

The Relationship of the Composer with a Melodic Archetype in B. Bartók's Work

Bartók is known not only as a great composer but also as a folklorist who collected and explored old Hungarian, Rumanian, Serbian, Croatian and other nation's folk music and melodies for several decades. His long-lived and prolific practice was crowned with brilliant masterpieces of his original music. There are reasons to state that the composer's music is principally based on a structural archetype resting in archaic folk melodies. The author of the present article is of the opinion that the relationship of the composer with archaic melodies is particular, universal and topical for today's compositional practice.

The object of the investigation is Op. 20/IV, i. e. one of eight *Improvisations* based on the melodies of Hungarian peasant songs. The melody of the song chosen by the composer under the present analysis reminds to a certain extent of Lithuania archetypes of melodies. Quite unexpectedly to the author an idea struck him that the great Hungarian composer seemed to really recreate the Lithuanian *sutartinė* (polyphonic song). In a word, he carried out the work which Lithuanian composers had to perform a long time ago.

We intend to show that Bartók essentially did not harmonize the melodies of his nation, who is characteristic of Lithuanian composers' works (J. Gruodis, J. Juzeliūnas), but tried to create a conceptual structure of contemporary music derived from a deep-in archetype of ethnomusic.

At the beginning of the analysis it is reasonable to clear up what we have in mind using the conception a "melodic archetype".

Archaic folklore melodies of various nations, as a rule, stand out for the opposition of two parity sounding blocks. In frequent cases they are intonations of thirds – bichords are polarised at a second. Besides the thirds, an analogical function sometimes can be performed by quarter-note intonations – trichords and tetrachords. The oppositions of binary-sounding blocks clearly remind of as mythic polarization of a male and female rudiments (also friction, ousting) reflected by an archetypal structure of a monophonic and polyphonic melody.

The folk melody employed by Bartók is characterized by the opposition of bichords of thirds (Ex. 1). Here a higher block (+) is polarized with lower (-), Ex. 1a: +/--. Despite the fact that the lowpitched tone E of the higher-pitched block (G-E) appears later, besides in a rhythmically unaccented manner, it is of no great importance. The block of the bichord can be just as well represented by one of the tones based on thirds. Similarly, up to one tone, more voluminous blocks can be reduced – trichords, tetrachords and their expanded strings, or formations.

Ex. 1 (B. Bartók, op.20/IV m.1-7)



Ex. 2 (SS 78, trejinė)

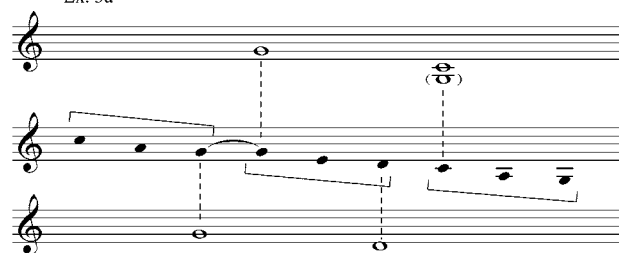


The first trichord of the Hungarian melody is shortly after repeated through a fifth lower in the second phrase. This “transfer” stimulates one to perceive a possibility of pentatonics (suffice only to pitch the medial notes of trichords lower at a semitone!).

It is of interest whether an immanent archetype characteristic of pentatonic binarics could be reflected in a Hungarian melody. For the sake of evidence we present a comparison with a Chinese folk melody (Ex. 3). The Chinese pentatonic melody contains no blocks of thirds and their parities, however, the encirclements focal points of fifths and fourths with adjacent trichord tones strikes one’s eye (Ex. 3 a, b, c, d). The distinctness of focal tones makes possible to notice another regularity of the ousting of binary blocks, manifesting itself through the oppositions of the joined and separated tetrachord systems (Ex. 3a). It is however not the binarics of thirds. Hence we can see here a separate system of trichords with the represented focal points at a fifth or an octave (G-C or G¹-G) and the joined system with the points at a fourth (G-D). Similar systems of oppositions are typical of Ancient Greek melopoia, but with more often employed tetrachords.

Ex. 3 *Moli Hua* from north-east of China

Ex. 3a



Both Lithuanian and the Hungarian peasant melody chosen by Bartók contain no peculiarities noticed in a Chinese pentatonic melody. As mentioned before, the archetypal structures of the latter are formed by the consolidation of the bichord positions based on thirds united with a common quarter-tone interval.

It is impossible to ignore the noticed functional similarity between the two binary archetypes: bichords and tetrachords. Suffice only to draw attention to their common denominator – the common quarter-tone and the common trichord or tetrachord of oppositional systems.

