

Diatonic Harmonization of Diatonic Melody

Handwritten musical score for diatonic harmonization of a diatonic melody. The score is written on 12 staves, grouped into four systems (I, II, III, IV). Each system has a treble and bass staff. The melody is in C major, 4/4 time. The bass line provides harmonic support with chords labeled C7, C3, C5, C7, C5, C7, C5, C7, C3, C5, C7, C3. Annotations include "peg question" and "will this chord support A in melody because of previous chord in same measure". A circled asterisk is in the bass line of the fourth system. A large arrow points to the final chord with the note "to this O.K.? I wish to have SS on final chord - also avoid octaves in melody". The word "yes" is written in red at the bottom right of the score.

\* Is this use of S11 wrong because of C<sub>6</sub> over bar line? Would this S11 be correct if it were the second chord of the measure? *A chord suspended over the bar-line (being in the same measure) is always correct.*

(\*) Is this permissible - to create suspension while melody changes as above



Chromatic Harmonization of Diatonic Melody

(I)

①

② is this D correct? Yes.

③

(II)

Diatonic Harmonization


With Chromatization with chrom.



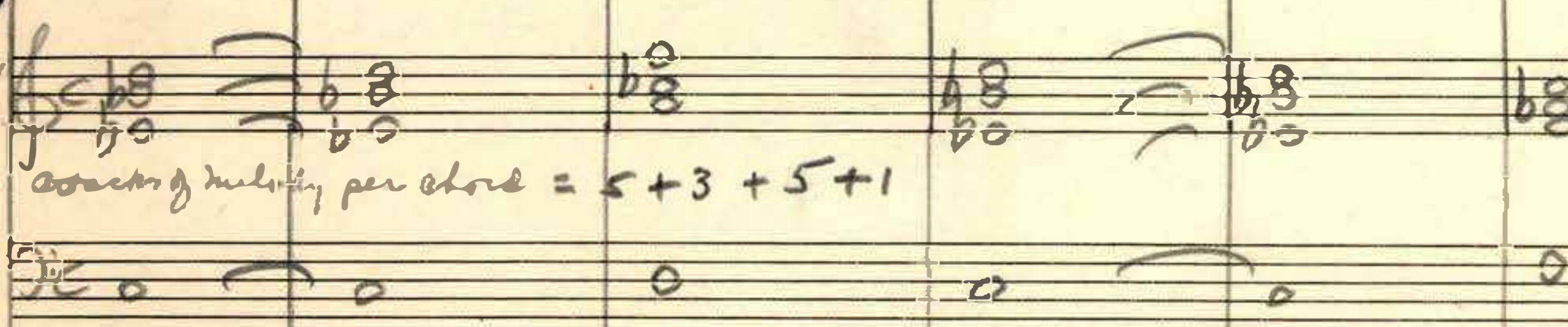
# Symmetric Harmonization of a Diatonic Melody

Σ VIII 

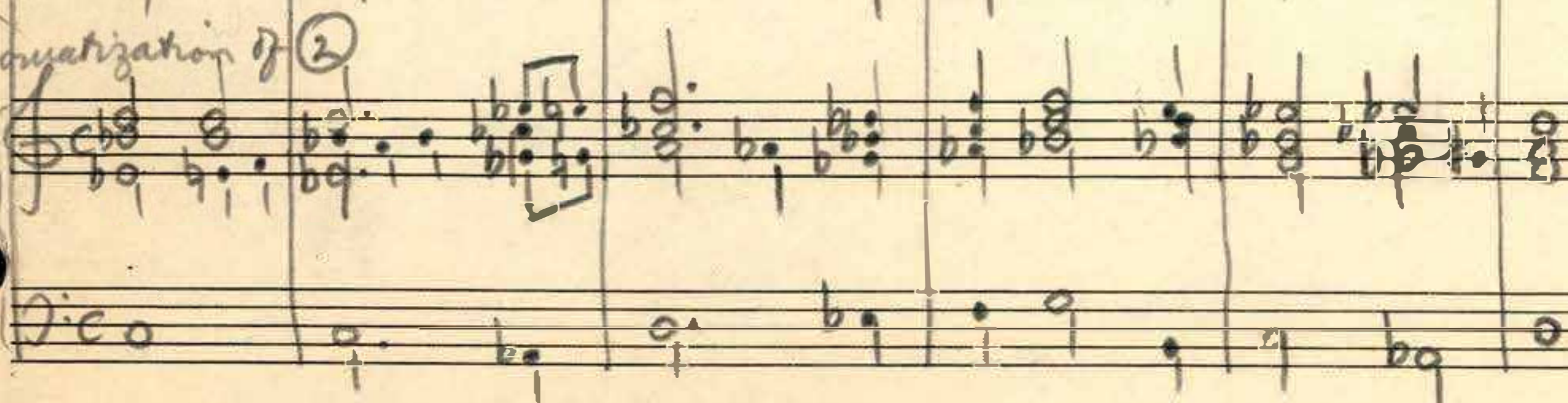
Melody line:  $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$  +  $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$  +  $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$   $\overset{\flat}{\underset{\flat}{\text{e}}}$

① 

② *2 chords per measure*  


③ *counting intervals per chord = 5 + 3 + 5 + 1*  


Chromatization of ①  


Chromatization of ②  




# Examples of use of more than one chord per pitch unit in Harmonization

## I. Diatonic (melody in Dorian mode)

Musical score for Example I: Diatonic (melody in Dorian mode). The score is in 3/4 time and features a melody line and a piano accompaniment. The piano part includes chord symbols and figured bass notation.

Chord symbols: C<sub>5</sub>, C<sub>3</sub>, C<sub>7</sub>, C<sub>5</sub>, C<sub>7</sub>, C<sub>5</sub>, C<sub>3</sub>, C<sub>7</sub>, C<sub>5</sub>, C<sub>3</sub>, C<sub>7</sub>, C<sub>5</sub>, C<sub>3</sub>, C<sub>7</sub>, C<sub>5</sub>, C<sub>3</sub>, C<sub>5</sub>.

Figured bass notation: 5 7 9 7 9 11 7 9 11 5 11 13 5 7 11

Musical score for Example I (continued). The score shows a melody line and a piano accompaniment with chord symbols.

Chord symbols: C<sub>5</sub>, C<sub>3</sub>, C<sub>5</sub>, C<sub>7</sub>.

*Eliminate the ♯ in the bass to eliminate 11 octaves.*

## II. Symmetric (melody in Phrygian mode)

Σ VIII

Musical score for Example II: Symmetric (melody in Phrygian mode). The score is in 3/4 time and features a melody line and a piano accompaniment. The piano part includes figured bass notation.

Figured bass notation: 3 - 7 - 1 3 - 9 - 11 1 - 7 - 9 3 - 7 - 11 5 - 7 - 11

Musical score for Example II (continued). The score shows a melody line and a piano accompaniment with figured bass notation.

Figured bass notation: 3 - 7 - 11 9





# Symmetric Harmonization of a Symmetric Melody

Scale 4 Tones

First Contraction

Melodic Form

With Time Rhythm Superimposed

## Harmonization - Method I

Σ 13  $b^{\#}$  A  $b^{\#}$  B C D  $\#^{\#}$









Method II (Symmetric Harmonic of Symmetric Melody)

Handwritten musical notation for the first system, consisting of three staves. The top staff is a treble clef with a 3/4 time signature, containing a melody of quarter notes with accidentals (b, #). The middle staff is a bass clef with a 3/4 time signature, containing chords. The bottom staff is a bass clef with a 3/4 time signature, containing a bass line of quarter notes.

Handwritten musical notation for the second system, consisting of three staves. The top staff is a treble clef with a 3/4 time signature, containing a melody of quarter notes with accidentals. The middle staff is a bass clef with a 3/4 time signature, containing chords. The bottom staff is a bass clef with a 3/4 time signature, containing a bass line of quarter notes.

Handwritten musical notation for the third system, consisting of three staves. The top staff is a treble clef with a 3/4 time signature, containing a melody of quarter notes with accidentals. The middle staff is a bass clef with a 3/4 time signature, containing chords. The bottom staff is a bass clef with a 3/4 time signature, containing a bass line of quarter notes.

Four empty musical staves for writing.



*Proposed*

$\text{C} \rightarrow \# \text{C} \rightarrow \# \text{C} \rightarrow \text{C}$  *course*  $\frac{7}{3} \rightarrow \frac{9}{3} \rightarrow \frac{11}{3} \rightarrow \frac{13}{3}$  (see forms on next page)

a b c

Harmonization I → a a a a  
 II → a b a c + b a c a + a c a b + a

T<sub>1</sub> T<sub>4</sub> T<sub>2</sub> T<sub>3</sub> T<sub>4</sub> T<sub>2</sub>

I

Question → In harmony here I have used appropriate roots in bass. Since these are all 7<sup>th</sup> chords, could technique of continuous 7 be used here? Yes, but roots in the bass give a steadier support to the melody particularly when chords of high-tension participate.

II

a b a c b a

T<sub>1</sub> T<sub>3</sub> T<sub>1</sub> T<sub>2</sub> T<sub>4</sub> T<sub>3</sub> T<sub>1</sub>

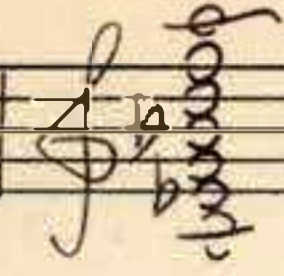
so this allowed to proceed crossing of 4 by 7

e a a e a b a





Σ 13 VIII



T<sub>1</sub>

a

b

c

Handwritten musical notation for system T<sub>1</sub>, consisting of two staves. The first staff has treble clef and the second has bass clef. It is divided into three measures labeled 'a', 'b', and 'c'. Measure 'a' has a treble staff with notes and a bass staff with a single note. Measure 'b' has a treble staff with notes and a bass staff with notes. Measure 'c' has a treble staff with notes and a bass staff with notes.

