

现代作曲法基础

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(谱例部分)

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第一章 谱例

♩ = ca 112

Vlns. I

(Solo) *f* *p* (pizz.) *pp* (arco) *sf* (pizz.) *p*

1 Webern Variations for Orchestra, Op. 30 (pp. 23-24)

Allegro

sf *sf* *sf* *sf* *sf*

2 Beethoven Great Fugue, Op. 133

ar — ci — sal — ta — te, tut - to

3 Pergolesi *Il maestro di musica* (Collaggiani's aria)

p

4 Beethoven Sonata in E Flat for Piano, Op. 81a

Ex. 5

Vln.

p

Avoid 避免 Try to avoid 尽量避免

Ex. 6

(♩ = 50~54)

Vlns. I

mp

7 Hindemith *The Four Temperaments* (pp. 12-13)

Vlns. I (♩ = about 100)
mf

8 Hindemith *The Four Temperaments* (p. 1)

Vln. I (♩ = 88)
 (mit Dämpfer) *pp* *rit.* *a tempo* *rit.*
p < f *p*

9 Webern *Five Pieces for String Quartet, Op. 5* (p. 4)

Vln. II (♩ = 54)
p

10 Schoenberg *Fourth String Quartet* (p. 37)

Flt. *mf*

Ex. 11.

Cl. *Poco tranquillo* *Più tranquillo* *calando* *Tranquillo*
p *poco rit.* *(a tempo)* *pp*
espr.

12 Weisgarber *Divertimento* (p. 18)

Solo Vln. (♩ = ca 90)
mp *p*

13 Bartók *Violin Concerto* (p. 13)

Cl. *Avoid* *Preferable*
p *p*

Ex 14

Vln. I (♩ = 104)
(p) *poco dim.*

15 Sessions *Quintet* (p. 8)

Allegro

Vln. 

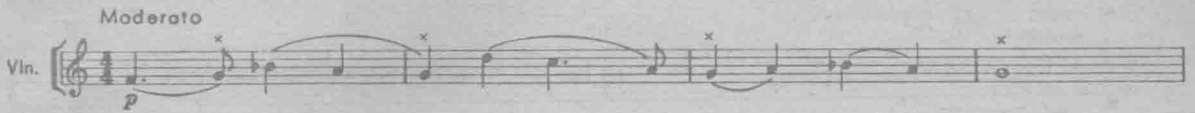
Ex. 16

Avoid 避免

Fl. 

Ex. 17

Moderato

Vln. 

Ex. 18

(♩ = 108 ~ 112)

Cl. 

19 Hindemith Mathis der Maler (p. 13)

Adagio

Cl. 

Ex. 20

High Points 高点

Low Points 低点

Tpt. 

Ex. 21

(♩ = 120)

Solo Vln. 

poco rallent.



22 Bartók Violin Concerto (pp. 19-20)

(a) Avoid 避免
Moderato

Vln. Musical notation for violin, Moderato tempo, avoiding a specific interval.

(b) Preferable 更好些
Moderato

Vln. Musical notation for violin, Moderato tempo, showing a preferable interval.

Ex. 23

(a) Avoid 避免
Andante

Cl. Musical notation for clarinet, Andante tempo, avoiding a specific interval.

(b) Preferable 更好些
Andante

Cl. Musical notation for clarinet, Andante tempo, showing a preferable interval.

Ex. 24

Avoid 避免
Andante

Vln. Musical notation for violin, Andante tempo, avoiding a specific interval.

Musical notation for violin, Andante tempo, showing a preferable interval.

Ex. 25

(♩ = 108)

Solo Vln. Musical notation for solo violin, Prokofiev Violin Concerto No. 2, pp. 3-4.

26 Prokofieff Violin Concerto No. 2 (pp. 3-4)

Adagio (♩ = ca 48)
(m. Dpf.)

Solo Vln. Musical notation for solo violin, Berg Chamber Concerto, pp. 48-49. Includes markings: poco rit., a tempo, quasi poco accel., poco.

27 Berg Chamber Concerto (pp. 48-49)

Adagio cantabile

28 Beethoven Sonata for Piano, Op. 13

Ruhig bewegte Viertel ($\text{♩} = 96$)

29 Hindemith First Piano Sonata (p. 1)

($\text{♩} = 46$)

30 Bartók First String Quartet (p. 9)

($\text{♩} = 60$)

m. Dpf.

31 Berg Chamber Concerto (p. 16)

Allegretto

32 Prokofiev Violin Concerto No. 2 (pp. 43-44)

($\text{♩} = \text{ca } 88$)

Sehr zart

poco rit.

$\text{♩} = 60$

33 Webern Five Pieces for String Quartet, Op. 5 (pp. 2-3)

(a) Moderato

(b) Moderato

Ex. 34

(♩ = about 100)

Vlns. II

35 Hindemith *The Four Temperaments* (p. 2)

Andante

Ex. 36

Andante

Ex. 37

Moderato

Ex. 38

Moderato

Ex. 39

(♩ = 72)

40 Piston *String Quartet No. 4* (p. 1)

Allegro

Ex. 41

Adagio

Ex. 42

Adagio

Ex. 43

Andante

Ex. 44

Tonal Centers: Bb? A? Gb? G? F# or D?

