

*H: Miscellaneous notes,
information & analysis*

			Original
			Copy
1.	Key I denefication I	20 40	black
2.	" " II	18 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 19 + 5 "

Dim 7th 32 "

Dominant 7th 9 + 7 ~~were~~ "

Mult. Linearity 35 "

Incomplete Neutral 18 "

Transfer of register 35 — none

Sequences on a Figure Bass I 34 ✓

" " " " II 34 ✓

Die Schöne Müllerin

6 pages · all original -
no copies.

also: Music 63 and 64; Schubert Song Sequences (lower)

Music 64 Bach Recitatives

(Music 62, cont'd)

melodic multi-linearity

3 and 4 voices: neighbor chords and

susensions 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

V⁷; 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/relations.

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 melodies)

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.

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

Nov. 1972

1916 63

S.N.

Diminution 5th

1. | | repeat in minor



2. | |

1 3 4 7 1 2 3 2 1

3. | |

1 3 2 1 7 4 2 7 1 1 1 2 3

4. | ||

1 3 7 4 3 7 1

5. | |

3 1 4 7 1 1 1 2 3

6. | |

3 1 4 2 7 4 3 2 1 1

7. | | | |

3 1 7 1 4 2 + 2 7 4 3 2 1 3 2 1

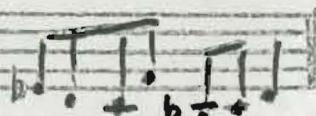


A.

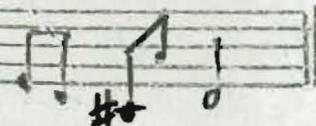
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B.



C.



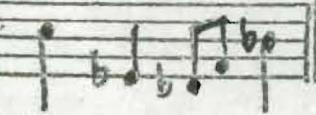
D.



E.



F



G



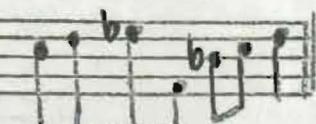
H



I



J

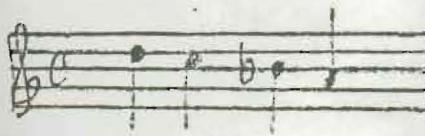


K



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!

Key Identifications
(II)



A.



B.

C.

D.

E.

F.

G.

H.

I.

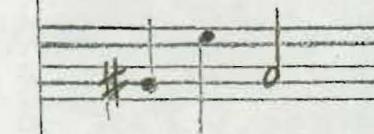
J.

Key Identification
(D)

A handwritten musical score consisting of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The subsequent staves switch between bass and treble clefs, and between common time and 2/4 time. Various notes are marked with either a sharp sign (#) or a flat sign (b). Some notes are grouped by vertical brackets, likely indicating specific pitch intervals for identification practice. The music includes eighth and sixteenth note patterns, as well as quarter notes.

MUSIC 63
S.V.

Key Identification
(IV)



63
S.N.

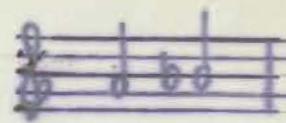
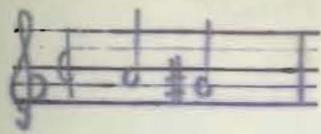
Key Identification (Change in pitch function) (V)

A musical staff with a bass clef, a common time signature, and a note value of one quarter note followed by a half note.

A handwritten musical score consisting of eight staves of music. The music is written in common time (indicated by 'C') and uses a soprano C-clef. The key signature changes throughout the piece, starting at G major (one sharp), moving through F# major (two sharps), E major (no sharps or flats), D major (one sharp), C major (no sharps or flats), B major (one sharp), A major (two sharps), and finally G major (one sharp). The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The score is divided into measures by vertical bar lines.

A handwritten musical score consisting of eight staves of music. The music is written in common time (indicated by 'C') and uses a soprano C-clef. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. Various dynamics are indicated throughout the score, such as 'f' (fortissimo), 'p' (pianissimo), 'mf' (mezzo-forte), 'mp' (mezzo-piano), 'b' (bass), 'bp' (bass piano), and 'ff' (fortississimo). The score includes a tempo marking 'P.M.' and a dynamic instruction 'dynamico'.

