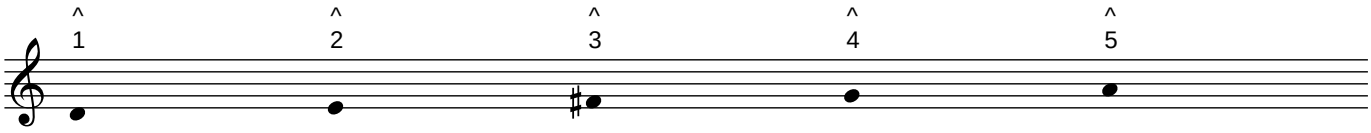
© 2011 Reinier Maliepaard: Recomposing Max Vredenburg's no. 5, op. 12

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

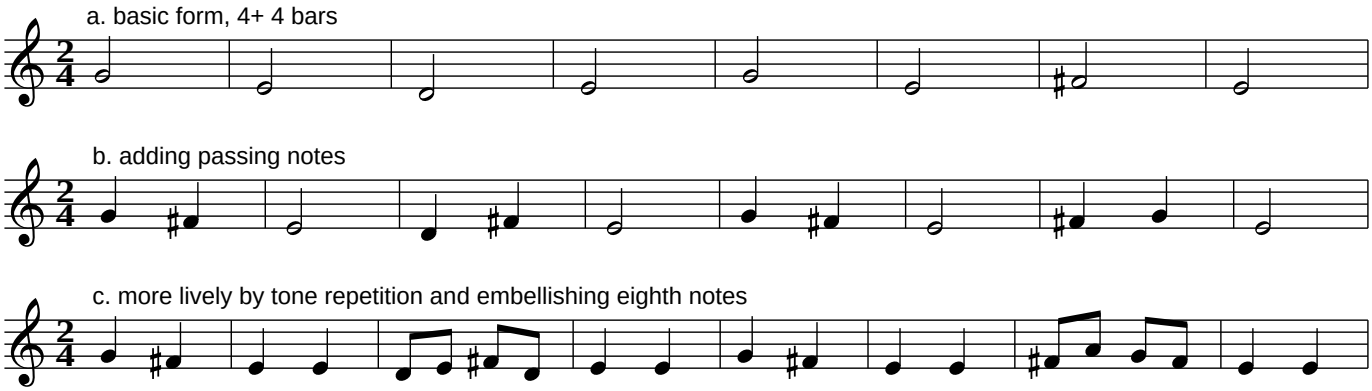
Objective: a form A1−A2−A3 based on two five notes rows

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

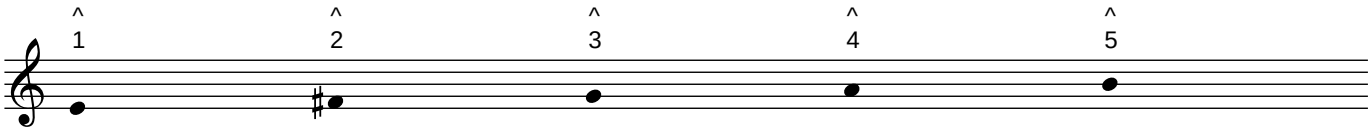


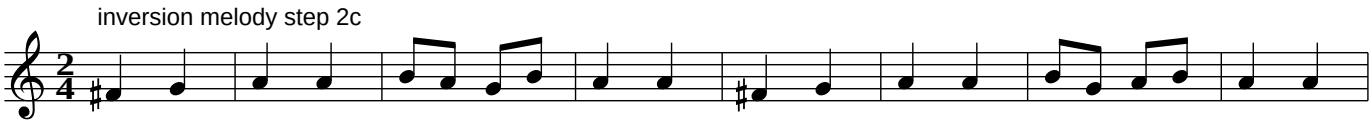
Step 2: making a melody in 2/4 with central tones G − E (E is the main tone)



