P.1

Music Book



EXERCISES

MISCELLANEOUS
EXERCISES

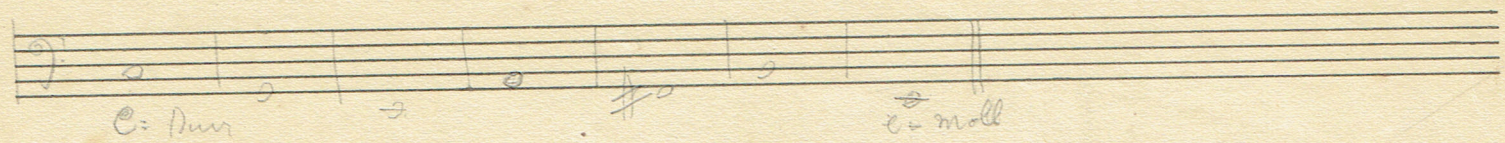
OCTOBER 1935 - NOV. 15, 1935

(P.1 - P.23)

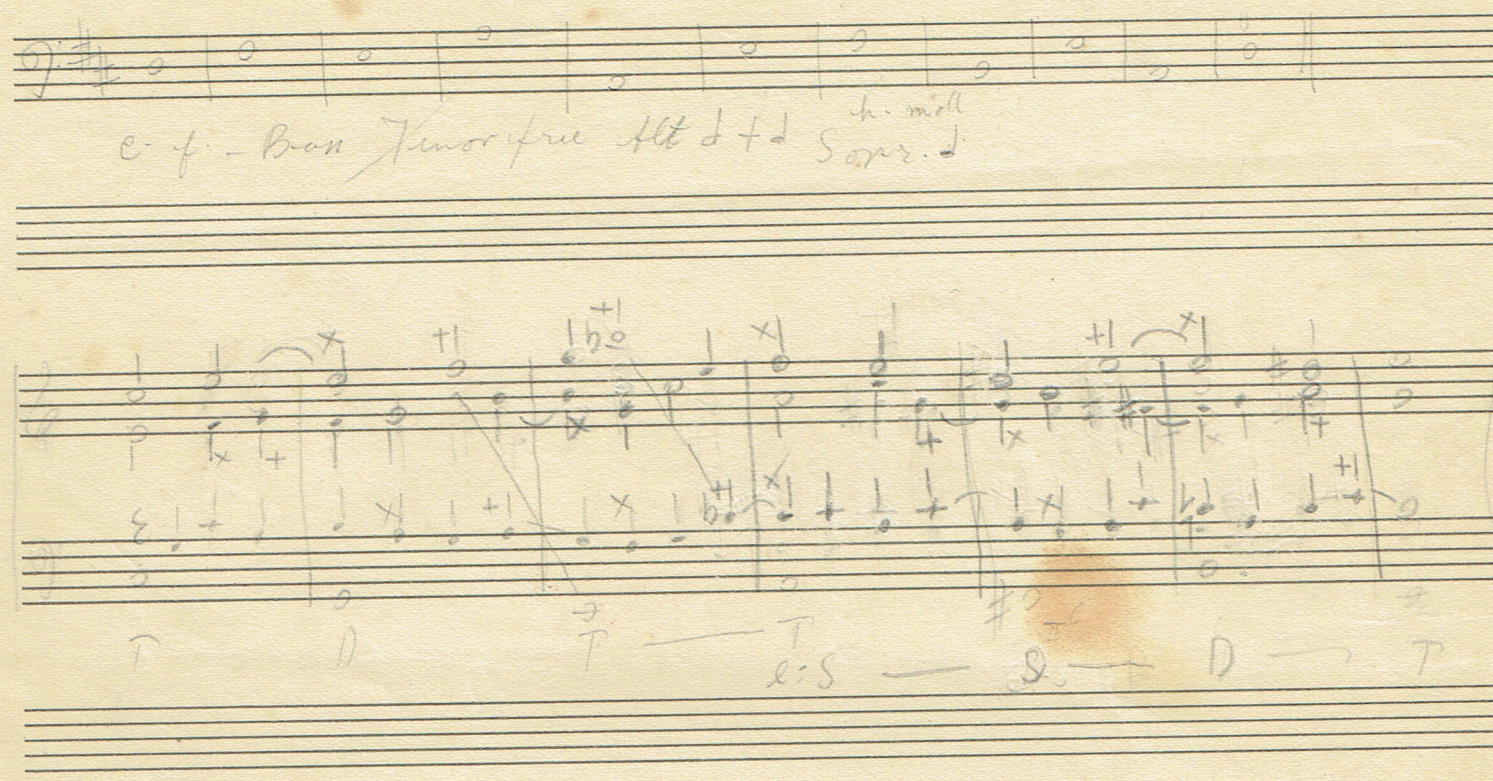
DEWAYA

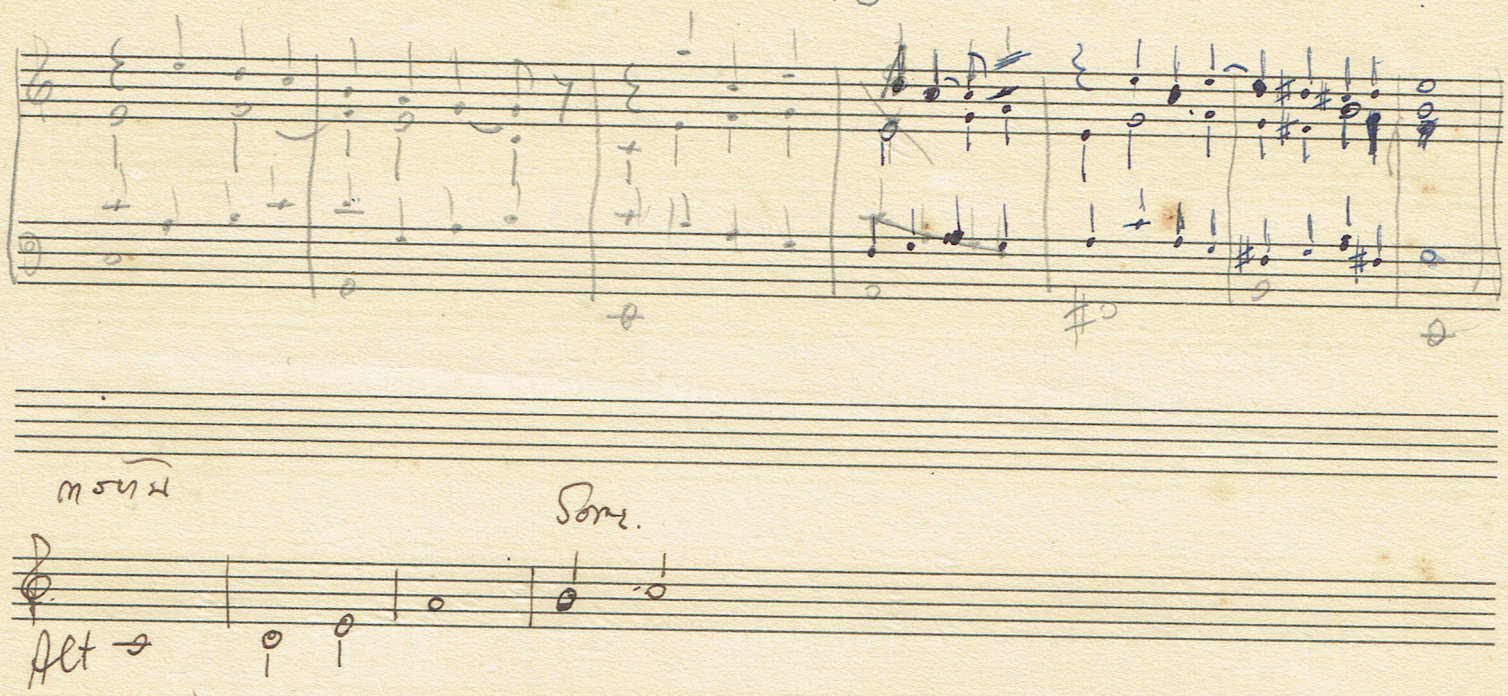
e-f--Bass Tenor-! Alto-d+! Sopr. frei.

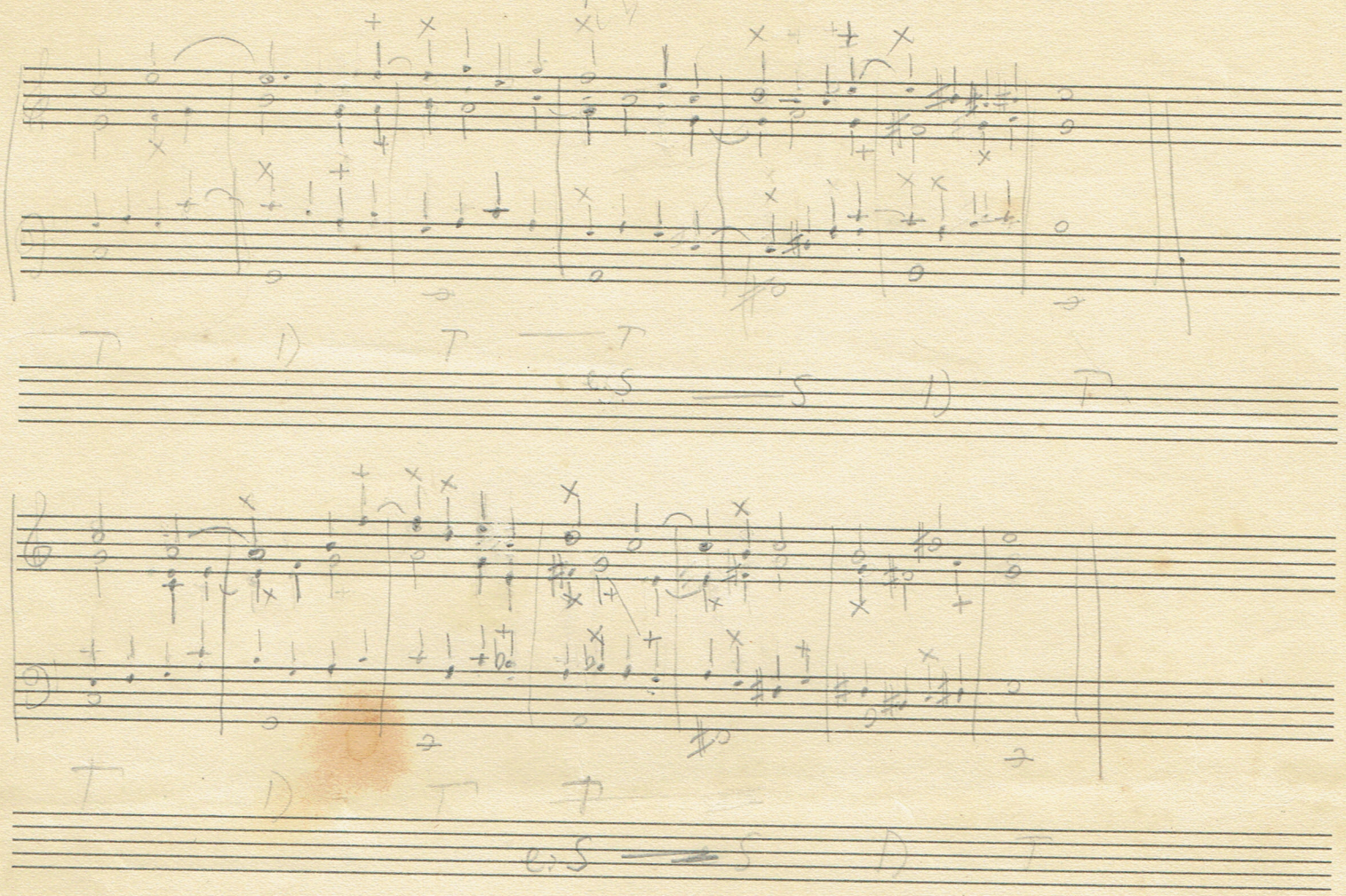
1.



