



# IZDELAVA OSNOVNIH NALOG ZA INŠTRUMENTALNI KONTRAPUNKT

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Analiziraj cantus firmus: ugotovi tonaliteto (dur, mol), poišči sekvence, razmisli o členjenju melodije (fraziranje) itn.

## KONTRAPUNKT V CELINKAH (2:1)

2 noti : eni  
Dve polovinki proti eni celinki

F: D I T e: D VII T d: D VI T K

1. Označi tonaliteto
2. Harmoniziraj (enakomerni potek doslednega menjavanja funkcij – harmonski ritem)

Zadnja dva takta imata kadenco (največkrat D-T)

Dve vrsti kontrapunkta sta:

1. enostavni (brez menjavanja glasov);
2. dvojni (glasova lahko zamenjamo – spodnji postane zgornji, zgornji spodnji).

Oktavni dvojni kontrapunkt

## KONTRAPUNKT V CELINKAH (2:1)

8 6 -5 3 6 6 5 3 6 6 -5 3 6 4 3 8

F:  $\underline{D \quad T}$   
I

e:  $\underline{D \quad T}$   
VII

d:  $\underline{D \quad T}$   
VI

K

Glede na harmonijo skiciraj melodijo (karakteristični toni, intervalno zastopstvo funkcij, akordov), s pikami naznači njen potek.

Za nadaljevanje gradnje melodije uporabi začetno glasbeno idejo (interval, motiv, motivično jedro).

Na osnovi  
skice končaj  
nalogo.

## KONTRAPUNKT V CELINKAH (2:1)

The image shows a musical score for two voices in 2/1 time. The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat). The time signature is 2/1. The music consists of four measures. In each measure, the upper voice has a half note and the lower voice has a whole note. The notes are: Measure 1: G4 (treble), F3 (bass); Measure 2: A4 (treble), G3 (bass); Measure 3: B4 (treble), A3 (bass); Measure 4: C5 (treble), B2 (bass). The notes in the upper voice are beamed together with a slur, and the notes in the lower voice are also beamed together with a slur. A purple arrow points from the text box to the first measure of the score.

## KONTRAPUNKT V CELINKAH (2:1)

8      3 +4      6 3      3 -4      6 3      3 +4      6 3      5 6      8

Če si upošteval pravila dvojnega kontrapunkta, lahko glasova zamenjaš in ohraniš kakovost polifonije in zvoka.

Analiziraj cantus firmus: ugotovi tonaliteto (dur, mol), poišči sekvence, razmisli o členjenju melodije (fraziranje) itn.

## KONTRAPUNKT V POLOVINKAH (1:1)

1 nota : 1 noti  
Polovinka proti polovinki

F: T D T D T s <sup>6</sup> D<sup>4</sup> <sup>5</sup> 3 T  
g: D t D t d: D t K

1. Označi tonaliteto
2. Harmoniziraj (enakomerni potek doslednega menjavanja funkcij od polovinke na polovinko – harmonski ritem)

Zadnja dva ali trije takti imajo kadenco (največkrat D-T ali S-D-T)

## KONTRAPUNKT V POLOVINKAH (1:1)

F: T D T  
g: D t D t D T  
d: D t s D<sup>6</sup> D<sup>5</sup> T  
K

Glede na harmonijo skiciraj melodijo (karakteristični toni, intervalno zastopstvo funkcij, akordov), s pikami naznači njen potek.

Za nadaljevanje gradnje melodije uporabi začetno glasbeno idejo (interval, motiv, motivično jedro).

Na osnovi  
skice končaj  
nalogo.

## KONTRAPUNKT V POLOVINKAH (1:1)

A musical score for counterpoint in half notes (1:1). The score is written on two staves, treble and bass clef, in 2/2 time. The key signature has one flat (B-flat). The melody in the treble clef starts with a half note G4, followed by a half note A4, then a half note B4, and continues with a series of half notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef starts with a whole rest, followed by a half note G3, then a half note A3, then a half note B3, and continues with a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The score ends with a double bar line.

Začnemo lahko tudi s pavzo.

Uporabi kar harmonizacijo iz naloge 1:1, ali pripravi novo.

