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)**

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

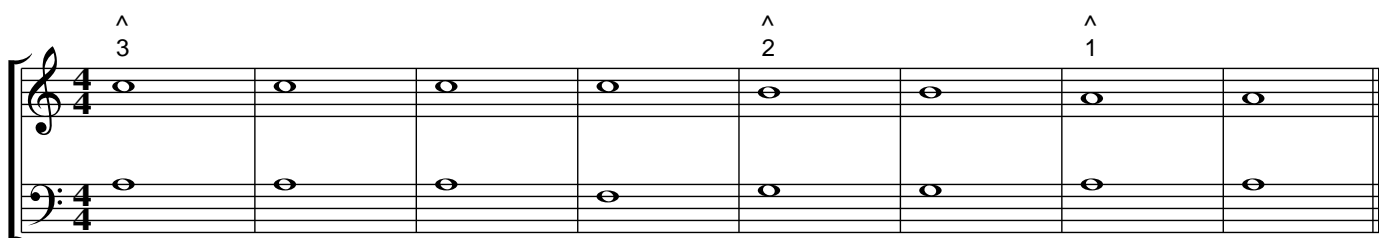

Step 7: thirds in upper voice for more sound

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

**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

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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