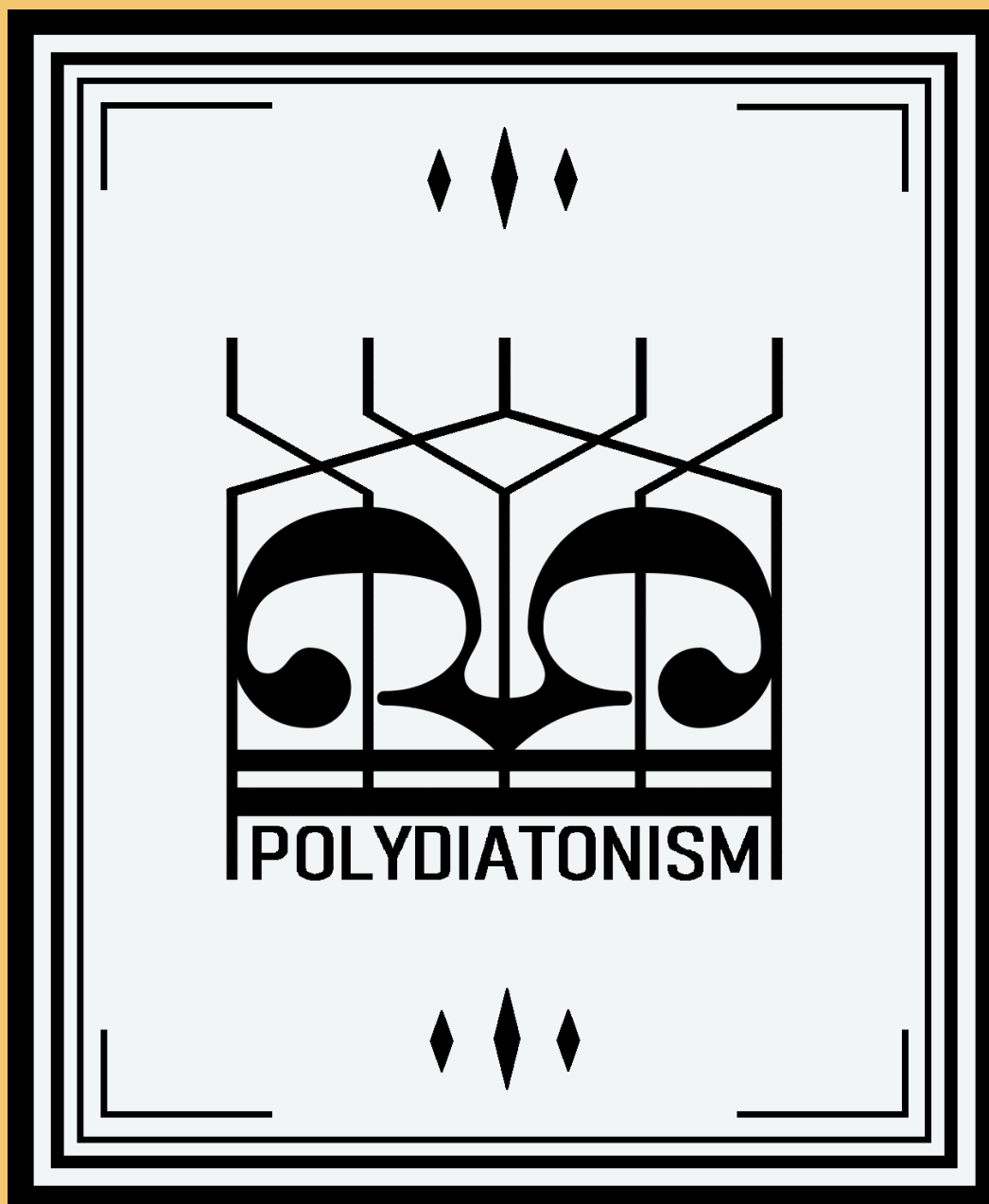
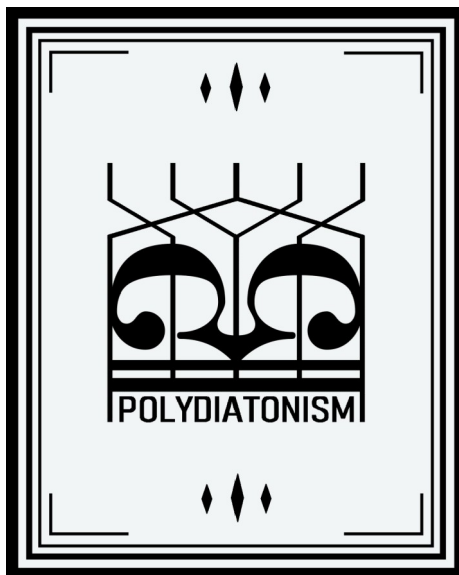


