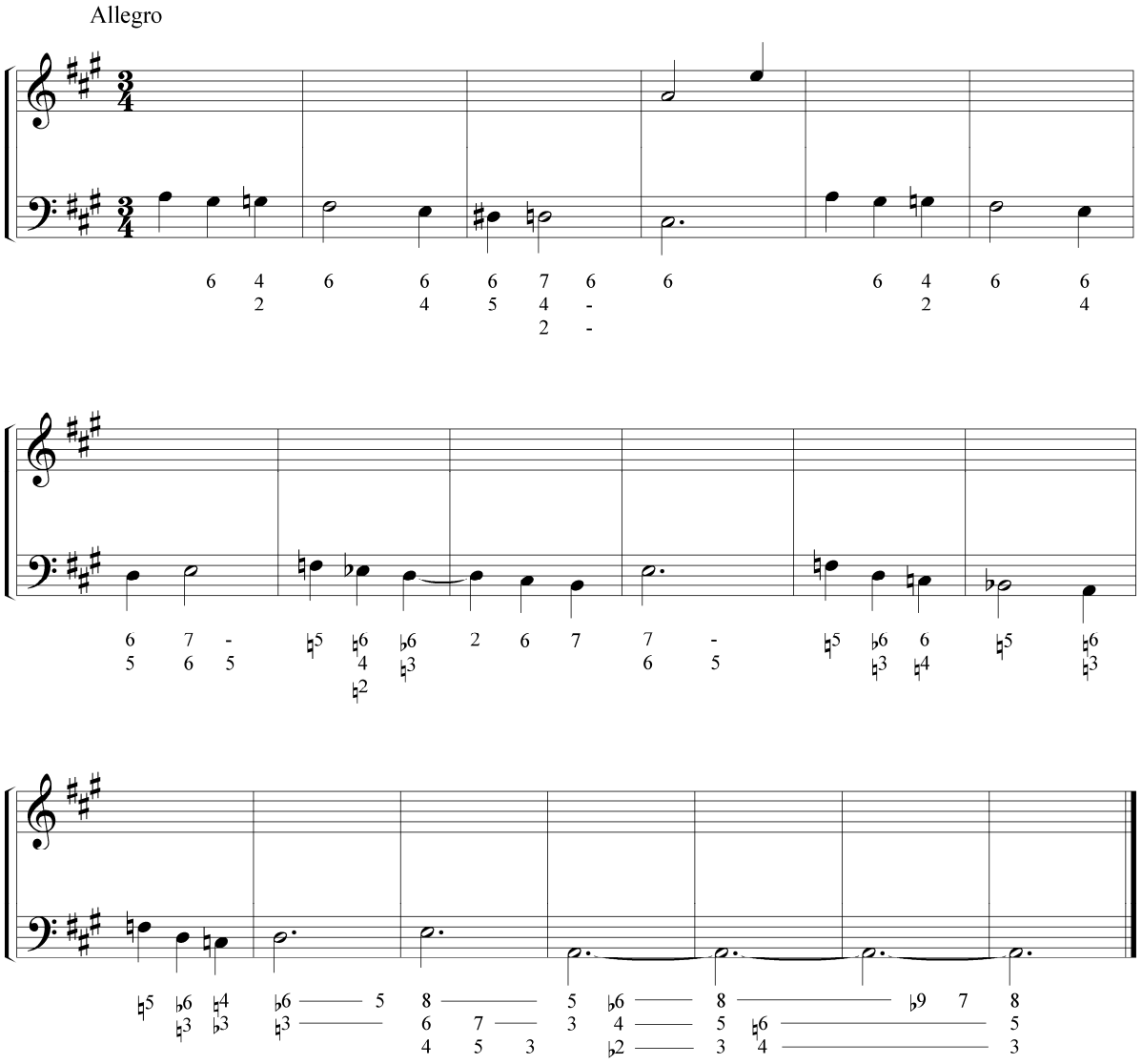
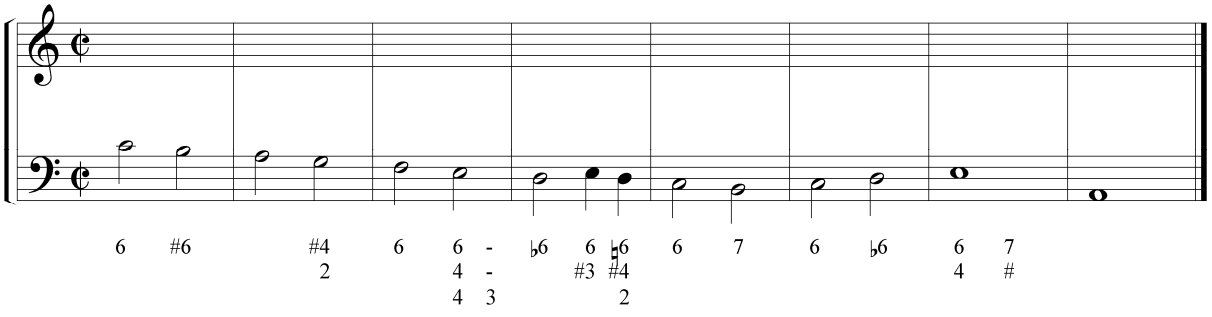
1. Vaja:

1. Harmonizirajte, vpišite generalbasne in funkcijske označbe

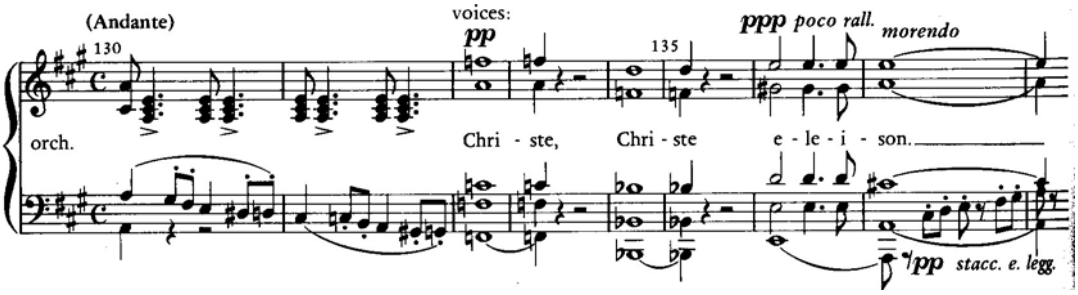


2. Harmonizirajte, vpišite generalbasne in funkcijske označbe



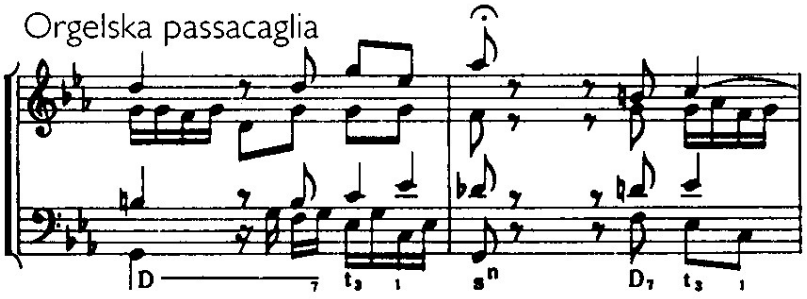
3. Analizirajte, vpište generalbasne in funkcijske označbe

G. Verdi: *Requiem*



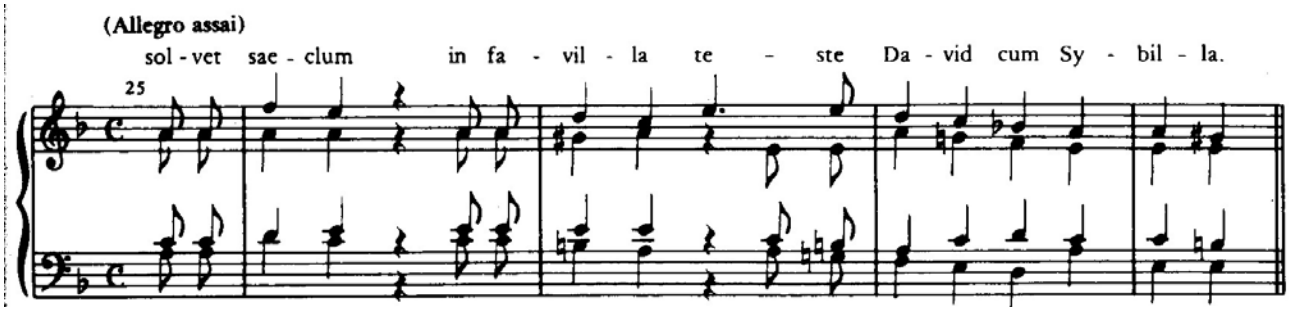
4. Analizirajte, vpište generalbasne in funkcijske označbe