T<sub>2</sub>

Handwritten musical notation for system T<sub>2</sub>, consisting of two staves. The first staff has treble clef and the second has bass clef. It is divided into three measures. Measure 1 has a treble staff with notes and a bass staff with a single note. Measure 2 has a treble staff with notes and a bass staff with notes. Measure 3 has a treble staff with notes and a bass staff with notes.

T<sub>3</sub>

Handwritten musical notation for system T<sub>3</sub>, consisting of two staves. The first staff has treble clef and the second has bass clef. It is divided into three measures. Measure 1 has a treble staff with notes and a bass staff with notes. Measure 2 has a treble staff with notes and a bass staff with notes. Measure 3 has a treble staff with notes and a bass staff with notes.

T<sub>4</sub>

Handwritten musical notation for system T<sub>4</sub>, consisting of two staves. The first staff has treble clef and the second has bass clef. It is divided into three measures. Measure 1 has a treble staff with notes and a bass staff with a single note. Measure 2 has a treble staff with notes and a bass staff with notes. Measure 3 has a treble staff with notes and a bass staff with notes.



# Asymmetric Harmonization of Symmetric Melody

Scale

Assume the second unit in each sectional scale to be auxiliary tone

Method I

\* ) It is the only way to avoid crossing,  
but it is far better to re-write the entire  
hom-organization one position lower, which  
would prevent crossing.

# Chromatic Harmonization of Symmetric Melody

The first system of music consists of three staves. The top staff is in treble clef with a 3/4 time signature, containing a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. Above the notes are chromatic accidentals: a flat above G, a sharp above A, a flat above B, a sharp above C, a flat above B, and a sharp above A. The middle staff is in bass clef and provides harmonic accompaniment with chords and single notes. The bottom staff is in bass clef and contains a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

The second system continues the piece with three staves. The melody in the top staff (treble clef) has notes: A4, B4, C5, B4, A4, G4. Chromatic accidentals above are: a flat above A, a sharp above B, a flat above C, a sharp above B, a flat above A, and a sharp above G. The middle staff (bass clef) shows chords and single notes. The bottom staff (bass clef) has notes: G3, A3, B3, C4, B3, A3, G3.

The third system concludes the piece with three staves. The melody in the top staff (treble clef) has notes: A4, B4, C5, B4, A4, G4. Chromatic accidentals above are: a flat above A, a sharp above B, a flat above C, a sharp above B, a flat above A, and a sharp above G. The middle staff (bass clef) shows chords and single notes. The bottom staff (bass clef) has notes: G3, A3, B3, C4, B3, A3, G3.

# Diatonic Harmonization of Symmetric Melody

*Scale*

The first system shows a melody in treble clef and its harmonic accompaniment in 3/4 time with piano and bass staves. The second system continues the melody and accompaniment. The third system shows a chromatic treatment of the melody and accompaniment. Chords are labeled with names like "C Major", "C5", "F7", "A7 Major", "D7", and "E Major".

*Examples of Chromatic Treatment of above*

The chromatic treatment shows the melody in treble clef with chromatic lines and slurs. The accompaniment is in piano and bass staves. An arrow points to the end of the example with the text "etc."



# Diatonic Harmonization of Symmetric Melody

Sectional Scale



12 tonics

Handwritten musical notation for the first system, showing a melody in treble clef and piano accompaniment in grand staff. The key signature is C major. The melody consists of quarter notes: C, D, E, F, G, A, B, C. The piano accompaniment features chords and notes in both hands. Labels include "C major" and "B major".

Chords and notes shown in piano part:  
C major: C, E, G  
C major: C, E, G  
C major: C, E, G  
C major: C, E, G  
B major: B, D, F#  
B major: B, D, F#  
B major: B, D, F#  
B major: B, D, F#  
B major: B, D, F#  
B major: B, D, F#

Handwritten musical notation for the second system, showing a melody in treble clef and piano accompaniment in grand staff. The key signature is Bb major. The melody consists of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb. The piano accompaniment features chords and notes in both hands. Labels include "Bb major" and "F major".

Chords and notes shown in piano part:  
Bb major: Bb, D, F  
Bb major: Bb, D, F  
Bb major: Bb, D, F  
Bb major: Bb, D, F  
F major: F, Ab, C  
F major: F, Ab, C  
F major: F, Ab, C  
F major: F, Ab, C  
F major: F, Ab, C  
F major: F, Ab, C



# Chromatic Harmonization of Chromatic Melody

Melody

Assignment of Functions

Assign Function

⊕ It is weak only in the sense of  
'plagal' (i.e. pertaining to subdominant)  
character. Of course, negative form  
is practically unavoidable when it comes  
to harmonization of given melodies

# Diatonic Harmonization of a Chromatic Melody

I

II

III

IV

V

VI

VII

VIII

\* So this work because a negative cycle is used?

So occasional negative cycle allowed. It is used in Example 2.4.1.



# Symmetric Harmonization of Chromatic Melody

13 VIII *tr*

**I**

**II**

**I**

**II**

do this C<sub>0</sub> permitted



all  
You have digested  
the preceding departments  
beautifully!

# Table of Signatures for the Different Modes

⊖ = no sharp or flat

	C	D	E	F	G	A	B	D <sup>(2#)</sup>	E <sup>(1#)</sup>	F <sup>(no)</sup>	G <sup>(1#)</sup>	A <sup>(2#)</sup>	B <sup>(3#)</sup>
Dorian	2b	⊖	2#	3b	1b	1#	3#	7b	5b	8b	6b	4b	
Phrygian	4b	2b	⊖	5b	3b	1b	1#	9b	7b	10b	8b	6b	
Lydian	1#	3#	5#	⊖	2#	4#	6#	4b	2b	5b	3b	1b	
Mixolydian	1b	1#	3b	2b	⊖	2#	4#	6b	4b	7b	5b	3b	
Locrian	3b	1b	1#	4b	2b	⊖	2#	8b	6b	9b	7b	5b	
Ionian	5b	3b	1b	6b	4b	2b	⊖	10b	8b	11b	9b	7b	

x) Fourth and Fifth  
(also Octaves and unisons)  
are obtained only  
by contrary motion



$$\frac{CP}{CF} = a$$

Handwritten musical notation on 12 staves, labeled I through XII. The notation consists of circles representing notes on a five-line staff. Red 'X' marks are placed above certain notes, and red numbers '15' and '6-7' are written near notes on staves IV and V respectively. The modes are labeled as follows:

- I: Ionian
- II: Dorian
- III: Phrygian
- IV: E-flat Major
- V: A Major
- VI: F Major
- VII: e (harmonic minor)
- VIII: E Major (d3)
- IX: d minor (d1) - Locrian mode

Additional markings include 'CF' at the beginning and end of the system, and a red 'X' above the first note of the top staff.

X wrong resolutions

---

It seems to me, you do not understand the exact use of the leap on a perfect fourth, which is a supplementary step, in addition to the basic step on a

second which is a resolution.

The lack of knowledge of this device not only produces errors, but also deprives you of the necessary versatility. Please see: resolution of intervals

$$\frac{CP}{CF} = 2a$$

I Dorian  
 II Phrygian  
 II Aeolian  
 II D Major  
 III B Major  
 III A Major  
 III B Minor  
 IV E minor (d3)  
 IV F# minor (melodic)  
 IV G Major (d3)

Question: In melodic minor b2 and b3 are lowered going down. Should this be maintained in CP

x) Wrong resolutions ;  
I will not look further  
into counterpoint as it amounts  
to checking the same kind of error.

---

$$\frac{CP}{CF} = 3a$$

C major

Aolian

CF

F major

E major (d3)

D major

Phrygian

do this all over because E is transferred to CF

NO

eF

B major

G major (d1)



$$\frac{cP}{cF} = 4a$$

*C major*

*Mixolydian*

*C F*

*E major*

*Mixolydian (d4)*

$$\frac{cP}{cF} = 5a$$

*D major*

*Dorian mode Type IV*

*C F*

*F# major - 6#*

*e Phrygian mode (d4) Type II*





$$\frac{CP}{CF} = 6a$$

C major

Lydian

CF

G major

Gerundian (25)



$$\frac{CP}{CF} = 8a$$

C major

Phrygian

E major

D Lydian (b9)

can this be resolved as a second and have done or must it be regarded as a ninth and therefore resolved by a G# instead of E

\* Is this correct? diminished triad - resolve by contraction  
 \* diminished 5th - .....

