

Shifting Table: 6

Ericsson Hatfield

1 [2] - 6 [3] [4] [5] - 1 6 7 8 [2^s - 3^s 9 - 8] 3^s [4^s - 3^s [5^s - 4^s - 3^s 6^s

~8 ~7 ~6 ~5 [~6] ~5 ~5 [~4 - ~5 ~4 - ~3] ~3 ~2 ~2 ~3 [~4 - ~5 ~4 - ~3] ~5 [~6] ~5 [~7] ~6 ~5 ~8

6^s [5^s - 4^s - 3^s [4^s - 3^s 3^s [9 - 3^s 9 - 8] 8 7 6 [5] - 1 [4] [3] [2] - 6 1

Stationary voice prepares the 5th (+8) - approached by an 8ve

<p><i>Oblique</i></p> <p>~3 ~7 - ~6 - ~5</p> <p>8 5^s - 4^s - 3^s</p>	<p><i>Passing</i></p> <p>~3 ~7 - ~5 - ~3</p> <p>8 5^s - 3^s - 8</p>	<p><i>Interrupted Passing</i></p> <p>~3 ~7 - ~5</p> <p>8 5^s - 3^s</p>	<p><i>Interrupted Authentic [Forbidden]</i></p> <p>~3 ~7 - ~3</p> <p>8 5^s - 8</p>
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Stationary voice prepares the 5th (+8) - approached by a 6th (+8)

<p><i>Oblique</i></p> <p>~8 ~7 - ~6 - ~5</p> <p>6^s - 5^s - 4^s - 3^s</p>	<p><i>Passing</i></p> <p>~8 ~7 - ~5 - ~3</p> <p>6^s 5^s - 3^s - 8</p>	<p><i>Interrupted Passing</i></p> <p>~8 ~7 - ~5</p> <p>6^s 5^s - 3^s</p>	<p><i>Interrupted Authentic</i></p> <p>~8 ~7 - ~3</p> <p>6^s 5^s - 8</p>
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Stationary voice prepares the 5th (+8) - approached by an 3rd (+8)

<p><i>Oblique*** Metrical position of 5ths?</i></p> <p>~5 ~7 - ~6 - ~5</p> <p>3^s 5^s - 4^s - 3^s</p>	<p><i>Passing [Forbidden]???</i></p> <p>~5 ~7 - ~5 - ~3</p> <p>3^s 5^s - 3^s - 8</p>	<p><i>Interrupted Passing</i></p> <p>~5 ~7 - ~5</p> <p>3^s 5^s - 3^s</p>	<p><i>Interrupted Authentic</i></p> <p>~5 ~7 - ~3</p> <p>3^s 5^s - 8</p>
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Stationary voice prepares the 4(+8)th

~3 ~6 - ~5
8 4^s - 3^s

~8 ~6 - ~5
6^s 4^s - 3^s

[Forbidden]

(~5) ~6 - (~5)
3^s 4^s - 3^s

Shifting voice prepares the 9th in resolution to the 3rd(+8)

~3 ~4 - ~5
8 9 - 3^s

[Forbidden]

(~5) ~4 - (~5)
3^s 9 - 3^s

~8 ~4 - ~5
6^s 9 - 3^s

Stationary voice prepares the 9th in resolution to 8ve

~3 ~4 - ~3
⑧ 9 - ⑧

[Forbidden]

~8 ~4 - ~3
6^s 9 - 8

~5 ~4 - ~3
3^s 9 - 8

Stationary voice prepares the 5th - resolution is always authentic

Approached from a unison

6 2 - 6
1 5 - 1

Approached from a 6th

1 2 - 6
6 5 - 1

Shifting voice prepares the 2nd - resolution is always authentic

Approached from a unison

6 5 - 1
1 2 - 6

Approached from a 6th

1 5 - 1
6 2 - 6

Stationary voice prepares the ~4th in resolution to the ~5th

8 2^s - 3^s
~3 ~4 - ~5

[Forbidden]

3^s 2^s - 3^s
(~5) ~4 - (~5)

6^s 2^s - 3^s
~8 ~4 - ~5

Shifting voice prepares the ~4th in resolution to the ~3rd

3^s 9 - 8
~5 ~4 - ~3

[Forbidden]

⑧ 9 - ⑧
~3 ~4 - ~3

6^s 9 - 8
~8 ~4 - ~3

Shifting voice prepares the ~6th

6^s 4^s - 3^s
~8 ~6 - ~5

[Forbidden] 3^s 4^s - 3^s
~5 ~6 - ~5

8 4^s - 3^s
~3 ~6 - ~5

Stationary voice prepares the ~7 - approached by an ~8ve

Oblique 6^s 5^s - 4^s - 3^s
~8 ~7 - ~6 - ~5

Passing 6^s 5^s - 3^s - 8
~8 ~7 - ~5 - ~3

Interrupted Passing 6^s 5^s - 3^s
~8 ~7 - ~5

Interrupted Authentic 6^s 5^s - 8
~8 ~7 - ~3

Stationary voice prepares the ~7 - approached by a ~5th

Oblique 3^s 5^s - 4^s - 3^s
~5 ~7 - ~6 - ~5

Passing 3^s 5^s - 3^s - 8
~5 ~7 - ~5 - ~3

Interrupted Passing 3^s 5^s - 3^s
~5 ~7 - ~5

Interrupted Authentic 3^s 5^s - 8
~5 ~7 - ~3

Stationary voice prepares the ~7 - approached by a ~3rd

Oblique 8 5^s - 4^s - 3^s
~3 ~7 - ~6 - ~5

Passing 8 5^s - 3^s - 8
~3 ~7 - ~5 - ~3

Interrupted Passing 8 5^s - 3^s
~3 ~7 - ~5

Interrupted Authentic 8 5^s - 8
~3 ~7 - ~3

Sequences

6 3 [4 - 3] [4-3] [2 - 6]

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are mostly empty, with a sequence of notes starting in the 14th measure. The sequence consists of four measures. The first measure has a single note (Bb) in both staves. The second measure has a pair of notes (Bb, Ab) in both staves. The third measure has a pair of notes (Ab, G) in both staves. The fourth measure has a pair of notes (G, F) in both staves. The notes are connected by slurs and have stems pointing downwards. There are also some accidentals (flats) and a 'b' symbol in the bass staff.

1 [4-3] [4-3] [4-5] 1