

# 12

## MELODY

further use of diatonic intervals

## RHYTHM

subdivision in simple and compound time

Section I. Diatonic intervals except the seventh and the tritone.

574 *Andantino* Mozart, Divertimento No. 14, K. 270

*p*

575 *Allegro* (♩ = 1 beat) Stamitz, Concerto for Cello

1. 2.



576 *Lively* Germany  
*f*

577 *Moderato* France  
*f* *mf* *mp*

578 *Allegro* Mozart, Quartet No. 17, K. 458  
*p* *f*

579 *Allegro* Silesia  
*f*

576 Lively Germany

*f*

577 Moderato France

*f* *mf* *mp* *f* *p*

578 Allegro Mozart, Quartet No.17, K. 458

*p* *f*

579 Allegro Silesia

*f*

580 *Allegro* France

*mp*

*Fine*

*D. C. al Fine*

581 Canon for 4 voices Haydn

1 2

3 4

582 Canon for 2 voices Germany

1 2

583 *Moderato* Haydn, Symphony No. 100

*p dolce*



Canon for 3 voices  
J. Hilton (17th century)

584

1

2

3

Allegro molto ( $\text{♩} = 1 \text{ beat}$ )  
Cimarosa, *Il matrimonio segreto*

585

*p*

*mf*

Con moto  
Germany (Brahms)

586

*mf*

*p*

*mf*

*Fine*

*D.C. al Fine*

Allegro  
Mozart, *The Magic Flute*, K. 620

587

*p*

Musical score for five staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first staff begins with a *cresc. poco a poco* marking. The second staff continues the melodic line. The third staff features a dynamic marking of *f*. The fourth and fifth staves complete the musical phrase.

588

Con dolore

Scotland

Musical score for three staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first staff begins with a dynamic marking of *p*. The second staff continues the melodic line with a dynamic marking of *mp*. The third staff concludes the piece with a dynamic marking of *p*.

589

Moderato

Argentina

Musical score for two staves of music. The key signature has three sharps (F#, C#, G#), and the time signature is 2/4. The first staff begins with a dynamic marking of *mp* and a *cresc.* marking. The second staff continues the melodic line with dynamic markings of *p*, *cresc.*, and *mf*.





Andante Wales

590

591

Allegretto Grieg, Lauf der Welt

*pp*

*rit.* *a tempo*

592

Teneramente Stephen Foster, The Village Maiden

*mp*

*mf*

593 *Allegretto* Grieg, *Halberg Suite*, Op. 40

*pp* *fpp*  
*f* *fz*  
*Fine* *fpp*  
*fpp* *D.C. al Fine*

594 *Canon for 3 voices* Samuel Arnold (1740 -1802)

Haste thee, nymph and bring with thee, jest and youth-ful  
jollity, Quips and cranks and wanton wiles,  
nods and becks and wreath-ed smiles, Sport that wrink-led  
care-derides, and laugh-ter hold-ing both his sides.

595 *Allegretto* Alabama

*mf*







596 Adagio Rimsky-Korsakov, *The Snow Maiden*  
*dolce*

597 Gaiment et coulé Couperin, *Les Dars-homicides*

598 England  
*mf* *mp* *f* *mp* *p*

599 Andante Mozart, *Così fan tutte*, K. 588  
*mp*

Three staves of musical notation in a single system. The first staff begins with a piano (*p*) dynamic marking. The music features flowing eighth and sixteenth notes with various phrasing slurs.

600 *Tendrement sans lenteur* Couperin, Soeur Monique

Three staves of musical notation. The first staff starts with a piano (*p*) dynamic and includes a *cresc.* marking. The second staff begins with a forte (*f*) dynamic. The music consists of continuous sixteenth-note patterns.

601 *Andante* Germany (Brahms)

Two staves of musical notation. The first staff starts with a piano (*p*) dynamic. The music is characterized by wide intervals and a slow, spacious feel.

602 *Con moto* Gounod, *Dites, la jeune belle*

Two staves of musical notation. The first staff starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with a moderate tempo.





603 Moderato Schubert, Klage an den Mond

*p*

*cresc.*

604 Andante Germany

*mf*

*f*

605 Larghetto Scotland

*mf*

606 Allegro Telemann, Trio Sonata

*Allegro*

607 *Alla marcia* Germany

*f marcato*

608 Canon for 4 voices Haydn

609 *Giojoso* Serbia

*f*

610 Telemann, *Tafel Musik*

*Allegro*

*mf p mf*





Allegro appassionato

Mendelssohn, Trio No. 2, Op. 66

611

Largo sostenuto

Haydn, Quartet, Op. 33, No. 2

612

Bach, Motet, Jesu, meine Freude

613

Musical notation for Section 2, showing a dominant seventh chord and its intervals. The notation consists of two staves in a common key signature with two flats (B-flat and E-flat). The upper staff contains a melodic line with a tritone interval (F4 to C5) and a seventh interval (F4 to E5). The lower staff contains a bass line with a tritone interval (B3 to F4) and a seventh interval (B3 to A4).

Section 2. The dominant seventh ( $V^7$ ) chord; intervals of the seventh and the tritone.

614 *Allegro* Handel, *Judas Maccabaeus*

Musical notation for exercise 614, Handel's *Judas Maccabaeus*. The piece is in 2/4 time and G major. It consists of four staves of music. The first staff starts with a forte (*f*) dynamic. The second staff includes mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The third staff continues the melodic line. The fourth staff ends with a forte (*f*) dynamic.

