

Diatonic Harmonization of Diatonic Melody

I      Is this O.K.? I wish to have S5 on final chord + also word *Yan* (it may be wrong)

II

III

IV      \* question      Will this chord support A melody because of previous chord in same measure?

V      \* Is this use of S11 wrong because of C6 over bar line? Would this S11 be correct if it were the second chord of the measure? A chord suspended over the bar-line (see in the same section) always goes down.



# Chromatic Harmonization of Diatonic Melody

I

Handwritten musical score for Chromatic Harmonization of a Diatonic Melody. The score consists of five systems of music, each with two staves. The top staff of each system is in common time and the bottom staff is in 2/4 time.

System 1: Melody notes (F, G, A, B, C, D) harmonized with chords (C major, D major, E major, F major, G major, A major).

System 2: Melody notes (F, G, A, B, C, D) harmonized with chords (C major, D major, E major, F major, G major, A major). A handwritten note says "so send b correct? Yes."

System 3: Melody notes (F, G, A, B, C, D) harmonized with chords (C major, D major, E major, F major, G major, A major).

II

Handwritten musical score for Diatonic Harmonization with Chromatization. The score consists of four systems of music, each with two staves. The top staff of each system is in common time and the bottom staff is in 2/4 time.

System 1: Melody notes (F, G, A, B, C, D) harmonized with chords (C major, D major, E major, F major, G major, A major). A handwritten note says "Diatonic harmonization with Chromatization".

System 2: Melody notes (F, G, A, B, C, D) harmonized with chords (C major, D major, E major, F major, G major, A major). A handwritten note says "with Chromatization".

System 3: Melody notes (F, G, A, B, C, D) harmonized with chords (C major, D major, E major, F major, G major, A major).



# Symmetrie Harmonization of a Melodic Melody

Σ VIII

(F major)

1.  $b^{\#} \text{b}_9 + \text{g} \cdot b^{\#} + \text{f} \cdot \text{f}^{\#} \text{b}^{\#} - \cdot \cdot \text{f} \text{b}_9 =$

2.  $b_9 \text{b}_9 \text{b}_9 \text{b}_9 \text{b}_9 \text{b}_9 \text{b}_9 \text{b}_9$   
2 chords per measure

3.  $b^{\#} \text{b}_9 \text{b}_9 \text{b}_9 \text{b}_9 \text{b}_9 \text{b}_9 \text{b}_9$   
average melody per chord =  $5 + 3 + 5 + 1$

Chromatization of ①

Chromatization of ②

Chromatization of ③



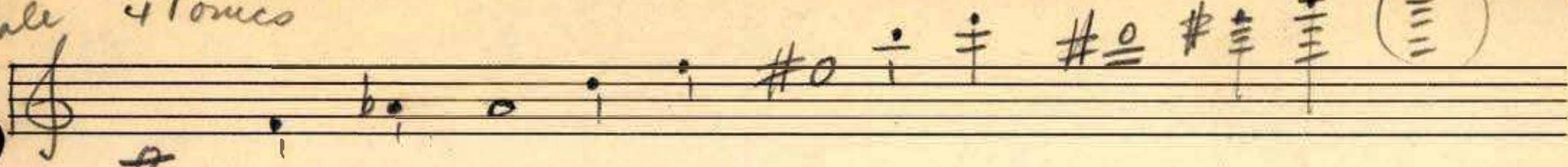
Examples of use of more than one chose per pitch unit in Harmonization

I Diatonic (melody in Dorian mode)



# Symmetric Harmonization of a Symmetric Melody

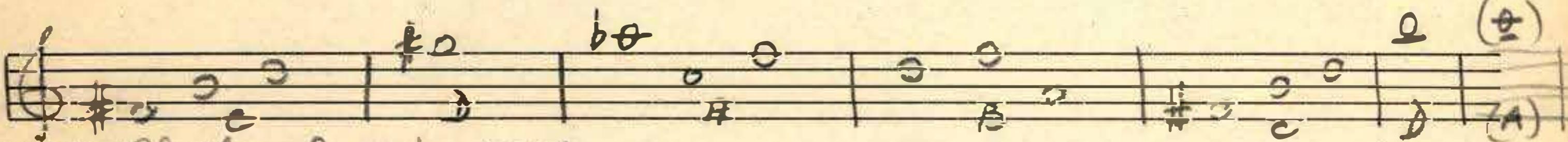
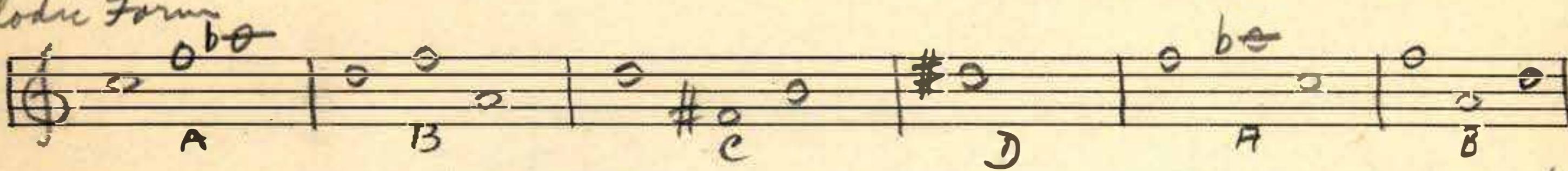
Scale 4 Tonics



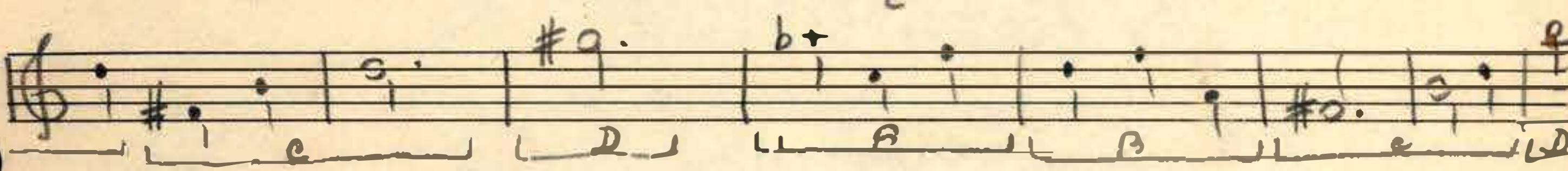
Twist Contraction



Melodic Form



With True Rhythm Superimposed



Harmonization - Method I

$\sum 13 \text{ b}^{\frac{1}{2}}$        $A \text{ b}^{\frac{1}{2}}$        $B \text{ } \frac{1}{2}$        $C \text{ } \frac{1}{2}$        $D \text{ } \frac{1}{2}$

$b^{\frac{1}{2}} (3+3+4+3+3+4)$        $b^{\frac{1}{2}}$        $b^{\frac{1}{2}}$        $b^{\frac{1}{2}}$        $b^{\frac{1}{2}}$

$\frac{1}{2} \text{ b}^{\frac{1}{2}} \text{ b}^{\frac{1}{2}}$

$\frac{1}{2} \text{ b}^{\frac{1}{2}} \text{ b}^{\frac{1}{2}}$

$\frac{1}{2} \text{ b}^{\frac{1}{2}} \text{ b}^{\frac{1}{2}}$

$\frac{1}{2} \text{ b}^{\frac{1}{2}} \text{ b}^{\frac{1}{2}}$

$\frac{1}{2} \text{ b}^{\frac{1}{2}} \text{ b}^{\frac{1}{2}}$

$\frac{1}{2} \text{ b}^{\frac{1}{2}} \text{ b}^{\frac{1}{2}}$



# Harmonization - Method II

Random Choice of  $\Sigma(3)$  VIII  $b_3 b_2 b_1$

A

a c d x f

B

a b d e e

C

a b c d e

D

a b c d e

Harmonization cd bbb + feee + bbcd + C  
(see next page)



Method II (symmetric Harmonic Symmetric Melody)

A handwritten musical score consisting of four staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The music includes various note heads (solid black, hollow, and filled-in), rests, and dynamic markings like 'b' and 'b+' above notes. Measures are separated by vertical bar lines. The score is written on a grid of five-line staves.



method II  $\Sigma_{13}$  III

$\text{C} \quad \text{B} \quad \text{A} \quad \text{G} \quad \text{F#} \quad \text{E} \quad \text{D} \quad \text{C}$

$\rightarrow \#2 \quad \#2 \quad \#2$  cante  $\frac{7}{3} \text{ or } \frac{9}{7} \text{ or } \frac{11}{7}$  (see figures on next page.)  
a b c.

Harmonization  $I \rightarrow aaaa$   
 $II \rightarrow abac + bac + acab + a$

$T_1 \quad T_4 \quad T_2 \quad T_3 \quad T_4 \quad T_5$

$\text{C} \quad \text{B} \quad \text{A} \quad \text{G} \quad \text{F#} \quad \text{E}$

$I$

$\#8 \quad \#8 \quad \#8 \quad \#8 \quad \#8 \quad \#8$

Question → In harmony here I have used appropriate roots in bass. Since these are all  $7^{\text{th}}$  chords, could technique of continuous  $7$  be used here?

$\#0 \quad \#0 \quad \#0 \quad \#0 \quad \#0 \quad \#0$

Yes,  
but roots in the bass  
give a steadier support

$II$

$\#8 \quad \#8 \quad \#8 \quad \#8 \quad \#8 \quad \#8$

$\#0 \quad \#0 \quad \#0 \quad \#0 \quad \#0 \quad \#0$

to the  
melody  
particular  
early  
when  
body  
of high  
or tenor  
soon  
participate

$T_1 \quad T_3 \quad T_4 \quad T_2 \quad T_5 \quad T_4 \quad T_3 \quad T_5$

$\#7 \quad \#9 \quad \#7 \quad \#7 \quad \#7 \quad \#7 \quad \#7 \quad \#9 \quad \#7$

$\#5 \quad \#5 \quad \#5 \quad \#5 \quad \#5 \quad \#5$

so this allowed to  
move  
feeling  
X)

$e \quad a \quad a \quad e \quad a \quad b \quad a$



$\Sigma 13$  VIII



T<sub>1</sub>

a      b      c

T<sub>2</sub>

T<sub>3</sub>

T<sub>4</sub>



## Symmetric Harmonization of Symmetric Melody

Scale

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

Handwritten musical score for a 13-note set ( $M_{13}$ ) with various transformations ( $T_1$  through  $T_4$ ) and a rhythmic pattern.

**Top Row:**

- $M_{13}$ : A vertical stack of 13 notes:  $\#F\#A\#C\#E\#G\#B\#D\#F\#A\#C\#E\#G\#B$ .
- $T_1$ :  $\#F\#A\#C\#E\#G\#B\#D\#F\#A\#C\#E\#G\#B$  (identical to  $M_{13}$ ).
- $T_2$ :  $\#G\#B\#D\#F\#A\#C\#E\#G\#B\#D\#F\#A\#C$ .
- $T_3$ :  $\#B\#D\#F\#A\#C\#E\#G\#B\#D\#F\#A\#C\#E$ .
- $T_4$ :  $\#D\#F\#A\#C\#E\#G\#B\#D\#F\#A\#C\#E\#G$ .

**Bottom Row:**

- $R$ : Rhythmic pattern:  $1 \cdot 1 \cdot 1$ . Below it, a note value of  $13$  is indicated.
- $T_1$ :  $C \circ \cdot \cdot \cdot \#D \#F \#A \#C \#E \#G \#B$ .
- $T_4$ :  $C \circ \cdot \cdot \cdot \#D \#F \#A \#C \#E \#G \#B$ .
- $T_2$ :  $C \circ \cdot \cdot \cdot \#D \#F \#A \#C \#E \#G \#B$ .
- $T_3$ :  $C \circ \cdot \cdot \cdot \#D \#F \#A \#C \#E \#G \#B$ .
- $T_4$ :  $C \circ \cdot \cdot \cdot \#D \#F \#A \#C \#E \#G \#B$ .
- $T_2$ :  $C \circ \cdot \cdot \cdot \#D \#F \#A \#C \#E \#G \#B$ .
- $T_1$ :  $C \circ \cdot \cdot \cdot \#D \#F \#A \#C \#E \#G \#B$ .

**Left Side:**

- $R \rightarrow 1$ : Rhythmic pattern  $1 \cdot 1 \cdot 1$ .
- $S \rightarrow 5$ : Scale degree 5.

**Bottom Left:**

- $\#D$ : Note value  $\frac{1}{2}$ .
- $\#F$ : Note value  $\frac{1}{2}$ .
- $\#A$ : Note value  $\frac{1}{2}$ .
- $\#C$ : Note value  $\frac{1}{2}$ .
- $\#E$ : Note value  $\frac{1}{2}$ .
- $\#G$ : Note value  $\frac{1}{2}$ .
- $\#B$ : Note value  $\frac{1}{2}$ .
- $\#D$ : Note value  $\frac{1}{2}$ .
- $\#F$ : Note value  $\frac{1}{2}$ .
- $\#A$ : Note value  $\frac{1}{2}$ .
- $\#C$ : Note value  $\frac{1}{2}$ .
- $\#E$ : Note value  $\frac{1}{2}$ .
- $\#G$ : Note value  $\frac{1}{2}$ .
- $\#B$ : Note value  $\frac{1}{2}$ .

