

SOLFEGGIO 2



Oleh:
Agustianto
Heni Kusumawati

**Jurusan Pendidikan Seni Musik
Fakultas Bahasa dan Seni
Universitas Negeri Yogyakarta**

KATA PENGANTAR

Puji syukur kami panjatkan kepada Allah SWT, yang telah melimpahkan karunia kepada kamu sehingga diktat SOLFEGGIO 2 ini dapat diselesaikan.

Tujuan kami menulis diktat ini adalah untuk memenuhi kebutuhan mahasiswa, khususnya mahasiswa jurusan Pendidikan Seni Musik Universitas Negeri Yogyakarta yang menempuh mata kuliah Solfeggio 2. Kehadiran diktat ini diharapkan dapat menjangkau tuntutan pembelajaran mata kuliah Solfeggio 2, karena penyusunannya mengacu kepada silabi mata kuliah tersebut.

Tulisan-tulisan dalam diktat ini merupakan materi untuk mengembangkan musikalitas mahasiswa, sehingga kajian pokok maupun uraiannya dapat dijadikan bahn pendukung bagi keberhasilan mahasiswa dalam mendalami konsep musikalitas baik secara teori maupun praktek.

Diktat Solfeggio 2 ini disusun dengan susunan sebagai berikut: Bab I. Notasi Seper Enambelasan, Bab II. Compound Meter (Sukat Susun), Bab III. Triplets, Bab IV. Basic Pulsa, Bab V. Notasi Syncop, Bab VI. Akor 7 dan Progresi Akor, Bab VII. Rhythmic Patterns, Bab V. Vokal Sight Singing. Untuk pendalaman materi di setiap tatap muka diberikan latihan-latihan baik tertulis maupun praktek.

Penulis menyadari bahwa diktat ini masih banyak kekurangannya, sehingga masih perlu untuk disempurnakan, karena itu kritik dan saran yang membangun demi kesempurnaan sangat diharapkan. Akhir kata mudah-mudahan diktat ini akan memberikan manfaat bagi para mahasiswa, amin.

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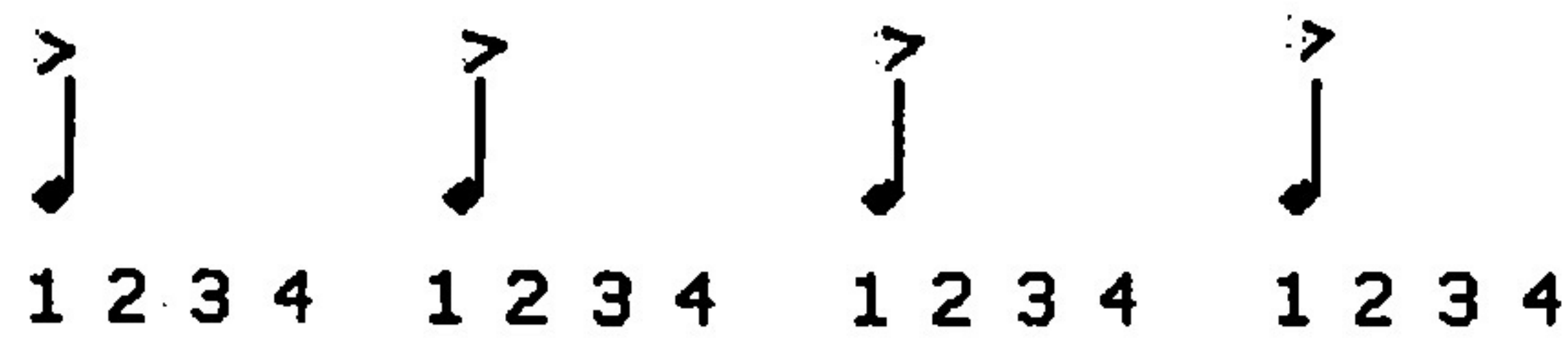
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BAB I

NOTASI SEPER ENAMBELASAN

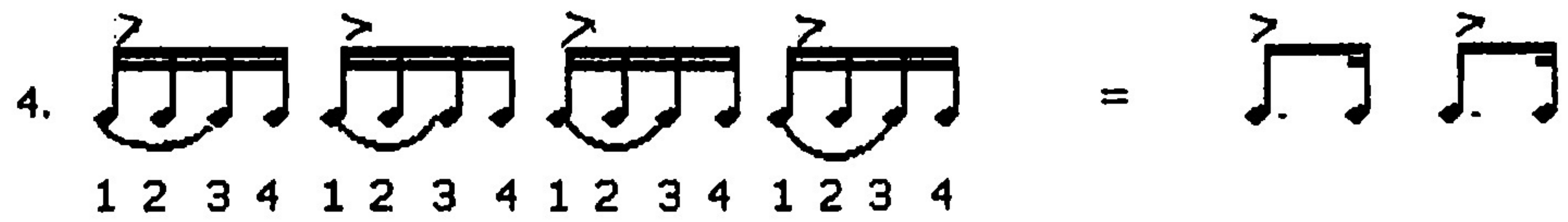
A. Pembagian Notasi Bernilai ¼ dalam Empat Bagian

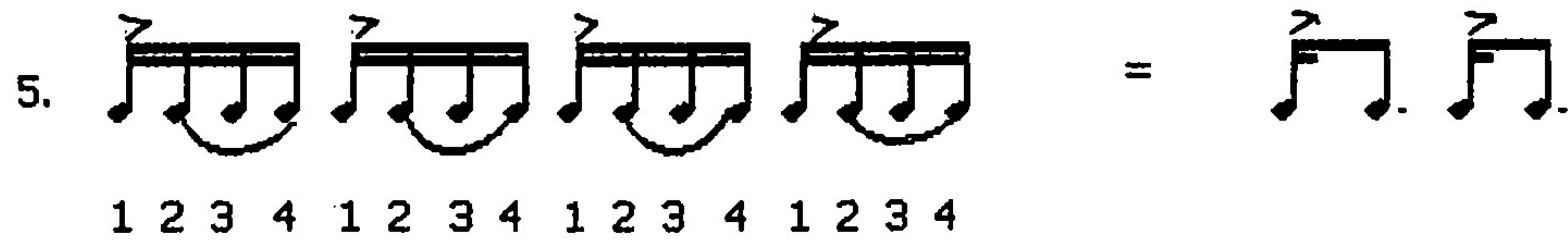
Pada bab ini, latihan ritmis didasarkan pada ketukan notasi bernilai ¼, setiap ketuk dibagi menjadi 4 secara rata, seperti contoh di bawah ini:




Untuk membuat variasi ritmis bisa ditambahkan legato pada notasi yang bernilai 1/16, seperti di bawah ini:



4. 

5. 

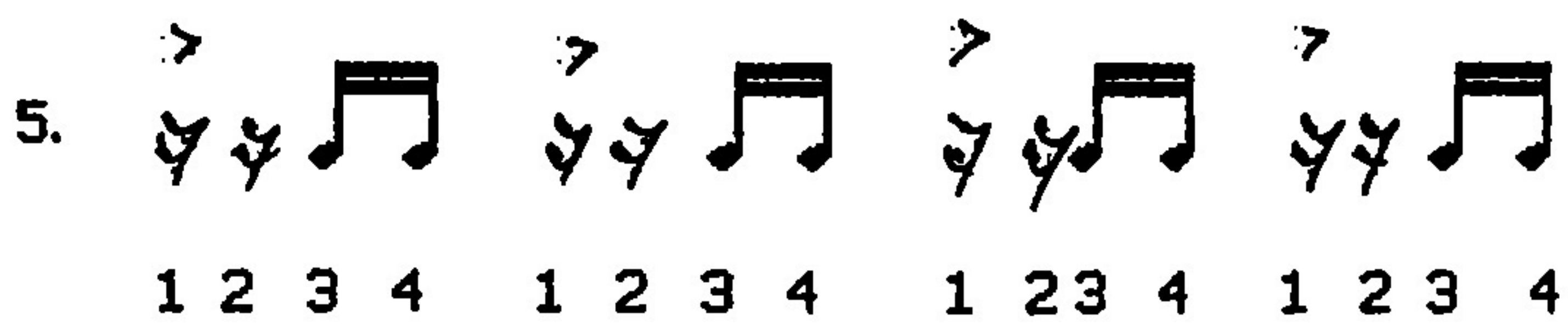
Variasi selain dengan menambahkan legato juga bisa dengan mengganti notasi dengan tanda istirahat, seperti di bawah ini:

1. 

2. 


3. 

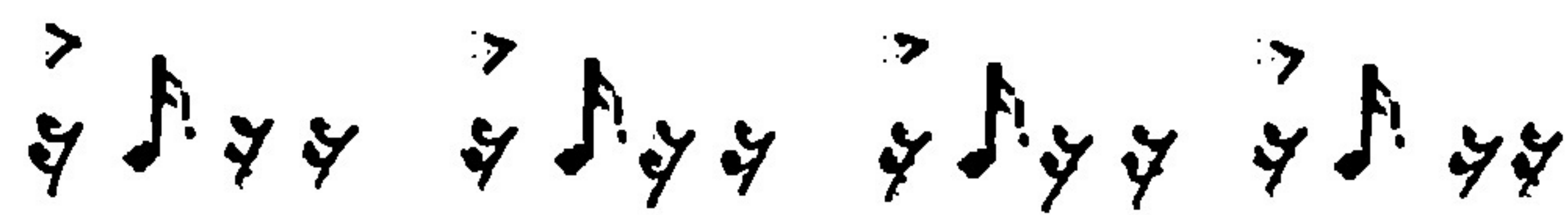
4. 


5. 

6. 
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4


7. 
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

8. 
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4


9. 
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

10. 
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

B. Latihan Variasi Ritmis

1. 
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2. 
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3. 
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

4. 
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

5. 
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

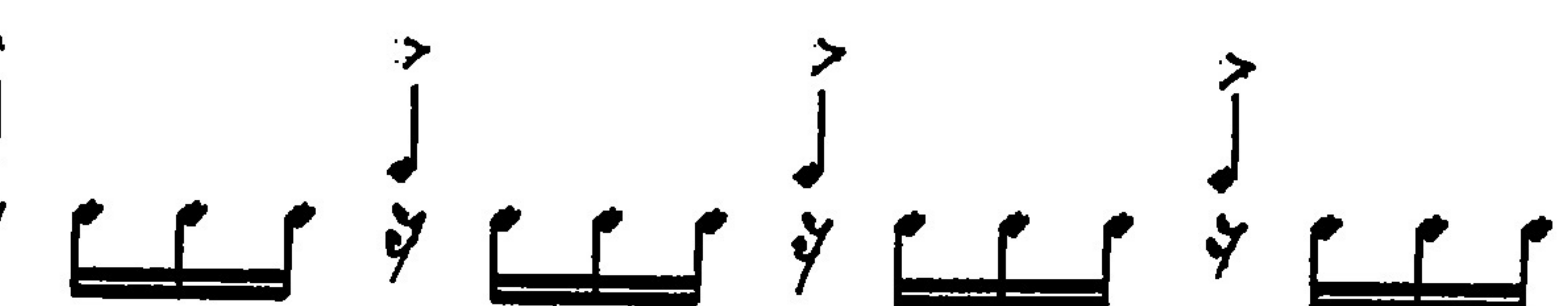
C. Memainkan Rimis dengan 2 tangan

Latihan ritmis juga bisa dilakukan dengan menggunakan dua notasi yang ditulis dengan notasi atas dan bawah, yaitu tangan kanan memainkan notasi atas, tangan kiri memainkan notasi bawah, seperti contoh latihan di bawah ini:

1. 

2. 

3. 

4. 

5.

6.

D. Latihan Ritmis Ganda

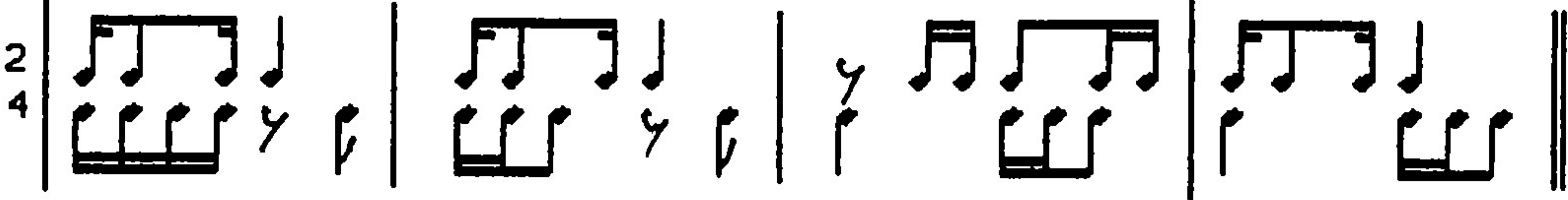
Latihan juga bisa dilakukan yaitu dengan ritmis ganda notasi atas dinaikkan dengan vocal dan notasi bawah di ketuk dengan tangan, seperti di bawah ini:

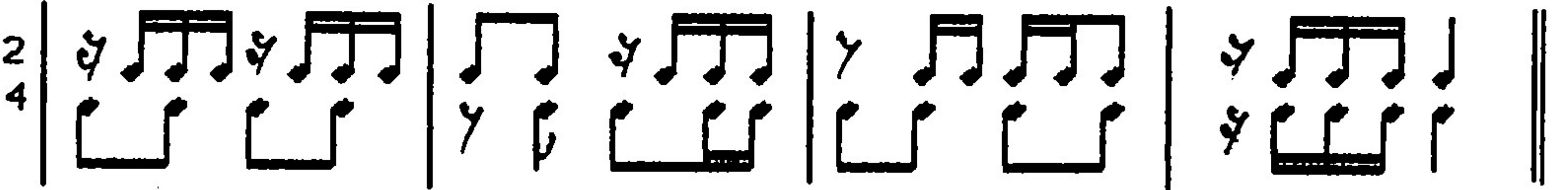
1.

2.

3.











4.

5. 

6. 

E.

Tuliskan pola ritme yang di dengan, di bawah hitungan notasi(sesuai dengan nilai nadanya), contoh: 1 2 3 4 1 2 3

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 

F. Dikte ritmis

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 

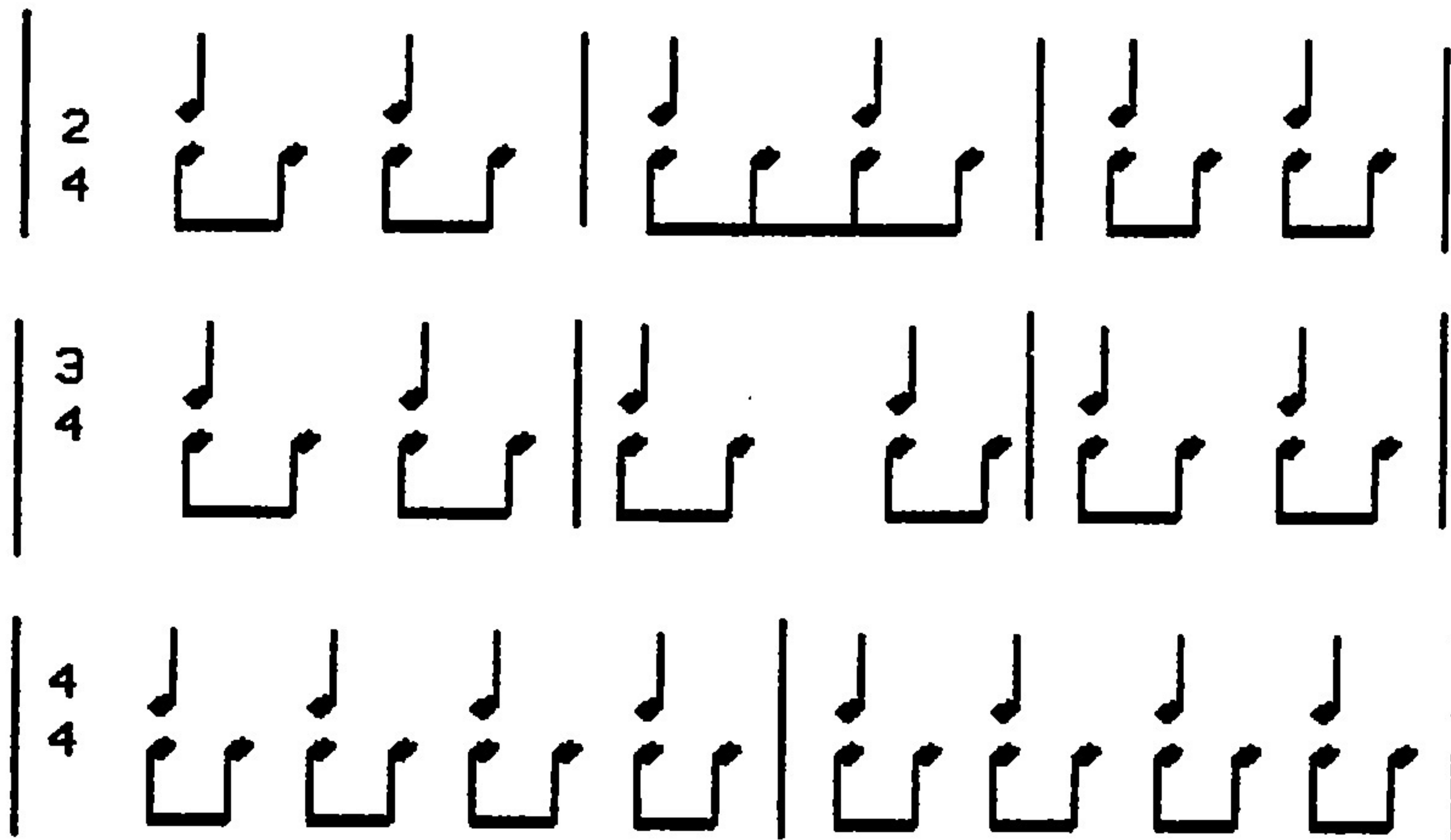
BAB II

COMPOUND METER (SUKAT SUSUN)

A. SUKAT SUSUN DAN SUKAT BERSAHAJA

Sukat susun merupakan sukat di mana notasi dapat dibagi tiga setiap ketuk secara rata. Sukat ini adalah pengembangan dari simple meter (sukat bersahaja) Di mana setiap ketukannya bias dibagi dua secara rata. Lihat perbandingan dua jenis sukat berikut ini:

Sukat bersahaja (simple meters)



Dalam sukat bersahaja setiap ketuk bias dibagi dua sama rata. Kalau dalam sukat susun setiap ketuk bisa dibagi tiga sesuai nilai dari sukatnya seperti berikut ini:

Sukat Susun (compound meter)



9/8

12/8

Coba teliti dalam susun tersebut notasi = merupakan ketukan dasar

B. latihan Mengetuk dan Menghitung Ritmis

6/8

6/8

6/8

6/8

6/8

C. Latihan dengan Dua Tangan

Berikut ini bentuk latihan dengan menggunakan tangan kiri dan tangan kanan. Pertama-tama ketuk dengan tangan kiri pada notasi bawah, selanjutnya di tambah dengan tangan kanan pada notasi atas dan dibunyikan serentak.

