European Traditions of Solo Multipart Instrumental Music. Terminological Problems and Perspectives

Ulrich Morgenstern

Abstract

The article deals with terminological issues of *solo multipart instrumental music* and related phenomena, based on a wide definition of multipart texture (*Mehrstimmigkeit*). The theoretical models and terminological solutions considered come not only from European ethnomusicology (folk music research) but also from historical musicology, music theory and psychoacoustics.

The musical textures discussed include so-called *virtual polyphony* (Albert S. Bregman 1990). Special attention is paid to the drone, which is defined in a broad sense (according to German and Austrian research tradition from Erich Moritz von Hornbostel to Rudolf M. Brandl). Therefore I also consider pitch modifications (*movable drone*, *alternating drone*, *harmonically regulated drone*), the relation between drone and ostinato, and temporal modifications (*discontinuous drone* and *drone accents*). A special phenomenon is the *mental drone* (James R. Cowdery) that exists predominantly in the inner perception of a musician. Among the widespread techniques of (solo) multipart music are episodic *chordal accents* and *harmonic foundation*.

The terminological solutions and working definitions and the English translations of existing German terms proposed in this article do not pretend to establish a fixed terminology, but should open an interdisciplinary discussion.

1. Introductory remarks

Vocal multipart music is always a result of group performance and therefore of social interaction. The only possible exception is throat singing. All other types of vocal multipart music making require "the co-presence of at least *two persons, producing deliberately differentiated but coordinated sound sequences*" (Macchiarella 2012: 10). Unlike the human voice, a huge number of musical instruments offer comfortable possibilities for producing different tones simultaneously and therefore for multipart texture.

Such a wide structural-phenomenological definition of multipart texture or *Mehrstimmigkeit* corresponds particularly with the German research tradition with regard to instrumental music. Walter Wiora (1955: 319–321) made a distinction between *Mehrstimmigkeit* in a narrow sense as a "community of different voices" ["Gemeinschaft verschiedener Stimmen"] (ibid.: 321) and in a wider sense, the latter including all possibilities of simultaneous combination of different tones. Not by chance this concept was fruitfully used by Walter Salmen for the analysis of the mul-

tipart instrumental music of medieval minstrels, playing "more than one voice" (Salmen 1957: 18) – in an ensemble but also as soloist musicians. In a similar way Bruno Nettl offered a "broadest possible definition of polyphony, that is, any music in which more than one pitch […] is going on at one time" (Nettl 1963: 247). As Martin Boiko[1] has mentioned in his fundamental study on the concept and terminology of the drone, Nettl admits that Jaap Kunst's term 'multi-part music' comes closer to this definition than the traditional understanding of 'polyphony' in English-speaking musicology (ibid., cf. Boiko 2000: 20).

This wide definition does not ignore either the significance of the cognitive dimensions of multipart music or its alternative definitions, for instance in Rudolf M. Brandl's concept of *Mehrstimmigkeit*, to be understood not as an umbrella term but as opposed both to *Heterophonie* and *Polyphonie* (Brandl 2005), or in Ignazio Macchiarella's concept of multipart music as an essentially collective activity (see above). At the same time, it seems problematical to exclude from the study of multipart music all instrumental styles based

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[1] Unfortunately, Boiko's online article on the concept of drone is currently not accessible. A republication, particularly in English translation, would be most desirable.

on the coordination of different sounds by a solo-ist musician. This is anything but a reduction to "musical outcomes" (Macchiarella 2012: 9). A single musician may produce multipart textures no less deliberately than a vocal ensemble. Indeed, the cognitive dimension of texture is of particular interest in organology, as many musical instruments are initially conceptualized, described, produced, chosen and played as a means for producing solo multipart music in the most diverse textural realizations.

Musical instruments with a capacity for multipart texture have long attracted the attention of comparative musicology and ethnomusicology. It was Erich Moritz von Hornbostel who first mentioned "the use of multi-tone instruments [*mehrtönige Instrumente*] for rhythmic drones" (Hornbostel 1909: 301). "Multipart instruments" are to be found particularly in European folk music (Elscheková 1997: 79f.), but also in the music of the social elites of Antiquity and the Middle ages. Multi-stringed cithers and lutes, doubled flutes and reed pipes are only the most common and well-known examples.

Due to the initially social nature of vocal multipart music its terminological representation is of higher significance than that of instrumental music. For practical reasons alone, the function of the ensemble parts becomes an issue of verbal discourse and negotiation – while in an instrumental ensemble the performance role a musician takes may be marked by the very instrument he holds in his hands. Solo instrumental music is more often a result of individual creativity and therefore its style and techniques are less often discussed by the performers.

In European ethnomusicology, a multipart texture achieved by a single musician is frequently mentioned in the works of Felix Hoerburger, Oskár Elschek, Alica Elscheková, Igor' Macijewski (Ihor Macijewski), Rudolf M. Brandl, Gaila Kirdienė and many others. However, a general international terminology in this field is a significant desideratum of contemporary research.

