

Actualization of the Archetypes of a Melodic Line in M. K. Čiurlionis' and the 20th Century Composers' Works

Annotation

The archetypes of a melodic line are the models of communication checked up by a thousand-year composing practice. Varying from time to time by the details of sounding such archetypes remain stable in respect of the configuration of the tone line placement – filling up, surrounding, renewal and positioning. They also remain of a general concern in the music of modern times.

Keywords: melody, line, archetype, a distant and acoustic interval, movement direction, register.

Introduction

Relevance. Modern composing practice (sonorism, indeterminism, total serialism, minimalism, a sound synthesis, and others) has essentially distanced itself from the phenomenon of melody cultivated for centuries. The composer's interest turns to less cultivated sides of the sounding – the flow of time, timbre, stereophonism, etc.

The depreciation of a melody phenomenon is closely associated with the decline of the possibilities of music communication (partial or even complete). To tell the truth, musical possibilities are searched for and found in other openings of the sound expression. However, new experiences are not strongly enough rooted in the listener's consciousness that could spread in the socium.

Thus, the phenomenon of melody is a serious support for modern music attempting to survive.

Novelty. The phenomenon of melody, as mentioned before, is interesting for its communication potencies. It is, however, not always clear what it actually is. A melody is usually conceived as an intricate complex, even a resultative phenomenon where various music formation factors are intertwined – harmony, rhythm, texture and form. However, traditional views on the essential side of melody, a dissociative constant of the formation of this phenomenon, characteristic only of melody, is missing. Due to the deficiency of this kind of characteristics, the phenomenon of melody is principally not cognizable and compositionally mastered. After all, it is impossible to exactly define where melody communication preconditions are hidden.

We suppose that the origin of the melody phenomenon is best of all reflected by the purified conception of a melodic line with merely two constituents, namely: distance interval between different or identical pitch tones and movement direction upwards and downwards of tones. It is the mentioned factors that make it possible to unfold constant, invariant archetypes of a melodic line communication.

The basic scientific hypothesis of the present article is stable models of a melodic line, basing archetypal communication functions of the melody, have existed since the oldest times up to the present days. In every period of time these functions remain without any changes, however, they vary by their structural variants. Among them there is a correspondingly altered content of melodic tones, interval distances, the ambits of a line contours, etc. The mentioned and similar things are adapted, taking into account cultural changes and those of the period.

The principal task of the present article is to analyse and designate the basic archetypes of a melodic line and to characterize their communication peculiarities. The following preparatory theoretical solutions for this purpose are as follows:

- 1) To discover the criteria making it possible to draw dividing lines between a) the pitch of a melodic and harmonious tone, b) distance and an acoustic interval, c) a linear and register tone direction;
- 2) On the basis of the defined division criterion, to characterize a melodic line, a specific expression of a melody phenomenon, relatively autonomous and independent of the non-melodic origin of things (harmony, rhythm, etc.).

The object of the investigation is archaic examples of Lithuanian ethnomonody, the melodies of the works by the genius Lithuanian composer M. K. Čiurlionis as well as the melodies by the composers of the first half of the 20th century (Ives, Britten, Stravinsky, Bartók, Prokofiev, Hindemith, Debussy).

Methodology. Some rational methods have been used for the proof of the raised scientific hypothesis. In the first place, musicological works and opinions of the forerunners on melody archetypes are analysed. The analysis of musical examples includes schematization and partly formalization principles. Sometimes comparison and typologisation principles are also employed.

The structure of the work embraces two basic divisions: theoretical and analytical. The theoretical part is devoted to the analysis of musicologists' insights into melody archetypes, obligatory constancies of a melodic line, the archetypes of melodic line communication. The expression possibilities of the investigated models in modern times are unfolded in the analytical part.

Music Theory of Melody Archetypes

The 20th century witnesses the appearance of several influential theoretical works which interpret the melody phenomenon in an archetypal way. We have in mind the cases when a theorist by way of the primary pro-elements or pro-strength systematically bases various aspects of a melodious expression.

In his atonal melos theory, J. M. Hauer bases himself on an archetype of the melos conception hidden in man's consciousness¹. Thanks to this archetype, the composer separates atonal tones from obertonal noise.

In Hauer's opinion, "it is only from temperation and the intoning of intervals and tones that music turns into art." The composer maintains that every atonal melody is "the world in itself", into which an intuitive penetration equals a "creative act". In his opinion, thanks to an inner experienced action, contemplation one can only "hear an internally constant absolute of music as a manifestation of the world order"². Therefore, an ideal melos for Hauer is "an initial essence, meaning, the source of the mankind's culture embodied by the forms and laws of language, art, ethics, etc. It is a universal parent language, the harmony of spheres, an indicator of progress, the art of all arts", shortly – "all the universal, cosmos ... spiritualized by melos..." The sensation of melos, according to the composer, is hidden since old in man, and principally decides "his musicality degree". In addition, a historical evolution of musicality would be reminded by the movement "from melos to noise"³.

Hauer's conception defines the following most general melody postulates: the intuitivity of the physical sound (interval) enabling one to hear "the eternal manifestation of the world order"; a need to move a musical experience from intuitive to a sensual sphere (a sound colour); the restructuring of physical harmonics according to musicality manifesting man's melos archetype. In his opinion, a polyphonic tendency, unlike an intuitive spiritual melos, is associated with a beast's instinct.

Hauer's conception due to his archetypal melos surviving preconditions is close to E. Kurth's theory of melody "energetism".

According to Kurth, the energy hidden in man stimulates the movement of psychic strength which rearranges a sound matter into a sensual view⁴. This process moves from unconsciously tangible to sensually perceived, from a primary "kinetic energy", pulsating in our consciousness, to the separation of individual tones and their realization in a melodic line. However movement energies as primary archetypal music preconditions are not associated either with elementary physiology (breathing, blood circulation) or the psychology of the sound perception and even with historical stylistic – aesthetic regularities. This power is witnessed by a psychic tension, perceiving the distances between separate tones of a melodic line. Due to psychoenergy, a melodic line opens itself to the subject as an alive musical sensation. Thus, a physical interval in Kurth's conception as a melody phenomenon acquires sense only under the influence of psychoenergetic strength. Besides, they are primary in respect of sounding.

In the opinion of B. Szabolcsi, melody archetypality, its prehistory are associated with the structure of the quartal trichord, the most typical feature of which is a falling step from the minor third to a major second⁵. Trichords can be associated between themselves, separating the latter by the interval of a major second or linking both by a common sound. This kind of drawing up separated and joined trichords opens a pentatonic space, rich in the possibilities of a primary trichord motif variance. The variance of a trichord motif manifests itself in a characteristic case rotating downwards (4-2-1, 2-1-4, 1-4-2). The archetype of a quartal trichord seems to unite in itself pathogenic melodies and logogenic (intervallics and language links) peculiarities⁶.

The essence of H. Schenker's theoretical conception is concentrated in this phrase: "It is due to the life being a continuous change of energy, a lamination of represents the changes of life rising from a primary structure"⁷.

¹ Hauer J. M. 1920. Vom Wesen des Musikalischen. Eine Lehrbuch der atonalen Musik. Leipzig-Wien.

Hauer J. M. 1926. Zwölftontechnik. Die Lehre von der Tropen. Teoretische Schriften. Bd. 2. Wien-New York.

² Pfrogner H. 1953. Zwölfstufung der Töne. Wien, p. 23.

³ Hauer J. M. 1923. Deutung des melos..., p. 23.

⁴ Kurth E. 1917. Grundlagen des linearen Kontrapunkts. Bachs melodischer Polyphonie. Bern.

⁵ B. Szabolcsi. A melodia története (Budapest, 1950, 2/1957, Eng. trans., 1966 as A History of Melody). Szabolcsi B. 1959. Bausteine zu einer Geschichte der melodie. Budapest.

⁶ The New Grove, t. 12, 1980, p. 119-121.

⁷ Schenker H. 1979. Free Composition (Der free Satz). Volume III of New Musical Theories and Fantasies. New York and London, p. 160.

The scholar motivates the essence of a primary structure (*Ursatz*) turning his glance both to nature (sound spectrum) and a genius (musical practice). The mentioned structure is based on five initial overtones which form a horizontal projection of consonating intervals (*Zug*, linear progression). The projection a genius' consciousness and intuition gives sense to the profoundness of the composer's plan (*Hintergrund*). A counterpoint voicing principle, irrespective of transformations (*Ausdehnung*, *Diminution*) remains constant also in the upper layers (*Mittelgrund*, *Vordergrund*). Equating the organics of the work growth to a bio organism, which grows from the inside to the exterior, Schenker remarks that the surface (*Vordergrund*) conceals a depth (*Ursatz*) similarly like the meaning of a thought behind the words.

