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SOLFEDO 1



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SOLFEDO 1

UDŽBENIK ZA PRVU GODINU
AKADEMSKIH STUDIJA

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P R E D G O V O R

Udžbenik *Solfedo I* namijenjen je studentima prve godine akademskih studija. Nastao je uoči proslave četrdesetogodišnjice od osnivanja Muzičke akademije pod okriljem Univerziteta Crne Gore, a zbog objektivnih razloga publikovan nešto kasnije. Autorka izražava posebno zadovoljstvo što se po prvi put u Crnoj Gori publikuje univerzitetski udžbenik za predmet Solfedo.

Osmišljavanje udžbeničke literature predstavlja složen i zahtjevan zadatak. Na prvom mjestu, u ovoj publikaciji bilo je potrebno objediniti sve elemente koje program za predmet Solfedo podrazumijeva u prvom i drugom semestru akademskog školovanja. Smatrali smo da je potrebno ponuditi studentima instruktivno štivo u kome bi na jednom mjestu, jasno i sistematicno, bili predstavljeni svi sadržaji koje je potrebno savladati u okviru tako složenog predmeta kao što je *Solfedo*. U tom smislu, autorka je nastojala da, prateći propisane programe za predmet Solfedo na Muzičkoj akademiji Univerziteta Crne Gore, na jednom mjestu sažme didaktičke primjere pomoću kojih je moguće predstaviti konkretnu nastavnu problematiku, objasniti je i analizirati, a sve s ciljem intonativno tačne i ritmički precizne interpretacije.

Pisanje instruktivnih sadržaja za potrebe nastave Solfeda stavlja pred autora složene zadatke. Prije svega, oni treba da imaju vezu sa „pravom“ muzikom, da je „oponašaju“, a ne da budu vještačke konstrukcije, melodijiske i ritmičke kombinacije, koje se, kao takve, ne mogu pronaći u muzičkoj literaturi. Minijature koje nastaju s takvim ciljem, osim primarnog zadatka – stavljanja u centar zbivanja određeni melodijiski, ritmički ili harmonski

„problem“, imaju i jasno preciziran tempo i karakter, te oznake za fraziranje, dinamiku, agogiku i artikulaciju. Tako precizan notni zapis usmjerava studenta da, pored tačnog intonativnog i preciznog ritmičkog izvođenja, što svakako jesu osnovni zahtjevi u nastavi solfeda, bude u stanju da istovremeno sagledava cjelovitost muzičkog toka i interpretira ga u skladu sa svim zapisanim oznakama. Takav pristup, u većini slučajeva, predstavlja novinu za studente koji se nalaze na početku svog akademskog školovanja: ako izostane sugestija nastavnika, često započinju interpretaciju ne obazirući se na propisani tempo i karakter, sva pažnja i koncentracija samo se usmjeravaju na reprodukciju tačnih tonskih visina i njihovih trajanja, dok se oznake za agogiku i artikulaciju prosto „ne vide“, a, samim tim, i ne uvažavaju. U cilju razvoja cjelovite muzičke ličnosti i formiranja profesionalnog obrazovanog muzičara, zadatak nastave solfeda jeste da vaspita i obrazuje studenta na način koji će omogućiti povezivanje i s drugim muzičkim disciplinama, a, takođe, i da bude pomoć mlađom muzičaru da što bolje odgovori zahtjevima koje pred njega stavlja instrumentalna nastava. Zato je izvođenje a prima vista, uz uvažavanje svih oznaka u notnom tekstu, imperativ savremene muzičke nastave.

Primjeri treba da budu i odgovarajuće dužine, prilagođene savladavanju u okviru jednog ili dva školska časa, i da, na relativno malom prostoru, obuhvate potrebnu problematiku. Zato autor mora dobro promišljati kada je u pitanju doziranje „problema“, kako melodijskih tako i ritmičkih, kako bi na kratkoj kompoziciji objedinio zahtjeve koje student treba da savlada.

Metodske napomene

Udžbenik *Solfedo 1* sadrži pet poglavlja: *Melodika*, *Ritam*, *Diktati*, *Etide sa klavirskom pratnjom* i *Primjeri iz literature*. Ovakva podjela bila je potrebna da bi se nastavni sadržaji sistematizovali, a nastavniku i studentu omogućili preglednost sadržaja i brzinu pri pronašađenju odgovarajućih primjera. To znači da je u okviru svakog poglavlja definisana određena centralna oblast. Treba naglasiti da se svi nastavni sadržaji prepliću i nadovezuju, tako da čine logične cjeline, koje omogućavaju studentu da funkcioniše na višem nivou sagledavanja, prepoznavanja i rješavanja intonativne ili ritmičke problematike, bez obzira na to da li se radi o interpretaciji određenog muzičkog toka, ili njegovom slušnom opažanju i zapisivanju. U nastavi je potrebno stalno preplitati sadržaje iz različitih oblasti, što se koncepcijom predloženih primjera željelo i postići.

Poglavlje *Melodika* sastavljeno je od četiri dijela.

Prvi dio obuhvata primjere koji sadrže mutacije i alteracije. Podrazumijeva se da je ova problematika zapravo studentima već dobro poznata, ali praksa pokazuje da često postoji prilična neujednačenost kada je riječ o njenom rješavanju. Istovremeno, zahtjevi na prijemnom ispitu iz predmeta Solfedo na Muzičkoj akademiji na Cetinju upravo obuhvataju mutacije i alteracije. Na osnovu višegodišnjeg iskustva u radu sa studentima prve godine na svim odsjecima, autorka primjećuje da kandidati koji polože prijemni ispit dolaze s vrlo neujednačenim znanjima iz predmeta Solfedo, a posebno iz oblasti melodike. Vaspitavani na različitoj pedagoškoj literaturi, od strane nastavnika koji svoju pe-

dagošku djelatnost temelje na različitim metodičkim stanovištima i postupcima, studenti su često dezorientisani i ne funkcionišu na zadovoljavajućem nivou. Zbog toga je bilo potrebno ponuditi literaturu u kojoj studenti muzike mogu pronaći primjere adekvatne težine, dužine i zahtjeva u pogledu intonativnih zahtjeva, ritmičkih obrazaca i interpretacije.

Iz navedenih razloga, u početnoj nastavi na akademском nivou potrebno je problematiku vezanu za mutacije i alteracije sistematizovati, ujednačiti različite načine razmišljanja i mogućnosti interpretacije, ukazati na svrshishodne postupke koji olakšavaju orijentaciju u okviru dva istoimena tonaliteta suprotnog tonskog roda. Praktično iskustvo pokazuje da temeljan rad u ovoj fazi nastave obezbjeđuje veću uspješnost studenata pri rješavanju kasnijih, složenijih zadataka.

Drugi dio ovog poglavlja obuhvata rad na modulacijama. Pristupa mu se nakon dobro savladanih mutacija i alteracija, a studenta je potrebno osporobiti da, analizirajući notni tekst u cijelosti, prepozna promjenu tonaliteta, odredi ključnu tačku ili tačke prelaza iz jednog tonaliteta u drugi, te konačno, vokalno interpretira zadati melodijski tok. Pri tome je posebno važno da se na vrijeme, koristeći imanentni sluh, muzički tok ozvuči u sebi i svijest pripremi za izvođenje. Modulacije iz ovog poglavlja one su iz prvog „kruga“ tzv. šest Bahovih tonaliteta, i predstavljaju prvi nivo u pogledu težine melodijskih primjera.

U okviru prve godine akademskog školovanja studenti treba da se osposobe za intoniranje modalne melodike. Prethodno iskustvo u vezi

s modusima kod studenata vezano je uglavnom za predmet Vokalna polifonija, koji se na srednjoškolskom nivou muzičkog obrazovanja izučava jednu školsku godinu. Modusi su tako poznati većinom kao teorijski pojmovi (studenți prve godine možda znaju da na određenom tonu izgrade moduse, a poznati su im i karakteristični intervali), ali nemaju predstave vezane za zvučnost ovih ljestvica. Zbog toga rad na modalnoj melodici praktično kreće od početka, pa su predloženi primjeri jednostavnije melodijske i ritmičke strukture.

Četvrti dio poglavlja melodike čine dvoglasni primjeri. S jedne strane, na osnovu dugogodišnjeg iskustva sa studentima prve godine, autorka je došla do zaključka da se dvoglasnom pjevanju poklanja vrlo malo pažnje tokom prethodnog školovanja. S druge strane, značaj višeglasnog pjevanja, pa tako i dvoglasnog, od suštinskog je značaja za kontrolu čiste intonacije kod izvođača, a, isto tako, i nezaobilazan korak koji vodi ka razvoju harmonskog sluha. U ovom udžbeniku ponuđeno je osam dvoglasnih primjera, različite koncepcije, koji treba da studente uvedu i osposebe za istovremeno praćenje dvaju melodijskih linija. Studentima programa Izvođačke umjetnosti preporučuje se da primjere samo pjevaju, dok je studentima smjera Opšta muzička pedagogija moguće postaviti komplikovanije zahtjeve: student istovremeno jednu melodijsku liniju pjeva, a drugu svira na klaviru. Na taj način razvijaju se sasvim specifične vještine i sposobnosti, neophodne za formiranje budućeg muzičkog pedagoga.

Poglavlje *Ritam* sastavljeno je od dva dijela.

U prvom dijelu obrađuje se problematika u okviru ravnomjernog (izo)ritma. U predloženim primjerima se pojavljuje parna distribucija (dvodjelna, četvorodjelna i osmodjelna podjela jedinice brojanja) i neparna distribucija (osnovne i punktirane figure trodjelnih ritmova, kao i podjela trodjela).

Drugi dio posvećen je neravnomjernom (meta)ritmu. Obuhvaćeni su dvosložni, trosložni i četvorosložni taktovi. U prvoj grupi primjera ustaljena je pozicija trodjela, s ciljem da studenti steknu uvid u različite mogućnosti kombinovanja dvodjelnih i trodjelnih taktova u jednu cjelinu i postignu rutinu u prepoznavanju i izvođenju ovih ritmičkih linija. Slijede primjeri u kojima je pozicija trodjebla promjenljiva, što predstavlja složeniji zahtjev, i od studenta traži brzo sagledavanje, razmišljanje unaprijed, spretnost i okretnost u izvođenju, kako bi ritmička linija bila izvedena precizno.

Uobičajen način izvođenja svih ritmičkih primjera je parlato izgovorom, odnosno čitanjem ritmičke linije uz taktiranje, pri čemu se kao način imenovanja tonova koriste solmizacioni slogovi. U praksi se često može čuti da učenici muzičkih škola, pa tako i studenti prve godine, ritmičke vježbe ispjevavaju na nekoj proizvoljno odabranoj tonskoj visini, umjesto da solmizacione slogove izgovaraju. U tom smislu, studente je potrebno podsjećati na činjenicu da sama riječ parlato dolazi od italijanske riječi parlare, što znači govoriti.

Predložene primjere moguće je izvoditi i manuelnom reprodukcijom, pri čemu lijeva ruka otukcava jedinicu brojanja, daje puls, a desna ruka kuca zapisanu ritmičku liniju.

Sa studentima na odsjeku Opšta muzička pedagogija, među kojima se nalaze i budući nastavnici solfeda, primjeri se mogu izvoditi na različitim ritmičkim instrumentima iz grupe Orfovog instrumentarijuma, čime se doprinosi njihovom ospozobljavanju za budući rad s učenicima osnovnoškolskog uzrasta.

Treći dio udžbenika posvećen je radu u oblasti muzičkog diktata. Muzički diktat često je najslabija karika u nizu vještina kojima studenti treba da ovladaju, što se pripisuje neadekvatnom metodskom pristupu u prethodnom školovanju, kao i nedovoljnem iskustvu u ovoj sferi

rada. Slušno opažanje i prepoznavanje melodijskog i ritmičkog toka i njihovo prevođenje u notnu sliku složen je zahtjev i podrazumijeva uporan, strpljiv i sistematičan nastavnički pristup. Analizirajući rezultate na prijemnim ispitima iz predmeta Solfeđo, može se zaključiti da se najveći problem javlja upravo kada je u pitanju zapisivanje melodijsko-ritmičkog toka.

Zbog toga, prva grupa jednoglasnih melodija namijenjenih slušnom opažanju i zapisivanju tretira samo probleme mutacija i alteracija, s ciljem da se na nešto jednostavnijoj problematici studenti nauče kako da analitički slušaju, prepoznaju i dešifruju zadate melodije. Većinu vremena u školskoj godini potrebno je posvetiti postavljanju dobre osnove, koja treba da omogući da pred kraj drugog semestra studenti budu u stanju da opažaju i zapisuju i melodije koje sadrže modulacije, što čini drugu grupu jednoglasnih primjera.

U trećem, završnom dijelu poglavlja *Diktati*, nalaze se dvoglasni primjeri. Njihovu bazu čini dijatonika, a primjeri predstavljaju konturni dvoglas. Njihova dužina odgovara početnoj fazi rada na dvoglasnim diktatima kako bi se obezbijedilo nesmetano i istovremeno praćenje i bilježenje obiju linija. Zapisane melodije mogu se izvoditi pjevanjem, ali i sviranjem na instrumentima koje studenti sviraju u određenoj grupi.