615 *Lively* France

Musical notation for exercise 615, France. The piece is in 2/4 time and D major. It consists of two staves of music. The first staff ends with a double bar line and the word "Fine". The second staff continues the piece and ends with a double bar line and the instruction "D.C. al Fine".





616 Allegretto Germany

*mf* *f* *mf*

617 Canon for 3 voices Salieri (1759 -1825)

1 2 3

618 Con moto Spain

*mf* 1. 2.

619 *Energico* Poland *f*

620 *Andante* Arlberg (1830-1896), *Svärmeri* *mp*

621 *Andante con moto* Mendelssohn, *Songs Without Words*, op. 53 *p*

622 *Poco allegretto* Lithuania *mf*





*mp*

Canon for 3 voices Wm. Lawes

623

1 2 3

$\text{♩} = 1 \text{ beat}$  Swabia

624

*f*

1. 2.

*Fine mf*

*D.C. al Fine*

Con moto England

625

*p*

*cresc.*

*mf*

626 *Allegro* Bach, *Brandenburg Concerto No. 2*

*f* *mf*

627 Canon for 3 voices Couperin

1 2 3

628 *Allegro* Martinique

1. 2.



Section 3. Other uses of the interval of the seventh.

629 Schnell Germany

*mf*

630 Allegretto Poland

*mf*

*f*

1. 2.

631 Sarabande Bach, Klavier Suite in G Major (Orig.: G)

*f*

632 Bach, Well-Tempered Clavier, Vol. 1, Fugue 15

*f*

633 *Allegro* Telemann, Trio Sonata in B $\flat$  (Orig.: B $\flat$ )

634 *Mässig* Schubert, *Erntelied*

635 *Largo* Poland



illed, absolute pitch are thus  
 ding. They have difficulty  
 art from separate intervals,  
 an react with great accuracy.  
 . It is very important that  
 practise producing the inter-  
 as that are of fundamental  
 they should think more of  
 ction than of the actual  
 the exercises on transposi-  
 prehension of the melodic  
 notes, are of special import-

hythm students are referred  
 läsnng" (Text-book on the  
 2.)

Nordiska  
 Nordiska  
 Nordiska Edlund

KAPITEL I.

Intervallmaterial: Stor och liten sekund  
 Ren kvart

Intervallmaterialet erbjuder följande  
 grundtyper av melodisk rörelse (förutom de  
 traditionella tonartsbundna diatoniska ska-  
 lorna):

a) Kromatik i högre eller mindre grad:



b) Heltonsrörelse:

b) Ganztonbewegung:



c) Kvartstaplingar:

c) Quartenstaffelungen:



KAPITEL I.

Intervallmaterial: Grosse und kleine Sekunde  
 Reine Quart

Das Intervallmaterial bietet folgende  
 Grundtypen melodischer Bewegung (ausser  
 den traditionellen tonartgebundenen dia-  
 tonischen Skalen):

a) Chromatik in höherem oder geringerem  
 Grad:



b) whole tone movement.



c) Superimposed fourths.



CHAPTER I.

Interval material: Major and minor  
 second  
 Perfect fourth

The interval material offers the following  
 basic types of melodic movement (besides  
 the conventional key-bound diatonic scales):

a) Chromatics in a greater or lesser degree:



b) whole tone movement.



c) Superimposed fourths.



Arbetet består nu i

a) att träna *ögat* att snabbt uppfatta dessa melodiska strukturer i nottexten. D.v.s. att snabbt *se* om ett steg är helt eller halvt, snabbt kunna känna igen bilden av kvartstapling etc.,

b) att med *örat* uppfatta de olika melodiska strukturer. Här sker övningen på flera sätt: man sjunger noterna i de följande fraser, man övar eftersjungning och efterspelning, lokaliserar lärarens »felspelningar» i övningarna, använder dem som diktat etc. (se Studieövningar sid. 7 ).

Die Arbeit besteht nun darin,

a) das *Auge* zu üben, diese melodischen Strukturen im Notentext schnell aufzufassen, d.h. schnell zu *sehen* ob ein Schritt ganz oder halb ist und schnell das Bild einer Quartentafelung etc. wiederzuerkennen,

b) mit dem *Ohr* die verschiedenen Melodiestrukturen aufzunehmen. Hier ist die Übung eine mehrfache: man singt die Noten in den einander folgenden Phrasen, man übt das Nachsingen und Nachspielen, lokalisiert das »Falschspielen« des Lehrers in den Übungen, verwendet sie als Diktat etc. (siehe Studienanweisungen Seite 10).

The work consists of:

a) training the *eye* quickly to perceive these melodic structures in the written music, i.e. to *see* quickly whether an interval is a major or a minor second, and to recognise quickly the appearance of superimposed fourths, etc.,

b) training the *ear* to hear the different melodic structures. This exercise should be carried out in different ways: Sing the notes of the following phrases; repeat as in b) and c) in the directions for study, p. 14; locate the teacher's "wrong notes" in the exercises; use them for dictation etc. (see "Directions for Study", p. 14).

#### FÖRÖVNINGAR

(Se studieövningarna, sid 7).

#### VÖRBUNGEN

(Siehe Studienanweisungen Seite 10).

#### PREPARATORY EXERCISE

(See "Directions for Study" on p. 14).

The musical notation consists of three staves of music. The first staff contains three measures labeled 1, 2, and 3. The second staff contains seven measures labeled 4, 5, 6, and 7. The third staff contains five measures labeled 8, 9, 10, 11, and 12. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notes are primarily quarter and eighth notes, often grouped in pairs or small runs.

