



[Jerome Hill Papers.](#)

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#H-0163

How do you do?



Name

J. J. Hill

Nov Book



PRESSER'S MUSIC WRITING BOOKS

No. 1. First Music Writing Book . 10c.

Wide spaces; includes elementary material writing directions

No. 3. Six Stave, 32-page Book . 20c.

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No. 4. Eight Stave, 32-page Book 25c.

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THEO. PRESSER CO., 1712 Chestnut St., Phila., Pa.

Tues

Fri.

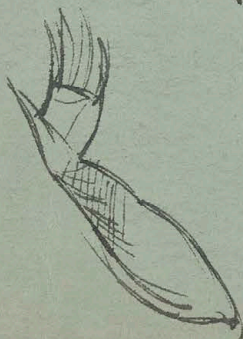
4:15

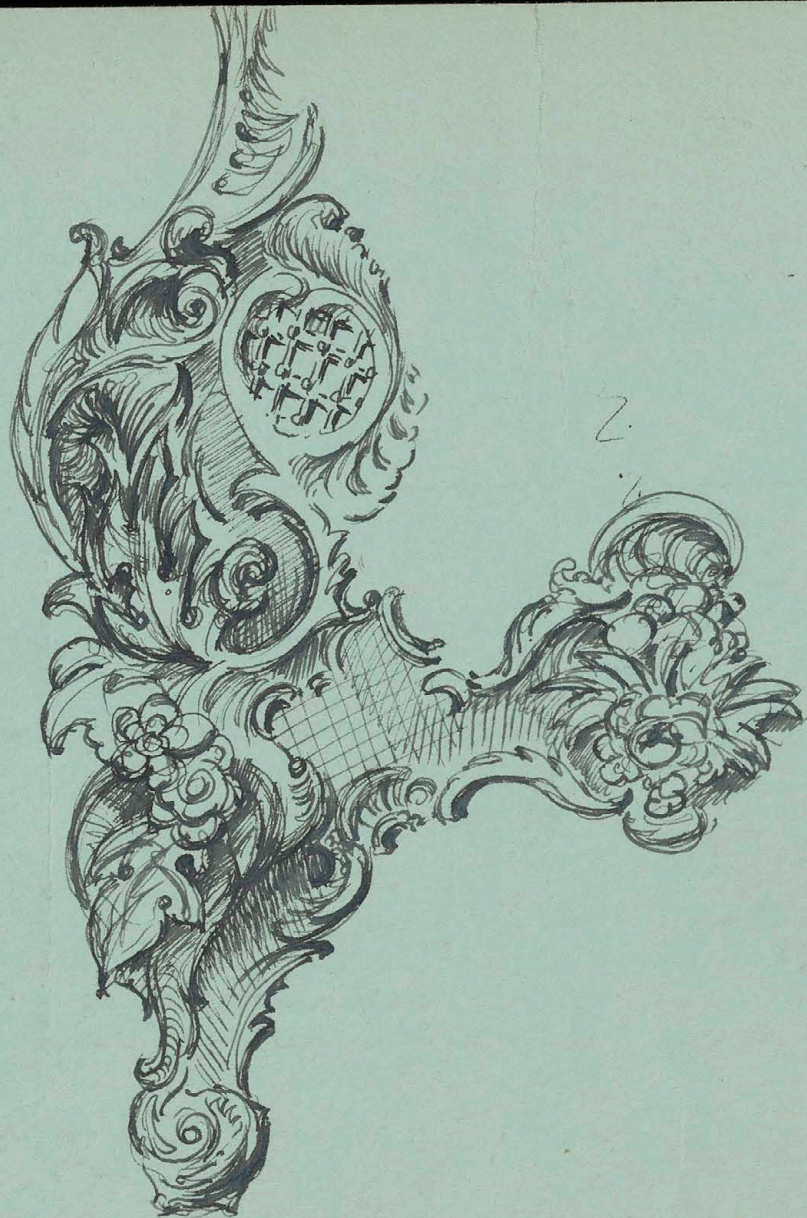
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4:15

3:30

minim
minim





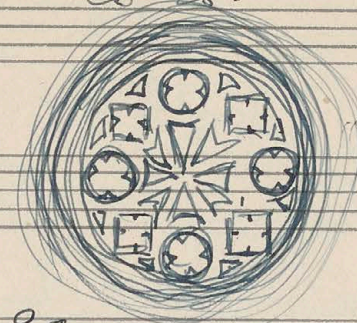
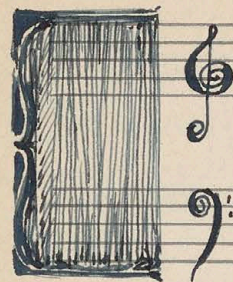
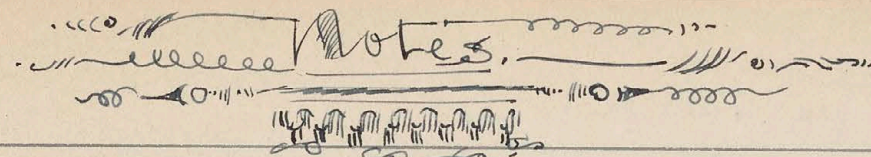
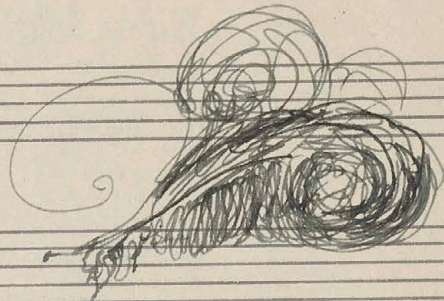
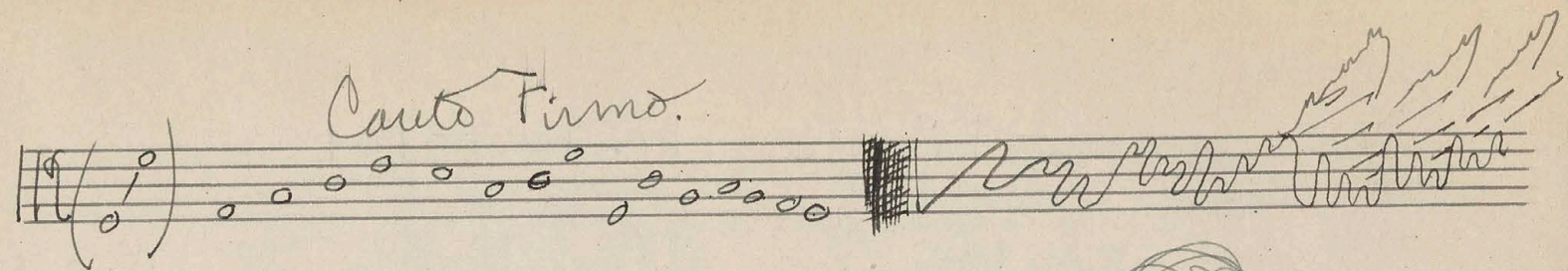
pp. 12-20 — Review. Counterpt., pp. 23 + 24
 Canti Firmi pp. 159-161 ^{examples}

6 original melodies in 6 modes (c. 20 notes)
 3 in alto — 3 in tenor clef. within range

Remainder of Chap II — comparing counterpt. rules
 with rules in chaps. 9-14 in Notes.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff, there are Roman numerals indicating the harmonic structure: B^b, I, IV, V, VI, VII, I, and V. I.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes. Below the staff, there are Roman numerals indicating the harmonic structure: IV, V, and I.

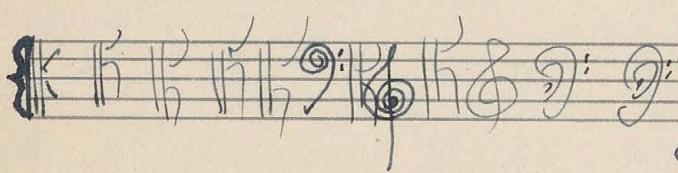


microni

written quizz

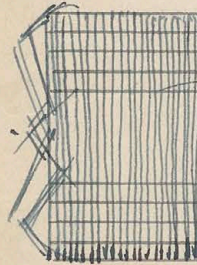


lovely!

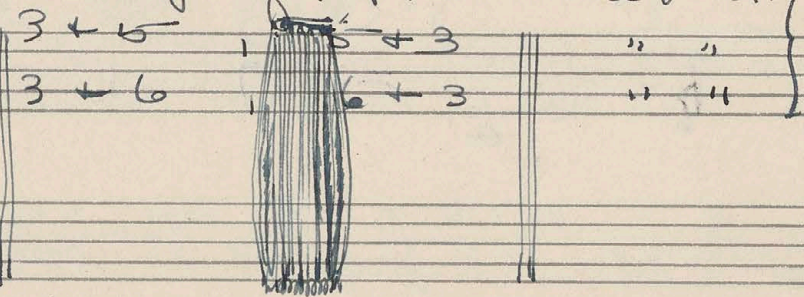


Important Rules.

Two leaps of 4th + 5th are bad.



Unison
perf. 5, + 8ve.
Maj + min 3rds
" " " 6ths



Assignment

Review rules of 1st species prepared for
Grizz.

P. 28 Text Book - work out Bottom two.
Work out with Chap 10 of notes.

3 voice harmony triads + inversions
Chords: 10. Chords 11 + 12.
11 16

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notes are: a whole note on G4, a whole note on F4, a whole note on E4, and a whole note on D4. Above the staff, the word "alto" is written in cursive. To the right of the staff, the word "Tenor" is written in cursive, and below it, the word "range" is written in cursive.

Handwritten musical score for "The Rose Tree" in 3/4 time. The score is written on two staves, treble and bass clef. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. Below the staves, the chord progression is written in Roman numerals: I - IV I III° IV I - IV VI I II V IV II - V I.

Assignment

Work problems

2, 3, 4 P, 29

4 voice harmonizations
of Bass
triads & 1st inversions

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, one for the treble clef and one for the bass clef. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The bass staff begins with a bass clef and a key signature of one flat (B-flat). The accompaniment consists of a series of eighth and quarter notes, with some notes beamed together. The score is written in ink on aged, slightly yellowed paper. There are some corrections and erasures visible in the notation, particularly in the treble staff where some notes are crossed out and replaced. The title "The Rose Tree" is written in cursive at the bottom of the page.

E D Hypolydian

6 3 5 8 5 3 8 13 3 5 6 6 3 8

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a series of notes and rests. The notes are written in a stylized, handwritten manner. The staff is divided into two measures by a vertical line. The first measure contains a series of notes, and the second measure contains a series of notes and rests. The notation is written in black ink on aged, yellowed paper.

Chap. II, of Notes.

Handwritten musical notation on a grand staff. The treble clef staff contains whole notes with a bracket above the first four notes. The bass clef staff contains whole notes with a bracket below the first four notes. Fingering numbers 5, 6, 6, 8, 3, 8, 6, 3 are written below the treble staff notes.

Counterpoint may cover more ground
than ~~an~~ a Cantata Fimo.

I thought we were
going to have a quizzzzz

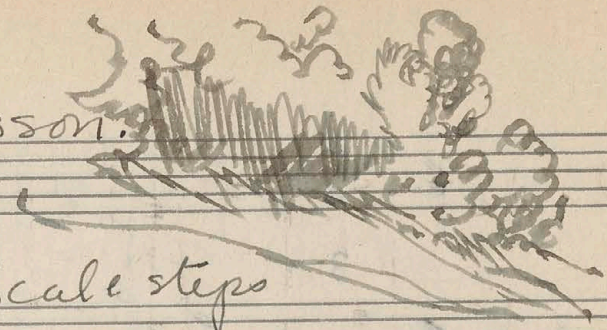
Handwritten musical notation on a grand staff. The treble clef staff contains whole notes with a bracket below the first four notes. The bass clef staff contains whole notes with a bracket below the first four notes. Fingering numbers 3, 6, 8, 6, 6, 8, 3, 6, 8 are written below the treble staff notes.

Handwritten musical notation on a grand staff. The treble clef staff contains eighth notes. The bass clef staff contains eighth notes. Chord symbols $E^\flat$, I, V, VI, II, V, I, II, V, I are written below the bass staff.

Handwritten musical notation on a grand staff. The treble clef staff contains eighth notes. The bass clef staff contains eighth notes. Chord symbols V, VI, VI, II, II, V, I are written below the bass staff.

Handwritten musical notation on a grand staff. The treble clef staff contains eighth notes. The bass clef staff contains eighth notes. Chord symbols IV, VI, VI, I, III, IV, II, I, I, VII, I, V, II, V, I are written below the bass staff.

Assignment for next lesson.



Original base containing Scale steps

5, 6, 7, 8 + 8, 7, 6 Melodic minor scale

Harmonize base according to suggestions contained in models. Counterpoints

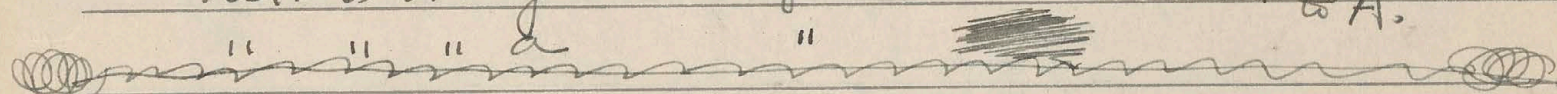
f. 29 Book 6 problems

add soprano to third problem under # 5

" Base to 4ths + 5ths.

Can be worked out in minor. modulation can take place in 4th measure of 2nd. # a major to c to A.

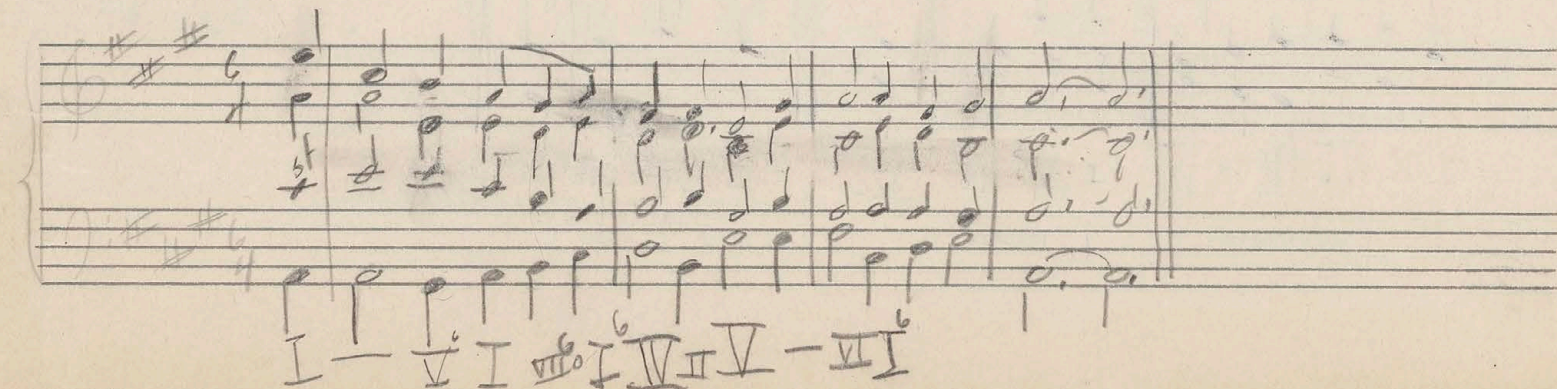
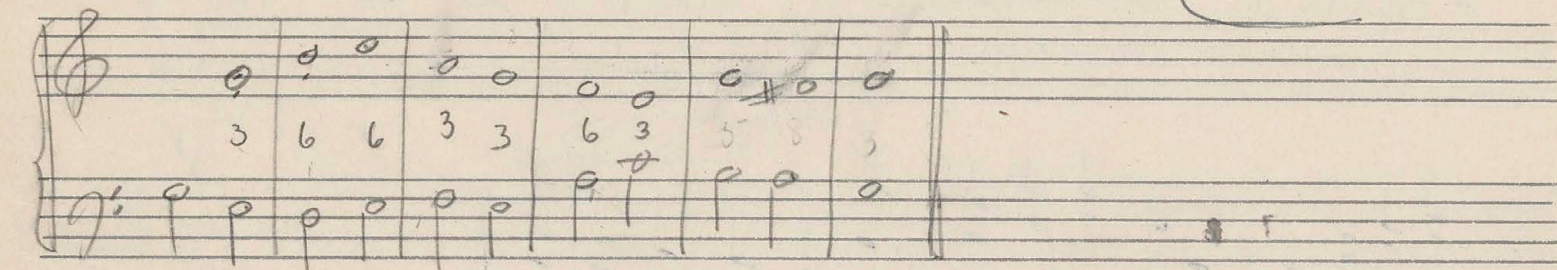
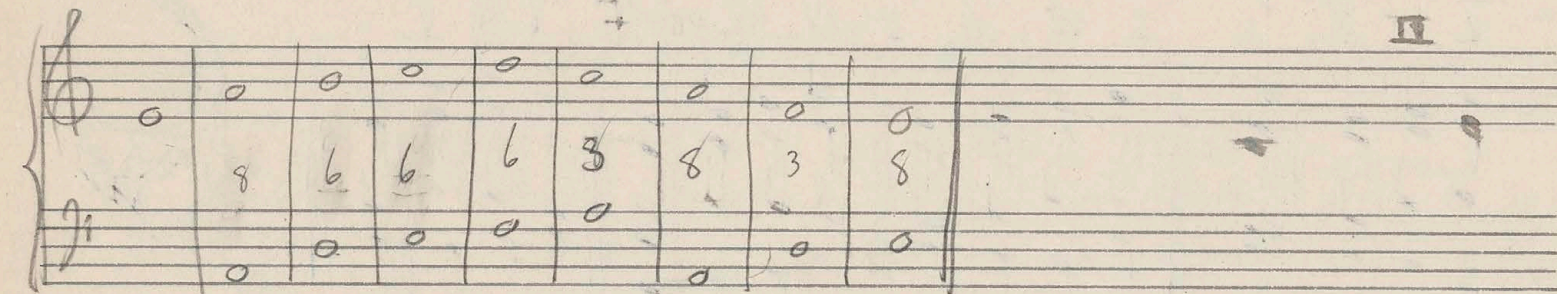
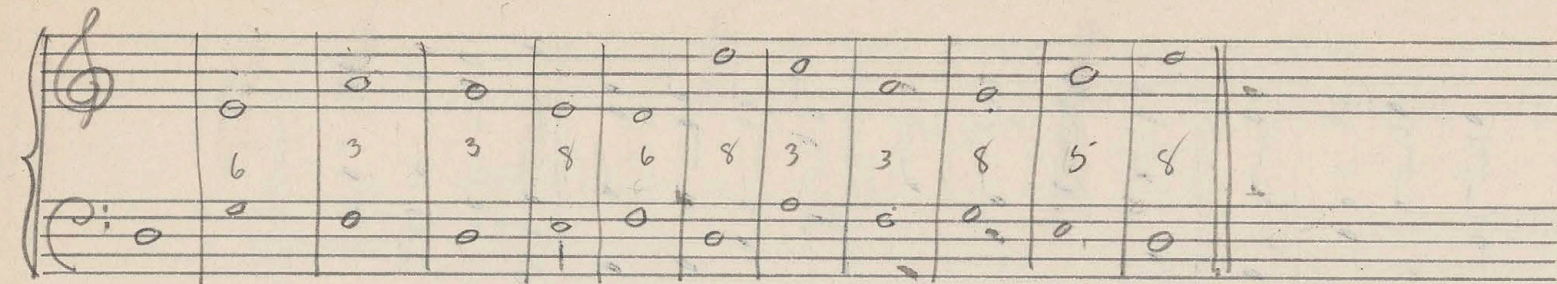
next is in g throughout



8 measures. a period.

trills in root position + 1st inversions

4 voice harmony



Soprano 5 6 7 8 *alto* **MODELS.** *Soprano* 5 6 7 8 *Base*

Soprano *Soprano* *Soprano* *alto*

very important

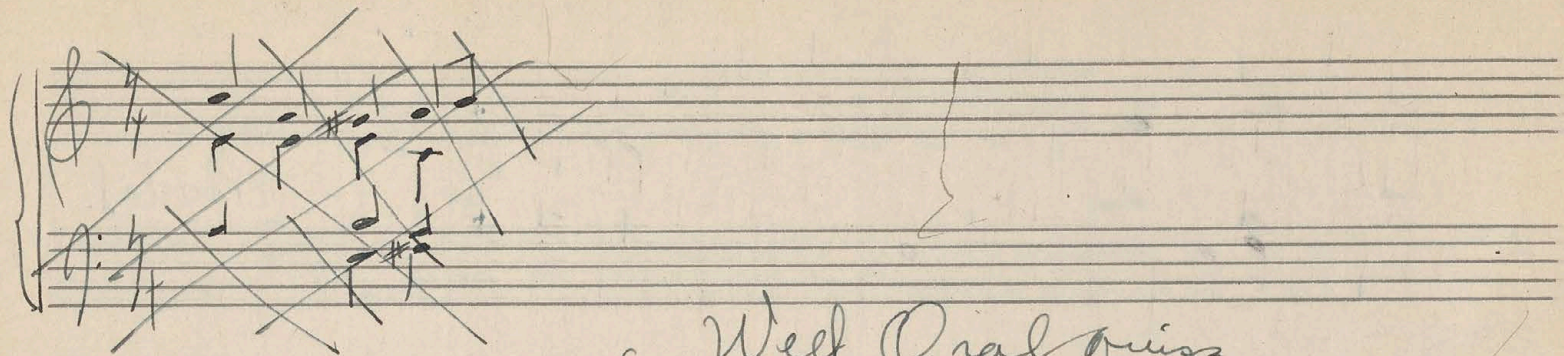
alto Soprano *Base*

Not for a Cadenza

~~Handwritten scribble~~ *lovely!!*

Modal.

Modern Minor mode.



Week Oral quiz
Monday written quiz.

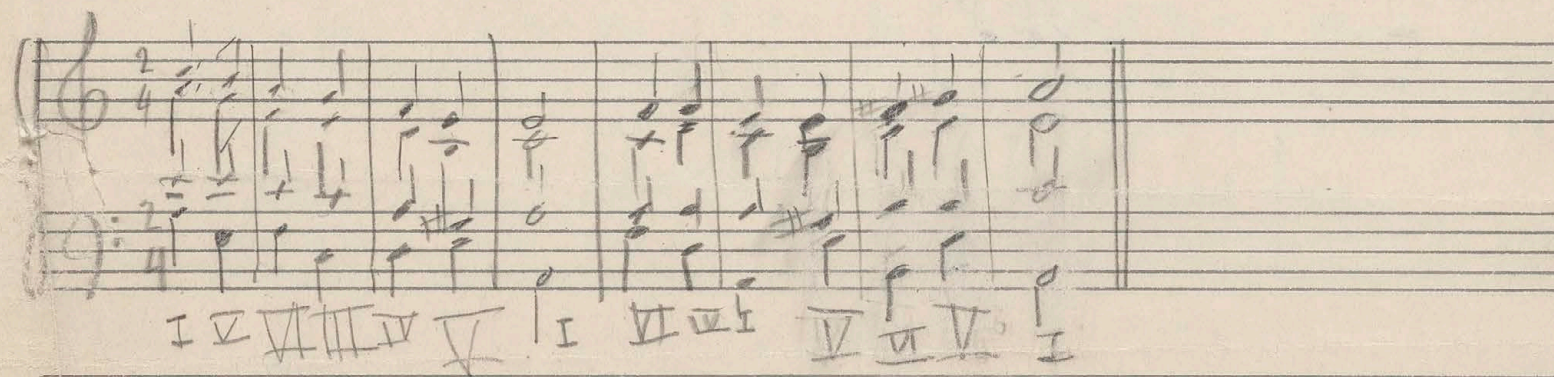
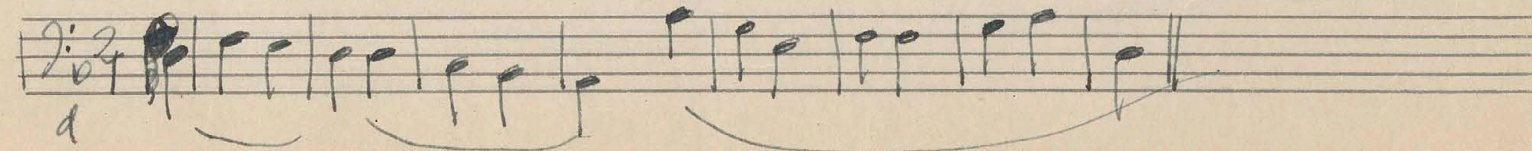
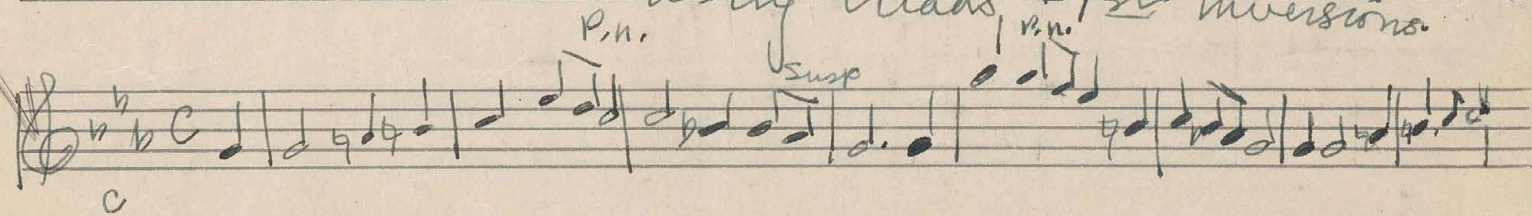
~~Review Chap 12~~

~~of the Notes.~~

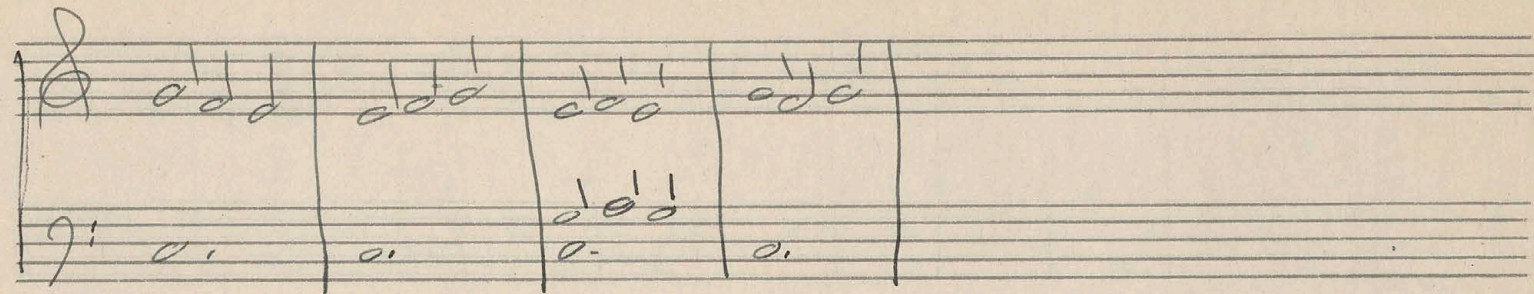
illustrations
p 41-on.

tenor in second species, #1 P. 44

4 voice harmonization
using triads & 1st inversions.



only possible use of 4th in this sort of Counterpt.



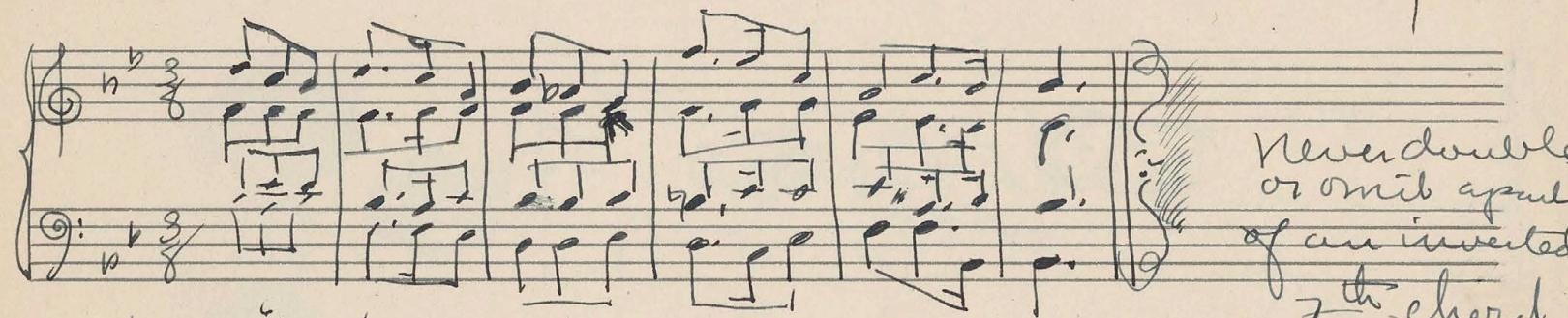
head in root position always surrounds
an auxiliary $\frac{6}{4}$ chord.

" " " is only a
decoration of a triad in Root position.

Best locations on tonic & dominant.

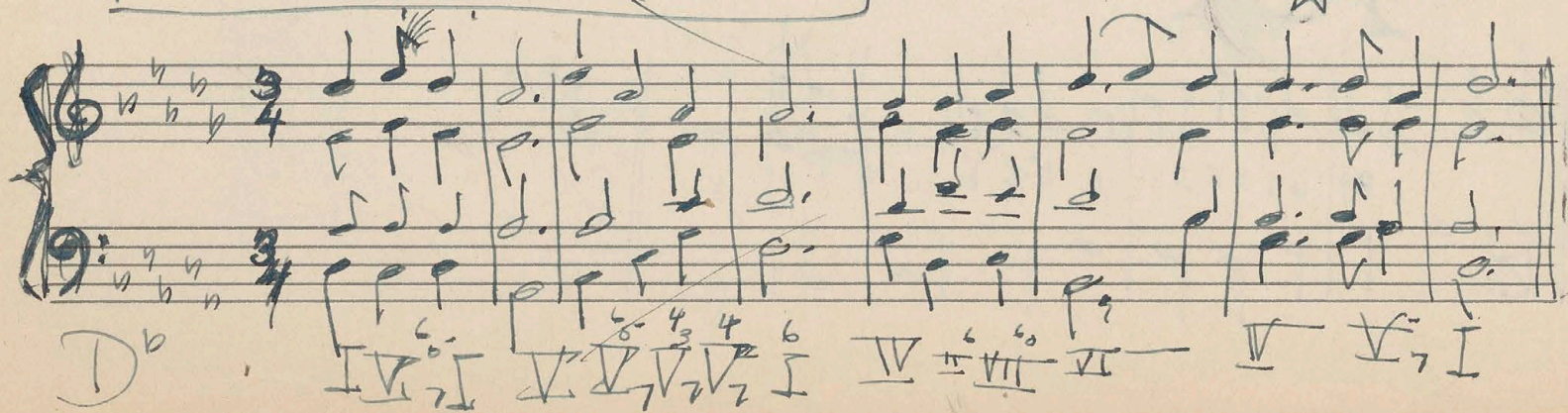


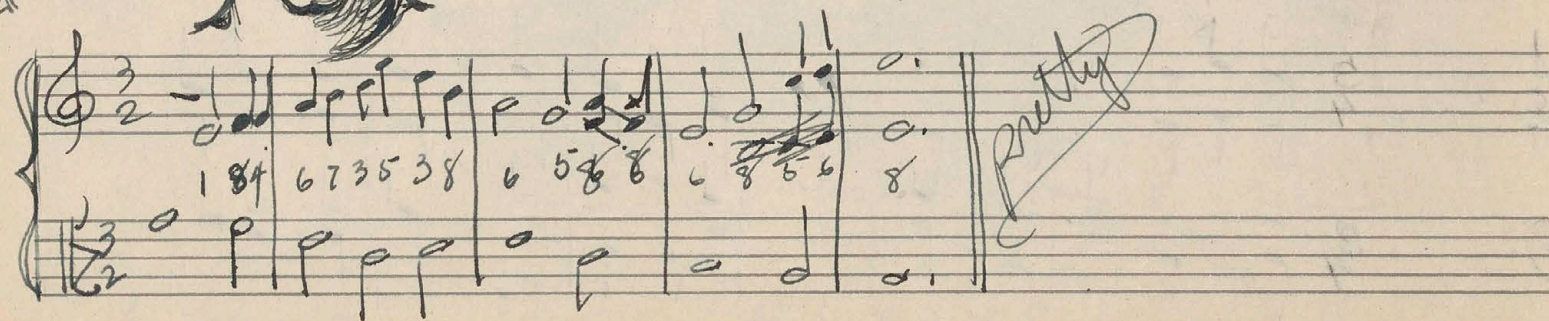
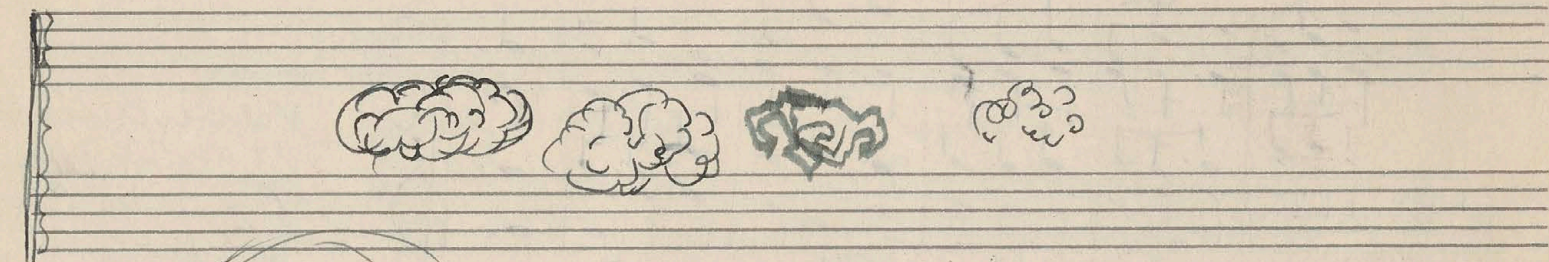
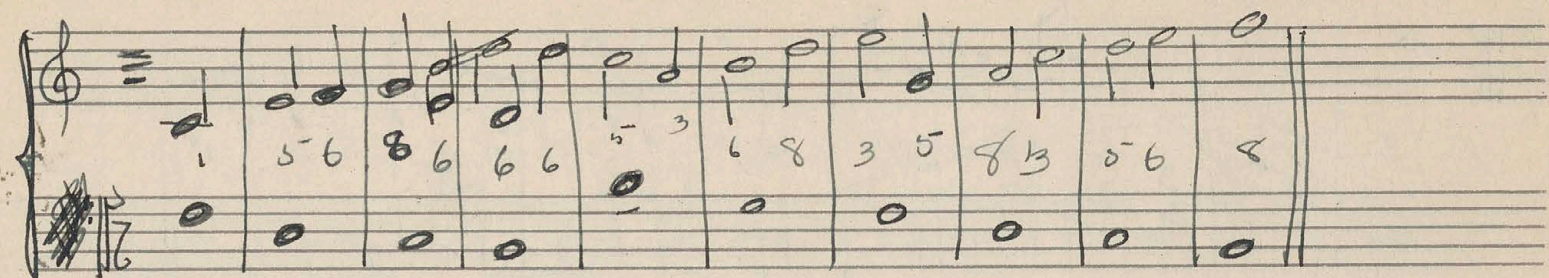
$\frac{9}{4}$ chords in lesson after next. I feel nasty!



Never double
or omit a part
of an inverted
2nd chord

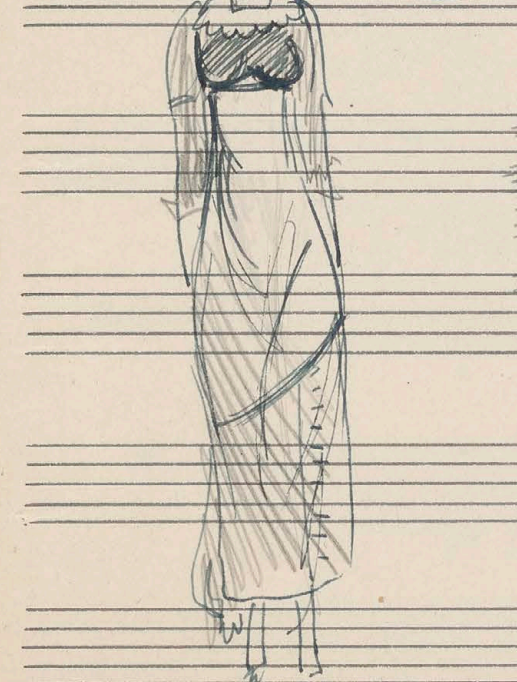
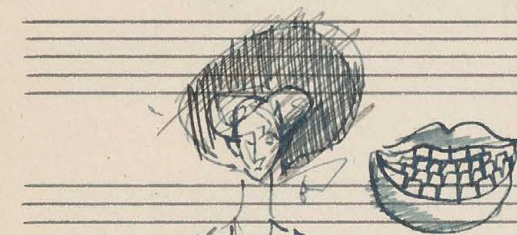
B $\flat$ IV $\frac{6}{7}$ I - IV $\frac{6}{7}$ I
IV $\frac{6}{7}$ (V)IV $\frac{6}{7}$ I
NEW PALJHA





I saw Elsie Jones in Boston

I'll pay for your lunch!



Foot & Spalding.
Harmonize P 88, 16 or 17
indicate modulation
P. 92 No. 43

P. 44 Counterpoint
Mode III add tenor
Mode IX add alto.

last on page add tenor or alto
modern c minor throughout.

Handwritten musical notation on a grand staff. The left hand is heavily scribbled out. The right hand features a melody with notes and fingerings: 1, 5 6 6 7, 6 3 3 4, 6 7, 3 8, 6 8, 6 7 5 3. Below the staff are several star-like symbols and a small 'Y' symbol.

Mode I

Handwritten musical notation on a grand staff. The right hand has a melody with notes and fingerings: 4, 6 3, 3 4, 6 8, 3 2, 5 6, 8 6, 6 5, 3 8, 5 3, 1. The left hand has a bass line with notes.

First 13 sec.

Handwritten musical notation on a grand staff. The right hand has a melody with notes and fingerings: 4, 6, 6, 3, 3, 1, 6, 4, 3, 6, 3, (4), 3. The left hand has a bass line with notes.

Handwritten musical notation on a grand staff. The right hand has a melody with notes and fingerings: 4, 3, 3, 6, 3, 4, 6, 3, 6, 3, 4, 3, 3, 6, 3. The left hand has a bass line with notes.

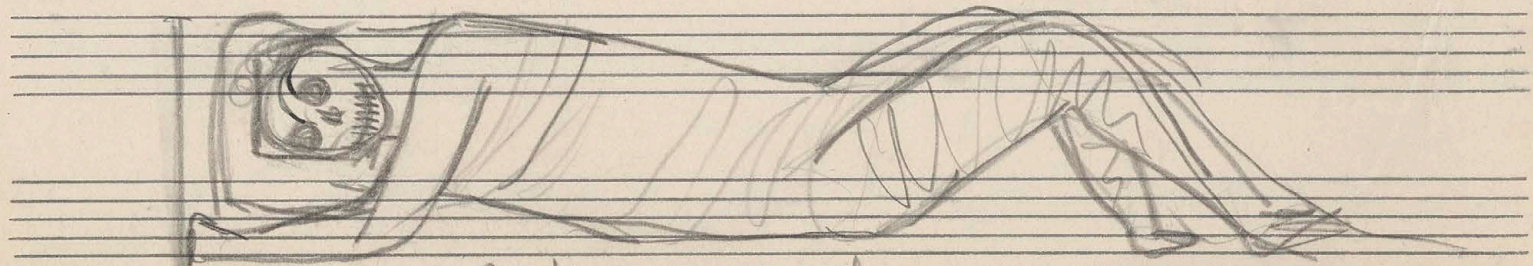
Mode II 2nd spec

Handwritten musical notation on a grand staff. The right hand has a melody with notes and fingerings: 8, 5, 3, 8, 6, 3, 6, 6, 3, 6, 5, 3, 5, 6, 3, 8, 3, 5, 6, 8. The left hand has a bass line with notes. The word "fina" is written at the end.

Handwritten musical notation on a grand staff. The right hand has a melody with notes and fingerings: 8, 5, 6, 8, 7, 3, 5, 4, 5, 6, 5, 8, 5, 3, 4, 6, 4, 5, 3, 1. The left hand has a bass line with notes.

mode III

mode IX



Cross-section of Bach's grave on hearing of Stravinski's "To Bach"

p. 86, # 17

~~Oh Heller~~

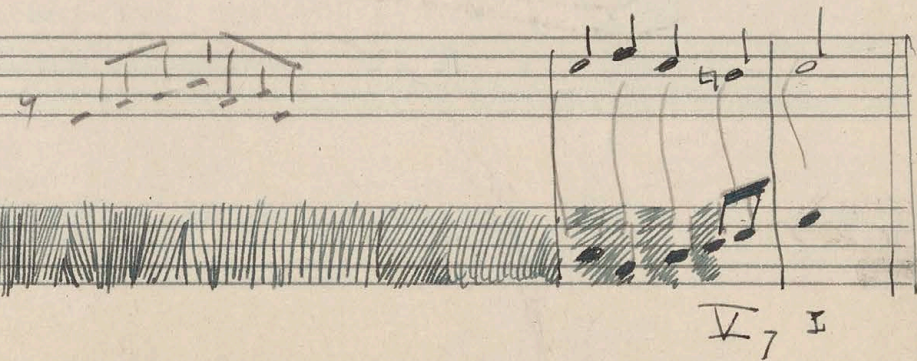
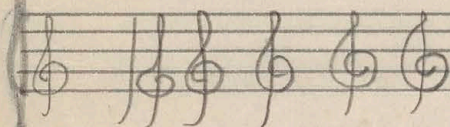
Handwritten musical notation on staves, including a large, ornate initial 'H' and various scribbles.

Counterpt 3rd species,
C.F. no. 15. p. 163 add Bass

No. 27 p. 165 add Sop. modern g. min
Made up mode VII. P. 44. 8^{ve} higher into two clefs
add 30 praus.
3rd Spec.

Harmony
Find one or two cases of irregularly
resolved dom. 7th chords.

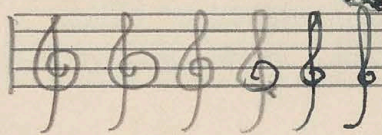
assignment written quizzo on 3rd Spec.



V₇ I

Irregular resolutions of 7th Chords Ch. 22 p. 93.

7th can be held over. — in Soprano or as enharmonic



A. The 7th must ascend if the bass descends to the 2nd of its resolution.

B. The 7th usually ^{may} ascend if some other voice takes the 7th.

C. The 7th may ascend in parallel thirds with bass.

D. The 7th may ascend temporarily and then descend to its resolution.



Chap IV Counterpt. Ill.

C. F. Mod II P. 66 add sop 3rd spec

F + S P. 93 any 2 unfig bass harm.

introducing down 7th + reversing Chap 28 w/ly

Smith

P. 101 from F. + S. Davidson Sommers West Morley

Sites 13, 15, 16, 17 one bass done
P. 110 or 111 # 6, 9, 10, 12 one bass

#31 Counterpt. In 3rd species Cntrpt. in minor modern Tonality

#32

#33

#34

#35

#36 add alto

#32 add tenor

#36

Assignment.

P. 162 C.F. No 8. Transposed from C. to treble clef ^{high} key of A add alto.

P. 164 No 23. ^{modern} Luminos mode, add Tenor.

No 24. Add Bass (modern minor) Done.

Compose a period in 4 voice harmony introducing at least 3 different kinds of irregular resolutions of 7th harmony. read chap 30 notes, & 26 text book.

p. 101. # 16. open

gloss

3 7 # 4 6 5 7 4 6 # 7 #

D IV₇ I IV II I V₇ V₇ I V₇ IV₇ I I V₇ VI I

8 6 5 3 4 5 6 6 5 3 3 8 7 6 5 3 5 3 6 7 6 5 6 4 5 6 3 8 7 6 3 4 6 7 5 4 5 3 1 3 4 6 5 8 4 8 7 6 4 6 5

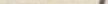
5 8 5 6 7 6 5 6 7 8 9 5 4 3 5 6 3 2 3 6 7 6 3 8 9 8 3 6 5 4 3 8 7 6 5 6 8 2 3 6

5 3 5 6 3 4 5 6 8

[illegible]

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the top staff, and the bass line is written in the bottom staff. The score consists of 8 measures. The first measure has a treble clef and a common time signature. The second measure has a treble clef and a common time signature. The third measure has a treble clef and a common time signature. The fourth measure has a treble clef and a common time signature. The fifth measure has a treble clef and a common time signature. The sixth measure has a treble clef and a common time signature. The seventh measure has a treble clef and a common time signature. The eighth measure has a treble clef and a common time signature. The score is written in ink on aged paper.

887 6 4 3 2 6 5 4 3 3 4 3 5 8 3 9 8 6 5 4 3 8

I WV⁶ V  Next Lesson.

Review Harmony through dominant
7th & inversions
be prepared to
one or two harmony
three counterpoint

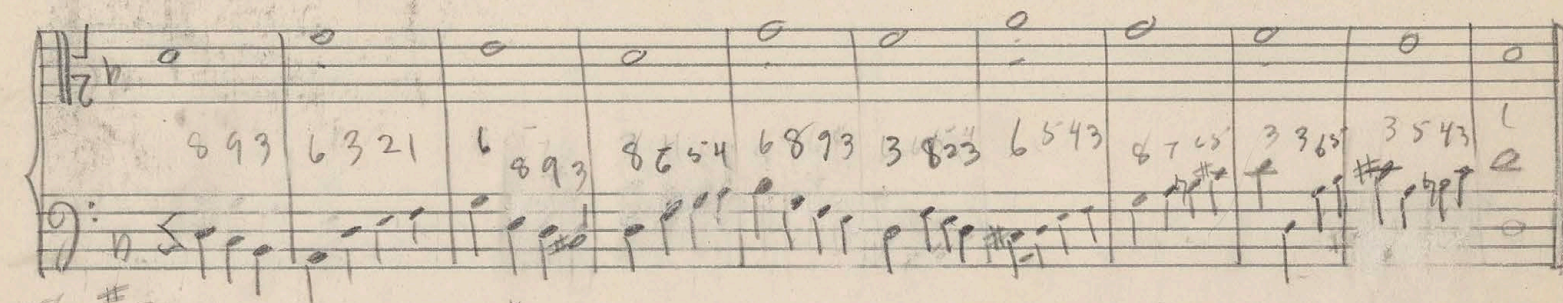
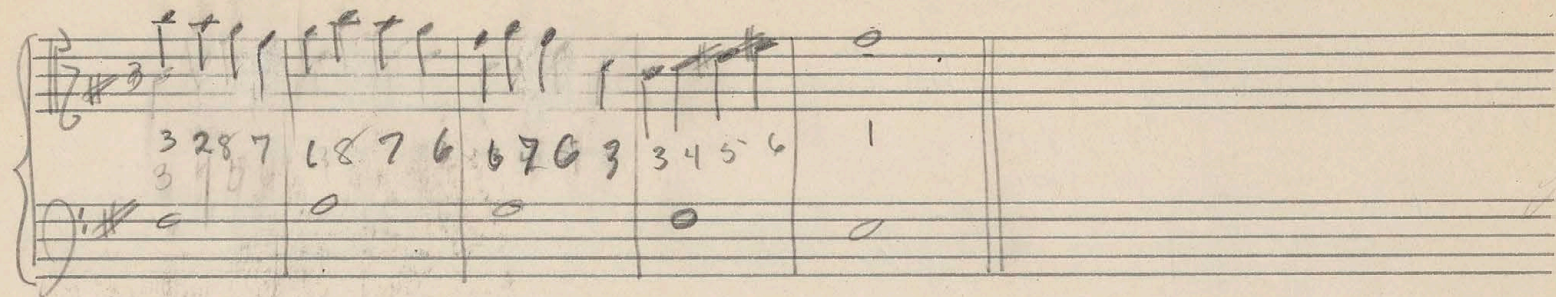
Exam Week

Monday -
P.S. P. 118, harmonized 7, 9, 11.
Notice x over soprano indicates P.t. 7th chord
in Semiform.
Chap V Conts pt. 8th

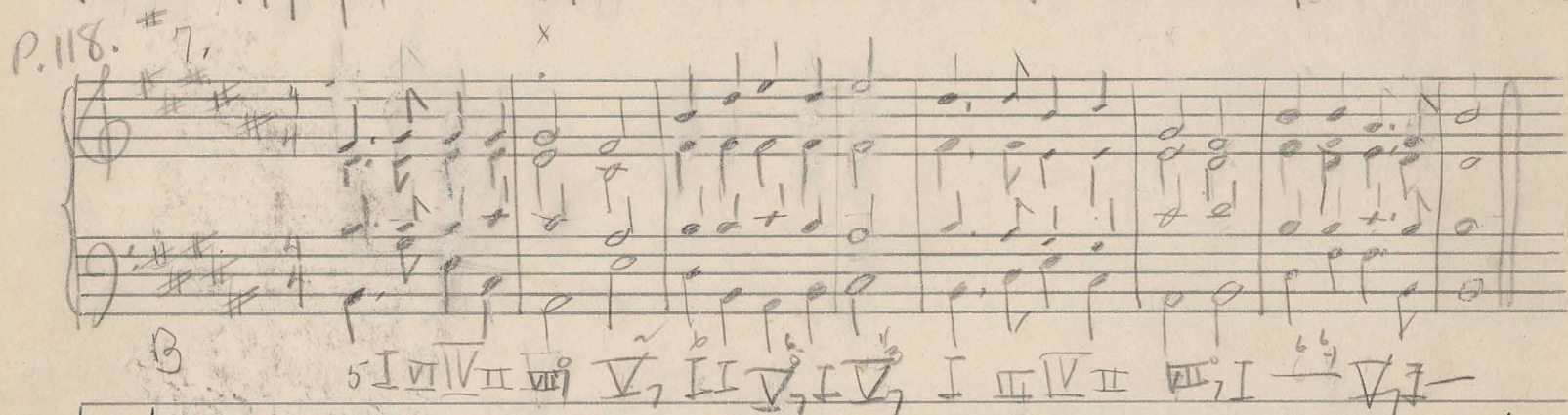
Handwritten musical notation for a 10-measure piece in 2/4 time. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is an alto clef with a key signature of two sharps. The notation includes whole notes in the top staff and eighth notes in the bottom staff. Fingerings are indicated by numbers 1-5 above the notes. The piece ends with a double bar line.

[illegible]

(cont.)