Diunum R92 Binding



Heikki Ruonaniemi



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The instructions for arrangement

Rules in brief

All of these instructions are an abbreviated version of whole presentation of the *Polydiatonism*, from its part V Arrangement. The deficiencies are dominated by the original rules.

Principles

The *Binding* is not intended to be presented and must therefore be transformed to a playable score. Transforming must comply with the rules of *Polydiatonism*. Because of that the work of transform does not offer as great potential as arranging in general but its potential is larger than in orchestration. For copyright reasons, and due to the terminology associated with it, this work of transformation is called *arrangement* and the person who is doing that is called the *arranger* and must be marked as an arranger. This does not change the limitations of the work of *arrangement* ordered by the rules of *Polydiatonism*.

In accordance with these principles and copyright laws, agreements and practices, it is completely free to *arrange* all *Bindings* to the scores. Otherwise, it is forbidden.

The terms of polydiatonism

There are several concepts and attributes which related only to the *Polydiatonism*. These words, which have their own intrinsic meaning in *Polydiatonism*, are shown in *italics* throughout the text.

Polydiatonism is a composing method, based on the starting points of diatonic scales, which has been extended to cover all heptatonic scales based on the same principle.

Binding is a composing made by the composer which is not intended to be playable, but it must be transferred to playable form.

Arrangement is a score itself and also the work when *Binding* is transformed into score.

Arranger is the person who transforms a *Binding* into score.

Equivalence requirements define how the arrangement must match the *Binding*.

Comparison Principle is one of the most important principles of *Polydiatonism*, where understanding of the structure is based on a comparison of musical events.

Sound Patterns are made up of melody pattern and rhythm pattern. Its length is not defined.

Cord is one full length *Sound Pattern*.

Partial instrumentation means that *Sound Patterns* of *Bindings* are divided for several instruments.

II

Fraction is the basic unit of the musical architecture of the *Sound Pattern* of the *Cord*.

Last Measure is the last measure of the *Fraction*.

Closing Note is the last note of the *Fraction*.

A Folder is a combination of several arrangements *Bindings*.

General rules for arrangement

1.

The *arranger* builds a score for the orchestra composition or computer of their choice based on *Binding*.

The score must include the theoretical and architectural structure of the *Binding*, without adding or omitting anything, in accordance with the definition of *Equivalences*. Only separately listed exceptions are allowed.

Allowed entries can be added freely during *arrangement*. They must not alter the information content of the *Binding* and the theoretical structure of the *Binding* on which the score is based must always be recognizably.

The *arranger* shall follow *Comparison Principle* as closely as possible.

2.

The pitch of sound in the *Sound Patterns* are allowed to change only in octaves. They may be freely written on any instrument or group of instruments, in whole or in part, provided that all the entries in each *Binding* were included in the score, at a time corresponding to the *Binding* (*Comparison Principle*).

3.

