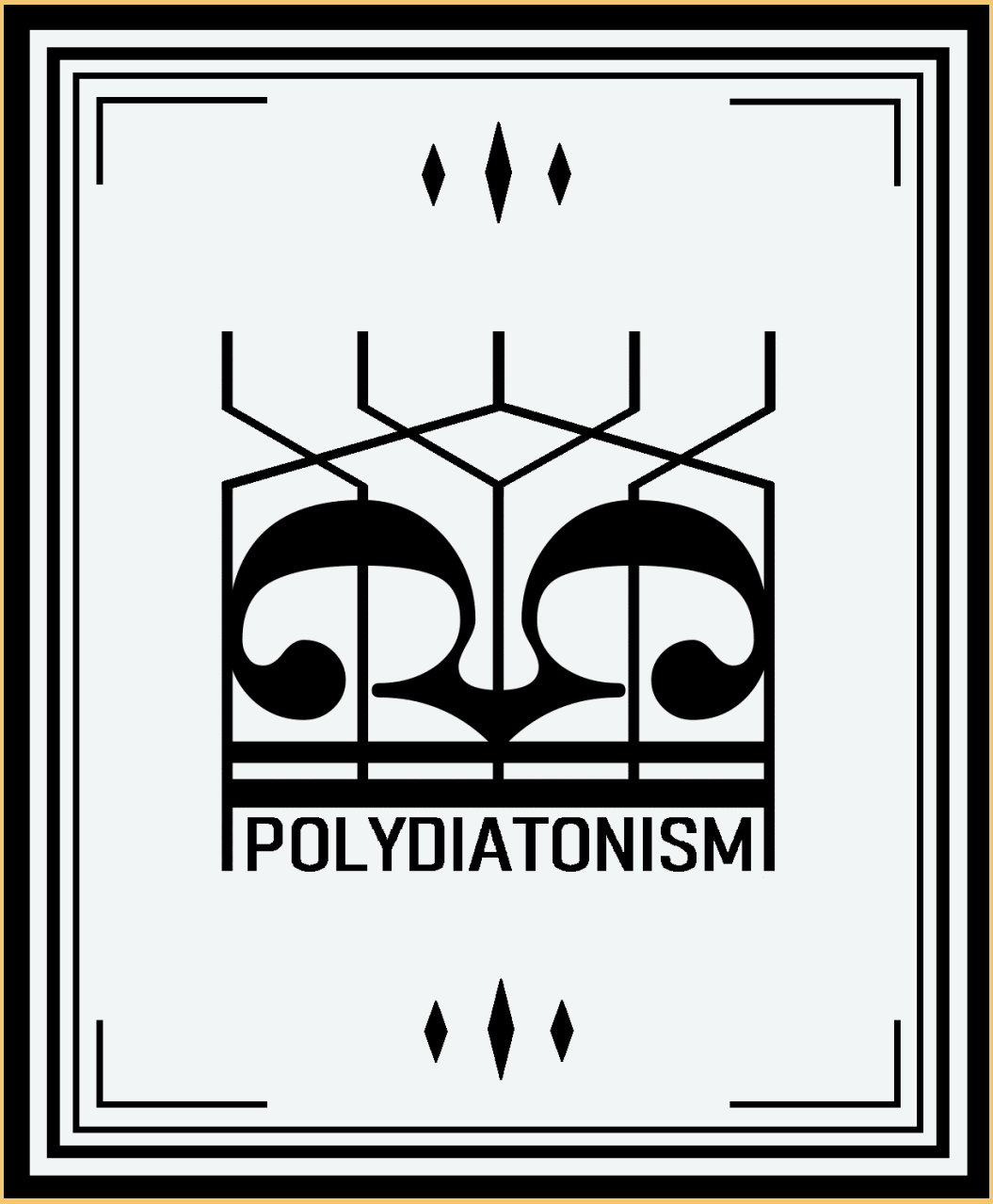
# Diunum T92
# Binding

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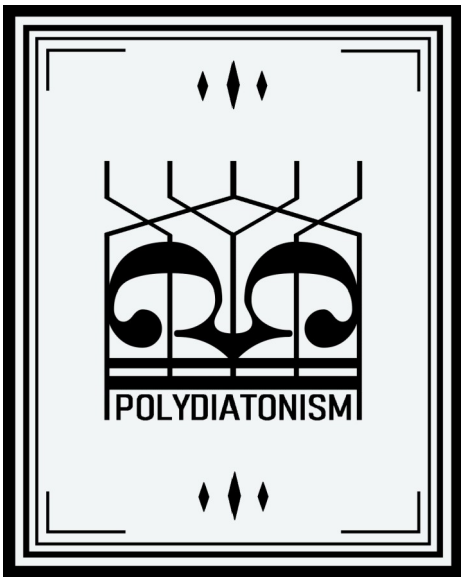


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I

# 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 Pattern*s of *Binding*s are divided for several instruments.

*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 *Binding*s.

## 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 Pattern*s 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.

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.

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 *Binding*s 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 T92

## Scale Model Table

### Diunum T92

| Scale Model | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| x | | x | x | | x | | x | | x | | x | x | | | | | | | | | | | | | | ID |
| | 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 | II10 |
| III | x | | x | | x | | x | | x | | x | x | x | | x | | x | | x | | x | | x | x | x | |
| | c | cx db | d | dx eb | e | f | fx gb | g | gx ab | a | ax bb | b | c | cx db | d | dx eb | e | f | fx gb | g | gx ab | a | ax bb | b | c | II10f |
| | | | | | | x | | x | x | | x | | x | | x | | x | x | | | | | | | | II10f/f,f |
| | | | | | | | | | x | | x | | x | | x | | x | x | | x | x | | | | | II10f/f,ab |
| | | | x | | x | x | | x | x | | x | | x | | x | | | | | | | | | | | II10f/f,d |
| | | | | | | | | | | | | | x | | x | x | | x | | x | | x | | x | x | II10f/c,c |
| | | | | x | | x | | x | | x | | x | x | | x | x | | | | | | | | | | II10f/c,eb |
| | | | | | | | | | | x | | x | x | | x | x | | x | | x | | x | | | | II10f/c,a |

F-transformation

C-transformation

## Composition Chart

### Diunum T92

| Time signatures 4/4 and 5/4 | | | |
|---|---|---|---|
| Tempo 1/4 M.M. | Measures in Fraction | Duration of Fraction in sec. | |
| 84 | 8 | 22,9 | 4/4 |
| | | 28,6 | 5/4 |

| R | Rfx | Rfa | Rfb | Rfb | Rfb | Rfc | Rfd | Rfd | Rfc | Rfs | Rds | Rda | Rdb | Rdb | Rda | Rdd | Rdd | Rds | Rabs | Raba | Rabc | Rabc | Raba | Rabd | Rabd | Rabs | Rfs | Rfc | Rfd | Rfa | Rfb |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| S | Sabx | Saba | Sabb | Sabb | Sabb | Sabc | Sabd | Sabd | Sabc | Sabs | Sfs | Sfa | Sfb | Sfb | Sfa | Sfd | Sfd | Sfs | Sds | Sda | Sdc | Sdc | Sda | Sdd | Sdd | Sds | Sabs | Sabc | Sabd | Saba | Sabb |
| T | Tdx | Tda | Tdb | Tdb | Tdb | Tdc | Tdd | Tdd | Tdc | Tds | Tabs | Taba | Tabb | Tabb | Taba | Tabd | Tabd | Tabs | Tfs | Tfa | Tfc | Tfc | Tfa | Tfd | Tfd | Tfs | Tds | Tdc | Tdd | Tda | Tdb |
| Percussions | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Transformations | F | | | | | | | | | | C | | | | | | | | | | | | | | | | | | | | |
| 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. | 0,2 | 0,6 | 1,0 | 1,3 | 1,7 | 2,1 | 2,5 | 2,9 | 3,2 | 3,7 | 4,2 | 4,6 | 5,0 | 5,3 | 5,7 | 6,1 | 6,5 | 7,0 | 7,4 | 7,8 | 8,2 | 8,6 | 9,0 | 9,3 | 9,7 | 10,2 | 10,7 | 11,0 | 11,4 | 11,8 | 12,2 |
| Duration s. | 11,4 | 34,29 | 57,14 | 80 | 103 | 126 | 149 | 171 | 194 | 223 | 251 | 274 | 297 | 320 | 343 | 366 | 389 | 417 | 446 | 469 | 491 | 514 | 537 | 560 | 583 | 611 | 640 | 663 | 686 | 709 | 731 |
| Measures | 4 | 12 | 20 | 28 | 36 | 44 | 52 | 60 | 68 | 76 | 84 | 92 | 100 | 108 | 116 | 124 | 132 | 140 | 148 | 156 | 164 | 172 | 180 | 188 | 196 | 204 | 212 | 220 | 228 | 236 | 244 |

