


# Appendix I

Booklet of the composition seminar Kuerten 2006 on HIMMELFAHRT, p. 12

## Melody


In my early serial works I composed several works with the number 6 and 2 x 6, then many works with 12 and multiplications of 12 (for example large forms with 12 x 12 transpositions of a series).

For ASCENSION I formed a series of 24 different pitches, 2 x 12 in two octaves.


In the 5th staff from the top of the previous sketch (1) we see the pitch-series of 24 pitches within two octaves (  ):


midday



5 1 6 15 14 16 22 20 21 12 7 11 | 4 2 3 18 13 17 23 19 24 9 8 10




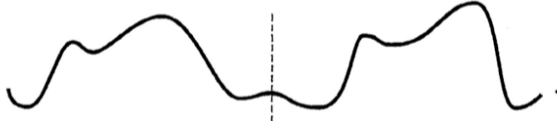
intervals  
in semitones: -4 +5 +9 -1 +2 +6 -2 +1 -9 -5 +4 -7 -2 +1 +3 -5 +4 +6 -4 +5 -3 -1 +2

The numbers on top of the notes indicate the steps of the chromatic scale: 


Related to the theme of ASCENSION, the melody of the series rises: 

and falls:  and rises a second time a whole tone higher: 


and falls a half tone lower than the first time: 


The two curves remind of an uneven symmetry of a double sine wave: 


The second half of the first 12 notes:  is the retrograde of the first half,

but a tritone higher: 

The first half of the second 12 notes  is like the second half of the first 12 notes:

but a tritone apart: 

The second half of the second 12 notes  has the same intervals as the first half of the first 12 notes,

but transposed by a tritone 

All these relationships within the 24-note melody are useful for composing a coherent structure.