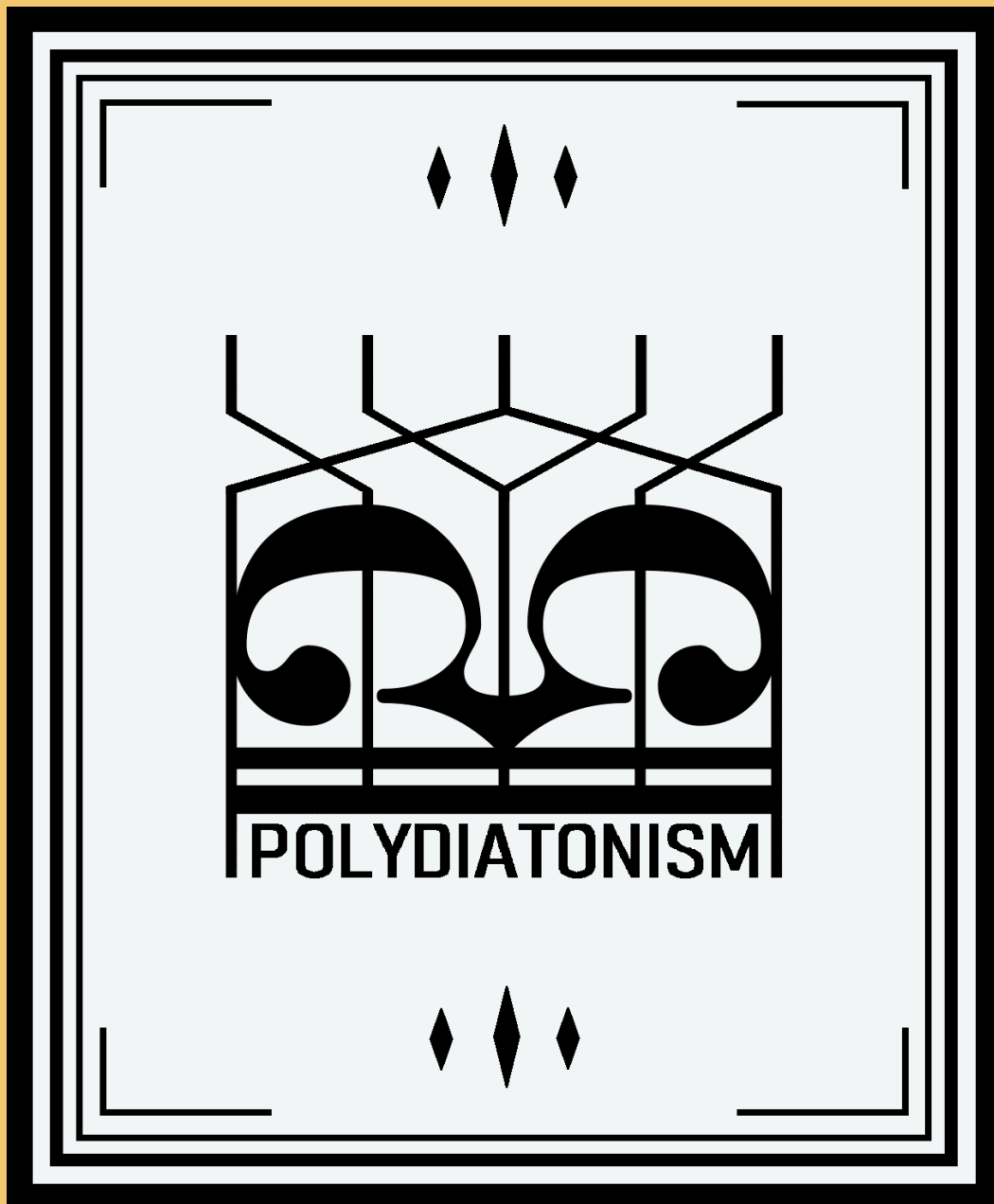
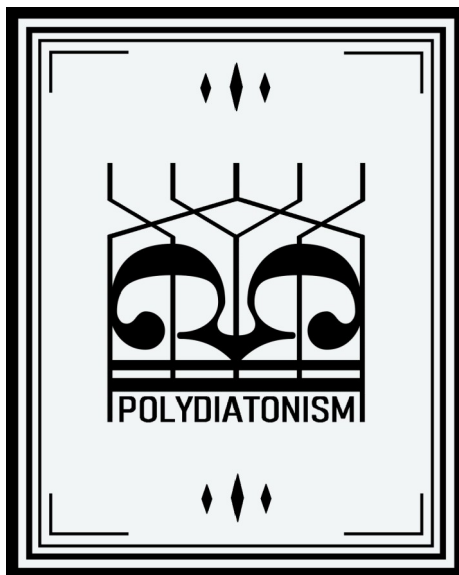


