Ex. A Var. II

Instrumental Strata + Instrumental Forms

Musical Brand No. 230 Loose Leaf 12 Stave Style - Standard Punch

Instrumental Forms of Accompanied Melody

Theme

a violoncelli

Var. I

Var. II

Var. III

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Instrumental Forms of Accompaniment Melody

Coupling of Melody

Var. III

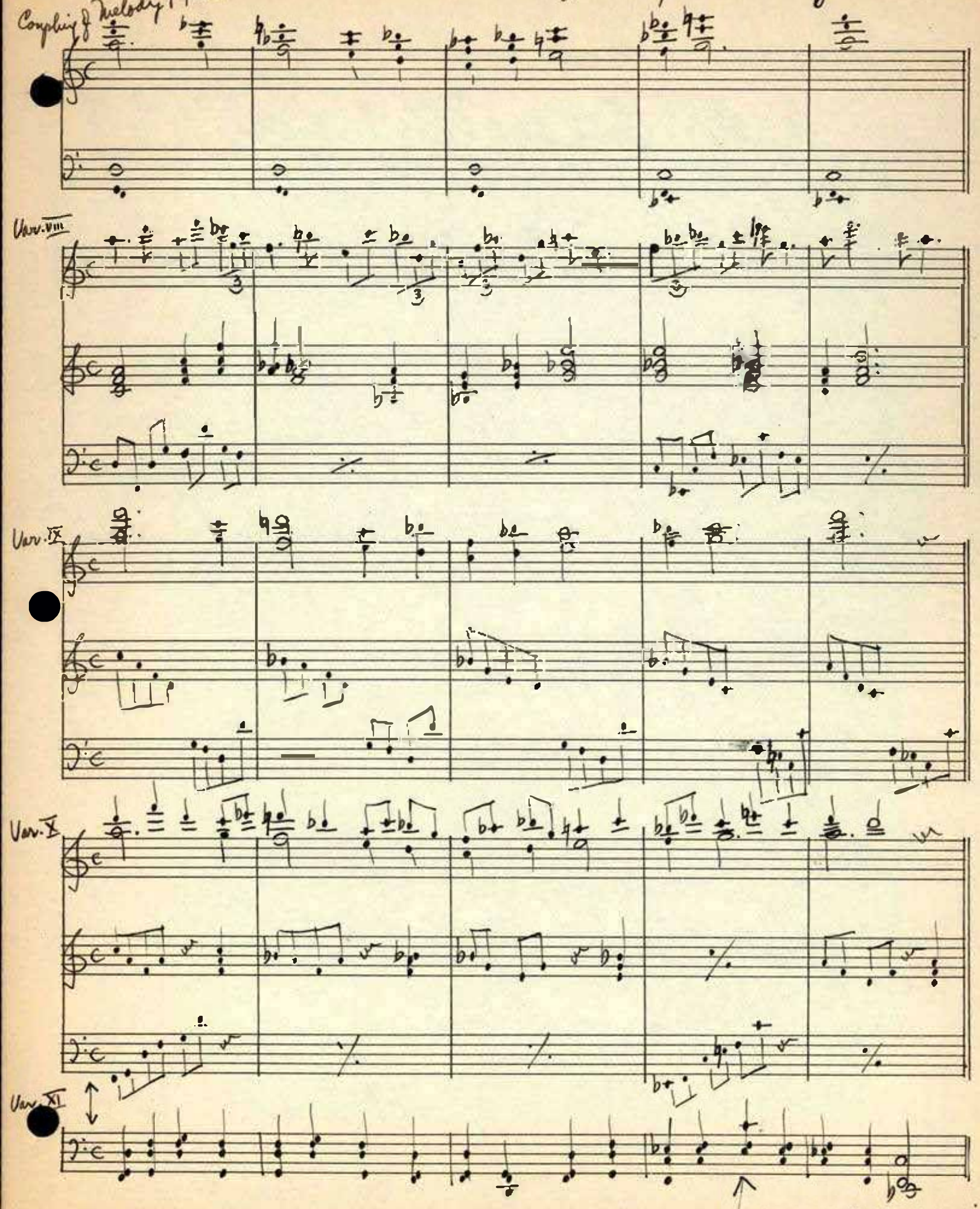
Var. V

Var. VI

Var. VII

MUSIC-TOP BRAND No. 230 Loose Leaf 12 Stave Style - Standard Punch

Instrumental Forms of Accompanied Melody



Does this exceed the limit by one inversion or does one figure from the first chord of the measure?

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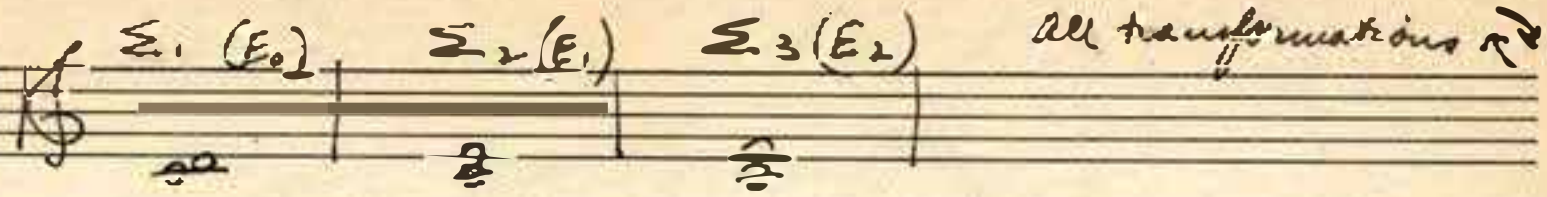
no

x) The rule says: when Structures are different, the transformations are either $a \rightarrow b$ or ab const.

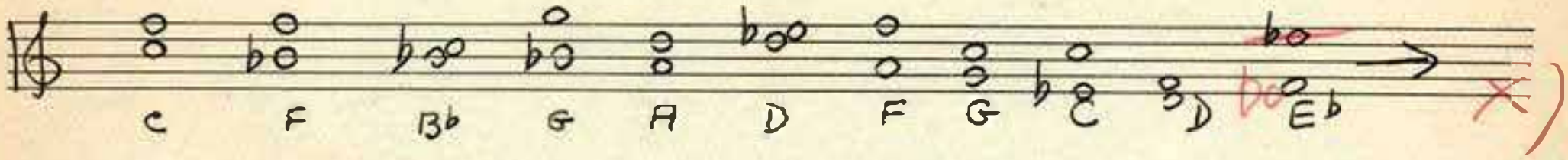
The latter is preferable when it sustains the common tone and eliminates unnecessary keys

S : 2p



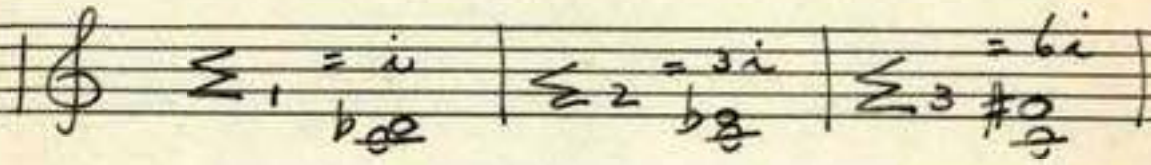
Ex. 1 $2\Sigma_3 + \Sigma_1 + \Sigma_2 + \Sigma_3 + \Sigma_1 + \Sigma_2 + \Sigma_3 + 2\Sigma_2 + \Sigma_1$

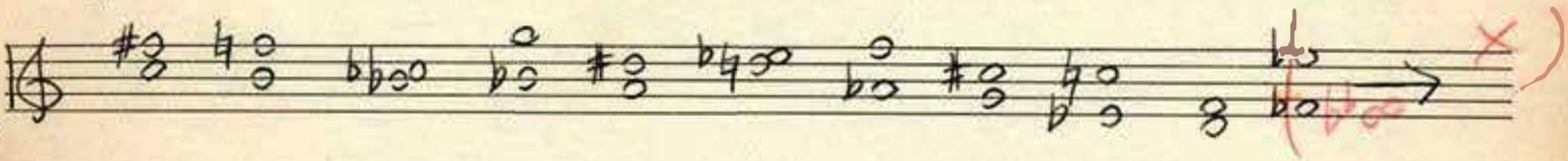
Diatonic $C \rightarrow 2C_5 + C_3 + C_7 + C_5 + C_3 + C_7 + C_5 + 2C_7$ Scale - Dorea mode



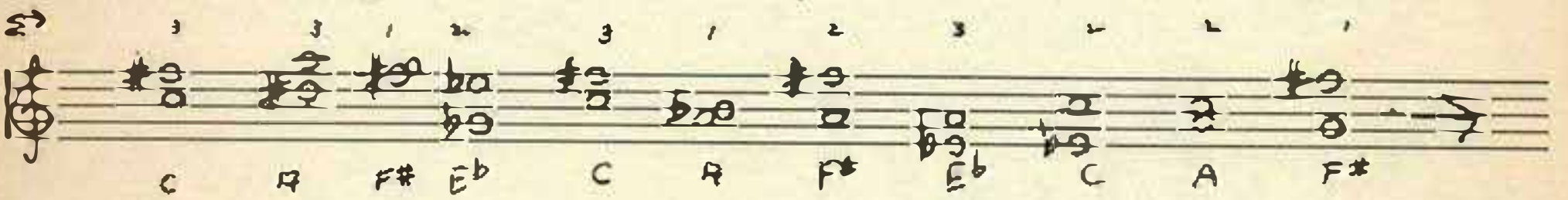
Diatonic-Symmetric (The same scheme of $C \rightarrow + \Sigma$, but

Ex. 2

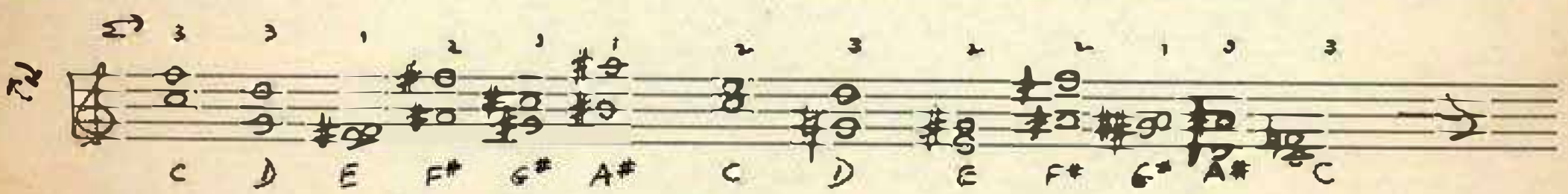




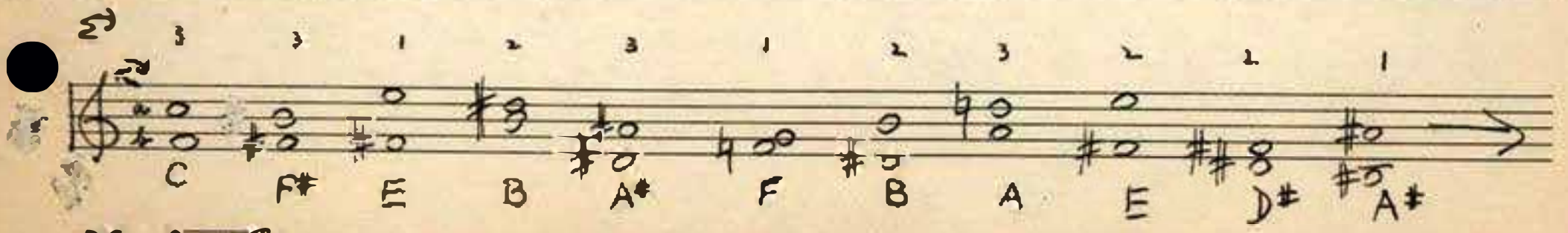
Ex. 3 Symmetric Σ_2 Σ as in Ex. 2



Ex. 4 Symmetric Σ_2 Σ as in Ex. 1 $\Sigma_1 = 2i$ $\Sigma_2 = 4i$ $\Sigma_3 = 5i$



