

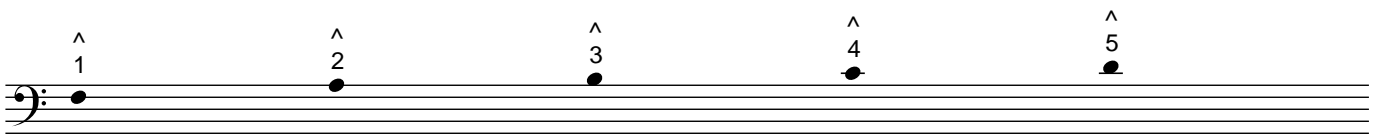
Recomposing Max Vredenburg's no. 7, op. 12

Objective: prolonging an interval (free form)

Vredenburg's two-part piece op. 12, no. 7 –again based on two five note rows– is uses the concept of prolonging an interval. Or better: prolonging each tone of the interval. Old techniques are used: the process of prolonging or –in other words– diminishing can be described by neighbour tones and passing tones.

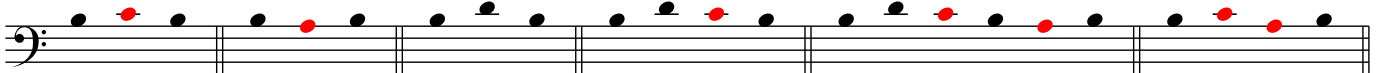
In a few steps, Vredenburg's piece will be recomposed.

Step 1: an universal five note melodic frame for the lowest voice.

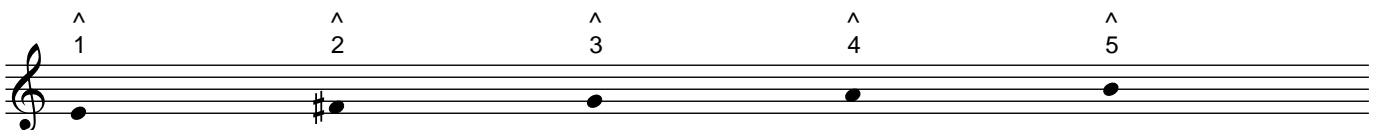


Like Vredenburg, we define the B as main tone. What does that mean? Well, sing a B and then C. You will experience that the C is an active tone that is longing for another tone. Sing B–C–B and you experience that tone B functions as a stable tone in which C 'resolves' (C is here a neighbour tone). Another option is that C 'resolves' in D (which is a sort of familytone of B): sing B–C–D (C is here a passing tone). So if we sing –starting on– D (within the range of this five note row) and C, we will experience some drive to B (or back to D). The same is valid for active tone A, which will 'resolve' in the stable tone B. So we are able to prolong or to diminish tone B as follows (with neighbour and passing tones red colored).

Step 2: prolonging or diminishing tone B

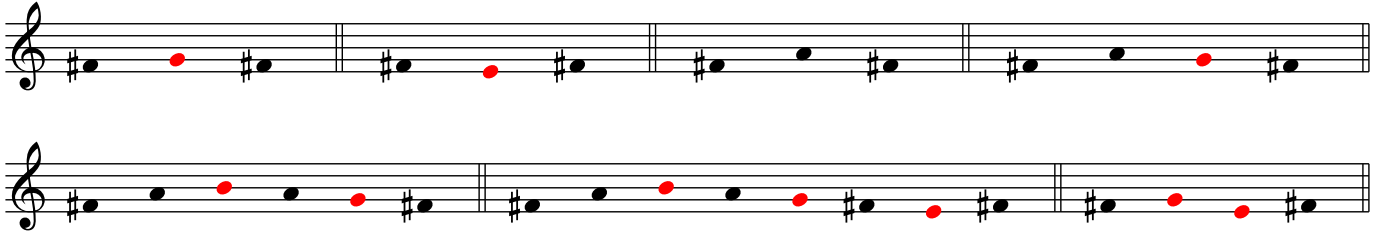


Step 3: an universal five note melodic frame for the highest voice.



