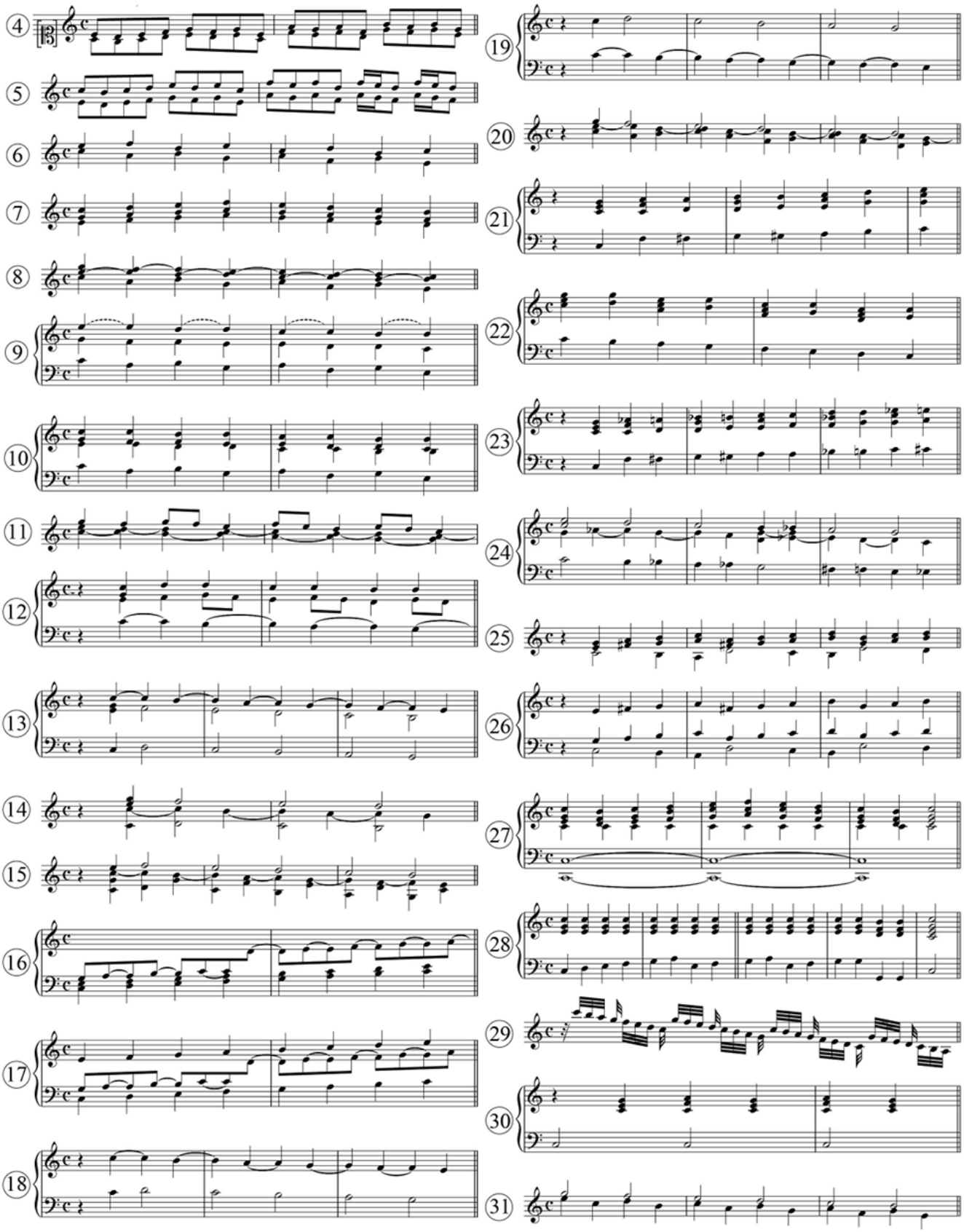
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

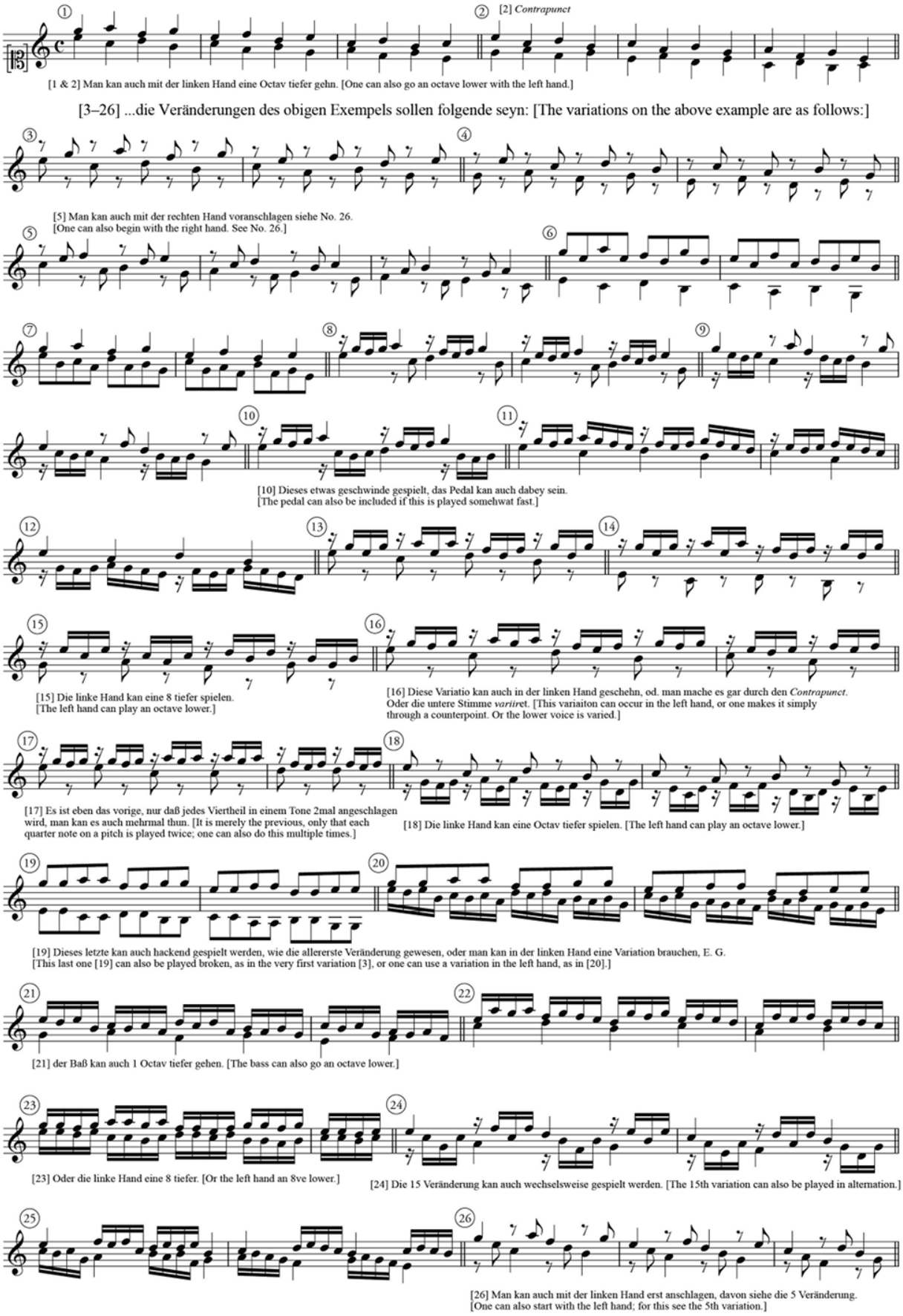
MTO 26.1 Examples: Remeš, Some (Dis)Assembly Required