The *Sound Pattern* of the *Cord* is allowed to be freely written on any instrument or group of instruments as long as the *Sound Pattern* of the *Cord* as a whole is repeated in the same time frame as the *Binding*, that is, the *Comparison Principle* are met.

4.

If there is no percussion instruments in *Binding*, their use in the arrange is free.

III

Pitched percussion instruments are arranged, as do other instruments. *Partial Instrumentation* principles can then be used.

Unpitched percussion instruments are freely in use of arranger. They also have to follow the principle of *Partial Instrumentation* in terms of rhythm and duration of the tunes.

5.

The marked percussion part is one *Cord* of the *Binding* which is arranged to percussion. Arrangement shall be made according to the same rules.

For other percussion instruments, the *Binding* is considered not having a percussion instrument part and shall be dealt with in accordance with point 4.

6.

If the composer has marked the tempo marking at the beginning of the *Binding*, it is the default tempo of the composition, which *arranger* can change. If the composer has not marked the tempo, it is freely selected by the *arranger*.

Changes in tempo during composition are at the discretion of the *arranger*.

7.

All sound volume levels and their changes are at the discretion of the *arranger*.

8.

The basic rule is that the *Closing Note* of a measure must always be recognizable. It must always be in the *Closing Measure*, and it must always be the *Mark Note* of the scale used in the *Fraction*. If the *Replacement Function* produces the note that belongs to the next *Fraction* and which is the *Mark Note* of the previous *Fraction*, then the *Closing Note* of the previous *Fraction* must be the longest note of the *Closing Measure*.

a.

The pause after the *Closing Note* of the *Fraction* in the *Closing Measure*, may be replaced, in whole or in part, by an extension of the duration of the *Closing note*.

b.

The duration of the *Closing note* of the *Fraction* can be shortened by inserting a pause of the same length.

IV

c.

The note or notes behind the *Closing Note* in the *Closing Measure* of the *Fraction*, which belongs to the next *Fraction*, can be replaced by the pause or pauses equal length.

d.

The pause behind the *Closing Note* of the *Fraction* in the *Closing Measure* can be replaced by note, notes or ornament notes, which are starting the next *Fraction*.

e.

Previous actions can be done together. First the note or notes will be replaced by a pause and after that the pause will be replaced by note, notes or ornament notes.

f.

Replacement Function is not allowed to do to the first measure of the composition.

9.

To the score it is possible to add all general data which is normal in the Western music writing tradition. This kind of data is for example all which belongs to the title of the score and instruments and names of the people, and all other general information.

10.

All tempo markings and changes are allowed to add. These include both relative texts and absolute numbers.

11.

All volume markings and their changes can be added. These kinds of markings are for example ppp, pp, p, mp, mf, f, ff, fff, sf, fz, sfz, Crescendo and Diminuendo text or markings.

12.

It is allowed to add the tie, slur and phrase markings, but it is not allowed to remove those which are in the *Binding*.

13.

All markings related to the performance can be added. There are a lot of these kinds of markings and without exception they are in text form, for example accelerando, poco, pizzicato etc.

14.

All those ornaments which does not change the base information of the *Binding* are allowed to add, for example staccato, tenuto, accent etc.

15.

It is possible to add a different type of playing style markings into connection with the tempo marking if they do not change the base information of the *Binding*.

16.

It is possible to add markings for time handling, for example fermata, caesura, breath mark, general pause (G.p.) etc.

17.

To make the performance lively it is possible to add some type of marks also by the performer. These kinds of marks are a trill, tremolo, ornament notes but also pedal mark of piano, sordino, how to play instrument and different kinds of effects, etc.

18.

It is possible to add cue notes.

19.

It is not allowed to add glissando or any other changes to the pitch of the notes, except octave changes (see item 2).

20.

All chord marks are forbidden.

21.

It is possible to arrange the *Folder* by using several *Bindings* which arranger can freely select.

Every *Binding* of the *Folder* can be arranged by one or several arrangers, together or separately.

