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Aspects of Heterophonic Syntax in the Works of Ștefan Niculescu: Case Study: *Hétérophonies pour Montreux**

Keywords: Pierre Boulez, *coincidentia oppositorum*, form of synchrony

THEORIES OF THE HETEROPHONIC SYNTAX

The first references to heterophony appear in Plato.¹ Although he uses the phrase “different melodic line”, his description of the differences, in which he does not mention a change of the main melodic profile, outlines clearly enough some characteristics of heterophony: the appearance of short durations, which replace long ones, rhythmic complexity, and the substitution of some notes for others. Plato does not appear to disavow this type of accompaniment; he merely does not recommend it being taught to novice performers.

The term is taken over by comparative musicologists at the beginning of the 20th century (Carl Stumpf – 1901, Guido Adler – 1908, Erich von Hornbostel – 1909) to refer to a musical reality identified in certain traditions of folk music: *multiple variations of the same melodic line, played simultaneously*. What makes this a particular form of musical organization and distinguishes it from incipient forms of polyphony is, as Clemansa Liliana Firca remarks,

* This paper has been previously published in Romanian in Lupu 2015.

¹ *The Laws* of Plato, seventh book (812d.): “The lyre should be used together with the voices . . . the player and the pupil producing note for note in unison. Heterophony and embroidery by the lyre – the strings throwing out melodic lines different to the *melodia* which the poet composed; crowded notes where his are sparse, quick time to his slow, high pitch to his low . . . and similarly all sorts of rhythmic complications of the lyre against the voices – none of this should be imposed upon pupils”. Quoted in Henderson 1957: 338.

the absence of any preoccupation for the *resulting consonant vertical* (Firca 1984: 167) or, in other words, for a special system for the appearance of dissonances.² Heterophony is seen by Adler as a transitory stage towards polyphony – “polyphony without rules, with cohesion left largely to chance” (Adler 1908: 21) – making up “the third category of style besides homophony and polyphony” (Adler 1908: 27).

Two aspects are considered fundamental for the classification of a structure as heterophonic: a variational dimension, implying an improvised component (Stumpf, Adler, Jaap Kunst), and the existence of segments of unison (Kurt Sachs, Marius Schneider); see Firca 1984: 167. The variational dimension is of a predominantly rhythmic nature (certain notes appear later/earlier or are longer/shorter), but there are also pitch deviations (through the simplification or the ornamentation of the melodic profile, including the permutation of several elements).

Lexicographic descriptions converge on an understanding of heterophony as the simultaneous performance of multiple variations of the same melody.³ From these premises we could, I argue, consider harmonic figuration as a tame form of heterophony (as it implies following a system for the appearance of dissonances).⁴

Enescu is one of the first composers – along Stravinsky and Bartók – where we are able to find a consistent application of heterophonic principles, which represent the meeting point of “two mainstays of the composer’s technique: a reliance on monody and the variational principle” (Firca 1984: 168). The appropriation of heterophony in classical music is only acknowledged in the seventh decade of the 20th century, leading to a “reevaluation, a rethinking” (Popa 2005: 126) of the phenomenon.

In 1963, Pierre Boulez defines heterophony as the “superposition à une structure première de la même structure changée *d’aspect*”, or, more precisely, as “une répartition structurelle de hauteurs identiques, différenciée par de coordonnées temporelles divergentes, manifestée dans des intensités et des timbres distinctes” (Boulez 1963: 135-6, 140, emphasis in the origi-

² “[W]hether or not coincident variations leads to dissonances and grating frictions” (Sachs 1961: 187). See also Napier 2006.

³ “Simultaneous variation of a single melody” (Cooke 2002: 465-6). “An incidental deviation from the basic melodic line, with two or more overlapping voices intoning the same melody” (Coteanu 2009).

⁴ This idea is also present in Olah 2008: 117-39. See also the example from Beethoven’s *Missa solennis*, offered by Peter Cooke in the cited article, where we find “the practice of distributing the same melody among different voice or instrument parts with different rhythmic densities” (Cooke 2002: 465).

nal). The freshness of this perspective resides in the fact that monody is not obligatory as a starting point for the creation of a heterophony. The French composer also does not take into consideration the condition that voices should converge in unison (which is, true enough, only mentioned by some researchers). If until then heterophony presupposed the idea of monody, Boulez extends the heterophonic principle, resulting, for example, in heterophonies of polyphonies or homophonies, or polyphonies/homophonies of heterophonies, respectively. (Of course, the fact that there are certain physical limitations regarding perception and short-term memory⁵ calls into question the genuine possibility of appreciating the interrelation of the layers of a heterophonic structure when presented with more than six-seven different pitches, which are supposed to relate; see Boulez 1963: 148, example 50.) On the other hand, Boulez conserves the oblique dimension of heterophony both in the preoccupation that he gives to differentiating temporal coordinates (identical pitches are not to appear simultaneously), and in his repeated references to the antecedent-consequent relationship (although, paradoxically, some pitches in the consequent phrase anticipate those in the antecedent!), with which he also introduces an axiological ordering of the layers (unlike the absence of hierarchy in the heterophony of Enescu, observed by Olah).

