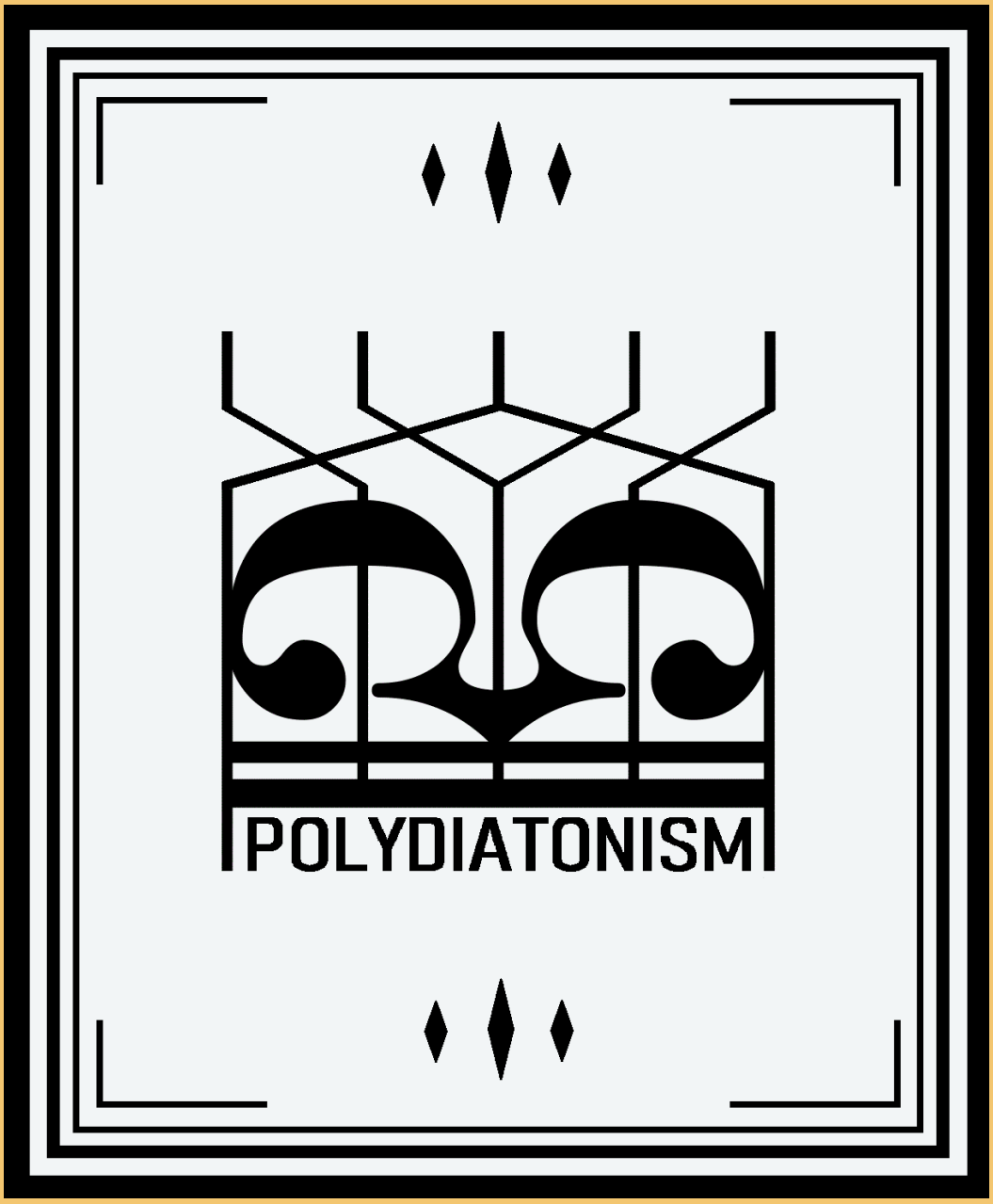
Polydiatonism
Concepts



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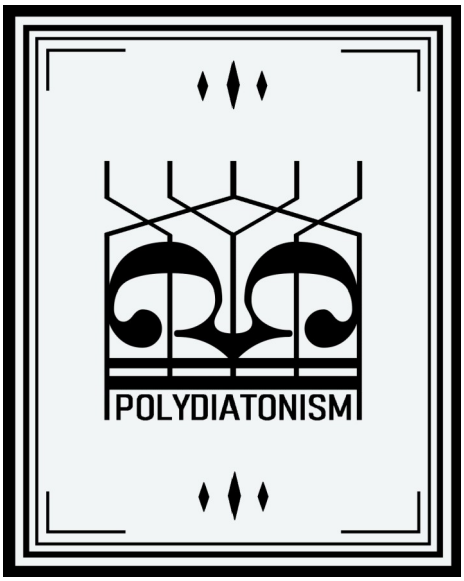

Concepts used in Polydiatonism

Brief description of later dimensions, concepts, and designations.

