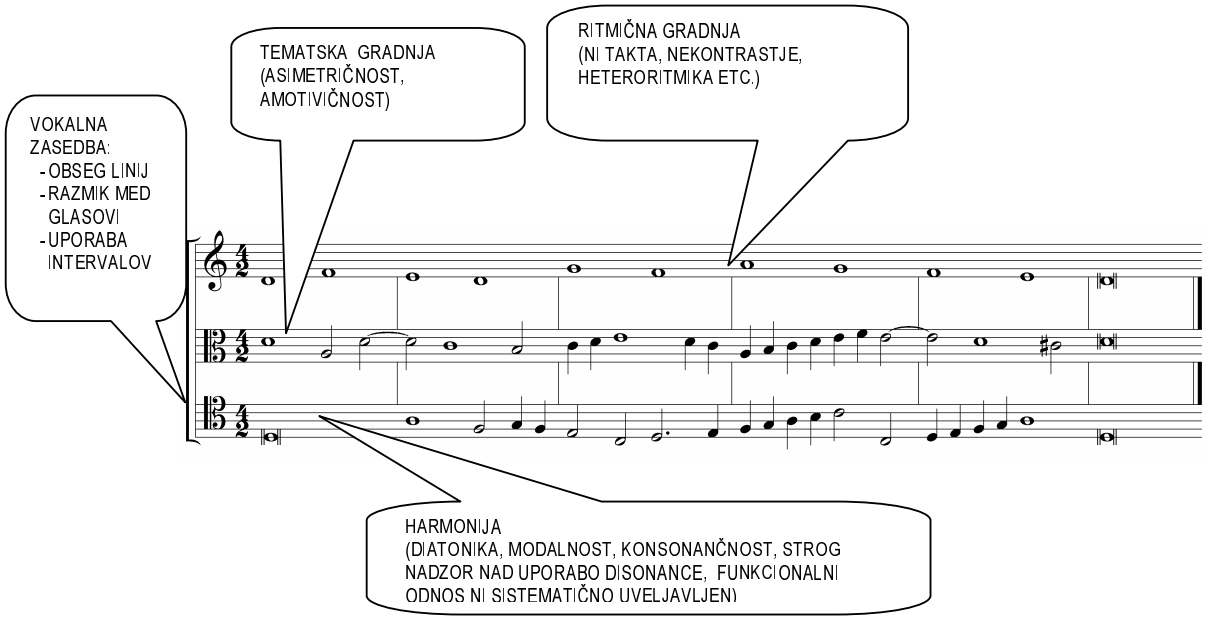
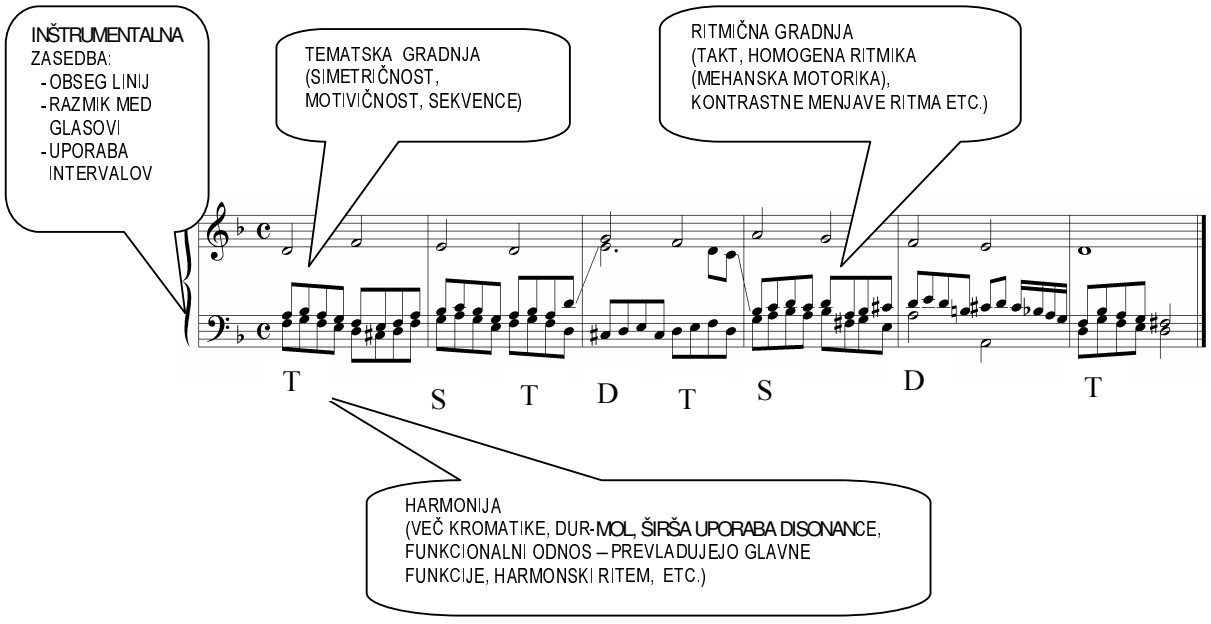
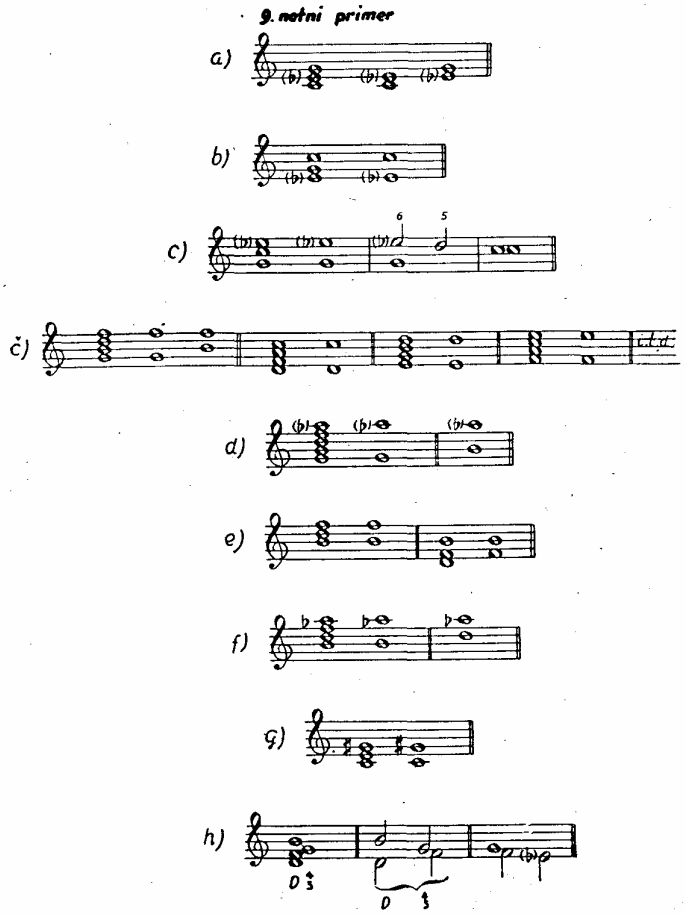
UVOD V INŠTRUMENTALNI KONTRAPUNKT

PREMISLI SPODNJA PRIMERA





ZASTOPSTVO AKORDOV V DVOGLASJU (PO L. M. ŠKERJANCU)

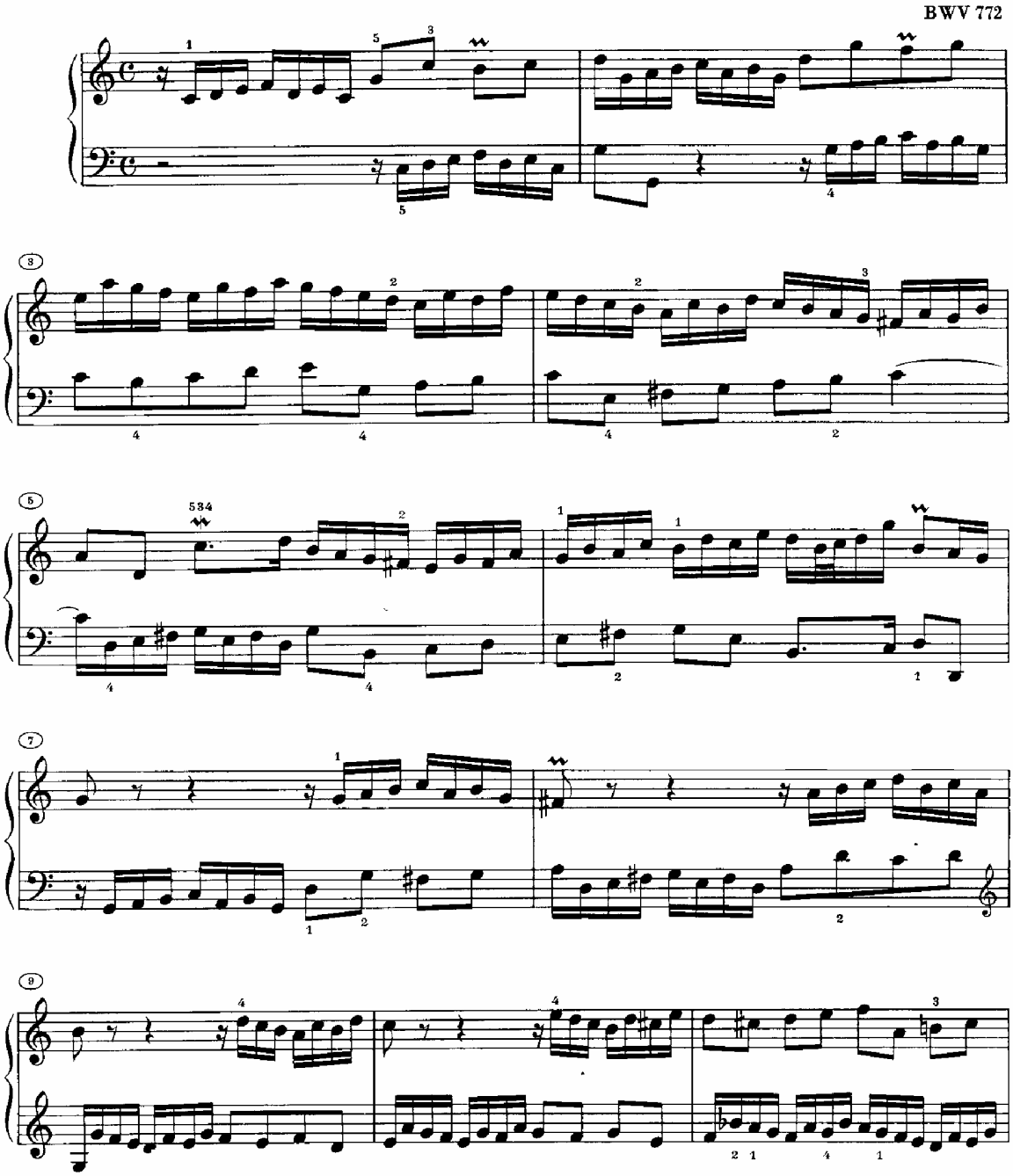


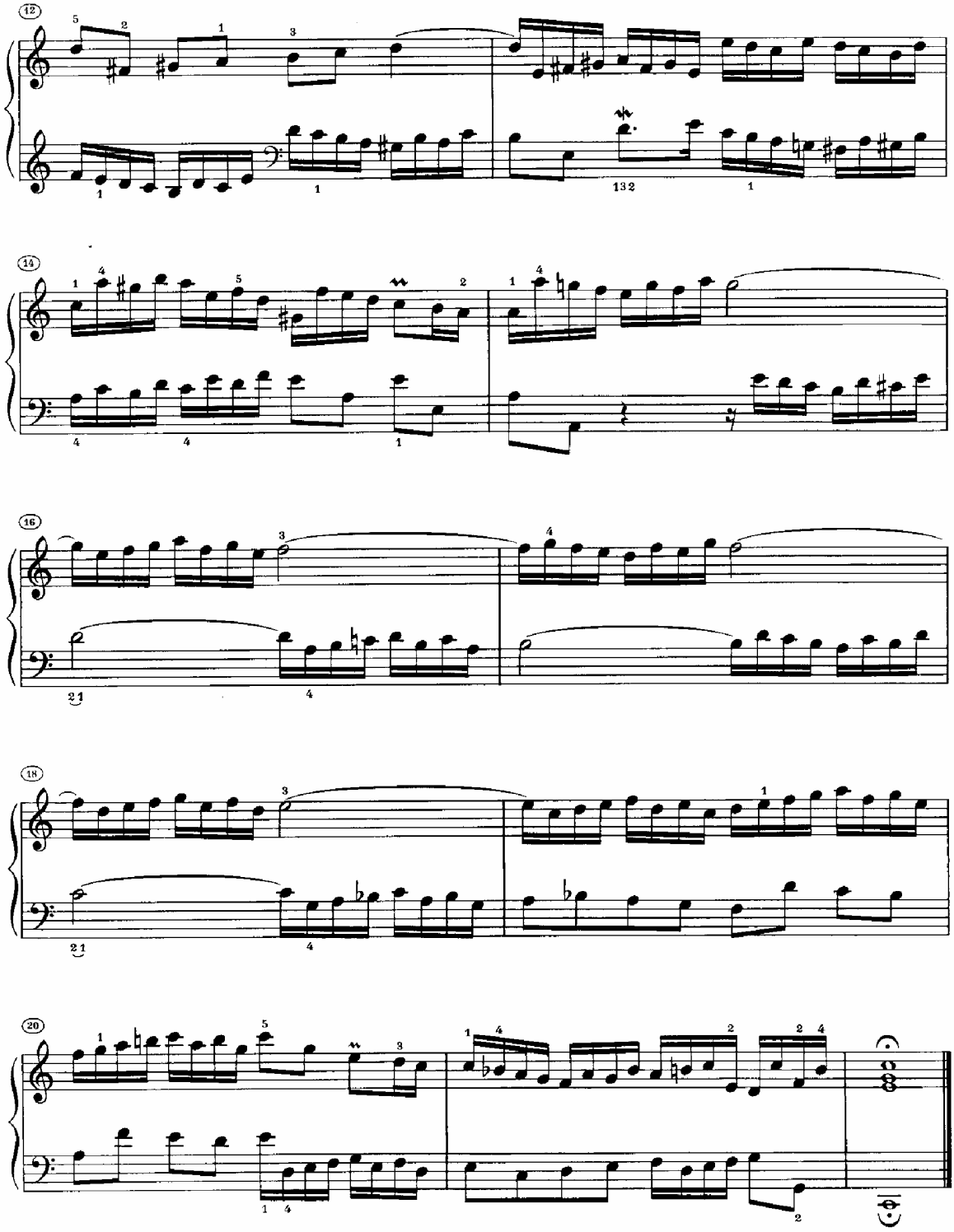
ANALIZIRAJ BACHOVO INVENCIJO ŠT. 1:

a) melodični razvoj (razvoj tematskega in motivičnega gradiva),
b) harmonski razvoj (harmonski ritem, mikro in makro harmonski potek),
c) obliko