At any rate, in the absence of the idea of melodic contour (a result, in turn, of the existence of melodic formulas and support-pitches), perception shifts from identifying versions of the same melody (traditional heterophony) to the simple recognition of the incidences of the same pitches (somewhat similar to the echo effect).⁶ What is more, since the traditional syntaxes⁷ of classical music (homophony and polyphony) have suffered significant changes in the last century (through the elimination of restrictions regarding the system of the dissonances, which has led to rhythm becoming the main way of differentiating between the two), distinguishing polyphony from heterophony

⁵ We can retain up to four or seven units. See Miller 1956, Cowan 2001. Irwin Pollack speaks about the relatively good distinction of six different pitches (Pollack 1952).

⁶ See Peretz 2009: a melody that uses the notes of a familiar melody, but played recursively and in a different rhythm is not perceived as being familiar.

⁷ In 1973, using a term from linguistics, Niculescu speaks of musical syntax, “constituted independently of ‘vocabulary’ and ‘morphology’”, and not influenced anymore by “the different systems of organization (modal, tonal, serial, etc.) or by multiple styles, epochs or cultures. . . . [T]he syntactic phenomena are *relationships* between sonorous objects, relationships that somehow ignore . . . *the nature* of those objects. The aim of a syntax theory is the systematic study of these relationships” (Niculescu 1980: 279, emphases in the original).

has become difficult.⁸ Since both could be understood as structures formed by overlapping layers, with different rhythms and contours, but employing the same pitches in several places. This is probably why Boulez makes use of a hierarchy, understanding heterophony/the heterophonic as being merely the secondary layer, which represents, in all of the three examples that he puts forward (see Boulez 1963: 146-8, examples 48-50), a simplification, a reduction of the antecedent layer, a filtration followed by a permutation of its elements, which is, as we have already seen, just one of the understandings of traditional heterophony.

Ștefan Niculescu's interest for heterophonic syntax appeared as early as 1958, when, without explicitly discussing heterophony, he identified in Enescu's oeuvre (Chamber Symphony) the same type of structure, which he described in the following manner: "The melody sometimes blooms into a mosaic of voices, but then concentrates once more on its univocal riverbed" (Niculescu 1980: 86). In 1963, he wrote a study on Enescu's String Quartet No. 2, Op. 22 (which he presented at the Union of Composers in 1967 and only published in 1971), which explicitly deals with Enescian heterophony (Niculescu 1980: 107-8).

Naturally, in the wake of Boulez's theorizations, Niculescu does refer to them, yet he also includes heterophonic aspects already noticed in several works by Enescu, and he gives greater nuance to the issue by filtering it through his own personal understanding of music. He becomes very interested in heterophony, dedicating studies to it or investigating it in the context of the other syntaxes (Niculescu 1980: 271-8, 279-92).

To begin with, Niculescu notices several incongruities between heterophony as it is present in the music of the Far East and Boulez's approach: "heterophony's ornamentation . . . is excluded from serial music" (Niculescu 1980: 273). Analyzing one concrete example (a *Bocet la mamă* [Lament for Mother] from Suceava), Niculescu asserts elegantly, yet firmly that "from our point of view, in the very general definition of heterophony, so suggestively formulated by Boulez, there are nevertheless several *fundamental realities* that are missing" (emphasis mine). A first step is restoring unison and, partly, the idea of melody:

⁸ Introducing the idea of responsibility (a heterophony should not be confused with a polyphony as the latter "rend une structure responsable d'une nouvelle structure", Boulez 1963: 136) does not strike me as sufficiently persuasive, since what Boulez understands by *antecedent* is just as responsible for the appearance of the heterophonic *consequent*.

“the most general phenomenon of heterophony, which results from the observation of an authentic archetype, is a pendulum movement . . . between two distinct states, those being: a) the stage of the merger of timbres in a mono-melodic or univocal development . . . and b) the stage of the branching of timbres in a typical multi-melodic or multivocal development” (Niculescu 1980: 274, emphases in the original).

