G, d-bloky/periódy

Typology of blocks and one-block periods closed on tones G and d

G3

c~ + G2-3

V blokoch ukončených formulou G3 (niekedy aj G2) je najčastejším typom prívodu motív c~, teda akcentovaná deklamácia s ťažiskom na tóne c, oscilujúca medzi tónmi *h* a *e*. Nasledujúci výpis demonštruje variabilitu motívov c~, ako aj možností vyčlenenia formúl c2, yd2 a pod. z deklamácie. Spojenie medzi deklamáciou c~ a kadenciou sa spravidla uskutočňuje motívom ad, a-d, Gd, cd.

Melodický postup sa spravidla začína priamo deklamáciou c~ pri napojení na h/c3 alebo d3, alebo výstupom od G po d a následným poklesom na c~ v prípade napojenia na G2/3, d3 -G alebo na začiatku piesne.

// In blocks ended by formula G3 (alternatively G2 too) the most common *leading in* motif is c~, an accenting declamation based on c, oscillating between b and e. The following list demonstrates the varianbility of the c~ motives and also the ways of forming formulae c2, yd2, extracted from the declamation. The binding of the declamation and the cadence is usually provided by the motif ad, a-d or Gd.

The melodic movement usually starts with the declamation on c~ (attached to b/c3 or d3), or through an ascend or leap from G to d and then turning to c~ (attached to G2/3 or d3 -G).

c~ + G2-3

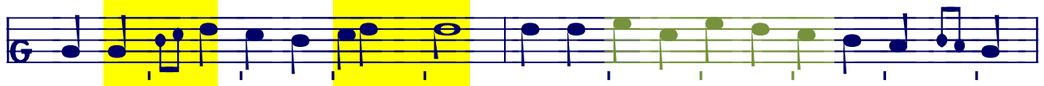
d3

G3

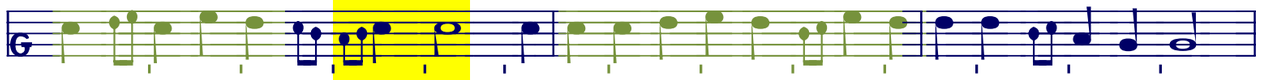
d3 -h

y + c~ + G3

0,G2

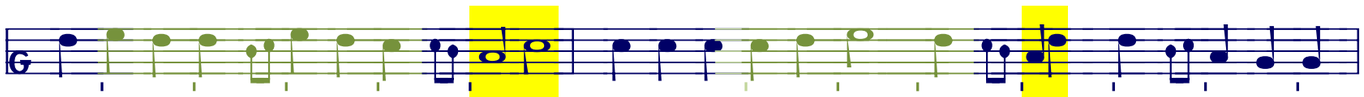


h3 -c



G3

d3

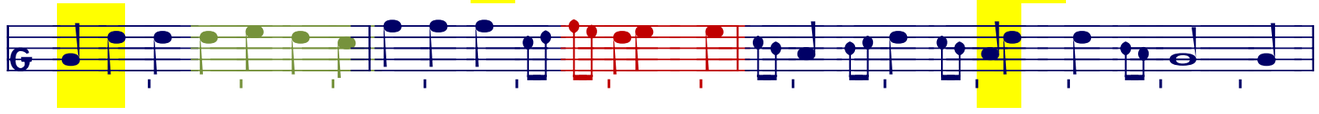


G3

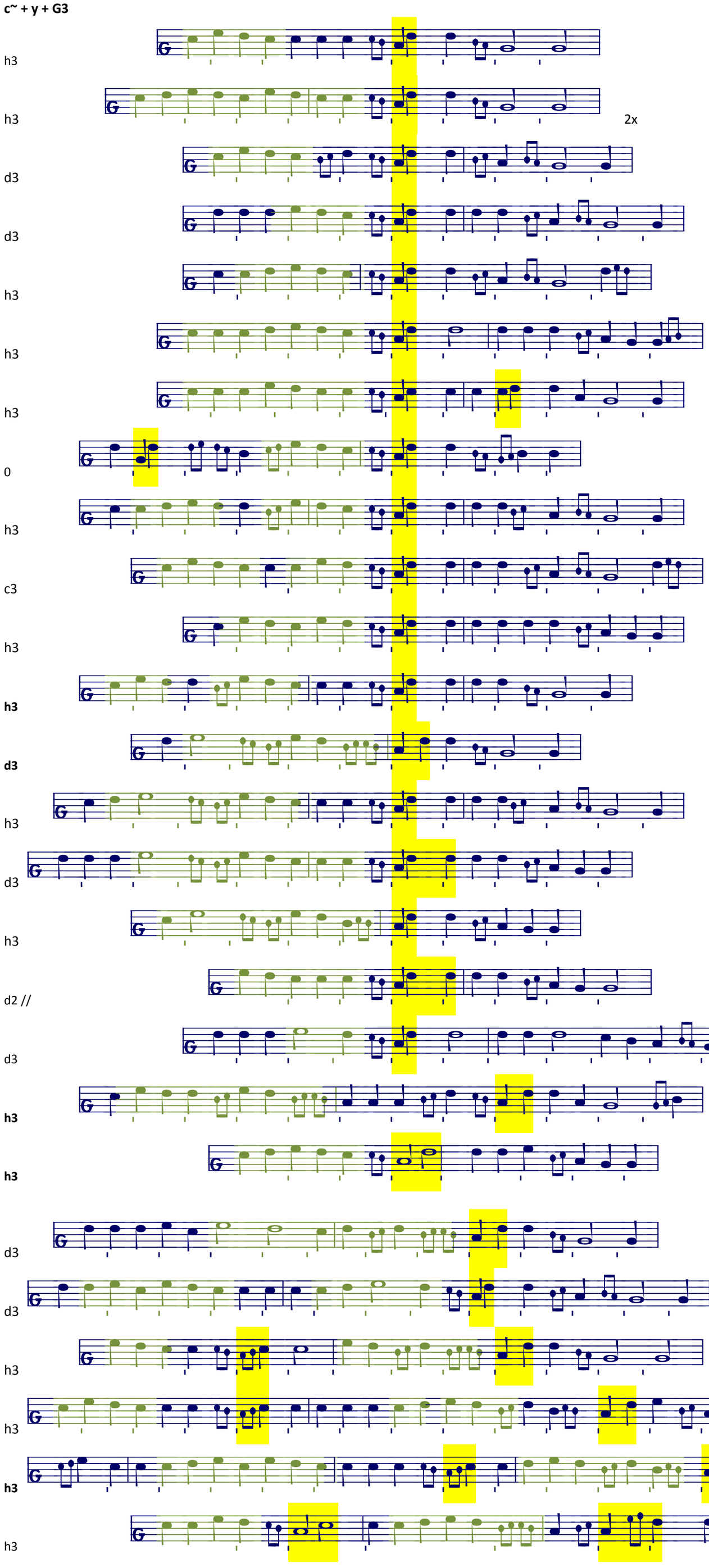
d3 -G

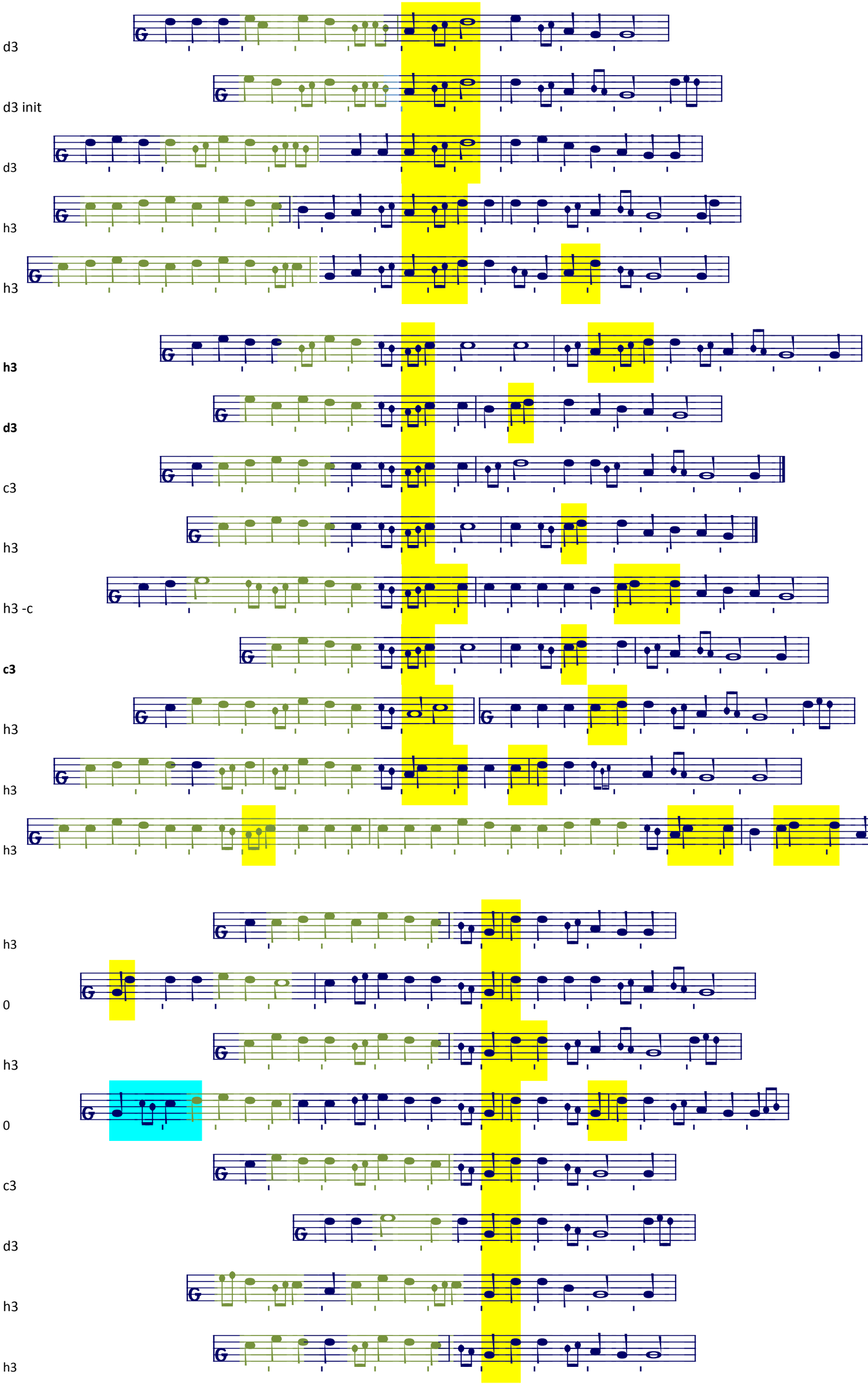
0

0



c~ + y + G3

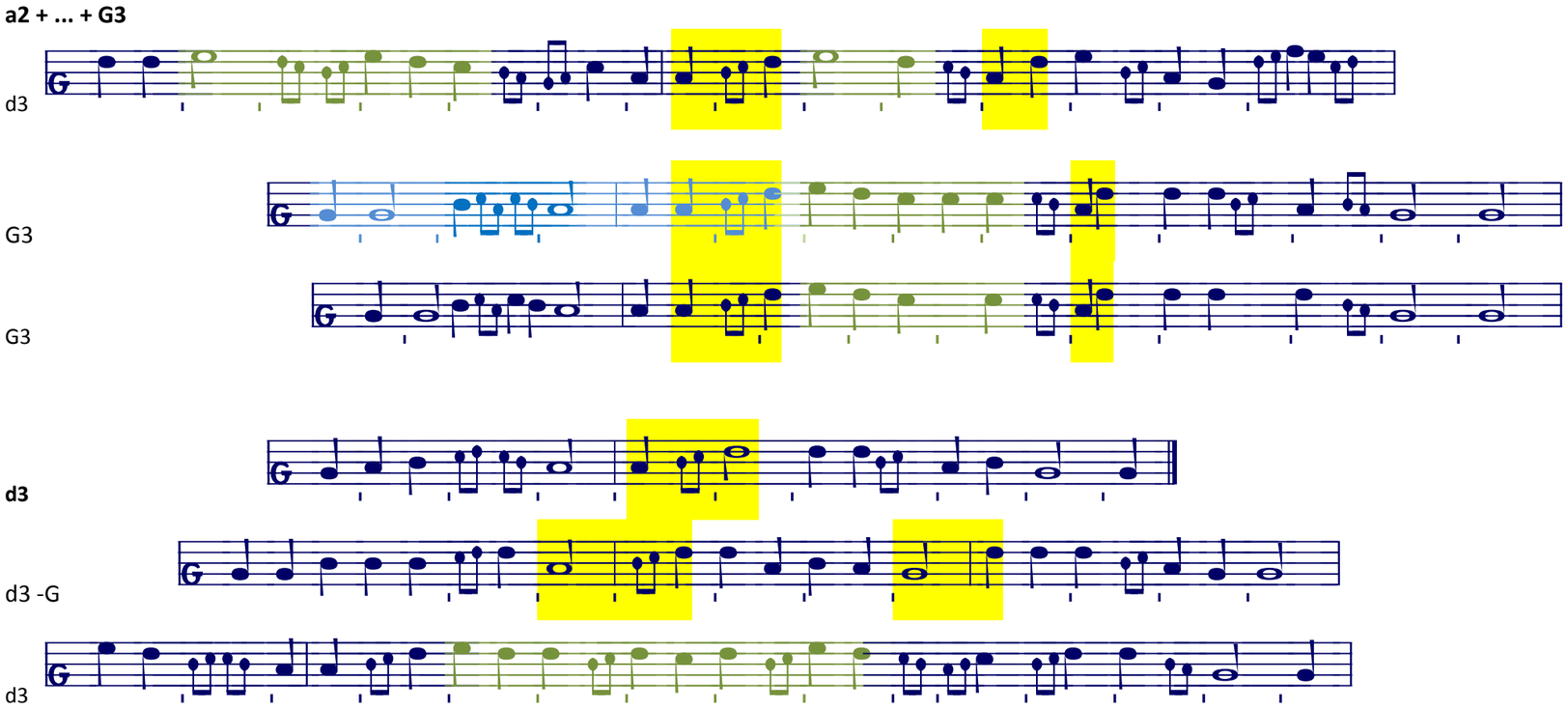




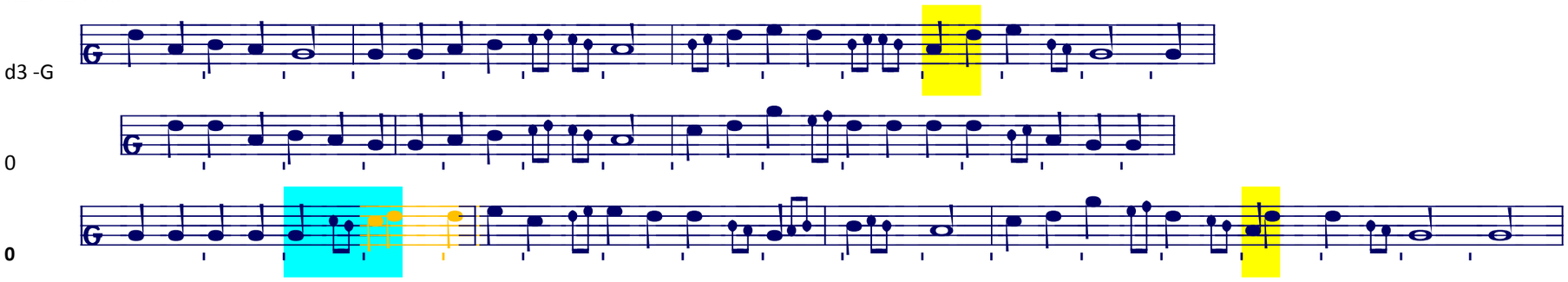
13.9. funkčne tu je koniec periódy!

