

HARMONI MANUAL

2009

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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)

The image shows two musical staves. The top staff is in a major key (one sharp) and shows three chords: I (C major), V (G major), and IV (F major). The bottom staff is in a minor key (two flats) and shows three chords: I (F minor), V (C minor), and IV (Bb minor). Each chord is represented by a treble clef staff with notes and stems, and its Roman numeral label is placed below the staff.

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

B. Triad Dominan

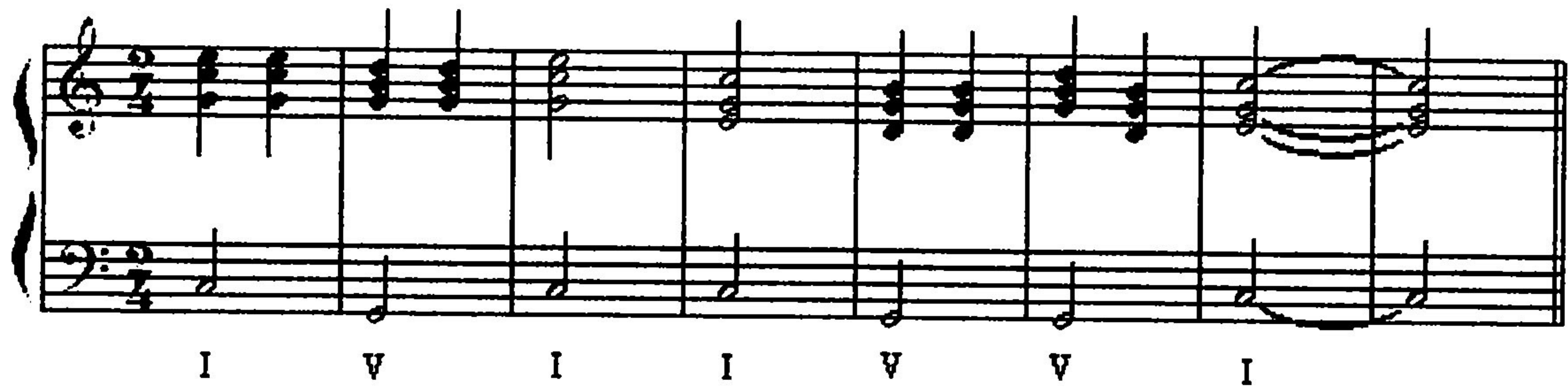
Mainkan progresi akor I – V – I, nada kelima (sol), yang terdapat pada kedua akor ditahan pada suara yang sama,

The image shows two musical staves for piano. The top staff is in a major key (one sharp) and the bottom staff is in a minor key (two flats). Both staves show a sequence of three chords: I, V, and I. The notes for each chord are written in both the treble and bass clefs. The fifth note of the first I chord is held across the V chord and the second I chord. The Roman numeral labels I, V, and I are placed below the bass clef staff.

Latihan-latihan:

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

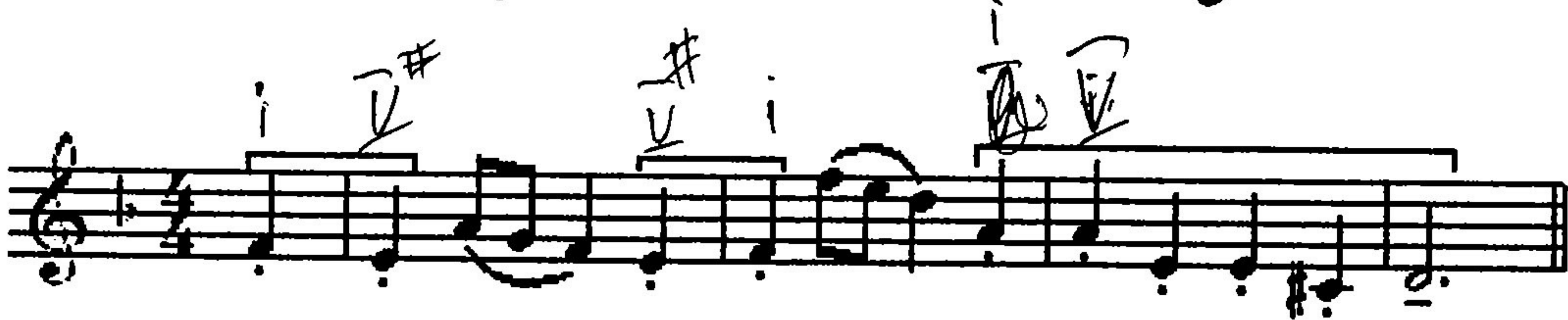
1. 



