H: Miscellaneous notes, information & analysis

				original copy
1.	Key Identification	I	~~20~~ 40	black
2.	" "	II	~~15~~ 23	black
3.	" "	III	20	black
4.	" "	IV	15 +12	—
5	" "	V	11 + 9	black
	~~Chain Sequences I~~		~~1~~	~~black~~
	Chain Sequences		18 + 5	black
	Diminished 5th		17 + 5	"
	Dim 7th		32	"
	Dominant 7th		9 +7	"
	Mult-Linearity		35	"
	Incomplete Neighbrd		18	"
	Transfer of register		35	— more
	Sequences on a Figured Bass	I	34	✓
	" " " "	II	34	✓

Die Schöne Müllerin. 6 pages. all original - no copies.

Music 50.1

triads
  simple
  with passing tones
  with neighbor tones
neighbor tones
  to triadic tones
  with syncopation and suspension
  in sequences
the minor mode
  triads
  neighbor tones
  5 to 8: variants
tone prolongation
  3; 5; 4; 2; 6; 7.
polyphony from one melody (multi-linearity)
  simple 2 voice exs.
triads: tonic-dominant
revisws: periodic, with rhythmic variants.
folk melodies in solfège

Music 61

scale sequences
scale motives
the triad (see 50.1)
interval filling
  5-8; 1-5;
  3-5; 1-3.
figuration (ornamentation)
  1-2-3/ 3-2-1
  3-4-5/ 5-4-3
  5-6-7-8/8-7-6-5.
neighbor tones
melodic multi-linearity
melodic I-V (also with keyboard)
melodic I-IV-V-I (")

Music 62

sequences for sol-fa fluency
fixed tone and change of function
melodic multi-linearity
  parallel 3rds and 6ths

(Music 62, cont'd)

melodic multi-linearity
  3 and 4 voices: neighbor chords resolved
  suspensions in parallel motion
prolongation of motion
  2 to 1; 4 to 3; 7 to 8.
neighbor tones
  upper and lower incomplete
  rhythmic alterations
modulation
  preparatory exercises
  I-V; I to IV; I to VI. (Major and minor)
  I to III (minor only)

Music 63

melodic multi-linearity: 3 and 4 voices
  V^7; dim.7th; dim. 5th (all resolved)
key identification and function:
  single tone, fixed; various successions
  interval fixed; " "
  fragment of melody fixed; " "
transfer of register
sequences on a figured bass
chain sequences
fixed interval within different polyphonic i.e., the 4th in diff. contexts/relationsh.

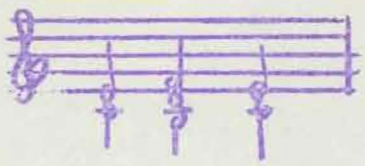
Music 64

chain sequences (difficult types)
key identification (as in Music 63, above, but increasingly more difficult)
melodic multi-linearity; chromatic.
chromatic lines (in multi-linear melodices)
  top lines, descending and ascending
  bass lines, " "
figured bass exercises
Schubert songs: specific preparatory exercises which deal with the linear and interval problems in a specific song that has been assigned.
Bach recitatives: used diagnostically.

Nov. 1972

...ic 63
S.N.

Diminished 5th



1. 3 1 7 4 | 3 4 5 3 1 |

repeat in minor

2. 1 3 4 7 | 1 2 3 2 1 |

3. 1 3 2 1 7 4 2 7 | 1 7 1 2 3 |

4. 1 3 7 4 | 3 7 1 ||

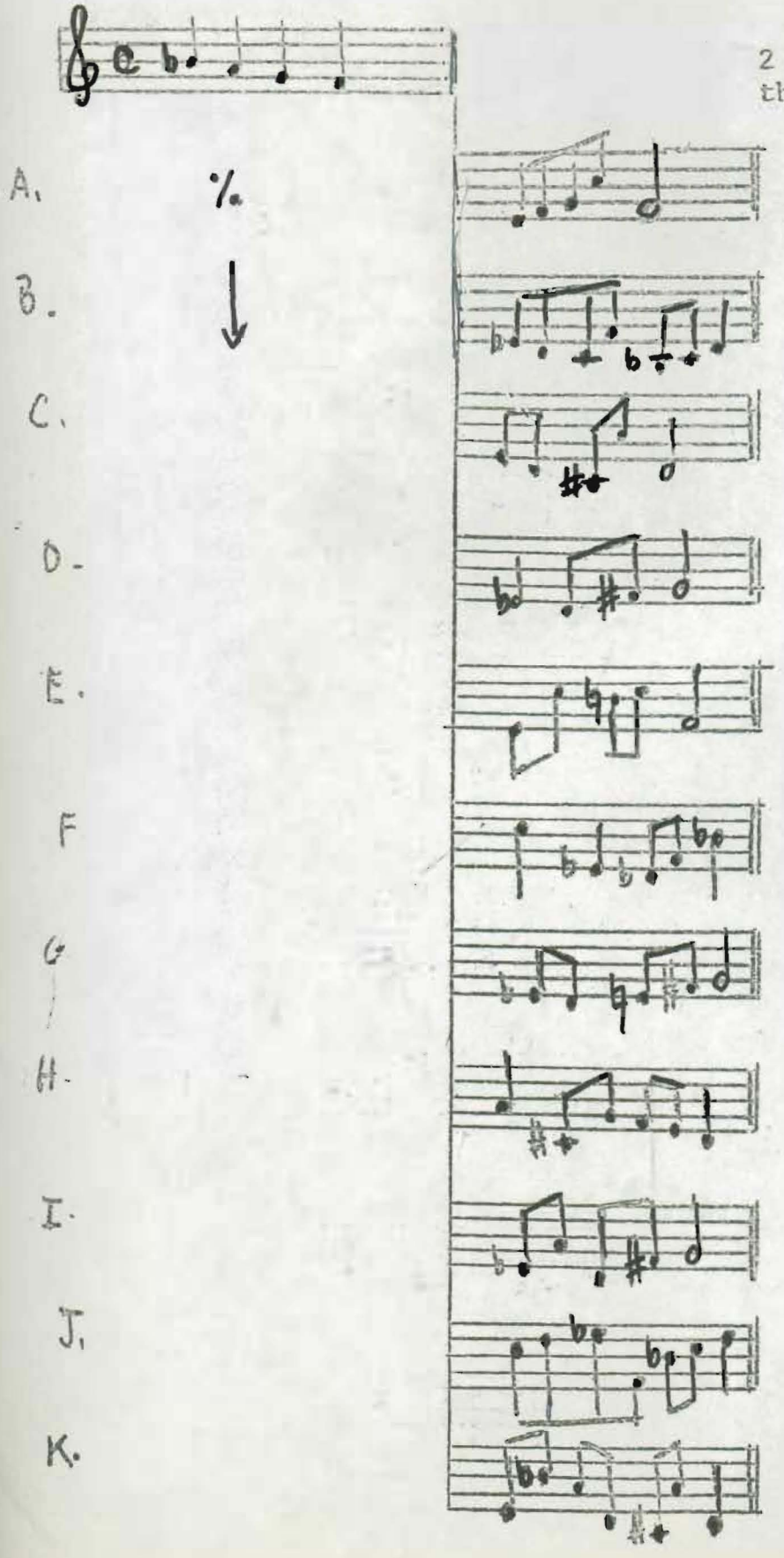
5. 3 1 4 7 | 1 7 1 2 3 |

6. 3 1 4 2 | 7 4 3 2 1 7 1 |

7. 3 1 7 1 | 4 2 4 2 | 7 4 3 2 | 1 3 2 1 ||

Music 63
S.N.

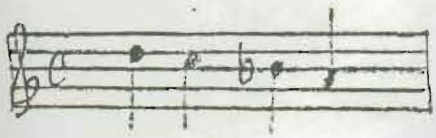
Key Identification:
Changes in pitch function I



In each of the following 2 bar units, the first bar is the same. The function of the tones depends upon the connection with the second bar. Sing each unit in the proper solfège; proceed rapidly through all units in succession. When this has been mastered, repeat without solfège. THINK LINEARLY!

Music 63
S.N.

Key Identifications
(II)



A

B.

C.

D.

E.

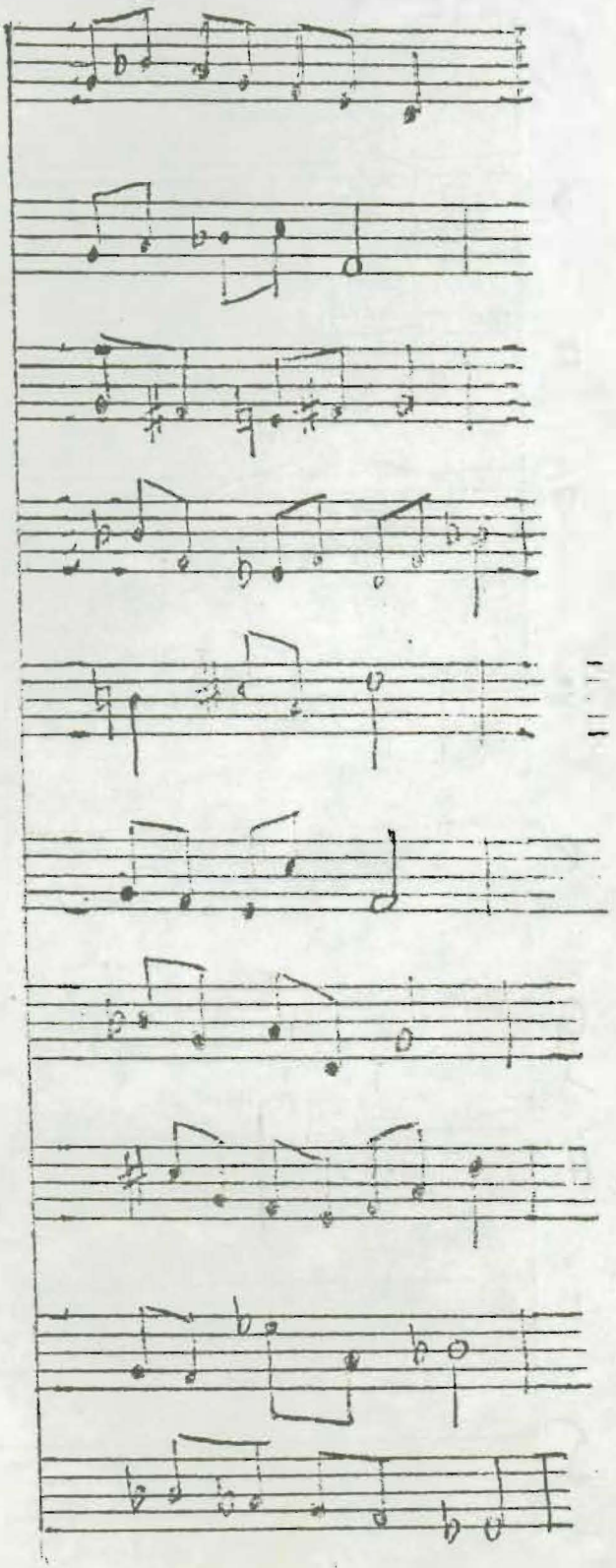
F.