# Diunum R93 Binding



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.

VI

# Structure of the Binding Diunum R93

## Scale Model Table

### Diunum R93

Scale Model													ID													
x x x x x x x x x																										
I	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	I3						
II	x	x	x	x	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	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	I3fx
		db		eb		gb		ab		bb				db		eb		gb		ab		bb				
	x x x x x x x x x													I3fx/tx,fx	FX-transformation	Key signatures E-major										
	x x x x x x x x x													I3fx/tx,a												
	x x x x x x x x x													I3fx/tx,cx												
	x x x x x x x x x													I3fx/e,e	E-transformation	Key signatures D-major										
	x x x x x x x x x													I3fx/e,g												
	x x x x x x x x x													I3fx/e,b												
	x x x x x x x x x													I3fx/a,a	G-transformation	Key signatures G-major										
	x x x x x x x x x													I3fx/a,c												
	x x x x x x x x x													I3fx/a,e												

## Composition Chart

### Diunum R93

Time signatures 3/4		
Tempo 1/4 M.M.	Measures in Fraction	Duration of Fraction in sec.
70	8	20,6

R	Raa	Raa	Rab	Rab	Rac	Rac	Raa	Ras	Rcxs	Rcxa	Rcxa	Rcxb	Rcxb	Rcxc	Rcxc	Rcxa	Rcxs	Rfxs	Rfxa	Rfxa	Rfxb	Rfxb	Rfxc	Rfxc	Rfca	Rfxs	Ras	Rab	Rac	Raa
S	Sfxa	Sfxa	Sfxb	Sfxb	Sfxc	Sfxc	Sfxa	Sfxs	Sas	Saa	Saa	Sab	Sab	Sac	Sac	Saa	Sas	Scxs	Scxa	Scxa	Scxb	Scxb	Scxc	Scxc	Scxa	Scxs	Sfxs	Sfxb	Sfxc	Sfxa
T	Tcxa	Tcxa	Tcxb	Tcxb	Tcxc	Tcxc	Tcxa	Tcxs	Tfxs	Tfxa	Tfxa	Tfxb	Tfxb	Tfxc	Tfxc	Tfxa	Tfxs	Tas	Taa	Taa	Tab	Tab	Tac	Tac	Taa	Tas	Tcxs	Tcxb	Tcxc	Tcxa
Transformations	E	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	D	-	-	-	-	-	-	-	-	G	-	-	-
Phases	Index phase							1. Transition phase		1. Comparison phase						2. Transition phase		2. Comparison phase						3. Transition phase		Final phase				
Degree of change	.....							.....		.....						.....		.....						.....		.....				
Duration min.	0,3	0,7	1,0	1,4	1,7	2,1	2,4	2,7	3,1	3,4	3,8	4,1	4,5	4,8	5,1	5,5	5,8	6,2	6,5	6,9	7,2	7,5	7,9	8,2	8,6	8,9	9,3	9,6	9,9	10,3
Duration s.	21	41	62	82	103	123	144	165	185	206	226	247	267	288	309	329	350	370	391	411	432	453	473	494	514	535	555	576	597	617
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	200	208	216	224	232	240





# Diunum R93 Binding

Heikki Ruonaniemi

♩ = 70

Raa

R S T

Sfxa

Tcxa

7

Raa

R S T

Sfxa

Tcxa

13

Rab

R S T

Sfxb

Tcxb

18

R  
S  
T

This system contains five 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 eighth and quarter notes with some rests.

