

Canon I

Temporal Portion of $r_{5 \div 3}$ $\frac{3+2+1+2+1+1}{3+2+1+2+1+1} + \frac{[1+\frac{1}{2}+\frac{1}{2}+1]+[\frac{1}{2}+\frac{1}{2}+1]+\frac{1}{2}}{3+2+1+2+1+1}$

$t = 1$
 $T = 4t = \frac{4}{4}$ Let $P = 4P$

Axial $a_3 T_2 P + b_3 T_3 P + cT + b_2 T_2 P + \frac{a}{2} 3T_2 P + b T_2 P +$
 $+ cT + b T_2 P + cT$

Type II CF — C major
 CP — mixolydian mode on F = C major d 4

Canon II

Temporal $r_{4 \div 3}$ $\frac{3+1+2+1+1}{3+1+2+1+1} + \frac{1+1+2+1+3}{3+1+2+1+1}$ etc.
 Let $t = 1$
 $T = 4t = \frac{4}{4}$
 Let $P = 4P$

Axial $b_9 T_3 P + cT + e_2 T_2 P + a_4 T_3 P + b_4 T_4 P + o$

Type III CF dorian mode on D = C major d,
 CP dorian mode on F = E^b major d,

Canon III

Temporal Portion of $r_{8 \div 3}$ $\frac{3+3+2}{3+3+2} + \frac{1+2+1+2+1+1}{3+3+2}$ etc.
 Let $t = 5$
 $T = 8t = \frac{8}{5}$
 Let $P = 4P$

Axial $cT + eTP + bTP + dTP + a_2 T_3 P + o_2 T$

Type IV CF C major d.
 CP aeolian minor on F = A^b major d 5



Canon (I)

Type II

C major

Minolydian on G

Do I understand correctly that in the final cadence there may be ① leading tone ♯ or ♮ to primary axis C, C-7

② Plagal Cadence C-5

③ Authentic Cadence C5

④ There is also the following in example Type II Page 18
are C₃ and C₄ also acceptable?



Type III down (C major d.)

Canon II

* Is this note right? Or should I have expanded because it augmented 4th? Would D in upper voice (① solve it?)

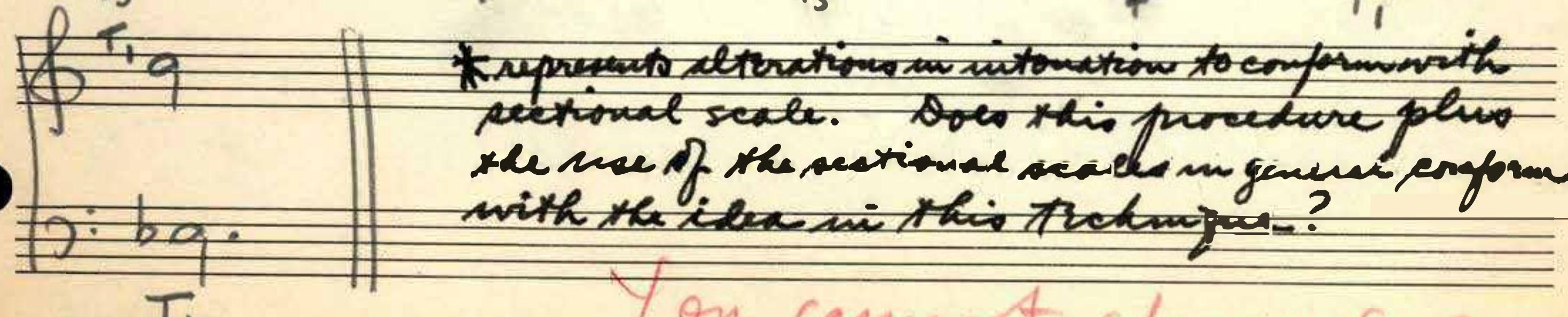
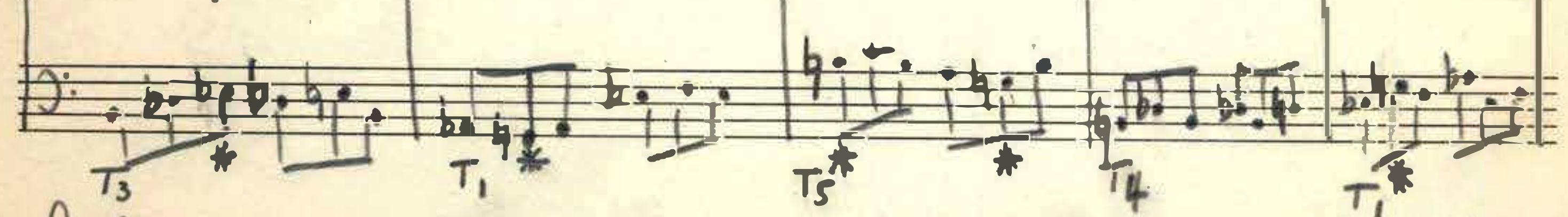
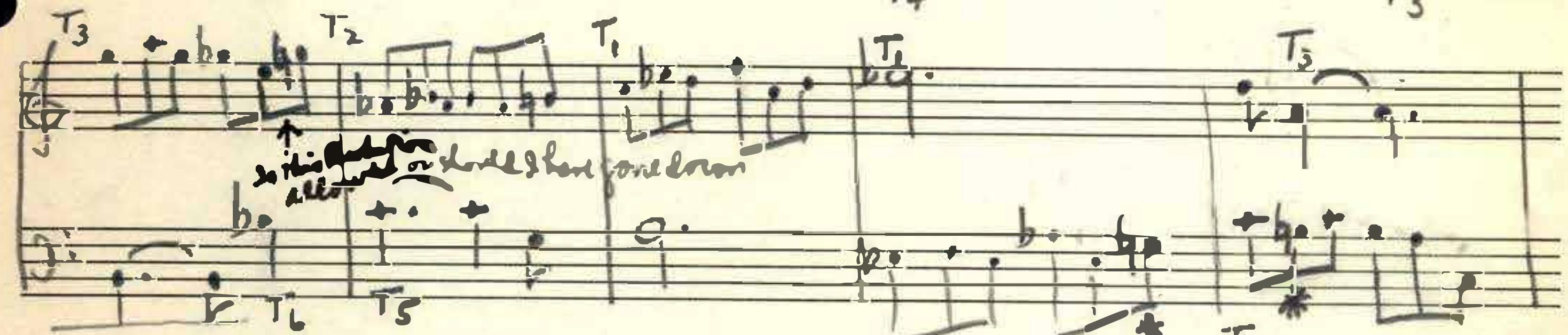
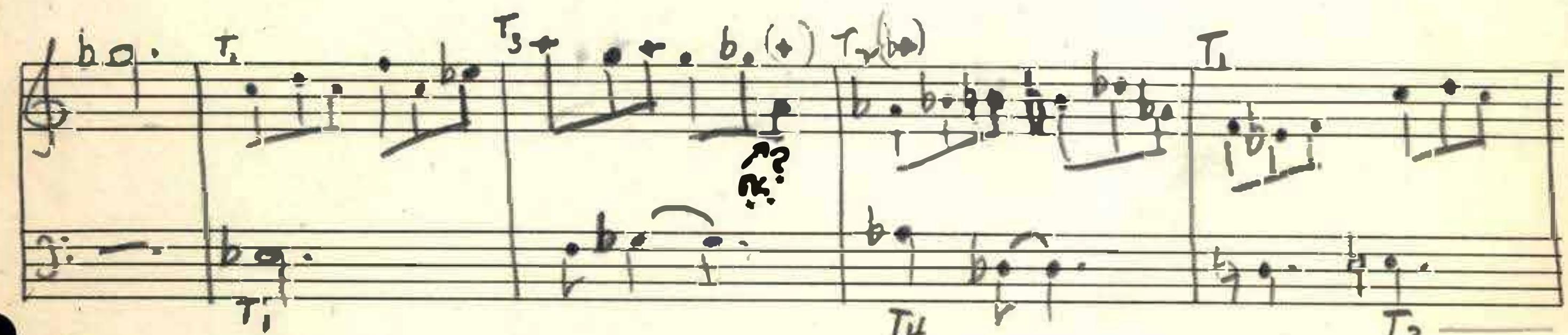
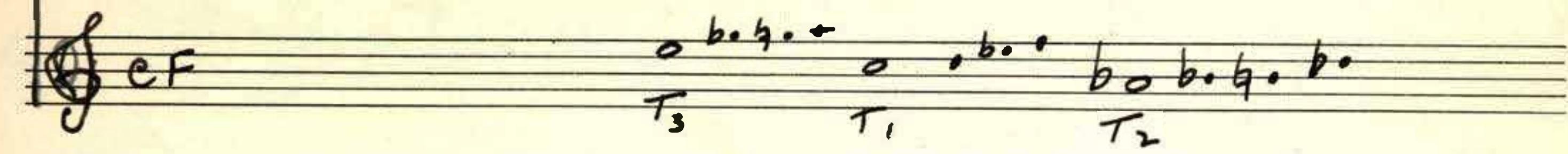
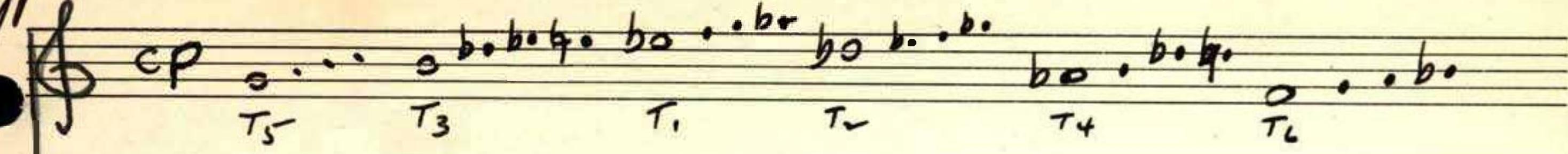
Type IV canon

