HARMONI

MANUAL

2009

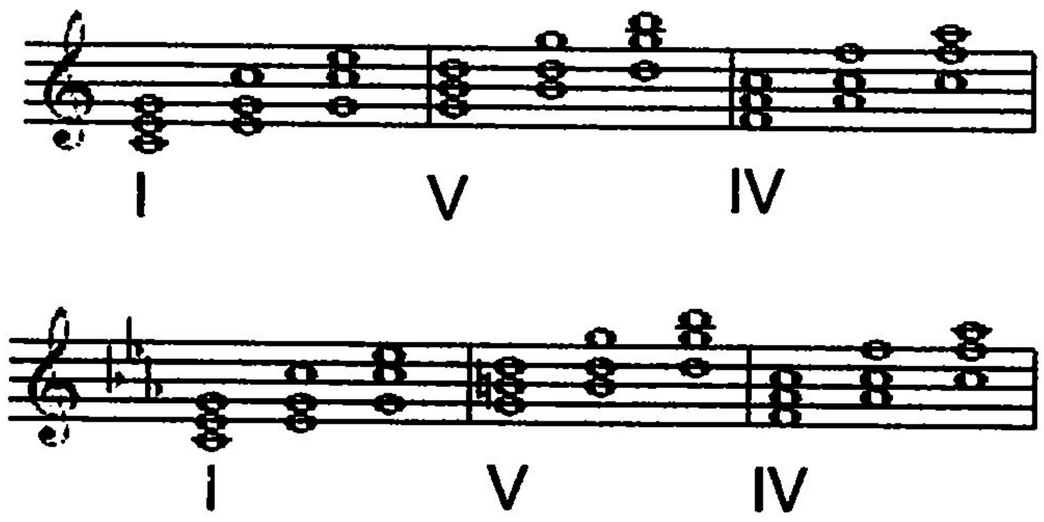
Oleh: HANNA SRI MUDJILAH

DIKTAT
KULIAH

JURUSAN PENDIDIKAN SENI MUSIK
FAKULTAS BAHASA DAN SENI
UNIVERSITAS NEGERI YOGYAKARTA

BAB I
PENGENALAN AKOR PRIMER
(I, IV, dan V)

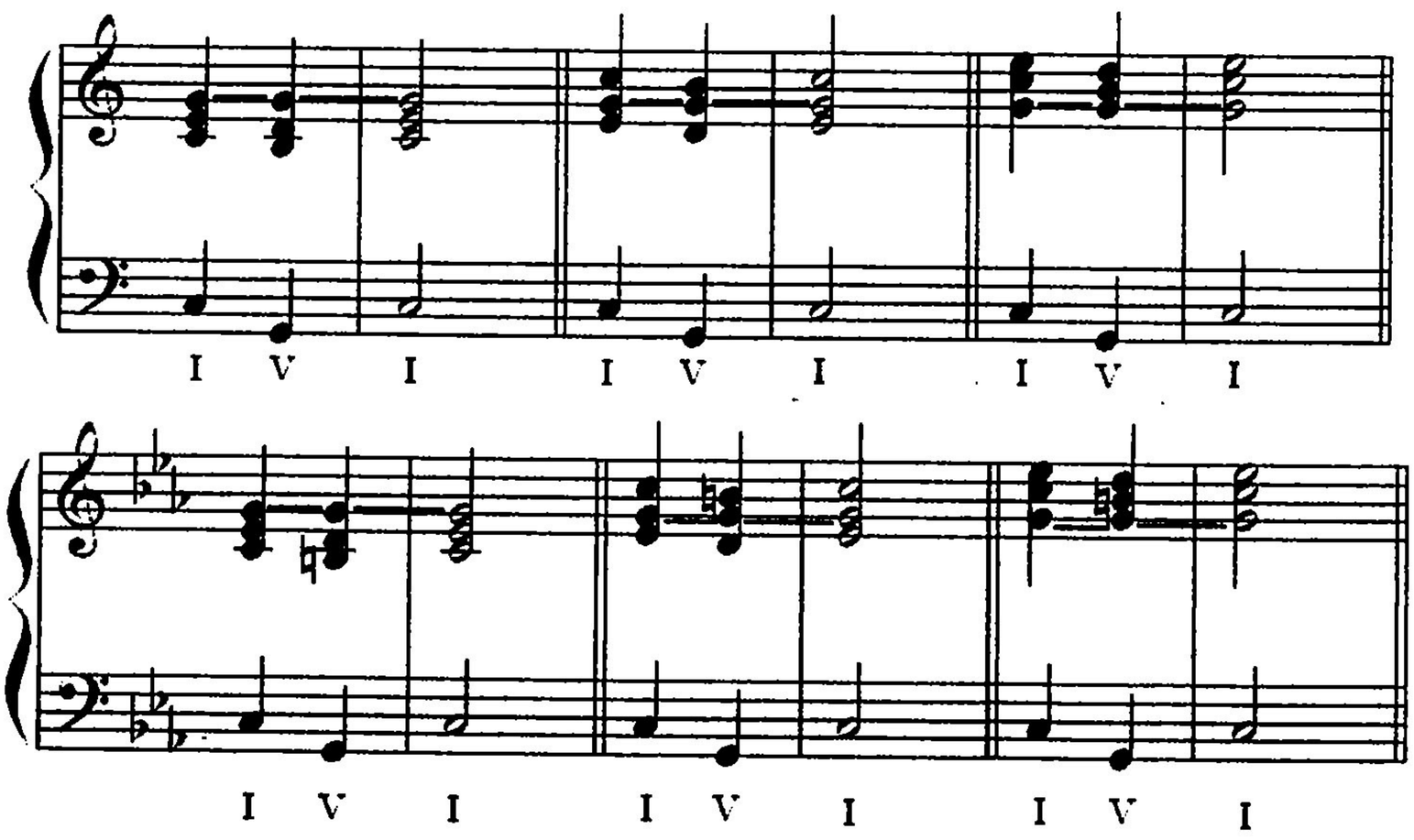
A. Akor Tonika (I), Akor Dominan (V), dan Akor Subdominan (IV)



- Mainkan akor-akor primer dalam seluruh posisi, dengan nada atas kuint, tonika, dan terts.
- Amati dan cermati apa yang terjadi.
- Mainkan akor-akor primer dengan berbagai posisi dalam seluruh tangganada Mayor dan minor.

B. Triad Dominan

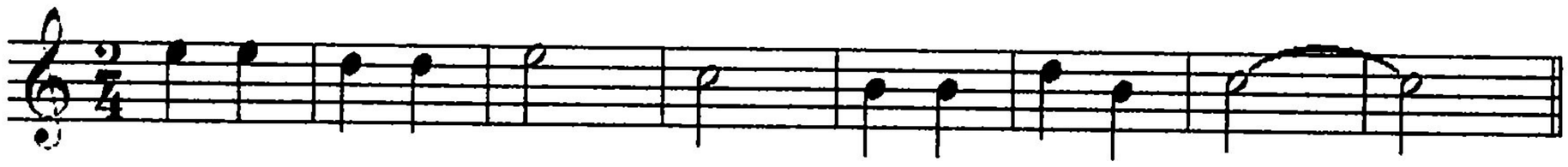
Mainkan progresi akor I – V – I, nada kelima (sol), yang terdapat pada kedua akor ditahan pada suara yang sama,



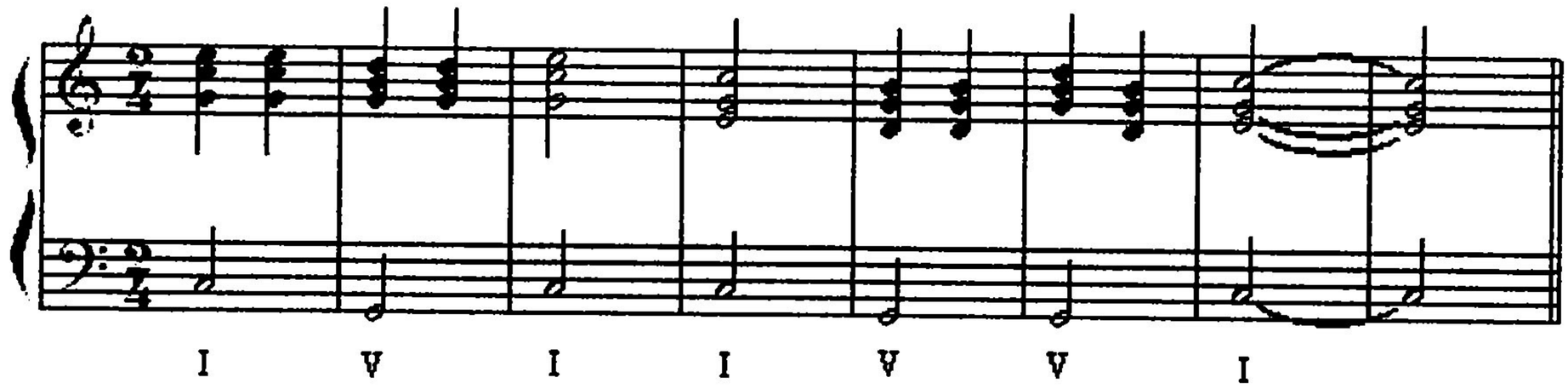
Latihan-latihan:

Harmonisasi melodi berikut ini dengan menggunakan akor-akor primer (pokok), kemudian mainkan.

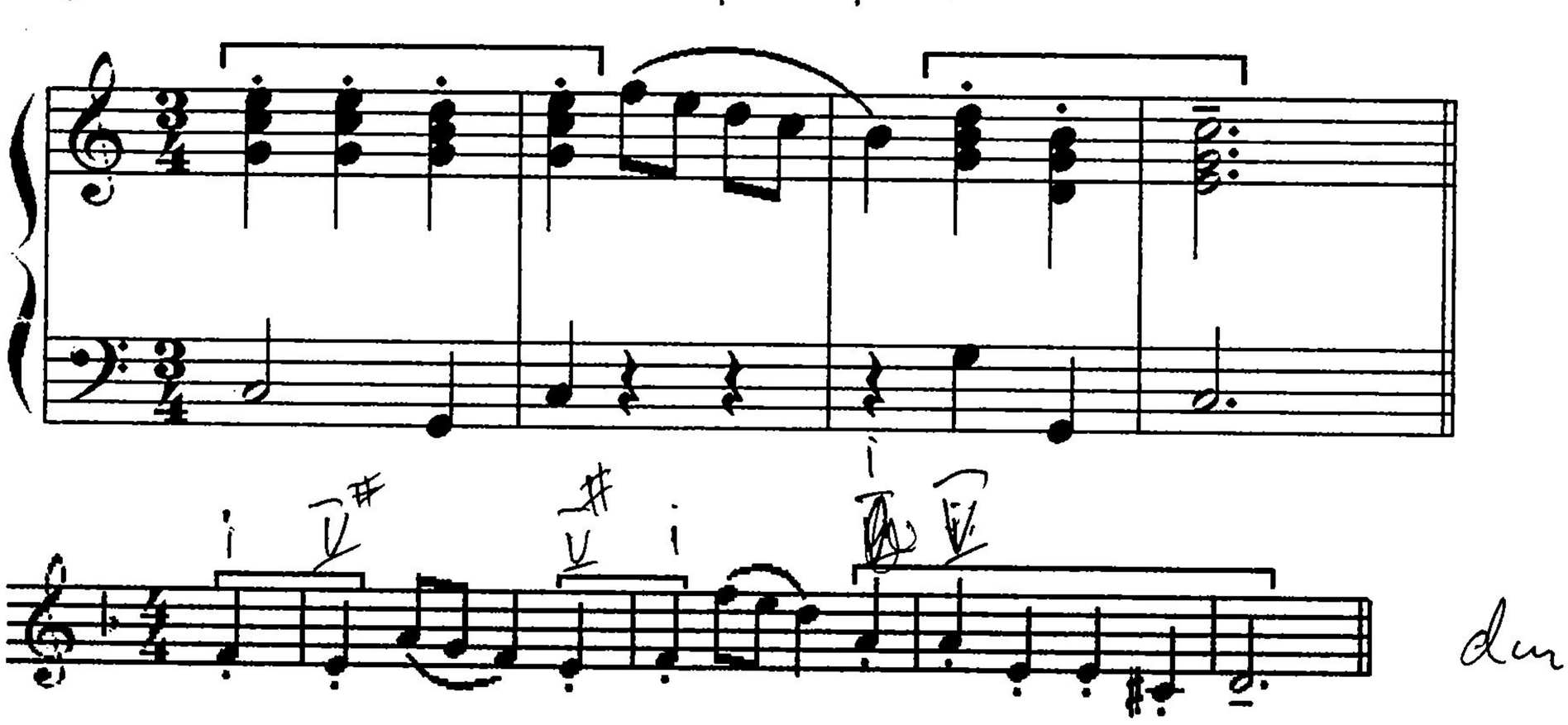
1.



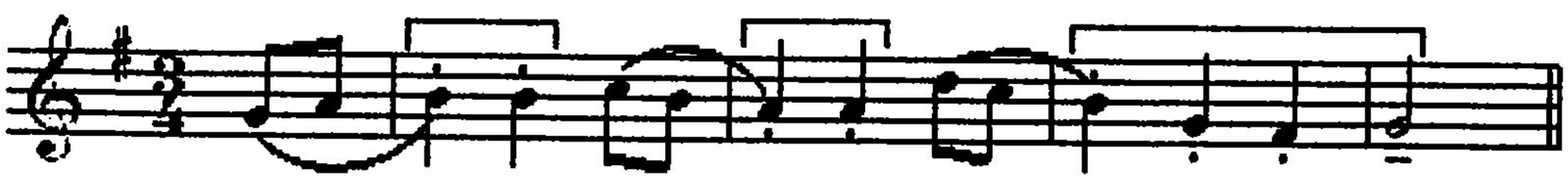
2.



3.



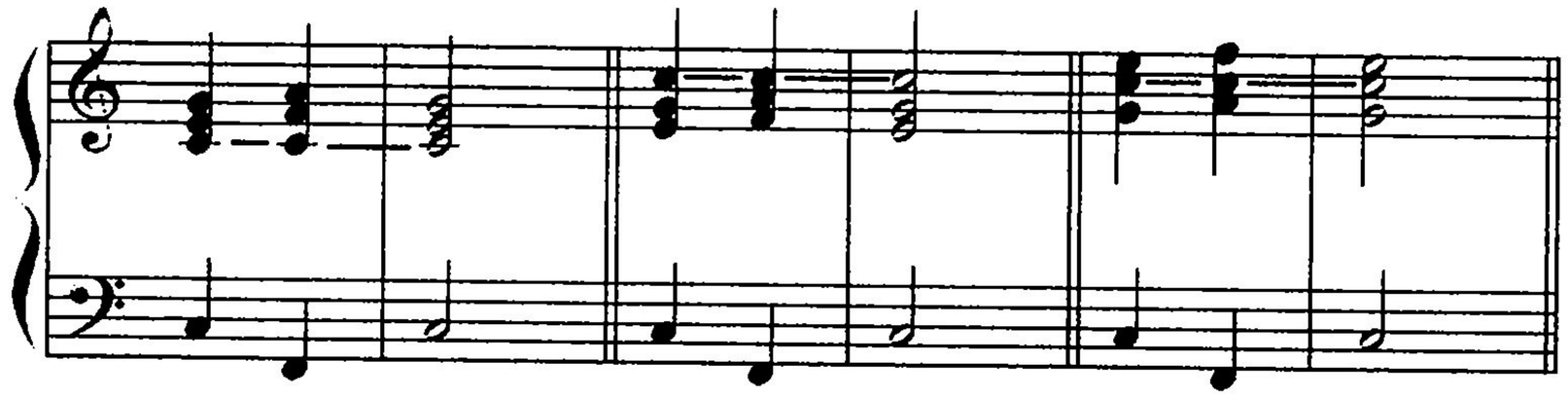
4.

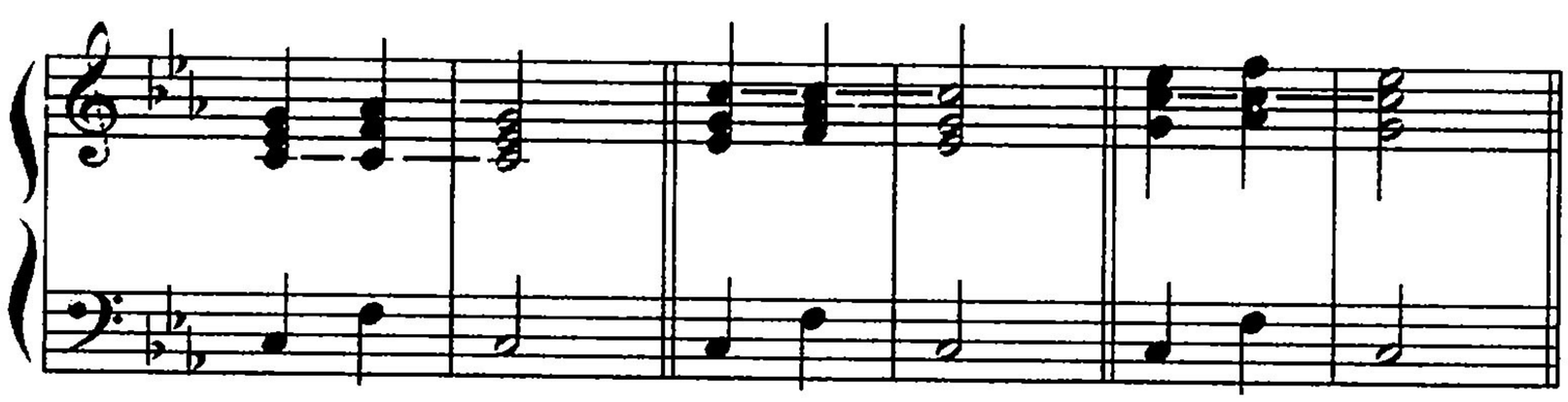


5.

