CHAPTER VI

Definitions and Methodology

Melodies are implicative because they are orderly patternings. Paradoxically, however, the more regular and orderly a pattern is, the less conscious we are that it is implicative. The implicative relationships are grasped with a kind of intuitive immediacy. Only when a pattern proves to be problematic do we tend to become consciously aware that it is implicative.¹ For instance, just before the end of the Minuetto of Haydn's "London" Symphony (No. 104), a compellingly goal-directed process is abruptly broken of (Example 58).

Example 58

There is, I think, no doubt whatsoever that we are explicitly conscious of the fact of implication.

One is not, however, really aware that the events within the simple folk tune which occurs toward the end of the Finale of Bartók's Fifth String Quartet are implicative (Example 59). The melody is smoothly linear in the

Example 59

foreground (graph 1), and regularly triadic on the next level of organization (graph 3). Nevertheless the tune contains specific and strong implicative relationships, as can be easily tested by stopping the melodic motion after, say, the C♯ in measure 6. The tonic, A, is clearly implied (graphs 2a and 4). We "hear" that the melody should descend through B to the tonic. Moreover, while the lower A is implied both by the tendency of tunes to return to starting points, particularly if they are the tonic, and by the change of melodic direction which begins in measure 5, the high A reached in measure 13 is implied not only by linear and triadic motions of the first two hierarchic levels (graphs 1 and 3), but by the motion from tonic to fifth (E) on the third level (graph 5).

¹ Partly for this reason I have chosen to describe this sort of relationship in terms of "implication" rather than in terms of "expectation"—the word used in *Emotion and Meaning in Music* to denote essentially the same sort of cognitive behavior. Another difficulty with the latter term is that expectations tend to be thought of as mental acts in which a single, exclusive consequent event is envisaged. Because a particular antecedent event may be related to a number of alternative consequents, and because the parameters of music may not act congruently in the articulation of processes and structures, the term expectation is often awkward and at times tends to misrepresent the act of musical understanding. For instance, to suggest that a passage gives rise to simultaneous expectations seems strange, but to say that a pattern implies alternative modes of continuation is quite natural. Similarly, it is anomalous to assert that harmony leads the listener to expect closure while rhythm does not, but it seems reasonable to say that harmony implies closure, while rhythm implies continuation. Finally, the term implication seems preferable because it does not entail continuing reference to the listener. Assuming a competent listener, it describes the cognitive-musical process in "objective" terms. However, what is changed is *not* the basic way of viewing and explaining music—though these essays present a more accurate and refined understanding of the nature of musical experience—but the terminology used to describe musical structures and processes.

This example calls attention to a number of important matters of methodology:

1) Earlier it was suggested that implicative relationships are like hypotheses which competent listeners entertain about the connections among musical events. To explain a melody which such listeners comprehend without conscious effort, the critic must make these implicative hypotheses explicit. He must discover the patternings present in the melody, and he must speculate—formulate explicit hypotheses—about how each of the patternings might be continued to reach the stability of relative closure, or perhaps silence: the end of the patterning. To do so, the critic will often perform a kind of mental "experiment." He will "stop" the melodic flow at particular points and try to imagine what continuations seem probable. This was done in connection with the Bartók example when we asked what was implied by the patterning up to the C♯ in measure 6, and by the motion of the opening measures.

From the critic's point of view, there is a problem to be solved: given some theoretical premises, what do these incomplete patterns, these partial events, imply? What—given the style and musical context, as well as the structure of the event itself—will probably follow? The critic will study the composer's score to see whether any of the envisaged (alternative) continuations actually occur. If they do, his understanding of the implicative relationships discovered in the patterning is probably correct. Very often this is the case, even though the realization of an implication may at times be much delayed. If the envisaged continuations do not occur, then the critic's understanding of the melodic pattern may have been incomplete or simply mistaken. In such a case, he will restudy the melody and attempt, *without modifying his theoretical premises*, to formulate an alternative hypothesis. Often new insights can be gained by analyzing events in retrospect—in terms of their known consequences. For later events can call attention to aspects of earlier ones which may have gone unnoticed or not been fully appreciated.

