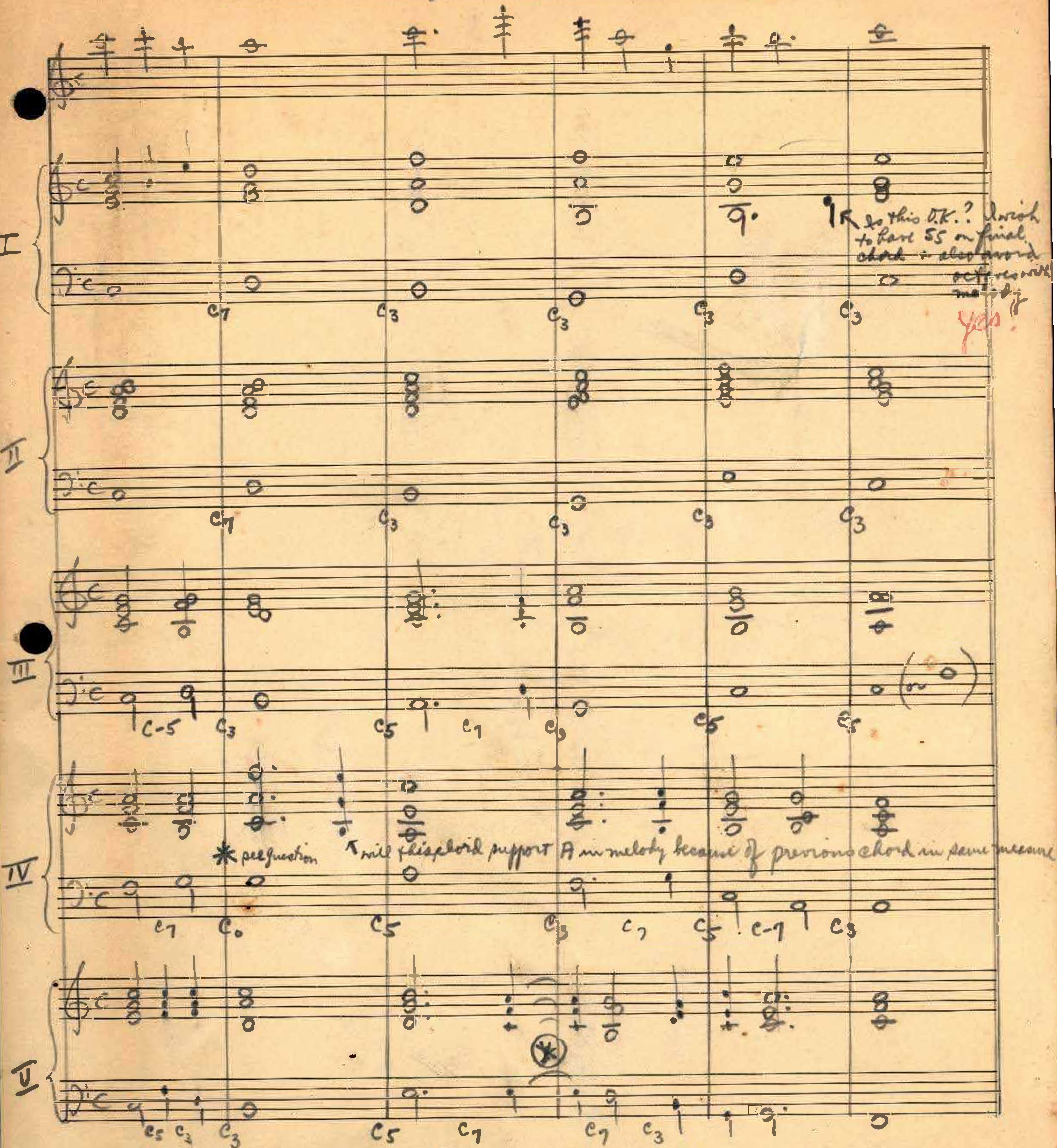
Diatonic Harmonization of Diatonic Melody



Is this O.K.? I wish to have S5 on final chord + also avoid octaves with melody

Yes!

* see question

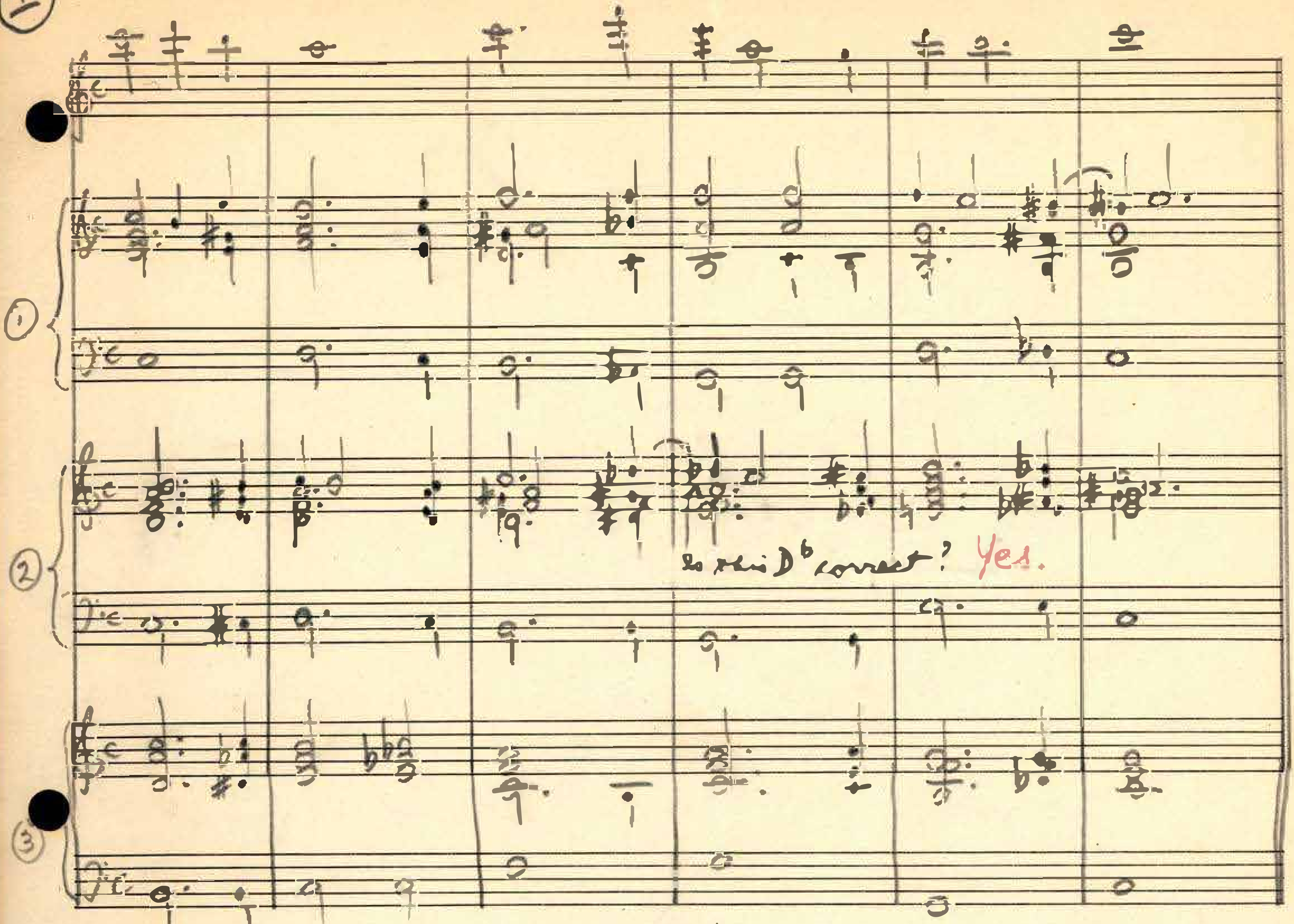
will this chord support A in melody because of previous chord in same measure

* Is this use of S11 wrong because of C0 over bar line? Would this S11 be correct if it were the second chord of the measure?

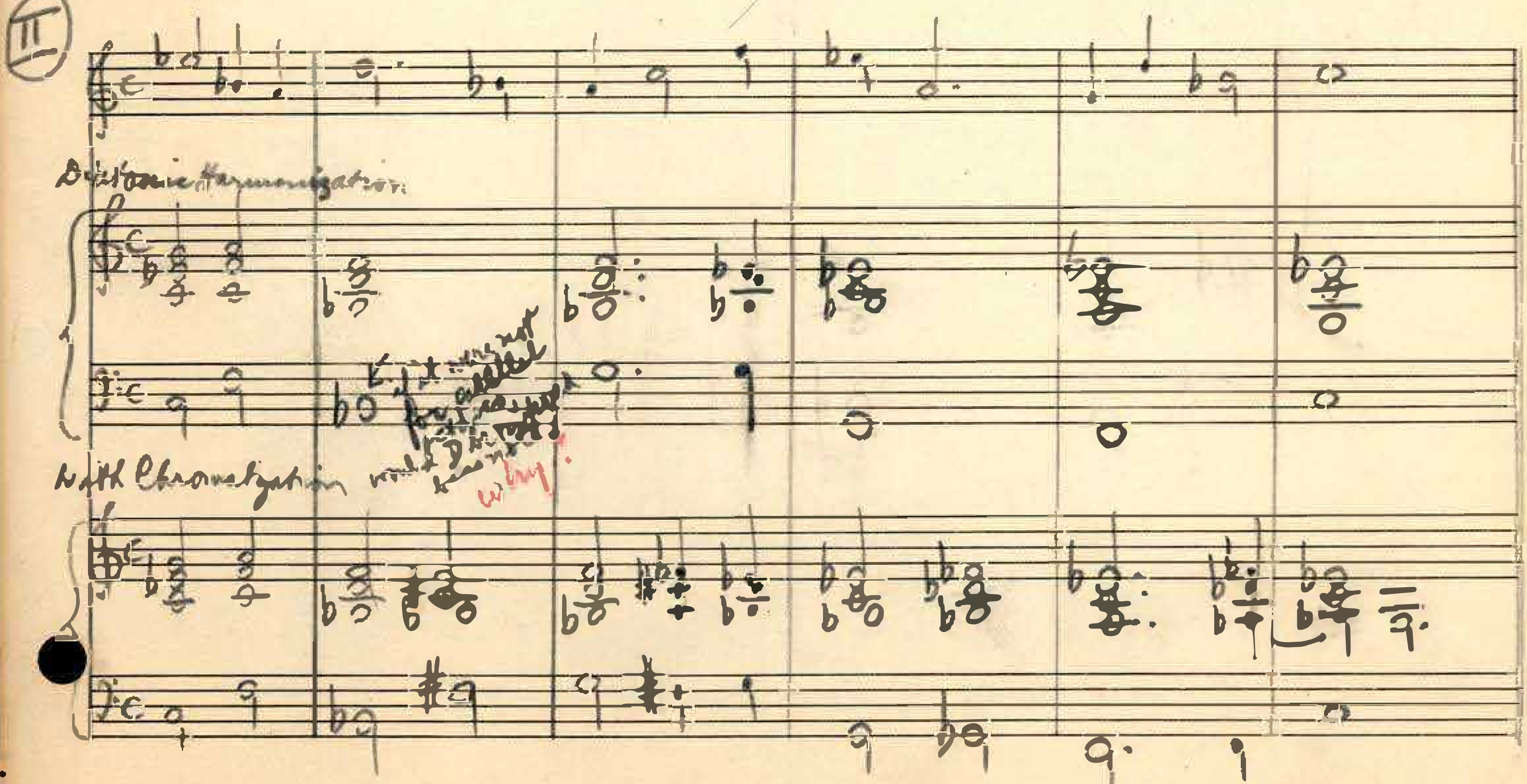
A chord suspended over the bar-line (being in the same position) is always correct

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

Chromatic Harmonization of Diatonic Melody

I

Is this D♭ correct? Yes.

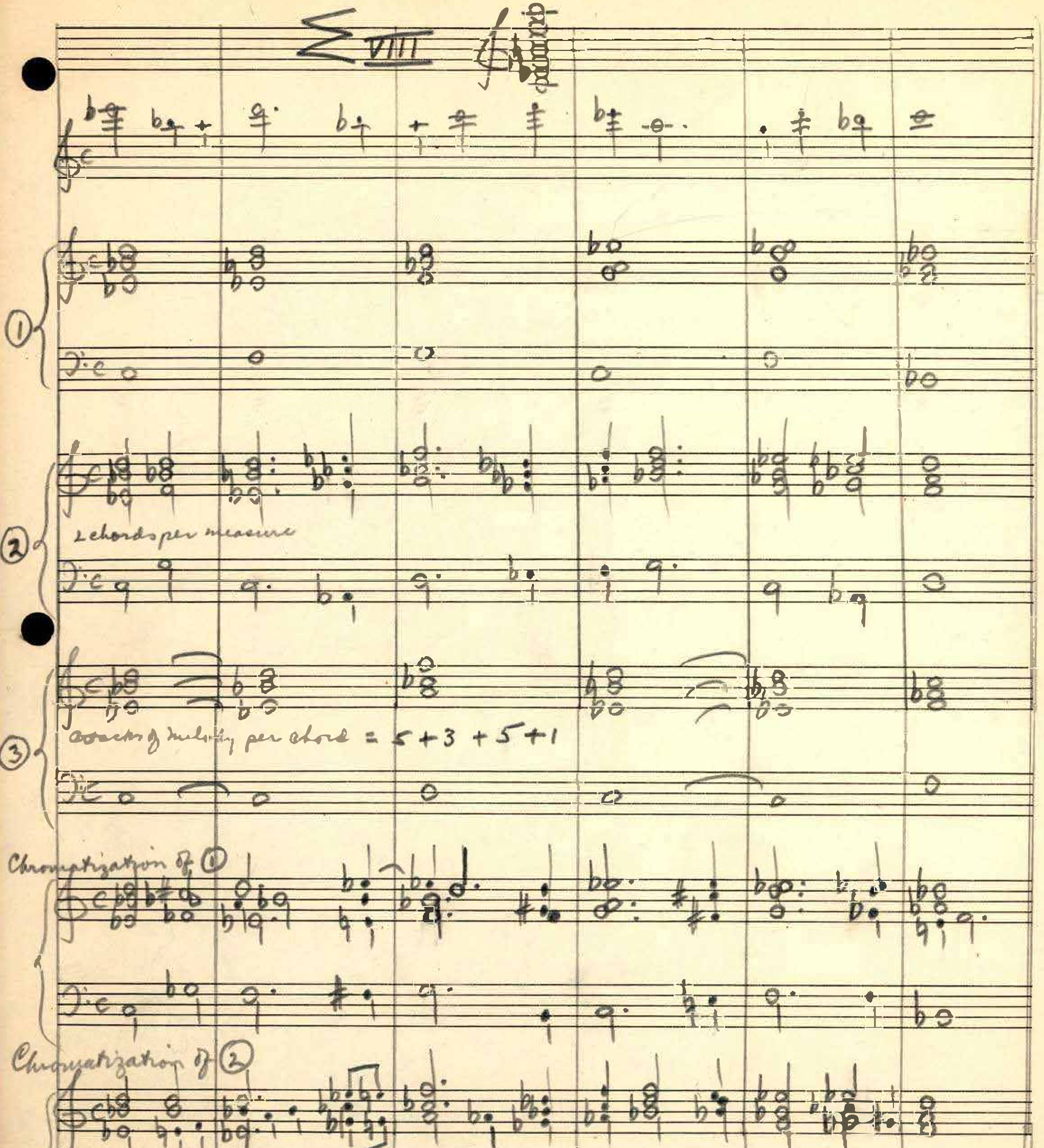
II



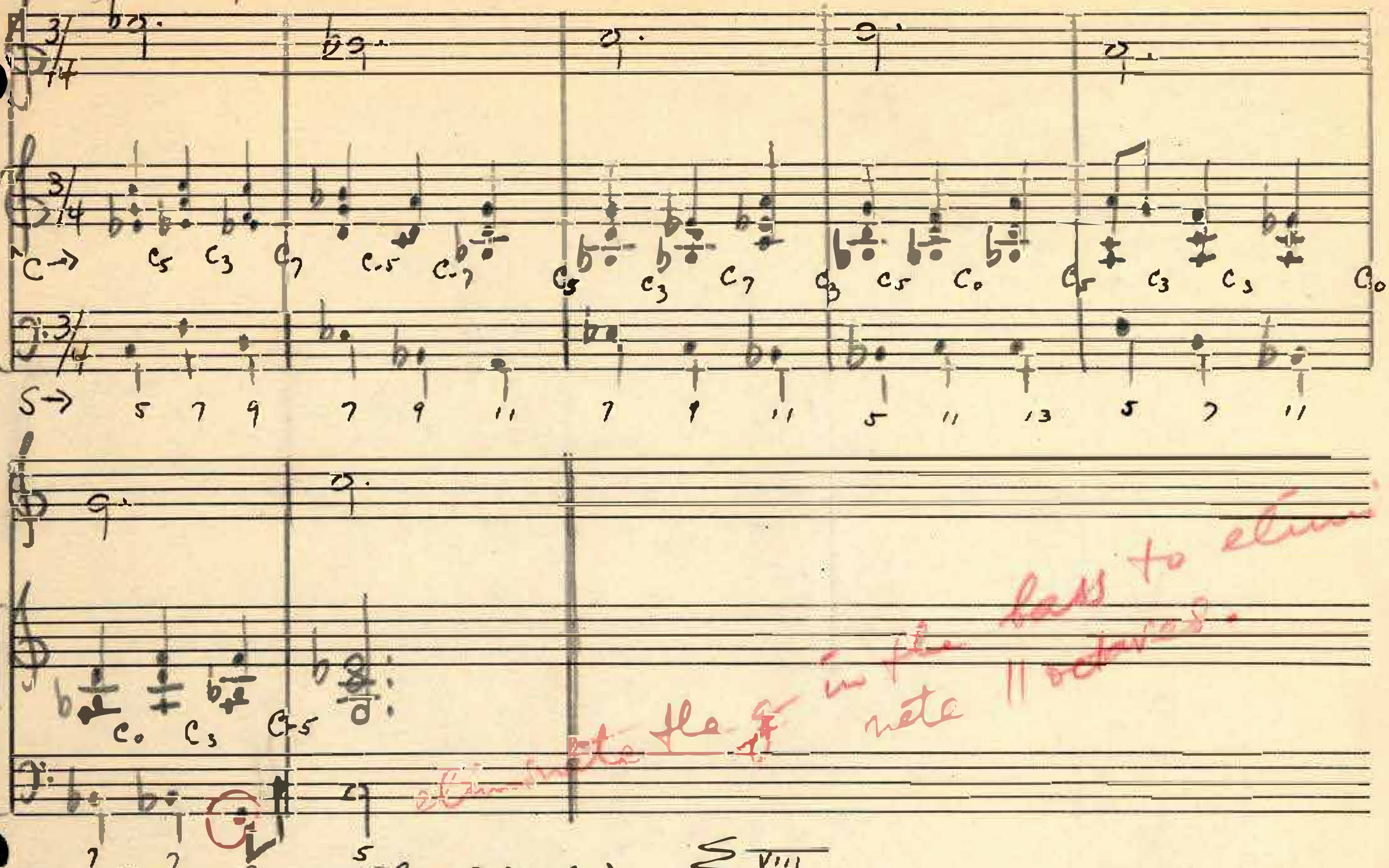
Diatonic Harmonization:

With Chromatization would [illegible] why?

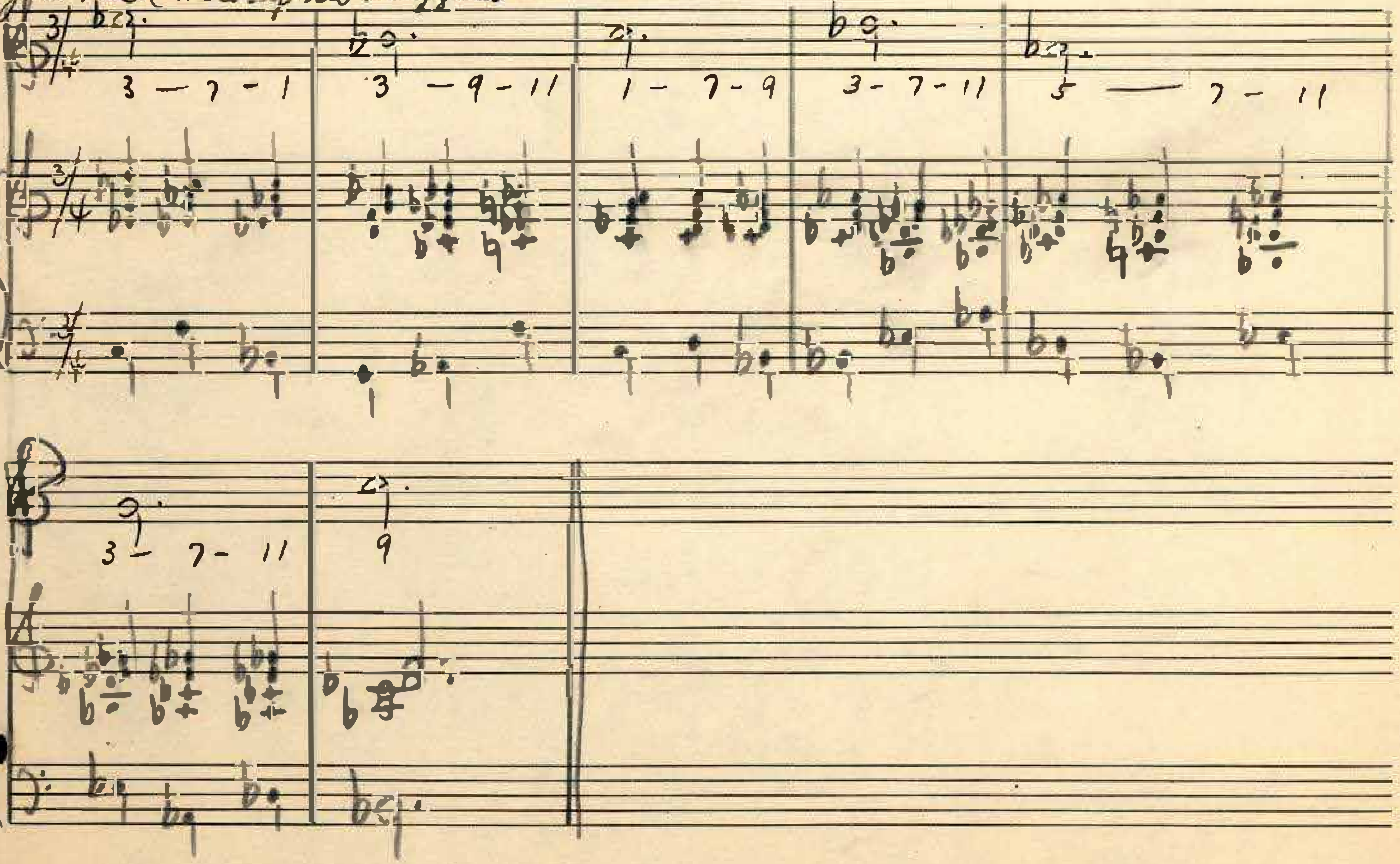
Symmetric Harmonization of a Diatonic Melody



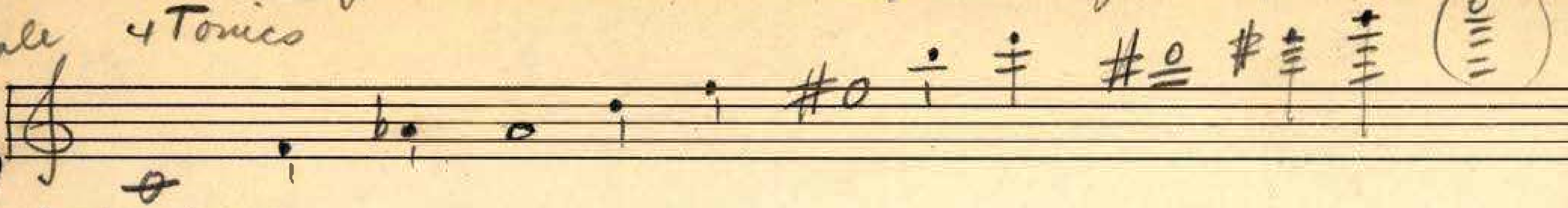
Examples of use of more than one chord per pitch unit in Harmonization