Niculescu also correctly identifies the fragility of the distinction between syntaxes (particularly between polyphony and heterophony), especially when dealing with a stage of agglomeration (so frequently employed by his contemporary composers, such as Iannis Xenakis, Karlheinz Stockhausen, György Ligeti, Krzysztof Penderecki). Niculescu refers, of course, only to the branching stage of heterophony, which engenders the multiple, and he most likely senses an ally in the lack of preoccupation for the dissonance system – and thus naturally for the vertical result of the overlapping – which is typical for heterophony. As such, Niculescu considers that

the most natural domain for the manifestation of heterophony is the area of agglomeration. . . Homophony and, especially, polyphony, once placed in agglomeration, tend towards heterophony, for in this area, similar to the most characteristic types of heterophony . . . auditory consciousness perceives non-analytically. As such, ultimately, any sound phenomenon in the area of agglomeration becomes for us heterophony, regardless of whether it is “constructed” differently. . . Any agglomeration is more or less a heterophony, that is to say a texture, if by this term we understand a special type of structure, in which the individual is “drowned” in the collective. (Niculescu 1980: 274-5.)

By introducing these characteristics, Niculescu manages to offer enough criteria for distinguishing between the three syntaxes (homophony, polyphony, and heterophony), but only at the level of more extended time structures.⁹ To identify a heterophony, for example, it is not enough (in Niculescu’s under-

⁹ Niculescu sees heterophony as an alternation of homophony and polyphony, where the zone of univocality (parallelism) pertains to a particular case of homophony, and the zone of multivocality (heterophony proper), to a particular case of polyphony (Niculescu 1980: 283).

standing) to have a multivocal surface, but would require both zones (mono- and multivocal). As such, difficulties of categorization reappear when dealing with a multivocal segment (which could be either polyphonic or heterophonic) and are reactivated when Niculescu attempts to disjoin syntaxes at the level of just two consecutive events (Niculescu 1980: 286-7) – a goal that is perhaps too bold, in any case, as music cannot be reduced to diachrony and to the analyses of the relationships between succeeding elements.

Both for Boulez and Niculescu, incorporating heterophony in classical music requires substantial adjustments: if Boulez renounces the dependency between heterophony and monody, Niculescu no longer considers it necessary for the layers of a heterophony to relate (an aspect which is specific to any traditional heterophony and still strongly present in Boulez), and thus equates texture and heterophony, by opening up the branching stage to an unlimited amount of liberty, free from any constraints,¹⁰ going beyond improvisation, (which he does consider, for that matter, an essential characteristic of archetypal heterophony; Niculescu 1980: 275).¹¹

What makes Niculescu unique is the way in which he intuits heterophony's potential to generate a specific musical form (like polyphony had generated the motet, the *ricercar* or the fugue, and homophony, the sonata, the rondo and the lied; Niculescu 1980: 275). This endeavor is also probably inspired by the works of Enescu, where he observed that the utility of heterophony also has architectural consequences (Niculescu 1980: 272). He then makes an analogy between heterophony and the phenomenon of vibration (the swinging between unison and multivocality being compared with the node/anti-node alternating pattern – characteristic of the vibration of air in tubes – or with the sinusoidal vibration of strings), noticing “curious correspondences” between the graphic representation of

¹⁰ “We go beyond . . . the compulsoriness of ‘distributing equal pitches’, which constrained . . . in serialism the general concept of heterophony.” (Niculescu 1980: 275). Niculescu references the ritual song *Formosans Takasago*, from *Collection universelle de musique populaire* – realized by Constantin Brăiloiu, Geneva, disc 21/1. Still, even though heterophony does not *just* mean the same pitches, it does involve the existence of common pitches (more precisely, of common melodic formulas/archetypes, existing in different stages of ornamentation). This aspect grounds our perception of layers as different versions of the *same* melody, thus retaining, even in segments of multiplication, a high degree of congruence, of cohabitation (a lesson in social coexistence, which incorporates some differences, but pays respect to general rules).

¹¹ Another aspect that gestures toward improvisation has to do with rhythm (“the rhythmic system in which heterophony is especially present is . . . *parlando-rubato*”; Niculescu 1980: 272).

heterophony and the “primordial acoustic phenomenon” (Niculescu 1980: 276). All these lead the composer to elaborate the form of the synchrony, a sinusoidal architecture, where a state of merger, or perhaps harmonization (achieved not merely by the traditional unison, but also by a chord, a break or by synchronization; Niculescu 1980: 276), alternates with a state of branching.

