Univerza v Ljubljani
Akademija za glasbo

Urška Pompe

SOLFEGGIO I

vaje za četverozvoke
vaje za intonacijo in harmonsko slušno predstavo
harmonske zveze
delovni listi
primeri iz literature

(barok)

2016/2017

OBDOBJE BAROKA
1600 - 1750

- Italija, Nemčija, Francija, Anglija
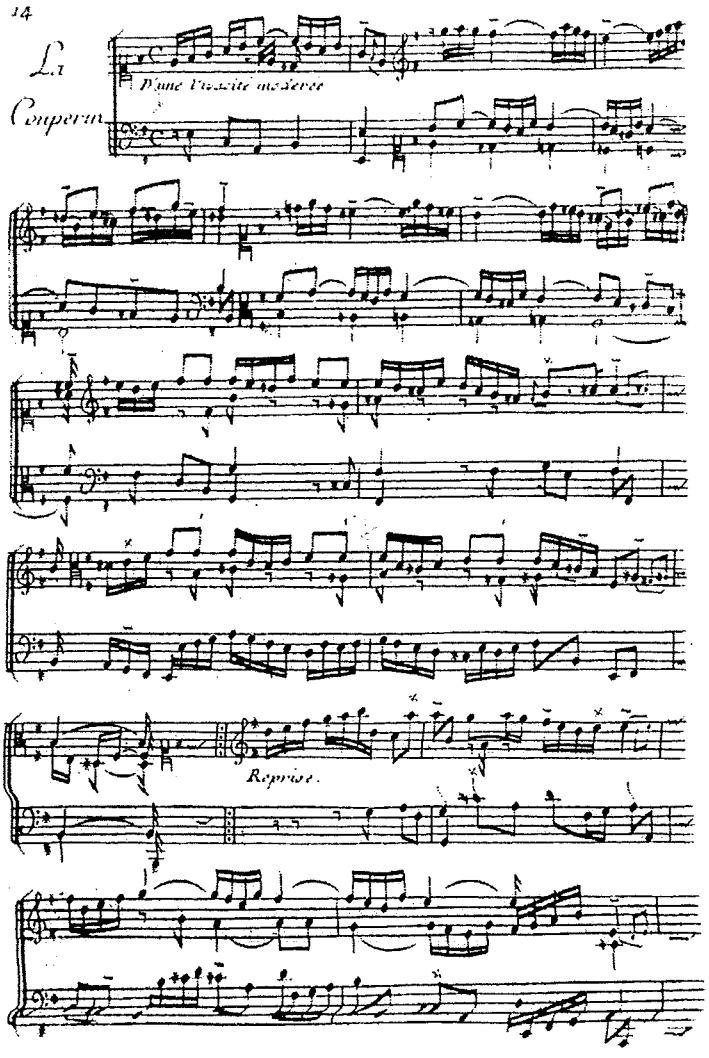
- TONSKI SISTEM
(opustitev modalnosti, pojav tonalnosti, v poznem baroku utrditev le-te: terčna funkcionalna harmonija T, S, D (tonalni plan), basso continuo, nova uporaba disonance, svobodnejša kromatika)

- UGLASITEV

- RAZVOJ INSTRUMENTALNE GLASBE

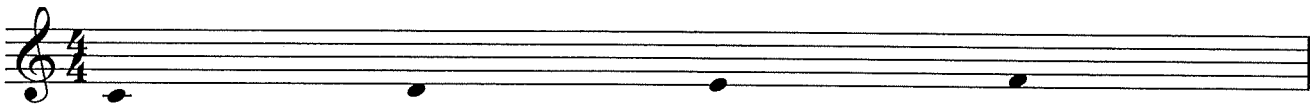
- GLASBENE OBLIKE
a) zgodnji barok: monodija (Caccini), ricercare, fantasia, chaconne, passacaglia, opera, stile antico, concertato, koral
b) pozni barok: sonata (da camera, da chiesa), trio sonata, invencija, suita, sinfonia, opera seria, concerto grosso, cantata, pasijon, oratorij

- KOMPOZICIJSKA TEHNIKA
(fuga, velik razvoj variacij, motivična gradnja preko sekvenc)

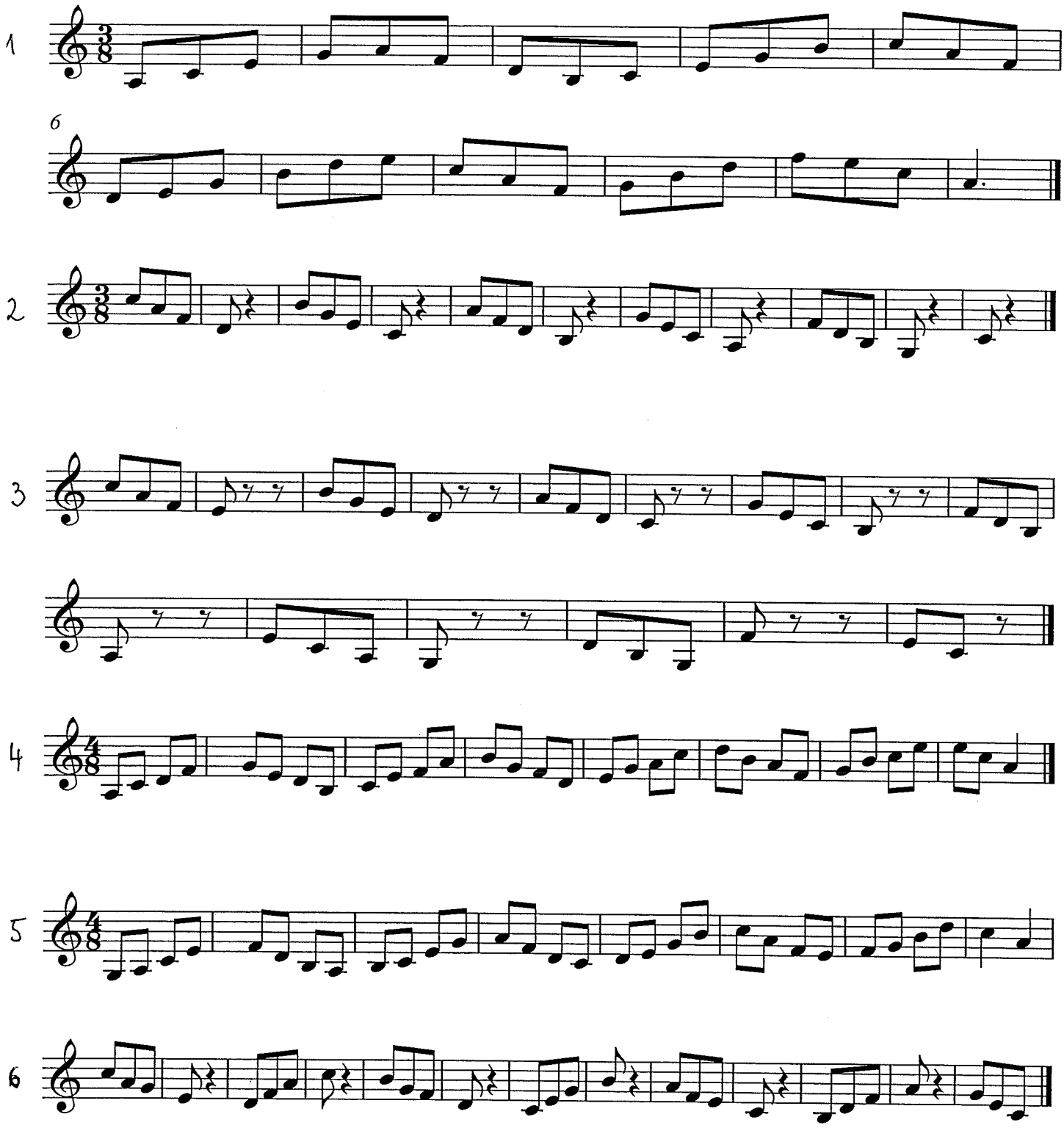


vaje za četverozvoke

1 - na danih tonih zgradi in poj četverozvoke:
najprej vse septakorde na enem tonu (Dv7, Dm7, mv7, mm7, zmm7, zm7, zv7), potem vse kvintsekstakorde, nato vse terckvartakorde in pa se vse sekundakorde.
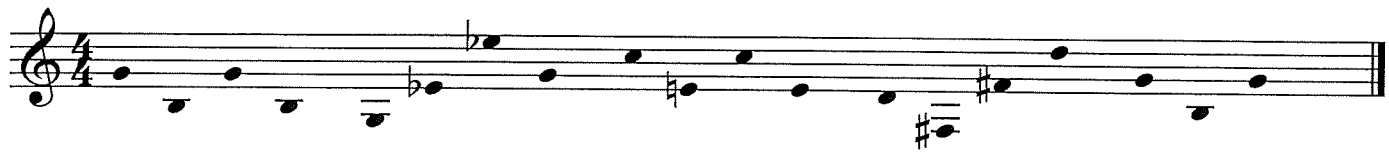


2 - vaje prepoj počasi v različnih tonalitetah; ob petju vedno poslušaj kvaliteto celotnega akorda
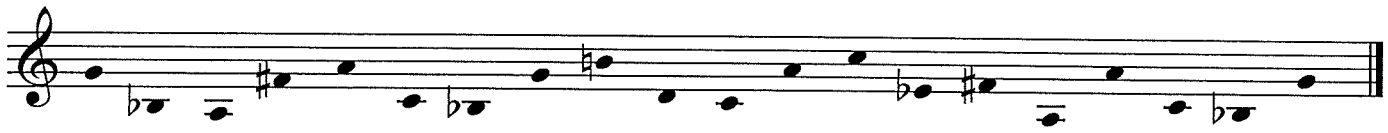


vaje za intonacijo in harmonsko slušno predstavo
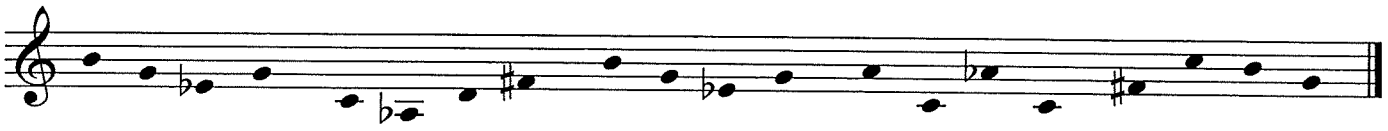
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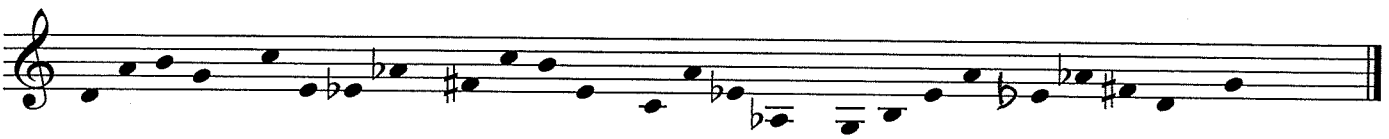


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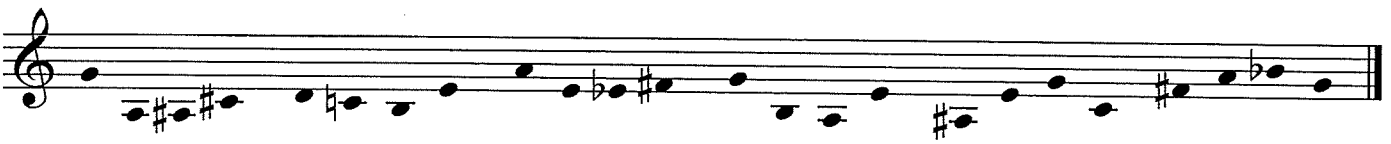


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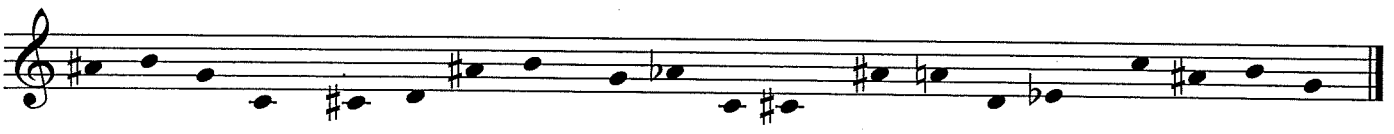


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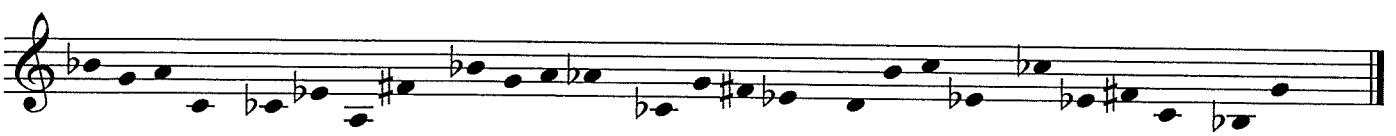


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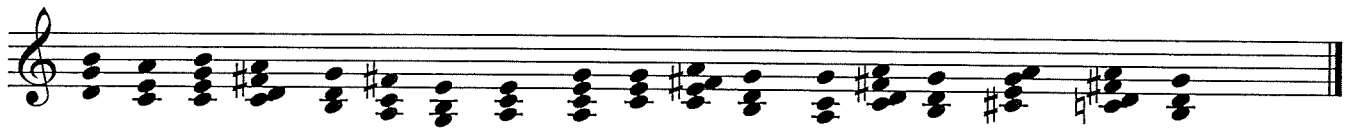


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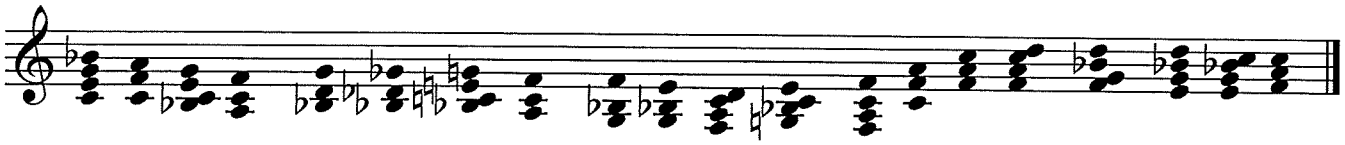


harmonske zveze
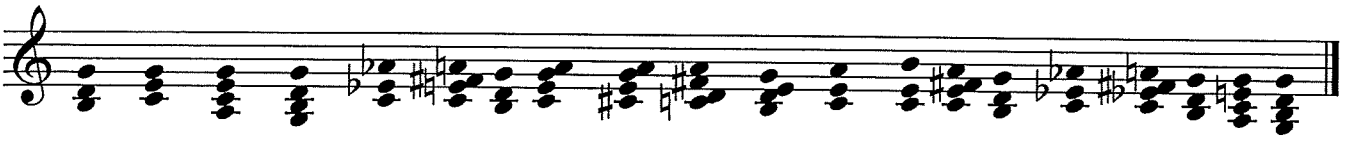
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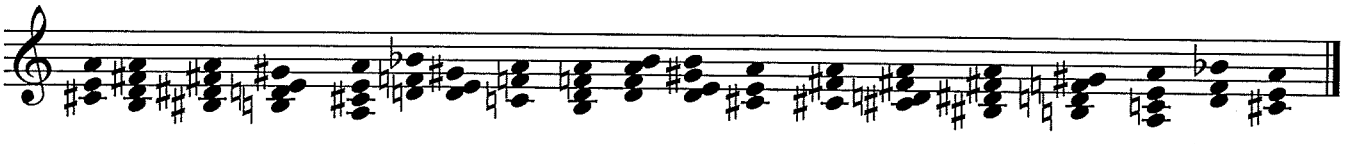


