

Appendix A

Quarter-Tone Note Names

The following table lists all possible note names, ranging from double flats to double sharps, for each of the 24 possible pitch-classes. Enharmonically equivalent note names appear on the same row in the table.

pc	C	D	E	F	G	A	B
0.0	C \flat	D $\flat\flat$					B \sharp
0.5	C \sharp	D \flat					B \sharp
1.0	C \sharp	D \flat					B \times
1.5	C $\sharp\sharp$	D \natural					
2.0	C \times	D \natural	E $\flat\flat$				
2.5		D \sharp	E \flat				
3.0		D \sharp	E \flat	F $\flat\flat$			
3.5		D $\sharp\sharp$	E \natural	F \flat			
4.0		D \times	E \natural	F \flat			
4.5			E \sharp	F \natural			
5.0			E \sharp	F \natural	G $\flat\flat$		
5.5			E $\sharp\sharp$	F \sharp	G \flat		
6.0			E \times	F \sharp	G \flat		
6.5				F $\sharp\sharp$	G \natural		
7.0				F \times	G \natural	A $\flat\flat$	
7.5					G \sharp	A \flat	
8.0					G \sharp	A \flat	
8.5					G $\sharp\sharp$	A \natural	
9.0					G \times	A \natural	B $\flat\flat$
9.5						A \sharp	B \flat
10.0	C $\flat\flat$					A \sharp	B \flat
10.5	C \flat					A $\sharp\sharp$	B \natural
11.0	C \flat					A \times	B \natural
11.5	C \natural						B \sharp

Appendix B

Conventional Triads and Seventh Chords with Quarter-Tone Roots

The examples below give the twelve transpositions for major triads, minor triads, dominant seventh chords, half-diminished seventh chords, and fully-diminished seventh chords built on quarter-tone roots. Chords given in the same measure are enharmonically equivalent. Every major and minor triad can be spelled in exactly two ways. Some chords, such as the D \sharp -major triad, cannot be realized as a stack of thirds without a five-quarters sharp accidental.

Major Triads

root: 0.5 1.5 2.5 3.5

4.5 5.5 6.5 7.5

8.5 9.5 10.5 11.5

Minor Triads

Musical notation for Minor Triads in G major, showing 12 chords across three staves. The chords are labeled with their root notes: 0.5, 1.5, 2.5, 3.5, 4.5, 5.5, 6.5, 7.5, 8.5, 9.5, 10.5, and 11.5.

The first staff contains the first four chords (0.5 to 3.5). The second staff contains the next four chords (4.5 to 7.5). The third staff contains the final four chords (8.5 to 11.5).

Dominant Seventh Chords

Musical notation for Dominant Seventh Chords in G major, showing 12 chords across three staves. The chords are labeled with their root notes: 0.5, 1.5, 2.5, 3.5, 4.5, 5.5, 6.5, 7.5, 8.5, 9.5, 10.5, and 11.5.

The first staff contains the first four chords (0.5 to 3.5). The second staff contains the next four chords (4.5 to 7.5). The third staff contains the final four chords (8.5 to 11.5).