19

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

ists of:  
*eye* quickly to perceive  
 structures in the written  
 quickly whether an inter-  
 r a minor second, and to  
 the appearance of super-  
 etc.,  
 ear to hear the different  
 s. This exercise should be  
 erent ways: Sing the notes  
 phrases; repeat as in b) and  
 ns for study, p. 14; locate  
 ing notes" in the exercises;  
 ation etc. (see "Directions

ORY EXERCISE  
 for Study" on p. 14).

2

28

29

30

31

32

33

34

35

36

( Se studieanvisningar - Siehe Studienanweisungen - See Directions for study )

37

38

39

40

41

42

Obs!  
 följande  
 blick och  
 turella el  
 inkludera  
 själva for  
 mentaren  
 hindrar a  
 kanisk int  
 melodiska  
 lärarens l  
 och öra fr

1

6

11



## MELODIER

*Observera:* Det är viktigt att arbetet med följande melodimaterial tar sikte på överblick och förståelse för de musikaliskt strukturella elementen. Denna läsfärdighet, som inkluderar strukturell förståelse, spelar ofta själva tonträffningen i händerna (se kommentaren till Melodi nr 1 nedan!) och förhindrar att eleven blir mera inriktad på mekanisk intervalladdition än på avläsandet av melodiska sammanhang. Det kommer på lärarens lott att hjälpa eleven fram till blick och öra för dylitka sammanhang.

## MELODIEN

*Beachte:* Es ist wichtig, dass die Arbeit mit dem folgenden Melodienmaterial den Überblick und das Verständnis für die musikalisch strukturellen Elemente anstrebt. Diese Lesefertigkeit, die strukturelles Verständnis einschliesst, erleichtert oft das Treffen selbst (siehe die Kommentare zu Melodie Nr. 1 unten!) und verhindert, dass der Schüler mehr auf die mechanische Intervalladdition als auf das Ablesen von melodischen Zusammenhängen eingestellt ist. Aufgabe des Lehrers ist es, dem Schüler zu Blick und Ohr derartiger Zusammenhänge zu verhelfen.

## MELODIES.

*Note:* It is important that the work on the following melodic examples should be directed towards obtaining a survey and understanding of the musical structure. Proficiency in reading, which includes an understanding of the structure, often makes it easier to place the note correctly (see the comments on Melody No. 1 below). It also prevents the pupil from tending automatically to count the intervals rather than to read the melodic design in the music. It devolves upon the teacher to help the pupil to acquire an eye and an ear for such connections.

(♩ = c. 63)

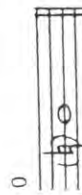
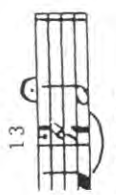
*Kommentar:* I takterna 7, 8 och 10 möter vi intervall, som först senare upptages till specialbehandling. Förutsatt att man förstår den melodiska gestaltningen, så är det ändå lätt att sjunga detta avsnitt. C<sup>2</sup> i den melodiska gestalten takt 8 med *upptakt* sjunger man lika säkert utifrån minnet av C<sup>2</sup> i takt 7 med *upptakt* som genom att helt tänka igen sext! D.v.s. denna lilla sext har här ingen *stälöständig* melodisk betydelse, och det gäller att *se* och *förstå* detta. Detsamma gäller den lilla septiman i takt 8 och den förminskade oktaven i takt 10. *Minnet* och förståelsen av den närmast föregående melodiska gestalten är här alltså även ur tonträningsynpunkt det väsentligaste!

*Kommentar:* In den Takten 7, 8 und 10 begehen wir Intervallen, die erst später zur Spezialbehandling herangezogen werden. Vorausgesetzt, dass man die melodische Gestaltung versteht, ist es jedoch leicht, diesen Abschnitt zu singen. C<sup>2</sup> in der melodischen Gestalt Takt 8 mit *Auftakt* singt man ebenso sicher aus dem *Gedächtnis* von C<sup>2</sup> im Takt 7 mit *Auftakt*, wie dadurch, dass man die kleine Sext denkt, d.h. diese kleine Sext hat hier keine *selbständige* melodische Bedeutung und man muss das *sehen* und *verstehen*. Das gleiche gilt hinsichtlich der kleinen Septime im Takt 8 und die Verminderte Oktave im Takt 10. Das *Gedächtnis* und das Verständnis der vorhergehenden melodischen Gestalt ist also auch hier aus dem Gesichtspunkt des Tontreffens das wesentlichste!

*Comment:* In bars Nos. 7, 8 and 10 we find intervals that will not be dealt with individually until later on. Provided one understands the melodic design, however, there should be no difficulty in singing this exercise. C<sup>2</sup> in the melodic figure in bar No. 8 with an *up-beat* can be sung from the memory of C<sup>2</sup> in bar No. 7 with *up-beat* with the same accuracy as by thinking entirely minor sixth, i.e. this minor sixth has no *independent* melodic significance, and it is a matter of *seeing* and *understanding* this. The same applies to the minor seventh in bar No. 8 and the diminished octave in bar No. 10. Thus the *memory* and comprehension of the immediately preceding melodic figure is of great importance in pitching the right note.