Augmentation 8 = A Major 25



Canon based on Symmetric Scales (IV)

Type IV



*represents alterations in intonation to conform with sectional scale. Does this procedure plus the use of the sectional scales in general conform with the idea in this technique?

You cannot change scales



Plan for Canon (v)

Temporal

d minor (Aeolian)

$[r_3 \div 2 + \text{split-unit groups}] + \text{inversion}$

$[(\underline{\underline{q+1}}) + (\underline{\underline{q+2}}) + (\underline{\underline{1+1+1}}) + (\underline{\underline{1_2+1_2+1+1_2+1_2}})] + \text{inversion}$

Let $t = 1$

$T = 3d = \frac{3}{4}$

Let $P = 4p$

Melodic Axis = $04T + a_2T_2P + b_2T_2P + \frac{d_2T_3P}{①} + c_2T_3P + \frac{d_2T_3P}{②}$
 $+ \frac{c_2T_2P}{③} + \frac{a}{2} 3T_3P + b_2TP$

Question: Is repetition of melodic axis, as ① & ② above considered a weakness of the canon, or may such a repetition be a weakness?

Plan for Continuity of Canon

Ⓐ $\frac{CF}{CP} + Ⓛ \frac{CP}{CF} + Ⓜ \frac{CP}{CF} + Ⓝ \frac{CF}{CP} + Ⓞ \frac{CF}{CP} + \text{Coda}$

Question: In this case, could the first four measures be omitted if the composer wished both voices to appear ^{together} rather than to exchange solos?

or Ⓛ $\frac{CF}{CP} + Ⓜ \frac{CP}{CF} + Ⓛ \frac{CP}{CF} + Ⓝ \frac{CF}{CP} + Ⓞ \frac{CF}{CP} + \text{Coda}$

x) g is the unit which resolves into f , and
not a.

Position (a)

Canon (V)

ff
f
CP

Coda

All wrong:
Voices are not convertible with regard to their movements. x)



Position 6

Canon V

A handwritten musical score for "Canon V" in "Position 6". The score consists of five staves of music for two voices. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, the fourth staff a soprano C-clef, and the fifth staff an alto F-clef. The music is written in common time (indicated by a 'C'). The notation includes various note heads (solid black, hollow white, and cross-hatched) and rests, with some notes having stems pointing up and others down. Measure numbers are present at the beginning of each staff. The score is divided into measures by vertical bar lines.