Here methodological considerations begin to arise. For if the realization of an implication can be significantly delayed, then in a work of even moderate duration and complexity envisaged consequent events would be virtually bound to occur—as a matter of statistical probability. Suppose, for instance, that in a movement in B♭, the opening melody is hypothesized as implying motion from the fifth (F) to the upper tonic (B♭). But this motion does not occur within the melody itself. As the movement unfolds, the implied B♭ is almost certain to occur in some context—as part of a scale or arpeggio figure,

a harmony or another melody: simply because it will be an important tone in the syntax of all closely related keys. To a considerable extent, however, this danger can be avoided by stipulating as *precisely as possible* what the antecedent events are understood to imply. For the more precisely the organization of each parameter in the consequent event is specified, the less likely that an event matching those specifications is the result of statistical distribution. Therefore, the implications of an antecedent pattern should be made as exact as possible with respect to rhythmic position, harmonic context, registral placement, and timbre—as well as pitch relationships. The possibility of theoretical concepts determining analytic choices will be further diminished if the analysis exhibits a coherent and consistent order in which one part fits with and thereby "confirms" others.

More difficult methodological problems are posed when apparently patent implications are not realized at all. At times, a complex pattern may imply a number of alternative implications only some of which—though usually the most important ones—the composer has chosen to realize. In other cases, such nonrealization may rest on historical-stylistic grounds: for instance, composers of the Romantic Period may sometimes have left implications unrealized so that the work would remain "open"—so that its implications would, so to speak, transcend the limiting frame of cadential closure and continue to reverberate in the silence of subsequent time. In still other cases, however, unrealized implications might constitute a compositional weakness or defect. Frankly, I do not know how to resolve this dilemma in any systematic and rigorous way. Until theories of musical structure and style are considerably more refined, I suspect that such problems will have to be dealt with on an informal, individual basis. At this point, all that can be expected is plausibility.

Implications must, of course, be realized with considerable regularity and frequency—often enough that the listener's confidence in his own understanding of the style of the work is sustained and reinforced. Often this is accomplished by what will be called *provisional realization* of implication: for instance, when the particular pitch implied is realized, but in the "wrong" register or in a tonal-harmonic context which is not the one called for by the generating pattern.

2) More common than the nonrealization of previously generated implication is its converse: the occurrence of an event not implied by or connected with preceding patternings. As a rule, such unanticipated events, taken together with preceding ones and with those which follow, are understand-

able in retrospect as part of a higher-level ordering of events. However, this is not always the case. Sometimes, as was argued in Chapter I, an event cannot be accounted for in terms of relationships with preceding or following events.

This is, I think, the case with Example 59. The use of this simple folk tune with its regular and unassuming accompaniment just before the close of a movement characterized by considerable intensity and complexity must be regarded as an arbitrary decision by the composer. One can suggest psychological reasons—ad hoc ones, in this case—why the passage makes musical-aesthetic sense: a release from the tension of syntactic complexity, it (at the same time) checks the forward motion of the music for a brief moment, making the subsequent resumption of tension and the drive toward final closure particularly forceful and decisive. And because this "composed firmata" is not unlike places in other movements, it is stylistically understandable as well. But to attempt to explain this passage by relating it to earlier events by conformance, implication, or formal ordering is, in my judgment, to misrepresent its significance and to miss the point; namely, that it is genuinely aberrant and anomalous.

3) Implications arise because patterns are incomplete or unstable in some respect. That aspect of a pattern which is the basis for implicative inferences will be called a *generative event*. As events follow one another in time, some of the implications of a pattern may be realized immediately; others may be realized only after other events, which may be implicitive of alternative goals, have intervened. For instance, the linear motion of the first two measures of Example 59 is a generative event, implying continuation to the E (graph 2), which follows without delay. Once E is reached, a higher-level generative event—a triadic pattern which implies the high A—is formed (graph 3). But the realization of this implication is temporarily delayed not only by the prolongation of the E, but by the motion from F♯ to E to D, which changes the direction of the melody and in so doing implies descending motion to A. Events which generate such alternative goals will be called *deflections*. Because return to the pitch of an initial accented tone—particularly when it is the tonic—is quite probable, this deflection in a sense only actualizes what was already potential in the melodic-tonal structure. Notice, too, that the implication of motion down to A is itself briefly delayed by a subsidiary deflection—when the C♯ moves back to A instead of descending directly to A. The opening pattern is repeated, beginning in measure 9. Thus reinforced by repetition, the second-level generative event is realized as the scalar-

triadic motion reaches temporary closure on the high A (graphs 1, 1a, 3 and 3a).

