

Závislosť tvaru formúl od polohy prízvukov – 4. hlas

// Formulae shaping in dependence on the distribution of accents – 4th echos

Stručný prehľad formúl podľa koncového tónu a podľa pozície posledného a predposledného prízvuku.

// A short list of formulae ordered after their closing tone and the positions of last two accents

Poznámka k usporiadaniu formúl.

Stĺpce (1,2,3) vyjadrujú pozíciu posledného prízvuku, riadky pozíciu predposledného prízvuku.

// Remark – ordering of formulae

The columns 1,2,3 correspond to the position of the last accent (counted from the last syllable backwards), the lines -, 3, 4 ... to the position of the next to last accent.

Značenie prízvukov // Marking of the accents

Primárny prízvuk // Primary accent 

Sekundárny prízvuk // Secondary accent 

Veľká variabilita tvarov formúl úzko súvisí s potrebou vyjadriť slovný prízvuk melodicky alebo mu aspoň melódiou neprotirečiť. V osobitných súboroch sú orientačne zmapované možné distribúcie prízvukov v rozličných formulách, ide však o veľký a nie vždy prehľadný zoznam. Tento dokument prináša prehľad a syntézu získaných pozorovaní a usiluje sa o určenie základnej typológie zakončení formúl s ohľadom na posledné dva prízvuky. Výsledkom je abstrahovanie a odlíšenie “protoformuly” ako funkčného prvku v kompozícii piesní od jej rytmickej realizácie na konkrétnom verši s daným počtom slabík a rozmiestnením prízvukov. Protoformulou sa rozumie produktívny melodický princíp zahŕňajúci celú skupinu formúl s rovnakou funkciou v perióde, ale odlišnými rytmickými parametrami.

Vychádzame z predpokladu, že každá protoformula by mala vedieť pokryť takmer všetky možné prízvukové konštelácie. Ak by to tak nebolo, nie je úplná, tj. chýbajú v nej nejaké formuly. Na druhej strane, keďže systém formúl nie je zostavený prísne mechanicky, je možné, že mnohé prízvukové distribúcie sa dajú vyjadriť aj niekoľkými spôsobmi.

Prízvuky v texte sú dvoch druhov. Primárne prízvuky sa nachádzajú v dlhších (významovo nosných) slovách a sú východiskom pre rozloženie prízvukov vo vete. Mali by byť primerane realizované melodicky (napr. výškou alebo dĺžkou tónu) alebo rytmicky (na ťažkej dobe). Naopak, prízvuky v zámenách, členoch a iných krátkych slovách sa neberú do úvahy, ide akoby o neprízvučné rozšírenie slova, ku ktorému sa viažu. Avšak melodická realizácia celej vety okrem primárnych prízvukov prirodzene vytvára aj prízvuky sekundárne (v určitom slove môžu ležať na rozličných miestach v závislosti od širšieho kontextu). Tie stoja medzi primárnymi prízvukmi tak, aby sa podľa možnosti striedali prízvučná slabika s jednou alebo dvoma neprízvučnými.

Melodická formula z rytmického hľadiska predstavuje motív, ktorý na niektorých melodémach zreteľne vyjadruje prízvuk (1, ozn. **žltou**) a v texte mu zodpovedá primárny, ale občas aj sekundárny vetný prízvuk (?, ozn. **sivou**). Ostatné melodémy sú okrem občasných výnimiek na neprízvučných alebo sekundárne prízvučných slabikách (0).

// A wide variability of melodic formulae is a result of the need to express melodically the word accents or at least not to contradict them. In separate documents one can find a detailed list of all basic distributions of accents in various formulae.

In this document a shorter outline and synthesis of all observations is given, trying to find a basic typology of formulae-endings (focused on the last two accents). We have to abstract and distinguish a protoformula as a compositional element from its particular realisations in a given verse with its number of syllables and distribution of accents. Protoformula is a set of formulae with the same function in the melodic period, but different rhythmical parameters.

We assume that each protoformula must be able to cover nearly all possible accentual constellations. Otherwise it is not complete. On the other side, as far the system of formulae is not built in a pure technical way, many distributions may be covered in more than one way.

There are two types of accents. Primary accents in longer words are the basis for distribution of accents in the sentence. They have to be expressed melodically (higher or longer melodema) or rhythmically (downbeat). The accents in shorter words (articles, pronouns, etc.) are usually ignored (the short words are as if extensions of the longer words).

