

Thesaurus of Scales and Melodic Patterns

Nicolas Slonimsky

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THESAURUS OF SCALES AND MELODIC PATTERNS

INTRODUCTION

THE PRESENT THESAURUS is a reference book of scales and melodic patterns, analogous in function with phrase books and dictionaries of idiomatic expressions. But while phrase books are limited to locutions consecrated by usage, the THESAURUS includes a great number of melodically plausible patterns that are new. In fact, many compositions appearing in recent years contain thematic figures identical with those found in the THESAURUS.

From time to time musical theorists have suggested the possibility of forming entirely new scales based on the division of the octave into several equal parts. As early as 1911 the Italian musician Domenico Alaleona proposed such new scales. Alois Haba, in his *Neue Harmonielehre* (1927), classifies a great number of scales based on equal intervals and suggests harmonizations of these new scales. Joseph Schillinger in his posthumously published *Schillinger System of Musical Composition* classifies new tonal progressions in the chapter Theory of Pitch-Scales.

The scales and melodic patterns in the THESAURUS are systematized in a manner convenient to composers in search of new materials. The title THESAURUS OF SCALES AND MELODIC PATTERNS is chosen advisedly. The term scale, as here used, means a progression, either diatonic or chromatic, that proceeds uniformly in one direction, ascending or descending, until the terminal point is reached. A melodic pattern, on the other hand, may be formed by any group of notes that has melodic plausibility. There are scales of 4 notes only; and there are scales and patterns of 12 different notes. But counting repeated notes appearing in different octaves, a scale may have as many as 48 functionally different notes, as in the Disjunct Major Polytetraichord (No. 958). As to melodic patterns, there is virtually no limit to the number of such tones.

The THESAURUS is arranged in the form of piano scales and melodic studies. No fingering is given, for the pianist will readily find the type of digitation best suited to the hand. Other instrumentalists, too, will find most of the scales and melodic patterns in the THESAURUS adaptable to their instruments. The notation throughout is enharmonic, and accidentals are used according to convenience. Double sharps and double flats are avoided entirely. Precautionary natural signs are placed here and there when an unusual melodic interval occurs. All accidentals affect only the note immediately following.

The scales and patterns in the THESAURUS are arranged according to the principal interval of each particular section. In order to avoid association with a definite tonality, these basic intervals are here referred to by Latin and Greek names derived from old usage. In addition, new terms had to be coined for intervals not in the system of historic scales. In these new terms the prefix *sesqui* stands for the addition of one-half of a tone. Thus, Sesquitone is $1\frac{1}{2}$ tones, or a minor third; Sesquiquadritone is $4\frac{1}{2}$ tones, or a major sixth; and Sesquiquintetone is $5\frac{1}{2}$ tones, or a major seventh.

The table of intervals from the semitone to the major seventh appears as follows:

| | | | |
|--------------------|----------------|-------------------------|------------------|
| <i>Semitone</i> | Minor Second | <i>Tritone</i> | Augmented Fourth |
| <i>Whole Tone</i> | Major Second | <i>Diapente</i> | Perfect Fifth |
| <i>Sesquitone</i> | Minor Third | <i>Quadratone</i> | Minor Sixth |
| <i>Ditone</i> | Major Third | <i>Sesquiquadratone</i> | Major Sixth |
| <i>Diatessaron</i> | Perfect Fourth | <i>Quinquetone</i> | Minor Seventh |
| | | <i>Sesquiquintetone</i> | Major Seventh |

The interval of a major ninth is called Septitone, to indicate that it contains 7 whole tones.

These basic intervals are regarded as fractions of one or more octaves. Thus, the Tritone Progression represents the division of the octave into 2 equal parts, and it produces sequential scales and patterns. The Ditone Progression is the division of the octave into 3 equal parts, and is intervallically identical with the augmented triad. The Sesquitone Progression is the division of the octave into 4 equal parts, and is identical with the familiar diminished-seventh chord. The Whole-Tone scale represents the equal division of the octave into 6 parts. The Semitone Progression is equivalent to the chromatic scale. By the process of permutation the chromatic scale is productive of characteristic patterns of the 12-tone technique.

By dividing 2 octaves into 3 equal parts we obtain the Quadratone Progression, which is closely related to the Ditone Progression, being in fact a spread-out augmented triad. By dividing 3 octaves into 4 equal parts we obtain the interval of the major sixth. This is the Sesquiquadratone Progression, which is an unfolded Sesquitone Progression, productive of patterns related to diminished-seventh harmonies.

In the cycle of scales the interval of a perfect fifth is one-twelfth part of 7 octaves, and it is so represented in the Diapente Progression. A perfect fourth is one-twelfth part of 5 octaves, and is classified as such in the section Diatessaron Progression.

Pursuing a similar process, we find that the Sesquiquintetone Progression, or the progression of major sevenths, is the result of the equal division of 11 octaves into 12 parts. Finally, the Septitone Progression is the equal division of 7 octaves into 6 parts, with the basic interval of a major ninth.

Scales and melodic patterns are formed by the processes of Interpolation, Infrapolation, and Ultrapolation. The word Interpolation is in common usage; here it signifies the insertion of one or several notes between the principal tones. Infrapolation and Ultrapolation are coined words. Infrapolation indicates the addition of a note below a principal tone; Ultrapolation is the addition of a note above the next principal tone. Infrapolation and Ultrapolation result in the shift of direction, with the melodic line progressing in zigzags. Infrapolation, Interpolation and Ultrapolation may be freely combined, resulting in hyphenated forms: Infra-Interpolation, Infra-Ultrapolation, and Infra-Inter-Ultrapolation.

The image shows two staves of musical notation. The top staff is labeled with 'Principal Tones' above the first measure, 'Interpolation' above the second, 'Ultrapolation' above the third, and 'Infrapolation' above the fourth. The bottom staff is labeled with 'Infra-Interpolation' above the first measure, 'Infra-Ultrapolation' above the second, and 'Infra-Inter-Ultrapolation' above the third. Both staves use a treble clef and show a sequence of notes with various accidentals (sharps, flats, naturals) and rests.

Progressions and patterns based on unequal division of the octave are exemplified by Heptatonic scales and Pentatonic scales. Among Heptatonic scales, or 7-tone scales, are our familiar major and minor scales as well as the church modes. In the section Heptatonic Arpeggios the scales are spread out in thirds. In the section Bitonal Arpeggios the C major arpeggio is combined with arpeggios in all other 23 major and minor keys.

Busoni, who had earnestly explored new musical resources, found 113 different scales of 7 notes. Mentioning as an example the scale: C, Db, Eb, Fb, Gb, Ab, Bb, C (it is No. 1035 in the THESAURUS), he writes in his *Entwurf einer neuen Aesthetik der Tonkunst*: "There is a significant difference between the sound of this new scale when C is taken as the tonic and when it is taken as the leading tone of the scale of Db minor. By harmonizing the tonic with the customary C major triad as a fundamental chord, a novel harmonic sensation is obtained."

In his *Chronicle of My Musical Life* Rimsky-Korsakov mentions the use he made of an 8-tone scale, formed by alternating major and minor seconds. This is Scale No. 393 in the THESAURUS. Sporadic uses of the Whole-Tone scale are found in Glinka and even in Mozart (as a jest to mock the inept *Dorfmusikanten*), but it did not become a deliberate device before Debussy. In Debussy's piano piece *Voiles* the principal melodic structure is in the Whole-Tone scale, but the middle part is written exclusively on the black keys, exemplifying the Pentatonic scale.

The Whole-Tone scale has 6 notes to the octave; the Pentatonic scale has five. The Whole-Tone scale is possible in only one form on a given note, but there can be many Pentatonic scales. There are 49 Pentatonic scales in the THESAURUS.

The 12-Tone Technique of composition promulgated by Schoenberg is based on permutations of the Semitone scale. Various 12-tone patterns are found in the THESAURUS in examples No. 1214 to No. 1318. For example, it is possible to arrange the 12 chromatic tones in 2 major and 2 minor triads without repeating a note. It is also possible to form 4 mutually exclusive augmented triads using all 12 chromatic tones. The theme of Liszt's *Faust* Symphony is composed of 4 augmented triads. It is further possible to split the chromatic scale into a diminished triad, a minor triad, a major triad, and an augmented triad. These mutually exclusive triads can be arranged in the form of Quadridental Arpeggios.

A recent development of the 12-Tone Technique is the 11-interval technique, which prescribes the formation of progressions containing 11 different intervals. The idea was first introduced by the Austrian musician Fritz Klein in 1921 in a curious composition entitled *Die Maschine*, with the sub-title *Ex-Tonal Self-Satire*. The name of the composer was concealed behind a characteristic nom de plume *Heautontimorumenus* which means Self-Torturer. In this piece Klein introduced a Mother Chord which contains not only all 11 different intervals, but 12 different notes as well.

A further elaboration on the Mother Chord is an invertible 11-interval, 12-tone chord introduced by the author and appropriately christened Grandmother Chord. It has all the intervallic properties of the Mother Chord plus an especial order of intervals so arranged that they are alternately odd-numbered and even-numbered when counted in semitones, with the row of odd-numbered intervals forming a decreasing arithmetical progression and the row of even-numbered intervals forming an increasing arithmetical progression. The order of notes in the Grandmother Chord is identical with the 12-tone Spiral Pattern No. 1232a.

All chords composed of 11 different intervals add up to the interval of 66 semitones, which is the sum of the arithmetical progression from 1 to 11. The interval of 66 semitones equals $5\frac{1}{2}$ octaves, and so forms a Tritone between the lowest and the highest tones in the Pyramid Chord, Mother Chord, Grandmother Chord, and other 11-interval structures.

Scales and patterns listed in the main body of the THESAURUS readily lend themselves to new melodic possibilities. For instance, a descending scale may be played in the form of the melodic inversion of the ascending scale, as suggested in the section Mirror Interval Progressions. It is possible to form complementary scales in the range of 2 octaves, by using in the second octave the notes not used in the first. Other possibilities for the formation of new patterns are demonstrated in the section on Permutations.

A Diatonic counterpart of the 12-Tone Technique is the system of Pandiatonic composition. The term Pandiatonic, first introduced by this writer in 1937, denotes the free use of all 7 tones of the diatonic scale, both melodically and harmonically. In one-part Pandiatonic Progressions, the melody is made up of 7 different notes of the diatonic scale. Such a progression may then be melodically inverted, read backward, or both, resulting in 4 different forms. Pandiatonic Counterpoint in strict style uses progressions of 7 different notes in each voice, with no vertical duplication.

Pandiatonic Harmony is the twentieth century counterpart of classical harmony. Modern composers of such varied backgrounds and musical persuasions as Ravel, Stravinsky, Hindemith, Milhaud, Copland and Roy Harris make use of this technique, arriving at it by different creative processes. Jazz composers, too, have found, by sheer experimentation, effective application for the enriched chords of Pandiatonic formations. It is a common practice to end an orchestral arrangement of a popular song by the enriched major triad with an added sixth, seventh, or ninth.

The concluding sections of the THESAURUS demonstrate the various methods by which tonal materials may be used to best advantage. The section Double Notes shows the combinations derived from corresponding scales and patterns. Plural Scales and Arpeggios give examples of common major and minor progressions arranged consecutively in chromatic transposition. Polytonal Scales are simultaneous progressions in different keys. Polyrhythmic Scales are progressions in different rhythms. Polytonal Polyrhythmic Scales combine different rhythms in different tonalities.

A special word is to be said about Palindromic Canons. Palindromes are words or sentences that read the same forward or backward, as the sentence *Able Was I Ere I Saw Elba* (applied to Napoleon). Similarly, Palindromic Canons read the same backward or forward. The two Palindromic Canons based on Pattern No. 72 are particularly interesting. They result in a progression of enharmonic triads or their inversions, alternating in major and minor keys.

Fragments of the scales and patterns in the THESAURUS may be used as motives and themes. The rhythmical elaboration is left to the imagination of the composer. By using a portion of a pattern in forward and retrograde motion, in varied rhythms within a given meter, it is possible to form an unlimited number of melodic figures.

Rhythmic Development

Pattern №194

A musical score for piano, page 10, system 1. The title "retrograde" is written above the staff. The music consists of two staves. The top staff is in treble clef and 3/4 time, starting with a C major chord. The bottom staff is in bass clef and 3/4 time, starting with a G major chord. Both staves feature eighth-note patterns that are identical in pitch but inverted in time, creating a retrograde effect.

Two formulas are used in the harmonization of the scales and patterns: one by common triads, and one by seventh-chords. In the harmonization by common triads, only root positions of major triads in close harmony are applied. Either the root, the third, or the fifth may appear in the melody. These positions are referred to as Octave, Tertian, and Quintan, or in figures, 8, 3, and 5. When the melody ascends, diatonically or chromatically, the positions change from the Octave to the Tertian to the Quintan to the Octave. When the melody descends, the order of the positions is reversed. Furthermore, the order of positions may be reversed at the end of a cadence even in ascending motion. When the melody is stationary, the order of positions is free. The resulting harmony traverses several tonalities in an alternation of successive major chords.

Harmonization in Major Triads
(Figures Indicate Intervals Between the Melody and the Bass)

The harmonization in major triads is found in the music of Debussy, Moussorgsky, and other composers of the French and Russian schools. A classical example is the scene in the monk's cell in Moussorgsky's opera *Boris Godunov*. In the second act of Puccini's opera *Tosca* the Whole-Tone scale in the bass is harmonized by a row of major triads with the positions following the Octave-Tertian-Quintan (8-3-5) formula.

Moussorgsky: *Boris Godunov* Puccini: *Tosca* (Whole-Tone Scale in the Bass)

The second type of harmonization is effected by means of Master Chords. These Master Chords are dominant-seventh chords with the fifth omitted. In combination with melodic elements of a given scale or pattern, these chords form harmonic structures of the type of seventh-chords, ninth-chords, or whole-tone chords. The Master Chords are indicated for ascending scales and patterns in the sections Tritone Progression, Ditone Progression and Sesquitone Progression by figures within circles, as ⑤, and are used to harmonize an entire rhythmic group in a given progression. In the Tritone and Sesquitone Progressions it is also possible to harmonize the entire octave range with a single Master Chord. Furthermore, any Master Chord suitable for harmonization of a given progression may be transposed a tritone up or down with satisfactory results.

Harmonization with Master Chords

| | | |
|-------------|--------------|--------------|
| Pattern №53 | Pattern №186 | Pattern №393 |
|-------------|--------------|--------------|

Harmonization of both types is given in the tables on pp.240-241. To harmonize in major triads, it is necessary to alternate the Octave, Tertian, and Quintan positions given in the table. In harmonizing by seventh-chords, ninth-chords, and whole-tone chords, any chord under a given melody note will furnish a workable harmony.

The patterns in the Diatessaron and Diapente Progressions lend themselves to harmonization characteristic of the Dominant-Tonic cycle. When harmonized in consecutive seventh-chords, such patterns acquire a Schumannesque quality.

Harmonization in Seventh-Chords

Pattern №856

This musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music includes various chords (e.g., dominant seventh, ninth, and whole-tone chords) and rests, illustrating the harmonization of a 12-tone pattern using seventh-chords.

A harmonization of the Dominant-Tonic type will impart a feeling of tonality even to a 12-tone progression.

Tonal Harmonization of a 12-Tone Pattern

Pattern №646

This musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a common time signature. The music includes various chords and rests, illustrating the tonal harmonization of a 12-tone pattern.

Traditional harmonization in major and minor keys uses chords formed by the diatonic scale. Similarly, new scales may be harmonized with the aid of chords formed by the notes of the scale itself. Examples of such Autochordal Harmonization are given in a special table. There are scales that admit of only 2 different triads, as Scale No. 7, which can be harmonized with C major and F# major triads. The 8-tone scale No. 393 is capable of forming 8 different triads, while other scales, such as No. 5, do not yield a single triad.

All scales and patterns in the THESAURUS are centered on C as the initial and concluding tone. It goes without saying that these progressions can be transposed to any tonal center according to a composer's requirements.

John Stuart Mill once wrote: "I was seriously tormented by the thought of the exhaustibility of musical combinations. The octave consists only of five tones and two semitones, which can be put together in only a limited number of ways of which but a small proportion are beautiful: most of these, it seemed to me, must have been already discovered, and there could not be room for a long succession of Mozarts and Webers to strike out, as these have done, entirely new surpassing rich veins of musical beauty. This sort of anxiety, may, perhaps, be thought to resemble that of the philosophers of Laputa, who feared lest the sun be burnt out."

The fears of John Stuart Mill are unjustified. There are 479,001,600 possible combinations of the 12 tones of the chromatic scale. With rhythmic variety added to the unbounded universe of melodic patterns, there is no likelihood that new music will die of internal starvation in the next 1000 years.

NICOLAS SLONIMSKY

1 January 1947 Boston, Massachusetts

EXPLANATION OF TERMS

AUTOCHORDAL HARMONIZATION. Application of chords derived from the tones of a given scale (Example, Scale No. 12: C, D \sharp , F, F \sharp , A, B, C, harmonized in 2 triads, F major and B major).

BITONAL ARPEGGIOS. [Nos. 1191-1213]. Melodic progressions formed of alternating arpeggios in 2 different keys.

BITONAL PALINDROMIC CANONS. Canons that result in the formation of 6-tone chords composed of 2 triads (Example, Scale No. 7: C, C \sharp , E, F \sharp , G, A \sharp , C, developed canonically, forming bitonal chords of C major and F \sharp major).

CHORD OF THE MINOR 23RD. Chord consisting of 12 different notes, arranged in thirds, and forming 4 mutually exclusive triads.

COMPLEMENTARY SCALES. Melodic progressions of two octaves in range, comprising all 12 tones of the chromatic scale (Example, C major scale plus the pentatonic scale on black keys).

CONJUNCT POLYTETRACHORD. Progression of 12 tetrachords traversing all 12 keys, with the terminal tone of one tetrachord being the initial tone of the next (Examples, Phrygian Polytetrachord, No. 830; Minor Polytetrachord, No. 832; Major Polytetrachord, No. 833).