I V I I V V I

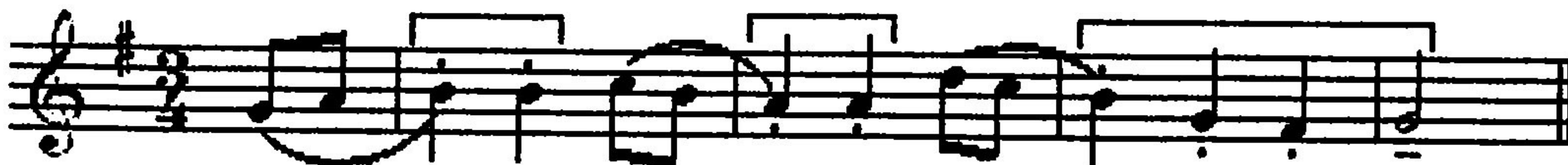
2. 



3. 

dur

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*

3 *Hunting Song. Vivo*

4 *Andante*

5 *Alla Marcia*

6 *Vivo*

7 *Andantino*

8 *Gavotte. Vivo*

9 *Giocoso*

10 *Tempo giusto*

x = 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



Bourrée. Vivo



Gavotte. Allegretto



Grasioso



Moderato



Andante



Vivo



Piangevole



Grasioso



x = passing-note: not to be harmonized.

ADDITIONAL MELODIES
to be harmonized with I, IV and V

1. *Valse. Allegretto*

2. *Virace*

3. *Garotte. Allegretto*

A, D, Bes

4. *Andante*

am, deu, gen

5. *Nursery Tune.† Merrily*

6. *Andante*

7. *Andante*

8. *Espressivo*

x = 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 tanganada 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):

The diagram shows three pairs of staves (treble and bass clef) representing first inversion chords. The first pair is labeled I₆ and shows the notes C4, E4, G4 in the treble and F3, C4 in the bass. The second pair is labeled IV₆ and shows the notes F4, A4, C5 in the treble and Bb3, F4 in the bass. The third pair is labeled V₆ and shows the notes G4, Bb4, D5 in the treble and F4, C5 in the bass.

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

The diagram shows a progression of six chords in C major across two staves. The chords are: I (C4, E4, G4), I₆ (C4, E4, G4), IV (F4, A4, C5), IV₆ (F4, A4, C5), V (G4, Bb4, D5), and V₆ (G4, Bb4, D5). The bass line shows the root notes: C, C, F, F, G, G.

The diagram shows the same progression of six chords in C minor across two staves. The chords are: I (C4, Eb4, Gb4), I₆ (C4, Eb4, Gb4), IV (F4, Ab4, Cb5), IV₆ (F4, Ab4, Cb5), V (Gb4, Bb4, D5), and V₆ (Gb4, Bb4, D5). The bass line shows the root notes: C, C, F, F, Gb, Gb.

I I₆ IV IV₆ V V₆

Latihan:

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

1.

I₆ V₆ I₆

2.

I₆ IV₆ I₆

3.

IV₆ I₆

4.

Delicato

I₆ IV₆

5.

Moderato

I₆ IV₆

6.

Andante

I₆ IV₆

7.

Giocoso I I^b IV V V^b I I^b IV IV^b V V^b

D, A, B

8.

Moderato

9.

Andante

10.

Grazioso i i^b iv i i^b iv v i

Gur, Gur, Gur

11.

Mesto

12.

Grazioso i i[#] v i i[#] v i

Em, am, dm

13.

Moderato

14.

Andante I^b IV V

G, D, Bm

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 tanganada yang berbeda. (min. 2 tanganada)

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 tanggana C Mayor dan minor, kemudian dalam tanggana Mayor dan minor yang lain.

