

precizitāti, imitācijas intervālu un atstatumu). Taču šie skatpunkti jau lielākoties ir atspoguļoti mācību literatūrā.

Atklāt *vienkāršā kontrapunkta* patieso komplicētību, daudzšķautņainību ir polifonās analīzes **primārais uzdevums**. Panākt to var, respektējot visus polifonijas faktorus, kontrapunkta bezgala dažādās nianšes kvantitatīvā un kvalitatīvā aspektā.

Šajā rakstā centos lakoniski ieskicēt labi pārskatāmu principiālo uzskatu sistēmu, kas aptvertu polifonijas pamatproblēmu loku un atbilstu kontrapunkta aspektu daudzveidībai. Polifonijas mācībai jābūt universālai, viengabalainai teorijai, jo daudz balsības vēsturē polifonijai ir nesalīdzināmi noteiktāki un stabilāki kopsaucēji nekā harmonijai un mūzikas formai. Raksta gaitā tika meklētas vien atslēgas šādai teorijai, atslēgas polifonijai kā universālai zinātnei ar adekvātu terminoloģiju un drošam, daudzpusīgam analīzes instrumentam visplašākajā mūzikas diapazonā. Pagaidām tas ir tikai konceptuāls "embrijs", no kura turpmāk būtu rūpīgi jāaudzē dzīvotspējīgs organisms, kur katrai tēzei sekotu plaša mūzikas vēstures materiālu panorāma un analīze, atlasot tipiskākos un spilgtākos piemērus.

Teorētiski sakārtojot arī nākošos uzdevumus – pārstatāmā kontrapunkta tehnikas un veidu modernāku fiksāciju, kā arī polifonijas un formveides mijiedarbes raksturojumu – var tomēr nonākt pie summāras teorētiskās sistēmas ar nosaukumu *polifonijas mācība*.

THE PHENOMENON OF CONTRAPUNTAL MULTIPLICITY AS A BASIS OF CONTRAPUNTAL TEACHING

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Summary

Keywords: variaphony, contraphony, reflectophony, coefficient of contrapuntal stress, extensive or intensive stress

Many aspects of music have been, for a long time, reflected in comprehensive theoretical teachings (e.g. harmony, musical form, instrumentation). However, at this time, there still is no similar kind of teaching or doctrine for counterpoint. There has only been study of the so-called 'invertible counterpoint' (mainly as an element of two-part texture). However, it is evident that there has not been enough study and classification of polyphony itself and the simpler form of counterpoint. In his *Gradus ad Parnassum*, Johannes Joseph Fux has described species counterpoint from the point of view of harmony (its consonances and dissonances: Fux 1725). Later, Ernst Kurth emphasized the melodic nature of voices in his *Grundlagen des linearen Kontrapunkts* (Kurth [1917])

1956: 100). Nowadays, there are many vital questions regarding a wide range of contrapuntal aspects.

The interrelations of the different aspects emerged many years ago. Their names are well known, but they are not always fully relevant. We are not proposing a general change of these terms, but are still suggesting a number of new ones. Principally, it would be worth changing the following terms to more adequate ones: heterophony to variaphony, non-imitative polyphony to contraphony, imitations and canons to reflectophony (both imitations and canons should remain as technique specifications). As a result, we can more precisely name all the types of polyphony. Usually, these types appear in different and interesting proportions which determine the contrapuntal essence of any concrete polyphony. Features of this essence could be specified as extensive or intensive stress of linear texture. The more functional differences between the parts, the more extensive the counterpoint. When the linear elements have a similar function (especially when elements are of a melodic nature) the counterpoint mainly gets an intensive character. The author of this article proposes the notion of coefficient of contrapuntal stress.

We can explain the lack of comprehensive teaching of counterpoint with a lack of certain contrapuntal units (like a chord in a harmony). To a certain extent, the notion of a texture phase or contrapuntal phase could serve as a such a unit.

Features of counterpoint must be considered both from quantitative and qualitative points of view. The article includes a summary review of two-part, three-part, four-part, five-part texture in the history of counterpoint. The quantitative indices are commented in their relation to number symbolism. From a qualitative point of view, the following aspects are considered:

- variaphone similarity of parts (including folk music and aleatoric polyphony);
- reflectophone similarity of parts (including imitations, canons as well as micropolyphony);
- part differences in the field of contraphony (including principles of cantus firmus, vocal and instrumental layers, ensemble of different themes and some specific appearances – counterpoint of many genres or styles).

Contrapuntal teaching or doctrine should be a universal, integral theory. The foundation should be a comprehensive system of all contrapuntal aspects. At this time, this article only provides an embryo of this system. In the future, a harmonious and viable organism may be formed from this embryo. Together with an exhaustive investigation of invertible counterpoint, as well as with the correlation of counterpoint and musical form, such a system could attempt to be a system for real contrapuntal teaching.