T. ka = tangan kanan, T. ki = tangan kiri.

1. T. ka | 6 | | |
T. ki | 8 | | |

2. T. ka | 6 | | |
T. ki | 8 | | |

3. T. ka | 6 | | |
T. ki | 8 | | |

4. T. ka | 9 | | |
T. ki | 8 | | |

5. T. ka | 12 | | |
T. ki | 8 | | |

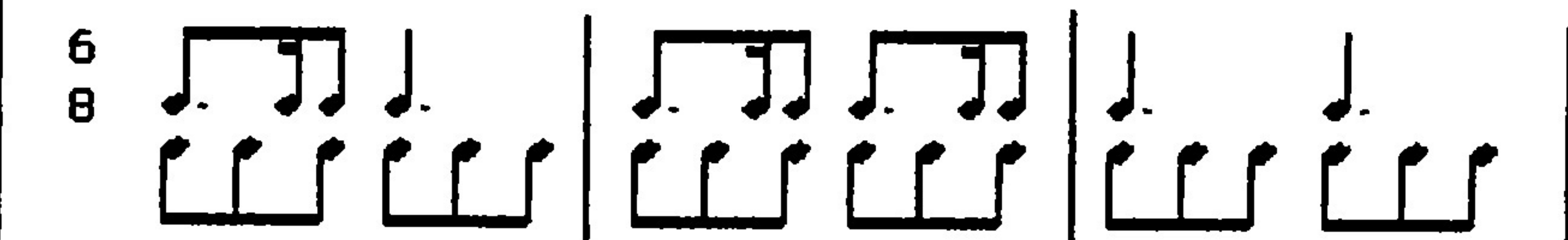
D. Latihan Variasi Ritmis

1. T. ka | 6 | | |
T. ki | 8 | | |

2. T. ka
T. ki

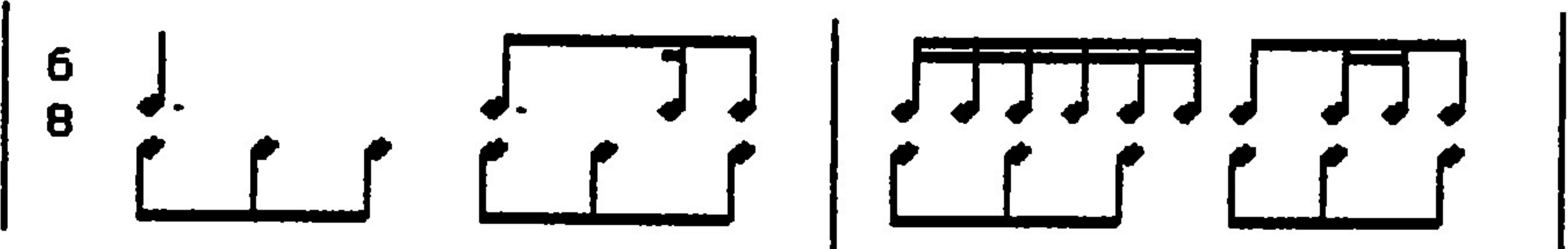


3. T. ka
T. ki

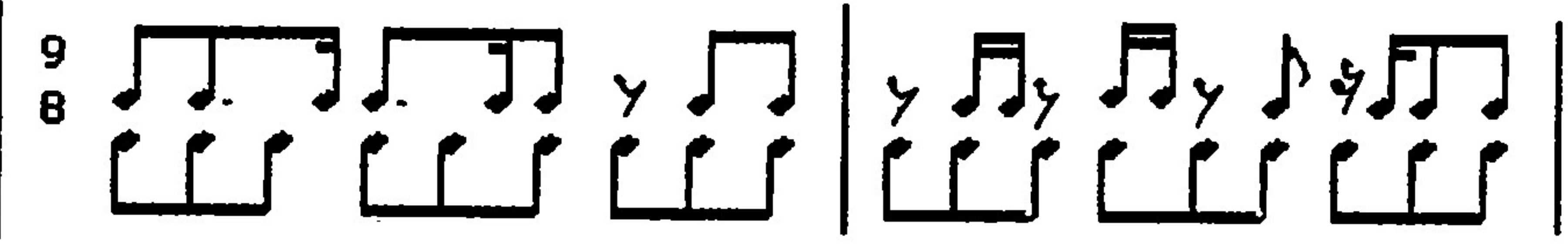


E. Latihan Variasi Ritmis dan melodi

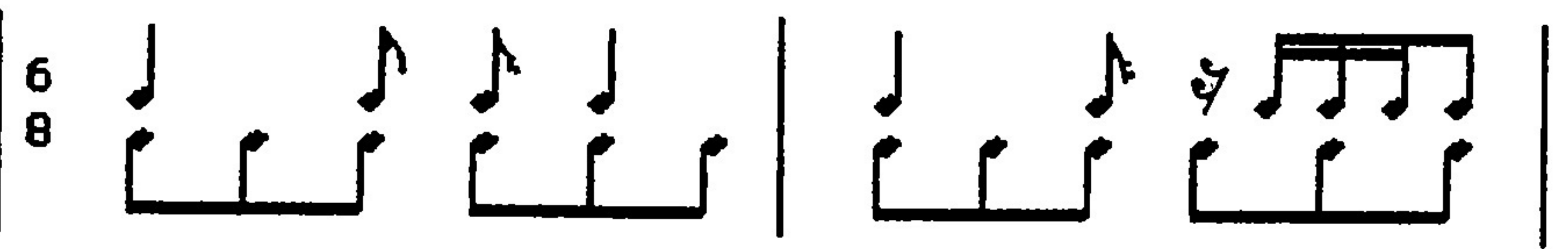
1.



2.



3.



1.



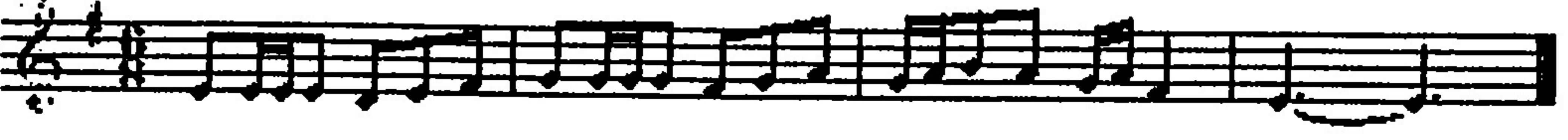
2.



3.



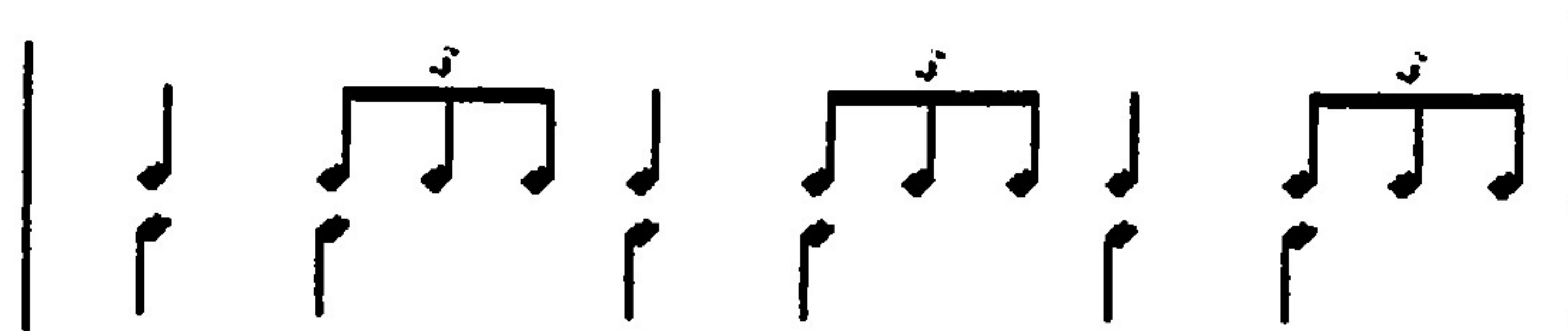
4.



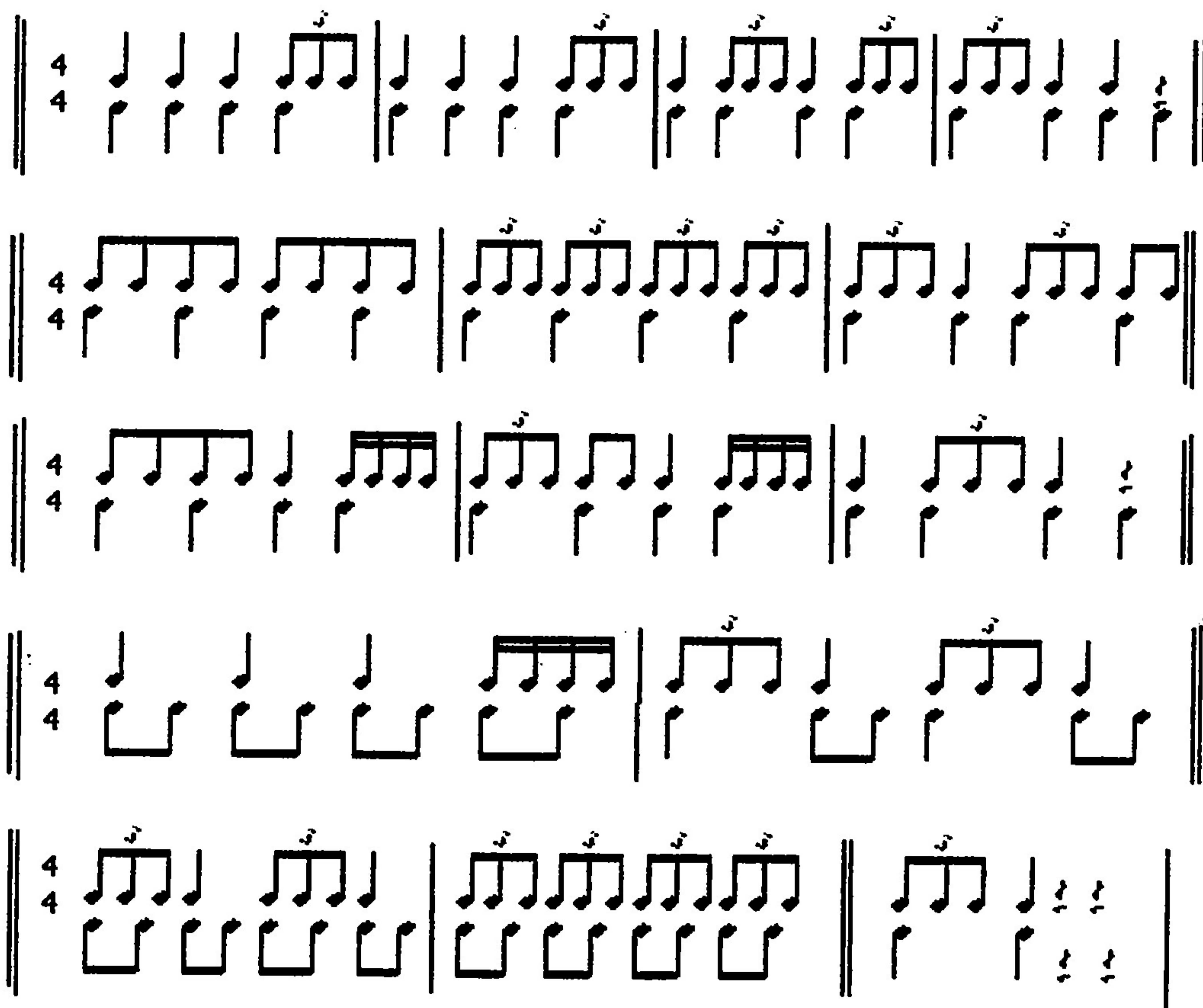
BAB III
TRIPLETS

A. Triplets

Sebuah notasi bisa dibagi 3 sama rata, baik notasi bernilai seperempat ataupun kelipatannya. Selanjutnya notasi yang dibagi tiga bagian tersebut disebut dengan istilah triplet



Latihan variasi ritme



B. Tanda istirahat dalam triplets.

Ketuk dan hitung notasi berikut:

4/4 | ♩ | $\overset{3}{\text{♪♪♪}}$ | ♩ | $\overset{3}{\text{♪♪♪}}$ |

1 2 3 1 2 3 1 2 3 1 2 3

4/4 | ♩ | $\overset{3}{\text{♪♪♪}}$ | ♩ | $\overset{3}{\text{♪♪♪}}$ |

1 2 3 1 2 3 1 2 3 1 2 3

4/4 | ♩ | $\overset{3}{\text{♪♪♪}}$ | ♩ | $\overset{3}{\text{♪♪♪}}$ |

1 2 3 1 2 3 1 2 3 1 2 3

C. Mengetuk dan Menghitung Triplets

Mainkan latihan di bawah ini:

4/4 | ♩ ♩ ♩ ♩ | $\overset{3}{\text{♪♪♪}}$ | $\overset{3}{\text{♪♪♪}}$ | $\overset{3}{\text{♪♪♪}}$ |

1 and 2 and 3 and 4 and 1 and a 2 and a 3 and a 4 and a

4/4 | ♩ | $\overset{3}{\text{♪♪♪}}$ | ♩ | $\overset{3}{\text{♪♪♪}}$ | ♩ | - |

1 and 2 and 3 and 4 and 1 and a 2 3 and a 4 and



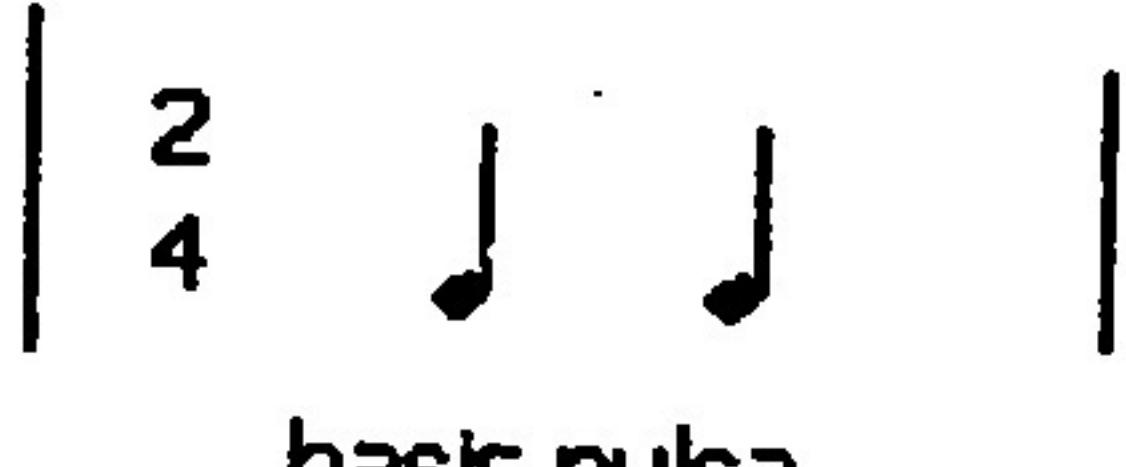
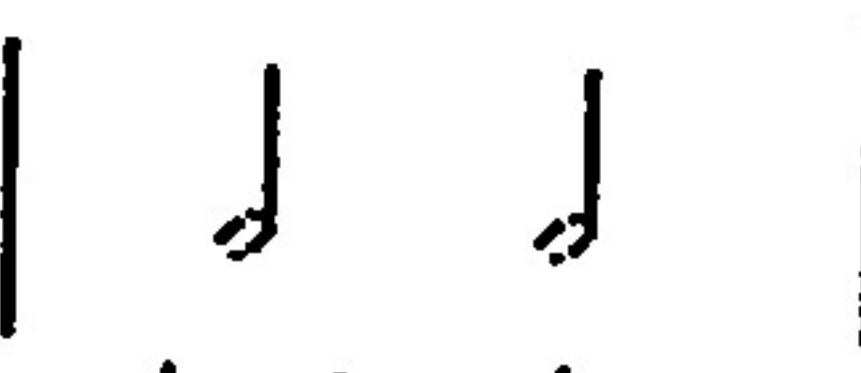





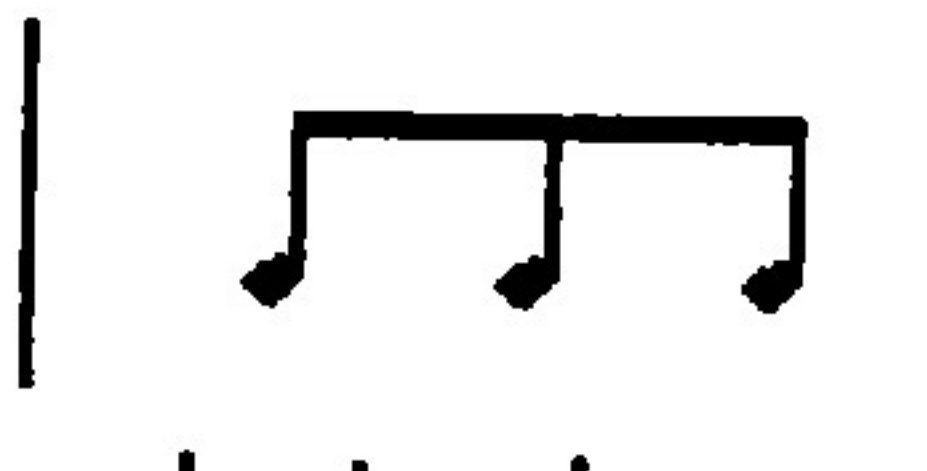
Nyanyikan melodi berikut ini:



