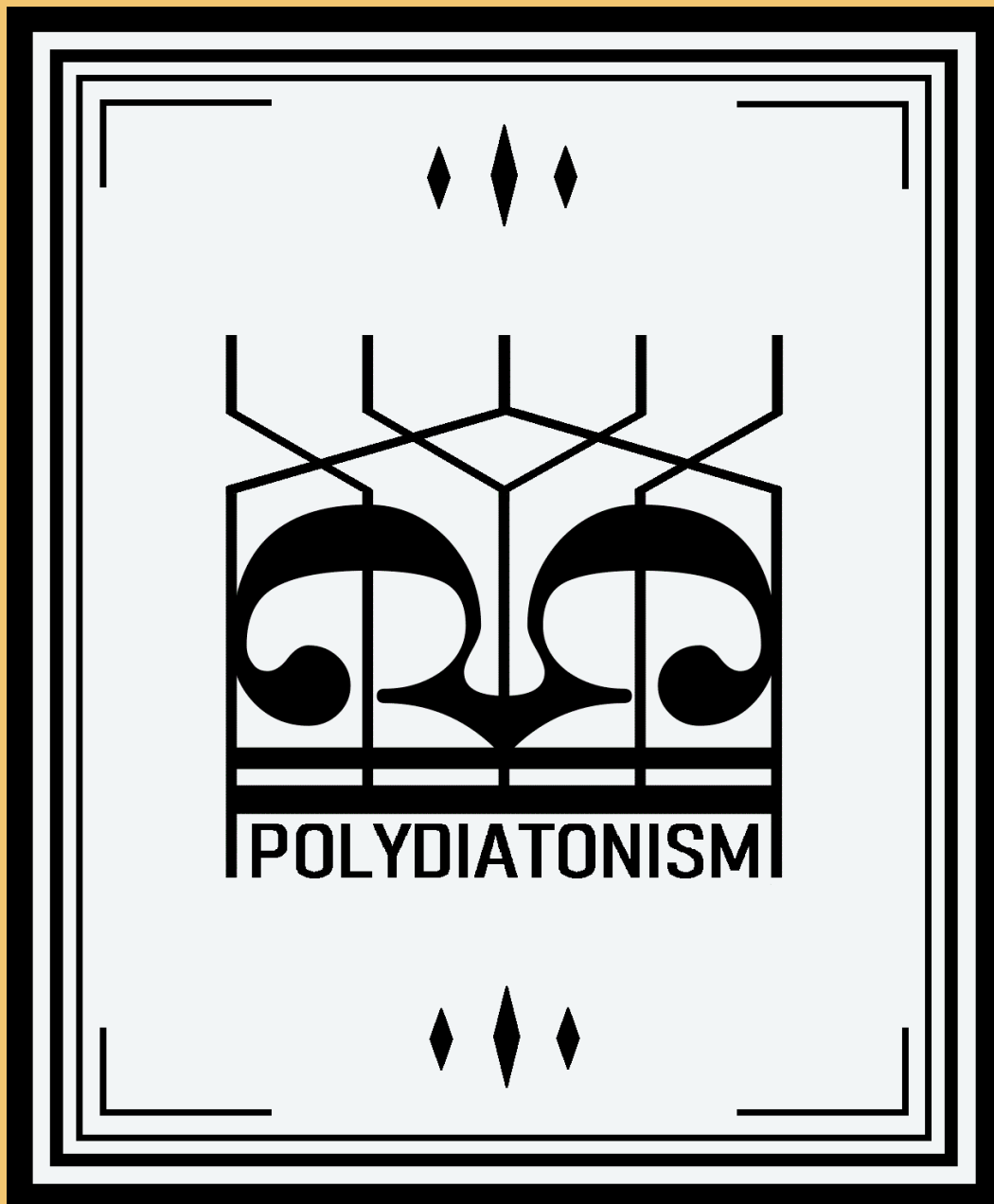
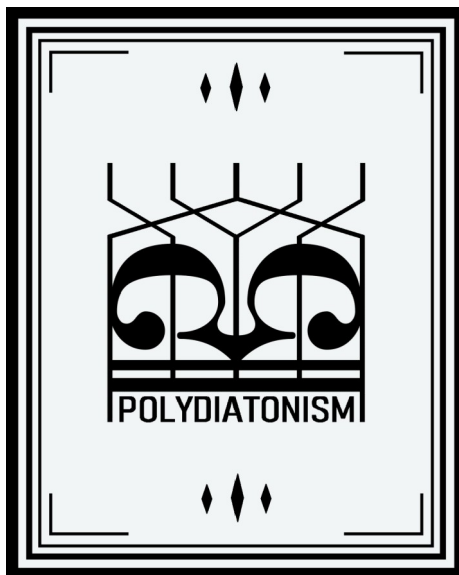