C. Triad Sub-Dominan

Mainkan progresi akor I – IV – I, nada tonika (do), yang terdapat pada kedua akor ditahan pada suara yang sama,.

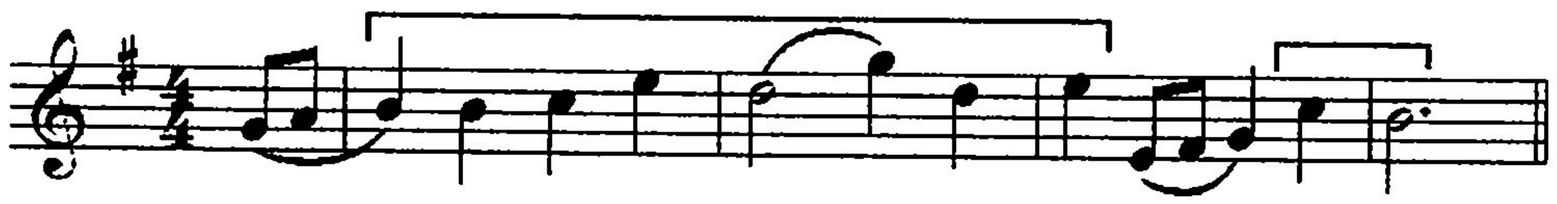




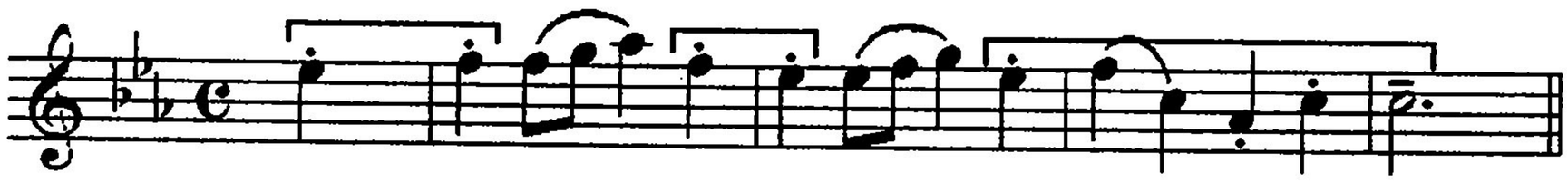
Latihan-latihan:

Harmonisasi melodi berikut ini dengan menggunakan akor-akor primer (pokok), kemudian mainkan.

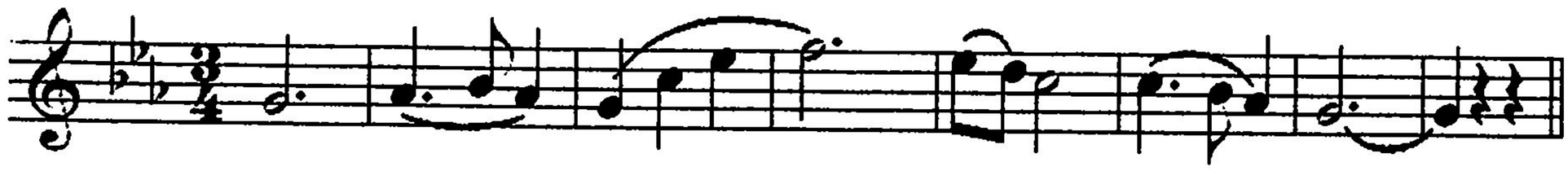
1.



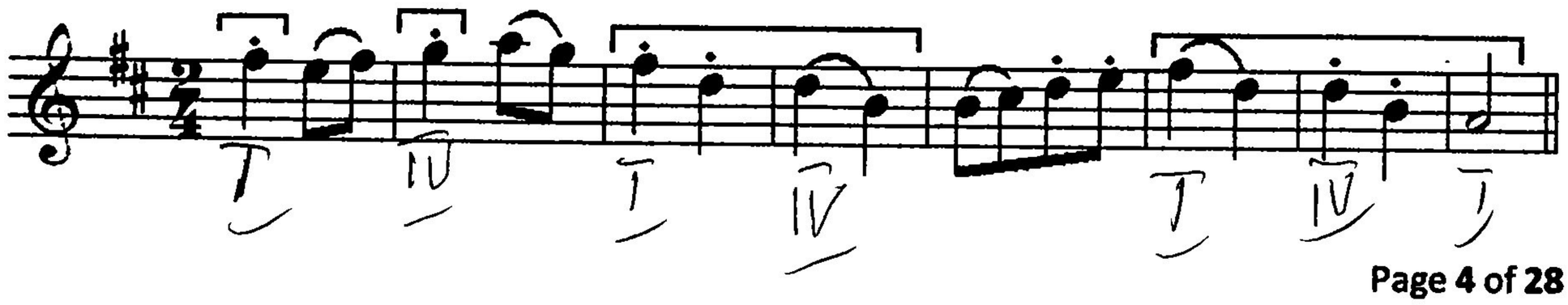
2.



3.



4.



MELODIES
to be harmonized with I, IV and V

1 *Allegretto*

2 *Valse*

Hunting Song. Vivo

3

4 *Andante*

5 *Alla Marcia*

6 *Vivo*

7 *Andantino*

8 *Gavotte. Vivo*

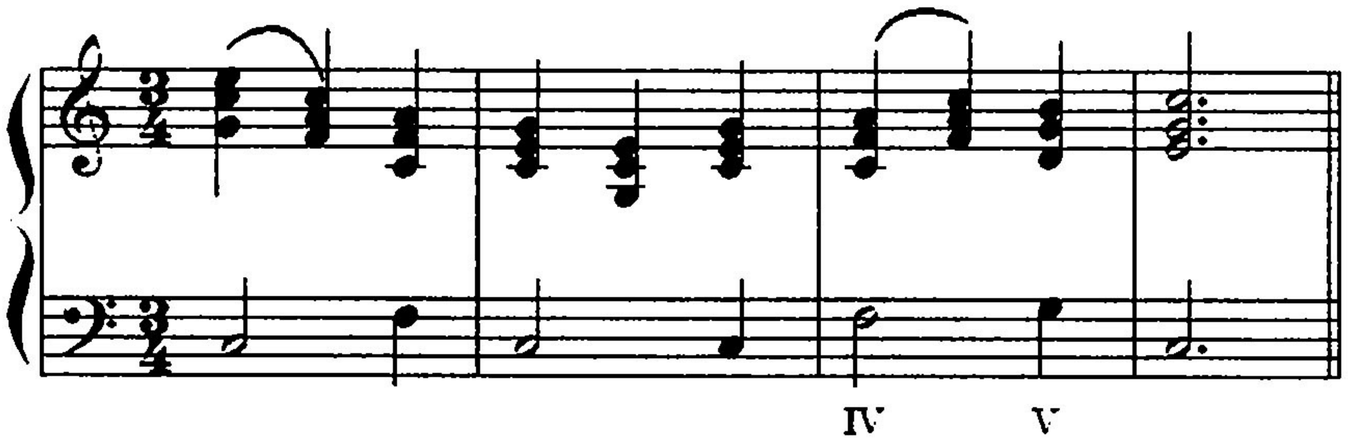
9 *Giocoso*

10 *Tempo giusto*

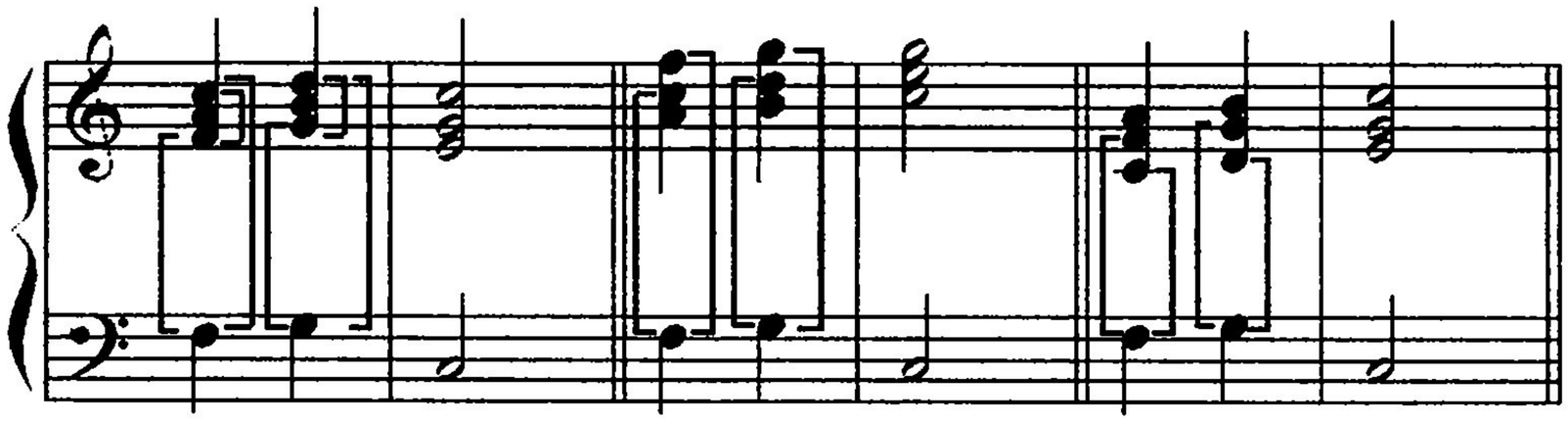
× = passing-note: not to be harmonized.

MENGGUNAKAN AKOR IV DAN V

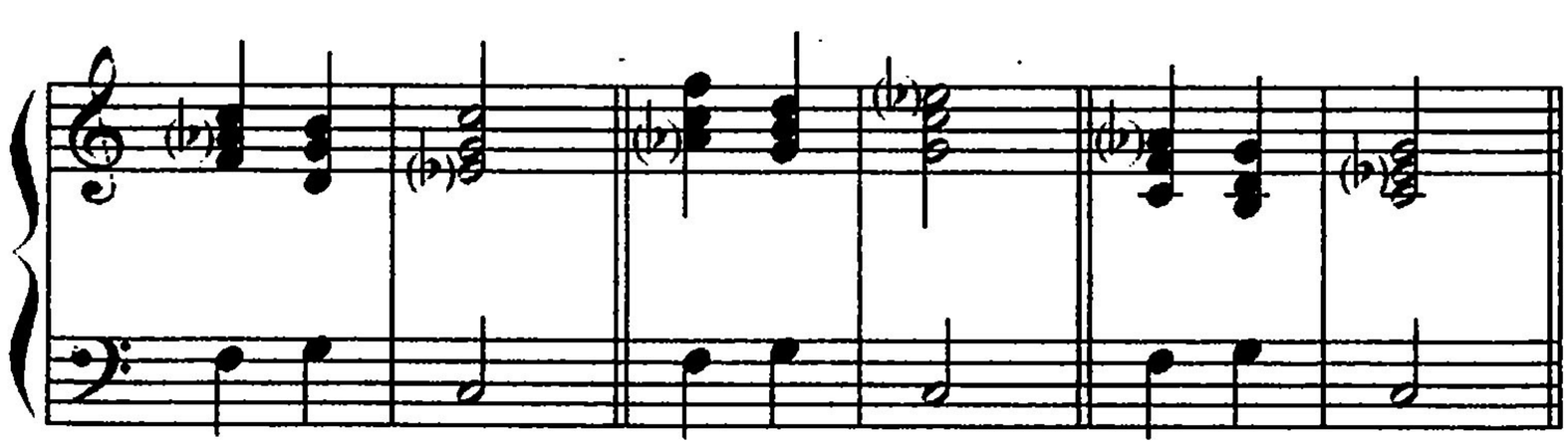
1. Ketika mengharmonisasi melodi untuk piano, seringkali tidak memerhatikan alur melodi pada penggunaan akor IV dan V, yang seringkali dipaksakan dalam posisi tertutup, seperti berikut:



2. Jika diperhatikan, tidak ada nada yang sama pada kedua akor tersebut (IV dan V), sehingga perlu perhatian yang lebih untuk menghindari efek kasar seperti berikut:



3. Paralel kuin dan oktaf di atas terasa kosong dan kaku. Hindari kesalahan-kesalahan tersebut dengan membuat ketiga nada-nada di tangan kanan bergerak dalam gerak berlawanan arah dengan bass:



MELODIES
requiring the use of IV and V in close juxtaposition

Valse. Andantino

1.

Bourrée. Vivo

2.

Gavotte. Allegretto

3.

Graxioso

A, D

4.

Moderato

5.

Andante

6.

Vivo

D, G

7.

Piangevole

8.

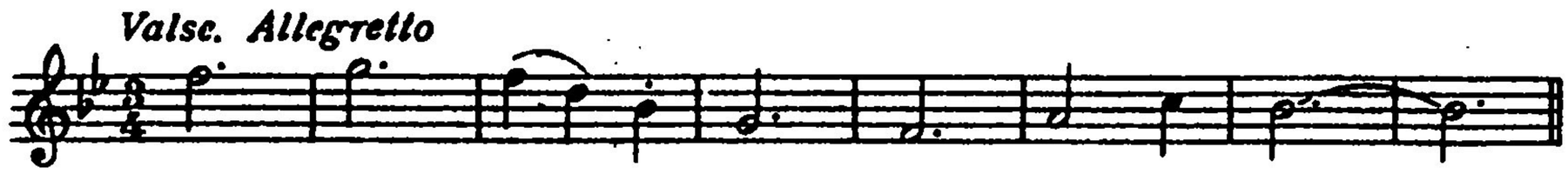
Graxioso

9.

× = passing-note: not to be harmonized.

