

# 1. Vaja:

1. Harmonizirajte, vpišite generalbasne in funkcijske označbe

Allegro

6 4 6 6 6 7 6 6 6 4 6 6  
2 4 5 4 - 2 -

6 7 - ♭5 ♭6 ♭6 2 6 7 7 - ♭5 ♭6 6 ♭5 ♭6  
5 6 5 4 ♭3 2 6 7 6 5 4 ♭3 ♭4 ♭5 ♭3

♭5 ♭6 ♭4 ♭6 5 8 5 ♭6 8 ♭9 7 8  
♭3 ♭3 ♭3 6 7 3 4 5 ♭6 5  
4 5 3 ♭2 3 4 3

2. Harmonizirajte, vpišite generalbasne in funkcijske označbe

6 #6 #4 6 6 - ♭6 6 ♭6 6 7 6 ♭6 6 7  
2 4 - #3 #4 4 3 4 3 4 #

3. Analizirajte, vpište generalbasne in funkcijske označbe

**G. Verdi: Requiem**

(Andante) voices: *pp* 135 *ppp poco rall. morendo*  
orch. Chri - ste, Chri - ste e - le - i - son...  
*pp stacc. e. legg.*

4. Analizirajte, vpište generalbasne in funkcijske označbe

**J. S. Bach: Passacaglia za orgle**

Orgelska passacaglia  
D 7 t<sub>3</sub> 1 s<sup>n</sup> D<sub>7</sub> t<sub>3</sub> 1

5. Analizirajte, vpište generalbasne in funkcijske označbe

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

(Allegro assai)  
25 sol - vet sae - clum in fa - vil - la te - ste Da - vid cum Sy - bil - la.

## 2. Vaja:

1. Harmonizirajte, vpište generalbasne in funkcijske označbe

Dolente

*p* *pp*

*p*

*cresc.* *mf* *pp*

*p* *pp*

### 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.

6 — 9 8 — 6 6 6 - 4 3 6  
6 5 4 6 - 4 6 5 7  $\flat 9$   $\flat 14$  - 4  $\flat 6$   
5  $\flat$  6 5

8 —  $\sharp 6$   $\sharp 6$  — 2  
 $\flat 5$  6 7 8  $\sharp 3$   $\sharp 3$  6 - 6 -  
4 -  $\sharp$  - 6  $\flat 5$  3 5  
3 -

$\flat 9$  7  $\flat 6$  7  
7  $\sharp$   $\flat$

6  $\sharp 4$  6  $\sharp 6$  8 -  
4 2 4 4 6 — 9 8  $\sharp 6$  6  $\flat 7$   $\flat 6$  4  $\flat 6$  7 6 - 5  
6 5 4 6 - 5  $\flat 3$   $\flat 6$  4 -  $\sharp$  -

# 4. Vaja:

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

Maestoso

/generalbasne označbe vpišite sami/

Andante

## 5. Vaja:

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

/generalbasne oznache vpišite sami/

Musical notation for exercise 1, consisting of a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody in the treble clef consists of the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

Musical notation for exercise 2, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The melody in the treble clef consists of the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line is empty.

Musical notation for exercise 3, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The melody in the treble clef consists of the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line is empty.

Musical notation for exercise 4, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The melody in the treble clef consists of the following notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line is empty.

## 6. Vaja:

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

6 5 2 6 7 6 2 6 - 6  $b6$  8 - -  $b7$   $b5$   
4 - 3 4  $b5$  4 6  $b5$   $b4$  3  
3 - 3 -  $b5$  -

/generalbasne oznacbe vpišite sami/

# 7. Vaja:



# 8. Vaja:

1.

2.