The melodic realization of the whole sentence produces also secondary accents. They arise among primary accents in order to manage an alternation of one accented and one or two unaccented syllables.



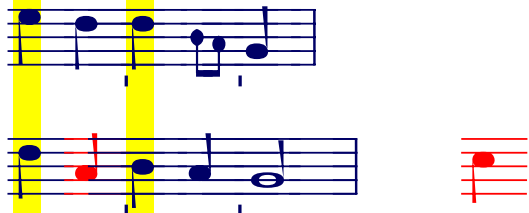
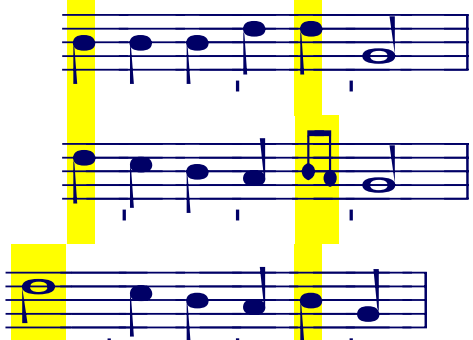

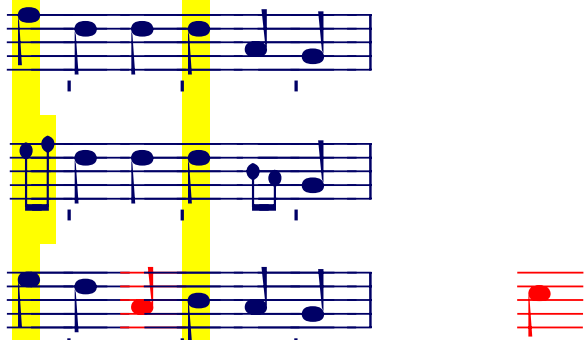


A melodic formula is a motif which clearly expresses accents (**1**) on given melodems and in the text it is bound with primary (sometimes also secondary **?**) accents. The rest of melodems are usually bound with unaccented or secondary accented syllables.

G

G2

Koncový tón G je v 4. hlase najnižší. Systém formúl G2 je úplný napriek skutočnosti, že sú menej početné.

The ending note G is the lowest in 4th echos. The system of formulae G2 can be considered complete despite of the fact, that their number is not high.

	2	2-	3
4			
5			
6			
7			

G3

Formuly typu G3 sú doložené iba v tvare ddt a dmt. Chýbajúce rytmické varianty mdt a mmt zastupujú “zlomené” tvary formuly d3. Systém je teda úplný, ale “pozliepaný”.

The formulae G3 appear only in rhythmic realizations ddt and dmt. The missing variants mdt and mmt are represented by the -G modifications of the d3 formulae. Therefore, the system G3 is complete, but not homogeneous.

	1 <i>ddt</i>	2 <i>dmt</i>
4		
5		
6		
7		

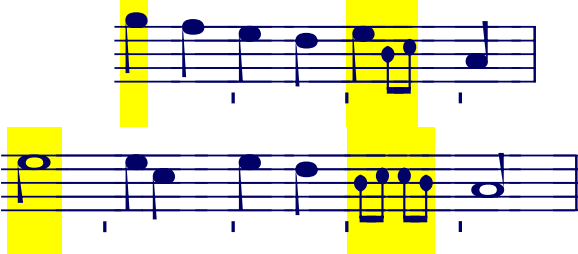
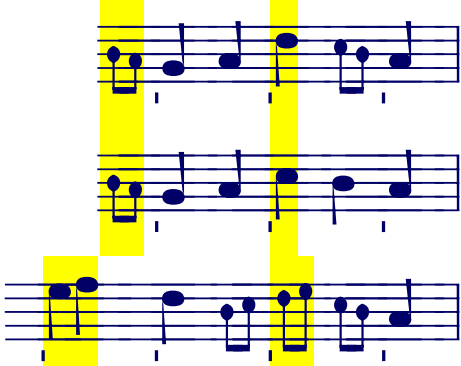
a

a2

Formuly typu a2 možno považovať za úplný systém, hoci pre nižšiu frekventovanosť nie sú pokryté prízvukové rozloženia 62, 72.

Formulae of the type a2 are a complete system, despite not covering accent distributions like 62 or 72.

4	2	2-	3
5			

6			
7			

a3

V systéme formúl a3 chýba rytmický variant dmt, rovnako ako v 8. hlase. Chýba teda zakončenie na penultime. Je pravdepodobné, že tieto situácie pokrývajú formuly (neprávom?) zaradené do a2, alebo bol variant dmt celkom modifikovaný a treba ho hľadať medzi yc/d2 formulami.