Position C

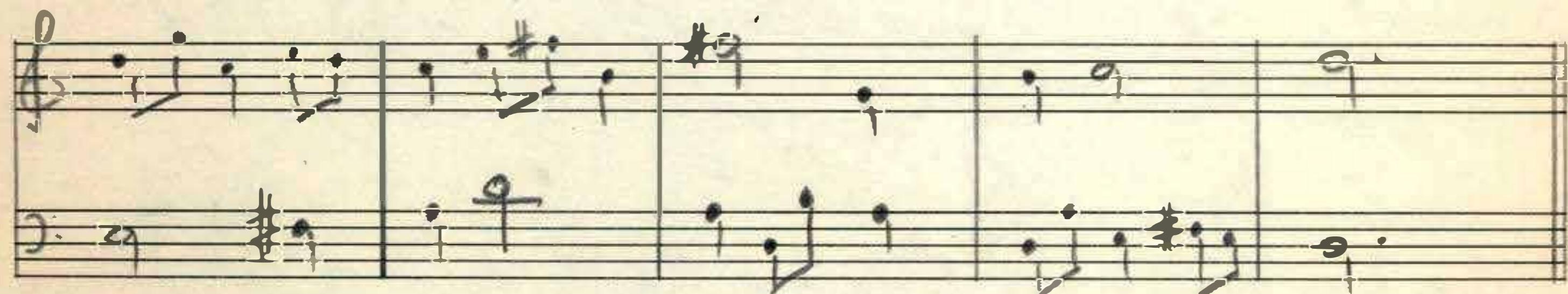
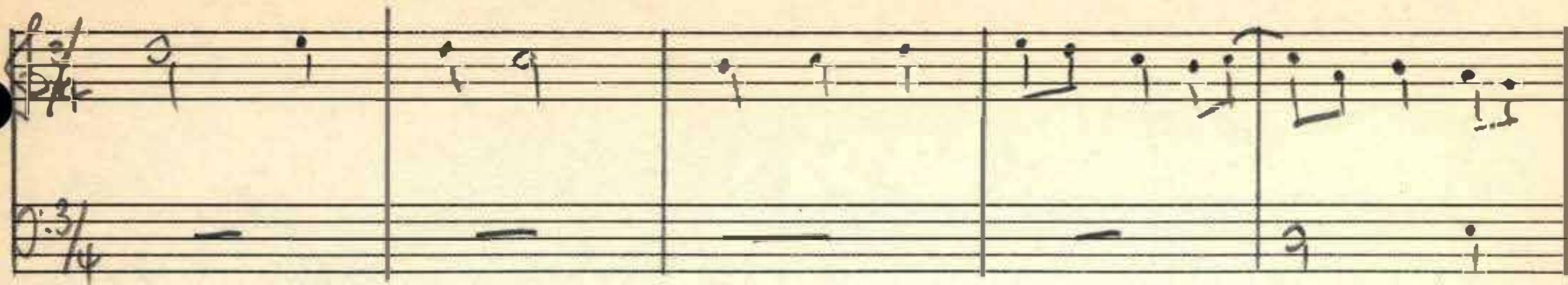
Canon (I)

A handwritten musical score for "Canon (I)" in "Position C". The score consists of five staves of music, each with a different clef (Bass, Tenor, Alto, Soprano, and Treble), and a common key signature of one sharp. The music is written on a grid of vertical and horizontal lines, indicating note heads and stems. The first staff begins with a bass clef, followed by a treble clef, an alto clef, a soprano clef, and a tenor clef. The second staff begins with a tenor clef, followed by a soprano clef, an alto clef, a bass clef, and a treble clef. The third staff begins with a bass clef, followed by a tenor clef, an alto clef, a soprano clef, and a treble clef. The fourth staff begins with a soprano clef, followed by a tenor clef, an alto clef, a bass clef, and a treble clef. The fifth staff begins with a treble clef, followed by a soprano clef, an alto clef, a bass clef, and a tenor clef.



Position ①

Canon ④





H D Relationship - Various Axes

e

d

f

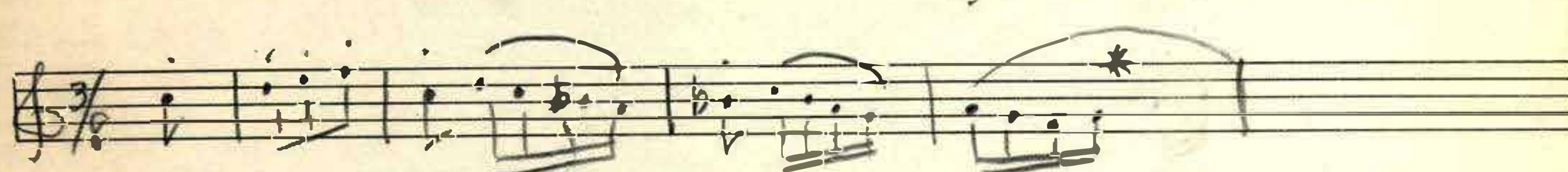
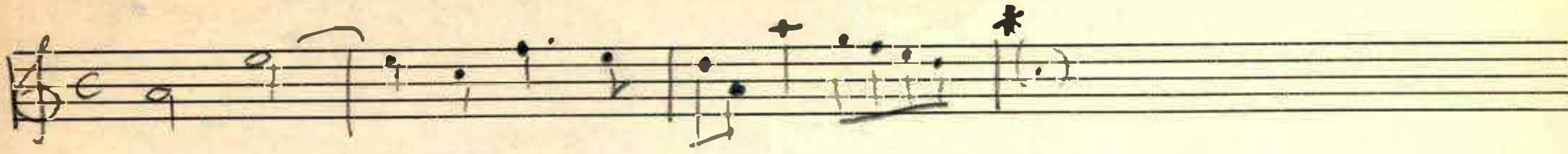
g

