

Typológia melodických periód a blokov v 6. hľase

// Melodic periods and blocks in the 2nd plag. mode – typology

Periód (súvetie) je melodický úsek, ktorý sa začína bezprostredne za koncom predošej periódy alebo začiatkom piesne, a je ukončený silnou kadenciou s finálou E (obvykle formula E3). Periód môže pozostávať z niekoľkých blokov.

Blok (veta) je melodický úsek, ktorý sa začína bezprostredne za koncom predošlého bloku (alebo začiatkom piesne) a je ukončený silnou kadenciou s koncovým tónom G (formula G3) alebo E (formula E3).

V závislosti od svojej dĺžky sa blok delí na niekoľko **formúl** (= úseky spievané na jeden dych, textové *kolon*). Kým posledná formula je ukončená riadnou kadenciou, konce stredových formúl môžu byť len prerušením toku melódie – *polokadenciu*. Toto prerušenie sa pri rovnakej melódii môže nachádzať na rozličných (avšak nie celkom náhodných) miestach, a to aj po párnej dobe, prípadne nemusí byť prítomné vôbec.

E-úvod (initio) je prvá (nepovinná) časť bloku. Ak má blok dve formuly, E-úvod predstavuje prvú časť bloku, ktorá môže a nemusí byť rytmickou či významovou paralelou k druhej časti.

Polblok je (najmä pri dlhších blokoch) prvá časť bloku, zakončená tónom D, ktorá je často rytmickou alebo významovou paralelou ku zvyšku bloku (konečný polblok). Pri dvojformulových blokoch zväčša nie je veľký rozdiel v tom, či prvú časť bloku tvorí E-úvod alebo polblok.

// **Period** is a melodic section beginning immediately at the end of the previous period or in the beginning of the chant. It is ended by a strong cadence with finalis E (prevalently the formula E3). A period may consist of several melodic blocks.

A block is a melodic section at the end of the previous block or in the beginning of the chant. It is ended by a strong formula with a closing tone *G* or *E*.

Depending on its length, a block may consist of several **formulae** (= portions sung in one breath, a *colon*). The last formula in the block is ended by a full cadence. Inner formulae may be ended by weak cadences or halfcadences (interrupting of the melodic flow). In the same melody (with different wording) a halfcadence can appear on different positions (but not arbitrary), even after an upbeat.

Initio is the first (optional) part of the block. If a block consists of 2 formulae, an *initio* may optionally be a parallel (melodic, semantic) to the second formula.

A halfblock is the first part of a block ended on the note *D*. It may be a parallel to the rest of the block. If a block consists of 2 formulae, there is no special difference if the first formula forms an *initio* or a *halfblock*.

Remark: The note marked by letter *b* (in English) equals to the note marked by *h* (in Slovak). In schemes and images it will not be translated. The same holds for „international words“ that in Slovak sound not very different from english (typ – type, kadencia – cadence, motív – motif, etc.)

Štruktúra stichír // *The structure of stikhera*

Stichira sa skladá z periód (aspoň jednej) // A stikheron consists of periods (min. 1)

Stichira // stikheron  **E**

= Periody // periods ////////////////**E** ////////////////**E** ////////////////**E**

Periódă sa skladá z blokov (aspoň jedného – posledného s finálou E)

// A period consists of blocks (min. 1, the last one ending on tone E)

Periódă // period ////////////////...////////////////...////////////////...////////////////...////////////////...////////////////...**E**

= bloky // blocks)))))))))))))**G,h**)))))))))))))**G,h** )))))))))))))**E**

Blok sa môže, ale nemusí začínať E-úvodom (initio)

// A block can be (optionally) opened by an *initio*

Blok // block))**h,G,E**

= E-úvod + blok >>>>**E** +]] h,**G,E**
// initio + block

Rozlišujeme bloky // Categories of blocks

podľa posledného tónu // after the last tone – **E-blok, G-blok, h-blok**
E-block, G-block, b-block

podľa štruktúry // after its inner structure – **vlastný blok** bez E-úvodu // a bare block without initio
E-úvod + **vlastný blok** // initio + bare block

Vlastný blok (aj E-úvod) sa môže skladať z viacerých polblokov.

// A bare block or initio may consist of several halfblocks (2, rarely more)

Vlastný blok // bare block]] h,**G,E**

= polbloky // halfblocks }}}}{}{}{}**D** }}}}{}{}{}**D** }}}}{}{}{} h,**G,E**

Nižšou stavebnou jednotkou je už len **formula** (spievané kolon).

// A lower element is **formula** (chanted colon)

Formuly // Formulae ::::::: **G,a,h** ::::::: **G,a,h** ::::::: **D,E,G,h**

Typológia formúl podľa koncového tónu

// Formulae according to their closing tone – typology

Koncový tón	Polokadencia Malá/stredná kadencia // Halfcadence Small/middle cadence	Plná kadencia // Full cadence
<i>a</i>	<i>Vnútorné kolon v (pol)bloku</i> // Inner colon in a (half) block <i>a</i>	–
<i>D</i>	<i>Polblock // Halfblock</i> <i>D</i>	–
<i>G,h</i>	<i>Vnútorné kolon v (pol)bloku</i> // Inner colon in a (half) block <i>G h</i>	<i>Vnútorný blok v període</i> // Inner block in a period <i>G, h,</i>
<i>E</i>	<i>E-úvod // Initio</i> <i>E</i>	<i>Periódna // Period</i> <i>E.</i>

Príklad funkcie rozličných formúl v štruktúre stichiry

// An example demonstrates the function of various formulae in the compositional structure of astikheron

Bodkou je ukončená perióda, čiarkou blok, * je predel na polbloky, znakom | je oddelený E-úvod.

// Period . Inner block , Inner halfblock * Initio |

Ιερεύς εννομώτατος * μέχρι τέλους σου, εχρημάτισας μάκαρ Ανθιμε.	E D G , E.
ιερουργών γάρ τά θεία καί ἀρρητα μυστήρια, τό αίμα εξέχεας υπέρ Χριστού τού Θεού.	E G , a E.
καί θύμα ευπρόσδεκτον * αυτώ προσήγαγες. //	D E.
διό παρρησίαν έχων πρός αυτόν, εκτενώς ικέτευε τήν αεισέβαστον μνήμην, καί τών αυτήν γεραιρόντων ρυσθήναι πειρασμών, καί παντοίων κινδύνων * καί περιστάσεων.	h G , E G , G G , E G , D E.

Kompozičné princípy // Compositional principles

Pri kompozícii nápevu stichír sa uplatňuje niekoľko princípov, ktoré musel hymnograf uviesť do súladu, a tie potom určujú výslednú melódiu.

// At composing a stikheron several principles were applied. A hymnographer had to respect them and this way the final melody was determined.

1. Myšlienková štruktúra stichiry generuje rozdelenie melódie na (vyššie spomenuté) menšie celky, pričom sa kladie dôraz aj na melodické vyjadenie paralelizmov a zdôraznenie kľúčových slov.

// The thought outline of a stikheron generates partitioning of the melody into smaller parts. Especially parallelisms and keywords are emphasised and displayed.

2. V závislosti od dĺžky periody a charakteru textu je navrhnutý celkový melodický rámec periody, teda (zjednodušene povedané) melodická cesta od tónu E nahor a potom späť k tónu E. Hymnograf spravidla využíva typické tvary blokov, avšak najmä pri slávnostnejších stichirách môže voliť aj iné kombinácie postupov, ktoré v typologickom prehľade blokov nebudú uvedené.

// Depending on the length of a period and character of the text the hymnographer proposes an outline of a period, i.e. a path from *E* upwards (in waves) and then back to the finalis *E*. Usually some typical types of blocks are applied, however, especially at festal compositions different compositional principles may occur.

3. Kapacita dychu je horným ohraničením dĺžky formuly. Dlhšie bloky a polbloky sa preto ďalej delia pomocou kadencií a polokadencií na formuly – elementárne dychové jednotky. Polokadencia je krátke prerušenie toku melódie akcentačným motívom (ten však môže stáť aj na miestach, kde melódia nie je prerušená).

// The capacity of one breath is the upper limit of a length of a formula. Blocks and halfblocks break up into such elementary breath units. The melody is partitioned by cadences and halfcadences. Halfcadence is a short accenting motif interrupting the flow of a melody (but it may be present also on positions where the melody is not interrupted)

4. Melódia formuly pozostáva z dvoch hlavných časťí – prívodu a záverového invariantu.

Prívod v sebe zahŕňa napojenie na predošlú formulu motívom rozličnej zložitosti a vlastný postup, ktorý môže mať prechodový charakter (prechod medzi rôznymi tónmi) a je dĺžkou limitovaný, alebo má charakter deklamácie (postup na 1 tóne s akcentačnými vybočeniami v rozmedzí tercie nadol alebo nahor) a môže mať ľubovoľnú dĺžku (obmedzenú len pravidlom 3).

Záverový invariant je (z povrchného hľadiska) tvorený kadenciou/polokadenciou a pevným motívom, ktorý jej predchádza. Pojem kadencie je však v strednobyzantskom systéme problematický, keďže v mnohých prípadoch nie je možné konzistentným spôsobom určiť hranicu medzi predkadencným motívom a vlastnou kadenciou.

// A formula consists of two parts – a *leading in* motif and a *closing (ending) invariant*.

Leading in consists of: attaching motif to the previous formula + melodic *proceeding*, which may be transitional (limited length) or a declamation (unlimited length).

The closing invariant consists (in a simplified view) of a cadence/halfcadence and a fixed forecadential motif. However, an exact boundary between the cadential and forecadential parts is not always obvious.

5. Nápev stichiry pomerne dôsledne rešpektuje slovné akcenty textu. Analýza nápevov ukazuje vysokú mieru zhody (čím starší rukopis, tým lepšie) medzi melodickými/rytmickými a slovnými prízvukmi. V osobitnom dokumente je uvedený rozpis základných možností rozloženia prízvukov a tomu zodpovedajúcich časťí formúl, ktoré sú v danej situácii použité. Vo veľkej časti prípadov prízvuky a dĺžka kóla jednoznačne určujú melódiu (pri danej pozícii v melodickom rámci), len niekedy je na výber z dvoch, zriedkavo troch možností.

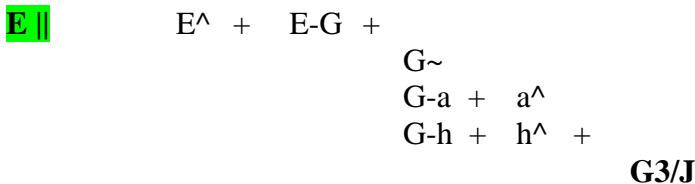
// The melody respects (i.e. at least it does not contradict) the word accents. There is a high concordance rate between the melodic and word accents. The number of syllables and the accent distribution strongly determine the melody, allowing to use only a limited sample of formulae.

Typy blokov // Typology of blocks

G-bloky // G-blocks

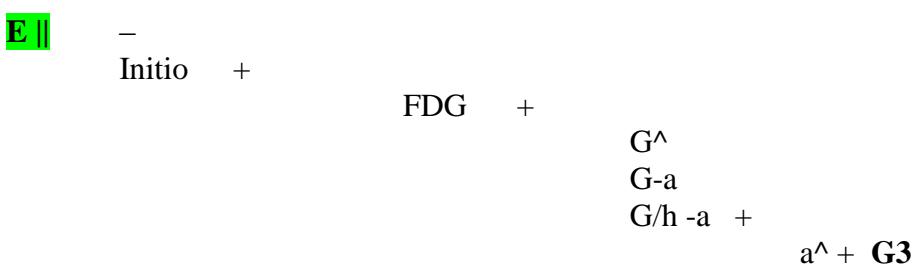
Typ EFG + G3

Nastupuje väčšinou po finále E predošej períody a väčšinou sa končí záverovým motívom G3/J.
 // Attached mostly to the ending tone E of the previous period and it is mostly closed by G3/J.



Typ FDG + G3

Vlastný blok nastupuje po finále E predošej períody, E-úvodu (initia) alebo vnútorného polbloku prechodom FDG. Deklamácia nad *a* môže byť prerušená polokadenciou, čo v schéme neuvádzame.
 // The bare block is attached to the ending *E* (previous period, initio) through FDG transition.
 Halfcadential interruptions are not mentioned here.



Typ priamy // Direct

Blok nastupuje po akejkoľvek finále skokom na deklamáciu nad *G* alebo *h*.
 // The block starts through a leap directly to a declamation on *G* or *b*.

E,G,h || $G^\wedge + G-h + h^\wedge + \text{G3}$
 $h^\wedge + \text{G3}$

Typ opakovany // Repeated

Opakovany blok nadväzuje na koncový tón *G* alebo *h* predošlého bloku.
 // A repeated block follows the ending tone *G*, *b* of the previous block.

G,h || $G/h-a +$
 $G/h-a$
 $aDG + G^\wedge$
 $.G| + h^\wedge + \text{G3}$

G,h || $G-a$
 $G/h-a +$
 $aG.E + \text{D}|| + E-a + G/h-a + \text{G3}$

Typ „zdola“ // From the bottom up

Kratšie bloky ukončené prevažne záverečným motívom G3/0 (U) majú pomerne jednoduchú štruktúru so žiadnymi alebo len krátkymi deklamáciami. Dlhšie varianty sú delené na polbloky (D||)

// Short blocks ended mostly by G3/0,U with only short (or no) declamations. Longer variants are divided into halfblocks.

E || $-$
 $\text{Initio} +$
 $E^\wedge +$
 $E-a$
 $FDE-a +$
 $.a|$
 $.G| +$
 $G/h-a + \text{G3}$

E || E^\wedge
 $GaDE + E^\wedge +$
 $.D|| +$
 $D-a$
 $E-a$
 $FDE-a +$
 $G/h-a + \text{G3}$

h-bloky // b-blocks

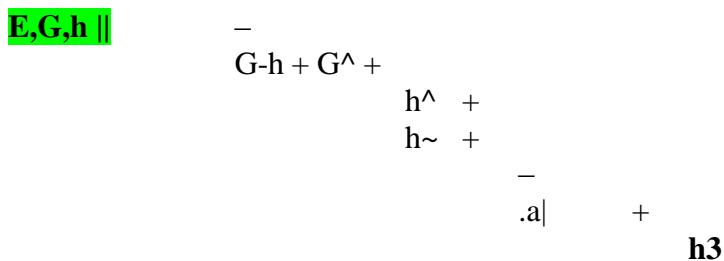
V 2. pl. hrase sú h-bloky zriedkavé, predstavujú odklon k autentickému 2. hlasu. Svojou stavbou sa podobajú blokom G3 s priamym a FDG prívodom.

// In the 2nd plag. mode the b-blocks are rare, being rather an declination to the 2nd authentic mode. They are close to G3-blocks, direct and with an FDG transition.

Typ priamy // Direct

Blok nastupuje po akejkoľvek finále skokom na deklamáciu nad *G* alebo *h*. Pred záverovou časťou je možné jednoduché polokadenčné prerušenie na *a*. Delenie na polbloky nie je doložené.

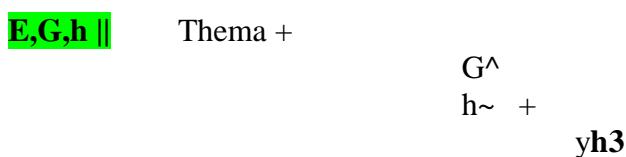
// Starting with a leap to the declamation tone *G*, *b*. Halfblocks are not documented..



Typ FDG



Typ y



yE-bloky // **yE blocks**

Typ nízky // **Low**

E || –
Initio +
E^
E~
C^
C/E-D +
yE3

Typ stredný // **Middle**

E || –
Initio +
Ea.G
FDG +
G~ + yE3

Typ „po G-bloku“ // **After a G-block**

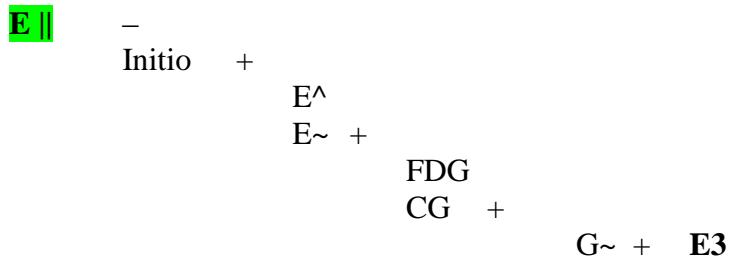
G || G/h-a
G^
h^ + .a| +
– Ea.G +
yE3

E-bloky nižšie // Lower E-blocks

Typ nízky // Low

Nízky E-blok je typický melódiou, ktorá nevystupuje nad tón G alebo nad akcentačné tóny v deklamácii nad G. Z modálneho hľadiska je blízky stredným yE-blokom.

// The melody does not ascend higher than to G or to accent tones in the G-declamation. It is close to the middle yE-blocks.



Typ CD

Prostý // Simple

$$\begin{array}{c}
 \text{E} \parallel - \\
 \text{Initio} + \\
 \text{CD} + \\
 \text{---} \\
 \text{G} \sim \\
 \text{a}^\wedge \\
 \text{a}^\wedge + \text{G} \sim \\
 \text{D}^\wedge + \text{Da.G} + \\
 \text{E3}
 \end{array}$$

Delený // Divided

$$\begin{array}{c}
 \text{E} \parallel - \\
 \text{Initio} + \\
 \text{G/h-a} \\
 \text{G/h-a} + \\
 \text{aG.E} + \text{E}^\wedge + \\
 \text{D} \parallel + \text{CD} + \\
 \text{---} \\
 \text{.a|} \\
 \text{G} \sim + \\
 \text{E3}
 \end{array}$$

$$\begin{array}{c}
 \text{E} \parallel - \\
 \text{E}^\wedge + \text{D} \parallel + \text{CD} + \\
 \text{.a|} + \\
 \text{E3}
 \end{array}$$

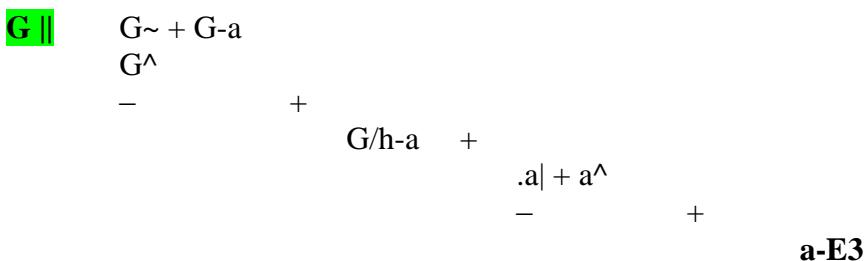
E-bloky štandardné // Standard E-blocks

Štandardný typ formuly E3 je typický prívodom ústiacim do „kontaktného tónu“ *a*, za ktorým nasleduje niektorý z invariantných záverov E3. V závislosti od počtu slabík a distribúcie prízvukov sa pred vlastný kadenčný zostup často zaraduje nadol k tónu E alebo D. Na tomto mieste nepôjdeme do podrobností a celý záverový invariant od kontaktného tónu označíme a-E3.

