

Ex. 2b - M. Prolationum - Pleni - resolution

J. Ockeghem

s m f r d r m f r d m r t
l f s m r m f s

6
d r d m r t d r d t l s t l d
m r f m d r m r f m d r m r d t l

11
l t l s fi s l t l s d r m r m
d t r t d t l s l t d t l

16
f m d r m r s f m m d
r m f m f s f r m f m m l

21
t d r f m s f s f m r d f m m r f r d t l s
s f f r d r m s f l s l s f m r s fi fi m s

ex. 3a - M. Hercules Dux Ferrariae - Pleni

Josquin des Prez

canon: after 1 beat, 5th above

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r f m s f m r m f s l r l l

6
d t r d t l t d r m l m m s f l

12
s f m f s l r l l s l f m l s m s f s m

18
r s f r r m f s m f s l r l s l t s l l

24
s l t s l l s l t d t d l t l t d r t l l s l r l l

30
s l t d t d l t l t d r t l r d r m f m f r m r m f s m r

35
r d r m f m f r m r m f s f s m f m f s l f m r

ex. 3b - M. Hercules D. F. - Pleni - diatonic res.

Josquin des Prez

l d t r d t l t d r m l m m s f l
 r f m s f m r m f s l r l l d t r d t
 s f m f s l t m t t r d m r d t d r m l m m
 l t d r m l m m s f l s f m f s l r l l s
 r m d t m r t r d r t l r d l l t d r t d r m l m r
 l f m l s m s f s m r s f r r m f s m f s l r l s l t
 m f r m m r m f r m m r m f s f s m f m f s l f m m r m l m
 s l l s l t s l l s l t d t d l t l t d r t l l s l r l l
 m r m f s f s m f m f s l f m l s l t d t d l t l t d r t l l
 s l t d t d l t l t d r t l r d r m f m f r m r m f s m r r d r m
 s l t d t d l t l t d r d r t d t d r m d t l
 f m f r m r m f s f s m f m f s l f m r

ex. 3c - M. Hercules Dux Ferrariae - Pleni - real resolution

Josquin des Prez

r f m s f m r m f s l r l l d t r
 r f m s f m r m f s l r l l d t r d t
 8
 d t l t d r m l m m s f l s f m f s l r l l
 8
 l t d r m l m m s f l s f m f s l r l l s
 15
 s l f m l s m s f s m r s f r r m f s m f s l r l s
 15
 l f m l s m s f s m r s f r r m f s m f s l r l s l t
 23
 l ta s l l s l ta s l l s l t d t d l t l t d r t l l s l r l
 23
 s l l s l t s l l s l t d t d l t l t d r t l l s l r l l
 30
 l s l t d t d l t l t d r t l r d r m f m f r m r m f s m r r
 30
 s l t d t d l t l t d r t l r d r m f m f r m r m f s m r r d r m
 36
 d r m f m f r m r m f s f s m f m f s l f m r
 36
 f m f r m r m f s f s m f m f s l f m r

ex. 4 - JS Bach - Cantata 208, mov't 4, meas.6 - "real sequence"

G- f m m r d si l r d t l

A- f m m r t si l r d t l l

ex. 5 - J.S Bach - Cello suite #1, G major, Menuet I - "real sequence"

t r s r m f f r m d d t t r s r m f f r m d d s

ex. 6 - Laura (D. Raksin, 1945) - "real sequence"

G+ m m ri m ri t d r r l

F+ m m ri m ri t d r

ex. 7a - mystery melody with fixed do syllables -
sing with the correct solfa, name the tune!

d m d t l t d s t t t l r
 d m d t l t r s d t s f

ex. 7b - same melody, as heard, i.e. with movable do syllables

s l s f m f s r m f m f s
 s l s m m f s r s m d d

ex. 8 - Bartok - M. for Percussion, Strings & Celesta - mov't 1 - syllables according to fixed do

l t d d t l t d r m d t t
 d m r r d d t d m r d t d t l

ex. 9 - "simple music" - Irish song "Haigh didil dum - intended to show limits of movable do
- note: fixed do solmization is the same

s m d d d d m s l s

ex. 10 - "The Teddy Bears' Picnic" (J. Kennedy, J.W. Bratton, 1947)
 = "simple music", or "modulation for pre-schoolers"?

