

A. Kontrapunkt - Contrappunto - Contrepoint

Lösen Sie eine der vier unter A. aufgeführten Aufgaben.

Eseguite uno dei quattro esercizi riportati sotto A.

Réalisez l'un des quatre exercices indiqués sous A.

- A.1.) Schreiben Sie mit folgendem ionischen Soggetto ein Bicinium im Stil der Vokalpolyphonie des 16. Jh. in der Länge von ca. 16 bis 20 Takten und textieren Sie es. Text: **Be-ne-dic-tus, qui ve-nit in no-mi-ne Do-mi-ni.**
- Partendo dal seguente soggetto in modo ionico, componete un bicinium di 16 - 20 battute circa, con il testo, nello stile della polifonia vocale del XVI secolo. Testo: **Be-ne-dic-tus, qui ve-nit in no-mi-ne Do-mi-ni.**
 - À partir de ce sujet en mode ionien, composez un bicinium de 16 à 20 mesures environ, avec le texte, dans le style de la polyphonie vocale du XVIème siècle. Texte: **Be-ne-dic-tus, qui ve-nit in no-mi-ne Do-mi-ni.**



- A.2.) Schreiben Sie mit dem hier gegebenen Anfang den ersten Teil einer zweistimmigen Invention im Stil des Spätbarocks bis zur Bestätigung der neuen Tonart (12 bis 16 Takte).
- Partendo dall'inizio dato, componete la prima parte di un'invenzione a due voci in stile tardo-barocco, fino alla conferma della nuova tonalità (12 -16 battute).
 - À partir de ce début donné, composez la première partie d'une invention à deux voix dans le style du baroque tardif, jusqu'à l'affirmation de la nouvelle tonalité (12 -16 mesures).



A.3.) Kontrapunktieren Sie folgende Melodie im Stile J.S. Bachs mit Hilfe eines charakteristischen Motivs. Im Sinne einer Angleichung der als cantus firmus gegebenen Melodie mit Ihrer Gegenstimme ist es erlaubt, ja wünschenswert, wenn Sie den cantus firmus mit ähnlichen figurativen Verzierungen (Motiven) versehen wie Ihre Gegenstimme. Sie dürfen ihn also in diesem Sinne abändern.

- Per questa melodia scrivete un contrappunto nello stile di J.S. Bach avvalendovi di un motivo caratteristico. Per adattare il vostro controcanto alla melodia data come cantus firmus, è consentito, anzi raccomandato, dotare il cantus firmus di ornamenti figurativi (motivi) simili a quelli della vostra voce. Potete dunque modificarlo in tal senso.

- Écrivez pour cette mélodie un contrepoint dans le style de J.S. Bach à l'aide d'un motif caractéristique. Pour mieux coordonner la voix que vous aurez composée avec la mélodie donnée comme cantus firmus, il est permis, et même recommandé, de munir le cantus firmus d'ornementations figuratives (motifs) semblables à celles de votre voix. Vous pouvez donc le modifier dans ce sens.

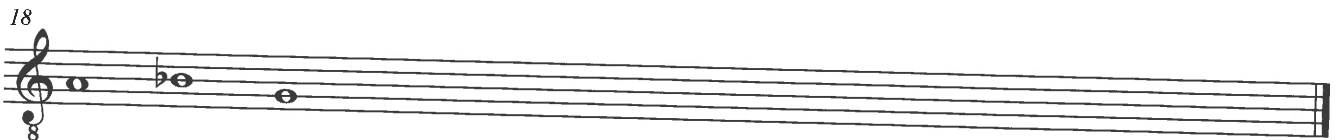
Johann S. Bach: Choral "Das alte Jahr verangen ist"



A.4.) Schreiben Sie eine kontrapunktische Studie für 2 Melodieinstrumente im dodekaphonen Stil der Neuen Wiener Schule. Ihre Reihe sollte mit den unten angeführten Tönen beginnen.

- Scrivete uno studio contrappuntistico per due strumenti melodici nello stile dodecafonico della Seconda Scuola di Vienna. Usate le note sotto riportate come inizio della serie che comporrrete.