E

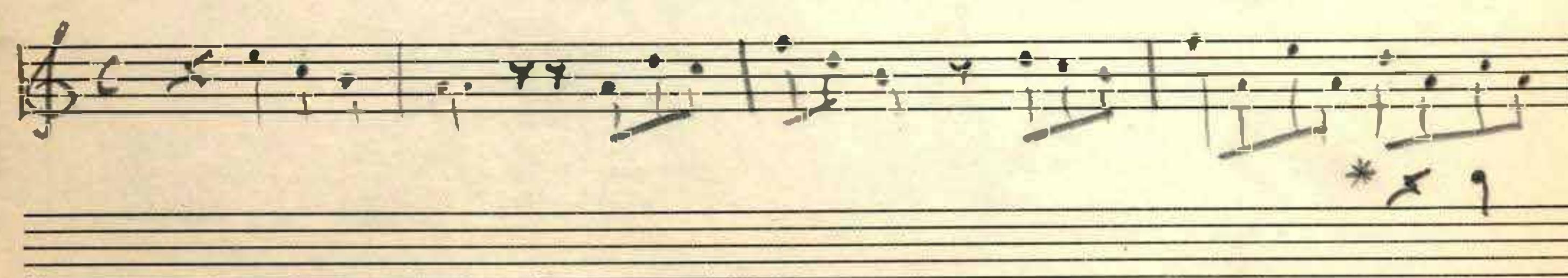
B



(by just J. G. - alas, ^{Fugal Themes} not as good as J.S.) * = point where reply begins
but trying hard and hoping

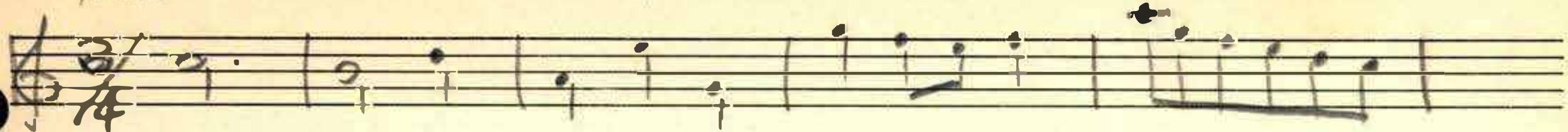


The following are variations of ③. Do you think that they represent improvements? *they are all acceptable*





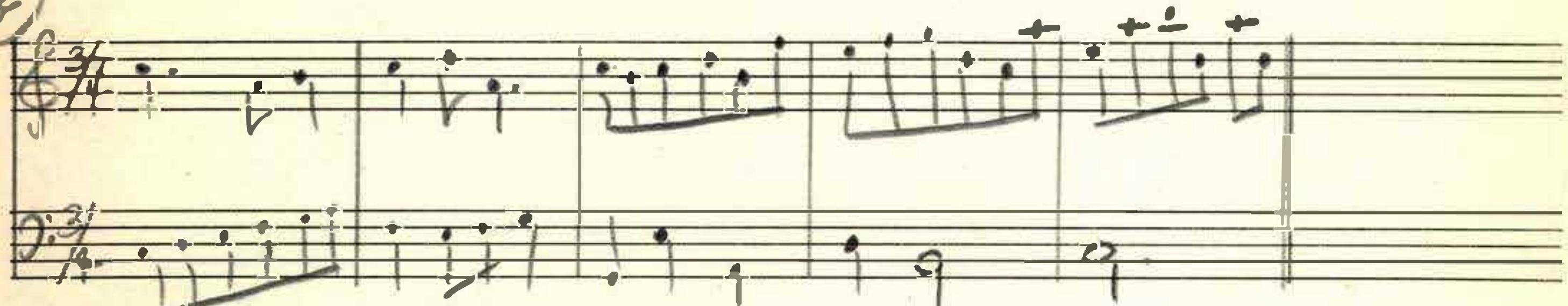
Theme



Type I (a)



(b)



(c)



(d)





Type II

The image shows a handwritten musical score for Type II, consisting of four staves of music. The first staff (top) has a key signature of one sharp (F#) and a time signature of 3/4. It features eighth-note patterns with some sixteenth-note heads. The second staff (middle-left) has a key signature of one sharp (F#) and a time signature of 2/4. It contains eighth-note patterns and some quarter notes. The third staff (middle-right) has a key signature of one sharp (F#) and a time signature of 3/4. It includes eighth-note patterns and quarter notes. The fourth staff (bottom) has a key signature of one sharp (F#) and a time signature of 3/4. It features eighth-note patterns and quarter notes. The music is written on five-line staves with various note heads and rests.



Type III

(a)



(b)



(c)



(d)





Type IV C P I
C F



(b)



(c)



(d)



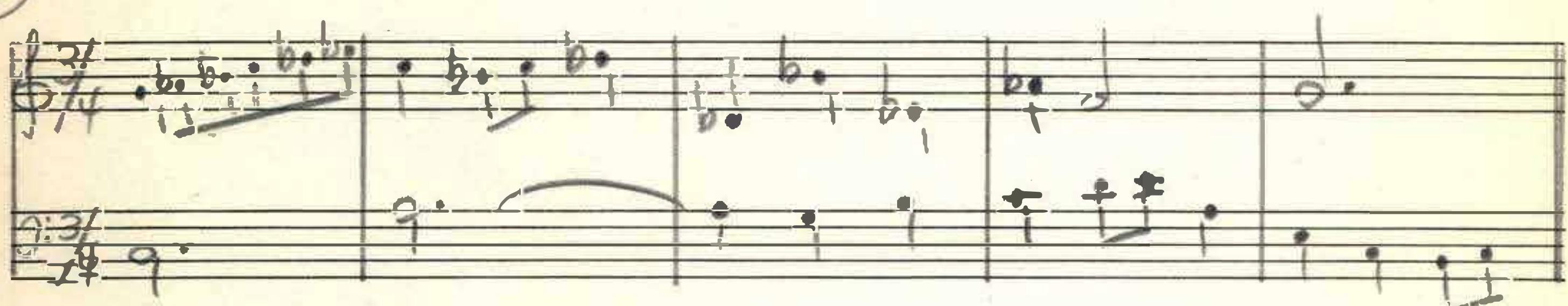


Type IV

cF
cP II



(b)



(c)



(d)





① Interludes. Theme = 5 T

a) I = 3 T non-modulatory-neutral - in general counterpoint

3/4 C
1. 2. 3. 4.

