Conferenţiar Universitar Dr. LIANA ALEXANDRA MORARU

EXERCITII DE ARMONIE

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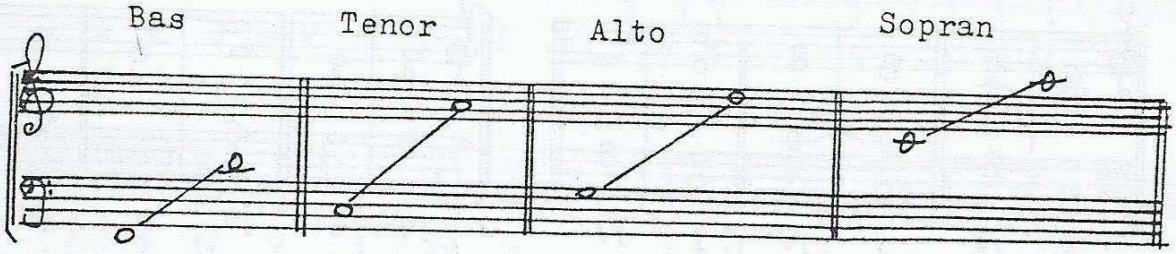
EXERCITII DE ARMONIE

(I)

I) Intinderea vocilor umane:



II) Distanţele între voci:

Sopran, Alto → cel mult o octavă, rar decima;

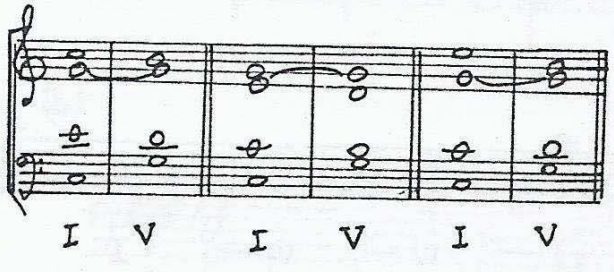
Tenor → mai puţin de o octavă, rar octava

Bas → peste octavă, evitînd exagerările;

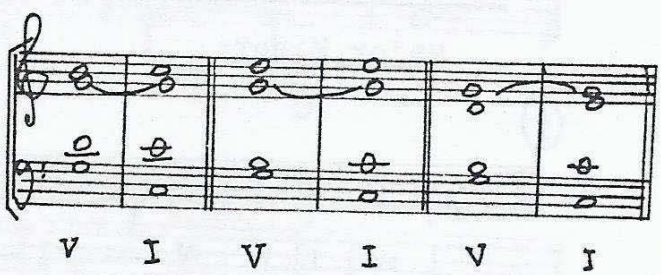
III) Inlănţuirile acordurilor principale:

1) Tonică - Dominantă (I-V)
2) Dominantă - Tonică (V-I)
3) Tonică - Subdominantă (I-IV)
4) Subdominantă - Tonică (IV-I)
5) Subdominantă - Dominantă (IV-V)

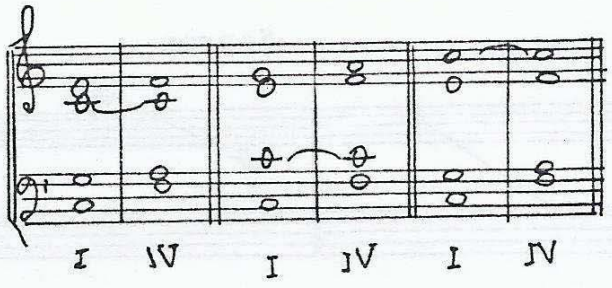
I - V



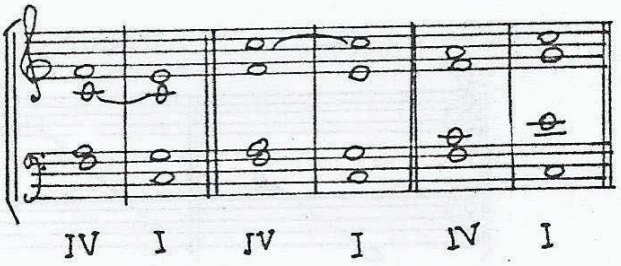
V - I



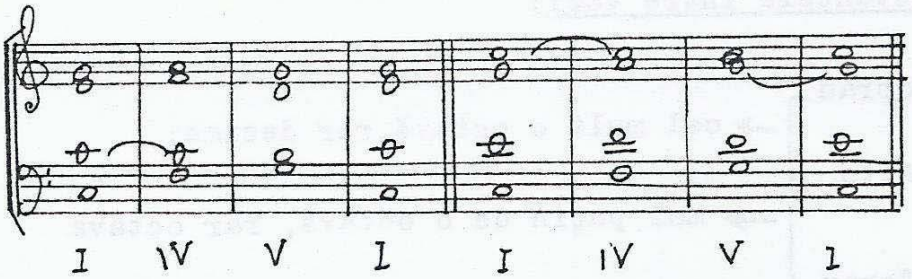
I - IV



IV - I

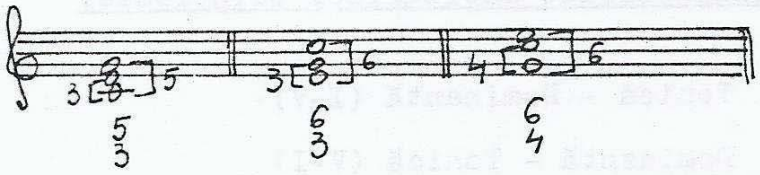


I - IV - V - I



IV) Cifrajul acordurilor:

a) b) c)



a) Stare directă

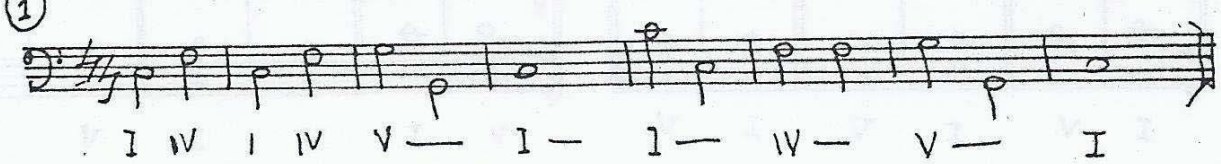
b) Răaturnarea I-a

c) Răaturnarea a II-a

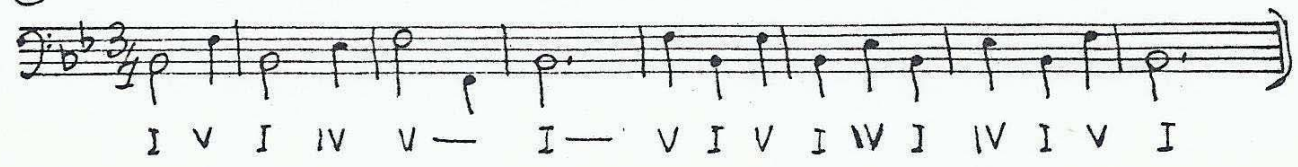
VV Teme cu acorduri principale în stare directă.