An archetypal structure (*Ursatz*) determines the works melodic and harmonic texture. However, the research carried out by the author proves an exceptional importance of a melodious line for all compositional plans.

Eugene Narmour extends the unique theories of musical perception presented in *The Analysis and Cognition of Basic Melodic Structures*. The two books⁸ together constitute the first comprehensive theory of melody founded on psychological research. The author explains and speculates on the cognitive operations by which listeners assimilate and ultimately encode melodic structures.

The conception Eugene Narmour grounded on these general hypotheses – A + A implying A, A + B implying C, the presence of closure or nonclosure, and parametric scale – allow for the identification of five, and only five, kinds of melodic archetypes:

1. Process or iteration (A + A, nonclosural);
2. Reversal (A + B, closural);
3. Registral return;
4. Dyad (i.e., two-element groupings, the unrealized implications of classes 1 and 2);
5. Monad (i.e., one-element groupings, closed or unclosed where no generation of implication occurs).⁹

Constants of a Melodic Line

A melodic phenomenon can be interpreted as a certain resultative phenomenon stimulated by the whole context of the work. The more so that no greater doubts are raised by one of the principal attributes of this phenomenon, i.e. a melodic line¹⁰. In order to more properly define a melodic line, it is necessary to single out its several important constants.

First of all – a horizontal. It goes without saying that a melodic horizontal is not a rhythm though, the counting of times is an obligatory condition of the melody materialization. Besides, a definition of the melody horizontal needs a certain condition for the melody materialization, i.e. sequence of tones its contour or relief. It is the latter that principally represents a melodic line.

When characterizing a melodic line, it is first of all necessary to mark its altering sound pitch which shows itself by separate tones. This is how the relief of tones reveals itself as a certain horizontal of rising or falling tones. Equating the perception of tone with a geometric dot, we could imagine a melodic line as a relief of stretching dots.

One more question arises. Is a melodic line possible without tones? The latter – without tones – seems to become a continuous monotone *glissando* not yielding to intervallic articulation. Therefore, the tones are mostly pressing in the sense that they give rise to the potency of a certain linearity of a horizontal. Thus, the tones manifest themselves as certain objective points of linearity. Even more. Melodic tones seem to be the discrete functions of linearity. It goes without saying that these functions are performed due to the variable or recurrent tone pitch. This kind of interpretation of the melodic contour dots leads to the discovery of criteria enabling one to distinguish a tone pitch as an acoustic-spectral, intervallic-harmonic phenomenon from its performed discrete linearity function.

In order to better perceive why a melodic line is principally a phenomenon of tonicity, it is necessary to turn one's glance to a composer's relationship with sounding. This kind of relationship in the most general sense can be twofold, namely, sonantic or tonal. Usually these relations yield to no direct observation, they are latent and subconscious. One can judge about the existence of relationship from the manner of composing. A composer, accepting a sounding as a certain sonantic field, will perform certain actions, which will enable

⁸ Narmour E. 1990. The analysis and cognition of basic melodic structures the implication-realization model. The University of Chicago. Narmour E. 1992. The analysis and cognition of melodic complexity: the implication-realization model. The University of Chicago.

⁹ See *ibid.* (1990), p. 4–5.

¹⁰ See: Mazel A. 1952. O melodii. P. 96–135, Moscow, Cholopova V. N. 1984. Melodica, p. 39–59, M., Musica. Both authors, characterizing a melodic line, consider a melodic character of a second interval to be its decisive factor. In their turn wide intervals, as they suppose make a secret harmony of a melody.

him to manipulate this field, i.e. to extend or thicken it, reduce and vary. In its turn, a tonicity provision enables one to distinguish tones, as if discrete physical particles of sounding, and to respectfully lay out and draw up. Thus, a melodic formation of tones for an attitude of a melodic line is optimal. The groupings of tones in vertical and other spaces the qualities of tonicity weaken only because the created summary effect, and the latter manifests itself by the cohesion of separate tones, covering or complete fuse. Thus, the tonicity attitude and an optimal linear method of tone placement is the nucleus of a melodic line conception.

It would follow the illustrated unfolding of a melodic line:

1. A melodic horizontal is a discrete relief of the tone pitch, diverted in the direction of irreversible time, always moving forward and never backwards even in the cases when the tones of melody are repeated in a reverse order;
2. The tones (particles) compared to a dot which gives the impression of a stretching line.

Not any lining up of the tones can initiate the impression of a line. A decisive role, arraying melodic tones into a stretching line, undoubtedly belongs to melody intervals. If melodic tones are discrete linearity functions, then the principle role of a melodic line belongs to distance intervals. The later, different from acoustic, harmonic or spectral, expresses only the distance between discrete dots of the line or functions, i.e. – melodic tones.

It would be proper to say that the tonicity of a melodic line is obligatory, first of all, because of the articulation peculiarities of intervallic tone sequence enabling to discover the phenomena of melody linearity.

A melodic line, as it is known, can move by any intervals, narrow and wide, besides, in different directions, upwards and downwards. Though different intervals are found on a line (also exceeding one or even the ambit of two octaves) narrow intervals should be considered priority ones, i.e. major and minor seconds. The latter intervals are particularly useful forming the perception of a linear slide. With the widening of the intoning intervals, especially not supporting the latter by second slides, a melodious linearity slowly dies out (comp. the sequence of thirds, fourths, etc.). The latter are easily intoned not only due to the neighbourhood of adjacent tones but also due to some acoustic features of these intervals. The tones distant at a second acoustically push each other away and are elastic. The tones of a melic second as if push each other away without leaving any acoustic traces (neither real nor secret) with a previously sounding tone. Therefore, an interval at a second is a perfect means for the expression of line discrete seconds serve for the basing of a melodic line perfectly preserves its contour of tonal dots and is easily intoned. In its turn, the intoning of a melody by narrower intervals than a minor second, particularly when the change in a pitch does not reach a diatonic semitone, the contour begins to blend, slide and starts glissanding. Then, a melodic line as a contour of tonal dots loses its substantial peculiarities.

Something similar happens intoning wide intervals. Intoning acoustically greatly different intervals – a fifth, a fourth, the tones of a melodic line begin to interact by the sprung up real and secret acoustic links. The tones of the fifth and the fourth stabilize the flow of the melodic line tones. This stabilization manifests itself by the superiority of one of the tones (of the upper or lower) over others. Other intervals distinguishing themselves by a harmonic-acoustic strength (thirds, sixths) similarly function. In the intervals of a seventh, an acoustic strength weakens. However, linearity does not increase due to a too great distance, i.e. the width of an interval and discretism of the distanced tones. With the widening of an interval the intoning of a melodic line each time becomes more problematic and a melic relationship becomes more difficult to trace. Stepping over two octaves, a linear contour of tones practically breaks up. In similar cases, the tones sound as separate, isolated acoustic dots. In order to make the tones distanced at two or more octave tones as the ingredients of a melodic line, an additional condition of a musical context seems to be necessary (e.g. a prolonged gradual movement in an opposite direction, etc.).

A melodic line moves along a horizontal from tone to tone by various distances, i.e. narrow and wide intervals. Besides, it can change its movement direction, i.e. to move in a rising or falling direction. A register direction is not important for a melodic movement. It is more associated with the specificity of the tone pitch, harmony, spectre and timbre. A direction itself and its changes are essential for a melodic movement. It follows that a rising melodic line each time reaches higher points, tones and intervals of line discretism. In its turn, a falling one moves to the line's lower functions and intervals.

Here follow these principle constant features of a melodic line:

- 1) discrete tonicity functions;
- 2) distant narrow and wide intervals;
- 3) rising and falling directions of discrete tones and distant intervals¹¹.

Thus, it remains to clear up what guarantees communication possibilities of a melodic line (about it see further).

¹¹ E. Narmour prefers perception – registral direction, see *ibid.* (1990, 1992).

The Archetypes of a Melodic Line

Melodic line archetype can be called a composer's tendency to create linear manifestations of a tone movement, which can be different in details, but does not deviate from the main model. Such models seem to be like prototypes, becoming renewed themselves, repeated all the times.

The origin of melody archetypes (as well as that of various other musical archetypes) in our opinion rests in the intuition of hearing.

The latter, however, are not dissociated from the activity functions of our consciousness. The following hearing intuitions and appropriate melody archetypes should be distinguished on the basis of C. G. Jung's quaternary functions of consciousness¹²:

1. A sensual intuition of hearing;
2. An emotional intuition of hearing;
3. A cogitative intuition of hearing;
4. A prognostic intuition of hearing.

