

# Άσκηση Ακοής – Σολφέζ – Ρυθμική Αγωγή IV

Εαρινό Εξάμηνο 2024  
ΤΜΕΤ, Πανεπιστήμιο Μακεδονίας

Μάθημα 9<sup>ο</sup>

Μόνικα Ανδριανοπούλου

1α. 6<sup>η</sup> μικρή  
(βλ. Μελωδικές  
Σημειώσεις,  
σελ.6, Νο.6,  
σελ.38, Νο.13)

Η 6η μικρή σε μη-τονικό περιβάλλον  
(συνδυασμός με 3η μικρή)  
Lars Edlund, *Modus Novus* (Κεφ.6)  
Τραγούδι:

α. β. γ. δ.

6μ 3μ 3μ 6μ 6μ # 3μ # 3μ 6μ #

The image shows four musical staves in 4/4 time. Staff α shows a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, with intervals 6μ and 3μ. Staff β shows a similar sequence: G4, A4, Bb4, C5, D5, E5, F5, G5, with intervals 3μ and 6μ. Staff γ shows a sequence: G4, A4, Bb4, C5, D5, E5, F5, G5, with intervals 6μ # and 3μ #. Staff δ shows a sequence: G4, A4, Bb4, C5, D5, E5, F5, G5, with intervals 3μ # and 6μ #.

Igor Stravinski  
*Symphony of Psalms*, II  
μμ 1-13

$\text{♩} = 60$   
*mf*

The image shows a musical staff in 4/8 time with a key signature of two flats. It features a sequence of notes with various ornaments and dynamics, starting with a tempo marking of 60 and a dynamic marking of mf.



[https://www.youtube.com/watch?v=iPUuICl9Mk4&list=RDlPUuICl9Mk4&start\\_radio=1&ab\\_channel=SoundtracksSuites](https://www.youtube.com/watch?v=iPUuICl9Mk4&list=RDlPUuICl9Mk4&start_radio=1&ab_channel=SoundtracksSuites)

Stravinski: *Symphony of Psalms*, II. (1930)  
Sir Georg Solti, Chicago Symphony Orchestra

<https://www.youtube.com/watch?v=VUSfrgPQjRM>, 3':24''

1β. 6<sup>n</sup> μ



<https://www.youtube.com/watch?v=Qe4yTxbOTi4&t=3s>

1γ. 6<sup>η</sup> μ: Συνδυασμός 3μ, 6μ: Prokofiev  
(Βλ. Μελωδικές Σημειώσεις, σ.37)

Sergei Prokofiev (1891-1953)  
*Ο Πέτρος και ο λύκος*

The image displays two staves of musical notation in 4/4 time. The top staff begins with a treble clef and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents (v) over the notes. The bottom staff continues the melody, featuring a key signature change to one flat (B-flat) and ending with a double bar line. The notation includes various rhythmic values and articulation marks.

# 1δ. 6<sup>η</sup> μ: Συνδυασμός 3μ, 6μ: Prokofiev (Βλ. Μελωδικές Σημειώσεις, σ.37)

Sergei Prokofiev (1891-1953)  
*Ο Πέτρος και ο λύκος*

χρωμ. σχ. 3ης → Ab, ab Eb

χρωμ. σχ. 3ης

χρωμ. σχ. 3ης → b D G

3η μ 6η μ

2A (3η μ) 6η μ

S.Prokofiev, *Ο Πέτρος και ο Λύκος*,  
Ab, ab Eb

C Ab, ab Eb

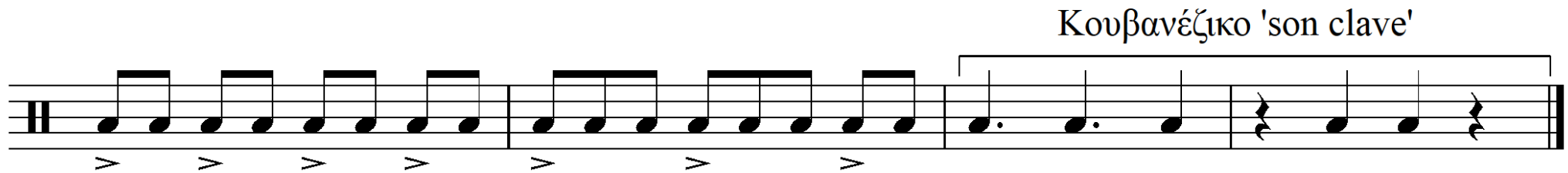
Eb b D7 G





2β.Ρυθμός: 3+3+2  
(6<sup>η</sup> Ρυθμική άσκηση, βλ. Μελωδικές Σημειώσεις, σ.49)

8=3+3+2



### 3. Πολυφωνικό τραγούδι: Χορικό Μπαχ Νο.17, BWV 67, 145: Μελέτη κάθε φωνής (Βλ. Μελωδικές Σημειώσεις, σ.19)

J.S. Bach, Χορικό Νο.17, BWV 67, 145 (Καντάτες):  
*Erschienen ist der herrliche Tag*  
μμ1-8

1 2 3 4 5 6 7 8

SOPRANO

ALTO

TENOR

BASS

i IV <sup>7 7</sup>v=ii V I IV IV V I

e-dorian A+

V<sup>6</sup> I=IV vii i <sup>6</sup>6 <sup>6 4</sup>(V) <sup>6 5</sup>(ii) <sup>5 3</sup>(V) V

e





## 4α. Αναγνώριση αρμονίας



4β.Αναγνώριση αρμονίας  
**(V)ii** – Chopin: Nocturne Op.9 No.2, Eb Major (μμ.1-2).