Ex. 5 Generalized Symmetric $6 \mp 2 \mp 5 \pm 1 = 9$ Σ as in Ex. 4



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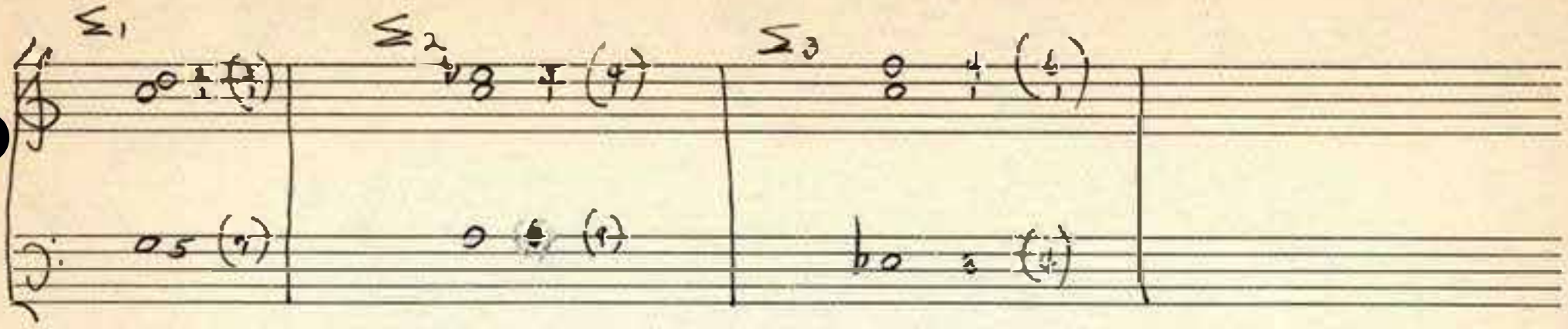
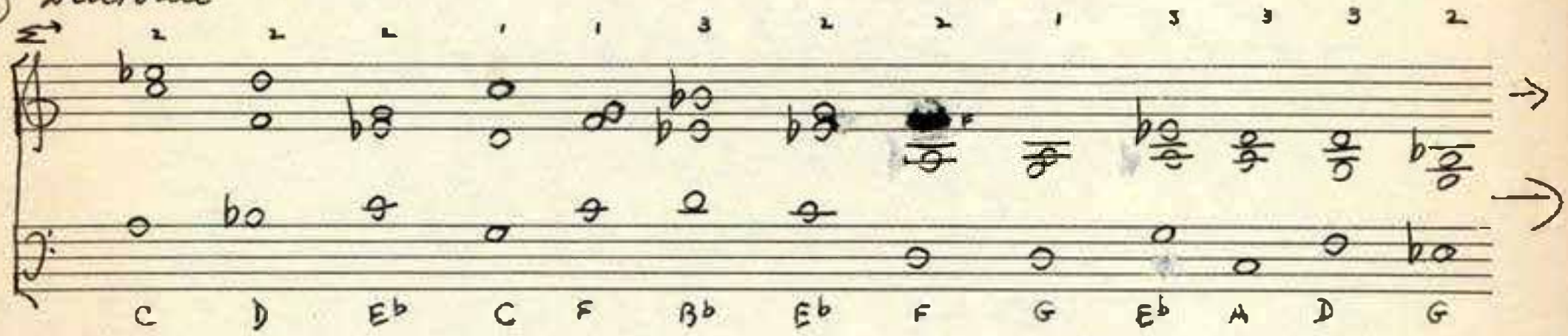
$\Sigma = 2S; \quad S_1 = p \quad S_{II} = 2p$



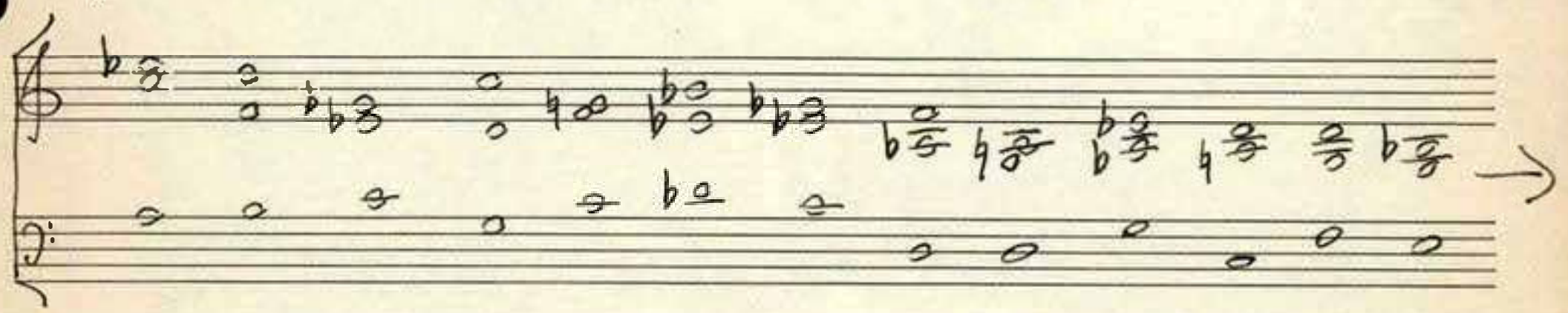
$\Sigma \rightarrow 3\Sigma_2 + 2\Sigma_1 + \Sigma_3 + 2\Sigma_2 + \Sigma_1 + 3\Sigma_3 + \Sigma_2$

$C \rightarrow 2C_7 + C_3 + 3C_5$ ~~Scale of Roots~~ – Dorian Mode on C

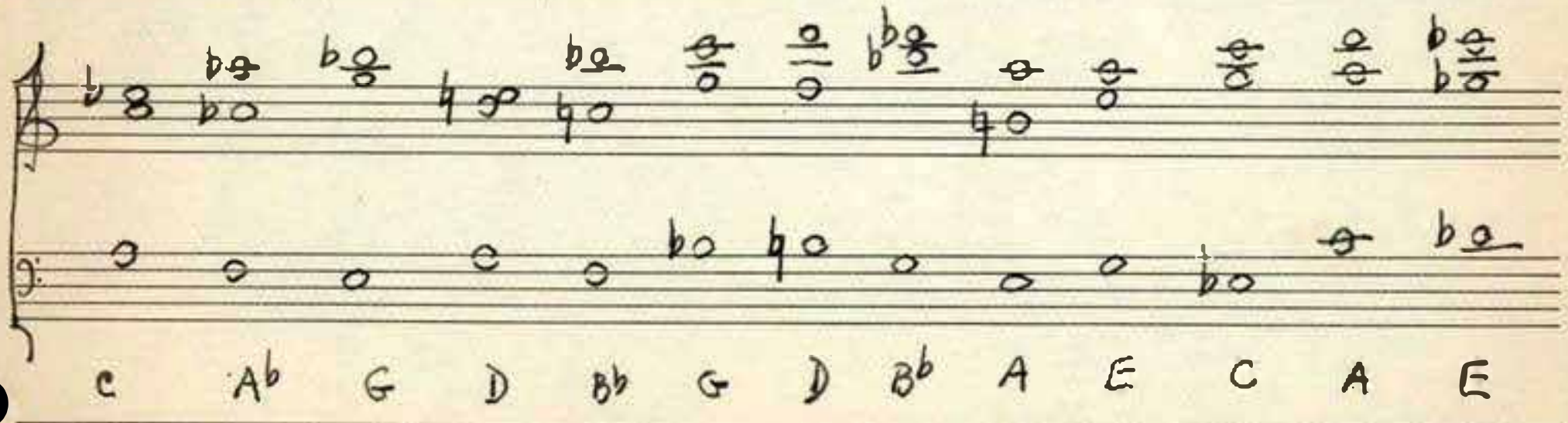
Ex. 1 Diatonic



Ex. 2 Symmetric Progression on the same scale of roots



Ex. 3 Generalized Symmetric Progression 4 + 1 + 5 – 8 + 3 + 5 $\Sigma \rightarrow$ as above



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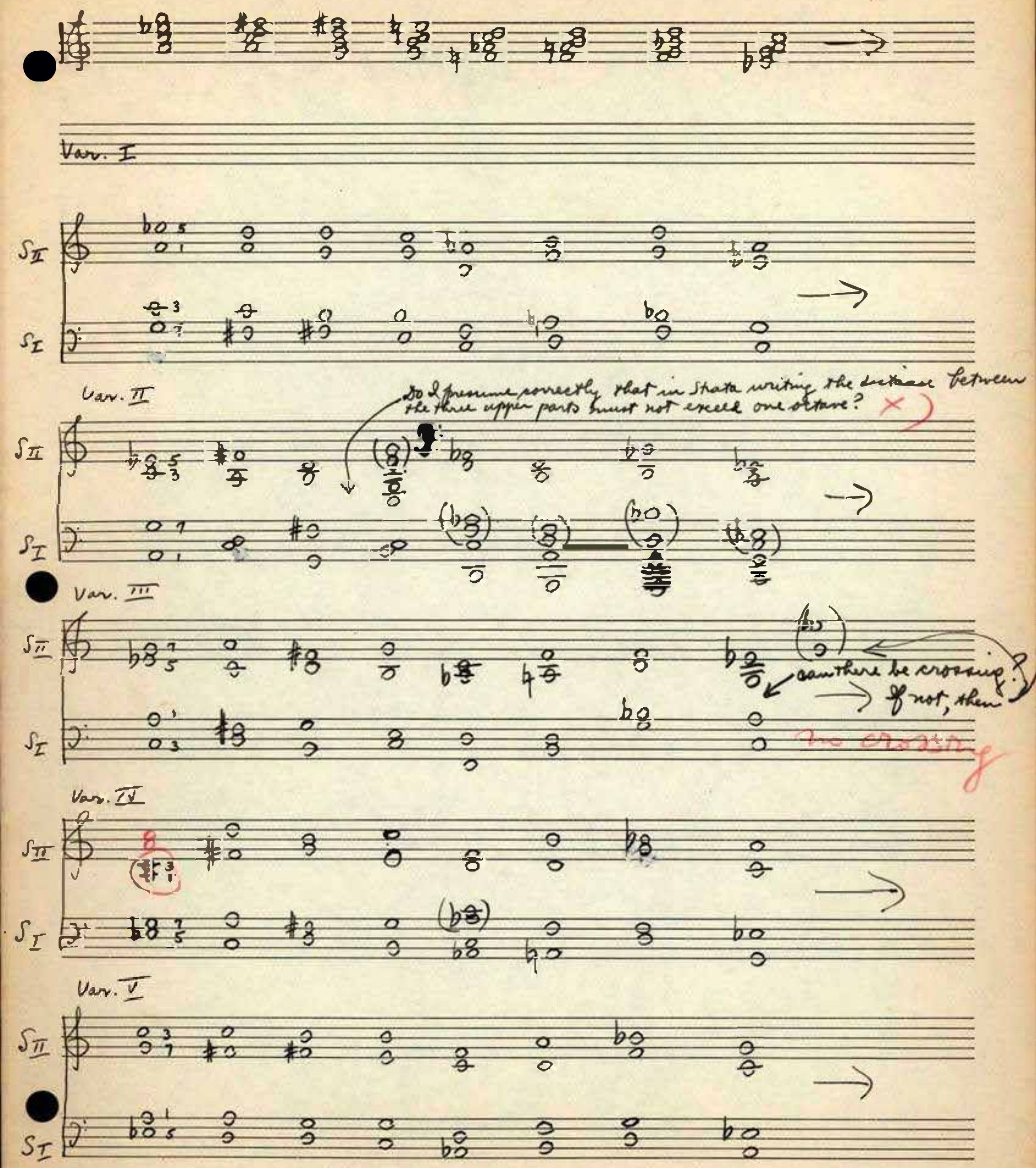
x) Why ask about 3 parts, when you are working S2p.
=