# Diunum T92 Binding

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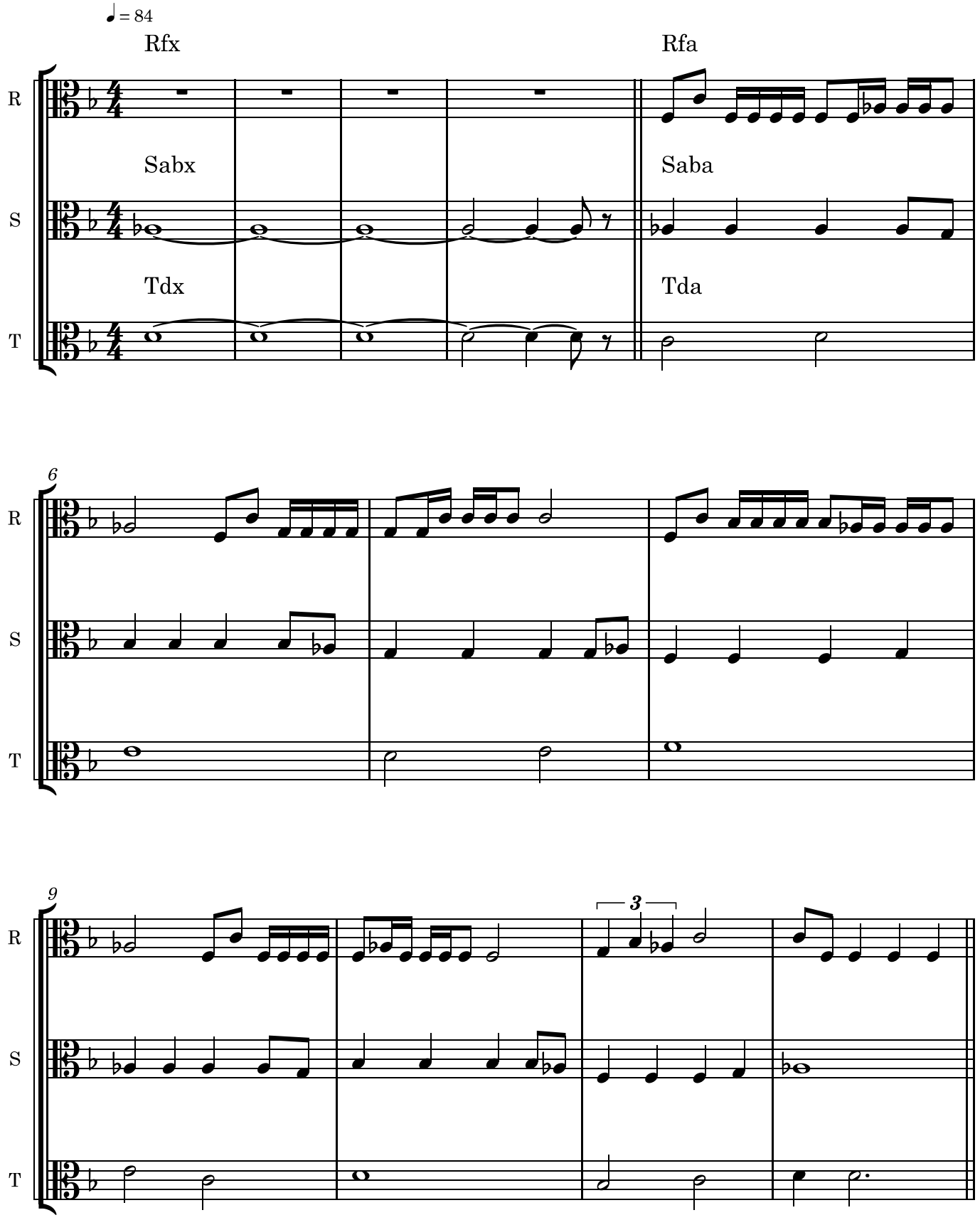