In the system of formulae a3, just as in the plag. 4th echos, the rhythmical type dmt is missing. i.e. motives with an accent on penultima are not here. Probably these situations are solved by formulae (not correctly) considered as a2, or the a3 dmt type was completely -c/-d modified and is to be found in the set of yc/d2.

	1	3 <i>mtt</i>
4	<p><i>mdt</i></p> <p><i>mdt</i></p>	
5	<p><i>ddt</i></p> <p><i>mdt</i></p>	
6	<p><i>ddt</i></p> <p><i>mdt</i></p>	
7		

h

h2

Zakončenia na *h* a *c* sa nedajú od seba striktne oddeliť, situáciu navyše komplikujú aj ďalšie modifikácie kadencie. Úplnosť systému teda treba posudzovať v spojení so skupinou *c2*.

The endings on *b* and *c* are not easy to be discerned one from another, which is moreover complicated by other modifications of the cadence. Therefore the completeness of the system must be considered together with *c2*.

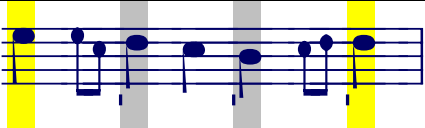
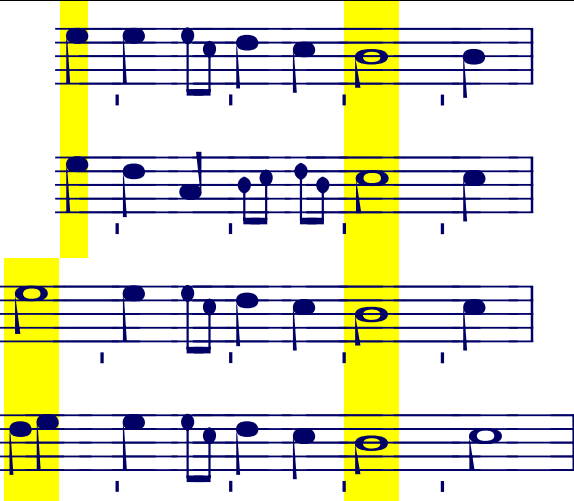

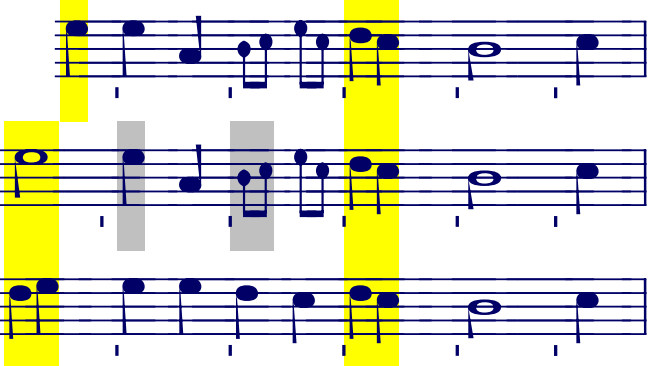
	1	2	3
3			
4			
5			
7			

h/c3

Formuly typu h3 sú veľmi často modifikované tak, aby sa končili tónmi c alebo d. Osobitne pri -d modifikácii je niekedy ťažké odlíšiť, kedy je nositeľom motívu ešte h3 a kedy ide o d-formulu.

Formulae *b3* are often modified by -c or -d. At the -d modification is often not easy to discern *b3 -d* from a standard d-motif.