Change in pitch function



A vertical column of ten handwritten musical staves. Each staff begins with a note on the B line and ends with a note on the C line, illustrating a consistent change in pitch function.

A vertical column of ten handwritten musical staves. Each staff begins with a note on the C line and ends with a note on the D line, illustrating a consistent change in pitch function.

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

-

2. $\begin{array}{c} \text{J} | \text{J} \text{ J} | \text{J} \text{ J} | \text{J} \text{ J} \\ \hline 5 \ 6 \ 7 \ 8 \end{array}$ $\begin{array}{c} \text{J} \text{ J} | \text{J} \\ \hline 5 \ 6 \ 7 \ 8 \end{array}$ *new repeat chain (continue)*

$5 \ 6 \ 7 \ 8 \downarrow \ 1$

3. $\begin{array}{c} \text{J} \text{ J} | \text{J} \text{ J} | \text{J} \text{ J} | \text{J} \\ \hline 5 \ 7 \ 8 \end{array}$ $\begin{array}{c} \text{J} \\ \hline 5 \ 7 \ 8 \end{array}$ *continue.*

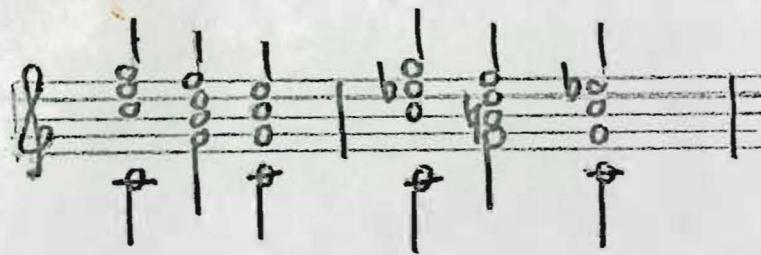
Minet

-

Diminished. 7th

major & minor. In minor, all 7^s
are leading tones.

Dominant Seventh



major + minor.

1. $\overline{1}\overline{2}\overline{3}\overline{1} \mid \overline{4}\overline{2}\overline{7}\overline{5}\overline{1} \mid$
 $1\downarrow 1\ 2\ 3\ 1 \quad 4\ 2\ 7\ 5\uparrow 1\ 2\ 3 \mid$

2. $\overline{1}\overline{2}\overline{3}\overline{1} \mid \overline{5}\overline{4}\overline{3}\overline{2} \mid$
 $3\ 1\ 1\ 4\ 2 \downarrow 5\ 4\ 3\ 2 \quad 1\ 2\ 3 \mid$

3. $\overline{1}\overline{2}\overline{3}\overline{1} \mid \overline{5}\overline{4}\overline{3}\overline{2} \mid$
 $5\ 3\ 1\ 4 \downarrow 5\ 4\ 3\ 2 \quad 3 \mid$

4. $\overline{1}\mid \overline{5}\overline{7}\mid \overline{1}\mid \overline{5}\mid \overline{1}\mid \overline{5}\overline{7}\overline{2}\mid \overline{1}\overline{3}\overline{5}\mid$
 $5\mid 6\ 5\ 3\ 1\ 5\mid 6\ 5\ 4\ 2\ \downarrow 1\mid 5\ 7\ 2\ 4\ 3\ 2\mid 1\ 3\ 5\ 5\mid$

$\overline{5}\overline{4}\overline{3}\overline{2}\mid \overline{5}\overline{4}\overline{3}\overline{2}\mid \overline{5}\overline{4}\overline{3}\overline{2}\mid \overline{5}\overline{4}\overline{3}\overline{2}\mid$
 $3\ 4\ 5\ 1\ 5 \downarrow 7\ 8\ 2\ \downarrow 5\ 4\ 3\ 2\mid 4\ 3\ 2\ \downarrow 5\ 4\ 2\mid 1\ 1\ 3\ 1\mid$

5. $\overline{1}\overline{2}\mid \overline{5}\overline{7}\overline{2}\overline{1}\mid \overline{1}\mid \overline{5}\overline{7}\overline{2}\overline{1}\mid$
 $1\downarrow 3\uparrow 4\mid 3\ 4\ 5\ 3\ 1\mid \downarrow 5\ 4\ 3\ 2\mid 1\ 1\ 2\ 3\mid$