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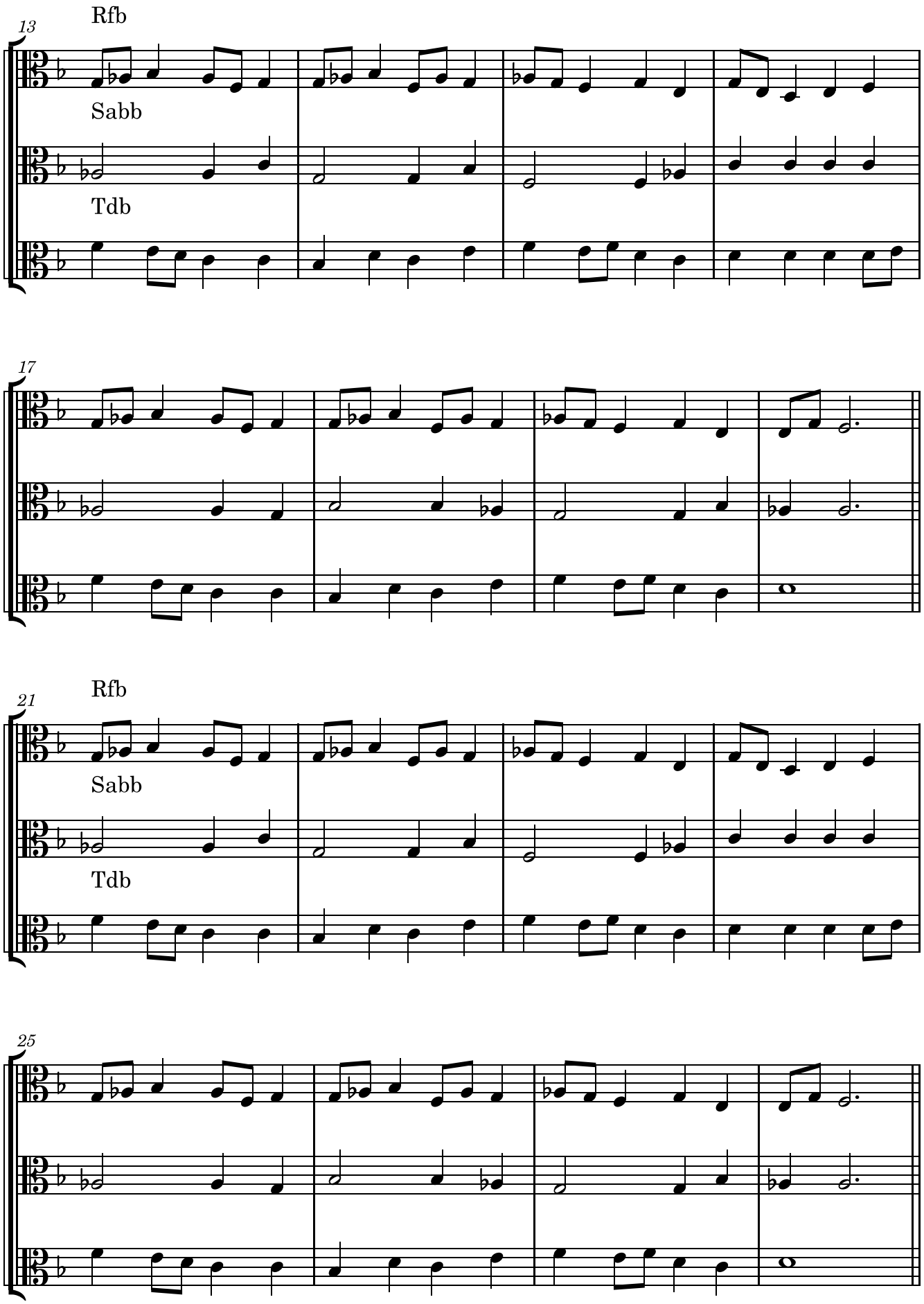
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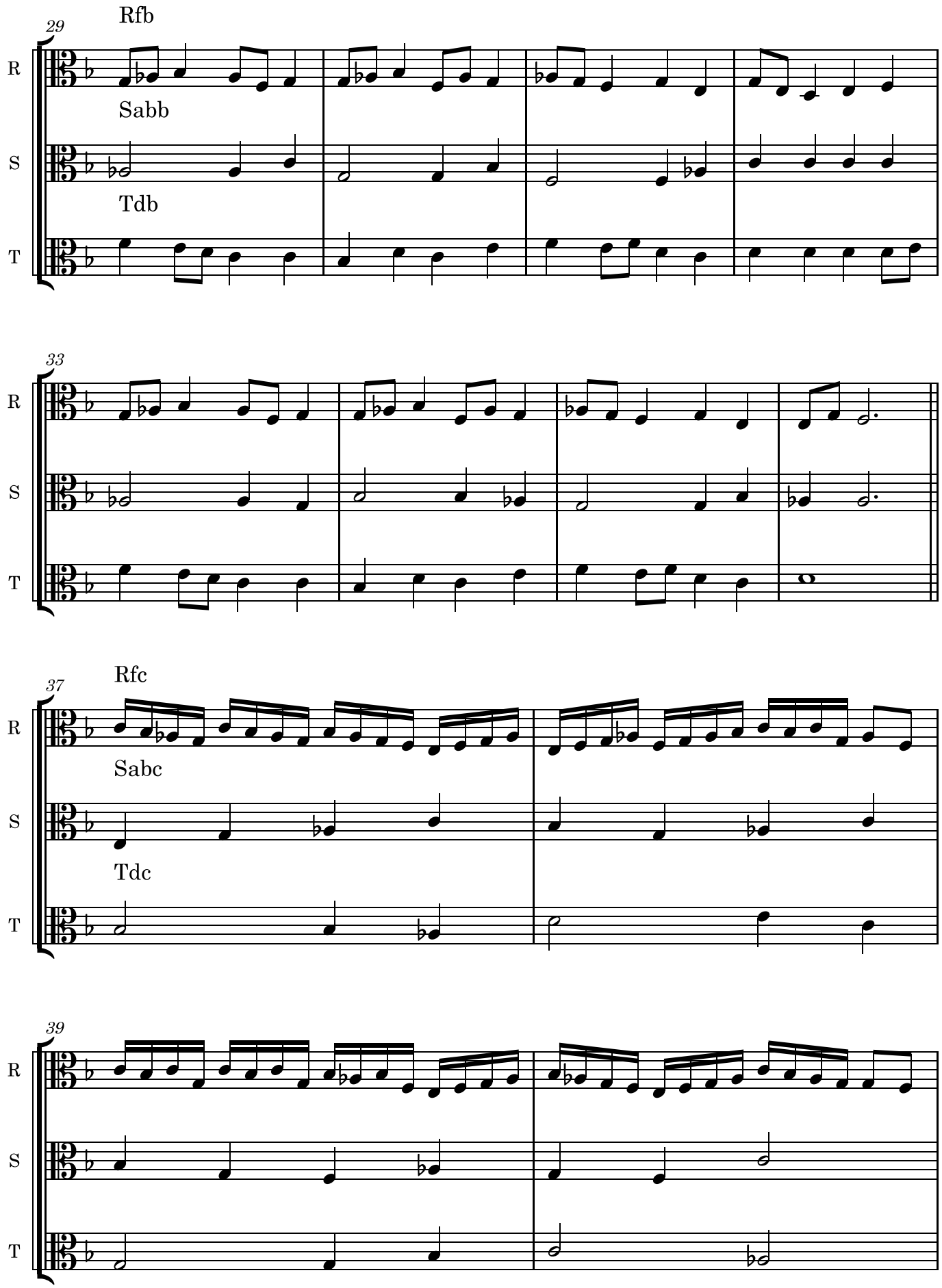
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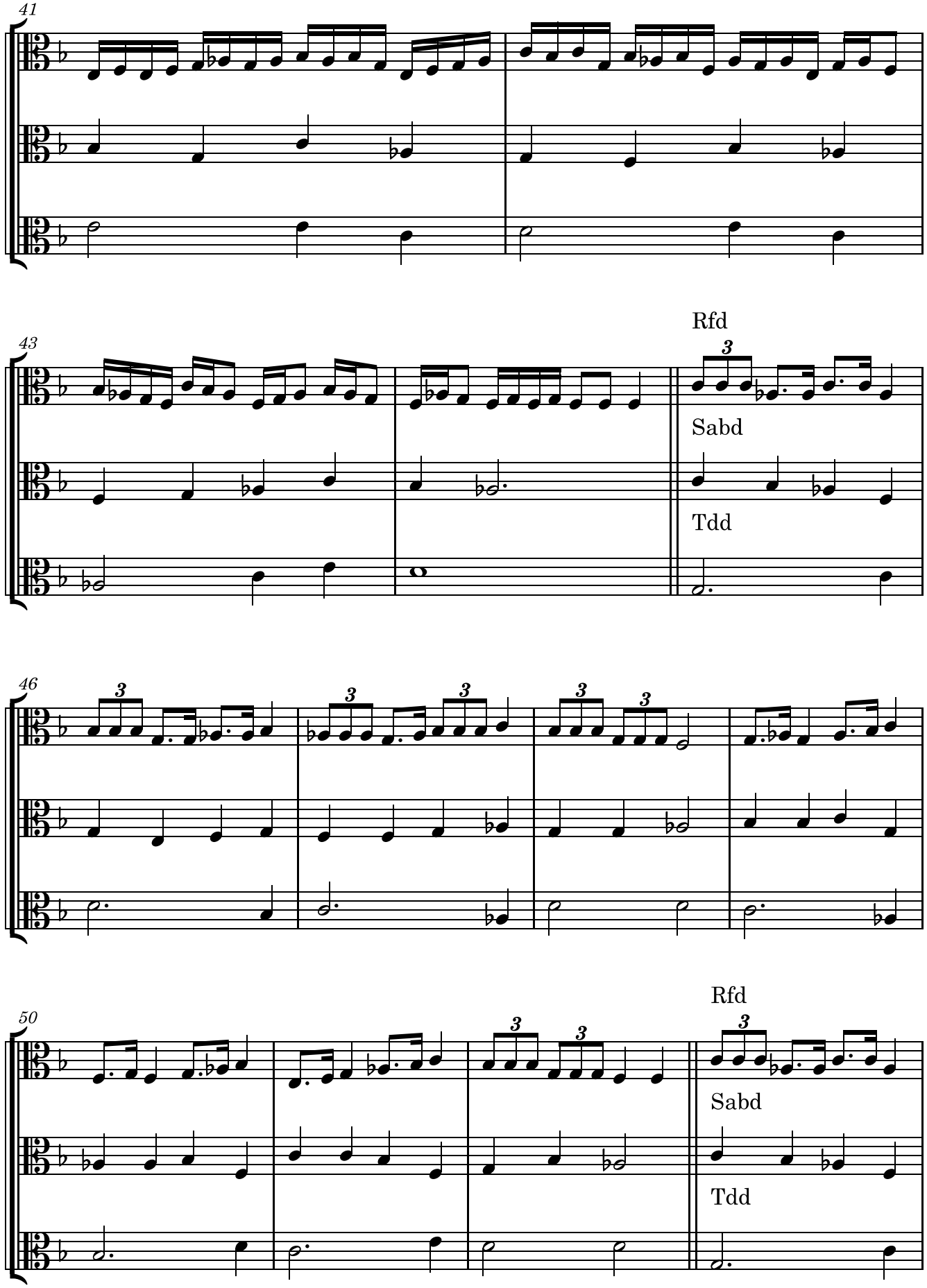
