

# Teorin i praktiken - eller praktiken i teorin?

## 2. Trioler och kvintoler - eller pideli och Dallapiccola

Rytmer hämtade från operaarior och romanser

Arbetsuppgifter för studenter

av  
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Ett konstnärligt utvecklingsprojekt från  
Stockholms konstnärliga högskola  
Institutionen för opera  
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ISBN: 978-91-88407-21-4

# Teorin i praktiken – eller praktiken i teorin?

Beskrivning av innehållet och tips på hur man kan använda materialet

## 2. TRIOLER OCH KVINTOLER (rytmövningar)

Materialet innehåller olika typer av övningar:

- "Nakna" rytmövningar noterade på en linje med tempoangivelser, nyanser och artikulation där så finns i originalet. En del av övningarna är exakta rytmiska kopior av ett musikcitat, en del är pedagogiska bearbetningar där exemplet är uppbyggt så att man utgår från en enkel rytm som utvecklas till en svårare som finns i exemplet och på så sätt visar på det rytmiska skelettet och, indirekt, förklarar hur en mer komplicerad figur kan läras in.
- En del av exemplen är tvåstämmiga, antingen exakta kopior av t.ex. sång och ackompanjemangsrytm eller en sångstämma med stödjande, tillagd stämma
- De tre första kapitlen innehåller exempel med fjärdedels-, åttondels- respektive halvnotspuls
- Ett kapitel innehåller exempel där rytmerna kompletterats med text. För att göra melismer mer begripliga och lättare att läsa är olika tonhöjder antydda.

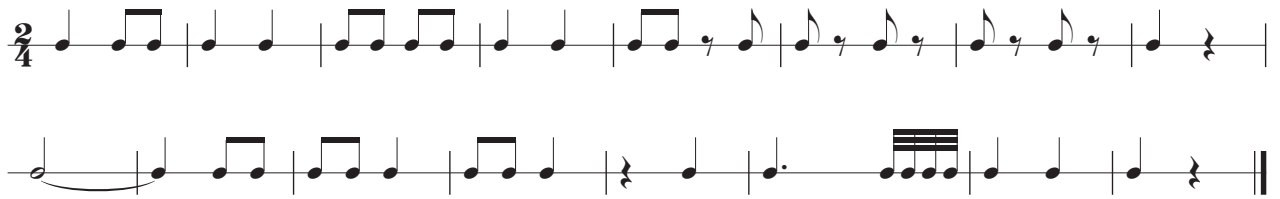
Häftet finns i två versioner – ett för läraren där det anges var exemplet är hämtat från och ett för studenterna där inga titlar finns.

Det finns också ett häfte med notcitat i form av klaverutdrag.

# Fjärdedelspuls

1.

*Allegretto*



2.

*Allegro moderato*



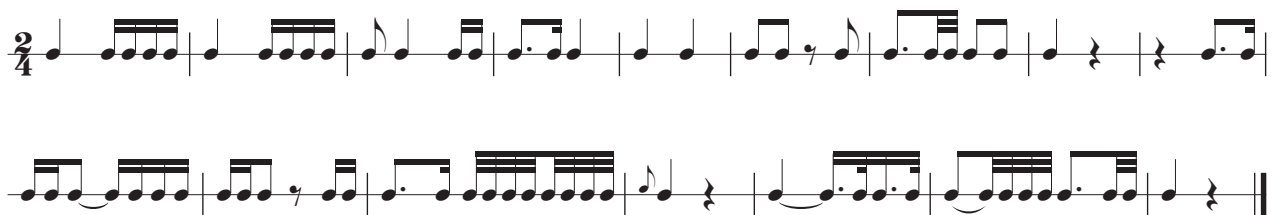
3.

*Andante grazioso*



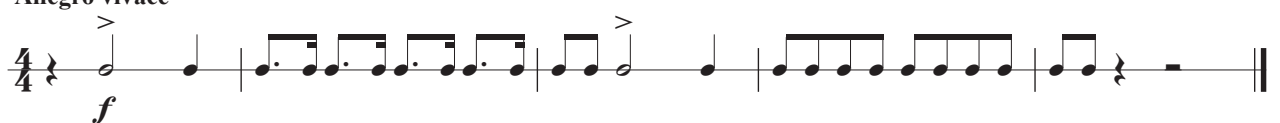
4.

*Larghetto*



5.

*Allegro vivace*



# 6.

Quieto

The musical score is written in 4/4 time and marked 'Quieto'. It consists of six systems of two staves each. The first system shows a 4/4 time signature and a simple melody in the upper staff with a whole rest, and a bass line of quarter notes. The second system introduces triplets in the upper staff. The third system features more complex triplet patterns in both staves. The fourth system continues with intricate triplet figures. The fifth system includes a melodic flourish in the upper staff and a dense triplet bass line. The sixth system concludes with a melodic phrase in the upper staff and a final triplet bass line.

7.

Andante

Musical notation for exercise 7, Andante, 3/4 time signature. The piece features a melody with eighth and sixteenth notes, including triplet markings (3) and a fermata over a final note.

8.

