Canon I

Temporal Portion of $\frac{5}{3}$ $\quad \frac{3+2+1+2+1+1}{} + \frac{[1+\frac{1}{2}+\frac{1}{2}+1]+[1]+[1\frac{1}{2}+\frac{1}{2}]+[1-\frac{1}{2}-\frac{1}{2}+\frac{3}{2}+\frac{1}{2}]}{3+2+1+2+1+1}$

$t = \text{♩}$

$T = 4t = 4/4$

Let $P = 4p$

Axial $\quad a\,3T_2P + b_3T_3P + 0T + b_2T_2P + \frac{a}{2}\,3T_2P + bT_2P +$

$+ 0T + bT_2P + 0T$

Type II $\quad CF$ — C major

CP — mixolydian mode on G = C major d_4

Canon II

Temporal $\quad \frac{4}{3}$ $\quad \frac{3+1+2+1+1}{} + \frac{1+1+2+1+3}{3+1+2+1+1}$ etc.

Let $t = \text{♩}$

$T = 4t = 4/4$

Let $P = 4p$

Axial $\quad b_3T_3P + 0T + a_2T_2P + a_4T_3P + b_4T_4P + 0$

Type III $\quad CF$ Dorian mode on D = C major d_1

CP Dorian mode on F = E^b major d_1

Canon III

Temporal Portion of $\frac{8}{3}$ $\quad \frac{3+3+2}{} + \frac{1+2+1+2+1+1}{3+3+2}$ etc.

Let $t = \text{♪}$

$T = 8t = 8/8$

Let $P = 4p$

Axial $\quad 0T + cTP + bTP + dTP + b_2T_3P + 0_2T$

Type IV $\quad CF$ C major d_0

CP Aeolian Minor on F = A^b major d_5

Canon (I)

Type II

C major

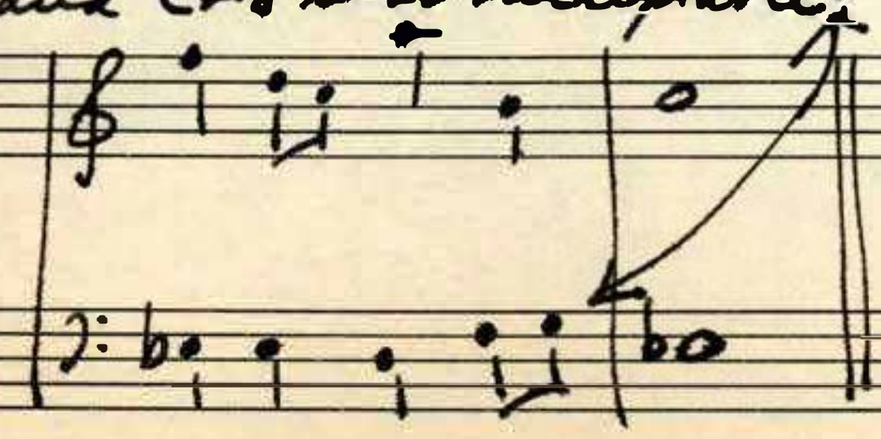
mixolydian on G

Do I understand correctly that in the final cadence there may be ① leading tone ↘ or ↗ to primary axis C_7 C_{-7}

② Plagal Cadence C_{-5}

③ Authentic Cadence C_5

④ There is also the following in Example Type III Page 18 are C_3 and C_{b2} also acceptable?



Canon II

Type III dorian (C Major d.)

dorian (E♭ Major d.)

(V)

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

Canon "III"

Type IV

dorian

dorian on F = A♭ Major d.5

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Canons based on Symmetric Scales (IV)

Type IV

cP

cF

Circular Permutations

*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)

d Minor (Aeolian)

Temporal $\left[\text{R } 3\div 2 + \text{split unit groups}\right] + \text{inversion}$

$\left[(2+1)+(1+2)+(1+1+1)+(\tfrac{1}{2}+\tfrac{1}{2}+1+\tfrac{1}{2}+\tfrac{1}{2})\right] + \text{inversion}$

Let $t = d$

$T = 3d = 3/4$

Let $P = 4p$

Melodic axis = $04T + a_2T_2P + b_2T_2P + \underset{①}{d_2T_3P} + c_2T_3P + \underset{②}{d_2T_3P} + \underset{③}{c_2T_2P} + \begin{matrix}a\\d\end{matrix} 3T_3P + b_2TP$

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

Plan for Continuity of Canon

ⓐ $\frac{cF}{cP}$ + ⓑ $\frac{cP}{cF}$ + ⓓ $\frac{cP}{cF}$ + ⓒ $\frac{cF}{cP}$ + ⓐ $\frac{cF}{cP}$ + 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 ⓐ $\frac{cF}{cP}$ + ⓓ $\frac{cP}{cF}$ + ⓑ $\frac{cP}{cF}$ + ⓒ $\frac{cF}{cP}$ + ⓑ $\frac{cF}{cP}$ + Coda

x) $\underline{g}$ is the unit which resores into $\underline{f}$, and <u>not a</u>.