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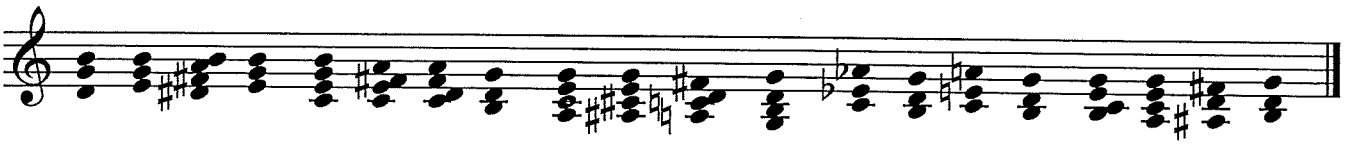


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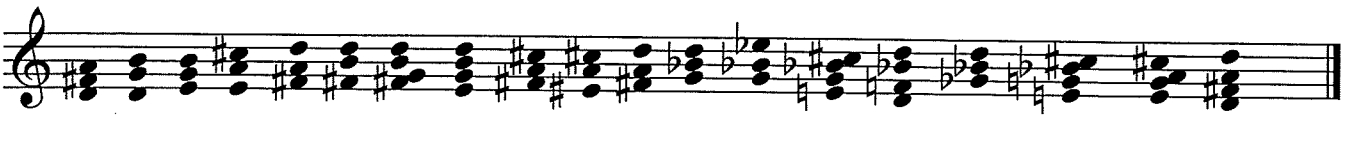


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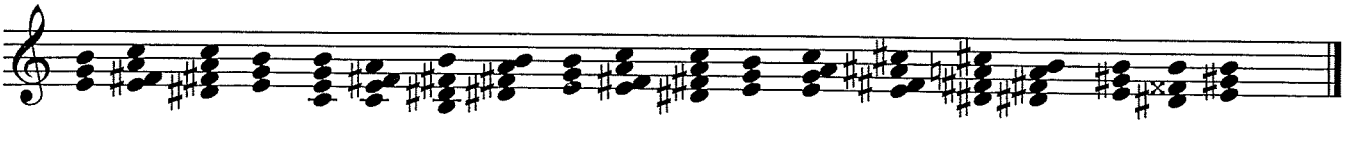


5



6



7



Stabilne alteracije

- stabilne, labilne alteracije (razlika)
- stabilne alteracije:
  akordi diatoničnega tipa (frigijski akord, lidijski akord, zvečan trozvok, zmanjšan četverozvok)
  akordi kromatičnega tipa (italijanski akord, nemški akord, francoski akord, Skrjabinov akord, nemško - francoski akord, zvečan četverozvok z m7)
- mnogostranost omenjenih akordov
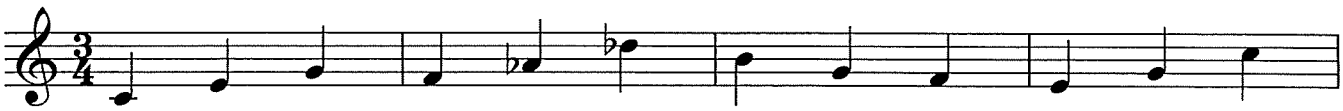
akordi diatoničnega tipa:

I - frigijski akord in napolitanski sekstakord

- izvor, zven



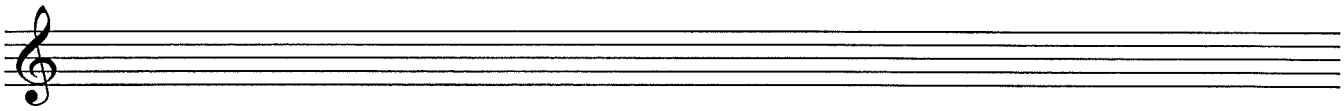
1 - Vajo za utrditev N6 prepoj v vseh tonalitetah (slušno si vedno predstavljaj akorde in ne intervale):



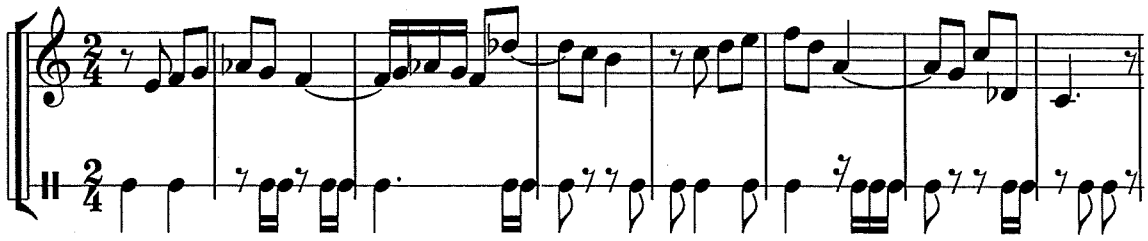
2 - zapis slišanih funkcij in harmonizacija

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3 - notni zapis s harmonizacijo



4 - Melodično - ritmična vaja (odlomek iz vaje B. Popovića)
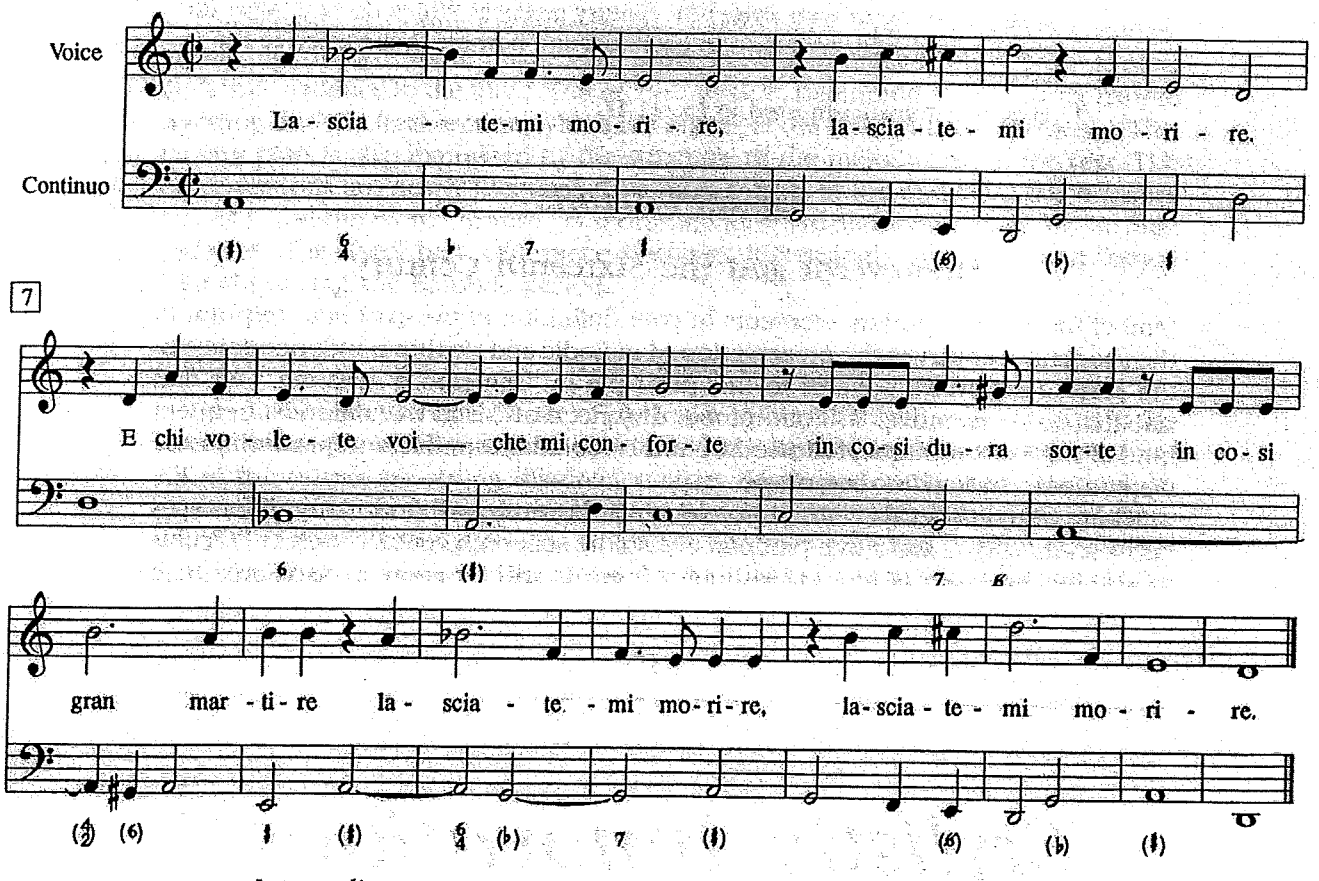


5 - Naloge - prilogi
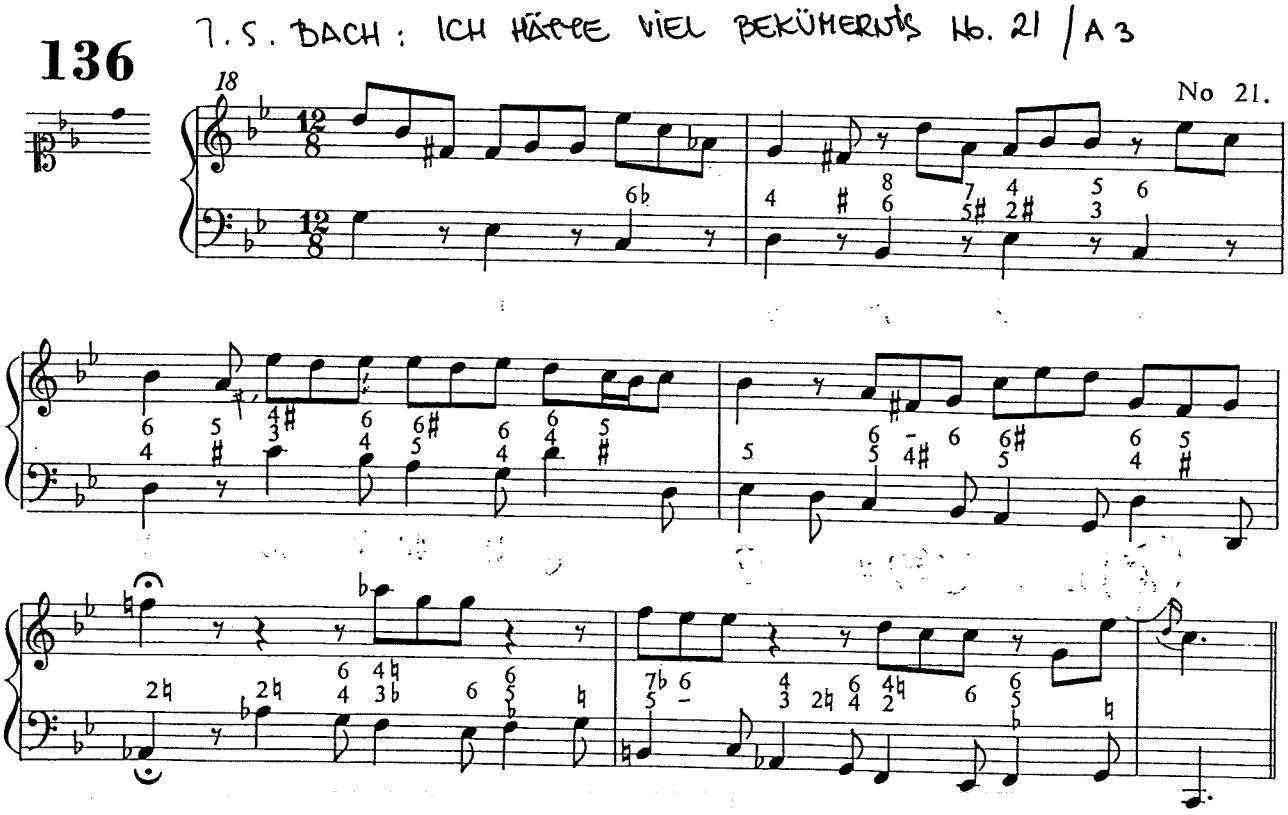
a)J. S. Bach: odlomki iz arij st. 136, 139 - igraj bas, poj sopran, analiziraj in podpiši funkcije (zahtevnejša vaja: poj bas in si v mislih istočasno slušno predstavljaj linijo soprana)

b)primerjaj odlomek iz Monteverdijevega lamenta in Lassovega moteta št. 3 (opažanja zapiši)

EX. 11-1 "Lamento d'Arianna" by Claudio Monteverdi (1567–1643)