Deflections seldom change the implications generated by the initial, primary patternings. They create alternative goals which are as a rule subsidiary. A special case of deflection is what I called *reversal*.[2] Particularly when they tend toward uniformity, so that no decisive points of structural stability are established, patterns develop a strong internal momentum. In such cases, a marked, unequivocal break in process is needed if closure is to be effective and convincing. Since as a rule such uniform patterns take the form of linear sequences, reversals generally involve a skip followed by a change in the direction of the motion—from descending to ascending, or vice versa.

4) Because the patterns which generate implications are usually complex, a number of alternative consequent events will be implied. Indeed, even a single motive may imply alternative continuations. For instance, the skip of a third may function both as a gap, implying motion to the pitch skipped over, and as part of a triad, implying continuation to the fifth or the tonic depending upon the harmonic context. Because melodic events are necessarily successive, implications will be realized one after another. This being so, some realizations will almost always be delayed. Those realizations which occur before the main melodic cadence or before the end of the section containing the melody, will be called *proximate realizations*; and those which happen only after the events generating them have reached significant closure, will be called *remote realizations*. At times, such delayed realizations may be very remote indeed; for instance, in cases where the implications generated by the opening theme of a sonata-form movement are not realized until the final coda.

5) Not all patterns, however, are implicative. For instance, realizations which complete and close a preceding process may not be so. And this is also true of many prolongations and extensions. Even beginning events such as opening themes may be complete, stable shapes which, though internally implicative, do not imply particular, specific continuations. Because of their position at the beginning of a movement, such *declarative* prolongations will, of course, imply continuation in the general sense that more music is expected. Similarly, some medial events—such as *parentheses* and *internal extensions*—generate no new goals. With some reservations, it might be said that the folk melody in Example 59 (together with its varied repetition in the following

2 See *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), p. 93 and passim.

measures) is an interpolation which, while intensifying the sense of goal-directed motion by interrupting it, generates no alternative, novel implications. There are also *terminal* events which are not implicative—for instance, the echo which closes the Dvořák melody (Example 57) discussed at the end of Chapter IV. However implicative its internal processes may be, to the extent that a pattern is understood to be complete and stable on some hierarchic level, it is not implicative on *that* level. In terms of the viewpoint developed in Chapter IV, on that level it is a formal entity, not a processive one.

6) Just as patterns are structured hierarchically, so are the implications they generate. In Example 59, for instance, rhythmic-metric accents on the relatively stable tones of the tonic triad give rise, as we have seen, to a second level of organization. Because the E follows directly from the preceding linear-triadic patterning, continuation to the high A is implied. More concretely: had the relative uniformity of the preceding patterning been broken, as shown in Example 59A, the implications of the second structural level would have been different. The reversal of motion created by the
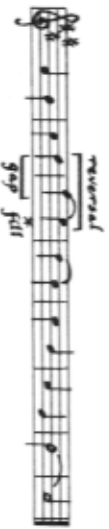
Example 59A

skip of a third (D to F♯) which the following E fills not only makes the E a more stable goal, but prevents the F♯ from acting as part of the rising line as it was able to do in Example 59. As a result, the triadic structure of the first three measures³ no longer implies continuation to the high A, but only descent to the tonic. An on-going folklike melody has been transformed into a cadential figure. In other words, because it is not a clearly articulated, stable goal, the E in Example 59 implies continuation to the upper A. The prolongation of the E does not diminish its mobility; rather the emphasis it provides suggests a third level of organization—a pentachordal-tetrachordal division of the octave (A'-E'-)—which also implies A'', (graphs 5 and 5a). Notice that the foreground scalar motion, which implies E, is supported and reinforced by the second-level triadic pattern, and that the triadic pattern,

³ The E is still a structural tone. See below.

implying the upper tonic (A''), is in turn supported by the even more fundamental division of the octave.

