

1. Delovni list

DIATONIČNA MODULACIJA

Modulacija je eden od načinov zapuščanja tonalitete oz. doseganja nove. Gre za prehod v okviru melodične fraze (najpogosteje periode). Poleg **modulacije** lahko tonaliteto zapustimo tudi s pomočjo **tonalnega skoka** (svobodnega prehoda iz ene v drugo tonaliteto med dvema frazama) ter **tonikalizacije** oziroma **izmika** (kratkega izstopanja v eno od bližnjih tonalitet, ki mu sledi takojšnji povratek v izhodiščno tonaliteto).

Glede na način prehoda ločimo tri vrste modulacij:

- **diatonična modulacija** je prehod iz ene v drugo tonaliteto s pomočjo akorda, ki je skupen obema,
- **kromatična modulacija** je prehod iz ene v drugo tonaliteto s pomočjo kromatične zveze oziroma alteriranega akorda,
- **enharmonična modulacija** je prehod iz ene v drugo tonaliteto z enharmoničnim pretolmačenjem enega ali več tonov določenega akorda.

Vse vrste modulacij so lahko **neposredne, direktne** (z enim samim prehodom) ali **posredne** oziroma **indirektne** (pred dosegom končne tonalitete preidemo v še eno ali več vmesnih, ne da bi le-te posebej utrdili). **Diatonična modulacija** je najpogostejša pri prehajanju v eno od (po kvintnem krogu) bližnjih tonalitet. Pri diatonični modulaciji lahko uporabimo akorde katerekoli od oblik durove oziroma molove lestvice. Pri prehodu v katero od bolj oddaljenih tonalitet nam tako npr. lahko dobro služijo akordi s v molduru ter d v naravnem in S v melodičnem molu. Upoštevanje izhodiščnega pravila – prehoda preko skupnega akorda dveh tonalitet še ni zagotovilo za dobro, muzikalno modulacijo. Pogosto (čeprav ne vedno) se izkaže za koristno, če je t.i. **modulacijski akord** v dobljeni tonaliteti čim bolj subdominantnega karakterja, saj tako navadno najlažje dosežemo novo D (ali še pred njo kadenčni kvartsekstakord) in T. Pogosto sta si gibanji v prvotni in v novi tonaliteti sorodni tudi motivično (najpreprostejši primer je modulacija s pomočjo sekvenčne verige, ki pač prinaša po stopnjah tudi enako motivično strukturo)

Zgledi:

~ vpišite funkcijske in generalbasne označbe

1. J. Haydn: Simfonija št 94, 2. st

2. L. van Beethoven: Klavirski koncert št. 4 v G duru, Op. 58, 1. st.

Musical score for the first system of Beethoven's Piano Concerto No. 4, Op. 58, first movement. The score is in G major, common time (C), and consists of two staves. The right hand features a complex texture of chords and arpeggiated figures, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

3. L. van Beethoven: Sonata za klavir Op. 14, št. 2, 2. st.

Andante

Musical score for the second system of Beethoven's Piano Sonata Op. 14, No. 2, second movement. The score is in G major, common time (C), and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment with eighth notes. Dynamic markings 'sfz' are present in the right hand.

4. J. S. Bach: Koral št. 273, 'Nun preiset alle Gottes Barmherzigkeit'

Musical score for the first system of J.S. Bach's Chorale No. 273. The score is in G major, 3/4 time, and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment with eighth notes.

5. J. S. Bach: Koral 'Helft mir Gott's Güte preisen'

Musical score for the first system of J.S. Bach's Chorale 'Helft mir Gott's Güte preisen'. The score is in G major, common time (C), and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment with eighth notes.

6. J. S. Bach: Koral 'Ach Gott, wie manches Herzeleid'

Musical score for the first system of J.S. Bach's Chorale 'Ach Gott, wie manches Herzeleid'. The score is in G major, 3/4 time, and consists of two staves. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment with eighth notes.

7. L. van Beethoven: Sonata za klavir Op. 53, 1. st.

Musical score for L. van Beethoven's Sonata for Piano Op. 53, first movement. The score is in common time (C) and consists of two systems of grand staff notation. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the piece with a key signature change to two flats (B-flat major/D minor).

8. L. van Beethoven: Sonata za klavir Op. 27, št. 2

Musical score for L. van Beethoven's Sonata for Piano Op. 27, No. 2. The score is in 3/4 time and consists of two systems of grand staff notation. The key signature is three sharps (F# major/C# minor). The bass line features prominent triplet patterns.

9. F. Chopin: Mazurka Op. 7, št. 3

Musical score for F. Chopin's Mazurka Op. 7, No. 3. The score is in 3/4 time and consists of two systems of grand staff notation. The key signature is three flats (E-flat major/B-flat minor).

10. W. A. Mozart: Dunajska sonatina št. 6, 2. st.

Musical score for W. A. Mozart's Dunajska sonatina št. 6, second movement. The score is in 3/4 time and consists of two systems of grand staff notation. The key signature is three sharps (F# major/C# minor). The first system starts with a piano (*p*) dynamic, and the second system starts with a forte (*f*) dynamic.

Vaje:

63.



Vivace

65.