Major, Minor:

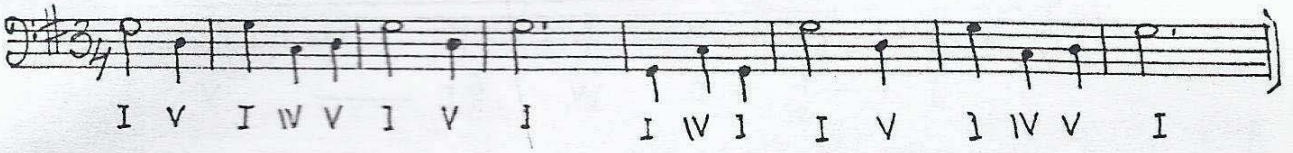
1



2



③



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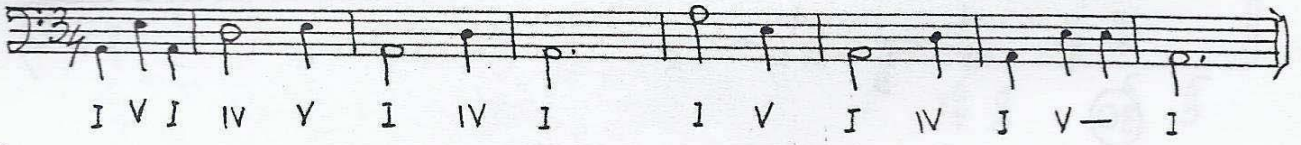

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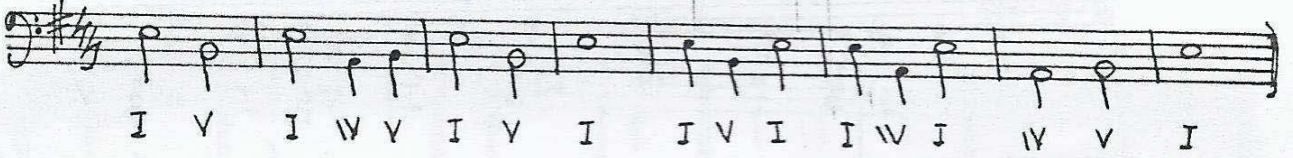

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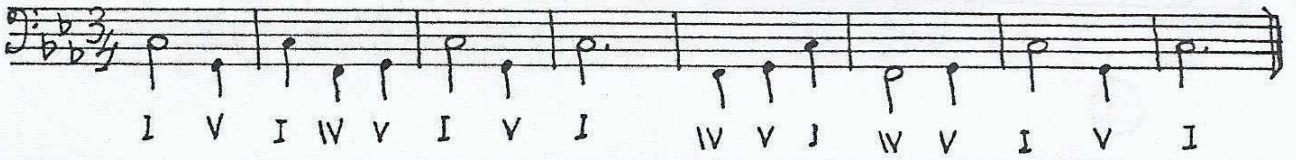
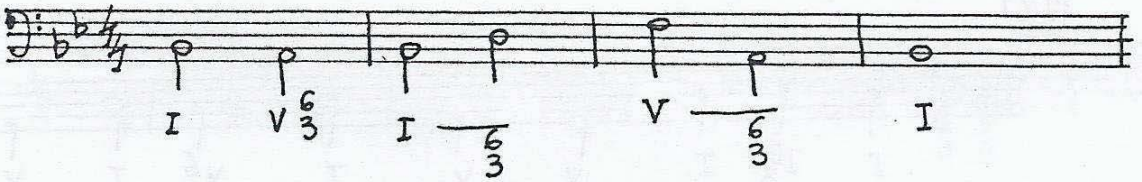


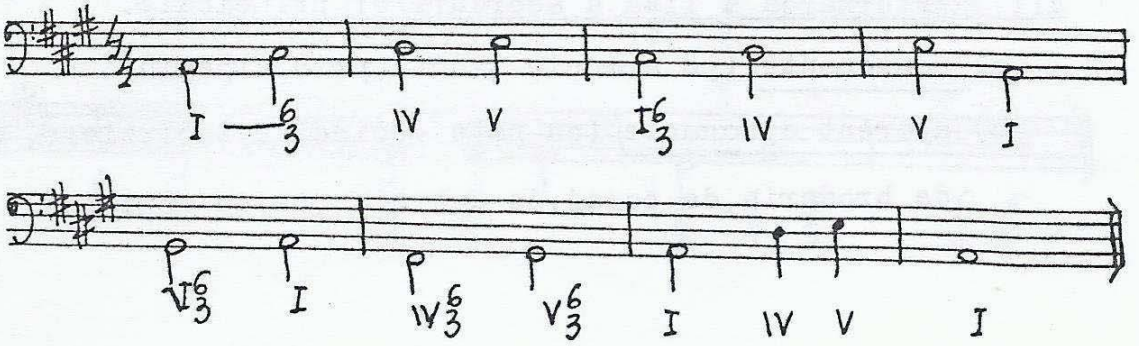
VI) Teme cu acorduri principale în Răsturnarea I-a.

(Major, Minor)

⑦



⑧



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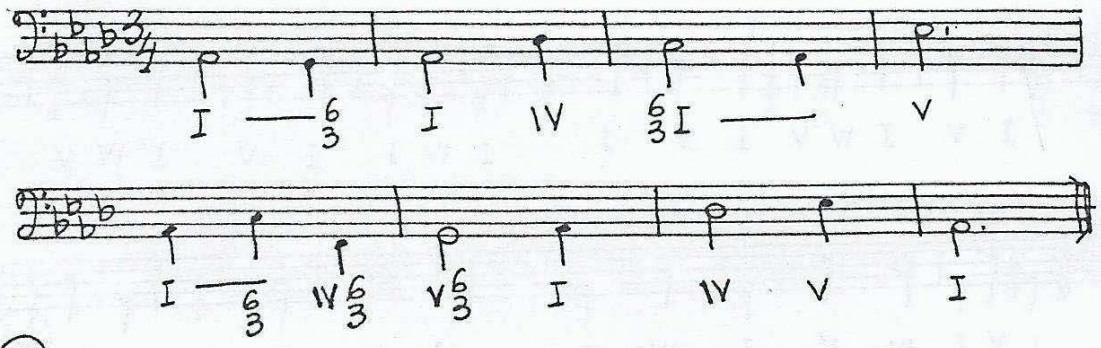
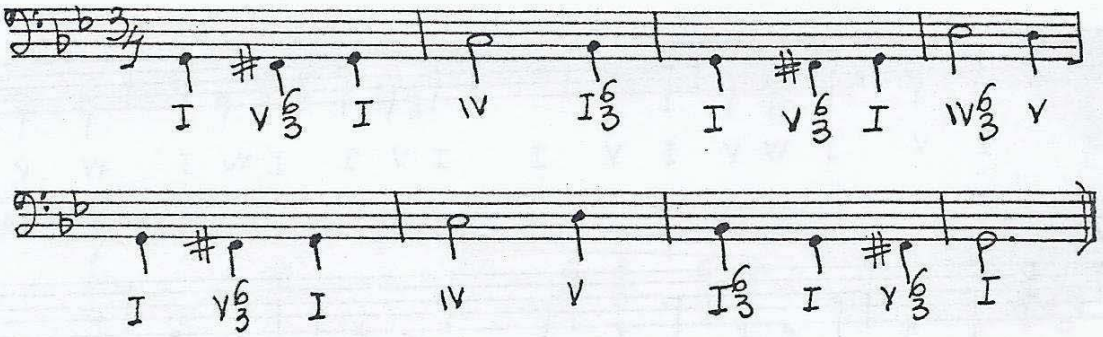


(10)



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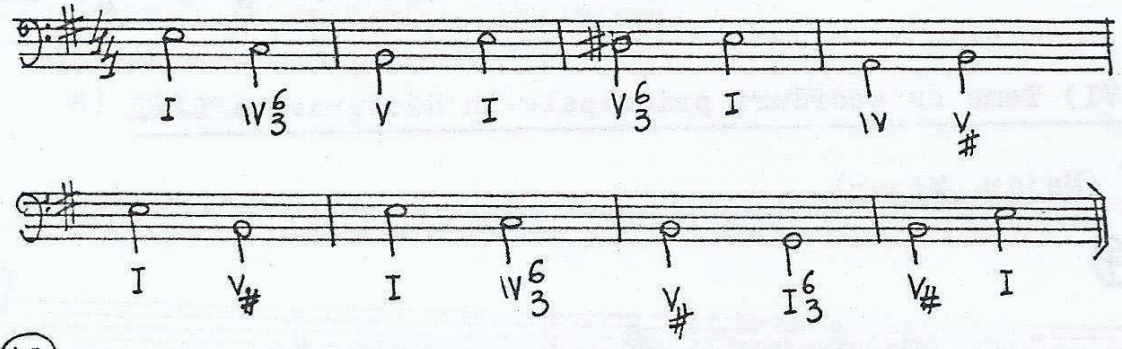