This discussion calls attention to a point of importance: a single melody may exhibit different kinds of patternings on each of its hierarchic levels. Differences in the organization of the several levels of a hierarchy are the rule rather than the exception; the reinforcement of lower-level implications by higher-level patterns is by no means necessary. At times different levels will imply alternative modes of continuation. Such melodies will, almost by definition, be relatively complex. Or, put the other way around: the simplicity of Bartók's folk tune is in part the result of the coordination of implications among its several levels of organization.

The analysis of hierarchic patterns and, consequently, of the implicative relationships they generate, involves a methodological problem of considerable difficulty: how to establish reasonably objective grounds for distinguishing structural from ornamental tones on a particular hierarchic level. Without some relatively rigorous and explicit criteria, there is a real danger that theoretical preconceptions will influence, if not determine, the analysis of structural versus ornamental tones. And when this occurs, analysis becomes circular and self-confirming.

The problem is difficult because the structural importance of a tone on a particular hierarchic level depends not only upon its place and function within the specific sequence of melodic events, but also upon the particular disposition and interaction of the other parameters which may be involved—rhythm and harmony, dynamics and timbre. Because these may not move congruently and because their relative importance may vary even within a single composition, the matter is a delicate one about which competent critics may differ. More fundamentally, to revert to a point made in Chapter 1: since each pattern is a particular instance, it is doubtful whether hard and fast criteria can be devised for distinguishing ornamental from structural tones. The best one can do at present is to suggest reasonable rules of thumb. The most important ones used in this study are as follows:

a. Meter is regarded as the prime, though by no means the only, guide to structural importance. This is not unreasonable considering the basic regularity of metric organization and harmonic rhythm in the style of tonal music. Tones which occur on a main metric accent are analyzed as being on a higher structural level than those which occur on secondary

metric accents, with exceptions that are explained on an individual basis. Thus a tone coming on the first beat in 6/8 meter is in general considered to be on a higher level than one which comes on the third beat. Tones occurring on weak beats are structurally less important than either of these. As measures group together, larger metric entities are formed, and these serve as guides for distinguishing structural from ornamental tones on still higher levels.

b. A general exception to this rule is that goal tones—tones of resolution, like the G in measure 4 of Example 62—are considered to be structural on the hierarchic level on which they are goals, regardless of their metric position. It follows from this that appoggiaturas, though metrically emphasized, are not construed as structural tones. In an appoggiatura figure, the structural tone is the note of resolution—for instance, in Example 59A it is the E, not the F♯ that comes on the accent, which is structural.

c. Relatively regular patterning is the basis for implicative inferences. Consequently, sometimes a note that comes on a secondary metric accent will be assigned the same structural importance as one coming on a primary accent. Thus in Example 60, the opening measures of Haydn's String Quartet, Opus 50 No. 3, the G on the fourth eighth-note of measure 2 is considered to be on the same structural level as the F which comes on the primary accent. And the same is true of the B♭ in measure 3. For the motivic parallelism makes it clear that the pattern is linear, moving through the scale from E♭ to B♭. This analysis is supported by

Example 60

the harmonic changes and by the dynamic emphasis provided by the other instruments of the quartet. But even when the patterning of other parameters provides no confirmation, parallelism of patterning makes it reasonable to assign equal structural importance to like melodic events,

even though their metric placement is different. Thus though the metric position of the perfect fourth (C—F) which begins the subphrases of Till's tune (Example 85) changes, the fourths are analyzed as being structurally equivalent.

7) Using the term in the special, analytic sense suggested earlier, two basic kinds of implicative "problems" can be distinguished: incompleteness and potentiality. Potentiality refers to some discrepancy that calls for resolution. The discrepancy may be a consequence of the syntactic structure of the event itself; for instance, when melodic prominence is not complemented by functional importance—as was the case with the two upbeats, C and D♭, in the Bach Fugue subject analyzed in Chapter IV (Example 53). Or discrepancy may arise because the event as a whole implies a function not realized when it is first presented; for instance, when a movement begins with what is unquestionably a closing, cadential gesture (see Example 115).

