

# UMJETNIČKA AKADEMIJA U SPLITU

## Dodatne provjere znanja, vještina i sposobnosti glazbena teorija i kompozicija

<http://umas.unist.hr/wp-content/uploads/2016/05/GLAZBENA-TEORIJA-KOMPOZICIJA-letak.pdf>

Zadatci iz kontrapunkta:

1. Na zadani *cantus firmus* izraditi u drugom i trećem glasu kombinaciju II. i III. vrste ili kombinaciju III. i IV. vrste.
2. Na zadani *cantus firmus* izraditi u drugi i treći glas kao diminuirane kontrapunkte V. vrste («contrapunctus floridus«).

doc. dr. sc. Vito Balić

Split, 13. 4. 2021.

# GRADIVO I LITERATURA

Svo potrebno gradivo sadržano je u klasičnom udžbeniku iz kontrapunkta:

- *Knud Jeppesen, Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century*, Prentice-Hall, inc., Englewood Cliffs, N. J., 1939.

Prijevod udžbenika na engleskom jeziku, dostupan je na sljedećoj adresi:

- <https://ia803208.us.archive.org/22/items/counterpointpoly00jepp/counterpoly00jepp.pdf>
- (ili: <https://archive.org/search.php?query=Knud%20Jeppesen>)

Gradivo potrebno za prijemni: str. 59-97, 107-201.

Gradivo ovog udžbenika moguće je pronaći i u skripti Vlastimira Peričića iz 1985. godine:

- Vlastimir Peričić, *Osnovi kontrapunkta*, Skripta, Beograd 1985. (ili *Kontrapunkt*, Skripta, Beograd, 1969.)
  - Skripta iz 2003. više nema gradivo s vrstama!

# Dodatna literatura:

*The Study of Counterpoint From Johann Joseph Fux's Gradus ad Parnassum*, translated and edited by Alfred Mann, W. W. Norton & Company, New York - London, 1971.

<https://avserzhen.files.wordpress.com/2016/06/fux-jjthe-study-of-counterpoint-alfred-mann-trans.pdf>

Vrhunska literatura danas:

- za način rada contrapunctus simplex (1:1) – contrapunctus diminutus (postupno uvođenje disonanci) – musica poetica

Johannes Menke: *Kontrapunkt II: Die Musik der Renaissance*, Laaber-Verlag, Laaber, 2015.

<https://laaber-verlag.de/detailview?no=06032>

- za način rada po vrstama uz širenje na brojne renesansne stilske kontrapunktske postupke  
Peter Schubert, *Modal counterpoint, Renaissance style (second edition)*, Oxford University Press, New York, 2008. ISBN 978-0-19-533194-3

- za širenje znanja o renesansnoj i srednjovjekovnoj glazbi u svim pravcima:

Elam Rotem – Early Music Sources

<https://www.earlymusicsources.com/>

Early Music Sources also features a youtube series:

<https://www.earlymusicsources.com/youtube>

# Kandidati pišu dva zadatka – troglasne kombinacije vrsta:

**Prvi zadatak** može biti:

- kombinacija polovinki i četvrtinki na zadani *cantus firmus* (kombinacija II. i III. vrste) ili
- kombinacija četvrtinki i sinkopa na zadani *cantus firmus* (kombinaciju III. i IV. vrste).

**Drugi zadatak** je:

- kombinacija dvaju diminuiranih kontrapunkta na zadani *cantus firmus* (V. vrsta, »contrapunctus floridus«).

**Crkveni načini** (tonusi, modusi) i **transpozicija**

- Zadatci su u jednom od četiriju crkvenih načina, dorskom, frigijskom, lidijskom ili miksolidijskom. Svi načini mogu biti transponirani za kvartu naviše.



# Usvajanje crkvenih načina/modusa pjevanjem primjera:

Liber usualis, , Romae – Tornaci: Desclée et Socii, 1961., str. 224.

<https://archive.org/details/TheLiberUsualis1961>

Hymn.

1. Tone for the Ordinary Sundays.

2.

**A**



AM lú-cis órto sídere, Dé-um precémur súpplíces,



Ut in di-úrnis áctibus, Nos sérvet a nocéntibus.