G.

H.

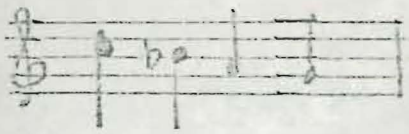
I.

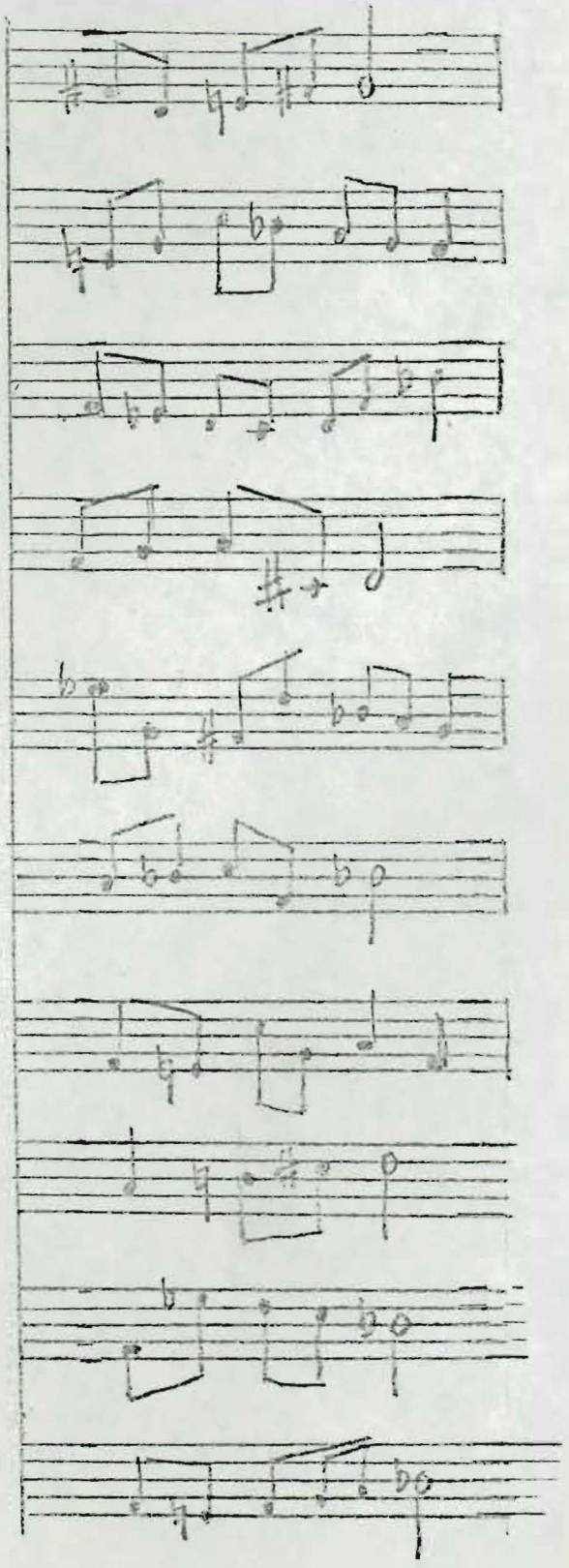
J.



Music 63
S.M.

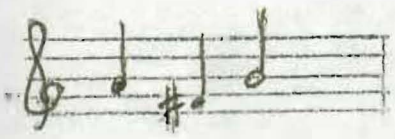
Key Identification
(II)

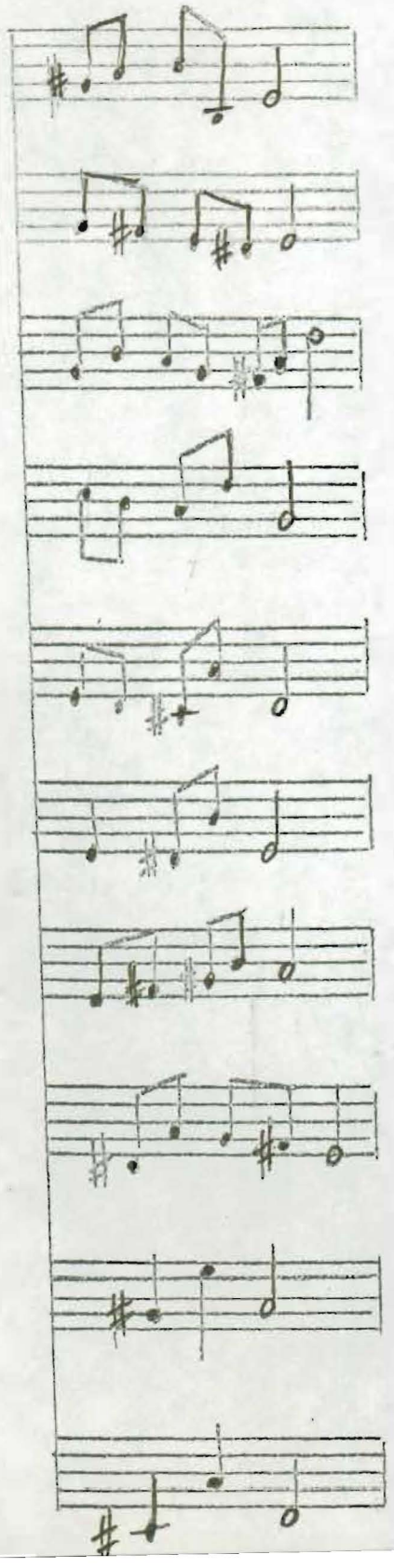




Music 63
S.W.

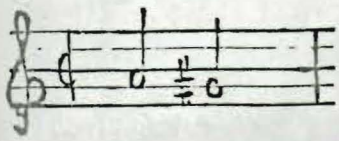
Key Identifications
(IV)

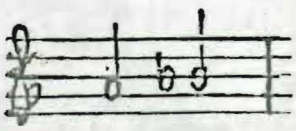


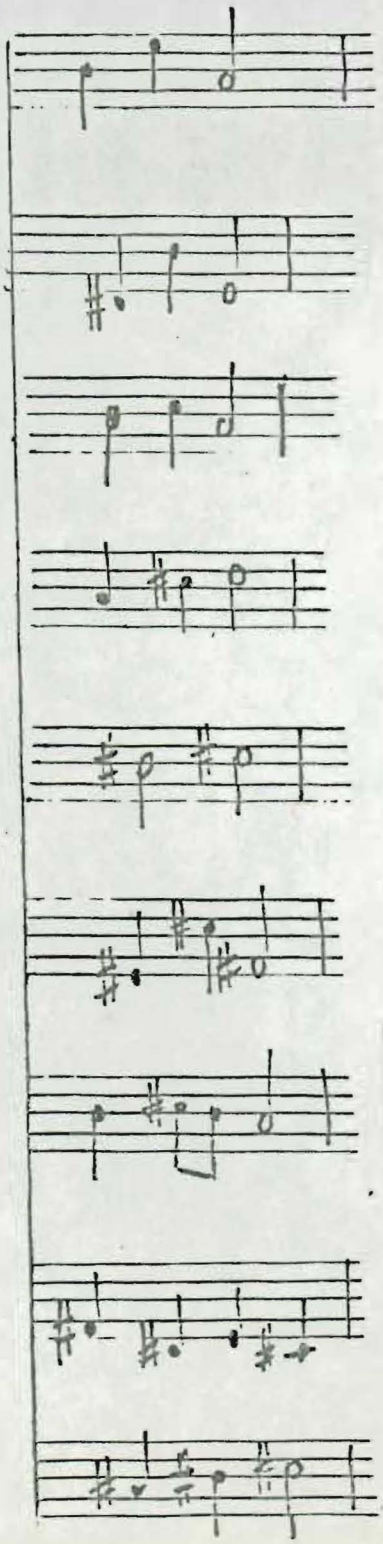


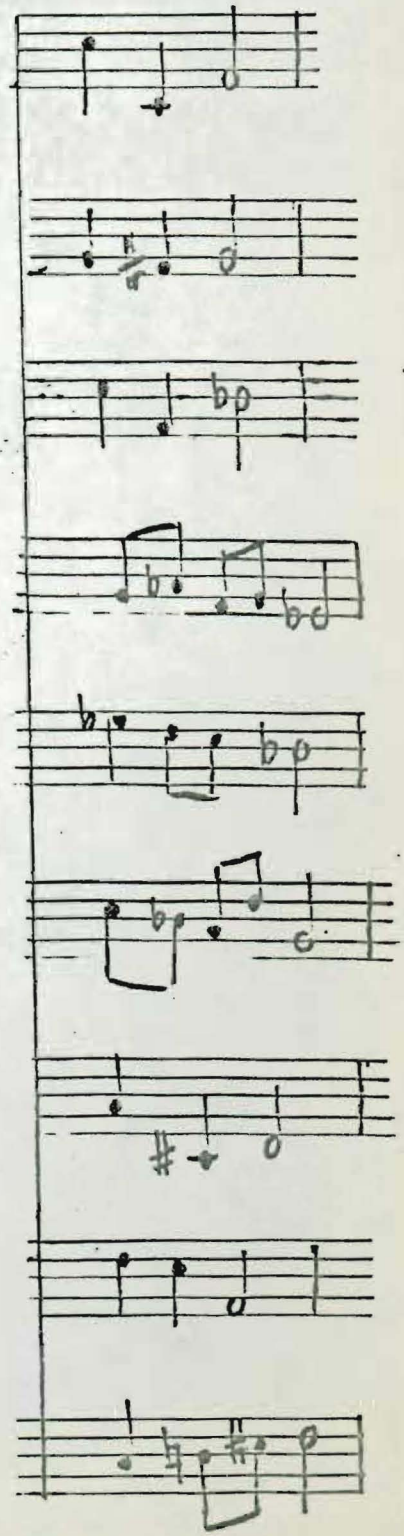
63
S. N.

