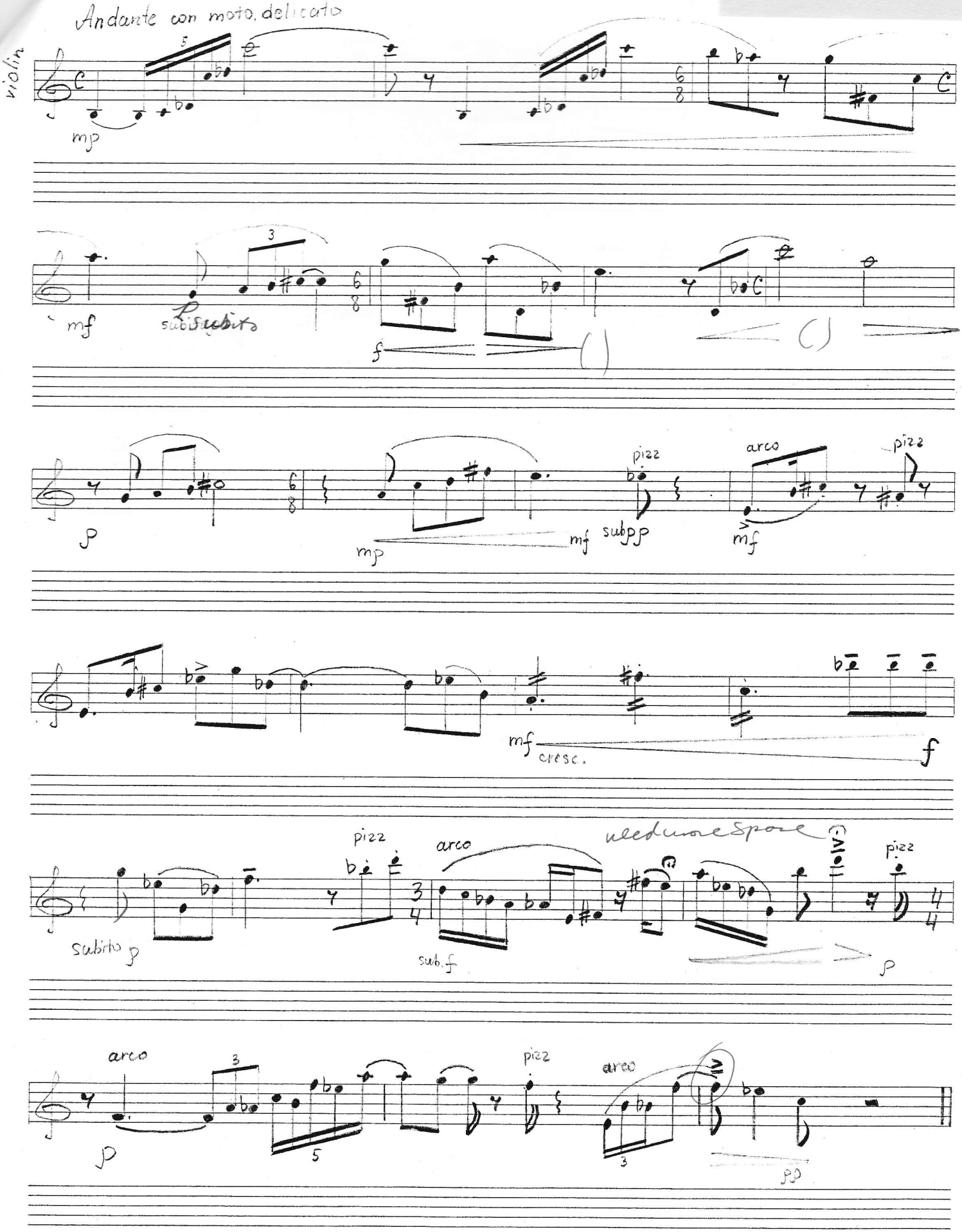
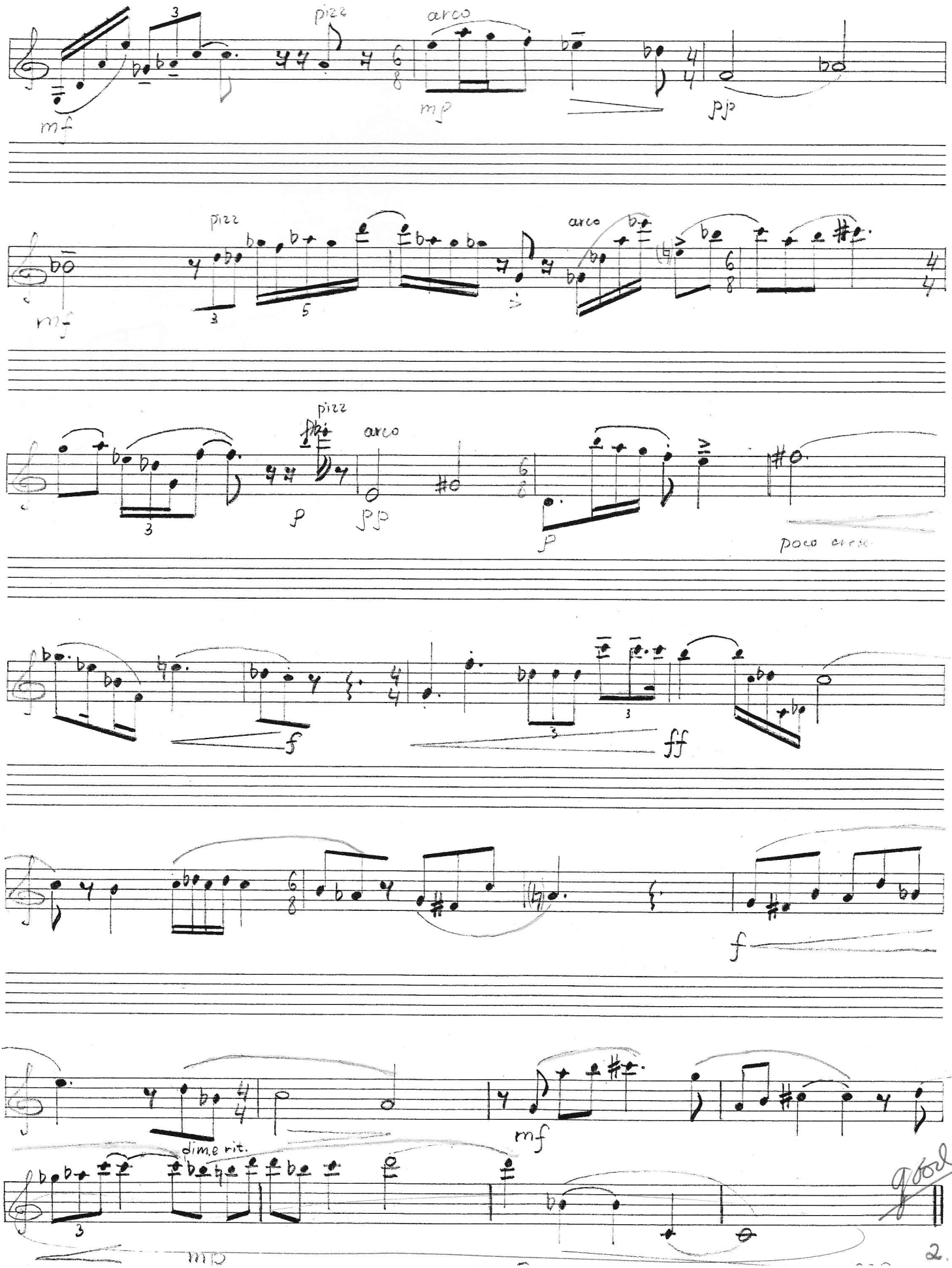