a2 + ... + G3

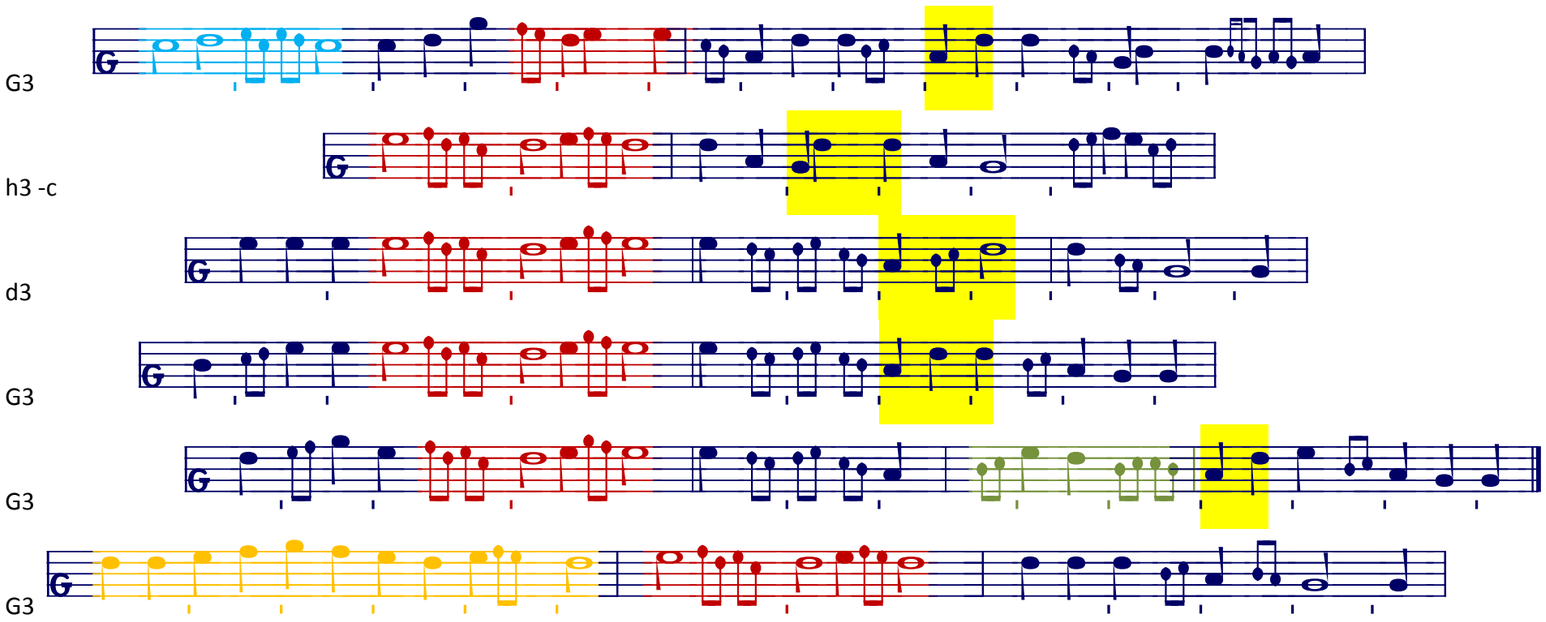
a2 + ... + G3



G2 + a2 + G3

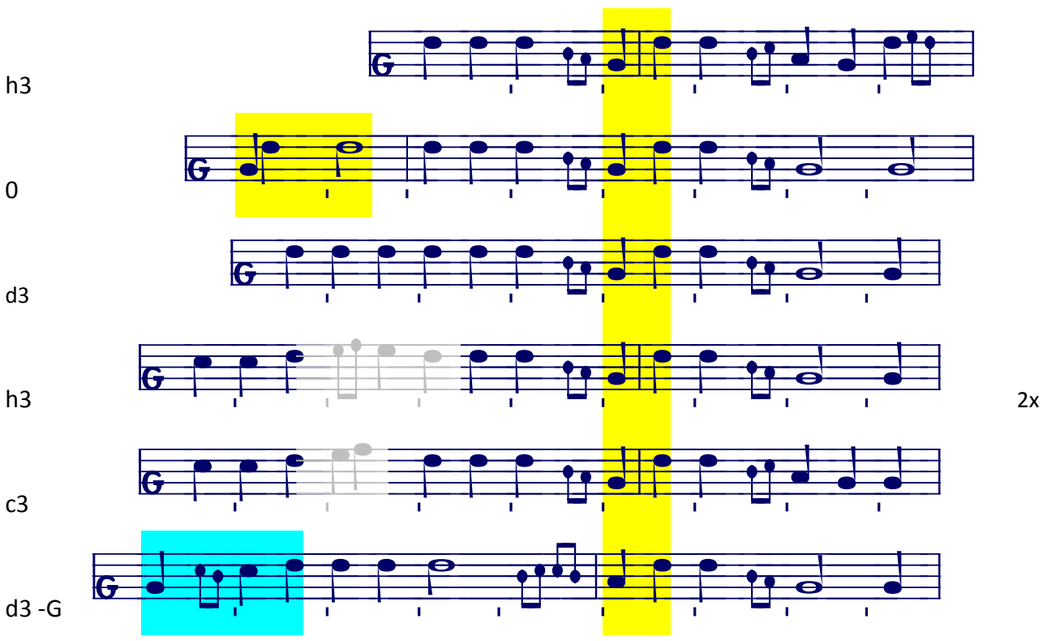


e.de (thema) + (y) + G3



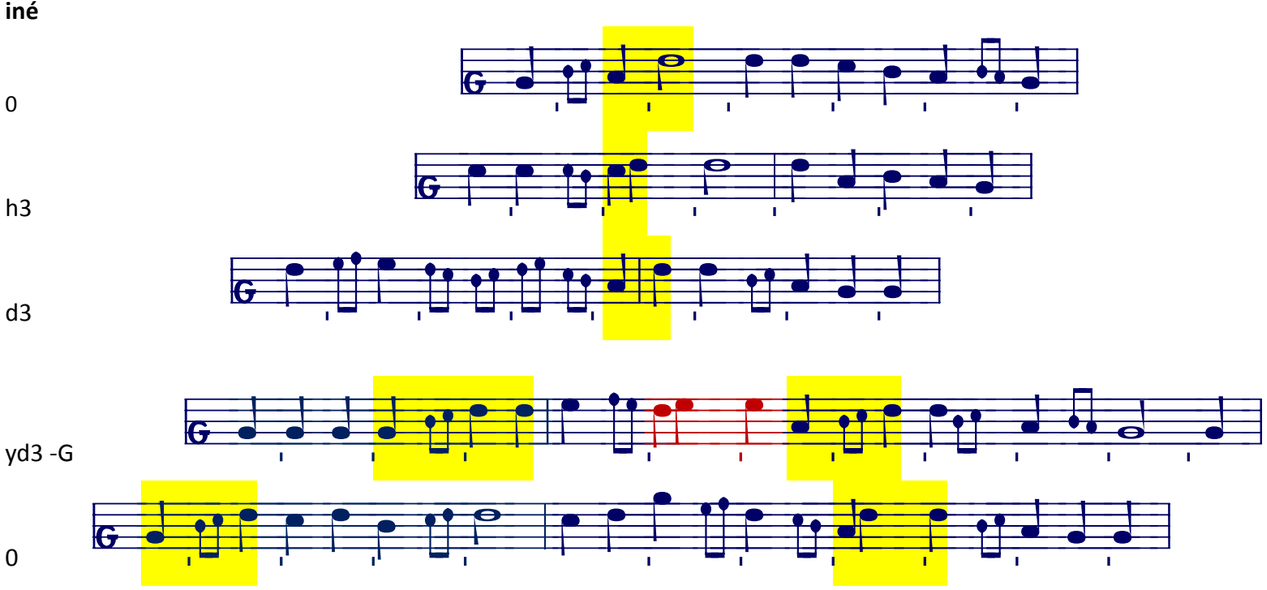
y + G3

d_ + y + G3



2x

iné



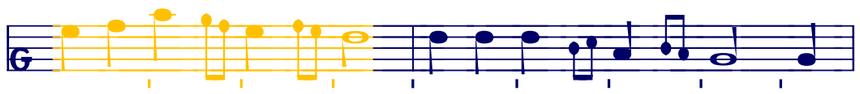
d~ + G2/3

Na začiatku periódy môže mať deklamácia G-bloku ťažisko na tóne d, v rozsahu c-g. Z nej sa môže vyčleňovať formula d2. V dlhších blokoch sa d~ môže prepnúť do c~.
// In the beginning of a period the declamation of the G-block may have its centre on d~, oscilating between c and g. A formula d2 is usually extracted as a colon. In longer blocks d~ may continue to cd~.

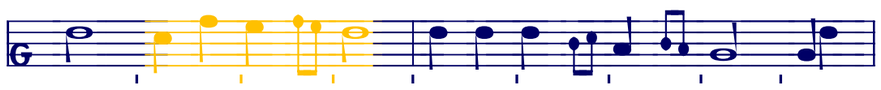
d3 init?

8.9., zdá sa že toto musí byť koniec periódy (uvedené aj v dlhšom kontexte pri d3)

f3



G2

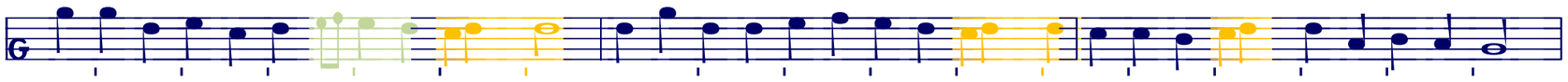


d3

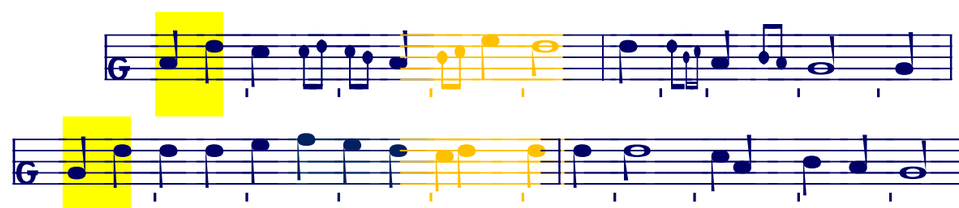
G3

G3

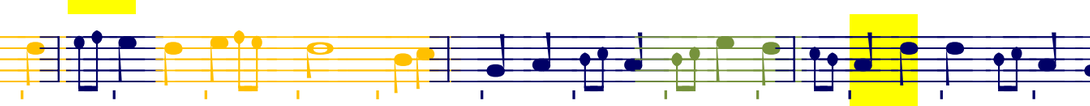
G3



d3 -h



0

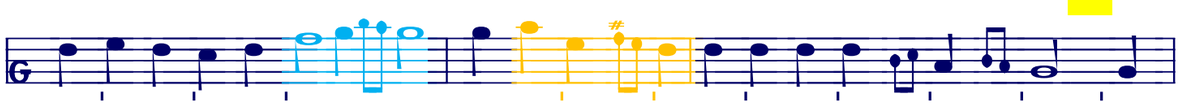


0

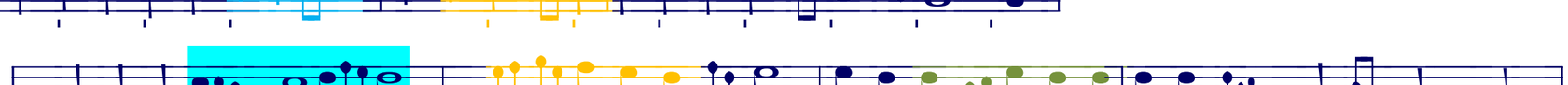
G3

G2

d3



d3 -G

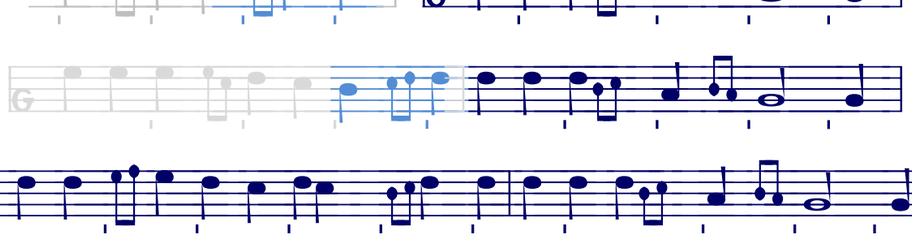


G3

h3 -d + G3

h3-d

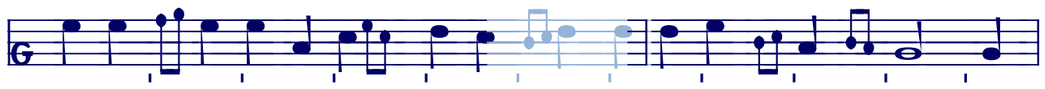
d3 init.



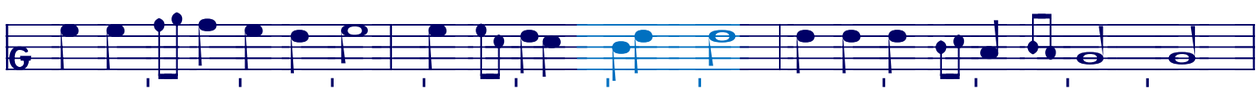
d3

0

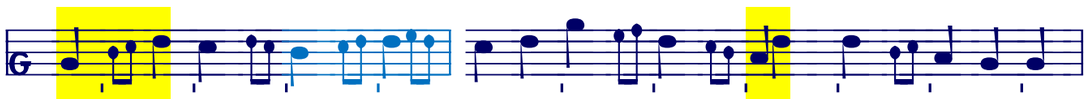
h3 -d



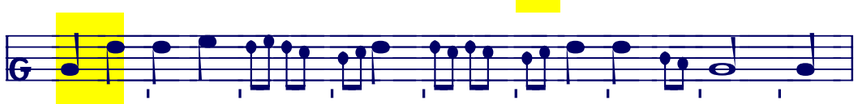
G3



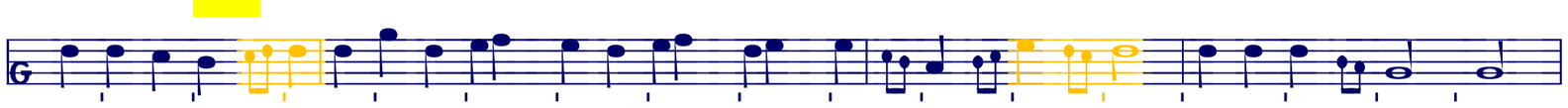
G3



G3



0



d3

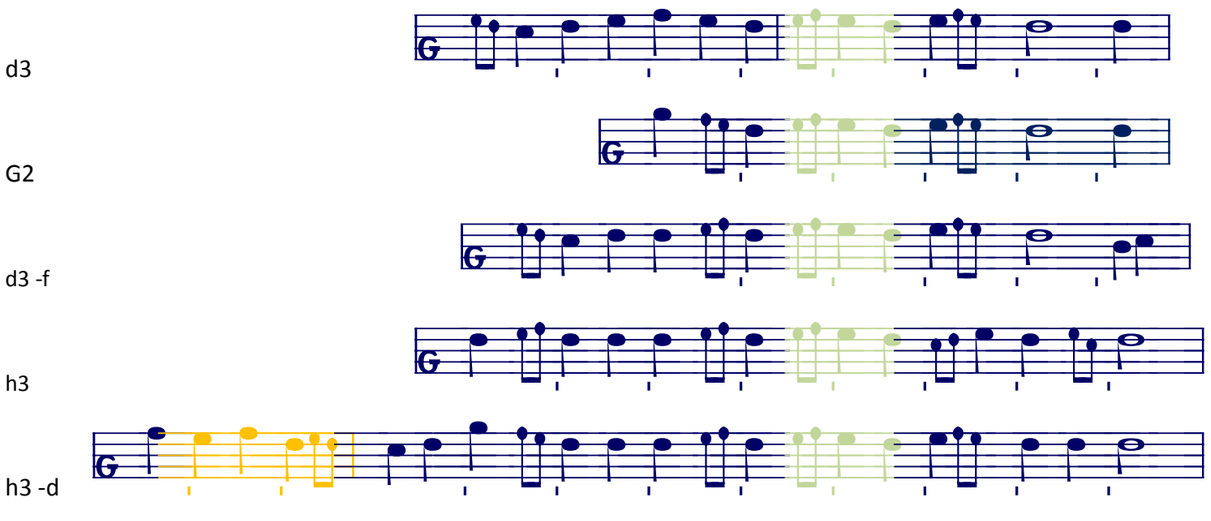
Kadencia d3 sa viaže prevažne s prívodmi d~ a vyššími, kým antikadencia yd3 skôr s prívodmi c~.

// The very cadence d3 follows mostly *leading in* motives d~ and higher, while the anticadence yd3 mostly with c~.

eed + d3

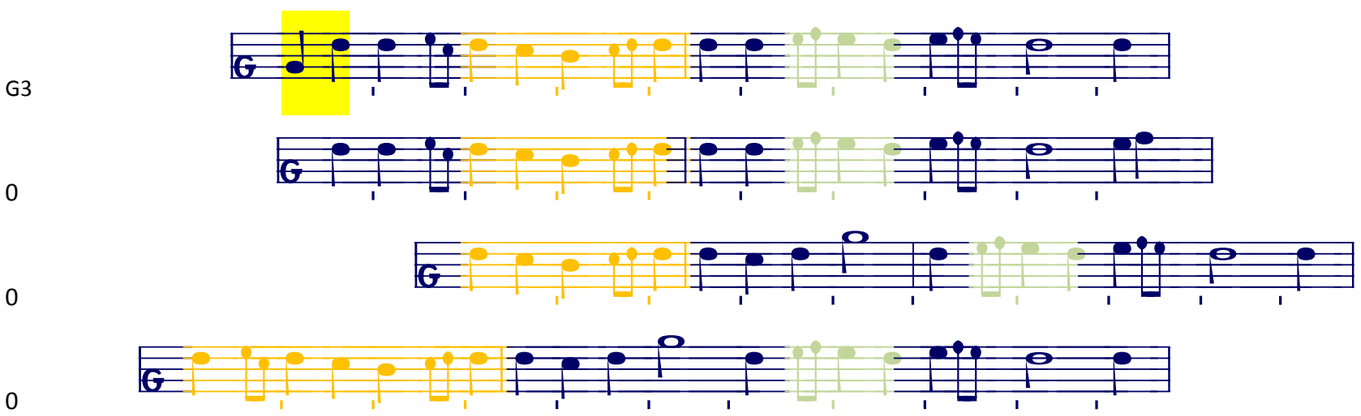
d~ + eed + d3

Formula d3 je s predkadenčným motívom eed zvyčajne slabá, tj. ide o initium a nie ukončenie periódy.
Prívodom je akcentovaná deklamácia d~ s ťažiskom na tóne d, oscilujúca medzi tónmi c až g.
// The formula d3 the forecadential motif eed is usually an initium (not ending of a period).
The *leading in* portion is formed by an accented d~ declamation, based on d and oscillating between tones c and g.