## KONTRAPUNKT V ČETRTINKAH (1:2)

1 nota : 2 notama  
Polovinka proti  
četrtnkama

F: T D T  
g: D t D t  
D T  
d: D t  
s  $\overset{6}{D^4}$   $\overset{5}{T}$   
K

## KONTRAPUNKT V ČETRTINKAH (1:2)

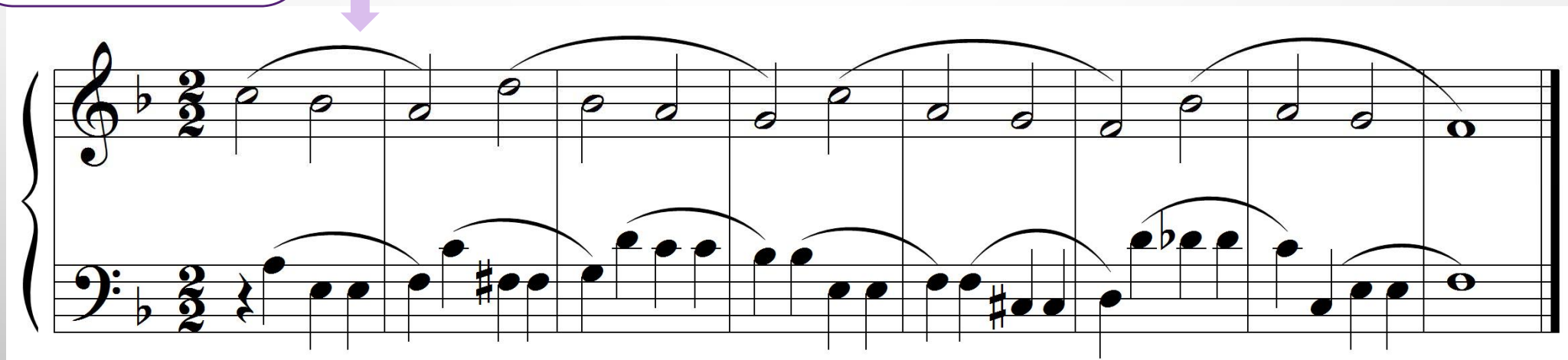
F: T D T  
g: D t D t  
d: D t  
s <sup>6</sup> D<sup>4</sup> <sup>5</sup> 3 T  
K

Glede na harmonijo skiciraj melodijo (karakteristični toni, intervalno zastopstvo funkcij, akordov), s pikami naznači njen potek.

Za nadaljevanje gradnje melodije uporabi začetno glasbeno idejo (interval, motiv, motivično jedro).

Na osnovi  
skice končaj  
nalogo.

## KONTRAPUNKT V ČETRRTINKAH (1:2)



A musical score for counterpoint in 4/2 time, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody in the top staff consists of quarter notes with a slur over the entire line. The bass line in the bottom staff consists of quarter notes, also with a slur over the entire line. The piece ends with a double bar line.


Začnemo lahko tudi s pavzo.



# SINKOPE /ZADRŽKI IN ANTICIPACIJE / PREHITKI

V obeh primerih uporabljamo ritmično obliko sinkop.

Razlika med sinkopami in anticipacijami:

- pri sinkopah funkcijo (akord) v enem ali več glasovih zadržimo, medtem ko že nastopi nova v enem ali več glasovih;
  - pri anticipacijah pa funkcijo (akord) v enem ali več glasovih prehitimo, medtem ko prejšnja še traja v enem ali več glasovih.
- 

Melodija proti sinkopirani melodiji -  
zadržane funkcije

Uporabi kar  
harmonizacijo iz  
naloge 1:1, ali  
pripravi novo.

## KONTRAPUNKT V SINKOPAH (1:S)

F: T D T D T D T s <sup>6</sup>D<sup>4</sup> <sup>5</sup>T<sup>3</sup> T

g: D t D t d: D t K





Melodija proti sinkopirani melodiji –  
prehitene, anticipirane funkcije

Uporabi kar  
harmonizacijo iz  
naloge 1:1, ali  
pripravi novo.

## KONTRAPUNKT V ANTICIPACIJAH (1: A)

F: T D T D T s <sup>6</sup>D<sup>4</sup> <sup>5</sup>T<sup>3</sup> T

g: D t D t d: D t K

Zgoraj je potek funkcij (akordov) po melodiji cantus firmusa.