2.



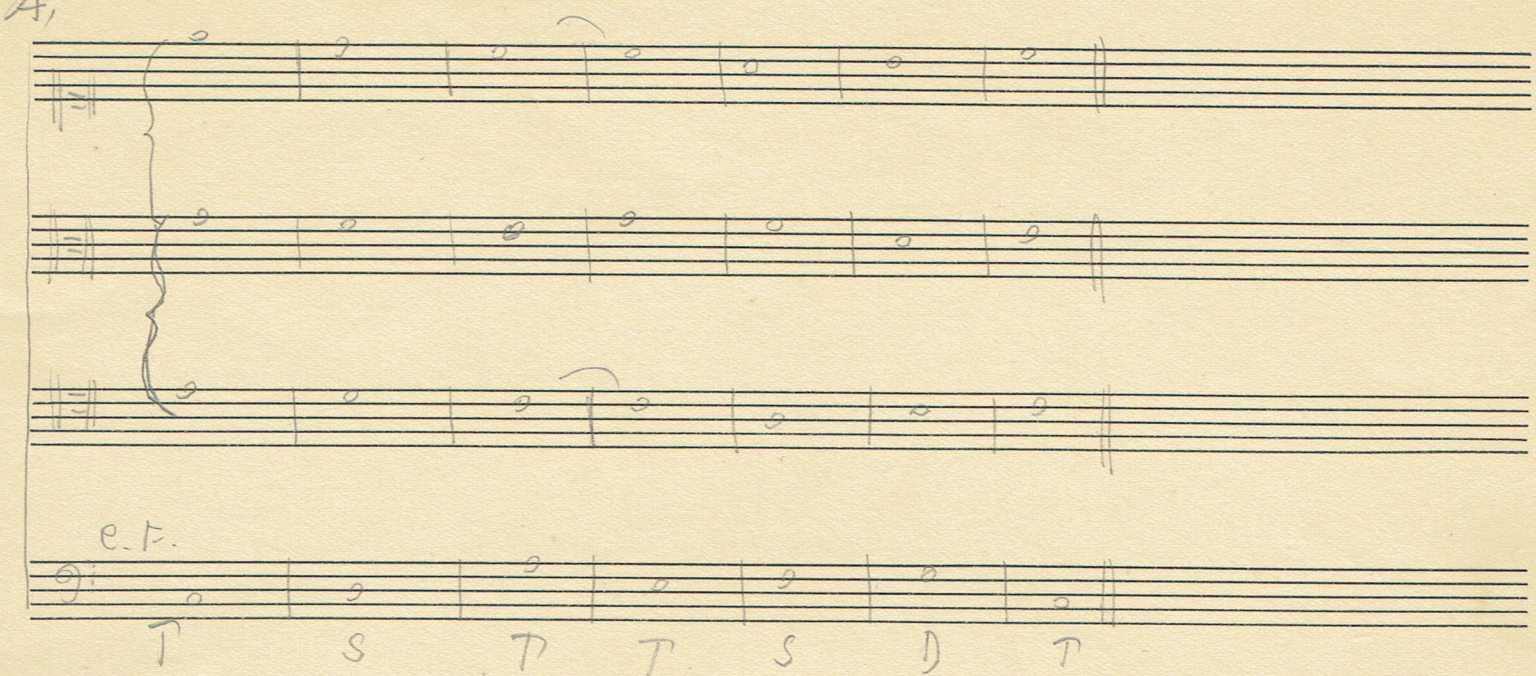

Alt



JUJIYA GAKKITEN, GINZA TOKYO.

Doppelter Contrapunkt

A,



doppelter Contrapunkt

1. Quarten und sechsklängen vermeiden

2. Zum c-f. (Bass) eine Stimmen erfinden, die sich mit der Bass stimme vertragen

Dreistimmig

Für Bass stimme (c-f) sind zwei Stimmen (Alt und Sopran) zu erfinden, die aber nicht im Quarten fortschreiten dürfen (wenn Kehrung Quintenparallelen, und nicht mehr als eine Octave voneinander entfernt