Therefore, the melody chosen by the composer stands out for the parity of bichords of thirds. The parity of blocks in the composition is made more distinct through the employment of chromatic variants of thirds (Ex. 4). For example, the pitched higher block beside E also contains E flat, and the lower – beside F sharp also F (later D flat also emerges). An analogical picture can be seen in the lower complex of bichords distanced at a fifth: A and A flat, B and B flat. Incidentally, the latter also contains G and G flat.



The binary composing principle seen in the inverse topping of trichords was coordinated by the composer with conventional functions of tonality. Different from a traditional tonality, the presenters of harmonic functions in “Improvisations” are not customary chords but the earlier noticed complexes of bichords of thirds (Ex. 4).

The upper complex, embracing the tritone G-D flat, can be called tonic and the lower, distanced at a fifth and embracing the tritone C-G flat, – subdominant. The system of all the three functions is well illustrated by the known to us scheme of the topping of trichords (once more Ex. 5). Here the functions of tonality coincide with different tritones: G-D flat between the upper and lower trichord sounds, C-G flat upper and lower, similarly D-A flat. These three different tritones as if resound three major functions of tonality in a conventional way – tonics, subdominant and dominant (T-D-S). It is worthy of mentioning here that the sounds distanced at a tritone (and the complexes of bichords which in the scheme are reduced to trichords) should be attributed to one and the same function. (Incidentally, the functional identity of tritone sounds in Bartók’s works was noticed by E. Lendvai.)

The tonal-functional plan of the composition is based on the trichords of a fifth relationship, representing tonic and subdominant by way of transpositions at a tritone and a minor third. The seen transpositions are as follows:

- G-C, m. 1–7;
- D flat-G flat, m. 13–28;
- E-A, m. 17–24;
- E flat-B flat(A sharp), m. 21–24.

The first position (or transposition, following O. Messiaen) manifests itself between the initial sounds of melodic phrases (G and C). In order to see a fifth relationship mere 7 measures suffice.

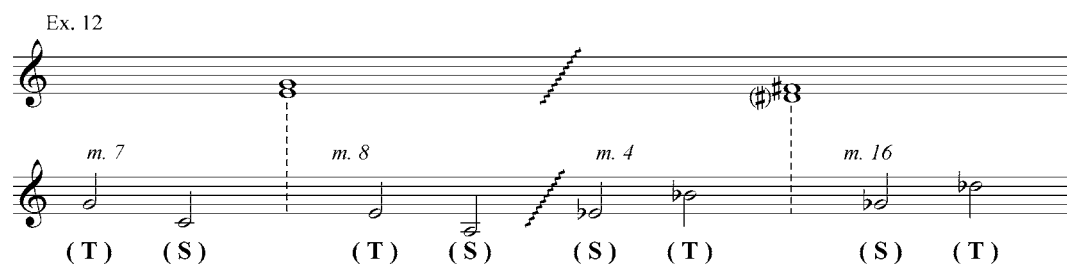
The second transposition is distanced from the first one at a tritone. The first sound of the fifth relationship coincides with the grace-note D flat (m. 13) of the accompanying figure, and the second – the pedal-bass F sharp (m. 28). Even 16 measures are necessary to notice this relationship.

The third transposition (E-A) is distanced at a minor third both from the first and the second. In respect of its volume, it is close to the first (m. 8).

The fourth transposition is the shortest. Four measures suffice to notice it. It sounds in a continued counterpoint and coincides with the end of one melodic phrase and the beginning of another. The relationship of the fifth sound is rotated here, instead of the expected B flat-E flat (alike in other transpositions) E flat-B flat (A sharp) follows.

Thus two medium volume (7, 8 m.) transpositions (I, III) are resounded by one of their augmented (16 m.) and one diminished (4 m.) shape (II, IV).

All the four transpositions seem to be articulated towards two sides – of a medium duration (here a fifth relationship is directed downwards) and a modified duration (here a fifth relationship is directed upwards, see this scheme, Ex. 12):



The rotation of the tones (E flat-B flat) distanced at a fifth undoubtedly serves for this kind of articulation together with the consolidation of the tone D flat of the augmented transposition later, i. e. after a segment with a pedal-bass F sharp (it is particularly evident from m. 34).

Hence the tonal plan of the work is articulated inversely. Its first half is characterized by the change in the tonic and subdominant functions (T-S), and the second on the contrary – that of the subdominant and tonic (S-T). This tonal-functional opposition perfectly matches with the polarity of blocks peculiar to binarics.

