

# Projeće, 4 (1942-1943) 2

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## Other document types / Ostale vrste dokumenata

Publication year / Godina izdavanja: **1942**

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ZLATKO GRGOŠEVIĆ

*VJEŽBE ZA GLASBENO ČITANJE*

*SOLFEGGIO U I. GODINI*



PROLJEĆE — GLASBA ZA MLADEŽ

GODINA IV. BROJ 2.

»Proljeće« izlazi jedanput mjesечно osim za školskih praznika. Cijena ovoga svezka je 60 Kuna, a godišnja predplata je 360 Kuna. Uredništvo i uprava Proljeća, Zagreb, Rakovčeva ulica 21, brzoglas 45-05. Vlastnik, izdavač i odgovorni urednik je Slavko Modrijan, Rakovčeva 21, brzoglas 45-05. Tisk Hrvatske državne tiskare, Zagreb, Frankopanska ul. br. 26. Za tiskaru odgovara Stanislav Pintarić, Zagreb.

Tiskanje PROLJEĆA odobreno je po predsjedništvu vlade Nezavisne Države Hrvatske odjela za državnu promičbu u Zagrebu 2. rujna 1942 broj 1560.

ZLATKO GRGOŠEVIC

VJEŽBE ZA GLASBENO ČITANJE

*solfeggi u I. godini*

»PROLJEĆE« 1942-43.

KNJIŽNICA  
MUZIČKE AKADEMije U ZAGREBU  
44930

Broj:

## Predgovor V. izdanju

Od godine 1936./37. izašlo je svega četiri izdanja ovih vježba za solfeggio. Danas vam pružamo već V. izdanje, koje vam podpuno odgovara II. proširenom izdanju iste knjige.

Nakon što su vježbe za solfeggio uvedene i službeno kao školska knjiga u srednje i njima slične škole, javila se potreba, da se svake školske godine izda novo izdanje. Razmjerno veliki broj do sada razpačanih primjeraka potvrđuje, da sadržaj ove knjige zaista odgovara potrebama naše glasbene nastave.

Kao novost izdat će sadašnja naklada iste vježbe u tako zvanoj slovčanoj notaciji, za rad po sistemu „Tonika — Do”, koji sve više nalazi i kod nas oduševljene suradnike i pristaše.

Kako sam već naglasio u prijašnjim izdanjima, surha je ovim vježbama da uvedu učenike postepeno u savladanje intonacije i temeljnih trajanja, koje daje glasbena umjetnost, pa danas već i ne sumnjam da su spretni nastavnici, služeći se ovim vježbama, postigli svoj nastavni cilj.

Svrha će biti postignuta do kraja, budu li učenici, osim ovdje priobćenih vježba, pjevali još i narodne i umjetne skladbe načih skladatelja i tako povezali školski rad sa živom glasbenom praksom.

S tim željama predajem glazenoj mlađeži i ovo najnovije izdanje vježba za solfeggio, a nastavnicima toplo preporučam, da povezuju u obuci sistem „Tonika — Do”, s načinom rada, koji je sadržan u ovoj knjižici. Taj će dvostruki rad doskora dokazati svoj blagotvorni utjecaj u glasbenom odgoju hrvatske mlađeži.

U Zagrebu, pod konac godine 1942.

Zlatko Grgošević

*VJEŽBE ZA SOLFEGGIO*  
*u I. godini*

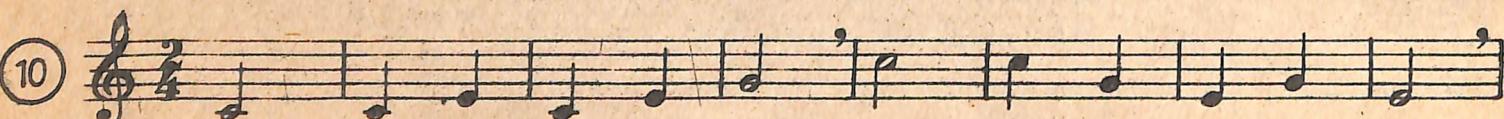
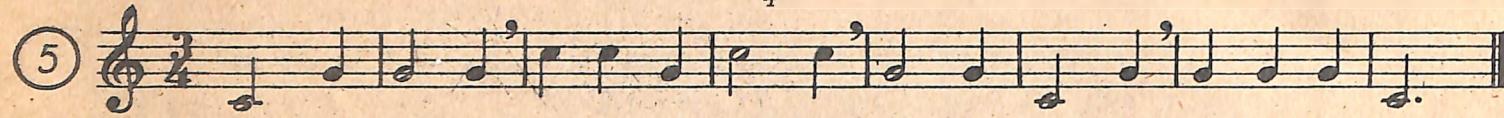
*Pogadanje tonova osnovne dur skale*

① A musical staff with a treble clef, a 2/4 time signature, and five horizontal lines. It begins with a quarter note on the fourth line, followed by eighth notes on the first, second, and third lines, a quarter note on the fourth line, eighth notes on the first and second lines, a quarter note on the fourth line, eighth notes on the first and second lines, a quarter note on the fourth line, and a final eighth note on the first line.