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Identification markings of notes

In the textual presentation, the notes are identified by a modified English style note. Notation accidentals are marked by using letter b for flat and letter x for sharp, which follows the identification letter of the note. Chromatic scale is c, cx/db, d, dx/eb, e/fb, ex/f, fx/gb, g, gx/ab, a, ax/bb, b/cb.

Sound Pattern

A *Sound Pattern* is a combination of a rhythm pattern and a melody pattern. The length of *Sound Patterns* has not specified. The shortest *Sound Pattern* is a *Stamp* and the longest is a *Cord*.

Stamp

The *stamp* is formed by *sound patterns*. It is the smallest musically recognizable structure.

Autonomous Music

In *Autonomous Music* to the music is influenced only by its internal laws and rules. The contribution of non-musical influences to the content of *Autonomous Music* is minimized by strict compliance with the rules.

Comparison Principle

The *Comparison Principle* is the central principle of *Polydiatonism*. In *Polydiatonism*, the musical events are compared to each other. By comparison, the architectural structure of the composition becomes clear and the music is understood.

Degree of Change

The *Degree of Change* is the magnitude and extent of differences in musical events when comparing them to each other.

Dividing of composing work

The basic idea of *Polydiatonism* is the division of the work into distinct independent phases between composition, arranging, and performance.

Arrangement

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

Temporal equivalence

The sequence of events of the scores corresponds to the *Temporal Equivalence* of Western musical notation.

Event-related equivalence

The *Event-related equivalence* extends the *Temporal Equivalence* of a *Binding* vertically. Thus, the events of the *Temporal Equivalence* of the *Binding* expands to the several staves and various octaves.

Arranger

Arranger is the person who transforms a *Binding* into score. That does not offer as great potential as arranging but its potential is larger than in orchestration.

Generic scale

Generic scale is the basic scale whereby is possible to produce all other scales. The notes in all scales are equal but starting note is different (for example church modes).

Modes

Heptatonia prima scales or modes or church modes or diatonic scales

Scale group

Scales which are produced by using the same generic scale. Generic scales are heptatonia prima, heptatonia secunda and heptatonia tertia. From each generic scale are produced scale group in the same way as church modes are produced from diatonic scales i.e. heptatonia prima generic scale.

Added scales

According to principles of diatonic scales built heptatonia secunda and heptatonia tertia are called *Added Scales*. At these scales, the positions of the half-steps are different from the original states.

Adi (Augmented Diatonic Scale)

Adi is a generic term for all heptatonic, or seven-tone, scales used in *polydiatonism*.

Mark Note

The first note of the *Adi* on which the *adi* is based is the *Mark Note*.

Scale Model

The *Scale Model* is the graphical model of *Adi*.

Scale Model Table

The *Scale Model Table* contains options for interval ratios for all *Adis*. All *Adis* are transformed and transposed by using the *Scale Model Table*. See Attachement 1 ”The use of Scale Model Table”.

Starting Scale

The *Starting Scale* is obtained by using the *Scale Model* and the *Scale Model Table*.

Anchor Adi

The *Anchor Adi* originate to the starting scale by using the chromatic part of the S*cale Model Table*. An *Anchor Adi* is used to form an *Adi* G*roup*. There may be several *Anchor Adi*s, as each transposition of the *Starting Scale* produces a new *Anchor Adi*.

First Anchor Adi

The *First Anchor Adi* is directly formed from *Starting Scale*.

Adi List

The *Adi List* is produced by using the notes of *Anchor Adi*. For every note of *Anchor Adi* is made the scale by using the notes of the *Anchor Adi*. This is exactly the way how the church modes have been formed.

Adi Group

The *Adi Group* is a group of *Adis* which are formed according the rules of *Polydiatonism*. The *Sound Patterns* of the *Cords* are based on the *Adi Groups*. In a *Double-Cord Binding* there are the *Anchor Adi* and the *Side Adi*. In a *Triple-Cord Binding* there are the *Anchor Adi*, the *Lower Adi* and the *Upper Adi*. The *Adi Group* is transposed as a whole.

Link

The *Link* is the only chord which has a meaning in *Polydiatonism*. The link consists of the *Mark Note* of the *Anchor Adi* and *Mark Notes* of the *Adi Group* which is selected for it. The *Sound Patterns* of the *Fractions* always end with their current *Adi Mark Note*. In that way the *Link* forms automatically the end chord of the *Fractions*. This end chord is the *Link*.