Andante cantabile

*pp*

Musical notation for exercise 8, Andante cantabile, 4/4 time signature. The piece features a melody with eighth and sixteenth notes, including triplet markings (3) and a fermata over a final note.

9.

Moderato

Musical notation for exercise 9, Moderato, 2/4 time signature. The piece features a melody with eighth and sixteenth notes, including dynamic markings (*p*, *cresc.*, *f*, *p*) and accents (>).

10.

Moderato

*mp*

Musical notation for exercise 10, Moderato, 2/4 time signature. The piece features a melody with eighth and sixteenth notes.

11.

Musical notation for exercise 11, 4/4 time signature. The piece features a melody with eighth and sixteenth notes, including a tempo marking (♩ = 52) and triplet markings (3).

4  
12.

$\text{♩} = 52$

Musical notation for exercise 12, 4/4 time signature. The piece begins with a tempo marking of quarter note = 52. The notation consists of two staves. The first staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melodic line with similar rhythmic patterns, ending with a double bar line.

13.

**Maestoso**

Musical notation for exercise 13, 4/4 time signature. The tempo is marked **Maestoso**. The notation is spread across two staves. The first staff features several triplet markings over groups of eighth notes. The second staff continues the piece with more triplet figures and concludes with a double bar line.

14.

**Andantino sostenuto**

Musical notation for exercise 14, 2/4 time signature. The tempo is marked **Andantino sostenuto**. The notation spans two staves. The first staff shows a mix of quarter and eighth notes. The second staff continues the melody with eighth notes and concludes with a double bar line.

15.

**Adagio**

*p*

Musical notation for exercise 15, 2/2 time signature. The tempo is marked **Adagio** and the dynamic is *p* (piano). The notation is on two staves. The first staff begins with a piano dynamic marking and contains a series of eighth notes. The second staff continues the piece with eighth notes and ends with a double bar line.

16.

**Andante**

Musical notation for exercise 16, 4/4 time signature. The tempo is marked **Andante**. The notation is spread across three staves. The first staff starts with a quarter rest followed by eighth notes. The second and third staves continue the melodic development with various rhythmic patterns, including eighth and sixteenth notes, and conclude with a double bar line.





## 19.

Very slow and quiet  $\text{♩} = 42$ 

## 20.

Quick and agitated ( $\text{♩} = 96$ )

## 21.

Jaunty  $\text{♩} = 160$

22.

Quieter ♩ = 100

*free, quite fast*

23.

♩ = 52

*poco sost.**a tempo**un poco sostenuto**un poco sostenuto**a tempo*



## 6.

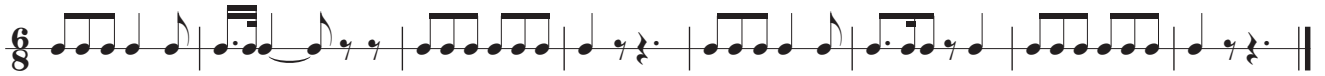
*Andante grazioso*

Musical score for exercise 6, *Andante grazioso*, in 2/2 time. The score consists of four staves of music. The first staff begins with a treble clef and a 2/2 time signature. The music features a variety of rhythmic patterns, including eighth-note runs, quarter notes, and half notes. The second staff includes two triplet markings (indicated by the number '3' above the notes). The third staff contains a long, flowing melodic line with a wide interval. The fourth staff concludes the exercise with a final double bar line.

# Åttondelspuls

1.

Larghetto

*dolce*

2.

Larghetto



3.

Andante



4.

L'istesso tempo (♩=96)

*poco*

5.

Musical score for exercise 5, 12/8 time signature. The piece consists of four staves of music. The first staff begins with a treble clef and a 12/8 time signature. The music features a steady eighth-note pattern with occasional rests and slurs. The second staff continues the eighth-note pattern. The third staff introduces some sixteenth-note runs. The fourth staff concludes the exercise with a double bar line.

6.

Larghetto

Musical score for exercise 6, 3/8 time signature. The piece consists of three staves of music. The first staff begins with a treble clef and a 3/8 time signature, marked *pp*. The music features a steady eighth-note pattern with occasional rests and slurs. The second staff continues the eighth-note pattern, marked *dolce*. The third staff concludes the exercise with a double bar line, marked *rall.*

7.

Andantino

Musical score for exercise 7, 6/8 time signature. The piece consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature, marked *p*. The music features a steady eighth-note pattern with occasional rests and slurs. The second staff continues the eighth-note pattern. The third staff introduces some sixteenth-note runs. The fourth staff concludes the exercise with a double bar line, marked *mf*.

## 8.

Andante sostenuto

Musical score for exercise 8, marked *Andante sostenuto*. The piece is in 12/8 time. It consists of three staves of music. The first staff begins with a treble clef and a 12/8 time signature. The melody features a mix of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melodic line with similar rhythmic patterns. The third staff concludes the exercise with a final cadence, including some notes with accents (>) and a double bar line.

## 9.

Andante maestoso

Musical score for exercise 9, marked *Andante maestoso*. The piece is in 2/4 time. It consists of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of quarter and eighth notes. The second staff features a triplet of eighth notes, indicated by a '3' above the notes, followed by a quarter note and a half note. The exercise ends with a double bar line.