P. 118. #7.

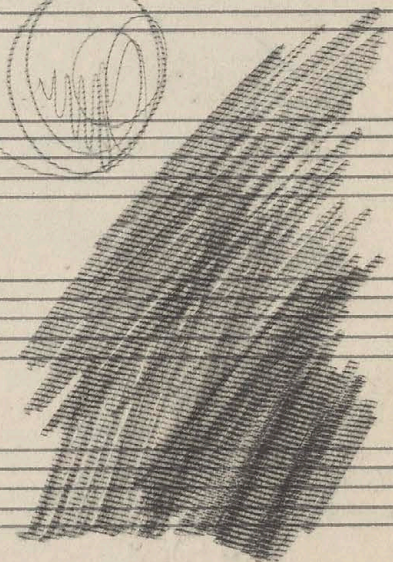
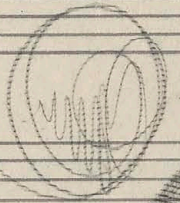
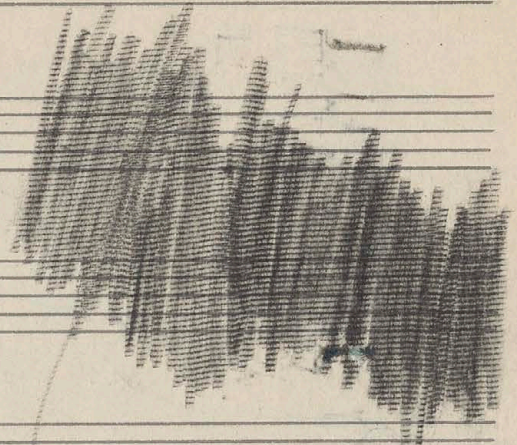


B 5 I VI IV II III V, II V, I V, I II IV II III I V, I

Harmony exercises #8 on 125 or 1+2 on P. 124.

Concept, ^{1st} C.F. Bottom P. 75- add ~~Bart~~ tenors

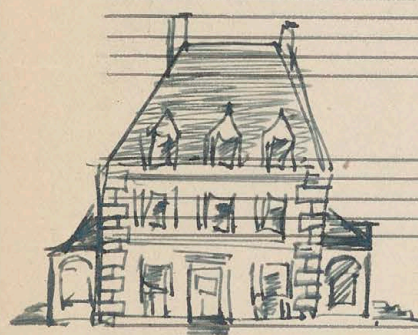
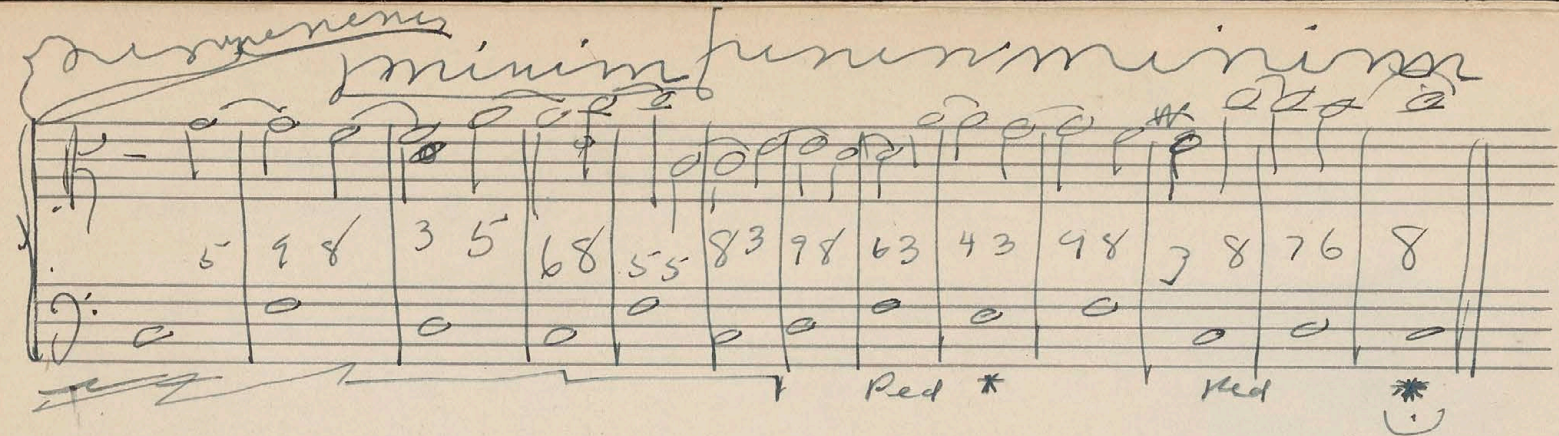
4th species: P. 76 add Bass to first.



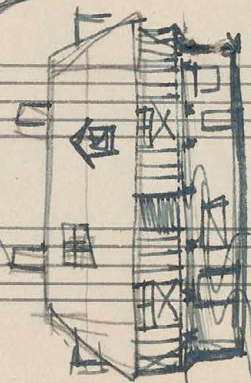
Counterspoint
 My mother told me that she
 would buy me a rubber ducky
 if I be good
 Now don't you
 tell her she got a fellow

Will

James Jerome Hill
 Stearns
 Helen
 Mr Baumgart
 Miss Helen
 How in Heaven's
 name are you?
 Stearns
 How the hell
 are you?

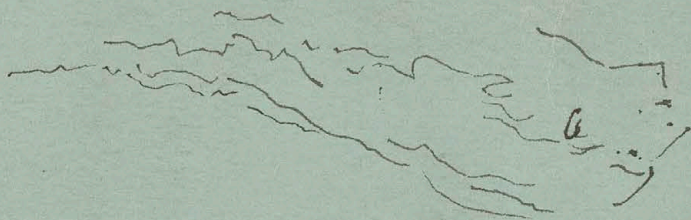


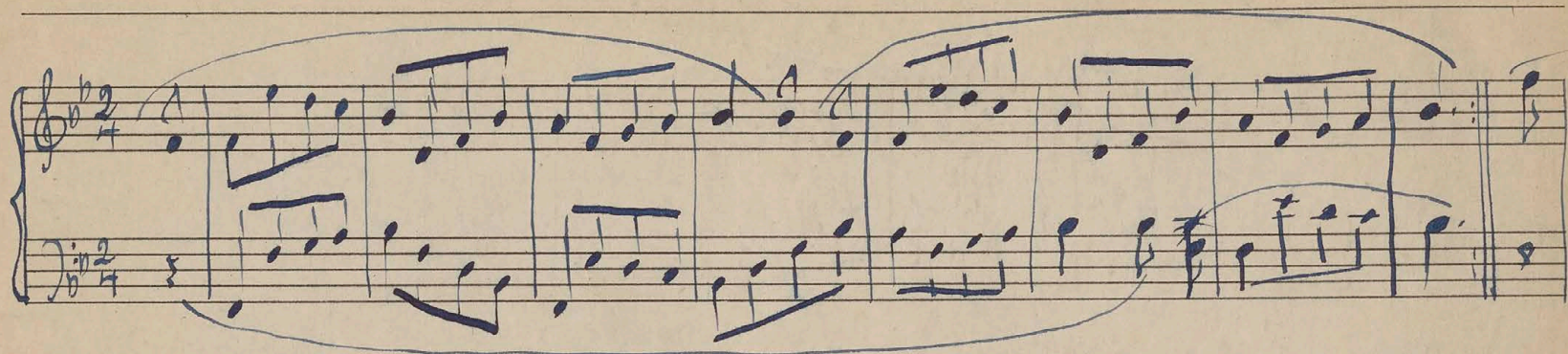
Jerome Hill is not
 without some
 merit.



James Hill

How did it ~~turn out~~ in the end
last night?

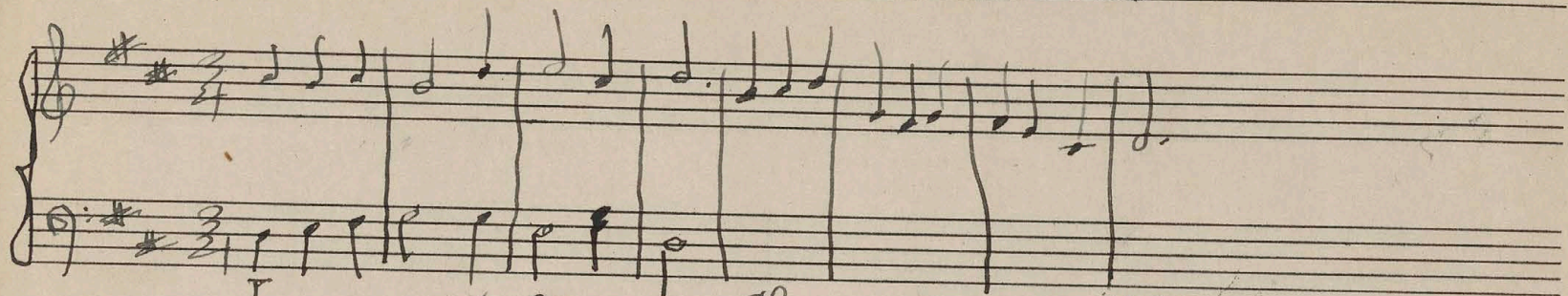




Lesson 15.

P. 37

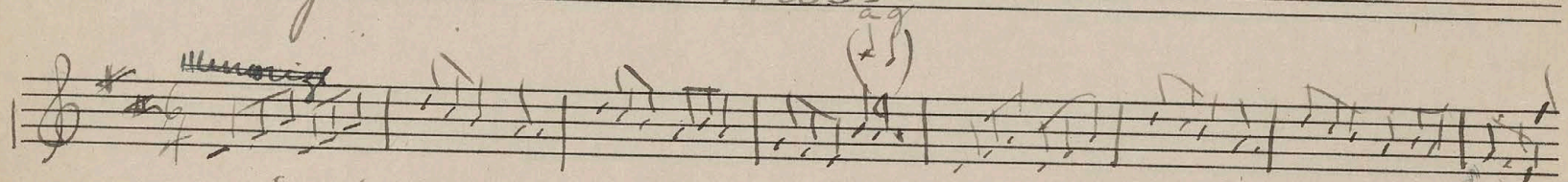
23, 24, 29



next lesson. Chap III - text Books
spacing of parts in examples of
compens in voice

Memorize - 35 !!! p. 20-21

A very Pleasant mess



rewording for rule 1. on p. 29.

When adjoining triads contain more letters than the second triad must be arranged in 1 of the following ways.

- (a) Any letters in 2nd triad which are also in 1st must be placed in same voice in which they occurred in the first triad.
- (b) upper voices must move in the direction opposite to base to the nearest available position in the 2nd triad.

when 2 adjoining triads contain notes alike the voices must move in direction opposite to the nearest available position in the 2nd triad. (open, close, and neutral. (one octave))

spacing. 8:40 - 9:30 - 10:30 - 11:30 - 12:10

the voice which contains the 2nd in 1st triad will usually move in the direction opp to base, but if 3rd is leading tone it will move up to the tonic.

1st. second triad

1st position close harmony	open	2nd. c.	g.	3rd	a b c etc.

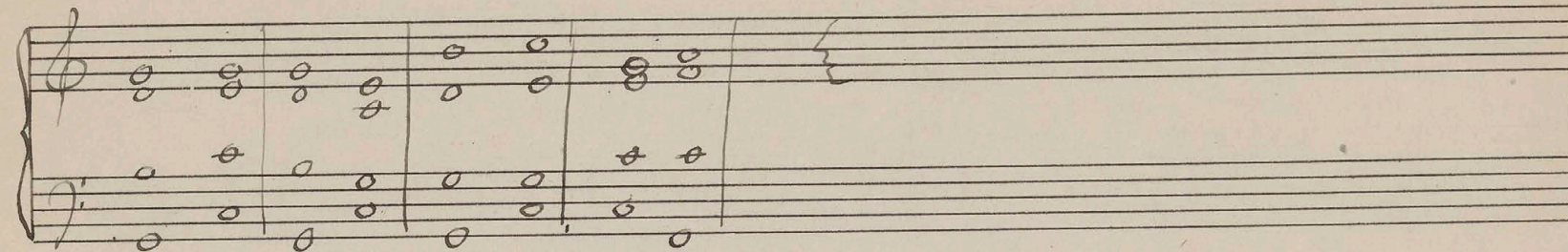
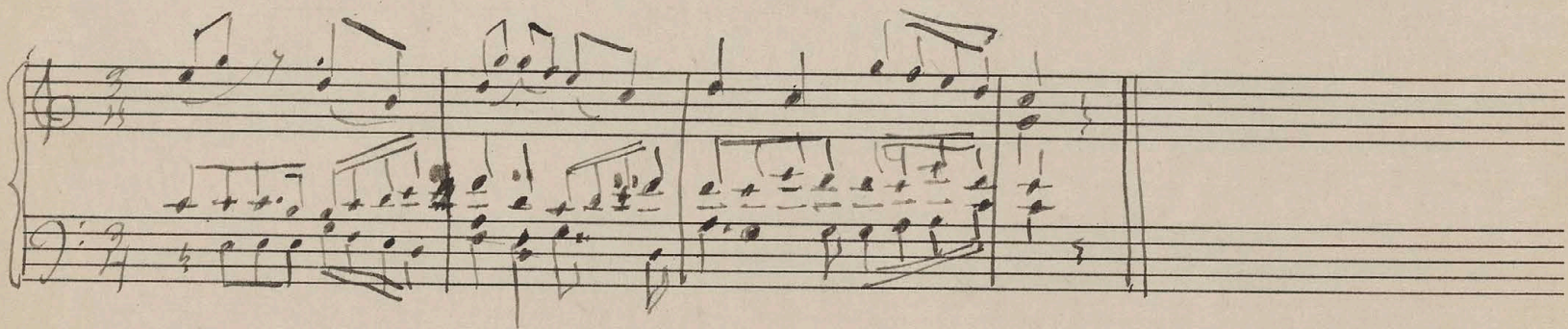
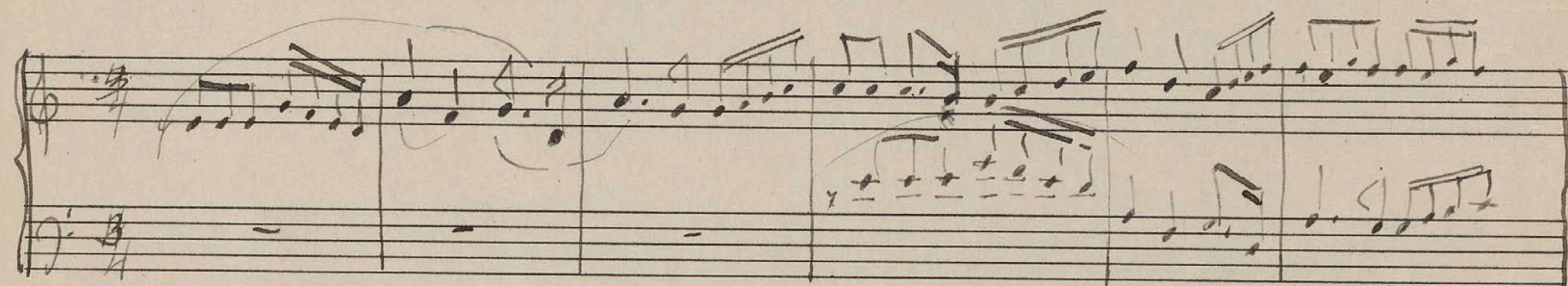
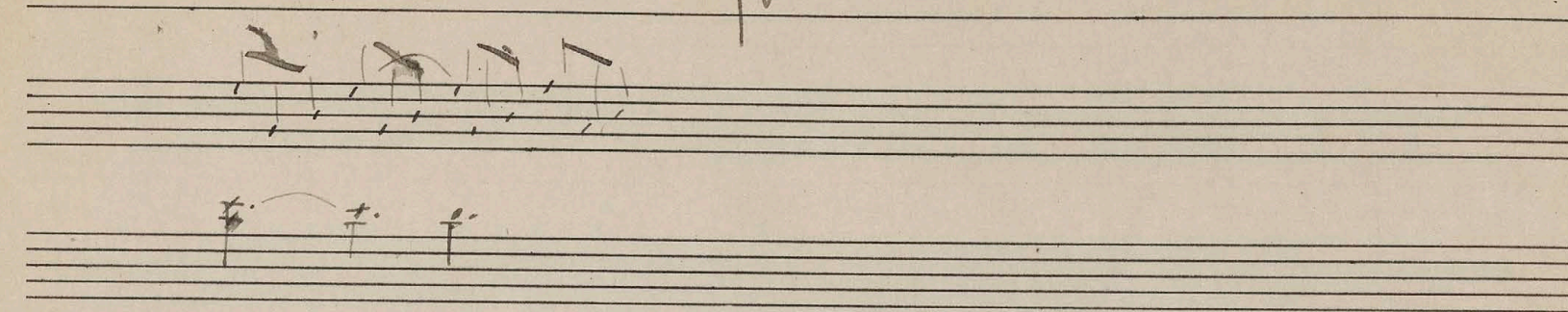
!!!!!! RANGE OF VOICES !!!!!

Paragaphs 38-54 2 p. 25 rules
Page 29 !!!!!

Rules 1, 2, 3

3. Leading tone is never doubled in triads in root position.

II to V Contrary ~~Root~~ Motion



V I V I V I I IV

Op. with signature.

P. 29.

Better model, into key of A.

heading B. into " " "

Page 35. 9, 10, 12, 15

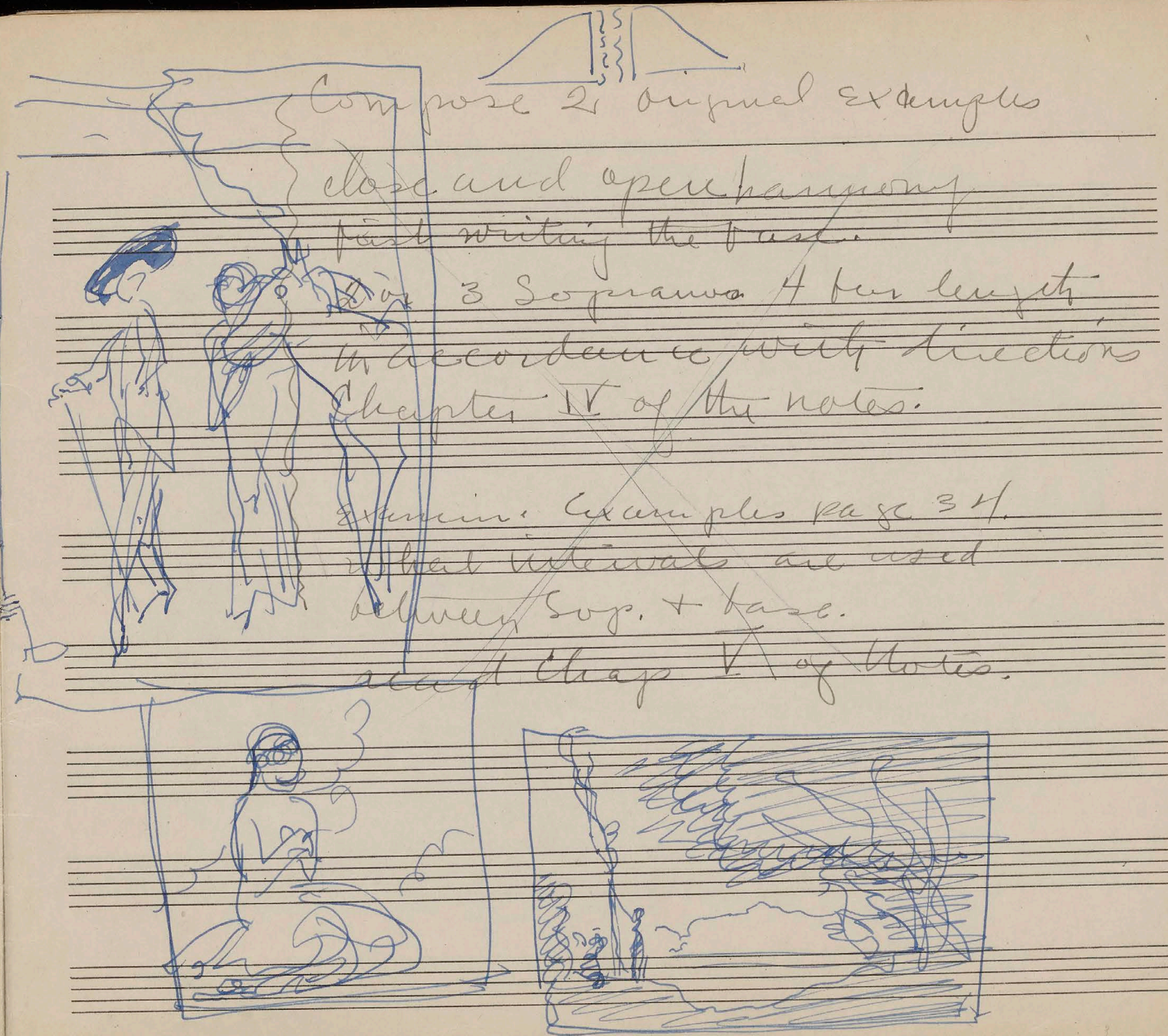
Close Harmony!

Compare with Chap. 11.

Make a table showing all chord progressions found in Lesson 1. 2. 3. of notes



Hand-drawn sketches and musical notation on the left page of a notebook. The sketches include a cloud-like shape, a rectangular frame with a horizontal bar, a person sitting at a desk, a person standing, and a person sitting on the floor. The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of notes and rests, with the word "open" written above the staff. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a series of notes and rests, with the word "open" written above the staff.



Compose 2 original examples
close and open harmony
first writing the base.
Div 3 Sopranos 4 for length
in accordance with directions
Chapter IV of the notes.

Examin. Examples page 34.
what intervals are used
between Sop. + base.
and Chap V of Notes.

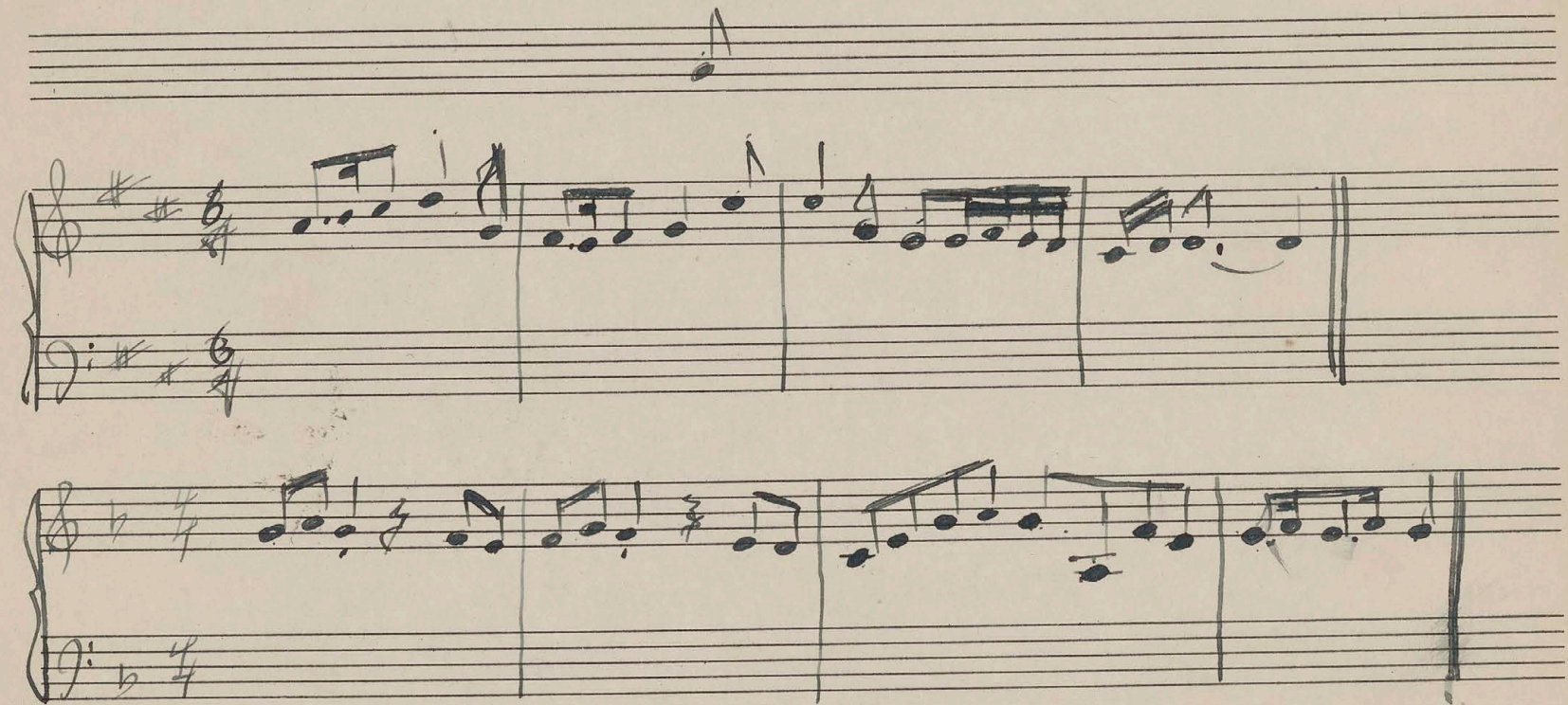
Page 35, 16 + 17

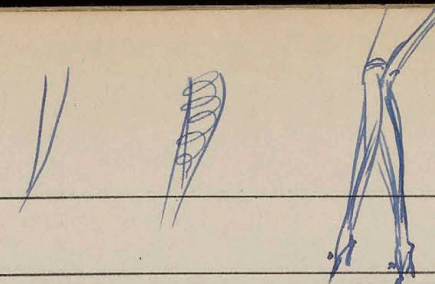
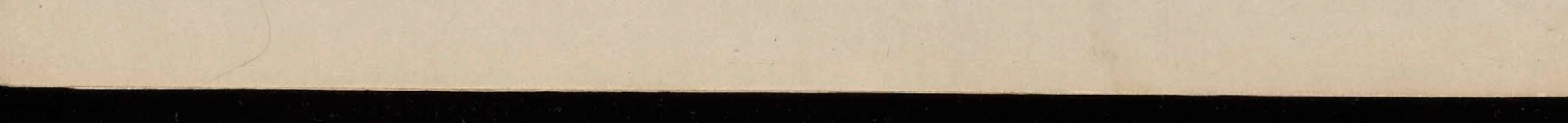
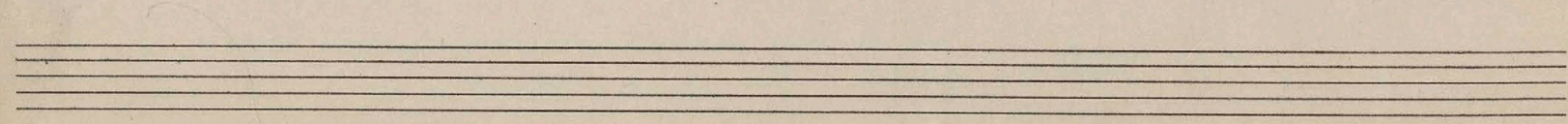
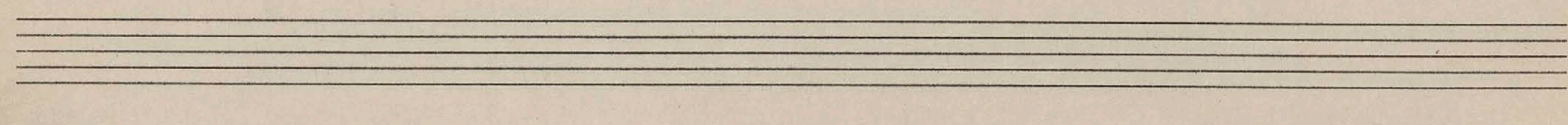
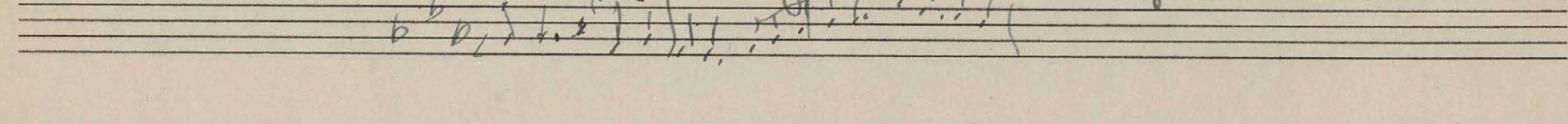
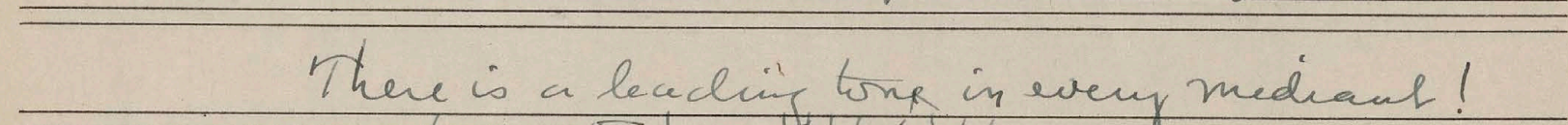
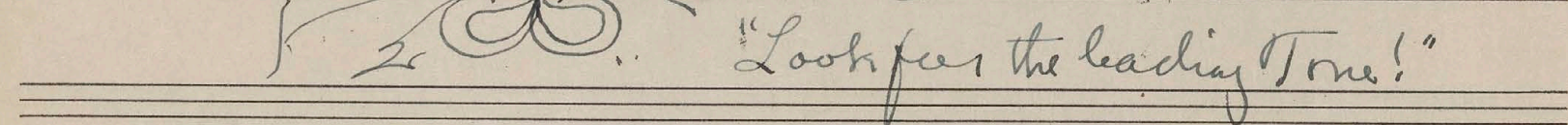
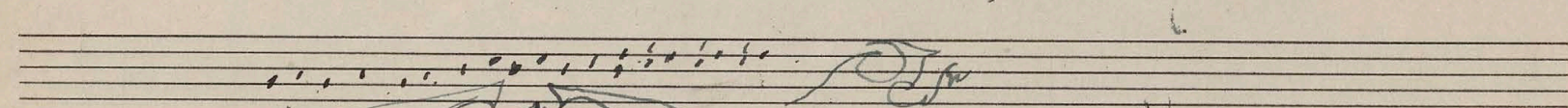
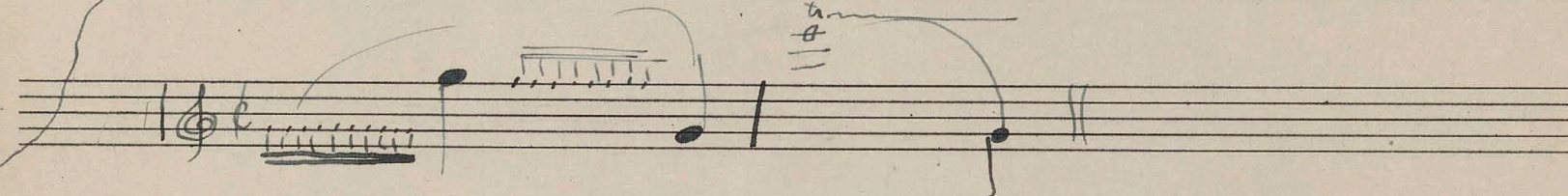
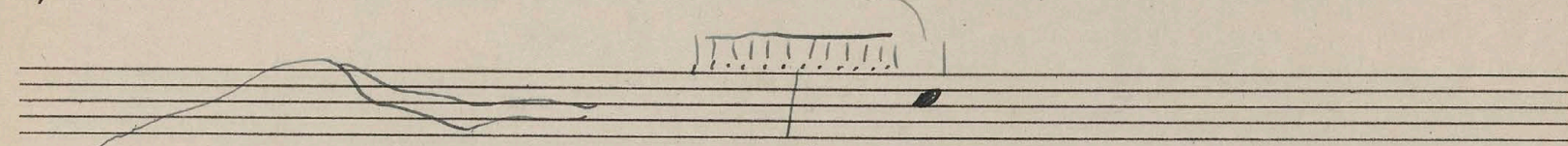
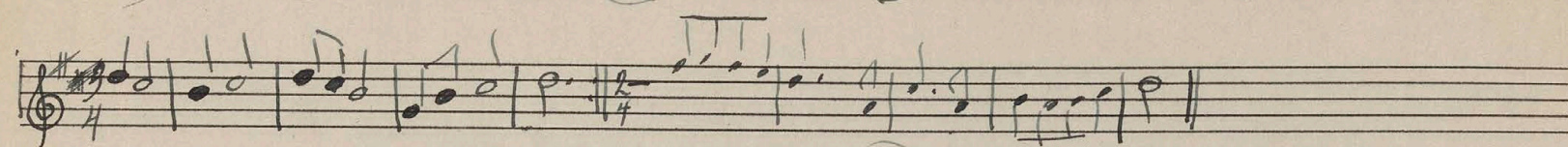
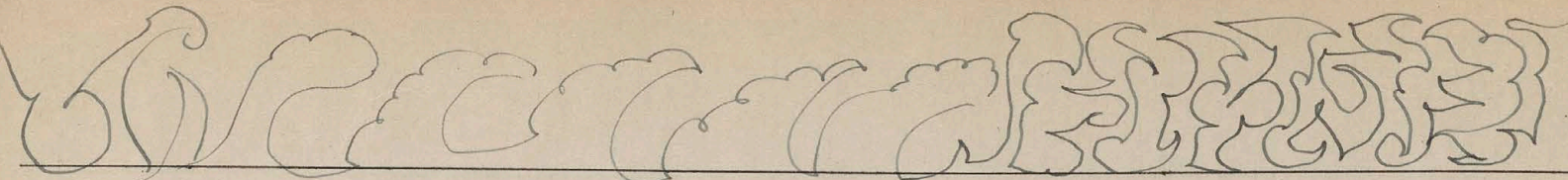
Construct 2 Originals
for Bass



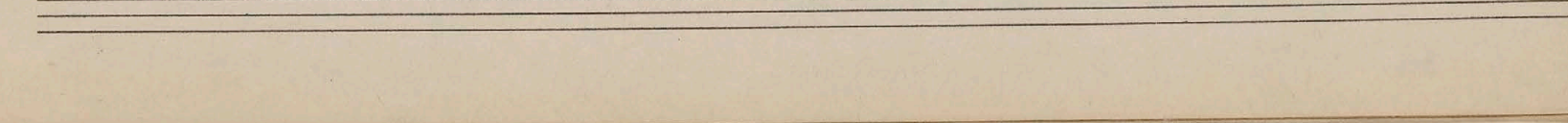
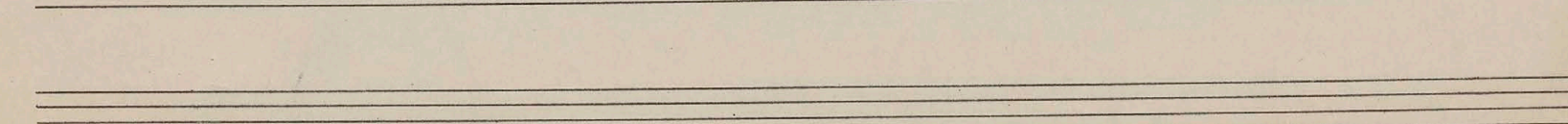
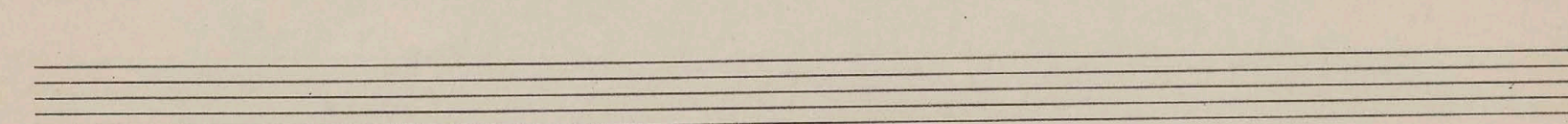
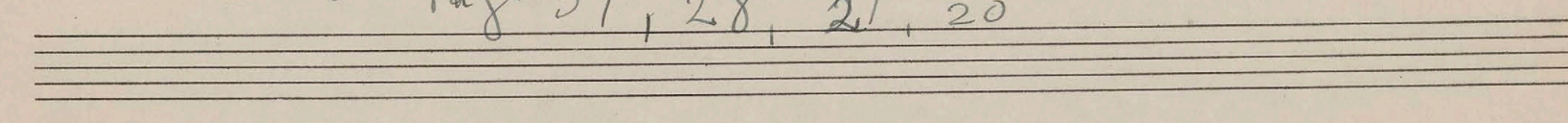
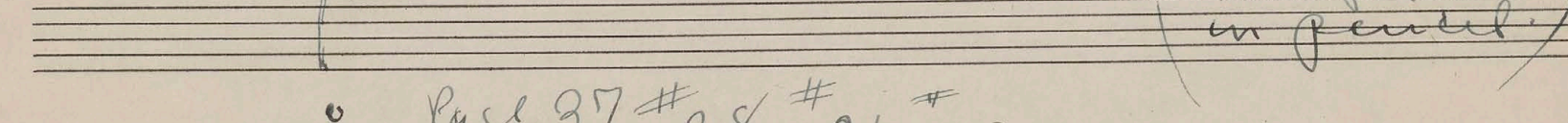
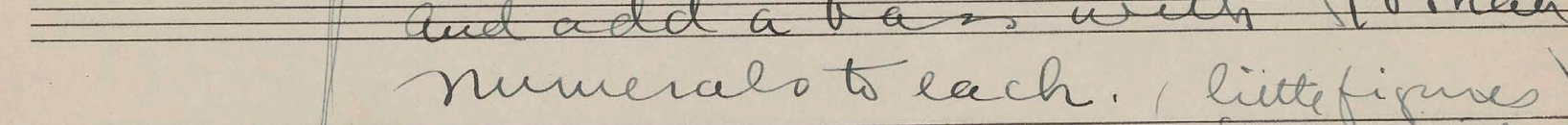
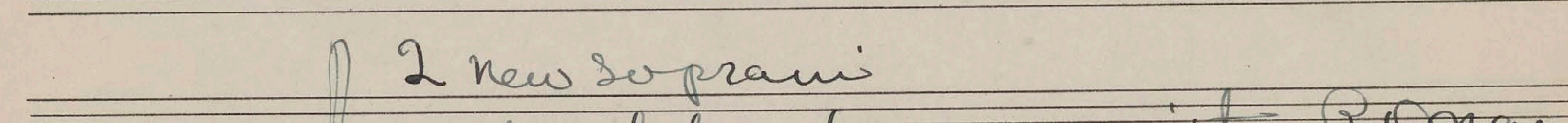
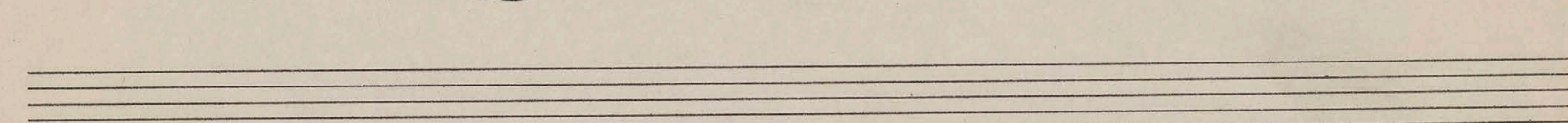
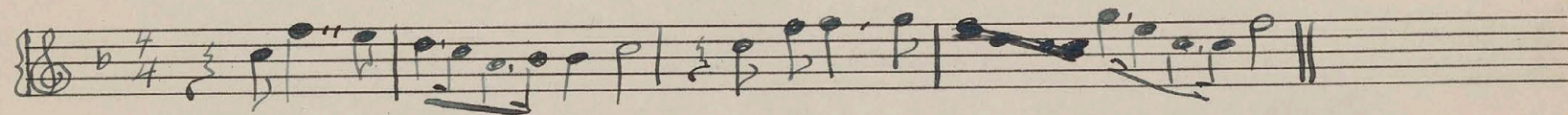
Page 34 + 35

3, 4, 9.





La Vie Parisienne



2 new sopranis

and add a bass with Roman

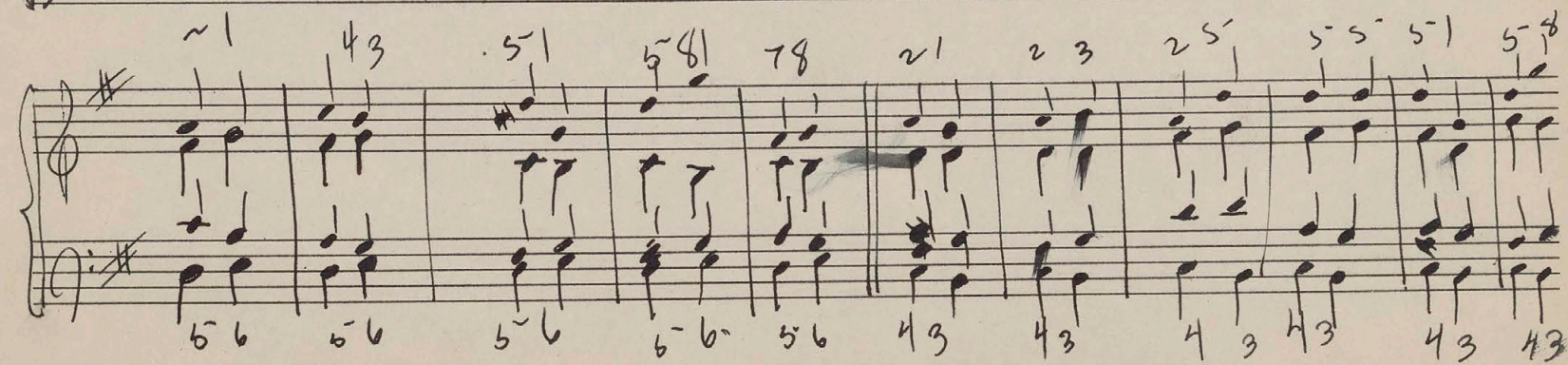
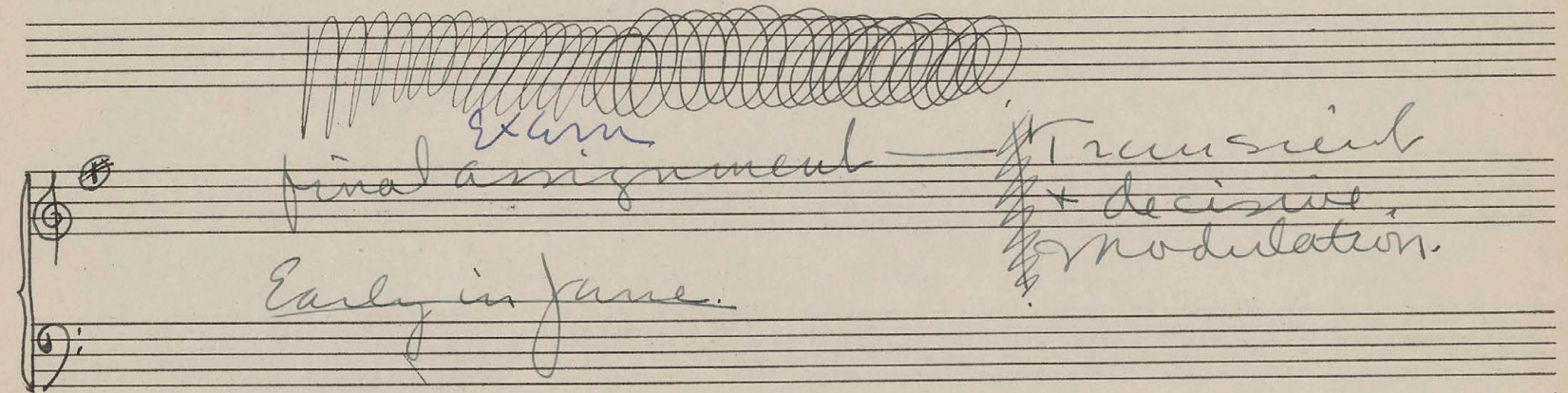
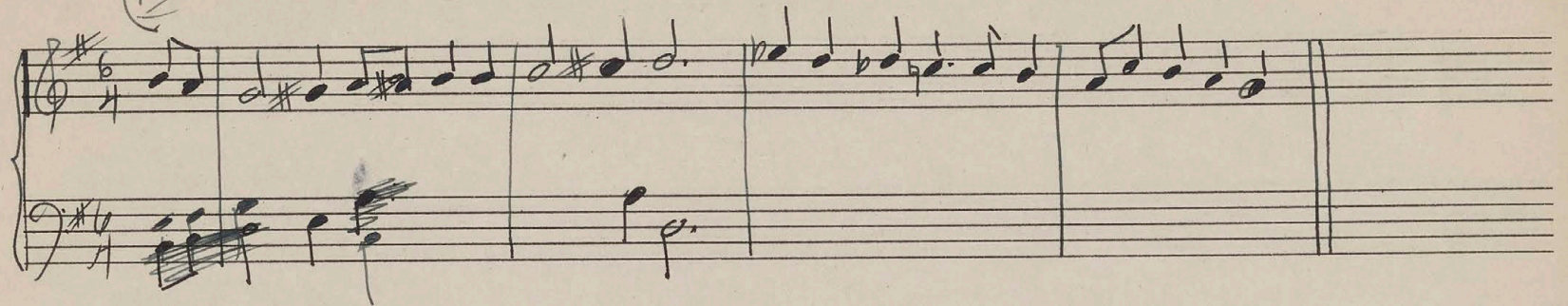
numerals to each. (little figures

in pencil)

Page 37, #28, #21, #20



(Minor ☒ beginning)



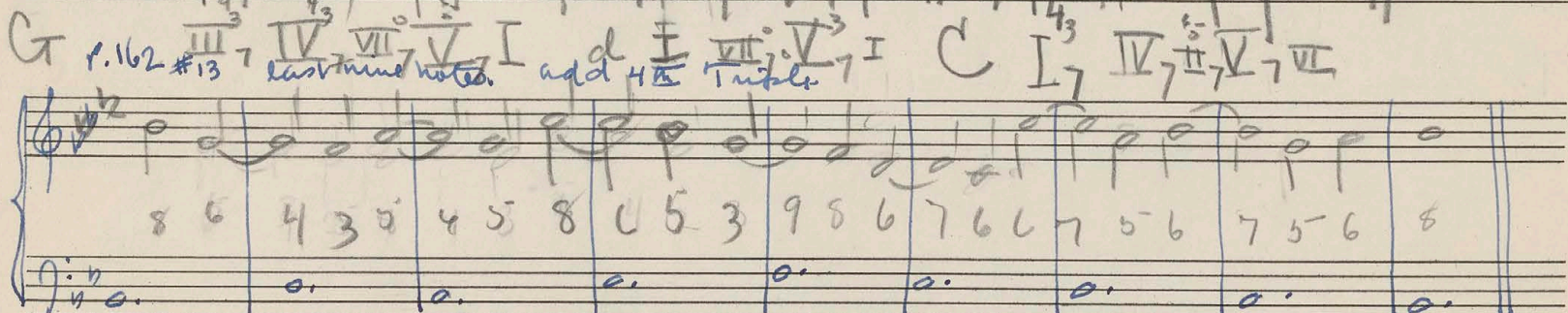
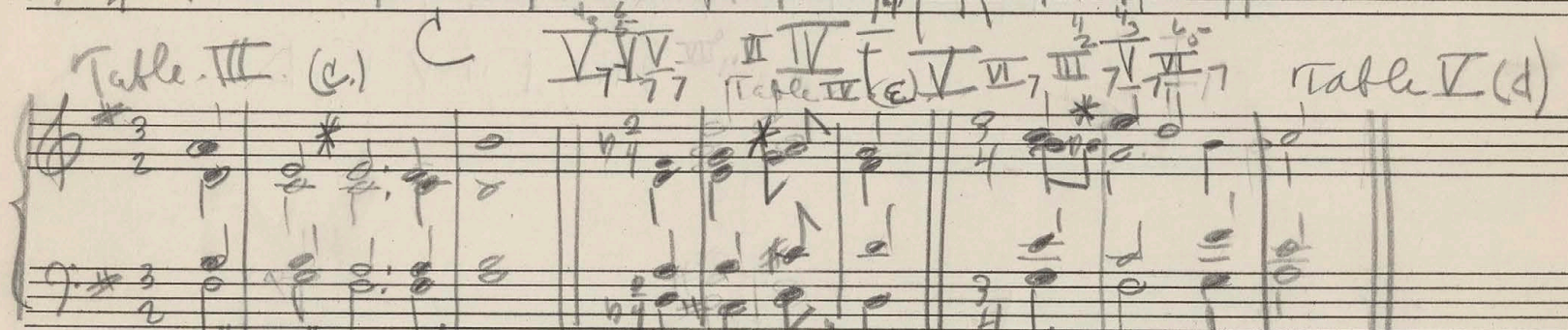
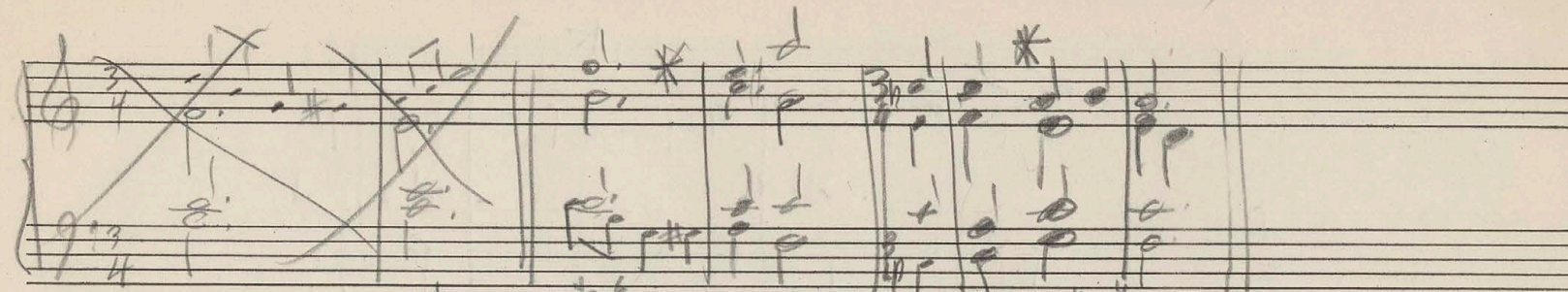
The left page of the manuscript features handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines. Below the staves, there are several detailed botanical sketches in blue ink. These sketches include a large, feathery plant on the left, a smaller plant with a rounded head in the center, and a large, circular, textured plant on the right. The sketches are interspersed with the musical notation, suggesting a connection between the music and the natural world.