B♭

(x) + (x) +

(x) + (x) +

e-f T S D T T S D T

e, (x) + (x) +

e-f T S D T T S D T

a, dop. o
alt o

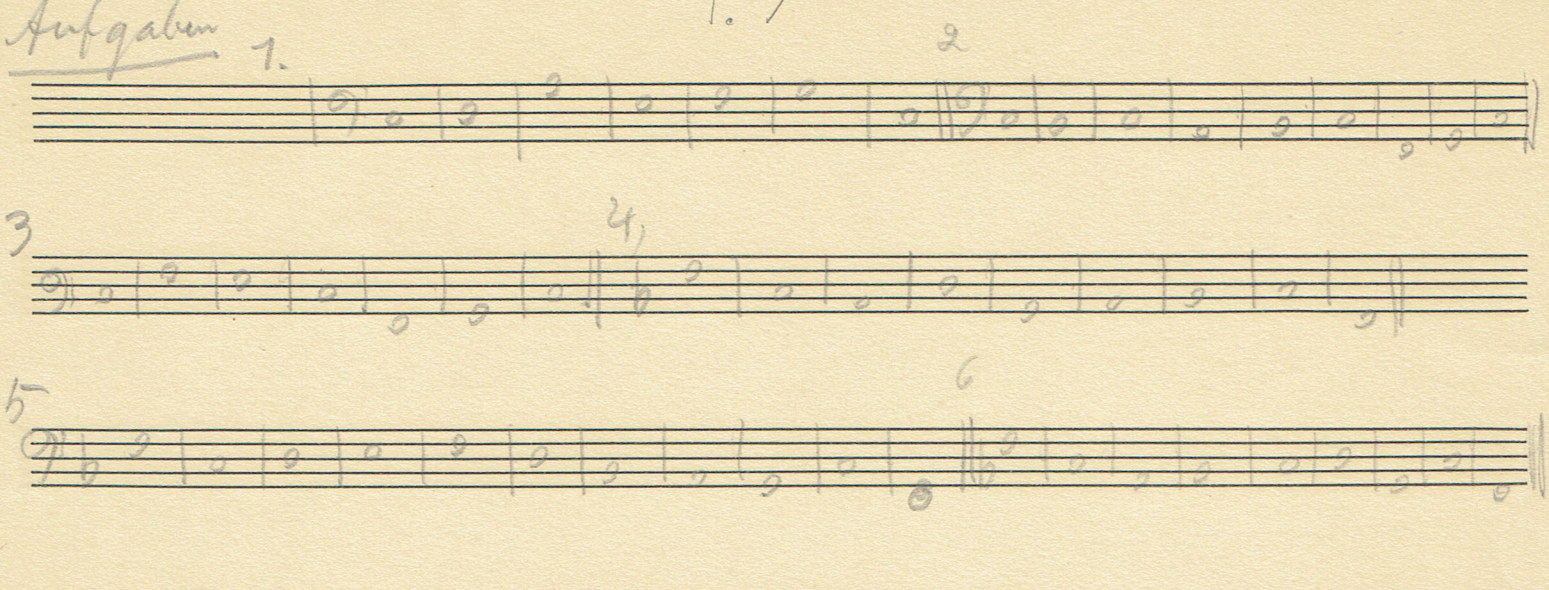
d, dop. diff
alt o

e, dop. o
alt diff

d, dop. o
alt o

e, dop. o
alt o

Aufgaben



d.

T S D T T S D T

b.