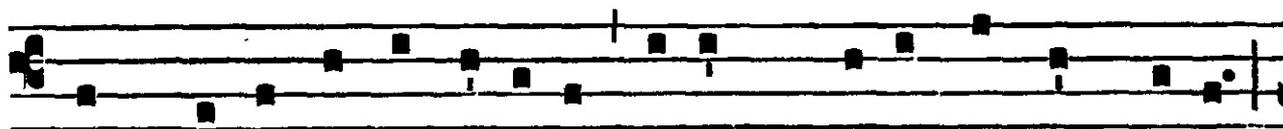
# Izrada cantus firmusa iz primjera: kratki, zaokruženi fragment

Hymn.

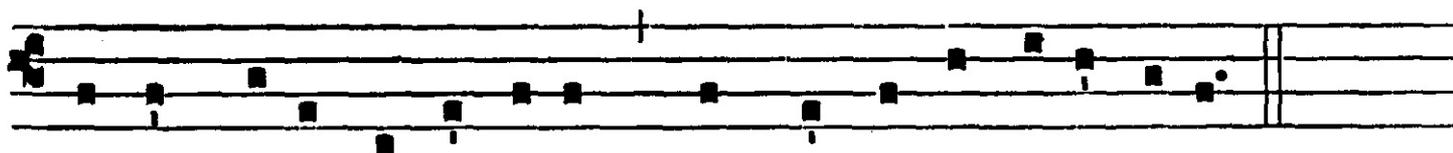
1. Tone for the Ordinary Sundays.

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AM lú-cis órto sídere, Dé-um precémur súplices,



Ut in di-úrnis áctibus, Nos sérvet a nocéntibus.



Odrediti za koje dionice se piše

Odrediti početak i kraj (svijest o registrima i rasponima)

Musical score for three voices: Cantus, Altus, and Tenor. The score is in 4/2 time and consists of two measures. The Cantus part is written in the soprano clef, the Altus in the alto clef, and the Tenor in the bass clef. The notes are as follows:

Measure	Cantus	Altus	Tenor
1	C4	F3	C3
2	C4	F3	C3

Musical score for piano accompaniment. The score is in 4/2 time and consists of two measures. The right hand is in the soprano clef and the left hand is in the bass clef. The notes are as follows:

Measure	Right Hand	Left Hand
1	C4, F3	C3
2	C4, E4, D4, C4, F#4	C3, F#3, C4

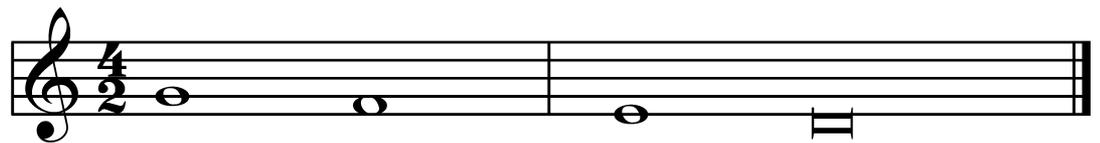
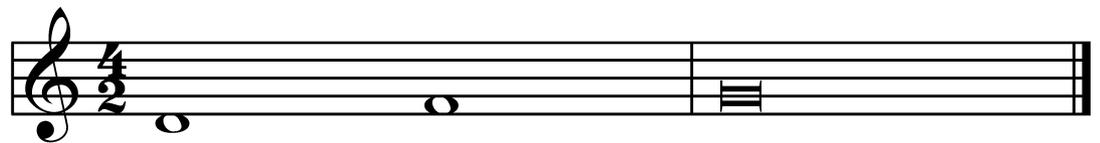
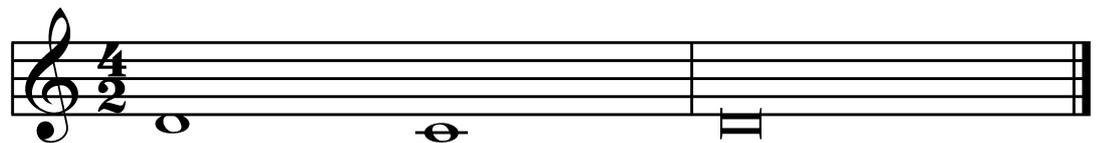
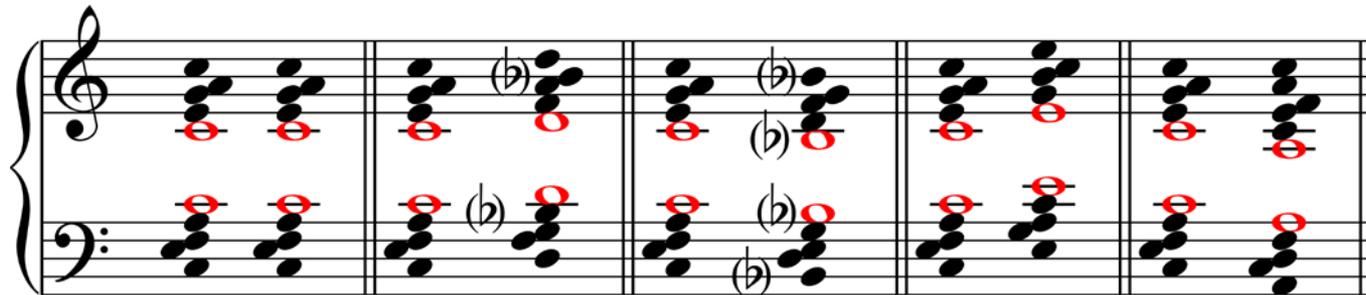
Odrediti za koje dionice se piše