23

Rab

R  
S  
T

Sfxb  
Tcxb

This system contains five measures of music. Measures 23-25 have rests for the vocal parts. Measures 26-27 contain vocal entries for Soprano (S) and Tenor (T). The dynamic markings 'Sfxb' and 'Tcxb' are placed above the vocal lines.

29

Rac

R  
S  
T

Sfxc  
Tcxc

This system contains five measures of music. Measures 29-32 have rests for the vocal parts. Measure 33 contains vocal entries for Soprano (S) and Tenor (T). The dynamic markings 'Sfxc' and 'Tcxc' are placed above the vocal lines.

34

R  
S  
T

This system contains five measures of music. The vocal parts (R, S, T) continue with their respective melodic lines, primarily using quarter and eighth notes.

40 Rac

Rac

Sfxc

Tcxc

46 Raa

Raa

Sfxa

Tcxa

52 Ras

Ras

Sfxs

Tcxs

58

64 Rcxs

R  
S  
T

Sas  
Tfxs

70 Rcxa

R  
S  
T

Saa  
Tfxa

76 Rcxa

R  
S  
T

Saa  
Tfxa

82 Rcxa

R  
S  
T

Saa  
Tfxa

88 Rcx b

R  
S  
T

Sab  
Tfxb

93 Rcx b

R  
S  
T

Sab  
Tfxb

98

103 Rcx c

R  
S  
T

Sac  
Tfxc

Rexc

109

R  
S  
T

Sac  
Tfxc

115

R  
S  
T

Rcxa

121

R  
S  
T

Saa  
Tfxa

Rcxs

127

R  
S  
T

Sas  
Tfxs

133 Rfxs

R

S

T

Scxs

Tas

139

R

S

T

145 Rfxa

R

S

T

Scxa

Taa

151 Rfxa

R

S

T

Scxa

Taa



157

Rfxb

R

S

Tab

T

163

R

S

T

169

Rfxb

R

Scxb

S

Tab

T

174

Rfxc

R

S

Tac

T

180 Rfxc

R  
S  
T

Scxc  
Tac

186

192 Rfxa

R  
S  
T

Scxa  
Taa

198 Rfxs

R  
S  
T

Scxs  
Tas

204 Ras

R  
S  
T

Sfxs  
Tacs

210

216 Rab

R  
S  
T

Sfxb  
Tcxb

221 Rac

R  
S  
T

Sfxc  
Tcxc

226

R  
S  
T

This system contains five measures of music. The top staff (R) begins with a half note G4, followed by quarter notes A4, B4, and C5. The middle staff (S) begins with a half note G3, followed by quarter notes A3, B3, and C4. The bottom staff (T) begins with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one sharp (F#) and the time signature is 3/4.

231

Raa

Sfxa

Tcxa

R  
S  
T

This system contains five measures of music. The top staff (R) has a measure rest in the first measure, followed by quarter notes G4, A4, and B4. The middle staff (S) has a measure rest in the first measure, followed by quarter notes G3, A3, and B3. The bottom staff (T) has a measure rest in the first measure, followed by quarter notes G2, A2, and B2. The key signature has one sharp (F#) and the time signature is 3/4. The labels 'Raa', 'Sfxa', and 'Tcxa' are placed above the second, third, and fourth measures respectively.

236

R  
S  
T

This system contains five measures of music. The top staff (R) begins with a half note G4, followed by quarter notes A4, B4, and C5. The middle staff (S) begins with a half note G3, followed by quarter notes A3, B3, and C4. The bottom staff (T) begins with a half note G2, followed by quarter notes A2, B2, and C3. The key signature has one sharp (F#) and the time signature is 3/4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' in the second measure of the top staff.