Četvrto poglavlje donosi *Etide sa klavirskom pratnjom*. Studenti većinom nemaju nikakvo iskustvo kada je u pitanju izvođenje ovakvih primjera i potrebno ih je osposobiti da budu u stanju istovremeno pratiti partituru koja se izvodi na klaviru i melodijsku liniju koju treba da izvedu svojim glasom. Ovakav način izvođenja u okviru nastave solfeđa predstavlja zapravo jednostavniji vid kamernog muzi-

ciranja. Radi sticanja kompetencija potrebnih za samostalni pedagoški rad, neophodno je da i studenti smjera Opšta muzička pedagogija stišu iskustva vezana za zajedničko grupno muziciranje. Predložena klavirska pratnja osmišljena je tako da u pogledu tehničkih zahtjeva odgovara sposobnostima studenata smjera Opšta muzička pedagogije, ali je saradnja sa studentima smjera Izvođačke umjetnosti – klavir – svakako dobrodošla. Sviranje klavirske dionice ospozobljava studente da u kasnijoj fazi školovanja budu u stanju i sami osmišljavati slične dionice, istraživati zvuk i eksperimentisati s njim. Predložena rješenja predstavljaju u početnoj nastavi akademskih studija obrasce na osnovu kojih studenti mogu dalje graditi svoja umijeća. Svi primjeri imaju jasno definisane oznake za tempo, karakter, dinamiku, agogiku i artikulaciju, i na njihovom poštovanju nastavnik treba da strogo insistira. Izvođenje etida s klavirskom pratnjom treba da bude pravo muziciranje, u kojem će studenti uživati.

Peto poglavlje obuhvata primjere iz literature, s ciljem da studenti upoznaju neke od najznačajnijih autora iz okruženja kada je u pitanju literatura za nastavni predmet Solfeđo. Ovi primjeri nijesu sistematizovani prema problematici. Nakon sticanja potrebnih znanja i vještina studenti će biti u prilici da, analizirajući melodijsku, ritmičku i harmonsku komponentu, izvedu zaključke koji će im omogućiti prepoznavanje problematike, a zatim i intonativno tačno i ritmički precizno izvođenje.

Na kraju, izražavam nadu da će studenti muzike sa zadovoljstvom i radošću koristiti ovaj udžbenik, te da će on učiniti da savladavanje složenih zahtjeva koje pred njih stavlja predmet Solfeđo bude jednostavnije i ljepše.

1.

MELODIKA

1.1. MUTACIJE I ALTERACIJE

Andantino

1

mf

mp

Adagio

2

mp

mf

mp

Vivace

3

mf

mp

mf

p

Cantabile

4

mp

mf

f

rit.

mp

mf

Andantino

5

mf

mp

Marziale

6

mf

mp

f

Larghetto

7

p *mf*
mp
p
rit. *p*

Moderato

8

mf
mp

Moderato

9

mp
mf
rit.
a tempo

Leggiero

10

Musical score for measures 10-12 in Leggiero tempo. The score consists of four staves of music for a single instrument. Measure 10 starts with a eighth note followed by six sixteenth notes, with a dynamic of *mf*. Measures 11 and 12 begin with eighth notes, followed by sixteenth-note patterns. Measure 11 includes dynamics *mp*, *f*, and *mf*, with a performance instruction "a tempo" between the two measures. Measure 12 concludes with a dynamic of *mf*.

Moderato

11

Musical score for measures 11-13 in Moderato tempo. The score consists of three staves of music for a single instrument. Measure 11 starts with a eighth note followed by sixteenth-note pairs, with a dynamic of *p*. Measures 12 and 13 continue with eighth notes followed by sixteenth-note patterns. Measure 12 includes a dynamic of *f*. Measure 13 includes dynamics of *mf* and *mp*.

Andantino

12

Musical score for measures 12-14 in Andantino tempo. The score consists of three staves of music for a single instrument. Measure 12 starts with a eighth note followed by sixteenth-note pairs, with a dynamic of *mp*. Measures 13 and 14 continue with eighth notes followed by sixteenth-note patterns. Measure 14 concludes with a dynamic of *f*.

Grazioso

13

mf

mp

mf

Andante

14

mf

rit.

mf

mp

Allegretto

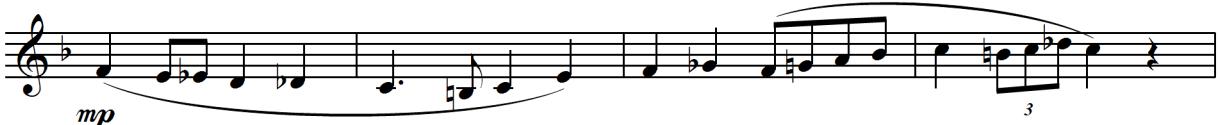
15

mf

Moderato



Dolce



Vivace



Moderato

Prema Johanesu Bramsu

19

mp

mf

Grazioso

20

mf

mp

Allegretto

21

mf

f

mf

Tranquillo

22

mp

mf

f

mp

mf

Andante

23

mf

mp

mf

Vivo

24

mf

p

mf

Moderato

25

mf

Andante

26

f

mp

f

mf

Moderato

27

A musical score for a single melodic line. The key signature is one flat. The time signature is common time (indicated by '8'). The tempo is 'Moderato'. The dynamics are marked as *mf*, *mp*, and *p*. The melody consists of eighth and sixteenth note patterns, with several grace notes indicated by small dots before the main notes. The notes are distributed across the three staves of the score.

Maestoso

28

A musical score for a single melodic line. The key signature is one flat. The time signature is common time (indicated by '3'). The tempo is 'Maestoso'. The dynamics are marked as *f marcato*, *mf*, and *f*. The melody features eighth and sixteenth note patterns, with grace notes and slurs. Measure 28 concludes with a dynamic marking of *f*.

Vivo

29

mp

mf

f

rit.

p

mf

a tempo

Adagio

30

mf

mp

mf

mp

mp

1.2. MODULACIJE

Allegro

31

f

mf

mp

Moderato

32

mp

mf

mp

Calmo

33

p

rit.

a tempo

mf

mp

p

Grazioso

34

3/2 time signature. Treble clef. Dynamics: *mf*, *mp*, *mf*. Measures 1-4: eighth-note patterns with grace notes and slurs. Measure 5: eighth-note pattern with grace notes and slurs.

Allegretto

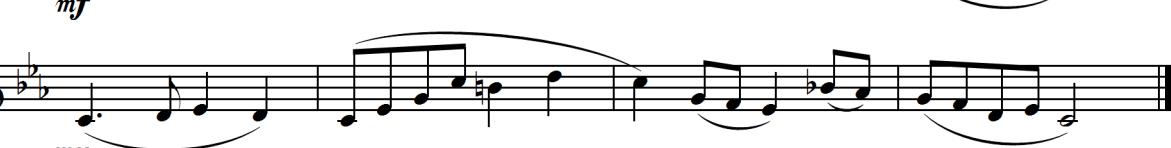
35

Common time. Treble clef. Dynamics: *f*, *mp*, *p*, *mf*, *f*. Measures 1-5: eighth-note patterns with grace notes and slurs. Measure 6: sixteenth-note patterns with grace notes and slurs. Measure 7: eighth-note patterns with grace notes and slurs. Measure 8: eighth-note patterns with grace notes and slurs.

Moderato

36 





Andantino

37 

Grazioso

38 

Allegretto

39

Musical score for the Allegretto section, measures 39-40. The key signature is A major (two sharps). Measure 39 starts with a dotted half note followed by eighth notes. Measure 40 starts with a quarter note. Dynamics include *mp*, *mf*, and *f*. Measures 39 and 40 are connected by a long horizontal line.

Menuetto

40

Musical score for the Menuetto section, measures 40-41. The key signature is A major (two sharps). Measure 40 starts with a dotted half note followed by eighth notes. Measure 41 starts with a quarter note. Dynamics include *mf*, *mp*, and *f*. Measures 40 and 41 are connected by a long horizontal line.

1.3. MODUSI

Tranquillo

41

finalis d

mp

mf

Allegretto

42

f

mf

finalis d

Larghetto

43

p

mp

p

finalis d

Moderato

44

finalis d

Vivace

45

finalis e

Andante

46

finalis e

Allegro

47 

finalis e

Andantino

48 

finalis g

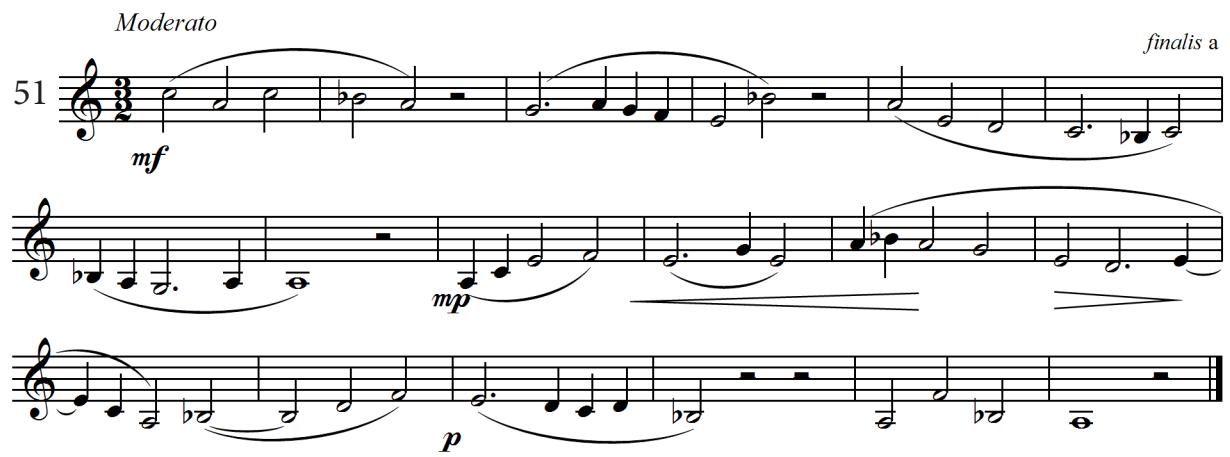
Ccalmo

49 

Moderato

50 

Moderato

51 

Lamentoso

finalis a

52

p

Allegro

finalis b

53

mf

Tranquillo

finalis b

54

mp

Moderato

55

mf

f

mp

finalis h

Elegico

56

mp

mf

subito p

finalis h

1.4. DVOGLASNI PRIMJERI

Andantino

57

The musical score consists of seven staves of music for two voices. The top staff is in 3/4 time and has a dynamic of *mp*. The bottom staff is also in 3/4 time and has a dynamic of *mf*. The music includes various note patterns, rests, and dynamics. A sharp sign is present in the fourth staff. Measure numbers 57 are indicated at the beginning of the first staff.

A musical score consisting of six staves of music for two voices. The top staff is for the soprano voice and the bottom staff is for the alto voice. The music is written in common time with a treble clef. The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Measure lines divide the music into measures. The first staff has a single measure ending with a fermata. The second staff begins with a measure ending in a fermata, followed by a measure with a single note. The third staff starts with a measure ending in a fermata, followed by a measure with a single note. The fourth staff begins with a measure ending in a fermata, followed by a measure with a single note. The fifth staff starts with a measure ending in a fermata, followed by a measure with a single note. The sixth staff begins with a measure ending in a fermata, followed by a measure with a single note.

Moderato

58

mp

The sheet music consists of six staves of musical notation for piano, arranged in two columns. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The first staff begins with a quarter note followed by three eighth notes. The second staff begins with a quarter note followed by a eighth note, a sixteenth note, a eighth note, a eighth note, and a quarter note. The third staff begins with a eighth note, followed by a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note. The fourth staff begins with a eighth note, followed by a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note. The fifth staff begins with a eighth note, followed by a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note. The sixth staff begins with a eighth note, followed by a eighth note, a eighth note, a eighth note, a eighth note, and a eighth note.

Sheet music for two voices (Treble and Bass) in G major (two sharps). The music consists of six staves, each with a clef, key signature, and time signature (implied common time). The notation includes various note values (eighth and sixteenth notes), rests, dynamics (mezzo-forte *mf*, mezzo-piano *mp*), and slurs. The bass line features sustained notes and rhythmic patterns like eighth-note pairs and sixteenth-note groups.

Gavotte

59

The musical score consists of six staves of music for two pianos. The top two staves are for the treble clef piano (right hand), and the bottom four staves are for the bass clef piano (left hand). The music is in common time, with a key signature of one flat. Measure 59 begins with a dynamic of *mf*. The right hand has a eighth-note pattern, while the left hand provides harmonic support. Measures 60-61 show a continuation of this pattern with some eighth-note chords. Measures 62-63 feature sustained notes with grace note figures. Measures 64-65 show eighth-note patterns with grace notes. Measures 66-67 continue the eighth-note patterns with grace notes. Measures 68-69 show eighth-note patterns with grace notes. Measures 70-71 show eighth-note patterns with grace notes. Measures 72-73 show eighth-note patterns with grace notes. Measures 74-75 show eighth-note patterns with grace notes. Measures 76-77 show eighth-note patterns with grace notes. Measures 78-79 show eighth-note patterns with grace notes. Measures 80-81 show eighth-note patterns with grace notes. Measures 82-83 show eighth-note patterns with grace notes. Measures 84-85 show eighth-note patterns with grace notes. Measures 86-87 show eighth-note patterns with grace notes. Measures 88-89 show eighth-note patterns with grace notes. Measures 90-91 show eighth-note patterns with grace notes. Measures 92-93 show eighth-note patterns with grace notes.



Allegretto

Prema narodnoj pjesmi
Rosa plete ruse kose

60

Sheet music for two staves in G minor (two flats).

The top staff consists of eighth-note patterns: (B,A), (B,A), (B,A), (B,A), (B,A), (B,A).