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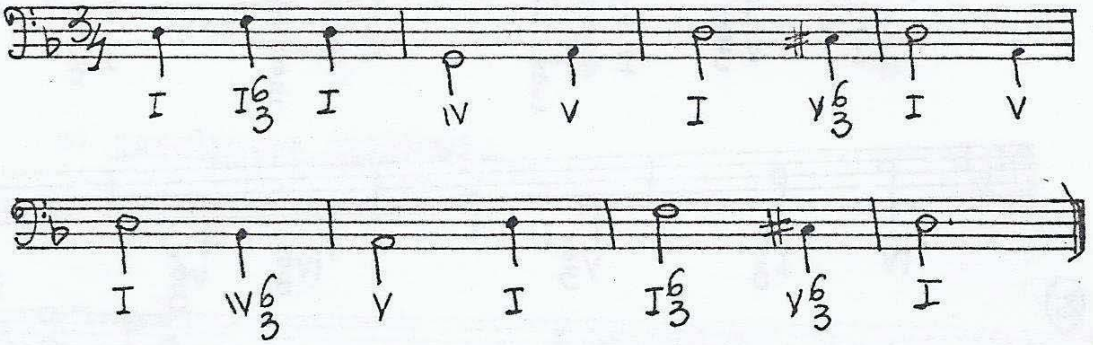
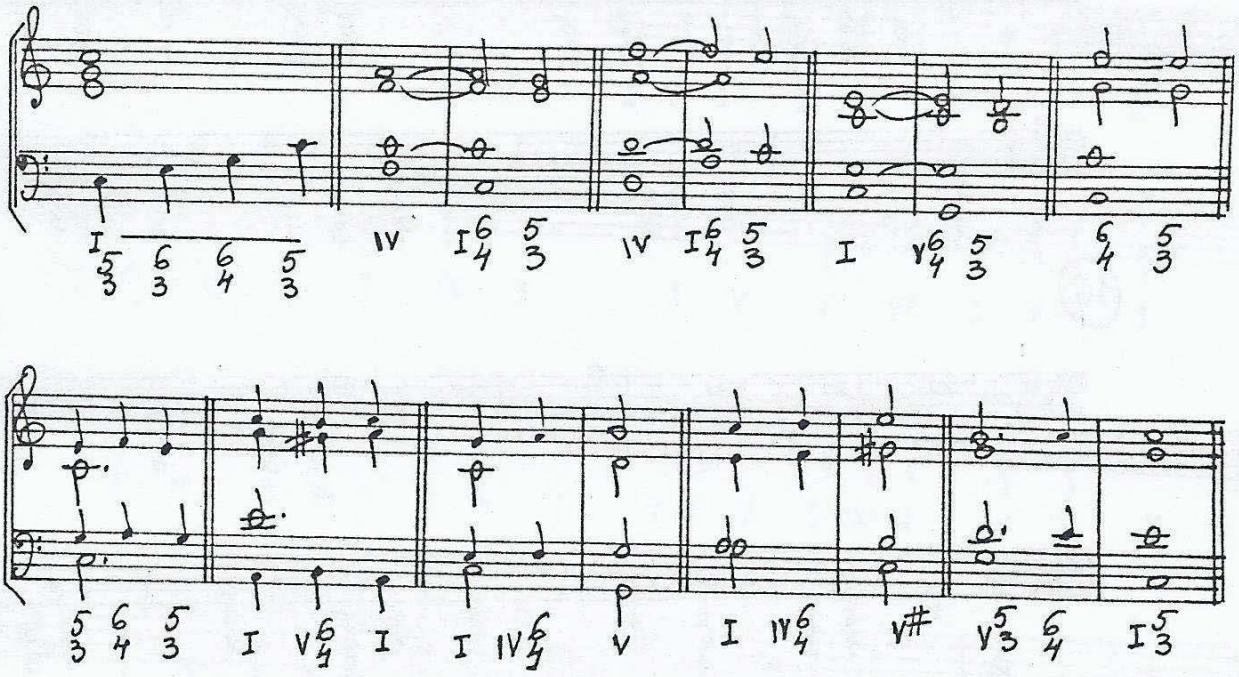


VII) Răsturnarea a II-a a acordurilor principale.

a) consonante (pe armonie ţinută, prin arpegiu)

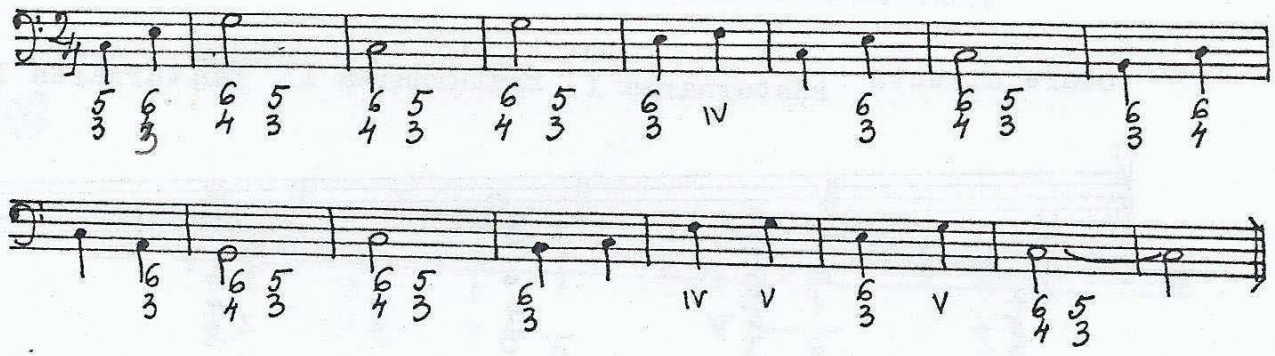
b) aparent disonante (cu note vecine; de întîrziere, de apogiatură de broderie, de pasaj, de anticipaţie, de echappeé).

Exemple:

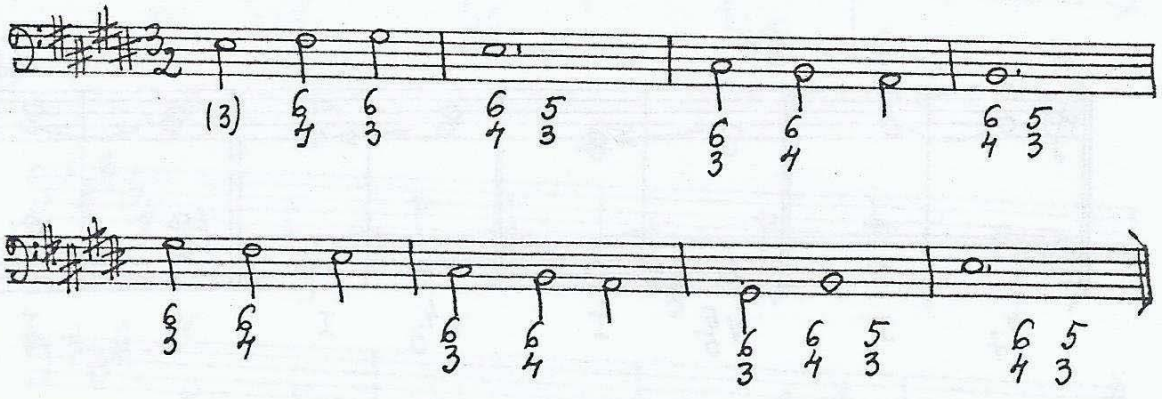


VIII) Teme cu acorduri principale în Răsturnarea a II-a.