Position (a)

Canon (V)

cf

cp

Coda

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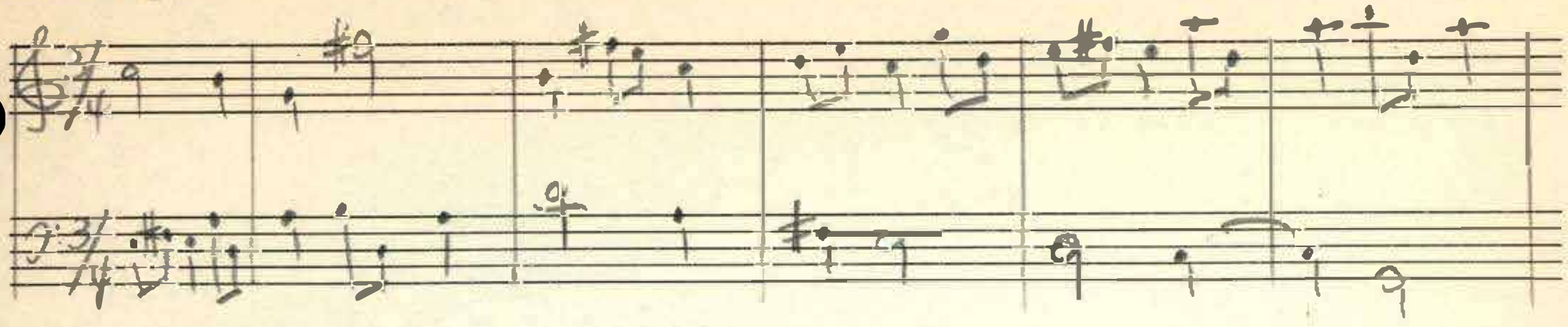
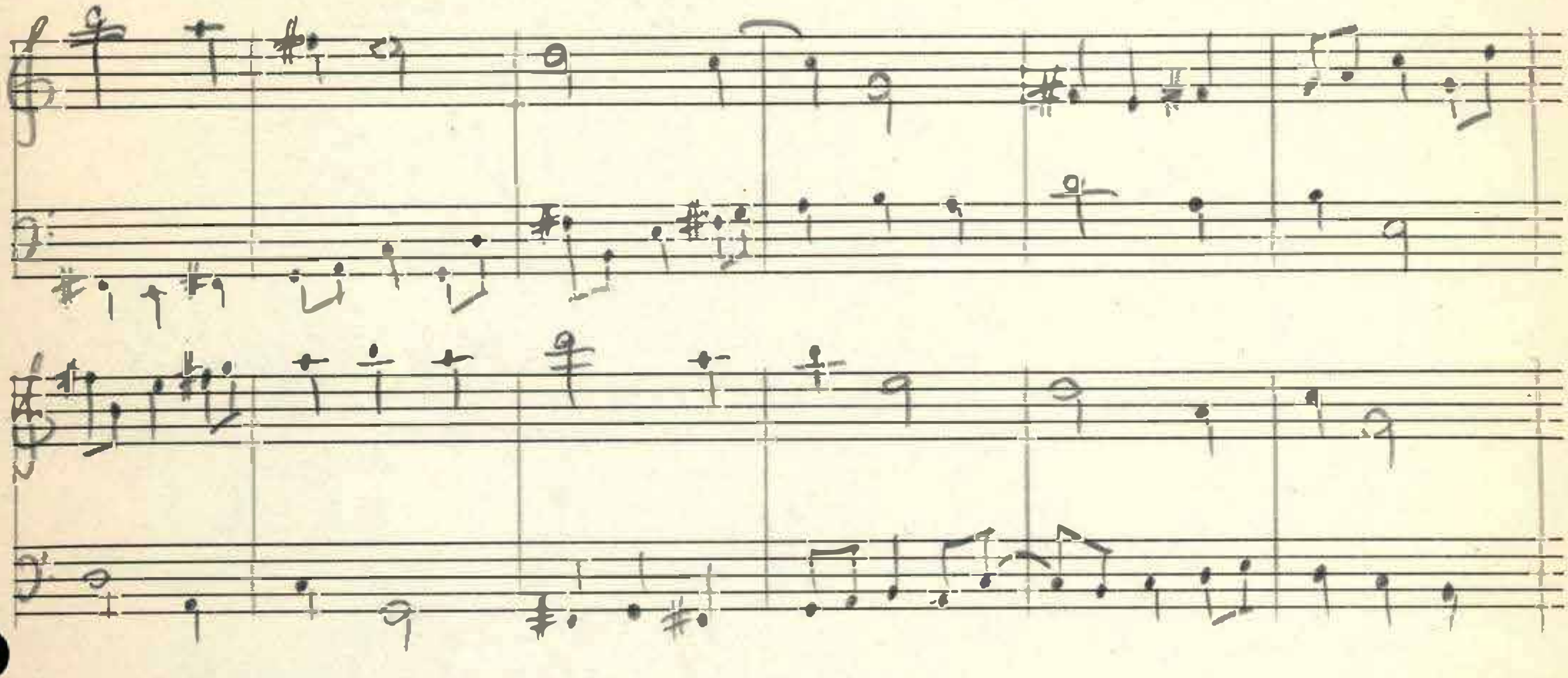
Position (b)