Incompleteness may be the result either of the specific patterning of a particular melody, or of the syntax of tonality characteristic of the style as a whole. The former, which will be our main concern in what follows, might be called processive incompleteness; the latter, tonal incompleteness. Though these kinds of implicative incompleteness often complement one another, this is not always the case. At least some of the implications of a melody will as a rule be realized before tonal closure takes place. Conversely, tonal goals may be reached, though some of the implications generated by the melodic pattern remain unrealized. Indeed, were this not the case, the "reverberation of unrealized implications," mentioned above (p. 117), would not be possible.

Two examples will not only help to clarify this point, but will, in addition, serve to illustrate some of the concepts considered earlier in this section.

A. In the folk tune from Stravinsky's Petrouchka, given in Example 61, melodic process and tonal syntax have a common goal: the tonic, B♭. From a tonal point of view, the most mobile note of the tonic triad is the third, which sooner or later almost always moves by conjunct motion to the tonic.* As the first important structural tone of this melody, the D, accordingly, implies the B♭ below it. This implication is strengthened and specified by the melodic process.

On the lowest level, the conjunct motion from F to D implies continuation to C, as graph 1 indicates. But this is a subsidiary pattern, as the preceding quarter-note motion of the triangle, which indicates the main metric

* See, for instance, Examples 129 and 130.

levels, has made clear. The more important melodic motion is from F to D. Because it is harmonized by the tonic, this third strongly implies triadic continuation to Bb as an important structural tone (graph 2). However, this possibility is not realized directly. Instead, the D is prolonged, and this serves to establish a higher-level metric structure in which the half-note becomes the chief measure of motion and a two-measure unit is the main morphological

Example 6i.

length. As a result, the Bb in measure 2 does not have the same structural-morphological importance—is not on the same hierarchic level—as the D. For this reason (and because of the lack of harmonic motion), the Bb is only a *provisional*, not a definitive, realization of the implications generated by the preceding triadic pattern.

The skip from D to Bb has a number of consequences. It creates a gap (reinforced in inversion at the end of measure 3), which implies filling-in motion to the missing tone, C—already implied by the first generative event. Second, it deflects the descending pattern which might, had it been regular, have continued sequentially as shown in Part A of Example 6i. And as the *deflection* itself becomes a pattern, the complementary motions shown in graphs 5 and 6 are generated. To explain: just as the beginning linear motion, F-Eb-D, implied C, so the reverse pattern, Bb-C-D (m.2), implies continuation to Eb and perhaps beyond. This implication, together with the fact that the Eb fills the gap from F to D (see graph 3), helps to make the Eb a con-

vincing beginning for the second phrase. In like manner, just as the falling third, F-D (graph 2), implied Bb, so the rising third, Bb-D (graph 6) implies continuation to F—a note which, as we shall see, plays an important role in the reversal and closure of the tune.

The tonal tendency of the D in this context, the opening conjunct motion, and the D-Bb gap in measure 2 all imply the C reached in measure 4, making it a strong point of arrival. Here, a higher-level linear pattern is generated (see graph 4), and it, too, implies the tonic. This implication is reinforced not only by the linear patterning (Eb-D-C → Bb) which begins the second phrase (graph 1), but by the parallelism between the opening of the second phrase and that of the first. But the sequential conformance is broken in measure 6. Instead of skipping down to A, paralleling the skip from D to Bb in measure 2, the C is repeated and then skips across the barline to F, after which descending conjunct motion leads towards the tonic.

Notice that, as indicated in Part B of Example 6i, had the second phrase paralleled the first exactly, the tonic would have been reached at the same point in measure 8. But had this been the case, the momentum created by considerable melodic uniformity and parallelism would have tended to carry the motion beyond the Bb—perhaps down to the low F. In other words, the complementary motion which follows the deflection in measure 2 establishes F as an alternative, subsidiary goal and thereby makes the *reversal* of the ongoing motion possible. Although the second phrase is not exactly parallel to the first, a kind of higher similarity prevails: the break in phrase similarity (the repetition of the C) which begins the reversal occurs at the same place in the phrase as did the deflection which presaged the reversal. Finally, in this context the gap from C to F not only strongly implies linear return to Bb, but in some sense "summarizes" the melodic motion of the tune as a whole.