Probably Niculescu’s most valuable contribution to the reevaluation and strengthening of the resources of heterophony lies in the semantic dimension, in the philosophical and spiritual magnitude that he attributes to it. The idea is suggested by Heraclitus of Ephesus’s aphoristic writings (on which he based his 1969 work *Aforisme* [Aphorisms] for a cappella choir), in which he asserts one of the preferred themes of Greek antiquity: the One–Many relationship. From this moment on, heterophony no longer represents for Niculescu merely a way of organizing sound – it becomes *the kineto-musical illustration of the relationship between Creator and Created, Single and Multiple*. The composer identifies the state of branching with the explosion of the Multiple, of the Created, while he associates the state of merger with the absorption into the Absolute, the One, the Uncreated. The aspect that characterizes both stages (mono- and multivocal) of traditional heterophony, namely the *assertion of identity in alterity* and of *alterity in identity*, of “*oneness with difference*” (Larry Polansky, in Wolff 2007: 144), remains very important to Niculescu, but is only indispensably asserted in moments of convergence. The lesson in behavior, in social coexistence, in understanding the world that this syntax offers is transferred by Niculescu from the area of the incidental and the simultaneous, to that of the processual and the diachronic. Even if order is no longer noticeable in the proliferation stage (which could more easily be assigned to the state of disorder, to the “atomization into the individual” that Niculescu also discusses), it is periodically retrieved in the stages of the sublimation of differences. This harmonious integration of multiple entities in an ensemble refers both to the outer reality and to the inner world of each individual, for balance can only be achieved through “a merger of mind and heart”,¹² according to the composer’s profoundly Christian and hesychastic understanding of the world. What is more, the two items of the relationship are not equivalent – for Niculescu introduces here a teleological understanding of the world, where pendulum swings between the states of uni- and multivocality are ordered axiologically, are hierarchized, with “north”, the destination, the final

¹² “Mind without heart and heart without mind bring disorder. Only the merger of mind and heart brings order.” (Niculescu, quoted in Sava 1991: 59.)

purpose of the composer's endeavor being to *achieve a state of attunement*, reached (most often) through convergence in unison.¹³

In Niculescu's philosophical understanding, heterophony transcends its status as syntax, becoming the metasyntax that coordinates all other syntaxes and that configures the formal curve by managing the order $\leftarrow \rightarrow$ disorder balance. At the same time, heterophony becomes the meeting point, the synthesis and corollary of the three ideas that Dan Dediu considers fundamental for Ștefan Niculescu's musical thought:

- 1) the relationship between the Single and the Multiple;
- 2) the theory of musical syntax (from which take shape both his research on and employment of heterophony);
- 3) the principle of *coincidentia oppositorum* (Dediu 2002).

For German cardinal Nicolaus Cusanus, the most influential theologian of the 15th century and the "first modern philosopher" (Bond 1997: 17), God cannot be separated from his creation; all things and beings that exist are facets of God. Cusanus considers that the most appropriate name that can be granted to God is *coincidentia oppositorum*,¹⁴ in the sense that God represents the opening up of Unity to Multiplicity and, at the same time, the inclusion of Multiplicity in Unity.¹⁵

As such, heterophony as musical metasyntax becomes the apotheosis of the three ideas, traversed and united by the sacred principle: *coincidentia oppositorum* as an aspect of the Single–Multiple relationship and as apex of the entropy–negentropy balance.

¹³ "Unison as a 'vehicle of salvation'" (Dediu 2002).

¹⁴ This principle is to a certain extent equivalent with that of complementarity, illustrated both by the ancient yin–yang dyad and by discoveries in the field of quantum physics (see Capra 1975). The convergence of the two is wonderfully illustrated by the crest adopted by physicist Niels Bohr, after being made knight: in the center lies the yin–yang dyad, with *Contraria sunt complementa* written above it.

¹⁵ "For Cusanus, *coincidentia oppositorum* constitutes the 'least imperfect' name for God. . . . Cusanus stood out as a controversial figure because of his belief that God does not exist separately from Creation, but rather is both transcendent of and immanent within it – a simultaneous *unfolding* of Oneness into multiplicity and the *enfolding* of multiplicity within the One. . . . Because God is infinite and absolute, Cusanus argued, all things in existence are aspects of God. . . . Cusanus struggled to find a way of describing his vision of God as both a unity *and* a plurality, an infinitude *and* a finitude. . . . The *coincidentia oppositorum* was not a description of God, . . . but an explanation of how God works. . . . God was not '*the*' coincidence of opposites, but rather '*a*' coincidence of opposites". (Webb 2010: 157-9, emphases in the original).