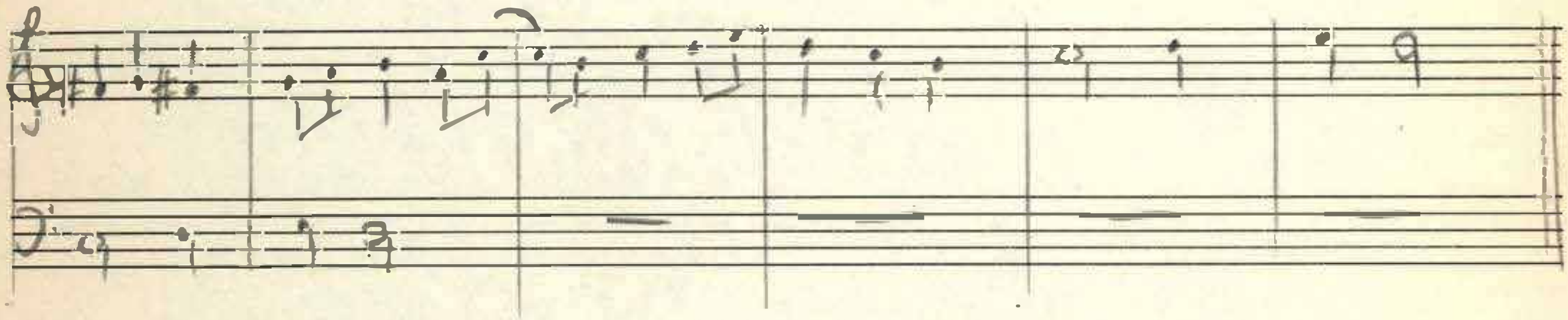
Canon (V)

Position ©

Canon V







Position (2)

Canon (V)

* end at this point the lower part be played one octave? Or is it more effective to play it as written? (W B)

and back to original register?

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H D Relationship – Various Axes

C

D♭

D

E♭

E

B♭

F

A♭

G

A

E♭

B♭

B

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Fugal Themes

(by just J.S. — alas, not as good as best trying hard and hoping) * = point where Reply begins

(1)

(2)

(3)

(4)

(5)

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

(6)

(7)

(8)