J. S. Bach: *Passacaglia za orgle*



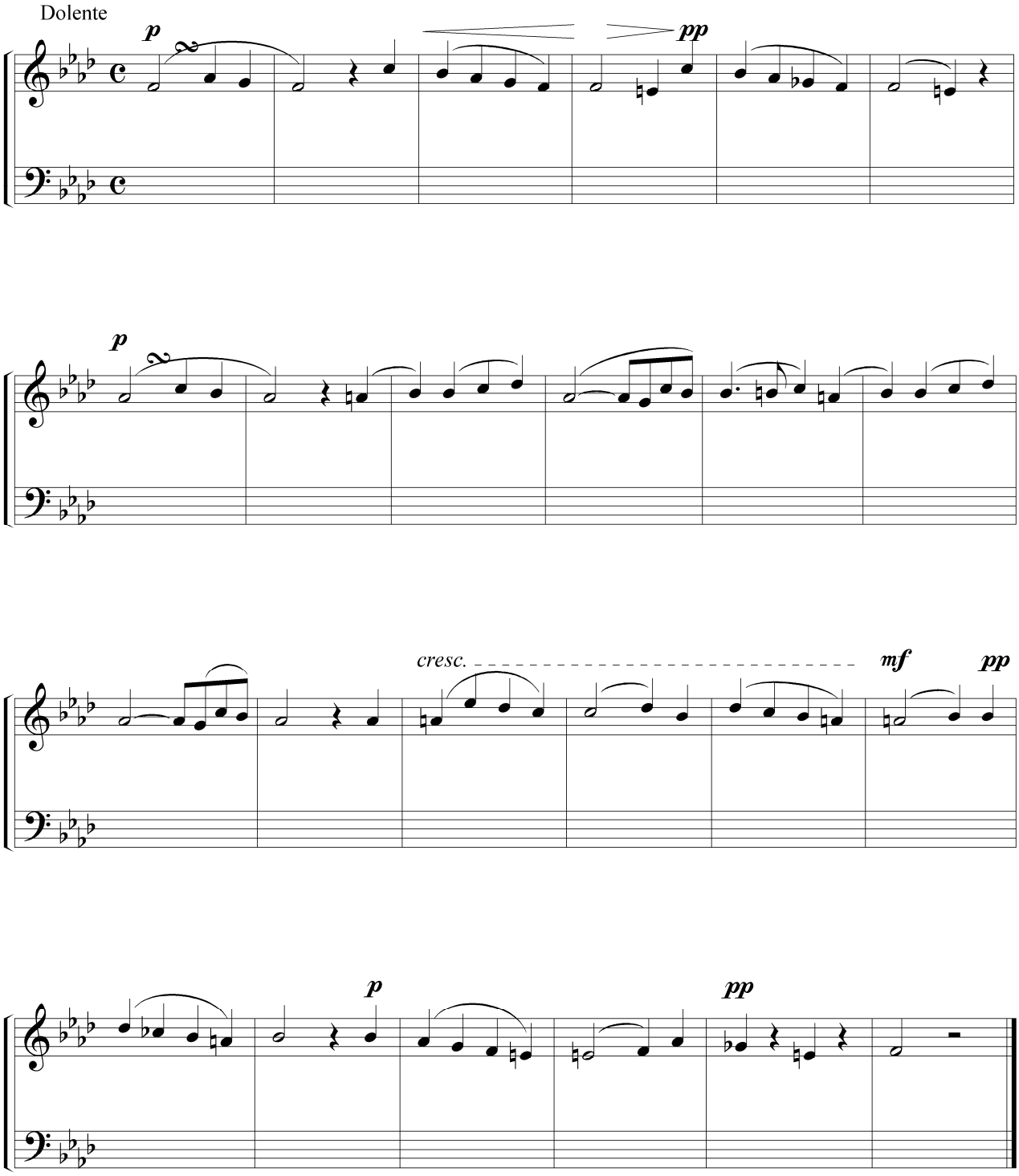
5. Analizirajte, vpište generalbasne in funkcijske označbe

W. A. Mozart: *Dies irae, Requiem K. 626*



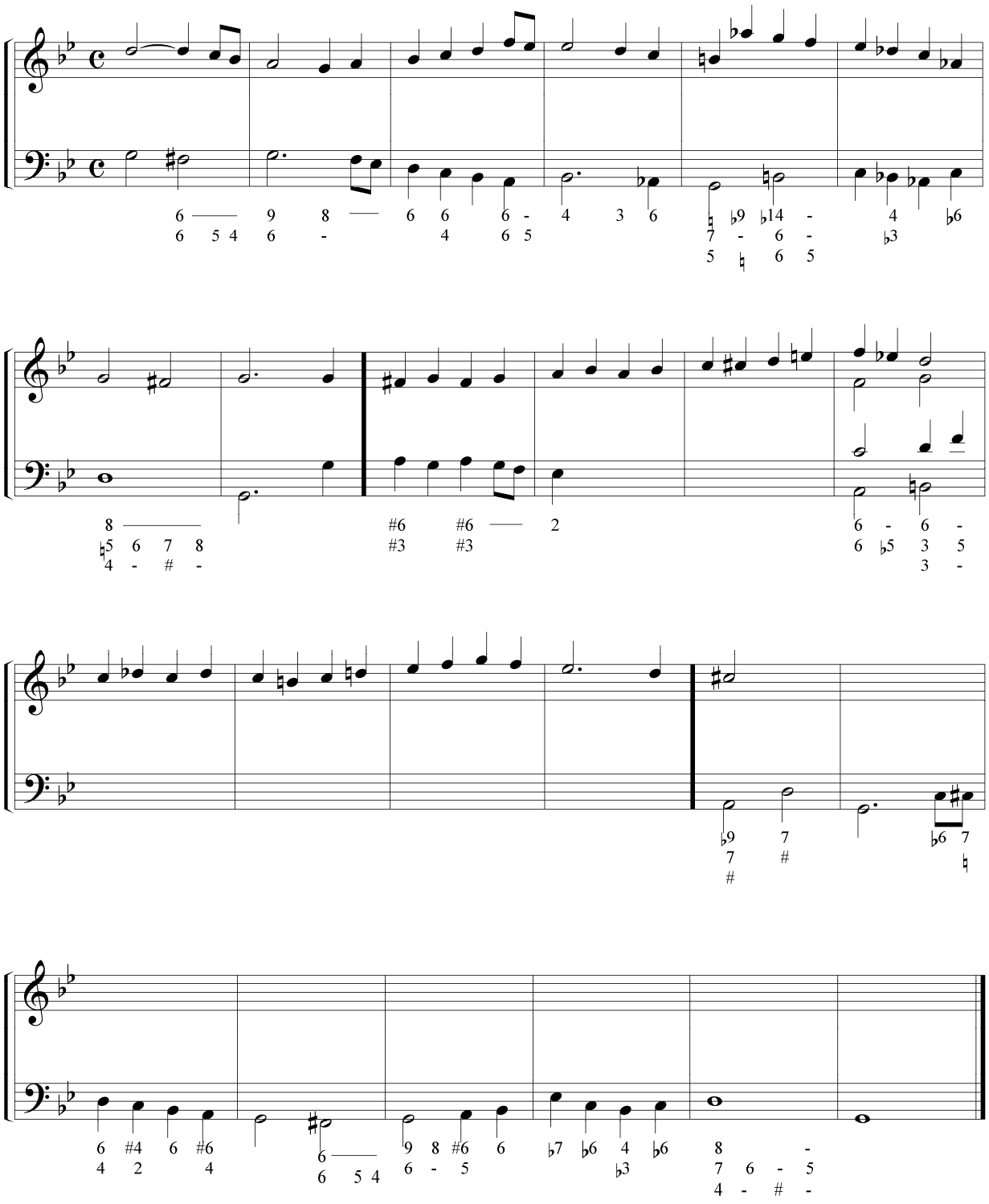
2. Vaja:

1. Harmonizirajte, vpište generalbasne in funkcijske označbe



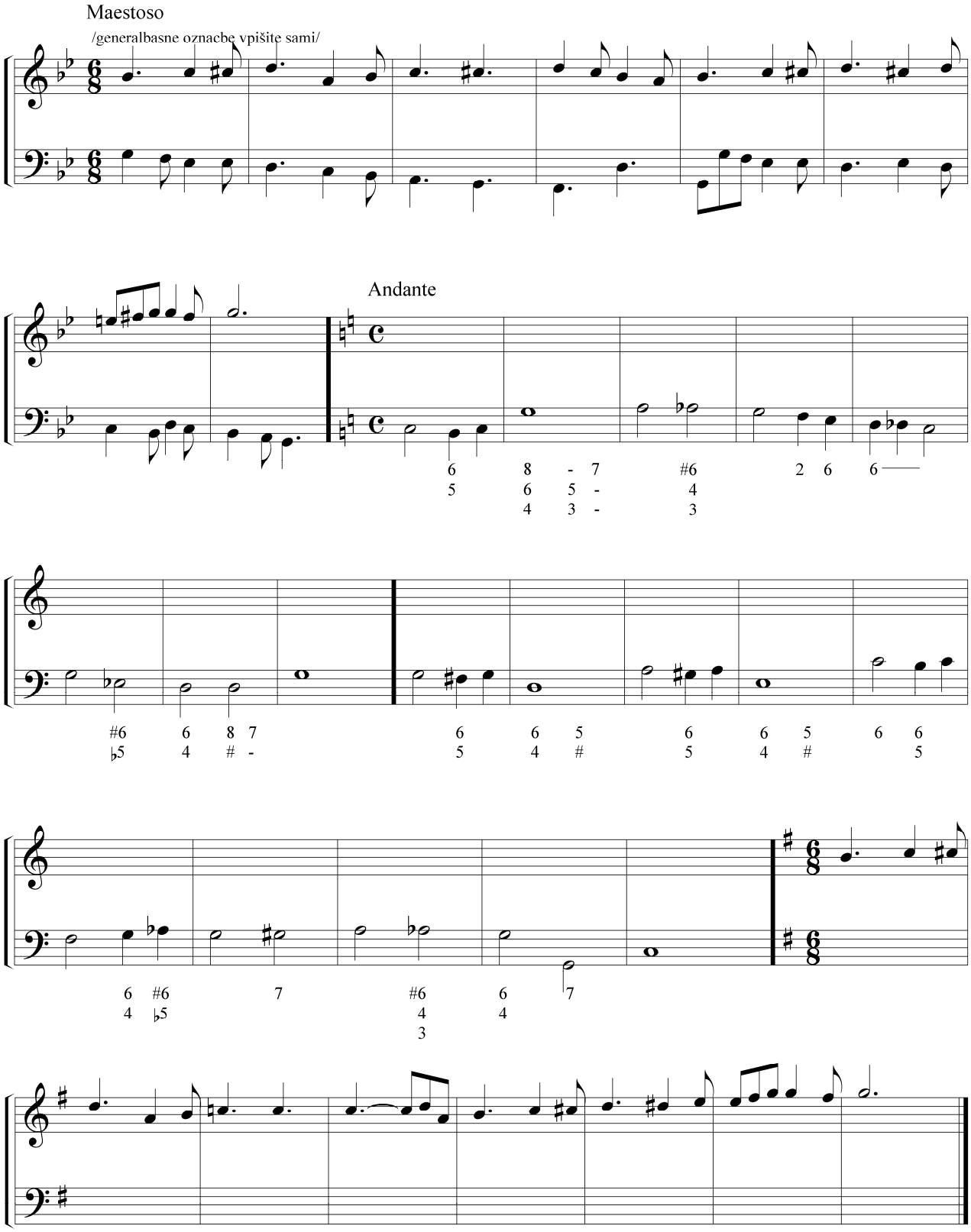
3. Vaja:

~ harmonizirajte, vpišite funkcijske ter generalbasne označbe in označite modulacije. Označite NAT ter ugotovite, kateri so diatonični in kateri kromatični, poimenujte glasbeno celoto, ki jo predstavlja spodnja vaja.