BAB IV BASIC PULSE

A. Notasi dengan nilai yang berbeda dengan ketukan (Basic Pulse)

Untuk penulisan sukatan bisa dengan symbol lain yaitu:

	bisa ditulis	
Basic pulsa		basic pulsa
	bisa ditulis	
basic pulsa		basic pulsa
	bisa ditulis	
basic pulsa		basic pulsa
	bisa ditulis	
basic pulsa		basic pulsa
	bisa ditulis	
basic pulsa		basic pulsa

Untuk penulisan sukatan bias dengan symbol lain yaitu:


 Symbol untuk sukatan 4/4

 Symbol untuk sukatan 2/2

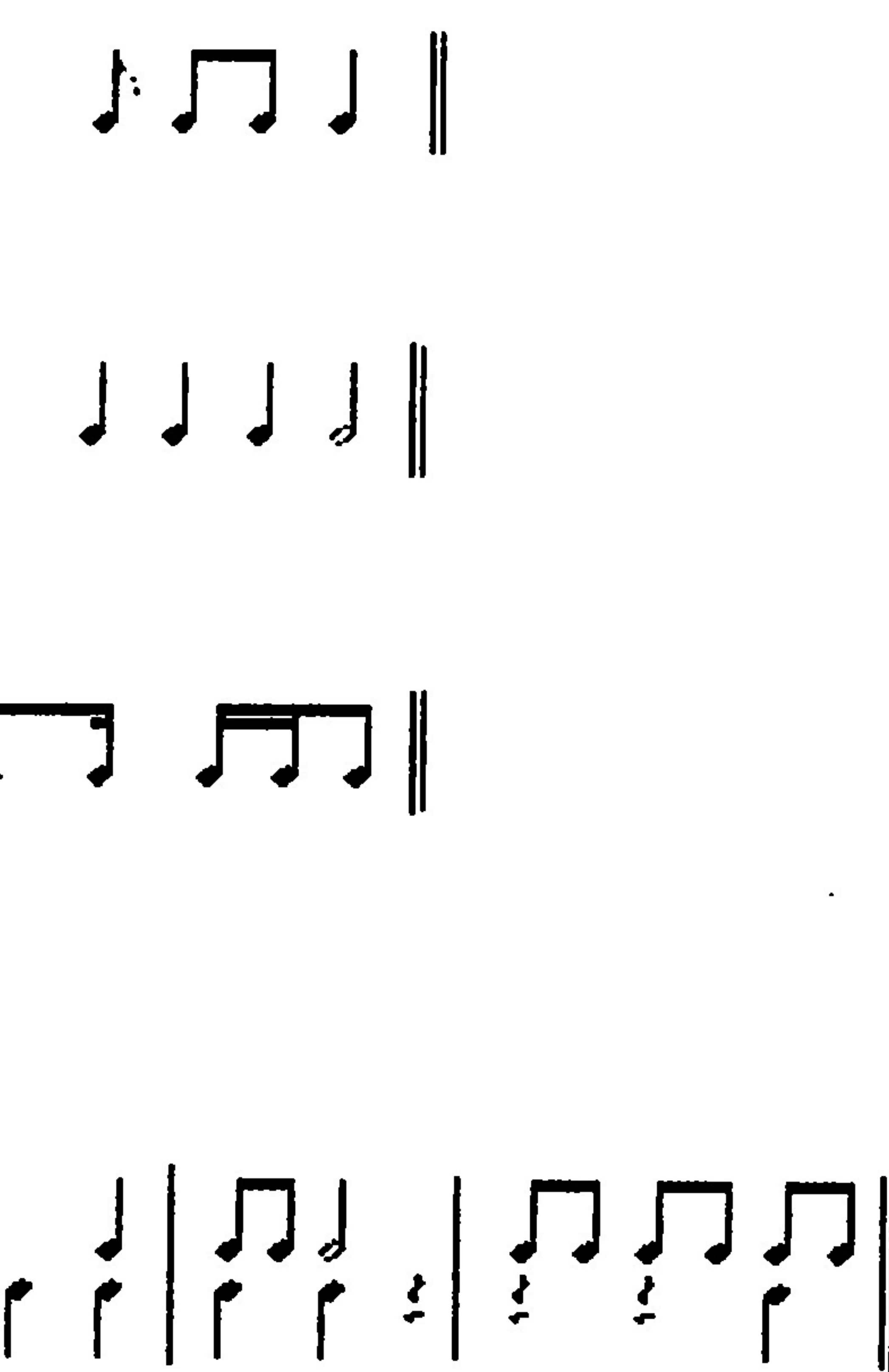
B. Latihan variasi ritmis


1. 
 basic pulsa :

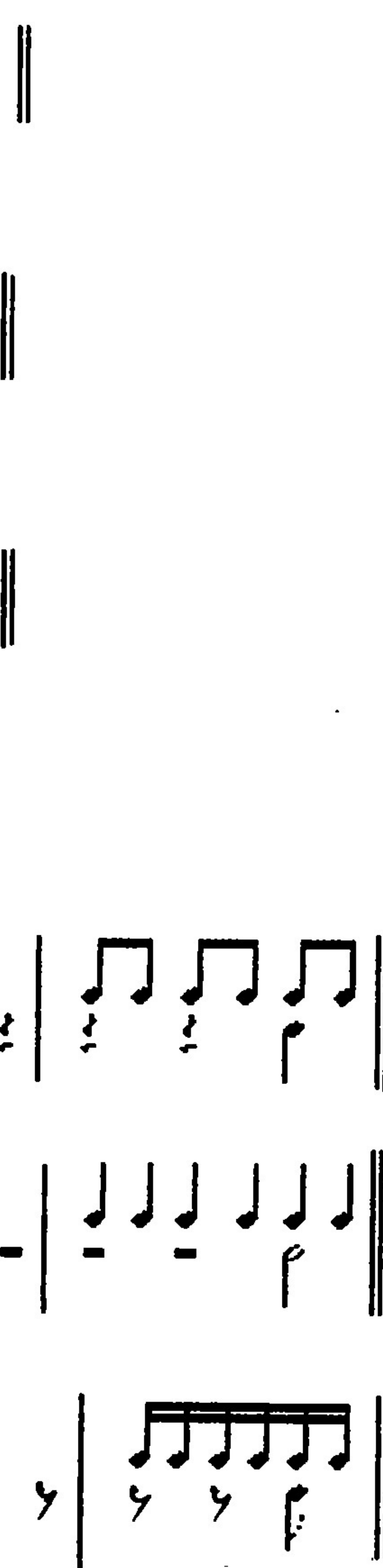
2. 
 basic pulsa :

3. 
 basic pulsa :

C. Latihan untuk double ritmis

1. 

2. 

3. 

D. Tulis dengan menggunakan sukatan yang berbeda, setelah itu praktikkan!

Musical notation for exercise D. It consists of three measures, each enclosed in a double bar line. The first measure is in 4/4 time and contains a quarter note, a quarter note, a quarter note, and a quarter note. The second measure is in 4/2 time and contains a half note, a half note, a half note, and a half note. The third measure is in 4/8 time and contains a quarter note, a quarter note, and a quarter note.

E. Praktekkan double ritmis berikut ini dengan menggunakan tangan kanan untuk bagian atas, tangan kiri pada bagian bawah

Musical notation for exercise E.1. It is a double rhythmic exercise in 4/4 time. The first measure has a quarter rest in the upper part and a quarter note in the lower part. The second measure has a quarter note in the upper part and a quarter note in the lower part. The third measure has a quarter note in the upper part and a quarter note in the lower part. The fourth measure has a quarter note in the upper part and a quarter note in the lower part. The fifth measure has a quarter note in the upper part and a quarter note in the lower part. The sixth measure has a quarter note in the upper part and a quarter note in the lower part. The seventh measure has a quarter note in the upper part and a quarter note in the lower part. The eighth measure has a quarter note in the upper part and a quarter note in the lower part.

Musical notation for exercise E.2. It is a double rhythmic exercise in 4/2 time. The first measure has a half rest in the upper part and a half note in the lower part. The second measure has a half note in the upper part and a half note in the lower part. The third measure has a half note in the upper part and a half note in the lower part. The fourth measure has a half note in the upper part and a half note in the lower part. The fifth measure has a half note in the upper part and a half note in the lower part. The sixth measure has a half note in the upper part and a half note in the lower part. The seventh measure has a half note in the upper part and a half note in the lower part. The eighth measure has a half note in the upper part and a half note in the lower part.

Musical notation for exercise E.3. It is a double rhythmic exercise in 4/8 time. The first measure has an eighth rest in the upper part and an eighth note in the lower part. The second measure has an eighth note in the upper part and an eighth note in the lower part. The third measure has an eighth note in the upper part and an eighth note in the lower part. The fourth measure has an eighth note in the upper part and an eighth note in the lower part. The fifth measure has an eighth note in the upper part and an eighth note in the lower part. The sixth measure has an eighth note in the upper part and an eighth note in the lower part. The seventh measure has an eighth note in the upper part and an eighth note in the lower part. The eighth measure has an eighth note in the upper part and an eighth note in the lower part.

F. Latihan variasi ritmis ; tuliskan !

Musical notation for exercise F.1. It is a rhythmic exercise with four measures, each enclosed in a double bar line. The first measure is in 6/8 time and contains a quarter note, a quarter note, and a quarter note. The second measure is in 8/6 time and contains a quarter note, a quarter note, and a quarter note. The third measure is in 6/4 time and contains a half note, a half note, and a half note. The fourth measure is in 4/4 time and contains a quarter note, a quarter note, and a quarter note.

2. || 6 8 6 4 ||
Musical notation for exercise 2: A sequence of notes on a staff, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

3. || 6 8 6 4 ||
Musical notation for exercise 3: A sequence of notes on a staff, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

4. || 6 8 6 4 ||
Musical notation for exercise 4: A sequence of notes on a staff, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

5. || 4 4 4 2 ||
Musical notation for exercise 5: A sequence of notes on a staff, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

6. || 3 4 3 8 ||
Musical notation for exercise 6: A sequence of notes on a staff, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

7. || 2 2 2 4 ||
Musical notation for exercise 7: A sequence of notes on a staff, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

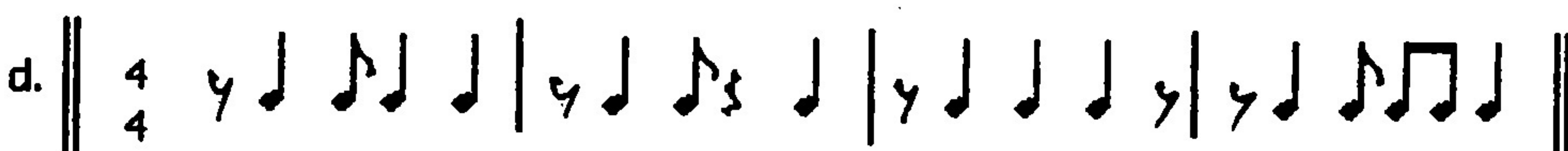
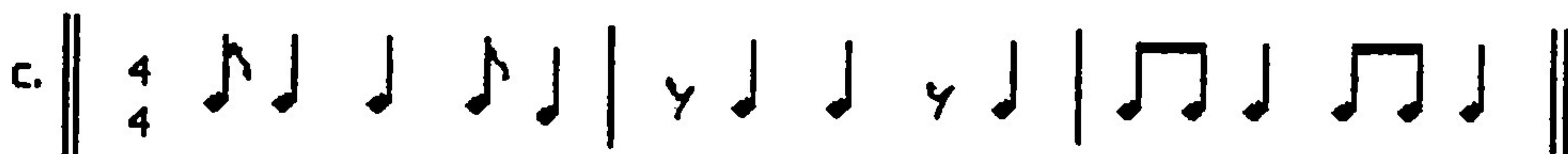
BAB V

NOTASI SYNCOP

Notasi bisa jatuh ketukan (on the beat) dan bias juga tidak jatuh pada ketukan (off the beat). Notasi ini sering disebut dengan istilah sinkop, sebagai contoh berikut ini :



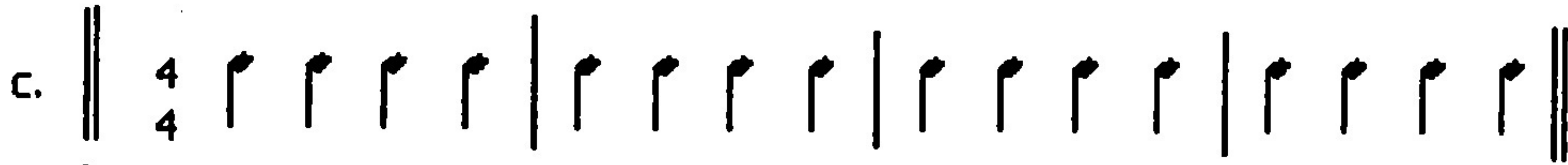
Nilai notasi sinkop harus sesuai dengan nilai ketukan yang menyertai latihan di bawah ini, sertakan ketukan di bawah notasi.



Tulis notasi di atas dipasangkan pada ketukan di bawah ini:



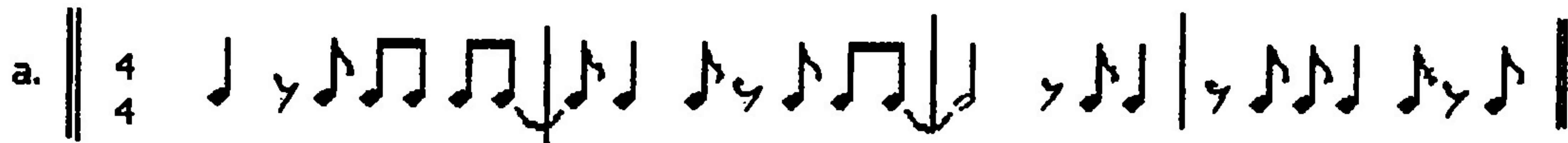
b. 

c. 

d. 

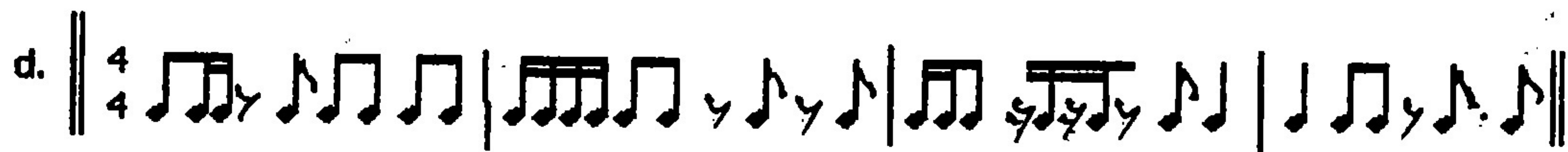
Latihan:

1. Tulis pasangan notasi dibawah ini serta praktikkan!

a. 

b. 

c. 

d. 

2. Pasangkan dengan notasi berikut ini:

a. 

6. $\frac{2}{4}$ || | | | | | ||

7. $\frac{4}{4}$ || | | | ||

8. $\frac{2}{4}$ || | | | | | ||

9. $\frac{4}{4}$ || | | | ||

10. $\frac{4}{4}$ || | | | ||

BAB VI

AKOR 7 dan PROGRESI AKOR

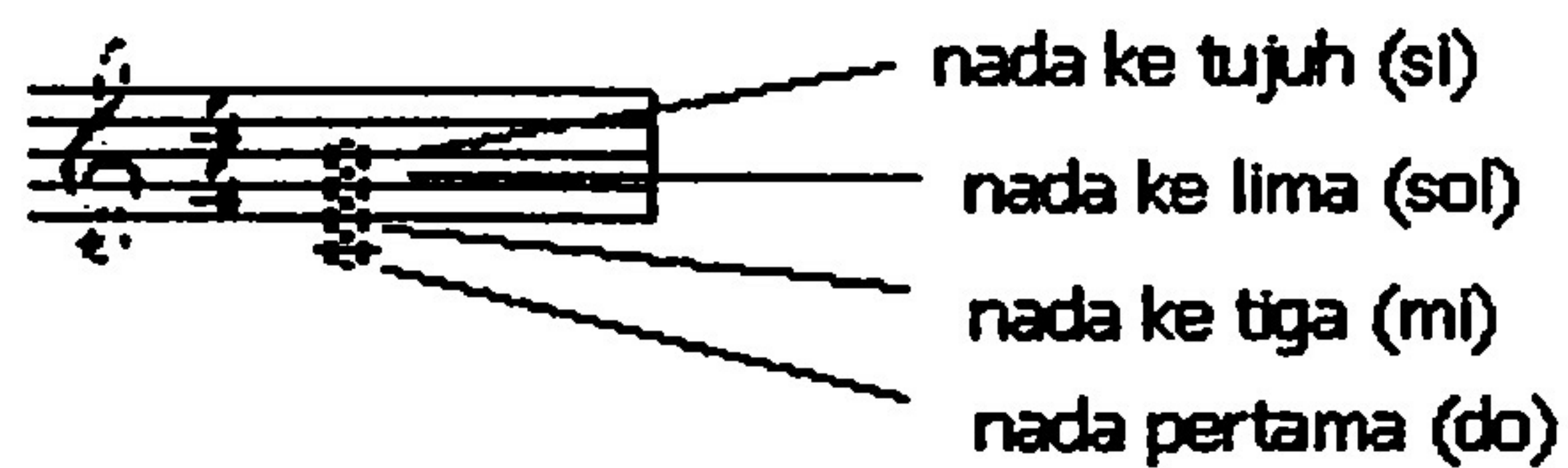
Akor 7 merupakan pengembangan dari akor sebelumnya dengan ditambah nada ke tujuh dari notasi dasar yang meliputi:

- a. Akor Mayor 7
- b. Akor minor 7
- c. Akor diminished 7
- d. Akor augmented 7

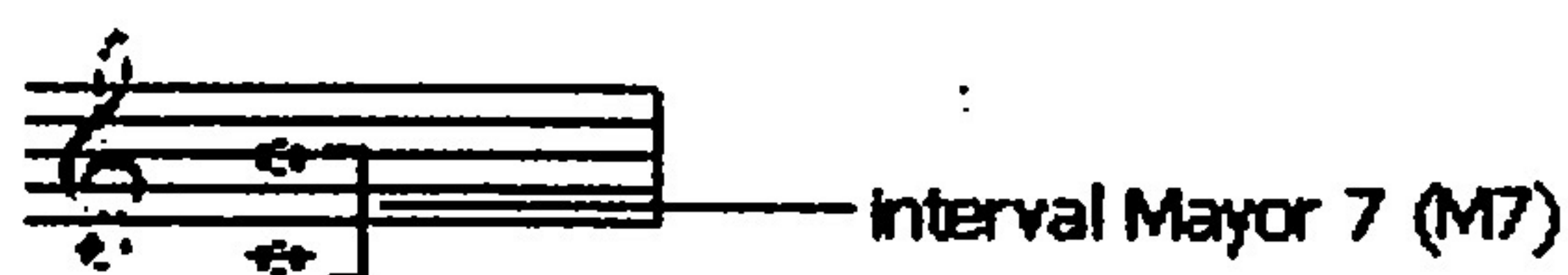
A. Akor Mayor 7 (MM7)

1. Posisi Dasar

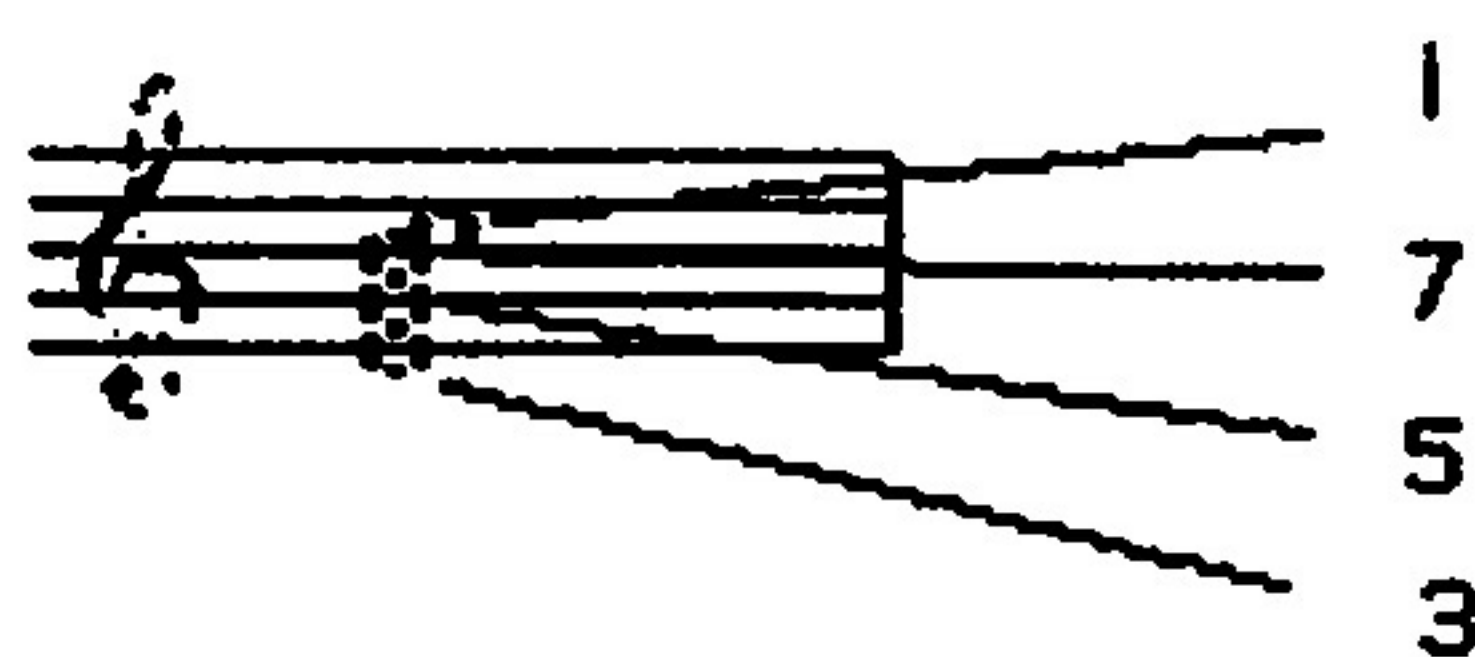
Dalam posisi dasar akor mayor 7 adalah:



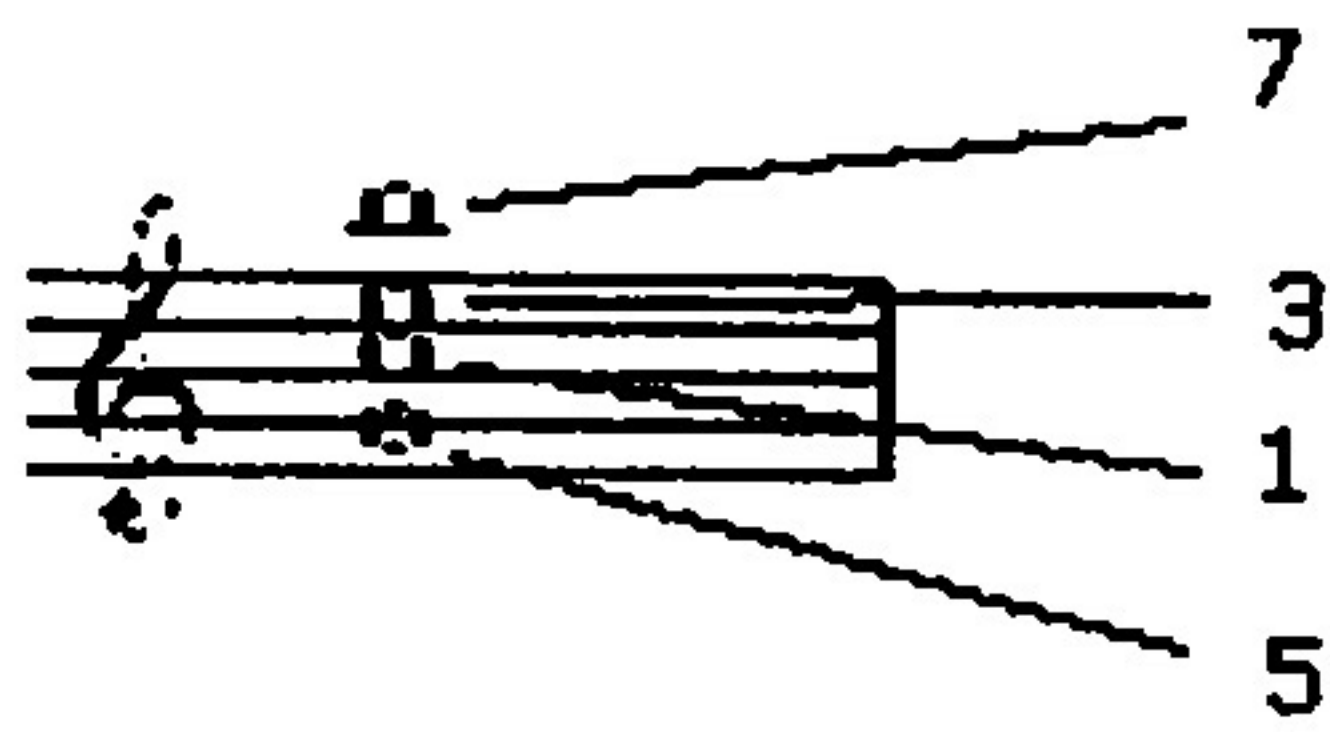
Pada dasarnya akor tersebut adalah akor Mayor Mayor 7 (MM7) akornya mayor ditambah dengan nada ke tujuh dari nada dasar.



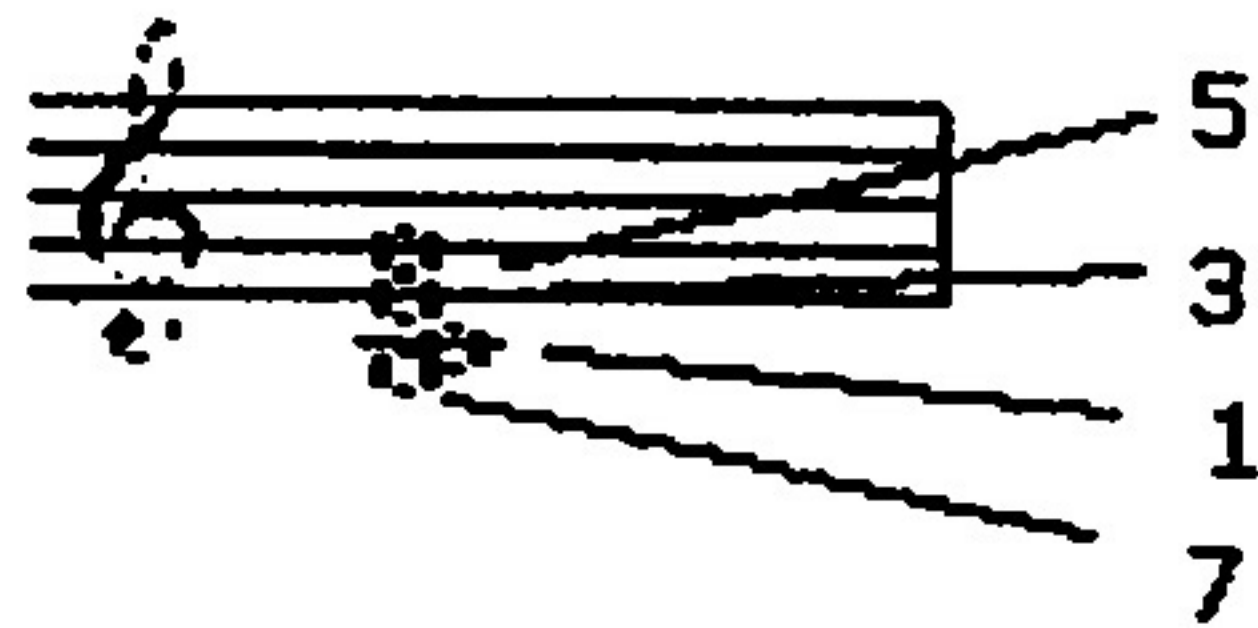
2. Posisi Pembalikan Pertama



3. Posisi Pembalikan Kedua



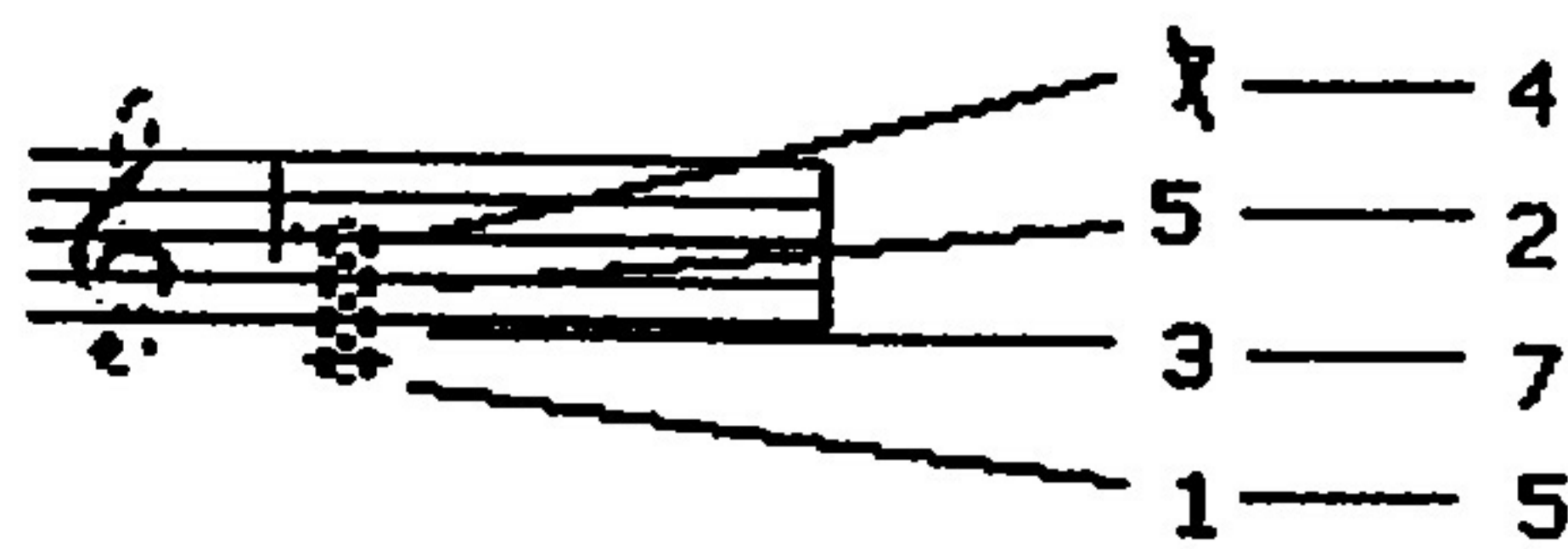
4. Posisi Pembalikan Ketiga



B. Akor Mayor minor 7 (Dominan Septim)

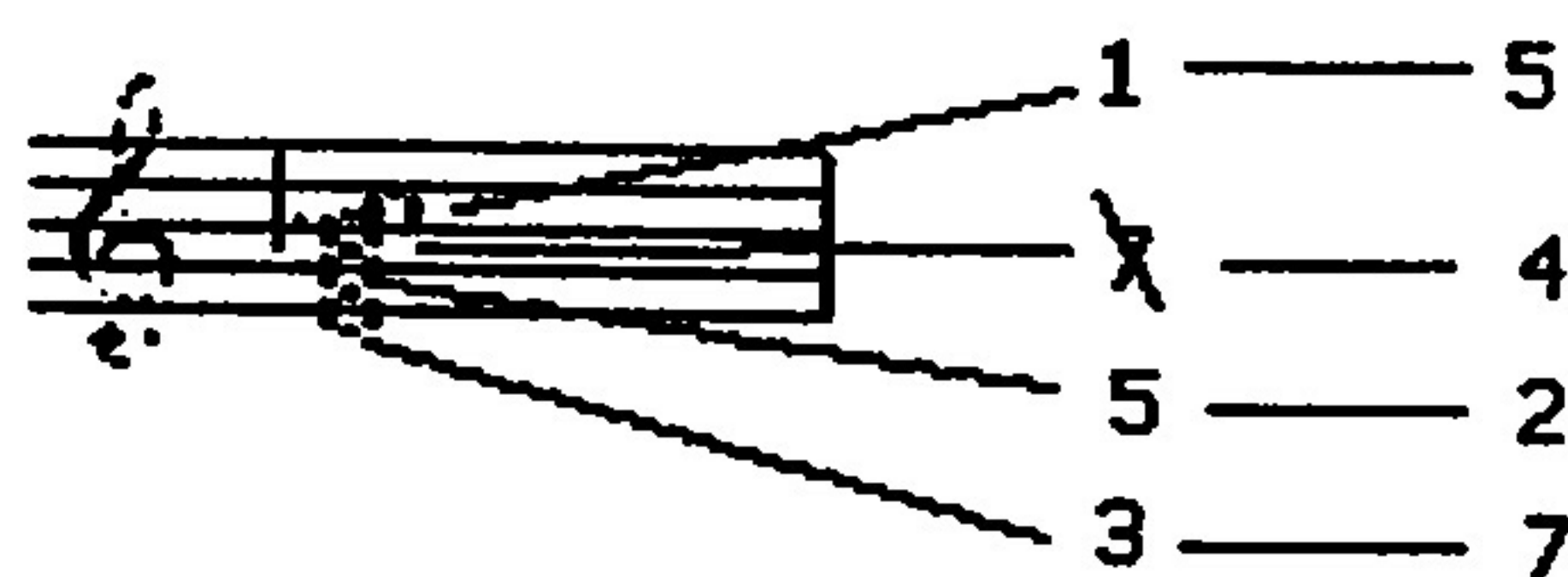
1. Posisi Dasar

Dalam posisi dasar akor Mayor minor 7 adalah:

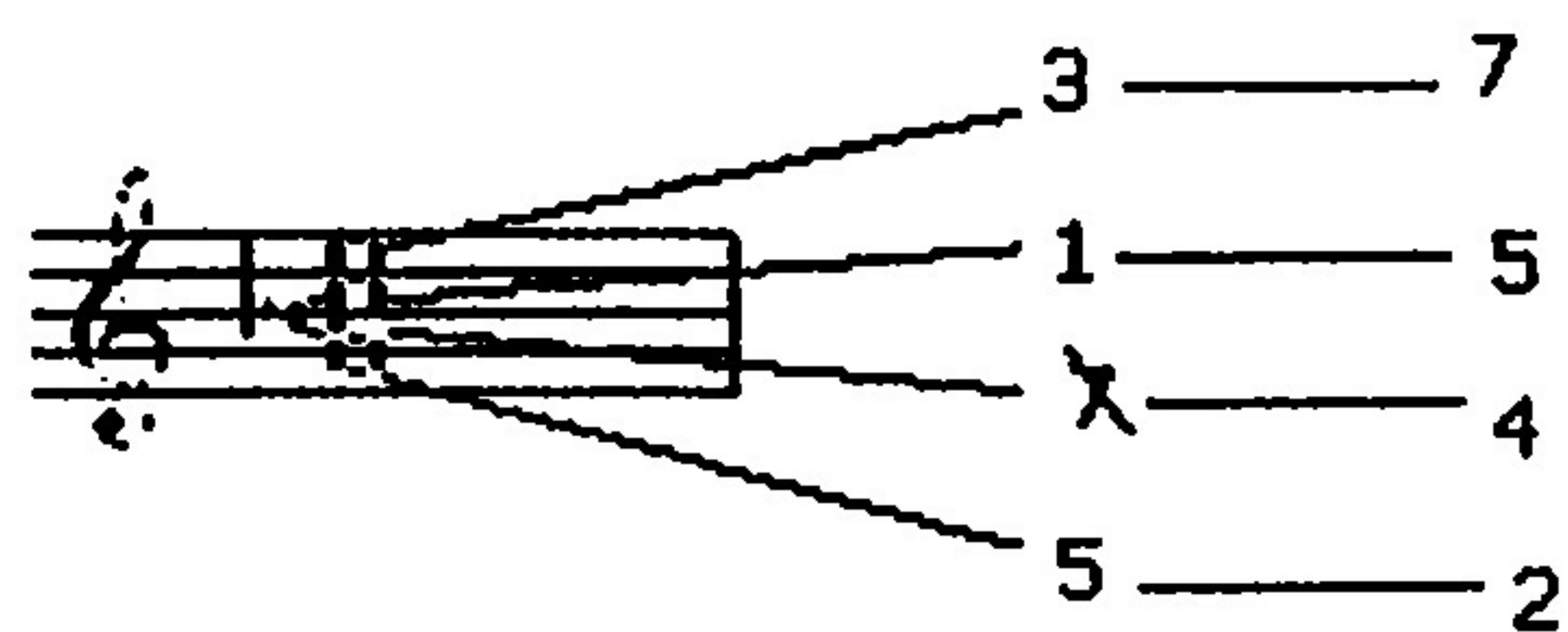


Akor Mayor Minor 7 (Dom7) ini adalah akor yang ditambah nada ke 7 yang diturunkan 1/2 tone

