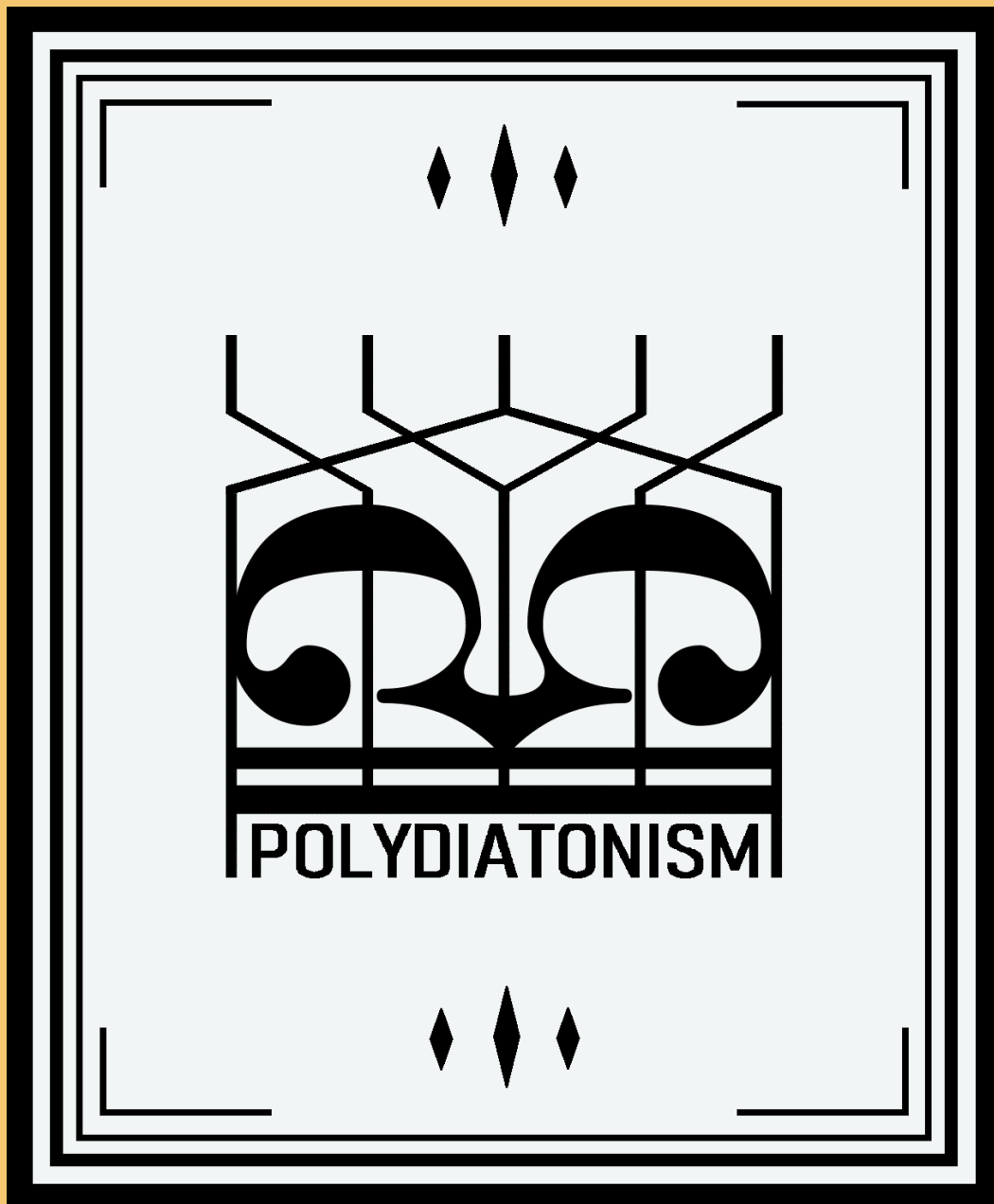
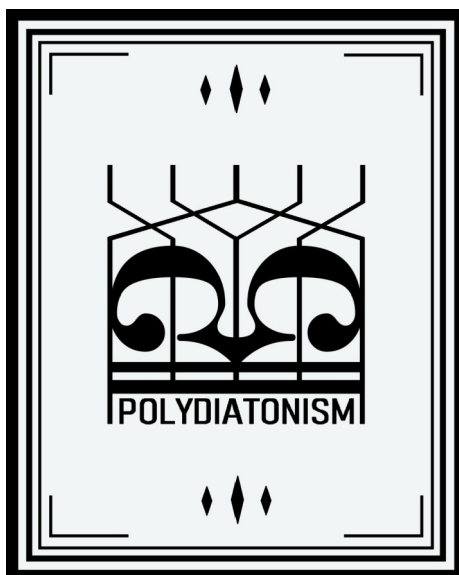