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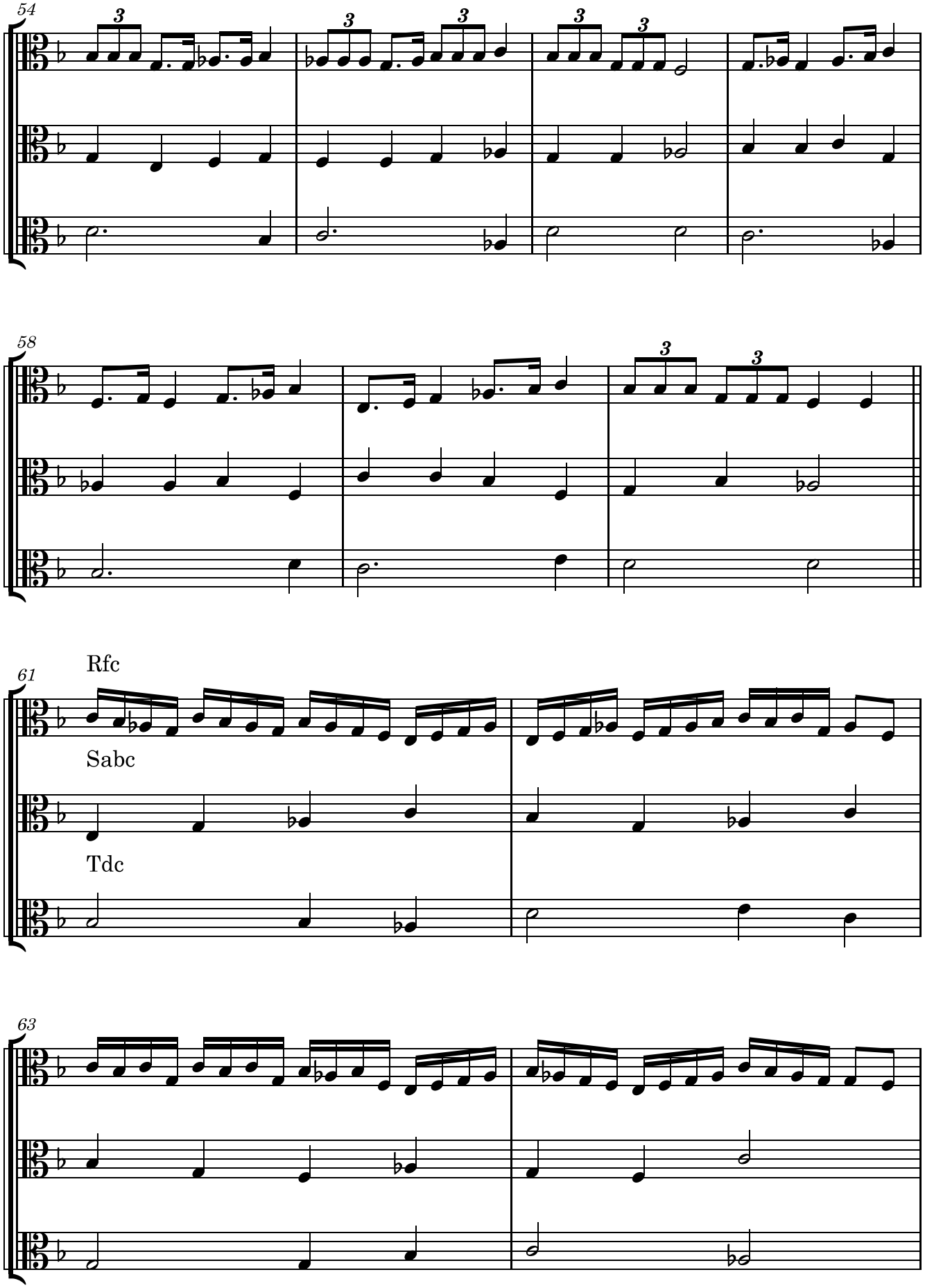
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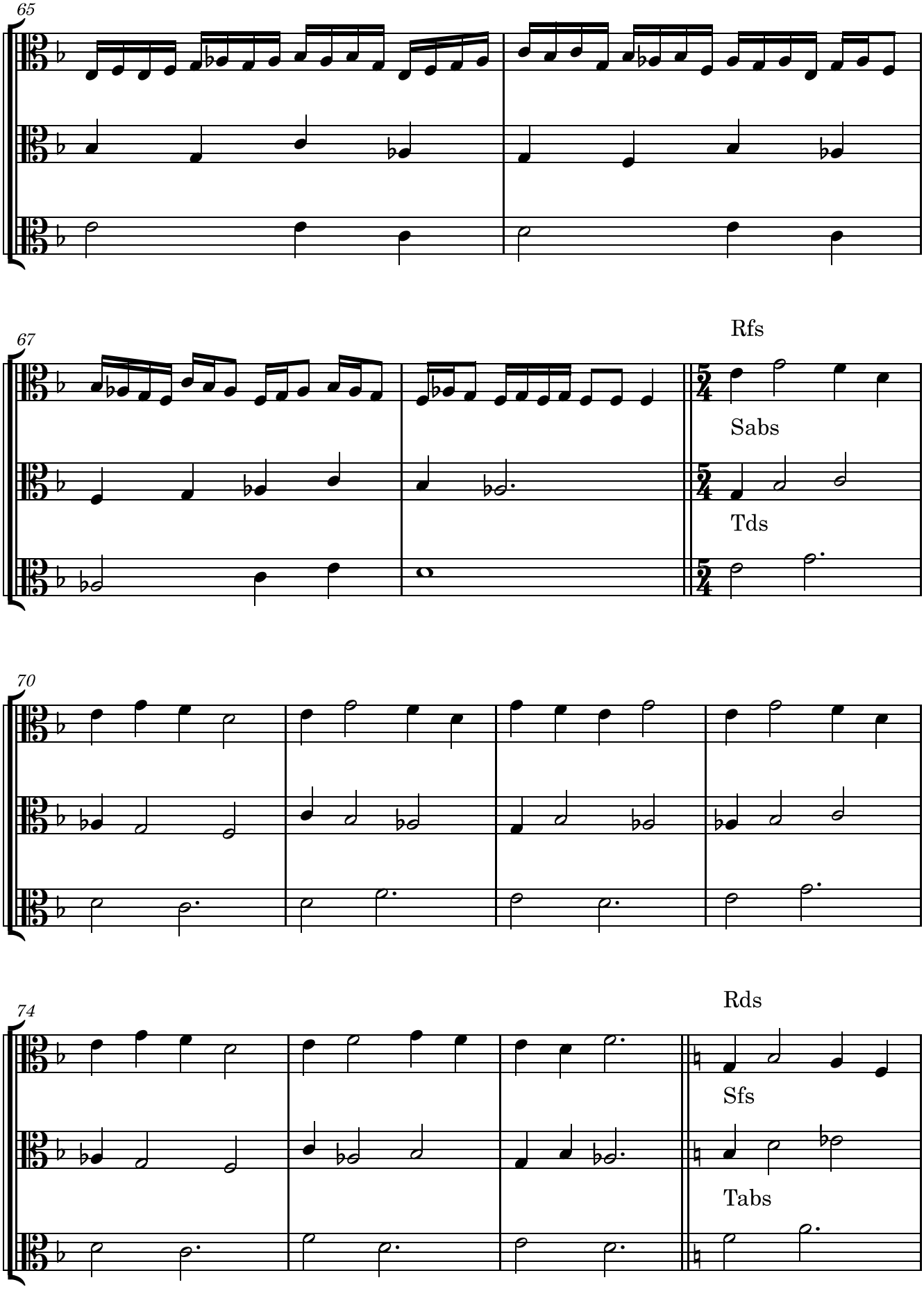
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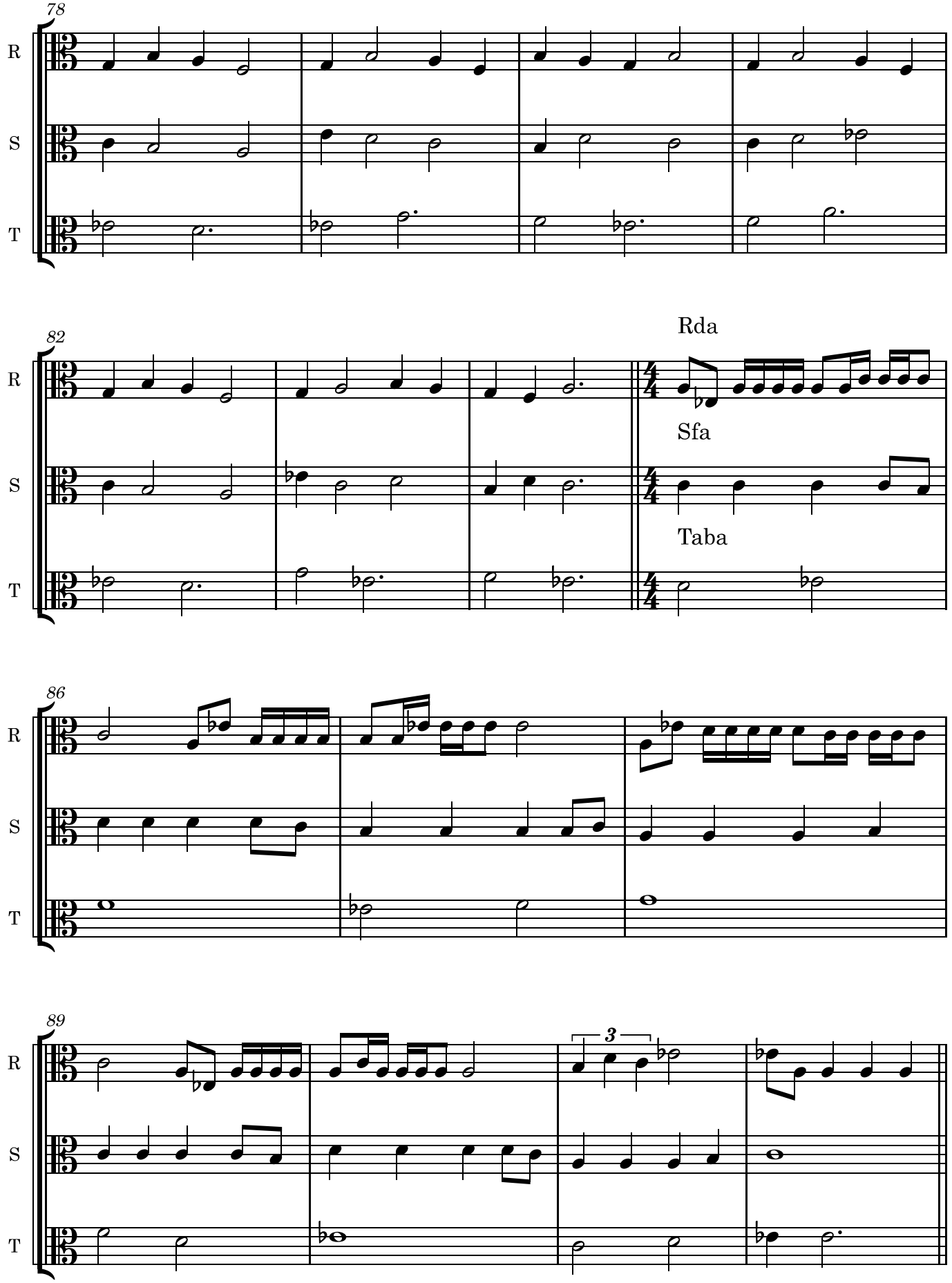