Are F# which is right or better here? If interval is D G# = diminished 5th ∴ should contract + F# would be correct.



$$\frac{c^{\#}D}{c^{\#}F} = 16a$$

c major

tricolysian

a major

f aolian (d3)

Must this note go up - 7's contract or is it correct to go down because of scalewise progression. What seems to disturb me is → under what conditions can the tendency of 7<sup>th</sup> & 9<sup>th</sup> to contract & seconds to expand be disregarded or violated? also in regard to chromatic intervals! **Under no condition.**



①

Plan for Plotted Melody (to be used as CF)  
plus CP

CF	— Axial Combination	$a_2 T_2 P + a_3 T_2 P + b_4 T_2 P$
CP	—	$a_2 T_1 P + a T_2 P + b T_2 P + o T + b_2 T_2 P + a_2 T_2 P$

let  $P = 5p$

$t = 1/8 = \uparrow$

$t' = 9/8 = 9t$

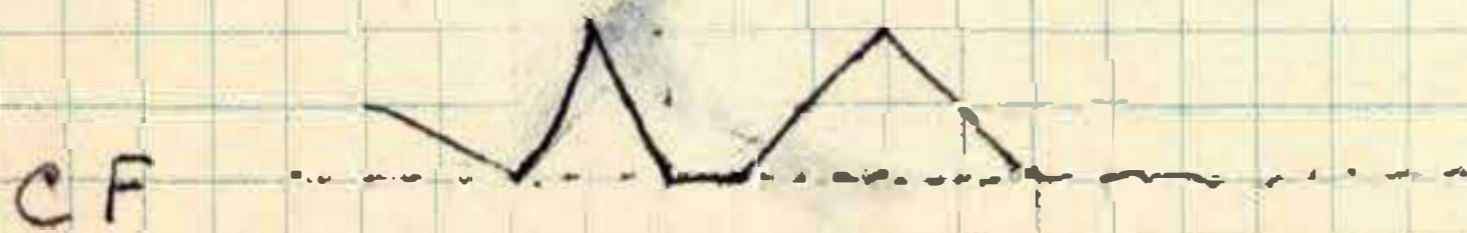
specification for Cadence at close.

Let CF be executed in Mixolydian mode on C with scheme of durations corresponding to  $2 \cdot 9 \div 8$

Let CP be executed in Locrian mode on E with scheme of durations corresponding to  $2 \cdot 9 \div 4$

Type II Counterpoint (CF = F major d4)  
(CP = F major d6)

Graphic Representation

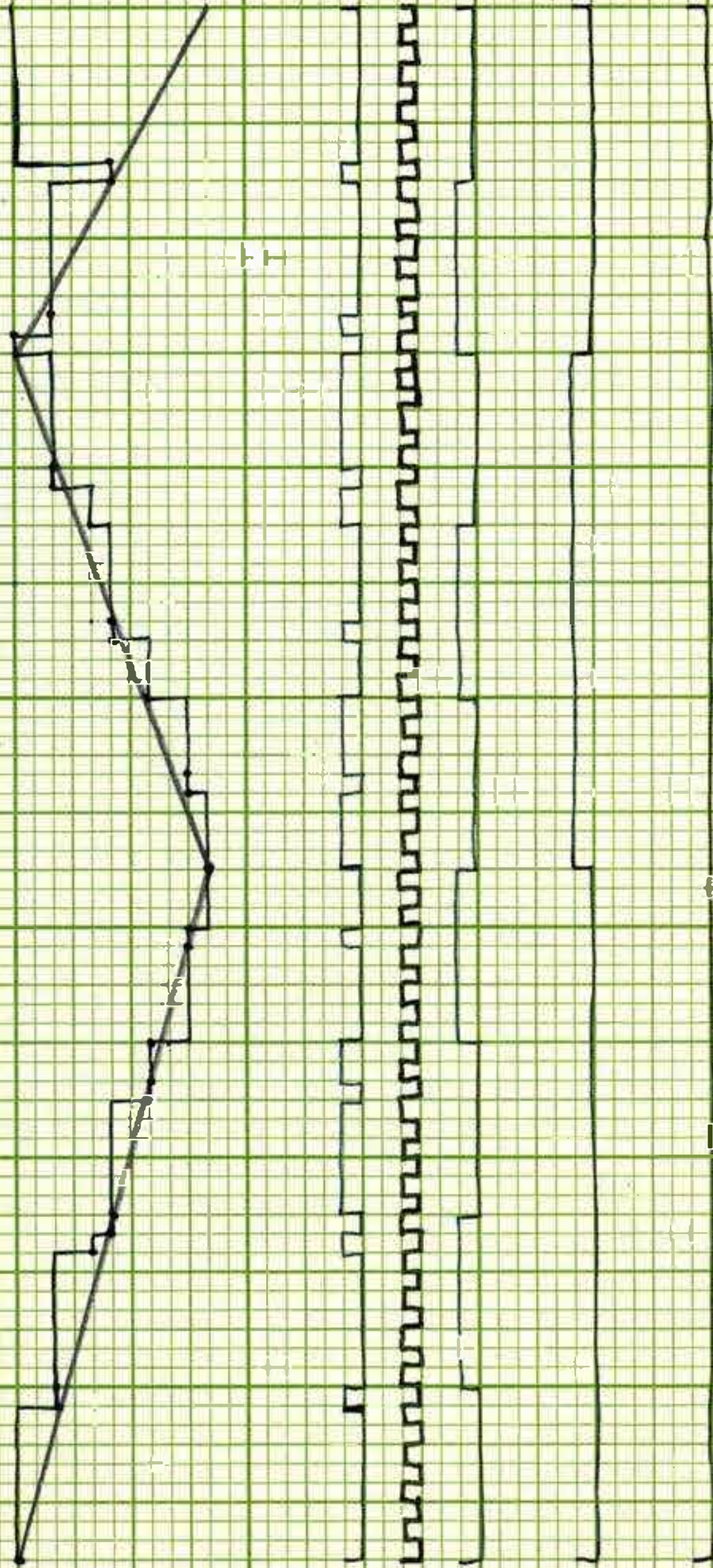


not an obvious contrast

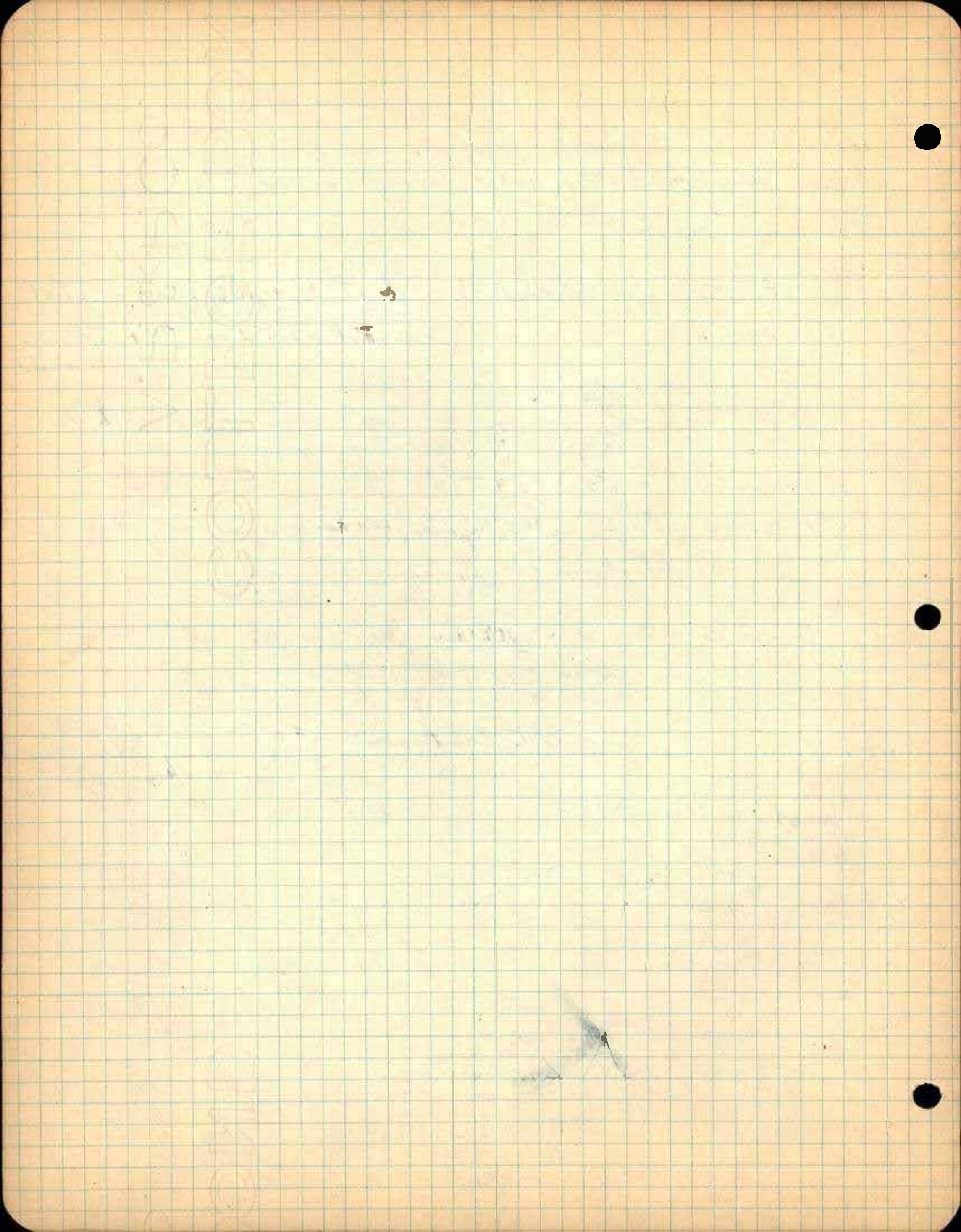
Plotted Melody as C.F.

1

C D E F G A B C







①

4 4 1 3 1 3 1 1 2 1 1 1

cp

Handwritten musical notation on a single staff, featuring a treble clef, a 9/8 time signature, and various rhythmic values including eighth and sixteenth notes.

cf

Handwritten musical notation on a single staff, featuring a treble clef, a 9/8 time signature, and various rhythmic values including eighth and sixteenth notes.

Handwritten musical notation on two staves, featuring a treble clef, a 9/8 time signature, and various rhythmic values including eighth and sixteenth notes.