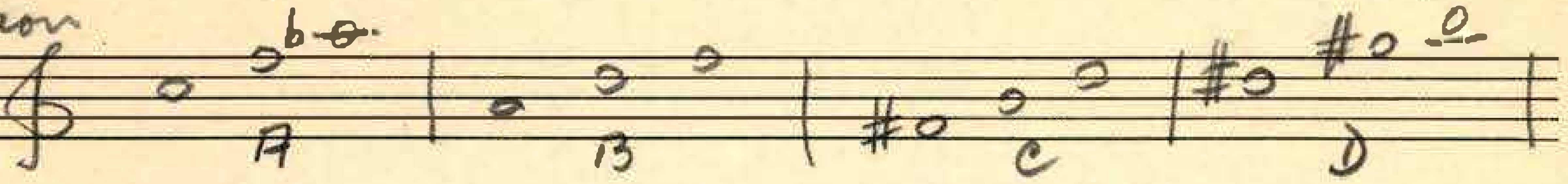
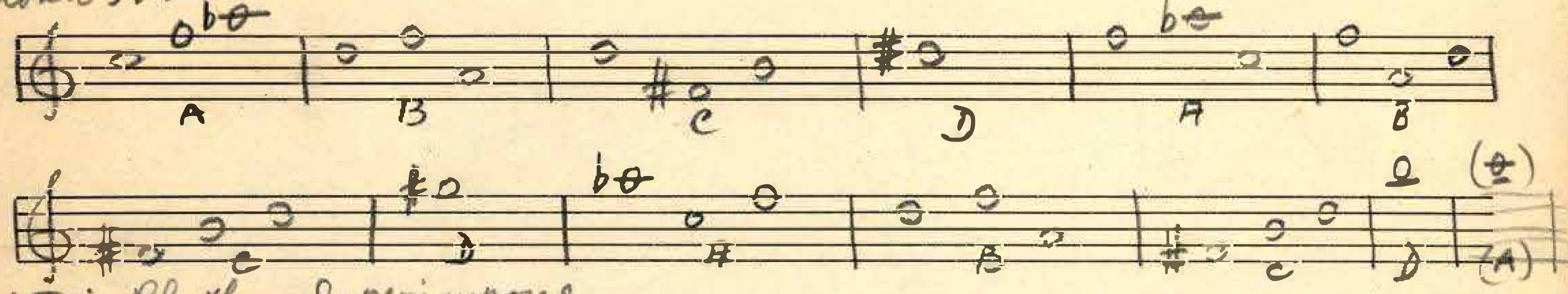
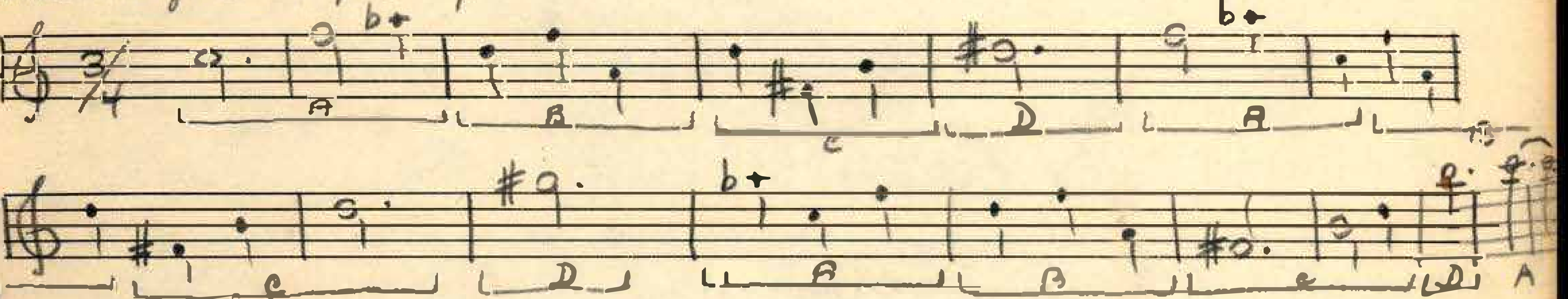
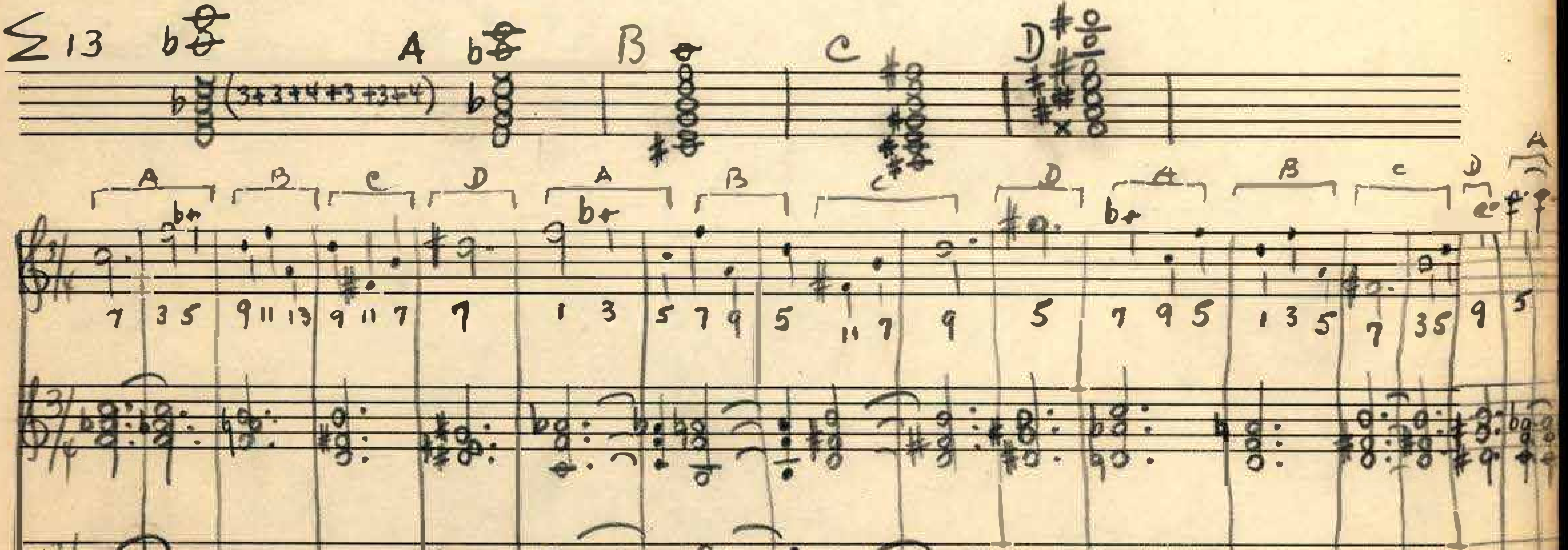
I Diatonic (melody in Dorian mode)

eliminate the g in the bass to eliminate || octaves.

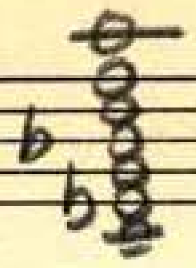
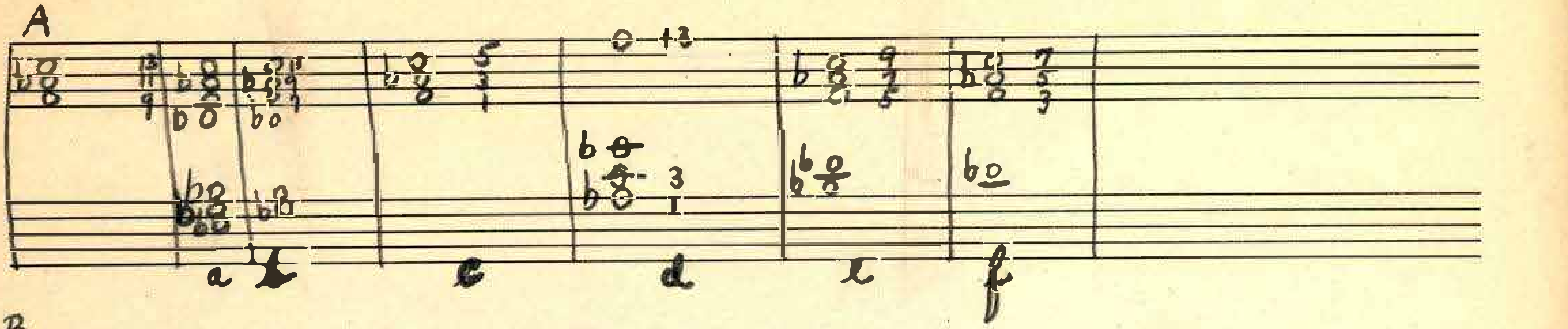
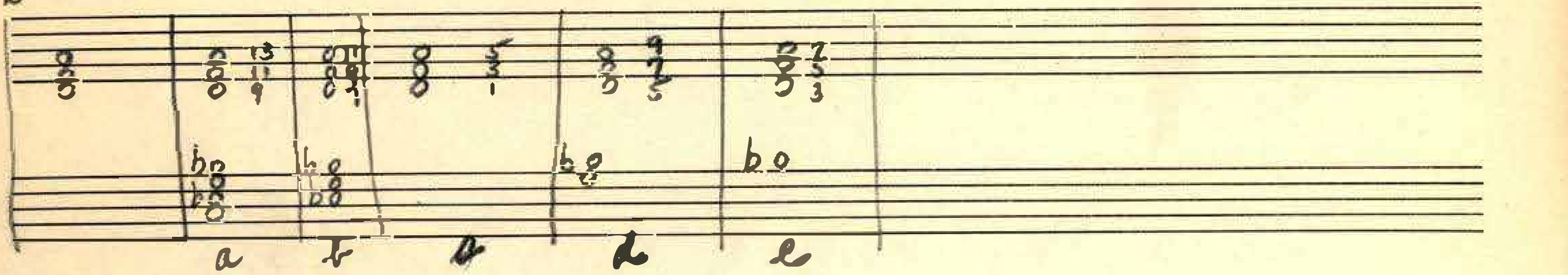
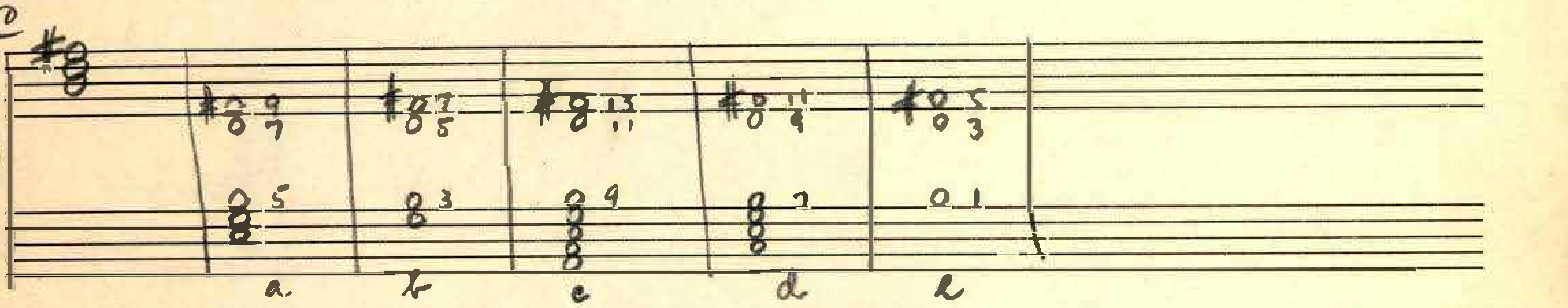
Σ VIII

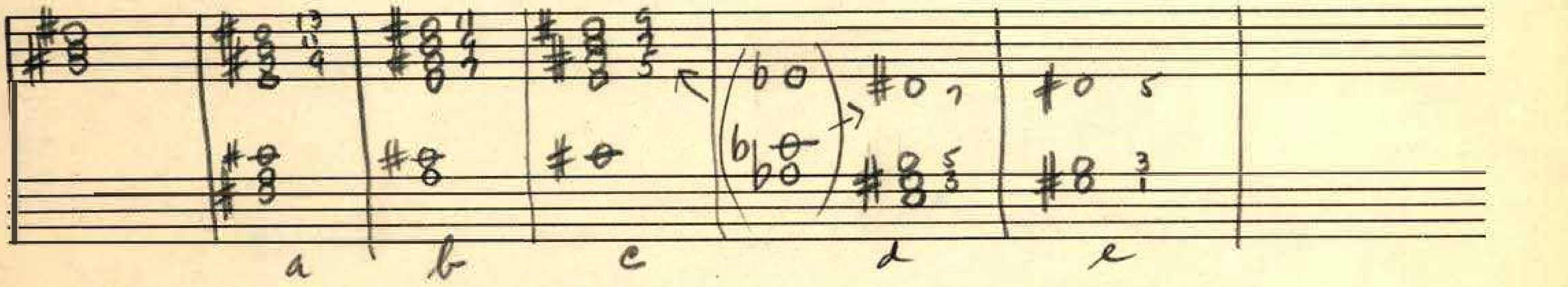
II Symmetric (melody in Phrygian mode)

Symmetric Harmonization of a Symmetric Melody

Scale 4 Tonics



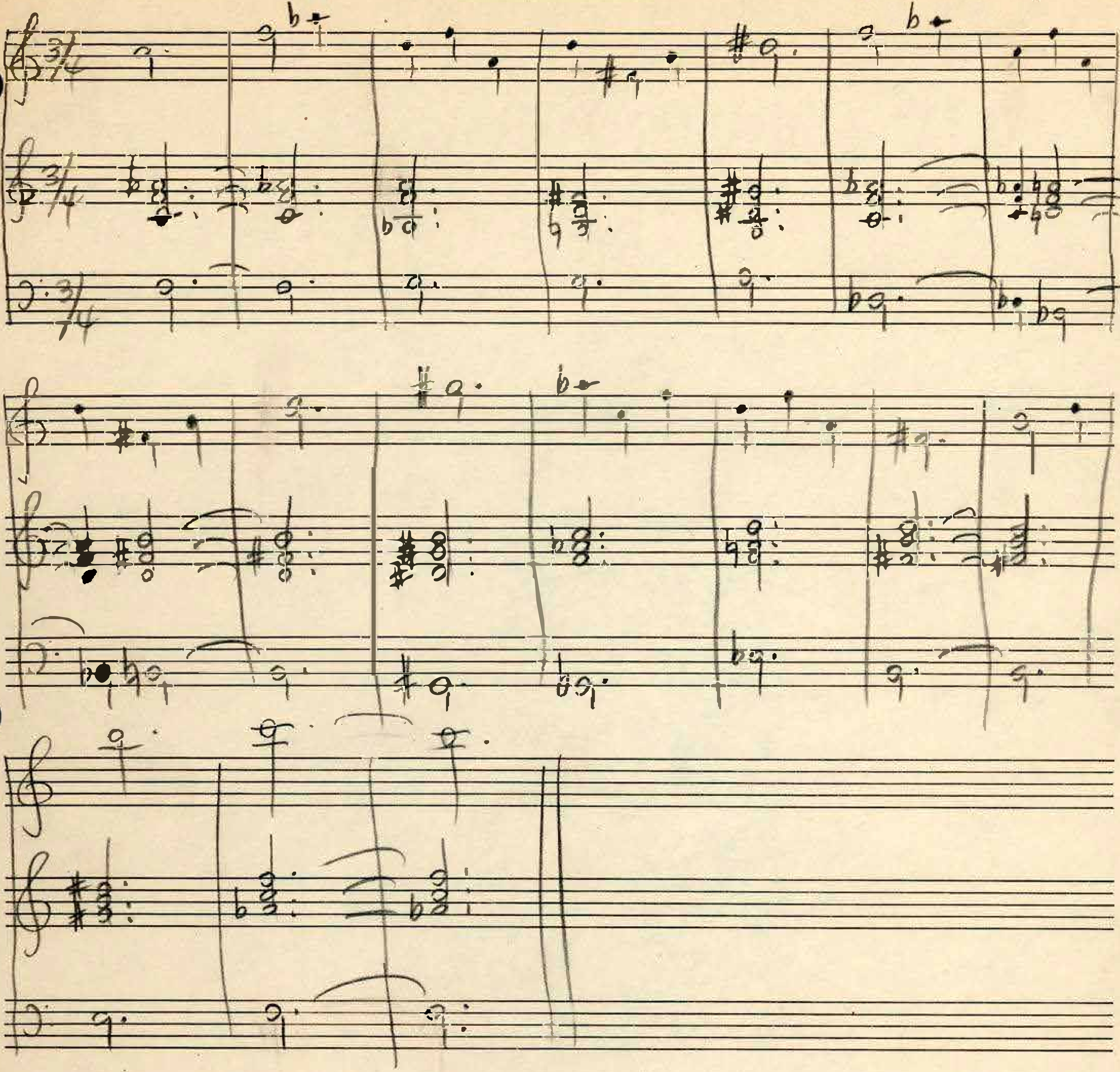
First Contraction

Melodic Form

With Trine Rhythm Superimposed

Harmonization — Method I

Harmonization – Method II

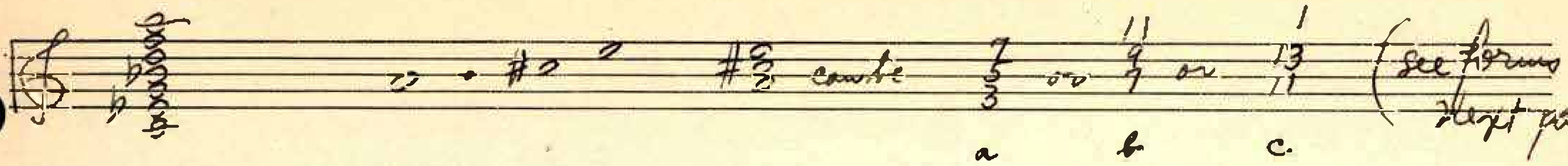
Random Choice of Σ (13) VIII

A

B

C

D



Harmonization c d b b + f e e e + b b e d + C

(see next page)

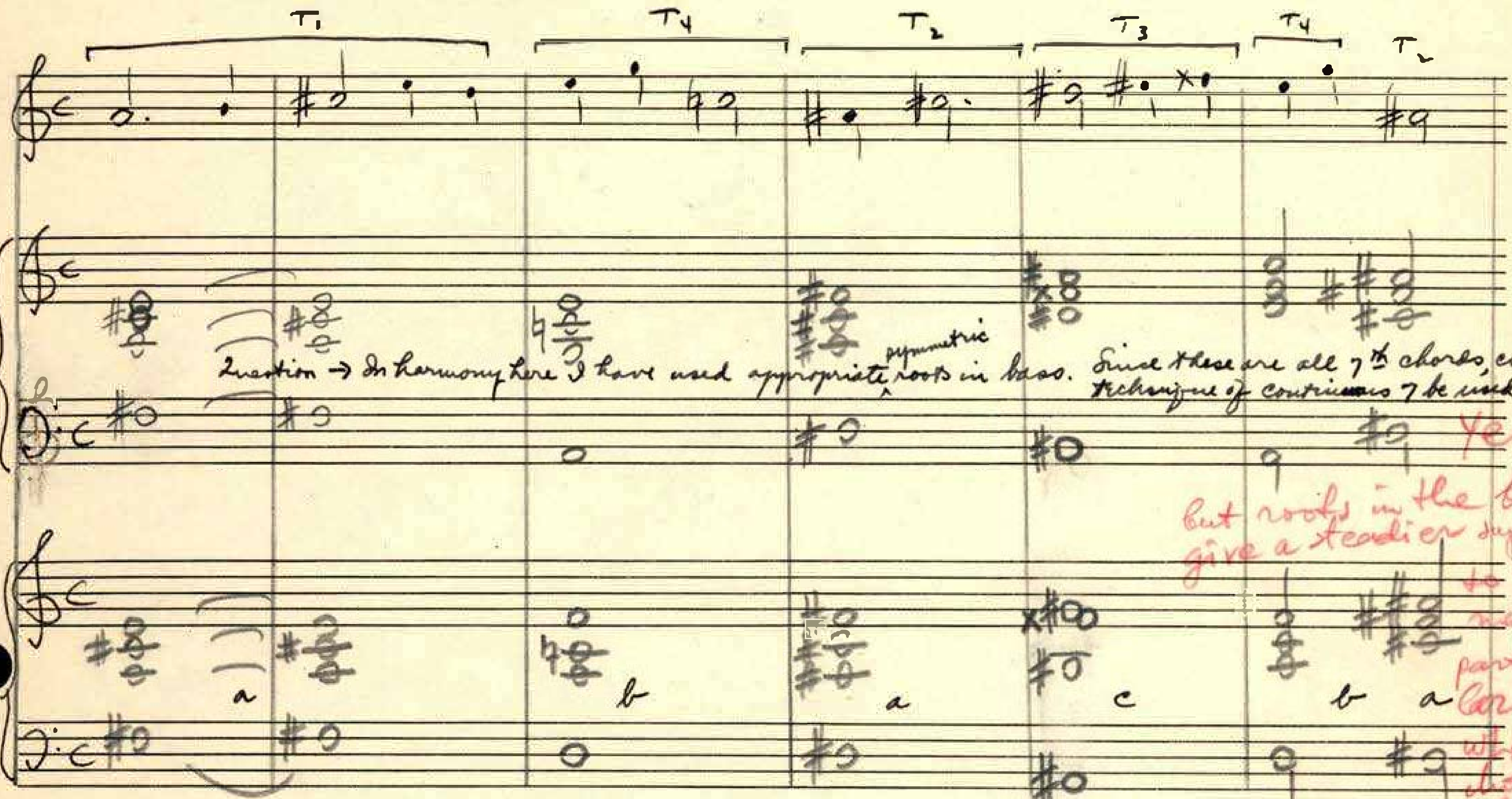
Method II (Symmetric Harm. of Symmetric Melody)

Method II   Σ13 VIII



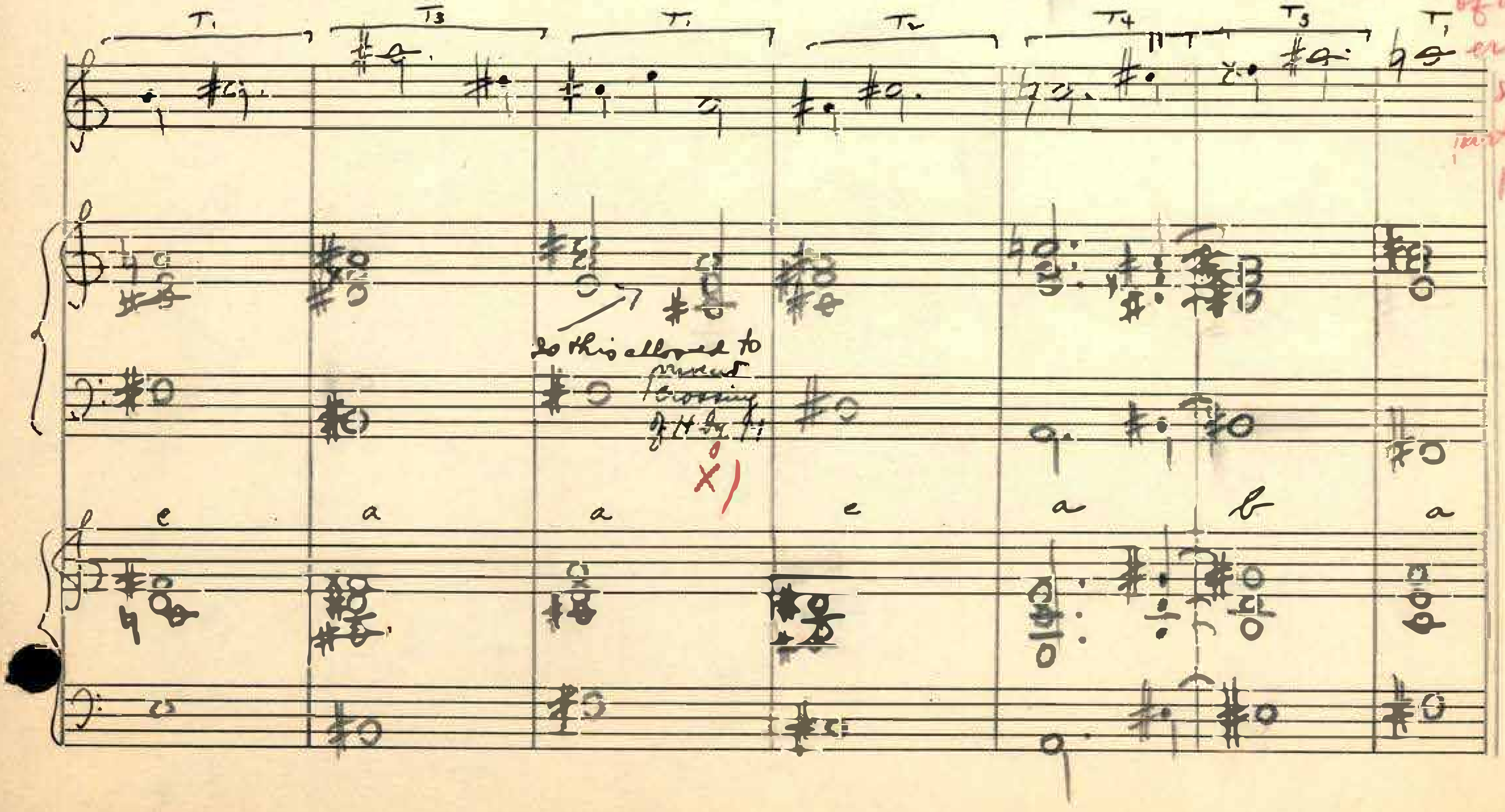
(See forms on next page)

