



IZDELAVA OSNOVNIH NALOG ZA INŠTRUMENTALNI KONTRAPUNKT

ANDREJ MISSON – KONTRAPUNKT B1

MAREC 2020



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

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

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

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

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

K

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 treble clef on top and the bass clef on the bottom. The key signature is one flat (B-flat). The melody in the treble staff consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The melody in the bass staff consists of half notes: G3, F2, E2, D2, C2, B1, A1, G1. The two melodies are in a 2:1 interval relationship. The score ends with a double bar line.

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.

KONTRAPUNKT V CELINKAH (2:1:1)

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

F: \underline{D} T
I

e: \underline{D} T
VII

d: \underline{D} T
VIII

K

Če si uporabil stransko gibanje in dvojni kontrapunkt, lahko kontrapunktu dodaš še en glas v vzporednih tercah ali sekstah, glede na harmonske funkcije.

KONTRAPUNKT V CELINKAH (2:1:1:1)

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

F: D — T
e: D — VII T
d: D — T
K

Dodamo lahko še tretji glas, da dobimo dvakrat vzporedno, protismerno gibanje.

KONTRAPUNKT V CELINKAH (2:1:1:1:1)

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

F: \underline{D} I \underline{T} e: \underline{D} VII \underline{T} d: \underline{D} VIII \underline{T} K

Dodamo lahko še četrti glas, trije glasovi so vodeni vzporedno, kot fauxbourdon. Če ne, mora biti peti glas v stranskem ali protismernem gibanju, da ne pride do vzporednih oktav ali kvint.

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
g: D t D t
d: D t
s $\overline{D^4 \quad 3}$ 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 D T s $\overset{6}{D^4}$ $\overset{5}{3}$ T

g: D t D t d: D 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).

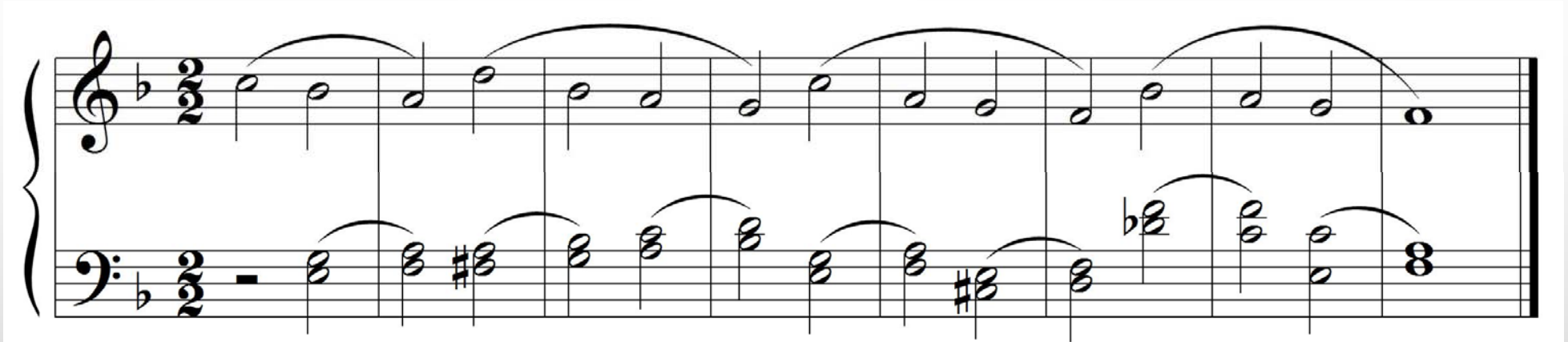
Na osnovi
skice končaj
nalogo.

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 Bb4, and continues with a series of half notes: C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The bass line starts with a whole rest, followed by a half note G3, then a half note A3, then a half note Bb3, and continues with a series of half notes: C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The score ends with a double bar line.

Začnemo lahko tudi s pavzo.

KONTRAPUNKT V POLOVINKAH (1:1:1)



Če si uporabil stransko gibanje in dvojni kontrapunkt, lahko kontrapunktu dodaš še en glas v vzporednih tercah ali sekstah, glede na harmonske funkcije. V primeru vzporednih oktav ali kvint uporabimo protismerno ali stransko gibanje.

KONTRAPUNKT V POLOVINKAH (1:1:1:1)

The image shows a musical score for two voices in 2/2 time. The key signature has one flat (B-flat). The score consists of two staves, Treble and Bass clef, with a brace on the left. The music is written in half notes. The Treble staff starts with a whole rest, followed by a series of half notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The Bass staff starts with a whole rest, followed by a series of half notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. The notes are grouped into pairs of half notes, with some pairs connected by a slur. The final measure of each staff ends with a double bar line.