THE PRESENCE OF HETEROPHONY IN THE WORKS OF ȘTEFAN NICULESCU

In his first decade as a composer (1955-1965), Ștefan Niculescu joined the serial, avant-garde movement, which he considered “the last universal system of organizing sound, grounded in classical serialism” (Niculescu, quoted in Sava 1991: 42), and to which he added modal elements (Enescu, Bartók, Stravinski, Messiaen, Romanian or extra-European folk music). The impact of heterophony, first discovered in Enescu’s works, and later understood via Boulez’s writing, triggered a major shift in the composer’s orientation. The moment was, as a matter of fact, propitious: the twilight of integral serialism – which brought with it the dissolution of consensus within the avant-garde – brought forth a need to discover new creative solutions. Starting with *Cantata No. 3* for mezzo-soprano and five wind instruments, which bears the almost symbolic title *Răscruce* [Crossroads] (1965), heterophonic structures become an almost permanent fixture of his composition (see Sandu-Dediu 2002: 107-9): “all of my works, especially after *Cantata No. 3 Răscruce*, are grounded on heterophony or on its combination with monody, polyphony and homophony” (Niculescu, quoted in Sava 1991: 169).¹⁶ Two years later, he wrote *Heteromorphy* for large orchestra (1967), where heterophony becomes the most frequent sound phenomenon, with several architectural consequences (Niculescu 1980: 305). This is in turn followed by a work which bears the imprint of structuralism (*Formants*, 1968), but in which he continues the exploration of this new syntax, by employing several “heterophonic microstructures, integrated in a likewise heterophonic macrostructure” (Niculescu 1980: 306).

Aphorisms by Heraclitus for 20 Solo Voices (1968) is a milestone, because it is here that Niculescu makes the analogy between the two states of heterophony (uni- and multivocal) and the Single–Multiple relationship. While some of the pieces contain only heterophonic sections, in combination with polyphonic or homophonic ones (*Triplum I* and *Triplum II*, 1971 and 1980), others are governed by the logic of heterophony, which is expanded both semantically and philosophically/existentially, expressing, also at the architectural, macroformal level, the pendulum swing between the state of dis-attunement/disorder and the state of attunement/order

¹⁶ Heterophony appears near the end of this composition, precisely in the second to last part (the sixth), entitled, somewhat puzzlingly, *Contrappunto III*, in which, according to the composer, the voices move like a river delta: „here they gather in a confluence (a single pitch), there they part into capricious meanders (richly ornamental melodies)” (Niculescu 1980: 304).

(*Unisonos I* and *Unisonos II*, 1970 and 1971; *Ison I* and *Ison II*,¹⁷ 1973 and 1975; *Synchrony* group, 1979, 1981, 1984, 1985, 1987; *Duplum*, 1982; *Octuplum*, 1985).

The work we are going to analyze in more detail is the only one, in Niculescu's oeuvre, that bears the hallmark of heterophony in its very title: *Hétérophonies for Montreux*. Yet this was not the main criterion for its selection, but rather the fact that between the time that the composer became interested in heterophony and the work's creation lay a period of over two decades: a distance which, of course, engendered decantations, recalibrations and syntheses. This allows the opus – considered “a masterpiece” by Dan Dediu (in *Agenda* 1988) – to serve as a benchmark in the study of Niculescu's heterophony.

**CASE STUDY:
HÉTÉROPHONIES FOR MONTREUX,
QUINTET FOR WINDS (1968)**

The overall form of the composition is that of the synchrony, an extension at the level of the entire work of the pendulum swing (characteristic of heterophony) between the state of branching and the state of convergence.

In elaborating this schema, I have converted (subjectively, of course) the degrees of sound density in magnitude, obtaining six levels. Section I evolves from the first to the second level and then back; section II (the densest, with regard to the maximum point of the Multiple) starts at level III, reaches VI and returns to III; section II recomposes level I, creating a mild curve up to level III, with a return to I. We have, in a sense, a Single (section I) – Multiple (section II) – Single (section III) form, yet each section itself also represents an “arcade”. We cannot but associate this form with the Christic principle of the Holy Trinity.

The most distinct “nodes”, which define the entire composition, are those at the beginning and ending of the first and last sections. These are not the only moments of convergence, though. Along the way, they are “scaled”, dressed in a multitude of forms – *alter-egos* of the idea of “sublimation into the One”.

¹⁷ *Ison* is a term used to designate a pedal point in Eastern music (in the Byzantine tradition as well). A remark that pertains to the architecture of this composition, where the points of convergence (the unisons) are, in fact, parts of a rarefied monody, whose development “matches the length of the entire work” (Niculescu 1980: 310).