Structure of the Binding Diunum R92

Scale Model Table
Diunum R92

Scale Model																												ID	
x x x x x x x x																													
	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1				
I	x		x		x	x		x		x		x	x		x		x	x		x		x		x	x	I1			
II	x		x		x		x		x	x		x	x		x		x		x		x	x		x	x				
III	x		x		x		x		x		x	x	x		x		x		x		x		x	x	x				
	c	cx	d	dx	e	f	fx	g	gx	a	ax	b	c	cx	d	dx	e	f	fx	g	gx	a	ax	b	c	I1e			
		db		eb		gb		ab		bb		db		eb		gb		ab		bb		db		eb					
	x x x x x x x x																												I1e/e,e
	x x x x x x x x																												I1e/e,gx
	x x x x x x x x																												I1e/e,cx
	x x x x x x x x																												I1e/g,g
	x x x x x x x x																												I1e/g,b
	x x x x x x x x																												I1e/g,e

E-transformation

G-transformation

VII

Composition Chart

Sintaris Diunum R92

Time signatures 3/4		
Tempo 1/4 M.M.	Measures in Fraction	Duration of Fraction in sec.
96	8	15,0

R S T	Rea	Rea	Reb	Reb	Rea	Reb	Rec	Rec	Res	Rcxs	Rcxa	Rcxa	Rcxb	Rcxb	Rcxa	Rcxb	Rcxc	Rcxc	Rcxs	Res	Reb	Rec	Red	Ree
	Sgxa	Sgxa	Sgxb	Sgxb	Sgxa	Sgxb	Sgxc	Sgxc	Sgxs	Ses	Sea	Sea	Seb	Seb	Sea	Seb	Sec	Sec	Ses	Sgxs	Sgxb	Sgxc	Sgxd	Sgxe
Transformations	E	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	G	-	-	-	-
Phases	Index phase								1. Transition phase		1. Comparison phase								2. Transition phase		2. Comparison phase			
Degree of change	-----								-----		-----								-----		-----			
Duration min.	0,3	0,5	0,8	1,0	1,3	1,5	1,8	2,0	2,3	2,5	2,8	3,0	3,3	3,5	3,8	4,0	4,3	4,5	4,8	5,0	5,3	5,5	5,8	6,0
Duration s.	15	30	45	60	75	90	105	120	135	150	165	180	195	210	225	240	255	270	285	300	315	330	345	360
Measures	8	16	24	32	40	48	56	64	72	80	88	96	104	112	120	128	136	144	152	160	168	176	184	192

Reb	Ree	Red	Reb	Res	Rgxs	Rgxb	Rgxc	Rgxd	Rgxe	Rgxb	Rgxe	Rgxd	Rgxb	Rgxs	Res	Rea	Rea	Reb	Reb	Rea	Rec	Reb	Rea
Sgxb	Sgxe	Sgxd	Sgxb	Sgxs	Scxs	Scxb	Scxc	Scxd	Scxe	Scxb	Scxe	Scxd	Scxb	Scxs	Sgxs	Sgxa	Sgxa	Sgxb	Sgxb	Sgxa	Sgxc	Sgxb	Sgxa
Tcxb	Tcxe	Tcxd	Tcxb	Tcxs	Tes	Teb	Tec	Ted	Tee	Teb	Tee	Ted	Teb	Tes	Tcxs	Tcxa	Tcxa	Tcxb	Tcxb	Tcxa	Tcxc	Tcxb	Tcxa
-----				3. Transition phase		3. Comparison phase								4. Transition phase		Final phase							
-----				-----		-----								-----		-----							
6,3	6,5	6,8	7,0	7,3	7,5	7,8	8,0	8,3	8,5	8,8	9,0	9,3	9,5	9,8	10,0	10,3	10,5	10,8	11,0	11,3	11,5	11,8	12,0
375	390	405	420	435	450	465	480	495	510	525	540	555	570	585	600	615	630	645	660	675	690	705	720
200	208	216	224	232	240	248	256	264	272	280	288	296	304	312	320	328	336	344	352	360	368	376	384

