

## Disjunct Intervals within Melody: Meanings and Functions through Schenkerian and Post-Schenkerian Theories

### Annotation

While considering melody as a general phenomenon, the focus on Schenkerian theory may seem odd for two reasons. Firstly, it is a theory of tonality, and the melodic parameter is only one part of the approach. Secondly, Heinrich Schenker “was an anti-modernist, especially ... with regard to music” (Schachter 2001: 7). Nevertheless, it can be argued that Schenker’s theory includes useful concepts for analysis, and his ideology is commonly considered “in no way an essential component of the analytic practice” (Schachter 2001: 16; see Meeùs 1993: 10). Moreover, Schenker’s principles, especially in English-speaking countries, have a growing importance among today’s scholars, and in the education of musicians. Thus, the main question of this paper is: What does the Schenkerian approach reveal about the disjunct interval within the melody?

I will present: 1) a brief history of melodic theory, which facilitates the understanding of Schenker’s role in that field; 2) a presentation of some books that are fundamental to the study; 3) a brief history of the spread of the Schenkerian theory, which helps clarify the relations between the mentioned books; and 4) a presentation of melodic characteristics, according to these theories before 5) concluding.

**Keywords:** melody, melodic analysis, Schenker, post-Schenker, melodic fluency, goal-directed motion, polyphonic melody, gap-fill.

### 1. Melodic Theory

#### 1.1. A Brief History of Melodic Theory

In their historical study *Melodielehre*, Abraham and Dahlhaus (1972: 11–12) pointed out that books on melody usually begin by noticing the absence of the theory of melody compared to theory of harmony. Indeed, the melodic phenomenon is generally considered as a question of artistic inspiration, rather than of composition technique.

The main way of analysing and interpreting the melodic phenomenon is still through phraseology. This formal point of view comes from theories developed during the 18th and 19th centuries, mainly by German-speaking authors, concerning the structure of the phrase, its articulations according to a hierarchy of sections fitting into each other, and the syntactic structure regarding contrast, repetition, variation, and development. These methods are based on motive, phrase, and harmonic cadences. Within this field, the first significant book is Heinrich Christoph Koch’s *Versuch einer Anleitung zur Composition* (1782). Koch was influenced by Joseph Riepel’s *Anfangsgründe zur musicalischen Setzkunst* (1754) and Johann Philipp Kirnberger’s *Allgemeine Theorie der schönen Künste* (1771–79) who wrote “the true goal of music – its proper enterprise – is melody. All the arts of harmony have as their ultimate purpose only beautiful melody” (quoted from Forte 1974/1962: 188). Koch influenced generations of theoreticians.

Turning to the 20th century, it becomes more obvious that analysis is a question of perspective and choice, and the approaches are diversified. On the one hand, the focus is given to specific melodic aspects, such as linearity (stepwise progressions; Kurth 1956/1917; Hindemith 1940/1937), contour (the general form of the phrase, and how melodic peaks manifest style; Jeppesen 1946/1927; Eitan 1997), and motive (considered as a seed, which generates the whole organic work; Réti 1951). On the other hand, new methodologies are based on new theoretical backgrounds such as semiotics (which leads to a paradigmatic and syntagmatic structuration; Ruwet 1972; Nattiez 1987), generative theories (Baroni and Jacobini 1978; Lerdahl and Jackendoff 1983), cognition (Meyer 1973; Narmour 1990, 1992), but also on statistics.

One of the most important questions raised is whether or not melody has to be defined as a pure succession of tones through time. Ernst Kurth, in his Bach study *Grundlagen des linearen Kontrapunkts* (1917) pointed out how motion and energy constitute the real melodic element. Even Leonard B. Meyer in *Explaining Music* (1973) criticizes the fact that melody is still described in a simple diachronicity, as an association of elements, without transmitting anything concerning its process. Thus, based on the idea of expectation, Meyer developed the concept of implication-realisation and identified a set of melodic patterns, including the gap-fill, axial and changing-note melody.

## 1.2. The Role of Schenkerian Theory Concerning Melodic Analysis

This question – about whether or not melody has to be defined as a pure succession of tones through time – is also dealt with by Schenker and he probably influenced Kurth, Meyer, and some theoreticians like Paul Hindemith. Regarding melody, Schenker’s main contributions are:

1. The synchronic presentation through layers (background, middle ground and foreground), which show the transformation of melodic lines over a broader strategy from a basic structure (strict counterpoint) to the surface structure (free composition).
2. Simplification and reduction, as well as generative principle.
3. Renewed hierarchic principle of structural and prolongational tones.
4. The notion of melodic fluency.
5. A set of configurations (such as unfolding, arpeggiation, reaching-over, linear progression, register transfer, coupling).