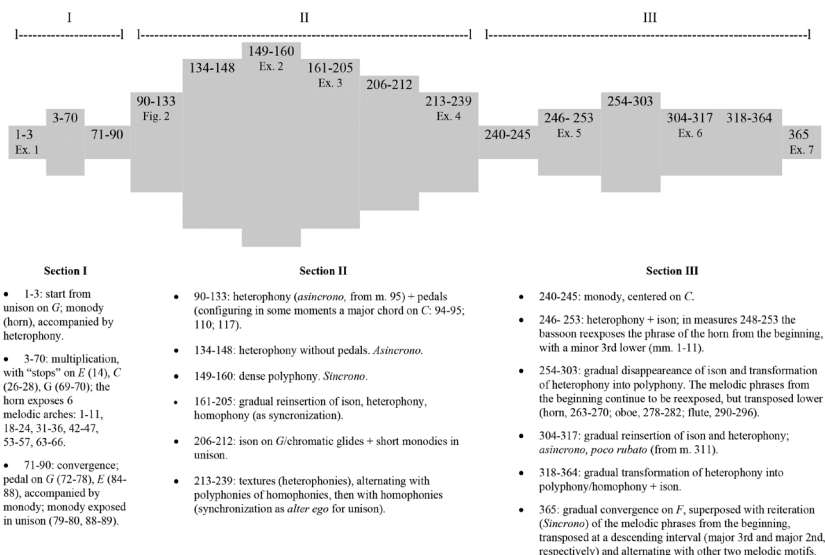


Fig. 1. Hétérophonies for Montreux, *schema of the form*.

- Unison (mm. 1-3, 365);
- Ison (pedal point), accompanying other structures (mm. 72-78, 84-88 etc.);
- Major chord – representing the coagulation, into a single entity, of previous stops (on G, E, C in section I: mm. 94-95, 110, 117);
- Monody (mm. 240-245);
- Monody played by more instruments in unison (mm. 79-80, 84-88);
- Rhythmic synchronization on different pitches/homophony (mm. 223-225, 233-239; etc.).

If the architectural schema is intended to highlight heterophony as macro-structure, the selected examples¹⁸ are meant to capture heterophony in micro-structure.

The composition begins with a horn monody,¹⁹ accompanied by a heterophony that becomes denser as it develops, tending toward polyphony. In the

¹⁸ In almost all the examples (except Ex. 1 and 5), the instruments were written as non transposable (in C).

¹⁹ The horn monody (mm. 1-11) appears to showcase, in a condensed manner, a historical layout of a supposed evolution of modes: the bitonic (G – E), the tritonic (G – E – A), and the tetrachordal (A – G – F# – E).

first bars, all five instruments start with a G, which oscillates in microtones, at less than a quarter of tone (Ex. 1). Both the oblique dimension (the divergence of the attacks) and the identity of the sound material (heterophony on a single note – G – evolving toward the tetratonic scale B – A – G – E in mm. 1-15) are evident. On the scale of sound density, Ex. 1 is placed on the first level.

The image shows a musical score for five instruments: flute, two violins, and two violas. The score is in 4/4 time and consists of four measures. Each instrument part starts with a G and oscillates in microtones. The score includes dynamic markings like 'pp' and 'pochissimo in rilievo sempre'. The instruments are numbered 1 through 5 at the top of their respective staves.

Ex. 1. Hétérophonies for Montreux, mm. 1-4.


The beginning of section II (mm. 90-133, level III on the scale of sound density) showcases another type of heterophonic structure: the superposition of phrases containing (with very little exception) all of the notes of a Mixolydian heptachord on C, accompanied by pedal points²⁰ (see Fig. 2).²¹ Since the seven notes test the limits of working memory (and so of the perception of the structure as representing the rendering of the *same* sound material), we could waver between defining it as a polyphonic or a heterophonic structure. We observe though that these heptachordal phrases appear to derive one from the other, following an endeavor that uses three processes: a) a parting into sub-ensembles, inside which permutations can occur; b) a swap between notes belonging to different groups; and c) the recursive performance of sub-ensembles. If the first two processes are


²⁰ Since pedal points are present on C, E, and G, the entire section appears to express the acoustic interiority of C (harmonics 1-15, with small adjustments of intonation).

