Solokadenzen (gLV)

Angebot für

Bisheriges Studienmodell > Hochschulweites Lehrangebot > Geöffnete Lehrveranstaltungen
Bisheriges Studienmodell > Musik > Bachelor Musik > Klassik > Instrumental / Vokal
Bisheriges Studienmodell > Musik > Bachelor Musik > Komposition und Musiktheorie > Zeitgenössische Komposition
Bisheriges Studienmodell > Musik > Master Composition and Theory > Komposition > Komposition

Nummer und Typ	DMU-WKFK-8003.20H.002 / Moduldurchführung
Modul	Freikurs 90' (historisiert)
Veranstalter	Departement Musik
Leitung	Dominik Sackmann
Minuten pro Woche	90
Anzahl Teilnehmende	maximal 15
ECTS	1.5 Credits
Voraussetzungen	- Collaboration, Joy of experiment and discovery - Interessierte Studierende anderer Departemente melden sich zur Klärung der Voraussetzungen bis spätestens 1 Woche vor Semesterbeginn direkt bei der Kursleitung.
Lehrform	Lecture, Seminar, Workshop
Zielgruppen	Students in the Profil KLassik
Lernziele / Kompetenzen	Improvisation of Solo Cadenzas
Inhalte	Introduction to the Solo Cadenza and its history from zhe 17th to the 20th century, Reading musical and textual sources from the 19th century, Improvisation of Preludes, Composition of Dolo Cadenzas, Improvisatipon of Solo Cadenzas There still exist many misconceptions about the solo cadenza in arias, sonatas and concertos of the 18th century. In addition to Daniel Gottlob Türk's instructions there are interesting contemporary opinions and conceptions about the improvisation and/or preparation of a solo cadenza. There is a bulk of original vocal as well as instrumental cadenzas from the second half of the 18th century providing beneficial inspiration for today's uses. The main goal of this course is a practical one: learning to design and to improvise one's own cadenzas to any given movements of concertos, sonatas and arias. This includes some supplementary approaches to improvisation based on contemporary and/or later instructions for improvising. Perhaps it is also helpful to trace the history of the cadenza into the 19th and 20th centuries, that is to say after the age of cadenza improvisation, in order to get a fuller view of the aesthetics of the phenomenon in general.
Bibliographie / Literatur	Philip Whitmore: Unpremeditated Art, The Cadenza in the Classical Keyboard Concerto, Oxford: Clarendon, 1991 Dominik Sackmann: «Versuch einer Anweisung, Solokadenzen zu improvisieren», in: Vier Vorträge zur Wienerklassik, Wilhelmshaven: Noetzel, 1999, S. 21–80.
Leistungsnachweis / Testatanforderung	Continuous presence, Collaboration

Termine	Mittwoch, 10 –11.30 Uhr
	23.09./ 30.9./ 07.10./ 14.10. / 25.11. / 02.12. / 09.12. /16.12.2020
Bewertungsform	bestanden / nicht bestanden
Bemerkung	8003