The bottom staff consists of eighth-note patterns: (D,C), (D,C), (D,C), (D,C), (D,C), (D,C).

Measures 1-6.

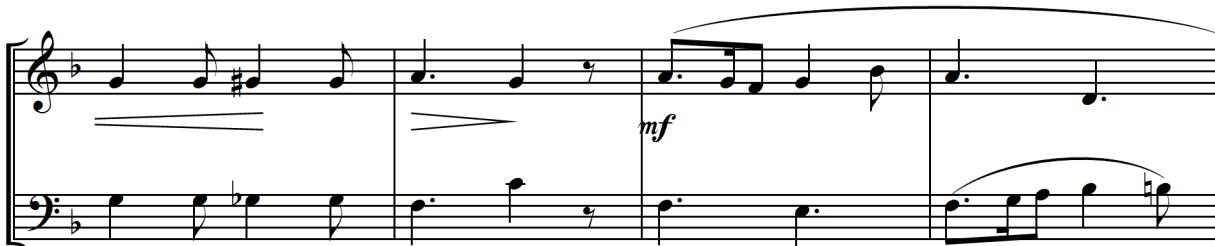
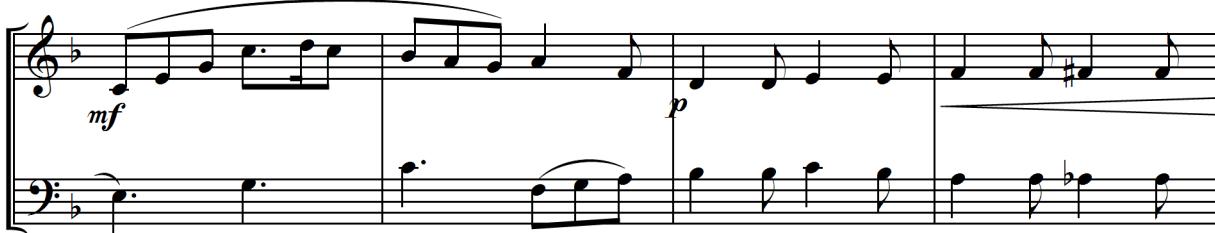
Measure 7: Dynamics: *mf*

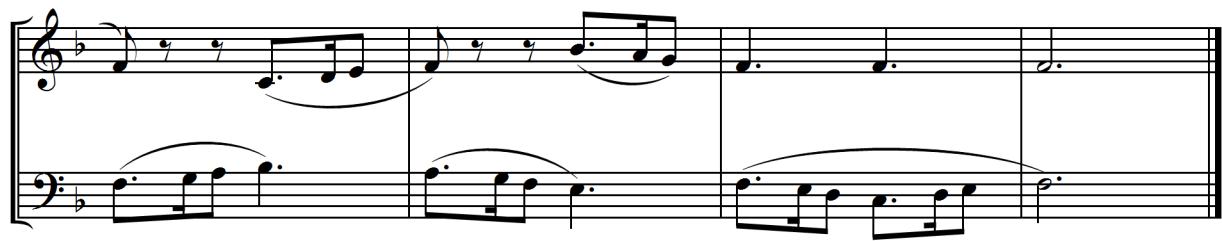
Measure 8: Dynamics: *a tempo*

Measure 9: Dynamics: *f*

Grazioso

61





Appassionato

62

p

3

mp

3 — *3* —

3

45

A musical score consisting of six staves of music for two voices. The music is written in common time, with a key signature of one flat. The top staff begins with a melodic line featuring eighth-note pairs and sixteenth-note patterns, with a dynamic marking of *mp* (mezzo-forte) at the end of the first measure. The second staff continues the melodic line, also ending with *mp*. The third staff begins with a sustained note followed by eighth-note pairs and sixteenth-note patterns, with *mp* at the end. The fourth staff features eighth-note pairs and sixteenth-note patterns, with three slurs per measure and a dynamic marking of *p* (piano). The fifth staff continues with eighth-note pairs and sixteenth-note patterns, with three slurs per measure and a dynamic marking of *p*. The sixth staff concludes the piece with a melodic line featuring eighth-note pairs and sixteenth-note patterns, with a dynamic marking of *p*.

Elegico

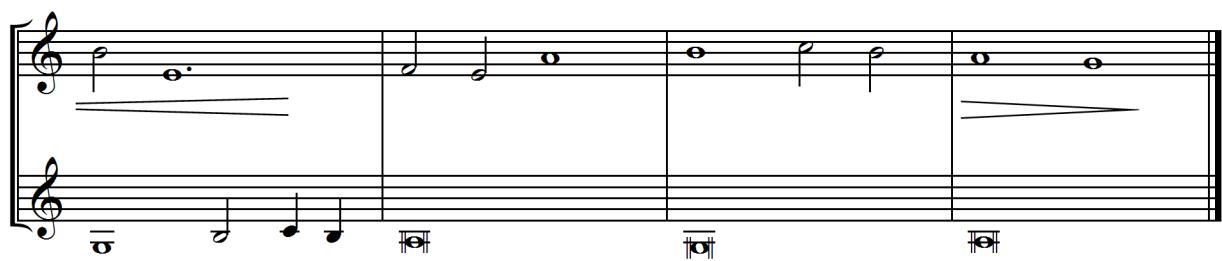
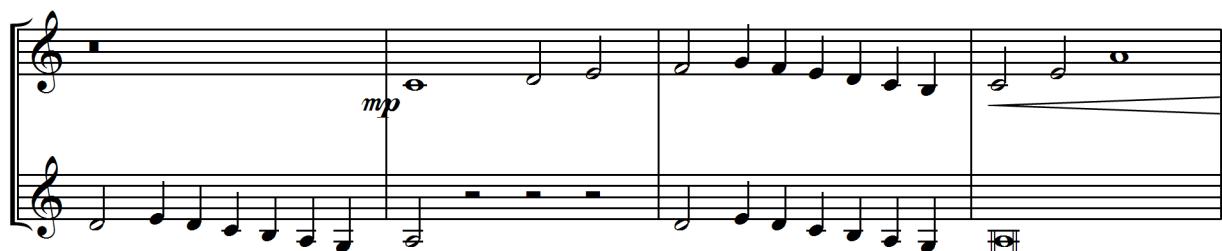
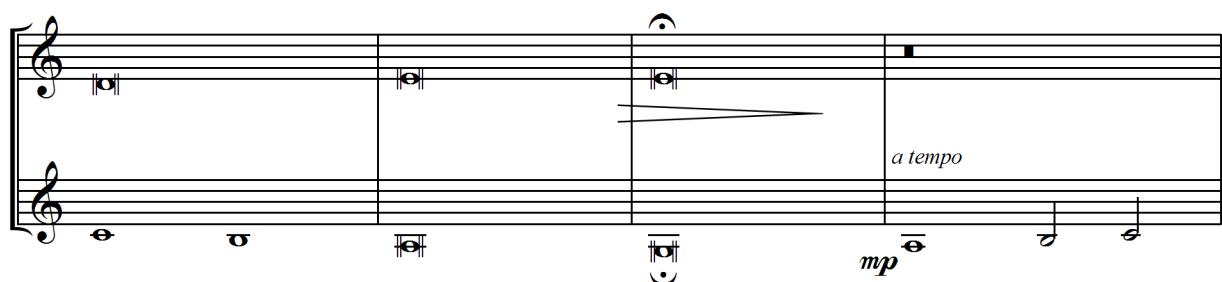
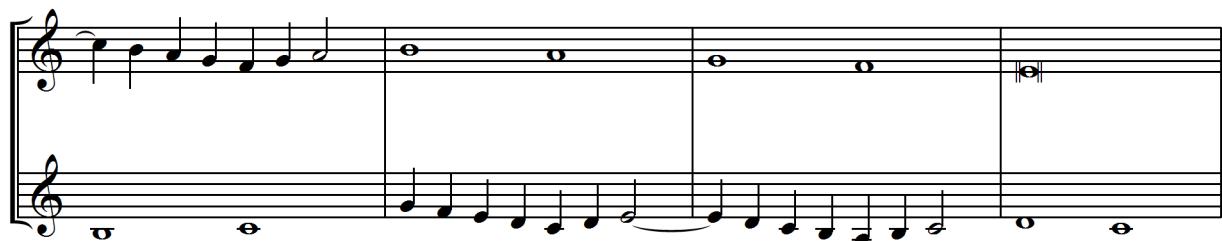
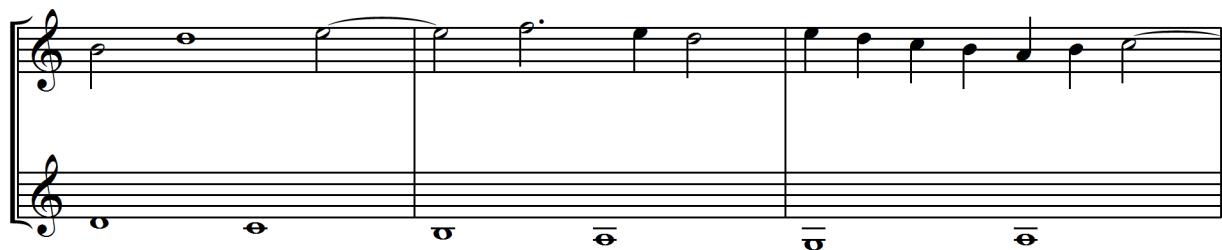
eolski in a

63

a tempo

mf

mp



Moderato

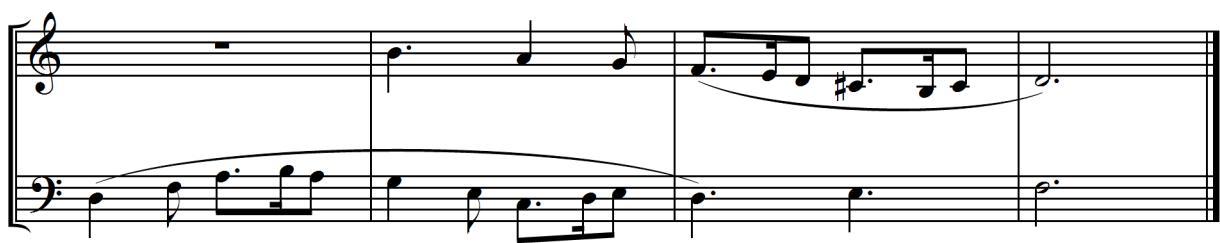
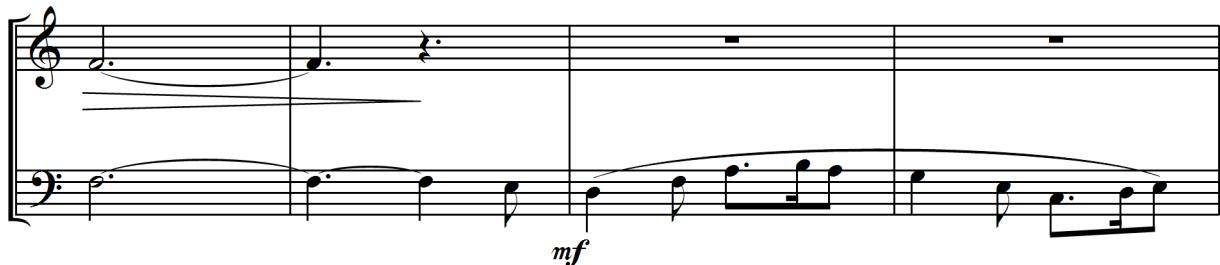
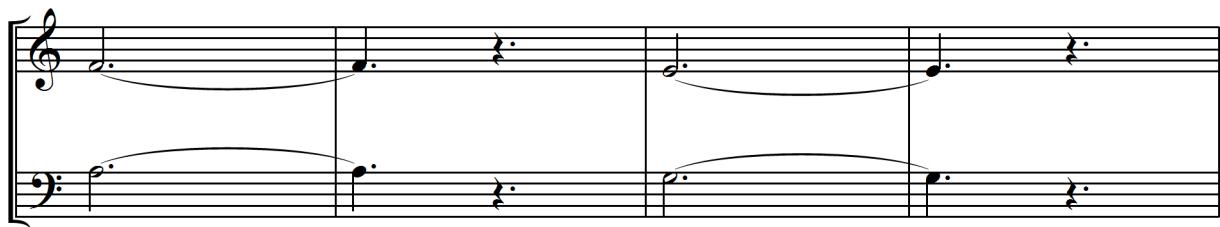
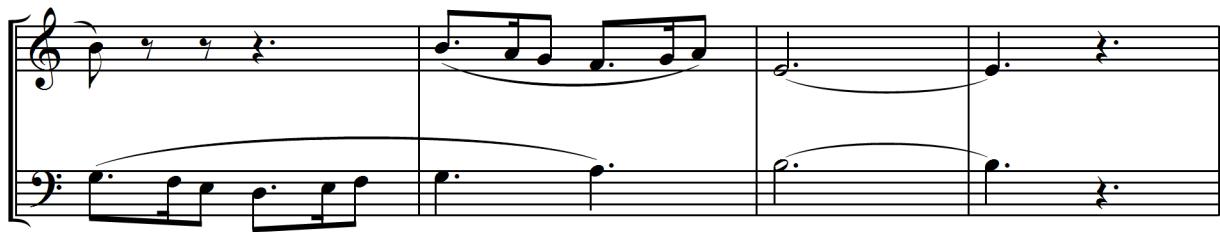
dorski in d
(prema engleskoj narodnoj melodiji)

64

mf

mf

mp



2.