② A musical staff with a treble clef, a 2/4 time signature, and five horizontal lines. It begins with a quarter note on the third line, followed by eighth notes on the first, second, and third lines, a quarter note on the fourth line, eighth notes on the first and second lines, a quarter note on the fourth line, eighth notes on the first and second lines, a quarter note on the fourth line, and a final eighth note on the first line.

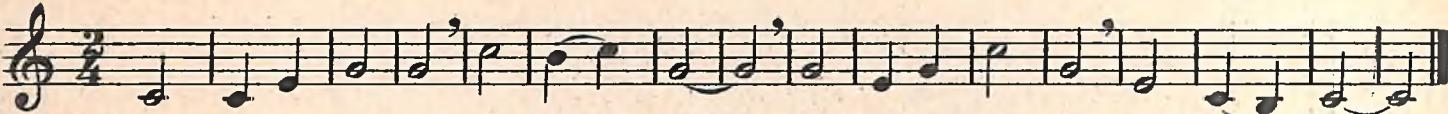
③ A musical staff with a treble clef, a 2/4 time signature, and five horizontal lines. It begins with a quarter note on the second line, followed by eighth notes on the first, second, and third lines, a quarter note on the fourth line, eighth notes on the first and second lines, a quarter note on the fourth line, eighth notes on the first and second lines, a quarter note on the fourth line, and a final eighth note on the first line.

④ A musical staff with a treble clef, a 2/4 time signature, and five horizontal lines. It begins with a quarter note on the first line, followed by eighth notes on the first, second, and third lines, a quarter note on the fourth line, eighth notes on the first and second lines, a quarter note on the fourth line, eighth notes on the first and second lines, a quarter note on the fourth line, and a final eighth note on the first line.

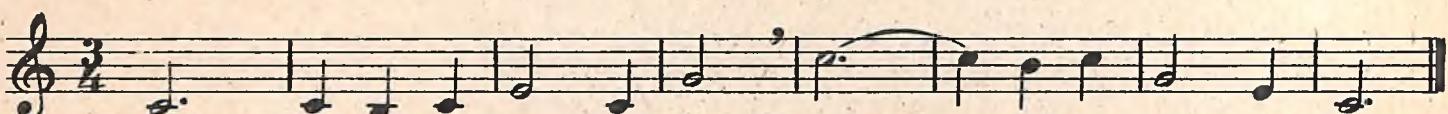




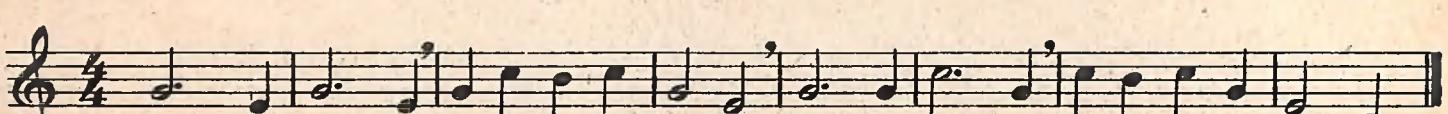
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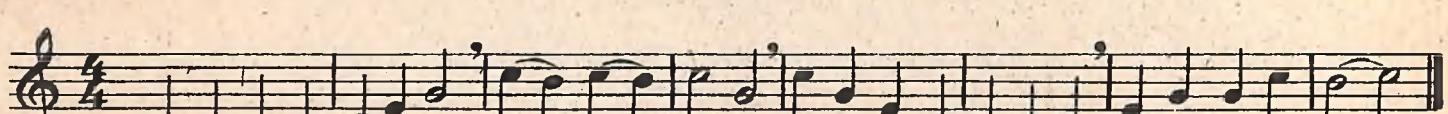
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(17) 