Handwritten musical notation on two staves, featuring a treble clef, a 9/8 time signature, and various rhythmic values including eighth and sixteenth notes.

Seven sets of empty musical staves, each consisting of two lines, for additional notation.



$$\frac{CP}{CF} = 7a$$

Handwritten musical notation on a five-staff system. The staves are labeled as follows:

- Staff 1: *Major*
- Staff 2: *Mixolydian*
- Staff 3: (No label)
- Staff 4: *Major*
- Staff 5: *Phrygian (b3)*

The notation includes various notes, rests, and accidentals (sharps, flats, naturals) across the system.

Handwritten musical notation on a five-staff system, continuing the piece. The staves contain notes, rests, and accidentals, with some notes marked with plus signs (+).

x!) either way; but as  $g \neq$  is not  
an octave with  $g \underline{4}$ , the second  
proposition is to be rejected.

②

CF  $b_3 T_4 P + c_2 T P$  (mixolydian mode on D)

CP①  $a_2 T_2 P + b_3 T_2 P$  (..... D) Type I

CP②  $0.5 T$  (sin cos motion) (B<sup>b</sup> major d<sub>2</sub>) Type IV  
*i varying amplitude*

CP③  $\frac{b}{0} T_2 P + a T_3 P + b T_3 P + b_2 T_3 P$  (mixolydian on D) Type I

CP④  $0.4 T + b T P$  (mixolydian on B<sup>b</sup>) Type III

Let  $P = 5p$   
 $t = \uparrow$   $T'' = 6t$

Rhythmic Notation

CF  $\sim 2 \div 3 \div 5$  (remnants of complementary factors)

CP①  $\sim 2 \div 3 \div 5$  (..... factors)

CP② as CP①

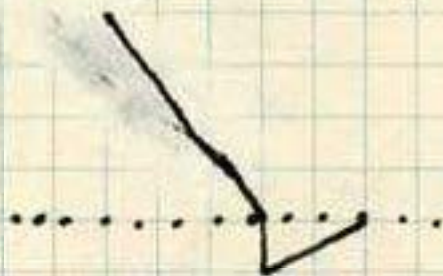
CP③  $1 + 1 + 1 + 1 + 1 + 1$

(□ at beginning & at end)

CP④  $\sim 5 \div 2$

Graphic Representation

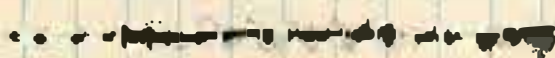
CF



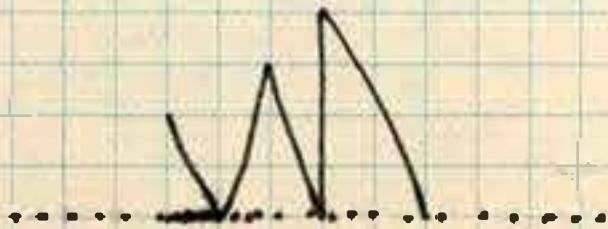
CP①



CP②



CP③



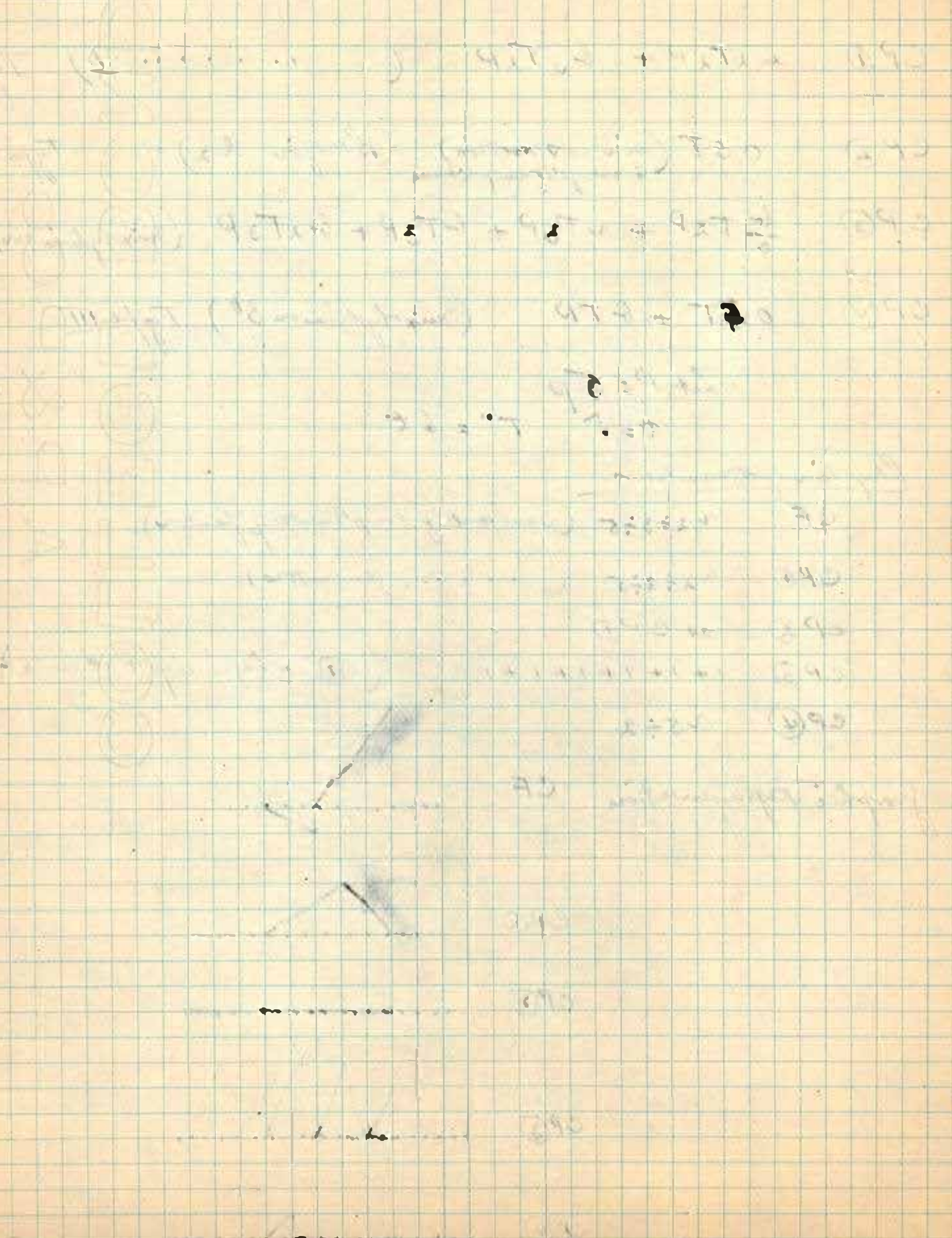
CP④



57c

2

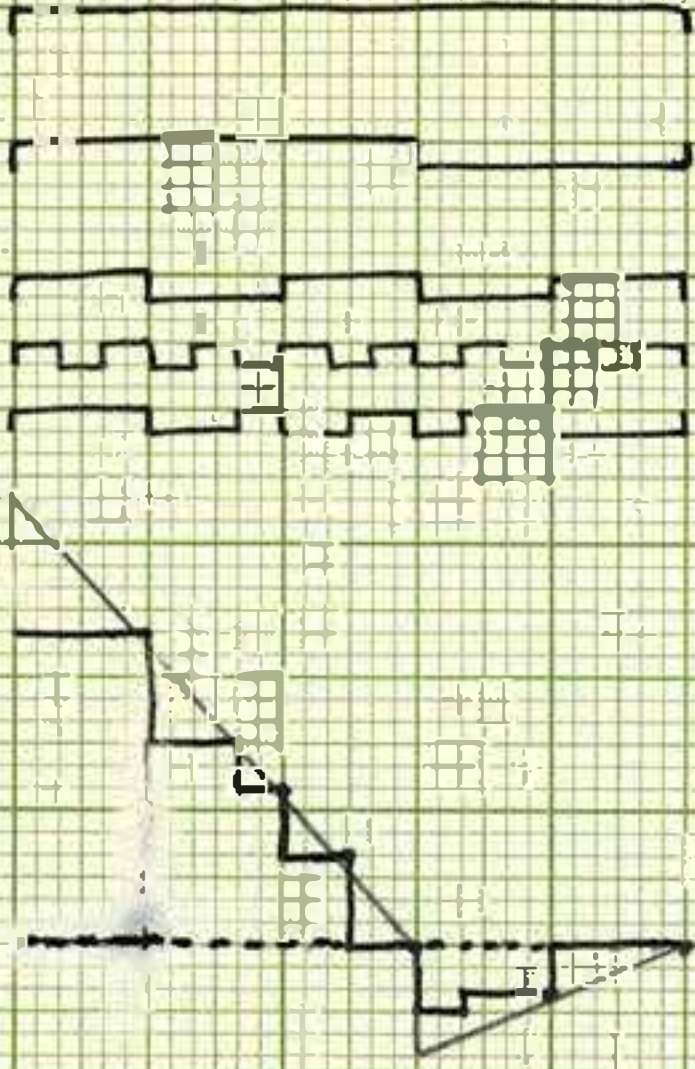
Q. ... ..



