

Άσκηση Ακοής – Σολφέζ – Ρυθμική Αγωγή I
ΤΜΕΤ, Πανεπιστήμιο Μακεδονίας

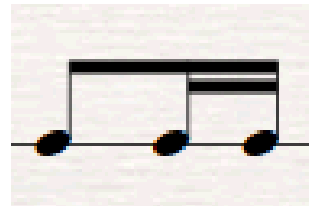
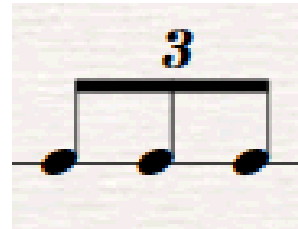
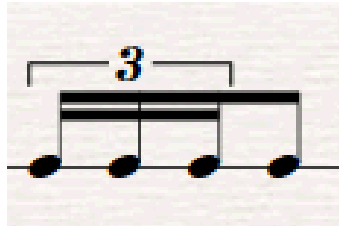
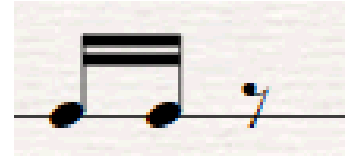
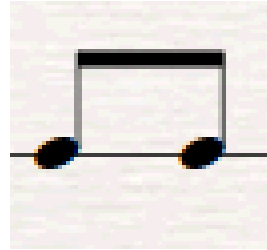
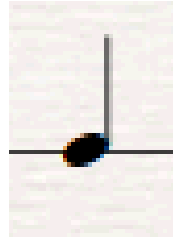
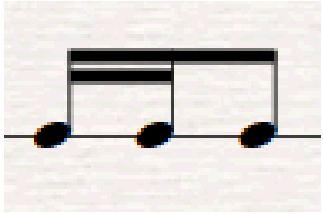
Μάθημα 3^ο

Μόνικα Ανδριανοπούλου

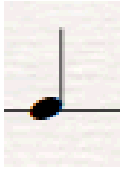
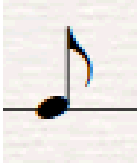
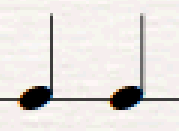

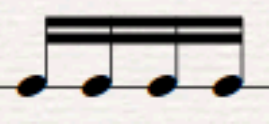

Περιεχόμενο 3^{ου} μαθήματος:

- Ρυθμός: 2μερής-4μερής υποδιαίρεση· παρεστιγμένα, απλά και δις, σε διάφορους παλμούς (μισό, τέταρτο, όγδοο)
- Διαστήματα: θεωρητικό-ιστορικό πλαίσιο
- Εξάσκηση καθαρών διαστημάτων (8^η, 5^η, 4^η)
- Μελωδική *prima vista* (χρήση διαστημάτων & βαθμίδων)

1α. Ρυθμικά μοτίβα, 2μερής-4μερής υποδιαίρεση:
Βηματισμός στον παλμό (τέταρτο), και
'Call-and-response'



1β. Κοινά ρυθμικά μοτίβα με διαφορετικούς παλμούς. 2μερής-4μερής υποδιαίρεση. Ανάγνωση κάθε στήλης:

1γ. Ανάγνωση: Ρυθμικές ασκήσεις Jersild, 4-10.

Άσκηση 9, με οπτικοποιημένο τον παλμό: εν-και, δι-και, τρι-και, τεσ-και

The image shows a musical score for exercise 9, consisting of two staves. The tempo is marked "Adagio" and the time signature is 4/4. The score is written in a rhythmic notation style where notes are placed on a staff to represent the pulse. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef. The notation includes various rhythmic patterns, including triplets (marked with a '3') and accents (marked with a 'γ'). The score is divided into measures by vertical bar lines.

1δ. Ακουστική αναγνώριση ρυθμού:
Ravel (1875-1937), *Boléro* (1928):