The different strata have no interval-limit specifications

$\Sigma = 2S$; $S_I = 2p$; $S_{II} = 2p$

Theme — 4 part Harmony $3C_5 + C_7 + 2C_3 + C_7$



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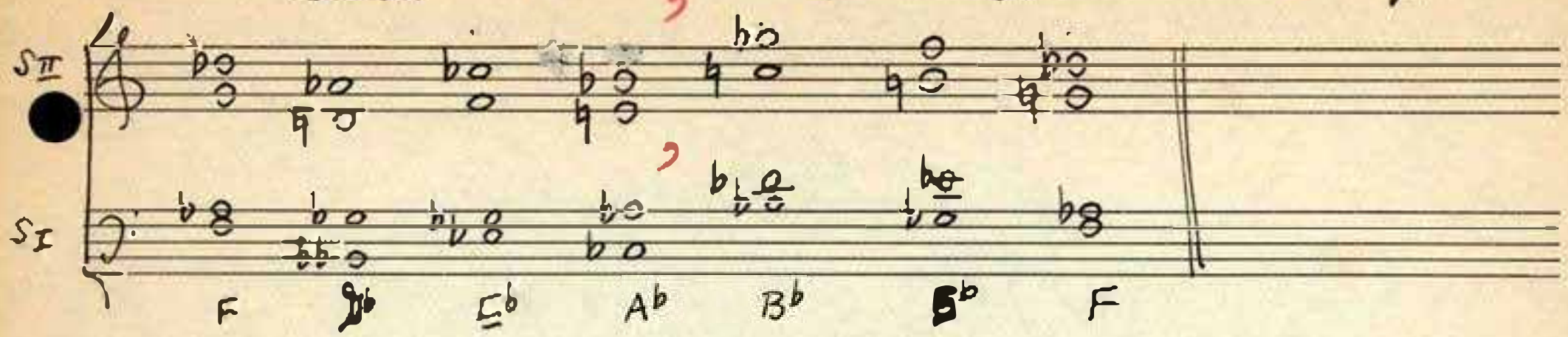
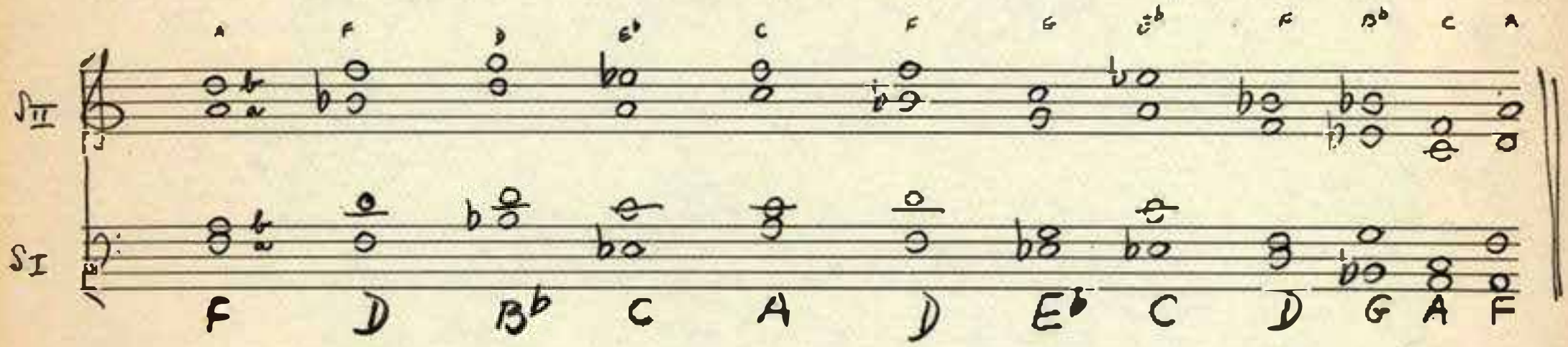
$\Sigma = 2\,S_{2p}$

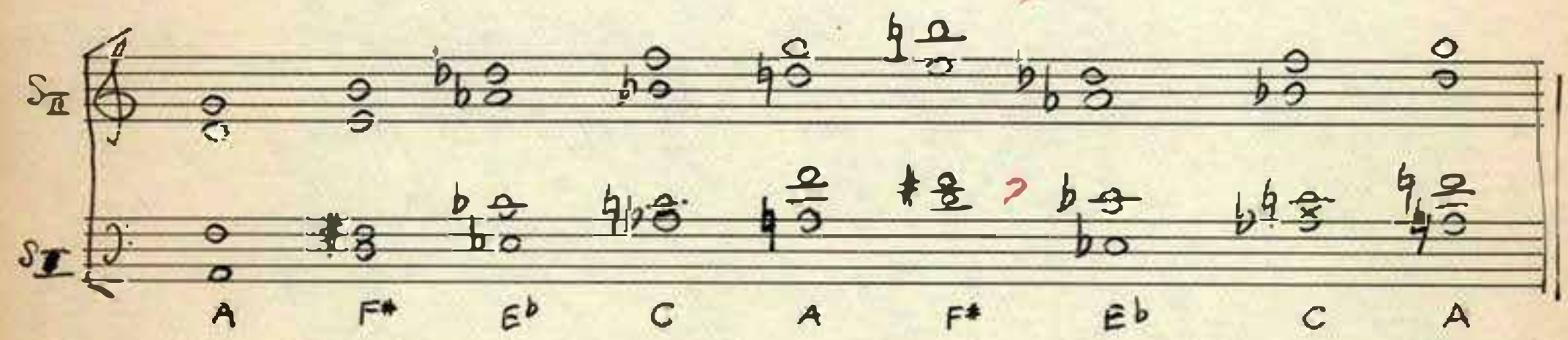
$\Sigma = \dfrac{S_{II} = 6i}{S_{I} = 3i}$ $I = 8i$ Scale = Phrygian mode on f Type II



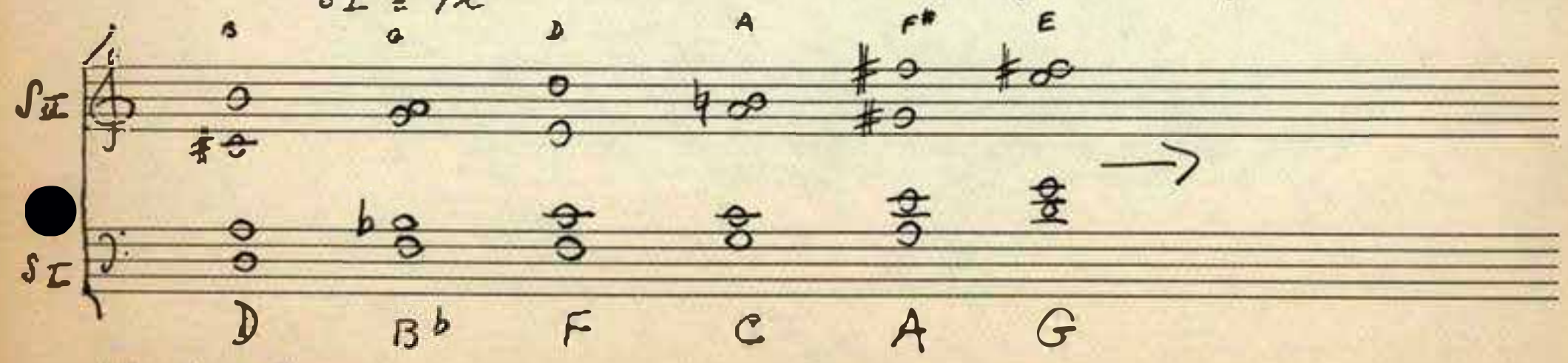
$\Sigma = \dfrac{S_{II} = 4}{S_{I} = 3}$ $I = 3$ Diatonic (Type I Scale = [illegible] (Phrygian mode)



$\Sigma = \dfrac{S_{II} = 5i}{S_{I} = 8i}$ $I = 5i$ Type III $\sqrt[4]{2}$



$\Sigma = \dfrac{S_{II} = 2i}{S_{I} = 7i}$ $I = 9i$ Generalized Symmetric Progression 4+5−7+3+2



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Examples of Addition of Sp and Coupled Sp to Σ252p

S_{III}

S_{II}

S_I

coupling by octave

coupling by minor third below

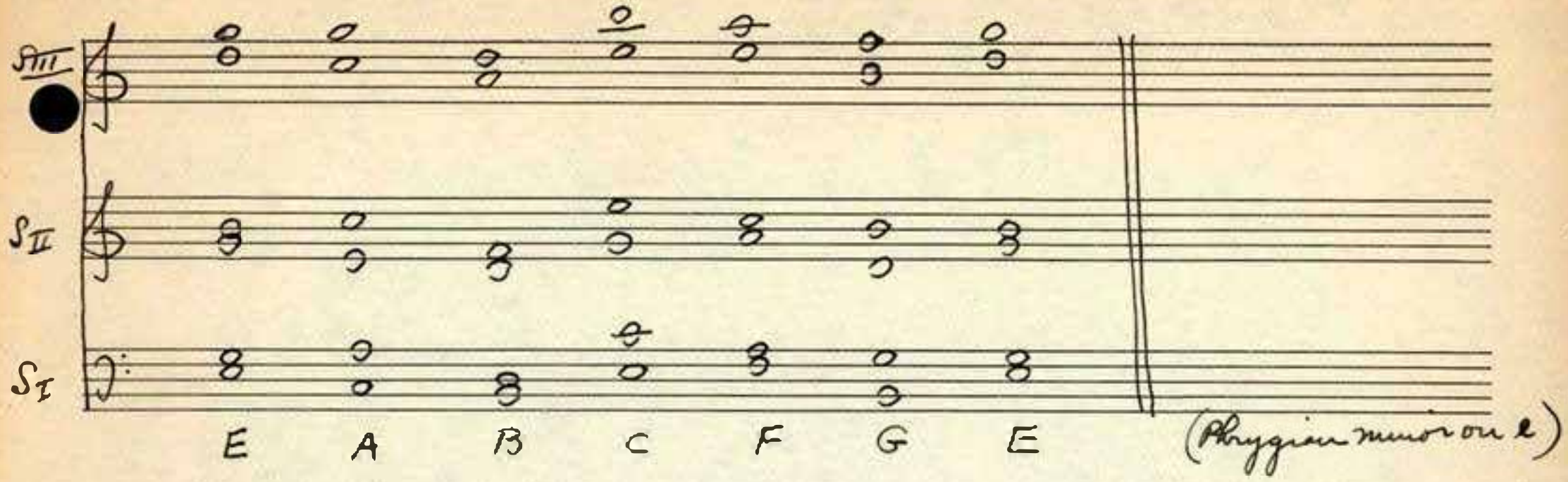
coupling by major third above

coupling by perfect fourth

coupling by fifth

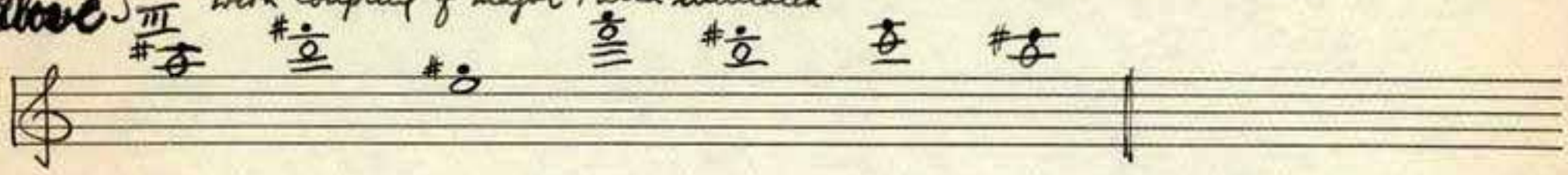
x) good knowledge of the stratigraphic technique implies such an arrangement of the adjacent strata that they do not cross. Such cups as you offer are out of the question: you should have started S III higher.

$\Sigma = 3\,S_{2p}$.