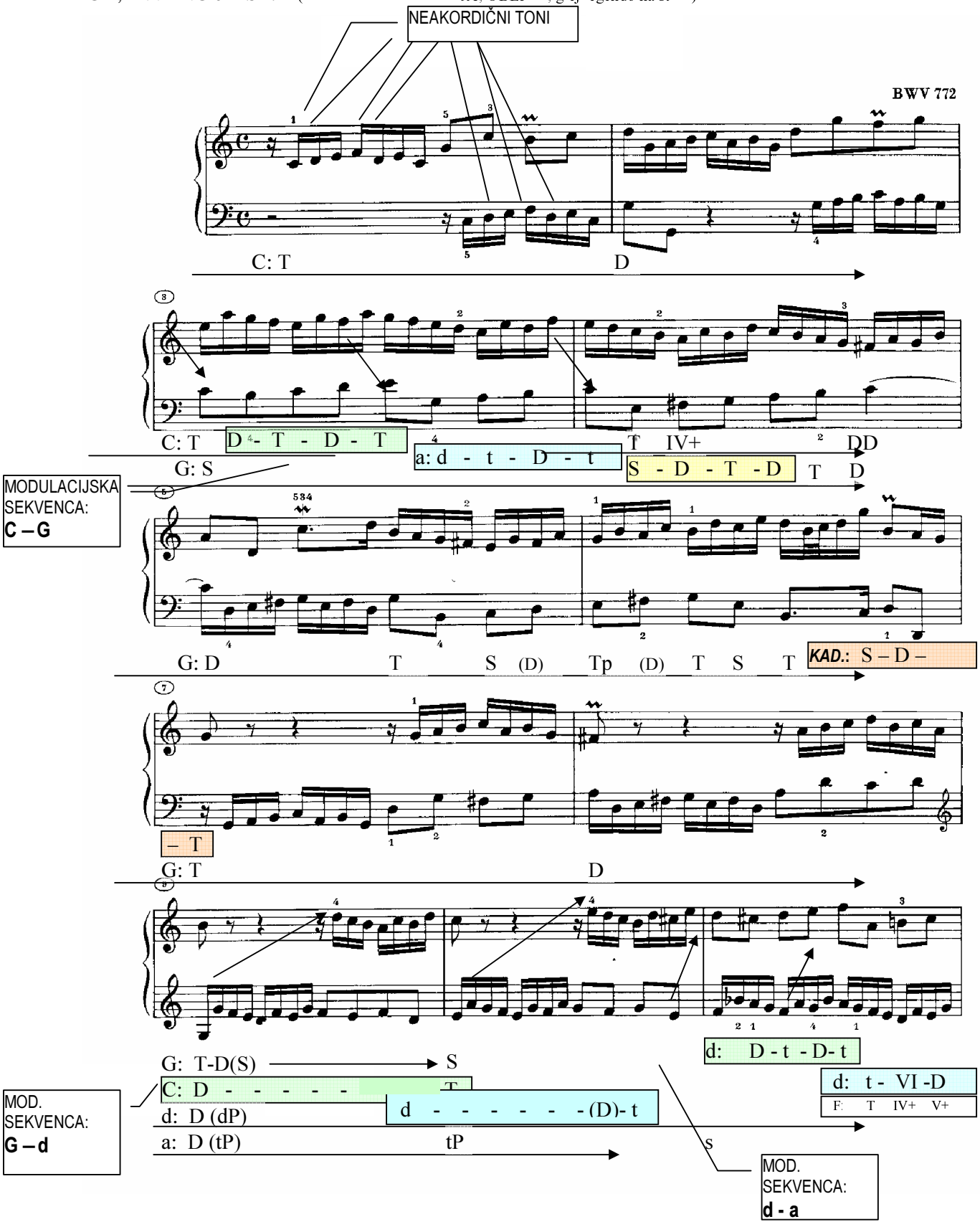
INVENTIO 1

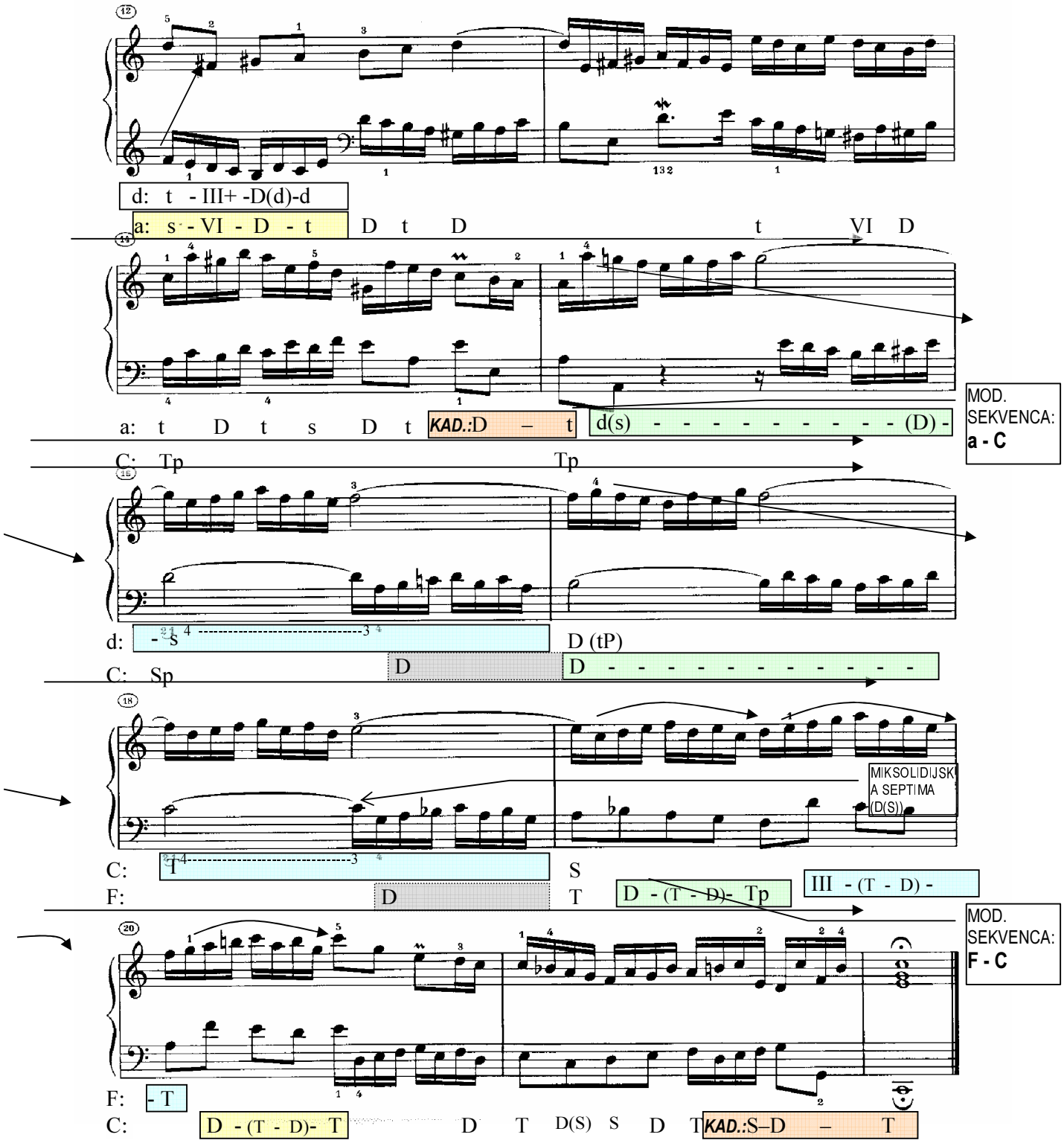
BWV 772





BACH, INVENCIJA ŠT. 1 (ANALIZA: HARMONIJA, OBLIKA, glej legendo na str. 7)

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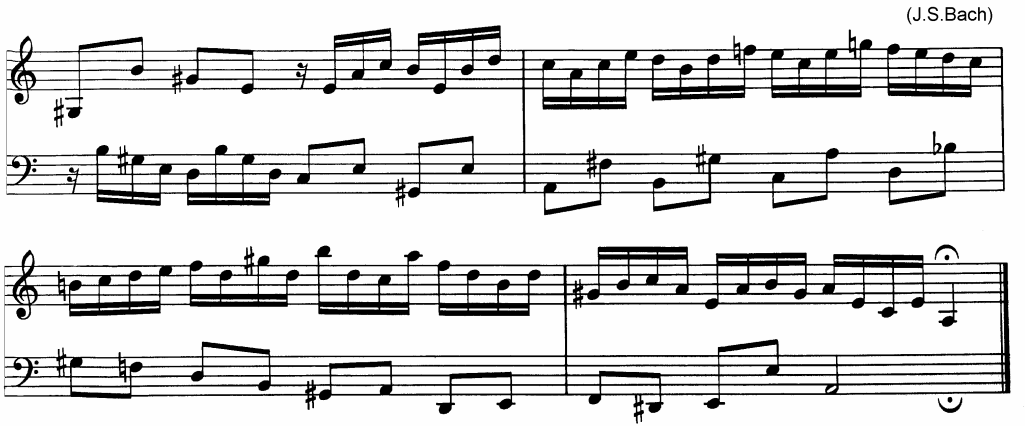
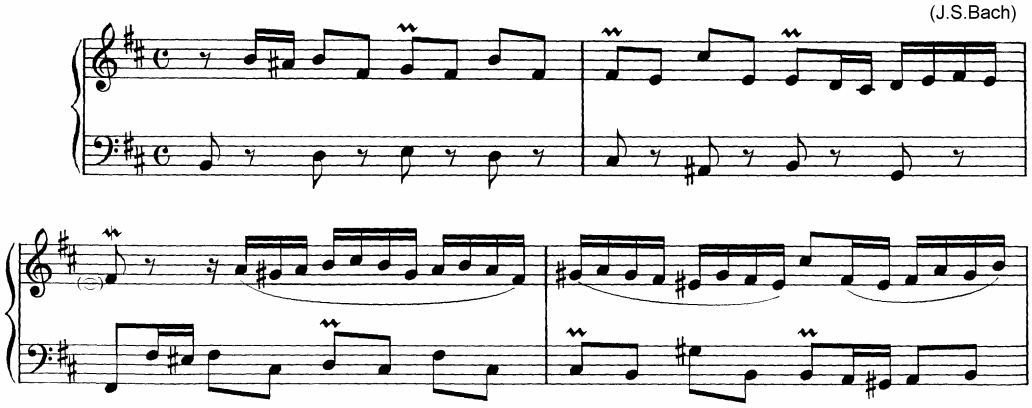
a: s - VI - D - t
D t D
t VI D
a: t D t s D t
KAD.:D – t
d(s) - - - - - - - - - - (D) -
MOD. SEKVENCA: a - C
C: Tp
Tp
d:
- s
D (tP)
C: Sp
D
D - - - - - - - - - - - -
MIKSOLIDIJSKA SEPTIMA (D(S))
C:
T
S
F:
D
T
D - (T - D)- Tp
III - (T - D) -
MOD. SEKVENCA: F - C
F:
- T
C:
D - (T - D)- T
D T D(S) S D T
KAD.:S–D – T

UGOTOVI HARMONSKI RITEM IN DOLOČI NEAKORDIČNE TONE

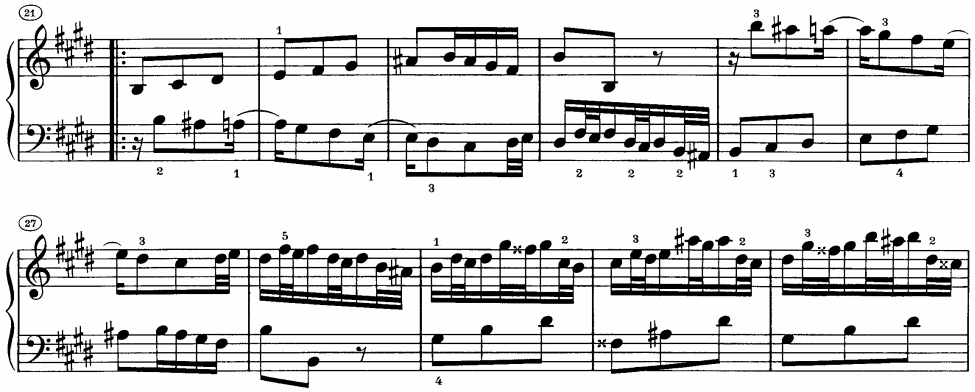
1.