Let me die,
for who could comfort me in my hard fate, in my great torment?
Let me die.
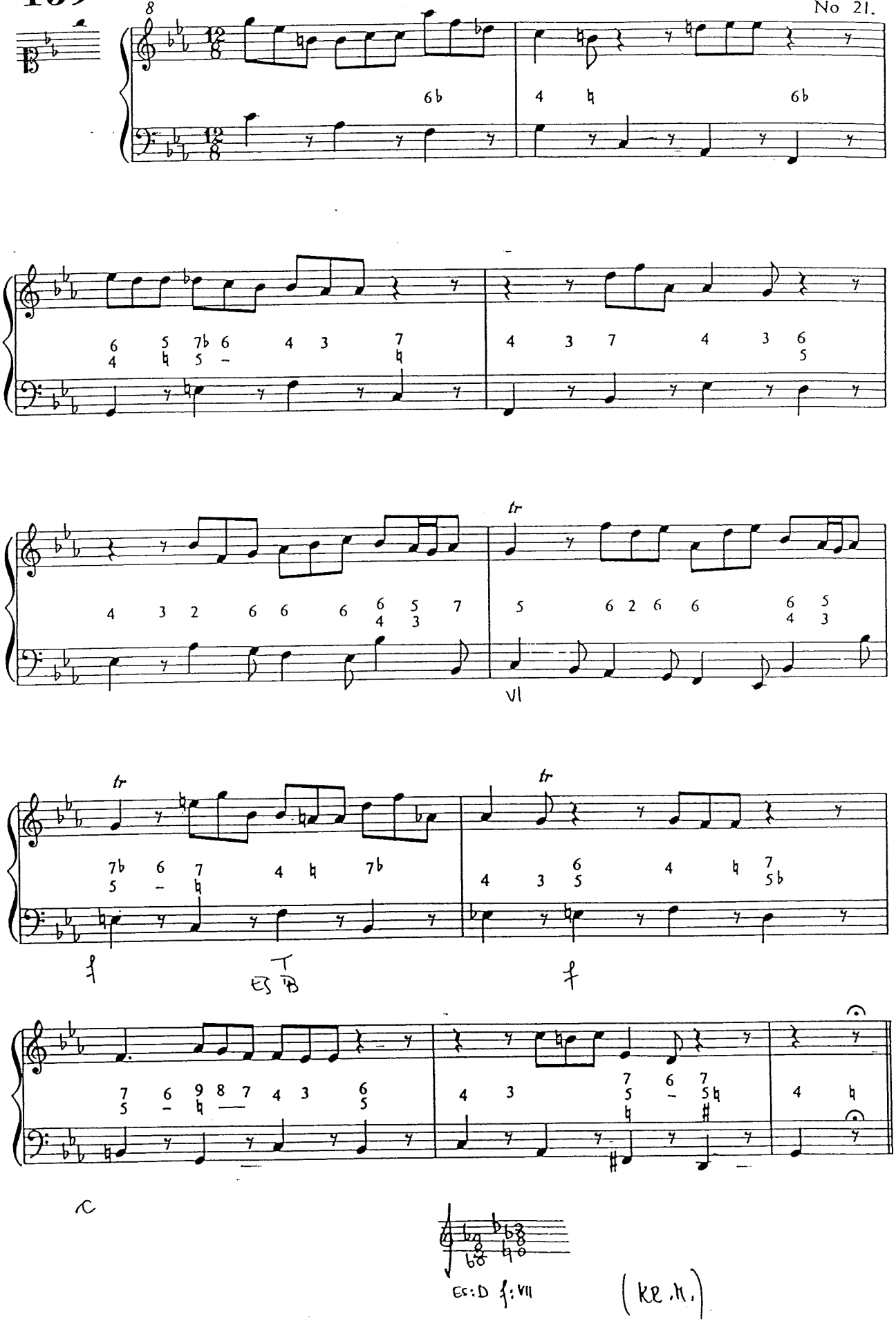


J. S. BACH : ICH HÄBE VIEL BEKÜMMERNIS NR. 21

(b2) c – f – Es – f – Es – f – cresc f

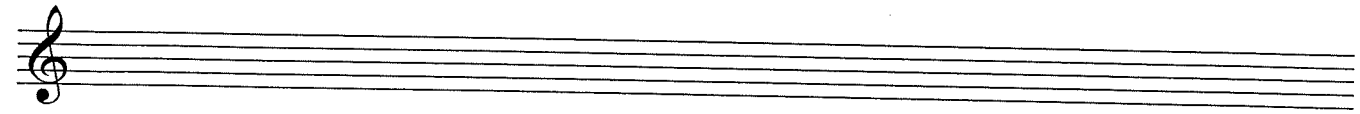
139

No 21.
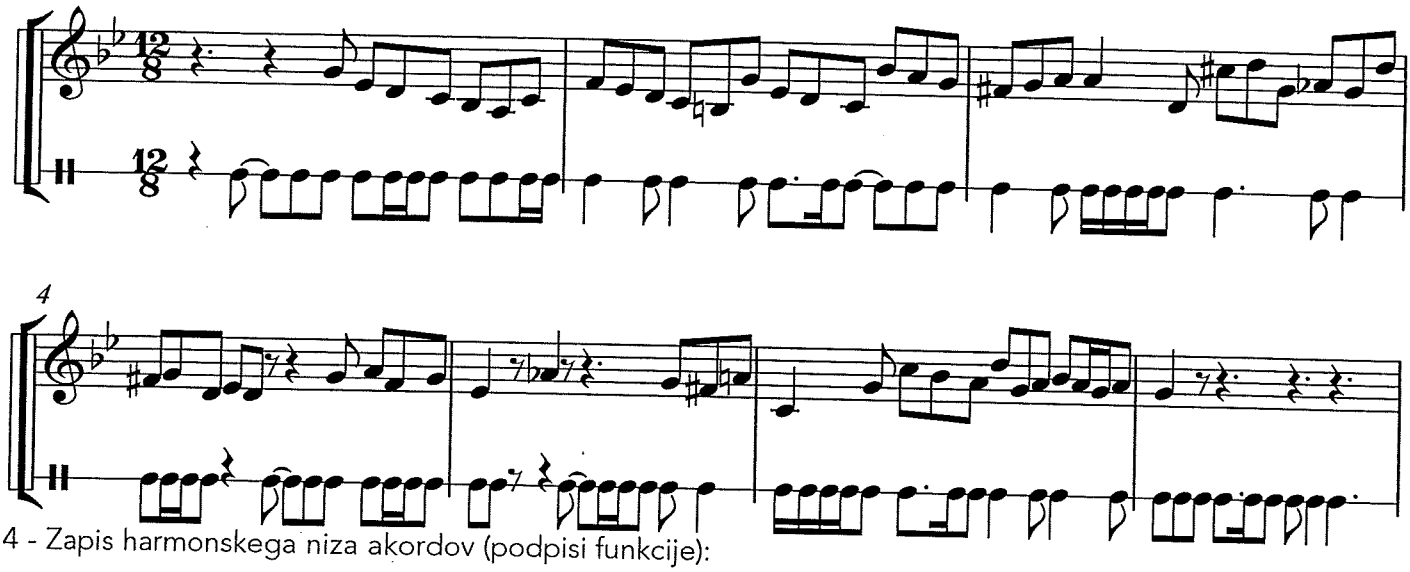


1 - Zapis funkcij s harmonizacijo:

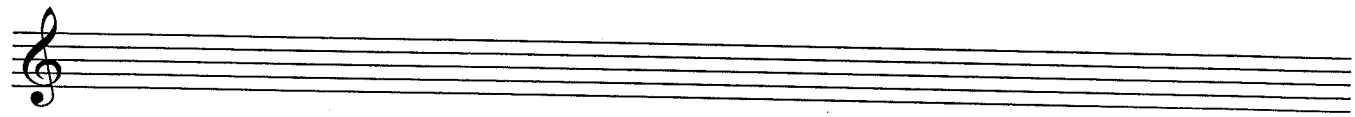
2 - Notni zapis s harmonizacijo:
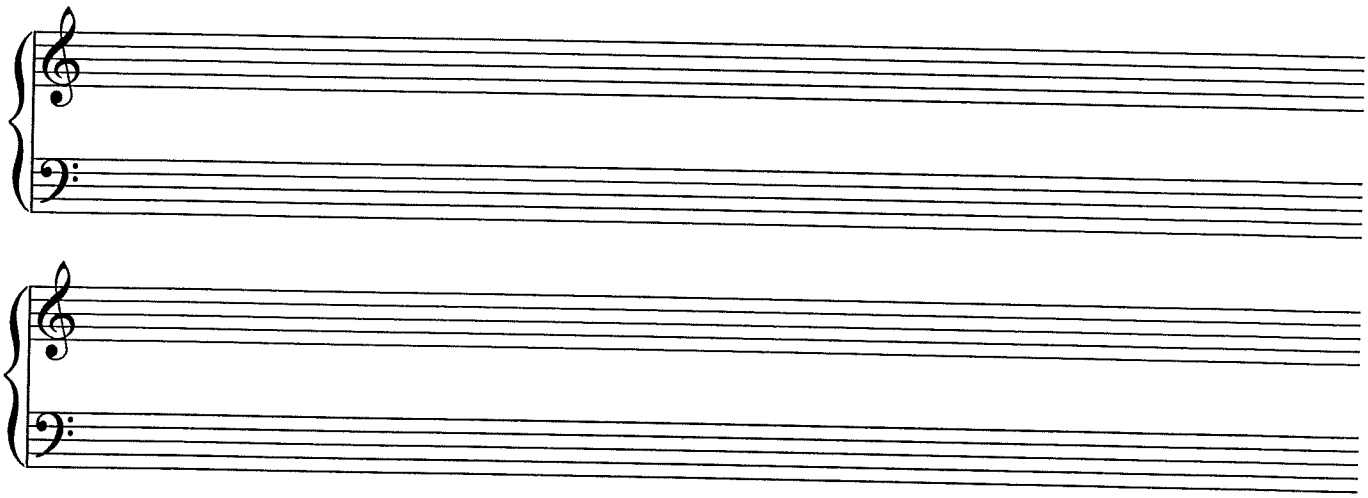


3 - Melodično - ritmična vaja (utrjevanje N6) J. S. Bach: Er rufet



4 - Zapis harmonskega niza akordov (podpisi funkcije):



5 - Dvoglasni zapis - J. S. Bach: Herr Got, dich loben



6 - Naloge
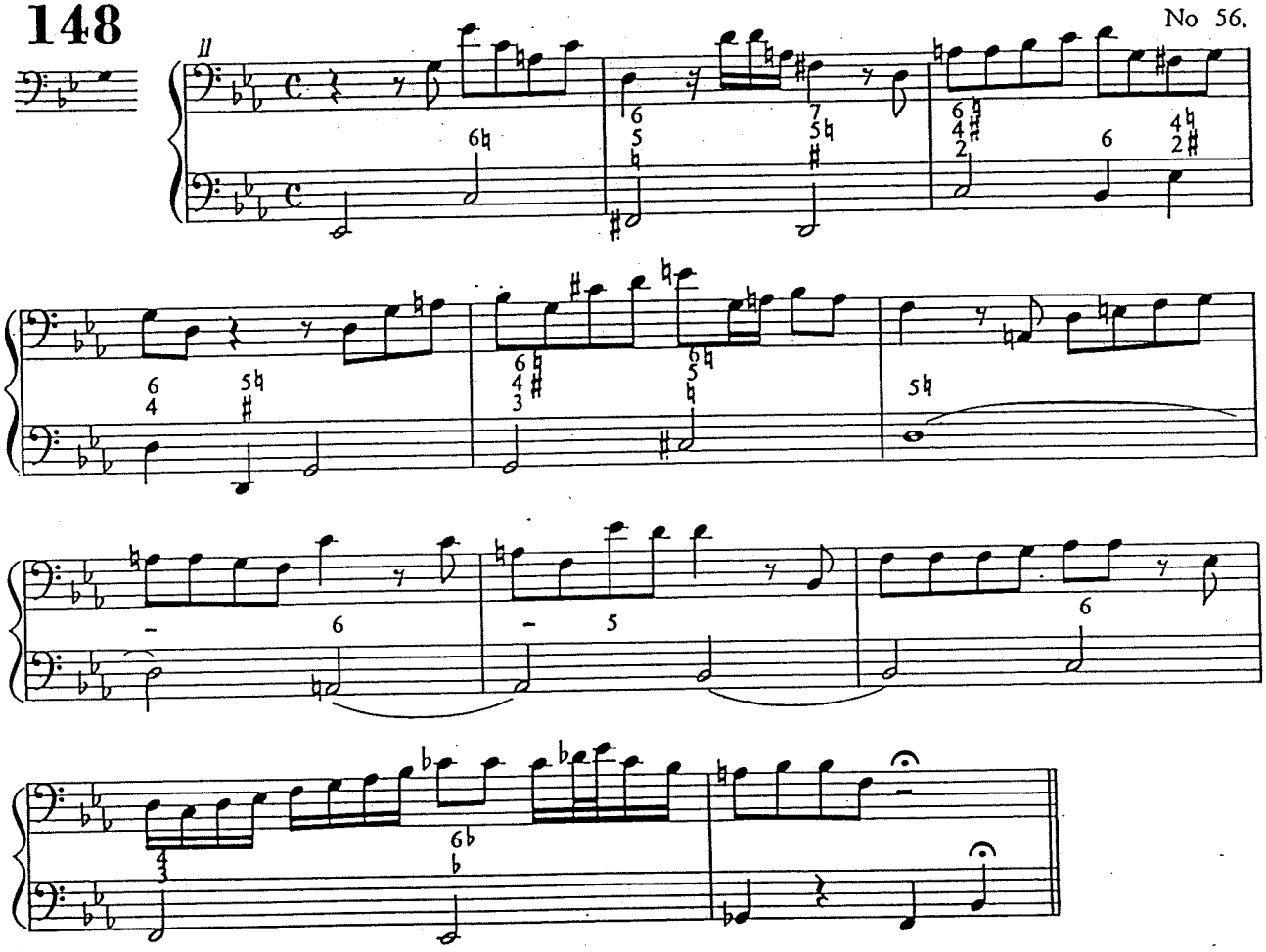
a) vaje za četverozvoke št.1, 2

b) J. S. Bach: odlomki recitativov st. 148, 149, 154 - igraj bas, poj sopran, analiziraj in podpisi funkcije

J. S. BACH : ICH WILL DEN KREUZSTAB GERN. TG | R 2

148
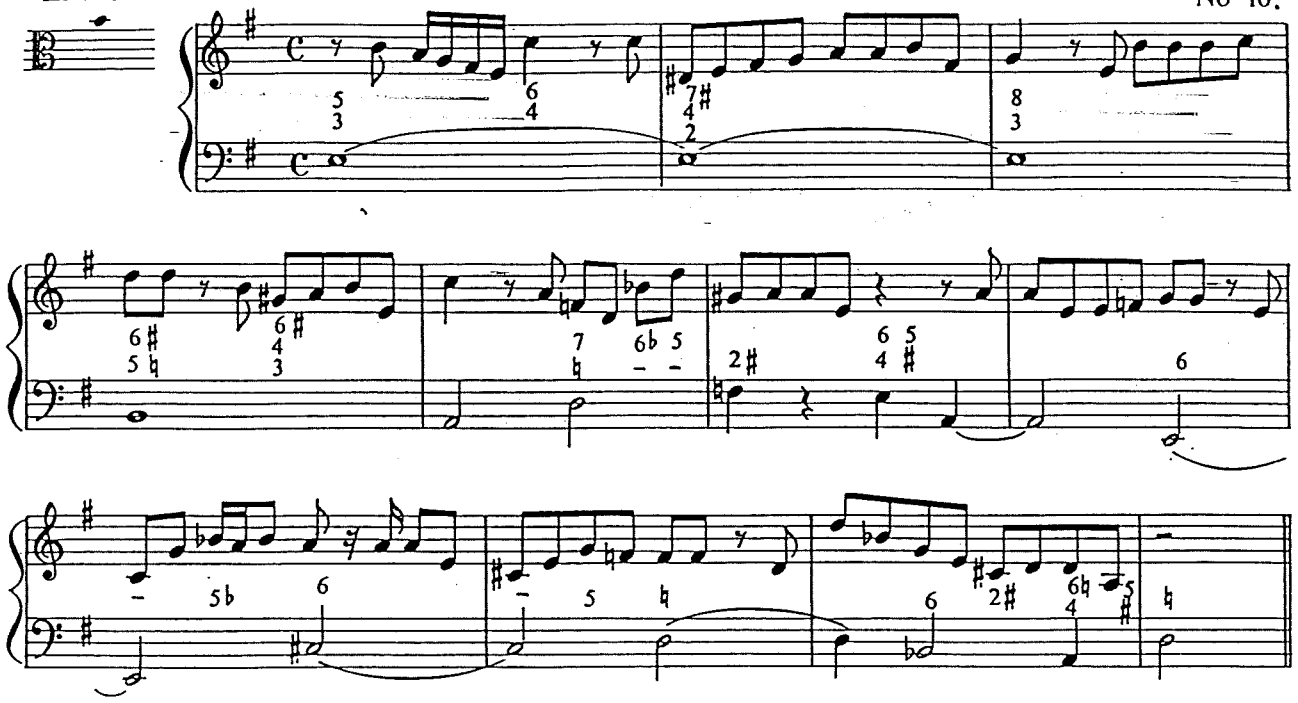
No 56.