Key Identification
(Change in pitch function)
(V)



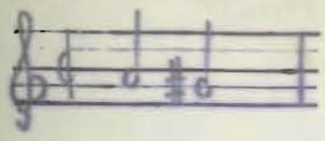


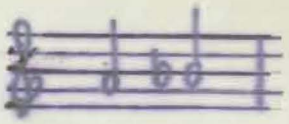


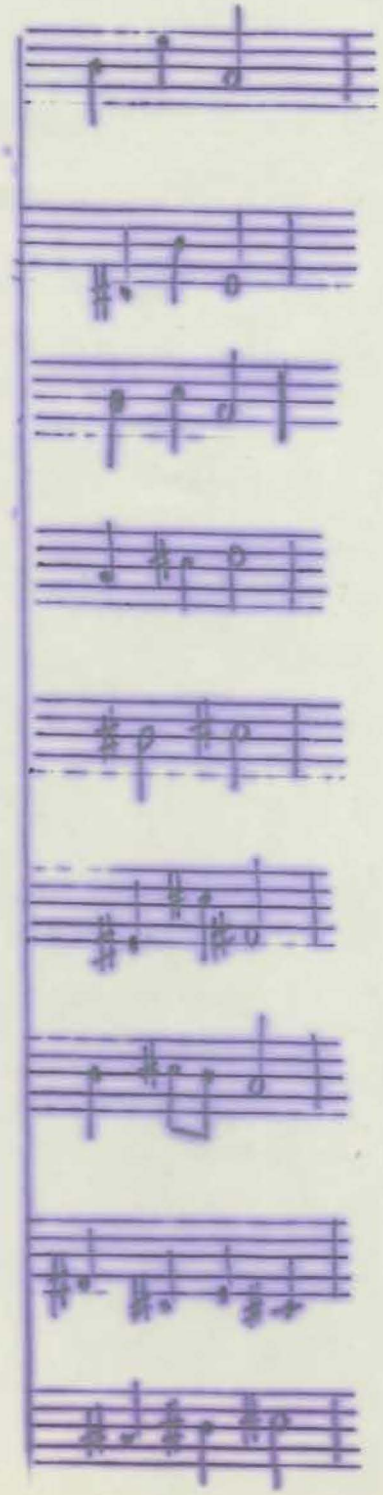


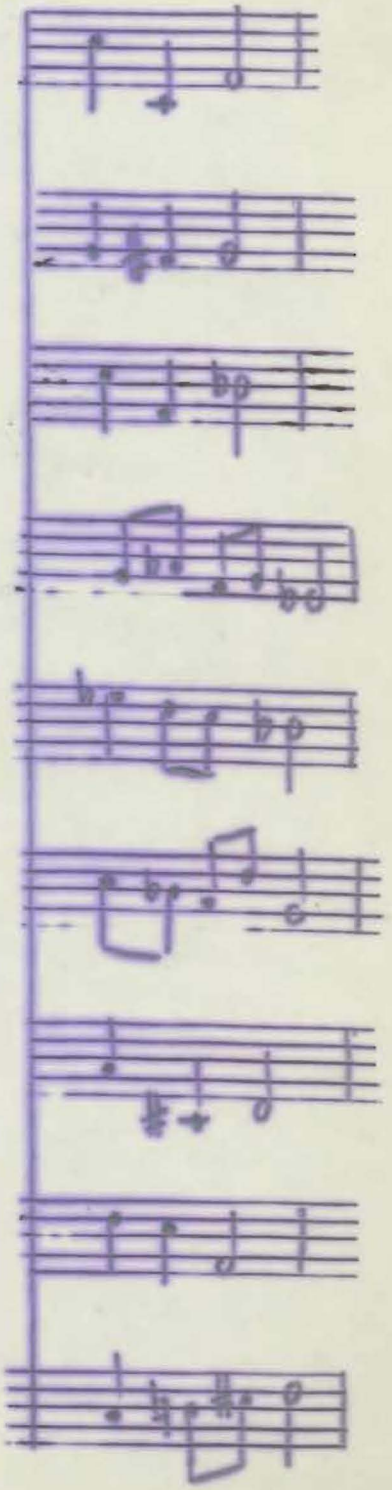
63
S. N.

Change in pitch function







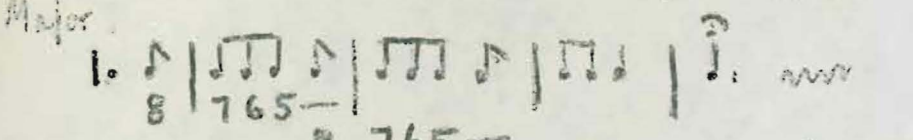


Music 43
S.W.

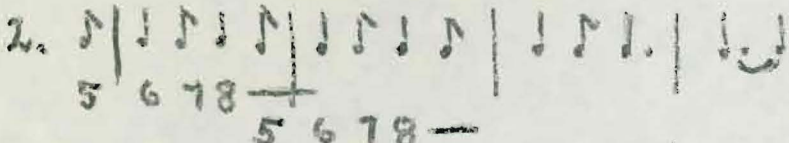
CHAIN SEQUENCES [ASCENDING AND DESCENDING FIFTH

The last tone of the figure becomes the first tone in the succeeding figure. Start on a given tone and identify the tone reached at the end of the chain.

Major

1. 

(repeat) continue

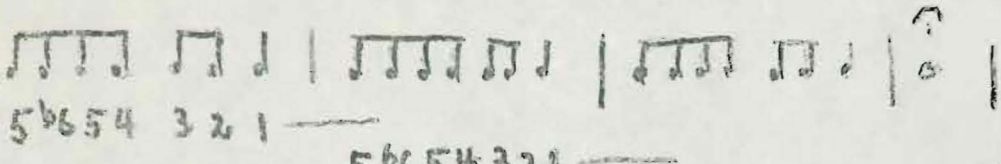
2. 

repeat chain (continue)

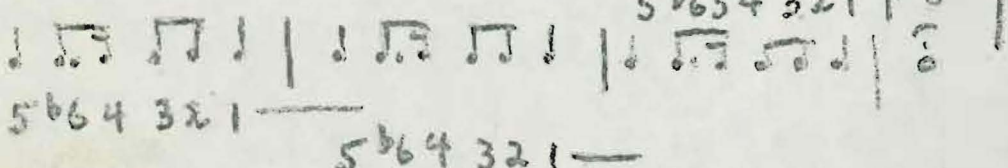
3.

continue.

Minor

4. 

cont.

5. 

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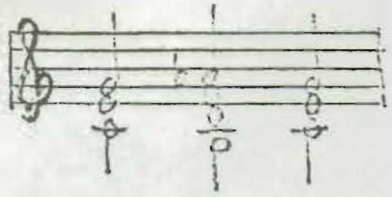
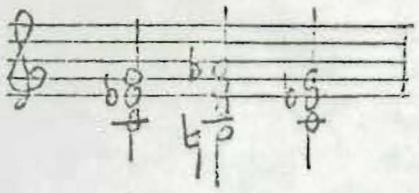
MUSIC 63
S.N.

Diminished 7th

major + minor. In minor, all 7s are leading tones.





1. 4/4 — 5 ♭6 5 | 3 4 3 | 3 2 3 | 1 7 1 | ♭6 5 2 3 | 7 1 4 3 ||

2. 3/4 — ♭6 5 | 4 4 3 | 2 2 1 | 7 2 5 | 1 ♭6 5 | 4 ♭6 4 3 | 2 4 2 1 | 2 4 ♭6 5 | 1 ||

3. 4/4 — 5 | ♭6 7 ♭6 | 5 1 5 | 4 3 2 5 | 1 5 | 7 ♭6 7 ♭6 | 1 5 1 | 7 ♭6 5 7 | 8 1 ||

4. 2/4 — 2 1 7 | 4 3 2 | ♭6 5 4 | 3 1 | ♭6 4 3 2 | 5 3 2 1 | ♭6 1 7 5 | 1 ||

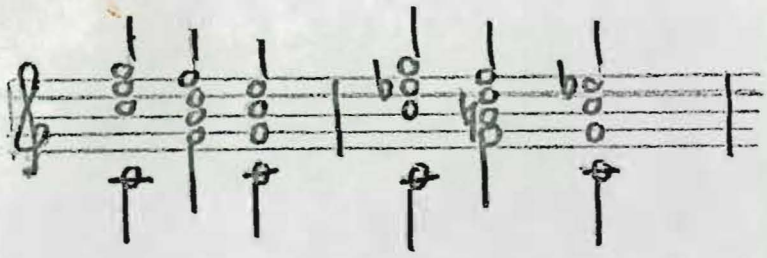
5. 2/4 — 1 | 7 ♭6 7 2 | 3 4 3 1 | 7 ♭6 7 2 | 6 5 1 1 | 7 6 7 ♭6 | 5 7 8 ||

6. 2/4 — 5 | ♭6 5 5 | ♭6 5 5 | ♭6 7 5 | 1 . ||

7. 6/8 — 5 | ♭6 4 3 2 1 7 | 1 2 3 5 8 | ♭6 4 3 2 7 5 | 1 3 5 8 ||

Music 63
S. N.

Dominant Seventh



major + minor.

1.

2.

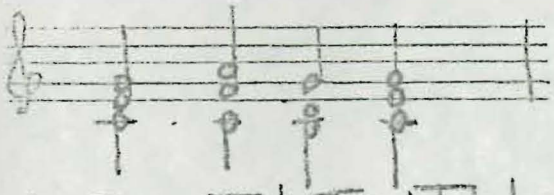
3.

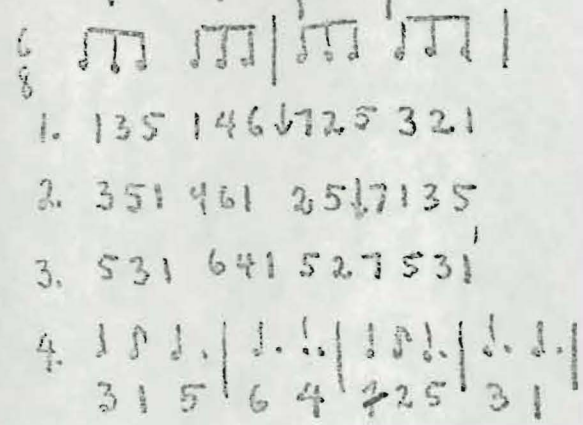
4.

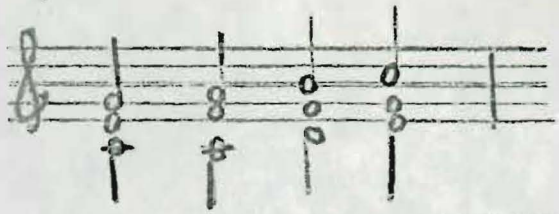
5.

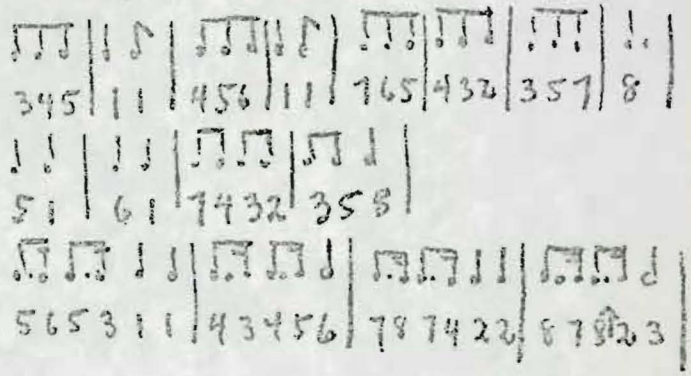
6.