(13)



(14)



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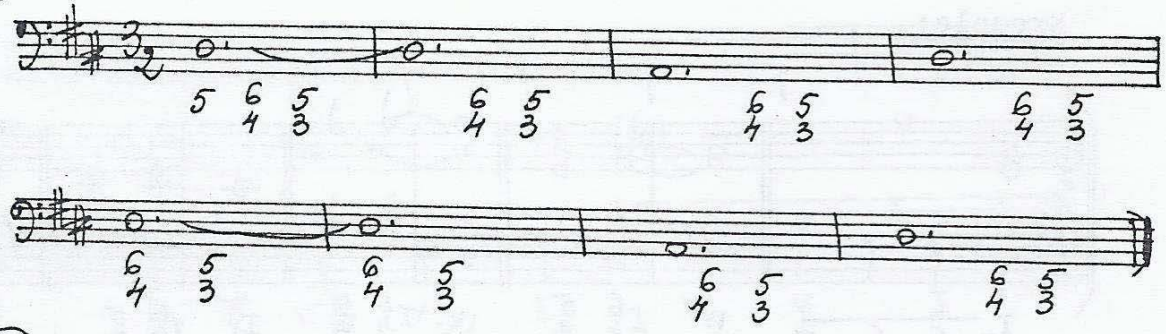

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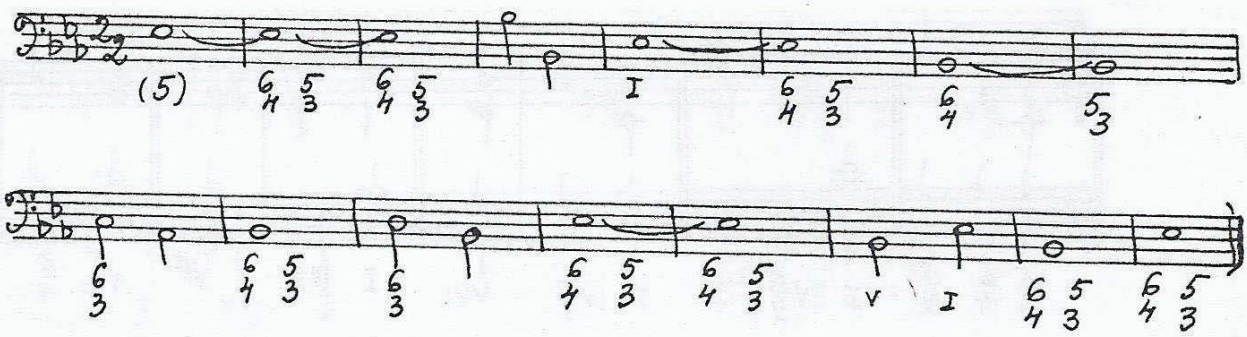
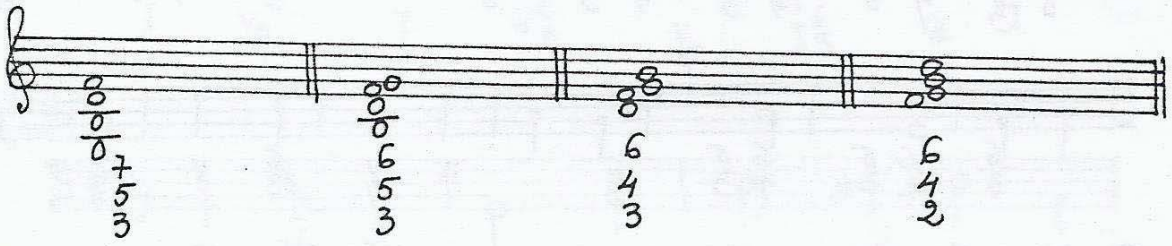


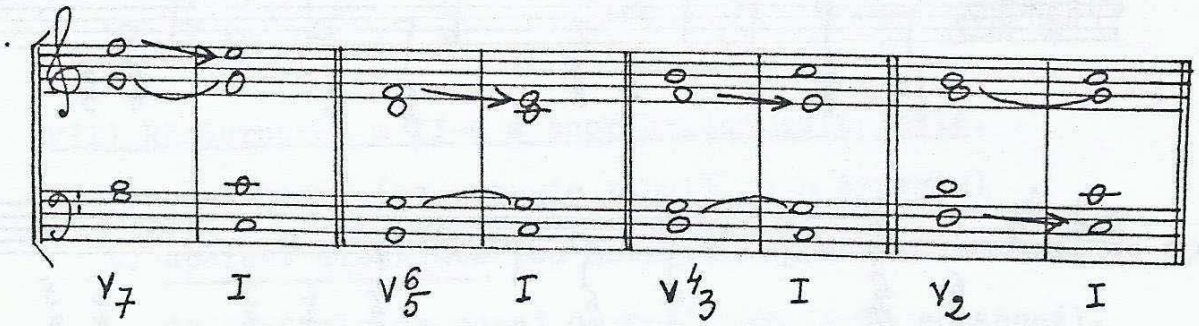
IX) Acordul de septimă de dominantă.

a) cifraj:

stare directă răsturnarea I răsturnarea II răsturnarea III

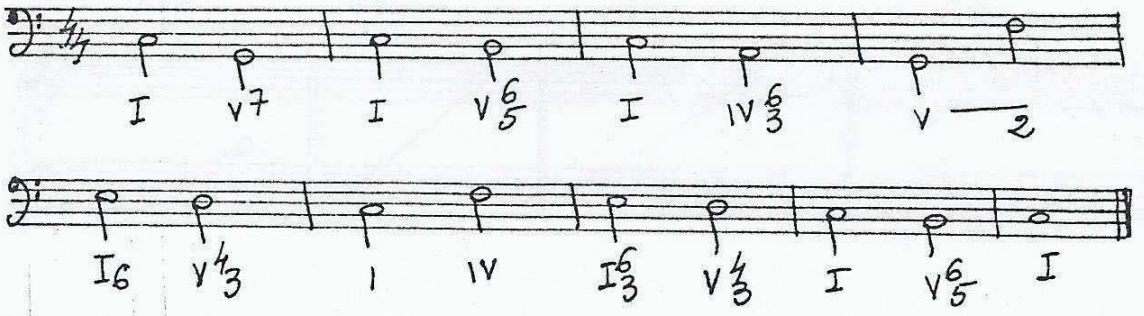


b) rezolvarea septimei:



X) Teme cu acordul de septimă de dominantă.

(17)



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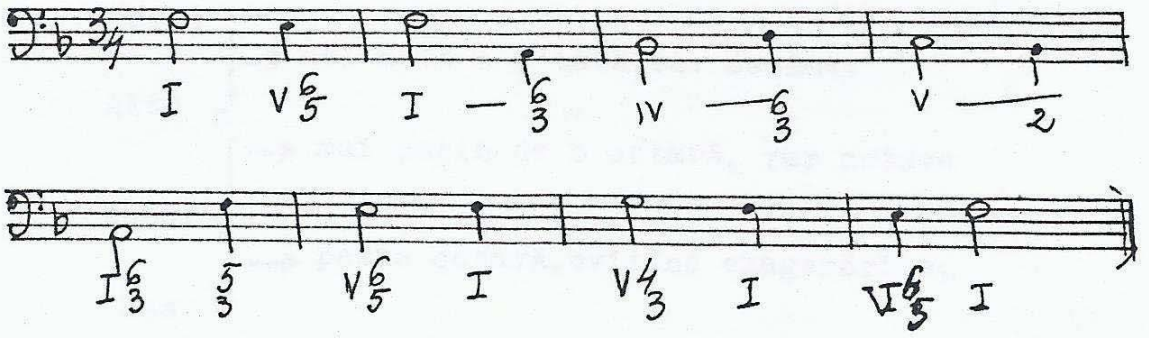