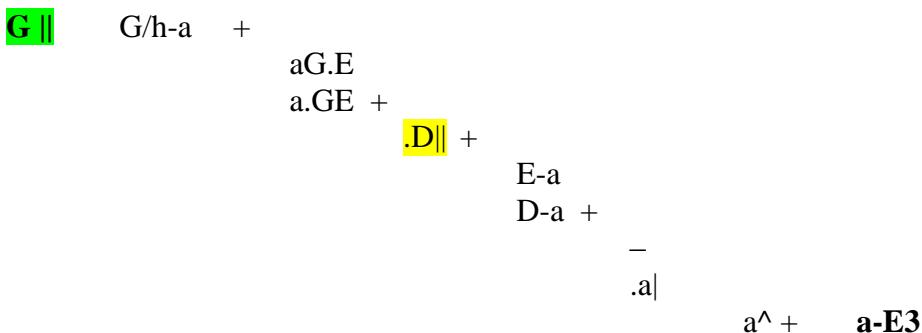
// A standard formula E3 has a typical leading in motif flowing into a “contact tone” *a* followed by one of the invariant endings E3. It consists of a cadence and a forecadential motif descending to the note E or D. The whole invariant will be denoted by a-E3.

Typ „G/h-a“

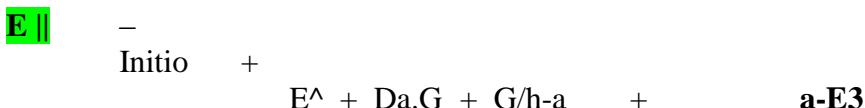
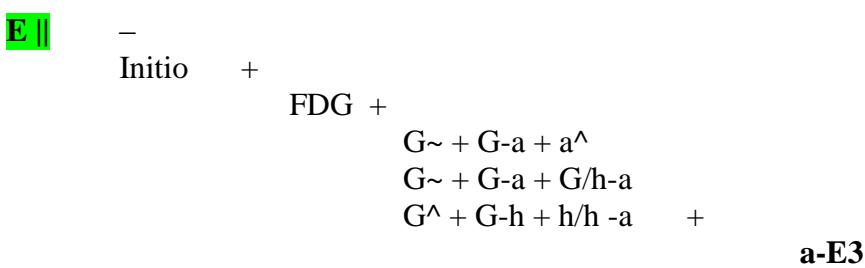
Najpočetnejší typ E-bloku v prívode obsahuje postupy G-a alebo G/h-a (niekedy dvojmo, spojené prechodom cez kylismu), ktorým najčastejšie nadväzuje na predošlý G-blok.



Delenie typu G/h-a na polbloky sa realizuje odklonom od deklamácie nad *a* nadol, prerusením na tóne D a návratom späť ku tónu *a*.



Ak blok nadväzuje na finálu E (predošej periody alebo initia), po dosiahnutí tónu G môže nasledovať postup G/h-a, prípadne od tónu h postup h/h-a.



Typ pripojený // Attached

E-blok môže vzniknúť predĺžením G-bloku. Motív G3 sa zmodifikuje tak, aby sa končil tónom *a*, a ten sa stáva (po prípadnom rozvoji do krátkej *a*-deklamácie) zároveň kontaktným tónom pre a-E3.

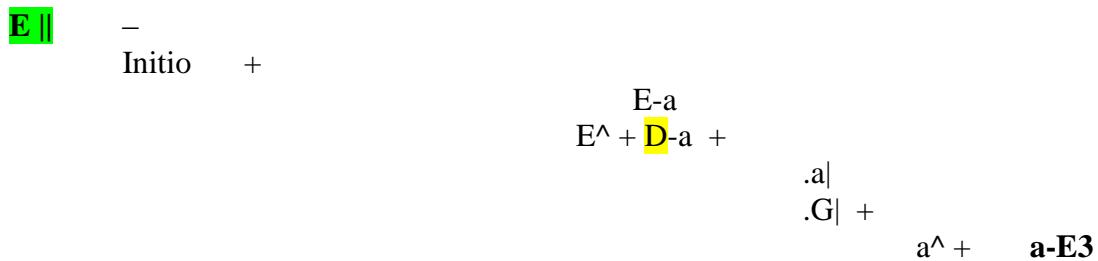
// E-block may arise as an extension of a G-block through a modification of a cadence G3, making it end on *a* which becomes the contact tone (optionally after a short *a*-declamation) for a-E3.

Blok G3 -a + a[^] + a-E3

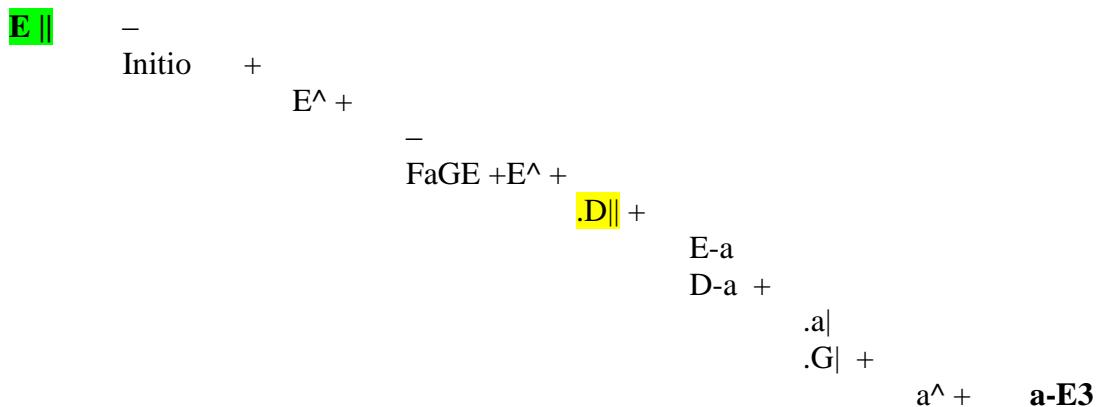
Typ E-a

Relatívne krátky E-blok sa drží celý čas v Ea móde.

// A short E-block remaining all the time in the Ea-mode.



Delenie na polbloky sa uskutočňuje rozvinutím a rozdelením motívu E[^] + D-a :



Podrobný prehľad blokov // A detailed survey of blocks

Typológia blokov stručne zhrnutá v predošlej kapitole bude ďalej podrobnejšie ilustrovaná na konkrétnych príkladoch. Typológia je postavená na variantoch s vyššou frekvenciou výskytu, jednorazové prípady sa berú do úvahy len obmedzene. E-úvody sú uvedené samostatne, keďže sú melodicky nezávislé od vlastného bloku, ktorému predchádzajú. Podobne sú uvedené samostatne D-polbloky, keďže sú zväčša rovnaké bez ohľadu na to, či sú súčasťou G-bloku, E-bloku alebo D-úseku.

// The outline of the previous chapters is now to be illustrated on particular examples. The survey is based on typical blocks with a higher frequency, hapax variants are considered only in a limited way. Initia and Inner halfblocks are treated separately, as far as their shaping is independent of the following bare block or halfblock.

E-úvod // Initio

E-úvod pozostáva spravidla z 1-2 formúl a je ukončený kadenciou typu E2 alebo E3. Svojím ladením a melodikou jednoduchším spôsobom odráža záver predchádzajúcej periódy a posúva nástup vlastného bloku (väčšinou v inom submóde) o 1-2 kóla ďalej. Ak úvod nasleduje po G-bloku, zmenou ladenia evokuje opakovany začiatok.

// Initio consists prevalently of 1-2 formulae and it ends with E2 or E3. In a simple way it echoes the last E-block of the previous period and shifts the main bare block one or two cola later. An initio following a G-block (rare) evokes a repeated beginning.

Z kompozičného hľadiska má E-úvod viacero možných funkcií:

// Compositional functions of an initio:

- 1a. Jednoduché „odlomenie“ prvej časti bloku. Najmä pri dlhších blokoch ide často o prvé kolon (kóla), ktoré nemá rytmický vzťah ku zvyšku bloku (tj. netvorí paralelizmus s ďalšími kólami).

// A simple separation of the first part of the block. At longer blocks these may be the first cola having no rhythmical relation to the bare block (no parallelism).

Ἀδαμάντινε τήν ψυχήν !
πώς σε κατ' αξίαν επαινέσωμεν;
τήν γάρ φύσιν υπερέβης,

E3
G/h-a:D2
Ea:G3/0

- 1b. Predsadenie voči bloku (uvedenie priamej reči, identifikácia aktéra alebo adresáta, apod.)

// Introducing the bare block (introducing a direct speech, naming the actor or addressee)

Ιερεύς | εννομώτατος μέχρι τέλους σου,
εχρημάτισας μάκαρ Αγθιμε.

DE D2 G3/0
G/h-a haG E3

2. Pri krátkych blokoch ide o prvú polovicu bloku bez prítomnosti alebo zvýrazňovania paralelizmu.

// At short blocks – the first part of a block (not necessarily forming a parallelism)

πάσι τοίς ανθρώποις, | σωτηρίαν απειργάσατο.

CD:E3

3. Ak E-úvod pripadá na dve kóla, môže pokrývať prvú časť myšlienkového paralelizmu.

// Initio with two cola may cover a first part of a parallelism)

Βήματι τυράννου παρεστηκώς |
καὶ αγωνιζόμενος υπέρ τής ευσεβείας εκρανγαζες.

CE:D2 E2
E3/J

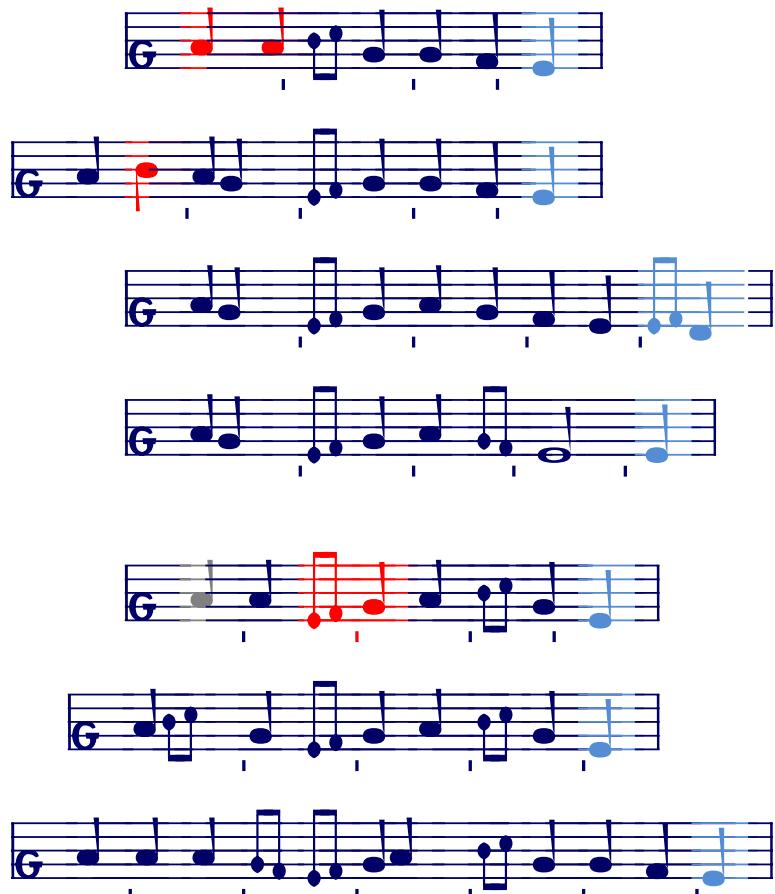
Upozornenie. Prehľad E-úvodových formúl uvádzame s formálnou finálou E. Reálne sa však tátó finála väčšinou modifikuje ako súčasť prechodového motívu.

Caution. In the following survey initia are listed with the ending tone E. In reality this tone is often modified by applying (mostly FDG) transition motives.

Prostý // Simple

Deklamácia na a – od a // Declamation on *a* starting on *a*

The image displays a grid of musical staves, likely for voice or piano, illustrating declamation patterns. The grid is organized into three columns and four rows. The first column contains staves with red markings, the second with blue markings, and the third with green markings. The staves show various rhythmic patterns and dynamics, such as eighth and sixteenth notes, slurs, and grace notes, all centered around the note 'a'. The first row shows simple single notes. The second row includes slurs and grace notes. The third row features more complex rhythms like sixteenth-note patterns. The fourth row concludes with a staff that spans across all three columns.



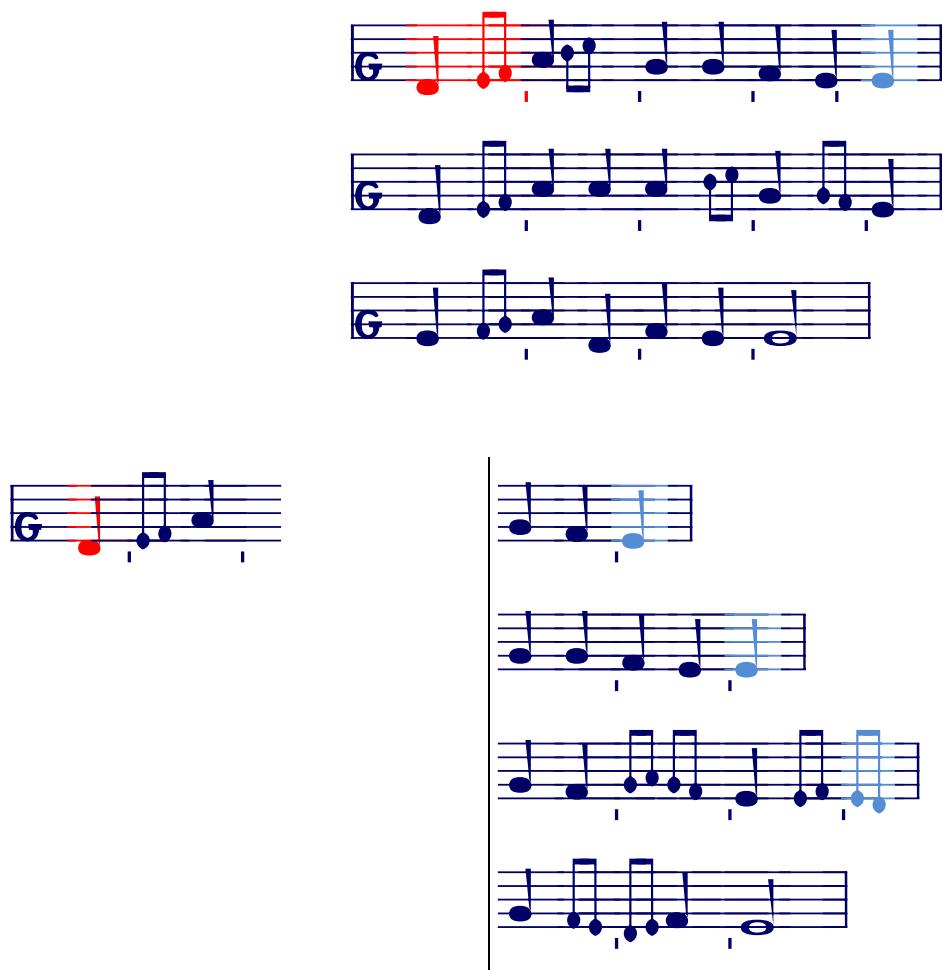
Thema

Σή- με- ρον γάρ,
 Παρ- θέ- νοι

Deklamácia na a – od D

// Declamation on *a* starting on *D*





FDG-prechod + deklamácia na a

// FDG transition + declamation on *a*

Deklamácia na tóne *a* je väčšinou krátka.

// The declamation on *a* is usually short.

G/h-a postup // G/b-a proceeding

Nadväzuje väčšinou na ukončený G-blok.

// Mostly following a G-block.

The musical score consists of two staves of notes on a five-line staff system. The left side shows a sequence of notes starting with a 'G' (open circle) followed by a solid black note, then a solid blue note, and finally a blue eighth note. This is followed by a vertical grey bar. The right side shows a continuation of the sequence with a solid black note, a solid blue note, and a blue eighth note. Below these are two more staves, each starting with a 'G' (open circle), followed by a solid black note, a solid blue note, and a blue eighth note. A horizontal line separates these from the next section. The right side continues with a solid black note, a solid blue note, and a blue eighth note, followed by another vertical grey bar. Below this are two more staves, each starting with a 'G' (open circle), followed by a solid black note, a solid blue note, and a blue eighth note.

A musical score for a single melodic line across ten staves. The first staff shows a G clef and a key signature of one sharp. The second staff has a green vertical bar highlighting a sixteenth-note cluster. The third staff has a yellow vertical bar highlighting a sixteenth-note cluster. The fourth staff has a green vertical bar highlighting a sixteenth-note cluster. The fifth staff has a yellow vertical bar highlighting a sixteenth-note cluster. The sixth staff has a green vertical bar highlighting a sixteenth-note cluster. The seventh staff has a yellow vertical bar highlighting a sixteenth-note cluster. The eighth staff has a green vertical bar highlighting a sixteenth-note cluster. The ninth staff has a yellow vertical bar highlighting a sixteenth-note cluster. The tenth staff has a green vertical bar highlighting a sixteenth-note cluster.

EG-nástup // EG-start

Väčšinou kratšie E-úvody, ktoré pred kadenciou nevystúpia nad tón G.

// Short initia ascending not higher than to G before the cadence.

The image displays ten musical staves, each starting with a G note. The patterns are as follows:

- Staff 1: G - eighth note
- Staff 2: G - eighth note, eighth note
- Staff 3: G - eighth note, eighth note, eighth note
- Staff 4: G - eighth note, eighth note, eighth note, eighth note
- Staff 5: G - eighth note, eighth note, eighth note, eighth note, eighth note
- Staff 6: G - eighth note, eighth note, eighth note, eighth note, eighth note
- Staff 7: G - eighth note, eighth note, eighth note, eighth note, eighth note, eighth note
- Staff 8: G - eighth note, eighth note, eighth note, eighth note, eighth note, eighth note
- Staff 9: G - eighth note, eighth note, eighth note, eighth note, eighth note, eighth note, eighth note
- Staff 10: G - eighth note, eighth note

Below the last two staves:

Δεύ-

τε

CE-nástup // **CE-start**

Kratšie E-úvody, ktoré prechádzajú tónom C.

// Short initia via note C.

The image displays six horizontal lines of musical notation. Each line begins with a 'C' note on the first ledger line below the staff. The subsequent notes vary across the lines: the first line has a 'G' note followed by a 'C' note; the second line has a 'G' note followed by a 'G' note; the third line has a 'G' note followed by a 'G' note and a 'C' note; the fourth line has a 'G' note followed by a 'G' note, a 'G' note, and a 'C' note; the fifth line has a 'G' note followed by a 'G' note, a 'G' note, and a 'G' note; the sixth line has a 'G' note followed by a 'G' note, a 'G' note, and a 'G' note, ending with a 'C' note on the first ledger line above the staff.