4. Vaja:

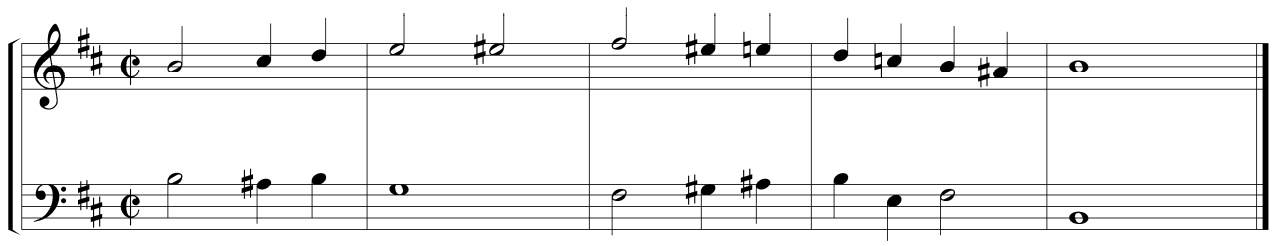
1. harmonizirajte, vpišite funkcijske ter generalbasne označbe in označite modulacije.

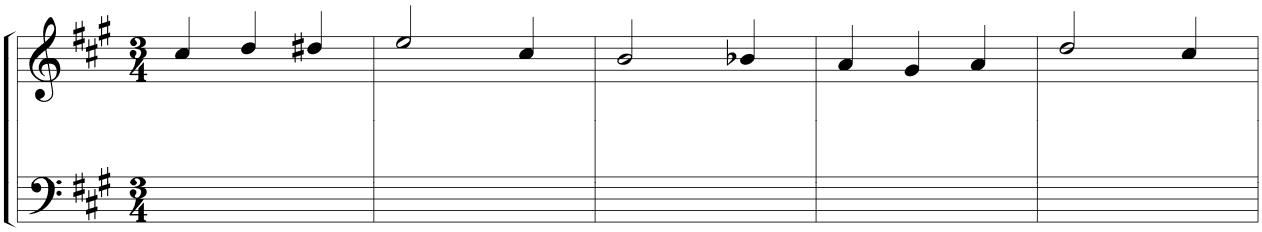


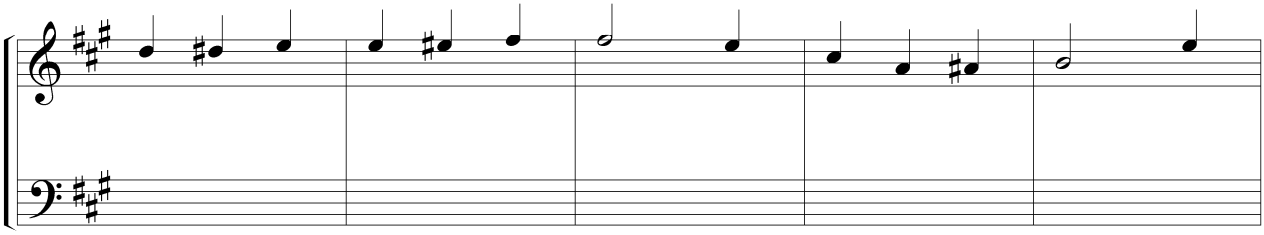
5. Vaja:

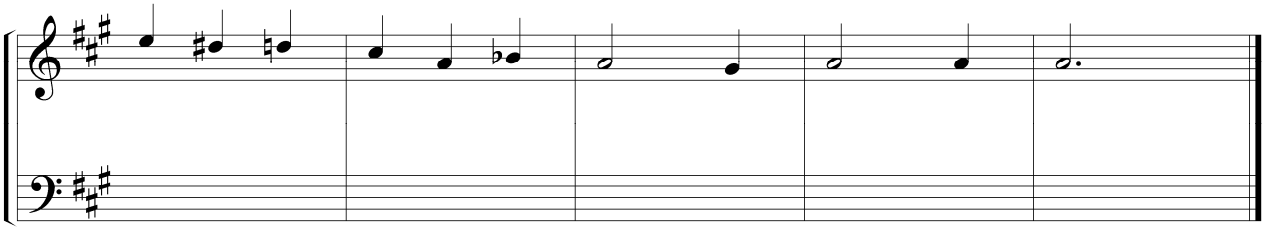
2. harmonizirajte, vpišite funkcijske ter generalbasne označbe in označite modulacije. Označite NAT ter ugotovite, kateri so diatonični in kateri kromatični.

/generalbasne oznacbe vpišite sami/



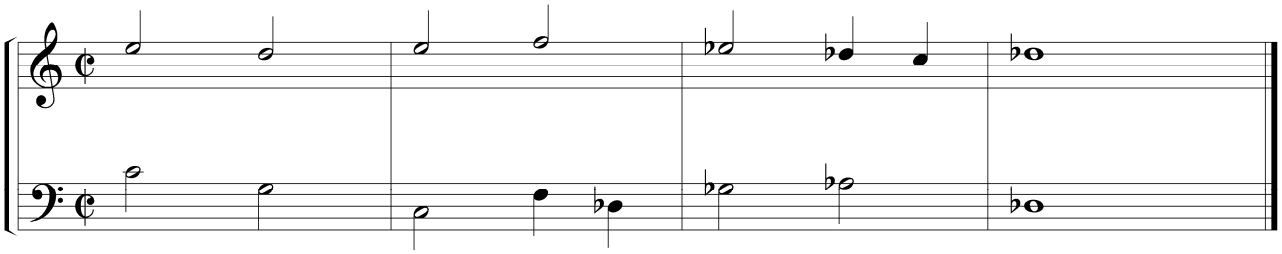


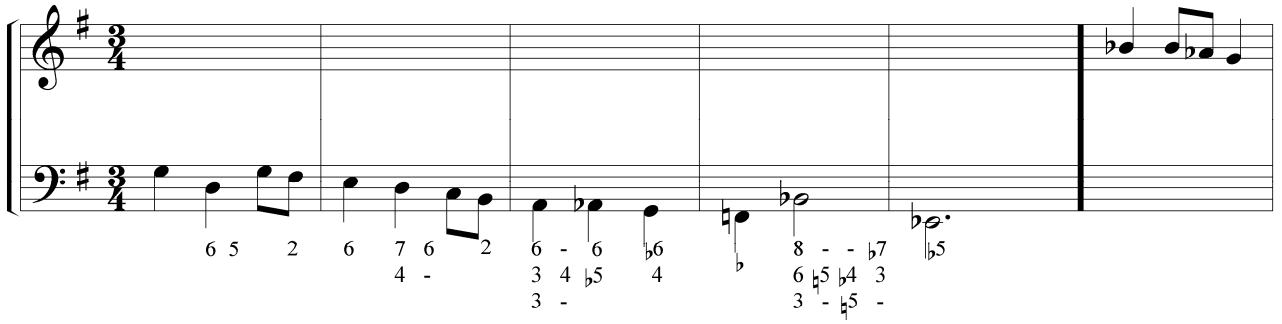


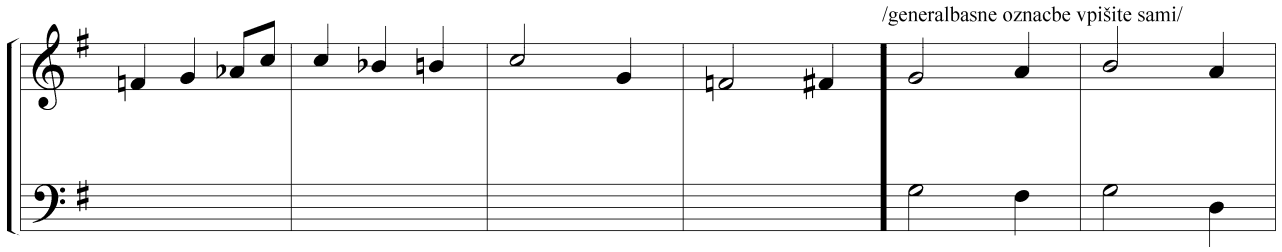


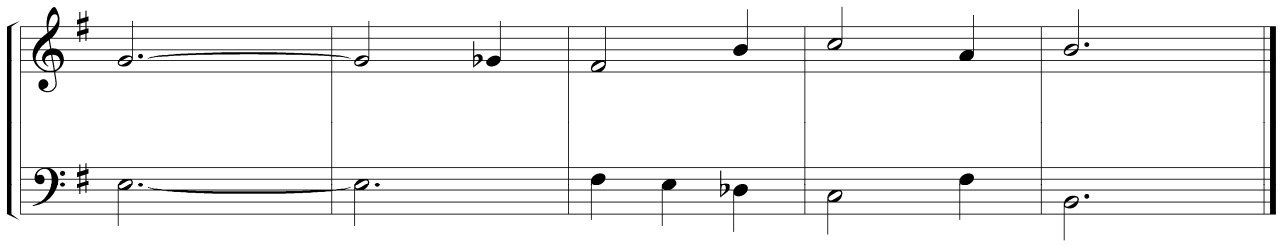
6. Vaja:

~ harmonizirajte, vpišite funkcijske ter generalbasne označbe in označite modulacije. Označite NAT ter ugotovite, kateri so diatonični in kateri kromatični.