CROSSING INTERVALS. [Nos. 1243-1250]. Two overlapping 6-tone rows comprising all 12 different tones, each row forming a progression of major or minor seconds, thirds, fourths, fifths and sixths.

DIAPENTE. Interval of 3½ tones; a perfect fifth.

DIATESSARON. Interval of 2½ tones; a perfect fourth.

DISJUNCT POLYTETRACHORD. Progression of 12 tetrachords traversing all 12 keys, with adjacent tetrachords separated by one diatonic degree (Examples, Disjunct Phrygian Polytetrachord, No. 951; Disjunct Minor Polytetrachord, No. 956; Disjunct Major Polytetrachord, No. 958; Disjunct Lydian Polytetrachord, No. 959).

DITONE. Interval of 2 whole tones; a major third.

GRANDMOTHER CHORD. Chord, invented by Nicolas Slonimsky on February 13, 1938, containing all 12 different tones and different intervals symmetrically invertible in relation to the central interval, the tritone, which is the inversion of itself; the intervallic structure being a row of alter-

nating odd and even intervals (counted in semi-tones), the odd-numbered series forming a diminishing arithmetical progression, and the even-numbered series an increasing progression.

HEPTATONIC ARPEGGIOS. [Nos. 1088-1141]. Melodic progressions by thirds derived from Heptatonic scales.

HEPTATONIC SCALES. [Nos. 1034-1087]. Diatonic progressions of 7 degrees, such as major and minor scales and church modes, and also scales containing 1 or 2 augmented seconds.

INFRA-INTER-ULTRAPOLATION. Pattern formed by the insertion of notes below, between, and above the principal tones of a progression (Example, Pattern No. 341).

INFRAPOLATION. Insertion of a note below the principal tones of a progression (Example, Pattern 231).

INTERPOLATION. Insertion of one or more notes between the principal tones of a progression (Example, Scale No. 21).

INTER-ULTRAPOLATION. Insertion of 2 notes, one between the principal tones of a given progression, the other above the principal tone (Example, Pattern No. 123).

MAJOR BITONAL CHORD. Chord of 2 major triads usually in keys whose tonics are at the interval of a tritone, as C major and F \sharp major.

MAJOR POLYTETRACHORD. A series of major tetrachords, conjunct or disjunct, covering all 12 major keys (Examples, No. 833 and No. 958).

MASTER CHORDS. Dominant-seventh chords with the fifth omitted, tabulated chromatically in 12 different keys, to be used in harmonizing scales and melodic patterns, and indicated by figures, enclosed in circles, from 1 to 12.

MINOR BITONAL CHORD. Chord consisting of 2 minor chords, usually with tonics at the interval of a tritone, as C minor and F \sharp minor.

MINOR POLYTETRACHORD. A series of minor tetrachords, conjunct or disjunct, covering all 12 minor keys (Examples, No. 832 and No. 956).

MIRROR INTERVAL PROGRESSIONS. Scales and patterns in which the descending figure is the melodic inversion of the ascending figure (Example, Scale No. 1 ascending is the mirror inversion of Scale No. 4 descending).

MOTHER CHORD. Chord, introduced by Fritz Klein in 1921, containing all 12 tones and 11 different intervals.

MUTUALLY EXCLUSIVE TRIADS. Four triads (major, minor, diminished or augmented) comprising all 12 different tones (Example, C major, F \sharp major, D minor, and G \sharp minor).

NON-SYMMETRIC INTERPOLATION. Free insertion of additional notes between the principal tones.

OCTAVE POSITION. In four-part harmony, a triad with the root both in the melody and in the bass.

PALINDROMIC CANONS. Canons that read the same backward or forward.

PANDIATONIC HARMONY. Part-writing in chords freely combined from the 7 tones of the diatonic scale.

PANDIATONIC PROGRESSIONS. Tonal rows composed of all 7 different tones of the diatonic scale.

PATTERN. Melodic figure in which the direction changes from ascending to descending, or vice versa, before arriving at the terminal point (All extrapolated and ultrapolated progressions are patterns).

PENTATONIC SCALES. [Nos. 1142-1190]. Scales of 5 notes.

PERMUTATION. Distribution of notes of a given melodic pattern in different orders of succession.

PHRYGIAN POLYTETRACHORD. Polytetraharp composed of 12 conjunct or disjunct Phrygian tetrachords (1 semitone plus 2 whole tones), (Examples, No. 830 and No. 951).

PLURAL SCALES. Progressions formed by disjunct scales, as C major, D \flat major, D major, and E \flat major.

POLYRHYTHMIC SCALES. Simultaneous progressions in different rhythms.

POLYTETRACHORD. Progression of 12 tetrachords passing through all 12 keys conjunctly (with the last tone of one tetrachord coinciding with the first tone of the next), or disjunctly (with the terminal tone of the first tetrachord separated by a diatonic degree from the initial tone of the next).

POLYTONAL POLYRHYTHMIC SCALES. Simultaneous progressions in different keys and in different rhythms.

POLYTONAL SCALES. Scales in different tonalities played simultaneously.

PROGRESSION. General term for any scale or melodic pattern.

PROMETHEUS SCALE. [No. 50]. The 6-tone scale (C, D, E, F \sharp , A, B \flat) used by Scriabin in his symphonic poem *Prometheus*.

PYRAMID CHORD. Chord, introduced by Fritz Klein in 1921, composed of a series of diminishing intervals from an octave to a semitone.

QUADRITONE. Interval of 4 whole tones; a minor sixth.

QUADRITAL ARPEGGIOS. [Nos. 1251-1291]. Melodic progressions formed by 4 mutually exclusive triads, as C major, D minor, F \sharp major, and G \sharp minor.

QUARTAL CHORD. 12-tone chord arranged in perfect fourths.

QUINQUETONE. Interval of 5 whole tones; a minor seventh.

QUINTAN POSITION. In four-part harmony, a triad with the root in the bass and the fifth in the melody.

SCALE. Progression of tones changing its direction only at terminal points (All interpolated progressions are scales).

SEMITONE PROGRESSION. Scale consisting of consecutive semitones; a chromatic scale.

SEPTITONE. Interval of 7 whole tones; a major ninth.

SESQUI. Prefix signifying the addition of a semitone to a given interval (Sesquitone = 1½ tones; Sesquiquadritone = 4½ tones).

SESQUIQUADRITONE. Interval of 4½ tones; a major sixth.

SESQUIQUINQUETONE. Interval of 5½ tones; a major seventh.

SESQUITONE. Interval of 1½ tones; a minor third.

SPIRAL PATTERNS. Melodic progressions converging toward a central tone.

SYMMETRIC INTERPOLATION. Insertion of notes at equal intervals from respective pivotal points, resulting in invertible progressions (Example, Scale No. 37: C, D, F, F \sharp , G, B \flat , C, in which the intervals are the same from C upward and from the upper C downward).

TERTIAN POSITION. In four-part harmony, a triad with the root in the bass and the third in the melody.

TONE-CLUSTER. Term, introduced by Henry Cowell, signifying a complex of notes filling one or more octaves, diatonically, chromatically, or pentatonically.

TRITONE. Interval of 3 whole tones; an augmented fourth, or a diminished fifth.

TWELVE-TONE PROGRESSIONS. Melodic figures of 12 different tones.

ULTRAPOLATION. Insertion of one or more notes above a principal tone of a scale (Example, Pattern No. 53, in which G is inserted above F \sharp).

WHOLE-TONE CHORDS. Chords composed of intervals of one or several whole tones each.

Tritone Progression

Equal Division of One Octave into Two Parts



Interpolation of One Note

1

2

3

4

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ indicate Master Chords.

2
Interpolation of Two Notes

5

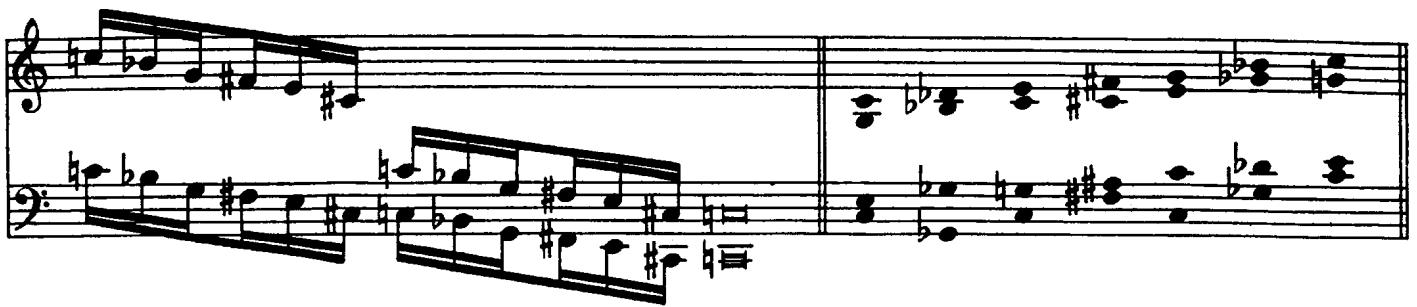
(1) (5) (7) (9) (11)

6

(3) (6) (8) (10) (12)

7

(1) (4) (7)



8

Musical score page 3, measures 8-9. The score consists of two staves: treble and bass. Measure 8 starts with a treble clef and a key signature of 1 sharp. The bass staff has a key signature of 1 sharp. Measure 9 starts with a treble clef and a key signature of 1 sharp. The bass staff has a key signature of 1 sharp.

(6) (12)

Musical score page 3, measures 9-10. The score consists of two staves: treble and bass. Measure 9 starts with a treble clef and a key signature of 1 sharp. The bass staff has a key signature of 1 sharp. Measure 10 starts with a treble clef and a key signature of 1 sharp. The bass staff has a key signature of 1 sharp.

9

Musical score page 3, measures 10-11. The score consists of two staves: treble and bass. Measure 10 starts with a treble clef and a key signature of 1 sharp. The bass staff has a key signature of 1 sharp. Measure 11 starts with a treble clef and a key signature of 1 sharp. The bass staff has a key signature of 1 sharp.

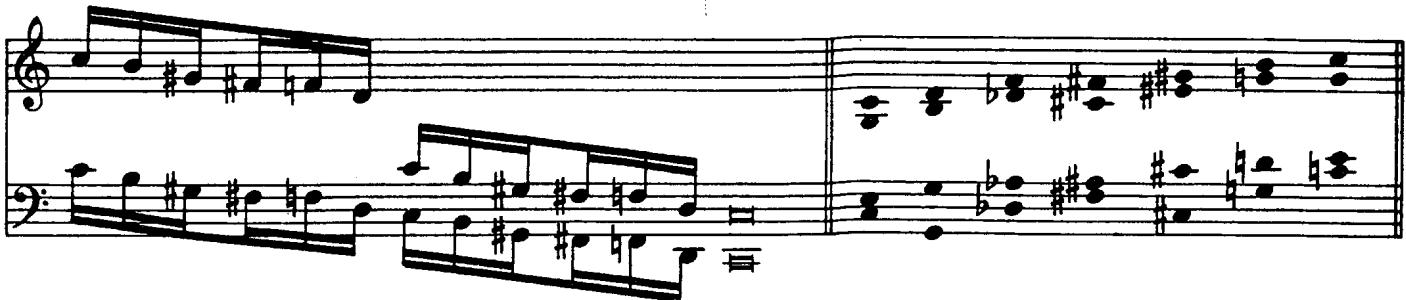
(3) (9)

Musical score page 3, measures 11-12. The score consists of two staves: treble and bass. Measure 11 starts with a treble clef and a key signature of 1 sharp. The bass staff has a key signature of 1 sharp. Measure 12 starts with a treble clef and a key signature of 1 sharp. The bass staff has a key signature of 1 sharp.

4

10

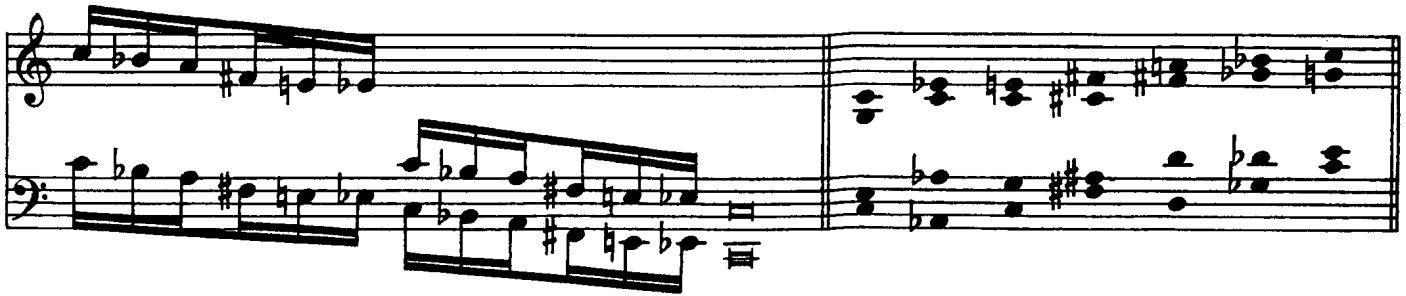
(5)



11

③

(3)



12

③ ⑥

(3) (6)



Musical score for measures 12 and 13. The top staff consists of two measures of music for treble and bass staves. The bottom staff consists of one measure for the bass staff.

13

Musical score for measure 13. The top staff shows a measure for the treble staff with circled numbers 5 and 11 above it. The bottom staff shows a measure for the bass staff.

14

Musical score for measure 14. The top staff shows a measure for the treble staff. The bottom staff shows a measure for the bass staff.

Interpolation of Three Notes

14

Musical score for measure 14. The top staff shows a measure for the treble staff with circled numbers 3, 6, 9, and 12 above it. The bottom staff shows a measure for the bass staff.

15

Musical score for measure 15. The top staff shows a measure for the treble staff. The bottom staff shows a measure for the bass staff.

6

15



(1) (7)

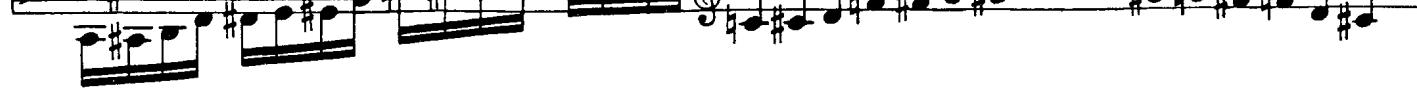
16

17



(5) (11)

16



17



(6) (12)

17



Musical score page 7, measures 17-18. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one flat (B-flat). Measure 17 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 18 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs in the treble staff.

18

Measure 18 continues with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 19 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs in the treble staff.

Measure 19 continues with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 20 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs in the treble staff.

19

Measure 20 continues with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 21 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs in the treble staff.

Measure 21 continues with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 22 begins with a sixteenth-note pattern in the bass staff, followed by eighth-note pairs in the treble staff.

(3)

(5)

Interpolation of Four Notes

(1)

Musical score page 9, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one flat (B-flat). Both staves feature continuous sixteenth-note patterns.

Musical score page 9, measures 3-4. The top staff shows sustained notes with accidentals. The bottom staff shows sustained notes with accidentals.

23

Musical score page 9, measures 23-24. Measure 23 starts with a treble clef and a key signature of one sharp (F#). Measure 24 begins with a bass clef and a key signature of one flat (B-flat). A circled '6' is placed above the bass staff in measure 23. The music continues with sixteenth-note patterns.

Musical score page 9, measures 25-26. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one flat (B-flat). Both staves show sixteenth-note patterns.

Musical score page 9, measures 27-28. The top staff shows sustained notes with accidentals. The bottom staff shows sustained notes with accidentals.

10

24

Measures 24 and 25 of a musical score. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 24 begins with a measure of rests followed by a measure of eighth-note patterns. Measure 25 begins with a measure of eighth-note patterns followed by a measure of rests.

25

25

Continuation of the musical score from measure 25. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 25 continues with eighth-note patterns. Measures 26 and 27 begin with measures of rests followed by eighth-note patterns.



26

(3)

Musical score page 11, measure 26, part 3. The top staff (treble clef) has a key signature of one sharp (F#). The bottom staff (bass clef) has a key signature of one flat (B-flat). Both staves are in common time. The music consists of eighth-note chords.

Musical score page 11, measure 26, part 4. The top staff (treble clef) has a key signature of one sharp (F#). The bottom staff (bass clef) has a key signature of one flat (B-flat). Both staves are in common time. The music consists of eighth-note chords.

Musical score page 11, measure 26, part 5. The top staff (treble clef) has a key signature of one sharp (F#). The bottom staff (bass clef) has a key signature of one flat (B-flat). Both staves are in common time. The music consists of eighth-note chords.