Odrediti početak i kraj (svijest o registrima i rasponima)

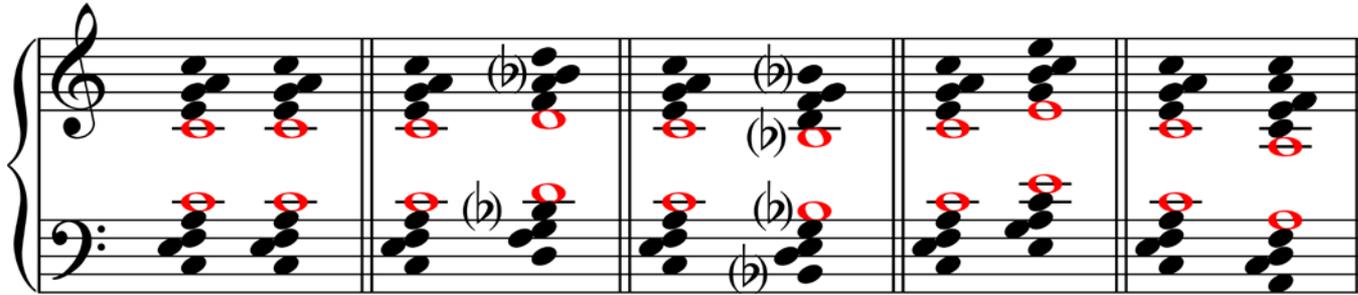
Musical score for three voices: Cantus, Altus, and Tenor. The time signature is 4/2. The score consists of two measures. In the first measure, Cantus has a whole note G4, Altus has a whole note G3, and Tenor has a whole note G2. In the second measure, Cantus has a whole note G4, Altus has a whole note G3, and Tenor has a whole note G2. There are small black squares above the notes in the Cantus and Tenor staves, likely indicating breath marks or phrasing.

Musical score for piano accompaniment. The time signature is 4/2. The score consists of two measures. In the first measure, the right hand has a whole note G4 and a whole note G3, and the left hand has a whole note G2. In the second measure, the right hand has a whole note G4, a whole note G3, and a whole note G2, and the left hand has a whole note G2, a whole note G2, and a whole note G2. There are Roman numerals III, II, and III below the notes in the right and left hands, likely indicating fingerings.

# Svijest o mogućim potpunim akordima i njihovim povezivanjima



# Svijest o mogućim potpunim akordima i njihovim povezivanjima



Cantus  
Altus

Tenor

Three vocal staves (Cantus, Altus, and Tenor) in 4/2 time. The Cantus staff is in treble clef, and the Altus and Tenor staves are in bass clef. The Cantus staff shows two measures of chords: a triad in the first measure and a dyad in the second. The Altus staff shows two measures of chords: a dyad in the first measure and a triad in the second. The Tenor staff shows two measures of single notes: a single note in the first measure and a single note in the second. The notes in the Cantus and Altus staves correspond to the chords in the piano accompaniment above.