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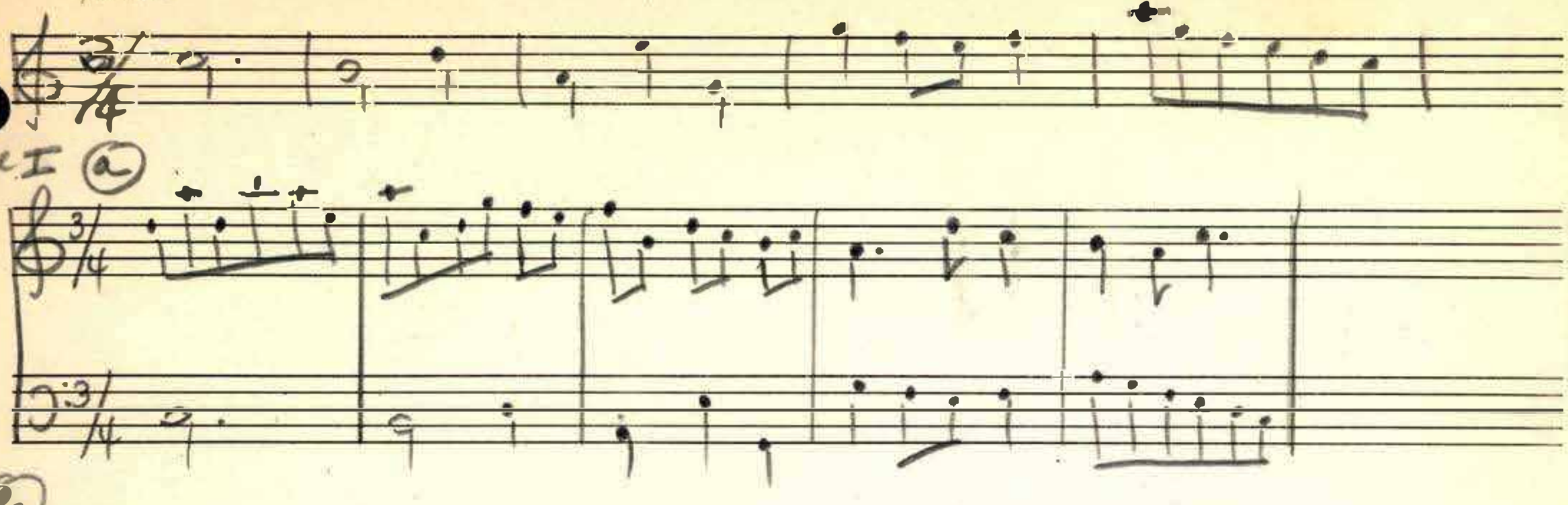
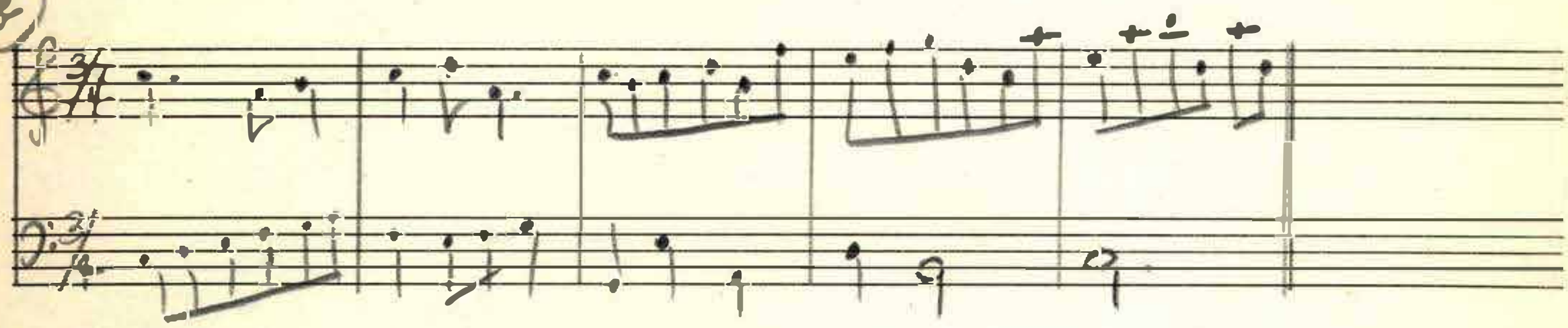
Theme

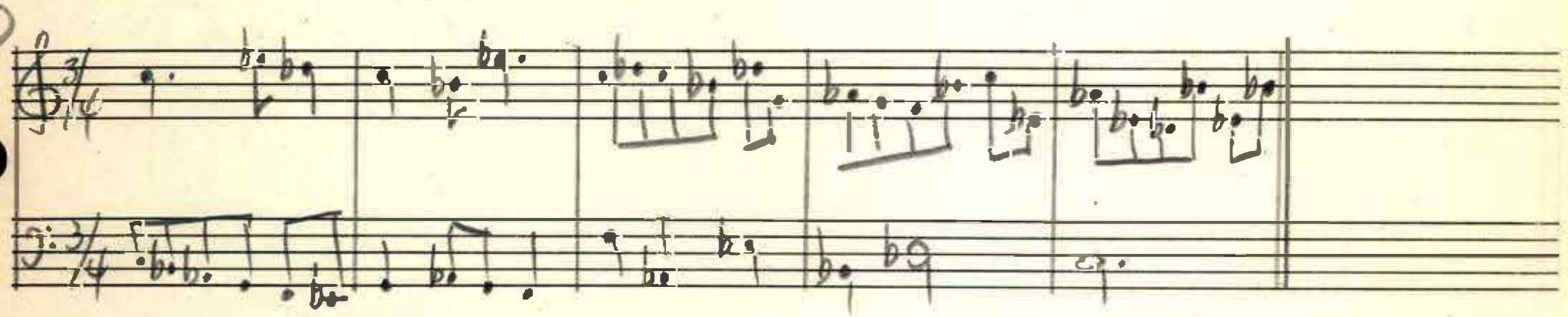
Type I (a)