12
27 Symmetric Interpolation of One Note

(6) (12)

28 (1) (3) (5) (9) (11)

29 (3) (6) (9) (12)

30 (1) (3) (5) (7) (9) (11)

31 (6) (12)

Symmetric Interpolation of Two Notes

32 (11)

33 (6)

34 (11)

35 (3) (9)

36 Whole-Tone Scale (1) (3) (5) (7) (9) (11)

37 (11)

38 (3) (9)

39 (6) (12)

40 (5)

Symmetric Interpolation of Three Notes

41

42

43

44

45

46

14

47

48

Non-Symmetric Interpolation

49

50 [Scriabin: *Prometheus Scale*]

51

52

Ultrapolation of One Note

53

(1) (8)

54

(1) (5) (11)

55

(3) (6)

56

(1) (3) (5) (7)

57 (5) (6) (11) (12)

15



58 (1) (12)



59 (1)

Ultrapolation of Two Notes



60 (6) (12)



61 (1)



62 (6) (12)



63 (3)



64 (3) (5) (7) (9) (11)



65 (5) (11)



66 (3) (9)



16

67 (6)

68 (5)

69 (1)

70 (6)

71 (1) (7)

Ultrapolation of Three Notes

72 (1) (7)

73 (12)

74 (5)

75 (5) (11)

76 (1) (7)

77 (6) (12)

78 (1) (7)

79 (1)

80 (5) (11) Infrapolation of One Note

81 (1) (3) (5) (7) (9) (11)

82 (3) (6) (9)

83 (3) (5) (9)

84 (1) (6) (12)

85 (5) (6) (10) Infrapolation of Two Notes

86 (6) (12)

87 (5) (11)

88 (6)

89 (3) (9)

90 (1) (3) (5) (7) (9) (11)

91 (1) (7)

92 (3) (9)

93 (6) (12)

Infrapolation of Three Notes

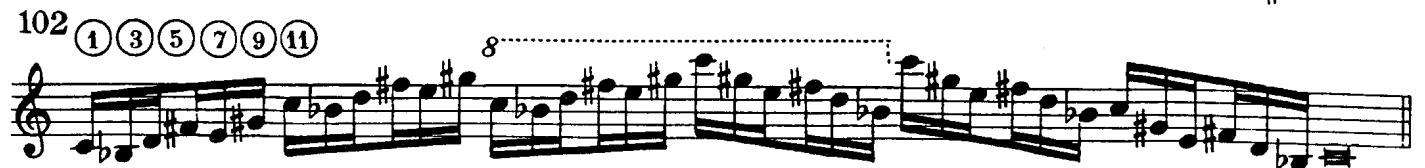
94 (6) (12)

95 (1) (7)

96 (3) (9)



Infra-Interpolation



107 (6) (12) 8

Infra-Ultrapolation

108 (6) (12) 8

109 (5) (11) 8

110 (6) (12) 8

111 (5) (11) 8

112 (1) (7) 8

113 (1) (3) (5) (7) (9) (11) 8

114 (3) (9) 8

115 (6) (12) 8

116 (3) (9) 8

117 (1)

118 (1) (6) (7) (12) Inter-Ultraposition

119 (1) (7)

120 (6) (12)

121 (1) (7)

122 (6) (12)

123 (1)

124 (3) (9)

125 (1) (3) (5) (7) (9) (11)

126 (5) (11)

127 (6) (12)

128 (3) (9)

129 (3) (9)

130 (6) (12)

131 (1) (7)

132 (1) (3) (5) (7) (9) (11)

133 (3) (9)

134 (1) (3) (5) (7) (9) (11)

135 (5) (11)

136 (6) (12)

137 (5) (11)

The musical score consists of ten staves of music, each starting with a circled number indicating a performance tip or finger assignment. The staves are as follows:

- Measure 127: Circled 6 and circled 12.
- Measure 128: Circled 3 and circled 9.
- Measure 129: Circled 3 and circled 9.
- Measure 130: Circled 6 and circled 12.
- Measure 131: Circled 1 and circled 7.
- Measure 132: Circled 1, circled 3, circled 5, circled 7, circled 9, and circled 11.
- Measure 133: Circled 3 and circled 9.
- Measure 134: Circled 1, circled 3, circled 5, circled 7, circled 9, and circled 11.
- Measure 135: Circled 5 and circled 11.
- Measure 136: Circled 6 and circled 12.
- Measure 137: Circled 5 and circled 11. A circled '1' is placed above the circled '5' in the first measure of this staff.

The music is composed of eighth-note patterns with various accidentals (sharps and flats). Measure 137 includes a '1' above the circled '5' in the first measure, suggesting a repeat or specific performance note for that measure.

138 (6) (12)

139 (5) (11)

140 (5) (6) (11) (12)

Infra-Inter-Ultrapolation

141 (2) (8)

142 (5) (11)

143 (2) (8)

144 (5) (11)

145 (6) (12)

146 (2) (8)

147 (6) (12)

148 (10)

149 (10)

150 (5) (11)

151 (4) (10)

152 (5) (11)

153 (6) (12)

154 (5) (11)

155 (6) (12)

156 (5) (11)

157 (1) (7)

158 (1) (7)

This block contains 11 staves of musical notation for a piano. The music consists of two voices: treble and bass. The key signature changes frequently, indicated by circled numbers in parentheses above each staff. The measure numbers are 148 through 158. Measure 148 starts in G major (10th ending). Measure 149 starts in F# major (10th ending). Measure 150 starts in E major (5th ending). Measure 151 starts in D major (4th ending). Measure 152 starts in C# major (5th ending). Measure 153 starts in B major (6th ending). Measure 154 starts in A major (5th ending). Measure 155 starts in G major (6th ending). Measure 156 starts in F# major (5th ending). Measure 157 starts in E major (1st ending). Measure 158 starts in D major (1st ending).

159 (4) (10)

160 (1) (7)

161 (1) (3) (5) (7) (9) (11)

162 (3) (9)

163 (4) (10)

164 (3) (9)

165 (3) (9)

166 (1) (7)

167 (1) (3) (5) (7) (9) (11)

168 (3) (9)

169 (5) (11)

This page contains 12 staves of musical notation, each starting with a dynamic instruction in parentheses. The staves are as follows:

- Staff 159: (4) (10)
- Staff 160: (1) (7)
- Staff 161: (1) (3) (5) (7) (9) (11)
- Staff 162: (3) (9)
- Staff 163: (4) (10)
- Staff 164: (3) (9)
- Staff 165: (3) (9)
- Staff 166: (1) (7)
- Staff 167: (1) (3) (5) (7) (9) (11)
- Staff 168: (3) (9)
- Staff 169: (5) (11)

The music is written on a treble clef staff with a key signature of one flat. The notes are mostly black, with some white notes having black stems or heads. The patterns are mostly eighth-note pairs or groups of four, with occasional sixteenth-note grace-like figures.

170 (5) (11)

171 (10)

172 (6) (12)

173 (6) (12)

174 (12)

175 (3) (9)

176 (6) (12)

177 (3) (9)

178 (7)

179 (3) (9)

180 (3) (9)

This page contains ten staves of musical notation, likely for a solo instrument such as piano. The notation uses a treble clef and a key signature of one sharp (F#). The music consists primarily of sixteenth-note patterns. Measure numbers 170 through 180 are indicated above each staff. Specific measures are circled: (5) (11) in measure 170, (10) in measures 171 and 172, (6) (12) in measures 173 and 174, (3) (9) in measures 175 and 176, (7) in measure 178, and (3) (9) in measures 179 and 180.

Ditone Progression

Equal Division of One Octave into Three Parts



Interpolation of One Note

181

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 begins with eighth-note pairs in the treble staff, followed by a sixteenth-note pattern in the bass staff.

182

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note pattern of B, A, G, F# on the treble staff, followed by a series of eighth-note chords. Measure 12 continues with eighth-note chords and concludes with a final chord. Measure 13 starts with a sixteenth-note pattern of E, D, C, B on the bass staff, followed by eighth-note chords. Measure 14 concludes with a final chord. The score includes circled numbers 3, 6, 9, and 12 near the beginning of measure 11.

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 begins with a sustained note in the bass staff, followed by a sixteenth-note pattern in the treble staff.

183

Interpolation of Two Notes

183 Interpretation of Two Notes



184 [Scale of A. Tcherepnin]



185



Ultrapolation of One Note

186 (5) (6) (11) (12)

187 (1) (3) (5) (7) (9) (11)

188 (1) (6) (7) (12)

189 (1) (3) (5) (7) (9) (11)

190 (3) (6) (9)

191 (1) (3) (5) (7) (9) (11)

192 (5) (6) (11) (12)

Ultrapolation of Two Notes

193 (5) (6) (11) (12)

194 (6) (12)

195 (5) (11)

196 (6) (12)

197 (5) (11)

198 (5) (11)

199 (1) (6) (7) (12)

200 (1) (3) (5) (7) (9) (11)

201 (3) (6) (9)

202 (1) (3) (5) (7) (9) (11)

203 (5) (6) (11) (12)

The musical score consists of ten staves of sixteenth-note patterns. The first staff (measures 194-195) uses a key signature of one flat. The second staff (measures 196-197) uses a key signature of one sharp. The third staff (measures 198-199) uses a key signature of one flat. The fourth staff (measures 200-201) uses a key signature of one sharp. The fifth staff (measures 202-203) uses a key signature of one flat. Fingerings are indicated by circled numbers above each staff: (6)(12), (5)(11), (6)(12), (5)(11), (5)(11), (1)(6)(7)(12), (1)(3)(5)(7)(9)(11), (3)(6)(9), (1)(3)(5)(7)(9)(11), and (5)(6)(11)(12).

204 (1) (7)

205 (6) (12)

206 (1) (7)

207 (6) (12)

208 (3) (9)

209 (1) (3) (5) (7) (9) (11)

210 (5) (11)

211 (3) (9)

212 (6) (12)

213 (5) (11)

This block contains ten staves of musical notation, each starting with a treble clef and a specific key signature. Measure numbers are placed at the beginning of each staff. Overbraces group measures together: (1) (7) covers measures 204 and 206; (6) (12) covers measures 205 and 207; (3) (9) covers measure 208; (1) (3) (5) (7) (9) (11) covers measure 209; and (5) (11) covers measure 210. Measures 211 through 213 are grouped by single overbraces.

32

Ultrapolation of Three Notes

214 (5)



215

(6) (12)



216 (5)



217

(6) (12)



218 (1) (7)



219

(6) (12)



220 (5) (11)



221

(6) (12)



222

(6) (12)



223

(1) (7)



224

(3) (9)



225

(1) (3) (5) (7) (9) (11)



226

(5) (11)



227

(3) (9)



34

228 (6) (12)

229 (5) (11)

230 (5) (11)

231 [Schoenberg: *Ode to Napoleon*] Infrapolation of One Note

231 (5) (6) (11) (12)

232 (1) (3) (5) (7) (9) (11)

233 (3) (6) (9) (12)

234 (1) (6) (7) (12)

235 (1) (3) (5) (7) (9) (11)

236 (5) (6) (11) (12)

Infrapolation of Two Notes

35

237 (5) (11)

238 (6) (12)

239 (5) (11)

240 (6) (12)

241 (5) (6) (11) (12)

242 (5) (6) (11) (12)

243 (3) (9)

244 (1) (3) (5) (7) (9) (11)

245 (1) (7)

246 (1) (3) (5) (7) (9) (11)

36



248 (3) (9)

249 (6) (12)

250 (3) (6) (9) (12)

251 (6) (12)

252 (3) (9)

253 (9)

254 (1) (7)

255 (6) (12)

256 (1) (7)

257 (1) (6) (7) (12)

Infrapolation of Three Notes

38

268 (6) (12)

*simile**simile*

269 (3) (9)

*simile**simile*

270 (1) (7)

*simile**simile*

271 (3) (9)

*simile**simile*

272 (6) (12)

*simile**simile*

273 (1) (7)

*simile**simile*

274 (1) (3) (5) (7) (9) (11)

*simile**simile*

275 (5) (11)

*simile**simile*

276 (1) (7)

*simile**simile*

277 (4) (10)

*simile**simile*

278 (5) (11)

279 (6)

280 (3) (6) (9) (12)

281 (5)

Infra-Interpolation

282 (6) (12)

283 (5) (11)

284 (6) (12)

285 (1) (7)

40

286 (3) (9)



287 (6) (12)



288 (3) (9)



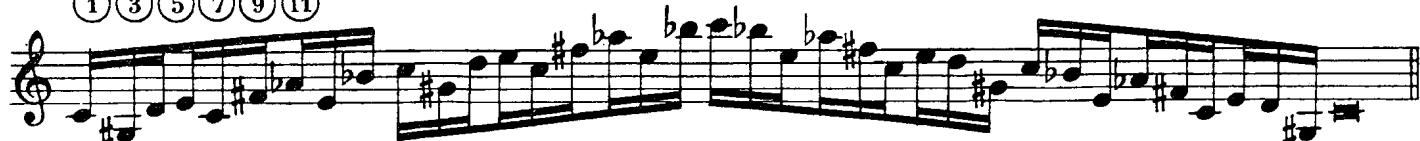
289 (3) (6) (9) (12)



290 (1) (7)



291 (1) (3) (5) (7) (9) (11)



292 (3) (9)



293 (1) (6) (12)



294 (1) (7)



Infra-Ultrapolation

295 (5) (6) (11) (12)



296 (5) (6) (11) (12)



297 (6) (12)



298 (5) (11)



299 (6) (12)



300 (5) (11)



301 (5) (11)



302 (1) (3) (5) (7) (9) (11)



303 (1) (7)



42

304 (1 3 5 7 9 11)

305 (3 9)

306 (6 12)

307 (3 6 9 12)

308 (6 12)

309 (3 9)

310 (5 11)

311 (5 11)

312 (1 7)

313 (6 12)

314 (1) (6) (7) (12)



315 (5) (6) (11) (12)



Inter-Ultrapolation

316 (6) (12)



317 (6) (12)



318 (1) (6) (7) (12)



319 (1)



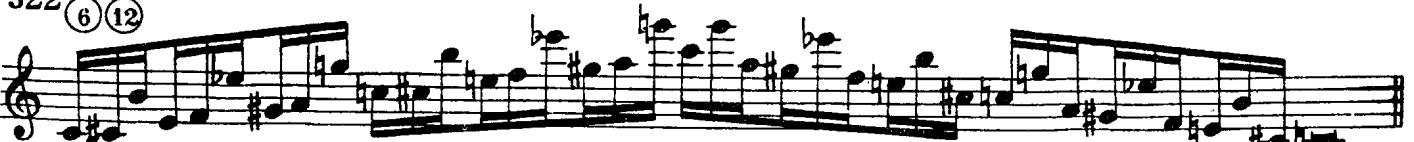
320 (6) (12)



321 (1) (7)



322 (6) (12)



44

323 (5) (11)



324 (1) (3) (5) (7) (9) (11)



325 (1) (7)



326 (1) (3) (5) (7) (9) (11)



327 (3) (9)



328 (1) (3) (5) (7) (9) (11)



329 (5) (11)



330 (6) (12)



331 (3) (6) (9) (12)



332 (6) (12)



333 (3) (9)

334 (3) (6) (9) (12)

335 (3) (9)

336 (6) (12)

Infra-Inter-Ultrapolation

337 (5) (11)

338 (2) (8)

339 (5) (11)

340 (2) (8)

341 (5) (11)

342 (6) (11) simile simile

343 (2) (8) simile simile

344 (6) (12) simile simile

345 (4) (10) simile simile

346 (10) simile simile

347 (1) (7) simile simile

348 (1) (7) simile simile

349 (1) (7) simile simile

350 (4) (10) simile simile

351 (5) (11) simile simile

352 (1 3 5 7 9 11) simile simile

353 (1 7) simile simile

354 (1 3 5 7 9 11) simile simile

355 (3 9) simile simile

356 (3 9) simile simile

357 (4 10) simile simile

358 (3 9) simile simile

359 12 Tones (3 9) simile simile

360 (6 12) simile simile

361 (6 12) simile simile

362 (6) (12) simile simile

363 (6) simile simile

364 (8) simile simile

365 (1) simile simile

366 (1) (7) simile simile

367 (1) (3) (5) (7) (9) (11) simile simile

368 (1) (7) simile simile

369 (6) (12) simile simile

370 [12 Tones] (1) (6) (7) (12) simile simile

371 [12 Tones] (5) simile simile

Miscellaneous Patterns

49

372 [Dominant Seventh Chords]

372 (3) *simile*

373 (6) *simile* *simile*

374 (9) *simile* *simile*

375 (1) *simile* *simile*

376 [Six-five chords]

376 (1) *simile* *simile*

377 (3) *simile* *simile*

378 (6) *simile* *simile*

379 (9) *simile* *simile*

380 [Six-four-three chords]

380 (9) *simile* *simile*

381 (1) *simile* *simile*

382 (3) simile simile

383 (6) simile simile

384 [Six-four-two chords] (6) simile simile

385 (9) simile simile

386 (1) simile simile

387 (3) simile simile

388 [Diminished Seventh Chords] (3) (6) (9) (12) simile simile

389 (3) (6) (9) (12) simile simile

390 (3) (6) (9) (12) simile simile

391 (3) (6) (9) (12) simile simile

Sesquitone Progression

Equal Division of One Octave into Four Parts



Interpolation of One Note

392 Alternating Semitones and Whole Tones

393 Alternating Whole Tones and Semitones

52

394 (1) (3) (5) (7) (9) (11)

Ultrapolation of One Note



395 (5) (6) (11)



396 (1) (6) (12)



397 (5) (11)



398 (1) (3) (5) (7) (9) (11)



399 (5) (6) (11) (12)



400 (1) (6) (12)



401 (1) (3) (5) (7) (9) (11)



402 (5) (11)

Ultrapolation of Two Notes



403 (1) (3) (5) (7) (9) (11)



404 (1)



Sheet music for piano, featuring six staves of musical notation. The music is in common time and consists of six measures (405-409) followed by a repeat of the first two measures (405-406). The notation includes various note heads (black, white, and shaded), rests, and dynamic markings. Measure numbers and circled note sets are provided for each staff.

405 (6)

406 (1) (5) (6) (12)

407 (1) (3) (5) (7) (9) (11)

408 (5) (11)

409 (1) (3) (5) (7) (9) (11)

54



411 (3) (9)



412 (6)



413 (6)



414 (3) (9)



415 [12 Tones]

(5) (11)





416 (1) (3) (5) (7) (9) (11)

[12 Tones]

417 (5) (11)

418 (5) (6)

419 (5) (6)

420 (6)

Ultrapolation of Three Notes

421 (5) (11) simile simile

422 (5) simile simile

423 (1) (3) (5) (7) (9) (11) simile simile

424 (1) simile simile

425 (1) simile simile

426 (5) (11) simile simile

427 (5) simile simile

428 (5) simile simile

429 (5) simile simile

430 (6) simile simile

431 (5) (11) simile simile

432 (5) simile simile

433 (5) simile simile

434 (10) simile simile

435 (5) simile simile

436 (6) simile simile

437 (5) (11) simile simile

438 (6) (12) simile simile

439 (5) (11) simile simile

This page contains ten staves of musical notation, each starting with a treble clef and a key signature of one sharp. Measure numbers 430 through 439 are placed at the beginning of their respective staves. The notation uses black note heads and vertical stems. The word "simile" is written above certain groups of notes in several measures. Measure 430 starts with a sixteenth-note pattern. Measures 431 and 432 begin with eighth-note patterns. Measures 433 and 434 start with sixteenth-note patterns. Measures 435 and 436 begin with eighth-note patterns. Measures 437 and 438 start with sixteenth-note patterns. Measure 439 begins with an eighth-note pattern. The music concludes with a final measure ending.