J. S. BACH : HERR GOTT, DICH LOBEN Nr. 16 / R4

149
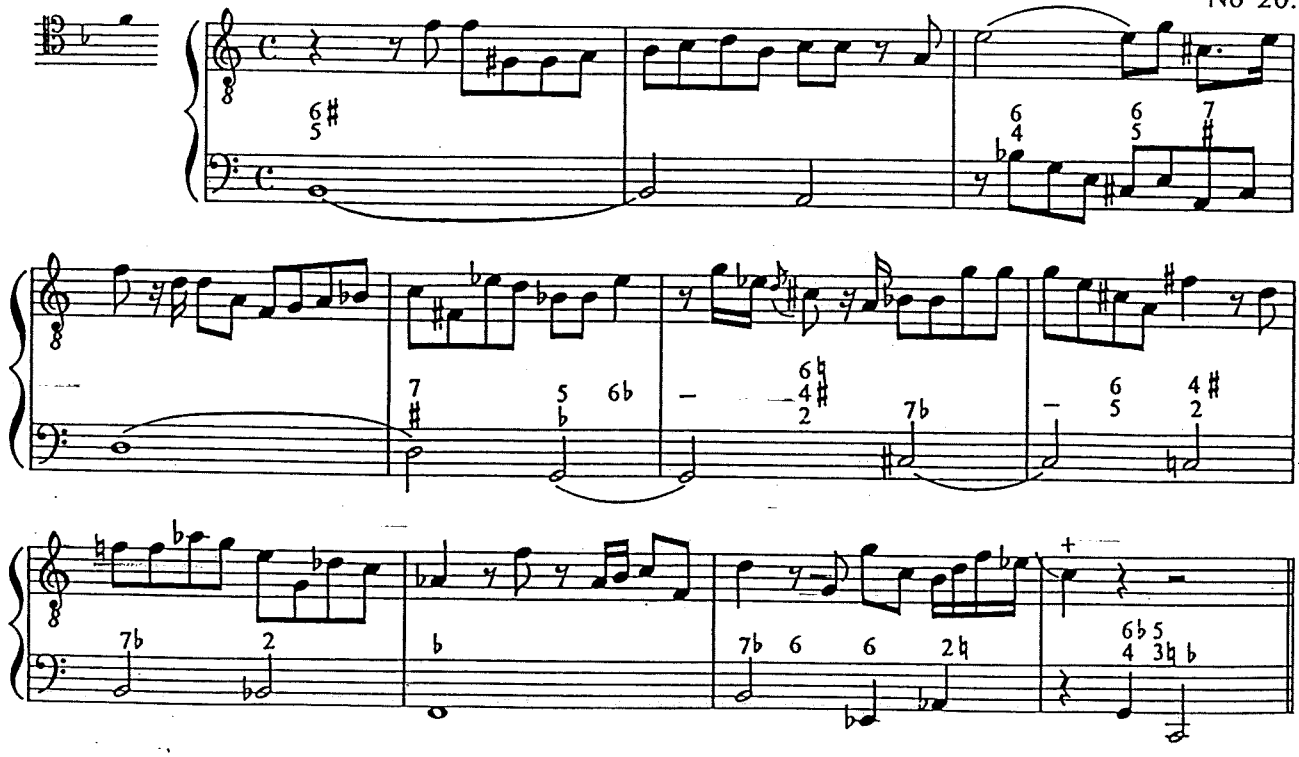
No 16.



J. S. BACH: O EWIGKEIT Nr. 20 / R2

154

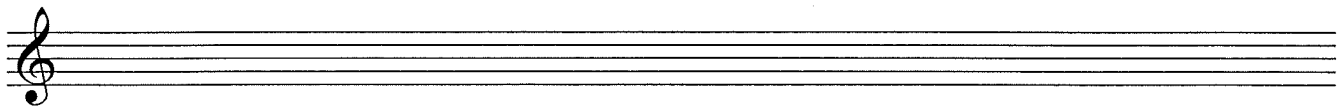
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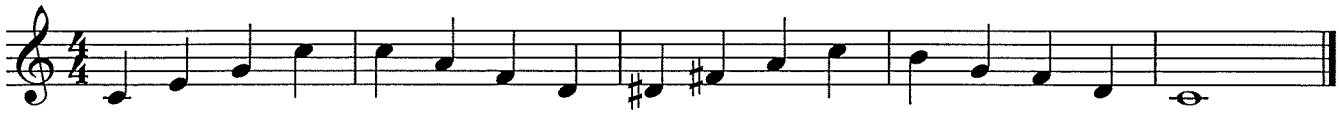


Stabilne alteracije

alterirani akordi diatoničnega tipa:

II - zmanjšani četverozvok II stopnje v duru

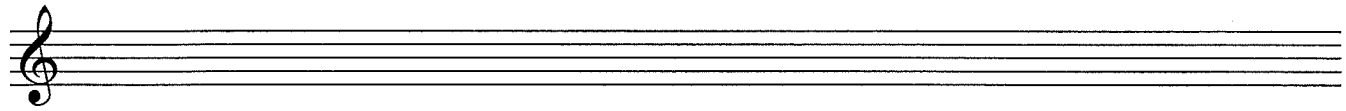


1 - Vaja za utrjevanje zm četverozoka:

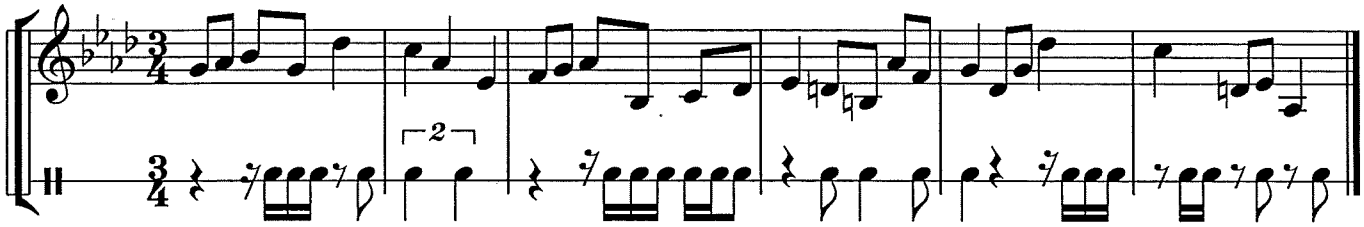


2 - Zapis funkcij s harmonizacijo:

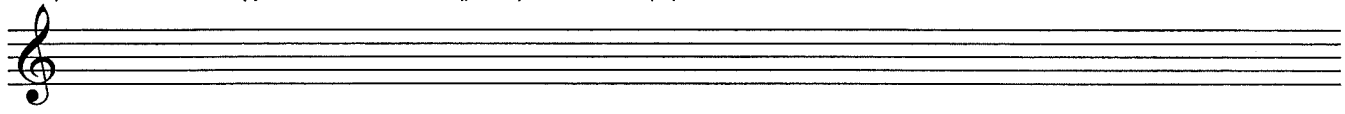
3 - Notni zapis s harmonizacijo:



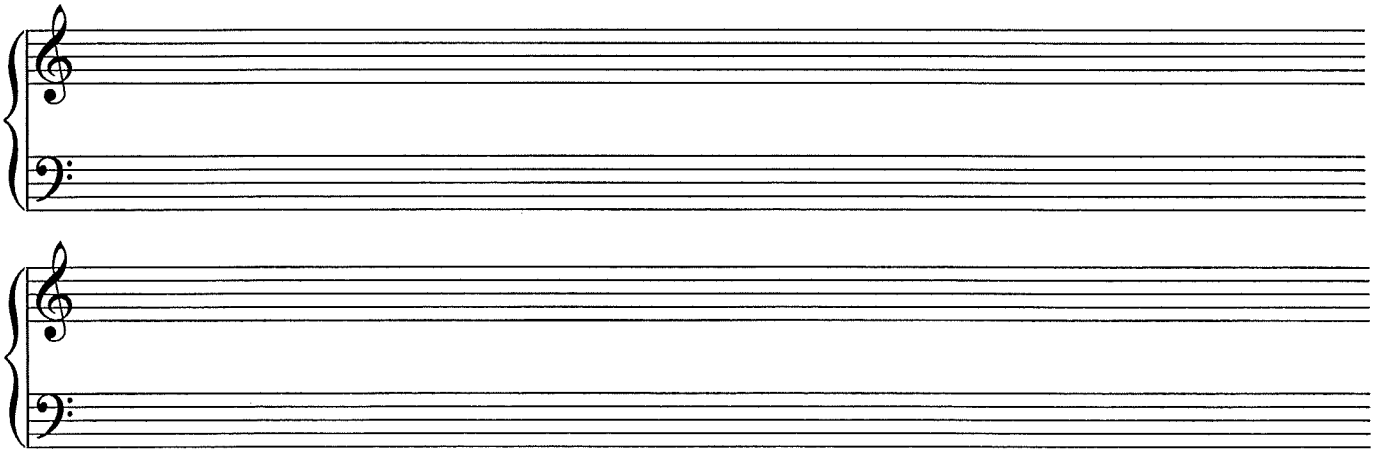
4 - Melodično - ritmična vaja



5 - Zapis harmonskega niza akordov (podpiši funkcije):
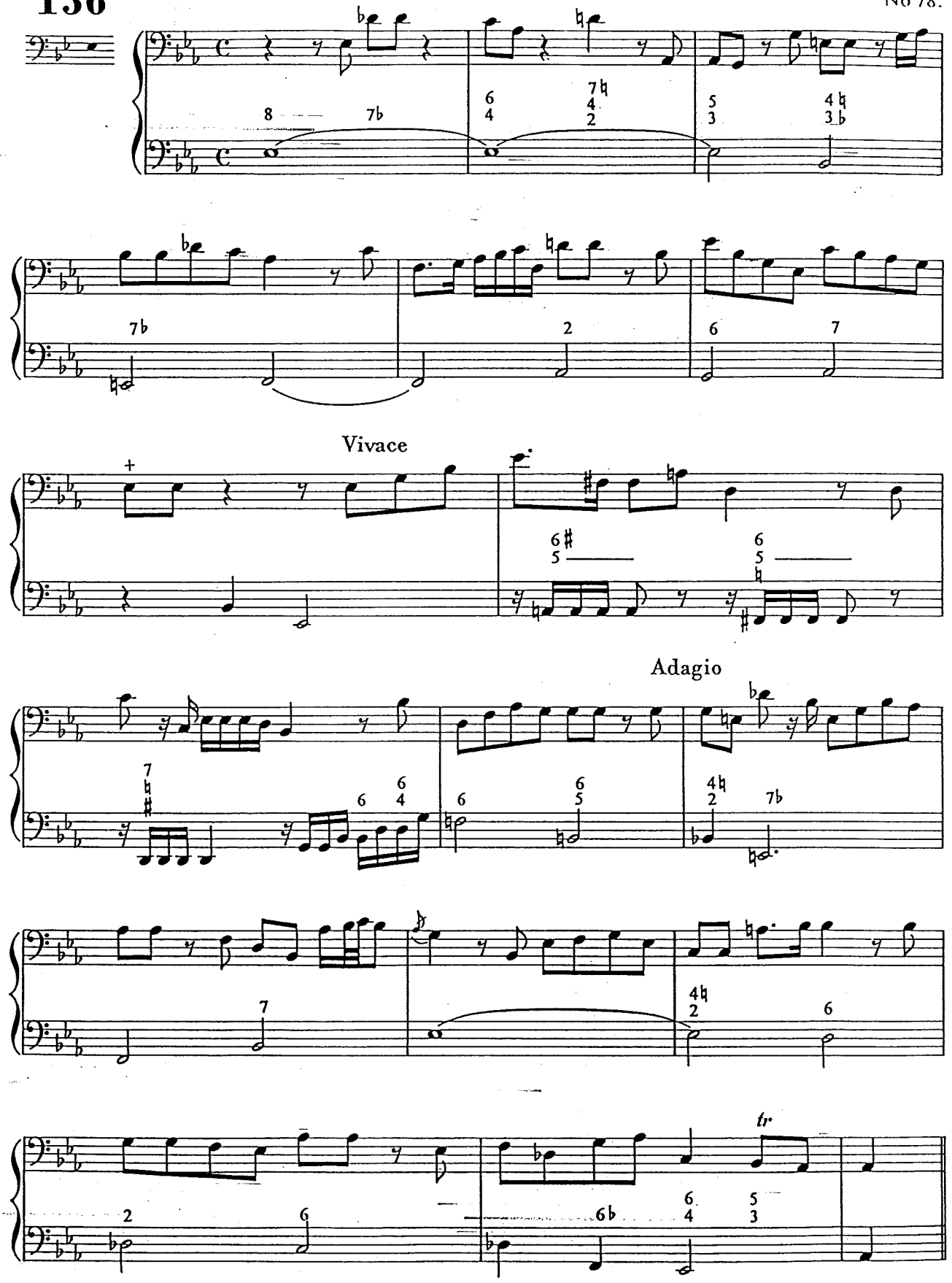


6 - Dvoglasni zapis recitativa: J. S. Bach: Jesu, der du meine Seele



J. S. BACH : JESU, DER DU MEINE SEELE Nr. 78 / R5

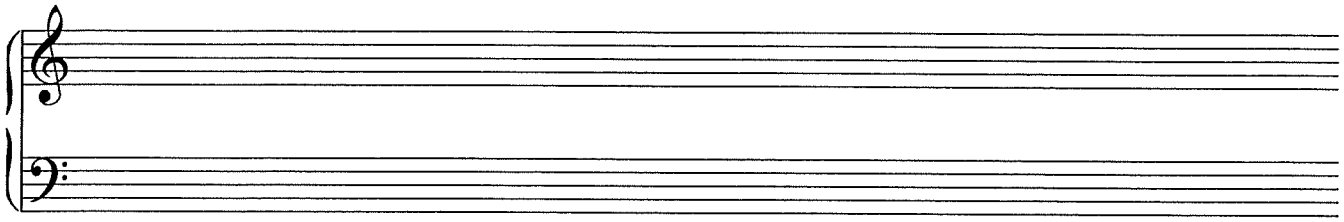
156

No 78.



