



Serban Nichifor

Compositeur, Professeur

Roumanie, Bucarest

A propos de l'artiste

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Qualification: PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

Site Internet: <http://romania-on-line.net/whoswho/NichiforSerban.htm>

Sociétaire : SABAM - Code IPI artiste : I-000391194-0

A propos de la pièce



Titre: LA HERMENEUTIQUE DES ENSEMBLES INSTRUMENTAUX (cours)

Compositeur: Nichifor, Serban

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Editeur: Nichifor, Serban

Instrumentation: Théorie de la musique

Style: Classique moderne

Serban Nichifor sur [free-scores.com](http://www.free-scores.com)

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Conf.univ.Dr.Serban NICHIFOR
Universitatea Nationala de Muzica Bucuresti
(2005)

INTRODUCERE IN HERMENEUTICA ANSAMBLURILOR MUZICALE
(curs)

VOCILE

Clasificarea vocilor

(NB – ambitusurile sunt marcate cu caracter *italic*)

[Codificarea octavelor: Subcontraoctava Do-2 – Si-2; Contraoctava Do-1 – Si-1; Octava mare Do-Si; Octava mica do-si; Octava 1 do1-si1; Octava 2 do2-si2; Octava 3 do3-si3; Octava 4 do4-si4; Octava 5 do5-si5]

- Soli: - Voci feminine: Soprano/S. (*do1-mi3, cheia Sol*) [acuta (legera, de coloratura), lirica, dramatica, spinto], Mezzosoprano/Ms. (*la-si2, cheia Sol*) [dramatica], Contralto/A. (*mi-la2, cheia Sol*) [falcon, dugazon];
-Voci masculine: Tenore/T. (*Si-do2, cheia Sol octaviana - ef.8b*) [leger, liric, dramatic, eroic, de mezzo caracter], Baritono/Br. (*La1-la, cheia Fa*) [liric, verdian, dramatic, Spiel-bariton], Basso/Bs. (*Do1-mi, cheia Fa*) [cantabil, profund];
- Coro misto: - Voci feminine: S. (*re1-sol2, cheia Sol*), A. (*sol-do2, cheia Sol*);
- Voci masculine: T. (*re-sol1, cheia Sol octaviana - ef.8b*), B. (*Do (ped.)/Sol-do1, cheia Fa*);
- Coro di ragazzi: S. (*re1-sol2, cheia Sol*), A. (*sol-do2, cheia Sol*);
- Voci necultivate: Femei si Copii (*c1-c2, cheia Sol*); Barbati (*c-c1, cheia Fa*).

Dimensiunile corurilor

(a cappella sau in formule vocal-simfonice)

- Corul mare: cca 128 voci (cca 32 X 4)
 - Corul mediu: cca 64-80 voci (14-20 X 4)
 - Corul mic (de camera): 32-40 voci (8-10 X 4)
- (NB – vocile feminine sunt in general mai numeroase)

Elemente specifice:

- vocalizare: A (deschis) – O – E – I – U (inchis); preferabil A – femei si O / E barbati (I si U inmoaie acutele basilor; A suna bine pe gravele basilor si pe ornamente)
- agilitate: maxima in trepte diatonice, acceptabila in terte (arpeggio); salturile rapide mai mari de o cvarta perfecta sunt dificile; mersul cromatic e foarte dificil; notele acute necesita pregatiri prin game, prin cvarta perfecta sau prin octava.

