

Music Manuscript Book

PATRIMONIO UC

SCHÖNBERG : *Fundamentals
of
Musical
Composition*

IZQUIERDO
1980

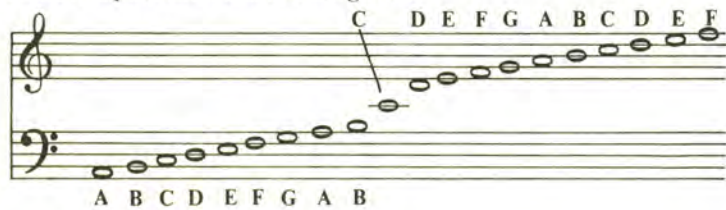
Collins

(al final VCR RESUMEN)

RUDIMENTS OF MUSIC

Notes, note values, time signatures and rests

Notes in alphabetical and ascending order



Key signatures, primary triads and dominant sevenths

Major Minor

Simple time signatures, i.e. 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		$\frac{1}{4}$	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

Bass Clef Treble Clef Alto Clef

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

Tenor Clef Alto Clef

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

Phrase: "the ^{smallest} structural unit, apart. to what one could sing in a single breath."

The PHRASE:

ex:  (Sept 1980)

1) Melodic units derived from broken chords:



a) b) c) d) e)
f) g) h) i)

2) Smaller note values:

a) b) c) d) e)
f) g) h) i)

3) Added upbeats and various note values:-

a) b) c) d)
e) f) g)
h) i)

5) Apuntes: Composición musical en Retención en Schönberg [en cuaderno de pentagramas] AP3

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

a)

Musical staff a) in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags or beams indicating eighth or sixteenth notes.

b)

Musical staff b) in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags or beams indicating eighth or sixteenth notes.

c)

Musical staff c) in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags or beams indicating eighth or sixteenth notes.

d)

Musical staff d) in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags or beams indicating eighth or sixteenth notes.

e)

Musical staff e) in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags or beams indicating eighth or sixteenth notes.

f)

Musical staff f) in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags or beams indicating eighth or sixteenth notes.

g)

Musical staff g) in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags or beams indicating eighth or sixteenth notes.

h)

Musical staff h) in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags or beams indicating eighth or sixteenth notes.

i)

Musical staff i) in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The notes are connected by stems and beams, with some notes having flags or beams indicating eighth or sixteenth notes.

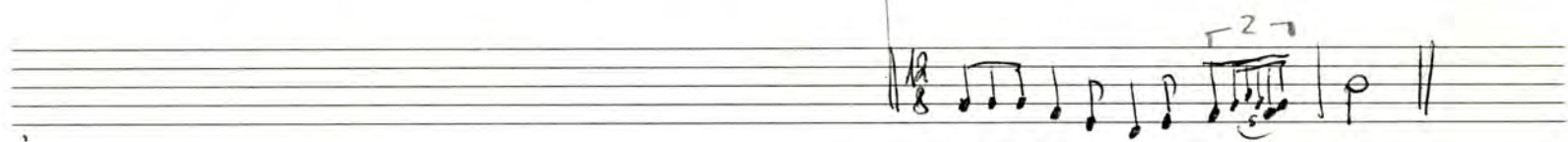
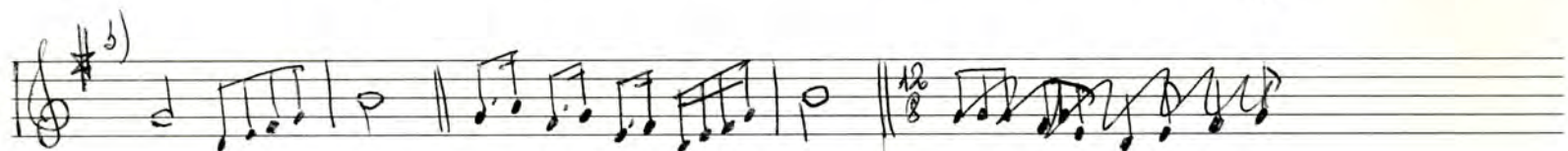
Four empty musical staves, each consisting of five horizontal lines, arranged vertically at the bottom of the page.