58

440 (1 3 5 7 9 11)



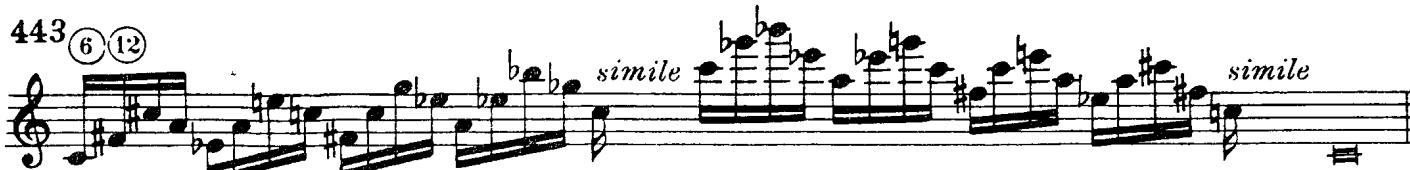
441 (5 11)



442 (6 12)



443 (6 12)



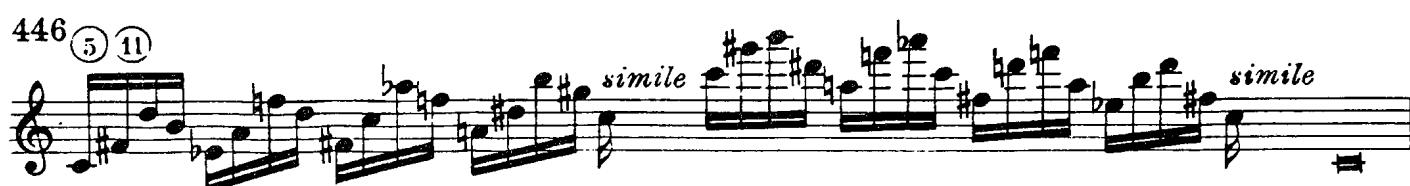
444 (1 7)



445 (1 3 5 7 9 11)



446 (5 11)



Infrapolation of One Note

447 (5 6 11 12)



448 (1 3 5 7 9 11)



449 (1 3 5 7 9 11)



450 (1 6 12)



451 (5 6 11)



452 (1 3 5 7 9 11)



453 (5 11)



454 (6 9 12)



455 (5 11)



456 [12 Tones]



60

457 (5) (6) (11) (12)



458 (3) (9)



459 (1) (3) (5) (7) (9) (11)



460 (1) (7)



461 (1) (3) (5) (7) (9) (11)



462 (3) (9)



463 (6) (12)





464 (6)

465 (3) (9)

466 (1)

467 (1) (3) (5) (7) (9) (11)

468 (5) (11)

469 (1) (3) (5) (7) (9) (11)

470 (9)

471 (1)

472 (6)(12)

Infrapolation of Three Notes

473 (5)(11)

simile

simile

474 (1)

simile

simile

475 [Rimsky-Korsakov: Battle Scene from the Opera *Kitesh*] (9)

simile

simile

476 (6)(12)

simile

simile

477 (2)(8)

simile

simile

478 (3) (9)

479 (10)

480 (1)

481 (1) (3) (5) (7) (9) (11)

Infra-Interpolation

482 (6) (12)

483 (5) (11)

484 (1)

485 (1) (3) (5) (7) (9) (11)

486 (6) (12)



Inter-Ultrapolation





494 (1) (6) (12)



495 (1)

496 [Shostakovitch: Prelude №2]
(1) (3) (5) (7) (9) (11)

497 (5) (11)



498 (1) (3) (5) (7) (9) (11)



499 (1)



Infra-Ultrapolation

500 [12 Tones] (5)

501 (5) (6) (11) (12)

502 (5) (6) (11) (12)

503 [12 Tones] (6) (12)

504 (1) (3) (5) (7) (9) (11)

505 [12 Tones] (5) (11)

506 (1) (3) (5) (7) (9) (11)

507 (1)

508 [12 Tones]
1 3 5 7 9 11

509 (3) (9)

510 (6)

511 (6) (12)

512 [12 Tones]
1 3 5 7 9 11

513 (5) (11)

514 (1) (3) (5) (7) (9) (11)



515 (1)



Infra-Inter-Ultrapolation



523 ① simile simile

524 ⑩ simile simile

525 ① ⑦ simile simile

526 ① simile simile

527 ① simile simile

528 ⑩ simile simile

529 ⑪ simile simile

530 ① ③ ⑤ ⑦ ⑨ ⑪ simile simile

531 ① simile simile

532 ① ③ ⑪ simile simile

The musical score consists of ten staves of music, each with a treble clef and a key signature of one flat. Measure numbers 523 through 532 are indicated at the start of each staff. The music features various slurs and grace notes. The word "simile" is written above several groups of notes, and circled numbers (1, 10, 7, 11, 3, 5, 7, 9) are placed above certain staves to mark specific performance techniques or measure groups.

533 (3) (9) simile simile

534 (10) simile simile

535 (6) (12) simile simile

536 (6) (12) simile simile

537 (6) (12) simile simile

538 (6) simile simile

539 (3) simile simile

540 (3) simile simile

541 (12) simile simile

542 (3) (9) simile simile

The musical score consists of ten staves of music for a single instrument. The notation is based on vertical stems with horizontal dashes. Measure numbers 533 through 542 are placed at the beginning of each staff. Measure 533 has circled numbers (3) and (9). The word "simile" is written above the staff in measures 533, 534, 535, 536, 537, 538, 539, 540, and 541. Measure 542 has circled numbers (3) and (9).

Miscellaneous Patterns

543 (10)

544 (3)

545 (2)

546 (1) (3) (5) (7) (9) (11)

547 (5) (11)

548 (1)

549 (10)

550 [Dominant seventh chords] (3)

551 (6)



554 [Six-five chords]



558 [Six-four-three chords]



562 [Six-four-two chords]



Whole-Tone Progression

Equal Division of One Octave into Six Parts



569

Harmonizations

Ultrapolation of One Note

570

571

572

573



574



575



576



577



578



Infrapolation of One Note

579

B - A - C - H



580



581



582



583



584



585



586



587



Infra-Interpolation

588



589



590



591



592



593



594



78

595

596

597

598

599

600

601

602

603

604

Infra-Ultrapolation

605

606

607

608

609

610

611

612

613

614

Inter-Ultrapolation

615

616

617

618

619

620

621

622

623

Infra-Inter-Ultrapolation

624

simile

625

simile

626

simile

627

simile

628

simile

629

simile

630

simile

simile 631

simile 632

simile 633

simile 634

simile 635

simile 636

Semitone Progression

Equal Division of One Octave into Twelve Parts



Harmonizations

Permutations

637

84

Harmonization

Musical score for page 84, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of two measures, each divided by a vertical bar line. The notes are represented by various shapes and stems, indicating different pitch and duration.

638

Musical score for page 638, featuring four staves of music. The top two staves use a treble clef and the bottom two staves use a bass clef. The music consists of two measures, each divided by a vertical bar line. The notes are represented by various shapes and stems, indicating different pitch and duration.

Harmonization

Musical score for the continuation of page 638, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of two measures, each divided by a vertical bar line. The notes are represented by various shapes and stems, indicating different pitch and duration.

639

Musical score for page 639, featuring four staves of music. The top two staves use a treble clef and the bottom two staves use a bass clef. The music consists of two measures, each divided by a vertical bar line. The notes are represented by various shapes and stems, indicating different pitch and duration.

Harmonization

A musical score consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp (F#). The music consists of two measures separated by a vertical bar line. The first measure starts with a dotted half note followed by a series of eighth notes: A, B, C, D, E, F, G, A. The second measure starts with a dotted half note followed by a series of eighth notes: B, C, D, E, F, G, A, B.

640

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and use a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth note patterns, primarily in the treble clef staff, with occasional notes appearing in the bass clef staff. The notation includes various accidentals such as sharps and flats.

Harmonization

Harmonization

641

111

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The key signature changes frequently, indicated by various sharps and flats. Measure 11 begins with a sharp, followed by a series of eighth-note chords. Measure 12 begins with a sharp, followed by a series of eighth-note chords.

Harmonization

Harmonization

8, 8, 8, 8, 8, 8, 8
or 8, 8, 8, 8, 8, 8, 8
or 8, 8, 8, 8, 8, 8, 8
or 8, 8, 8, 8, 8, 8, 8

8, 8, 8, 8, 8, 8, 8
or 8, 8, 8, 8, 8, 8, 8

642

642

Harmonization

Harmonization

643

Harmonization

etc. — b b e e # e # etc.

644

or

645

Harmonization

646

8

647

8

8

Harmonization

or

90

648

649

650

651

652

653

654

655

656

657

Quadritone Progression

Equal Division of Two Octaves into Three Parts

Interpolation of One Note

658

659

660

661

662

92

663



664



665



666



667



668



669



670



671



672



673

674

675

676

677

678

679

680

681

682

This page contains ten staves of musical notation, numbered 673 through 682. Each staff is in common time. The treble clef is at the top of the first staff, and the bass clef is at the bottom of the other staves. The key signature is one sharp. The music consists of sixteenth-note patterns with various accidentals (flat, sharp, natural) and rests. Measure 673 starts with a dotted half note followed by a sixteenth-note pattern. Measures 674-682 each begin with a sixteenth note followed by a sixteenth-note pattern. Measure 682 ends with a sixteenth note followed by a sixteenth-note pattern.

Interpolation of Three Notes



A page of musical notation consisting of ten staves of music. The staves are arranged in two columns of five. The top staff of each column begins with a treble clef. The bottom staff of each column begins with a bass clef. Measure numbers are placed above the staves: 690 at the top right, 691 in the middle left, 692 in the middle right, 693 at the bottom left, 694 at the bottom center, 695 at the bottom right, and 696 at the very bottom. Measures 690, 691, and 692 are in a key signature of one flat (B-flat). Measures 693, 694, 695, and 696 are in a key signature of one sharp (F-sharp). Measures 690, 691, 692, and 693 feature eighth-note patterns primarily. Measures 694, 695, and 696 feature sixteenth-note patterns primarily. Measure 694 includes a dynamic marking 'f' (fortissimo) over the first measure.

697

698

699

Interpolation of Four Notes

700

701

702

703

704

705

706

707

708

709

710

711

Ultrapolation of One Note

712

713

714

715

716

717

Infrapolation of One Note

[Rimsky-Korsakov: *Coq d'or*,
Scene II]

A musical score page featuring five staves of music. The top staff begins with measure 718, followed by measure 719 which includes the title "Scene II". The second staff begins with measure 720. The third staff begins with measure 721. The fourth staff begins with measure 722. The bottom staff begins with measure 723.

Inter-Infrapolation

724

725

726

727

Ultra-Interpolation

A musical score page numbered 728 at the top left. It features two staves of music for two pianos. The first staff begins with a bass clef, followed by a treble clef, and then a series of sharps indicating a key signature of F major. The second staff begins with a bass clef and a key signature of B-flat major. Measures 1 through 4 are shown, with measure 4 ending on a double bar line.

729

730

731

732

Inter-Infra-Ultrapolation

733

734 [12 tones]

735 [12 tones]

736 [12 tones]

Sesquiquadritone Progression

Equal Division of Three Octaves into Four Parts



Interpolation of One Note

737

738

739

740

741

742

743

744

Interpolation of Two Notes

745

746

747

748

749 [12 tones]

750

751

752

753 [12 tones]

754 [12 tones]

Interpolation of Three Notes

755

756

757

758

759

760

102

761



762



763



764



765



766



767



768



769



770



771



Interpolation of Four Notes

772



773



774



775



776



777



778



779



780



781



104

782



783



Ultrapolation of One Note



785



787



788



Infrapolation of One Note



790



792



Infra-Ultrapolation



794



795



Inter-Infrapolation

796

797

798

799

Inter-Infra-Interpolation

800

801

802

803

Ultra-Infra-Interpolation

804

Inter-Ultrapolation

805

Quinquetone Progression

Equal Division of Five Octaves into Six Parts



Interpolation of Two Notes

806

807

808

809

810

811



Interpolation of Three Notes



108



819



821



Ultrapolation of One Note



Infrapolation of One Note



Diatessaron Progression

Equal Division of Five Octaves into Twelve Parts

Interpolation of One Note

A musical score page featuring two staves of music. The left staff is in bass clef and the right staff is in treble clef. Both staves are in common time. The music consists of a series of eighth and sixteenth note patterns, primarily in B-flat major (indicated by a B-flat key signature) with occasional sharps and flats. The notes are connected by vertical stems and horizontal beams. Measure numbers 826 are printed at the top left.

A musical score page featuring two staves of music. The left staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of a series of eighth and sixteenth note patterns. The right staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features eighth and sixteenth note patterns. The page number "827" is centered above the staves.

A musical score for piano, page 8, featuring ten staves of music. The score consists of two systems of five measures each. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef, a key signature of one flat, and a common time signature. The music includes various note heads, stems, and bar lines.

A musical score page from a piano piece. The page number '828' is in the top left corner. The music consists of two staves. The bottom staff is in bass clef and shows a continuous melodic line with various note heads and stems. The top staff is in treble clef and contains harmonic information, with note heads having small symbols above them indicating specific chords or notes. The symbols include flats (b), sharps (sharp), and naturals (n). The music is set against a background of horizontal grid lines.

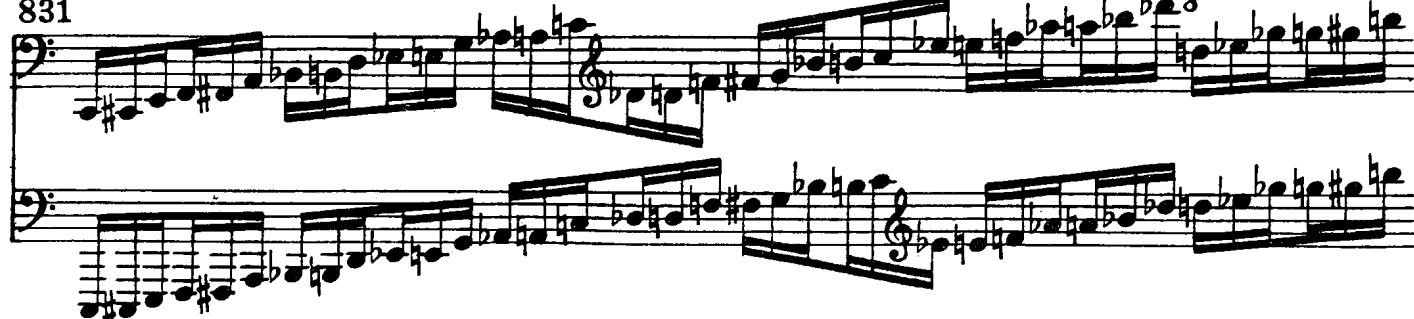
A musical score page featuring two staves of music. The left staff uses a treble clef and a key signature of one sharp (F#). The right staff uses a bass clef and a key signature of one sharp (F#). The music consists of six measures, each containing six eighth notes. Measure 1 starts with a sharp sign above the staff. Measures 2-5 start with a flat sign above the staff. Measure 6 starts with a sharp sign above the staff. Measure 6 ends with a double bar line and repeat dots.

A musical score page showing two measures of music. The key signature changes from A major (no sharps or flats) to E major (one sharp). The first measure consists of sixteenth-note patterns on the treble and bass staves. The second measure begins with a bass note followed by eighth-note patterns on both staves.

Interpolation of Two Notes



831



8



832 Minor Polytetrachord



Major Polytetrachord

833

Musical score for exercise 833, featuring two staves of music. The top staff begins with a bass clef, followed by a treble clef. The bottom staff begins with a treble clef, followed by a bass clef. Both staves consist of six measures, each containing eight eighth notes. The notes are primarily black, with some being filled in with grey or white, and some having stems pointing up or down. Measure 1 starts with a bass note, measure 2 with a treble note, and so on. Measures 3-6 follow a similar pattern.

834

Musical score for exercise 834, featuring four staves of music. The top staff begins with a bass clef, followed by a treble clef. The second staff begins with a bass clef, followed by a treble clef. The third staff begins with a treble clef, followed by a bass clef. The fourth staff begins with a treble clef, followed by a bass clef. All staves consist of six measures, each containing eight eighth notes. The notes are primarily black, with some being filled in with grey or white, and some having stems pointing up or down. Measures 1-3 start with a bass note, measures 4-6 with a treble note.

Musical score for page 112, system 835. The score consists of six staves of music. The first two staves are bass staves, followed by four treble staves. The notation is highly rhythmic, with many sixteenth and thirty-second notes. Measure 8 begins with a bass note on the eighth measure of the previous system.

Musical score for page 112, system 836. The score consists of six staves of music, continuing from system 835. The first two staves are bass staves, followed by four treble staves. The notation is highly rhythmic, with many sixteenth and thirty-second notes. Measure 8 begins with a bass note on the eighth measure of the previous system.

837

Ultrapolation of One Note

838

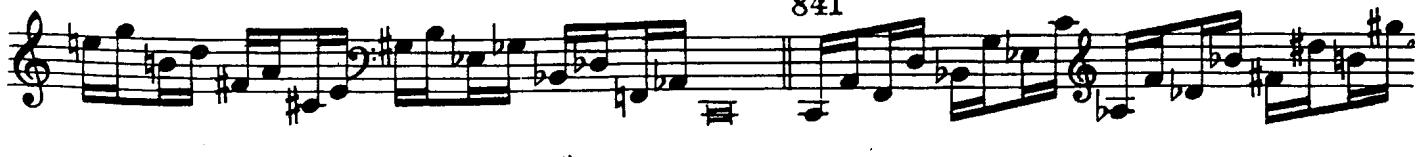
839

114

840



841



842



843



Ultrapolation of Two Notes

844



845



846



847



848

849

850

851

Ultrapolation of Three Notes

852

853

854

855

856

856



857



858



859



860



860



861



862



863



A page of musical notation for piano, featuring ten staves of music numbered 864 through 870. The music consists of two voices, treble and bass, with various dynamics and accidentals. The notation includes eighth and sixteenth note patterns, as well as rests and measure endings. The page is numbered 117 in the top right corner.