2.

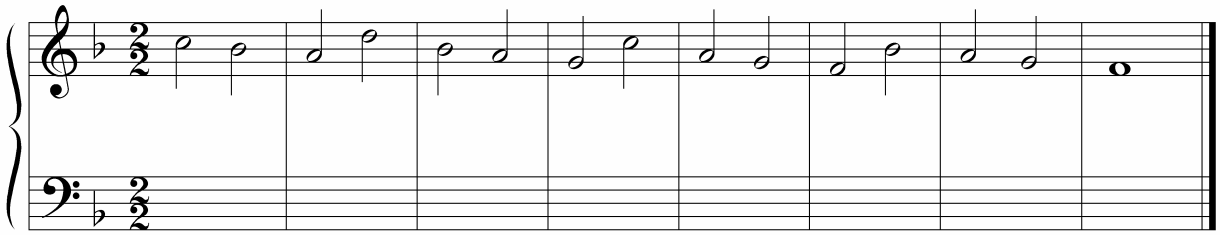


3.

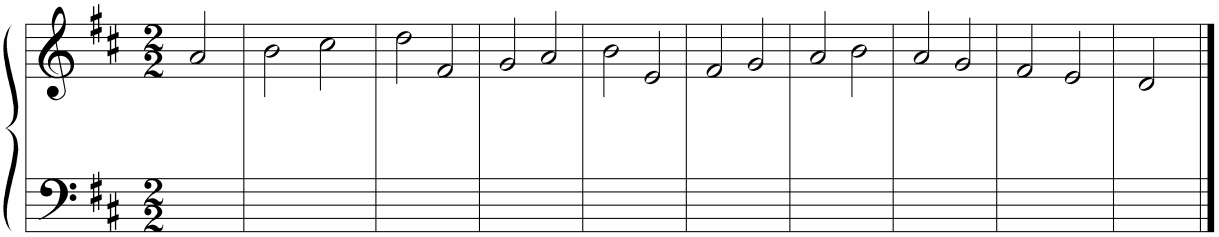


IZDELAVA NALOGE 1:1, 2:1

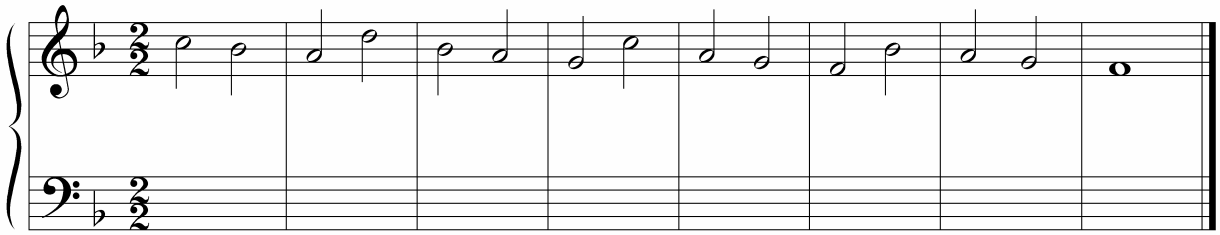
1. Najprej harmoniziraj cantus firmus,
2. v skladu s harmonizacijo skiciraj kontrapunkt in
3. izdelaj kontrapunkt.
4. Naredi več primerov v zvezek, najuspešnejšo pa prepiši na delovni list.



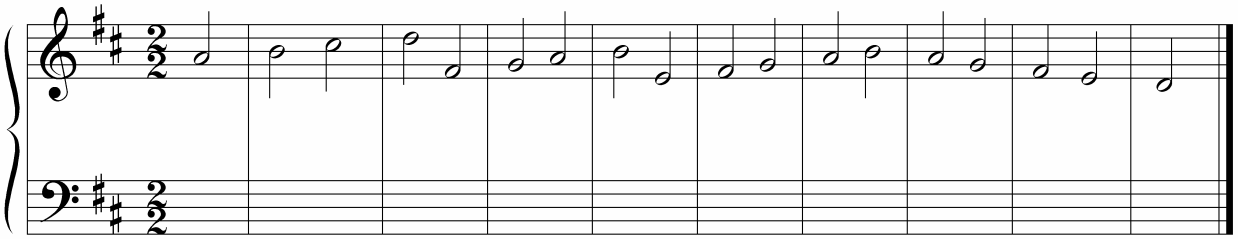
1. (2:1)



2. (2:1)



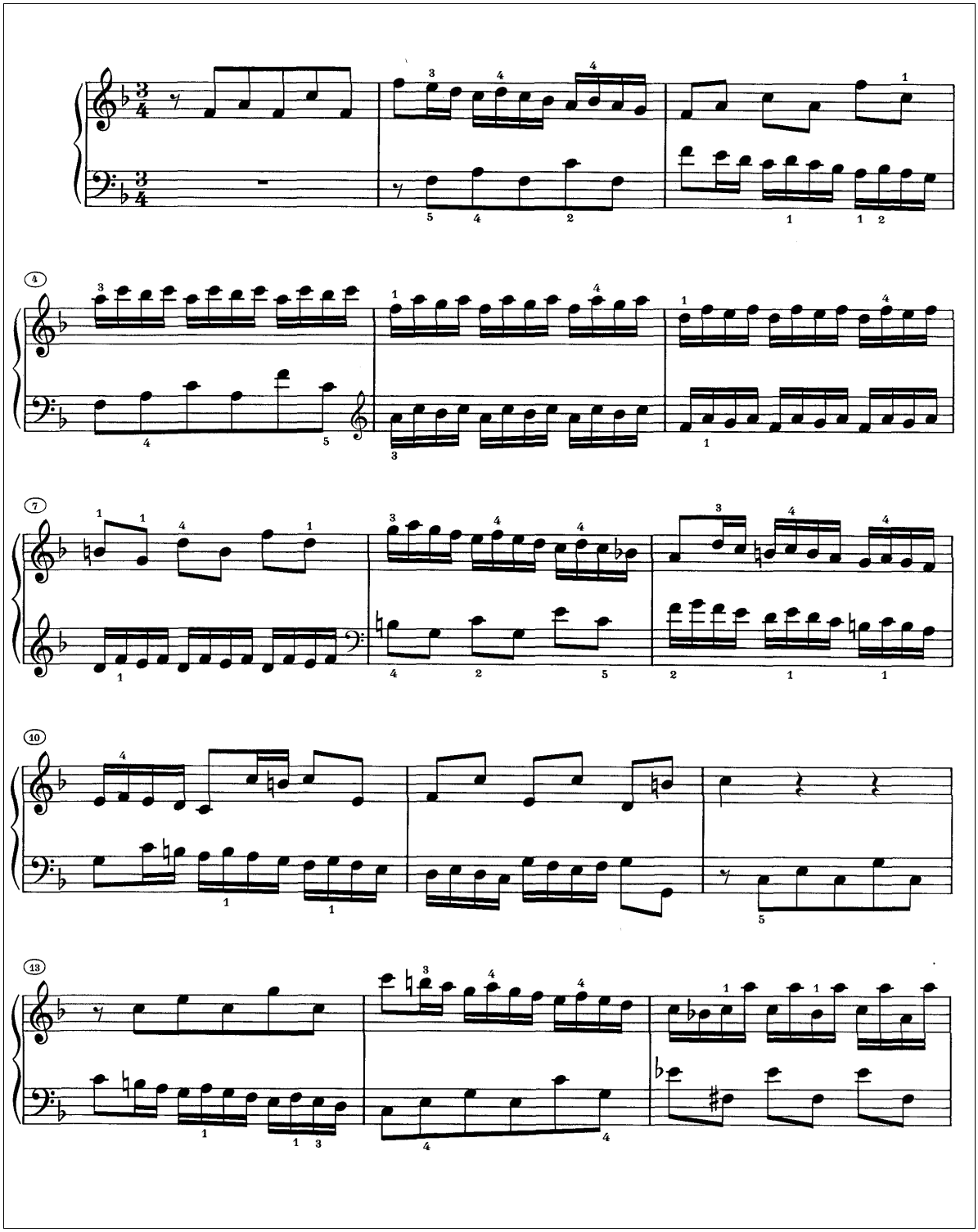
3. (1:1)

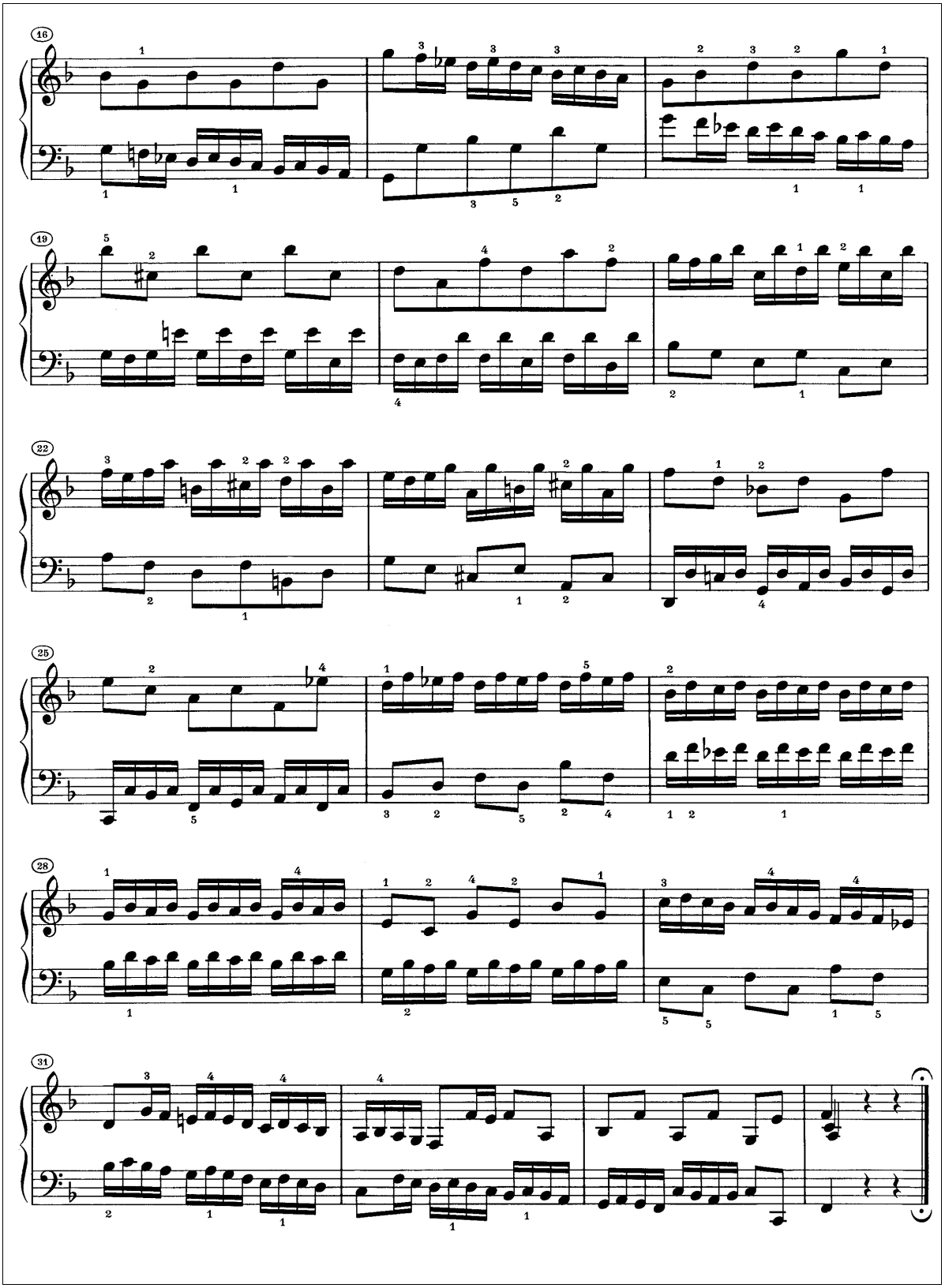


4. (1:1)

GRADIVO ZA ANALIZO (Bach: Invencija št. 8)