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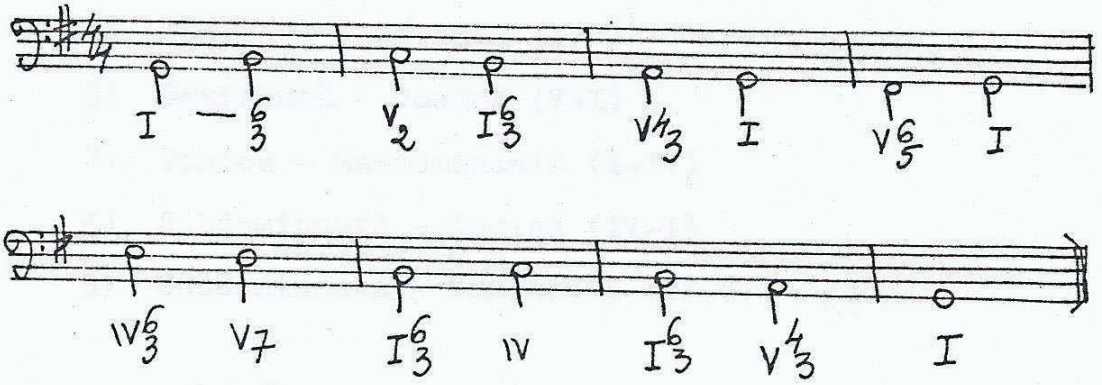

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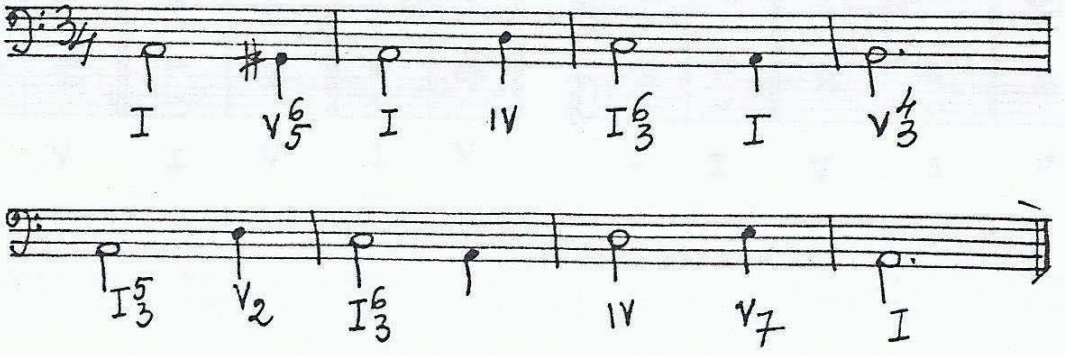

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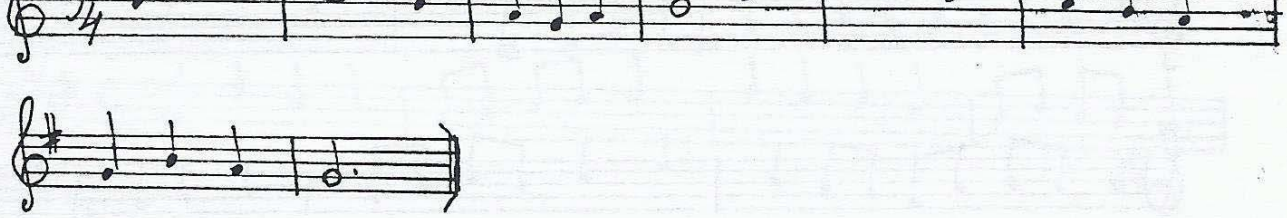
(II)

Cînturi date pentru a fi armonizate cu acordurile treptelor I,IV,V, în stare directă,răsturnarea I-a şi răsturnarea a II-a şi cu acordul de septimă de dominantă.

①



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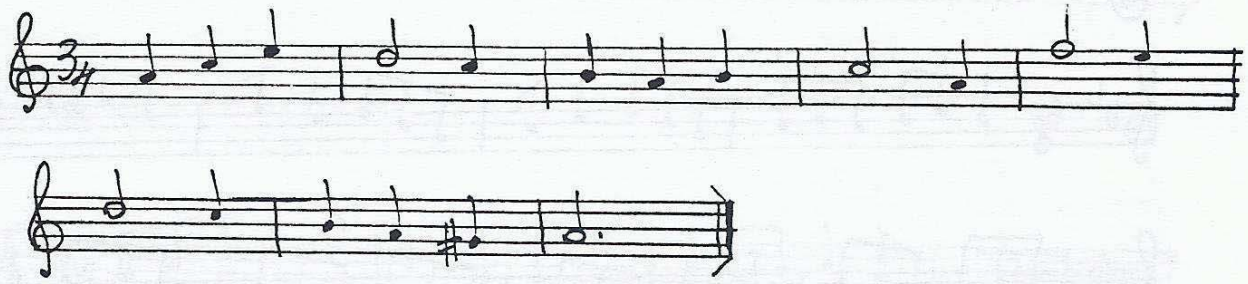

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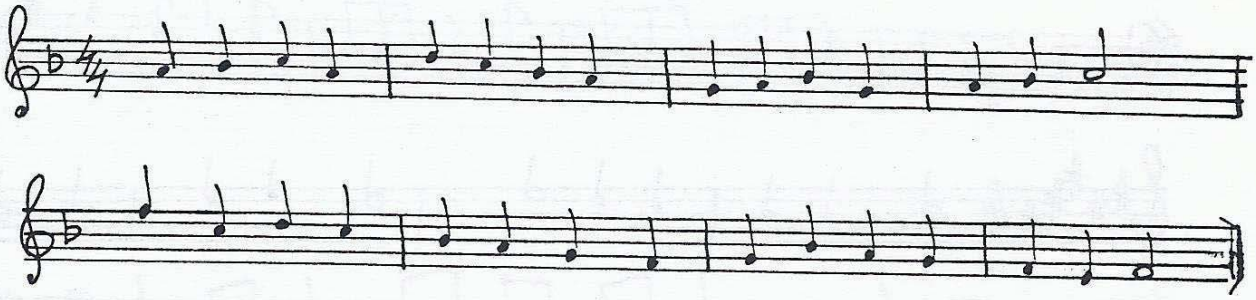

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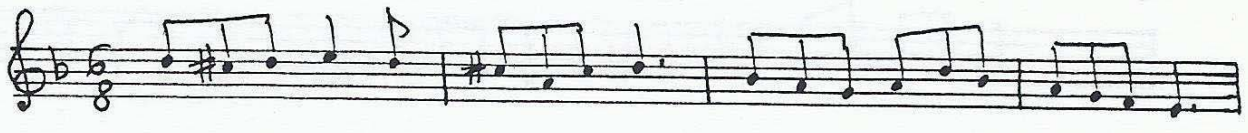

