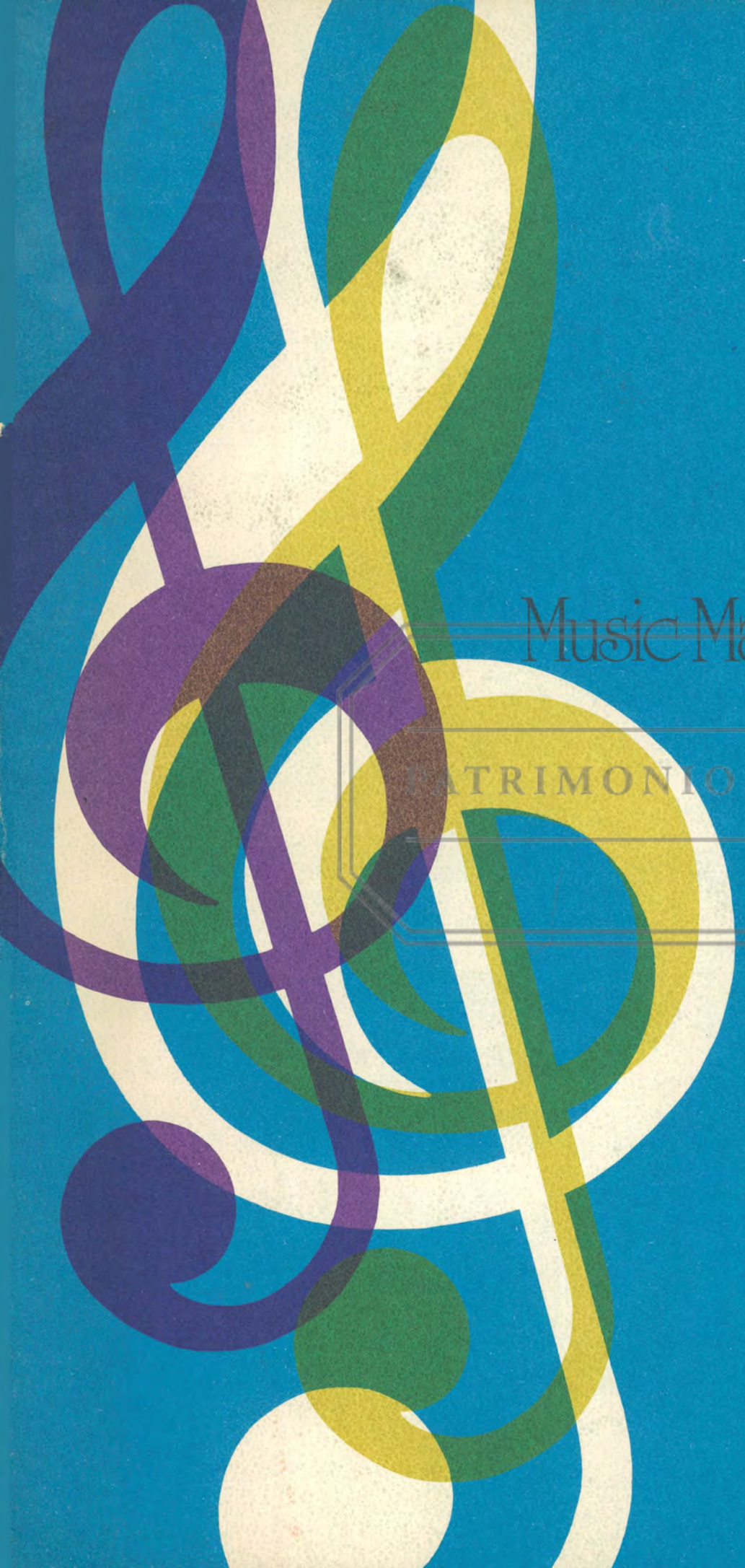


Music Manuscript Book

PATRIMONIO UC

SCHÖNBERG : FUNDAMENTALS of Musical Composition

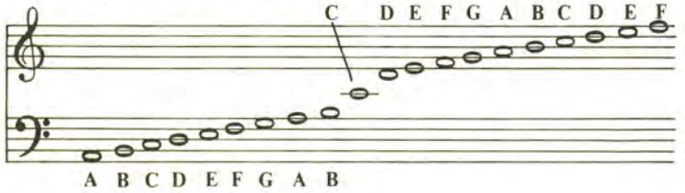
IZQUIERDO 1980

Collins

(al final ver Resumen)

Notes, note values, time signatures and rests

Notes in alphabetical and ascending order



Simple time signatures, ie, time signatures in which the beat is of the value of an ordinary note (crotchet, minim etc)

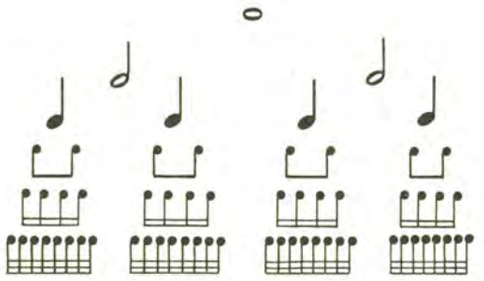
Simple duple 2 beats in a bar	Simple triple 3 beats in a bar	Simple quadruple 4 beats in a bar
$\frac{2}{2}$	$\frac{3}{2}$	$\frac{4}{2}$
$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$
$\frac{2}{8}$	$\frac{3}{8}$	$\frac{4}{8}$

The duration of sounds is shown by notes of different shape; periods of silence are shown by signs called rests

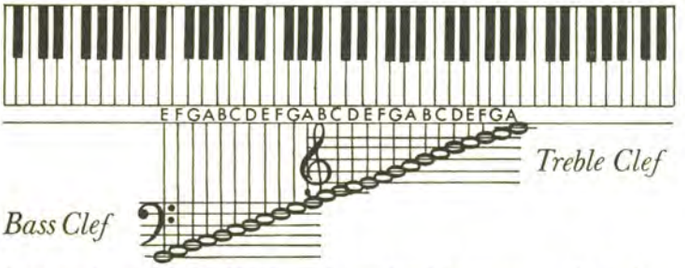
Note	Rest	Value in terms of a semibreve	Corresponding names used in USA and Canada
Semibreve		1	Whole note
Minim		$\frac{1}{2}$	Half note
Crotchet	or	$\frac{1}{4}$	Quarter note
Quaver		$\frac{1}{8}$	Eighth note
Semiquaver		$\frac{1}{16}$	Sixteenth note
Demisemiquaver		$\frac{1}{32}$	Thirty-second note