A handwritten musical score for two voices, Treble (top) and Bass (bottom), on five-line staves. The score consists of six measures. Measure 1: Treble staff has a rest (T<sub>3</sub>), a sharp sign (#), a rest (T<sub>1</sub>), a sharp sign (#), a rest (T<sub>2</sub>), a sharp sign (#). Bass staff has a sharp sign (#), a rest, a sharp sign (#), a rest, a sharp sign (#), a rest. Numerical markings below the staff are 13, 9, 3, 5, 1. Measure 2: Treble staff has a sharp sign (#), a rest, a sharp sign (#), a rest, a sharp sign (#), a rest. Bass staff has a sharp sign (#), a rest, a sharp sign (#), a rest, a sharp sign (#), a rest. Numerical markings below the staff are 11, 12. Measure 3: Treble staff has a sharp sign (#), a rest, a sharp sign (#), a rest, a sharp sign (#), a rest. Bass staff has a sharp sign (#), a rest, a sharp sign (#), a rest, a sharp sign (#), a rest. Numerical markings below the staff are 7, 5. Measure 4: Treble staff has a sharp sign (#), a rest, a sharp sign (#), a rest, a sharp sign (#), a rest. Bass staff has a sharp sign (#), a rest, a sharp sign (#), a rest, a sharp sign (#), a rest. Numerical markings below the staff are 5, 9, 9, 5.

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

Chromatic Harmonization of Symmetric Melody

A handwritten musical score for "Chromatic Harmonization of Symmetric Melody". The score consists of five staves of music, each with a different key signature and time signature. The keys include F major, G major, C major, D major, E major, A major, and B major. The time signatures vary from common time to 3/4 and 2/4. The music is written in a loose leaf style with standard punch notation. The score is divided into measures by vertical bar lines.

# Diatonic Harmonization of Symmetric Melody

Scale

3/4

1 C major G5 F7 C5 Bb major G5 D7 G5 Bb major F7 C major G5

2 3/4

3 3/4

4 3/4

5 3/4

6 3/4

7 3/4

8 3/4

9 3/4

10 3/4

11 3/4

12 3/4

Example of Chromatic Treatment of above

3/4

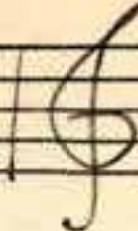
3/4

3/4



# Diatonic Harmonization of Symmetric Melody

Lectoral Scale



12 tones

The score consists of four staves, each with a different key signature and time signature, illustrating the harmonization of a melodic line. The staves are connected by vertical bar lines.

- Staff 1:** C major, common time. Melody notes: C, G, G, F, D, E, C, A, G, C.
- Staff 2:** B major, 8/8 time. Melody notes: C, E, E, G, B, A, C, D, E, C.
- Staff 3:** B<sup>b</sup> major, 3/4 time. Melody notes: B, G, B, G, C, E, B, G, B, G.
- Staff 4:** F major, common time. Melody notes: C, G, G, F, D, E, C, A, G, C.

Below the staff lines, Roman numerals indicate harmonic functions: I, II, III, IV, V, VI, VII, VIII. The bass line is also indicated with Roman numerals and note heads.

# Chromatic Harmonization of Chromatic Melody

## Melody

A handwritten musical score for a single melodic line. The score begins with a treble clef, followed by a common time signature (indicated by a 'C'). The melody consists of six measures, each containing a single note. The notes are labeled with their corresponding letter names: 'g', 'b9', 'o', 'b9', 'o', and '#9'. The final measure contains a sharp sign (♯) above the staff, indicating a key change or mode shift.

## Assignment of Functions

A handwritten musical score for a string quartet. The score consists of two systems of music. The first system starts with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. It contains four measures of music, with the fourth measure ending on a double bar line. The second system begins with a bass clef, followed by a key signature of one flat (B-flat), and a common time signature. It also contains four measures of music, ending on a final double bar line.

A handwritten musical staff on four horizontal lines. The first measure starts with a clef (F), followed by a sharp sign, a double sharp sign, and a 4/4 time signature. The second measure starts with a sharp sign. Below the staff, the numbers "3 - 7 - 1" are written.

A handwritten musical staff on a five-line grid. It begins with a bass clef, followed by a sharp sign over the first line, a double sharp sign over the second line, and a double sharp sign over the third line. There are two vertical stems extending downwards from the staff, each ending in a small circle. Below the staff, there are three groups of vertical strokes: the first group has a single stroke above a dash, the second group has a single stroke above a dash, and the third group has a single stroke above a dash.

A handwritten musical staff on a light-colored background. It begins with a treble clef, followed by a note (approximate pitch C4), a rest (quarter note), another note (approximate pitch B3), a rest (quarter note), and a final note (approximate pitch A3). Below the staff, the numbers '1 - 7 - 1' are written vertically under each note.

A handwritten musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1 through 10 are shown, with measure numbers written above each measure. The music includes various note heads, stems, and rests, with some notes having numerical or letter-like markings above them. Measure 1 starts with a whole note in common time. Measure 2 has a half note followed by a quarter note. Measure 3 has a half note followed by a quarter note. Measure 4 has a half note followed by a quarter note. Measure 5 has a half note followed by a quarter note. Measure 6 has a half note followed by a quarter note. Measure 7 has a half note followed by a quarter note. Measure 8 has a half note followed by a quarter note. Measure 9 has a half note followed by a quarter note. Measure 10 has a half note followed by a quarter note.

## Asymptotic Function

A handwritten musical score for a single staff. The staff consists of five horizontal lines. Above the staff, there are ten numerical values: 4, 8, 7, 3, +3, +3, 5, 1, 7, and 13. Below the staff, the text "or 7" is written above the 13, and "see below" is written to the right of the 13.

A handwritten musical score for bassoon, page 2, featuring ten measures of music. The score is written on five-line staff paper. Measure 1 starts with a bass clef, followed by a key signature of one sharp (F#) and a common time signature. Measures 1 through 4 show a descending scale pattern: B4, A4, G4, F4, E4, D4, C4, B3. Measure 5 begins with a repeat sign. Measures 6 through 9 show a descending scale pattern: E4, D4, C4, B3, A3, G3, F3, E3. Measure 10 concludes with a final sharp sign, indicating a key signature of two sharps (B4, A4). The score is written in black ink on a light-colored background.

⊕ 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

Handwritten musical score for a piece titled "The Negative Cycle". The score consists of six systems, each with two staves. The top staff of each system uses a soprano C-clef, and the bottom staff uses a bass F-clef. Measures are numbered at the beginning of each system.

**System I:** Measures 1-8. Key signature changes between B-flat major (B-flat, D-flat), E major (E, G-sharp), A major (A, C-sharp), and D major (D, F-sharp).

**System II:** Measures 9-16. Key signature changes between B-flat major (B-flat, D-flat), E major (E, G-sharp), A major (A, C-sharp), and D major (D, F-sharp).

**System III:** Measures 17-24. Key signature changes between B-flat major (B-flat, D-flat), E major (E, G-sharp), A major (A, C-sharp), and D major (D, F-sharp). A handwritten note on the right margin states: "\* do this weak b a negative cycle".

**System IV:** Measures 25-32. Key signature changes between B-flat major (B-flat, D-flat), E major (E, G-sharp), A major (A, C-sharp), and D major (D, F-sharp). A handwritten note on the right margin states: "occasional negative cycle all it is used in Example - 14".

**System V:** Measures 33-40. Key signature changes between B-flat major (B-flat, D-flat), E major (E, G-sharp), A major (A, C-sharp), and D major (D, F-sharp).

**System VI:** Measures 41-48. Key signature changes between B-flat major (B-flat, D-flat), E major (E, G-sharp), A major (A, C-sharp), and D major (D, F-sharp).



# Symmetric Harmonization of Chromatic Melody

Handwritten musical score for four voices (I, II, III, IV) in common time. The key signature is one flat. The vocal parts are harmonized symmetrically around a chromatic melody line. The vocal parts consist of eighth-note patterns.

The vocal parts are labeled I, II, III, and IV from top to bottom. The harmonic progression is indicated by Roman numerals above the staff: I, II, III, IV, V, VI, VII, VIII, VII, VI, V, IV, III, II, I.

The vocal parts are:

- Voice I:  $\begin{array}{cccccc} \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\ \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \end{array}$
- Voice II:  $\begin{array}{cccccc} \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\ \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \end{array}$
- Voice III:  $\begin{array}{cccccc} \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\ \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \end{array}$
- Voice IV:  $\begin{array}{cccccc} \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\ \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \end{array}$

Handwritten musical score for four voices (I, II, III, IV) in common time. The key signature is one flat. The vocal parts are harmonized symmetrically around a chromatic melody line. The vocal parts consist of eighth-note patterns.

The vocal parts are labeled I, II, III, and IV from top to bottom. The harmonic progression is indicated by Roman numerals above the staff: I, II, III, IV, V, VI, VII, VIII, VII, VI, V, IV, III, II, I.

The vocal parts are:

- Voice I:  $\begin{array}{cccccc} \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\ \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \end{array}$
- Voice II:  $\begin{array}{cccccc} \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\ \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \end{array}$
- Voice III:  $\begin{array}{cccccc} \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\ \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \end{array}$
- Voice IV:  $\begin{array}{cccccc} \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\ \text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \end{array}$

A note at the bottom right states: "so this C. is permitted".

You have suggested performances  
will be presented,  
beautifully!

Table of signatures for the different modes

○ = no sharps or flats

	C	D	E	F	G	A	B	D <sup>b</sup>	E <sup>b</sup>	F <sup>b</sup>	G <sup>b</sup>	A <sup>b</sup>	B <sup>b</sup>	(A <sup>#</sup> )
								(C <sup>#</sup> )	(G <sup>#</sup> )	(F <sup>#</sup> )	(E <sup>#</sup> )	(D <sup>#</sup> )	(B <sup>#</sup> )	(G <sup>#</sup> )
Dorian	2b	-	2#	3b	1b	1#	3#	7b	5b	8b	6b	4b		
								(3#)	(5#)	(2#)	(4#)	(6#)		
Phrygian	4b	2b	-	5b	3b	1b	1#	9b	7b	10b	8b	6b		
								(8#)	(10#)	(7#)	(9#)	(11#)		
Lydian	1#	3#	5#	-	2#	4#	6#	4b	2b	5b	3b	1b		
								(6#)	(8#)	5#	(7#)	(10#)		
Mixolydian	1b	1#	3b	2b	-	2#	4#	6b	4b	7b	5b	3b		
								(4#)	(6#)	(3#)	(5#)	(8#)		
Aolian	3b	1b	1#	4b	2b	-	2#	8b	6b	9b	7b	5b		
								(2#)	(4#)	(5#)	(3#)	(6#)		
Zoërian	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

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

I

II

Mixolydian

III

Lydian

IV

Phrygian

V

VI

CF

Eb major

VII

A major

VIII

F major

IX

e (harmonic minor)

X

E Major (d3)

XI

d minor (d1) — Locrian mode

## \* 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 steps 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.

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

Handwritten musical staff chart showing pitch intervals between notes across various modes and major/minor keys.

The chart consists of 12 staves, each with 5 horizontal lines. Notes are represented by vertical stems with small circles at the top. Intervals between notes are indicated by horizontal lines connecting the stems. Some intervals are marked with red 'X' marks.

**Labels:**

- I: Dorian mode
- II: Phrygian mode
- III: Aeolian mode
- IV: Mixolydian mode
- V: B Major mode
- VI: A Major mode
- VII: B Minor mode
- VIII: E♭ Major mode (labeled as 2 & 3)
- IX: F♯ Melodic Minor mode (labeled as 4 & 5)
- X: G Major mode (labeled as 4 & 5)

**Annotations:**

- A red 'X' is placed above the 3rd note of the first staff (I).
- A red 'X' is placed above the 3rd note of the second staff (II).
- A red 'X' is placed above the 3rd note of the third staff (III).
- A red 'X' is placed above the 3rd note of the fourth staff (IV).
- A red 'X' is placed above the 3rd note of the fifth staff (V).
- A red 'X' is placed above the 3rd note of the sixth staff (VI).
- A red 'X' is placed above the 3rd note of the seventh staff (VII).
- A red 'X' is placed above the 3rd note of the eighth staff (VIII).
- A red 'X' is placed above the 3rd note of the ninth staff (IX).
- A red 'X' is placed above the 3rd note of the tenth staff (X).
- A red 'X' is placed above the 3rd note of the eleventh staff (I).
- A red 'X' is placed above the 3rd note of the twelfth staff (II).
- A red circle highlights the interval between the 3rd and 4th notes of the ninth staff (IX).
- A handwritten note at the bottom states: "question: In melodic minor 6ths are lowered going down. Should this be maintained in CP?"

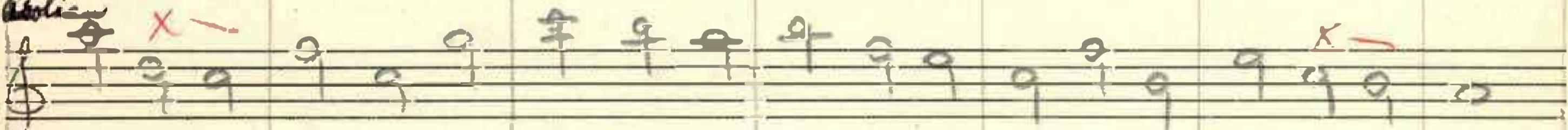
x) wrong resolutions ;  
I will not look further  
into counterpoint as it amounts  
to checking the same kind of error.