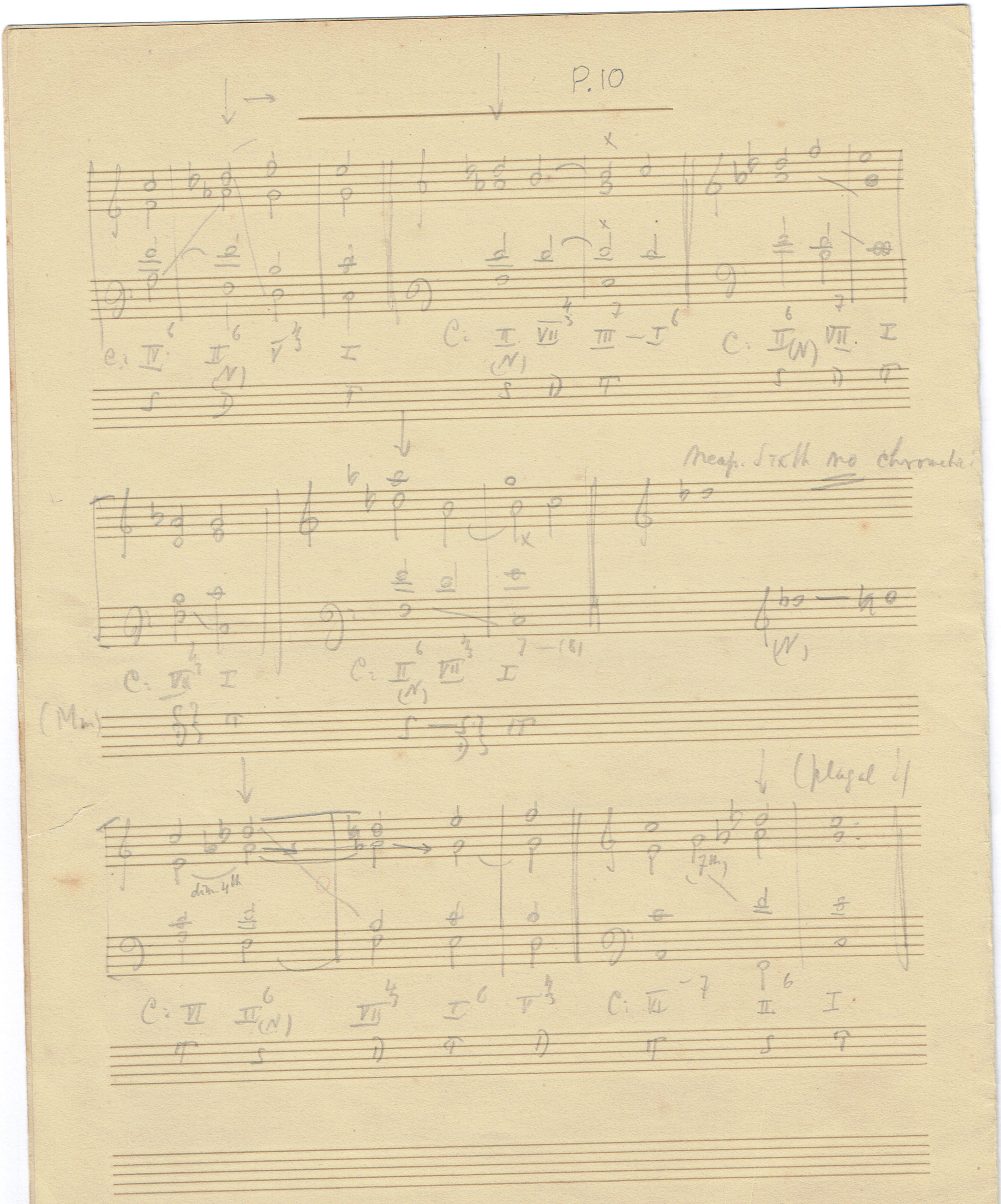
T S T (S) T S D

October 31, 1935

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C: IV (N) II V I
C: VII III I
C: II (N) VII I
Measp. Sixth no chromatic
C: VII I
C: II (N) VII I
(Mm)
(plagal)
dim. 4th
C: VI II (N) VII I V
C: VI II I

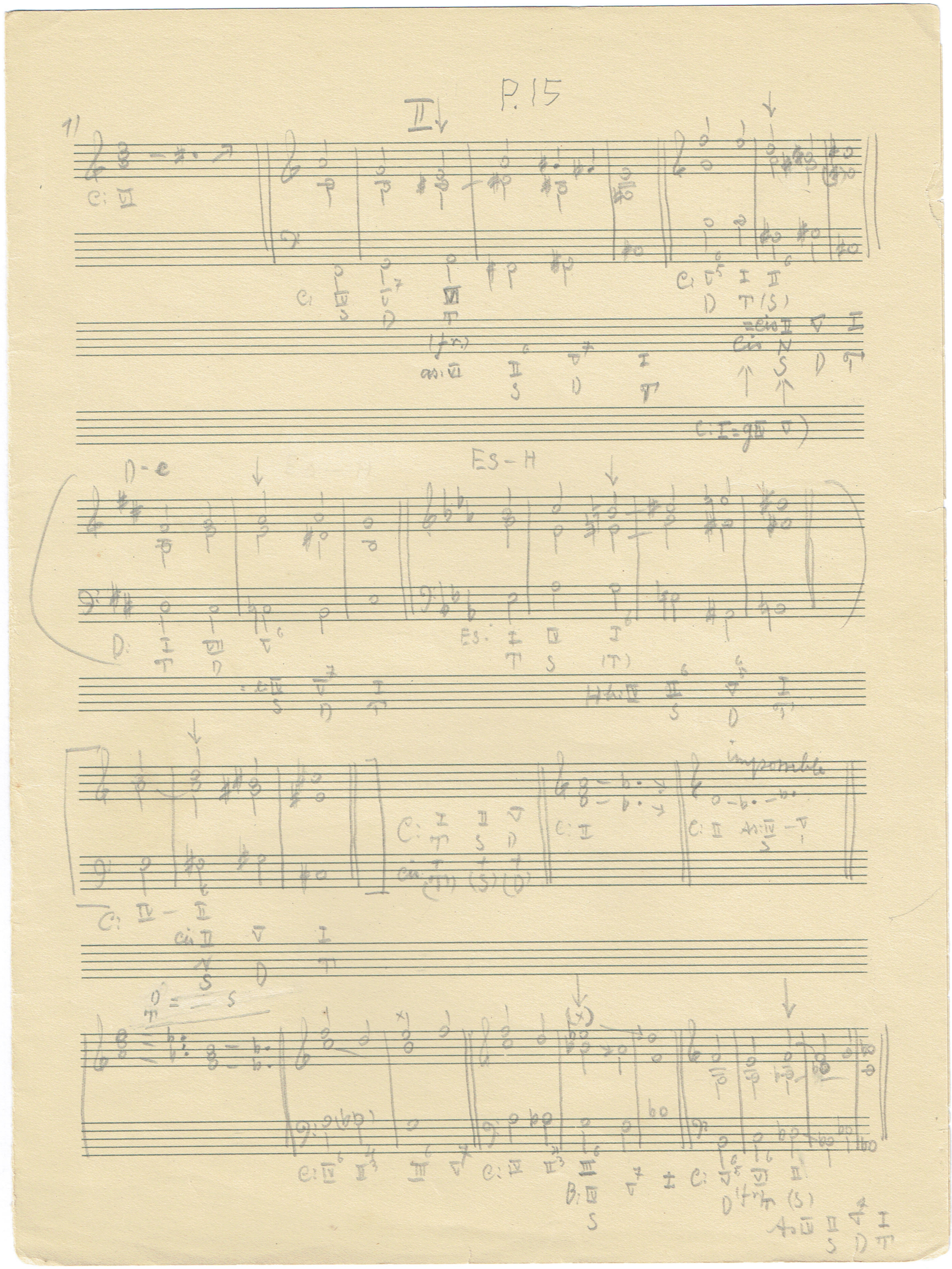
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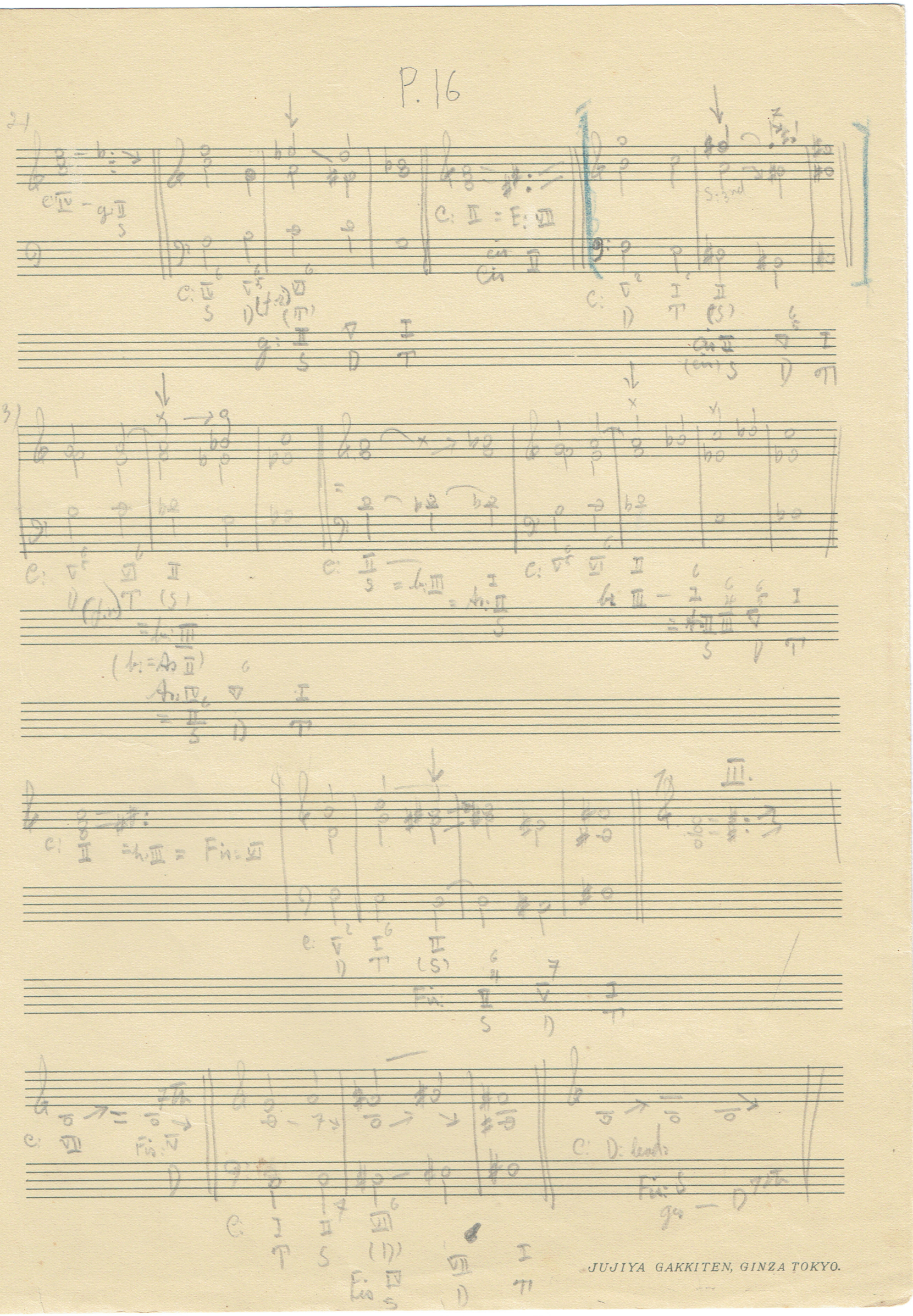
C – sus!!