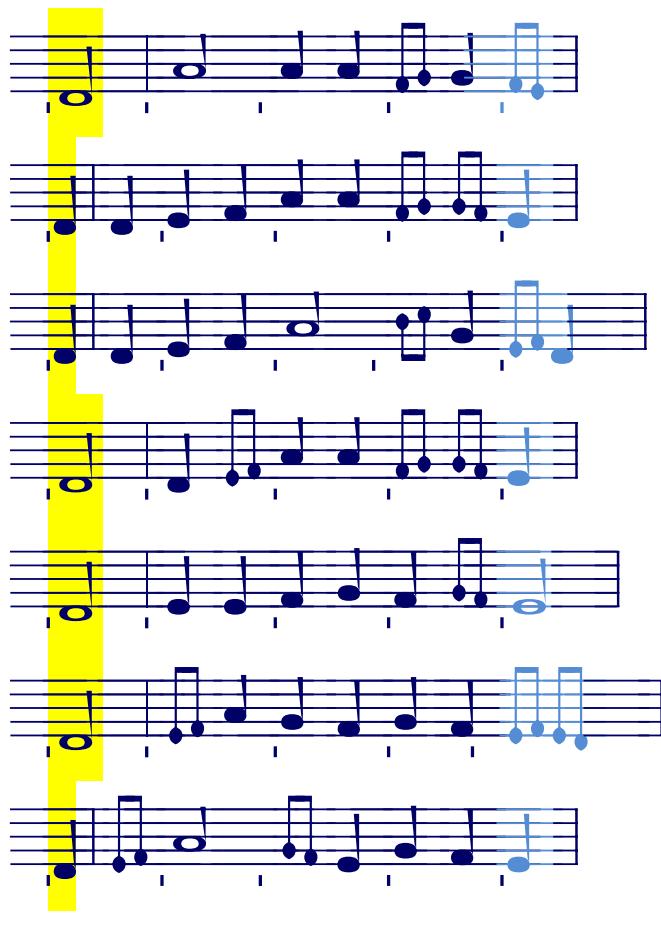
***DE**

The image displays three horizontal lines of musical notation. Each line begins with a 'D' note on the first ledger line below the staff. The subsequent notes are: the first line has a 'D' note followed by a 'G' note; the second line has a 'D' note followed by a 'D' note and a 'G' note; the third line has a 'D' note followed by a 'D' note, a 'G' note, and a 'D' note on the first ledger line above the staff.

***D + *E**

Nástup po D-polbloku.

// Following a D-halfblock.



G3

A continuation of the musical staff from the previous page. It starts with a G3 note, indicated by a red 'G' and the number '3'. The staff then continues with six more measures. The second measure is highlighted with a vertical yellow bar on its left side. The notes and rests in this measure follow the established pattern of the previous staff. The staff concludes with a final measure ending on a solid blue note.

Dvojnásobný // Twofold

Dve zhodné formuly // Two equal formulae

Dvojnásobný E-úvod môžu tvoriť dve zhodné alebo takmer zhodné formuly.

a-deklamácia od *a* // *a*-declamation starting on *a*



*



*



a-deklamácia od *D* // *a*-declamation starting on *D*

The image shows a series of eight musical staves, each starting with a large blue letter 'G'. The staves are arranged vertically, separated by asterisks (*). Each staff contains a different sequence of musical notes (dots) on a five-line staff. Some notes are highlighted with blue boxes or circles.

- Staff 1: A single note on the first line, followed by a short vertical line, then a note on the second line, another short vertical line, and a note on the fourth line.
- Staff 2: Similar to Staff 1, but the note on the fourth line is highlighted with a blue circle.
- Staff 3: Starts with a note on the first line, followed by a short vertical line, then a note on the second line, another short vertical line, and a note on the fourth line. The note on the fourth line is highlighted with a blue box.
- Staff 4: Starts with a note on the first line, followed by a short vertical line, then a note on the second line, another short vertical line, and a note on the fourth line. The note on the fourth line is highlighted with a blue box.
- Staff 5: Starts with a note on the first line, followed by a short vertical line, then a note on the second line, another short vertical line, and a note on the fourth line. The note on the fourth line is highlighted with a blue box.
- Staff 6: Starts with a note on the first line, followed by a short vertical line, then a note on the second line, another short vertical line, and a note on the fourth line. The note on the fourth line is highlighted with a blue box.
- Staff 7: Starts with a note on the first line, followed by a short vertical line, then a note on the second line, another short vertical line, and a note on the fourth line. The note on the fourth line is highlighted with a blue box.
- Staff 8: Starts with a note on the first line, followed by a short vertical line, then a note on the second line, another short vertical line, and a note on the fourth line. The note on the fourth line is highlighted with a blue box.

FDG-prechod // *FDG-transition*

A musical staff begins with a G clef. It contains a melody of six notes: two eighth notes, followed by a sixteenth note, then another eighth note, a sixteenth note, and finally another eighth note.

A musical staff consisting of five horizontal lines. It features a series of eighth notes, each with a vertical stem pointing downwards. The notes are distributed across the staff, with some stems pointing up and others down, creating a rhythmic pattern.

G/h -a + a-deklamácia // G/b-a + a-decl.

A musical score showing the beginning of a piece. It consists of a single staff with five horizontal lines. The first note is a solid black circle (a whole note) with a blue 'P' above it. The second note is a solid black circle (a half note) with a blue 'E' above it. The third note is a solid black circle (a half note). The fourth note is a solid black circle with a blue 'E' above it, positioned above a vertical blue bar. The fifth note is a solid black circle (a half note). The sixth note is a solid black circle (a half note). The seventh note is a solid black circle (a half note). The eighth note is a solid black circle (a half note). The ninth note is a solid black circle (a half note). The tenth note is a solid black circle (a half note).

EG

*

CE

A musical staff with a G clef at the beginning. The staff consists of five horizontal lines and four spaces. The first note is a quarter note. It is followed by a eighth note, a sixteenth note, another eighth note, a sixteenth note, another eighth note, a sixteenth note, a eighth note, a sixteenth note, another eighth note, a sixteenth note, another eighth note, a sixteenth note, and finally a eighth note.

*

A musical staff with a G clef at the beginning. The time signature is common time (indicated by a 'C'). The melody starts with a quarter note, followed by two eighth notes, a half note, another half note, and a quarter note.

Dve formuly rovnakého modálneho typu // Two formulae of the some modal type

2x deklamácia na *a* // 2x declamation on *a*

The image displays ten musical staves, each beginning with a blue 'G'. The staves are arranged in two columns of five. Each staff features black dots for notes, with stems in blue or black. The notes include quarter and eighth notes, with some sixteenth-note figures. The music is written on standard five-line staves.

2x typ EG

The musical score consists of eight staves of music for two voices (EG). The first staff begins with a 'G' clef and a sequence of eighth and sixteenth notes. A yellow box highlights a specific note in the second measure. The second staff continues the pattern. The third staff begins with a 'G' clef and a sequence of eighth and sixteenth notes. The fourth staff continues the pattern. The fifth staff begins with a 'G' clef and a sequence of eighth and sixteenth notes. The sixth staff continues the pattern. The seventh staff begins with a 'G' clef and a sequence of eighth and sixteenth notes. The eighth staff continues the pattern.

a-deklam. + EG

Δεύτε πάντες σοι Σήμερον γάρ,
διό σοι Πάντα γνέ,

G3

EG + a-deklam.

The image displays a sequence of musical staves, likely for a wind instrument like a recorder. The music consists of eighth and sixteenth notes, with occasional rests. The notes are mostly black, but there are several instances of blue notes and blue-outlined circles, particularly in the later measures. A vertical yellow bar highlights a specific note in the middle of the sequence. An asterisk (*) is placed above the first staff.

G/h -a + iné a naopak // G/b-a + alia and vice versa

The musical score consists of several staves of music in G clef, common time, and 2/4 time. The first two staves are in G clef, common time. The third staff begins in G3 and switches to 2/4 time. A yellow box highlights a specific note in the third staff. The lyrics are written below the music:

τού ο- νό- μα- τος ε- πο- λι- τεύ-σω

A red asterisk (*) is placed above the first staff, and another red asterisk is placed above the third staff.

Viacnásobný // Manyfold

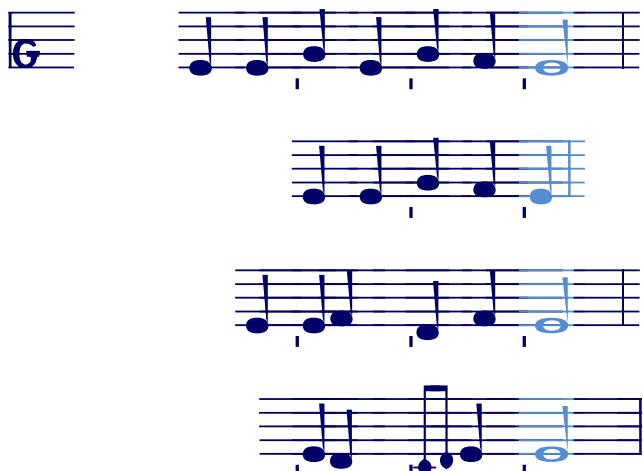
Viac než dvojnásobný E-úvod nachádzame iba zriedka (cca. 7 prípadov). Z hľadiska kompozície už nejde o E-úvod v pôvodnom zmysle, ale o rozpracovanie melódie bloku pomocou úvodových formúl. Ide o neštandardné zložitejšie bloky sviatočných stichír bez zreteľnej spoločnej typológie, často s rytmickými anomáliami.

// More than twofold initio is rare and it is a result of extraordinary compositional processes.

Trojity E-úvod // Triple

The image contains five musical staves, each consisting of five horizontal lines. The first staff begins with a large blue letter 'G' on the top line. The subsequent staves begin with smaller blue letters 'G', 'A', 'B', and 'C' respectively. The notes are represented by black dots and vertical stems. Some notes have horizontal dashes below them, indicating they are sustained. A yellow vertical bar highlights a specific measure in the fourth staff. Red asterisks (*) are placed above the first and fourth staves.

Štvoritý E-úvod // Quadruple



D-úsek (polblok) // An inner (D-)halfblock

E-prívod // With a leading in motif on E

V nadväznosti na predošlú periódu (E3, 0) alebo E-úvod.

// Starts at the end of the previous period or an initio.

The diagram illustrates a musical progression across seven staves. Each staff begins with a note labeled 'G'. The notes are colored according to a specific pattern: grey, blue, and green. In the first six staves, the notes are connected by horizontal lines, indicating a continuous flow. A vertical grey bar highlights a segment of the sixth staff, likely indicating a specific section of interest. The notes in the seventh staff are also connected by horizontal lines, maintaining the overall structure.

G

G

G

G

G

G

G

G

G

G

E-prívod + G // Leading in motif on E via G

V nadväznosti na predošlú periódu (E3, 0) alebo E-úvod.

// Starts at the end of the previous period or an initio.

The image displays a musical example consisting of two staves of music. The left staff contains ten measures of music, each starting with a G note. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The right staff begins with a measure ending in a G note, followed by nine more measures of music. The notes are mostly eighth and sixteenth notes, continuing the pattern established in the left staff. A thick vertical cyan line is positioned between the two staves, indicating a transition point. The music is written in common time.

Dvojnásobné nad E

// Double

Musical notation showing a repeating pattern of notes on a G clef staff. The pattern consists of a single eighth note followed by a double stroke (two eighth notes). This pattern repeats five times across the page.

a_

Prevažne v spojení s E-blokmi s prívodmi typu D-E.

// Mostly followed by an E-block (type D-E).

Musical notation showing a sequence of measures. The first three measures show a pattern of eighth notes and quarter notes. The fourth measure begins with a grey dot, followed by a cluster of notes highlighted with a green box. This cluster is described as being mostly followed by an E-block (type D-E). The sequence then continues with more measures of eighth notes and quarter notes.

a.cG

Prevažne po G3 // Mostly following the cadence G3

E2

D2

ac.G

Prevažne po G3 // Mostly following the cadence G3

The musical score consists of eight staves of music. The first staff shows a single note. The second staff shows a sequence of eighth and sixteenth notes. The third staff shows a measure with a blue square under the first note. The fourth staff shows a measure with a green rectangle under the first two notes. The fifth staff shows a measure with a green rectangle under the first note and a red square under the second note. The sixth staff shows a measure with a blue square under the first note. The seventh staff shows a measure with a green rectangle under the first note and a red square under the second note. The eighth staff shows a measure with a green rectangle under the first note and a grey square under the second note.

po // after E

G/h -a, G/h-a + aG.E

Prevažne po G3 // Mostly following the cadence G3

The musical score consists of 12 staves of music. The first 11 staves are identical, showing a single melodic line. Each staff begins with a 'G' clef. The melody consists of quarter notes, eighth-note pairs, and sixteenth-note pairs. The 12th staff is also identical to the others but features a red vertical bar highlighting a note in the second measure.

D2

G G G G G G G G G G



G/h -a + ac.G

Po G3 // Mostly following the cadence G3

The musical score consists of 12 staves, each representing a different note or pitch. The notes are color-coded: blue for G, green for h, and pink for -a. The notes are arranged in a staggered pattern, with some notes appearing on multiple staves simultaneously. A vertical bar on the left side of the score indicates the progression of time. The green and pink notes are primarily concentrated in the middle and lower voices, while the blue notes are more scattered. There are several instances where a single note from one voice overlaps with a note from another voice on the same staff.

„aG“

Prevažne po G3 // Mostly following the cadence G3

The musical score consists of 12 staves of music for a string quartet. The staves are color-coded: green, pink, and cyan. The first two staves are green, followed by a pink staff, then three cyan staves, then a green staff, then a pink staff, then three cyan staves, then a green staff, then a pink staff, then three cyan staves, and finally a green staff ending with an 'E'. The music consists of eighth and sixteenth note patterns. Measure numbers 1 through 12 are present above the staves. A gray rectangular box highlights a specific measure near the end of the piece.

G~ + „aG”

Prevažne po G3. Na hranici s G/h-a. // Mostly following the cadence G3. Close to G/b-a.

The musical score consists of 12 staves of music. The first 11 staves are identical, each featuring a green vertical bar from the 2nd measure to the 4th measure, a magenta vertical bar from the 4th measure to the 6th measure, and a cyan vertical bar from the 6th measure to the end. The 12th staff is different, ending with a red vertical bar from the 8th measure to the end.

G/h -a + „aG“

Prevažne po G3

// Mostly following the cadence G3

The musical score consists of eight staves of music. The first seven staves are grouped together by a vertical pink bar on the left side. The eighth staff is separate from the group. A vertical cyan bar highlights the second staff. A red oval is placed on the third staff. A grey rectangle is placed on the fifth staff. The music is primarily composed of eighth and sixteenth notes, with some grace notes indicated by blue lines.

G/h -a + polokadencia + „aG“ // G/b -a + halfcadence + „aG“

Prevažne po G3 // Mostly following the cadence G3

The musical score consists of ten staves of music. The music is divided into two main sections by vertical color bars: a green section and a pink section. The green section starts with a blue 'G' bass note and continues with various patterns of eighth and sixteenth notes. The pink section follows, also starting with a blue 'G' bass note and continuing with similar patterns. After the pink section, there are several staves of music where the patterns continue without a clear color bar division, ending with a grey shaded area.

h3

The musical score consists of six staves of music. The key signature is G major (one sharp). The music is divided into measures by vertical bar lines. Colored boxes highlight specific notes or groups of notes across the staves:

- Row 1:** A green box covers the first measure, a pink box the second, and a grey box the third.
- Row 2:** A green box covers the first measure, a pink box the second, a cyan box the third, a yellow box the fourth, and a red box the fifth.
- Row 3:** A green box covers the first measure, a pink box the second, and a cyan box the third.
- Row 4:** A green box covers the first measure, a pink box the second, and a cyan box the third.
- Row 5:** A green box covers the first measure, a pink box the second, and a cyan box the third.
- Row 6:** A green box covers the first measure, a pink box the second, and a cyan box the third.

G-bloky // G-blocks

Rozlišujeme dva základné typy G-blokov. // There are two basic types of G-blocks

Typ G/J je charakteristický niektorým z G-postupov a je ukončený prevažne kadenciou G3/J; kadencie G3/U a G3/0 sú v menšine.

// The peculiarity of type G/J is one of the G-proceedings and it mostly ends with the cadence G3/J; cadences U and 0 are less frequented.

Vo všeobecnosti má G/J-blok štruktúru // A general outline of a G/J-block

(E) || (E-úvod) + (prechod):G-postup + G3-kadencia
(E) || Initio + (transition):G-progr. + G3-cadence

G-postupy (postupy Gh-módu) // G-proceedings (proceedings of a Gb-mode)

Rovný (rovná G-deklamácia)	// Plain G-declamation	G_
Oscilujúci okolo tónu G	// Oscillation around G	G~
Akcentácia nad G (akc. deklamácia)	// G-declamation with accents	G^
Akcentácia nad h (akc. deklamácia)	// b-declamation with accents	h^
Prechodový G/h-a, h/h-a	// Transition G/b-a, b/b-a	//b^

Typ G/0 je charakteristický niektorým z Da-postupov a je ukončený prevažne kadenciou G3/U, G3/0, kým kadencia G3/J je v menšine.

// The peculiarity of type G/0 is one of the Da-proceedings and it mostly ends with the cadence G3/0,U; a cadences J is less frequented.

Vo všeobecnosti má G/0-blok štruktúru // A general outline of a G/J-block

(E) || (D-formula) + D,E-a-postup + G3-kadencia
(E) || (D-formula) + D,E-a-proceeding + G3-cadence

Typ G/J

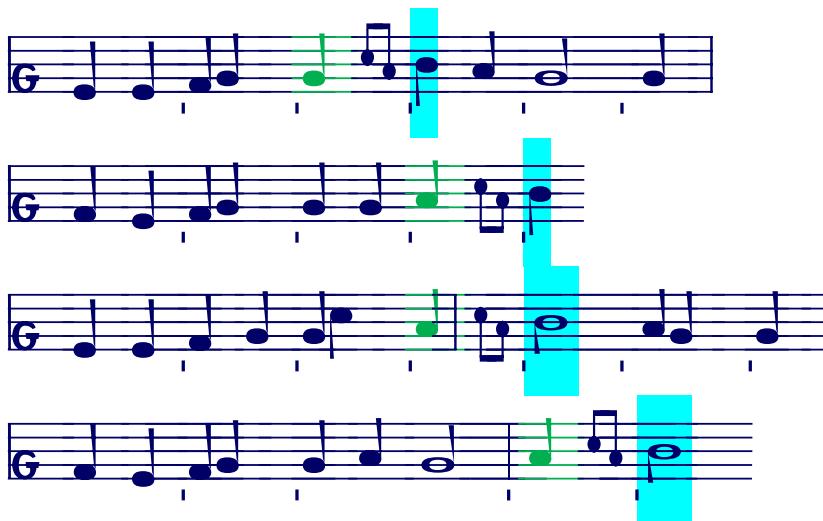
S prechodom EFG // with EFG-transition

Prechod EFG je typický najmä pre krátke G-bloky. Nasleduje takmer vždy bezprostredne po finále E predošej periody (tj. E-úvod je doložený len výnimcočne).

// The EFG transition appears mostly at short G-blocks. It follows immediately the finalis E of the previous period (attaching the EFG transition to initio is rare).

1. Hned' alebo len po krátkom postupe G~ nasleduje kadencia G3/J. Delenie bloku na kóla je dané štruktúrou textu – ide teda o typické polokadenčné prerušenie.

// After a short G~ follows the G3/J cadence. The position where the block splits to cola depends on the text – it is a typical halfcadence.



2. V prípade dlhšieho prívodu sa často objavuje kvartový odklon GDG, ktorým sa „stabilizuje“ hladina G.

// In case of a longer leading in motif there often appears an down-up leap GDG „affirming“ the tone G.

3. V časti prípadov sa od G-deklamácie prechádza ku h^h deklamácií – skokom alebo G-h vzostupom.
// In some cases the G-declamation is followed by a h^h declamation – through a leap or a G-h transition.

The image shows three staves of musical notation. The first staff starts with a 'G' and consists of quarter notes. The second staff begins with a 'G' and includes eighth-note patterns and a yellow bracket indicating a transition. The third staff starts with a 'G' and continues the pattern with a yellow bracket. A large cyan vertical bar highlights the transition point between the second and third staves.