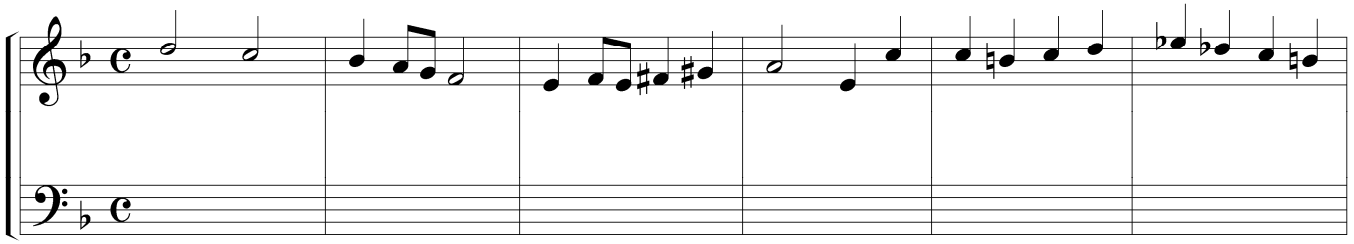


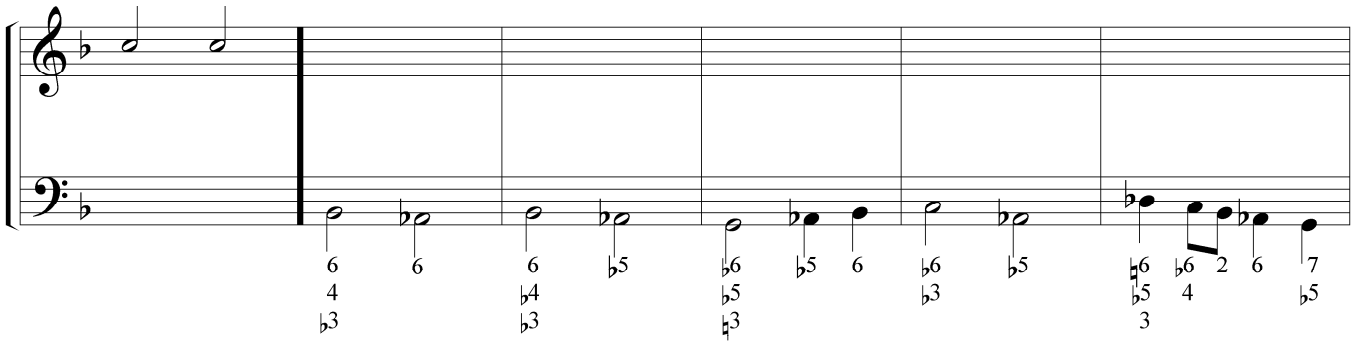


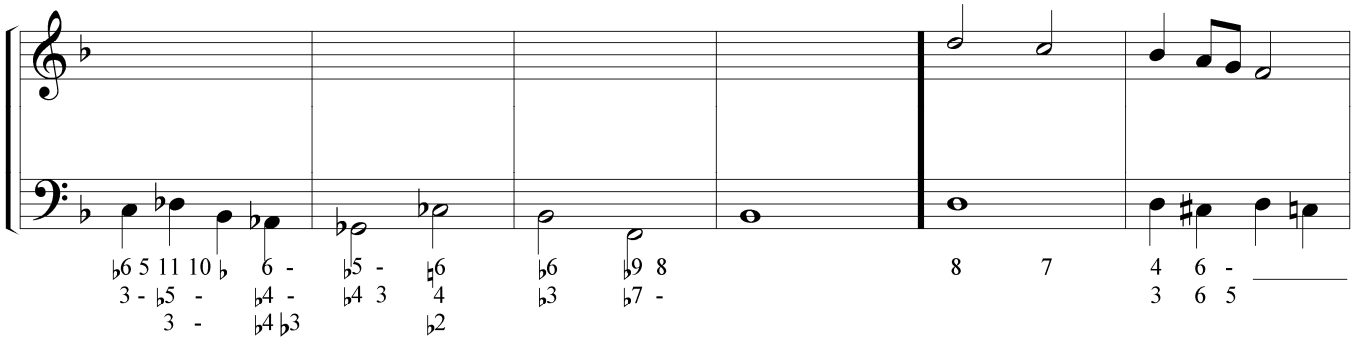


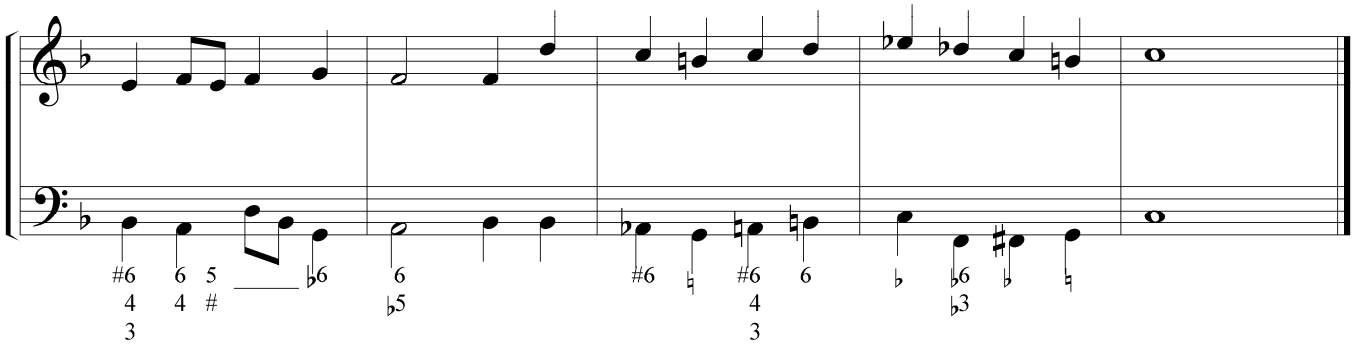


7. Vaja:



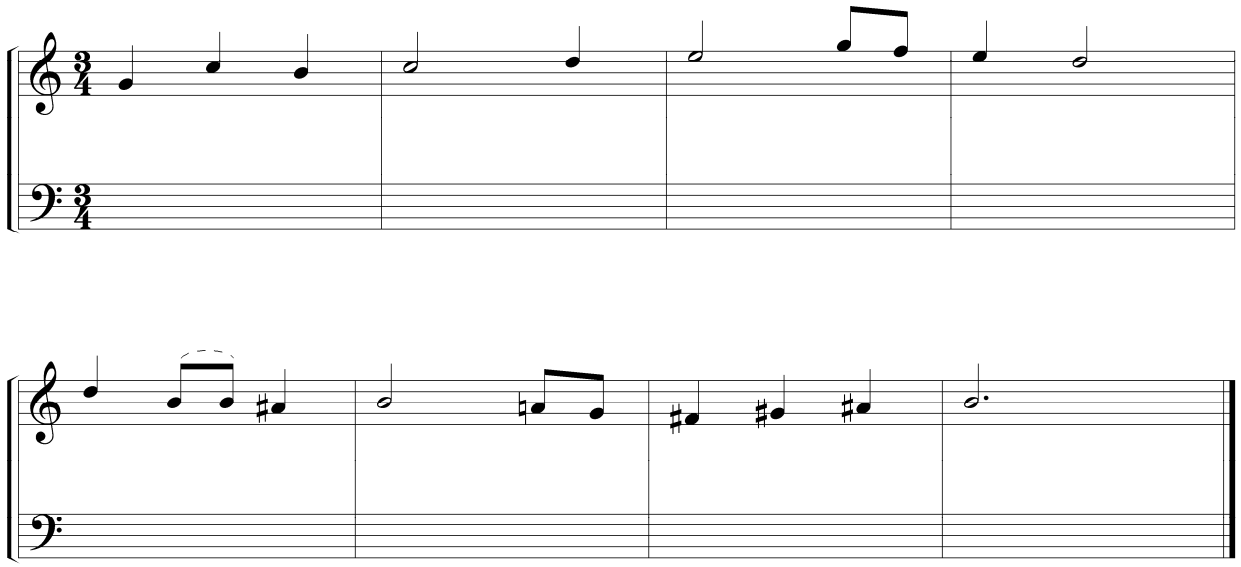

6 6 6 ♭5 ♭6 ♭5 6 ♭6 ♭5 ♮6 ♭6 2 6 7
4 ♭4 ♭5 ♭3 ♭5 4 ♭5
♭3 ♭3 ♮3 3


♭6 5 11 10 ♭ 6 - ♭5 - ♮6 ♭6 ♭9 8 8 7 4 6 -
3 - ♭5 - ♭4 - ♭4 3 4 ♭3 ♭7 - 3 6 5
3 - ♭4 ♭3 ♭2


#6 6 5 ♭6 6 #6 ♮ #6 6 ♭ ♭6 ♭
4 4 # ♭5 4 ♭3
3 3

8. Vaja:

1.