- Ecrivez une étude contrapuntique pour deux instruments mélodiques dans le style dodécaphonique de la Seconde École de Vienne. Utilisez les notes ci-dessous comme début de la série que vous composerez.



- B.1.) Setzen Sie den Generalbass aus. Berücksichtigen Sie dabei für die harmonische Analyse die beigegebene Solostimme.
- Realizzate il basso continuo. Per l'analisi armonica, tenete conto della voce solista qui riportata.
 - Réalisez la basse continue. Pour l'analyse harmonique, tenez compte de la voix solo indiquée.

G.Ph. Telemann, Methodische Sonate II, Adagio

Adagio

4

7

The image displays a musical score for a piano piece, consisting of four systems of music. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The key signature is D major (two sharps: F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is numbered 10, 13, 16, and 19 at the beginning of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first system (measures 10-12) shows a melodic line in the treble staff with some chromaticism and a steady bass line. The second system (measures 13-15) continues the melodic development. The third system (measures 16-18) features a more active treble staff with sixteenth-note runs. The fourth system (measures 19-20) concludes with a final cadence in the treble staff and a sustained bass line.

B.2.) Setzen Sie untenstehende Melodie im Stile eines Kantionalsatzes vierstimmig aus, indem Sie stiltypische Wendungen dieses Satztypus anwenden.

- Armonizzate questa melodia a quattro voci nello stile di corale prebachiano (il "Kantionalsatz" del XVI e XVII secolo) utilizzando le formule tipiche dello stile dell'epoca.

- Harmonisez cette mélodie à quatre voix dans le style de choral antérieur à Bach (le "Kantionalsatz" du XVIème et XVIIème siècle) en utilisant les tournures typiques du style de l'époque.

Melodie: Michael Vehe 1537

The first system of musical notation shows measures 1 through 4. The melody is written on a single staff in G major (one sharp) and 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

The second system of musical notation shows measures 5 and 6. Measure 5 contains the notes: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 6 contains the notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A repeat sign is placed at the end of measure 6.

The third system of musical notation shows measures 7 through 9. Measure 7 contains the notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 8 contains the notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 9 contains the notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

The fourth system of musical notation shows measures 10 through 13. Measure 10 contains the notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 11 contains the notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 12 contains the notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 13 contains the notes: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

B.3.) Harmonisieren Sie diese romantische Melodie mit einem Klaviersatz, indem Sie zeittypische Wendungen anbringen.

-Armonizzate questa melodia romantica con una parte per pianoforte, utilizzando le formule tipiche dell'epoca.

- Harmonisez cette mélodie romantique avec une partie de piano, en utilisant les tournures typiques de l'époque.

Ch. Dancla (1817 - 1907): Romance

The image shows a musical score for a piece titled "Romance" by Ch. Dancla. The score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The tempo is marked "Andante cantabile". The score is divided into four systems. The first system shows the vocal line and the piano accompaniment. The second system shows the vocal line and the piano accompaniment. The third system shows the vocal line and the piano accompaniment. The fourth system shows the vocal line and the piano accompaniment. The piano accompaniment is written in the bass clef and consists of a simple harmonic accompaniment. The vocal line is written in the treble clef and consists of a simple melodic line. The score is marked with measure numbers 10 and 14.

19

Musical notation for measures 19-23. The top staff is a single melodic line in treble clef with a key signature of two flats. The piano accompaniment is empty.

24

Musical notation for measures 24-28. The top staff is a single melodic line in treble clef with a key signature of two flats. The piano accompaniment is empty.

29

Musical notation for measures 29-33. The top staff is a single melodic line in treble clef with a key signature of two flats. The piano accompaniment is empty.

34

Musical notation for measures 34-38. The top staff is a single melodic line in treble clef with a key signature of two flats. The piano accompaniment is empty.

39

Musical notation for measures 39-43. The top staff is a single melodic line in treble clef with a key signature of two flats. The piano accompaniment is empty.