A recent systematic attempt to develop a typology of multipart techniques (under the umbrella term *techniques polyphoniques*) has been offered by Simha Arom, in collaboration with

Nathalie Fernando, Susanne Fürniss, Sylvie Le Bomin, Fabrice Marandola, Emmanuelle Olivier, Hervé Rivière, and Olivier Tourny (Arom et al. 2007). The authors pay particular attention to the distinction between multipart music produced by one or by several performers. Naturally the first aspect leads to what the authors call *instruments polyphoniques* (ibid.: 1092). Unfortunately, in this valuable article the German-language studies mentioned above are not considered, with the exception of Hornbostel (1909).

The obvious terminological problems in the study of multipart instrumental music cannot be explained only by the limited and rather contradictory local folk terminologies at hand or by possible language barriers, but also by the lack of any systematic and comparative study of the very phenomenon itself. Interestingly, it was historical musicologist Willi Apel who coined the term 'polyphonic solo music' (Apel 1953: xxi). I would like to suggest the broader term 'solo multipart instrumental music'.

In the following pages I am going to present selected techniques of solo multipart instrumental music and related phenomena which occur in different European folk music regions, discussing terminological alternatives and offering some preliminary solutions. Most of these phenomena are related to drone music, one of the most widespread textures in traditional practice, and one with the most disparate terminological representation in ethnomusicology. Due to the fact that pioneer works dealing with multipart instrumental music (Hornbostel 1909) as well as most ethnomusicological studies on scholarly terminology of multipart phenomena (Elschek 2005; Brandl 1976, 1981, 1995, 2005; Boiko 2000) are written in German, I shall sometimes have to consider German terms[2] before discussing possible solutions for international, English-language ethnomusicology.

According to Oskár Elschek (2005: 50) we can distinguish concrete *techniques* observable in multipart music (for example drone, imitation, ostinato) from the more *generalized types*, such as heterophony, polyphony, and homophony. Some multipart techniques presented in this article are briefly discussed in an overview of multipart textures (whether solo or not) that occur in Rus-

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2 German texts are given in my own translation. If necessary the original text is cited in square brackets.

sian instrumental folk music (Morgenstern 2015). There I tried to distinguish *unified* and *mixed* types of texture (among the latter *multilayered* and *alternating*). When dealing here with particular solo multipart phenomena in a more general perspective I include in my considerations the fruitful debates with my colleagues of the ICTM (International Council for Traditional Music) Study Group on Multipart Music at the First Seminar of ICTM, held on 19–20 September 2014 in Tallinn. In the future, and as a result of possible further discussions, a systematic model of techniques of multipart instrumental music may be developed.

2. Textures and Terminologies

2.1. *Scheinpolyphonie* vs. virtual multipart texture

The first technique to be discussed is not multipart music in a strict sense, but its monophonic "illusion" or implication, when successive intervals are perceived as or associated with simultaneous ones. The phenomenon is widely discussed in historical musicology, particularly with respect to Johann Sebastian Bach's sonatas and partitas for solo violin and violoncello. Music psychology has offered an explanation in the theoretical framework of *auditory scene analysis* (Bregman 1990).

Christian Ahrens (1973) introduced Ernst Kurth's term *Scheinpolyphonie* (pretended polyphony) into ethnomusicology but he also uses synonymously *latente* and *lineare Polyphonie*. Thirty years earlier Evgenii Gippius and Zinaida Èval'd had pointed to the ornamentation of a Belarusian bagpiper who "creates a system of 'seeming' [*mnimykh*] fifth and octave drones, quasi in addition to the basic one" (Èval'd, Gippius 1941: 121). Interestingly, in this description of the well-known bagpipe technique of closed fingering the same adjective is used as in Èval'd's Russian translation of Ernst Kurth's *Grundlagen des linearen Kontrapunkts* (Èval'd 1931) where *Scheinpolyphonie* appears as *mnimaia polifoniia*.

According to Ahrens the concept of linear *Scheinpolyphonie* should not to be confused with a successive realization of chordal tones (*lineare Harmonik*) – typical of the Alpine *Jodler* and the instrumental *Ländler* (Ahrens 1973: 321), particularly from the late 18th century onwards. Here the listener may easily recognize in solo performance an underlying harmonic progression. But this is a

Example 1. Karelian reedpipe tune (Ahrens 1973: 323).

different cognitive mechanism from *Scheinpolyphonie*. Ahrens further distinguishes between the "imitation of a drone" (constant or not) and an "imitation of two largely independent voices" (Ahrens 1973: 322). As an example for the first technique he quotes a Karelian tune, played on a single reedpipe. Here the constant grace note can be perceived as a drone.

German music theorist Oliver Schwab-Felisch (2005: 68f.) has compiled a list of the most disparate terms for the phenomenon in question, as developed in German-language as well as in international musicology over the last hundred years:

· *latente Mehrstimmigkeit* (latent multipart texture, Klaus Hofmann)
· *Scheinpolyphonie* (pretended or pseudo-polyphony, Ernst Kurth)
· *fiktive Mehrstimmigkeit* (fictitious multipart texture, Klaus Hofmann)
· *immanente Mehrstimmigkeit* (immanent multipart texture, Hans Jelinek)

- compound melodic lines (Albert S. Bregman)
- melodic fission (Walter J. Dowling)
- pseudo-polyphony (David Huron)
- implied polyphony (Manfred Bukofzer)
- virtual polyphony (Albert S. Bregman)

Schwab-Felisch convincingly makes a case for the last term as the most objective one which best corresponds to the "ontological status" (Schwab-Felisch 2005: 69) of the phenomenon. In doing so, he translates Bregman's 'virtual polyphony' with *virtuelle Mehrstimmigkeit*. At the same time, *Mehrstimmigkeit* in German musicology is generally a broader concept than *Polyphonie*. As the phenomenon Schwab-Felisch deals with includes a wide range of multipart textures, I would prefer the reverse translation of *virtuelle Mehrstimmigkeit* to English with 'virtual multipart texture'.