Diunum X91 Binding



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 X91

Scale Model Table

Diunum X91

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	II10		
II		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	
		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			
			db		eb		gb		ab		bb				db		eb		gb		ab		bb						
		x		x x		x		x		x		x		x x												II10f,f,f	E-transformation		
		x				x				x x				x x				x				II10f,f,bb							
		x		x x		x x		x		x		x												II10f,f,d					
		x				x x				x				x x								II10f,a,a							
		x		x		x		x x		x x		x												II10f,a,d					
		x				x x				x				x								II10f,a,gb	A-transformation						

VII

Composition Chart

Diunum X91

Time signatures 7/4 and 5/5

Tempo 1/4 M.M.	Measures in Fraction	Duration of Fraction in sec.	
70	2	12,0	7/4
	4	17,1	5/4

R S T	Rfa	Rfb	Rfa	Rfb	Rfc	Rfd	Rfe	Rff	Rfa	Rfb	Rfc	Rfe	Rff	Rfa	Rfb	Rfs	Rds	Rdc	Rdf	Rdd	Rde	Rda	Rdb	Rdc	Rdf	Rdd	Rde	Rdc	Rda	Rdb
	Sbba	Sbbb	Sbba	Sbbb	Sbbc	Sbbd	Sbbe	Sbbf	Sbba	Sbbb	Sbbc	Sbbe	Sbbf	Sbba	Sbbb	Sbbs	Sfs	Sfc	Sff	Sfd	Sfe	Sfa	Sfb	Sfc	Sff	Sfd	Sfe	Sfc	Sfa	Sfb
	Tda	Tdb	Tda	Tdb	Tdc	Tdd	Tde	Tdf	Tda	Tdb	Tdc	Tde	Tdf	Tda	Tdb	Tds	Tbs	Tbc	Tbf	Tbd	Tbe	Tba	Tbb	Tbc	Tbf	Tbd	Tbe	Tbc	Tba	Tbb
Transformations	F	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Phases	Index phase															1. Transition phase		1. Comparison phase												
Degree of change												
Duration min.	0,2	0,4	0,6	0,8	1,0	1,2	1,4	1,6	1,8	2,0	2,2	2,4	2,6	2,8	3,0	3,3	3,6	3,8	4,0	4,2	4,4	4,6	4,8	5,0	5,2	5,4	5,6	5,8	6,0	6,2
Duration s.	12	24	36	48	60	72	84	96	108	120	132	144	156	168	180	197	214	226	238	250	262	274	286	298	310	322	334	346	358	370
Measures	2	4	6	8	10	12	14	16	18	20	22	24	26	28	30	34	38	40	42	44	46	48	50	52	54	56	58	60	62	64

Rds	Rbbs	Rbba	Rbbb	Rbba	Rbbb	Rbbc	Rbbd	Rbbe	Rbbf	Rbba	Rbbb	Rbbd	Rbbc	Rbbf	Rbbs	Rfs	Rfc	Rfd	Rfe	Rff	Rfa	Rfb	Rfa	Rfb
Sfs	Sds	Sda	Sdb	Sda	Sdb	Sdc	Sdd	Sde	Sdf	Sda	Sdb	Sdd	Sdc	Sdf	Sds	Sbbs	Sbbc	Sbbd	Sbbe	Sbbf	Sbba	Sbbb	Sbba	Sbbb
Tbbs	Tfs	Tfa	Tfb	Tfa	Tfb	Tfc	Tfd	Tfe	Tff	Tfa	Tfb	Tfd	Tfc	Tff	Tfs	Tds	Tdc	Tdd	Tde	Tdf	Tda	Tdb	Tda	Tdb
-	A	-	-	-	-	-	-	-	-	-	-	-	-	-	-	F	-	-	-	-	-	-	-	
2. Transition phase		2. Comparison phase												3. Transition phase		Final phase								
.....									
6,5	6,7	6,9	7,1	7,3	7,5	7,7	7,9	8,1	8,3	8,5	8,7	8,9	9,1	9,3	9,6	9,9	10,1	10,3	10,5	10,7	10,9	11,1	11,3	11,5
387	405	417	429	441	453	465	477	489	501	513	525	537	549	561	578	595	607	619	631	643	655	667	679	691
68	72	74	76	78	80	82	84	86	88	90	92	94	96	98	102	106	108	110	112	114	116	118	120	122

Diunum X91

Heikki Ruonaniemi

♩ = 70

Rfa

Sbba

Tda

Rfb

Sbbb

Tdb

Rfa

Sbba

Tda

7 Rfb
R Sbbb
S Tdb
T

9 Rfc
R Sbbc
S Tdc
T

10

11 Rfd
R Sbbd
S Tdd
T

12 Rfe

Sbbe
Tde

This system contains measures 12 and 13. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The Soprano (S) part begins with a whole note chord of B-flat and E-flat. The Tenor (T) part begins with a whole note chord of B-flat and E-flat. The Bass (R) part has a melodic line of eighth notes. At the start of measure 13, there is a dynamic marking of *Rfe*. The Soprano part has a dynamic marking of *Sbbe* and the Tenor part has a dynamic marking of *Tde*.