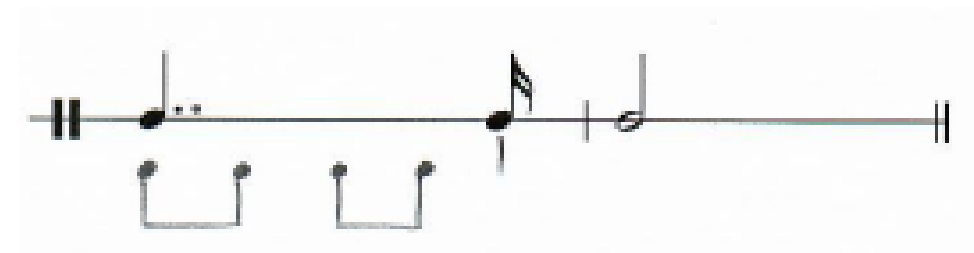
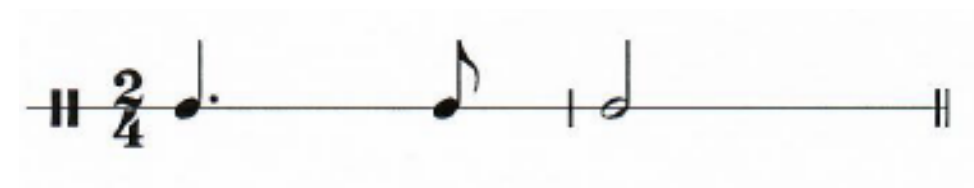
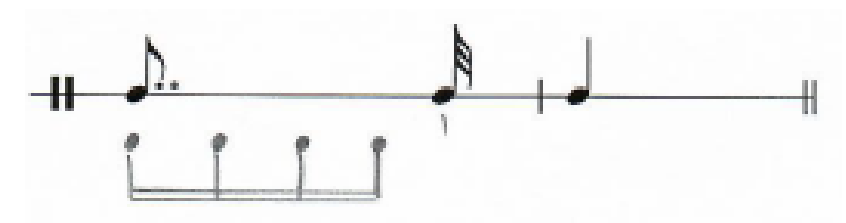
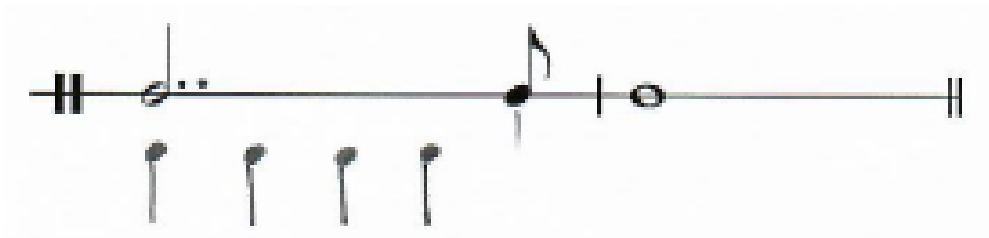
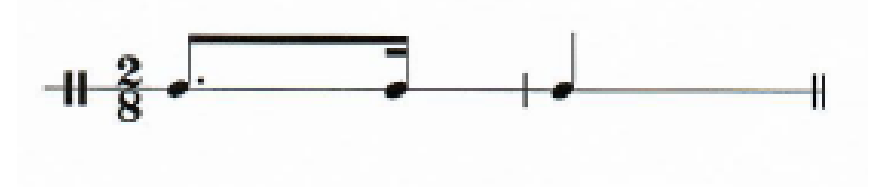
Boléro Radio Bratislava Symphony Orchestra _ Ondrej Lenárd
https://www.youtube.com/watch?v=CJRE1y5uxOM&ab_channel=gerubach

1ε. Ravel (1875-1937), *Boléro* (1928): ρυθμικό ostinato

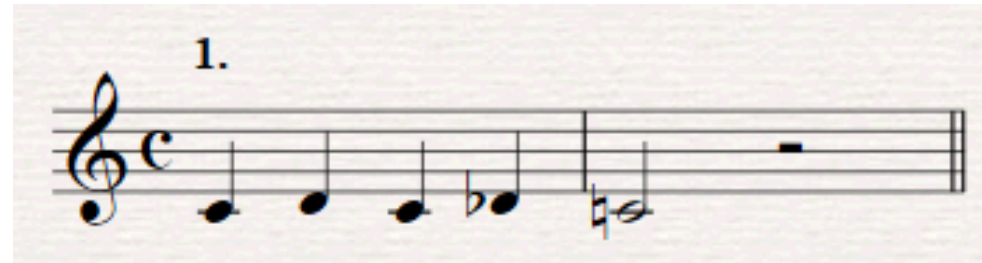


https://www.youtube.com/watch?v=CJRE1y5uxOM&ab_channel=gerubach

1ζ. Κοινά ρυθμικά μοτίβα με διαφορετικούς παλμούς. Παρεστιγμένα, απλά και δις-



2α. Διαστήματα: Τόνοι-ημιτόνια: τραγούδι (& κίνηση)