The first manifestations of melodic line archetypes can be discovered in ethnomusic heritages. The analysis of Lithuanian ethnomonodies revealed four stable archetypal melodic-line movement models:

I. The model of the filling in of a melodic line. This archetype guarantees the melody linear character by way of an opposite narrow or wide intervallic interaction. The linear intensity tendency seems to appear under the influence of a sensational hearing intuition.

II. The surrounding melodic line model. A characteristic feature of this archetype is the support of a linear balance, orienting towards the central axis. The stimulus of a linear equilibrium seems to echo an emotional hearing intuition.

III. The archetype of melodic line renovation seems to be directed towards the completion aspects of the line. The line with its new directions and intervals activates the expectation of a logical continuation and ending. Therefore, this archetype is the closest to the thinking consciousness (a thinking intuition of hearing).

IV. A positional archetype initiates a virtual (secret) linear character, creating it in the fluctuation of melodic tops. The virtual linear character of melody is more active in comparison with the real one. This archetype determines the forecast and spontaneity, therefore, the latter is more expedient to be associated with the modus of an intuitive consciousness (prognostic hearing intuition).

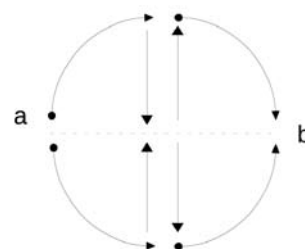
I. The Filling in of a Melodic Line

The first archetype of investigation here is associated with the factors basing the linearity of the melody. The linear feeling is caused by the tone slides through narrow intervals, usually by way of major and minor seconds. A consequently rising or falling slide of seconds cannot be boundless. Sounding for a few seconds in turn, a syndrome of inertia starts taking shape in the listener's consciousness. An aesthetically unacceptable attitude to an inertia provokes a tension for surmounting it. Usually, it is done by a sudden line movement, namely, a melodic leap in an opposite direction. If a linear melody character cannot be reached only mechanically prolonging a slide of narrow intervals in some direction, and wide intervals of an opposite direction are necessary for it, then it follows that a melody linearity is also dialectically bound with different intervallics and in opposite melody directions.

The filling in of an archetype unfolds itself by way of several principle models which can be concisely illustrated by a scheme (Scheme 1, here the verticals denote leaps directed upwards or downwards, and the bent lines re-sound gradual slides).

The scheme illustrates how after a melodic jump (vertical $\downarrow\uparrow$) follows its gradual filling of an opposite direction (a). Another time, a gradual movement in one direction is later embraced by a wide leap (b). A summary view of these models would be – (c). Archetypal line filling models are widely known and repeat themselves in different periods of time. On the whole, the filling up of the shapes is characteristic of the consolidation of

a melodic linear character. In order to make sure, it is worth while intoning several seconds in some single pitch direction. As soon as after two second steps one feels the arising inertia of a linear slide. Moving further on, a monotony appears, which as mentioned before, must be removed. It is slightly different if the beginning of



Scheme 1

¹² Jung C. G. 1946. *Psychological Types*. New York. Harcourt, Brace.

a model coincides with a distinct leap. The latter model due to the unexpectedness of a primary leap provokes a hope for a slide to spring up in a different direction.

The elements of the archetypical shape – the slide quality, the embracement of the leap – can vary. It is possible to prolong the slide in one direction, introducing a wider interval or even several intervals. Irrespective of the amount of the slide prolongation, it gets at last monotone. In its turn, a wide interval of an opposite direction can be wider than a proper slide, and sometimes a leap can only partly balance an ambit of a gradual slide.

The discussed archetypal models reflect a possibility of a linear tension, filling an acoustic space with gradually rising or falling tones. Therefore, it is logical to call this model as a filling-in archetype of a melodic line.

Let's analyze some Lithuanian ethnomonodies.

In the first example (Ex. 1) the inertia of the second slides is neutralized by the opposite leaps of thirds at the beginning and end of the melody. The initial jump of a third is filled with downwards moving seconds. Soon, the rising seconds are embraced by a downwards falling third. A wide interval in this context is a third because a leap naturally cannot be wider than a melody ambit.

Sometimes (Ex. 2) a melodic line is developed similarly; but it is expressed by a wider fourth ambit, and a second slide is enriched by surrounding tones (A-C) in its summit (tone B flat). Differently from the previous example, it is impossible here to synchronically articulate archetypal models because a slide of seconds manifests itself as if a common member both for a rising and falling fourth leap (i.e. leap – filling in – leap).

Linear models can be activated and made more dynamic (Ex. 3). Here in the first phrase (m. 1–4) the initial fourth leap is repeated, therefore, an expectation for a filling in a slide increases. In another phrase (m. 5–8) the embracement of the falling slide is made more dynamic, widening intervals (the embraced third is followed by a fourth). Besides the strengthening of a linearity is increased by a fifth jump in the penultimate time (m. 7, B-E). The latter acquires the meaning of a common member in the filling-in model (slide – leap – slide, in Ex. 2 we saw an inverse version).

In the following example (Ex. 4) the strengthening of a linearity is carried out not only widening intervals but also lengthening the slides. Here a leap through a fifth upwards is followed by a short filling in with an omitted second tone (B). Whereas in the following measure (m. 2) a leap gets wider (now a sixth) and a filling lengthens. The widening of the latter is carried out at the end of a slip, introducing an encirclement (A flat-G-F). In the further leap (m. 4) it is again returned to a fifth, however, a slide remains without any changes. Whereas in the last measure, a fifth is filled in with the most minimal expression – a slide down in a second. Thus, melodic linearity shows itself by different filling in intensities, bound with the changes in wide intervals and slides. Therefore, melodic linearity here manifests itself by different filling in intensities, connected with the changes in wide intervals and slides.

The linearity can also expand changing directions both of slides and intervals (Ex. 5). Here (m. 1–4) the initial leap of a fourth is prepared by an encirclement (B flat-D flat-C). Whereas at the end of a gradual descent we shall once more see a surrounding, to be more exact, its inversion (D flat-B flat-C). In the next phrase (m. 5–7), the expectation of a linearity is caused by a fifth lower exhibited interval, which is filled in with a sequence rising in thirds. The intervals of the thirds are inserted in the final slides of the seconds and the ambiguity of thirds discloses itself. After a wide quint leap filling up a third as it would be proper for the category of slide intervals. However, later it seems that

Ex. 1 (JČ 89)

1. Ra - lio, dar va - lio, kar - vy - tės ma - no.

Ex. 2 (JČ 187)

1. Vai, ar auk - se - lis kal - ne žy - dė - jo,
tau - lė - lio, kal - ne žy - dė(jo)?

Ex. 3 (JČ 183)

1. Už sta - lo sė - dau, gra - žiai dai - na - vau,
a - lu - ti gė - riau, rau - do - na bu - vau.

Ex. 4 (JČ 162)

1. - Mo - ti - nė - le, ma - no šir - du - žė - le, duo - ki ro - dą,
kuo man pa - čiā baus - ti, duo - ki ro - dą, kuoman pa - čiā baus(t).

Ex. 5 (JČ 176)

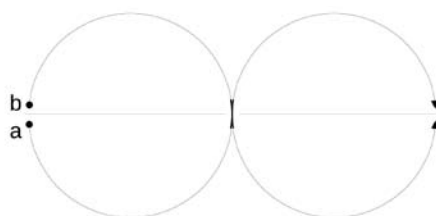
1. - Tė - ve - li ma - no, ma - no šir - de - le,
šerk man bė - rą žir - ge - li, - ge(t).

the seconds could contradict such a novelty. In spite of it, the distinctness of the quint leap at the beginning of the second phrase enables the whole filling in sequence (with thirds upwards and seconds downwards) to be perceived as gradual. The vividness of the fifth leap is perceived to be determined by the character of the whole melody linear expansion, i.e. wide intervals and filling in slides as well as the interrelation between the rising and falling directions.

II. The Surroundings of a Melodic Line

The things of melodic line balance characteristic of Archetype II are associated with the spontaneity of melodic windings. A melodic winding appears when a melodic slide changes the direction of moving. Supposing, a slide moving two or more seconds upwards, returns back through one or more tones. In its turn, the falling melodic intonations can soon emerge. Similar windings can embrace a wide ambit or show itself by mere two or three sounds. The winding of a melodic line enables, at least for some time, to avoid the monotony of narrow intervals without using a wider interval. Anyway, a constant winding or the line at last exhausts its communication potency and calls out an impression of a disorderly, chaotically expanding melodic line. A surrounding archetype informs how to avoid it. This archetype can be on a general scale expressed in a sinusoid. Starting in the centre, a melodic line can rise upwards, and then descend. Having returned to the central axis and continuing a movement downwards, it can again return to its centre, rising upwards. A melodic line can repeat itself more than once by similar windings upward down from its central axis. On the other hand, the windings can differ in respect of their volume; besides, they can be complete and partial, etc.