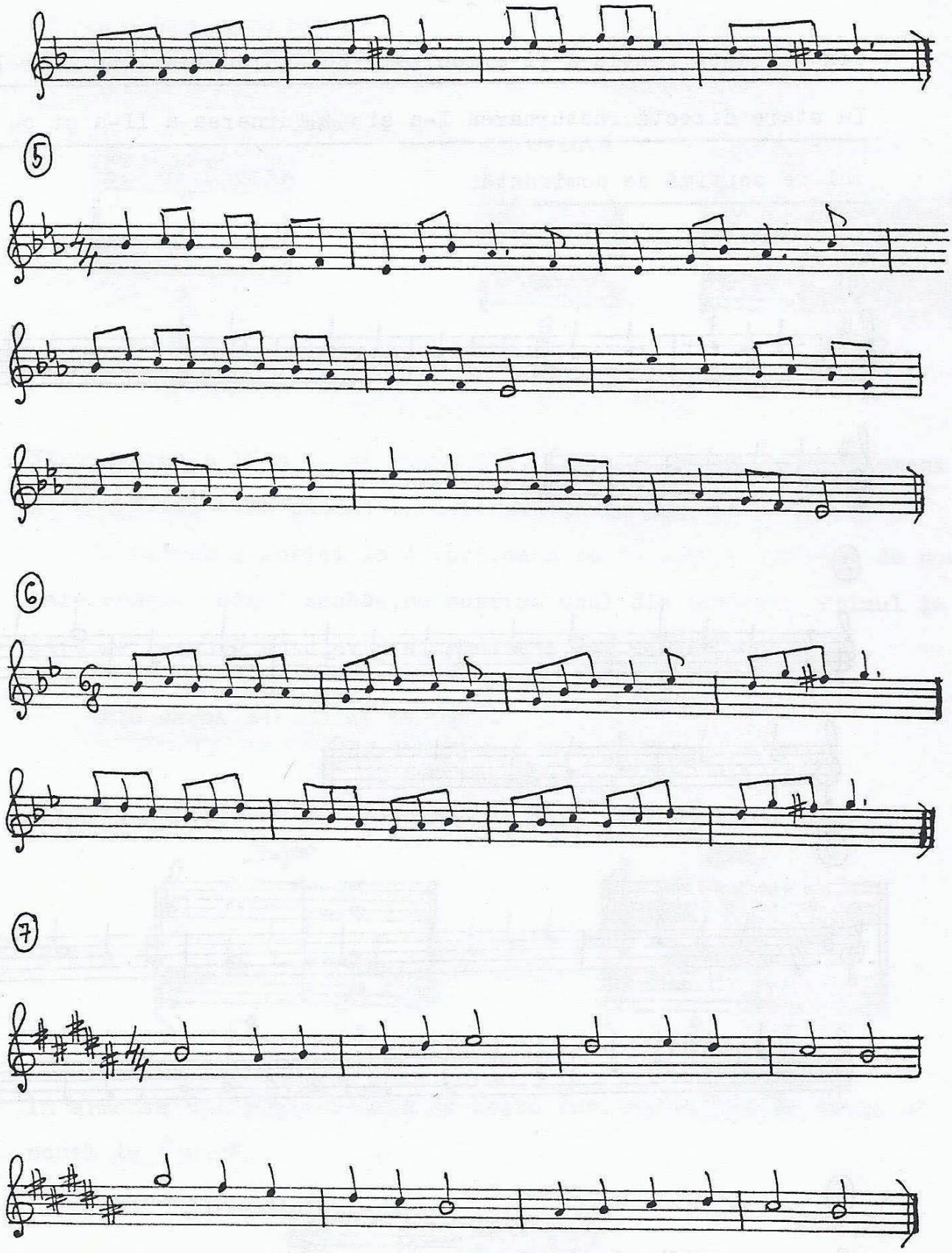
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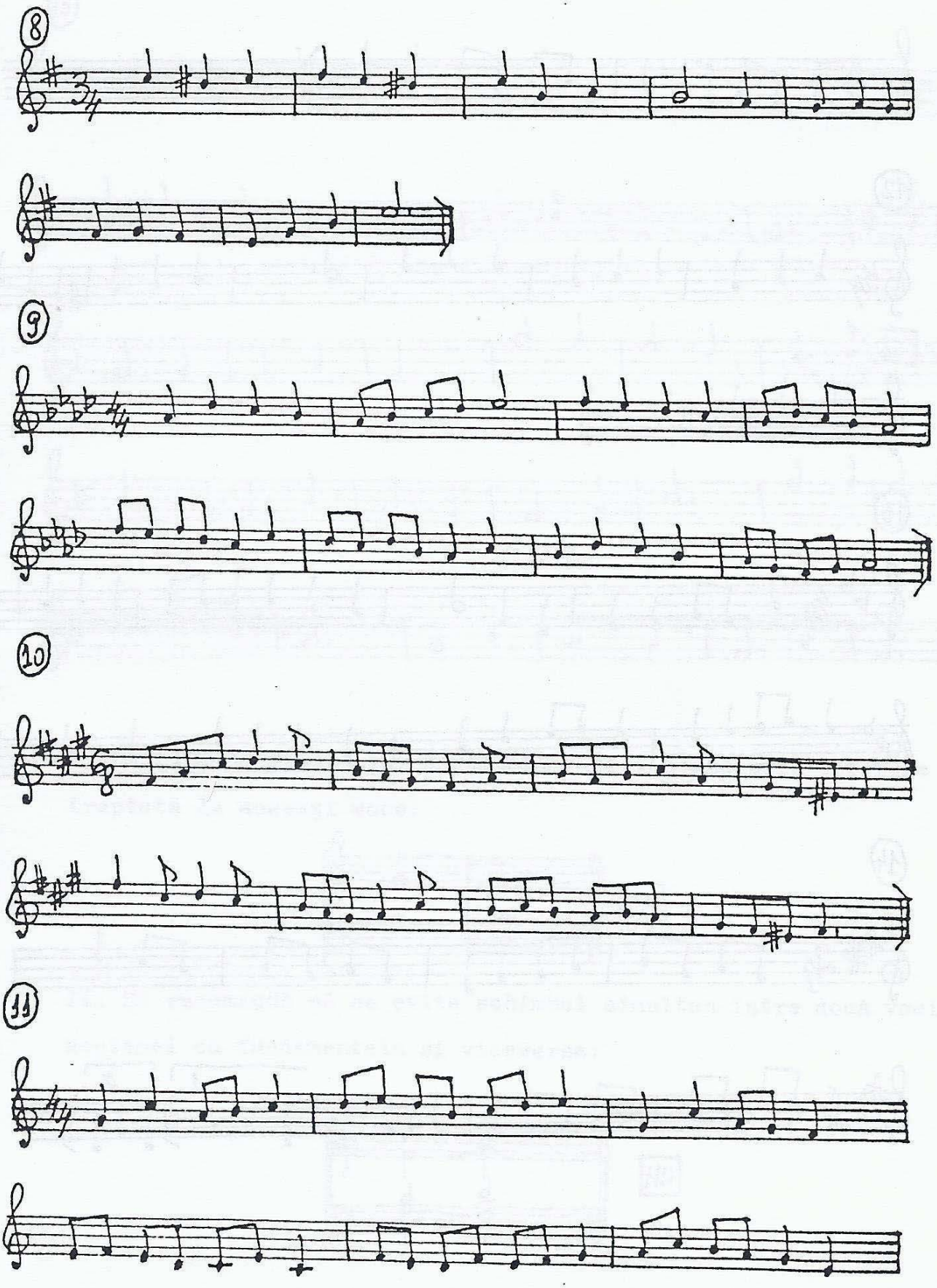
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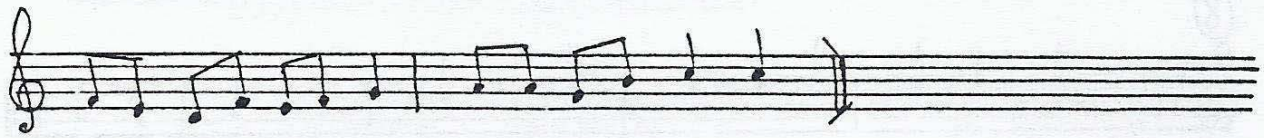
9
10
11