(Note: audio, video, and other interactive examples are only available online)
https://mtosmt.org/issues/mto.20.26.1/mto.20.26.1.remes.html

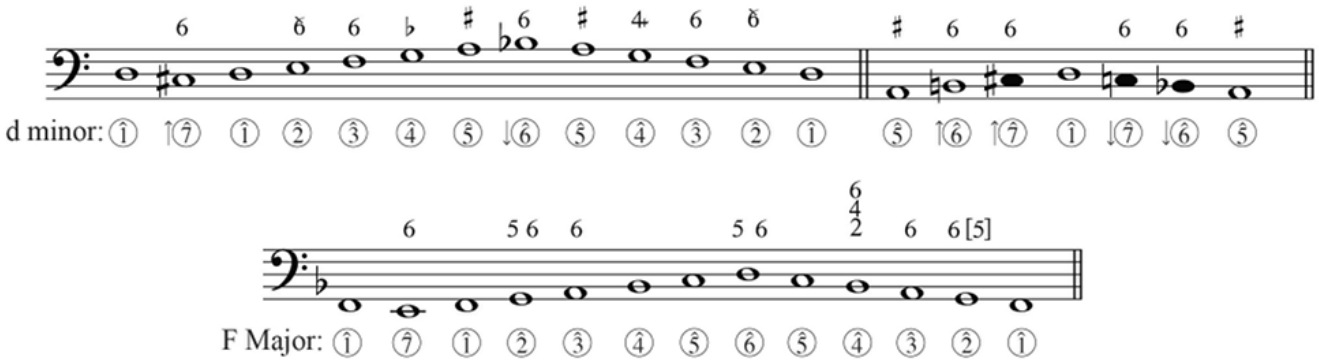
Example 1. The first bars of the unornamented "Rules" in Adlung's "Anweisung zum Fantasieren" (ms. c. 1726–1727). Rules 1–3 and 32–34 consist mostly of text.



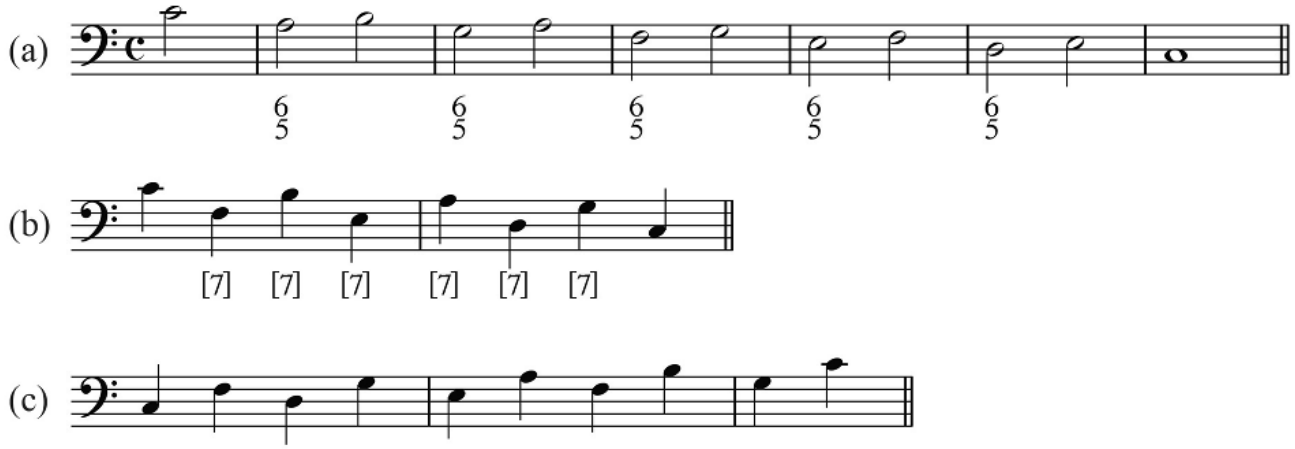
Example 2. Adlung's twenty-five variations on Rule 6 from the previous example. As was common at the time, Adlung saves space by only using a single staff; he states that the bass voice can often be played down an octave.