Dodamo lahko še tretji glas, da dobimo dvakrat vzporedno, protismerno gibanje.
V primeru vzporednih oktav ali kvint uporabimo protismerno ali stransko gibanje.

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: D t
s $\overline{D^4 \begin{matrix} 6 \\ 5 \\ 3 \end{matrix} T}$
K

KONTRAPUNKT V ČETRTINKAH (1:2)

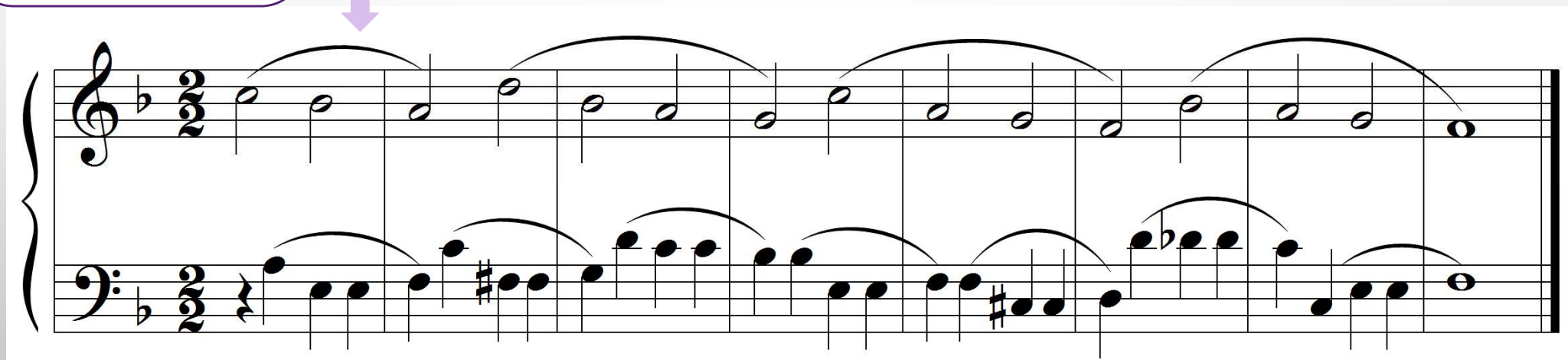
F: T D T
g: D t D t
d: D t
s ⁶ D⁴ ⁵ 3 T
K

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 each measure. The bass line in the bottom staff consists of quarter notes with a slur over each measure. 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
g: D t D t
d: D t
s D⁶₃ T⁵
K

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

KONTRAPUNKT V SINKOPAH (1:S)

The image displays a musical score for a contrapuntal exercise in 3/2 time. The top staff is a treble clef containing a cantus firmus melody with a 1:5 ratio. The bottom staff is a bass clef containing a bass line with figured bass notation. The figured bass notation is as follows:

F: T D T D T D T S D⁶ T⁵
g: D t D t d: D t K

Spodaj so funkcije (akordi) zadržani.

KONTRAPUNKT V SINKOPAH (1:S)

Glede na potek
zadržanih 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 is written in a contrapuntal style, with a syncopated melody in the bass staff. The treble staff features a melodic line with long, sweeping arches over groups of notes. The bass staff features a more rhythmic, syncopated melody with similar arches. The piece concludes with a double bar line.

KONTRAPUNKT V SINKOPAH (1:S)

Pri sinkopah lahko prav tako enemu od glasov dodamo terco ali seksto. Pazimo, da ne pride do vzporednih oktav ali kvint razen dovoljenih.

Musical score for piano in 3/2 time, showing a contrapuntal exercise with syncopation. The right hand has a melodic line with a fermata over the first measure, and the left hand has a bass line with a fermata over the first measure. The key signature has one flat (B-flat).

Musical score for piano in 3/2 time, showing a contrapuntal exercise with syncopation. The right hand has a chordal accompaniment with a fermata over the first measure, and the left hand has a bass line with a fermata over the first measure. The key signature has one flat (B-flat).

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 ⁶D⁴ ⁵T³ T

g: D t D t d: D t K

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,
prehitene 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 prehitnimi 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 1:1.

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 sequence 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 of eighth notes, often featuring accidentals (sharps and flats) and a final half-note chord at the end of the phrase. The overall structure is a short musical phrase, likely a 16-measure exercise.

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, treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef consists of a sequence of eighth notes, each beamed together with the following eighth note, creating a continuous eighth-note line. The bass clef part features a more complex rhythmic pattern, including dotted eighth notes and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line.