The basic surrounding variants are illustrated by a scheme (Scheme 2).



Scheme 2

The balance between the rising and falling windings is reached constantly orienting the movement of tones to a real or imaginary (secret) axis. The latter can have one, two or more tones, and in this way form a certain central ambit of surroundings. Another time, the axis of surroundings can be more implied than followed according to the really sounding (prevailing, recurring) tones. The position of this kind of axis is mostly witnessed by a regular interchange of border tones and ambits.

An intervallic digression from the axis in the upper and lower windings can be different, thus to be not proportional. In its turn, the intervallics of separate windings can be either close, for example (of narrow intervals) or different (i.e. one of them can be of narrow, the other of wide intervals, etc.).

With the widening of the surrounding ambit, the secondness of a sinusoid axis often becomes more important.

It is the balancing around its axis, in respect of the pitch of tones, ambits and both of a narrow and wide intervallics that make the essence of the surrounding archetype. The axis proper can sometimes clear up only in the process of the dispersion of a melodic line.

Here follows the analysis of some surrounding archetype examples in Lithuanian ethnomonodies.

In this example (Ex. 6), the axis of melodic line surroundings comes to light in the course of the expansion. At the beginning of the melody there sound two tones interchanging through a third (A-C). Later, the axis – a materializing tone (B) is heard in a rising slide. In the further balancing stage (m. 2–3), the surrounding amplitude broadens up to the fifth (D-G). This broadening absorbs the earlier sounding tones. Whereas the surrounding axis appears in the centre of the falling slide. It should be mentioned that with the growth of the surrounding sounds, the lines acquire winding intonations. A higher winding (m. 2) is more complex. It is possible to notice at its top an additional micro-surrounding (B-D-C). Whereas a bottom winding (m. 3) gets simpler, reducing the axis (there is no B).

The axis of surroundings can be more imaginary than real (Ex. 7). In the first measures (m. 1–2), there is introduced a widening surrounding amplitude (A-D) without a really sounding axis. Only later, with the narrowing of (D-G), contact is made with an axial tone (here a subsidiary tone F sharp).

The next example (Ex. 8) presents an upper and lower winding, distanced through a fourth. The upper winding is materialized by the tone D micro-surrounding (C sharp-E-D), and the lower by that of tone a (A-B flat-A). Soon (m. 3) medial fourth ambit tones are shown (C sharp and B). It should be proper to interpret the latter as axial tones. Although they sound really, but in the context of the whole melodic line they seem to embody an implied or only a formal axis. It takes shape due to evident fourth windings coordination and parallel the balancing of surroundings not in respect to the axis but that of the fourth.

Another time the axis of surroundings can mutate or undergo changes (Ex. 9). In the first phrase (m. 1–2) the windings of surroundings are oriented to one axial tone (C). In the end of the melody we see another axial tone (B). This change is associated with the mutations of windings. In the primary phrase the upper is more evident (has more tones), and in the second – the lower.

The axis of surroundings can be structured from separate tones (Ex. 10). In the first measure we can see a future axial tone B flat and in the adjacent C. Later both tones follow in succession (B flat-C), and repeating themselves for several times, get consolidated as the axis of the surroundings of a melodic line. Here prevails a harmonious balance between the lower and upper winding intervallics. A second of the upper winding (E flat-D) balances with an axial sound B flat as with a second (G-F) of the lower winding with an axial tone C. To put it briefly, both seconds – upper and lower – are balanced through a fourth interval with axial tones.

The models of surrounding, distinguishing themselves for equilibrium, can be dynamized (Ex. 11). A melodic line is expanded around a central tone axis (G-A). Due to the rising of these tones, an upper winding (the top D²) is formed, and falling – a lower winding (the bottom D¹). Only an upper winding is expanded in a melody. After a primary position, the latter is widened by a subsidiary tone upwards (m. 3), and at the end, the previous figure is lowered at a second down (m. 7), whereas the lower winding remains unchanged. Thus, due to varying the summits (D after C), the surrounding structure is made more dynamic.

III. The Renewal of a Melodic Line

The third archetype is associated with the melodic line completion. The perception of the completion is formed by the renovation of the melodic contour. For example, the direction of the melodic line shows its great change. Or the narrow sliding intervals change into wide uneven ones. The models of the line renovation activate a perceiver's memory due to the comparison of the previous and new state of the melodic line. This comparativistics stimulates an expectation of a logical continuation or end. It goes without saying that all of it is associated with the depth of the line renovation and evidence. The more vivid contrast between line fragments, the stronger is the hope for completeness. The satisfaction of the latter is also associated with appropriate structural decisions. For example, vividly contrasting the tendency of a melodic direction, soon an attempt is made to avoid the born indeterminateness and is returned to the primary melody position. The very return of a melodious direction can vary in its character – from a sudden, hardly felt, a reviving return, etc.

On the other hand, the renovation of a melodic line direction can occur slowly and finally become renewed only at the end of the melody. Then the directions of the melody beginning and end become the object of comparison.

Ex. 6 (JČ 1)

1. A - pé - jo sau - lu - té ap - lin - kui za - rių.

Ex. 7 (JČ 300)

1. Mer - ge - lés, ká jús čio - nai vei - kiat,
se - su - lés, ká jús čio - nai vei - kiat?

Ex. 8 (JČ 255)

1. A - ta - jo - ja - rai - tų pul - kas,
erá - ji - dá - mi, bub - ny - dá - mi.

Ex. 9 (JČ 259)

1. Mes du bro - liai, mes du bro - liai,
ir a - bu - du rad - nie - ji, rad - nie - ji.

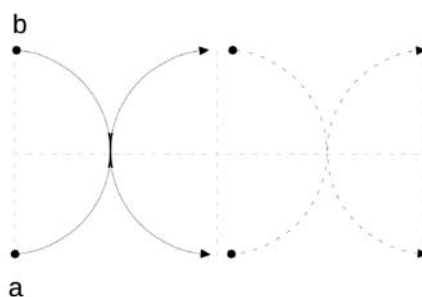
Ex. 10 (JČ 27)

1. Za - lioj gi - riej pauks - čiai gie - ma,
é mer - ge - lés uo - gas ren - ka, ren(ka).

Ex. 11 (JČ 227)

1. Iš - ka - siu šul - ne - lį vi - du - ry dva - ro,
ar n'á - teis mer - ge - lés šul - nin van - de - nis.

Archetypal models of the direction renovation are partly illustrated by the scheme (Scheme 3a).

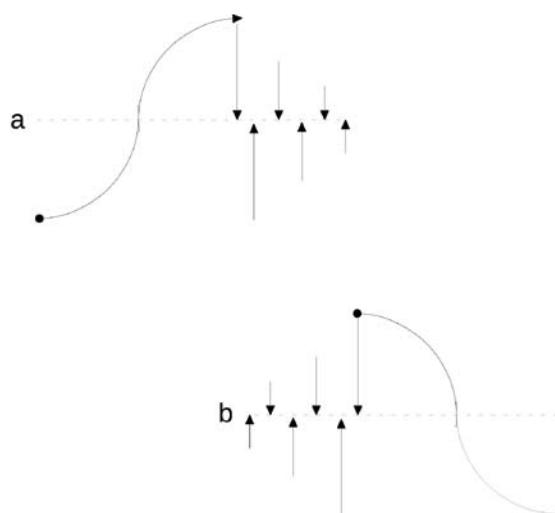


Scheme 3a

An intervallic renovation of a melodic line can also influence the completion of the melody. In this case, line proportions become important. For example, a melody developing by gradual intervals, can materialize its completion in a laconic, leap-based addition. The latter initiates the impression of the reduction of the earlier slides or a resuming summary. Thus, it finishes a development.

On the other hand, the beginning of the line with wide, one after another passages of sounding intervals, one can expect to appear proportionally extended, gradual slides. The birth of the latter can solve the melody line completion aspects.

The models of the renovation of intervallics reflect in part the following (Scheme 3b).



Scheme 3b

It is proper to add that the models of the direction of tone movements and of renovation of interval quality, can supplement one another and to strengthen the whole completeness of a melodic line.

Here follows the analysis of the archetypal renovation in Lithuanian ethnomonodies.

In the example (Ex. 12) a tendency of falling slides is renewed by a rising three sound intonation (m. 3, B flat, C-D). The comparison with the context of all the melody, the latter intonation seems to be episodic, however, greatly initiative in respect of the melody completeness. At the end of the mentioned intonation a surrounding is formed (D-B flat-C) to a primary sound of the returning slide (C). The returned falling slide is expressed more concisely, schematically than at the beginning of the melody. It stimulates the impression of the line completion initiated by the renovation archetype.