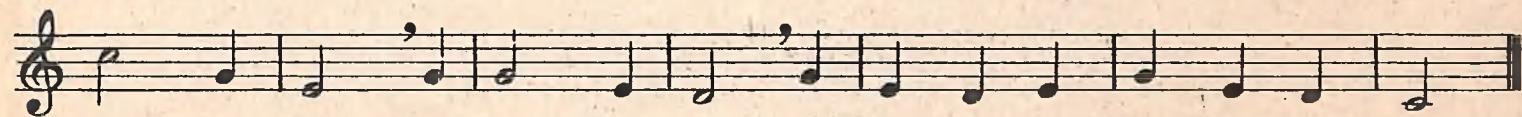
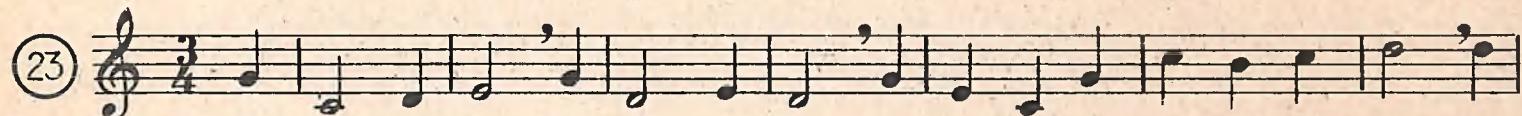
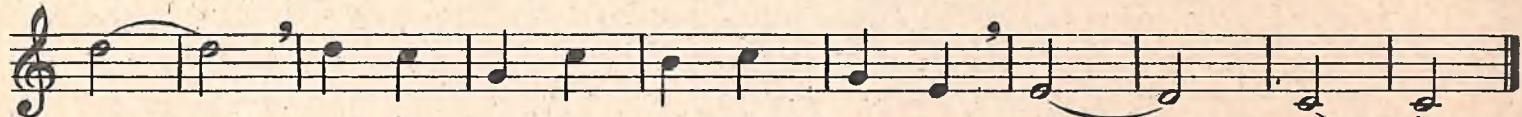
(18) 

(19) 

(20) 

„PROLJEĆE“ 1942./43.





„PROLJEĆE“ 1942./43.

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8

(25)

(26)

(27)

(28)

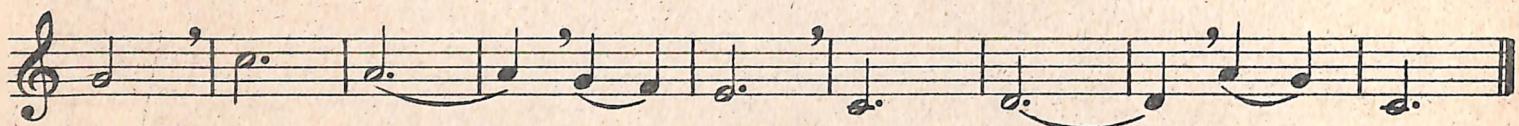
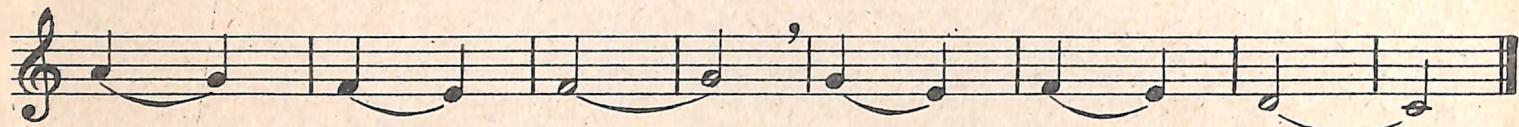
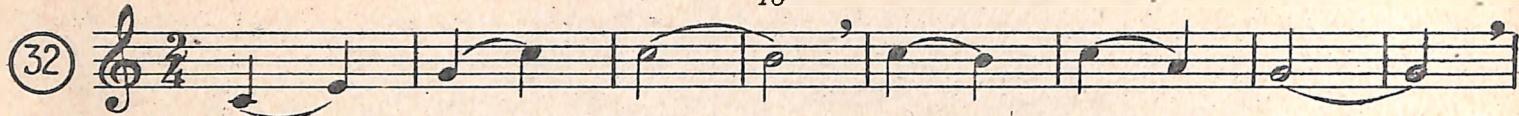
„PROLJEĆE“ 1942./43.

Handwritten musical score for piano, featuring four staves of music:

- Staff 1 (Measures 29-30):** Treble clef, 3/4 time. Measure 29: 8 eighth notes. Measure 30: 8 eighth notes.
- Staff 2 (Measures 29-30):** Treble clef, 3/4 time. Measure 29: 8 eighth notes. Measure 30: 8 eighth notes.
- Staff 3 (Measures 30-31):** Treble clef, 2/4 time. Measure 30: 16 sixteenth notes. Measure 31: 16 sixteenth notes.
- Staff 4 (Measures 31-32):** Treble clef, 2/4 time. Measure 31: 16 sixteenth notes. Measure 32: 16 sixteenth notes.

„PROJEĆE“ 1942./43.

10.



PROT. TEF'RA. 10.10.10.

(35)

(36)

(37)

(38)

„PROLJEĆE“ 1942./43.