Es:

7 #      4 b3      b5 b7 b7

b — 6 2 7 6 5 7 b4 b5 b6 8 b7 b5  
 b5 4 # b5 b3 b3 6 5 6 5 3  
 #

# 9. Vaja:

š (5)

6 7 8 7 4 3 #4 6 #6 6 #6 6 4 3 6 4 #9 10 8 7  
 3 4 5 # 2 4 4 3 3 3 6 4 # 6 - # -  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

6 5 5 6 #12 13 8 7 9 8 6 7 x6 #5 #5 6 #5 #5 - 8 6  
 4 3 5 - 6 - # - #7 8 3 5 - # #3 # 4 3 6 5  
 #2 3 3 4 b5 - 4 # 3 # - #3 # 2 3

8 7 9 10 7 6 bb6 b6 6 b5 b 8 b7 9 b10 6 7 2 6 6 8 - - 6  
 6 5 5 - 5 - 4 b3 b4 5 - 4 b3 4 5 #4 5 +  
 4 # 4 3 b3 - b2 b3 - 3 - - b3

# 10. Vaja:

1.

Musical notation for exercise 1, first system. Treble and bass clefs, key signature of two flats, common time signature. Treble staff contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass staff contains notes: G3, A3, Bb3, C4, D4, E4, F4, G4.

Musical notation for exercise 1, second system. Treble and bass clefs, key signature of two flats, common time signature. Treble staff contains notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. Bass staff contains notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5.

2.

Musical notation for exercise 2, first system. Treble and bass clefs, key signature of two flats, 6/8 time signature. Treble staff contains notes: G4, A4, Bb4, C5, D5, E5, F5, G5. Bass staff contains notes: G3, A3, Bb3, C4, D4, E4, F4, G4.

Musical notation for exercise 2, second system. Treble and bass clefs, key signature of two flats, 6/8 time signature. Treble staff contains notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. Bass staff contains notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5.

# 11. Vaja:

1. /generalbasne oznacbe vpišite sami/

2.

3. Š (3)

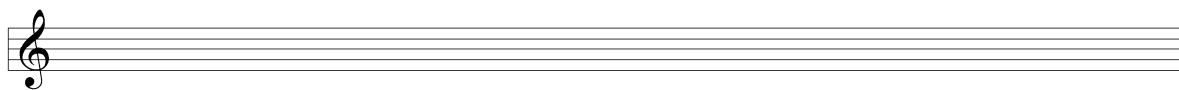
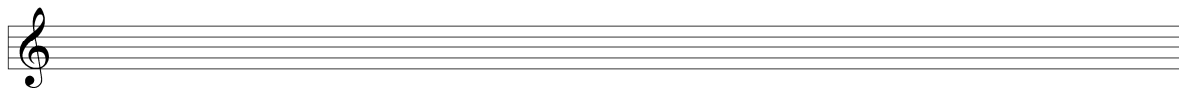
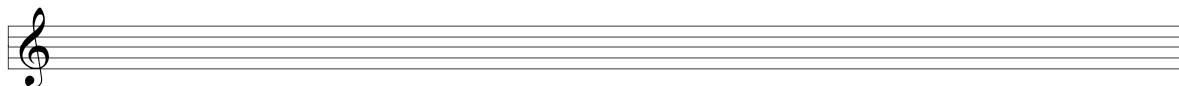
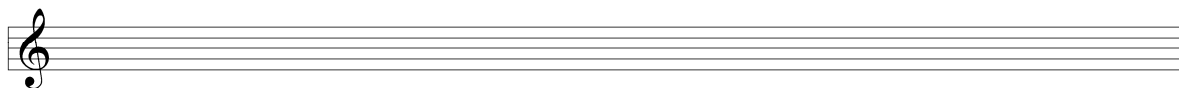
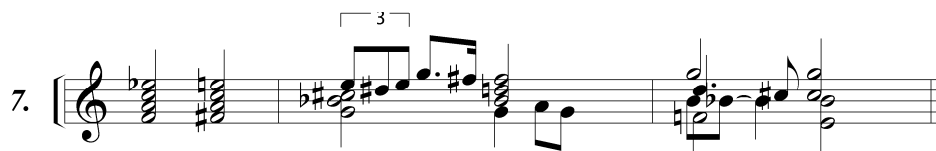
b5 6 b6 b6 b7 6 #4 6 #6 b b #6 #6 6 6 #6  
 b4 b3 b2 b 4 2 4 b b b5 #4 3 4