Harmonization I → a a a a

II → a b a c + b a c a + a c a b + a

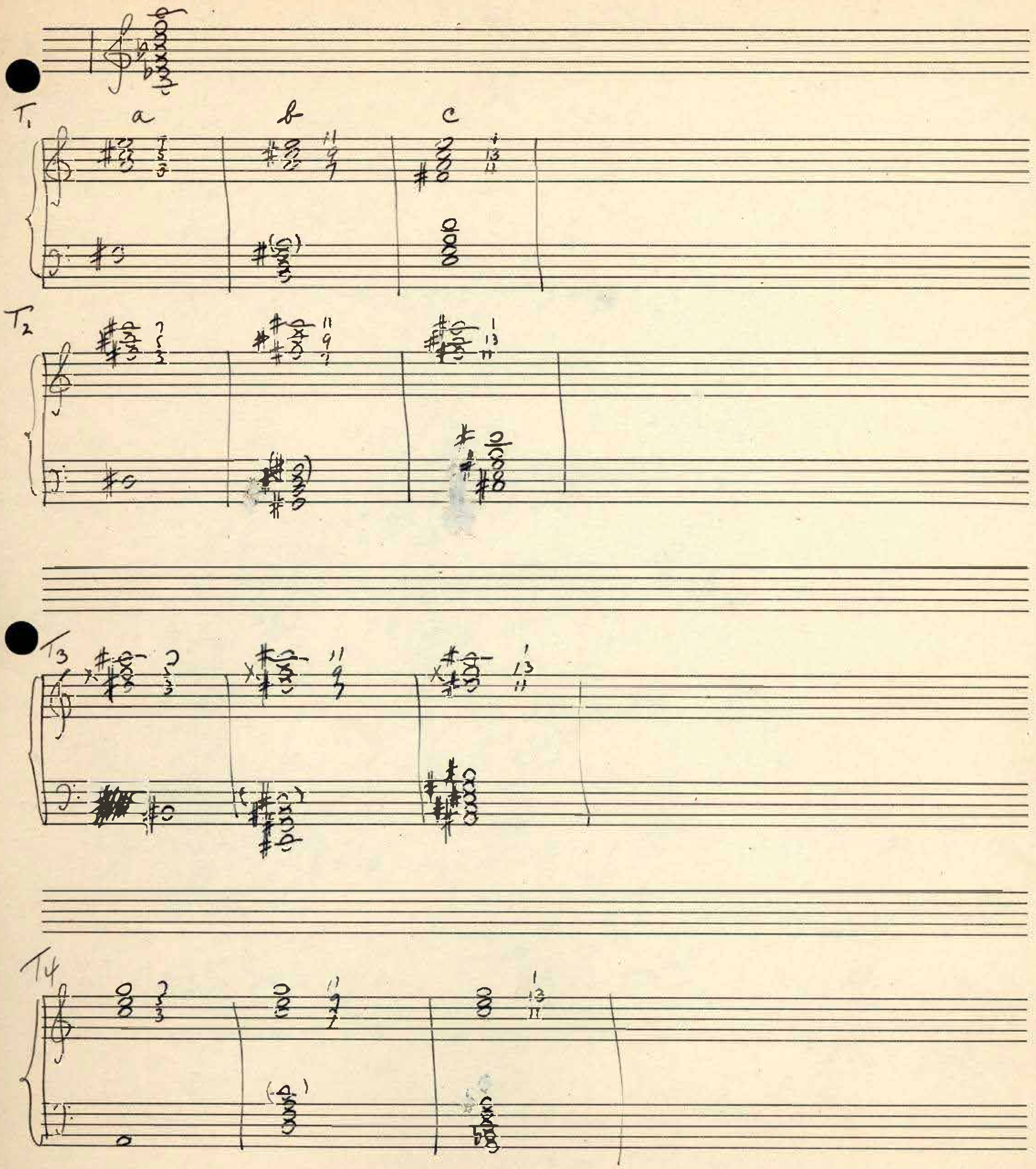


Question → In harmony here I have used appropriate symmetric roots in bass. Since these are all 7th chords, could technique of continuous 7 be used here?

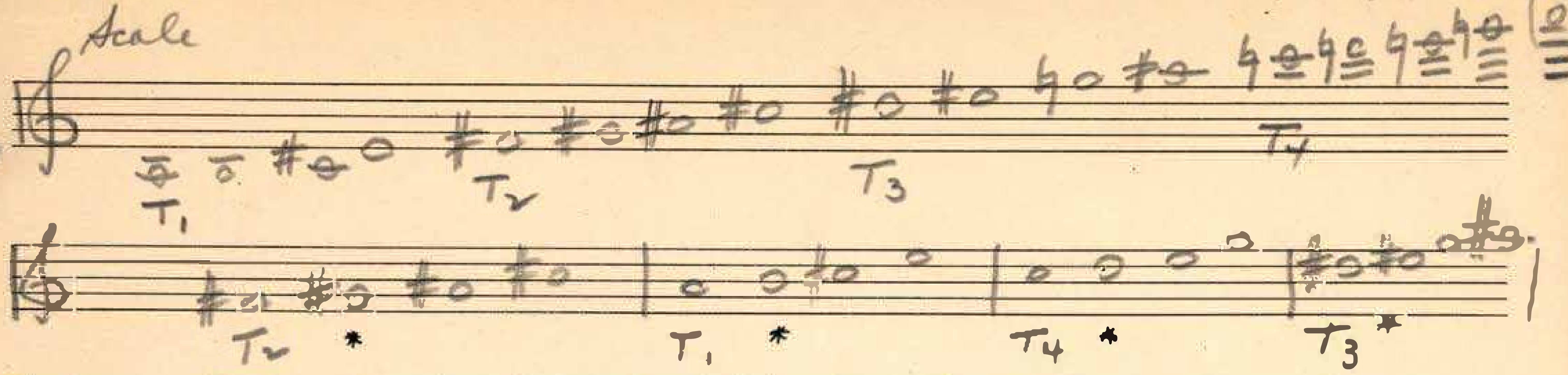
Yes, but roots in the bass give a steadier support to the melody particularly when chords of higher tension participate.

Is this allowed to prevent crossing of H by T1

X)

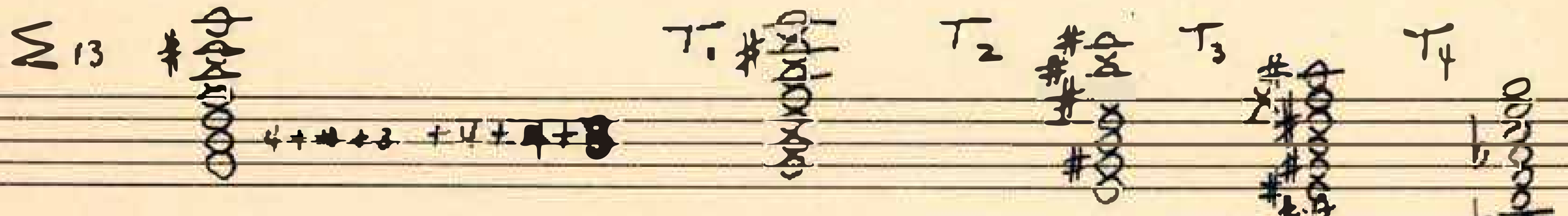
Σ 13 $\overline{\text{VIII}}$



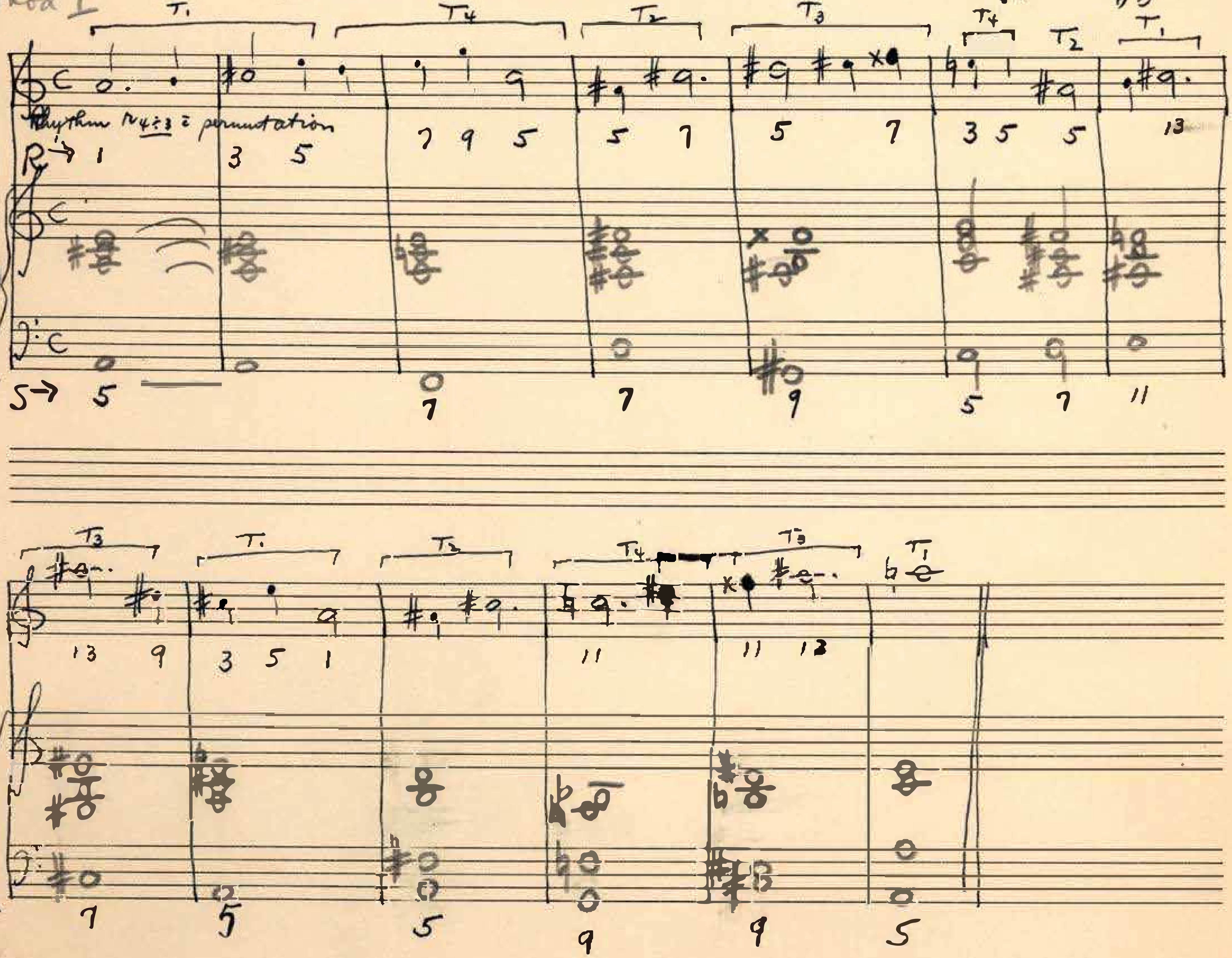
Symmetric Harmonization of Symmetric Melody



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

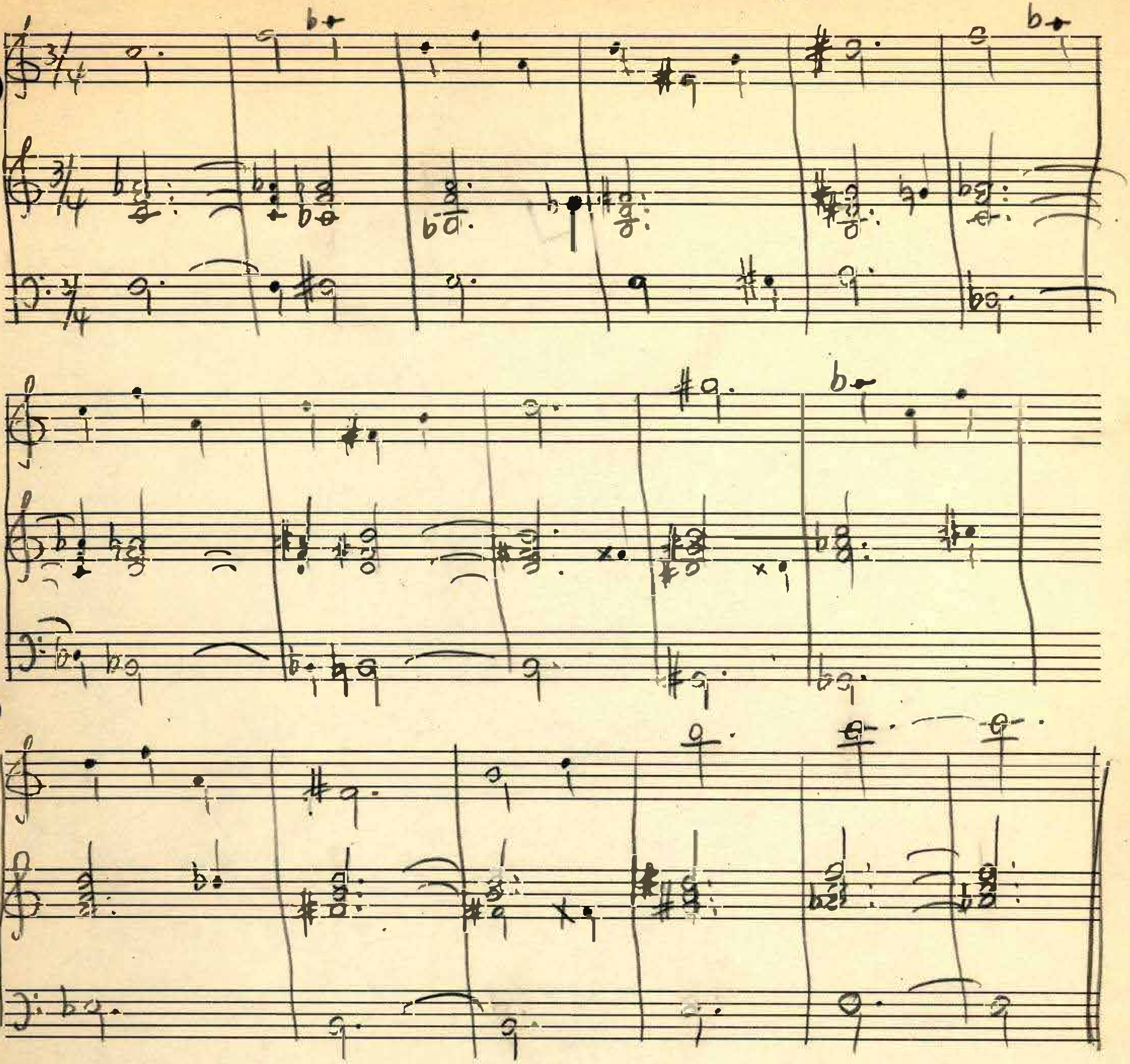


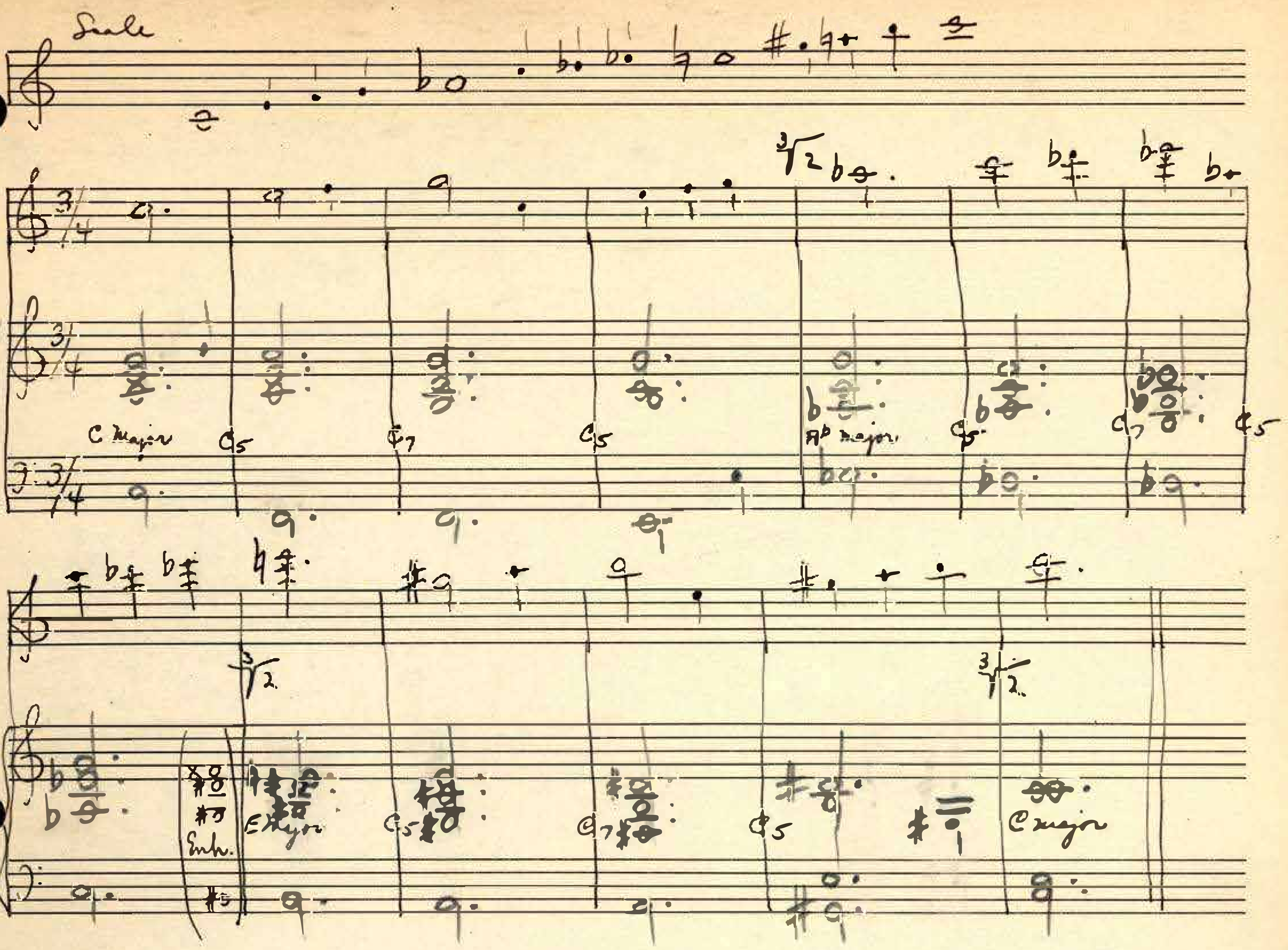
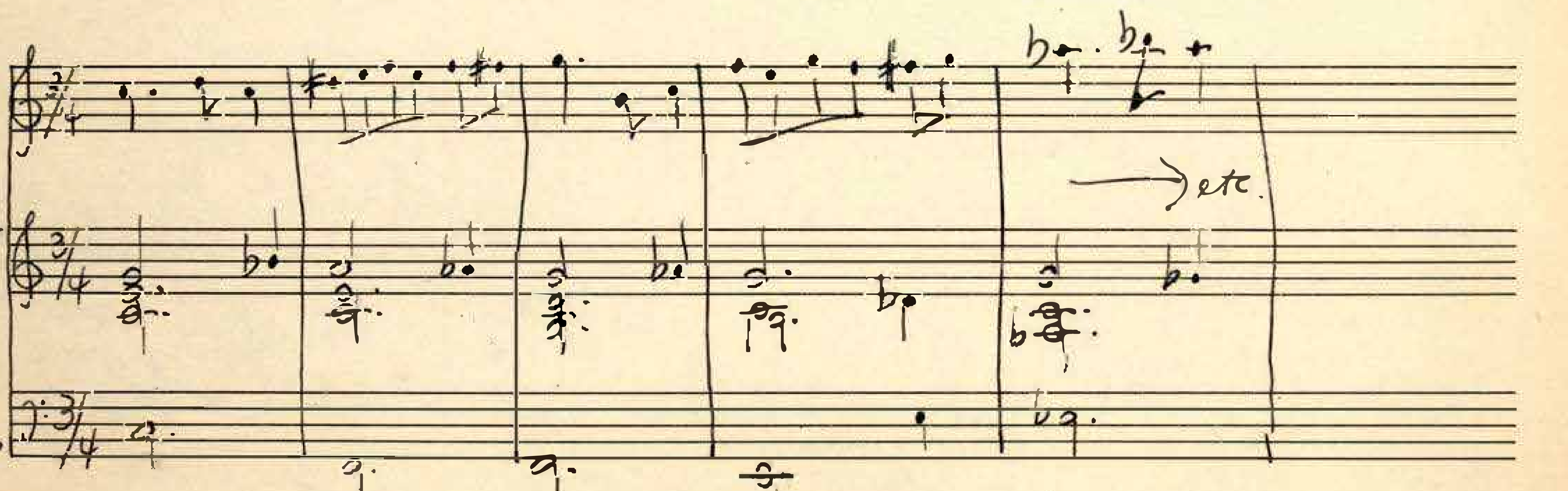
Method I

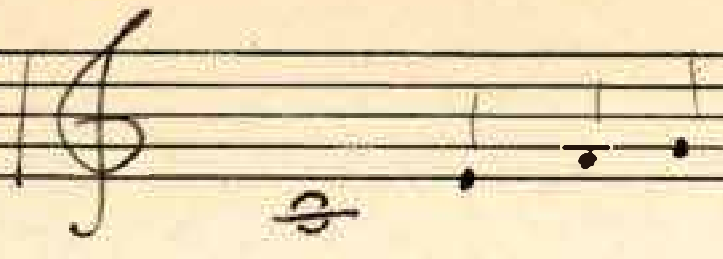
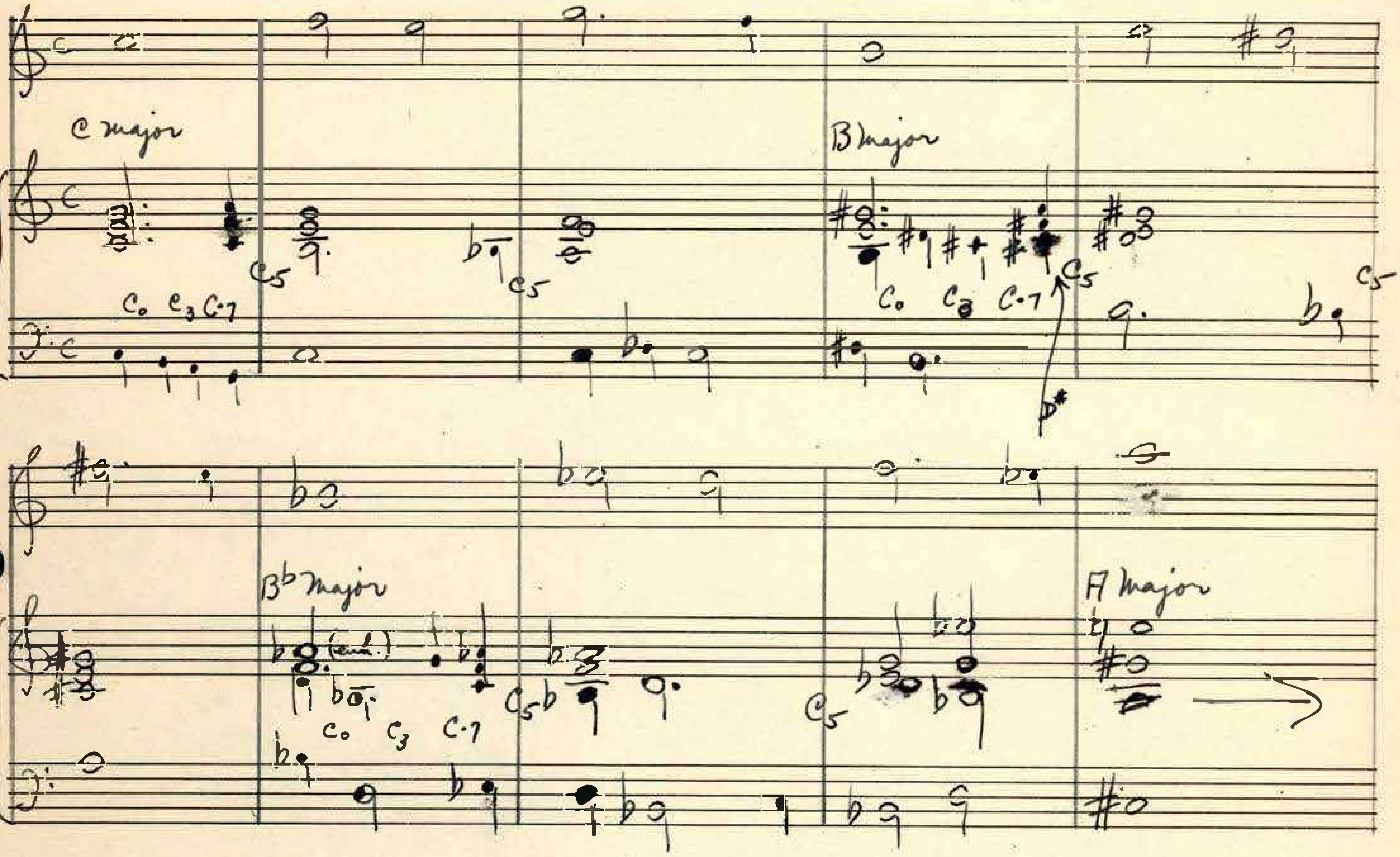


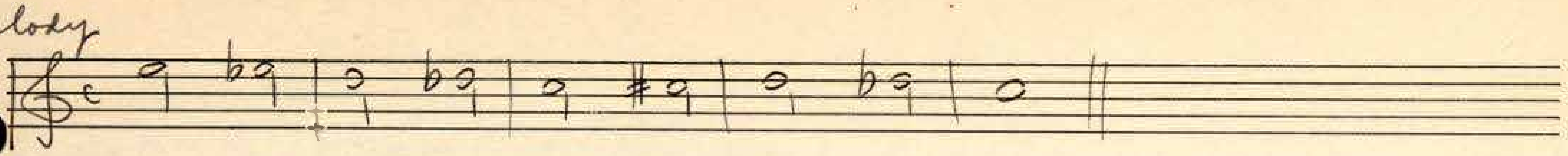
*) It is the only way to avoid crossing, but it is far better to re-write the entire harmonization one position lower, which would prevent crossing.