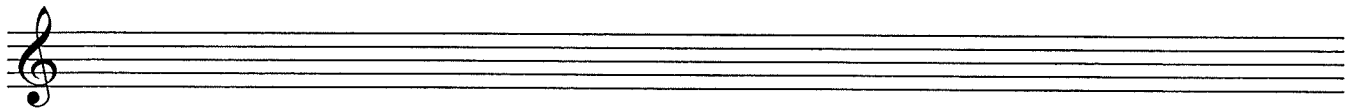
Dvoglasna invencija

1 - Zapis spominskega obrazca:

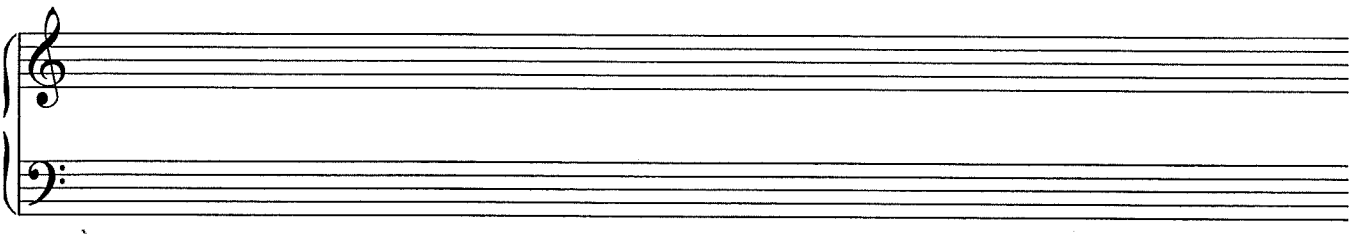


2 - Zapis funkcij s harmonizacijo:

3 - Notni zapis s harmonizacijo:



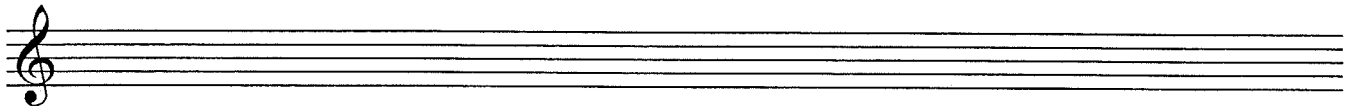
4 - Dvoglasni zapis odlomka:



5 - Petje in analiza dvoglasne invencije st.9 J. S. Bacha (izvajaj tudi s kombinacijo petje + ritem)
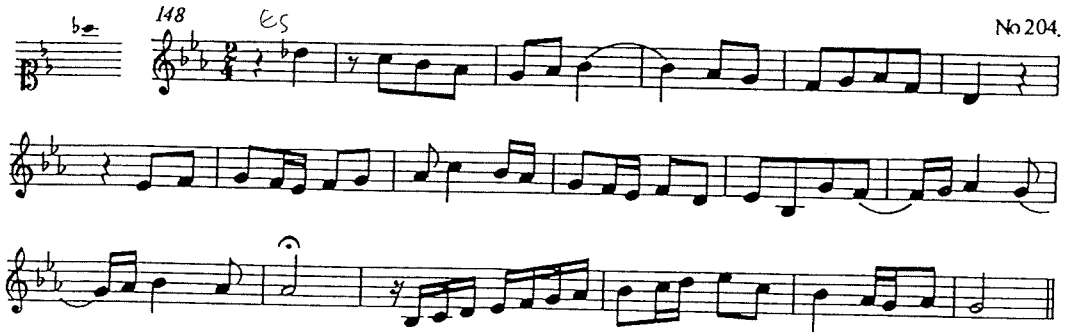
Invencije - prvotno imenovane Praeambles - so monotematične skladbe, zasnovane na principu imitacije ter napisane kot vaje za instrumente s tipkami in kot lekcije dvoglasnega stavka (pri pisanju le-teh se naucimo imitacijsko tehniko, dvojni kontrapunkt, sekvence, modulacijski plan). Struktura invencije je ponavadi trodelna, redko dvodelna: prvi del - tema(sama ali s kontrasubjektom, ki je lahko tudi stalen), odgovor in most (modulacijski element: D ali paralelna tonaliteta); drugi del - tema nastopi v novi tonaliteti, sekvence, modulacijsko gibanje; tretji del - tema v osnovni tonaliteti, zaključek.

6 - Zapis harmonskega niza akordov s podpisom funkcij
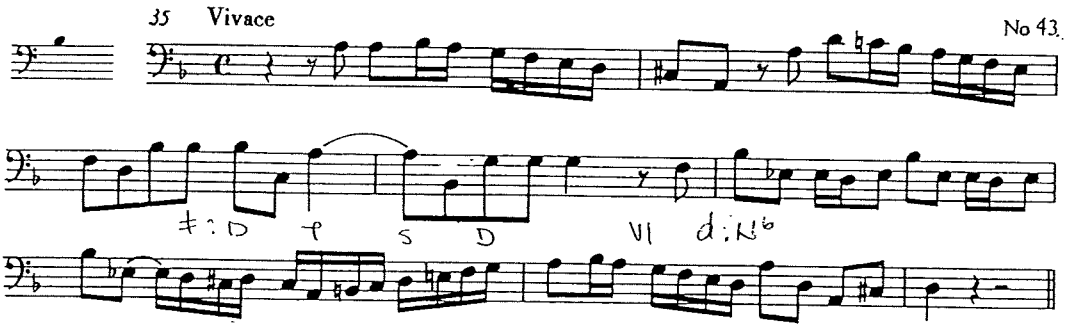


7 - Naloge - naslednje odlomke tiho prepoj in podpiši funkcije:
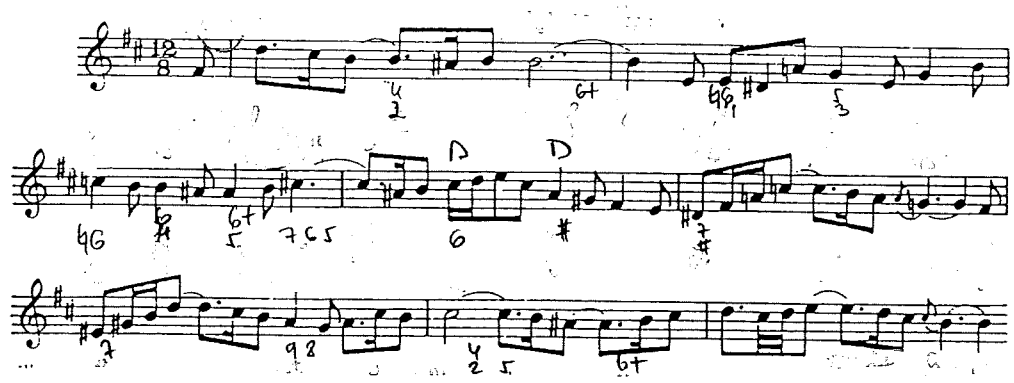
a) J. S. Bach:Ich bin in mir vergnügt



b) J. S. Bach: Gott fähret auf
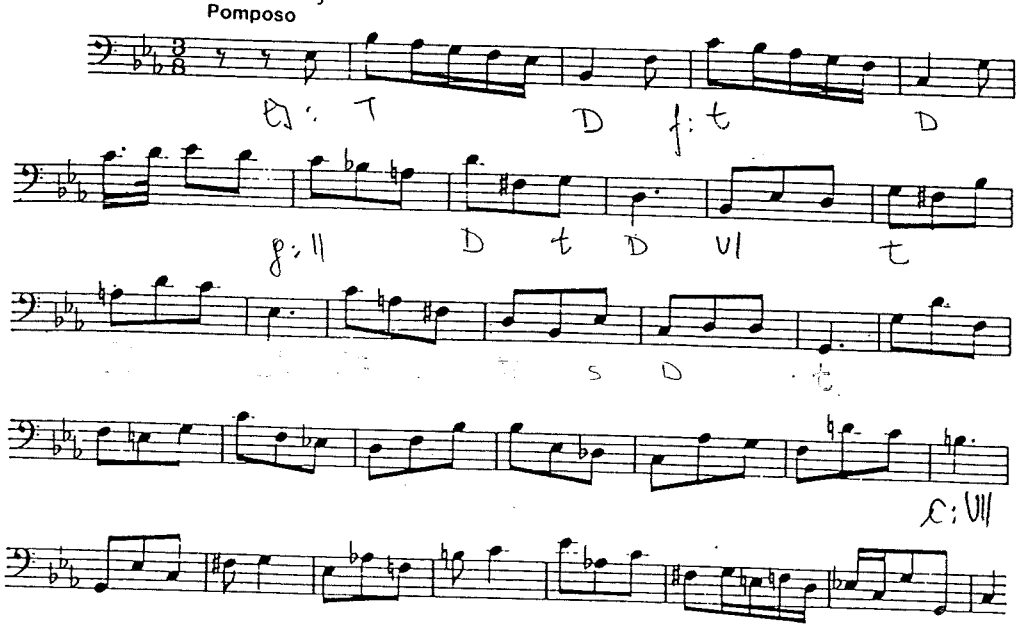


c) J. S. Bach: Matejev pasijon
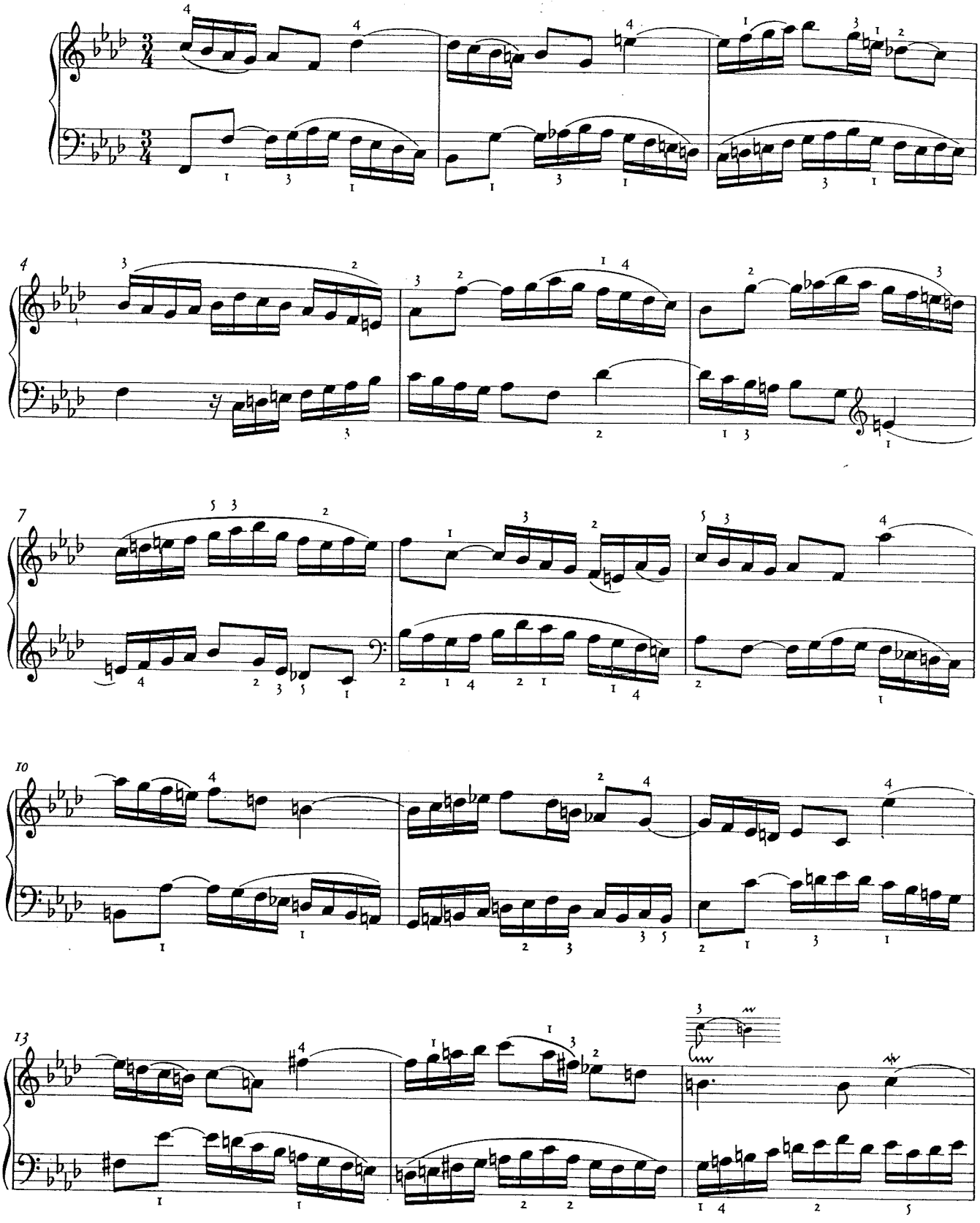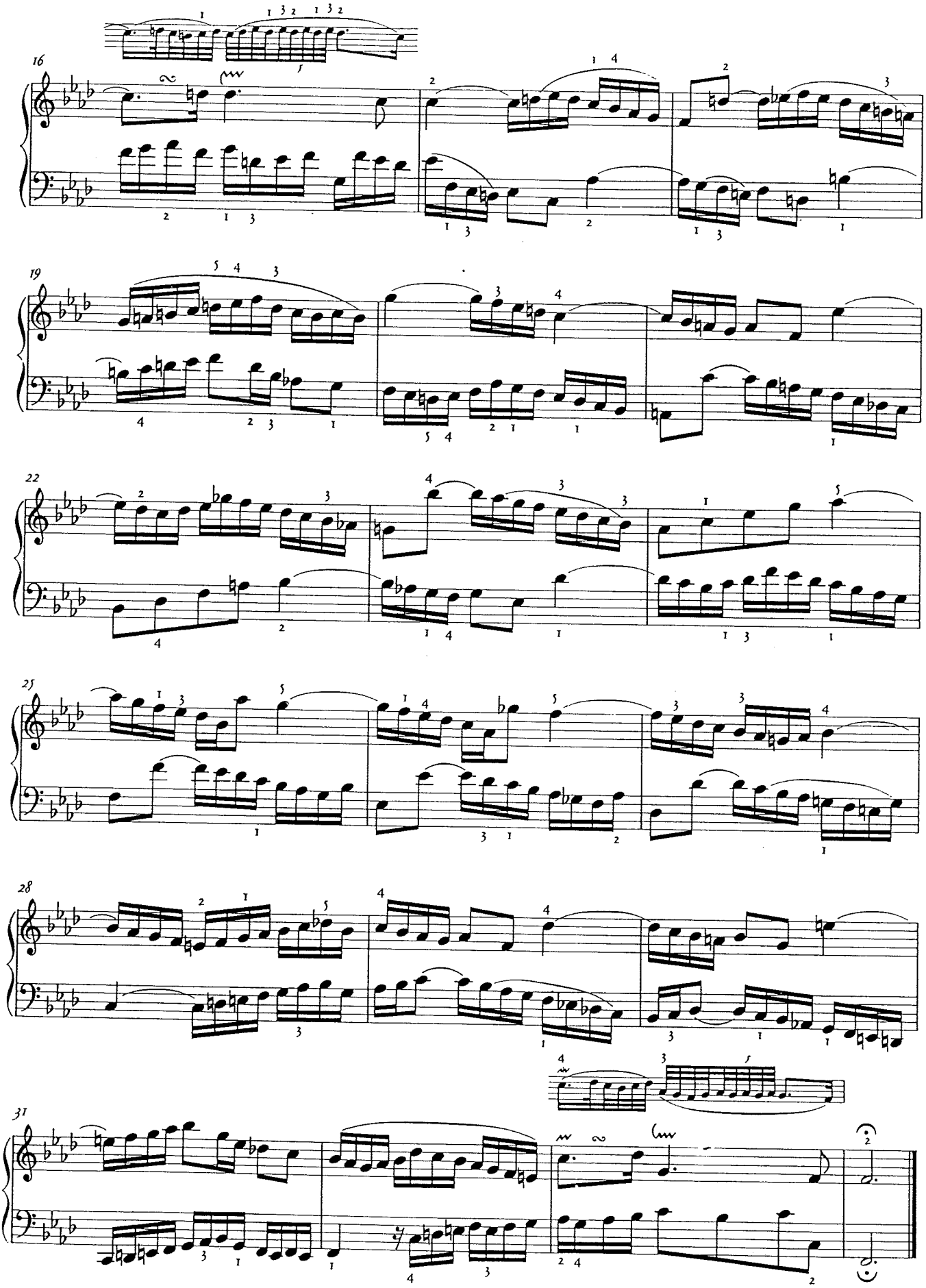


d)