Schwab-Felisch's term *virtuelle Polyphonie* was independently introduced by Brandl, problematizing the concept of what he identifies with the umbrella term *multiple Abläufe* (multiple processes). Brandl uses this term in the context of Pygmy singing as well as in relation to Bach's sonatas (Brandl 2005: 14f.).

2.2. The drone and its modifications

The "ideal type" of the drone is one continuous tone, unchanged during the whole performance of a musical piece. In this vernacular sense drone music is most of all associated with the Scottish and other bagpipes, as well as with the hurdy-gurdy. Musicology, however offers a more complex understanding of drone music.

2.2.1. Pitch modifications of the drone

Studies on the history of research by Brandl (1976, 1995) and particularly by Boiko (2000) clearly show that in European musicology a vocal or instrumental drone is not exclusively understood as a strictly static musical element.[3] Thus Hornbostel points to "modifications of the drone" such as the 'ornamented drone' [*verzierter Bordun*] and the (successive) 'two-tone drone' [*zweitöniger Bordun*] (Hornbostel 1909: 301; cf. Boiko 2000: 9). Paul Collaer (1960: 68) uses the term *burdon simple oscillant* – but synonymously also *ostinato sur deux notes* –

for a drone changing after a longer melodic section. According to Brandl's definition the drone is a tone, unchanged "for a longer melodic phrase" ["eine längere melodische Phrase"] (Brandl 1976: 97) or for a "completed, larger melodic sequence" ["eines abgeschlossenen, größeren melodischen Ablaufs"] (ibid.). Therefore, a drone is not necessarily unchanged during a whole piece of music.

2.2.1.1. *Wechselbordun* (movable vs. alternating drone)

The term *Wechselbordun* was probably introduced by Werner Bachmann (1964: 116) in the context of the two-tone *gusle* (bowed lute) accompaniment of Bosnian epic singing. However, the compound word was hardly in general use in the German-language musicology of that time: thus Felix Hoerburger in his fundamental study on instrumental folk music writes: "There is, for instance, the changing drone" ["da gibt es z. B. den wechselnden Bordun"] (Hoerburger 1966: 24). He refers to Irish bagpipe music and cites a tune on a Dalmatian double flute *dvojnice*, played with a two-tone ostinato. Brandl defines the *Wechselbordun* as a "mostly two or three-tone change with an interval of a second or a fourth-fifth; actually, a succession of one-step drones with the possibility of merging into an independent voice" ["meist zwei- bis dreitöniger Wechsel im Sekund- oder Quart-Quintabstand; eigentlich eine Aufeinanderfolge von einstufigen Bordunen. Er kann zur selbständigen Stimme übergehen"] (Brandl 1995: 73; cf. Brandl 1976: 102). This again raises the question of the relationship between drone and ostinato, to which I shall return later. As examples Brandl (particularly in his earlier study) points to two-part singing in Armenia (Collaer), open strings on the *hardingfele* (Hardangar fiddle; Raidar Sevåg), as well as to music from Macedonia, both instrumental (Hoerburger) and vocal (Birte Traerup). It seems that most references to *Wechselbordun* in German ethnomusicology deal with successions of two tones (Brandl: ibid.).

The existing definitions and concepts of *Wechselbordun* say little about the frequency and regularity of pitch changes. In international

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[3] Simha Arom (Arom et al. 2007: 1093) introduces the term *bourdon multiple* which does not correspond to *Wechselbordun*, but to a simultaneous or a successive combination of unison or the octave and also the arpeggio of the Indian plucked string instrument *tanpura*. Brandl in this case speaks of 'broken chord drone' [*gebrochener Akkordbordun*] (Brandl 1976: 102).

Example 2. Song tune from the Banat Region. Bagpipe *cimpoi* (Habenicht 1974: 144).

ethnomusicology the terms 'movable drone' and 'alternating drone' are widespread, but, to my knowledge, not clearly defined. In order to come to a more precise terminology I would like to suggest a distinction between these two terms according to the temporal intensity of the pitch changes.

The term 'movable drone' is preferable when a drone remains unchanged for several melodic phrases and only then changes its pitch (for a shorter or longer time). The movable drone is generally typical of ensemble playing, particularly in South-East Europe. When two *zurna* (oboe) players perform together one restricts himself to a movable drone (Makedonia, Albania). In the Greek islands the *laouto* (lute) player frequently plays a sustained chordal drone with rare harmonic changes. In a similar way the above-mentioned Bosnian *guslar* style combines a (vocal) melody, usually performed by the epic singer,

with a two-tone accompaniment. In solo instrumental music the movable drone can be easily achieved on double (or triple) wind instruments. Famous examples are tunes played on the *tsambouna* (drone-less, double-chanter bagpipes) from Samos, Chios, and Kalymnos (for recordings see Dietrich 2005).