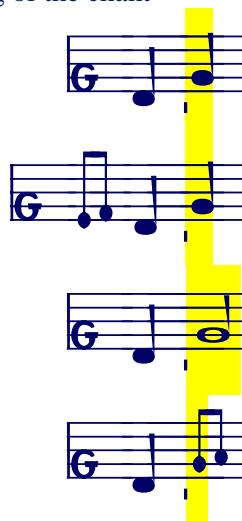
Výnimočne sa objavuje kadencia G3/U
// A rare case with the cadence G3/U

The image shows two staves of musical notation. The first staff starts with a 'G' and consists of quarter notes. The second staff starts with a 'G' and includes eighth-note patterns and a yellow bracket indicating a transition. A large magenta vertical bar highlights the transition point between the two staves.

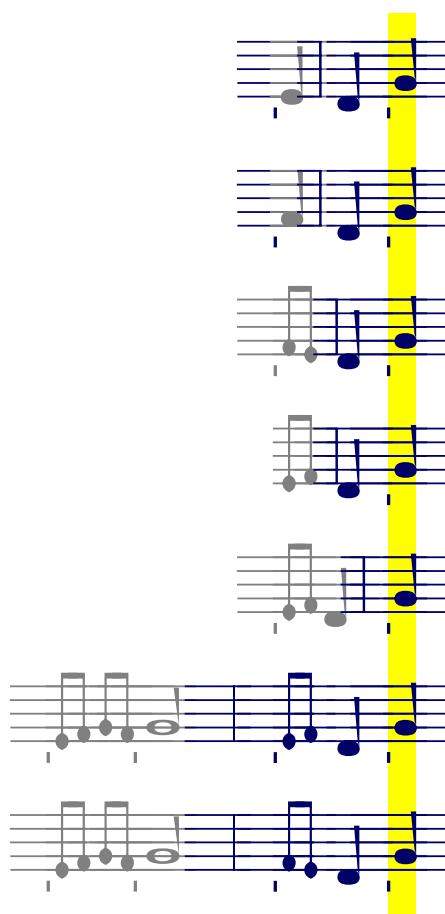
S prechodom FDG // With an FDG transition

Ľavá časť // The left part

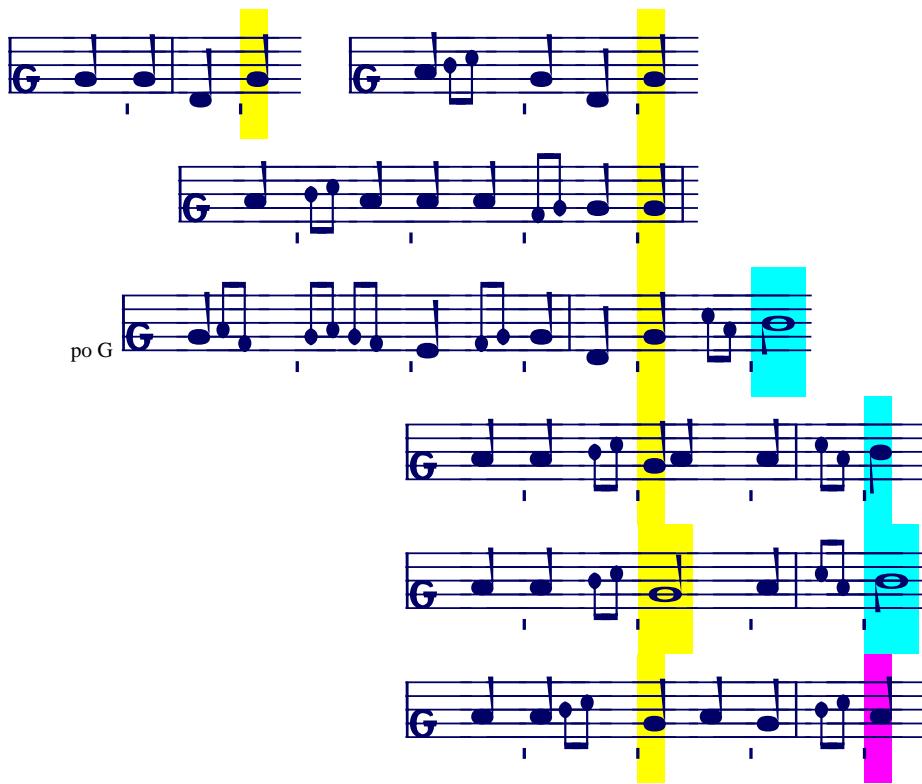
FDG-prechod na začiatku piesne
// FDG-transition in the beginnig of the chant



FDG-prechod bezprostredne po finále E (sivou)
// FDG transition immediately after the finalis E (grey)



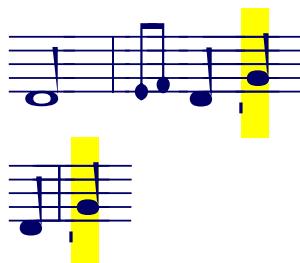
Zliaty tvar – E-úvod + FDG-prechod
// Initio with an implicate FDG transition



D-polblok // An inner (D-) halfblock

Smerom "doľava" sa FDG-prechod môže rozšíriť o samostatnú formulu s koncovým tónom D. Tej väčšinou nepredchádza E-úvod. Väzba FDG prechodu je nasledovná.

// An FDG transition may follow a short (usually without initio) formula ending on D. The attaching of the transition is as follows.



Pravá časť nižšia // The right part (lower)

Prehľad // Outline

Z kadencie uvádzame len prvý tón. // Only the first tone (syllable) of the cadence is written down.

Prostý postup, G[^] deklamácia

The image shows two sets of musical staves. The left set, labeled 'G3/J', consists of four staves. The right set, labeled 'G3/U', consists of three staves. Both sets feature vertical bars of different colors (yellow, red, green, blue, magenta) highlighting specific notes. In 'G3/J', the first note of each bar is yellow, followed by a red bar, then a green bar, then a blue bar, and finally a magenta bar. In 'G3/U', the first note of each bar is yellow, followed by a red bar, then a magenta bar. The notes are primarily black dots on a five-line staff, with some additional markings like stems and small circles.

Gc-motív

The image shows two sets of musical staves. The top set consists of four staves, and the bottom set consists of five staves. Each staff features vertical bars of different colors (yellow, red, green, blue). In the top set, the first note of each bar is yellow, followed by a red bar, then a blue bar. In the bottom set, the first note of each bar is yellow, followed by a green bar, then a red bar, then a blue bar. The notes are black dots on a five-line staff, with stems and small circles.

τήν Στω-ϊ- κήν - - - - - /

Polokadencia nad G // Halfcadence over G

The musical score consists of four staves of music. The first two staves are highlighted with yellow vertical bars on the left and right sides. The third staff has a yellow bar on the left and a cyan bar on the right. The fourth staff has a yellow bar on the left and a magenta bar on the right. Red highlights are present on the second staff and the third staff's right section.

G/h -a

The musical score consists of three staves of music. The first staff has a yellow bar on the left. The second staff has a yellow bar on the left and a red bar on the right. The third staff has a yellow bar on the left and a cyan bar on the right.

Zhrnutie // Summary

Nižší variant pravej časti možno vo väčšine prípadov charakterizovať ako G_{_} alebo G[^] deklamáciu rozličnej dĺžky, ktorá môže (ale nemusí) prejsť do krátkej a-deklamácie (G_a.a, G_c.a) alebo oscilovať medzi tónmi G, a (polokadenčné postupy). V zhrnutí uvedieme iba varinty s kadenciou G3/J.

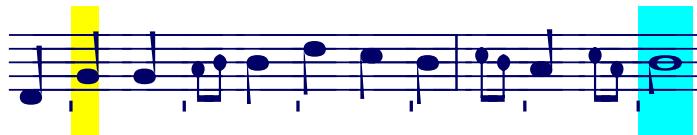
// The lower variant of the right part is mostly G_{_} or G[^] flowing (or not) into a short *a*-declamation or oscillating between *G* and *a*.

The musical score consists of two staves of eight measures each. The left staff features a yellow vertical bar on its first measure. The right staff features a cyan vertical bar on its eighth measure. The music is primarily composed of black dots representing notes and dashes representing rests. In the first four measures of the left staff, there are black dots and red boxes. In the first four measures of the right staff, there are black dots and blue boxes. In the fifth through seventh measures of both staves, there are black dots and green boxes. In the eighth and ninth measures of both staves, there are black dots and blue boxes. Some notes have small colored boxes (red, green, blue) around them, likely indicating specific performance techniques or analysis points.

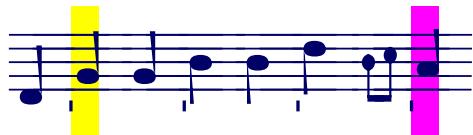
Pravá časť vyššia // The right part (higher)

Jednoduchá // Simple

G3/J



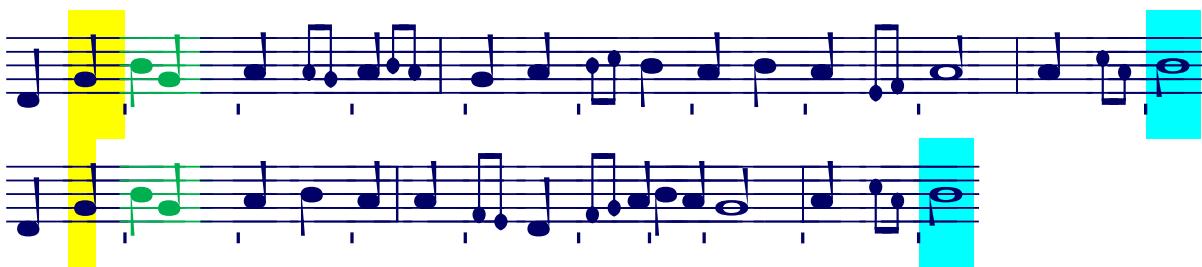
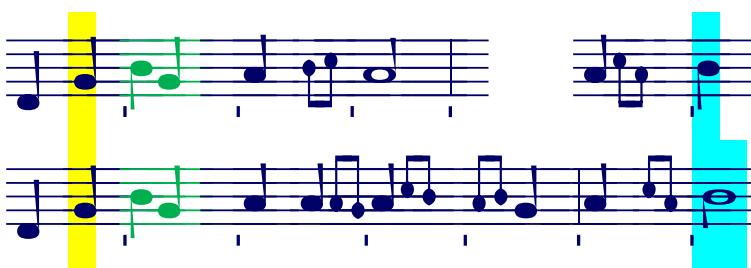
G3/U



Skrátená // Abbreviated

Skrátenie spočíva v α -modifikácii finály h formuly Gh-podjem.

// An α -modification of the transition G-b.



Štandardná

// Standard

FDG : G-h // h[^] : G3
h/h-a : G3

G-h

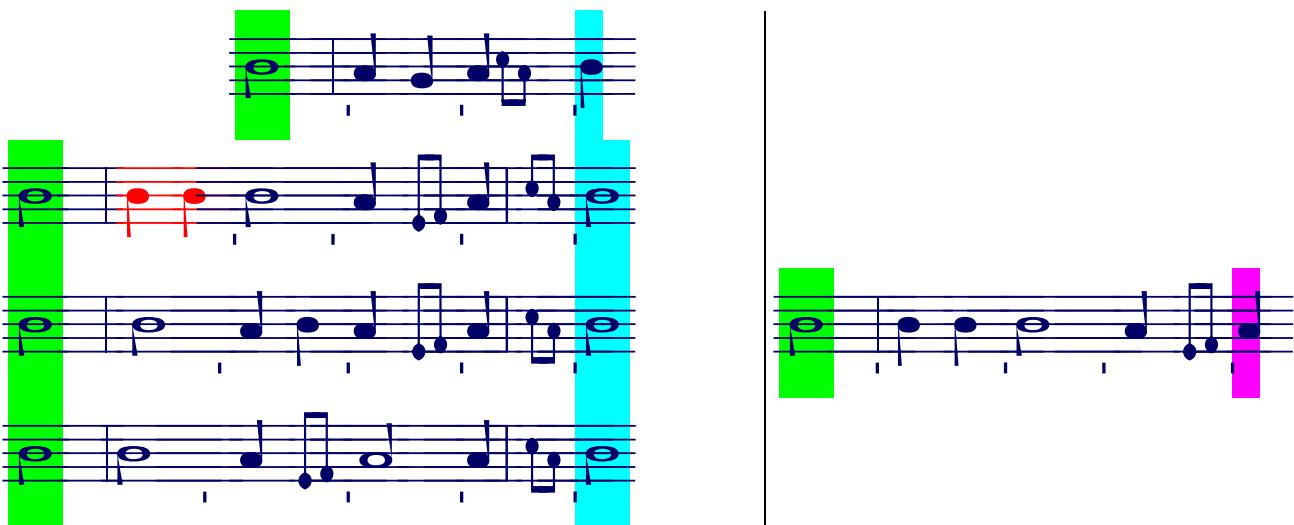
Musical notation for G-h mode, consisting of two staves of music. The first staff starts with a yellow vertical bar, followed by a green vertical bar. The second staff starts with a yellow vertical bar, followed by a green vertical bar. The lyrics "δε- σμεί-" and "ται" are written below the notes.

Musical notation for h[^] mode, consisting of three staves of music. The first staff starts with a yellow vertical bar, followed by a green vertical bar. The second staff starts with a yellow vertical bar, followed by a green vertical bar. The third staff starts with a yellow vertical bar, followed by a green vertical bar. The lyrics "ται" and "ται" are written below the notes.

h^

The musical score consists of two voices: soprano (green) and alto (blue). The score is divided into two sections by a vertical bar line. Each section contains four staves. The soprano voice (green) has a continuous melody of eighth and sixteenth notes. The alto voice (blue) also has a continuous melody of eighth and sixteenth notes. Vertical bars of color (green, red, blue, cyan, magenta) are placed at various points along the staves, likely indicating performance techniques such as color coding or specific layering. The first section (left of the bar line) uses green, red, blue, and cyan bars. The second section (right of the bar line) uses green, red, blue, and magenta bars.

h/h -a



Zhrnutie // Summary

Vo vyššom variante bloku sa po FDG-prechode hned' alebo len po krátkej G[^] deklamácia presúva melódia k tónu h, a to motívom Ga.h alebo G.ah.h (jednoduchým alebo thematizovaným).

Ďalej melódia pokračuje h[^] deklamáciou. Tá je mimoriadne flexibilným premostením, čo sa týka dĺžky aj rozmiestnenia a typológie akcentačných motívov. Ide o deklamáciu v pravom zmysle slova.

Inou možnosťou je h/h-a postup, ktorý miesto akcentácie nad tónom h pracuje skôr s terciovým zostupom nadol.

// In the higher type of the block after the FDG transition, immediately or after a short G[^], the melody rises to the tone *b* via a transitioning formula G-b.

The melody continues through *b*[^]. It is a very flexible declamation as regards the number of syllables and positions of the accents.

In case of applying *b/b-a* the accentuation is realized through descending a third down and returning back.

Bez prechodu // *Without a transition*

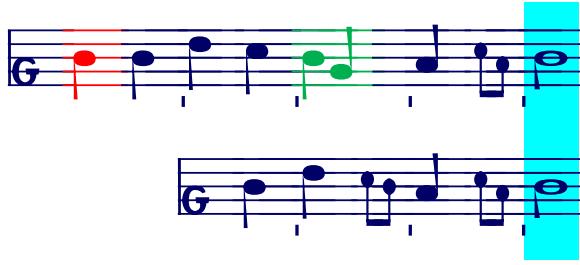
G/J blok môže po finále E (rovnej alebo zalomenej ku D) predošej períody/ blokového E-úvodu nastúpiť aj bezprostredne – terciovým skokom na G alebo vyššími skokmi na tón h, prípadne d. Priamy nástup G-bloku je ale častejší v prípadoch, kedy nadväzuje na koncový tón G alebo h predchádzajúceho G-bloku alebo h-bloku.

// A G/J block may attach to finalis E (straight or modified) or more frequently to closing tones G, b of previous blocks directly through a leap.

Po // after E:

The image shows ten musical staves, each consisting of five horizontal lines. The first staff starts with a large blue letter 'G'. The subsequent staves show various musical patterns, primarily consisting of eighth and sixteenth notes. Vertical color bars are used to highlight specific notes: a cyan bar highlights the note 'G' in the first staff; a green bar highlights a note in the fifth staff; a magenta bar highlights the note 'G' in the sixth staff; a yellow bar highlights notes in the ninth staff; and a cyan bar highlights the note 'G' in the tenth staff. The staves are separated by vertical bar lines, and the music is divided into measures by short vertical lines on each staff.

Po // after G:h:



Po // after G, h, cez // via G-h:

Six staves of musical notation for Po after G, h, cez via G-h. The staves are arranged in two columns of three. The first column uses a blue line, and the second column uses a magenta line. Each staff ends with a vertical cyan bar.

Priamy nástup sa často realizuje thematismom. // A direct attaching is often realised through a thematismos.

The musical score consists of ten staves of music. The music is written in common time with a key signature of one sharp (F#). The notation includes various note values such as eighth notes, sixteenth notes, and quarter notes. Colored boxes highlight specific groups of notes across the staves. The pink box highlights a group of eighth notes in the first staff. The cyan box highlights a group of eighth notes in the second staff. The yellow box highlights a group of eighth notes in the third staff. The orange box highlights a group of eighth notes in the fourth staff. The red box highlights a single note in the ninth staff. The blue box highlights a group of eighth notes in the tenth staff.

G opakováný // G block repeated

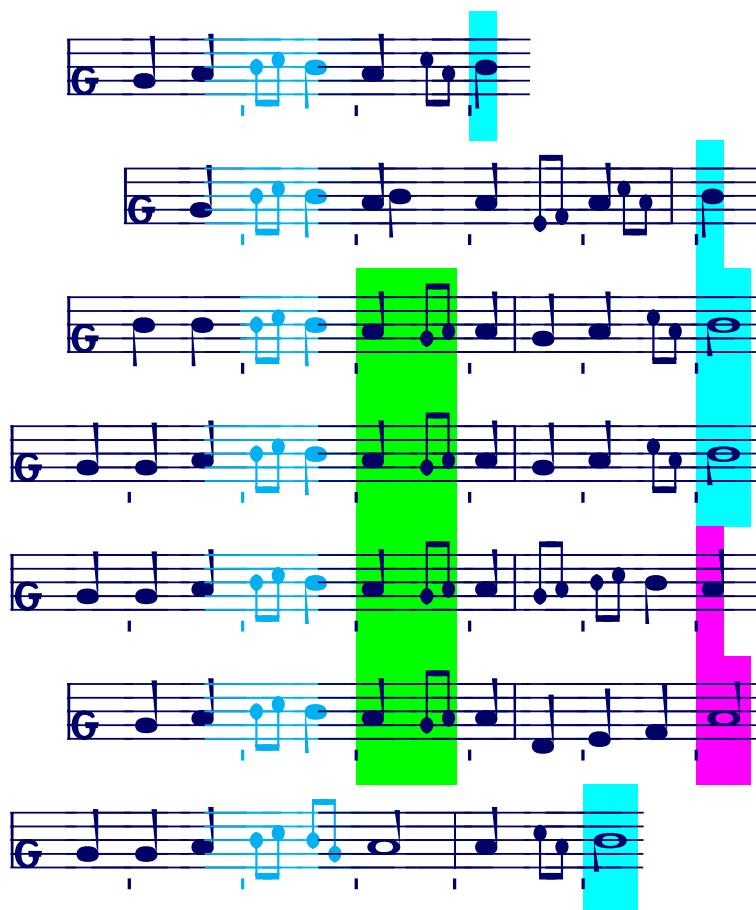
Opakováný G-blok, čiže G-blok nadväzujúci na finálu G (alebo h) predošlého G (h)-bloku v rámci jednej periody, je vo výraznej väčšine prípadov charakteristický postupom G/h-a alebo h/h-a. Ústiteľ môže do kadencie všetkých typov – J, U, 0.