In another example (Ex. 13) we can see quite a few analogies with a previous melody, however, other completeness strengthening factors manifest themselves in the direction of the return. Here the returned line does not get shorter but is raised at a second, in comparison with primary measures (m. 1-4). It is an evident influence of the renovated rising intonation (F sharp-A-B-D), after which a second lower sounding ambit seems to have been not enough for the melody to be properly finished. Therefore, the intonation of surrounding (D-B-C sharp) is here directed to the beginning of the slide raised per tone (cf. at the beginning of the melody a sliding is down from B, returning from C sharp). Thus, due to the collision with different line directions,

an acceptable ambit of the returning line is discovered. It seems to stimulate the strengthening of archetypically determined completion of the melody.

After the renewal of the melody direction, some new line qualities can be extended and strengthened (Ex. 14). In an expositional stage (m. 1–4) we can see two line phrases, i.e. rising – falling, or convex (m. 1–2) and falling – rising, or concave (m. 2–4). The further line expansion is based on falling intonations which finish the melody. This kind of a completion form arises due to a common uniting denominator, i.e. a falling direction which is later intensively unfolded characteristic of both a concave and a convex line. Particularly clearly a falling line is heard at the end, and it creates a contrast collision with a rising beginning of the melody. This distant comparison sequel is perceived as a holistic completion of the melody. It is proper to add here that for the activation of the listener's memory it is important both concave and convex beginnings of the lines which on a smaller scale (initial phrase) correlate similarly alternatively as a melody beginning with its end (i.e. on the scale of the whole melody).

The completeness of a melodic line can be also strongly influenced by its intervallic renovation (Ex. 15). For example, intensively widening a descending melody line contour (here almost every tone has its surrounding, m. 1–4) follows an embracing, resuming end of wide intervals (m. 5–6). Here we can see wide intervals directed upwards (a sixth, a fourth) and downwards (a fifth, a third). The interval leaps create the impression of the earlier sounding slide reduction. This completion impression can be also shortly called the discharge of the linear tension.

A reverse case can be also found when at the beginning is posed a melodic line of principally wide intervallics (Ex. 16). Here in relief appear the intervals of a fourth and a fifth (with subsidiary seconds at the bottom). The second motif (m. 2) is raised at a fourth. In this way a wide intoning space is embraced. This space is sketchy, not filled with tones, and it cannot potentially widen itself only due to the leaps. Therefore, it appears waiting for a contrast to slide intervallics which is realized in another stage of the melody extend (m. 2–4). A subsidiary second (a falling gradual slide) finds its place in the very centre of the melodic line. It does not fill up the whole melody ambit, only part of it, i.e. a fifth (C-F). But that is enough. Shortenings in time as well as the narrowing of ambit always serve for the strengthening of the melodic line completeness.

Line completeness can be reached making use of both means at the same time, i.e. directions and intervals (Ex. 17). The first phrase of the melody expose a slide down (through the ambit of the seventh) with an intervening tone surrounding (G-B-A). Soon (m. 3) a wide ambit is embraced upwards. Here the leaps of single-direction fourths and fifths are used. The wide intervals are enriched by subsidiary seconds from the top and the bottom (D-G-A and A-B-E). The renewed quality of intervallics permits this melody to be relatively finished (a fermata above E²). The wide intervallics as if reduces the slide of the previous phrase. However, the ambiguity of the reverse direction (in comparison with the beginning) stimulates the return of the primary melody stage. The latter appears in a concise shape. Thus, this melodic line distinguishes itself by a double renovation – that of intervallics and directions. These means, each in their turn, realize the completeness of the melody. One time as an intervallic reduction, and another as the returning of a melodic direction.

Ex. 12 (JČ 232)

1. Oi sa - ka - lė - li,
draub - nas paukš - te - li,

Ex. 13 (JČ 175)

1. Vai, žy - di žy - di ža - lias bi - jū - nė - lis,
kaip jis yra - žiai žy - dė - jo, taip jis sal - džiai kve - pė - jo.

Ex. 14 (JČ 14)

1. - Sto - ki - tės, po - nai, po vic - nam šo - ne,
ža - lia rū - te - lė da - rad - ly - vo - ji.

Ex. 15 (JČ 52)

1. Už bal - to sta - lo sé - dė - jau, su die - ve - rė - liais
kal - bė - jau, su die - ve - rė - liais kal - bė - jau.

Ex. 16 (JČ 156)

1. Vai, ant kal - ne - lio aukš - to - jo,
ža - lia lie - pe - lė žy - dė - jo.

Ex. 17 (JČ 173)

1. Bal - noj bro - lis bė - rą žir - gą,
bė - rą žir - gą juod - bė - rė - lį.

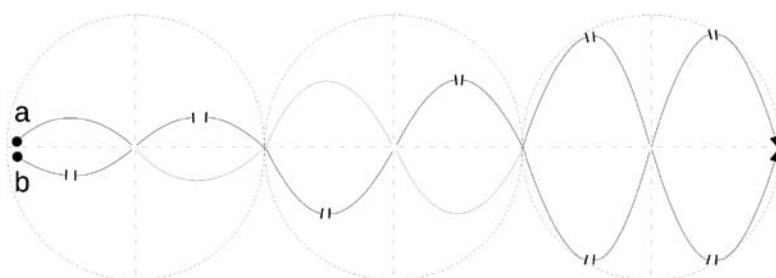
IV. The Positioning of a Melodic Line

The fourth archetype is associated with secret melody lines, which guarantee linearity on a greater scale. The secret or virtual linearity should be associated with such important features as foreknowledge of a melody, the spontaneity of melody extension, etc. A virtual linearity turns up due to summarily influencing musical factors, however, it is the change of line pitch positions that should be considered to be an archetypal factor. The latter seldom coincides with a consecutive sequence of the melody tones and usually occurs in the process of a melodic contour waving. With the rise of the wave upwards, the pitch position clears up. It can continue by further summits. The latter in their turn can be directed downwards and descend every time to a lower position. The waving of a melodic contour showing its meaning by way of the summit pitch can be called positioning.

The virtual positional plan of pitch can variously intercut with a real melody line. Here several relationship models are possible. For example, a positional plan repeats in an augmented form the initial nucleus of a melodic line filling. The intervallics of the augmented virtual and real line (more exactly of its nucleus) can coincide, be identical.

In another case, the sequence of slide line motifs is framed by the intervals of distanced positional tones. And vice versa. A distinctly raised or lowered melodic ambit is linearized by a virtual slide. The latter two models often tune up narrow and wide intervals among different melody plans (of real and virtual).

Positional models are partly illustrated by the scheme (Scheme 4).



Scheme 4

The interaction of different linear plans sometimes enables to prognosticate the continuation of a melody (even at the listener's wished direction). Due to these qualities arises the sensation of a spontaneous line extension and is realized as linear type of a higher level. This makes a positional archetype exceptional.

A positional archetype will be illustrated by Lithuanian ethnomonody examples.

In the melody an ambit is distinctly lowered (Ex. 18). This lowering (m. 6–10) in comparison with the beginning, becomes like the fourth leap. The linearity is supported by a virtual slide of the pitch position slide, beginning with the highest tone and finishing with the lowest (F-E-D-C-A). Positions mostly become distinct as the tones of the summits. Two adjacent tones can also become distinct – we can see in the first wave (F-E). The following position fixes inertially another tone, the summit of the lowered wave (C) and a slide inertially turns to the lowest tone (A). The inertia of a virtual line slide levels the leap of the ambits and supports linearity on the scale of the whole melody.

A melodic ambit can give a rise (Ex. 19). The latter is easily perceived following a virtual plan of the tops. The initial top in the next bar rises by a second (D-E), and in the second phrase it is lowered (D-B). A tonal composition of the ambits of a melodic line is very close (D-C sharp-B and A-F sharp and E-A-A sharp and A-F sharp). However, an unexpected fifth leap in a melodic line gives a possibility to separate the raised ambit. By the way, a potential of a distinct leap is prepared on a real line, making use of the filling-in slide for a primary leap of the sixth. Similarly, like in the previous example, we again see a levelling interaction of a melodic line leaps and positional slides. The latter continues to the very end. By the way, the last fourth leap directed downwards is evidently linearly correlated with the slide of virtual positions downwards.

The slides of the melodic line and the sequence of positional summits can be intervallically very close (Ex. 20). Melodic windings, diatonically and intervallically widening, correlate with gradually rising lines of positions (C-D-E). It is possible to notice, like of an initial intonation (A-B-C), a slightly raised through a third augmentation. It strengthens the summarized linearity of the melody. In the second phrase (m. 3–4) the inertia of a virtual linearity is surmounted by a leap to a final tone (A). An interesting detail appears. The ends of the melody phases correlate by their intervals in an opposite way. At the end of the first phrase a leap

of the fourth appears on a real line and that of the second – virtual. Besides, the leaps are of different directions and seem to frame linearity.