3/4 1. 2. 3. 4.

b)

3/4 b
1. 2. 3. 4.

3/4 b
1. 2. 3. 4.

2)

a) I = 4 T non-modulatory - Plastic (rhythmic) - - - (with homophony imitation)

3/4
1. 2. 3. 4.

3/4
1. 2. 3. 4.

Correct?

b)

c)

d)



Interludes

Theme = $\frac{5}{4}T$
 $I = \frac{5}{4}T$

③

(a)

Handwritten musical score for exercise (a). The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves have a treble clef. The music consists of eighth-note patterns. A handwritten note 'Correct?' is placed above the second measure of the top staff.

Yes; there are no limitations
as to moving toward a dissonance.

(b)

Handwritten musical score for exercise (b). The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves have a treble clef. The music consists of eighth-note patterns.

(c)

Handwritten musical score for exercise (c). The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves have a treble clef. The music consists of eighth-note patterns.

(d)

Handwritten musical score for exercise (d). The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves have a treble clef. The music consists of eighth-note patterns.



④ Interlude - modulating - neutral

Handwritten musical score for the interlude section. The top staff shows a sequence of chords: C major, G major, D major, A major, E major, B major, and F major. The bottom staff shows a bass line with notes on the second, third, and fourth beats of each measure. To the right of the music, the text "Theme = ST" is written, followed by a short melodic line consisting of a quarter note followed by a eighth note tied to a sixteenth note.

Handwritten musical score for section (a). It consists of two staves. The top staff is in 3/4 time and the bottom staff is in 2/3 time. Both staves feature eighth-note patterns with various slurs and grace notes. Measures 1 through 4 are in C major, and measures 5 through 8 are in G major.

(a)

Handwritten musical score for section (a). It consists of two staves. The top staff is in 3/4 time and the bottom staff is in 2/3 time. Both staves feature eighth-note patterns with various slurs and grace notes. Measures 1 through 4 are in C major, and measures 5 through 8 are in G major.

(b)

Handwritten musical score for section (b). It consists of two staves. The top staff is in 3/4 time and the bottom staff is in 2/3 time. Both staves feature eighth-note patterns with various slurs and grace notes. Measures 1 through 4 are in C major, and measures 5 through 8 are in G major.

(c)

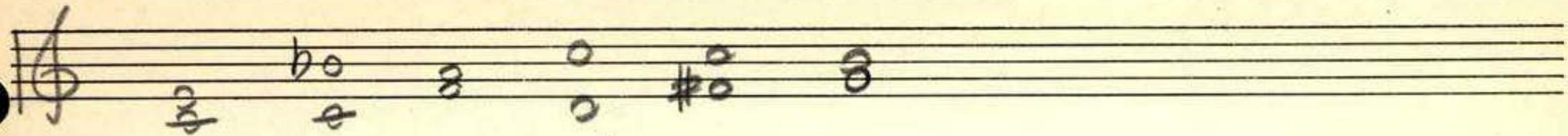
Handwritten musical score for section (c). It consists of two staves. The top staff is in 3/4 time and the bottom staff is in 2/3 time. Both staves feature eighth-note patterns with various slurs and grace notes. Measures 1 through 4 are in C major, and measures 5 through 8 are in G major.

(d)

Handwritten musical score for section (d). It consists of two staves. The top staff is in 3/4 time and the bottom staff is in 2/3 time. Both staves feature eighth-note patterns with various slurs and grace notes. Measures 1 through 4 are in C major, and measures 5 through 8 are in G major.



⑤ Interlude - modulating - Thematic - Imitation

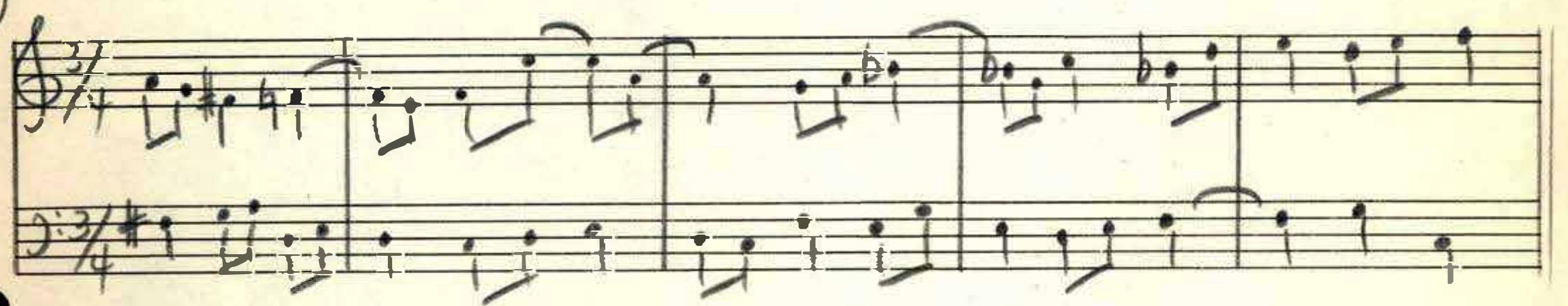


X) Is this in good taste?

(a)



(b)



(c)



(d)





Interlude thru modulating CounterpointTheme = 5 T
I = 5 T

for Type II or III CF in C

CP in E

(Neutral)

(Let it be e minor with 1# because
E major having 4# would be more
remote.)Constant dependence, therefore, is CP is in minor key always 4 semitones
above CF.

Modulation is to go in 5 T to G major.

Plan: $\frac{CF}{CP} = \frac{C + f + D + a^b + B}{c + d^b + f^{\#} + E + e^b} + \left(\frac{G}{\delta}\right)$

(a)

(b)

(c)

(d)

Do it best to rewrite ^{a + b} with more uniformity of accidentals?