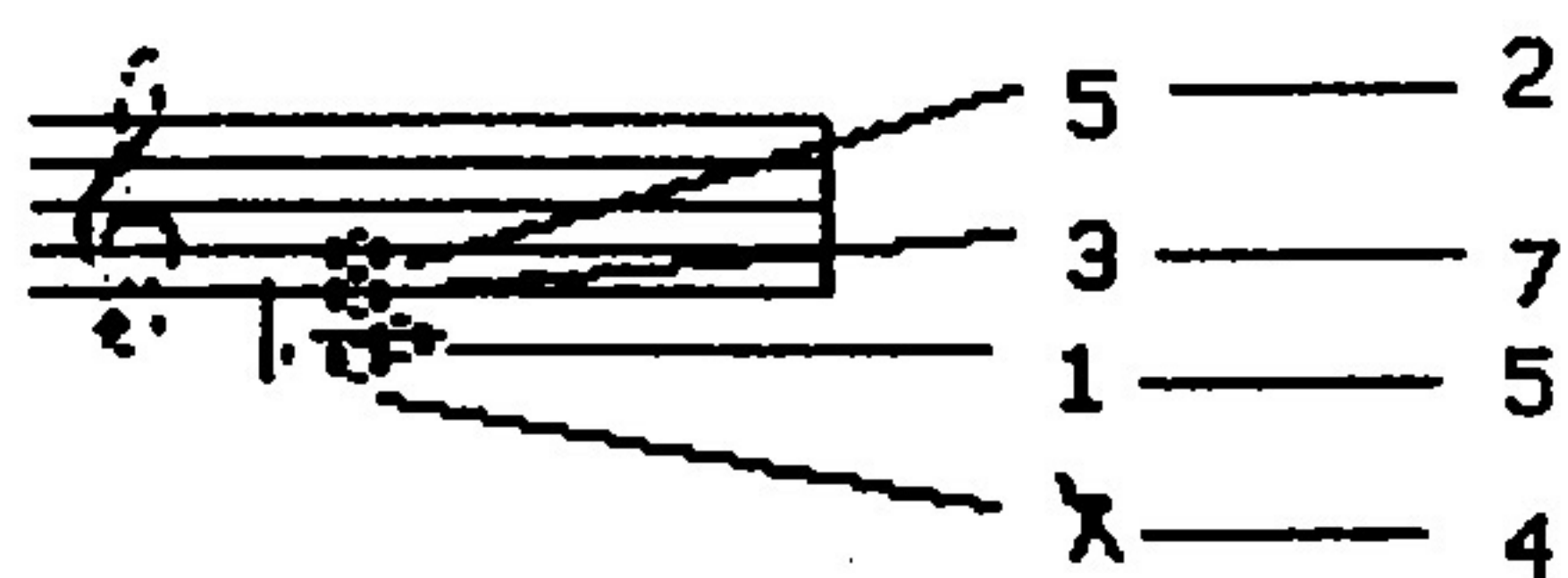
2. Posisi Pembalikan Pertama



3. Posisi Pembalikan Kedua

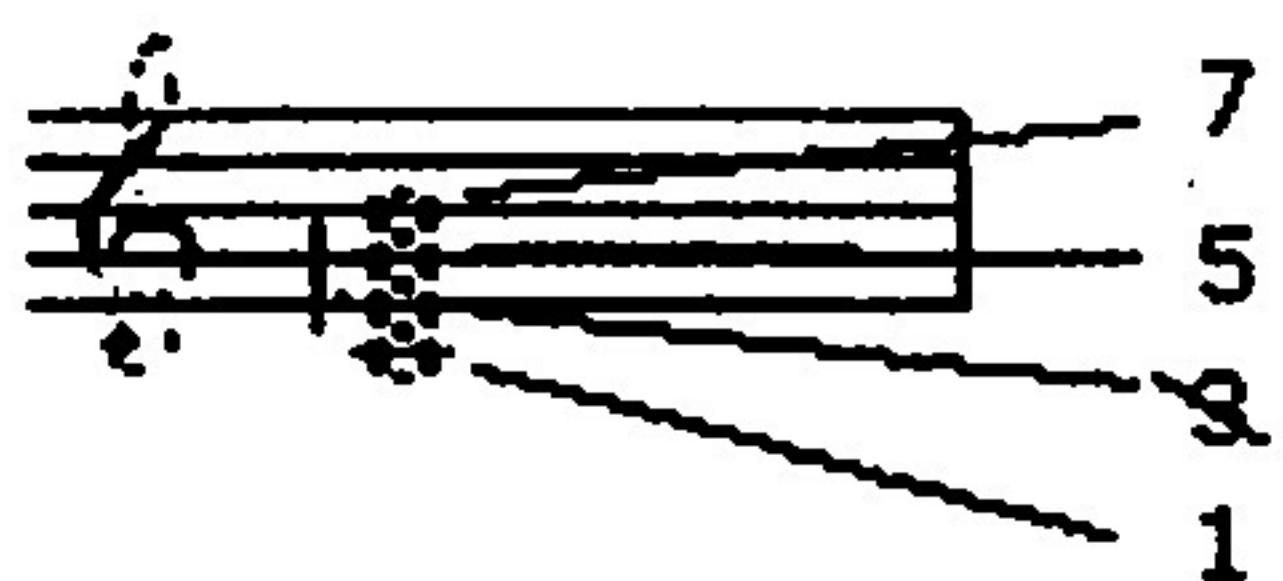


4. Posisi Pembalikan Ketiga



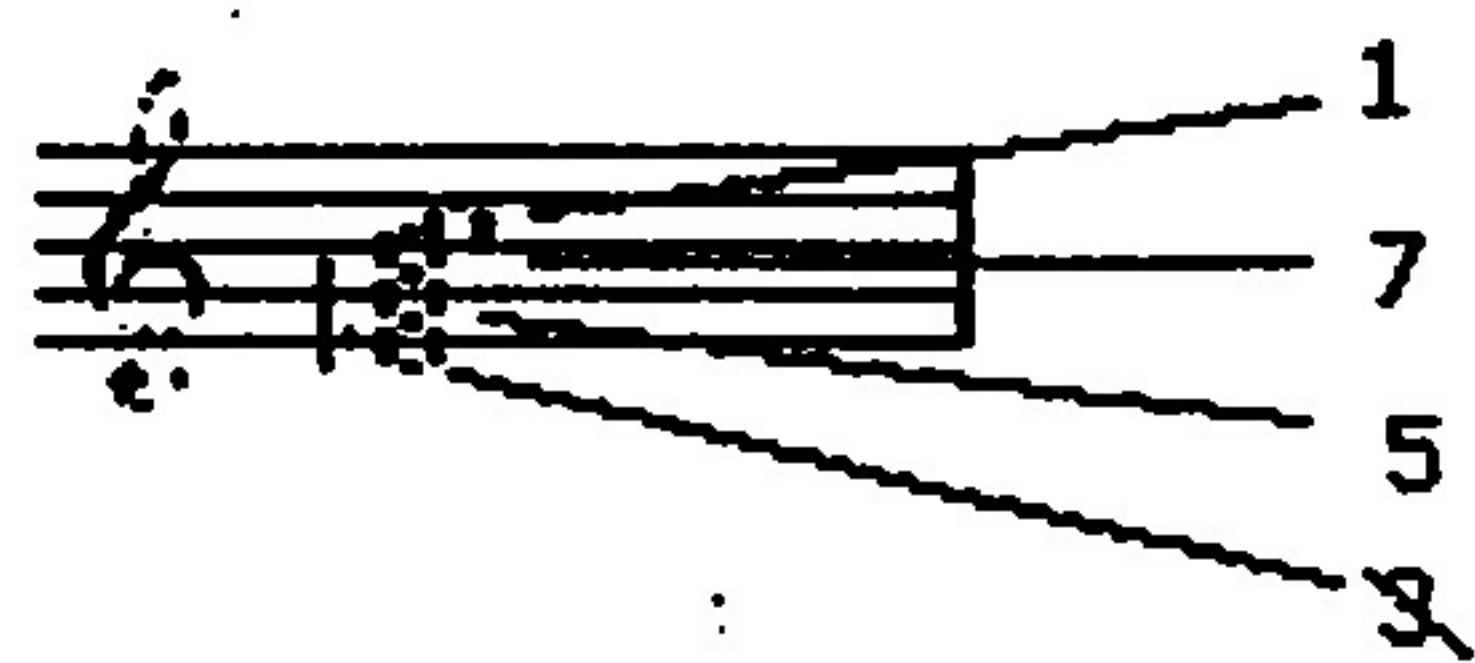
C. Akor minor Mayor 7

1. Posisi Dasar

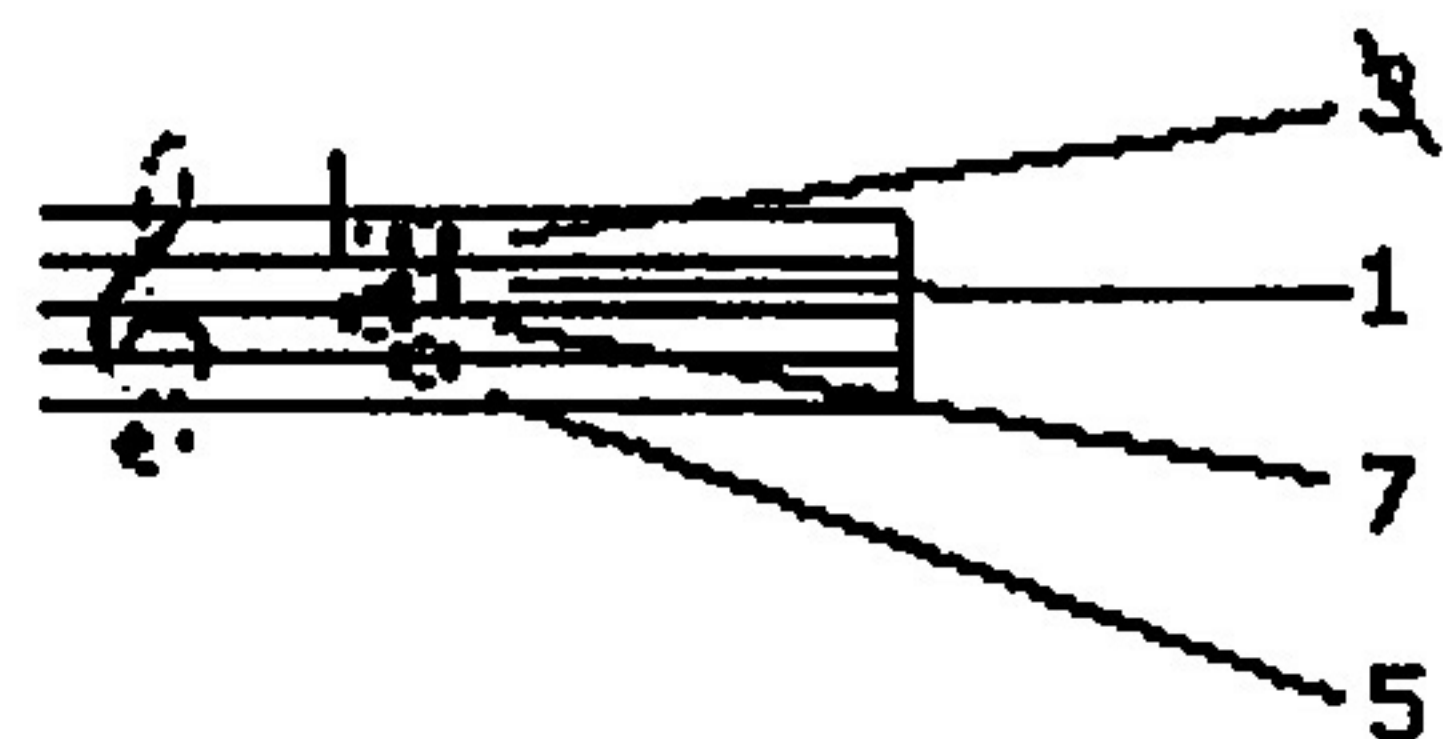


Akordnya sendiri minor ditambah nada ke tujuh dalam interval mayor 7

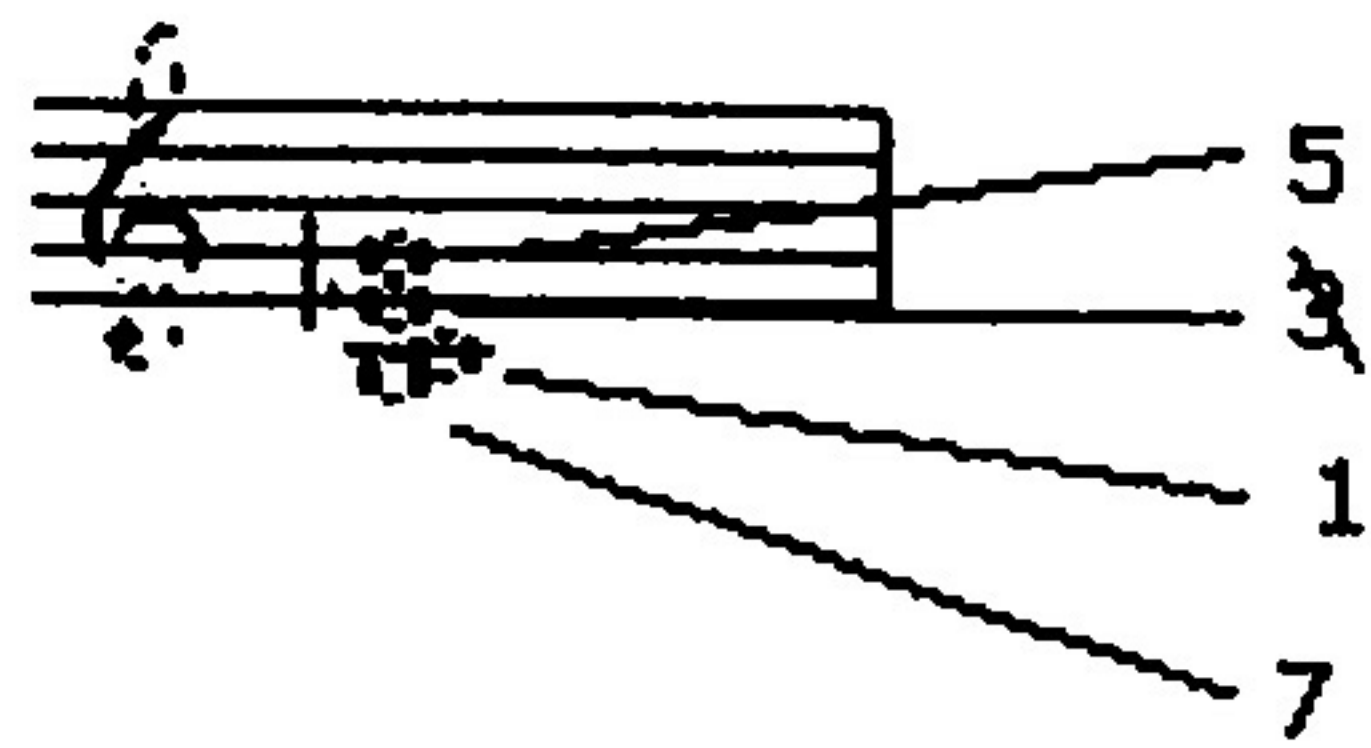
2. Posisi Pembalikan pertama



3. Posisi Pembalikan kedua

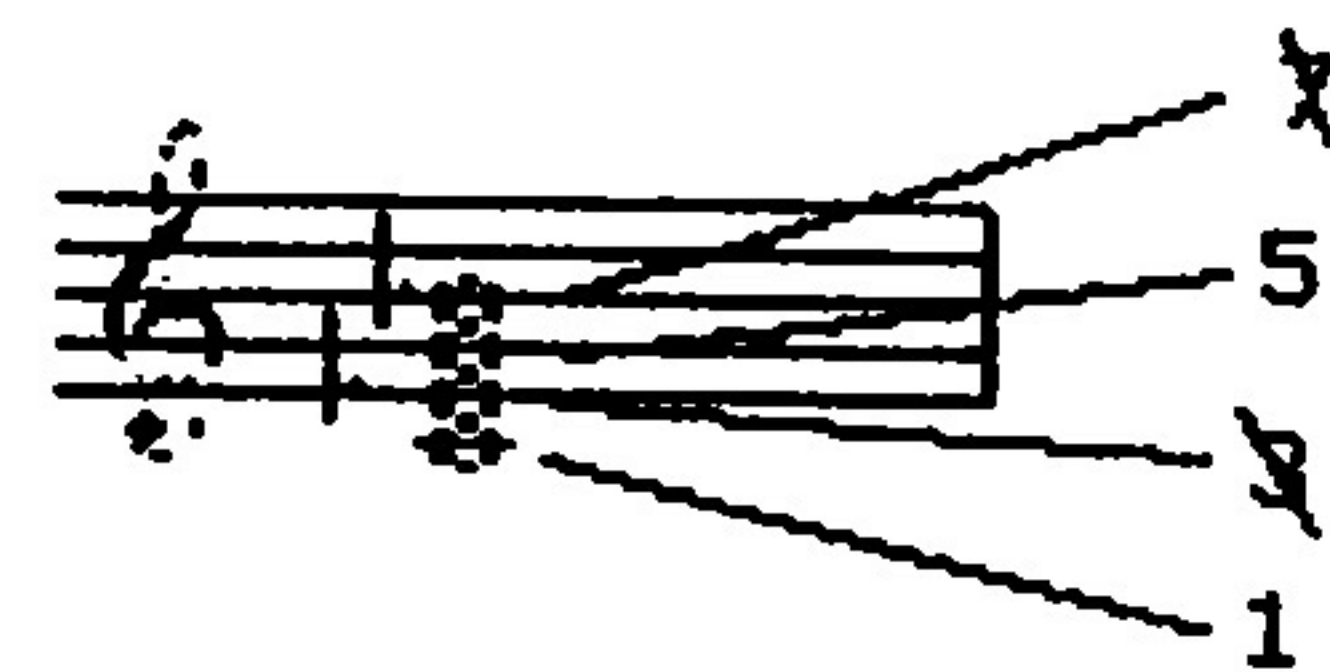


4. Posisi Pembalikan ketiga



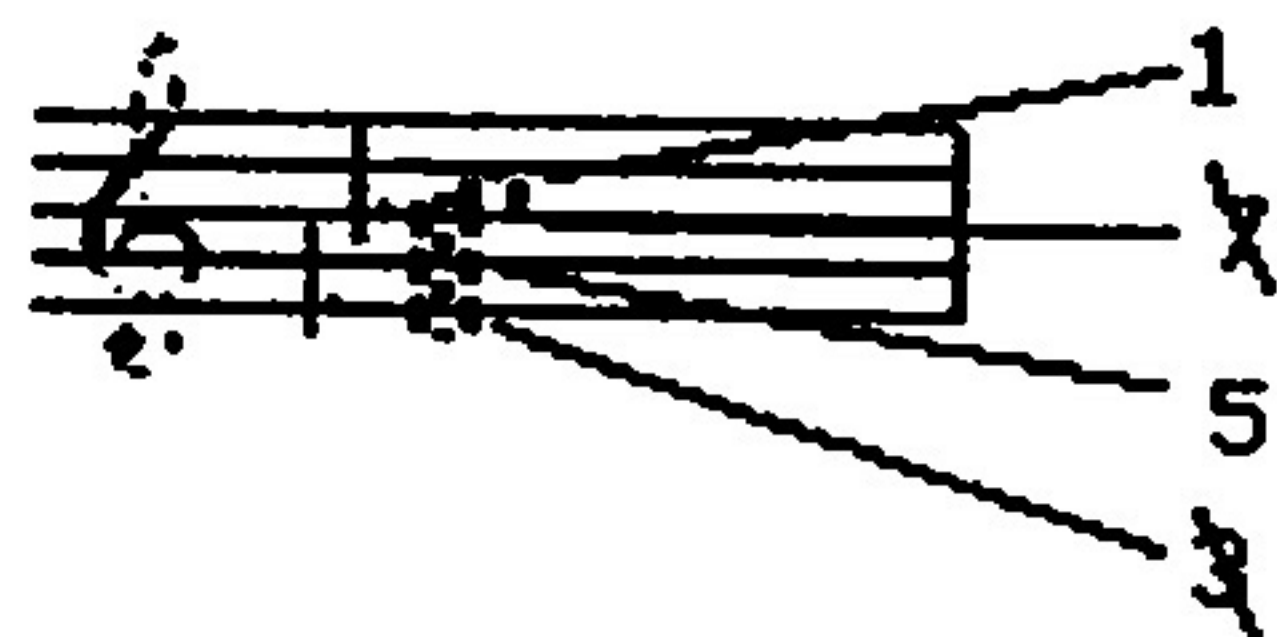
D. Akor minor minor 7

1. Posisi Dasar

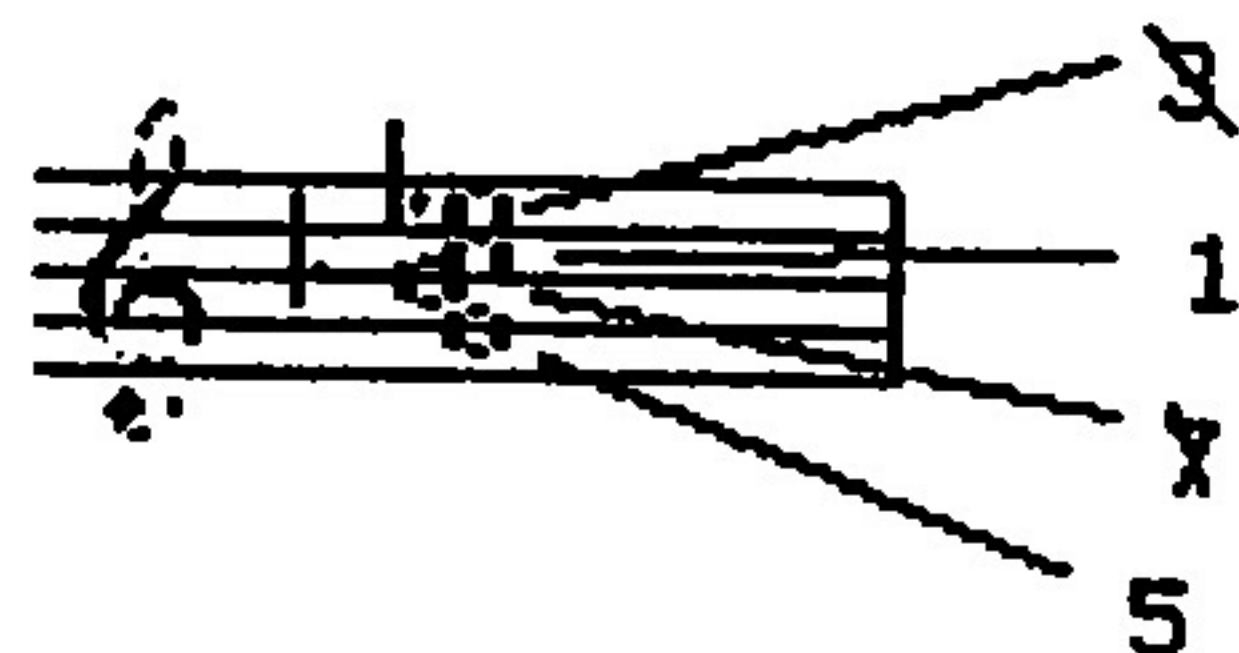


Akornya sendiri dalam kualitas minor ditambah dengan nada ke tujuh dalam interval minor 7