// A repeated G-block follows the previous G- or b- block (in the range of one period). Mostly it starts with G/b-a or b/b-a. It is finished in the cadence of any type – J, U, 0.

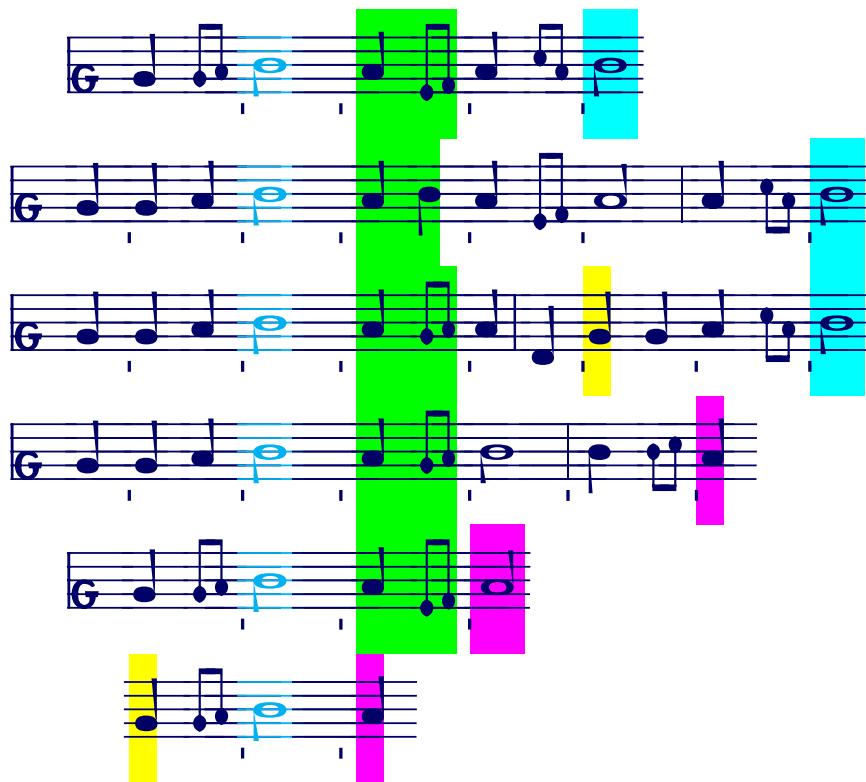
ha

The musical score illustrates a repeated G-block in G major. The score is divided into two main sections: the first section (staves 1-4) shows the initial G-block, characterized by a specific melodic pattern starting with a G note. The second section (staves 5-8) shows the repeated G-block, which follows a similar but slightly different melodic path. The music includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature remains G major throughout.

hh



h2



V nadväznosti na koncový tón h predchádzajúceho h-bloku

// Following the tone b closing the previous b-block.

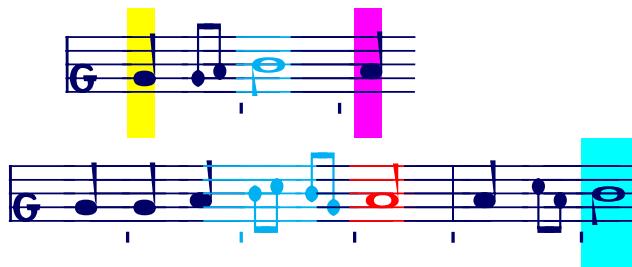


G3 -*

The musical score consists of eight staves of music for G3. The staves are arranged vertically. Colored bars highlight specific notes: a long pink bar spans the first four staves; a short yellow bar highlights a note in the fifth staff; a cyan bar highlights a note in the sixth staff; a short yellow bar highlights a note in the seventh staff; and a long pink bar spans the eighth staff. The music includes various note heads (solid black, hollow black, solid white), stems, and rests.

Zhrnutie // *Summary*

Bez polokadenčného prerušenia // without a halfcadence



S polokadenciou aGa // with a halfcadence aGa

The musical example consists of six staves of music. The first five staves are identical, each starting with a G note. The sixth staff begins with a G note (yellow box), followed by a series of eighth notes and sixteenth-note patterns. The second measure of the sixth staff begins with a G note (cyan box).

S polokadenciou Ga.a, Gh.a // with a halfcadence Ga.a, Gb.a

Vidno, že G3/U -a je tu prirodzeným rozšírením motívu po G/h-a o 1 slabiku/dobu.

// G3/U is a natural extension of the motif after G/b-a by one beat.

Typ G/0

Typ G/0 je na rozdiel od G/J charakteristický dlhším zotrúvaním v Ea- alebo DF-móde. Pri kratších blokoch sa Gh-mód dosahuje až samotnou kadenciou, pri dlhších viacformulových blokoch sa môže do Gh-módu prepnúť druhou alebo treťou formulou.

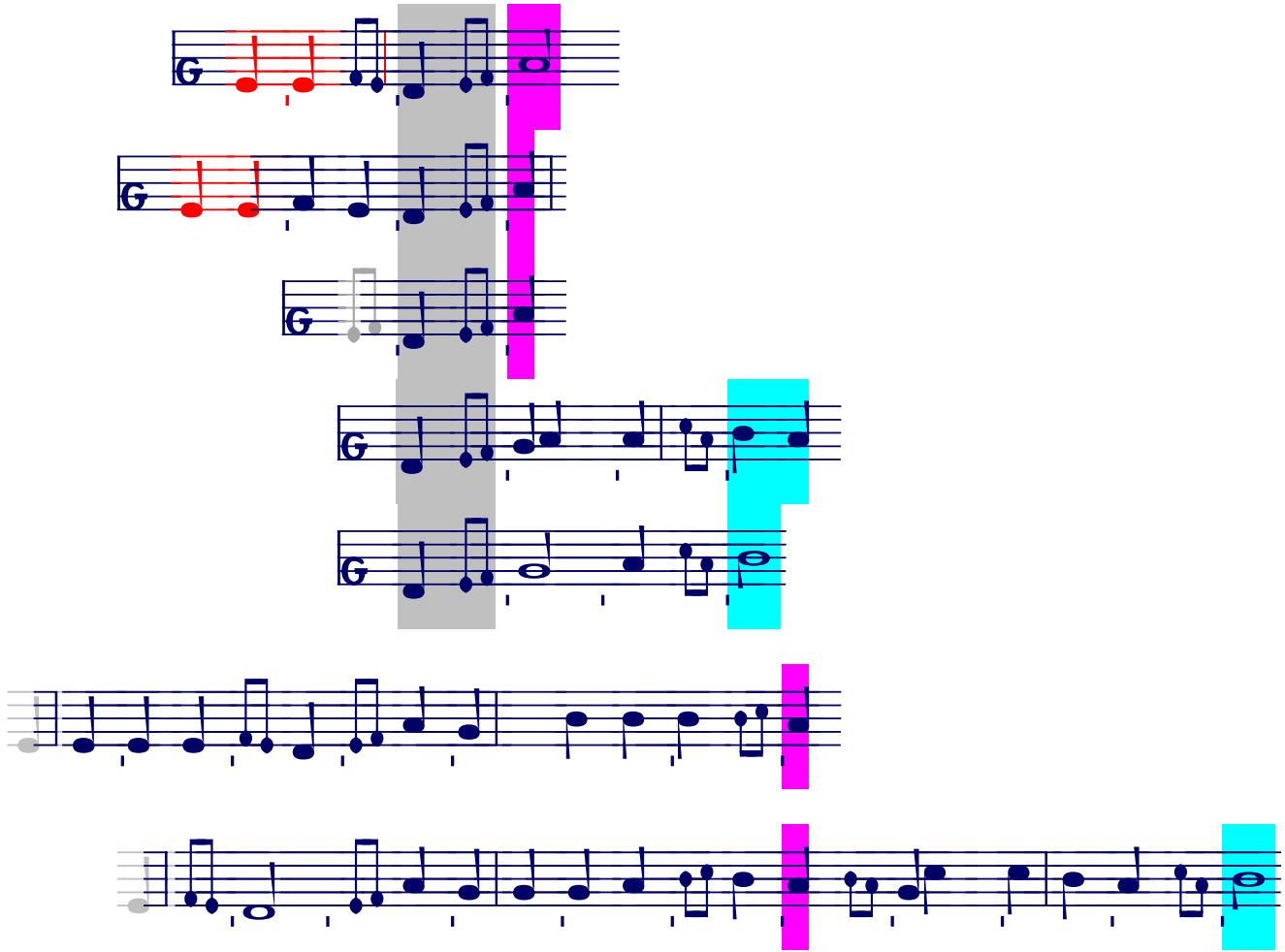
Tento typ blokov sa končí prevažne kadenciou typu G3/0, G3/U, výnimco G3/y.

// The G/0 typically remains longer in the Ea or DF mode. Switching into the G-b mode may happen in the second or third formula. The block is finished in cadences G3/0, U, y.

Jednoduchý // Simple

Jednoduchý blok typu G/0 nadväzuje bezprostredne na finálu E (predošej periódy alebo E-úvodu aktuálneho bloku) krátkou E[^] deklamáciou, ktorá prechádza do charakteristického Ea-postupu, meniacim hladinu E na hladinu a.

The musical score consists of five staves of music. The first four staves are in common time (C), and the fifth staff is in 2/4 time (2). The key signature changes from E major (no sharps or flats) to A major (one sharp). The melody is composed of eighth and sixteenth notes. Vertical pink and blue bars highlight specific segments of the melody, likely indicating cadences or mode changes.



var.

Po // after G

Po h// after b

S prechodom cez D // via D

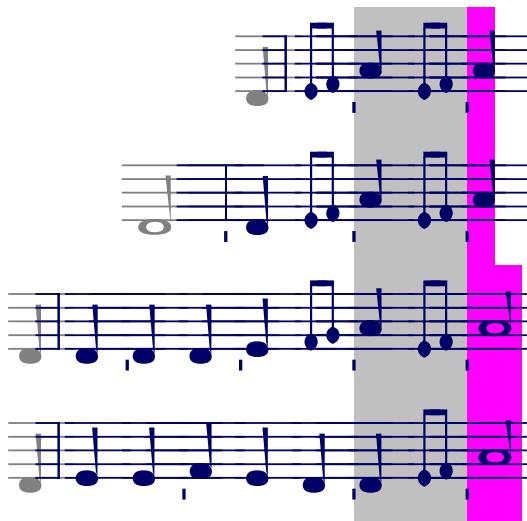
Najčastejší variant bloku G/0 nadváže na finálu E predošej períody alebo E-úvodu (alebo na koncový tón G, h predošlého bloku) D-úsekom (polblokom). Po ňom nasleduje vzostup k tónu *a* (často je to už kadenčný vrchol formuly G3/U,0) nasledujúcich tvarov:

// In most cases a G/0 block attaches to the last note of the previous block a D-halfblock. After the halfblock the melody rises to *a* (this tone is often the top of the cadence G3/0,U) as follows:

Da

The image shows a sequence of musical staves, each consisting of five horizontal lines. The notes are represented by small circles or dots. A vertical pink bar highlights the transition from the end of one staff to the start of the next, indicating the 'via D' connection. A vertical cyan bar highlights the final note of each staff, which represents the 'a' note mentioned in the text. The notes generally move upwards across the staves, starting from lower positions on the left and moving towards higher positions on the right.

Ea



G3 -a + G3

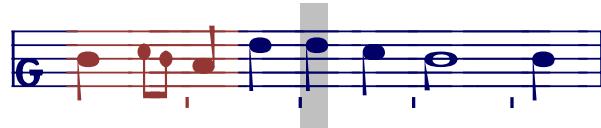
A set of five horizontal music staves. The first two staves have a vertical grey bar on the left side. The third staff has a vertical pink bar on the left side. The fourth staff has a vertical cyan bar on the right side. The fifth staff has a vertical grey bar on the right side. The musical notation includes note heads and stems, with some notes having vertical stems extending upwards or downwards.

h-bloky // **b-blocks**

Typ h3

Jednoduchý tvar // *Simple form*

hapax



Cez G-h // *via G-b*

A musical score consisting of six staves. Each staff begins with a 'G' clef. The notes are colored and grouped by vertical bars: a yellow bar on the first staff, an orange bar on the second, a red bar on the third, a blue bar on the fourth, another yellow bar on the fifth, and a blue bar on the sixth. Each staff concludes with a thick gray vertical bar, indicating a block boundary. The music consists of various note heads (solid black, white with black dots, open circles) and rests, primarily in quarter and eighth note values.

Cez // via G, a**

The musical score consists of three staves of music. The first two staves begin with a 'G' clef. The first staff has a red 'x' over a note in the second measure. The second staff has a red 'x' over a note in the first measure and a red 'x' over a note in the third measure. The third staff begins with a 'G' and has a red 'po h' marking. A vertical grey bar is positioned after the third measure of each staff. The fourth staff begins with a 'G' and has a green 'x' over a note in the second measure. A vertical grey bar is positioned after the third measure of this staff.

Typ y-h3

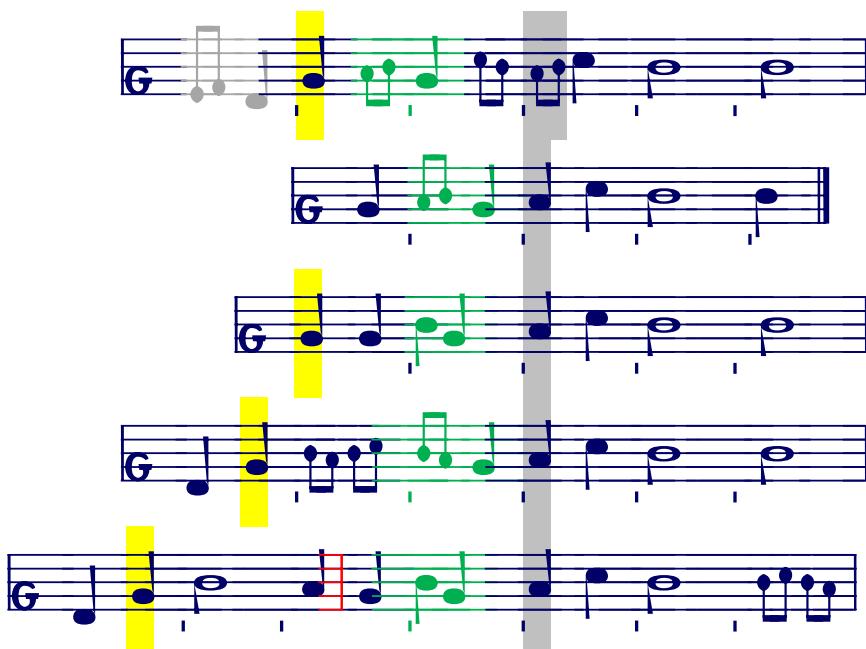
Blok je ukončený antikadenciou y-h3. Antikadencia ac.h2.b (alebo jej varianty) sa len málo líši od priebežnej (slabej) polokadencie ah.h2.b. Skutočný rozdiel medzi nimi je v kontexte okolitých formúl, v ktorom je zrejmé, že silný tvar y-h3 typický akcentovanou G[^]deklamáciou s akcentačným motívom hG nemôže mať priebežný charakter.¹

// The block ends in the anticadence y-h3. The formula *ac.b2.b* only slightly differs from the transitional halfcadence *ab.b2.b*. The difference is in the context of surrounding formulae. Therefrom it follows that the presence of the „collar“ *bG* is the distinguishing sign – it never appears in a transitioning halfcadential formula.

Jednoduchý tvar // Simple

Po finále *E* predošej periody, po *E-úvode* alebo na začiatku piesní

// Following the previous period (finalis *E*), initio or in the beginning of the chant.



¹ Tu osobitne vyniká stichira zo 21.6., kde je h celkovou finálou piesne a v starších prameňoch je niekedy predpísaná na 2. hlas.

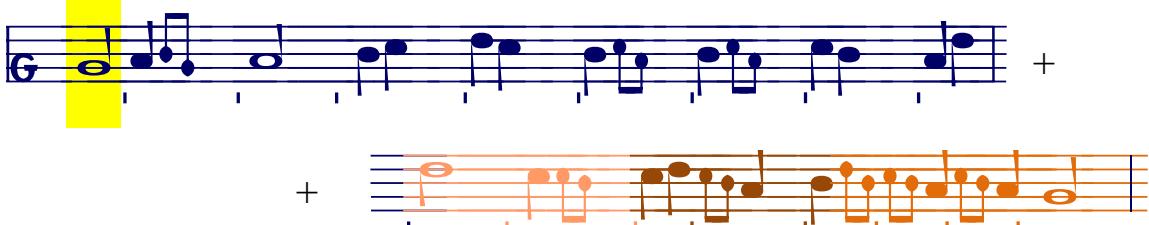
S prechodomou themou // with a transitioning thema

Blok s formulou y-h3 je vo väčšine prípadov krátky. Len výnimocne (v slávnostných stichirách) nadobúda dlhší tvar, a to výlučne s thematizmami.

// An y-h3 block is usually short. Longer variants in festal stikhiera involve thematismoi.

Ľavá časť // Left part

Po finále E predošej períody // after E (end of the previous period)



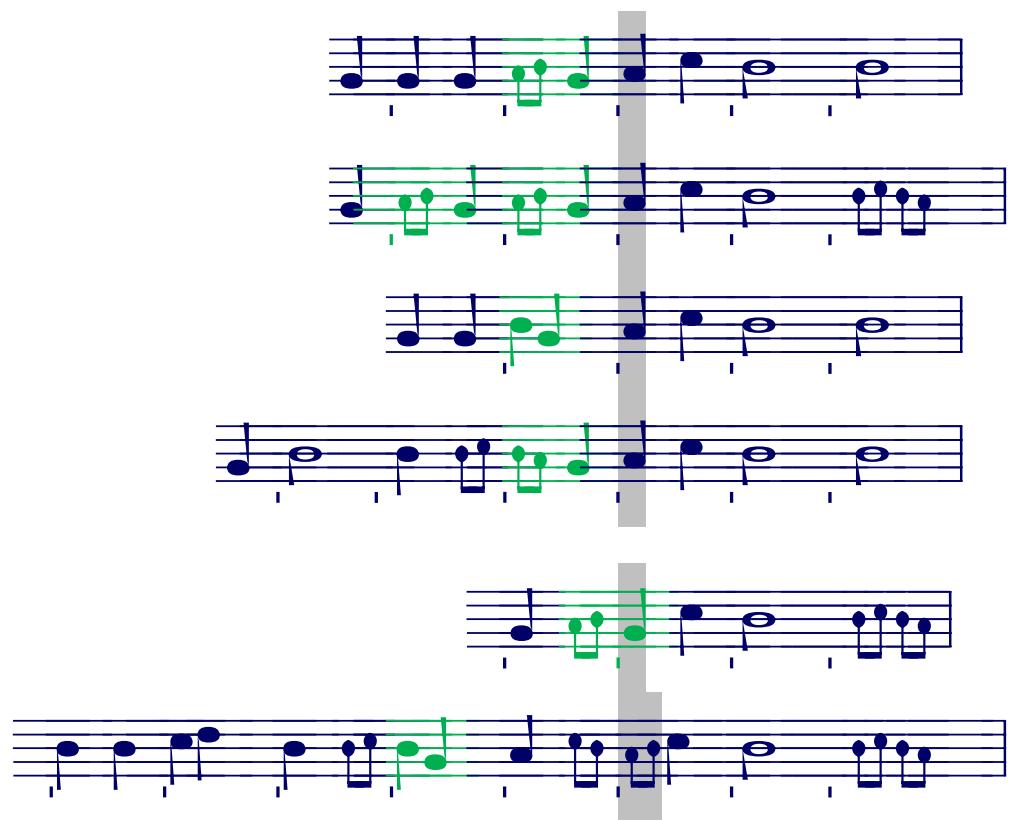
Po koncovom tóne h predošlého bloku

// after h (end of the previous h-block)



Pravá časť

// Right part



y-E bloky // y-E blocks

y-E blok je o kvintu nižším variantom y-h. Z hľadiska funkcie väčšinou predstavuje ukončenie vnútorného bloku periódy. Len výnimocne ukončuje celú periódou alebo celú pieseň.