RITAM

2.1. IZO RITAM

Andante

65 

Andantino

66 

Allegro

67 



Moderato

Musical score for measures 68-69. The score consists of five staves of music. Measures 68 and 69 each begin with a sixteenth-note pattern followed by eighth-note pairs. Measures 70 and 71 begin with eighth-note pairs followed by sixteenth-note patterns.

Andante

Musical score for measures 69-71. The score consists of five staves of music. Measures 69 and 70 begin with eighth-note pairs followed by sixteenth-note patterns. Measures 71 and 72 begin with sixteenth-note patterns followed by eighth-note pairs.

Musical score for piano, page 70, Andante. The score consists of four staves of music. The first staff starts with a common time signature and a C major key signature. The second staff begins with a G major key signature. The third staff starts with a common time signature. The fourth staff begins with a common time signature. The music features various note patterns, including eighth and sixteenth notes, and rests. Measure numbers 70, 71, 72, and 73 are indicated above the staves. Measure 70 starts with a sixteenth-note pattern. Measure 71 continues with a sixteenth-note pattern. Measure 72 starts with a sixteenth-note pattern. Measure 73 starts with a sixteenth-note pattern.

Andante

71

Musical score for piano, page 71, Andante. The score consists of five staves of music. The first staff starts with a common time signature and a key signature of one sharp. The second staff begins with a common time signature and a key signature of one sharp. The third staff starts with a common time signature and a key signature of one sharp. The fourth staff begins with a common time signature and a key signature of one sharp. The fifth staff starts with a common time signature and a key signature of one sharp.

Larghetto

72

This musical score consists of six staves of music for a single instrument. The key signature is one sharp (F#). The time signature is common time. Measure 72 begins with a dotted quarter note followed by a sixteenth-note pattern. The music features various rhythmic patterns, including eighth-note pairs, sixteenth-note chords, and sixteenth-note runs. Measure lines are present above the first, third, and fifth staves. Measure 72 concludes with a sixteenth-note run followed by a fermata.

Presto

73

This musical score consists of eight staves of music for a single instrument. The key signature is one sharp (F#). The time signature changes to 2/4. Measure 73 begins with a quarter note followed by a sixteenth-note pattern. The music features eighth-note pairs, sixteenth-note chords, and sixteenth-note runs. Measure lines are present above the first, third, and fifth staves. Measure 73 concludes with a sixteenth-note run followed by a fermata.

Adagio

74

This section contains two staves of musical notation. The top staff is in common time (indicated by a '4') and the bottom staff is in 3/4 time (indicated by a '3'). Both staves feature six-line staves with various note heads and stems. Measure 74 begins with a single eighth note followed by a sixteenth-note pair. Measures 75 and 76 show continuous sixteenth-note patterns with grace notes and slurs. Measure 77 starts with a sixteenth-note pair, followed by a sixteenth-note cluster, and then a sixteenth-note pair again.

Lento

75

This section contains two staves of musical notation. The top staff is in common time (indicated by a '4') and the bottom staff is in 3/4 time (indicated by a '3'). Both staves feature six-line staves with various note heads and stems. Measure 75 begins with a single eighth note followed by a sixteenth-note pair. Measures 76 and 77 show continuous sixteenth-note patterns with grace notes and slurs. Measure 78 starts with a sixteenth-note pair, followed by a sixteenth-note cluster, and then a sixteenth-note pair again.

Moderato

76

This section contains two staves of musical notation. The first staff begins with a common time signature, indicated by a 'C'. The second staff begins with a 2/4 time signature. Measure 76 consists of six measures. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2-4 feature sixteenth-note patterns with grace notes. Measure 5 begins with a quarter note followed by eighth-note pairs. Measure 6 concludes with a sixteenth-note pattern. Measure 77 consists of five measures. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2-4 feature sixteenth-note patterns with grace notes. Measure 5 concludes with a sixteenth-note pattern.

Allegro

77

This section contains two staves of musical notation. The first staff begins with a 2/4 time signature. The second staff begins with a 3/4 time signature. Measure 77 consists of five measures. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2-4 feature sixteenth-note patterns with grace notes. Measure 5 concludes with a sixteenth-note pattern. Measure 78 consists of seven measures. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2-4 feature sixteenth-note patterns with grace notes. Measures 5-7 feature eighth-note pairs.

Larghetto

78

This section contains three staves of musical notation. The first staff begins with a 3/4 time signature. The second staff begins with a 2/4 time signature. The third staff begins with a 3/4 time signature. Measure 78 consists of seven measures. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2-4 feature sixteenth-note patterns with grace notes. Measures 5-7 feature eighth-note pairs. Measure 79 consists of four measures. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2-3 feature sixteenth-note patterns with grace notes. Measure 4 concludes with a sixteenth-note pattern. Measure 80 consists of four measures. Measure 1 starts with a quarter note followed by eighth-note pairs. Measures 2-3 feature sixteenth-note patterns with grace notes. Measure 4 concludes with a sixteenth-note pattern.

Risoluto

79

3
5

Largo

80

3
3
3
3
3
3
3
3
3
3
3
3

Allegretto

81

This musical score consists of six staves of music for a single instrument. The key signature is common time (indicated by a 'C'). The first staff begins with a quarter note followed by an eighth note. The second staff starts with a half note. The third staff begins with a quarter note. The fourth staff starts with a half note. The fifth staff begins with a half note. The sixth staff begins with a half note. Measure 81 concludes with a final half note.

Vivace

82

This musical score consists of six staves of music for a single instrument. The key signature is common time (indicated by a 'C'). The first staff begins with a eighth note followed by a sixteenth note. The second staff starts with a half note. The third staff begins with a eighth note followed by a sixteenth note. The fourth staff starts with a half note. The fifth staff begins with a eighth note followed by a sixteenth note. The sixth staff begins with a half note. Measure 82 concludes with a final half note.

Tranquillo

83

3 3 3 3

Moderato

84

3 3 3 3 3 3 3 3

Grazioso

85

6/8

>

v

Moderato

86

6/8

>

.

Allegretto

87

6/8

>

.

Grazioso



Largo



Grazioso

90

Measure 90 consists of five staves of music for a single instrument. The time signature is 3/8. The music begins with a eighth-note followed by a sixteenth-note pattern. This is followed by a eighth-note followed by a sixteenth-note pattern. The pattern continues with eighth-note followed by sixteenth-note pairs. The music ends with a half note.

Moderato

91

Measure 91 consists of five staves of music for a single instrument. The time signature is 3/8. The music begins with a eighth-note followed by a sixteenth-note pattern. This is followed by a eighth-note followed by a sixteenth-note pattern. The pattern continues with eighth-note followed by sixteenth-note pairs. The music ends with a half note.

Largo



Moderato



2.2. META RITAM

2.2.1. Utvrđena pozicija trodjela

(d d.)



(d d.)



(d d.)



(d. d.)



(d. d.)



(d. d.)



(♪ ♪.)



(♪ ♪ ♪.)



(♪. ♪ ♪)



(d. d. d.)

103 

(d. d. d.)

104 

(.)



(.)



(d. d. d.)



(d. d. d.)



(♪. ♪ ♪.)

109 



(♪ ♪ ♪ ♪.)

110 



(.) . . .



(.) . . .



(.) . . .





Continuation of the musical score from measure 114. It includes a melodic line with eighth and sixteenth notes, followed by a section of eighth-note pairs and sixteenth-note patterns.

(.)

Measure 114, 10/8 time. It features eighth-note pairs and sixteenth-note patterns.

Continuation of the musical score, showing eighth-note pairs and sixteenth-note patterns.

Continuation of the musical score, showing eighth-note pairs and sixteenth-note patterns.

Continuation of the musical score, showing eighth-note pairs and sixteenth-note patterns.

Continuation of the musical score, showing eighth-note pairs and sixteenth-note patterns.

(.)

Measure 115, 10/8 time. It features eighth-note pairs and sixteenth-note patterns.

Continuation of the musical score, showing eighth-note pairs and sixteenth-note patterns.

Continuation of the musical score, showing eighth-note pairs and sixteenth-note patterns.

Continuation of the musical score, showing eighth-note pairs and sixteenth-note patterns.

2.2.2. Promjenljiva pozicija trodjela









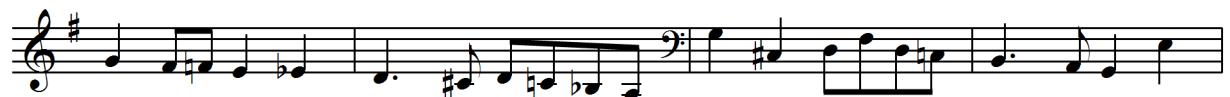
3.

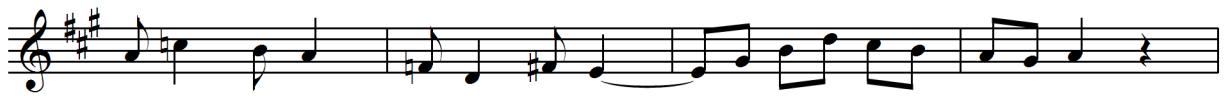
DIKTATI

3.1. JEDNOGLASNI DIKTATI – MUTACIJE I ALTERACIJE









3.2. JEDNOGLASNI DIKTATI – MODULACIJE







3.3. DVOGLASNI DIKTATI

The musical score consists of five staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. The music is divided into measures by vertical bar lines.

- Staff 1 (Treble):** Measure 154: $\text{C} \text{D}$, $\text{E} \text{F}$, $\text{G} \text{A}$, $\text{B} \text{C}$, $\text{D} \text{E}$, $\text{F} \text{G}$, $\text{A} \text{B}$, $\text{C} \text{D}$. Measure 155: $\text{C} \text{D}$, $\text{E} \text{F}$, $\text{G} \text{A}$, $\text{B} \text{C}$, $\text{D} \text{E}$, $\text{F} \text{G}$, $\text{A} \text{B}$, $\text{C} \text{D}$. Measure 156: $\text{C} \text{D}$, $\text{E} \text{F}$, $\text{G} \text{A}$, $\text{B} \text{C}$, $\text{D} \text{E}$, $\text{F} \text{G}$, $\text{A} \text{B}$, $\text{C} \text{D}$. Measure 157: $\text{C} \text{D}$, $\text{E} \text{F}$, $\text{G} \text{A}$, $\text{B} \text{C}$, $\text{D} \text{E}$, $\text{F} \text{G}$, $\text{A} \text{B}$, $\text{C} \text{D}$.
- Staff 2 (Bass):** Measure 154: C , D , E , F , G , A , B , C . Measure 155: D , E , F , G , A , B , C , D . Measure 156: D , E , F , G , A , B , C , D . Measure 157: D , E , F , G , A , B , C , D .

158



Musical score page 158. The top staff (treble clef) has a dotted half note followed by a dotted quarter note, then a dotted half note again. The bottom staff (bass clef) has a dotted half note, followed by a dotted quarter note, then a dotted half note.

159



Musical score page 159. The top staff (treble clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note. The bottom staff (bass clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note.

160



Musical score page 160. The top staff (treble clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note. The bottom staff (bass clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note.



Musical score page 161. The top staff (treble clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note. The bottom staff (bass clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note.

161



Musical score page 162. The top staff (treble clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note. The bottom staff (bass clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note.

162



Musical score page 163. The top staff (treble clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note. The bottom staff (bass clef) has a dotted half note, followed by a dotted quarter note, then another dotted half note.

163

Musical score for two staves. The top staff is in treble clef, 3/4 time, and F major (one sharp). The bottom staff is in bass clef, 3/4 time, and C major (no sharps or flats). Measure 1: Treble staff has eighth notes. Bass staff has quarter note, eighth note, eighth note, sharp. Measure 2: Treble staff has eighth notes. Bass staff has eighth note, eighth note, sharp, eighth note, eighth note, sharp.

Musical score for two staves. The top staff is in treble clef, 3/4 time, and F major (one sharp). The bottom staff is in bass clef, 3/4 time, and C major (no sharps or flats). Measure 3: Treble staff has eighth notes. Bass staff has eighth note, eighth note, sharp, eighth note, eighth note, sharp.

164

Musical score for two staves. The top staff is in treble clef, common time, and G major (two sharps). The bottom staff is in bass clef, common time, and C major (no sharps or flats). Measure 1: Treble staff has eighth notes. Bass staff has eighth note, eighth note, eighth note, eighth note. Measure 2: Treble staff has eighth notes. Bass staff has eighth note, eighth note, eighth note, eighth note.

165

Musical score for two staves. The top staff is in treble clef, 3/4 time, and A major (three sharps). The bottom staff is in bass clef, 3/4 time, and C major (no sharps or flats). Measure 1: Treble staff has eighth notes. Bass staff has eighth note, eighth note, eighth note. Measure 2: Treble staff has eighth notes. Bass staff has eighth note, eighth note, eighth note.

166

Musical score for two staves. The top staff is in treble clef, common time, and A major (three sharps). The bottom staff is in bass clef, common time, and C major (no sharps or flats). Measure 1: Treble staff has eighth notes. Bass staff has eighth note, eighth note, eighth note, sharp. Measure 2: Treble staff has eighth notes. Bass staff has eighth note, eighth note, eighth note, sharp.

Musical score for two staves. The top staff is in treble clef, common time, and A major (three sharps). The bottom staff is in bass clef, common time, and C major (no sharps or flats). Measure 3: Treble staff has eighth notes. Bass staff has eighth note, eighth note, eighth note, sharp.

167

Musical score for page 167, measures 1-4. The score consists of two staves. The top staff is in common time (C) and treble clef (G). It contains eighth and sixteenth note patterns. The bottom staff is also in common time (C) and bass clef (F). It features quarter notes and eighth notes.

