

Regular unfron disc. 3rds
Rhythm separates upper & lower elements

F. suggests d.h.f.m.1
6-24: 5, 0, 3, 4, 7, 8, 9
6-16: 5, 7, 8, 11, 0, 1, 3
6-16: 5, 5, 6, 9, 10, 11
6-24: 5, 0, 3, 4, 7, 8, 9
6-16: 5, 7, 8, 11, 0, 1, 3
6-16: 5, 5, 6, 9, 10, 11
6-33: 5, 6, 9, 10, 11, 1
6-33: 5, 2, 4, 6, 8, 9, 11, 3

Rhythm of m. 2
Rhythmic fig. of m. 3
Rhythmic fig. of m. 3
Rhythm of m. 2
Secondary
6-20: 5, 6, 7, 10, 11, 2, 3, 3
HR. ic, artic.
4-8: 5, 9, 10, 2, 3, 2

note rhythm here:
4-19: 5, 7, 10, 11, 3
4-19: 5, 3, 7, 10, 11, 3
Secondary
6-22: 5, 7, 8, 10, 11, 3, 2
4-7: 5, 3, 4, 7, 8
about equal duration for each dyad of 4-7

1) Note orthography (?) for 6-min!

⊗ 4-7 = 3+4 2x

According to Vinton's article, this piece is in G minor

Compare my old analysis in Contemporary Tons-Structures

Autokoletz on why then?

Yuri Kholopov

BARTOK, Op. 6, No. 8

Kholopov-91

1
2
3

F: 54-60

T: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 →16

R: 2 2 1 1/2 1 1 2 1/2 2 1 1

S: 1: 1(1111=4) 12 1

S: 4: 4-4 4-4 4 4 4 4 4-4 4 4

gis → es → d → a → e → fis

(expos.) (developm.) (cadence)

S⁶ D⁶⁽⁴⁾ S → M ← D M → T

(M → T) D⁶ D⁶ D → T

[abs; cis, c(b)]

1
2
3
4

F: 42-46

T: 16 17 18 19 20 21 22 23

R: 1 2 1 2 1/3 1/3 1/3 1

S: 4: 4 4 4 cis 4 4 4 4 4 4 4 4 4 4 4

d-0-h d → a b-as b → e g, g, e, g

→ [cis] [cf] [g] [c] [fis]

(sequence) T-T-T-D-S

Es: T-T-T-T-S

W T-T-T-S

↳ T³

1
2
3

F: 36 [!!]

T: 24 [1-2] 25 [3-4] 26 [5-6] 27 [7,8] 28 [9-10] 29 [12-13] 30 [12-13] 31 [14] 32 [15-16]

R: 1 (≈2!) 1 1 1/2 1/2 1 1 1 3/4 1 1/4

S: 1 1 12 1-12 1-g-es h-g 4-cis (gis) 1-h f 4-as 4 4-as 4

gis → as → g → fis → d → es → h → g

(recapitul.) E [M ← D]

↳ gener. cad. →

SIGNS:

- F = Form
- T = Takte (bars)
- R = Rhythm
- S = Secondary elements of harmony (in half tones); 4 = gis, c
- = Tonality (and Functions)

- = der Satz (in der Liedform)
- = der entwickelnde Teil des Gedankes (in der Liedform)
- = Anschlussakte
- = Koda

- T, D, S = Tonika, Domin., Subdomin.
- M = Großterzmediante
- m = Kleinterzmediante
- W = Große Submediante
- w = Kleine Submediante
- A = Atakta = Leit-Haltonklang (↑ Pfeil)
- D = Double-Domin. (= I auf der III Stufe)

Examples 3, 3a, 3b & 3c on this sheet

Example 6.3 / 7.3a

(12)

Example 6.3a / 7.3b

b. 2 b. 6 b. 13

ic3

b. 10

ic1

b. 4

ic2

Example 6.3b / 7.3c

T7

expected given consequent

4-8

4-8

3-9

Example 6.3c / 7.3d

b_e

5-31 5-31 5-31 5-31

Examples 4, 4a & 4b on this sheet

Example ~~6.4~~ 7.4a

Example ~~6.4a~~ 7.4b

Example ~~6.4b~~ 7.4c

Examples 5, 5a and 5b on this sheet

Example 5.5 / 7.5a .