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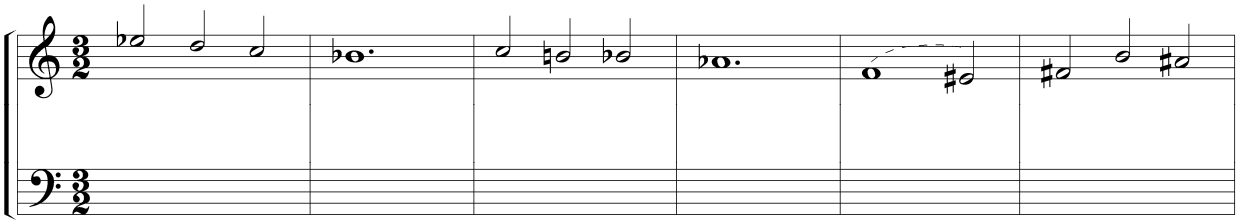
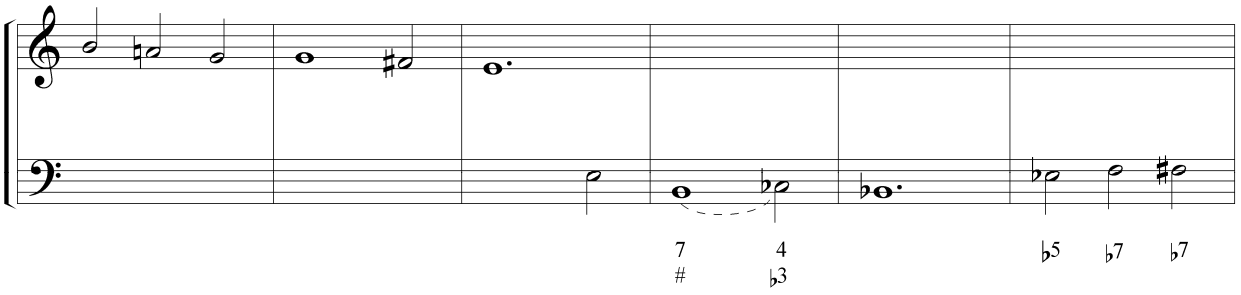
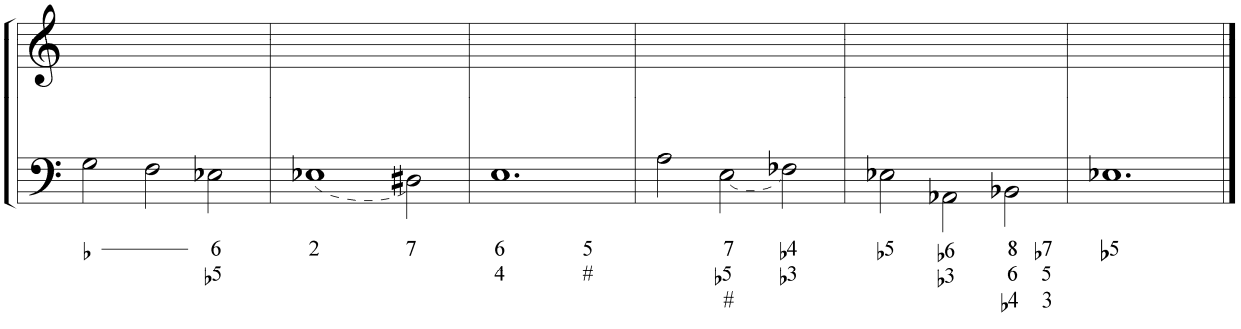


Es:





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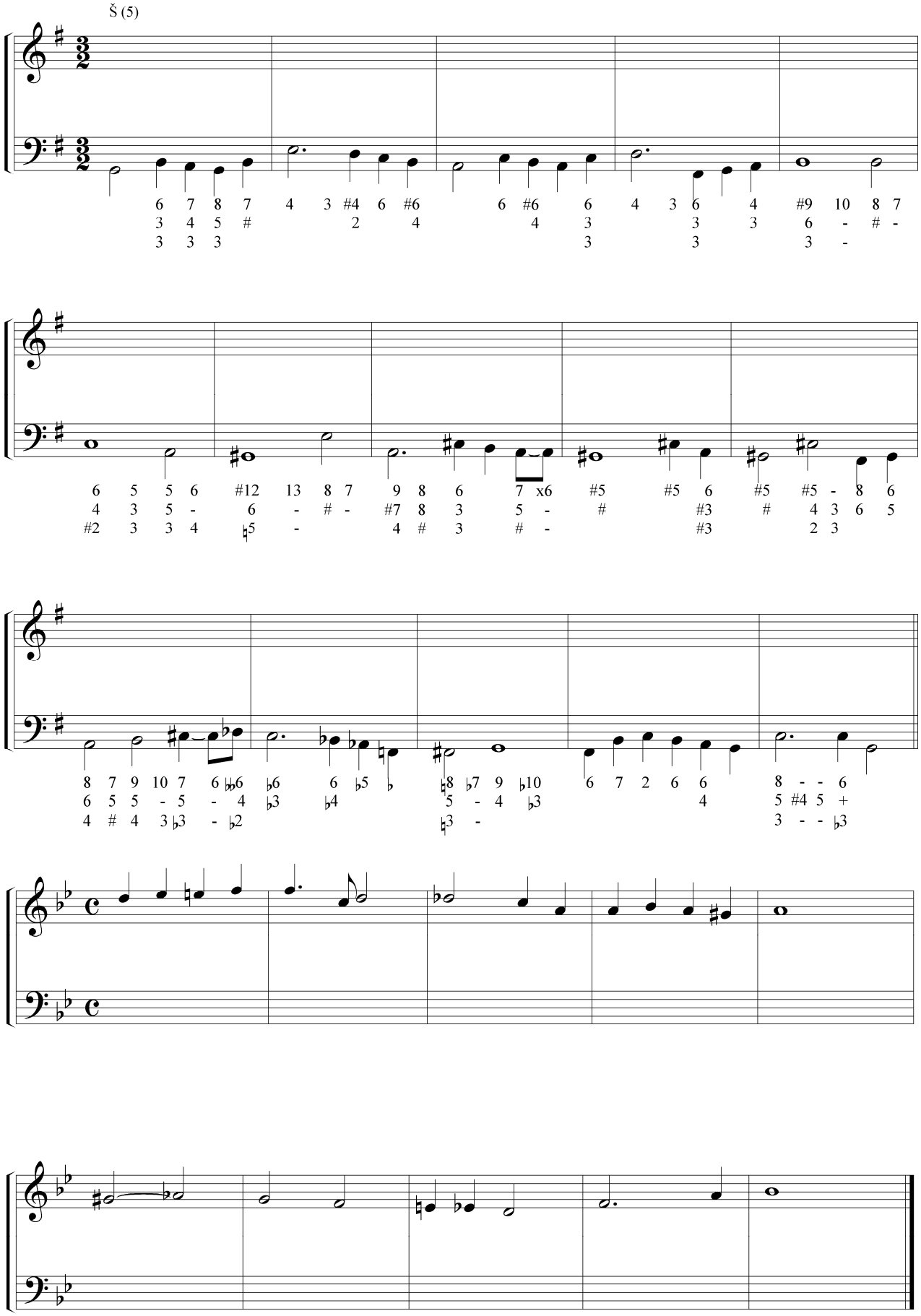
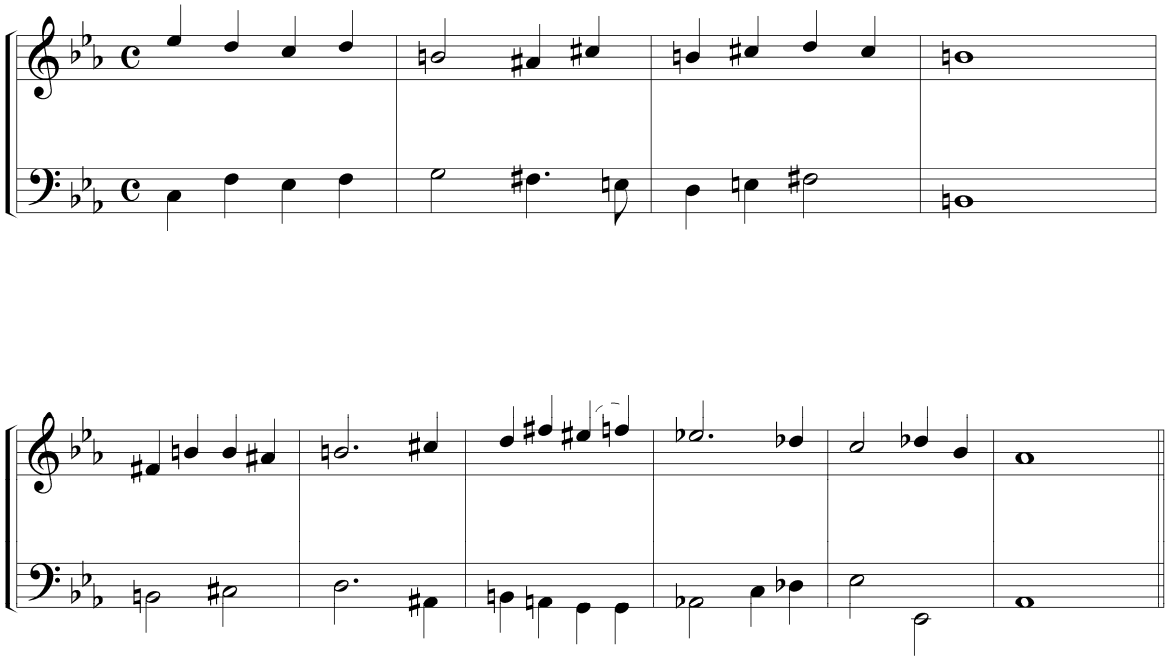
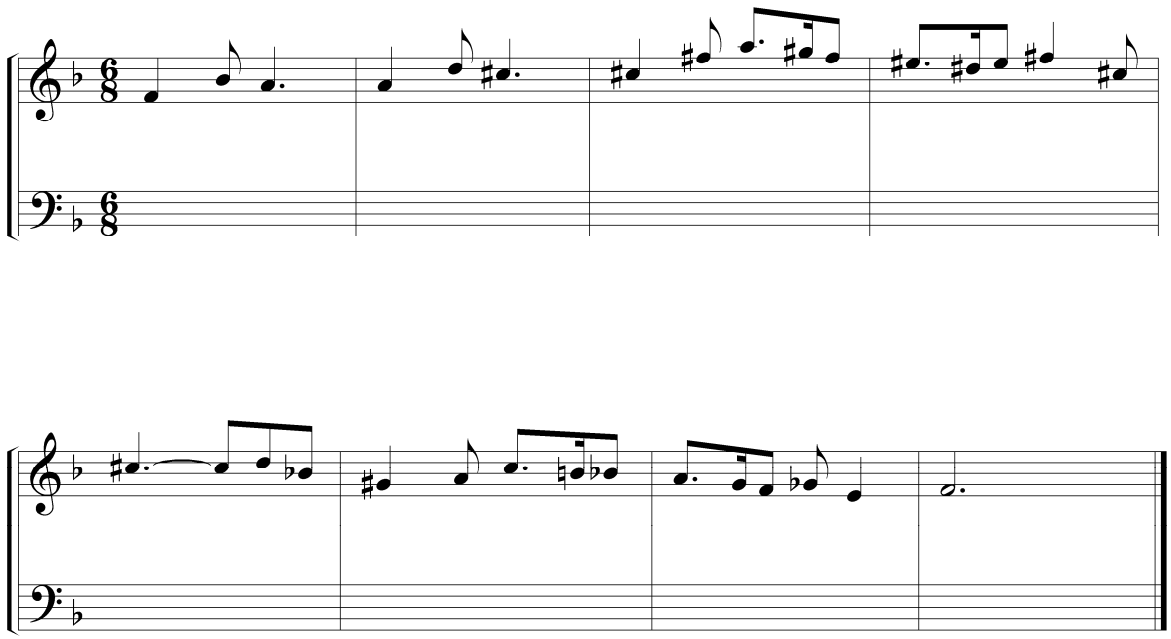