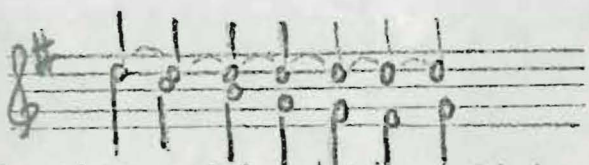
Multi-linearity.

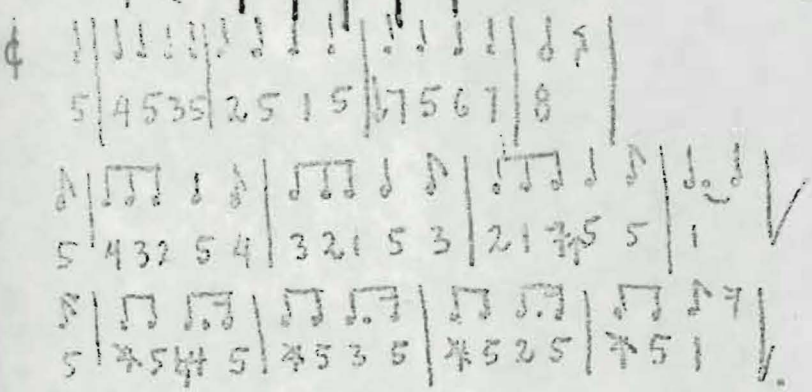


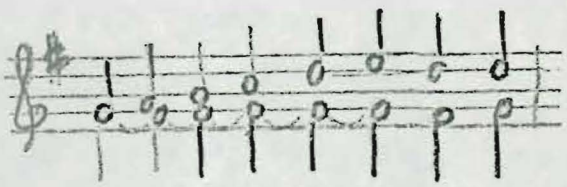


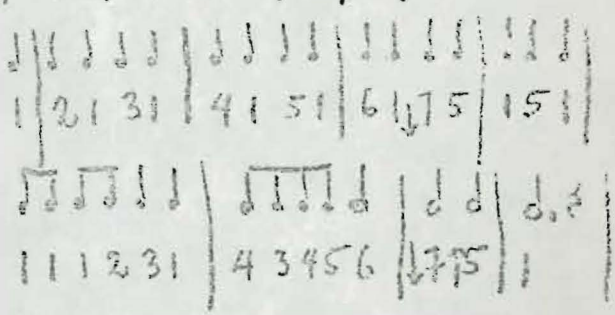




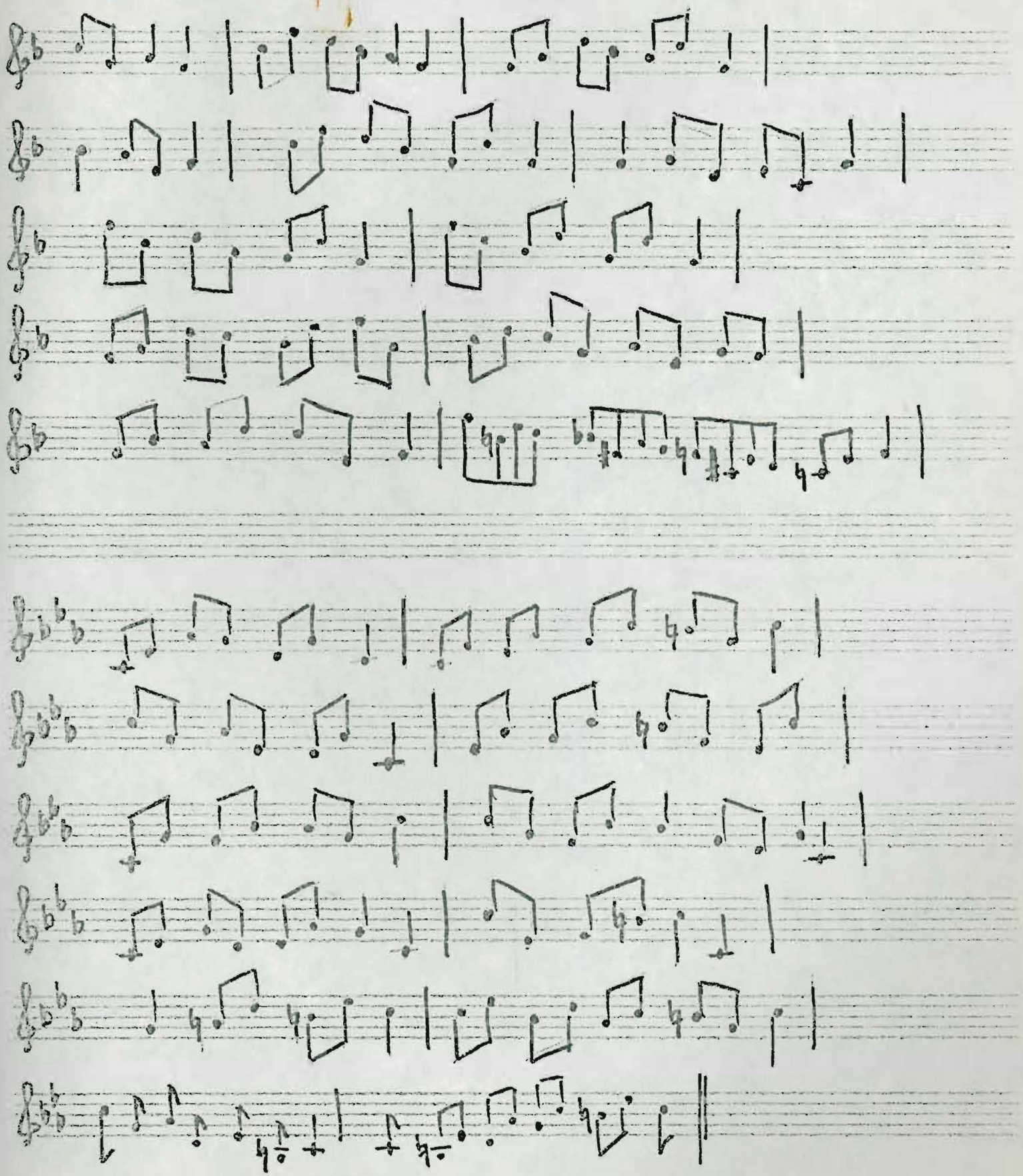








Incomplete Neighbor Tones [and the 4th]



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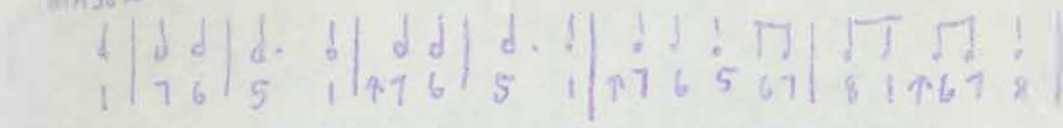
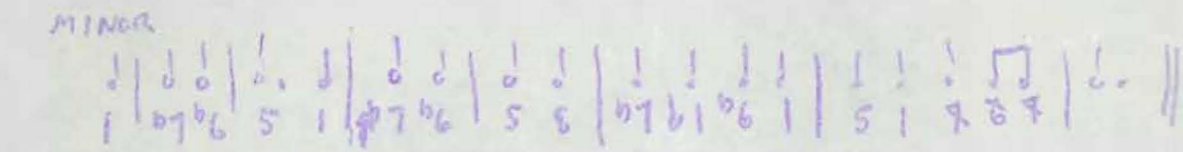
D.M.

TRANSFER OF RECEIVER

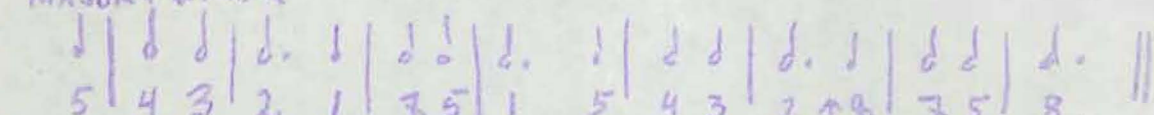
1. MAJOR



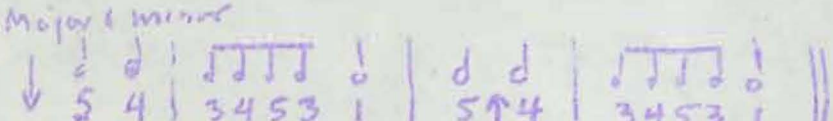
MINOR



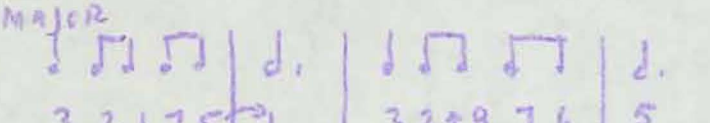
2. MAJOR + MINOR



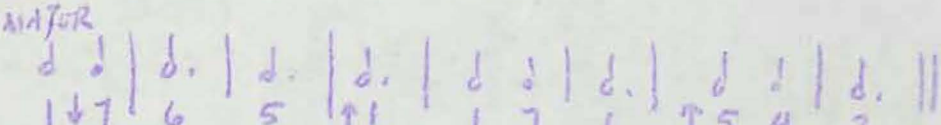
3. Major & minor



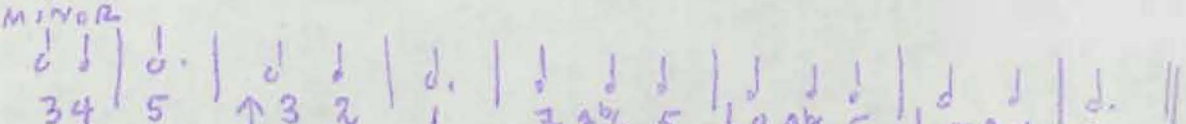
4. MAJOR



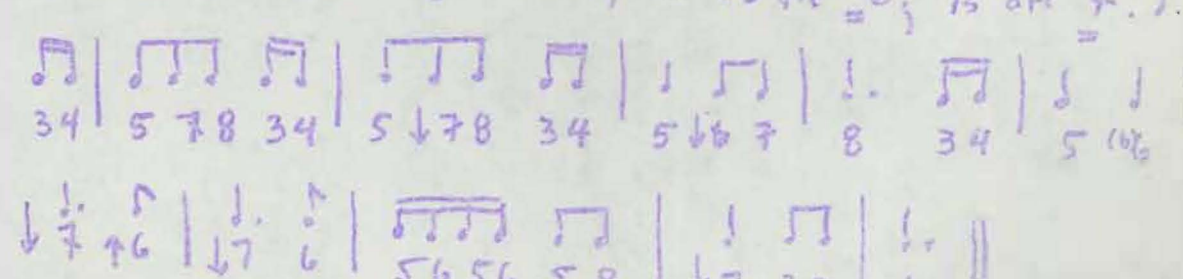
5. MAJOR



6. MINOR



7. MAJOR + MINOR (in minor, all 6s are $\overset{\flat}{=}6$; 7s are $\overset{\flat}{=}7$.)

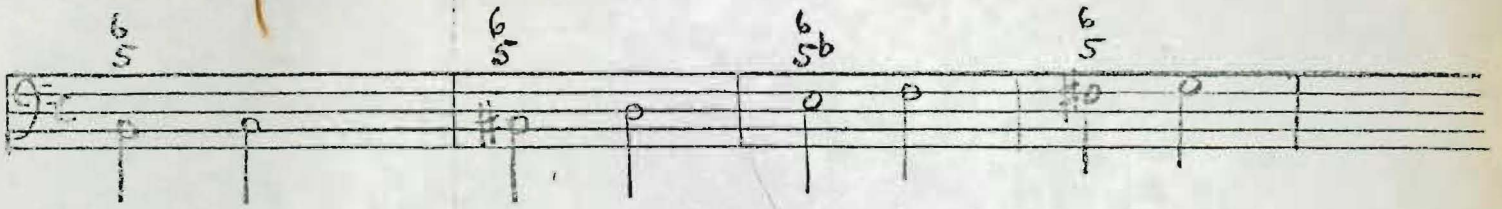


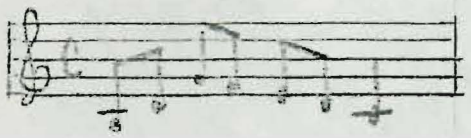
MUSIC 63
S.N.