Half-Diminished Seventh Chords

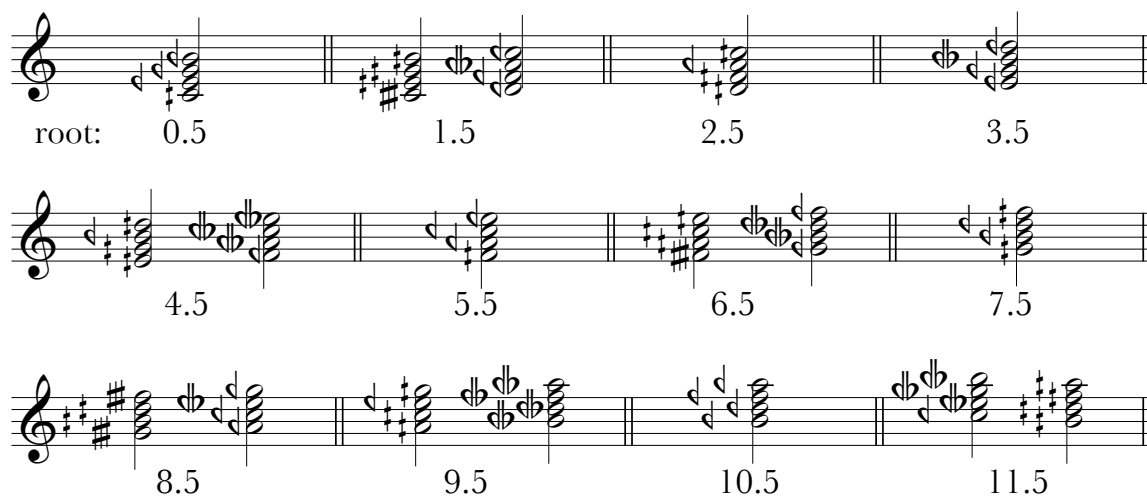


Diagram illustrating the construction of Half-Diminished Seventh Chords (7b9) across the fretboard. The diagram shows three rows of four chords each, with the root note indicated below each chord. The chords are labeled with their root notes: 0.5, 1.5, 2.5, 3.5, 4.5, 5.5, 6.5, 7.5, 8.5, 9.5, 10.5, and 11.5. The notation includes the treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Each chord is represented by a vertical line with a notehead and a stem, and a vertical line with a notehead and a stem, indicating the notes of the chord.

Fully-Diminished Seventh Chords

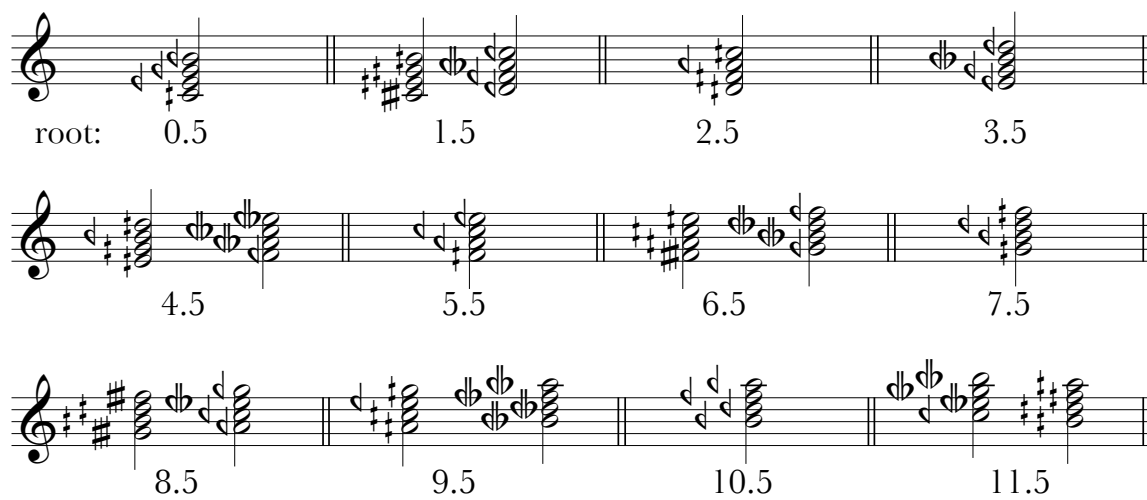


Diagram illustrating the construction of Fully-Diminished Seventh Chords (7b9b9) across the fretboard. The diagram shows three rows of four chords each, with the root note indicated below each chord. The chords are labeled with their root notes: 0.5, 1.5, 2.5, 3.5, 4.5, 5.5, 6.5, 7.5, 8.5, 9.5, 10.5, and 11.5. The notation includes the treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Each chord is represented by a vertical line with a notehead and a stem, and a vertical line with a notehead and a stem, indicating the notes of the chord.

Appendix C

Neutral Triads

root: 0.0 0.5 1.0 1.5

2.0 2.5 3.0 3.5

4.0 4.5 5.0 5.5

6.0 6.5 7.0 7.5

8.0 8.5 9.0 9.5

10.0 10.5 11.0 11.5

The image displays 12 staves of musical notation, each representing a different neutral triad. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of chords, each with a root value indicated below it. The root values are 0.0, 0.5, 1.0, 1.5, 2.0, 2.5, 3.0, 3.5, 4.0, 4.5, 5.0, 5.5, 6.0, 6.5, 7.0, 7.5, 8.0, 8.5, 9.0, 9.5, 10.0, 10.5, 11.0, and 11.5. The chords are represented by a combination of notes and accidentals (sharps, flats, and naturals) on the staff lines. The notation is presented in a clean, black-and-white style.

Appendix D

Transpositions of Wyschnegradsky's DC-scale

The 24 transpositions of Wyschnegradsky's *diatonicized chromatic* scale (or DC-scale) are listed below, ordered in a circle of fourths as they appear in *24 Préludes dans l'échelle chromatique diatonisée à 13 sons*, op. 22 (see Chapter 5).

Above the staves, I have indicated which of the *24 Préludes* is based on each transposition: Prelude No. 1 uses the transposition starting on C♯, Prelude No. 2 uses the transposition starting on F♯, and so on.

