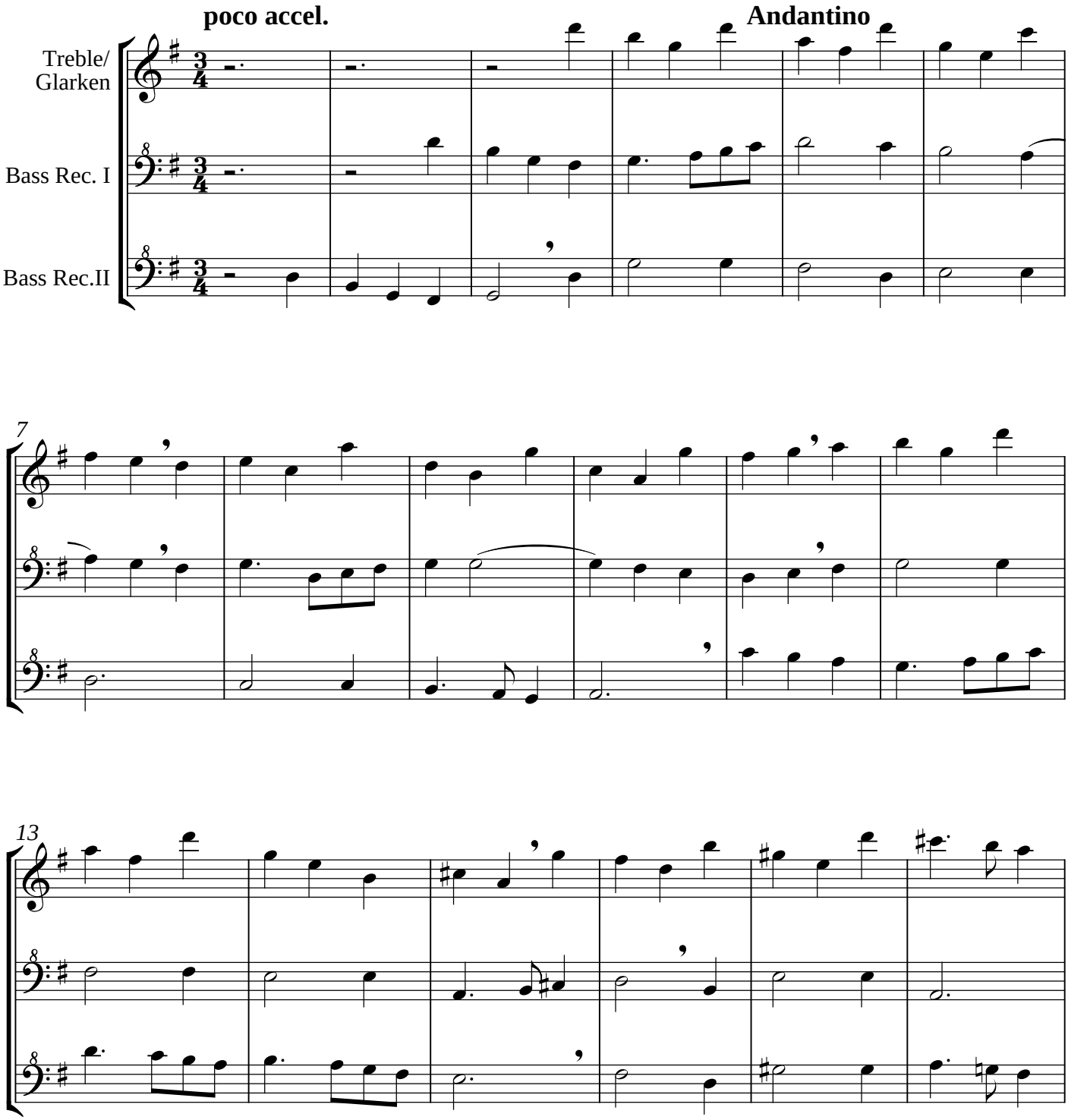
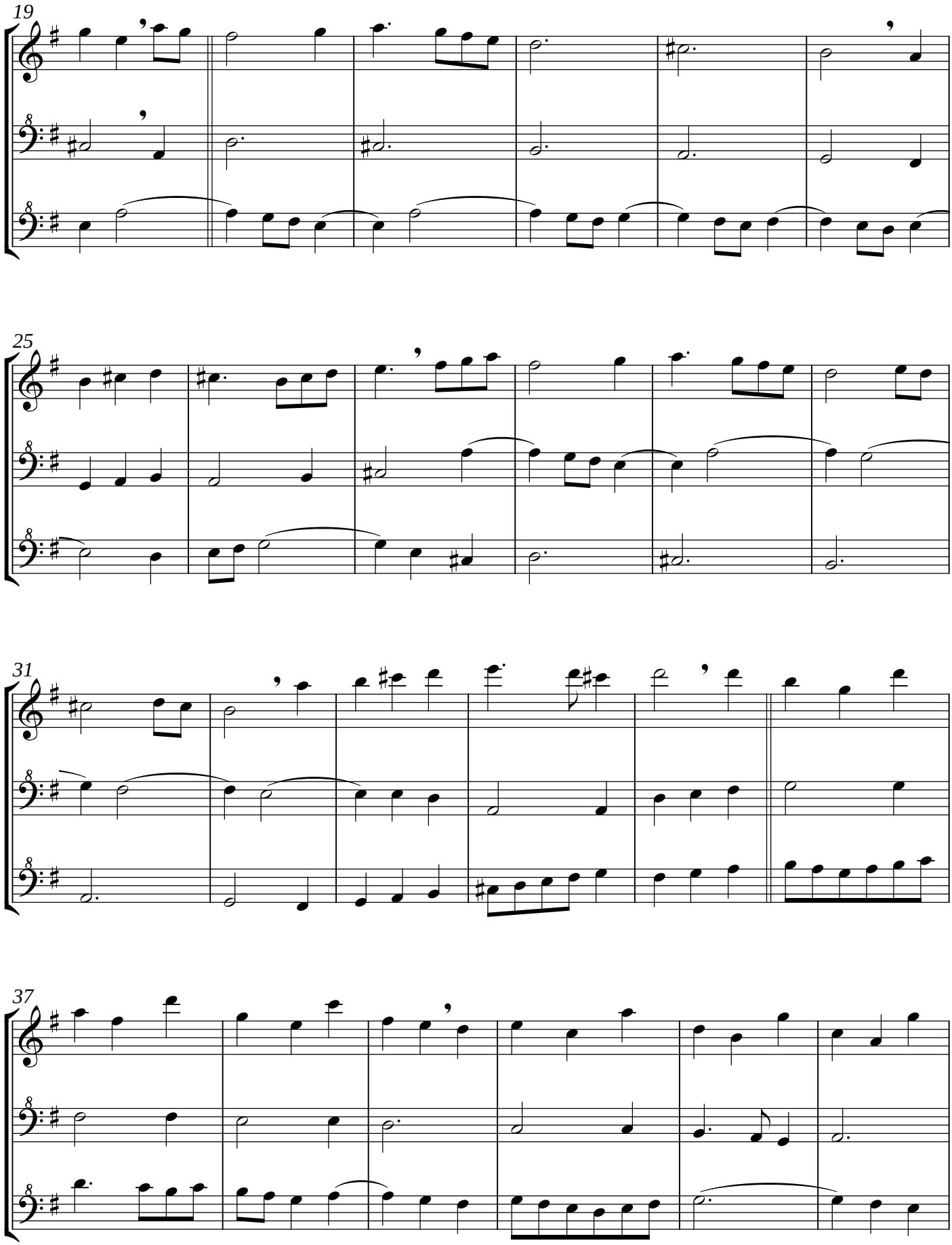