// By a fifth lower variant of y-h. Usually ends an inner block, rarely it stands at the end of the whole period or a chant.

G/h -a + y-E3

Po G-bloku // Following a G-block

The image shows two staves of musical notation. The top staff consists of four measures. The first measure starts with a 'G' sign, followed by a blue note, a blue rest, another blue note, and a blue rest. The second measure starts with a blue note, followed by a blue rest, a blue note, and a blue rest. The third measure starts with a blue note, followed by a blue rest, a blue note, and a blue rest. The fourth measure starts with a blue note, followed by a blue rest, a blue note, and a blue rest. A vertical bar separates this from the bottom staff. The bottom staff also has four measures. The first measure starts with a 'G' sign, followed by a blue note, a blue rest, another blue note, and a blue rest. The second measure starts with a blue note, followed by a blue rest, a blue note, and a blue rest. The third measure starts with a blue note, followed by a blue rest, a blue note, and a blue rest. The fourth measure starts with a blue note, followed by a blue rest, a blue note, and a blue rest. A vertical bar separates this from the top staff. The notation uses blue notes and rests on a standard five-line staff. Colored boxes highlight specific patterns: a green box covers the last three measures of the top staff; a red box highlights the first note of the second measure of the top staff; a yellow box highlights the first note of the second measure of the bottom staff; a cyan box highlights the first note of the third measure of the bottom staff; and a grey box highlights the first note of the first measure of the bottom staff.

EC + y-E3

- Po E3, 0 // In the beginning of a new period
- Vlastnému bloku typu EC+y-E3 môže predchádzať E-úvod (výlučne) s CE- a EG-nástupom
// The body of EC+y-E3 may be preceded by initio (starting exclusively with CE- and EG-)

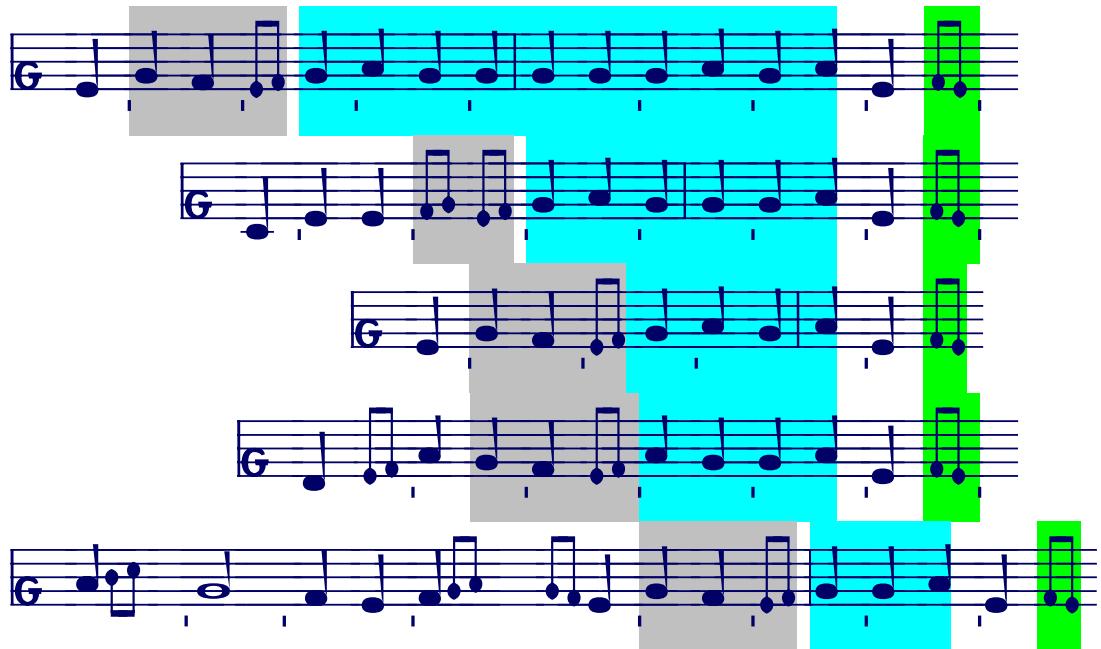
The musical score consists of a single staff with a G clef. It features seven distinct melodic patterns, each starting with a vertical bar line. The patterns are composed of eighth and sixteenth notes. Some notes are highlighted in blue. Below the main staff, there are four additional melodic fragments, each starting with a vertical bar line and a G clef. These fragments also feature blue highlights on specific notes.

**F + y-E3*

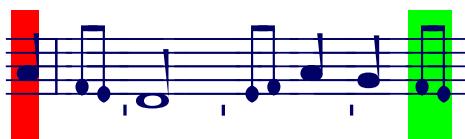
Ľavá časť // Left part

Po E3, po 0, po E-úvode //in the beginning of a period, following an initio

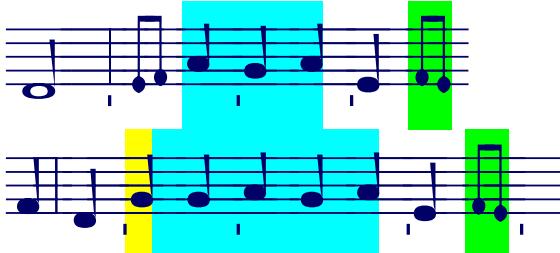
The musical score consists of ten staves of music for the left hand. The music is primarily in G major, indicated by the letter 'G' at the beginning of each staff. The notes are mostly eighth and sixteenth notes. The first two staves are in black. From the third staff onwards, the music is divided into two vertical color-coded regions: a light blue region on the left and a green region on the right. The blue region covers approximately the first seven staves, while the green region covers the last three staves. A small yellow vertical bar is located at the start of the blue region in the eighth staff.



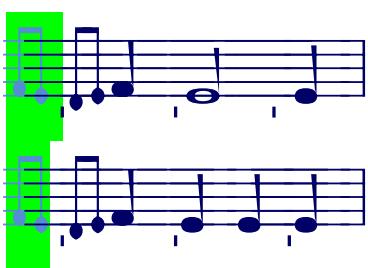
Po //after G3/J -a



Po D-úseku // after a halfblock



Pravá časť // The right part



E-bloky // E-blocks

Typ D-E

E-blok typu D-E je charakteristický „kontaktnou stopou“ **DD** (po modifikácii **FD**), v ktorej sa spájajú invariant kadenčnej formuly E3 a predchádzajúca formula, prípadne neoddeliteľný prívod. Vlastný blok sa najčastejšie pripája na D-úsek, prípadne {E-úvod + D-úsek}.

// An E-block of D-E type typically includes a „contact foot“ **DD** (**FD** if modified), where the invariant of E3 attaches to the previous formula. The bare block is attached prevalently to a D-halfblock (with or without initio).

Prostý // Simple

aG.FE.E

Bežný tvar // standard form

Krátky tvar

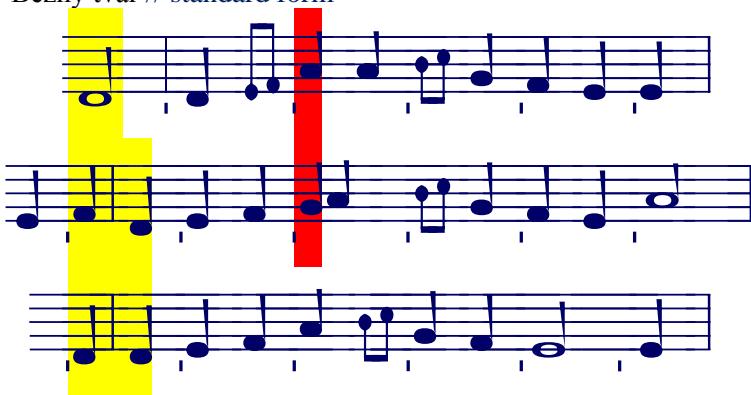
// Short

Menej obvyklá pozícia hranice medzi kólami

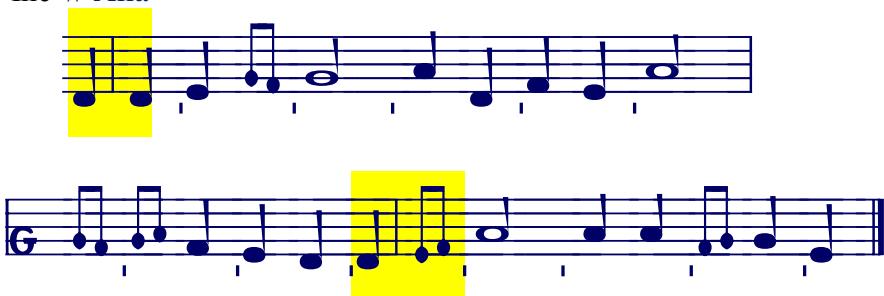
// Less frequent cases of boundaries between colas.

c-GFE

Bežný tvar // standard form



Iné // Alia



Napojenie krátkym neoddeliteľným motívom typu D2

// a short motif D2 instead of a halfblock

The musical score consists of two staves of music. The left staff begins with a short motif highlighted by a yellow vertical bar. This motif is followed by a series of eighth-note patterns. The right staff continues the melody, starting with a sixteenth-note pattern. The music is written in common time with quarter note subdivisions.

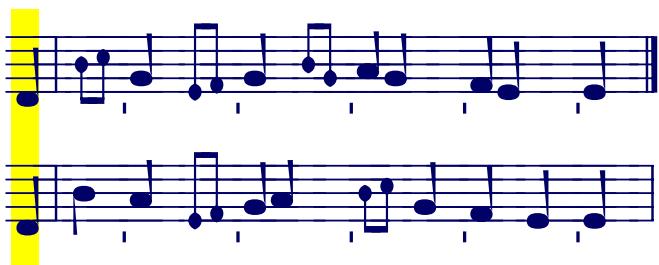
Priame napojenie na tón E (bez zostupu ku D)

// Direct attaching to E (no descent to D)

The musical score consists of two staves of music. The left staff begins with a short motif highlighted by a yellow vertical bar. This motif is followed by a series of eighth-note patterns. The right staff continues the melody, starting with a sixteenth-note pattern. The music is written in common time with quarter note subdivisions.

So skokom Dh // With a leap *D_b*

Po D-úseku // Following a halfblock



Typ nízky // Low

Nízky typ je charakteristický skokom DG / CG. Dlhšie tvary so spojovým tónom a sú uvedené pri type G~.
// The low E-block includes a typical DG or CG leap. Longer variants are listed at the type G~.

DG

Po E3, E-úvode

//Following the previous period or initio

The image shows musical notation examples for the DG type. On the left, six staves of music begin with a 'G' (E3) followed by an upbeat. A vertical line separates these from a series of six staves on the right. The first staff on the right has a yellow box highlighting a leap from a low note to a higher note. The subsequent staves show various patterns of eighth and sixteenth notes, some with grace notes and slurs. Below this section, there is a single staff of music with a grey box highlighting a sequence of eighth notes, followed by a yellow box highlighting a leap.

The image shows musical notation examples for the DG type. It consists of three staves of music. The first staff has a blue box highlighting a leap. The second staff has a blue box highlighting a sequence of eighth notes. The third staff has a yellow box highlighting a leap.

CG

Po E3, E-úvode //Following the previous period or initio

Musical notation for the section labeled CG. It consists of three measures. The first measure shows two notes on the G clef staff. The second measure shows a single note on the G clef staff, followed by a vertical bar line with a yellow rectangular box highlighting the first two notes of the third measure. The third measure contains six notes on the G clef staff.

Iné // alia

Po E3, E-úvode //Following the previous period or initio

Musical notation for the section labeled Iné. It consists of five measures. The first four measures each begin with a note on the G clef staff, followed by a series of eighth and sixteenth note patterns. The fifth measure begins with a note on the G clef staff, followed by a note on the C clef staff, and then continues with the same eighth and sixteenth note patterns.

Typ a-E

E-blok typu a-E je charakteristický „kontaktným tónom“ *a* (menej často *h* alebo *G*), v ktorom sa spájajú invariant kadenčnej formuly E3 a predchádzajúca formula, prípadne neoddeliteľný prívod.

Po *a-kontakte* ešte nasleduje, tj. predchádza vlastnej kadencii, niektorý z motívov v dĺžke 1-4 stôp (občas aj opakovane), čím možno presne a spravidla jednoznačne ošetriť dĺžku kóla aj distribúciu prízvukov. Predposledná formula (alebo prívod) bloku, nech je akéhokoľvek typu, vyúsťuje do kontaktného *a* (prípadne *G*, *h*), ktorý je buď zakončením tejto formuly, alebo sa nachádza v blízkosti zakončenia.

// An E-block type a-E typically contains a contact tone *a* (less frequently *b* or *G*) where the invariant of E3 and the previous formula (or the leading in motif) meet.

The *a-contact* is followed by one (or more – repeatedly) of forecadential motives (length of 1-4 feet) involved in the invariant E3 – in order to treat exactly the number of syllables and the accent distribution of the colon.

Invariant a-E3 // The cadential invariant a-E3

Kontaktný tón je zvýraznený červeným pozadím, predkadenčný invariant žltou.

// The contact tone is marked red, the forecadential invariant is yellow.

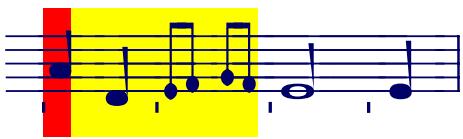
2

The image shows a musical score consisting of eight staves of music. A vertical red bar on the left side of each staff indicates the 'contact tone'. A yellow bar on the right side of each staff indicates the 'forecadential invariant'. The staves are labeled with letters: G, G, a, a, h, a, a, a. The music is written in a traditional Gregorian chant style with black note heads and vertical stems. Some notes have horizontal dashes or small squares above them, likely indicating performance techniques like 'punctum' or 'tenet'.

4 (+2, +4)

The musical score is divided into two main sections by a vertical line. The left section, highlighted with a yellow background, contains four measures of music. The right section contains five measures. Red vertical bars highlight specific notes in the right section: one bar covers the first note of the first measure, another covers the second note of the third measure, and a third covers the first note of the fifth measure. The music itself consists of eighth and sixteenth notes, with stems pointing both up and down.

Skrátený tvar // Short form



Iné násobné tvary (hapax) // Multiple forms

The musical staff shows a sequence of measures across four horizontal sections. The first section (measures 1-2) has a yellow background. The second section (measures 3-4) has a red background. The third section (measures 5-6) has a yellow background. The fourth section (measures 7-8) has a red background. Each section contains a different version of the melody from the short form, illustrating how it can be expanded or varied.

6

A musical staff diagram for exercise 6. It consists of three measures of music on a five-line staff. The staff is divided into four horizontal sections by vertical lines: the first section is red, the second is cyan, the third is red, and the fourth is yellow. The music includes various note heads (solid black, hollow black, solid grey) and rests, with some notes having stems pointing up and others down. Measure 1 starts with a solid black note in the red section. Measure 2 starts with a solid black note in the red section, followed by a hollow black note in the cyan section. Measure 3 starts with a solid black note in the red section, followed by a hollow black note in the yellow section.

8

A musical staff diagram for exercise 8. It consists of two measures of music on a five-line staff. The staff is divided into two horizontal sections by a vertical line: the first section is red and the second is yellow. The music includes various note heads (solid black, hollow black, solid grey) and rests, with some notes having stems pointing up and others down. Measure 1 starts with a solid black note in the red section. Measure 2 starts with a hollow black note in the yellow section.

Prívodová časť // The leading in

Typ G/h -a

G/h -a prostý // Simple

Prevažne po bloku s kadenciou G3, h3. Tvary po E3, 0, E-úvode sú rovnaké, alebo sa napájajú DG-prechodom (v nasledujúcom prehľade ich neuvádzame).

Prívod typu *G/h -a* (prípadne *h/h -a*) sa spravidla začína tónom *G* a pokračuje vlnovitou osciláciou medzi tónmi *G - h*, prípadne len *a - h*, a touto cestou prenáša centrum melodického čítania z *G* na *a*. Do tónu *a* nakoniec postup definitívne vyústi.

Postup *G/h -a* sa môže realizovať ako neprerušený prívod pokračujúci do kadencie E3, alebo ako samostatná formula po prerušení polokadenciou typu *aG.a, hG.a, Ga.a, Gh.a* a ich modifikácií. V prípade prerušenia motívom *Ga.a, Gh.a* môže formula nadobudnúť tvar modifikovanej *G3/U,0 -a*.

Zakončenie *a* polokadencie môže byť kontaktným tónom, alebo za ňou nasleduje krátka (2-4 doby) nepovinná deklamácia na *a* zavŕšená kontaktným tónom.

Vo všeobecnosti môžeme štruktúru prívodovej časti *G/h -a* bloku vyjadriť nasledovne:

G-deklamácia // **motív G/h -a** // **polokad. prerušenie** // **a-deklamácia** // a-kontakt

Jednotlivé typy *G/h -a* akcentácie, prítomnosť alebo neprítomnosť a typ polokadencie, prítomnosť *a*-deklamácie a typ E3 kadencie, to sú všetko parametre, ktoré závisia pravdepodobne len od počtu slabík a distribúcie prízvukov. Ak urobíme abstrakciu od realizácie na konkrétnom teste, môžeme tu hovoriť o jednom, spoločnom generujúcom melodickom modeli v pozadí.

// Attached mostly to the preceding *G-* or *b-* block.

The leading in type *G/b-a* (*b/b-a*) usually starts on *G* and proceeds oscillating in waves between *G* and *b* (or *a* and *b*), thus directing the melody to the tone *a*, where the melody afterall flows.

The proceeding *G/b-a* may appear as leading in motif of the E3 formula, or it may be interrupted by a halfcadence or *G3/U,0 -a*.

The last tone of the halfcadence may be the contact tone or it may be followed by an optional short *a*-declamation finished in an *a*-contact.

In general, the structure of the leading in type *G/b-a* is as follows:

G-declamation // **motif G/h -a** // **halfcadence** // **a-declamation** // a-contact

This may be considered a common generative model and its various realisations being dependent only on the number of syllables and accent distributions.

Bez polokadencie // *No halfcadence*

0

E3

D

S polokadenciou hG.a

// *Halfcadence bG.a*

h3

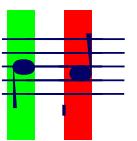
S polokadenciou a.a*

// *Halfcadence a*.a*

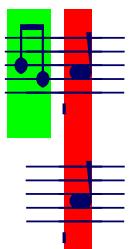
Musical score for *S polokadenciou a*.a*. The score consists of ten staves of music. The first staff starts with a 'G' clef. A vertical grey bar is positioned between the first and second staves. The subsequent staves are color-coded: blue, green, red, blue, green, red, blue, green, red, and blue. The music includes various note heads (solid black, hollow black, solid white) and rests. Some notes have stems pointing up or down. The 'po h' and 'po G' markings are present in the blue-coded sections.