A piano accompaniment consisting of two measures. Each measure contains a pair of chords, one in the treble clef and one in the bass clef. Roman numerals are placed below the chords to indicate their harmonic function: III in the treble and II in the bass for the first measure, and III in the treble and III in the bass for the second measure. The notes in the chords correspond to the chords in the piano accompaniment above.

# Kombinacija polovinki i četvrtinki na zadani *cantus firmus* (kombinacija II. i III. vrste)

Cantus  
Altus

Tenor

This musical score shows the first system of a composition. It features three staves: Cantus (top), Altus (middle), and Tenor (bottom). The time signature is 4/2. The Cantus part begins with a whole rest, followed by a half note G4, a half note F4, and a half note E4. The Altus part starts with a whole note chord of G4 and F4, followed by a half note E4, a half note D4, and a half note C4. The Tenor part consists of a continuous eighth-note line: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A bar line is placed after the first measure.

This musical score shows the second system of the composition. It features two staves: Cantus (top) and Tenor (bottom). The time signature is 4/2. The Cantus part continues with a half note D4, a half note C4, and a half note B3. The Altus part continues with a half note B3, a half note A3, and a half note G3. The Tenor part continues with a half note C4, a half note B3, and a half note A3. A bar line is placed after the first measure. The system concludes with a double bar line. The Cantus staff ends with a fermata over a half note G3, followed by a half note F3, and a half note E3. The Altus staff ends with a half note D3, a half note C3, and a half note B2. The Tenor staff ends with a half note A2, a half note G2, and a half note F2. Roman numerals III, II, and III are placed below the final notes of the Cantus, Altus, and Tenor staves, respectively.

Kombinacija dvaju diminuiranih kontrapunkta na zadani  
*cantus firmus* (V. vrsta, »contrapunctus floridus«)

Cantus

Tenor  
Bassus

The image shows a musical score for three parts: Cantus, Tenor, and Bassus. The Cantus part is a single staff in G minor (one flat) and 4/2 time, which is currently blank. The Tenor and Bassus parts are a pair of staves in G minor and 4/2 time. The Tenor staff contains a cantus firmus line consisting of six half notes: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, and B<sub>1</sub>. The Bassus staff is currently blank.

The image shows a musical score for two staves in G minor and 4/2 time. The top staff is blank. The bottom staff contains a cantus firmus line consisting of six half notes: G<sub>2</sub>, F<sub>2</sub>, E<sub>2</sub>, D<sub>2</sub>, C<sub>2</sub>, and B<sub>1</sub>.

# Kombinacija dvaju diminuiranih kontrapunkta na zadani *cantus firmus* (V. vrsta, »contrapunctus floridus«)

Musical score for Cantus, Tenor, and Bassus. The time signature is 4/2. The key signature has one flat (B-flat). The Cantus part is in the treble clef and features a melodic line with a slur over the first two measures. The Tenor and Bassus parts are in the bass clef and feature a rhythmic pattern of quarter notes and half notes.

Piano accompaniment for the Cantus, Tenor, and Bassus. The time signature is 4/2. The key signature has one flat (B-flat). The piano part features a harmonic accompaniment with chords and single notes in both the treble and bass clefs.

# Kombinacija dvaju diminuiranih kontrapunkta na zadani *cantus firmus* (V. vrsta, »contrapunctus floridus«)

Cantus

Tenor  
Bassus

The first system of the musical score is written in 4/2 time and B-flat major. The Cantus part (treble clef) begins with a whole rest, followed by a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F3. The Tenor part (bass clef) starts with a whole note G4, followed by a whole note F4, a whole note E4, a whole note D4, a whole note C4, a whole note B3, a whole note A3, a whole note G3, and a whole note F3. The Bassus part (bass clef) begins with a whole note G4, followed by a whole note F4, a whole note E4, a whole note D4, a whole note C4, a whole note B3, a whole note A3, a whole note G3, and a whole note F3.

The piano accompaniment for the first system is written in 4/2 time and B-flat major. The right hand (treble clef) begins with a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, a half note G3, and a half note F3. The left hand (bass clef) begins with a whole note G4, followed by a whole note F4, a whole note E4, a whole note D4, a whole note C4, a whole note B3, a whole note A3, a whole note G3, and a whole note F3.