Number of notes contained in one semibreve

1 Semibreve
2 Minims
4 Crotchets
8 Quavers
16 Semiquavers
32 Demisemiquavers

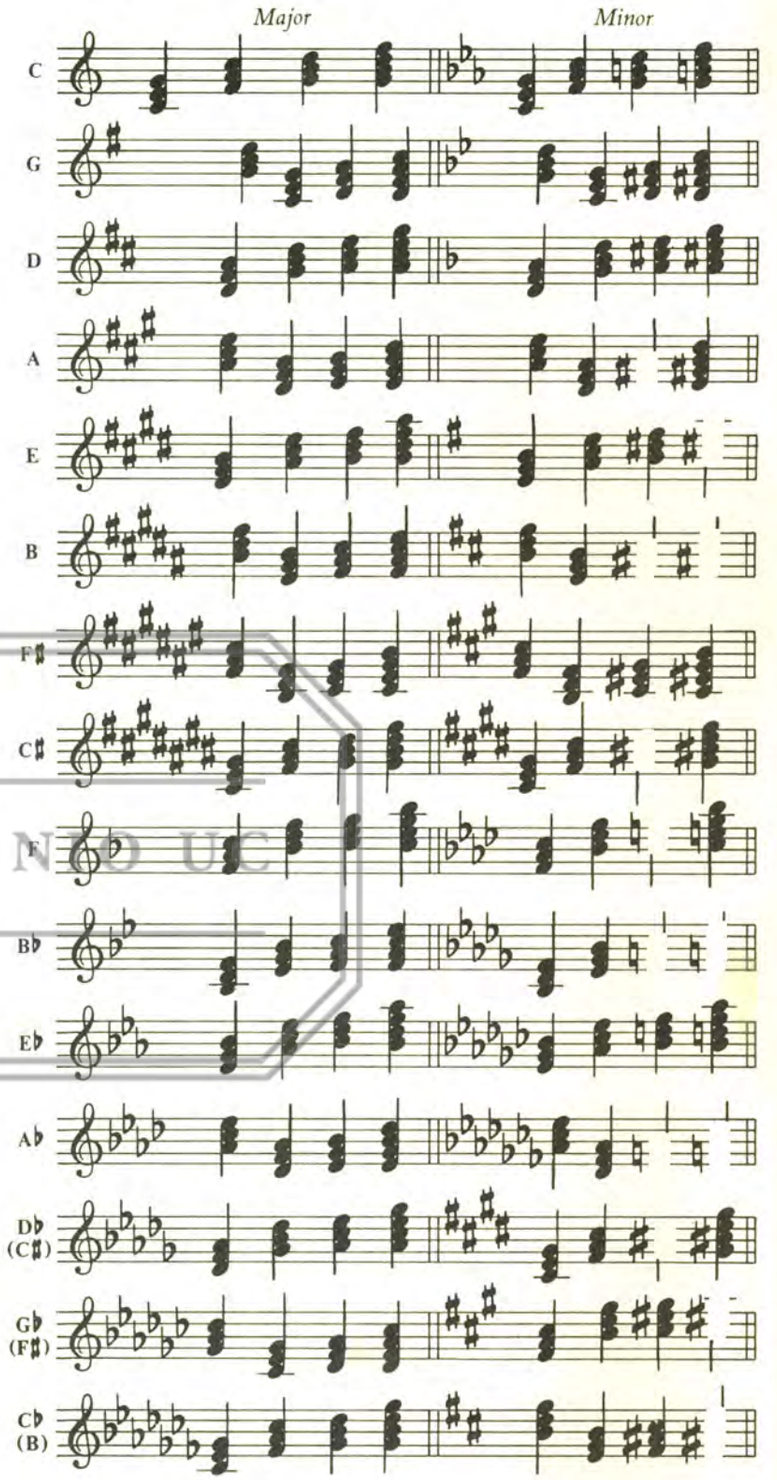


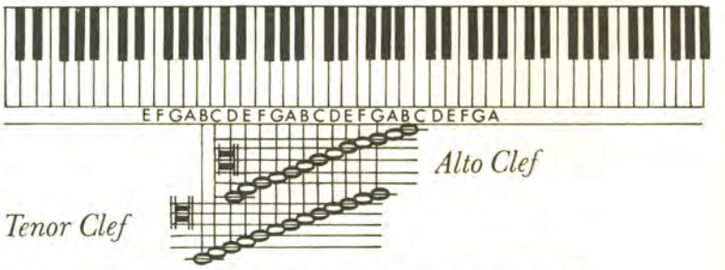
Plan of piano keyboard showing the relative position of clefs in common use



In printed music the Treble is usually employed for Soprano, Alto and

Key signatures, primary triads and dominant sevenths





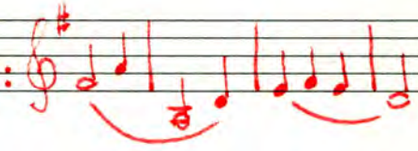
Tenor, the Tenor being written an octave higher than actual pitch

PATRIMONIO UC

SCHÖNBERG: FUNDAMENTALS of Musical composition.

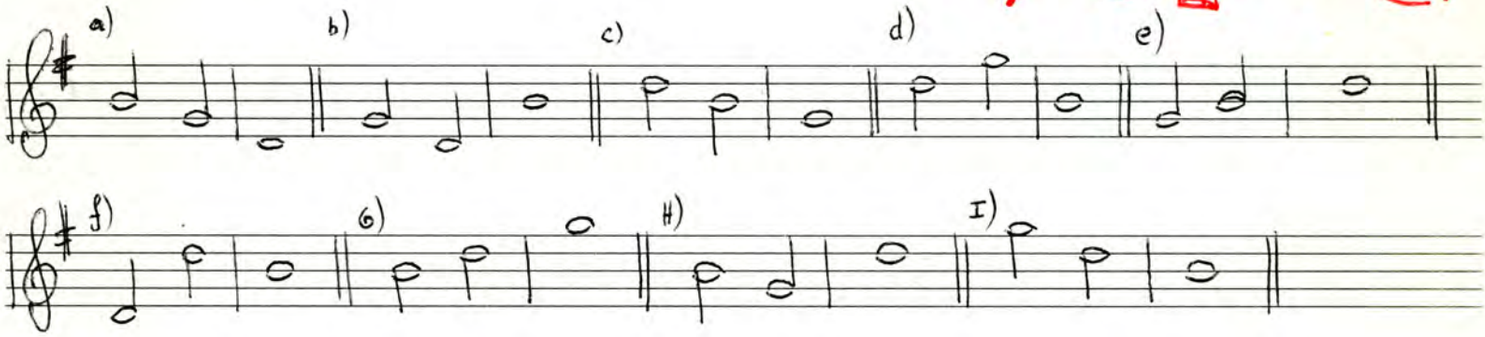
The PHRASE:

Phrase: "the smallest structural unit, aprox. to what one could sing in a single breath.

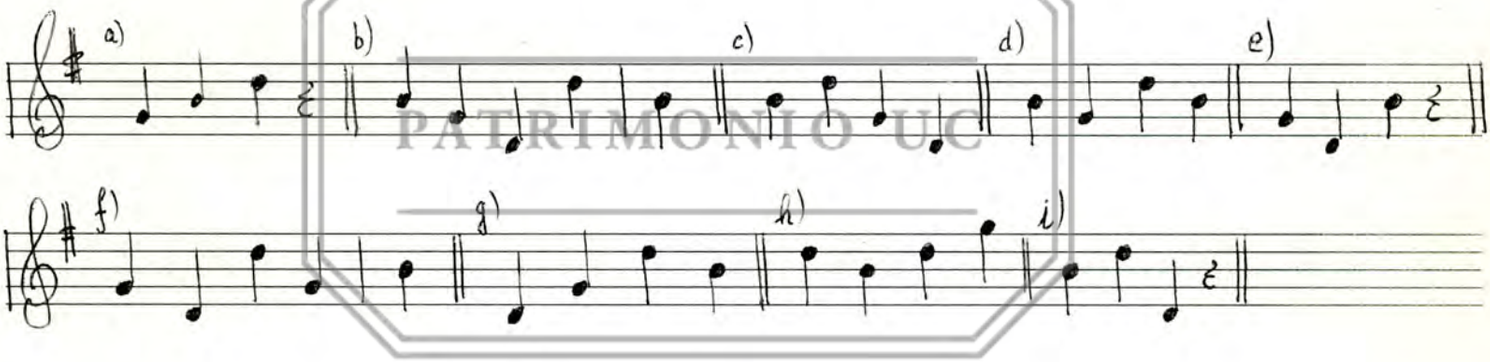
Ex: 

(Sept 1980)

1) melodic units derived from broken chords:

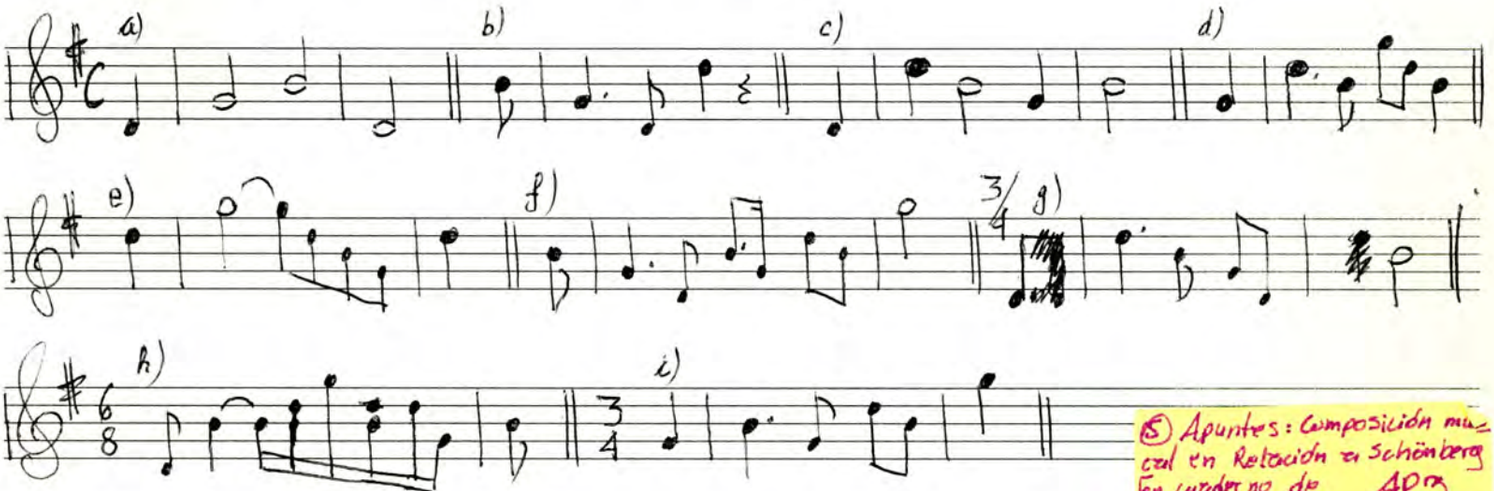


2) Smaller note values:



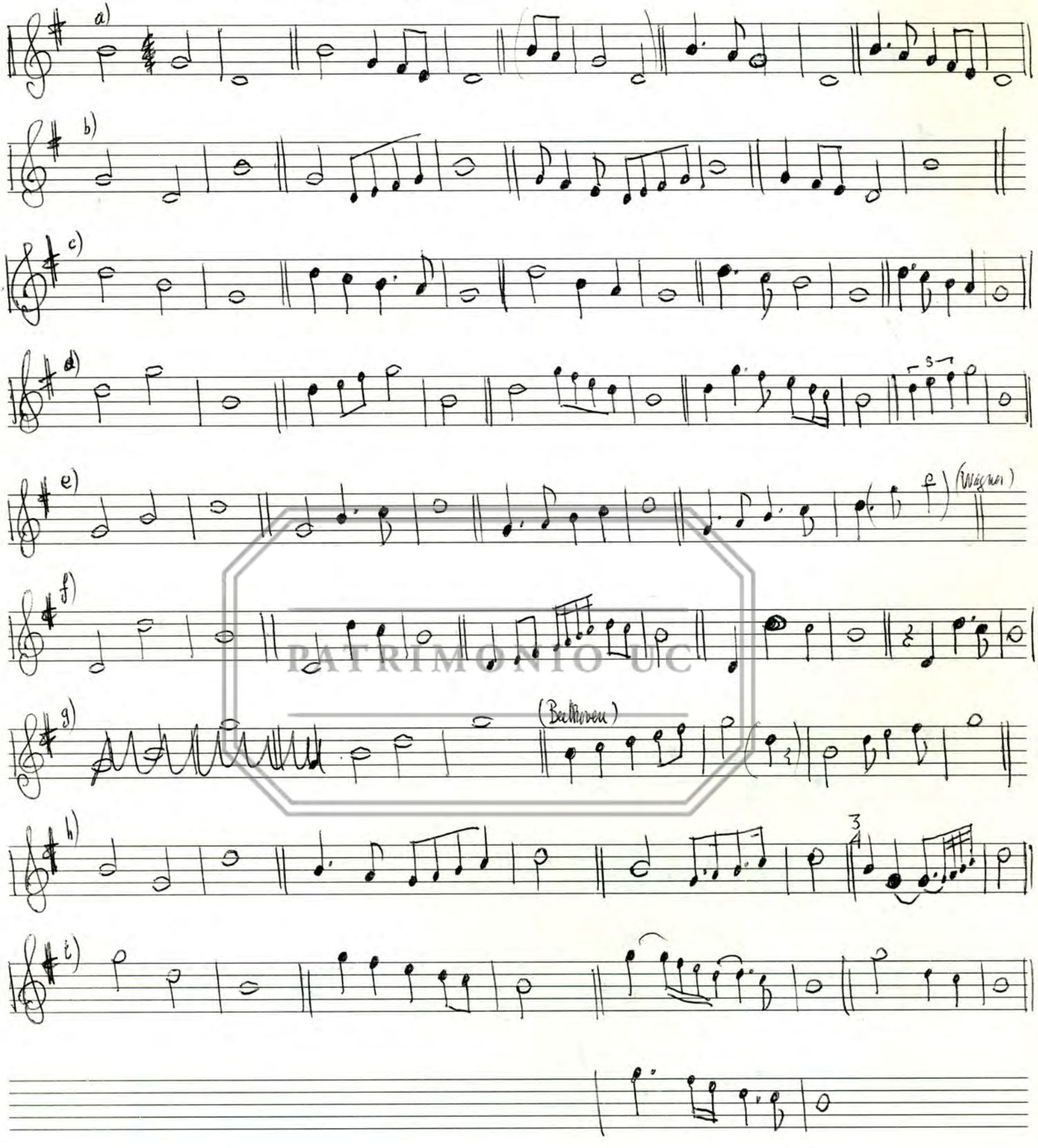
PATRIMONIO UC

3) added upbeats and various note values:-



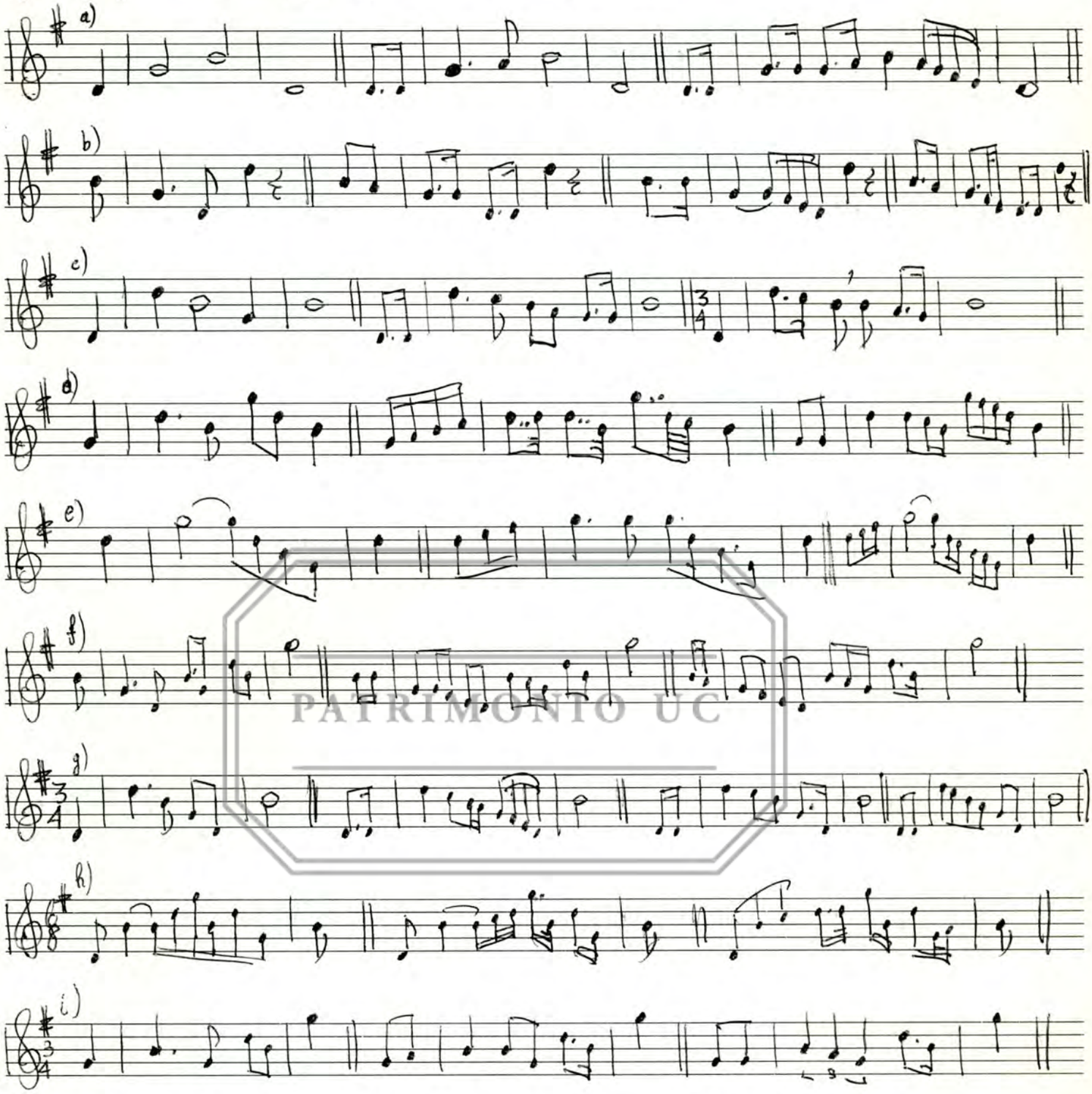
(5) Apuntes: Composición musical en Relación a Schönberg [en cuaderno de pentagramas] AP3