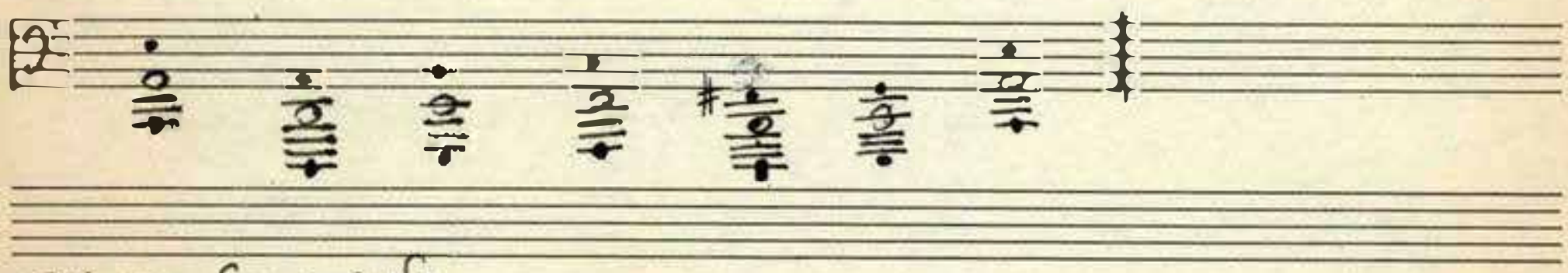


Possible Additions of Sp to above

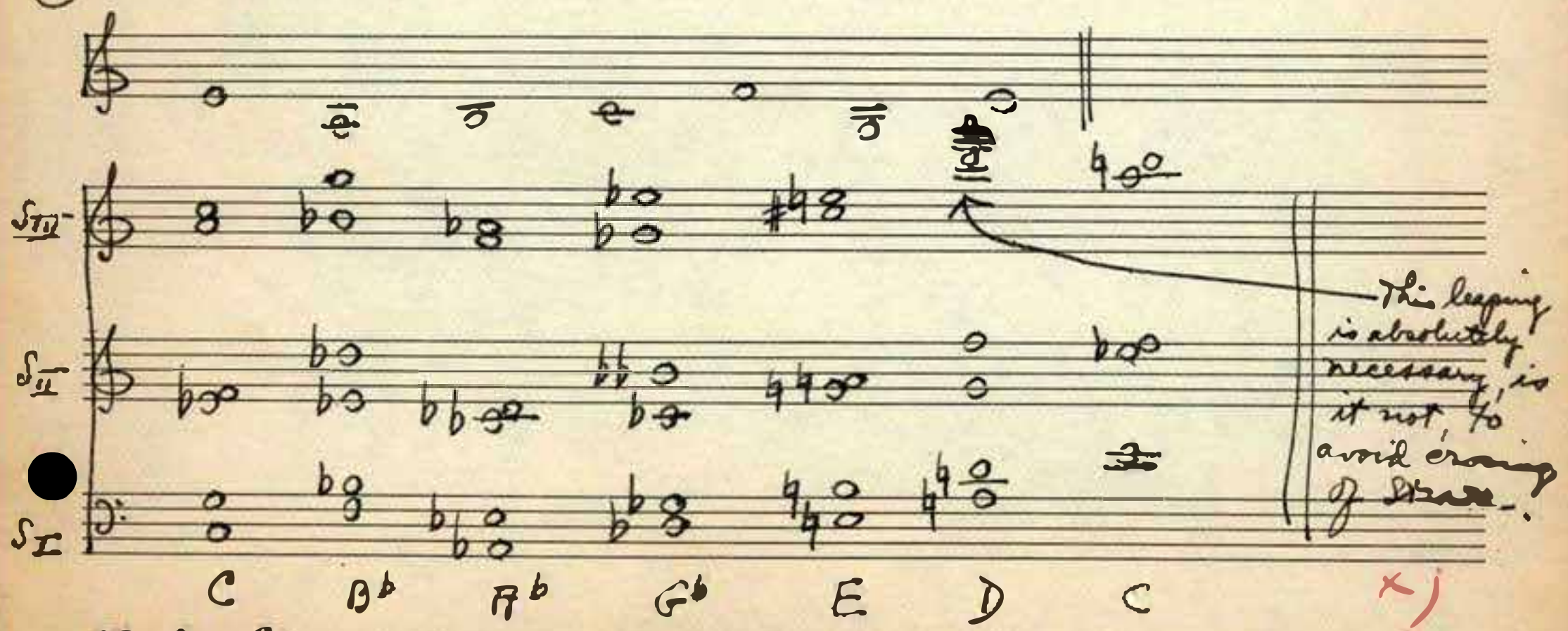
① Above S_{III} with coupling of major third indicated



② Below S_I (coupling by fifth or octave indicated)



③ Between S_I and S_2



This leaping is absolutely necessary, is it not, to avoid crossing of Strata.

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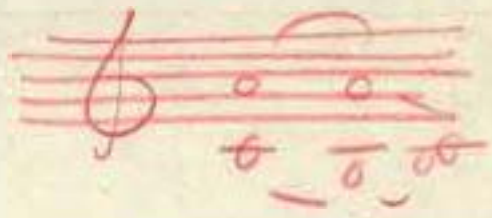
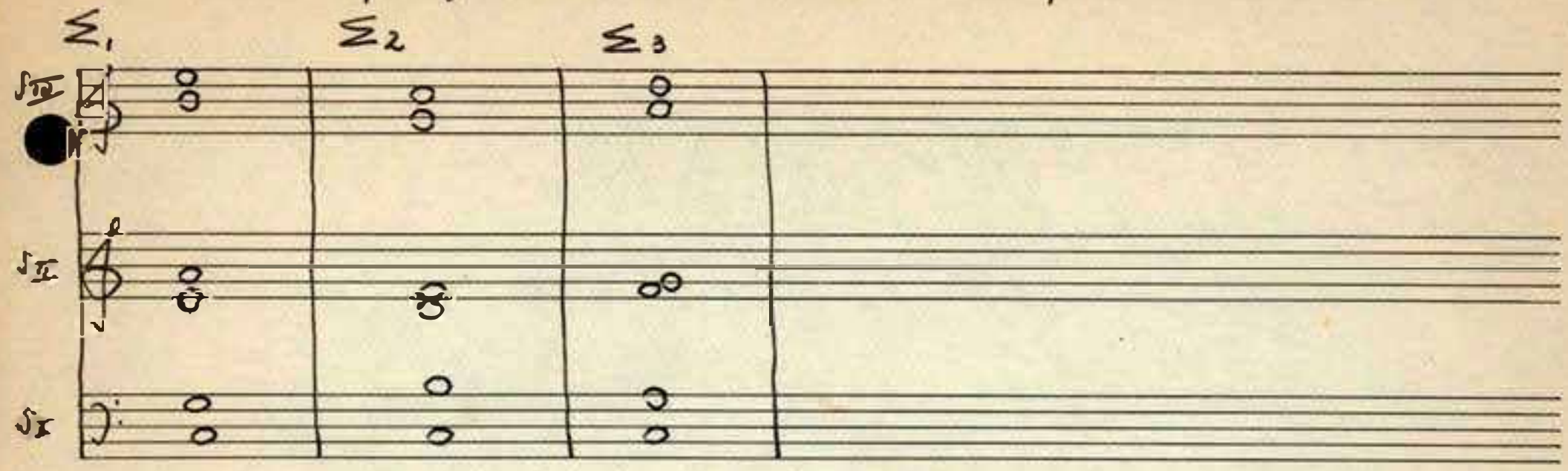
x) no; but the voiceleading in S_{II} could have been better:

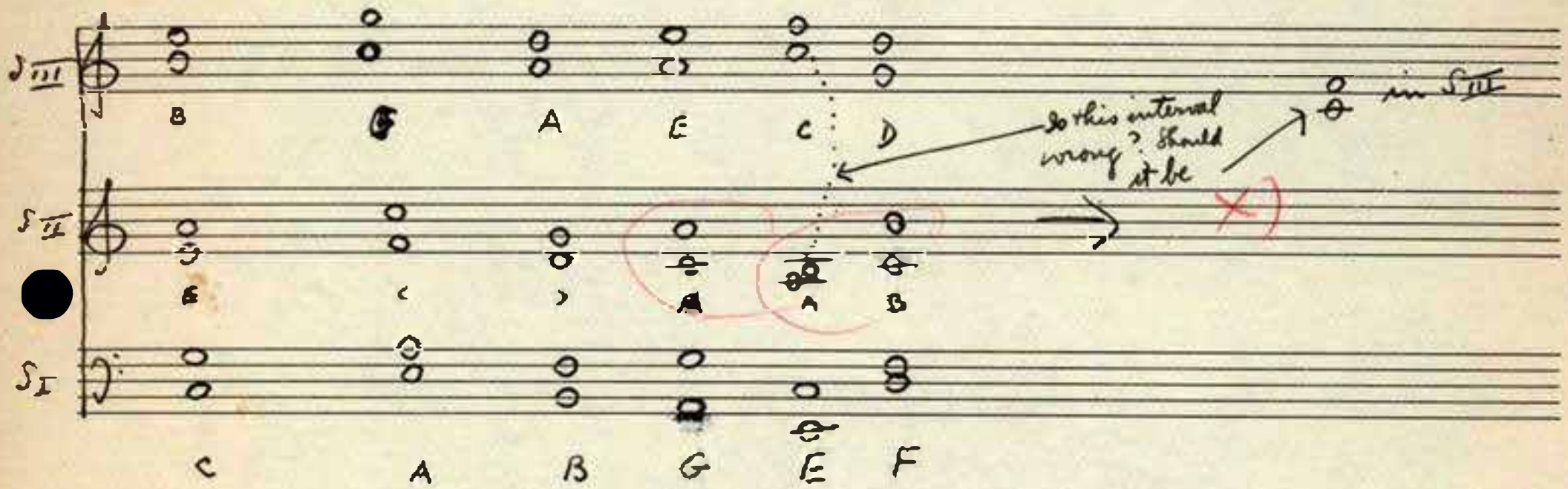


Example of Variable Σ in $\Sigma = 3\,S_{2p}$



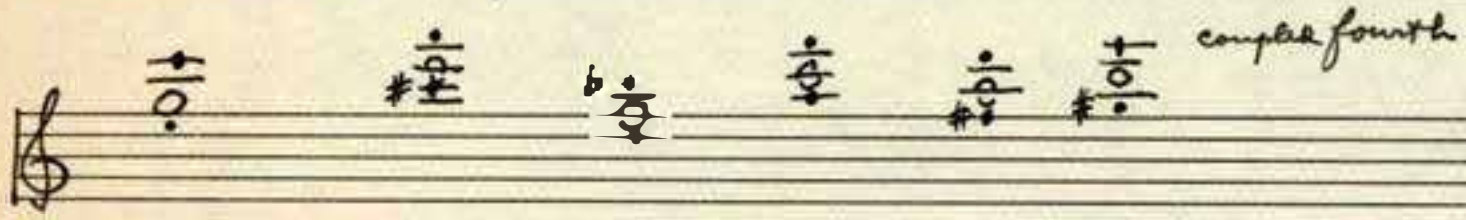
$\vec{\Sigma} = 3\,\Sigma_1 + \Sigma_2 + 2\,\Sigma_3$