Diunum R92 Binding

Heikki Ruonaniemi

Rea

Sga

Tca

6

Rea

Sga

Tca

12

17 Reb

R

S

T

Sgb

Tcb

22 Reb

R

S

T

Sgb

Tcb

27

R

S

T

32 Rea

R

S

T

Sga

Tca

37 Reb

R
S
T

Sgb
Tcb

Detailed description: This system contains measures 37 through 41. It features three staves: R (Right), S (Soprano), and T (Tenor). The key signature has three sharps (F#, C#, G#). The music is in a 3/4 time signature. Measures 37-41 show a melodic line in the R staff and accompaniment in the S and T staves. A double bar line is placed after measure 41, with the rehearsal mark 'Reb' above it. The S and T staves have rehearsal marks 'Sgb' and 'Tcb' respectively, positioned to the right of the double bar line.

42

R
S
T

Detailed description: This system contains measures 42 through 46. It features three staves: R (Right), S (Soprano), and T (Tenor). The key signature has three sharps (F#, C#, G#). The music is in a 3/4 time signature. Measures 42-46 show a melodic line in the R staff and accompaniment in the S and T staves. A double bar line is placed after measure 46.

47 Rec

R
S
T

Sgc
Tcc

Detailed description: This system contains measures 47 through 52. It features three staves: R (Right), S (Soprano), and T (Tenor). The key signature has three sharps (F#, C#, G#). The music is in a 3/4 time signature. Measures 47-52 show a melodic line in the R staff and accompaniment in the S and T staves. A double bar line is placed after measure 52, with the rehearsal mark 'Rec' above it. The S and T staves have rehearsal marks 'Sgc' and 'Tcc' respectively, positioned to the right of the double bar line.

53 Rec

R
S
T

Sgc
Tcc

Detailed description: This system contains measures 53 through 57. It features three staves: R (Right), S (Soprano), and T (Tenor). The key signature has three sharps (F#, C#, G#). The music is in a 3/4 time signature. Measures 53-57 show a melodic line in the R staff and accompaniment in the S and T staves. A double bar line is placed after measure 57, with the rehearsal mark 'Rec' above it. The S and T staves have rehearsal marks 'Sgc' and 'Tcc' respectively, positioned to the right of the double bar line.

59

R
S
T

This system contains measures 59 through 64. It features three staves: Soprano (S), Alto (A), and Tenor (T). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto and Tenor parts provide harmonic support with various rhythmic patterns.

65

Res

R
S
T

Sgs

Tcs

This system contains measures 65 through 70. The Soprano part has the lyrics "Res" above measure 65 and "Sgs" above measure 66. The Tenor part has the lyrics "Tcs" above measure 66. The music continues with similar rhythmic and melodic patterns.

71

Res

R
S
T

Ses

Tgs

This system contains measures 71 through 76. The Soprano part has the lyrics "Res" above measure 71 and "Ses" above measure 72. The Tenor part has the lyrics "Tgs" above measure 72. The music continues with similar rhythmic and melodic patterns.

77

Rca

R
S
T

Sea

Tga

This system contains measures 77 through 82. The Soprano part has the lyrics "Rca" above measure 77 and "Sea" above measure 78. The Tenor part has the lyrics "Tga" above measure 78. The music continues with similar rhythmic and melodic patterns.

83

R
S
T

Detailed description: This system contains measures 83 through 87. It features three staves: R (Right), S (Soprano), and T (Tenor). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The R staff has a melodic line with eighth and quarter notes. The S staff has a vocal line with quarter and eighth notes, including a dotted quarter note. The T staff has a bass line with quarter and eighth notes.