10. Vaja:

1.



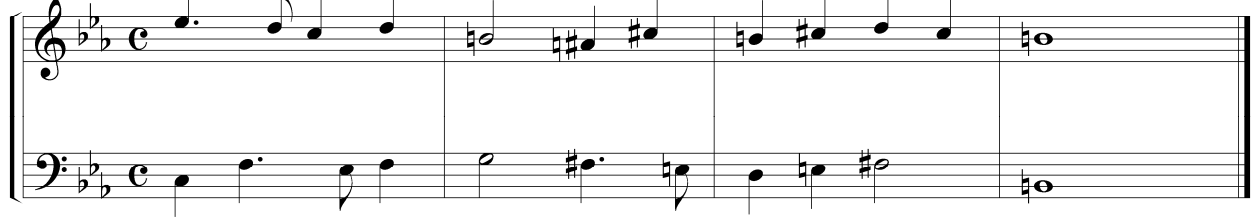
2.



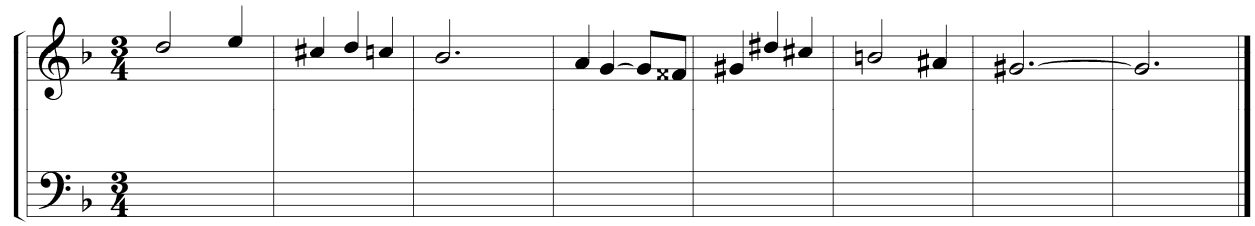
11. Vaja:

/generalbasne oznacbe vpišite sami/

1.

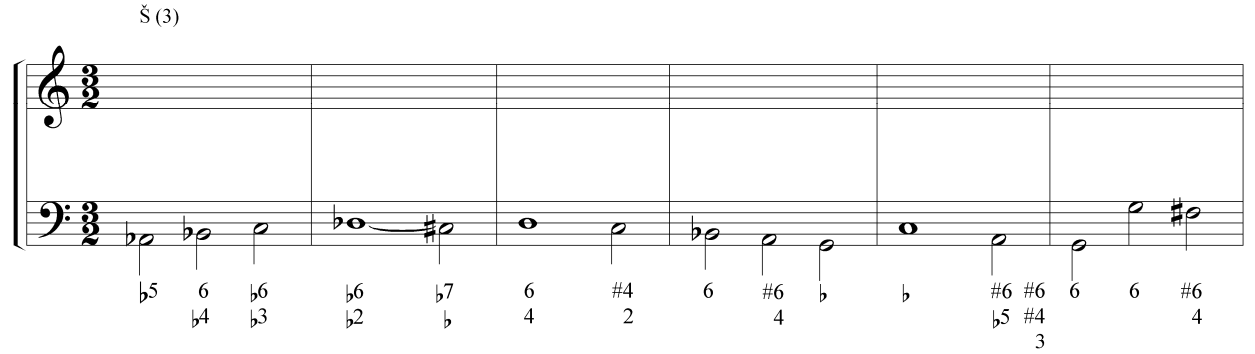


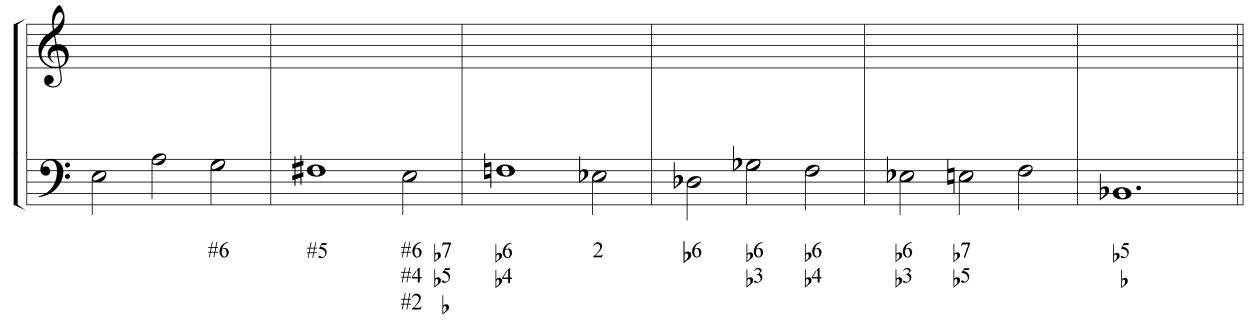
2.



3.

Š (3)



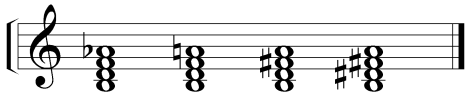


12. Vaja:

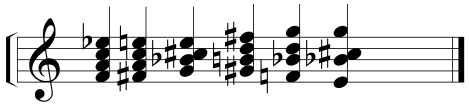
Vaja:

1. Napišite (v enem sistemu) zaporedje sozvočij, pri čemer uporabite izključno štiri wagnerjanske četverozvoke. Označite ležeče tone, vodilne tone in celotonske pomike. Nato oblikovane akorde variirajte, vstavite gostejše melodične povezave, opravičujte večje postope, prikrijte sozvočja z zadržki, kot je nakazano v spodnjem primeru. Oblikujte kratko skladbo za klavir z uporabo navedenega materiala in opisanim postopkom.

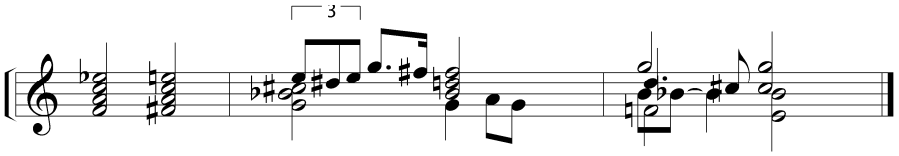
5.

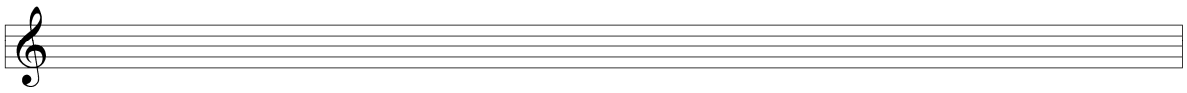


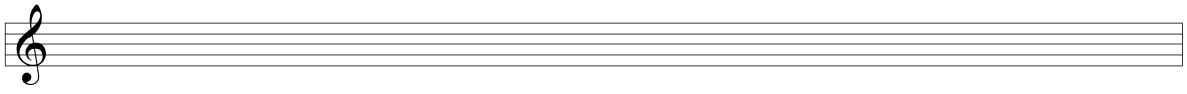
6.