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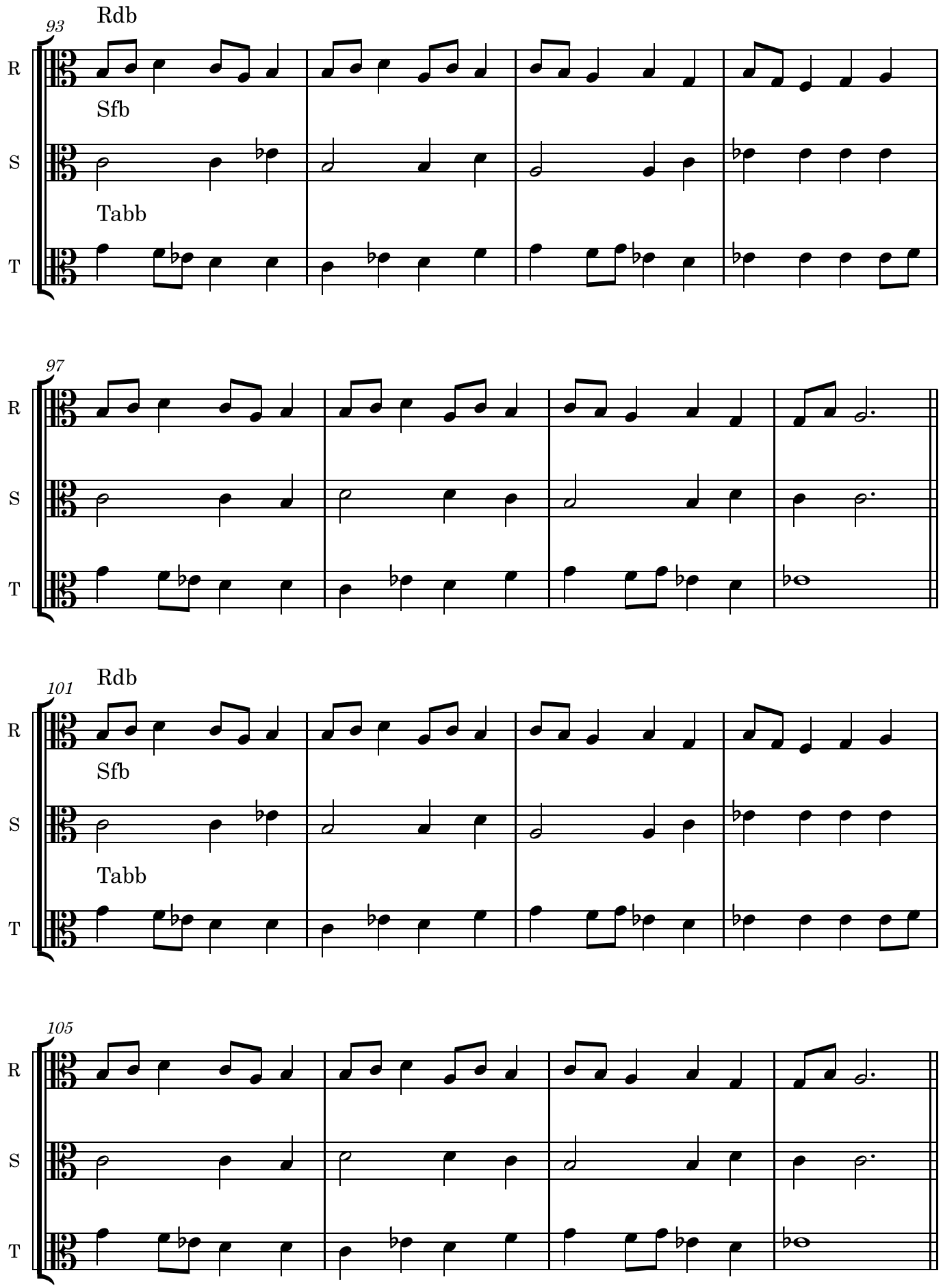
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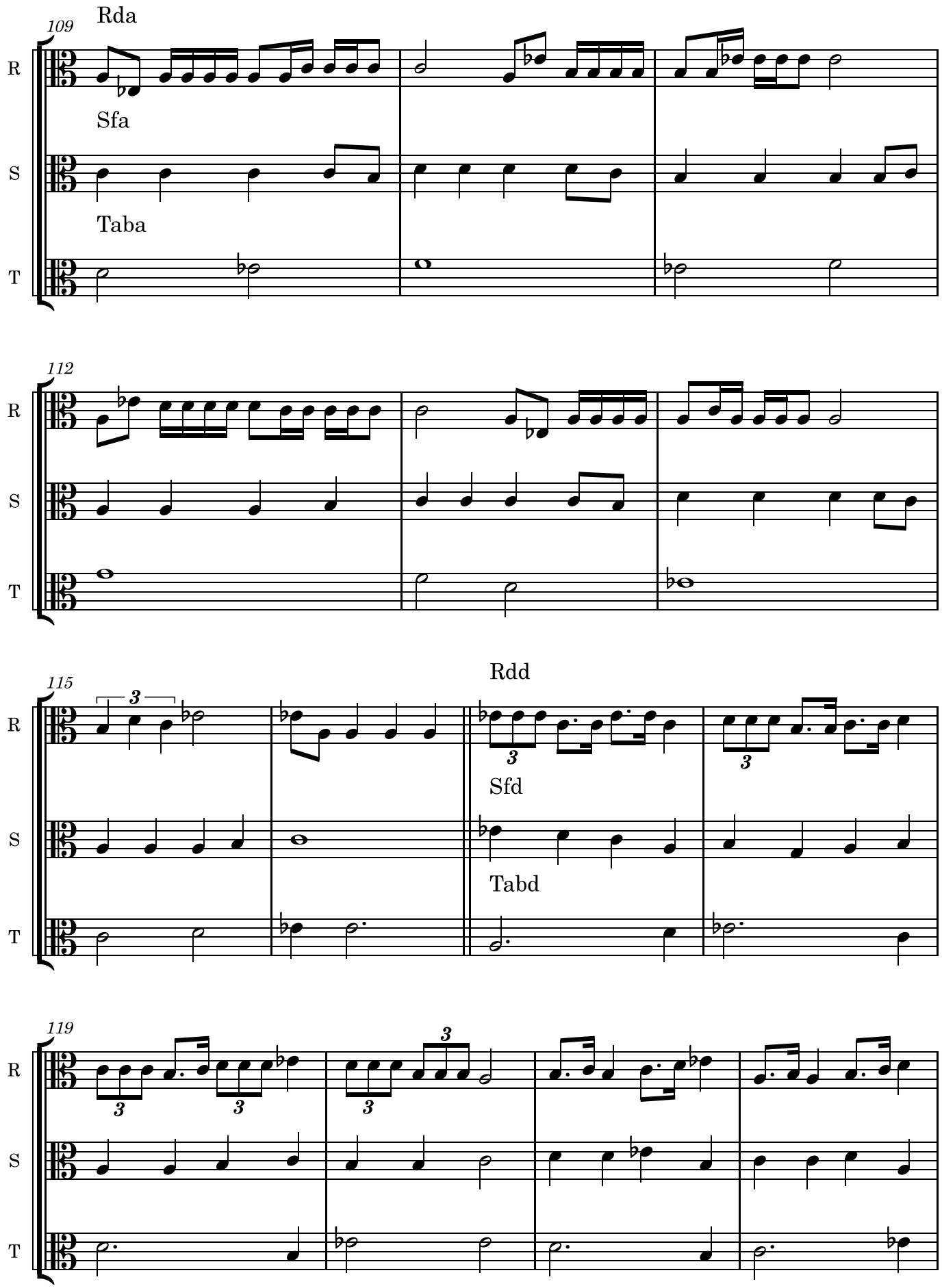
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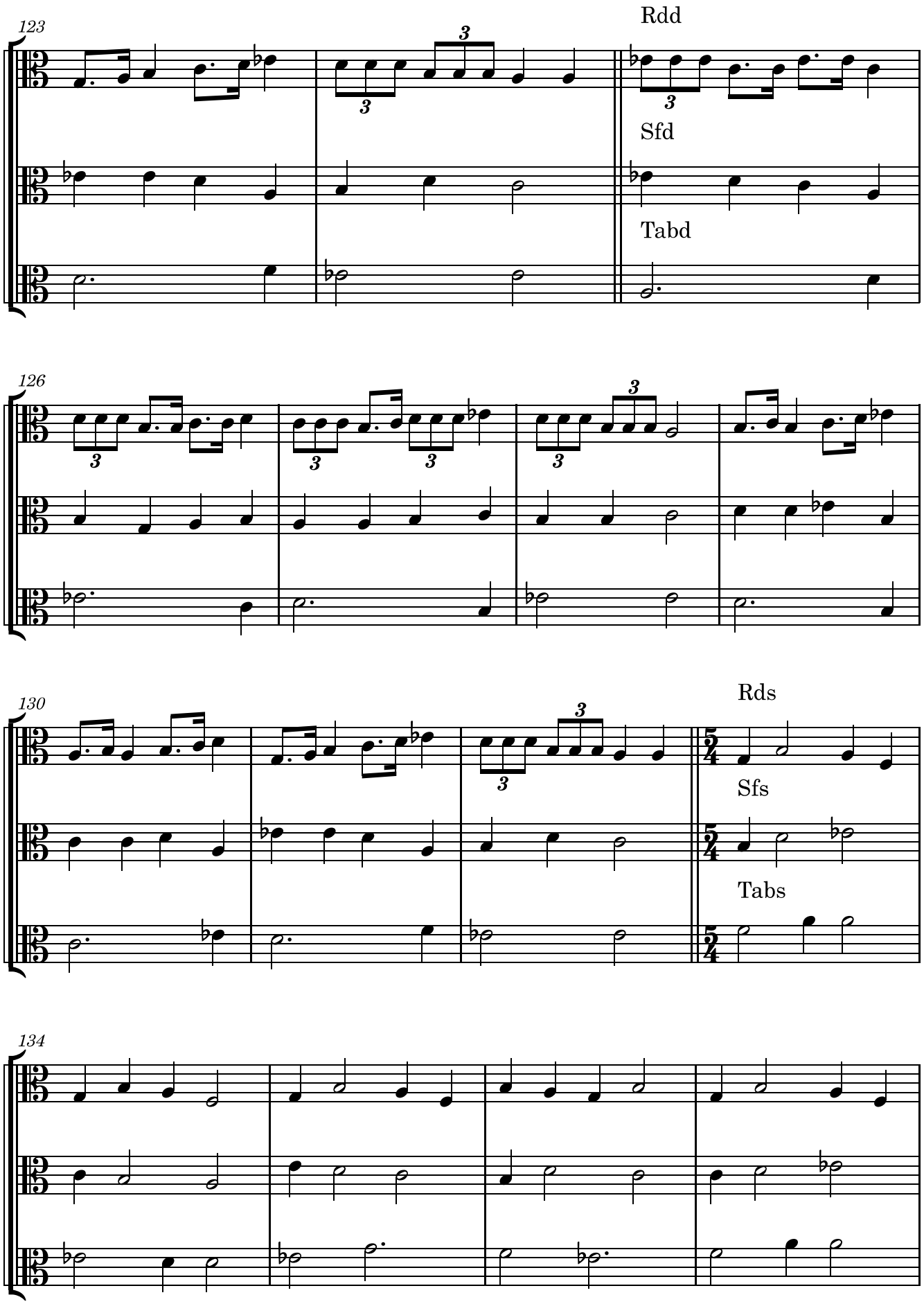
