



Arnold Schoenberg

ŠTRUKTURÁLNE
FUNKCIE HARMÓNIE

edícia preklady

H a) b) c) d) e) f) g)

50. A musical staff in G major (one sharp) with a common time signature. It consists of seven measures labeled a) through g). Measure a) starts with a G major chord. Measures b) and c) show various inversions of the G major chord. Measures d), e), and f) introduce chromaticism with B-flat and E-flat notes. Measure g) ends with a G major chord.

a) I

55. A musical staff in C major (no sharps or flats) with a common time signature. It consists of six measures labeled a) through f). Measure a) starts with a C major chord. Measures b) and c) show various inversions of the C major chord. Measures d), e), and f) introduce chromaticism with B-flat and E-flat notes. Measure f) ends with a C major chord.

(62a)

b) II

(62b)

(62c)

e) VI

f) VII

Alterované akordy v mol

63.

a) H

b) $\text{I}^{\text{?}}$

c) $\text{III}^{\text{?}}$

d) $\text{IV}^{\text{?}}$

e)

V VI V VI

f) $\text{VII}^{\text{?}}$

atd.

atd.

$\text{VI}^{\text{?}}$ H neap.

g) $\text{VII}^{\text{?}}$

atd.

atd.

$\text{VII}^{\text{?}}$ III

h)

I $\text{III}^{\text{?}}$ VI H V $\text{I}^{\text{?}}$ $\text{H}^{\text{?}}$ $\text{I}_4^6 \text{VII}^{\text{?}}$ III $\text{VI}^{\text{?}}$ $\text{H}^{\text{?}}$

72.

(t)

* $\text{I}^{\text{?}}$ H II $\text{III}^{\text{?}}$ $\text{IV}^{\text{?}}$ IV $\text{V}^{\text{?}}$ $\text{V}^{\text{?}}$ $\text{VI}^{\text{?}}$ $\text{VII}^{\text{?}}$

* $\text{IV}^{\text{?}}$ $\text{V}^{\text{?}}$ $\text{V}^{\text{?}}$ $\text{VI}^{\text{?}}$ $\text{VII}^{\text{?}}$ $\text{VII}^{\text{?}}$ $\text{I}^{\text{?}}$ $\text{H}^{\text{?}}$ $\text{H}^{\text{?}}$ $\text{III}^{\text{?}}$

* $\text{V}^{\text{?}}$ $\text{VI}^{\text{?}}$ $\text{VII}^{\text{?}}$ $\text{VII}^{\text{?}}$ $\text{I}^{\text{?}}$ $\text{II}^{\text{?}}$ $\text{H}^{\text{?}}$ $\text{III}^{\text{?}}$ $\text{IV}^{\text{?}}$

* Stupeň sú odvodené od durovej toniky (C).

SEKV.

135.

a)

(T) I
(dor) VII VI II V IV II V I III
(D/V) IV II V I II V I

b)

(T/t) I IV II V VII I III
(M) II I V (neap.) IV II V I

c)

(T/t) I H VII V I II VI VII I VII VI II V
(psm) VII II V (m) I V VI II -V

Sekvencie modelu I–V so vsuvkami

137.

MODEL

a)

I V II (III) VII I (II) V (dor) I (II) V (dor) I (H) V (m) I (H) V VII

b)

c)

d)

e)

f)

vedenie hlasov dva vsunuté akordy

g)

h)

i)

j) 3 akordy

k) MODEL

SEKV.

l) MODEL

SEKV.

I V II I VII I V VI II
(D) I (III VI H)

5 (S/Tm) I VII (H V VII VI H) VII H

138.

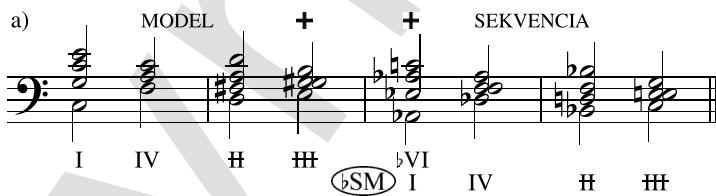
a) MODEL SEKV.

 III VI
 (D) II V I $b\text{III}$ IV
 (bM) II V I $b\text{III}$

b) OBOHATENÁ SEKV.

I VI II VII III II V I
 (bSM) III II V

140.

a) MODEL + + SEKVENCIA

I IV II III $b\text{VI}$ I IV II III
 (bSM)

b) MODEL SEKVENCIA

I VI II $b\text{VII}$ $b\text{III}$ I VI II $b\text{VII}$