Musical score for // *Halfcadence a*.a*. This section follows the same color-coding scheme (blue, green, red, blue, green, red, blue, green, red, blue) as the previous section. It features a vertical green bar on the first staff, a vertical red bar on the second staff, and a vertical grey bar on the third staff. The music includes various note heads and rests, with some red outlines appearing on the red-coded staff.

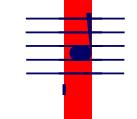
var.



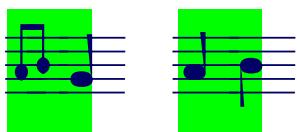
var.



var.



var.



S polokadenciou G.a*

// *Halfcadence G*.a*

A musical score for a single melodic line. The score consists of ten staves of music, each starting with a 'G' clef. The music is divided into measures by vertical bar lines. A vertical gray bar highlights the first measure, a green bar highlights the second measure, and a red bar highlights the third measure. The notes are represented by black dots on the staff lines. Some notes have stems pointing up or down, while others are hollow circles. Measures 1 and 2 show a typical melodic line, while measure 3 begins a half cadence.

Iné // Alia

A musical score for a single melodic line, continuing from the previous section. It consists of two staves of music, each starting with a 'G' clef. The music is divided into measures by vertical bar lines. A vertical gray bar highlights the first measure, a green bar highlights the second measure, and a red bar highlights the third measure. The notes are represented by black dots on the staff lines. This section shows the continuation of the melody after the half cadence.

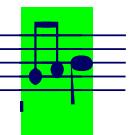
S G3/U,0 -a

// with G3/U,0 -a

Musical staff showing notes G, E3, and E3. The staff has a grey vertical bar at the beginning.

Musical staff showing notes G, E3, and E3. The staff has a green vertical bar at the beginning. Red highlights appear on the second and third notes of the staff.

var.



E3

E2

E2

G

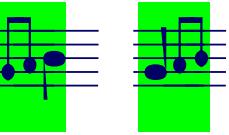
G

G

Musical staff showing notes G, E3, E2, E2, G, and G. The staff has a grey vertical bar at the beginning.

Musical staff showing notes G, E3, E2, E2, G, and G. The staff has a green vertical bar at the beginning. Red highlights appear on the second and third notes of the staff.

var.



S themou G3/U -a // with a thema over G3/U -a

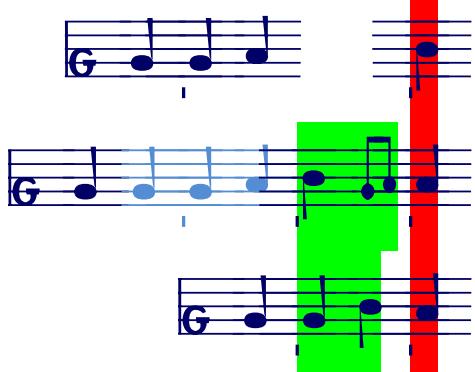
The musical score consists of five staves of music. The first four staves are identical, each starting with a note (G) followed by a series of eighth notes. The fifth staff is also identical, starting with a note (G) followed by a series of eighth notes. The music is divided into measures by vertical bar lines. The first measure is highlighted with a grey background. The second measure is highlighted with a green background. The third measure is highlighted with a red background. The fourth measure is grey again. The fifth measure is green again. The sixth measure is red again. The notes are black on the grey and green measures, and red on the red measures.

Zhrnutie // Summary

Stručný prehľad podľa typu akcentácie G/h -a (bez predlžujúcej a-deklamácie)

// A brief overview sorted by the type of accentuation in G/b-a

Implicitná akcentácia // Implicit accentuation



Akcentácia *h // Accentuation *b

A musical staff with a key signature of G major. It consists of nine measures. Measures 1-4 show a pattern of eighth notes. Measure 5 begins with a grey shaded area under the first two notes, followed by a vertical grey bar. Measures 6-9 show a more complex pattern of eighth and sixteenth notes. A vertical red bar is positioned to the right of the notes in measures 6-9. A green rectangular box highlights the notes in measures 6-9, corresponding to the red bar.

E3 -a

Akcentácia ha // Accentuation ba

Musical staff showing six measures of music. The first measure has a 'G' at the beginning. The second measure has a 'G'. The third measure has a 'G'. The fourth measure has a 'G'. The fifth measure has a 'G'. The sixth measure has a 'G'. A vertical grey bar is positioned between the first and second measures. A vertical red bar is positioned between the fifth and sixth measures. A vertical green bar covers the third and fourth measures. The notes are black dots on a five-line staff.

Akcentácia hh// Accentuation bb

Musical staff showing six measures of music. The first measure has a 'G' at the beginning. The second measure has a 'G'. The third measure has a 'G'. The fourth measure has a 'G'. The fifth measure has a 'G'. The sixth measure has a 'G'. A vertical grey bar is positioned between the first and second measures. A vertical red bar is positioned between the fifth and sixth measures. A vertical green bar covers the third and fourth measures. A yellow bar highlights the notes in the fifth measure. The notes are black dots on a five-line staff.

Akcentácia h2// Accentuation b2

The image shows five musical staves. The first four staves are identical, featuring a G clef, a common time signature, and a sequence of notes: a dotted half note, a quarter note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. A vertical grey bar highlights the first two notes. A green bar highlights the next three notes. A red bar highlights the last note. The fifth staff is identical but includes the label "E3" in red text above it.

Akcentácia hc // Accentuation bc

The image shows two musical staves. Both staves feature a G clef, a common time signature, and a sequence of notes: a dotted half note, a quarter note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. A vertical grey bar highlights the first two notes. A green bar highlights the next three notes. A red bar highlights the last note.

Ako vidno z jednotlivých porovnaní, všetky uvedené tvary prívodovej časti typu G/h -a sú štrukturálne príbuzné. Najjednoduchším tvarom je prívod bez formálneho prerušenia polokadenciou. Ak treba prerušiť melódiu (predel medzi kólami), za akcentačný motív za G/h -a sa vkladá niektorá zo spomínaných polokadencií – jej voľba závisí od distribúcie prízvukov. Môžeme si pritom všimnúť, že jednotlivé polokadencie a typy G/h -a motívov sa neviažu navzájom „každý s každým“.

Najplnším tvarom (iba po h2, hh a pred Ga.a) je motív modifikovanej G3 -a, ktorý tu prirodzene završuje postupnosť polokadencií. Dá sa už hovoriť o G-bloku s pripojenou E3-formulou.

// The comparation displays that all forms of G/b-a are cognate. The type of a halfcadence depends only on the position of accents. We may observe that individual types of G/b-a and halfcadences do not bind everyone to everyone.

G/h-a násobný

// **G/b-a multiple**

A. Spojenie ľahkou kadenciou typu G2 alebo zmenou očakávanej finály a na G
// Weak cadence G2 or Gb.G

The image shows three staves of musical notation. Each staff begins with a key signature of one sharp (F#). The first staff consists of two measures. The first measure has a grey shaded region under the notes. The second measure has a cyan shaded region under the notes. The third staff consists of three measures. The first measure has a grey shaded region under the notes. The second measure has a cyan shaded region under the notes. The third measure has a grey shaded region under the notes. The fourth staff begins with a key signature of one sharp (F#) and contains two measures. The first measure has a grey shaded region under the notes. The second measure has a green shaded region under the notes. The fifth staff begins with a key signature of one sharp (F#) and contains two measures. The first measure has a grey shaded region under the notes. The second measure has a green shaded region under the notes. The sixth staff begins with a key signature of one sharp (F#) and contains two measures. The first measure has a grey shaded region under the notes. The second measure has a red shaded region under the notes.

po h

B. Spojenie kylismou // Binding through kylisma

1. Prvá formula (po kylismu vrátane) // The first formula (including kylisma)

The musical notation consists of six staves of music. The first staff is highlighted by a grey vertical bar. The second staff is highlighted by a green vertical bar. The third and fourth staves are highlighted by yellow vertical bars. The fifth and sixth staves are not highlighted.

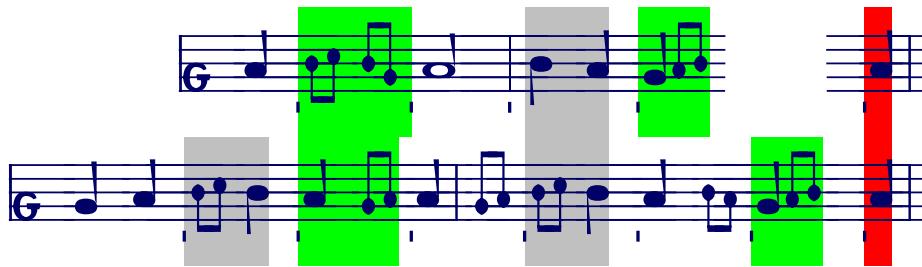
var.

2. Druhá formula (od kylismy vrátane) // The second formula (including kylisma)

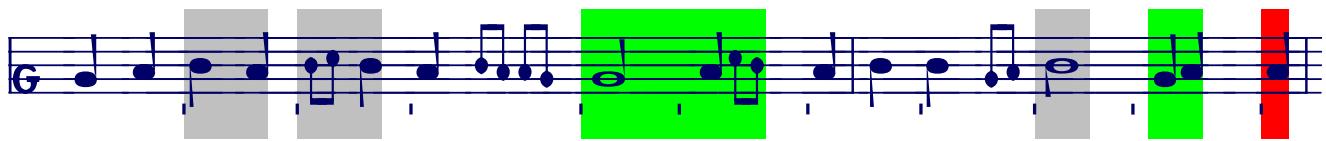
The musical notation consists of six staves of music. The first staff is highlighted by a yellow vertical bar. The second staff is highlighted by a grey vertical bar. The third staff is highlighted by a red vertical bar. The fourth, fifth, and sixth staves are not highlighted.

Osobitné prípady

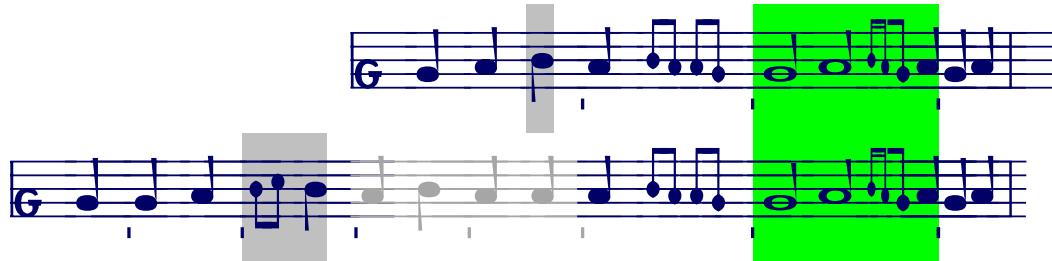
// special cases (hapax):



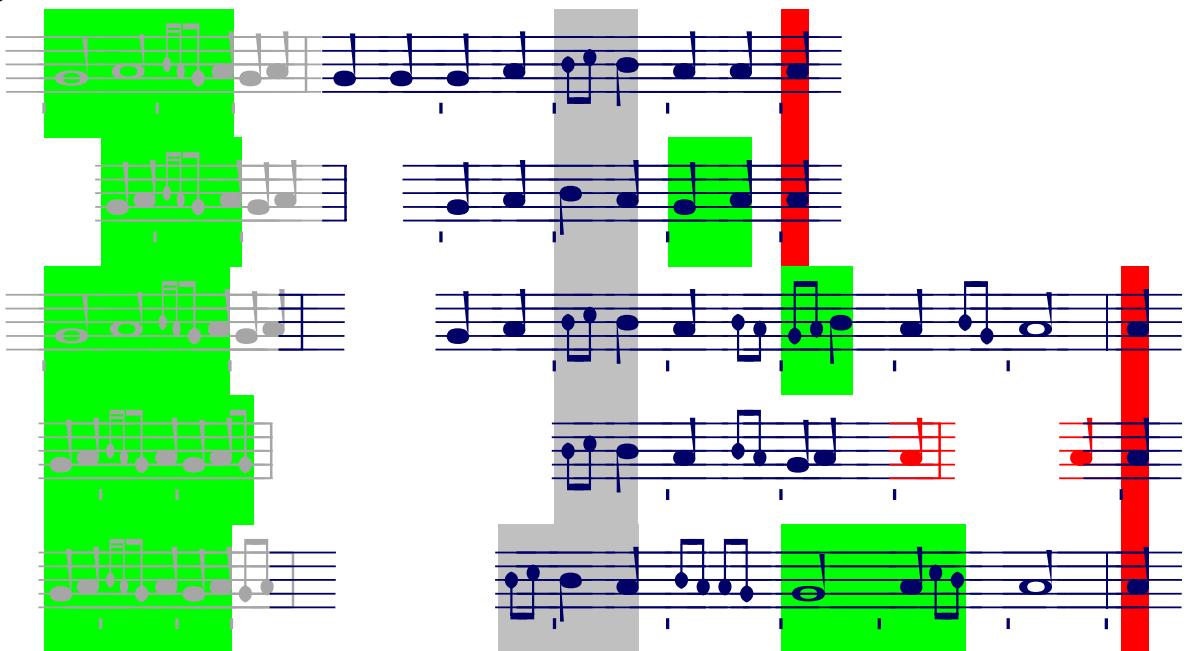
C. Thema + formula



1. Thema



2. Formula



G-h + G,h/h - a

V nadväznosti na E3 alebo 0, štandardnému G/h -a postupu (ako bol opísaný vyššie) môže predchádzať formula typu G-h, ukončená finálou *h* alebo *a*. G/h -a postup potom nadväzuje podobne ako po h-bloku. Uvádzame len vybrané príklady.

The image displays a collection of musical staves, likely from a music theory book, illustrating various harmonic progressions. The staves are organized into four distinct vertical columns, each representing a different harmonic path or formula. The first column starts with a 'G' symbol, followed by a yellow vertical bar, and then a sequence of notes including a G, a C, and an F. The second column starts with a 'G' symbol, followed by a grey vertical bar, and then a sequence of notes including a G, a C, and an F. The third column starts with a 'G' symbol, followed by a green vertical bar, and then a sequence of notes including a G, a C, and an F. The fourth column starts with a 'G' symbol, followed by a red vertical bar, and then a sequence of notes including a G, a C, and an F. Each staff begins with a 'G' symbol, indicating a specific harmonic context or root note. The vertical bars (yellow, grey, green, red) likely represent different harmonic formulas or sequences being demonstrated. The notes themselves are represented by standard musical notation, including quarter notes, eighth notes, and sixteenth notes, along with rests and various rhythmic patterns.

G*.a + G/h -a

Musical notation for two staves. The top staff begins with a red 'G3' label. The bottom staff begins with a red 'G3' label. Both staves end with a grey shaded bar.

Po E-úvode // following initio

Musical notation for six staves. The staves are color-coded: yellow, green, cyan, grey, yellow, green, cyan, grey, yellow, green, cyan, grey. The yellow segments are longer than the others.

Ea.G

Po E-úvode, po E3 // following intio or the previous period

The musical score consists of six staves of music, each starting with a 'G' clef. The first staff is labeled 'Po E-úvode, po E3 // following intio or the previous period'. The second staff is labeled 'CE3'. The third staff is labeled 'G3'. The fourth staff is labeled 'E3'. The fifth staff is labeled 'E'. The sixth staff is labeled 'E3'. Colored highlights are present in several measures: a large cyan vertical bar covers the first four measures of the first staff; a yellow highlight covers the eighth measure of the second staff; a red highlight covers the ninth measure of the second staff; a red highlight covers the eighth measure of the third staff; a red highlight covers the ninth measure of the third staff; and a red highlight covers the eighth measure of the fourth staff. A grey highlight covers the eighth measure of the fifth staff. Measures 5-7 of the first staff are also highlighted in cyan.

Po D-úseku // following a halfblock

Väzby na ukončenie polbloku sú nasledovné
// Attaching to the D-halfblock

The image shows five musical staves. The first staff is labeled "priamo" and shows a simple continuation of a melodic line. The second staff is labeled "Ea" and shows a transition where a yellow-shaded vertical bar leads into a grey-shaded vertical bar, which then continues the melody. The third staff is labeled "DG" and shows a more complex transition with multiple vertical bars in yellow, grey, and red, each leading into the next. The fourth staff shows a continuation of the DG pattern. The fifth staff shows a continuation of the EA pattern.

Modifikácie D-kadencie // modifications of the D-cadence

The image shows three musical staves. Each staff begins with a short melodic line followed by a vertical yellow bar. This is followed by a grey bar containing a melodic line, and finally a red bar containing a melodic line.

S prechodovou Ea.G

The image shows three musical staves. Each staff begins with a short melodic line followed by a vertical cyan bar. This is followed by a grey bar containing a melodic line, and finally a red bar containing a melodic line.

Typ G~

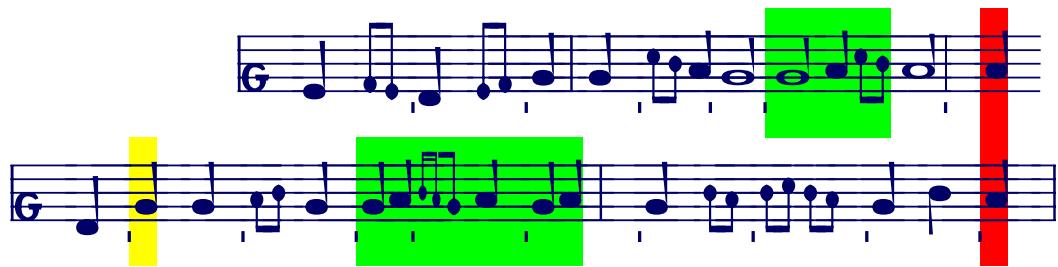
Po E3, 0, E-úvode, spravidla s DG prechodom. Len výnimočne po G3.

Prívod nevystupuje nad tón *a* (v prerušení nad tón *h*).

// In the beginning of a period or after an initio. Rarely following G3 too.

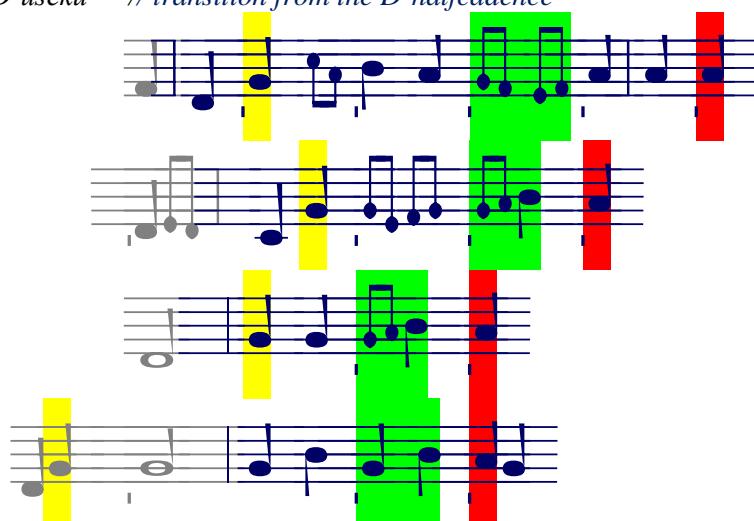
The melody does not ascend over *a* (or *b* in the halfcadence).

The image displays a grid of musical staves, each consisting of five horizontal lines. The notes are represented by black dots. Several staves feature vertical bars of color (yellow, red, green) highlighting specific note positions. A vertical line is positioned in the middle of the grid, separating two groups of staves. The colors correspond to the notes on the staff: yellow for notes on the G-line, red for notes above the G-line, and green for notes below the G-line. The patterns illustrate various melodic motifs and harmonic progressions typical of Type G~.