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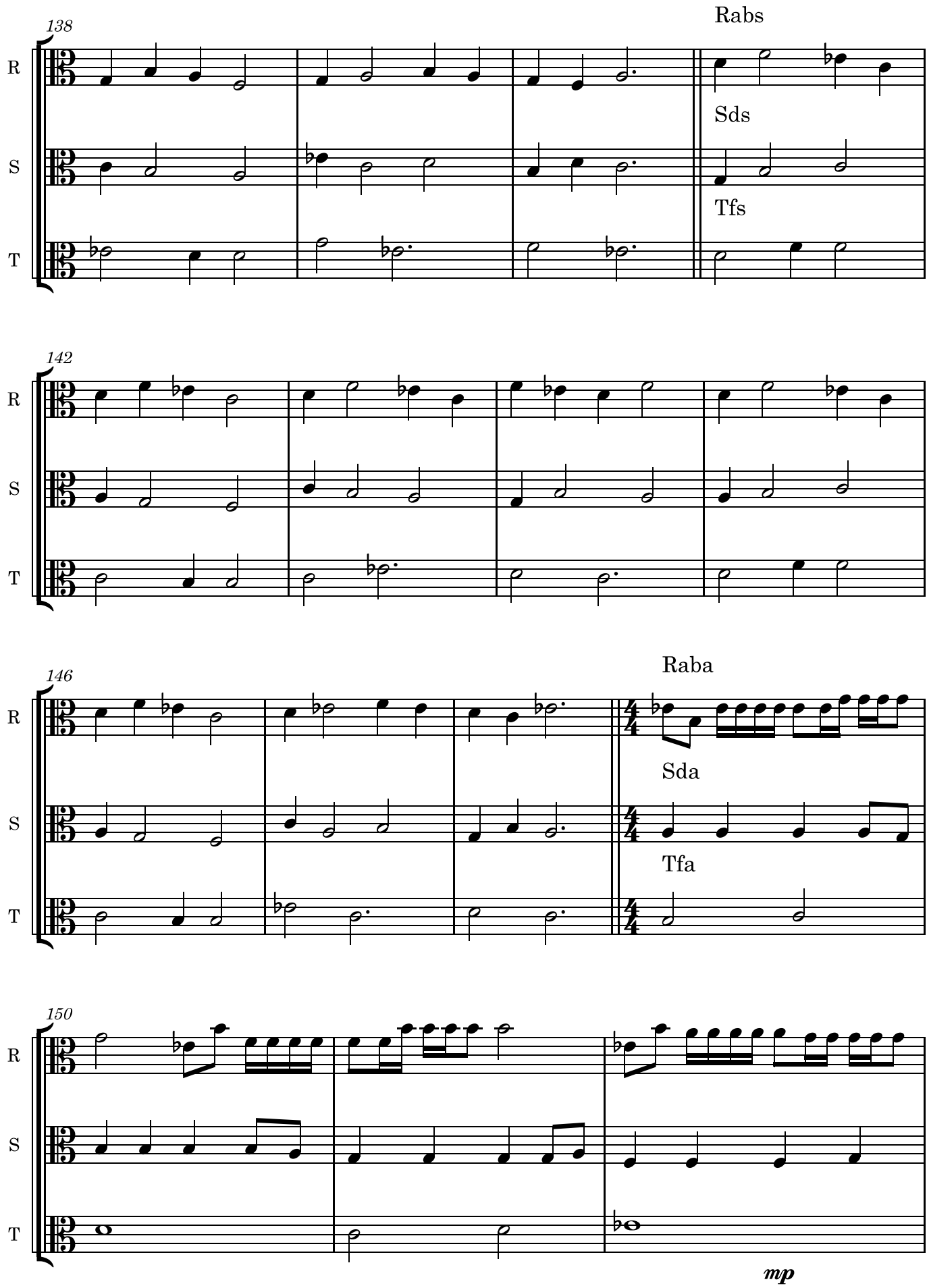
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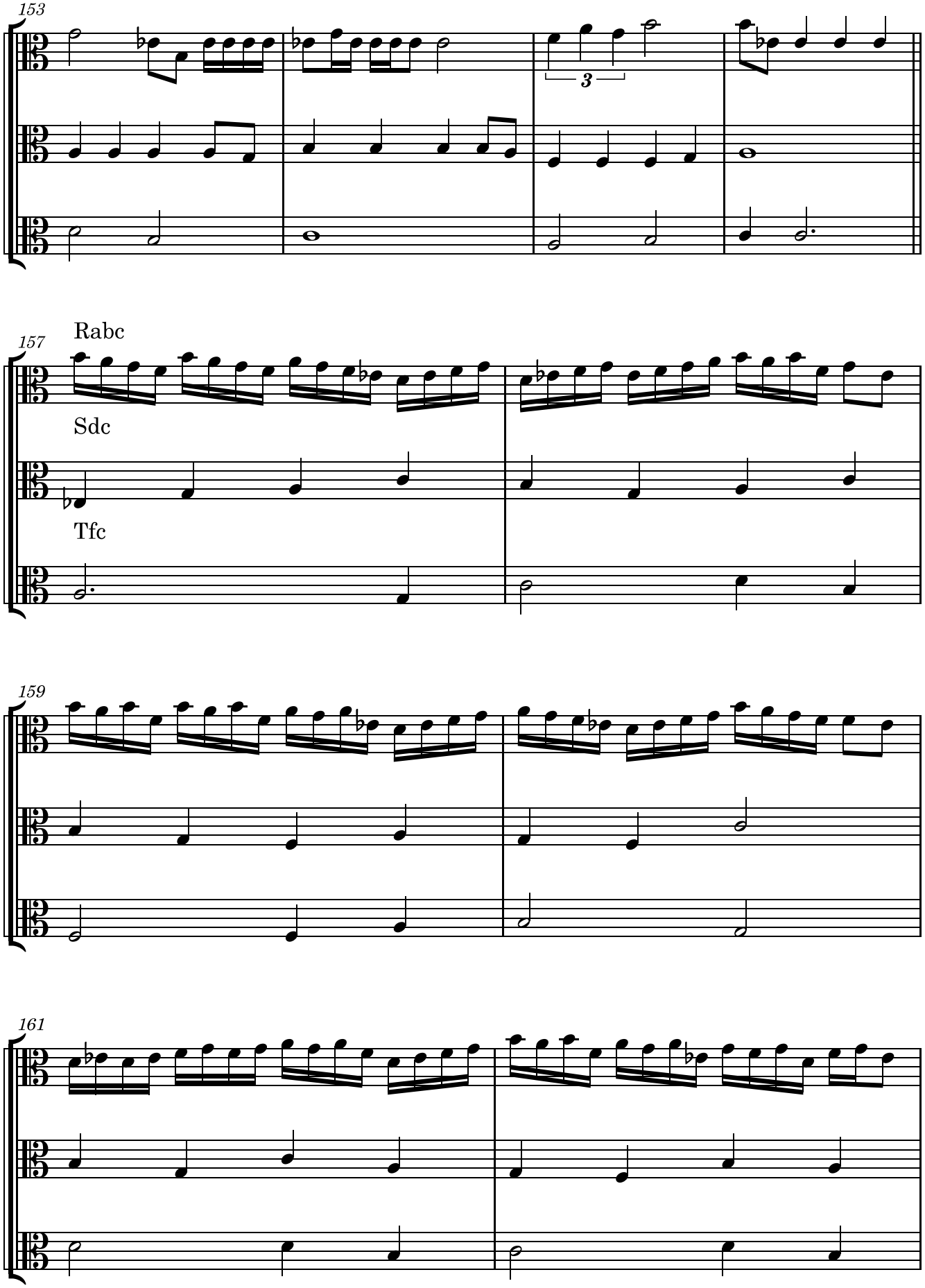
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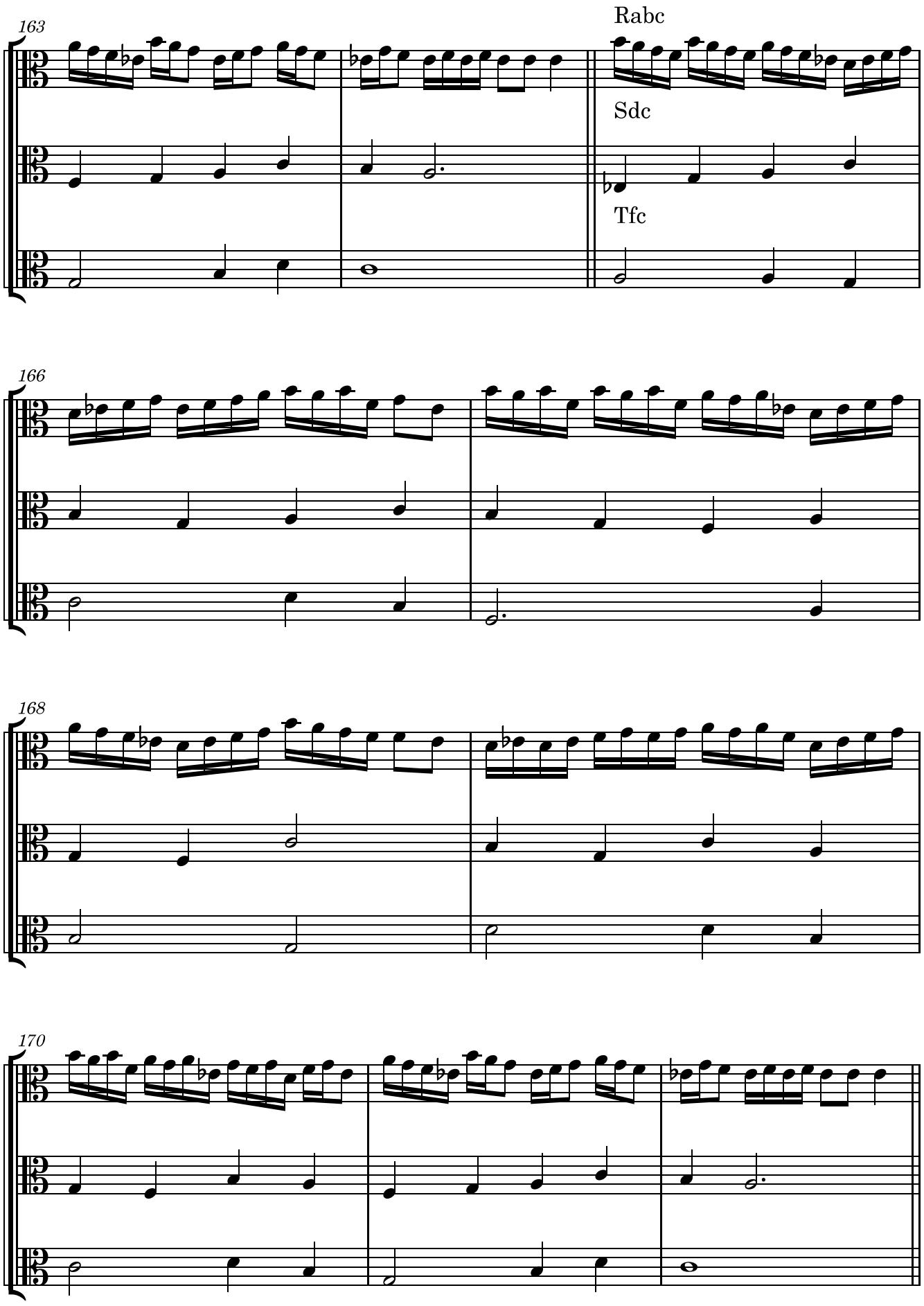