864

865

866

867

868

869

870

Infrapolation of One Note

871

872

873

874

875

Infrapolation of Two Notes

876

877

878

879



880



Infrapolation of Three Notes

881



882



883



884



885



886



120

887



888

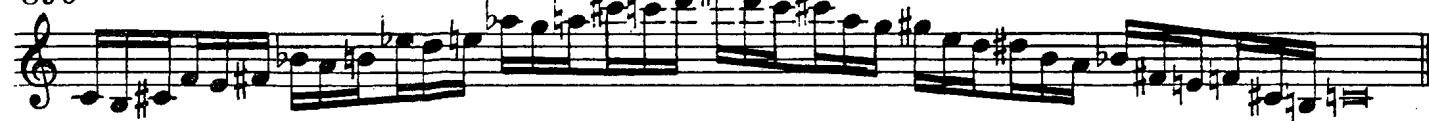


889



Infra-Interpolation.

890



891



892



893



894



895



896



897

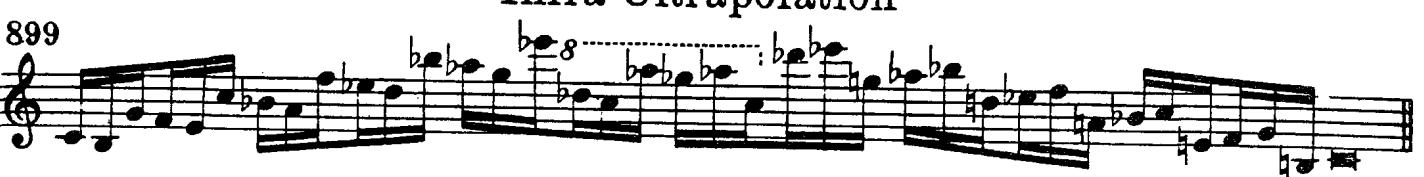


898



Infra-Ultrapolation

899



900



901



Inter-Ultrapolation

902



903



Infra-Inter-Ultrapolation

904



121

122

905

906

907

908

909

910

911



Miscellaneous Patterns

913



914



915



916



917



918



919



920



Septitone Progression

Equal Division of Seven Octaves into Six Parts



Interpolation of Two Notes

921

922

Interpolation of Three Notes

923

924

[Béla Bartók: Mikrokosmos, №143]

925

Diapente Progression

125

Equal Division of Seven Octaves into Twelve Parts



Interpolation of One Note

926

927

928

929

126
930

931

932

Interpolation of Two Notes

933

934

935

936

937

938

938

939

940

941

942

943

944

945

Interpolation of Three Notes

946

947

948



949



950



Disjunct Phrygian Polytetrachord

951



952



953



954



955



Disjunct Minor Polytetrachord

956



957



Disjunct Major Polytetrachord

958

Disjunct Lydian Polytetrachord

959

960

961

962

963

964

Ultrapolation of One Note

965

966

967



Ultrapolation of Two Notes



Infrapolation of One Note





Infrapolation of Two Notes

Musical score showing seven staves of music. The staves alternate between treble and bass clefs. The key signature changes frequently, including one sharp, one flat, and no sharps or flats. Measures 980-983 begin with eighth-note pairs. Measures 984-986 begin with eighth-note pairs.

Infra-Interpolation

Musical score showing one staff of music in treble clef. The key signature is one sharp (F#). The measure begins with eighth-note pairs.

988



989

990

991

992

993

994

995

996

997

Infra-Ultrapolation

A musical score consisting of six staves of music. The staves are numbered 998, 999, 1000, 1001, 1002, and 1003 from top to bottom. Each staff contains a treble clef, a bass clef, and a key signature of one sharp. Measure 998 starts with a bass note followed by a series of eighth and sixteenth notes. Measure 999 begins with a bass note, followed by a sixteenth-note pattern. Measure 1000 starts with a bass note, followed by a sixteenth-note pattern. Measure 1001 starts with a bass note, followed by a sixteenth-note pattern. Measure 1002 starts with a bass note, followed by a sixteenth-note pattern. Measure 1003 starts with a bass note, followed by a sixteenth-note pattern.

Inter-Ultrapolation

A musical score consisting of two staves of music. The staves are numbered 1004 and 1005 from top to bottom. Both staves begin with a bass note, followed by a sixteenth-note pattern. The music continues with a series of eighth and sixteenth notes, maintaining the same bass line and harmonic progression.

1006

1007

1008

1009

1010

1011

1012

1013

1014

1015

Infra-Inter-Ultrapolation

1016

1017

1018

1019

1020

1021

1022

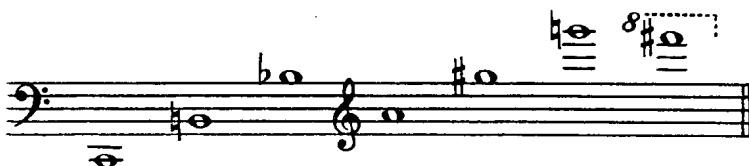
1023

1024

1025

Sesquiquintetone Progression

Equal Division of Eleven Octaves into Twelve Parts



Interpolation of One Note

1026

1027

Interpolation of Two Notes

1028

1029

1030

1031

1032

1033

Heptatonic Scales

137

1034

Musical score for Heptatonic Scale 1034. The score consists of two staves: Treble and Bass. Both staves show a series of eighth-note patterns. The Treble staff starts with a descending scale-like pattern (B, A, G, F, E, D, C) followed by an ascending pattern (C, D, E, F, G, A, B). The Bass staff follows a similar pattern but includes some rests and additional notes like B-flat and C-sharp.

1035

Musical score for Heptatonic Scale 1035 Locrian. The score consists of two staves: Treble and Bass. The Treble staff shows a descending scale-like pattern (B, A, G, F, E, D, C) followed by an ascending pattern (C, D, E, F, G, A, B). The Bass staff follows a similar pattern but includes some rests and additional notes like B-flat and C-sharp.

1036

Musical score for Heptatonic Scale 1036 Phrygian. The score consists of two staves: Treble and Bass. The Treble staff shows a descending scale-like pattern (B, A, G, F, E, D, C) followed by an ascending pattern (C, D, E, F, G, A, B). The Bass staff follows a similar pattern but includes some rests and additional notes like B-flat and C-sharp.

138

1037



Musical score for page 138, system 1038. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns with various accidentals (flat, sharp, natural) and slurs. The music continues from the previous system.

1038

Musical score for page 138, system 1039. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns with various accidentals (flat, sharp, natural) and slurs. The music continues from the previous system.

1039

Musical score for page 139, system 1039. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns with various accidentals (flat, sharp, natural) and slurs. The music continues from the previous system.

Musical score for page 139, system 1039. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns with various accidentals (flat, sharp, natural) and slurs. The music concludes at the end of the page.

1040

Aeolian

Musical score for Aeolian mode, measures 1040-1041. The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat). The music features eighth-note patterns with slurs and grace notes. Measure 1040 ends with a half note in the bass staff. Measure 1041 begins with a half note in the bass staff.

1041

Dorian

Musical score for Dorian mode, measures 1041-1042. The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat). The music features eighth-note patterns with slurs and grace notes. Measure 1041 ends with a half note in the bass staff. Measure 1042 begins with a half note in the bass staff.

1042

Minor Melodic

Musical score for Minor Melodic mode, measures 1042-1043. The score consists of two staves: Treble and Bass. The key signature is one flat (B-flat). The music features eighth-note patterns with slurs and grace notes. Measure 1042 ends with a half note in the bass staff. Measure 1043 begins with a half note in the bass staff.

140

1043

Musical score for measure 1043. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns. The top staff has a key signature of one flat (B-flat). The bottom staff has a key signature of one sharp (F-sharp).

Musical score for measure 1044. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns. The top staff has a key signature of one flat (B-flat). The bottom staff has a key signature of one sharp (F-sharp).

1044

Mixolydian

Musical score for measure 1044. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns. The top staff has a key signature of one flat (B-flat). The bottom staff has a key signature of one sharp (F-sharp).

Musical score for measure 1045. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns. The top staff has a key signature of one sharp (G-sharp). The bottom staff has a key signature of one sharp (F-sharp).

1045

Major

Musical score for measure 1045. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns. The top staff has a key signature of one sharp (G-sharp). The bottom staff has a key signature of one sharp (F-sharp).

Musical score for measure 1045. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show eighth-note patterns. The top staff has a key signature of one sharp (G-sharp). The bottom staff has a key signature of one sharp (F-sharp).

1046 [Howard Hanson: Symphony No 4]

141

Musical score for Howard Hanson's Symphony No. 4, page 141, measures 1046-1047. The score consists of two staves: Treble and Bass. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). Measure 1046 starts with a treble note followed by a bass note. Measures 1046-1047 show various melodic patterns in both staves, with the bass staff featuring sustained notes and eighth-note patterns.

1047

Lydian

Musical score for Howard Hanson's Symphony No. 4, page 141, measures 1047-1048. The key signature changes to Lydian mode (one sharp). The score consists of two staves: Treble and Bass. Measures 1047-1048 show melodic patterns in both staves, with the bass staff featuring sustained notes and eighth-note patterns.

1048

Musical score for Howard Hanson's Symphony No. 4, page 141, measures 1048-1049. The key signature changes to A major (no sharps or flats). The score consists of two staves: Treble and Bass. Measures 1048-1049 show melodic patterns in both staves, with the bass staff featuring sustained notes and eighth-note patterns.

142
1049

Musical score for page 142, measures 1049-1050. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The Bass staff has a bass clef, a key signature of one sharp (F#), and a common time signature. The music features eighth-note patterns with various accidentals (sharps and flats) throughout both staves.

Heptatonic Scales with an Augmented Second

1050

Musical score for page 142, measures 1050-1051. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The Bass staff has a bass clef, a key signature of one sharp (F#), and a common time signature. The music features eighth-note patterns with various accidentals (sharps and flats) throughout both staves.

1051

Musical score for page 142, measures 1051-1052. The score consists of two staves: Treble and Bass. The Treble staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The Bass staff has a bass clef, a key signature of one sharp (F#), and a common time signature. The music features eighth-note patterns with various accidentals (sharps and flats) throughout both staves.

1052

Musical score for page 143, measures 1052-1053. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1052 starts with a treble clef, a key signature of one sharp, and a common time signature. The melody is primarily in the treble clef staff, with eighth-note patterns. Measure 1053 begins with a bass clef, a key signature of one sharp, and a common time signature. The melody continues in both staves, with eighth-note patterns. The music concludes with a double bar line.

1053

Continuation of the musical score for page 143, measures 1053-1054. The score remains in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1053 continues with a bass clef, a key signature of one sharp, and a common time signature. The melody is in both staves, with eighth-note patterns. Measure 1054 begins with a treble clef, a key signature of one sharp, and a common time signature. The melody continues in both staves, with eighth-note patterns. The music concludes with a double bar line.

1054

Final continuation of the musical score for page 143, measures 1054-1055. The score remains in two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1054 continues with a treble clef, a key signature of one sharp, and a common time signature. The melody is in both staves, with eighth-note patterns. Measure 1055 begins with a bass clef, a key signature of one sharp, and a common time signature. The melody continues in both staves, with eighth-note patterns. The music concludes with a double bar line.

143

144

1055



1056



1057



1058

Musical score for measures 1058 and 1059. The score consists of two staves: Treble and Bass. Measure 1058 starts with a treble clef, followed by a bass clef. Measure 1059 starts with a bass clef. Both measures feature complex rhythmic patterns with eighth and sixteenth notes. Measure 1059 includes a title: "Enigmatic Scale" of Verdi.

1059

"Enigmatic Scale" of Verdi

Musical score for measures 1059 and 1060. The score continues from the previous page. Measure 1059 concludes with a bass clef. Measure 1060 begins with a treble clef. The music maintains its characteristic complex rhythmic patterns throughout both measures.

1060

Musical score for measure 1060. The score continues from the previous page. The music features complex rhythmic patterns with eighth and sixteenth notes, typical of the "Enigmatic Scale" of Verdi.

146

1061



1062



1063



1064

Musical score for page 147, measures 1064-1065. The score consists of two staves: Treble and Bass. Measure 1064 starts with a treble note followed by a bass note. Both staves then play eighth-note patterns. Measure 1065 begins with a bass note followed by a treble note. The bass staff continues its eighth-note pattern, while the treble staff starts a new pattern.

1065

Continuation of the musical score for page 147, measures 1065-1066. The score remains in two staves: Treble and Bass. Measure 1065 continues with eighth-note patterns. Measure 1066 begins with a bass note followed by a treble note, continuing the eighth-note patterns established in measure 1065.

1066

Final continuation of the musical score for page 147, measure 1066. The score is in two staves: Treble and Bass. The bass staff plays a sustained note, while the treble staff continues its eighth-note pattern.

148

1067



Musical score for page 148, system 1068. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a series of eighth notes with various accidentals (flat, sharp, natural) and slurs. The music continues from the previous system, showing a transition or continuation of the melodic line.

1068

Musical score for page 148, system 1069. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a series of eighth notes with various accidentals (flat, sharp, natural) and slurs. The music continues from the previous system, showing a transition or continuation of the melodic line.

1069

Musical score for page 148, system 1070. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a series of eighth notes with various accidentals (flat, sharp, natural) and slurs. The music continues from the previous system, showing a transition or continuation of the melodic line.

Musical score for page 148, system 1071. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a series of eighth notes with various accidentals (flat, sharp, natural) and slurs. The music continues from the previous system, showing a transition or continuation of the melodic line.

1070

1070

1071

1071

1072

1072

150

1073



1074



1075



1076

Musical score for page 151, measures 1076-1077. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one sharp (F#) and a bass clef. The Bass staff has a key signature of one flat (B-flat) and a bass clef. Measure 1076 starts with a sixteenth-note pattern in the Treble staff, followed by eighth-note pairs in the Bass staff. Measure 1077 begins with a sixteenth-note pattern in the Treble staff, followed by eighth-note pairs in the Bass staff.

1077

Continuation of the musical score for page 151, measures 1077-1078. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one sharp (F#) and a bass clef. The Bass staff has a key signature of one flat (B-flat) and a bass clef. Measure 1077 continues with a sixteenth-note pattern in the Treble staff, followed by eighth-note pairs in the Bass staff. Measure 1078 begins with a sixteenth-note pattern in the Treble staff, followed by eighth-note pairs in the Bass staff.

1078

Final continuation of the musical score for page 151, measure 1078. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one sharp (F#) and a bass clef. The Bass staff has a key signature of one flat (B-flat) and a bass clef. The measure begins with a sixteenth-note pattern in the Treble staff, followed by eighth-note pairs in the Bass staff.

Minor Harmonic

152

1079 Major Harmonic

Musical score for measures 152 and 1079. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a style labeled "Major Harmonic". Measure 152 starts with a descending eighth-note scale on the top staff, followed by a series of eighth notes with various accidentals. Measure 1079 begins with a descending eighth-note scale on the bottom staff, followed by a similar pattern of eighth notes with accidentals.

Heptatonic Scales with Two Augmented Seconds

1080

Musical score for measure 1080. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a style labeled "Heptatonic Scales with Two Augmented Seconds". The top staff shows a descending eighth-note scale with two augmented seconds. The bottom staff shows a similar pattern of eighth notes with accidentals.

1081

Musical score for measure 1081. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a style labeled "Heptatonic Scales with Two Augmented Seconds". The top staff shows a descending eighth-note scale with two augmented seconds. The bottom staff shows a similar pattern of eighth notes with accidentals.

1082

153

Musical score for page 153, measures 1082-1083. The score consists of two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one sharp (F-sharp). Measure 1082 starts with a sixteenth-note pattern in the Treble staff, followed by eighth-note pairs in the Bass staff. Measure 1083 begins with a sixteenth-note pattern in the Treble staff, followed by eighth-note pairs in the Bass staff.

1083

Continuation of the musical score for page 153, measures 1083-1084. The score continues with two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one sharp (F-sharp). The patterns from measure 1083 continue into measure 1084.

1084

Final continuation of the musical score for page 153, measures 1084-1085. The score continues with two staves: Treble and Bass. The Treble staff has a key signature of one flat (B-flat). The Bass staff has a key signature of one sharp (F-sharp). The patterns from measure 1084 continue into measure 1085.

154

1085



1086



1087



Heptatonic Arpeggios

[Busoni: *Fantasia Contrappuntistica*]

1088

1089 Locrian

1090 Phrygian

1091

1092

1093

1094 Aeolian

1095 Dorian

1096 Minor Melodic

1097

156

Mixolydian



1099 Major



1100



1101 Lydian



1102



1103



1104



1105



1106



1107



1108



1109

1110

1111

1112

1113

1114

1115

1116

1117

1118

1119

This page contains eleven staves of musical notation, numbered 1109 through 1119 from top to bottom. Each staff begins with a bass clef and a key signature of one sharp (F#). The music consists of eighth-note patterns. The notation is written on five-line staves.

158

1120

1121

1122

1123

1124

1125

1126

1127

1128

1129

1130

1131

1132 Minor Harmonic

1133 Major Harmonic

1134

1135

1136

1137

1138

1139

1140

1141

This block contains ten musical staves, each with two parallel bass staves. The music is primarily in eighth and sixteenth note values. The harmonic context varies across the staves, with some labeled as 'Minor Harmonic' and others as 'Major Harmonic'. The notation includes various accidentals like flats, sharps, and naturals.

Pentatonic Scales

1142

Musical notation for measure 1142, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of six horizontal lines representing musical staffs. The notes are represented by short vertical stems with small circles at their ends, indicating pitch. The music is divided into measures by vertical bar lines.