This kind of structural thinking is linked to embellishment manuals from the 16th century (Bent and Pople Web. 2015) in which tables of ornaments highlight how structural tones are decorated (that is, prolonged). It is unsure if Schenker knew about these, or about contemporary dissertations dealing with ornamentation (Arnold Schering, Robert Lach), but Schenker knew very well the work of Carl Philipp Emanuel Bach about the art of accompanying at the piano, and he himself wrote *Ein Beitrag zur Ornamentik* (1908).

## 2. Basic Presentation of the Study’s Fundamental Books

Firstly, this study is mainly based on Schenker’s trilogy, his so-called “magnum opus” *New Musical Theories and Fantasies: Harmonielehre* (1906), *Kontrapunkt* (Buch 1 1910; Buch 2 1922), and *Der freie Satz* (1935). Figure 1 (Heinrich Schenker’s *New Musical Theories and Fantasies*) sums up their English translations and main purposes.

	English translation	Purpose
Volume 1 <i>Harmonielehre</i> (1906)	<i>Harmony</i> (1954) Elisabeth Mann Borgese Oswald Jonas (edition)	It presents “ <b>the theory of scale degree</b> ” (without any added voice-leading theory) (see 1987: xxx)
Volume 2 <i>Kontrapunkt</i> , Buch 1 (1910), Buch 2 (1922)	<i>Counterpoint</i> (1987) John Rothgeb and Jürgen Thym	It explains “ <b>free composition</b> ” in relation to <b>strict counterpoint</b> . Schenker also discusses the counterpoint treatises by Fux, Albrechtsberger, Bellermann and Cherubini.
Volume 3 <i>Der freie Satz</i> (1935)	<i>Free Composition</i> (1979) Ernst Oster	It presents Schenker’s <b>theory of the Ursatz</b> .

Figure 1. Heinrich Schenker’s *New Musical Theories and Fantasies*

Secondly, this study is based on literature produced by the American Schenkerian teachers. Figure 2 (American textbooks introducing the Schenkerian approach) presents an overview of their textbooks.

1952	Salzer, Felix. <i>Structural Hearing</i> (New York)
1962	Forte, Allen. <i>Tonal Harmony in Concept and Practice</i> (New York)
1969	Salzer, Felix; Schachter, Carl. <i>Counterpoint in Composition</i> (New York)
1978	Aldwell, Edward; Schachter, Carl. <i>Harmony and Voice Leading</i> (New York)
1982	Forte, Allen; Gilbert, Steven E. <i>Introduction to Schenkerian Analysis</i> (New York)
1992	Neumeyer, David; Tepping, Susan. <i>A Guide To Schenkerian Analysis</i> (New Jersey)
1998	Cadwallader, Allen; Gagné, David. <i>Analysis of Tonal Music: A Schenkerian Approach</i> (New York)

Figure 2. American textbooks introducing the Schenkerian approach

Resembling in many ways the Schenkerian source, this literature reflects post-Schenkerian thinking. The following should be noted: 1) there is a somewhat regular production of about one published book per decade; 2) the books are mainly coauthored; 3) the last three works are introductions to Schenkerian theory, and 4) apart from the penultimate title, which is different in several senses, all these books were published in

New York, thereby illustrating that the history of post-Schenkerian theory in the USA is primarily a “New York phenomenon” (Girard 2007: 150).

Thirdly, this study is also partially based on literature currently used for courses in music theory, harmony/writing, and analysis (Gauldin 1997; Clendinning and Marvin 2011/2004; Laitz 2012/2004). As the Schenkerian approach is assimilated, this group of titles appears as an extension of the preceding group of books.

The relations and meanings of this collection of books are best understood through a historical overview of the spread and the evolution of the Schenkerian theory.

### 3. History: Schenkerian and Post-Schenkerian Theories

#### 3.1. Schenker, his Students in Vienna and his Theory in Europe

The Austrian city of Vienna was the cradle of the Schenkerian theory. Heinrich Schenker (1868–1935) was the teacher of four major figures: Hans Weisse (1892–1940), Felix Salzer (1904–1986), Oswald Jonas (1897–1978), and Moriz Violin (1879–1956). Figure 3 (Teaching relations: Schenker and his four main students) illustrates how they interacted in their roles as teachers and students (Schenker Documents Online Web. 2015; Berry 2003; Berry 2011; Koslovsky 2009). It is noteworthy that Salzer received his earliest Schenkerian education under Weisse while still a teenager – extremely early for that time period (Koslovsky 2009: 18).