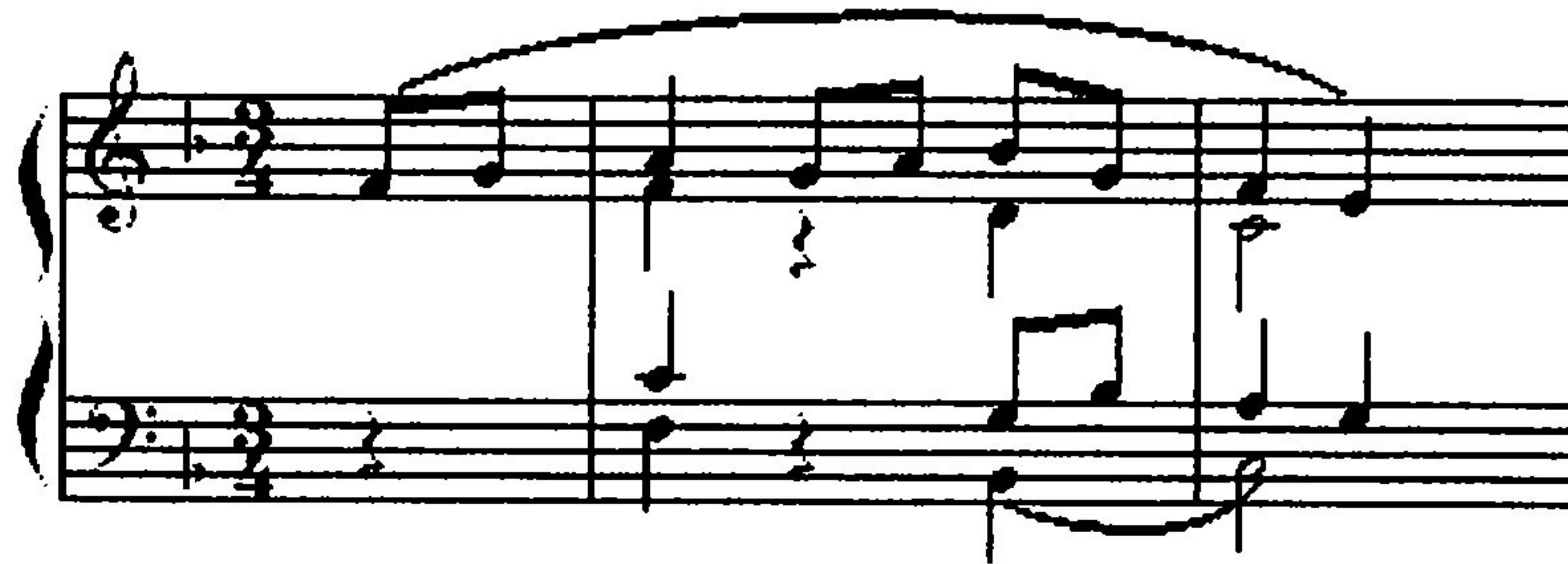
The musical notation for exercise A shows two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (Bb). The notation shows the second inversion of the tonic chord (I_4^6) in C major and C minor. The notes are: C4 (bass), G4 (treble), and Bb4 (treble). Below the staves, the chord symbol I_4^6 is written with a horizontal line underneath it.

- B. Mainkan akor I_6 , yang diselesaikan dengan Kadens Sempurna (*perfect cadence*), pertama-tama dalam tanggana C Mayor dan minor, kemudian dalam tanggana mayor dan minor yang lain.

The musical notation for exercise B shows two staves in 2/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (Bb). The notation shows a perfect cadence in C major and C minor. The notes are: C4 (bass), E4 (treble), G4 (treble), F4 (treble), E4 (treble), D4 (bass), C4 (bass). Below the staves, the chord symbols I_6^6 , V, and I are written for both major and minor versions.

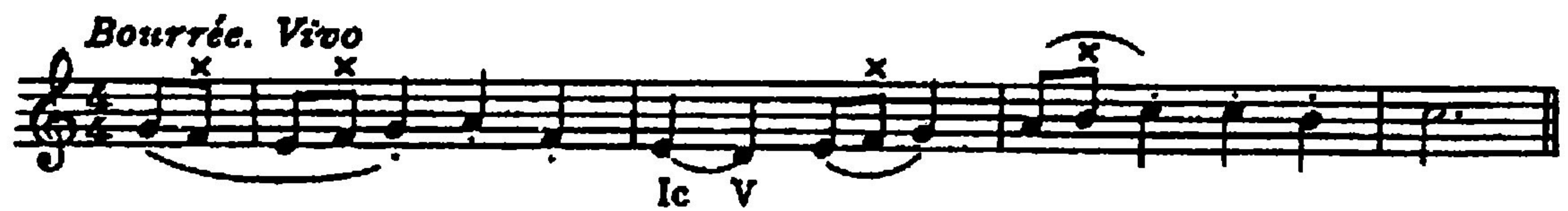
The musical notation for exercise B shows two staves in 2/4 time. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (Bb). The notation shows a perfect cadence in C major and C minor. The notes are: C4 (bass), E4 (treble), G4 (treble), F4 (treble), E4 (treble), D4 (bass), C4 (bass). Below the staves, the chord symbols I_6^6 , V, and I are written for both major and minor versions.

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} inversion), di antara dua akor tonika dalam dua posisi. Setelah memainkan progresi ini dalam tanganada C Mayor dan minor, kemudian mainkan dalam tanganada Mayor dan minor yang lain.