?



Interlude thru Modulating Counterpoint

Theme = 5 T

For Type II or III

CF e

I = 4 T

Thematic - Imitative

CP e

Constant dependence - CP in minor key always 4 is above CF
modulation to go to G major in 4 T

Plan -

$$\frac{\text{CF}}{\text{CP}} = \frac{e + b^b + A^b + c^b}{e + F^{\#} + c + B} + \frac{G}{e}$$

2/4 i i i i i | b^b b^b ; | b^b b^b b^b | i i i i |

2/4 i i # i | # i # i i | i i | i i i i |

2/4 # i i i i | b^b b^b b^b | b^b b^b | i i i i |

2/4 i i i i | i i i i | i i i i | i i i i |

2/4 # i i i i | b^b b^b b^b | b^b b^b | i i i i |

2/4 i i i i | i i i i | i i i i | i i i i |

2/4 b^b b^b b^b | i i i i | i i i i | i i i i |

2/4 i i i i | b^b b^b b^b | b^b b^b | i i i i |

2/4 e e e e | e e e e | e e e e | e e e e |

2/4 e e e e | e e e e | e e e e | e e e e |

How about writing a few good figures
in a complete form, and then subject them
to couplings ~~at~~ (automatic) and instrumen-
tal variations.

Two Part Melodization (diatonic)

(Ex. 1)

$$\begin{aligned} H \rightarrow & S_5 + S_9 + 3S_7 + S_5 \\ C \rightarrow & C_5 + C_7 + C_3 + C_7 + C_5 \\ S = & \frac{3p}{p} \end{aligned}$$

$$\frac{M_{II}}{M_I} \quad 1+1+1+1+1+1+1$$

$$(3+1+2+1+1)^2 : (6+3+6+3+3) + (3+1+2+1+1) + (6+2+4+2+2) + (3+1+2+1+1)$$

$$H \rightarrow \text{Syncopated Tonic Power} = 8(3+1+2+1+1) = 24 + 8 + 16 + 8 + 8 + (3+1+2+1+1)$$

Let $t = 5$ $T'' = 8t$, executed in style of $\frac{4}{4}$ series

$$\left. \begin{array}{ll} M_I \text{ in } d_2 \\ M_{II} \text{ in } d_5 \\ H \text{ in } d_0 \end{array} \right\} \text{of C major}$$

(Ex. 2)

Same as above, except that there are to be 2 attacks of M_I for each attack of M_{II} . Melodization of M_I & M_{II} to be changed.

(Ex. 3)

Chromatization of (Ex. 2)

(Ex. 4)

$H \rightarrow$ continuous S_7

$$C \rightarrow [2C_5 + C_3 + 2C_7] + [2C_5 + C_3 + 2C_7] + C-3$$

$$S = \frac{3p}{p}$$

Let there be one chord per measure & distribution of attacks in M_I & M_{II} as follows :

$$\begin{array}{ccccc} M_I & \underline{2a+3a} & \underline{2a+2a+3a} & \underline{2a+2a+3a} & \underline{\cancel{a+2a+2a}} \\ M_{II} & \underline{a+a} & + \underline{a+a+a} & + \underline{\cancel{a+a+a}} & + \underline{\cancel{a+a+a}} \\ H & a & a & a & a \end{array}$$

$$+ \underline{3a+a+2a+a+a} \quad \underline{3a+2a+2a+3a} \quad \underline{4a+2a+2a} \quad \underline{3a+a+2a} \\ \text{quartet } \underline{2a} \quad a \quad a \quad a$$

$$+ \underline{3a+3a+2a} \quad \underline{2a+3a+a} \quad \underline{3a+2a} \quad \underline{a} \\ \underline{a+a+a} \quad a \quad a \quad a$$

Let $t = 5$

$T'' = 125$ To be executed in the style of $\frac{12}{12}$ series (see next page)



Ex. 4 continued

$$\frac{M_I}{M_{II}} \frac{\cancel{4t+3t} + \cancel{3t+t+t}}{\cancel{7t} + \cancel{5t}} + \frac{\cancel{4t+t} + \cancel{2t+t} + \cancel{2t+t+t+t}}{\cancel{5t} + \cancel{3t+4t}} + \frac{\cancel{2t+t+2t+t+t+t} + \cancel{t+t+t+t+t+t}}{\cancel{5t} + \cancel{2t} + \cancel{5t}}$$

$$+ \frac{\cancel{t+t+3t+t+t+3t+t+t+2t}}{\cancel{t+3t} + \cancel{t+t+4t+3t}} + \frac{\cancel{3t+t+t+t+t+3t+t+t}}{\cancel{5t+t+4t+2t}}$$

$$+ \frac{\cancel{2t+t+2t} + \cancel{t+t+t+t+t+t+t}}{\cancel{5t} + \cancel{2t} + \cancel{2t} + \cancel{3t}} + \frac{\cancel{2t+t+t+3t} + \cancel{2t+t+t+t}}{\cancel{7t} + \cancel{3t} + \cancel{2t}}$$

$$+ \frac{\cancel{3t+t+3t} + \cancel{t+t+3t}}{\cancel{2t} + \cancel{2t} + \cancel{3t}} + \frac{\cancel{2t+3t+t+t+t+t+t}}{\cancel{2t} + \cancel{3t} + \cancel{2t}}$$

$$+ \frac{\cancel{2t+3t} + \cancel{5t+t+t}}{\cancel{5t} + \cancel{6t} + \cancel{t}} + \frac{\cancel{4t+t+2t} + \cancel{2t+3t}}{\cancel{7t} + \cancel{5t}} + \frac{\cancel{12t}}{\cancel{12t}}$$

M_I in d₂
M_{II} in d₅
H in C major do

Let P = 4P

$$M_I = bT_2P + dTP + cT_2P + aT_2P + c\bar{T}_2P + bTP + aT_3P + aT_3P + bTP + b_2T_3P + 0T$$

$$M_{II} = T + aTP + bTP + aT_2P + b_2T_2P + 0T + aT + bTP + bTP + c_2TP + 0T$$



Two Part Melodization

Ex. 1

A handwritten musical score for two parts, labeled 'Ex. 1'. The score consists of four staves, each with a key signature of one sharp (F#) and a common time signature. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor D-clef. The music is divided into measures by vertical bar lines. The notation includes various note heads (solid black, white with black dots, and white with black dashes), stems, and beams. Measure 1 starts with a half note in the soprano part followed by eighth-note pairs. Measures 2 and 3 show more complex patterns with sixteenth-note figures and sustained notes. Measure 4 concludes with a half note in the soprano part.

