

Άσκηση Ακοής – Σολφέζ – Ρυθμική Αγωγή IV

Εαρινό Εξάμηνο 2025
ΤΜΕΤ, Πανεπιστήμιο Μακεδονίας

Μάθημα 10^ο

Μόνικα Ανδριανοπούλου

1α.Ρυθμός: Boettger άσκηση 510
(αλλαγές μέτρου και παλμού)

510

The musical score for Boettger exercise 510 consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur. Above the staff, there are three diagrams: a single eighth note with a dash, a triangle, and a rectangle. The staff ends with a double bar line and a 3/4 time signature. The second staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur. The staff ends with a double bar line and a 3/4 time signature. The third staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' and a slur. The staff ends with a double bar line and a 3/4 time signature. The number '510' is written to the left of the first staff. The numbers '2' and '3' are written below the first staff. The numbers '4' and '5' are written below the second staff. The numbers '6' and '7' are written below the third staff. The text '1α.Ρυθμός: Boettger άσκηση 510 (αλλαγές μέτρου και παλμού)' is written at the top of the page.

1β.Ρυθμός: Ρυθμική άσκηση 7^η
(Μελωδικές Σημειώσεις, σ.50)

The musical score is divided into three systems, each with two staves labeled "Percussion".

System 1:

- Staff 1: Measures 1-5. Measure 1 has a triplet of eighth notes. Measure 2 has a pair of eighth notes. Measure 3 has a triplet of eighth notes. Measure 4 has a quarter note. Measure 5 has a triplet of eighth notes.
- Staff 2: Measures 1-5. Measure 1 has a quarter rest. Measure 2 has a pair of eighth notes. Measure 3 has a quarter note. Measure 4 has a quarter note. Measure 5 has a triplet of eighth notes.

System 2:

- Staff 1: Measures 6-8. Measure 6 has a triplet of eighth notes. Measure 7 has a quarter note. Measure 8 has a triplet of eighth notes.
- Staff 2: Measures 6-8. Measure 6 has a triplet of eighth notes. Measure 7 has a triplet of eighth notes. Measure 8 has a triplet of eighth notes.

System 3:

- Staff 1: Measures 9-11. Measure 9 has a quarter note. Measure 10 has a quarter note. Measure 11 has a quarter note.
- Staff 2: Measures 9-11. Measure 9 has a quarter note. Measure 10 has a quarter note. Measure 11 has a quarter note.

2α. Αρμονική διαδοχή, dictée (λύση)
(Βλ. Μελωδικές Σημειώσεις, σ.27, No.5)

Αρμονική διαδοχή
Αναγνώριση συγχορδιών:
Dim.app., N, χρωμ.σχ.3ης, V5#

I $\sharp ii^{\circ 2}$ I
(dim.
app.)

IIN⁶ V⁷ I IV I $\flat VI$ IV ii V -5# I

Χρωμ.σχ.3ης

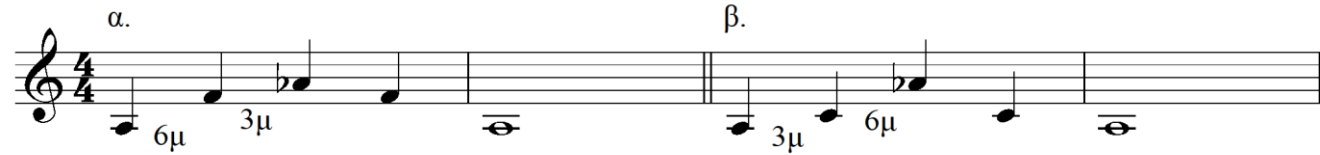
2β.Αναγνώριση αρμονίας



3α. Διαστήματα 6μ και 6M - Μελωδίες από το *Modus Novus* (Κεφ.6 και 7) (Βλ. Μελωδικές Σημειώσεις, σ.6)

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

α. β.

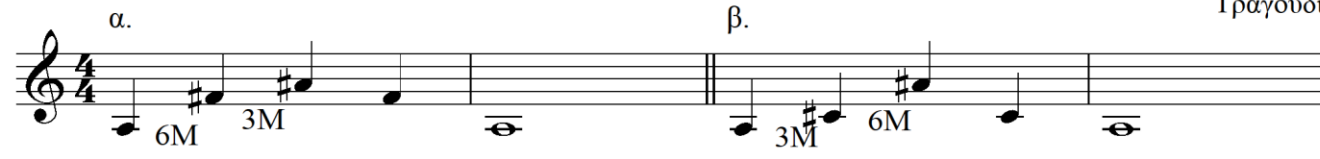


γ. δ.