Ex. 45

Ex. 46

Andante

Ex. 47

Moderato

Ex. 48

Bb? Db? C? F? Ab?

Ex. 49

Andante

Flt.

Ex. 50

Allegro

Cl.

Ex. 51

(♩ = 50)

Vln. I

52 Bartók First String Quartet (p. 1)

Poco Lento

Vle.

53 Weisgarber Divertimento (p. 7)

(♩ = 108~112)

Flt.
Vlns. I

54 Hindemith Mathis der Maler (p. 6)

练习中谱例

第二章 谱例

A musical score for a vocal line and a lute accompaniment. The vocal line is in a 3/4 time signature and features several notes marked with an 'x' above them. The lute accompaniment consists of a steady eighth-note pattern in the bass line.

1 Guillaume de Machaut "Je ne cuit pas qu'onques"

A musical score for a piano sonata. It features a complex texture with multiple voices, including a prominent melodic line in the right hand and a more active bass line. Dynamics such as *pp* and *p* are indicated throughout.

2 Beethoven Sonata for Piano, Op. 111

Two staves of music for two trumpets, labeled (a) and (b). Both staves show a melodic line with various intervals and dynamics, including *pp*.

Ex. 3

A diagram illustrating three types of chord relationships. The first is labeled "尖锐不协和" (Sharp Dissonance) and "SHARP DISS.", showing intervals m2, m9, and M7. The second is labeled "温和不协和" (Mild Dissonance) and "MILD DISS.", showing intervals M2, M9, m7, and tritone. The third is labeled "协和" (Consonant) and "CONSONANT", showing intervals P4, m6, m3, M6, M3, and P5.

Ex. 4

A musical score for two clarinets, labeled "Andante". The score shows a melodic line with various intervals and dynamics, including *pp*.

Ex. 5

A musical score for Violin II and Viola. The tempo is marked "Andante" and the time signature is 4/4. The score shows a melodic line for the violin and a more active line for the viola. Dynamics such as *pp* are indicated.

6 Schoenberg Fourth String Quartet (p. 3)

Lebhaft (♩ = 112)

7 Hindemith Third Piano Sonata (4th Movement)

Moderato

Ex. 8

Allegro

Ex. 9

(a) Avoid

Andante

(b) Preferable

Andante

Ex. 10

Andante

Ex. 11

Allegro

p *ritard.*

12 Beethoven Sonata for Piano, Op. 106

(♩ = 100 ~ 108)

mp

13 Hindemith Second Piano Sonata (3rd Movement)

Avoid 避免

Ex. 14

Preferable 更可取

Avoid 避免
Andante

2 Cls. *p*

Ex. 15

Andante

2 Cls. *p*

Ex. 16

Adagio

Flt. *mf*

Ob. *mf*

Ex. 17

Andante ($\text{♩} = \text{ca } 96$)

Piano *p*

18 Hindemith Ludus Tonalis (Fuga tertia in F)

($\text{♩} = 108$)

Cl. *f*

Solo Vln.

19 Prokofieff Violin Concerto No. 2 (p. 38)

mf

21 J. S. Bach Two-Part Invention No. 13

Andante

Vle. *p*

Cello

Avoid 避免

Avoid 避免

Ex. 20

($\text{♩} = 135$)

Vln. I *mp*

Vln. II *mp*

pp

22 Carter String Quartet (1951) (p. 41)

($\text{♩} = 96 \sim 100$)

Piano *pp*

23 Hindemith Ludus Tonalis (Interludium 3)

Moderato

Thin 稀薄

Color change 色彩变换

Vln. *f*

Cello *f*

Ex. 24

Andante

ff

sfz

sfz

Ex. 25

Lento

2 Bassoons
or
Cellos

f

ff

mf

f

Ex. 26

Moderato

Vle. *p*

ff

p

rit.

Cello *p*

ff

p

Ex. 27

Moderato

Ob. *mf*

Cl. *mf*

Ex. 28

Allegro

2 Tpts. *f*

sub. pp

Ex. 29

Ex. 30

Andante

Ex. 31

Andante

Ex. 32

(♩ = 63)

33 Piston String Quartet No. 4 (p. 14)

(♩ = etwa 54)

34 Hindemith Mathis der Maler (p. 34)

Presto

Flt. *mf*

Cl. *mf*

Ex. 35

Andante

2 Vlns. *p*

Ex. 36

(♩ = 150)

Vln. I *p subito*

Vln. II *mf espr.*

$d = d$ (♩ = 150)

37 Carter String Quartet (1951) (pp. 6-7)

Moderato

Ob. *mf*

Cl.

Ex. 38

Moderato

Piano *mf*

Ex. 39

Adagio

Tpt. *mf*

Ex. 40

Andante

Flt. *mf*

Cl.

Ex. 41

Andante

Flt. *mf*

Cl.

Ex. 42

Andante

Flt. *mf*

Cl.

Ex. 43

(♩ = etwa 50)

mf

44 Hindemith First Piano Sonata (2nd Movement)

Presto (♩ = about 92)

Vlns. I *(p)*

Vlns. II

45 Hindemith The Four Temperaments (p. 19)