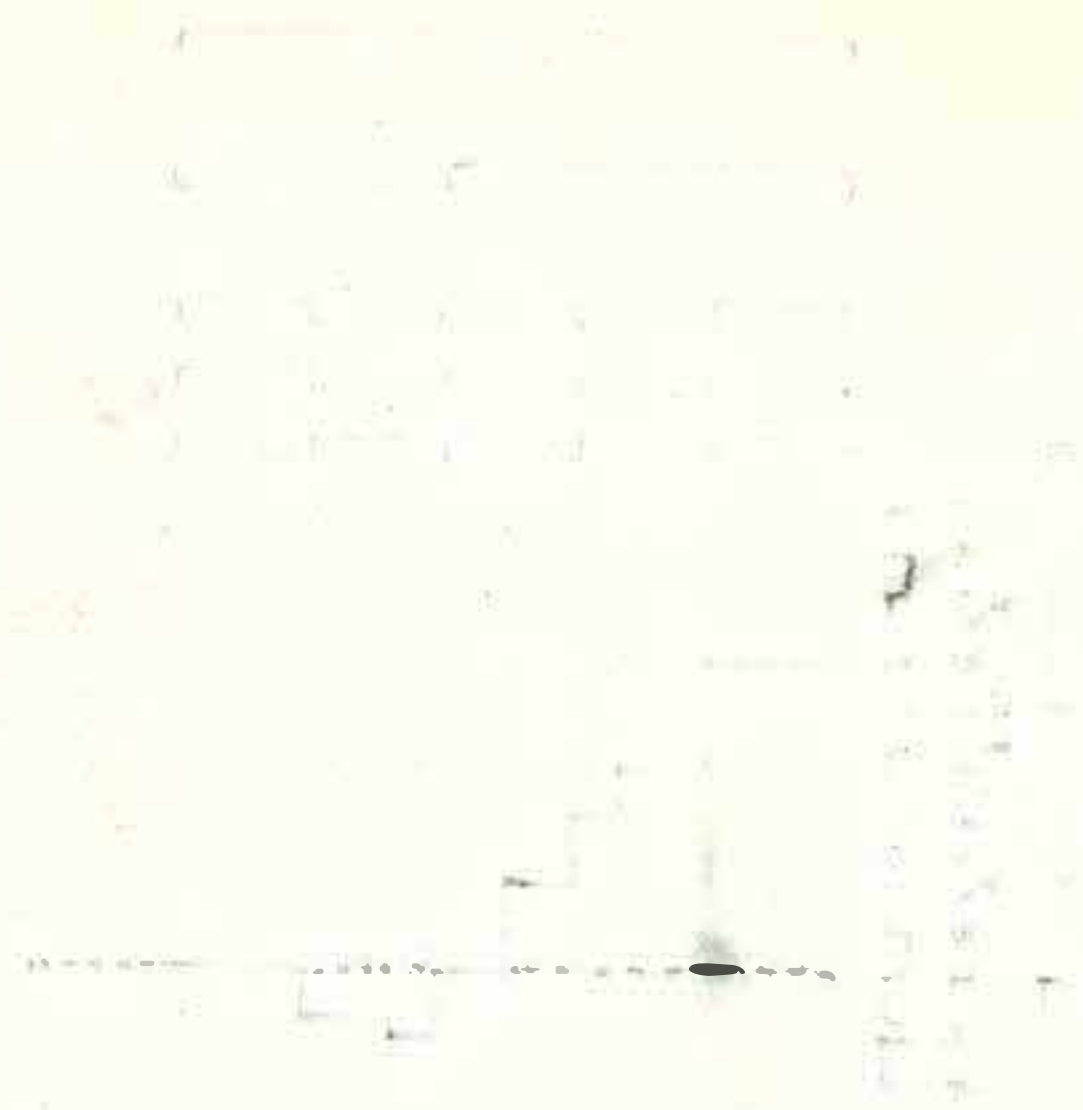
2

ABC DE F G A B

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100







2

2+1+1+1+1 2+1+1+2 2+1+1+2 2+1+1+2 1+1+1+1+2

Handwritten musical score for five staves. The notation includes notes, rests, and accidentals. The staves are labeled as follows:

- Staff 1: *Triphrygian (on)*
- Staff 2: *A<sup>b</sup> major (2<sup>nd</sup>)*
- Staff 3: *Triphrygian (on)*
- Staff 4: *Triphrygian (on)*
- Staff 5: *Triphrygian (on) B<sup>b</sup>*

The score is divided into four measures. The first measure contains a complex rhythmic pattern with notes on all five staves. The subsequent measures show variations in the melodic lines across the staves.

NS: 2+2+1+1+2+2

Seven empty musical staves for notation.

(2)



# Counterpoint to given melody

"America" = CF (G major do)

Axial Combination (see graph)

Let  $P = 4p$   
 $x = \text{♩}$   
 $T = 6p$  (distributed thru  $\frac{3}{4}$  time)

$$02T + a1P + b2T2P + 0T + b5T2P + aT2P + 2T2P$$

(oblique or direct)

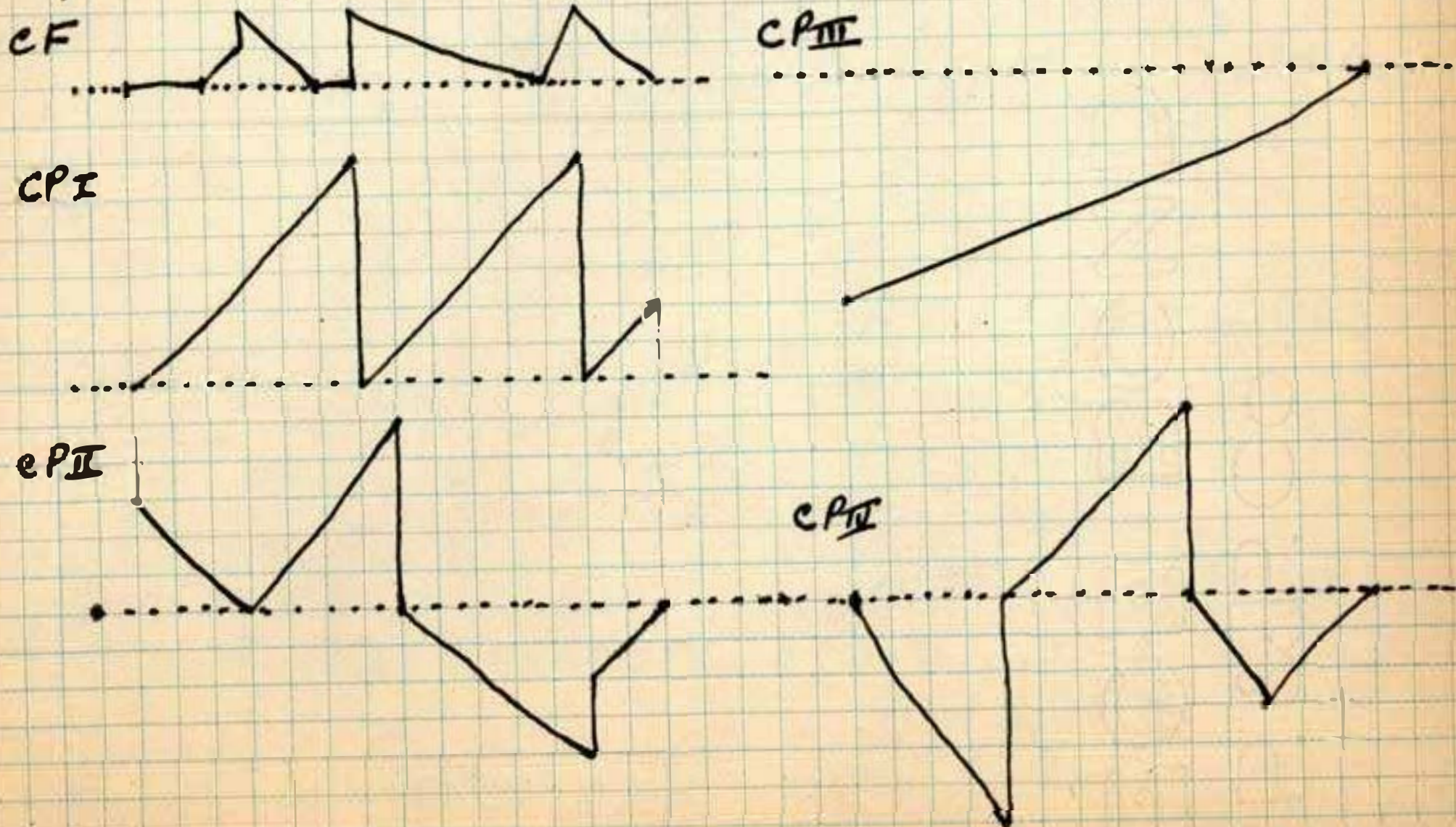
Four Counterpoints to be written

- CP Type I - G major do  $a6T6P + a6T6P + a2T2P$  (parallel)
- II - G major do<sub>2</sub> (Phrygian)  $b5T3P + a4T5P + d5T4P + c2T2P$   
(Contrary or inverse)
- III - B<sup>b</sup> major do  $c14T6P$
- IV - E<sup>b</sup> Dorian mode  $d4T6P + a5T5P + d2T3P + c1T3P$

