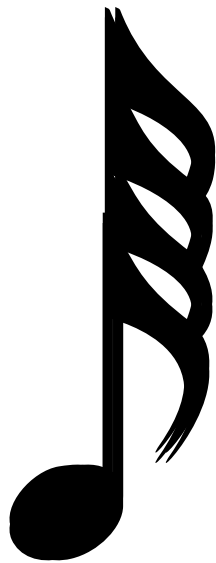


Sveinn Eyþórsson

TÓNFRÆÐI



4. stig

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Nafn: _____

Heimili: _____

Sími: _____

Efnisyfirlit

Bls

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1. Tóntegundir

Dúrar	Mollar
Gb - Db - Ab - Eb - Bb - F C - G - D - A - E - H - F#	b - f - c - g - d - a - e - h - f# - c#

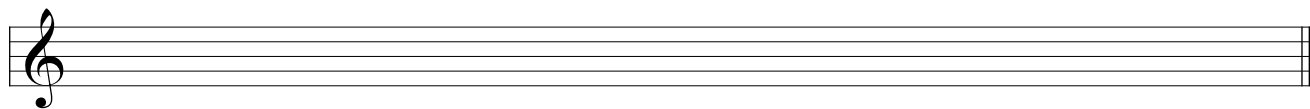
FCGDAEH reglan	
<p>Til að finna út hve mörg formerki eru í tóntegund þá er hægt að nota regluna FCGDAEH. Talið er í stafaröðinni frá C í dúr og A í moll. Ef talið er til hægri fáum við krossa tóntegundir, en bé tóntegundir ef talið er til vinstri. T.d. ef ætlunin er að finna út A-dúr þá er talið frá C, G 1#, D 2#, A 3#. Reglan gefur líka upp formerkja röðina, 1. kross er á F 2. kross er á C o.s.frv. Röð béanna eru hinsvegar öfug, 1. bé er á H 2. bé á E o.s.frv.</p>	<p>dúrar 1 0 1 2 3</p> <p>b ← → #</p> <p>↓</p> <p>(Bb) - F - C - G - D - A - E - H - (F#)</p> <p>↑</p> <p>b ← → #</p> <p>mollar 1 0 1</p>

1. Skrifid formerkin inn í töfluna

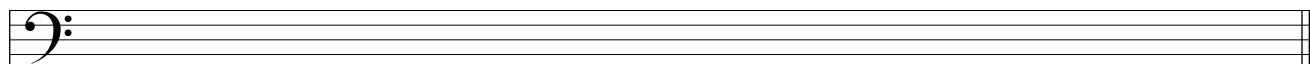
Tóntegunda tafla					
G-dúr / e-moll	D-dúr / h-moll	A-dúr / f#-moll	E-dúr / c#-moll	H-dúr	F#-dúr
1 kross F	2 krossar F,C	3 krossar F,C,G	4 krossar F,C,G,D	5 krossar F,C,G,D,A	6 krossar F,C,G,D,A,E
F-dúr / d-moll	Bé-dúr / g-moll	Eb-dúr / c-moll	Ab-dúr / f-moll	Db-dúr / b-moll	Gb-dúr
1 bé H	2 bé H,E	3 bé H,E,A	4 bé H,E,A,D	5 bé H,E,A,D,G	6 bé H,E,A,D,G,C

Tónstigar

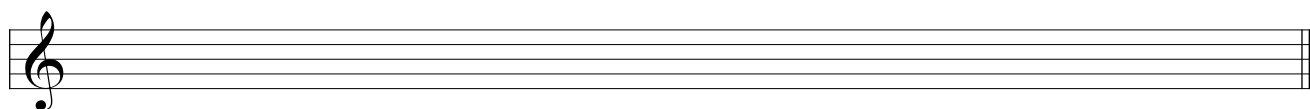
2 Skrifid H dúr tónstiga uppávið og niðurávið með lausum formerkjum



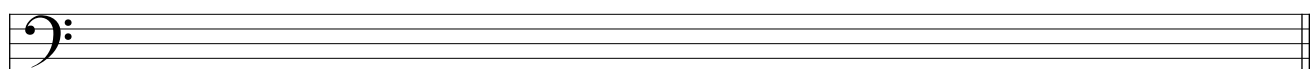
3 Skrifid Db dúr tónstiga uppávið og niðurávið með föstum formerkjum



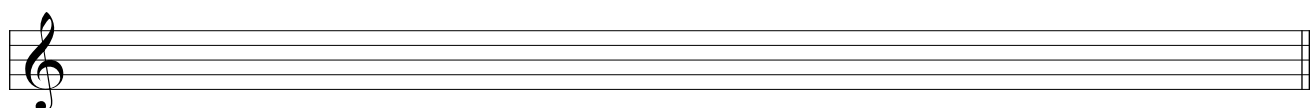
4 Skrifid Gb dúr tónstiga uppávið og niðurávið með lausum formerkjum



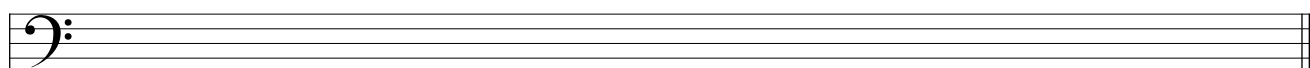
5 Skrifid hljómhæfan f moll tónstiga með föstum formerkjum



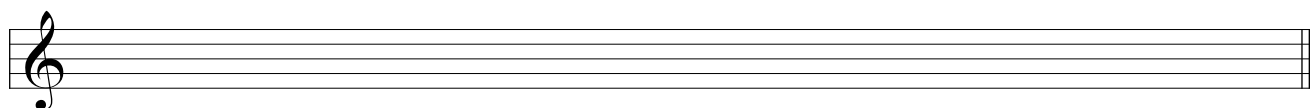
6 Skrifid hljómhæfan b moll tónstiga uppávið og niðurávið með lausum formerkjum



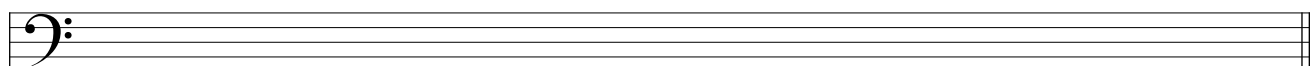
7 Skrifid laghæfan h moll tónstiga uppávið og niðurávið með föstum formerkjum



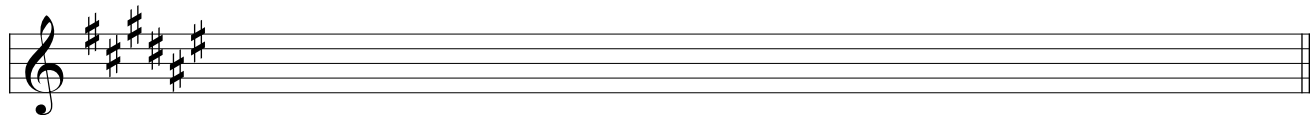
8 Skrifid laghæfan g moll tónstiga uppávið og niðurávið með lausum formerkjum