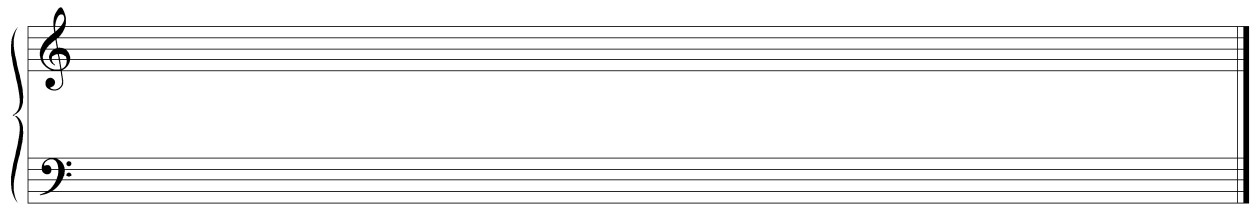
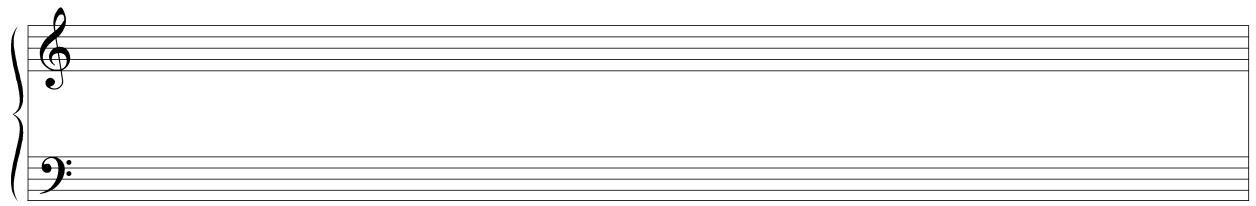
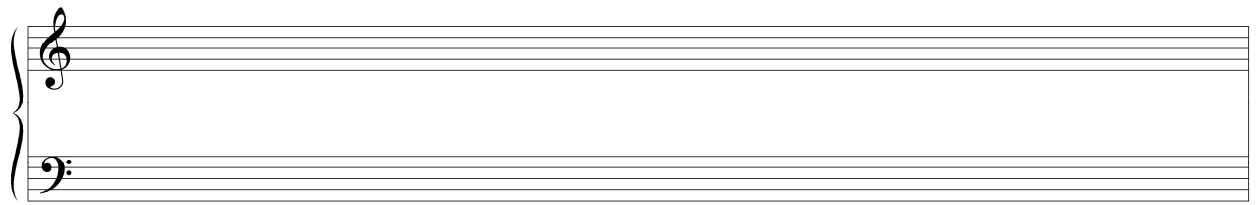
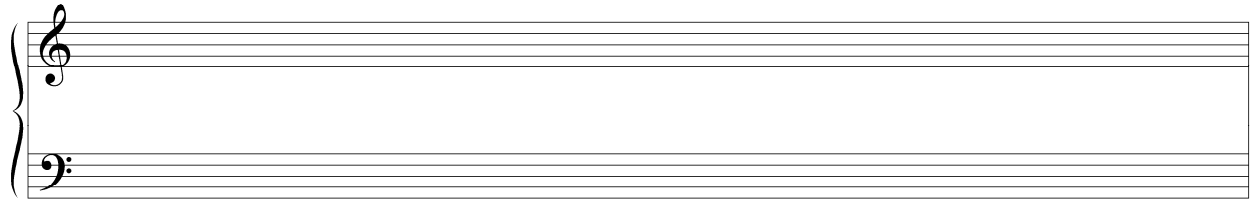
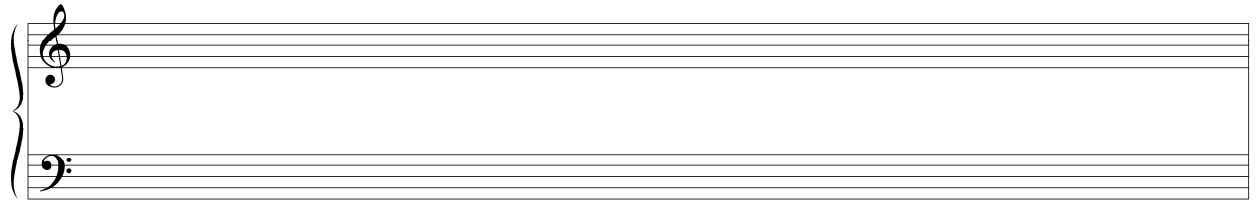
#6 #5 #6 b7 b6 2 b6 b6 b6 b6 b7 b5  
 #4 b5 b4 #2 b b3 b4 b3 b5 b

