

Recomposing Bartok's Mikrokosmos no. 67

Objective: on thirds and sound

Step 1: an easy and universal melodic frame with the third, fifth and first tone as stable tones



Step 2: melody in a binary form, 8 + 8 bars, meter 4/4

Step 3: two-part section A, consonant intervals, contrary motion

Step 4: neighbour and passing tones embellish the upper voice

Step 5: neighbour and passing tones embellish the lower voice
relation to upper voice: call and response (function: variety and continuity)



Musical notation for Step 5, showing a 4/4 measure with two staves. The upper staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4. The lower voice features neighbour and passing tones, such as a half note G3 followed by quarter notes F3 and A3.

Step 6: more embellishing the lower voice, more directional motion
relation to upper voice: complementary rhythm (function: continuity)



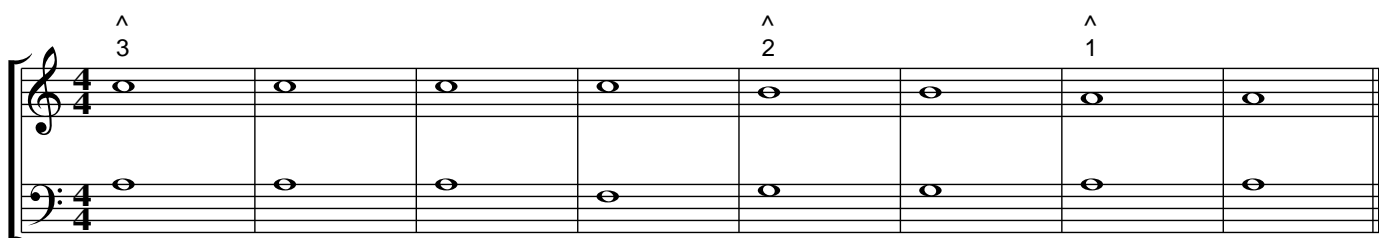
Musical notation for Step 6, showing a 4/4 measure with two staves. The upper staff is identical to Step 5. The lower staff continues the sequence from Step 5, with more embellishments in the lower voice, such as a half note G3 followed by quarter notes F3 and A3.

Step 7: thirds in upper voice for more sound



Musical notation for Step 7, showing a 4/4 measure with two staves. The upper staff features chords in thirds: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5, C5-E5. The lower staff continues the sequence from Step 5.

Step 8: two part section B, consonant intervals, contrary motion



Musical notation for Step 8, showing a 4/4 measure with two staves. The upper staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4. The notes are marked with accents (^) and numbers 3, 2, and 1 above them, indicating a descending scale in the upper voice and an ascending scale in the lower voice.

**Step 9: two part section B, neighbour and passing tones embellis upper and lower voice
relation between voices: call and response, complementary rhythm**

Step 10: thirds for more sound, however – for the sake of variety – now in the lower voice (cf. step 7)!

Step 11: section A and B connected

9

Step 12: finishing touch

lower voice: adding passing tone in bar 8 (function: continuity)

upper voice: replacing third interval bar 7 and 8 by the dissonant second (function: expectation)

second solves to a third in bar 9

third GB replaced by prime B (bar 1 and 6)

general: adding phrasing, tempo, accents and dynamics

Andante ♩ = 110

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9

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