1143

Musical notation for measure 1143, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of six horizontal lines representing musical staffs. The notes are represented by short vertical stems with small circles at their ends, indicating pitch. The music is divided into measures by vertical bar lines.

1144 Javanese Pelog Scale

Musical notation for measure 1144, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of six horizontal lines representing musical staffs. The notes are represented by short vertical stems with small circles at their ends, indicating pitch. The music is divided into measures by vertical bar lines.

1145

Musical notation for measure 1145, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of six horizontal lines representing musical staffs. The notes are represented by short vertical stems with small circles at their ends, indicating pitch. The music is divided into measures by vertical bar lines.

1146

Musical notation for measure 1146, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves consist of six horizontal lines representing musical staffs. The notes are represented by short vertical stems with small circles at their ends, indicating pitch. The music is divided into measures by vertical bar lines.

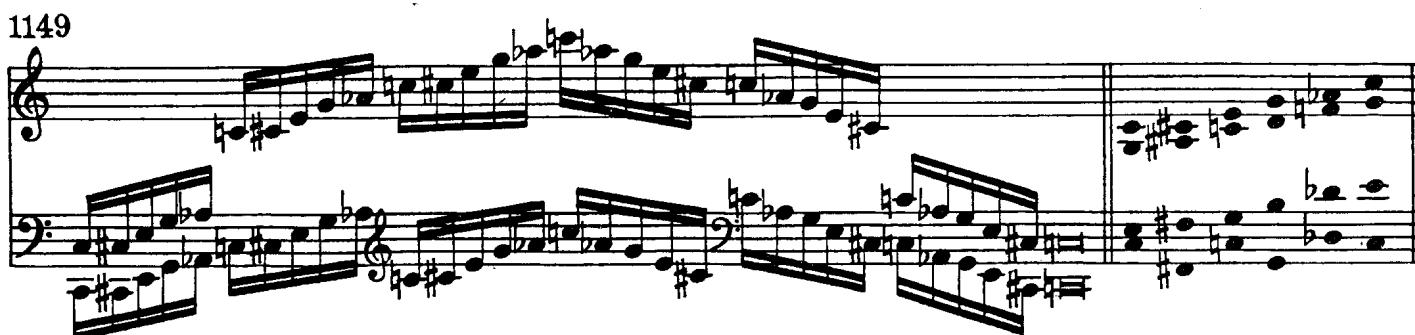
1147



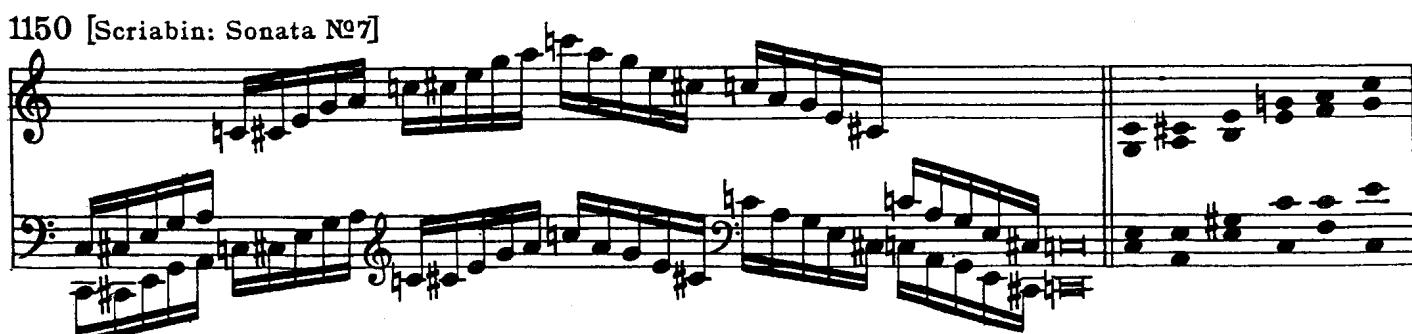
1148



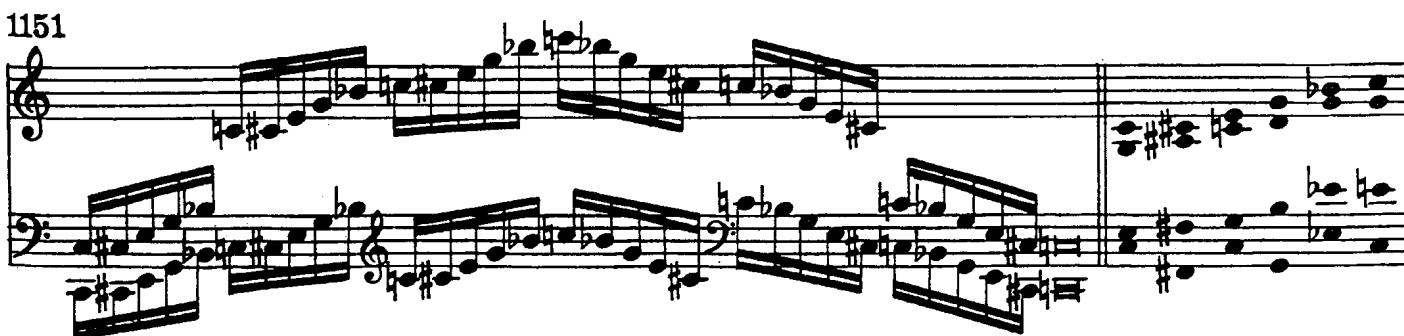
1149



1150 [Scriabin: Sonata №7]



1151



1152



1153 Japanese Hira-Joshi Scale



1154



1155



1156



1157

1158

1159

1160

1161

164

1162



1163



1164



1165



1166



1167



1168



1169



1170



1171



1172



1173



166

1174



1175



1176



1177



1178



1179



1180

1181

1182

1183

1184

1185

1186



1187



1188



1189



1190



Bitonal Arpeggios

1191 C Major & C Minor

Musical score for exercise 1191, featuring two staves of music for C Major and C Minor. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of eighth-note arpeggios.

1192 C Major & D♭ Major

Musical score for exercise 1192, featuring two staves of music for C Major and D♭ Major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of eighth-note arpeggios.

1193 C Major & C♯ Minor

Musical score for exercise 1193, featuring two staves of music for C Major and C♯ Minor. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of eighth-note arpeggios.

1194 C Major & D Major

Musical score for exercise 1194, featuring two staves of music for C Major and D Major. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of eighth-note arpeggios.

1195 C Major & D Minor

Musical score for exercise 1195, featuring two staves of music for C Major and D Minor. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of eighth-note arpeggios.

170

1196 C Major & Eb Major



1197 C Major & Eb Minor



1198 C Major & E Major



1199 C Major & E Minor



1200 C Major & F Major



1201 C Major & F Minor



1202 C Major & F♯ Major



1203 C Major & F♯ Minor



1204 C Major & G Major



1205 C Major & G Minor



1206 C Major & A♭ Major



1207 C Major & G♯ Minor



172

1208 C Major & A Major

A musical score for two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). Both staves feature eighth-note patterns with various slurs and grace notes.

1209 C Major & A Minor

A musical score for two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). The music consists of eighth-note patterns with slurs and grace notes.

1210 C Major & B♭ Major

A musical score for two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). The music features eighth-note patterns with slurs and grace notes, including some B-flat notes.

1211 C Major & B♭ Minor

A musical score for two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). The music consists of eighth-note patterns with slurs and grace notes, including some B-flat notes.

1212 C Major & B Major

A musical score for two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). The music features eighth-note patterns with slurs and grace notes, including some sharp notes.

1213 C Major & B Minor

A musical score for two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). The music consists of eighth-note patterns with slurs and grace notes, including some sharp notes.

Twelve-Tone Patterns

Dodecaphonic

173

1214a Thirds



1214b [Retrograde Pattern]



1215a Fourths



1215b



1216a



1216b



1217a



1217b



1218a



1218b



1219a



1219b



1220a Fifths



1220b



1221a



1221b



1222a



1222b



174

1223a Sixths



1223b

1224a



1224b

1225a



1225b

1226a Minor Sevenths



1226b

1227a



1227b

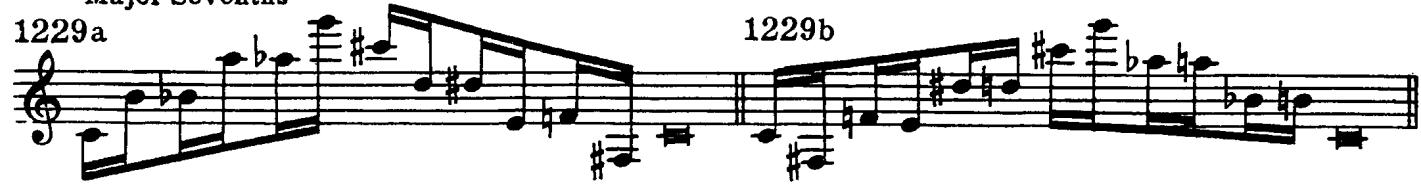
1228a



1228b

Major Sevenths

1229a



1229b

1230a



1230b

1231a



1231b

Twelve-Tone Spirals

1232a



1232b



1233a



1233b

1234a



1234b

1235a



1235b

1236a Converging and Diverging Whole-Tone Scales

1236b



1237a



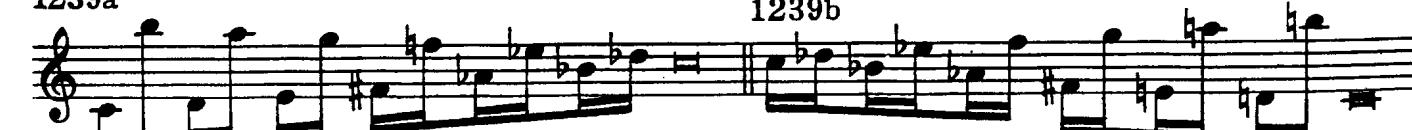
1237b

1238a



1238b

1239a



1239b

1240a



1240b

Mutually Exclusive Diminished-Seventh Chords

1241a

1241b

Mutually Exclusive Augmented Triads

1242a

1242b

Crossing Intervals

Crossing Sixths

1243a

1243b

1244a

1244b

Crossing Fifths

1245a

1245b

Crossing Fourths

1246a

1246b

1247a Crossing Thirds

1247b

1248a

1248b

1249a

1249b

1250a Crossing Seconds

1250b

Division of Twelve Tones into Four Mutually Exclusive Triads

Two Major and Two Minor Triads

Two Augmented, One Major, One Minor Triads

Augmented, Major, Minor, Diminished Triads



Two Diminished, One Major, One Minor Triads



Four Augmented Triads



Quadridental Arpeggios

1251



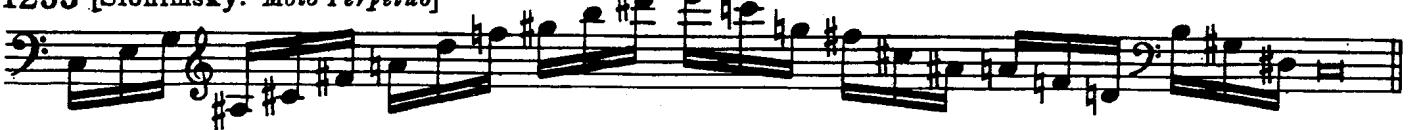
1252



1253



1254

1255 [Slonimsky: *Moto Perpetuo*]

1256



1257

1258

1259

1260

1261

1262

1263

1264

1265

1266

1267



1268



1269



1270



1271



Inversions

1272



1273



1274



1275



1276



1277



1278



1279



1280



1281



1282



1283



1284



1285



182

1286



1287



1288



1289



1290



1291



1292

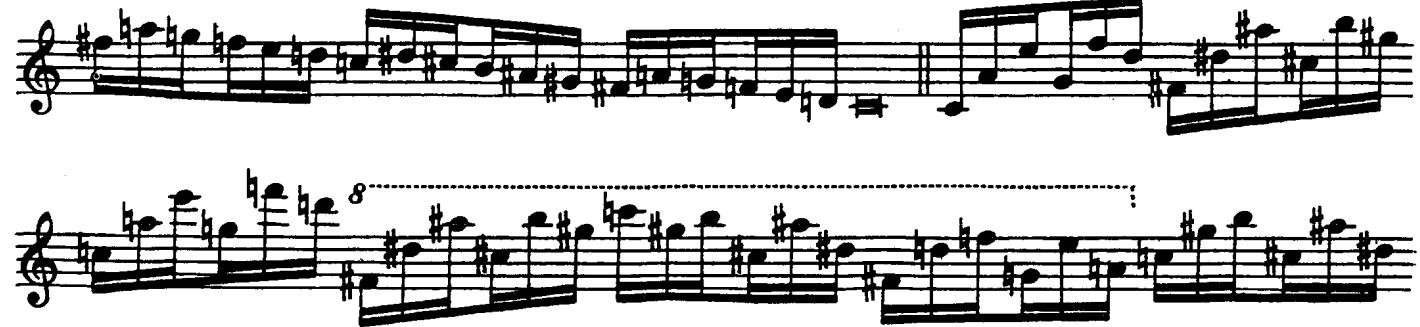


Miscellaneous Dodecaphonic Patterns

1293 Two Major Hexachords



1294



1295

1296

1297

1298

1299

1300

Invertible Dodecaphonic Progressions With All Different Intervals

(Figures indicate number of semitones)

1301

Inversion 10

1302

Inversion 8

1303

Inversion 9

On a Minor Triad

1304

Inversion 10

On a Major Sixth-Chord

1305

Inversion 4

On a Major Triad

1306

Inversion 10

On a Minor Sixth-Chord

1307

Inversion 6

On a Minor Six-Four Chord

1308

Inversion 6

On a Major Six-Four Chord

White-Key Row of Six Notes

White-Key Row of Six Notes

Mother Chord

Musical score for 'Mother Chord' showing measures 1317 and 1318. The score consists of two staves: Treble (top) and Bass (bottom). Measure 1317 starts with a 'Mother Chord' (6, 5, 2, 3, 4, 1) in the treble staff. The bass staff has notes 7, b, b, b, b, b. The measure ends with a fermata over note 10. Measure 1318 begins with an inversion of the chord (9, 8, 11, 10, 11, 11) in the treble staff. The bass staff has notes 5, 8, 3, 1, b, b. The measure ends with a fermata over note 6. Measure 1319 starts with an inversion of the chord (4, 9, 2, 11, 11, 11) in the treble staff. The bass staff has notes 7, b, b, b, b, b. The measure ends with a fermata over note 1.

Grandmother Chord

Intervallic Series

Increasing and Diminishing Intervals

1319

1320

1321

1322

1323

1324

1325

1326

1327

1328

1329

1330

Mirror Interval Progressions

187

Scales №1 and №4



Scales №10 and №7



№21 and №15



№53 and №80



№80 and №53



№117 and №111



№156 and its Melodic Inversion



№306 and №297



№543 and its Melodic Inversion



Complementary Scales

C Major and Pentatonic

Mutually Exclusive Whole-Tone Scales

Nº7

Nº9

Nº10

Nº11

Nº12

Permutations

Scale Nº12

Permutations



Harmonization

A four-measure musical example for harmonization. The first measure is marked *pp*. The second measure is marked *p*. The third measure is marked *rit.*. The bass line features sustained notes with slurs and dynamic markings.

Scale №21



Permutations

Five staves of musical notation showing different permutations of the Scale №21. Each staff consists of two measures of eighth-note patterns with various accidentals, demonstrating different ways to play the scale.

Pattern №141



Permutations

Scale №183



Permutation

Scale №184



Permutation

Scale №185



Permutation

Pattern N°343

Permutations

Musical score for Pattern N°343, featuring a single staff with a treble clef and a key signature of one sharp. The pattern consists of six measures of eighth-note permutations.

Pattern N°525

Permutations

Musical score for Pattern N°525, featuring a single staff with a treble clef and a key signature of one sharp. The pattern consists of five measures of eighth-note permutations.

Pandiatonic Progressions

A musical score titled "Pandiatonic Progressions" consisting of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns. The first nine staves are identical, featuring a repeating pattern of eighth notes followed by a sixteenth-note rest, then a eighth-note followed by a sixteenth-note rest, and so on. The tenth staff is also identical to the others but includes a dynamic marking "> < < < <" above the staff.

Conjugate Pandiatonic Progressions

193

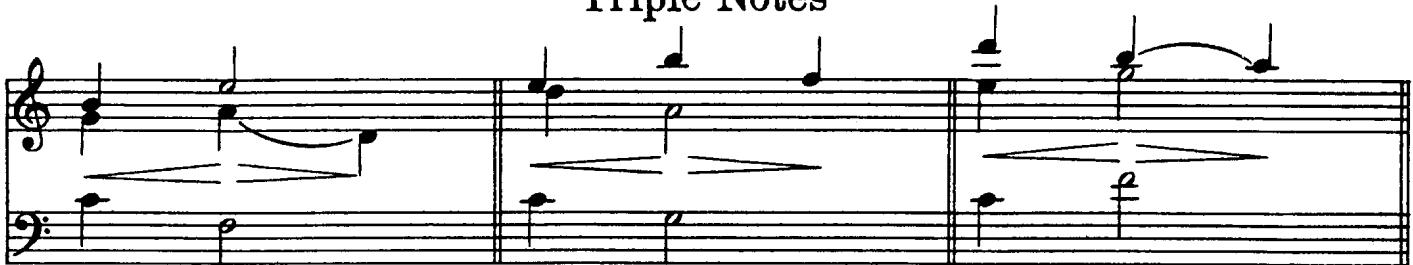
Inversion Retrograde Retrograde Inversion

The musical examples consist of ten staves of music in common time, each with a treble clef. The notation uses three types of note heads: open circles, solid dots, and half-filled circles. Vertical bar lines divide the music into measures. The first staff is labeled 'Inversion' above it. The second staff is labeled 'Retrograde' above it. The third staff is labeled 'Retrograde Inversion' above it. The remaining seven staves do not have labels above them.

Double Notes

The musical examples consist of two staves of music in common time, each with a treble clef. The notation shows double notes: in the first staff, a quarter note is followed by an eighth note; in the second staff, an eighth note is followed by a sixteenth note. The music is divided by vertical bar lines into measures.