B. The first and last eight measures of the "Soldier's March" from Schumann's *Album for the Young* are given in Example 6z. As was the case with the tune from *Petrouchka*, the first accented, structural tone is the third of the scale. Consequently, from a tonal point of view, descending motion to the tonic, G, is implied. This tonal tendency does not go unrealized, but the melodic patterning implies alternative goals—as the patterning in the tune from *Petrouchka* did not.

The main generative event is the third, B to D, in the first measure. Two possible continuations are implied: thirds, particularly ascending ones such as this, may function as gaps making a conjunct fill probable; or thirds may be understood as part of a triadic pattern, and continuation to the third note

of the triad may be implied. Whether both of these alternatives are probable depends, as we shall see, upon rhythmic relationships as well as melodic ones.

In Schumann's melody the gap-fill patterning is realized first. In retrospect the D is understood to have been "prolonged" by the neighbor-note, E, after which the melody descends by conjunct motion, filling the gap and moving on to the tonic (graph 1). At the end of this motion, as B continues down to G, the tonal tendency of the third to reach the tonic is realized

Example 62

(graph 2). The second alternative—that the triadic pattern will be completed by reaching the high G (graph 3)—is regenerated by the repetition of the first two measures of the tune at the beginning of the second phrase (graph 3a). The high G is presented. But because it forms part of a mobile, secondary dominant, rather than a stable tonic harmony, the realization is only provisional. The resolution of this secondary dominant, in turn, generates a descending conjunct motion which fills the gap that preceded the G (graph 1b).

Like the G in measure 4, the D in measure 8 is a point of arrival and of relative stability—a structural tone. Looking at the melody in this way—in terms of beginning and ending structural tones—calls attention to the fact that the melody is triadic on a still higher level. That is, the first phrase moves from B to G, and this patterning implies the low D (not shown in the example; measures 16–24) around which the middle part of the piece centers (graph 4). The second phrase, moving from the B in measure 5 to the D in measure 8 (graph 5), reinforces the rising triadic motion generated in the first and fifth measures (graph 3 and 3a). Though implied from the first measure, the realization of a satisfactory high G—one which is part of tonic harmony and which comes on an accent—is remote. It occurs only at the very end of the piece (graph 3), after being once again implied by the repetition of the opening measures (graph 3b), as the final cadential note. As Schumann himself wrote: "The beginning is the main thing; once one has begun, then the end comes of its own accord." [8]

Just how important beginnings may be, can be seen by comparing the melody of Schumann's "Soldier's March" with that of the Scherzo from Beethoven's Sonata for Violin and Piano, Opus 24 (Example 63). The first eight measures of the two melodies are almost identical in pitch contour. But the differences, though seemingly slight, are by no means inconsequential. Consider the first rhythmic groups. In Schumann's "March," the third of the scale, B, is an accented, structural tone, while the fifth, D, which follows, is weak and mobile. Because the trochaic group is open and on-going, the fifth of the tonic triad implies continuation to G. In Beethoven's Scherzo, on the other hand, the first note—the third, A—is an upbeat to the fifth, C, which is the first structural tone. Because the C occurs as the relatively stable goal of

8 Robert Schumann, Briefe, Neue folge (Leipzig: Breitkopf und Härtel, 1886), p. 318. "Der Anfang ist die Hauptsache; hat man angefangen, dann kommt Einem das Ende wie von selbst entgegen." I am grateful to my daughter, Carlin, for calling this quotation to my attention and for helping me find the title for this book.

an end-accented iamb, the third (A—C) scarcely implies triadic continuation. The opening third functions only as a gap, and the high F in measure 6 is understood as defining the area of melodic activity and not as triadic continuation. In short, as is the case with countless melodies whose first structural tone is the fifth of the scale—particularly those where the fifth is preceded by a gap—what is implied is conjunct descending motion to the tonic.[*]

Because the structural tone which begins each phrase in Example 63 is the fifth, the implications of the high-level structure are different. Because of the high-level melodic motion from third (m.5) to fifth (m.8), the second phrase of the Schumann melody implied triadic continuation to the high G. In the Beethoven, however, the second phrase begins and ends on the fifth (C). Consequently, no triadic pattern is suggested; instead the implications generated in the first phrase are reinforced. In contrast, then, with Schumann's "March," it is not unexpected that, articulated by the clear closure of an end-accented rhythmic group (measure 32–35), the final cadence of Beethoven's Scherzo is on the low F.