14 Rff

Sbbf
Tdf

This system contains measures 14 and 15. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The Soprano (S) part begins with a whole note chord of B-flat and F. The Tenor (T) part begins with a whole note chord of B-flat and F. The Bass (R) part has a melodic line of eighth notes. At the start of measure 14, there is a dynamic marking of *Rff*. The Soprano part has a dynamic marking of *Sbbf* and the Tenor part has a dynamic marking of *Tdf*.

17 Rfa

Sbba
Tda

This system contains measures 17 and 18. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The Soprano (S) part begins with a whole note chord of B-flat and A. The Tenor (T) part begins with a whole note chord of B-flat and A. The Bass (R) part has a melodic line of eighth notes. At the start of measure 17, there is a dynamic marking of *Rfa*. The Soprano part has a dynamic marking of *Sbba* and the Tenor part has a dynamic marking of *Tda*.

19 Rfb

Sbbb
Tdb

This system contains measures 19 and 20. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The Soprano (S) part begins with a whole note chord of B-flat and B-flat. The Tenor (T) part begins with a whole note chord of B-flat and B-flat. The Bass (R) part has a melodic line of eighth notes. At the start of measure 19, there is a dynamic marking of *Rfb*. The Soprano part has a dynamic marking of *Sbbb* and the Tenor part has a dynamic marking of *Tdb*.

21 Rfc
R S T
Sbbc
Tdc

22 Rfe
R S T
Sbbe
Tde

24 Rff
R S T
Sbbf
Tdf

27 Rfa
R S T
Sbba
Tda

29 Rfb

R S T

Sbbb Tdb

31 Rfs

R S T

Sbbs Tds

34 Rds

R S T

Sfs Tbbs

37

R S T

39 Rdc

R Sfc

S Tbbc

T

40 Rdf

R Sff

S Tbbf

T

42 Rdd

R Sfd

S Tbbd

T

44 Rde

R Sfe

S Tbbe

T

46 Rda

Sfa

Tbba

This system contains measures 46 and 47. It features three staves: R (Right), S (Soprano), and T (Tenor). The music is in a key with two flats and a 3/4 time signature. A double bar line is present between measures 46 and 47. Dynamic markings 'Sfa' and 'Tbba' are placed above the S and T staves respectively in measure 47.

48 Rdb

Sfb

Tbbb

This system contains measures 48 and 49. It features three staves: R (Right), S (Soprano), and T (Tenor). The music is in a key with two flats and a 3/4 time signature. A double bar line is present between measures 48 and 49. Dynamic markings 'Sfb' and 'Tbbb' are placed above the S and T staves respectively in measure 49.

50 Rdc

Sfc

Tbbc

This system contains measures 50 and 51. It features three staves: R (Right), S (Soprano), and T (Tenor). The music is in a key with two flats and a 3/4 time signature. A double bar line is present between measures 50 and 51. Dynamic markings 'Sfc' and 'Tbbc' are placed above the S and T staves respectively in measure 51.

52 Rdf

Sff

Tbbf

This system contains measures 52 and 53. It features three staves: R (Right), S (Soprano), and T (Tenor). The music is in a key with two flats and a 3/4 time signature. A double bar line is present between measures 52 and 53. Dynamic markings 'Sff' and 'Tbbf' are placed above the S and T staves respectively in measure 53.

54 Rdd

R

S

T

Sfd

Tbbd

56 Rde

R

S

T

Sfe

Tbbe

58 Rdc

R

S

T

Sfc

Tbbc

60 Rda

R

S

T

Sfa

Tbba

62 Rdb

R S T Sfb Tbbb

Detailed description: This system contains measures 62 and 63. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The vocal parts (R, S, T) and piano parts (Sfb, Tbbb) are shown. Measure 62 starts with a common time signature, and measure 63 begins with a 3/4 time signature. The piano parts are marked with dynamics Sfb and Tbbb.