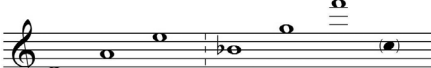
²¹ Fig. 2a: cl. and bsn., mm. 93-94. Fig. 2b: hn., mm. 97-100; cl., mm. 102-104; bsn., mm. 105-108; E.h., mm. 120-123; fl., mm. 124-126. Fig. 2c: cl., mm. 94-96; E.h., mm. 100-101; hn., mm. 109-110; bsn., mm. 126-128. Fig. 2d: E.h., m. 93. Fig. 2e: vn., mm. 109-110. Fig. 2f: E.h., mm. 90-92; fl., mm. 131-132, 135-137.

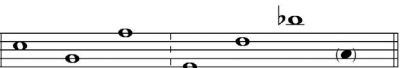
assignable to either a heterophonic or a serial endeavor, the last one suggests serialism more directly. It is very possible that this process was coordinated by certain statistical calculations, with the help of which – as the composer revealed in an interview given two decades before this particular opus – Niculescu sometimes organized moments of agglomeration.²² The non-coincidence of the attacks is controlled both through rhythm, and through the direction *asincrono*, suggesting improvisation.


Fig. 2. Heptachordal phrases (pitches only), mm. 93-137.

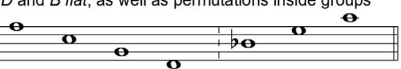
2a. 

2b. Version of 2a, with permutations inside groups 

2c. Compared to 2b, there is a swap between F and A, as well as permutations inside groups 

2d. recursive reading of 2c, with a change in grouping (3 + 4 instead of 4 + 3) and permutations inside groups 

2e. recursive reading of 2c, with permutations inside groups 

2f. Compared to 2e, there is a swap between D and B flat, as well as permutations inside groups 

The next example is extracted from the climactic area of the multiple, being situated at the maximum level of sound density (VI). It is a continuation of the previous structure (as we can trace relations to phrases in Fig. 2), which eliminates the pedal points and in which the heptachordal phrases (where sometimes the same pitches are repeated, while others are eliminated) are simultaneously present in all five parts. The audible result is situated at the border between a dense polyphony (in which detail can be perceived) and a heterophony (the common sound material can be observed and the attacks are generally non-coincident).

²² “I have organized the moments of sound agglomerations using a statistical calculation. This idea continued to preoccupy me, for it offered the possibility of systematically organizing musical phenomena that were either unknown or, in any case, sporadically employed. I refer here especially to heterophony.” (Niculescu, in a radio interview realized by Vladimir Popescu-Deveselu, May 13, 1966, later published in Niculescu 1980: 345).

Ex. 2. Hétérophonies for Montreux, *mm.* 149-151.

Examples 3 (a-d), placed on the fifth level on the scale of density, are situated at the beginning of the downward slant that succeeds the climax, where the pedal points and the idea of synchronization (through homophony) are gradually recovered. We notice, though, in Ex. 3a, the presence of several layers, each of them a related, yet different version of others (flute and horn: three common notes, different rhythm; flute and clarinet: two common notes, same rhythm; clarinet and English horn: two common notes, different rhythm; bassoon: an interference of the other layers), without being able to establish a governing hierarchy (which is typical of Enescu's heterophony).

Ex. 3. Hétérophonies for Montreux. **a.** *m.* 161; **b.** *mm.* 164-166.

Since a clearer distinction between layers is present, I would define Ex. 3b as a polyphony of heterophonies, layer 1 (sub-ensemble 1 of Fig. 2f) being rendered by the horn and the bassoon, layer 2 (sub-ensemble 2 of Fig. 2f) – by the flute and the clarinet (to which the horn is added at the end), while the English horn creates a space of interference.

In Ex. 3c, a pentatonic scale (B \flat – C – D – F – G) is rendered heterophonically, and is later counterpointed by a concise homophony, which completes the heptachordal frame (A – E – G). As if in a mirror, in Ex. 3d, the heterophonic rendering of a related pentatonic scale (B \flat – C – D – E – G) is now partially anticipated by a short clarinet monody. As we have observed in Fig. 2, the logic is easily detectable: several constants are preserved, while variables are inserted.

Ex. 3. c. mm. 177-178; **d.** mm. 194-195.

Although Ex. 4 (extracted at the end of section 2) can be categorized as a texture, it has been placed on the third level of density, because it renders in several variations the *same* anacrusic musical gesture – which is the reason why the texture can more easily be classified as a heterophony (profile identity, non-coincidence of attacks; the presence of the oblique dimension, of notes that can be integrated into the totality of C's harmonics, including several corrections of intonation).

Ex. 4. Hétérophonies for Montreux, *m.* 213.

The last section begins as a monody. It is then followed by a heterophony in the purest traditional style (Ex. 5, level II on the scale of density).