## Rhythm of Durations

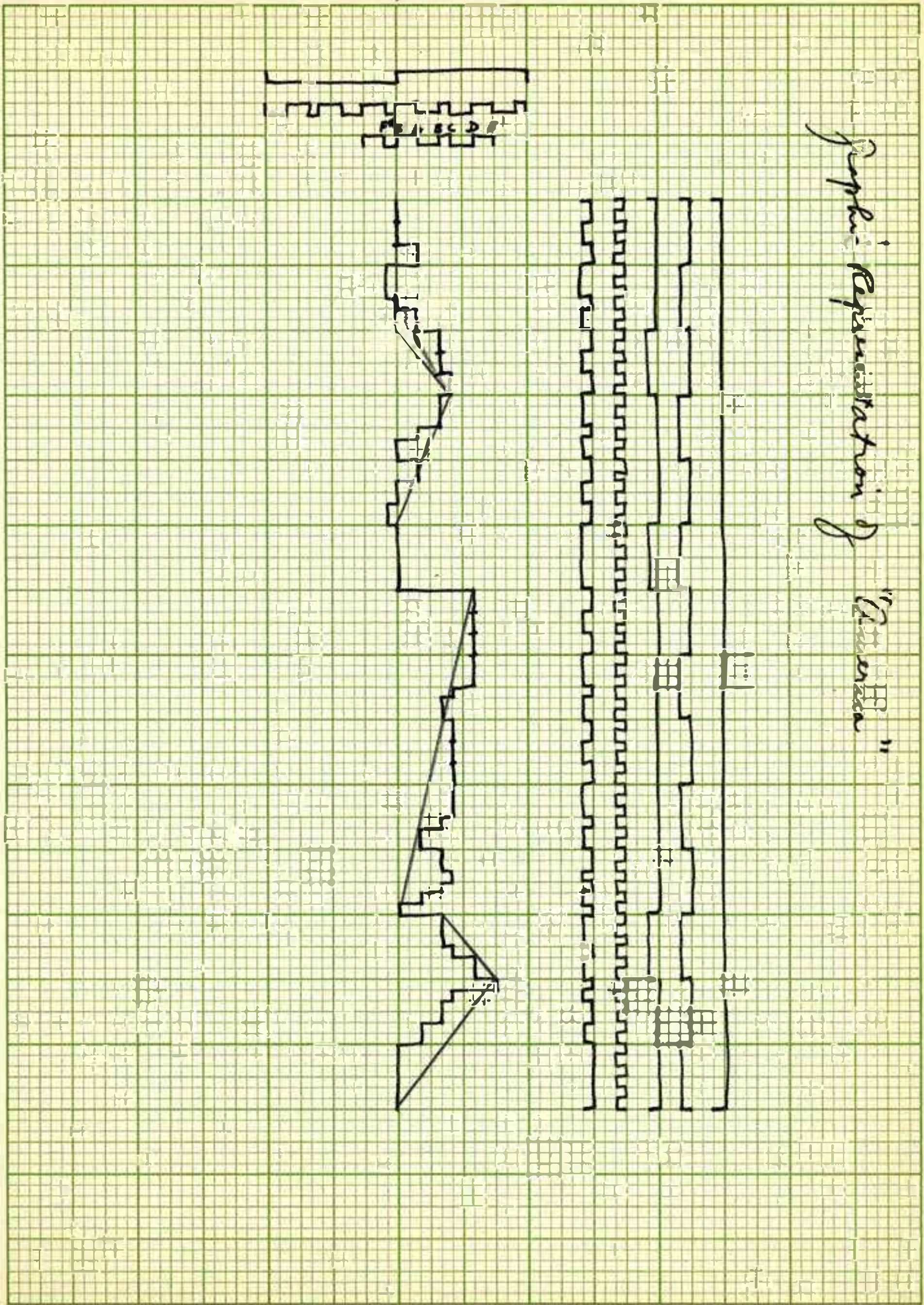
- CP I 1+1+1+1+1+1
- II 2+2 binomials of  $\frac{6}{6}$  series
- III Binomials of  $\frac{6}{6}$  series
- IV  $7 \div 6 = (6+1+5+2+4+3+3+4+2+5+1+6)$   
 $+ (6+5+1+4+2+3+3+2+4+1+5+6)$

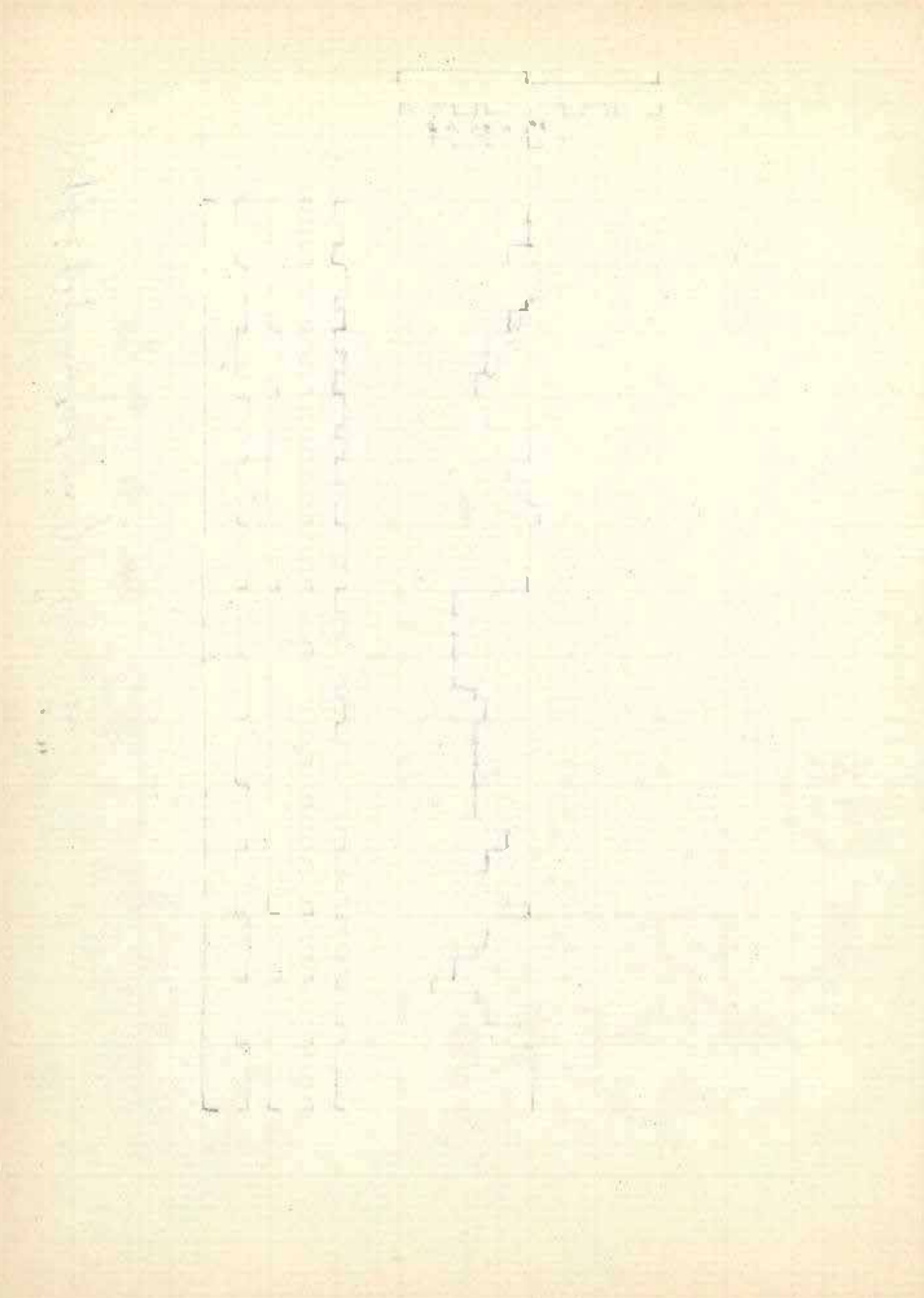
## Graphic Representation of Axial Combinations



*[Faint, illegible handwriting on graph paper, possibly bleed-through from the reverse side of the page.]*

*Graphical Representation of "Quasars"*





CP to given melody

The range of IV seems to be disproportionate to melody. Should there be octave adjustment or should the whole CP be thrown out? I favor the latter.



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*[A horizontal line of small, dark dots or characters, possibly a barcode or a specific data sequence]*

*[A second horizontal line of small, dark dots or characters, similar to the one above]*



# Counterpoint based on Symmetric Scales

Type I

$T_1$        $T_2$        $T_3$        $T_4$

$$\frac{CP}{CF} = \frac{N}{N'}$$
 of  $N \div 3 \div 4 \div 7$

$$\frac{CP}{CF} = \frac{dTP + eTP + bTP + dT_3P + \frac{9}{2}T_2P + dT_2P + OT}{a3T_2P + b4T_3P}$$
 (with approximation)