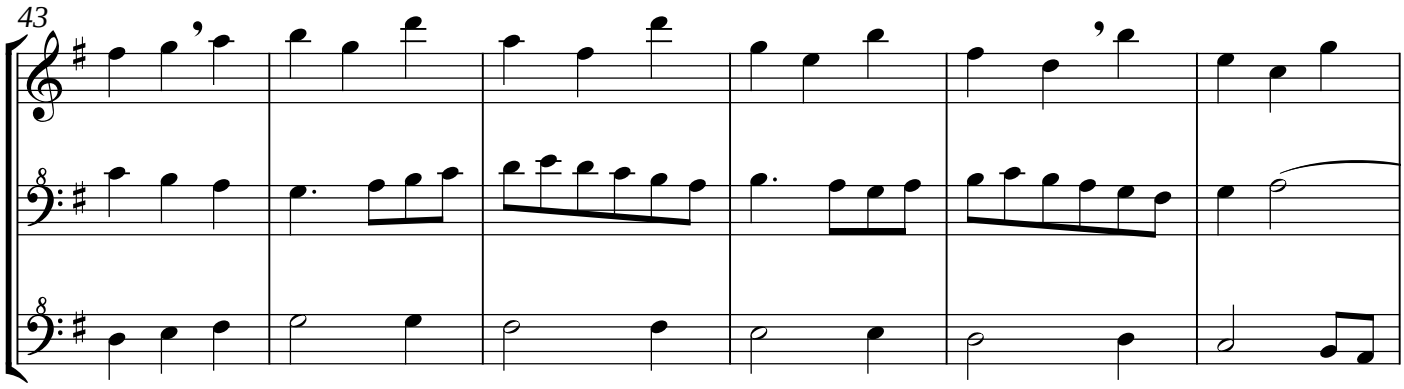
The Divisors of Seventy Two

