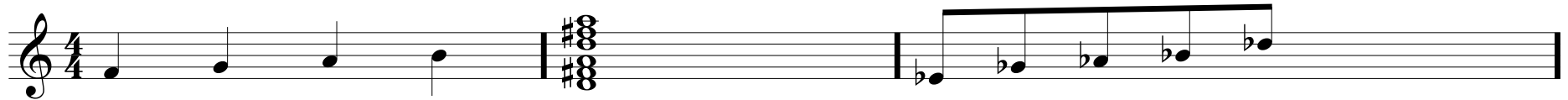
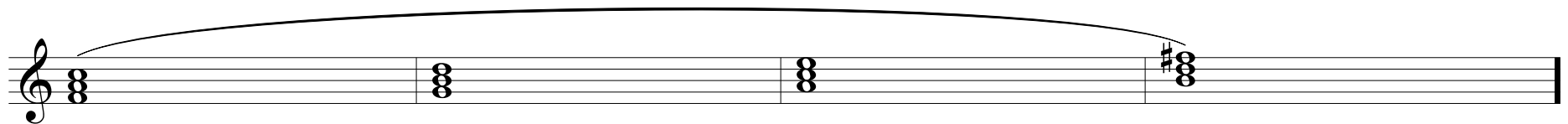


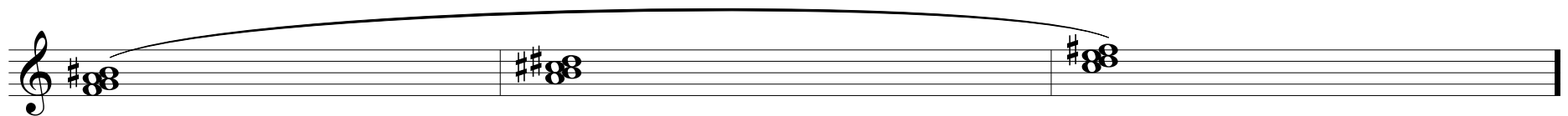
### Analytical Techniques III: Examples of Coordination and Subordination of Musical Materials



The above is a hypothetical piece in three parts; the first part prolongs the whole tone odd collection; the second part is in D major; the third part is in black key pentatonic. In the piece the (hypothetical) composer has done nothing to connect these materials with one another; there is, in fact, no "whole." Such a piece illustrates the principle of coordination of musical materials (pretty rare, actually).



The above is a hypothetical piece in four parts; the first part is in F major; the second part in G major; the third part is in A minor; the fourth part is in B minor. In the piece the (hypothetical) composer prolongs these keys in such a way that they suggest an overarching prolongation of the whole tone odd collection. Such a piece illustrates the principle of subordination in which (in this case) tonal materials (F major, G major, A minor, B minor) are subordinated to atonal ones (the whole tone odd collection).



The above is a hypothetical piece in three parts; the first part prolongs a tetrachord from the whole tone odd collection; the second part prolongs a tetrachord from the whole tone odd collection; the third part prolongs a tetrachord from the whole tone even collection. In the piece, the (hypothetical) composer prolongs these collections in such a way that they suggest an overarching prolongation of an F major triad. Such a piece illustrates the principle of subordination in which (in this case) atonal materials (tetrachords from the whole tone even and whole tone odd collections) are subordinated to a tonal one (an F major triad).