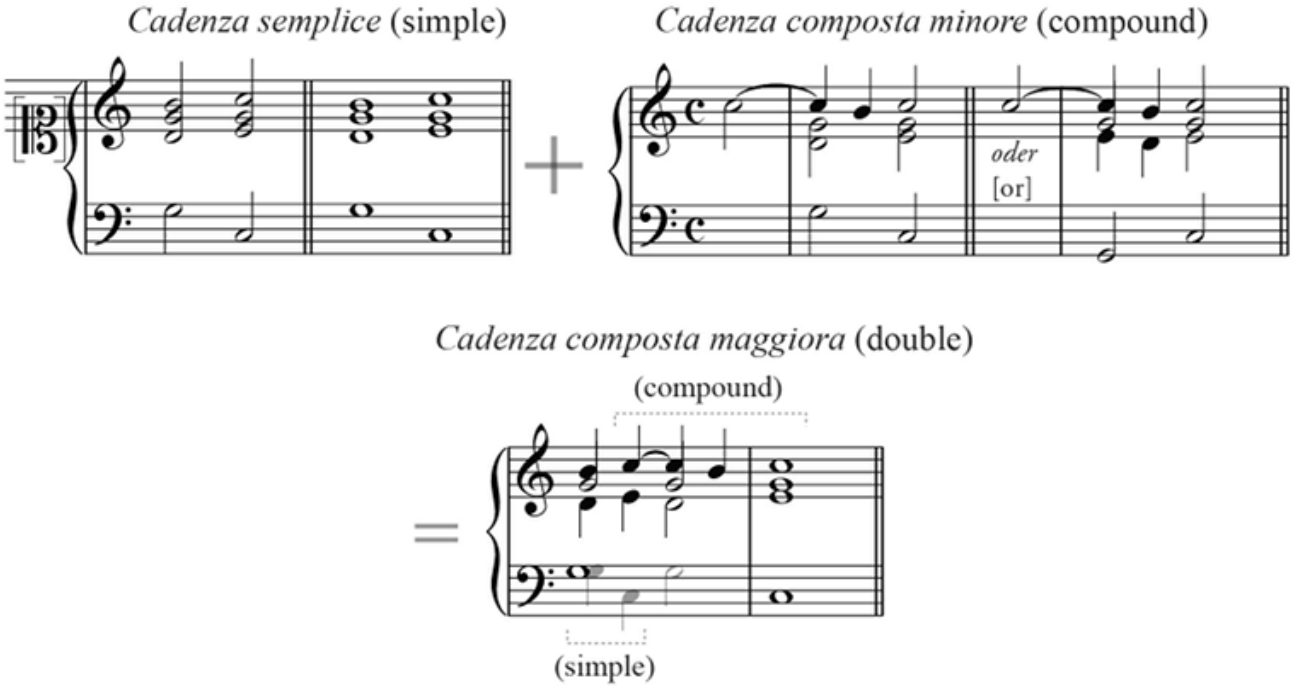
Example 3. Heinichen's *Schemata Modorum*, or bass scale harmonization, from *Der General-Bass* (1728, 736). The figures "5 6" over degrees two and six in major are not to be played consecutively, but represent two separate chordal options. Bass scale-degree analysis is editorial, but mentioned in Heinichen's commentary.



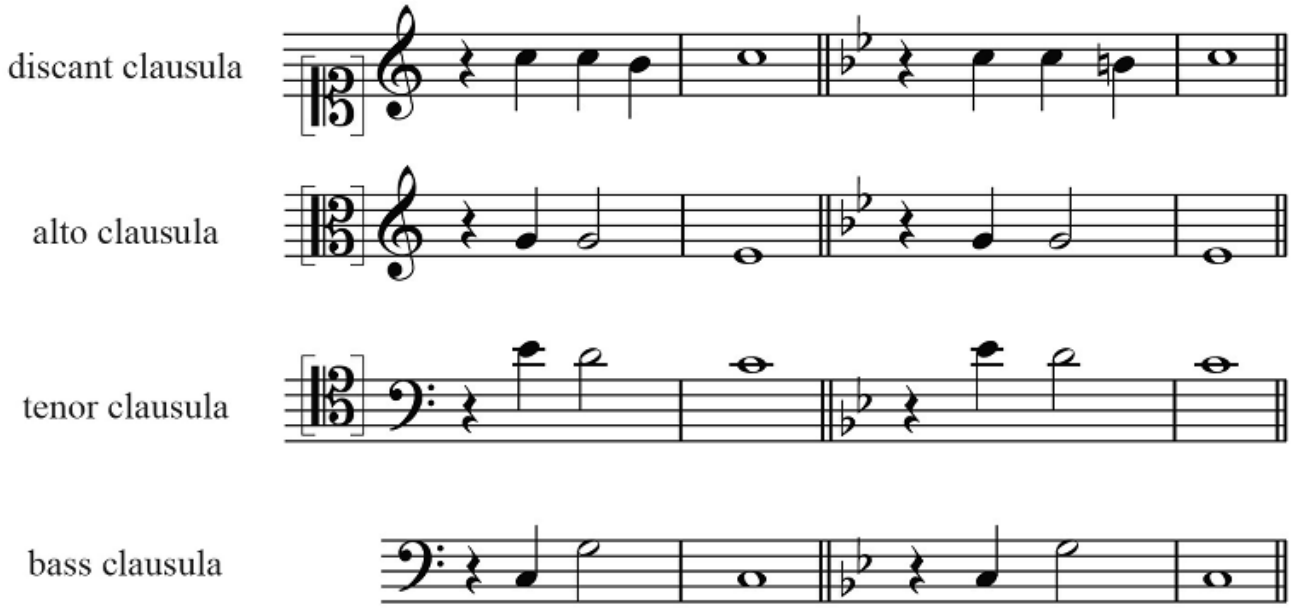
Example 4. The three *Hauptgänge* (sequential bass motions) in Adlung's *Anleitung* (1758, Tab. VII, Figs. 47, 49–51)



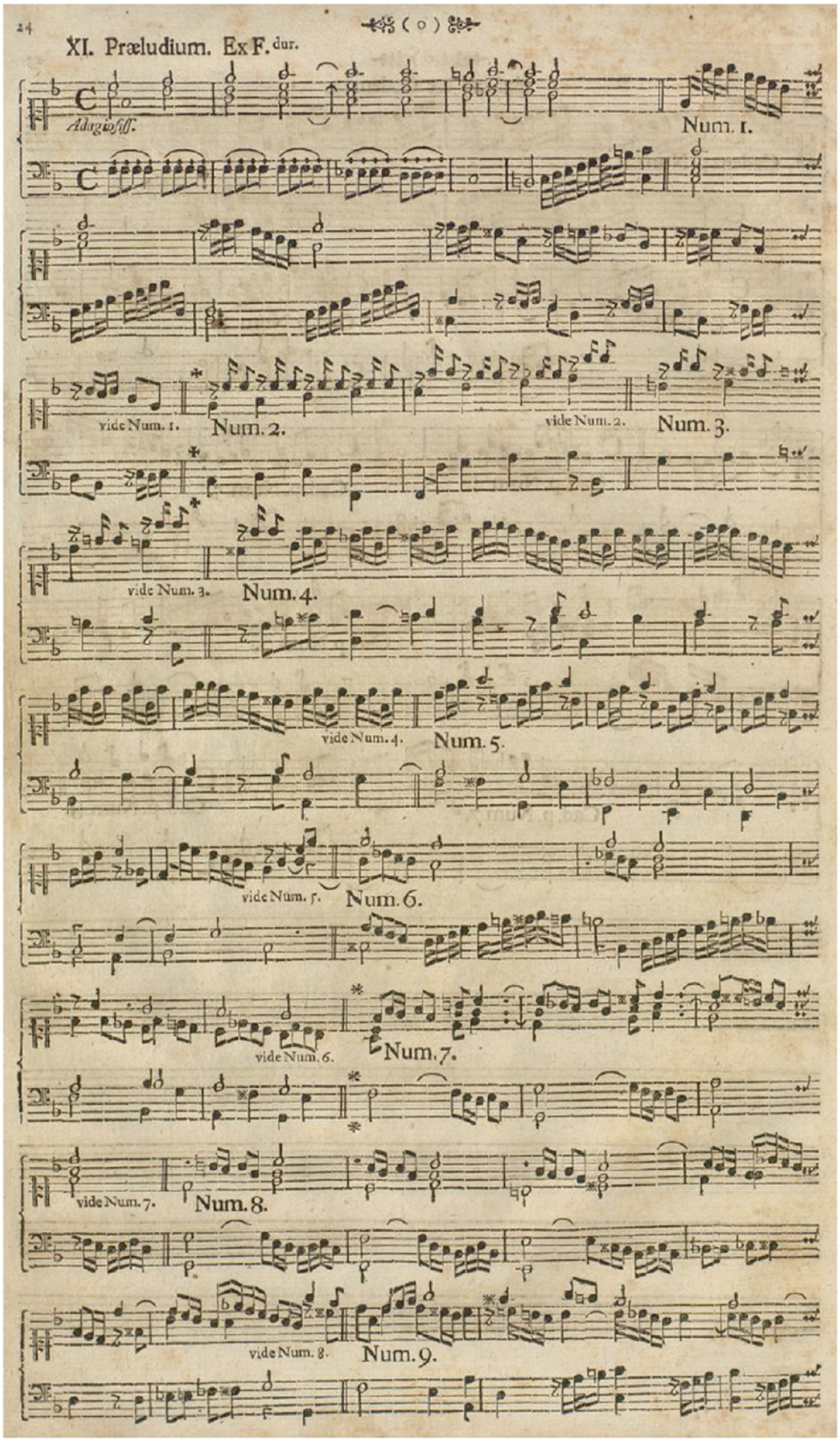
Example 5. Walther's three cadence types in *Musicalisches Lexicon* (1732, 124–25). Annotations are editorial.



