

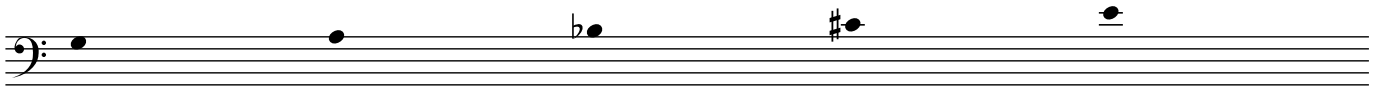
Recomposing Max Vredenburg's no. 17, op. 12

Objective: a form A1–A2–A3–A4–A5 based on two five notes rows

Vredenburg's piece consists of a repeated five note melodies (in right and left hand) and accompaniment (hence labeling the form sections as A1–A2–A3–A4–A5).

Varied ostinato (rhythmic augmentation and diminution), horizontalization and verticalization (melodic and harmonic approach) are the main ideas. In a few steps, the piece will be recomposed.

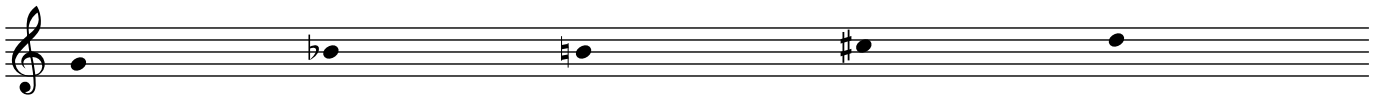
Step 1: an universal five note melodic frame for the lowest voice



Step 2: three 'ostinato' ideas

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

On this row, the same ideas as in step 2 can be applied. In addition, replacing the idea of augmentation by rhythmic diminution is an interesting form of variation.



Note that the different rhythmic forms shift the importance of tones in terms of accentuation. E.g. the tone C# is in Idea 1 and 2 unaccented, however in Idea 3 accented. This means: the ideas and notes are the same, but the musical result is different.

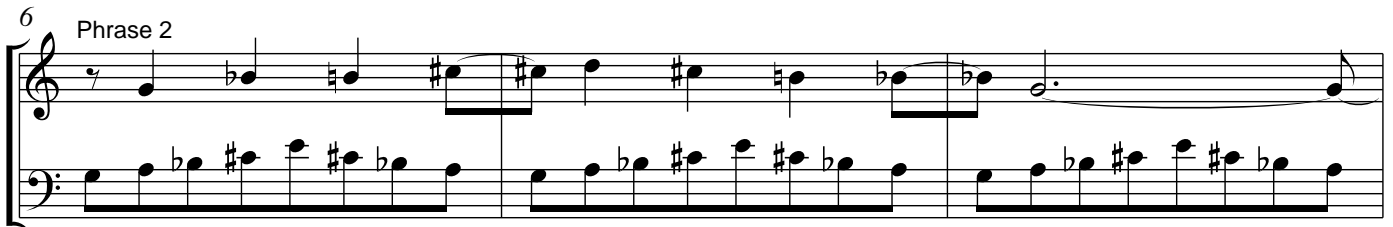
Step 4: making a form, based on repetition of the ideas of step 2 and step 3

We jump straightforward to Vredenburg's working-out:

Phrase 1



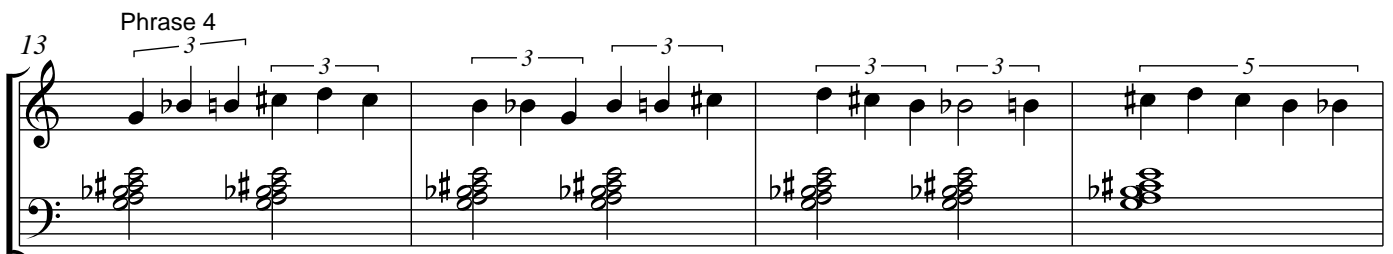
6
Phrase 2



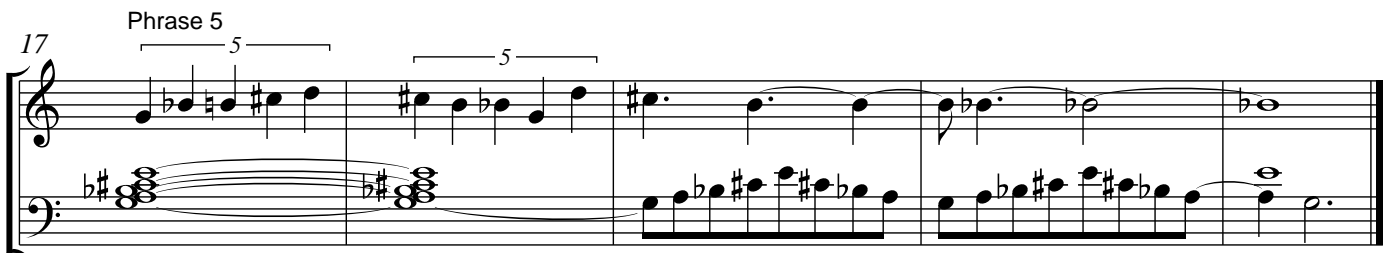
9
Phrase 3



13
Phrase 4



17
Phrase 5



Some remarks:

- the lowest voice can be described as rhythmic augmentation (from eighth to whole)
- the highest voice can be described as rhythmic diminution and augmentation (note that phrase 4 and 5 are a rhythmic diminution of phrase 1 and note the effect of phrase 3!)
- rhythmic differentiation between highest and lowest voice (e.g. phrase 1 and 3: eighth – quarter note values)
- syncope variation (phrase 2)
- phrase 3: some sort of voice exchange (cf. phrase 1)
- smooth connection between phrase 4 and 5
- reminiscence to the beginning at the end (bar 19, 20)

Step 8: last but not least: finetuning

Dolente ♩ = 100–108

espr.

6

9

13

17

molto rit.

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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