## KONTRAPUNKT V ANTICIPACIJAH (1: A)

The musical score consists of two staves. The upper staff (treble clef) contains a cantus firmus melody with various intervals and accidentals. The lower staff (bass clef) contains a figured bass accompaniment with various chordal textures and anticipations. The figures are: F: T D T, g: D t D t, d: D t, S, D<sup>6</sup> 4, 5, 3, T, K.

F: T D T  
g: D t D t  
d: D t  
S D<sup>6</sup> 4 5 3 T  
K

Spodaj so funkcije (akordi) prehitene (prehiteni).

# KONTRAPUNKT V ANTICIPACIJAH (1: A)

Glede na potek prehitenih funkcij (akordov) skiciramo potek sinkopirane melodije in jo izdelamo.

The image displays a musical score for piano in 2/2 time, consisting of two staves. The key signature is one flat (B-flat). The score illustrates the development of a syncopated melody through contrapuntal techniques. The upper staff features a melodic line with a series of eighth notes, each beamed together and connected by a slur, creating a syncopated effect. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern, also using slurs and beams. The notation includes various accidentals (sharps and flats) and rests, demonstrating the intricate relationship between the two parts.

# KONTRAPUNKT V SINKOPAH (1:S)

Običajna sinkopirana melodija je sestavljena (kombinirana) iz več vrst sinkopiranja.

Tradicionalne,  
disonančne  
sinkope

Sinkope,  
zadrževanje  
funkcij (akordov)

Sinkope,  
prehitavanje funkcij  
(akordov) -  
anticipacije

Tradicionalne,  
konsonančne  
sinkope,  
prekinitev  
sinkopiranja

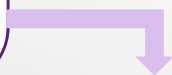
Obe melodiji pri sinkopah so v medsebojnem odvisnem odnosu, interakciji. Sinkope so lahko:

1. tradicionalne, disonančne (4-3, 7-6, 2-3 ipd.);
2. konsonančne;
3. z zadržanimi funkcijami (akordi);
4. s prehitenimi funkcijami (akordi);
5. sinkopiranje kratko prekinemo.

Alterirane, zadržane ali prehitene tone, vedno razvezujemo v smeri njihove alteracije, višaje stopnjema navzgor, nižaje stopnjema navzdol, takoj ali naknadno.

# KONTRAPUNKT S PONAVLJANJEM RITMIZIRANEGA MOTIVA

Za osnovo  
ritmiziranega motiva  
lahko izbereš eno od  
prejšnjih nalog, npr.  
za spodnji primer  
služi naloga 2:1.



The musical score is written for piano in 2/2 time, featuring two staves. The key signature has one flat (B-flat). The melody in the right hand consists of a sequence of eighth notes, with a slur over the first four notes and another slur over the last four notes. The bass line consists of quarter notes, with a slur over the first two notes and another slur over the last two notes. The rhythm in the bass line is a 2:1 ratio relative to the eighth notes in the right hand. The score is enclosed in a double bar line at the end.

# KONTRAPUNKT S PONAVLJANJEM RITMIZIRANEGA MOTIVA

Za osnovo  
ritmiziranega motiva  
lahko izbereš eno od  
prejšnjih nalog, npr.  
za spodnji primer  
služi naloga 1:1.

The image shows a musical score for piano in 2/2 time. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat). The treble staff contains a melodic line with a series of eighth notes, each beamed together and connected by a long slur. The bass staff contains a rhythmic accompaniment consisting of eighth notes, some with slurs, and some with accidentals (sharps and flats). The overall structure is a 16-measure piece, with a double bar line at the end.

# KONTRAPUNKT S PONAVLJANJEM RITMIZIRANEGA MOTIVA

Za osnovo  
ritmiziranega motiva  
lahko izbereš eno od  
prejšnjih nalog, npr.  
za spodnji primer  
služi naloga 1:2.

The image shows a musical score for piano in 2/2 time. The score is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat). The melody in the treble staff consists of a series of eighth notes, each beamed together with the following eighth note, creating a continuous eighth-note line. The bass staff provides a harmonic accompaniment with a similar rhythmic pattern, featuring eighth notes and dotted eighth notes. The piece concludes with a double bar line.