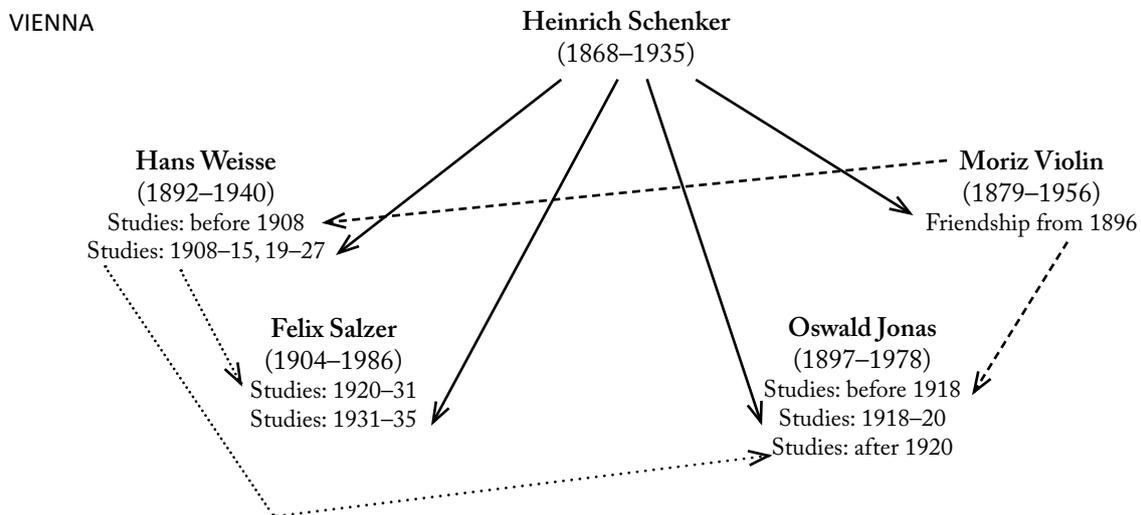


Figure 3. Teaching relations: Schenker and his four main students

The 1930s were a decisive period for the spread of Schenker’s theories for four main reasons: Firstly, a publication: after acceptance of Schenker, Jonas published in 1934 the now translated *Introduction to the Theory of Heinrich Schenker* (1982/1934). Secondly, the creation of institutes devoted to Schenker’s theory, the first being run by Violin in Hamburg and the second being opened by Salzer, Jonas and Violin in Vienna in 1935, after Schenker’s death (Koslovsky 2009: 38). Thirdly, an intensified Schenkerian education beyond Vienna, notably in Berlin. Jonas was the teacher of Ernst Oster (1908–1977), a forthcoming prominent figure (Koslovsky 2009: 38). Fourthly, Salzer and Jonas cofounded a journal, *Der Dreiklang: Monatschrift für Musik*, on which Oster also collaborated. The journal lasted for nine issues, until Salzer and Jonas disagreed about how to teach Schenker’s theory and what to publish in the journal (Koslovsky 2009: 40). As we will see, their differences influenced the spread of Schenkerian theories in the USA.

#### 3.2. Schenker’s Students and Theory in the USA

Due to the growing unrest in Europe, the 1930s became the decade when some of Schenker’s students emigrated to the USA. Weisse was the first to move already in 1931, and the others followed in the late 1930s. The arrival of Schenker’s students was timely, as American teachers were in need of “modernizing music education”, and were striving to make music theory “more academic” and a highly-specialized field (Girard 2007: 66, 136). Consequently, according to William Rothstein (1986), an “Americanization of Heinrich Schenker” was due to take place and was set to influence generations of musicians.

### 3.3. Network, Teaching, and Publishing in the USA

Figure 4 (Schenkerian approach in the USA) presents the main Schenkerian network in the USA and publication of textbooks and translations.

