

V-A (21-29)

Musical notation for exercises 21-29. Exercises 21, 22, 25, 26, 28, and 29 are in 2/4 time, while 23, 24, 27, and 28 are in 3/4 time. The exercises feature various rhythmic patterns, including triplets and eighth notes, with some measures containing rests.

V-B (1-5)

Tonraumübung in Dur: do-dō(ja-jā); so-so(ro-ro);
do-dō
erweitert diatonisch

1) Tschechisches Volkslied

Musical notation for exercise 1, a Czech folk song in 2/4 time, featuring a simple melodic line with eighth notes and quarter notes.

2) Tschechisches Volkslied

Musical notation for exercise 2, a Czech folk song in 3/4 time with a key signature of one flat, featuring a melodic line with eighth notes and quarter notes.

3) Kroatisches Volkslied

Musical notation for exercise 3, a Croatian folk song in 2/4 time with a key signature of one flat, featuring a melodic line with eighth notes and quarter notes.

4) Ungarisches Volkslied

Musical notation for exercise 4, a Hungarian folk song in 2/4 time with a key signature of two sharps, featuring a melodic line with eighth notes and quarter notes.

5) Slowakisches Volkslied

Musical notation for exercise 5, a Slovak folk song in 4/4 time with a key signature of three sharps, featuring a melodic line with eighth notes and quarter notes.

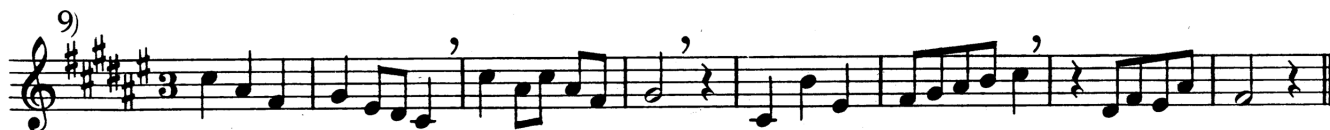
Continuation of the musical notation for exercise 5, showing the final measures of the Slovak folk song.

V-B (6-14)



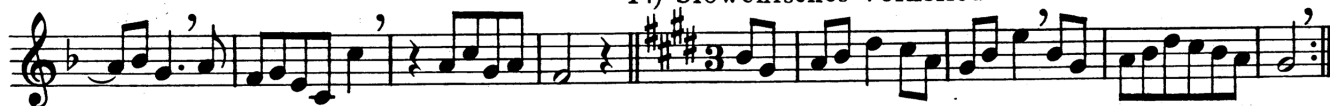
so - so

8) (Gavotte)



Erweitert diatonisch

14) Slowenisches Volkslied



V-B (15-20)

Musical score for V-B (15-20) in treble clef. The score consists of ten staves of music. The first staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a first ending (1.) and a second ending (2.) leading to measure 15. The second staff continues the melody. The third staff is marked 16) and changes to a 6/8 time signature. The fourth staff is marked 17) and changes to a 2/4 time signature. The fifth staff continues the melody. The sixth staff is marked 18) and changes to a 4/4 time signature. The seventh staff continues the melody. The eighth staff is marked 19) and changes to a 4/4 time signature with a key signature of two sharps (F#, C#). The ninth staff is marked 20) and changes to a 4/4 time signature with a key signature of two sharps (F#, C#). The tenth staff concludes the piece in a key signature of two sharps (F#, C#).

V-C (1-2)

Übung zum gleichen Tonraum in Moll
(reines, harmonisches und melodisches Moll)

do-do

1) Russisches Volkslied (r. M.)

Musical score for V-C (1) in treble clef. The key signature is three flats (Bb, Eb, Ab) and the time signature is 2/4. The melody consists of a series of eighth and quarter notes.

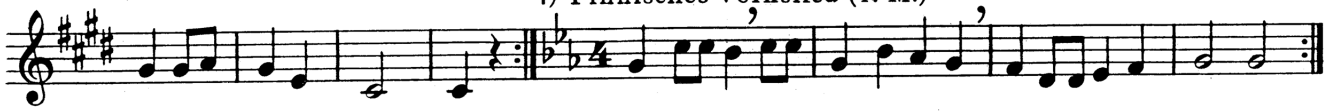
2) Litauisches Volkslied (r. M.)

Musical score for V-C (2) in treble clef. The key signature is two sharps (F#, C#) and the time signature is 3/4. The melody consists of a series of eighth and quarter notes.

3) Finnisches Volkslied (r. M.)



4) Finnisches Volkslied (r. M.)



5) Finnisches Volkslied (r. M.)



6) Tschechisches Volkslied (r. M.)



7) Bulgarisches Volkslied (r. M.)



8) (h. M.)