6) Embellishment N°4

a)



b)



c)



d)



e)



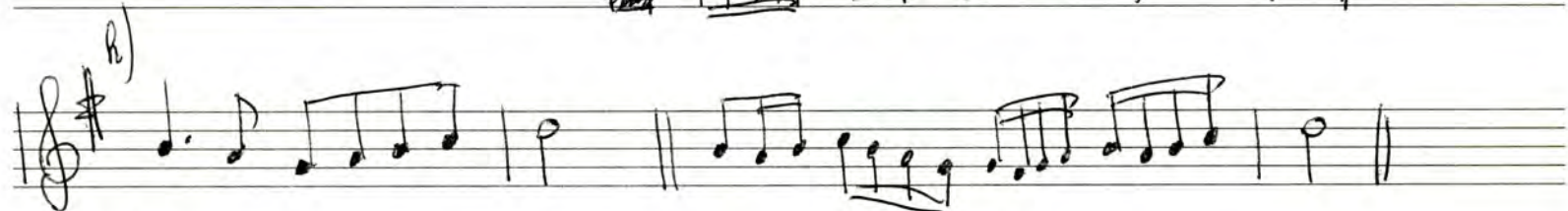
f)



g)



h)



i)



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7) Varying N^o3 by using appoggiaturas and changing notes:-

a)

b)

c)

d)

e)

f)

g)

The MOTIVE :-

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

1) Rhythmic changes :-

Handwritten musical notation on a single staff showing five variations (a-e) of a motive. The original motive is a broken chord: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter). The variations are:
a) Original motive.
b) Original motive with a dotted quarter note on G4.
c) Original motive with a dotted quarter note on A4.
d) Original motive with a dotted quarter note on B4.
e) Original motive with a dotted quarter note on F4.
Below the staff, variations f) through l) are shown, illustrating various rhythmic patterns such as eighth notes, sixteenth notes, and triplets.

2) Addition of auxiliary notes :-

Handwritten musical notation on a single staff showing four variations (a-d) of a motive with auxiliary notes. The original motive is a broken chord: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter). The variations are:
a) Original motive.
b) Original motive with a quarter note on G4 before the first eighth note.
c) Original motive with a quarter note on A4 before the first eighth note.
d) Original motive with a quarter note on B4 before the first eighth note.
A large octagonal watermark with the text "PATRIMONIO UC" is overlaid on the notation.

3) Changing original order :-

Handwritten musical notation on a single staff showing six variations (a-f) of a motive with changed note order. The original motive is a broken chord: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter). The variations are:
a) Original motive.
b) Original motive with notes in order: G4, B4, A4, F4, E4, D4.
c) Original motive with notes in order: G4, F4, E4, D4, B4, A4.
d) Original motive with notes in order: G4, E4, D4, B4, A4, F4.
e) Original motive with notes in order: G4, D4, B4, A4, F4, E4.
f) Original motive with notes in order: G4, A4, F4, E4, D4, B4.

4) Embellishing ex. N°3

Handwritten musical notation on a single staff showing five variations (a-e) of a motive with embellishments. The original motive is a broken chord: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter). The variations are:
a) Original motive.
b) Original motive with a grace note on G4 before the first eighth note.
c) Original motive with a grace note on A4 before the first eighth note.
d) Original motive with a grace note on B4 before the first eighth note.
e) Original motive with a grace note on F4 before the first eighth note.
Below the staff, variation f) is shown, illustrating a more complex embellishment with triplets and sixteenth notes.

5) Reduction, omission, condensation and addition of intervals

Handwritten musical notation for exercises a) through g). The exercises are arranged in two rows of two staves each. The first row contains exercises a), b), c), and d). The second row contains exercises e), f), and g). The notation includes various rhythmic values, rests, and intervallic relationships, with some exercises featuring triplets and slurs.