2β. Διαστήματα: Τόνοι-ημιτόνια: τραγούδι μελωδίας-dictée

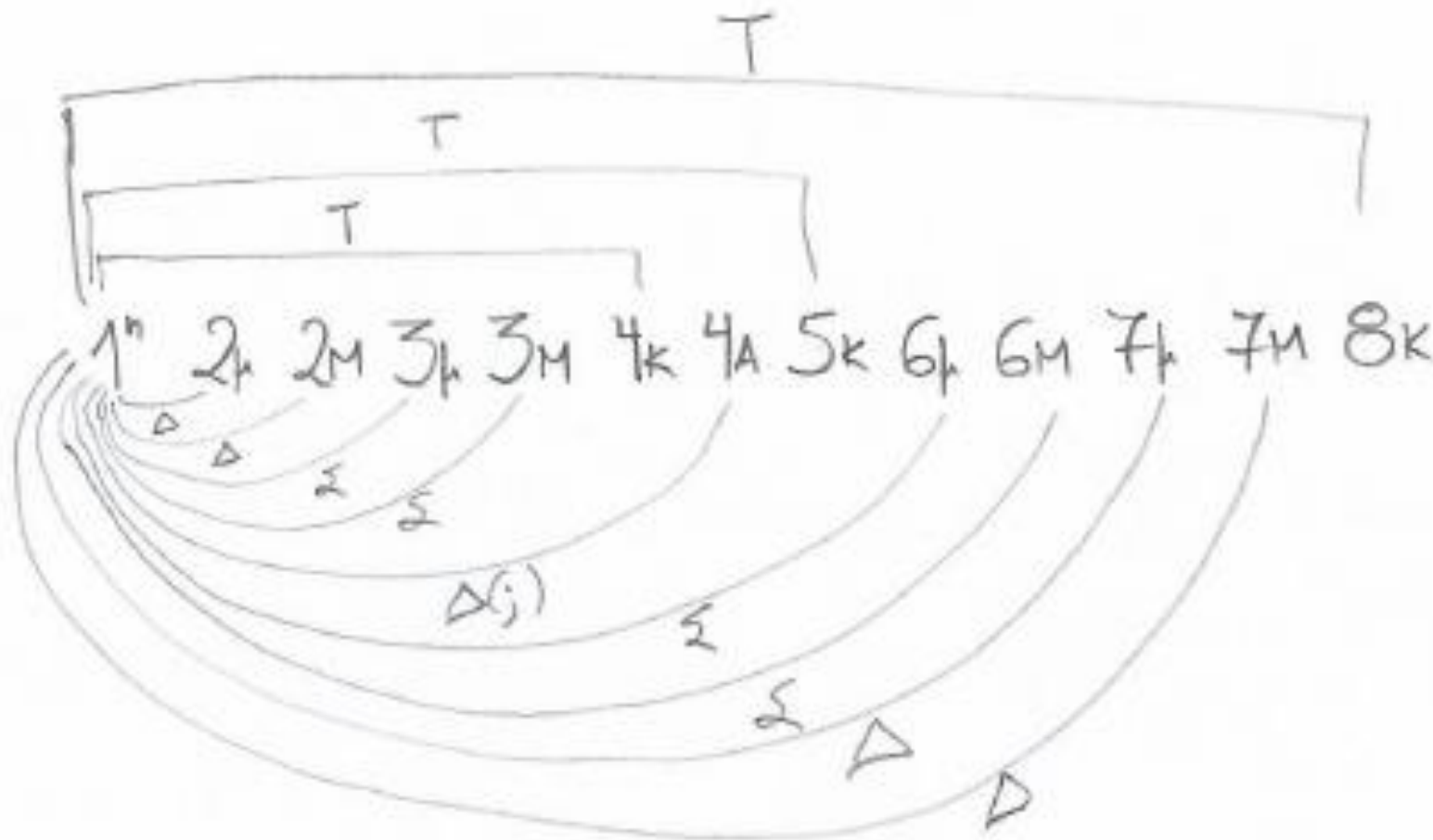
The image shows a musical staff in treble clef with a common time signature (C). The melody consists of the following notes: C4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The intervals between these notes are: 1 (C-D), 2 (D-E), 3 (E-F#), 4 (F#-G#), 5 (G#-A), 3 (A-B), 2 (B-C), 2 (C-B), 2 (B-A), 2 (A-G), 2 (G-F), 2 (F-E), 2 (E-D), 2 (D-C). Blue double-headed arrows above the staff indicate these intervals, with numbers 1 through 5 placed above them. A blue square icon is located at the end of the staff.

