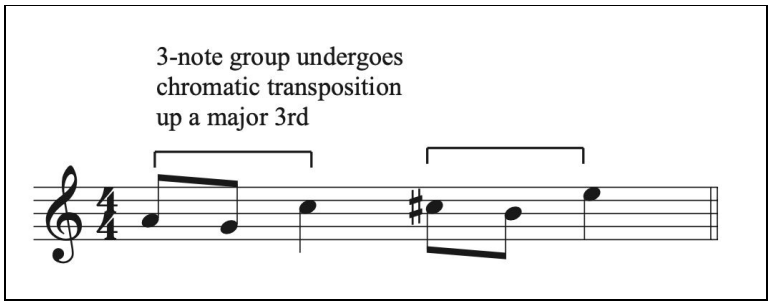
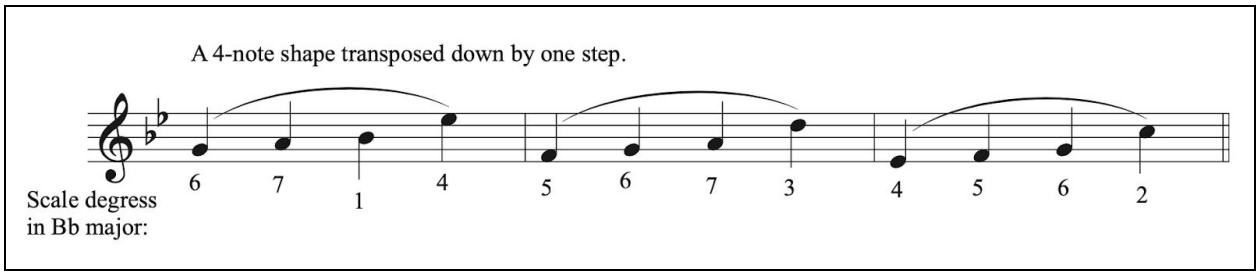
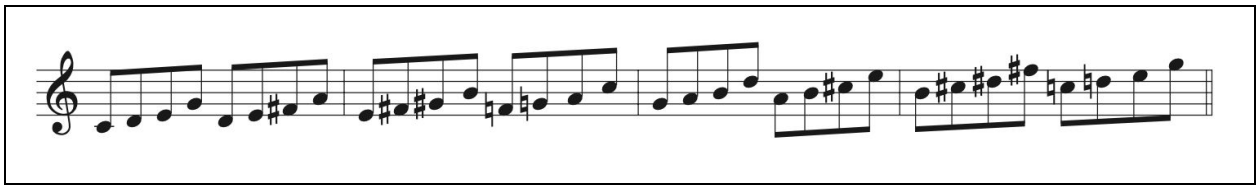


Ex. 1: Each note, A, G, and C, transpose up major 3rd (four half steps) to C#, B, and E.

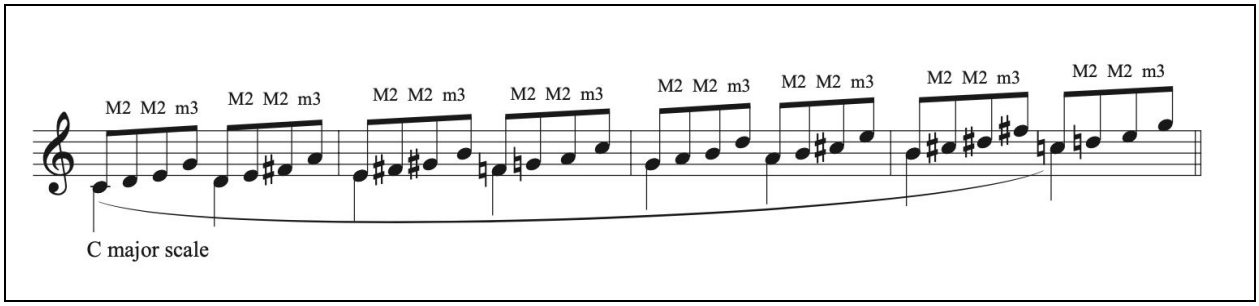


Ex. 2: A diatonic transposition, in which the scale degrees descend by one every measure, even if the shape of the note group changes slightly.