Example 6. Kellner's illustration of clausulae in *Treulicher Unterricht* (2nd ed., 1737, 23)



Example 7. Vallade, "Praeludium F Dur" from *Der praeludierende Organist* (1757, 24–25)



vide Num. 9. Num. 10. vide Num. 10.

Anhang der Cadenzen.

Cadenz pro Num. 1.

Cad. p. Num. 2.

Cad. p. Num. 3.

Cad. p. Num. 4.

Cad. p. Num. 5.

Cad. p. Num 6.

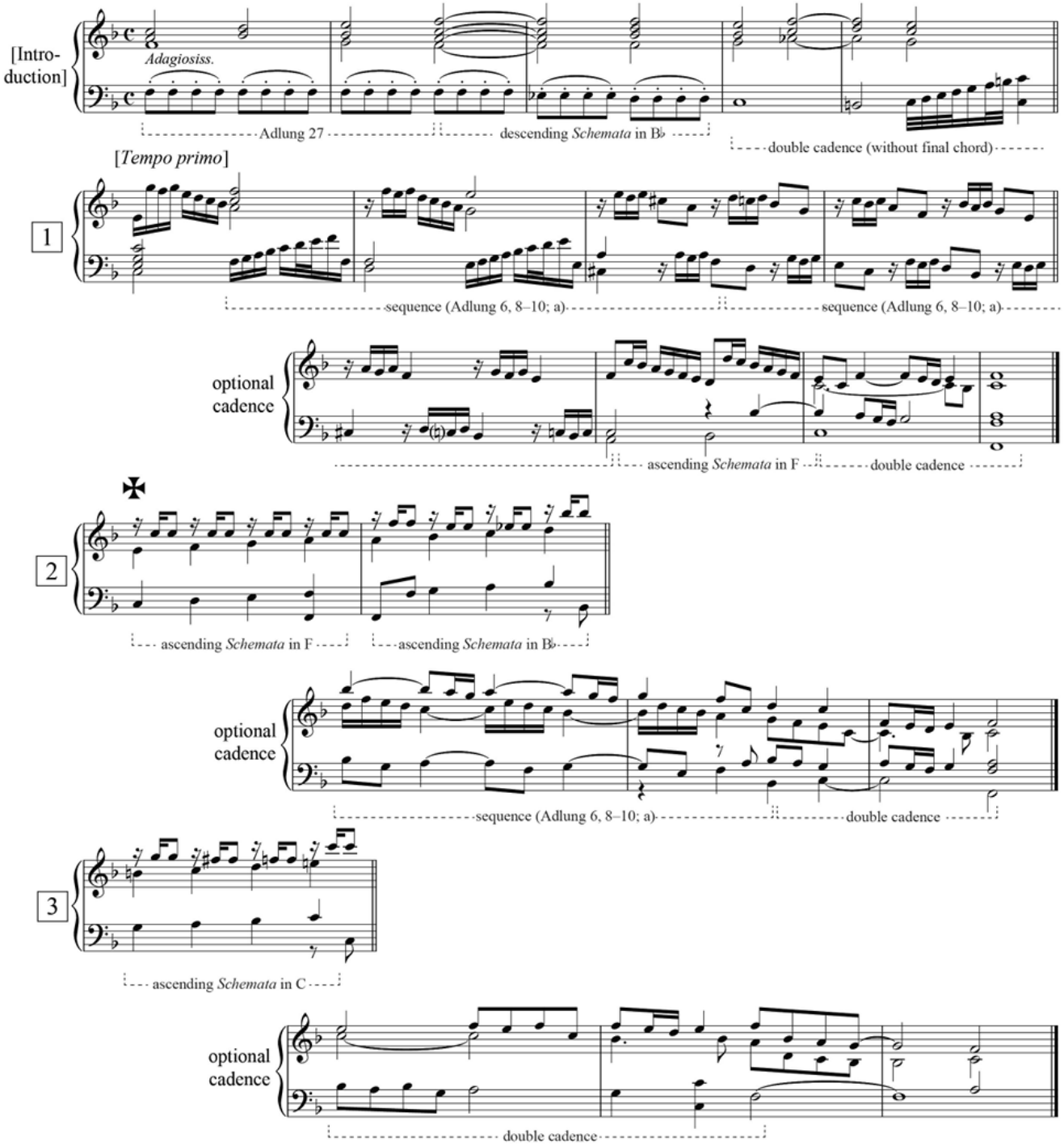
Cad. p. Num. 7.