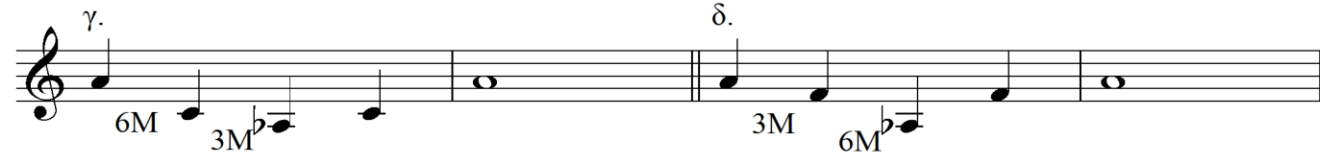


Η 6η Μεγάλη σε μη-τονικό περιβάλλον
(συνδυασμός με 3η Μεγάλη)
Lars Edlund, *Modus Novus* (Κεφ.7)
Τραγούδι:

α. β.



γ. δ.



4. Διάφωνες συνηχήσεις: Διαστήματα 2ας-6ης
(Modus Novus, συνδυασμός ασκήσεων)
(Βλ. Μελωδικές Σημειώσεις, σ.23)

Συνηχήσεις (i): διαστήματα 2ας-5ης

1 2 3 4 5 6

7 7 8 9 10 11 12

The musical notation consists of two staves. The first staff contains six measures, numbered 1 through 6. Each measure shows a pair of notes (a dyad) on a five-line staff. The notes are: 1. C4 and E4 (C major), 2. D4 and F#4 (D major), 3. E4 and G4 (E major), 4. F4 and A4 (F major), 5. G4 and B4 (G major), 6. A4 and C5 (A major). The second staff contains six measures, numbered 7 through 12. Each measure shows a pair of notes: 7. B3 and D4 (B minor), 8. C4 and E4 (C major), 9. D4 and F4 (D minor), 10. E4 and G4 (E minor), 11. F4 and A4 (F minor), 12. G4 and B4 (G minor). The notation uses a treble clef and a 4/4 time signature.

Συνηχήσεις (ii): διαστήματα 3ης & 6ης

13 14 15 16

The musical notation consists of a single staff with four measures, numbered 13 through 16. Each measure shows a pair of notes (a dyad) on a five-line staff. The notes are: 13. C4 and E4 (C major), 14. D4 and F#4 (D major), 15. E4 and G4 (E major), 16. F4 and A4 (F major). The notation uses a treble clef and a 4/4 time signature.

5. Prima vista: Dominick Argento (1927-2019), *Six Elizabethan Songs* (1998): *Sleep*
(Βλ. Μελωδικές Σημειώσεις, σ.17)

"Sleep," from *Six Elizabethan Songs* Dominick Argento

Lentamente
p

pochino cresc.

mp *dimin.* *p*

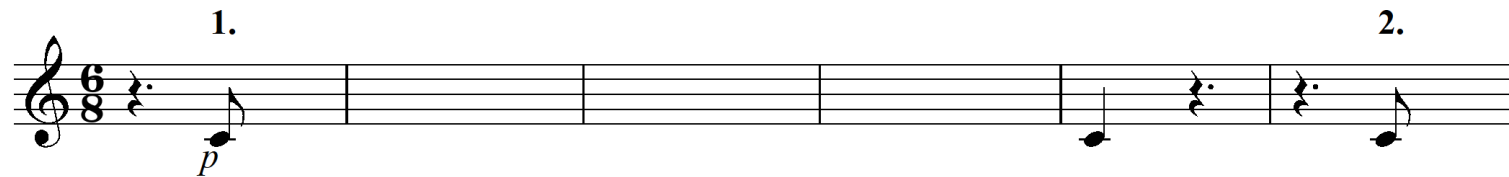
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6α. Όπερα / ορατόριο *The Damnation of Faust*, Hector Berlioz (1846)

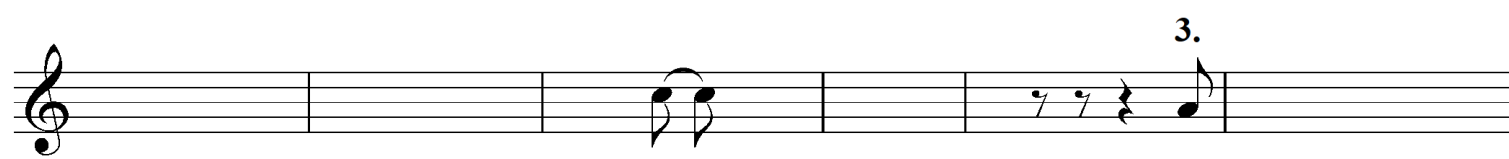
Berlioz, *The Damnation of Faust*, op.24
(1824)