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

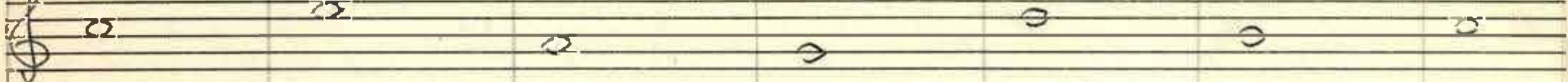
c minor



cello



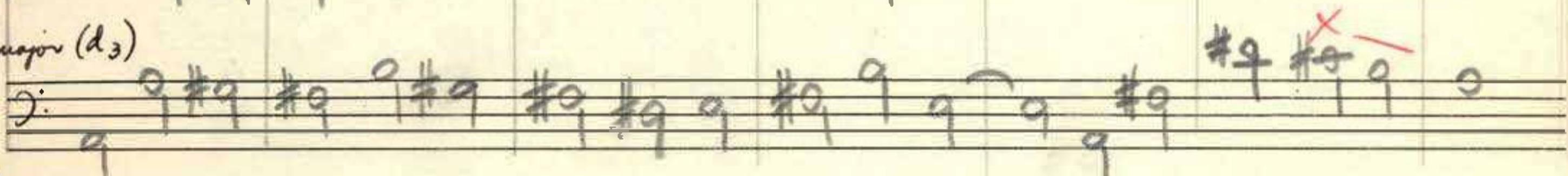
CF



F major



E major (d3)



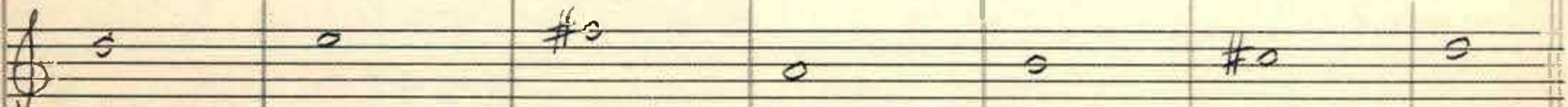
D major



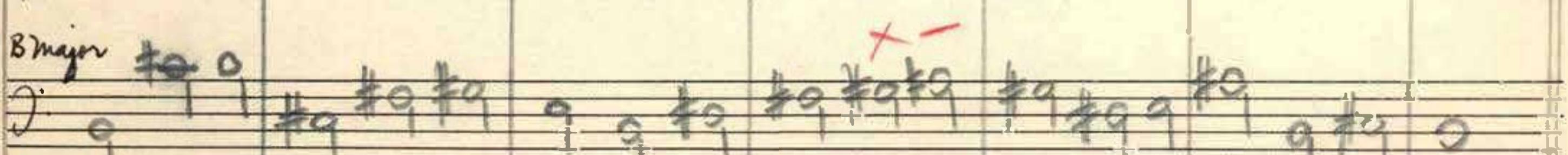
Phrygian



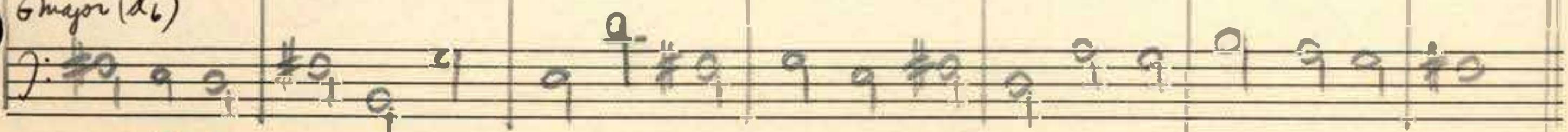
eF



B major



G major (d6)



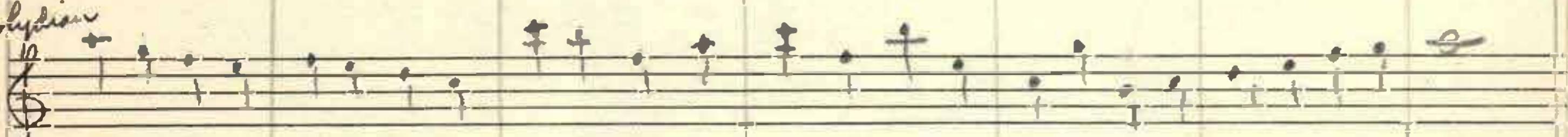


$\frac{CP}{CF} = 4a$

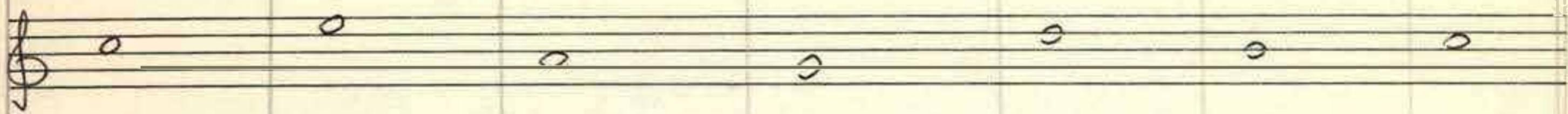
c major



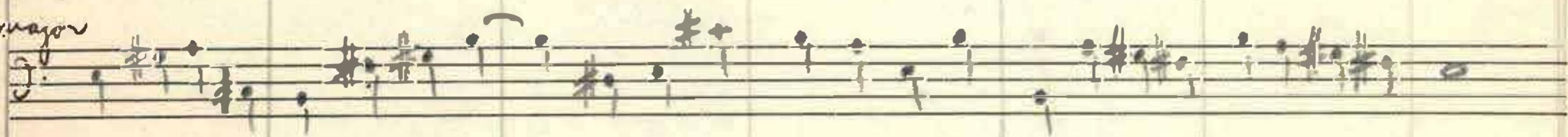
mixolydian



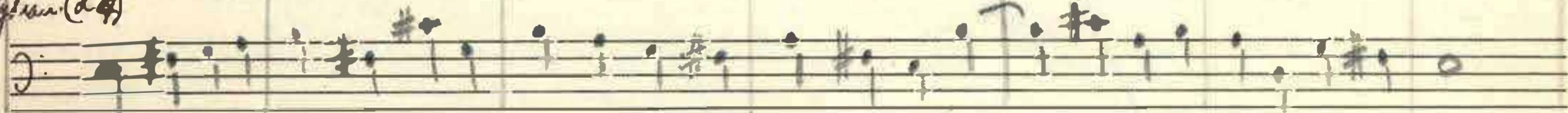
CF



E major

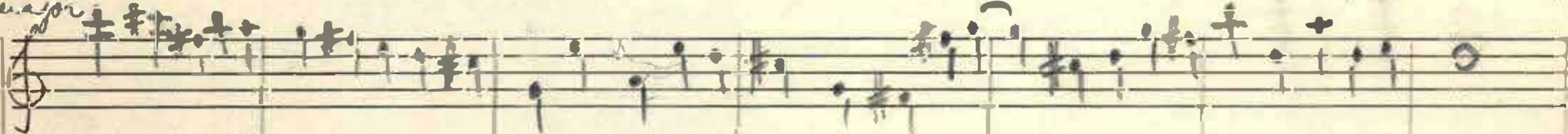


mixolydian (d $\#$ )



$\frac{CP}{CF} = 5a$

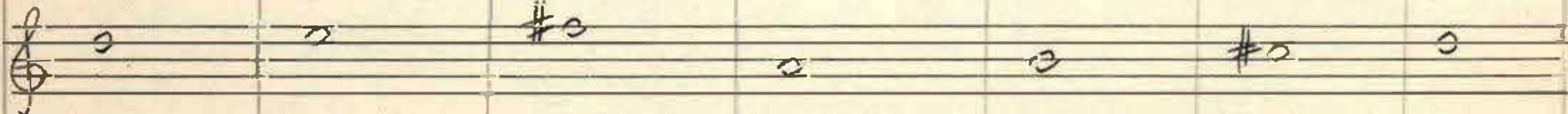
D major



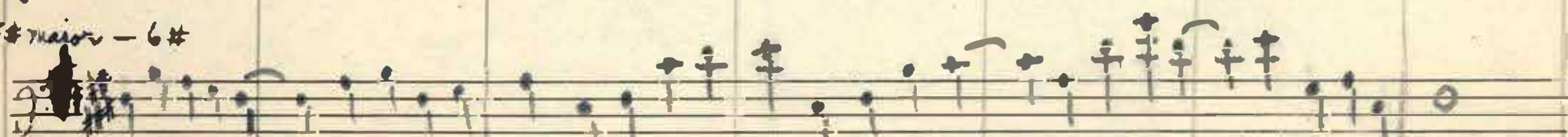
dominante TYP IV



CF



F# major - 6 $\#$



e Phrygian minor (d $\#$ ) TYP II





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

A handwritten musical score consisting of ten staves. The top staff is labeled 'C major' and has a treble clef. The second staff is labeled 'Lydian' and has a treble clef. The third staff is labeled 'CF' and has a bass clef. The fourth staff is labeled 'G major' and has a treble clef. The fifth staff is labeled 'Ferdinande (25)' and has a bass clef. The notes are represented by various symbols such as plus signs (+), minus signs (-), diamonds (♦), circles (○), and question marks (?). Measures are separated by vertical bar lines, and some measures contain numerical markings like '22' and '23'. The paper is yellowed and shows signs of age.



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

C major

Bassoon

E major

D Dorian (d.)

*can this be resolved as a  
second and half done  
or must it be regarded  
as a ninth and  
therefore resolved  
by a G#  
indicated by E  
(X)*

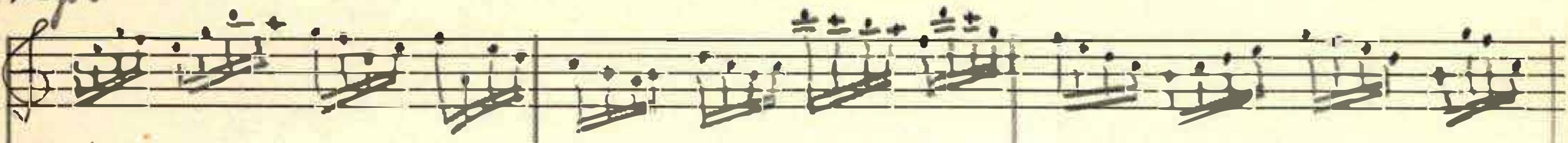
\* Is this correct? diminished  
seventh - resolve by contraction  
\* diminished 5th - .....

*Any F# which is right or better here? If interval is  $\text{G}^{\sharp}$  - diminished 5th : should contract + A would be correct.*

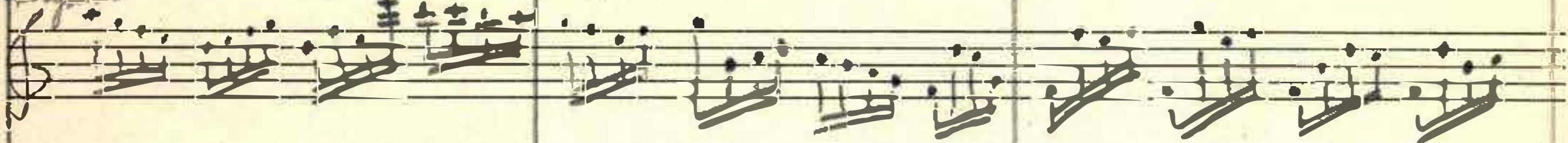


$$\frac{CP}{CF} = 16a$$

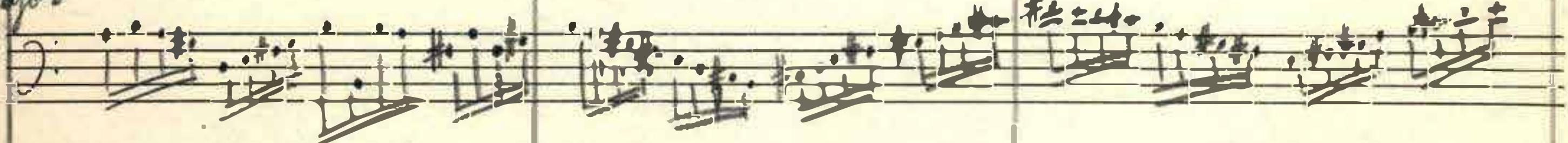
c major



melodic line



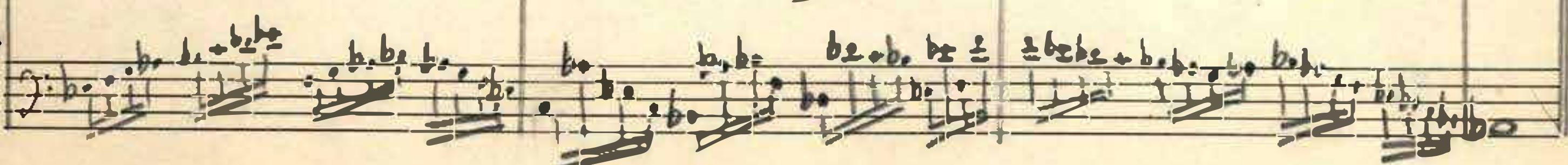
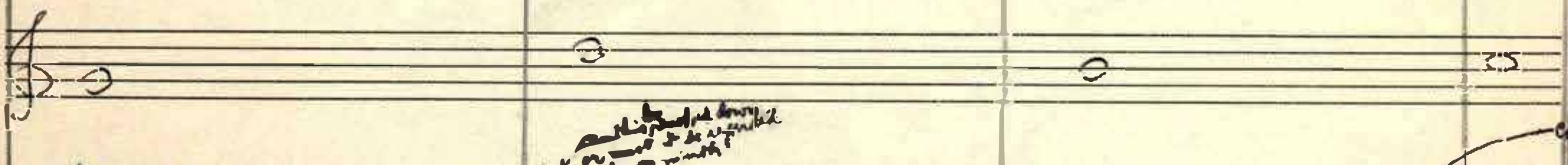
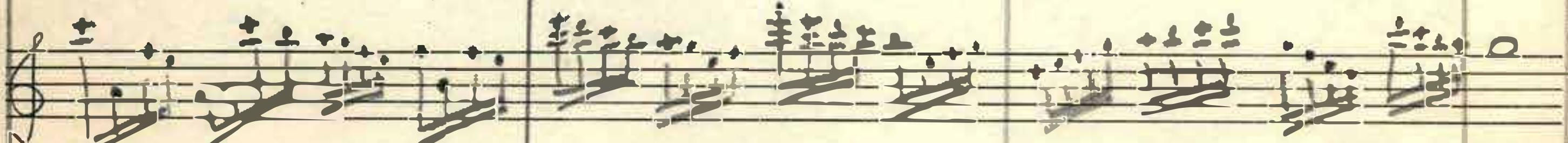
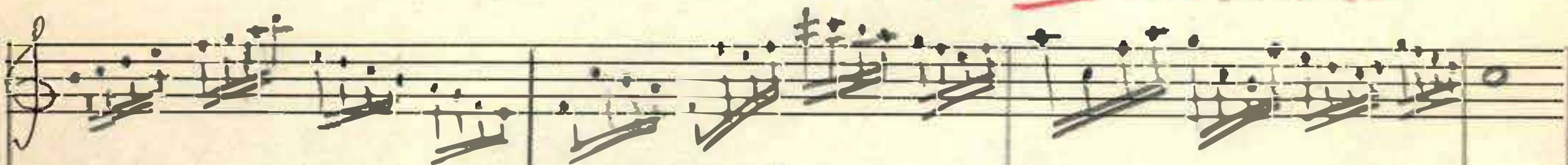
a major



f recitation(s)



must this note group - 7's contract  
or is it correct to go down because  
of scalaric progression. What seems to distract me is → under what conditions can the tendency of 7's -  
q's 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