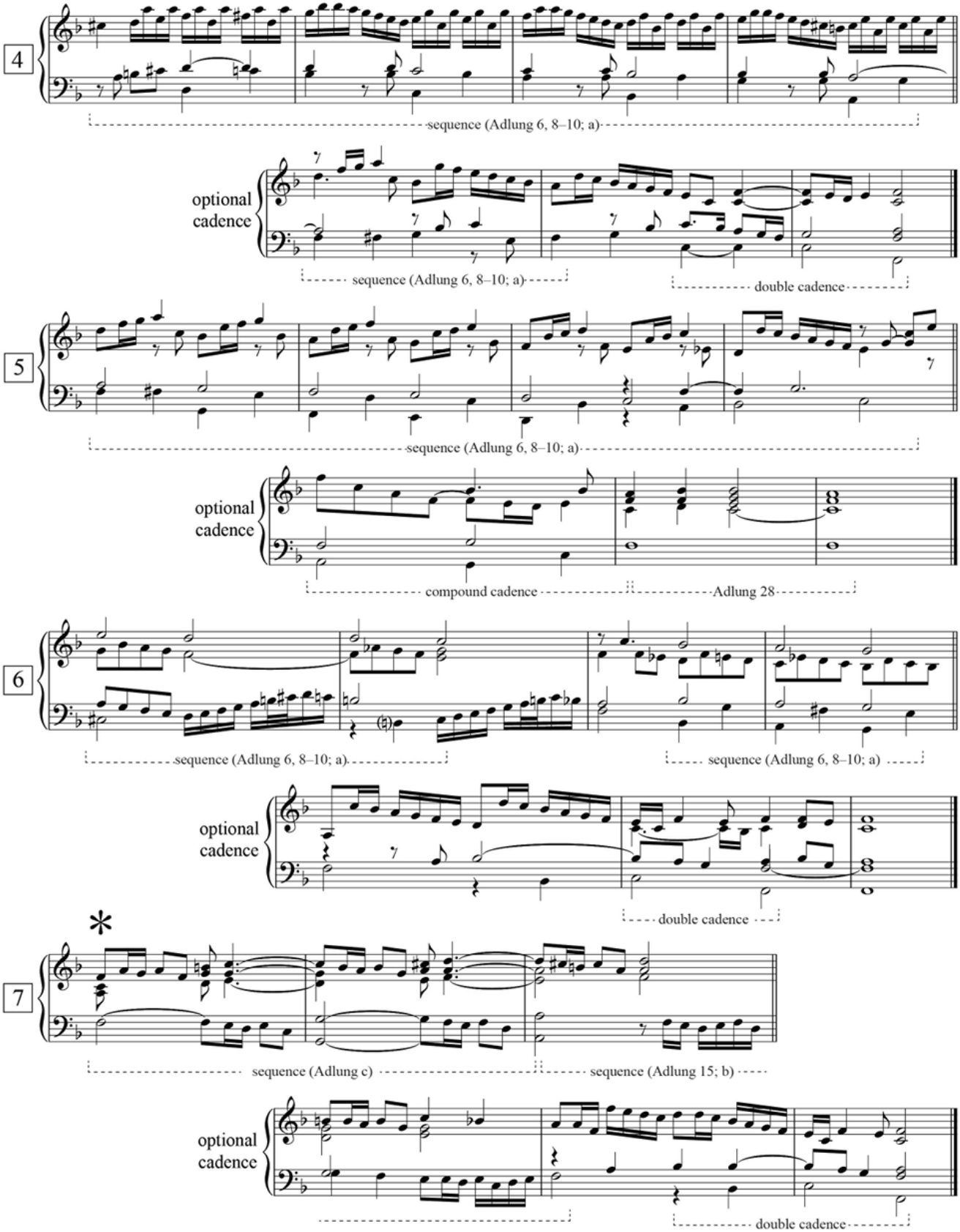
Cad. p. Num. 8.

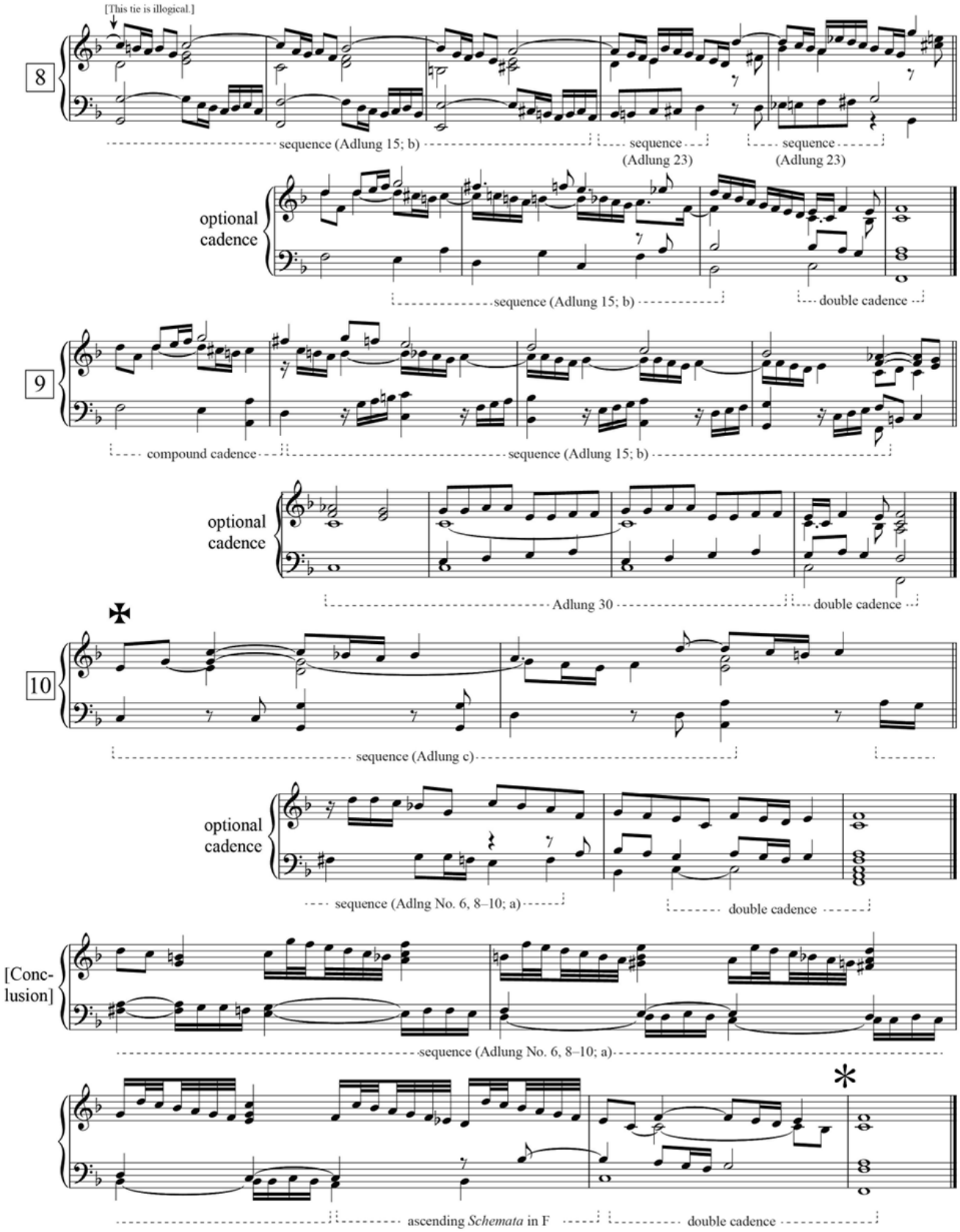
Cad. p. Num. 9.