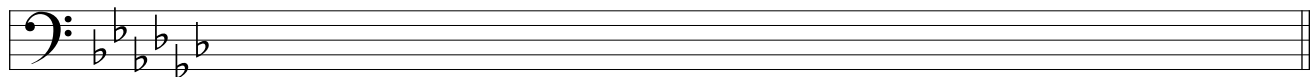
9 Skrifid laghæfan f# moll tónstiga uppávið og niðurávið með föstum formerkjum



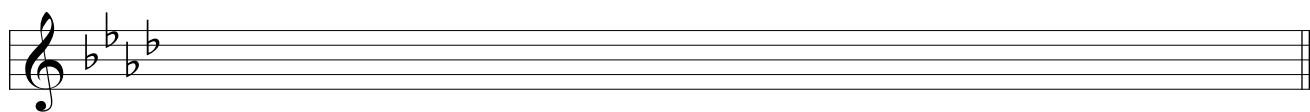
0 Skrifðu dúr tónstiga sem hefur þessi formerki



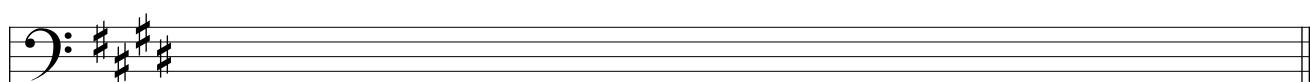
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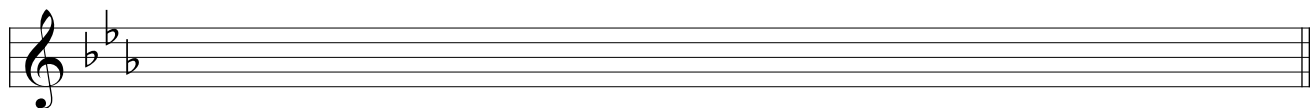
2 Skrifðu hljómhæfan moll tónstiga sem hefur þessi formerki



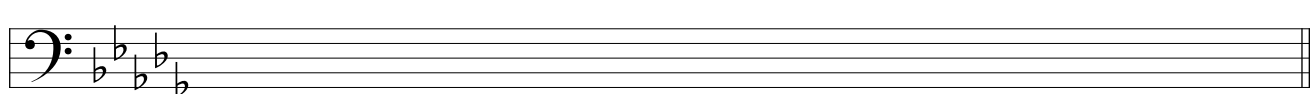
3 Skrifðu laghæfan moll tónstiga sem hefur þessi formerki



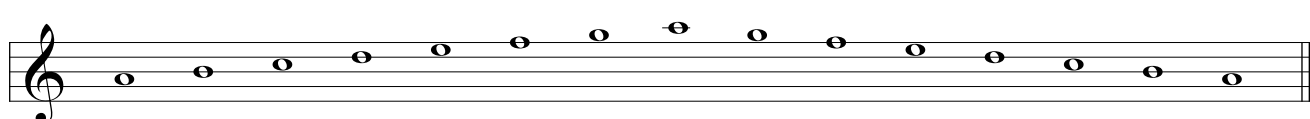
4 Skrifðu laghæfan moll tónstiga sem hefur þessi formerki



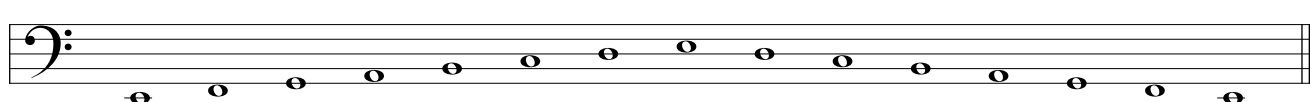
5 Skrifðu hljómhæfan moll tónstiga sem hefur þessi formerki



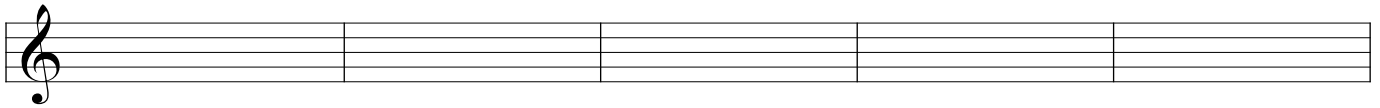
6 Setjið laus formerki í þennan tónstiga svo hann verði í Ab dúr



7 Setjið laus formerki svo þetta verði laghæfur eb moll tónstigi



8 Skriðið þessa þríhljóma með föstum formerkjum



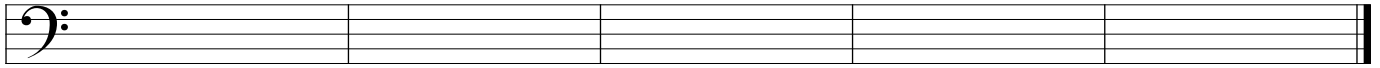
H dúr

Db dúr

e moll

Ab dúr

Gb dúr



b moll

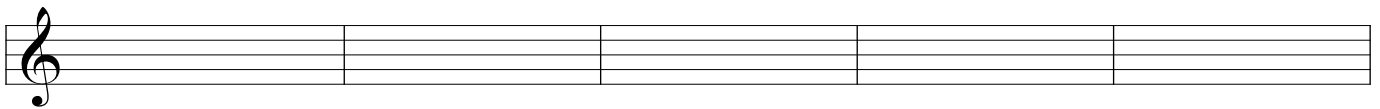
F# dúr

g moll

E dúr

f# moll

9 Skriðið þessa þríhljóma með lausum formerkjum



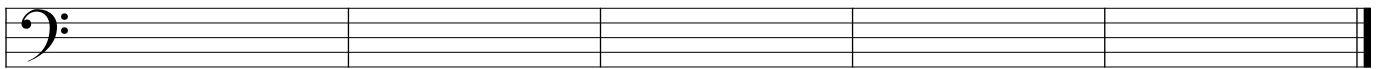
c moll

h moll

Bb dúr

A dúr

f moll



Eb dúr

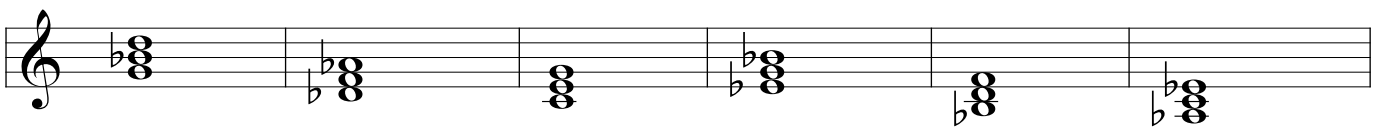
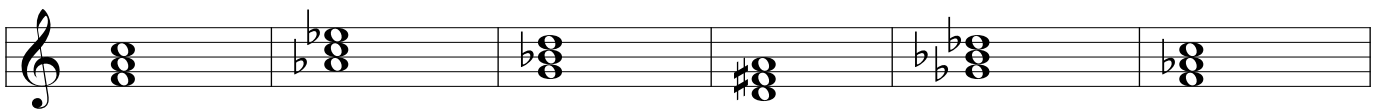
c# moll