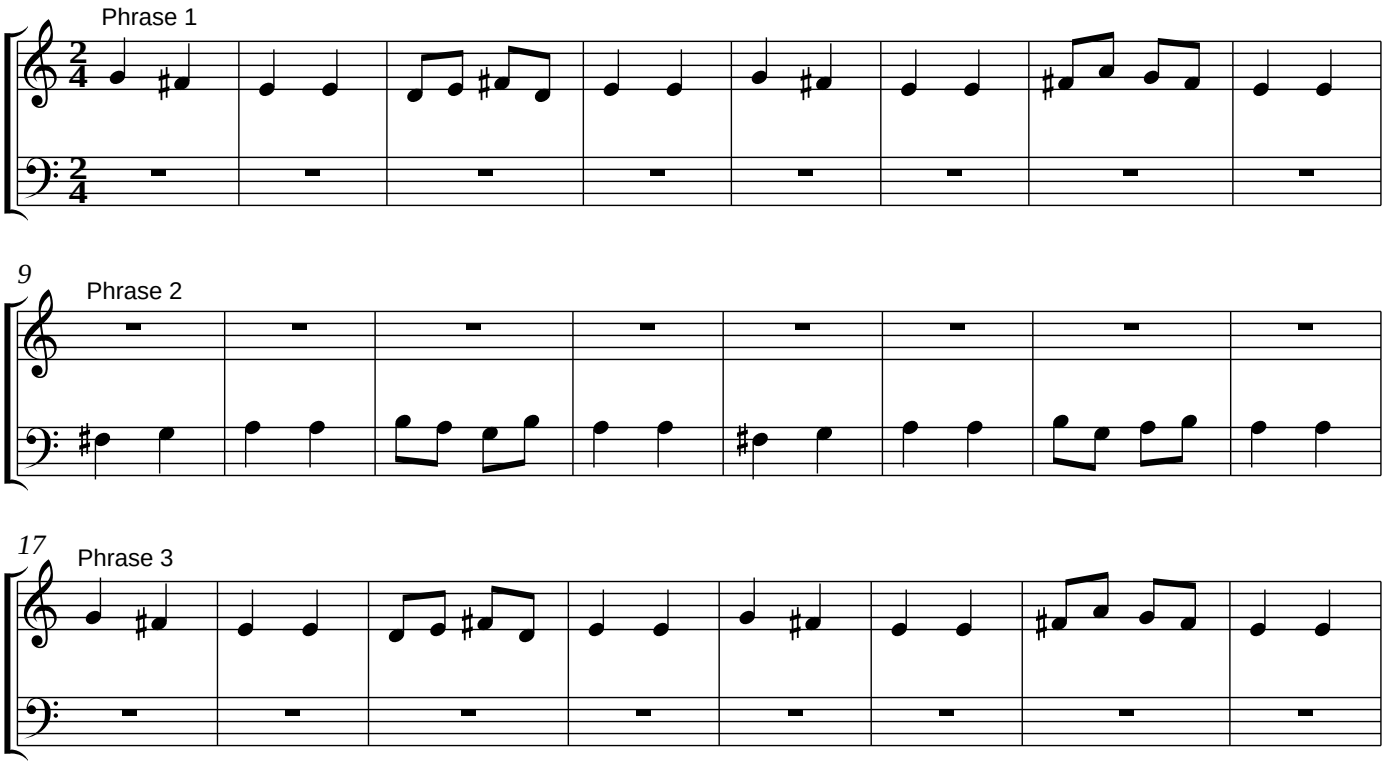
Step 3: making the inversion based on the second five note row

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 sconde row.