## 12. Vaja:

### Vaja:

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





## 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.

The image shows a musical score for the 4th movement of A. Bruckner's 7th Symphony. It consists of two systems of staves. The first system shows the beginning of the piece in E major (three sharps) and common time. The upper staff features a piano (*pp*) accompaniment of chords, while the lower staff has a melody starting with a piano (*p*) dynamic. The second system, starting at measure 4, shows a modulation to A major (two sharps). The upper staff continues with chords, and the lower staff continues the melody, which now includes notes from the new key.

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)   
Musical notation showing a sequence of four chords in A major: A major, E major, A major, and E major.

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

b)   
Musical notation showing a sequence of six chords in A major: A major, E major, A major, E major, A major, and E major. The bass line consists of a descending chromatic scale: A, G, F, E, D, C.

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

c)   
Musical notation showing a sequence of four chords in C major: C major, F major, C major, and F major.

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

d)

The image shows two staves of music in 2/4 time, key of B-flat major. The first staff is in bass clef and the second in treble clef. Both staves start with a whole rest. The melody begins on the second half of the first measure with a quarter note G2, followed by quarter notes A2, Bb2, and C3. The second measure contains a triplet of quarter notes (D3, E3, F3) in the first half and a quarter note G3 in the second half. The third measure has a quarter note G3, and the fourth measure has a quarter note F3. The piece ends with a double bar line.

An empty grand staff consisting of a treble clef on the top staff and a bass clef on the bottom staff, with a brace on the left side.

An empty grand staff consisting of a treble clef on the top staff and a bass clef on the bottom staff, with a brace on the left side.

An empty grand staff consisting of a treble clef on the top staff and a bass clef on the bottom staff, with a brace on the left side.

An empty grand staff consisting of a treble clef on the top staff and a bass clef on the bottom staff, with a brace on the left side.

An empty grand staff consisting of a treble clef on the top staff and a bass clef on the bottom staff, with a brace on the left side.



# 14. Vaja:

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

*Allegro moderato e maestoso*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a *mp* dynamic marking. The first measure features a chord of F#4, C#5, and G#5 in the right hand, with a bass line of F#2, C#3, and G#3. The piece concludes with a double bar line.

The second system continues the piece. It begins with a measure marked with a '5', indicating a fifth finger. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. The system ends with a double bar line.

The third system shows a dynamic shift. It starts with a *cresc.* (crescendo) marking. The right hand has a more active melodic line. The system concludes with a *f* (forte) dynamic marking and a double bar line.

The fourth system begins with a measure marked with a '10'. It features a *dim.* (diminuendo) dynamic marking. The right hand has a melodic line with some chromaticism. The system ends with a double bar line.

The fifth system is the final system on the page. It consists of two staves. The right hand has a melodic line that concludes with a double bar line. The left hand has a bass line that also concludes with a double bar line.

1. Kaj je nenavadnega v tretmajutonalnosti v uvdnih štirih taktih Franckovega preludija?
2. Opišite netradicionalno uporabo 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 (nekatero) poznoromantične harmonske značilnosti.