An 'alternating drone' can be defined as an accompaniment continuously switching between two tones within short phrases of the main melody. Contrary to other techniques of multipart texture, the alternating drone is *not subject to harmonic progressions* and *does not form regular patterns*. The alternating drone is not very widespread in European folk music. It can be found more in solo playing and (at best) is rarely the responsibility of a particular performer in an ensemble. We can find it in *tempo rubato* melodies played on the Carpathian double-chanter bagpipe, whereas in the *tempo giusto repertoire*

Example 3. Double flute *dvojnice*. Hoerburger (1966: 105), taken from Brömse (1937: 94).

bagpipers prefer ostinato techniques. Example 2 shows a song melody played on a Romanian double-chanter *cimpoi*, recorded by Gottfried Habenicht. The drone continuously switches between the tonic and the dominant. In some Hungarian bagpipe tunes a similar alternating drone reveals not only a certain independence from the main melody but also a considerable degree of improvisation (Sárosi 1967: 95).

2.2.1.2. Drone and ostinato

The relationship between drone and ostinato is frequently discussed in German musicology, though not always in a precise and systematic way. According to Boiko, the first scholar who expressed "the recurrent view of an organic relationship between the drone and the ostinato" (Boiko 2000: 9) was Hornbostel, who even calls the ostinato "a 'melodic' drone" (Hornbostel 1909: 301). According to Hoerburger "the splitting up of the drone into an one-, two- or three-tone ostinato motif is hardly more than a variant of the one-tone drone" ["die Aufspaltung des Bordun in ein-[sic!][4] zwei- oder mehrtöniges Ostinato-Motiv ist kaum mehr etwas anderes als eine Variante des eintönigen Bordun"] (Hoerburger 1981: 130). In a similar way Brandl has emphasized that "the transition between drone and ostinato is fluid" (Brandl 1981: 25). Naturally, of all drone-related phenomena discussed above the ostinato has most in common with the alternating drone. But what are the differences?

As Brandl has pointed out, the drone is a "reference system" that "must not push itself to the foreground" ["darf sich nicht stärker in den

Vordergrund drängen"] (Brandl 1976: 93) in a stronger way than the melody. "It should not have any intrinsic musical value (*Gestalt*)" ["Es soll überhaupt keinen musikalischen Eigenwert haben (Gestalt)"]. Precisely this lack of *Gestalt* quality may help to distinguish the drone from the ostinato. The latter is generally defined as a constantly repeated short melodic pattern, both as an independent melodic motive or an accompaniment to a melody or a more complex texture. In the context of multipart music only the second meaning is of relevance. A continuously repeated and therefore easily recognizable melodic pattern has a higher *Gestalt* quality than an (irregular) alternating drone. In this understanding the lower voice of the *dvojnice* tune that Hoerburger calls a "changing drone" (*wechselnder Bordun*, s. above) is in fact an ostinato (Example 3).

Similar ostinato techniques can be observed in the contra-chanter bagpipe tunes of the Carpathian region, as in the Slovak example (Example 4). In contrast to this ostinato, the interval of a fourth, produced on the contra pipe of the Romanian bagpiper in the *rubato* tune just mentioned does not form a regular pattern.

An ostinato is most of all an element of melody. But it has to be noted that not any regular short melodic pattern fits well in this concept. As I try to show below (2.3), similar phenomena might be regarded more in terms of the harmonic structure of a piece.

2.2.1.3. Harmonically regulated drone

A specific drone-like technique is typical for folk fiddlers of Central, Eastern and Northern Europe.

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[4] I am not sure whether Hoerburger really had in mind a "one-tone ostinato". Probably, a hanging hyphen too many was used. In this case we should understand the phrase as: "*ein* zwei- oder mehrtöniges Ostinato-Motiv" ("*a* two or three-tone ostinato motive"), which would be more logical – and more correct in terms of style and grammar.

Example 4. Dance tune, played on a Slovakian contra-chanter bagpipe (Garaj 1995: 191–192).

Example 5. Lithuanian fiddle tune *Daina maršas* (Kirdienė 2000: 285).

The abundant (and sometimes continuous) use of open strings for the accompaniment of the main melody is frequently mentioned in ethnomusicological studies. Gaila Kirdienė (2012: 75f.) has shown that this technique is particularly important for solo performance. The same was confirmed by Volker Derschmidt, a fiddler from Gunskirchen in Upper Austria. He particularly considers these drone elements as "useful for dance music" and "stimulating for the dancers".[5] Derschmidt has also observed this texture in old local musical manuscripts – as did another Upper-Austrian fiddler and folk music researcher, Hermann Fritz, who emphasized the significance of drone elements in Austrian fiddling, be it as homophone *immanente Mehrstimmigkeit* or as "interrupted two-part texture" [*unterbrochene Zweistimmigkeit*].[6]

In most of the fiddle styles mentioned the open drone string is not played from the beginning to the end of a tune but from time to time carries a melodic function, as in the Lithuanian *Daina maršas* (= song-march, Example 5).[7] How can we discuss these multipart phenomena in the context of the drone?