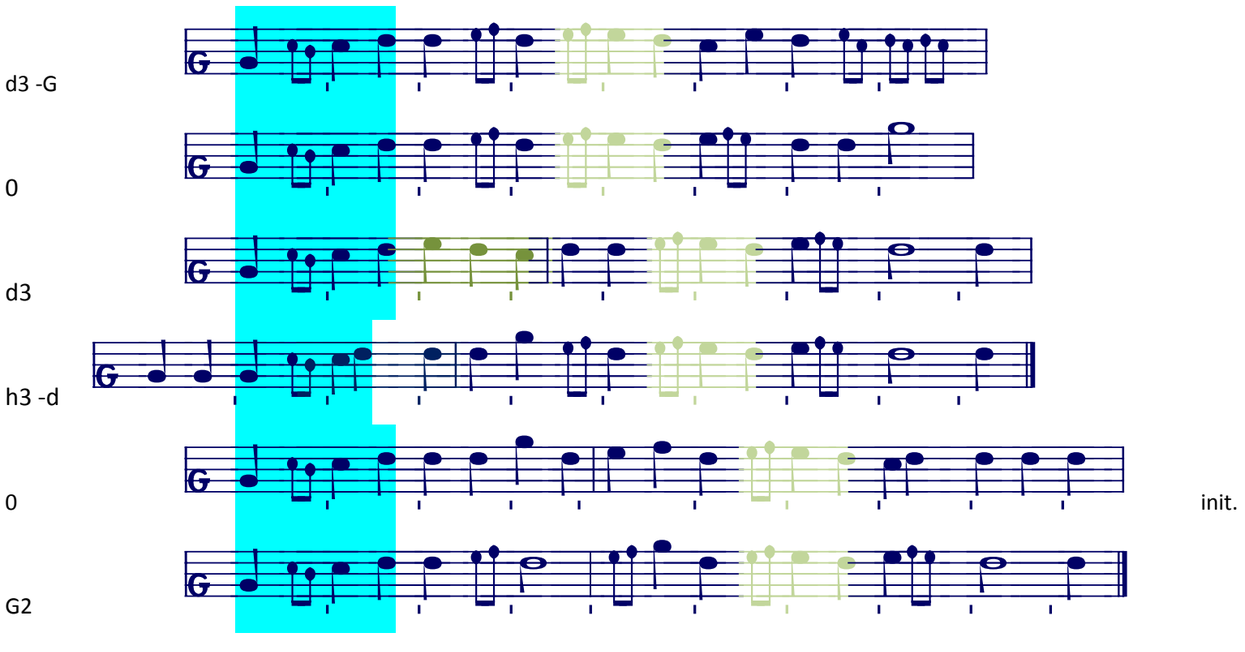
h3 -d + eed + d3

Prívod so základom na d môže vyjadrovať akcentáciu a spodným oblúkom (rozsah h-d), kedy sa spravidla vyčleňuje ako formula h3 -d.
// The *leading in* based on d may express the accents through a bottom movement between b and d – usually extracted as a formula b3 -d or similar.



G-c/d + eed + d3

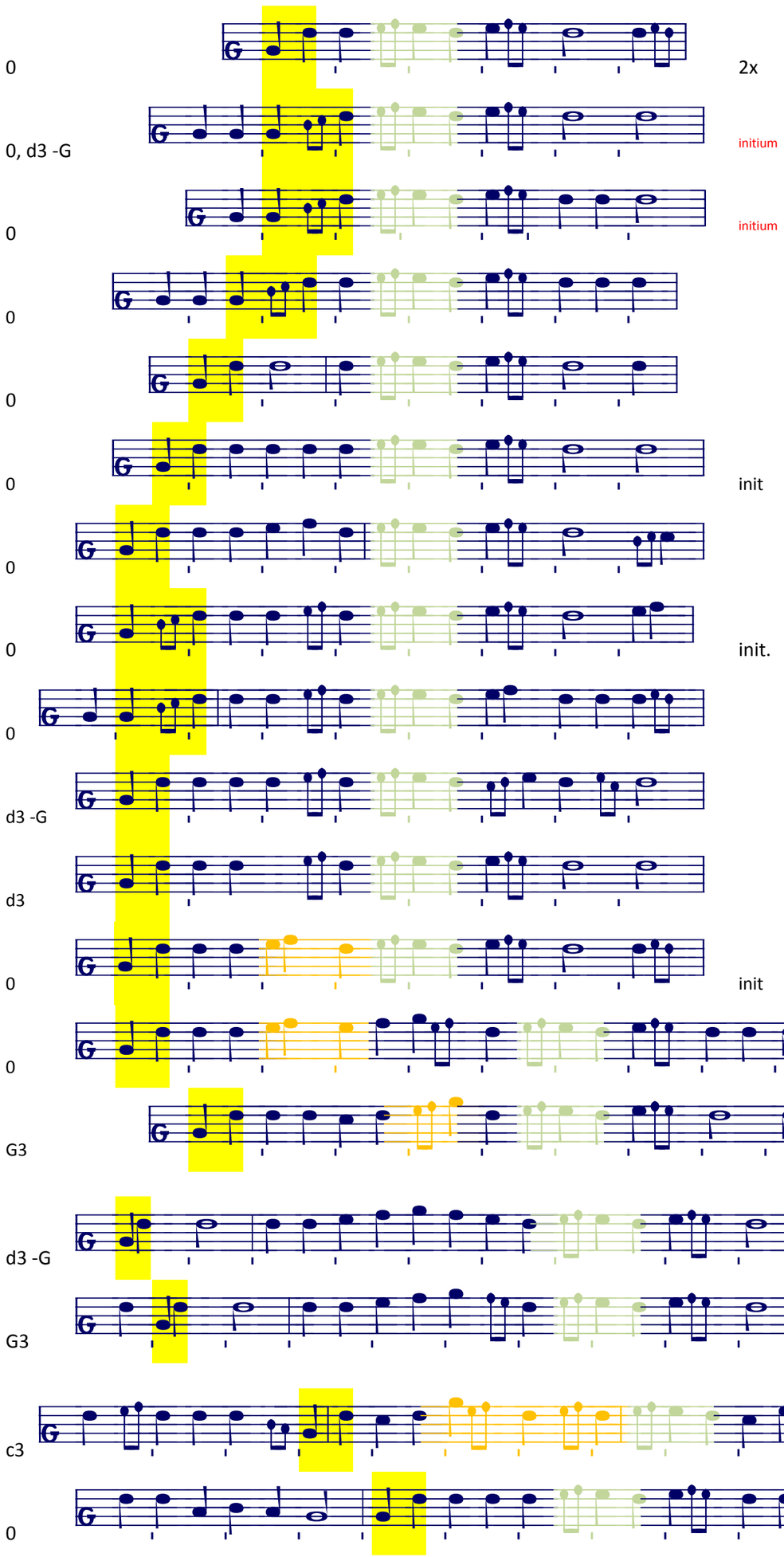
Vzostup k d~ od G cez c.
// Ascent from G to d~ through c.



G-d + eed + d3

Vzostup k d~ od G.

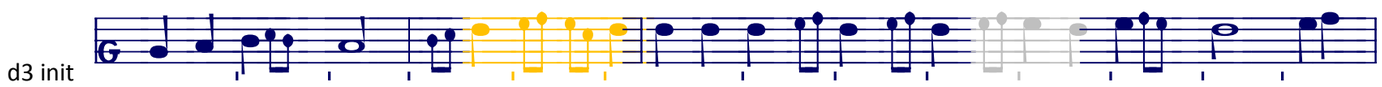
// Ascent from G to d~.



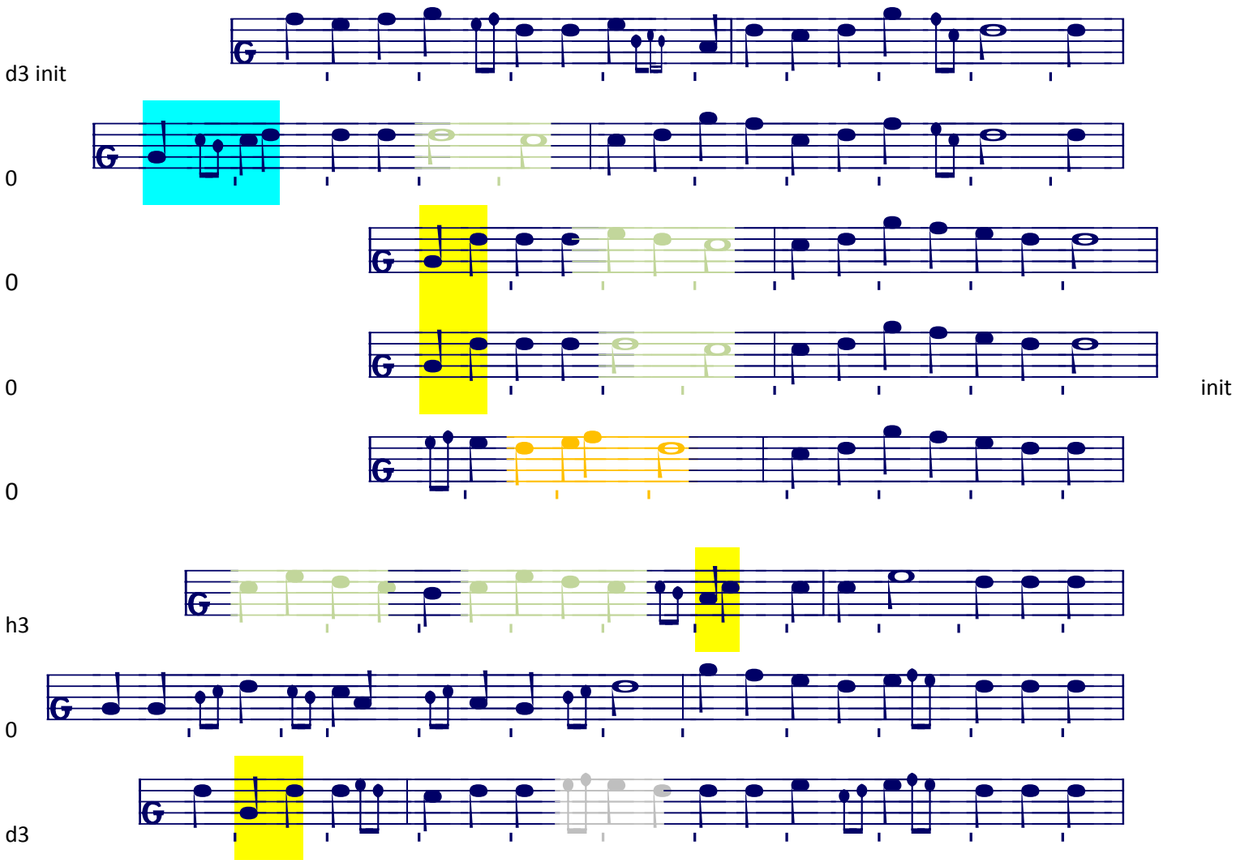
a2 + eed + d3

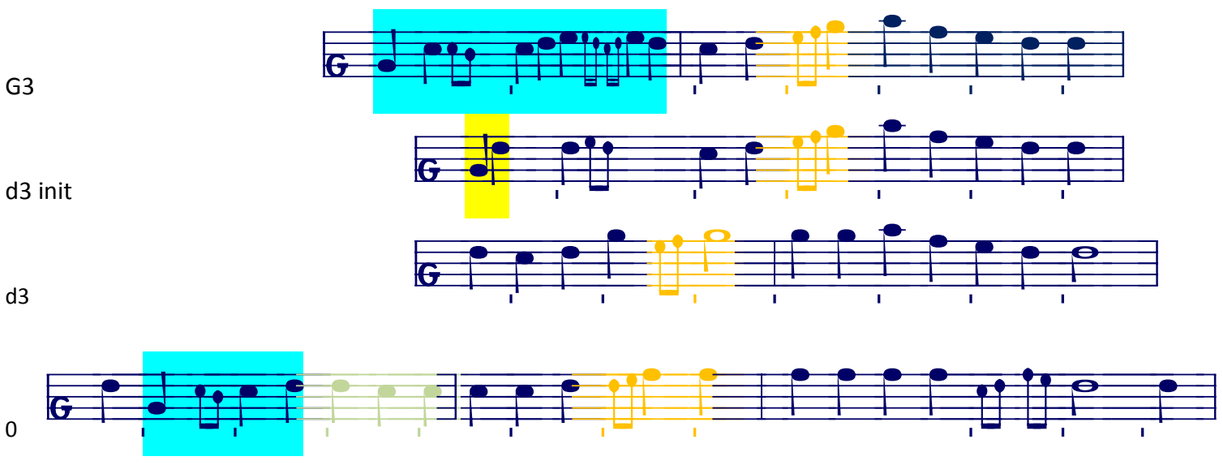
Vzostup k d~ od G cez a.

// Ascent from G to d~ through a.

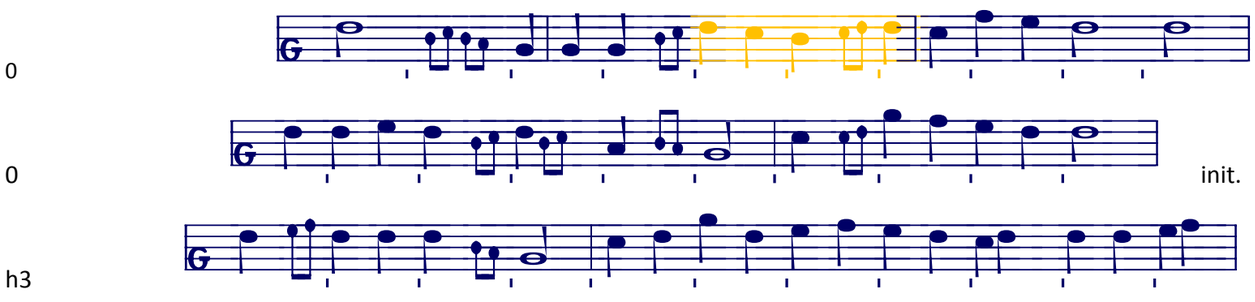


initia alia

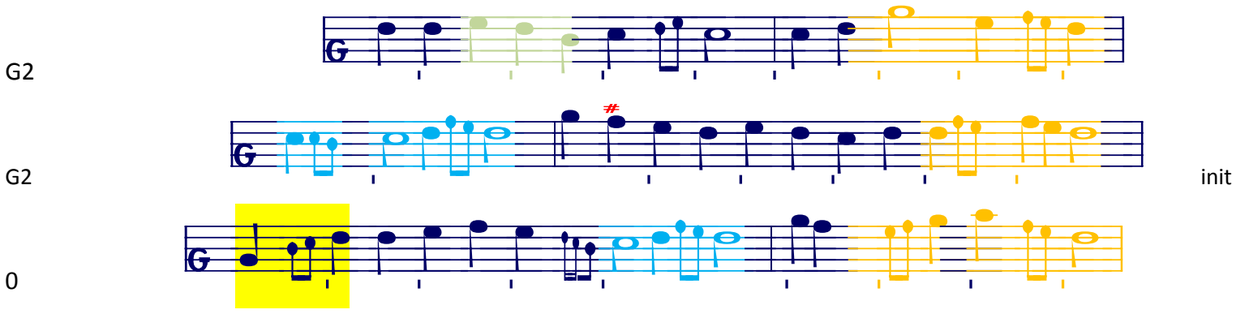




G2 + ... + d3



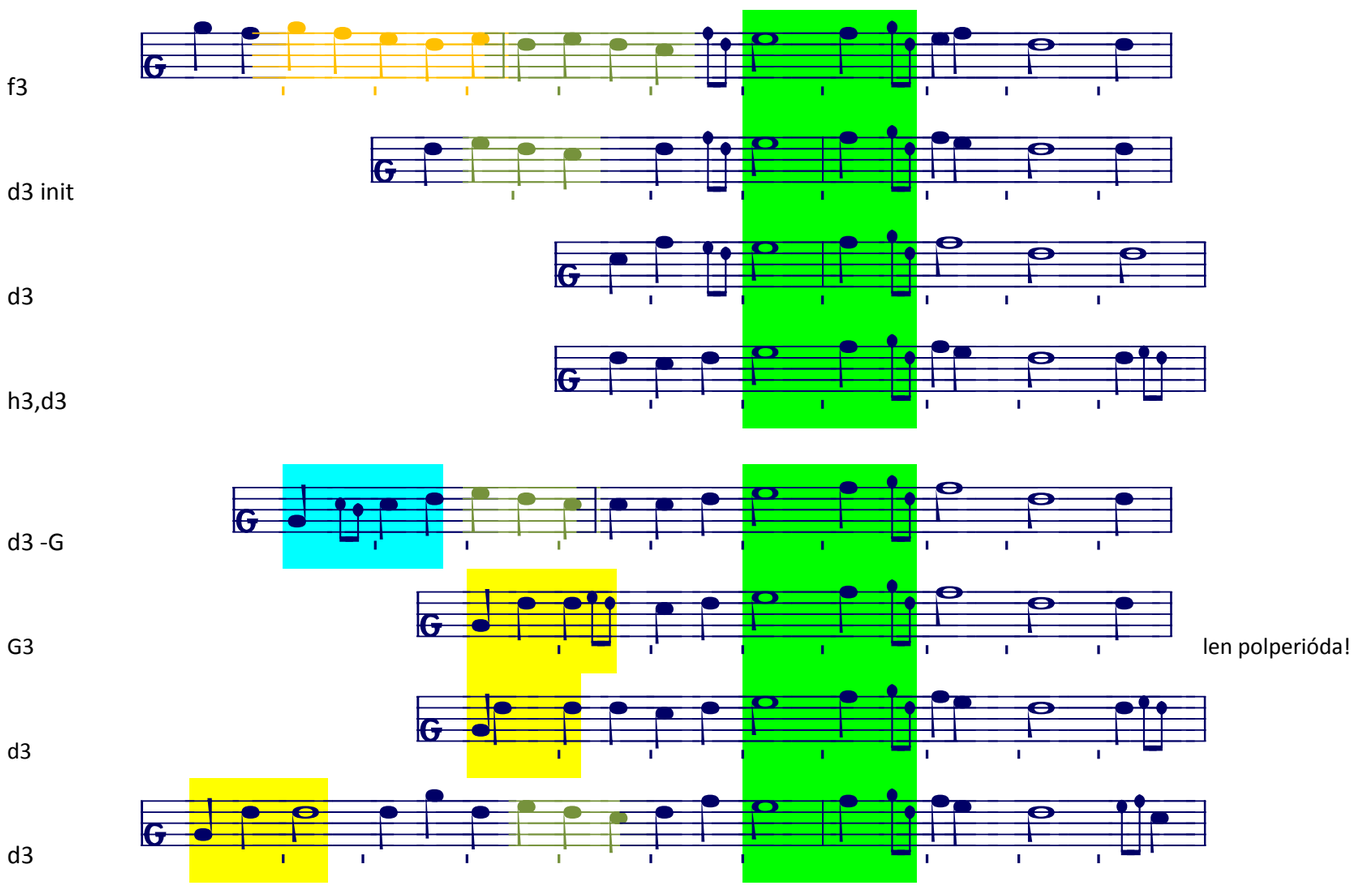
d2 vo funkcii ukončenia bloku // d2 closing a block



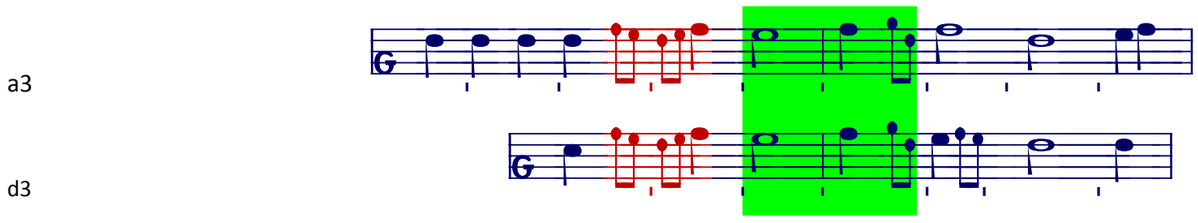
e2.fg + d3

Prívodom je krátka (miestami žiadna) deklamácia na/nad tónom d.