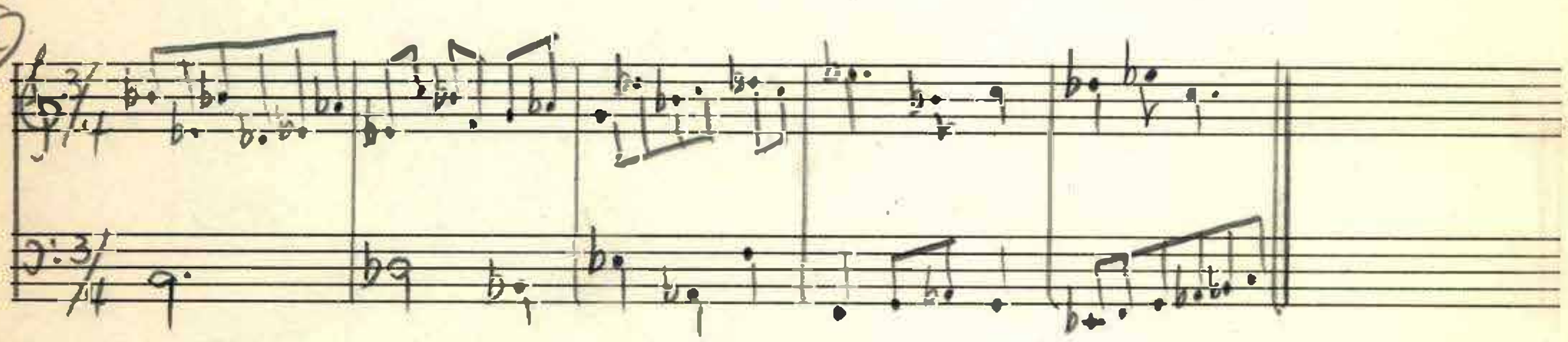
(b)



(c)



(d)



Type II

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Type III

(a)

(b)

(c)

(d)

Type IV

@P I
@F

(a)

(b)

(c)

(d)

Type IV

(a)

CF
CP II

(b)

(c)

(d)

Theme = 5T

(1) Interludes.

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

(b)

(c)

(d)

(2) I=4T non-modulatory - thematic (rhythmic) - — (with rhythmic imitation)

(a)

Correct?

(b)

(c)

(d)

(e)

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Theme = 5T
I = 5T

Interludes

(3)

non-modulating - Thematic - sin imitative CP

(a)

Correct?

Yes: there are no limitations as to movement toward dissonance.

(b)

(c)

(d)

(4) Interlude – modulating – neutral

Theme = 5T

I/2 = 5·T

(a)

(b)

(c)

(d)

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(5) Interlude - modulating - Thematic - Imitation

(a)

(b)

(c)

(d)

×) Is this in good taste?

Theme = 5T
I = 5T

Interlude Three Modulating Counterpoint

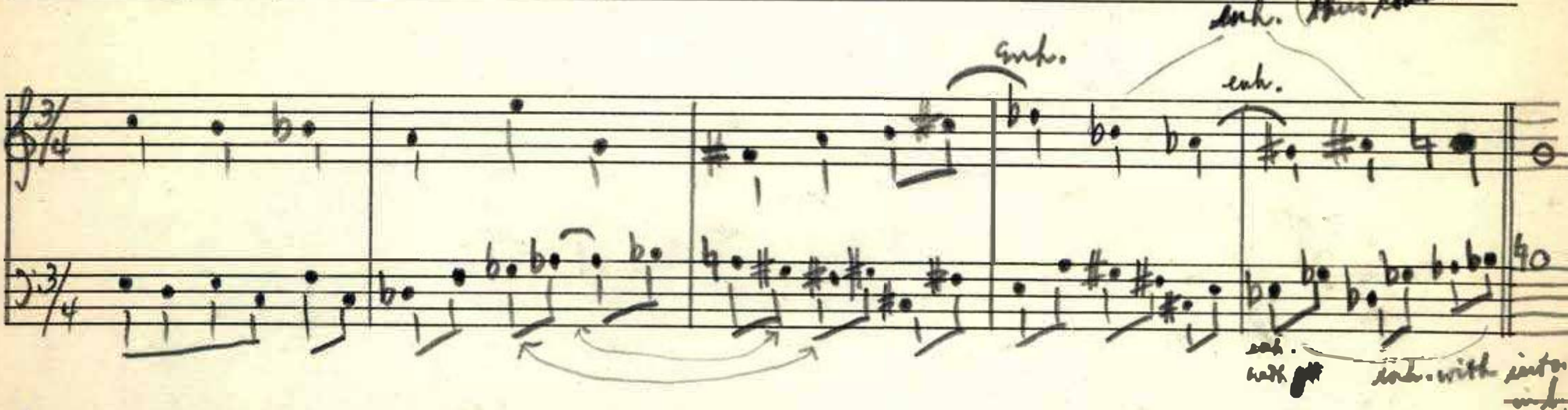
(6) for Type II or III (Neutral) CF in C
CP in E (Let it be e minor with 1# because E major having 4# would be more remote.)