	1 <i>mdt, ddt</i>	2 <i>dmt</i>	3 <i>mmt</i>
4			
5			
6			


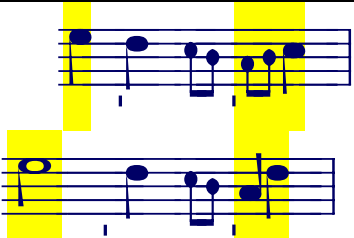



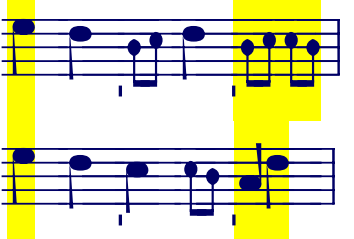
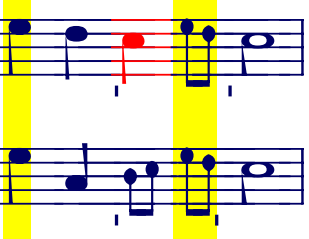
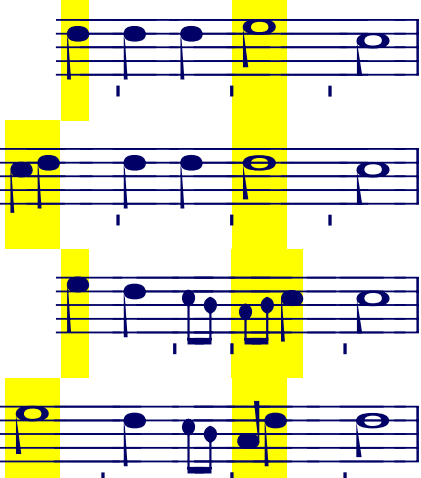
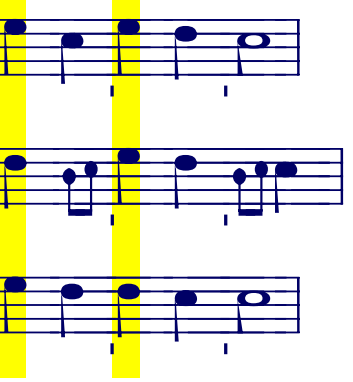
7			
8			

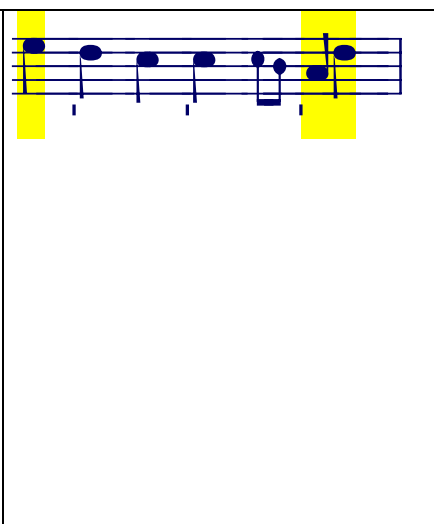
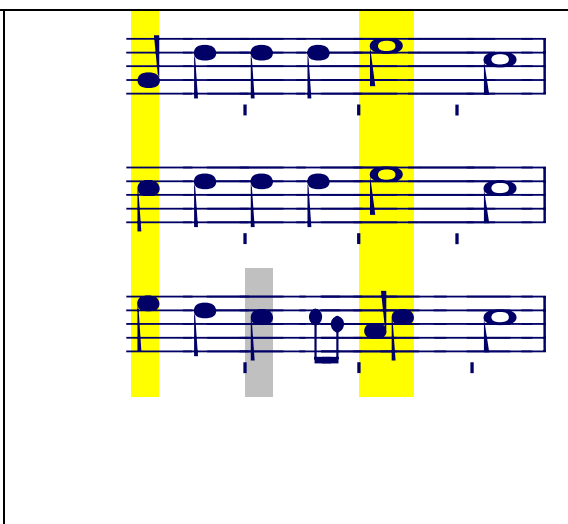
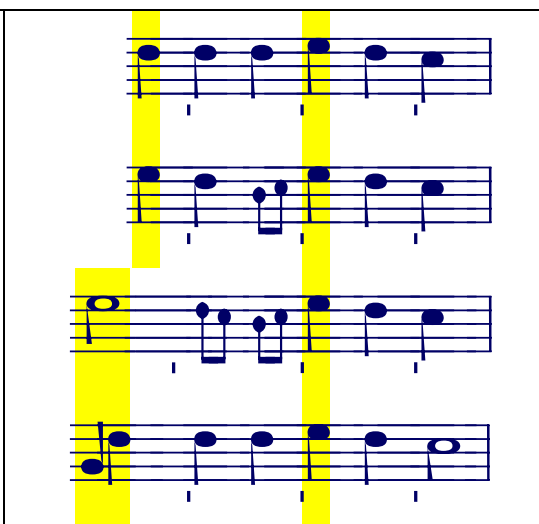

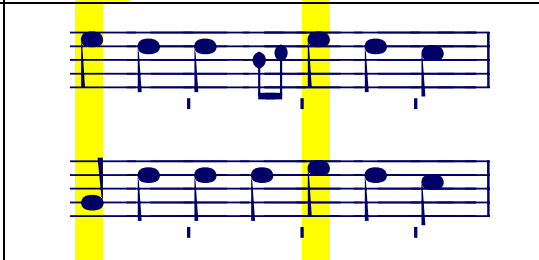
c

h/c2

Formuly c2 tvoria prehľadný úplný systém.

