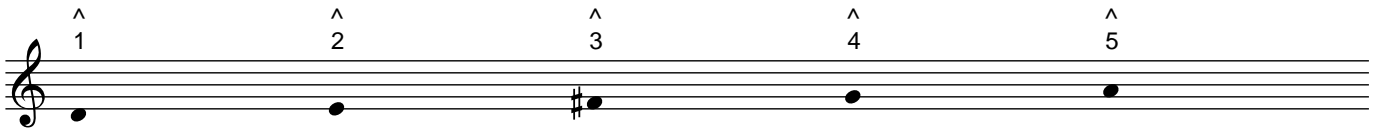


## Recomposing Max Vredenburg's no. 5, op. 12

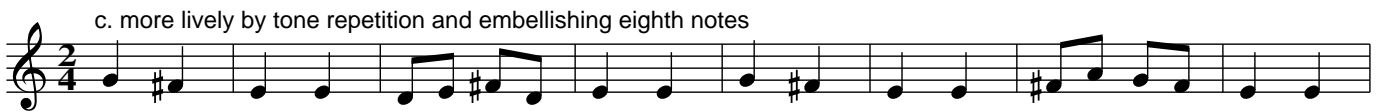
**Objective: a form A1–A2–A3 based on two five notes rows**

Vredenburg's piece consists of a repeated melody (in right and left hand) and accompaniment. Inversion and voice exchange are most interesting ingredients. In a few steps, the piece will be recomposed.

**Step 1: an universal five note melodic frame for the melody**

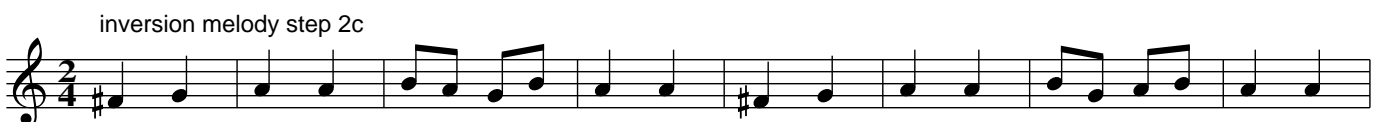
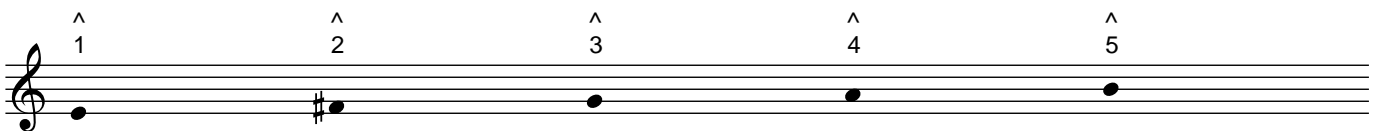


**Step 2: making a melody in 2/4 with central tones G – E (E is the main tone)**



**Step 3: making the inversion based on the second five note row**

The first row can be described as a structure E–G with passing tone F# and neighbour tones D and A. The following row can be seen as a structure F#–A with passing tone G and neighbour tones E and B. In other words: the subordinate tones of the first row are emancipated to main tones of the second row.



### Step 4: making a form, based on repetition of the melody

Phrase 1

9

Phrase 2

17

Phrase 3

### Step 5: less predictable music I

The result of Step 4 is less predictable if we skip bar 16 and adapt bar 15. The effect is: more drive!

Phrase 1

Musical notation for Phrase 1, measures 1-8. Treble clef, 2/4 time. Bass clef has rests.

9 Phrase 2

Musical notation for Phrase 2, measures 9-15. Treble clef has rests. Bass clef has notes.

16 Phrase 3

Musical notation for Phrase 3, measures 16-23. Treble clef has notes. Bass clef has rests.

### Step 6: less predictable music II

Step 4 and 5 can be less predictable if we add expand a phrase, e.g. Phrase 1. The result is a binary form – bar 1–13 and bar 14–28 (next example) – with asymmetrical sections (which we can experience!).

The effect is: surprise!

Note the metrical shifting of the eighth motives (bar 9–11, next example).

Phrase 1

Musical notation for Phrase 1, measures 1-6. Treble clef, 2/4 time. Bass clef has whole rests.

7 Expansion phrase 1

Musical notation for Expansion phrase 1, measures 7-13. Treble clef, 2/4 time. Bass clef has whole rests.

14 Phrase 2

Musical notation for Phrase 2, measures 14-20. Treble clef has whole rests. Bass clef has a melodic line.

21 Phrase 3

Musical notation for Phrase 3, measures 21-27. Treble clef has a melodic line. Bass clef has whole rests.