2γ.Τα 12 διαστήματα και οι ποιότητές τους

T: ~

Σ: ~

Δ: ~



Τέλεια σύμφωνα (καθαρά):

4K
5K
8K

Ατελή σύμφωνα (σύμφωνα):

3μ, 3M
6μ, 6M

Διάφωνα:

2μ, 2M
7μ, 7M

2δ. Η αρμονική σειρά (Μελωδικές σημειώσεις, σελ. 15)



Ένας τρόπος να αντιληφθούμε τους φωνητικούς υπέρτονους,
είναι να τραγουδήσουμε τα παρακάτω φωνήεντα πάνω σε ένα
σταθερό τονικό ύψος:

oo – oa – or – o – ar – a – e – é – i – ee – ü

Bannan, N. (2010). Embodied Music Theory: New Pedagogy for Creative and Aural Development.
Journal of Music Theory Pedagogy, 24, 197-215

Τραγούδι υπερτόνων:

https://www.youtube.com/watch?v=VGbFB91eM34&ab_channel=MiroslavGrosser-OvertoneSinger

2ε.Τραγούδι
υπερτόνων



Τραγούδι υπερτόνων (περ. 1':10'')

https://www.youtube.com/watch?v=VGbFB91eM34&ab_channel=MiroslavGrosser-OvertoneSinger

2ζ.Τα 12 διαστήματα και οι ποιότητές τους

=>**Οι 3 ιδιότητες των διαστημάτων:** η πυκνότητα διάδρασης των δύο νοτών, η απόσταση από τον μπάσο, και η 'αρμονικότητα', επηρεάζουν την αίσθηση του κάθε διαστήματος και του δίνουν ξεχωριστό χαρακτήρα, και στη μελωδική (διαδοχικό άκουσμα) και στην αρμονική (ταυτόχρονο άκουσμα) μορφή του.

Ακουστικά παραδείγματα:

8βα:

https://www.youtube.com/watch?v=QImFm4Y_QPM, αρχή

<https://www.youtube.com/watch?v=p3rl-nFMFZE>, αρχή

<https://www.youtube.com/watch?v=lw-Wmm8IU8>, αρχή

3α.Εσωτερική ακοή & τραγούδι 8βας (ανιούσες & κατιούσες), &
Skips of Octaves, Vaccai (μελ. σημειώσεις, σελ.7)

The image displays a musical score for an exercise titled "Skips of Octaves" by Vaccai. The score is presented on two staves, both in treble clef, with a common time signature (C). The exercise consists of eight measures, numbered 1 through 8. The first four measures are on the top staff, and the last four are on the bottom staff. A vertical green line is placed at the beginning of measure 5. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The exercise demonstrates octave skips, with notes moving between different octaves. The key signature is one flat (B-flat), and the piece concludes with a double bar line at the end of measure 8.

3β. Ακουστικά παραδείγματα:

5^η: (βλ. και μελ.σημειώσεις, σελ. 13-14)

https://www.youtube.com/watch?v=PfBTXlfufxI&ab_channel=ProjetoLouvai-EscoladeLouvor

https://www.youtube.com/watch?v=UNyf-eHsJ2U&ab_channel=Dr.KierstinBible

4^η: (βλ. και μελ.σημειώσεις, σελ. 13-14)

https://www.youtube.com/watch?v=E6CVxtPcW78&ab_channel=EdicionesLaLlave

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

(a) *Tu patris sempiternus es filius*, in parallel organum at the fifth below

CD 1|48

Principal Voice
Organal Voice

Tu pa - tris sem - pi - ter - nus es fi - li - us.

Tu patris sempiternus es filius.


You of the father are the everlasting son.



(b) *Sit gloria domini*, in parallel organum at the fifth below, with octave doublings

49

Organal Voice
doubled



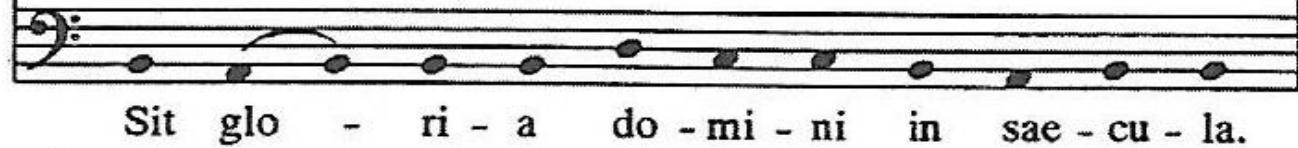
Sit glo - ri - a do - mi - ni in sae - cu - la.