At first glance the fiddle tune in Example 5 resembles the movable drone – due to the rare switches of the lower tone from a^1 to d^1. Nearly the whole melody with the range of the Ionian pentachord is played on the E string while the open A string produces a dominant drone. Only when the melody requires the tonic d^2 (on the A string) the fiddler shifts to the lower string pair, supporting the tonic by the lower octave d^1 on the open D string. One possible underlying harmonic structure of the tune can be described as follows.

|D D T̲|D D T̲|
|T D|T S|D D T̲|

This is at least the typical way a local accordion or guitar player would accompany the tune. However in European folk music practice the subdominant accompaniment of the fourth melodic degree can frequently be replaced by the dominant seventh. This is particularly the case when musical instruments are used on which the subdominant is difficult or impossible to achieve (early accordions, balalaikas or, in our case, the fiddle).

In our example the dominant drone a^1 is sustained almost throughout the whole piece. It changes only when the tonic d^2 is played (in the

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5 Personal E-mail communication, 26.08.2013.
6 Personal E-mail communication, 26.08.2013.
7 A comparatively rare example for such a continuous drone, played by two fiddlers simultaneously, was written down by Swabian composer and musical pedagogue Cyrill Kistler in a study of travelling fiddlers from Knöringen published in *Musikalische Tagesfragen* 6 1889, see Heigl 2002: 14. In this case the fiddle duets imitate Italian bagpipe music, extremely widespread all over Europe at that time. I have to thank Erna Ströbitzer from the Austrian Folk Song Society for calling my attention to Heigl's article.

scheme the beats, dominated by the tonic of the melody are underlined). Thus the drone a[1] is compatible with the harmonic structure but does not always mark the harmonic progression. Only the important cadence D–T is confirmed by the shift of the drone – in the strongest way at the end of every line. As drone elements play a big part but are from time to time subordinated to the harmonic movement of the tune I would like to offer the term 'harmonically regulated drone' for this texture rather than 'movable drone'. Other possibilities of regulating the drone are its interruption (see also 2.2.2) or its replacement by other techniques of accompaniment. For instance, many Russian balalaika players use a dominant drone as long as it is compatible with the harmonic function of the tonic and the dominant and change the texture only in subdominant sections – or in order to stress the cadence D–T at the end of a line.

Of course, we have to keep in mind that the Lithuanian fiddler has no possibility to maintain the drone a[1] when the A string has to be stopped to achieve the tonic of the melody. However, I would not say that the regulation of the drone is due to purely melodic requirements. This would not explain why so many fiddlers in Europe (and in North America as well) choose tonalities (D major or minor) and fingering positions with the maximum possibility for drone playing.

Sometimes a harmonically regulated drone can quickly change from an upper to a higher drone and vice versa. Particularly in Scandinavian fiddle traditions this interplay is highly developed. With regard to the fiddling styles of the Smolensk region, Tat'iana Kazanskaia has coined the term 'polyphonic-drone style' (Kazanskaia 1988: 87),[8] as opposed to the monophonic 'melodious-virtuoso style'. However it is likely that the former requires an even higher degree of virtuosity – at least if we understand virtuosity not only in terms of motoric dexterity but also as the agility of thinking and the ability of creating quick and unexpected combinations of musical elements. It is a concept of music making that may be called 'mental virtuosity' (Morgenstern 2007: 335–337). Thus the harmonically regulated drone is interrelated with most sophisticated types of polyphonic texture.

2.2.2. Temporal modifications of the drone

European folk music knows numerous styles where the drone (be it constant, movable or harmonically regulated) is not produced continuously but with interruptions. The placement of these drone elements can be regular or sporadic (Arom et al. 2007: 1093). If sporadic drone elements do not recur at the same sections of a pattern they may be considered the result of improvisation (Morgenstern 2015: 34).

In ethnomusicological literature drone elements are sometimes referred to as 'broken drone' or 'drone fragments'. Recently I used the term 'episodic drone' – as one type of 'alternating texture' (Morgenstern 2015: 32–34). However, in dependence of the temporal intensity of the drone elements I would like to suggest a distinction between 'discontinuous drone' and 'drone accents'. In doing so, it is important to bear in mind that with regard to the significance of the drone concept for a particular style or for an individual performer it is not only the real frequency of drone elements that matters but also the possibility of their occurrence in the course of a particular tune. This is of principal importance for a cognitive approach to drone music.

In both types of temporal modification of the drone we have to consider the extent to which the interruptions are a means for achieving "phonic contrast" (Morgenstern 2015: 37), intensifying the "textural rhythm" (Berry 1987: 201; Morgenstern 2015: 37f.), or a result of harmonic regulation.

2.2.2.1. Discontinuous drone

Arom and his coauthors define the alternation between drone elements and their absence as *bourdon discontinue* (Arom et al. 2007: 1092f.). Similarly Kirdienė, with reference to Kazanskaia, offers a distinction between "pure […] or continuous drone" and "impure or discontinuous drone" (Kirdienė 2012: 76). As the opposition "pure – impure" has certain religious and moral implications the structural terminology is preferable. In a narrower sense the 'discontinuous drone' can be defined as a texture where drone sections considerably dominate a piece of music, with comparatively short interruptions.