4) Varying No 1 by adding passing notes:-



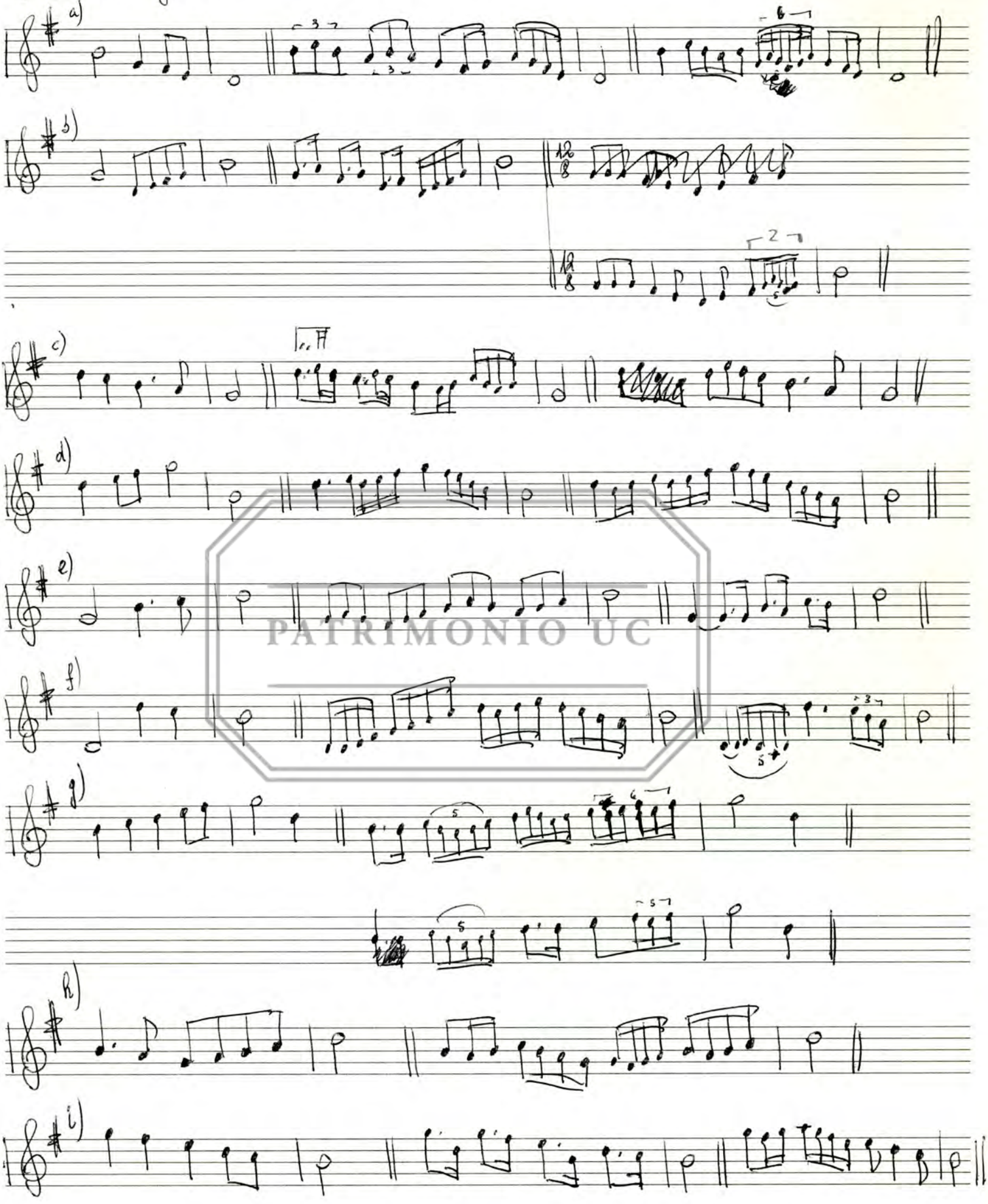
PATRIMONIO UC

5) Varying N°3 by adding passing notes and note repetitions :-



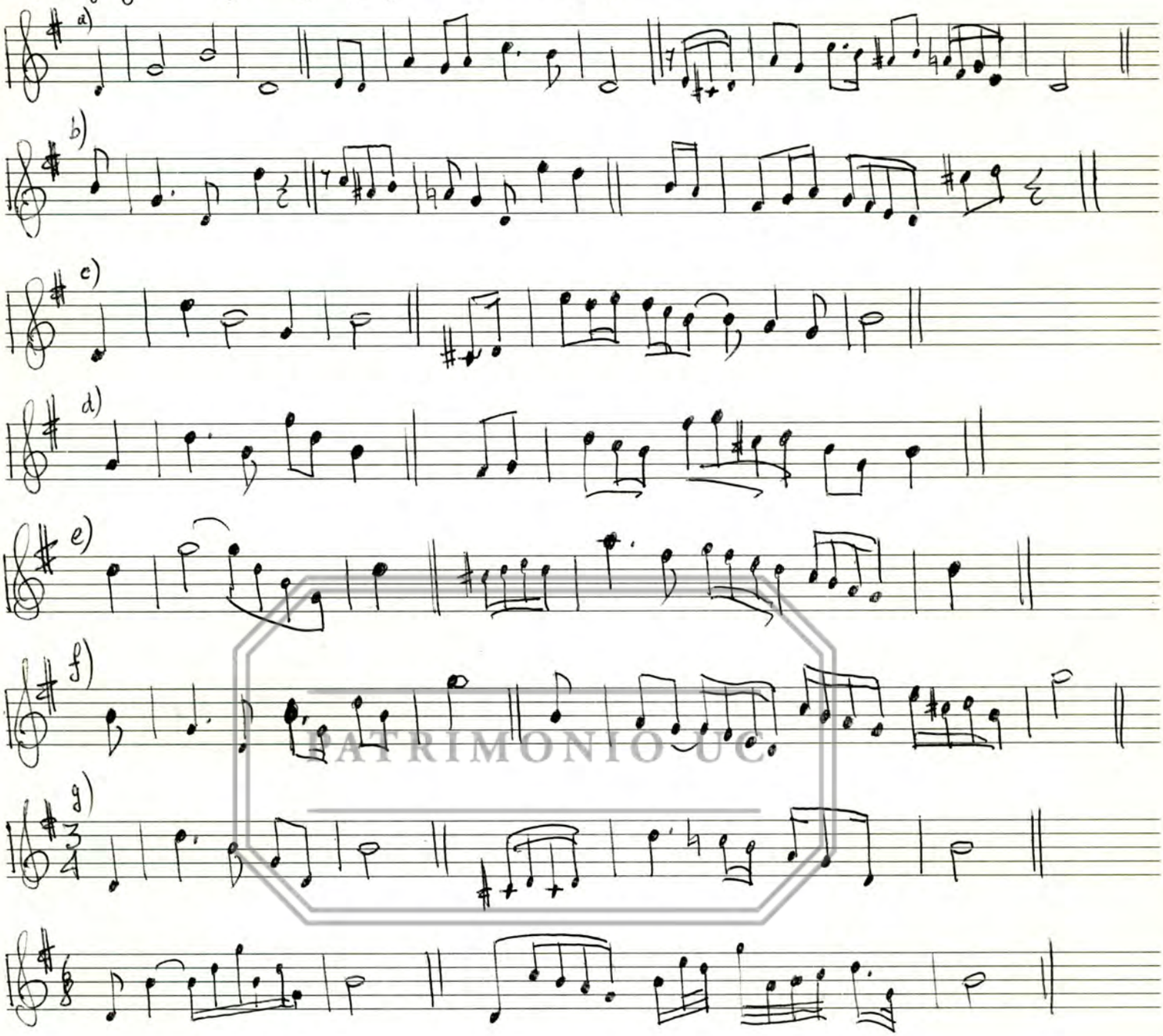
PATRIMONIO UC

6) Embellishing Nº 4



PATRIMONIO UC

7) Varying №3 by using appogiaturas and changing notes:-

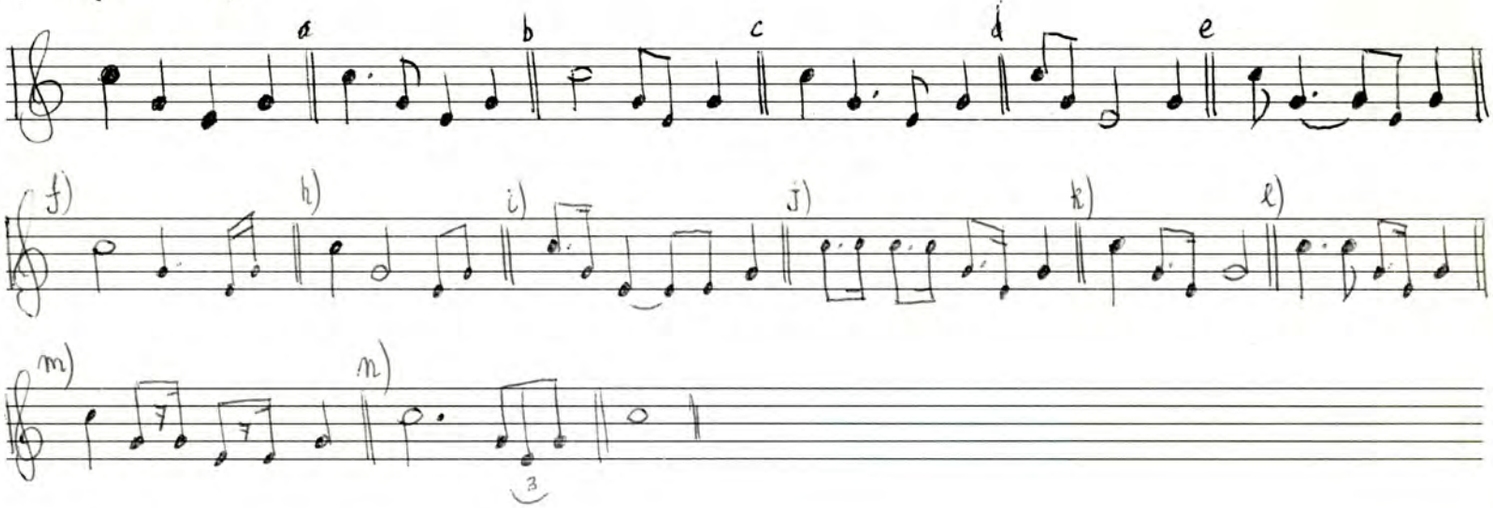