Zahrnuté G3 -a // including G3 -a

Prechod po D-úseku // transition from the D-halfcadence



s Ea.G prechodom // with a transition Ea.G

Typ G-h

Pri tomto type ide väčšinou o G-bloky (rovnaká štruktúra melódie), ku ktorým sa po modifikácii finály pripája záverová E-formula.

// In most cases G-blocks with an attached E3 formula.

Cez G3/U -a // via G3/U -a

Melódia spravidla stúpa od tónu E (fínála predošej periody, E-úvod, 0) nahor, cez G-h k tónu *h*, kde môže pokračovať v deklamácii nad *h*. Cez formulu G3/U -a smeruje ku kontaktnému *a*.

1. Vzostup ku *h* // ascent to *h*

The musical notation consists of six staves of music. A vertical yellow bar highlights the transition from the 'G' section to the 'h' section. The first staff starts with a 'G' and has a small bracket under the notes. The second staff starts with a 'G'. The third staff starts with a 'G' and has a small bracket under the notes. The fourth staff starts with a 'G'. The fifth staff starts with a 'G'. The sixth staff starts with a 'G'.

2. Deklamácia nad *h*, zostup ku *a* // b-declamation, bending to *a*

The musical notation consists of five staves of music. A vertical red bar highlights the transition from the 'h' section to the 'a' section. The first staff starts with a grey note. The second staff starts with a grey note. The third staff starts with a grey note. The fourth staff starts with a grey note. The fifth staff starts with a grey note.

Cez G3/J -a // via G3/J -a

1. Vzostup ku h (po E3, po E-úvode) // ascent to b (following the previous period or initio)

2. Deklamácia nad h, zostup ku a // b-declamation, bending to a

Krátky tvar // Short form

G3

G3

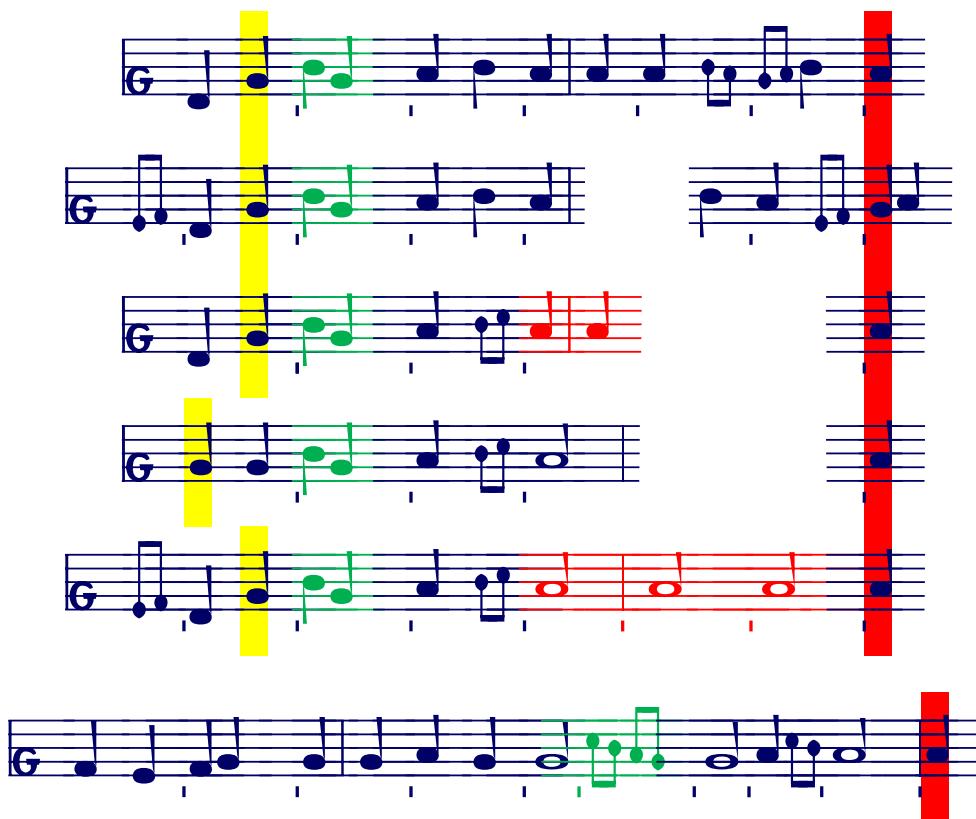
*Osobitný tvar – po E-úvode, priamy nástup na tón h
// special form – a direct leap to b, following the initio*

G3

Bez G3 // without G3 involved

Po 0, E3, E-úvode // in the beginning of a new period, or following an initio

Kratší tvar „skláňa“ finálu formuly G-h k tónu *a*, na ktorom pokračuje krátka deklamácia ku kontaktnému *a*.



Typ a[^]

Prívodnú časť bloku typu a[^] tvorí deklamácia na tóne alebo nad tónom a, bez nástupu alebo odklonu k tónu D.

Prostý // Simple

po E3, E-úvode, 0, G3

// in the beginning of a new period, block, or following an initio

The image shows ten musical staves, each starting with a 'G' clef. The first staff has six quarter notes. The second staff has a quarter note followed by a eighth note. The third staff has a eighth note followed by a quarter note. The fourth staff has a eighth note followed by a quarter note. The fifth staff has a eighth note followed by a quarter note. The sixth staff has a eighth note followed by a quarter note. The seventh staff has a eighth note followed by a quarter note. The eighth staff has a eighth note followed by a quarter note. The ninth staff has a eighth note followed by a quarter note. The tenth staff has a eighth note followed by a quarter note. A vertical red bar highlights the first note of each staff. A green bar highlights the second note of the fourth staff. The text 'aj po G3' is located to the right of the first staff.

G3

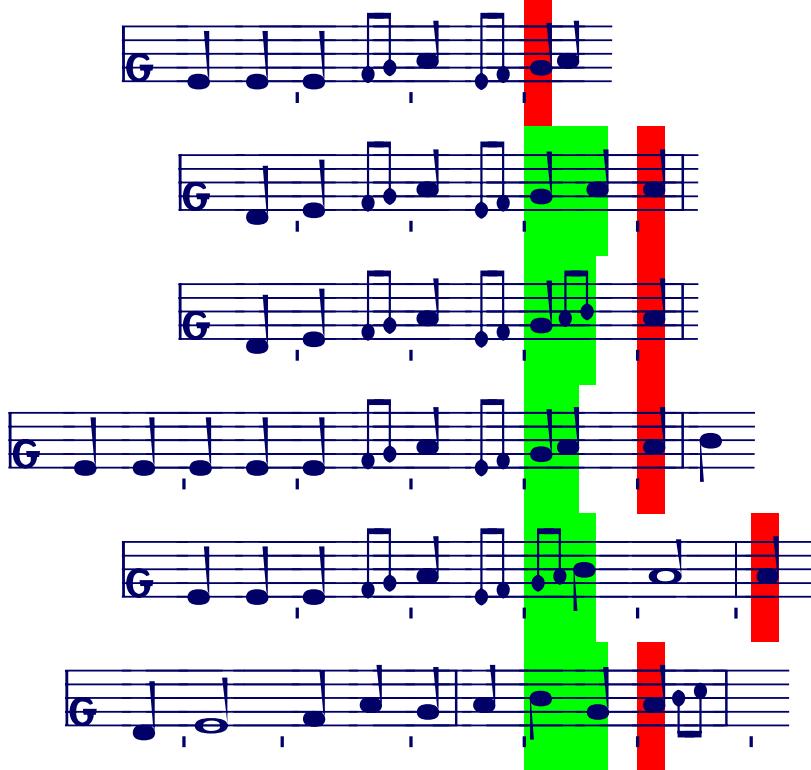
$*G / *a + a^\wedge$

G3

120

Typ E-a

po E3, 0, E-úvode // // in the beginning of a new period, or following an initio



so zahrnutým G3 -a (po E3, E-úvode)

// including G3 -a (in the beginning of a new period, or following an initio)

Nástup po D-úseku

//following a halfblock



so zahrnutým G3 -a

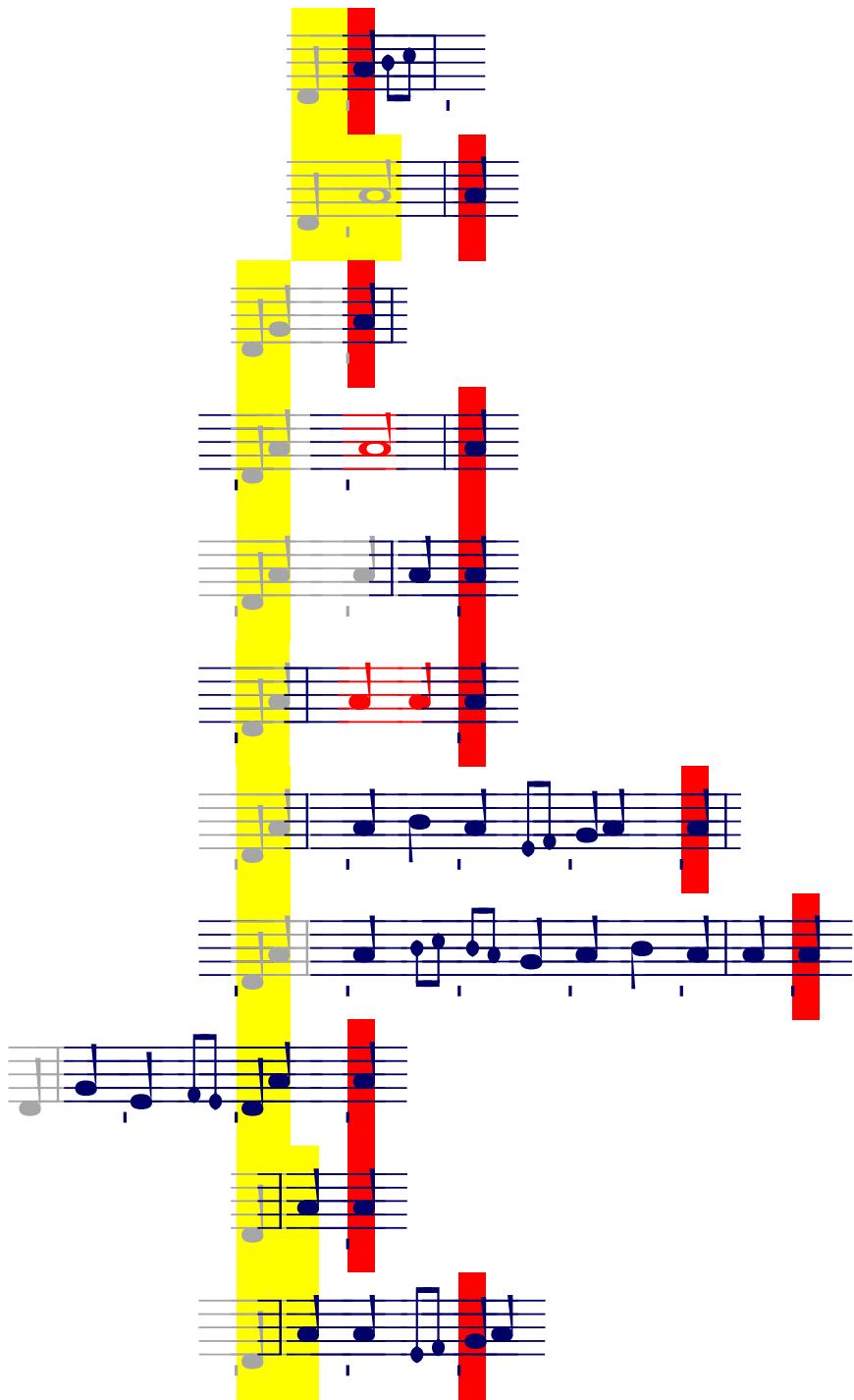
// including G3 -a

So skokom Da // with Da leap

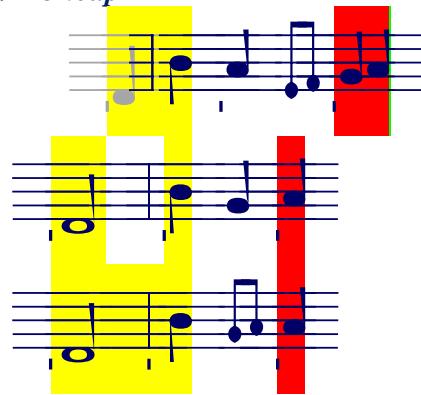
Tento blok je typický skokom Da, výnimočne DG, a to najčastejšie na poslednej slabike alebo v kadencii D-úseku, ktorý tvorí prvú polovicu bloku.

Ukončenie D-úseku + pokračovanie bloku

// the ending of a D-halfblock + continuation of the block



Skok Dh // Db leap



Typ D-E-a

Po E, 0, E-úvode // in the beginning of a new period, or following an initio

Prívod tvorí krátke motívy, ktoré môžu pripomínať formuly D2 alebo D3 -a. Ak je možné túto formulu oddeliť, dá sa uvažovať o osobitnom pripade D-úseku (polbloku).

// The leading in motif resembles a halfblock but in most cases it is not separable from the ascent to a.

Prosté // Simple

The musical score consists of ten staves of music. The first nine staves are grouped into three sets of three staves each, with vertical bars separating them. The first set is highlighted with yellow boxes around the first three staves, the second with green boxes around the next three, and the third with red boxes around the last three. The tenth staff is separate from the groups. The music includes various note heads (black dots, blue dots, red dots) and rests, with some notes having stems pointing up and others down. Some notes are connected by horizontal lines. The first staff begins with a 'G' clef. The score ends with a 'var.' label followed by a red staff symbol.

aj po G3

G3

G3

G3

G3

G3

G3

G3

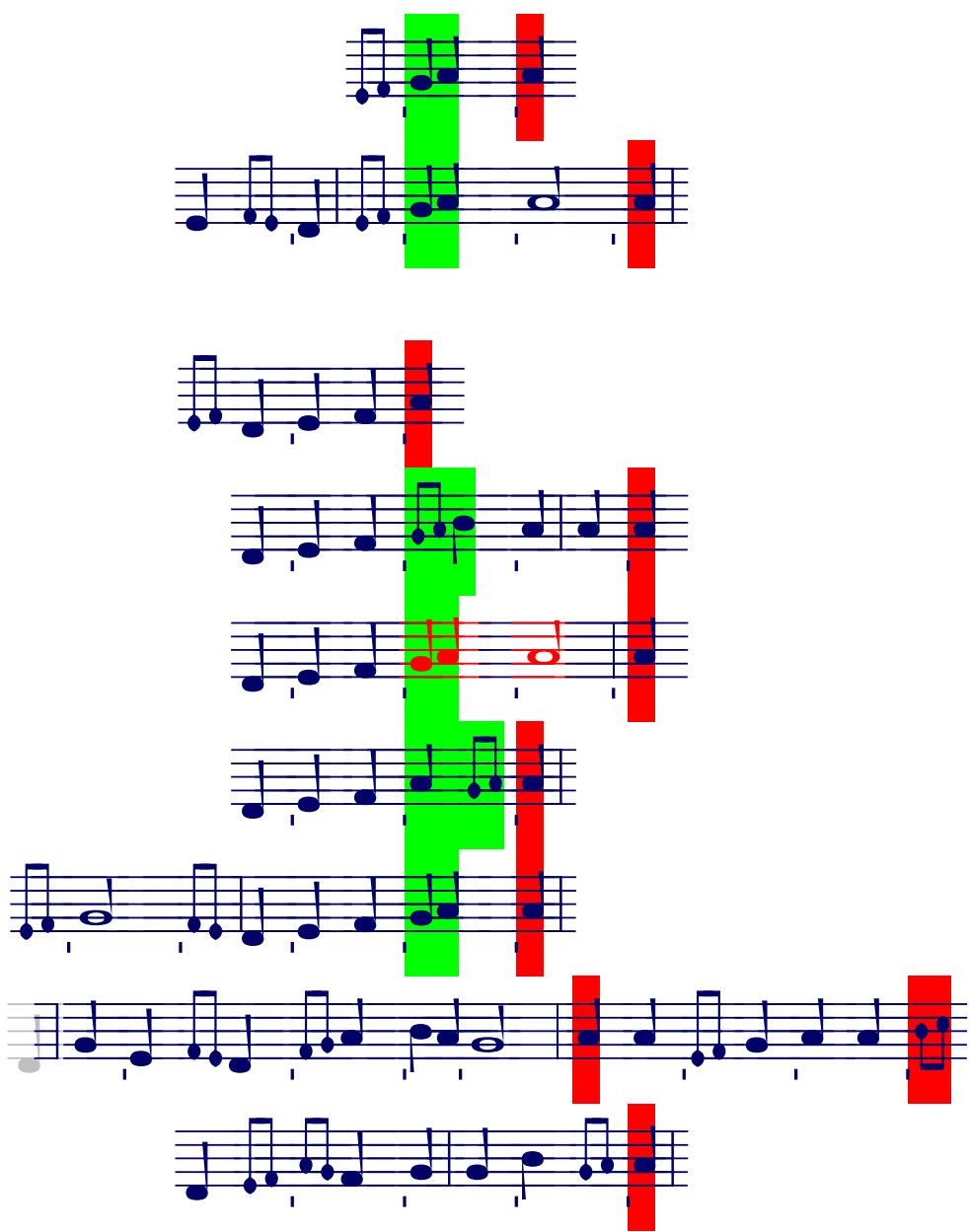
so zahrnutým G3 -a

// including G3 -a

The musical score consists of eight staves of music. The first seven staves are identical, each starting with a 'G' clef and a common time signature. The eighth staff starts with a 'G' clef and ends with a double bar line. The music consists of various note heads (solid black, hollow black, grey) and rests, primarily eighth and sixteenth notes. A thick red vertical bar highlights the eighth staff, and a thick cyan vertical bar highlights the beginning of the eighth staff.

Nástup po D-úseku (alebo E-úvode + D-úseku)
// attached to D-halfblock (with or without initio)

The musical score consists of ten staves of music. The first two staves begin with a bass clef, a common time signature, and a key signature of one sharp. The subsequent eight staves begin with a treble clef, a common time signature, and a key signature of one sharp. Red vertical bars are placed between the first and second staves, and between the eighth and ninth staves. The music is composed of various note heads (solid black, open white, and grey) and rests, with some notes having stems pointing up and others down. The eighth staff contains a red exclamation mark over a note head.



so zahrnutým G3 -a // including G3 -a

The musical score consists of seven staves of music. The first six staves are standard five-line staffs. The seventh staff begins with a 'G' clef and continues as a five-line staff. The music includes various note heads (black, grey, red) and rests. Red vertical bars highlight specific notes in each staff: in the first staff, a black note at the top; in the second, a red note; in the third, a black note; in the fourth, a red note; in the fifth, a black note; in the sixth, a red note; and in the seventh, a black note. The notes are primarily black or grey, with occasional red ones.

Typ CD-E

Zriedkavé, najmä po 0, E3 a E-úvode.

// Rare, in the beginning of a new period, or following an initio

Viaže sa s kratšími kadenčnými časťami, cez rozličné (alebo neidentifikovateľné) kontaktné tóny.

// With shorter cadential invariants, contact tones are hard to be identified.

Prostý // Simple

!! prevažuje // prevalent

Nástup po D-úseku (koncový tón D rozdrobená kylismou)
// Attached to a D-halfblock (tone D comminuted in kylisma)