Cad. p. Num. 10.

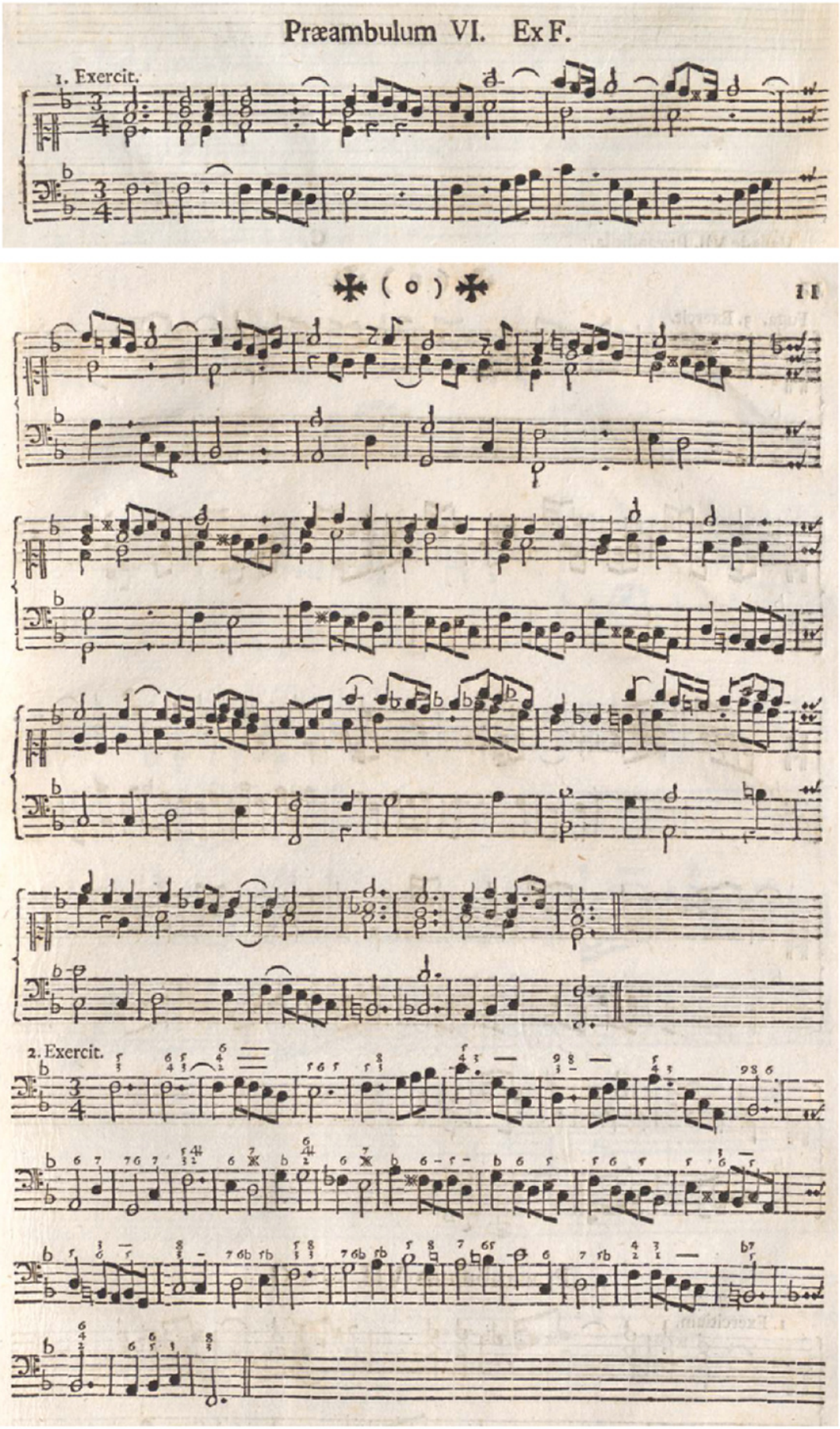
Example 8. Vallade, "Praeludium F Dur" from *Der Praeludierende Organist* (1757, 24–25) with analytical annotations



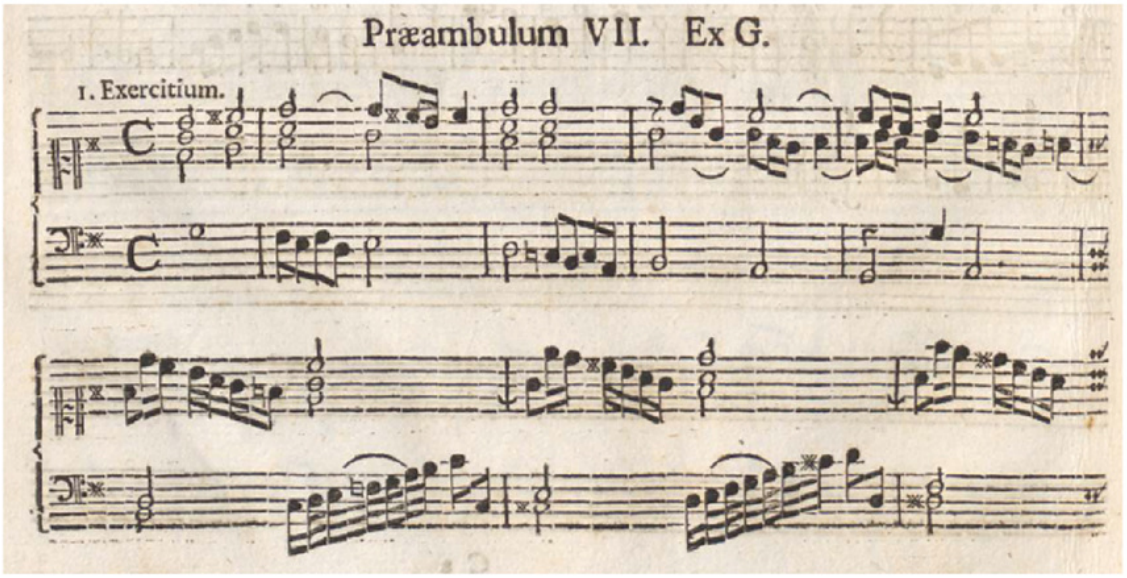

4
sequence (Adlung 6, 8–10; a)
optional cadence
sequence (Adlung 6, 8–10; a)
double cadence
5
sequence (Adlung 6, 8–10; a)
optional cadence
compound cadence
Adlung 28
6
sequence (Adlung 6, 8–10; a)
sequence (Adlung 6, 8–10; a)
optional cadence
double cadence
*
7
sequence (Adlung c)
sequence (Adlung 15; b)
optional cadence
double cadence