F dúr

d moll

b moll

20 Greinið þessa þríhljóma

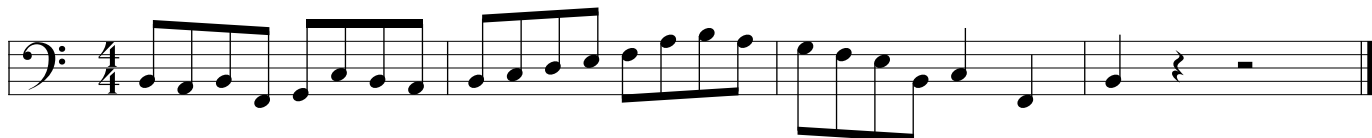


Setjið inn laus formerki svo dæmin verði í umbeðnum tóntegundum

2 c moll



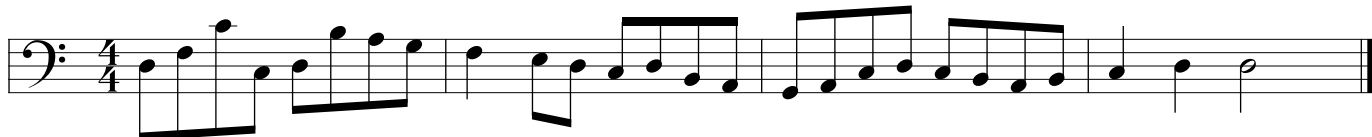
22 b moll



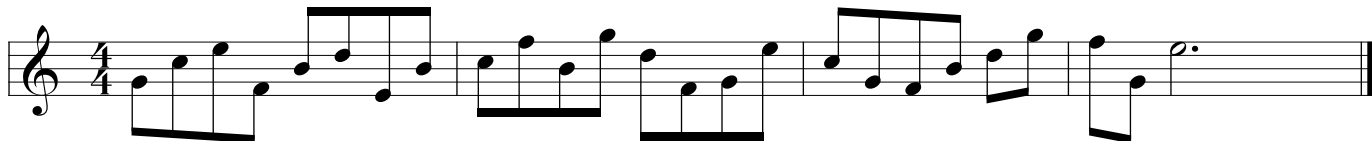
23 f moll



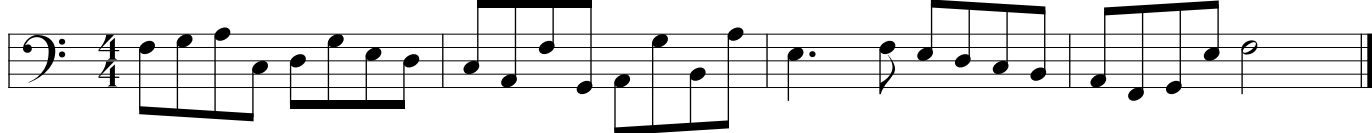
24 Db dúr



25 Ab dúr



26 f# moll



27 Db dúr



Skrifið rétta tóntegund við hvert dæmi

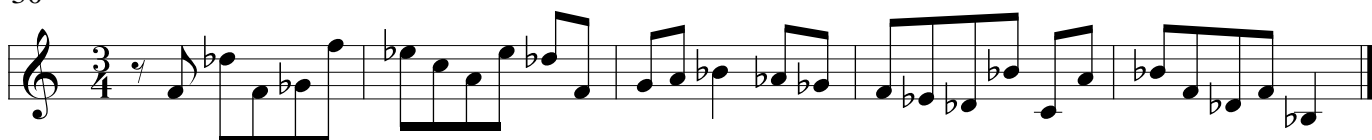
28



29



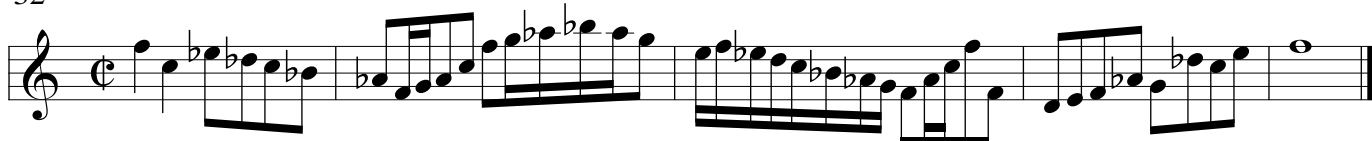
30



3



32



33



34



2. Tónbil

Milli tveggja mismunandi tóna myndast tónbil. Þetta tónbil er hægt að greina með því að telja nöfnin á milli nótnanna meðtalinn bæði nótnaheitin sem mynda tónbilið. Til dæmis C til F er ferund því það eru fjögur nöfn talin C D E F og G til A er tvíund, tvö nöfn talin.

Tónbilin sem við lærum eru: Tvíundir, þríundir, ferundir, fimmundir sex undir og sjöundir.

Tvíundir, þríundir, sex undir og sjöundir geta verið stórar eða litlar eftir því hvað mörg skref eru í tónbilinu. Ferundir og fimmundir eru hreinar.

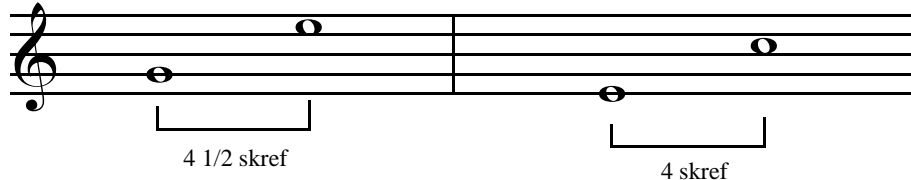
Tónbilin E til F og H til C hafa hálf skref og eru þess vegna litlar tvíundir

Taflan segir okkur hvað eru mörg skref í hverju tónbili.

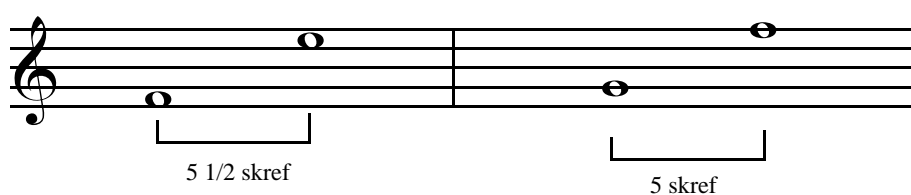
	Stór	Lítill	Hrein
2und	1	1/2	
3und	2	1 1/2	
4und			2 1/2
5und			3 1/2
6und	4 1/2	4	
7und	5 1/2	5	

Ef tónbili er snúið við, þ.e.a.s ef lægri nótan er sett fyrir ofan þá hærri, þá verður stórt bil lítið og lítið bil verður stórt en hreint bil verður ávallt hreint.