(♩ c. 69)

7, 8 and 10 we deal with in design, however, v in singing this figure in bar No. 7 with up-beat as by thinking minor sixth has significance, and it *derstanding* this minor seventh in ed octave in bar and comprehending melodic ance in pitching



(♩ = 92)

1

2 3 4 5

23

6 7 8 9 10 11

(♩ = c. 80)

1

2 3 4

5 6 7 8

(♩ = c. 100)

Alla gavotta

1 2 3 4

5 6 7 8 9

(♩ = 152)

1

2 3 4

(a tempo)

# Chorales

by  
Johann Sebastian Bach\*

Selected and Edited by  
Charles N. Boyd and Albert Riemenschneider

## 1. Ach Gott, vom Himmel sieh' darein "Behold, O Lord, the many foes"

From Cantata 153:  
"Schau', lieber Gott"

Schau', lie-ber Gott, wie mei- ne Feind', da- mit ich stets muss käm - pfen,  
so li- stig und so mäch- tig seind, dass sie mich leicht- lich däm - pfen!

# # (6) # 6 5 # # 6 # # 6 4 5 #

Herr, wo mich dei- ne Gnad' nicht hält, so kann der Teu- fel, Fleisch und Welt mich leicht in Un- glück stür- zen.

6 # # 6 # 6 # 8 7 5 6 # 6 # 6 6 (6b 7b # 4 7 # / 4 2) 5

\* In the ensuing pages, ninety-one chorales are given first in open score and then in close score. For English translations of the texts, see the close-score versions (pp. 78-127); for the authorship of the texts, see the Notes on the Chorales (pp. x-xxx).

## 2. Ach Gott, wie manches Herzeleid

3

"Preserve my faith from error free"

From Cantata 8:

"Ach Gott, wie manches Herzeleid"

Er - halt' mein Herz im Glau - ben rein, so leb' und sterb' ich dir al - lein. Je -  
su, mein Trost, hör' mein Be - gier': o mein Hei - land, wär' ich bei dir!

The musical score consists of four staves: vocal line, three piano accompaniment staves (treble and bass clefs), and a basso continuo line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

## 3. Auf meinen lieben Gott

"In God, the Lord most just"

From Cantata 188:

"Ich habe meine Zuversicht"

Auf mei-nen lie-ben Gott trau' ich in Angst und Noth; er kann mich all-zeit ret - ten aus  
Trüb-sal, Angst und Nö - then, mein Un-glück kann er wen - den, steht all's in sei-nen Hän - den.

The musical score consists of four staves: vocal line, three piano accompaniment staves (treble and bass clefs), and a basso continuo line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

## 4. Aus tiefer Noth schrei ich zu dir

"What though our sins are manifold"

From Cantata 38:  
"Aus tiefer Noth"

Ob bei uns ist der Sün-den viel, bei Gott ist viel mehr Gna - de, sein' Hand zu  
hel - fen hat kein Ziel, wie gross auch sei der Scha - de. Er ist al - lein der gu - te  
Hirt, der I - sra - el er - lö - sen wird aus sei - nen Sün - den al - len.

6 6 & 8 7 5 & # # 7 6 8 7 # 6 6 &  
4 2 6 5# # 5 6 6 5 & 6 6 5 #

8 7 5 & # # 7 6 8 7 # 6 6 5 & 6 6 5 #  
6 5# # 5 # # 8 7 6 6 4 5 #

7 6 5 6 4 5 # 8 7 6 6 6 5 #  
4 2 # 4 4 # # 7 4 5 #

## 5. Christ ist erstanden

"Alleluia, alleluia, alleluia!"

From Cantata 66:  
"Erfreut euch, ihr Herzen"

Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja! dess soll'n wir Al - le

froh sein: Chri - stus will un-ser Trost sein, Ky - ri - e e - leisl  
Ky - ri - e e - leisl

## 6. Christ lag in Todesbanden

"With joyful heart we now surround"

From Cantata 4:  
"Christ lag in Todesbanden"

Wir essen und le - ben wohl im rech - ten O - ster - fla - den,  
Der al - te Sau - er - teig nicht soll sein bei dem Wort der Gna - den,

Chri - stus will die Ko - ste sein und spei - sen die Seel' al - lein, der

Glaub' will keins an - dern le - ben. Hal - le - lu - jah!  
Hal - le - lu - jah!  
Hal - le - lu - jah!  
Hal - le - lu - jah!





drum wir al-lein im Na-men dein zu dei-nem Va - - ter schrei - en.

6 7 # 6 6 6 6 5

## 9. Du, o schönes Weltgebäude "Come, O Death, of Sleep the brother"

From Cantata 56:  
"Ich will den Kreuzstab gerne tragen"

Komm, o Tod, du Schla-fes Bru - der, komm, und füh - re mich nur fort;  
lö - se mei - nes Schiff - leins Ru - der, brin - ge mich an si - chern Port.

Es mag, wer da will, dich scheu - en, du kannst mich viel-mehr er -

freu - en; denn durch dich komm' ich hin - ein zu dem schön - sten Je - su - lein.

## 10. Erschienen ist der herrlich' Tag

"The day hath dawned, the day of days"

From Cantata 67:  
"Halt' im Gedächtniss Jesum Christ"

Er-schie-nen ist der herr-lich' Tag, d'ran sich Nie-mand g'mug freu-en mag: Christ, un-ser  
 Herr, heut' tri-um-phirt, all' sein' Feind' er ge-fangen führt. Al-le-lu-ja!

The score consists of two systems of four staves each. The top staff is the vocal line with lyrics. The second and third staves are for the right and left hands of a keyboard instrument. The bottom staff is the bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Fingerings are indicated by numbers 1-5. The first system ends with a double bar line and a repeat sign. The second system continues the piece.