6) Addition of intervals, repetition of features

Handwritten musical notation for exercises a) through e). The exercises are arranged in two rows of two staves each. The first row contains exercises a), b), and c). The second row contains exercises d) and e). A large watermark "PATRIMONIO UC" is visible across the middle of the page. The notation shows various rhythmic patterns and intervallic structures.

7) Shift to other beats :-

Handwritten musical notation for exercises a) through g). The exercises are arranged in two rows of two staves each. The first row contains exercises a), b), c), and d). The second row contains exercises e), f), and g). The notation illustrates various rhythmic patterns and intervallic structures, with some exercises featuring rests and slurs.

Phrase
7

Handwritten musical notation for the first system. It features a treble clef and a melodic line on a five-line staff. Below it, a bass line contains several measures of music. Annotations 'a)', 'b)', and 'c)' are placed below the bass line. A bracket above the bass line spans from the first measure to the second, with the text "shift to other peaks" written below it.

Handwritten musical notation for the second system. It features a treble clef and a melodic line on a five-line staff. Below it, a bass line contains several measures of music. Annotations 'd)', 'e)', 'f)', and 'g)' are placed below the bass line. A large, hand-drawn octagonal box encloses the middle portion of the notation, covering the second and third staves. A watermark "PATRIMONIO UC" is visible across the middle of the page.

#7

Five empty musical staves at the bottom of the page, consisting of five horizontal lines each.

I II III

I

I

(♩ = 60)

I

II

14 acordes

Handwritten musical notation on a staff with treble and bass clefs. The notation includes notes, accidentals (sharps and flats), and various scribbles. The word "15C" is written above the staff, and "8C Bq" is written below it. The notation is somewhat messy and appears to be a sketch or a specific style of notation.



1.- PHRASE

- a) the smallest structural unit.
- b) appt. 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

The image shows three staves of handwritten musical notation. The first staff is in G major (one sharp) and contains a melodic phrase with a slur and a fermata. The second staff is in D major (two sharps) and contains a similar melodic phrase with a slur and a fermata. The third staff is in G major (one sharp) and contains a similar melodic phrase with a slur and a fermata. A large, faint watermark 'PATRIMONIO UC' is visible in the background of the staves.

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.

Modified repetitions: created through variation

they provide variety

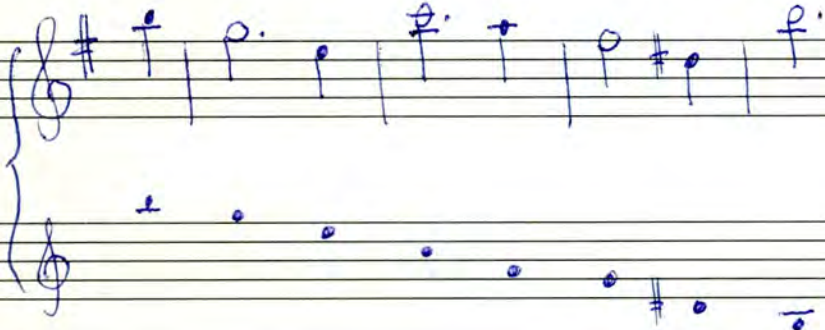
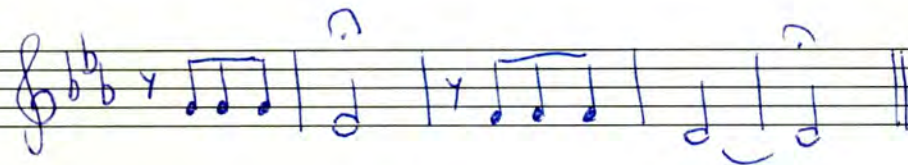
and produce new material (motive-forms)

for subsequent use.

transpositions
inversions
retrogrades
diminutions
augmentations

(can be considered as exact repetitions)

Ex.



ITALIAN TERMS

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