Musical notation for Example 5.5 / 7.5a, measures 19-21. The notation is in treble and bass clefs. Measure 19 has a circled number 19. Measure 20 has a circled number 20. Measure 21 has a circled number 21. Chordal annotations include 4-7, 4-17, 4-19, and 4-21. A large bracket spans measures 19-21. A curved arrow points from the end of measure 21 down to the start of measure 21 in the next system.

add items

Musical notation for Example 5.5 / 7.5a, measures 21-22. Measure 21 has a circled number 21. Measure 22 has a circled number 22. Chordal annotations include 4-7, 4-17, 4-21, 4-7, and 8-19. A curved arrow points from the end of measure 21 down to the start of measure 21. A large bracket spans measures 21-22.

Example 5.5a / 7.5b

Musical notation for Example 5.5a / 7.5b, showing a single melodic line in treble clef with a slur over the notes.

Onsets: β β β β β

Example 5.5b / 7.5c

Musical notation for Example 5.5b / 7.5c, showing a single melodic line in treble clef with a slur over the notes.

Onsets: β β β

Examples 6 and 6a on this sheet

Example 6 *H* 7.6

24 25 26 27

4-9 4-7 4-8 to G

2.)

(x)

4-7 4-7

Example 6a Figure 7.1.

	x		y		z																										
3-12	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>E</td><td>E</td><td>A\flat</td></tr><tr><td>G\sharp</td><td>G\sharp</td><td>C</td></tr></table>	E	E	A \flat	G \sharp	G \sharp	C	4-19	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>C\sharp</td><td>C\sharp</td><td>F\sharp</td></tr><tr><td>E\sharp</td><td>E\sharp</td><td>A</td></tr></table>	C \sharp	C \sharp	F \sharp	E \sharp	E \sharp	A	4-20	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>G\sharp</td><td>G\sharp</td><td>C\sharp</td></tr><tr><td>B\sharp</td><td>B\sharp</td><td>E\sharp</td></tr></table>	G \sharp	G \sharp	C \sharp	B \sharp	B \sharp	E \sharp								
E	E	A \flat																													
G \sharp	G \sharp	C																													
C \sharp	C \sharp	F \sharp																													
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G \sharp	G \sharp	C \sharp																													
B \sharp	B \sharp	E \sharp																													
4-7	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>E\flat</td><td>D</td><td>D</td></tr><tr><td>G</td><td>F\sharp</td><td>F\sharp</td></tr></table>	E \flat	D	D	G	F \sharp	F \sharp	4-7	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>C</td><td>B</td><td>B</td></tr><tr><td>E</td><td>D\sharp</td><td>D\sharp</td></tr></table>	C	B	B	E	D \sharp	D \sharp	4-7	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>G</td><td>F\sharp</td><td>F\sharp</td></tr><tr><td>B</td><td>A\sharp</td><td>A\sharp</td></tr></table>	G	F \sharp	F \sharp	B	A \sharp	A \sharp								
E \flat	D	D																													
G	F \sharp	F \sharp																													
C	B	B																													
E	D \sharp	D \sharp																													
G	F \sharp	F \sharp																													
B	A \sharp	A \sharp																													
	4-7 4-21 4-25		4-7 4-21 4-27		4-7 4-21 4-20																										
			y'		z'																										
4-20	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>C\sharp</td><td>C\sharp</td><td>F\sharp</td></tr><tr><td>E\sharp</td><td>E\sharp</td><td>A</td></tr></table>	C \sharp	C \sharp	F \sharp	E \sharp	E \sharp	A	4-19	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>G\sharp</td><td>G\sharp</td><td>C\sharp</td></tr><tr><td>B\sharp</td><td>B\sharp</td><td>E\sharp</td></tr></table>	G \sharp	G \sharp	C \sharp	B \sharp	B \sharp	E \sharp	4-7	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>C</td><td>B</td><td>B</td></tr><tr><td>E</td><td>D\sharp</td><td>D\sharp</td></tr></table>	C	B	B	E	D \sharp	D \sharp	4-7	<table border="1" style="display: inline-table; border-collapse: collapse;"><tr><td>G</td><td>F\sharp</td><td>F\sharp</td></tr><tr><td>B</td><td>A\sharp</td><td>A\sharp</td></tr></table>	G	F \sharp	F \sharp	B	A \sharp	A \sharp
C \sharp	C \sharp	F \sharp																													
E \sharp	E \sharp	A																													
G \sharp	G \sharp	C \sharp																													
B \sharp	B \sharp	E \sharp																													
C	B	B																													
E	D \sharp	D \sharp																													
G	F \sharp	F \sharp																													
B	A \sharp	A \sharp																													
	4-7 4-21 4-20		4-7 4-21 4-27		4-7 4-21 4-27																										