On the other hand, the keys contrasted at a tritone very naturally resound the small plan of the harmony in the work, i. e. the binarics of bichord of thirds. The transpositions of a medium duration, characteristic of both melodic entrances (G-C and E-A), are evidently related to an initial bichord of thirds (G-E). The augmented and diminished forms of transpositions are close to a polar bichord of thirds, i. e. D-F sharp, where D chromatically varies to D sharp (E flat). Thus the initial complex of bichords of thirds determines the outline of the tonal plan of the composition.

As illustrated before, the plan of transpositions realized two function of tonality (T, S). Therefore, a question is, how a dominant (D) function of tonality manifests itself in the work.

The dominant function is the most evident in short passages of the thirty seconds (m. 6, 35–37). The code message of these tone passages is illustrated by a scheme (Ex. 13):

Ex. 13

It should be pointed out that the tonal functions show themselves not at a single but two intersecting tritones. It is characteristic of Bartók's works on the whole (E. Lendvai notices it). And so, the function of the dominant, besides the tritone F-B, manifests itself at the tritone D-A flat (see Ex. 13, m. 23). Whereas the tonic axis of the tritones (Lendvai's term), besides the tritone G-D flat, noticed analyzing the primary complex of bichords, also contains the tritone B flat-E. The analysis of the melodic intonations in the first division of the work furnishes the greatest amount of information on the indicated second tritone (Ex. 15). These intonations sound in secret lines in the passages of the sixteenths – upper, lower and medial.

Ex. 15

The image shows musical notation for Example 15. At the top is a single melodic line in treble clef with a key signature of one flat. Below it are three staves, each labeled 'm. 5', 'm. 8', and 'm. 10'. These staves show sixteenth-note passages. A dashed line connects m. 8 and m. 10 in each of these staves, with a tritone symbol (T) below the main line. The notation includes various accidentals and rests.

The tritones (C-F sharp and E flat-A) of the subdominant axis, as noticed before, clearly dominate in the second half of the division of the work.

The conducted analysis leads to the following conclusions. Bartók's relationship with the archetype of the Hungarian folk melody in "Improvisations" IV is particular. The composer unites ingeniously binarics with tonality. As seen before, the tonal plan of the composition in the projection of the small one. The subtle aspect rests in the fact that the polar bichords of the binary nucleus determine the rotation of the keys distanced at a tritone, due to which they polarize them not only functionally but also in a binary aspect. We suppose that it says much more in comparison with E. Lendvai's principle of axis, mechanically perceived and declared.

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Santrauka

Kompozitoriaus santykis su melodiniu archetipu B. Bartóko kūryboje

Kaip žinome, B. Bartókas buvo ne tik didis kompozitorius, bet ir folklorininkas, dešimtmečius rinkęs ir tyrinėjęs senąją vengrų, rumunų, serbų, kroatų bei kitų tautų liaudies muziką. Šią ilgametę ir vaisingą praktiką vainikavo nuostabūs jo originalios muzikos šedevrai. Per daug nesuklysimė teigdami, kad visa kompozitoriaus sukurta muzika iš esmės pagrįsta struktūriniu archetipu, glūdinčiu archajinėse liaudies melodijose. Straipsnio autoriui pasirodė, kad kompozitoriaus santykis su archajine melodika yra ypatingas, universalus ir aktualus šiandienos kompozicinei praktikai.

Tyrimo objektu pasirinktas kūrinys – op. 20/IV, t. y. viena iš aštuonių „Improvizacijų“, pagrįstų vengrų valstiečių dainų melodijomis. Čia tyrinėjama kompozitoriaus pasirinkta dainos melodija daug kuo primena lietuvių melodijų archetipus.

Vartojant sąvoką *melodinis* archetipas turima omenyje tam tikra darinių opozicija.

Archajinės įvairių tautų folklorinės melodijos paprastai pasižymi dviejų paritetinių skambesio lyčių opozicija. Labai dažnai tai būna tercijų intonacijos – bichordai „polinami“ per sekundą. Be tercijų, analogišką funkciją kartais gali atlikti taip pat kvartos apimties intonacijos – trichordai, tetrachordai. Binarinės skambesio lyčių opozicijos gerai primena mitinį vyriškojo ir moteriškojo pradų „polinimą“ (taip pat sakytume – trintį, išstūmimą), atspindimą archetipine vienbalsės arba daugiabalsės melodijos struktūra.