Tabelle III (a)

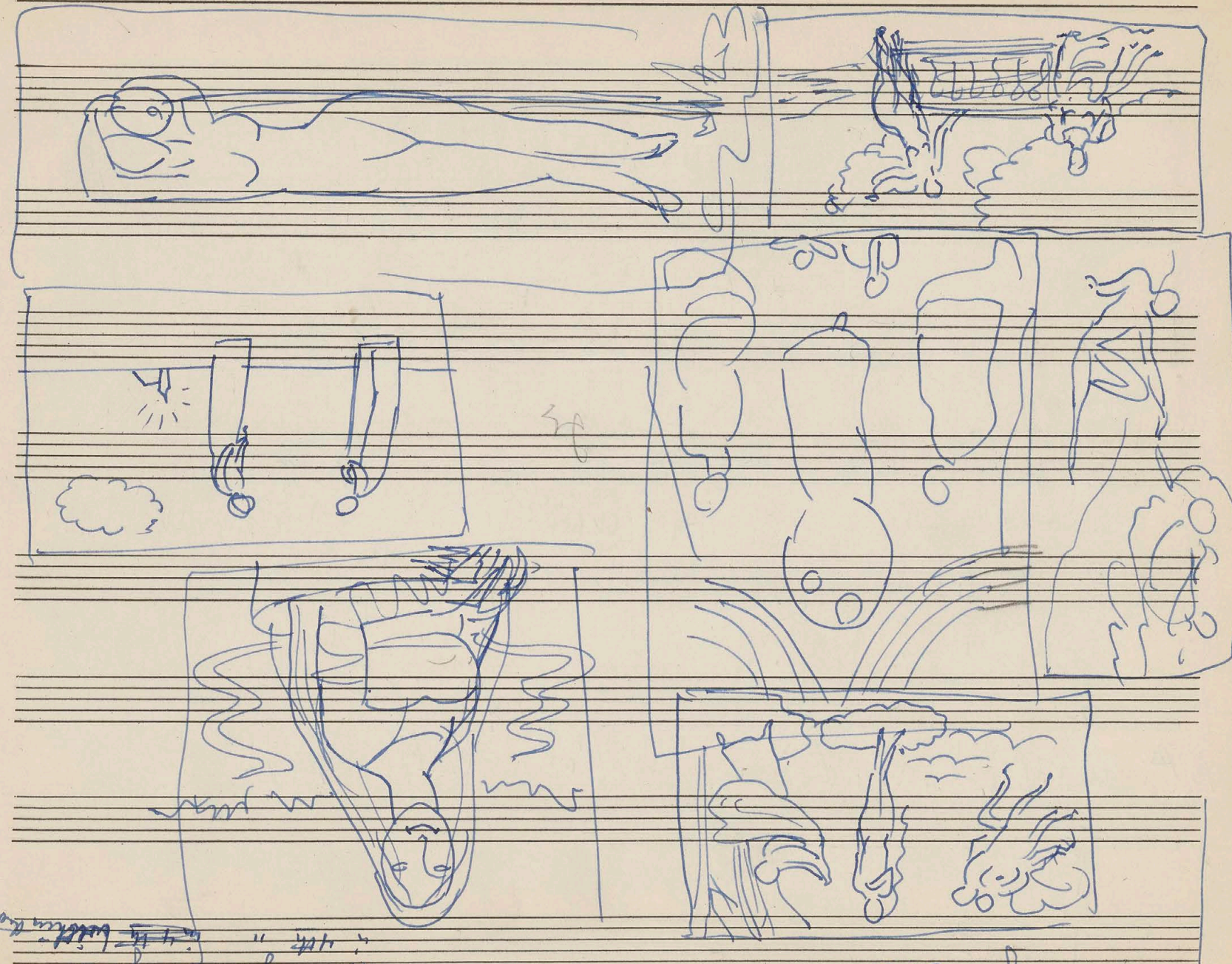
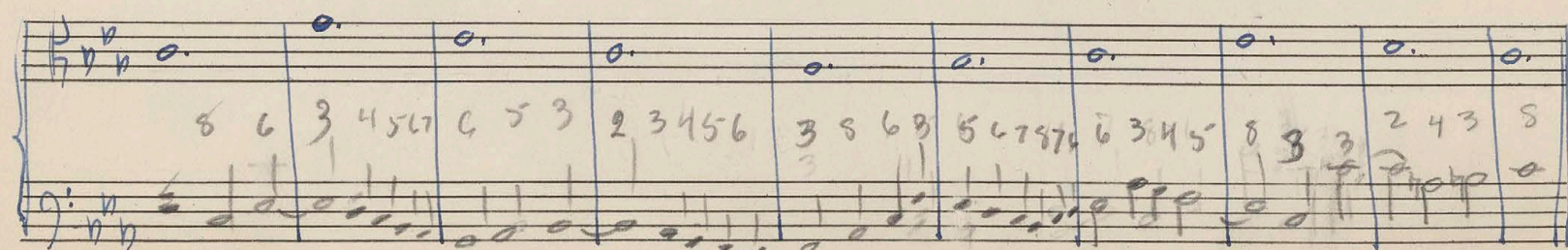
The right page of the manuscript is titled "Tabelle III (a)" and contains handwritten musical notation and tablature. The notation is written on five staves, with the first four staves featuring a treble clef and a key signature of one sharp (F#). The fifth staff is a bass line with a bass clef. The tablature is written in a system of numbers (1-8) placed above the notes, indicating fret positions. The notation includes various note values, rests, and bar lines. The tablature is interspersed with the musical notation, suggesting a connection between the music and the natural world.

Table I (C)

Table II (g)



p. 161 #5 Bass triple b spec.



Counting Exam. 2 Melodic progressions. in 2nd spec. May. 6. 5.4.07 with 48m.

Table II (b)

Table ~~III~~ B *

Table C IV(6) VII⁰, VIⁱ I #, I⁴ VIⁱ, VIⁱ IV V, I

~~Table IV~~ Table IV (5) ~~VI~~ ⁴ ₂ ~~IV~~ ¹ ₂ ~~V~~ ⁴ ₂ ⁶ ₂ I

6-Problems.

no. 6. P. 139.

Handwritten musical notation on a single staff. The key signature has one sharp (F#) and the time signature is 3/4. The melody consists of eighth and quarter notes across five measures.

No. 6. p. 161.

Handwritten musical score for "The Rose Tree" on a grand staff. The treble clef part consists of a single melodic line with whole notes. The bass clef part features a continuous eighth-note accompaniment. Fingering numbers (1-5) are written below the bass staff notes. The key signature has one sharp (F#) and the time signature is 2/4.

p. 29 mode III

[illegible]

P. 75. [#] I.

[illegible]

Harmonize No. 14 P. 126, in open score.

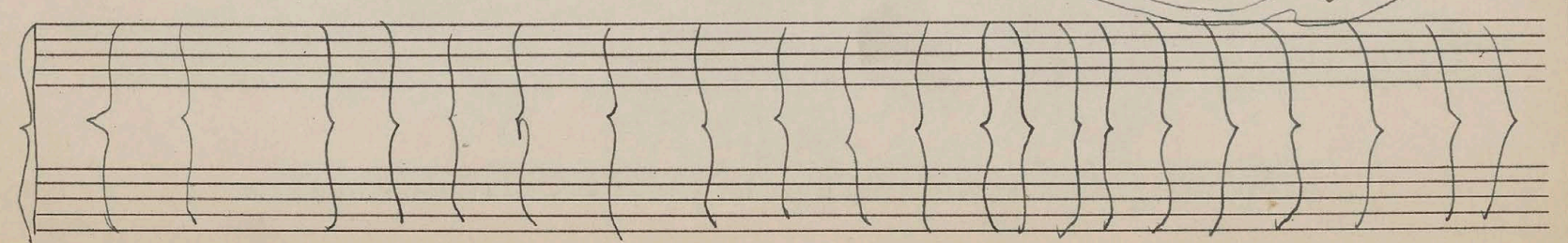
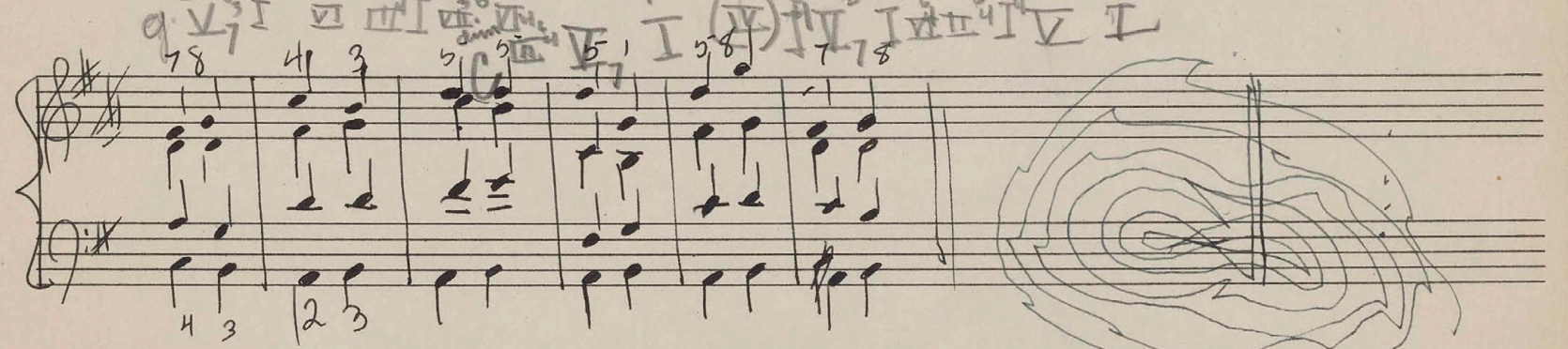
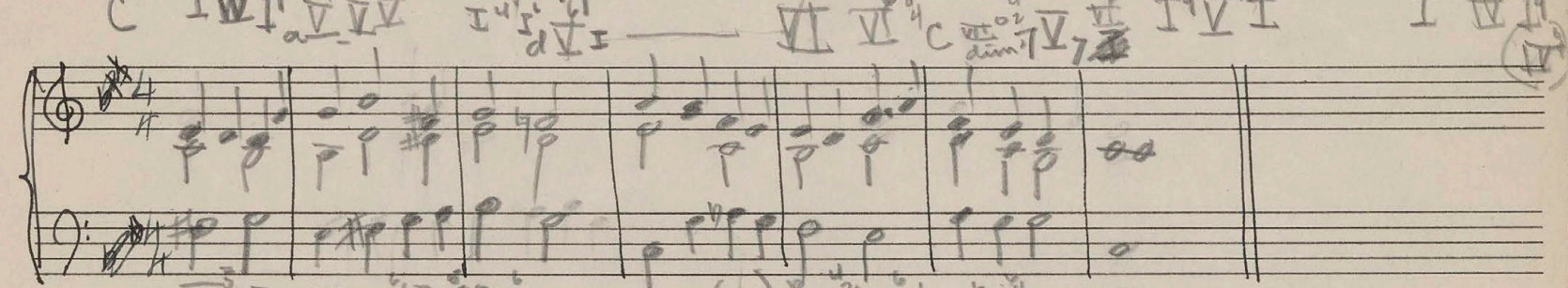
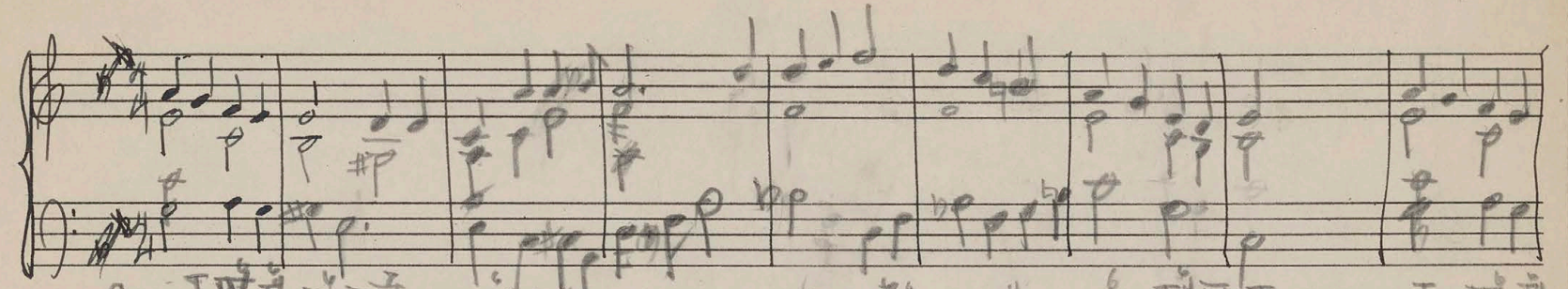
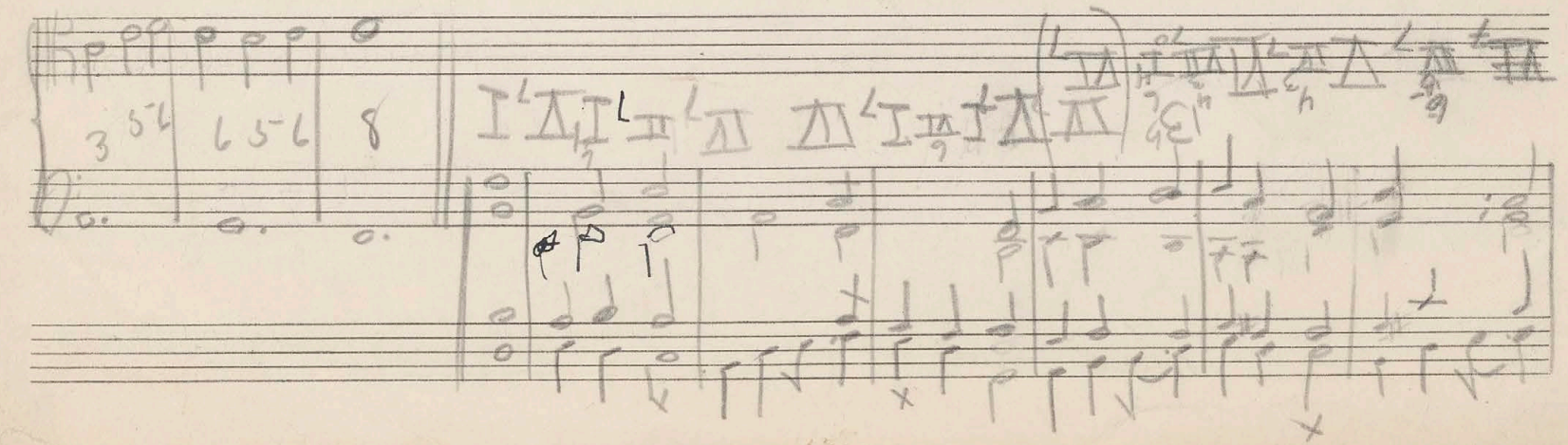
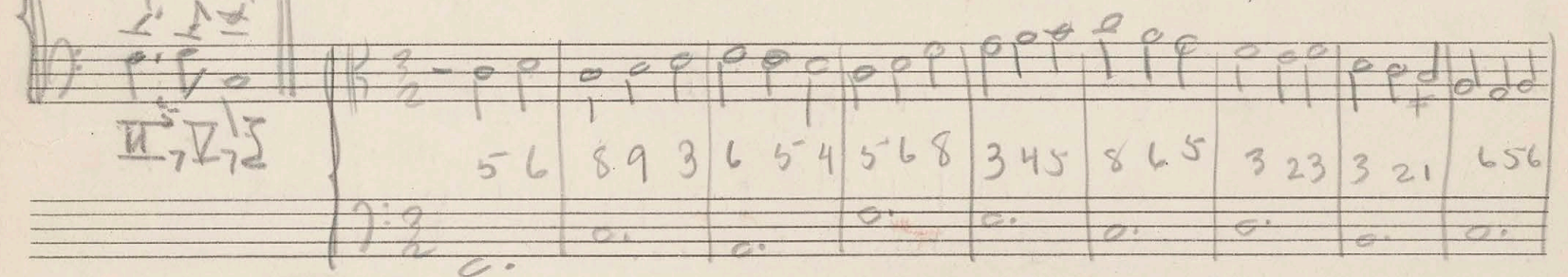
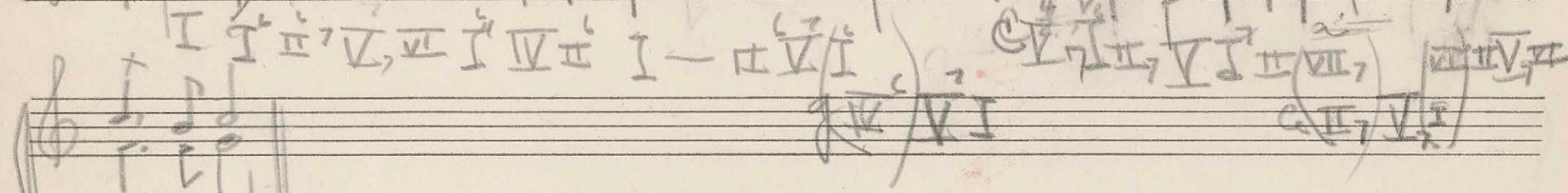
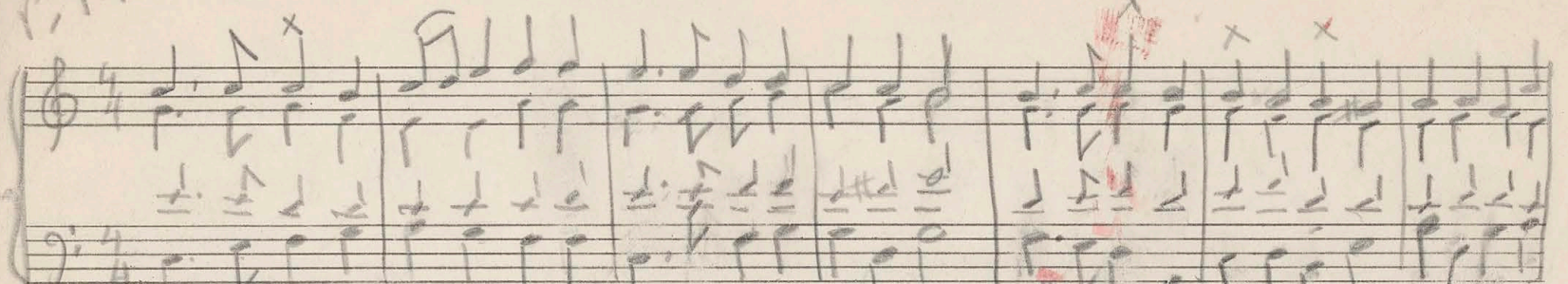
Two voices may cross. If you choose

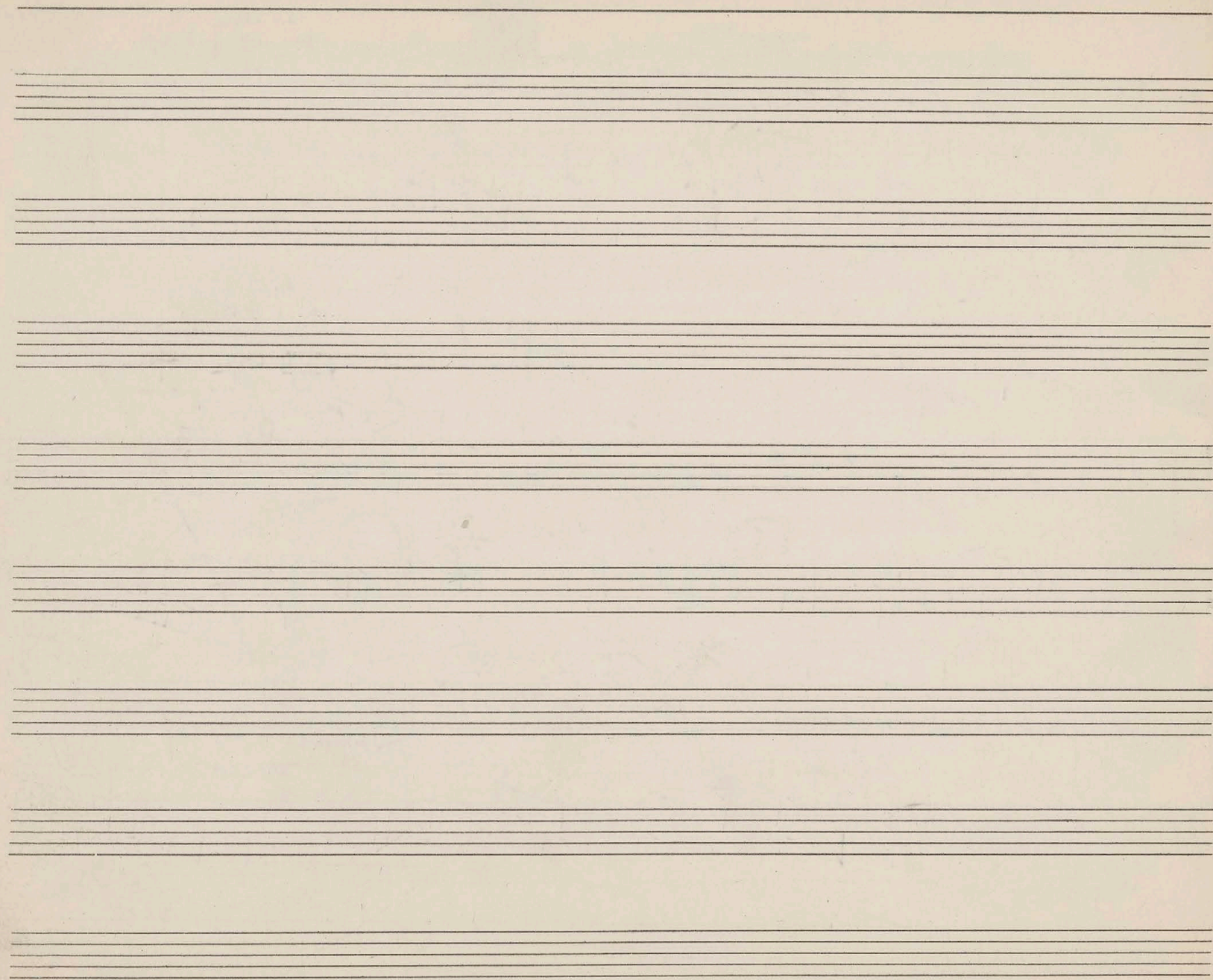
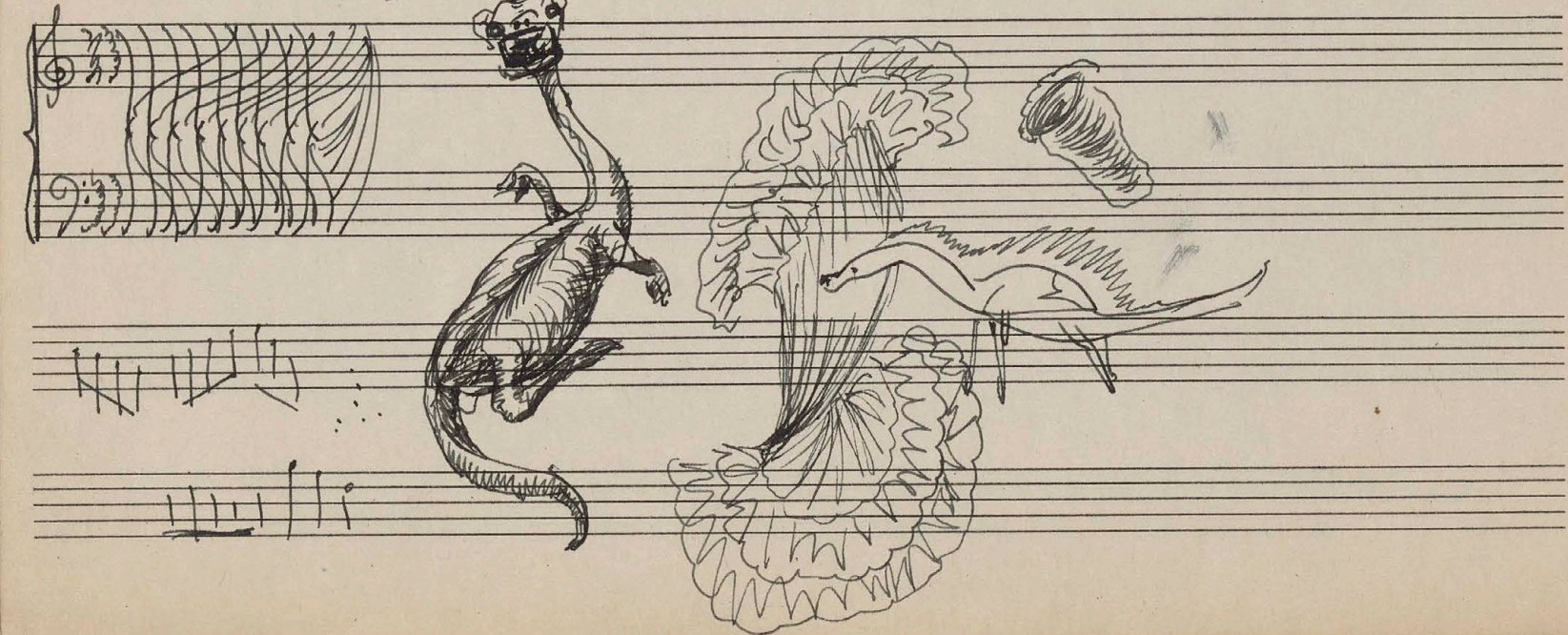
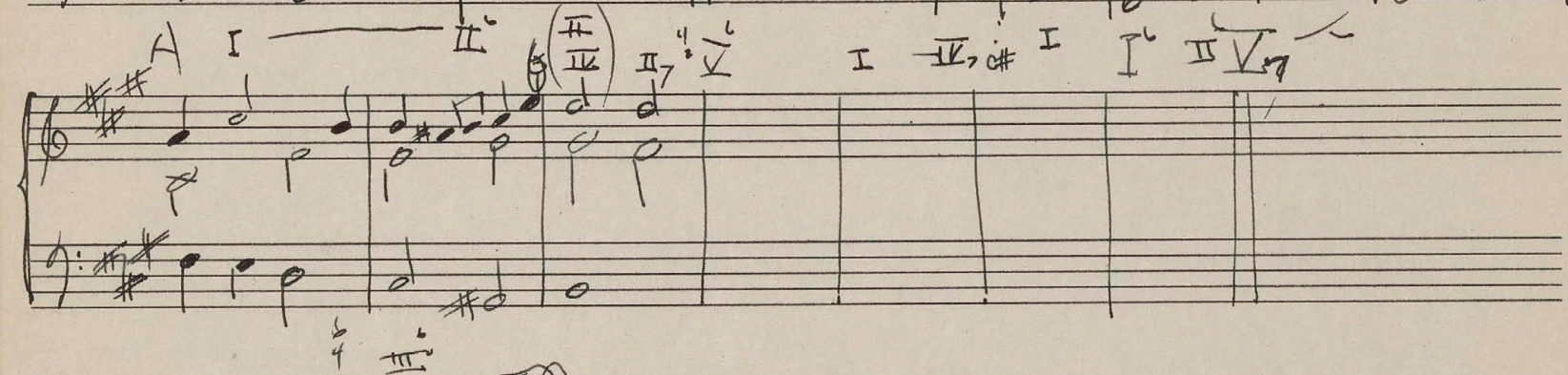
fourth species.

Contpt. P. 76 tenor 2nd + 3rd
alto 4th

Done.

Op. 140 No. 18.





The theme for the 2 part invention.

upper

Diminished modulation.

imitation

Augmented 6th chord
11th or German.

Next Assignment

Analyze Text Books examples of 9th 11th + 13th chords at Rians
Make a table with illustrations in 4 voices of following.
with 2 or 3 resolutions.

1. genuine dominant 9th chord in root position.
2. First inversion
3. Third inversion.
4. genuine dominant 13th chord in root position.
5. in first inversion
6. Third inversion.

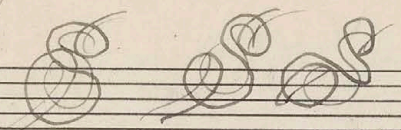
in 5 voice harmony 1 resolution

1. Dom. ninth in root position and in each of first three inversions.
1, 2nd + 3rd.
2. dom. 13th in root position and in 1st, 2nd + 3rd inversion.

Come death
without tenuity
Blow thy breath
with its sweet
Apple Sauce.

Handwritten musical score on three systems. Each system has a treble and bass staff. The first system has a key signature of one sharp (F#) and a 4/4 time signature. The second system has a key signature of one flat (Bb) and a 4/4 time signature. The third system has a key signature of one flat (Bb) and a 4/4 time signature. Chord symbols are written below the bass staff: a VII⁷, I, I[#]V⁷, a.V⁷, I[#]V⁷, VI⁷, V, I, VI⁷. There are also some handwritten notes like '48' and '49'.

Short 4 voice 2 part song form.



at least 5 or 6 7 chords (marked),
irregularly resolved as suggested
in Chap. 34.

Suggestion 2 or 3 chords to the measure
unessential notes.

Feb. 17

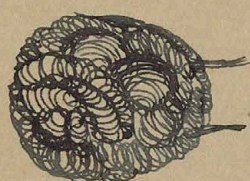
next assignment

Construct a continuous progression
of at least 10 7th chords irregularly resolved
according to Chap. 34 of the notes. Chromatically
alter some of the notes and make transient
modulations.

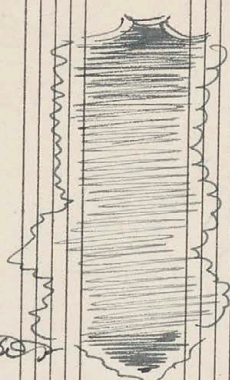
First write them without time values
or bar-lines, — experiment at piano to
phrase them
(Evolve a melody on separate staff if you
want.)

Read F. S. Chap. 34 & 36

Notes Chaps. 35 & 36

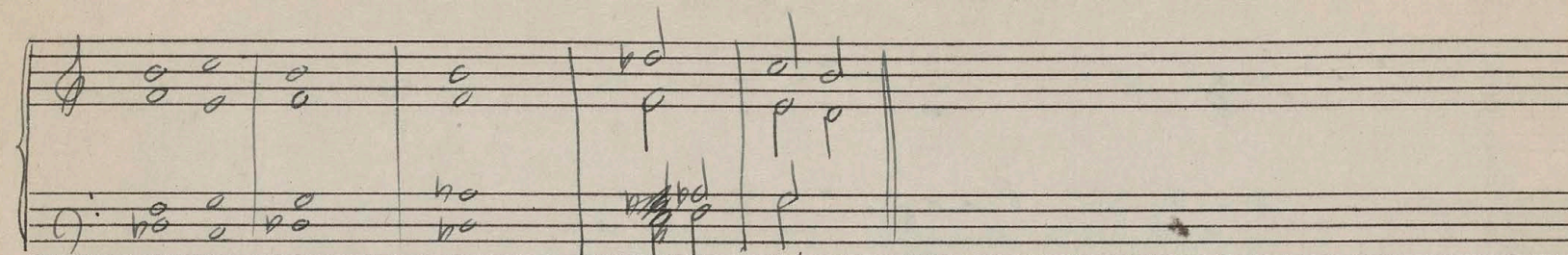


Like as



sight
night
anchor
rancor
wide
eyes -

Like as the mariner with land in sight
~~Castling about~~ ^{sea tossed}
 Moving his craft at dead of night
~~Searches~~ ^{shelved}
 Searches for Calm harbors where to anchor
 So does the seething venom of my rancor
 Blind
 Against the hardened council of the wise
 Blind the ~~seething venom~~
 inward vision of my eyes -



6+
3

6+
4+
3

6-
5
3

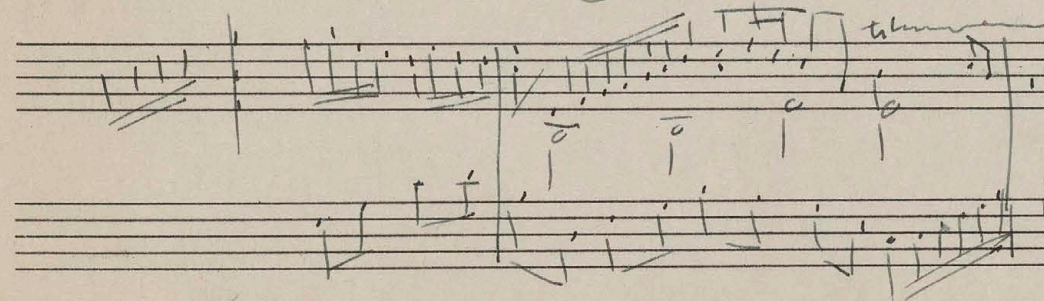
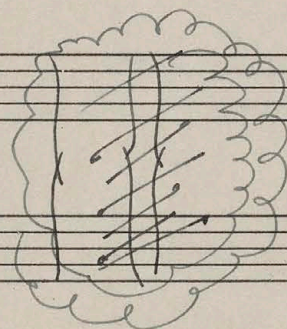
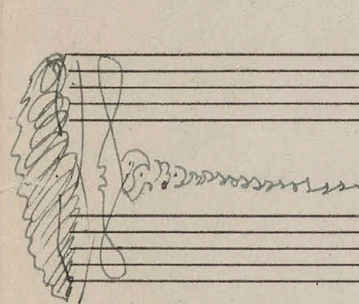
Italian
Sixth

French
Sixth

German
Sixth

Neapolitan
Sixth

I V



g F g d g E g c g⁴ B³

g I IV II° (I°) (II°) IV V, I

g I IV, II° V (II°) (IV°) I V, g I V (I°) (III°) VI II° I

g I IV, II° V (II°) (IV°) I V, g I V (I°) (III°) VI II° I

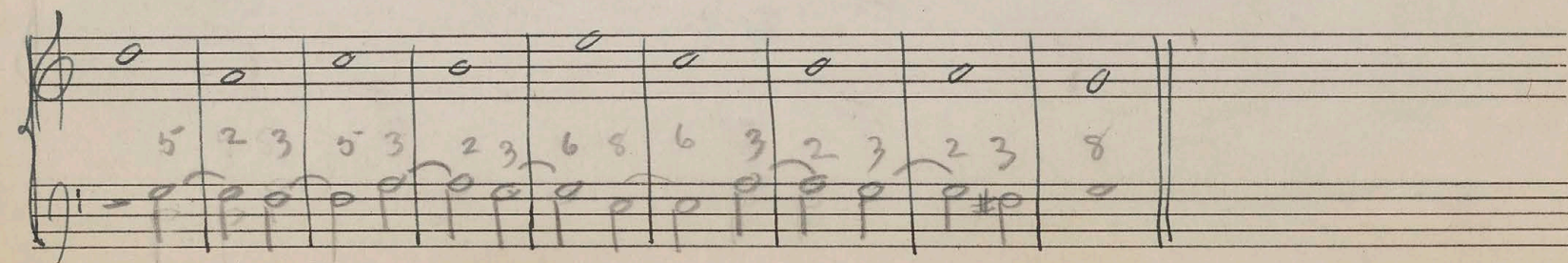
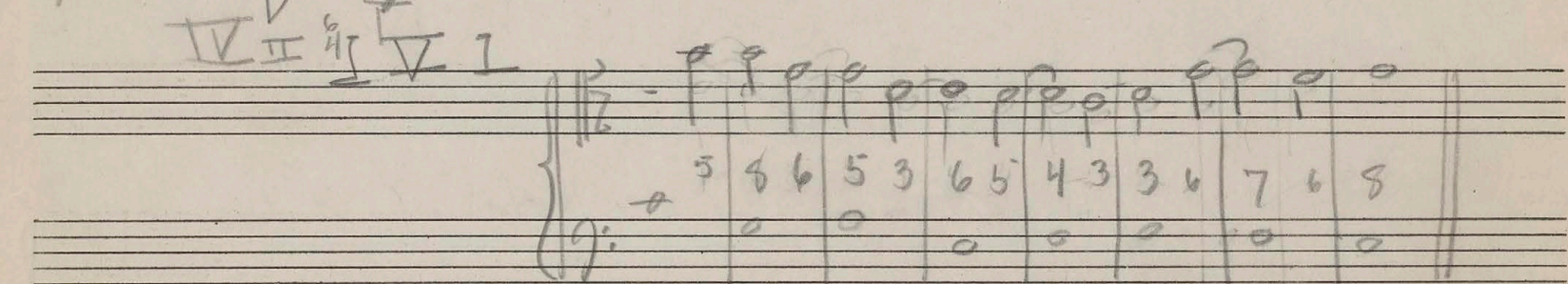
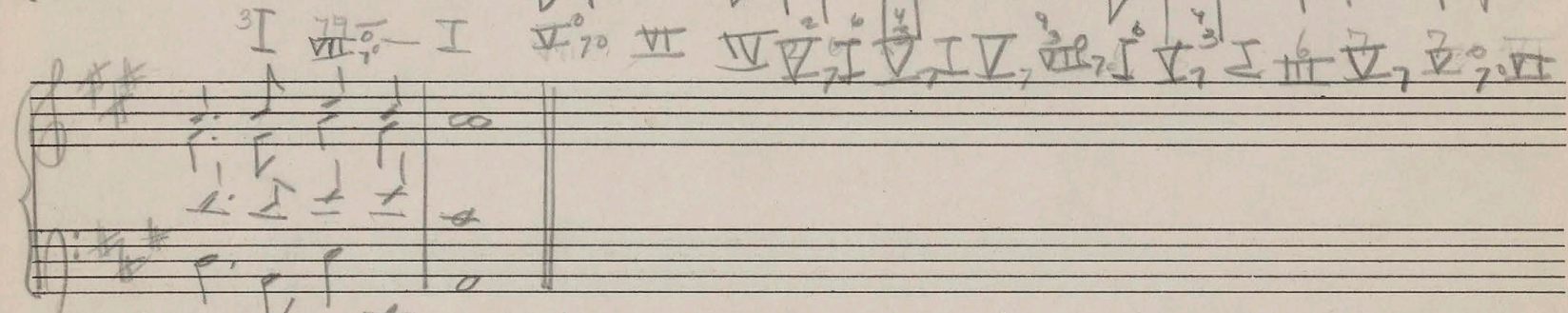
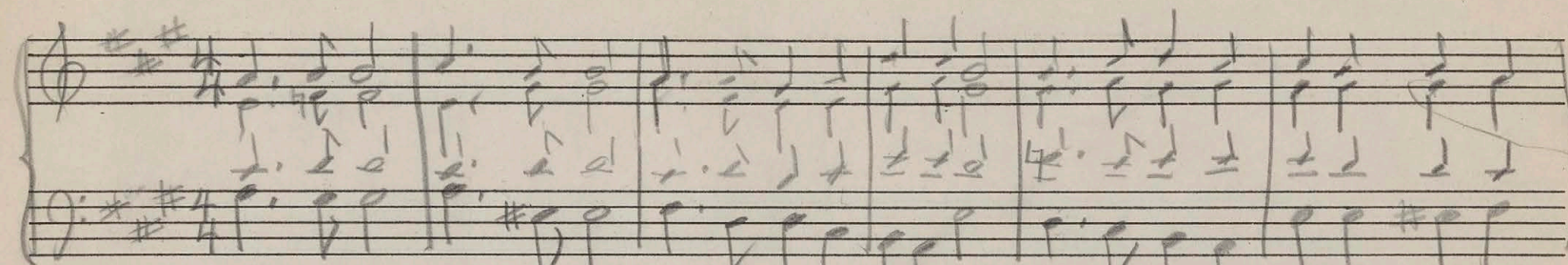
good tolerated

Concert Wed. afternoon 4:00 Concert.
Concert Concert. Concert

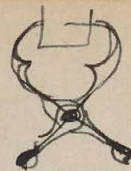
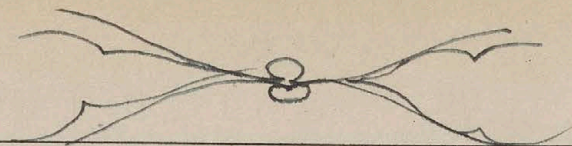
Concert. Concert Concert.

Concert.

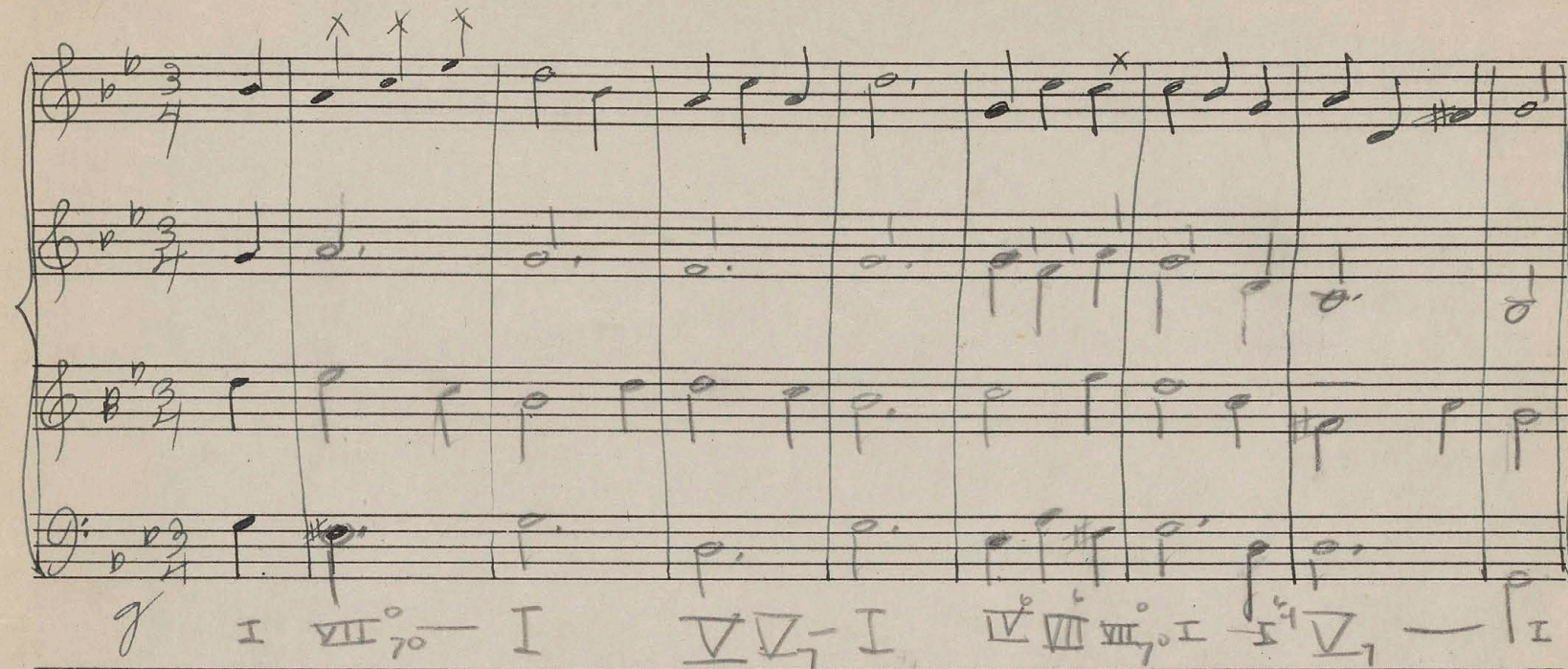
P. 124#1



P. 126
no. 14.



gothic
ice-picks



Hamming 16 or 17 open score

P. 127

Countdown, P. 162 - no. 12 add alto

P. 164 - no. 21 " tenor
30 " alto

Done

minus.

Each workout in three unusual resolutions.

1. 2. 3. 4.

12 examples
24 chords

VII°_{70} VII°_{70} VI°_{70} VI°_{70}

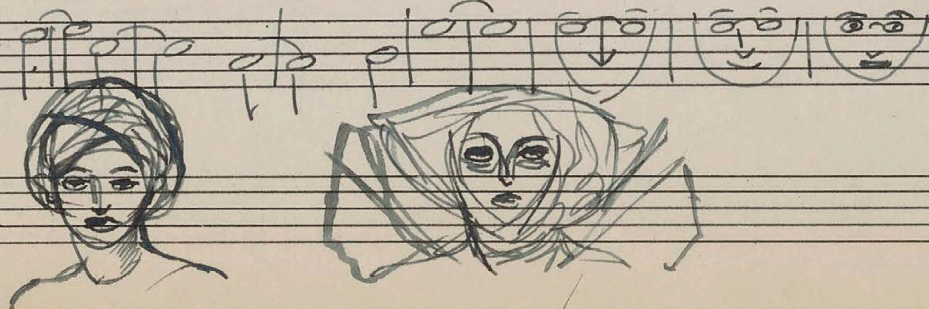
Counterpt.

Ex. no. 25 (9) in alto Clef add Bass
or no. 20 (10) add tenor.
2nd on next page add alto or Soprano

No. 17, in 4th measure could be
Subdominant G_4 chord key of G .

in last lesson.

VII°_{70} IV°_{70}

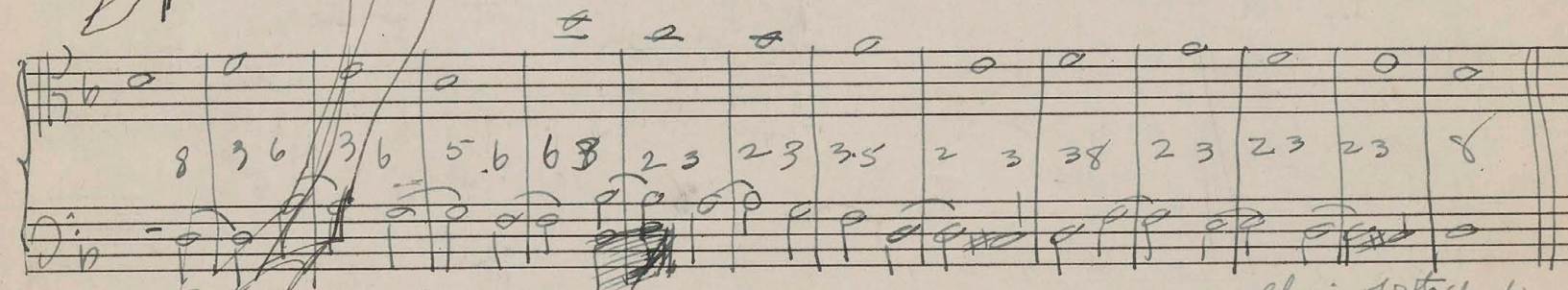
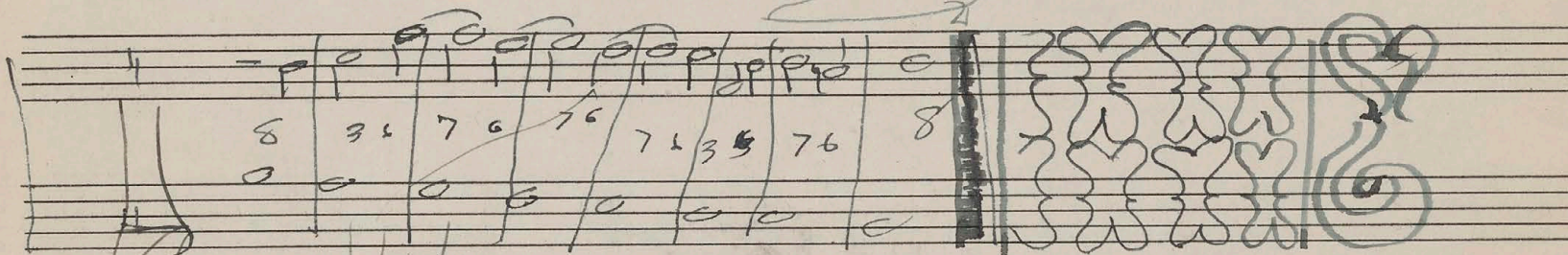
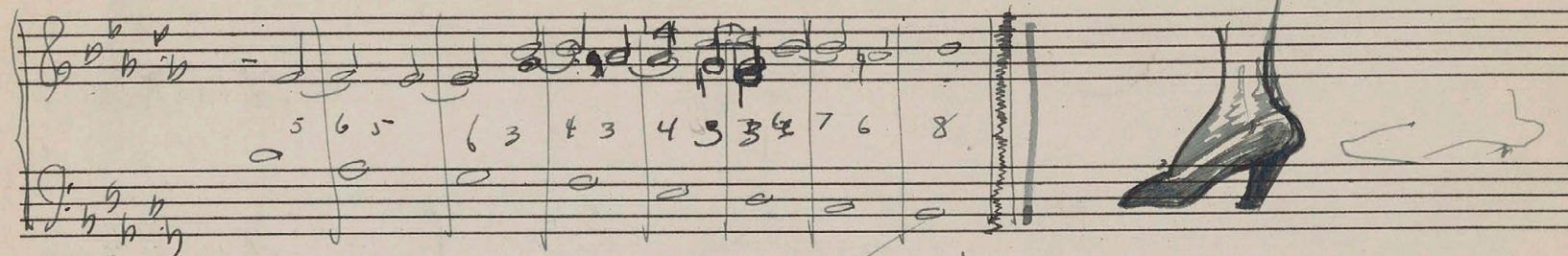


Adagio

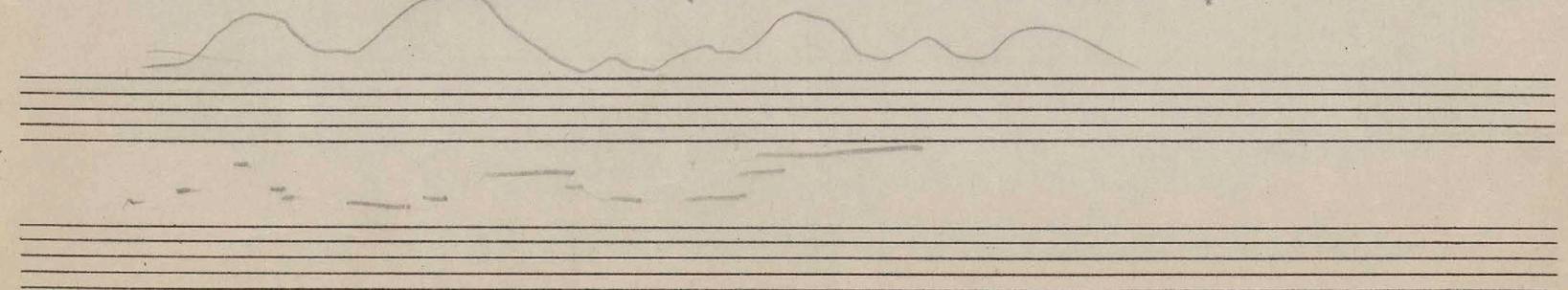
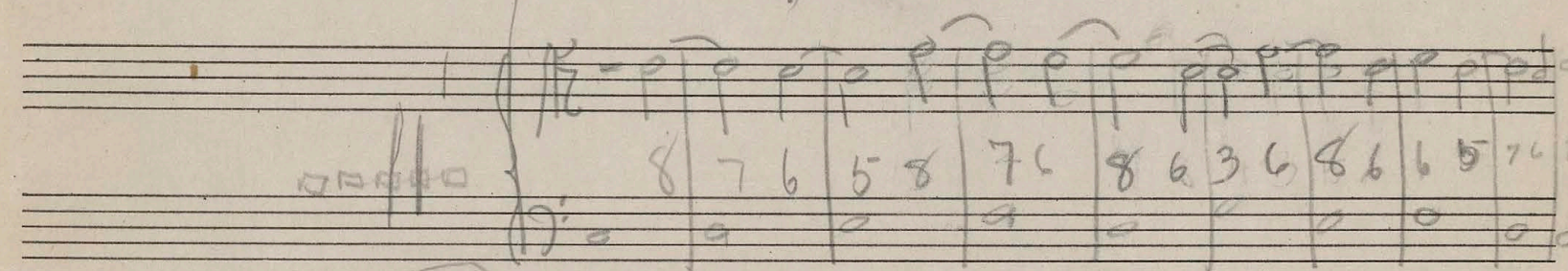
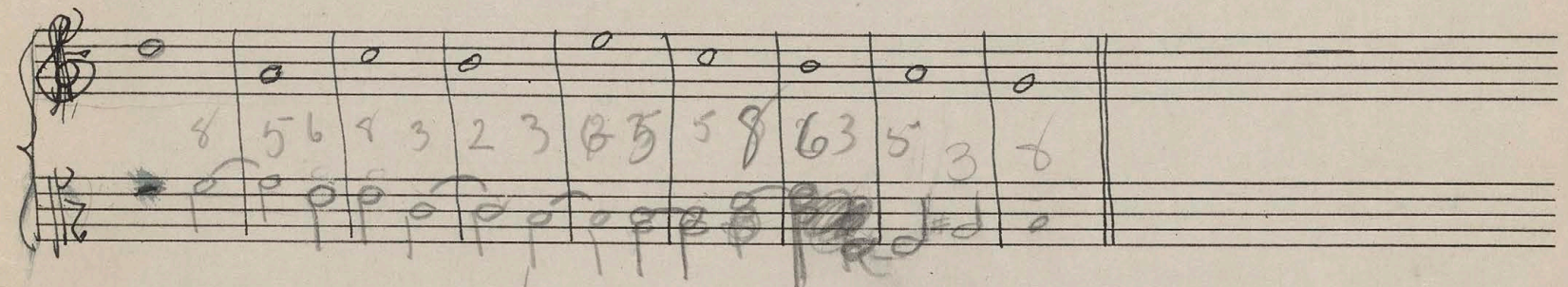
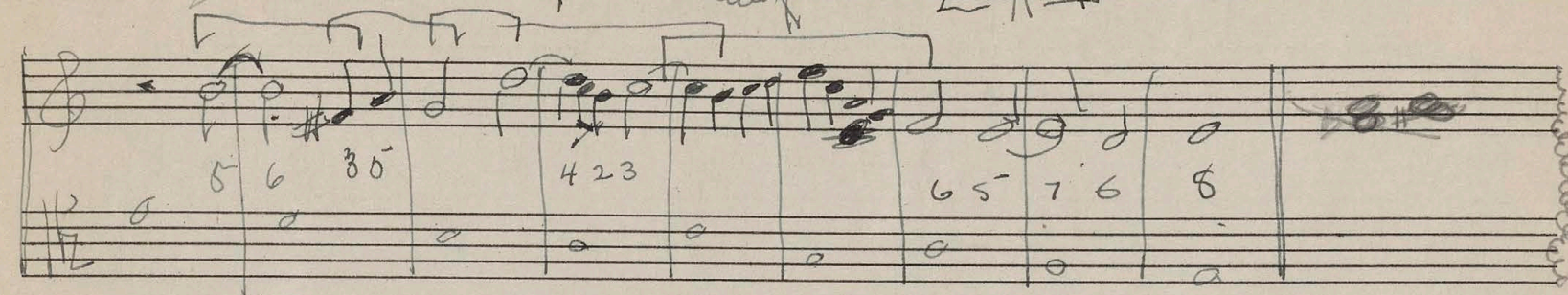
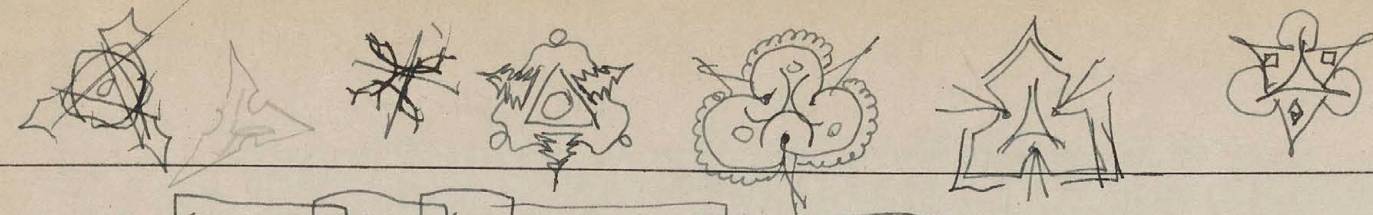
VII°_{70} IV°_{70}

all changed

A. The resolutions of the 7th.

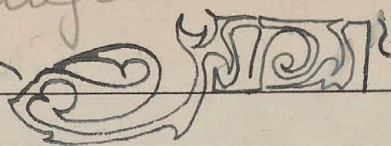


U.S.S. Ensemble. Harmoniz. P. 139 No. 6 + No 9. (acc. to model P. 136)
 Counterpt. 5th Spec.
 Assignment for
 December 16th
 C.F. Mode H. on P. 160
 no 6. add Sopran.
 C.F. ~~Mode H.~~ P. 161
 Transpose Sop Key of G
 add alto.