12  
*Vokalize*

*Svaki se motiv (neuma) pjeva na neki slog (na pr.: „ma“, „no“, „ju“, „ve“, „ni“ itd.) Slične vježbe služe za glasbeni diktat.*

The image shows five musical staves, each consisting of five horizontal lines. The staves are in common time and feature a treble clef at the beginning. The music consists of short, repetitive patterns of eighth and sixteenth notes, primarily using the notes A, C, E, G, and B. The exercises are numbered 39, 40, 41, 42, and 43, each enclosed in a small circle. The first four staves (39-42) follow a similar pattern of eighth-note groups followed by sixteenth-note pairs. The fifth staff (43) begins with a single eighth note followed by a sixteenth-note pair, then continues with the same pattern as the others.

44

45

46

47

48

49

*Solfeggi u G-duru*



(54)



(55)



(56)



(57)



58

59

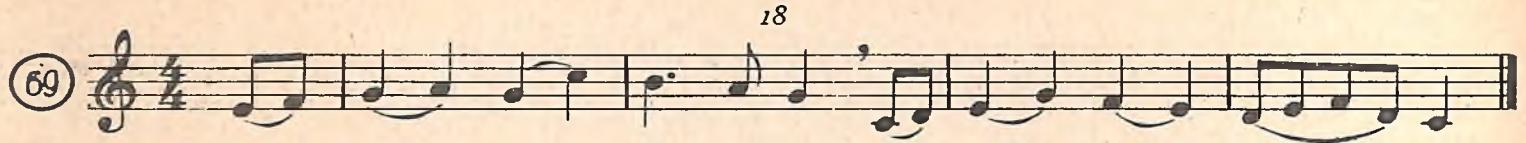
60

61

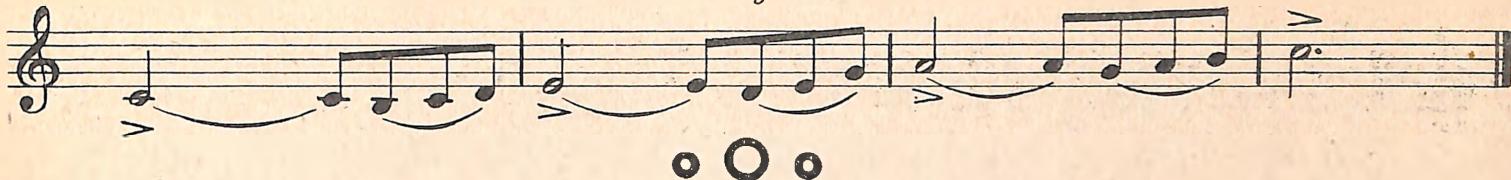
62

63

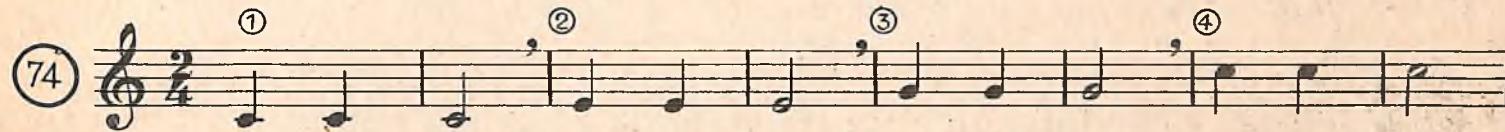
A handwritten musical score consisting of five staves of music. The music is written in common time (indicated by a '4') and uses a treble clef. Measure 17 starts with a dotted half note followed by an eighth note. Measures 64 and 65 show a melodic line with various note values and rests. Measures 66 and 67 continue the melodic line with eighth and sixteenth notes. Measure 68 concludes the piece with a final melodic line. Measure numbers 17, 64, 65, 66, and 68 are circled. A small number '3' is written above measure 64.



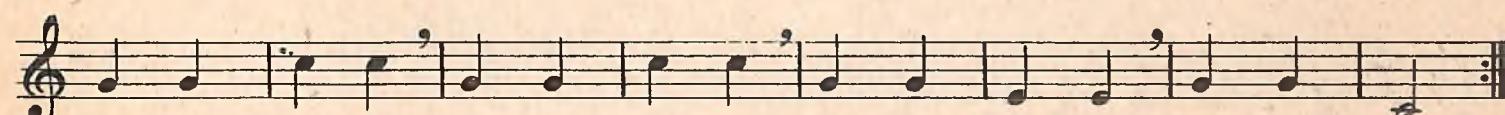
„PROLJEĆE“ 1942./43.



*Kanoni\*) i narodni napjevi*

(74) 

Bim bam bom, bim bam bom, bim bam bom, bim bam bom,



bim, bam, bim bam, bim bam, bim bam, bim bam, bim bam, bim bam bom.