One tangential point having to do with the relationships among syntax, tempo and dynamics, and character. In a sense, Schumann has written the meter "against" the natural melodic-harmonic patterning; the first quarter-note "should" have been an upbeat, as in Beethoven's Scherzo. Though the organization of the Scherzo is similar to that of the "March" in the following measures, it involves no ambiguity; for, despite a kind of off-beating effect, the triple meter permits no alternative metric-rhythmic patterning. But, except for the final measures, the barline in Schumann's "March" might have been placed one quarter-note to the left.

I suspect that Schumann writes the "March" in this way—making the rhythmic groups trochaic—because to play the piece properly (as notated), considerable stress must be placed upon downbeats. Otherwise the "natural" mode of organization—an iambic grouping—will result. This is specially the case because the tempo (♩=120) is not really fast. To put the matter the other way around: had the tempo been quick, then metric accents would have been strong, and no particular stress would have been needed to make the groups trochaic.[†] As it is, however, the "Soldier's March" must be played with somewhat exaggerated emphasis upon downbeats. And this has an important effect upon character. For the music becomes almost too assertive

[*] See, for instance, Example 47.
[†] See the discussion of tempo and grouping at the end of Chapter II.

Example 63

(*deciso*)—like a small child's self-consciously imperious and ostentatious way of exhibiting "marching behavior."

To summarize. Implicative inferences are possible because the regularity and orderliness of a pattern suggest probable continuations which the competent listener understands and which the conscientious critic attempts to explain. This matter can also be stated objectively—as though stylistically coherent and syntactically structured melodies themselves actually obeyed, or "behaved" according to, certain basic principles. In terms of proximate realizations, the general rule would then be: *Once established, a patterning tends to be continued until a point of relative tonal-rhythmic stability is reached.* Prolongations and extension may, as we shall see, delay closure; and deflections may give rise to subsidiary or alternative goals as points for closure. In terms of remote realizations, the general rule would be: *Continuations not realized—or realized only provisionally—before significant pattern closure has taken place will probably be so subsequently.* Often such delayed realization will take place after a repetition of the intial pattern has reinforced the implications generated when it was first presented.

These "laws" may, in turn, be subsumed under a still more general principle: *Patterns tend to be continued until they become as complete and stable as possible.* Completeness and stability are determined not only by the particular attributes of the pattern itself, but by norms of the particular style being employed—its syntax, traditional forms, and conventional schemata.

CHAPTER VII

Melodic Structures

There are but two kinds of pitch relationships: conjunct intervals and disjunct ones. Though this distinction may seem somewhat simpleminded, it is fundamental because disjunct patterns may imply not only continuation but gap-closure and return. Our concern, then, will be with the ways conjunct and disjunct patternings, and their interactions, generate implicative relationships on different hierarchic levels. Though some melodies are primarily conjunct, others disjunct, and others—usually those which are triadic—are primarily disjunct, most melodies involve both kinds of motion. Furthermore a melody may be conjunct on one hierarchic level, but disjunct on another. For both these reasons, a rigorous, systematic classification of melodies is our of the question. In what follows, the melodies analyzed have been grouped, generally speaking, according to what seems to be the main hierarchic level generating implicative relationships. Though some sort of classification is necessary as a way of ordering the discussion, what is important is the analysis of the individual melody.

CONJUNCT PATTERNS

Linear patterns are scales—diatonic, chromatic, or some mixture of these. The basic implicative principle, to repeat the point made at the end of the last chapter, is that, once begun, a linear, conjunct motion implies continuation to a point of relative stability. To turn to our first example.

The opening melody of Mozart's Divertimento in B♭ Major (K.287; New 271b) for strings and two horns consists of two similar phrases (Example 64). As graph 2 shows, both phrases begin on the fifth (F), and descend by conjunct motion toward the tonic (B♭). Though it comes on a weak beat, the D in measure 3 (and the one in measure 7) is analyzed as