Musical score for page 167, measures 5-8. The top staff continues with eighth and sixteenth note patterns. The bottom staff shows a mix of eighth and quarter notes.

168

Musical score for page 168, measures 1-4. The top staff is in common time (C) and treble clef (G), featuring eighth and sixteenth note patterns. The bottom staff is in common time (C) and bass clef (F), showing quarter notes and eighth notes.

Musical score for page 168, measures 5-8. The top staff continues with eighth and sixteenth note patterns. The bottom staff includes a sustained note with a fermata over it.

169

Musical score for page 169, measures 1-4. The top staff is in common time (C) and treble clef (G), with eighth and sixteenth note patterns. The bottom staff is in common time (C) and bass clef (F), featuring quarter notes and eighth notes.

Musical score for page 169, measures 5-8. The top staff continues with eighth and sixteenth note patterns. The bottom staff includes a sustained note with a fermata over it.

170

Musical score page 170. The top staff is in common time (C) with a key signature of one sharp. The bottom staff is also in common time (C) with a key signature of one sharp. Both staves feature eighth-note patterns.

Musical score page 171. The top staff is in common time (C) with a key signature of one sharp. The bottom staff is in common time (C) with a key signature of one sharp. The top staff has a single eighth note at the beginning of the measure.

171

Musical score page 171 continued. The top staff is in 3/4 time with a key signature of one sharp. The bottom staff is in 3/4 time with a key signature of one sharp. The top staff features sixteenth-note patterns.

Musical score page 172. The top staff is in common time (C) with a key signature of one sharp. The bottom staff is in common time (C) with a key signature of one sharp. The top staff has a single eighth note at the beginning of the measure.

172

Musical score page 172 continued. The top staff is in common time (C) with a key signature of one sharp. The bottom staff is in common time (C) with a key signature of one sharp. The top staff features sixteenth-note patterns.

Musical score page 172 continued. The top staff is in common time (C) with a key signature of one sharp. The bottom staff is in common time (C) with a key signature of one sharp. The top staff features sixteenth-note patterns.

4.

ETIDE
SA KLAVIRSKOM
PRATNJOM

4.1. DIJATONIKA

Andante ♩ = 76

173

mf
legato

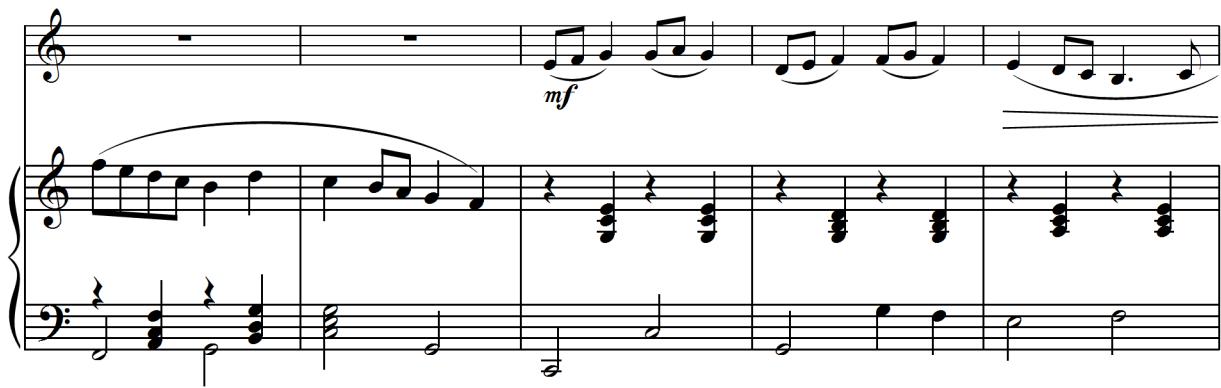
p mp

mp

V(

mf

94



Musical score page 1. The top staff shows a melodic line with eighth-note patterns and a dynamic marking *mf*. The bottom staff shows harmonic support with chords and bass notes.



Musical score page 2. The top staff features eighth-note patterns with slurs and dynamic markings > and <. The bottom staff shows harmonic support with chords and bass notes.



Musical score page 3. The top staff shows a melodic line with eighth-note patterns and a dynamic marking *mf*. The bottom staff shows harmonic support with chords and bass notes.



Musical score page 4. The top staff shows a melodic line with eighth-note patterns and slurs. The bottom staff shows harmonic support with chords and bass notes, including a dynamic marking *rit.* (ritardando).

Larghetto ♩ = 60

174

Musical score for piano, page 174, measures 1-4. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. Measure 1: The treble staff has a rest. The bass staff has a dynamic *p* and a *legato* instruction. Measures 2-4: Both staves show eighth-note patterns. Measure 2: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; bass staff has eighth-note pairs. Measure 5: The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs.

Musical score for piano, page 174, measures 5-8. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. Measure 5: The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 6: The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 7: The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 8: The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs.

Musical score for piano, page 174, measures 9-12. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one flat. Measure 9: The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 10: The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 11: The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs. Measure 12: The treble staff begins with a dotted half note followed by eighth-note pairs. The bass staff has eighth-note pairs.



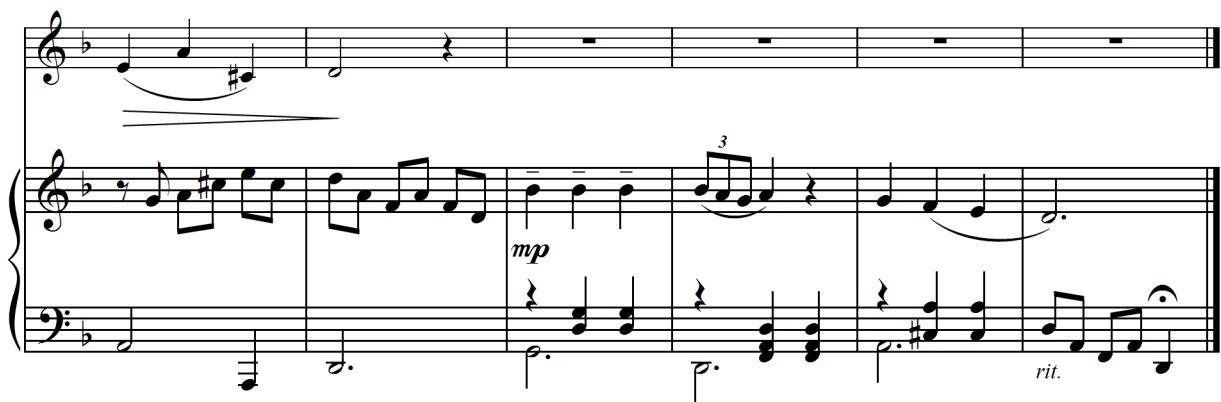
Musical score page 1. The top staff shows a treble clef, four measures of rests, and a dynamic *mf*. The bottom staff shows a bass clef, chords in G major (B, D, G), and a bass note.



Musical score page 2. The top staff shows a treble clef, a dynamic *mp*, and a melodic line with grace notes. The bottom staff shows a bass clef and chords in G major.



Musical score page 3. The top staff shows a treble clef, a dynamic *p*, and a melodic line with grace notes. The bottom staff shows a bass clef and chords in G major.



Musical score page 4. The top staff shows a treble clef and a dynamic *mp*. The bottom staff shows a bass clef, a dynamic *rit.*, and a bass note.

Andante ♩ = 84

175

98

Musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. Measure 1: The piano accompaniment has eighth-note chords. The vocal parts enter with eighth-note patterns. Measure 2: The piano accompaniment continues with eighth-note chords. The vocal parts continue their eighth-note patterns. Dynamics: *mp* (measures 1-2), *mf* (measure 2).

Musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. Measure 3: The piano accompaniment has eighth-note chords. The vocal parts enter with eighth-note patterns. Measure 4: The piano accompaniment continues with eighth-note chords. The vocal parts continue their eighth-note patterns.

Musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. Measure 5: The piano accompaniment has eighth-note chords. The vocal parts enter with eighth-note patterns. Measure 6: The piano accompaniment continues with eighth-note chords. The vocal parts continue their eighth-note patterns. Dynamic: *mf* (measure 6).

Musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. Measure 7: The piano accompaniment has eighth-note chords. The vocal parts enter with eighth-note patterns. Measure 8: The piano accompaniment continues with eighth-note chords. The vocal parts continue their eighth-note patterns. Dynamic: *rit.* (measure 8).

Andante grazioso ♩ = 88

176

Musical score for piano, page 176, measures 1-4. The score consists of two staves. The top staff is in treble clef and 3/4 time, starting with a rest. The bottom staff is in bass clef and 3/4 time, also starting with a rest. Measure 1: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). Measure 2: Treble staff has eighth-note pairs (♩♩) with a dynamic marking *mf*. Bass staff has eighth-note pairs (♩♩). Measure 3: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). Measure 4: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩).

Musical score for piano, page 176, measures 5-8. The score consists of two staves. The top staff is in treble clef and 3/4 time, starting with a rest. The bottom staff is in bass clef and 3/4 time, also starting with a rest. Measure 5: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). Measure 6: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). Measure 7: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). Measure 8: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). The instruction *sempre tenuto* is written below the bass staff.

Musical score for piano, page 176, measures 9-12. The score consists of two staves. The top staff is in treble clef and 3/4 time, starting with a rest. The bottom staff is in bass clef and 3/4 time, also starting with a rest. Measure 9: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). Measure 10: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). Measure 11: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). Measure 12: Treble staff has eighth-note pairs (♩♩). Bass staff has eighth-note pairs (♩♩). Dynamic markings include a crescendo symbol (>) and a decrescendo symbol (<), followed by *mf*.

Musical score page 101, measures 1-4. Treble and bass staves. Dynamics: *mf*, *mp*.

Musical score page 101, measures 5-8. Treble and bass staves. Dynamics: *mp*.

Musical score page 101, measures 9-12. Treble and bass staves. Dynamics: *mf*.

Musical score page 101, measures 13-16. Treble and bass staves. Dynamics: *ss*, *mf*.

Adagio ♩ = 69

177

Musical score for piano, page 177, measures 1-4. The score consists of two staves. The top staff is treble clef, 3/4 time, key signature of two sharps. The bottom staff is bass clef, 3/4 time, key signature of two sharps. Measure 1: Treble staff has a rest. Bass staff has a bass note followed by a series of eighth-note chords. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *mf*, *legato*. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

102

Musical score for piano, page 102, measures 5-8. The score consists of two staves. The top staff is treble clef, 3/4 time, key signature of two sharps. The bottom staff is bass clef, 3/4 time, key signature of two sharps. Measures 5-7: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

102

Musical score for piano, page 102, measures 9-12. The score consists of two staves. The top staff is treble clef, 3/4 time, key signature of two sharps. The bottom staff is bass clef, 3/4 time, key signature of two sharps. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *p*, *mf*.

Musical score for two staves. The top staff is treble clef, key signature of two sharps, and time signature of common time. The bottom staff is bass clef, key signature of one sharp, and time signature of common time. Measure 1: Treble staff has a fermata over the first note. Bass staff has a bass clef, a sharp sign, and a C note. Measure 2: Treble staff starts with a rest. Bass staff has a bass clef, a sharp sign, and a C note. Dynamics: *mp* (measures 1-2), *p* (measure 2). Articulations: short vertical dashes under notes in both staves.

Musical score for two staves. The top staff is treble clef, key signature of two sharps, and time signature of common time. The bottom staff is bass clef, key signature of one sharp, and time signature of common time. Measure 3: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note chords. Dynamics: *mf*. Articulations: diagonal dashes under notes in both staves. Measure 4: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note chords. Articulations: diagonal dashes under notes in both staves.

Musical score for two staves. The top staff is treble clef, key signature of two sharps, and time signature of common time. The bottom staff is bass clef, key signature of one sharp, and time signature of common time. Measure 5: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note chords. Dynamics: *p*. Articulations: diagonal dashes under notes in both staves. Measure 6: Treble staff has eighth-note pairs with slurs. Bass staff has eighth-note chords. Articulations: diagonal dashes under notes in both staves.

Musical score for two staves. The top staff is treble clef, key signature of two sharps, and time signature of common time. The bottom staff is bass clef, key signature of one sharp, and time signature of common time. Measure 7: Treble staff has a rest. Bass staff has a bass clef, a sharp sign, and a C note. Dynamics: *mf*. Articulations: short vertical dashes under notes in both staves. Measure 8: Treble staff has a rest. Bass staff has a bass clef, a sharp sign, and a C note. Dynamics: *rit.* Articulations: short vertical dashes under notes in both staves.

4.2. MUTACIJE I ALTERACIJE

Grazioso $\text{♩} = 94$

178

104

Musical score for two voices and piano. The top voice (soprano) has a short rest followed by a melodic line with grace notes and a dynamic *mf*. The bottom voice (bass) provides harmonic support with sustained notes and chords. The piano part features a bass line and harmonic chords.

Continuation of the musical score. The soprano line becomes more active with eighth-note patterns. The bass line continues to provide harmonic support. The piano part includes a bass line and harmonic chords.

Continuation of the musical score. The soprano line features eighth-note patterns. The bass line continues to provide harmonic support. The piano part includes a bass line and harmonic chords.

Continuation of the musical score. The soprano line has a melodic line with a dynamic *mf*. The bass line continues to provide harmonic support. The piano part includes a bass line and harmonic chords. A ritardando is indicated at the end of the second measure.