Natural Major. Diatonic

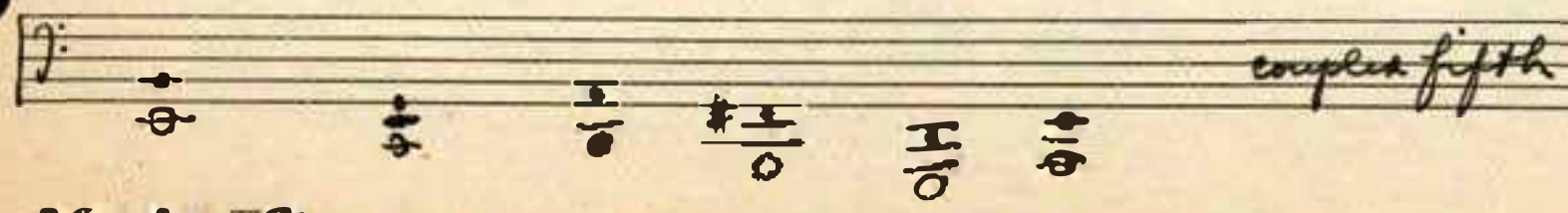


Addition of S_p to above with indication of couplings

Above S_{III}



Below S_1



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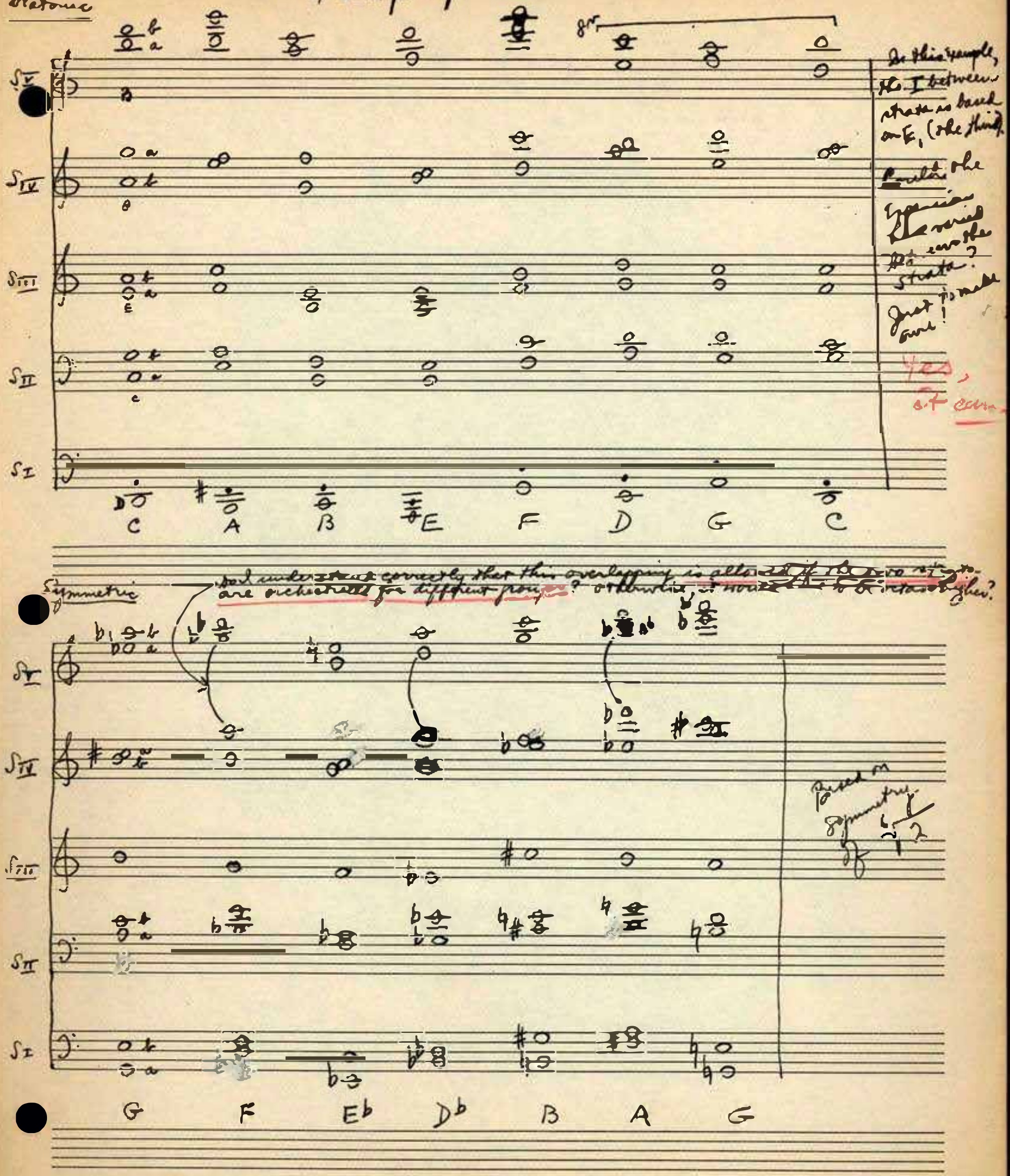
Diatonic

4 S 2 p Sp



In this example, the I between strata is based on E, (the third).

Perhaps the expansion has varied between the strata?

Just to make sure!

Yes, of course

Symmetric

Soil understand correctly that this overlapping is allowed if the two strata are orchestrated for different groups? Otherwise, it would [illegible] to be octaves higher?

Based on symmetry

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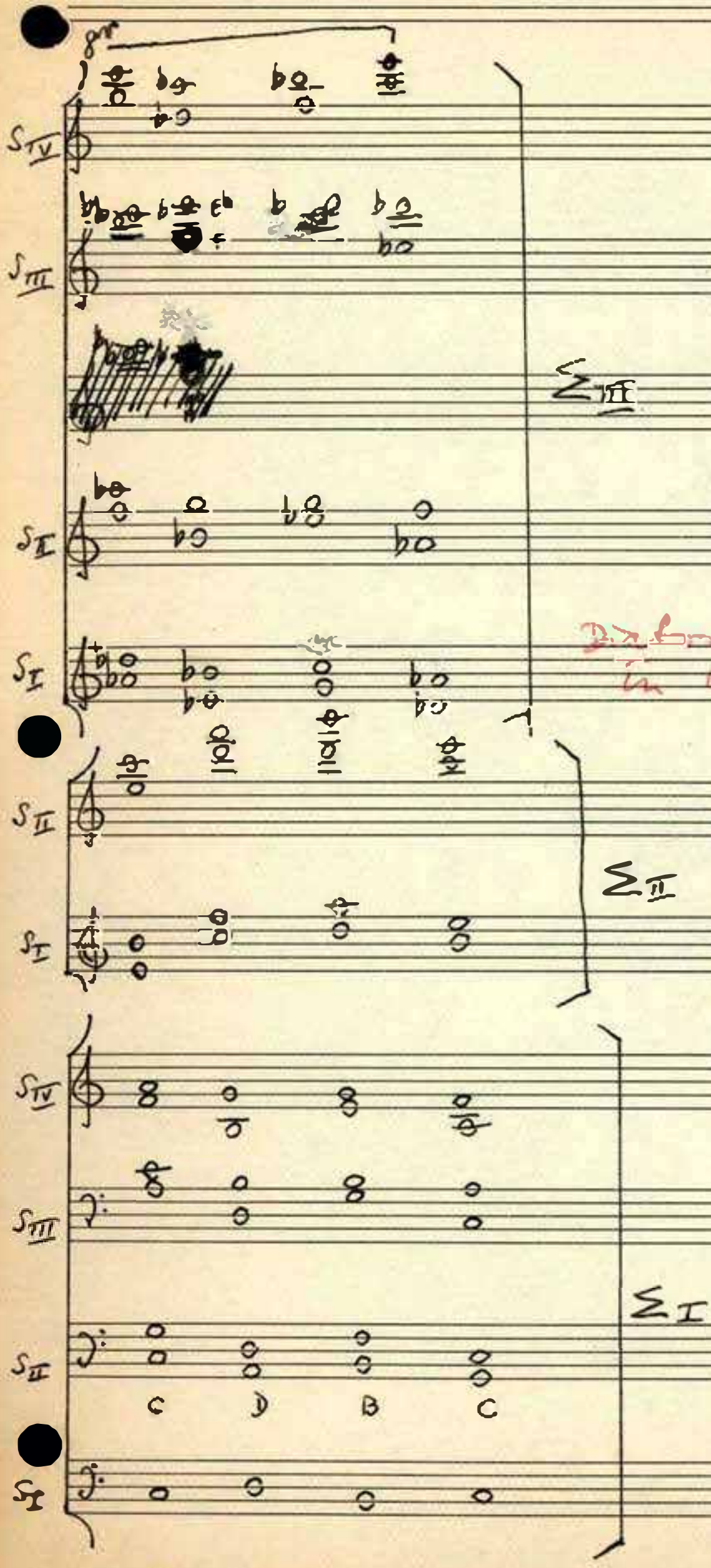
Example of Diatonic Σ (Σ)



$\Sigma_I = 3S\,2p\,Sp$

C major – $C_7 + C_3 + C_7$

I connecting sigmae = $\sqrt[3]{2}$

$\Sigma_{II} = 2S\,2p$

a minor (phrygian)

* Do I understand correctly that the different keys of the sigmae may vary polytonally and polymodally, or must the mode remain the same?

Diatonic means everything is in one scale, but can be polymodal

$\Sigma_{III} = 4S\,2p$

A♭ major

* All the sigmae following the same cycle change — $C_7 + C_3 + C_7$. Could this be varied in each sigma?

Yes, it could

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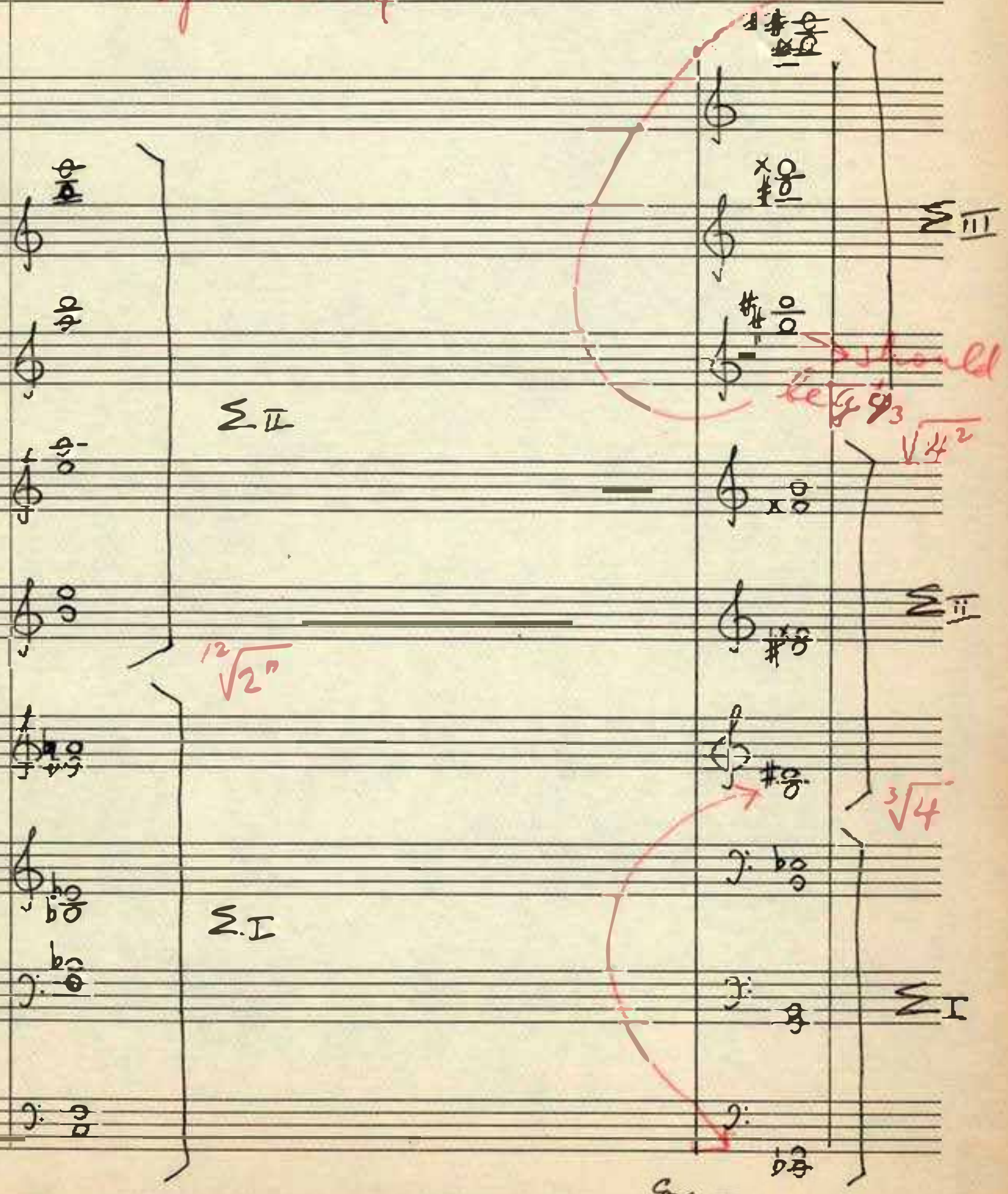
Examples of $\Sigma(\Sigma)$ — Symmetric

The vertical intervals between $S_I \Sigma_I$ and $S_I \Sigma_{II}$; $S_I \Sigma_{II}$ and $S_I \Sigma_{III}$ etc. must be in the same interval-symmetry



Could Bass note be added — e^b

Yes

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Σ_1 Σ_2 Σ_3

$3\Sigma_1 + 2\Sigma_3 + \Sigma_2 + \Sigma_3 + 2\Sigma_2 + 3\Sigma_1 + \Sigma_3 + 2\Sigma_1 + 3\Sigma_2$