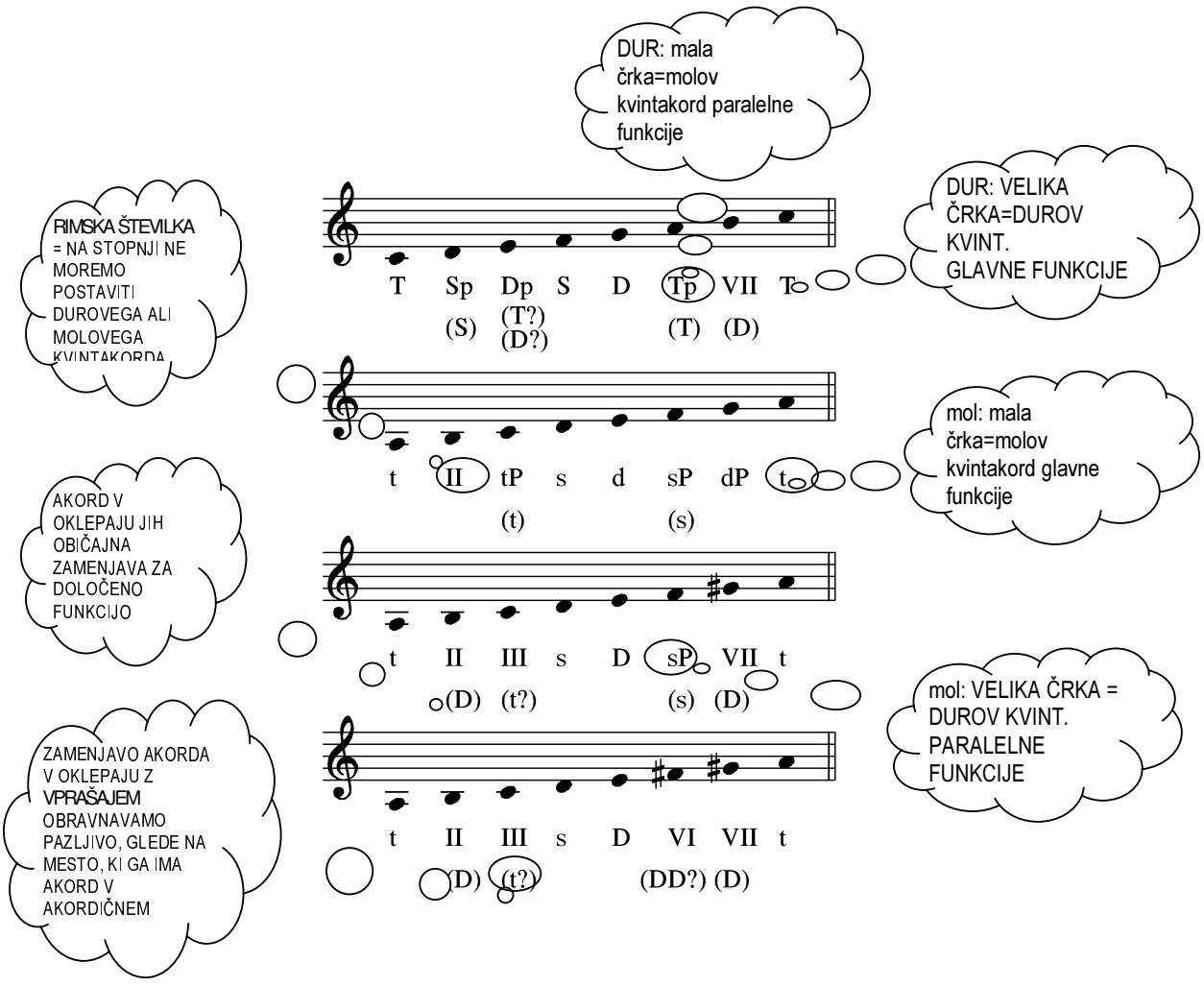
(Analiziraj: harmonski ritem, določi neakordične tone, gradnjo melodije, obliko)





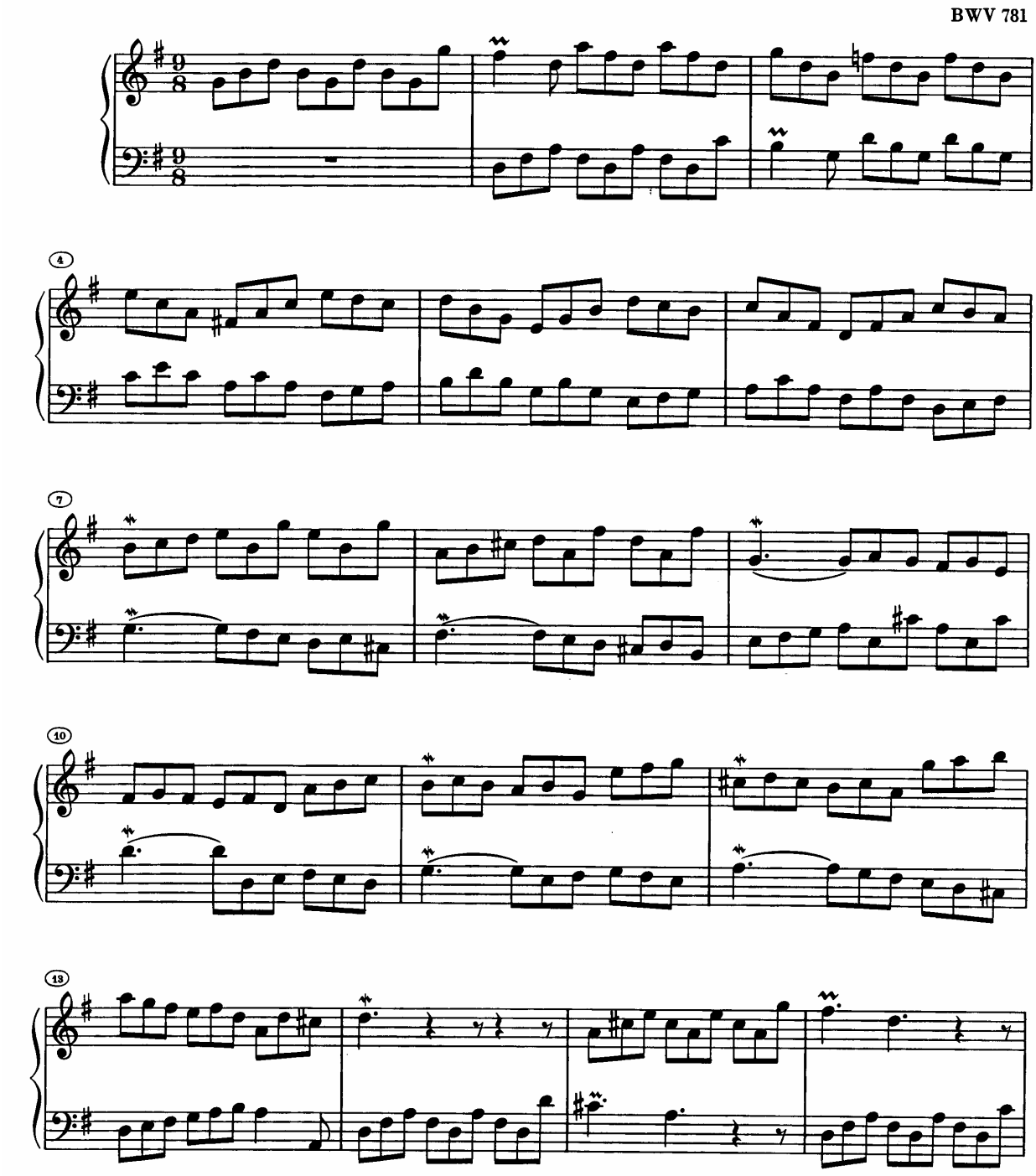
Legenda:
Pri harmonski analizi uporabljaj:

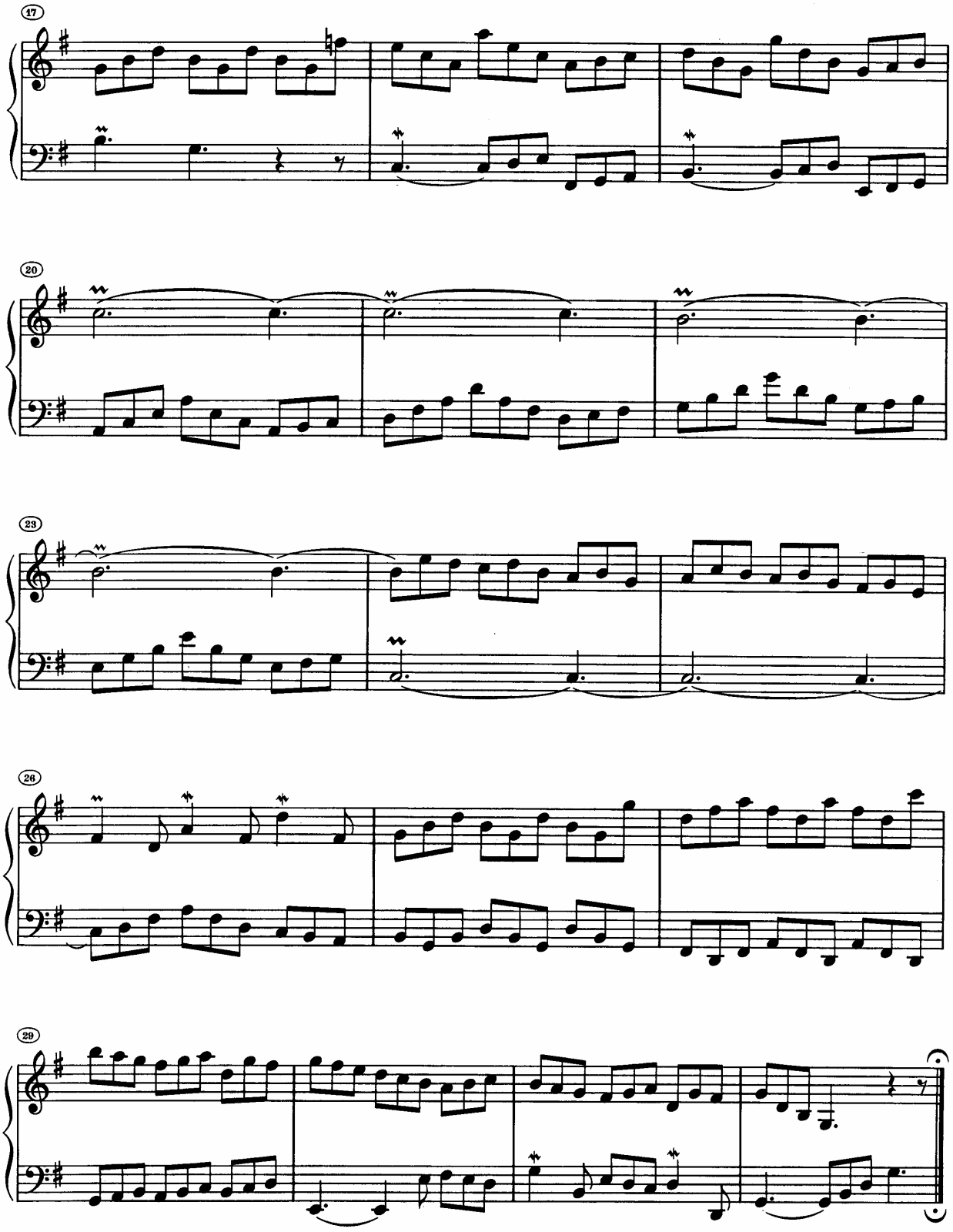
1. velike črke za durove in male za molove funkcije;
2. pomni, da je (malo)terčno sorodstvo v duru padajoče (C→a, F→d, G→e), v molu pa rastoče (a→C, d→F, e→G); vse paralelne funkcije v duru so molove, v naravnem molu pa durove;
3. stopnjo, na katero ne moremo postaviti konsonančnega akorda, označimo z ustrezno rimsko številko;
4. dominantna funkcija je večinoma durova – za harmonizacijo uporabljamo harmonski in melodični mol (mikro nivojski pomen), dominantna tonaliteta mola pa je molova – za harmonizacijo uporabljamo naravni mol (makro nivojski pomen);
5. harmonsko gibanje določa menjava akordov glavnih funkcij (T, D, S), paralelne funkcije običajno nadomeščajo vlogo glavnih (substituti), nastopajo pa lahko tudi samostojno, npr. v sekvencah.



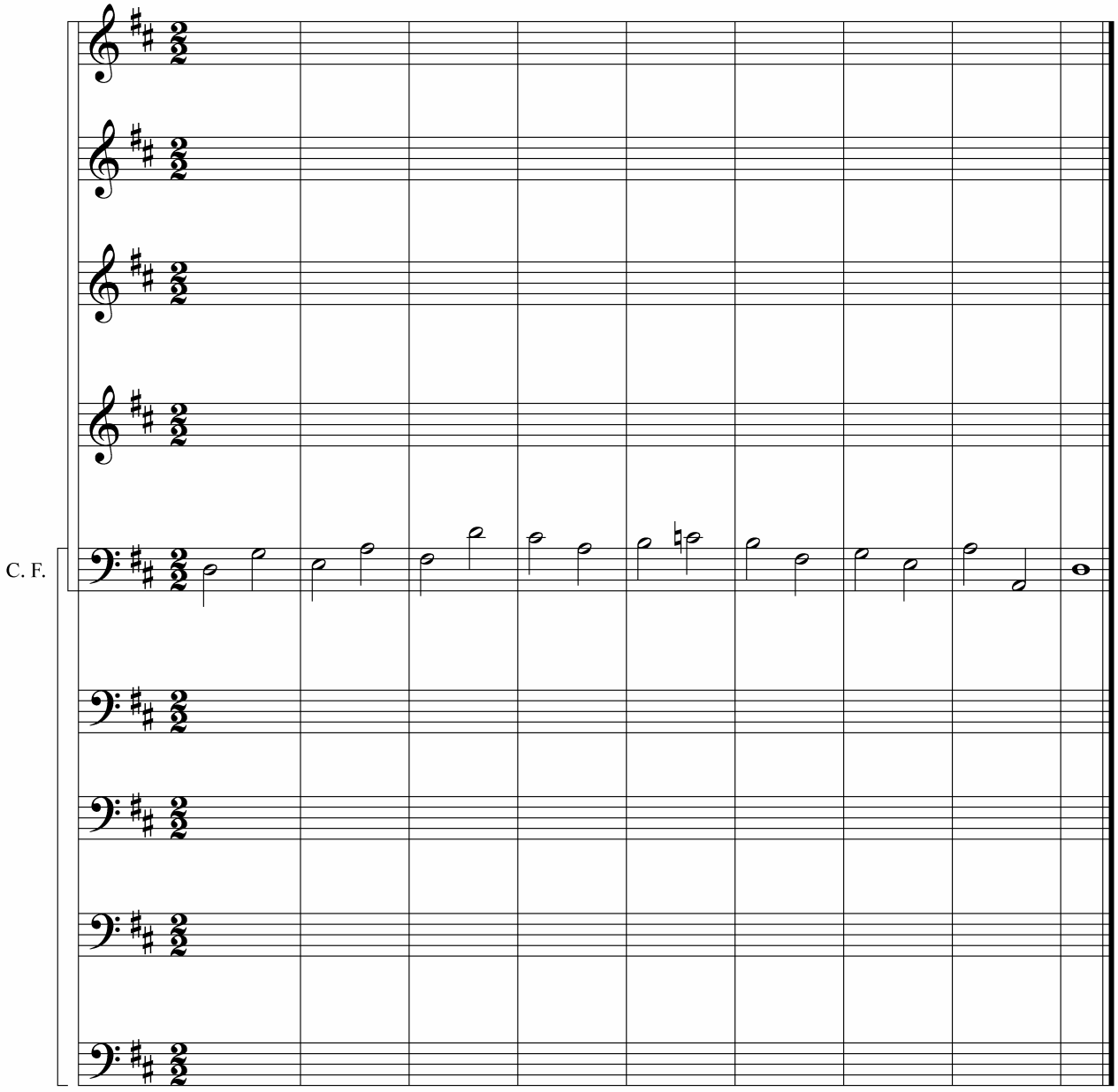
GRADIVO ZA ANALIZO (Bach: Invencija št. 10)