## 11. Freu' dich sehr, o meine Seele

"Open wide for me the portal"

From Cantata 32:  
"Liebster Jesu, mein Verlangen"

Mein Gott, öff-ne mir die Pfor-ten sol-cher Gnad' und Gü-tig-keit, Lie-be mich, und treib' mich an,  
 lass mich all-zeit al-ler Or-ten schmeck-en dei-ne Sü-ssig-keit!

dass ich dich, so gut ich kann, wie-der-um um-fang' und lie-be, und ja nun nicht mehr be-trü-be.

The score consists of two systems of four staves each. The top staff is the vocal line with lyrics. The second and third staves are for the right and left hands of a keyboard instrument. The bottom staff is the bass line. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). Fingerings are indicated by numbers 1-5. The first system ends with a double bar line and a repeat sign. The second system continues the piece.

## 12. Gelobet seist du, Jesu Christ "All this He did that He might prove"

From Cantata 64:  
"Sehet, welch' eine Liebe"

Das hat er Al-les uns ge-than, sein' gross' Lieb' zu zei-gen an. Dess freu' sich al-le  
 Chri-sten-heit und dank' ihm dess in E-wig-keit. Ky-rie-leis!  
 E-wig-keit. Ky-ri-e e-leis!  
 E-wig-keit. Ky-ri-e e-leis!  
 E-wig-keit. Ky-ri-e e-leis!

## 13. Herr Christ, der ein'ge Gottes-Sohn "Awake us, Lord, we pray to Thee"

From Cantata 96:  
"Herr Christ, der ein'ge Gottes-Sohn"

Er tödt' uns durch dein' Gü-te, er-weck' uns durch dein' Gnad'; mag  
 den al-ten Men-schen krän-ke, das der neu' le-ben mag  
 wohl hier auf die-ser Er-den, der Sinn und all' Be-gehr-den und G'dan-ken hab'n zu dir.

# CAPITULO VII






## A. Aspecto Rítmico

NOTA: El puntillo de aumentación puede ser seguido por un segundo puntillo. Como sabemos ya, el primer puntillo agrega a la nota precedente la mitad de su valor. El segundo, en cambio, agrega la mitad de la que se le ha sumado. Así:

$$d.. = d + d + \text{nota con puntillo};$$

$$d.. = d + d + \text{nota con puntillo}; \quad \text{t}.. = \text{t} + \text{t} + \text{t}.$$

La corchea con dos puntillos, restada de una negra, da un nuevo valor rítmico: la fusa, mientras la semicorchea con dos puntillos restada de la corchea da la semifusa.

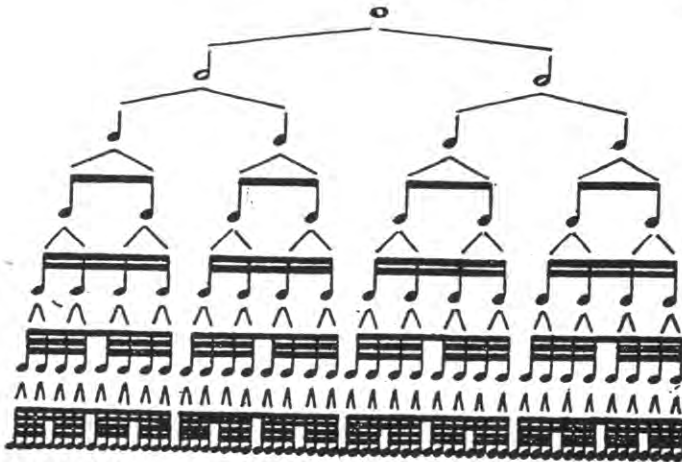
NOTA: (1) Las fusas se escriben así  o con barras:  etc. Las semifusas:  Los silencios respectivos son  y . Las barras de fusas se agrupan en semicorcheas, corcheas o negras:



las de semifusas en fusas, semicorcheas, corcheas o negras; en todos los casos con subdivisiones que muestran con claridad las unidades (de compás y su estructura

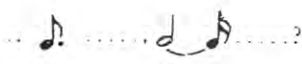
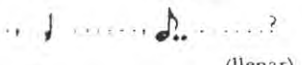
métrica:  etc.

Así:





se en realidad los valores

 .....?
   
 .....?
   
 (llenar)

términos siguientes:


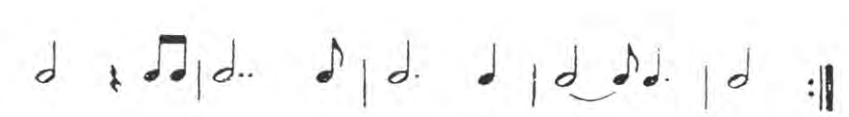
ga 1 sufijo: *issimo*; se debi-

*llegro*.  
*plus* = más:


enos rápido;  
*l* = no demasiado lento.





**Molto Adagio**

(c) 
  


Más difícil:

**Andante**

(d) 
  

  

  


**Allegro moderato**

(e)  $\frac{3}{2}$

**Meno Allegro** *Fine*

*D.C. al Fine*

**Poco lento**

(f)  $\frac{4}{8}$

2. Cante contando mentalmente:

**Andantino**

(a)  $\frac{4}{8}$



**Allegretto**

(b)  $\frac{2}{4}$

**Vivace**

(c)  $\frac{4}{2}$

NOTA: Cuando desp  
mero se vuelve hasta  
segno, se salta a la pa

**Poco lento**

(d)  $\frac{3}{4}$

Musical notation on the left side of the page, including staves with notes and clefs. It includes markings such as "Fine" and "D.C. al Fine".