First Adi Group

The *First Adi Group* is based on the first *Anchor Adi* which is based on *Starting Scale*. Because transpositions of *Bindings* are made during *Transition Phase*, the *First Adi Group* is the only one that can occur in the *Index Phase*.

Mutual Harmony

Mutual Harmony is the chord of sounds that are playing at the same time. In *Polydiatonism* the *Mutual Harmony* is controlled mainly through *Adi Groups*.

Scale Feel

Every *Adi* has its own character i.e. the *Scale Feel*. It consists on the relationship of *Mark Note* and location of semi step intervals. In *Polydiatonism*, the *Scale Feel* comes out best in the *Adi Rotation* of melody lines.

Cord

The *Cord* is a *Binding*-length single-tone *Sound Pattern*.

Adi Group of Double-Cord Binding and Triple-Cord Binding

The *Adi Group* which is made for *Double-Cord Binding* or *Triple-Cord Binding*. The *Cord* for percussion is not counted.

Side Adi

The *Side Adi* belongs to the *Double-Cord Binding* and it is formed from the *Anchor Adi*.

Lower Adi and Upper Adi

The *Lower Adi* and *Upper Adi* belongs to the *Triple-Cord Binding*, and they are formed from the *Anchor Adi*.

Adi Rotation

Within the *Adi Rotation*, the *Cords* exchanges *Adis* between each other. The *Sound Patterns* of *Cords* remain, but they are using different *Adi*. Intervals of notes in the *Sound Pattern* changes but the order of the notes remains unchanged.

Variant Tone

The *Variant Tone* is a chromatic scale tone that is not part of the current *Adi*.

Free Scale

Into the *Free Scale* it has been added notes into the *Adi* which does not belong there. After adding the scale is not heptatonic scale anymore, but composing

method follows the principals of *Polydiatonism*. This is the opportunity that does not belong to the pure *Polydiatonism*.

Fraction

The *Fraction* is the part of the *Phase* that is made up of the *Sound Patterns* of the *Cords* inside it. These *Sound Patterns* are called *Spans*. With *Fractions* is controlled the architectural structure of a *Phase*.

Phase

The *Phase* is a larger independent part of the *Binding*. Its architectural form is formed by *Fractions*. The *Phases* allow for the implementation of larger architectural structures as required by the *Comparison Principle*. The *Phases* are the *Index Phase*, the *Comparison Phase*, the *Transition Phase* and the *Final Phase*.

Span

The *Span* is the part of one *Cord*, inside the *Fraction*. It is an independent *Sound Pattern* which follows the *Comparison Principle* and is formed of *Stamps*. For each *Cord of Binding*, there is always one *Span* in the *Fraction*. The *Span* is the smallest musical unit of the *Binding*. The *Span* ends with a *Closing Note*, which is always the *Mark Note* of its own current *Adi*. With the *Span* is controlled the architectural structure of a single *Fraction*.

Additional fraction

The *Fraction* in the *Comparison Phase* that is not included to the *Index Phase*. It is formed by using *Sound Patterns Stamps* of the *Index Phase*.

Closing Note

The *Closing Note* is the latest note in the *Span* of the *Fraction*. It is always the *Mark Note* of its own *Adi*, what is used at that moment in the *Span*. The *Closing Note* must always be recognizable.

Closing Measure

Polydiatonism uses a musical notation based on Western music. In this kind of presentation the *Fraction* ends to the *Closing Measure*.

Replacement Function

When arranging it is possible to replace the pause that follows the *Closing Note* of the *Span* by the note or the note by an equal rest.

Binding

The *Binding* is one-piece wholeness that is the actual composing of *Polydistonism* made by the composer and what is needed for arranging. The *Binding* may include one or several voices. Voices are called *Cords*. The *Binding* is built-up one or several *Cords* which are divided in *Phases*. The *Binding* is not intended to be played, but must be arranged to the score.

Composition Chart

In the *Composition Chart*, the structure of the *Binding* is represented graphically. In the *Composition Chart* are shown on the timeline all events of the *Cords* in the length of the *Binding*.

Score

The score is arranged Binding. The score is a complete musical work to be performed.

Folder

The *Folder* is a collection of scores formed from two or more Bindings in the arrangement stage. The Folder is thought to be a multi-part opus.

Instrument Matrix

The Instrument Matrix does not belong into Polydiatonism but it is a very suitable way to arrange the Binding. In the Instrument Matrix are shown groups of instruments. Each group is marked by the own symbol and consist all instruments for every Cord.