// The *leading in* is formed by a short (or zero length) declamation on d.

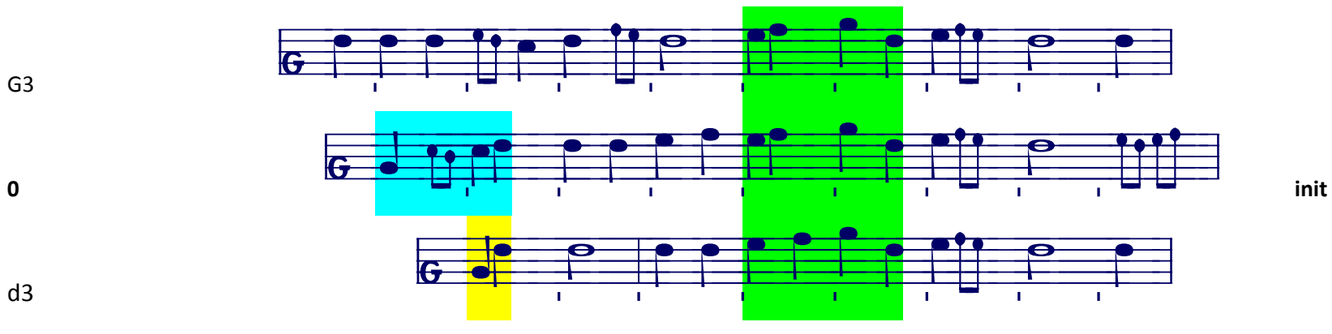


len polperióda!



ef.gd + d3

Iné rytmické rozloženie. // Another rhythmical layout.

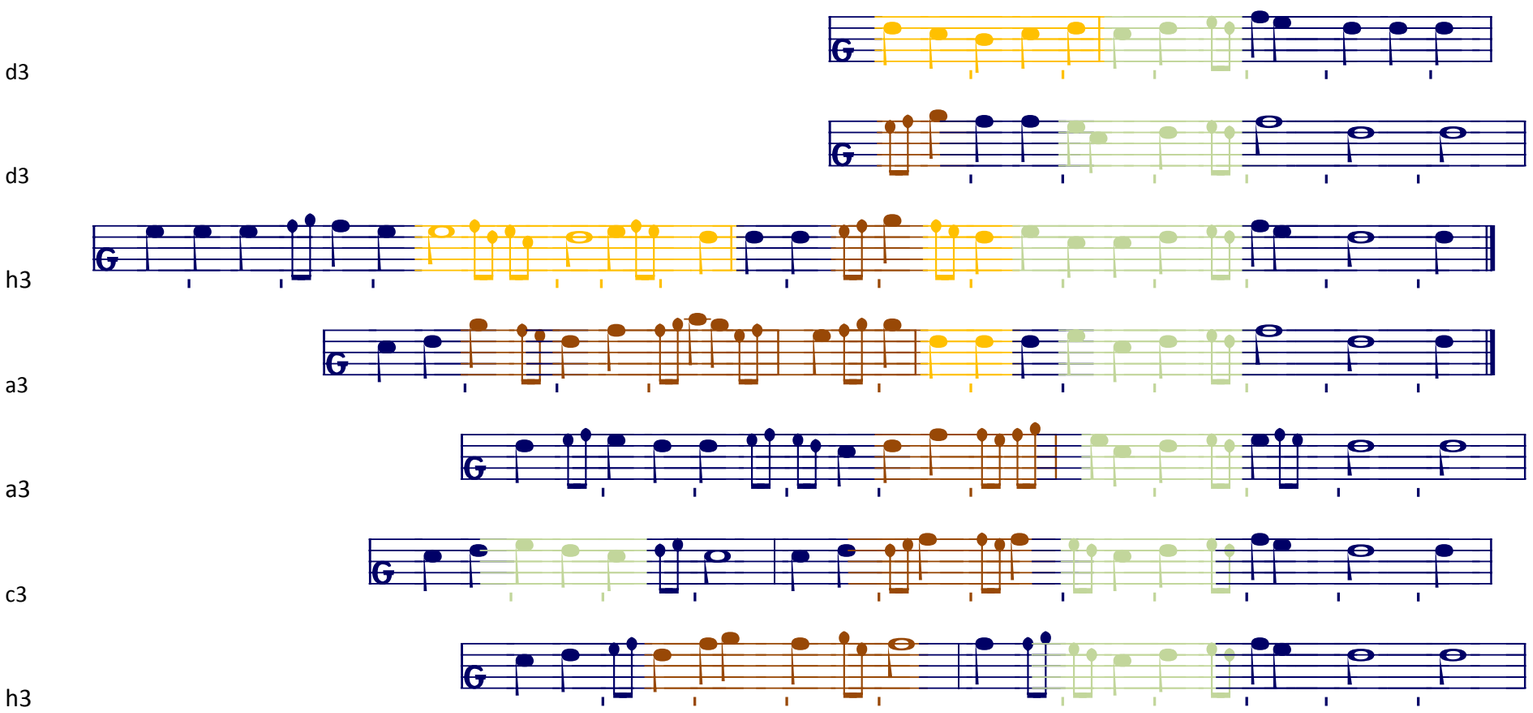


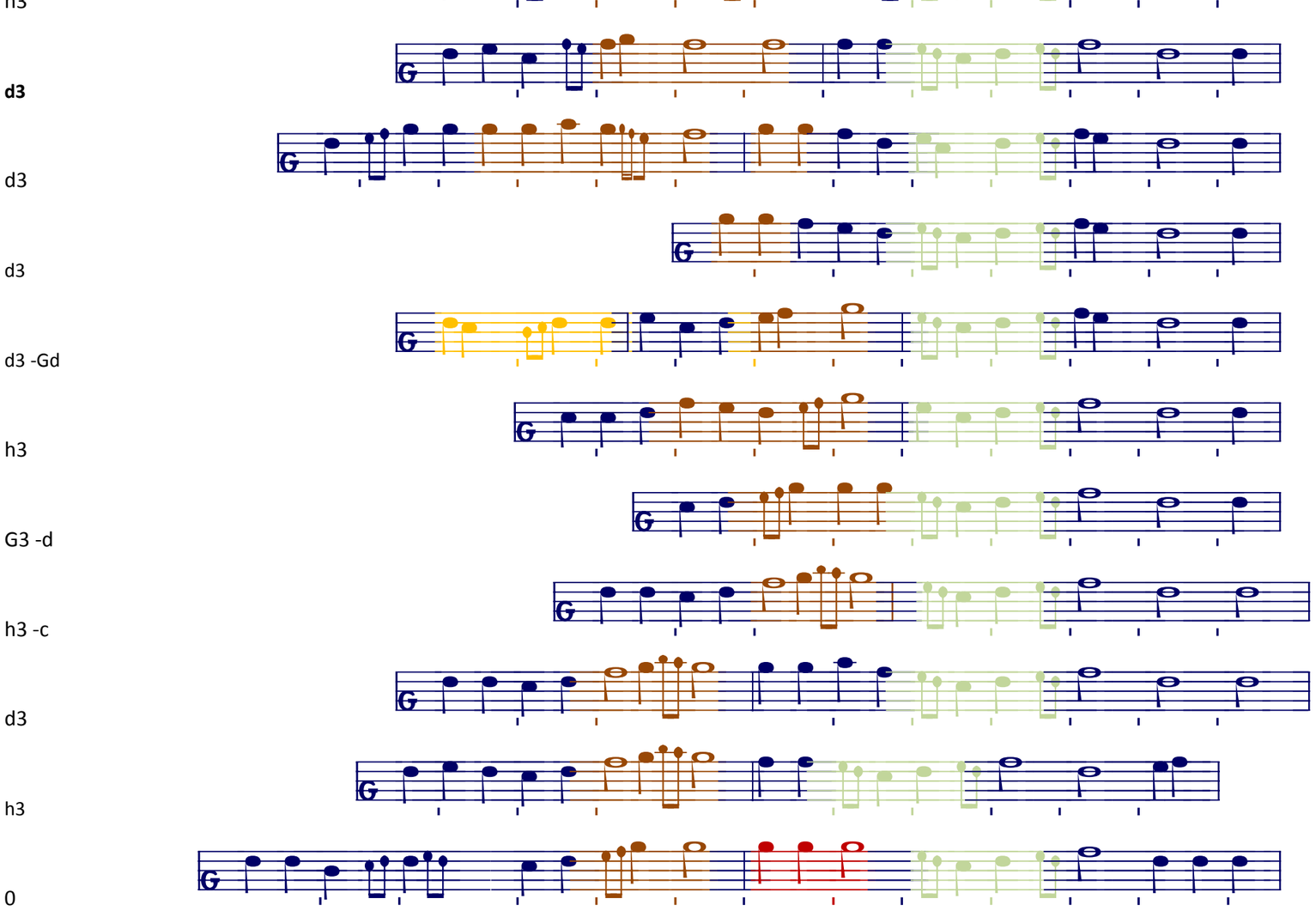
init

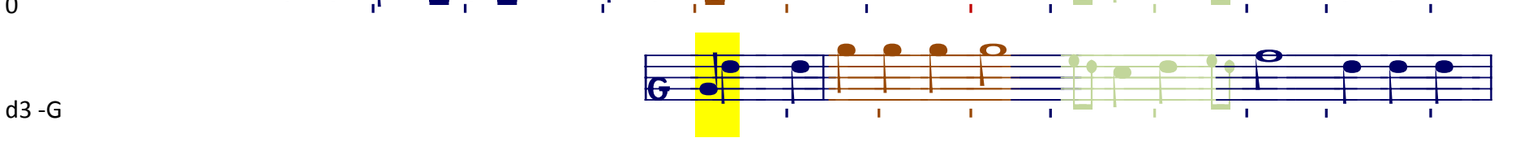
ec.de + d3

f2/3 + ec.de + d3

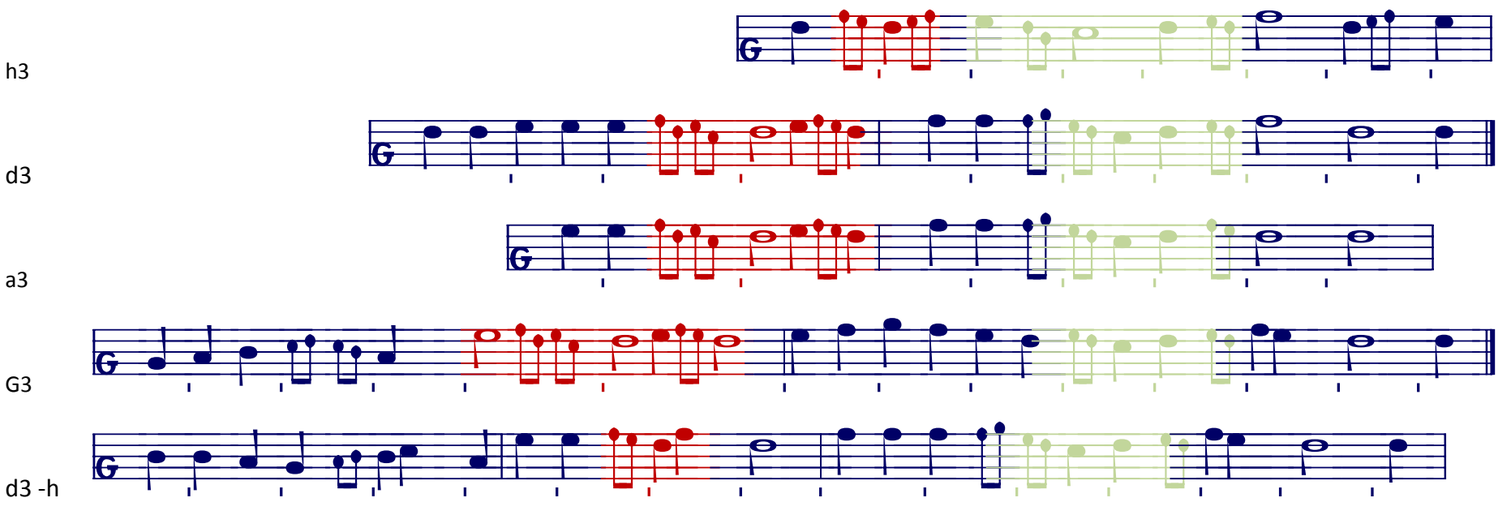
Predkadenčný motív *ec.de* sa viaže s vyšším prívodom typu d~, ktorý osciluje medzi c a g. Môže byť prerušený kadenciou typu f2/3, yg.
// The forecadential motif *ec.de* usually follows a higher leading in of the type d~ oscilating between c and g, often interrupted by f2/3, yg.