À Madame CAMILLA PLEYEL.  
**Nocturne.** F. CHOPIN. Op. 9, N<sup>o</sup> 2.

Andante. (♩ = 132.)  
*espress. dolce.*

2.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

<https://www.youtube.com/watch?v=Q6ObPDV8Tp8>



4γ.Αναγνώριση αρμονίας (βλ. Ύλη γραπτών εξετάσεων)



## 4δ. Αναγνώριση αρμονίας

(V)III – Vangelis: *Conquest of Paradise*, στο μ.4 στο παρακάτω απόσπασμα

The first system of the musical score shows the first four measures. The treble clef part features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass clef part features a rhythmic accompaniment of eighth notes, with a red vertical line and a red 'o.' marking the start of the first measure.

The second system of the musical score shows the next four measures. The treble clef part continues the melodic line with notes D4, C4, B3, A3, G3, F3, E3, D3, C3. The bass clef part continues the rhythmic accompaniment, with a red vertical line and a red 'o.' marking the start of the fifth measure.

<https://www.youtube.com/watch?v=mretnlxnAZc>



## 4ε. Αναγνώριση αρμονίας



# 4στ. Αναγνώριση αρμονίας

(V)V – Mozart: *Eine kleine Nachtmusik*, K.525, στα μμ.21-23, και 26-7

The image displays two systems of musical notation for the fourth system of 'Eine kleine Nachtmusik' by Mozart. The first system, starting at measure 14, features a treble and bass staff with a piano accompaniment. It includes dynamic markings such as *f*, *p*, and *cresc.*, as well as trills (*tr*) and a fermata. A right-pointing arrow is positioned above the first measure. The second system, starting at measure 21, shows a more complex texture with multiple staves, including a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. It features a forte (*f*) dynamic marking and a crescendo (*cresc.*) marking.



## 4ζ. Αναγνώριση αρμονίας



## 4η.Αναγνώριση αρμονίας

**Dim.app.** – Schubert: *String Quintet in C major*, D. 956, I, στα μμ.3-4

**Allegro ma non troppo.**

Violino I.  
Violino II.  
Viola.  
Violoncello I.  
Violoncello II.

<https://www.youtube.com/watch?v=DJ-vroCJvzo>





## 4θ.Αναγνώριση αρμονίας



## 4ι. Αναγνώριση αρμονίας

**IIN** – Schubert: Lied, Der Müller und der Bach, εδώ στο μ.6

The image shows a musical score for Schubert's 'Der Müller und der Bach' at measure 6. The score is written in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. The melody in the treble clef consists of eighth and quarter notes, with a final cadence. The bass clef provides a simple harmonic accompaniment with quarter and eighth notes.



## 4κ.Αναγνώριση αρμονίας



4λ.Αναγνώριση αρμονίας  
Ιταλική – Beethoven: Συμφωνία Αρ.5, Ι

EXAMPLE 27-5: Beethoven, *Symphony No. 5, I*

*Allegro con brio*



The image shows a musical score for the piano introduction of Beethoven's Symphony No. 5, I. The score is in 3/4 time and begins with a forte (f) dynamic. The key signature has two flats (B-flat and E-flat). The score is divided into four measures. Below the bass staff, the harmonic analysis is given as: c: V<sup>6</sup> I It. V. The first measure contains a V<sup>6</sup> chord (F major, first inversion). The second measure contains an I chord (F major). The third measure contains an It. chord (F major, first inversion). The fourth measure contains a V chord (C major).

Piston, W. (1978). *Harmony*. New York: W.W.Norton



4μ.Αναγνώριση αρμονίας



## 4v. Αναγνώριση αρμονίας

**iv δαν.** – Chopin: *Nocturne Op. 32 No. 2* in A-flat Major, στο μ.1

**A Lento.**

Ped. \* Ped. \* Ped. \*

<https://www.youtube.com/watch?v=my5OSmQZjns>



## 4ξ.Αναγνώριση αρμονίας



# 4ο.Αναγνώριση αρμονίας

## Κύκλος 5ών με συγχορδίες μεθ'7ης – Bach: *Brandenburgian Konzert No.2, I.*

Bach,

Βραδεμβούργιο Κονσέρτο Νο.2, ΦΑ+

I. Allegro

SOPRANO

ALTO

TENOR

BASS

4





4π.Αναγνώριση αρμονίας



4ρ.Αναγνώριση αρμονίας  
**V5#** – Brahms: *Piano Concerto No.2, IV*

EXAMPLE 28–8: Brahms, *Piano Concerto No. 2, IV*  
Allegretto grazioso

The image shows a musical score for Brahms' Piano Concerto No. 2, IV, in the key of B-flat major. The tempo is marked 'Allegretto grazioso'. The score consists of two staves, treble and bass clef. The first measure is in the key of B-flat major, marked with a piano (*p*) dynamic. The sequence of chords is: B<sup>b</sup>: I, V6<sup>#</sup>, I, V6<sup>#</sup>, I. The V6<sup>#</sup> chords are dominant seventh chords in the first inversion, with a sharp sign indicating the raised fifth.

Piston, W. (1978). *Harmony*. New York: W.W.Norton



## 4σ.Αναγνώριση αρμονίας





Φόβος γὰρ μνήμην ἐκπλήσσει, τέχνη δὲ ἄνευ ἀλκῆς οὐδὲν ὠφελεῖ.  
(Ο φόβος παραλύει την μνήμη, και η γνώση χωρίς θάρρος δεν ωφελεί σε τίποτα.)  
(*Θουκυδίδης*)

Η απαισιοδοξία ποτέ δεν κέρδισε καμία μάχη.  
(*Dwight D. Eisenhower*)



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