Diatonic

C B G A D E F D E A

B G A D E F G C

Symmetric - $\sqrt[6]{2}$ - $3\Sigma_1 + 2\Sigma_3 + 2\Sigma_2$

C $B^\flat$ $A^\flat$ $G^\flat$ E D C

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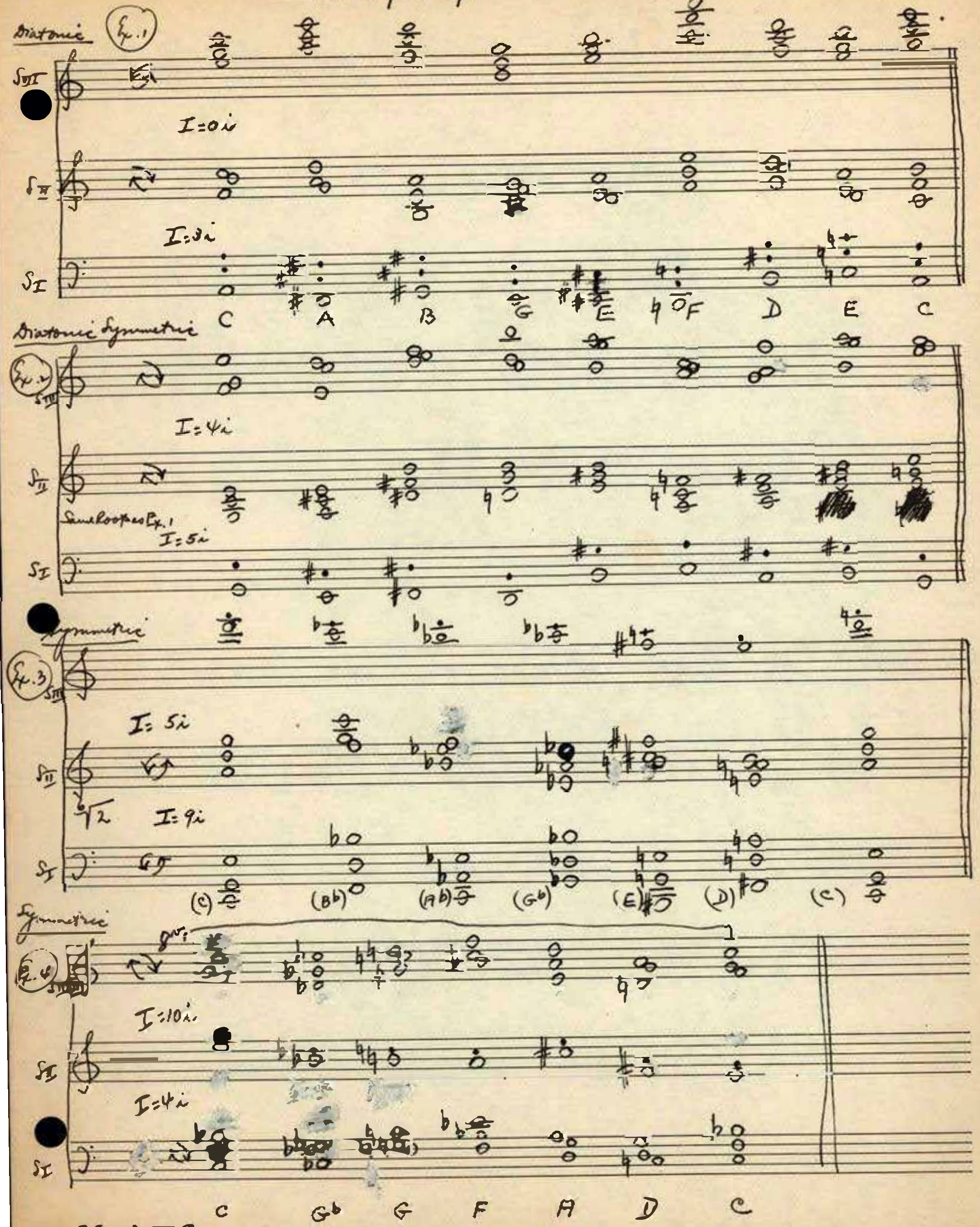
$\Sigma = 2S_{3p} + S_p$



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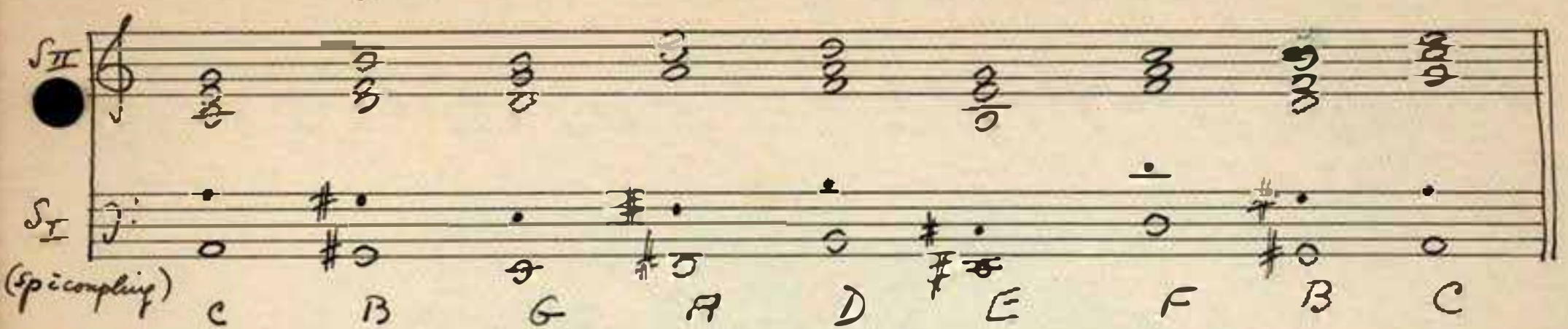
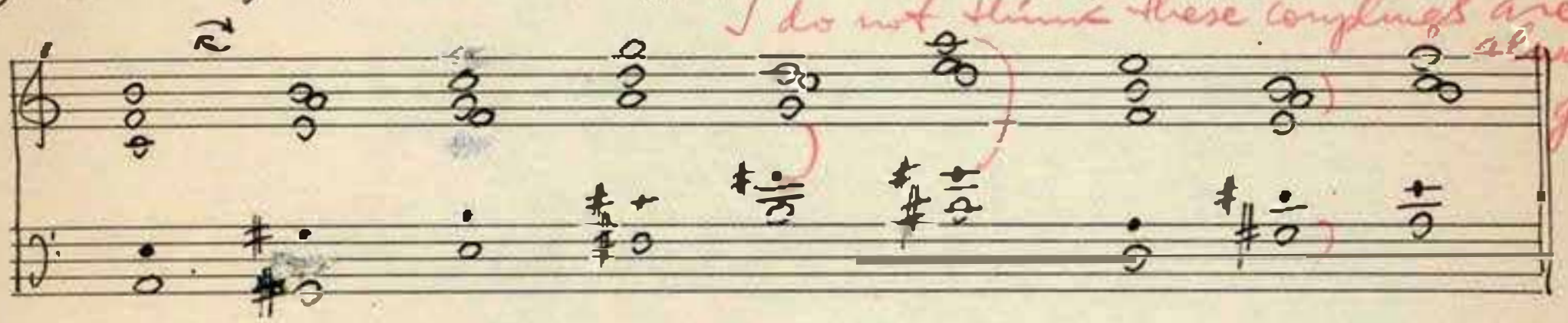
Ex. 1 Strata with Three-part Harmony $\Sigma = S_{sp} S_p$

Diatonic – C Major $C_7 + C_3 + C_7 + C_5 + 2C_7 + C_5 + C_7$

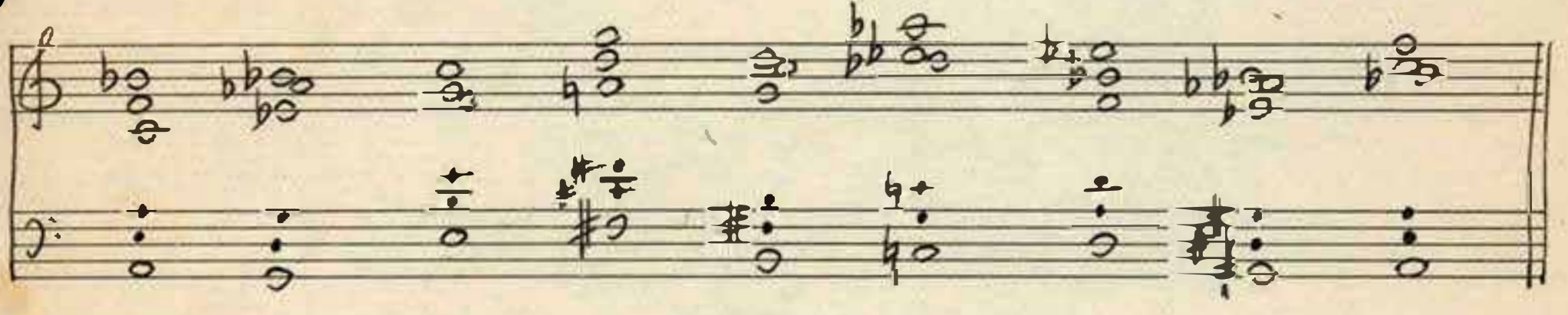


Ex. 2 Same scale of roots, but E_2 instead of E_1 in S_{II}. Coupling of S_1 by fifth

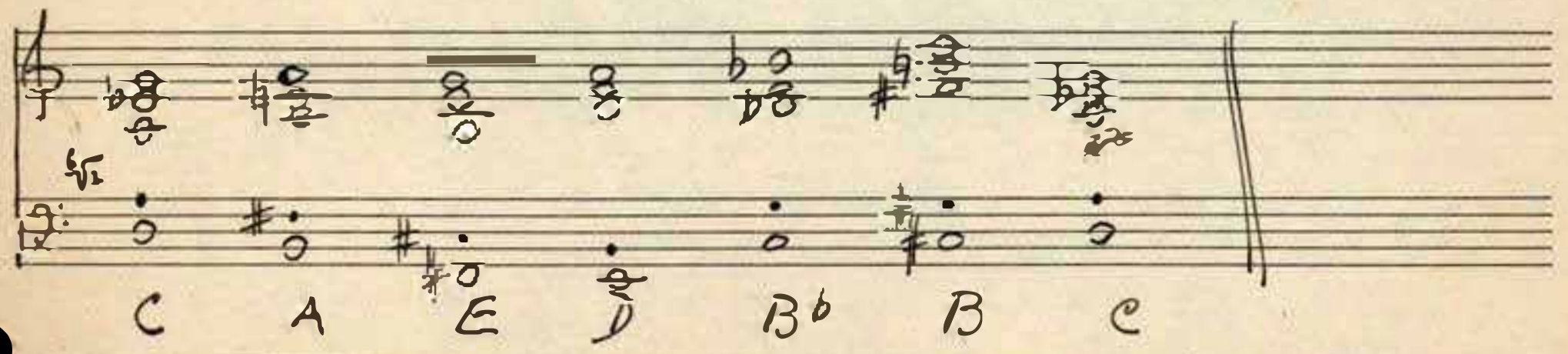
I do not think these couplings are always good



Ex. 3 As above, but Type II c̄ roots to correspond to Dorian Mode on C



Ex. 4 Gen. Symmetric Prog. – $S = 7 + 2 + 4 = 1 = 1$ $I(s) = 3i + 4i$



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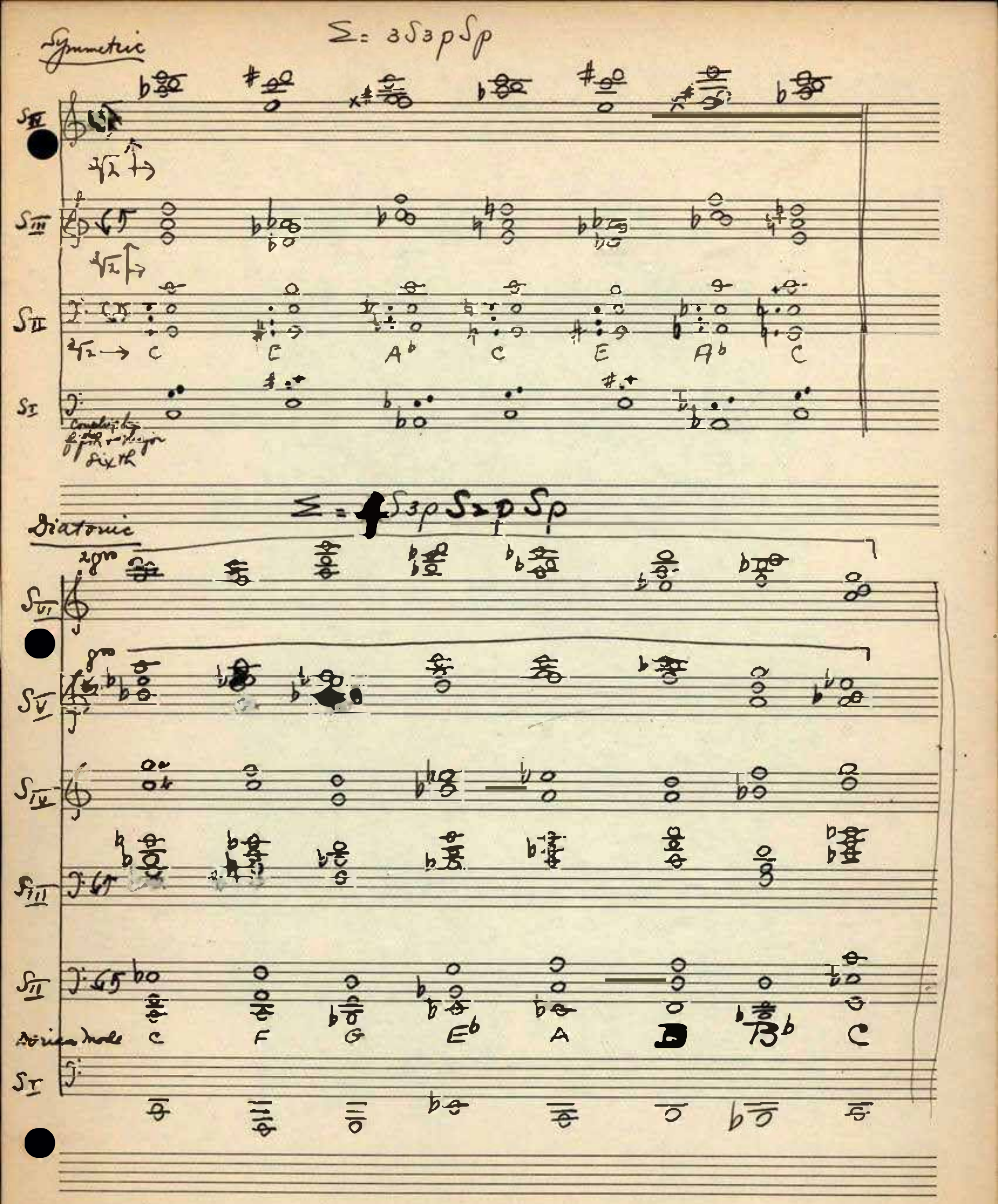