P. 165 # 28

Jack Thatcher wants to come to the dancing class



Handwritten musical notation on a grand staff. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The bass clef staff has a key signature of one flat (Bb) and a common time signature. The notation includes various notes, rests, and accidentals. Below the bass staff, there are numbers: 5 6 3 4 3 4 3 6 6 7 6 7 6 8.

Handwritten musical notation on a grand staff. The treble clef staff has a key signature of two sharps (F# and C#) and a common time signature. The bass clef staff has a key signature of two sharps (F# and C#) and a common time signature. The notation includes various notes, rests, and accidentals.

a I I # V I IV VII III (III) IV # III IV V IV I

2nd spec triple time

Handwritten musical notation on a grand staff. The treble clef staff has a key signature of one sharp (F#) and a common time signature. The bass clef staff has a key signature of one flat (Bb) and a common time signature. The notation includes various notes, rests, and accidentals.

P. 149, No. 11 or 150, No. 17 or 12 + 15 or 149 Done.
 Make 2 original C. F. in modern Min Mode add 5 species
 one above one below (each 10 notes)
 Then take C. F. above add bass in 2 spec. triple time.
 1 Week. Jan. 13

For next lesson. Mon. Jan. 18.

P. 29. Mode III add Bass 2 spec triple time
 P. 44 Mode V add alto 2 spec 4

P. 161 Transpose Mode V to Bb so piano
 add alto third spec triple time.

HARMONY 5 experiments in
 irregular resolutions
 Notes PP 34 Chord.
 Experiment a in each of 5 tables.

Review of Harmony

Assignment.
 5 additional experiments one from each table
 triple time P. 160 C. F. Mode I add bass third spec.
 P. 161 " No. 5 in New Key C
 add alto 4th spec triple time.



39 m. 6

I 3 I 7 IV V I VI IV V VII VI II III IV V I

Table 2.

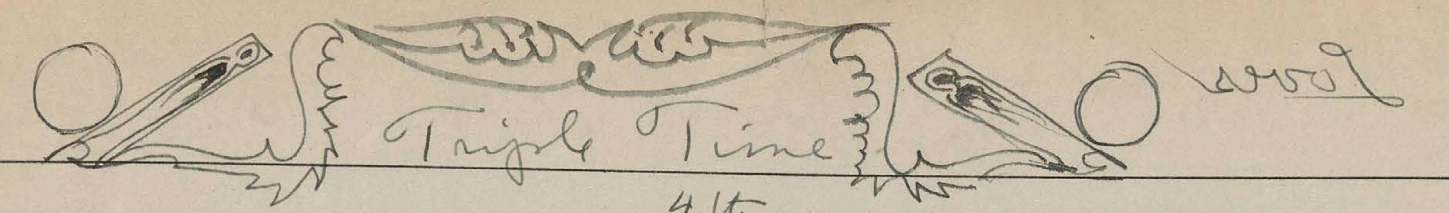
IV 7 II 7 VI 7 II 7 III 7 - 4 2 III 7

Make 5 additional experiments = Done.

Counterpoint in Triple time, last 9 notes of #13 on page 162

Soprano or alto 4th spec.

R 161 #5 transposed to key of Eb Bass 5th spec triple time.



4th spec.

5th spec.

8 8 2 3 4 3 8 3 4 5 6 3 4 5 6 7 8 5 4 3 8

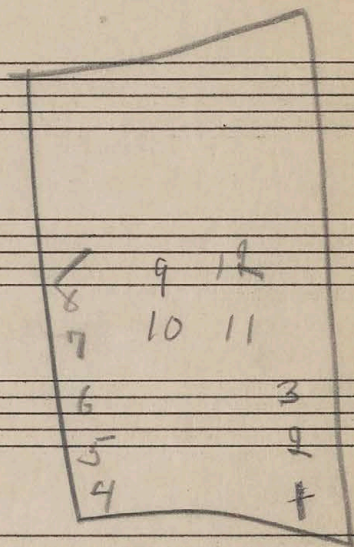
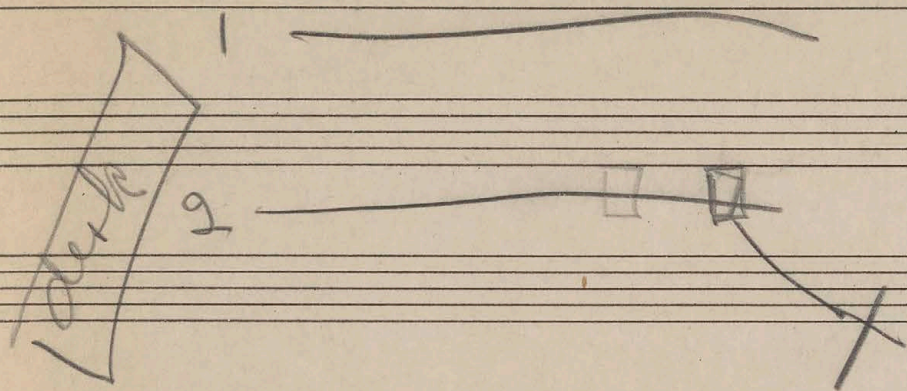
Exam Jan. 29, from 4 to 6 Harmony

Exam in Counterpt. one week from Today in the hour

P. 165 #27 [10:30 to 12:30]

name class texture minerals other characters

□ - do or



- 1' phyllite
- 2 phyllite
- 3 mica schist
- 4 limestone
- 5 limestone - clay
- 6 limestone
- 7 arkose
- 8 conglomerate - small grains
- 9 diorite
- 10 granite
- 11 granite
- 12 marble dolomite



Italian 6+
3
French 6+
4+
3
German 6+
5
3

Regular resolutions of the Italian 6th.

Musical notation showing the Italian, French, and German 6th chords and their resolutions. The Italian 6th chord is shown in two positions (root and first inversion). The French 6th chord is shown in two positions. The German 6th chord is shown in two positions. The resolutions are indicated by arrows and the notes of the chords.

Constructed in each scale of each step in regular intervals. The French 6th is a half step above the Italian 6th. The German 6th is a half step above the French 6th. The resolutions are regular.

French 6th

Italian 6th I I V I V

Musical notation for the French 6th chords and their resolutions. The French 6th chord is shown in two positions. The resolutions are indicated by arrows and the notes of the chords.

Same resolutions as Italian.

6+
4+
3
← a good substitute for IV# Sub-dominant + dominant 7th.

German 6th

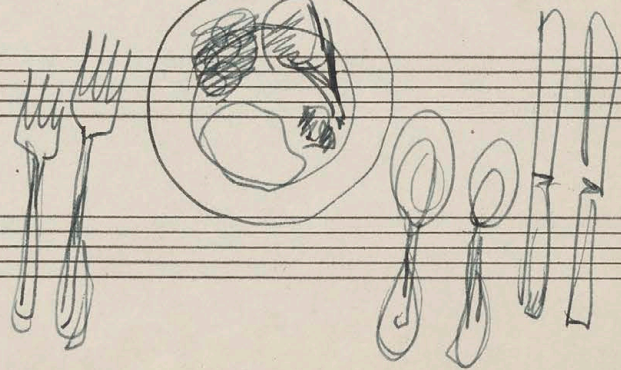
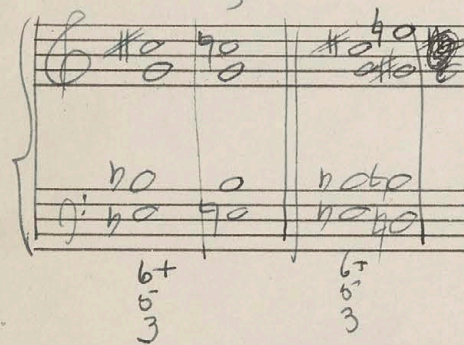
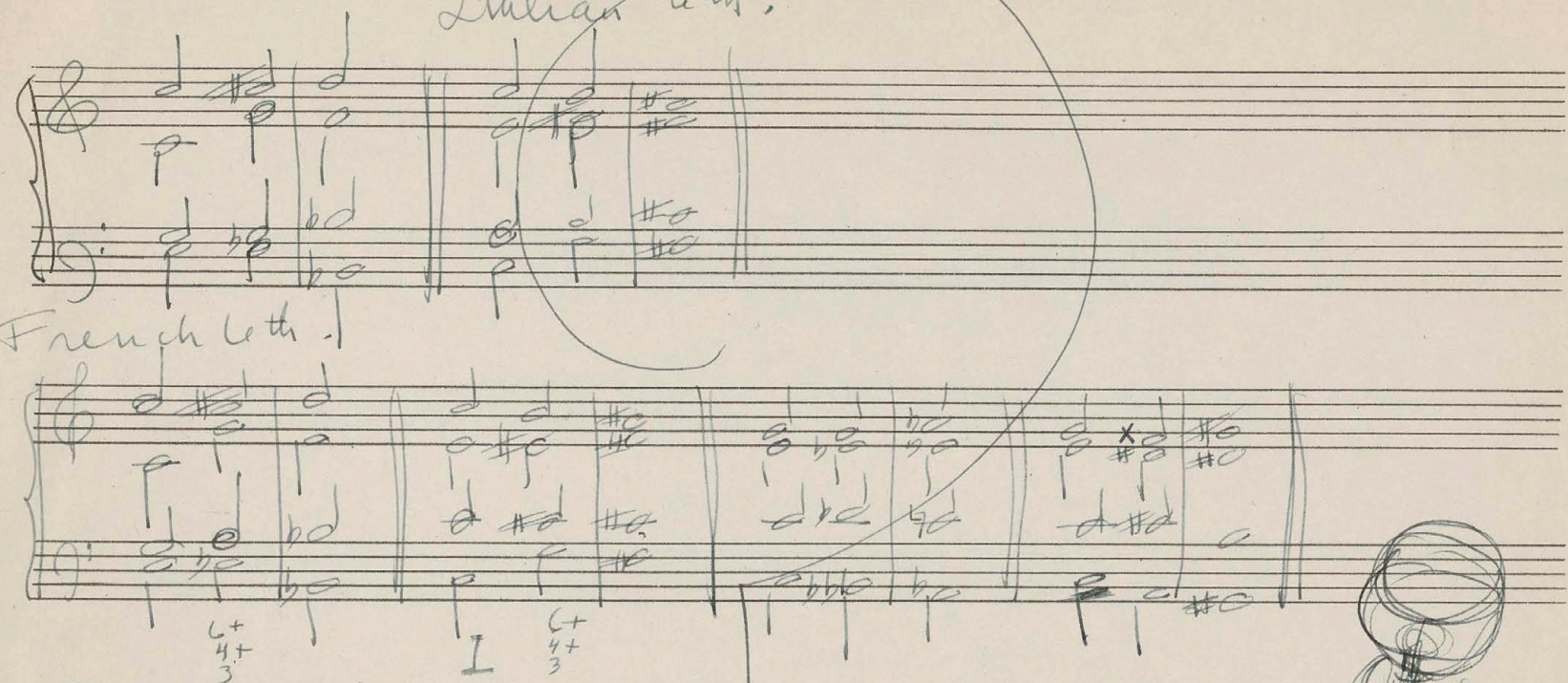
Musical notation for the German 6th chords and their resolutions. The German 6th chord is shown in two positions. The resolutions are indicated by arrows and the notes of the chords.

Resolutions difficult German sometimes lead to a German 6th chord.

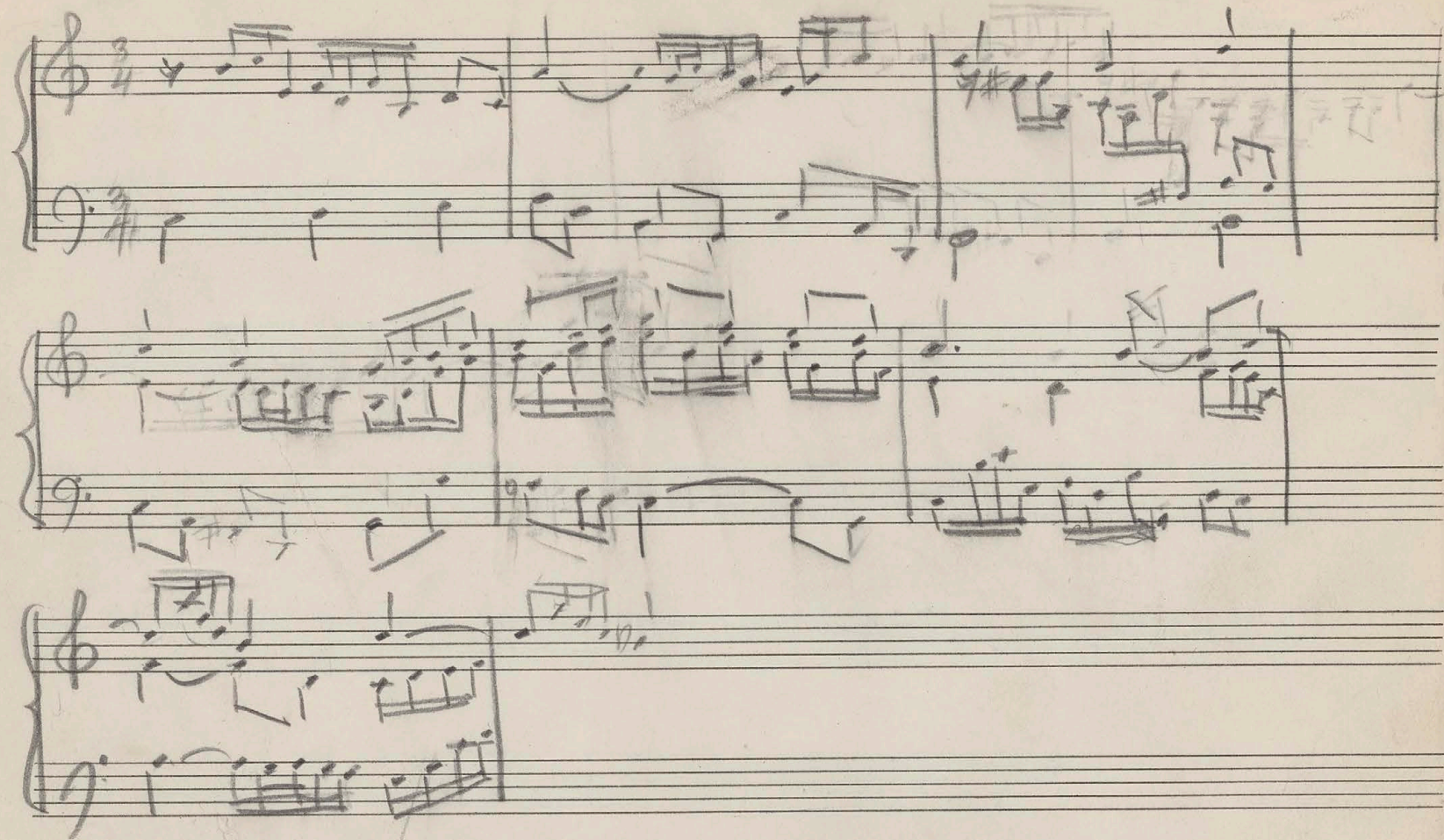
Dick isn't

Italian 6th.

French 6th.



The Final assignment



(a)

(b)

Trace source of episodes in several Bach inventions.

Makes 2. new motives

Start one with motif in upper + one in lower
in the start after 2 measures rest and one 3.

Now sing their triumph

P. 253. No. 3.

From here on.

P. 253-1

P. 254-6

P. 262-2

Examine 2 part invention

~~compose~~

Compose 2 original motives not more than 3 measures in length, suitable for use in invention, — Harmonic structure.

Be sure to hand in this lesson.

Compose first section of a 2 part invention including Episode ^{to} in second key. State motive in second key in either voice. 4 to 8 measures in Episode.

Allievo Moderato.

into A major.
into C# minor.

Model invention.

Cont.

Handwritten musical notation on the first system of the left page. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Below the lower staff, there are handwritten annotations: "I", "V, (VII° V)", and two "9" symbols.

Handwritten musical notation on the second system of the left page. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

P. 261 No I

Handwritten musical notation on the third system of the left page. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation on the first system of the right page. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Above the system, there is a handwritten title: "J.J. Hill Continuation of model 3 part invention".

Handwritten musical notation on the second system of the right page. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation on the third system of the right page. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation on the fourth system of the right page. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

Bring: Bach - grand Ave Maria
Schubert - Ave Maria
Chopin - Nocturnes.

Next assignment: Complete pencil
Sketch of 3 voice invention by Monday P.M.

"Modern Musical Composition" - by Corder.

9.11.11

In Spain they hold that Cervantes
 is worth a hundred Dantes
 An opinion resented bitterly
 By people who live in Italy.

spay
 and the

Muse

Sir Christopher Wren

~~Stua~~

Was the most kind hearted of men

He said if anybody calls

Tell them I am designing St. Pauls.

Muse Pail

slam

~~Amo~~ raft

mule

~~slam~~

daft

mull

deft

madd

left

mail

slay

loft

pail

seal

soft

soot

stall

stall

stall

stall

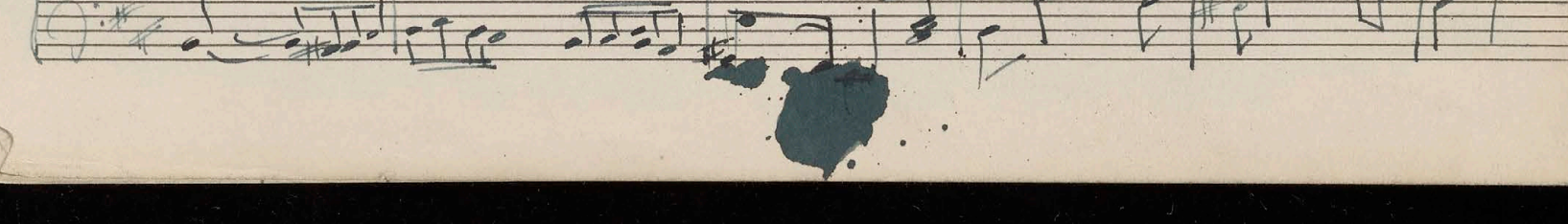
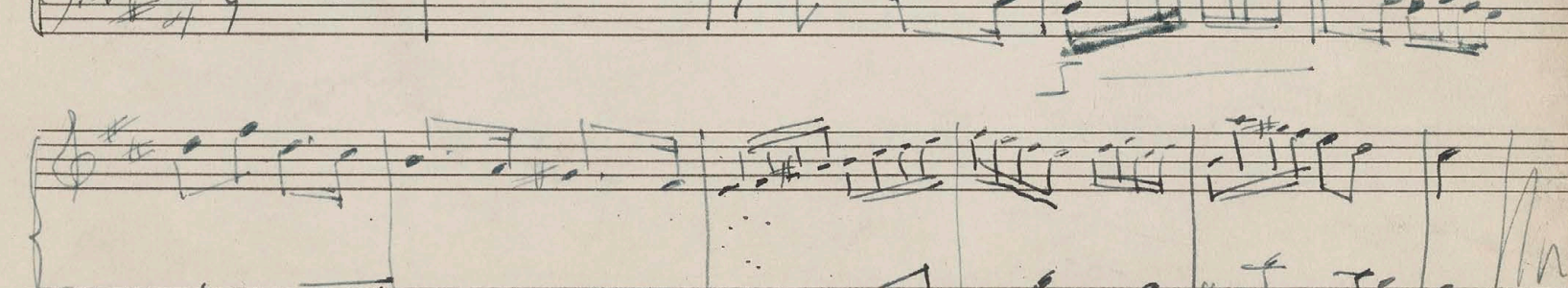
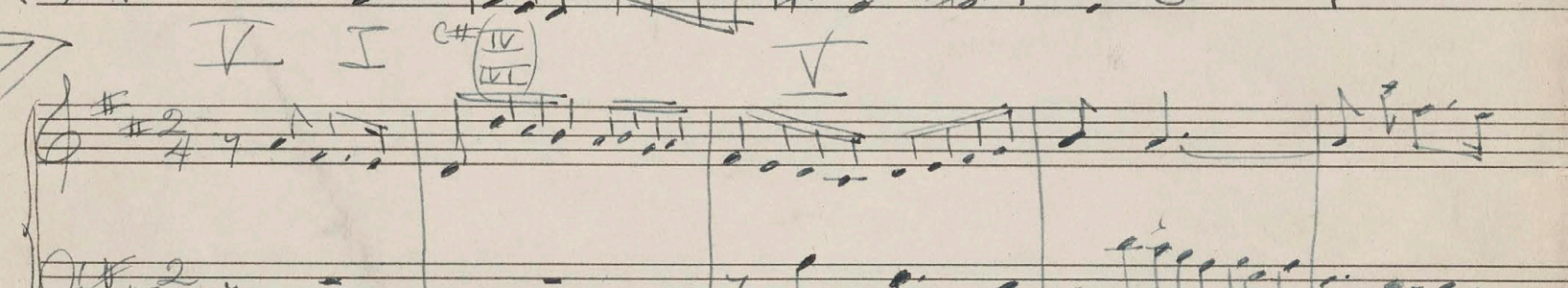
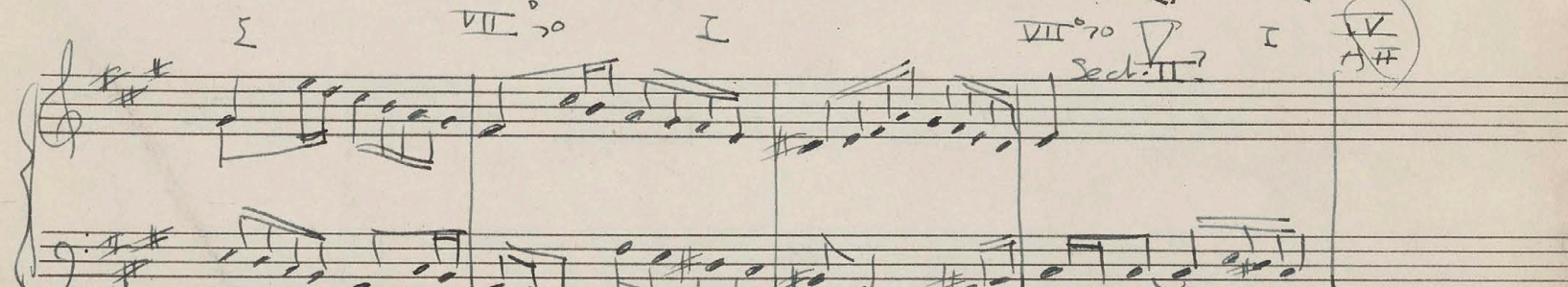
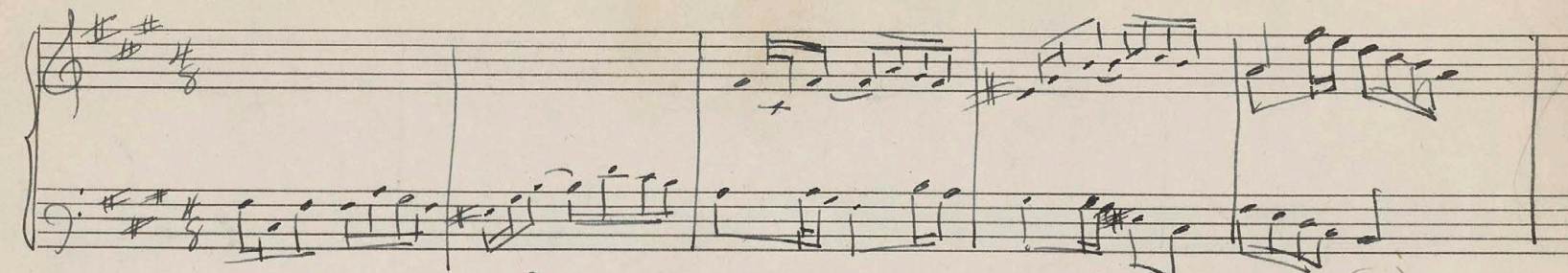
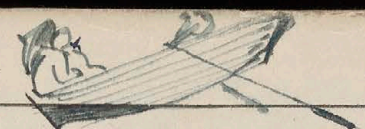
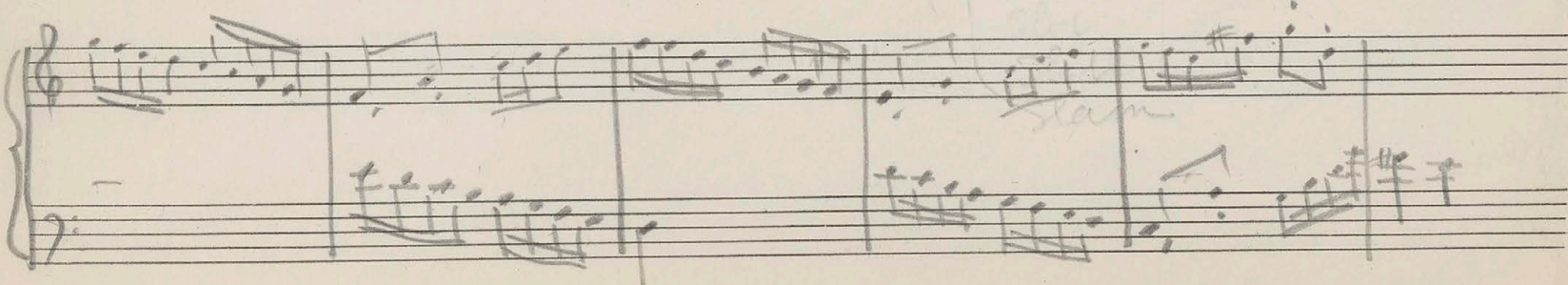
stall

stall

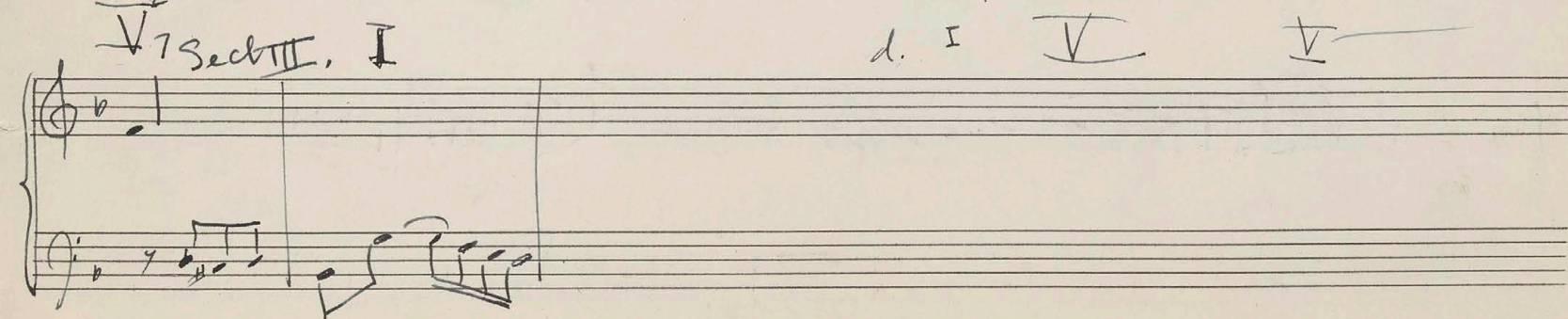
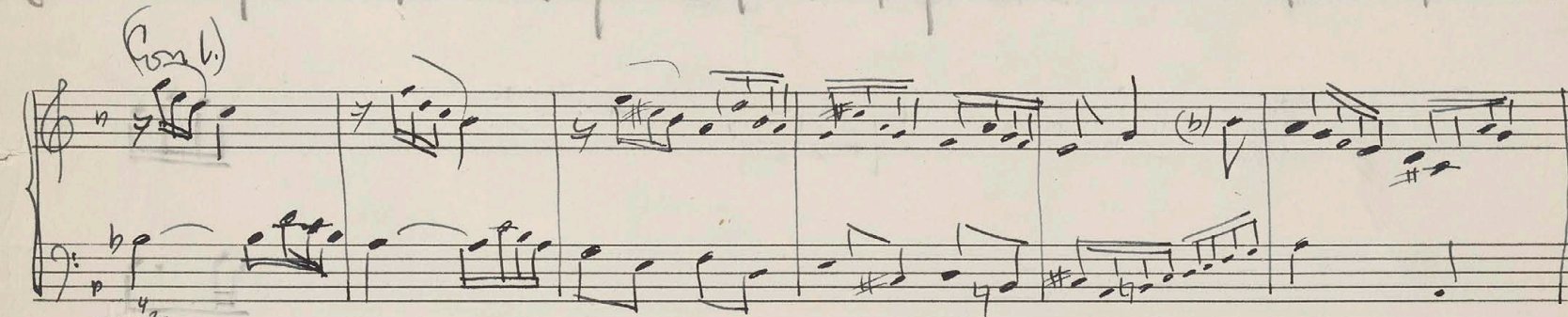
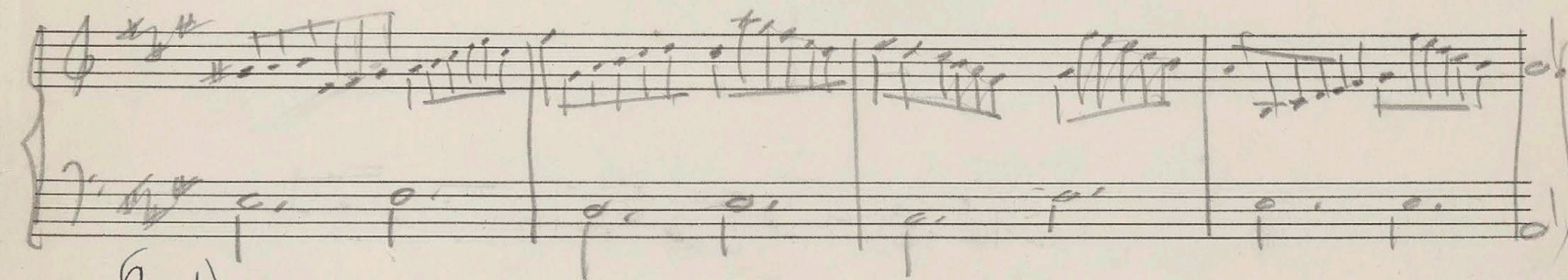
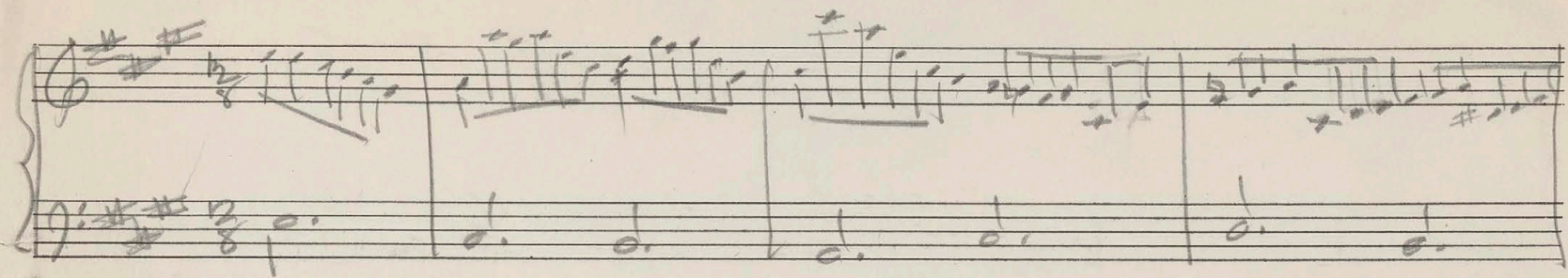
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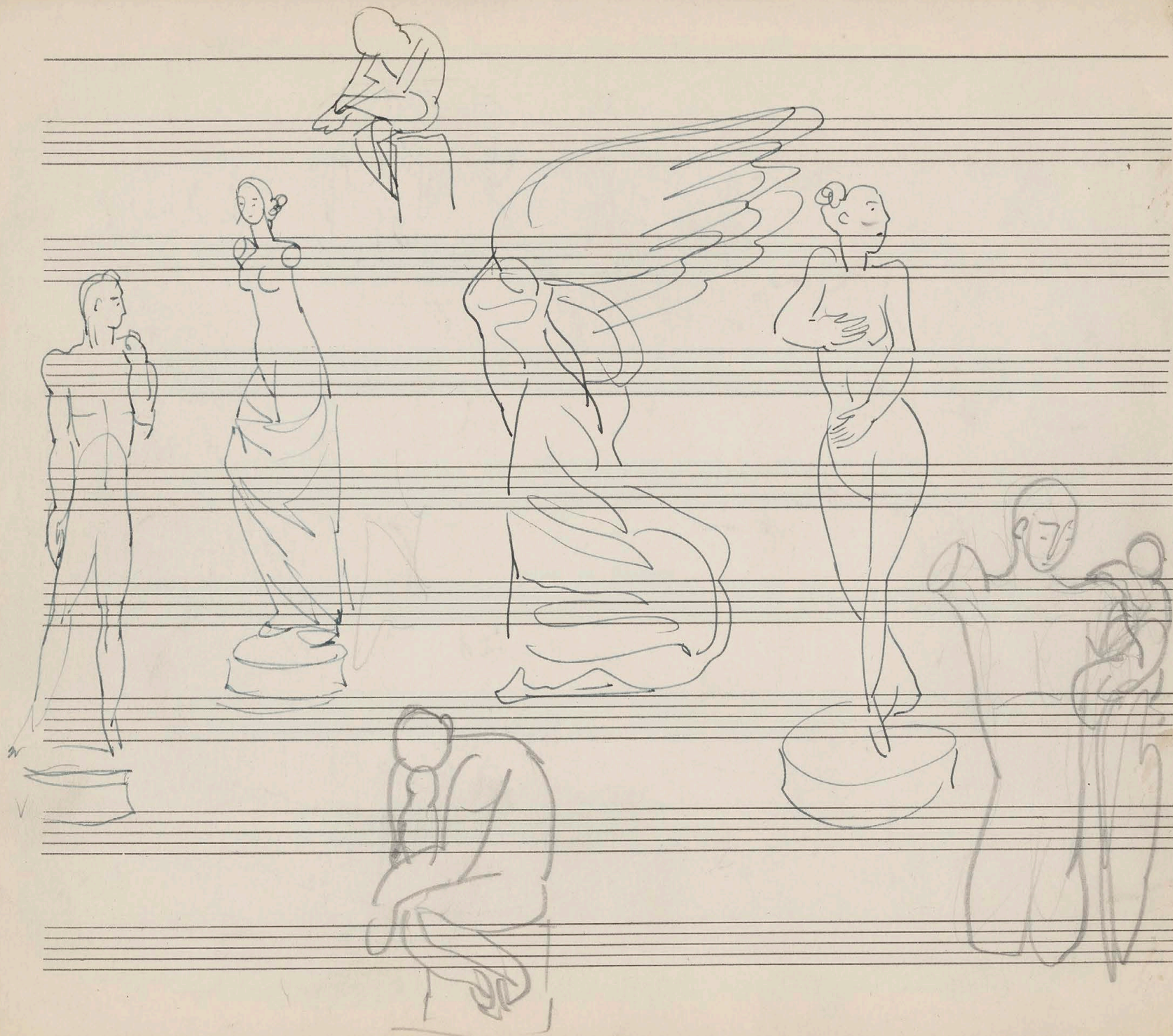
stall

stall

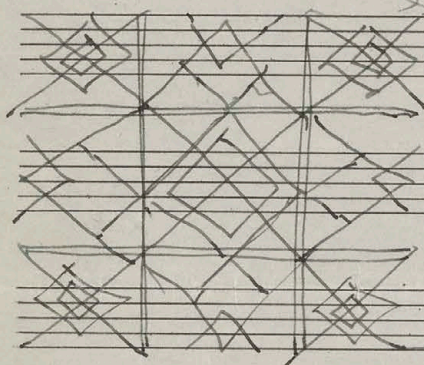
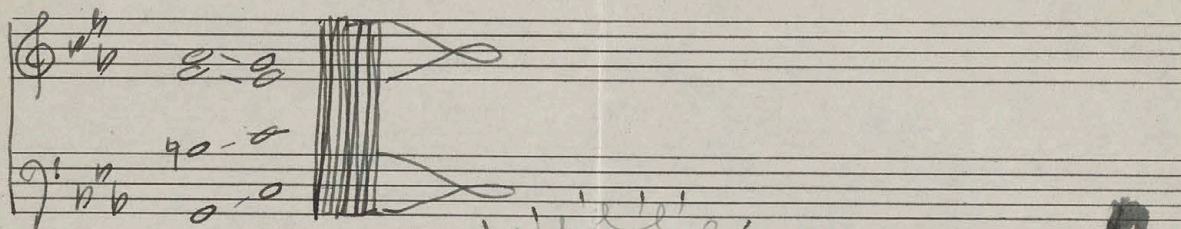
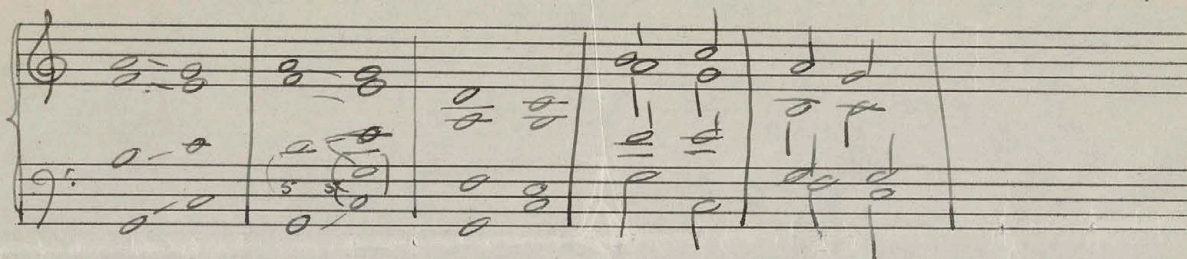


p. 262 no 2.





Chris of Ohio! of course not
The entire class heard that. Zelly

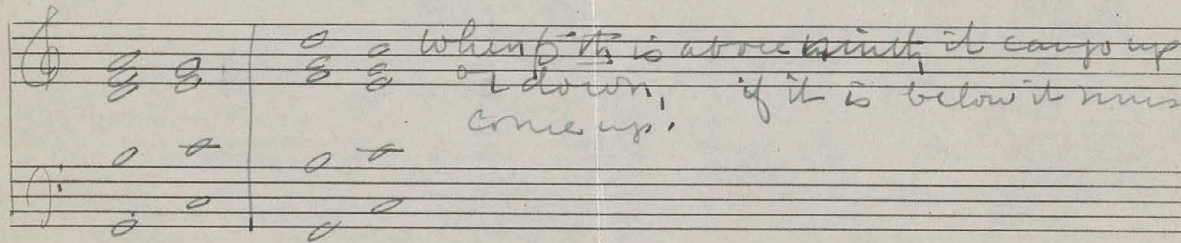


Handwritten musical notation on a five-line staff, featuring a series of eighth notes and rests, with some notes beamed together.

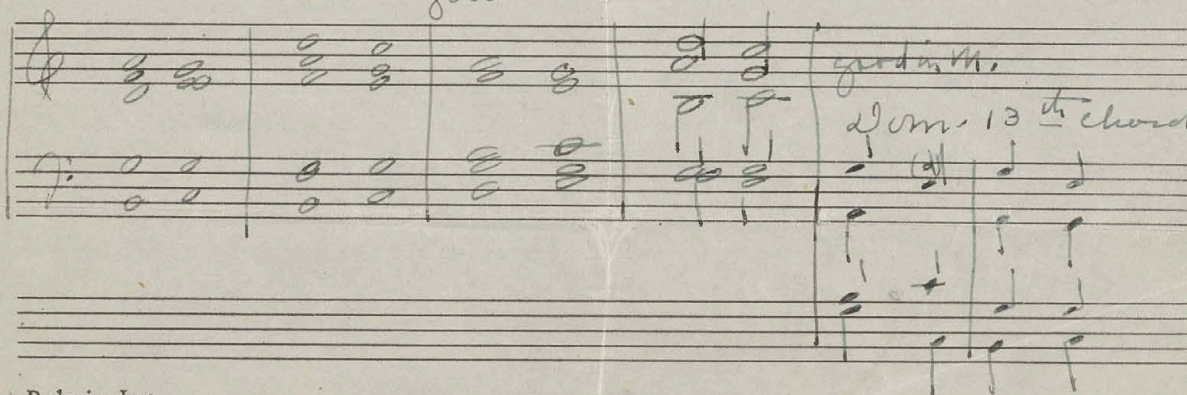
Must have to resolve downward.

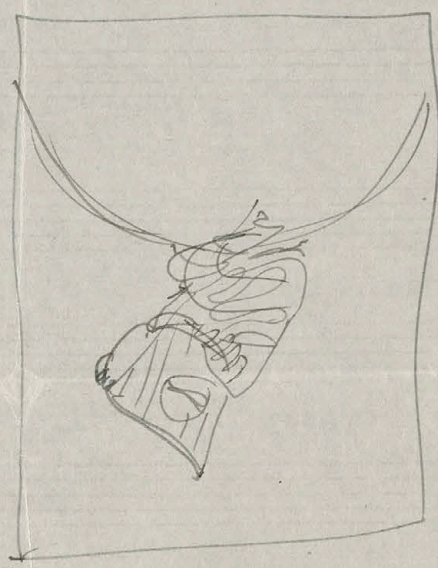
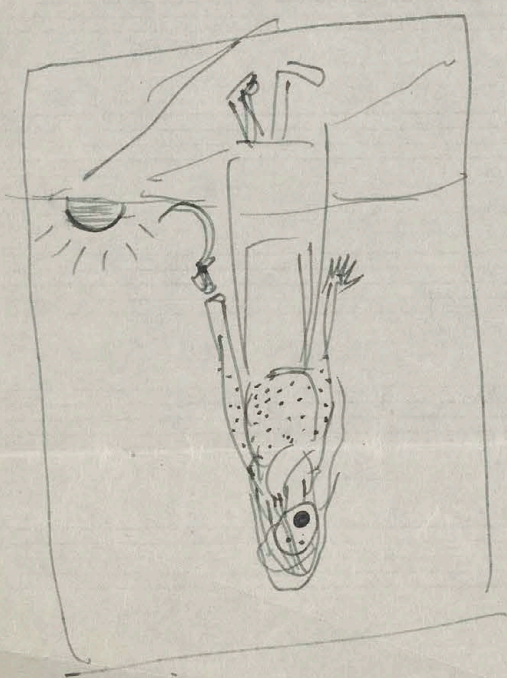
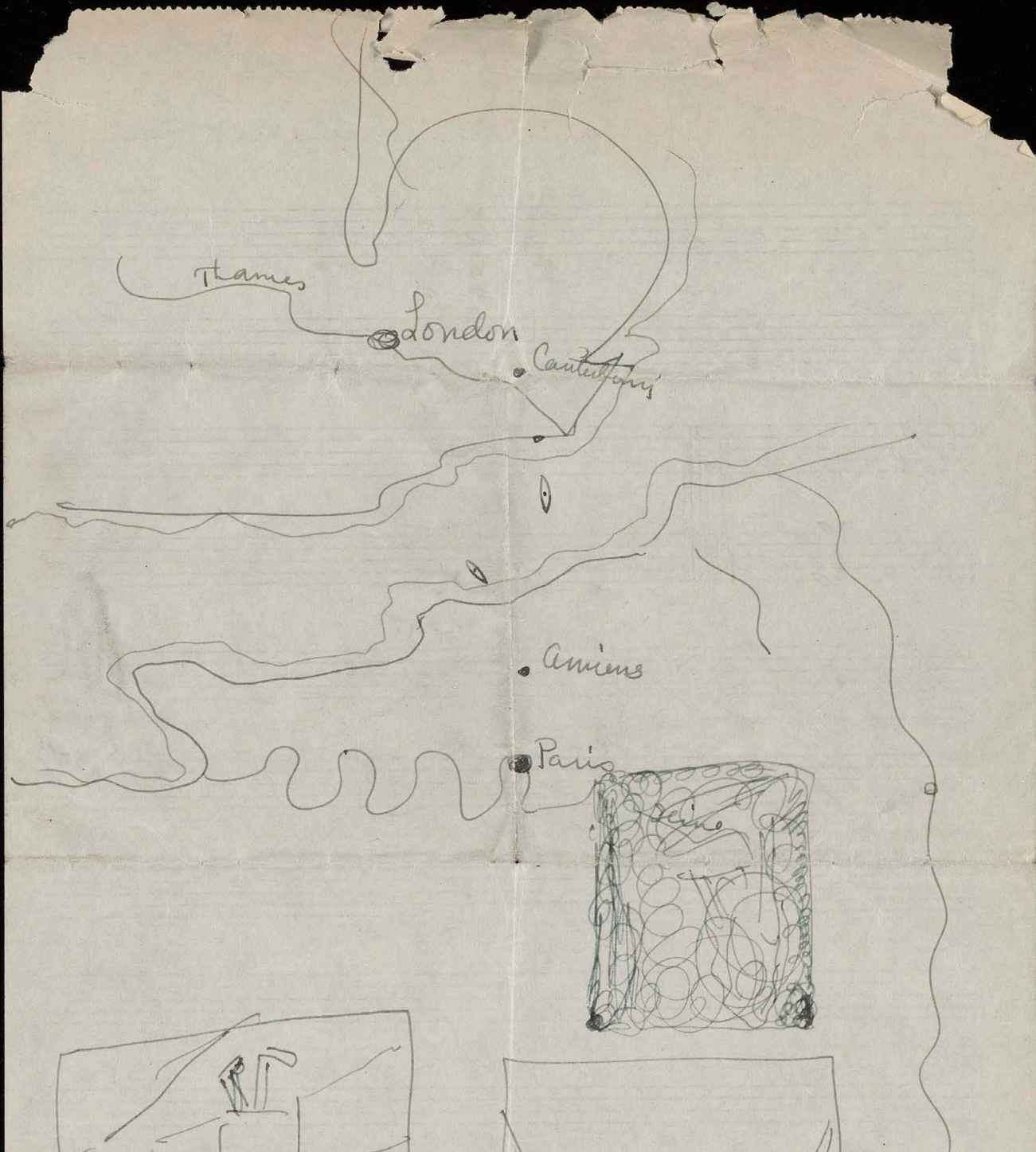
Put ninth in soprano
pool. in tenor

5 voice



good in times





25
Note Book

MUSIC WRITING BOOK

NAME

J. J. Hill



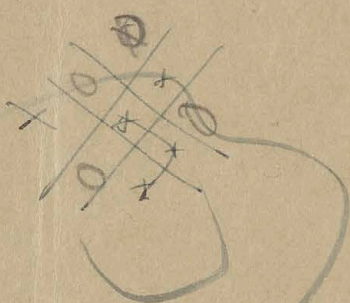
24 Pages

B.-2



La
Haid

La
Haid



Chap 39 notes

La Haid

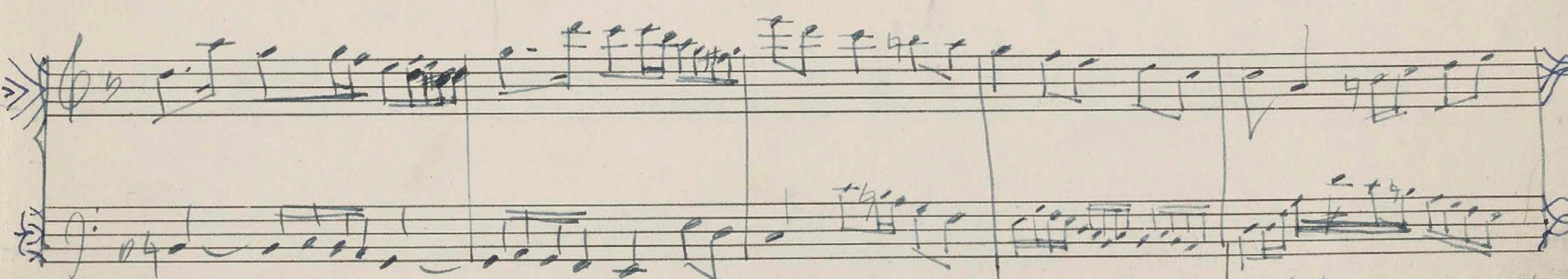
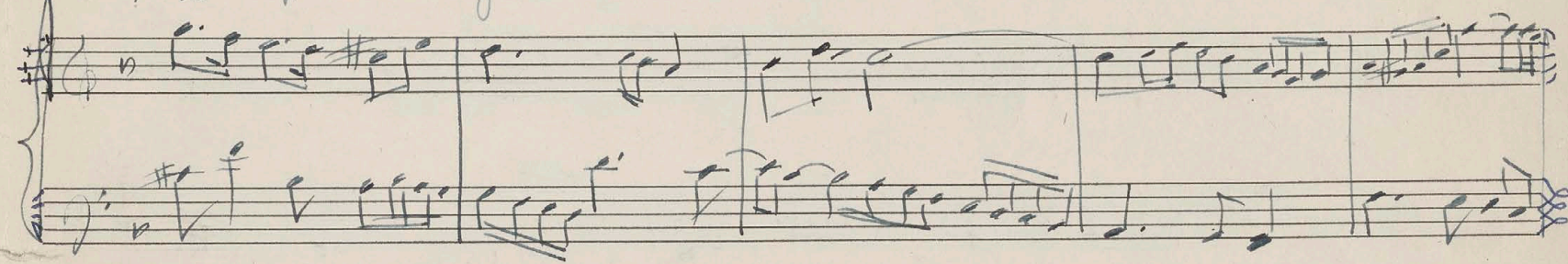
La Haid

La Haid

La Haid
next lesson revise Duel motives.