Stór sex und Lítil sex und

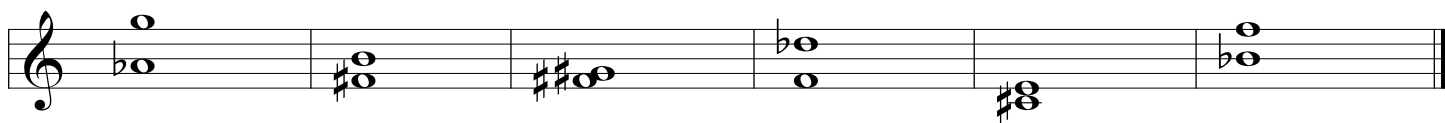


Stór sjöund Lítil sjöund

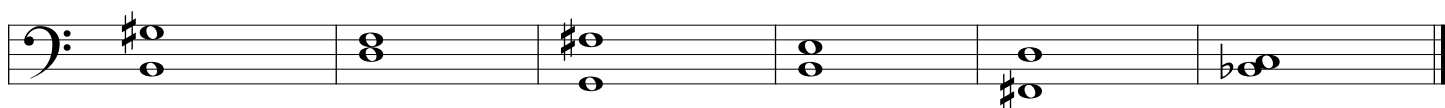


Greinið þessi tónbil

1.



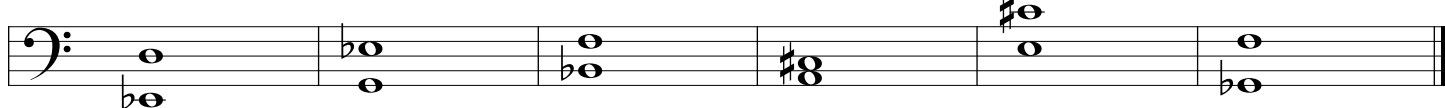
2.



3.



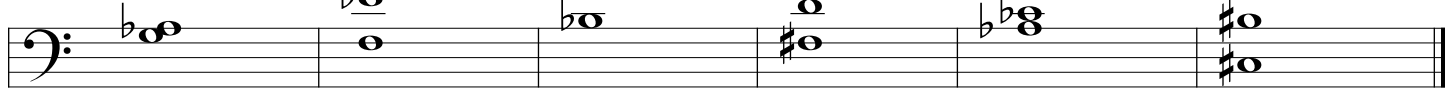
4.



5.



6.



Skrifið fyrir ofan hverja nótu aðra svo út komi umbeðið tónbil

7.

S 6 L 6 S 3 H 4 L 3 H 5

8.

S 7 S 3 H 4 S 6 L 6 H 5

9.

S 7 L 7 S 6 L 6 L 3 S 3

10.

L 2 H 5 S 2 S 6 S 7 H 5

11.

H 4 L 2 L 3 L 6 S 6 L 7

12.

S 6 L 7 H 4 L 2 S 3 L 3

13.

S 2 L 7 H 5 L 6 L 7 S 6

14.

H 5 L 6 L 3 L 2 L 7 L 6

3 Tónflutningur

Skrifið þessi dæmi áttund neðar í F lykli

1.

Exercise 1: Treble clef, 4/4 time signature. The melody consists of a sequence of eighth and quarter notes, starting on a middle C and moving in a stepwise fashion with some leaps. The bass line is empty.

2.

Exercise 2: Treble clef, 2/4 time signature, key signature of one sharp (F#). The melody features a mix of eighth and quarter notes, including some beamed eighth notes. The bass line is empty.

3.

Exercise 3: Treble clef, 3/4 time signature. The melody is composed of eighth and quarter notes, with some chromatic movement indicated by sharps and naturals. The bass line is empty.

4.

Exercise 4: Treble clef, 6/8 time signature, key signature of three sharps (F#, C#, G#). The melody uses eighth and quarter notes, with some beamed eighth notes. The bass line is empty.

5.

Exercise 5: Treble clef, 4/4 time signature, key signature of three flats (Bb, Eb, Ab). The melody consists of eighth and quarter notes, with some chromatic movement. The bass line is empty.

Endurritið þessi dæmi áttund ofar í G lykli

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of eighth and quarter notes. The bass clef staff below it is empty.

Second system of musical notation. Treble clef, common time signature (C). The melody consists of eighth and quarter notes. The bass clef staff below it is empty.

Third system of musical notation. Treble clef, key signature of one flat (F), 4/4 time signature. The melody includes a triplet of eighth notes. The bass clef staff below it is empty.

Fourth system of musical notation. Treble clef, key signature of three flats (Bb, Eb, Ab), 4/4 time signature. The melody includes a triplet of eighth notes. The bass clef staff below it is empty.

Fifth system of musical notation. Treble clef, key signature of one flat (F), 4/4 time signature. The melody includes two triplet markings. The bass clef staff below it is empty.

4. Takttegundir

Efri tala taktboðans segir okkur hvort takttegundin er einföld eða samsett. Ef hún er 2, 3 eða 4 er takttegundin einföld annars ef efri talan er 6, 9 eða 12 þá er takttegundin samsett.




Neðri tala taktboðans er það lengdargildi sem talið er.

Einfaldar takttegundir eru notaðar þegar 1, 2 og 4 nótur eru á hvert taktslag.

Samsettar takttegundir eru notaðar þegar 1, 3, og 6 nótur eru á hvert taktslag. Í takttegundinni 6/8 eru þrjár áttundaparts nótur á hvert taktslag, sex sex tándapartsnótur eða ein punkteruð fjórðapartsnóta.

Í bæði samsettum og einföldum takttegundum þá verður að bjálka saman áttundaparts og sex tándaparts nótur í taktslög. Í einföldum takti eru 2 áttundaparts og 4 sex tándaparts nótur bjálkaðar saman þegar þær eru saman á taktslagi. Í samsettum takti þá eru 3 áttundaparts og 6 sex tándaparts nótur bjálkaðar saman þegar þær eru saman á taktslagi.

Einfaldir taktboðar			
Nóta	Tvískiptir	Þrískiptir	Fjórskiptir
	2 2	3 2	4 2
	2 4	3 4	4 4
	2 8	3 8	4 8

Samsettir taktboðar			
Nóta	Tvískiptir	Þrískiptir	Fjórskiptir
	6 2	9 2	12 2
	6 4	9 4	12 4
	6 8	9 8	12 8

Setjið taktboða fyrir þessi dæmi

1. 2. 3. 4. 5. 6. 7. 8.

9.