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S = 4p

C A F G C F

(1)

(2)

(3)

(4)

(5)

(6) Construct b

this leap could have been avoided if in the previous transformation I had allowed crossing in the upper voices.

(7) Construct c

To avoid crossing, if desired.

(8) Const. d

$\Sigma = S_{sp}\, S_p$ (with coupling)

$S_1 = \quad S_2 = \quad S_3 = \quad S_4 =$

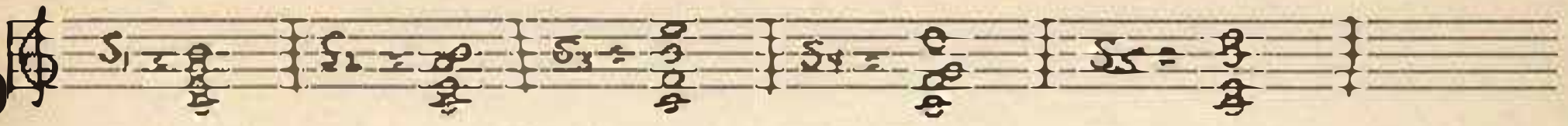
Ex. 1 $S\rightarrow = 2S_1 + 2S_2 + 2S_3 + 2S_4 + S_1$

A B G E F D E C

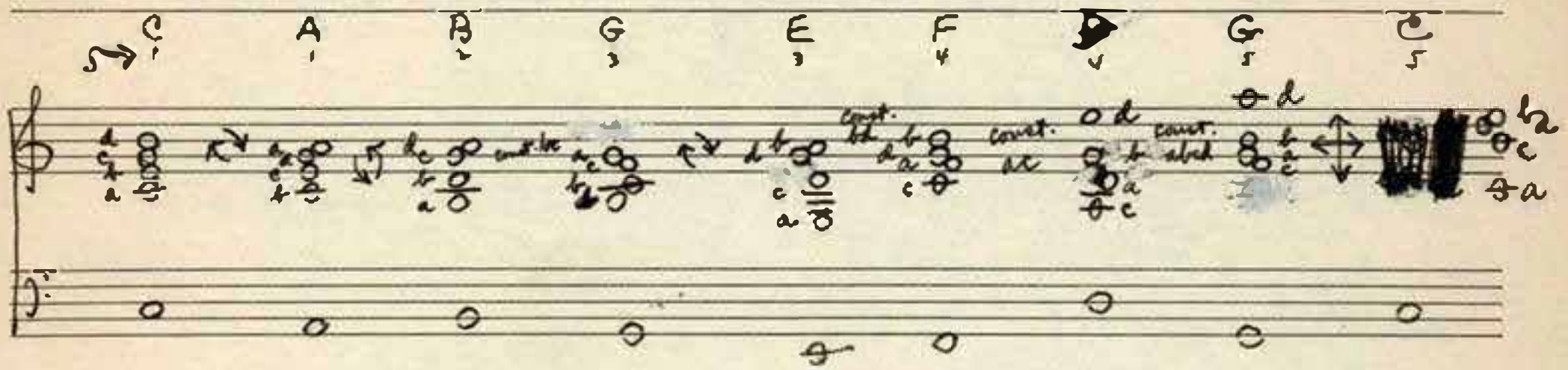
Ex. 2 $S\rightarrow$ as above. Four transpositions as indicated. Four Sp + coupling

Ex. 3 $S\rightarrow$ as above. Four transpositions as indicated. Four Sp + coupling

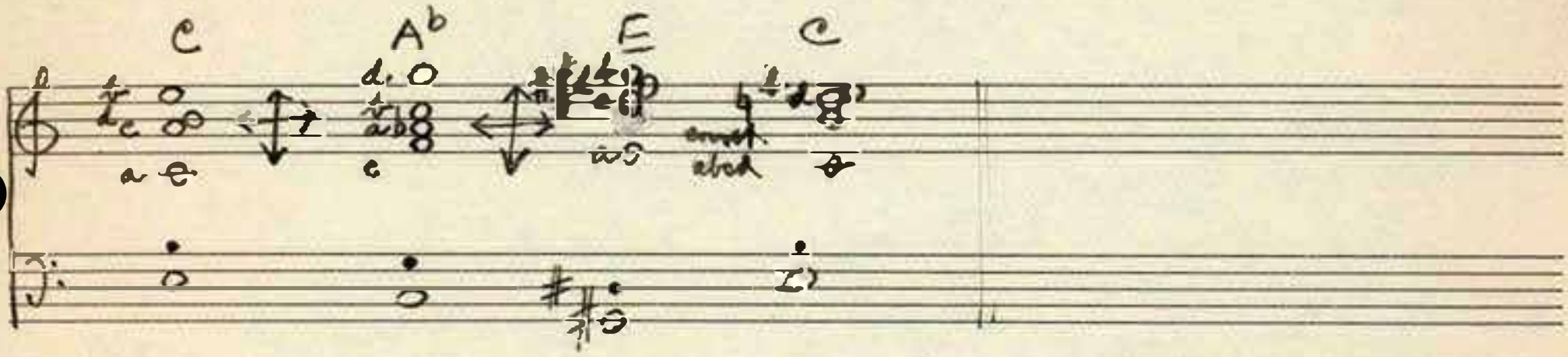
$S = 4p \qquad \Sigma = S4p\,Sp$



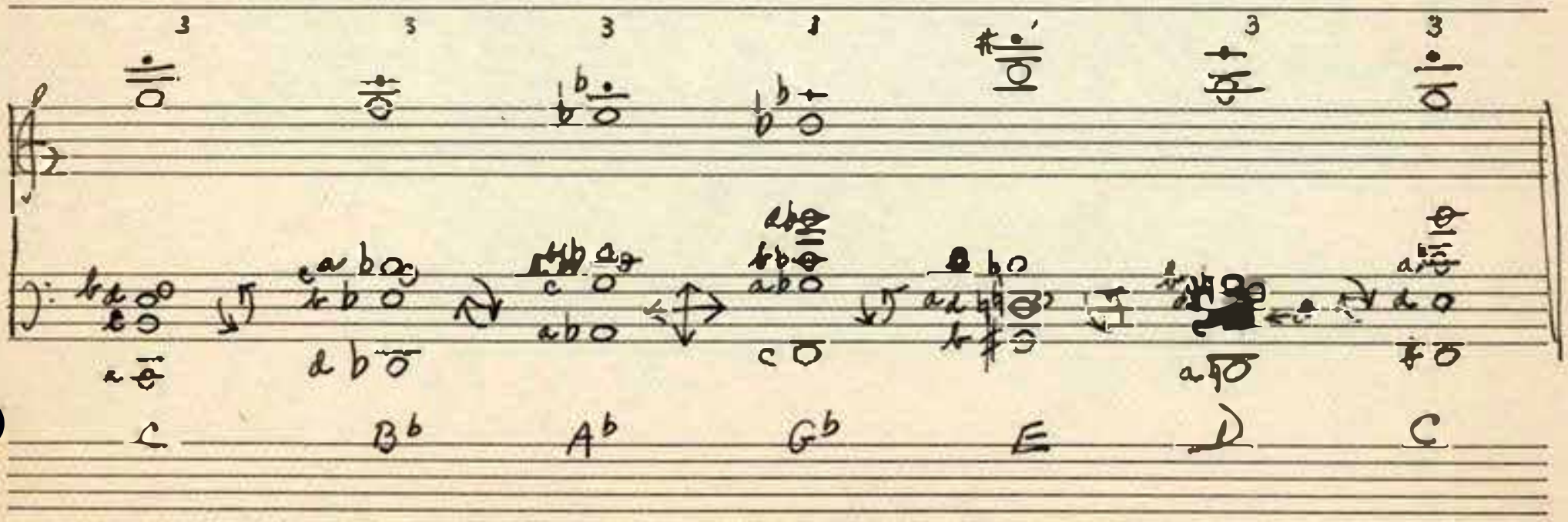
$S \rightarrow 2S_1 + S_2 + 2S_3 + 2S_4 + 2S_5$



$S \rightarrow 2S_2 + S_5 + S_3 \qquad C \rightarrow \sqrt[3]{2}$



$S \rightarrow 4S_3 + 3S_1 + 2S_3 \qquad C \rightarrow \sqrt[4]{2}$



Triads

Harmony of Fourths

Ex. 1

$C \rightarrow 3C_4 + 2C_7 + 3C_{10} + C_7 + C_{10}$

~~Transf.~~ 5 + 5

Ex. 2

$C \rightarrow 2C_{10} + 3C_7 + 4C_4 + C_7 + C_{10}$

Transformations → 4 + 3 + 2 + 2

Ex. 3

$C \rightarrow 2C_7 + C_4 + C_{10} + 3C_7$

Transf. →

Ex. 4

$C \rightarrow 2C_4 + 3C_{10} + 5C_7$

Transf. →

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Tetrads — Harmony of Fourths

Question: Do it advisable to start only in one of the 3 positions, abcd, acbd, or acdb as I have done in Ex. 1 and Ex. 3? Do it wrong to begin with other positions as I then don't Ex. 2 and Ex. 4?

You can start in any position

Ex. 1 — C → 3 C4 + 2 C7 + 3 C10 + C7 + C10

Transf. —

C G D A B C A F D E C

Ex. 2 — C → 2 C10 + 3 C7 + 4 C4 + C7 + C10

Transf. — ⅘

C A F G A B F C G D E C

Ex. 3 — C → 2 C7 + C4 + C10 + 3 C7

Transf. —

E F G D B C D E

Ex. 4 — C → 4 C4 + 3 C10 + 5 C7 Transf. 2 + 3 + 5

G D A F D B C D E F G

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Reciprocating Strata

Ex. 1

Diatonic

Roots →

Ex. 2

Symmetric Σ VIII

In the symmetric strata I have assigned Σ VIII in every case. Could I have chosen to do straight geometrical inversion without sticking to one particular Σ?

No

Ex. 3

Diatonic

Is this necessary to absolutely avoid overlapping of strata?

Yes, no overlapping, please

Roots →

Ex. 4

Symmetric Σ VIII

Yes, this is right

In writing this continuity, I wrote this as a tetrad with Bas root. Therefore I based my accidentals on the following

Is this the idea?