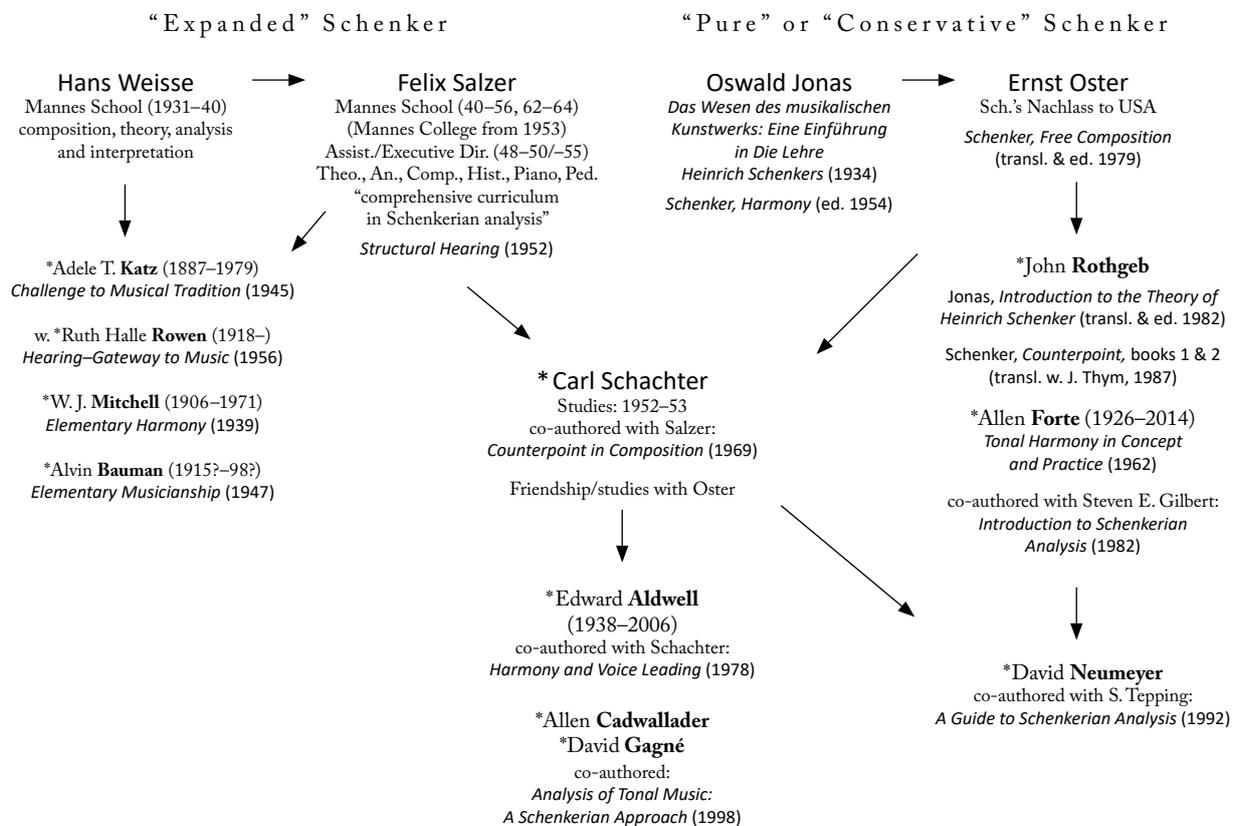


Figure 4. Schenkerian approach in the USA

Weisse was an influential teacher and his heritage may be found in his students’ texts. Adele T. Katz (1887–1979) was the first person to write and publish in English about Schenker’s theory, particularly in her book *Challenge to Musical Tradition: A New Concept of Tonality* (1945). She dedicated her work posthumously to Weisse and thanked Salzer (Katz 1945: vii) for his “provocative points of view” and “stimulating discussions of problems”. Her book presents Schenker’s main ideas (especially that “tonality is the expression of one and only one key”), as well as a study of works from Bach to Debussy and Stravinsky.

After Weisse’s death, Salzer taught at Mannes school where he instituted “a comprehensive curriculum in Schenkerian analysis” (Girard 2007: 123), which forms the basis of his book *Structural Hearing*. This is the first textbook which introduces Schenkerian principles in a pedagogical manner. As the standard book on Schenker, *Structural Hearing* was very influential up until the 1970s and “the rise of Schenkerian American education” took place before Schenker was translated into English. Allen Forte (2006: 83) considers Salzer as “the pivotal figure in the history of music theory . . . , [and the] founder of modern-day musicology”.

Salzer distances himself from Schenker mainly by applying the method to an expanded pre- and post-tonal repertoire. This expansion contributed to raising interest in Schenker, but it was also strongly criticized, initially by Jonas. When Jonas edited the English translation of Schenker’s *Harmonielehre* (1906) in 1954, he directly decried Salzer, because of his “misinterpretation of Schenker’s basic theories” (Schenker 1954/1906: viii fn). Accordingly, two streams developed, although not completely watertight: the “expanded” Schenker, basically based on Salzer’s book, and the more “pure” or “conservative” variant, based on the translations of Schenker’s books. Oster was influential thanks to his 1979 translation of *Der freie Satz* (1935) and he taught major figures, who then translated and wrote textbooks on this theory. It is worth noticing that the “more conservative” side appears among those who studied the least (or not at all) with Schenker.