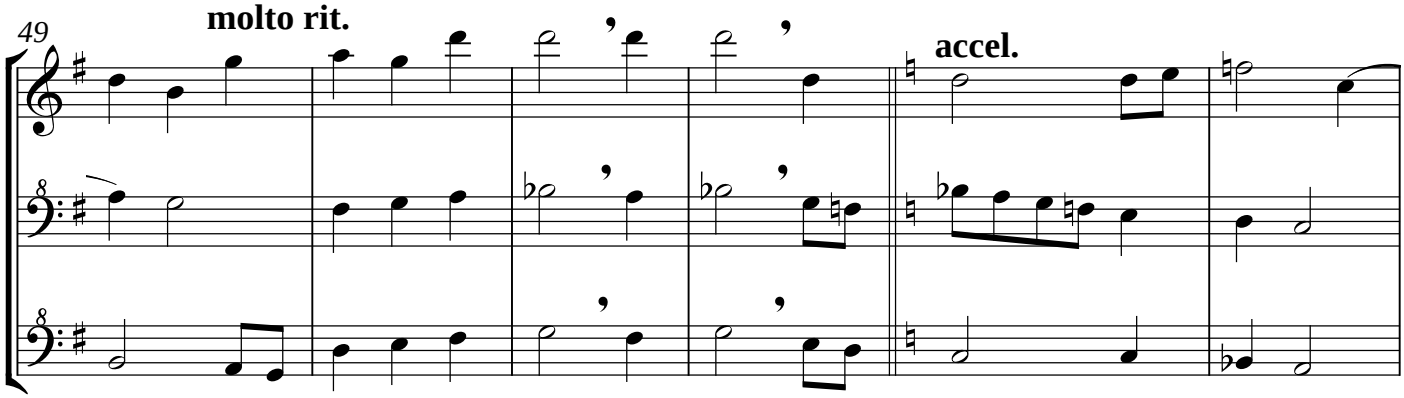
For Two Bass Recorders (with F♯ keys) and Treble or Glarken