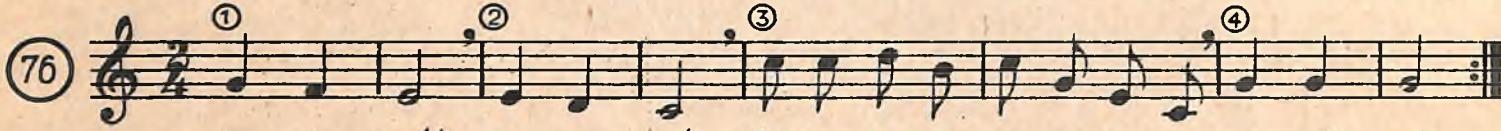
\*) Kanon pjeva najprije cieli razred. Kad je izvedba potpuno uredna, podiele se pjevaci u toliko manjih skupina, koliko glasova sudjeluje u kanonu. Svaki glas pjeva od početka, a nastupa kod svoje oznake: 1, 2, 3 ili 4. Vježba se u svakom glasu opetuje 3—4 puta.



Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja! A - men,



a - men, al - le - lu - ja, al - le - lu - ja! A - men.



La - ku noć! La - ku noć! Sva-kom stvo-ru tre-ba sa - da spa - vat' poć!



Za - plo - vi bar - ka niz vo - du, u bar - ci dje voj - ke pie - va - ju.



Al - le - lu - ja, al - le - lu - ja! A - men, a - men.

(79)

①

②

97

③

④

gle! J - de jež. Za je-žom i - de miš, a za njim po-šlo de-vet mra-vi i vi - še niš!

(80)

Hti - o med - vjed jes - ti me - da, u koš - ni - cu za - bo nos. A što pče - le

③

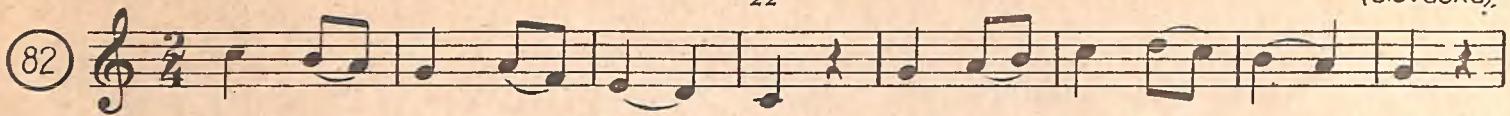
a - ha, ha - ha, ha ha ha ha, na to ve - le, zna - mo već! A - ha, ha - ha, ha ha ha ha,

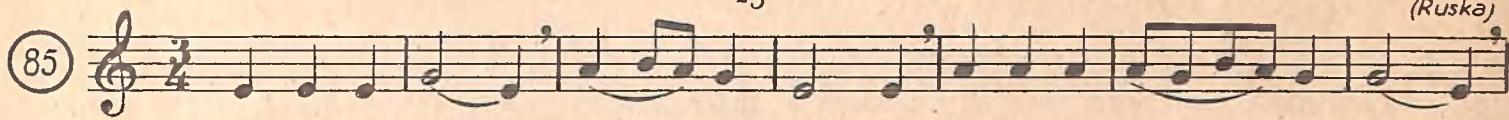
○ ○ ○

(Moravska)

(81)

„PROLJEĆE“ 1942./43.





24

(Međimurska)

(88)

○ ○ ○

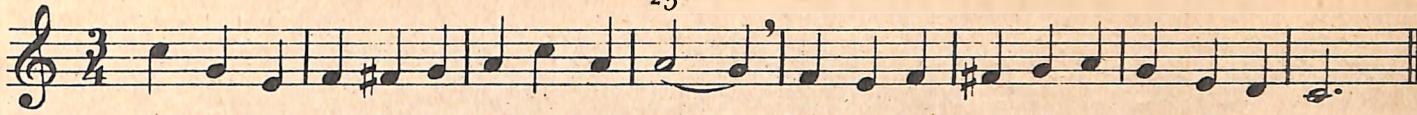
*Povišeni i sniženi tonovi*

(89)

(90)

(91)

25

(92) 

(93) 

(94) 



*Haydn*

(95) 





A musical score for a string quartet, page 96, measures 1-10. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). Measure 1 starts with a half note in the Violin 1 staff. Measures 2-3 show eighth-note patterns in the Violin 1 and Violin 2 staves. Measures 4-5 continue the eighth-note patterns. Measures 6-7 introduce sixteenth-note patterns. Measures 8-9 show eighth-note patterns again. Measures 10-11 conclude the section with eighth-note patterns.

A handwritten musical score for Treble Clef, key signature of one sharp. The score consists of two measures of music. The first measure contains four eighth notes: the first is solid black, the second has a vertical dot, the third has a vertical dash, and the fourth is solid black with a curved brace underneath. The second measure contains five notes: the first is solid black, the second has a vertical dash, the third is solid black with a curved brace underneath, the fourth has a vertical dot, and the fifth is solid black.