Diunum T91 Binding



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 T91

Scale Model Table
Diunum T91

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			
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	III12		
	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	III12d		
	db		eb		gb		ab		bb		db		eb		gb		ab		bb		db		eb		gb			
	x x x x x x x x																									III12d/d,d	D-transformation	D-major key signatures and F natural accidental sign E flat accidental sign
	x x x x x x x x																									III12d/d,g		
	x x x x x x x x																									III12d/d,b		
	x x x x x x x x																									III12d/a,a	A-transformation	G-major signatures and B flat accidental sign G sharp accidenta sign
	x x x x x x x x																									III12d/a,d		
	x x x x x x x x																									III12d/a,fx		

VII

Composition Chart

Diunum T91

Time signatures 4/4 ja 3/4			
Tempo 1/4 M.M.	Measures in Fraction	Duration of Fraction in sec.	
86	8	22,3	4/4
		16,7	3/4

R S T	Rda	Rdb	Rda	Rdb	Rdc	Rdc	Rdd	Rdd	Rda	Rdb	Rds	Rgs	Rga	Rgb	Rga	Rgb	Rgc	Rgc	Rgd	Rgd	Rga	Rgb	Rgs	Rbs
	Sga	Sgb	Sga	Sgb	Sgc	Sgc	Sgd	Sgd	Sga	Sgb	Sgs	Sbs	Sba	Sbb	Sba	Sbb	Sbc	Sbc	Sbd	Sbd	Sba	Sbb	Sbs	Sds
	Tba	Tbb	Tba	Tbb	Tbc	Tbc	Tbd	Tbd	Tba	Tbb	Tbs	Tds	Tda	Tdb	Tda	Tdb	Tdc	Tdc	Tdd	Tdd	Tda	Tdb	Tds	Tgs
Transpositions	D																				A			
Phases	Index phase										1. Transition phase		1. Comparison phase								2. Transition phase			
Degree of Change			
Duration min.	0,4	0,7	1,1	1,5	1,9	2,2	2,6	3,0	3,3	3,7	4,0	4,3	4,7	5,0	5,4	5,8	6,1	6,5	6,9	7,3	7,6	8,0	8,3	8,6
Duration s.	22,3	44,65	67	89,3	112	134	156	179	201	223	240	257	279	301	324	346	368	391	413	435	458	480	497	513
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

Rbc	Rbb	Rbc	Rbd	Rbd	Rbs	Rds	Rdc	Rdd	Rdc	Rdb	Rda	Sdc	Sdb	Sdc	Sdd	Sdb	Sds	Sgs	Sgc	Sgd	Sgc	Sgb	Sga	Tgc	Tgb	Tgc	Tgd	Tgd	Tgs	Tbs	Tbc	Tbd	Tbc	Tbb	Tba
2. Comparison phase						3. Transition phase																													
.....																												
.....																												
.....																												
8,9 9,3 9,7 10,0 10,4						10,7 11,0						11,3 11,7 12,1 12,5 12,8																							
536 558 580 603 625						642 659						681 703 726 748 770																							
200 208 216 224 232						240 248						256 264 272 280 288																							