Archetipinės struktūros istoriškai formavosi anksti, dar ikitautinės diferenciacijos tarpsnyje, tad ne nuostabu, kad analogiškų archetipų esama įvairių tautų (taip pat ir lietuvių) muzikiniame folklore. Bartoko panaudota liaudies melodija pasižymi tercinių bichordų opozicija. Čia matome binarines trichordų lytis, kuriose vieną sykį tercija priglausta prie viršutinio kvartos intervalo tono, o kitą sykį – prie apatinio. Šis poliariškumas nepaneigia tercinių bichordų binarikos, o tik ją patikslina. Tiek vengrų, tiek lietuvių melodijų archetipinę struktūrą sudaro tercinių bichordų priešinimas, pasitelkus abiem bendrą kvartinį toną.

Šitaip pasireiškiantys trichordai yra tolimi kinų pentatonikai. Akivaizdumo dėlei siūlome palyginimą su kinų liaudies melodija. Kinų pentatoninėje melodijoje nėra tercinių lyčių ir jų paritetų, tačiau krinta į akis kvintinių ir kvartinių atramų apsupimai gretimais trichordų tonais.

Esmingiausia kūrinio kompozicinė mintis, patvirtinanti, kad kūrinys sukurtas pagal binarinio archetipo modelį, yra poliaraus komplekso uždėjimas. Šis sluoksnius yra inversiškas melodikoje glūdinčioms bichordų ir trichordų struktūroms.

Binarinį komponavimo principą kompozitorius derino su konvencionaliomis tonalumo funkcijomis. Skirtingai nuo tradicinio tonalumo, „Improvizacijos“ harmoninių funkcijų prezentantai yra ne įprasti akordai, o tercinių bichordų kompleksai.

Viršutinis kompleksas, apimantis tritonį *g-des*, gali būti vadinamas tonikiniu, o apatinis, nutolęs per kvintą ir aprėpiantis tritonį *c-ges*, – subdominantiniu.

Kompozicijos tonacinis-funkcinis planas yra pagrįstas trichordų, atstovaujančių tonikai ir subdominantei, transpozicijomis per tritonį ir mažąją terciją. Taigi išryškėja šios transpozicijos:

G-C, t. 1–7;
Des-Ges, t. 13–28;
E-A, t. 17–24;
Es-B (Ais), t. 21–24.

Kaip matome, dvi vidutinės apimties (7, 8 t.) transpozicijas (I, III) atliepia vienas augmentuotas (16 t.) ir vienas diminuotas (4 t.) jų pavidalas (II, IV).

Visos keturios transpozicijos suartikuluotos į dvi kryptis – vidutinės trukmės (čia kvintinis santykis nukreiptas žemyn) ir modifikuotos trukmės (čia kvintinis santykis nukreiptas aukštyn).

Tokiai artikuliacijai išryškėti, be abejonės, padeda per kvintą nutolusių tonų (*es-b*) rotacija. Svarbu ir tai, kad augmentuotos transpozicijos tonas *des* įsitvirtina ir vėliau, t. y. po atkarpos su boso pedalu *Fis* (ypač tai akivaizdu nuo t. 34).

Taigi kūrinio tonacinis planas artikuluojamas inversiškai. Pirmoji jo pusė pasižymi tonikinės ir subdominantinės funkcijų kaita (T-S), o antroji atvirkščiai – subdominantės ir tonikos (S-T). Šis tonacinis-funkcinis atvirkštumas puikiai dera su binarikai būdingu lyčių poliarumu.

Kita vertus, per tritonį supriešintos tonacijos atliepia mažąjį kūrinio harmonijos planą, t. y. tercinių bichordų binariką. Vidutinės trukmės transpozicijos būdingos abiem melodijos vedimams (*g-c* ir *e-a*) ir yra akivaizdžiai susijusios su pradiniu terciniu bichordu (*g-e*). Augmentuota ir diminuota transpozicijų formos artimos poliariam terciniam bichordui, t. y. *d-fis*, kur *d* chromatiškai varijuotas į *dis* (*es*). Taigi pradinis tercinių bichordų kompleksas nulemia kompozicijos tonacinio plano metmenis.

Transpozicijų planas realizuoja dvi tonalumo funkcijas (T-S), o dominantinė funkcija labiausiai akivaizdi trumpuose 32-nių pasažuose (t. 6, 35–37). Pačioje kūrinio pabaigoje (t. 38–39) išgirstame intonaciją, kurios visų tonų sumarika chromatiškai užpildo tritonio (*h-f*) erdvę. Vadinas, pabaigoje dominantė pasireiškia visų tonų apimtimi, kuri, beje, paskutiniame kūrinio takte (t. 40) išsprendžiama į pirminį bichordų kompleksą.

Taigi galime reziumuoti, kad B. Bartoko santykis su vengrų liaudies melodijos archetipu yra ypatingas. Kompozitorius išradingai sujungė binariką ir tonalumą.