A handwritten musical score page, numbered 97, featuring a single staff in 4/4 time. The staff begins with a quarter note followed by a half note. A measure ends with a half note, which is connected by a brace to a measure starting with a dotted half note. The music continues with a dotted half note, a quarter note, another dotted half note, and a half note. The final measure shows a half note followed by a fermata over a half note, and the score concludes with a half note.

A handwritten musical score page showing system 2. The music is in common time and consists of two measures. The first measure starts with a half note followed by a quarter note, a eighth note, and a sixteenth note. The second measure starts with a half note followed by a quarter note, a eighth note, and a sixteenth note.

A musical score for page 98, measure 3. The key signature is one sharp, and the time signature is 3/4. The melody consists of eighth and sixteenth notes, primarily in the soprano range. The first two measures show a descending scale pattern. The third measure begins with a sixteenth note followed by an eighth note. The fourth measure starts with a half note. The fifth measure contains a single eighth note. The sixth measure features a sixteenth note followed by a half note. The seventh measure begins with a half note. The eighth measure concludes with a half note.

„PROLJEĆE“ 1942./43.

Two staves of musical notation in G-dur. The top staff consists of two measures. The first measure contains eighth and sixteenth notes. The second measure contains eighth and sixteenth notes, with a sharp sign indicating a change in key. The bottom staff consists of three measures. The first measure has a bass note with a sharp sign. The second measure has a bass note with a sharp sign. The third measure has a bass note with a sharp sign. Three small circles are placed below the second measure of the bottom staff.

### Solfeggi u G-duru

G-dur skala

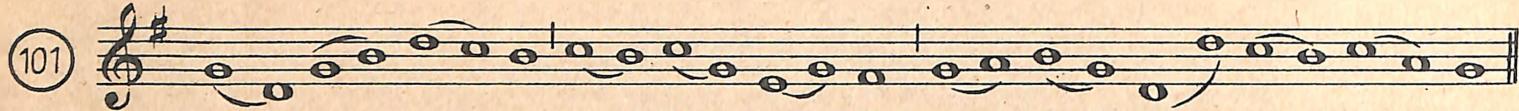
A staff of musical notation in G-dur showing the G major scale. The notes are connected by vertical stems. The word "fis" appears twice below the staff, indicating specific notes or fingerings.

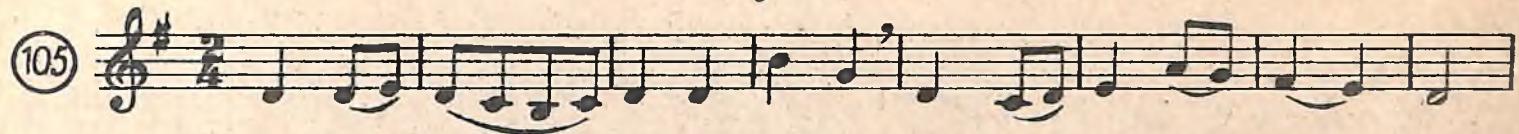
(99)

A staff of musical notation in G-dur starting with a half note. The notes are connected by vertical stems.

(100)

A staff of musical notation in G-dur starting with a half note. The notes are connected by vertical stems.





30

Kanon

107

O - sva - nu dom tiep, ra - dos - tan!  
Sko - ro če je - sen, a lje - tu je kraj.

Kanon

108

Ti - ši - na ljet - ne no - či, sta - vu - ja bla - gi -  
poj. Mje - sec sja i zviez - di - ca div - ni roj.

### Solfeggi u F-duru

F-dur skala

hes  
(be)

hes  
(be)

109

„PROLJEĆE“ 1942./43.

(110)

(111)

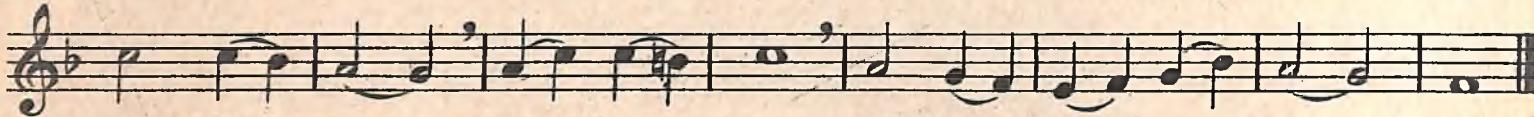
(112)

(113)