Triple Notes



Pandiatonic Counterpoint

Two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show a sequence of notes that follow a specific pattern across six measures. Measures are separated by vertical bar lines.

Two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show a sequence of notes that follow a specific pattern across six measures. Measures are separated by vertical bar lines.

Two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves show a sequence of notes that follow a specific pattern across six measures. Measures are separated by vertical bar lines.

Pandiatonic Cadences

Two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of five measures. The first measure has a single note. The second measure has a single note. The third measure has a single note followed by a melodic line. The fourth measure has a single note. The fifth measure has a single note. Measures are separated by vertical bar lines.

Two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of five measures. The first measure has a single note. The second measure has a single note. The third measure has a single note followed by a melodic line. The fourth measure has a single note. The fifth measure has a single note. Measures are separated by vertical bar lines.

Pandiatonic Harmony in Four Parts

Lento

Andante

p

pp rit.

espr.

Andantino

mp

sfp

Allegretto

mf

Allegro

sf

Pandiatonic Harmony in Five Parts

Pandiatonic Harmony in Six Parts

Pandiatonic Harmony in Seven Parts

[Roy Harris:
Slumber]

Double Notes

Tritone Progression

The musical examples are numbered as follows:

- (5)
- (6) (7) (8)
- (9) (10) (11)
- (12) (13) (14)
- (15) (16)
- (17) (18)
- (19) (20) (21)
- (32)
- (33)

Numbers in parentheses refer to patterns from which the double notes are derived.

(34)

(35)

(36)

(37)

(38)

(39)

(40)

(41 to 58) simile

(59a)

(59b)

(60a)

(60b)

(61a)

(61b)

(62a)

(62b)

(63a)

(63b)

(64a)

(64b)

(65a) (65b) (66a) (66b) (67a)

(67b) (68a) (68b) (69a) (69b)

(70a) (70b) (71a) (71b) (72a)

(72b) (72c) (73a) (73b) (73c)

(74a) (74b) (74c) (75a) (75b)

(75c) (76a) (76b) (76c) (77a)

(77b) (77c) (78a) (78b) (78c)

(80 to 84) *simile*

(79a) (79b) (79c) (85a) (85b)

(86a) (86b) (87a) (87b) (88a)

(88b) (89a) (89b) (90a) (90b)

A page of musical notation consisting of 20 numbered measures. The measures are arranged in four columns and five rows. The first four rows each contain four measures, while the fifth row contains only one measure. Each measure is on a single staff with a treble clef. Measures are labeled as follows:

- (91a) (91b) (92a) (92b)
- (93a) (93b) (94a) (94b)
- (94c) (95a) (95b) (95c)
- (96a) (96b) (96c) (97a)
- (97b) (97c) (98a) (98b)
- (98c)
- (99a)
- (99b)
- (100a) (100b) (101a) (101b)
- (102a) (102b) (103a) (103b)
- (104a) (104b) (105a) (105b)
- (106a) (106b) (107a) (107b)

A page of musical notation consisting of ten staves of five measures each. The measures are numbered as follows:

- Row 1: (108a), (108b), (109a), (109b), (110a)
- Row 2: (110b), (111a), (111b), (112a), (112b)
- Row 3: (113a), (113b), (114a), (114b), (115a)
- Row 4: (115b), (116a), (116b), (117a), (117b)
- Row 5: (118a), (118b)
- Row 6: (119a), (119b), (120a), (120b), (121a)
- Row 7: (121b), (122a), (122b), (123a), (123b)
- Row 8: (124a), (124b), (125a), (125b), (126a)
- Row 9: (126b), (127a), (127b), (128a), (128b)
- Row 10: (129a), (129b), (130a), (130b)

The music is written in staff notation with a treble clef, a key signature of one sharp, and common time. Measures 118a and 118b are grouped together, as are measures 124a and 124b.

(131a) (131b) (132a) (132b)

(133a) (133b) (134a) (134b)

(135a) (135b) (136a) (136b)

(137a) (137b) (138a) (138b)

(139a) (139b) (140a) (140b)

(141a) (141b) (141c)

(142a) (142b) (142c) (143a) (143b)

(143c) (144a) (144b) (144c) (145a)

(145b) (145c) (146a) (146b) (146c)

(147a) (147b) (147c) (148a) (148b)

(148c) (149a) (149b) (149c) (150a)
(150b) (150c) (151a) (151b) (151c)
(152a) (152b) (152c) (153a) (153b)
(153c) (154a) (154b) (154c) (155a)
(155b) (155c) (156a) (156b) (156c)
(157a) (157b) (157c) (158a) (158b)
(158c) (159a) (159b) (159c) (160a)
(160b) (160c) (161a) (161b) (161c)
(162a) (162b) (162c) (163a) (163b)
(163c) (164a) (164b) (164c) (165a)

(165b) (165c) (166a) (166b) (166c)
(167a) (167b) (167c) (168a) (168b)
(168c) (169a) (169b) (169c) (170a)
(170b) (170c) (171a) (171b) (171c)
(172a) (172b) (172c) (173a) (173b)
(173c) (174a) (174b) (174c) (175a)
(175b) (175c) (176a) (176b) (176c)
(177a) (177b) (177c) (178a)
(178b) (178c) (179a) (179b)
(179c) (180a) (180b) (180c)

Ditone Progression

(181a)

(181b) (181c) (181d)

(182a) (182b) (182c) (182d)

(183a) (183b)

(183c) (183d)

(184a) (184b)

(184c) (184d)

(185a) (185b)

(185c) (185d)

(186a) (186b) (186c) (186d)

(187a) (187b) (187c) (187d)

(188a) (188b) (188c) (188d)

(189a) (189b) (189c) (189d)

(190a) (190b) (190c) (190d)

(191a) (191b) (191c) (191d)

(192a) (192b) (192c) (192d)

(193a) (193b) (194a)

(194b) (195a) (195b)

(196a) (196b) (197a) (197b)

(198a) (198b) (199a) (199b)

(200a) (200b) (201a) (201b)

(202a) (202b) (203a) (203b)

(204a) (204b) (205a) (205b)

(206a) (206b) (207a) (207b)

(208a) (208b) (209a) (209b)

(210a) (210b) (211a) (211b)

(212a) (212b) (213a) (213b)

(214a) (214b) (214c)

(215a) (215b) (215c)

(216a) (216b) (216c)

(217a) (217b) (217c)

(218a) (218b) (218c)

(219a) (219b) (219c)

(220a) (220b) (220c)

(221a) (221b) (221c)

(222a) (222b) (222c)

(223a) (223b) (223c)

(224a) (224b) (224c)

(225a) (225b) (225c)

(226a) (226b) (226c)

(227a) (227b) (227c)

(228a) (228b) (228c)

(229a) (229b) (229c)

(230a) (230b) (230c)

(231 to 236) *simile*

(237a) (237b)

(238a) (238b) (239a)

(239b) (240a) (240b)

(241a) (241b) (242a)

(242b)

(243a)

(243b)

(244a)

(244b)

(245a)

(245b)

(246a)

(246b)

(247a)

(247b)

(248a)

(248b)

(249a)

(249b)

(250a)

(250b)

(251a)

(251b)

(252a)

(252b)

(253a)

(253b)

(254a)

(254b)

(255a)

(255b)

(256a)

(256b)

(257a)

(257b)

Sesquitone Progression

(392a)

(392b)

(392c)

(392d)

(392e)

(392f)

(393a)

(393b)

(393c)

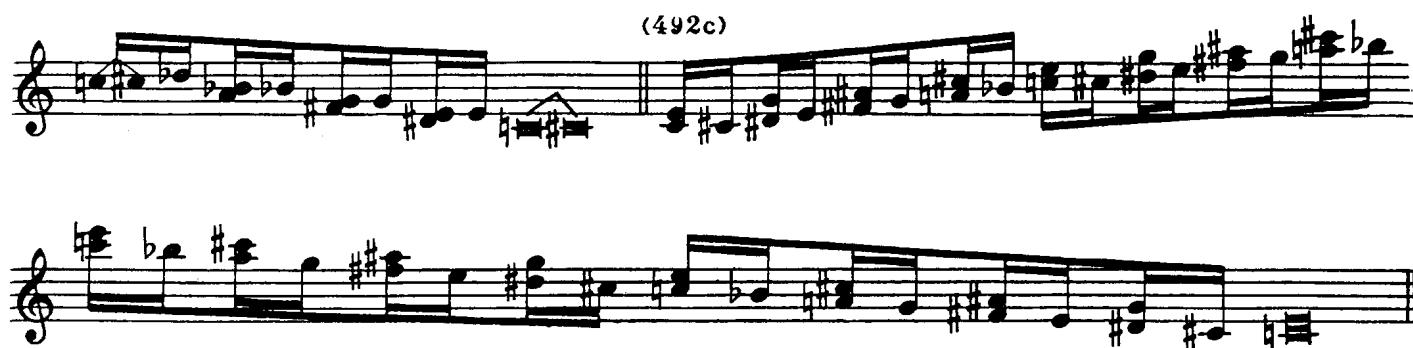
The page contains 18 numbered measures of musical notation, arranged in three columns of six measures each. The measures are:

- (393d)
- (393e)
- (393f)
- (394a)
- (394b)
- (394c)
- (394d)
- (394e)
- (394f)
- (395a)
- (395b)
- (396a)
- (396b)
- (397a)
- (397b)
- (398a)
- (398b)
- (399a)
- (399b)
- (400a)
- (400b)
- (401a)
- (401b)

The notation consists of five-line staves with various note heads and rests. Measure numbers are placed above or below the staves. The music includes both treble and bass clefs.



(460-484) *simile*

(486-491) *simile*

Double Notes in Contrary Motion

215

(No.7)

⁸

Whole-Tone Scale
(No.36)

⁸

(No.182)

⁸

(Nº394)



8



(Nº393)



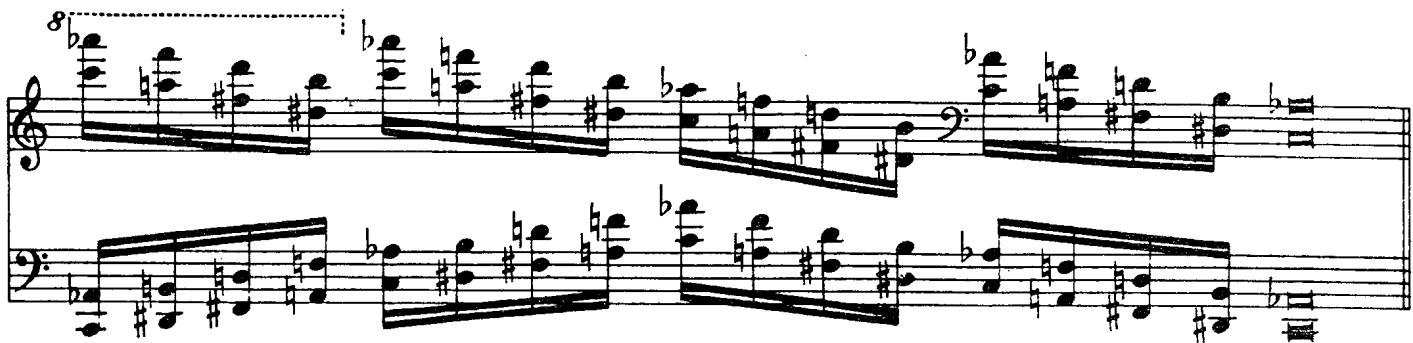
8



(Nº 397)



8



(Nº 343)



8



Plural Scales and Arpeggios

Major



8



Minor



8



Major

Minor

Augmented

Diminished-Seventh

Polytonal Scales

E♭ Major and C Major

A musical score consisting of four staves of music. The top two staves are in bass clef (Bassoon/Bassoon part) and the bottom two are in treble clef (Flute/Clarinet part). The music is divided into measures by vertical bar lines. The first measure shows a transition from E♭ major to C major. The subsequent measures show continuous scales between these two keys. Measure 1 starts in E♭ major (Bassoon: B, A, G, F, E; Treble: E, D, C, B, A, G, F, E). Measures 2-4 transition to C major (Bassoon: C, B, A, G, F, E, D; Treble: C, B, A, G, F, E, D, C). Measures 5-7 show a return to E♭ major (Bassoon: E, D, C, B, A, G, F, E; Treble: E, D, C, B, A, G, F, E). Measures 8-10 conclude in C major (Bassoon: C, B, A, G, F, E, D; Treble: C, B, A, G, F, E, D, C).

C Major and E♭ Major

A musical score consisting of four staves of music. The top two staves are in bass clef (Bassoon/Bassoon part) and the bottom two are in treble clef (Flute/Clarinet part). The music is divided into measures by vertical bar lines. The first measure shows a transition from C major to E♭ major. The subsequent measures show continuous scales between these two keys. Measure 1 starts in C major (Bassoon: C, B, A, G, F, E; Treble: C, B, A, G, F, E). Measures 2-4 transition to E♭ major (Bassoon: E, D, C, B, A, G, F, E; Treble: E, D, C, B, A, G, F, E). Measures 5-7 show a return to C major (Bassoon: C, B, A, G, F, E, D; Treble: C, B, A, G, F, E, D, C). Measures 8-10 conclude in E♭ major (Bassoon: E, D, C, B, A, G, F, E; Treble: E, D, C, B, A, G, F, E).

E Major and C Major

Musical score for E Major and C Major. The score consists of four staves of music. The top two staves are in E Major (three sharps) and the bottom two are in C Major (no sharps or flats). The music is written in a treble clef for the top two staves and a bass clef for the bottom two staves. The notes are primarily eighth notes, with some sixteenth-note patterns. The music is divided into measures by vertical bar lines.

C Major and E Major

Musical score for C Major and E Major. The score consists of four staves of music. The top two staves are in C Major (no sharps or flats) and the bottom two are in E Major (three sharps). The music is written in a treble clef for the top two staves and a bass clef for the bottom two staves. The notes are primarily eighth notes, with some sixteenth-note patterns. Measure numbers '8' are present above the first two staves of each section. The music is divided into measures by vertical bar lines.

A Major and C Major

Musical score for A Major and C Major. The score consists of four staves of music. The first two staves are in A Major (two bass staves), and the last two staves are in C Major (one treble staff and one bass staff). The music features eighth-note patterns with various accidentals (sharps and flats) and slurs.

C Major and A Major

Musical score for C Major and A Major. The score consists of four staves of music. The first two staves are in C Major (two bass staves), and the last two staves are in A Major (one treble staff and one bass staff). The music features eighth-note patterns with various accidentals (sharps and flats) and slurs. Measure numbers 8 and 9 are indicated above the staves.

A♭ Major and C Major

Musical score for A♭ Major and C Major. The score consists of four staves of music. The first two staves are in A♭ Major, indicated by a bass clef and a key signature of three flats. The third and fourth staves are in C Major, indicated by a treble clef and a key signature of no sharps or flats. The music features eighth-note patterns and some sixteenth-note figures.

C Major and A♭ Major

Musical score for C Major and A♭ Major. The score consists of four staves of music. The first two staves are in C Major, indicated by a treble clef and a key signature of no sharps or flats. The third and fourth staves are in A♭ Major, indicated by a bass clef and a key signature of three flats. The music features eighth-note patterns and some sixteenth-note figures. Measure numbers '8' appear above the first and second staves of each section.

Polyrhythmic Scales

3: 2

A musical score consisting of two staves. The top staff uses a treble clef and has a 3:2 time signature. It contains six measures of music. The bottom staff uses a bass clef and has a 2:1 time signature. It contains four measures of music. The music consists of various note heads and stems.

4: 3

A musical score consisting of two staves. The top staff uses a bass clef and has a 4:3 time signature. It contains five measures of music. The bottom staff uses a treble clef and has a 3:2 time signature. It contains four measures of music. The music consists of various note heads and stems.

A musical score consisting of two staves. The top staff uses a treble clef and has a 4:3 time signature. It contains five measures of music. The bottom staff uses a bass clef and has a 3:2 time signature. It contains four measures of music. The music consists of various note heads and stems.

5: 3

Musical score for 5:3 time signature. The score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features eighth-note patterns, sixteenth-note patterns, and various rests. Measures 1-4 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 5-8 show a more complex pattern of eighth and sixteenth notes with rests.

5: 4

Musical score for 5:4 time signature. The score consists of four staves. The first two staves are in bass clef, and the last two are in treble clef. The music features eighth-note patterns, sixteenth-note patterns, and various rests. Measures 1-4 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 5-8 show a more complex pattern of eighth and sixteenth notes with rests.

Polytonal Polyrhythmic Scales

E Major and C Major; 3:2

This section contains two staves of musical notation. The top staff is in bass clef and has a key signature of one sharp. The bottom staff is also in bass clef and has a key signature of one sharp. Both staves feature complex rhythmic patterns with many eighth and sixteenth note heads. The music is divided into measures by vertical bar lines.

E Major and C Major; 4:3

This section contains two staves of musical notation. The top staff is in bass clef and has a key signature of one sharp. The bottom staff is also in bass clef and has a key signature of one sharp. The notation is similar to the previous section, featuring complex rhythmic patterns and eighth and sixteenth note heads across both staves.

E Major and C Major; 5: 3

Musical score for E Major and C Major, 5:3 time signature. The score consists of two staves. The top staff is in E major (three sharps) and the bottom staff is in C major (no sharps or flats). The music is divided into measures by vertical bar lines. Measure 1 starts with a bass note followed by a treble eighth-note pattern. Measure 2 continues with a bass eighth-note pattern. Measure 3 begins with a bass eighth note followed by a treble eighth-note pattern. Measure 4 concludes with a bass eighth note followed by a treble eighth-note pattern. Measure 5 begins with a bass eighth note followed by a treble eighth-note pattern. Measure 6 concludes with a bass eighth note followed by a treble eighth-note pattern. Measure 7 begins with a bass eighth note followed by a treble eighth-note pattern. Measure 8 concludes with a bass eighth note followed by a treble eighth-note pattern.

