



Music writing variations

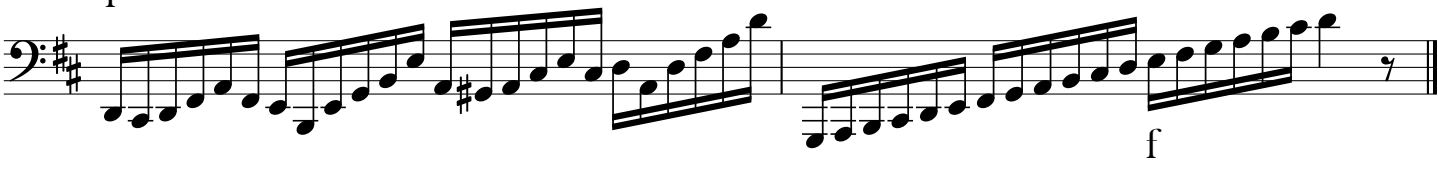
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QUESTIONS

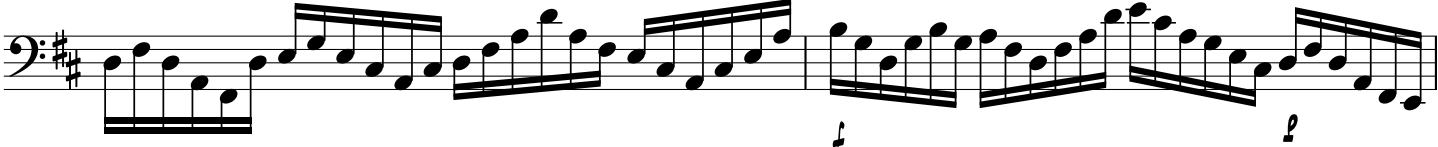
- 1) In which of the six versions have noticed better the dynamics? (do you notice during execution, without having to concentrate to find them) Make a rank from the better to the worse.
- 2) In which of the six versions have distinguished dynamics better? (That is: once noticed the dynamic, you have not had need to concentrate to understand what it was -Forte, Piano or other). Make a rank from the better to the worse.
- 3) In your opinion, why? (Habit, greater emphasis on the whole, readable font, size, upper / lower case ...) Give a motivation to answer 1 and 2.
- 4) Is there any version of dynamic markings you think is unacceptable, because it unreadable? Or for aesthetic reasons?
- 5) The indication 12/8 has changed along with the character dynamics. Had you noticed? Why yes / why not?
- 6) Ranked the exercise 1-6 according to the readability of the time indication.
- 7) Run the exercise 7. Don't worry about the dynamics. The number 7 is more or less easy to read than number 1?
- 8) What do you think about the appearance of exercise 7? Compare with exercise 1
- 9) How does the shape of the beam of exercise 7 affect the reading of the study? (It disturbs, facilitates, complicates, distracted ...) What do you think?
- 10) Run exercise 8 and 9. Consider the little notes on the right of each line. Have been helpful? Why?
- 11) Did you ever mark yourself similar note suggestion, to remind the first note of the next line?
- 12) Which versions of note of the suggestion, between 7, 8 and 9, you seem more readable and / or useful? For what reason? Make a ranking of 7, 8 and 9 according to preference.