(Analiziraj: harmonski ritem, določi neakordične tone, gradnjo melodije, obliko)

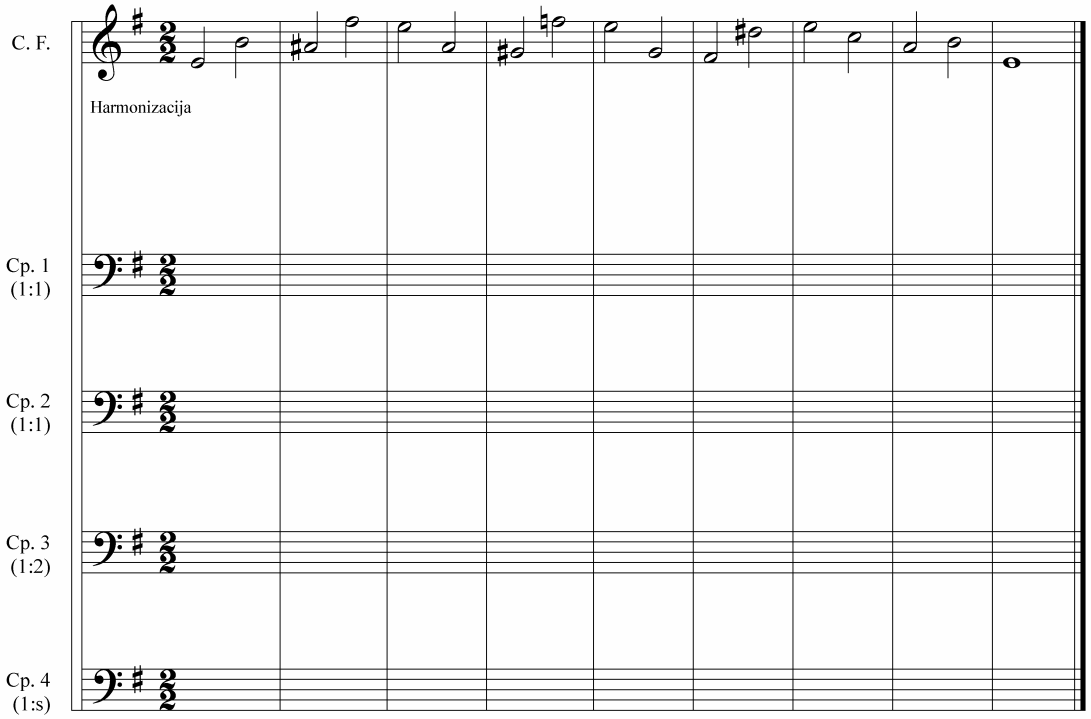



17
20
23
26
29

IZDELAJ VEČ PRIMEROV DVOGLASNEGA KONTRAPUNKTA (1:1)



IZDELAJ NALOGO 1:1!

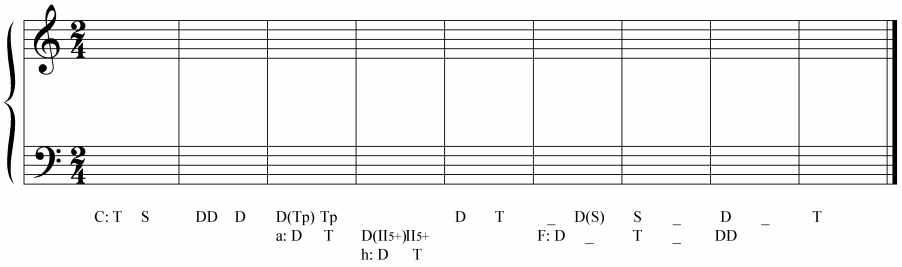


1. Na dani harmonski potek izgradi dvoglasni kontrapunktični stavek:

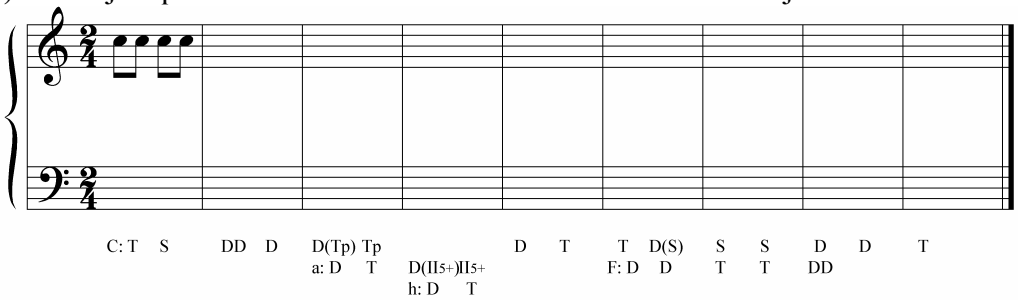
2/4 C-dur: T S | DD D | D(Tp) Tp | D T | - D(s) | S - | $D^{6/4-5/3}$ | T ||
a: | D T | D (II^{5+}) II^{5+} | f: | D - | T - | DD
h: | D T | sP

2. Postopek izdelave:

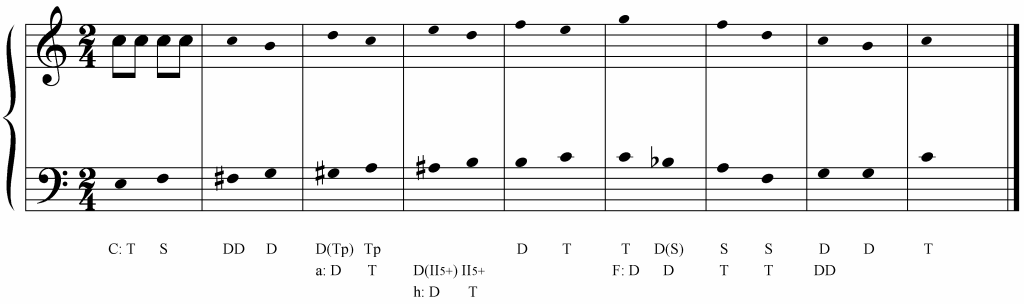
1) Ugotovi harmonski ritem in izdelaj osnovni načrt poteka dvoglasja.



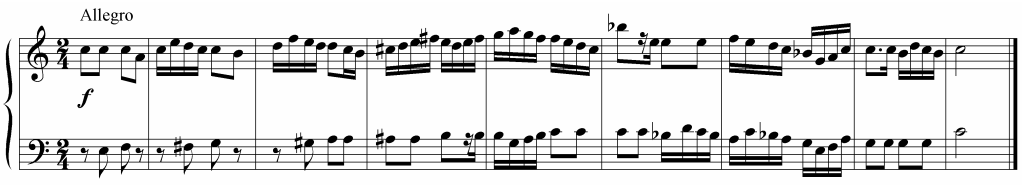
2) Izdelaj ali poišči izhodiščni motiv ene ali obeh melodičnih linij.



3) Glede na harmonski ritem in potek skiciraj potek obeh linij. Upoštevaj zakonitosti zastopstva akordov v dvoglasju.



4) Izdelaj kontrapunktično dvoglasje.



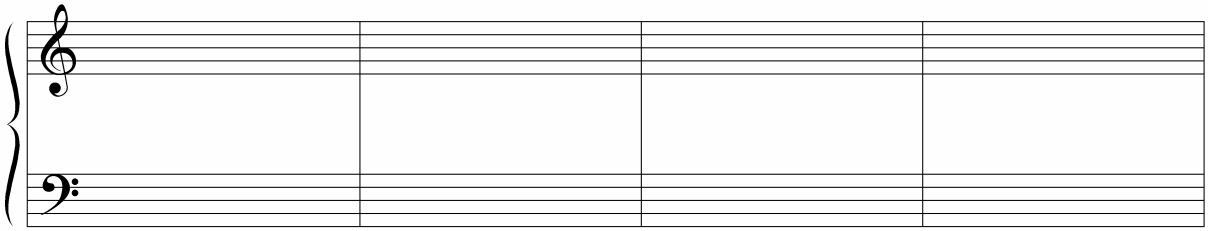
3. Izberi harmonsko iztočnico in izdelaj kontrapunktično dvoglasje!

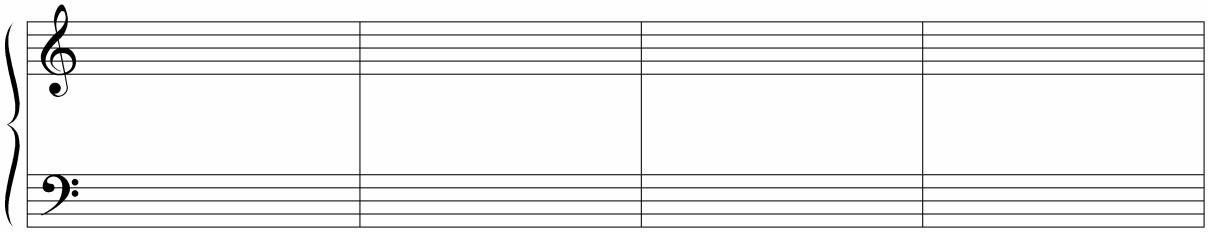
1 4/4 G-dur: I - D - | IV - V - | I - VII I | DD - V - | I VI II - |
V - I D - | IV - DD - | V - | I ‖

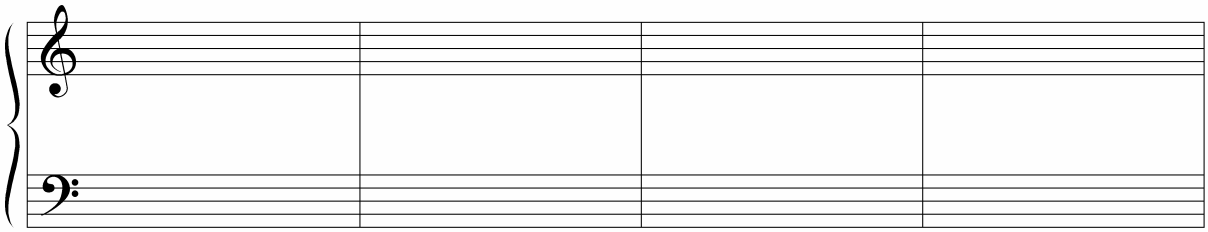
2 2/4 d-moll: I - | VI IV | VII - | I D → | IV $VII_{prir.}$ | $III_{prir.}$ VI |
II V | VI - | N_6 DD | V - | I ‖