50 copies.

SEQUENCES ON A FIGURED BASS

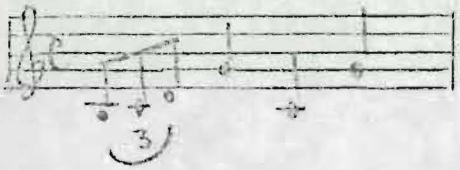
(I)





repeat figure to above

ibid.



ibid.

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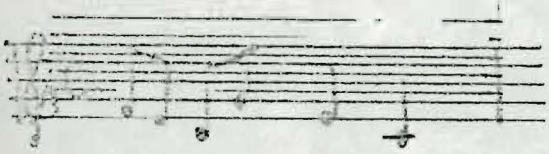


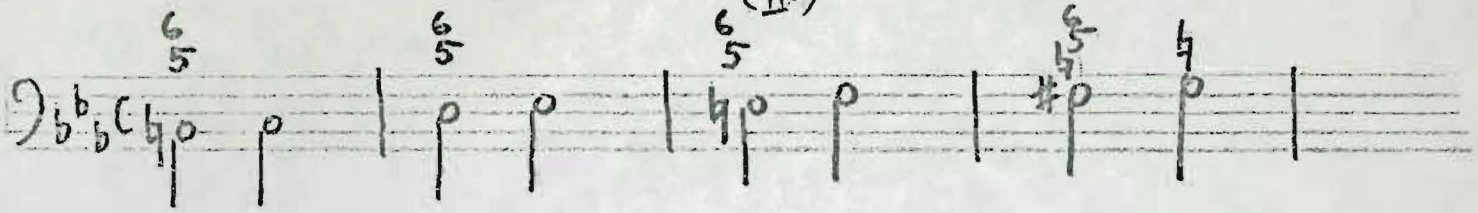
ibid.

Sing: 1) with realization of figured bass at the keyboard.

2) without keyboard.

SEQUENCES ON A FIGURED BASS

(II)



repeat figure to above

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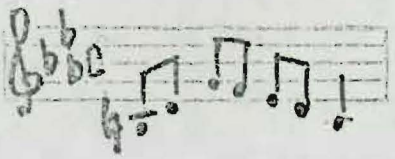

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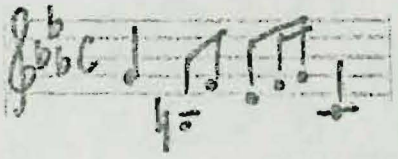

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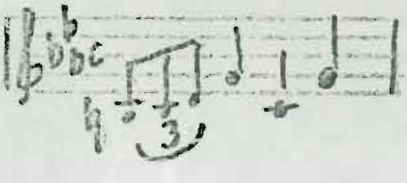

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Schubert "Die Schöne Müllerin" - Preparatory Exercises; Related Techniques.

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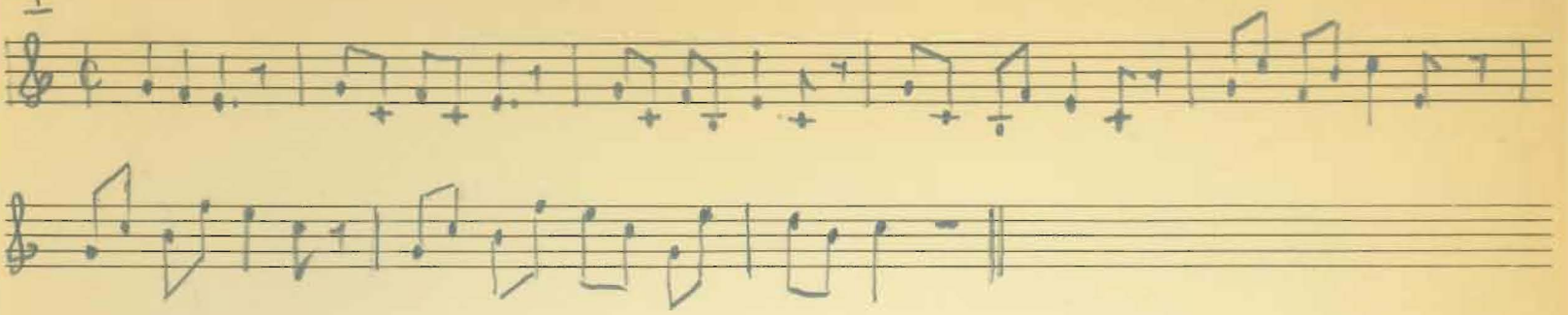

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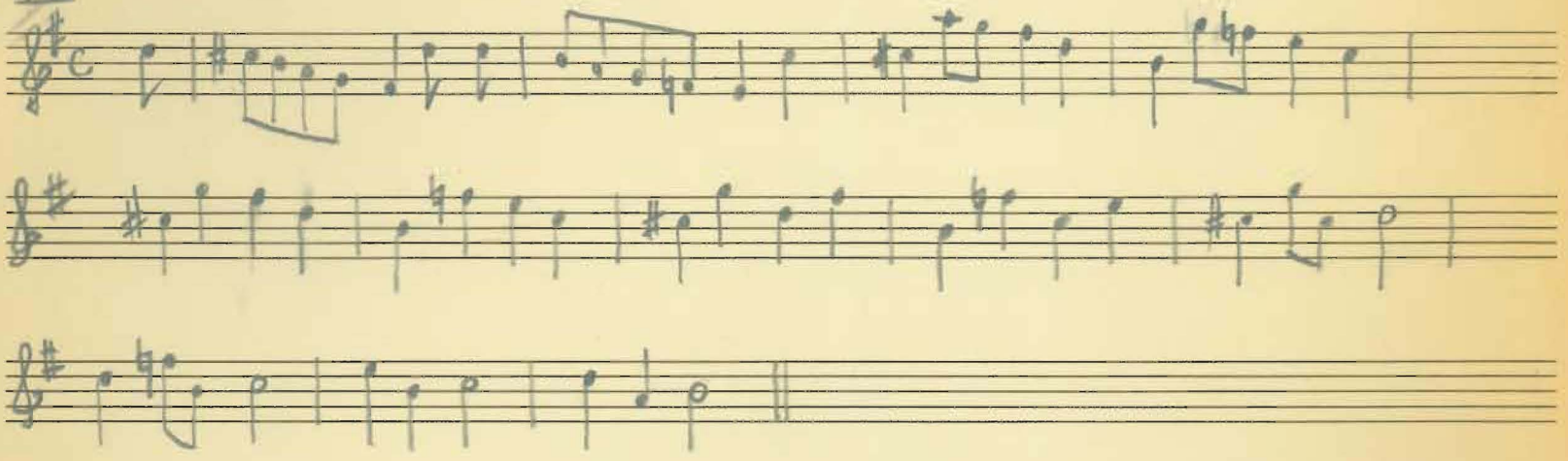