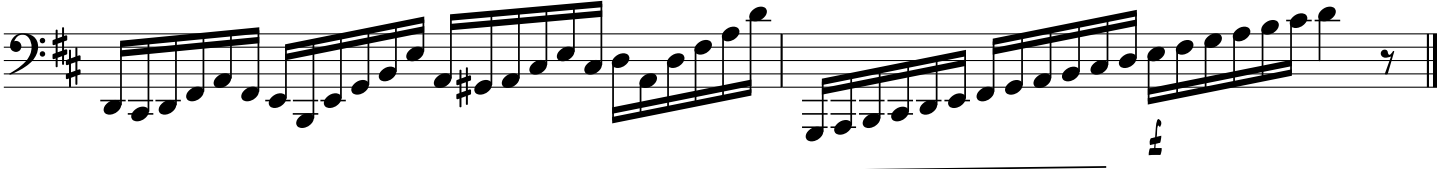
1.  *mf*


 *p* *f* *p*


 *f*

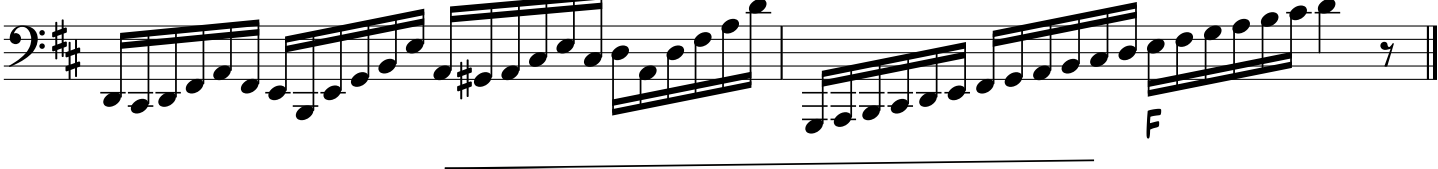
2.  *mf*

 *p* *f* *p*

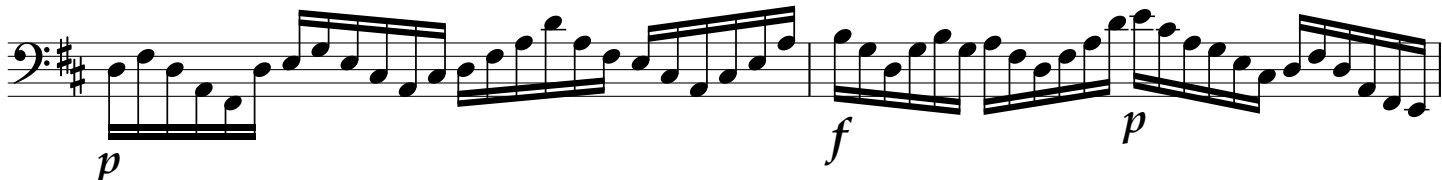
 *f*

3.  *MF*


 *p* *F*

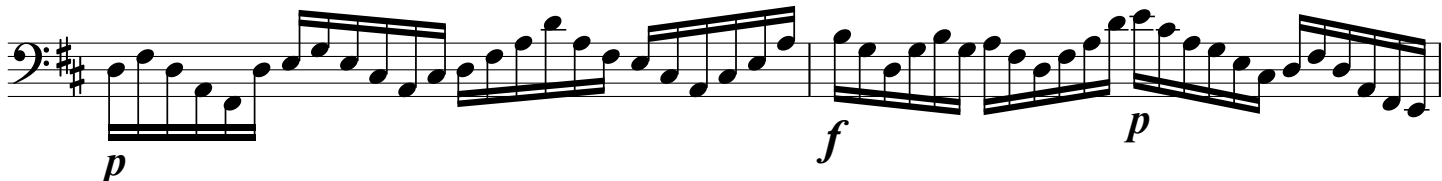
 *F*

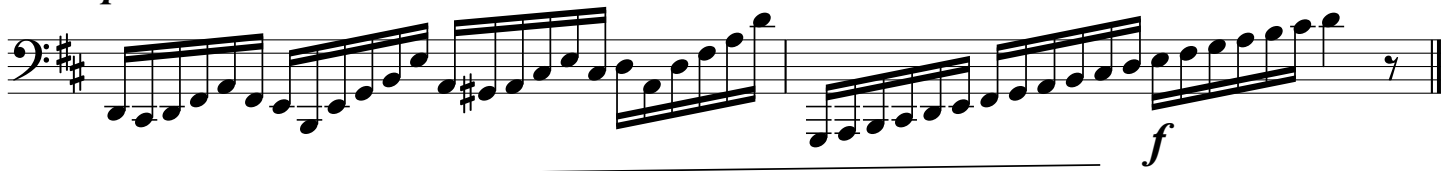
4.  *mf*

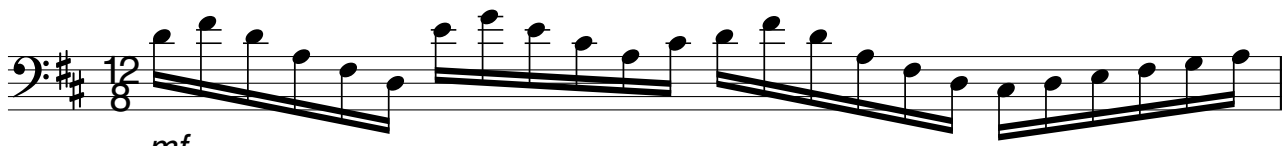
 *p* *f* *p*

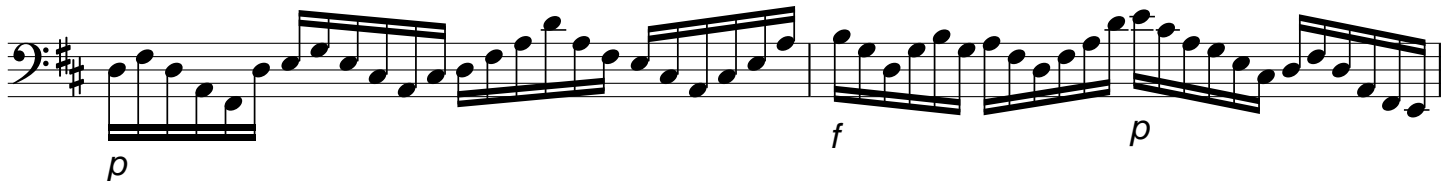
 *f*

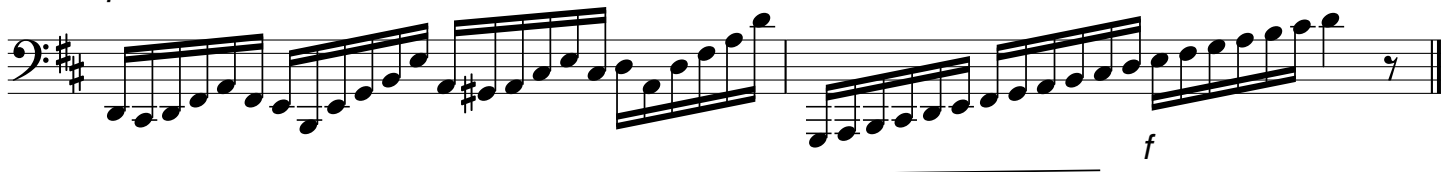
5.  *mf*

 *p* *f* *p*

 *f*

6.  *mf*

 *p* *f* *p*

 *f*

7.

Exercise 7 consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The melody is written in a single line. The second and third staves are in bass clef and contain a two-line accompaniment. The first staff of the accompaniment features a steady eighth-note bass line, while the second line provides a more complex rhythmic pattern with some slurs. The piece concludes with a fermata and a final note.

8.

Exercise 8 follows the same format as exercise 7, with three staves. The first staff is the melody in a single line, and the second and third staves are a two-line bass accompaniment. The rhythmic patterns and melodic lines are similar to those in exercise 7, maintaining the 12/8 time signature and D major key signature.

9.

Exercise 9 also consists of three staves. The first staff is the melody, and the second and third staves are the two-line bass accompaniment. The structure and notation are consistent with the previous exercises, featuring a 12/8 time signature and a key signature of two sharps.