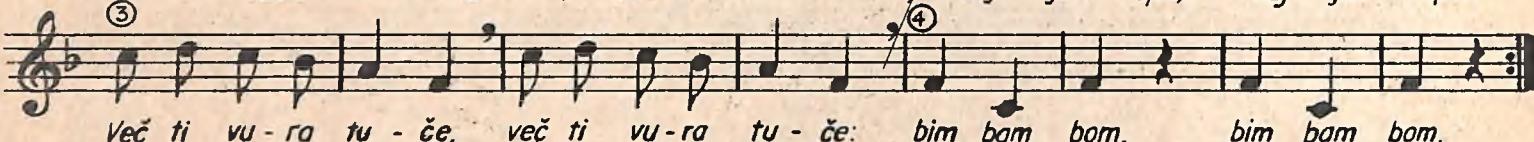
(114)

(115)

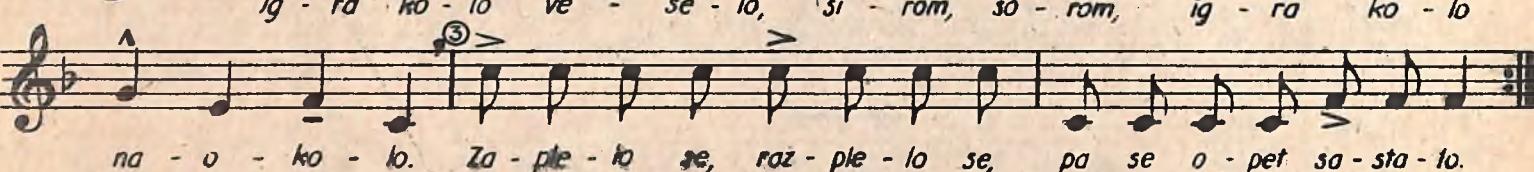
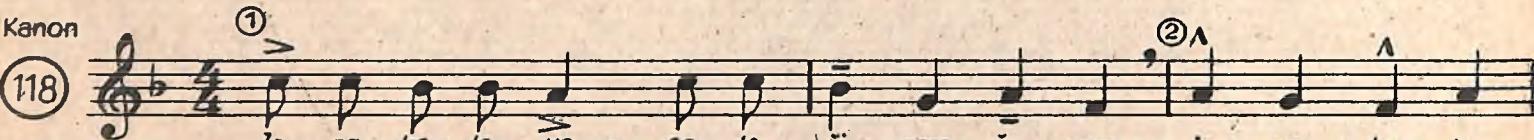
8



Kanon



Kanon



## Prirodni nizol način

*Europska se glasba osniva od XVII. stoljeća pretežno na dva tonska načina (modusa). To je dur (tvrdi) način i mol (mekani) način.*

*Skale jednog i drugog načina razlikuju se po razmještaju polustepena, što predočuje ova uporedba:*

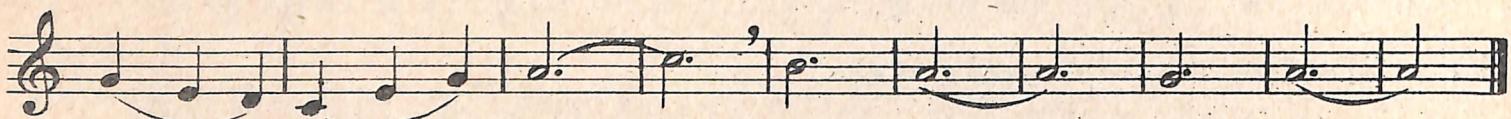
*C-dur skala*

*a-mol skala*

*Ove se dvije skale zovu i paralelne skale.*

### *Solfeggi u a-molu*

(119)



35

(125)

(126)

Kanon

(127)

Kad o - kop - ni zim - ski led, već se - jav - lja mla - di cvjet.

(128)

Do - do - li - ca ig - ra - la, o - na Bo - ga mo - li - la, da po - ša - lje dazd.

„PROLJEĆE“ 1942./43.

G-dur skala

36

Musical notation for two scales. The top line, labeled "G-dur skala", consists of notes on the first, second, third, fourth, seventh, eighth, and ninth positions of the G major scale. The bottom line, labeled "e-mol skala", consists of notes on the second, third, fifth, sixth, seventh, eighth, and ninth positions of the E minor scale. Both lines are in common time (indicated by a "C") and have a key signature of one sharp (F#). The notation uses a treble clef and vertical bar lines to separate measures.

G-dur skala

e-mol skala

36

III IV VII VIII VIII VII IV III

II III V VI VI V III II

Solfeggi e a-molu

(129)

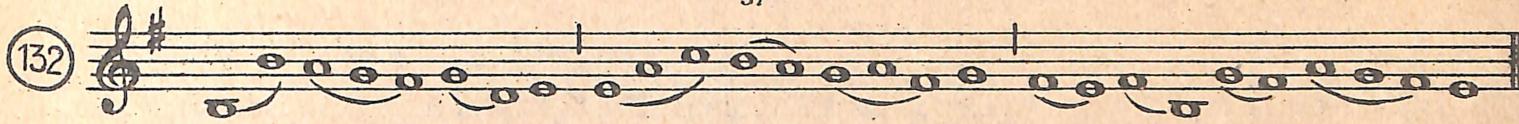
Musical notation for Solfeggi exercise 129. It shows a continuous melody line on a single staff in common time with a key signature of one sharp (F#). The melody consists of eighth and sixteenth note patterns connected by slurs.