## 10.

♩ = 60

Musical score for exercise 10. The piece is in 3/8 time. It begins with a treble clef, a 3/8 time signature, and a tempo marking of ♩ = 60. The dynamic marking *p* (piano) is indicated at the start. The score consists of three staves of music. The melody is primarily composed of eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line.

11.

Andante con moto tranquillo

*pp* *cresc.*

*cresc.* *espress.*

*ppp* *senza espress.* *parlando*

*cantabile*

*pp* *cresc.*

*f* *ppp* *senza espress.*

*ppp* *ppp*

Detailed description of exercise 11: The score consists of seven staves of music. The first staff begins in 5/8 time with a *pp* dynamic and a *cresc.* marking. The second staff continues in 6/8 time with *cresc.* and *espress.* markings. The third staff changes to 7/8 time, featuring *ppp* *senza espress.* and *parlando* markings. The fourth staff is in 8/8 time with a *cantabile* marking. The fifth staff returns to 6/8 time with *pp* and *cresc.* markings. The sixth staff is in 9/8 time with *f* and *ppp* *senza espress.* markings. The seventh staff is in 6/8 time with *ppp* markings. The music is primarily composed of eighth and sixteenth notes, often beamed together.

12.

L'istesso tempo ma commodo (♩ = 60)

Detailed description of exercise 12: The score consists of three staves of music in 3/8 time. The tempo is marked as 'L'istesso tempo ma commodo' with a quarter note equal to 60 beats per minute. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups of four or six.



## 13.

♩ = 60

4/8

*rall.*

## 14.

♩ = 60

4/8

*rallentando*

# Rytmem exempel med text

## 1.

L'istesso tempo (♩ = 96)

Al - though the heart for love dare e - very - thing

The hand draws back and finds No spring of cou - rage.

Stravinskij, Rucklarens väg

## 2.

♩=52

Ja, det har va-rit gla-da - dagar Jag har lärt dig skju-ta på bå-de dött och le-van-de.

Du har ett vack-ert hår, Tin-to-ma-ra, och ett an - sik-te, som me - ra som... Jag vil-le att du skul-le klä

ut dej. Vil-ket narr-ak-tigt in - fall! Skug-gor-na i sko - gen ut - bre-da en halv-da - ger

Så är du i ditt san-na rät-ta skick! Det sä-ger mej allt din gång, di-na hän-der din - him-mel

Werle, Tintomara



## 5.

Very slow and quiet  $\text{♩} = 42$ 

- - How beau - ti - ful it is Each day it seems more beau - ti - ful - to mee - - -

*warm* And my dar - ling chil - dren en - chant - me more - and more - My first fool - ish fears are all van - ish'd now,

- - are all ban - ish'd now Those flut - ter - ring fears when I could not for - get the let - ter When I

heard a far off cry in the night and once a faint foot - step pass'd my door

Britten, The turn of the screw

## 6.

 $\text{♩} = 60$ 

In a foo - - - - lish dream, in a gloo - my la-by-rinth I hun - ted

sha - dows, dis - dai - ning try true love; For - give thy ser - vant, who re - pents his

mad - ness, For - give, for - give A - do - nis, and he shall faith - ful prove.

Stravinskij, Rucklarens väg

## 7.

Very slow and quiet  $\text{♩} = 42$ 

No! No! Who is it? Who? who can it be?  
 Some ser- vant no? I know them all. Who is it? Who? who can it be?  
 Some cu- rious stran-ger? But how could he get in? Who is it? who? Some  
 fear- ful mad- man lockd a- way there? Ad- ven- tu- rer? In- tru- der?

Britten, The turn of the screw

## 8.

Andante *con moto tranquillo*

Em- broi- de-ry in child- hood was a lu- xu-ry of i-dle-ness. A coil of sil- ken thread gi-ving  
 dreams of a silk- of a silk- and sa-tin life. Now my broi- de-ry af-  
 fords the clue whose mean- ing we a- void! My hand re- mem-bered its old skill These stit-ches tell a cur-ious tale I re-  
 mem- ber I was broo- ding On the fan- ta-sies of chil-dren And dreamt that on- ly by  
 wish- ing I could bring some silk in-to their lives. Now my broi- de-ry af-fords the clue...  
 Now my broi- de-ry af- fords the clue... whose mea-ning we a- void.

Britten, Peter Grimes

## 9.

**Jaunty** ♩=160**Slower** ♩=60

*free* 3 5

I should ne-ver have been a doc-tor, Nich-o-las; a gen-tle-man, a po-et, that's what I am. A na-ked bod-y,

5 6 5 3

what is it to a doc - tor? we see them ev - 'ry day. But un - der a chan - de - lier, with the

3

right mu - sic, the right per - fume a na - ked arm, a shoul - der... Oh God, I lose my mind!

Barber, Vanessa

## 10.

**Quieter** ♩=100*free, and quite fast*

5 3 6 3

Good heav - ens, where is my speach I should not have drunk so much I shall mud - dle up ev - 'ry - thing.

Barber, Vanessa