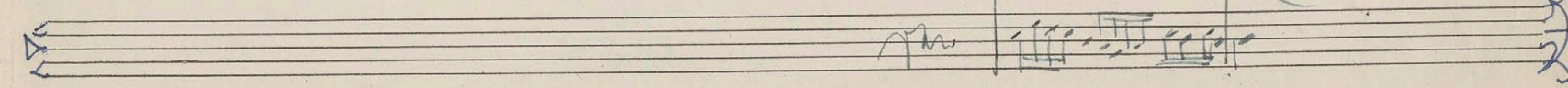
On 3 separate sheets the way the motive
will appear in Parts I, II, III
fl fl part 1 parts 2, 3, 4

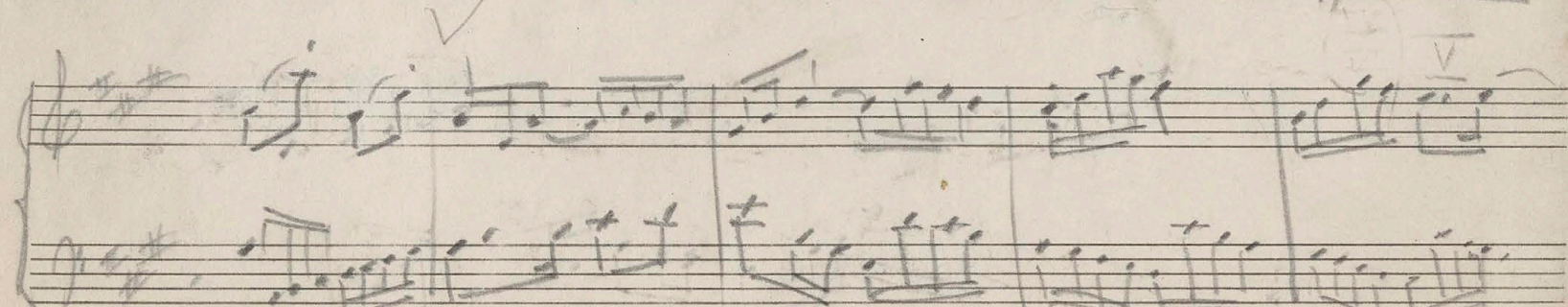
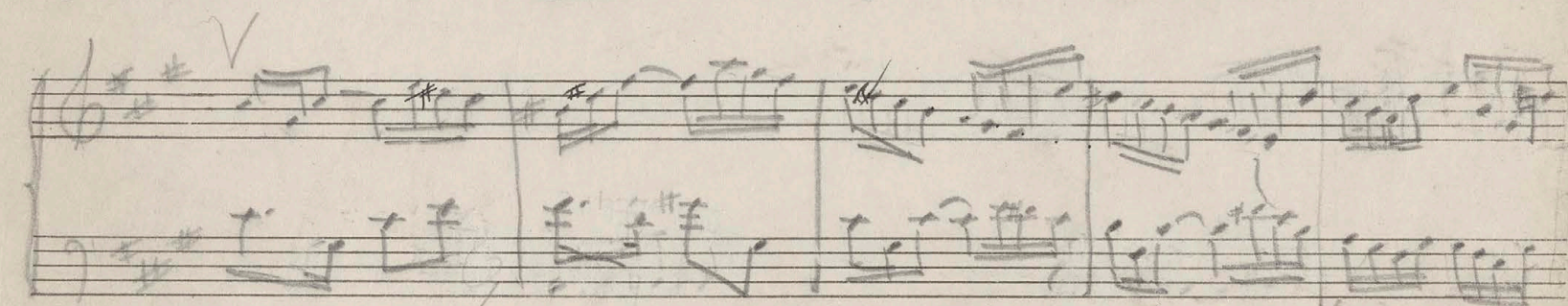
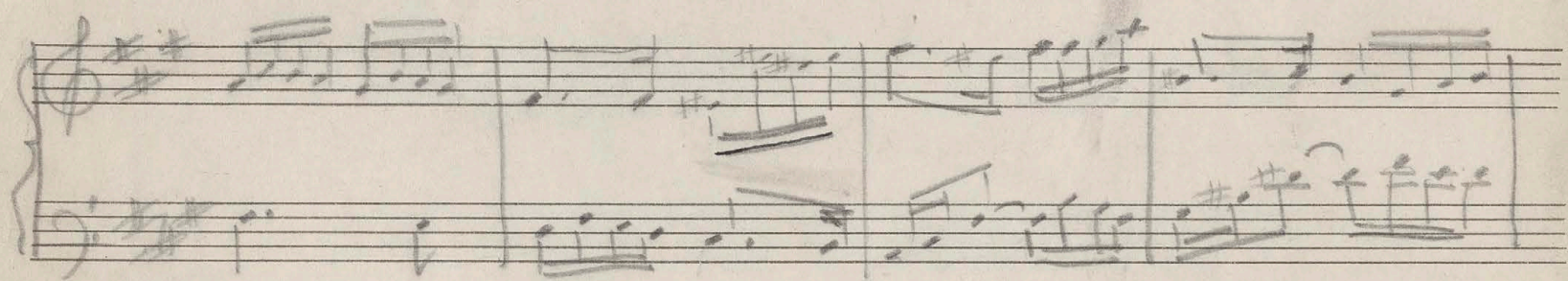
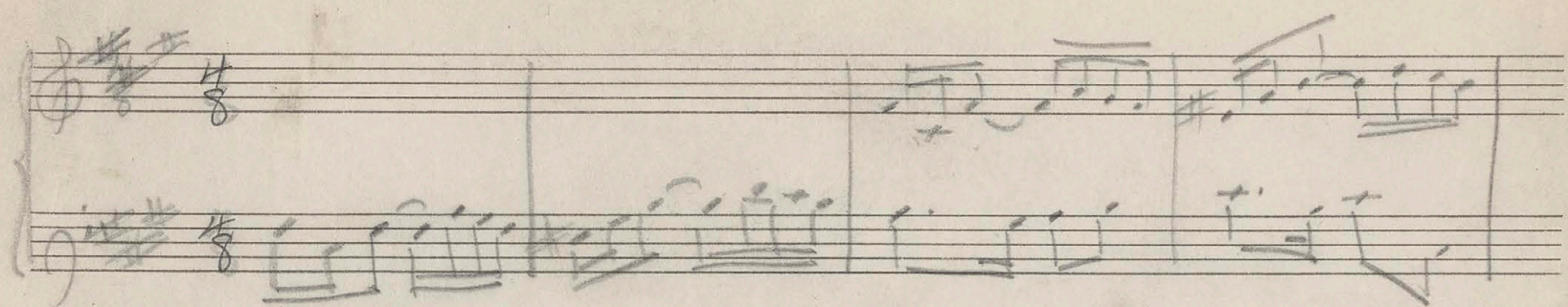
First Episode of Duel invention.



red *

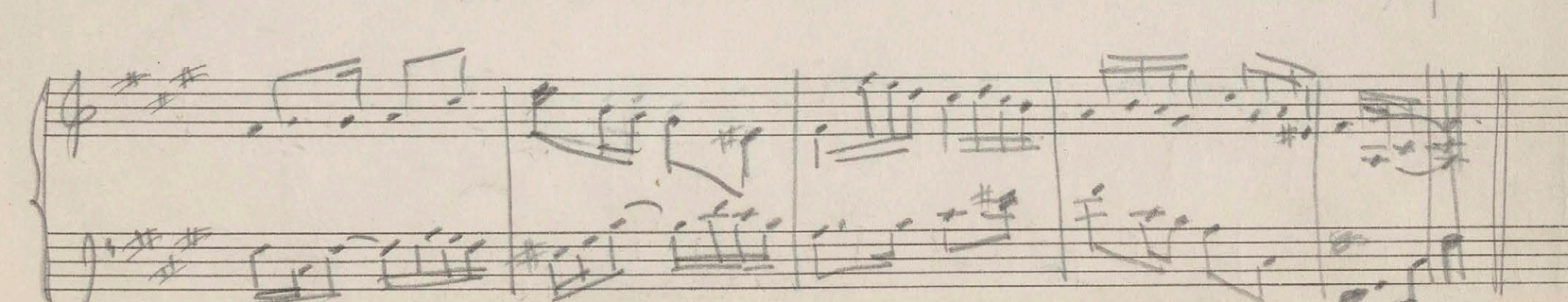
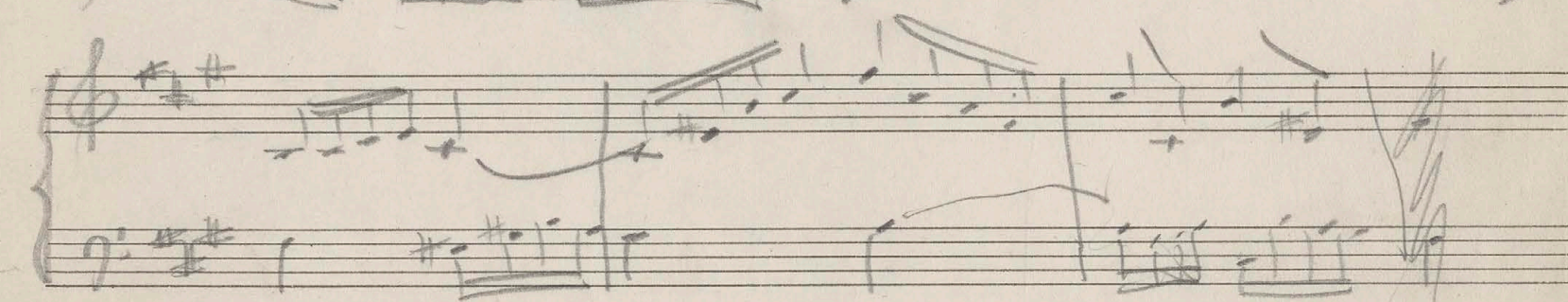
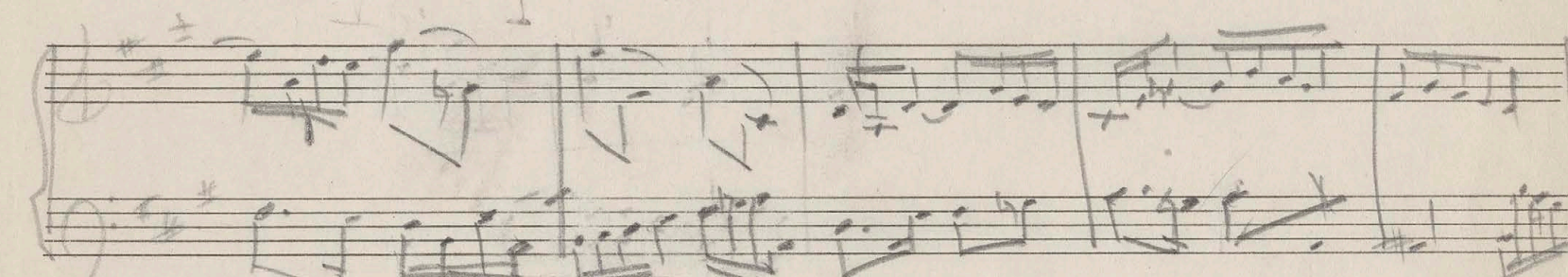
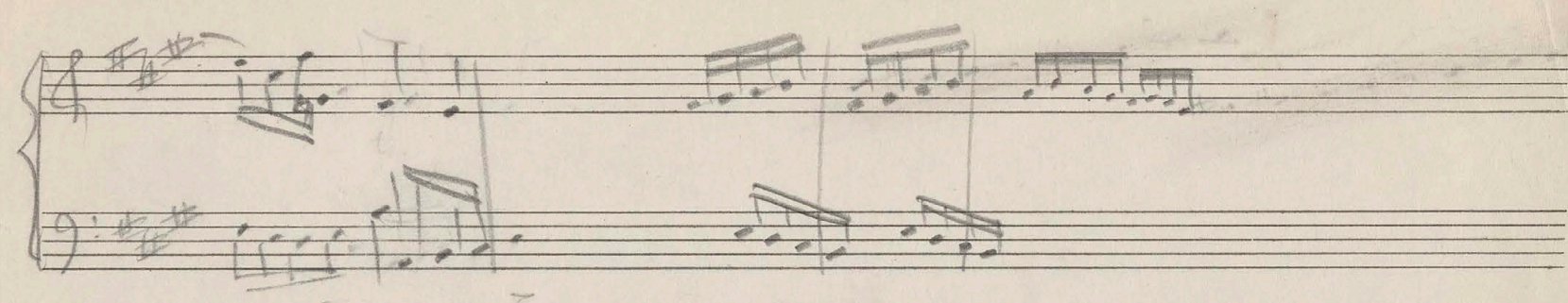
(Cont. on sep. sheet)





IV
I

VII^o



Next assignment.

Complete part II of original invention.

a week from today & ~~use~~ ink copy.

~~Monday~~

Monday

Monday

Monday

Monday, Monday.

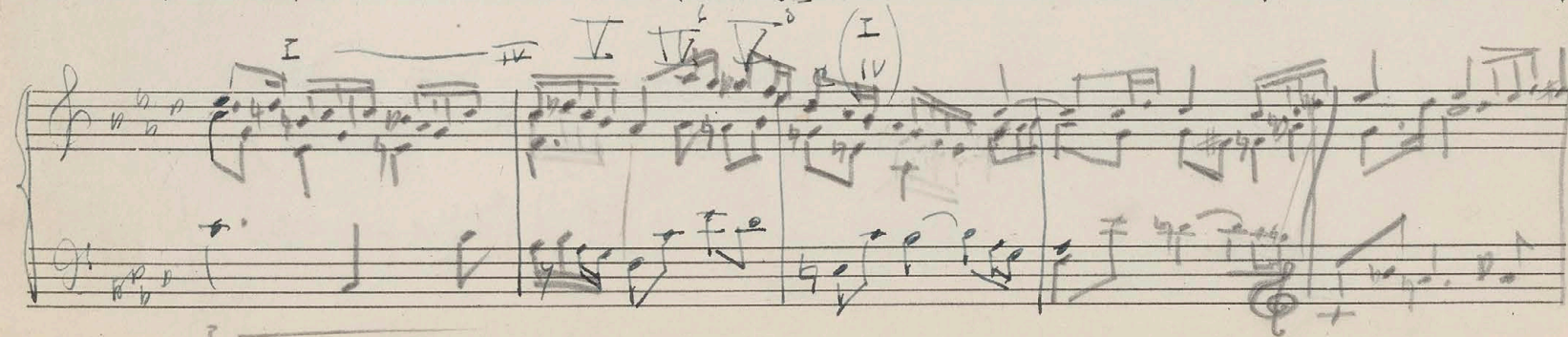
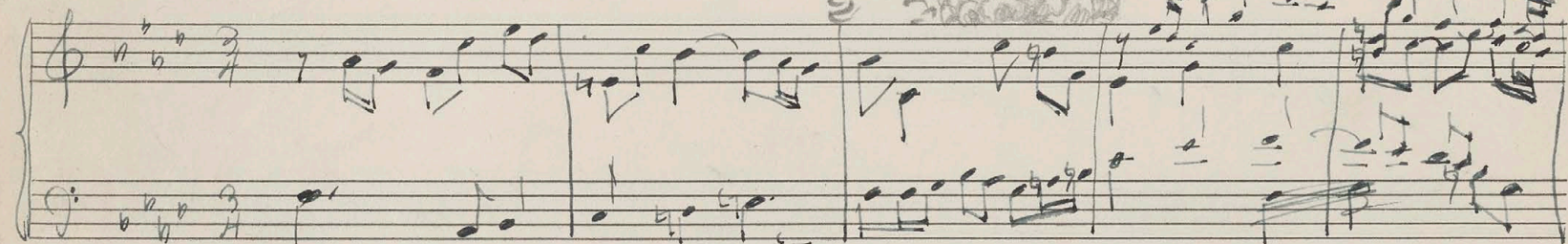
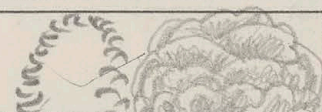
Ink copy of Duck motive.

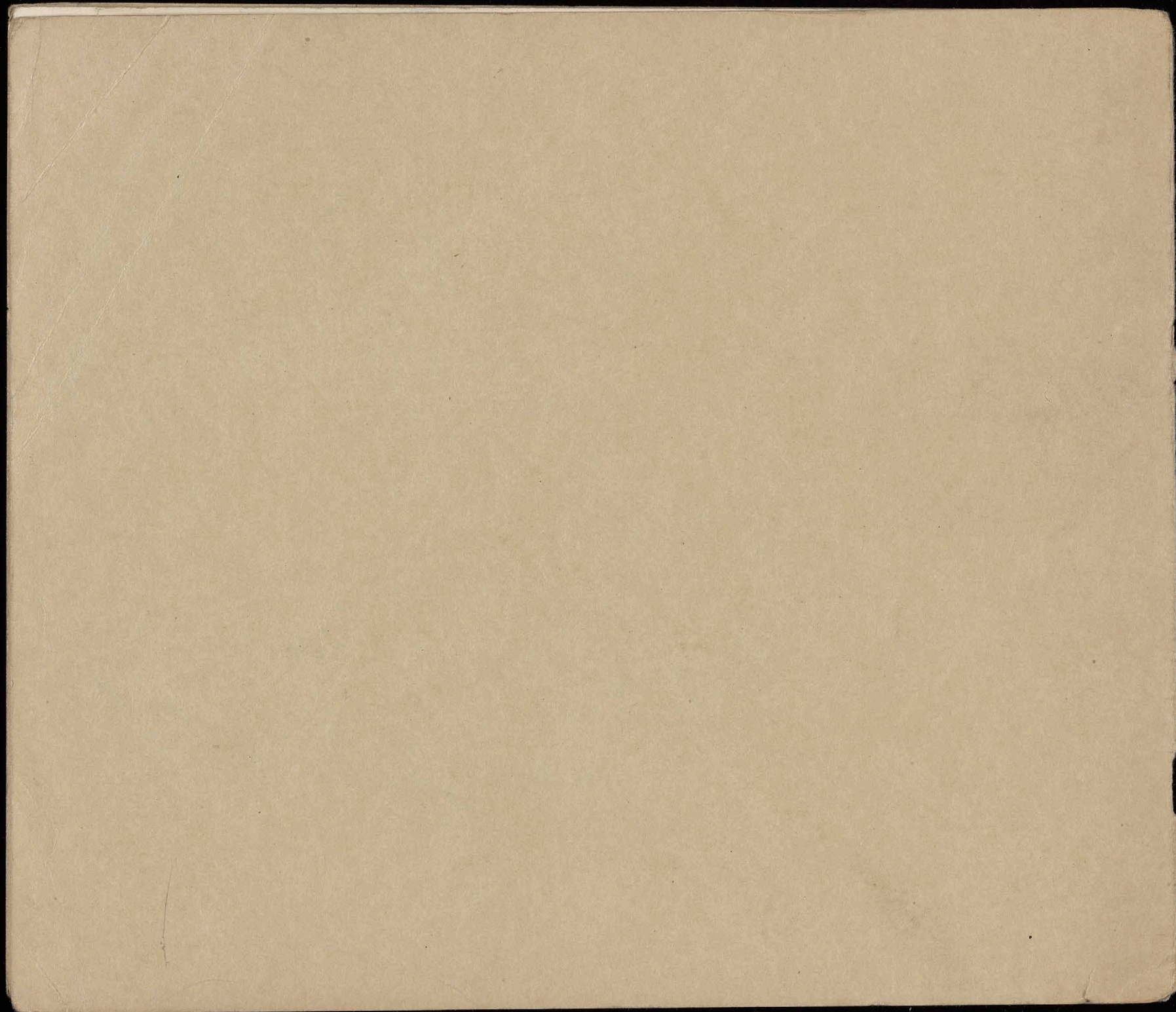
(Due till 2:00)

Begin 3 voice invention, in sectional form

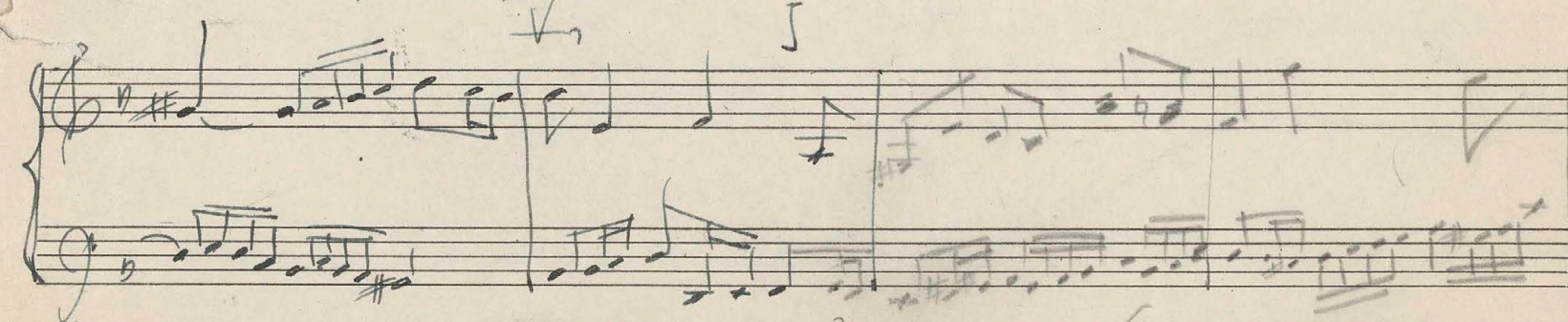
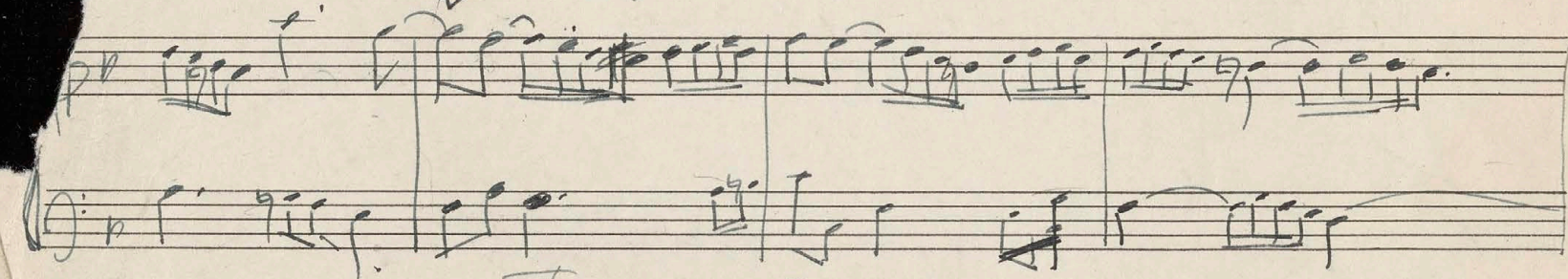
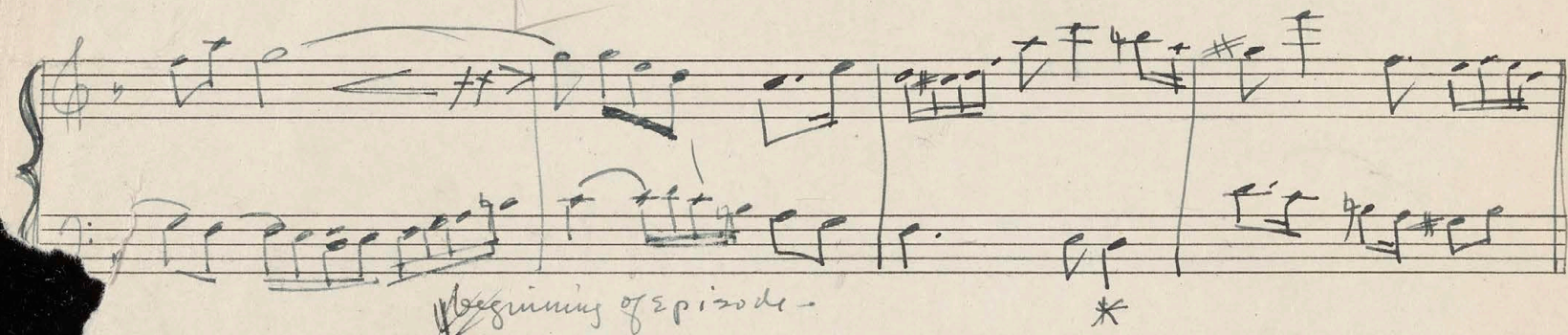
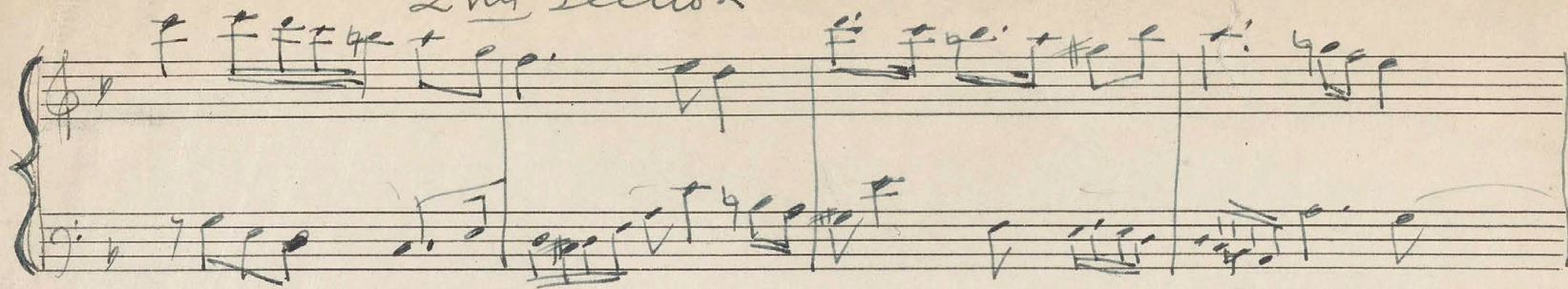
1st First three entrances of theme with no
Episode.

Model.





2nd section.

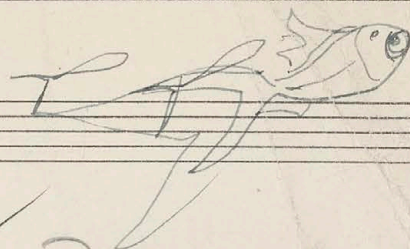
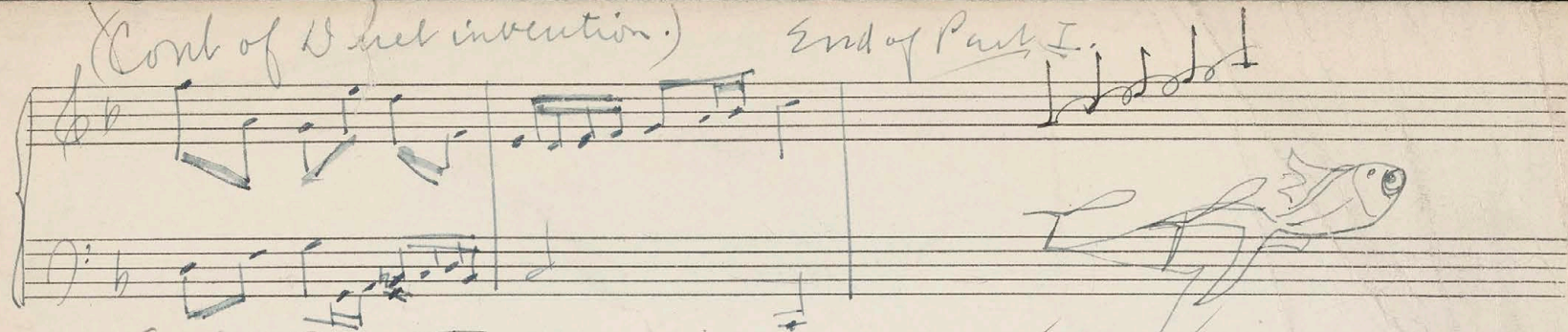


(over on bottom
of other side)

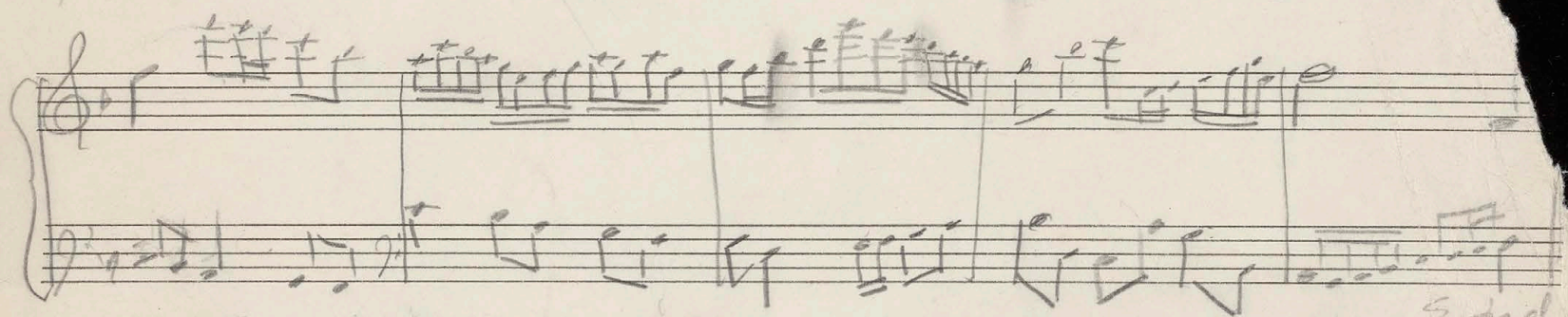
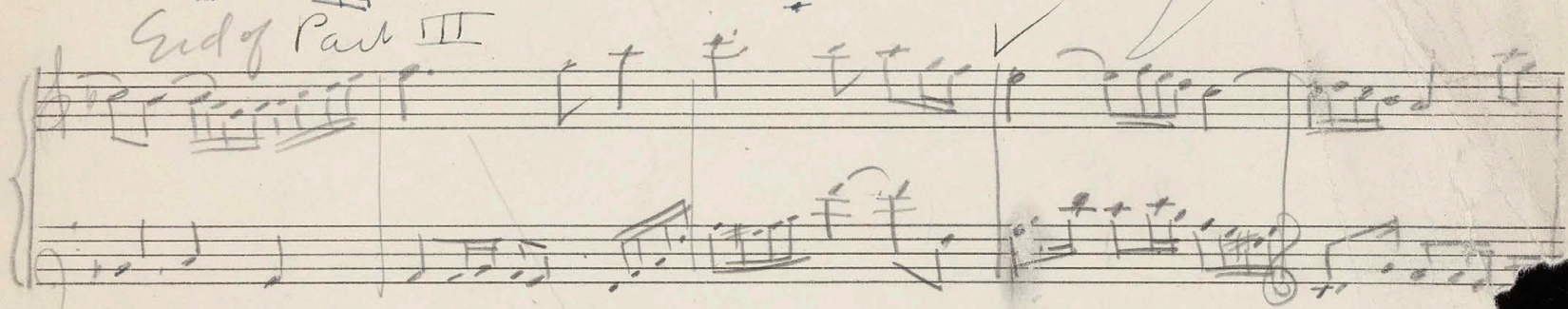


(Cont of Wheel invention.)

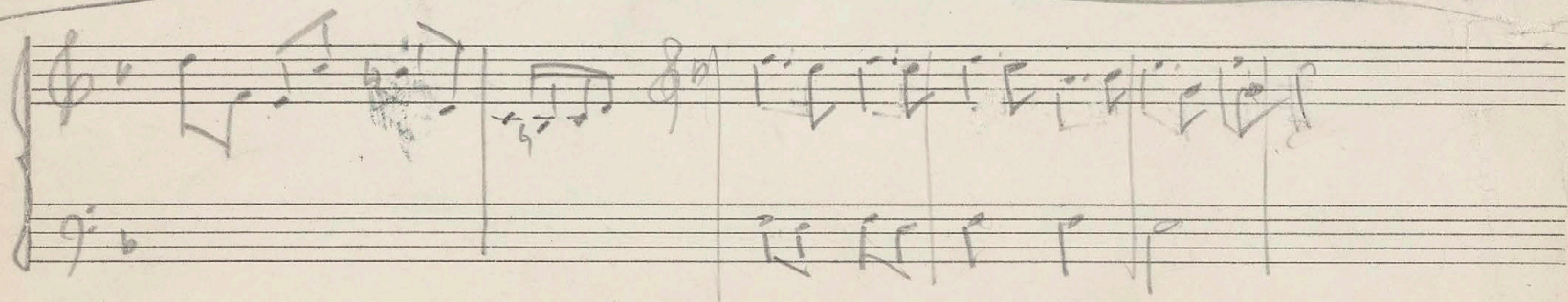
End of Part I.



End of Part III

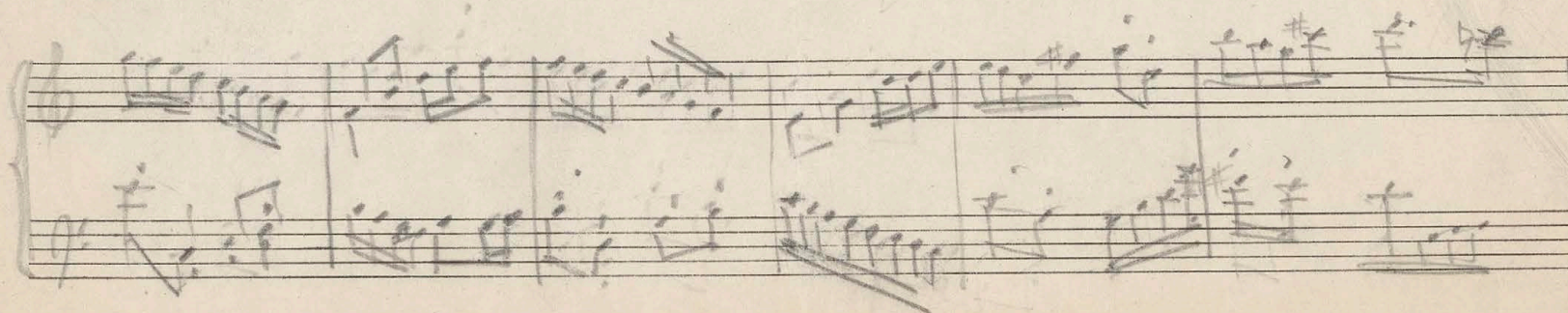
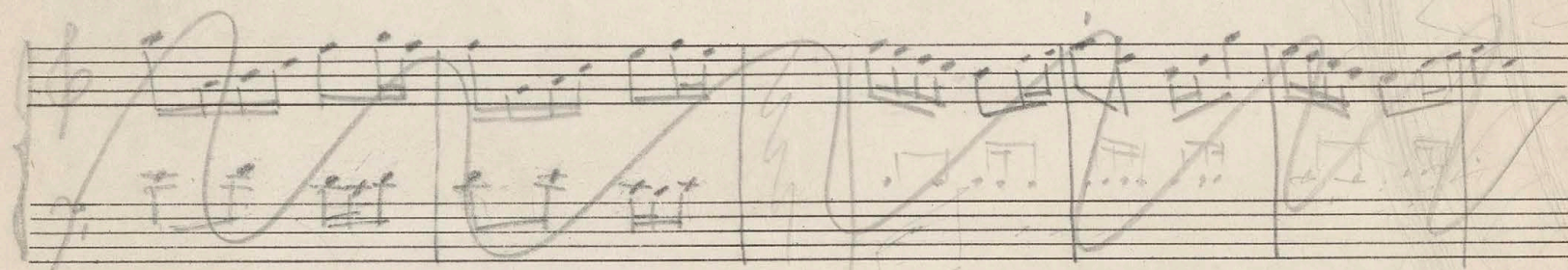
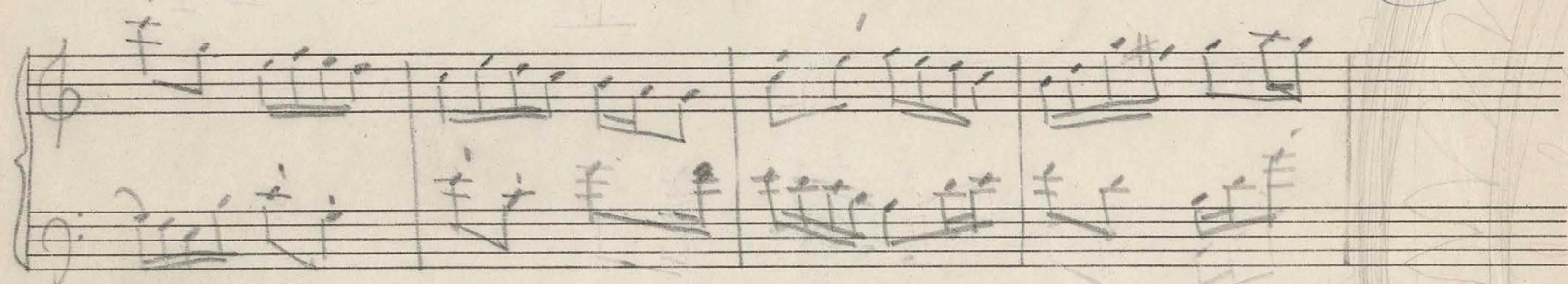
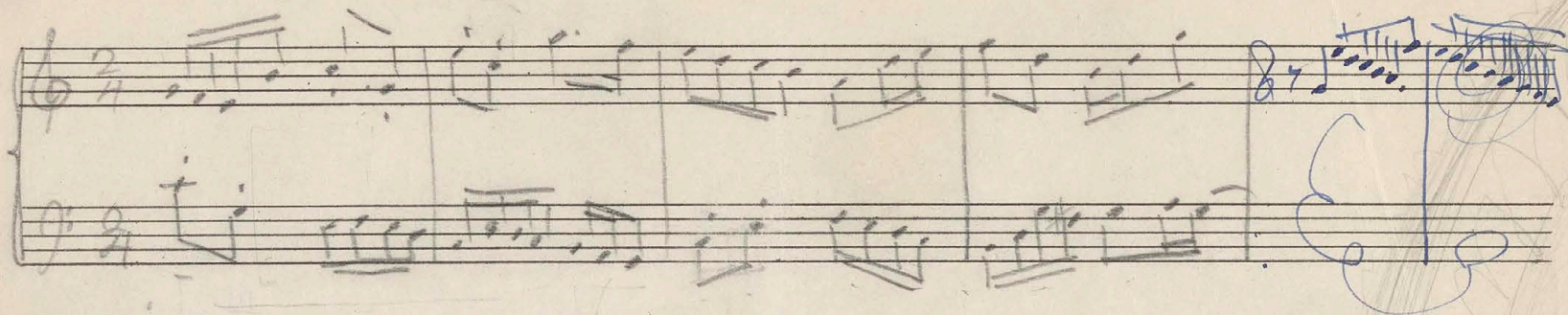


End.

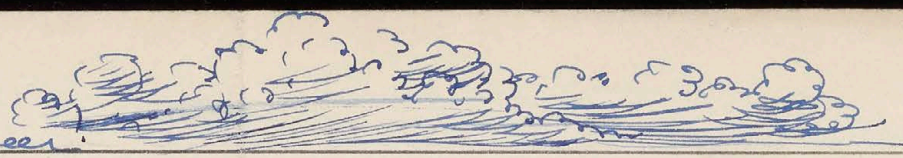


$15\frac{1}{2} / 10\frac{3}{4} 26$

Original Duel motive



Oh Helen dear!
your eye is here!
and it is full of frozen tears!



Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The music consists of several measures of eighth and sixteenth notes. A large, dense scribble of blue ink covers the middle of the system, obscuring several measures of music. To the right of the scribble, there are handwritten notes: "2. F. 9." and "16. on 4th." with some additional markings.

Handwritten musical notation for the second system. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The music consists of several measures of eighth and sixteenth notes. A large, dense scribble of blue ink covers the middle of the system, obscuring several measures of music.

Handwritten musical notation for the third system. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef. The music consists of several measures of eighth and sixteenth notes. A large, dense scribble of blue ink covers the middle of the system, obscuring several measures of music.



① a. J. Kiel. b.

83
5

②.

19

With B in sep.
this would resolve
to I⁴, the more
usual resolution.

The neapolitan sixth can be approached as a
chromatic chord and resolved diatonically in to a
fresh key or it can be approached diatonically
and resolved chromatically.

③.

C + C^b regular G + D^b G + A^b ~~F + E^b~~

10

⑤.

Conservative resolutions

I V VI^b II^b

See next page.

5. (Continued)

more unconservative resolutions.

Handwritten musical notation for exercise 5, showing two staves with various notes and accidentals. A red '8' is written on the right side.

6.

first + third inversions are most useful.

Handwritten musical notation for exercise 6, showing two staves with various notes and accidentals. A red '10' is written on the right side.

Handwritten musical notation for exercise 7, showing two staves with various notes and accidentals. A red '7th?' is written above the first staff, and a red '23' is written on the right side.

Handwritten musical notation for exercise 8, showing two staves with various notes and accidentals. A red '8' is written on the right side.

I hereby pledge
my word of honor
that I have
written given
not received aid
during this examination
J. Jerome Hill

J. Jerome Hill.

Handwritten musical notation for the first system, measures 1-7. The music is in treble and bass staves, key of D major (two sharps), and 3/4 time. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with dotted half notes. A large blue slur spans measures 1 through 7.

Handwritten musical notation for the second system, measures 8-14. The notation continues with similar melodic and harmonic patterns. A blue slur covers measures 8 through 14. In measure 13, the bass staff has the handwritten annotation "C4 C#" written above it. The system concludes with a double bar line.

Handwritten musical notation for the third system, measures 15-16. The system begins with a blue slur over measures 15 and 16. The notation is in the same key and time signature as the previous systems. The system ends with a double bar line.

Four empty musical staves at the bottom of the page, consisting of two grand staves (treble and bass clef) each.