e_ + ec.de + d3

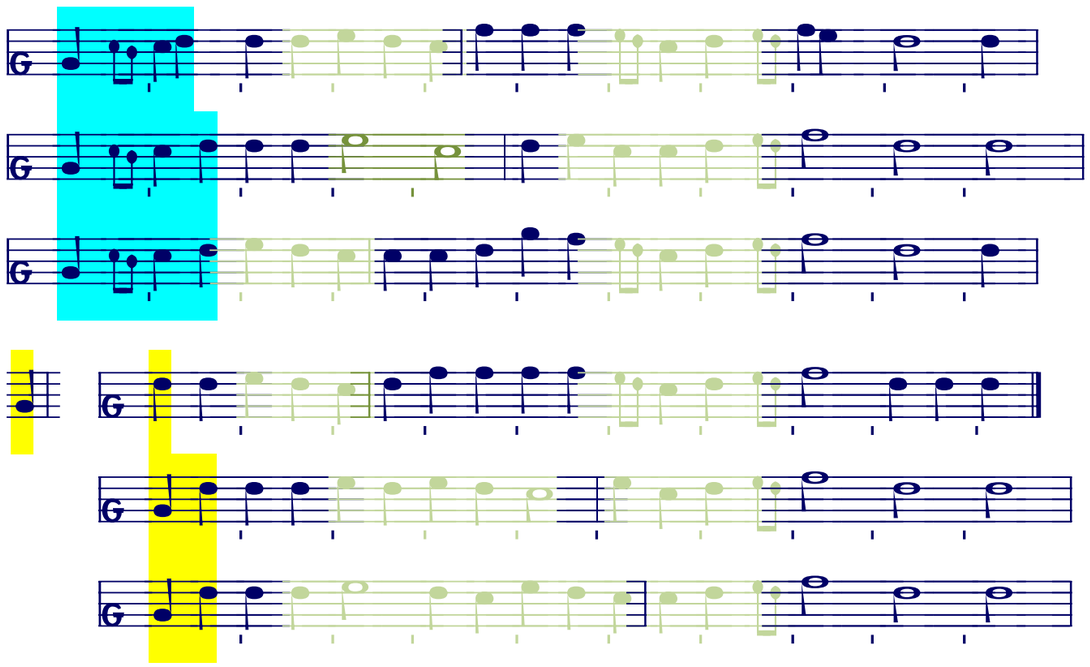


c~ + ec.de + d3

0

G3

0



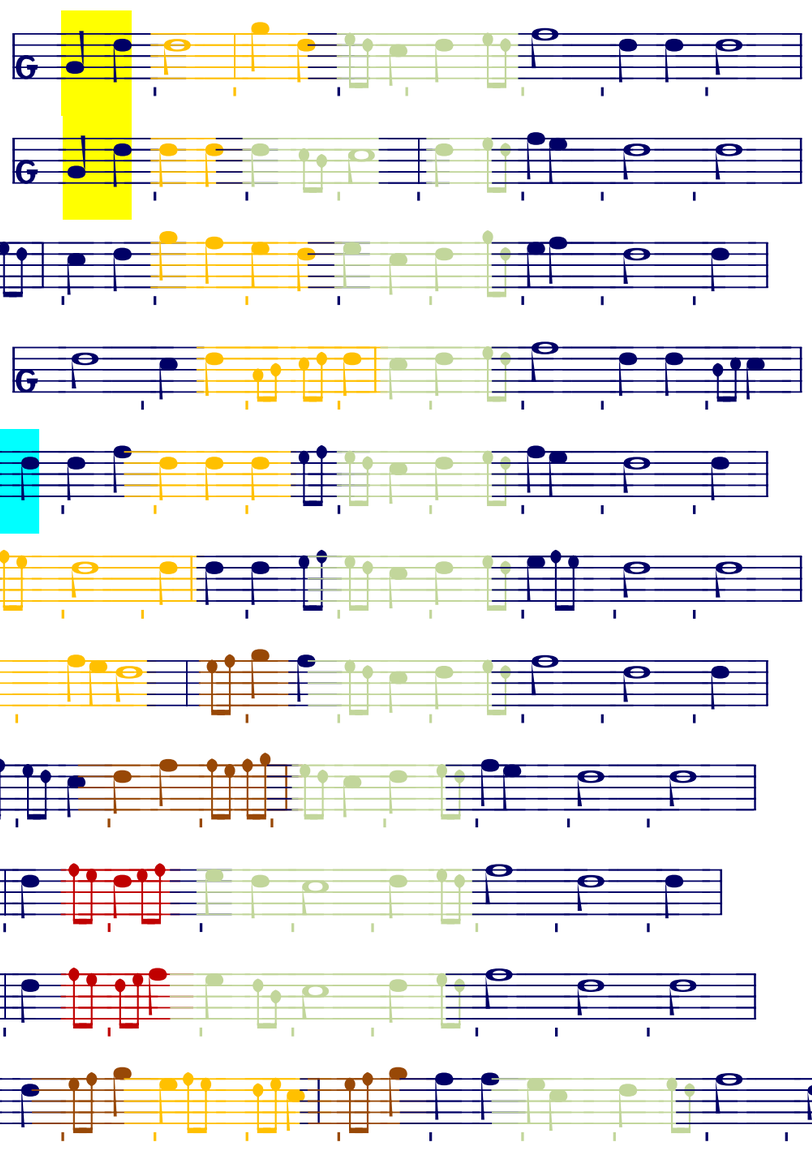
G2

0

d3

d~ + ec.de + d3

d3 -G //



initium

d3

G3

0

d3

G3

c3

d3

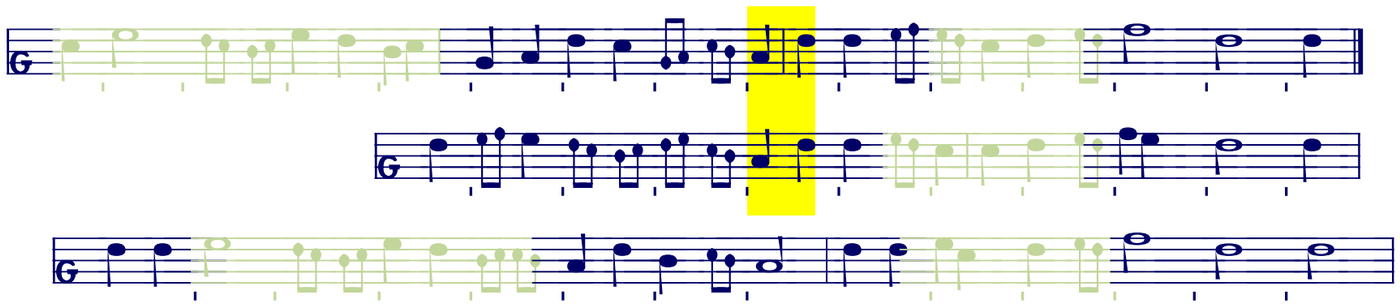
d3

d3

d3

a2 + ... + ec.de + d3

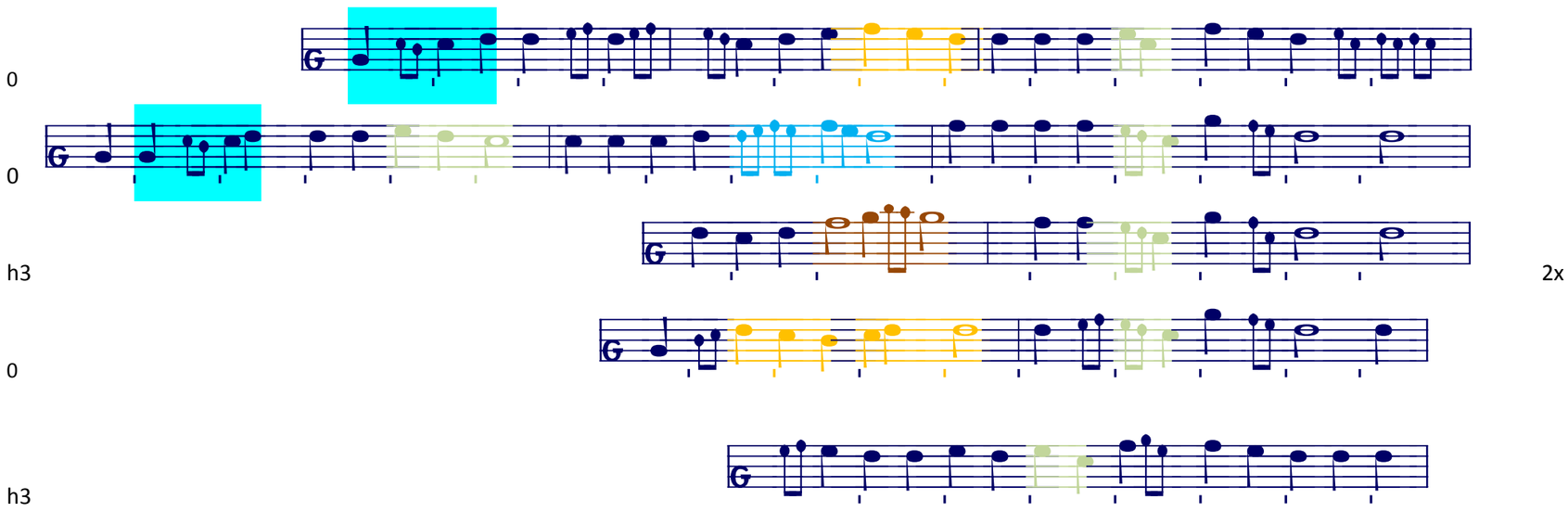
h3



d3

d3

ec + d3



ed.cf + d3

G3 -d

d3

G3

G3

0

h3

0

d3

d3

0

0

d3

0

0

G3

h3

h3

0

0

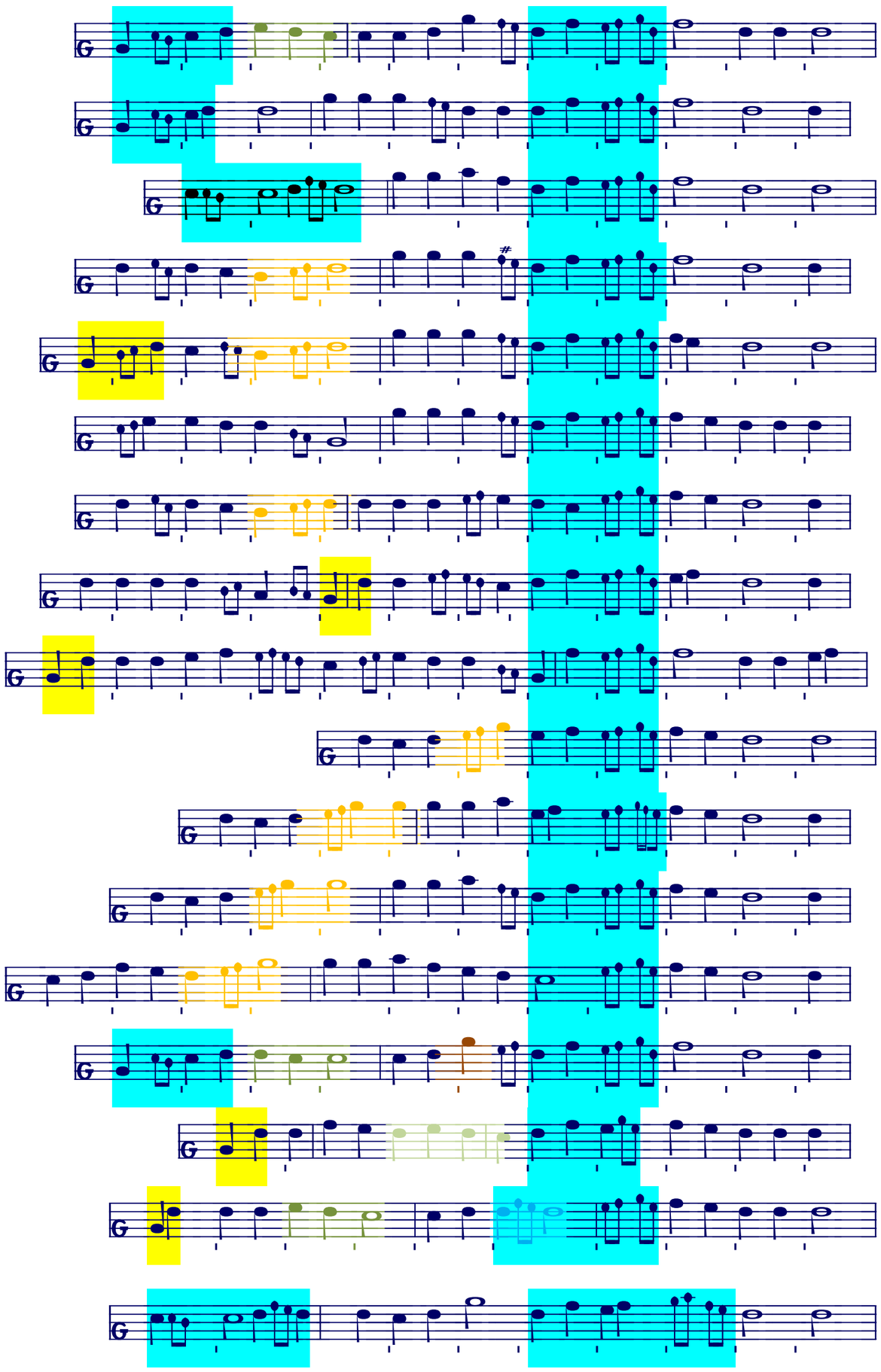
0,d3

d3

h3

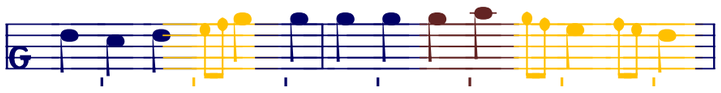
2x

eg + d3

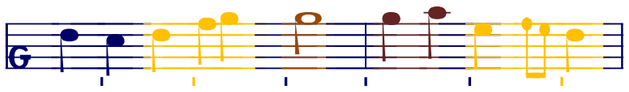


ga.ed + d3

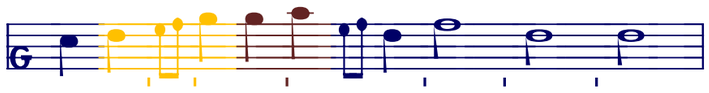
G3



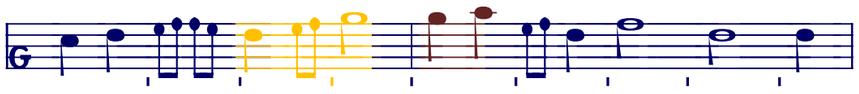
d3



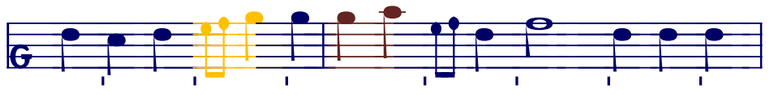
G3 -d



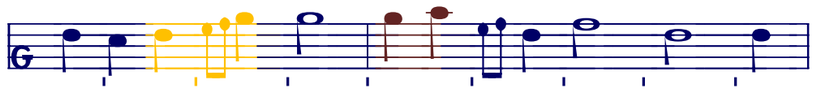
h3



d3



d3 -G, G3, d3



4x

h3

c3

h3

d3

d3 -G

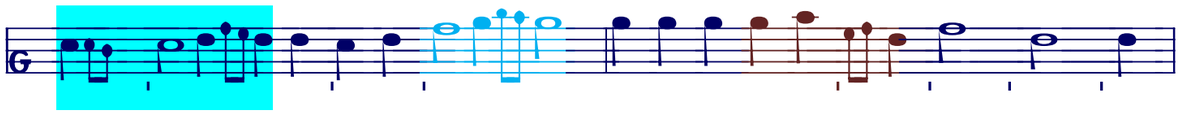
d3

G2!

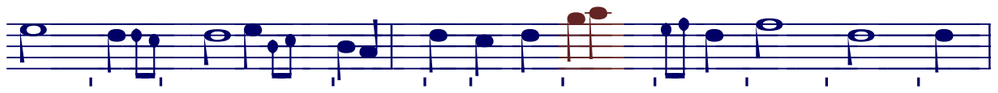
init!

d3

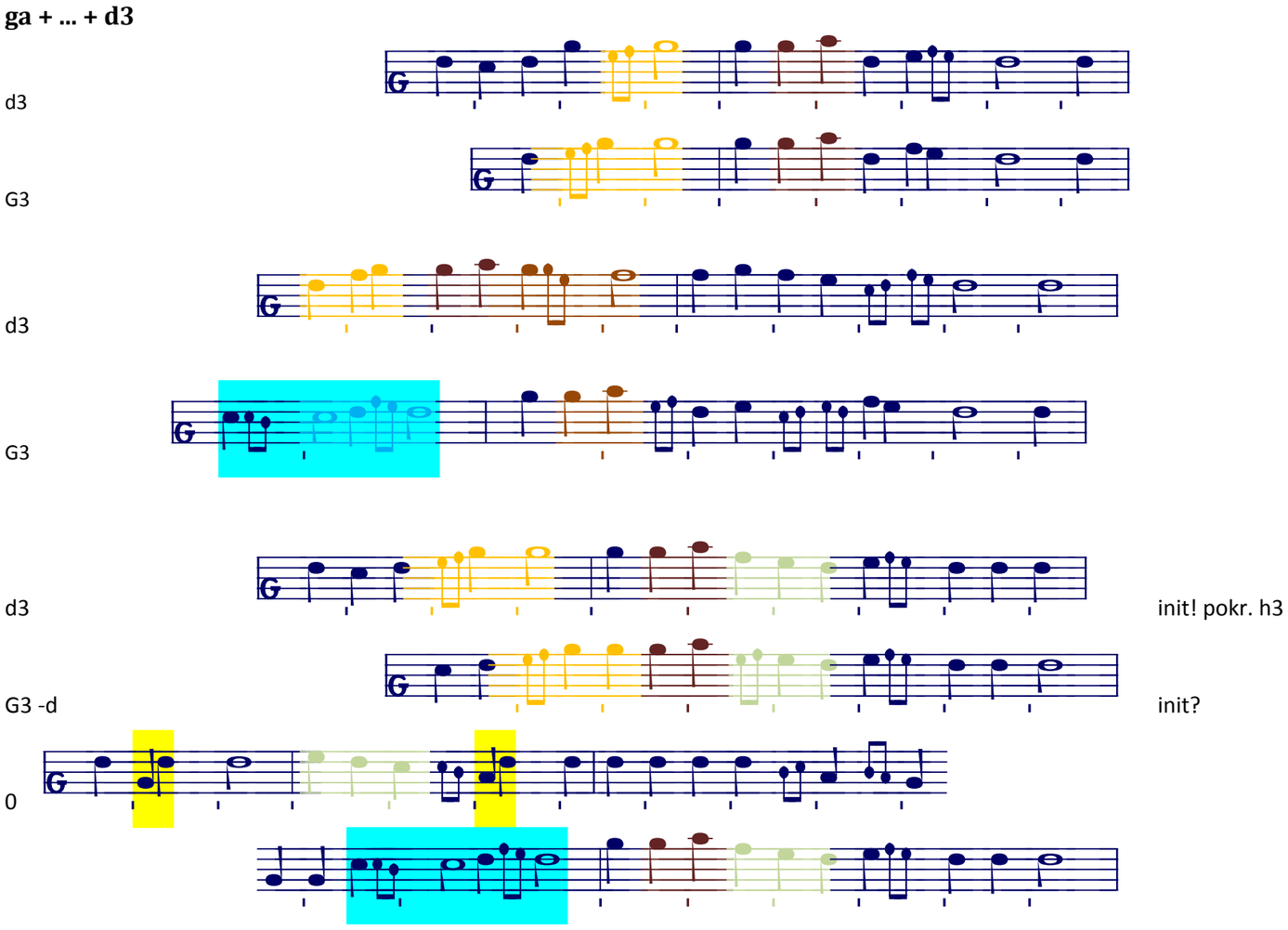
G3



d3

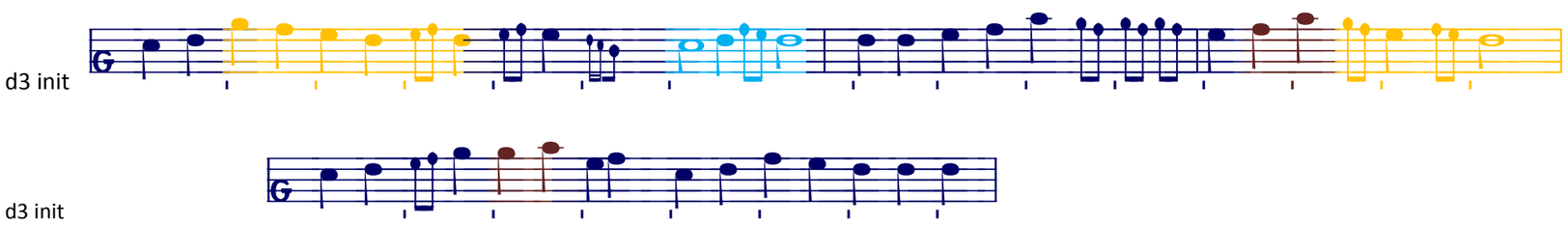


ga + ... + d3



init! pokr. h3

init?



ca.hd + yd3

c~ + ca.hd + yd3

Najpočetnejší tvar formuly yd3, s prívodom (d_ +) c~. // The most frequent shape of yd3, *leaded in* by (d_ +) c~.

d3 init

0, d3 init?