In ‘Journey to the Heart of Music’ Chapter 13, an example of computational number processing is provided both in the form of computer code and tonal sound. The music below is an attempt to illustrate that the ‘dry’ chord progressions of this rather theoretical example could be incorporated in to a piece of normal common practice tonal music: thereby exemplifying the contention, that all tonal music is, fundamentally, arithmetic.

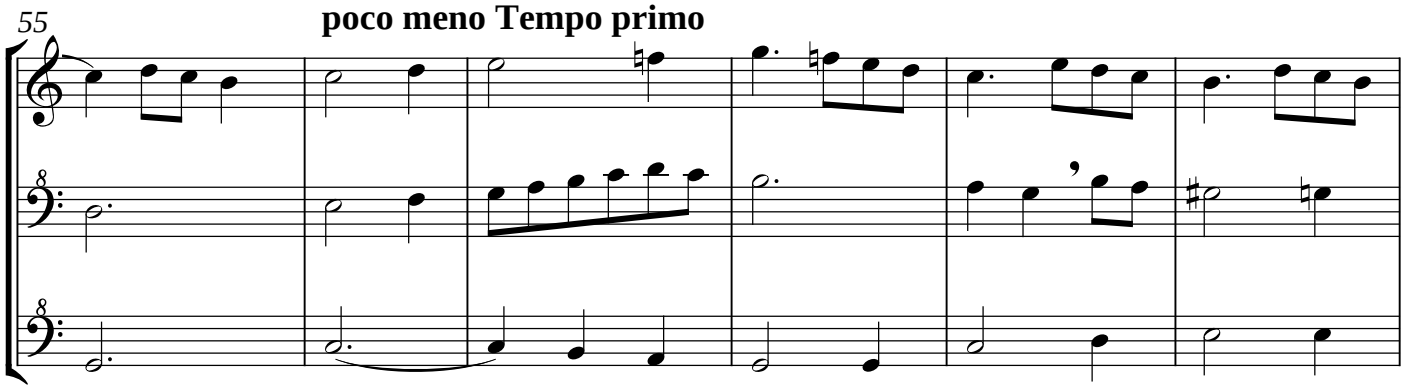



19
25
31
37

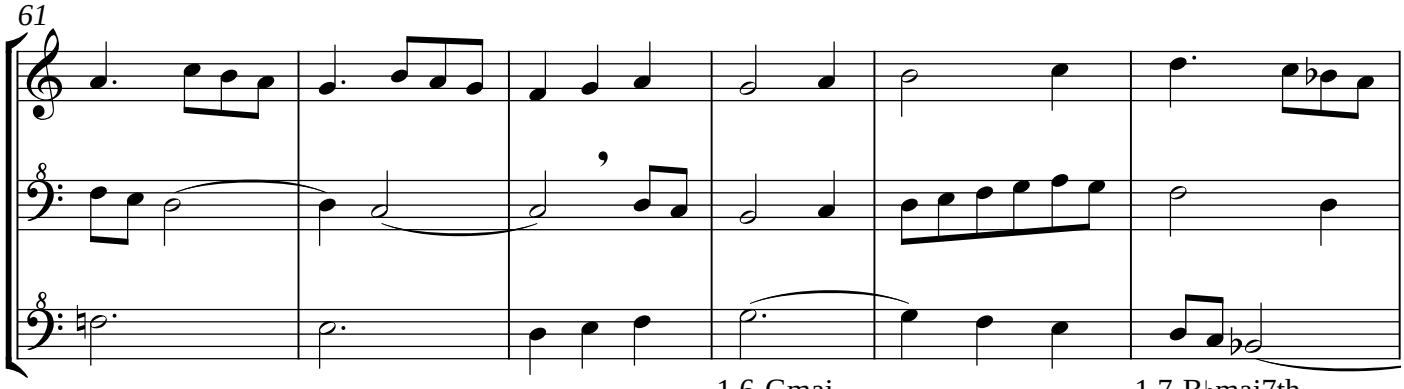




The Cmaj-9th chord in the key of C major
expresses the relationship of C-h1 to D-h72.