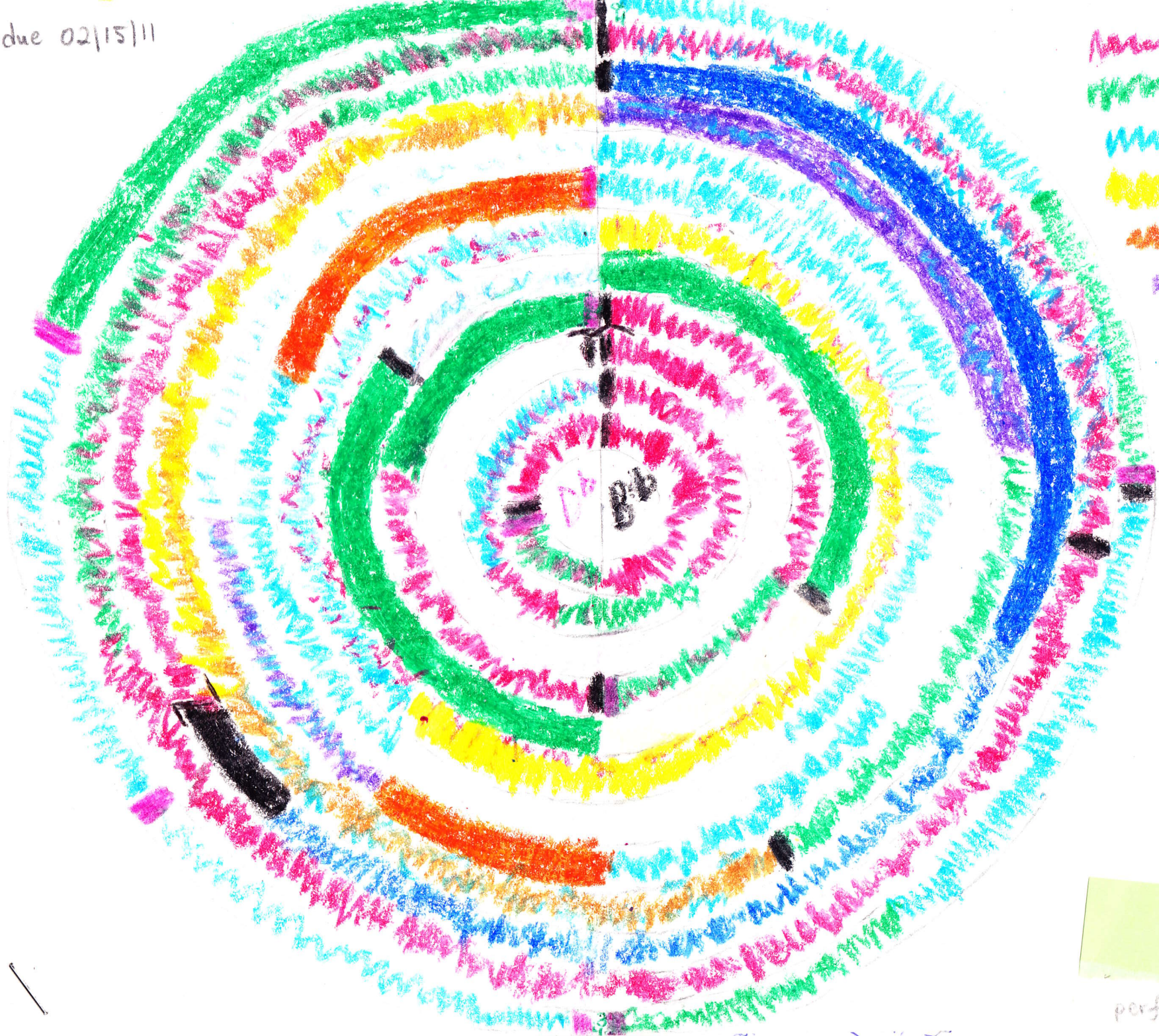