Musical staff 9: Treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' above it. The staff ends with a whole note G4 and a fermata.

10.

Musical staff 10: Treble clef, starting with a half note G4, followed by a half note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4.

11.

Musical staff 11: Treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are two groups of sixteenth notes: G4-A4-B4-C5 and D5-E5-F5-G5.

12.

Musical staff 12: Treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are two groups of sixteenth notes: G4-A4-B4-C5 and D5-E5-F5-G5.

13.

Musical staff 13: Treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are two groups of sixteenth notes: G4-A4-B4-C5 and D5-E5-F5-G5.

14.

Musical staff 14: Treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are two groups of sixteenth notes: G4-A4-B4-C5 and D5-E5-F5-G5.

15.

Musical staff 15: Treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are two groups of sixteenth notes: G4-A4-B4-C5 and D5-E5-F5-G5.

16.

Musical staff 16: Treble clef, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. There are two groups of sixteenth notes: G4-A4-B4-C5 and D5-E5-F5-G5.

5 Ritháttarreglur

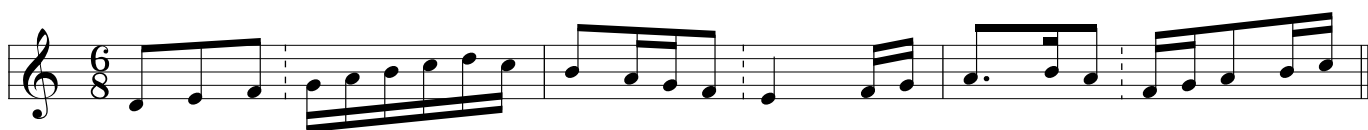
Varðandi bjálka

Í söngnótum eru áttundapartsnótur og styttri nótur alltaf skrifaðar óbjálkaðar þegar ein nóta á við hvert atkvæði en bjálkaðar þegar fleiri nótur eiga við hvert atkvæði
Í hljóðfæranótum eru nóturnar teknar saman í taktslög og þær nótur sem mynda hvert taktslag eru bjálkaðar saman

Dæmi um bjálka í einföldum þrískiptum takti



Dæmi um bjálka í samsettum tvískiptum takti



Varðandi þagnir

Ekki má skrifa þögn sem jafngildir nótu sem myndar sínkópu Í öðrum orðum ekki má skrifa þögn sem byrjar á veiku taktslagi og framlengist yfir á sterkt taktslag

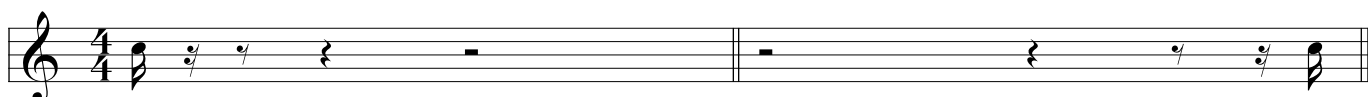
Rangt



Rétt

Þegar þarf að skrifa margar þagnir á eftir nótu þá verður að skrifa þagnirnar í röðinni stystu til þeirrar lengstu en öfugt ef þagnirnar eiga að vera á undan nóttunni

Dæmi



Varðandi sínkópur

Sínkóperaða nótu má ekki skrifa nema að nótan taki jafnan part af hvoru taktslagi Nótan verður að taka tvo jafna hluta úr hvoru taktslaginu

Dæmi

Musical notation example for 3/4 time signature. The top staff shows a melody with two phrases: the first is labeled "Rangt" (wrong) and the second "Rétt" (right). The bottom staff shows the accompaniment. A bracket under the bottom staff labels the entire example as "Rétt".

Punkteruð nóta sem byrjar ekki á taktslagi verður að enda á taktslagi

Dæmi

Musical notation example for 4/4 time signature. The top staff shows a melody with two phrases: the first is labeled "Rétt" (right) and the second "Rangt" (wrong). The bottom staff shows the accompaniment. A bracket under the bottom staff labels the entire example as "Rétt".

Í samsettum takttegundum má ekki skrifa nótur sem eru stærri en taktslag og enda ekki á taktslagi

Dæmi

Musical notation example for 12/8 time signature. The top staff shows a melody with two phrases: the first is labeled "Rangt" (wrong) and the second "Rétt" (right). The bottom staff shows the accompaniment. A bracket under the bottom staff labels the entire example as "Rétt".

Endurritið dæmin og bjálkið nóturnar rétt saman

1.

Musical notation for exercise 1, 3/4 time signature. The first staff contains a melody starting with a quarter note, followed by eighth notes, and ending with a quarter note. The second staff is empty.

2.

Musical notation for exercise 2, 6/8 time signature. The first staff contains a melody starting with a quarter note, followed by eighth notes, and ending with a quarter note. The second staff is empty.

3.

Musical notation for exercise 3, 4/4 time signature. The first staff contains a melody starting with a quarter note, followed by eighth notes, and ending with a quarter note. The second staff is empty.

4.

Musical notation for exercise 4, 2/4 time signature. The first staff contains a melody starting with a quarter note, followed by eighth notes, and ending with a quarter note. The second staff is empty.

5.

Musical notation for exercise 5, 6/4 time signature. The first staff contains a melody starting with a quarter note, followed by eighth notes, and ending with a quarter note. The second staff is empty.

6.

Musical notation for exercise 6, measures 1-3. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. The melody in the top staff consists of eighth and sixteenth notes with some rests. The bottom staff is empty.

7.

Musical notation for exercise 7, measures 1-3. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef with a 6/8 time signature. The melody in the top staff features a mix of eighth and sixteenth notes. The bottom staff is empty.

8.

Musical notation for exercise 8, measures 1-3. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The melody in the top staff starts with a dotted half note followed by eighth and sixteenth notes. The bottom staff is empty.

9.

Musical notation for exercise 9, measures 1-3. The top staff is in treble clef with a 3/8 time signature. The bottom staff is in bass clef with a 3/8 time signature. The melody in the top staff is a continuous stream of eighth notes. The bottom staff is empty.

10.

Musical notation for exercise 10, measures 1-3. The top staff is in treble clef with a 12/8 time signature. The bottom staff is in bass clef with a 12/8 time signature. The melody in the top staff consists of eighth and sixteenth notes. The bottom staff is empty.