Loop:1.1-C 1.2-Cmaj 1.3-Gmaj 1.4-Cmaj 1.5-Emaj



1.6-Gmaj 1.7-B♭maj7th

67

allargando

molto allargando

1.8-Cmaj7th

1.9-Dmaj9th,
(E-h81 > D-h72)

Therefore C-h64 is greatest square less than D-h72

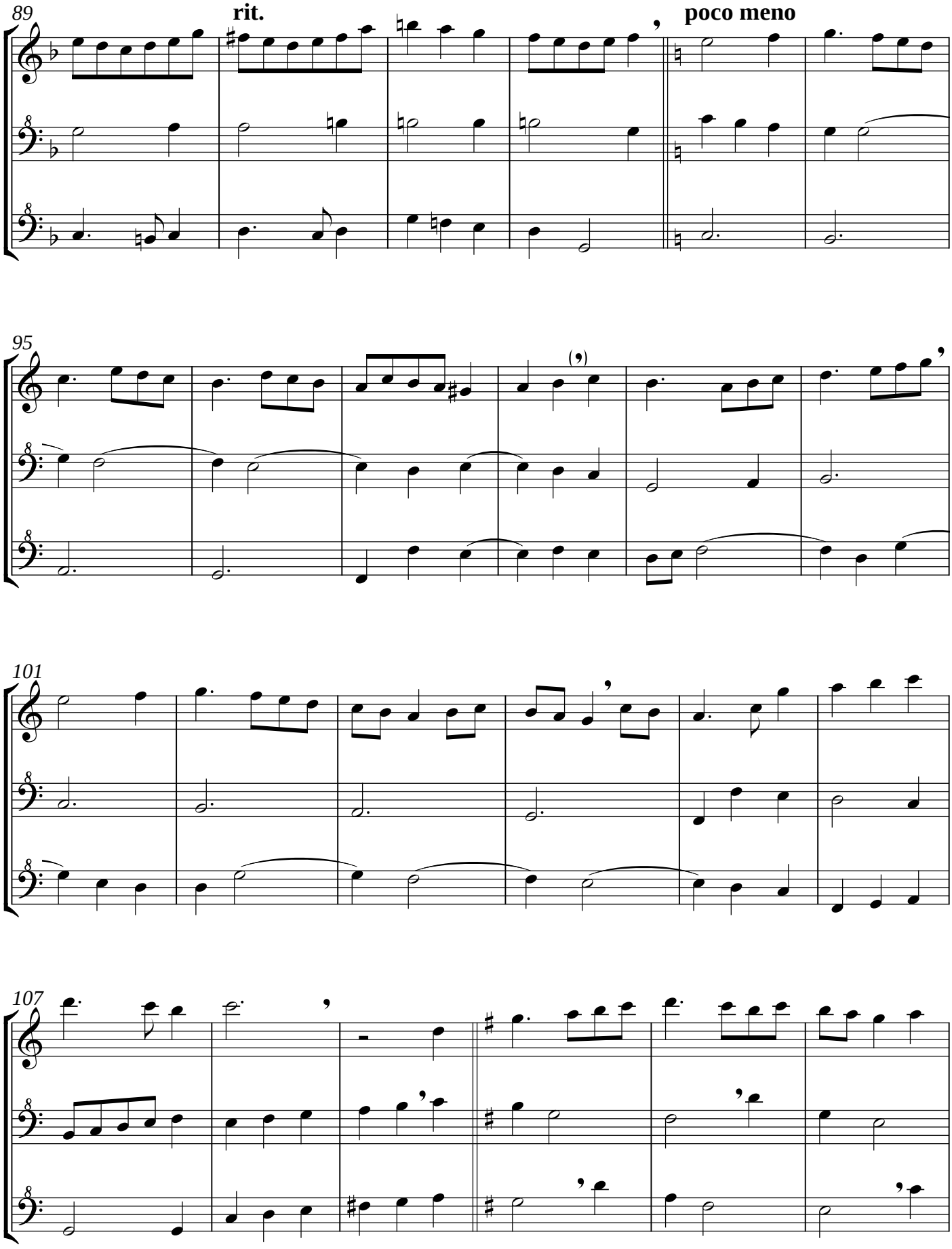
73

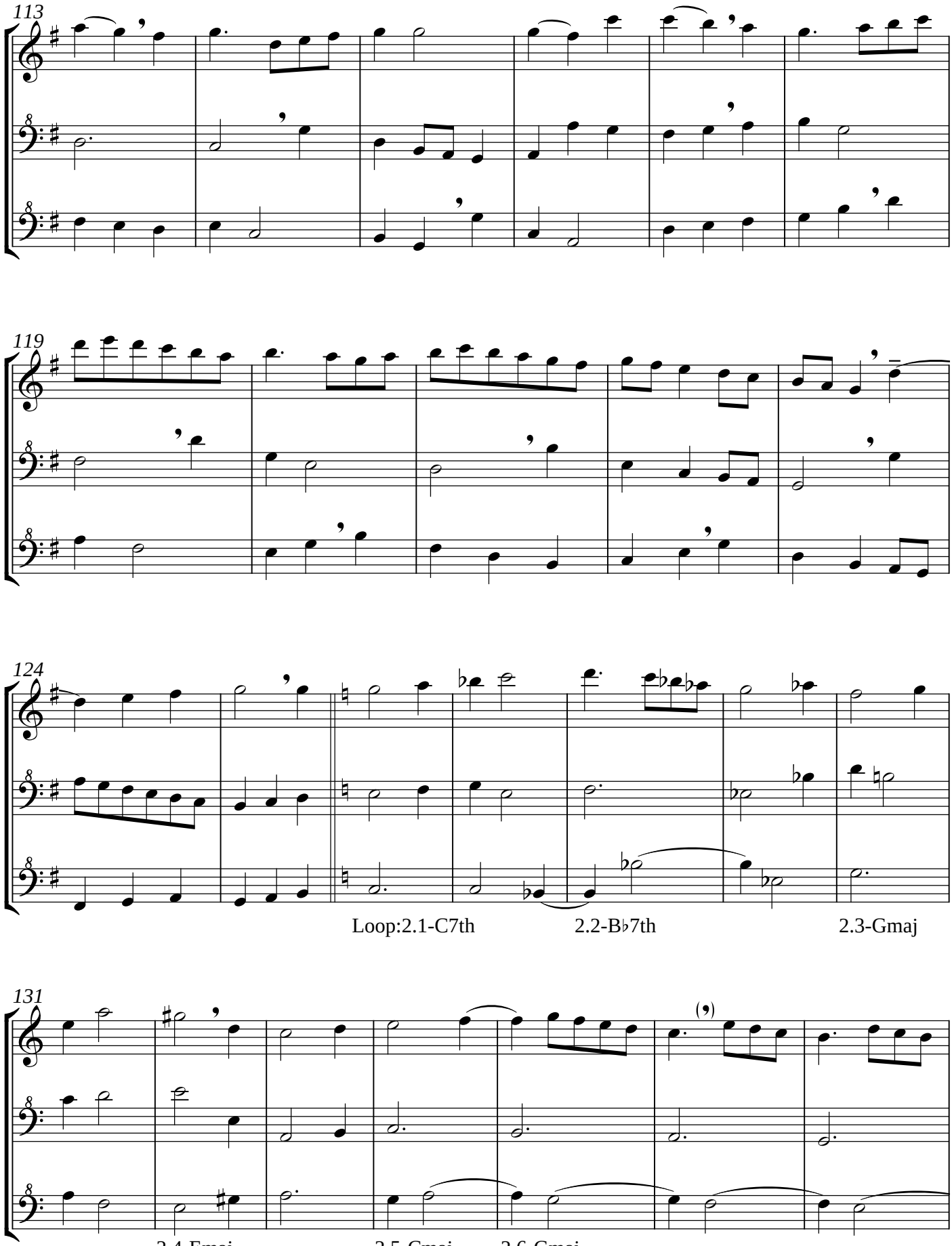
accel.