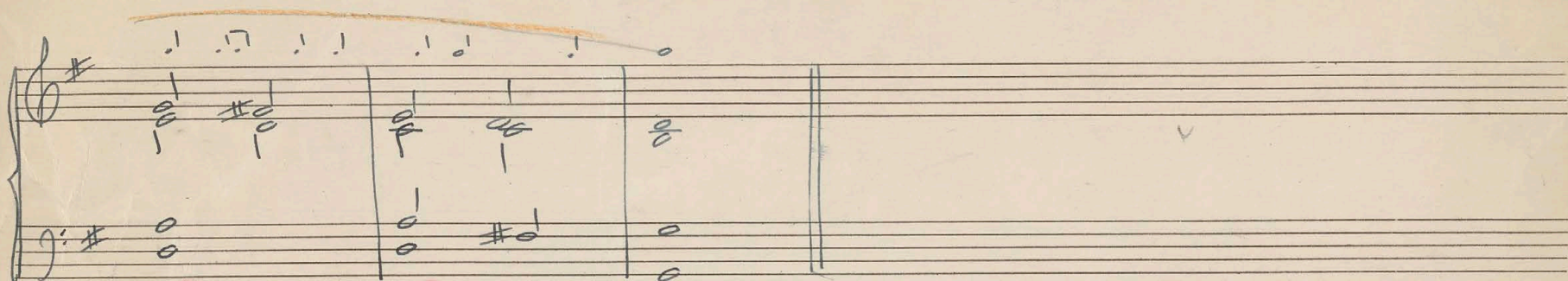
Rhythmic pattern

Chord progressions and annotations:

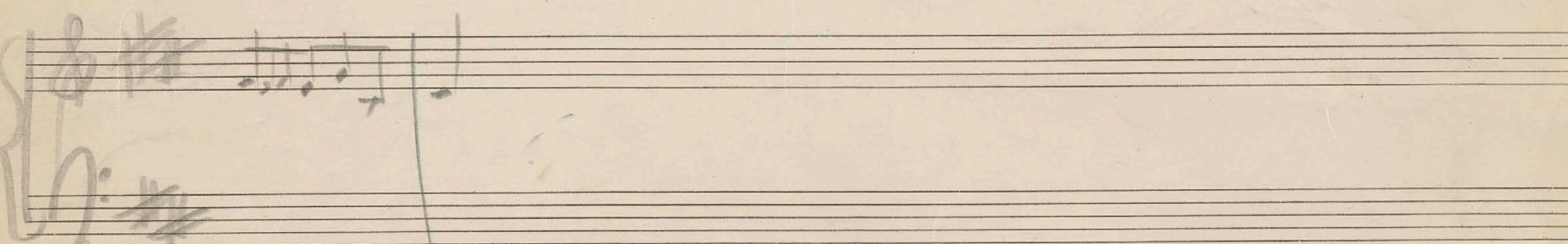
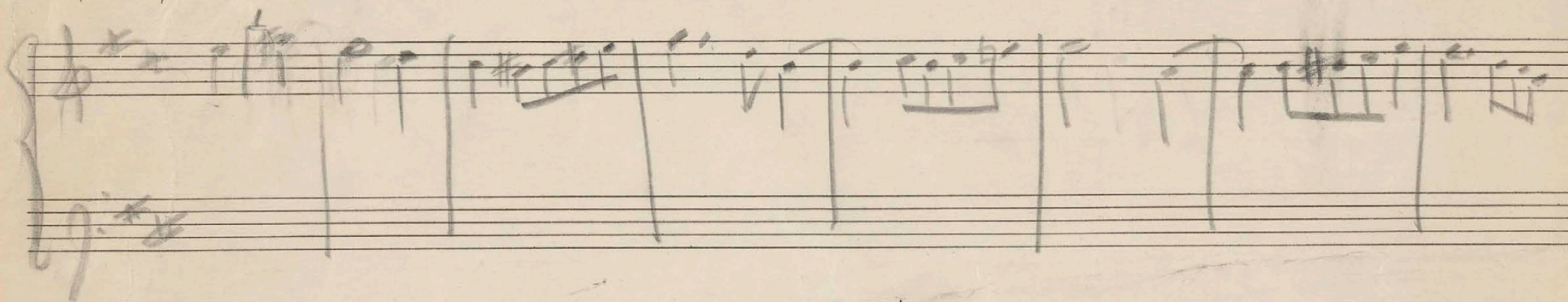
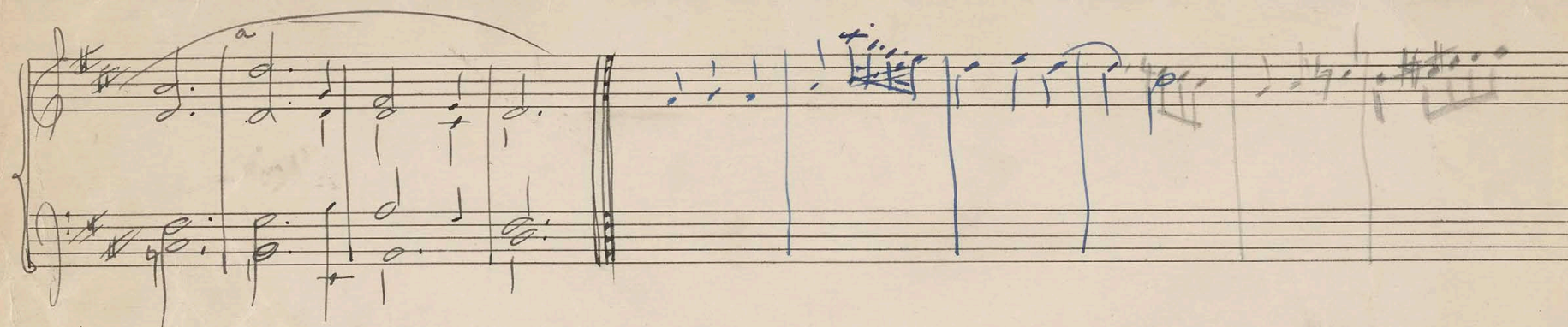
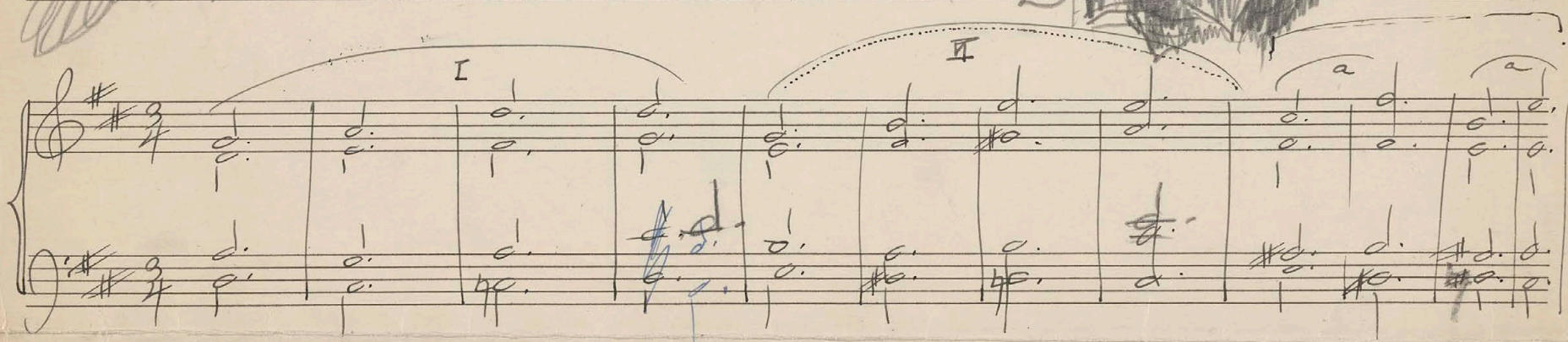
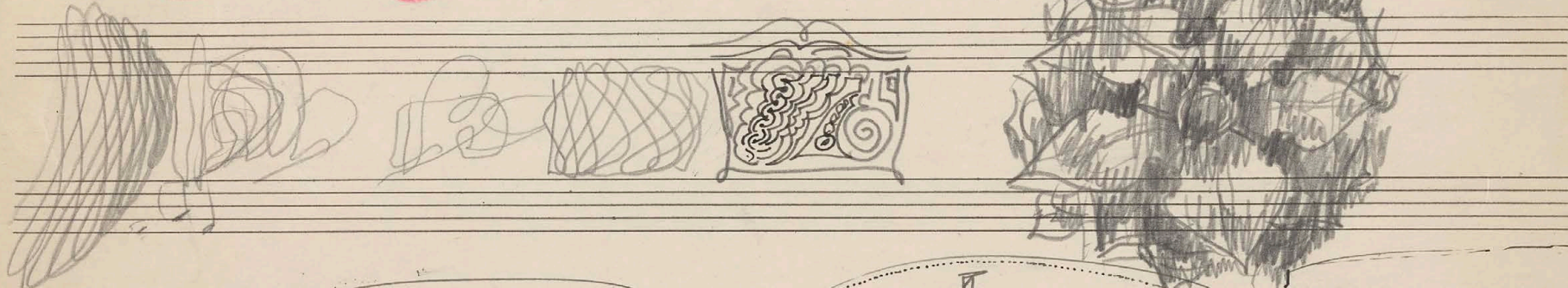
- System 1: G, I, II, IV, (VII^o II^o), V, (I^o a^o VI^o), III⁺, IV⁺, G V⁺
- System 2: VI⁺ a V⁺, I F V⁺, (I^o a^o VI^o), C I⁺, V V⁺, I, D V G V⁺
- System 3: VI, C I⁺ a V⁺, G (I^o a^o VI^o), V₁₃, V⁺, I, V⁺, V⁺
- System 4: D (VI^o II^o), V⁺, VI⁺, IV, (I^o a^o VI^o), V⁺, I, VI, IV
- System 5: E VII⁺, VII⁺, a V⁺, I, VI, C (IV^o II^o), V⁺, F (I^o a^o VI^o), V⁺, VI⁺, G V⁺
- System 6: VI⁺ a V⁺, G (I^o a^o VI^o), V⁺, (over.), I, G (IV^o VI^o), D, VII⁺

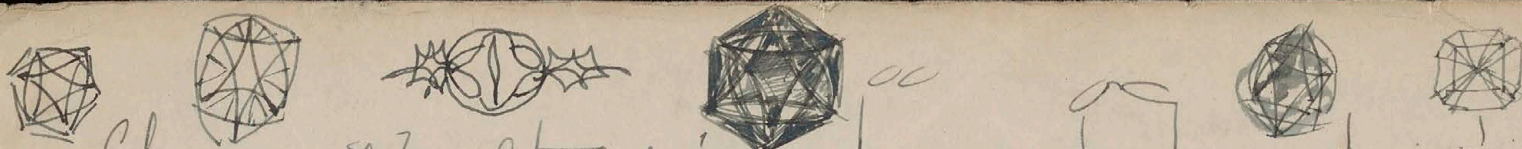
Red annotations:

- "up." and "down" with arrows indicating voice leading.
- "not a very effective use, due to unnatural voice leading in alto and bass."
- "not a very effective use,"
- "Sweet 7th poor"
- "Better avoid perf. auth. cadence of original key here. Save it for the end of the whole form."



G V₁₃ V₇ V₉ V₇ I





Chromatic alteration.

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes various notes, rests, and accidentals. Below the staff, there are handwritten labels: I , II^b , I^b , I^b , II , I^b , V , I , N^b , V , N^b . A vertical line with a wavy pattern separates the first and second systems of notation.

Neapolitan
6th —

It sounds best with root in Sop.
Can have 3rd — rarely 5th

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and accidentals. Below the staff, there are handwritten labels: N^b , 6 , g^b , V . A vertical line with a wavy pattern separates the first and second systems of notation.

O! see the pretty G#

My Dear, I can't believe it! a B 4!

Nice tonic harmony!

Willie! put back that sharp!

Come here Edna and see the dominant harmony

I need this rest!

I I I V

ASSIGNMENT.

- P. 253 no. 3. as instructed
- 254 no. 4. " "
- 261 no. 1. " "
- 262 no. 5. " "

Chaps V + VI Part II
Bach inventions

MUSIC WRITING BOOK

NAME

J. J. Hill, Jr. '27
892 Yale Station

40 Pages

B.-1

Handwritten musical score on aged paper, consisting of five systems of staves. The notation is in treble and bass clefs, with various musical symbols including notes, rests, and accidentals. The paper shows signs of wear and discoloration.

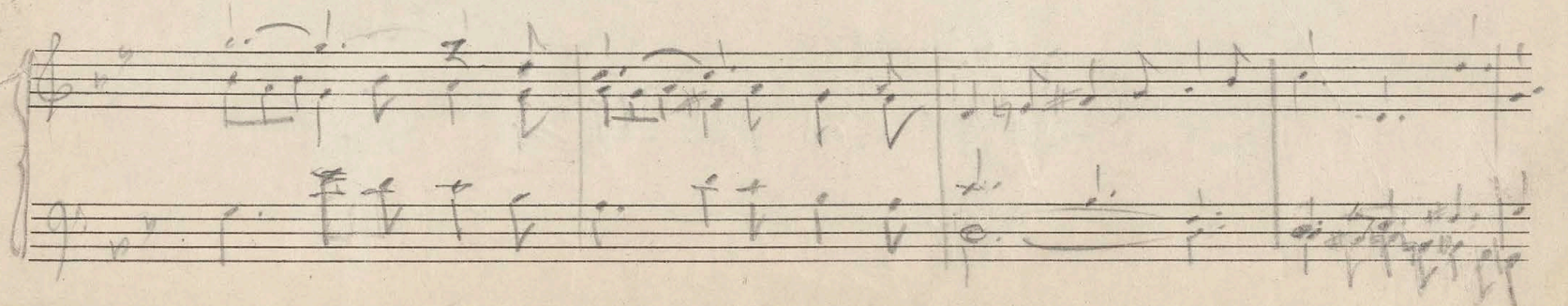
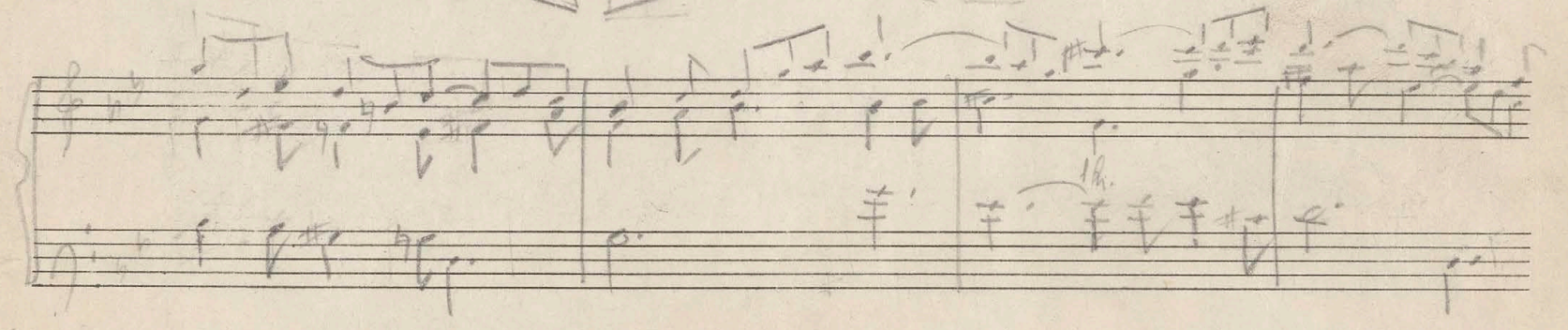
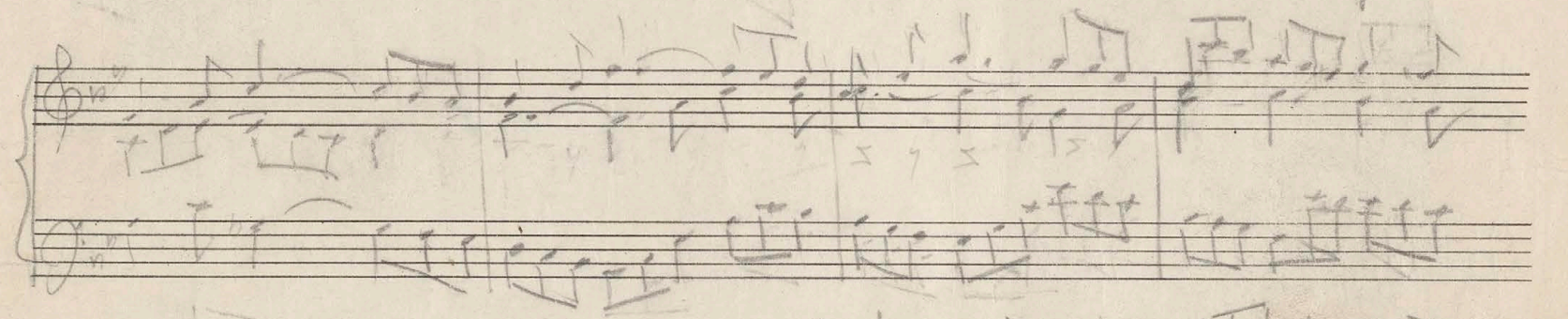
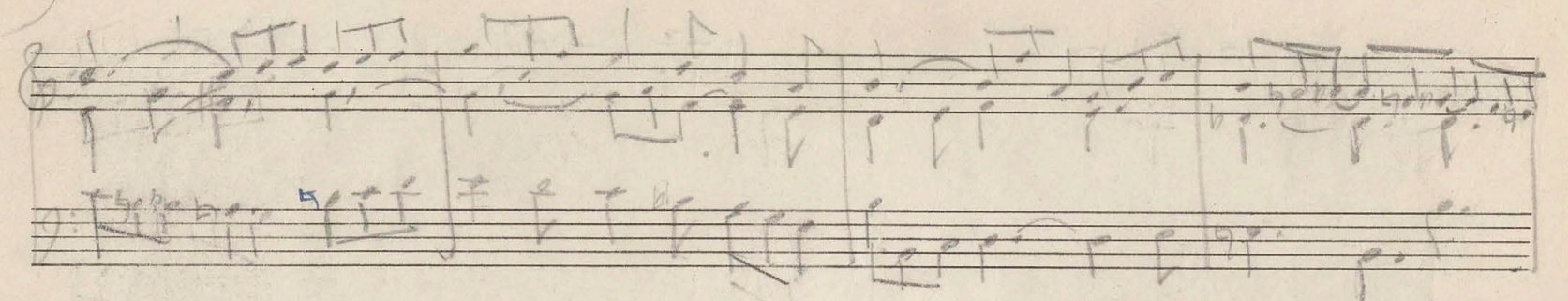
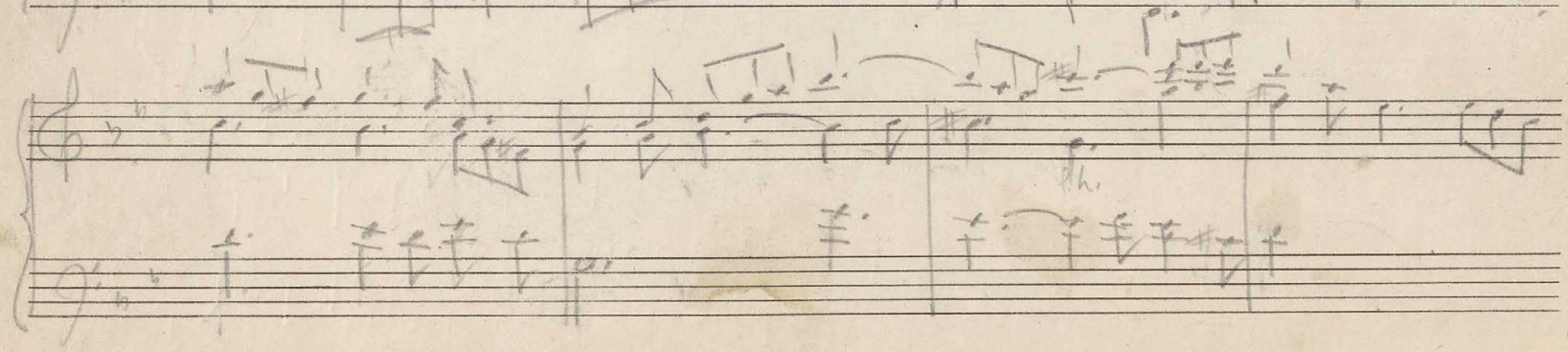
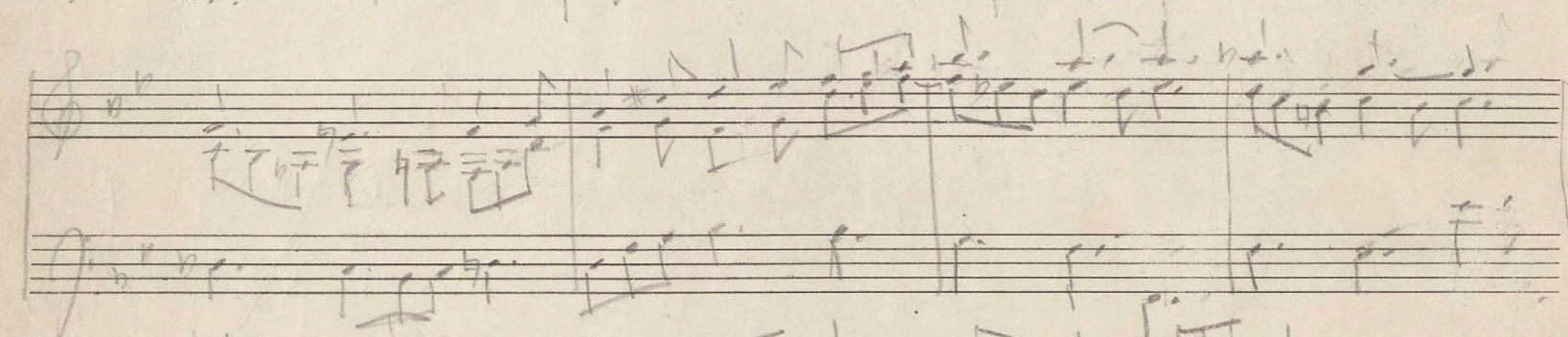
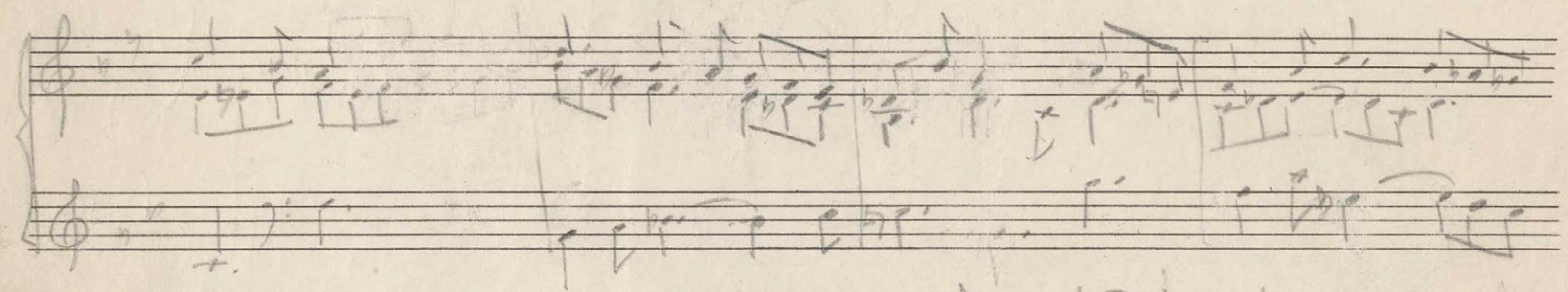
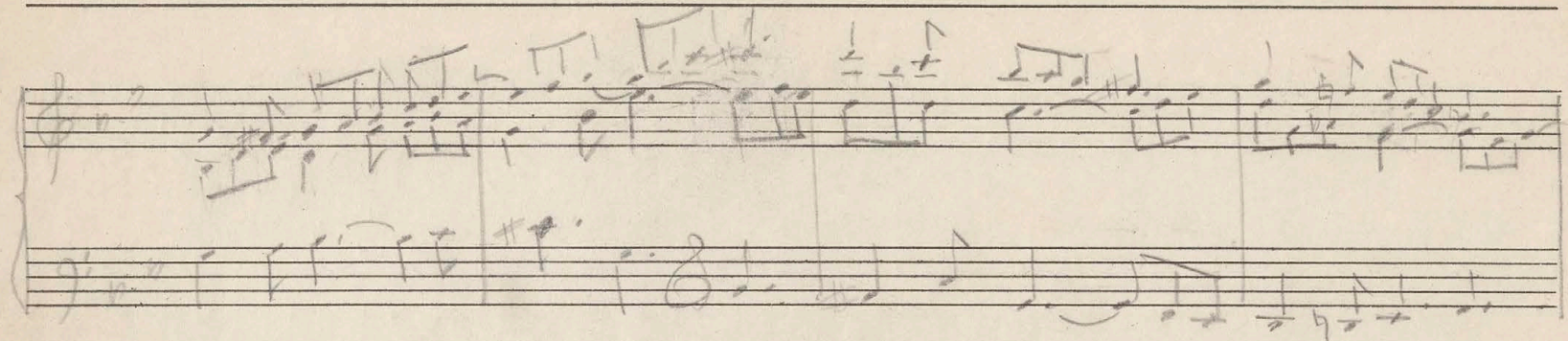
The first system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/8. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

The second system also consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with similar notation, including some beamed sixteenth notes and rests.

The third system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

The fourth system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with similar notation, including some beamed sixteenth notes and rests.

The fifth system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

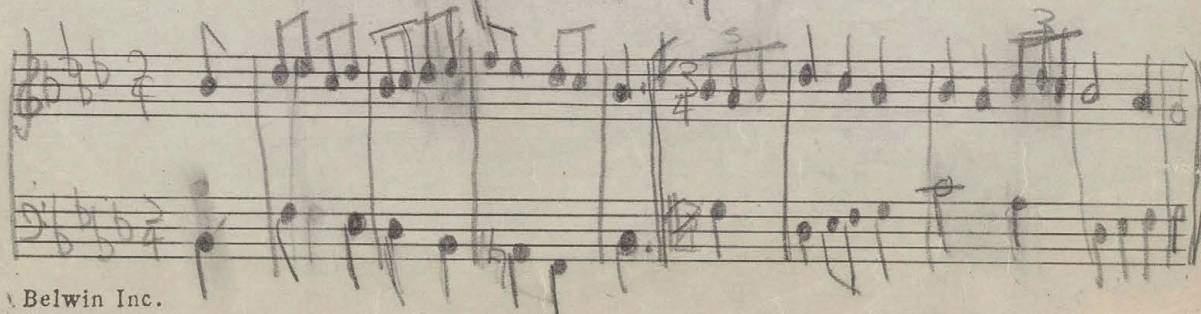
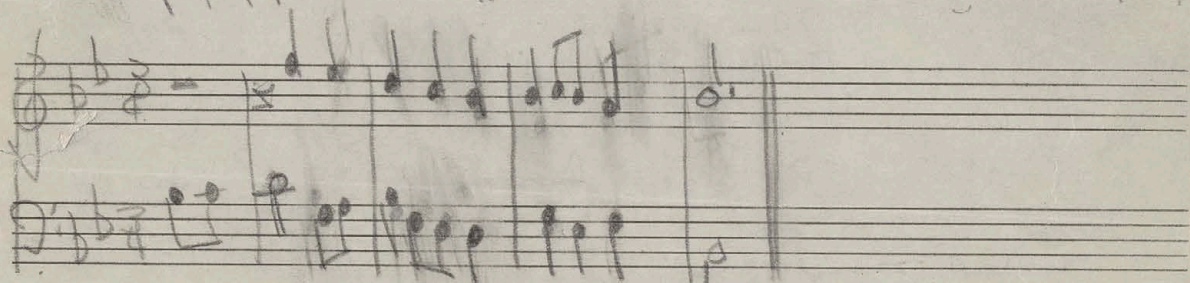
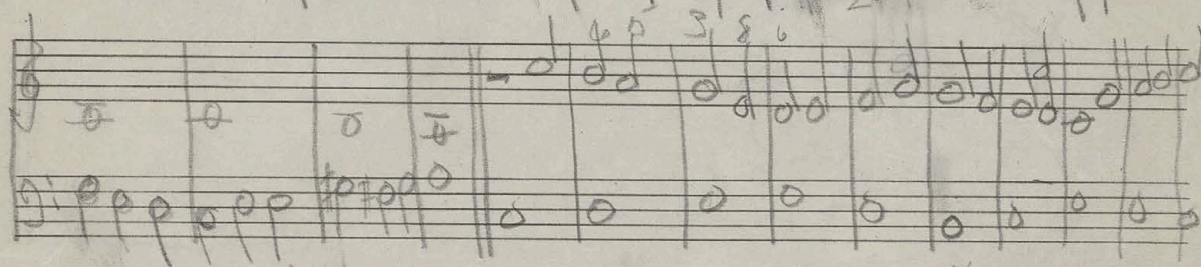
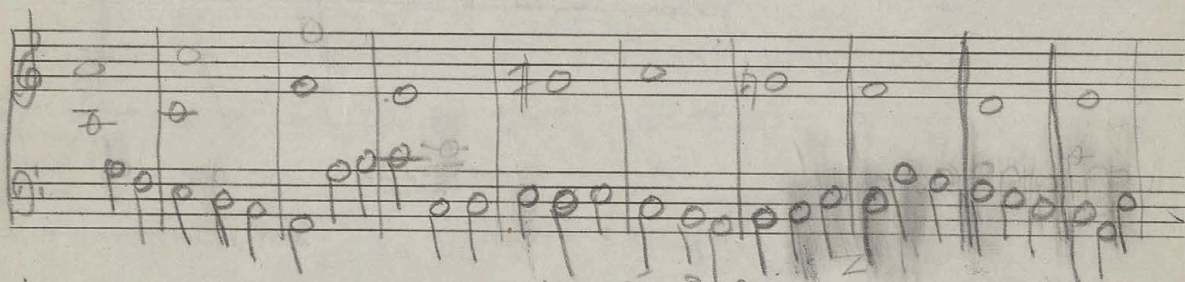
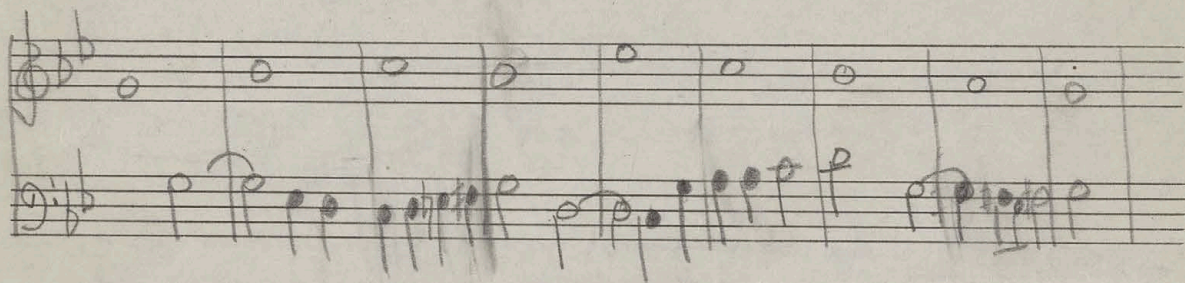
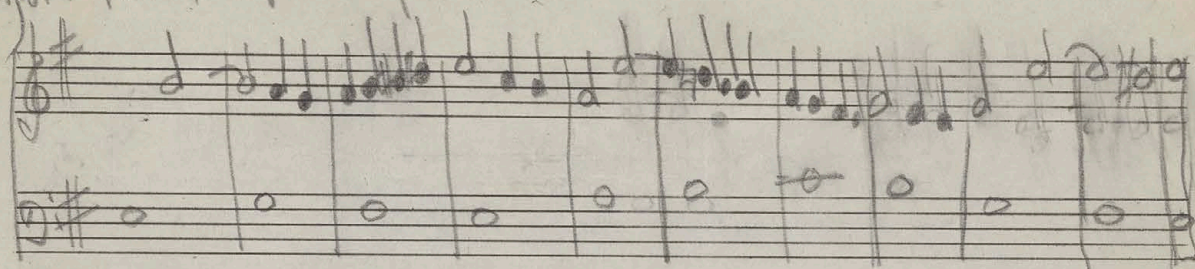


Handwritten musical score, first system. The system consists of four staves. The top staff is in treble clef with a 4/4 time signature. The second staff is in bass clef. The third staff is in treble clef and is crossed out with a large 'X'. The fourth staff is in bass clef. The notation includes various notes, rests, and accidentals. The word "Prest" is written in the right margin.

Handwritten musical score, second system. The system consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The notation includes various notes, rests, and accidentals.

Handwritten musical score, third system. The system consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The notation includes various notes, rests, and accidentals.

1. A29 - mode 3 add bags in sub species -
 2. C7A44 - mode 5 - add all -
 3. 10.5 p. 161 - transposed Brand and all sub species -



To Garinths

Hollow hunger gnawing

a Care —
b about —
a dare —
b without —

a gain —
a rare —
c fair —
share —

Care
about
dare
without
rare
fair
share
again —

The Shallow ~~ness~~ of pleasures and the care
that follows ~~after~~ self-indulgence, are about
the hardest of the burdens that we dare
to call our true inheritance, without
~~exaggerating greatly~~ largely
assuming over much, and claiming what is rare
and what is rare

In ~~daily life~~ normal life is seeking after pain
And taking ~~more~~ harder goods than the share
allotted to one bearing pain
In normal life is someone ~~taking~~
whose righteous ~~costs~~ ^{pleasure and} whose share
of sorrow had been multiplied again.

3. In a, the ^{fifth + seventh} ~~voices~~ in the seventh chord have been chromatically altered, the third moves regularly as does the root. In b, the third and fifth move ^{diatonically} ~~chromatically~~ upward, and the seventh ascends for melodic reasons. (rather vague)

In c, The 7th seventh goes upward stepwise to another note in the chord and then resolves, while the fifth holds over in a suspension and resolves after 5 after an accidental.

In d, the seventh chord changes its position, the parallel fifths resulting, 5 being allowed, as the voices are only moving to other notes in the same chord.

In e, the seventh chord moves to another seventh chord, the third holds over, the seventh rises for melodic reasons, the root descends a third 3 and the 5th a second, this then resolves regularly. (rather vague)

In f, the root and the third move by 5 passing notes in a contrary direction producing a passing six-four chord.

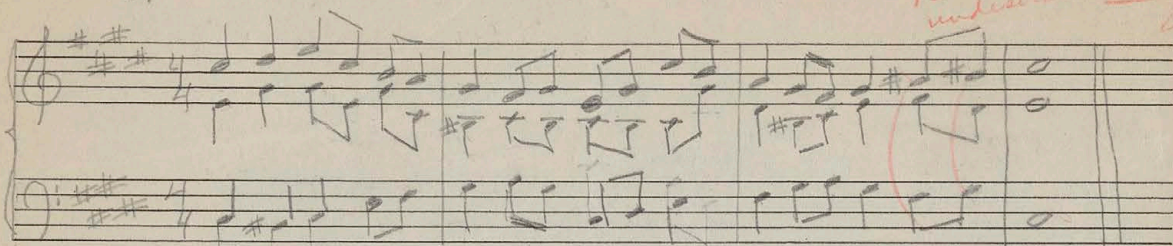
In g, The root here rises a fourth for the sake of the doubling in the resolution, the third goes down to supply the third of the first inversion. The seventh holds over, and the fifth moves regularly.

J. J. Hill.

P. 1.

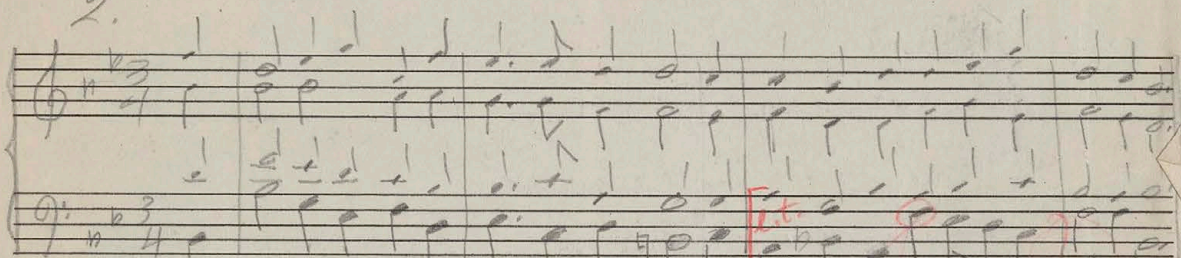
80
8

Par. 3rds
undesirable.



C# I V I III IV V IV V I V# I III II V# III IV V I

2.

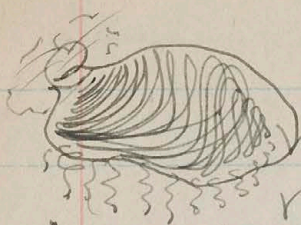


Bb I I IV IV V I IV I (III) (II) V I IV III IV V I I V I
C (II) V I

II in C minor would be a diminished
leading from dim chord

When bass drops a
7th, the upper
note should be
the 7th of a 7th
chord or else
unnecessary

22



Discovery of harmony, consequently
now or less accidental.
Trial and error.

VI Strick Counterpoint

Reached climax at end
of 16th century.

Palestina — outstanding genius
Product of period of experiment.
Unsurpassed.

A — aeolian mode.

G Original modes are scales beginning
on all white keys except B.

Cadence ~~of~~ of half step found most satisfactory.

Palestina Calculated intervals
not chords.

Solo singing with instrumental accompaniment
began towards close of this period.

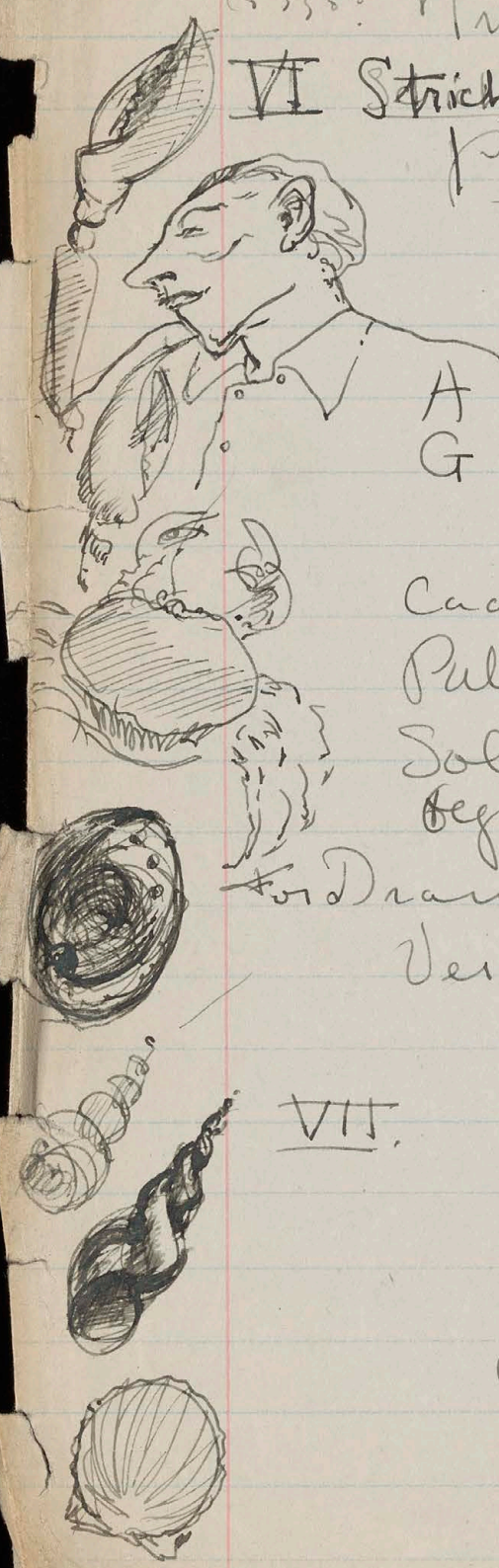
for Dramatic purpose.

Vertical music consequently began.
Ergo; harmony.

VII. 17th century.

Monteverdi inaugurated dominant
innovator. freely 7th prepared

New Counterpoint evolved
Bach. — combination of harmony & counterpoint



Counter point.

Evolution of theory of Music.

St. Hubert Parry. "Evolution of Art of Music"
Primitive Communication of emotion.
Standardization of repeated cries.

Greeks never progressed in harmony.

Elaborate scales.

discovered octave.

Early Christian Music

Greek Culture.

4th Cent A.D. + 6th Cent Church

Authorities went back to Greek models

IVth Diaphony.
(organum)

Monk who died in 930 described
diaphony.

To accommodate lower voices. — 5th or 4th below

Oblique motion discovered to avoid
difference in fourths.

Vth Discant — 1150

Embellishment.

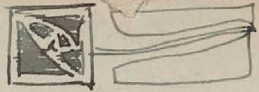
Church rebels against
elaborations.

Born of joy
at discovery of
novelty.

Rhythm rediscovered

forced combinations of ~~words~~ songs.

Latin plainchant with French amatory verse.

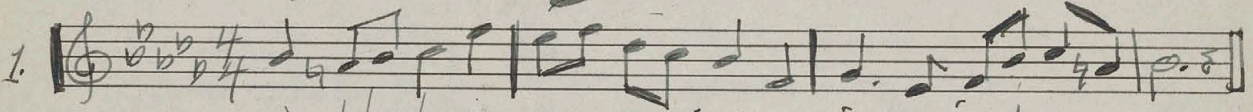


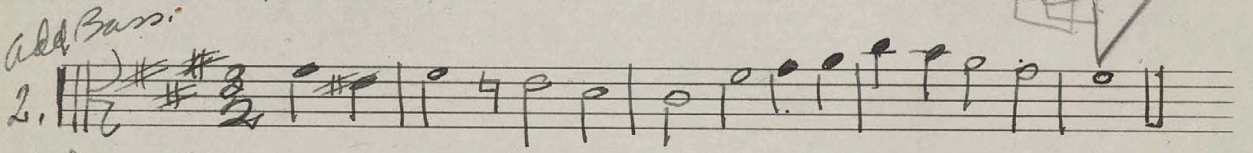
Mode IV.

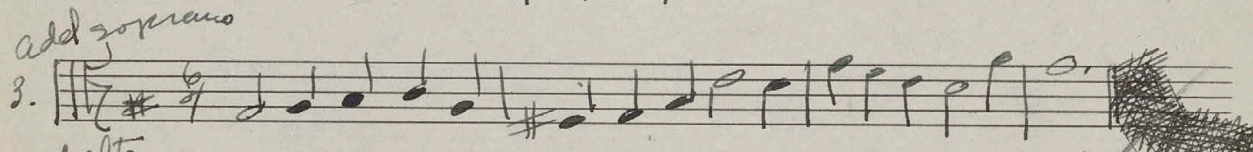
Kyrie Eleison in F# min.

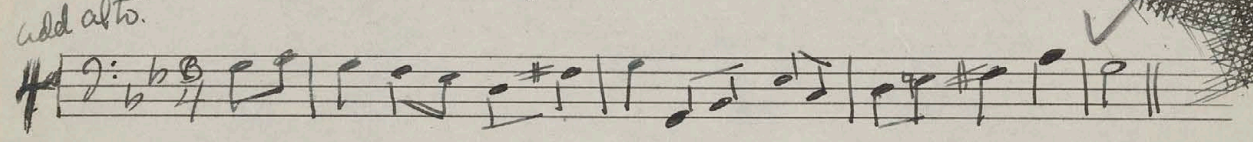
Handwritten musical notation on a grand staff. The treble clef has a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of quarter and eighth notes. The bass clef has a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter and eighth notes. There are some handwritten numbers '5', '3', and '1' above the bass staff. To the right of the staff is a large, dark, scribbled-out area.

Handwritten musical notation on a single staff. It shows a few notes, followed by a lightbulb drawing, and then some more notes. There are also some small square boxes with dots inside.

1. 
a counterpoint—imply in harmony.
first species, one voice.
Add Bass

add Bass.
2. 

add soprano
3. 

add alto.


Handwritten musical notation on a single staff. It shows some notes, followed by a large, dark, scribbled-out area, and then some more notes.

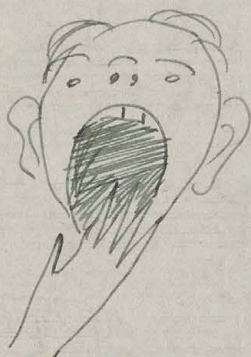
Handwritten musical notation on a single staff. It shows some notes, followed by a large, dark, scribbled-out area, and then some more notes.

in accordance with models of
~~Chap II Counterpoint 1st Book~~ Play Illustrations.

is find a little crowded, but effective.

Mode XIII Tenor.

cello



High ho!

Harmony & Counterpoints

Supplies needed.

Foot & Spalding.

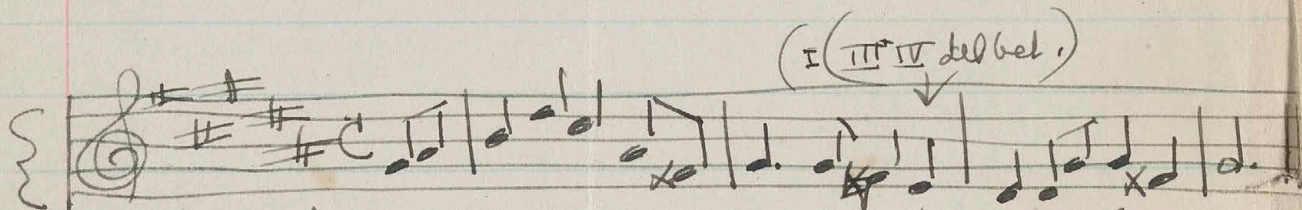
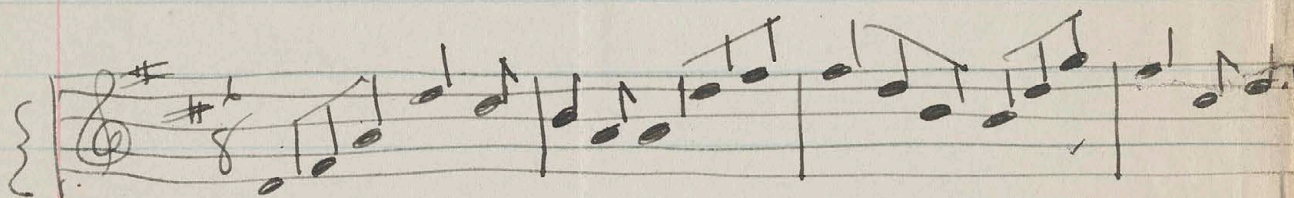
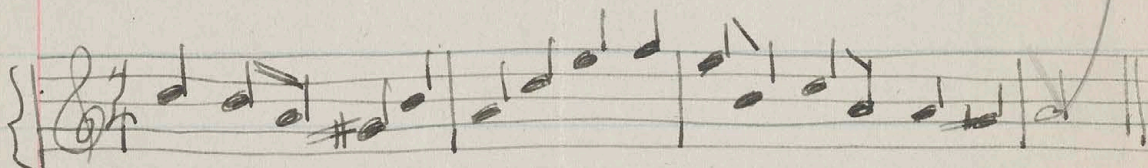
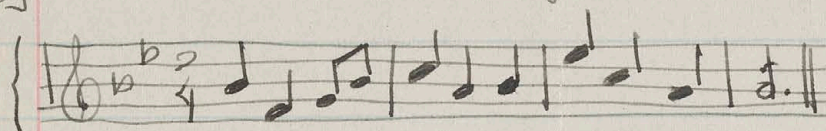
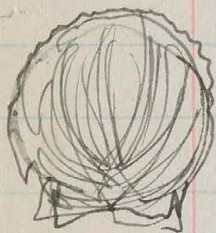
Milson: "The Art of Counterpoint," with
2 music blank books for assigned work

Assignment for next lesson.

Review Root progressions Chaps. 3 & 4

4 voice harmonizations.

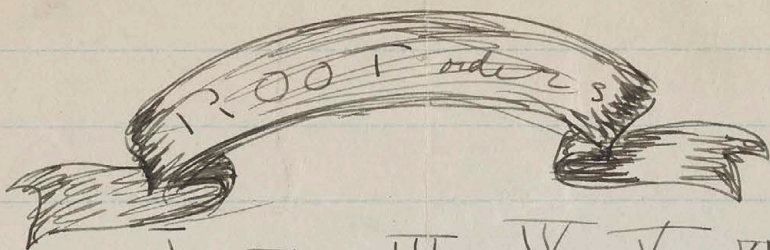
of 2 or 3 soprano's.



following Chaps. 5 & 8 of Notes (no inversions
no seventh chords)
no passing notes

Read pp. 1-20 Counterpoint text.

pp. 12-15 Carefully
16, 18, 19, & 20

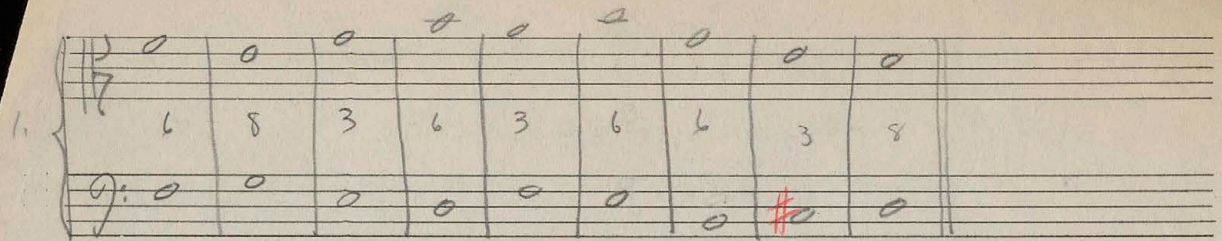


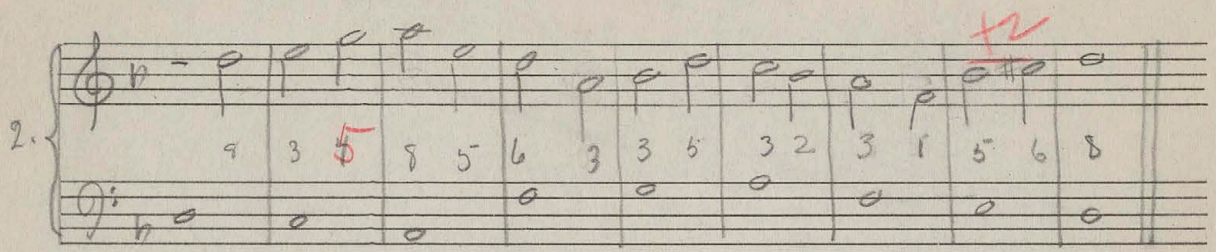
I - III IV V VI
 II - V VI
 III - IV VI
 IV - I II V
 V - I III VI
 VI - II III IV V

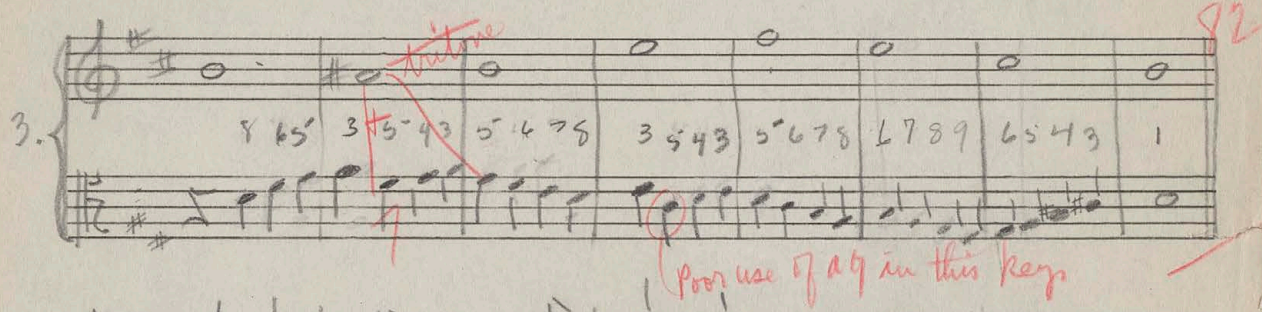
I - III⁺ IV ~~V~~ V VI
 III⁺ - VI
 IV - I V
 V - I III⁺ VI
 VI - III⁺ IV V

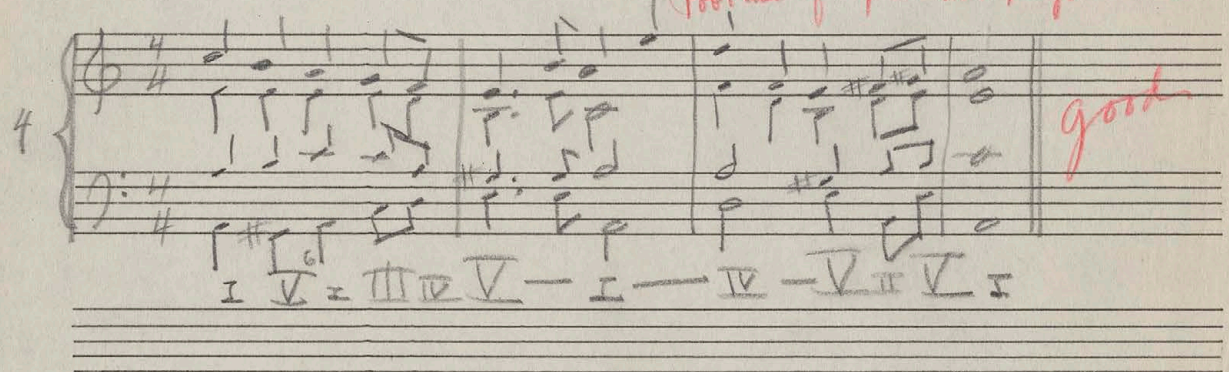


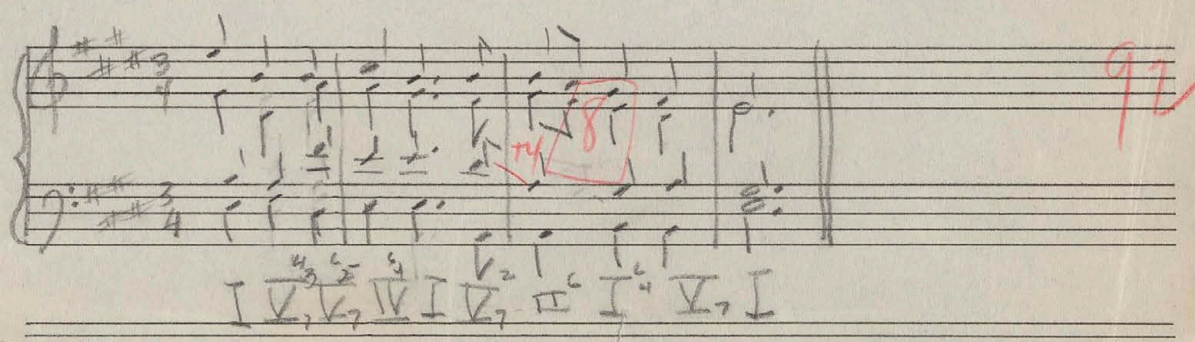
J. J. Hill.

1. 

2. 

3. 

4. 



I hereby pledge my word of honor
that I have neither given nor
received aid in this exam. J. J. Hill.

A passing pilgrim bowed with Sorrow
Stopped me once, I know not whether
His intention was to borrow
Where withal to keep together
Soul and body in this life
At any rate the law he taught
Put the pen above the knife
And ~~virtue~~ over virtue bought

The shallowness of pleasure, and the care
that follows self-indulgence, are about
the hardest of the burdens that wed us
to call our true inheritance, without
assuming overmuch. And what is rare
in common life is someone bearing pain
with seeming pleasure, and whose share
of sorrow has been multiplied again.