CP — . . . .

$$\frac{b_2 T_2 P + a_3 T_2 P + b_4 T_2 P}{a_2 T_1 P + a T_2 P + b T_2 P + c T + b_2 T_2 P + a_2 T_2 P}$$

let  $P = 5P$

$t = \frac{1}{8} = !$

$T = \frac{9}{8} = 9t$

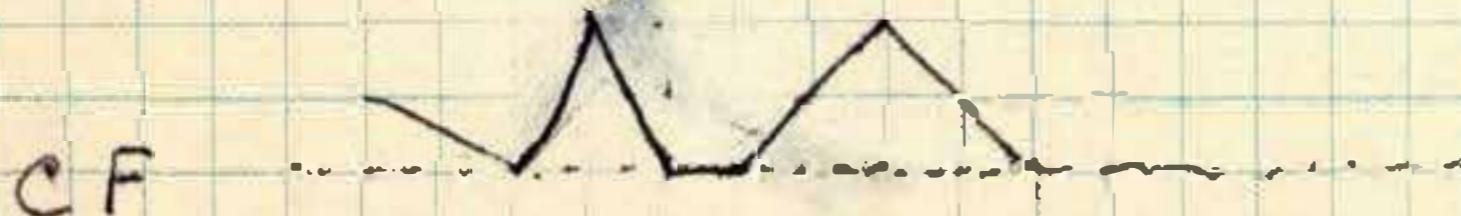
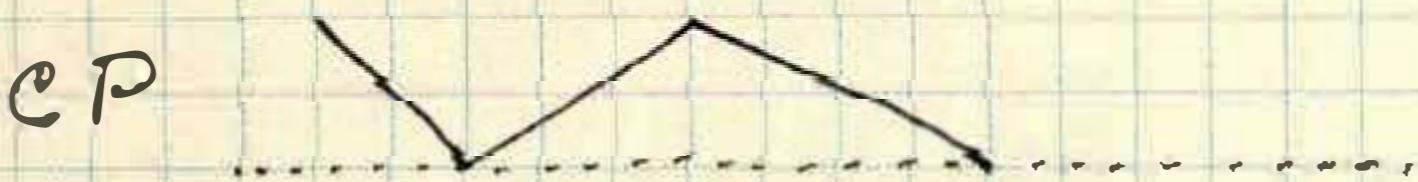
specification for Cadence at close.

Let CF be executed in Mixolydian mode on C with scheme  
of durations corresponding to  $r \underline{9:8}$

Let CP be executed in Locrian mode on E with scheme  
of durations corresponding to  $r \underline{9:4}$

Type II Counterpoint  
(CF = F major d4)  
(CP = F major & 6)