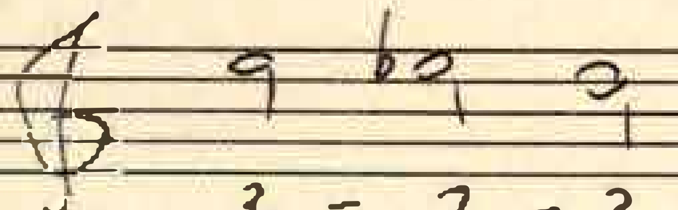
Chromatic Harmonization of Symmetric Melody



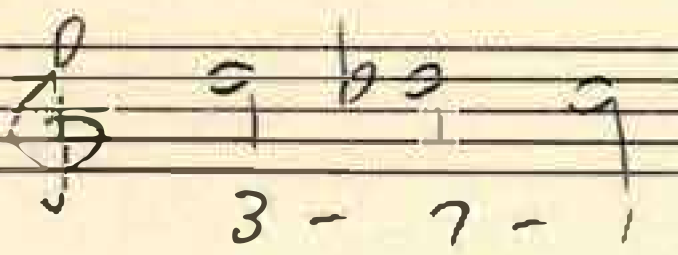
Diatonic Harmonization of Symmetric Melody

Examples of Chromatic Treatment of above

Diatonic Harmonization of Symmetric Melody

Sectional Scale

12 tonics

Chromatic Harmonization of Chromatic Melody

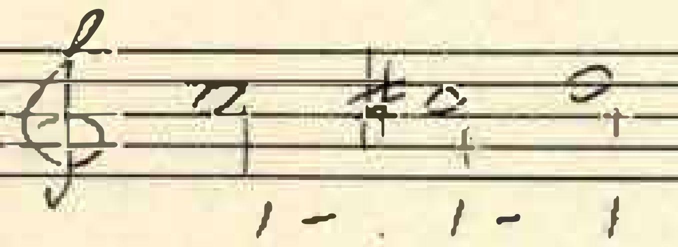
Melody

Assignment of Functions



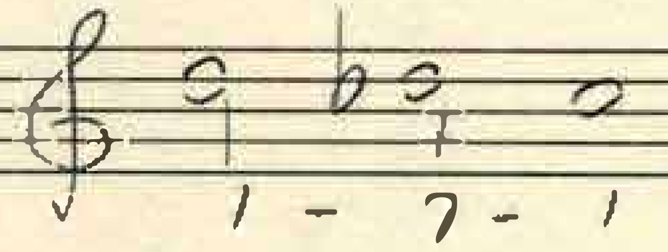
3 - 7 - 3



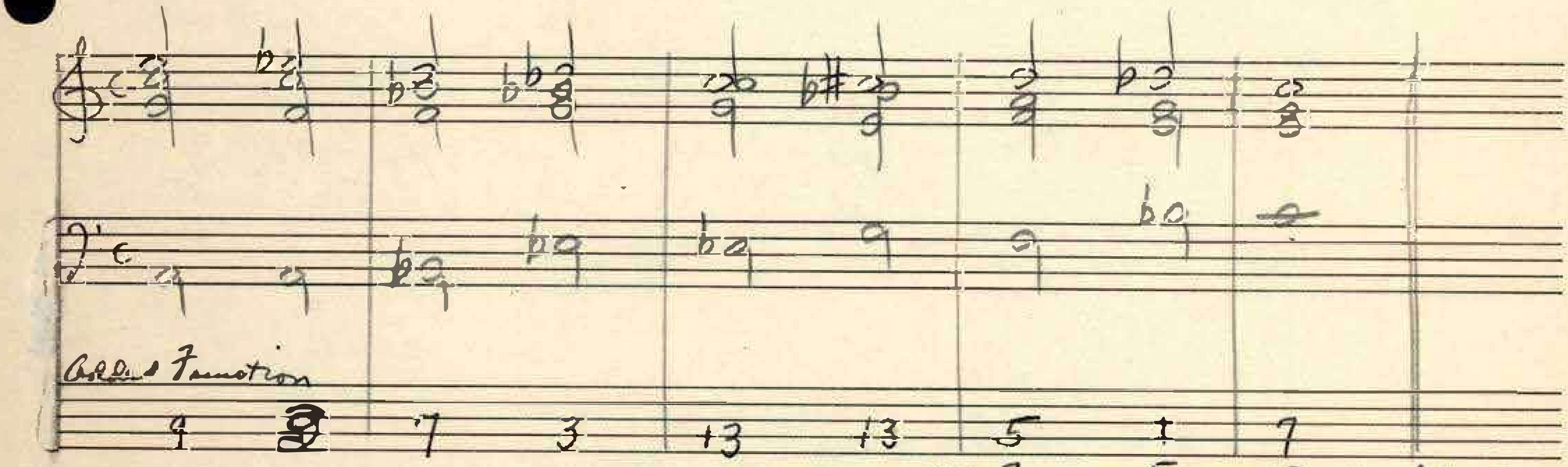
3 - 7 - 1

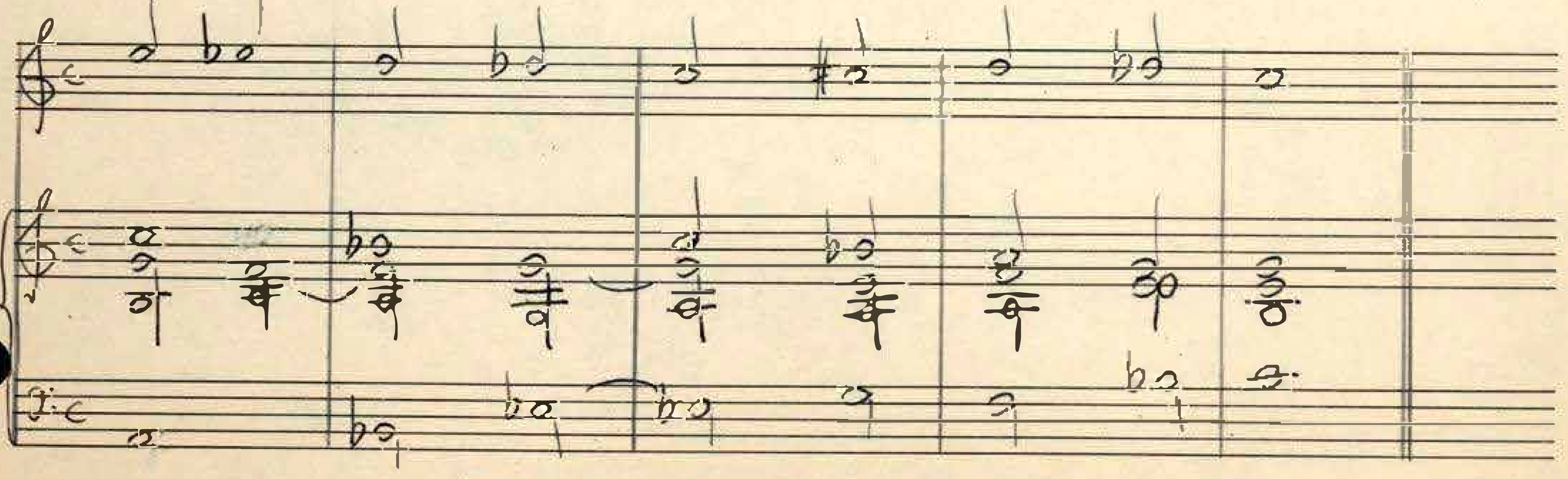


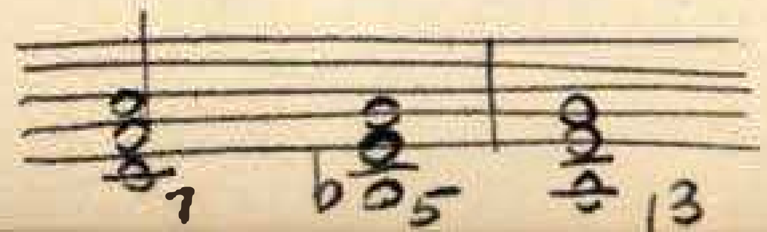
1 - 1 - 1



1 - 7 - 1

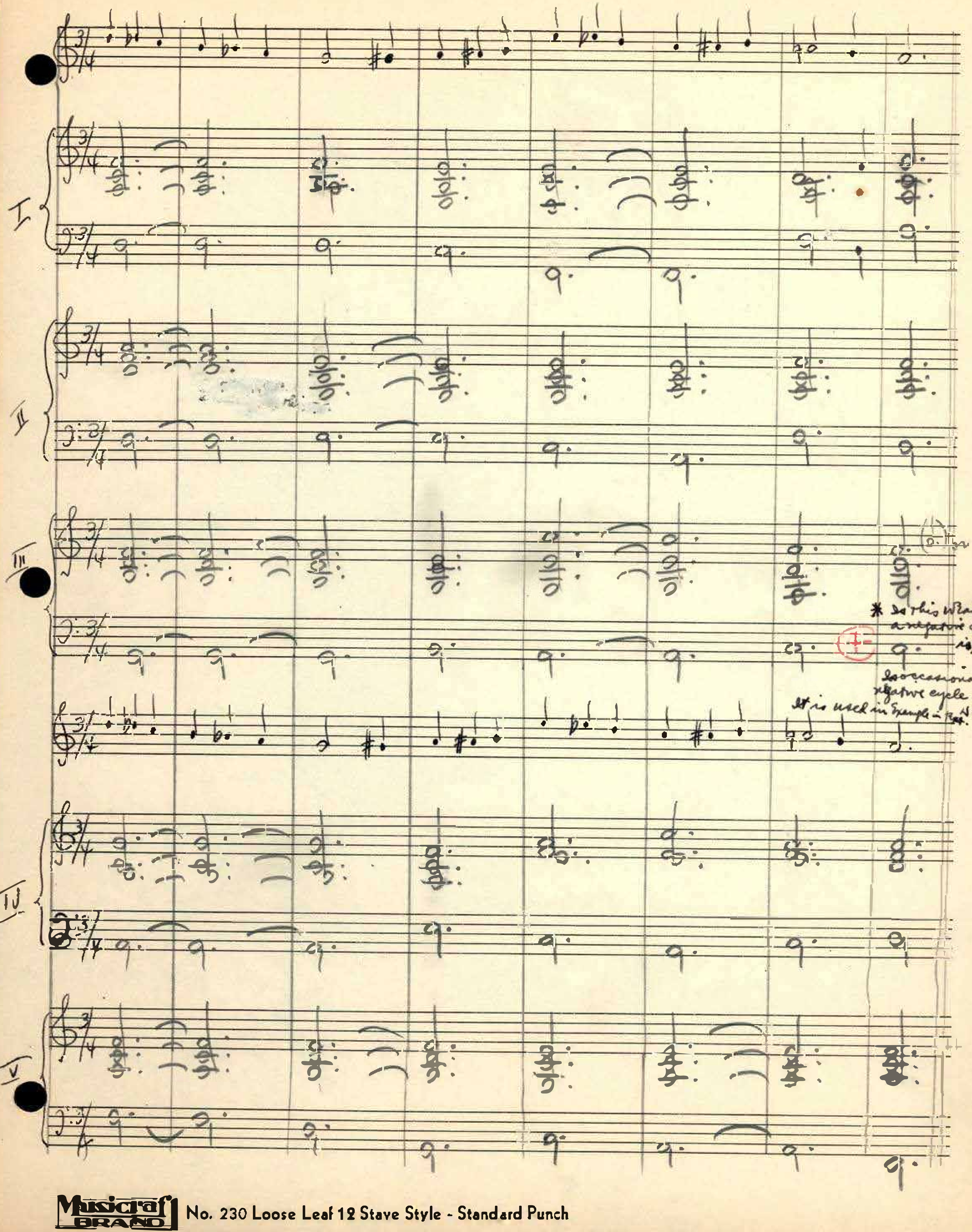


or 7 5 13 see below

or



⊕ It is near 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

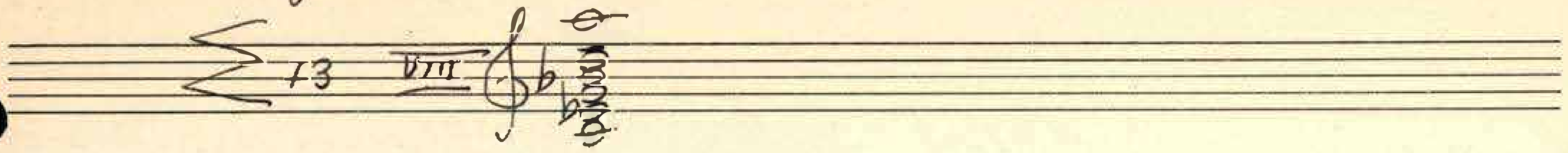
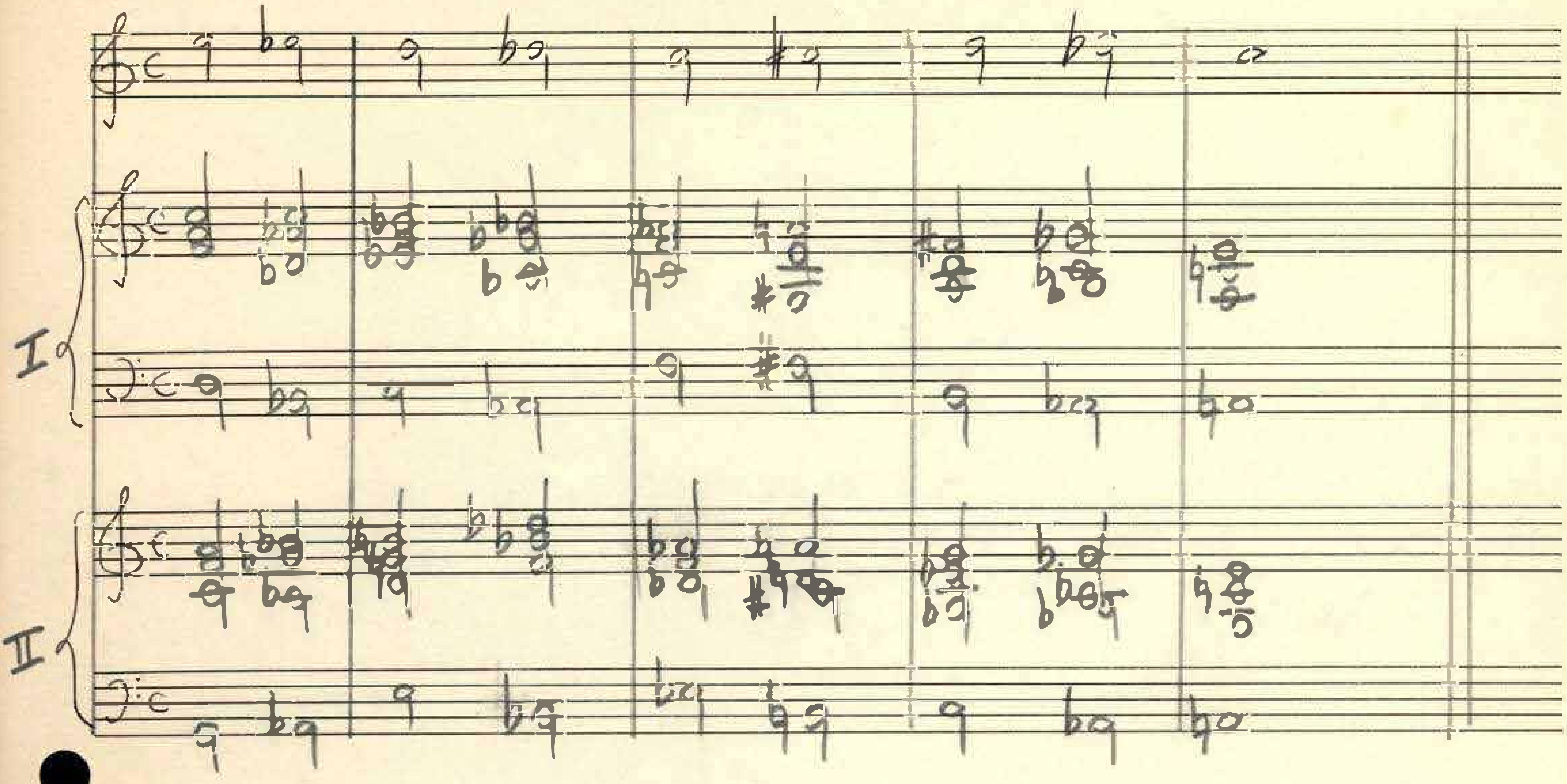
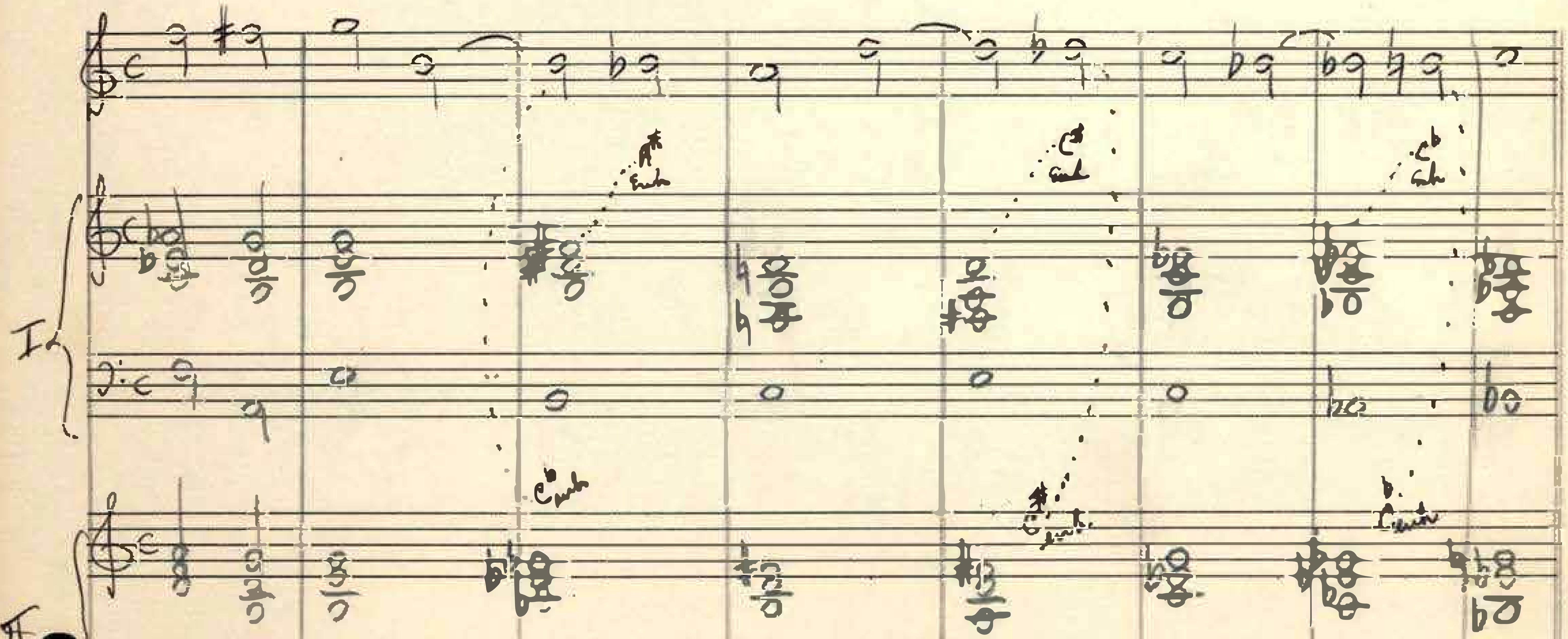
Diatonic Harmonization of a Chromatic Melody



* Is this weak because a negative cycle is used?

Is occasional negative cycle allowed? It is used in Example in Bk. & when?

Symmetric Harmonization of Chromatic Melody



so this C_0 permitted

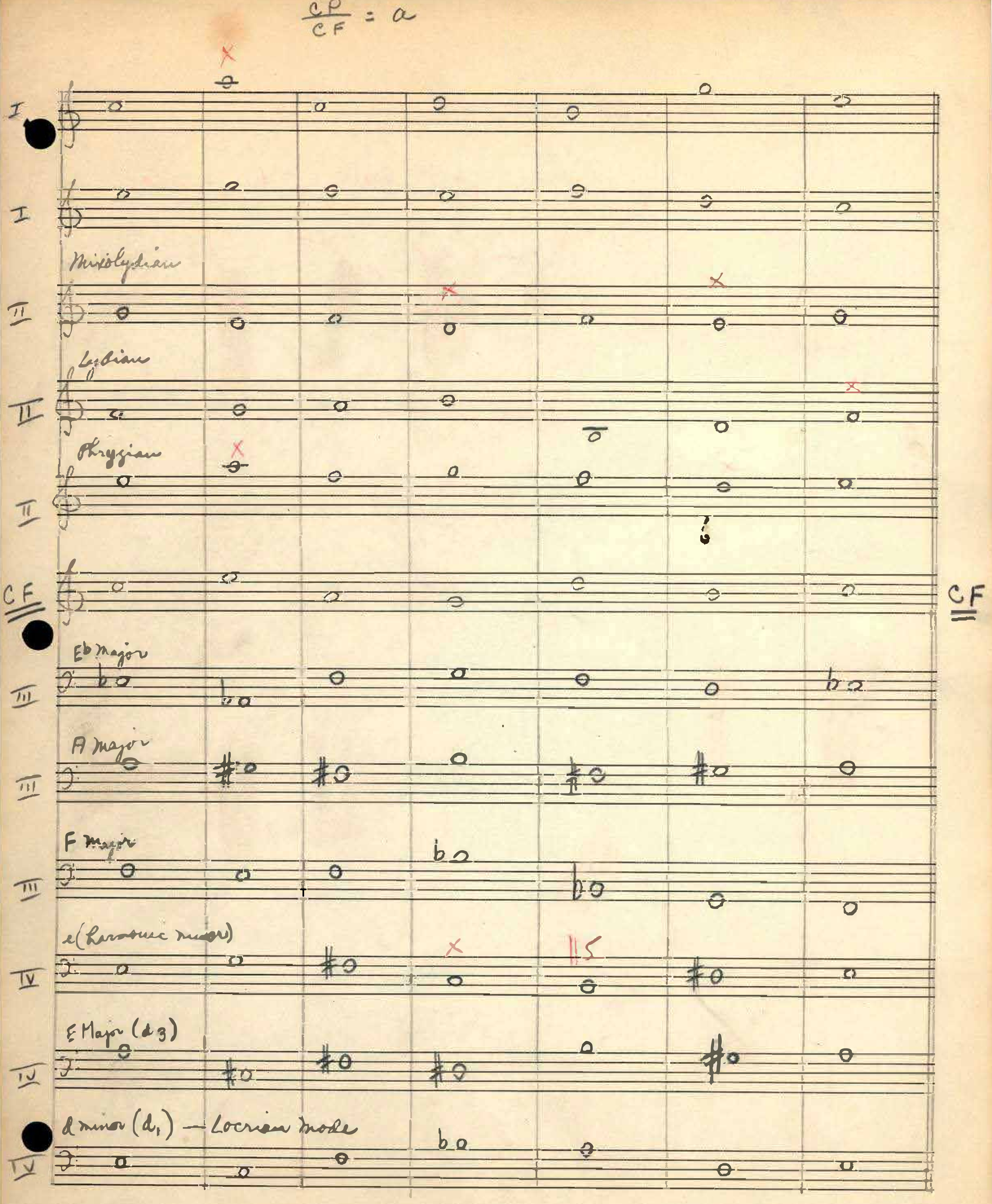
You have digested
all the preceding departments
beautifully!