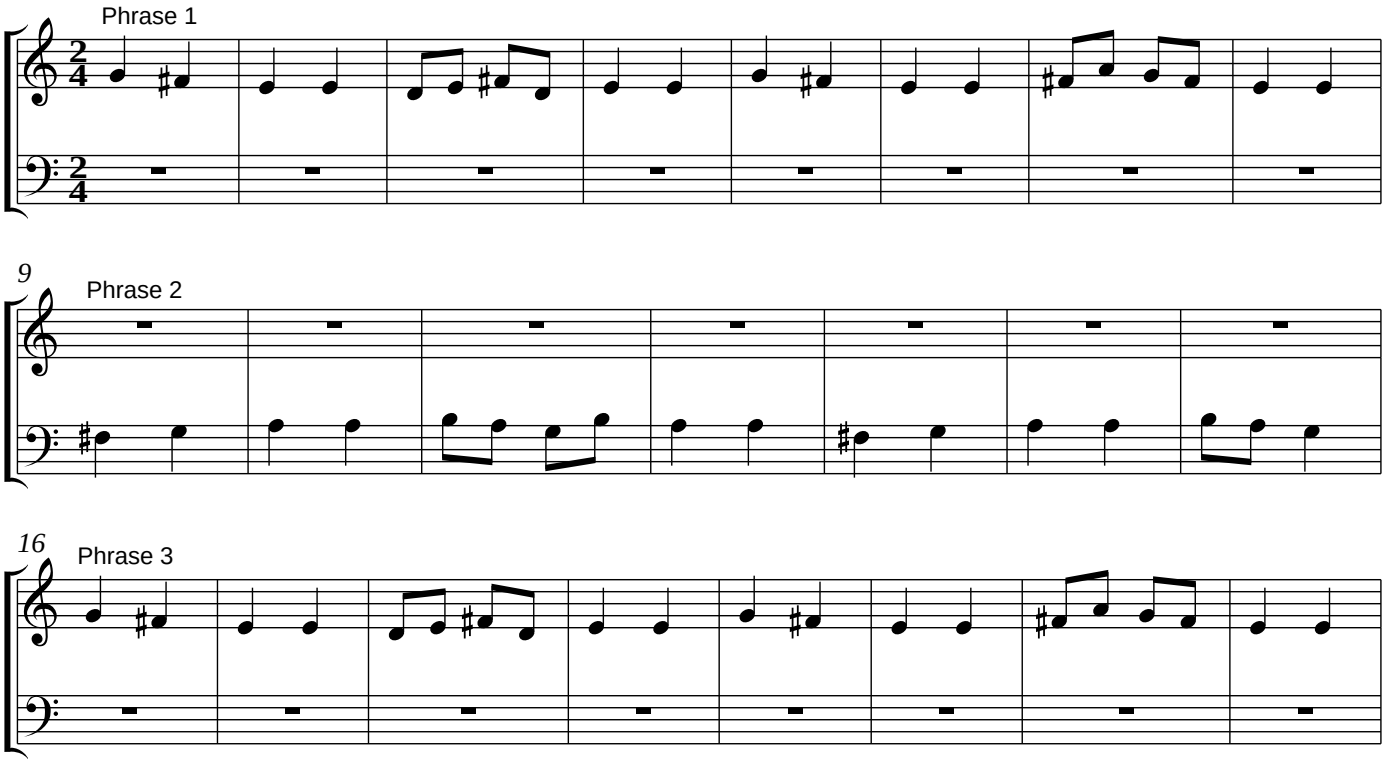


Step 4: making a form, based on repetition of the melody



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!