$\downarrow 5\ 4\ 3\ 2\mid \overline{5}\overline{4}\overline{3}\overline{2}\mid \overline{1}\overline{2}\mid \overline{1}\overline{2}\mid$
 $1\downarrow 5\ 4\ 3\ 2\mid 3\ 4\ 2\ 3\ 1\ 3\mid 4\downarrow 5\ 4\ 3\ 2\mid 1\ 2\ 1\ 3\mid$

6. $\overline{1}\mid \overline{2}\overline{3}\mid \overline{1}\overline{2}\mid \overline{1}\overline{2}\mid \overline{1}\overline{2}\overline{3}\mid \overline{1}\overline{2}\overline{3}\mid$
 $3\mid 4\downarrow 7\mid 1\downarrow 5\mid 5\ 7\ 2\ 4\mid 3\ 6\ 5\ 3\mid$

$\overline{1}\overline{2}\overline{3}\mid \overline{5}\overline{4}\overline{3}\mid \overline{1}\overline{2}\mid \overline{1}\overline{2}\overline{3}\mid \overline{1}\overline{2}\mid$
 $4\ 2\ 1\ 7\mid 2\ 1\ 7\ 1\ \downarrow 5\ 4\ 5\mid 4\downarrow 6\ 1\ 5\mid 1\ 3\ 1\mid$

Multicavity.

1. 135 146 125 321
 2. 351 461 251 7135
 3. 531 641 527 531
 4. 181. 1.. 181. 1..
 3 1 5 6 4 7 2 5 3 1

A handwritten musical score for two voices. The top staff is in G major (indicated by a 'G' with a sharp sign) and the bottom staff is in C major (indicated by a 'C'). The music consists of four measures per system, with each measure containing six notes. The vocal parts are written in a cursive style, with some numbers and symbols (such as '4', '5', '3', '2', '1') appearing above or below the notes, likely indicating fingerings or specific performance techniques.

Incomplete Neighbor Tones [and the 4th]

A handwritten musical score for a single melodic line, likely for a recorder or similar instrument. The score consists of six staves of music, each starting with a treble clef and a key signature of one flat (B-flat). The time signature is common time (indicated by a 'C'). The music features various note heads, stems, and beams, with some notes having small vertical dashes or dots indicating specific attack or release points. The first staff begins with a eighth note followed by a sixteenth note. The second staff begins with a quarter note followed by an eighth note. The third staff begins with a sixteenth note followed by an eighth note. The fourth staff begins with a eighth note followed by a sixteenth note. The fifth staff begins with a quarter note followed by an eighth note. The sixth staff begins with a sixteenth note followed by an eighth note.

54

卷八

MINER

MAJOR + MINOR

Major & minor

Major

4. ♩ ♩ ♩ | d. | ♩ ♩ ♩ | d. ||

3 2 1 5 3 | 3 2 1 8 7 6 | 5

MAY

5. MAJOR

Mineral

7. Major + minor

(In mind, all 6s are $\frac{5}{6}$; 7s are $\frac{7}{7}$.)

A handwritten musical score consisting of five measures. The first measure shows a bass clef, a common time signature, and a key signature of one sharp. It contains a single note with a duration of four sixteenth notes. The second measure starts with a bass clef, a common time signature, and a key signature of one sharp. It contains a single note with a duration of two sixteenth notes. The third measure starts with a treble clef, a common time signature, and a key signature of one sharp. It contains a sixteenth-note eighth group followed by a single eighth note. The fourth measure starts with a bass clef, a common time signature, and a key signature of one sharp. It contains a single note with a duration of three sixteenth notes. The fifth measure starts with a treble clef, a common time signature, and a key signature of one sharp. It contains a single note with a duration of two sixteenth notes.

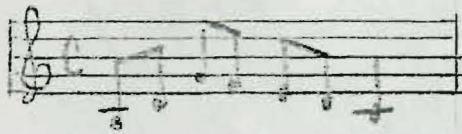
MUSIC 63
S.N.

SEQUENCES ON A FIGURED BASS
(I)

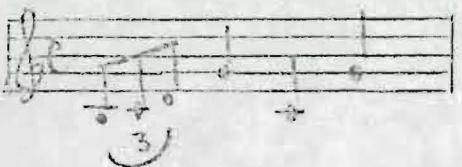
300 pp.m.