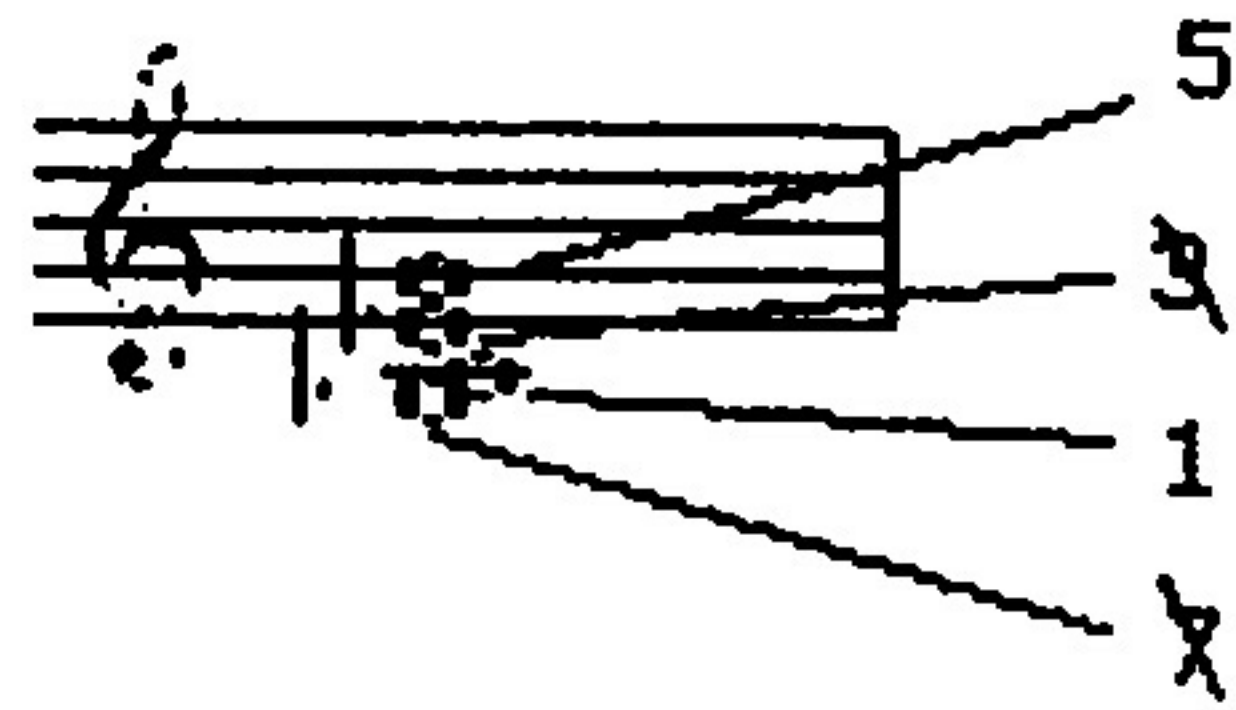
2. Posisi pembalikan pertama



3. Posisi pembalikan kedua

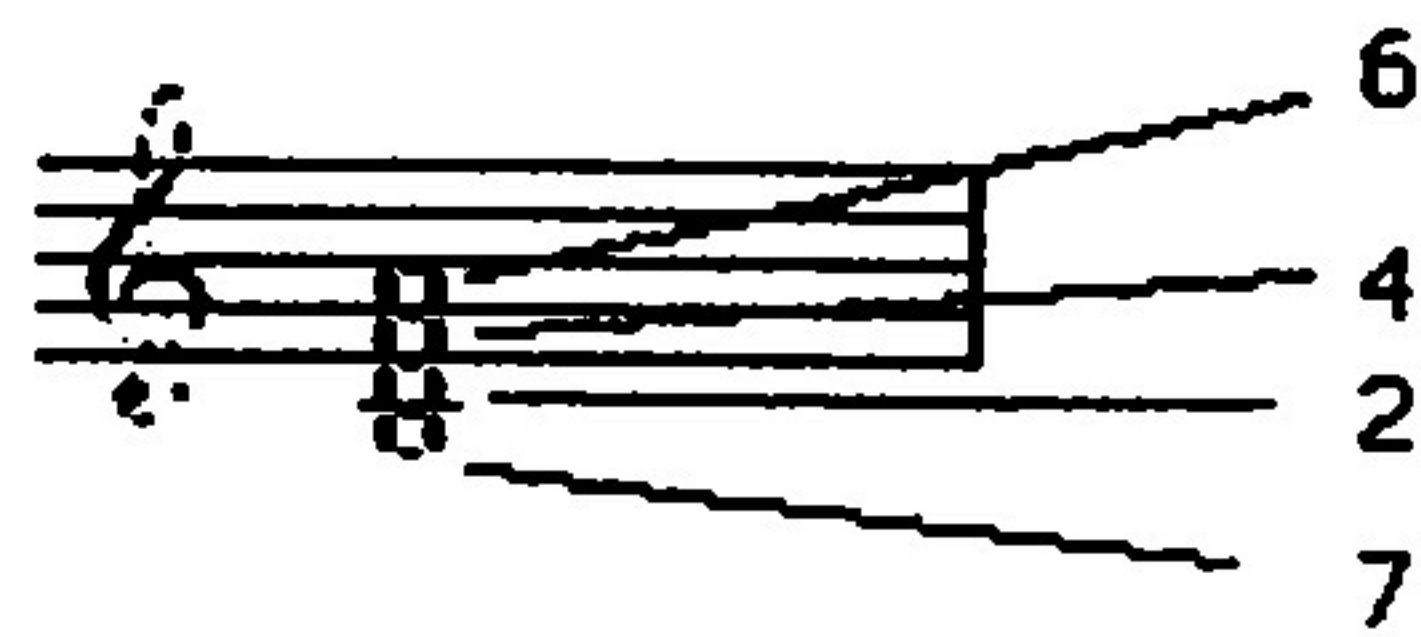


4. Posisi pembalikan ketiga

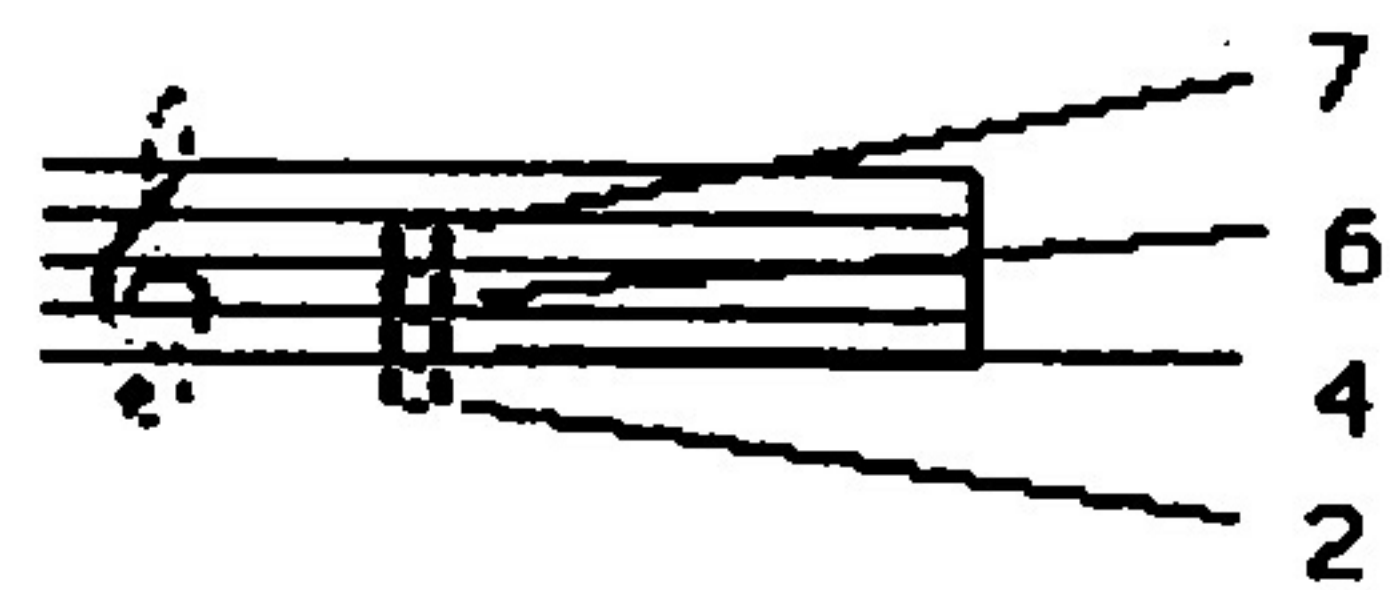


E. Akor diminished minor 7

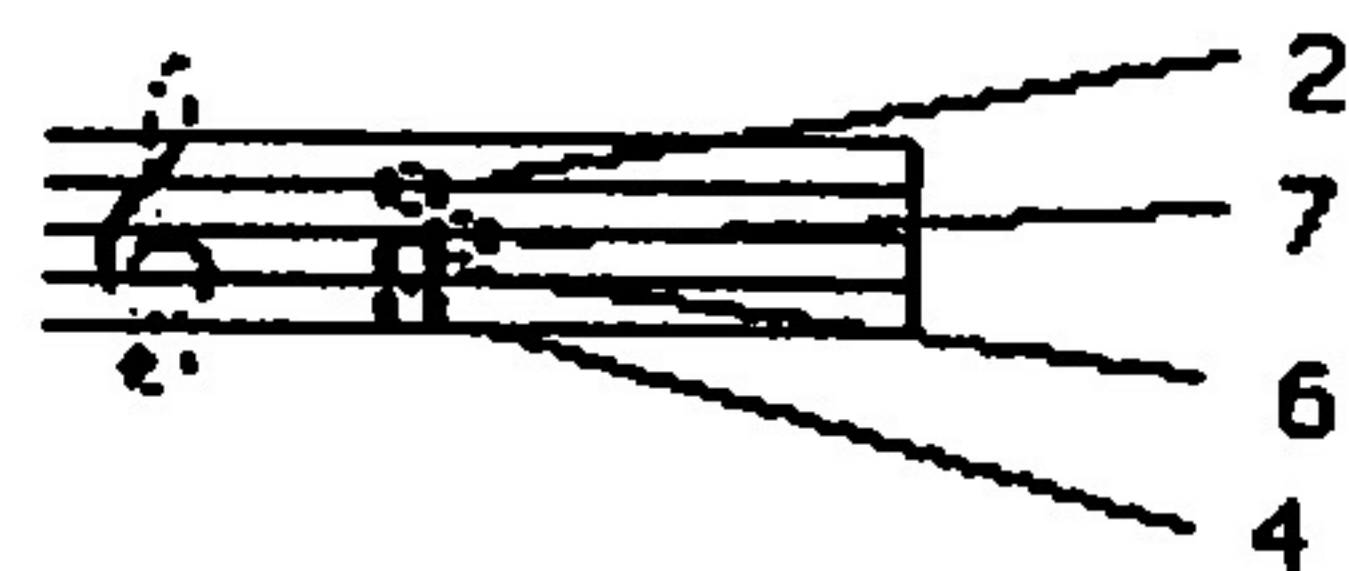
1. Posisi dasar



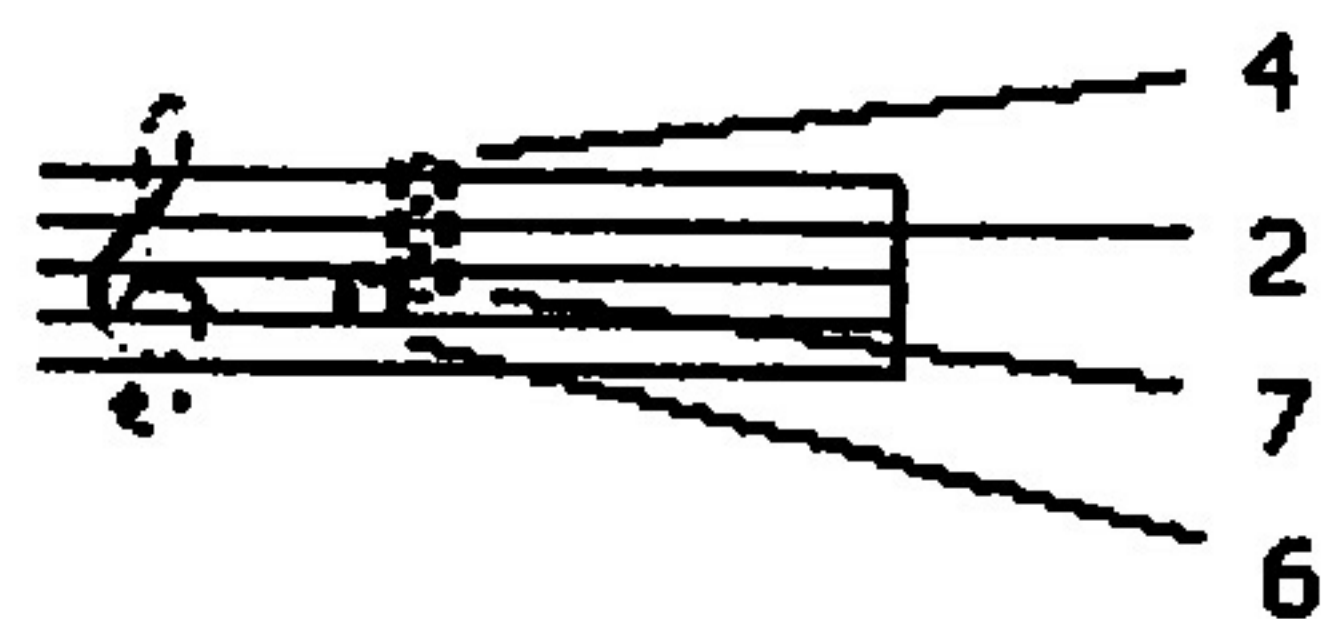
2. Posisi pembalikan pertama



3. Posisi pembalikan kedua

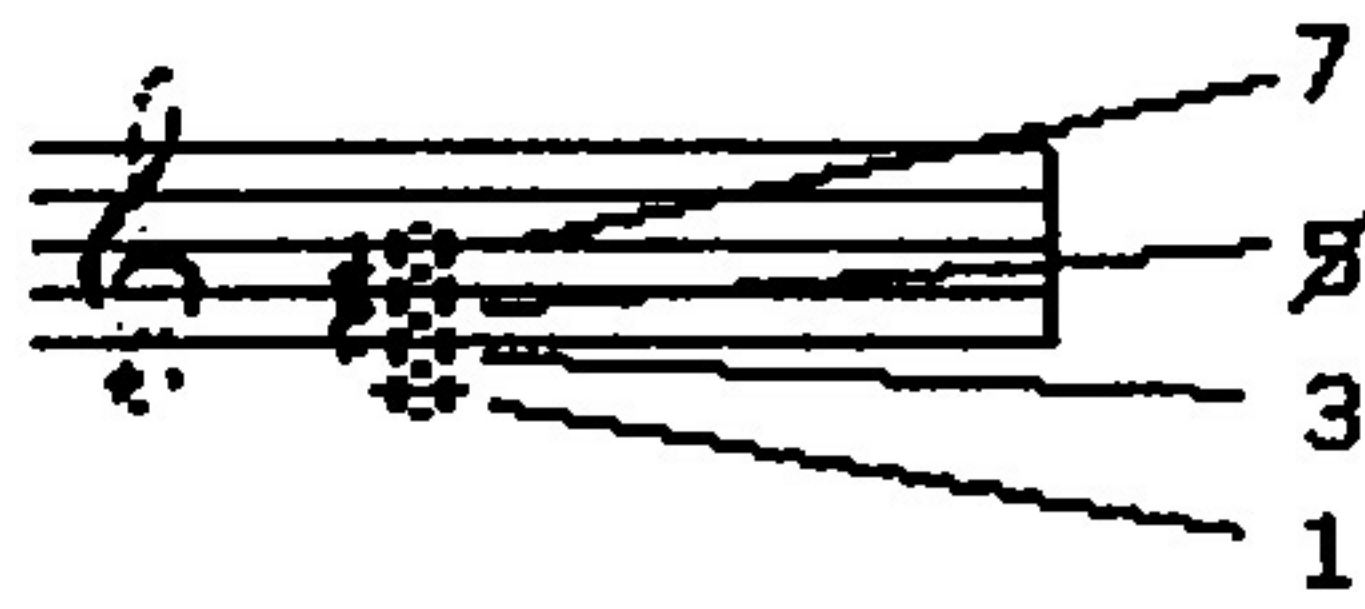


4. Posisi pembalikan ketiga



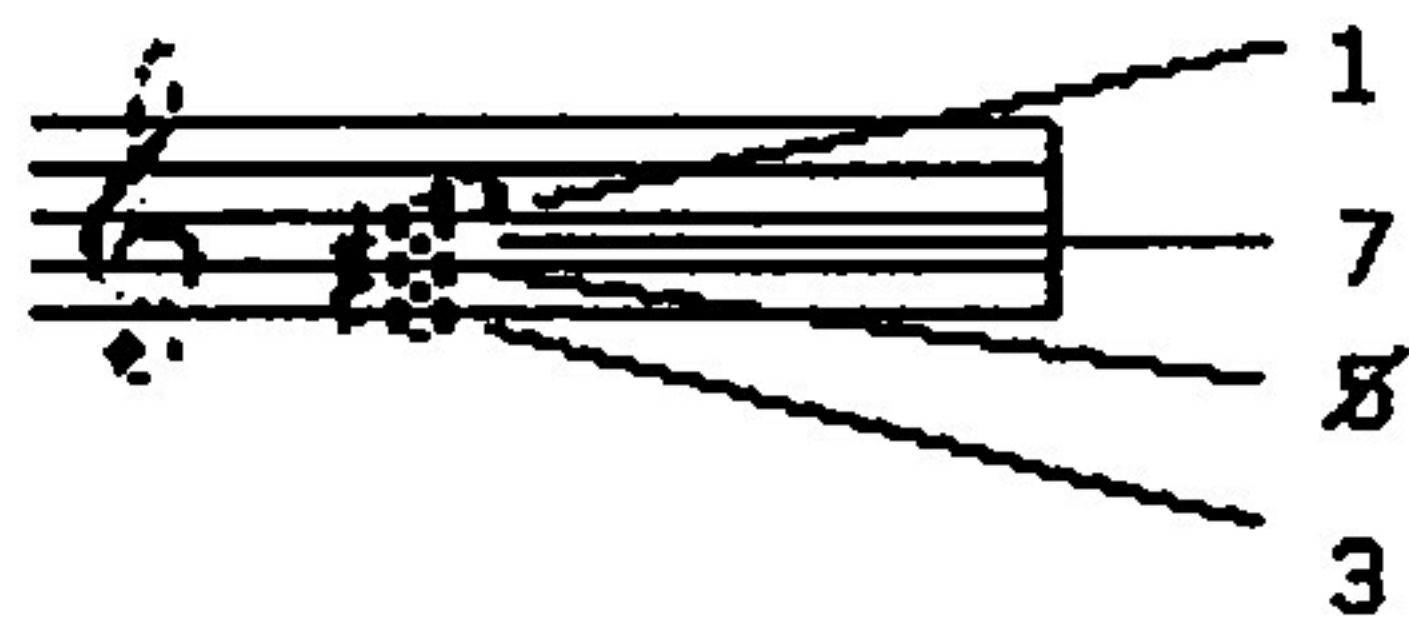
F. Akor augmented mayor 7

1. Posisi dasar

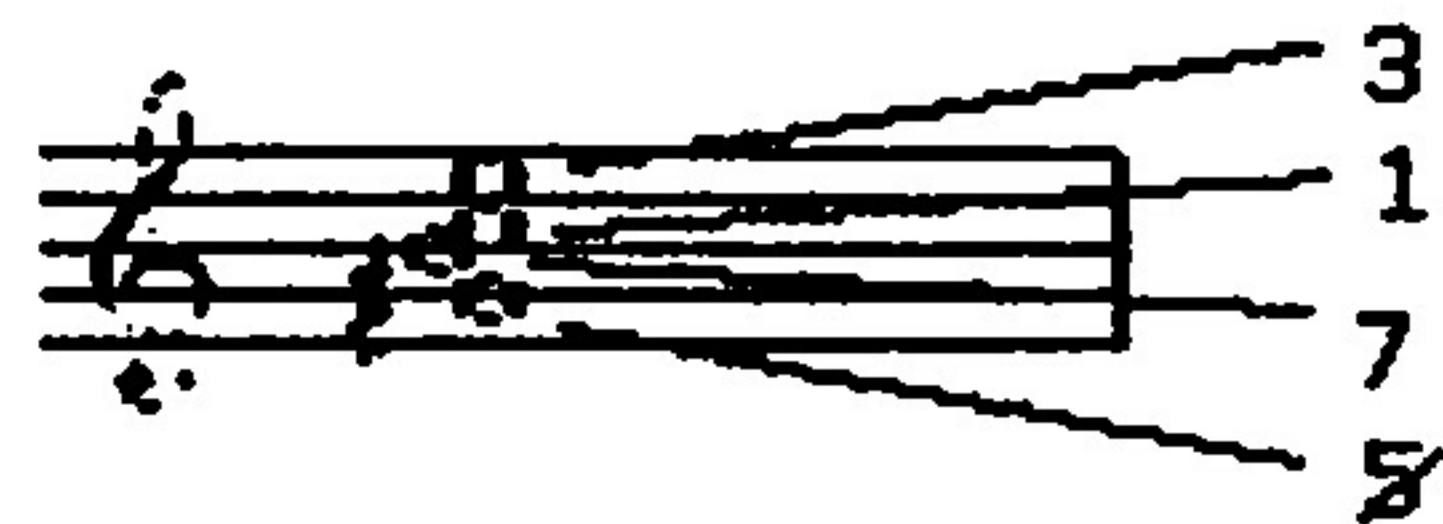


Akornya sendiri dalam kualitas augmented ditambah dengan nada ke tujuh dalam interval Mayor 7