graphic Representation

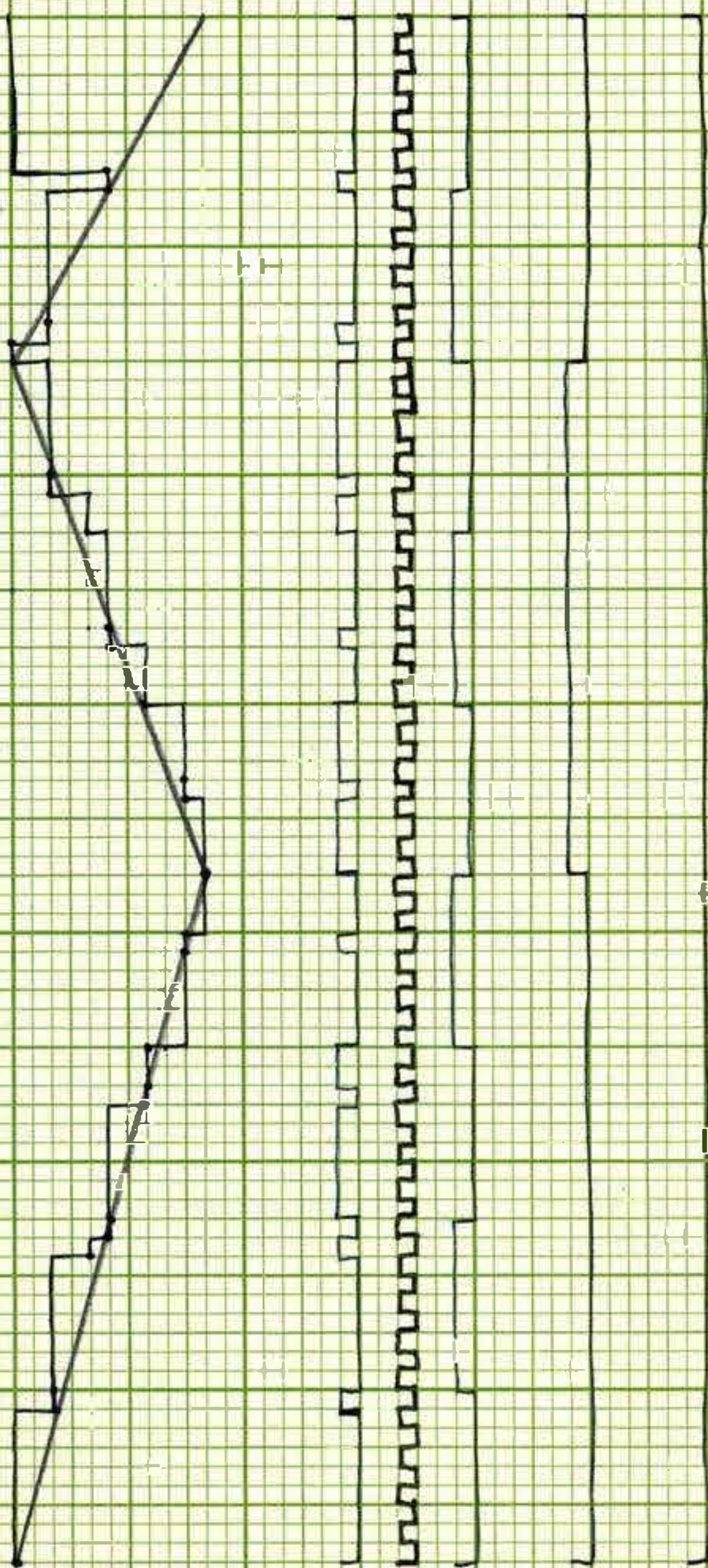


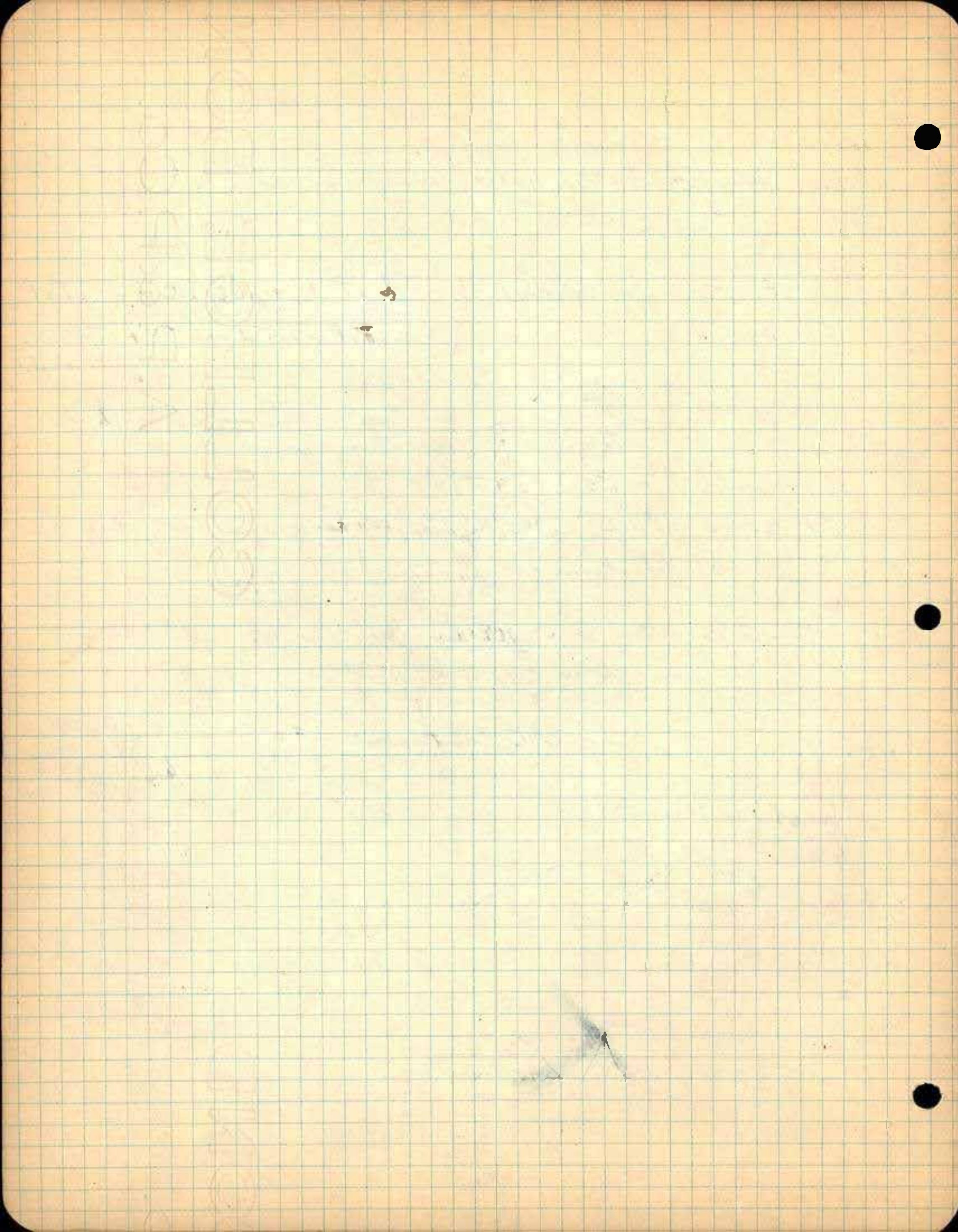
not an obvious  
contrast

Plotted melody as C F

1

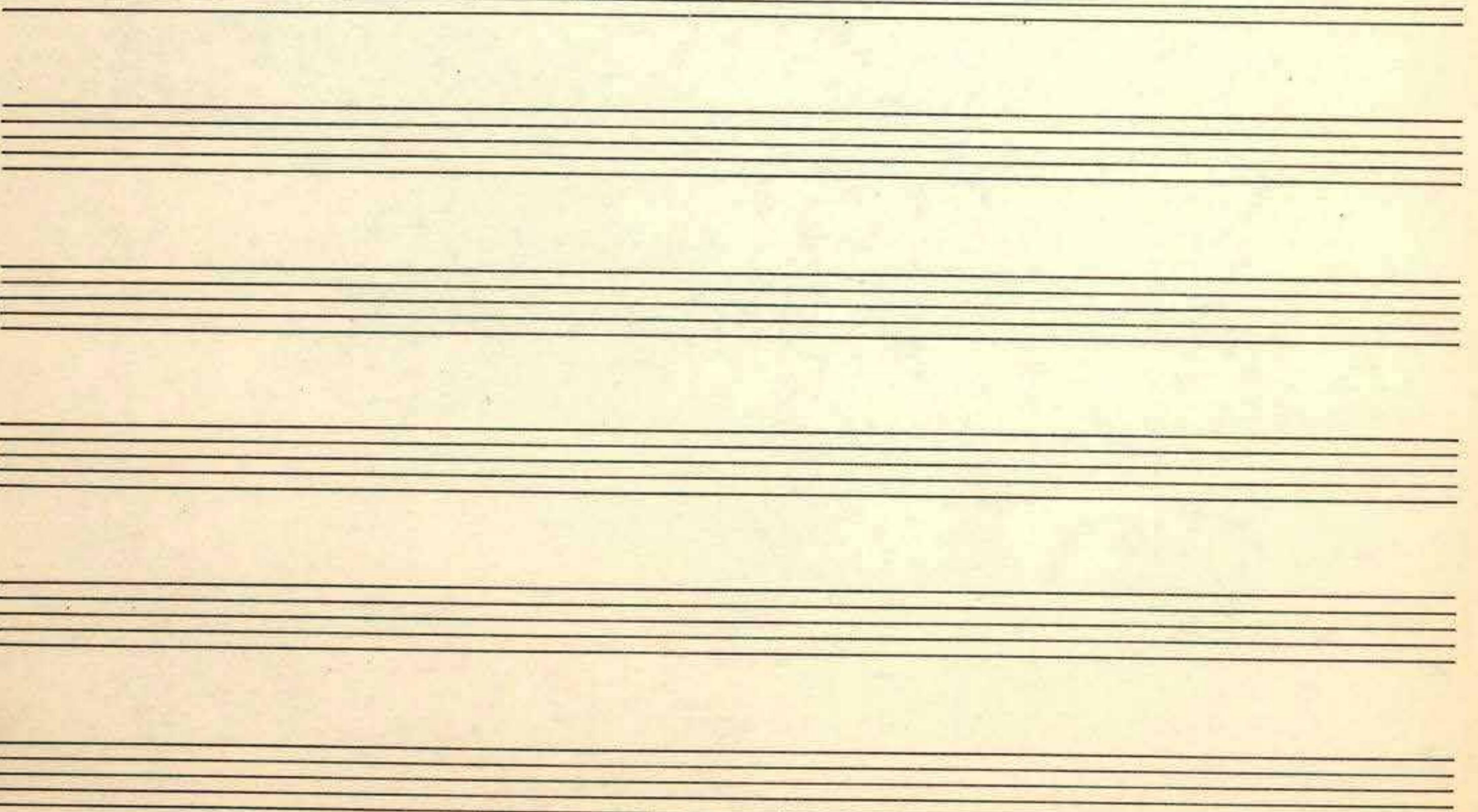
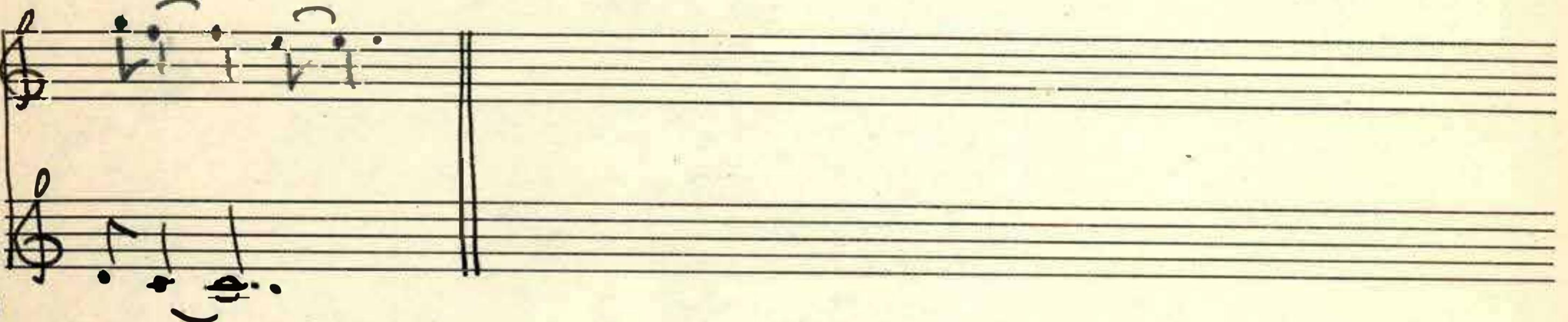
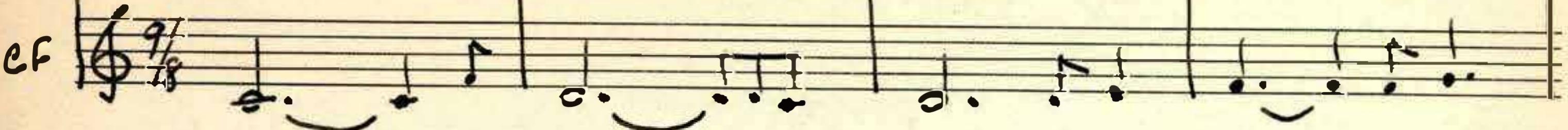
C D E F G A B C





1

4 4 1 3 1 3 1 1 1 1 1 1





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

Chorus

mixolydian

G major

f# minor (d3)

This section contains four staves of handwritten musical notation. The top staff is labeled 'Chorus' and has a key signature of one sharp. The second staff is labeled 'mixolydian' and has a key signature of no sharps or flats. The third staff is labeled 'G major' and has a key signature of one sharp. The bottom staff is labeled 'f# minor (d3)' and has a key signature of one flat. The notation consists of vertical stems with small horizontal dashes indicating pitch, and standard musical symbols like quarter notes, eighth notes, and rests.

This section contains four staves of handwritten musical notation. The top staff is in C major, the second in G major, the third in d major, and the bottom in b minor. The notation uses standard musical symbols like quarter notes, eighth notes, and rests.

x<sup>1</sup>) either way; but as  $\underline{g} \# =$  is not  
an octave with  $\underline{g} \# =$ , 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  $0.5T$  (sin cos motion)  
varying amplitude ( $B^b$  major d<sub>2</sub>) Type IV

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  $0.5T + b T P$  (mixolydian on  $B^b$ ) Type III

Let  $P = 5P$   
 $t = \frac{1}{5}$   $T'' = 6t$

Rhythmic Patterns

CF  $\sim 2 \div 3 \div 5$  (removal of complementary factor)

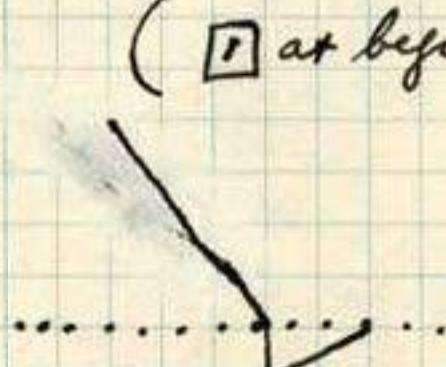
CP①  $\sim 2 \div 3 \div 5$  (.....puncto)

CP②  $\sim CP①$

CP③  $1+1+1+1+1+1$  (square at beginning & at end)