Carl Schachter, nowadays considered as the most prominent Schenkerian specialist in the USA, was one of Salzer's students. They coauthored *Counterpoint in Composition* (1969), directly based on Schenker's *Kontrapunkt*. Together with his own student, Edward Aldwell (1938–2006), Schachter coauthored another influential book, *Harmony and Voice Leading* (2011/1978), which whilst not being a textbook is nevertheless imbued with the Schenkerian approach. All the other books (see Fig. 4) are textbooks on Schenkerian analysis. David Neumeier and Susan Tepping's starting point is noticeably different since their approach is "generative" rather than reductive, which they claim is closer to "Schenker's own insistence on analysis as re-tracing the path of the composing-out process" (Neumeier and Tepping 1992: vi).

## 4. Melody and Intervals, According to these Theories

### 4.1. Intervals

Just as Schenker disapproved when people only looked at "isolated details" (Schachter 2001: 11; Diary 1933), Forte wrote: "The primary aim of serious music study is to illuminate the subject, not to surround it with trivia and bury it beneath detail. [But] one must realize that a technical approach to music ... involves specific tasks that are often detailed" (Forte 1974/1962: 1–2). This also applies to intervals. Beyond entities, their real meaning is given through functions in larger perspectives.

In *Counterpoint*, Schenker presents an important discussion about melodic intervals. The first book comprises two main parts: the first part concerns the Cantus Firmus – "in general" (1987/1910: 17–32), "in particular" (1987/1910: 33–109) – and the second part addresses the two-voice counterpoint – first species (c 60 pages), second species (50 pages), third (30 pages), fourth (50 pages), and fifth species (40 pages). The main body of the first section and of the book (about 90 pages) is dedicated to melodic intervals. Schenker discusses the arguments of the treatises of Fux, Albrechtsberger, Bellermand and Cherubini concerning the qualities of the intervals (consonance, dissonance) and their combination rules (such as leaps balanced by steps, and the way of approaching and leaving a climax). The main focus is on the art of joining consecutive intervals into a Cantus Firmus; as soon as the text turns to polyphony, the observations become harmonic. Schenker's significant discussion about the melodic intervals is not taken up again. His followers only recall the main rules in practical terms while Schenker goes further and gives increased meaning to interval.

### 4.2. Melodic Fluency

*Fließender Gesang*, translated as "melodic fluency", is Schenker's most significant contribution concerning melody. Schenker means in the first book of *Counterpoint* (1987/1910: 94), that this notion refers to "a kind of wave-like melodic line" in which successions of large leaps are avoided. Melodic fluency is therefore governed by stepwise motion. Two kinds of stepwise motions, at different structural levels, make the melody fluent. The first kind is stressed for instance by Cadwallader and Gagné (2007/1998). They state that "Schenker used the term melodic fluency to describe the balance and poise that a stepwise line can provide" (Cadwallader and Gagné 2007/1998: 17) resulting concretely in the balance of steps and leaps, mainly in the foreground. The second kind is probably most clearly formulated by Laitz (2012/2004), who comes closer to the Schenkerian meaning. He defines melodic fluency as "step motions, occurring below the embellished surface of a melody" (Laitz 2012/2004: 95–96), that is on the middle ground and background.

This requires a solid, hierarchical understanding of the intervals. This kind of deep ear training is, according to Schenker, provided by counterpoint. Moreover, according to Salzer (1962/1952: 51), a serious education in counterpoint "represents the most basic preparation for understanding and devising directed musical motion".

### 4.3. The Goal-Directed Motion

Through Salzer, the directed musical motion appears as the essential Schenkerian principle. Salzer's lecture from 1949 is entitled "Directed Motion: The Basic Factor of Musical Coherence" (Koslovsky 2009: 313), and his book, *Structural Hearing*, exposes "Music as directed motion", and "Musical direction as an organizing force" (Salzer 1962/1952: ix, 11–14, 37–51). As music has to be grasped through its motion, Salzer formulates the following questions: "Where does the motion begin? What is its goal? How does the composer reach that goal?" (Salzer 1962/1952: 11). Thus, depending upon the goal and the direction of the motion, tones and chords get specific functions. That is why "Structural Hearing" is the name given by Salzer to the way of hearing and understanding musical motion, as brought to light primarily by Schenker, and consequently concerns the relationship between strict counterpoint and free composition.

The idea of motion related to music is very old. In ancient Greece, music was described as motion or movement. During the 20th century, it became common to read about musical motion in similar ways as did Jan LaRue in his *Guidelines* (1992/1970: 1), namely “Music is essentially movement; it is never wholly static”. The Gestalt psychology contributed to defining this notion in more accurate terms. Notably, Kurth’s *Grundlagen des linearen Kontrapunkts* begins with the famous phrase: “Melodie ist Bewegung” (Melody is motion) (Kurth 1956/1917: 1), the musical motion being carried on by the horizontal dimension.

