

## Counterpoint of Lines or Voices

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### Abstract

The article consists of three parts. In part 1 (“Lines or Voices?”), some problems of Schenkerian analysis are discussed, including that of the “5-line” and different meanings of the *Urlinie*. Whereas the classical theory of counterpoint is based on intervals, their connection and the resulting contrapuntal voices, it may be supposed that it is the counterpoint of lines rather than that of voices that the main matter of the traditional Schenkerian analyses. Therefore it is not quite satisfactory as an analytical theory of harmonic counterpoint. The latter is to be understood as the counterpoint made up of the melodic patterns of individual voices within chord progressions. In part 2 (“Towards an Analytic Theory of Harmonic Counterpoint”), an alternative method of contrapuntal analysis will be proposed, based on a five-part *voice-leading matrix* rather than the two-part Schenkerian *Ursatz*, as the high-level structure of tonal counterpoint. This method is exemplified by the contrapuntal analysis of the second movement of Mozart’s Piano Sonata K. 576. In part 3 (“Related Topics”), some other problems of analytical theory are discussed (the concept of interruption, consonant passing note and dominant prolongation in midsections of the ternary forms).