CP④  $\sim 5 \div 2$

Graphic Representation CF



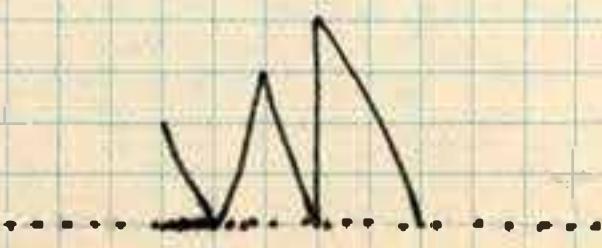
CP①



CP②

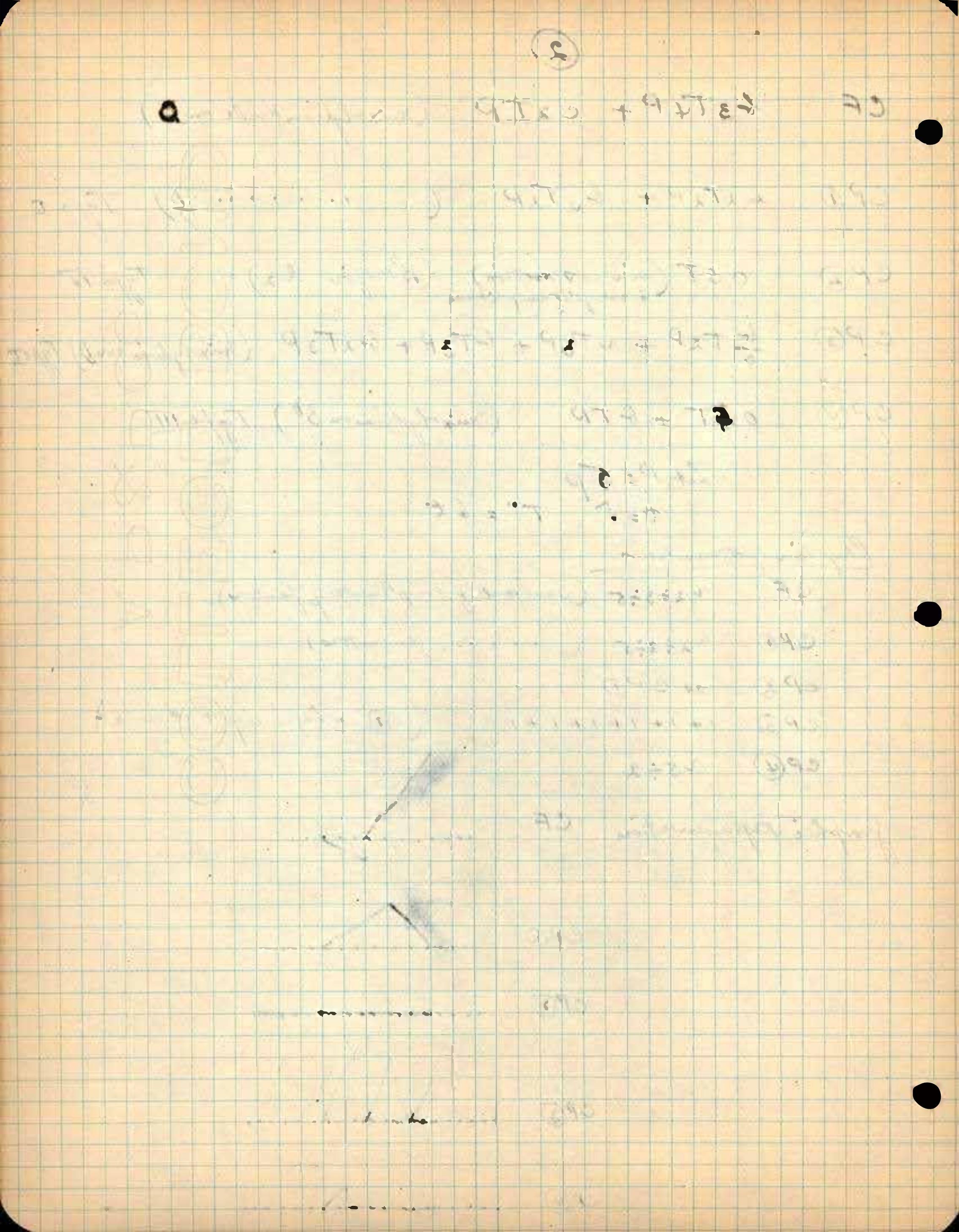


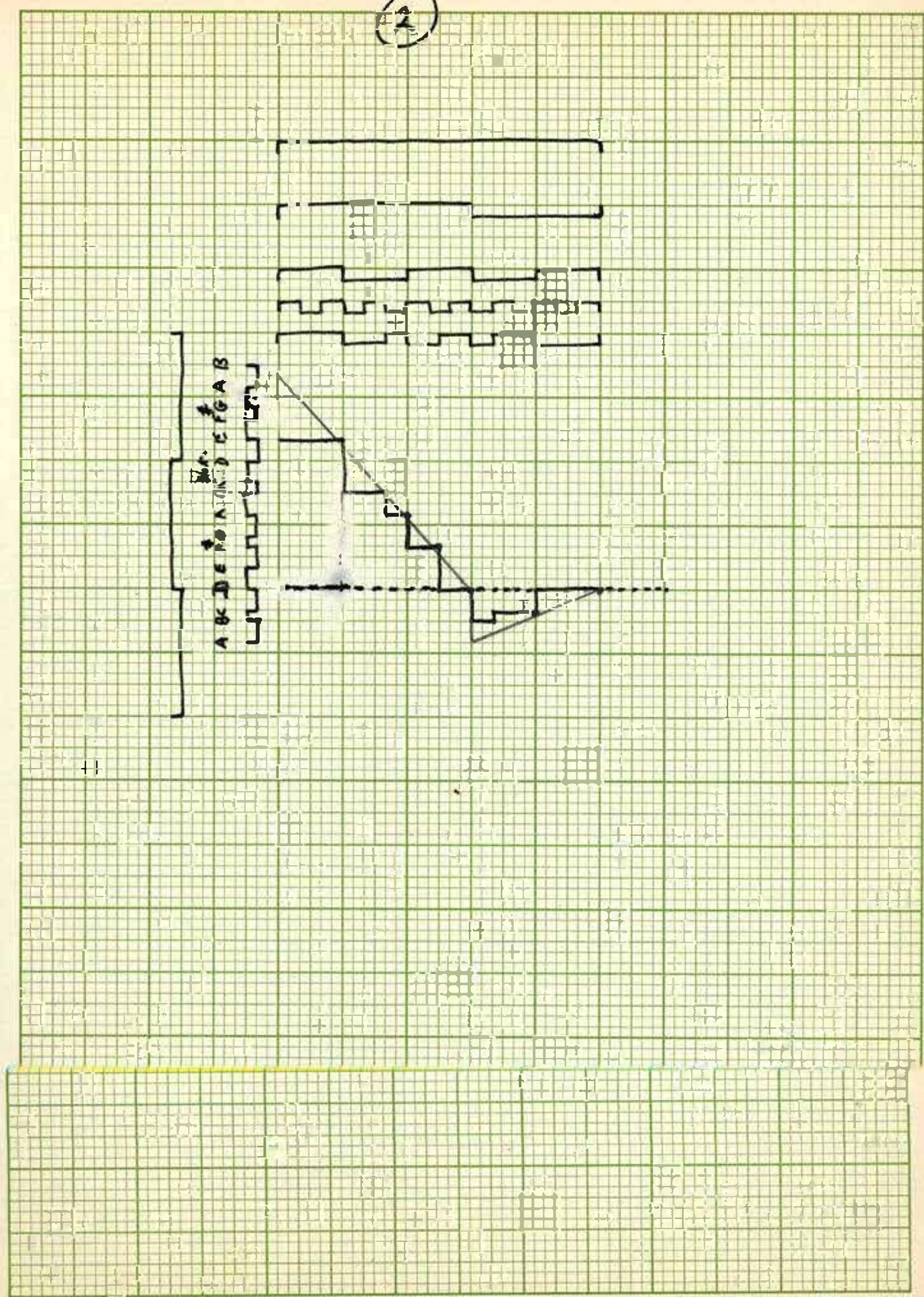
CP③

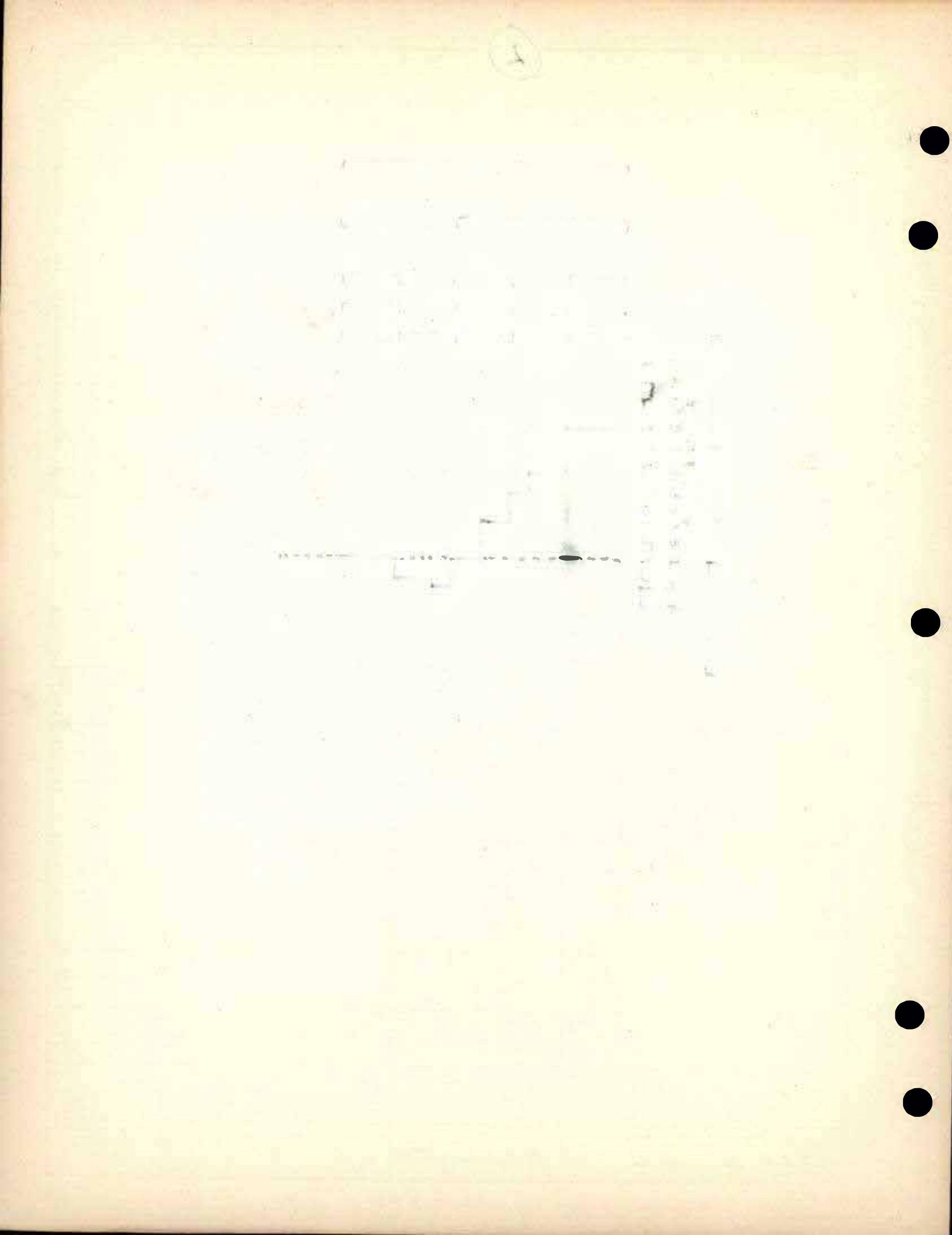


CP④









(2)

2 + 1 + 1 + 1 + 1      2 + 1 + 1 + 2      2 + 1 + 1 + 2      2 + 1 + 1 + 2      , + 1 + 1 + 1 + 2

Type I (Major Lydian)      Type II (Aeolian)      Type III (Major Lydian)      Type IV (Aeolian)      Type V (Major Lydian)

Ans: 2 + 2 + 1 + 1 + 2 + 2

2

## Counterpoint to given melody

"America" = CF (Singer Co.)

Axil Cobistri (see prep.)

$$\text{Let } P_2 = 4P \quad 0.2T + aTP + b_2 T_2 P + cT + b_3 T_2 P + aT_2 P + xT_2 P \\ x = \int_0^T \quad (a \text{ ellipse or circle}) \\ T = 65 \text{ (estimated from } \frac{3}{4} \text{ time)}$$

Four counters used to be written

CP Type I - G major d.  
 $\alpha_6T6P + \alpha_6T6P + \alpha_2T2P$  (parallel)  
 II - G major d<sub>2</sub> (Phrygian)     $b_3T3P + \alpha_4T5P + d_5T4P + c_2T2P$   
 (Contrary or diverse)

III- B<sup>b</sup> major do C 14 T 6 P

$$\underline{\text{IV}} - E^b \text{ dominant mode} \quad d_4T_6P + a_5T_5P + d_2T_8P + c_1T_8P$$

## Rhythm of durations

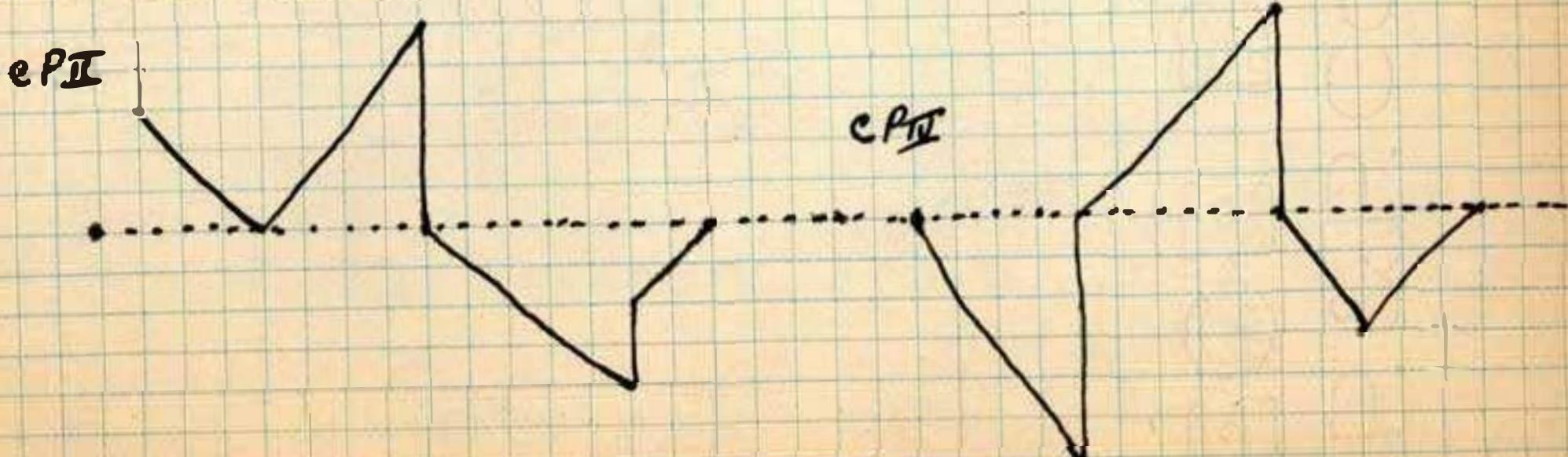
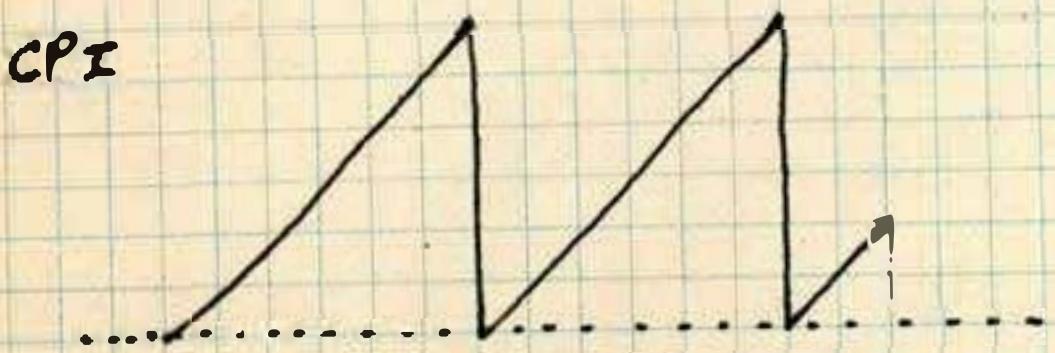
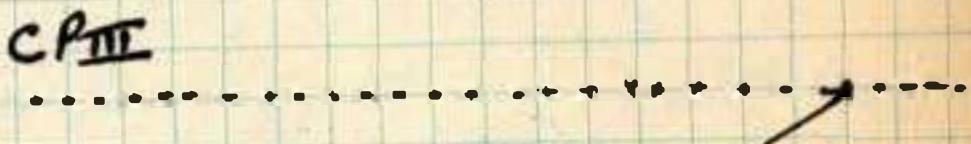
CPE 1+1+1+1+1+1

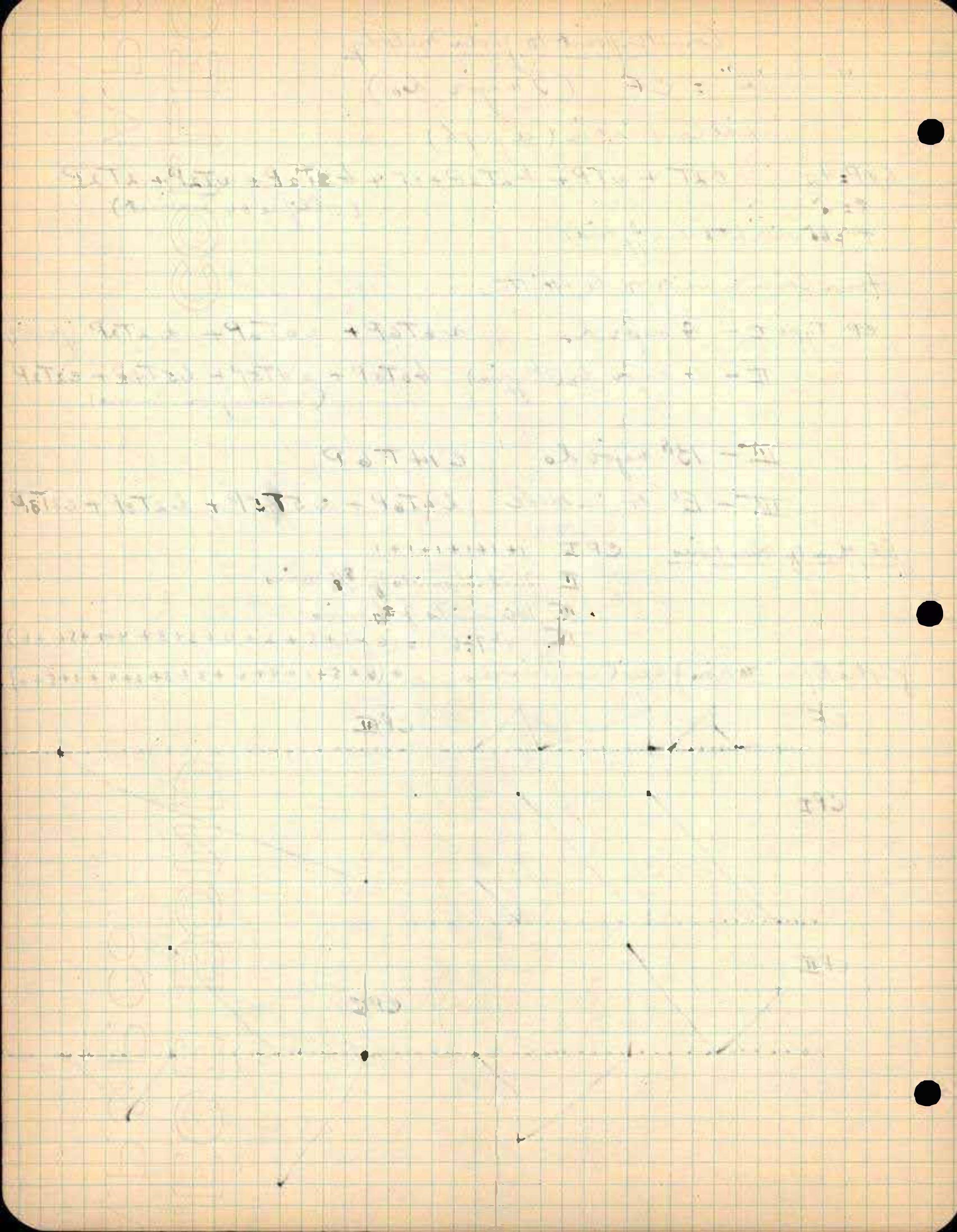
## II Quadrinomials of $\frac{5}{6}$ series