A continuation of the handwritten musical score for two parts, labeled 'Ex. 1'. The score remains on four staves with the same key signature and time signature. The soprano part (top staff) continues its melodic line with eighth-note pairs and sixteenth-note figures. The alto part (second staff) provides harmonic support with sustained notes and eighth-note chords. The bass and tenor parts (third and fourth staves) provide harmonic foundation with sustained notes and occasional eighth-note chords. The music is divided into measures by vertical bar lines.

M I written in d₂
M II d₅

A continuation of the handwritten musical score for two parts, labeled 'Ex. 1'. The score remains on four staves with the same key signature and time signature. The soprano part (top staff) continues its melodic line with eighth-note pairs and sixteenth-note figures. The alto part (second staff) provides harmonic support with sustained notes and eighth-note chords. The bass and tenor parts (third and fourth staves) provide harmonic foundation with sustained notes and occasional eighth-note chords. The music is divided into measures by vertical bar lines.



Two Part Melodization

Ex. 2

I conceived M_I as being developed from 2 P.A.'s

and the axial combinations (P = 4 p)

M_I $\overbrace{a \ 2 \ 7 \ 3 \ P}^{PMT} + \overbrace{2 \ 7 \ 7 \ P}^{PPP} + \overbrace{6 \ 7 \ 1 \ P}^T + \overbrace{c \ 7 \ T}^P + \overbrace{L \ 7 \ 2 \ P}^T + \overbrace{M \ 7 \ 2 \ P}^T + \overbrace{O \ 2 \ T}^P$

M_{II} $O \ 9 \ T + L \ 7 \ P + O \ 2 \ T + O \ 7 \ P + O \ 7 \ T + L \ 7 \ 2 \ P + O \ T$



Ex. 3

I realize the above is overcomplicated, but I am interested in the technical aspects.

Your examples give ample evidence of

But is the following equally acceptable?



Ex. 4

A handwritten musical score for 12 staves, page 4. The score consists of 12 horizontal staves, each with a clef (G, F, or C), a key signature, and a time signature. The music is written in a cursive style with various note heads and stems. The first staff begins with a G-clef, a key signature of one sharp, and a time signature of 2/8. The second staff begins with an F-clef, a key signature of one flat, and a time signature of 2/8. The third staff begins with a C-clef, a key signature of one sharp, and a time signature of 2/8. The fourth staff begins with a G-clef, a key signature of one sharp, and a time signature of 2/8. The fifth staff begins with an F-clef, a key signature of one flat, and a time signature of 2/8. The sixth staff begins with a C-clef, a key signature of one sharp, and a time signature of 2/8. The seventh staff begins with a G-clef, a key signature of one sharp, and a time signature of 2/8. The eighth staff begins with an F-clef, a key signature of one flat, and a time signature of 2/8. The ninth staff begins with a C-clef, a key signature of one sharp, and a time signature of 2/8. The tenth staff begins with a G-clef, a key signature of one sharp, and a time signature of 2/8. The eleventh staff begins with an F-clef, a key signature of one flat, and a time signature of 2/8. The twelfth staff begins with a C-clef, a key signature of one sharp, and a time signature of 2/8.



Ex.5 Attack groups & diatomic groups composed independently

$$\text{Let } \frac{M_I}{M_{II}} = 25 \div 2$$

$$\text{Diatomic group} = \underline{N_3 \div 2} = 9t; 7a$$

Let attacks of M_{II} per H = $8+4+3+2+4+1$

$$\frac{aA}{aT} = \frac{21}{7} = \frac{3}{1} \quad \begin{matrix} 1(2) \\ 3(1) \end{matrix}$$

$$\therefore T' = 9t \times 3 = 27t$$

$$\text{Let } t = 1$$

$$\text{Let } T = 3t$$

$$NT'' = \frac{27t}{3t} = 9$$

$$\begin{array}{c} \text{numbers below represent } t's \\ M_I = \overbrace{2+1+1+1+1+1+2+2+1+1+1+1+1+1+2+2+1+1+1+1+1+2}^6 + \overbrace{2+1+1+2+2+1+1+1+1+1+1+1+1+1+1+1+1+1+1+2}^6 + \overbrace{2+1+1+2+2+1+1+1+1+1+1+1+1+1+1+1+1+1+1+2}^6 \\ M_{II} = \overbrace{3+2+1+1+2+2+1+1+1+1+1+1+1+1+1+1+1+1+1+2}^6 + \overbrace{3+2+1+1+2+2+1+1+1+1+1+1+1+1+1+1+1+1+1+2}^6 + \overbrace{3+2+1+1+2+2+1+1+1+1+1+1+1+1+1+1+1+1+1+2}^6 \\ \text{H} \rightarrow: \quad 6 \quad + \quad 6 \end{array}$$

$$H \rightarrow = \text{Hybrid 4 part } S \rightarrow S_5 + S_7 + S_9 + S_9 + S_7 + S_5$$

$C \rightarrow C_9 \text{ constant}$

Ex.6 Chromatization of above

Ex.7

- Ex.8
- 3 measures etiatomic
 - + 3 measures chromatic
 - + 1 measure diatomic
 - + 1 measure chromatic
 - + 1 measure diatomic



Ex. 5

Handwritten musical score for four staves. The first staff has a tempo of 37, key of F major, and dynamic d₂. The second staff has a tempo of 37, key of F major, and dynamic d₅. The third staff has a tempo of 37, key of G major, and dynamic d₆. The fourth staff has a tempo of 37, key of G major, and dynamic d₆. There is a handwritten note "Handle Bk on next?" with an arrow pointing to the beginning of the third staff.