PATRIMONIO UC

The Motive:-

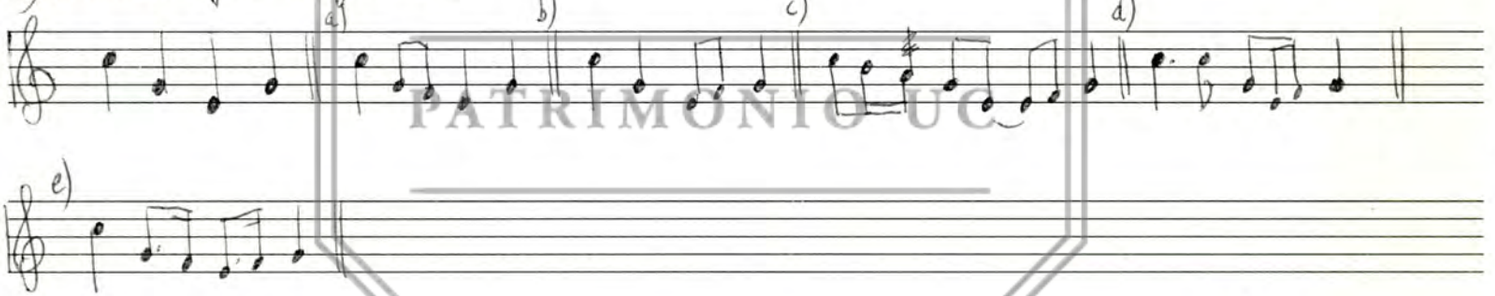
Developing Variations of a motive based on a broken chord:-

1) Rhytmic changes:-



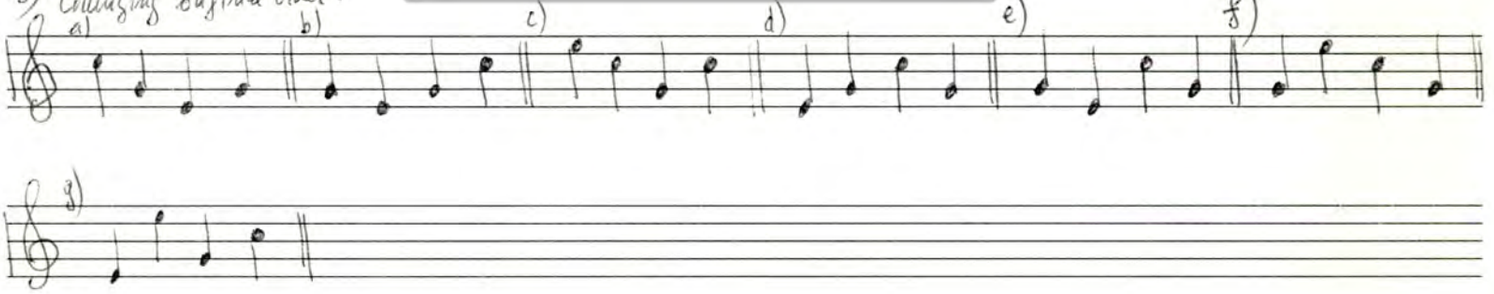
(variations)

2) Addition of ancillary notes:-

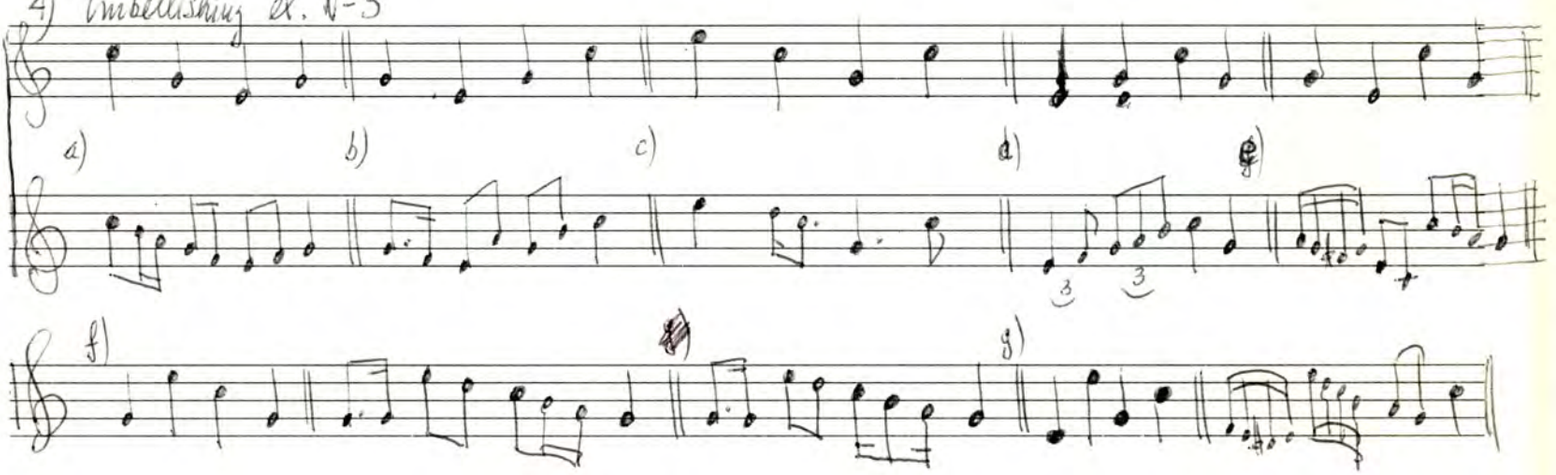


PATRIMONIO UC

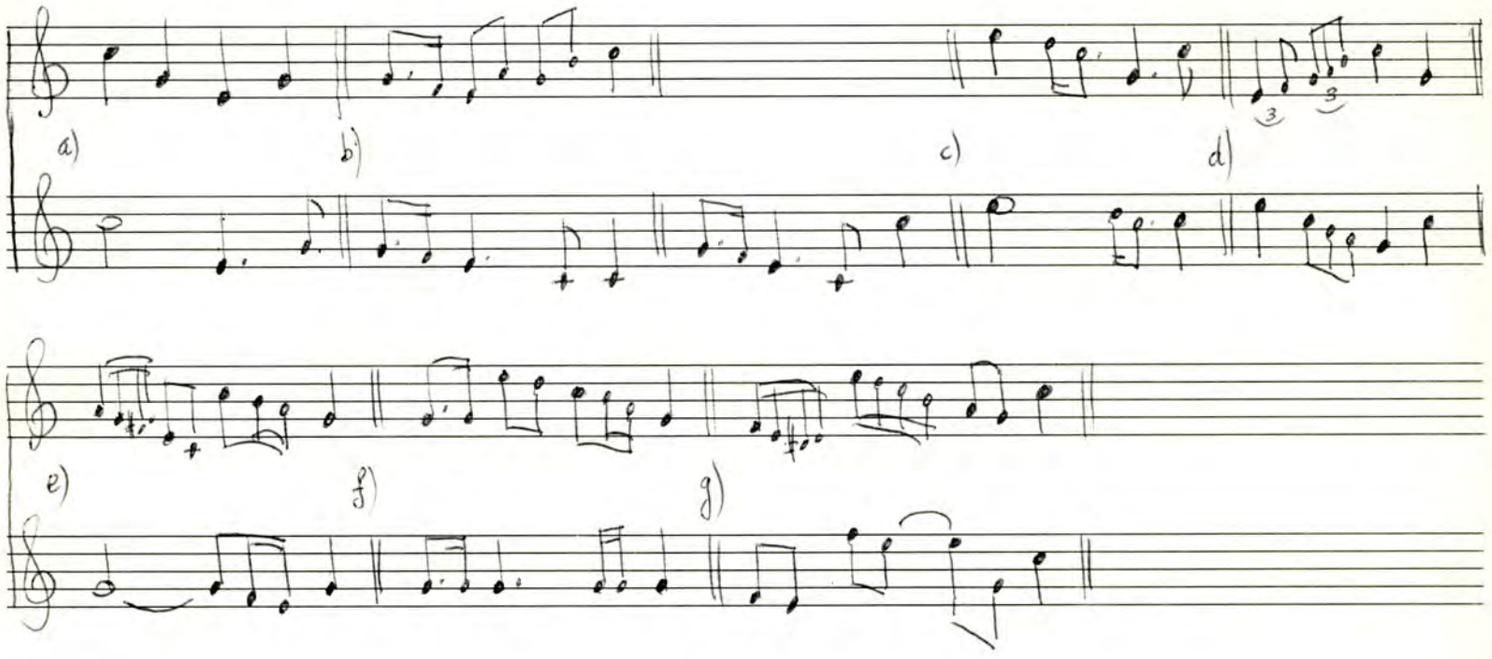
3) Changing original order:



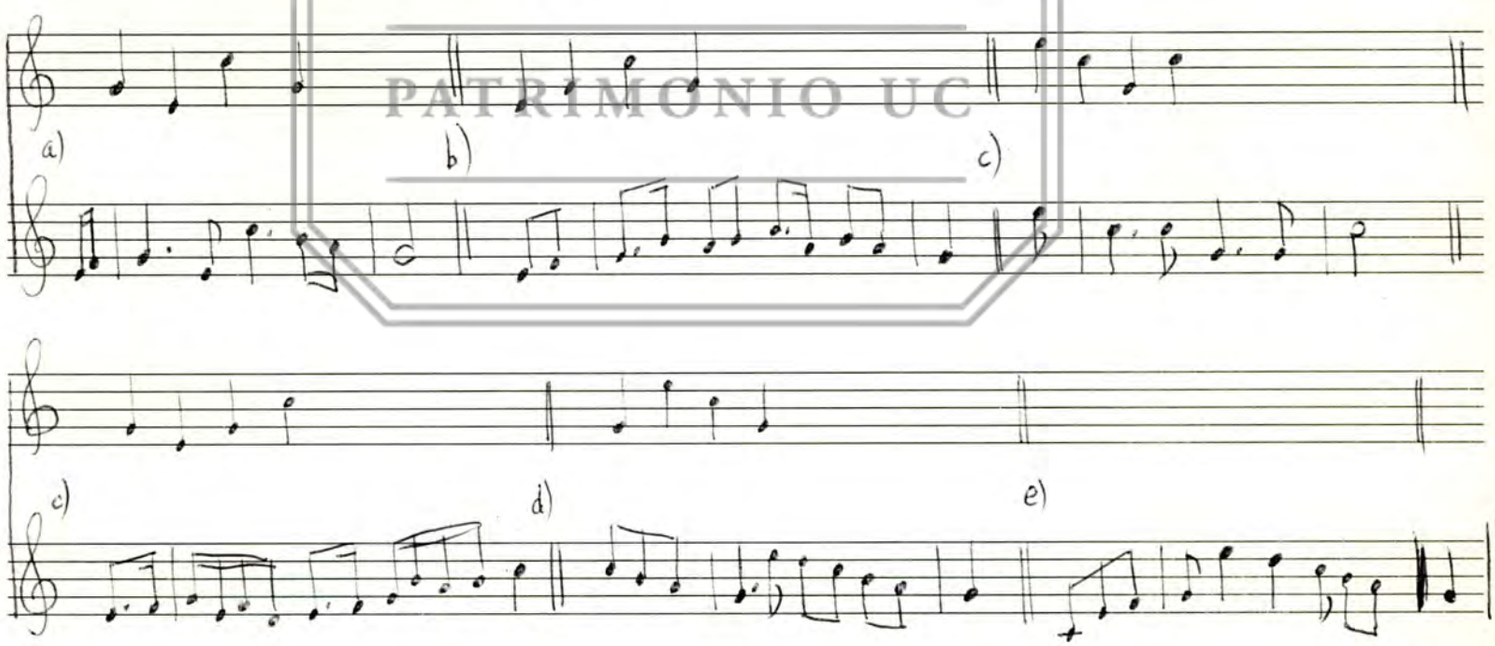
4) Embellishing ex. Nº 3



5) Reduction, omission, condensation and addition of intervals

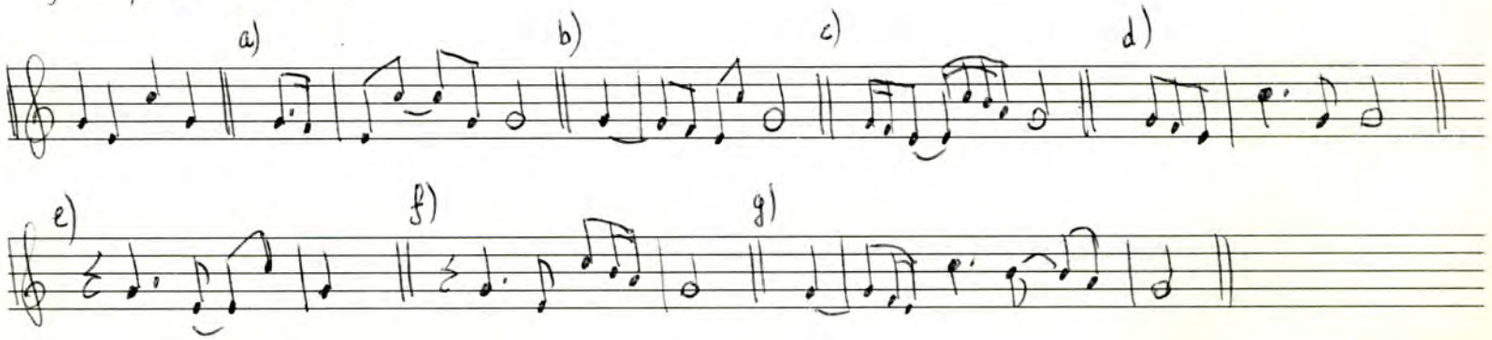


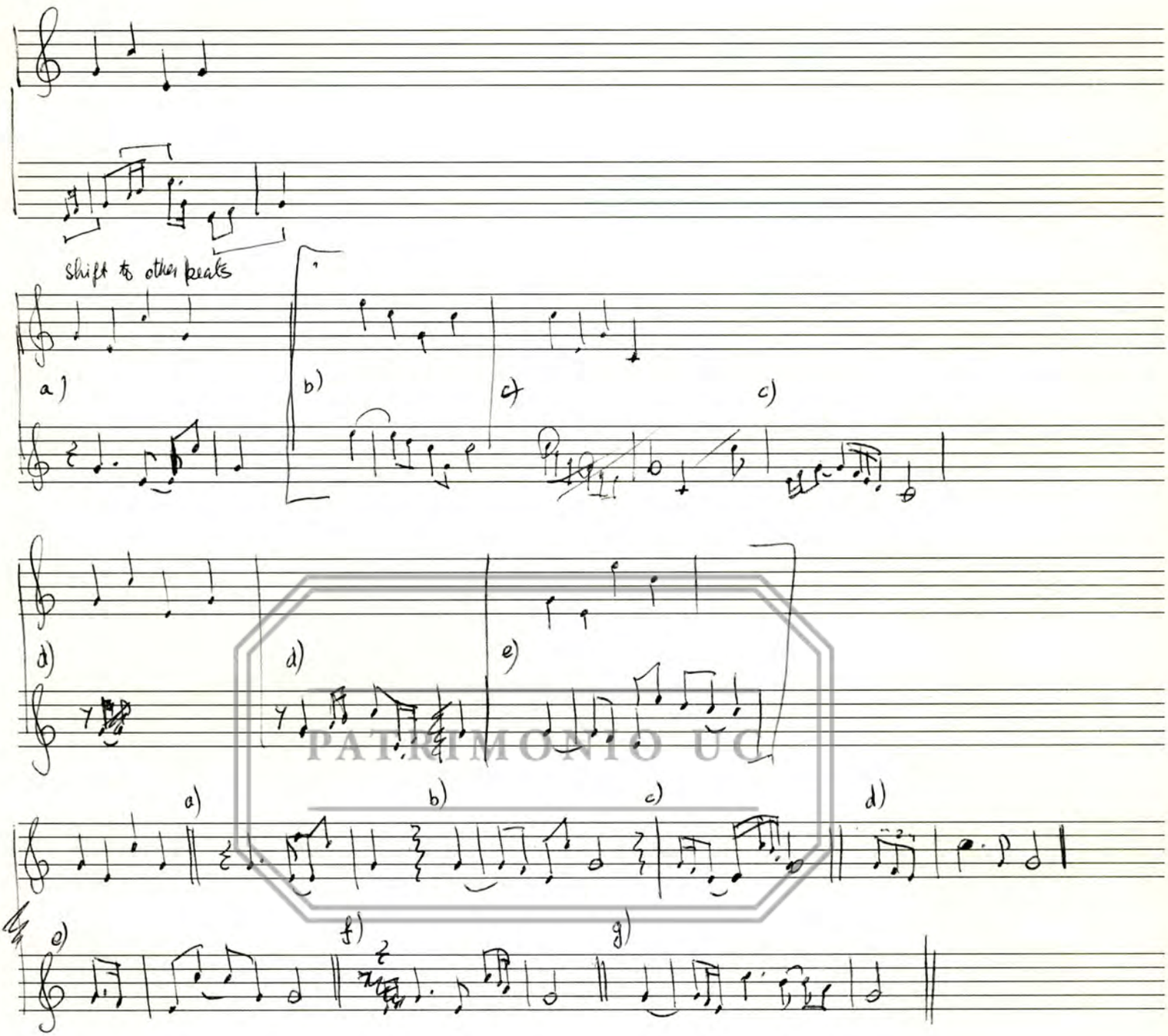
6) Addition of subtleties, repetition of features