INSTRUMENTELE

Clasificarea principalelor instrumente:

(NB – ambitusurile sunt marcate cu caracter *italic*)

[Codificarea octavelor: Subcontraoctava Do-2 – Si-2; Contraoctava Do-1 – Si-1; Octava mare Do-Si; Octava mica do-si; Octava 1 do1-si1; Octava 2 do2-si2; Octava 3 do3-si3; Octava 4 do4-si4; Octava 5 do5-si5]

- Idiofone [gr.*idios*=propriu; gr.*phoné*=voce,sunet]
 - acordate – din metal (metalofone): Campana (*do1-fa2, cheia Sol*), Glockenspiel (*do1-do3, ef.8a, cheia Sol*), Vibrafono (*fa-fa3, cheia Sol*), Celesta (*do-do4, ef. 8a, cheia Sol*), Die antiken Zimbeln (*si b2-fa3, cheia Sol*), Lira (*la-do3, cheia Sol*), Gong (cca. *La-la, posibil cheia Fa*), Sega (*do1-do3, cheia Sol*);
 - din lemn: Silofono (*do-do3, ef. 8a, cheia Sol*), Marimbafono (*Do-do4, cheia Sol*), Temple Blocks (cca *do1-do3, posibil cheia Sol*);
 - din sticla: Glasharmonika (cca. *re1-mi3, cheia Sol*), Bottiglie/Bouteilles (cca *do1-do3, posibil cheia Sol*);
 - din alte materiale: Litophon (C. Orff, scris *la1-do3, ef.8a sau 15a, cheia Sol*)
 - neacordate
 - din metal (metalofone): Triangolo, Piatti, Tam-tam, Cow Bell, Sonagli, Hammer, etc.;

- din lemn: Legno, Frusta, Castagnetti, Raganella, Guiro (Scratcher), Reco-reco, Claves, Toaca, etc;

- din alte materiale: Maracas, Tubo Sonoro (Chacayo), Cabaza (Beaded Gourd), pseudo-instrumente (ex. Harry Partch), etc.

- **Membranofone**

- acordate: Timpani (*cca Do-Fa; Fa-Si; La-re; Si-fa; fa-si; cheia Fa*);

- neacordate: Gran cassa, Tamburo Piccolo, Tamburo Basco, Tamburo a rullo, Bongos, Conga, Tumba (Low Pitch Conga), Tom-tom;

- **Aerofone**

- **monofonice**

- labiale: Flauto (*do1-do4, cheia Sol*) [incl. familia: Piccolo (*ef.re2-do5, cheia Sol*), Alto in Sol (*ef.sol-sol3, cheia Sol*), Basso (*do1-fa#3, ef.8b, cheia Sol*)], Blockflöte [Diskant (*fa2-sol4, cheia Sol*), S. (*do2-re4, cheia Sol*), A. (*fa1-sol3, cheia Sol*), T. (*do1-re3, cheia Sol*), B. (*fa-sol2, cheia Fa*), GrossBass (*do-re2, cheia Fa*)], Flageolet (*re1-re3, ef.la2-la4, cheia Sol*), Naiul (*la-sol3, cheia Sol*), Tilinea (*cca.do2-do3, cheia Sol*), Fluierul (*cca do1-do4, cheia Sol*), Cavalul (*cca do1-do3, cheia Sol*), Fisci di uccelli (*cca do2-do4, posibil cheia Sol*), Sirena (*cca do1-do3, posibil cheia Sol*);

- cu ancie dubla: Oboe (*si-sol3, cheia Sol*) [incl. familia: Oboe da caccia (*si-re3, ef. in Fa, cheia Sol*), Oboe d' amore (*si-fa3, ef. in Sol#, cheia Sol*)], Corno Inglese (*si-fa3, ef. in Fa, cheia Sol*), Oboe Baritono/Hecklephon (*si-mi3, ef.8b, cheia Sol*), Fagotto (*Sib-1 – re2, cheile Fa si Do pe linia a patra*) [incl. familia: Controfagotto (*Do-sib1, ef.8b, cheia Fa*)], Sarrusofono (*scris sib-fa3, cheia Sol*; S. in Sib, A. in Mib, T. in Sib, Br. in Mib, B. in Sib, Cb. in Mib);