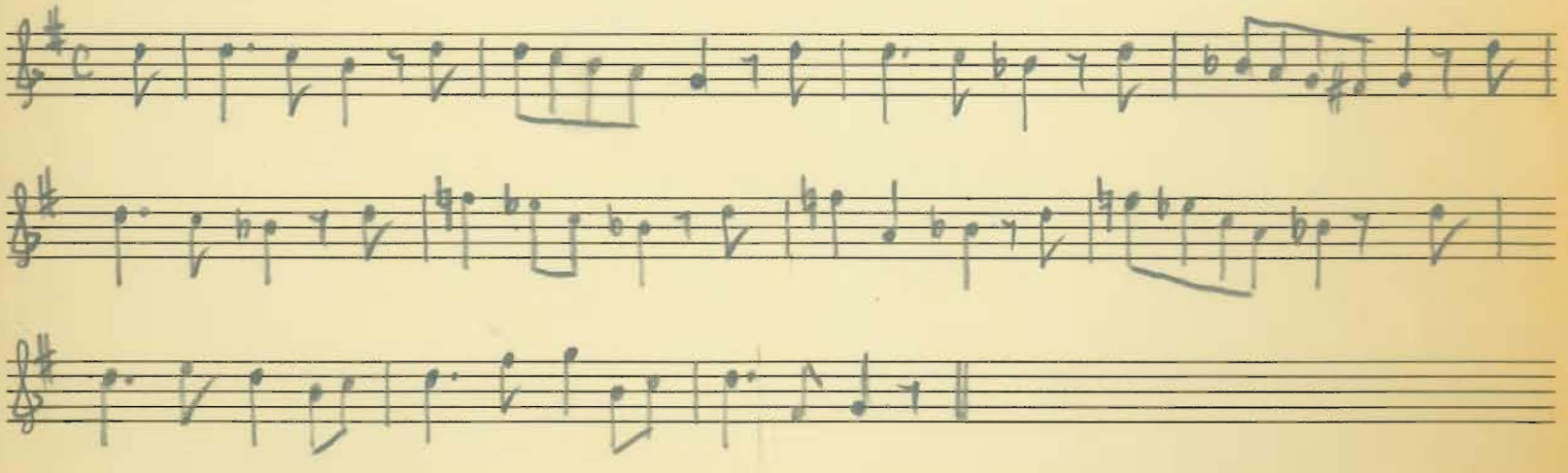

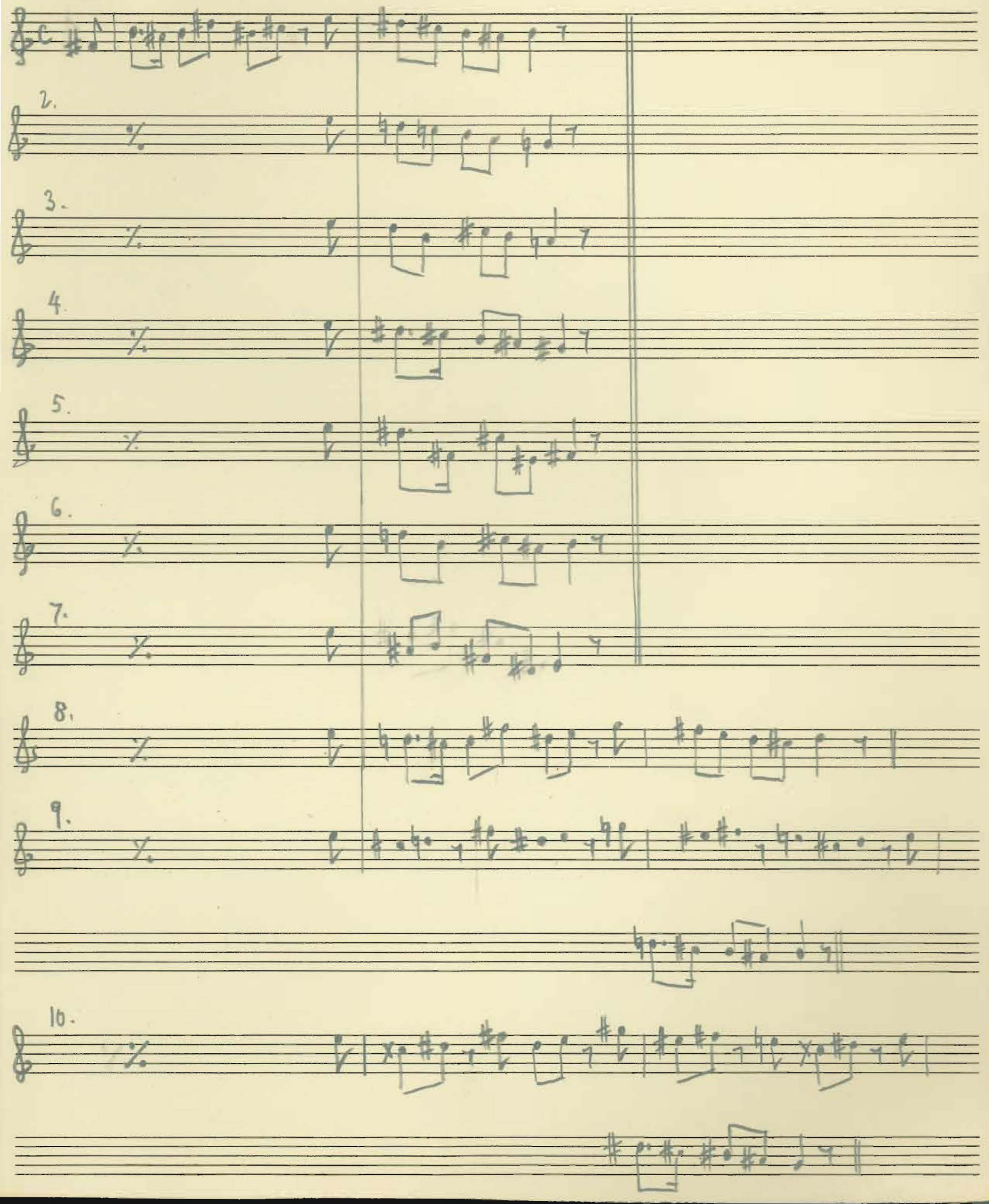
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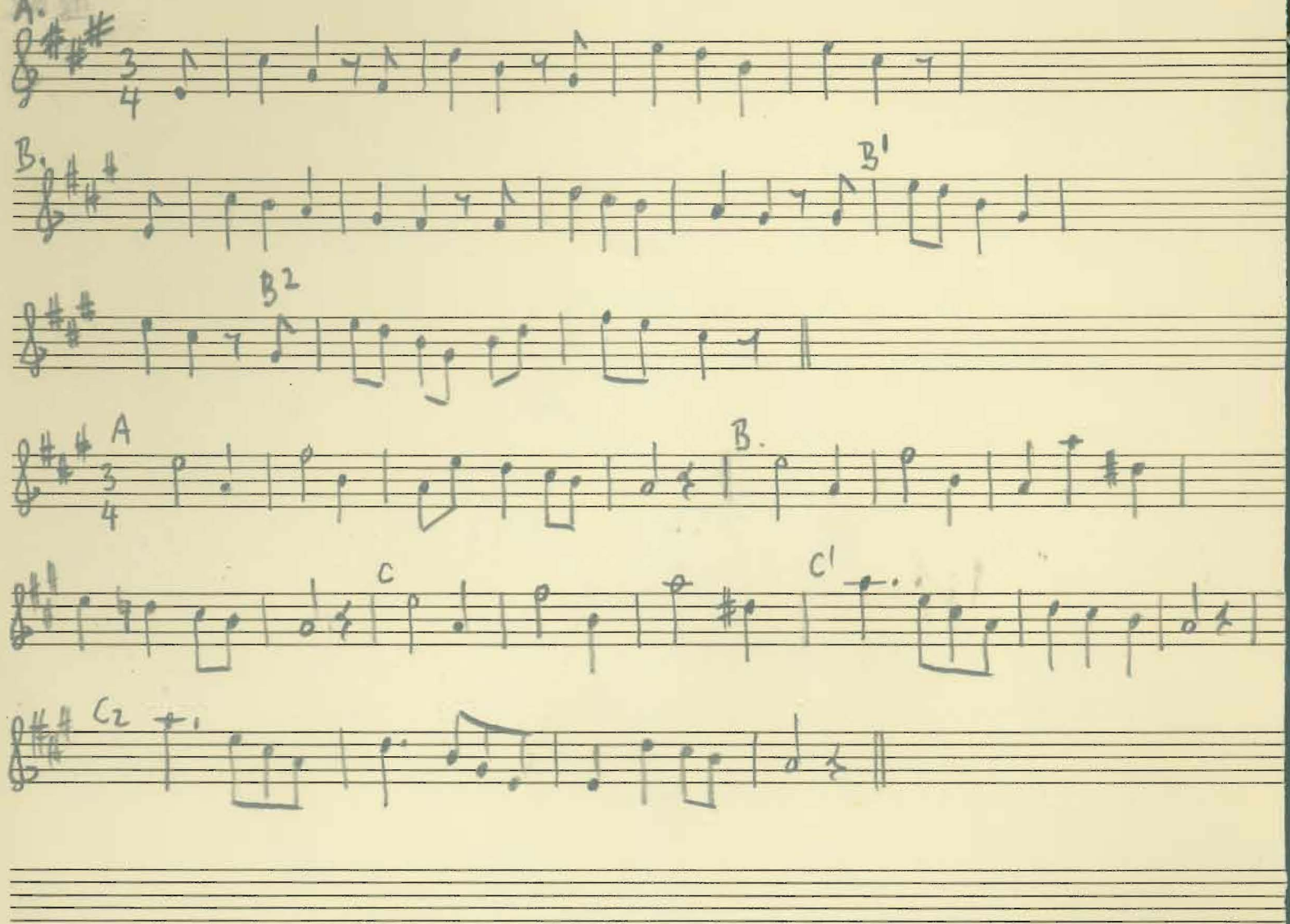
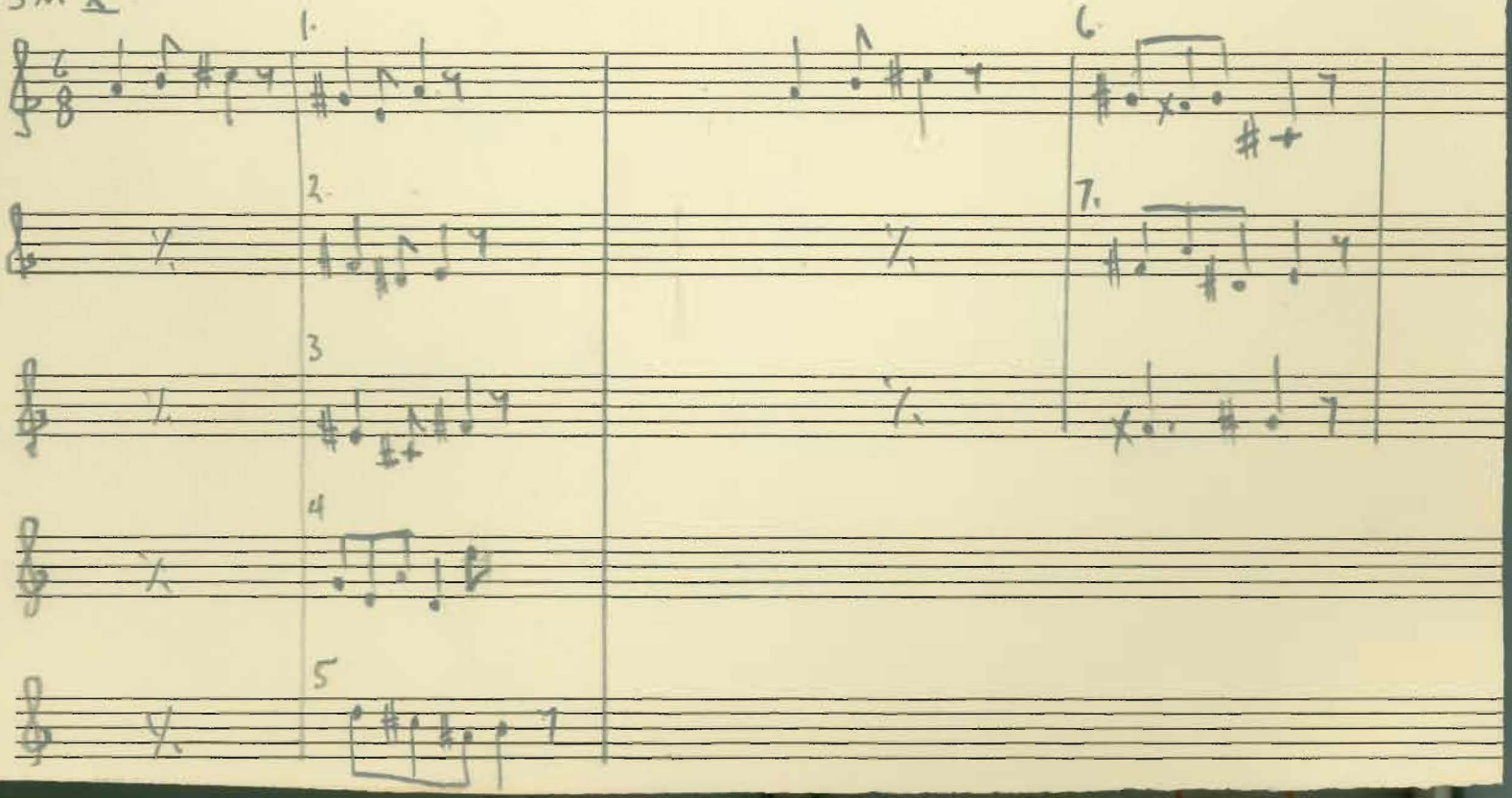
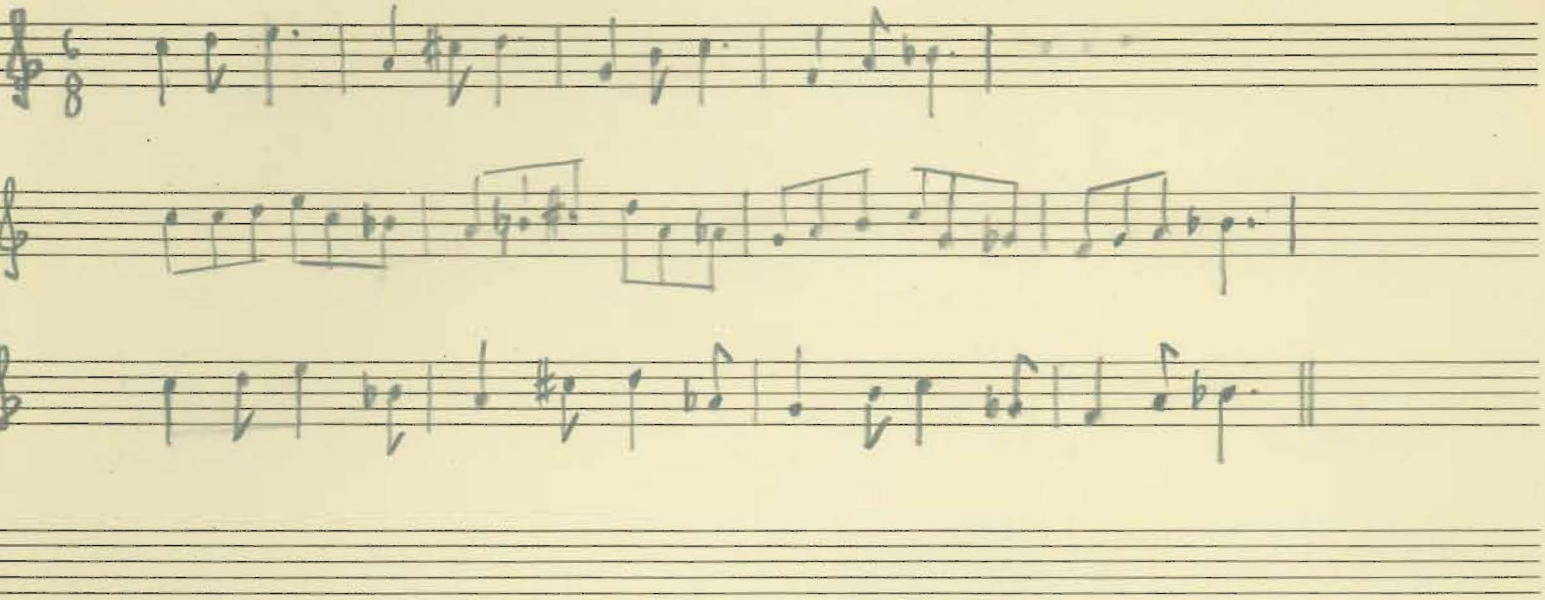
SM VII