### III Binomials & % series

$$\text{IV } 17 \div 6 = (6+1+5+2+4+3+3+4+2+5+1+6) \\ \text{combinations} + (6+5+1+4+1+3+3+2+4+1+5+6)$$

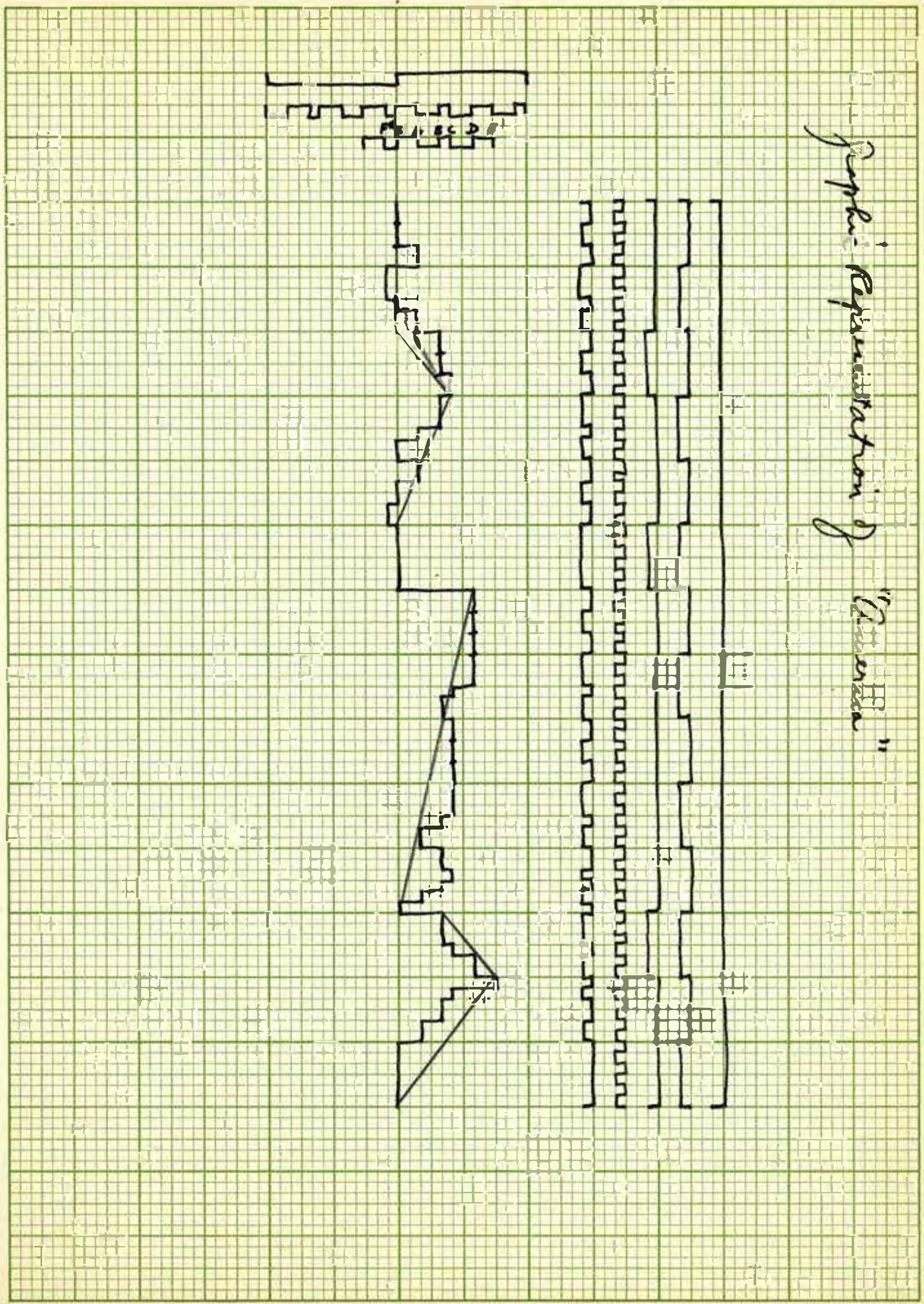
## Graphic Representation of Axial Combinations





*paper, paper,  
paper, paper,*

*paper, paper,*



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CP to given melody

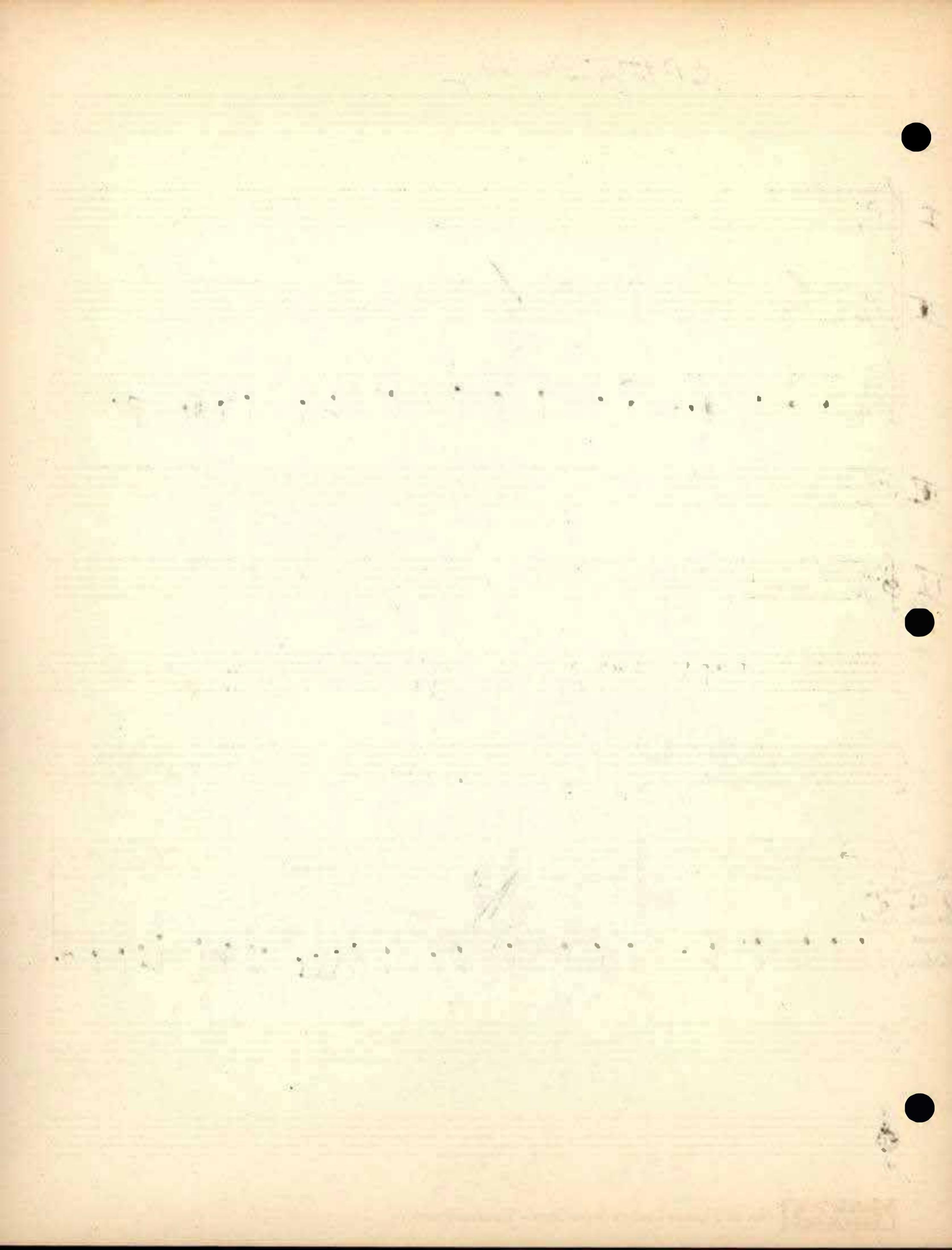
I

II

III

IV

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.



Counterpoint based on symmetric Scales

Type I

$T_1 \quad T_2 \quad T_3 \quad T_4$

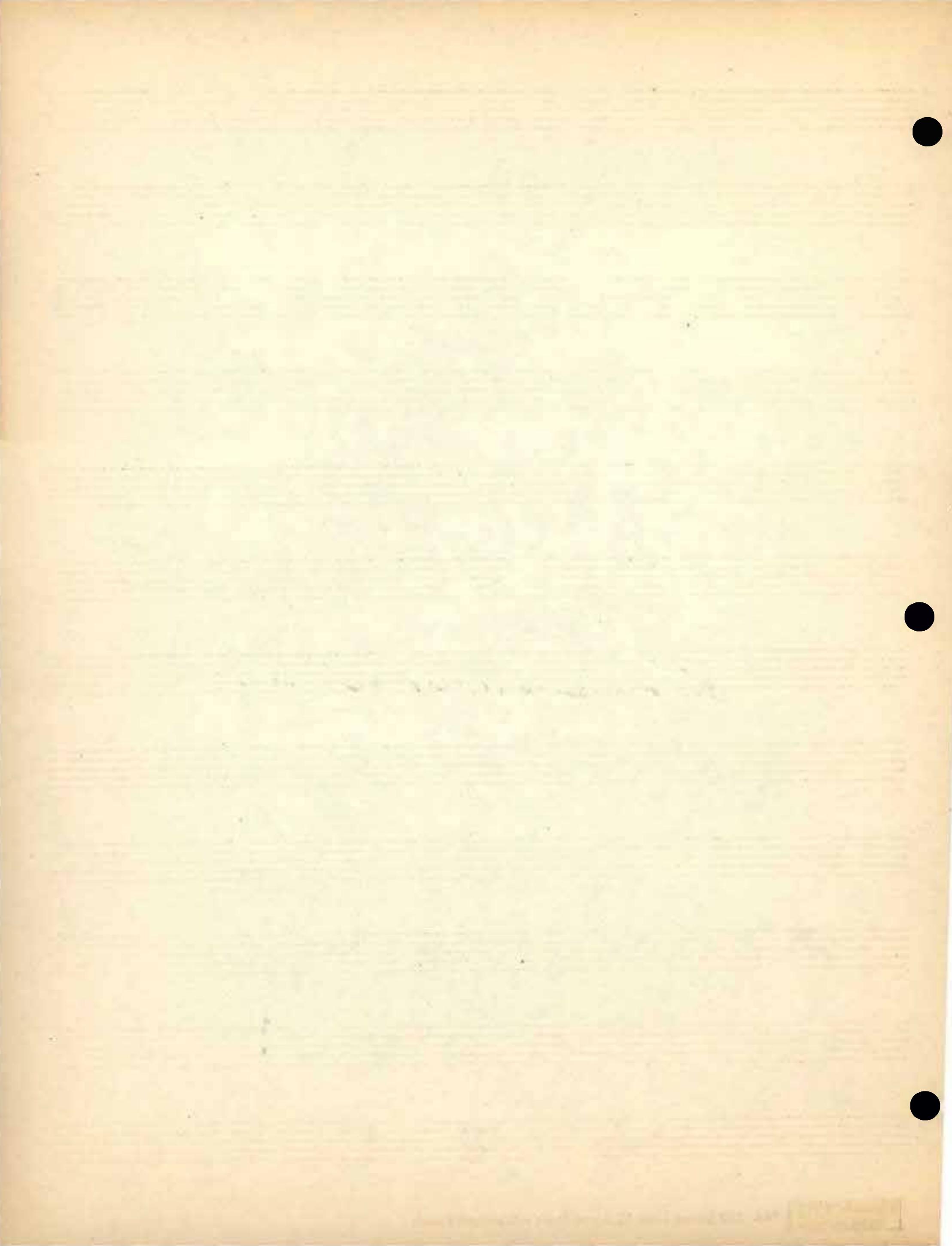
~~down~~  $\frac{CP}{CF} = \frac{N}{N'} \text{ of } N_3 \div 4 \div 7$

$$t = \frac{1}{5}$$

$$T = 12 \cdot t = \frac{12}{5}$$

$$\frac{CP}{CF} = \frac{dTP + eTP + fTP + gTP + hTP + iTP + jTP + kTP + lTP + mTP + nTP + oTP}{a_3T_2P + b_4T_3P} \text{ (with approximation)}$$

$$\frac{CP}{CF} = \frac{2(N_4 \div 3)}{N_4 \div 3} = \frac{b_2T_3P + \frac{g}{2}TP + eT_2P}{a_2T_3P + b_2T_3P}$$