Table of Signatures for the Different Modes

(-) = no sharps or flats

	C	D	E	F	G	A	B	(C#) Db	(D#) Eb	(F#) Gb	(G#) Ab	(A#) Bb
Dorian	2b	–	2#	3b	1b	1#	3#	(5#) 7b	(7#) 5b	(4#) 8b	(6#) 6b	(8#) 4b
Phrygian	4b	2b	–	5b	3b	1b	1#	(3#) 9b	(5#) 7b	(2#) 10b	(4#) 8b	(6#) 6b
Lydian	1#	3#	5#	–	2#	4#	6#	(8#) 4b	(10#) 2b	(7#) 5b	(9#) 3b	(11#) 1b
Mixolydian	1b	1#	3b	2b	–	2#	4#	(6#) 6b	(8#) 4b	5# 7b	(7#) 5b	(10#) 3b
Aeolian	3b	1b	1#	4b	2b	–	2#	(4#) 8b	(6#) 6b	(3#) 9b	(5#) 7b	(7#) 5b
Locrian	5b	3b	1b	6b	4b	2b	–	(2#) 10b	(4#) 8b	(1#) 11b	(3#) 9b	(6#) 7b

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



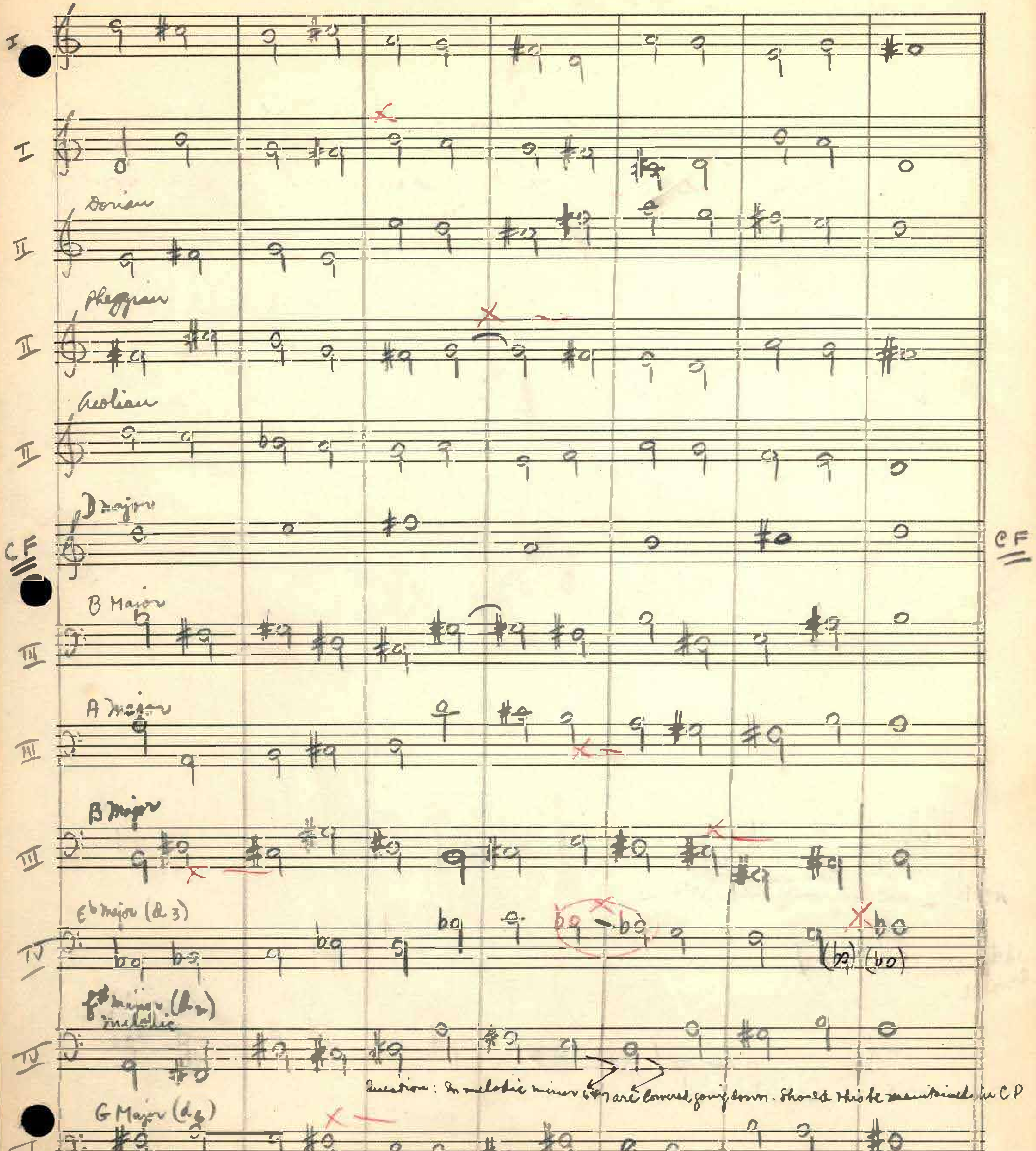
$\frac{CP}{CF} = a$
I
I
Mixolydian
II
Lydian
II
Phrygian
II
CF
CF
Eb Major
III
A Major
III
F Major
III
e (harmonic minor)
IV
15
E Major (d_3)
IV
d minor (d_1) — Locrian mode
IV

× 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

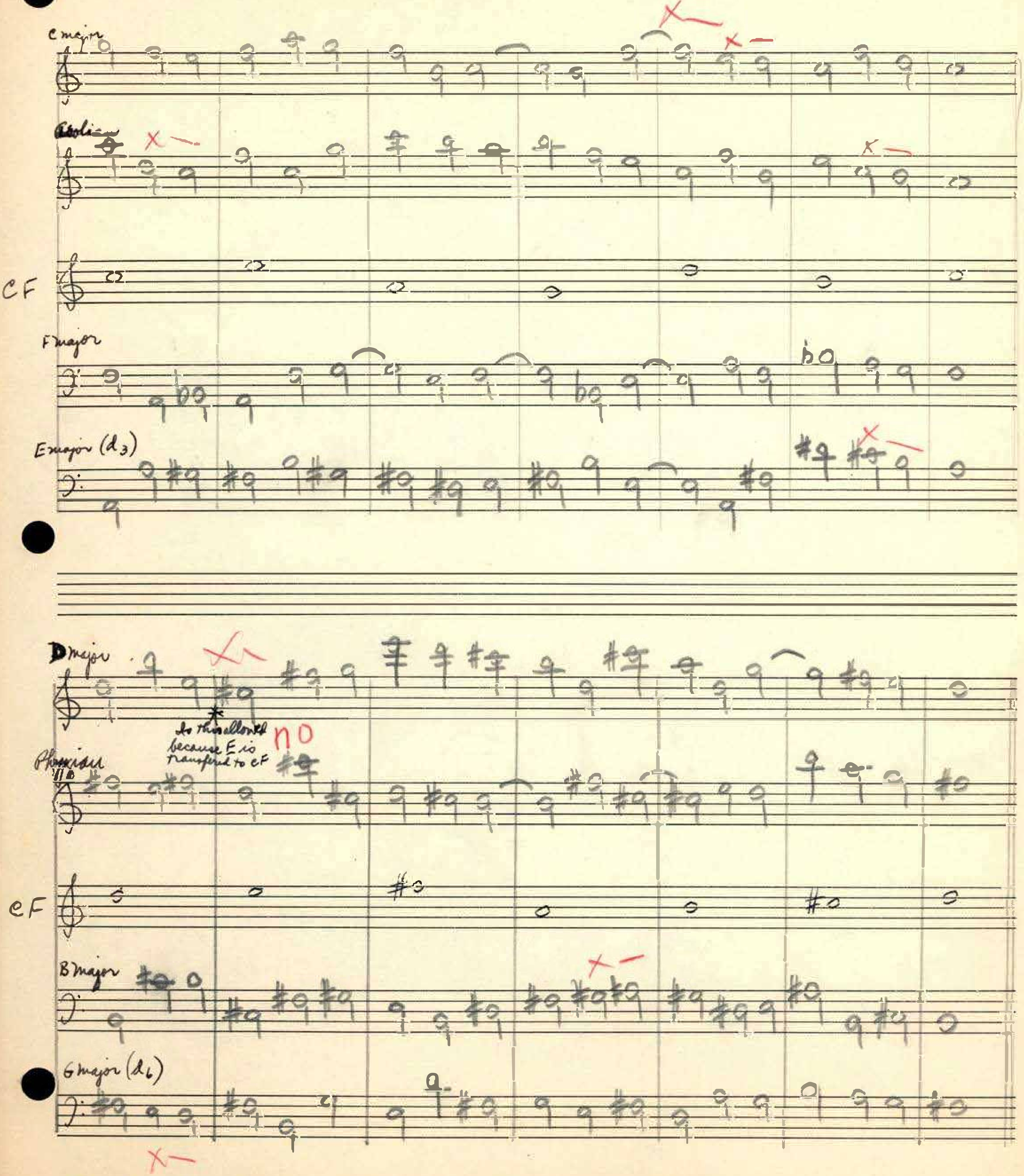
$\frac{CP}{CF} = 2a$

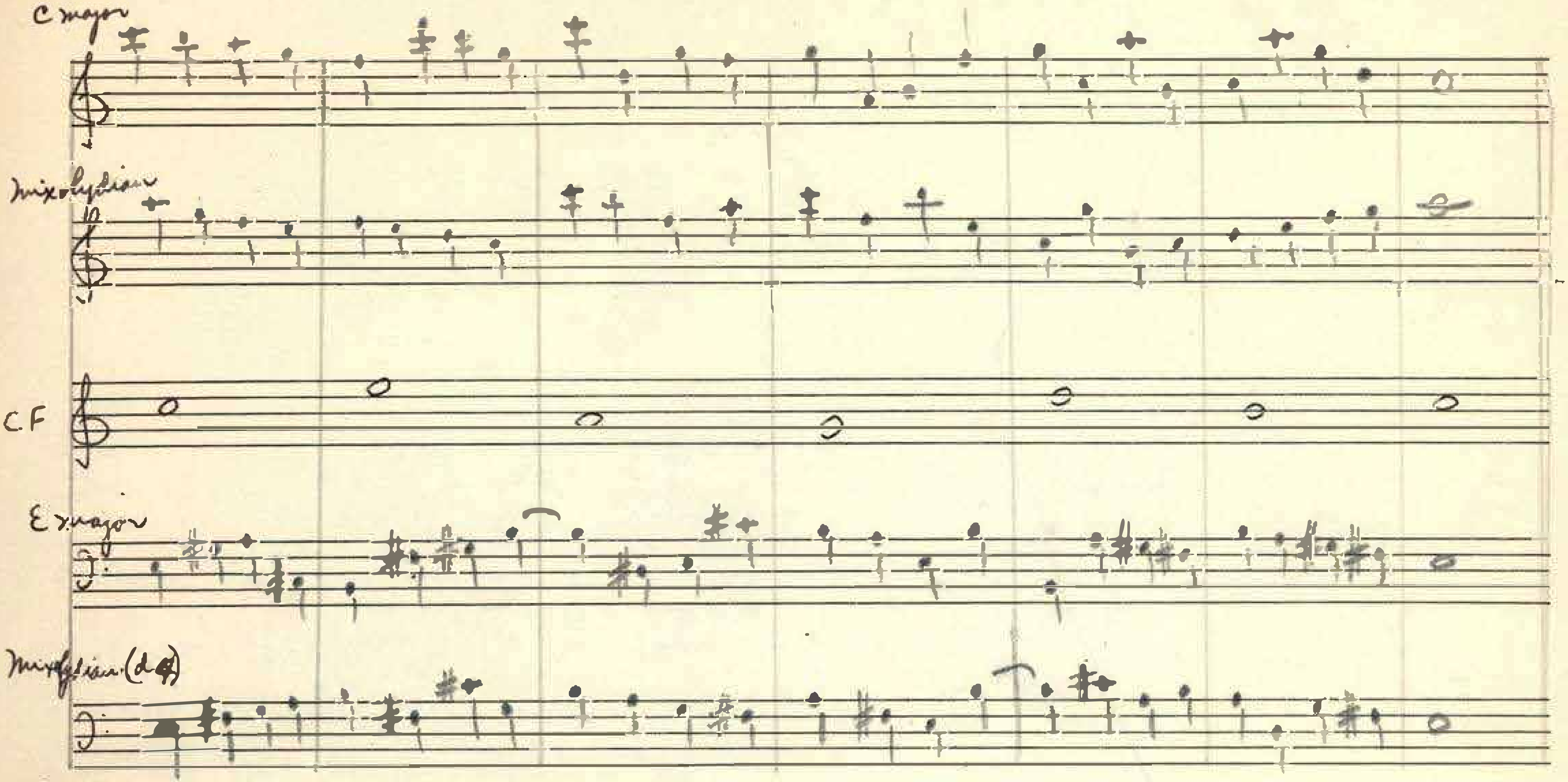
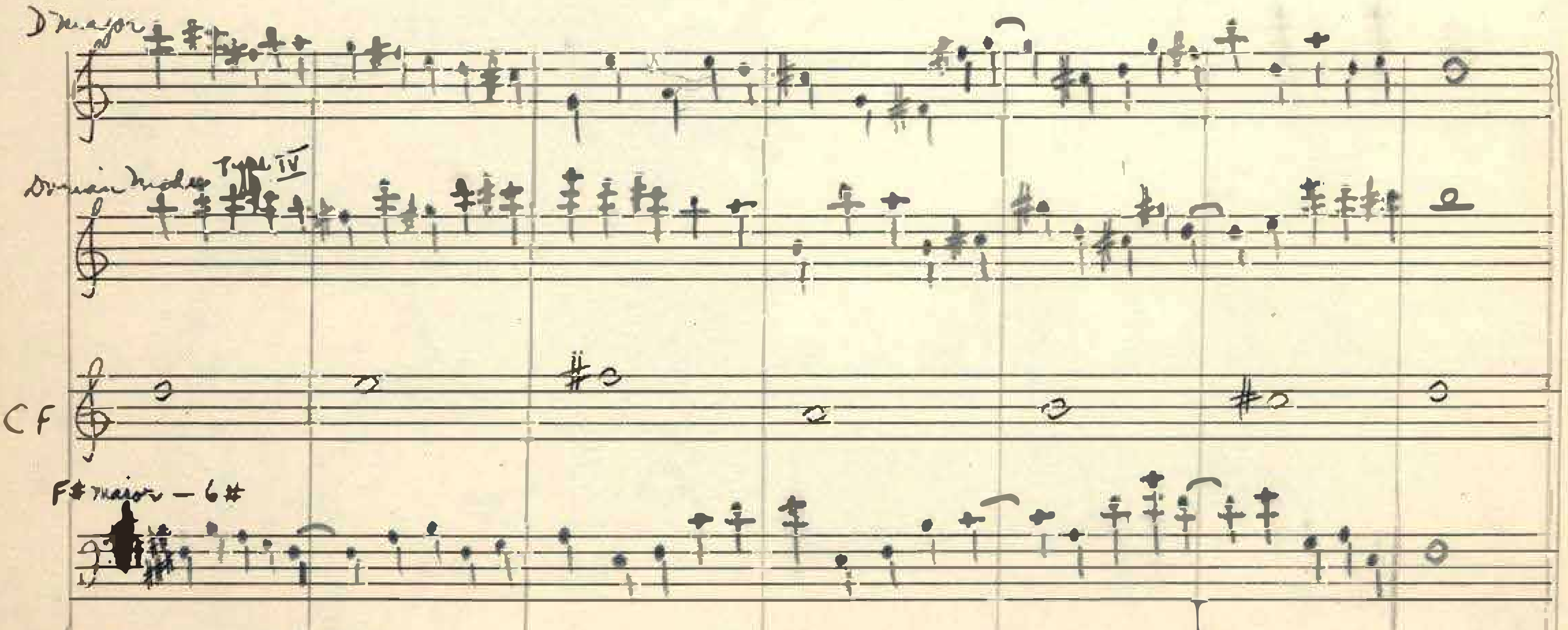


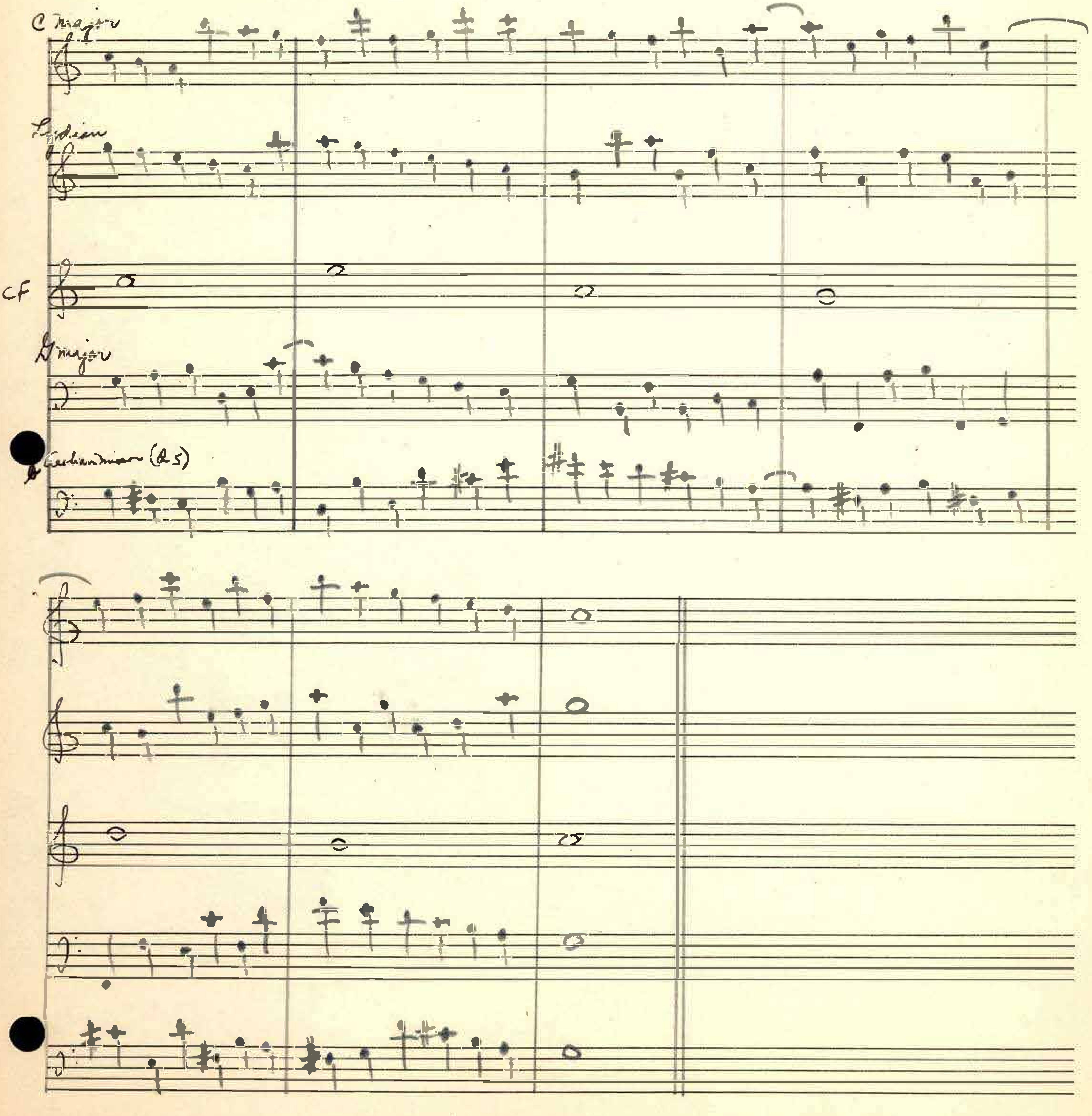
Question: In melodic minor 6 & 7 are lowered going down. Should this be maintained in CP

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

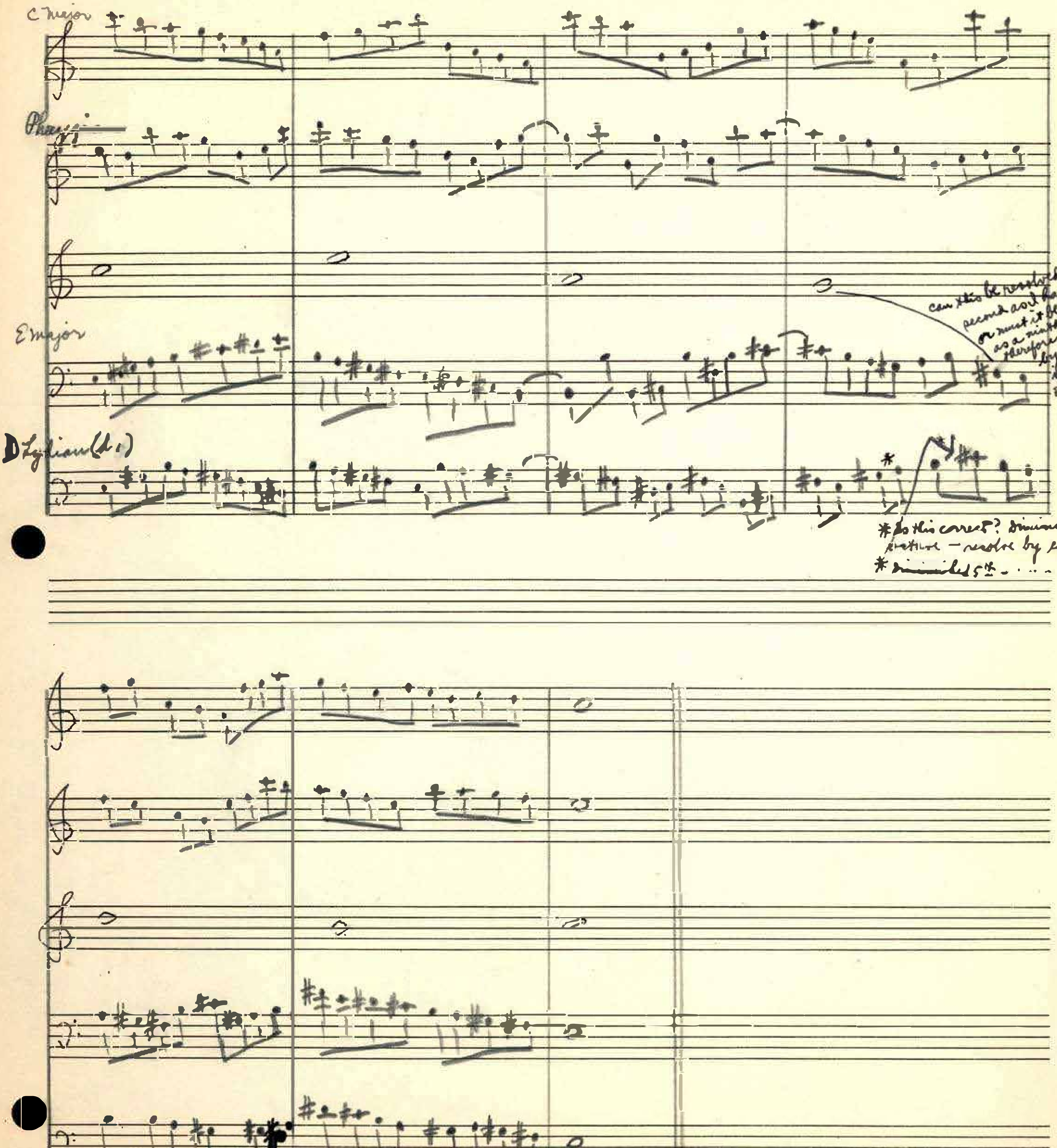
$\frac{CP}{CF} = 3a$


C major
Aeolian
CF
F major
E major (d_3)
D major
do this allowed because E is transferred to CF
NO
Phrygian
CF
B major
G major (d_6)