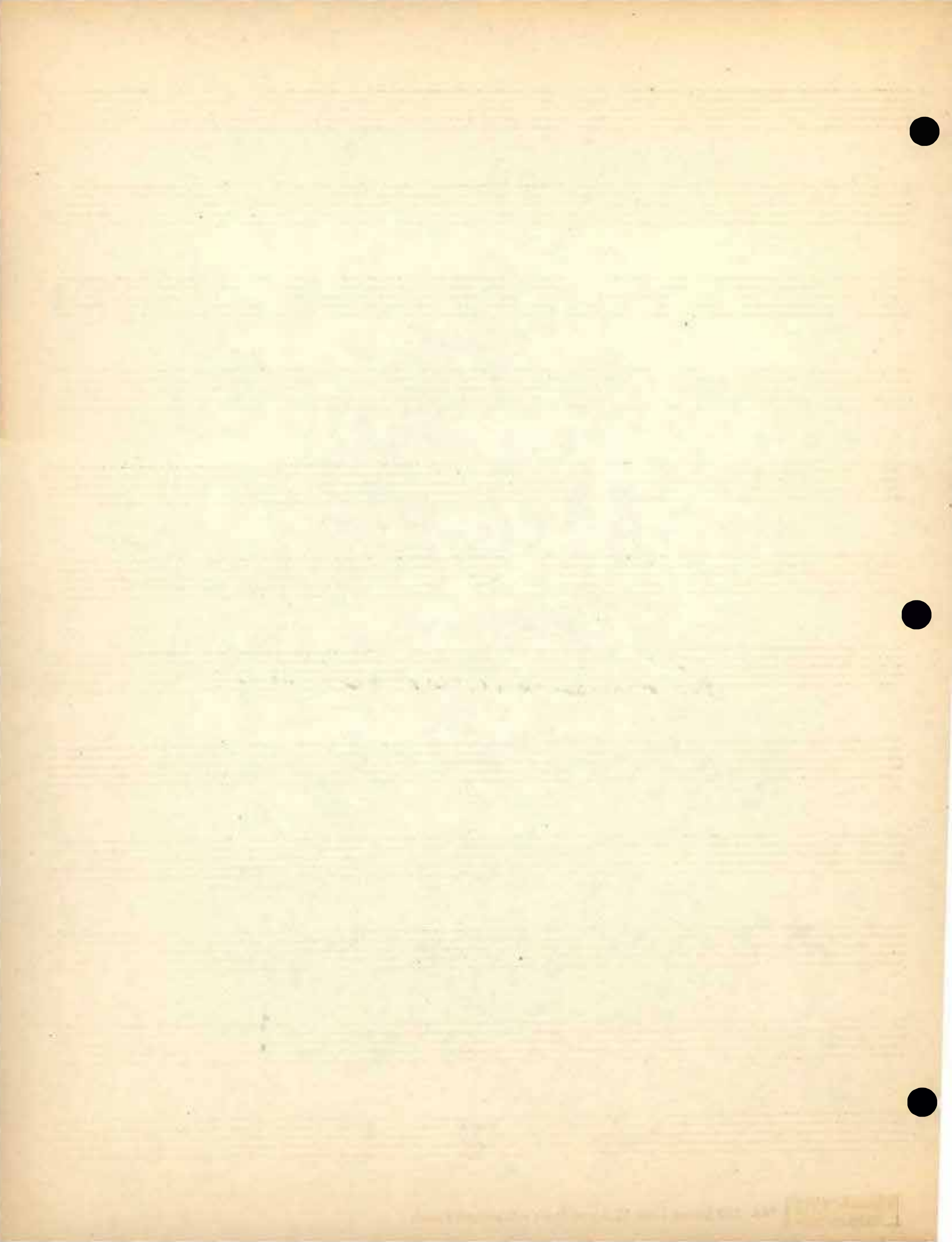
$\frac{12}{8}$

$$\frac{CP}{CF} = \frac{2(N4 \div 3)}{N4 \div 3} = \frac{b2T_3P + \frac{9}{2}TP + eT_2P}{a2T_3P + b2T_3P}$$

$\frac{4}{4}$

this is a  
 descent  
 but  
 it reads  
 because of  
 that motion  
 and...  
 or...  
 or...

This could be  
 substituted  
 however, lead with  
 with...



Counterpoint based on Symmetric Scales

Type II

T<sub>1</sub> T<sub>2</sub> (b<sub>0</sub>)

A musical staff in treble clef showing notes for T<sub>1</sub> and T<sub>2</sub>. The notes are: b<sub>0</sub>, b<sub>1</sub>, #<sub>0</sub>, #<sub>1</sub>, b<sub>2</sub>, b<sub>3</sub>, a<sub>3</sub>, a<sub>4</sub>. The last note is circled and labeled (b<sub>0</sub>).

A musical staff in treble clef with complex counterpoint. The notes are heavily accented with sharps and flats. The bass staff shows notes: b<sub>0</sub>, b<sub>1</sub>, #<sub>1</sub>, #<sub>2</sub>, b<sub>3</sub>, #<sub>3</sub>, b<sub>4</sub>, b<sub>5</sub>.

A musical staff in treble clef with notes: a<sub>1</sub>, a<sub>2</sub>, a<sub>3</sub>, a<sub>4</sub>, b<sub>4</sub>, b<sub>5</sub>. The bass staff shows notes: #<sub>1</sub>, b<sub>1</sub>, b<sub>2</sub>, b<sub>3</sub>.

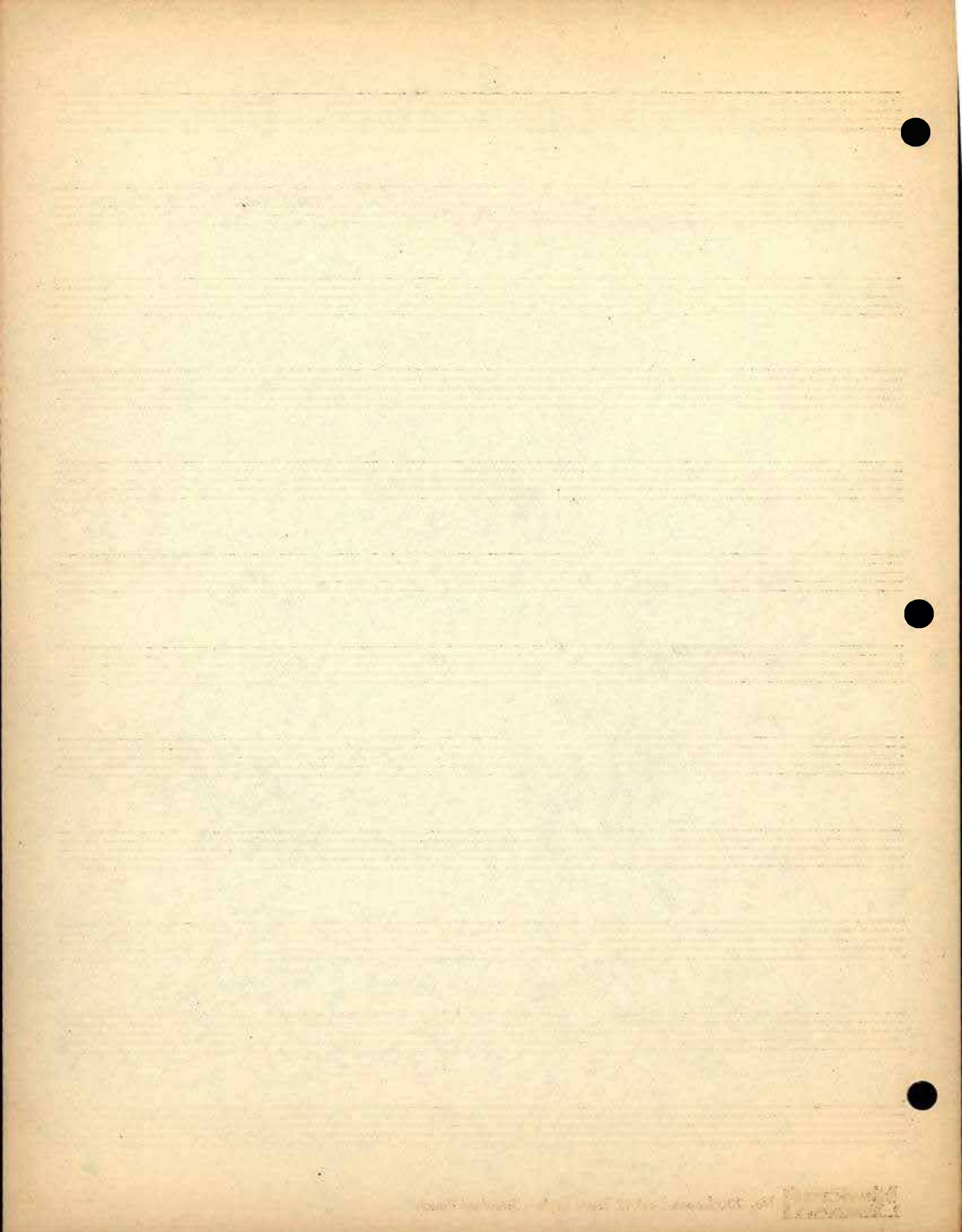
Is it better to rewrite the accidentals so that there is uniformity of sharps and flats as much as possible?

Must the two P.A.'s form a consonance? Can the substitution of another pitch unit in the sectional scale giving a consonance at the end solve the problem?

~~Changes of above exercise~~

A musical staff in treble clef with complex counterpoint. The notes are heavily accented with sharps and flats. The bass staff shows notes: b<sub>1</sub>, b<sub>2</sub>, #<sub>2</sub>, #<sub>3</sub>, b<sub>4</sub>, b<sub>5</sub>.

A musical staff in treble clef with notes: b<sub>1</sub>, b<sub>2</sub>, b<sub>3</sub>, b<sub>4</sub>, a<sub>4</sub>, a<sub>5</sub>. The bass staff shows notes: b<sub>0</sub>, #<sub>1</sub>, b<sub>1</sub>, b<sub>2</sub>.



Counterpoint based on Symmetric Scales

Type III Six Tonics - 1st Contraction

Musical staff with notes and accidentals. Labels: T3, 5, 1, 6, 4, 2.