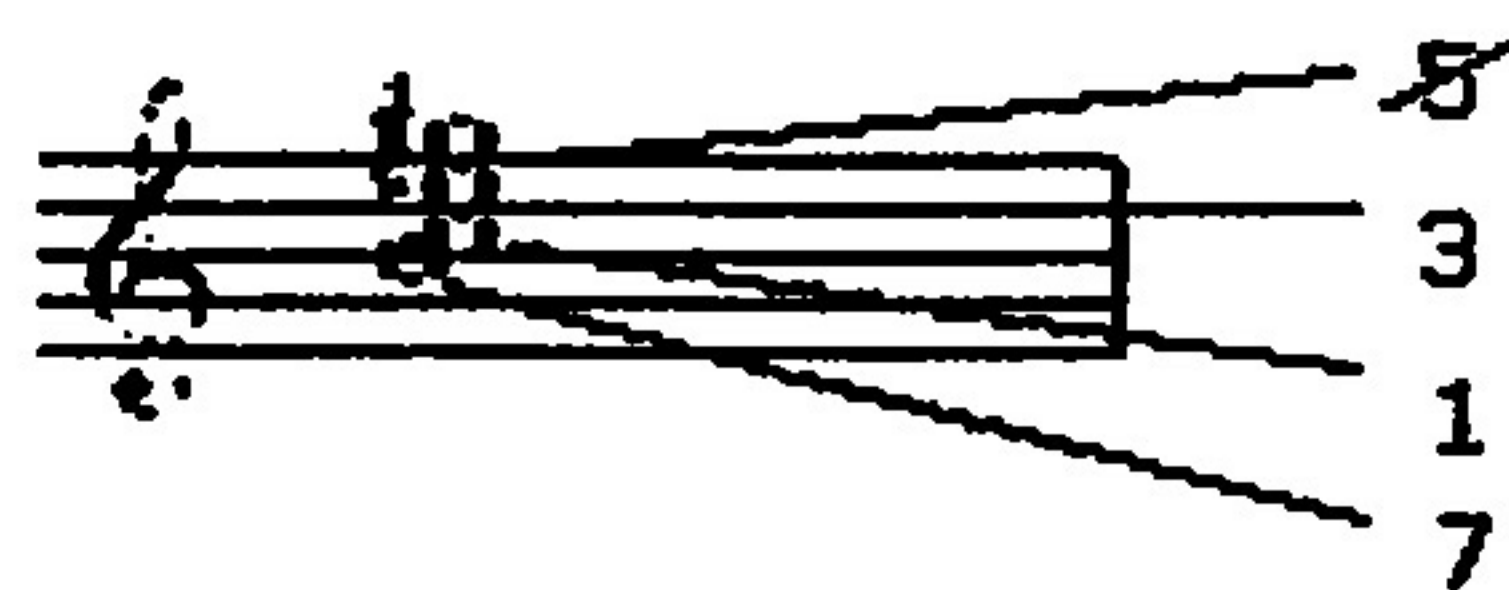
2. Posisi pembalikan pertama



3. Posisi pembalikan kedua

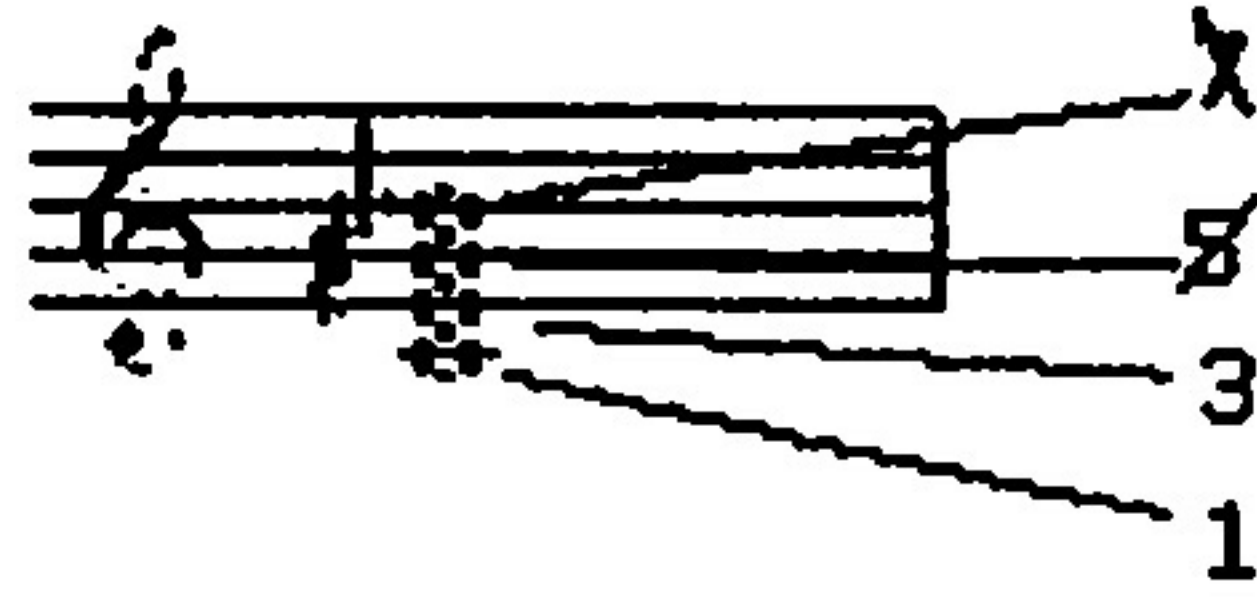


4. Posisi pembalikan ketiga



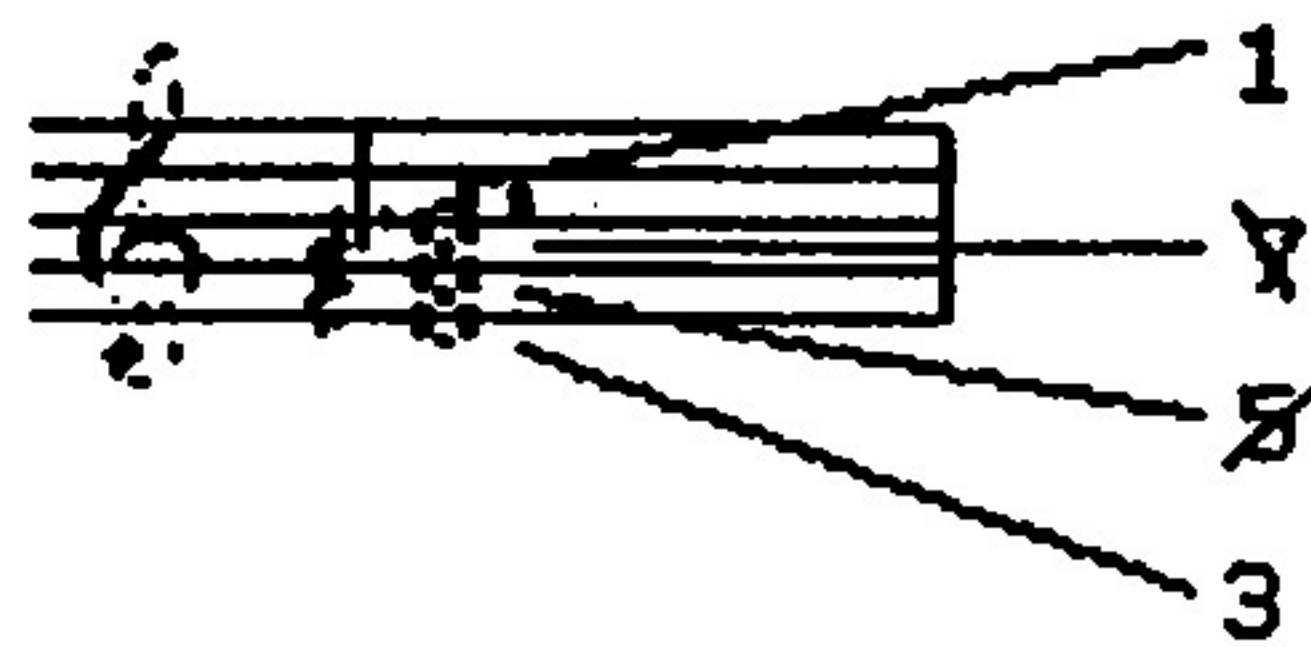
G. Akor Augmented minor 7

1. Posisi Dasar

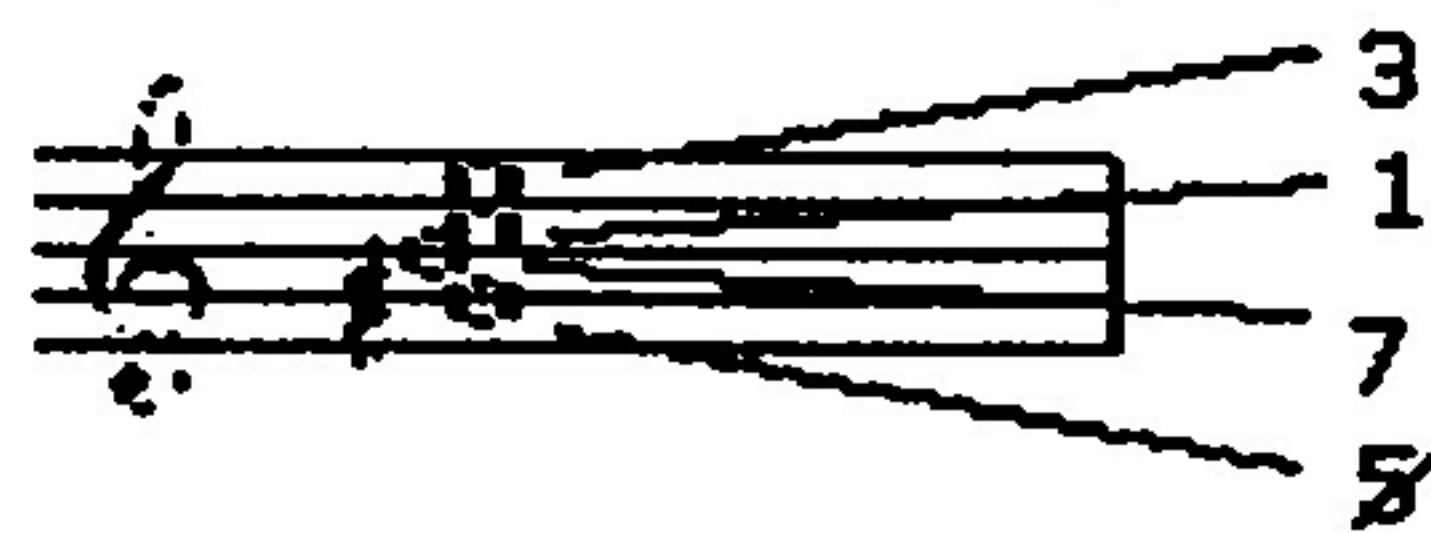


Akornya sendiri dalam kualitas augmented ditambah dengan nada ke tujuh dalam interval minor 7

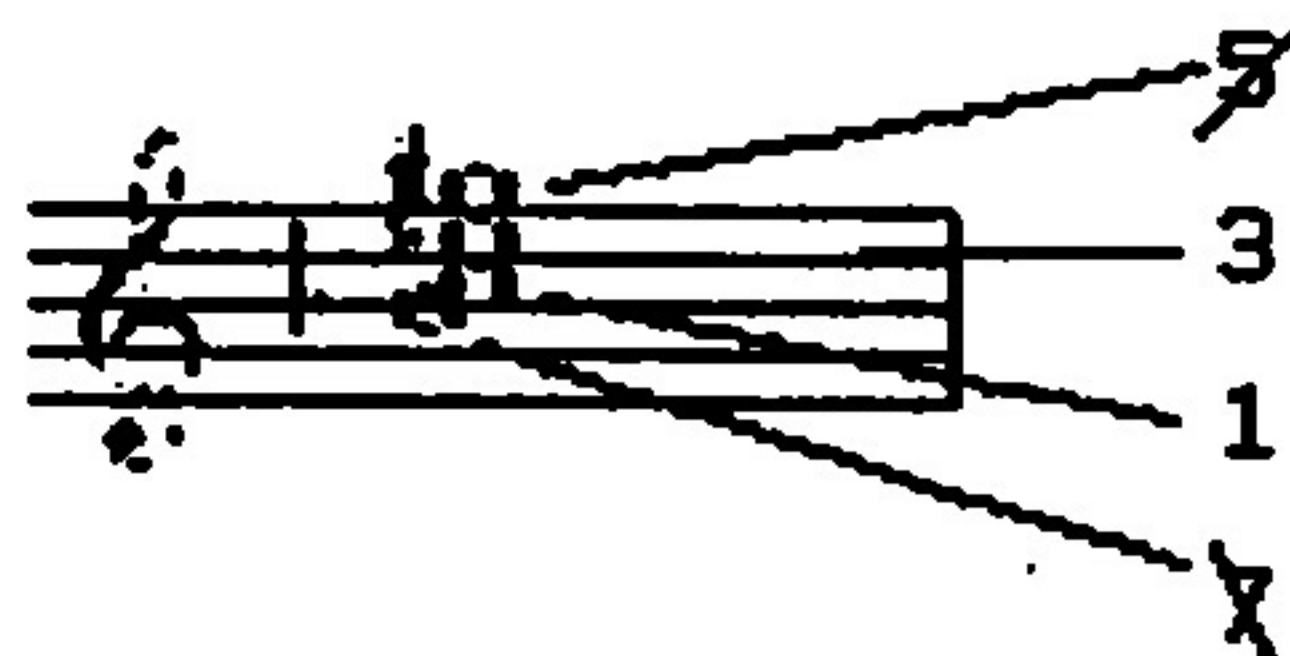
2. Posisi pembalikan pertama



3. Posisi pembalikan kedua



4. Posisi pembalikan ketiga



H. PROGRESI AKOR

Beberapa contoh progresi akor gabungan antara akor mayor dan minor yang sering digunakan adalah sbb:

a. I - vi - ii - V - I - IV - I

Musical notation for exercise a, showing a sequence of chords on a staff. The chords are labeled above the staff: I, vi, ii, V, I, IV, I. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The chords are: I (C major), vi (F# minor), ii (D minor), V (A major), I (C major), IV (F# major), and I (C major).

b. I - iii - vi - ii - V - I

Musical notation for exercise b, showing a sequence of chords on a staff. The chords are labeled above the staff: I, iii, vi, ii, V, V, I. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The chords are: I (C major), iii (E minor), vi (F# minor), ii (D minor), V (A major), V (A major), and I (C major).

c. I - IV - ii - V - I

Musical notation for exercise c, showing a sequence of chords on a staff. The chords are labeled above the staff: I, I, IV, IV, ii, V, I. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The chords are: I (C major), I (C major), IV (F# major), IV (F# major), ii (D minor), V (A major), and I (C major).

d. I - iii - IV - V - I dll.

Musical notation for exercise d, showing a sequence of chords on a staff. The chords are labeled above the staff: I, I, iii, iii, IV, V, I. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The chords are: I (C major), I (C major), iii (E minor), iii (E minor), IV (F# major), V (A major), and I (C major).

rhythmic patterns

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

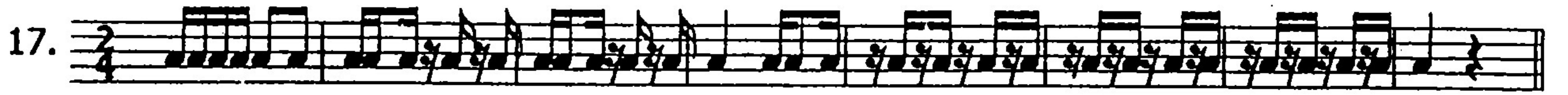
12. 

13. 

14. 

15. 

16. 

17. 

18. 



19. 

20. 

21. 

22. 

23. 

24. 

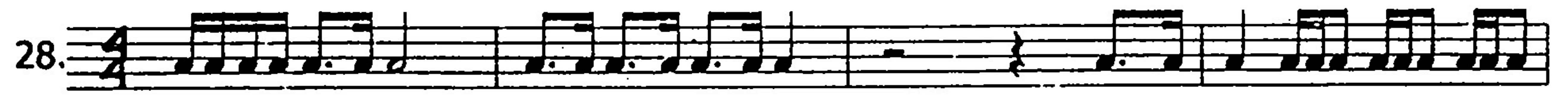
25. 

26. 



27. 



28. 




29. 




30. 

31. 

32.  Musical staff 32, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

 Musical staff 32, bottom line. Treble clef. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

33.  Musical staff 33, top line. Treble clef, 4/2 time signature. The staff contains a sequence of quarter and eighth notes, ending with a quarter rest.

 Musical staff 33, bottom line. Treble clef. The staff contains a sequence of quarter and eighth notes, ending with a quarter rest.

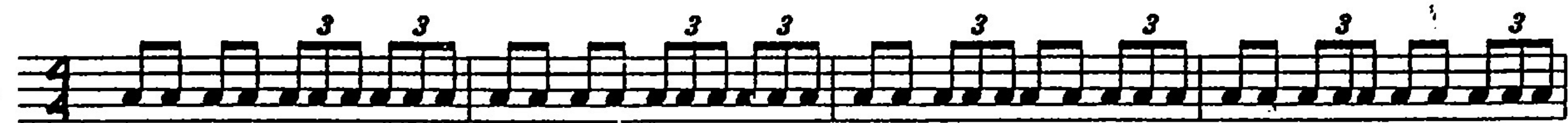