Largo ♩. = 46

179

Musical score for piano, page 179, measures 1-2. The score consists of two staves. The top staff is treble clef, 6/8 time, and the bottom staff is bass clef. Measure 1 starts with a rest followed by a melodic line in the treble staff. Measure 2 begins with a dynamic *mf*, followed by eighth-note chords in the bass staff and sixteenth-note patterns in the treble staff. The instruction *legato* is written below the treble staff.

mp

Musical score for piano, page 179, measures 3-4. The top staff shows a melodic line with a dynamic *p*. The bottom staff features eighth-note chords. The instruction *sempre tenuto* is placed between the two staves.

sempre tenuto

Musical score for piano, page 179, measures 5-6. The top staff has a dynamic *mf* followed by a dynamic *p*. The bottom staff continues with eighth-note chords.

Musical score for piano, page 106, measures 1-2. The top staff shows a melodic line with slurs. The bottom staff features eighth-note chords. The page number 106 is located at the bottom left.

Musical score for two staves. The top staff is treble clef, G major (two sharps). The bottom staff is bass clef, C major (no sharps or flats). Measure 1: Treble staff has eighth notes and sixteenth-note patterns. Bass staff has eighth-note patterns. Measure 2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *mf* in measure 1, <--> in measure 2.

Musical score for two staves. The top staff is treble clef, G major (two sharps). The bottom staff is bass clef, C major (no sharps or flats). Measure 3: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 4: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: <--> in measure 3, <--> in measure 4.

Musical score for two staves. The top staff is treble clef, G major (two sharps). The bottom staff is bass clef, C major (no sharps or flats). Measure 5: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 6: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: <--> in measure 5, *mf* in measure 5, *mp* in measure 6, <--> in measure 6.

Musical score for two staves. The top staff is treble clef, G major (two sharps). The bottom staff is bass clef, C major (no sharps or flats). Measure 7: Treble staff rests. Bass staff has eighth-note patterns. Measure 8: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Dynamics: *mf* in measure 7, *rit.* in measure 8.

Adagio ♩ = 72

180

Musical score for piano and violin. The score consists of two staves. The top staff is for the violin (G clef) and the bottom staff is for the piano (C clef). The key signature is one flat (B-flat). The tempo is Adagio with a tempo marking of ♩ = 72. Measure 180 starts with a rest followed by a melodic line in the violin. The piano accompaniment consists of sustained chords. Dynamics include *mf* for the piano and *mp* for the violin.

Continuation of the musical score from page 180. The violin part continues with a melodic line, and the piano part provides harmonic support with sustained chords. The key signature changes to one sharp (F#) in the middle of the section.

Continuation of the musical score from page 180. The violin part continues with a melodic line, and the piano part provides harmonic support with sustained chords. The key signature changes back to one flat (B-flat).

Continuation of the musical score from page 180. The violin part continues with a melodic line, and the piano part provides harmonic support with sustained chords. The key signature changes to one sharp (F#).

Musical score for two staves. The top staff (treble clef) has a measure of rests followed by a melodic line with grace notes and a dynamic *mf*. The bottom staff (bass clef) has a melodic line with grace notes.

Musical score for two staves. The top staff (treble clef) has a melodic line with grace notes and a dynamic *p*. The bottom staff (bass clef) has a harmonic line consisting of chords.

Musical score for two staves. The top staff (treble clef) has a melodic line with grace notes and dynamics *mf* and *p*. The bottom staff (bass clef) has a harmonic line consisting of chords.

Musical score for two staves. The top staff (treble clef) has a melodic line with grace notes and a dynamic *p*. The bottom staff (bass clef) has a harmonic line consisting of chords. The dynamic *rit.* (ritardando) is indicated in the bass staff.

5.

PRIMJERI IZ LITERATURE

5.1. MELODIJSKI PRIMJERI

Moderato ♩ = 72

Z. M. Vasiljević, *Melodika I*

181

♩. = 60

M. Vasiljević Drobni, *Solfedo* za IV razred srednje muzičke škole

182

Menuetto

V. Milanković, *Solfedo* za IV razred srednje muzičke škole

183

112

Vivo

D. Kiselčić Todorović,
Pevanje sa lista

184

mf *p*

f *p*

mf

p

Menuetto

I. Drobni, *A prima vista*

185

mf

mf

mp

cresc. *mf*

cresc.

Cantabile ♩ = 69

V. Kršić Sekulić,
Zbirka zadataka sa prijemnih ispita 2016.

186

mp

mf

p

Amoroso ♩ = 100

S. Dabić, *Melodijske etide*

187

mp

3

p

pp

3

Moderato

V. Milanković
Zbirka zadataka sa prijemnih ispita 2019.

188

mf *mp*

mf *mp*

mf *mp*

mf *mp*

Larghetto

A. Olujić, *Solfedo*
za IV razred srednje muzičke škole

189

p

mf

f

mp

a tempo

p

Tempo di Valse

B. Matorkić Ivanović,
Zbirka zadataka sa prijemnih ispita 2019.

190

Fine

f

f

mf

D.C. al Fine

mp

Andante $\text{♩} = 84$

M. Vasiljević Drobni, na temu
Z. Manolova (skr.), *Melodika II*

191

mp

mf

mf

p

Andantino

B. Matorkić Ivanović,
Zbirka zadataka sa prijemnih ispita 2017

192

mf

p

f

p

116

mf

p

Allegretto ($\text{♩} = 120$)

G. Karan,
Zbirka zadataka sa prijemnih ispita 2019.

193

Moderato

B. Matorkić Ivanović,
Zbirka zadataka sa prijemnih ispita 2019

194

117

Adagio

Z. M. Vasiljević, *Melodika I*

195

Fine

D.C. al Fine

dim.

Andante moderato $\text{♩} = 92$

Z. M. Vasiljević, *Melodika I*

196

f

mp

mf

rit.

cre... scen... do

f

a tempo

Cantabile

M. Srdić, *Zbirka za Solfedo*

197

Vivo

I. Hrpka Veškovac, *Praktikum iz solfeda – Melodika: pevanje i diktat*

198

Moderato cantabile

I. Hrpka Veškovac, *Praktikum iz solfeda - Melodika: pevanje i diktat*

199

poco rit...

Marziale

V. Milanković, *Solfedo*
za IV razred srednje muzičke škole

200

f

mf

mp

p

mf

f

mf

D. Todorović, *Zbirka zadataka
sa prijemnih ispita 2016*

Valse

201

mf

f

p

f

a tempo

f

Risoluto

D. Todorović,
Zbirka zadataka sa prijemnih ispita 2016.

202

f

f

f

p

V. Marković,

Posebne ljestvične strukture

203

$\text{♩.} = 50$

V. Marković,

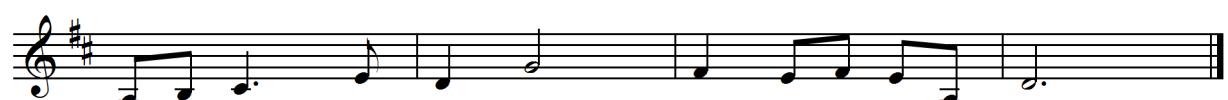
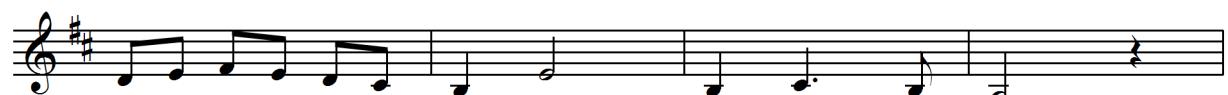
Posebne ljestvične strukture

204

$\text{♩.} = 48$

5.2. DIKTATI

Moderato



Moderato

I. Hrpka Veškovač, *Praktikum iz
solfeđa – Melodika: pevanje i diktat*



Andantino

I. Drobni,
Zbirka zadataka sa prijemnih ispita 2017.



D. Radičeva, *Zbirka dvoglasnih,
troglasnih i četvoroglasnih primera*

♩ = 66

208

D. Radičeva, *Zbirka dvoglasnih,
troglasnih i četvoroglasnih primera*

♩ = 66

209

Moderato (♩ = 60)

G. Karan,
Zbirka zadataka sa prijemnih ispita 2017.

210

5.3. PRIMJERI SA KLAVIRSKOM PRATNJOM

Z.M.Vasijević
(klavirska pratnja I.Drobni)
Solfeggietto

Allegretto

211

Musical score for page 211, measures 1-4. The score consists of three staves: Treble, Bass, and Pedal. The key signature is B-flat major (two flats). Measure 1: Treble staff has a whole rest. Bass staff has a whole note. Pedal staff has a whole note. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

mp

Musical score for page 211, measures 5-8. The score consists of three staves: Treble, Bass, and Pedal. The key signature is B-flat major (two flats). Measures 5-6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measures 7-8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

mf

Musical score for page 211, measures 9-12. The score consists of three staves: Treble, Bass, and Pedal. The key signature is B-flat major (two flats). Measures 9-10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measures 11-12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

mp

Musical score for page 211, measures 13-16. The score consists of three staves: Treble, Bass, and Pedal. The key signature is B-flat major (two flats). Measures 13-14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs. Measures 15-16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Pedal staff has eighth-note pairs.

124

Musical score for two staves, Treble and Bass, in 2/4 time, key signature of B-flat major (two flats).

The score consists of two systems of music.

System 1 (Treble Staff):

- Treble clef.
- B-flat key signature.
- 2/4 time signature.
- Eighth-note patterns.
- Dynamic markings: *mp* above the staff and below the staff.

System 2 (Bass Staff):

- Bass clef.
- B-flat key signature.
- 2/4 time signature.
- Eighth-note patterns.
- Dynamic markings: *mp* below the staff.

Z. M. Vasiljević.
(klavirska pratnja I. Drobni)
Solfegeietto

Larghetto $\text{♩} = 54$

212

mp

This section starts with a treble clef, a key signature of one flat, and a time signature of 6/8. The first measure consists of a dotted half note followed by a quarter note. The second measure contains a sixteenth-note figure. The third measure has a sixteenth-note figure. The fourth measure has a sixteenth-note figure.

This section continues with a treble clef, a key signature of one flat, and a time signature of 6/8. The first measure has a sixteenth-note figure. The second measure has a sixteenth-note figure. The third measure has a sixteenth-note figure. The fourth measure has a sixteenth-note figure.

This section continues with a treble clef, a key signature of one flat, and a time signature of 6/8. The first measure has a sixteenth-note figure. The second measure has a sixteenth-note figure. The third measure has a sixteenth-note figure. The fourth measure has a sixteenth-note figure.

This section starts with a treble clef, a key signature of one flat, and a time signature of 6/8. The first measure has a sixteenth-note figure. The second measure has a sixteenth-note figure. The third measure has a sixteenth-note figure. The fourth measure has a sixteenth-note figure.

A musical score consisting of four systems of music for two voices (Soprano and Alto) and piano.

System 1: The Soprano and Alto sing "cres. cen do". The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

System 2: The Soprano and Alto continue their vocal line. The piano accompaniment includes dynamic markings: *mf* and *mf*.

System 3: The vocal parts continue. The piano accompaniment features sustained notes and eighth-note chords.

System 4: The vocal parts continue. The piano accompaniment features sustained notes and eighth-note chords.

Allegro giocoso ($\text{♩} = 100$)

S. Pavlović, *Solfeđo I – repetitorijum*

213



mf

128

mf

mp

a tempo

mf

mf

poco.... a poco..... cresc.

a tempo

f

f

f

Dansant (♩ = 60)

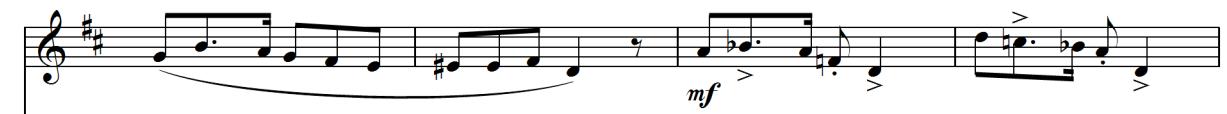
214

Musical score for piano, 8 measures. Treble and bass staves. Key signature: G major (two sharps). Time signature: 6/8. Dynamics: *mf* *sempre*, *mp*. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has quarter notes.

130

Musical score for piano, 8 measures. Treble and bass staves. Key signature: G major (two sharps). Time signature: 6/8. Dynamics: *mp*, *p*. Measure 1: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has quarter notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has quarter notes.

Musical score for piano, 8 measures. Treble and bass staves. Key signature: G major (two sharps). Time signature: 6/8. Measures 5-8: Treble staff has eighth-note pairs; Bass staff has quarter notes.



Continuation of the musical score. The first measure shows eighth-note chords. The second measure begins with a bass note followed by eighth-note chords, with a dynamic marking *mp*.

Continuation of the musical score. The first measure shows eighth-note pairs followed by sixteenth-note pairs. The second measure begins with a bass note followed by eighth-note chords.

Continuation of the musical score. The first measure shows eighth-note chords. The second measure begins with a bass note followed by eighth-note chords.

Continuation of the musical score. The first measure shows eighth-note pairs followed by sixteenth-note pairs. The second measure begins with a bass note followed by eighth-note chords.

Continuation of the musical score. The first measure shows eighth-note chords. The second measure begins with a bass note followed by eighth-note chords.

I. Drobni,
Solfeggietto

Lamentoso

215

Musical score for piano, page 215, measures 1-4. The score consists of two staves. The top staff is in common time (c) and treble clef, with dynamics p and L. The bottom staff is in common time (c) and bass clef. Measures 1-4 show a sustained note in the treble clef staff with a wavy line, and eighth-note patterns in the bass clef staff.