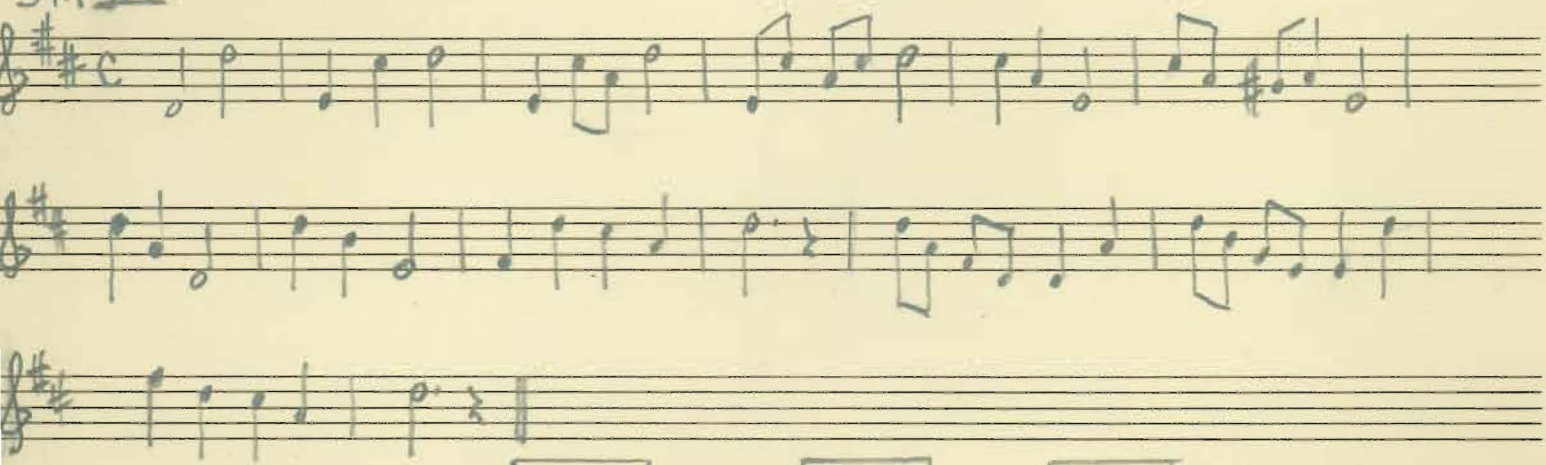
SM X



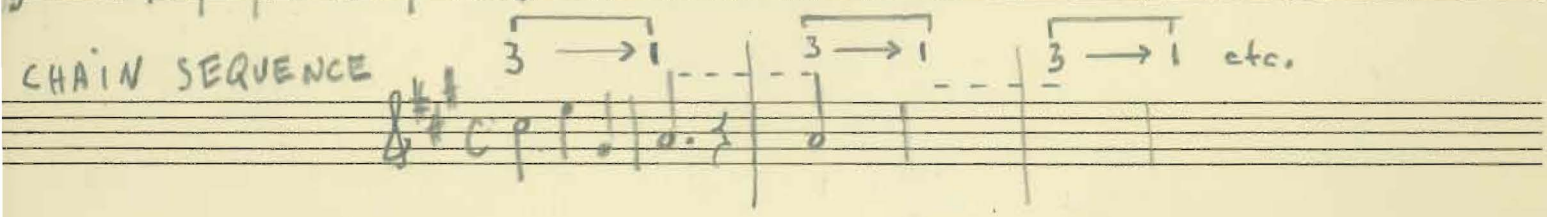
SM X (cont'd)