E Major and C Major; 5: 4

Musical score for E Major and C Major, 5:4 time signature. The score consists of two staves. The top staff is in E major (three sharps) and the bottom staff is in C major (no sharps or flats). The music is divided into measures by vertical bar lines. Measure 1 starts with a bass note followed by a treble eighth-note pattern. Measure 2 continues with a bass eighth-note pattern. Measure 3 begins with a bass eighth note followed by a treble eighth-note pattern. Measure 4 concludes with a bass eighth note followed by a treble eighth-note pattern. Measure 5 begins with a bass eighth note followed by a treble eighth-note pattern. Measure 6 concludes with a bass eighth note followed by a treble eighth-note pattern. Measure 7 begins with a bass eighth note followed by a treble eighth-note pattern. Measure 8 concludes with a bass eighth note followed by a treble eighth-note pattern.

C Major and E Major; 3: 2

Musical score for piano, page 8, measures 1-4. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one sharp (F#). Measure 1: Treble staff has eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#), (E, G), (F, A). Bass staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B), (A, C#). Measure 2: Treble staff has eighth-note pairs (B, D#), (C, E), (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#), (E, G), (F, A). Measure 3: Treble staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A), (G, B), (A, C#). Bass staff has eighth-note pairs (B, D#), (C, E), (D, F#), (E, G), (F, A), (G, B). Measure 4: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B), (A, C#), (B, D#). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A), (G, B), (A, C#).

A musical score page showing two staves of music. The top staff is in treble clef and has a key signature of one sharp (F#). It consists of ten measures. The bottom staff is also in treble clef and has a key signature of one sharp (F#). It begins at measure 11 and continues through measure 20. Measures 11-15 are in common time, while measures 16-20 are in 6/8 time.

C Major and E Major; 4:3

A musical score page featuring two staves of piano music. The top staff is in bass clef and the bottom staff is in treble clef. Both staves use a key signature of one sharp (F#). The music consists of eighth-note patterns. Measure 8 begins with a bass note followed by a series of eighth notes. The right hand (treble) follows with a similar pattern. The left hand (bass) continues its eighth-note sequence. The page number '8' is located at the top right.

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and feature a key signature of one sharp (F#). The music consists of eighth-note patterns with various grace notes and slurs. Measure 1 starts with a grace note followed by a sixteenth note, then an eighth note, and so on. Measure 2 continues the pattern, ending with a sixteenth note.

C Major and E Major; 5:3

Musical score for C Major and E Major, 5:3 time signature. The score consists of two staves. The top staff is in C Major (F clef) and the bottom staff is in E Major (G clef). The music is divided into measures by vertical bar lines. Measure 1 starts with a bass note followed by a series of eighth notes. Measure 2 begins with a bass note followed by eighth notes. Measure 3 starts with a bass note followed by eighth notes. Measure 4 starts with a bass note followed by eighth notes. Measure 5 starts with a bass note followed by eighth notes. Measure 6 starts with a bass note followed by eighth notes. Measure 7 starts with a bass note followed by eighth notes. Measure 8 starts with a bass note followed by eighth notes. The score concludes with a final bass note.

C Major and E Major; 5:4

Musical score for C Major and E Major, 5:4 time signature. The score consists of two staves. The top staff is in C Major (F clef) and the bottom staff is in E Major (G clef). The music is divided into measures by vertical bar lines. Measure 1 starts with a bass note followed by eighth notes. Measure 2 begins with a bass note followed by eighth notes. Measure 3 starts with a bass note followed by eighth notes. Measure 4 starts with a bass note followed by eighth notes. Measure 5 starts with a bass note followed by eighth notes. Measure 6 starts with a bass note followed by eighth notes. Measure 7 starts with a bass note followed by eighth notes. Measure 8 starts with a bass note followed by eighth notes. The score concludes with a final bass note.

E♭ Major and C Major; 3: 2

Musical score for E♭ Major and C Major, 3:2 time signature. The score consists of four staves of music. The first two staves are in E♭ Major (Bass clef) and the last two are in C Major (Treble clef). The music features various note patterns, including eighth and sixteenth notes, and rests.

E♭ Major and C Major; 4: 3

Musical score for E♭ Major and C Major, 4:3 time signature. The score consists of four staves of music. The first two staves are in E♭ Major (Bass clef) and the last two are in C Major (Treble clef). The music features various note patterns, including eighth and sixteenth notes, and rests.

E♭ Major and C Major; 5:3

Musical score for E♭ Major and C Major, 5:3. The score is divided into two sections by a dashed line. The first section starts with the bass clef on the bottom staff and continues to the end of the page. The second section begins with the treble clef on the top staff.

Continuation of the musical score for E♭ Major and C Major, 5:3. The score continues from the previous section, starting with the treble clef on the top staff. The music is in 5:3 time.

E♭ Major and C Major; 5:4

Musical score for E♭ Major and C Major, 5:4. The score is divided into two sections by a dashed line. The first section starts with the bass clef on the bottom staff and continues to the end of the page. The second section begins with the treble clef on the top staff.

Continuation of the musical score for E♭ Major and C Major, 5:4. The score continues from the previous section, starting with the treble clef on the top staff. The music is in 5:4 time.

C Major and E♭ Major; 3:2

C Major and E♭ Major; 3:2

C Major and E♭ Major; 4:3

C Major and E_b Major; 4:3

Musical score for piano, page 8, measures 1-2. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a treble clef and has a key signature of one flat (B-flat). Measure 1 starts with a forte dynamic. Measure 2 begins with a half note followed by eighth-note pairs.

C Major and E♭ Major; 5:3

Musical score for C Major and E♭ Major, 5:3 time signature. The score consists of four staves of music. The first two staves are in C Major (G clef) and the last two are in E♭ Major (B-flat clef). The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 8 are indicated above the staves.

C Major and E♭ Major; 5:4

Musical score for C Major and E♭ Major, 5:4 time signature. The score consists of four staves of music. The first two staves are in C Major (G clef) and the last two are in E♭ Major (B-flat clef). The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 8 are indicated above the staves.

Palindromic Canons

234

Bitonal Palindromic Canon: C Major and F♯ Major

Scale No7 (In Six Parts)

This musical score displays a bitonal palindromic canon in six parts, using the C major and F♯ major scales. The music is presented on six staves, each starting with a treble clef and a key signature of one sharp (F♯). The arrangement is palindromic, meaning it reads the same from right to left as from left to right. The notes are indicated by black dots on a standard five-line staff.

Bitonal Palindromic Canon: F Major and B Major

Scale No12 (In Six Parts)

This musical score displays a bitonal palindromic canon in six parts, using the F major and B major scales. The music is presented on six staves, each starting with a treble clef and a key signature of one sharp (F♯). The arrangement is palindromic, meaning it reads the same from right to left as from left to right. The notes are indicated by black dots on a standard five-line staff.

Two Palindromic Canons on Pattern 72

In Three Parts
(Alternating Minor and Major Triads)

In Three Parts
(Alternating Major and Minor Triads)

Palindromic Canon on Pattern 141

In Four Parts

Palindromic Canon on Pattern 186

A musical score for four parts, labeled "In Four Parts" at the bottom left. The score consists of two systems of music. Each system has four staves, one for each part. The music is written in a palindromic pattern, where the notes and rests in one direction are mirrored in the other. The first system starts with a treble clef, and the second system starts with a bass clef. The music is primarily composed of eighth and sixteenth note patterns.

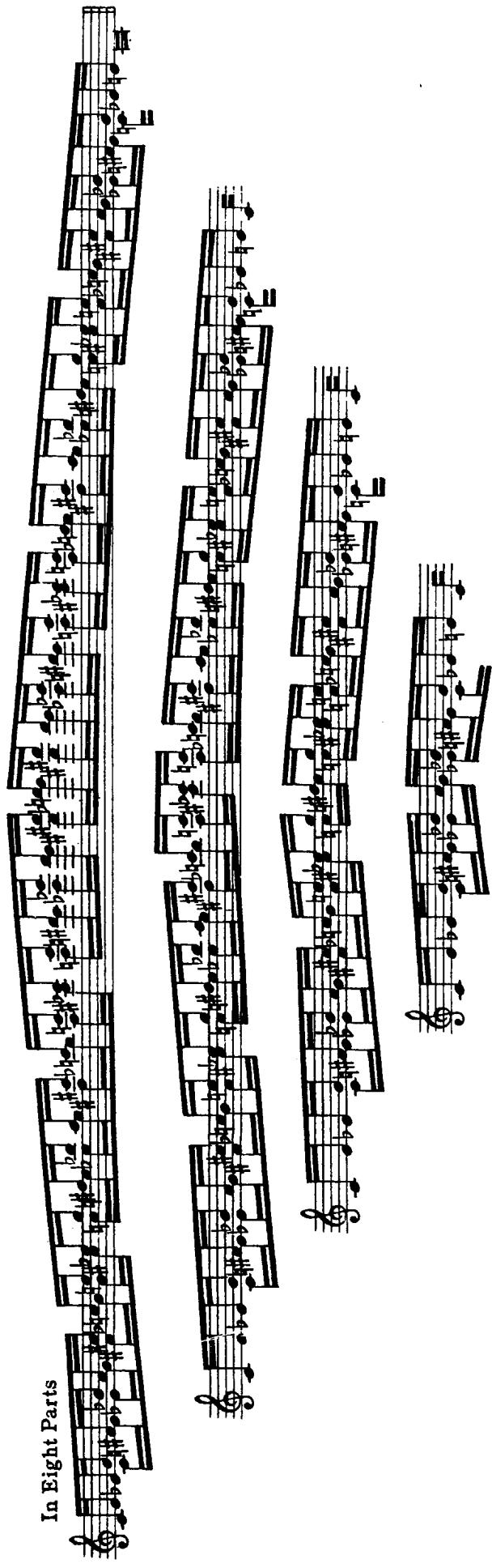
Palindromic Canon on Pattern 231

(Theme from Schoenberg: *Ode to Napoleon*)

A musical score for four parts, labeled "In Four Parts" at the bottom left. The score consists of two systems of music. Each system has four staves, one for each part. The music is written in a palindromic pattern, mirroring notes and rests. The first system starts with a treble clef, and the second system starts with a bass clef. The musical style is more complex than the previous score, featuring various note values and rests.

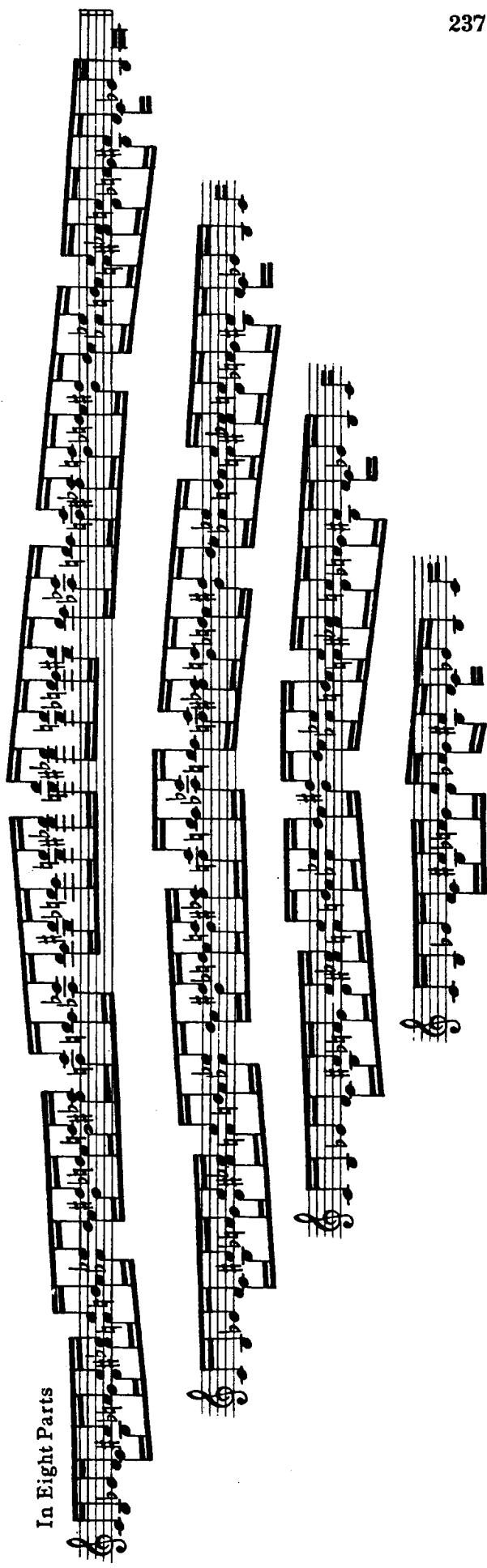
Palindromic Canon on Pattern 394

In Eight Parts



Palindromic Canon on Pattern 447

In Eight Parts



Autochordal Harmonization

Scale N°7

Harmonic analysis

The musical score consists of two staves. The top staff shows a scale with a treble clef, consisting of seven notes: A, B, C, D, E, F#, G. The bottom staff shows harmonic analysis with a treble clef, divided into measures by vertical bar lines. The analysis uses Roman numerals I, II, III, IV, V, VI, VII, and Roman numerals I, II, III, IV, V, VI, VII, separated by double vertical bar lines. The first measure (A) is labeled "Bitonal". The bass staff below the bottom staff also shows harmonic analysis with Roman numerals I, II, III, IV, V, VI, VII.

Pedal points Combinatory

Scale N°393 Harmonic analysis

The musical score consists of three staves. The top staff shows a scale with notes F, G, A, B, C, D, E and Roman numerals I, II, III, IV, V, VI, VII above them. The middle staff shows harmonic analysis with Roman numerals I, II, III, IV, V, VI, VII above the notes. The bottom staff shows a bass line with note heads and stems.

Bitonal Major

Musical score for Bitonal Major, featuring two staves of music on a five-line staff system. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

Bitonal Minor

Musical score for Bitonal Minor, featuring two staves of music on a five-line staff system. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

Bitonal Major and Minor

Musical score for Bitonal Major and Minor, featuring two staves of music on a five-line staff system. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

Pedal Points

Musical score for Pedal Points, featuring two staves of music on a five-line staff system. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

Combinatory

Musical score for Combinatory, featuring two staves of music on a five-line staff system. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns. The score includes performance instructions: *nostalgiquement* and *fatidiquement*.

Harmonization in Major Triads

by Alternation of Octave, Tertian
and Quintan Positions

Melody Line



Octave Position

A musical staff in G major (one sharp) with a common time signature. It consists of ten measures of music, each containing two notes. The harmonic progression follows the melody line, using octave positions.

Tertian Position

A musical staff in G major (one sharp) with a common time signature. It consists of ten measures of music, each containing two notes. The harmonic progression follows the melody line, using tertian positions.

Quintan Position

A musical staff in G major (one sharp) with a common time signature. It consists of ten measures of music, each containing two notes. The harmonic progression follows the melody line, using quintan positions.

Harmonization in Seventh-Chords,
Ninth-Chords and
Whole-Tone Chords

Melody Line



Whole-Tone Chords



Major Ninth-Chords



Minor Ninth-Chords



Whole-Tone Chords



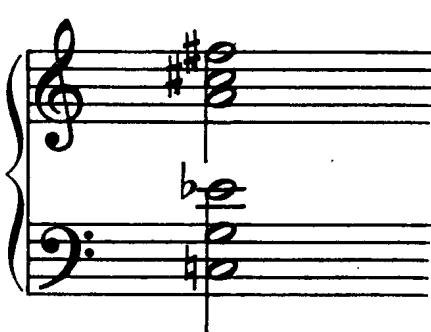
Dominant Seventh-Chords



Synopsis of Chords



Major
Bitonal Chord



Minor
Bitonal Chord



Whole-Tone
Chord



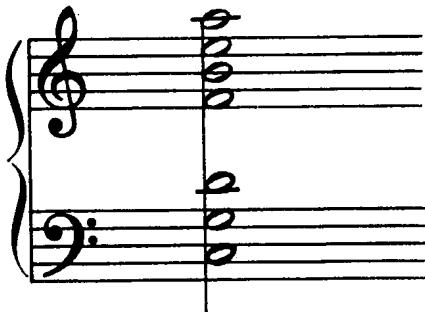
Prometheus
Chord
(Scriabin)



Quartal
Chord
Containing All Twelve
Chromatic Tones Ar -
ranged in Fourths



Chord
of the Minor 23rd
Containing All Twelve
Chromatic Tones and
Four Mutually Exclusive
Triads



**Pandiatonic
Chord**

Containing All Seven
Diatonic Tones



**Pandiatonic
Tone-Cluster**



**Pentatonic
Tone-Cluster**



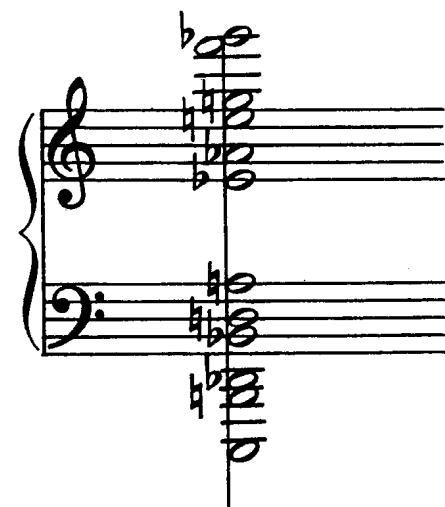
**Pyramid
Chord**

Containing All Twelve
Intervals From an Octave
to a Semitone



**Mother
Chord**

Containing All Twelve
Chromatic Tones and
Eleven Different Inter-
vals



**Grandmother
Chord**

Containing All Twelve
Chromatic Tones and
Eleven Symmetrically
Invertible Intervals

Master Chords

Tritone Progression

Scales and Patterns 1-180

12 numbered musical staves showing various bass and treble clef patterns for Tritone Progression.

Master Chords

Ditone Progression

Scales and Patterns 181-391

12 numbered musical staves showing various bass and treble clef patterns for Ditone Progression.

Master Chords

Sesquitone Progression

Scales and Patterns 392-568

12 numbered musical staves showing various bass and treble clef patterns for Sesquitone Progression.