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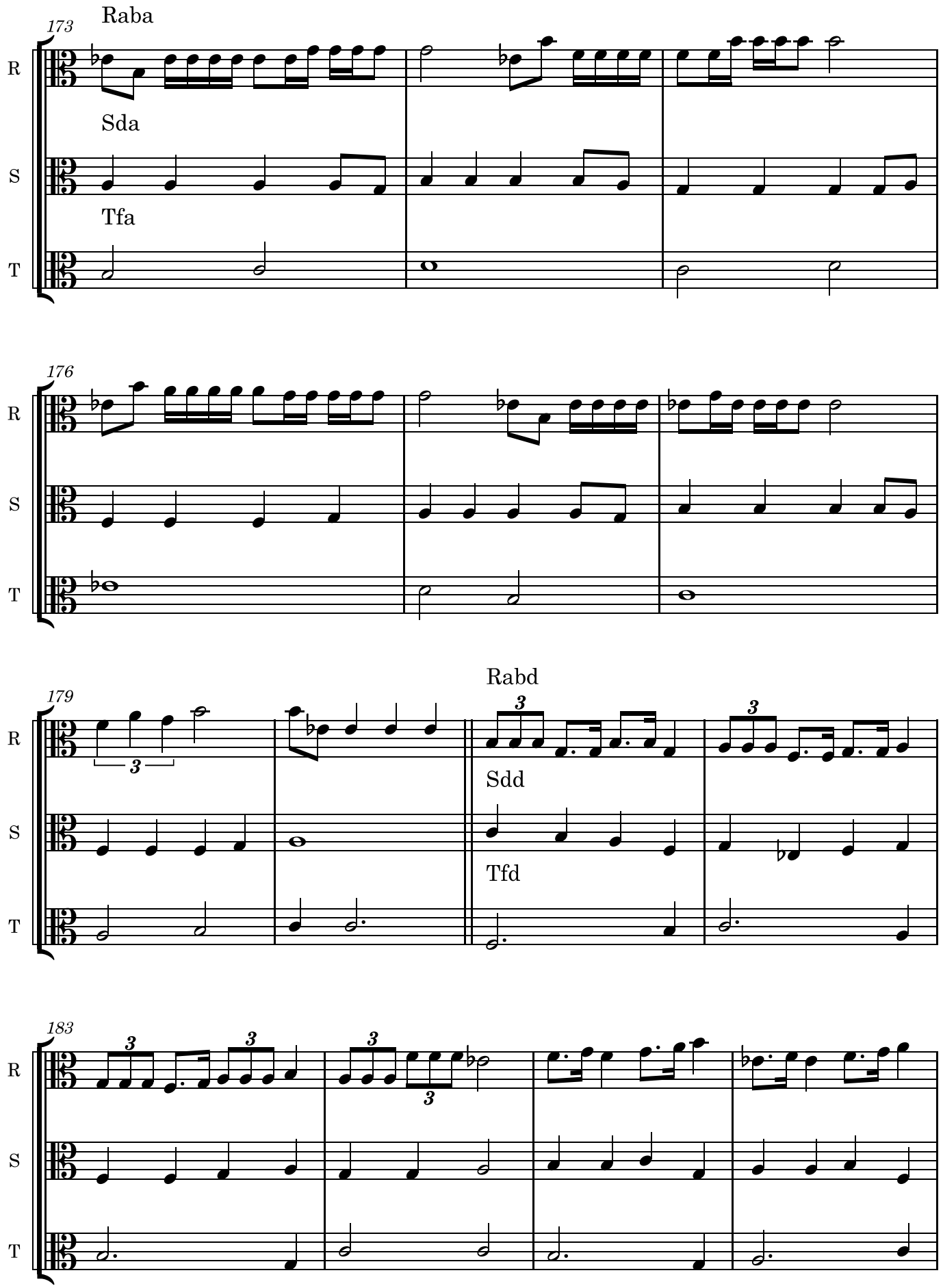
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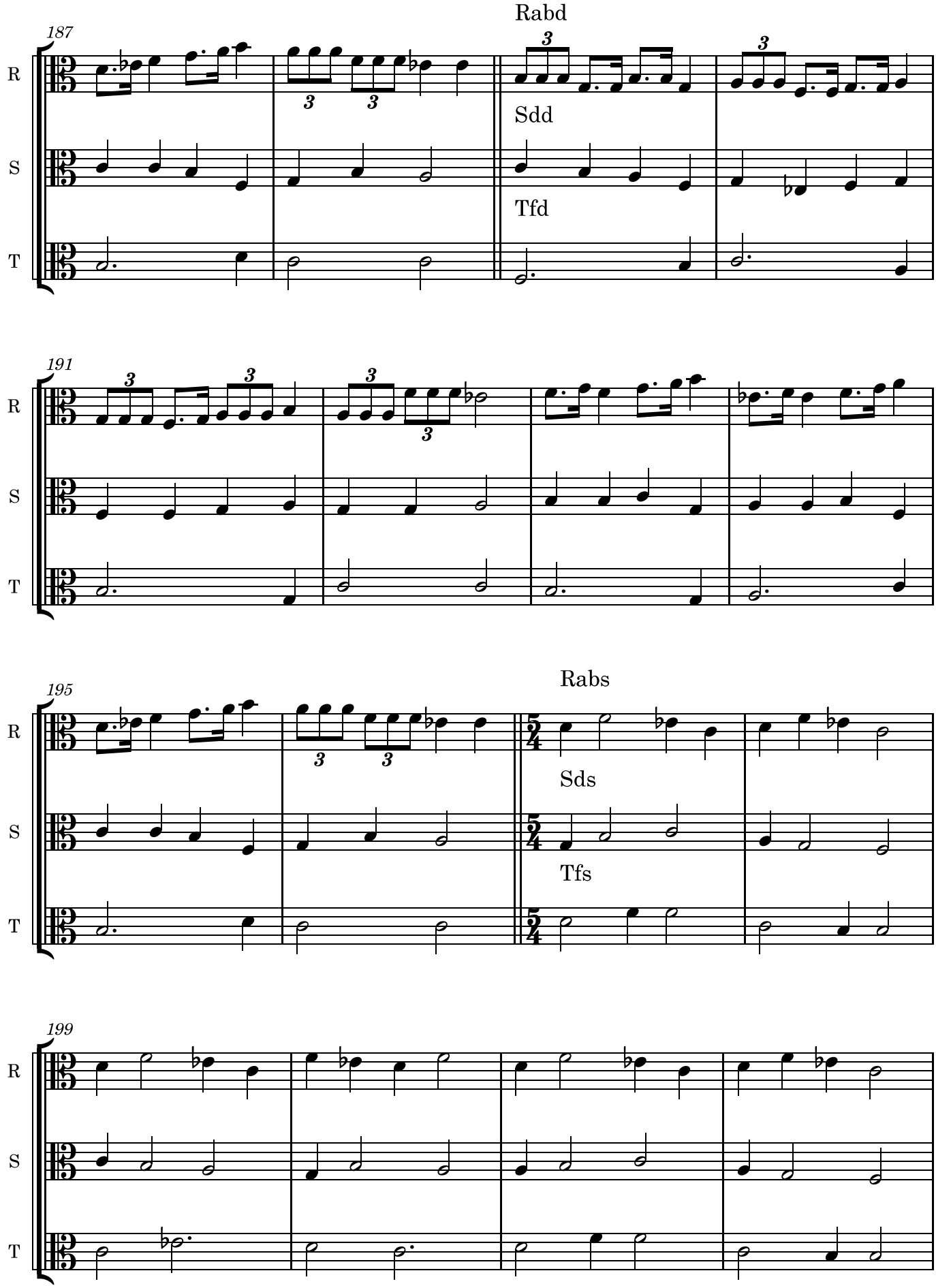
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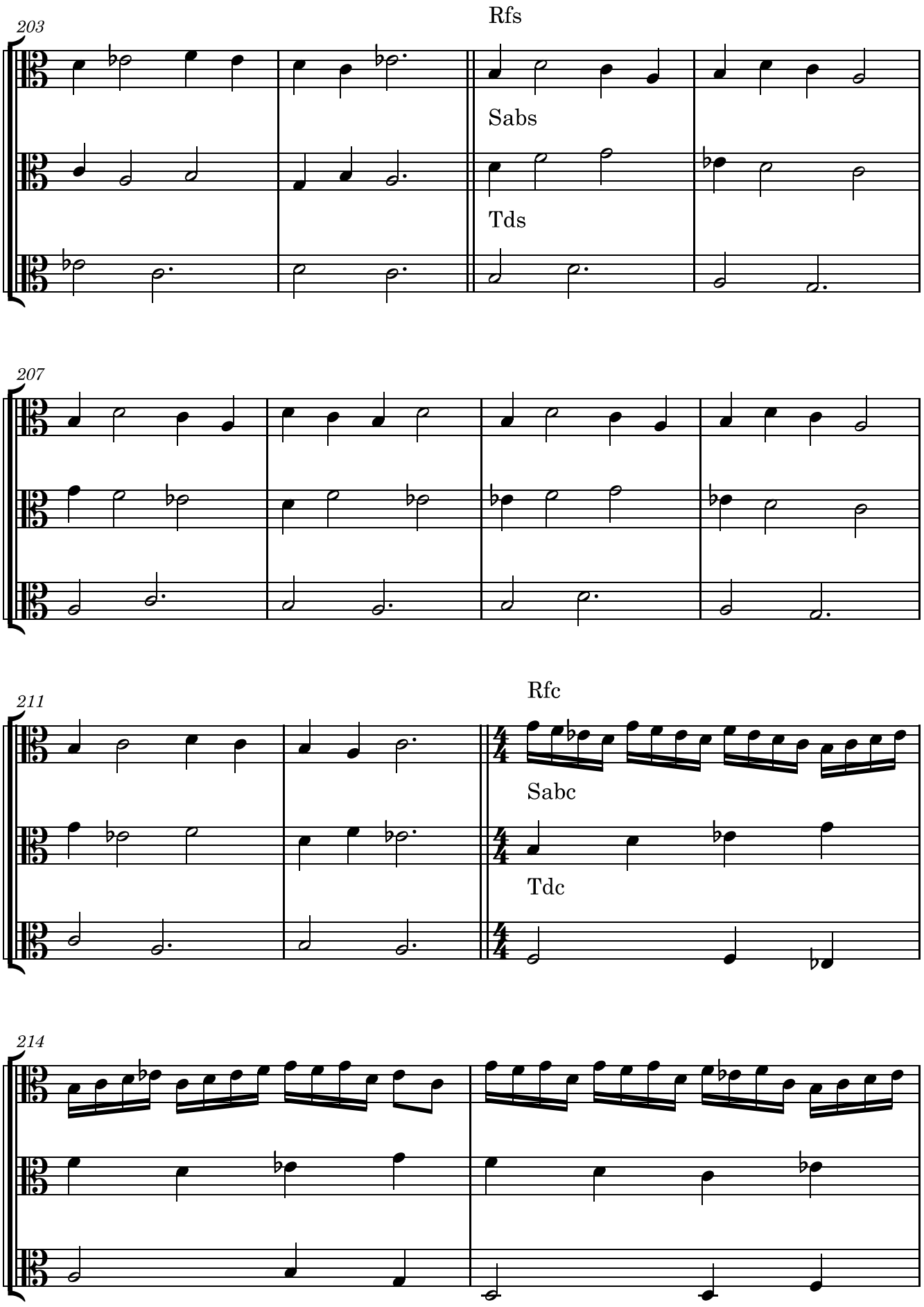
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