6 Taktskipting

Endurritið eftirfarandi dæmi skiptið þeim í takta og bjálkið nóturnar rétt saman

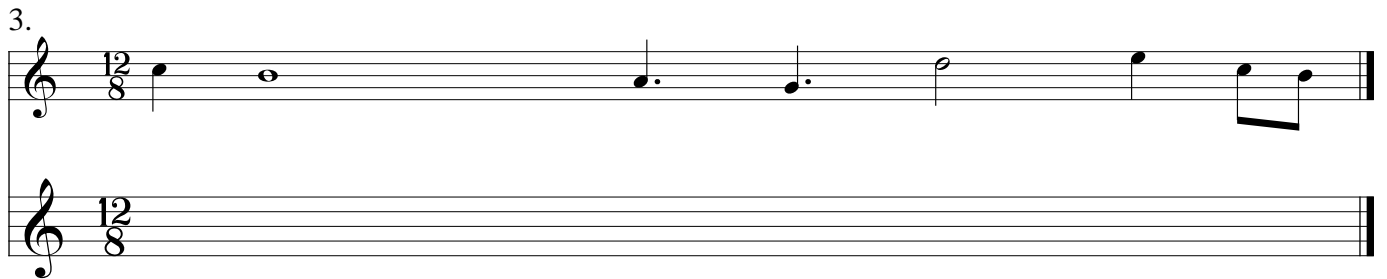
1.



2.



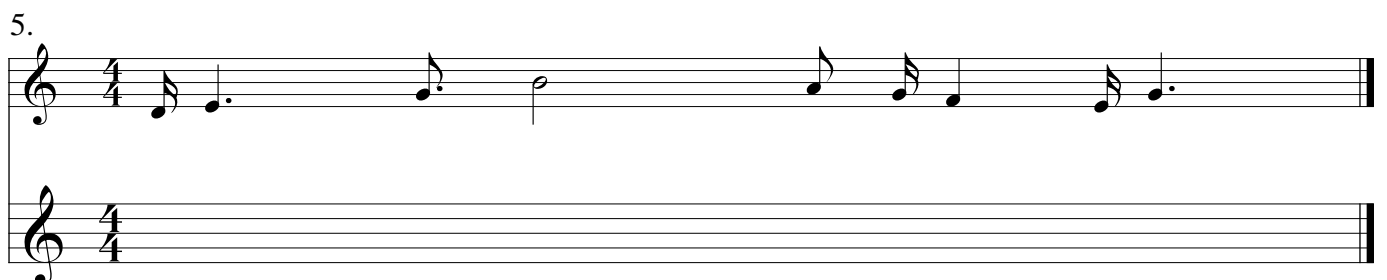
3.



4.



5.



6.

Exercise 6 consists of two staves. The top staff is in 3/2 time and contains two measures. The first measure has a quarter note G4, a quarter note A4, a quarter note B4, and a dotted quarter note C5. The second measure has a whole note D5. The bottom staff is empty.

7.

Exercise 7 consists of two staves. The top staff is in 3/4 time and contains two measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a dotted quarter note C5. The bottom staff is empty.

8.

Exercise 8 consists of two staves. The top staff is in 2/4 time and contains two measures. The first measure has a dotted half note G4. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff is empty.

9.

Exercise 9 consists of two staves. The top staff is in 3/8 time and contains two measures. The first measure has a dotted half note G4. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff is empty.

10.

Exercise 10 consists of two staves. The top staff is in 12/8 time and contains two measures. The first measure has a dotted half note G4. The second measure has a quarter note A4, a quarter note B4, and a quarter note C5. The bottom staff is empty.

7. Ólur

Dúóla: J afngildir alltaf þremur lengdargildum sem í henni eru. Hún er notuð til þess að fá tvær nótur á taktslag í samsettum takti.



Tríóla: J afngildir alltaf tveimur lengdargildum sem í henni eru. Hún er notuð til þess að fá þrjár nótur á takteiningu.



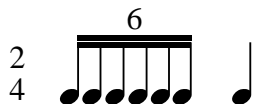
Kvartóla: J afngildir alltaf sex lengdargildum sem í henni eru. Hún er notuð til þess að fá fjórar nótur á taktslag í samsettum takti.



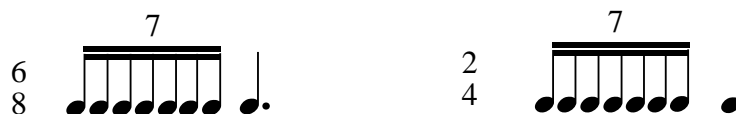
Fimmóla: J afngildir aðeins sex lengdargildum sem í henni eru ef það jafngildir heilu taktslagi. Annars jafngildir hún fjórum lengdargildum.



Sex óla: J afngildir fjórum lengdargildum sem í henni eru .



Sjöóla: J afngildir sex eða fjórum lengdargildum eins og fimmólan.



Áttóla: J afngildir alltaf tólf lengdargildum sem í henni eru.



Níólu, tíólu og ellefuólu: J afngilda aðeins 12 lengdargildum þegar ólan jafngildir heilu taktslagi eða heilum takti. Í öllum öðrum tilfellum jafngilda þær átta lengdargildum.



1. Skrifðu lengdargildið sem jafngildir þessum ólum:

6 2
8  _____

2 5
4  _____

6 4
8  _____

6 8
8  _____

6 5
8  _____

2 6
4  _____

6 9
8  _____

2 7
4  _____

2. Skrifðu ólur sem jafngilda þessum lengdargildum:

Dúóla =  _____

Tríoла =  _____

Kvartóла =  _____

Fimmóла =  _____

Sex óла =  _____

Sjöóла =  _____

3 Setjið taktstrik í eftirfarandi dæmi

The image displays eight musical staves, each containing a rhythmic exercise. The exercises are written in treble clef and feature various time signatures and fingerings:

- Staff 1: 3/8 time signature. Exercise includes a triplet of eighth notes (fingered 4) and a pair of eighth notes (fingered 2).
- Staff 2: 12/8 time signature. Exercise includes a pair of eighth notes (fingered 2).
- Staff 3: 6/8 time signature. Exercise includes a triplet of eighth notes (fingered 5).
- Staff 4: 6/4 time signature. Exercise includes a pair of eighth notes (fingered 4).
- Staff 5: 9/4 time signature. Exercise includes a triplet of eighth notes (fingered 5).
- Staff 6: 12/8 time signature. Exercise includes a pair of eighth notes (fingered 2) and a triplet of eighth notes (fingered 5).
- Staff 7: 6/8 time signature. Exercise includes a triplet of eighth notes (fingered 8).
- Staff 8: 6/16 time signature. Exercise includes a pair of eighth notes (fingered 4).

4 Setjið þagnir þar sem merkið er

The image displays a musical score for a piece titled "4 Setjið þagnir þar sem merkið er". The score is written on ten staves, each in a different time signature: 6/8, 3/8, 3/8, 4/4, 2/4, 3/8, 3/8, 3/8, 6/8, and 6/8. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Several measures are marked with an asterisk (*), indicating specific points of interest or performance instructions. Fingering numbers (1-5) are placed above or below notes to guide the performer. Some notes are grouped with brackets and numbers (2, 3, 4, 5) to indicate slurs or specific articulation. The score concludes with a double bar line on the final staff.