Ex. 6

Handwritten musical score for four staves. The first staff has a tempo of 37, key of G major. The second staff has a tempo of 37, key of G major. The third staff has a tempo of 37, key of G major. The fourth staff has a tempo of 37, key of G major.

Ex. 7

Handwritten musical score for four staves. The first staff has a tempo of 37, key of G major. The second staff has a tempo of 37, key of G major. The third staff has a tempo of 37, key of G major. The fourth staff has a tempo of 37, key of G major.

Ex. 8

Handwritten musical score for four staves. The first staff has a tempo of 37, key of G major. The second staff has a tempo of 37, key of G major. The third staff has a tempo of 37, key of G major. The fourth staff has a tempo of 37, key of G major.



(Ex. 9) Direct Composition of Durations for 2-part Melodization

$$M_I \quad (3+1)^3 = 27 + 9 + 9 + 3 + 9 + 3 + 3 + 1$$

$$M_{II} \quad Sg. = 36 + 12 + 12 + 4$$

$$H^4 \quad Sp = 48 + 16$$

$$\text{Let } t = \frac{1}{8}$$

$$T'' = 16t$$

(Ex. 10) $M_I = [2+1+1+1+1+1+2] + [2+1+1+1+1+1+2] + [2+1+1+1+1+1+2]$

$$M_{II} = [6+3+3+3+3+3+6]$$

$$H \rightarrow = [9+9+9] \text{ or } [18+9] \text{ or } [9+18]$$

$$t = \frac{1}{9}$$

$$T'' = 9t$$

(Ex. 11) Melodization (2-part) of Symmetric Harmony

Generalized Symmetric Progression $[9+2+6]$

$$S \rightarrow 5 + 9 + 11 + 7 + 13 \quad \sum \underline{\underline{viii}}$$

$$HT \rightarrow H_1 T + H_2 T_2 + H_3 T_3 + H_4 T_4 + H_5 T_5 + H(6, 7, 8, 9, 10) T_6 + H_{11} T_{11}$$

a M_{II} — a per measure

a M_I — N_{5+3}

$$t = \frac{1}{3}$$

$$T'' = 3t$$



Ex. 9

substitute E if D not permitted

X wrong resolution

Would d₁ here be ruled out because of dissonance?
In this case, only d₂, d₃, 4th & d₅ would be acceptable?

Ex. 10



Ex. 11 Two Part Melodization of Symmetric Harmony

Handwritten musical score for two-part melodization of symmetric harmony. The score consists of eight staves of music, each with a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. Measures are numbered 1 through 8 above the top staff. Various musical symbols are used, including quarter notes, eighth notes, sixteenth notes, and rests. Some notes have stems pointing up or down, and some have horizontal dashes. Measure 1 starts with a B-flat note. Measure 2 starts with a G note. Measure 3 starts with a D note. Measure 4 starts with a B-flat note. Measure 5 starts with a G note. Measure 6 starts with a D note. Measure 7 starts with a B-flat note. Measure 8 starts with a G note.

④ no, only the present chords
tones and the auxiliaries based
from the following chord.

2-part Melodization of Symmetric Harmony

(Ex. 12)

$H \rightarrow$ as in Ex. 11 $\in T$ changes

$t = :$

$T'' = 6t \quad \frac{6}{8}$

a M $\underline{\text{II}}$ (1+r)

a M I $\frac{6}{8}$ series to determine divisions + number of attacks.

(Ex. 13)

2 part Melodization of Chromatic Harmony

M I di

M $\underline{\text{II}}$ di'

$H \rightarrow$ ch

(Ex. 14)

di

ch

ch

(Ex. 15)

ch

di

ch

(Ex. 16)

ch

ch

di

Do I understand correctly that in the chromatic type of melodization of chromatic harmony I may use the following:

① auxiliary notes borrowed from the following or ~~the preceding~~ harmony - over your Ex. 1 measure 2 page 15 (see below)

② intonations of the immediate chord

③ additional pitches which may be superimposed as melody of a grace chord, as 13 and 7 over 55.

Is this note really an auxiliary note borrowed from previous measure? Also if it were before the bar line, there would be parallel octaves with top voice in Harmony. Are these octaves excused because of the situation of the note after the bar line?



Ex. 12 2 part Melodization of Symmetric Harmony

Scale formed by MII → A B♭ C D E♭ F G (are 2 mutations by C.T., 2x + chromatic alterations as described in MII as in M I)

common tones
essential motif

This section shows a two-part melodic line. The top part uses a scale-like pattern of eighth-note pairs (A-B♭, B-C, C-D, D-E♭, E-F, F-G) with various grace notes and slurs. The bottom part provides harmonic support with sustained notes and eighth-note chords. Annotations include 'common tones' and 'essential motif'.

common tones
essential motif

This section continues the two-part melodic line. The top part features eighth-note pairs with grace notes and slurs. The bottom part provides harmonic support. Annotations include 'common tones' and 'essential motif'.

common tones
chromatic alteration
common tones
essential motif

This section concludes the two-part melodic line. The top part uses eighth-note pairs with grace notes and slurs. The bottom part provides harmonic support. Annotations include 'common tones', 'chromatic alteration', and 'common tones'.



Ex. 13

2 part melodicization of chromatic Harmony
digible notes C, D, E, G, A, B

diatonic

diatonic

chromatic

chromatic

chromatic



Ex. 14

2-part Melodization of Chromatic Harmony

Diatonic

Chromatic

Although strictly speaking, this is not melodizing S5, could it be completely justified as an auxiliary note? Also it appears in precedency and following measures.



Ex. 15

2-part Melodization of Chromatic Harmony

Chromatic
Bassoon

Bassoon

Chromatic

Bassoon

Chromatic

Bassoon

Chromatic

Would it be better to change the counterpoint?

Would it be better to change the harmonic flow?



Ex. 16 2-part Melodization of Chromatic Harmony

Chromatic

Chromatic

Chromatic

If it is not very important Is it a good idea for the composer
to consider the tonal relation of his
melody to the bass? How important is it?
inside from outside, etc.