Counterpoint based on Symmetric Scales

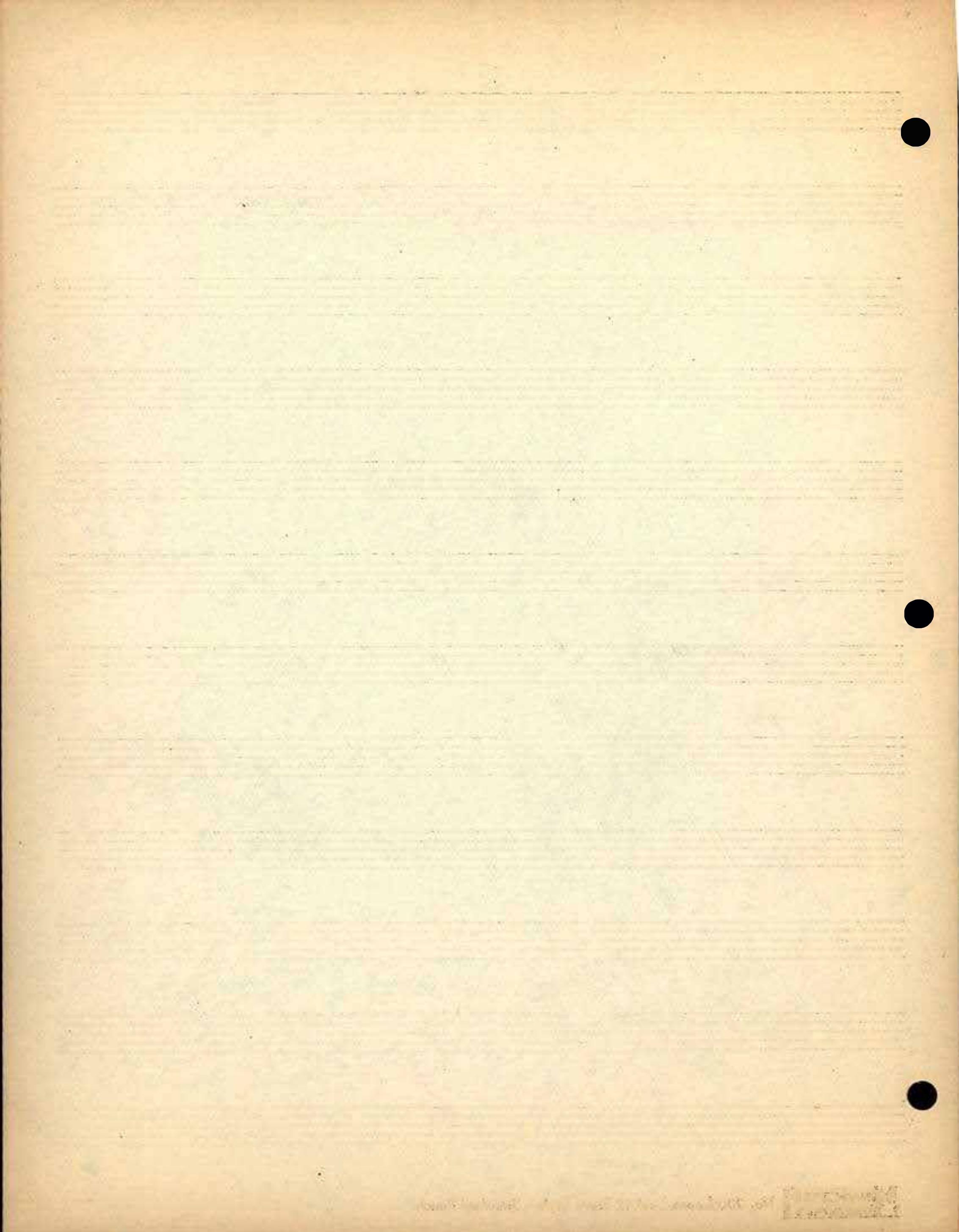
Type II

16 T<sub>1</sub> T<sub>2</sub> (ba)

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 wait on the sectional scale giving a consonance at the end solve the problem?

~~Change of tone~~



Counterpoint based on Symmetric Scales

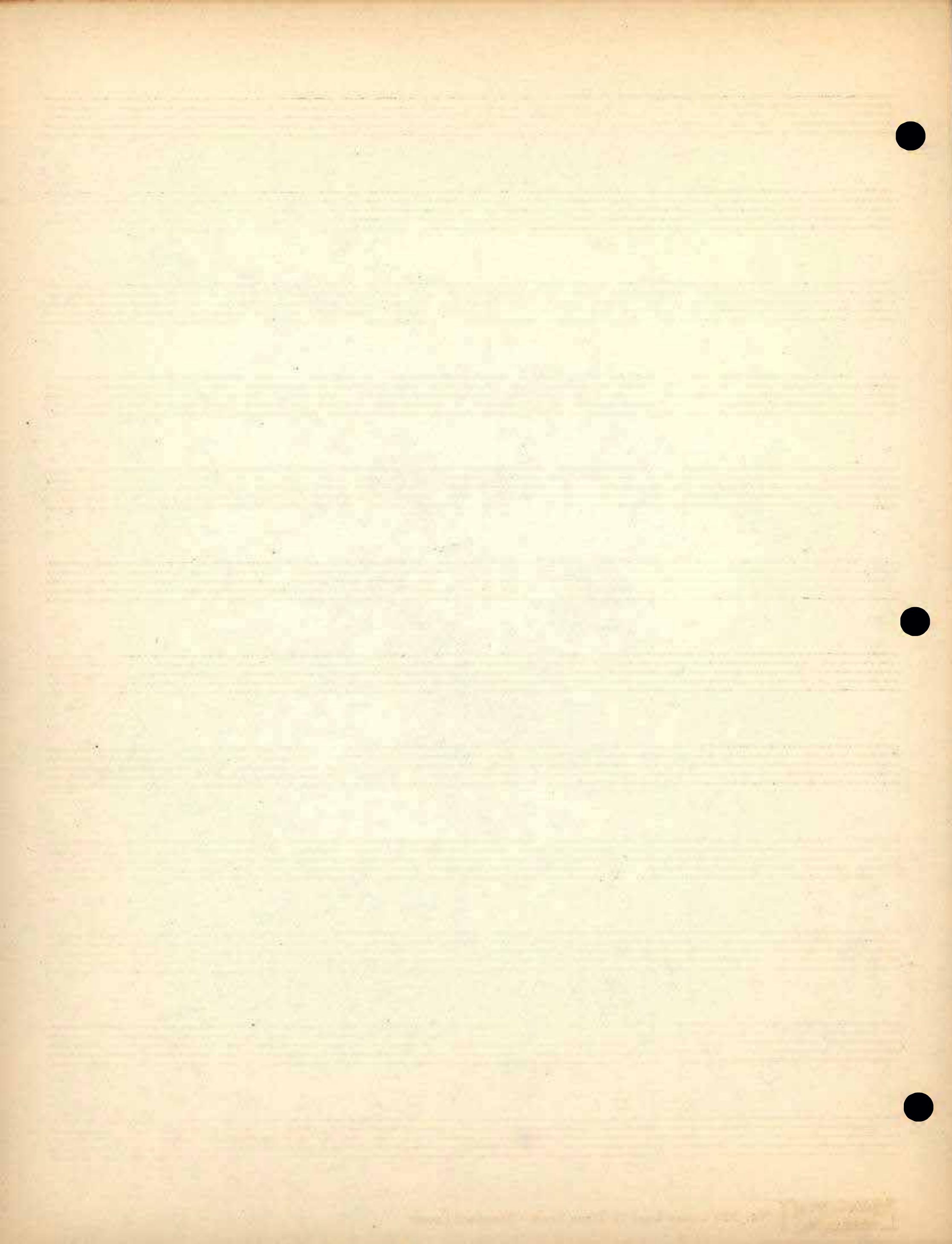
Type III

Six Tonics - 1<sup>st</sup> Contraction

A handwritten musical score for Type III counterpoint. It consists of four staves of music. The first staff is in treble clef, 16th note time, and shows notes with various accidentals (sharps, flats, naturals). The second staff is also in treble clef, 16th note time, with similar note patterns. The third staff is in bass clef, 8th note time, with notes labeled 'b9' and 'b1'. The fourth staff is in bass clef, 8th note time, with notes labeled 'b9' and 'b1'. The music is divided into measures by vertical bar lines.

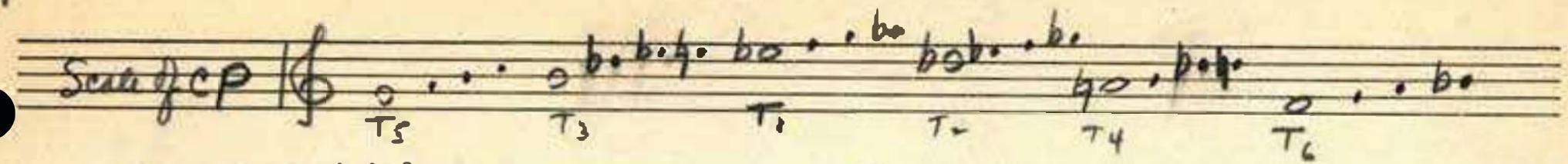
Transcription of above in  $\frac{2}{4}$  time

A transcription of the handwritten score into 2/4 time. The music is divided into measures by vertical bar lines. The top staff uses a treble clef and includes a bass staff below it. The bottom staff uses a bass clef. The notation is simplified compared to the original, using fewer accidentals and more standard note heads.



Counterpoints based on dyadic scales

Type IV



CP Sectional Scale = 2 + 2 + 1

~~Technique~~ Technical Tools 2 - 2 + 1 = 2

} same family by permutation of intervals

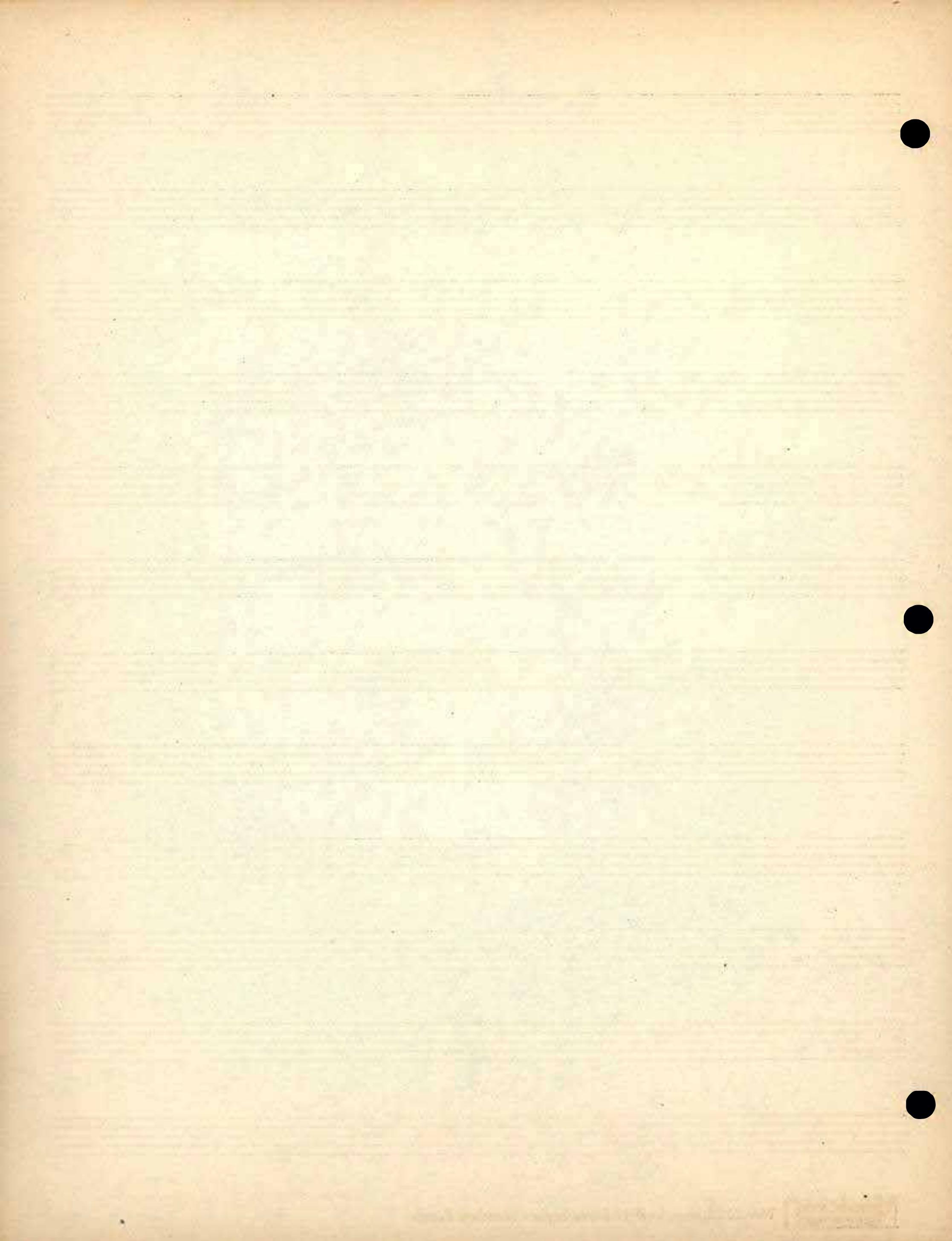


Distribution of attacks  $\frac{CP}{CF} = \frac{9}{8}$  (see next page for transcription into  $\frac{9}{8}$  time)

+  $\frac{1}{8}$  time

CP

CF



Type IV

Counterpoint based on Symmetric Scales

A handwritten musical score for Type IV counterpoint, featuring two staves of music. The top staff uses a treble clef and a common time signature (C). The bottom staff uses a bass clef and a common time signature (C). The music consists of six measures. Measure 1: Treble staff has eighth-note patterns of (B, A), (A, G), (G, F#), (F#, E), (E, D), (D, C). Bass staff has eighth notes B, A, G, F#, E, D. Measure 2: Treble staff has eighth-note patterns of (B, A), (A, G), (G, F#), (F#, E), (E, D), (D, C). Bass staff has eighth notes B, A, G, F#, E, D. Measure 3: Treble staff has eighth-note patterns of (B, A), (A, G), (G, F#), (F#, E), (E, D), (D, C). Bass staff has eighth notes B, A, G, F#, E, D. Measure 4: Treble staff has eighth-note patterns of (B, A), (A, G), (G, F#), (F#, E), (E, D), (D, C). Bass staff has eighth notes B, A, G, F#, E, D. Measure 5: Treble staff has eighth-note patterns of (B, A), (A, G), (G, F#), (F#, E), (E, D), (D, C). Bass staff has eighth notes B, A, G, F#, E, D. Measure 6: Treble staff has eighth-note patterns of (B, A), (A, G), (G, F#), (F#, E), (E, D), (D, C). Bass staff has eighth notes B, A, G, F#, E, D.