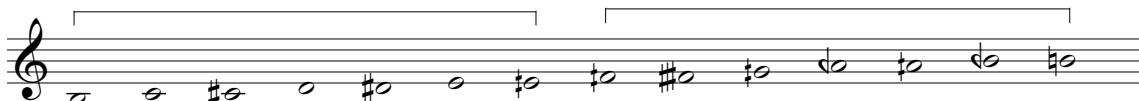
Prelude No. 1



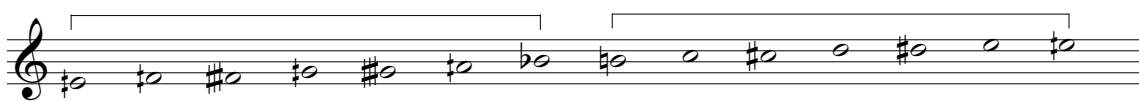
Prelude No. 2



Prelude No. 3



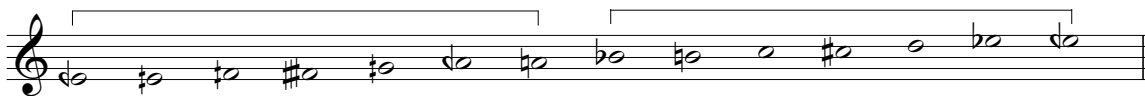
Prelude No. 4



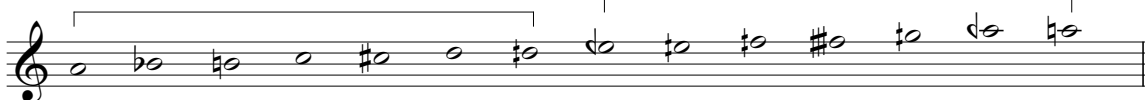
Prelude No. 5



Prelude No. 6



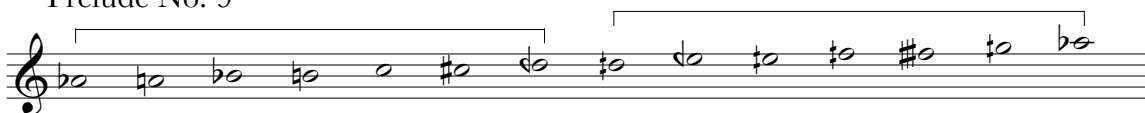
Prelude No. 7



Prelude No. 8



Prelude No. 9



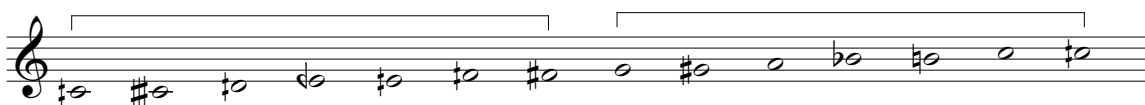
Prelude No. 10



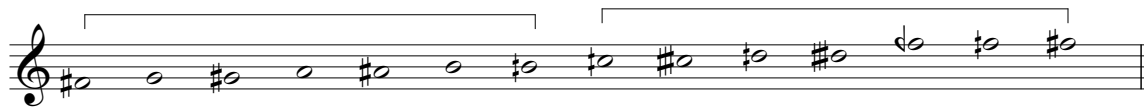
Prelude No. 11



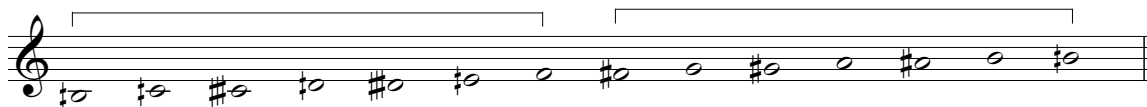
Prelude No. 12



Prelude No. 13



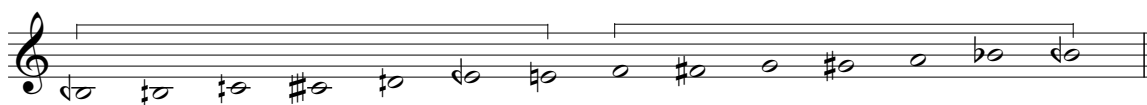
Prelude No. 14



Prelude No. 15



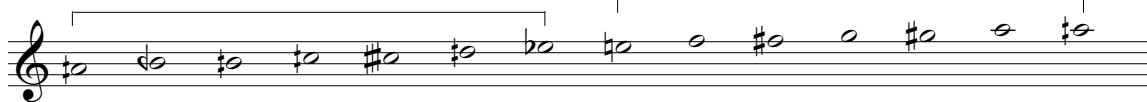
Prelude No. 16



Prelude No. 17



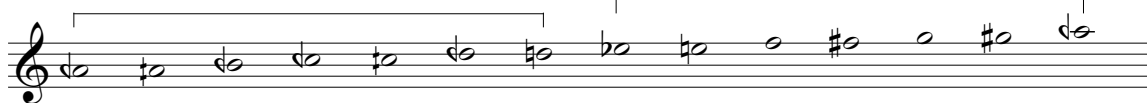
Prelude No. 18



Prelude No. 19



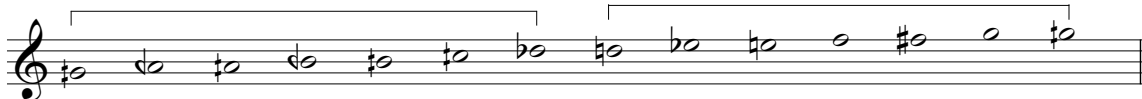
Prelude No. 20



Prelude No. 21



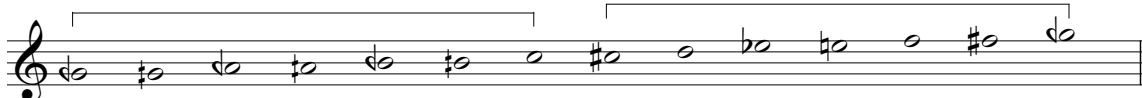
Prelude No. 22



Prelude No. 23



Prelude No. 24



Appendix E

Selected Notational Examples

The following four pages compare score samples from Blackwood, Hába, Ives, and Wyschnegradsky to their equivalents in my notational scheme. As Chapter 2 shows, Blackwood's original score uses his special "up" symbol (♠) to modify conventional accidentals; my transcription substitutes quarter-tone accidentals. The shape of the quarter-tone accidentals is the only difference between Hába's original version and my transcription (see Table 1.1). Ives's original score is arranged for piano duet where the *piano primo* sounds one quarter-tone higher than written; my transcription transposes the notation of the *primo* up by quarter tone and arranges the music on a single grand staff. (My transcription does not always literally transpose the *primo* by quarter tone. In m. 27, I substitute the enharmonic equivalents E♭ and B♭ for D♯ and A♯. See Chapter 4.) Wyschnegradsky's score is published in two versions: a performance score arranged for piano duet (here, the *secondo* sounds one quarter-tone lower than written), and a study score that uses microtonal accidentals. My transcription substitutes the reversed flat (⦶) for Wyschnegradsky's quarter-tone flat sign (⦶).

24

p sempre legato

Easley Blackwood, 24 notes, mm. 24-28 (original notation)

24

p sempre legato

Easley Blackwood, 24 notes, mm. 24-28 (transcribed)