**Allegretto**

(b)  $\frac{2}{4}$

Musical notation for section (b) in 2/4 time, marked Allegretto. It consists of three staves of music.

**Vivace**

(c)  $\frac{3}{4}$

Musical notation for section (c) in 3/4 time, marked Vivace. It consists of three staves of music.

Más difícil:

NOTA: Cuando después de *D. C. al segno* (♩ o ♪) la pieza continúa, primero se vuelve hasta el comienzo como lo indica el *D. C.*, y cuando se llega al *segno*, se salta a la parte que está después del *D. C.*

**Poco lento**

(d)  $\frac{3}{4}$

Musical notation for section (d) in 3/4 time, marked Poco lento. It consists of two staves of music.

**Più Allegro**

Musical notation for section (d) in 3/4 time, marked Più Allegro. It consists of three staves of music.

*D.C. al Segno*



Molto Adagio

(e)  $\frac{2}{4}$


3. Invente ejemplos similares.


— DICTADO 27

B. Aspecto Melódico

Las regiones graves de nuestro sistema tonal  
(tesitura de las voces masculinas, Tenor y Bajo y más graves)

NOTA: (1) Los sonidos de la región grave se escriben en *clave de fa*.




 Esta es la clave de fa.

(Pregunta: ¿Qué clave es ésta  ?)

Está escrita en la cuarta línea y señala el sitio del *fa*<sup>1</sup>

Las notas de la escala -1 son:

(2) Las notas de la escala vecina más grave (octava -2) se escriben:

(3) Para las notas de la escala central dependemos (como ya ocurrió para las notas agudas en ) de líneas adicionales. Compare las notas siguientes en clave de  con sus equivalentes en clave de 

Al leer la notación comparándolas con cada clave tiene su nombre ya su nombre por transposición

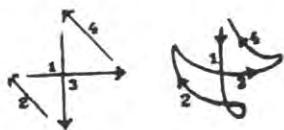
1. Nombre las notas

2. Toque en el

— EJERCICIO 34 —

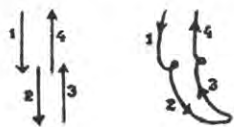
Cante, marcando el tiempo:

(a) La representación para  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{1}{8}$ , es:



**Moderato**

b)  $\frac{1}{8}$  puede también ser tratado como  $\frac{2}{4}$  con subdivisiones:



**Adagio**

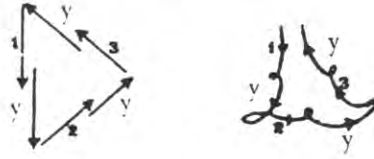
(c)  $\frac{3}{2}$ ,  $\frac{3}{8}$ ,  $\frac{3}{4}$  son tri-  
pos (ver pág.

**Lento**

(d)  $\frac{6}{4}$ ,  $\frac{6}{2}$ ,  $\frac{6}{8}$ , son  
de dos tiempos

**Andantino**

(c)  $\frac{3}{2}, \frac{3}{8}, \frac{3}{4}$  son tratados o bien como un grupo regular de tres tiempos (ver pág. 94) o con subdivisiones:

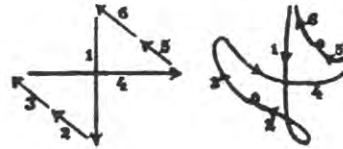


*Lento*



con subdivisiones:

(d)  $\frac{6}{4}, \frac{6}{2}, \frac{6}{8}$  son tratados en movimiento rápido como un grupo de dos tiempos (ver pág. 94) o en movimiento más lento así:



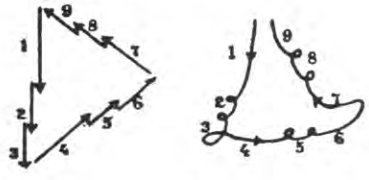
*Andantino*



**Presto**

(e)  $\frac{6}{8}$

(f)  $\frac{9}{4}$  y  $\frac{9}{8}$  son tratados en movimiento rápido como un grupo de tres tiempos o en movimiento lento así:



**Allegro**

$\frac{9}{4}$

**Andante**

(g)  $\frac{9}{8}$

(h)  $\frac{12}{8}$  es tratado en movimiento lento

**Moderato**

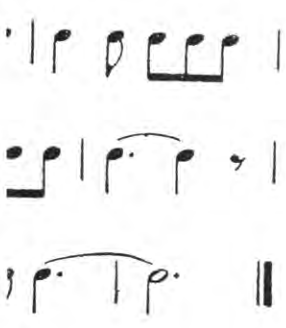
$\frac{12}{8}$

NOTA: (1) Los símbolos métricos binarios, con (a) un silencio si

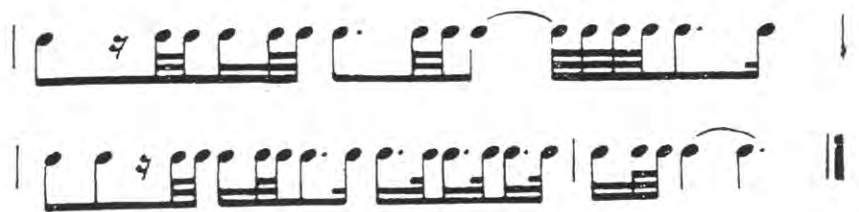
no:

pero:

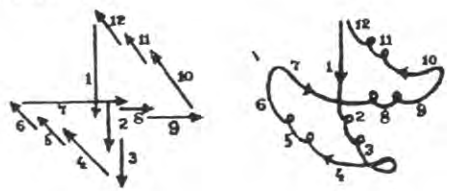
(b) un silencio subdivisiones ternari



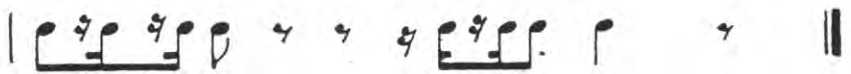
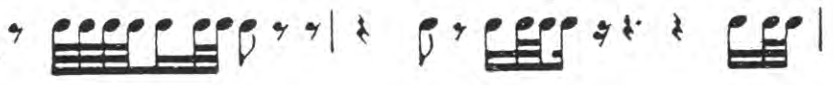
do como un grupo de



(h)  $\frac{12}{8}$  es tratado en movimiento rápido como  $\frac{4}{4}$  (ver pág. 102) o en movimiento lento así:



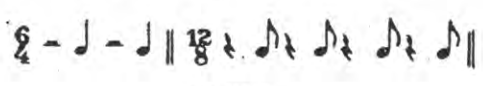
Moderato



NOTA: (1) Los silencios sin puntillo son siempre considerados como estructuras métricas binarias, con el acento métrico al comienzo. Por lo tanto:  
(a) un silencio sin puntillo no debe hallarse en una posición "sincopada".



(b) un silencio sin puntillo puede representar los primeros dos tercios de las subdivisiones ternarias de cualquier esquema métrico compuesto:



# Improvisation over a given rhythm

## Example 259

## Example 260

Berg-Olov Palmqvist

# Improvisation over a given rhythm

Example 274

Musical notation for Example 274 in 4/4 time. The piece consists of two staves. The upper staff begins with a treble clef and a 4/4 time signature. It features a melody of eighth notes with several triplet markings (indicated by a '3' above a bracket). The lower staff uses a bass clef and contains a bass line with eighth notes and triplet markings. The piece concludes with a double bar line.

Example 275

Musical notation for Example 275 in 4/4 time. The piece consists of two staves. The upper staff begins with a treble clef and a 4/4 time signature. It features a melody of eighth notes with several triplet markings. The lower staff uses a bass clef and contains a bass line with eighth notes and triplet markings. The piece concludes with a double bar line.

Example 276

Musical notation for Example 276 in 6/8 time. The piece consists of two staves. The upper staff begins with a treble clef and a 6/8 time signature. It features a melody of eighth notes with several triplet markings. The lower staff uses a bass clef and contains a bass line with eighth notes and triplet markings. The piece concludes with a double bar line.

Example 277

Musical notation for Example 277 in 6/8 time. The piece consists of two staves. The upper staff begins with a treble clef and a 6/8 time signature. It features a melody of eighth notes with several triplet markings. The lower staff uses a bass clef and contains a bass line with eighth notes and triplet markings. The piece concludes with a double bar line.



# Improvisation over a given rhythm

Example 282

Musical notation for Example 282 in 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth notes, with several groups of three notes beamed together and marked with a '3' above them, indicating triplets. The second and third staves continue this pattern with various rhythmic groupings and triplet markings. The fourth staff concludes the piece with a final triplet of eighth notes followed by a double bar line.

Example 283

Musical notation for Example 283 in 4/8 time. The piece consists of four staves of music. The first staff begins with a treble clef and a 4/8 time signature. The melody is composed of eighth notes, with several groups of three notes beamed together and marked with a '3' above them, indicating triplets. The second and third staves continue this pattern with various rhythmic groupings and triplet markings. The fourth staff concludes the piece with a final triplet of eighth notes followed by a double bar line.

Example 284

Musical notation for Example 284 in 3/4 time. The piece consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth notes, with several groups of three notes beamed together and marked with a '3' above them, indicating triplets. The second and third staves continue this pattern with various rhythmic groupings and triplet markings. The fourth staff concludes the piece with a final triplet of eighth notes followed by a double bar line.



## Improvisation over a given rhythm

Example 289

Example 289 is a three-staff musical exercise in 3/4 time. The top staff contains a melodic line with eighth and quarter notes, featuring two duplets marked with a '2' and a slur. The middle staff shows a complex rhythmic accompaniment with eighth and sixteenth notes, including some beamed sixteenth notes. The bottom staff continues the melodic line with eighth and quarter notes, also featuring two duplets marked with a '2' and a slur.

Example 290

Example 290 is a two-staff musical exercise in 6/8 time. The top staff features a melodic line with eighth and quarter notes, including two duplets marked with a '2' and a slur. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes, featuring three triplets marked with a '3' and a slur, and two duplets marked with a '2' and a slur.

Example 291

Example 291 is a four-staff musical exercise in 4/4 time. The top staff has a melodic line with eighth and quarter notes, including a duplet marked with a '2' and a slur. The second staff continues the melodic line with eighth and quarter notes, also featuring a duplet marked with a '2' and a slur. The third staff shows a rhythmic accompaniment with eighth and quarter notes, including a triplet marked with a '3' and a slur, and another duplet marked with a '2' and a slur. The bottom staff continues the melodic line with eighth and quarter notes, featuring a duplet marked with a '2' and a slur.

Example 292

Example 292 is a three-staff musical exercise in 5/8 time, indicated by the time signature  $\frac{5}{8} (3+2)$ . The top staff contains a melodic line with eighth and quarter notes, featuring two duplets marked with a '2' and a slur. The middle staff continues the melodic line with eighth and quarter notes, also featuring two duplets marked with a '2' and a slur. The bottom staff shows a rhythmic accompaniment with eighth and sixteenth notes, including two duplets marked with a '2' and a slur.