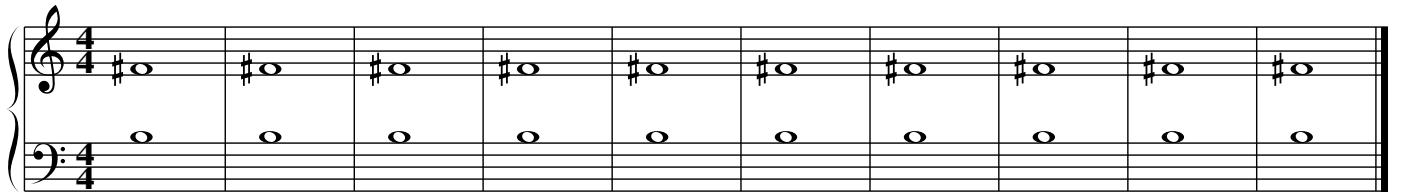
Like Vredenburg, we define the F# as main tone. As above we are able to diminish tone F# as follows (with neighbour and passing tones in red color).

Step 4: prolonging or diminishing tone F#



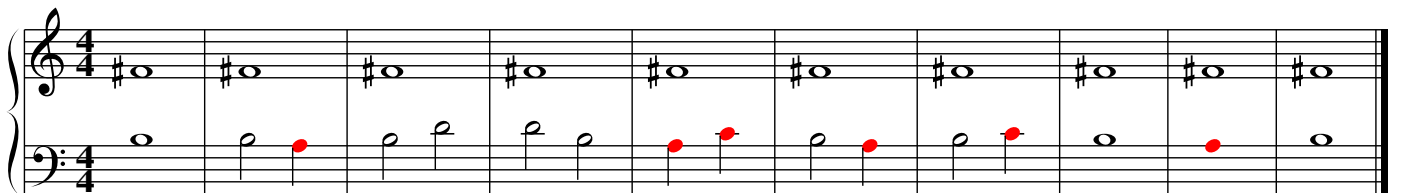
Step 5: 10 bars with a fifth interval

Combining these main tones results in the fifth B–F# which fills 10 bars of our piece.

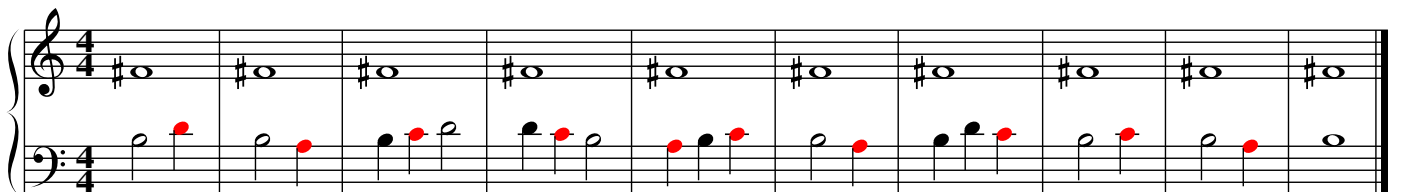


Now we have to make music. Since the musical beginnings this is the same as 'diminishing tones'. Let's start with the lowest voice and try to make a nice melody with neighbour and passing tones (of course highest and lowest voice will interact with each other, but now we will skip this most important thing for the moment).

A. Diminishing Phase 1 (half notes)



B. Diminishing Phase 2 (half and quarter notes)



C. Diminishing Phase 3 (syncopation: x)

The syncopation leads to a sequence which has advantages in terms of musical consistency.

In the same way we can elaborate the highest voice. Some interaction between the two voices will be implemented.

D. Diminishing Phase 4 (highest voice)

Needless to say, this is only one solution, which I only made for didactical purposes: it is a small step to connect Vredenburg's piece to this model. We need two steps more to discover Vredenburg's version..

E. Diminishing Phase 5

The next step is adding a bar at the beginning and eighths diminutions for some fluency (I think that was the idea of Vredenburg).

F. Diminishing Phase 6

Musical score for 'F. Diminishing Phase 6' in 4/4 time. The score consists of two systems of two staves each. The first system starts with a treble clef and a key signature of one sharp (F#). The first measure is marked with a '2' above it. The second system starts with a measure marked '6' above it, followed by measures marked '8' and '10' above them. The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various articulations and phrasing marks.

Step 6: last but not least: finishing touch (tempo, dynamics, phrasing, character annotations)

Musical score for 'Step 6: last but not least: finishing touch' in 4/4 time. The score is marked 'Tranquillo' with a tempo of 108 (♩ = 108). The first system includes the instruction 'sempre ben legato e espr.' and is marked with a '4' above the first measure. The second system is marked with an '8' above the first measure and includes the instruction 'dolce'. The third system includes the instruction 'rit.' and is marked with a '4' above the first measure. The score features a melodic line in the treble clef and a supporting bass line in the bass clef, with various articulations and phrasing marks.

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.

His freeware music notation programm MC Musiceditor (Windows) can be downloaded at www.mcmusiceditor.com

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