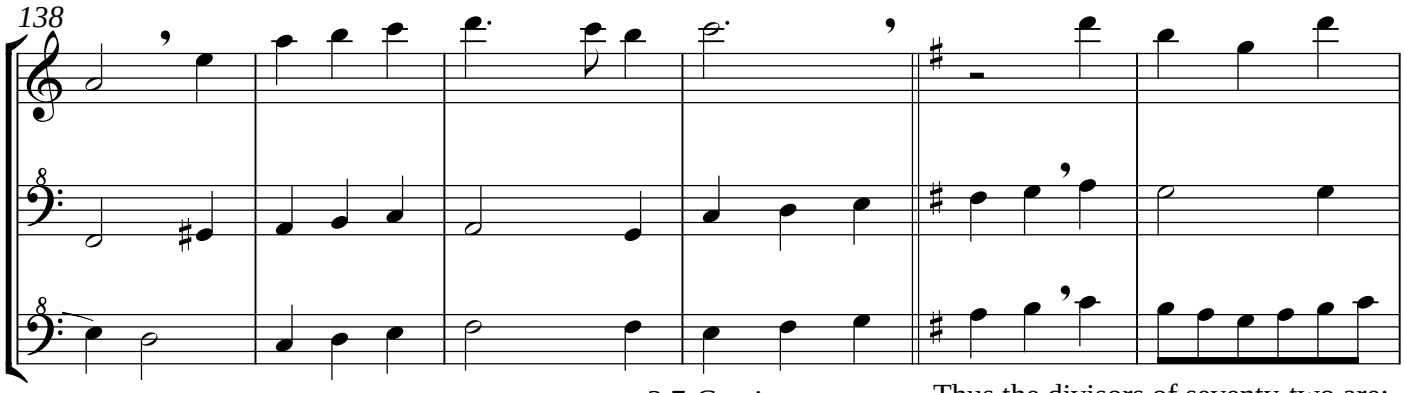
Tempo primo

79

84

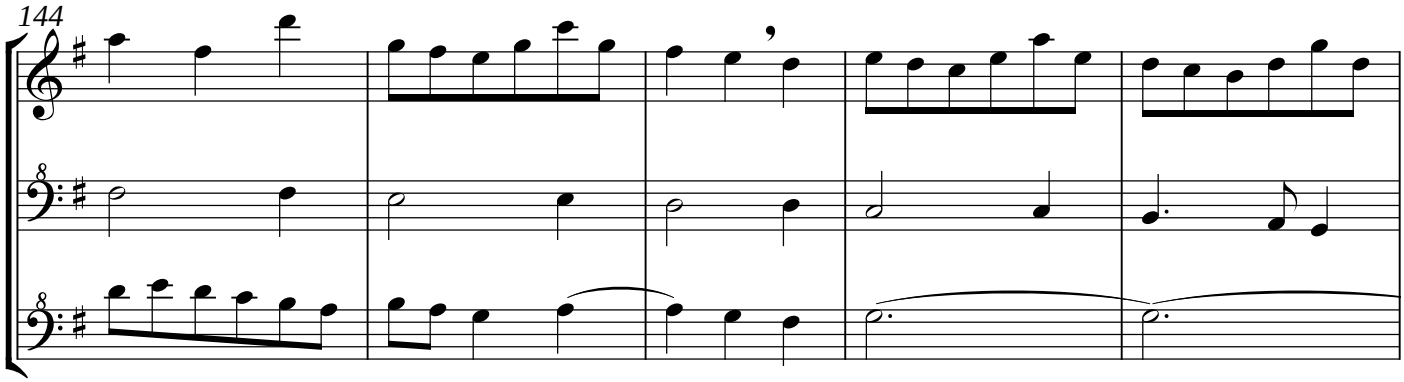

89
rit.
poco meno
95
101
107

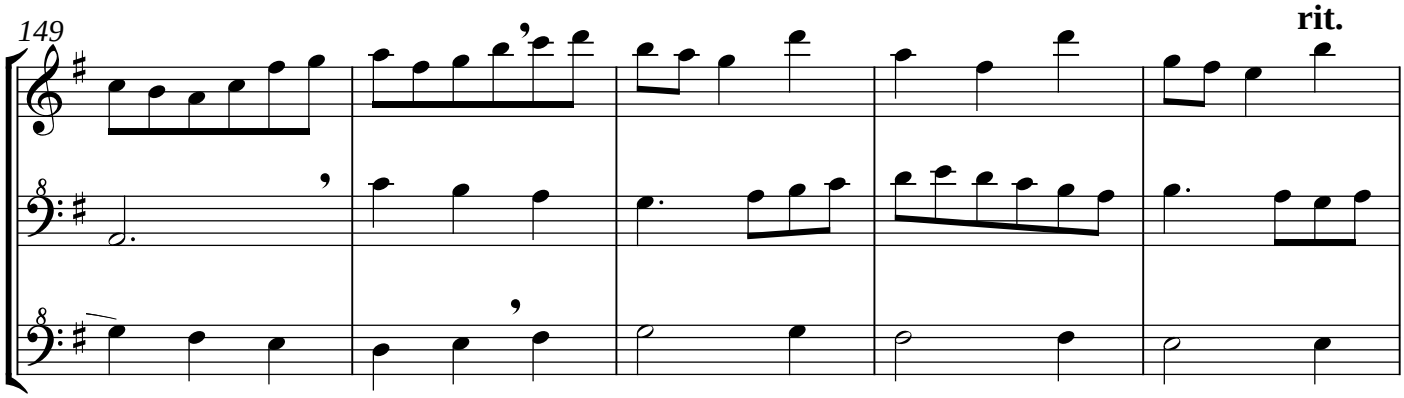

113
119
124
Loop:2.1-C7th
2.2-B♭7th
2.3-Gmaj
131