A horizontal line of four measures of figured bass. The first measure has a 6 over a 5. The second measure has a 6 over a 5 with a sharp sign above it. The third measure has a 6 over a 5 with a double sharp sign above it. The fourth measure has a 6 over a 5 with a sharp sign above it. The bass clef is C-clef, and the key signature is A major (no sharps or flats).

repeat figure
to above



ibid.



ibid.

ibid.

ibid.

Sing: 1) with
realization of figured bass
at the keyboard.
2) without keyboard.

SEQUENCES ON A FIGURED BASS

↑
repeat
figure to above



I BID.

I BID.

I BID

I BID

I BID.

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

I

Handwritten musical score for exercise I. It consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). Both staves feature eighth-note patterns primarily consisting of eighth-note pairs and sixteenth-note pairs.

IV

Handwritten musical score for exercise IV. It consists of five staves, all in common time. The key signatures vary across the staves: the first three staves are in one sharp (F#), and the last two staves are in one flat (B-flat). The music features eighth-note patterns, including eighth-note pairs and sixteenth-note pairs, similar to exercise I.

SM VI

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

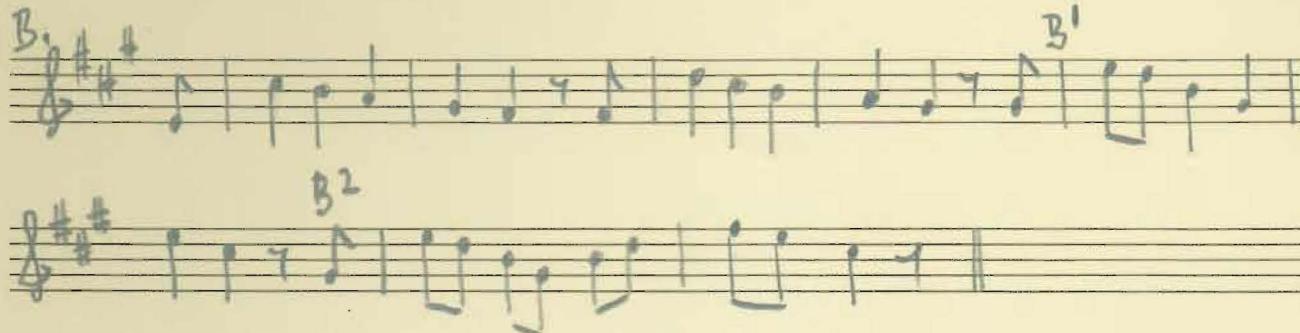
11.

SM VII

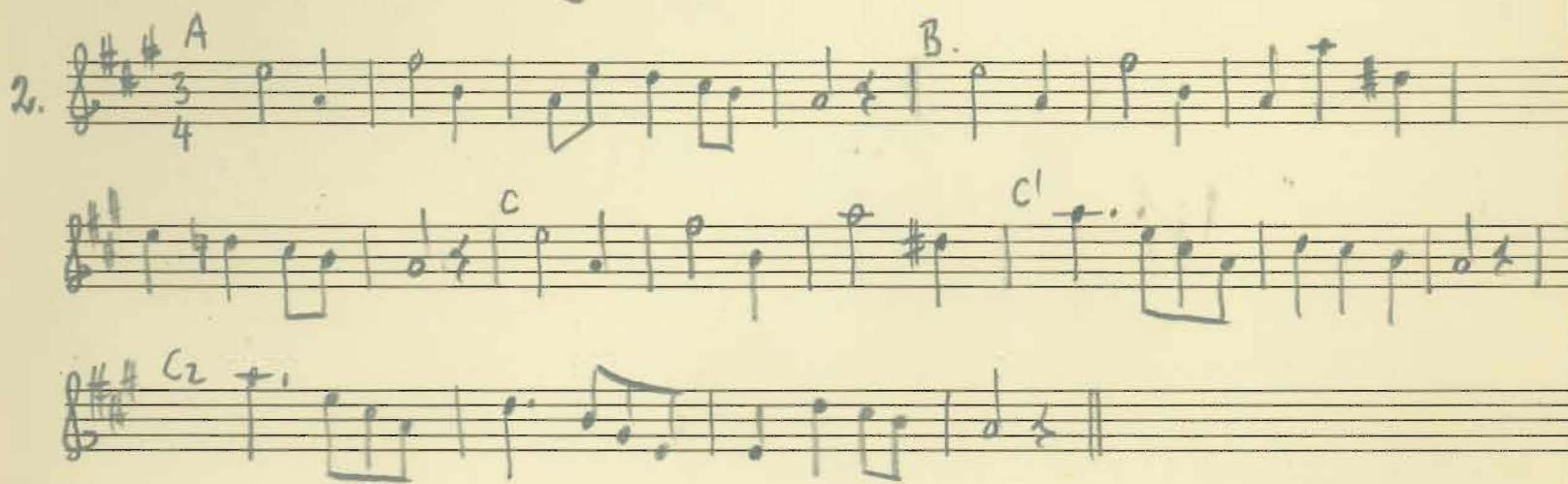
A.