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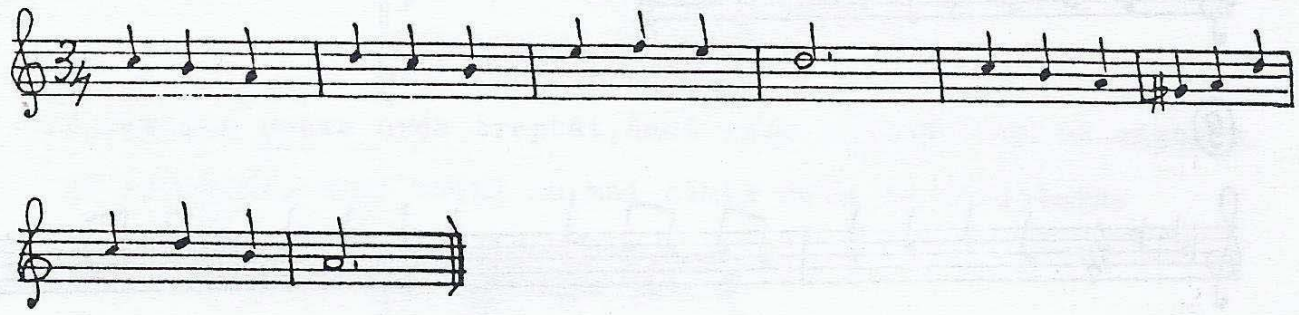

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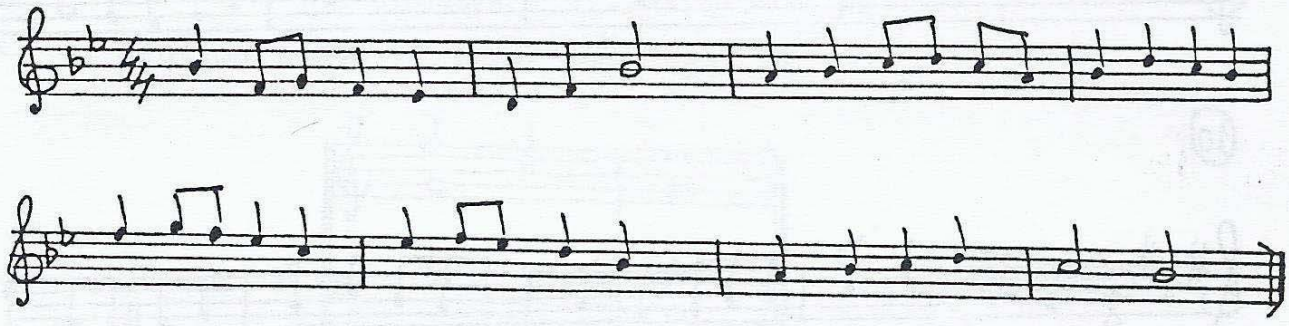

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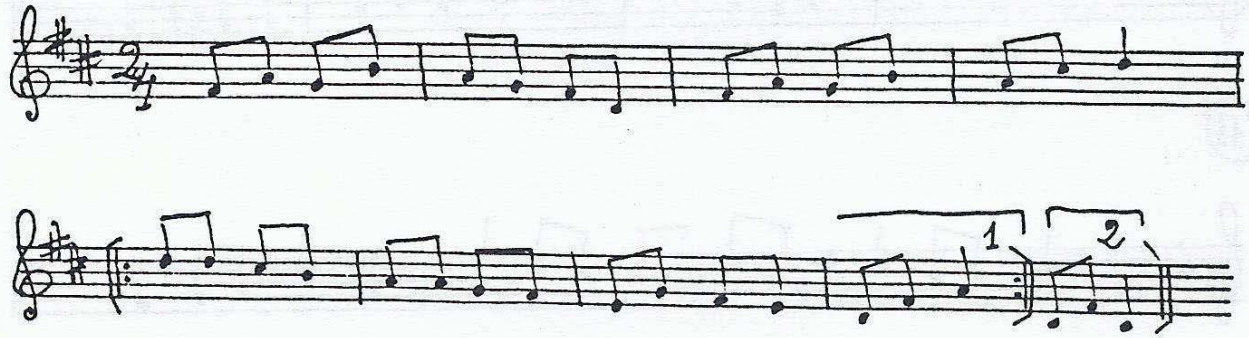
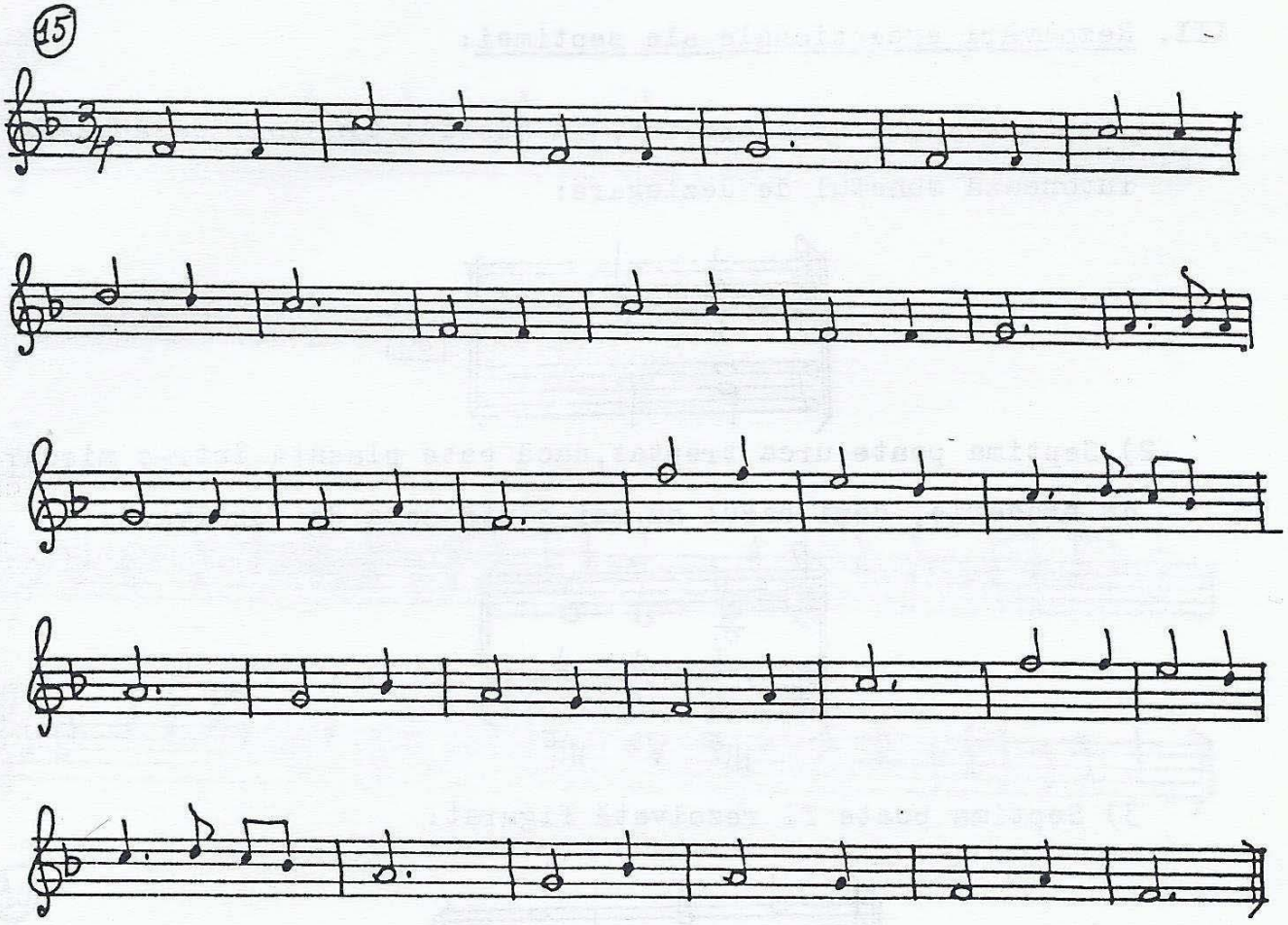
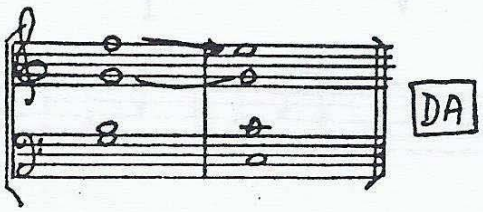
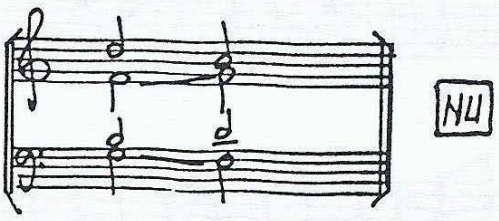