2x

h3

2x

d3

c3

c3

0

h3

d3

d3

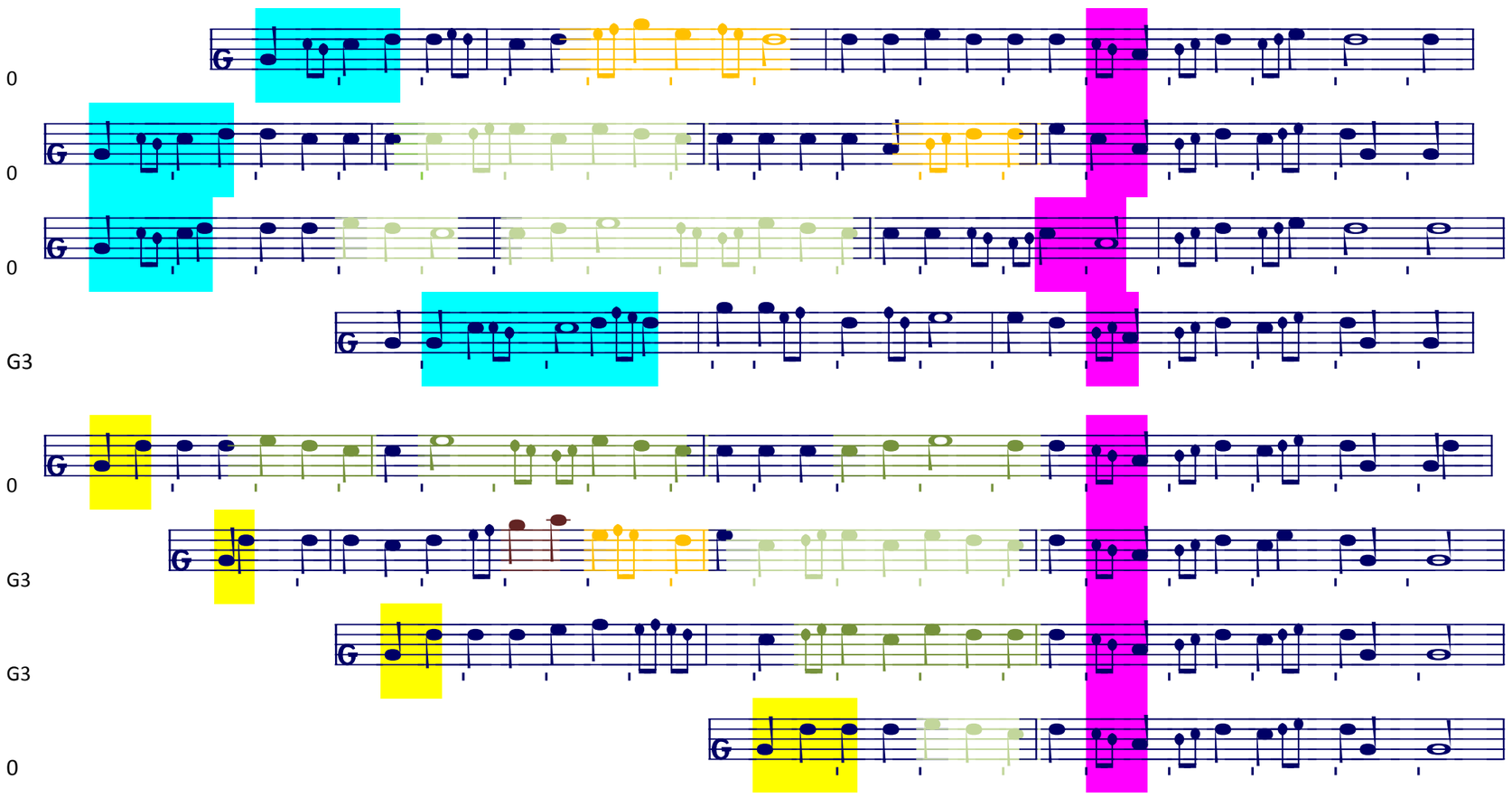
h3

d3

G-d + ... + ca.hd + yd3

Blok je v prípade napojenia na G3 alebo na začiatku piesne typický vzostupom od G k deklamácii c~ alebo d~ .

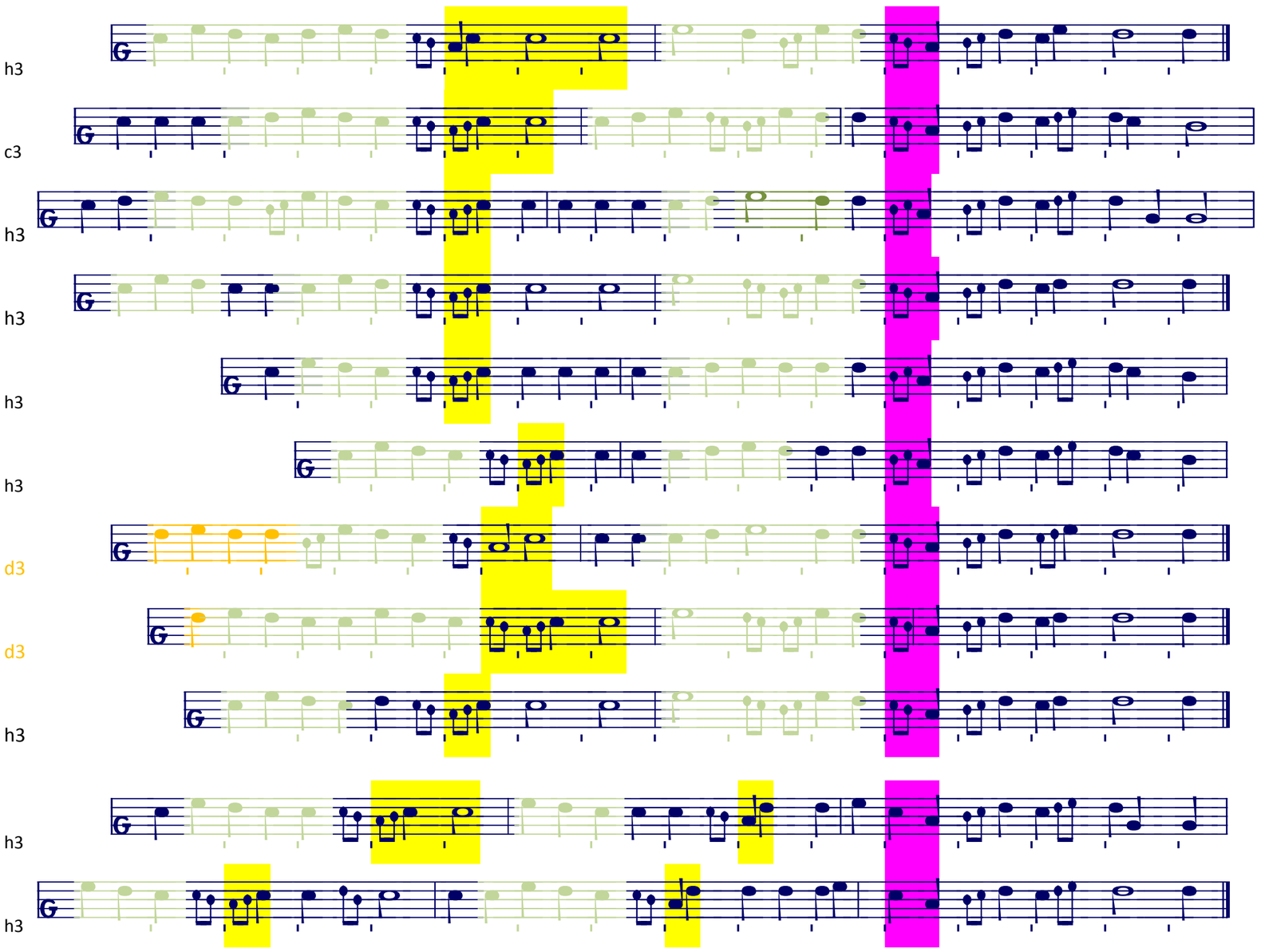
// This type of block, following G3 or in the beginning of the chant, ascends from G to c~ or d~ .



y + c~ + ca.hd + yd3

Dlhší postup c~ v napojení na h/c3 (výnimočne d3) môže byť prerušený antikadenciou yc2/3.

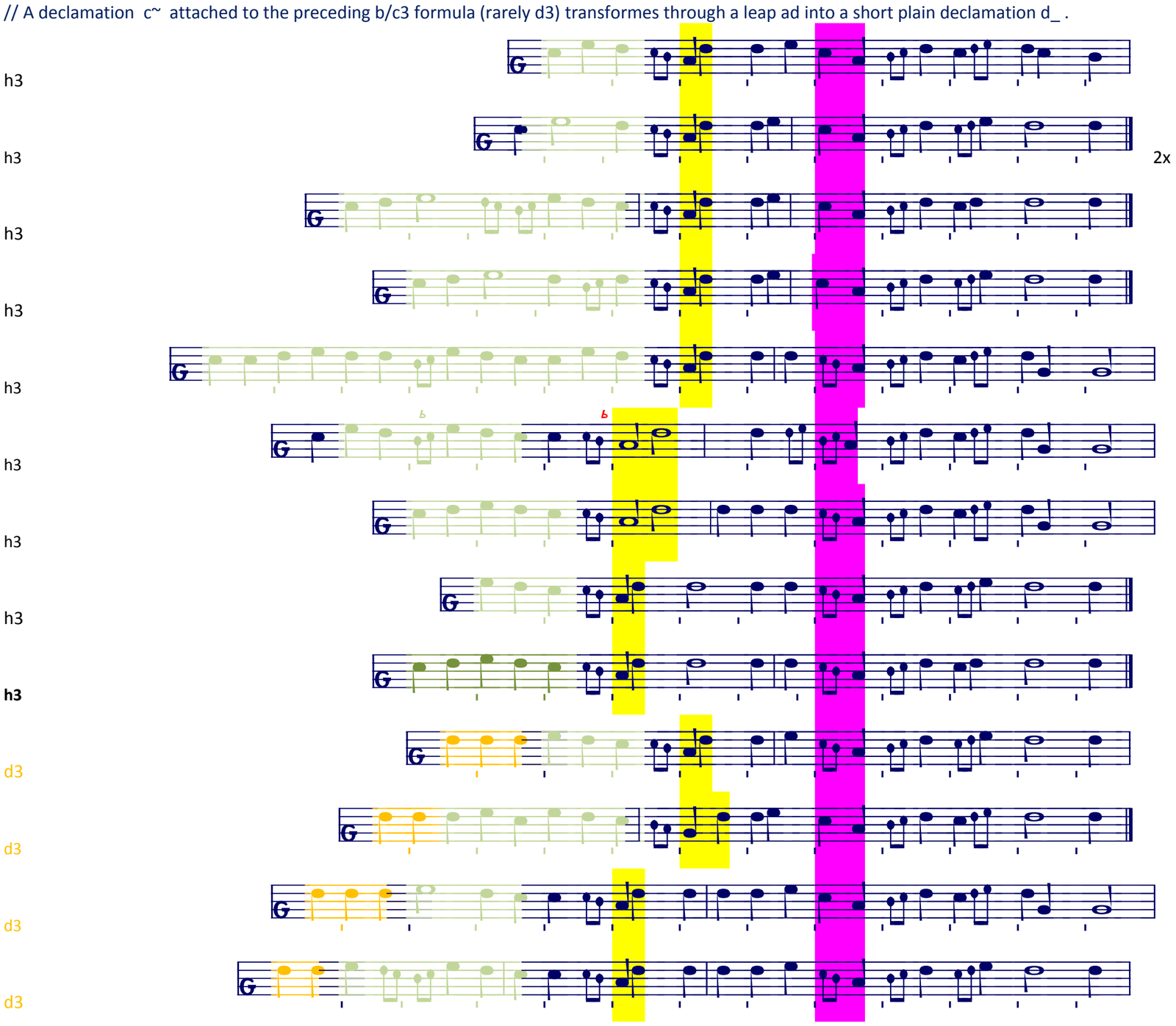
// A longer declamation c~ attached to the preceding b/c3 formula (rarely d3) may be interrupted by yc2/3.