# Improvisation over a given rhythm

## Example 298

Musical notation for Example 298 in 3/4 time. The piece consists of four staves. The first staff is the melody, starting with a quarter rest followed by eighth notes. The second and third staves are for the right and left hands, respectively, featuring chords and eighth-note patterns. The fourth staff is a continuation of the right-hand part. Brackets with the number '4' indicate four-note chords, and a bracket with '2' indicates a two-note chord.

## Example 299

Musical notation for Example 299 in 6/8 time. The piece consists of two staves. The first staff is the melody, and the second staff is for the right hand. Brackets with the number '2' indicate two-note chords, and brackets with '4' indicate four-note chords.

## Example 300

Musical notation for Example 300 in 5/8 time. The piece consists of five staves. The first staff is the melody, and the subsequent staves are for the right and left hands. Brackets with the number '4' indicate four-note chords. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes.

## Improvisation over a given rhythm

Example 307

Example 308

Example 309

# Improvisation over a given rhythm

Example 330

Example 331

Example 332

# XVIII.

## Nieregularny podział rytmiczny.

This page contains ten musical exercises, numbered 1 through 10, illustrating irregular rhythmic divisions. Each exercise is written on a single staff with a specific time signature and features various rhythmic patterns, including eighth and sixteenth notes, rests, and slurs. The exercises are as follows:

- Exercise 1:** 2/4 time signature. Features eighth notes with slurs and accents (2, 2, 4, 2, 3).
- Exercise 2:** 8/8 time signature. Features eighth notes with slurs and accents (9, 2, 4, 2, 4, 2, 3).
- Exercise 3:** 2/4 time signature. Features eighth notes with slurs and accents (5, 6, 3, 6, 5).
- Exercise 4:** Common time (C). Features eighth notes with slurs and accents (3, 7, 5, 7, 5).
- Exercise 5:** 8/8 time signature. Features eighth notes with slurs and accents (9, 4, 5, 7, 4).
- Exercise 6:** 2/4 time signature. Features eighth notes with slurs and accents (3, 5, 3, 9, 5).
- Exercise 7:** 2/4 time signature. Features eighth notes with slurs and accents (3, 7, 4, 7, 5).
- Exercise 8:** Common time (C). Features eighth notes with slurs and accents (5, 6, 7, 5, 3).
- Exercise 9:** 8/8 time signature. Features eighth notes with slurs and accents (4, 3, 5, 7, 5).
- Exercise 10:** 2/4 time signature. Features eighth notes with slurs and accents (3, 9, 6, 3, 3).

XX.

Rytmiczne ćwiczenie dwugłosu.

1.

2.

3.

4.

5.

CORALES (Disco 4)

1)  $II_6 \cdot I_6^4$  cadencial. Cadencia evitada

· Modo mayor

1 (l. 17)

I IV V VI  $II_6$   $I_6^4$  V I

2 (l. 18)

I  $IV_6$   $V_6$  I  $II_6$   $I_6^3$  V I

3 (l. 19)

I V VI  $IV_6$   $I_6$  I V  $V_6$  I

4 (l. 20)

I  $V_6$  I  $II_6$   $I_6$   $II_6$   $I_6$  V I

5 (l. 21)

I  $I_6$  IV  $IV_6$   $I_6^4$  V VI IV  $I_6$   $II_6$   $I_6^4$  V I

6 (t. 22)

I IV I<sub>6</sub> V IV<sub>b</sub> V<sub>6</sub> I I<sub>6</sub> IV II<sub>b</sub> I<sub>6</sub> V I

Modo menor

1 (t. 23)

I IV V VI IV I<sub>6</sub> V I

2 (t. 24)

I II<sub>6</sub> V I IV<sub>b</sub> I<sub>6</sub> V I

3 (t. 25)

I IV<sub>6</sub> I<sub>6</sub> V I<sub>6</sub> IV I V<sub>6</sub> I

4 (t. 26)

I II<sub>6</sub> I<sub>6</sub> V VI I<sub>6</sub> IV IV<sub>6</sub> I<sub>6</sub> V I



5 (t. 27)

I IV IV<sub>6</sub> I<sub>6</sub> V<sub>6</sub> I II<sub>6</sub> I<sub>6</sub>/<sub>4</sub> V I

6 (t. 28)

I I<sub>6</sub> IV<sub>6</sub> II<sub>6</sub> I<sub>6</sub>/<sub>4</sub> V VI II<sub>6</sub> I<sub>6</sub> IV I<sub>6</sub>/<sub>4</sub> V I

2) I, IV y V en segunda inversión de paso, bordadura y appoggiatura. II<sub>6</sub> V7

Modo mayor

1 (t. 29)

I V<sub>6</sub> I<sub>6</sub> IV<sub>6</sub> IV<sub>6</sub> I<sub>6</sub> II<sub>6</sub> I<sub>6</sub>/<sub>4</sub> V<sub>7</sub> I

2 (t. 30)

I V<sub>6</sub> IV<sub>6</sub> V IV I<sub>6</sub> II<sub>6</sub> V<sup>7</sup> I

3 (t. 31)

I I<sub>6</sub> IV<sub>6</sub> IV I<sub>6</sub> II<sub>6</sub> I<sub>6</sub>/<sub>4</sub> V<sup>7</sup> I