88

Rca

R
S
T

Sea

Tga

Detailed description: This system contains measures 88 through 93. It features three staves: R (Right), S (Soprano), and T (Tenor). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The R staff has a melodic line with quarter and eighth notes. The S staff has a vocal line with quarter and eighth notes, including a dotted quarter note. The T staff has a bass line with quarter and eighth notes. The lyrics "Rca" are above the R staff, "Sea" is above the S staff, and "Tga" is above the T staff.

94

Rcb

R
S
T

Seb

Tgb

Detailed description: This system contains measures 94 through 98. It features three staves: R (Right), S (Soprano), and T (Tenor). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The R staff has a melodic line with quarter and eighth notes. The S staff has a vocal line with quarter and eighth notes, including a dotted quarter note. The T staff has a bass line with quarter and eighth notes. The lyrics "Rcb" are above the R staff, "Seb" is above the S staff, and "Tgb" is above the T staff.

99

R
S
T

Detailed description: This system contains measures 99 through 103. It features three staves: R (Right), S (Soprano), and T (Tenor). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The R staff has a melodic line with quarter and eighth notes. The S staff has a vocal line with quarter and eighth notes, including a dotted quarter note. The T staff has a bass line with quarter and eighth notes.

104

Rcb

R

S

T

109

Rca

R

S

T

Sea

Tga

114

R

S

T

119

Rcb

R

S

T

Seb

Tgb

124

R
S
T

This system contains measures 124 through 128. It features three staves: R (Right), S (Soprano), and T (Tenor). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The R staff has a melodic line with eighth and quarter notes. The S and T staves provide harmonic support with various note values and rests.

129

Rcc

R
S
T

Sec

Tgc

This system contains measures 129 through 134. It features three staves: R (Right), S (Soprano), and T (Tenor). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The R staff has a melodic line with quarter and eighth notes. The S and T staves provide harmonic support. The label 'Rcc' is above the R staff, 'Sec' is above the S staff, and 'Tgc' is above the T staff.

135

Rcc

R
S
T

Sec

Tgc

This system contains measures 135 through 140. It features three staves: R (Right), S (Soprano), and T (Tenor). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The R staff has a melodic line with quarter and eighth notes. The S and T staves provide harmonic support. The label 'Rcc' is above the R staff, 'Sec' is above the S staff, and 'Tgc' is above the T staff.

141

Rcs

R
S
T

Ses

Tgs

This system contains measures 141 through 146. It features three staves: R (Right), S (Soprano), and T (Tenor). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The R staff has a melodic line with quarter and eighth notes. The S and T staves provide harmonic support. The label 'Rcs' is above the R staff, 'Ses' is above the S staff, and 'Tgs' is above the T staff.

147

R
S
T

This system contains six measures of music. The vocal parts (R, S, T) are in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The music features a mix of quarter and eighth notes, with some rests. The bass line consists of a steady eighth-note accompaniment.

153 Res

R
Sgs
Tcs
S
T

This system contains seven measures of music. The vocal parts are labeled R, Sgs, Tcs, S, and T. The key signature remains three sharps and the time signature is 3/4. The music continues with similar rhythmic patterns and note values as the previous system.

160 Reb

R
Sgb
Tcb
S
T

This system contains six measures of music. The vocal parts are labeled R, Sgb, Tcb, S, and T. The key signature is three sharps and the time signature is 3/4. The music features more active eighth-note passages in the vocal lines.

166 Rec

R
Sgc
Tcc
S
T

This system contains six measures of music. The vocal parts are labeled R, Sgc, Tcc, S, and T. The key signature is three sharps and the time signature is 3/4. The music concludes with sustained notes in the vocal parts.

172 Red

R Sgd
S Tcd
T

This system contains six measures of music. The first measure is marked with the number 172. The key signature has one sharp (F#). The music is written for three voices: Soprano (S), Alto (T), and Tenor (R). The Soprano part has a vocal line with lyrics 'Sgd' starting in the fifth measure. The Alto part has a vocal line with lyrics 'Tcd' starting in the fifth measure. The Tenor part has a vocal line. The music consists of quarter and eighth notes.