Nested Methods of Transposition

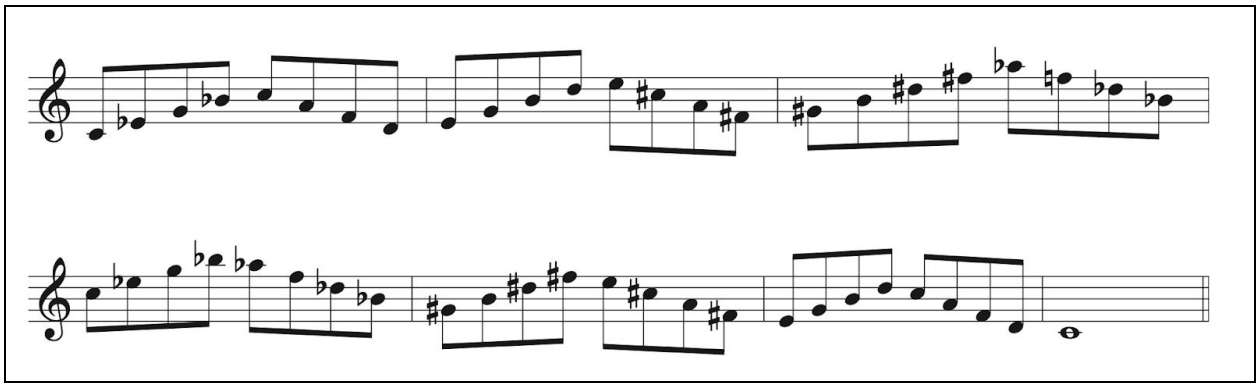


Ex. 3

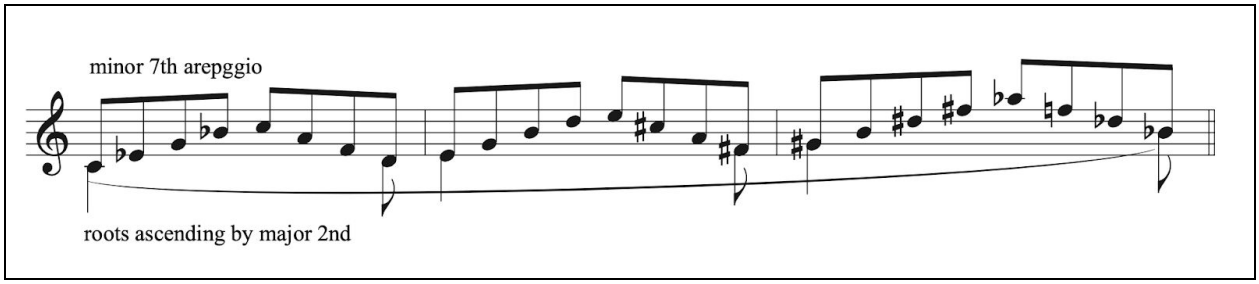


Ex. 4: Two layers of transposition, the 8th notes are transposed chromatically while at a slower rate the roots are transposed diatonically.

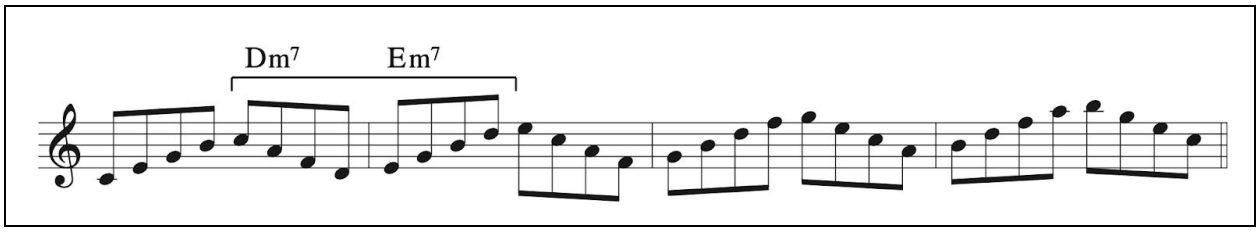
Overlapping Methods of Transposition



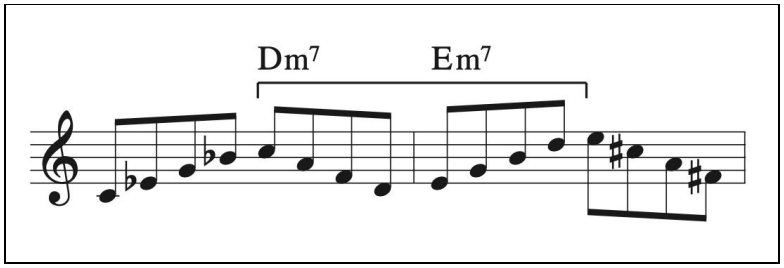
Ex. 5: “Same/Difference”