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[8] In Russian terminology (similarly as in German) *polifoniya* is used in a more narrow sense, emphasizing the independence of the melodic lines.

2.2.2.2. Drone accents

In many traditional fiddle styles drone elements are limited to isolated notes or very short sections. Such episodic use of the drone against the background of homophony (or other textures) can be defined as 'drone accents'. This term is used in analogy with 'dynamic accents', 'chordal accents', and thus fits well with existing musicological terminology.

2.2.3. The *mental drone*. Ontological aspects of drone music

As I have already indicated, the significance of the drone concept in a traditional style does not directly depend on its material actualization, i.e. on the real frequency of drone elements. This idea is clearly expressed in Irish folk music studies. Tomas Ó Canainn (cf. Cowdery 1990: 36) has briefly mentioned the possibility that traditional *sean-nós* (old-style) singing implies an inner representation of a continuous tone that becomes an acoustical reality only at the end of a line. It was James R. Cowdery (1990: 36–39) who studied at length the fundamental concept of the *nea* as an "inner drone". His impressive interview with Joe Heaney (Seosamh Ó hÉanaí, 1919–1984) reveals the profound value ("It means an awful lot", Heaney, in Cowdery 1990: 36) of the "background music" (ibid.): "I base myself on that note, and I can't go wrong when that note is still there. It's very hard to pitch wrong if you do that way" (ibid.: 38).

Heaney not only felt the "nature's accompaniment" (ibid.) when singing himself. He was also able to distinguish the presence or absence of the mental drone in the performance of other local singers of the Gaelic-speaking areas: "You know the first time someone starts singing a song, you know has he got it, or does he not" (ibid.: 37). Moreover, Heaney even analysed foreign music the same way. Thus he identified the mental drone in traditional music from Russia and Czechoslovakia. British Folksinger Ewan MacColl was obviously fascinated by Heaney's sure judgement and once demonstrated to him 20 records with folk music of different countries, asking to put down "who has it and who doesn't" (ibid.: 38).[9]

Of particular interest is Heaney's historical interpretation of the mental drone, clearly linked both with the process of singing and with the instrumental drone of the bagpipes: "of course the pipes, you know, is borrowed after vocal style" (Heaney, in Cowdery 1990: 36). At least it can be taken for granted that the Irish Uilleann pipe is a comparatively recent instrument, introduced by English aristocrats in the 18th century.

Cowdery's study is a valuable contribution both to cognitive ethnomusicology and to the (necessarily interlinked) study of multipart music. Not by chance Albrecht Schneider, in his review of Cowdery's book, particularly emphasized the "concept of a mentally represented inner drone" (Schneider 1993: 217). From there he draws an important conclusion, pointing to the cognitive foundations of Irish traditional music: "Therefore it is, at bottom, invalid viewing Irish music as characterized purely melodically" (ibid.: 218).

Of course, even for the most experienced fieldworkers it will be hard to conduct interviews, uncovering the concepts of traditional performers in such an illuminating way as did James R. Cowdery. Nevertheless, it would be desirable if his discovery were to encourage ethnomusicologists to explore hidden concepts of multipart music such as the mental drone in other local traditions.

2.3. Harmonic foundation

I tried to distinguish above between two temporal modifications of the drone (movable/alternating drone) and the ostinato. In a similar way we have to distinguish between the harmonically regulated drone and a multipart texture subordinated throughout to harmonic progressions. In the second case the harmonic foundation can appear a) as a bass line, strongly oriented on the roots of the alternating harmonies, b) as a chordal texture, c) as a combination of both. When an alpine button accordion player performs a *Ländler* he will provide a bass accompaniment, exactly corresponding to a harmonic pattern such as: | T D | D T | or | D T | D T |. In the same way a Calabrian Tarantella can be performed. Similarly, a bass player in a traditional Central-Eastern European folk music ensemble may underline the harmonic structure of a Waltz or a Polka. Such an accompaniment, strictly subordinated to the immanent harmonic movement of the melody, should be

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[9] MacColl aimed to encourage his wife Margaret (Peggy) Seeger to write an article on Heaney's notes. At least Cowdery does not mention a result of this initiative.

Example 6. Georgian bagpipe *chiboni*. Female dance *Gandagana* from Adzharia. Manana Shilakadze (1989: 36) taken from Vladimir Akhobadze (1961: 296).

КАЛТА ГАНДАГАНА (6, 296)

Женский танец гандагана

Записано В. Ахобадзе в Аджара, 1958—1960

distinguished from the ostinato with its intrinsic *Gestalt* qualities. One and the same figure can be related to both forms. For instance, a simple alternation of a tonic and a dominant tone in regular quarter notes can be an ostinato if it shows a certain independence of the main melody. It can also form a harmonic foundation if it follows its immanent harmonic progression.

The harmonic foundation in European instrumental folk music very often has to be understood a result of the general trend from the drone style to harmonic concepts in the 18th/19th century. Austrian musical manuscripts reveal that in the *Ländler* repertoire both style strata (*Stilschichten*) are evident (Haid 1976).