G. F. Haendel: Samson oratorij
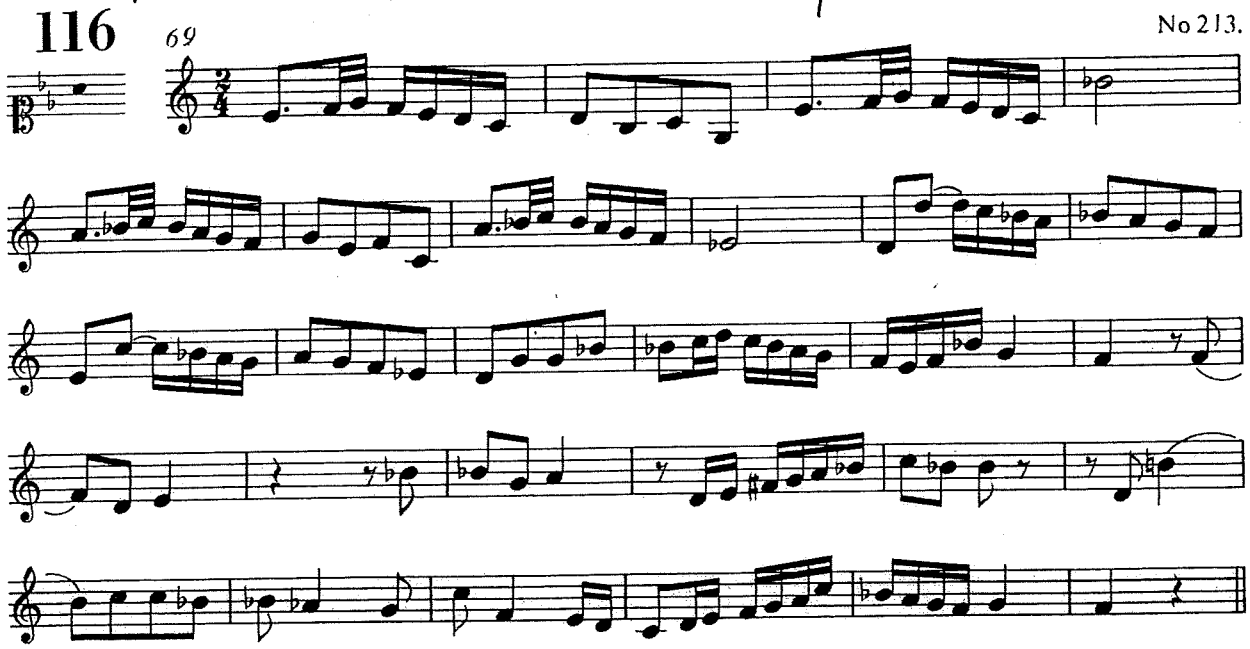


J. S. BACH : DVOGLASNA INVENCIJA
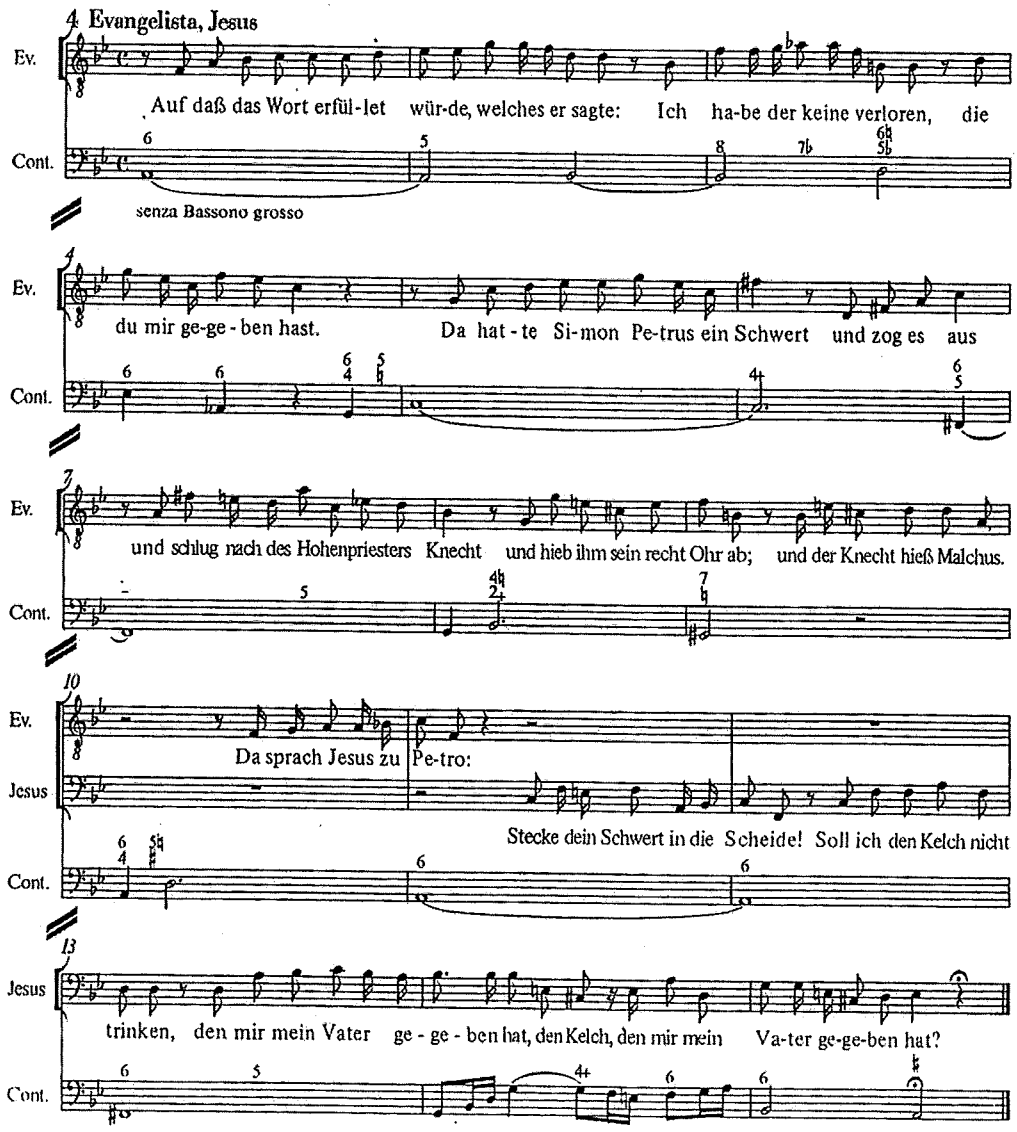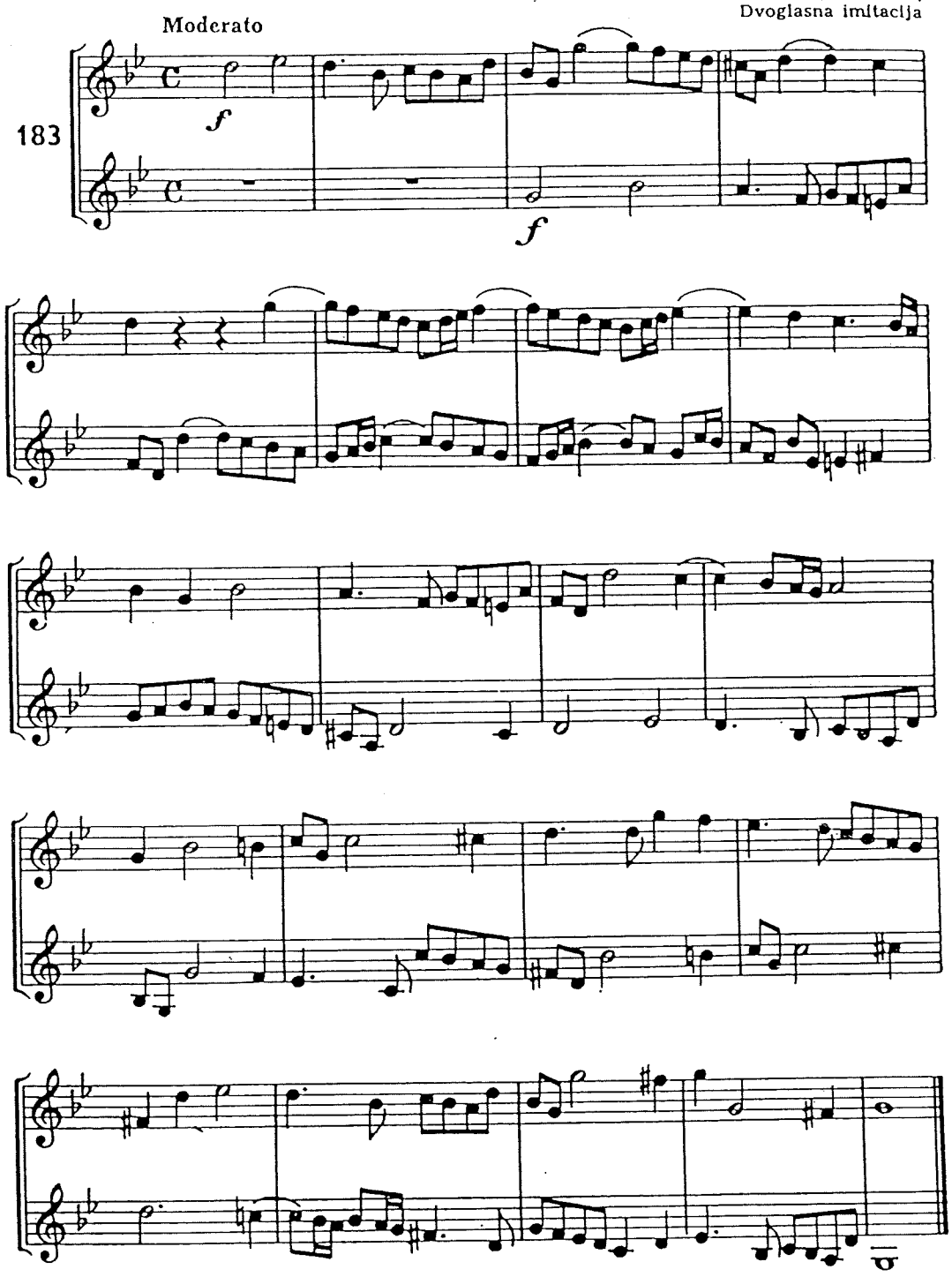




1 J. S. BACH: LAßT UNS SORGEN Nr. 213/A3



2 J. S. BACH:



L. LEO (1694—1756)
Dvoglasna imitacija



13. c

J. S. BACH: MAGNIFICAT

V

Basso solo

Continuo

4

B. solo — Qui- a fe- cit mi-hi magna,

Cont.

7

B. solo — qui- a fe- cit mi-hi

Cont.

10

B. solo — magna qui po- - - - - - - tens,qui potens

Cont.

13

B. solo — est; qui- a fe- cit mi-hi ma- - - - -

Cont.

16

B. solo — - gna qui po- - - - tens est, et san-ctum no- men

Cont.

18

B. solo — e- ius, et san- - - - - - ctum no-men et

Cont.

20

B. solo — san-ctum no- men e- ius, san- - ctum no-men e- ius, san- ctum

Cont.

22

tr.

B. solo — no- men e-ius, et san- ctum no-men e- ius;

Cont.

25

B. solo — qui-a fe-cit mi-hi ma- gna qui po- tens est, et san- - -

Cont.