216

Musical score for piano, page 216, measures 1-4. The score consists of two staves. The top staff is in common time (c) and treble clef, with dynamics mp and L. The bottom staff is in common time (c) and bass clef. Measures 1-4 show eighth-note patterns in both treble and bass staves.

217

Musical score for piano, page 217, measures 1-4. The score consists of two staves. The top staff is in common time (c) and treble clef, with dynamics mf and L. The bottom staff is in common time (c) and bass clef. Measures 1-4 show eighth-note patterns in both treble and bass staves.

132

Musical score for piano, page 132, measures 1-4. The score consists of two staves. The top staff is in common time (c) and treble clef, with dynamics p and L. The bottom staff is in common time (c) and bass clef. Measures 1-4 show eighth-note patterns in both treble and bass staves.

SAŽETAK

Udžbenik pod nazivom *Solfedo I* namijenjen je studentima prve godine akademskih studija. U godini u kojoj se obilježava četrdeset godina od osnivanja Muzičke akademije pod okriljem Univerziteta Crne Gore, autorka izražava posebno zadovoljstvo što se po prvi put u Crnoj Gori publikuje univerzitetski udžbenik za predmet Solfedo.

U ovoj publikaciji bilo je potrebno objediniti sve elemente definisane programom za predmet Solfedo u prvom i drugom semestru akademskog školovanja. Autorka je nastojala da, prateći propisane programe za predmet Solfedo na Muzičkoj akademiji Univerziteta Crne Gore, na jednom mjestu sažme didaktičke primjere pomoću kojih je moguće predstaviti konkretnu nastavnu problematiku, objasniti je i analizirati, a sve s ciljem intonativno tačne i ritmički precizne interpretacije.

Instruktivni sadržaji za potrebe nastave Solfeda treba da imaju vezu sa „pravom“ muzikom, da je „oponašaju“, a ne da budu vještačke konstrukcije, melodijске i ritmičke kombinacije, koje se, kao takve, ne mogu pronaći u muzičkoj literaturi. Minijature koje nastaju s takvim ciljem, osim primarnog zadatka – stavljanja u centar zbivanja određeni melodijski, ritmički ili harmonski „problem“, imaju i jasno preciziran tempo i karakter, te oznake za fraziranje, dinamiku, agogiku i artikulaciju. Tako precizan notni zapis usmjerava studenta da, pored tačnog intonativnog i preciznog ritmičkog izvođenja, bude u stanju da istovremeno sa-gledava cjelovitost muzičkog toka i interpretira ga u skladu sa svim zapisanim oznakama. Ovaj pristup predstavlja novinu za studente koji se nalaze na početku svog akademskog školovanja: ako iz ostane sugestija nastavnika, često započinju interpretaciju ne obazirući se na propisani tempo i karakter, sva pažnja i koncentracija samo se usmjeravaju na reprodukciju tačnih tonskih visina i njihovih trajanja, dok se oznake za agogiku i artikulaciju prosto „ne vide“, a, samim tim, i ne uvažavaju. U cilju razvoja cjelovite muzičke ličnosti i formiranja profesionalnog obrazovanog muzičara, zadatak nastave solfeda jeste da vaspita i obrazuje studenta na način koji će omogućiti povezivanje i s drugim muzičkim disciplinama, a, takođe, i da bude pomoć mladom muzičaru da što bolje odgovori zahtjevima koje pred njega stavlja instrumentalna nastava. Zato je izvođenje a prima vista, uz uvažavanje svih oznaka u notnom tekstu, imperativ savremene muzičke nastave.

Udžbenik *Solfedo 1* sadrži pet poglavlja: *Melodika, Ritam, Diktati, Etide sa klavirskom pratnjom i Primjeri iz literature*. Ovom podjelom nastavni sadržaji su sistematizovani, a nastavniku i studentu omogućena je preglednost sadržaja. U okviru svakog poglavlja definisana je određena centralna oblast. Svi nastavni sadržaji se prepliću i nadovezuju, čineći logične cjeline, što omogućava studentu da funkcioniše na višem nivou sagledavanja, prepoznavanja i rješavanja intonativne ili ritmičke problematike, bez obzira na to da li se radi o interpretaciji određenog muzičkog toka, ili njegovom slušnom opažanju i zapisivanju.

Poglavlje *Melodika* sastavljeno je od četiri dijela.

Prvi dio obuhvata primjere koji sadrže mutacije i alteracije. Podrazumijeva se da je ova problematika studentima već dobro poznata, ali praksa pokazuje da često postoji prilična neujednačenost kada je riječ o njenom rješavanju. Istovremeno, zahtjevi na prijemnom ispit u predmeta Solfedo na Muzičkoj akademiji na Cetinju upravo obuhvataju mutacije i alteracije. Na osnovu višegodišnjeg iskustva u radu sa studentima prve godine, autorka primjećuje da kandidati koji polože prijemni ispit dolaze s vrlo neujednačenim znanjima iz predmeta Solfedo, a posebno iz oblasti melodike. Zbog toga je bilo potrebno ponuditi literaturu u kojoj studenti muzike mogu pronaći primjere adekvatne težine, dužine i zahtjeva u pogledu intonativnih zahtjeva, ritmičkih obrazaca i interpretacije. U početnoj nastavi na akademском nivou potrebno je problematiku vezanu za mutacije i alteracije sistematizovati, ujednačiti različite načine razmišljanja i mogućnosti interpretacije, ukazati na svrsishodne postupke koji olakšavaju orientaciju u okviru dva istoimenma tonaliteta suprotnog tonskog roda. Temeljan rad u ovoj fazi nastave obezbjeđuje veću uspješnost studenata pri rješavanju kasnijih, složenijih zadataka.

Drugi dio ovog poglavlja obuhvata rad na modulacijama. Studenta je potrebno osposobiti da, analizirajući notni tekst u cijelosti, prepozna promjenu tonaliteta, odredi ključnu tačku ili tačke prelaza iz jednog tonaliteta u drugi, te vokalno interpretira zadati melodijski tok. Pri tome je posebno važno da se, koristeći iminentni sluh, muzički tok ozvuči u sebi i svijest pripremi za izvođenje. Modulacije iz ovog poglavlja pripadaju prvom „krugu“ tzv. šest Bahovih tonaliteta, i predstavljaju prvi nivo u pogledu težine melodijskih primjera.

U okviru prve godine akademskog školovanja studenti treba da se osposobe za intoniranje modalne melodike. Prethodno iskustvo u vezi s modusima kod studenata vezano je uglavnom za predmet Vokalna polifonija, koji se na srednjoškolskom nivou muzičkog obrazovanja izučava jednu školsku godinu. Modusi su studentima poznati većinom kao teorijski pojmovi, ali ne i kao zvučne predstave. Zbog toga rad na modalnoj melodici praktično kreće od početka, pa su predloženi primjeri jednostavnije melodijске i ritmičke strukture.

Četvrti dio poglavlja melodike čine dvoglasni primjeri. Višeglasno pjevanje, pa tako i dvoglasno, od suštinskog je značaja za kontrolu čiste intonacije kod izvođača, a, isto tako, i nezaobilazan korak koji vodi ka razvoju harmonskog sluha. U udžbeniku je ponuđeno osam dvoglasnih primjera, različite koncepcije, koji treba da studente uvedu i osposebe za istovremeno praćenje dvaju melodijskih linija. Studentima programa Izvođačke umjetnosti preporučuje se da primjere samo pjevaju, dok je studentima smjera Opšta muzička pedagogija moguće postaviti komplikovanije zahtjeve: student istovremeno jednu melodiju pjeva, a drugu svira na klaviru. Na taj način razvijaju se sasvim specifične vještine i sposobnosti, neophodne za formiranje budućeg muzičkog pedagoga.

Poglavlje *Ritam* sastavljeno je od dva dijela.

U prvom dijelu obrađuje se problematika u okviru ravnomernog ritma. U predloženim primjerima se pojavljuje parna i neparna distribucija.

Drugi dio posvećen je neravnomernom ritmu. Obuhvaćeni su dvosložni, tro-složni i četvorosložni taktovi. U prvoj grupi primjera ustaljena je pozicija trodjela. Slijede primjeri u kojima je pozicija trodjela promjenljiva, što predstavlja složeniji zahtjev, i od studenta traži brzo sagledavanje, razmišljanje unaprijed, spretnost i okretnost u izvođenju, kao bi ritmička linija bila izvedena precizno.

Uobičajen način izvođenja svih ritmičkih primjera je parlato izgovorom, odnosno čitanjem ritmičke linije uz taktiranje, pri čemu se tonovi imenuju solmizacijom. U praksi se često može čuti da učenici muzičkih škola, pa tako i studenti prve godine, ritmičke vježbe ispjevavaju na nekoj proizvoljno odabranoj tonskoj visini, umjesto da solmizacione slogove izgovaraju. U tom smislu, studente je potrebno podsjećati na činjenicu da sama riječ parlato dolazi od italijanske riječi parlare, što znači govoriti.

Predložene primjere moguće je izvoditi i manuelnom reprodukcijom, pri čemu lijeva ruka otkucava jedinicu brojanja, daje puls, a desna ruka kuca zapisanu ritmičku liniju.

Treći dio udžbenika posvećen je radu u oblasti muzičkog diktata. Muzički diktat često je najslabija karika u nizu vještina kojima studenti treba da ovladaju, što se pripisuje neadekvatnom metodskom pristupu u prethodnom školovanju, kao i nedovoljnem iskustvu u ovoj sferi rada. Slušno opažanje i prepoznavanje melodijskog i ritmičkog toka i njihovo prevođenje u notnu sliku složen je zahtjev i podrazumijeva uporan, strpljiv i sistematičan nastavnički pristup. Prva grupa jednoglasnih melodija namijenjenih slušnom opažanju i zapisivanju tretira samo probleme mutacija i alteracija, s ciljem da se na nešto jednostavnijoj problematici studenti nauče kako da analitički slušaju, prepoznaju i dešifruju zadate melodije.

Ovakav pristup treba da omogući da pred kraj drugog semestra studenti budu u stanju da opažaju i zapisuju i melodije koje sadrže modulacije, što čini drugu grupu jednoglasnih primjera.

Treći dio poglavlja *Diktati* obuhvata dvoglasne primjere. Njihovu bazu čini dijatonika, a primjeri predstavljaju konturni dvoglas. Njihova dužina odgovara početnoj fazi rada na dvoglasnim diktatima kako bi se obezbijedilo nesmetano i istovremeno praćenje i bilježenje obje linija. Zapisane melodije mogu se izvoditi pjevanjem, ali i sviranjem na instrumentima koje studenti sviraju u određenoj grupi.

Četvrto poglavlje donosi *Etide sa klavirskom pratnjom*. Studenti većinom nemaju nikakvo iskustvo kada je u pitanju izvođenje ovakvih primjera i potrebno ih je sposobiti da budu u stanju istovremeno pratiti partituru koja se izvodi na klaviru i melodijsku liniju koju treba da izvedu svojim glasom. Ovakav način izvođenja predstavlja jednostavniji vid kamernog muziciranja. Radi sticanja kompetencija potrebnih za samostalni pedagoški rad, neophodno je da i studenti smjera Opšta muzička pedagogija stiču iskustva vezana za zajedničko grupno muziciranje. Predložena klavirska pratnja osmišljena je tako da u pogledu tehničkih zahtjeva odgovara sposobnostima studenata smjera Opšta muzička pedagogije, ali je saradnja sa studentima kojima je smjera Izvođačke umjetnosti – klavir – svaka dobrodošla. Sviranje klavirske dionice sposobljava studente da samostalno osmišljavaju slične dionice, istražuju zvuk i eksperimentišu s njim. Predložena rješenja predstavljaju u početnoj nastavi akademskih studija obrasce na osnovu kojih studenti mogu dalje graditi svoja umijeća.

Peto poglavlje obuhvata primjere iz literature, s ciljem da studenti upoznaju neke od najznačajnijih autora iz okruženja kada je u pitanju literatura za nastavni predmet Solfeđo. Ovi primjeri nijesu sistematizovani prema problematici. Nakon sticanja potrebnih znanja i vještina studenti će biti u prilici da, analizirajući melodijsku, ritmičku i harmonsku komponentu, izvedu zaključke koji će im omogućiti prepoznavanje problematike, a zatim i intonativno tačno i ritmički precizno izvođenje.

Svi primjeri imaju jasno definisane oznake za tempo, karakter, dinamiku, agogiku i artikulaciju, i na njihovom poštovanju nastavnik treba da strogo insistira.

ABSTRACT

A textbook named *Solfeggio 1* is intended for the first-year students of academic studies. In celebration of 40th anniversary of Music Academy's founding under the University of Montenegro, the author is especially pleased by the fact that the university textbook for the subject *Solfeggio* is being published for the first time.

This publication was supposed to integrate all the elements defined by the program for the subject *Solfeggio* in the first and the second semester of academic studies. Respecting the programs set down for *Solfeggio* subject at the Music Academy of the University of Montenegro, the author made efforts to summarize didactic examples which could be used to present, explain and analyze the concrete teaching complexities, aiming altogether at intonationally correct and rhythmically precise interpretation.

