

Άσκηση Ακοής – Σολφέζ – Ρυθμική Αγωγή IV

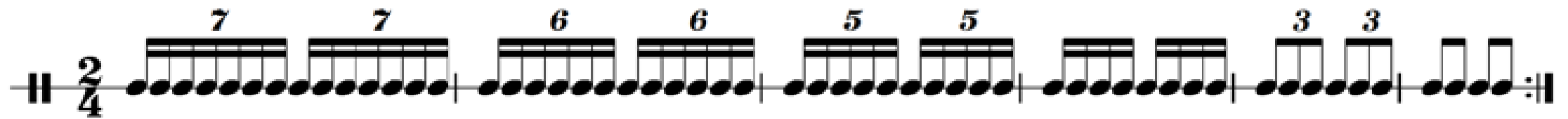
Εαρινό Εξάμηνο 2024
ΤΜΕΤ, Πανεπιστήμιο Μακεδονίας

Μάθημα 6^ο

Μόνικα Ανδριανοπούλου

1α. Ρυθμός: υποδιαίρεσεις 2-7
(Βλ. Μελωδικές Σημειώσεις, σελ.47)

Διμερής – επταμερής υποδιαίρεση παλμού (ρυθμικό σολφέζ):



1β. Ρυθμός: επτάηχα

245

in 4

6

7

3

2

7

5

3

7

3

3

4

Detailed description: This exercise is written on two staves in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It contains four measures of music. The first measure has a sixteenth-note triplet (fingered 6) followed by a quarter note. The second measure has a sixteenth-note triplet (fingered 7) followed by a quarter note. The third measure has a sixteenth-note triplet (fingered 3) followed by a quarter note. The fourth measure has a sixteenth-note triplet (fingered 3) followed by a quarter note. The second staff continues with four measures. The first measure has a sixteenth-note triplet (fingered 7) followed by a quarter note. The second measure has a sixteenth-note triplet (fingered 5) followed by a quarter note. The third measure has a sixteenth-note triplet (fingered 3) followed by a quarter note. The fourth measure has a sixteenth-note triplet (fingered 7) followed by a quarter note. The fifth measure has a sixteenth-note triplet (fingered 3) followed by a quarter note. The sixth measure has a sixteenth-note triplet (fingered 3) followed by a quarter note. The seventh measure has a sixteenth-note triplet (fingered 3) followed by a quarter note. The eighth measure has a sixteenth-note triplet (fingered 3) followed by a quarter note. The piece ends with a double bar line.

246

- ♩ -

6:4

7:4

3:2

6:4

2

7:4

6:4

7:4

6:4

3

4

5

Detailed description: This exercise is written on two staves in 2/8 time. The first staff begins with a treble clef and a 2/8 time signature. It contains four measures of music. The first measure has a sixteenth-note triplet (fingered 6:4) followed by a quarter note. The second measure has a sixteenth-note triplet (fingered 7:4) followed by a quarter note. The third measure has a sixteenth-note triplet (fingered 3:2) followed by a quarter note. The fourth measure has a sixteenth-note triplet (fingered 6:4) followed by a quarter note. The second staff continues with four measures. The first measure has a sixteenth-note triplet (fingered 7:4) followed by a quarter note. The second measure has a sixteenth-note triplet (fingered 6:4) followed by a quarter note. The third measure has a sixteenth-note triplet (fingered 7:4) followed by a quarter note. The fourth measure has a sixteenth-note triplet (fingered 6:4) followed by a quarter note. The piece ends with a double bar line.

1γ. Ρυθμικό dictée & solfège: υποδιαιρέσεις 2-7, και σχέση 3:4
(Βλ. Μελωδικές Σημειώσεις, σελ.49)

Ρυθμικό σολφές:
υποδιαιρέσεις 1-7, και 3:4

The musical score is written in 4/4 time. The top staff features a single melodic line with three rests of 7, 6, and 3 measures respectively. The bottom staff is a piano accompaniment with three rests of 5, 3, and 3 measures. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with fingerings 1, 2, 3 indicated.

1δ. Ρυθμός: Αλλαγή μέτρου & παλμού

504

Exercise 504 consists of three staves of music. The first staff starts in 3/4 time, then changes to 3/8 time, and finally to 2/4 time. The second staff starts in 3/4 time, changes to 3/8 time, and then to 2/4 time. The third staff starts in 3/4 time, changes to 3/8 time, and then to 2/4 time. The exercises are numbered 5 and 6 at the bottom of the staves.

505

Exercise 505 consists of three staves of music. The first staff starts in 4/4 time, changes to 3/4 time, and then to 2/4 time. The second staff starts in 2/2 time, changes to 2/4 time, and then to 3/4 time. The third staff starts in 3/4 time, changes to 4/4 time, and then to 2/4 time. The exercises are numbered 6 and 7 at the bottom of the staves.

2α.Τραγούδι: σύντομες ατονάλ μελωδίες του Modus Novus με διαστήματα 4^{ης} & 2ας.
(Βλ. Μελωδικές Σημειώσεις, σελ.5)

- Αργό tempo, ελέγχοντας τα διαστήματα στο εσωτερικό αυτί, και στο τραγούδι.

Διαστήματα 2^{ας} & 4^{ης}, σε μη-τονικό περιβάλλον (τραγούδι):

Ασκήσεις για τα
διαστήματα 2ας & 4ης καθ.
Lars Edlund: *Modus Novus*, Κεφ. 1

The image shows two staves of musical notation. The first staff is in 4/4 time and contains five measures of music, each starting with a measure number: 6, 7, 8, 9, and 12. The notes are connected by stems, and brackets are placed below the notes to indicate intervals. The second staff is in 3/4 time and contains two measures, starting with measure numbers 14 and 23. Similar to the first staff, notes are connected by stems and brackets indicate intervals. The notation includes various accidentals (sharps and flats) and rests.