Ex. 5

Diatonic

Roots →

Ex. 6

Symmetric

Σ VIII

Ex. 7

Diatonic

Roots in Lower Stratum

Ex. 8

Symmetric Σ VIII

Roots in Upper Stratum

C A B G E D G C

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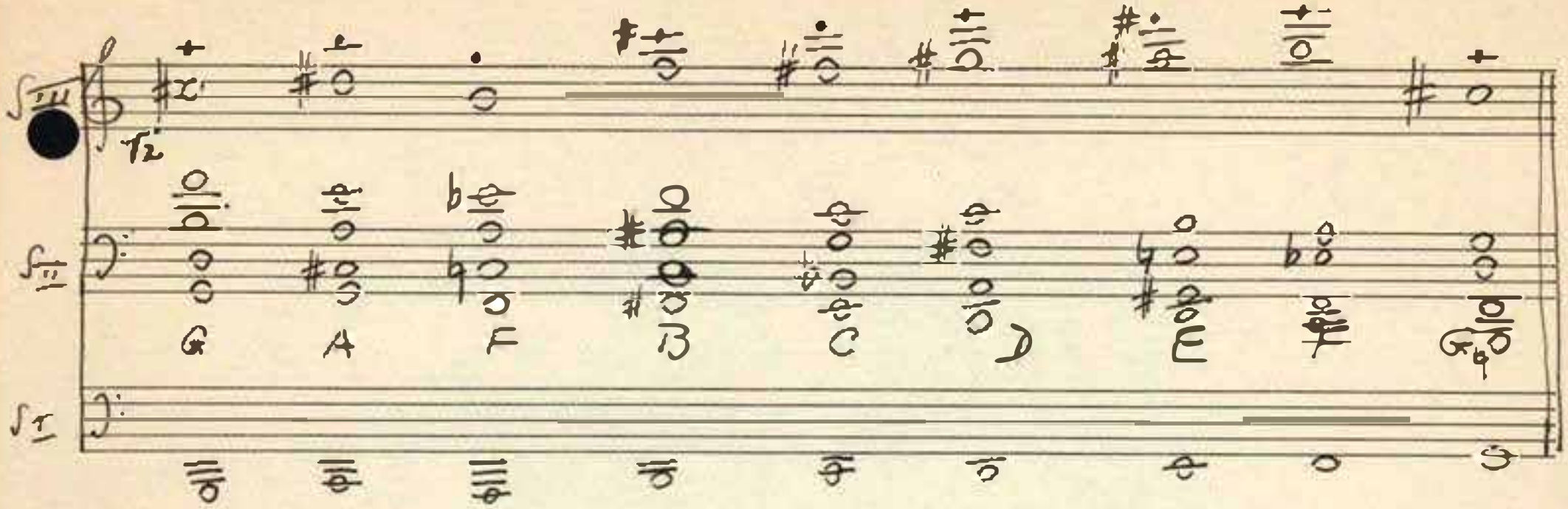
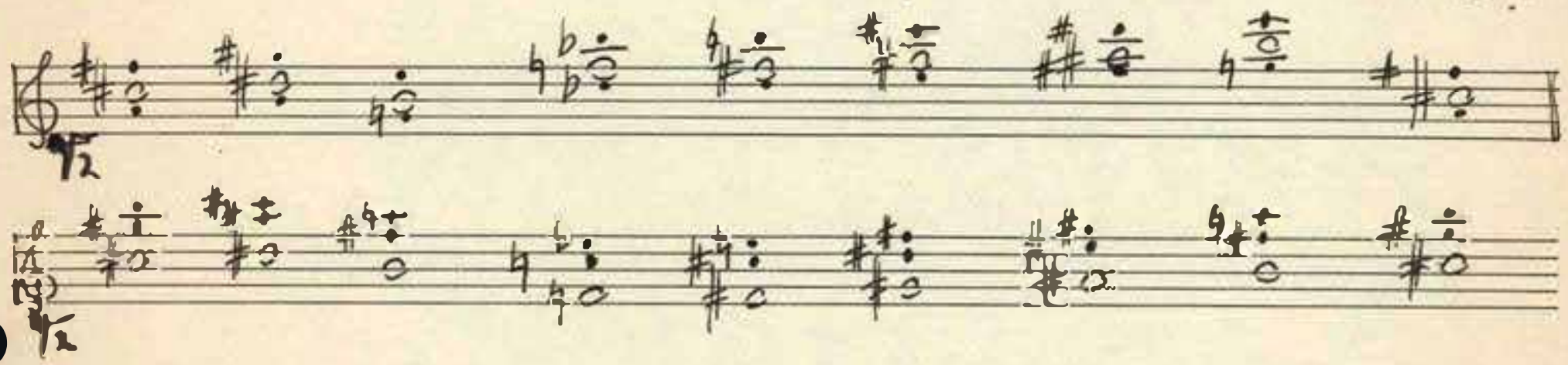
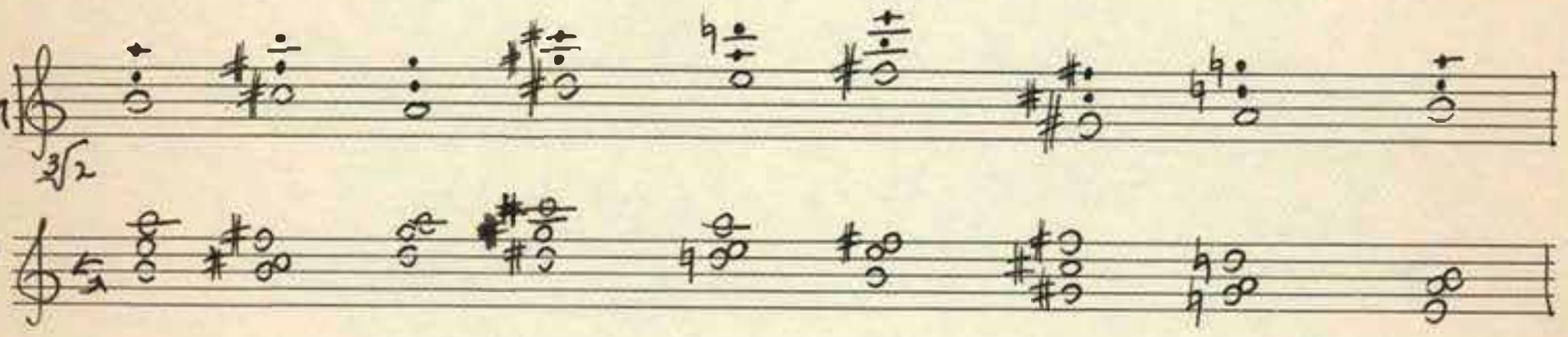
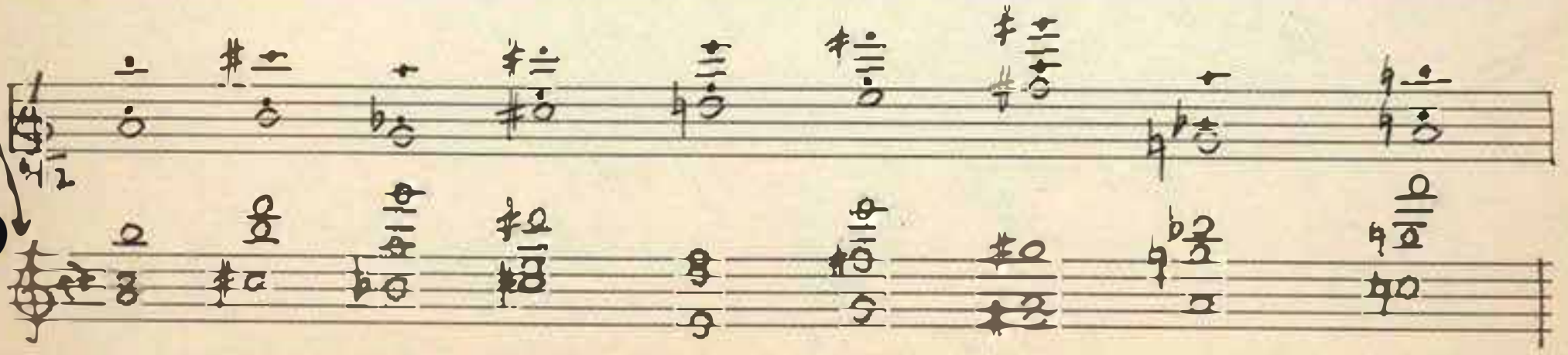
Harmonic Polytonality (Hybrid Symmetric Strata)



The following are additional examples of S III which may be placed over or above S II







No. 230 Loose Leaf 12 Stave Style - Standard Punch

x) Make some instrumental variations out of these superimposed strata, and you will get some snappy violin parts.

Harmonic Polytonality

S III

S II

S I

E C D G A F B E

The following are additional examples of S III to above S II

Q. E. D.

Musicraft BRAMO No. 230 Loose Leaf 12 Stave Style - Standard Punch

Second
(Tenor)

G

A

B

Thirds
(Triads)

C

D

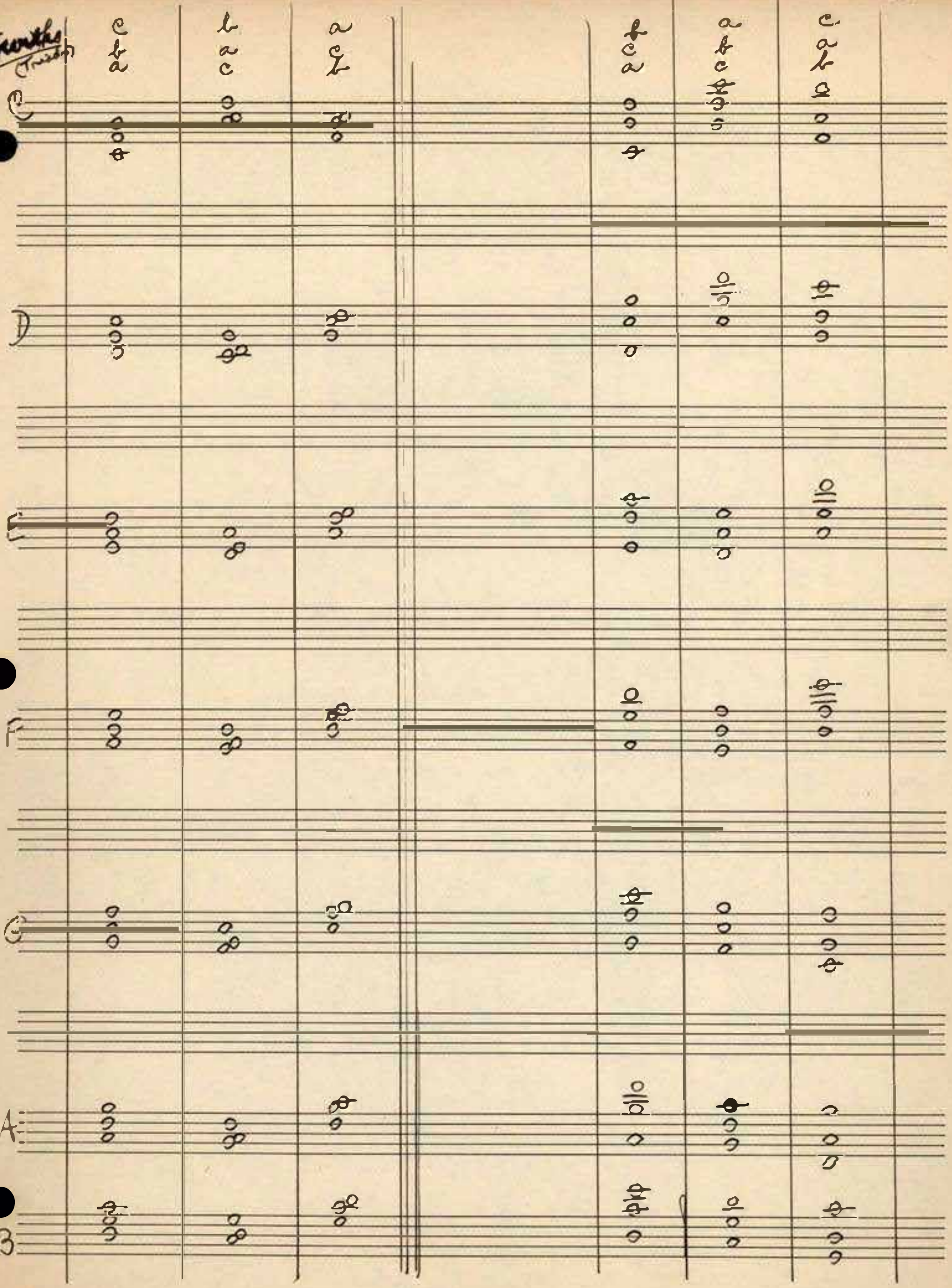
E

F

G

A

B



Musicraft BRAND No. 230 Loose Leaf 12 Stave Style - Standard Punch

C

D

E

F

G

A

B

No. 230 Loose Leaf 12 Stave Style - Standard Punch
MUSIC BRAND