Constant dependence, therefore, is CP is in minor key always 4 semitones above CF.

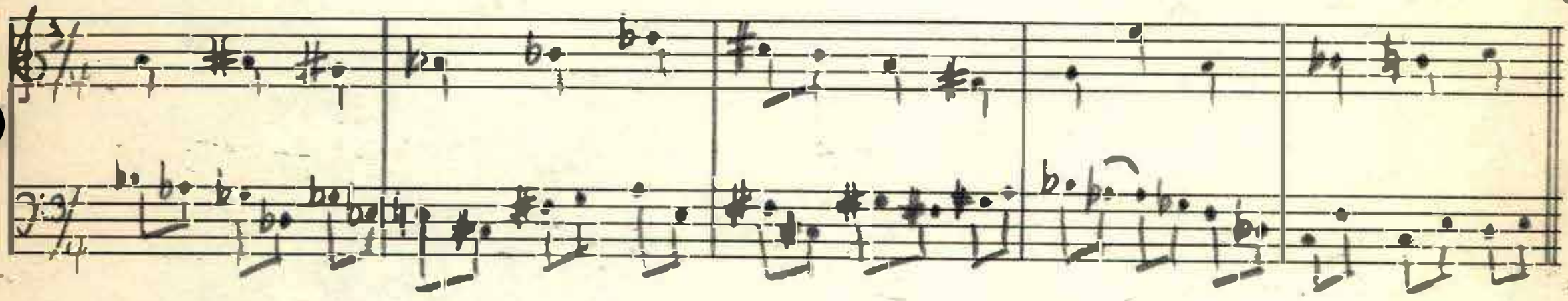
Modulation is to go in 5T to G major.

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

(a)



(b)



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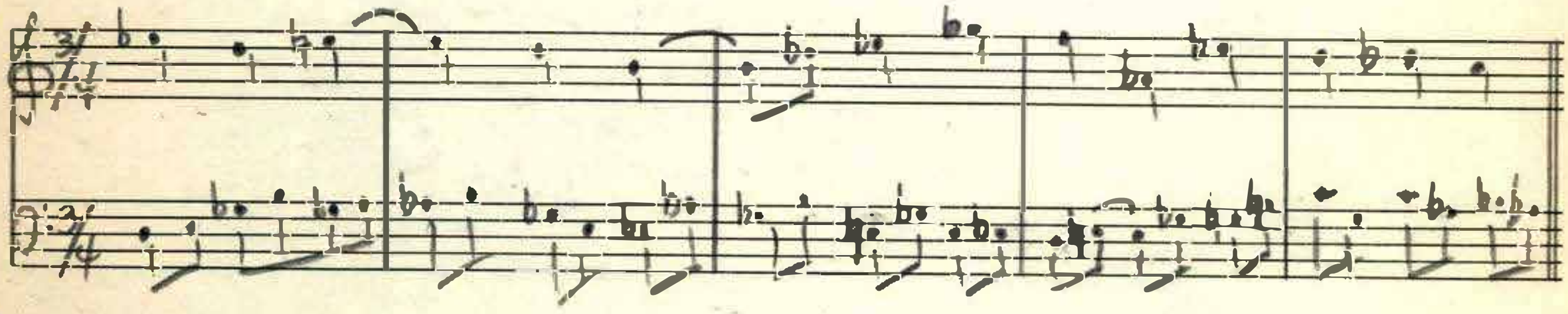
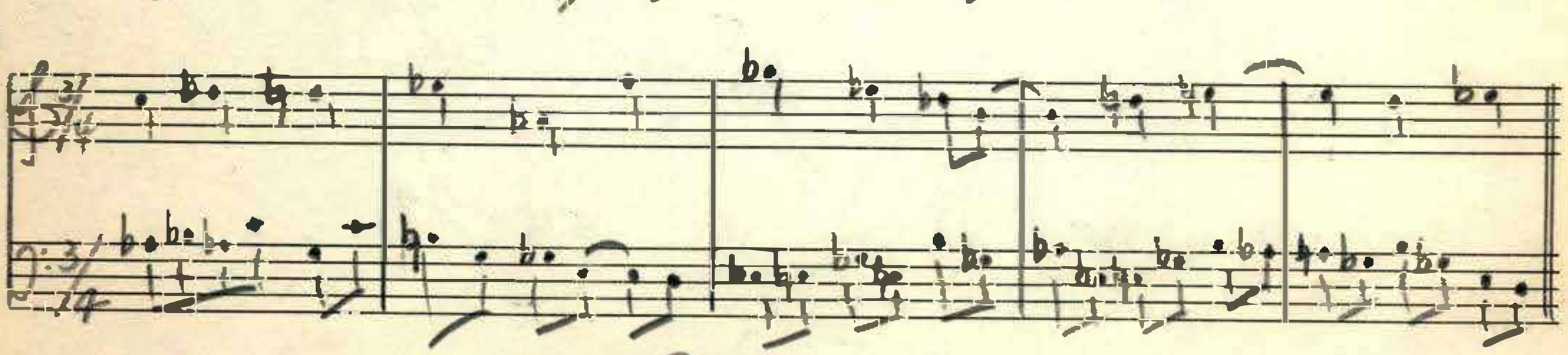


(d)



Is it best to rewrite (a) + (b) with more uniformity of accidentals?