3 6/8 F-dur: V | I - | IV II | V - | I
C:IV - | V I | II DD | V | - I
F:V |

I IV
d:VI | IV DD | V - | I D → | IV
F:II VII | I VI | IV V | I ‖

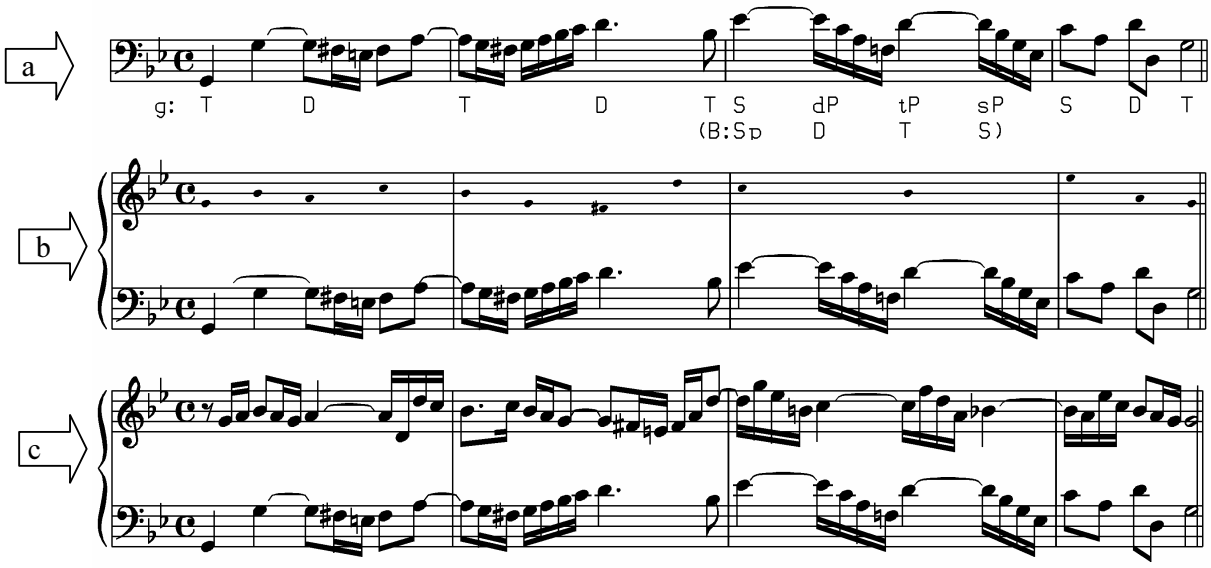


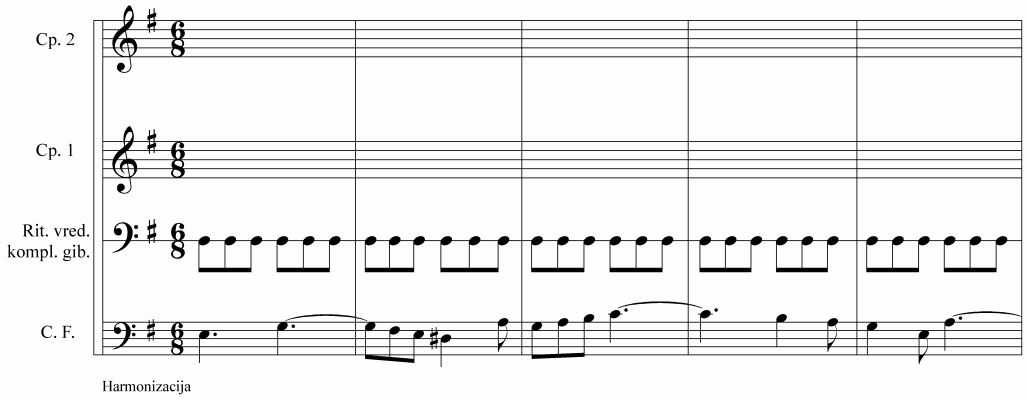




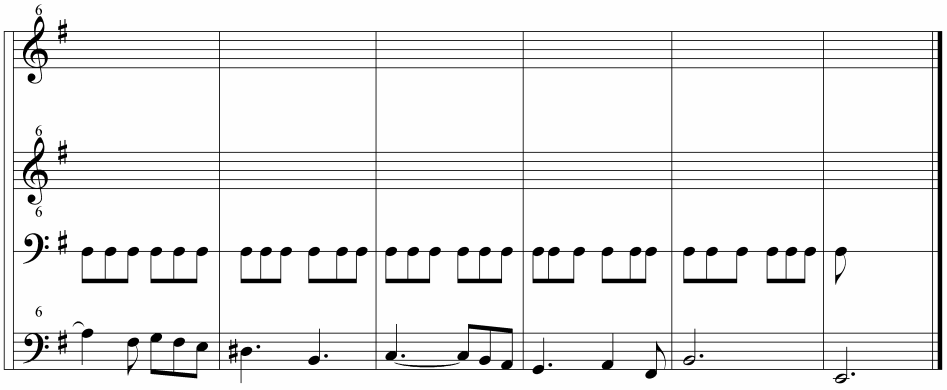
1. IZDELAJ NALOGI IZ PROSTE POLIFONIJE!

a. Najprej melodijo harmoniziraj!
b. Glede na harmonizacijo skiciraj kontrapunkt!
c. Po postopku komplementarnosti izdelaj kontrapunkt!





Harmonizacija



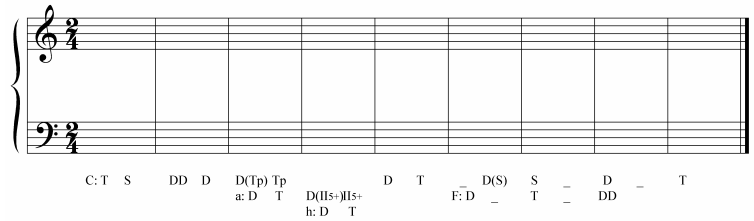
2. NA DANO HARMONIJO OBLIKUJ PROSTO DVOGLASJE!

Primer:

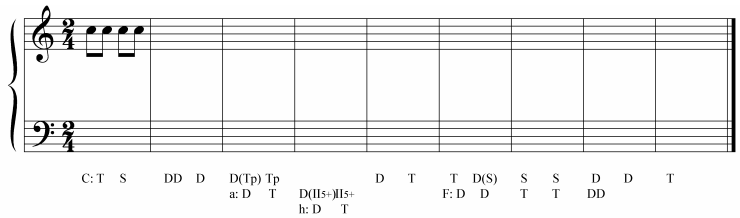
2/4 C-dur: T S | DD D | D(Tp) Tp | D T | - D(s) | S - | $D^{6/4-5/3}$ | T ||
a: | D T | D (II^{5+}) II^{5+} | f: | D - | T - | DD
h: | D T | sP

2. Postopek izdelave:

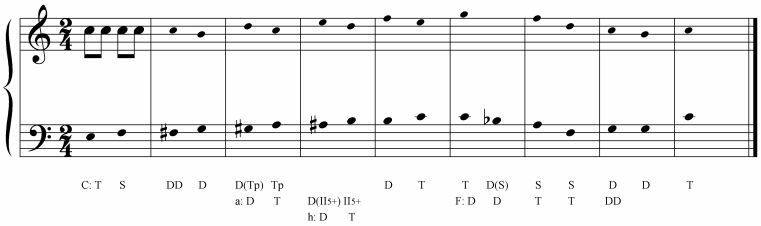
1) Ugotovi harmonski ritem in izdelaj osnovni načrt poteka dvoglasja.



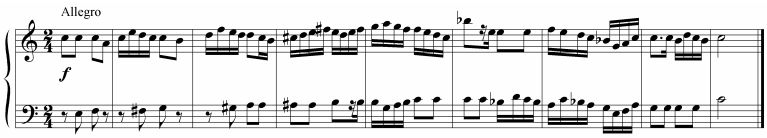
2) Izdelaj ali poišči izhodiščni motiv ene ali obeh melodičnih linij.



3) Glede na harmonski ritem in potek skiciraj potek obeh linij. Upoštevaj zakonitosti zastopstva akordov v dvoglasju.

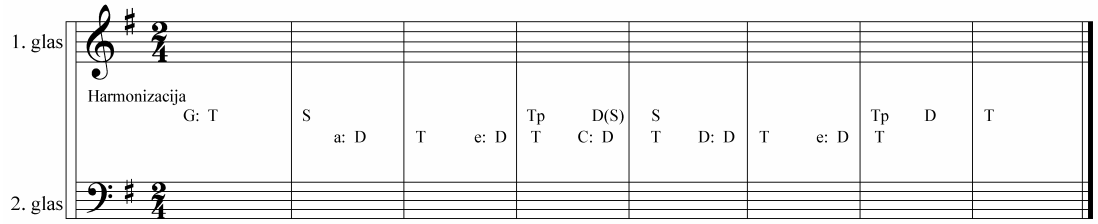


4) Izdelaj kontrapunktično dvoglasje.



IZDELAJ NALOGO!

1.



2.

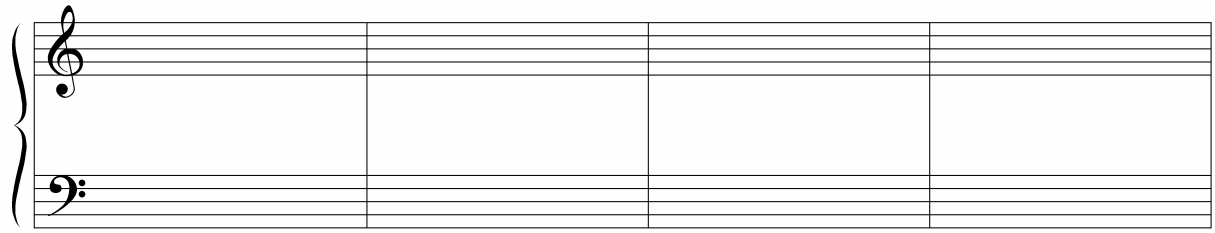
IZBERI ENO NALOGO IN IZDELAJ DVOGLASNI STAVEK

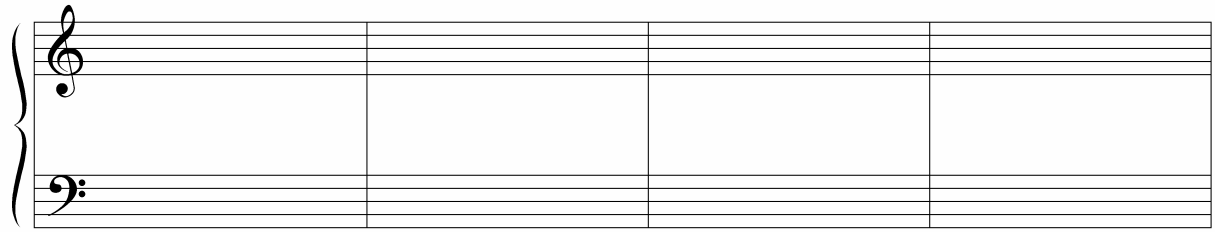
1 4/4 G-dur: I - D - | IV - V - | I - VII I | DD - V - | I VI II - |
V - I D - | IV - DD - | V - | I ‖

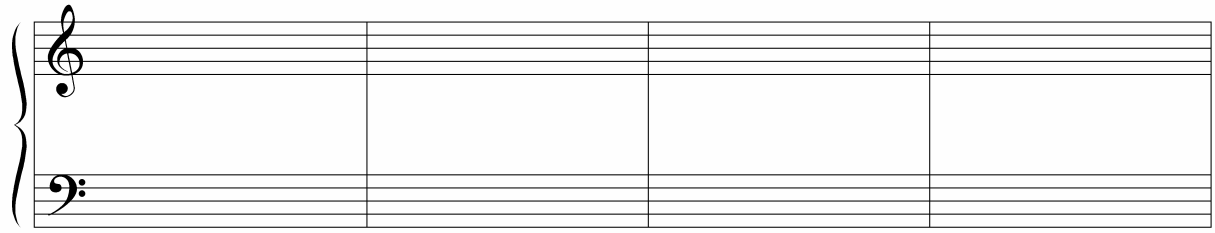
2 2/4 d-moll: I - | VI IV | VII - | I D → | IV $VII_{prir.}$ | $III_{prir.}$ VI |
II V | VI - | N_6 DD | V - | I ‖