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

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

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



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



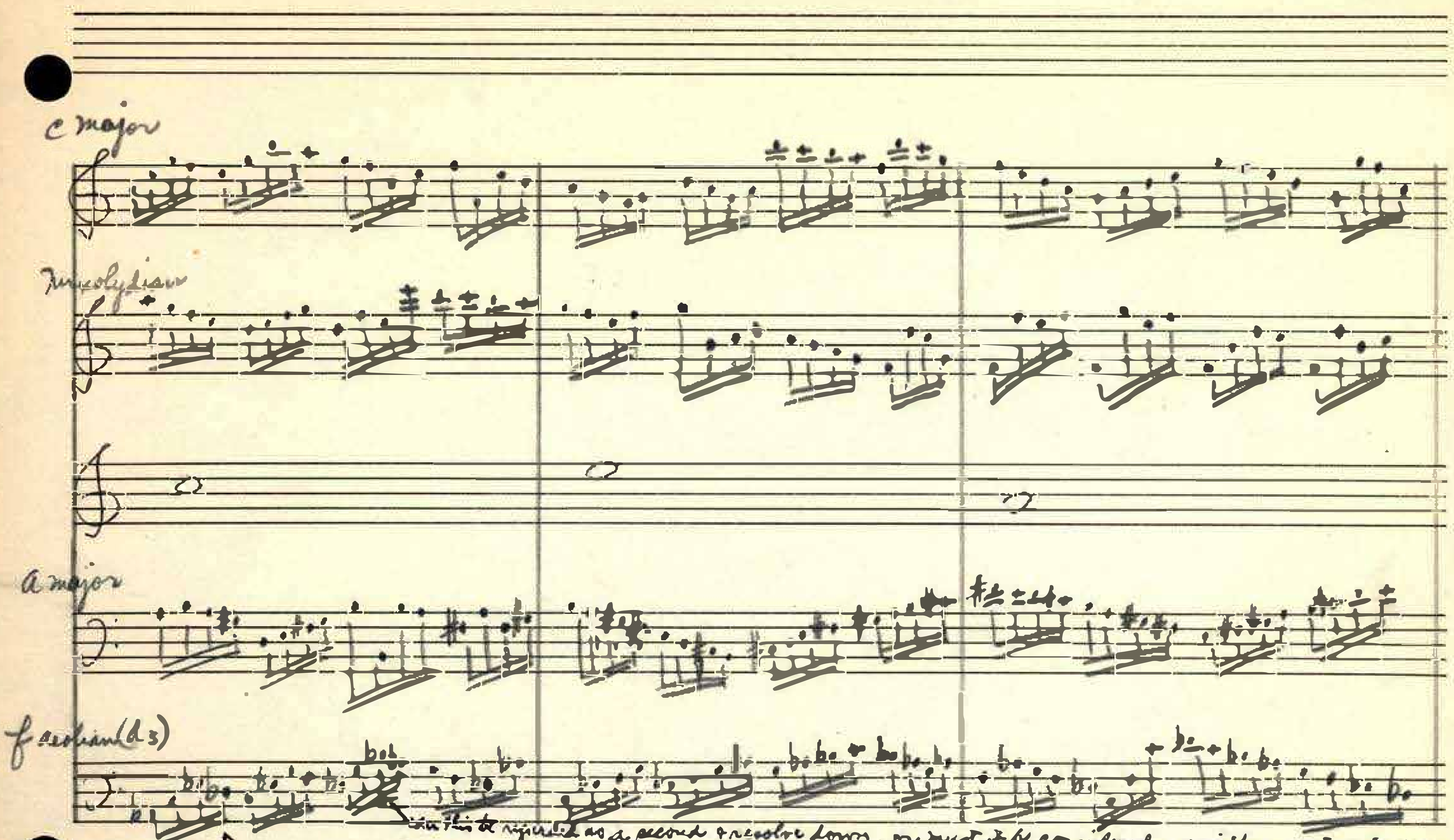
can this be resolved as a second as I have done or must it be regarded as a ninth and therefore resolved by a G# instead of E

X)

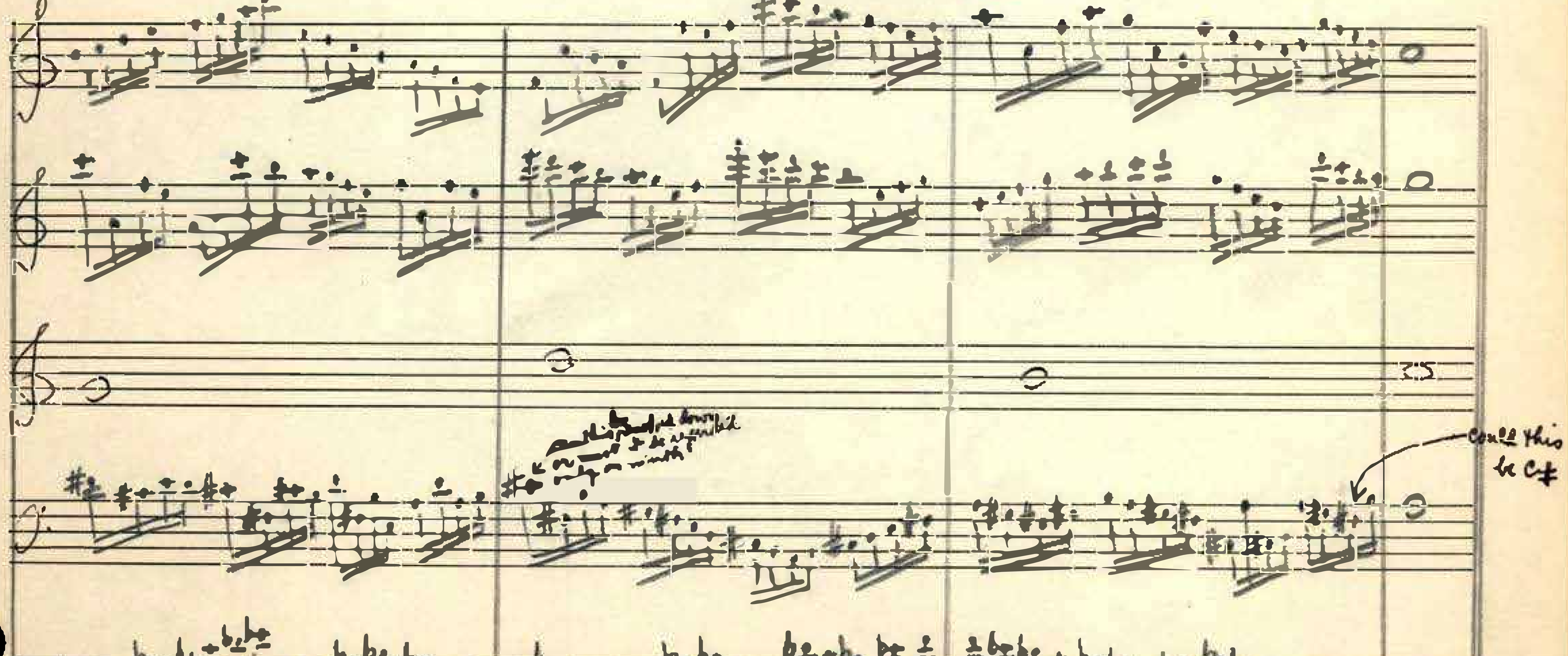
* Is this correct? diminished [illegible] — resolve by contraction

* diminished 5th . . . .

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

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

can this be rejected as a second + resolve down, or must it be considered a ninth + contract → go up

↑ must this note go up — 7ths contract or isn't correct to go down because of scalewise progression. What seems to disturb me is → under what conditions can the tendency of 7ths + 9ths 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 $b2T_2P + a3T_2P + b4T_2P$

CP — " " " " " $a2T_1P + aT_2P + bT_2P + 0T + b2T_2P + a2T_2P$

let $P = 5p$

$t = 1/8 = ♪$

$T'' = 9/8 = 9t$

<u>Specification for Cadence at close.</u>

Let CF be executed in <u>Mixolydian</u> mode on C with scheme of durations corresponding to $r\,\underline{9\div8}$

Let CP be executed in <u>Locrian</u> mode on E with scheme of durations corresponding to $r\,\underline{9\div4}$

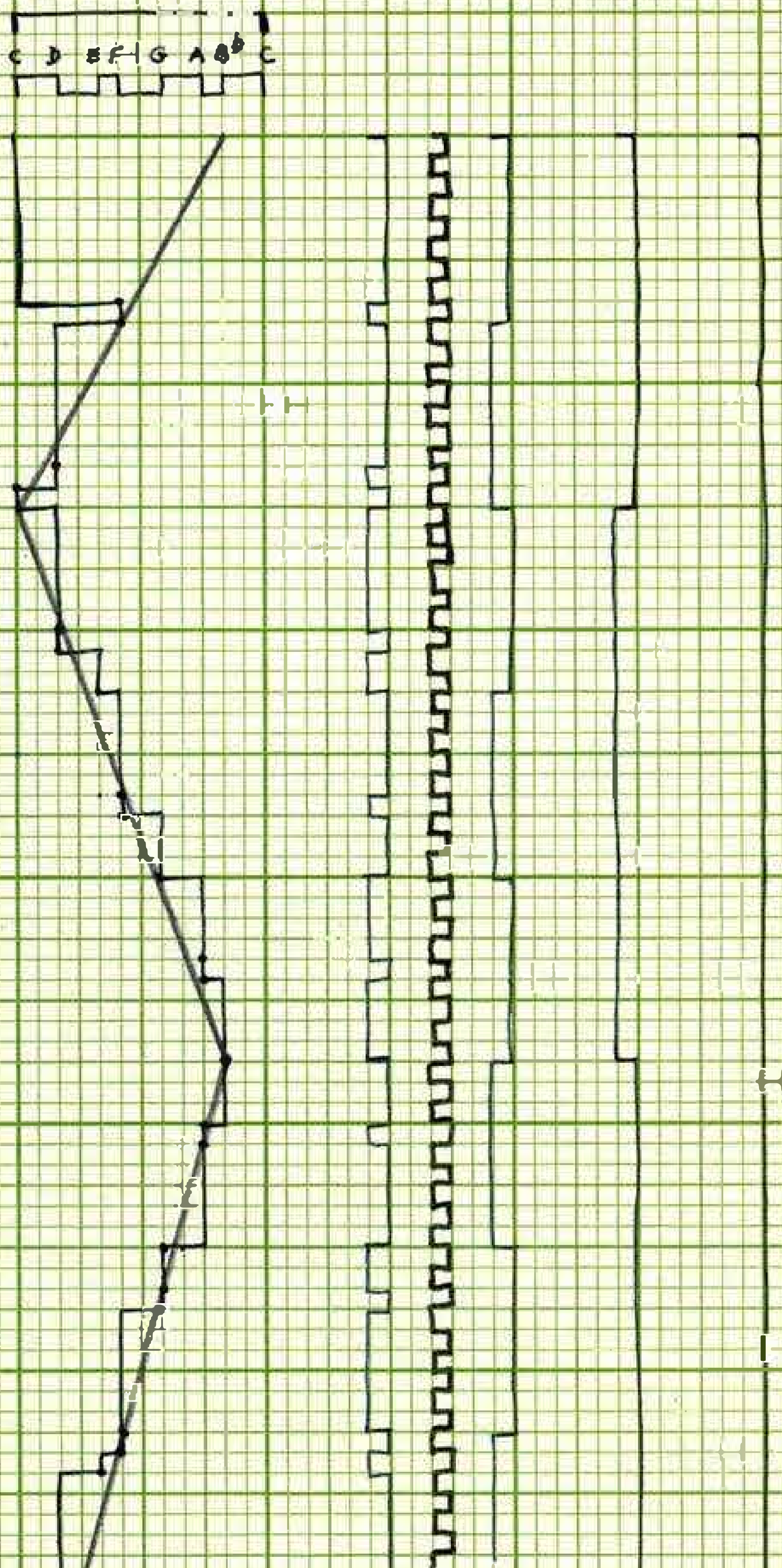
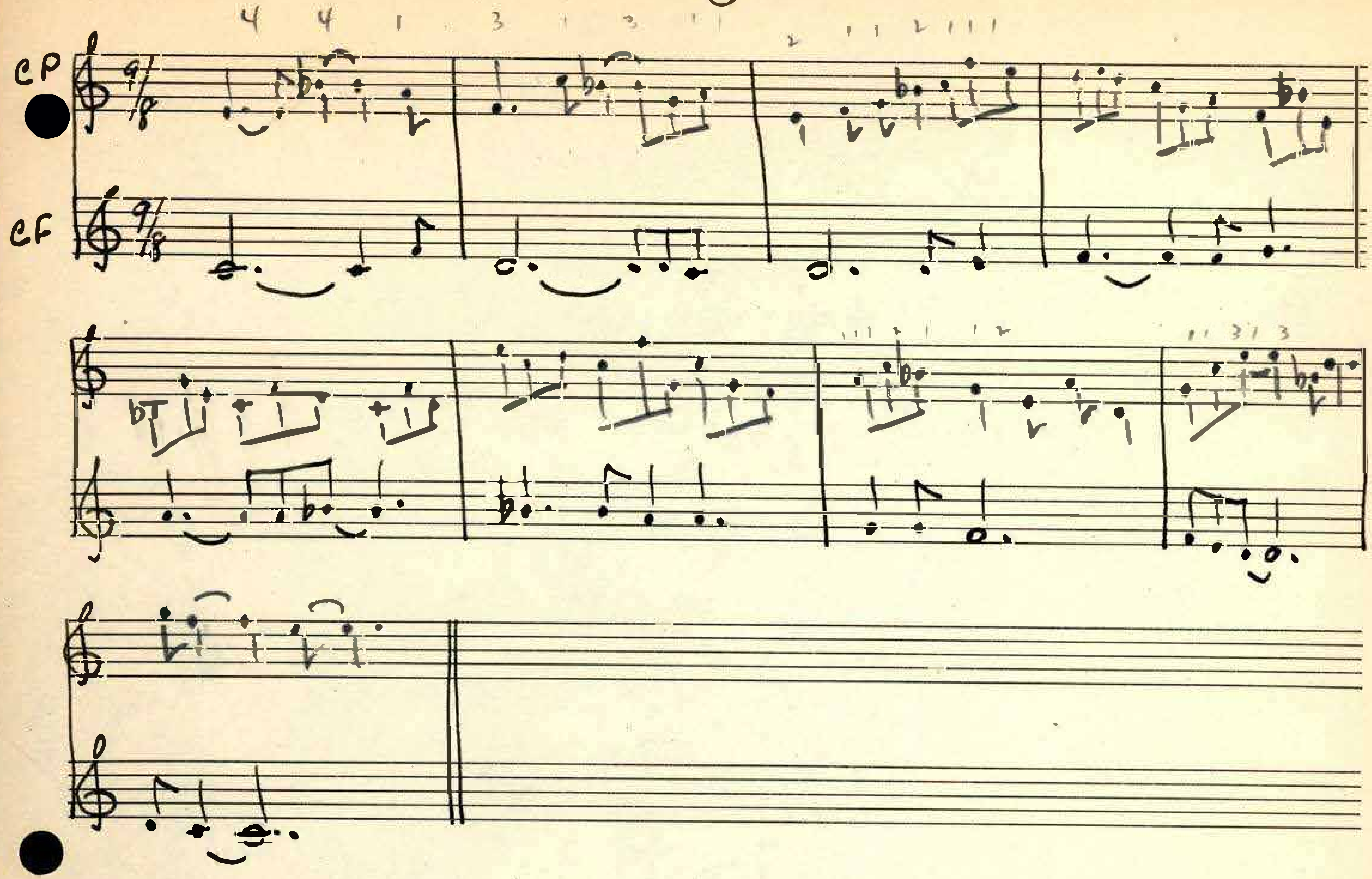
Type II Counterpoint (CF = F major d4) (CP = F major d6)

Graphic Representation

not an obvious contrast

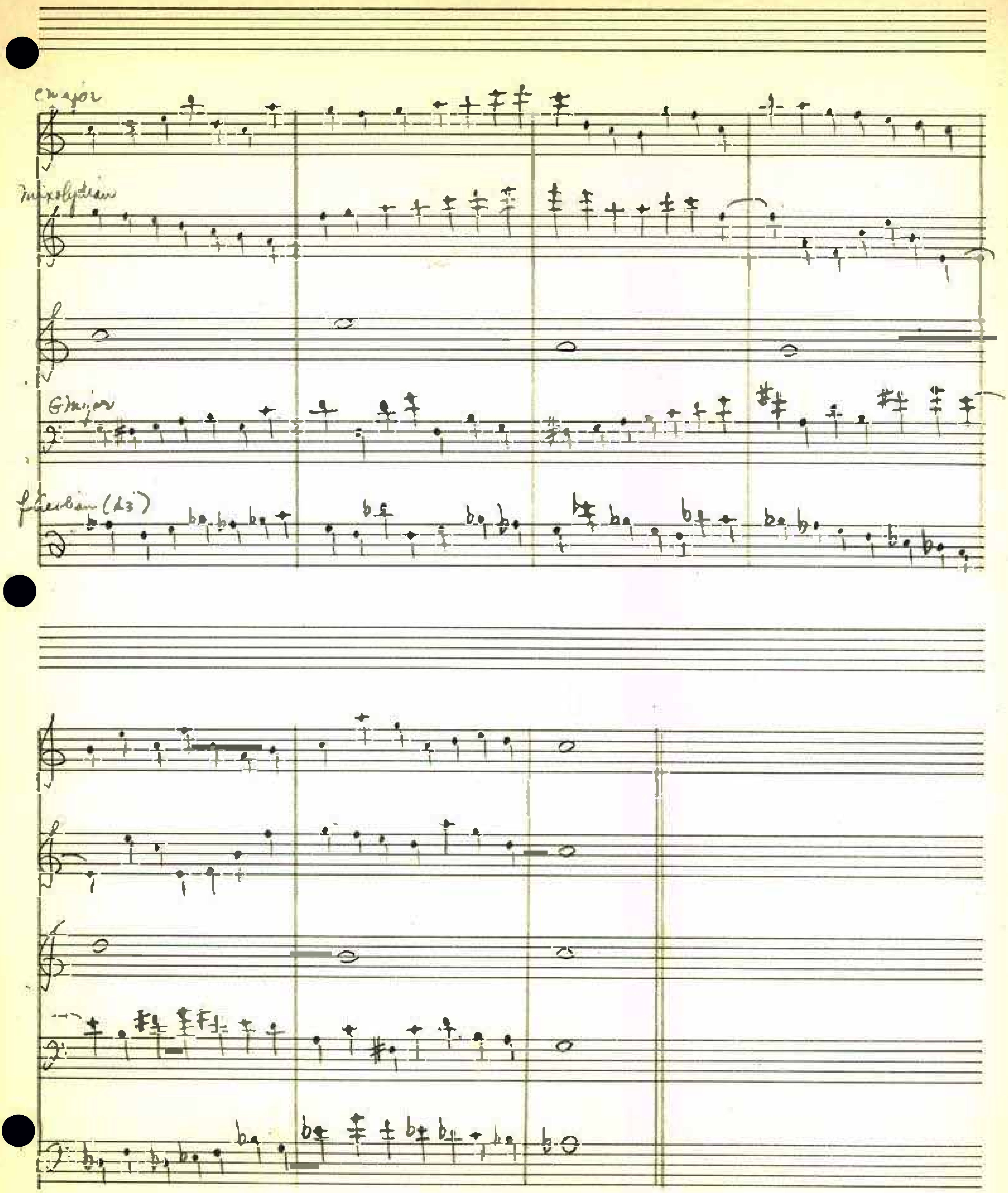
①

Plotted melody as C.F.




CP
CF

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



x!) either way; but as g♯ is not an octave with g♮, the second proposition is to be rejected -

②

CF $b\,3T4P + c\,2TP$ (mixolydian mode on D)

CP① $a\,2T2P + b\,3T2P$ (. . . . . . . D) Type I

CP② $0\,5T$ (sin cos motion) c̄ varying amplitude (B^{b} major d_2) Type IV

CP③ $\frac{b}{0}T2P + aT3P + bT3P + b\,2T3P$ (mixolydian on D) Type I

CP④ $0\,4T + bTP$ (mixolydian on B^{b}) Type III

Let $P = 5p$

$t =$ ♪ $T'' = 6t$

Rhythm of Durations

CF $r\,2 \div 3 \div 5$ (resultant of complementary factors)

CP① $r\,2 \div 3 \div 5$ (. . . . . . generators)

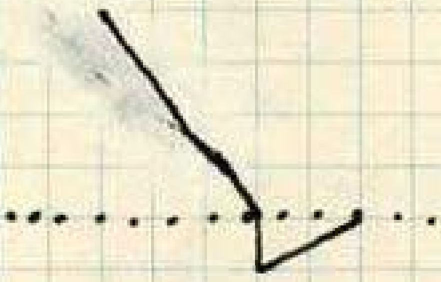
CP② as CP①

CP③ $1+1+1+1+1+1$ ($\boxed{1}$ at beginning & at end)