dor. acc. harm.

January 9. 1937 Chromatic Modulation

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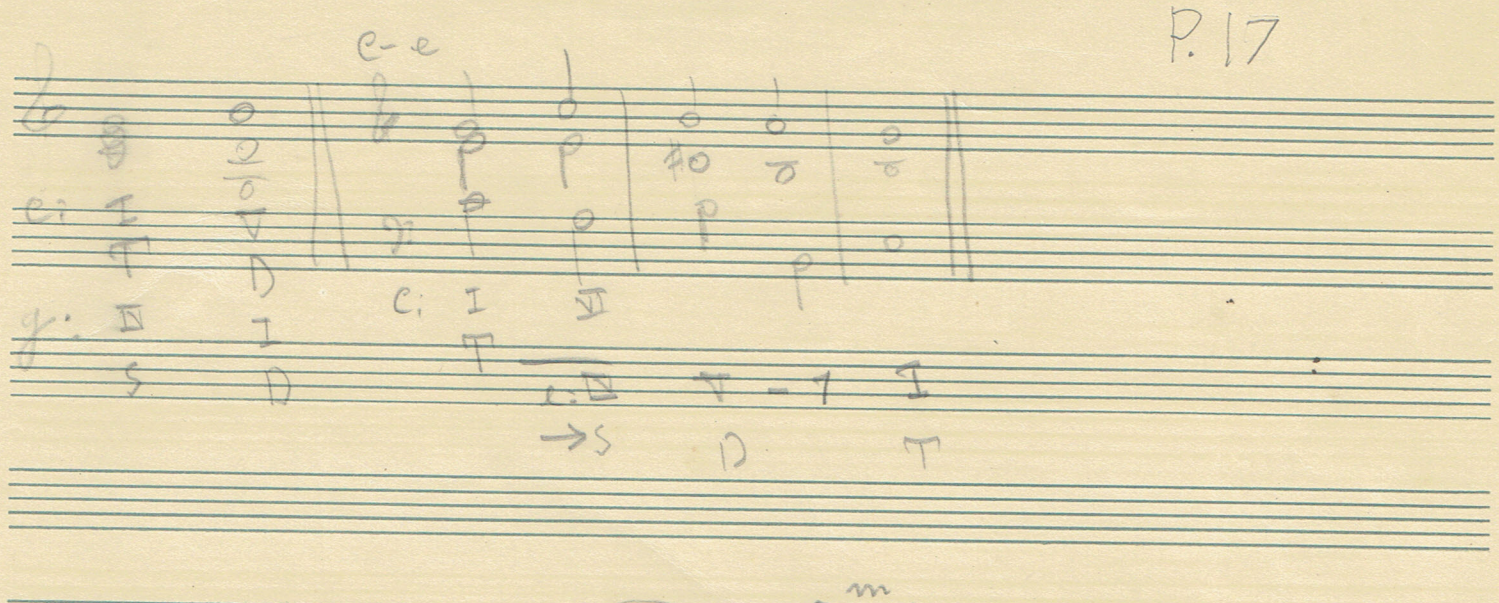

II
D-e
Es-H
impossible


JUJIYA GAKKITEN, GINZA TOKYO.