I₆ V₄⁶ I I₆ V₄⁶ I

I₆ V₄⁶ I I₆ V₄⁶ I

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

IV₆ I₄⁶ IV IV₆ I₄⁶ IV

A musical exercise for piano, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The exercise consists of six measures. Below the staves, the following chord symbols are written: IV₆, I₆/₄, IV, IV₆, I₆/₄, IV.

Latihan-latihan:

1.

Musical notation for exercise 1, marked *Moderato*. It is written on a single treble clef staff in 3/4 time. The key signature has one flat (B-flat). The melody consists of a series of eighth and quarter notes, ending with a half note.

2.

Musical notation for exercise 2, written on a single treble clef staff in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody consists of eighth and quarter notes.

3.

Musical notation for exercise 3, written on a single treble clef staff in 6/8 time. The key signature has three flats (B-flat, E-flat, and A-flat). The melody consists of eighth and quarter notes, with some beamed eighth notes.

4.

Musical notation for exercise 4, written on a single treble clef staff in 3/4 time. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, with some beamed eighth notes.

5.

Musical notation for exercise 5, written on a single treble clef staff in 4/4 time. The key signature has one flat (B-flat). The melody consists of quarter and eighth notes, with some beamed eighth notes.

6.

Musical notation for exercise 6, written on a single treble clef staff in 3/4 time. The key signature has two sharps (F# and C#). The melody consists of quarter and eighth notes, with some beamed eighth notes.

MELODIES

containing both forms of the "Passing $\frac{9}{4}$ " progression

1. *Moderato*

I Vc Ib IV Ic IVb

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 tanggana C Mayor dan minor, kemudian dalam seluruh tanggana Mayor dan minor.

II₆ I₆/₄ V VI II₆ I₆/₄ V VI

II₆ I₆/₄ V VI II₆ I₆/₄ V VI

Latihan:

Mengenal akor bantu II dan VI

Perhatikan contoh harmonisasi pada dua nomor pertama berikut ini:

1.

Moderato

I Ib IIb Ic V I IV Ic IVb Ic V I

2.

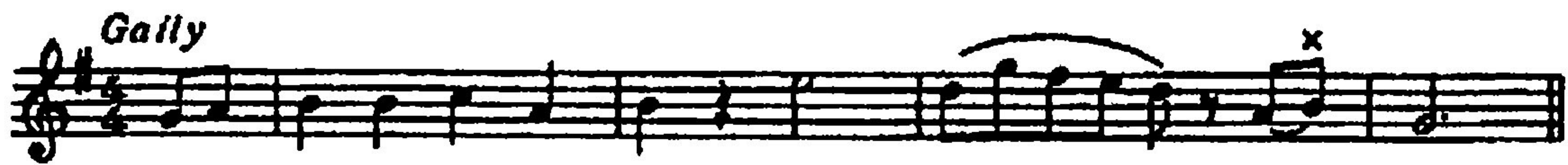
Doloroso

I V VI IV Ib IIb V I

3.

Gavotte. Vivo

4.



5.



6.



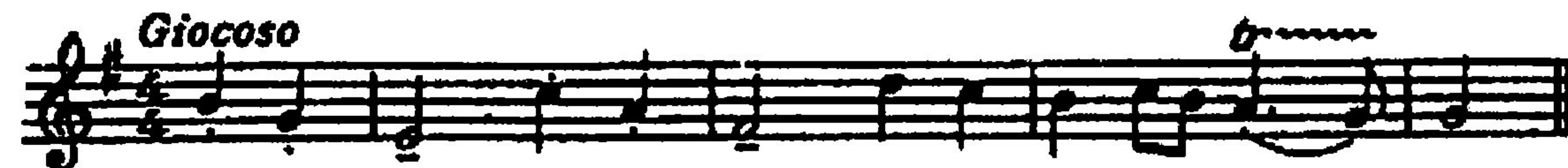
7.



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:

The image shows two musical staves. The top staff contains four measures of music with chords labeled V, I, V, and I below each measure. The bottom staff contains five measures of music with chords labeled V, I, V, V₂, and I₆ below each measure.

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

The image shows a single musical staff in 2/4 time. It contains two measures of music. The first measure has a chord with a natural sign over the second line. The second measure has a chord with a flat sign over the second line.

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

The image shows a musical staff in 2/4 time with eight measures of music. Below the staff are labels for the chords in each measure: I, V₃⁴, I₆, I₆, V₃⁴, I, I, V₂, I₆.

I₆ V₅⁶ I I V₅⁶ IV₂ I₆

Latihan-latihan:

1.