8. Ítölsk orð

HRADATÁKN

Orð fyrir jafnan hraða

Largo	Breitt
Grave	Alvarlega
Lento	Hægt
Adagio	Rólega og gega og gætætílega
Andante	Gangandi
Moderato	Hóflega eða miðlungi hratt
Allegro	Glaðlega
Vivo	Lífandi
Vivace	Líflega
Presto	Fljótt

Endingin -issimo hefur merkingu orðsins

Vivacissimo	Mjög líflega
Gravissimo	Mjög alvarlega

Endingin -ino eða -etto dregur úr merkr merkingu orðsins

Andantino	Létt gangandi
Larghetto	Hraðar en Largo
Allegretto	Hægar en Allegro

Orð sem tákna endurkomu hraða

Come prima	Eins og fyrst
Primo tempo	Fyrsti hraði
Lo stesso tempo	Óbreyttur hraði

HRADABREYTINGAR

Orð sem tákna minnkandi hraða

rallentando	Hægar
ritardando	Seinka
ritenendo	Íhugandi
ritenuto	Varlega
allargando	Útvíkkandi

Orð sem tákna vaxandi hraða

animando	Upplífandi
accelerando	Hraðar
affrettando	Flýtaícrjun í coda

Orð fyrir endurkomu breyts hraða

A tempo	Sami hraði
In tempo	í hraða

Orð sem merkja breytingu á jöfnum hraða

ad libitum	Að vild
senz a tempo	Án hraða
senz a rigore	Án styrðleika
rubato	Frjálst

STYRKLEIKATÁKN

Orð fyrir ákveðinn styrk

forte (f)
fortissimo (ff)
fortefortissimo (fff)
piano (p)
pianissimo (pp)
pianopianissimo (ppp)
mez z o piano (mp)
mez z o forte (mf)
forz ando (fz)
tutta forz a

Sterkt
Sterkar
Enn sterkar
Veikt
Veikar
Enn veikar
Míðlungi veikt
Míðlungi sterkt
Með valdi og krafti
Af öllum krafti

Orð fyrir styrkleika breytingu

crescendo (cresc.)
decrescendo (decresc.)
diminuendo (dim.)

Með vax andi styrk
Með minnkandi styrk
Með minnkandi styrk

Orð fyrir styrkleika og hraðabreytingu

calando
mancando
morendo
perdendosi
smorz ando

Dvínandi
Missandi
Deyjandi
Hverfandi
Minnkandi

ENDURTEKNINGARORÐ

Da capo (D.C)
Da capo al fine
Da capo al coda
Dal segno (D.S)
Dal segno al fine
Dal segno al coda

Frá byrjun
Frá byrjun að merkinu fine
Frá byrjun í coda
Frá merkinu
Frá merkinu að merkinu fine
Frá merkinu í coda

ÁHERSLUORÐ

Legato
Marcato
Pesante
Rinforz ando (rinf.)
Staccato (stacc.)
Tenuto (ten.)

Bundið
Auðkennt
Þ unglega
Með meiri krafti
Snöggt
Halðið

VIÐBÓTAR ORÐ

Assai
Poco
Molto
Meno
Piu
Ancor piu
Sempre piu
Non troppo
Affettuoso

Mjög
Lítið
Mikið
Minna
Meira
Enn meira
Alltaf meira
Ekki mikið
Með kærleika

ÖNNUR LÝSINGARORÐ

Affettuoso
Animato
Brillante
Cantabile
Dolce
Espressivo
Furioso
Giocoso
Grazioso
Innocente
Leggiero
Maestoso
Religioso
Spiritoso

Kærleikafullt
Líflega
Glansandi
Syngjandi
Blíðlega
Túlkandi
Ofsafengið
Skemmtilega
Spaugilega
Sakleysislega
Léttilega
Virðulega
Trúarlega
Andlega

1. Þýðið þessi ítölsku orð

<i>ritenuto</i>	_____	<i>dolce</i>	_____
<i>rubato</i>	_____	<i>furioso</i>	_____
<i>rinforzando</i>	_____	<i>grazioso</i>	_____
<i>ritardando</i>	_____	<i>cantabile</i>	_____
<i>religioso</i>	_____	<i>marcato</i>	_____
<i>allargando</i>	_____	<i>perdendosi</i>	_____
<i>accelerando</i>	_____	<i>leggiero</i>	_____
<i>agitato</i>	_____	<i>spiritoso</i>	_____
<i>affrettando</i>	_____	<i>giocososo</i>	_____
<i>animato</i>	_____	<i>brillante</i>	_____

2. Þýðið þessar setningar.

<i>Senza tempo</i>	_____
<i>Molto allegro</i>	_____
<i>Quasi presto</i>	_____
<i>Allegro non troppo</i>	_____
<i>Ad libitum</i>	_____
<i>Poco ritardando</i>	_____
<i>Poco a poco diminuendo</i>	_____
<i>Senza crescendo</i>	_____
<i>Molto pesante</i>	_____
<i>Andante giocoso</i>	_____
<i>Presto furioso</i>	_____
<i>Andante e maestoso</i>	_____
<i>Lo stesso tempo</i>	_____
<i>Poco agitato</i>	_____
<i>Sempre legato</i>	_____

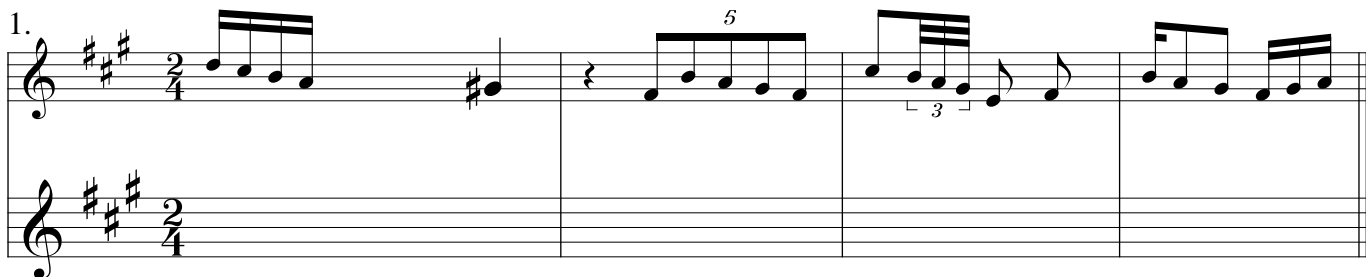
3. Þýðið þessar skammstafanir yfir á íslensku:

<i>ten.</i>	_____	<i>rall.</i>	_____
<i>D. S. al Fine</i>	_____	<i>string.</i>	_____
<i>leg.</i>	_____	<i>rinf.</i>	_____
<i>decresc.</i>	_____	<i>ppp</i>	_____
<i>stacc.</i>	_____	<i>accel.</i>	_____

9 Nótaskrift

Endurritið eftirfarandi dæmi og leiðréttið villur

1.