?

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Interlude Thru Modulating Counterpoint

Theme = 5T
I = 4T

(1)

For Type II or III

cF c
cP c

Thematic - Imitative

Constant dependence - cP in minor key always 4 ♮ above cF
modulation to go to G major via 4T

Plan — $\frac{cF}{cP} = \frac{c + A^{\flat} + B^{\flat} + e^{\flat}}{e + F^{\#} + c + B} + \frac{G}{G}$

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

Two Part Melodizations (Diatonic)

(Ex. 1) $H \rightarrow S_5 + S_9 + 3S_7 + S_5$

$C \rightarrow C_5 + C_7 + C_3 + C_7 + C_5$

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

MII 1+1+1+1+1+1+1+1

MI $(3+1+2+1+1)^2 : (9+3+6+3+3) + (3+1+2+1+1) + (6+2+4+2+2) + (3+1+$

H → Syncronized Twice Power = $8(3+1+2+1+1) = 24+8+16+8+8 \quad +(3+1+2+1+1$

Let $t = \frac{1}{8}$ $T'' = 8t$, executed in style of 4/4 series

MI in d_2
MII d_5
H d_0
} of C major

(Ex. 2) Same as above, except that there are to be 2 attacks of MI for each attack of MII

Melodization of MI + MII 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 MI + MII as follows:

MI $2a + 3a \quad 2a + 2a + 2a \quad 3a + 2a + 3a \quad a + 2a +$

MII $a + a + a + a + a + a + a$

$3a + a + 2a + a + a \quad 3a + 2a + 2a + 3a \quad 4a + 2a + 2a \quad 3a + a + 2a$

$a + a + a \quad a + a + a \quad a + a + a \quad a + a + a$

$3a + 3a + 2a \quad 2a + 3a + a \quad 3a + 2a \quad a$

$a + a + a \quad a + a + a \quad a + a \quad a + a$

(5) Let $t = \frac{1}{5}$

$T'' = 12\frac{1}{2}$ To be executed in the style of 12/12 series (see next page

Ex. 4 continued

M, $\frac{4t+3t+3t+t+t}{7t+5t}$ + $\frac{4t+t+2t+t+2t+t+t}{5t+3t+4t}$ + $\frac{2t+t+2t+t+t+t+t+t+3t}{5t+2t+5t}$

MII $\frac{}{12t}$ $\frac{}{12t}$ $\frac{}{12t}$

H

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

$\frac{}{12t}$ $\frac{}{12t}$

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

$\frac{}{12t}$ $\frac{}{12t}$

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

$\frac{}{12t}$ $\frac{}{12t}$

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

$\frac{}{12t}$ $\frac{}{12t}$ $\frac{}{12t}$

MI in d2
MII in d5
H in C major d0

Let $P = \frac{1}{4}p$

MI $bT^2P + dTP + cT^2P + aT^2P + c\sqrt{2}P + bTP + aT^3P + aT^3P + bTP + b\sqrt{2}T^3P + oT$

MII $oT + aTP + bTP + aT^2P + b_2T^2P + oT + aTP + bTP + bTP + c_2TP + oT$

Ex. 1

Two Part Melodization

MI written in d_2

MII " " d_5

$\frac{II}{V}$ " " $\frac{I}{d_0}$

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Ex. 3

Two Part Melodization

7 supports — 9 supports — 11

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

and the apical combinations (P = 4 p)

Ex. 3

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

Your examples give ample evidence of

But is the following equally acceptable?

yes.

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Ex. 4

Ex.5 Attack groups + Duration groups composed independently

Let $\frac{M_I}{M_{II}} = \frac{n_5 \div 2}{}$ Duration group $= \frac{n_3 \div 2}{} = 9t\,;\,7a$

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

$\frac{aA}{aT} = \frac{21}{7} = \frac{3}{1}$ $1(21)$ $3(7)$

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

Let $t =$ 1

Let $T = 3t$

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

numbers below represent t's

$$\frac{M_I}{M_{II}} = \frac{2+1+1+1+1+1+2+2+1+1+1+1+1+1+2+2+1+1+1+1+1+2}{3+2+1+1+2+2+1+1+1+1+1+2+2+1+1+2+3}$$

$$H \rightarrow = \frac{}{6+6+3+3+6+3}$$

$H \rightarrow$ = Hybrid 4 part $S \rightarrow S_5 + S_7 + S_9 + S_9 + S_7 + S_5$
$C \rightarrow C_9$ constant

Ex.6 Chromatization of above

Ex.7 . . . . . .