Andante con moto, delicato
violin
mp
mf
subito
f
p
mp
mf
pizz
subpp
arco
mf
pizz
mf
cresc.
f
subito p
pizz
arco
sub. f
p
arco
p
pizz
arco
pp


pizz
arco
mf
mp
pp
pizz
arco
mf
pizz
arco
p
pp
p
poco cresc.
f
ff
f
dim e rit.
mf
mp
good

due 02|15|11




perf. 147

this scheme shows a concept of the Syrinx as a piece, that is built on 10 motifs more or less different from each other, they follow each other in different order, these motifs also have some features of one another, diagram shows that by changing colors, and combining them in couples. Black color shows $B^b$. $D^b$ is shown by red-violet color. These two pitches are important in this piece. It indicates the changing of tonal support. Also in this piece the tone-semi-tone relations, which I marked with solid line for tones, and jagged curve for anything, that includes semitones. And the line in the middle of upper half is the line that indicates the beginning of each line. Every circle means the line in music piece, except for the last circle, that includes 2 last lines of music. the inner smallest circle is line number one. Colores I've chosen randomly.

I have decided to use circle (how so?) as a model, because it visually makes a complete piece better, than a lined model. Also circle means that these motifs, used in this piece could be continuedly developed into new little motives, that could expand the potentially ~~of the circle~~ after a lot of changing a composer can come up with the first motif again. It is just an idea.

But in Debussy's Syrinx, 3 main parts of the piece are clearly recognized. A have marked them with ~ lines.

I have 6 different types of motives, and some variations of them. I would call them group D, group F ect. I am missing A, B, C - because according to Debussy's model they should be in the beginning and at the end, so I don't have them yet. Structurally these motives have similarities, and 2 types of motifs (tone and semi-tone) could be defined. (D, F, 2d E, 2d G - semitones) (1st E, 1st G, X, Y - tones)