34.  Musical staff 34, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

35.  Musical staff 35, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

 Musical staff 35, bottom line. Treble clef. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

36.  Musical staff 36, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

 Musical staff 36, bottom line. Treble clef. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

38.  Musical staff 38, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with triplets, ending with a quarter rest.

 Musical staff 38, bottom line. Treble clef. The staff contains a sequence of eighth notes with triplets, ending with a quarter rest.

39.  Musical staff 39, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with triplets, ending with a quarter rest.

40. 



41. 

42. 

43. 

44. 

45. 

46. 

47. 

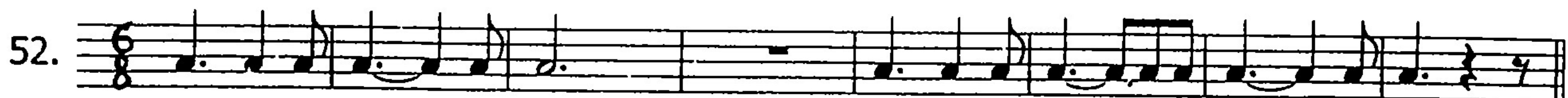
48. 



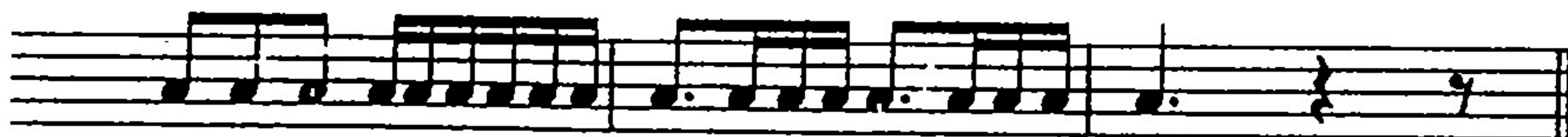
49. 

50. 

51. 

52. 

53. 



54. 



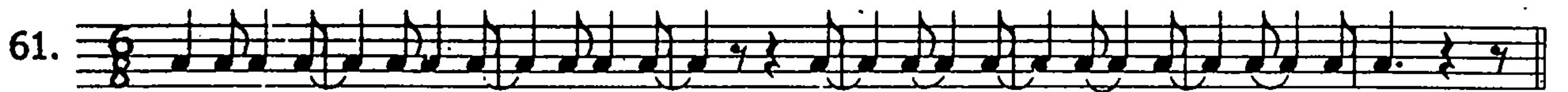
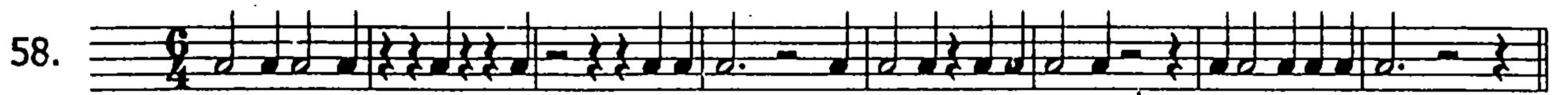
55. 



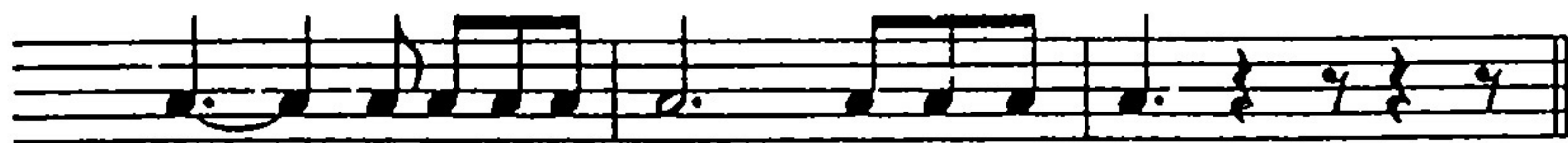
56. 

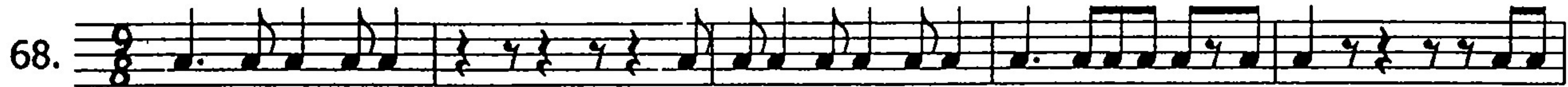


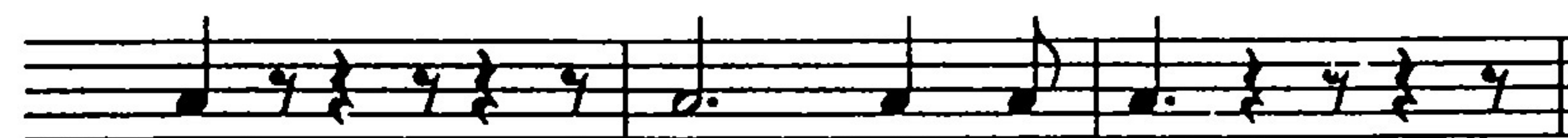
57. 



67. 



68. 

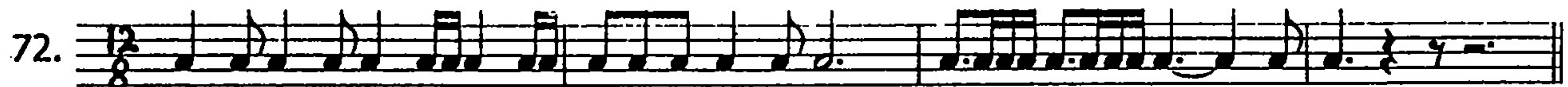


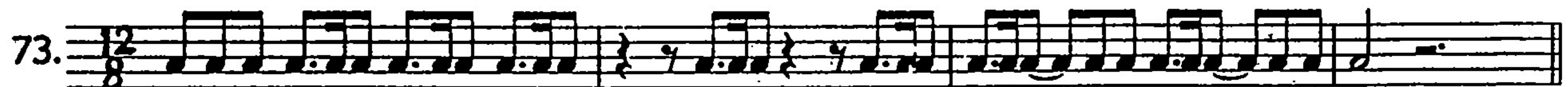
69. 



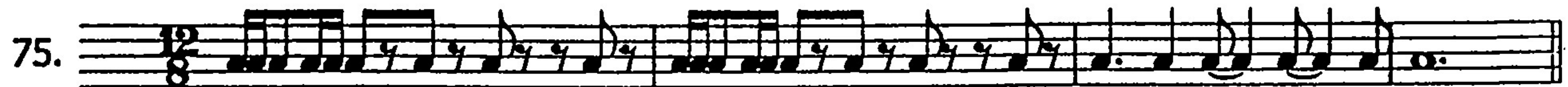
70. 

71. 

72. 

73. 

74. 

75. 

VOCAL SIGHT SINGING

1.)

2.)

3.)

4.)

The image displays four numbered vocal sight-singing exercises. Each exercise is written on a single staff. Exercise 1 consists of three staves of music in 3/4 time. Exercise 2 consists of two staves of music in 3/4 time. Exercise 3 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). Exercise 4 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

5.) 



6.) 

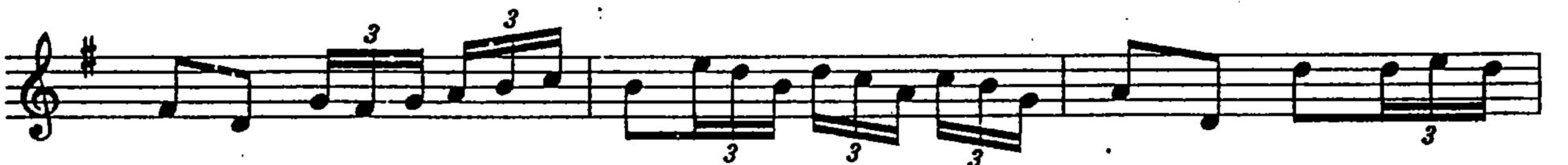


7.) 











8.)



9.)



10.)



11.)



12.)

This musical exercise consists of seven staves of music. It begins in a 3/4 time signature and a key signature of one flat (B-flat major or D minor). The melody is written on a single treble clef staff. The first staff contains the first four measures, the second staff the next four, the third staff the next four, the fourth staff the next four, the fifth staff the next four, the sixth staff the next four, and the seventh staff the final four measures, ending with a double bar line and a 6/8 time signature change.

13.)

This musical exercise consists of four staves of music. It begins in a 6/8 time signature and a key signature of one sharp (F# major or D minor). The melody is written on a single treble clef staff. The first staff contains the first four measures, the second staff the next four, the third staff the next four, and the fourth staff the final four measures, ending with a double bar line.

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