Ex.8 3 measures diatonic
+3 measures chromatic
+1 measure diatonic
+1 measure chromatic
+1 measure diatonic

Ex 5

d2

d5

Hemlle Bbs ausfüllen?

d0

Ex 6

Ex 7

Ex 8

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

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

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

$H \quad Sp = 48+16$

Let $t = \blacksquare$

$T'' = 16t$

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

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

$H \rightarrow = [9+9+9]$ or $[18+9]$ or $[9+18]$

$t = \blacksquare$

$T'' = 9t$

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

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

$S \rightarrow 5+9+11+7+13 \quad \sum_{VIII}$

$HT \rightarrow H_1T + H_2T_2 + H_3T + H_4T + H_5 2T + H(6,7,8,9,10)T + H_{11}T$

a M_{II} — a permeasure

a M_I — $N_{5 \div 3}$

$t = \blacksquare$

$T'' = 3t$

Ex. 9

substitute E if D not permitted

X wrong resolution

Would d, here be ruled out because of distance?
In that case, only d_2, d_3, d_4 or d_5 would be acceptable?

d_5

d_0

Ex. 10

l_0

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Ex. 11

Two Part Melodization of Symmetric Harmony

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⊕ no, only the present. Chords
tones and the auxiliaries borrowed
from the following chord.

2-part elaboration of Symmetric Harmony

(Ex. 12) H → as in Ex. 11 ē T changes

t = ?

T'' = 6t 6/8

a M II (1 + v)

a M I 6/6 series to determine durations + number of attacks.

(Ex. 13) 2 part melodization of Chromatic Harmony

M I di

M II di

H → ch

(Ex. 14)

di

ch

ch

(Ex. 15)

ch

di

ch

(Ex. 16)

ch

ch

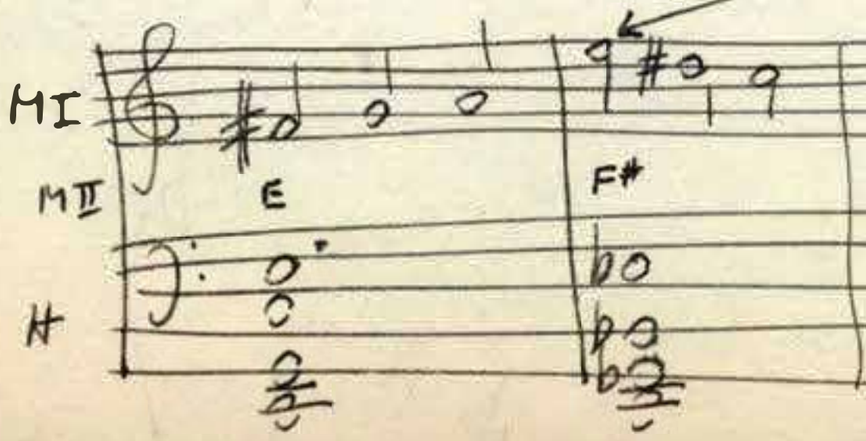
di

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 - as in 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 given chord, as 13 and 7 over 5/5.



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 the situation of the note after the bar line?

Ex. 12

2 part Melodization of Symmetric Harmony

Common Tones

Chromatic alteration

Common Tones
identical motif

Scale formed by MII → A B♭ C♭ D♭ E♭ F G (three modulations by C.T., 2 M. + Chromatic alterations as operative in MII as in MI

Identical motif

Identical motif

Common Tones

Chromatic alteration

Identical motif

Common Tones

Ex. 13

2 part melodization of Chromatic Harmony
Eligible notes C, D, E, G, A, B

diatonic

diatonic

chromatic

Ex. 14

2-part melodization of Chromatic Harmony

Diatonic

Chromatic

Chromatic

Although strictly speaking, this is II melodizing $\hat{5}$, could it be completely justified as an auxiliary note? Also it appears in preceding and following measures.

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Ex. 15

2-part melodization of Chromatic Harmony

Chromatic

Diatonic

Chromatic

Not notes according to your example?

Could it be better this way? Should go to C but would have Horn with new change

Would it be better to the counterpoint?

Ex. 16

2-part melodization of Chromatic Harmony

Chromatic

Chromatic

Chromatic

Do this all octaves?
How do B instead of C? Solve it?

Chromatic

2nd part

It is not very important

Is it a good idea for the composer to practice the Do-re-mi-fa relation of this melody to the bass? How important is it? Aside from octaves, etc.

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