Moderato

V₆ I | V₅⁶ I₆ I₆ || V₆ I V₂⁴ I₆ IV I₆ V₅⁶ I || I₆ I₄⁶ V₇ I

2.

Gavotte. Vivo

I V₂ I₆ IV - IV₆ I₄⁶ V V₅⁶ I I₆ I₄⁶ V I

3.

Grazioso

4.

Moderato

5.

Moderato

6.

Moderato

7.

Mesto

f minor c minor

BAB VI
MELODIC DECORATION

Melodi di bawah ini membahas tentang:

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

Perhatikan harmonisasi yang diberikan pada empat contoh pertama.

1. *Moderato*


I V₅⁶ I₆ IV IV₆ I₄⁶ V₂ I₆ II I₄⁶ V₇ I
2. *Gavotte. Vivo*


I I₆ V I₆ IV I IV IV₆ I₄⁶ V V₇ I
3. *Andante*


I₆ I₆ II II V₅⁶ V₅⁶ I I₆ II₆ I₄⁶ V₇
4. *Gavotte. Giocoso*


I₆ V₅⁶ IV₄⁶ I II₆ I₄⁶ V VI IV I₄⁶ V₇ I
5. *Moderato*

6. *Dolente*


7.

Piacevole

8.

Moderato

9.

Grazioso

10.

Vivo

11.

Grazioso

12.

Andante

13.

Andante

14.

Delicato

Bahan ujian
2011

15.

Grazioso

16.

Grazioso

17.

Expressivo

18.

Con espressione

19.

Vivo

3 2 | 7 1 5 | 5 4 3 2 | 7 1 2 4 | 2 1 0 6 | 7 6 5 4 3 2 | 2 3 2 |

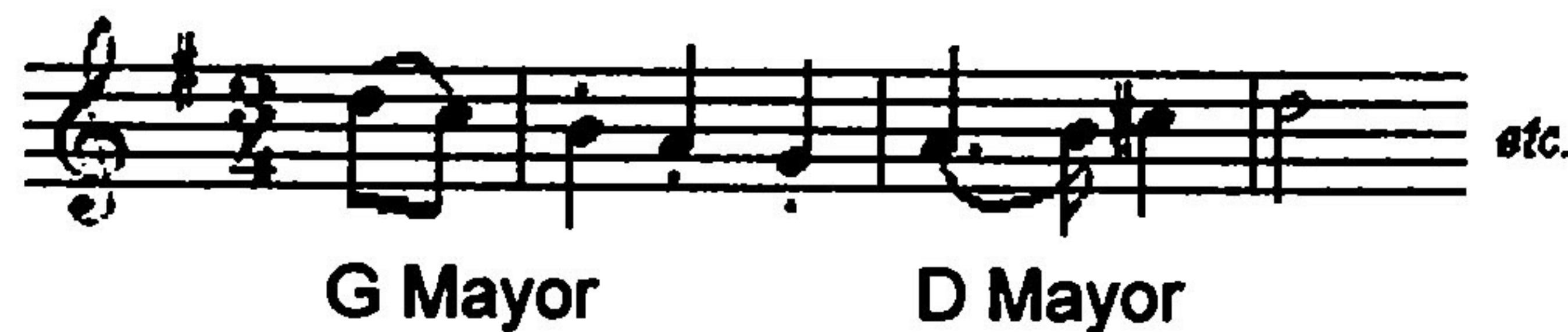
BAB VII
SIMPLE MODULATION

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)



(b)



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

Contoh:

(a)



(b)



3.

Bourree. Vivo

V₆ I IV₆ II₆ V V₂ I₆ V₄⁶ I V₂ I₆ V₄⁶ IV₆ I₄⁶ V₇ I

g minor c minor g minor

4.

Con espressione

5.

Moderato

6.

Grazioso

7.

Vivo

8.

Moderato

9.

Andantino

10.

Espressivo

Exercise 10 consists of two staves of music in 3/4 time. The key signature has one sharp (F#). The melody is written in the treble clef and features a series of eighth and sixteenth notes with slurs and ties. The bass line is written in the bass clef and provides harmonic support with chords and moving lines.

11

Vivo

Exercise 11 is a single staff of music in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef and is characterized by a lively, rhythmic pattern of eighth and sixteenth notes, with several slurs and ties.

12.

Piangevole

Exercise 12 consists of two staves of music in 3/4 time with a key signature of one flat (Bb). The melody is in the treble clef and is marked 'Piangevole' (lento). It features a slow, expressive line with slurs and ties. The bass line is in the bass clef and includes a section with a wavy line indicating a tremolo or vibrato effect.