Diunum T91 Binding

Heikki Ruonaniemi

Andantino ♩ = 92

Rda

f

Sga

mf

Tba

mf

3

5

7 Rdb

R

S

T

Sgb

Tbb

mp

11

R

S

T

15 Rda

R

S

T

f Sga

mf Tba

mf

18

R

S

T

20

R
S
T

This system contains measures 20 and 21. The music is in 3/4 time with a key signature of one sharp (F#). The Soprano (S) part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Alto (A) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor (T) part has a half note G4, followed by quarter notes A4, B4, and C5. The Bass (B) part has a half note G4, followed by quarter notes A4, B4, and C5. The Soprano and Alto parts are tied across the bar line. The Tenor and Bass parts have a melodic line with eighth notes.

22

R
S
T

This system contains measures 22, 23, and 24. The Soprano (S) part has a half note G4, followed by quarter notes A4, B4, and C5. The Alto (A) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor (T) part has a half note G4, followed by quarter notes A4, B4, and C5. The Bass (B) part has a half note G4, followed by quarter notes A4, B4, and C5. The Soprano and Alto parts are tied across the bar line. The Tenor and Bass parts have a melodic line with eighth notes.

25

Rdb

R
S
T

mf
Sgb

mp
Tbb

mp

This system contains measures 25, 26, 27, and 28. The music is in 3/4 time with a key signature of one sharp (F#). The Soprano (S) part has a half note G4, followed by quarter notes A4, B4, and C5. The Alto (A) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor (T) part has a half note G4, followed by quarter notes A4, B4, and C5. The Bass (B) part has a half note G4, followed by quarter notes A4, B4, and C5. The Soprano and Alto parts are tied across the bar line. The Tenor and Bass parts have a melodic line with eighth notes. Dynamics include *mf* for Soprano and Alto, *mp* for Tenor and Bass, and *mp* for the Bass line.

29

R
S
T

This system contains measures 29, 30, 31, and 32. The Soprano (S) part has a half note G4, followed by quarter notes A4, B4, and C5. The Alto (A) part has a half note G4, followed by quarter notes A4, B4, and C5. The Tenor (T) part has a half note G4, followed by quarter notes A4, B4, and C5. The Bass (B) part has a half note G4, followed by quarter notes A4, B4, and C5. The Soprano and Alto parts are tied across the bar line. The Tenor and Bass parts have a melodic line with eighth notes.

33 Rdc
mf Sgc
f Tbc
mf

36 Rdc
mf Sgc
f Tbc
mf

40 Rdc
mf Sgc
f Tbc
mf

44 Rdc
mf Sgc
f Tbc
mf

48 Rdd

mf Sgd

mf Tbd

mf

52

57 Rdd

mf Sgd

mf Tbd

mf

61

65 Rda
R *f*
Sga
S *mf*
Tba
T *mf*

67
R
S
T

69
R
S
T

71 Rdb
R
Sgb
S
Tbb
T *mp*

75

R
S
T

Detailed description: This system contains measures 75 through 78. It features three staves: Soprano (S), Alto (R), and Tenor (T). The key signature is one sharp (F#) and the time signature is 3/4. The music consists of quarter and eighth notes with some rests.

79

Rds

R
S
T

mf
Sgs

mf
Tbs

Detailed description: This system contains measures 79 through 84. It features three staves: Soprano (S), Alto (R), and Tenor (T). The key signature is one sharp (F#) and the time signature is 3/4. Measures 79-82 contain quarter notes. At measure 83, the time signature changes to 3/4 and there is a dynamic marking of *mf*. The Soprano staff has a marking 'Sgs' and the Tenor staff has a marking 'Tbs'. Measures 84-86 contain quarter notes.

85

Rgs

R
S
T

mf
Sbs

mf
Tds

mf

Detailed description: This system contains measures 85 through 90. It features three staves: Soprano (S), Alto (R), and Tenor (T). The key signature is one sharp (F#) and the time signature is 3/4. Measures 85-88 contain quarter notes. At measure 89, the time signature changes to 3/4 and there is a dynamic marking of *mf*. The Soprano staff has a marking 'Sbs' and the Tenor staff has a marking 'Tds'. Measures 90-92 contain quarter notes.