XVI.

Modulation

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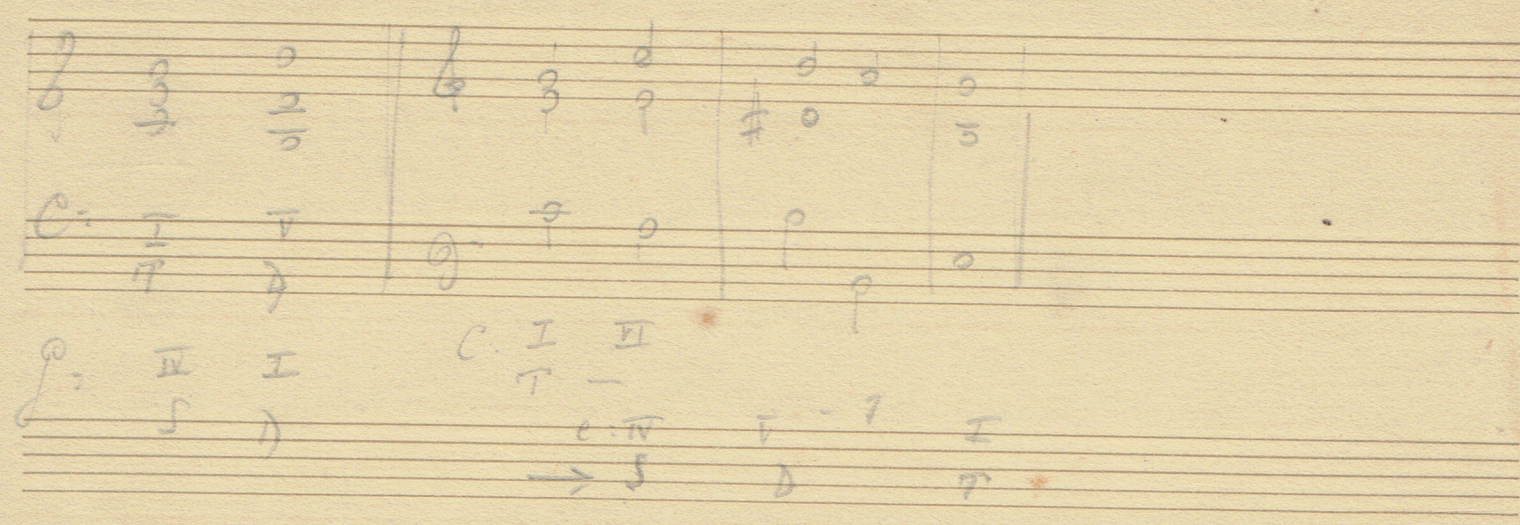
Shinjuku Dezaya Music Store Tokyo
新宿 角筈 出羽屋樂器店