2β.Ατονάλ μελωδίες από το *Modus Novus* (Κεφ. 2) – διάστημα 5Κ
(βλ. Μελωδικές Σημειώσεις, σελ.5 ,6)

- Αργό tempo, ελέγχοντας τα διαστήματα στο εσωτερικό αυτί, και στο τραγούδι.
- Χωρίζουμε τη μελωδία σε μικρότερα τμήματα για την εκμάθησή της.

Ασκήσεις για το
διάστημα 5ης
Lars Edlund: *Modus Novus*, Κεφ. 2

1 2 3

4 5



Μελωδία 1 (αρχ.: από ρε), με
διαστήματα 2ας, 4ης & 5ης καθ.
Lars Edlund: *Modus Novus*, Κεφ. 2

<https://www.youtube.com/watch?v=oPphc0FBvTQ>
'Inuyasha OST 1 – Sesshomaru'

5η 4ες 5η 5η

ολοτονική κίνηση 5η 5η

2γ.Τραγούδι: Paul Hindemith (1895-1963), *Mathis der Maler*, Grablegung (1934)

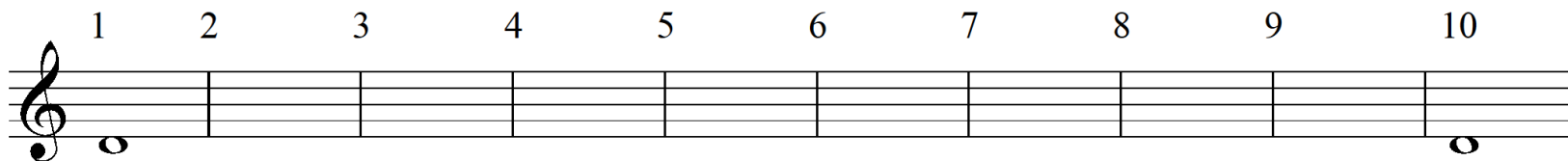
Hindemith
Grablegung
Flute & Oboe, mm16-23

The image displays a musical score for Flute and Oboe. The top system shows the Flute and Oboe staves. The Flute staff is mostly silent, while the Oboe staff contains a melodic line with triplets and sixteenth-note runs. A blue circle highlights a specific passage in the Oboe staff. The bottom system shows the Flute and Oboe staves. The Flute staff contains a melodic line with triplets and sixteenth-note runs, and a blue circle highlights a specific passage. The Oboe staff contains a melodic line with triplets and sixteenth-note runs. Blue arrows point from the Flute staff to the Oboe staff, indicating a relationship between the two parts. The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs.



3α. Διάφωνες συνηχήσεις με 2^{ες} & 4^{ες} (*Modus Novus*, σελ.24):
Ακουστική αναγνώριση

Συνηχήσεις,
με διαστήματα
4ης & 2ης
(βλ. *Modus Novus*, σελ.24)



3β. Διάφωνες συνηχήσεις με 2^{ες} & 4^{ες} (*Modus Novus*, σελ.24):
(βλ. Μελωδικές Σημειώσεις, σελ.22)
Ακρόαση & τραγούδι

Συνηχήσεις,
με διαστήματα
4ης & 2ης
(βλ. *Modus Novus*, σελ.24)

1 2 3 4 5 6 7 8 9 10

4α. Δίφωνο
 μελωδικό dictée
 εργασίας
 3ου & 4ου
 μαθήματος:
 Χορικό Μπαχ, Νο.4

J.S. Bach, Χορικό Νο.4, BWV 9:
Es ist das Heil uns kommen her
 μμ1-4

♩ = περ.64

Musical score for measures 1-4. The piece is in G major (three sharps) and common time. The melody is in the treble clef, and the bass line is in the bass clef. Both staves end with repeat signs.

Musical score for measures 5-7. Roman numerals are provided below the bass staff: I=IV, ii, I⁶, V, I, IV, V, I=V, I, IV, vi. Brackets below the numerals indicate harmonic groupings: B+ (measures 5-6) and E+ (measures 7-8).

Musical score for measures 8-10. Roman numerals are provided below the bass staff: (vii), ii, (V), I, V, IV⁶, I, V, (V), V, I. Brackets below the numerals indicate harmonic groupings: f#- (measures 8-9) and E+ (measures 9-10).

4β.Χορικό Μπαχ, Νο.4, σε πιανιστική απόδοση

Es ist das Heil uns kommen her.

4.

V. A. 10.

4γ. Πολυφωνικό
τραγούδι: Χορικό
Μπαχ Νο.4, BWV 9
(βλ. Μελωδικές
Σημειώσεις, σελ.18)

SOPRANO
ALTO
TENOR
BASS

1 2 3 4

I V V I (vii) IV (V) IV V I vi (V) V (V) V I=IV
E+ A+ E+ B+

5 6 7 8 9 10

ii I⁶ V I IV V I=V I IV vi (vii) ii (V) I V IV I V (V) V I
B+ E+ f#- E+



Όποιος δεν έκανε ποτέ λάθος, δεν έχει δοκιμάσει ποτέ κάτι καινούριο.

(Albert Einstein)

Ο κόσμος μας έλεγε τρελούς. Εμείς, αν δεν είμεθα τρελοί, δεν εκάναμε την επανάσταση.

(Θεόδωρος Κολοκοτρώνης)



Wheat Field with Cypresses (1889) by [Vincent Van Gogh](#).
Original from the MET Museum.