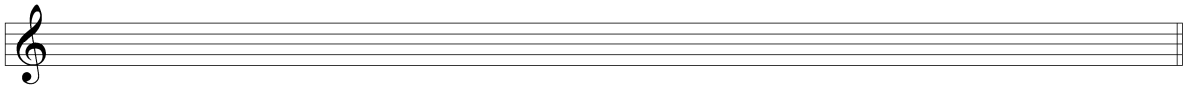


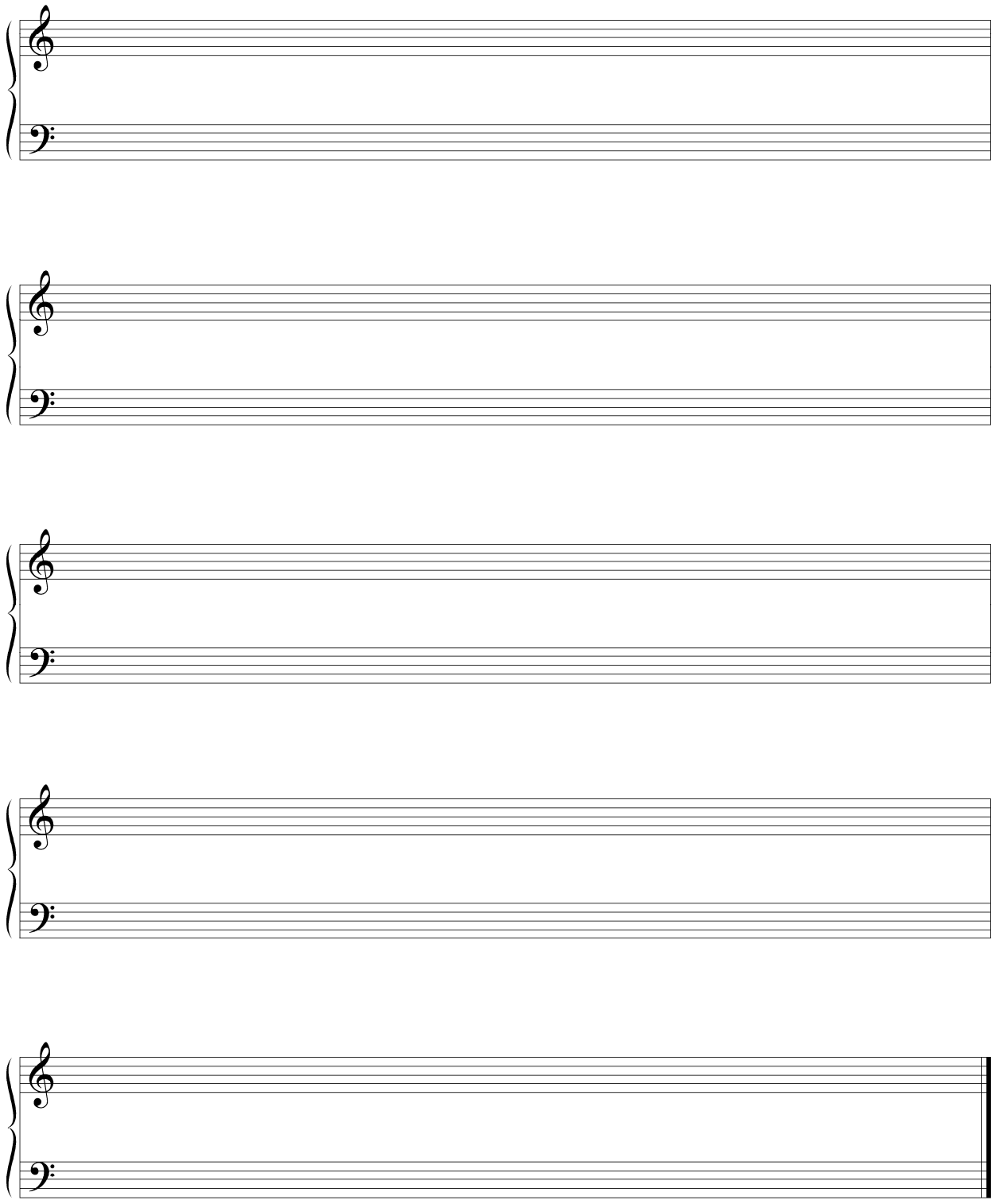
7.







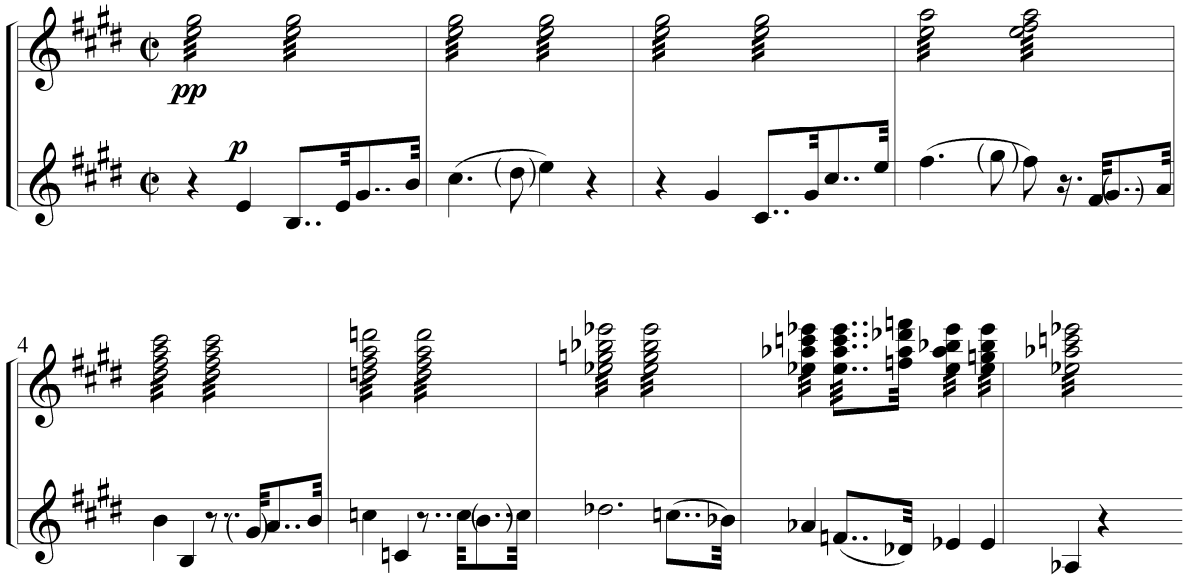




13. Vaja:

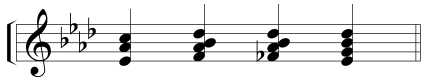
~ analizirajte spodnji primer; vpišite funkcijske označbe in ugotovite, kako je izpeljan prehod v As-dur (ki je v terčnem kromatičnem sorodstvu z izhodiščnim E-durom)

18. A. Bruckner: *7. simfonija v E-duru, 4. st.*

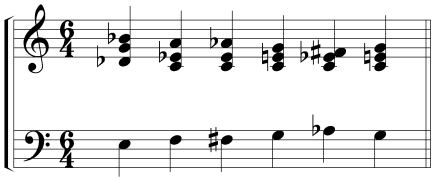


2. Posnemajte zgornji zgled in na podoben način (in v podobni fakturi) izvedite modulacijo iz As-dura v C-dur.

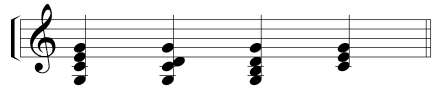
- harmonski skelet gibanja v izhodiščnem As-duru naj tvori nekaj akordov, npr.:

a) 

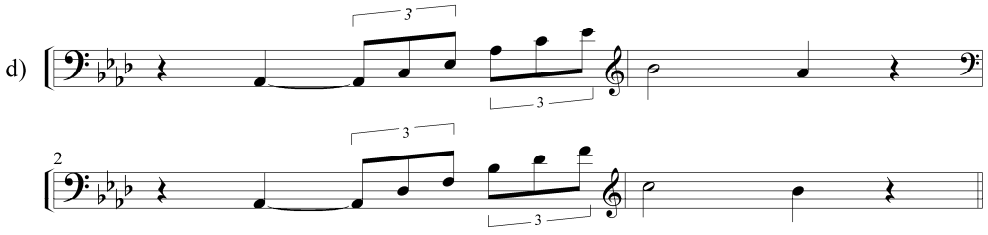
- prehod v C-dur naj bo speljan s pomočjo niza wagnerjanskih akordov ali s pomočjo omnibusa, npr.:

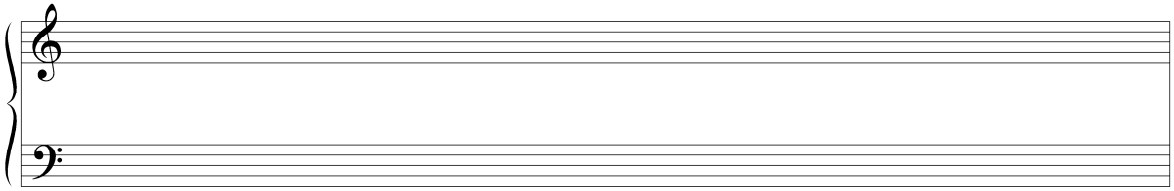
b) 

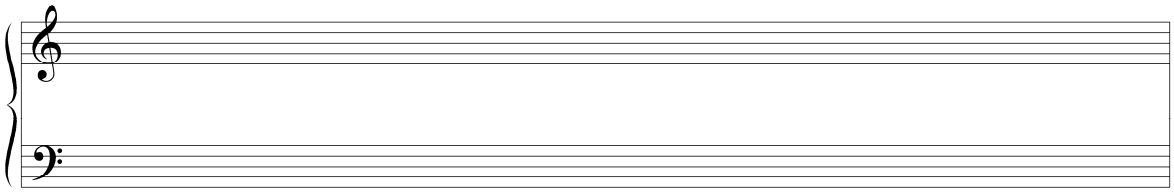
- harmonski skelet zaključka v C-duru naj spet tvori nekaj akordov, npr.:

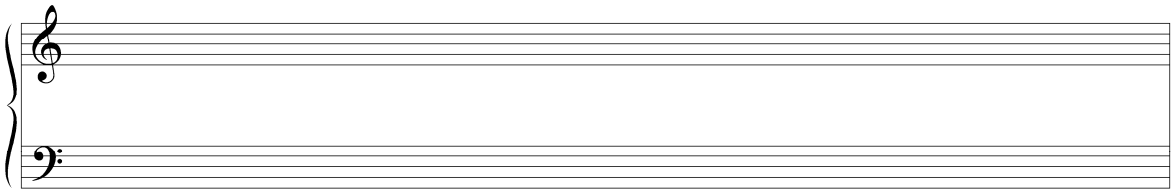
c) 