3 6/8 F-dur: V | I - | IV II | V - | I
C:IV - | V I | II DD | V | - I
F:V |

I IV
d:VI | IV DD | V - | I D → | IV
F:II VII | I VI | IV V | I ‖

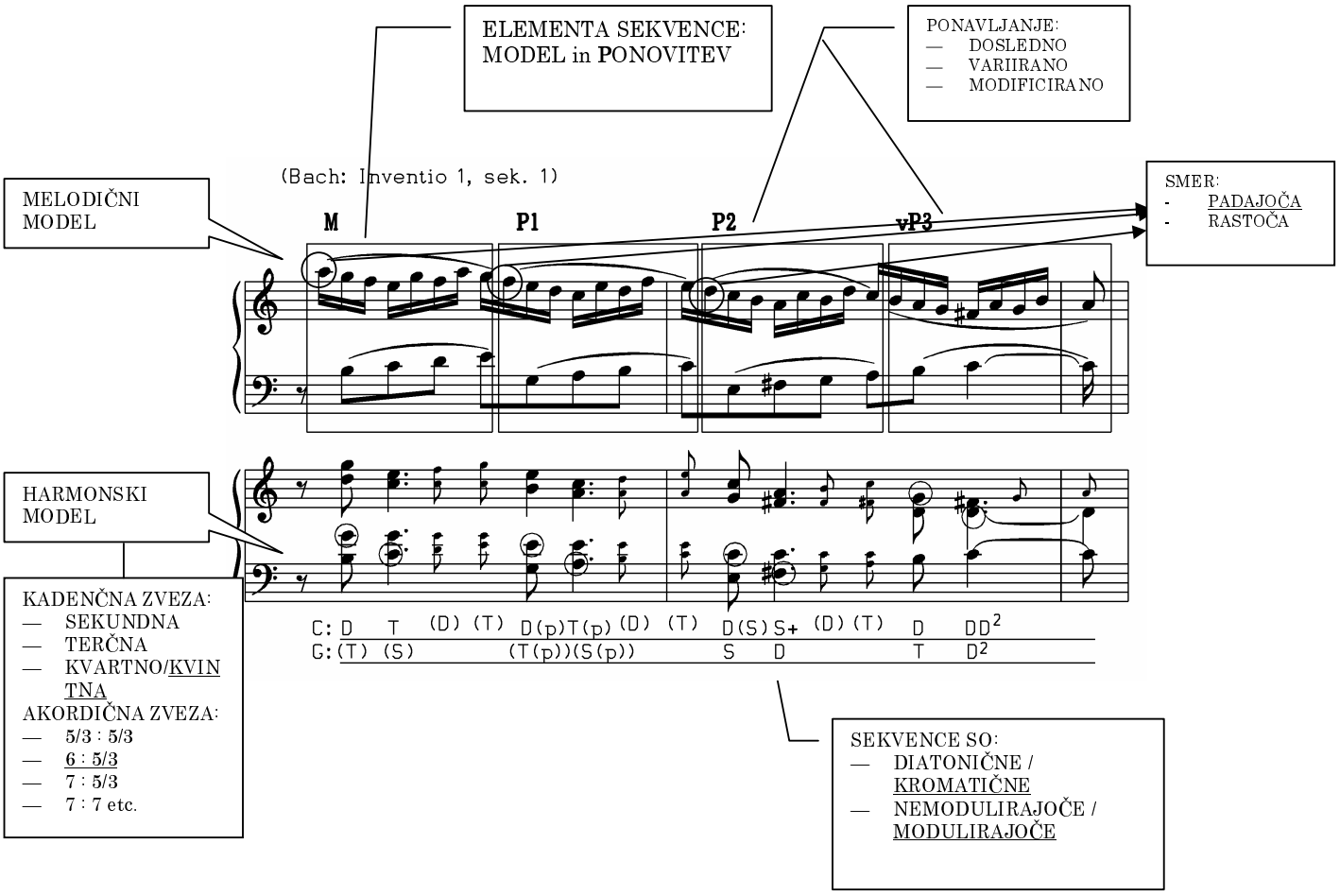




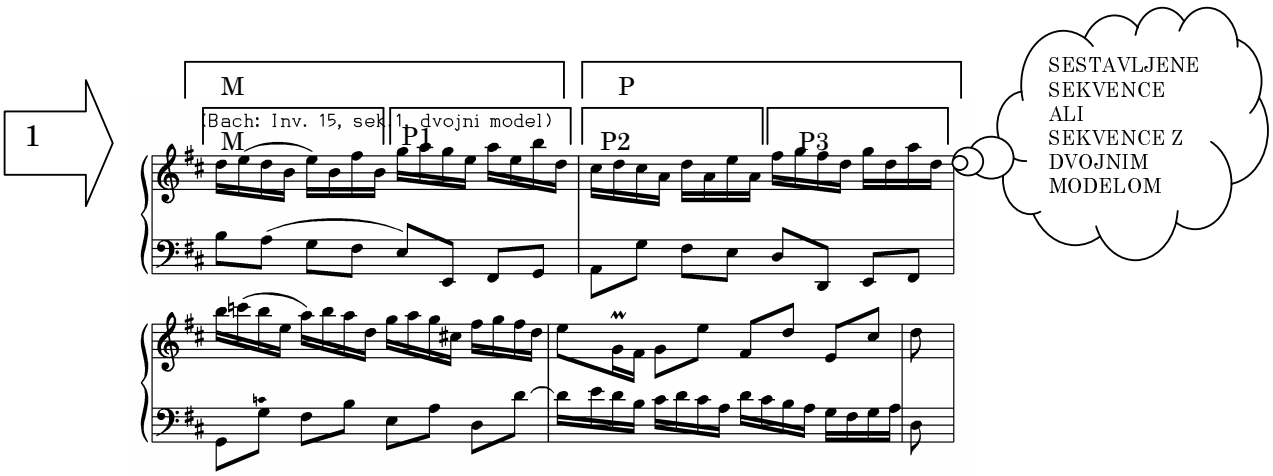


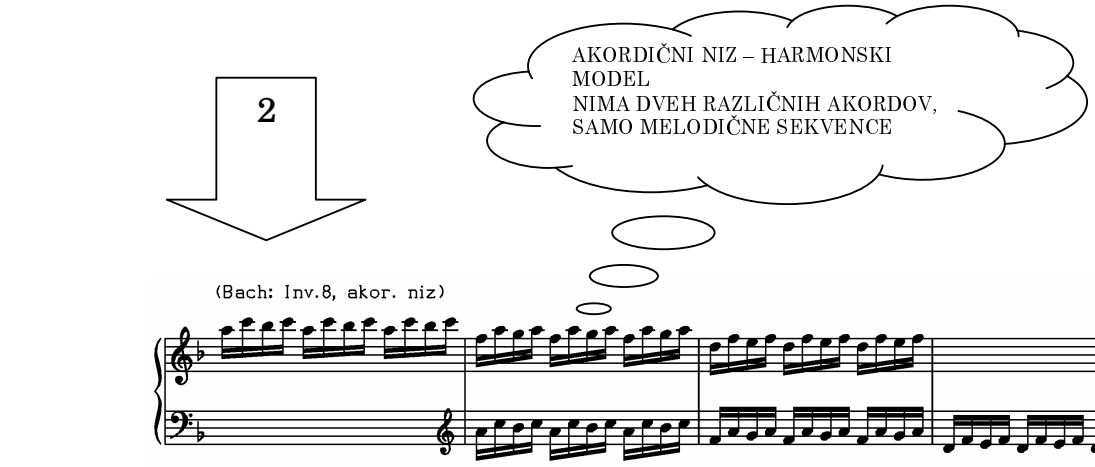
SEKVENCE

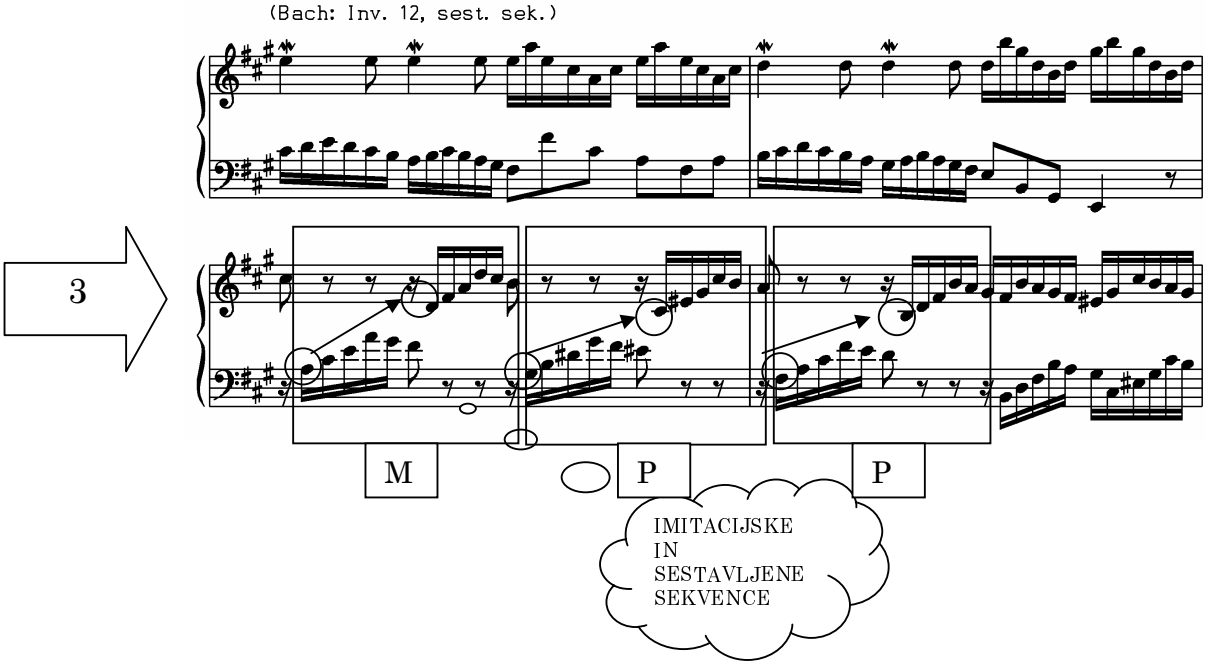
Sekvenca je dosledno ponavljanje krajšega ali daljšega motiva ali fraze, vselej na neki drugi stopnji določene tonalitete, ali pa s prehodom v novo. Sekvenca mora imeti akordični model iz vsaj dveh različnih akordov.



NEKAJ POSEBNIH SEKVENC







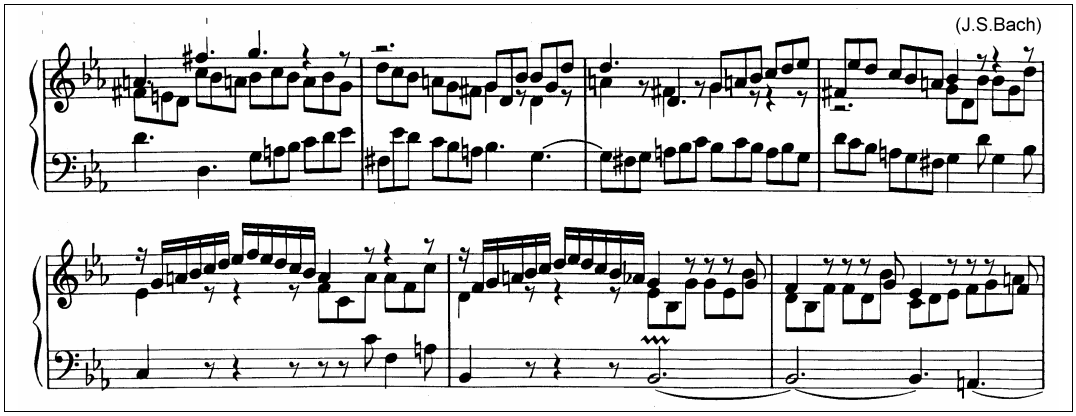
POMNI ŠE:

1. ELIPTIČNA SEKVENCA: V MODELU IN PONOVITVAH JE ELIPTIČNA HARMONSKA ZVEZA.
2. MODULIRAJOČA SEKVENCA = TRANSPONIRAJOČA SEKVENCA
3. PROSTA SEKVENCA: VARIIRANJE JE TOLIKŠNO, DA MODEL V PONOVITVAH NI VEČ RAZLOČNO PREPOZNAVEN.
4. NEPOPOLNA SEKVENCA: SEKVENCA NASTOPA PRAVILNO SAMO V NEKATERIH GLASOVIH, NE PA V VSEH.
5. AKORDIČNI NIZ: AKORDIČNA SEKVENCA (MODEL) IMA SAMO EN AKORD.

VAJE:

Poišči in opredeli sekvence:
- elemente (model, ponovitve);
- melodični in harmonski model;
- smer sekvence (rastoča, padajoča);
- posebnosti.

1.



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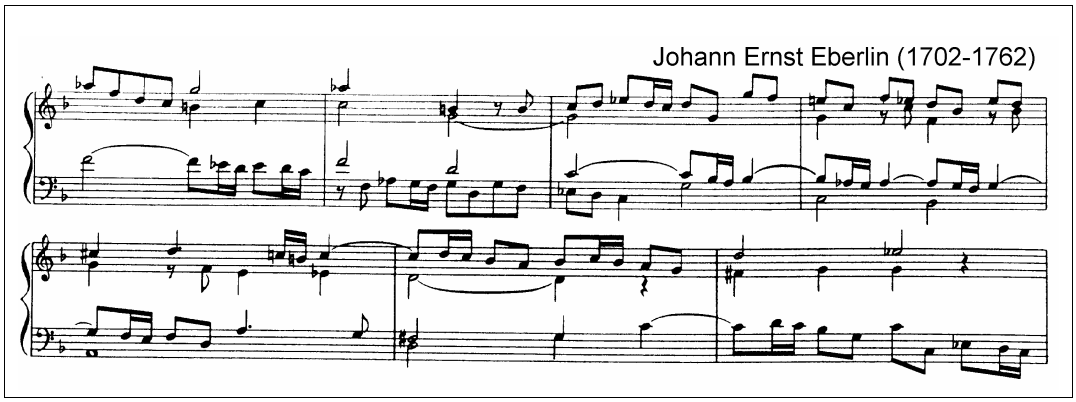

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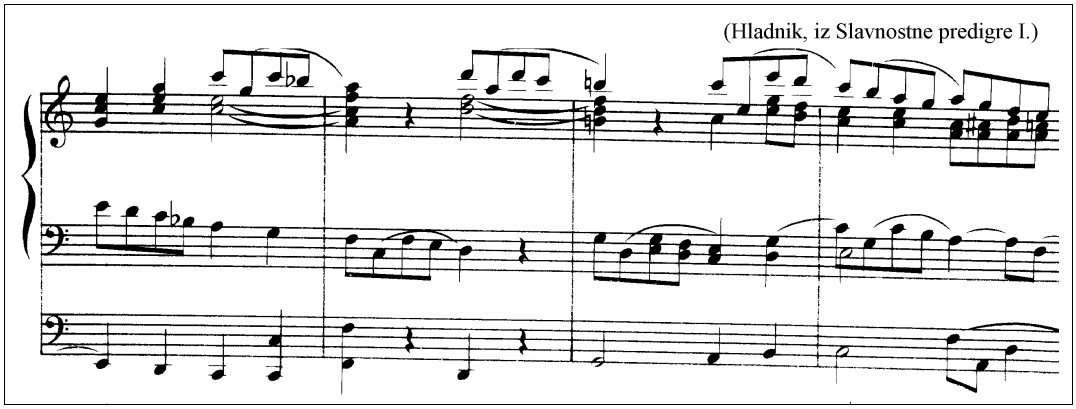

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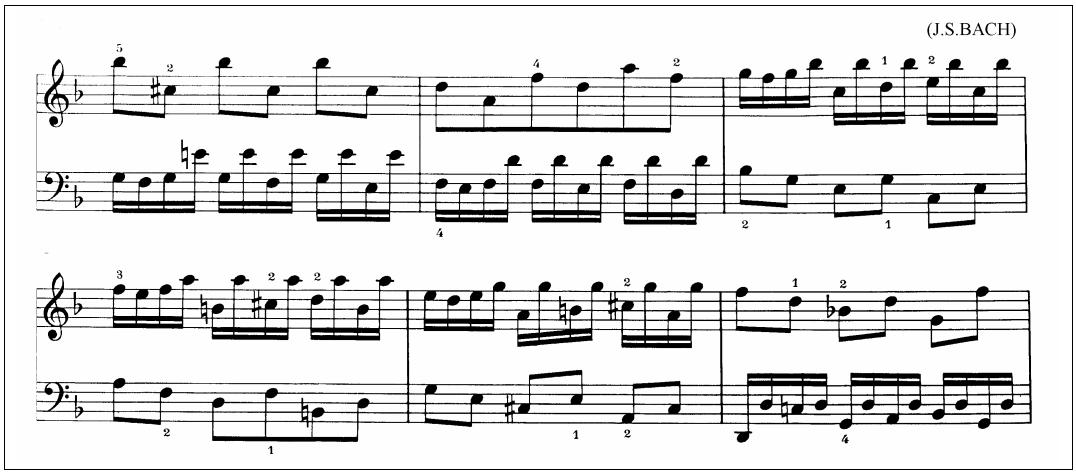