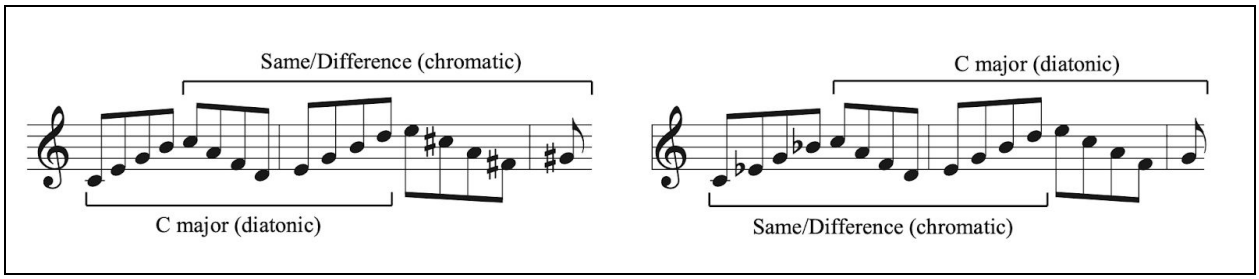
Ex. 6: Showing the roots of each minor 7th arpeggio ascending by M2 in “Same/Difference.”



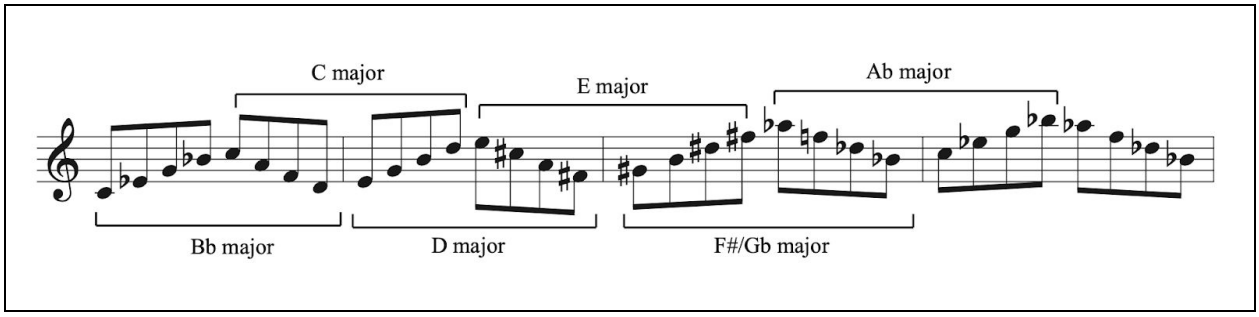
Ex. 7: Seventh arpeggios transposing up by diatonic



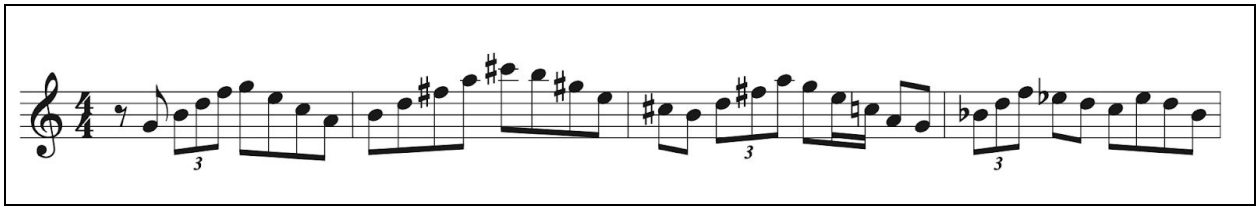
Ex. 8: Dm7 and Em7 arpeggios in “Same/Difference,” in the same location the C major diatonic variant.



Ex. 9: On the left, shifting from diatonic transposition to chromatic, and on the right vice versa.



Ex. 10: “Same/Difference” and the six different major keys it overlaps.



Ex. 11: A far-out and personal line.