Principal Voice
Organal Voice



Sit glo - ri - a do - mi - ni in sae - cu - la.

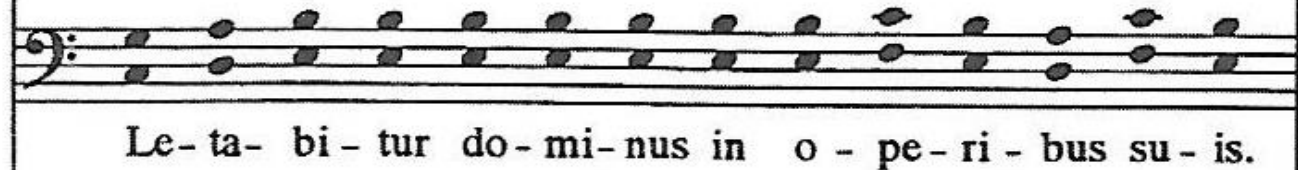
Principal Voice
doubled



Sit glo - ri - a do - mi - ni in sae - cu - la.



Le - ta - bi - tur do - mi - nus in o - pe - ri - bus su - is.



Le - ta - bi - tur do - mi - nus in o - pe - ri - bus su - is.



Le - ta - bi - tur do - mi - nus in o - pe - ri - bus su - is.



(c) *Rex caeli domine*, in mixed parallel and oblique organum

50

Principal Voice
Organal Voice



Rex cae - li do - mi - ne ma - ris un - di - so - ni.



Ty - tan - is ni - ti - di qual - li - di - que so - li.



Te hu - mi - les fa - mu - li mo - du - lis ve - ne - ran - do pi - is.



Se iu - be - as fla - gi - tant va - ri - is li - be - ra - re ma - lis.

Rex caeli domine maris undisoni,
Tytanis nitidi squalidique soli.

King of Heaven, Lord of the roaring sea,
of the shining Titan (Sun) and the squalid earth,

Te humiles famuli modulis venerando piis,

Your humble servants, worshipping you with
pious melodies,

Se iubeas flagitant variis liberare malis.

Beseech you, as you command, to free them
from diverse ills.



8 Η 5η στη μείζονα: 6 Καθαρές, 1 ελαττωμένη

Musical notation for the 5th scale in the major mode. The scale is shown on a single staff with a treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The intervals between consecutive notes are: K, K, K, K, K, K, ε, K. The interval ε (diminished) is between B4 and C5.

7 Η 4η στη μείζονα: 6 Καθαρές, 1 Αυξημένη

Musical notation for the 4th scale in the major mode. The scale is shown on a single staff with a treble clef. The notes are: C4, D4, E4, F4, G4, A4, B4, C5. The intervals between consecutive notes are: K, K, K, A, K, K, K, K. The interval A (augmented) is between F4 and G4.

3δ.Εσωτερική ακοή & τραγούδι 5ης (ανιούσες & κατιούσες)

The image shows two staves of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Below the notes are six empty circles: (), (), (), (), (), (). The bottom staff is also in treble clef with a key signature of one sharp. It contains a sequence of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Below the notes are five empty circles: (), (), (), (), ().

The image shows a single staff of musical notation in treble clef with a key signature of one sharp. The notes are: F#4, G#4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Above the staff are eight rectangular boxes containing the following text: "5η αν.", "5η αν.", "5η αν.", "5η αν.", "5η κατ.", "5η κατ.", "5η κατ.", "5η κατ.". Below the staff, there are two bass clefs and two treble clefs. The first bass clef is under the first two notes (F#4, G#4), the second bass clef is under the next two notes (A4, B4), the first treble clef is under the next two notes (C5, B4), and the second treble clef is under the next two notes (A4, G4). There are also two empty circles: (), ().