(130)

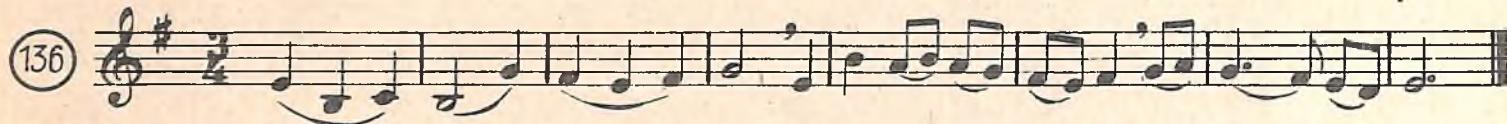
Musical notation for Solfeggi exercise 130. It shows a continuous melody line on a single staff in common time with a key signature of one sharp (F#). The melody consists of eighth and sixteenth note patterns connected by slurs.

(131)

Musical notation for Solfeggi exercise 131. It shows a continuous melody line on a single staff in common time with a key signature of one sharp (F#). The melody consists of eighth and sixteenth note patterns connected by slurs.



„PROLJEĆE“ 1943./43.



Kanon

(137) ①

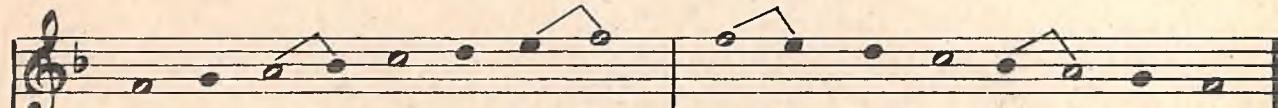
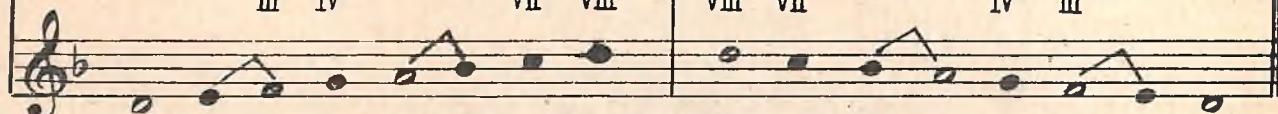
Hu - ji o - lu - je bies kroz tam - nu ljet - nu noć.

②

Pla - me - ne mu - nje sie - va - ju, iz da - jji - ne ur - la vuk.

③

Gro - za hva - ta sve: lju - di - ma prie - ti glad.

*d-mol skala**F-dur skala*

## *Solfeggi u d-molu*

A handwritten musical score for soprano voice, featuring six staves of music. The first five staves (measures 138-141) are in common time (indicated by a 'C') and the last staff (measure 142) is in 4/4 time (indicated by a '4'). Each staff begins with a treble clef. Measure 138 consists of eighth-note patterns. Measures 139 and 140 introduce sixteenth-note patterns. Measure 141 continues the sixteenth-note patterns. Measure 142 shows a transition to 4/4 time with a mix of eighth and sixteenth notes.

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40



„PROLJEĆE“ 1942./43.

41

145

Kanon

146

①                            ②

pu - žu      moj,      pu - žu      moj!  
Daj po-ka - ži,      daj po-ka -

③

ži,      jel' i - maš ti još ro - go - ve,      jel' i - maš ti još ro - go - ve?

„PROLJEĆE“ 1942./43.

Kanon

147

①

②

4<sup>2</sup>

③

④

Po - de Je - la na vo - du, da za-hva-ti bis-tre vo-de lad - ne.



### Dvoglasni Solfeggi

148

43

149



150

„PROLJEĆE“ 1942./43.



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The image shows three staves of handwritten musical notation on aged paper. The notation is in G clef, 4/4 time. The first staff (measures 151) consists of two measures. The first measure has a single note followed by a sixteenth-note pattern. The second measure has a eighth-note followed by a sixteenth-note pattern. The second staff (measures 152) consists of two measures. The first measure has a eighth-note followed by a sixteenth-note pattern. The second measure has a eighth-note followed by a sixteenth-note pattern. The third staff (measures 153) consists of two measures. The first measure has a eighth-note followed by a sixteenth-note pattern. The second measure has a eighth-note followed by a sixteenth-note pattern.

„PROLJEĆE“ 1942./43.

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