Formulae c2 are a complete system.

	1	2 / 1.0	2 / 1-.0	3
3				
4				
5				

6				
7				

yc/d3

Formuly yc_3 , yd_3 netvoria úplný systém, keďže chýbajú rytmické tvary ddt a dmt . Pravdepodobne teda nejde o silné formuly a treba o yc/d_3 uvažovať ako súčasť množiny $(y)h/c/d_2$.

Formulae yc_3 , yd_3 do not have a form ddt and dmt . Therefore, we assume, yc/d_3 are not strong, but they are a part of the system $(y)h/c/d_2$.



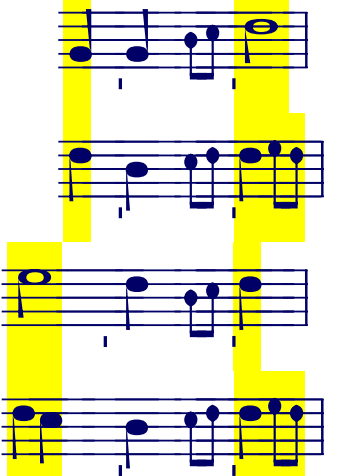
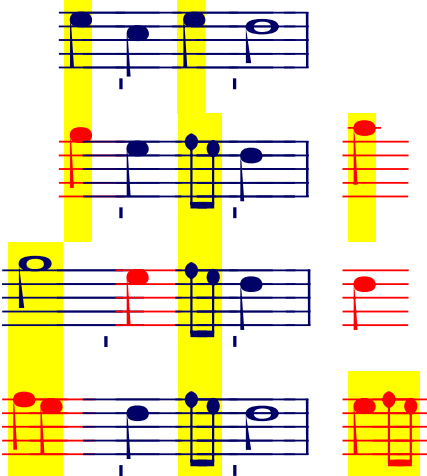
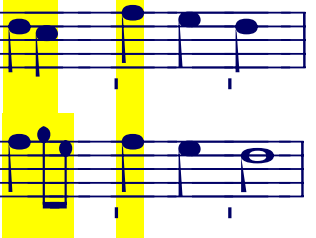
	1 <i>mdt</i>	3 <i>mmt</i>
4		
5		
6		
7		
8		

d

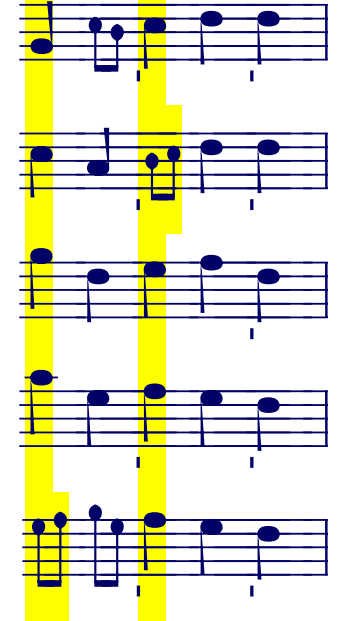
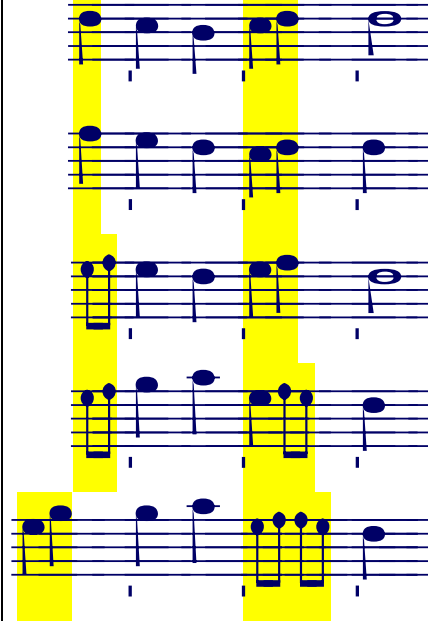
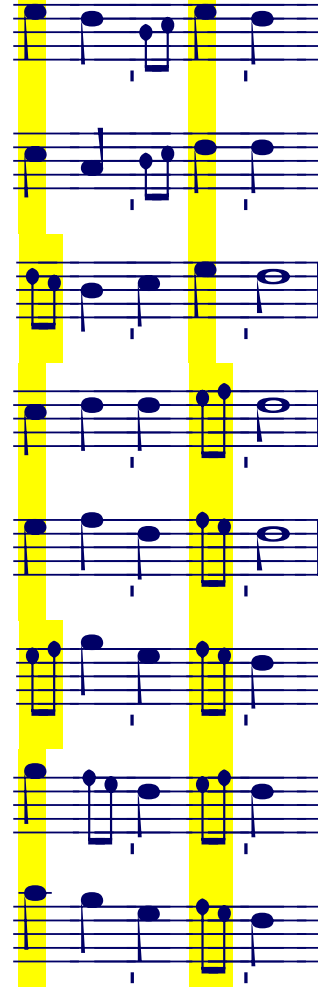
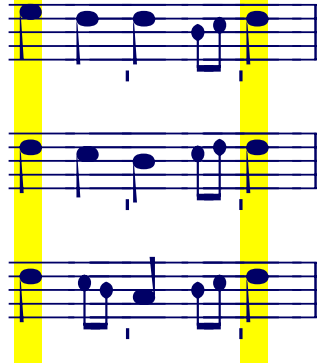
d2