Original notation for two tubas in 4/4 time. The score consists of two systems. The first system has four measures with dynamics *mf*, *cresc.*, and *f*. The second system starts at measure 6 and ends with a fermata.

**Alois Hába, *Suite für vier Posaunen im Vierteltonsystem*, Mvt. I, *Maestoso*
(original notation)**

Transcribed notation for two tubas in 4/4 time. The score consists of two systems. The first system has four measures with dynamics *mf*, *cresc.*, and *f*. The second system starts at measure 6 and ends with a fermata.

**Alois Hába, *Suite für vier Posaunen im Vierteltonsystem*, Mvt. I, *Maestoso*
(transcribed)**

25 *slower*

30 *mp*

**Charles Ives, *Three Quarter Tone Pieces*, Mvt. III, *Chorale*, mm. 25-34
(original notation)**

25 *slower*

30 *mp*

**Charles Ives, *Three Quarter Tone Pieces*, Mvt. III, *Chorale*, mm. 25-34
(transcribed)**

8^{va}

5

This musical score is presented in two systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 10/8 time and features a key signature of one flat. The first system begins with a measure number '5' in a box. The notation includes eighth notes, sixteenth notes, and chords. A dashed line above the first system is labeled '8^{va}'. The second system continues the piece with similar rhythmic and melodic patterns.

Ivan Wyschnegradsky, *Prelude No. 9*, mm. 5-7
(original performance score notation)

8^{va}

5

This musical score is presented in two systems, similar to the performance score. It features a grand staff with treble and bass clefs. The notation is more detailed, showing individual fingerings and articulation marks for each note. A dashed line above the first system is labeled '8^{va}'. The piece is in 10/8 time with a one-flat key signature, starting at measure 5.

Ivan Wyschnegradsky, *Prelude No. 9*, mm. 5-7
(original study score notation)

8^{va}

5

This musical score is presented in two systems, similar to the previous ones. It features a grand staff with treble and bass clefs. The notation is a transcription of the original study score, showing fingerings and articulation. A dashed line above the first system is labeled '8^{va}'. The piece is in 10/8 time with a one-flat key signature, starting at measure 5.

Ivan Wyschnegradsky, *Prelude No. 9*, mm. 5-7
(transcribed)