ADDITIONAL MELODIES
to be harmonized with I, IV and V

1. *Valse. Allegretto*



2. *Vivace*

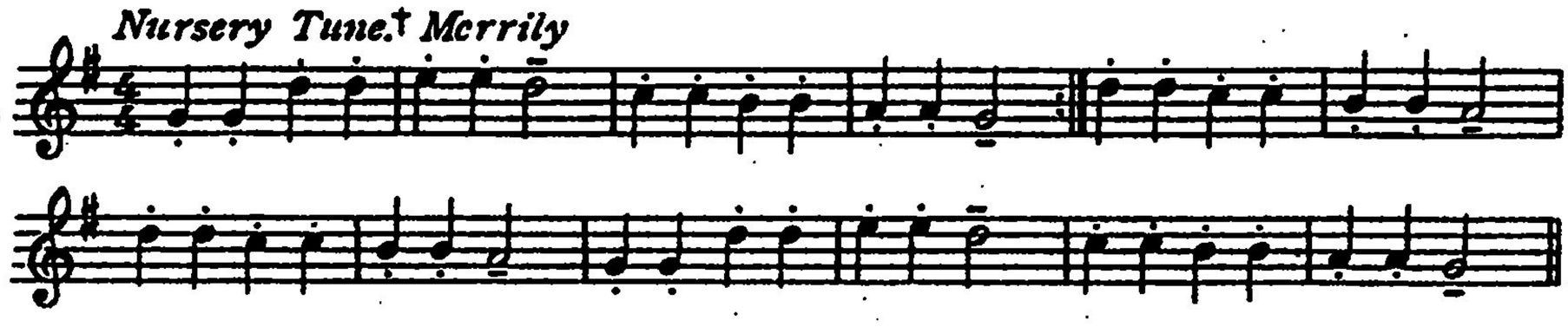
3. *Gavotte. Allegretto*

A, D, Bes

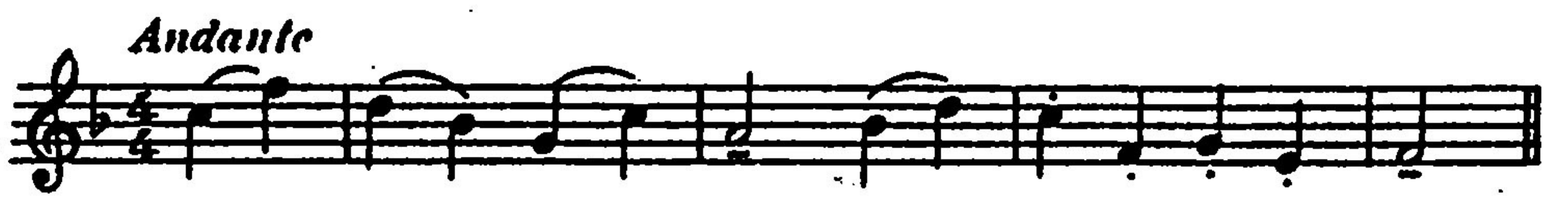
4. *Andante*

am, dm, gm

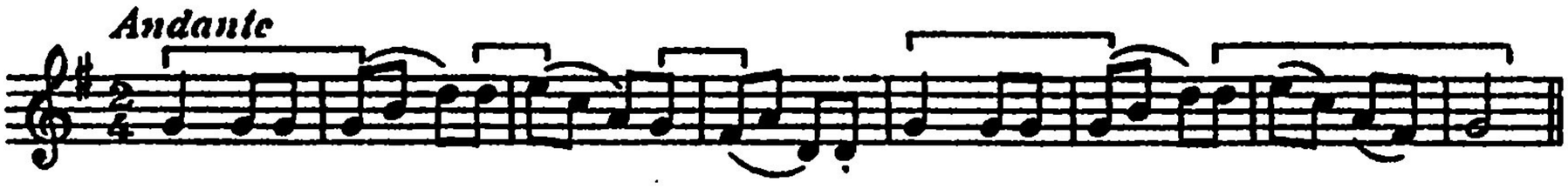
5. *Nursery Tune.† Merrily*



6. *Andante*

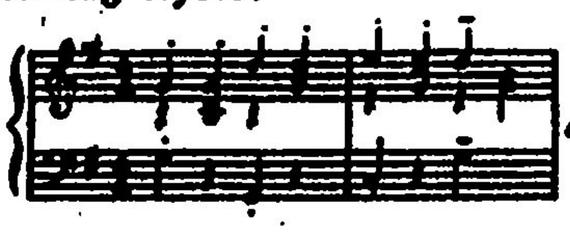


7. *Andante*



8. *Espressivo*

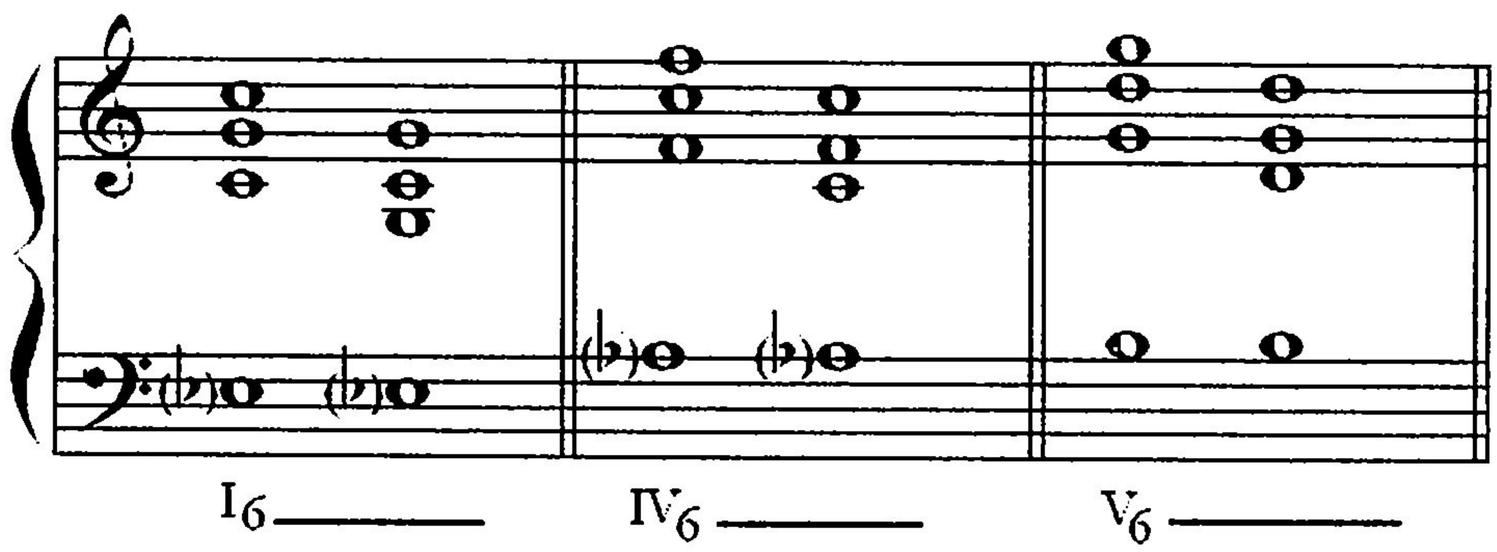
× = Passing-note
† = Try to achieve an interesting effect. Use the following styles:

(a) *etc.* or (b)  *etc.*

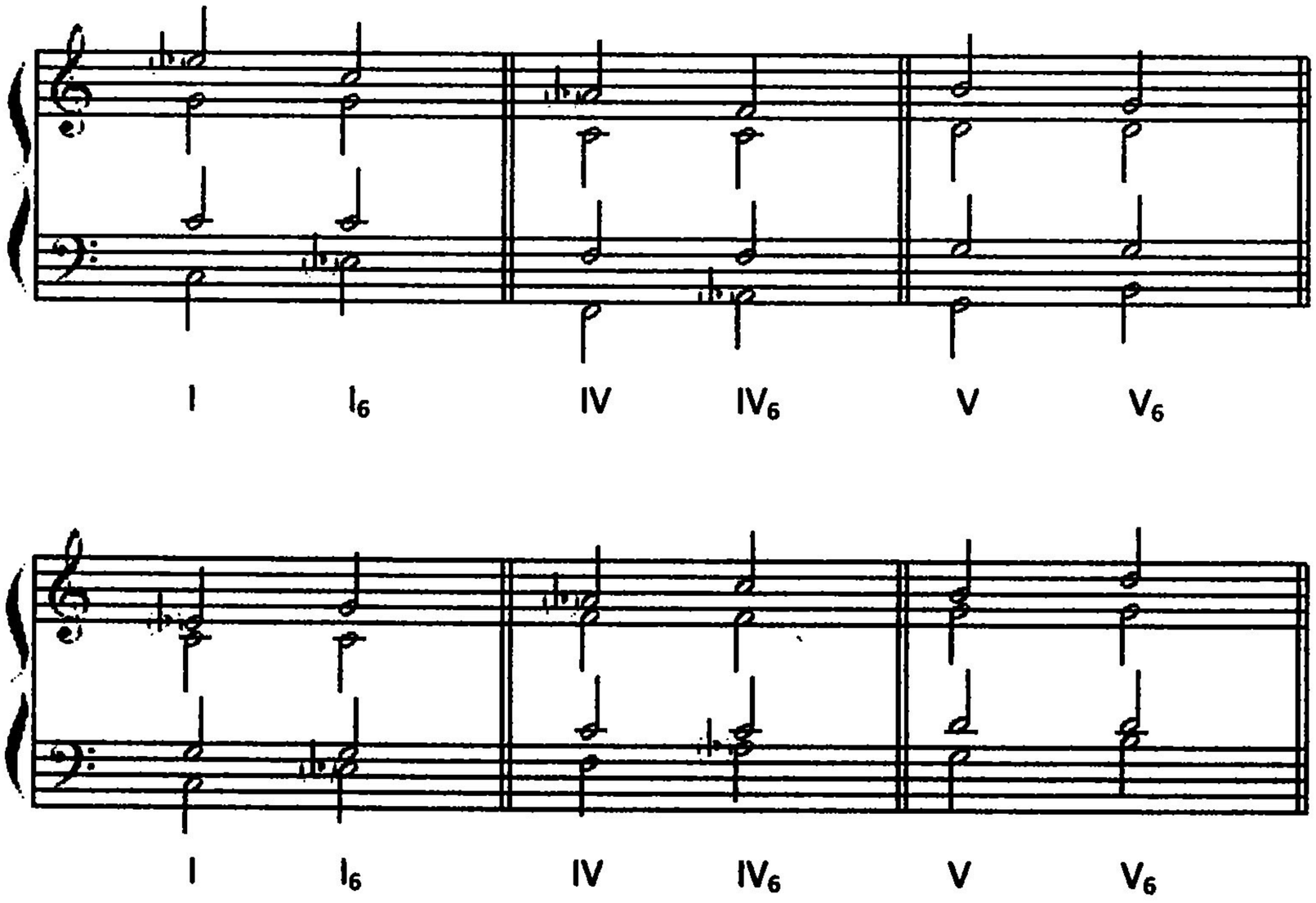
BAB II

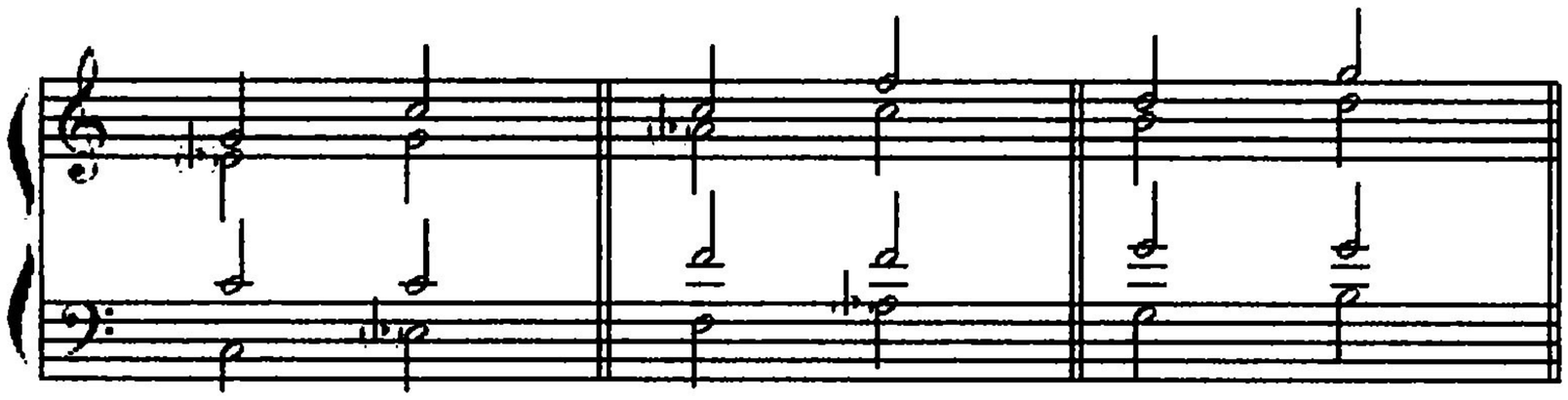
Pembalikan Pertama (*first inversion*) pada Akor Primer

A. Mainkan dalam tangganada C mayor dan minor, pembalikan pertama dari akor tonika (I6), hati-hati terhadap pendobelan nada bass. Dengan cara yang sama, mainkan pembalikan pertama dari akor subdominant (IV6), dan akor dominan (V6):



B. Mainkan progresi di bawah ini, pertama-tama dalam tangganada C Mayor, kemudian mainkan dalam seluruh tanggana Mayor dan minor.



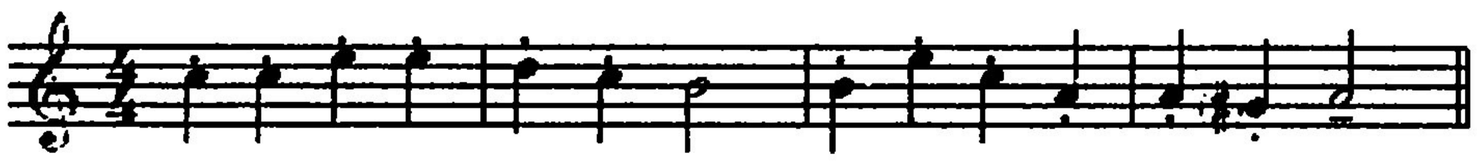


I I_6 IV IV_6 V V_6

Latihan:

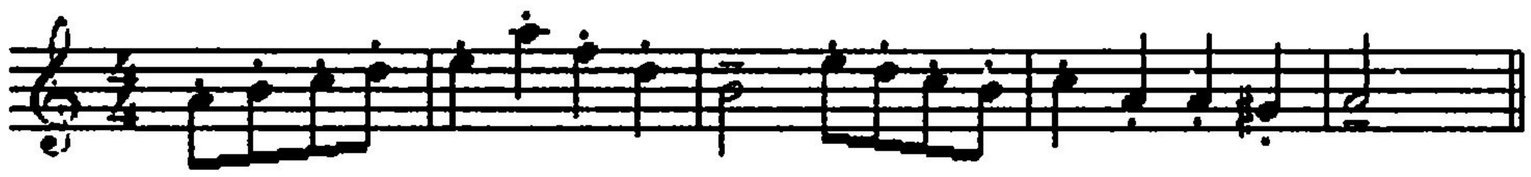
Harmonisasi melodi berikut ini dengan menggunakan akor I, IV, dan V (posisi dasar dan pembalikan pertama)

1.



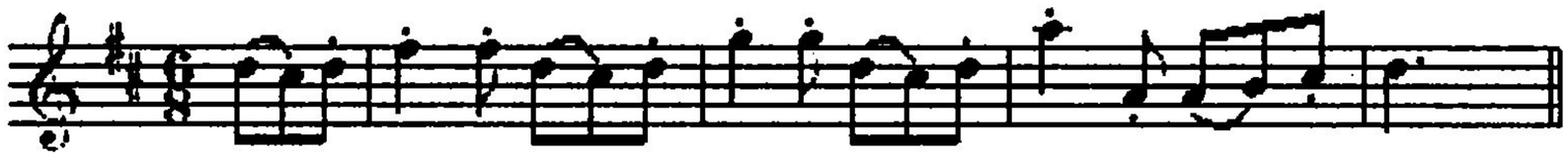
I_6 V_6 I_6

2.



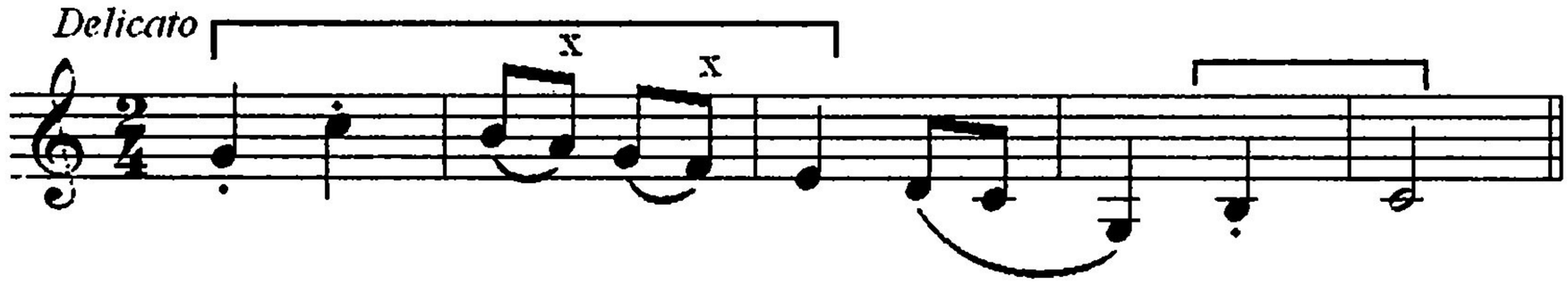
I_6 IV_6 I_6

3.



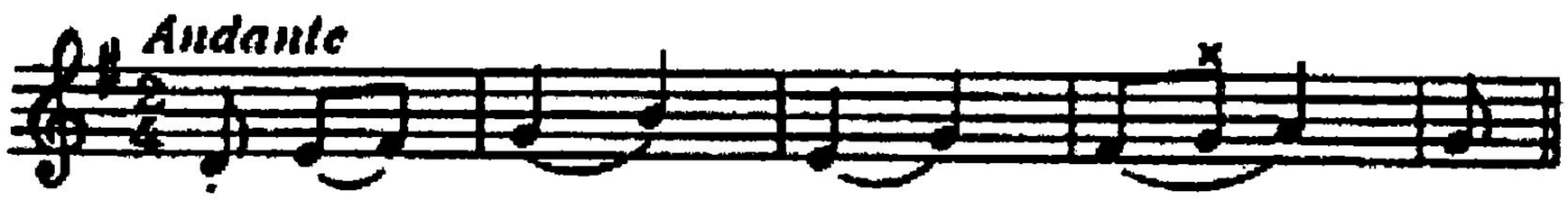
IV_6 I_6

4.

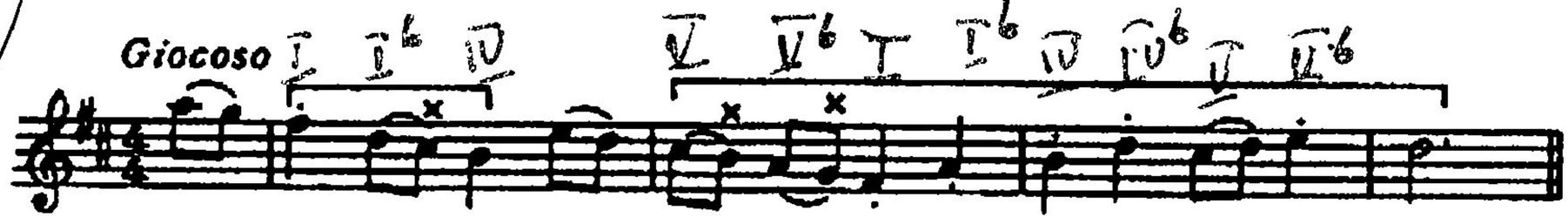


5.

6.



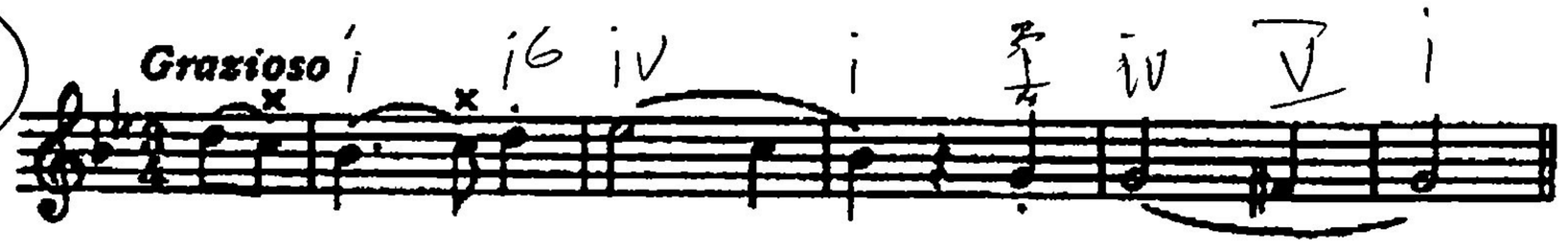
7.



8.

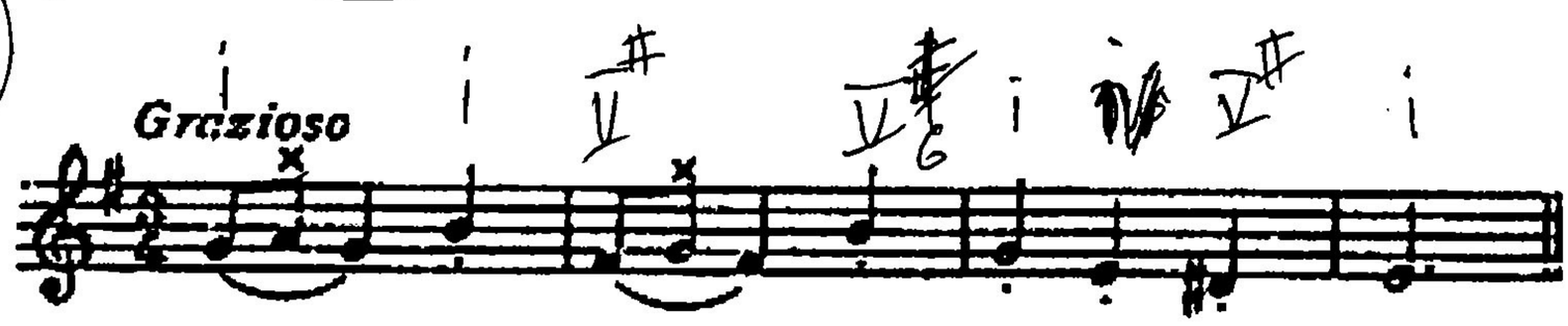
9.