What is new with Schenker is that he thinks in terms of “directed motion”, and especially of “goal-directed motion”. Two sources may have influenced Schenker to specify this. Firstly, August Halm, who wrote in his *Harmonielehre* (1900), that “Music is ... life and motion – certainly *motion* which *leads* to rest ...” (quoted from Wason 1985/1982: 121, my emphasis). Secondly, Abbé Georg Joseph Vogler defined in his *Harmonielehre* (1802) the “tonal direction” as “the result of an [aural] impression, effected gradually through harmony [that is the theory of cadences]” (quoted from Wason 1985/1982: 15). These ideas (directed motion and tonal direction) together with the idea of motion carried on by the melodic dimension appear concentrated in the theory of Schenker.

Moreover, motion is best realised through counterpoint (and not through a static progression from chord to chord). The essence of the goal-directed motion is therefore to be found in the *Ursatz* (see Figure 5: *Ursatz*), which is a condensed contrapuntal phrase because it shows the most direct and the shortest way to the goal, representing the “structural motion of an entire composition” (quoted from Salzer’s 1949 lecture in Koslovsky 2009: 313). Thus, the *Urfinie* (the descending stepwise motion) represents the ultimate expression of both the goal-directed motion and the melodic fluency.

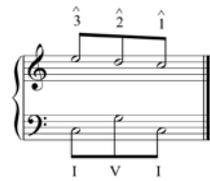


Figure 5. *Ursatz*

In later books the idea of goal-directed motion is raised, albeit not as strongly as Salzer.

It appears even slightly different, and is gradually less stressed. For instance, Aldwell and Schachter (2011/1978: 8) remark that music’s “ability to suggest *motion* is one of its “mysterious powers”. In the first edition of this book, the guiding question is “*who* is the goal in the music?” (not the “*what*” of Salzer), and the concrete answer is the tonic, which appears to form both “the point of departure from which the other tones move and the goal to which they are directed” (Aldwell and Schachter 2011/1978: 5). Gauldin (1997: 34) writes further: “Tonal melodies represent goal-oriented or directed motion that is continually moving *toward* or *away* from certain tonal, rhythmic, and formal destinations.” Accordingly, following Aldwell and Schachter, Gauldin puts certain emphasis on the two directions: not only where the melodic motion is going, which is the typical Schenkerian thinking, but also where the melody comes from.

Finally, Cadwallader and Gagné (2007/1998: 19) introduce such ideas periodically throughout the analyses, through phrases such as “... the arrival on the tonic ... create[s] a definitive goal of the melodic motion”, but mainly through a quote from Schenker’s *Free Composition* (1979/1935: 5): “the *goal* [path] and the course of the goal are primary. Content comes afterwards: without a goal there can be no content”. This is also what Laitz suggests, when he writes that “melodic fluency refers to *underlying scalar patterns* that support the infinite variety of melodic embellishments that lie on the music’s surface” (Laitz 2012/2004: 95–96).

#### 4.4. Unfolding

The intervals, as well as the previously discussed concepts (melodic fluency, goal-directed motion and *Ursatz*) are all related to the concept of unfolding. Schenker calls this *Auskomponierung* and he explains it in his *Harmonielehre* (1906). Unfolding is directly connected to space and time, in which the basic musical material (the triad) unfolds. As Jonas formulates it (Schenker 1954/1906: xvi): “the chord has a dimension in space; and the nature of music, which flows in time, demands its translation into a temporal sequence”, that is the unfolding. Concretely, Katz (1945: 19) clarifies that “the intervals are horizontal instead of leaving them in a vertical position”. The first principle of the unfolding and prolongation is thereby the arpeggiation. However, according to Jonas (1982/1934: 51), “the arpeggiation ... remains a harmonic event ... [but this is] the necessary prerequisite for the orientation of the ear.” This is only when the disjunct interval (as a *harmonic* event) is *filled in* and “enriched” by a passing note (as a contrapuntal device and a *melodic* event) that the disjunct interval becomes a melodic line. That is why the concept of the *Ursatz* highlights the balance of the musical verticality and horizontality. The *Urfinie* is the first passing-tone motion and the first melodic line, and it embodies the introduction of the horizontal aspect in the theory of Schenker.

This unfolding of the triad produces consonant skips, called “tonal spaces”, which according to Schenker, can only be 1–3, 3–5, 5–8 (Schenker 1996/1926: 195). As the passing-tone motion constitutes the main way of filling in the tonal spaces, this leads to the linear progression (*Zug*). Cadwallader and Gagné (2007/1998: 73)

notice that the German term *Zug* suggests the “idea of pulling or drawing”, which is “something dynamic, a motion directed toward a goal”.