Instructional contents needed for Solfeggio classes should be linked to "real" music "imitating" it and not being the artificial constructions or melodic and rhythmical combinations which as such cannot be found in the music literature. Miniatures created with such aim, apart from their primary task – to put into focus a certain melodic, rhythmic and harmonic "problem", also have a clearly precise tempo and character along with phrasing, dynamics, agogics and articulation markings. Such a precise music notation directs student to, apart from a correct intonational and precise rhythmical performance, be able to perceive the integrity of music flow in parallel with interpreting it in accordance with all the markings noted down. Such approach is a novelty for students who have just started their academic studies: in the absence of a teacher's suggestion, they often start interpreting without paying attention to tempo and character laid down, focusing their attention and concentration only on reproduction of correct pitches and their duration instead, while agogics and articulation markings are simply "invisible" and hence not respected. In order to develop a complete music personality and form an educated professional musician, the role of solfeggio lessons is to educate a student in a way to allow linking to other music disciplines as well but also to help young musician to respond to demands posed by instrumental lessons to the best of his/her abilities. It is the reason why a *prima vista* performance which respects every marking in the music notation, is an imperative in contemporary music teaching.

The textbook *Solfeggio 1* contains five chapters: *Melody*, *Rhythm*, *Dictations*, *Piano Accompanied Etudes* and *Examples from Literature*. Such division systematizes

teaching content ensuring its good order for both student and teacher. A concrete central theme is defined within each chapter. All teaching contents are intertwined and interrelated, making up logical wholes, which enables student to function at the higher level of perception, recognition and solving of intonational and rhythmic problematics, regardless of whether he/she deals with interpretation of a certain music flow or its aural perception and notating.

Chapter *Melody* is consisted of four parts. The first part contains examples of mutations and alterations. It is implied that students are well acquainted with this problematics, but practice reveals there are inconsistencies when it comes to solving those. At the same time, entrance exam requirements concerning Solfeggio subject at the Music Academy in Cetinje comprise precisely mutations and alterations. Based on many years of experience in working with the first-year students, the author notices that the candidates who pass the entrance exam possess unequal knowledge in Solfeggio and particularly in the area of melody. It is why it was necessary to offer literature where students could find examples of adequate complexity, length and requirements in terms of intonational demands, rhythmic patterns and interpretation. The initial teaching at the academic level should systematize the problematics related to mutations and alterations; standardize different ways of thinking and interpretation possibilities and point to purposeful procedures easing the orientation within the same two tonalities of opposite tonal kinds. A thorough work in this teaching phase ensures greater success of students in solving later and more complex assignments. The second part of this chapter comprises work on modulations. Student should be taught to recognize the change of tonality, determine the key point or points of change from one tonality to another and to vocally interpret a given melodic flow, all by analyzing the entire music notation. It is particularly important thereby to, by using the immanent hearing, have the music flow sounded within oneself and prepare your mind for performance. Modulations in this chapter belong to the first “circle” of so-called six Bach’s tonalities representing the first level in terms of complexity of melodic examples.

In the first years of their academic education students should be equipped with skills in intonating modal melodies. Prior experience concerning modes was primarily related to the subject Vocal Polyphony which at the secondary school level is taught for one school year. Students are familiar with modes mostly as theoretical terms but not as sound plays. It is why the work on modal melodies practically starts from the beginning so the examples proposed are of simpler melodic and rhythmic structure.

The fourth part of the chapter is made up of examples of two-parts. Polyphonic singing as well as two-part singing as such is critically important for controlling pure intonation of performers and, likewise, is an inevitable step leading to harmonic ear development. The textbook offers eight examples of two-parts, of different concepti-

ons, which should acquaint and teach students to simultaneously follow two melodic lines. Students attending Performing Arts program are recommended to only sing the examples while with General Music Pedagogy students it is possible to make more complicated requests: to sing one melodic line while simultaneously playing another on piano. In such way, entirely specific skills and capabilities are developed, necessary for formation of a future music pedagogue.

The Rhythm chapter is comprised of two parts.

The first part deals with problematics within regular rhythm. The proposed examples include even and odd distribution.

The second part is dedicated to irregular rhythm. It comprises two, three and four-beats bars. In the first group of examples triplet position is steady. These are followed by examples of changing position of triplets which is a more complex request asking for students' quick perception, forward thinking, dexterity and agility in performing so that the rhythm line is precisely performed.

The usual way of performing all rhythmic examples is by *parlato* pronunciation, i.e. by reading a rhythmic line along with counting whereby tones are denoted using solmization. It can often be heard in practice that music schools' students as well as the first-year students of academic studies perform rhythmic exercises in a way to sing them at randomly chosen tone pitch instead of pronouncing solmization syllables. In this sense, students need to be reminded of the fact that the very word *parlato* stems from Italian word *parlare* meaning *to speak*.

The proposed examples may also be performed by using manual reproduction with the left hand counting the note value and giving the pulse and the right one counting a notated rhythmic line.

The textbook's third part is dedicated to work in the area of music dictation. Music dictation is often considered the weakest link in the chain of skills the students should master which is attributed to inadequate methodological approach in former system of education as well as to insufficient experience in this sphere of work. Aural perception and recognition of melodic and rhythmic flow and their translation into music notation is a complex demand and means persistent, patient and systematic teacher's approach. The first group of one-part melodies intended for aural perception and notation treats only problems of mutation and alterations with an aim to use slightly simpler problematics for teaching students how to analytically listen, recognize and decipher the melodies provided. Such approach should enable students to, by the end of the second semester, be able to perceive and notate those melodies containing modulations as well, which makes the second group of one-part examples.

The third part of *Dictation* chapter encompasses examples of two-parts. Their basis is made up of diatonics, with examples representing contour two-part. Their length corresponds to the initial phase of work on two-part dictations in order to ensure undisturbed and simultaneous accompaniment and notation of both lines. Notated melodies can be performed by singing but also by playing on instruments students play in certain group.

The fourth chapter brings *Etudes with Piano Accompaniment*. Students mostly do not have any experience in performing such examples and they should be taught to be able to simultaneously follow the sheet music performed on piano and melodic line they should perform using their voice. This form of performance represents a simpler aspect of chamber music playing. In order to acquire competences needed for their independent pedagogical work, it is necessary to have students attending General Music Pedagogy course gain experience related to joint group music playing. The proposed piano accompaniment is created in a way that its technical requirements correspond to capabilities of students attending General Music Pedagogy course. Nevertheless, the cooperation with students of Performing Arts (piano) course is more than welcome. Piano section playing teaches students to create similar sections on their own, explore the sound and experiment with it. The proposed solutions in the initial phase of teaching at the academic studies represent patterns based on which students can build their skills further on.

The fifth chapter covers the examples from literature with an aim to make students familiar with some of the most significant authors from the neighborhood when it comes to Solfeggio subject. These examples are not systematized by the problematics. Once they acquire the necessary knowledge and skills, students will be able to analyze melodic, rhythmic and harmonic component thus making conclusions that will enable their recognition of problematics as well as their intonationally correct and rhythmically precise performance later on.

All examples contain clearly defined markings for tempo, character, dynamics, agogics and articulations – respecting these is something a teacher should strongly insist upon.

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A

A prima vista (ital.) – na prvi pogled. 5, 110
A tempo (ital.) – u tempu. 47, 115, 128, 129
Adagio (ital.) – ne žureći, polako. 13, 23, 56, 102, 108
Agogika, (franc. *agogique*, engl. *agogics*) – promjene, tj. odstupanja od datog tempa koje nastaju za vreme izvođenja muzičkog dela. Najčešće agogičke oznake: za postepeno ubrzavanje: accelerando (čitaj: ačelerando) skraćeno accel., ubrzavajući; più mosso, okretnije, življe. Za postepeno usporavanje: ritardando skraćeno ritard., zatežući, kasneći; ritenuto skraćeno rit., zadržavajući; rallentando skr. rall., usporavajući; allargando, postepeno sve šire; meno mosso, manje okretno. 5, 9, 110, 113
Allegro (ital., veselo, radosno) – oznaka za brzi tempo određen karakterom termina. 24, 30, 32, 52, 57, 128
Allegretto (ital., dem. *allegro*) – tempo brži od *andante*, a sporiji od *allegro*. 17, 19, 25, 27, 28, 40, 59, 61, 117, 118, 124
Alteracija (nlat. *alteratio*; lat. *alter*: drugi) hrvatske izmjene dijatonskih lestvičnih tonova. 7, 8, 13, 80, 104, 111, 112
Andante (ital., tekući, hodajući) – oznaka za umjereni tempo. 17, 20, 21, 29, 52, 53, 54, 94, 98, 100, 116
Andantino (ital., dem. *andante*) – oznaka za tempo malo brži od *andante*. 13, 14, 16, 26, 30, 34, 52, 116, 122
Appassionato (ital.) – strastveno. 44
Artikulacija – načini na koje se izvode tonovi pri pjevanju ili sviranju.

C

Calmo (ital.) – smireno. 24, 31, 114
Cantabile (ital.) – raspjevano. 14, 119

D

Dansant (fr.) – plešući. 130
Dinamika – predstavlja stepen jačine tonova i njihov odnos. 110, 113
Dijatonika – tonski sistem od pet cijelih i dva polustepena koji čine sedam uzastopnih stupnjeva dur ili mol ljestvice. 8, 94, 112
Dolce (ital.) – meko. 18

E

Elegico (ital.) – tužno. 33, 46
Etida (fr. *étude*) – instrumentalna kompozicija s izrazito didaktičkom svrhom, namijenjena je savladavanju određenog tehničkog problema. 7, 9, 93, 110, 113

F

Fraziranje – spajanje melodijskih intervala u smislene grupacije. 5

G

Gavotte (fr.) – francuska igra. 38
Grazioso (ital.) – graciozno. 17, 19, 25, 26, 42, 61, 62, 63, 100, 104
Giocoso (ital.) – veselo, razigrano. 128

H

Harmonski sluh – kategorija muzičkog sluha. 8, 111

I

Imanentni sluh (lat. *immanens*) – unutrašnji, koji ostaje unutra. 7

Interpretacija (fr. *interprétation*) potiče iz latinskog jezika i znači tumačenje, izvođenje, izlaganje. U muzici interpretacija je način na

koji instrumentalista, pjevač ili dirigent tumači, izlaže/izvodi muzičko djelo. 5, 7, 111

Intonacija – tačna visina tona; međusobna usklađenost tonova glasa ili instrumenta; početni ton pri pjevanju ili sviranju. 111

Izo ritam – ravnomjerni ritam. 52, 112

L

Lamentoso (ital.) – žalosno. 32, 132

Largo (ital.) – široko. 58, 62, 64, 106

Larghetto (ital., dem. *largo*) – oznaka za tempo malo brži od *largo*. 15, 28, 55, 57, 96, 115, 126145

Legato (ital.) – povezano. 96, 102

Leggiero (ital., svjetlo, lagano) – oznaka za izvođenje koje treba da je delikatno, lagano. 16

Lento (ital.) – oznaka za spori tempo. 56

M

Maestoso (ital.) – veličanstveno. 22

Marziale (ital.) – oznaka za karakter marša. 14, 120

Menuetto (ital.); *menuet* (fr.) – barokna igra. 27, 112, 113

Meta ritam – ritam sa nejednakim trajanjem osnovnih jedinica. 65, 112

Melodika – nauka o melodiji. 7, 110, 111

Moderato (ital.) – umjereno. 15, 16, 18, 19, 21, 22, 24, 26, 29, 31, 33, 36, 48, 53, 57, 60, 61, 63, 64, 112, 115, 117, 118, 119, 122, 123

Modulacija (lat. *modulatio*, praviti promjenu) – promjena tonaliteta unutar kompozicije. 7, 8, 24, 84, 111, 112

Modus (lat. *modus*: mjera, mjerilo, vrsta, način, intonacija) – u antici, melodija ili vrsta mjere; u srednjem vijeku, ljestvični niz tonova. 7, 28, 111

Modalna melodika – melodika koja se bazira na modusima. 7, 111

Mutacija (lat. *mutatio*: mijenjanje) – promjena tonskog roda uz zadržavanje istog tona kao prvog stupnja ljestvice. 7, 8, 13, 80, 104, 111, 112

Muzički diktat – zapisivanje muzičkog sadržaja nakon slušno primljenih zvučnih informacija. 7, 8, 112

O

Orfov instrumentarijum – skup klasičnih i narodnih instrumenata prilagođenih dječjem izvođenju; naziv je dobio po njemačkom kompozitoru i pedagogu XX vijeka, Karlu Orfu (1895–1982). 8

P

Parlato (ital. *parlare*: govoriti) – čitanje notnog teksta solmizacionim slogovima. 8, 112

Presto (ital.) – oznaka za brzi tempo. 55

R

Ritam (grč. *rhythmós*; lat. *rhythmus*: mjera vremena, takt, oblik) – nizanje zvukova, odnosno tonova različitog trajanja i međusobne srazmjere po trajanju.

„Odnos trajanja i akcenata. Akcenti su reperne tačke kojima su duži ograničene“ (Vasiljević, prema Gostuški, 1999, 82). 7, 8

Ritenuto (ital., uzdržano) – oznaka za naglo usporavanje tempa. Skraćenica: *rit.* 95, 97, 99, 103, 105, 107, 109

Risoluto (ital.) – odlučno. 58, 121

T

Tempo di Valse (ital.) – u tempu valcera. 116

Tonalitet – međusobni odnos tonova, harmonijska osnova kompozicije. 111

Tranquillo (ital.) – mirno, opušteno. 20, 28, 32, 60

V

Valse (ital.) – valcer. 120

Vivace (ital.) – živje od vivo. 13, 18, 29, 59

Vivo (ital., živo, veselo) – oznaka za brzi tempo življeg karaktera. 20, 23, 113, 11

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SOLFEDO 1