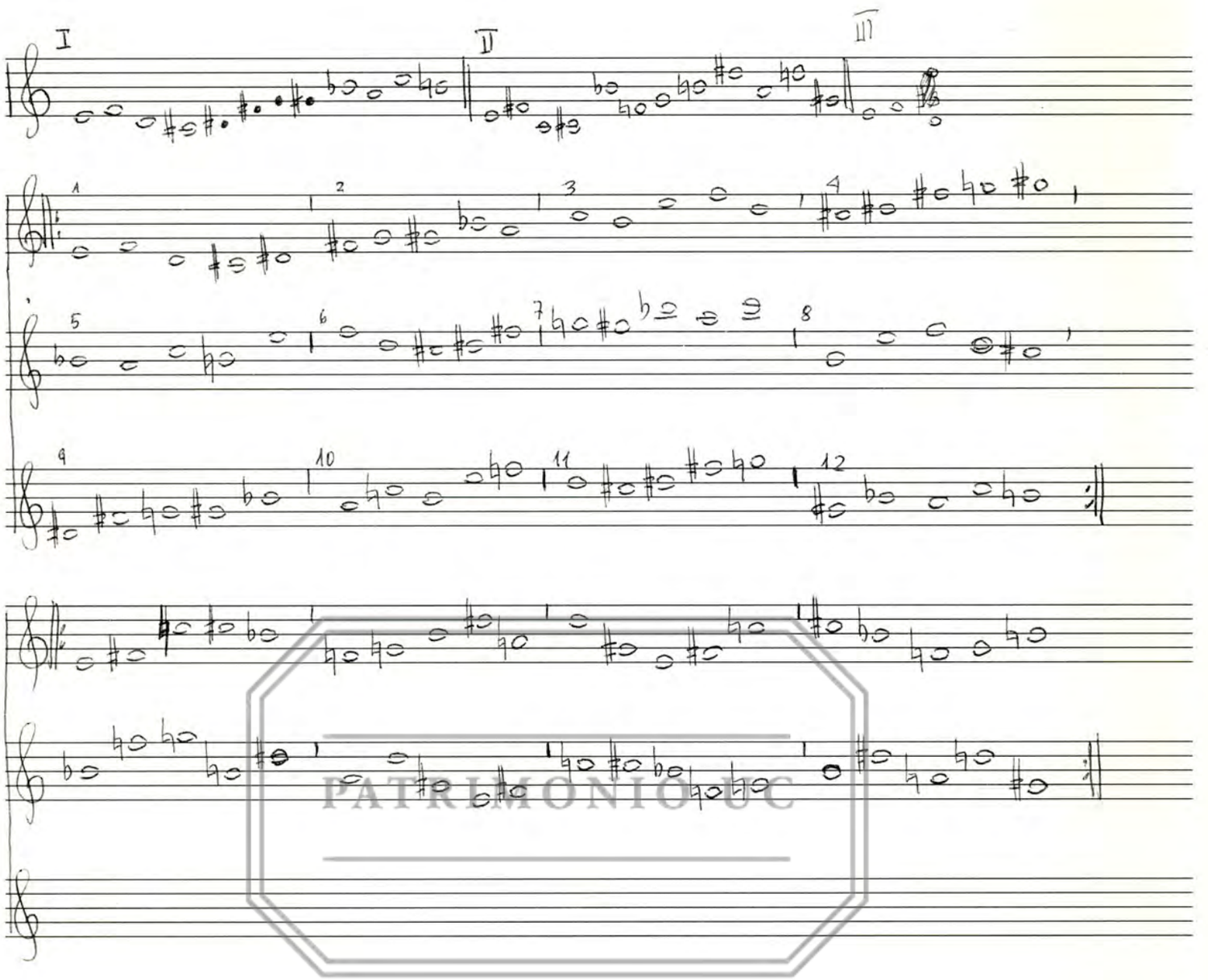
PATRIMONIO UC

7) Shift to other beats:-

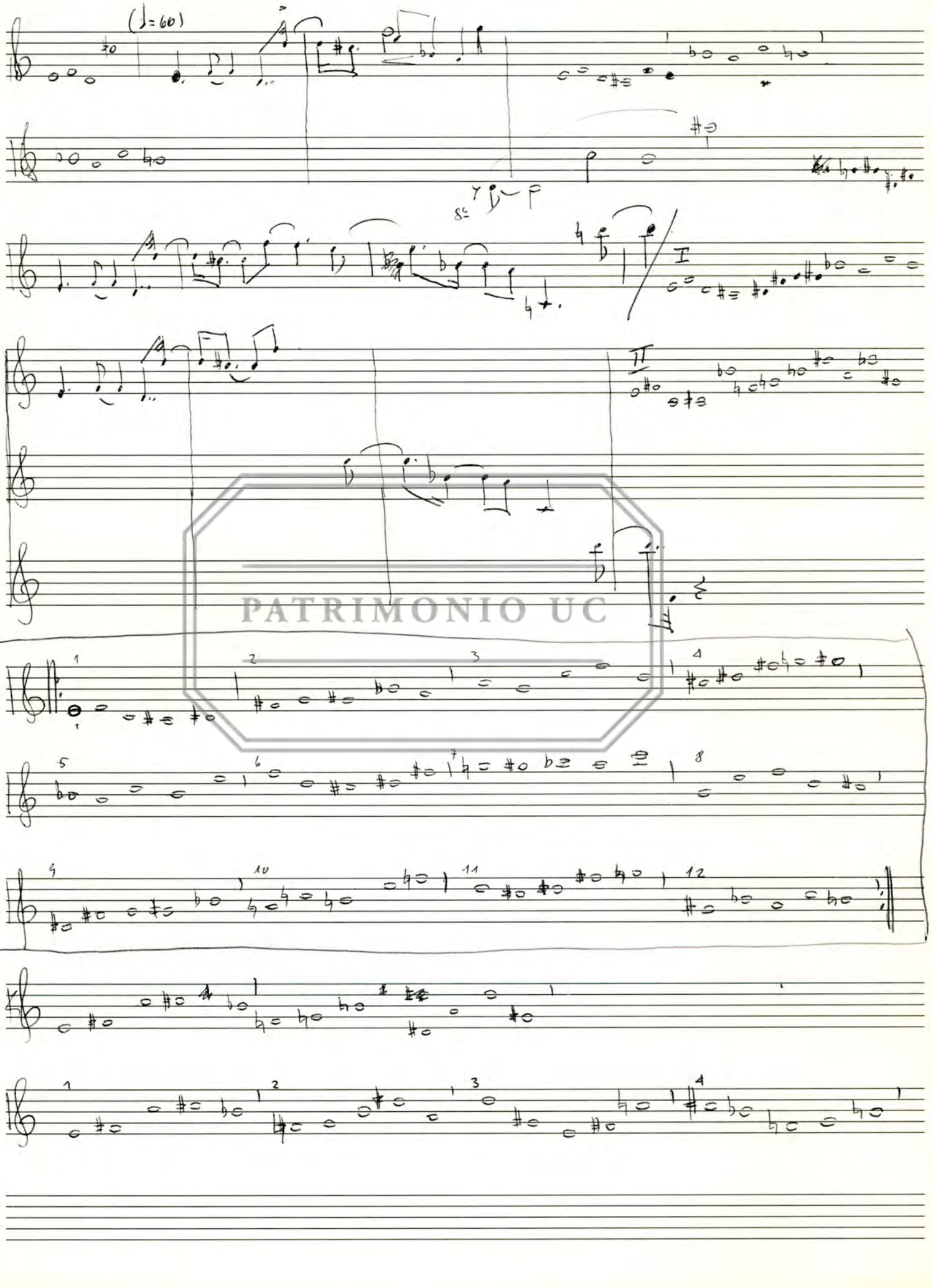




PATRIMONIO UC

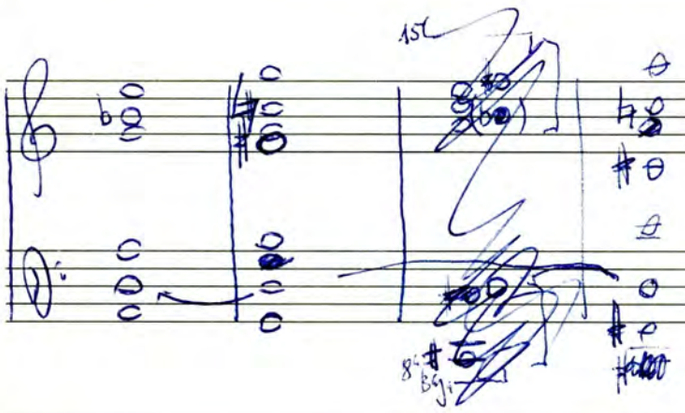


PATRIMONIO UC



PATRIMONIO UC

14 acordes



PATRIMONIO UC

1.- Phrase

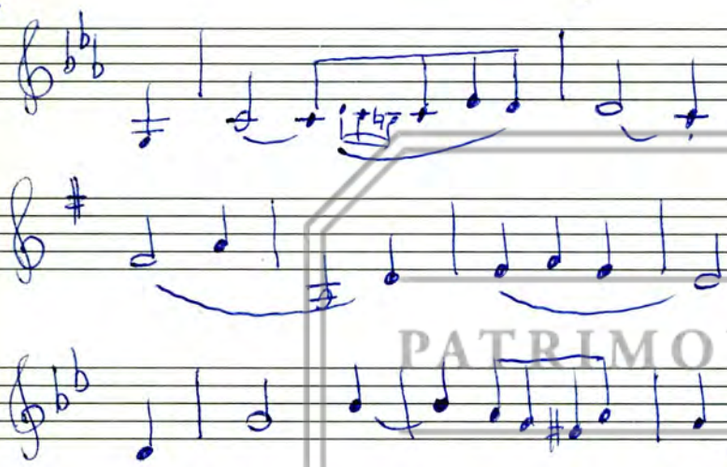
a) the smallest structural unit.