Examples 6.2a, b & c on this sheet

Example 6.2a / 7.2b

bb. 1-2 b. 3

ic4 ic5

ic5 ic4

bb. 5-6 b. 8

Detailed description: This musical example consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. Brackets and arrows indicate intervallic relationships between notes in the two staves. Labels 'ic4' and 'ic5' are placed above and below the staves to denote intervals of a fourth and a fifth, respectively. The notation includes various note values and accidentals.

Example 6.2b / 7.2d

2 3

2 1

3 2 2 5 (= 2 + 3)

Detailed description: This musical example is a single staff with a treble clef. It shows a sequence of notes with various groupings and fingerings indicated by brackets and numbers above the staff. The groupings are labeled as 2, 3, 2, 1, 3, 2, 2, and 5 (= 2 + 3).

insert ties

Example 6.2c / 7.2c

4-7 4-17 4-19 4-19 4-20

Detailed description: This musical example shows two staves with a treble clef on top and a bass clef on bottom. It features a series of chords, each circled with a large hand-drawn oval. The chords are labeled with numbers below the staves: 4-7, 4-17, 4-19, 4-19, and 4-20.

Examples 7 & 7a on this sheet

Example 7. 7a

Musical notation for Example 7. 7a. The exercise is written on a grand staff (treble and bass clefs). The bass staff includes the following fret numbers: 4-9, 4-9, 4-9, 4-9, 4-9, 4-25. A fingering diagram below the bass staff shows arrows pointing to the strings, with a circled '1' indicating the first finger. A bracket labeled '3-4' spans the final two notes of the exercise. A bracket labeled '4-18' spans the final two notes of the bass line, and another bracket labeled '6-31' spans the final two notes of the bass line.

Example 7a 7. 7b

Musical notation for Example 7a 7. 7b. The exercise is written on a grand staff (treble and bass clefs). The bass staff includes the following fret numbers: 4-9, 4-9, 4-9, 4-9, 4-9, 4-9, 4-25, 4-25, 4-25, 4-25, 4-25, 4-25, 4-25, 4-25. A fingering diagram below the bass staff shows arrows pointing to the strings, with a circled '1' indicating the first finger. A bracket labeled '4-9' spans the first two notes of the bass line. A bracket labeled '4-23' spans the first two notes of the treble line. A bracket labeled '4-8' spans the first two notes of the bass line. A bracket labeled '4-9' spans the first two notes of the bass line. A bracket labeled '4-25' spans the first two notes of the bass line. A bracket labeled '6-7' spans the first two notes of the bass line.

Examples 6.1 & 6.2 on this sheet

Example 6.1 / 7.1

7.1 7.2a

Chap. 7

Part 1 Part 2

① ④

3-6 (6-1) 4-23 3-9 3-9

3-4 4-7 4-19 4-19 4-21

Allen Forte

Allen

Example 6.2 / 7.2a

Part 1 Part 2

⑤ ⑥ ⑧ ⑨ ⑩

4-23 4-20

4-229 3-9 4-20 4-20 4-18 4-19 5-21 4-20

Bartok, Opus 6/8

GENERATOR SET: 4-7: {7,8,11,0}

201210

Value of y is 1

4-z15: {7,8,11,1}	RP	111111
4-z15: {6,8,11,0}	RP	111111

Value of y is 2

4-3: {7,8,10,11}	RP	212100
4-3: {8,9,11,0}	RP	212100
4-8: {6,7,11,0}	RP	200121
4-8: {7,8,0,1}	RP	200121
4-18: {7,8,11,2}	RP	102111
4-18: {5,8,11,0}	RP	102111

Value of y is 3

4-16: {5,7,11,0}	R0	110121
4-16: {7,8,0,2}	R0	110121
4-19: {7,8,11,3}	R2	101310
4-19: {4,8,11,0}	R2	101310

— but 16

Value of y is 4

4-17: {4,7,8,11}	R1	102210
4-17: {8,11,0,3}	R1	102210
4-20: {11,0,4,7}	R1	101220
4-20: {7,8,0,3}	R1	101220

Value of y is 5

4-19: {11,0,3,7}	R2	101310
4-19: {0,4,7,8}	R2	101310