10.



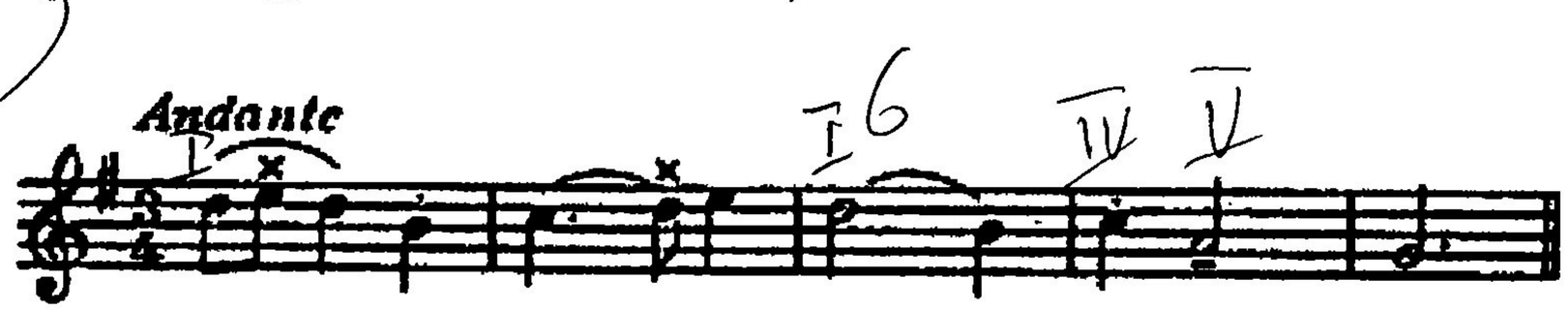
11.

12.



13.

14.



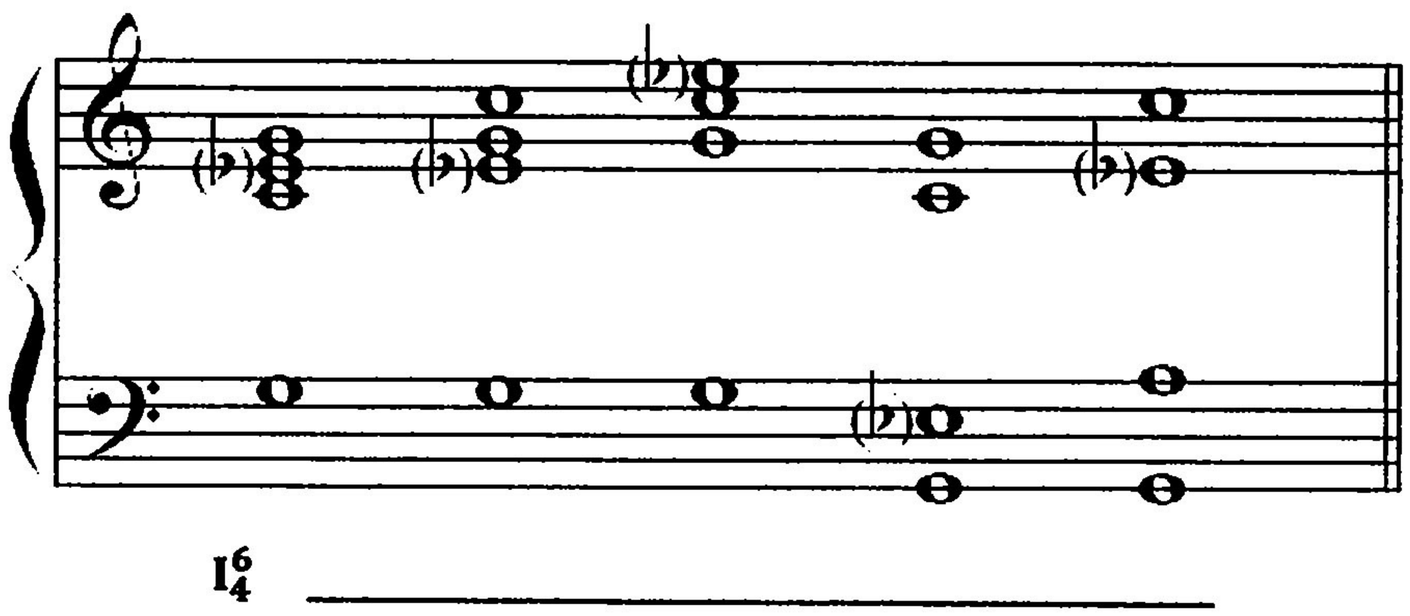
Catatan: x = passing note; tidak diharmonisasi

C. Harmonisasi lagu-lagu wajib/nasional, dengan menggunakan akor-akor pokok, posisi dasar, pembalikan pertama, dan pembalikan kedua; kemudian mainkan dalam tangganada yang berbeda. (min. 2 tangganada)

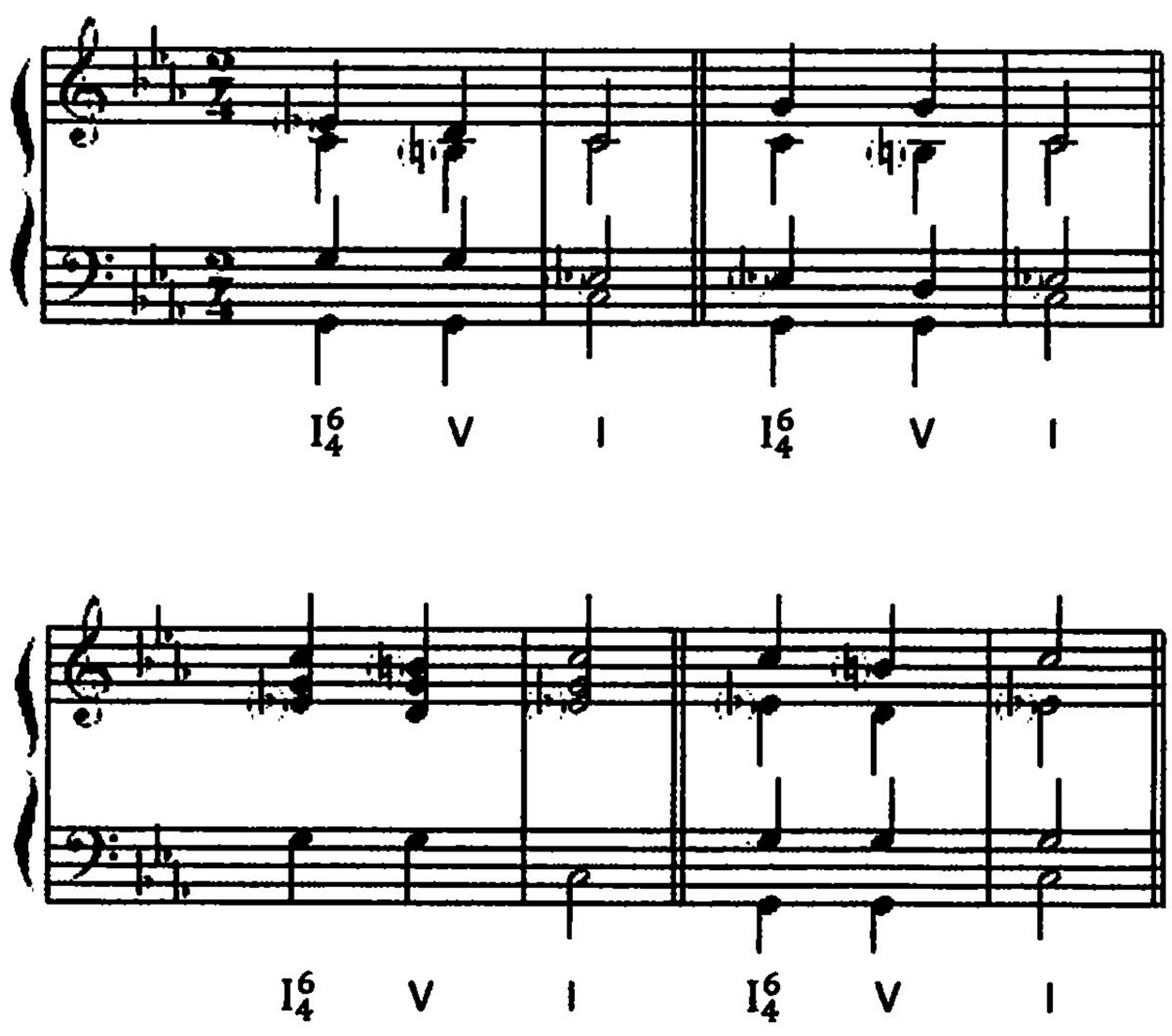
BAB III

PEMBALIKAN KEDUA (*SECOND INVERSION*) DALAM AKOR TONIKA (" Cadential Six-four")

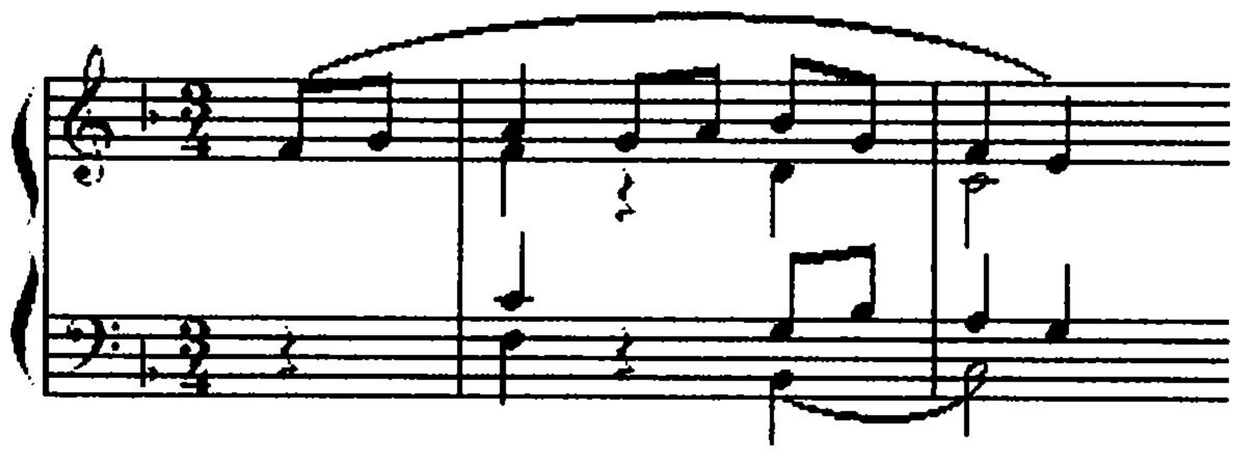
A. Mainkan pembalikan kedua dari akor tonika (I_4^6), pertama-tama dalam tangganada C Mayor dan minor, kemudian dalam tangganada Mayor dan minor yang lain.



B. Mainkan akor $I_{6,}$ yang diselesaikan dengan Kadens Sempurna (*perfect cadence*), pertama-tama dalam tangganada C Mayor dan minor, kemudian dalam tangganada mayor dan minor yang lain.



C. Feminine Ending

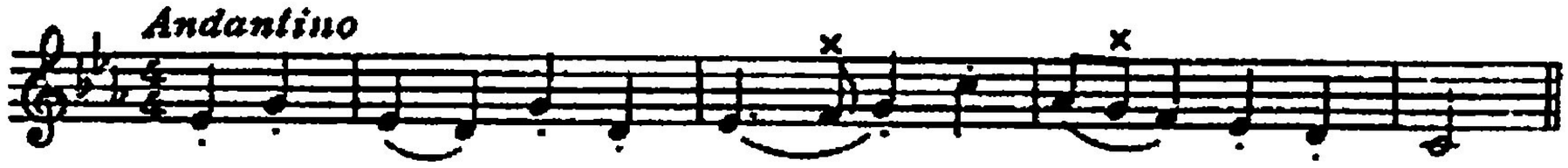


Latihan-latihan:

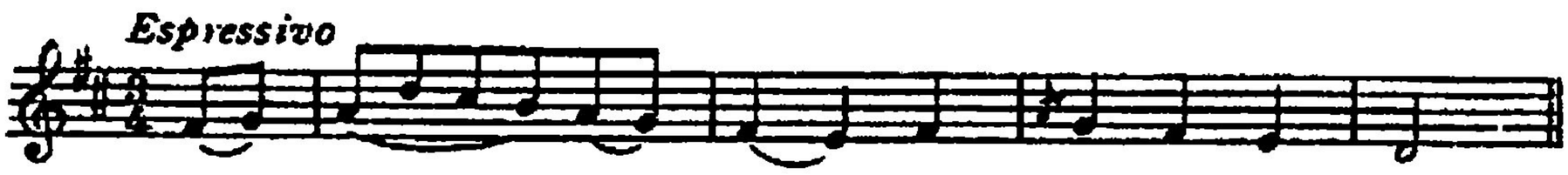
1.

2.

3.



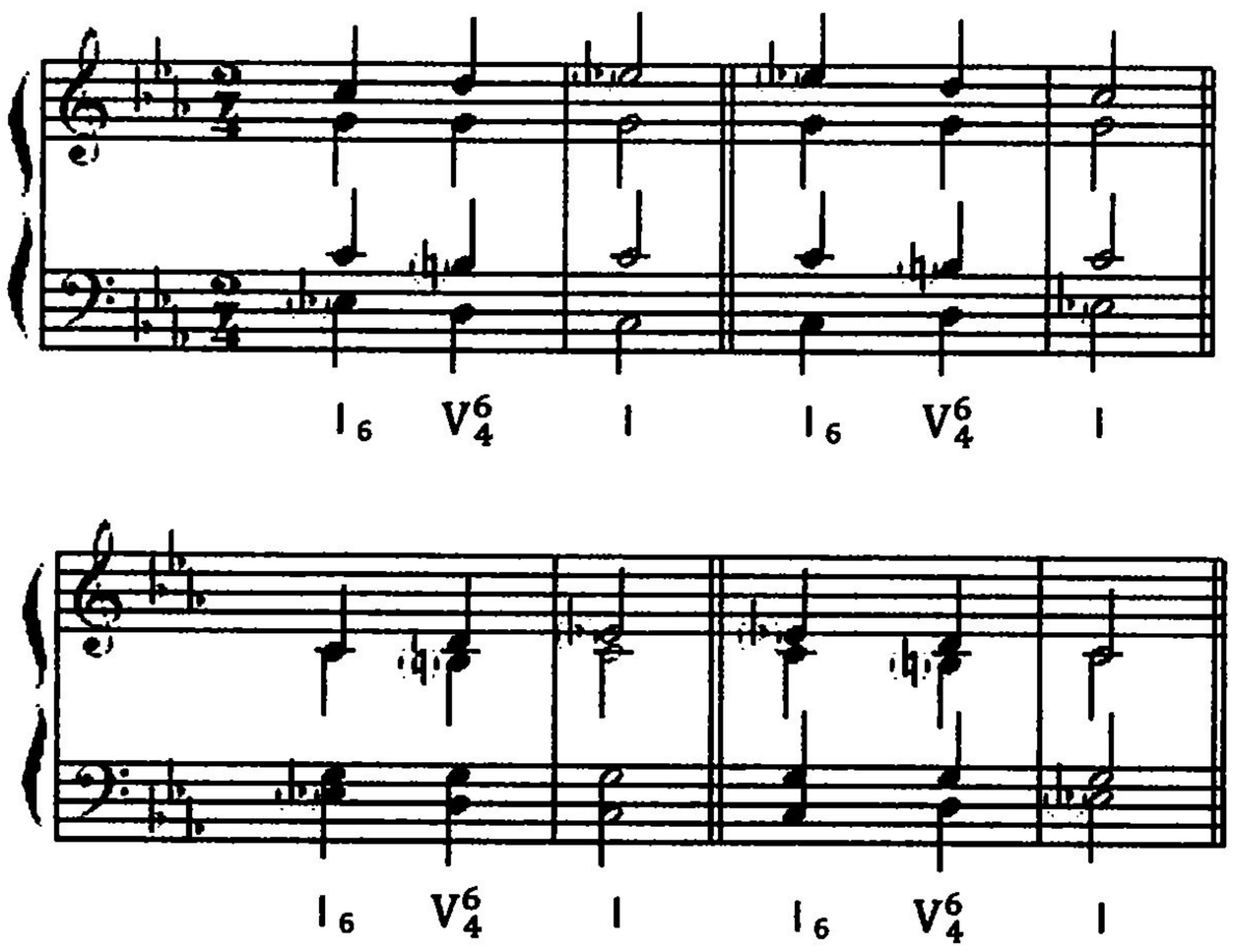
4.