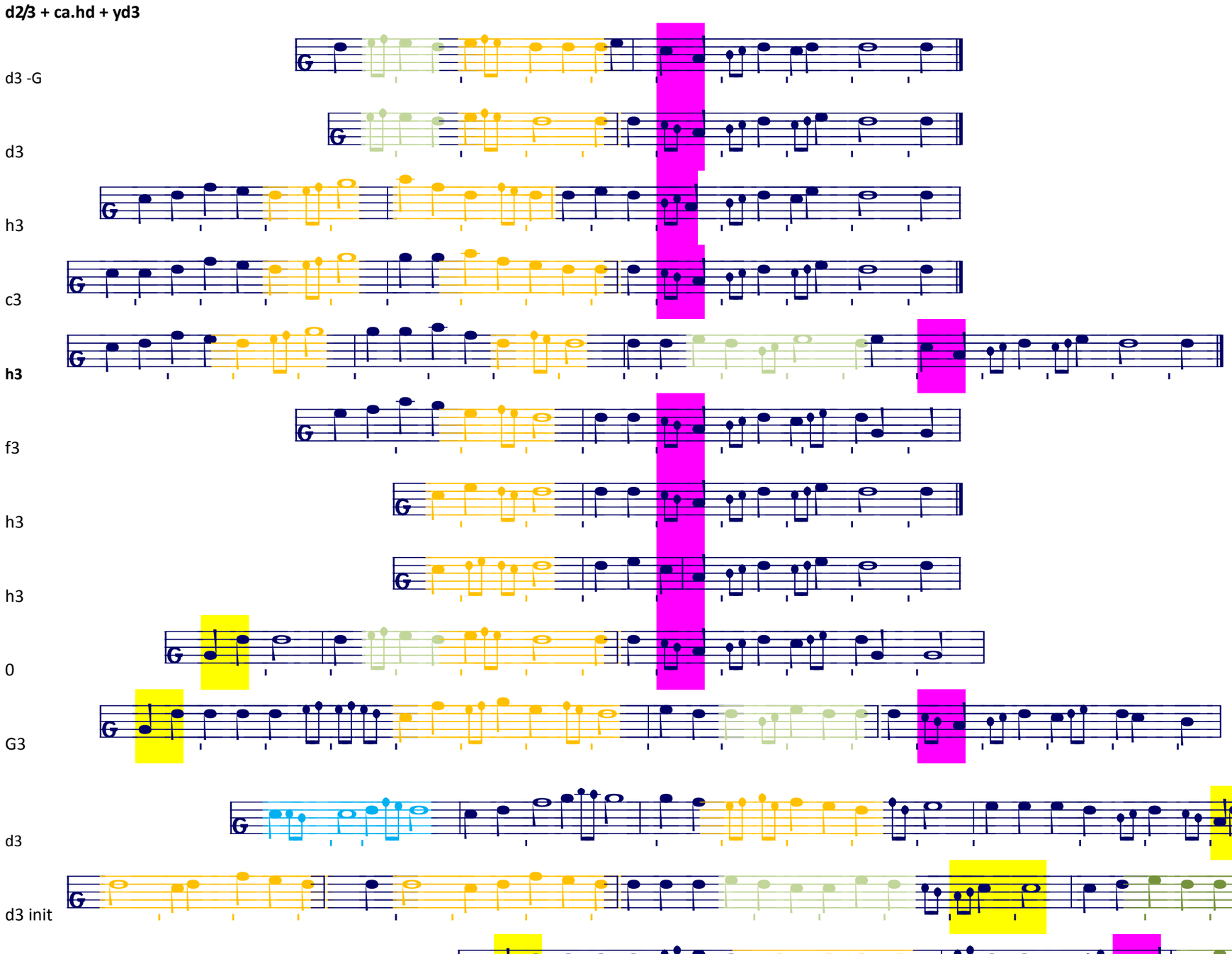
c~ + y + ca.hd + yd3

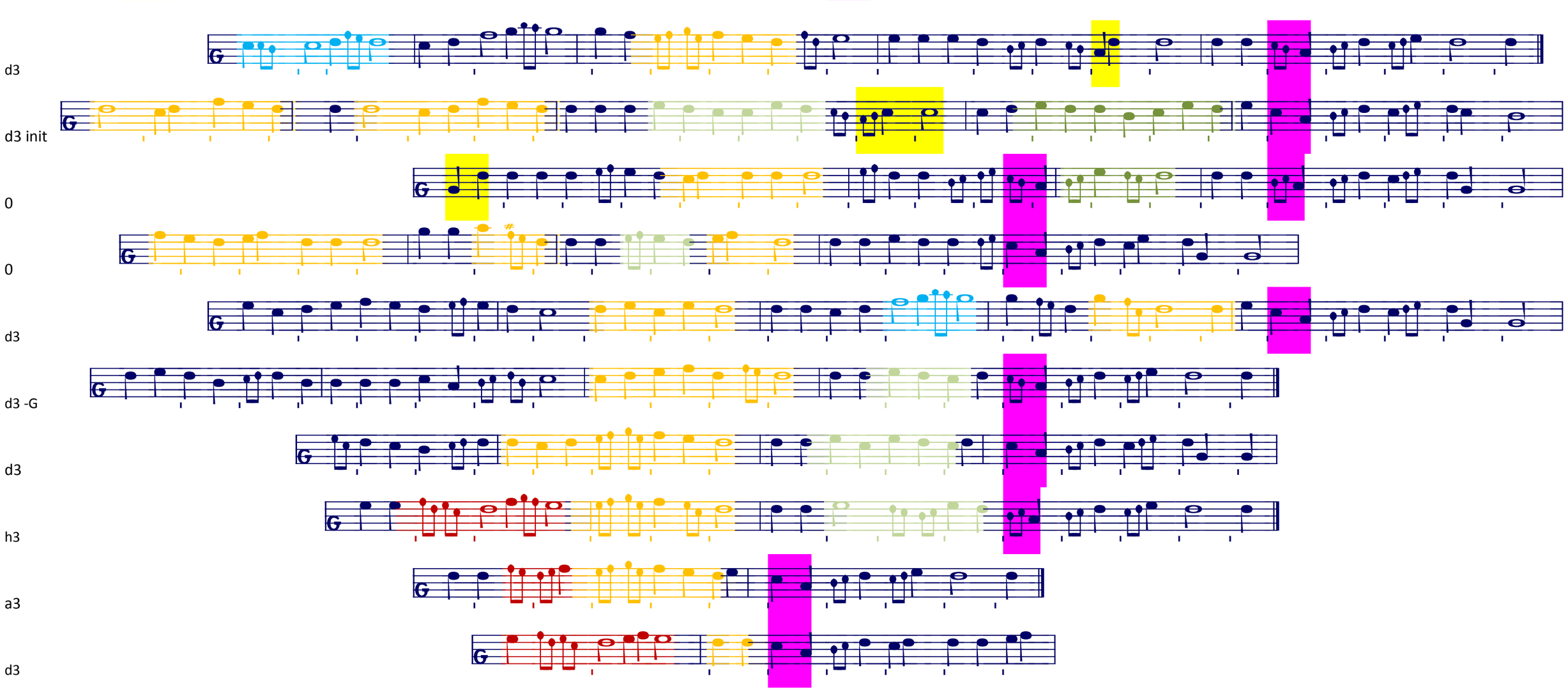
Postup c~ v napojení na h/c3 (výnimočne d3) skokom ad prechádza do krátkej rovnej deklamácie d_ .

// A declamation c~ attached to the preceding b/c3 formula (rarely d3) transformes through a leap ad into a short plain declamation d_ .



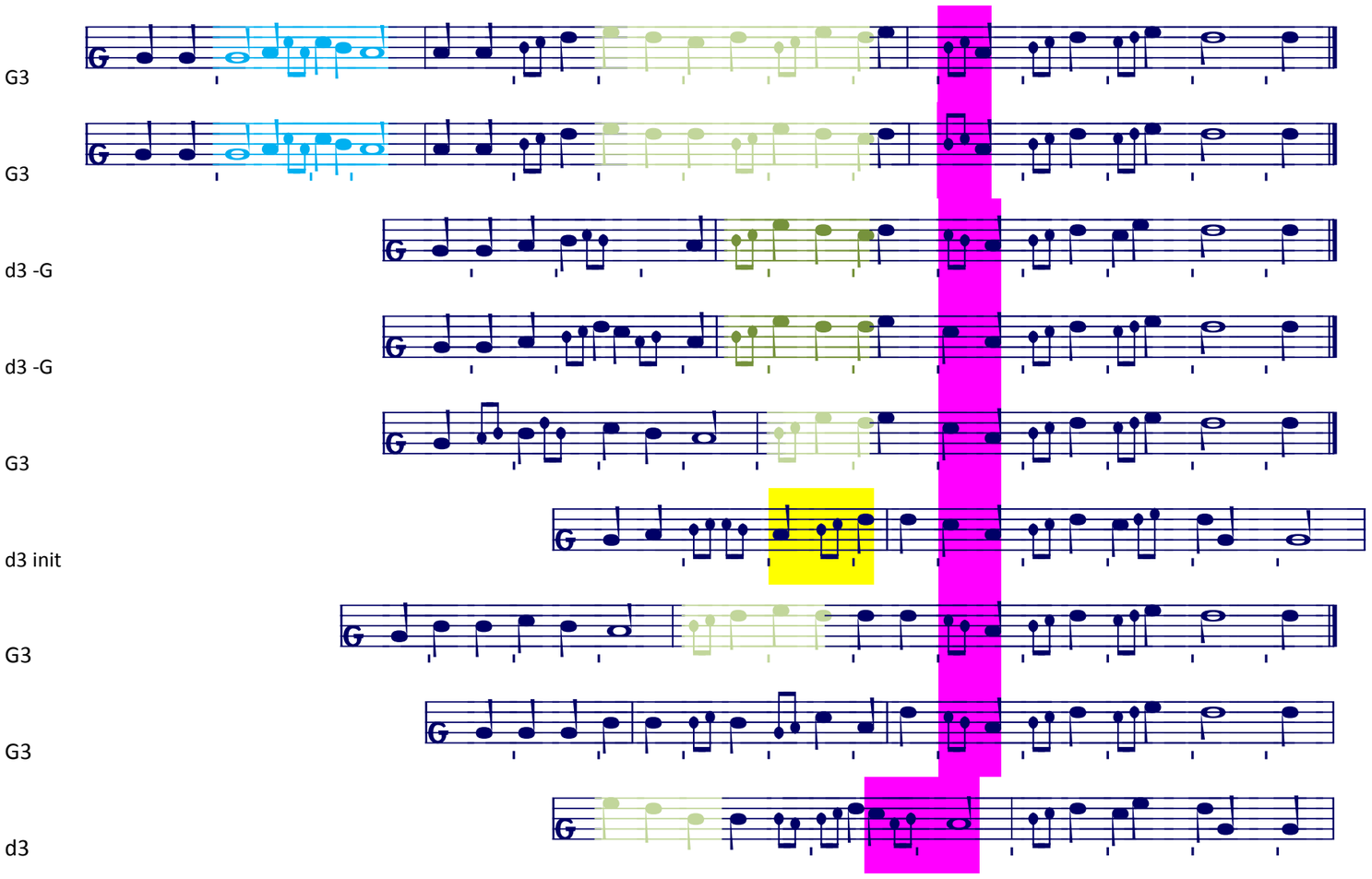
d2/3 + ca.hd + yd3



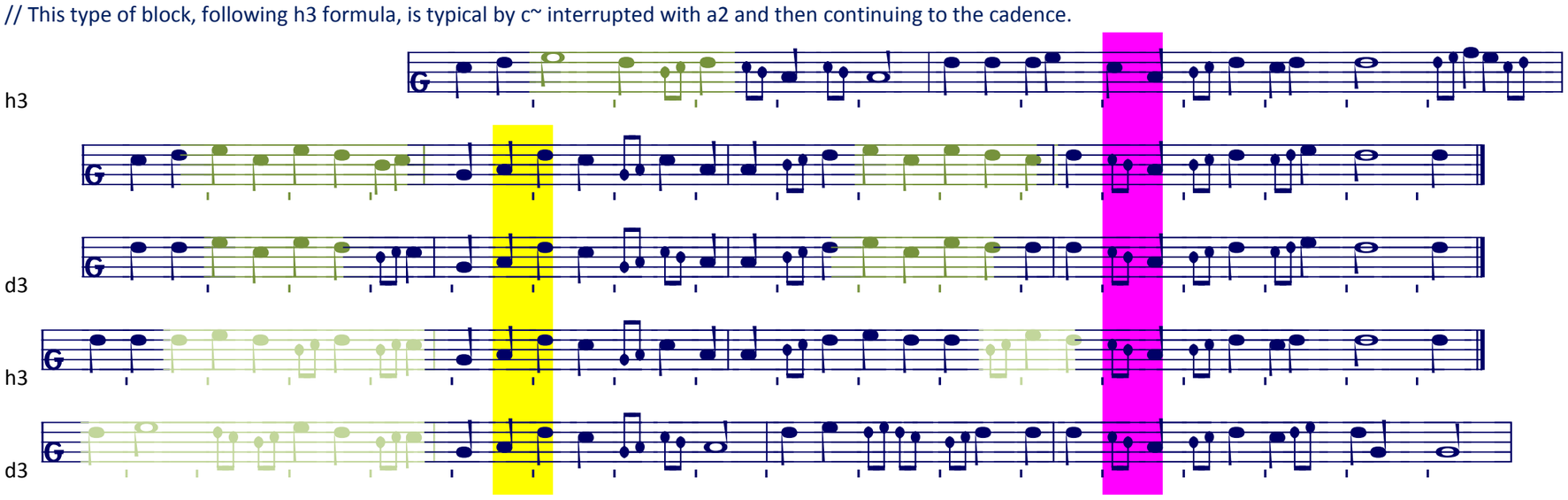


a2 + (c~ +) ca.hd + yd3

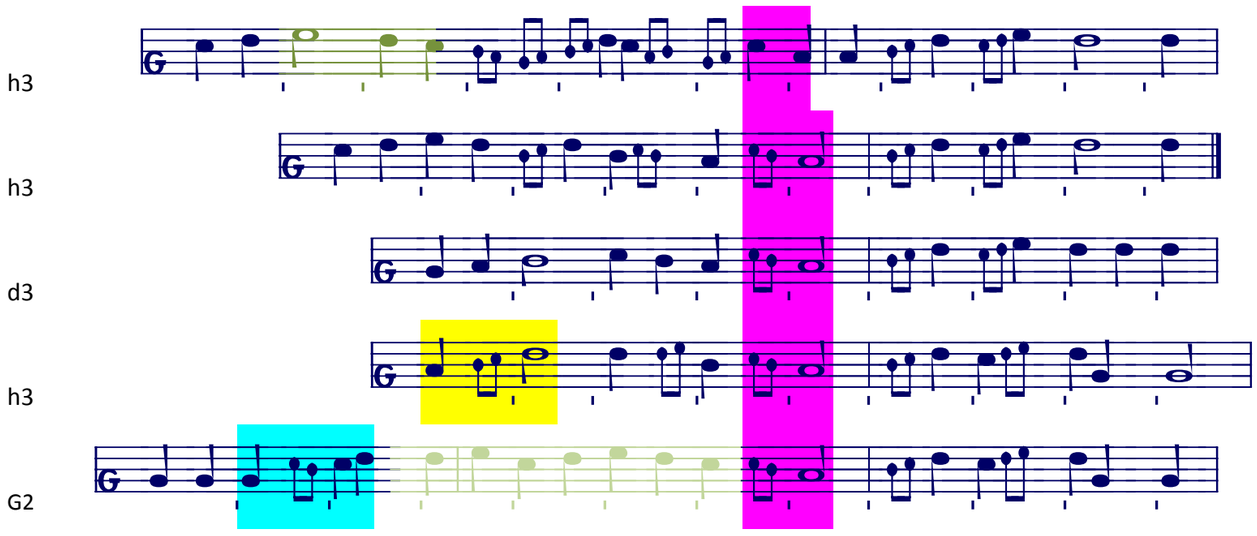
Blok je v prípade napojenia na G3, d3 -G typický vzostupom od G najprv k ukončeniu a2 prvého kóla. Následne cez c~ prejde do kadencie.
// This type of block, following G3 formula, ascends from G and makes colon on a2. Through c~ continues to the cadence.



Blok je v prípade napojenia na h3 typický postupom c~, ktorý je prerušený kadenciou a2. Po opätovnom zaznení prejde do kadencie.
// This type of block, following h3 formula, is typical by c~ interrupted with a2 and then continuing to the cadence.



Rytmicky voľnejšie varianty // Rhythmically less strict variants

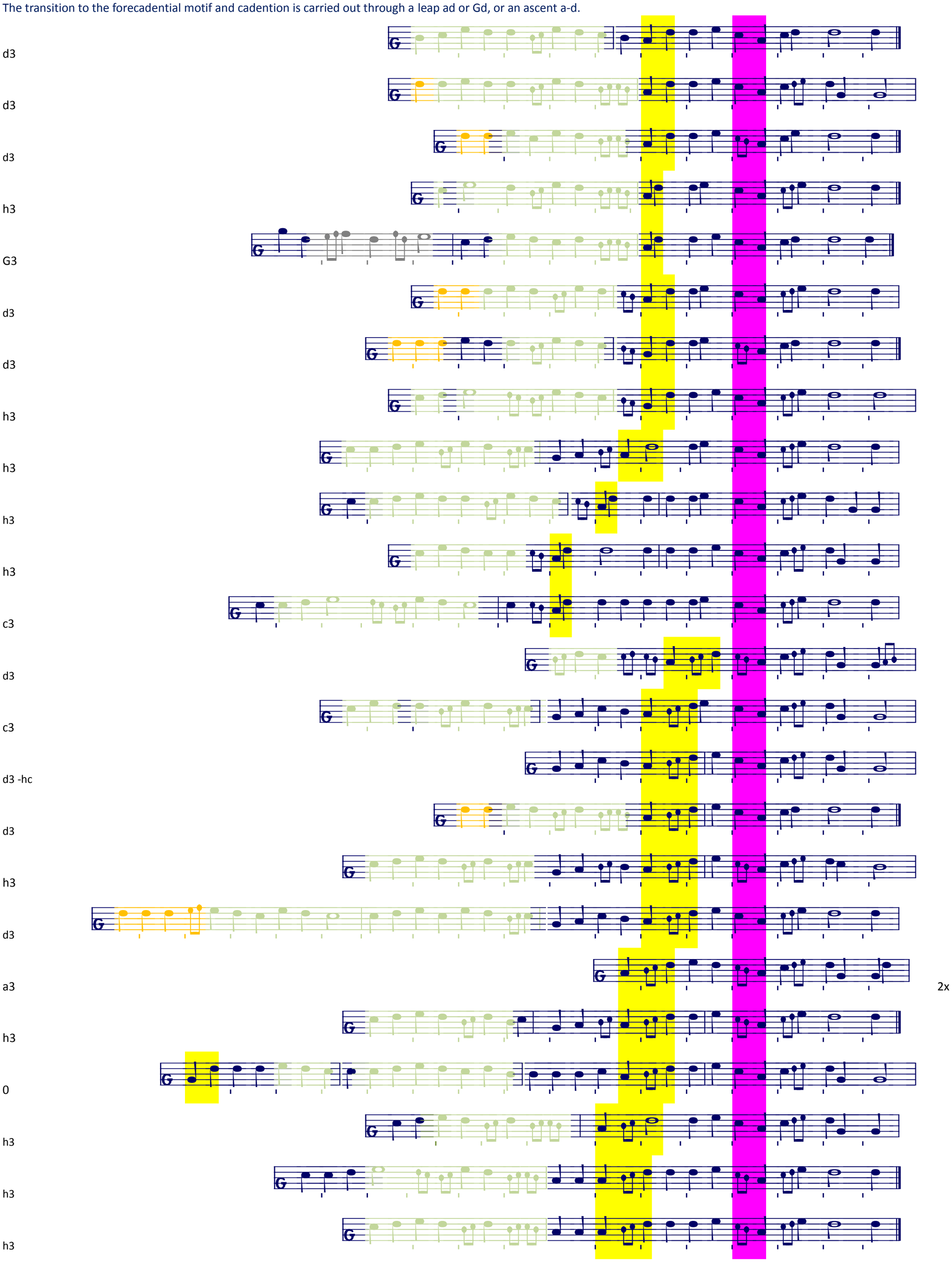


de.ca + yd3

c~ + y + de.ca + yd3

Prívodom je deklamácia c~ pri napojení na h/c3, napojenie na d3 môže byť sprostredkované deklamáciou d_ . Prechod ku kadencii sa uskutočňuje vzostupom na hladinu d skokom ad, Gd alebo stúpaním G-d.