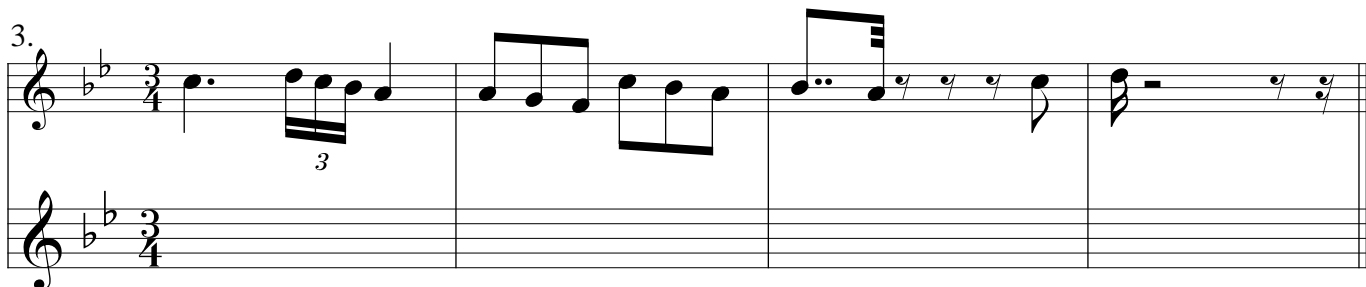
Exercise 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody consists of four measures. The first measure has a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C#5, a quarter rest, and a quarter note D5. The third measure has a quarter note E5, a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure has a quarter note B5, a quarter note A5, a quarter note G5, and a quarter note F#5. There is a slur over the last three notes of the fourth measure with a '3' underneath, indicating a triplet. The bass line is empty.

2.



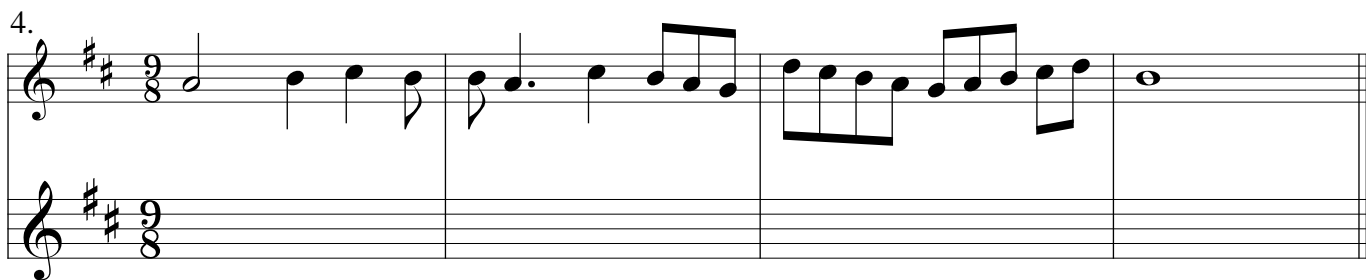
Exercise 2: Treble clef, key signature of two flats (Bb and Eb), 6/8 time signature. The melody consists of four measures. The first measure has a quarter note Bb4, an eighth note C5, and a quarter note D5. The second measure has a quarter note E5, a quarter note F5, and a quarter note G5. The third measure has a quarter note A5, a quarter note B5, and a quarter note C#6. The fourth measure has a quarter note D6, a quarter note E6, and a quarter note F#6. There is a slur over the last three notes of the third measure with a '2' underneath, indicating a dyad. The bass line is empty.

3.



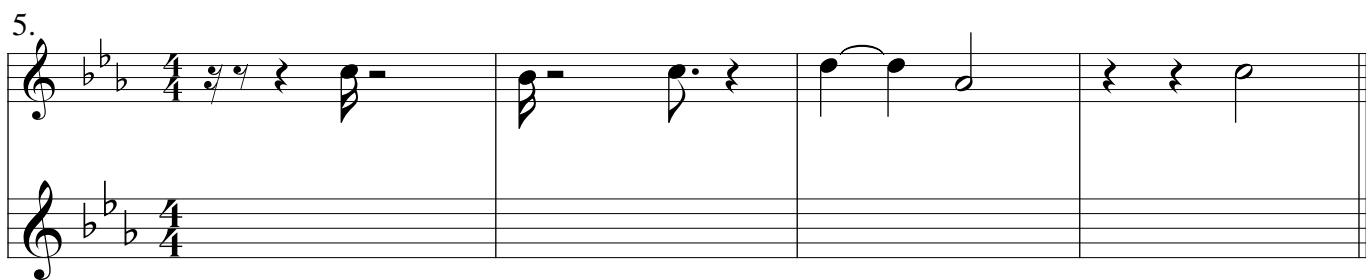
Exercise 3: Treble clef, key signature of two flats (Bb and Eb), 3/4 time signature. The melody consists of four measures. The first measure has a quarter note Bb4, a quarter note C5, and a quarter note D5. The second measure has a quarter note E5, a quarter note F5, and a quarter note G5. The third measure has a quarter note A5, a quarter note B5, and a quarter note C6. The fourth measure has a quarter note D6, a quarter note E6, and a quarter note F#6. There is a slur over the last three notes of the third measure with a '3' underneath, indicating a triplet. The bass line is empty.

4.



Exercise 4: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The melody consists of four measures. The first measure has a quarter note G4, a quarter note A4, and a quarter note B4. The second measure has a quarter note C5, a quarter note D5, and a quarter note E5. The third measure has a quarter note F#5, a quarter note G5, a quarter note A5, and a quarter note B5. The fourth measure has a quarter note C6, a quarter note D6, and a quarter note E6. The bass line is empty.

5.



Exercise 5: Treble clef, key signature of three flats (Bb, Eb, and Ab), 4/4 time signature. The melody consists of four measures. The first measure has a quarter note Bb4, a quarter note C5, and a quarter note D5. The second measure has a quarter note E5, a quarter note F5, and a quarter note G5. The third measure has a quarter note A5, a quarter note B5, and a quarter note C6. The fourth measure has a quarter note D6, a quarter note E6, and a quarter note F#6. The bass line is empty.

6.

Musical notation for exercise 6, featuring a treble and bass staff in G major and 3/4 time. The melody includes a triplet of eighth notes in the first measure.

7.

Musical notation for exercise 7, featuring a treble and bass staff in B-flat major and 6/8 time. The melody includes a dotted half note in the second measure.

8.

Musical notation for exercise 8, featuring a treble and bass staff in G major and 2/4 time. The melody includes a quintuplet of eighth notes in the second measure.

9.

Musical notation for exercise 9, featuring a treble and bass staff in A major and 3/4 time. The melody includes a triplet of eighth notes in the third measure.

10.

Musical notation for exercise 10, featuring a treble and bass staff in B-flat major and 12/8 time. The melody includes a pair of beamed eighth notes in the second measure.