- cu ancie simpla: Clarinetto in Si b/La (*scris mi-sol3, cheia Sol*) [incl. familia: Piccolo in Mi b (*scris mi-fa3, cheia Sol*), Alto in Fa/Mi b (*scris mi-do3, cheia Sol*), Corno di Bassetto in Fa/Mi b (*scris do-sol3, cheia Sol*), Basso in Si b/La (*scris Mi-la3, cheia Fa*), Cb. in Fa/Mib), Saxofono (*scris sib-mib3, cheia Sol*; Sopranino in Mi b, S. in Si b, A. in Mi b, T. in Si b, Br. in Mi b, B. in Si b);

- cu ambusura: Corno in Fa (*scris Fa2-do3, cheile Fa si Sol*) [incl. familia cornilor naturali: Signalhorn in Do/Sib/Mib/Fa/Sol/Re (*scris do1-sol1-do2-m2-sol2-sib2-do3, cheia Sol*)], Tromba in Si b/Do (*scris fa#-fa3, cheia Sol*) [incl. familia: Acuta/Diskant/Bach in Fa/Mi b/Re (*scris fa#-sib2, cheia Sol*), Bassa in Mi b/Do/Si b (*scris do1-sol3, cheia Sol*), Aida in Si/La b (*scris fa1, sol1, sib1, do2, re2, mi2, fa2, sol2 – cheia Sol*)], Buccina-soprano in Si b (Respighi-“Feste di Roma”, *scris sol1-sol2, cheia Sol*), Cornetta in Do/Si b/La (*scris fa#-do3, cheia Sol*), Herolds in Mi b, trompete naturale], Trombone Tenore-Basso (*Sol-1 – re2, cheile Fa, Do pe linia a patra si Sol*) [incl. familia: T., Cb.], Tuba (*Si-2 – fa1, cheia Fa*) [incl. familia Flügelhorn – Sopra acuto in Sib/La (*scris fa#-sol2, cheia Sol*), Sopranino in Fa/Mib (*scris fa#-sib2, cheia Sol*), Soprano in Sib/La (*scris fa#-do3, cheia Sol*), Alto/Althorn in Fa/Mib (*scris fa#-do, cheia Sol*), Tenore/Bombardino in Sib (*scris fa#-re3, cheia Sol*), Basso/Eufonio (*real La-1, Sib-1 (pedale) Si-1 – do2, cheia Fa*), Basso grave/Bombardone (*real Re-1, Fa-1 (pedale) Fa#-1 – fa1, cheia Fa*), Contrabbasso/Helicon/Sousaphon/Kaiserbass/Pelittion (*real Do-1 – Mi-1 (pedale), Fa-1 – do1, cheia Fa*)], Wagnertube [Tenortube in Sib, Basstube in Fa (*ambele scris Do-sol2, cheile Fa si Sol*)], Saxhorn [Soprano in Mib (*scris fa#-do3, cheia Sol*), Contralto in Sib (*scris fa#-do3, cheia Sol*), Alto in Mib (*scris fa#-do3, cheia Sol*), Baritono in Sib (*scris Fa#-do2, cheia Fa*), Basso in Sib (*scris Sol-1 – do2, cheia Fa*), Contrabbasso in Mib/Sib (*ambele scris Fa#-do2, cheia Fa*)], Fürst-Plesshorn (mit Ventilen) in Sib (*scris do1-do3, cheia Sol*);

- **polifonice**: Organo (*manuale: Do-la3, cheile Fa si Sol; pedalier: Do-sol1, cheia Fa; ambitusul este extensibil pana la Do-2 – la6, prin utilizarea registrelor de 128-1/2 picioare*), Harmonium (*Do-do4, cheile Fa si Sol; ambitusul este extensibil pana la Do-1 – do5, prin utilizarea registrelor de 16-4 picioare*), Cimpoi (*cca sol1-sib2, in cheia Sol pe fluier/caraba, cca Sol-sol in cheia Fa pe ison*);

- **Cordofone**:

- **cu arcus (Archi)**: Violino (*sol-mi4, cheia Sol; corzi: sol, re1, la1, mi2*), Viola (*do-do3, cheia Do pe linia a treia; corzi: do, sol, re1, la1*), Violoncello (*Do-do3, cheile Fa, Do pe linia a patra si Sol; corzi: Do, Sol, re, la*), Contrabbasso (*Do-1/Mi-1 – sol1, scris 8a in cheile Fa, Do pe linia a patra si Sol; corzi: (Do-1), Mi-1, La-1, Re, Sol; in piesele solistice se utilizeaza scordatura cu un ton mai sus – corzi Fa#-1, Si-1, Mi, La; ambitus Fa#-1 – la1 +, scris 8a in cheile Fa, Do pe linia a patra si Sol*);

- **cu corzi ciupite**: Clavicembalo (*Fa-1 – fa3, utilizandu-se registrele de 16-4 picioare, cheile Fa si Sol*), Arpa (*Dob-1 – sol#4, cheile Fa si Sol*), Liuto (*Sol-mib2; corzi: Sol, do, fa, la, re1,*

sol1 - notate separat pe tabulaturi cu sase linii, cu inaltimile specificate pe fiecare linie-coarda prin cifre de la 0 la 8), Chitarra (*mi-sol3* scris in cheia Sol, ef. 8b; corzi: Mi, La, re, sol, si, mi1), Mandolino (*sol-fa3* in cheia Sol; corzi: sol, re1, la1, mi2 – acordaj identic cu al violii), Banjo (*sol-la3* in cheia Sol; corzi: fa#2, sol2, la2, sol, do1, re1, sol1, si1, re2), Cobza (corzi Sopran in cheia Sol: sol, re1, la1, mi; corzi Alto in cheile Fa si Sol: do, sol, re1, la1; corzi Tenor in cheia Fa: La, re, la; corzi Bas in cheia Fa: Mi, La, re, sol), Cithara/Zither (Do#/Fa# - do4; cheile Fa si Sol; corzi melodice: mi2, la1, re1, sol1, sol, do; NB restul de 29-42 corzi libere sunt exclusiv armonice);

- cu corzi lovite: Pianul (La-2 – do5; cheile Fa si Sol), Tambalul/Zimbalo (Do-do4; cheile Fa si Sol);

- cu corzi frecate: Lira/Chironda/Hurdy-Gurdy/Vielle à roue/Leier (La-mi3; cheile Fa si Sol; corzi La, la, mi1 – libere; o a doua coarda mi1 este conectata la claviatura; NB – sunetele sunt generate printr-o rotita acoperita cu piele, ce freaca corzile);

- Electrofone:

- analoge (selectiv): Ondes Martenot (Do-1 – si4; cheile Fa si Sol; sunetele sunt generate prin varierea parametrilor de interferenta a frecventelor unor oscilatoare electronice); diferite chitare si alte instrumente amplificate (Real-Time Live/Electronic Music); orgi electronice (Hammond, Percussive, Rock, Reed); sintetizoare analoge (RCA Mark II Synthesizer, Voltage-Controlled Synthesizers, Buchla Synthesizer, Syn-Ket, Moog Synthesizer, ARP 2600 Synthesizer, Roland 100M Synthesizer, Korg PS-3100 Synthesizer);

- digitale: sintetizoare digitale (Darmouth Digital Synthesizer, , Synclavier II, Con Brio ADS 200 Synthesizer, Fairlight Computer Music Instrument, Crumar General Development System, Alpha Syntauri System), computer music.

Alte denumiri (italiana, engleza): lemne (*fiati, woodwinds*), alamuri (*otoni, brass*), corzi (*archi, strings*).

Dimensiunile orchestrelor simfonice

- Orchestra mare: 4 Fl.-4 Ob.-4 Cl.-4 Fg. / 6(8) Cr.-3 Tr.-3 Tbn.-1 Tb. / 4 Perc.-Cel.-Arpa-Pf. / 16 Vni I – 14 Vni II – 12 Vle – 10 Vlc. – 8-10 Cb.
- Orchestra medie: 3 Fl.-3 Ob.-3 Cl.-3 Fg. / 4 Cr.-3 Tr.-3 Tbn.-1 Tb. / 3 Perc.-Cel.-Arpa-Pf. / 12 Vni I – 10 Vni II – 8 Vle – 6 Vlc. – 4-6 Cb.
- Orchestra mica: 2 Fl.-2 Ob.-2 Cl.-2 Fg. / 4 Cr.-2 Tr.-3 Tbn.-1 Tb. / 2 Perc.-Cel.-Arpa-Pf. / 8 Vni I – 6 Vni II – 4 Vle – 3 Vlc. – 2-3 Cb.