#14-0163

Standard Music-Writing Tablet

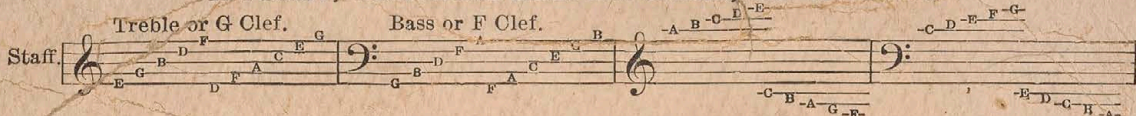


FOR
TEACHER AND PUPIL

THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK LONDON

FOR REFERENCE

THE STAFF, WITH ADDED LINES AND SPACES, AND THE CLEFS.



TIME TABLE OF THE VALUE OF NOTES.

A Whole Note is equal to
 2 Halves.
 or 4 Quarters.
 or 8 Eights.
 or 16 Sixteenths.
 or 32 Thirty-seconds.

TIME TABLE OF THE VALUE OF RESTS and the VALUE OF CORRESPONDING NOTES.

Whole note and rest.	Half note and rest.	Quarter note and rest.	Eighth note and rest.	Sixteenth note and rest.	Thirty-second note and rest.

DOTTED NOTES AND RESTS.—A dot placed after a note or a rest adds *one-half* to the rhythmical value of the note or rest; a second dot adds half as much as the *first* dot.

SHARPS, FLATS AND CANCELS.

SHARP. Half tone higher.	DOUBLE SHARP. Whole tone higher.	FLAT. Half tone lower.	DOUBLE FLAT. Whole tone lower.	NATURAL OR CANCEL.

TIME SIGNATURES AND VALUES.

SIMPLE.			COMPOUND.		
Duple.	Triple.	Quadruple.	Duple.	Triple.	Quadruple.
or		or	or	or	or

The upper figure is the numerator, denoting the number of beats or pulsations to a measure; the lower figure is the denominator, indicating the kind, or value of note which is to be reckoned to each beat or pulse of each measure.

EXAMPLES OF VARIOUS KINDS OF TIME, showing value of the dot. The time for rests is the same as for notes, including the dot. For dotted notes and rests see reference above.

Double Time.

Triple Time.

KEY SIGNATURES.

Major Keys.

Minor Keys.

KEY-BOARD OF A SEVEN OCTAVE PIANO.

COMMENCING ON C IN THE BASS AND ASCENDING TO C IN THE TREBLE.

1st OCTAVE. 2nd OCTAVE. 3rd OCTAVE. 4th OCTAVE. 5th OCTAVE. 6th OCTAVE. 7th OCTAVE.

* Middle C.

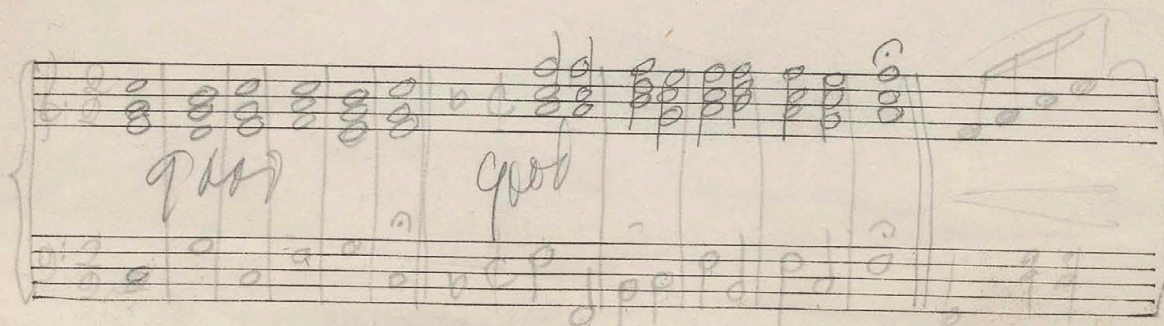
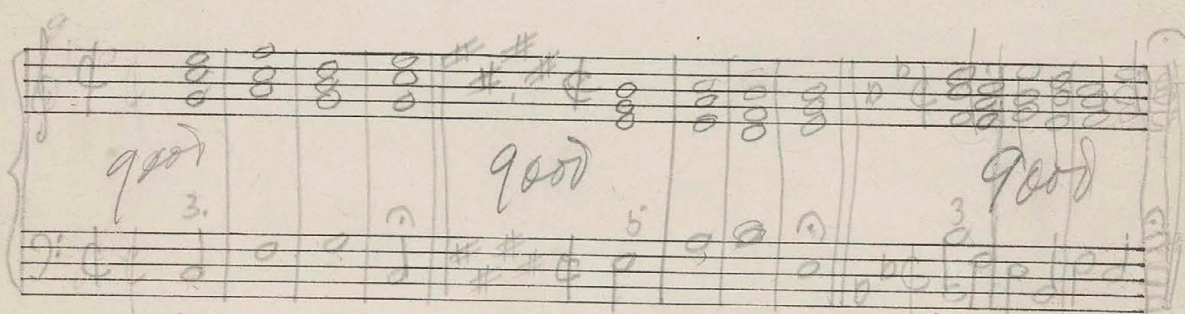
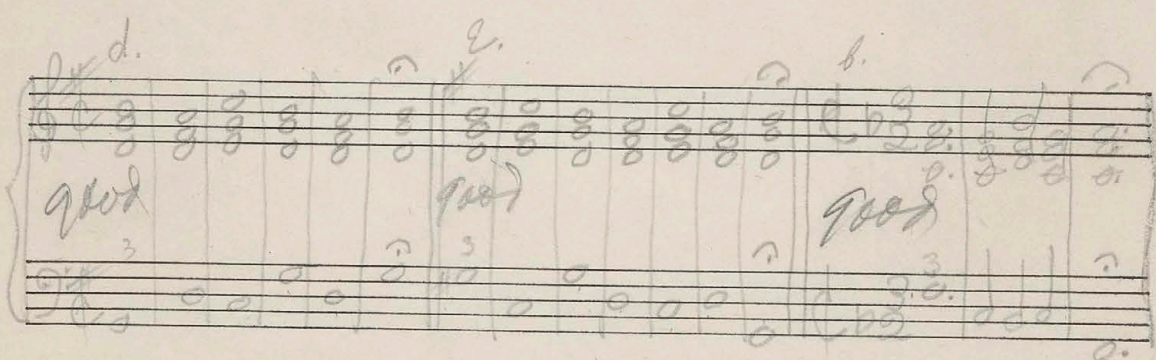
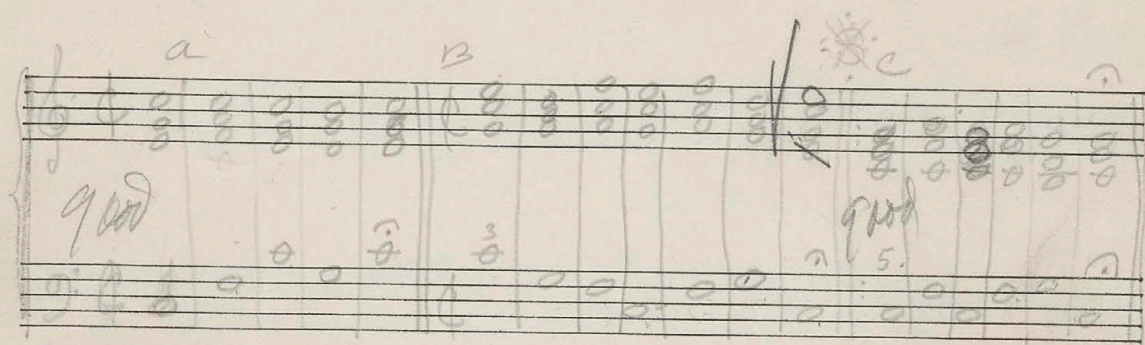
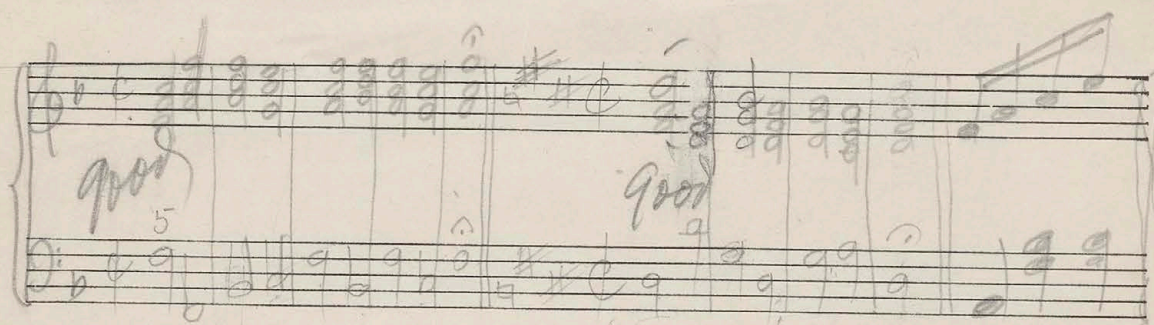
Valuable Reference Books: { Musical Essentials, Maryatt, \$1.00 } First Steps in Harmony, Landon, \$.50
 { Theory of Music, Palmer, 1.00 } Dictionary of Music, Mathews and Liebling, 1.00

Father can get Doughnuts and eat bread.

Tempo de Valse.

P.30 a-k.

From any key on the Piano to any key
directly above



Handwritten musical notation consisting of vertical strokes and a double bar line.

Handwritten musical notation on a grand staff. The right hand features a series of chords and a melodic line, while the left hand plays a bass line. A large '9' is written above the first measure of the left hand.

Handwritten musical notation on a grand staff. The right hand continues with chords and a melodic line, and the left hand plays a bass line. A large '9' is written above the first measure of the left hand.

Handwritten musical notation on a grand staff. The right hand features a series of chords, and the left hand plays a bass line. A large '9' is written above the first measure of the right hand.

Handwritten musical notation on a grand staff. The right hand features a series of chords, and the left hand plays a bass line. A large '9' is written above the first measure of the right hand.

Empty grand staff lines.

Minor Triads.

The rules for connecting minor triads are the same as those for the majors

11 112 11 512

Major Triads.

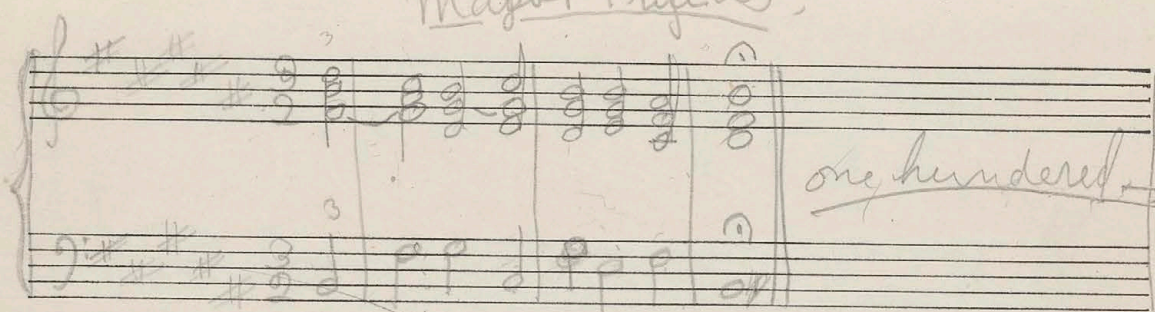
lowered octaves

Jerome

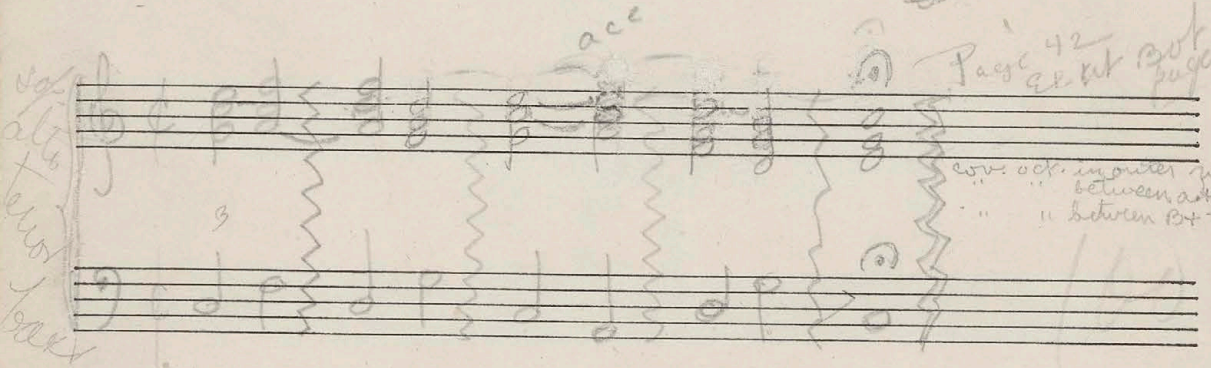
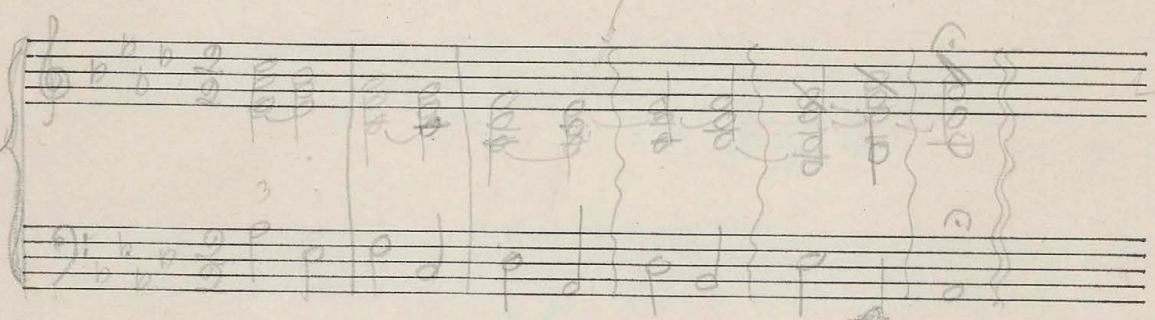
100

lowered octaves between alto and base.

Major Triads.

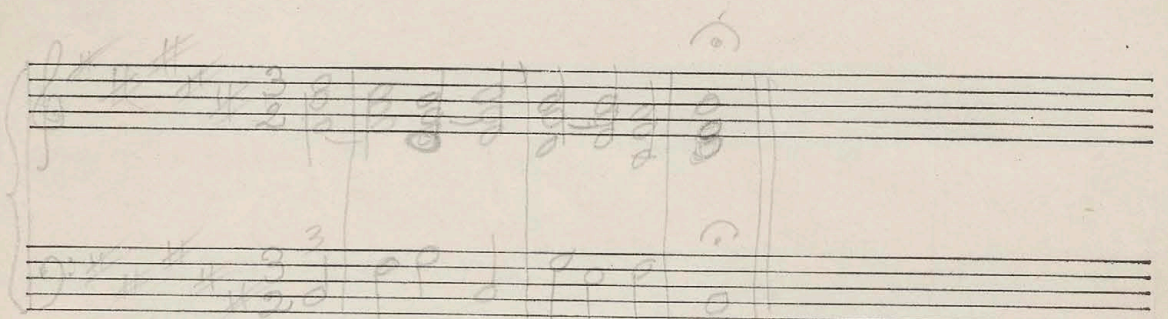


one hundred



Page 42

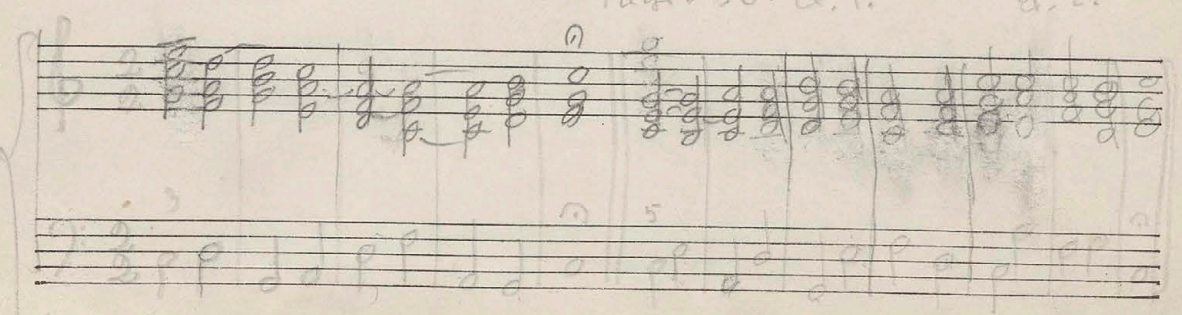
conv. oct. in notes join between a & B " between C & T



Short Book.

Page 30. Ex. 1.

Ex. 2.



ex. 3.

3.

3.

Sequential progression

4.

5.

5.

8.

6.

3.

5.

5.

Minor Triads.

• Rule for connecting for example the triads on the 5th + 6th degrees.

When both chords are uninvolved the triad on the 6th degree must have its 3rd duplicated whether it immediately precedes or follows the triad on the 5th degree.

2.

I II

3.

V VI VII

4.

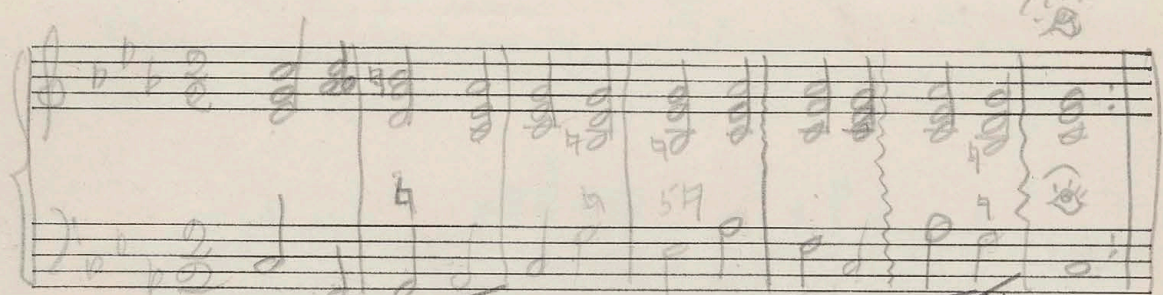
I VI V VI

5.

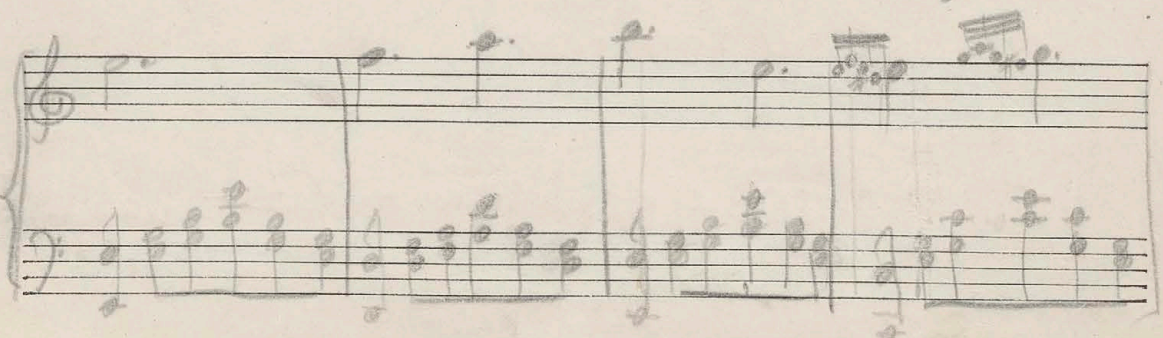
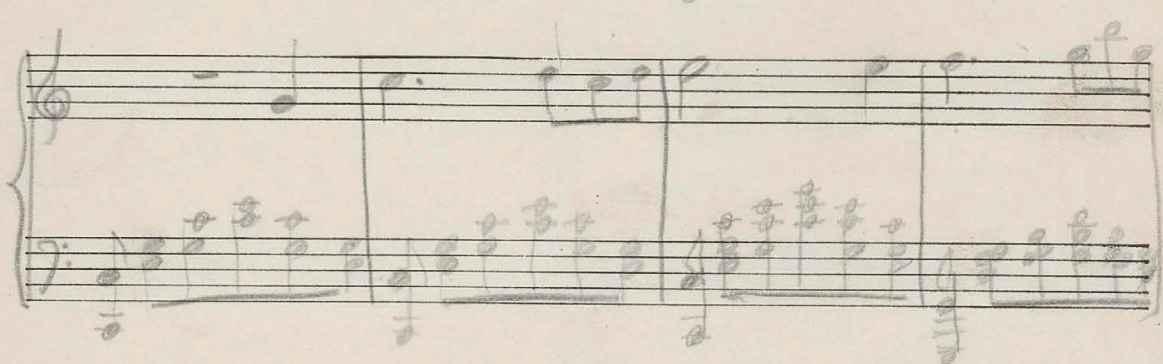
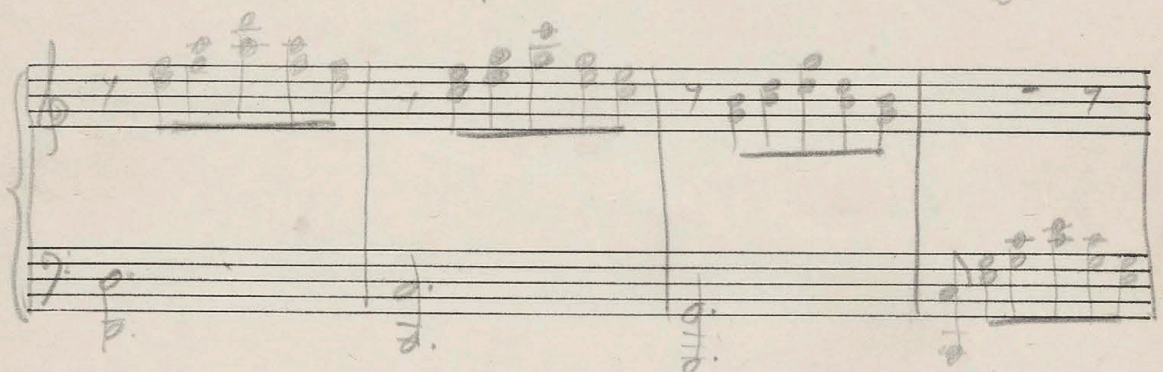
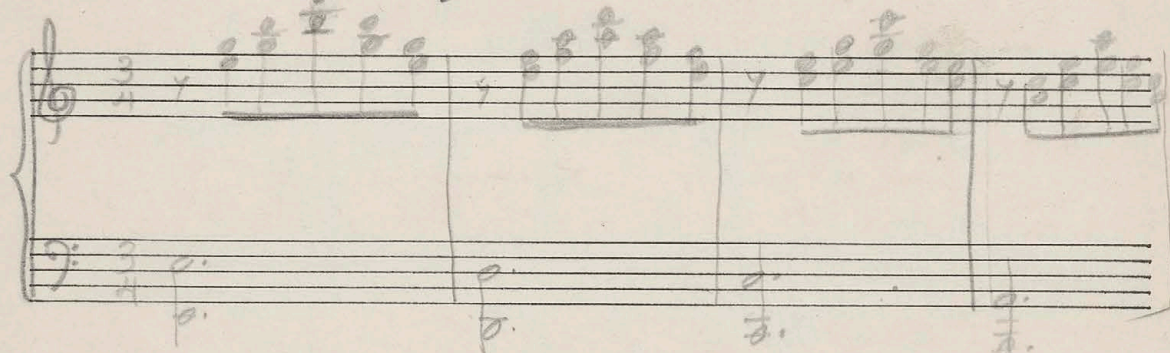
VI I V VI

6.

VI I V VI



Op. 250, No. 1. VI V VI V



Handwritten musical notation on a grand staff, featuring treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*). The piece is divided into measures by vertical bar lines. The first system shows a series of chords and melodic lines. The second system continues the composition with more complex figures. The third system features a series of rests and a final melodic phrase. The fourth system concludes the piece with a final chord and a double bar line.

Handwritten musical notation on a grand staff, featuring treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*). The piece is divided into measures by vertical bar lines. The first system shows a series of chords and melodic lines. The second system continues the composition with more complex figures. The third system features a series of rests and a final melodic phrase. The fourth system concludes the piece with a final chord and a double bar line.

Handwritten musical notation on a grand staff, featuring treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*). The piece is divided into measures by vertical bar lines. The first system shows a series of chords and melodic lines. The second system continues the composition with more complex figures. The third system features a series of rests and a final melodic phrase. The fourth system concludes the piece with a final chord and a double bar line.

Handwritten musical notation on a grand staff, featuring treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*). The piece is divided into measures by vertical bar lines. The first system shows a series of chords and melodic lines. The second system continues the composition with more complex figures. The third system features a series of rests and a final melodic phrase. The fourth system concludes the piece with a final chord and a double bar line.

6th Chords

1st Rule. The Bass tone (3rd of Triad) Should not be doubled in 6th Chords

1st Exception

When two or more chords of the 6th occur in immediate succession, the bass should be duplicated in each alternate chord.

(B) (a) When a plain triad on the next higher degree follows the last chord of the 6th, the bass is seldom duplicated

2nd exception

The diminished ^{triads} on account of their leading tone quality of their fundamentals sound best with their 3rd (the bass tone in chords of the 6th) duplicated.

3rd

The bass tone can often be advantageously doubled in chords of the 6th, which results from a change of bass only.

4th

by doubling the bass tone of 2 chords of the 6th in succession we can sometimes secure a more natural progression of certain voices which amply compensate for the over-accentuation of the 3rd of the chord. (over) for 5th and 6th.

6th chords

1. Musical notation for the first system, showing a sequence of 6th chords with bass tones duplicated in alternate chords. The notation includes treble and bass staves with notes and figured bass (3 6 6 6 6 6 6 6).

2. Musical notation for the second system, showing a sequence of 6th chords with bass tones duplicated in alternate chords. The notation includes treble and bass staves with notes and figured bass (3 6 6 6 6 6 6 6).

3. Musical notation for the third system, showing a sequence of 6th chords with bass tones duplicated in alternate chords. The notation includes treble and bass staves with notes and figured bass (3 6 6 6 6 6 6 6).

4. Musical notation for the fourth system, showing a sequence of 6th chords with bass tones duplicated in alternate chords. The notation includes treble and bass staves with notes and figured bass (3 6 6 6 6 6 6 6). Below the notation is the text "Rule I & II".

5. Musical notation for the fifth system, showing a sequence of 6th chords with bass tones duplicated in alternate chords. The notation includes treble and bass staves with notes and figured bass (3 6 6 6 6 6 6 6).

5th exception.

The bass tone is often duplicated in order to prepare a 7th chd.

The bass tone is often duplicated through the resolution of the 7th.

The plain triad is the first position with root in bass & reads 1-3-5 from its bass.

The 6th chd. is the 2nd position first inversion of the triad with 3rd in bass & reads 1-3-6

The 4th chd. is the 3rd position 2nd inversion of the triad with 5th in bass & reads 1-4-6 from bass tone

The root of a chord is that note above which the others read 3-5-7 etc.

The bass tone is the lowest note of a chord. Root for chords of 4th + 4th

~~The bass is always doubled in chords of the 6th and 7th~~

6.

7.

8.

9.

10.

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes various notes, rests, and accidentals. Above the staff, there are handwritten annotations: $5 - \frac{6}{4} 6$, $6 6$, $6 \frac{4}{4} \frac{5}{3}$, and 6 .

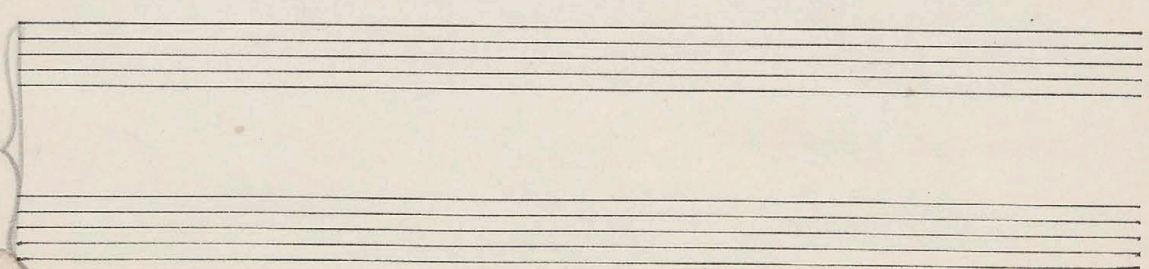
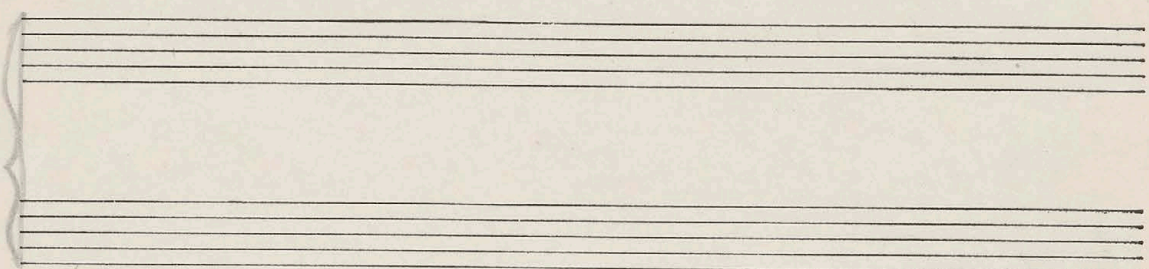
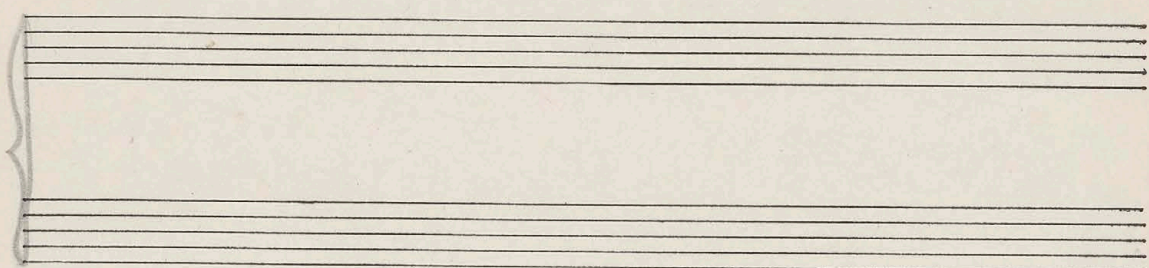
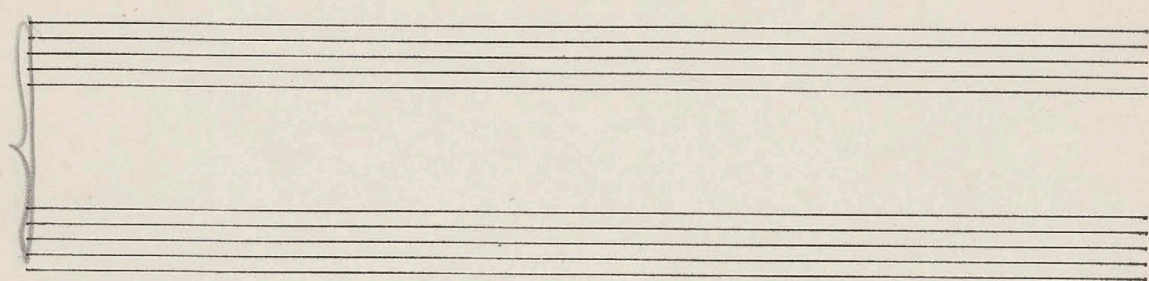
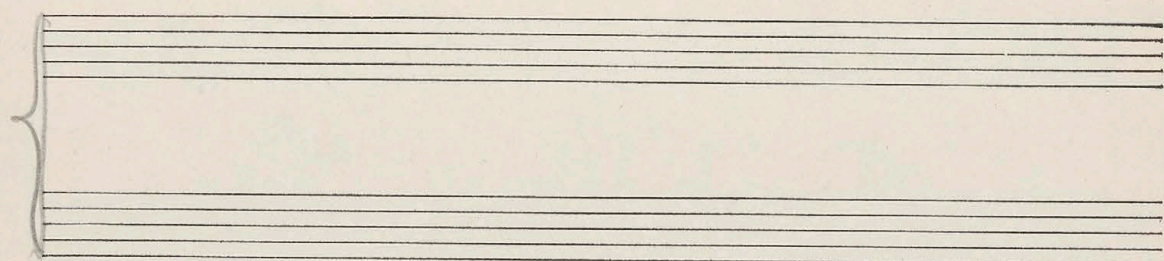
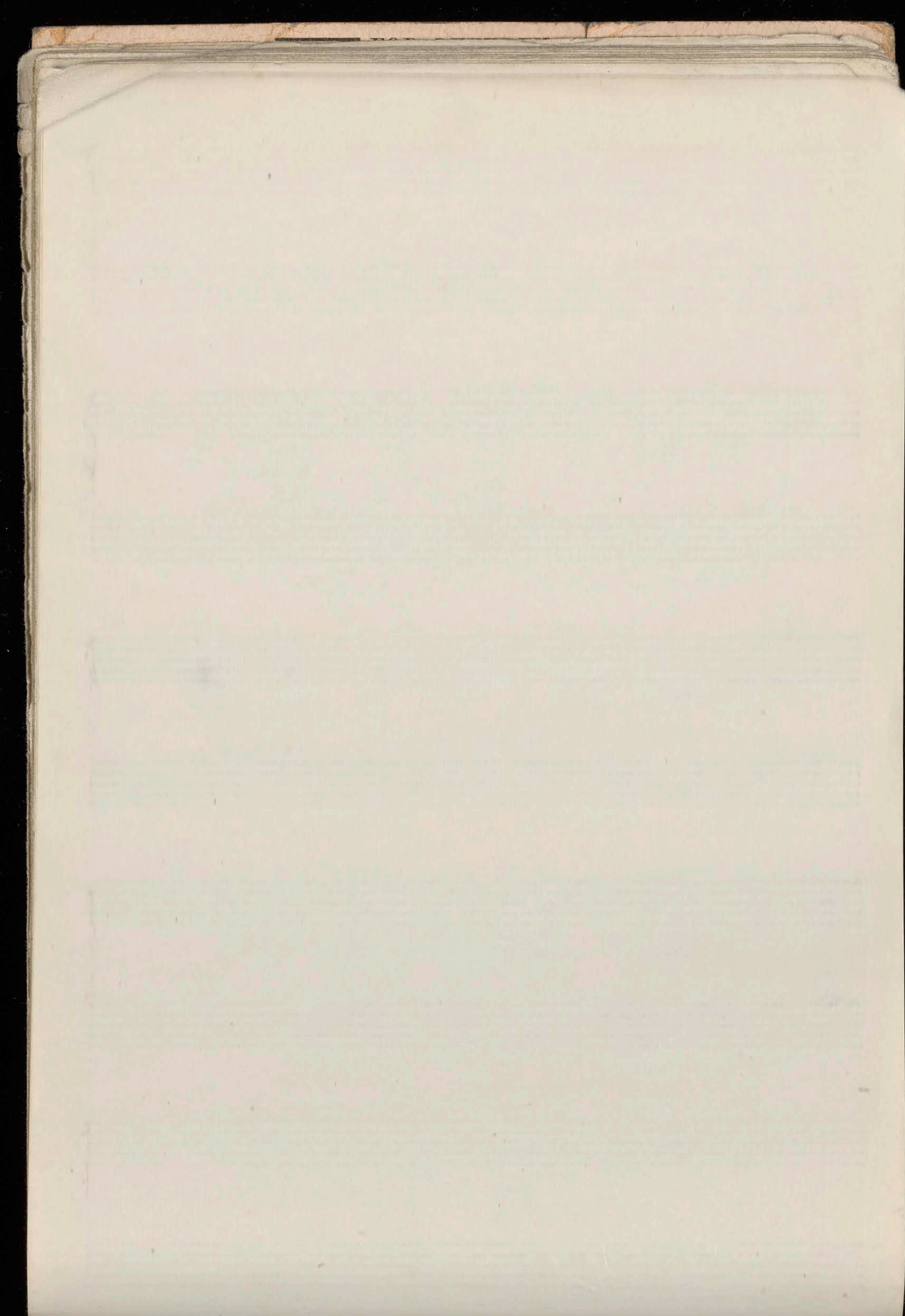
Handwritten musical notation on a grand staff. The notation includes various notes, rests, and accidentals. Above the staff, there are handwritten annotations: 6 , $c \frac{6}{4}$, 6 , $6 6 6$, and $6 \frac{6}{4} 6$.

Handwritten musical notation on a grand staff, showing empty staves with clefs.

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and accidentals. Above the staff, there are handwritten annotations: $8va$ and 5 .

Handwritten musical notation on a grand staff. The notation includes various notes, rests, and accidentals. Above the staff, there are handwritten annotations: 3 and 3 .

Slowly



Handwritten musical score on five systems, featuring piano and violin parts. The notation includes treble and bass staves, clefs, time signatures (3/4), and various musical symbols such as notes, rests, and ornaments. The score concludes with a *rall* (rallentando) marking.

The musical score is written on five systems, each consisting of a piano part (left staff) and a violin part (right staff). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and ornaments. The score concludes with a *rall* (rallentando) marking.

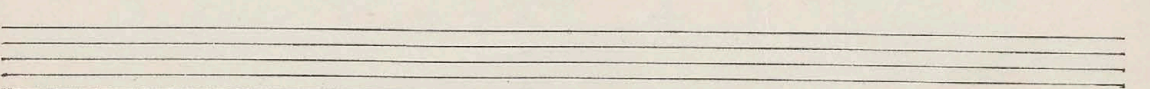
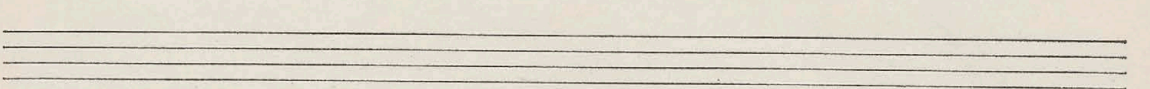
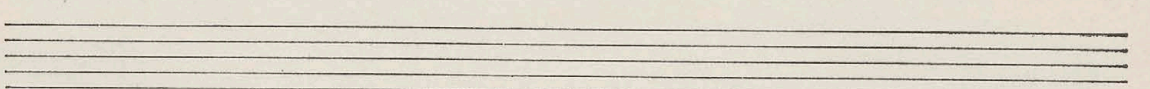
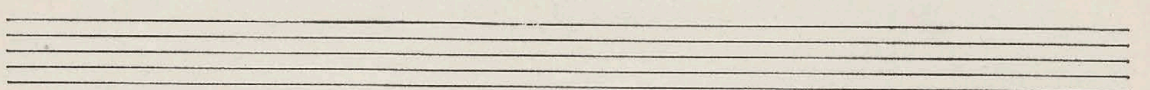
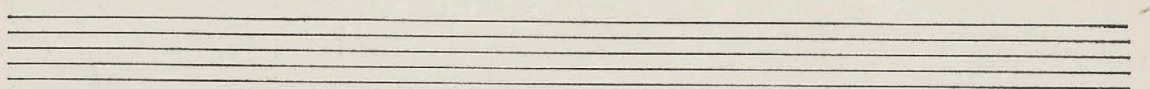
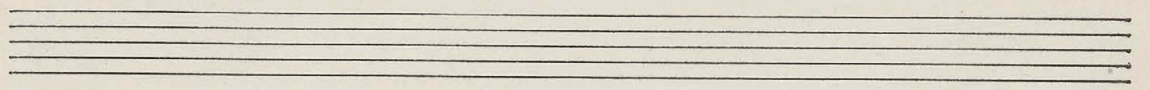
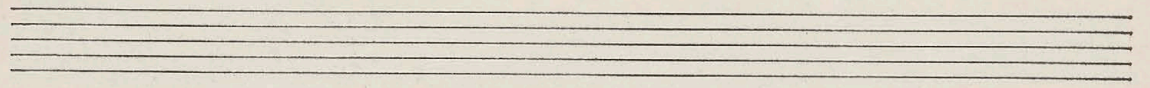
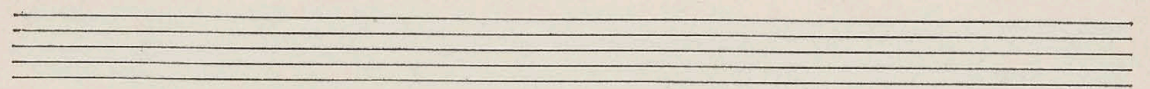
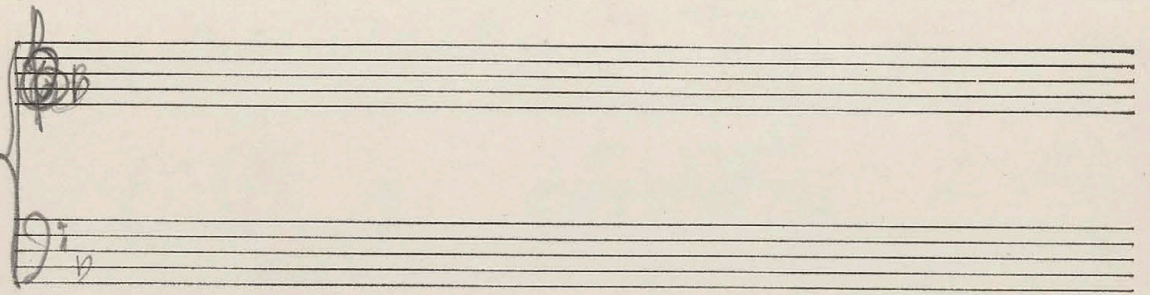
Largo.

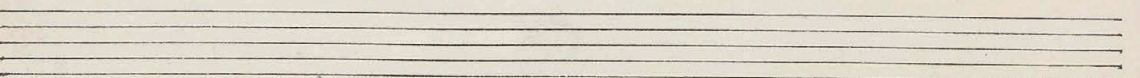
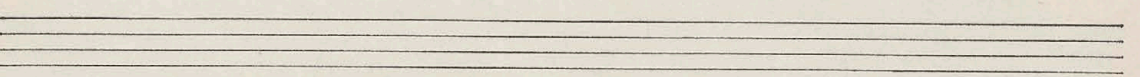
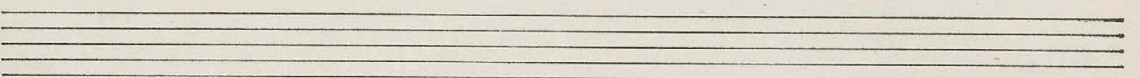
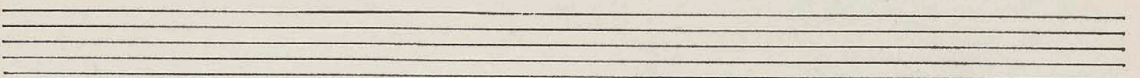
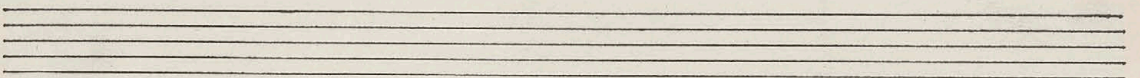
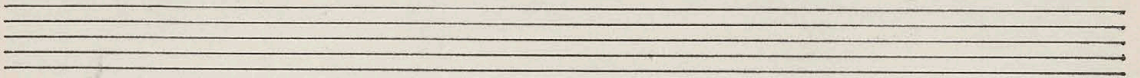
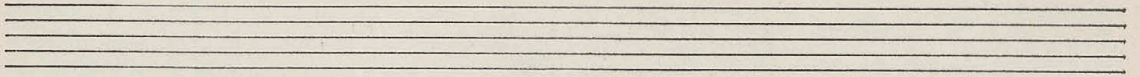
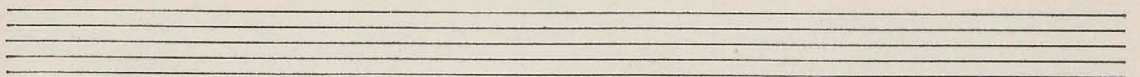
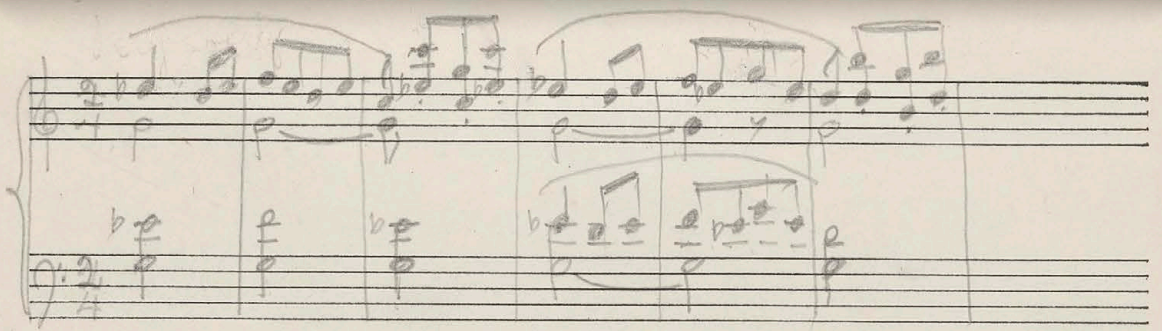
Pedal.

f

** Pedal Pedal **

cresc. lock.



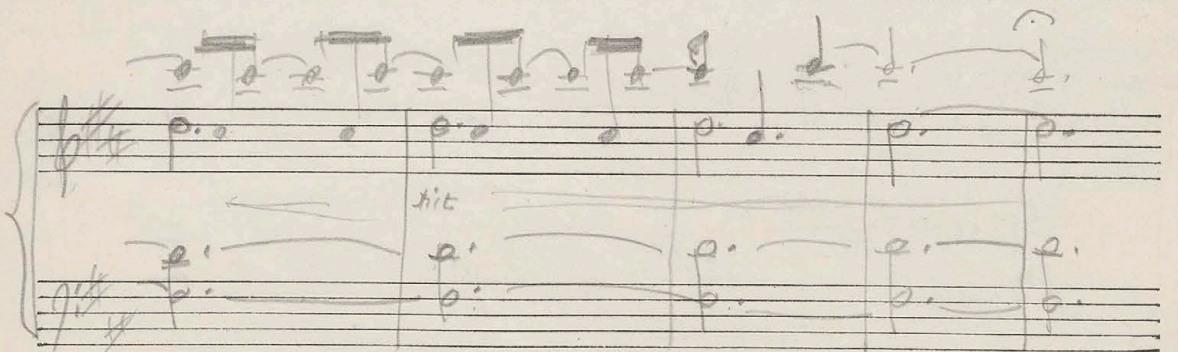
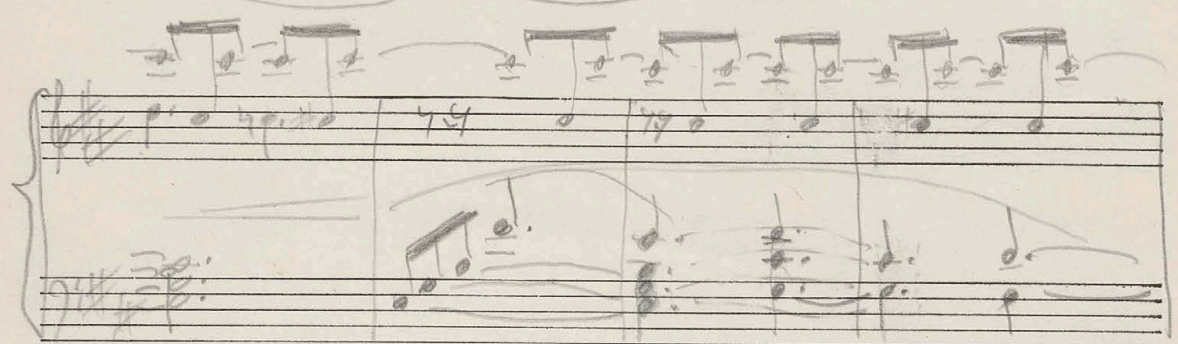
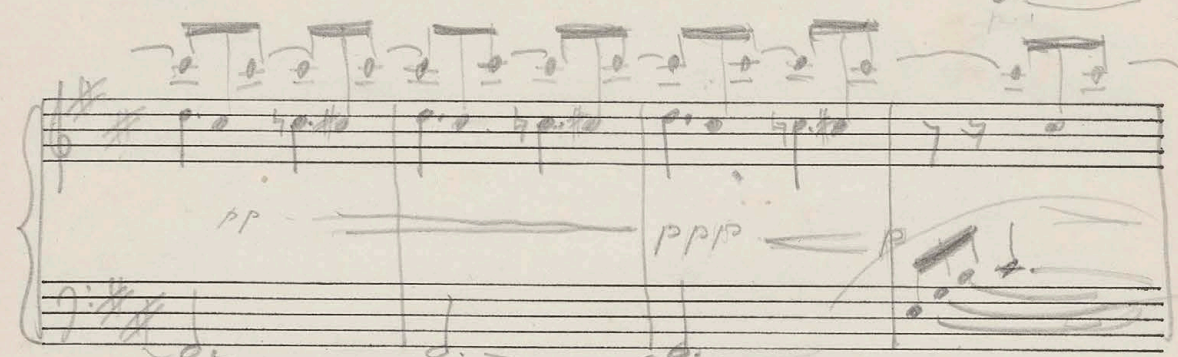
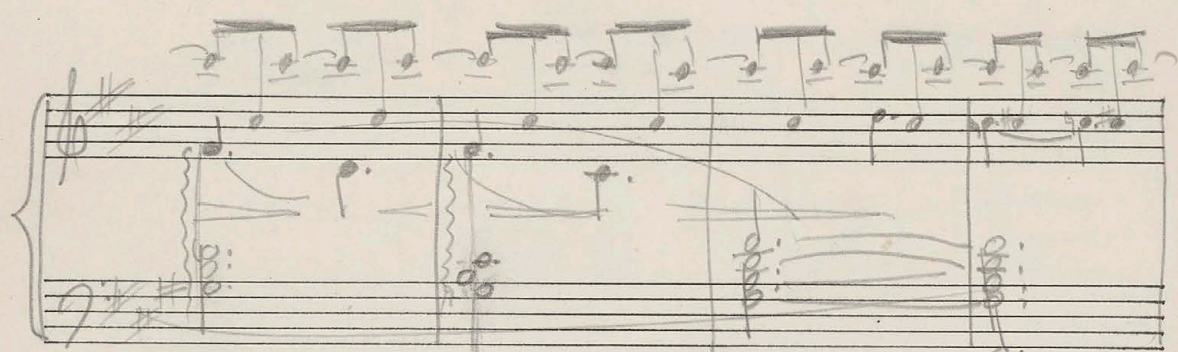
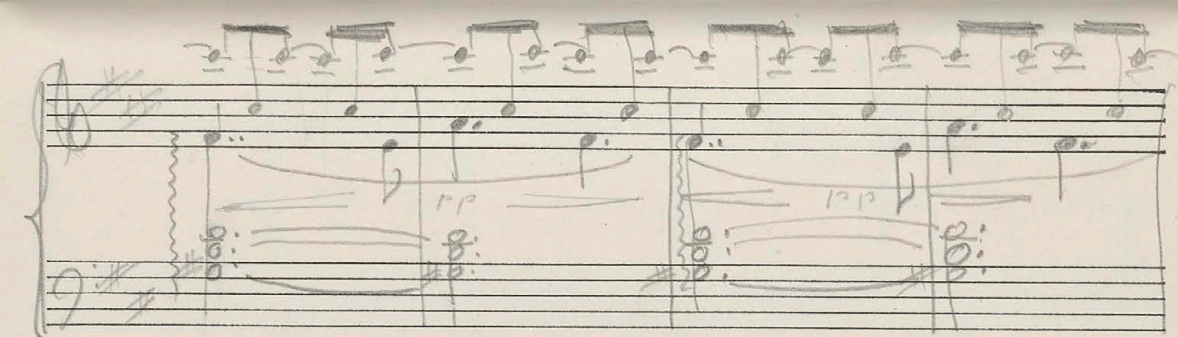


slowly.