3ε.Εσωτερική ακοή & τραγούδι 4ης (ανιούσες & κατιούσες)

The first staff shows 12 pairs of eighth notes on a treble clef staff. The notes in each pair are: (1) G4, A4; (2) A4, B4; (3) B4, C5; (4) C5, B4; (5) B4, A4; (6) A4, G4; (7) G4, F4; (8) F4, E4; (9) E4, D4; (10) D4, C4; (11) C4, B3; (12) B3, A3. Empty parentheses are placed below each pair. The second staff shows 10 pairs of eighth notes on a treble clef staff. The notes in each pair are: (1) C5, B4; (2) B4, A4; (3) A4, G4; (4) G4, F4; (5) F4, E4; (6) E4, D4; (7) D4, C4; (8) C4, B3; (9) B3, A3; (10) A3, G3. Empty parentheses are placed below each pair.

The staff shows a sequence of notes on a treble clef staff. Above the notes are labels in boxes: '4η αν.' (fourth ascending), '4η αν.', '4η αν.', '4η αν.', '4η κατ.' (fourth descending), '4η κατ.', '4η κατ.', '4η κατ.'. The notes are: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The first four notes (G3, A3, B3, C4) are marked as ascending, and the last four notes (B2, A2, G2, F3) are marked as descending. The middle notes (D3, E3, F3, G3) are not explicitly labeled but follow the sequence.

4.Ακουστική αναγνώριση & καταγραφή: θέμα *Forrest Gump* (από το 2^ο μάθημα)

Alan Silvestri (1950-),
Forrest Gump theme (1994)

8ve

The image displays a musical score for the Forrest Gump theme in G major, 4/4 time. It consists of three staves of music. The first staff is labeled '8ve' and contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. Roman numeral chord analysis is provided below each staff. The key signature has two sharps (F# and C#).

Chord analysis for the first staff: I, IV ⁶/₄, ii

Chord analysis for the second staff: V ⁶, I, vi

Chord analysis for the third staff: IV, ii, V ⁶, I

5.Μελωδική prima vista (από το 2^ο μάθημα)

♩ 1. Τονικότητα: _____, αρχική & τελική βαθμίδα: _____, έκταση: _____, αριθμός φράσεων: _____

1. L.v.Beethoven (1770-1827)
Συμφωνία Νο.9, Op.125, σε ρε- (1822-4)
IV.Finale (μμ92-107): Ode an die Freude

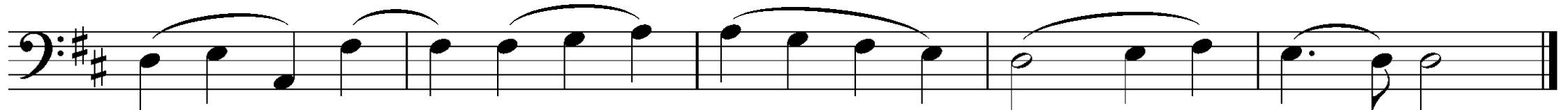
Allegro assai



7

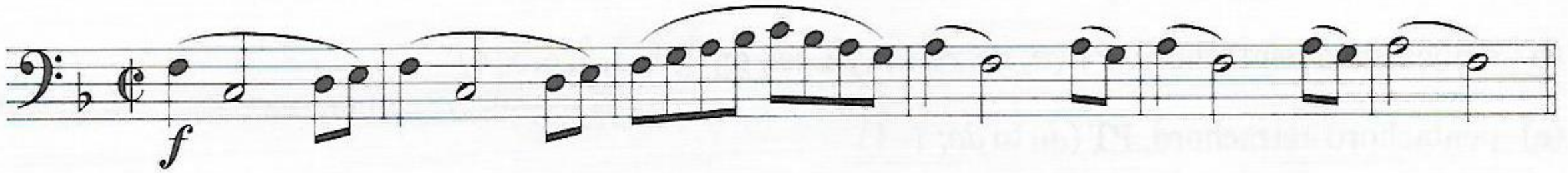


12



♩ 1. Τονικότητα: _____, αρχική & τελική βαθμίδα: _____, έκταση: _____, αριθμός φράσεων: _____

C. P. E. Bach, March (adapted)



♩ 1. Τονικότητα: _____, αρχική & τελική βαθμίδα: _____, έκταση: _____, αριθμός φράσεων: _____

Melody 7 Mozart, Piano Sonata in G Major, K. 283, second movement (adapted): TP

The image displays two staves of musical notation for a melody. Both staves are in bass clef, G major (one flat), and common time (C). The melody is marked with a mezzo-forte (*mf*) dynamic. A long slur covers the entire piece. The first staff contains the first four measures, and the second staff contains the remaining four measures. The melody consists of quarter notes and eighth notes, with some beamed eighth notes in the later measures.