Formuly d2 tvoria úplný systém.

Formulae d2 are a complete system.

	1	2	2-	3
2				
3				
4				

5

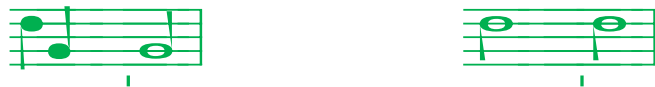


6

The image displays a musical score for six systems of staves. Each system consists of two staves. The notation includes various note values, stems, and beams. The score is annotated with several vertical highlights: yellow vertical bars highlight specific measures across all systems, and a grey vertical bar highlights a measure in the second system. In the first system, the first measure of the top staff has a red note. In the second system, the first measure of the top staff has a red note, and the first measure of the bottom staff has a red note. In the third system, the first measure of the top staff has a red note. In the fourth system, the first measure of the top staff has a red note. In the fifth system, the first measure of the top staff has a red note. In the sixth system, the first measure of the top staff has a red note. The score is presented in a clean, professional layout with a white background and black lines for the staves and notes.

d3 (-G)

Ukončenie zapísané „zelenou“ má vždy aj svoj d-variant // The „green“ closing motif always has a equivalent d-variant.



Formuly d3 sú hlavným finálnym motívom a pochopiteľne tvoria úplný systém. Tvary mdt a mmt môžu byť “zlomené” k tónu G a dopĺňajú chýbajúce tvary formúl G3.

Formulae d3 are the main final motives and of course they are a complete system. The variants mdt and mmt may be -G modified and completing this way the system of G3.

	1 ddt, mdt	2 dmt	3 mmt
4			
5			

6

The image displays a musical score for three systems, each consisting of three staves. The notation includes notes, rests, and bar lines. Yellow vertical bars highlight specific measures across all staves in each system. The bottom staff of the third system features red and green highlights.

7

The image shows a musical score for a piano exercise, numbered 7. The score is divided into three systems. The first system contains a single staff with a melodic line. The second system contains five staves, with the first and third staves highlighted in green and the second, fourth, and fifth staves in blue. Vertical yellow bars highlight specific measures across all staves in the second system.

e



e2

Formuly *e2* sú do istej miery vyššou paralelou *h2*, *yc2*.

Formulae *e2* are to some extent a higher parallel to *b2* or *yc2*.

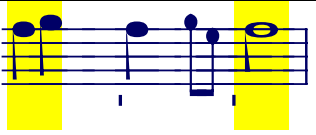

	1	2	3
4			
5			
6			

e3

	1	3
4	 Musical notation for measure 4, first part. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first two notes (G4, A4) are highlighted with a yellow background. Vertical bar lines are present after the second and fourth notes.	
5		 Musical notation for measure 5, second part. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The first two notes (G4, A4) are highlighted with a yellow background. Vertical bar lines are present after the second, fourth, and sixth notes.

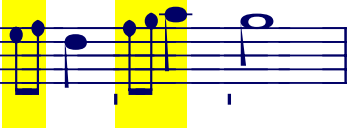
f

f2-3

	1	2	3
4			
5			
6			
7			

g

g2-3

	1	2
4		
5	