A virtual linearity can augmentally repeat an initial nucleus of a melodic line (Ex. 21). The primary filling nucleus, as we can see here, after a leap through a sixth upwards is followed by a slide filled with seconds. This slide is continued by the falling pitch position on the scale of the whole melody (C-B-A-G-F-E). They create a virtual linearity of the melody. The inertia of falling positions is opposed to the development of a real melodic line. The latter distinguishes itself by the abundance of wide intervals (an exception is only a primary filling in nucleus). The inertia of the slide of positional tones inspires the guessing of a melodic development in the most general direction. It is an essential condition for the coherent expression of a melodic quality.

Sometimes a positioning melody plan can get synchronized with the tendencies of a real line (Ex. 22). Here a virtual line begins with surrounding imitating positional tones (C sharp-D-B), which later inertically prolong downwards (C sharp-D-B-A-F sharp). In the second phrase (m. 5–8) these tones follow reversedly and create an opposite direction tendency. Whereas real melodic intonation lines with their directions nowhere contradict positional slides and create an integral, strengthened (reasoning) linearity of both plans.

The coincidences of the contour of virtual and real tones can mark the moment of the climax breaking of the whole melody (Ex. 23). Here, in the initial phrase, is sequentially exposed downwards sliding a filling-up motif. The ends of this motif and its sequence ends get framed by positional tones (G and C). Later, positional tones lose their virtuality, because they fully merge with the continuation of a melodic line (C-G, m. 5). In the end, again returns a positioning virtuality (m. 6–7). Thus, we can see in the melody a possibility for positional tones to rise to the line culminating relief and again to sink to a virtuality background. The interchange of the relief and background in a virtual and real melody plans, we think is an intensive linearity factor of the melody.

The Melody Archetypes in M. K. Čiurlionis' Works

One can notice in M. K. Čiurlionis' works manifestations of all melodic archetypes and their topicality. A melodic line is made topical in the frame of the tonality characteristic of the late romantics, widely cultivating a homophonic and polyphonic texture. Principally, the melody of works is the basic element of an artistic expression. Although the correlation of the latter with harmony, rhythm, registration, etc. is holistic and authentic, the importance of a melodic line, even under the most complicated circumstances of a musical context, remains untouched and non-denied. This is why Čiurlionis' melodic line is worth analyzing as such.

We shall analyse some examples.

The composer makes topical the archetype of a melodic line filling, turning to distant leaps and their maximally dense chromatic filling (Ex. 24). Here we can see a primary leap (from B) through two octaves (with an intervening through an octave sixteenth) and a filling advancing by semitones through a six. The linear tension strengthens a primary phrase sequentially repeating through a fourth higher (from E flat). Now the leap is smaller, reaches about one and a half octave and a filling slide is heterophonized, doubling the latter by a sixth interval (a parallel sixth). The episode of parallel sixths again ends in leaps (this time in octaves). This is how a melodic line is dynamized – each time the leaps are diminished, and a chromatic filling is heterophonized.

Ex. 18 (JČ 29)

1. Šė - džiū po lan - gu, žiū - riu pro lan - gą, iš kur
vė - je - lis pu - čia, iš kur vė - je - lis pu(čia).

Ex. 19 (JČ 32)

1. Jau sau - lu - tė u - žu - sė - do,
si - ra - tė - lė už - bli - di - jo.

Ex. 20 (JČ 252)

1. Su - ba - tė - lės va - ka - rė - li,
ne - dė - lė - lės iš - gry - tė - li.

Ex. 21 (JČ 17)

1. Siū - ba - vo ber - žė - lis tė - vo dva - re, ber - žė - lis ža - lia - sai
tė - vo dva - re, ber - žė - lis ža - lia - sai tė - vo dva - re.

Ex. 22 (JČ 171)

1. Pas sa - vo mo - ti - nė - lę, pas sa - vo šir - du - žė - lę,
rė - te - lę dy - gau, mė - ta lve - pė - jau,

Ex. 23 (JČ 154)

1. Už - ku - ka - vo ge - gu - tė, už - ku - ka - vo rai - bo - ji,
už - ku - ka - vo rai - bo - ji.

A similar dynamized filling in model can be seen in another example (Ex. 25). The exclusiveness of this melody – the windings of fillings. The primary (complex) leap through a tenth (on the way G sharp intervenes) follows a chromatic made falling filling which soon (reaching A) changes its direction (“turns round”) and prepares a further leap an octave higher. Again follows a filling with a “turning round” winding, however, more laconic and shorter. At the end of the melody – a leap upwards again – now through a fourth. On the whole we see a narrowing leaps but at the same time shortening fillings.

In Čiurlionis’ melodics, the archetypes of a melody surrounding are greatly inventive (Ex. 26). Here, gradually falling line from the summit (B) reaches an axe (in fact a side of the axe, m. 3) after which an opposite direction movement begins from the bottom. After the some tones (E-F-G), this slide temporally breaks. During the phase of the break of the line (m. 5) an ambit of an axis surrounding, consisting of a trichord sounds (D-C sharp-A) is repeated. The trichord itself is developed by falling intonations which provoke a further prolongation of a rising line (m. 6). The prolonged line on its peak (A) is turned back (A-F-D). In this way, a wave of a wide amplitude (about an octave and a half downwards and then upwards) is for some time suspended on its way upwards, focusing a perceiver’s attention to a trichord melody axis. The discovery of an axis at a proper place and time (in the aria of the golden section!) balances the whole of the melody.

Surrounding another archetype actualization is connected with the swing of the windings (Ex. 27). The first measures exposed two surrounding motives distanced at a fourth. One of them with a higher axis D sharp (m. 1), another – a lower A sharp (m. 2). A melody line is extended slowly, stirring up the second motif. In the beginning it sounds low-pitched (m. 3), later higher (m. 4). It is again returned to a lower position and at last through the fifth heightened, it reaches a climax summit (G^2 , m. 6). This climax winding principally returns the melodic line to the positions of the first winding tones. Of interest is the fact that the latter begins in the sound D sharp, i.e. the first axial tone. Thus, the structure of the melody line swing is a winding on a greater scale. In other words, an enlarged, augmented expression by small initial windings on the scale of the whole melody. Judging about the axis of such an enlarged swaying, one should return to the exposition of the primary surrounding motifs. The enlarged ambit summary of the latter is materialized by the final accord F sharp. Thus, it is this accord that balances the melody.

The composer creating an actualized archetype of a melodic line renewing also experiences some interesting and creative transformations. The renovation of contrastive directions is original (Ex. 28). Here, the rising oppositional (distanced at a second) fourth-sixth-chord arpeggio figures soon, in respect of the direction, are renewed, making use of the contour of the broken septachord fifths. Close ambits of a rising and falling melodic direction make it possible to finish the melody by a final tone, whereas the latter distanced through a triton interval both from the upper and lower ambit edge (i.e. A^1 -F sharp-A), thus, through the very middle of the melodic line octavic ambit.

Ex. 24 (VL 310)

Andante

Ex. 25 (VL 303)

Impetuoso

Ex. 26 (VL 395)

Tranquillo

Ex. 27 (VL 186)

Animato cantabile

Ex. 28 (VL 256)

Lento molto *un poco pesante*

Topical are the things of the renewal of a melodic line associated with a contrast of intervallics (Ex. 29). Here the renewal of an initial fourth-fifth chain of leaps falls on a second slide. The impression of the melodic line finish is created not so much proportionally (because both the leaps and the slide last nearly the same time) as by the use of the return of the initial leaps (m. 2). Worth of attention is a single typicality of the directions of the whole melodic line. Both the leaps and the slides are falling, i.e. move only downwards. Therefore, the memorizing of the melody and an expectation of the finish exceptionally fall on the contrasts of intervallics.

A **positioning archetype** in Čiurlionis' melody lines is particularly interesting in respect of the intervallic leap combinatorics. For example, a leap through a fourth upwards is unexpectedly introduced into a melody line developing in a parallel thirds (Ex. 30). Another leap (m. 2) begins to form top positions rising to climax (C sharp). Later, they withdraw through a third downwards (A sharp). Repeating the melody, the latter modulates from A major to F major key. The smoothness of modulation should be associated with a preparatory slide of virtual positions (G sharp-A from m. 3 to 4). On the other hand, the leading by parallel thirds renders the latter a heterophonic strengthening of linearity. The preconditions of this factor should be looked for in the intervallics of the positional virtual plan.