64 Rds

R S T Sfs Tpbs

Detailed description: This system contains measures 64, 65, and 66. The key signature has two flats. The time signature changes from 3/4 to 5/4 starting at measure 64. The vocal parts (R, S, T) and piano parts (Sfs, Tpbs) are shown. The piano parts are marked with dynamics Sfs and Tpbs.

67 Rbbs

R S T Sds Tfs

Detailed description: This system contains measures 67, 68, and 69. The key signature changes to three sharps (F#, C#, G#) starting at measure 67. The time signature is 3/4. The vocal parts (R, S, T) and piano parts (Sds, Tfs) are shown. The piano parts are marked with dynamics Sds and Tfs.

70

R S T

Detailed description: This system contains measures 70, 71, and 72. The key signature has three sharps. The time signature changes from 3/4 to 7/4 starting at measure 70. The vocal parts (R, S, T) are shown. The system ends with a double bar line and a 7/4 time signature.

73 Rbba

R Sda

S Tfa

T

75 Rbbb

R Sdb

S Tfb

T

77 Rbba

R Sda

S Tfa

T

79 Rbbb

R Sdb

S Tfb

T

81 Rbbc

R Sdc

S Tfc

T

82 Rbbc

R Sdc

S Tfc

T

83 Rbbd

R Sdd

S Tfd

T

84 Rbbe

R Sde

S Tfe

T

86 Rbbf

Musical score for measures 86-88. The system includes three staves: R (Right Hand), S (Soprano), and T (Tenor). The key signature has three sharps (F#, C#, G#). Measure 86 starts with a dynamic of *Rbbf*. Measure 87 has dynamics *Sdf* and *Tff*. Measure 88 continues the melodic lines.

89 Rbba

Musical score for measures 89-90. The system includes three staves: R (Right Hand), S (Soprano), and T (Tenor). The key signature has three sharps. Measure 89 starts with a dynamic of *Rbba*. Measure 90 has dynamics *Sda* and *Tfa*.

91 Rbbb

Musical score for measures 91-92. The system includes three staves: R (Right Hand), S (Soprano), and T (Tenor). The key signature has three sharps. Measure 91 starts with a dynamic of *Rbbb*. Measure 92 has dynamics *Sdb* and *Tfb*.

93 Rbbd

Musical score for measures 93-94. The system includes three staves: R (Right Hand), S (Soprano), and T (Tenor). The key signature has three sharps. Measure 93 starts with a dynamic of *Rbbd*. Measure 94 has dynamics *Sdd* and *Tfd*.

94

R
S
T

Detailed description: This system covers measures 94 and 95. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The Soprano (S) part has a whole note in measure 94 and a half note in measure 95. The Tenor (T) part has a whole note in measure 94 and a half note in measure 95. The Bass (R) part has a continuous eighth-note melody.

95

Rbbc

Sdc

Tfc

R
S
T

Detailed description: This system covers measures 95 and 96. The key signature has three sharps. The Soprano (S) part has a half note in measure 95 and a whole note in measure 96. The Tenor (T) part has a half note in measure 95 and a whole note in measure 96. The Bass (R) part has a continuous eighth-note melody. The label 'Rbbc' is above the Bass staff, 'Sdc' is above the Soprano staff, and 'Tfc' is above the Tenor staff.

96

Rbbf

Sdf

Tff

R
S
T

Detailed description: This system covers measures 96 and 97. The key signature has three sharps. The Soprano (S) part has a half note in measure 96 and a whole note in measure 97. The Tenor (T) part has a half note in measure 96 and a whole note in measure 97. The Bass (R) part has a continuous eighth-note melody. The label 'Rbbf' is above the Bass staff, 'Sdf' is above the Soprano staff, and 'Tff' is above the Tenor staff.

98

Rbbs

Sds

Tfs

R
S
T

Detailed description: This system covers measures 97 and 98. The key signature has three sharps. The time signature changes to 5/4 at the start of measure 98. The Soprano (S) part has a half note in measure 97 and a whole note in measure 98. The Tenor (T) part has a half note in measure 97 and a whole note in measure 98. The Bass (R) part has a continuous eighth-note melody. The label 'Rbbs' is above the Bass staff, 'Sds' is above the Soprano staff, and 'Tfs' is above the Tenor staff.

101

Rfs

R

S

T

Sbbs

Tds

104

R

S

T

107

Rfc

Sbbc

Tdc

R

S

T

108

R

S

T

109 Rfd

Sb bd

T dd

110 Rfe

Sbbe

Tde

112 Rff

Sbbf

Tdf

115 Rfa

Sbba

Tda

117 Rfb

R

Sbbb

S

Tdb

T

119 Rfa

R

Sbba

S

Tda

T

121 Rfb

R

Sbbb

S

Tdb

T