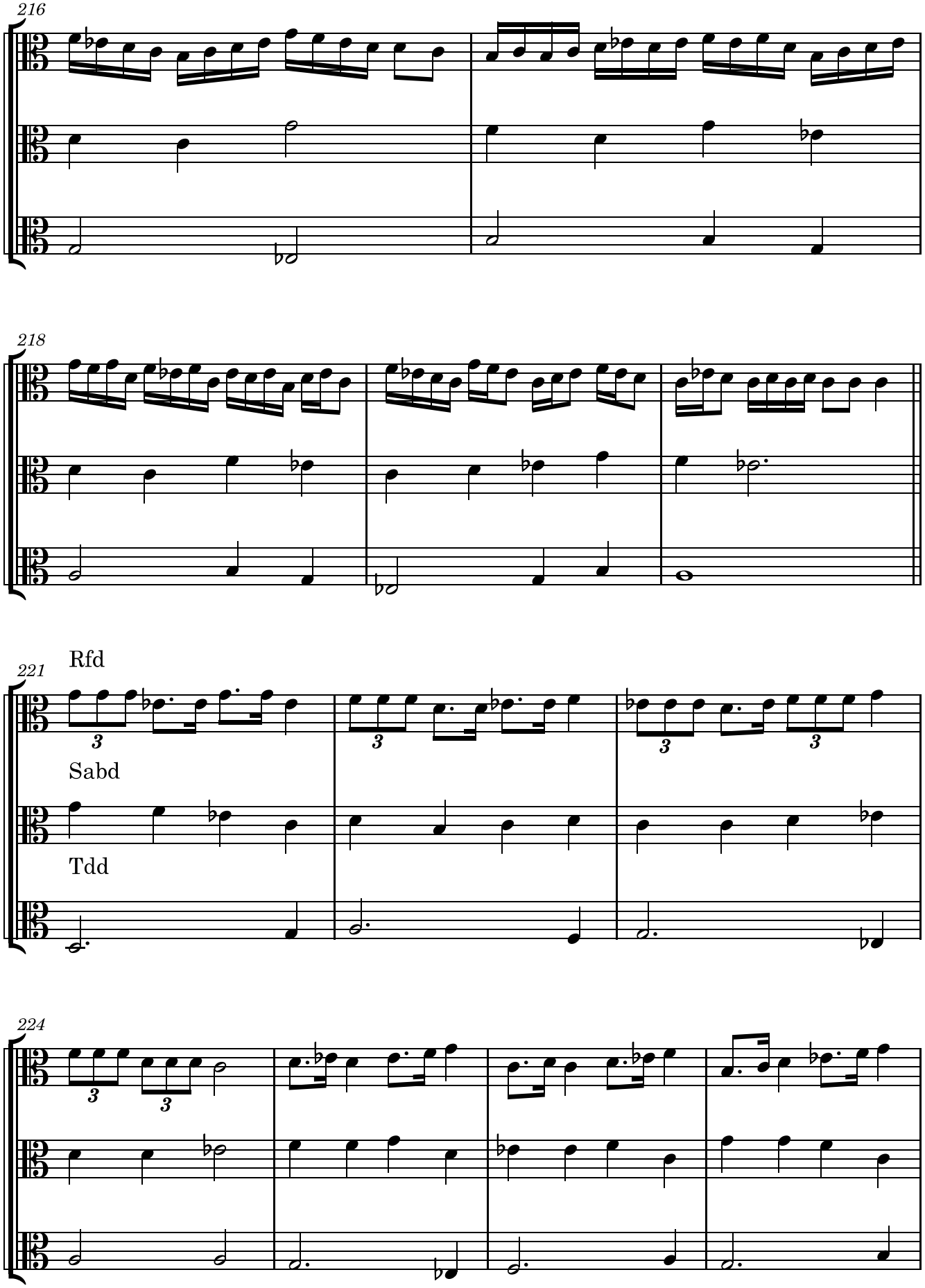
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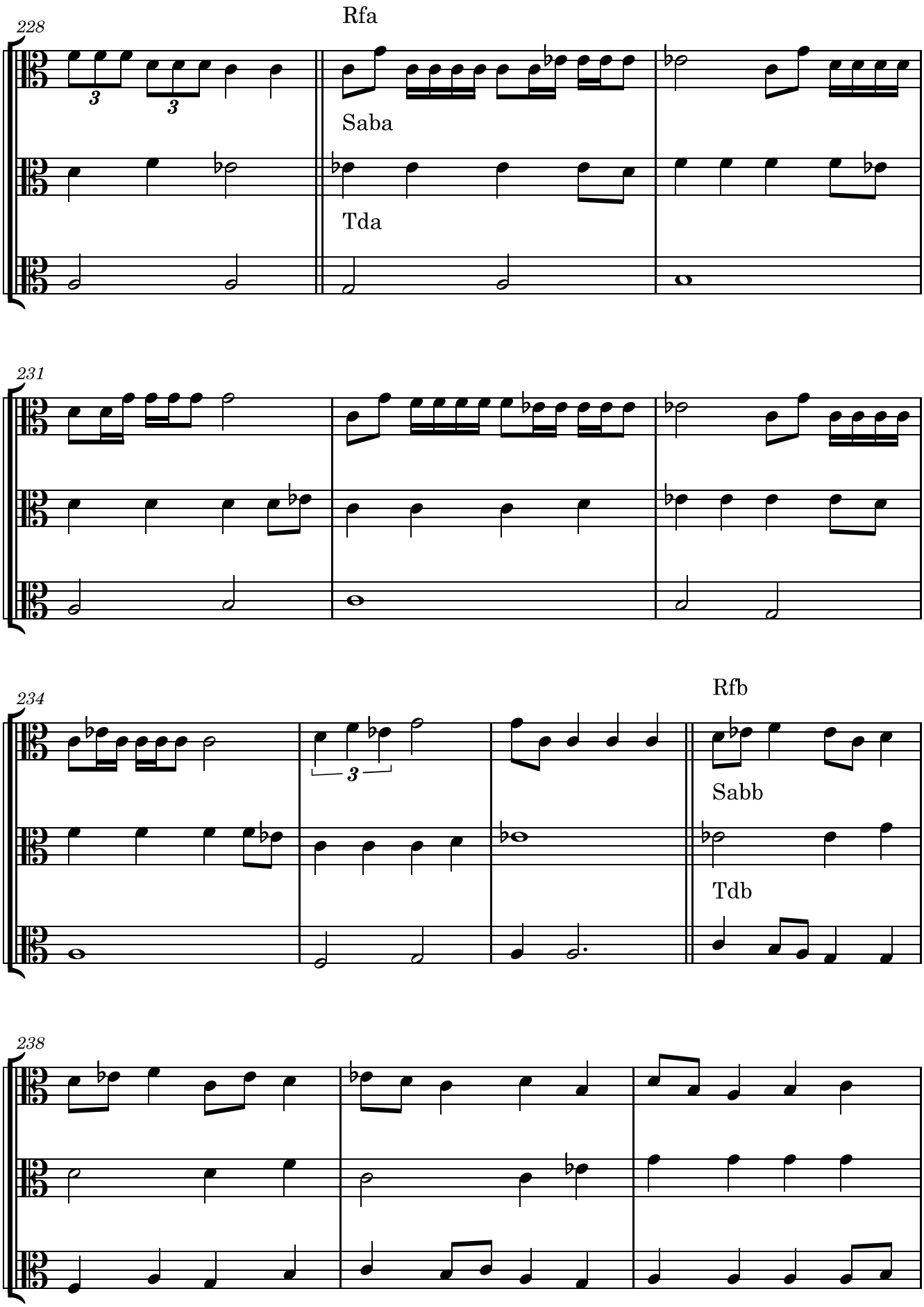
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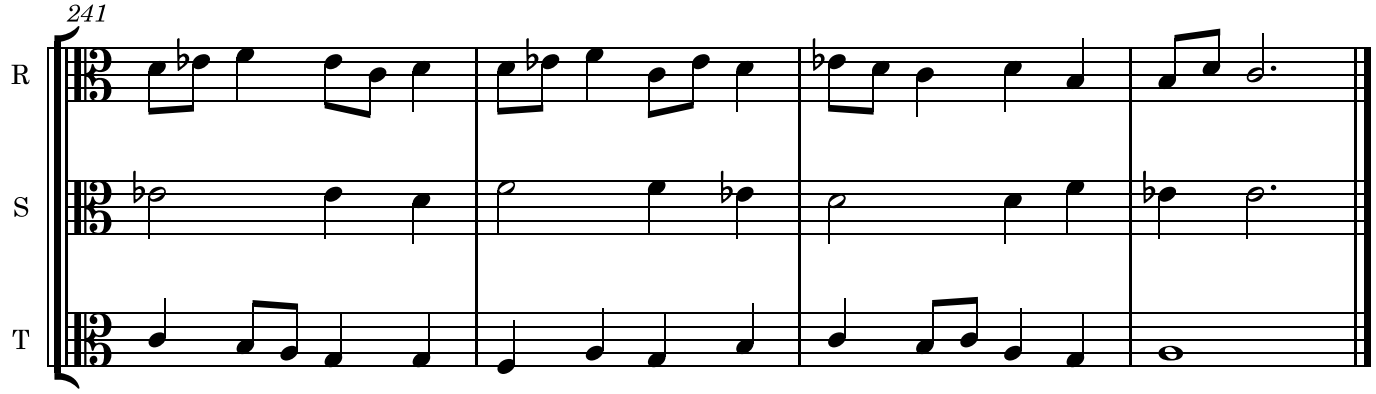
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