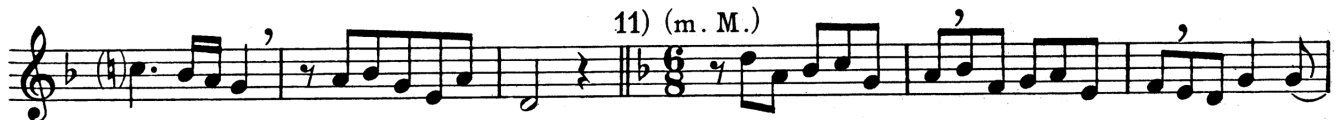
9) (m. M.)



10) (m. M.)



11) (m. M.)



SO-SO

12) Finnisches Volkslied (r. M.)



13) (h. M.)



14) Baskisches Volkslied (m. M.)



15) (m. M.)



16) (m. M.)



Erweitert diatonisch

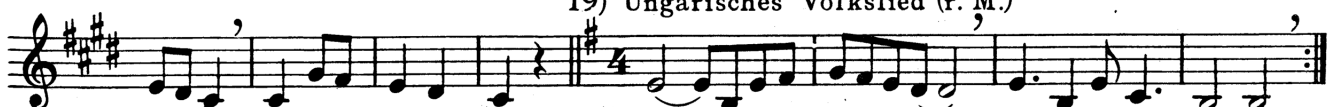
17) Slowakisches Volkslied (r. M.)



18) Slowakisches Volkslied (r. M.)



19) Ungarisches Volkslied (r. M.)



20) Ungarisches Volkslied (r. M.)



21) Kroatisches Volkslied (r. M.)



22) Kroatisches Volkslied (r. M.)



23) Finnisches Volkslied (r. M.)



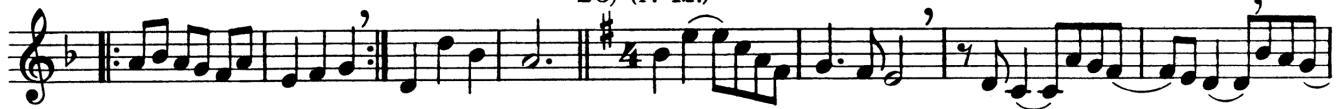
24) Russisches Volkslied (r. M.)



25) Deutsches Volkslied (Allweil ein wenig lustig)
in Gegenbewegung (r. M.)



26) (r. M.)



27) (h. M.)



28) (h. M.)



29) (h. M.)

Exercise 29 consists of three staves of music in 3/8 time with a key signature of one flat. The melody is written in a single voice line. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures, ending with a double bar line.

30) Russisches Volkslied (m. M.)

Exercise 30 consists of one staff of music in 4/4 time with a key signature of one sharp. The melody is written in a single voice line and spans 12 measures.

31) (m. M.)

Exercise 31 consists of two staves of music in 4/4 time with a key signature of one flat. The first staff contains 12 measures, and the second staff contains 12 measures, ending with a double bar line.

32) (m. M.)

Exercise 32 consists of two staves of music in 4/4 time with a key signature of one flat. The first staff contains 12 measures, and the second staff contains 12 measures, ending with a double bar line.

33) (m. M.)

Exercise 33 consists of one staff of music in 6/8 time with a key signature of two flats. The melody is written in a single voice line and spans 12 measures.

34) (m. M.)

Exercise 34 consists of three staves of music in 6/8 time with a key signature of two flats. The first staff contains 12 measures, the second staff contains 12 measures, and the third staff contains 12 measures, ending with a double bar line.

V-C (35-36)

35) (m. M.)

36) (m. M.)

V-D (1-8)

Intervallübung: Septime

1)

2)

3)

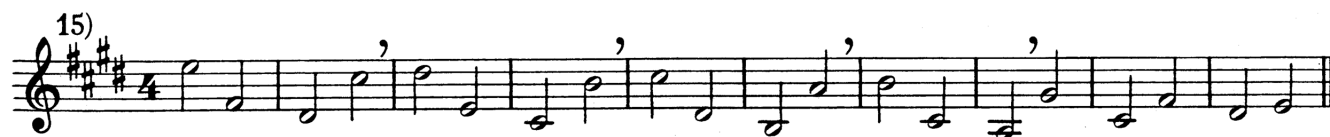
4)

5)

6)

7)

8)



Unrhythmiserte diatonische Intervallreihe (auch rückwärts zu singen)



Übungen zu diatonischen Septakkorden
(einschl. Dominantseptakkord und vermindertem Septakkord)

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

V-E (11-20)

11)



12)



13)



14)



15)



16)



17)



18)



19)



20)



V-E (21-32)

21)

22)

23)

24)

25)

26)

27)

28)

29)

30)

31)

32)