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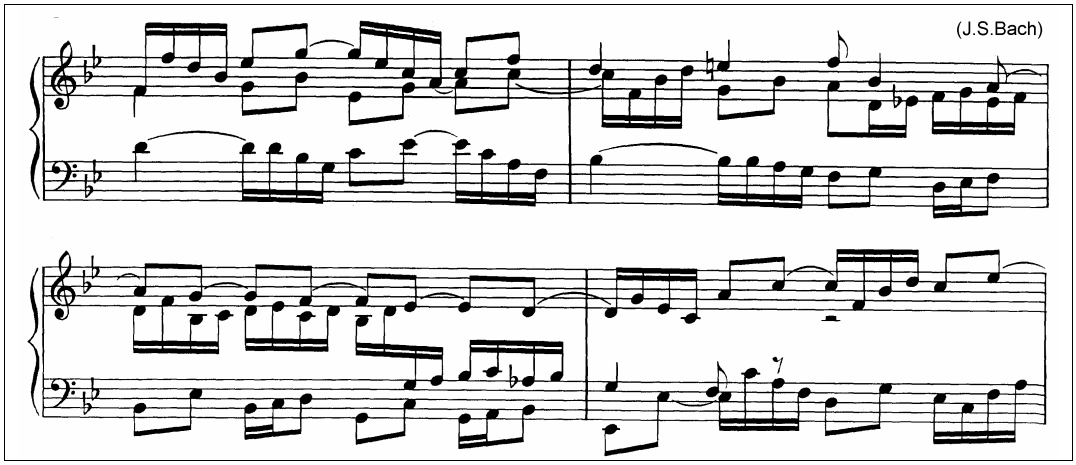
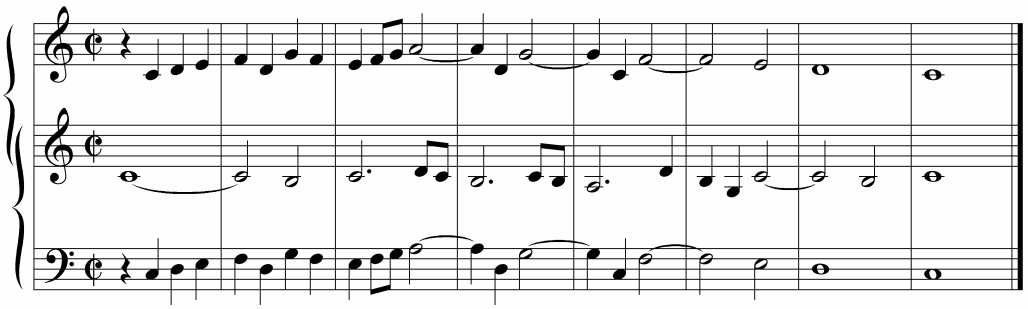


DVOJNI KONTRAPUNKT

(MEDSEBOJNA ZAMENJAVA DVEH ALI VEČ MELODIČNIH LINIJ)
VRSTE DVOJNIH KONTRAPUNKTOV PO INTERVALU (PRIMERI IZ Marpurg, Abhandlung von der Fuge)

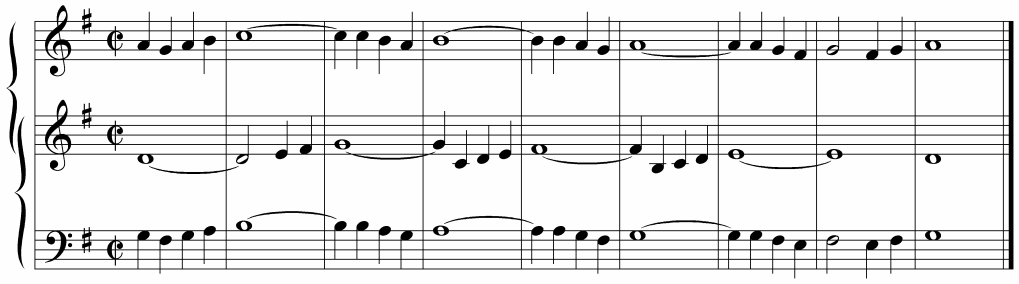
1. DVOJNI KONTRAPUNKT V OKTAVI (OKTAVNI DVOJNI KONTRAPUNKT)



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

ŠTEV. TABELA

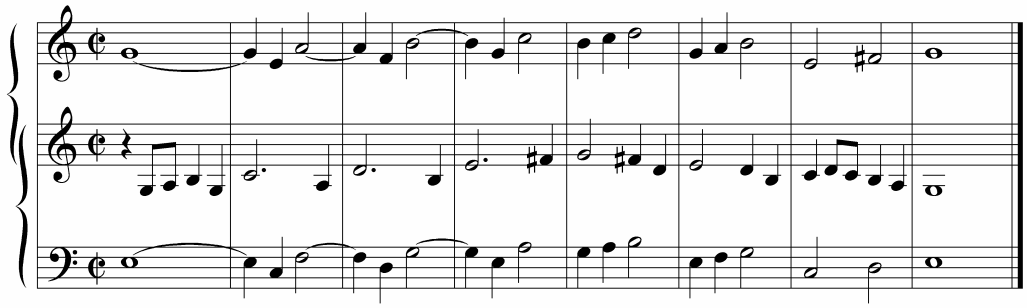
2. DVOJNI KONTRAPUNKT V NONI ALI SEKUNDI



1	2	3	4	5	6	7	8	9
9	8	7	6	5	4	3	2	1

ŠTEV. TABELA

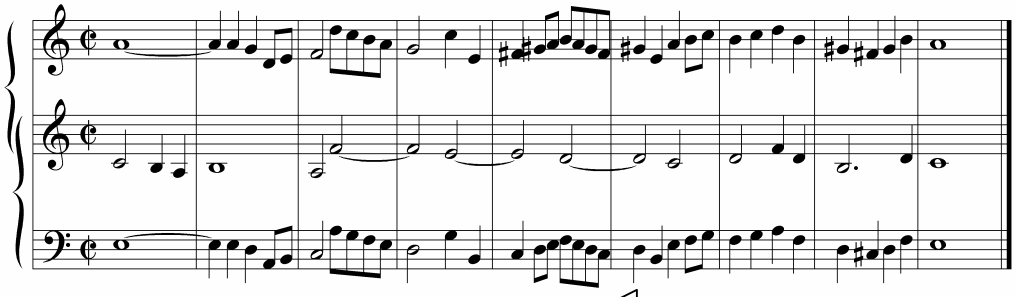
3. DVOJNI KONTRAPUNKT V DECIMI ALI TERCI



1	2	3	4	5	6	7	8	9	10
10	9	8	7	6	5	4	3	2	1

ŠTEV. TABELA

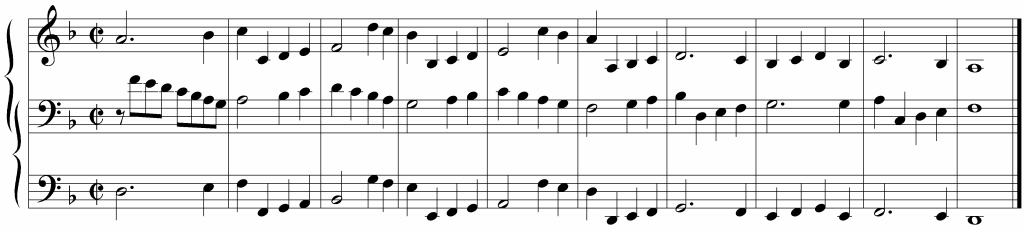
4. DVOJNI KONTRAPUNKT V UNDECIMI ALI KVARTI



1	2	3	4	5	6	7	8	9	10	11
11	10	9	8	7	6	5	4	3	2	1

ŠTEV. TABELA

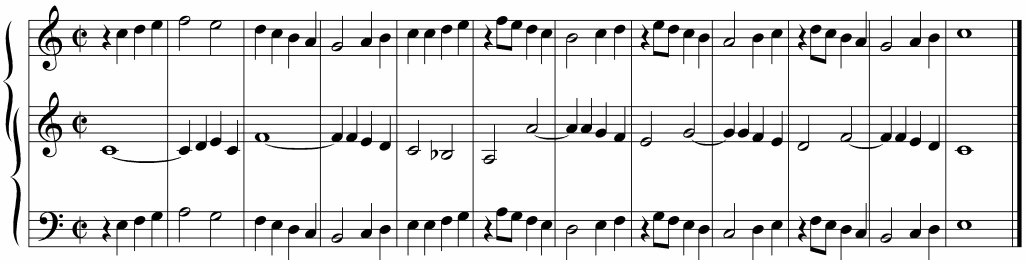
5. DVOJNI KONTRAPUNKT V DUODECIMI ALI KVINTI



1	2	3	4	5	6	7	8	9	10	11	12
12	11	10	9	8	7	6	5	4	3	2	1

ŠTEV. TABELA

6. DVOJNI KONTRAPUNKT V TERCDECIMI ALI SEKSTI



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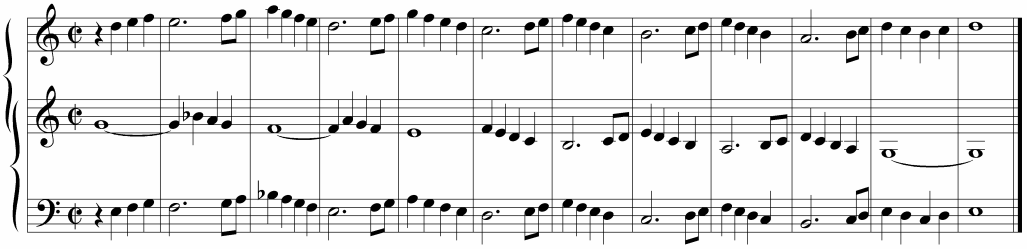
13	12	11	10	9	8	7	6	5	4	3	2	1

ŠTEV. TABELA

7. DVOJNI KONTRAPUNKT V KVARTDECIMI ALI SEPTIMI



1	2	3	4	5	6	7	8	9	10	11	12	13	14
14	13	12	11	10	9	8	7	6	5	4	3	2	1

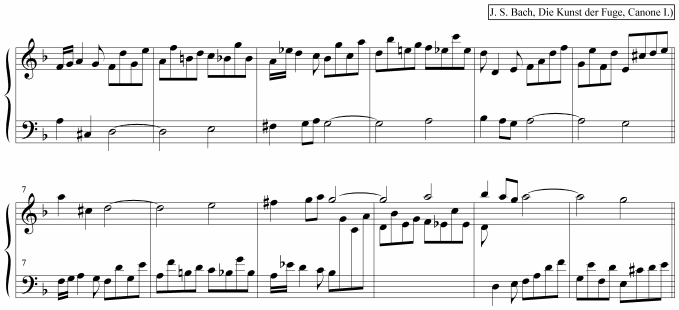
ŠTEV. TABELA

POMNI: NAJPOGOSTEJŠI DVOJNI KONTRAPUNKT JE OKTAVNI, REDKEJŠA STA DECIMNI IN DUODECIMNI, PREOSTALI PA SO REDKI!!!

NALOGE

1. UGOTOVI VRSTO DVOJNEGA KONTRAPUNKTA:

1.



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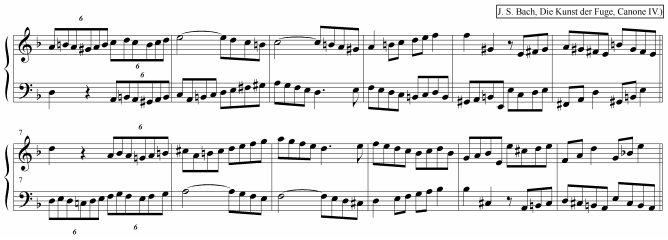

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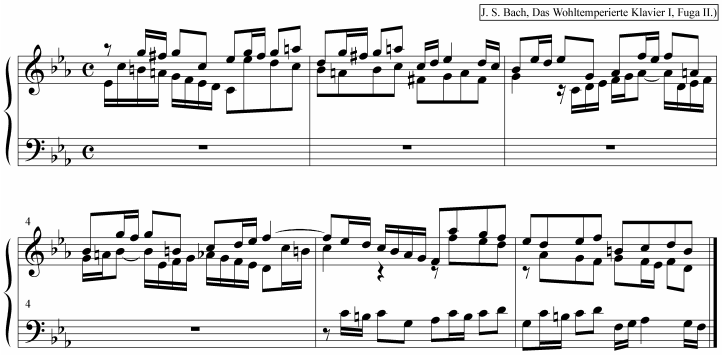
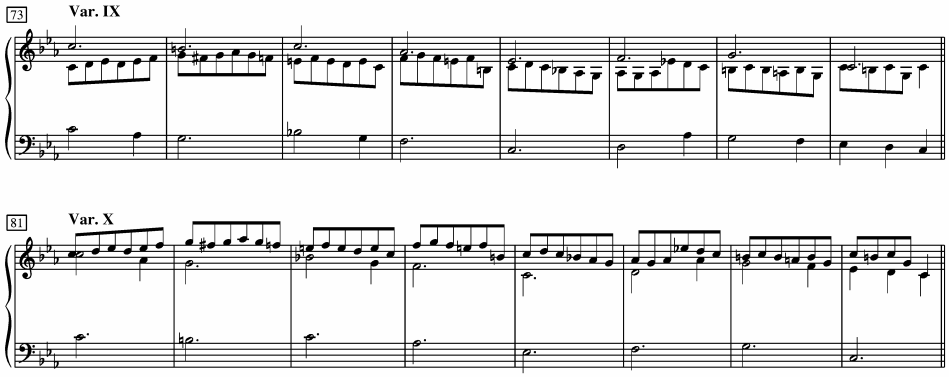


4. (S. Premrl, Pasakalija za orgle)



2. IZBERI CANTUS FIRMUS PREJŠNJIH NALOG IN IZDELAJ KONTRAPUNKT V OKTAVNEM DVOJNEM KONTRAPUNKTU.

3. H GLASOVOMA ZGORNJE NALOGE DODAJ DVA GLASOVA V TERCAH ALI SEKSTAH.