The Fugue B flat minor theme is the positional melody (Ex. 31). A virtual plan of the Fugue's theme is based on the rising tops (F-A-C-F) and the falling ones (B-E flat). The rising positions virtually space out the accord tones of a dominant function of B flat minor key, and the falling – of a subdominant. We suppose that it determines the guessing and smoothness of the melodic line.

Archetypes in the 20th-Century Melodics

The **filling-in type** is not very often actualized in the 20th-century melodics. It may be the reason why it was very widely exploited in the music of the last centuries. Irrespective of their rareness, however, linear models are actualized, opening subtle possibilities of an artistic expression. Below follows one of the examples (Ex. 32). Here melodic linearity is each time strengthened, making use of surrounding intentions. The initial rising slides, surrounding top (D sharp-C sharp-E) is lowered by the sixth's leap. Another phrase (m. 6) started in a reverse order – after the leap of the sixth upwards follows a falling filling in. The latter also ends is surrounding (E sharp-G sharp-F sharp), whereas the further course (m. 8–9) is ambiguous. It can be perceived as a widened surrounding with an axial tone (D sharp). On the other hand, it can remind of the summary of the first filling in (i.e. m. 1–6). At the end of the third phrase (m. 10–13 the filling in after the leap) we can see an extended surrounding (m. 12–13). Here an axis clears up (F sharp and its variant G). The development of linearity, with every filling in phase, introducing more intensive surrounding, is crowned with an augmented expression of surrounding (m. 14–16, an axial tone F sharp). In this segment, we can see the fragments of the falling and rising slide (m. 15) absorbed by an enlarged, augmented winding.

Actualizations of the **archetype of surrounding** in the 20th century melodics rather often display their subtle reasons (Ex. 33). Here, both surrounding windings, both the upper and the lower, are marked by melodic leaps (from a sixth up to a third inclusive). The axial tone balancing a melodic line appears at the beginning and end of the phrase (m. 1–3). Later, another version of surrounding intervenes based on the intervals characteristic of the slides (i.e. seconds and minor thirds). The axial tone remains the same (m. 3–7). The surrounding twists of wide and narrow intervals are contrasting both in respect of the quality of intervallics and the sequence

Ex. 29 (VL 327)
Andante



Ex. 30 (VL 335)
Andante



Ex. 31 (VL 345)



of the higher and lower winding. In the second surrounding the windings are arranged in an opposite order (at first a lower winding, then follows higher). The contrasts between the surroundings, by the way, determine a (quasi) antiphonic character of the extension of a melodic line.

Another example (Ex. 34) stands out from the surroundings of the chromatic slide oriented to a balanced axis with two, one another changing tones (F sharp and F). Systematically rising semitonal intervallics of the slides, some leaps are inserted between the tops of the bottom and upper windings. Exposing a primary surrounding (axis F sharp), the top of the windings distances itself by a major third (E-A flat). It is also similarly moved away in climax, only now through an octave (C¹-C). It is easy to notice that the mode (C¹-E¹-A flat¹-C²) of major thirds is associated with a primary axis. In the next phrase (2) the axis of the slides changes (now F). First of all it is confirmed by a leap through a third (D-F). Besides, a rising slide, embracing the ambit of a tritone (D-A flat), intervenes a rising slide. It is logical to think that the new axis is possibly associated with the modus of minor thirds (D-F-A flat-B, the tone B is final, completing a melodic line). In the further phrase (3), it is moved to a climax (C²) by minor seconds, and after an allusion to a bottom top (C¹) it is again gradually descended. Thus, the ambits of slides widen till a sixth (E¹-C², rising) and seventh (D flat²-E flat¹, falling). In the last phrase (4) slide directions are exchanged, comparing with a previous climax phrase. At the beginning it is sliding by semitones downwards (F-E-E flat-D), and at the end by the tones upwards (F-G-A-H). An axial sound (F sharp) is inserted among them. Due to the use of a slide of a new quality by full tones upwards, a systematic flow of semitones logically stops.

Archetypical renewal models are also often actualized in the 20th century music. With the renewal of a melodic line direction or intervals, returning or intermediate formations are often employed for the completion of the melody. A gradual descent, embracing a ninth interval (Ex. 35), is renewed by the movement of an opposite direction (m. 3). In the first stage of the rising slide a surrounding intonation is used (A flat-G-A), and in the end sounds a leap of the fourth upwards. Due to the direction renewal by these means, a mechanical character and inertia are avoided and the opposition of directions is completed returning to an initial direction. The beginning of the return coincides with the surrounding (F sharp-G-E, m. 5) and the end with the introduction of an additional winding (m. 7-8), strengthening the final tone of the slide (G). This strengthening, besides, is delicately prepared by the surrounding intonation (G-B-A, m. 6). Making use of the direction return leads to the end of

Ex. 32 (C. Debussy. 5 Poèmes De Baudelaire/ II)

Ex. 33 (B. Britten. Who are these children?/ 3)

Ex. 34 (Ch. Ives. Song "Like a sick eagle")

Ex. 35 (Ch. Ives. Song "Disclosure")

the expositional melodic line stage, whereas the stage of expansion is associated with the mixed character of the line directions (m. 9–11). Here the falling intonations are co-ordinated with intervallic lifting (through a fourth, a third a triton and again a fourth and a third). The end of the extension clears the mixed up episode of a falling and rising direction (i.e. a winding, m. 11) leading to a recapitulation of the falling line. This is how the whole of a melodic line completed, distinguished for a triad of narrative functions: exposition – development – recapitulation.

The archetype of an intervallic renewal can be actualized in a similar way (Ex. 36). The melodic line of the first sentence is renewed in its midway by wide leaps of the sixths. The border tones of these leaps compose secret sliding lines which with their direction downwards contradict the rising beginning of the melody. The hidden conflict of directions cannot be solved spontaneously emerging wide intervals as if for the former slide reduction. A return is also complicated due to a laconic character of the very motifs. It seems not by chance that the first sentence is repeated. Therefore, the falling slides are extended by upwards directed intervals of the thirds (m. 7–9). Wide intervallics – the narrowing of the sixth up to a thirds is one of the elements of this compromise game. This kind of the narrowing of the intervals is logical because here the leaps of the thirds appear after a falling slide (G flat-F-E flat, i.e. made the real upper secret line of the sixth).

An intervallic renewal of a melodic line can happen continuously, renewing intervals with every phase (Ex. 37). Here, one can notice every time changing modi of different intervallics: tone-tone (1), diatonic/Dorian (2), chromatic (3), tone-semitone (4), diatonic/Phrygian (5):

Modi	tone-tone	diatonic/Dorian	chromatic	tone-semitone	diatonic/Phrygian
Phases	1	2	3	4	5

As in diatonic slides one can also notice some intervals at the thirds, therefore, these modi can be conditionally considered to be wide. Then, the most contrastive would be the narrowest representative of intervallics – chromatic, whereas the remaining would occupy an intermediate, or mixed position. The sequence of modi on a melodic line is interesting due to the application of a scheme of a diatonic modus return with an intervening tone-semitone ... modus, whereas the introduction of the melody is represented by another intermediate modus of the whole tones. Thus, the scheme of the modus sequence scheme should be such.

The positional archetype similarly like the filling in models seen in the 20th century melodies is found more seldom. Let us recollect modulations, sequences, etc. Irrespective of impressive past achievements, today this archetype has not yet exhausted its potential.

The following melody extract (Ex. 38) demonstrates slowly rising summits of melodic windings. After a primary tone (A sharp) we can see them rising up to the fourth position (B-C-D-E flat). The last summit acquires a distinct augmentation shape. A virtual linearity is prolonged by a falling contour of secret leaps (m. 8–11). Here we can see rhythmically diminished positions of virtual leaps (C sharp- F sharp-B-E-F sharp). These leaps are directed downwards. Therefore, the whole of the melodic line reminds of a filling-in model, manifesting itself on a larger scale.

Of interest is an example with a double positioning (Ex. 39). Here two virtual lines operate. The initial motives bring to light lower (E) and higher (A) positions. The latter potentially starts a higher virtual line. The surrounding is typical of it. After the leap (A-D) follow surrounding virtual tones (C-E), and further the slide is prolonged (B flat). This contour is proper to be interpreted as falling. Let's imagine a slide without a surrounding (E-D-C and would end in B flat). In its turn, a lower position continuous a lower virtual line

Ex. 36 (B. Britten. *Who are these children?/ 8*)

Ex. 37 (Ch. Ives. Song "Afterglow")

(i.e. E-F-E and E-G flat). A double positioning of a melodic line strengthens the manifestations of linearity. By the way, a real line is principally based on falling slides, and between positional plans the leaps sound particularly clearly, especially in climax (m. 8–9). Here virtual lines merge with a real melodic line.