#### 4.5. Active and Stable Tones

Closely related to this is the notion of active and stable tones, which became influential through Aldwell and Schachter (2011/1978)<sup>1</sup>.

As shown by Jonas (1982/1934) and Aldwell and Schachter (2011/1978), the function of the tones depends primarily on their scale degree, and is directly connected to Schenker’s unfolding as well as to his own representation of the tonal spaces. We thus have a tonic triad: the first, third and fifth degrees are stable, while all the others are active and move stepwise in the direction of the stable degrees. This stems from Schenker who, according to Snarrenberg (Web. 2015), takes “the concept of triadic consonance as axiomatic”, and the dissonance has “an ineluctable need for resolution into consonance”. In later literature, Gauldin (1997: 35) even calls the stable degrees “inactive”, and he specifies that “as we begin to look beneath the rhythmic and melodic surface of the music to reveal the underlying tonal framework on which the melody is based, we will discover longer-range stepwise tendencies of that framework that do support these generalizations.”

#### 4.6. Polyphonic Melody

In *Ein Beitrag zur Ornamentik* (1908: 9), Schenker quoted C.P.E. Bach (see Figure 6: Arpeggiated chord and polyphonic melody), and commented that it is possible to hold together the notes of an arpeggiated chord. This score strikingly highlights three voices, which enter one after the other. In this way the unfolding of the triad makes possible a new dimension: the polyphonic, which means that one single melodic line consists of several combined voices and the reverse (distinct voices are incorporated into a single melodic line).



Figure 6. Arpeggiated chord and polyphonic melody (Schenker 1908: 9)

While explaining this phenomenon, Salzer (1962/1952: 121) first distinguishes a “polyphonic manifestation” within the melodic line, before calling the result a polyphonic melody. Aldwell and Schachter (2011/1978: 374) mention it without insistence, and Cadwallader and Gagné (2007/1998: 21) present one of the clearest definitions, namely: “A melody that articulates two or more distinct voices ... is called a polyphonic melody”. Following Salzer, his students also use the term polyphonic melody, while all the others (Forte, Forte and Gilbert, Gauldin, Laitz, Clendinning and Marvin) use a synonym – compound melody<sup>2</sup>.

The following example will highlight this Schenkerian concept; see Figure 7: Bach, Fugue in E-flat minor BWV 853b, subject (Schenker 1979/1935: Ex. 109e.5).



Figure 7. Bach, Fugue BWV 853b, subject (Schenker 1979/1935: Ex. 109e.5)

Schenker hears that the fifth E flat – B flat initiates the contrapuntal unfolding of the tonic chord from E flat (in the tenor voice), to B flat (in the soprano voice). The conjunct gesture of the first two bars constitutes a diminution, which interconnects the voices, from the soprano down to the alto on G flat, and back up to the soprano on B flat. As B flat is prolonged and implicitly held, it gets a dashed line.

<sup>1</sup> William J. Mitchell (one of Weisse’s students) is the first to use such terminology in his *Elementary Harmony* (1939). Salzer does not, but he does however warmly recommend Mitchell. Aldwell and Schachter (1978) refer to him in the preface. Mitchell makes no particular mention of musical motion, but he makes a structural distinction between the “principal tones”, whose function is to “guide melodic activity”, and the “dependent tones”, whose function is to “decorate”.

<sup>2</sup> Another synonym, “melodic fission” is used within music cognition.

#### 4.7. Gap-Fill

According to Meyer, the subject of Bach's Fugue BWV 853b (here in D-sharp minor) is a typical gap-fill melody, see Figure 8 (Meyer 1973: 103). Meyer states concisely that "a structural gap occurs where something is felt to be left out" (Meyer 1956: 130) and such a gap needs to be completed and filled in.



Figure 8. Bach, Fugue BWV 853b, subject (Meyer 1973: 103)

The notion of gap-fill is Meyerian, and while it was influenced by Schenkerian theory, it has also contributed to enriching the Schenkerian language. All the above-mentioned post-Schenkerian books include something about the fill-in function of the passing tone within a space, beginning with Katz (1945: 16–17) who wrote about the "space filler", then Salzer (1962/1952: 118, 123) on how created spaces have to be "filled in" and about the "interval-filling type of motion". According to Salzer and Schachter (1969: 6), "the continuation in the opposite direction "fills in" the leap and helps integrate it into the line as a whole".