178

R
S
T

This system contains six measures of music, starting at measure 178. The key signature has one sharp (F#). The music is written for three voices: Soprano (S), Alto (T), and Tenor (R). The Soprano part has a vocal line. The Alto part has a vocal line. The Tenor part has a vocal line. The music consists of quarter and eighth notes.

184 Ree

R Sge
S Tce
T

This system contains six measures of music, starting at measure 184. The key signature has one sharp (F#). The music is written for three voices: Soprano (S), Alto (T), and Tenor (R). The Soprano part has a vocal line with lyrics 'Sge' starting in the second measure. The Alto part has a vocal line with lyrics 'Tce' starting in the second measure. The Tenor part has a vocal line. The music consists of quarter and eighth notes.

190 Reb

R Sgb
S Tcb
T

This system contains six measures of music, starting at measure 190. The key signature has one sharp (F#). The music is written for three voices: Soprano (S), Alto (T), and Tenor (R). The Soprano part has a vocal line with lyrics 'Sgb' starting in the fourth measure. The Alto part has a vocal line with lyrics 'Tcb' starting in the fourth measure. The Tenor part has a vocal line. The music consists of quarter and eighth notes.

196

R
S
T

This system contains five measures of music for voices (R, S, T) and lute. The key signature has one sharp (F#) and the time signature is 12/8. The vocal parts have lyrics: R: "Ree", S: "Sge", T: "Tce".

201

Ree

R
S
T

Sge

Tce

This system contains six measures of music. The vocal parts have lyrics: R: "Ree", S: "Sge", T: "Tce".

207

Red

R
S
T

Sgd

Tcd

This system contains six measures of music. The vocal parts have lyrics: R: "Red", S: "Sgd", T: "Tcd".

213

Reb

R
S
T

Sgb

Tcb

This system contains six measures of music. The vocal parts have lyrics: R: "Reb", S: "Sgb", T: "Tcb".

219

R
S
T

This system contains six measures of music for three voices: R (Soprano), S (Alto), and T (Tenor). The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and quarter notes with some rests.

225 Res

R
Sgs
Tcs

This system contains seven measures of music. The Soprano part (R) is labeled 'Res'. The Alto part (S) is labeled 'Sgs'. The Tenor part (T) is labeled 'Tcs'. The music continues with similar rhythmic patterns as the previous system.

232 Rgs

R
Scs
Tcs

This system contains seven measures of music. The Soprano part (R) is labeled 'Rgs'. The Alto part (S) is labeled 'Scs'. The Tenor part (T) is labeled 'Tcs'. The music continues with similar rhythmic patterns.

239 Rgb

R
Scb
Teb

This system contains six measures of music. The Soprano part (R) is labeled 'Rgb'. The Alto part (S) is labeled 'Scb'. The Tenor part (T) is labeled 'Teb'. The music continues with similar rhythmic patterns.

245 Rgc

R
S
T

Sec
Tec

251

R
S
T

257 Rgd

R
S
T

Scd
Ted

263 Rge

R
S
T

Sce
Tee

269

Rgb

Scb

Teb

275

281

Rge

Sce

Tee

287

Rgd

Scd

Ted

293

Rgb

Scb

Teb

299

305

Rgs

Scs

Tes

312

Res

Sgs

Tcs

319 Rea

R
S
T

Sga
Tca

325 Rea

R
S
T

Sga
Tca

331

337 Reb

R
S
T

Sgb
Tcb

342

Reb

R

S

T

Sgb

Tcb

348

Rea

R

S

T

Sga

Tca

354

R

S

T

359

Rec

R

S

T

Sgc

Tcc

366

Reb

Sgb

Tcb

372

376

Rea

Sga

Tca

381