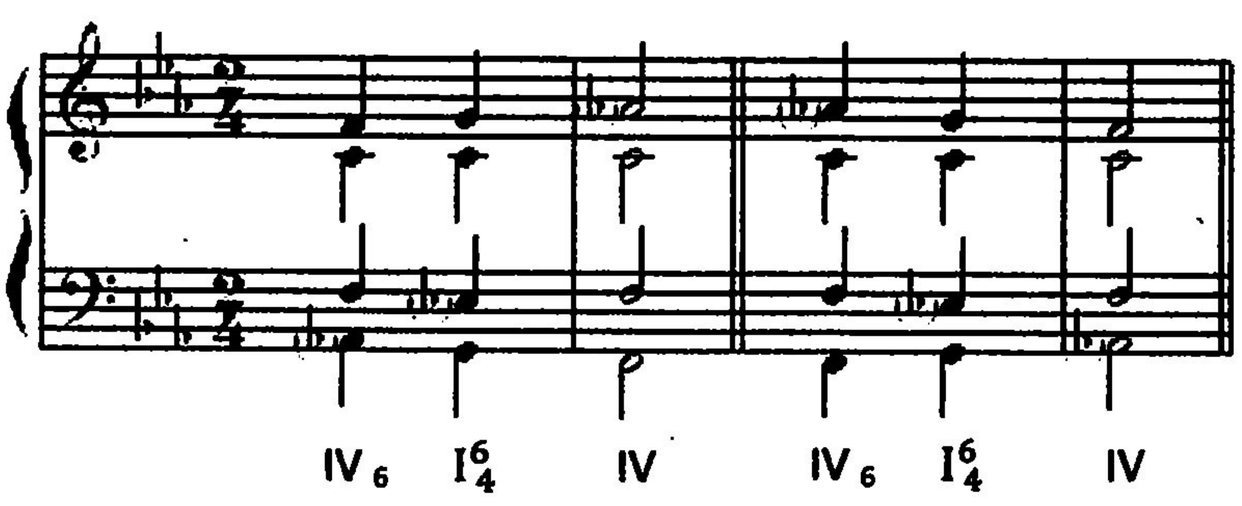
5.

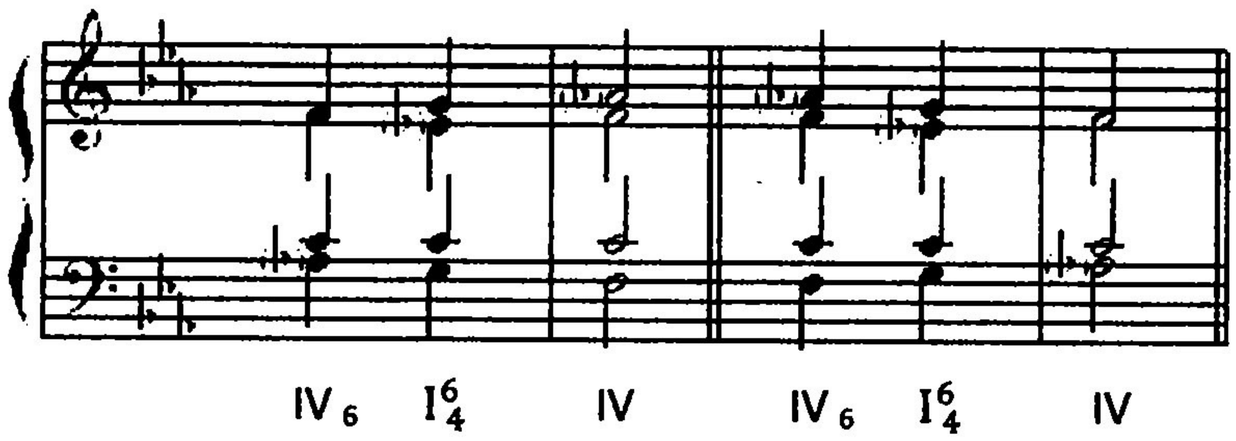
D. Passing Six-four (Passing $\frac{6}{4}$)

1. Mainkan progresi di bawah ini, yang dibentuk dari akor dominan posisi pembalikan kedua (2^{nd} invertion), di antara dua akor tonika dalam dua posisi. Setelah memainkan progresi ini dalam tangganada C Mayor dan minor, kemudian mainkan dalam tangganada Mayor dan minor yang lain.



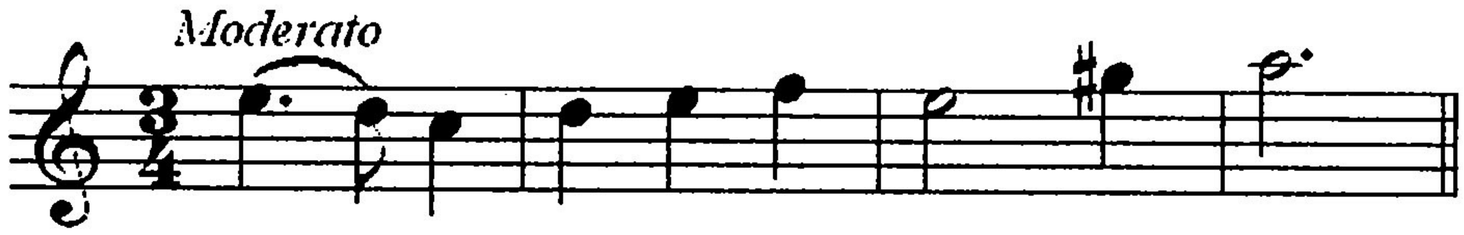
2. Mainkan progresi di bawah ini, yang dibentuk dari akor tonika posisi pembalikan kedua (2^{nd} invertion), di antara dua akor subdominant dalam dua posisi. Setelah memainkan progresi ini dalam tangganada C Mayor dan minor, kemudian mainkan dalam tangganada Mayor dan minor yang lain.



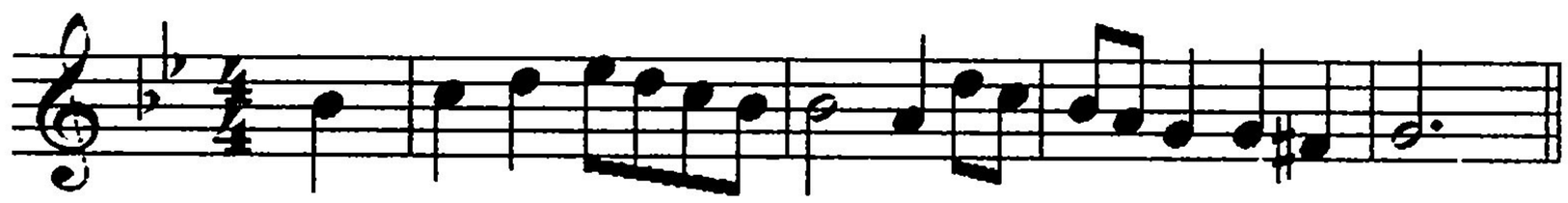


Latihan-latihan:

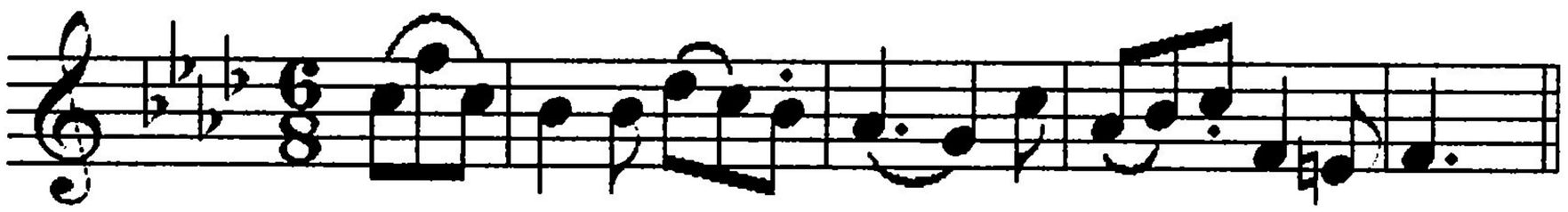
1.



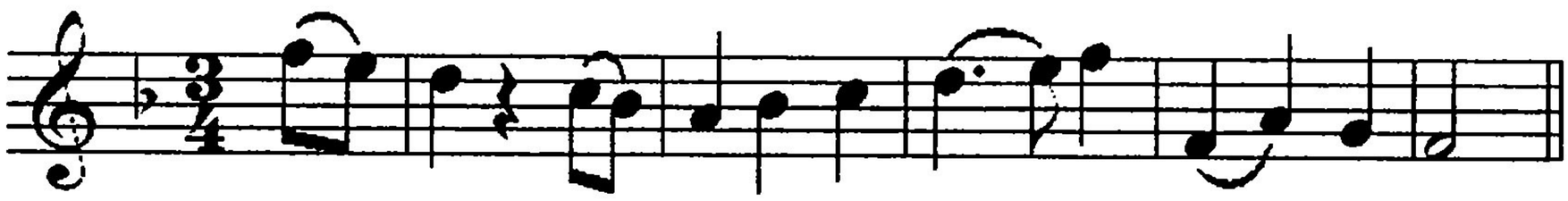
2.



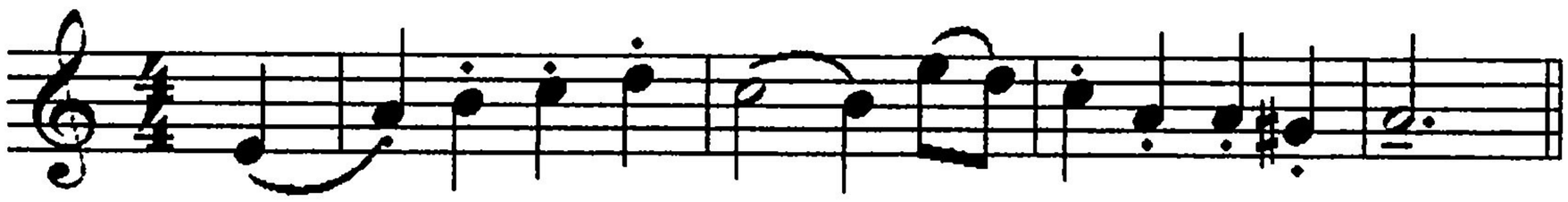
3.



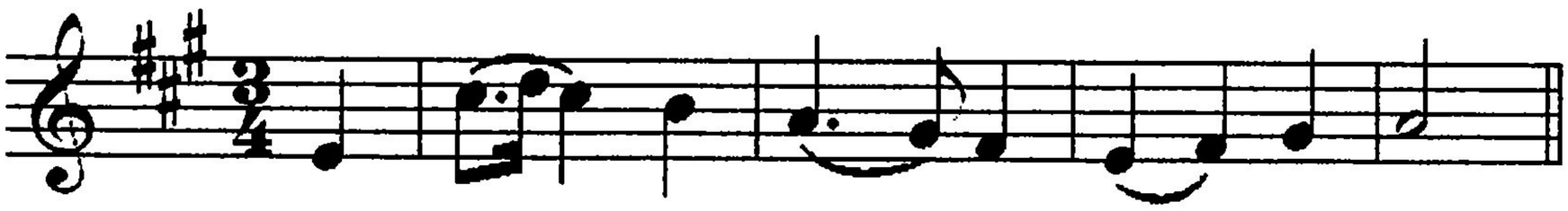
4.



5.



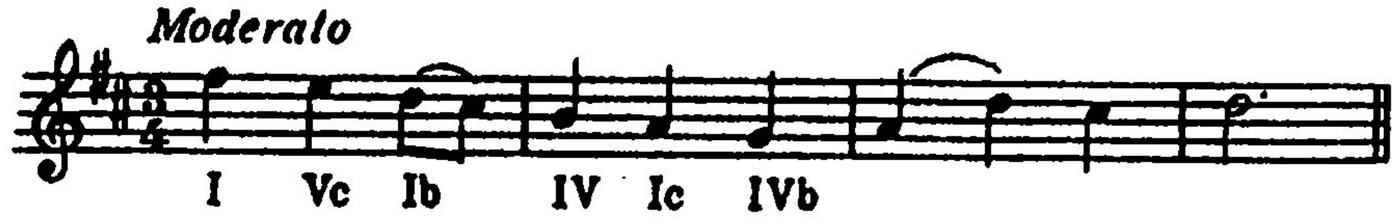
6.



MELODIES

containing both forms of the "Passing $\frac{6}{4}$" progression

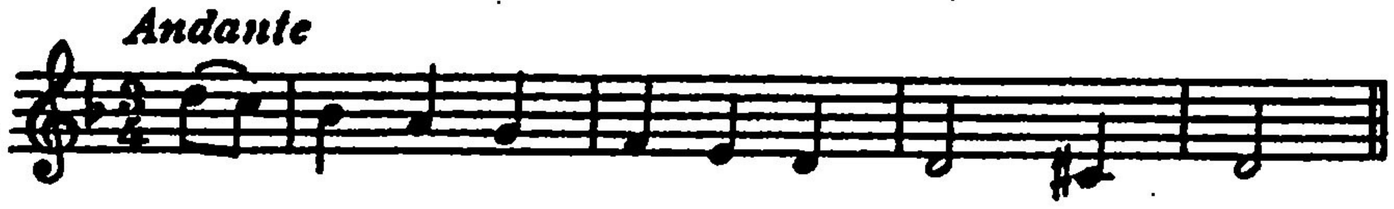
1. *Moderato*



2. *Andante*

3. *Moderato*

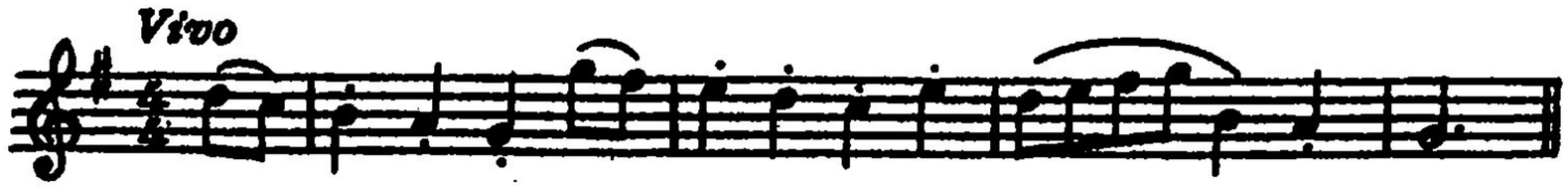
4. *Andante*



5. *Andantino*

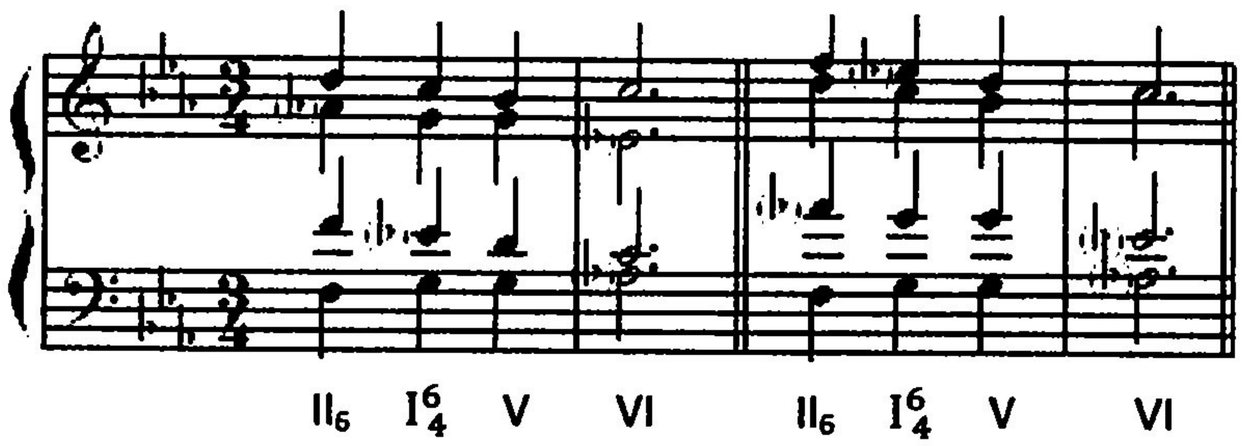
6. *Giocoso*

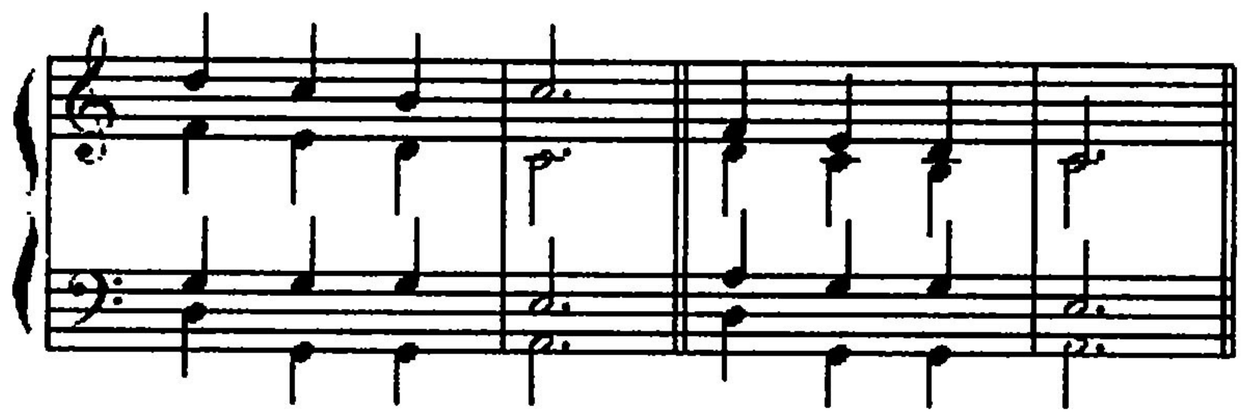
7. *Vivo*



BAB IV
AKOR SEKUNDER II dan VI

Mainkan progresi di bawah ini, pertama-tama dalam tangganada C Mayor dan minor, kemudian dalam seluruh tangganada Mayor dan minor.