Musical score for "The Teddy Bears' Picnic" in 6/8 time, key of B-flat major. The score consists of two staves of music with lyrics underneath. The lyrics are: "If you go down in the woods to-day You're sure of a big surprise If you go down in the woods to-day You'd better go in disguise".

If you go down in the woods to-day You're sure of a big surprise If
 m l d t d t l d t d l t d t d l s

you go down in the woods to-day You'd bet- ter go in dis- guise
 d m r m r d m r m d r m r m d

ex. 11 - J.S. Bach - Cantata 116, mov't 2, meas. 17

Musical score for J.S. Bach - Cantata 116, mov't 2, meas. 17. The score consists of four staves of music with lyrics underneath. The lyrics are: "B- t r m f t si l t d d F#- fi=t f m l si l l t d r f m r d t l r t si l t m C#- l=r m f si t r f m d l F#- m=t d r f si t r d l m B- ta=f r si si l t d C#- s=f r si si l t d f t m l s f l s d r m f m r m m l t d r d t l m f t l l".

B- t r m f t si l t d d F#- fi=t f m l si l l t d r

f m r d t l r t si l t m C#- l=r m f si t r f m d l

F#- m=t d r f si t r d l m B- ta=f r si si l t d C#- s=f r si si l t

d f t m l s f l s d r m f m r m m l t d r d t l m f t l l

ex. 12 - A. Webern - Four songs, op.12. #1 (1925) - Der Tag ist vergangen

d d r d si m r t=m fi si r si d s m=l si t l ri
 ta l f si=m r d t di ta=t s le d s t=r m f t
 r ra d s f l=s f t l t l m d s l le

ex. 13 - Lovely Joan - "The Penguin Book of English Folk Songs, ed. R. Vaughan Williams

r l l t d m s f r d r r m f f s f m r d s s f r r
 l l t d r d t l s m s m f s l t d m s s f r d r

Ex. 14 - Sonata, op. 26 - mov't 3

Beethoven

Musical notation for measures 1-3. The piece is in C major, 3/4 time. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a bass line of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure 2 features a chordal texture in the left hand with a fermata over the final chord. Measure 3 continues the bass line with a fermata over the final chord.

Musical notation for measures 4-6. The right hand continues the melody: D4, E4, F4, G4, A4, B4, C5. The left hand continues the bass line: D3, E3, F3, G3, A3, B3, C4. Measure 5 features a chordal texture in the left hand with a fermata over the final chord. Measure 6 continues the bass line with a fermata over the final chord.

Musical notation for measures 7-9. The right hand continues the melody: D4, E4, F4, G4, A4, B4, C5. The left hand continues the bass line: D3, E3, F3, G3, A3, B3, C4. Measure 8 features a chordal texture in the left hand with a fermata over the final chord. Measure 9 continues the bass line with a fermata over the final chord.

ex. 15 - R. Schumann - "Widmung", op.25, #1

m m r m d m r m f m r m d s

ex.16 - from "All the things you are" (J. Kern, 1939)

s d s s f f si l f m s d m m r r
fi s f m d f d t t t t t m


ex. 17 - C. Debussy, Preludes, bk. 1 - "Voiles" - various syllables possible, because whole steps only

m r d=m r d d=m r

ex. 18 - E. Carter, "A mirror on which to dwell", #4: "Insomnia"


d r d r r f= t s d ta

ex. 19 - Mozart - Marriage of Figaro, Act II, Cherubino's aria "Voi che sapete"




Musical notation for ex. 19, showing a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with a dynamic marking of 'f' (forte) under the first 'd' in the lyrics. The lyrics are: d s s r s m d r m f r m f fi s m d r ma m f

ex. 20 - "Insensatez" (A.C Jobim, 1963)



Musical notation for ex. 20, first line, showing a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes, with a dynamic marking of 'f' (forte) under the first 'm'. The lyrics are: m f m f m f m f m ri m



Musical notation for ex. 20, second line, showing a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes, with a dynamic marking of 'f' (forte) under the first 's'. The lyrics are: s fi f m m r r m r m r



Musical notation for ex. 20, third line, showing a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes, with a dynamic marking of 'f' (forte) under the first 'd'. The lyrics are: m r m r di r f m ri r r d