28

B. solo — - - ctum no- men, san- ctum no-men e- ius.
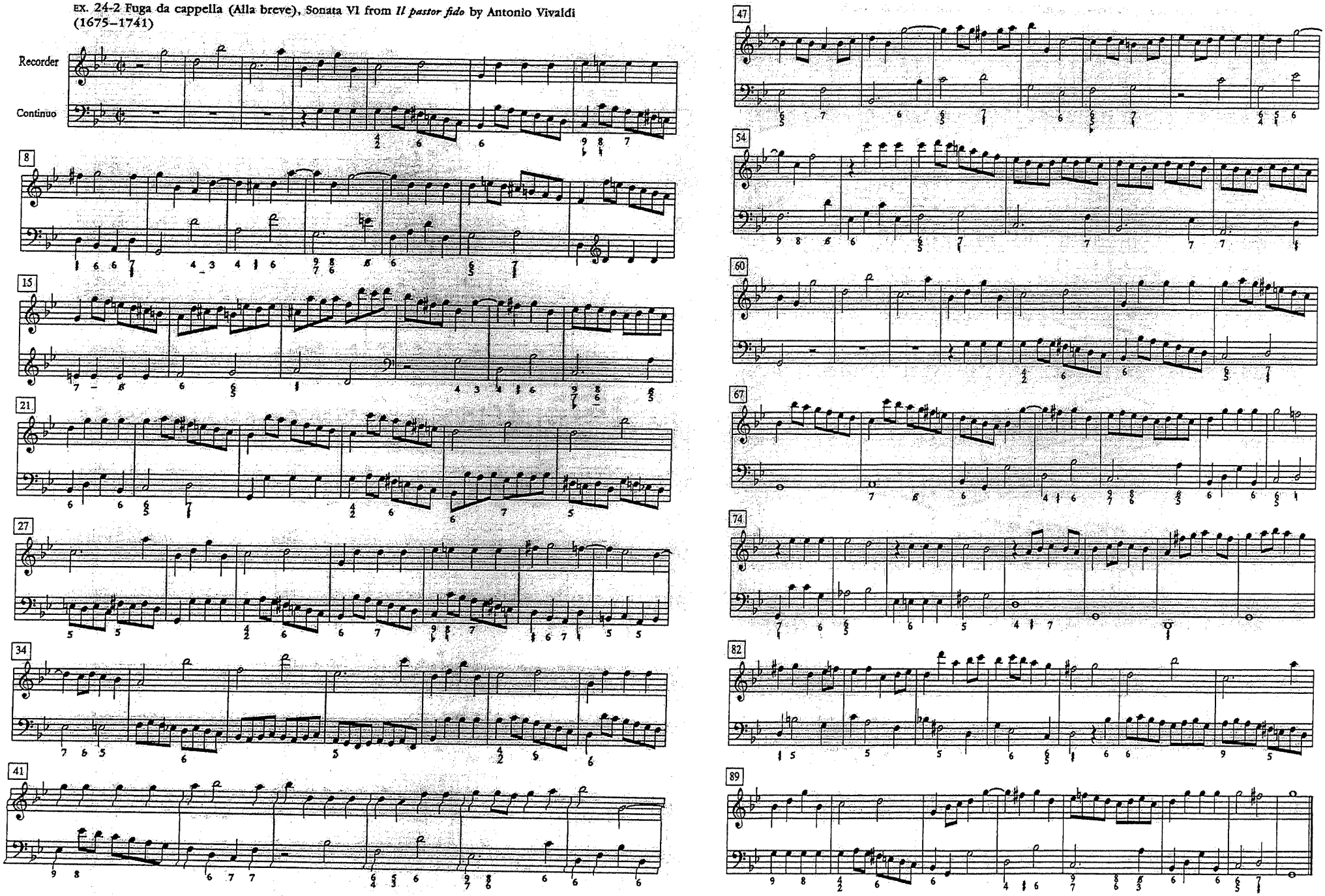
Cont.

31

B. solo

Cont.

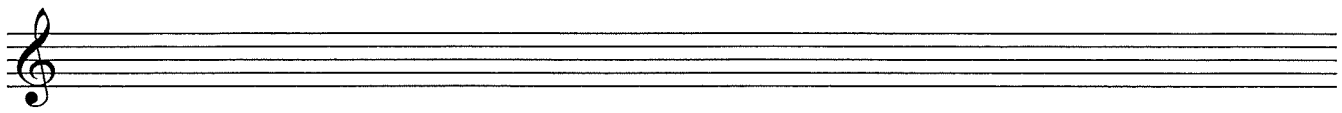
EX. 24-2 Fuga da cappella (Alla breve), Sonata VI from *Il pastor fido* by Antonio Vivaldi (1675–1741)
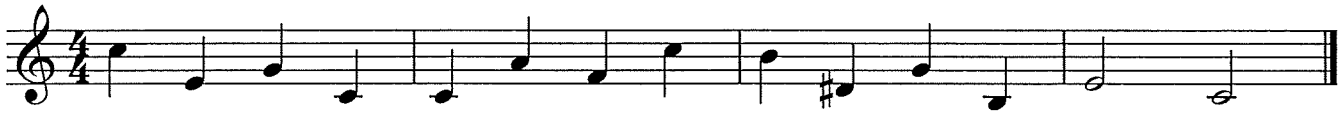


Stabilne alteracije

alterirani akordi diatoničnega tipa:

zvečani trozvok D v duru in S v molu

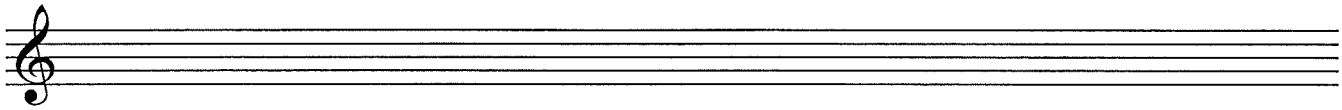


1- Vaja za utrjevanje zvečanega trozvoka na D v duru:

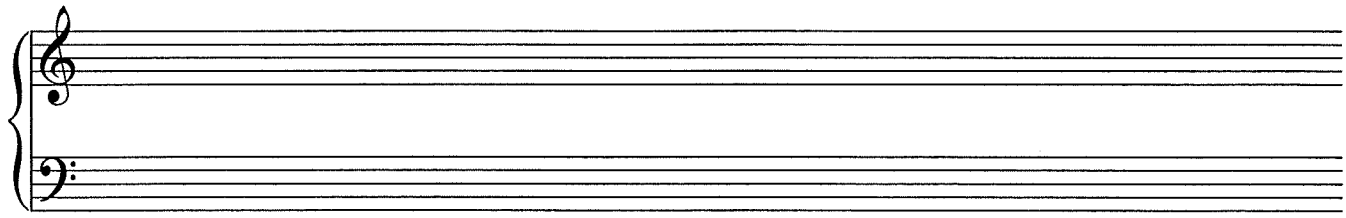


2 - Zapis funkcij s harmonizacijo:
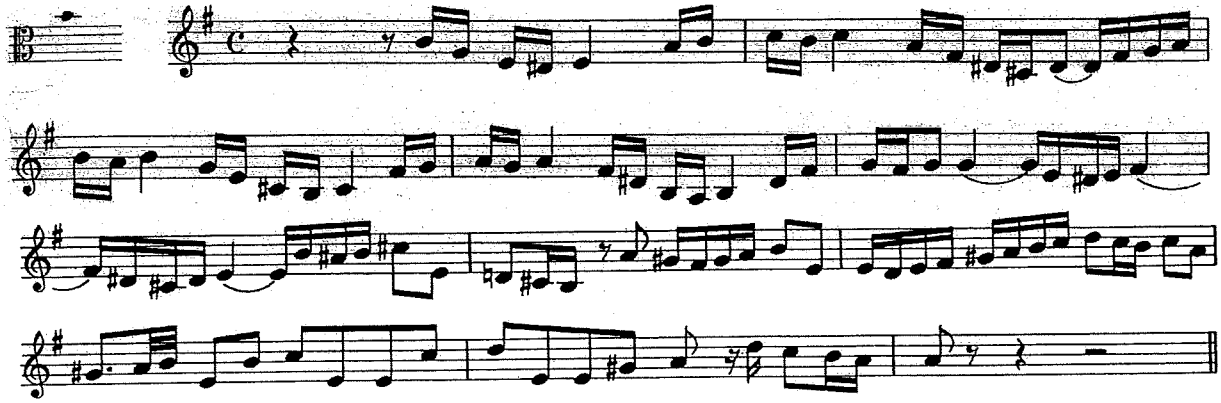
3 - Notni zapis s harmonizacijo:



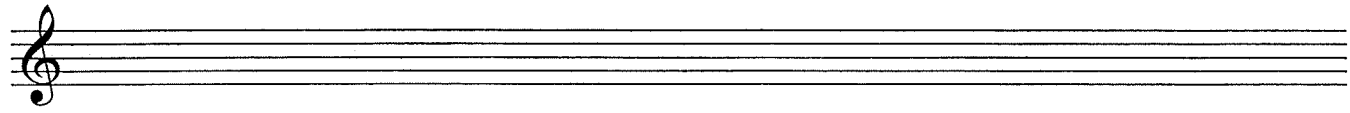
4 - Dvoglasni zapis
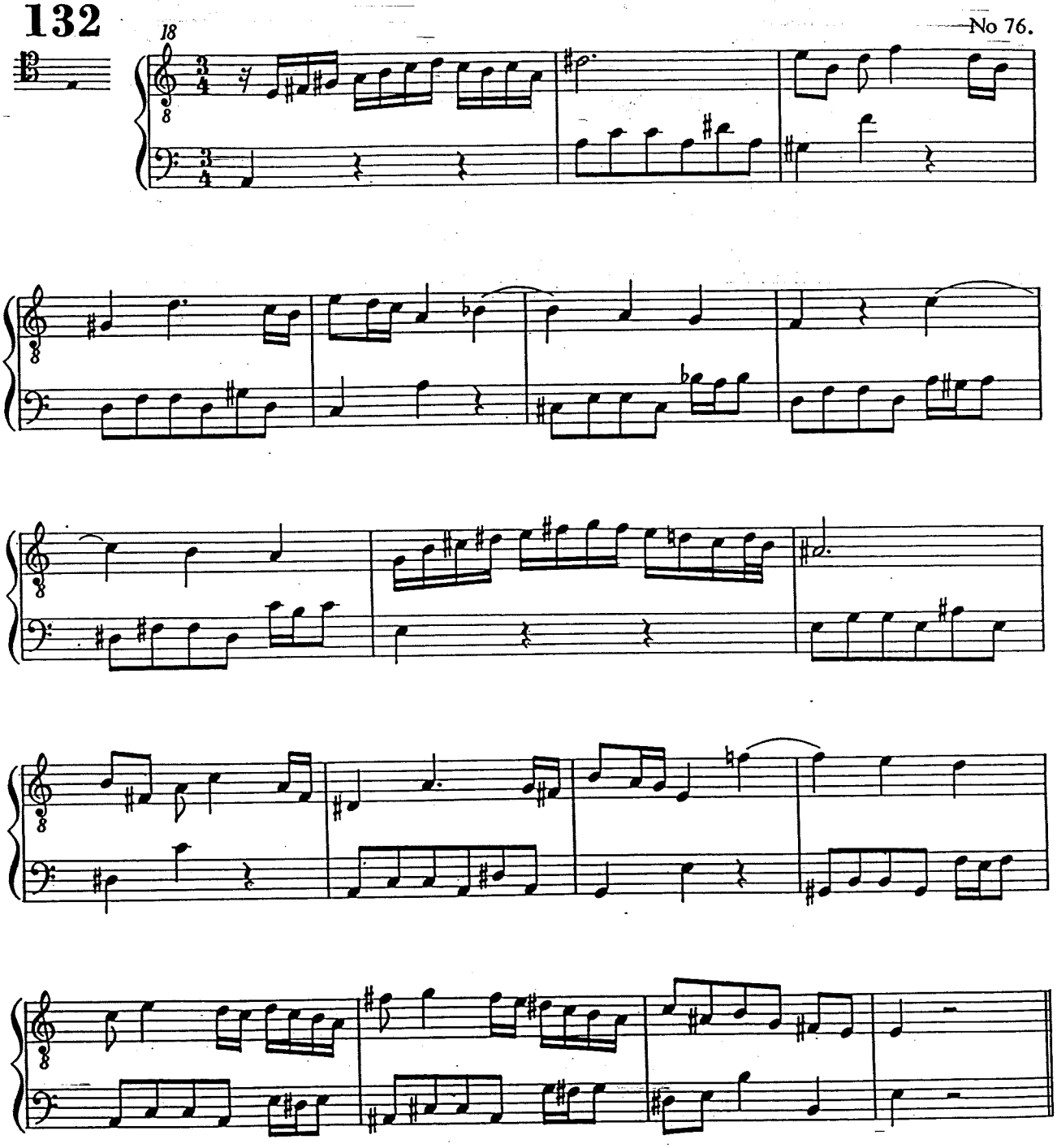


5 - Melodična vaja:



6 - Zapis harmonskega niza akordov (podpiši funkcije):

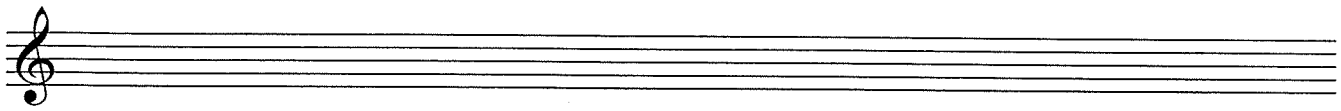


J. S. BACH: DIE HIMMEL ERZÄHLEN KN. 76 | A 10
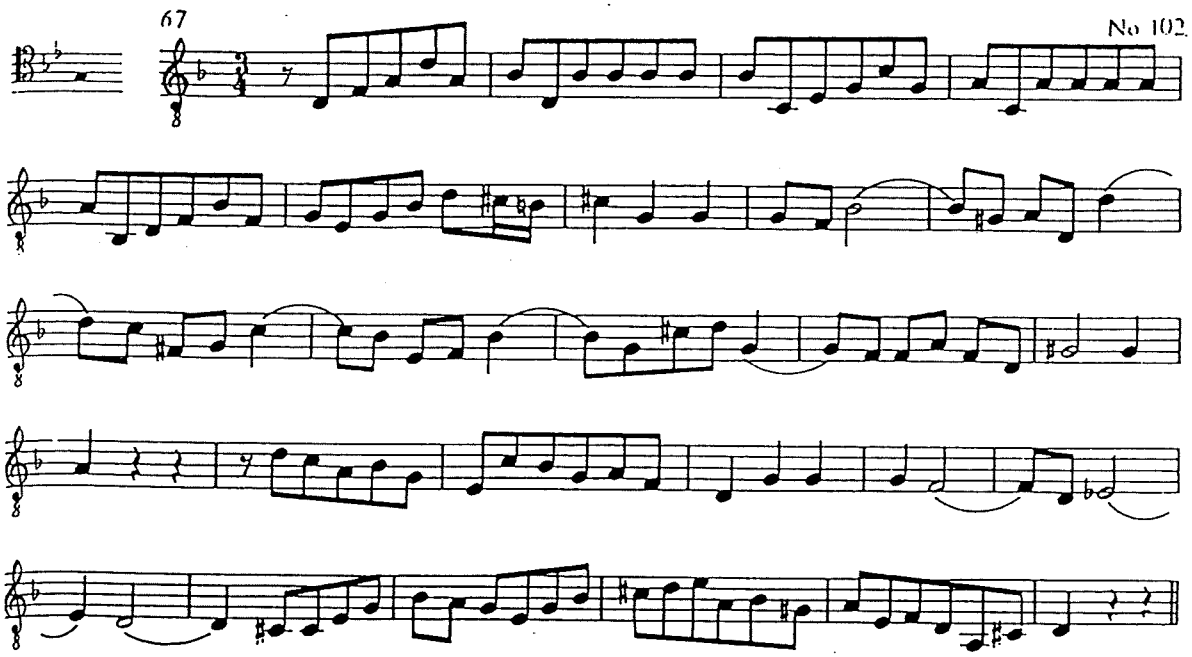


1 - Zapis funkcij s harmonizacijo:

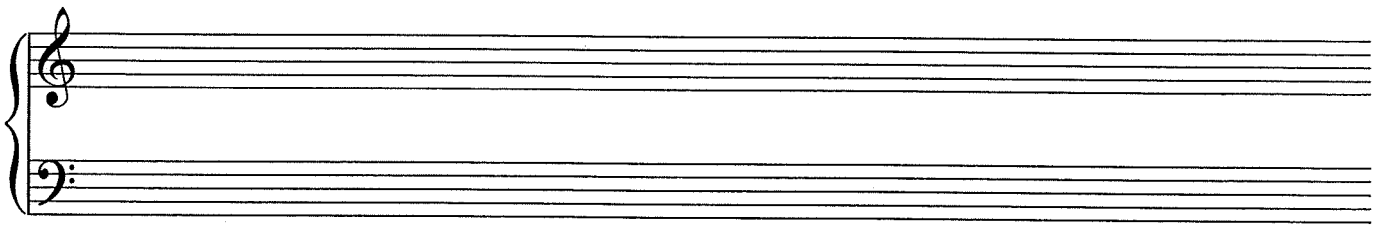
2 - Notni zapis s harmonizacijo:

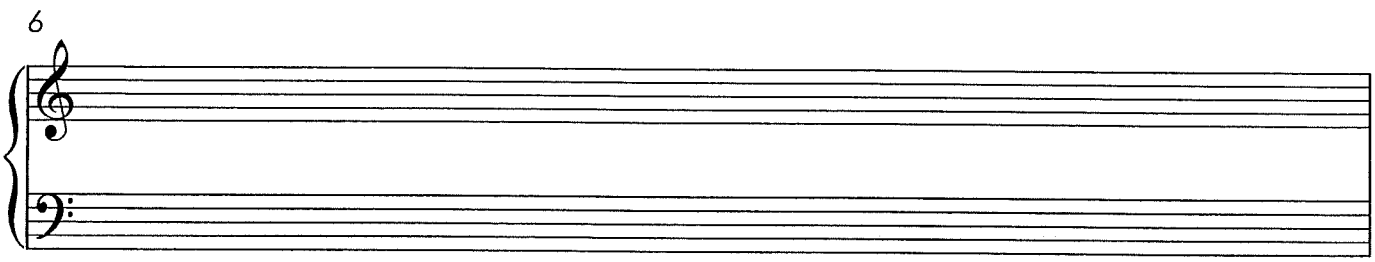


3 - Zapisani odlomek prepoj v mislih in na osnovi notranjega slišanja zapiši harmonski potek:
J. S. Bach:Herr, deine Augen



4 - Dvoglasni zapis odlomka:J. S. Bach:Wachet, betet
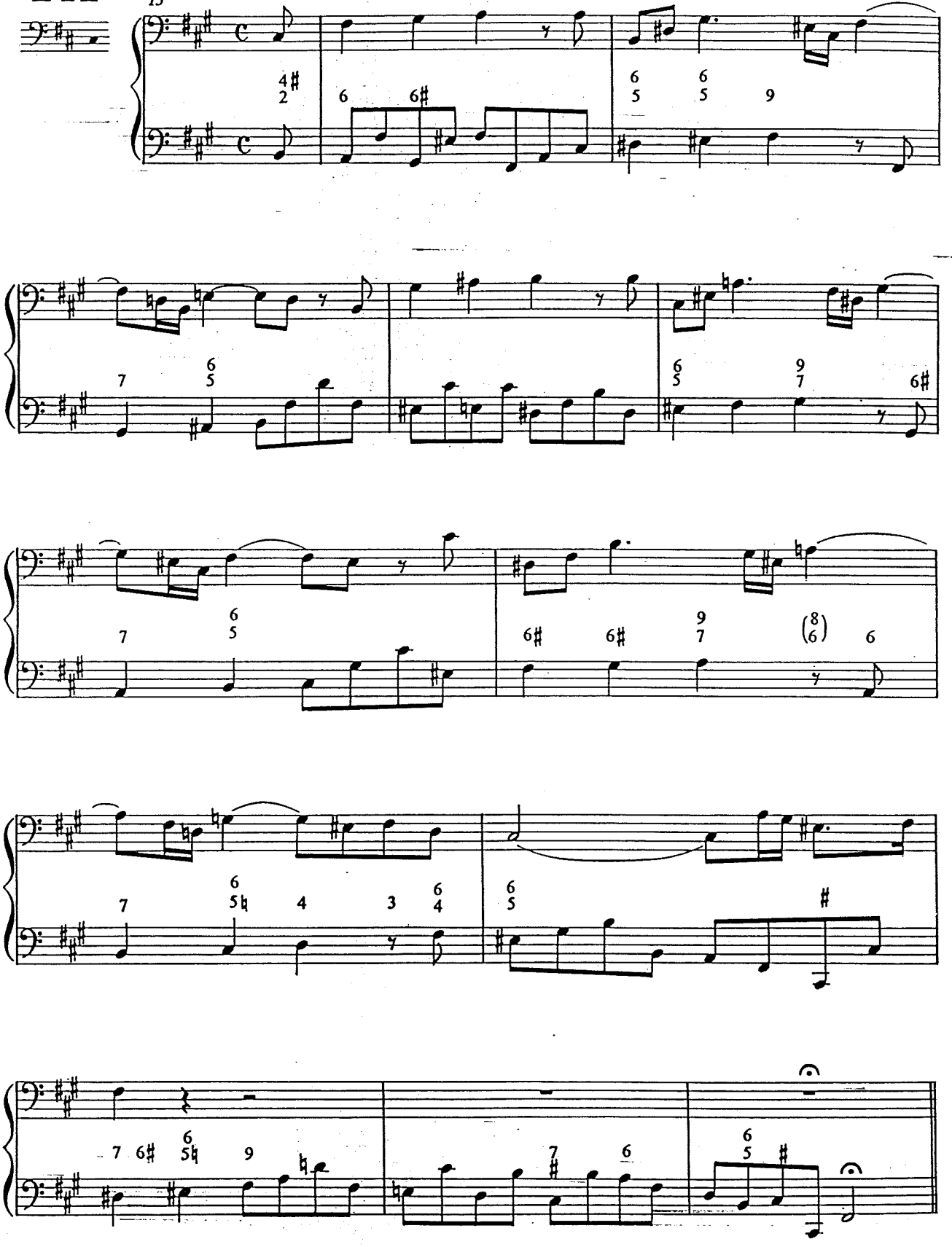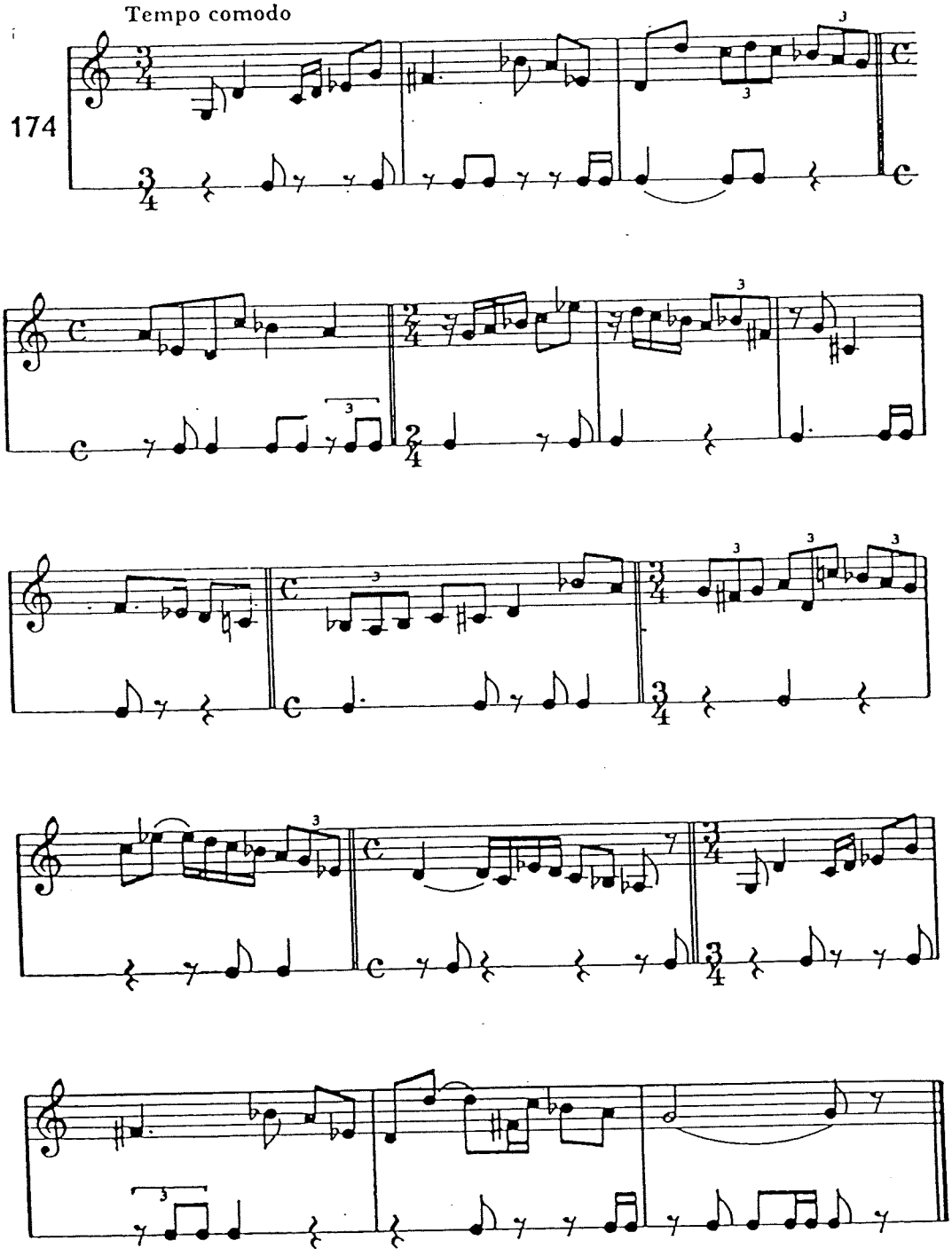




J. S. BACH: EIN FESTE BURG Nr. 80 / 2s

141
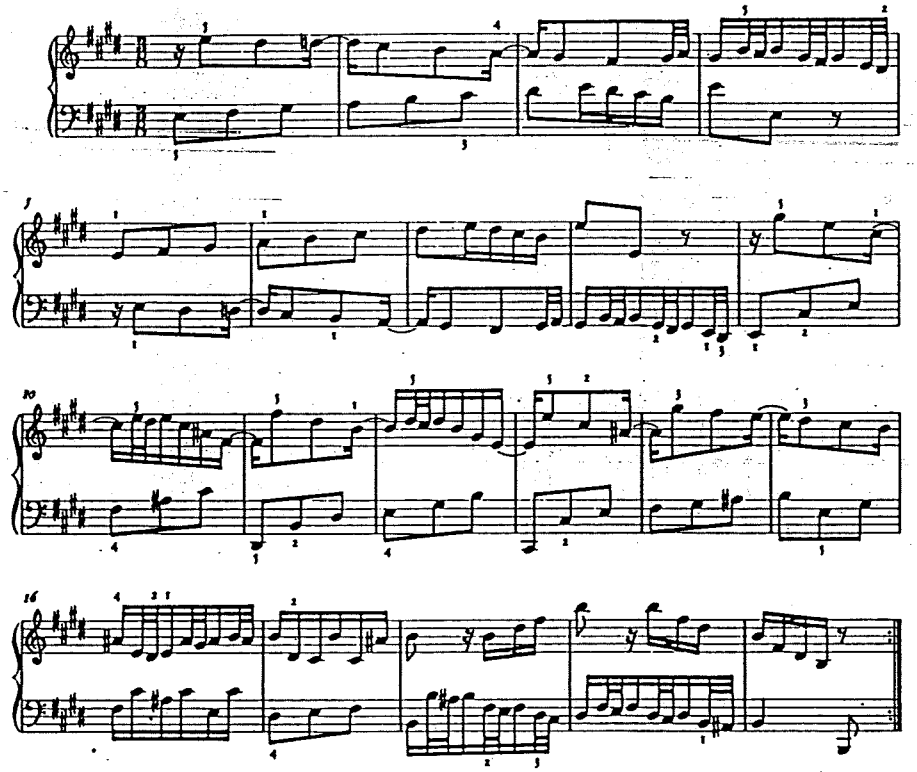
13

No 80




Tempo comodo
174

J. S. BACH : DVOGL. INVENCIJA TT. 6


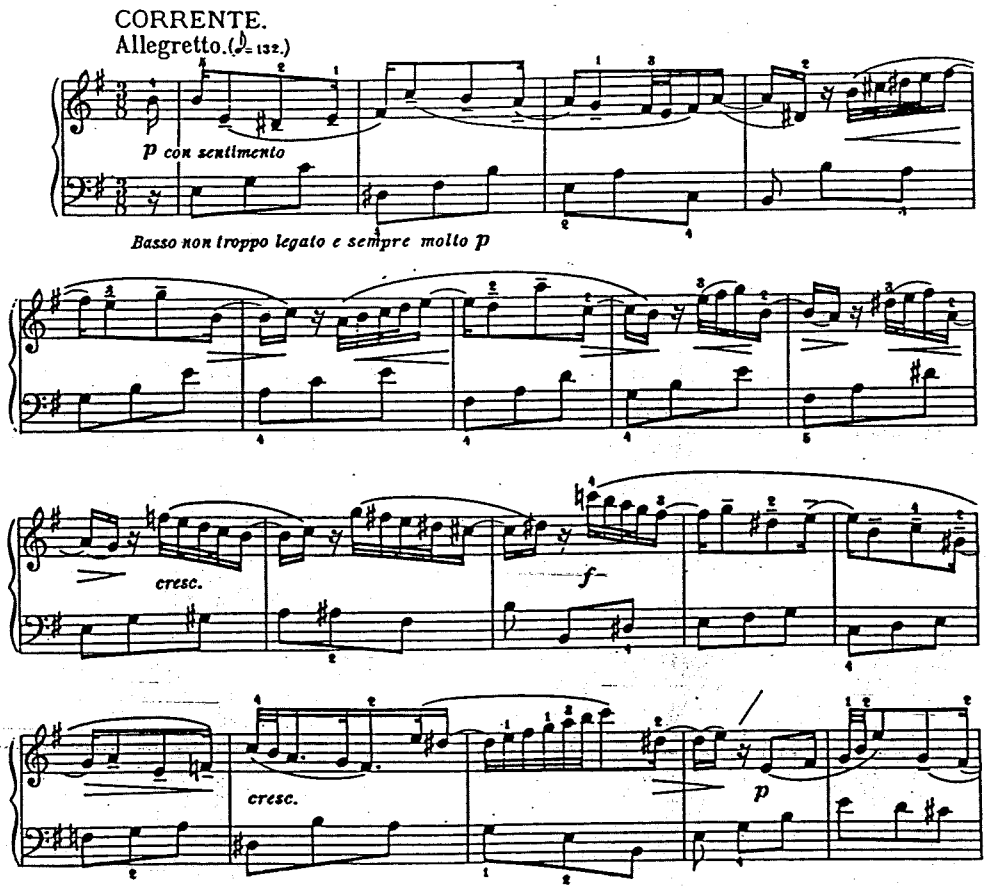
J. S. BACH : PARTITA TT. 6