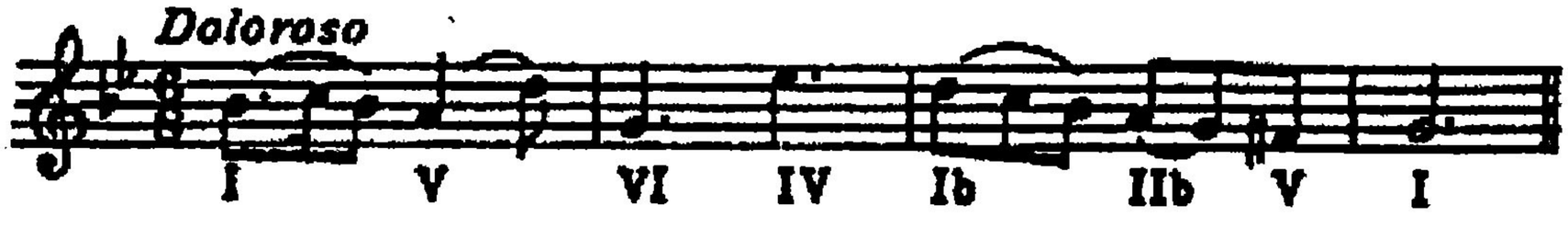
Latihan:

Mengenal akor bantu II dan VI

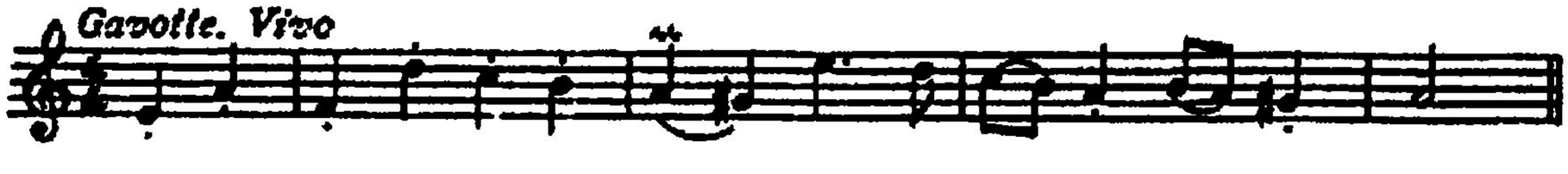
Perhatikan contoh harmonisasi pada dua nomor pertama berikut ini:

1.

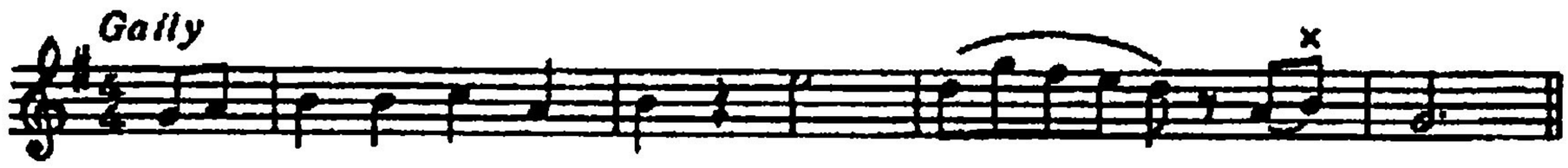
2.



3.



4.

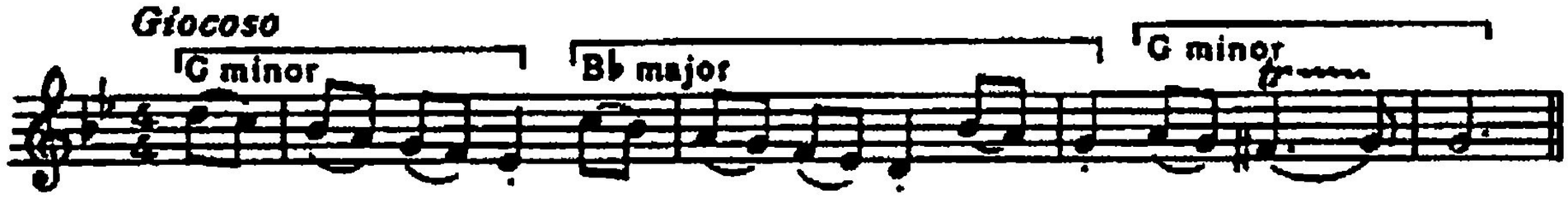


5.

6.

7.

8.



9.

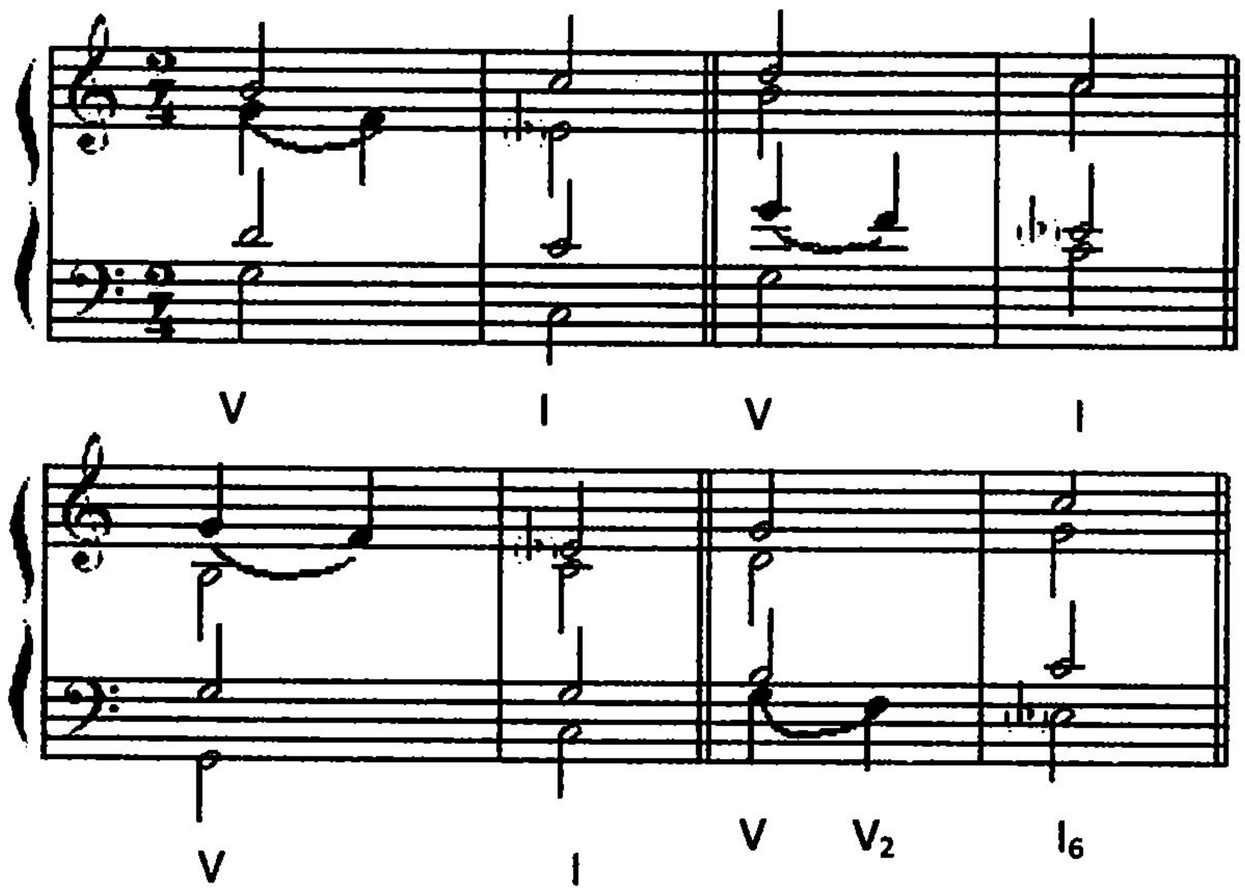
10.

X = leaping auxiliary note

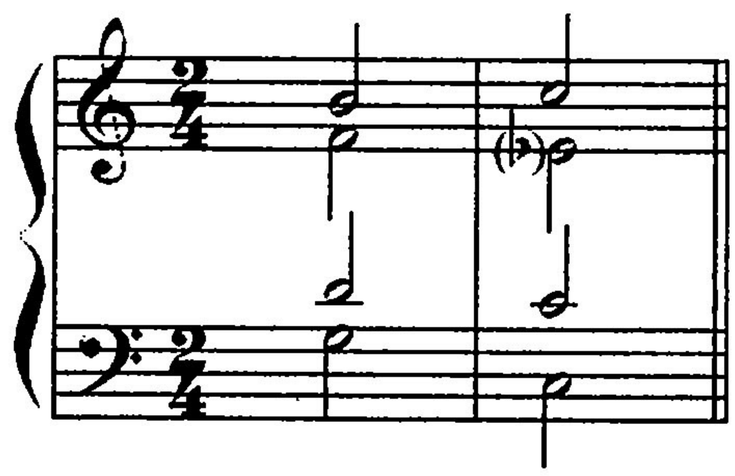
BAB V

THE DOMINANT SEVENTH CHORD
(Akor Dominan Tujuh)

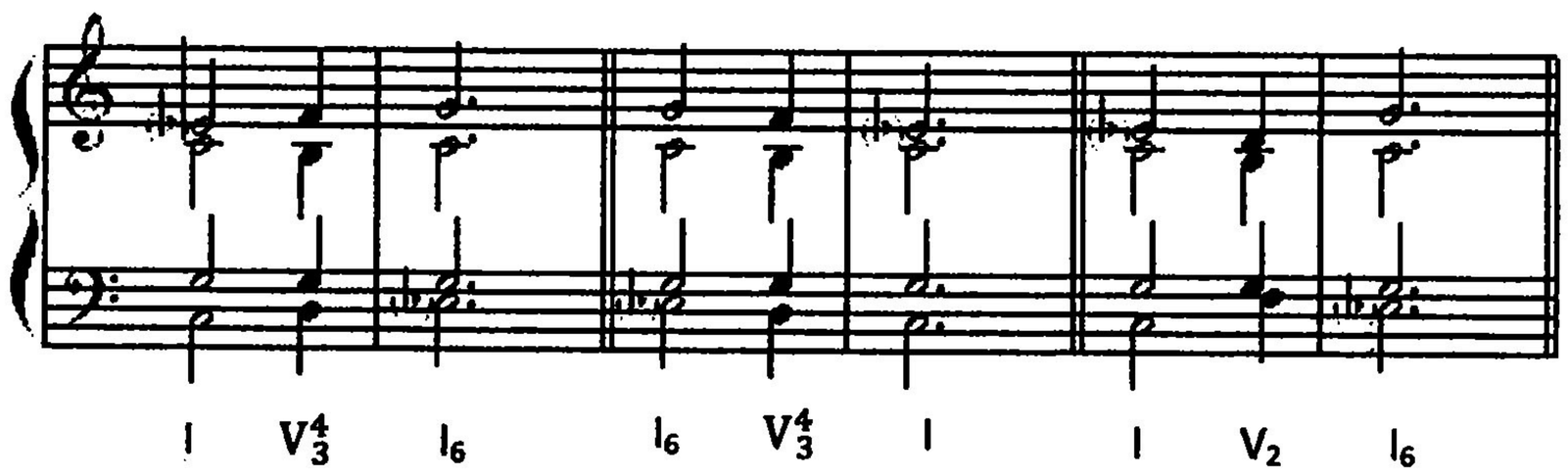
Mainkan progresi di bawah ini yang memperkenalkan akor dominant seventh sebagai suatu passing note:

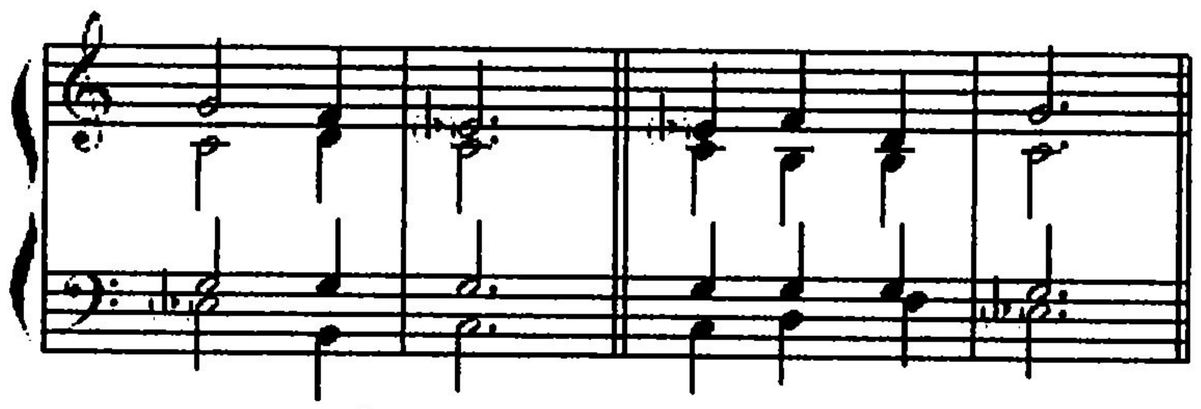


Mainkan dalam setiap tangganada mayor dan minor progresi akor di atas, menggunakan dominant seventh sebagai not esensial dari harmoni. Contoh pertama di atas akan menjadi:



Mainkan dalam seluruh tangganada mayor dan minor progresi akor di bawah ini, yang dikenalkan dalam posisi yang berbeda dari akor dominant seventh:

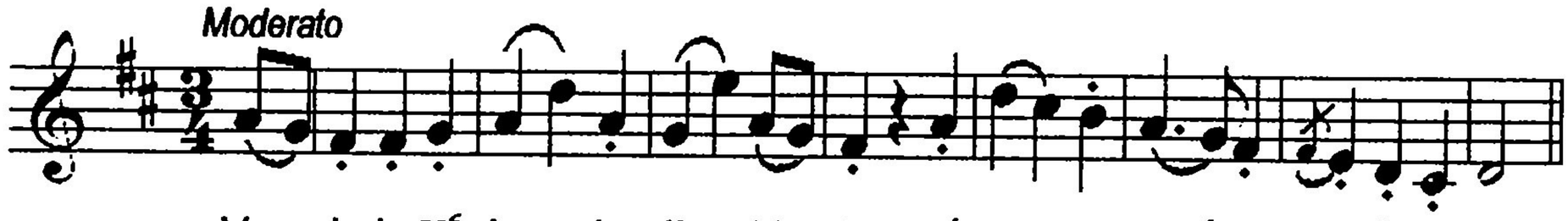




$I_6 \quad V_5^6 \quad I \qquad I \quad V_5^6 \quad IV_2 \quad I_6$

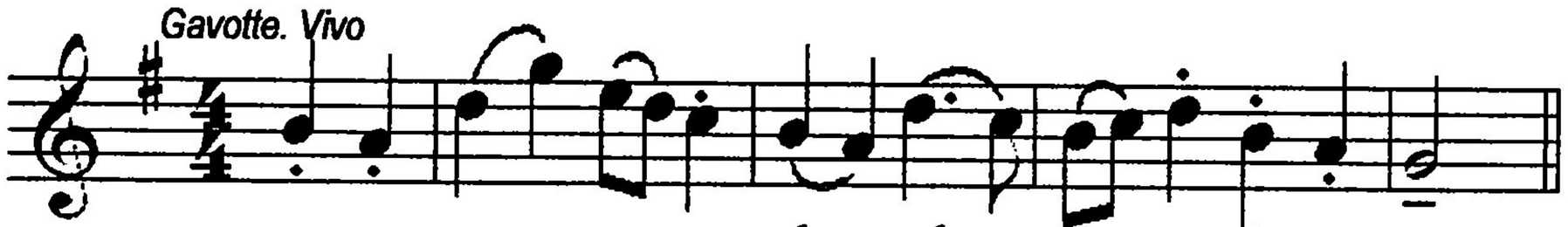
Latihan-latihan:

1.



$V_6 \quad I \quad I \quad V_5^6 \; I_6 \quad I_6 \quad II \quad V_6 \quad I \quad V_2^4 \; I_6 \quad IV \quad I_6 \; V_5^6 \; I \quad II_6 \; I_4^6 \; V_7 \; I$

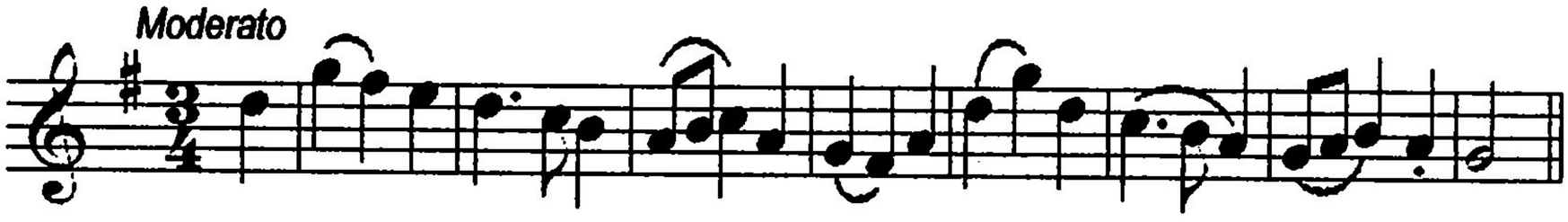
2.



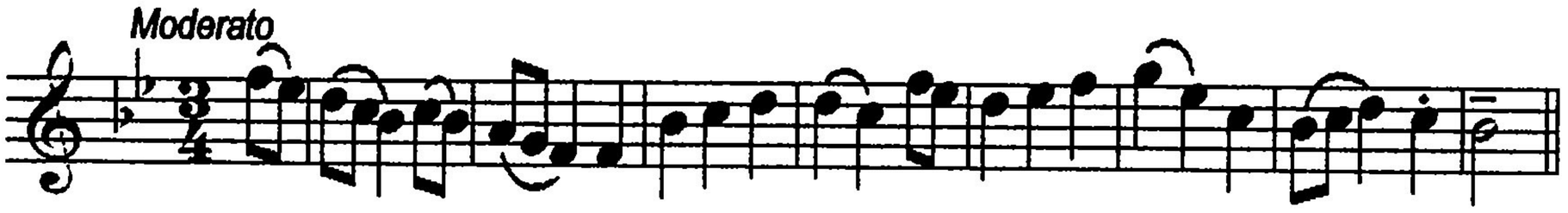
$I \quad V_2 \quad I_6 \quad IV - IV_6 \; I_4^6 \; V \; V_5^6 \quad I \quad I_6 \; I_4^6 \; V \quad I$

3.