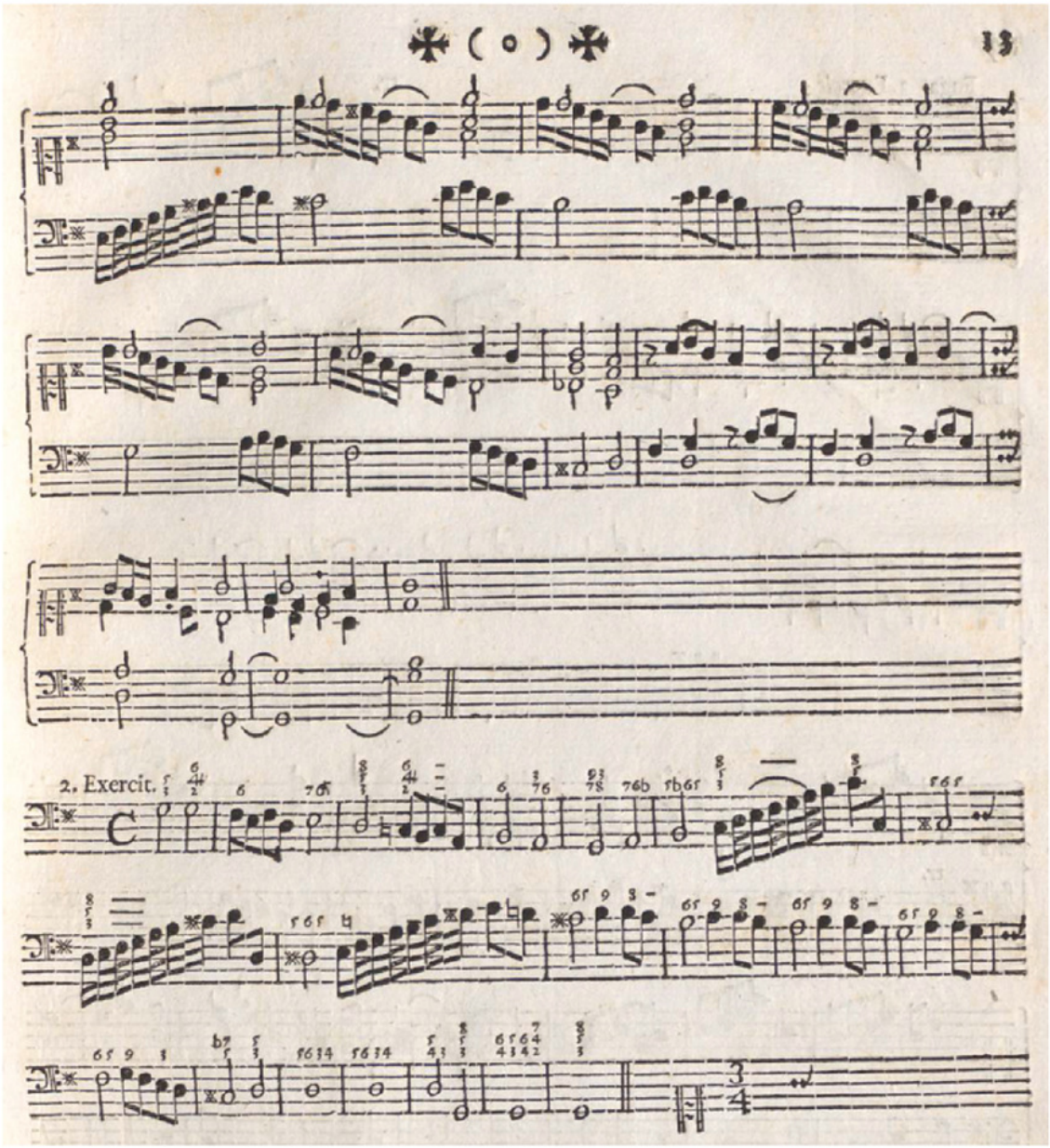

[This tie is illogical.]
8
sequence (Adlung 15; b)
sequence (Adlung 23)
sequence (Adlung 23)
optional cadence
sequence (Adlung 15; b)
double cadence
9
compound cadence
sequence (Adlung 15; b)
optional cadence
Adlung 30
double cadence
10
sequence (Adlung c)
optional cadence
sequence (Adlng No. 6, 8–10; a)
double cadence
[Conclusion]
sequence (Adlung No. 6, 8–10; a)
ascending Schemata in F
double cadence

Example 9. Vallade, "Preludium IV. Ex. F [Dur]" from *Dreyfaches musicalisches Exercitium auf die Orgel* (1755, 10–11)