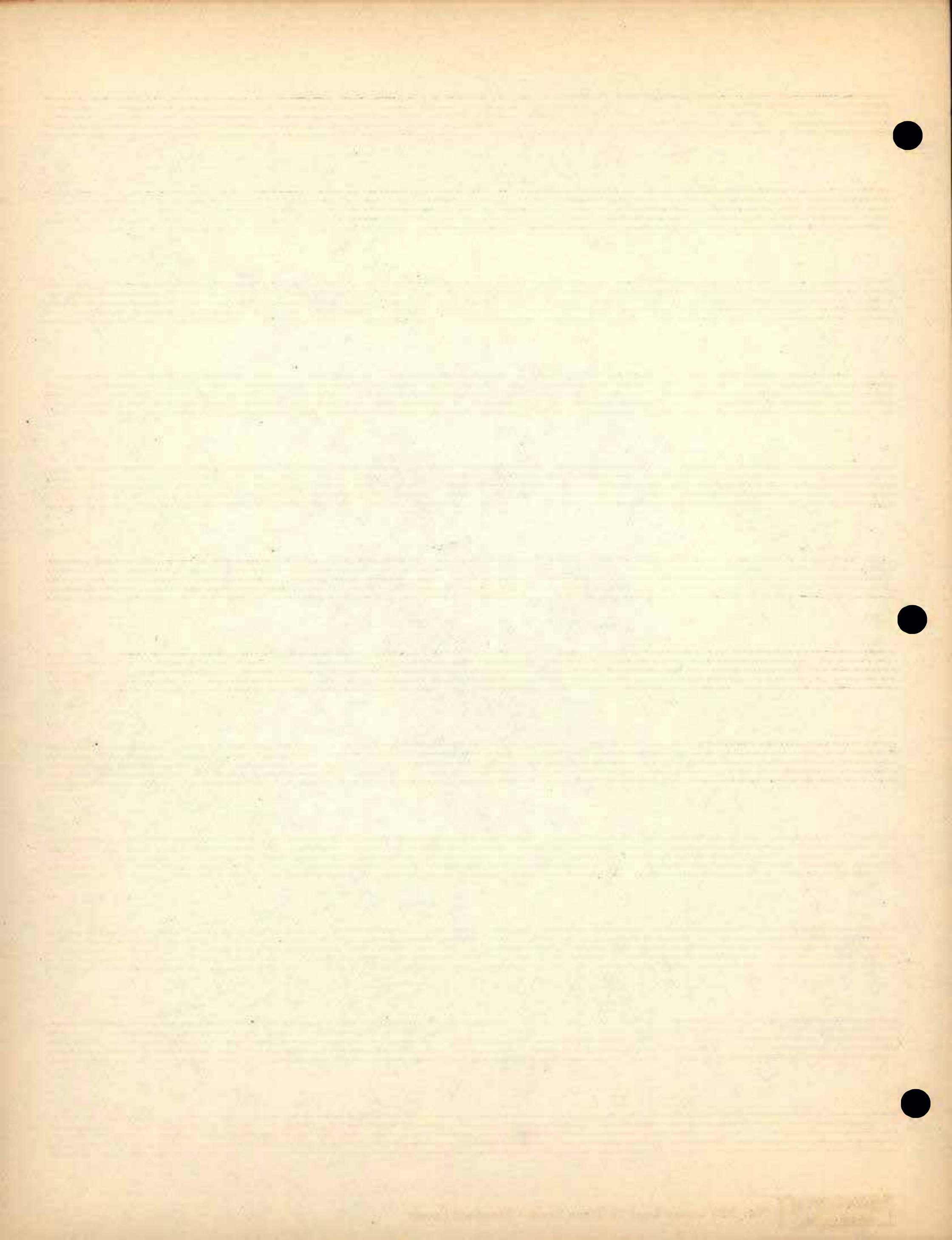
Musical staff with notes and accidentals, including a treble clef.

Musical staff with notes and accidentals, including a bass clef.

Transcription of above in 6/8 time

Musical staff with notes and accidentals, including a treble clef and a 6/8 time signature.

Musical staff with notes and accidentals, including a bass clef and a 6/8 time signature.



Counterpoint based on Symmetrical Scales

Type IV

Scale of CP  $\{ T_5 \quad T_3 \quad T_1 \quad T_2 \quad T_4 \quad T_6$

CP Sectional Scale = 2+2+1

CF for Sectional Scale = 2+1=3

} same family by permutation of intervals

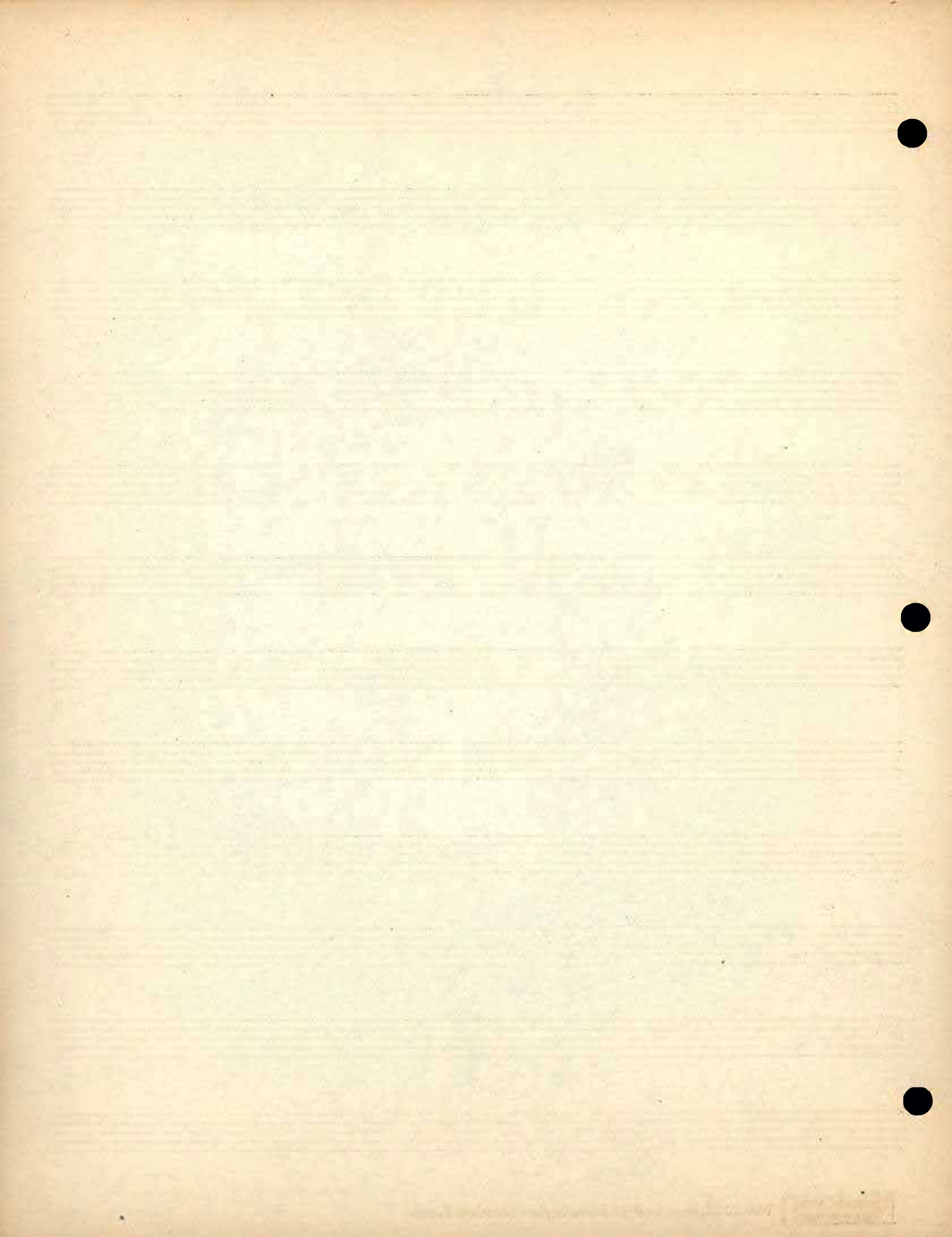
Scale of CF  $\{ T_3 \quad T_1 \quad T_2$

Distribution of attacks  $\frac{CP}{CF} = 12:9 = 4:3$  (see next page for transcription into  $\frac{9}{8}$  time +  $\frac{12}{8}$  time)

CP  
CF

motion of tensions (readily) allowed





Counterpoint based on Symmetric Scales

Type IV

Handwritten musical notation for the first system, Type IV, measures 1-3. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 9/8. It contains three measures of music with eighth and sixteenth notes. The lower staff is in bass clef with a time signature of 9/8 and contains three measures of music with quarter and eighth notes.

Handwritten musical notation for the second system, Type IV, measures 4-6. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a time signature of 9/8. It contains three measures of music with eighth and sixteenth notes. The lower staff is in bass clef with a time signature of 9/8 and contains three measures of music with quarter and eighth notes.

Handwritten musical notation for the third system, Type IV, measures 7-8. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a time signature of 9/8. It contains two measures of music with eighth and sixteenth notes. The lower staff is in bass clef with a time signature of 9/8 and contains two measures of music with quarter and eighth notes. The system ends with a double bar line.

Handwritten musical notation for the fourth system, Type IV, measures 9-11. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a time signature of 12/8. It contains three measures of music with eighth and sixteenth notes. The lower staff is in bass clef with a time signature of 12/8 and contains three measures of music with quarter and eighth notes.

Handwritten musical notation for the fifth system, Type IV, measures 12-15. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a time signature of 12/8. It contains four measures of music with eighth and sixteenth notes. The lower staff is in bass clef with a time signature of 12/8 and contains four measures of music with quarter and eighth notes.

Handwritten musical notation for the sixth system, Type IV, measures 16-17. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats and a time signature of 12/8. It contains two measures of music with eighth and sixteenth notes. The lower staff is in bass clef with a time signature of 12/8 and contains two measures of music with quarter and eighth notes. The system ends with a double bar line.

Handwritten musical notation on aged paper, consisting of approximately 12 staves. The notation includes notes, stems, and rests, though it is significantly faded and difficult to read. The paper shows signs of age, including discoloration and some staining.