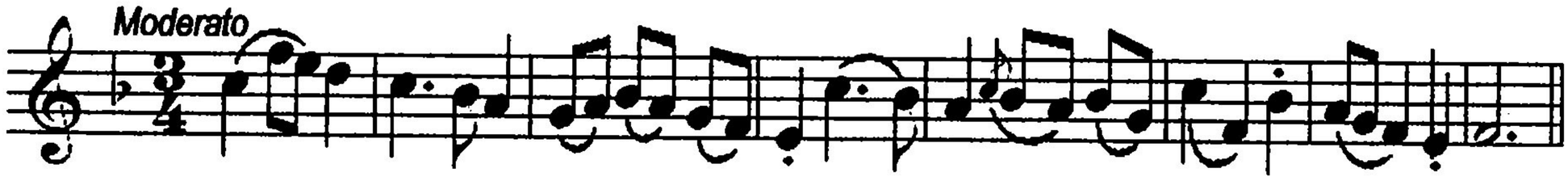
4.



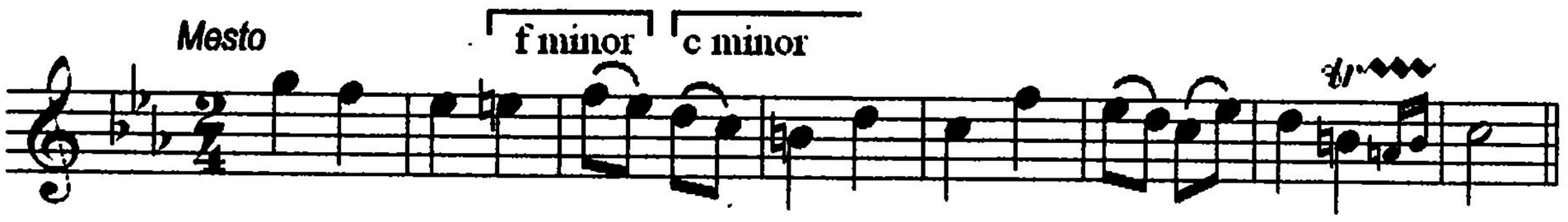
5.



6.



7.



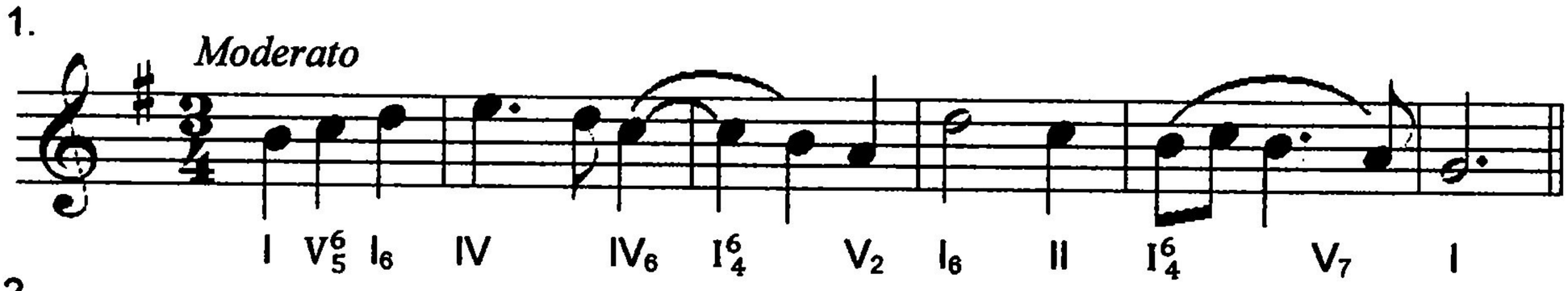
BAB VI
MELODIC DECORATION

Melodi di bawah ini membahas tentang:

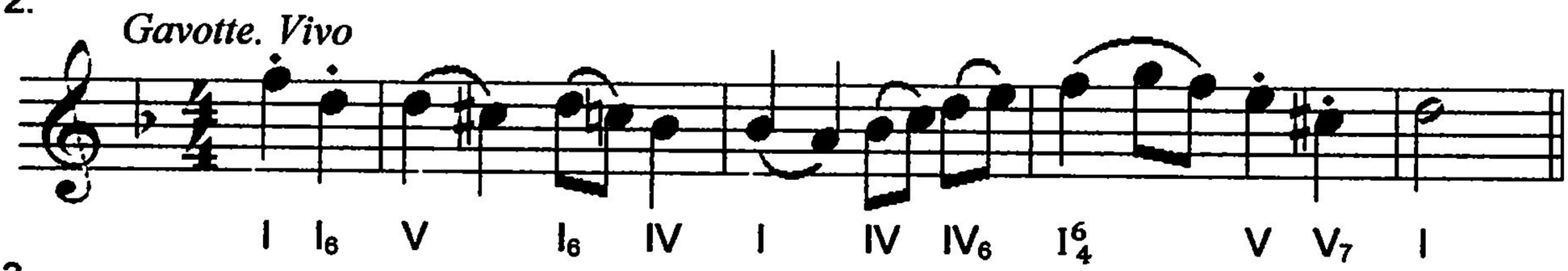
- Passing-notes
- Appogiaturas, atau accented passing-notes
- Suspensions

Perhatikan harmonisasi yang diberikan pada empat contoh pertama.

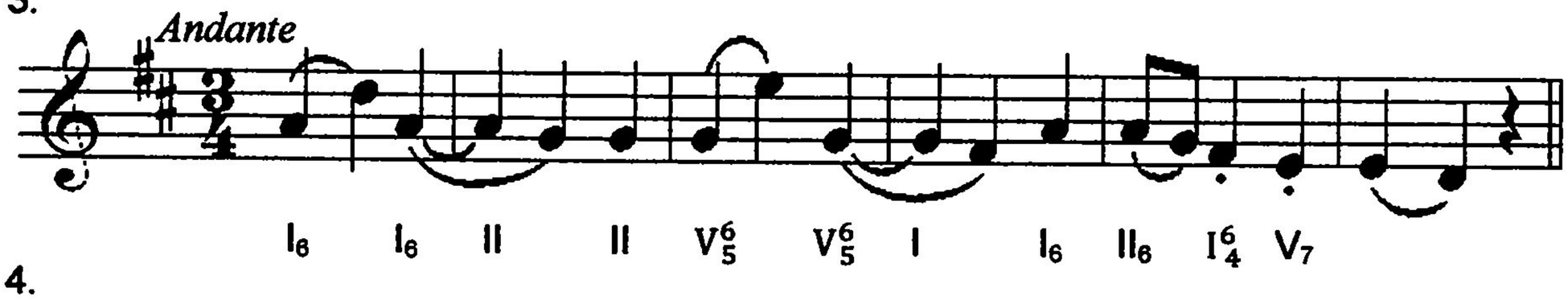
1.



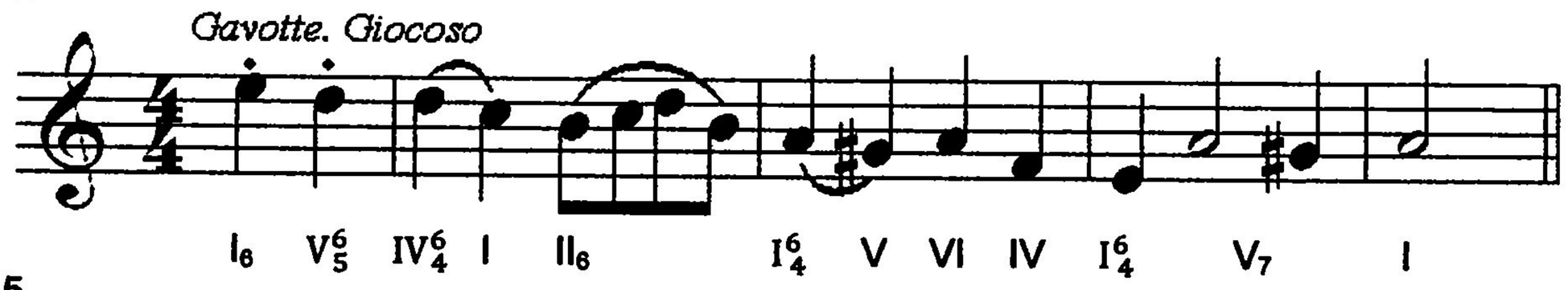
2.



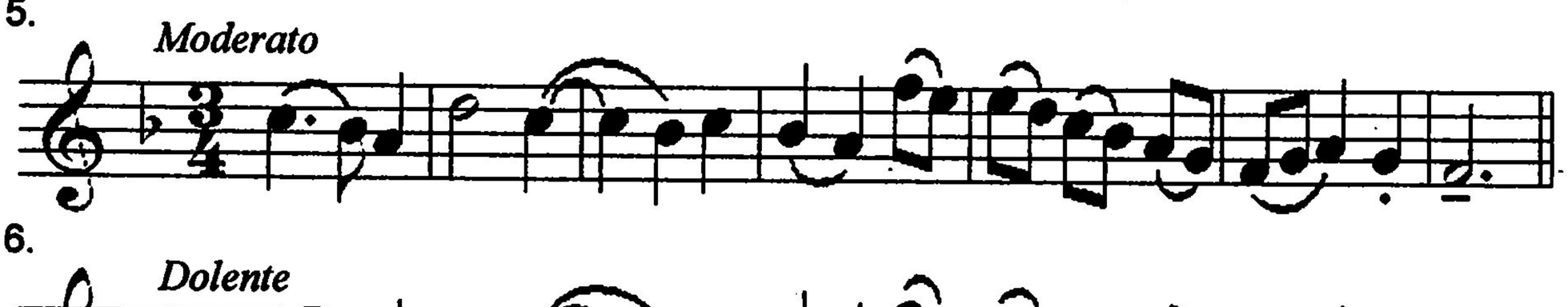
3.



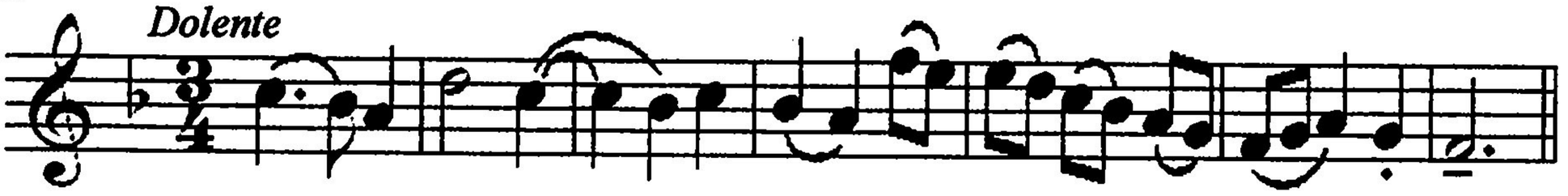
4.



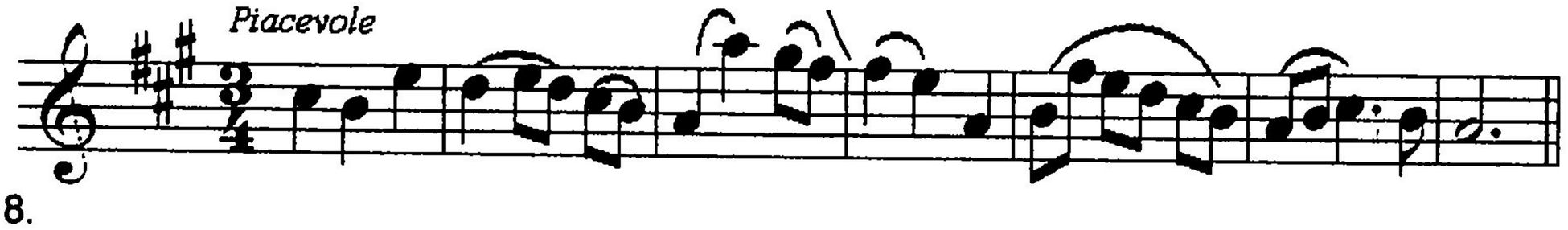
5.



6.

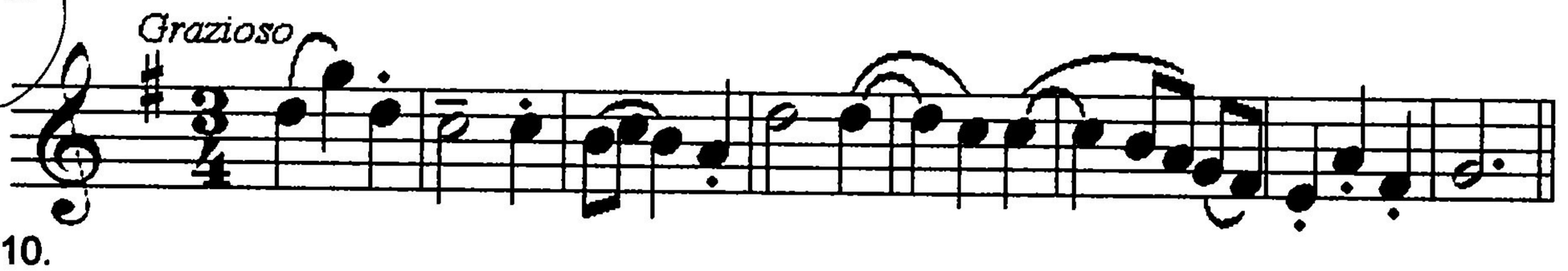


7.

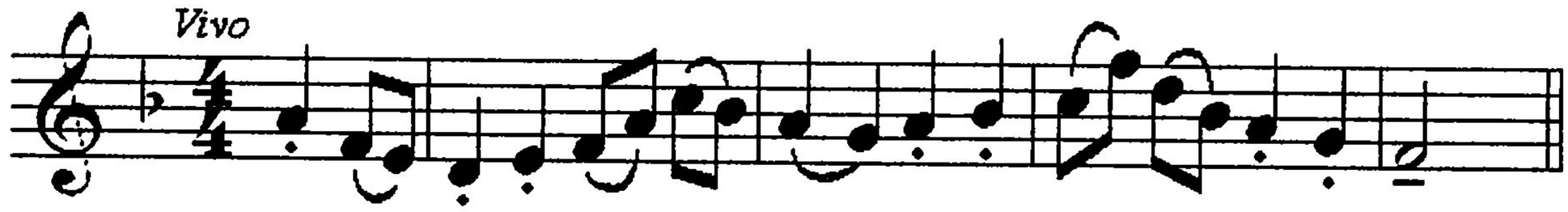


8.

9.

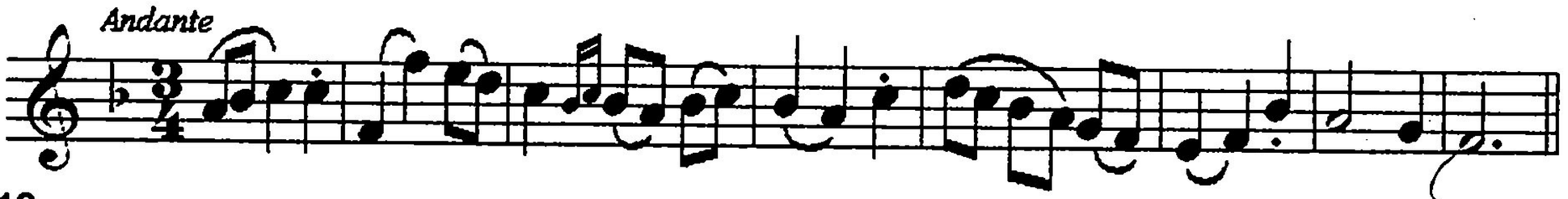


10.

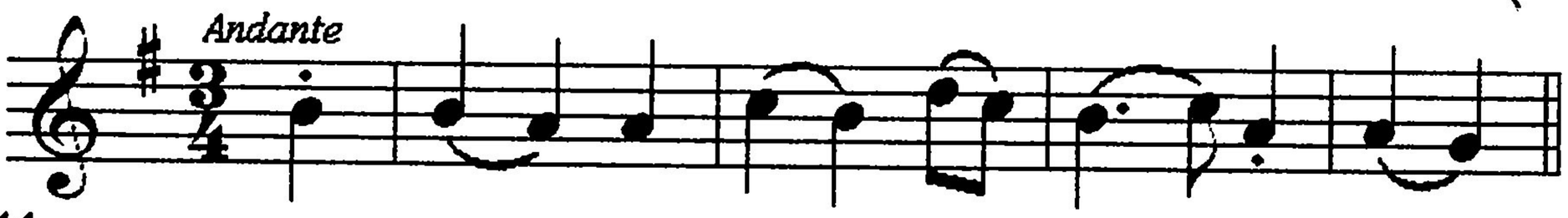


11.