91

R
S
T

Detailed description: This system contains measures 91 through 94. It features three staves: Soprano (S), Alto (R), and Tenor (T). The key signature is one sharp (F#) and the time signature is 4/4. Measures 91-93 contain quarter notes. At measure 94, the time signature changes to 4/4. The Soprano staff has a marking 'Sbs' and the Tenor staff has a marking 'Tds'.

97 Rga

R *f*
Sba

S *mf*
Tda

T *mf*

99

R

S

T

101

R

S

T

103 Rgb

R *mp*
Sbb

S *f*
Tdb

T *mp*

107

R
S
T

This system contains measures 107 through 110. It features three staves: Soprano (S), Alto (A), and Tenor (T). The key signature is one sharp (F#) and the time signature is 3/4. The Soprano part has a melodic line with eighth and quarter notes. The Alto part provides harmonic support with quarter and eighth notes. The Tenor part has a more active line with eighth notes and rests.

111

Rga

R
S
T

f
Sba

mf
Tda

mf

This system contains measures 111 through 113. It features three staves: Soprano (S), Alto (A), and Tenor (T). The key signature is one sharp (F#) and the time signature is 3/4. Measure 111 shows the start of a new section. In measure 112, the Soprano part has a rest, and the Alto part has a rest. In measure 113, the Soprano part has a melodic line starting with a forte (*f*) dynamic, and the Alto part has a melodic line starting with a mezzo-forte (*mf*) dynamic. The Tenor part has a rhythmic accompaniment of eighth notes.

114

R
S
T

This system contains measures 114 through 115. It features three staves: Soprano (S), Alto (A), and Tenor (T). The key signature is one sharp (F#) and the time signature is 3/4. The Soprano part has a melodic line with a long note in measure 115. The Alto part has a melodic line with quarter notes. The Tenor part has a rhythmic accompaniment of eighth notes.

116

R
S
T

This system contains measures 116 through 117. It features three staves: Soprano (S), Alto (A), and Tenor (T). The key signature is one sharp (F#) and the time signature is 3/4. Measure 116 shows the start of a new section. In measure 117, the Soprano part has a melodic line starting with a forte (*f*) dynamic, and the Alto part has a melodic line starting with a mezzo-forte (*mf*) dynamic. The Tenor part has a rhythmic accompaniment of eighth notes.

118

R

S

T

Rgb

121

R

S

T

mp
Sbb

f
Tdb

mp

125

R

S

T

Rgc

129

R

S

T

mf
Sbc

mf
Tdc

mp

132

R

S

T

136

Rgc

R

S

T

mf

Sbc

mf

Tdc

mp

140

R

S

T

144

Rgd

R

S

T

mf

Sbd

mp

Tdd

mf

148

R

S

T

153 Rgd

R

mf
Sbd

S

mp
Tdd

T

mf

157

R

S

T

161 Rga

R

f
Sba

S

mf
Tda

T

mf

163

R
S
T

This system contains measures 163 and 164. The key signature is one sharp (F#) and the time signature is 3/4. The Soprano (S) part has a melodic line with a slur over measures 163 and 164. The Alto (A) part has a steady eighth-note accompaniment. The Tenor (T) part has a steady eighth-note accompaniment.

165

R
S
T

This system contains measures 165 and 166. The key signature is one sharp (F#) and the time signature is 3/4. The Soprano (S) part has a melodic line with a slur over measures 165 and 166. The Alto (A) part has a steady eighth-note accompaniment. The Tenor (T) part has a steady eighth-note accompaniment.

167

168

169

170

Rgb

mp
Sbb

f
Tdb

mp

R
S
T

This system contains measures 167, 168, 169, and 170. The key signature is one sharp (F#) and the time signature is 3/4. Measure 167 is marked with *mp*. Measure 168 has a whole rest for the Soprano (S) and Alto (A) parts. Measure 169 has a whole rest for the Tenor (T) part. Measure 170 has a whole rest for the Soprano (S) and Alto (A) parts. The Soprano (S) part has a melodic line starting in measure 167. The Alto (A) part has a steady eighth-note accompaniment. The Tenor (T) part has a steady eighth-note accompaniment. The dynamic *f* is marked in measure 169. The dynamic *mp* is marked in measure 170.