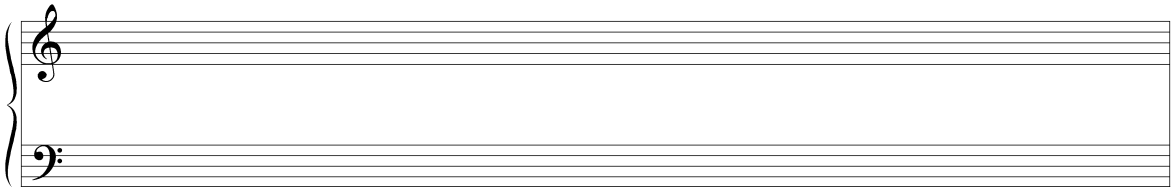
- v spodnjem ali v zgornjem glasu naj se na začetku pojavi motiv ali dvotaktje, ki naj bo osnova melodične izpeljave, npr.:

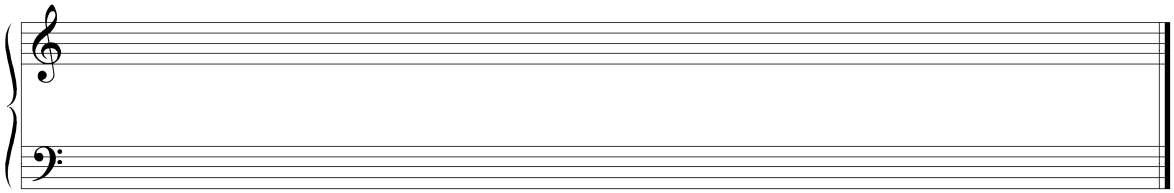






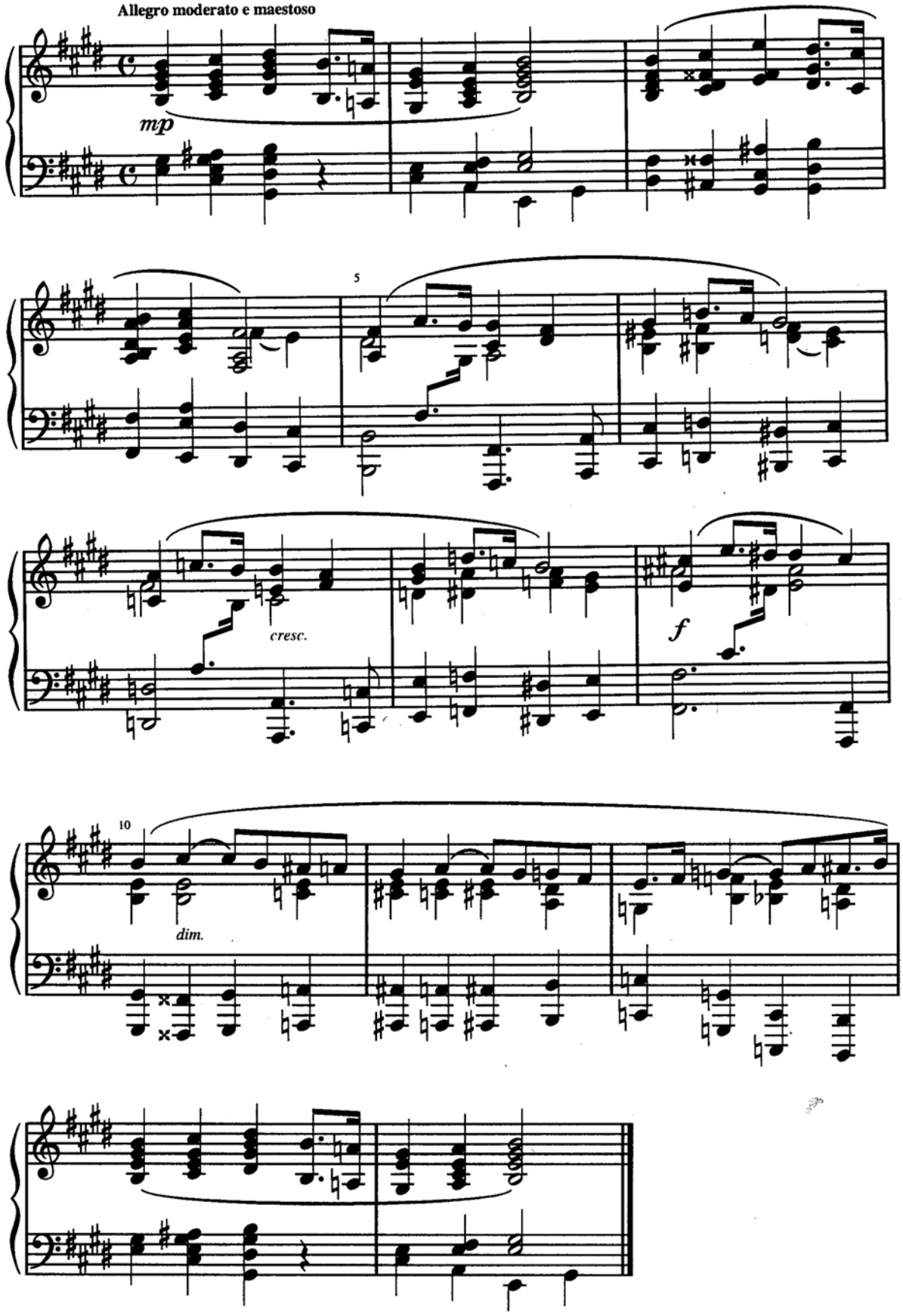






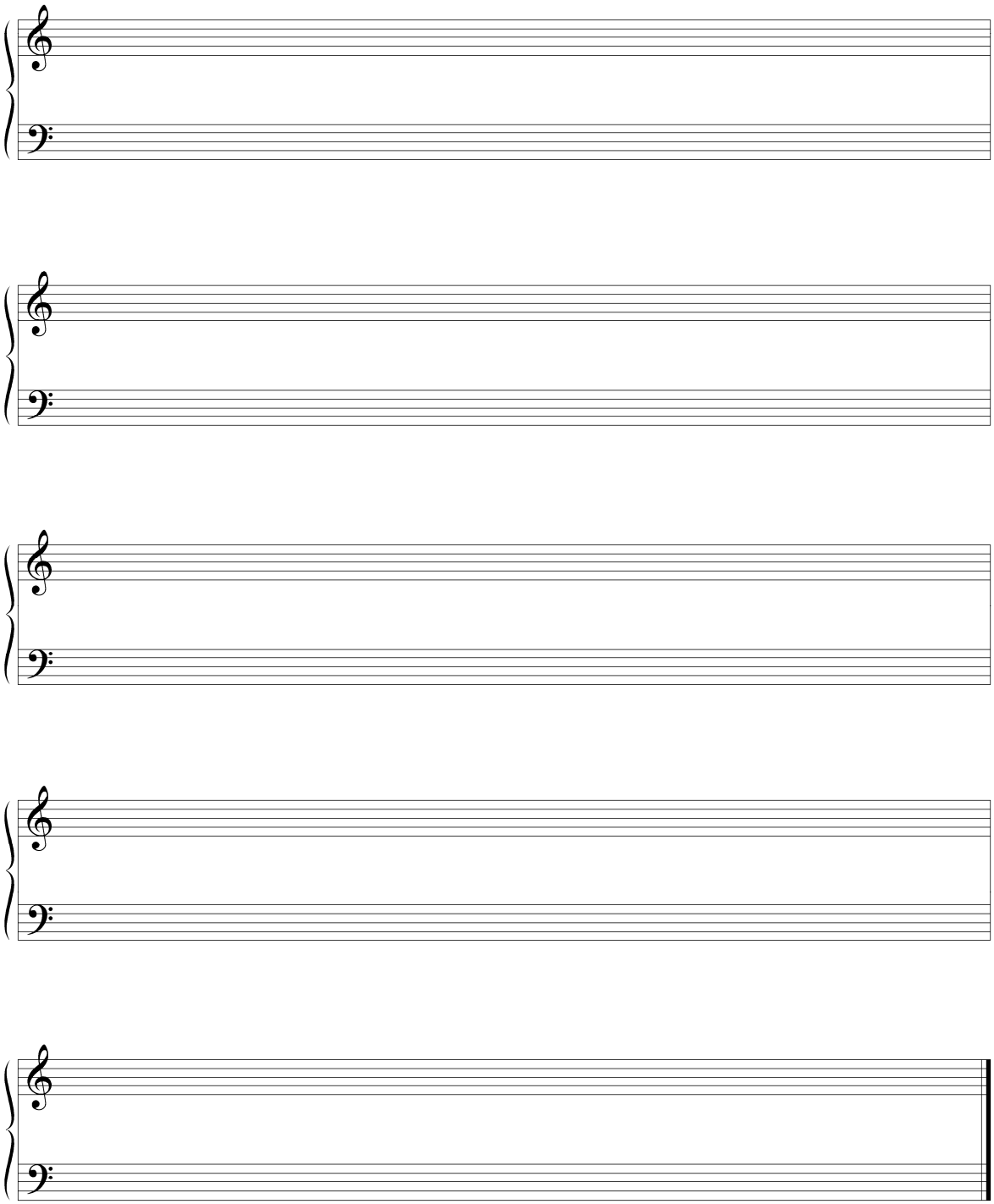
14. Vaja:

I. C. Franck: *Preludij, arija in finale za klavir (Preludij)*



1. Kaj je nenavadnega v tretmajutonalnosti v uvdnih štirih taktih Franckovega preludija?

2. Opišite netradicionalno uporado dominantnega četverozvoka v taktih št. 5-9.

3. Na kakšen način na glasbeni stavek opazno vpliva uporaba (težkih in lahkih) neakordičnih tonov?

II. Napišite kratek (prevladujoče homofon) preludij za klavir, ki bo poleg tradicionalnih vključeval tudi (nekatere) poznoromantične harmonske značilnosti.