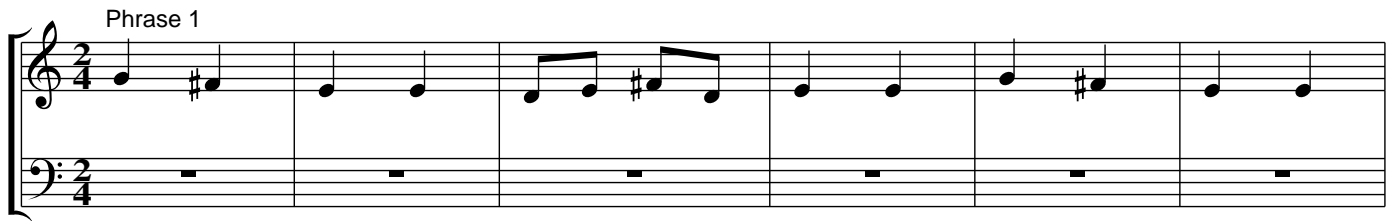
### Step 7: less predictable music III

An effective tool to make music attractive to performer and listener is differentiating in style. Many examples can be in the music literature. A few will do:


- homophony versus polyphony
- solo versus 4-part music; 2-part versus 5-part music etc. so changing the number of voices
- low versus high
- voice exchange (see step 4, phrase 2: melody in lowest voice)
- inversion, retrograde (see step 4)
- augmentation, diminution
- regular versus irregular (metre, rhythm; bars; see step 5 and 6)
- continuity versus discontinuity (rhythm, tempo; pause or not!!!)
- combining melodies (also: stretto; see example step 7)

Application of some of these techniques has the following result:

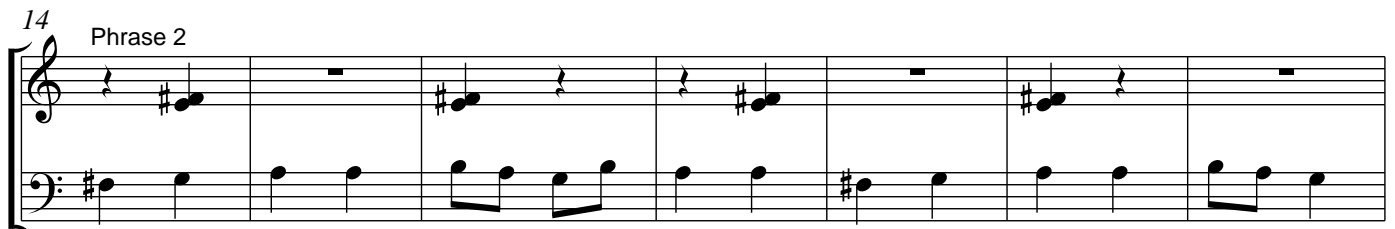
Phrase 1



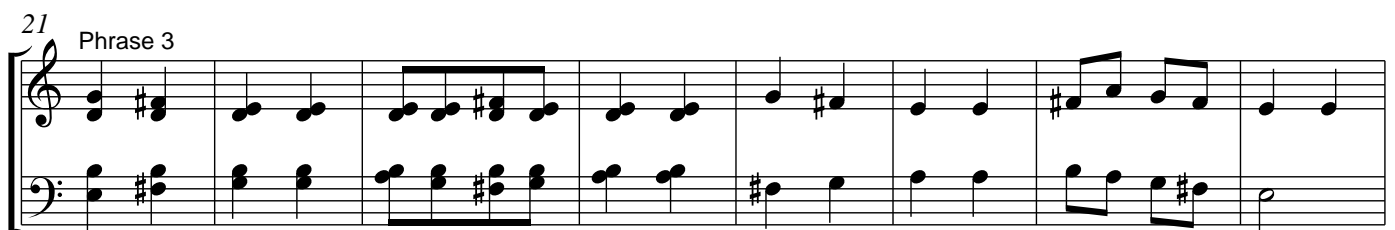
7 Expansion phrase 1



14 Phrase 2



21 Phrase 3



**Step 8: last but not least:**

- a better ending
- appoggiatura (giving the melody a recognizable appearance)
- phrasing and articulation
- character annotations
- dynamics
- tempo marks

Semplice ♩ = 184

musical notation for measures 1-6. The piece is in 2/4 time. The right hand plays a melody with eighth notes and quarter notes, while the left hand has whole rests. The tempo is marked "molto animato".

7

musical notation for measures 7-13. The right hand continues the melody with eighth notes, marked "sempre staccato". The left hand plays a bass line with eighth notes and quarter notes. The piece concludes with a fermata on the final note.

14

musical notation for measures 14-20. The right hand has whole rests, while the left hand plays a bass line with eighth notes and quarter notes. The piece concludes with a fermata on the final note.

21

musical notation for measures 21-27. The right hand plays a melody with eighth notes and quarter notes. The left hand plays a bass line with eighth notes and quarter notes. The piece concludes with a fermata on the final note.

**About the author:**

Reinier Maliepaard, psychologist, software engineer, organist and teacher at the ArtEZ Conservatorium Netherlands (music theory and music history). Maliepaard maintains several internetsites as [www.bestmusicteacher.com](http://www.bestmusicteacher.com) en [www.artezmusictools.nl](http://www.artezmusictools.nl).

His freeware music notation programm MC Musiceditor (Windows) can be downloaded at [www.mcmusiceditor.com](http://www.mcmusiceditor.com)

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