B.



2. A



SM X

$\begin{smallmatrix} \text{G} \\ \text{F} \end{smallmatrix}$ $\begin{smallmatrix} \# \\ \# \end{smallmatrix}$ $\frac{6}{8}$

SM X (cont'd)

Handwritten musical score for SM X (cont'd) in 6/8 time. The score is divided into three staves. Each staff begins with a bass note followed by six eighth notes.

SM XI

Handwritten musical score for SM XI in G major (two sharps). The score is divided into three staves. Each staff begins with a bass note followed by six eighth notes.

CHAIN SEQUENCE

$\begin{matrix} 3 & \rightarrow & 1 \\ | & & | \\ 3 & \rightarrow & 1 \\ | & & | \\ 3 & \rightarrow & 1 \end{matrix}$ etc.

$\begin{matrix} 3 \\ | \\ 3 \\ | \\ 3 \end{matrix}$

SM XIV

[As fast as possible]

Handwritten musical score for SM XIV. The score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 6/8 time (indicated by a '6'). The key signature changes frequently, indicated by various sharps and flats. The notation includes sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. The music is highly rhythmic and dynamic, with many slurs and grace notes.

SM XV

Handwritten musical score for SM XV. The score consists of two staves of music. The top staff is in 6/8 time and the bottom staff is in common time (indicated by a 'C'). The key signature is mostly flat. The notation includes eighth-note patterns and sixteenth-note patterns. The music is rhythmic and dynamic, with slurs and grace notes.

Handwritten musical score fragment consisting of two staves of music. The top staff is in 6/8 time and the bottom staff is in common time (indicated by a 'C'). The key signature is mostly flat. The notation includes eighth-note patterns and sixteenth-note patterns. The music is rhythmic and dynamic, with slurs and grace notes.

Handwritten musical score for SM XV. The score consists of two staves of music. The top staff is in 6/8 time and the bottom staff is in common time (indicated by a 'C'). The key signature is mostly flat. The notation includes eighth-note patterns and sixteenth-note patterns. The music is rhythmic and dynamic, with slurs and grace notes. There are circled numbers '(3)' above certain notes in both staves.

SM XVIII

Handwritten musical score for SM XVIII. The score consists of three staves of music. The first staff has a key signature of one sharp, a time signature of $\frac{3}{4}$, and a tempo of 8. The second staff has a key signature of one sharp, a time signature of $\frac{2}{4}$, and a tempo of 8. The third staff has a key signature of one sharp, a time signature of $\frac{2}{4}$, and a tempo of 8.

SM XIX without pause

Handwritten musical score for SM XIX. The score consists of four staves of music. The first staff has a key signature of one sharp, a time signature of $\frac{3}{8}$, and a tempo of 8. The second staff has a key signature of one sharp, a time signature of $\frac{2}{8}$, and a tempo of 8. The third staff has a key signature of one sharp, a time signature of $\frac{2}{8}$, and a tempo of 8. The fourth staff has a key signature of one sharp, a time signature of $\frac{2}{8}$, and a tempo of 8.

CHAIN SEQUENCE

Diagram illustrating a chain sequence. It shows two rows of musical patterns. The top row starts with a pattern labeled '5' followed by an arrow pointing to '+3'. This is followed by another pattern labeled '5' with an arrow pointing to '+3', and so on. The bottom row starts with a pattern labeled '5' followed by an arrow pointing to '-3'. This is followed by another pattern labeled '5' with an arrow pointing to '-3', and so on.