171

R
S
T

This system contains measures 171, 172, 173, and 174. The key signature is one sharp (F#) and the time signature is 3/4. The Soprano (S) part has a melodic line. The Alto (A) part has a steady eighth-note accompaniment. The Tenor (T) part has a steady eighth-note accompaniment.

175 Rgs

R

S

T

mf

Sbs

mf

Tds

Rbs

181

R

S

T

mf

Sds

mf

Tgs

187

R

S

T

mf

Rbc

193

R

S

T

mf

3

Sdc

mp

Tgc

mf

196

Musical score for measures 196-199. The system includes three staves: R (Right), S (Soprano), and T (Tenor). The R staff features a melodic line with triplets of eighth notes. The S and T staves provide harmonic support with quarter and eighth notes.

200

Rbb

Sdb

Tdb

Musical score for measures 200-203. The system includes three staves: R (Right), S (Soprano), and T (Tenor). The R staff has a melodic line with some rests. The S and T staves have harmonic accompaniment. The measure numbers 200, 201, 202, and 203 are indicated above the R staff.

204

Musical score for measures 204-207. The system includes three staves: R (Right), S (Soprano), and T (Tenor). The R staff has a melodic line with eighth notes. The S and T staves have harmonic accompaniment.

208

Rbc

mf

Sdc

mp

Tgc

mf

Musical score for measures 208-211. The system includes three staves: R (Right), S (Soprano), and T (Tenor). The R staff features a melodic line with triplets of eighth notes. The S and T staves provide harmonic support. The measure numbers 208, 209, 210, and 211 are indicated above the R staff. Dynamic markings *mf* and *mp* are present.

212

R

S

T

216

Rbd

R

S

T

mp
Sdd

mf
Tgd

mp

220

R

S

T

225

Rbd

R

S

T

mp
Sdd

mf
Tgd

mp

229 Rbs

R *mf* Sds

S *mf* Tgs

T *mf*

234 Rds

R *mf* Sgs

S *mf* Tbs

T *mf* Rdc

241 R *mf* Sgc

S *f* Tbc

T *mf*

252

R

S

T

Rdd

256

R

S

T

mf
Sgd

mf
Tbd

mf

260

R

S

T

Rdc

265

R

S

T

mf
Sgc

f
Tbc

mf

268

R
S
T

272

Rdb

Sgb

Tbb

mp

R
S
T

276

R
S
T

281

Rda

f

Sga

mf

Tba

mf

R
S
T

283

R
S
T

This system contains measures 283 and 284. The key signature has one sharp (F#) and the time signature is 3/8. The Soprano (S) part begins with a whole note G4. The Alto (R) part begins with a quarter note G4, followed by a quarter note F#4, and a half note G4. The Tenor (T) part begins with a quarter note G4, followed by a quarter note F#4, and a half note G4. The system concludes with a double bar line.

285

R
S
T

This system contains measures 285 and 286. The key signature has one sharp (F#) and the time signature is 3/8. The Soprano (S) part begins with a quarter note G4, followed by a quarter note F#4, and a half note G4. The Alto (R) part begins with a quarter note G4, followed by a quarter note F#4, and a half note G4. The Tenor (T) part begins with a quarter note G4, followed by a quarter note F#4, and a half note G4. The system concludes with a double bar line.

287

R
S
T

This system contains measures 287 and 288. The key signature has one sharp (F#) and the time signature is 3/8. The Soprano (S) part begins with a quarter note G4, followed by a quarter note F#4, and a half note G4. The Alto (R) part begins with a quarter note G4, followed by a quarter note F#4, and a half note G4. The Tenor (T) part begins with a quarter note G4, followed by a quarter note F#4, and a half note G4. The system concludes with a double bar line.