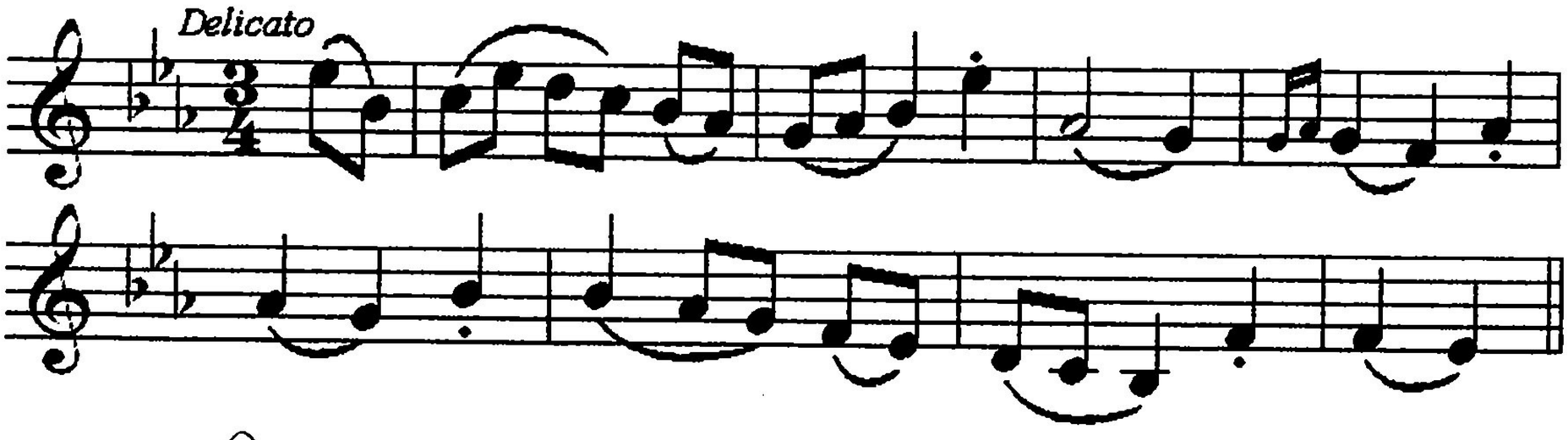
12.



13.

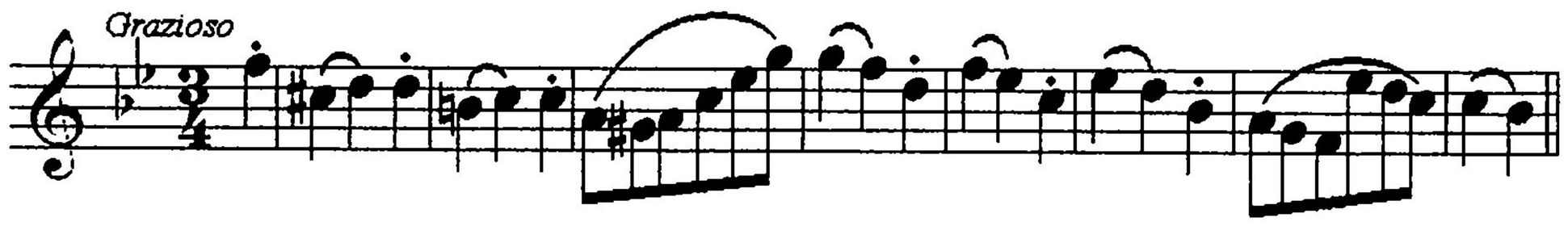


14.



Bahan ujian
2011

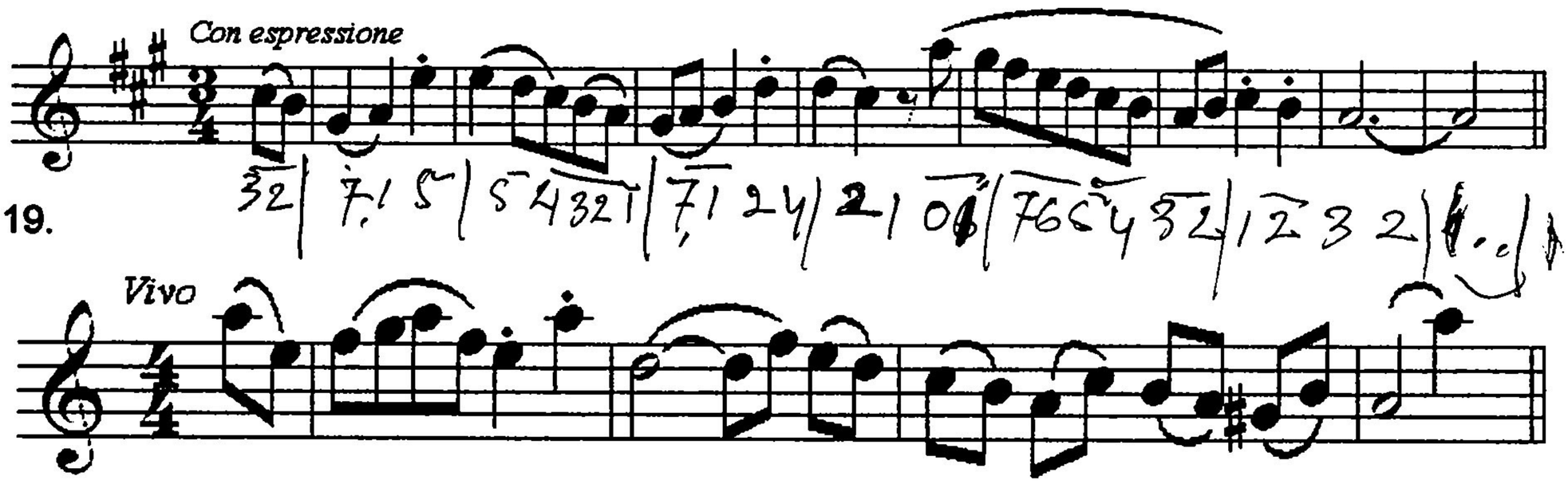
15.



16.

17.

18.



19.

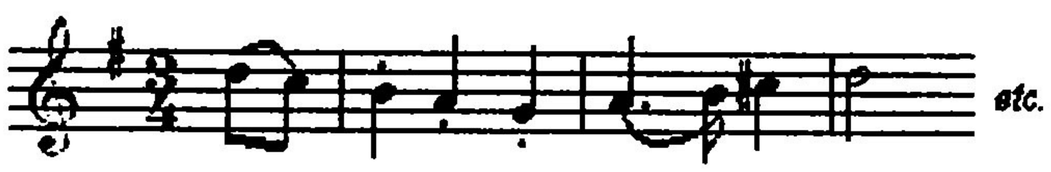
BAB VII
SIMPLE MODULATION

Modulasi sering digunakan dan menjadi pilihan yang menarik dan bervariasi dalam mengharmonisasi melodi pada Harmoni Manual. Ada beberapa hal yang perlu diperhatikan:

1. Kehadiran interval Augmented fourth (A4) dari tonika, menunjukkan modulasi ke tingkat Dominannya.

   Contoh:

   (a)



   G Mayor D Mayor

   (b)

   g minor d minor

2. Demikian juga kehadiran interval minor seventh (m7) dari tonika, menunjukkan modulasi ke tingkat Subdominannya.

   Contoh:

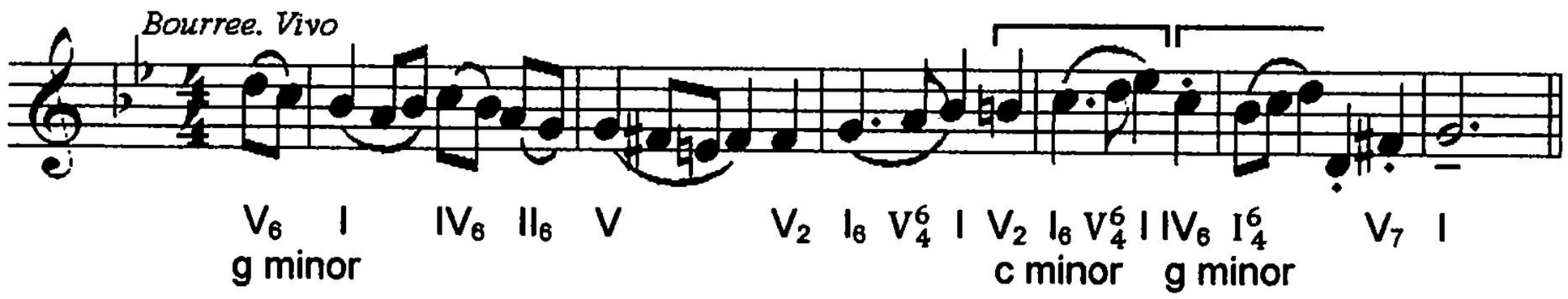
   (a)

   A Mayor D Mayor

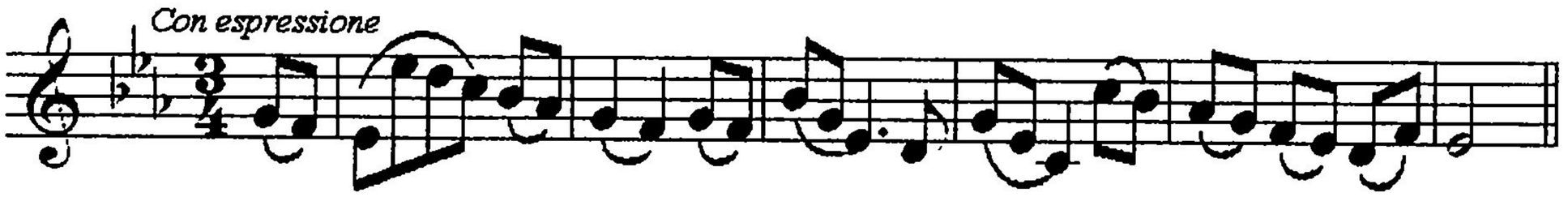
   (b)

   a minor d minor

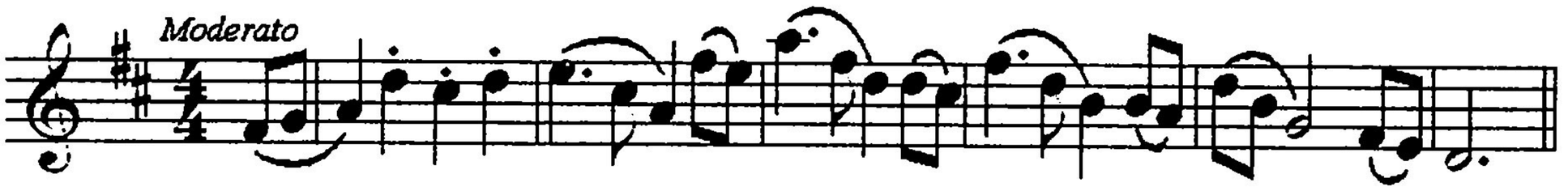
3.


Bourree. Vivo
V6 I IV6 II6 V V2 I6 V64 I V2 I6 V64 I IV6 I64 V7 I
g minor
c minor g minor

4.


Con espressione

5.


Moderato

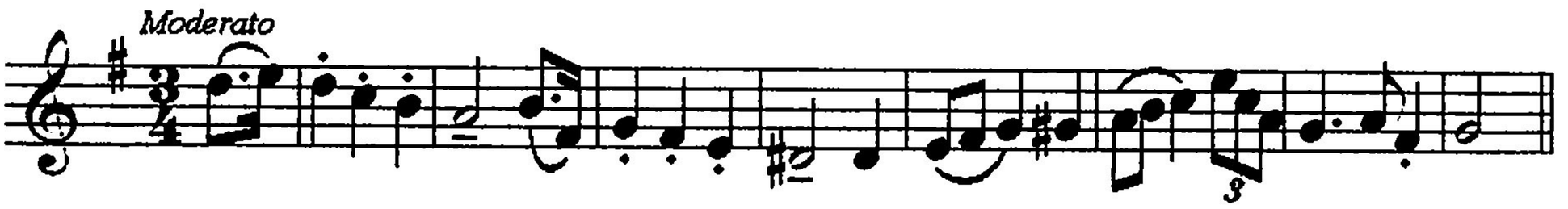
6.

Grazioso

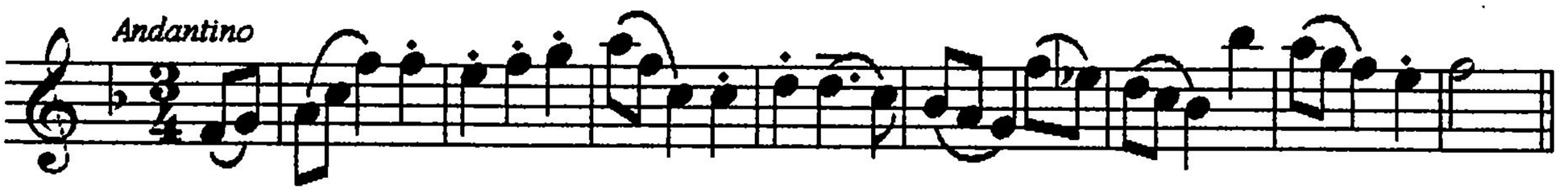
7.

Vivo

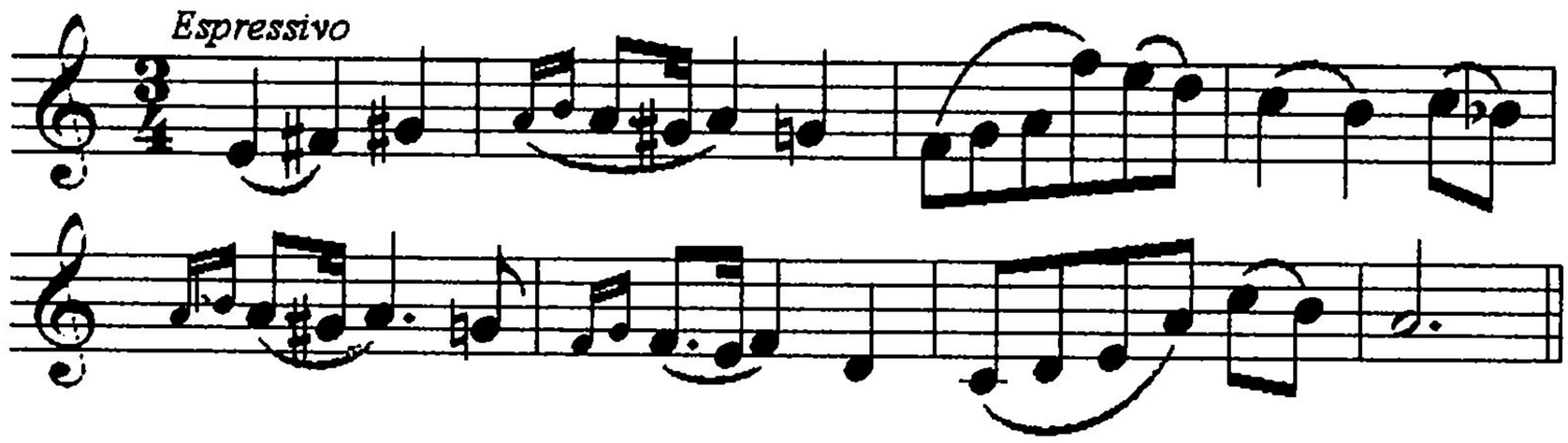
8.


Moderato

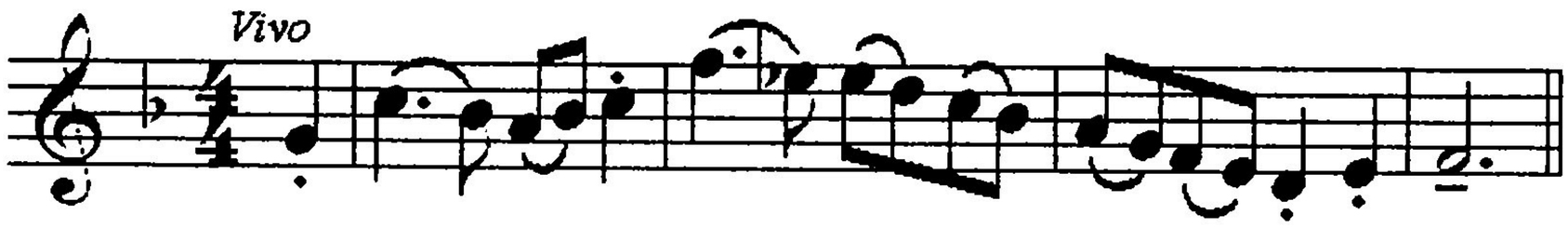
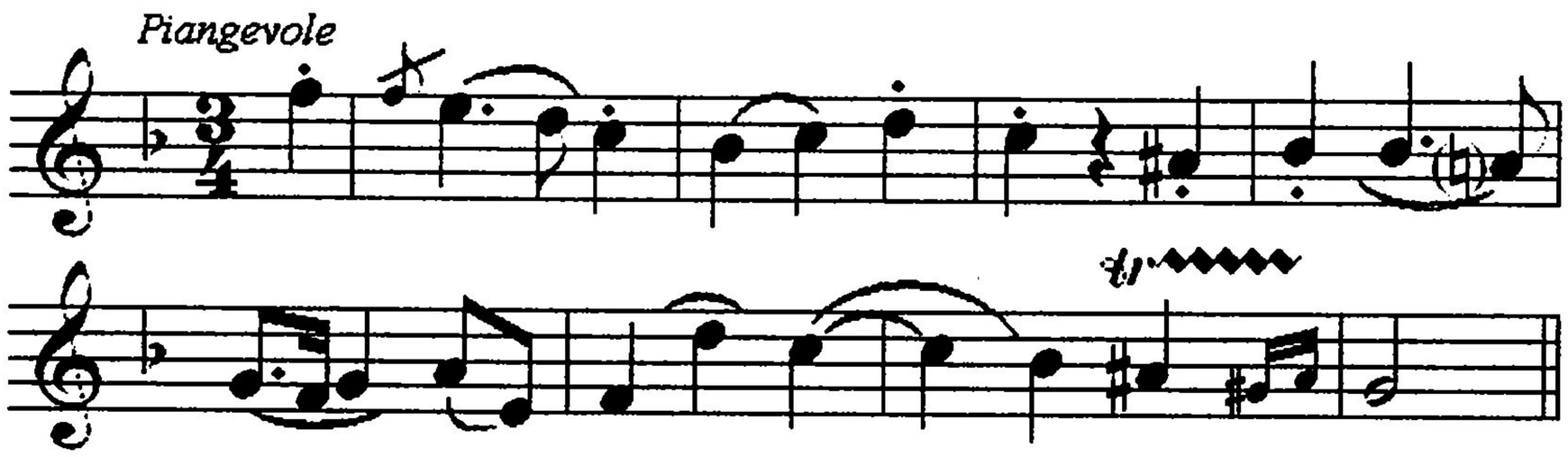
9.


Andantino

10.



11



12.