In Central European practice the harmonic foundation is obviously related to the church and art music of the Baroque period. However in other regional instrumental styles a similar texture may be of older origin. Example 6 shows a tune from Georgia played on the drone-less double-chanter bagpipe *chiboni*. The second shifts of the lower voice, following the implicit harmony of the main melody, are typical for many regional styles of Georgian music both, instrumental and vocal.

Such binary alternations of harmonic complexes are typical of most different regional styles of European folk music, both vocal and instrumental. They appear in different textures from monophony (immanent harmony) to parallel shifts of entire chords. South-Russian dance songs and hornpipe tunes, Breton and Irish dances, flute melodies of the Hungarian Csango, the typical style of the Russian *gusli krylovidnie* and the Seto *labaga kannel*[10] are striking examples of harmony-based music which is not derived from Western functional harmony. Double hornpipes and drone-less double-chanter bagpipes, such as the *chiboni*, are of particular interest for comparative studies in a historical perspective.

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[10] Both instruments belong to the so-called Baltic psaltery.

Example 7. A dance tune from the Pskov province, played on the balalaika with unison-fourth tuning (Morgen-stern 2007, Bd. 2: 370).

2.4. Chordal accents

European solo instrumental folk music knows not only the episodic drone (drone accents) but also *chordal accents* against the background of monophony or drone style. This effect can be achieved with harps, zithers, bowed or plucked lutes (such as the balalaika, Example 7). It is also typical of the Irish Uilleann pipes.

These chordal elements do not necessarily have to be considered as representing a general chordal-harmonic concept – similarly to the discontinuous drone, which may represent the mental presence of a continuous drone. Chordal accents can serve primarily as a means of textural contrast. Thus, the minor dominant b-d^1-f$\sharp^1$ in Example 7 is not of great importance for the local concept of the tune. Other musicians from the central Pskov province (balalaika and button-accordion players) in general avoid the dominant and stress more the tonic and its relative major/minor as well as the relative major/minor of the dominant. Aleksei Leonov, on the contrary, does not make any use of the tonic chord b-e^1-g^1, regardless to the fact that it could easily be achieved. For a conceptual analysis of multipart instrumental music not only the technical possibilities for multipart texture are of importance but also the way in which the musician makes or does not make use of them.

3. Instead of a conclusion

The development of ethnomusicological terminology of multipart phenomena goes hand in hand with comparative research. In order to come to more unified terminological solutions, cooperation overcoming language barriers is indispensable. But there are also disciplinary obstacles in the way. In contemporary musicology only few scholars are able to cover both ethnomusicology and historical musicology – as in earlier times Éval'd, Gippius and many others did. Some ethnomusicologists experience anxiety toward concepts and terminology developed by historical musicologists and music theorists. However, more productive than general resentments against (seemingly) "ethnocentric" theory would be a careful examination of which multipart phenomena in folk music practice can be adequately described and analyzed – and to what extent – using contemporary musicological terms and methods, and which not – or only to a lesser degree. For instance, a great deal of the terminology and analytical methods developed by music historian and theorist Wallace Berry (1987) can be applied to studying the textures of traditional Russian instrumental music in a fruitful way (Morgenstern 2015). Arom and his team have shown how multipart phenomena of the most diverse geographical, social and historical origin can be integrated in a consistent terminological framework. This is essentially what music anthropology in a true sense is about. Discussing the terminology of multipart music, ethnomusicologists can offer new perspectives for an integration of different subdisciplines of international musicology.

Appendix

Working definitions

In the following I will briefly list some working definitions of the multipart techniques and related phenomena referred to above. Included are traditional musicological terms, special terms previously introduced by other authors, newly offered terms, and English translations from existing German terms. In so doing I understand this list less as a part of a future system than as an offer for discussion in ethnomusicology and beyond.

Virtual multipart texture

Reverse translation from Schwab-Felisch's *virtuelle Mehrstimmigkeit* (= Bregman's 'virtual polyphony', see also Brandl's *virtuelle Polyphonie*).

Movable drone

A tone (or series of repetitions) changing after a longer melodic section, followed by another drone or a shorter tone. These changes can depend on the course of the main melody, but the movable drone is not subject to a harmonic progression.

Alternating drone

A continuous, but not regular succession of two different tones (or series of repetitions) within a short melodic section (one or two motifs).

Ostinato

A continuous, regular melodic movement, consisting of two or more different tones, as opposed to a short melodic section (one or two motifs) of the main melody, not subject to a harmonic progression.

Harmonically regulated drone (Morgenstern)

The drone remains unchanged as long as it is compatible with the underlying harmonic structure of the tune.

Harmonic foundation

A lower voice is strictly subject to the harmonic progression of a tune. Usually it marks the roots of the harmonic pattern.

Discontinuous drone

A continuous or movable drone is interrupted from time to time by silence.

Drone accents (Morgenstern)

A monophonic or other drone-less texture is episodically enriched by short drones (one or several single tones).

Mental Drone (Cowdery)

A continuous drone mentally present to the performer, from time to time materialized in the musical outcome.