Elemente specifice

- proportiile dinamice: in piano toti suflatorii sunt egali; 1 suflator = 1 partida corzi; in forte proportiile sunt: 1 Tr.(sau 1 Tbn. sau 1 Tb.) = 2 Cr. = 4 lemne; 1 Cr. bouché = 1 suflator lemn;
- structura melodica: solo sau asocieri pe partide si in grupe (lemne + alamuri, coarde + lemne, coarde + alamuri, coarde + alamuri + lemne) - la unison, in 1-4 octave, in terte, cvarte, sexte;
- structura armonica: distante similare sirului armonicelor [pozitie larga (octave, sexte, cvinte) in grav, medie in centru (cvinte, cvarte) si stransa (cvarte, terte, secunte mari) in acut]; la coarde, acorduri scurte sau prelungite (eventual prin tremolo); la lemne, acordurile sunt realizate prin suprapunere, incadrare sau incrucisare; la alamuri, armonia suna bine pe partide (cvartetul de Cr. suna excelent) sau in combinatiile: Cr. + Tr. + Trb. (+ Tb.) ; Cr. + Tbn.; (NB – Cr. + Tr. nu reprezinta o combinatie eficienta.); lemne + alamuri suna foarte bine daca lemnele incadreaza pe extreme alamurile (Fl., Ob., Cl. deasupra Cr. si Tr. ; Fg. si Cfg. sub Tbn.); lemne + coarde suna foarte bine; combinatia lemne + alamuri + coarde (“Tutti”) ofera o sonoritate consistenta; alamuri + coarde suna mai putin echilibrat.

JAZZ SYMPHONY ORCHESTRA - INSTRUMENTS RANGES
from: Henry Mancini, "Sounds and Scores - A practical guide to professional orchestration"
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SAXOPHONES
 Written: Sounding (Concert Pitch):
 Soprano Bb Alto Eb Tenor Bb Baritone Eb

WOODWINDS - Flutes
 Bass Bb Piccolo Written 8 Sounding: 15

C Flute Sounds as Written 8 Alto Flute G Written Sounding: Bass Flute C Written

Oboe Sounds as Written English Horn Written Sounding: (a 5th lower) Clarinet Bb Written

Bass Clarinet Bb Written Sounding: Bassoon Sounds as Written

BRASS - Trumpet Bb Written Sounding: Trombone Sounds as Written Trombone Pedal Notes

Tuba Sounds as Written French Horn Written Sounding: (a 5th lower) **RHYTHM SECTION** Piano 8

Celesta Written Sounding: 8 Guitar (6 Strings) Written Sounding: Bass Guitar 6 Strings Sounding:

Bass Guitar 4 Strings Written Sounding: String Bass Written Sounding: **DRUMS NOTATION - Snare/Bass Drum, Foot/Sock Cymbal, Top Hat, Small/Large Tom-tom, Top/Ride/Crash Cymbal, Sticks, Wire Brushes**

Timpani (4)

Vibraphone
["shimmer" or "smear" = gliss.,
with Guitar in "B.G."=background]

Marimba 8

Xylophone
Written 8 Sounding: 16

Bells
Written Sounding: 8

Harp
["glissando" effect] 16

LATIN INSTRUMENTS - Timbales (with cowbell),
Conga Drum, Bongos, Claves, Maracas,
Guiro (Scratcher, Gourd), Jaw Bone,
Cabaza (beaded gourd), Boo-Bams

STRING SECTION - Violin 8

Strings

Viola

Strings

Cello

Strings