In frequent cases, the 20th century composers, creating a melodic line of a greater volume, do not limit themselves to one melodic archetype, but also actualize others and sometimes all the four (Ex. 40). One can notice on such a melodic line how various archetypical models successively manifest themselves one after another. In an expository sentence of a melodic line (m. 1–8), the surrounding and renewal archetypes are actualized. The first phrase is structured by surrounding models. Here the windings of the line are based on a rising and falling intervallics of a thirds with an intervening axis in the centre (F sharp-F-A flat). A similar model is also used in the second phrase, however, with another axle and intervallics. Now the axis is given sense by two tones (E-D), and the intervallics of melodic windings is based on the intonations of trichords (the fourth and seconds). In view of the fact that the surroundings of both phrases have not only different axes but also contrast with their intervallics. Therefore, the sentence of both phrases also realizes the archetype of renovation. The further extension phase stands out for the actualizations of the positioning and filling in models (m. 8–18). The beginning of the extension shows a strongly raised position. Soon after a triad rising and falling intonations (m. 8–9), both the upper and lower position rise through a six upwards. From here two virtual positioning lines (the upper A flat-A-C (F sharp) G-(D) E flat-B-G and the lower (D) D flat-B flat-G flat-E flat) are structured. The positional tones of virtual lines move by the trajectories of third structures, reminding of the melody initial intonations. At the end of the extension, a melodic line is activated by a chromatic filling in of the leaps (at the beginning of a seventh leap upwards, m. 16–17, and in the end of a ninth, m. 18).

The actualizations of all the four archetypes within the scope of a single melody, undoubtedly, render the melody exceptional possibilities for its artistic expression.

Conclusions and Results

The conducted research of melodic line archetypes, making use of the analysis of musicological literature and music examples enabled to make the following essential conclusion: a melody line since its early examples up to the present time unfolds itself by archetypical invariant communication models. This conclusion supposes an entire series of theoretical and analytical results, such as:

1. There are only four archetypes of a melodic line, namely – filling in, surrounding, renewing and positioning.
2. Each of these archetypes distinguishes itself by a concrete communication model.
3. Communication features of a model are witnessed by the stability of their expression, independent of the cultural and period changes.

Ex. 38 (B. Britten. *Who are these children?*/ 10)

11 *pp* Bless the meat, and bless the drink, *cresc.* And the hand that
14 steers the pat.⁽¹⁾
17 *f* And be guid to beg-gar-bo-dies *pp* Whan
20 they come to your yett.⁽²⁾

Ex. 39 (Ch. Ives. Song "Ann Street")

p Quaintname Ann street width of same ten feet. Bar-nums mob Ann
street, far from ob-so-lete.
ff Nar-row, yes. Ann street, But busi-ness, Both feet.

Ex. 40 (B. Bartok. *Violin Concerto No. 1*/ I)

Andante sostenuto (♩ = 72-76)
p
poco cresc.
poco f=p
pp
sempre pp

4. The establishment of archetypal models of a melodic line became possible purifying a theoretical conception of a melodic line. The following basic components of this conception have been established:

- a) a melodic tone as a discrete function of the line;
- b) a melodic interval – the distance between the functions of the line;
- c) the movement of a melodic line – directions of distance intervals upwards or downwards.

5. On the basis of the analysis of Lithuanian ethnomonody the following peculiarities of a melodic line have been singled out:

- a) a possibility of a linear tension, filling in a wide interval with gradually rising and falling slides in a opposite direction is characteristic of the filling in archetype of a melodic line (see Scheme 1);
- b) the archetype of the surrounding melody line distinguishes itself by the balancing of a melodic movement round its axis both in respect of melodic tones, tone ambits and narrow and wide intervallics (see Scheme 2);
- c) the archetype of the renewal of a melodic line brings out the aspects of a line completion which manifest themselves contrasting the directions of a line intervals or their qualities (see Schemes 3a, 3b);
- d) the positional archetype of a melodic line guarantees the linear character of the melody on a larger scale, i.e. creating a virtual change of the tops of the wave (positions) (see Scheme 4).

6. Archetypal models of a melodic line grow topical in the 20th century music, changing and varying a structural covering. For example, in M. K. Čiurlionis' works various archetypes of a melodic line become topical by the expression means characteristic of later period romantics, whereas other composers of the first half of the 20th century usually modernize these means (Ives, Debussy, Britten, Stravinsky, Bartók, Prokofiev and others).

Abbreviations

JČ – Čiurlionytė Jadvyga (1999). Lietuvių liaudies melodijos [Lithuanian Folk Melodies]. Vilnius: Lietuvos muzikos akademija.

VL – Čiurlionis M. K. (2004). Kūriniai fortepijonui. Visuma [Compositions for piano. Completed]. Kaunas: Jono Petronio leidykla.

Melodinės linijos archetipų aktualizacija M. K. Čiurlionio ir XX a. kompozitorių kūrinuose

Santrauka

Muzikos archetipai yra muzikos tradicijos patikrinti komunikavimo modeliai, užtikrinantys meno gyvybingumą. Jų dalinis ar visiškas atsiskyrimas veda į muzikos meno nykimą. Muzikos archetipai susiję su visais komponavimo dalykais, pavyzdžiui, aktualūs yra ritmą artikuliuojantys archetipai, didėle dalimi struktūruojantys muzikos kalbą apskritai. Nepaisant visų šiuolaikinės muzikos iššūkių (struktūralizmo, sonorizmo, garso sintezės ir kt.), nemažiau aktualūs šiandien ir melodinės linijos archetipai. Melodinės linijos archetipų tyrimai svarbūs jau vien dėl to, kad tai yra patikrintas tūkstantmetės tradicijos muzikos komunikavimo fenomenas – svairi pagalba ir ramstis dabarties muzikai.

Melodinės linijos archetipai – tai linijinės tonų slinkty, kurios gali skirtis detalėmis, bet nenukrypsta nuo pagrindinio modelio. Tokie modeliai – tarsi provaizdžiai: kaskart atsinaujindami, jie kartojasi visais laikais.

Pirminių melodinės linijos archetipų apraiškų galima rasti etnomuzikos paveldė. Tyrinėjant lietuvių etnomonodiją, išryškėjo keturi pastovūs archetipiniai melodinės linijos judėjimo modeliai:

1. Melodinės linijos užpildymo modelis. Šis archetipas užtikrina melodijos linijškumą priešpriešine siauru ar plačiu intervalų sąveika. Linijškumo intensyvumo tendencija, matyt, atsiranda veikiant pojūtinei sąmonei (pojūtinė klausos intuicija).
2. Apsupancios melodinės linijos modelis. Šiam archetipui būdingas linijos pusiausvyrumo palaikymas, orientuojantis į centrinę ašį. Linijos pusiausvyrumo paskata, regis, atliepia jausminę sąmonės funkciją (jausminė klausos intuicija).
3. Melodinės linijos atnaujinimo archetipas nukreiptas į linijos išbaigtumą. Savo kryptimis bei intervalais atsinaujinusi linija sukelia loginio tęsinio lūkestį. Todėl šis archetipas yra arčiausiai mąstančios sąmonės (mąstančioji klausos intuicija).
4. Pozicionuojantis archetipas inicijuoja virtualųjį (slaptąjį) linijškumą, išryškėjantį melodinių viršūnių kaitoje. Virtualusis linijškumas veikia plačiau nei realusis. Šis archetipas lemia linijinės tėkmės nuspėjamumą ir savaimingumą, todėl pastarąjį tikslinga sieti su intuityvios sąmonės modusu (prognostinė klausos intuicija).

Minėtieji melodinės linijos archetipai meniškai aktualizuojami XX a. melodikoje.

M. K. Čiurlionio melodikoje galima rasti visų melodinės linijos archetipų apraiškų. Archetipinius melodinės linijos modelius kompozitorius plėtoja vėlyvesiems romantikams būdingo derminio tonalumo ribose, plačiai kultivuodamas homofoninę ir polifoninę faktūrą. Melodika iš esmės yra pagrindinis meninės raiškos elementas, todėl net sudėtingiausiomis muzikiniu konteksto aplinkybėmis melodinės linijos reikšmė ir jos archetipinės raiškos formos visada lieka nepaliestos ir nepaneigtos. Ypač pažymėtinos šios melodinės linijos aktualizavimo priemonės: registriškai nutolę šuoliai (*užpildymas*), apsupamųjų garsų kreipimas į ašį (*apsupimas*), priešnamų kryptių išbaigimas finaliniu tonu arba pradinės intervalikos grąžinimas (*atnaujinimas*), virtualios linijos pozicijų išreiškimas harmonijos funkcijomis (*pozicionavimas*).

Meniškų archetipų pavyzdžių randame ir kitų XX a. kompozitorių melodikoje (Debussy, Ives, Bartók, Britten).