Handwritten musical score for piano, featuring five systems of staves. The notation includes notes, rests, and dynamic markings. The first system is marked "slowly." and includes a "P." (piano) marking. The second system includes a "P.P." (pianissimo) marking. The third system includes a "f.f." (fortissimo) marking. The fourth system includes a "f.f." marking. The fifth system is marked "slower. march." and includes a "f.f.f." (fortissimissimo) marking. The score is written in a style typical of early 20th-century manuscript notation, with some corrections and annotations visible.

Handwritten musical score on a single page, featuring four systems of music. Each system consists of a grand staff (treble and bass clefs) and a single staff (likely for a second instrument or voice). The notation is in G major (one sharp) and 4/4 time. The first system includes a key signature change to F major (two flats) in the second measure. The second system includes a key signature change to D major (two sharps) in the second measure. The third system includes a key signature change to B major (three sharps) in the second measure. The fourth system includes a key signature change to G major (one sharp) in the second measure. The notation includes various musical symbols such as notes, rests, and bar lines.

Two sets of empty musical staves at the bottom of the page, each consisting of a grand staff (treble and bass clefs) and a single staff (likely for a second instrument or voice).



Handwritten musical score on five systems, featuring piano and left hand parts. The notation includes treble and bass staves, dynamic markings, and performance instructions.

System 1:

- Tempo: *Slowly*
- Key signature: One sharp (F#)
- Time signature: 3/4
- Right Hand (RH): Treble clef, melodic line with slurs and ties.
- Left Hand (LH): Bass clef, accompaniment with chords and single notes.
- Dynamics: *pp* (pianissimo), *p* (piano).
- Performance instruction: *L.H.*

System 2:

- Right Hand: Continues the melodic line.
- Left Hand: Features more complex chordal textures.
- Dynamics: *pp*, *p*, *pp*.

System 3:

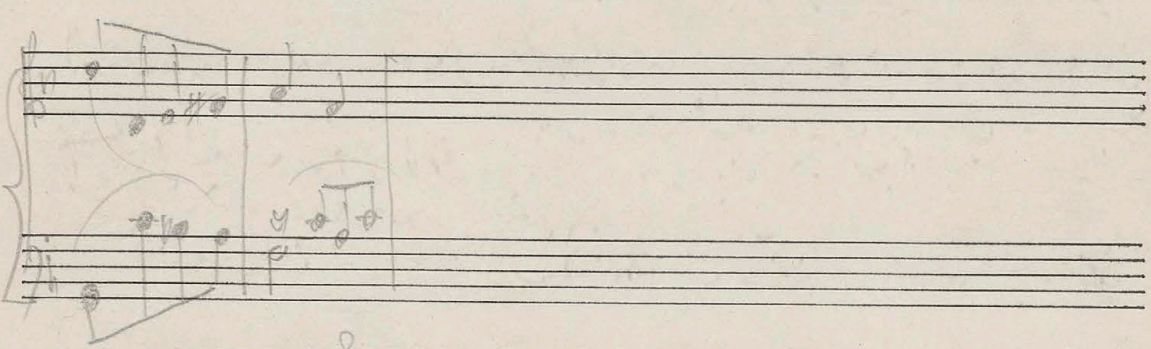
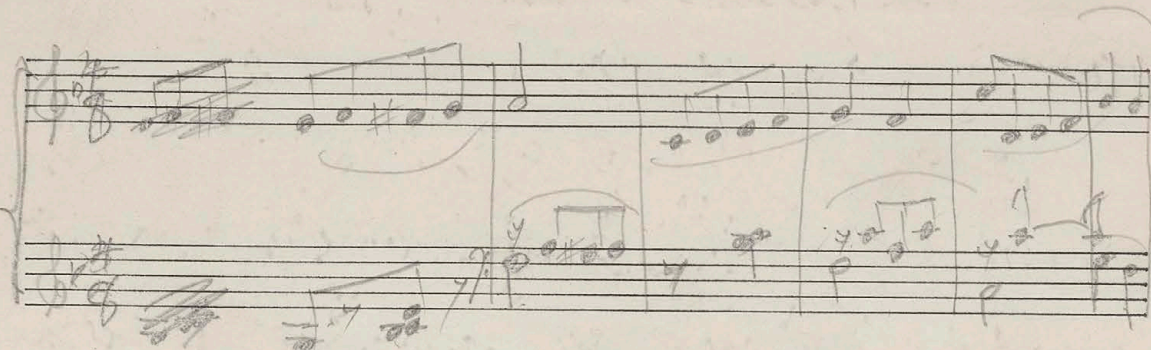
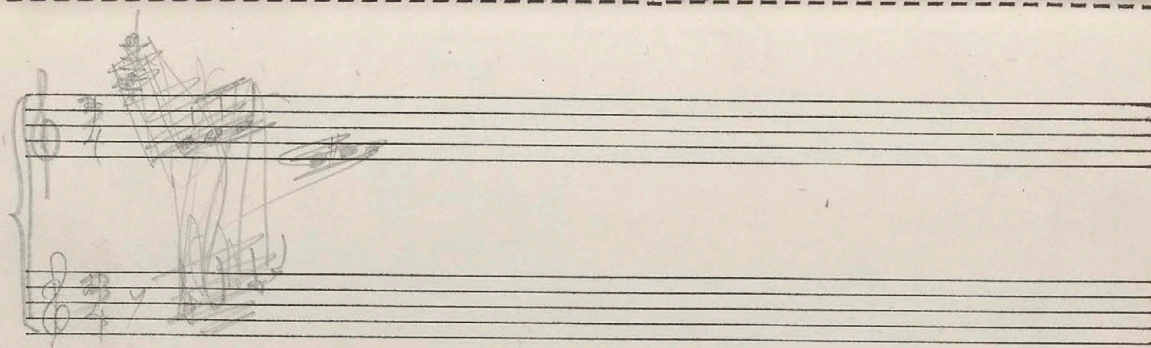
- Right Hand: Melodic line with slurs.
- Left Hand: Accompaniment with sustained chords.
- Dynamics: *pp*, *p*, *pp*.
- Performance instruction: *L.H. MF* (mezzo-forte).

System 4:

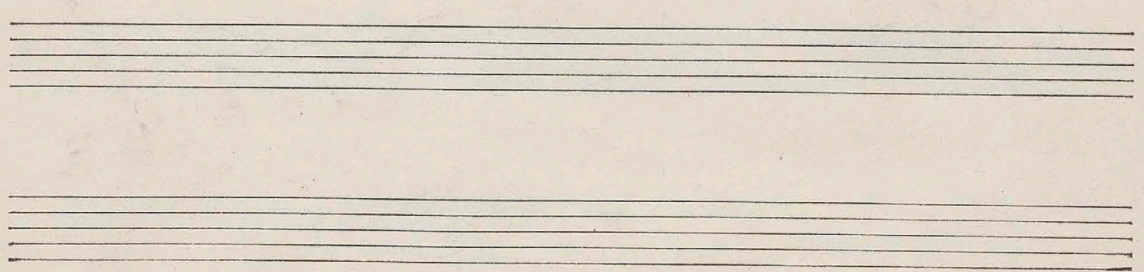
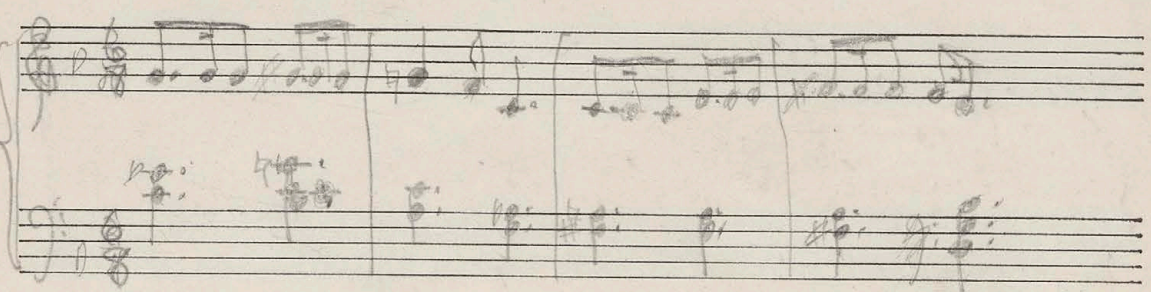
- Right Hand: Melodic line with slurs.
- Left Hand: Accompaniment with sustained chords.
- Dynamics: *pp*, *p*, *pp*.

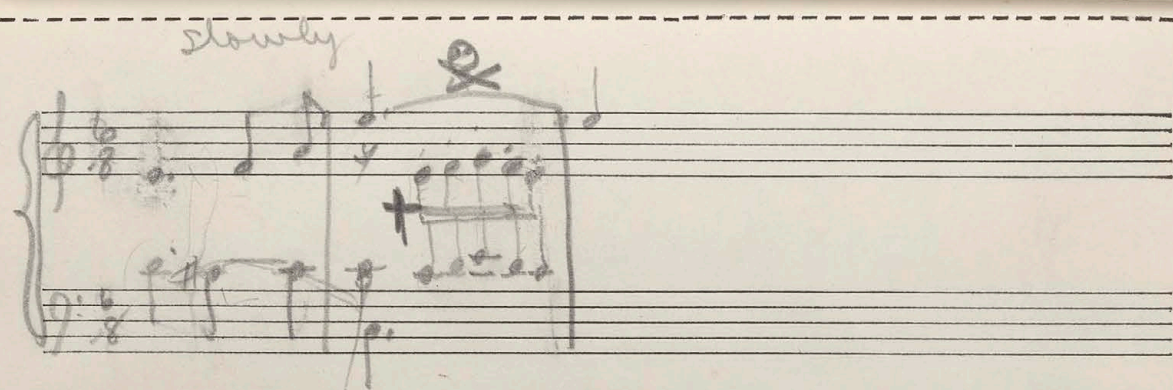
System 5:

- Right Hand: Melodic line with slurs.
- Left Hand: Accompaniment with sustained chords.
- Dynamics: *p*, *pp*.

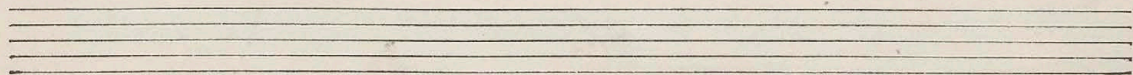
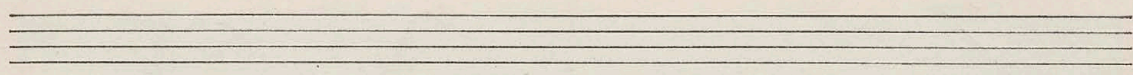
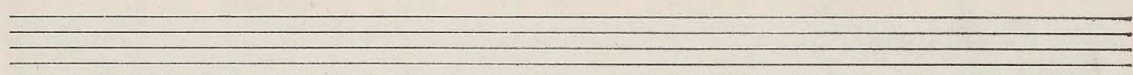
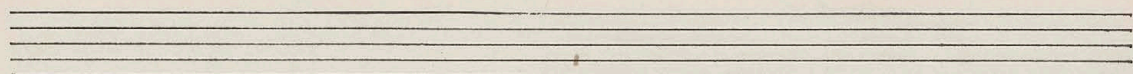
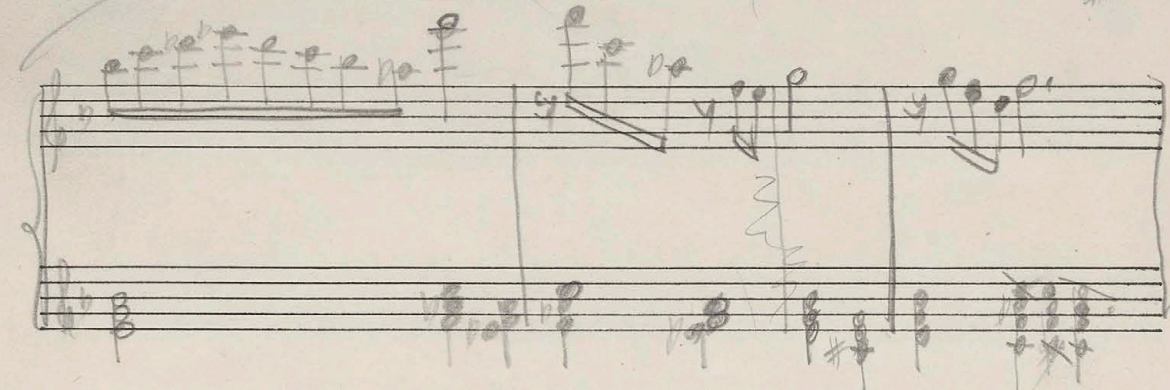
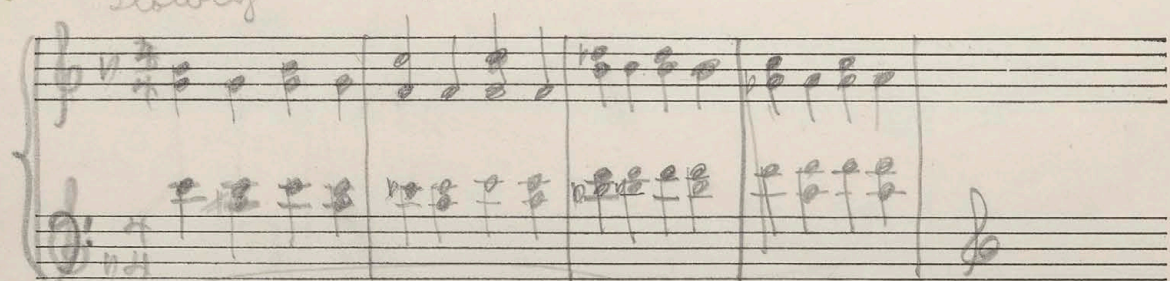


slowly.

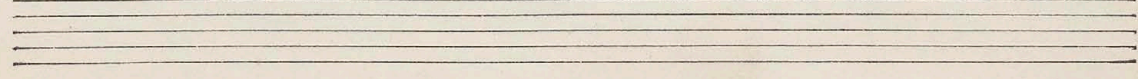
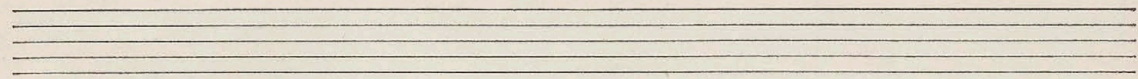
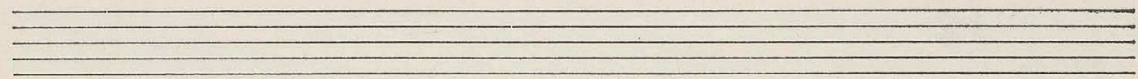
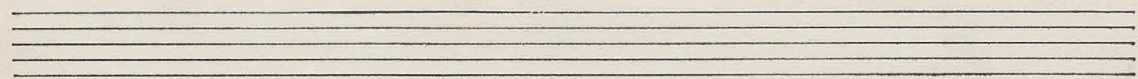
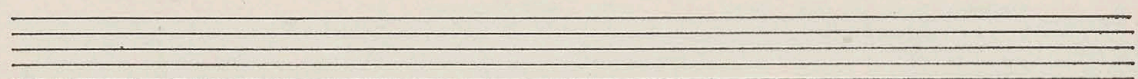
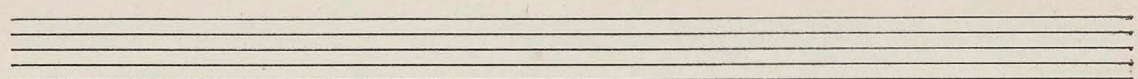
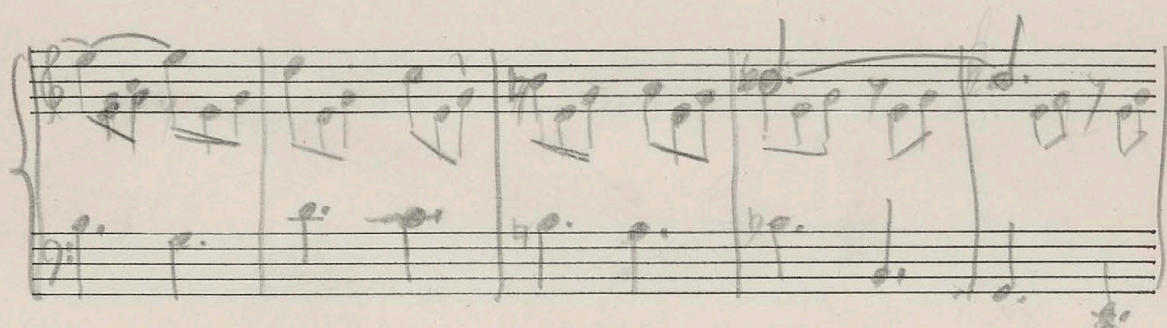
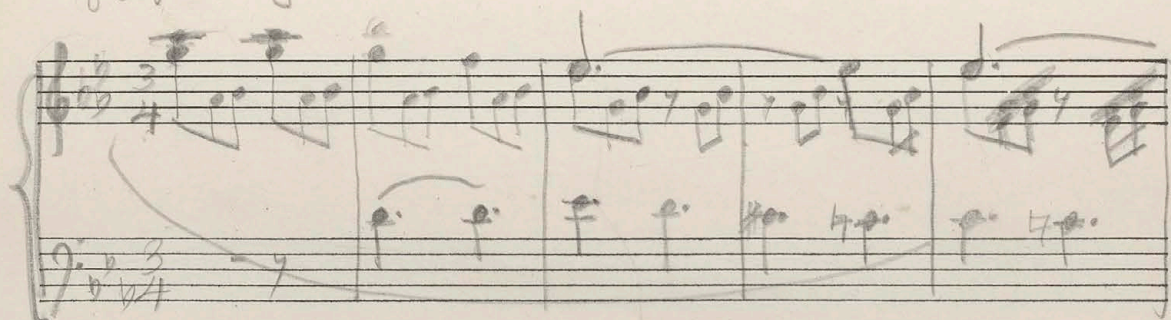


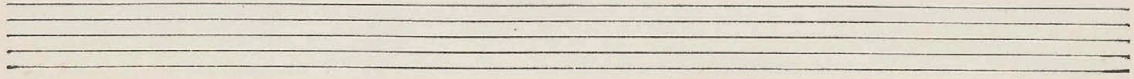
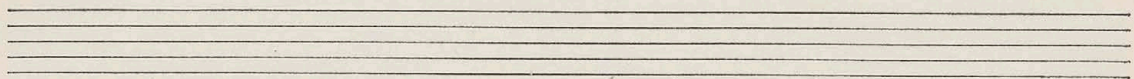
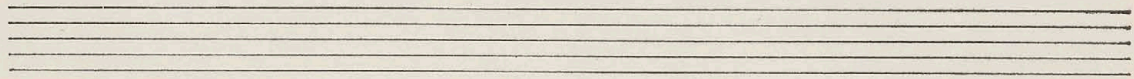
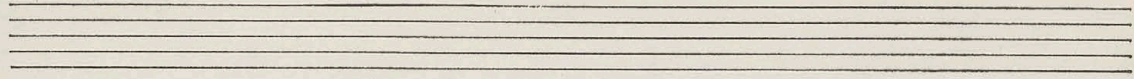
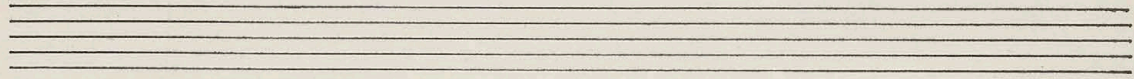
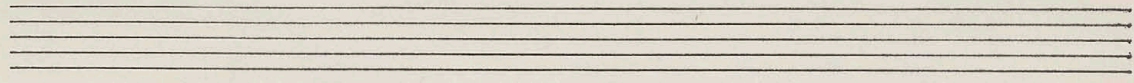
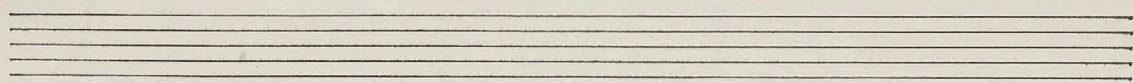
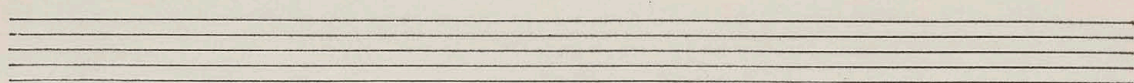
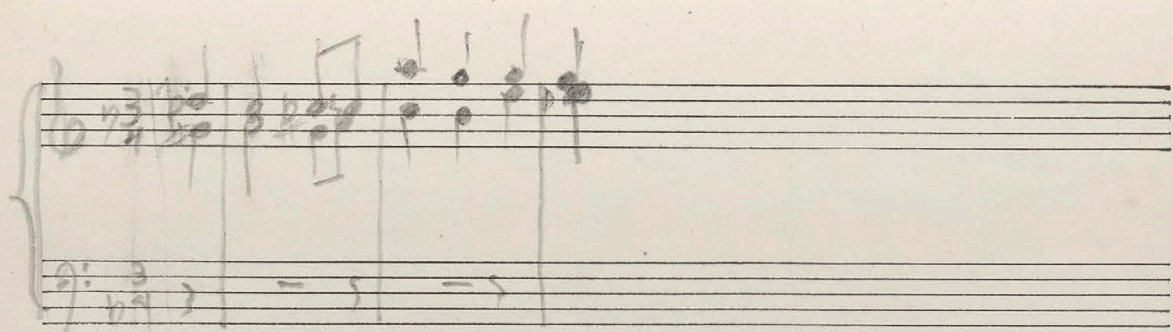


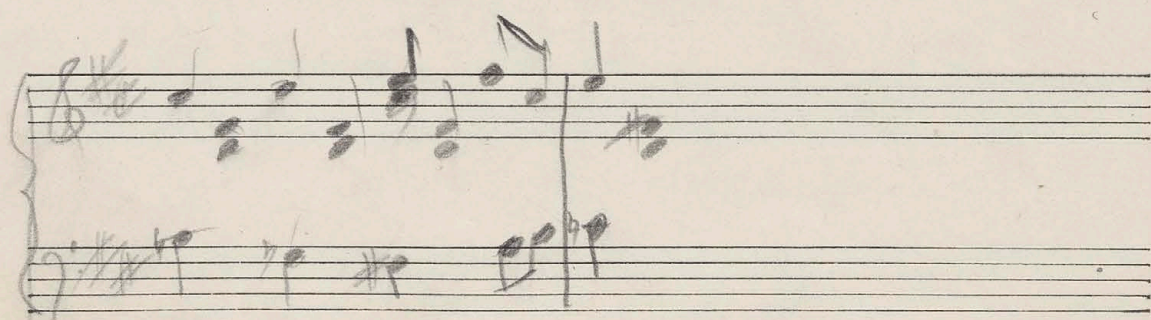
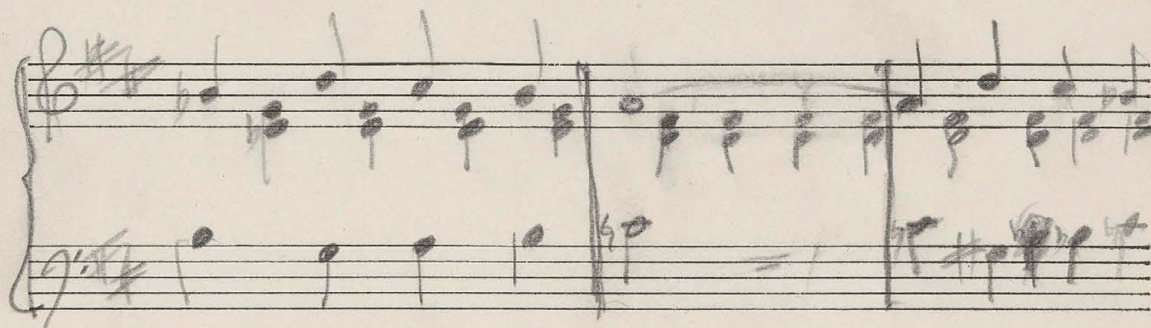
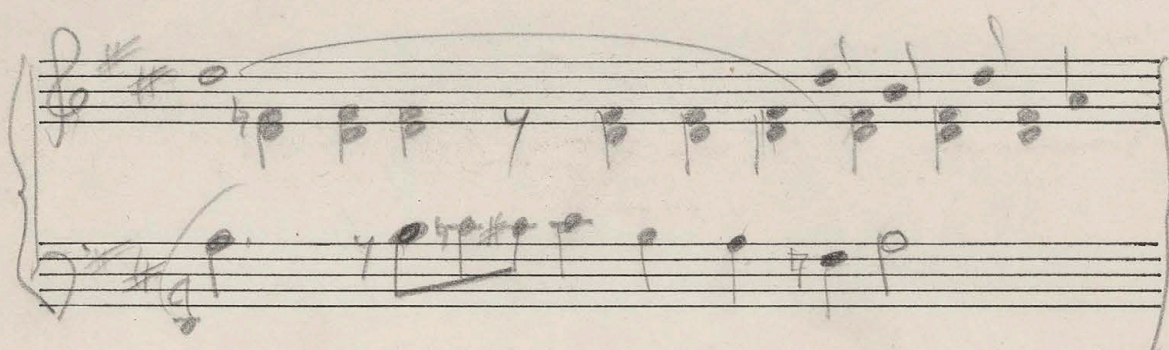
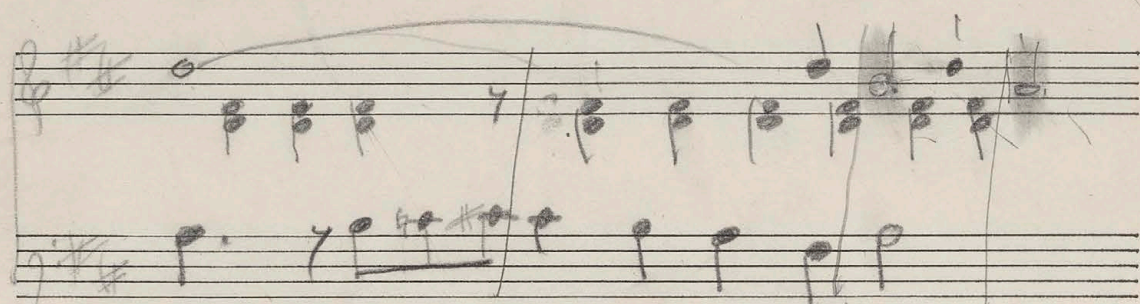
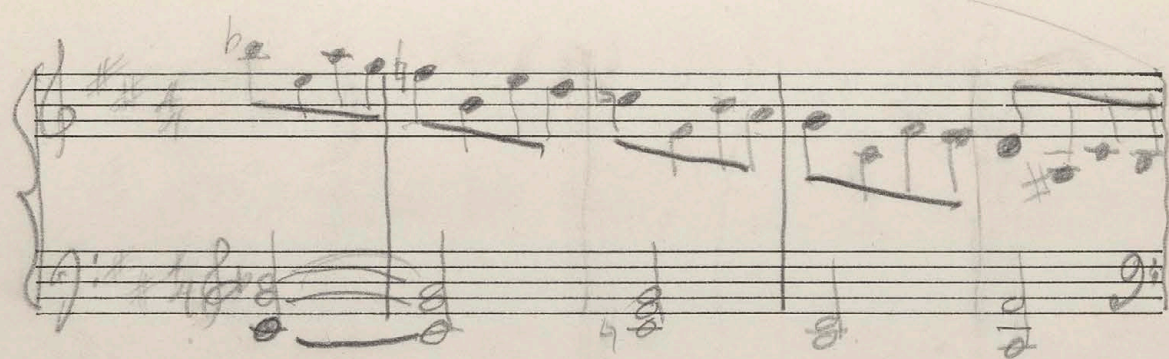
slowly

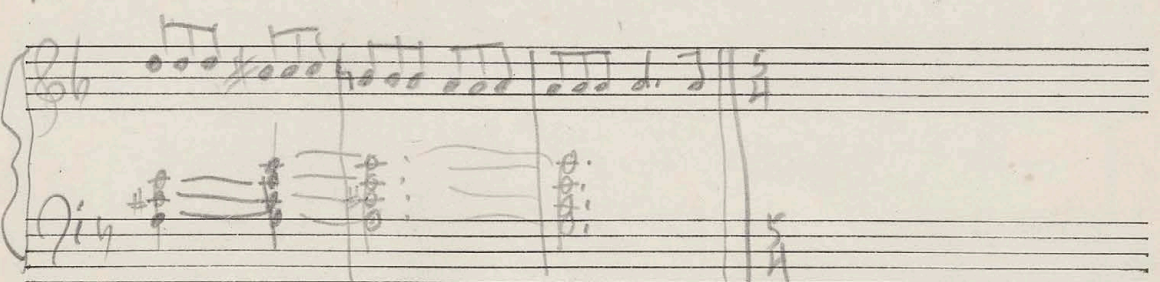
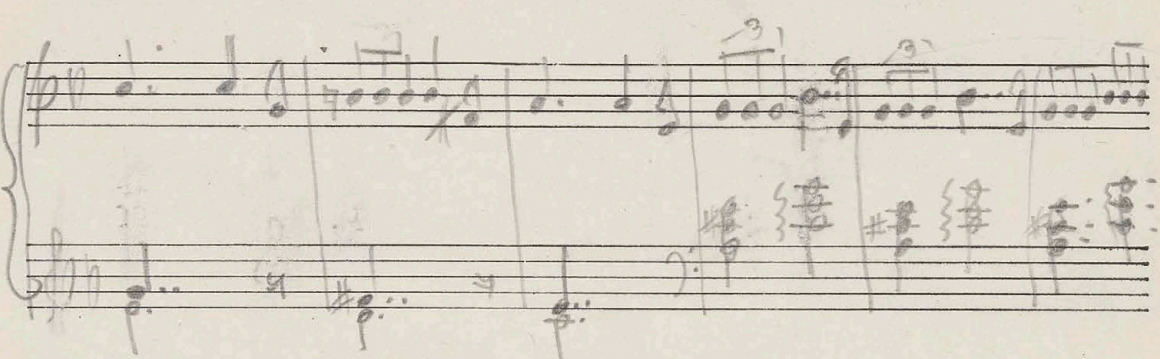
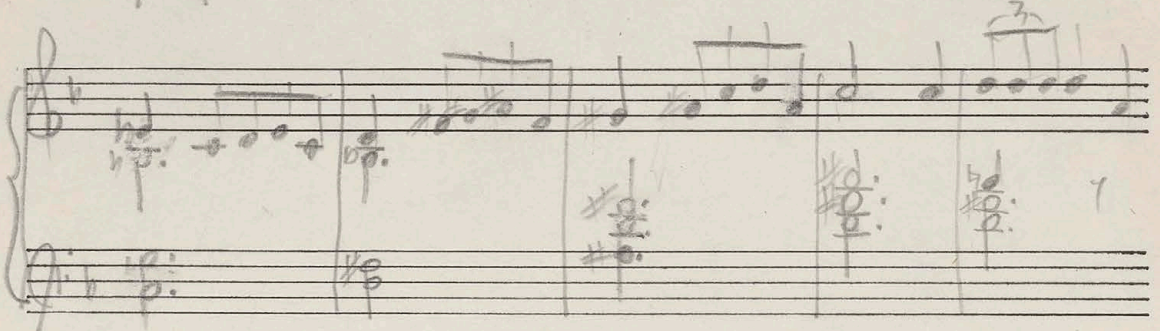
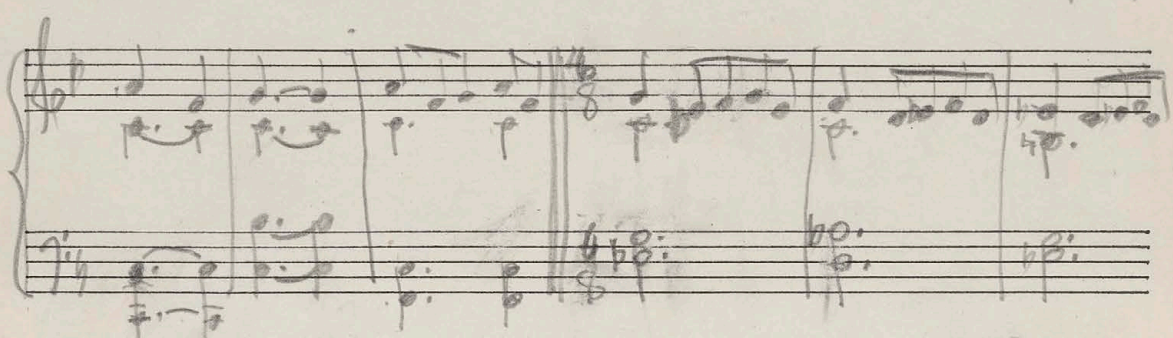
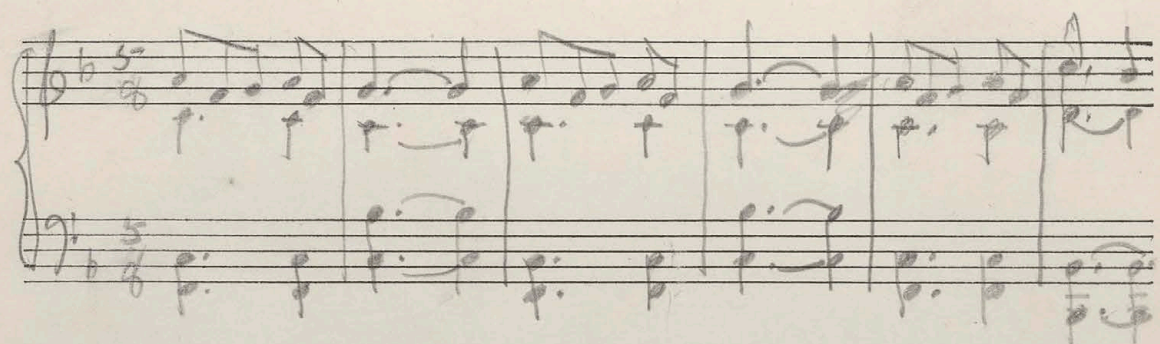


very softly









Very slowly. Overture.

The musical score is written on five systems of staves. The first system consists of two staves with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the treble staff begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass staff contains chords, including a triad of G2, B1, and D2. The second system also has two staves. The treble staff continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The bass staff contains chords, including a triad of G2, B1, and D2. The third system consists of two staves. The treble staff begins with a quarter note F#4, followed by a half note G4, and then a quarter note A4. The bass staff contains chords, including a triad of G2, B1, and D2. The fourth system consists of two staves. The treble staff begins with a quarter note B4, followed by a half note C5, and then a quarter note D5. The bass staff contains chords, including a triad of G2, B1, and D2. The fifth system consists of two staves. The treble staff begins with a quarter note E5, followed by a half note F#5, and then a quarter note G5. The bass staff contains chords, including a triad of G2, B1, and D2. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*.

sl.

J.

slowly

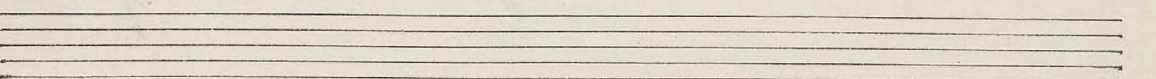
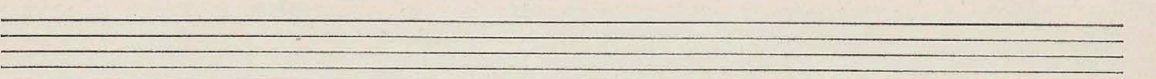
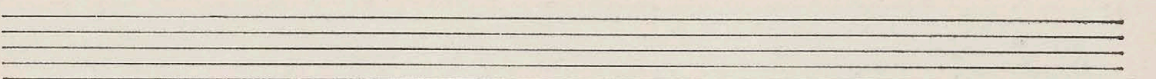
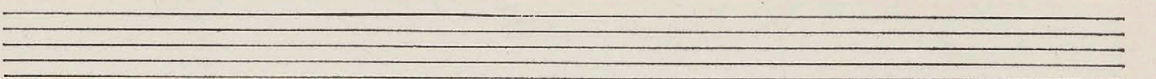
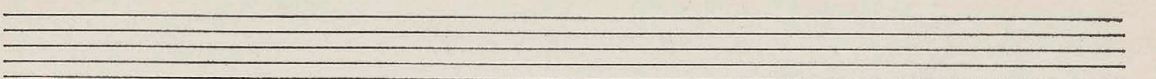
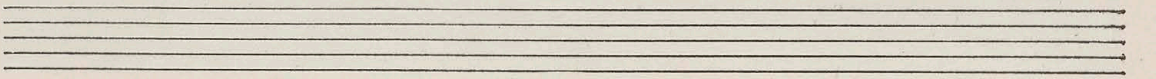
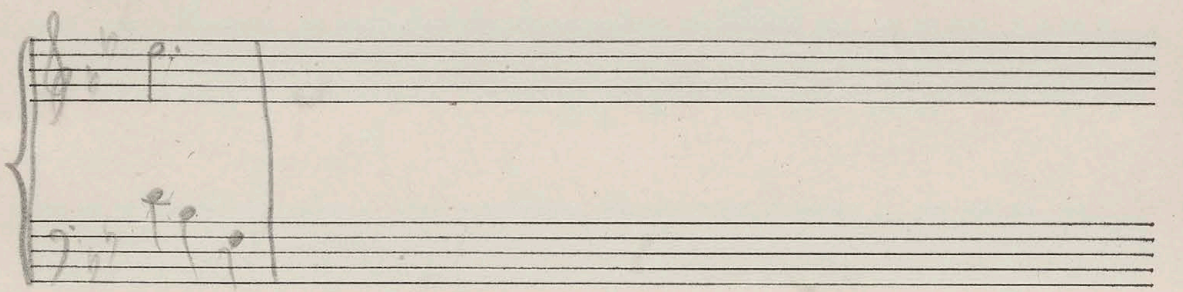
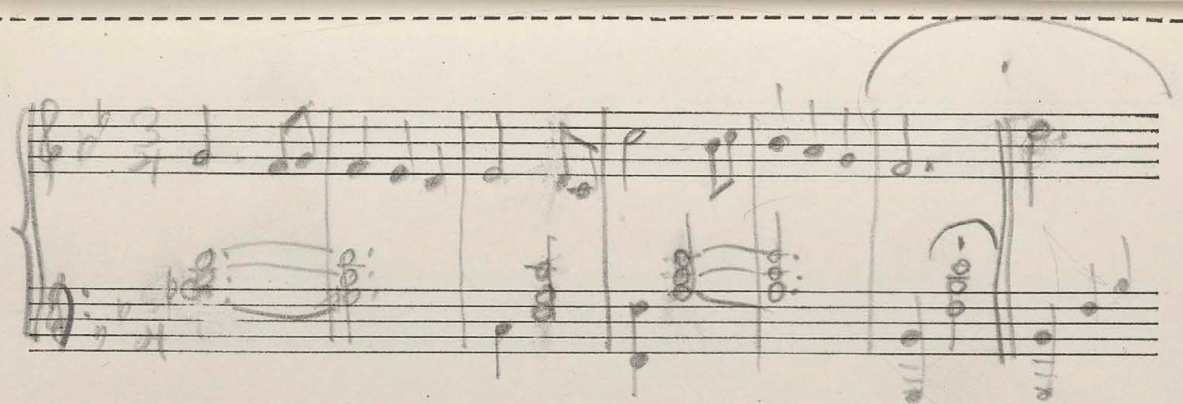
It seems quiet here mother after service

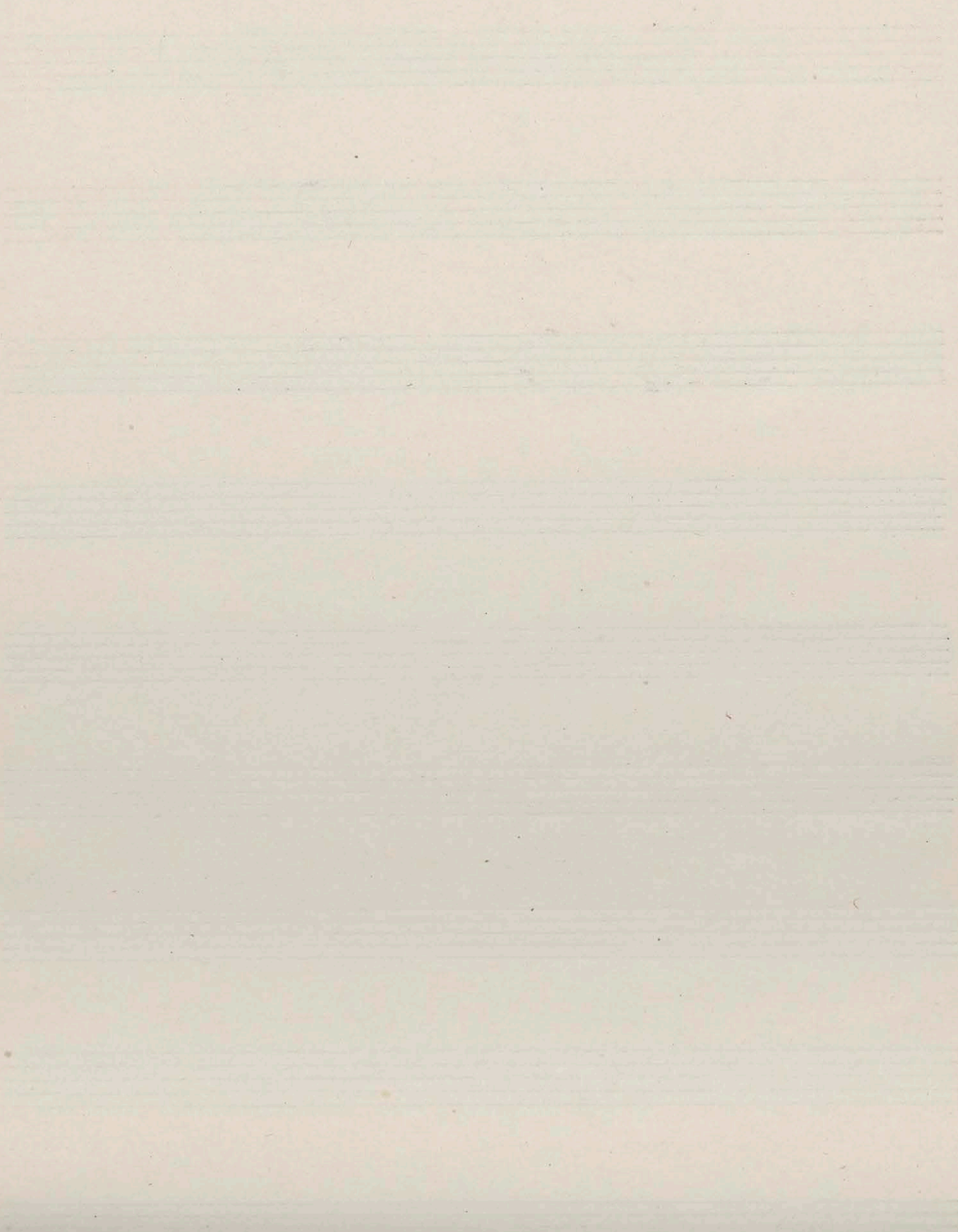
Mrs. P.

Perhaps now you've come home all have my tea

it's time to have a little something for all who have

mm'





The bottom page of the manuscript contains a handwritten musical score. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The score is organized into three systems, each with three staves. The first system includes a treble staff with a melody, a middle staff with chords and some triplets, and a bass staff with a bass line. The second system continues the composition with similar notation, including a triplet in the middle staff. The third system concludes the piece with a final cadence. The handwriting is in dark ink, and the paper shows signs of age and wear.

L

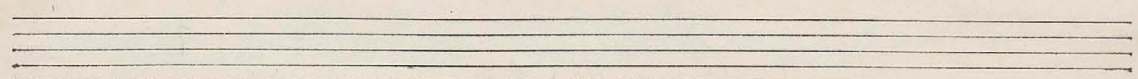
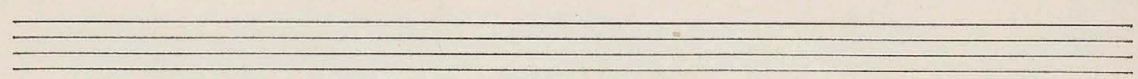
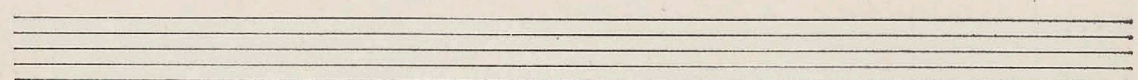
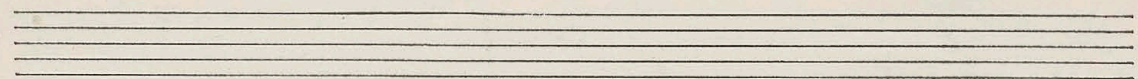
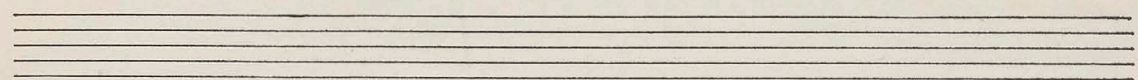
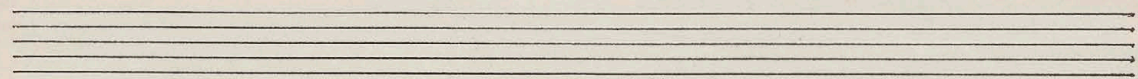
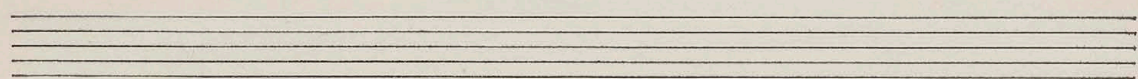
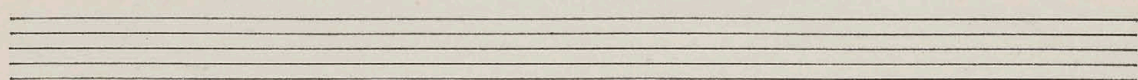
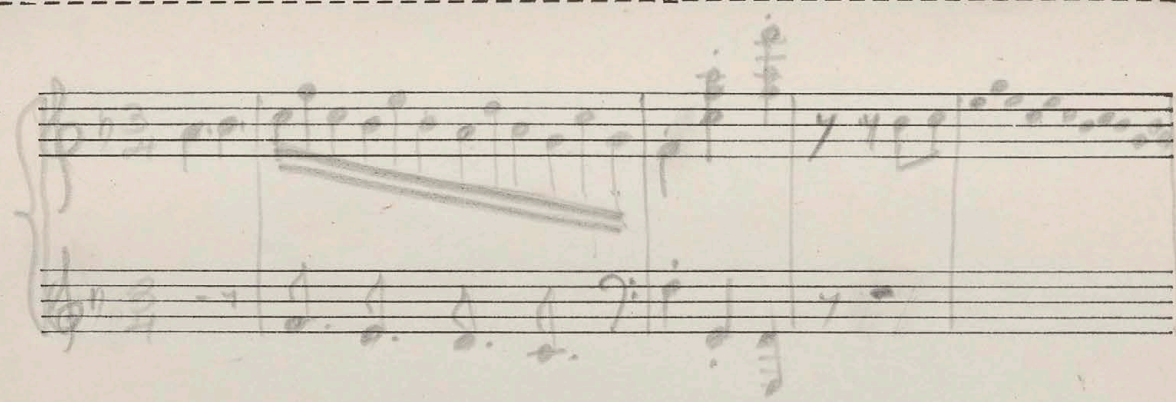
Cradle Song.

Softly

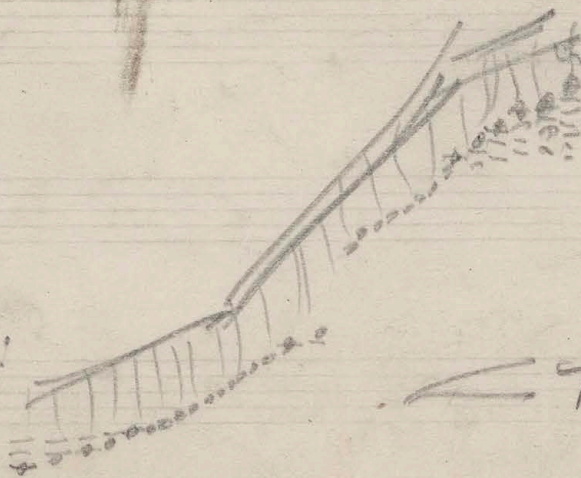
The musical score is written for piano and is titled "Cradle Song." It is marked "Softly" and is in the key of G major (one sharp) and 3/4 time. The score consists of five systems of piano accompaniment. The first four systems are in 3/4 time, while the fifth system changes to 4/4 time. The notation includes treble and bass staves with various musical symbols such as notes, rests, triplets, and dynamic markings. The first system shows a melody in the right hand with triplets and a bass line with eighth notes. The second system continues the melody with more triplets. The third system features a more complex bass line with eighth notes and triplets. The fourth system shows a melody in the right hand with a triplet and a bass line with eighth notes. The fifth system changes to 4/4 time and features a melody in the right hand with a triplet and a bass line with eighth notes.

Butterfly waltzes

A handwritten musical score for a piece titled "Butterfly waltzes". The score is written on five systems of grand staves (treble and bass clef). The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody in the treble staff features a series of eighth notes, some with slurs, and a few beamed sixteenth notes. The bass staff contains whole rests. The subsequent systems continue the melody and accompaniment. The right hand (treble staff) plays a continuous melody with various note values and slurs. The left hand (bass staff) provides a rhythmic accompaniment with eighth and sixteenth notes, often beamed together. The handwriting is in dark ink on aged, slightly yellowed paper. There are some faint pencil markings and corrections throughout the score.



Handwritten scribbles and a small sketch of a curved line with dots.



Handwritten text, possibly a date or a number, written vertically.

Handwritten text, possibly a date or a number, written horizontally.

Handwritten text, possibly a date or a number, written vertically.