Andante con moto

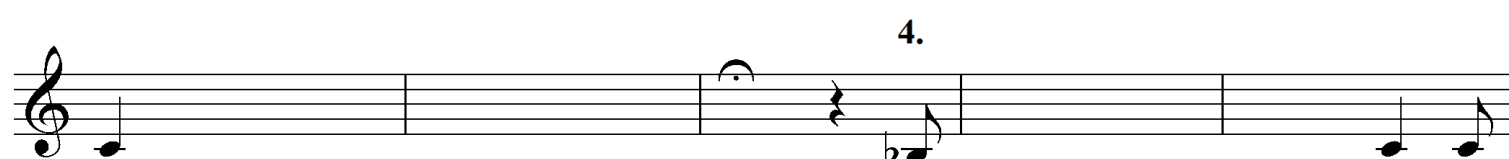
1. 2.



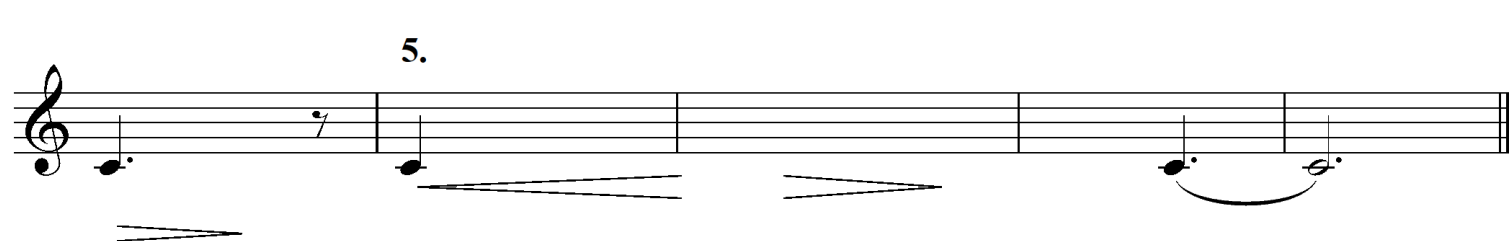
3.



4.



5.



6β. Αναγνώριση & τραγούδι μελωδίας: Όπερα / ορατόριο *The Damnation of Faust*, Hector Berlioz (1846) (Βλ. Μελωδικές Σημειώσεις, σελ.15)

Hector Berlioz (1803-1869)
The Damnation of Faust, op.24
Le roi de Thule (Chanson gothique)
(αρχ.τον.:F)

Andante con moto

Harmonic analysis labels for the first staff: p (I), $(V)^7$, (vi) , $(I)^4(V)$

Harmonic analysis labels for the second staff: (I), $(V/vi)(vi)$, (IV), (IV/IV) , (IV), (V/V)

Harmonic analysis labels for the third staff: (v) , $(V/bIII)$, $(bIII)$, $(V/bIII)$, $(bIII)$, (bVI) , (iv)

Harmonic analysis labels for the fourth staff: (i) , (V) , (I), $(V)^7$, (I), (V), (I)



7. 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

SOPRANO

ALTO

TENOR

BASS

1 2 3 4 5 6 7 8

i IV ⁷v=⁷ii V I IV IV V I

e-dorian A+

V⁶ I=IV vii i (V) (ii) (V) V

e



«Πᾶσά τε ἐπιστήμη χωριζομένη δικαιοσύνης καὶ τῆς ἄλλης ἀρετῆς
πανουργία, οὐ σοφία φαίνεται.»

[Κάθε επιστήμη που ασκείται ξέχωρα από την δικαιοσύνη και γενικά
την αρετή, αποδεικνύεται πανουργία, και όχι σοφία.]

(Πλάτωνος: Μενέξενος 246 – 247)

«Η ζωή του ανθρώπου είναι καμωμένη από καιρούς.
Καιρός να σπείρεις, καιρός να θερίσεις, καιρός της θλίψης,
καιρός της χαράς, καιρός της αγάπης, καιρός της μοναξιάς.
Αν το σκεφτείς έτσι, θα μπορέσεις και στη χαμηλότερη
στιγμή να στηριχτείς, γιατί κι αυτή θα ανήκει σ' έναν από
τους καιρούς της ζωής σου»

(Γιώργος Σεφέρης, Μέρες Γ' 1934-1940)