CP④ $r\,5 \div 2$

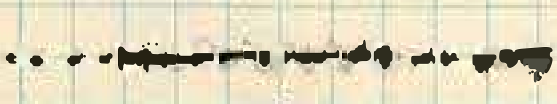
Graphic Representation

CF

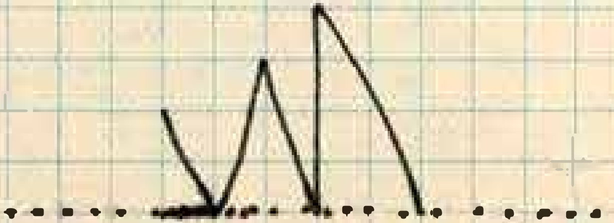


C.P①

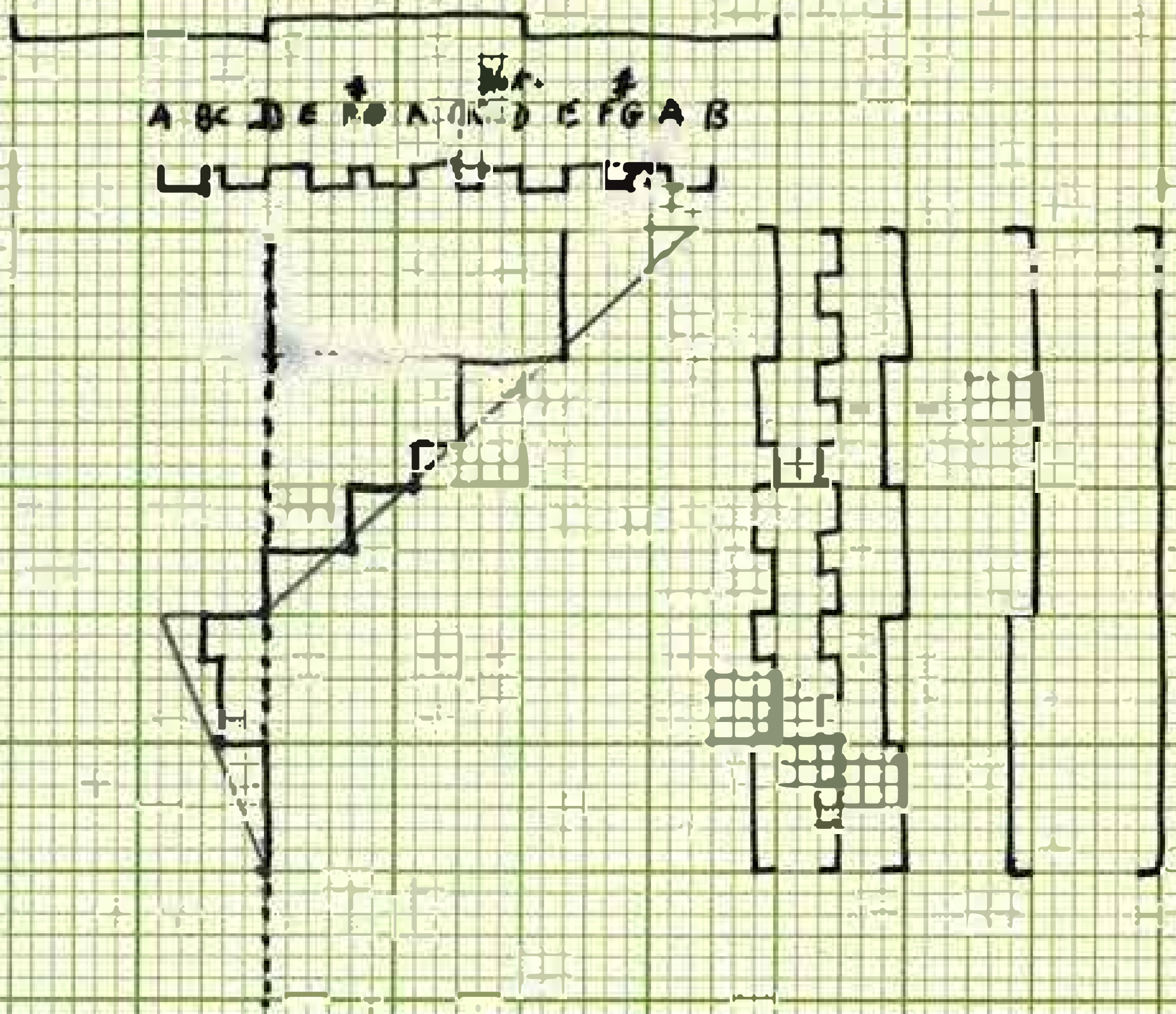
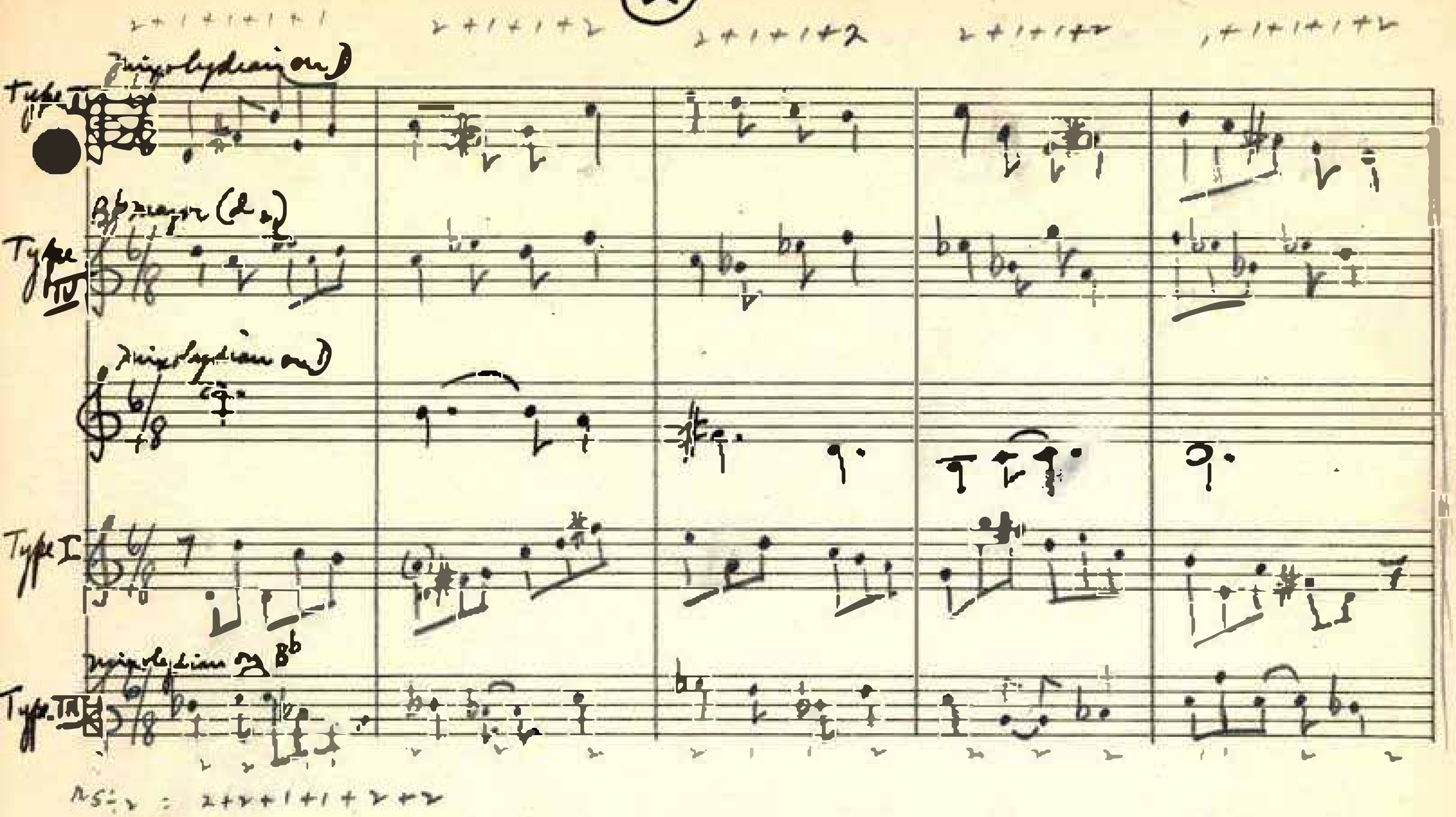
CP②



CP③



CP④


A BC D E F G A BC D E F G A B


2+1+1+1+1+1
2+1+1+1+2
2+1+1+1+2
2+1+1+1+2
1+1+1+1+2
Mixolydian on D
Type
Bb major (D m)
Type IV
Mixolydian on D
Type I
Mixolydian on Bb
Type III
NS÷2 = 2+2+1+1+1+2+2

Counterpoint to Given Melody

"America" = CF (G major d_0)

Axial Combination (see graph)

Let P = 4p $\quad$ 0 2T + a T P + b 2T 2P + 0 T + b 5T 2P + a T 2P + 2T 2P
(oblique or direct)
t = ♪
T'' = 6♪ (distributed thru $\frac{3}{4}$ time)

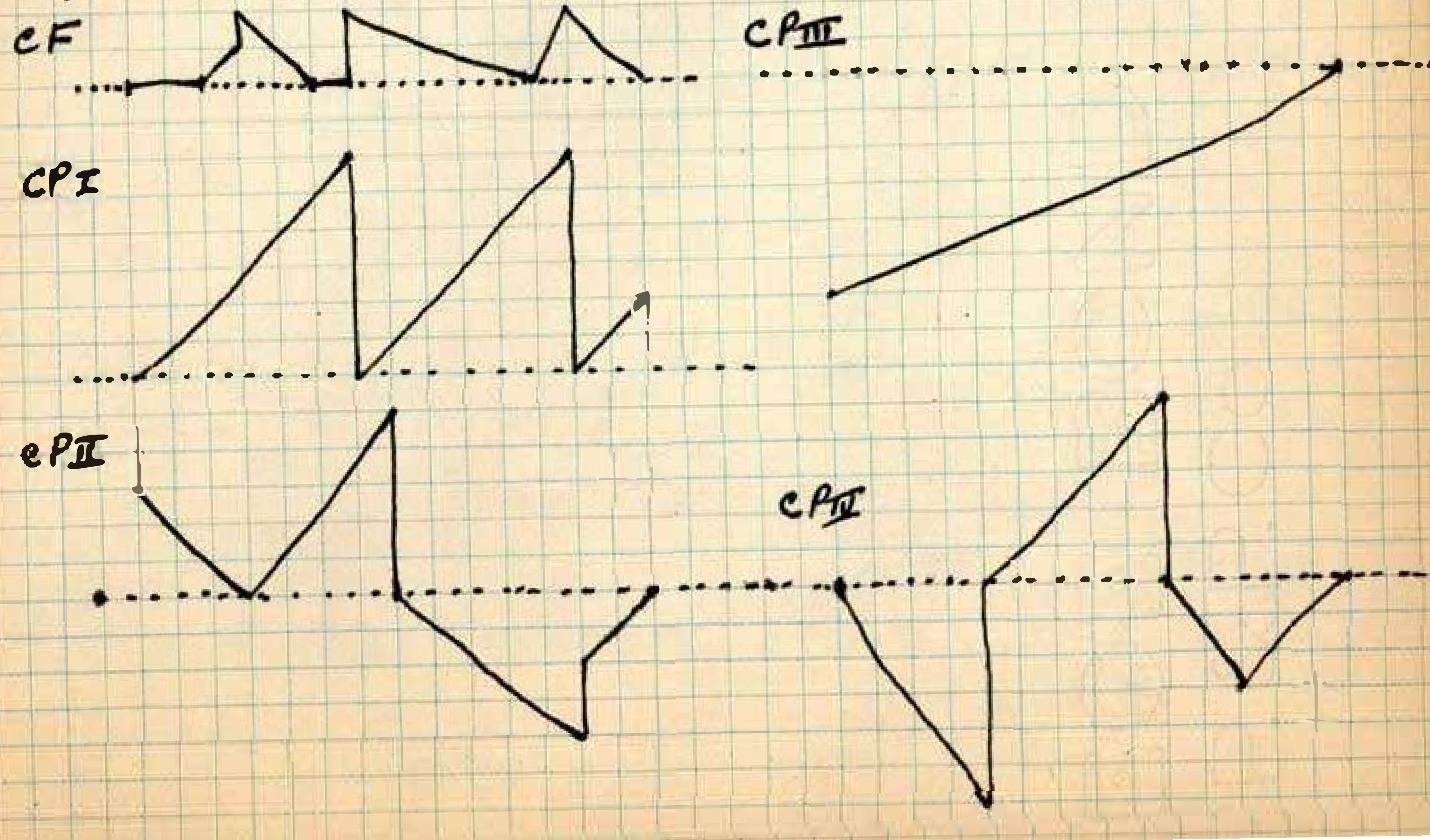
Four Counterpoints to be written

CP Type I – G major d_0 $\quad$ a 6T6P + a 6T6P + a 2T2P (parallel)
II – G major d_2 (Phrygian) $\quad$ b 3T3P + a 4T5P + d 5T4P + c 2T2P
(Contrary or Reverse)

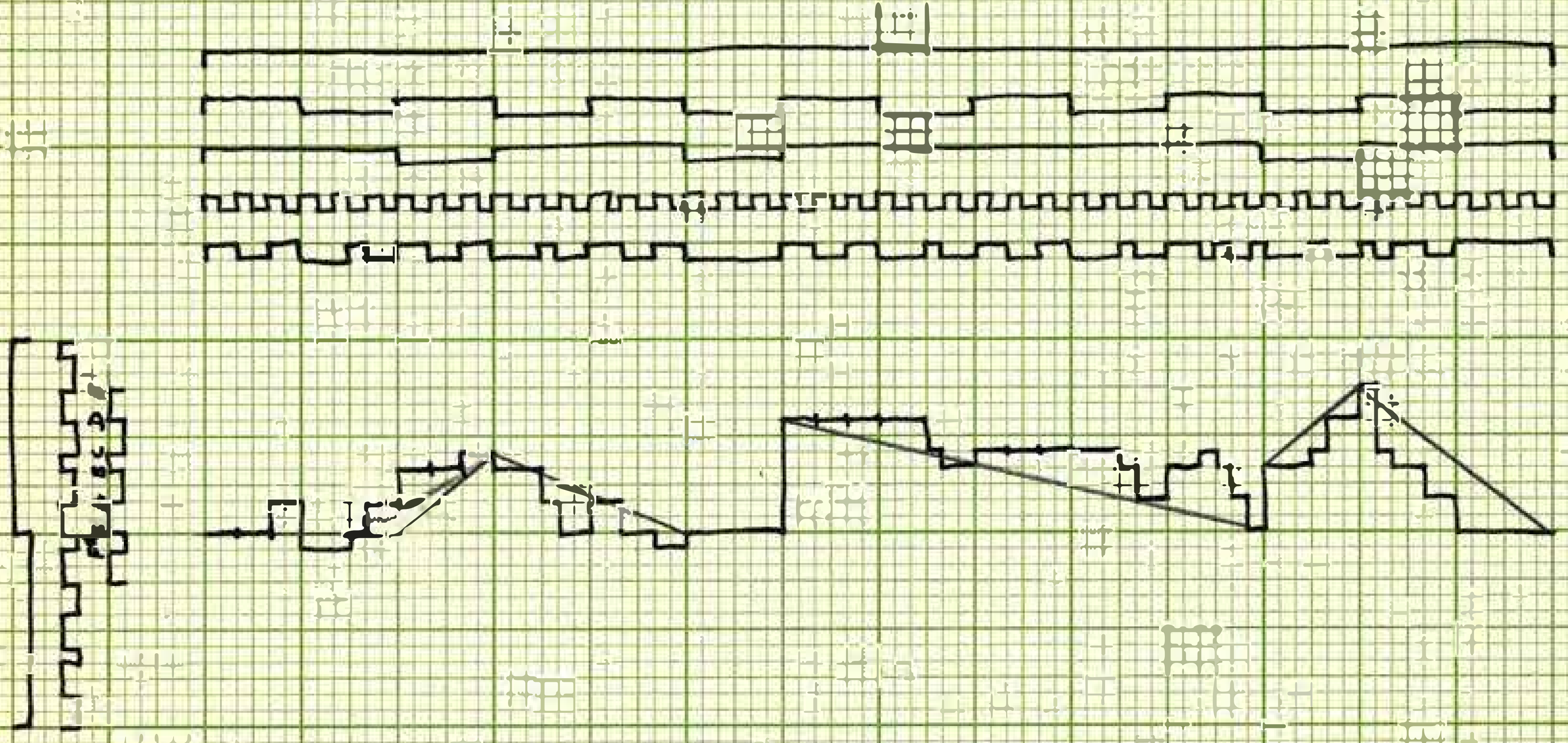
III – B♭ major d_0 $\quad$ c 14T 6P
IV – E♭ Dorian Mode $\quad$ d 4T6P + a 5T5P + d 2T3P + c 3T3P

Rhythm of Durations $\quad$ CP I $\quad$ 1+1+1+1+1+1
II Quadrinomials of 6/6 series
III Binomials of 6/6 series
IV $\quad r_{7 \div 6}$ = (6+1+5+2+4+3+3+4+2+5+1+6)
+ (6+5+1+4+2+3+3+2+4+1+5+6)

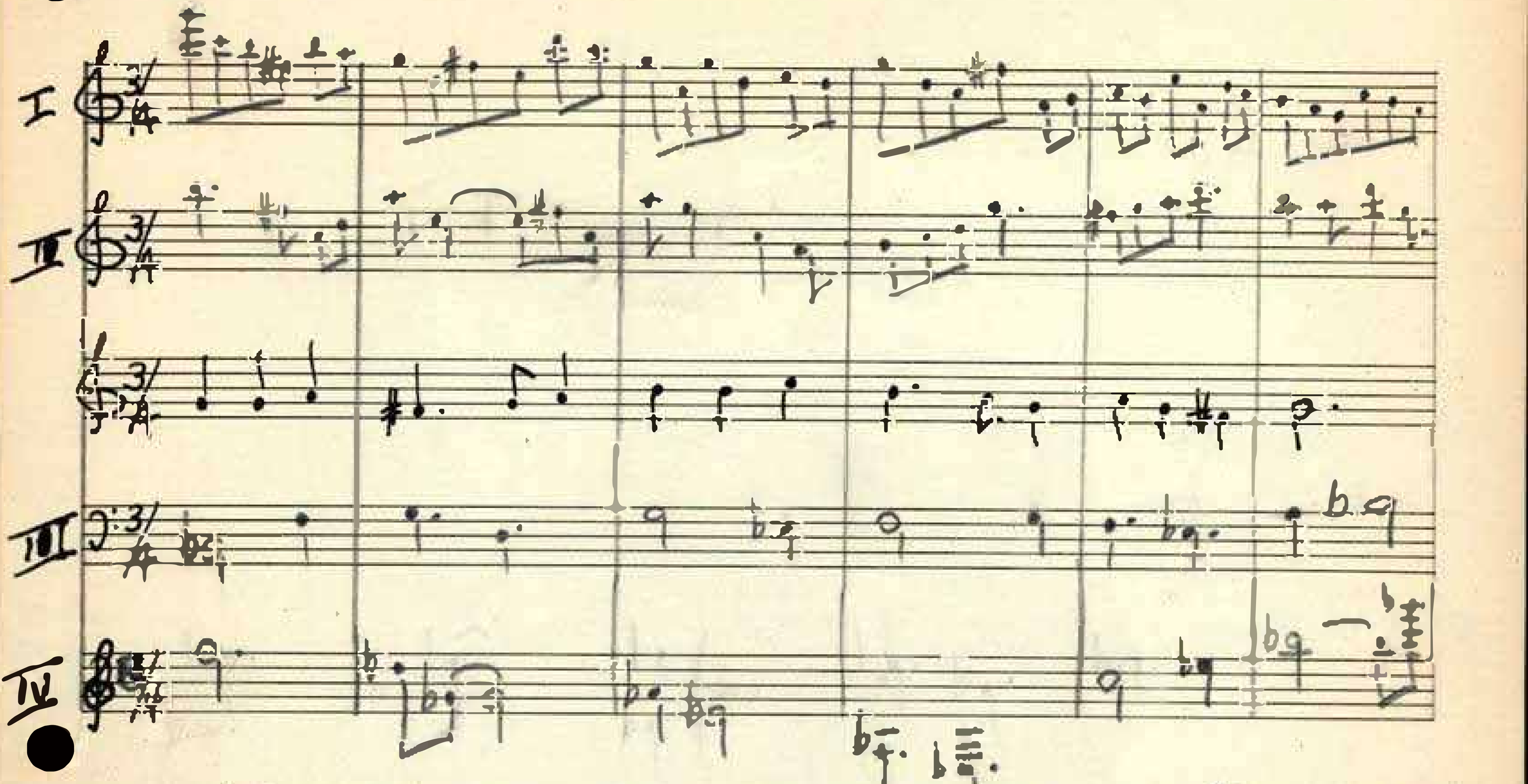
Graphic Representation of Axial Combinations

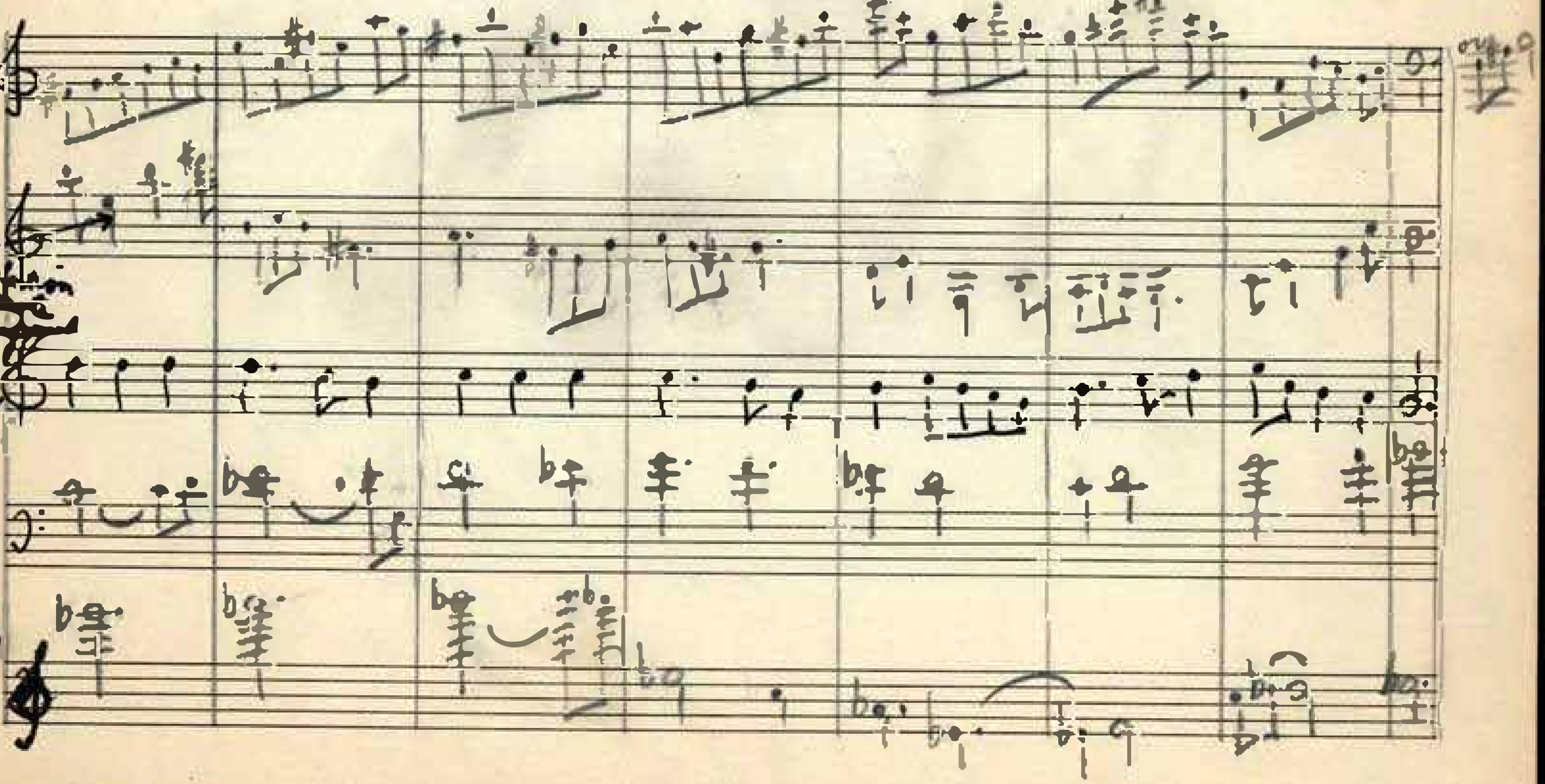


Graphic Representation of "America"

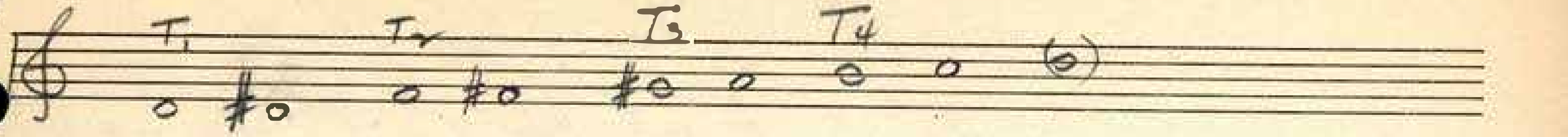


C P to given melody



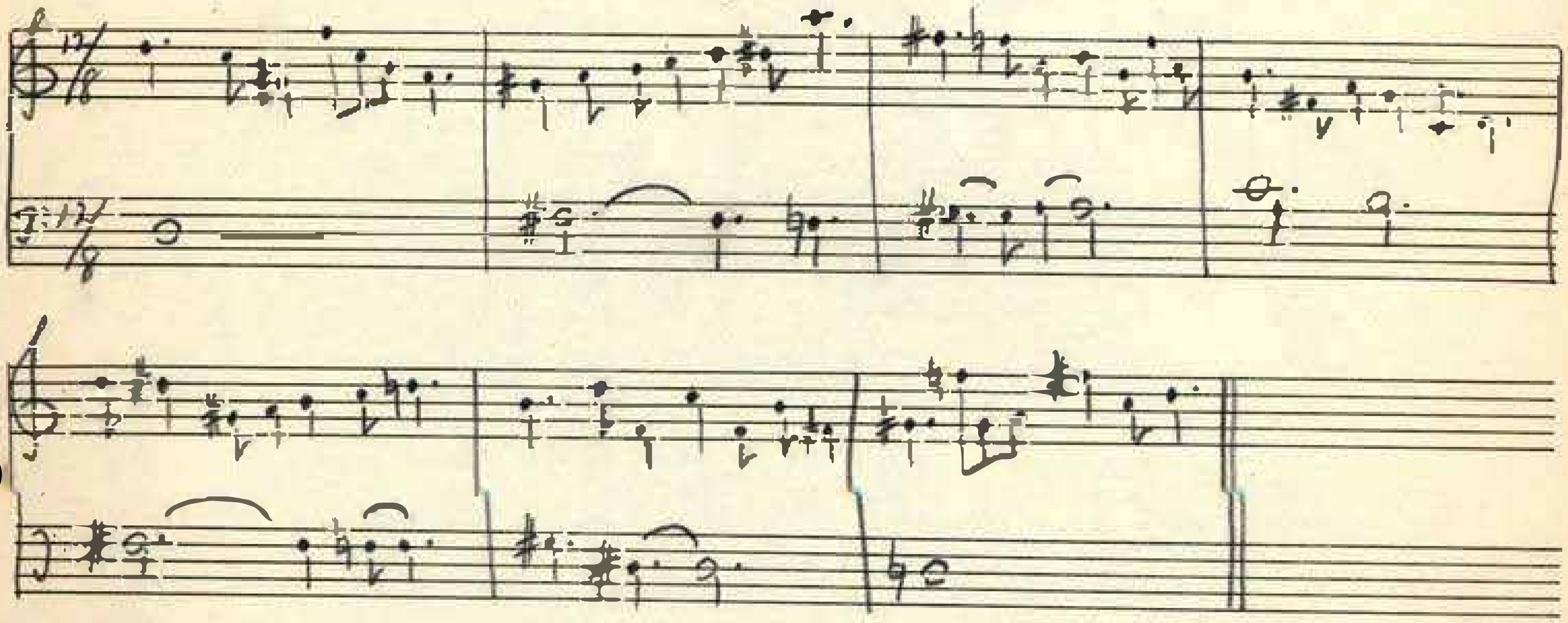
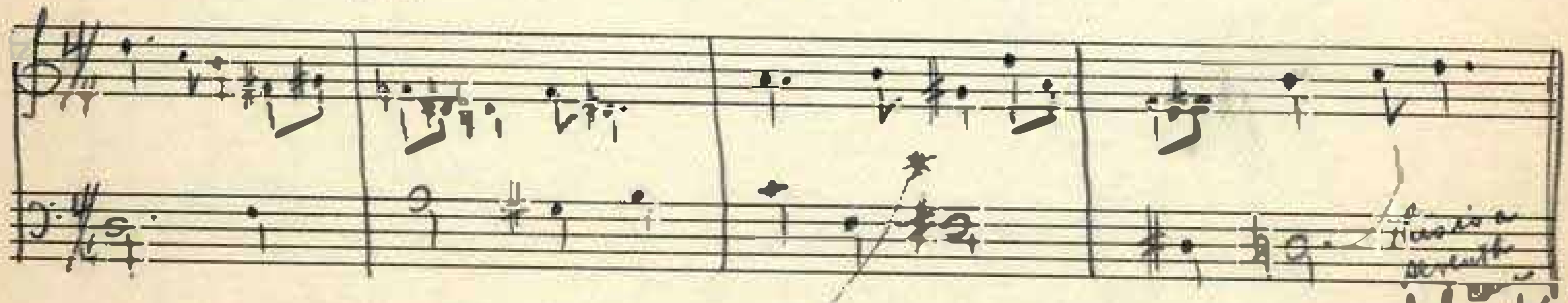
The Range of IV seems to be disproportionate to melody. Should there be octave adjustment or should the whole CP be thrown out? I favor the latter.