2.4-Emaj
2.5-Cmaj
2.6-Gmaj

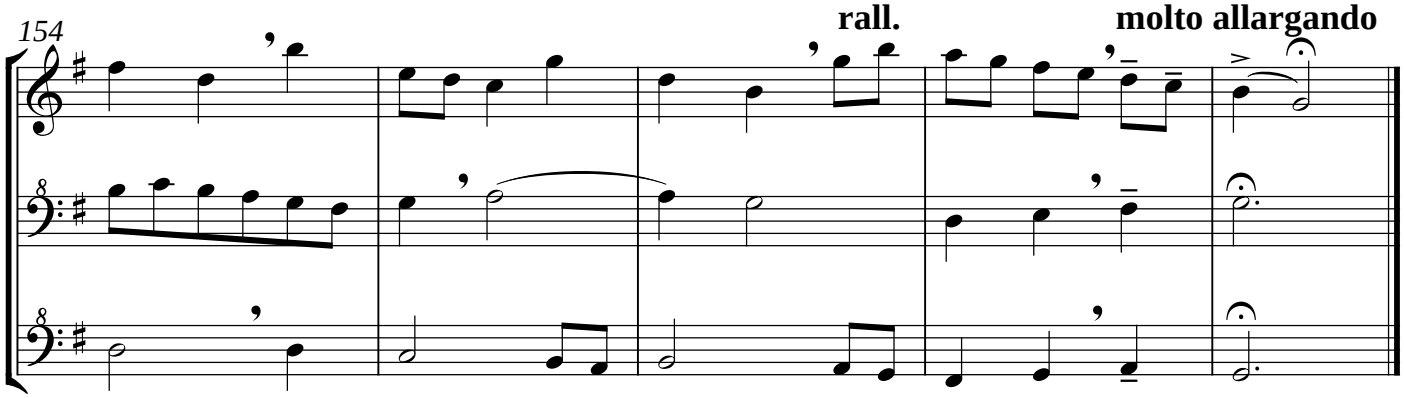


2.7-Cmaj 2.8-Cmaj

Thus the divisors of seventy-two are:
8×9, 6×12, 4×18, 3×24, 2×36 & 1×72.







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