b) aprox. to what one can sing in one single breath.

c) It's ending suggests a form of punctuation as a "comma".

d) Often some features appear more than once within a phrase ("motivic" characteristics)

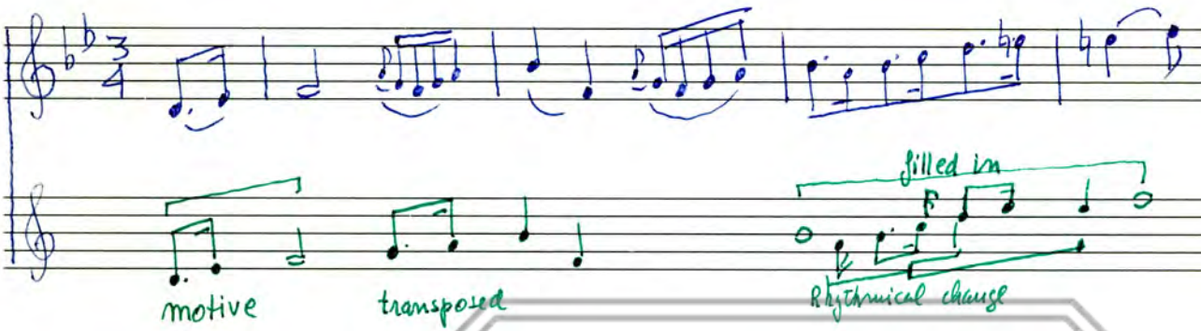
Ex



PATRIMONIO UC

In the course of a piece, a motive-form may develope further through subsequent variation.

Ex. (Beethoven op 22 III):



PATRIMONIO UC

2.- The MOTIVE

a) "the "germ" of the idea

b) "smallest common multiple"

c) produces "UNITY"

d) it is "repeated" (and "variation" of it)

e) VARIATION: requires changing some of the less-important features and preserving some of the more-important ones.

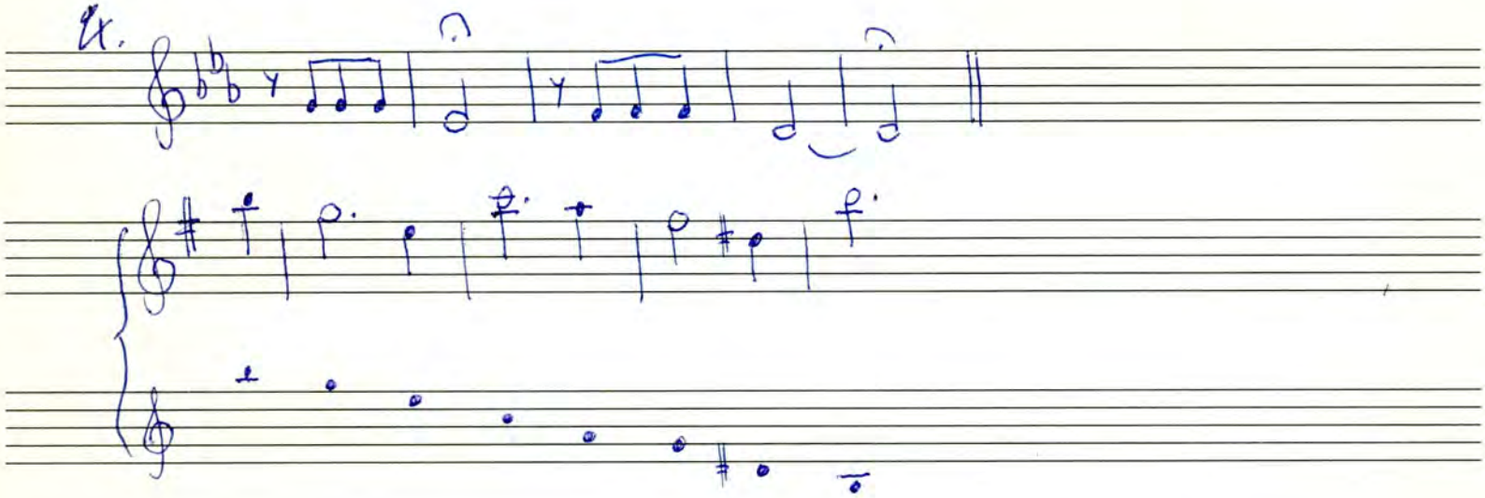
f) a motive is used by repetition:

EXACT repetitions: preserve all features and relationships. { transpositions, inversions, retrogrades, diminutions, augmentations } (can be considered as exact repetitions)

MODIFIED repetitions: created through variation
they provide variety
and produce new material (motive-forms)
for subsequent use.

PATRIMONIO UC

Ex.



Ad libitum (ad lib) – at the performer's pleasure as regards the speed
A tempo – in time, that is, resume original speed
Accelerando (accel.) – accelerating, becoming gradually faster
Adagio – slowly, leisurely
Affrettando – hurrying
Agitato – agitated
Allargando – broadening out, often with an increase of tone
Allegretto – fairly fast
Allegro – fast
Andante – (*lit.* walking). At a moderate pace
Andantino – either a little slower or a little faster than *Andante*
Animato – animated
Appassionato – impassioned
Arco – with the bow (for string players)
Assai – sufficiently, very, eg *allegro assai* – very fast
Attacca – go on immediately (to next section of the piece)
Ben – well, eg *ben marcato* – well marked
Brillante – sparkling, brilliant
Brio – vigour
Calando – getting slower and softer
Calcando – hurrying
Cantabile – in a singing style
Capo – (*lit.* head) the beginning
Celere – nimble
Col, Colla – with the
Con – with
Corda – a string
Crescendo (cresc.) – becoming gradually louder
Da – from, of
Da Capo (D.C.) – from the beginning
Dal Segno – from the sign 𝄋
Decrescendo – becoming gradually softer
Desto – sprightly
Diluendo – dying away
Diminuendo (Dim.) – becoming gradually softer
Divisi – divided
Dolce – gently, sweetly
Dolcissimo – very sweetly
Espressivo (Espress.) – with expression, feeling
E, ed – and
Energico – energetically
Fine – end
Forte (f) – loud
Fortissimo (ff) – very loud
Forzando (fz or *sfz)* – with a strong accent
Fuoco – fire
Giocoso – jocosely, humorously
Giojoso – joyfully
Grave – very slowly
Grandioso – grandly
Largo – slow and stately, broad
Larghetto – less slow than largo
Legato – smoothly
Leggiero – lightly
Lento – slowly
Ma – but
Maestoso – majestically
Mano destra (M.D.) – right hand
Mano sinistra (M.S.) – left hand
Marcato – marked
Martellato – hammered
Meno – less eg *meno allegro* – less fast
Mesto – sad
Mezzo forte (mf) – moderately loud
Mezzo piano (mp) – moderately soft
Misterioso – mysteriously
Molto – much, very eg *molto adagio* – very leisurely
Moto – motion, eg *con moto* – with motion
Non – not, eg *non allegro* – not fast
Ossia – Or; the word indicates an alternative version
Ped – Depress the sustaining pedal of the pianoforte
Perdendosi – dying away
Pesante – heavily
Piacevole – pleasingly
Pianissimo (pp) – very soft
Piano (p) – soft
Più – more
Pizzicato (pizz.) – plucked
Poco – a little
Poco a poco – little by little
Pochetto, pochettino, pochino – a very little
Presto – very quick
Prestissimo – as fast as possible
Quasi – almost, as if, eg *quasi lento* – almost slow
Rallentando (Rall.) – becoming gradually slower
Risoluto – boldly
Ritardando (Ritard.) – gradually coming to a halt
Ritenuto (rit.) – hold back (ie slower at once)
Ritmico – rhythmically
Scherzo – a joke
Scherzando – playfully
Semplice – simply
Sempre – always
Senza – without
Sforzando (sf or *sfz)* – with a sudden accent
Simile – in a similar manner
Sordini – mutes
Sostenuto – sustained
Sotto voce – in an undertone
Staccato (Stacc.) – short, detached
Stringendo – gradually faster
Subito – suddenly
Tanto – so much
Tempo – speed of the music
Tempo Primo – resume the original speed
Tenuto – held, sustained
Tranquillo – tranquil, quiet
Tre corde – release soft pedal of the pianoforte
Troppo – too much
Tutti – all
Veloce – swiftly
Vivace – lively, quick
Vivo – lively
Volti subito (V.S.) – turn over quickly to the next page

PATRIMONIO

PATRIMONIO UC

7728