

# Key Duality and Melody-Bass Disjunction in Fauré

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Reduction

34 melody = BM \*restart 38

upper parts (BM): vii°/IV IV V<sup>7</sup>/V

G#m: i iv "v" i bII (passing/neighbor) vii°/VI VI

bass = G#m

Figure 1. Op. 108/III, mm. 34-42. Key duality between B major melody and G# minor bass line.

Strings

195 soprano/melody = Cm 199

bass = AbM

Piano Reduction

AbM: V<sup>8</sup> 7 I<sup>7</sup> V<sup>5</sup> I<sup>7</sup> — 6

Figure 2. Op. 115/I, mm. 195-203. Key duality between C minor melody and Ab major accompaniment.

melody = Dm

bass = B♭M

\*inner voices = Dm chord

Detailed description: This musical score shows measures 43 to 49 for a string ensemble. The melody (SAT) is in D minor, and the bass line is in B-flat major. Roman numerals for the melody are: I<sup>5</sup> (measures 43-44), ii<sup>5</sup> (measures 45-46), iii<sup>6</sup> (measures 47-48), and I (measure 49). Roman numerals for the bass line are: I (measures 43-44), V<sup>3</sup> (measures 45-46), iii<sup>6</sup> (measures 47-48), and I (measure 49). Asterisks in the melody indicate that the inner voices of the SAT parts are playing D minor chords.

Figure 3. Op. 115/II, mm. 43-49. Key duality between D minor melody and B♭ major bass line. Elevation of upper (SAT) parts in delineating key separate from bass line.

soprano/melody = GM (I)

"HC" = V  
in GM

= DM (V)

PAC = I  
in GM

Detailed description: This musical score shows measures 1 to 8 for a string ensemble. The melody (SAT) is in G major, and the bass line is in B minor. Roman numerals for the melody are: I (measures 1-2), VI<sup>(add 6)</sup> (measures 3-4), #VI (measures 5-6), vii<sup>7b9</sup> (measures 7-8), and i (measures 9-10). Roman numerals for the bass line are: GM: I (measures 1-2), Bm: iv (measures 3-4), #VI (measures 5-6), vii<sup>7b9</sup> (measures 7-8), and i (measures 9-10). The label "HC" = V in GM is positioned above the final measure of the melody. The label "= DM (V)" is positioned above the final measure of the bass line. The label "PAC = I in GM" is positioned to the right of the final measure of the bass line.

Figure 4. Op. 115/III, mm. 1-8. Melody conveys G major over mm. 1-4, while the bass line articulates B minor over mm. 2-4. The Roman numeral do their best to synthesize the composite sonic surface.

melody = **Dm**

Melody

Reduction

Gm: ii<sup>(add6)</sup> v ii<sup>(add6)</sup> v i

Figure 5. Op. 120/III, mm. 1-12. Key duality between D minor (melody) and G minor (bass) in mm. 7-12.

soprano/melody = **E<sup>b</sup>M**

Reduction

vln. piano

cello

Cm: V<sup>6</sup>/V v III V i

Figure 6. Op. 120/III, mm. 121-127. Key duality between E<sup>b</sup> major (melody) and C minor (bass).