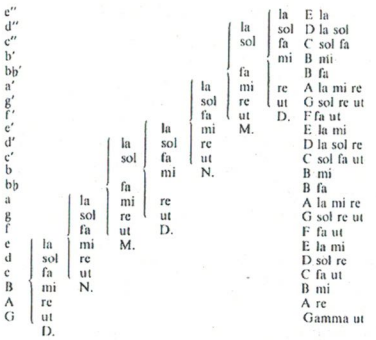
Heure espagnole, L' [F., The Spanish Hour]. Opera in one act by Ravel (libretto by Franc-Nohain, based on his own comedy), produced in Paris, 1911. Setting: Toledo, Spain, 18th century.

Hewitt, James (b. Dartmoor, England, 4 June 1770; d. Boston, 1 Aug. 1827). Organist, violinist, publisher, concert manager, and composer. Emigrated to the U.S., 1792. Organist at Trinity Church, Boston, from 1812. Composed several ballad operas (incl. *Tammany,* New York, 1794); incidental music for plays; overtures; piano pieces (incl. *The Battle of Trenton;* sonatas); songs.

Hewitt, John Hill (b. New York, 11 July 1801; d. Baltimore, 7 Oct. 1890). Son of James Hewitt. Composed ballad operas; cantatas; an oratorio; choruses; numerous songs.

Hexachord. (1) In medieval theory, a group of six tones in the intervallic sequence *t t s t t,* (*t* = *tonus,* whole tone; *s* = *semitonus,* half tone), e.g., c d e f g a. In the diatonic (i.e., the equivalent of the modern C major) scale there are two—and only two—pitch classes on which such hexachords can be formed, C and G. If, however, B♭ is added, there is a third pitch class on which such a hexachord can be formed, namely, F. The hexachord on C was called the *hexachordum naturale;* that on G the *hexachordum durum,* because it included the *b durum* (written with a square shape), i.e., B♮ (B natural); that on F the *hexachordum molle,* because it included the *b molle* (written with a round shape), i.e., B♭ (B-flat).

As an aid for memorizing, Guido d'Arezzo (*c.* 990–1050) designated the six tones of the hexachord by the vocables [L. *voces, voces musicales*] ut, re, mi, fa, sol, la. These are the initial syllables of the first six lines of a hymn to St. John [see *LU,* p. 1504], whose melody has the feature of beginning one tone higher with each successive line. These syllables were used as a "movable *solmization," being applied to each of the seven hexachords (one for each of the C's, F's, and G's on which a complete hexachord could be formed) within the complete gamut from G to e''. Thus, the tone d was *sol* (fifth) in the hexachord on G, and *re* (second) in that on c. To indicate the various "functions" of a given tone, compound names were devised so as to include the tone's pitch letter as well as all its syllables, e.g., D sol re (Desolre), thus indicating that the tone d may appear either as a *sol* or a *re.* The accompanying table gives the complete nomenclature (D. for *durum;* N. for *naturale;* M. for *molle*). To a certain extent the compound names served to differentiate octaves, e.g., C fa ut (c), C sol fa ut (c'), and C sol fa (c''). In order to accommodate melodic progressions exceeding the compass of one hexachord, two (or more) hexachords were interlocked by a process of transition called *mutation.* The system appeared in its full form (with three hexachords, compound pitch names, mutation, *Guidonian hand, etc.) shortly before 1300.



(2) Any six pitches; but particularly, in the theory of twelve-tone music [see Serial music], either of the two collections of six pitch classes that make up a twelve-tone row.

Hexameter. See under Poetic meter.

Heyden, Sebald (b. Bruck, near Erlangen, probably 8 Dec. 1499; d. Nuremberg, 9 July 1561). Cantor of the Spitalschule in Nuremberg from 1519 and rector there from 1521. Rector at the Sebaldschule from 1525 to his death. Composed a Passion, psalms, and other Protestant church music (incl. the chorale "O mensch, bewein dein Sünde gross"). Also published a theoretical work, *Musicae, i.e., artis canendi libri II,* 1537.