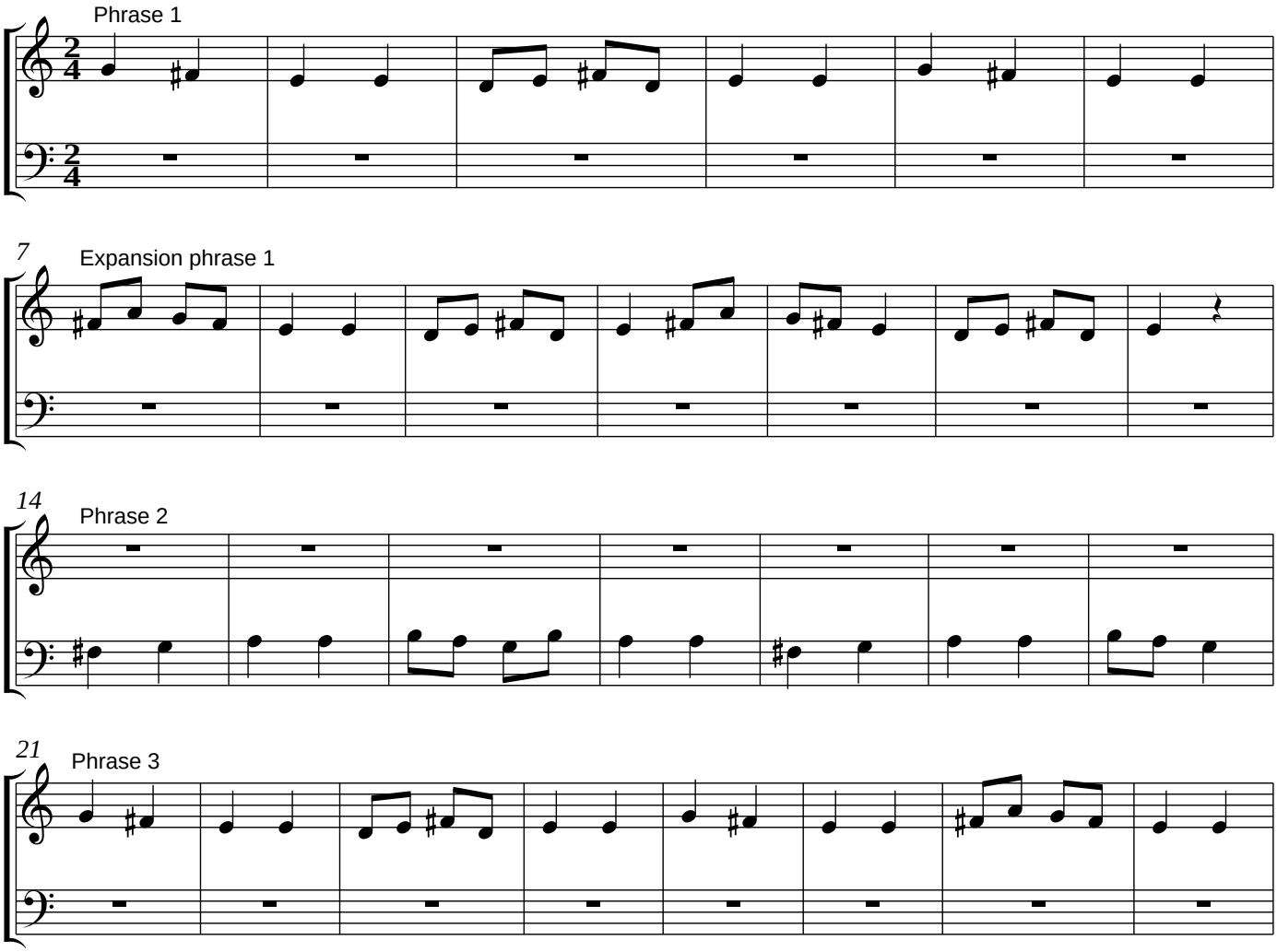


Step 6: less predictable music II

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).

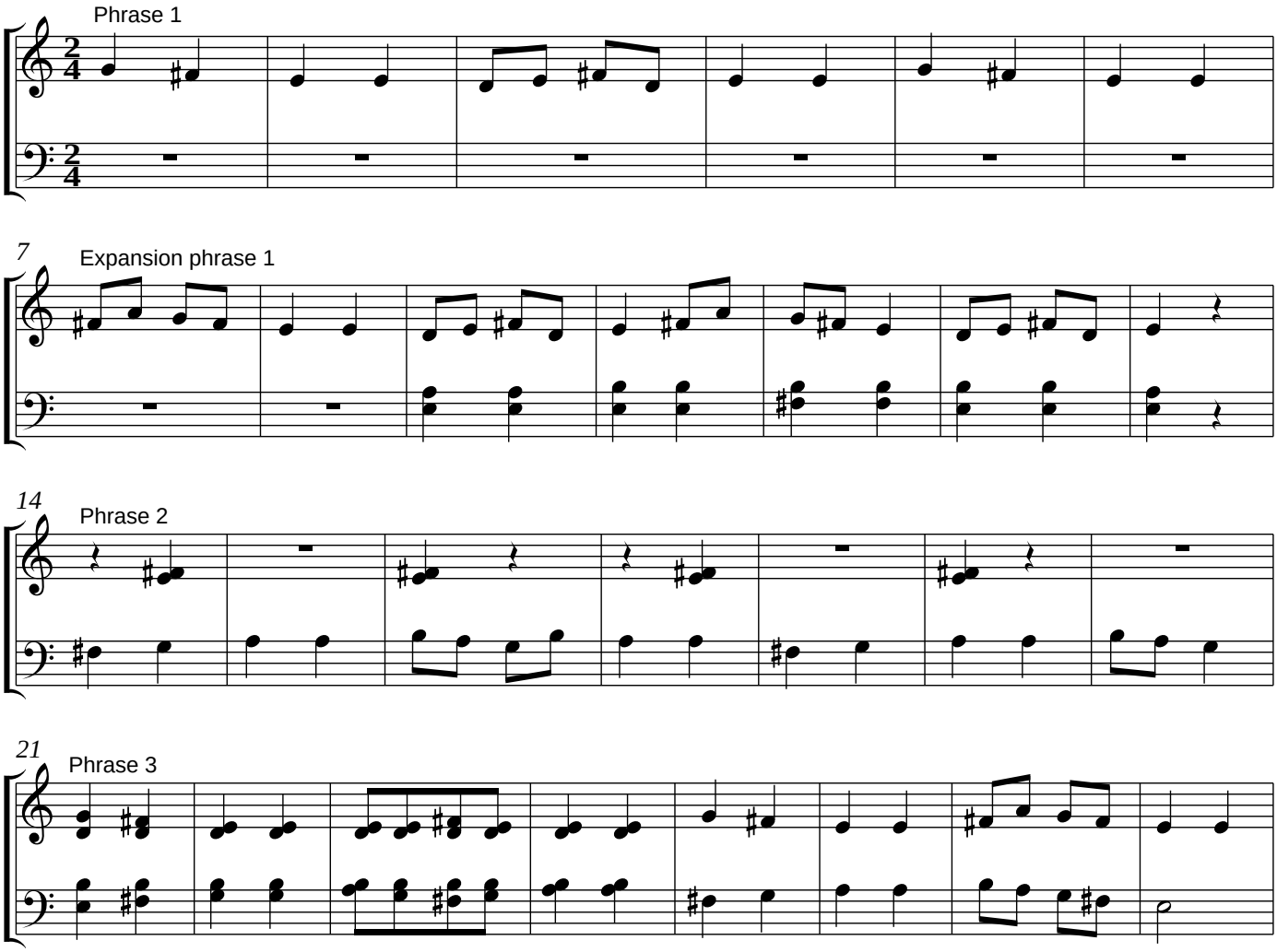


Step 7: less predictable music III

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:



Step 8: last but not least:

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

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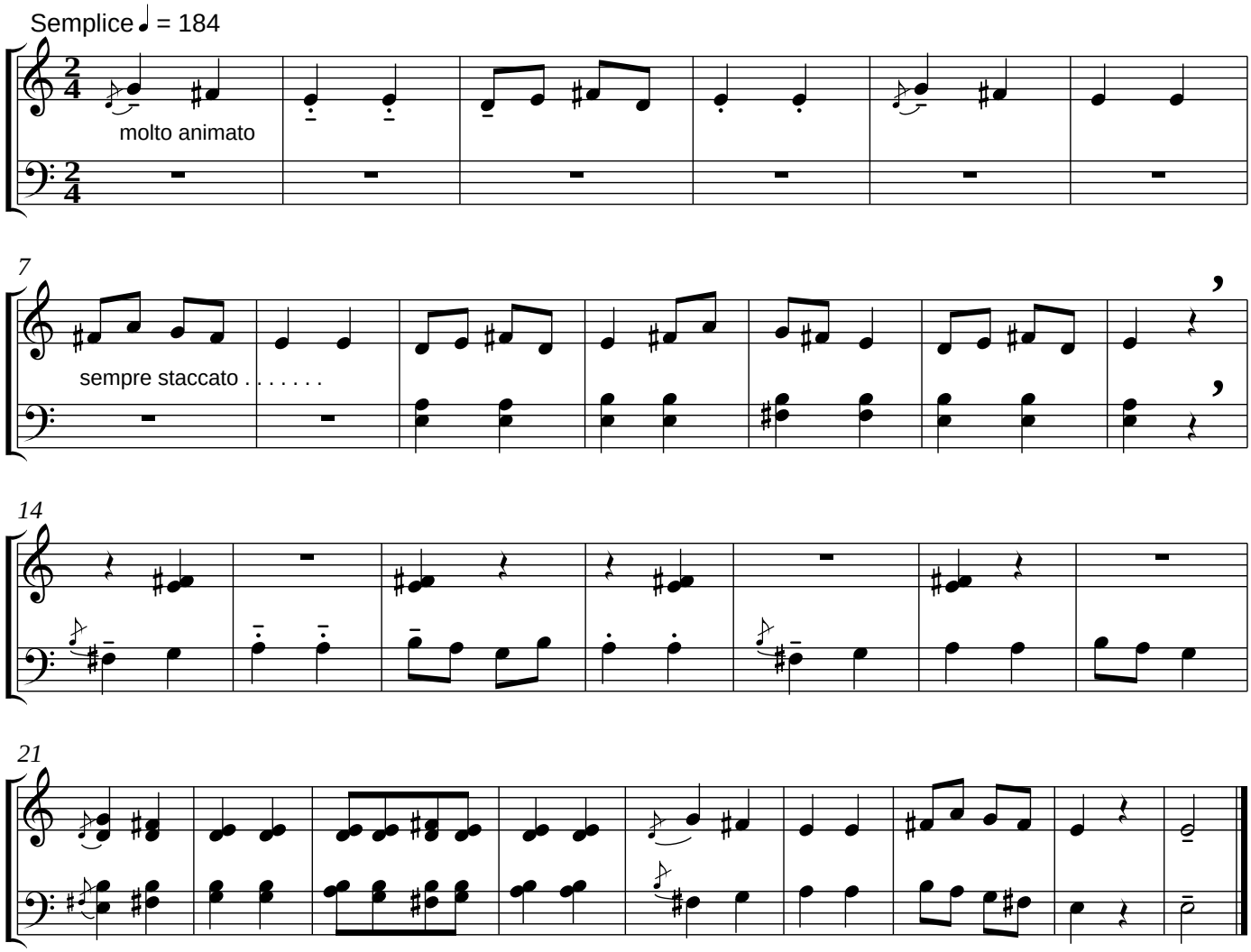

About the author:

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 en www.artezmusictools.nl.

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