SM XI

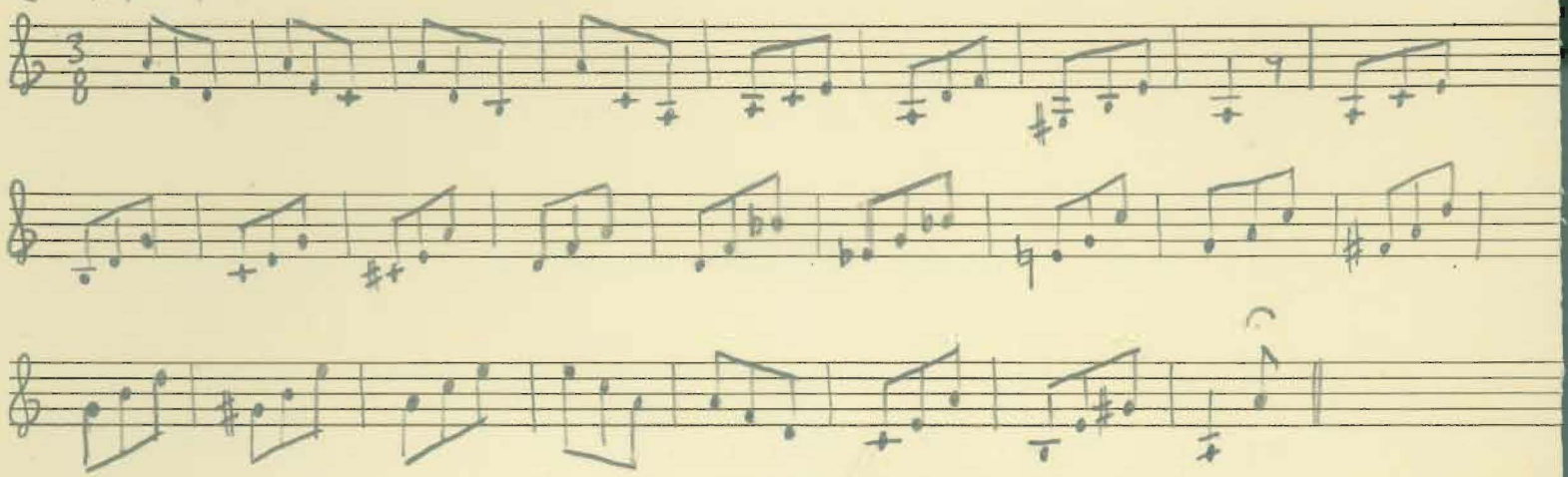


CHAIN SEQUENCE

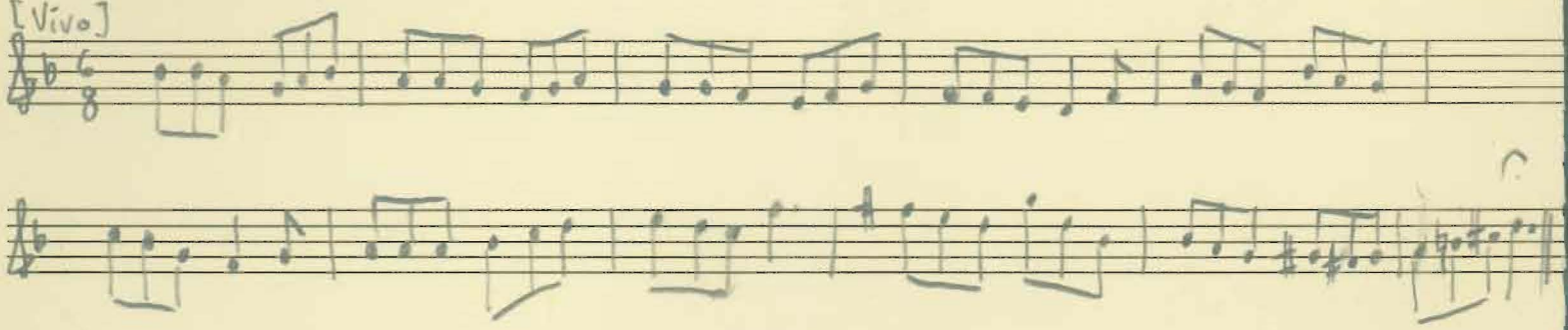


SM XIV

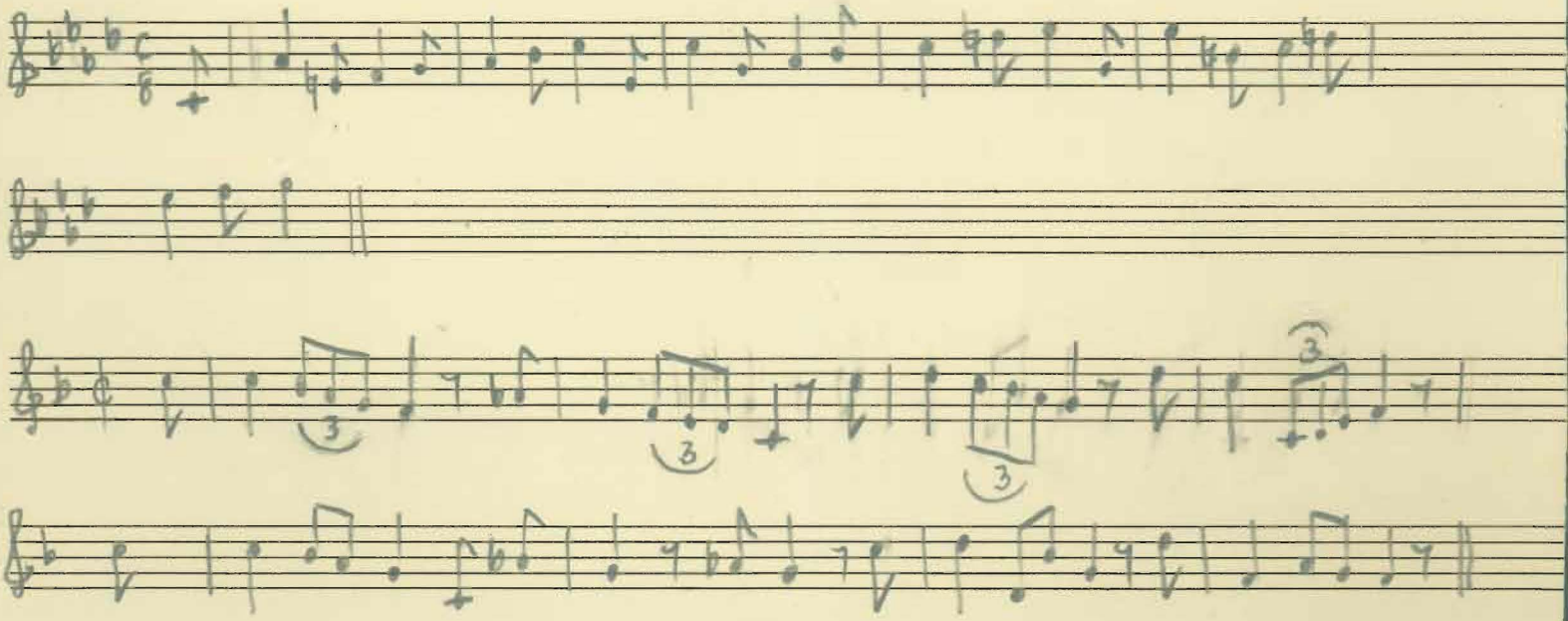
[As fast as possible]



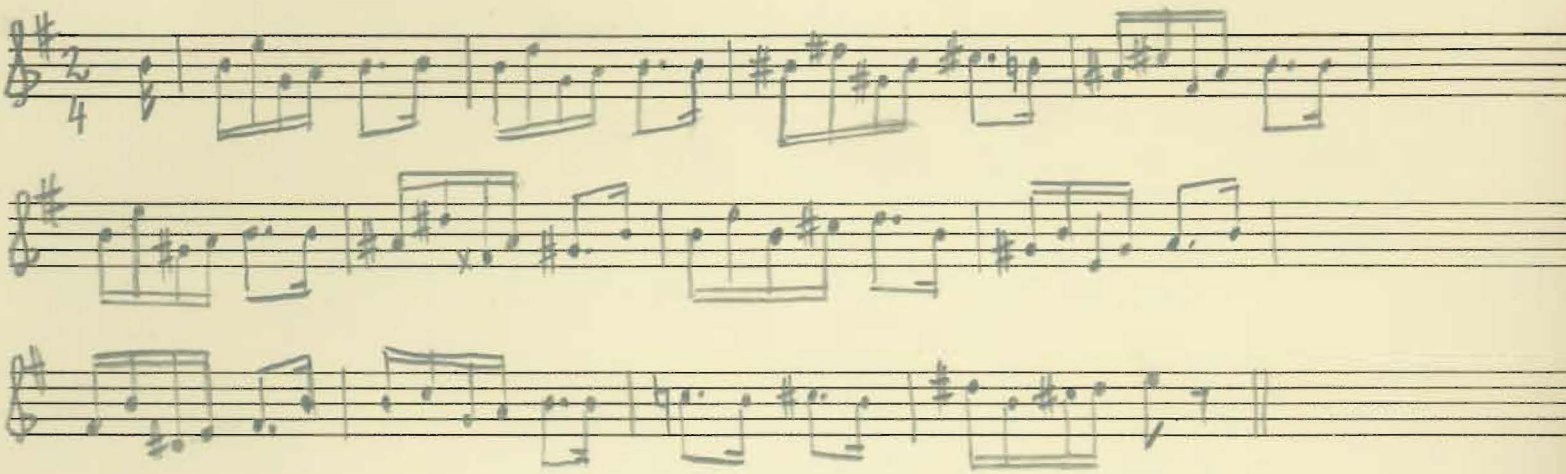
[Vivo]



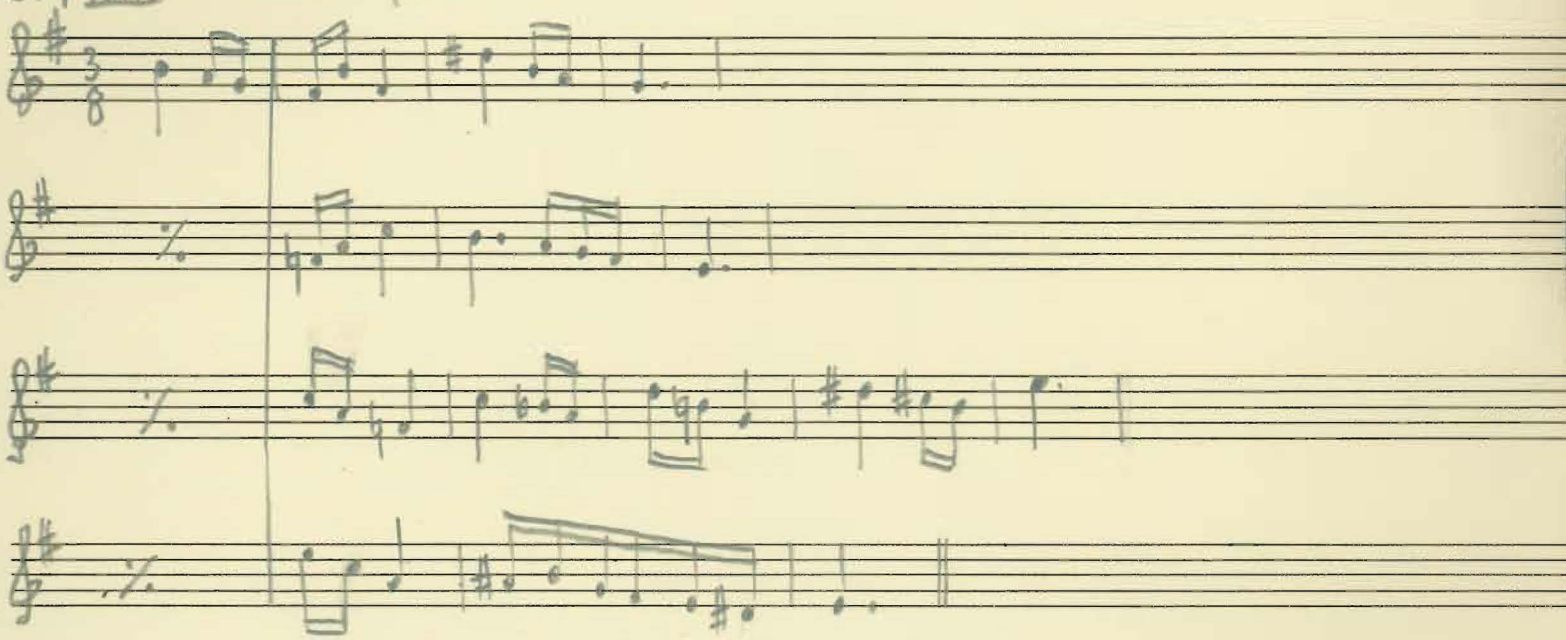
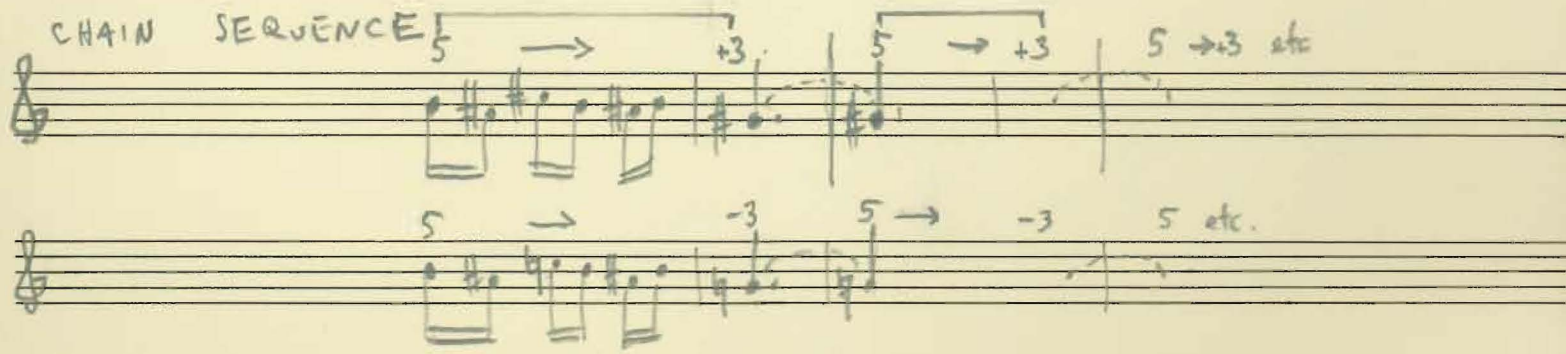
SM XV



SM XVIII



SM XIX without pause



CHAIN SEQUENCE