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 (\textbf{12}):

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

\begin{center}
\begin{tabular}{cccccccccccccccc}
intervals: & -4 & +9 & +2 & +6 & +1 & +4 & -7 & +1 & +5 & -4 & -3 & -1 & +2 \\
\end{tabular}
\end{center}

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:

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

and falls:

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

and rises a second time a whole tone higher:

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

and falls a half tone lower than the first time:

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

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

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

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

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

but a tritone higher:

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

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

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

but a tritone apart:

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

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

\begin{center}
\begin{tabular}{cccccccccccccccc}
\end{tabular}
\end{center}

but transposed by a tritone.

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