[illegible] higher

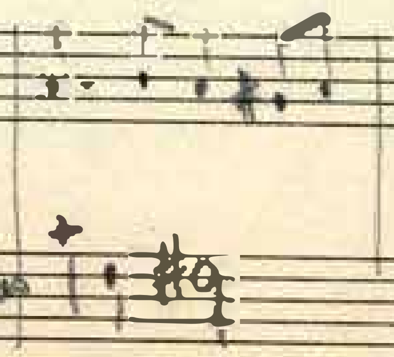
Counterpoint based on Symmetric Scales

Type I

$$\frac{CP}{CF} = \frac{r}{r'} \text{ of } r\,3 \div 4 \div 7$$

$t = ♪$

$T = 12♪ = \frac{12}{8}$

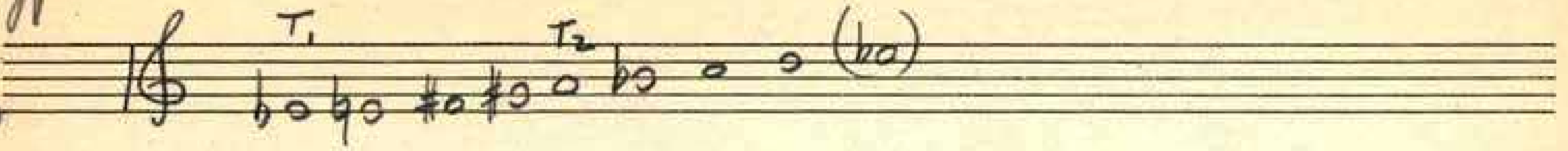
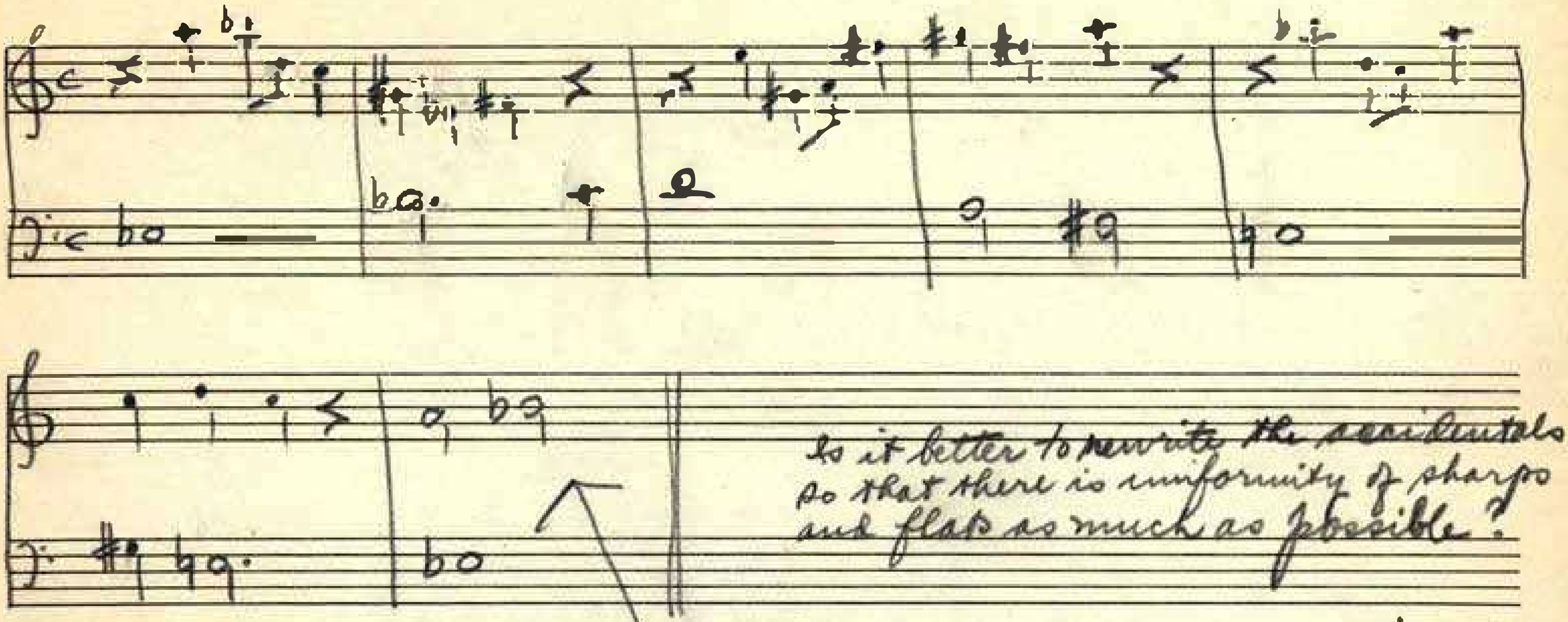
$$\frac{CP}{CF} = \frac{dTP + cTP + bTP + dT_3P + \frac{a}{2}T_2P + dT_2P + 0T}{a\,3T_2P + b\,4T_3P} \text{ (with approximation)}$$

$$\frac{CP}{CF} = \frac{2(r\,4 \div 3)}{r\,4 \div 3} = \frac{b\,2T_3P + \frac{a}{2}TP + cT_2P}{a\,2T_3P + b\,2T_3P}$$

This is a seventh but it resolves upward because of scale motion ~~what~~ is so because of cadence?

Yes

[illegible] which?

This could be substituted.

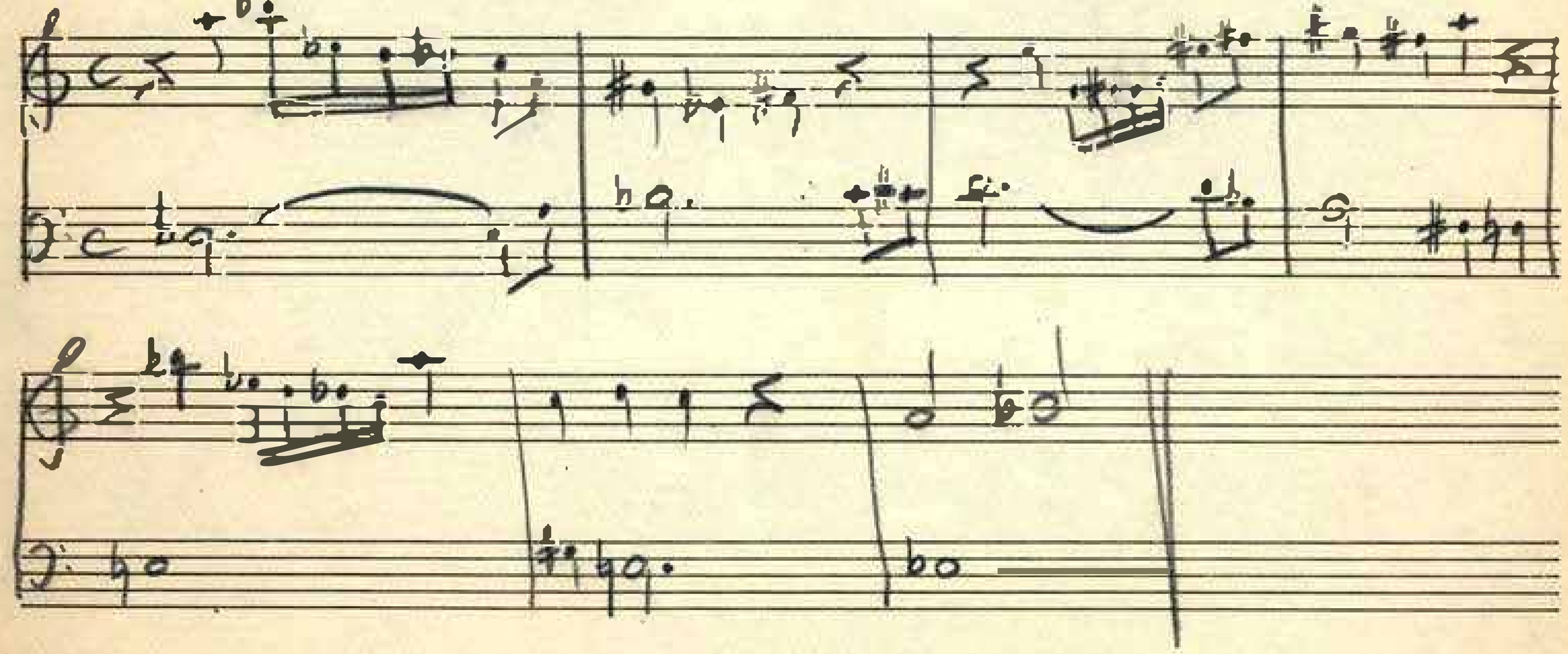
However, I am not certain with the dissonance

Counterpoint based on Symmetric Scales

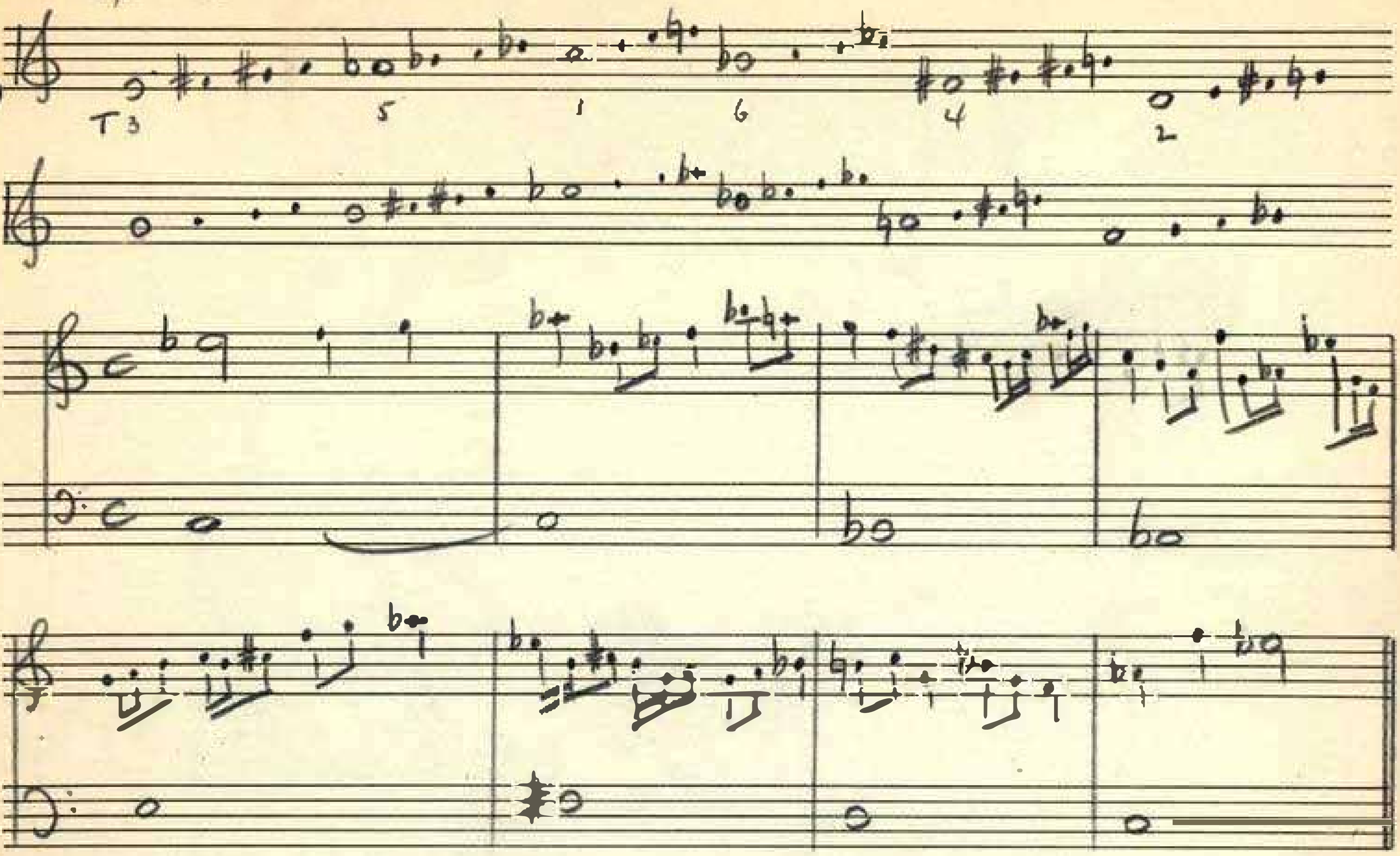
Type II



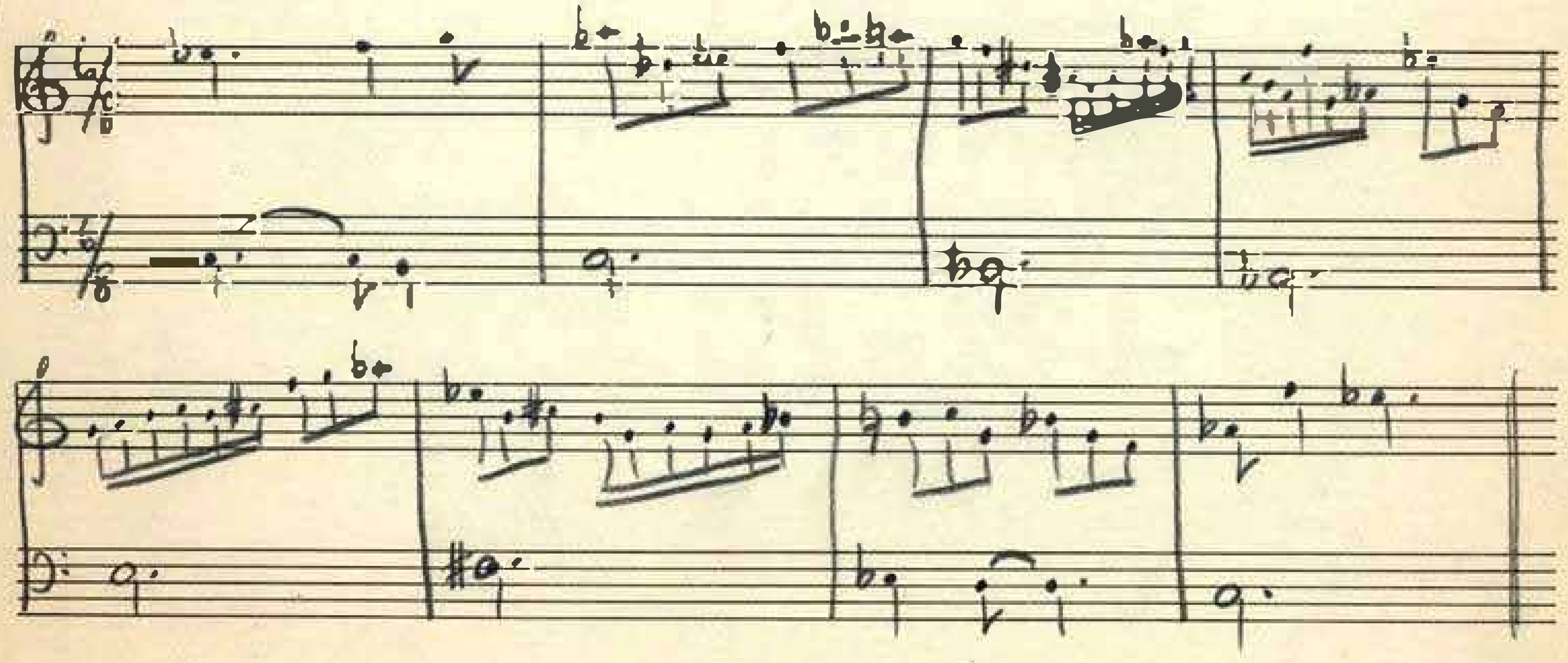
Is it better to rewrite the accidentals so that there is uniformity of sharps and flats as much as possible?

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?

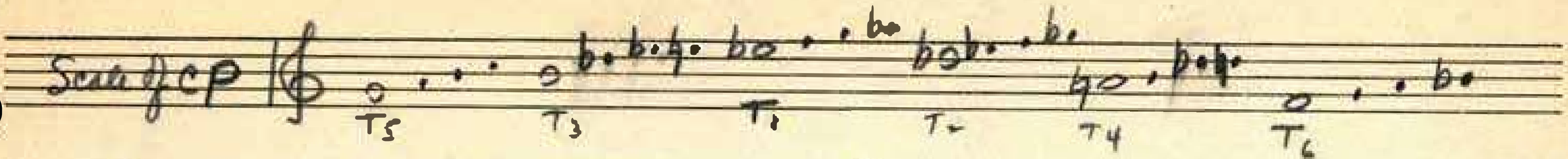
~~[illegible] of above exercise~~

Counterpoint based on Symmetric Scales

Type III Six Tonics - 1st Contraction

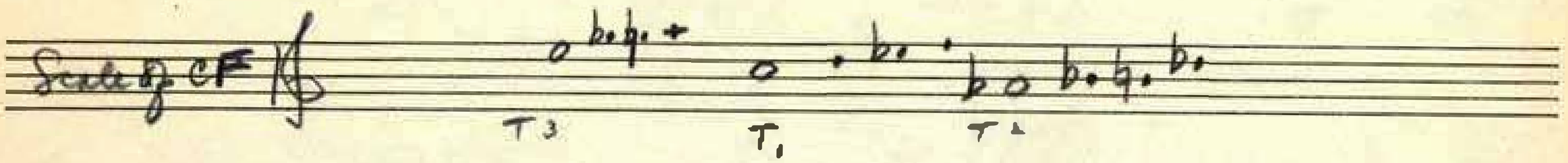


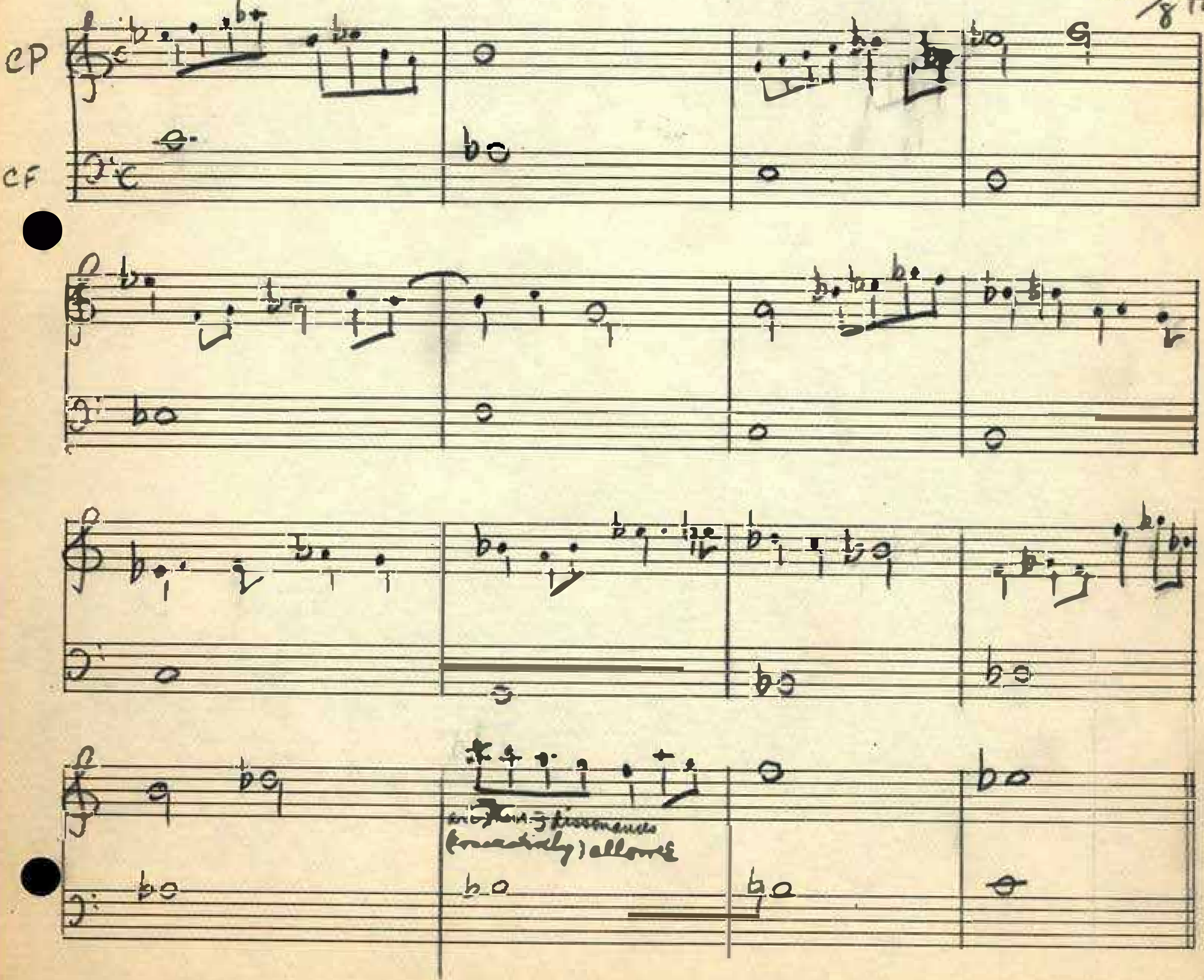
Transcription of above in 6/8 time

Counterpoint based on Symmetric Scales

Type IV



CP Sectional Scale = 2+2+1
~~CF but Sectional Scale~~ 2-2+1+2 } same family by permutation of intervals



Distribution of attacks $\frac{CP}{CF} = r_{9 \div 8}$ (see next page for transcription into 9/8 time + 12/8 time

Type IV

Counterpoint based on Symmetric Scales