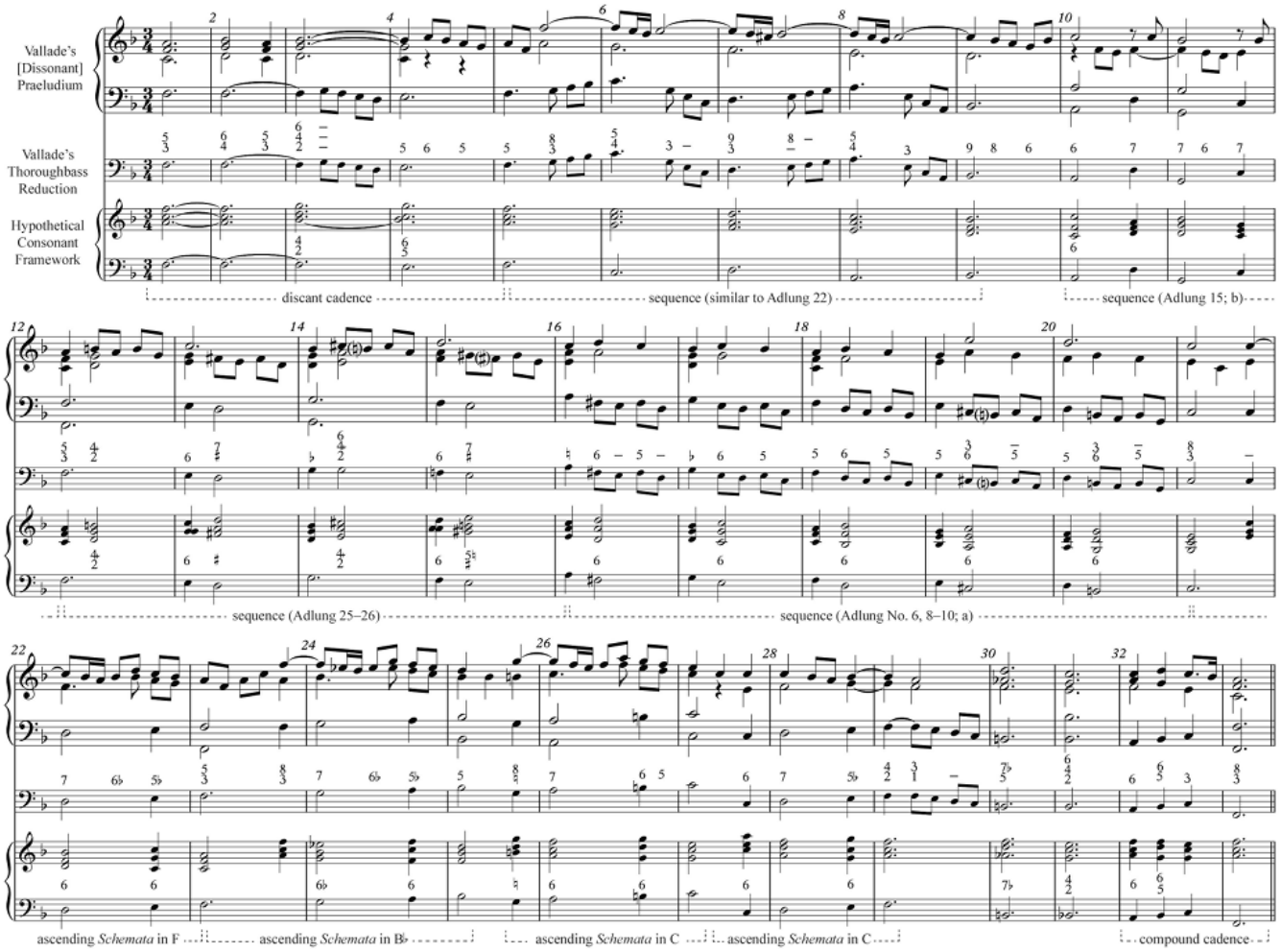
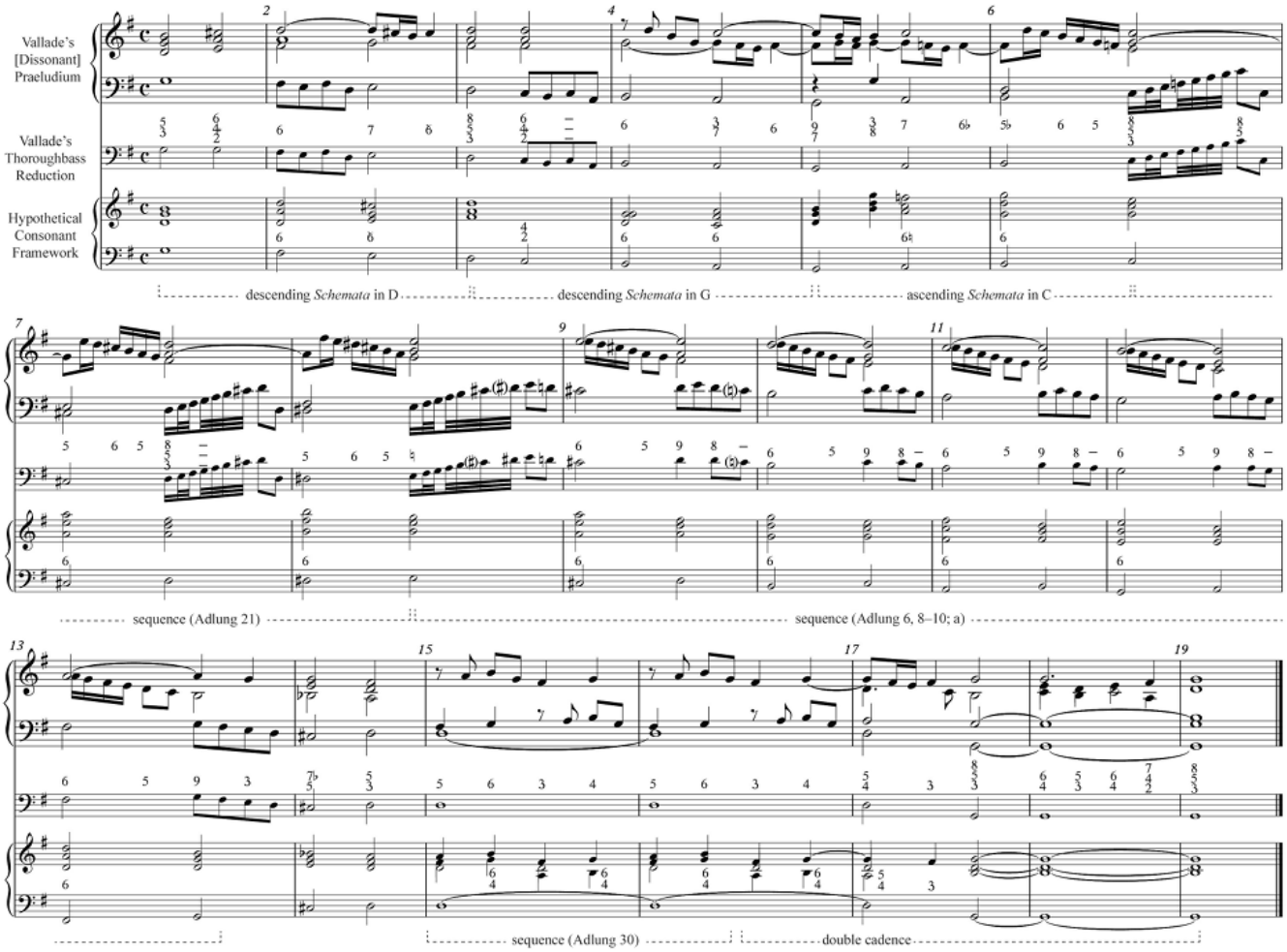


Example 10. Vallade, "Preludium VII. Ex. G [Dur]" from *Dreyfaches musicalisches Exercitium auf die Orgel* (1755, 12–13)





Example 11. Vallade, "Preludium IV. Ex. F [Dur]" from *Dreyfaches musicalisches Exercitium auf die Orgel* (1755, 10–11) with editorial reduction and annotations



Example 12. Vallade, "Preludium VII. Ex. G [Dur]" from *Dreyfaches musicalisches Exercitium auf die Orgel* (1755, 12–13) with editorial reduction and annotations