Chordal accents

A monophonic or other texture is episodically enriched by full chords.

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Mitmehäälse soolo-instrumentaalmuusika traditsioonid Euroopas. Terminoloogilised probleemid ja perspektiivid

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Ulrich Morgenstern
(tõlkinud Žanna Pärtlas)

Mitmehäälset [*multipart*] muusikat ja eriti selle instrumentaalseid vorme puudutav etnomusikoloogiline terminoloogia on üsna ühitamatu. Seda võib seletada võimalike keelebarjääridega, kuid samuti nähtuse enda süstemaatilise ja võrdleva uurimise puudumisega.

Käesolevas artiklis vaadeldakse mitmehäälse soolo-instrumentaalmuusika ja sellega seotud nähtuste terminoloogilisi küsimusi, baseerudes mitmehäälse faktuuri (*Mehrstimmigkeit*) laial definitsioonil. Muusikanäited pärinevad Euroopa rahvamuusika erinevatest traditsioonidest, kuigi mitmeid arutlusel olevaid mitmehäälseid tehnikaid [*multipart techniques*] (Oskár Elschek) võib leida ka teistel muusikategemise aladel. Sellega seoses käsitletakse siin teoreetilisi mudeleid ja terminoloogilisi lahendusi, mis ei pärine mitte ainult Euroopa etnomusikoloogiast (rahvamuusika uuringutest), vaid ka muusikaajaloost, muusikateooriast ja psühhoakustikast.

Uurimismaterjaliks valitud mitmehäälsusega seotud tehnikad ja faktuurid katavad üksnes väikest osa Euroopa rikkalikest ja eripärastest mitmehäälse soolo-instrumentaalmuusika traditsioonidest. Ometi üritasin võtta vaatluse alla selliseid faktuurtüüpe, mida on võimalik leida rohkem kui ühest või kahest regionaalsest rahvamuusikatraditsioonist.

Esimene artiklis esitletud tehnika on põhiliselt ühehäälne, kuid seda tajutakse mitmehäälse faktuurina. See on laialt tuntud kui nn. kujuteldav polüfoonia [*virtual polyphony*] (Albert S. Bregman 1990). Järgnevalt vaadeldakse burdooni (laiemas tähenduses, vastavalt saksa uurimistraditsioonile alustades Erich Moritz von Hornbosteli ja lõpetades Rudolf M. Brandliga) ja mitmesuguseid selle modifikatsioone. Burdooni *helikõrguslikke modifikatsioone* võib määratleda sõltuvalt helikõrguslike nihete sagedusest. „Liikuv burdoon" [*movable drone*] kujutab endast väljapeetud heli (või helikorduste rida), mis muutub pikema meloodilise vormiosa järel ning millele järgneb teine burdoon või lühem heli. Need muutused võivad sõltuda põhimeloodia kulgemisest, kuid liikuv burdoon ei allu harmooniajärgnevusele. „Vahelduv burdoon" [*alternating drone*] on pidev, kuid mitte regulaarne kahe erineva heli (või helikorduste rea) järgnevus lühikese meloodilise vormiosa (üks või kaks motiivi) piirides. See sarnaneb *ostinato*'ga, mille all on mõeldud pidevalt korduvat ja seetõttu kergesti äratuntavat meloodiamustrit. Sellele vaatamata on võimalik eristada muutuvat burdooni ja *ostinato*'t , lähtudes viimase kõrgemast *Gestalt*-kvaliteedist. Veel üks helikõrguslik modifikatsioon on „harmooniliselt reguleeritud burdoon" [*harmonically regulated drone*]. Burdoon jääb muutumatuks nii kaua, kui see sobib viisi aluseks oleva harmoonilise struktuuriga. Seda tuleb eristada „harmoonilisest põhjast" [*harmonic foundation*], mille puhul allub alumine hääl rangelt viisi harmooniajärgnevusele.

Burdooni *ajaliste modifikatsioonide* hulka kuulub „katkendlik burdoon" [*discontinuous drone*], mis on vastandatud lühematele ja üksikutele „burdoonilistele rõhkudele" [*drone accents*]. Mitmehäälse (soolo) muusika laialt levinud tehnikaks on episoodilised „akordilised rõhud" [*chordal accents*]. Nad võivad, kuid ei pea markeerima harmooniajärgnevust. Etnomusikoloogias vähe tähelepanu pälvinud nähtus on „mõtteline burdoon" [*mental drone*] (James R. Cowdery), mis eksisteerib valdavalt muusiku sisemises ettekujutuses ja reguleerib esitusprotsessi.

Terminoloogilised lahendused ja töötavad definitsioonid, mis pakutakse välja selles artiklis, kasutavad traditsioonilisi muusikateaduslikke termineid, teiste autorite poolt käibele lastud spetsiaalseid termineid, uusi termineid ja saksakeelsete terminite inglise tõlkeid. Artikkel ei sea eesmärgiks fikseeritud terminoloogia kehtestamist, vaid interdistsiplinaarse diskussiooni algatamist. Mitmehäälse instrumentaalmuusika terminoloogiaküsimused on üks aladest, kus etnomusikoloogia võiks anda oma panuse muusikateaduse harude dialoogilisse reintegratsiooni.