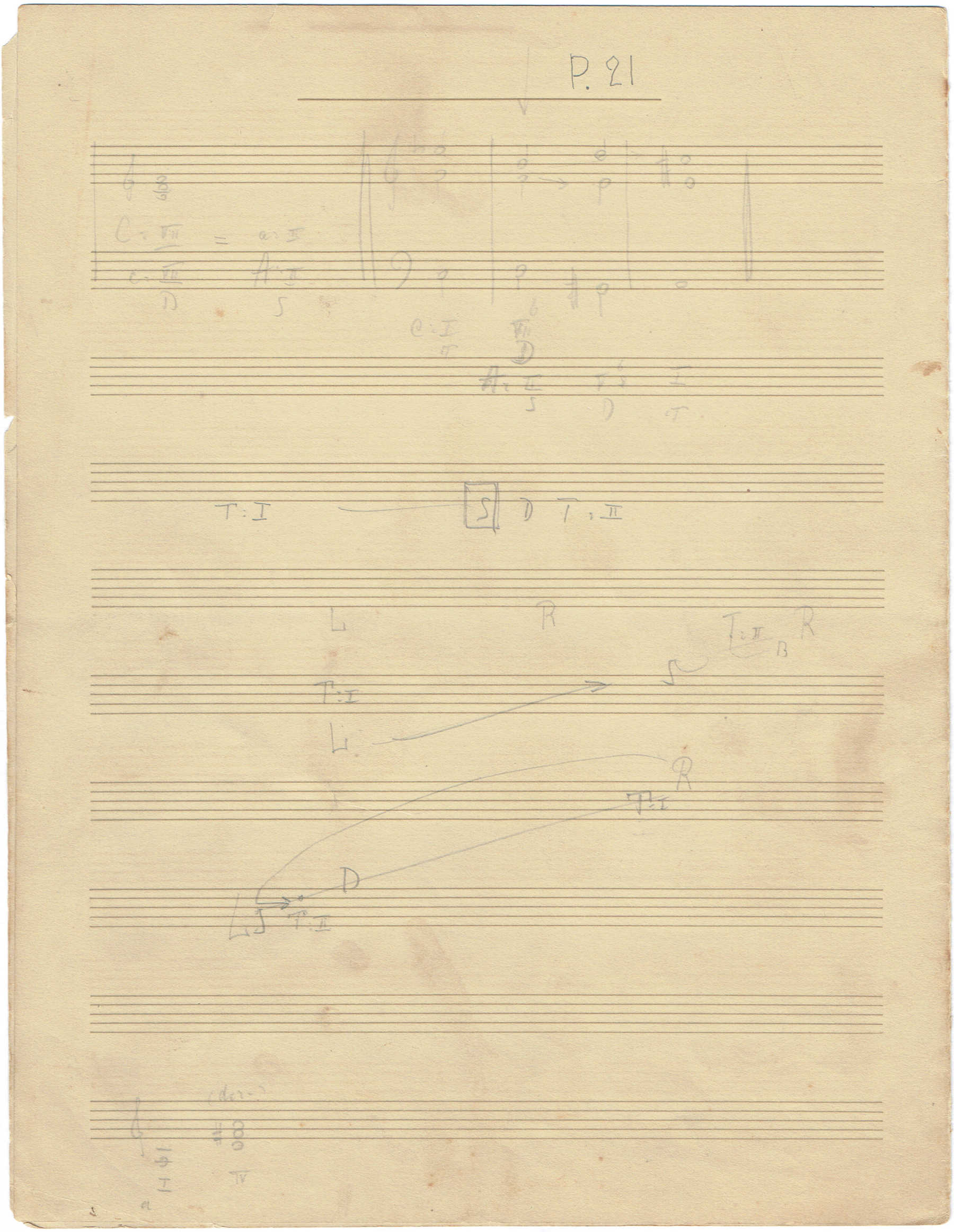
XVI

Modulation

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C – c

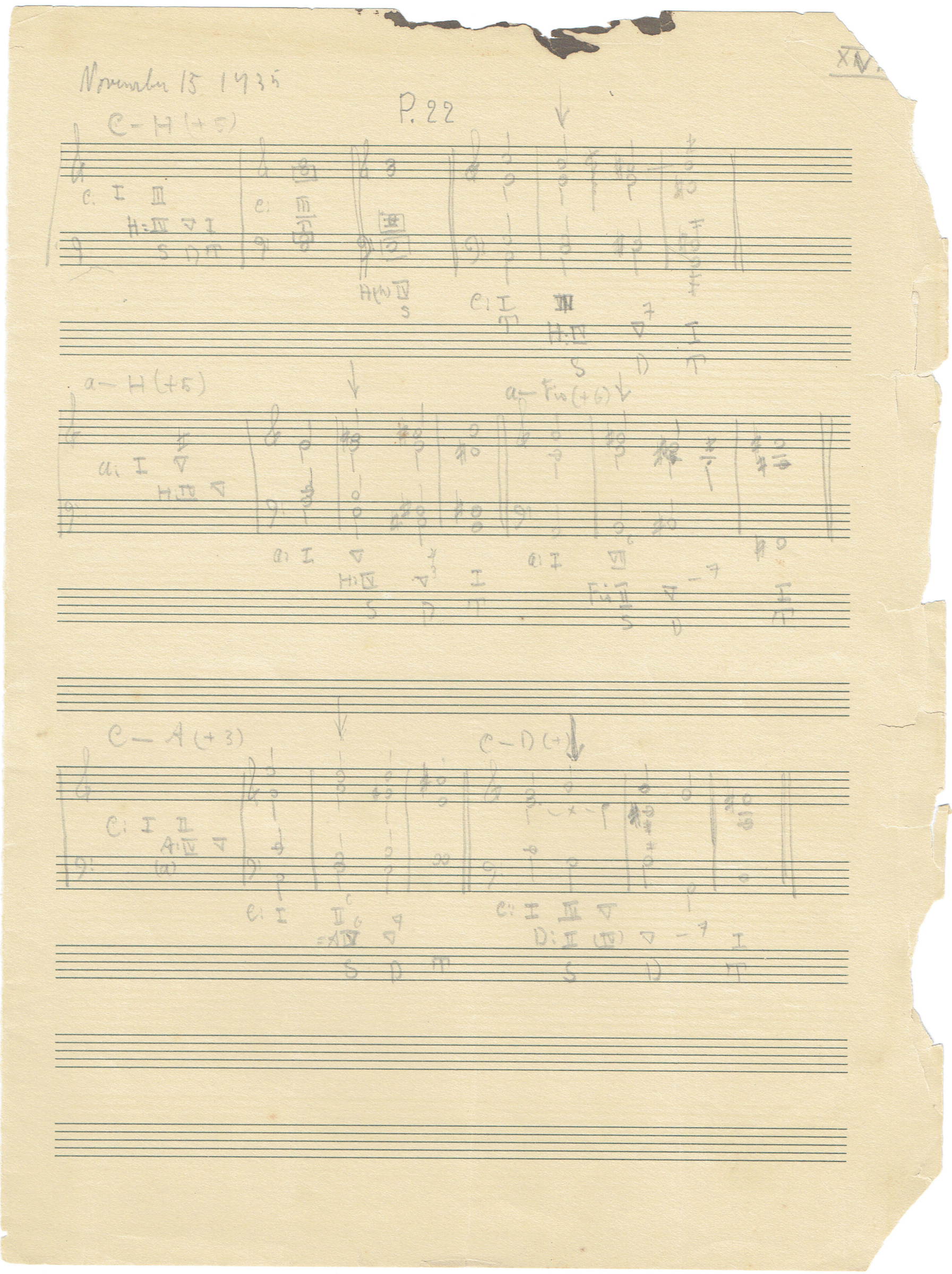



C: VII = a: I
C: VII
A: I
D
S
T
A: II
S
D
T
T: I
S
D
T: II
L
R
T: II
B
R
T: I
L
R
T: I
D
T: II
(dr.)
I
IV
a

November 15 1935

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XV.



a — h (+2)

a: I V (aus)

s

a: I

e — F (−1)

= F: D

e

F

F: D

e: I II

F: VI — IV — I

II

C: I II

F: VI II V I

F — E h — cis

D — H f — D

E♭ — g g — A

h — E I