This view is repeated in later books, including works by Forte and Gilbert, Cadwallader and Gagné, and Laitz. However the notion of gap-fill itself is connected to Meyer. Especially, Cadwallader and Gagné mention gap-fill and suggest the influence of Meyer, particularly through the following definition: "The specific procedure of filling in a leap is called gap-fill, another Gestalt principle that is predicated on the listener's expectation that a melodic leap will eventually be filled in by stepwise motion in the opposite direction" (Cadwallader and Gagné 2007/1998: 97).

#### 5. Conclusion and Questions

To summarize, within the studied Schenkerian and post-Schenkerian approaches, the disjunct interval takes specific functions and meanings, which are related to the concepts of unfolding, polyphonic melody, melodic fluency, structural and prolongational tones, and goal-directed motion. The nuances in definitions and differences in vocabulary are connected to the presented history of Schenkerianism in the USA. Focus was given to the tonal melody, but Schenkerian concepts may even be applied to non-tonal music. The analytical concepts allow for synthetic and general conclusions (Favrot 2004: 44), but they may also be tools for composers to reflect on the creative work and to find renewed ways of creating music – depending on the kind of desired melodic continuity.

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## **Melodija su intervaliniais šuoliais: reikšmės ir funkcijos per šenkerinės ir pošenkerinės analizės teorijų prizmę**

### **Santrauka**

Norint sukurti melodiją neužtenka vien skonio ir stiliaus pojūčio, tam taip pat reikia nutuokti apie sintaksę bei funkciją. Intervaliniai šuoliai melodinėse struktūrose gali atlikti skirtingas funkcijas ir įgyti skirtingas reikšmes. Pagrindinis šio straipsnio tikslas – apžvelgti, kas apie intervalinį šuolį melodijoje teigiama Heinricho Schenkerio analizėje ir jai veikiant susiformavusiose vėlesnėse teorijose. Šios žinios gali pasitarnauti atnaujinant kompozitorių muzikinę kalbą ir požiūrį į melodijos fenomeną.

Straipsnio pradžioje pateikiama glausta melodijos teorijos istorija – kaip ji evoliucionavo nuo XVIII a. sukurtos ir iki šiol vartojamos terminijos iki XX a. atsiradusių naujų įžvalgų ir įvairių analitinių metodų. Pagrindinis visose šiose teorijose keliamas klausimas, kurį aptaria ir Heinrichas Schenkeris, – ar melodiją pakanka apibrėžti vien kaip laikę išdėstytą tonų seką. Apžvalgoje atskleidžiamas Schenkerio teorijos vaidmuo ir indėlis į melodijos reiškinio supratimą.

Straipsnyje trumpai aptariama Schenkerio teorijos sklaida JAV, siekiant atskleisti sąsajas tarp svarbiausių muzikos analizės vadovėlių ir jų autorių. Tarp pastarųjų galima aptikti ne vieną buvusį Schenkerio studentą (visų pirma minėtini Felixas Salzeris ir Oswaldas Jonas) bei jų studentus (dažniausiai minimi Ernstas Osteris ir Carlos Schachteris). Schemoje vaizduojamas Schenkerio teorijos paplitimas JAV iki šių dienų. Šioje straipsnio dalyje taip pat apžvelgiama muzikos teorijos studijose naudojama literatūra, akivaizdžiai adaptavusi iš Schenkerio perimtus metodus.

Apžvelgus istorinį ir teorinį kontekstą, toliau nagrinėjamos melodijos ypatybės, kaip jas apibrėžė Schenkeris ir ryškiausi jo sekėjai, taip pat tai, kaip minimi autoriai aptaria intervalų vartoseną ir jos apribojimus. Pateikiami specifinių Schenkerio sąvokų (melodinis sklandumas, kryptingas judėjimas, iškomponavimas) apibrėžimai ir tolesnė jų plėtotė. Parodoma, kaip šios trys sąvokos susijusios tarpusavyje ir koks vaidmuo jose tenka laipsniškam judėjimui bei intervaliniams šuoliams. Galiausiai apžvelgiama pošenkerinės terminijos plėtotė, ypatingą dėmesį skiriant aktyviems ir stabiliems tonams, polifoninei melodijai ir specifiniam šuolio užpildymo atvejui.

Straipsnyje pateikiama sąvokų ir koncepcijų evoliucija nuo Schenkerio ir pirmųjų pošenkerinės analizės teoretikų iki Leonardo B. Meyerio, kuris savo ruožtu padarė įtaką vėlesniems pošenkerinės analizės teoretikams. Ši raida iliustruojama Johanno Sebastiano Bacho fugos temos analize.

Straipsnio tikslas – pasiūlyti kompozitoriams įrankių apmąstyti melodijos fenomeną ir atrasti naujus komponavimo būdus.