

Layers of Reduction

Example from Beethoven String Quartet

Fig 1a - Original

Violin I

Violin II

Viola

Cello

5

Vln. I

Vln. II

Vla.

Vc.

9

Vln. I

Vln. II

Vla.

Vc.

2

12

Vln. I

Vln. II

Vla.

Vc.

Fig 1b - Removing dissonances (open score)

Violin I

Violin II

Viola

Cello

6

Vln. I

Vln. II

Vla.

Vc.

10

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This block contains three systems of musical notation for an open score. The first system (measures 1-5) includes staves for Violin I, Violin II, Viola, and Cello. The second system (measures 6-9) includes staves for Violin I, Violin II, Viola, and Cello. The third system (measures 10-13) includes staves for Violin I, Violin II, Viola, and Cello. The notation shows various musical elements such as notes, rests, and accidentals, with some measures containing dissonances that are being removed.

Fig 1c - Removing dissonances (reduced to piano score)

5

9

13

Detailed description: This block contains four systems of musical notation for a reduced piano score. The first system (measures 1-4) shows the piano part with various musical elements. The second system (measures 5-8) continues the piano part. The third system (measures 9-12) continues the piano part. The fourth system (measures 13-16) continues the piano part. The notation shows various musical elements such as notes, rests, and accidentals, with some measures containing dissonances that are being removed.

Fig 1d - Removing dissonances (piano score) - re-alignment of consonances, filling in the blanks created by the removal of dissonances, and other playability consideration



Fig 2 - Maximum notes, with playability consideration



Fig 3a - Harmonic Skeleton (rough sketch according to the score)



Fig 3b - Harmonic Skeleton (refined, analysed, and simplified)



Fig 4a - Main voice + Bass line

Fig 4a is a musical score for a main voice and bass line. The score is written in 2/4 time and B-flat major. It consists of four systems of staves. The first system shows the main voice (treble clef) and bass line (bass clef). The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 13 and ends with a double bar line.

Fig 4b - Main voice + Bass line, with playability consideration

Fig 4b is a musical score for a main voice and bass line, with playability considerations. The score is written in 2/4 time and B-flat major. It consists of four systems of staves. The first system shows the main voice (treble clef) and bass line (bass clef). The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 13 and ends with a double bar line.

Fig 5a - Main voice + Bass line + Harmonic skeleton

Fig 5a is a musical score for a piece in 2/4 time, key of B-flat major. It consists of four systems of staves. The first system (measures 1-4) shows a main voice melody in the treble and a bass line in the bass. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) shows the melody and bass line. The fourth system (measures 13-16) shows the melody and bass line. The score is written in a standard musical notation style with a treble and bass clef, a key signature of one flat, and a time signature of 2/4.

Fig 5b - Main voice + Bass line + Harmonic skeleton, with playability consideration

Fig 5b is a musical score for a piece in 2/4 time, key of B-flat major. It consists of four systems of staves. The first system (measures 1-4) shows a main voice melody in the treble and a bass line in the bass. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) shows the melody and bass line. The fourth system (measures 13-16) shows the melody and bass line. The score is written in a standard musical notation style with a treble and bass clef, a key signature of one flat, and a time signature of 2/4.

Fig 6a - Important entrances + Bass line

Fig 6a is a musical score in 2/4 time, featuring a piano (right hand) and bass (left hand) part. The key signature has one flat (B-flat). The score consists of 13 measures, divided into four systems. The piano part has a melodic line with various intervals and rests, while the bass part provides a rhythmic foundation with eighth and quarter notes. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems.

Fig 6b - Important entrances + Bass line, with playability consideration

Fig 6b is a musical score in 2/4 time, featuring a piano (right hand) and bass (left hand) part. The key signature has one flat (B-flat). The score consists of 13 measures, divided into four systems. This version includes playability considerations, such as simplified intervals and rests in the piano part to make it easier to play. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems.

Fig 7a - Important entrances + Bass line + Harmonic skeleton

Fig 7a shows a musical score in 2/4 time, key of B-flat major. The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning. The notation includes a treble and bass staff. The bass line is a simple, steady eighth-note pattern. The harmonic skeleton is provided by the treble staff, which contains chords and melodic lines. The score ends with a double bar line at measure 13.

Fig 7b - Important entrances + Bass line + Harmonic skeleton, with playability consideration

Fig 7b shows a musical score in 2/4 time, key of B-flat major, identical to Fig 7a. The notation includes a treble and bass staff. The bass line is a simple, steady eighth-note pattern. The harmonic skeleton is provided by the treble staff, which contains chords and melodic lines. The score ends with a double bar line at measure 13.