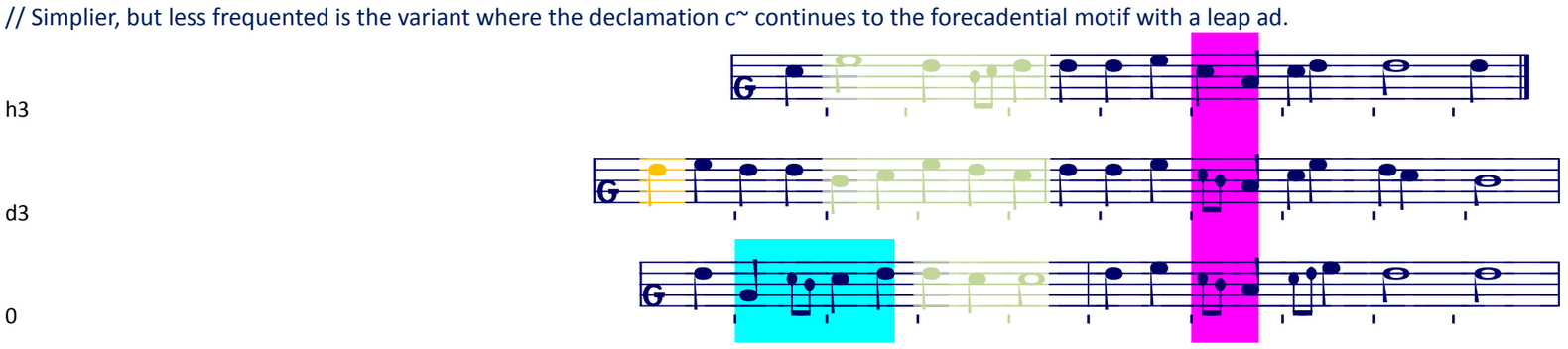
// The *leading in* is formed by a declamation c~ (attached to b/c3). When attached to d3, a short declamation d_ may be inserted. The transition to the forecadential motif and cadention is carried out through a leap ad or Gd, or an ascent a-d.



c~ + de.ca + yd3

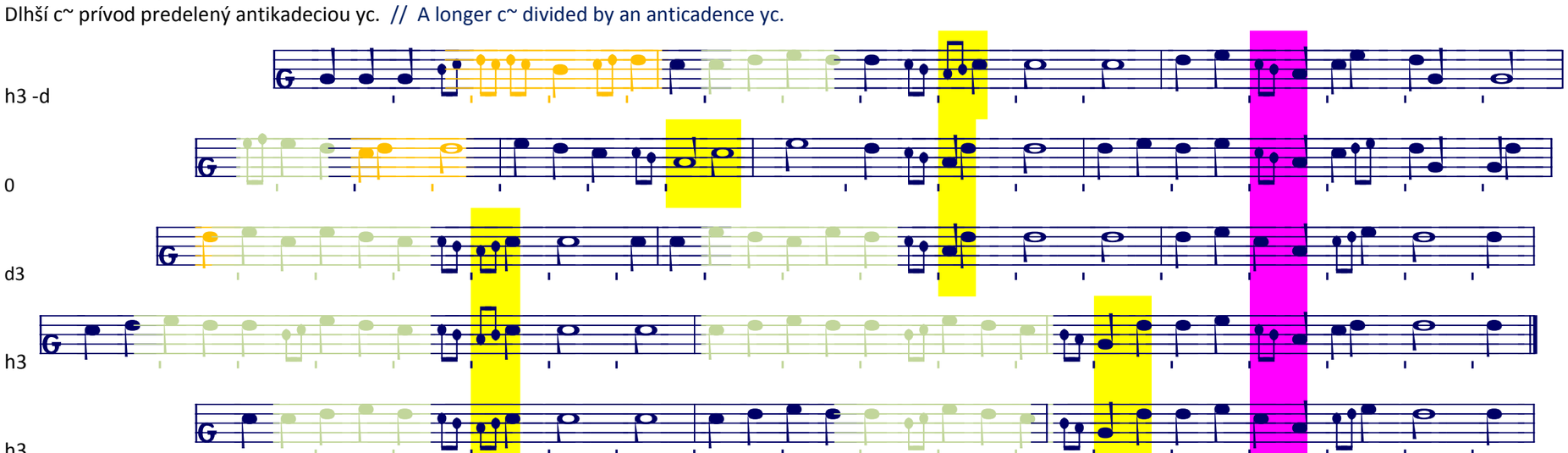
Jednoduchším, ale oveľa menej frekventovaným typom je deklamácia c~ , na ktorú sa pripája predkančný motív bez skoku ad.

// Simplier, but less frequented is the variant where the declamation c~ continues to the forecadential motif with a leap ad.

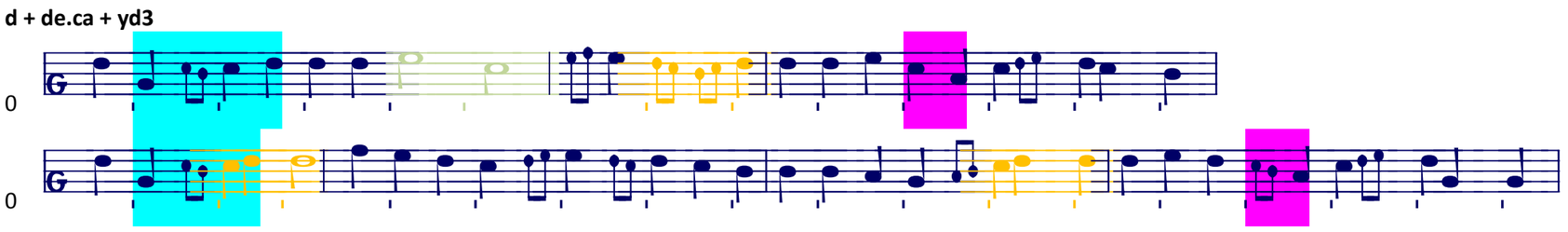


yc + c~ + de.ca + yd3

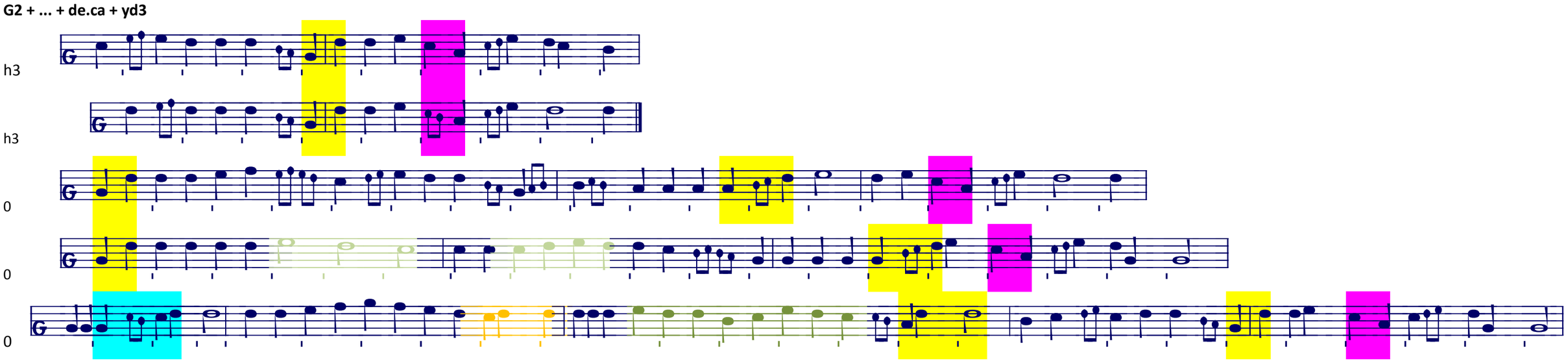
Dlhší c~ prívod predelený antikadeciou yc. // A longer c~ divided by an anticadence yc.



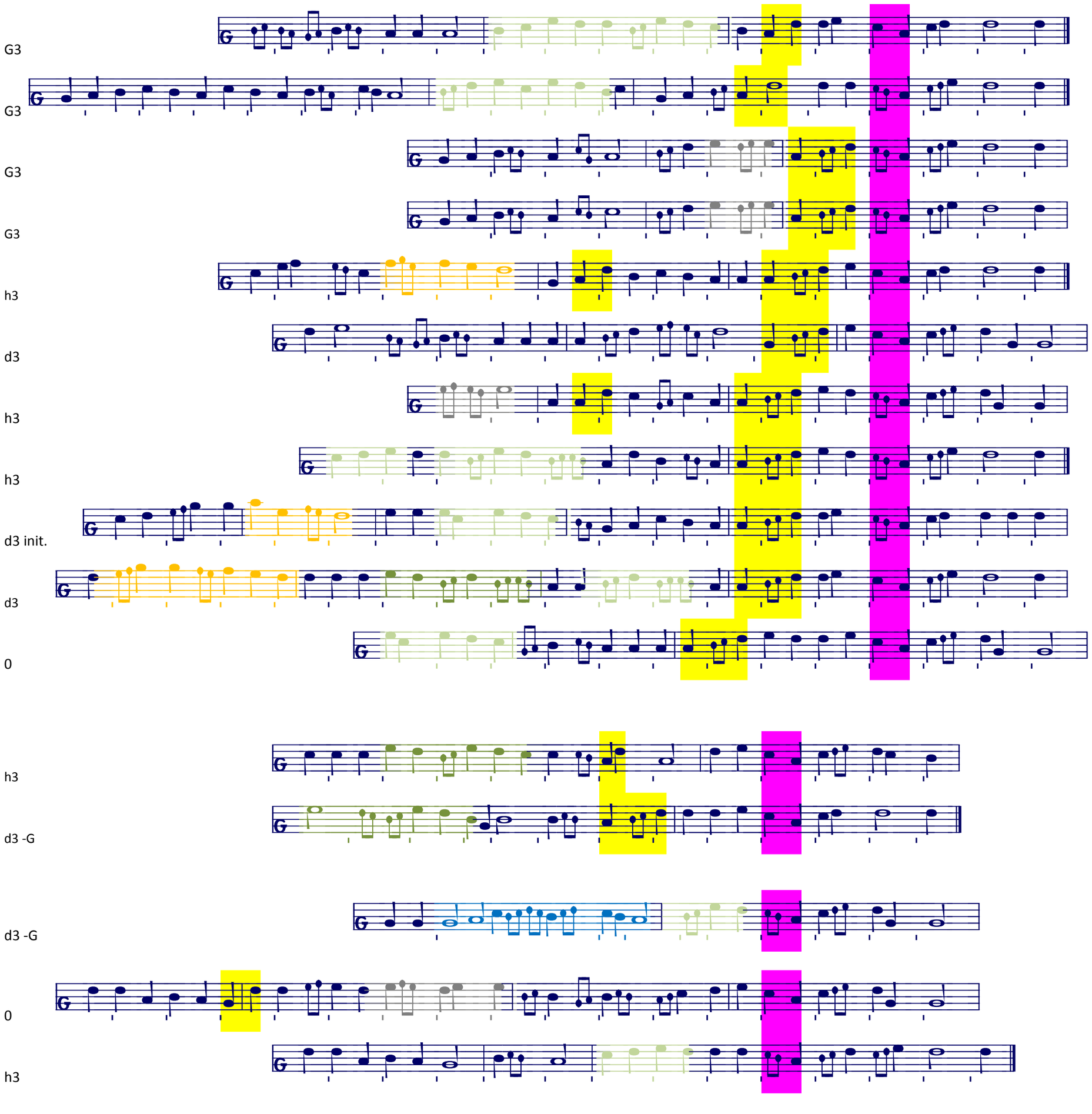
d + de.ca + yd3



G2 + ... + de.ca + yd3

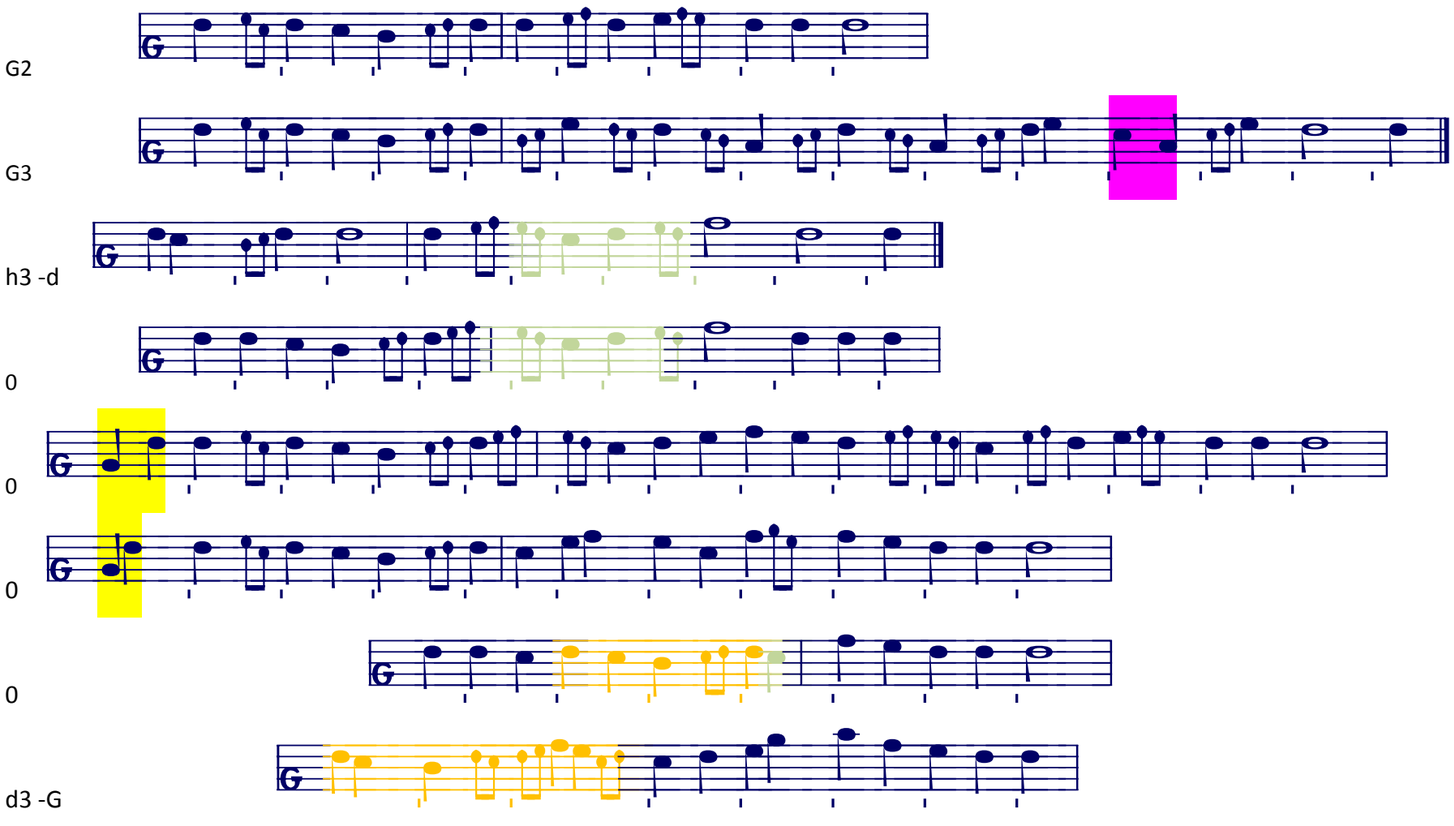
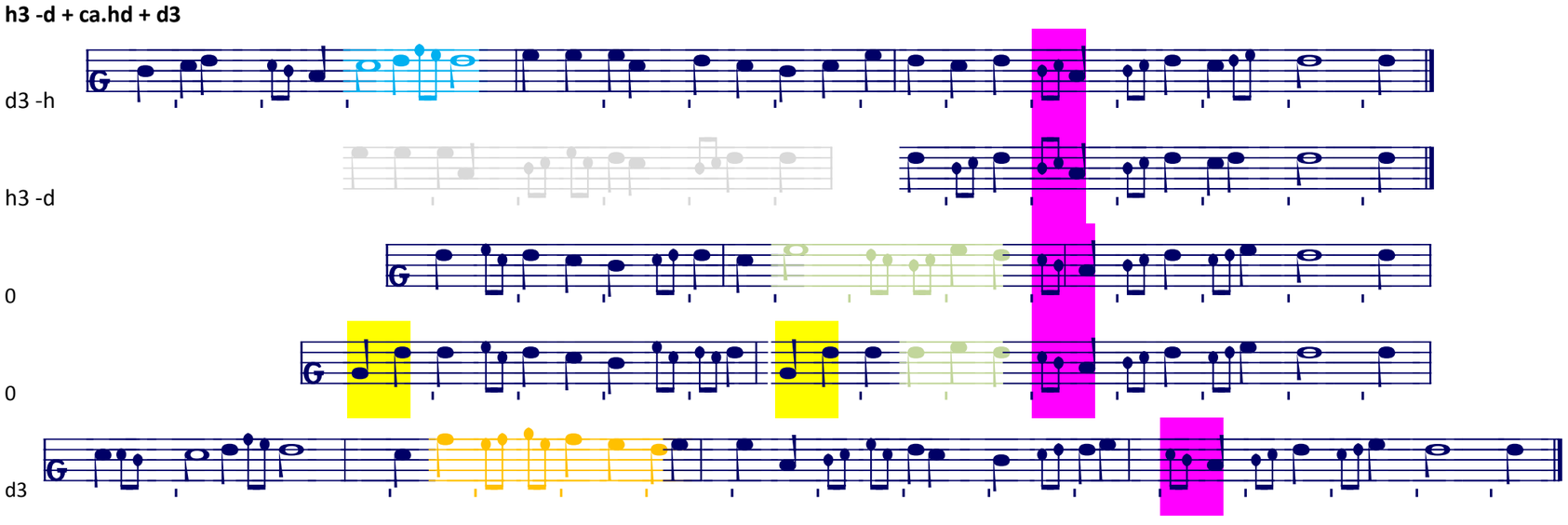


a2/3 + ... + de.ca + yd3



h3 -d + d3

h3 -d + d3



h3 -d + ca.hd + d3