Ex. 5. Hétérophonies for Montreux, *mm.* 246-251 (*excerpt*).

Towards the end, the structure from the beginning of the second section returns, with the center now displaced from C to F (the idea of convergence being evinced by the major chord on F, while the other notes can almost entirely be integrated into the same Mixolydian mode). Several voices relate on heterophonic grounds: the oboe and the clarinet (mm. 311-312), the flute, the oboe and the bassoon (mm. 315-317). We again have heterophonies, accompanied by pedal points.

Ex. 6. Hétérophonies for Montreux, mm. 311-312, 315-317.

The last example is extracted from the final part of the composition. This time, we are not dealing with a heterophonic microstructure, but with the convergence point of the heterophony at a macroformal level, which constitutes the symmetric node vis-à-vis the beginning. I find the way that Niculescu reflects this process at the level of motif particularly subtle: a triple pedal point on F (flute, oboe and clarinet), while the other two instruments (the horn and the bassoon) converse antiphonically; the horn alternates between two motifs (F – G – Eb; Eb – D – Eb – F), while the bassoon reproduces precisely the movement of the horn from the first section, which consists in the rendering of six phrases, transposed now at a descending interval (major third and major second, respectively) respectively and greatly condensed in terms of rhythm.²³ In

²³ The corresponding phrases are: 1) horn (mm. 1-11) → bassoon, a single measure of 13/4; 2) horn, mm. 18-24 → bassoon, a single measure of 11/4; 3) horn, mm. 31-36 → bassoon, a single measure of 12/4; 4) horn (mm. 42-47) → bassoon, a single measure of

the last two phrases, Niculescu produces a small modification: E (that would have resulted according to the transposition) is replaced by E \flat – apparently so that the entire sound material can be circumscribed to the F Mixolydian mode. Through this infinitesimal gesture the two voices in dialogue become perfectly in tune; it appears to be the supreme conciliation. It is almost as if the work could not have ended before the dialogue partners had reached a perfect consensus. . .

Ex. 7. Hétérophonies for Montreux, *the last four measures (excerpt; the other three instruments hold a pedal on F)*.

It thus becomes even more obvious that the two states of heterophony are not equivalent, but axiologically ordered, the state of consensus being the ultimate goal of the entire endeavor.

CONCLUSIONS

To sum up, I point out the main situations in which I have identified the presence of heterophony in the analyzed work: traditional heterophony (Ex. 5), heterophony accompanied by pedal points (Ex. 6), polyphony of heterophonies (Ex. 3b), monody accompanied by heterophony (Ex. 1), heterophony counterpointed by homophony (Ex. 3c), heterophony as texture, very close to a dense polyphony (Ex. 2) or differently configuring the same gesture (Ex. 4).

13/4; 5) horn (mm. 53-57) → bassoon, a 15/4 measure, with an intervallic modification to preserve the F Mixolydian mode; 6) horn (mm. 63-66) → bassoon, a 14/4 measure, also with an intervallic modification towards the same purpose, but also with a different valence. We should remark the Byzantine color of the six phrases, rendered by the horn at the beginning of the work, and now by the bassoon.

What is noticeable is that, if in the period of his first theorizations Niculescu felt a keen need to offer his own definition, attempting to distance himself from the notion of heterophony as understood by Boulez, the two following decades did in fact lead to a synthesis. Without disowning his previous statements (which attempted to correlate heterophony with texture), Niculescu also incorporates formulas similar to those proposed by the French composer (the presence of identical, yet rhythmically non-coincident pitches). Besides extending the notion of heterophony, Niculescu also employs different combinations of heterophony and other syntaxes (monody, homophony), enriching heterophony's technical and expressive arsenal.

Yet Ștefan Niculescu's most important contribution remains the conceptualization of heterophony as a *generator of macroform*, as a *creative principle*. For, in attributing to it the quality of administrating the Single–Multiple relationship, the Romanian composer transforms heterophony into the coordinator of the other syntaxes and raises it to rank of metasyntax, offering philosophical arguments on the basis of which it controls the order \leftrightarrow disorder development (with a dual direction), as a manifestation of the concept *coincidentia oppositorum*. Starting from this understanding, the work develops according to a processual, teleological logic, which deliberately attempts to achieve *harmony, consensus* – and which significantly differentiates Niculescian heterophony from its traditional variety, which was grounded upon the *incidental*. As such, heterophony, far from remaining a simple musical syntax, becomes for Ștefan Niculescu the main form for the acoustic manifestation of the Cosmic Balance, of the relationship between the Sacred and the Mundane.

English version by Dragoș Manea

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