I. Rezolvarea firească a septimei se realizează prin coborîre treptată la aceeaşi voce:

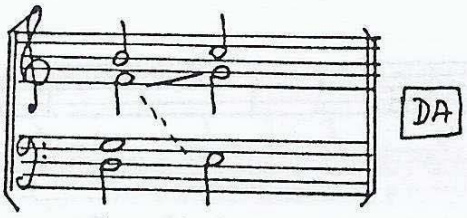


II. Se recomandă să se evite schimbul simultan între două voci a septimei cu fundamentala şi viceversa:

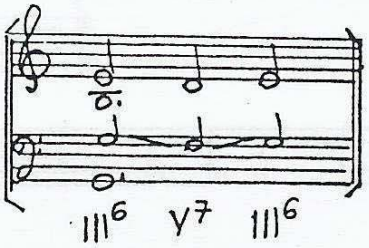


III. Rezolvări excepţionale ale septimei:

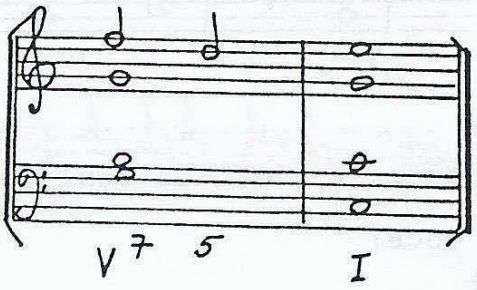
1) Septima poate urca treptat, în acordul următor, dacă basul intonează sunetul de dezlegare:



2) Septima poate urca treptat, dacă este plasată într-o mişcare de broderie, deşi basul nu mai cîntă nota de rezolvare:



3) Septima poate fi rezolvată figurat:

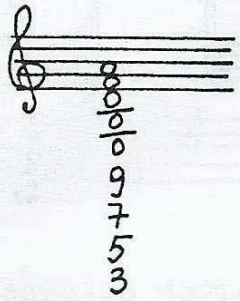


Acordul de nonă de dominantă.

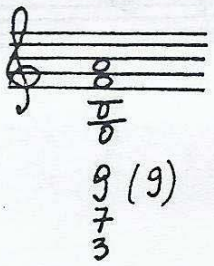
Cifrajul acordului de nonă de dominantă.

In stare directă:

cinci voci



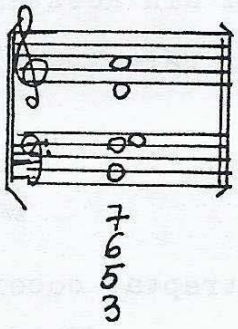
patru voci



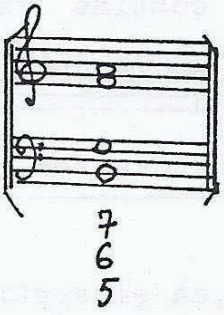
(a fost eliminată cvinta)

In răsturnarea I-a:

cinci voci

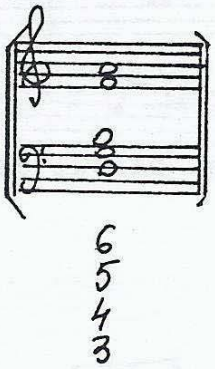


patru voci



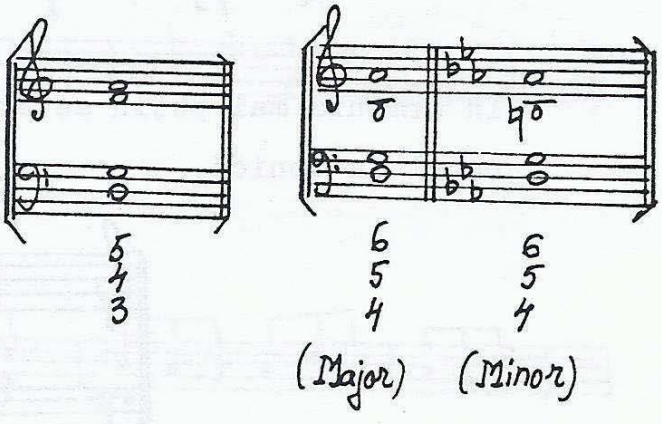
In răsturnarea II-a:

cinci voci



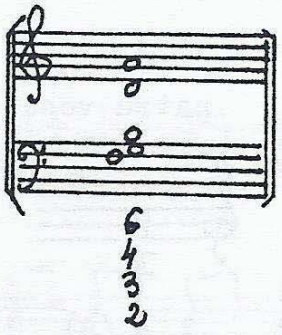
patru voci

fără sensibilă cu sensibilă



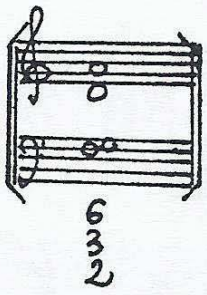
In răsturnarea a III-a:

cinci voci

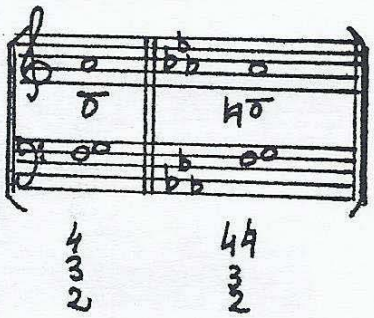


patru voci

cu cvintă



cu sensibilă

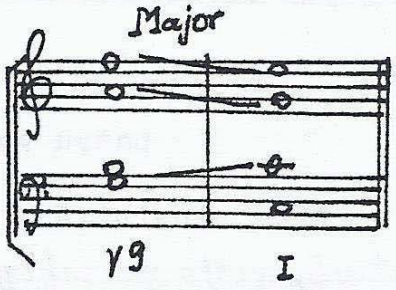


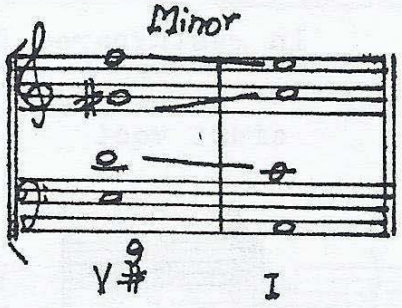
Răsturnarea a IV-a nu se foloseşte, deoarece al cincelea element al acordului este plasat la interval de nonă.

In cadrul armoniei la 4 voci,dacă se foloseşte acordul de nonă, care conţine cinci sunete,se suprimă unul din acestea. Primul la care se renunţă este cvinta, apoi mai rar terţa(sensibila).

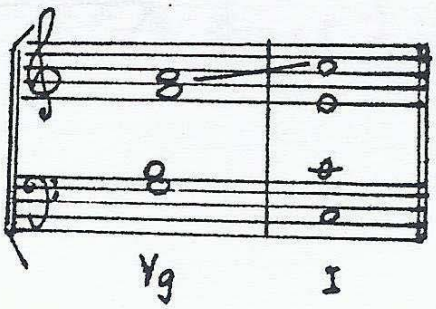
Rezolvarea acordului de nonă.

Nona,ca şi septima se rezolvă prin mers treptat coborîtor.

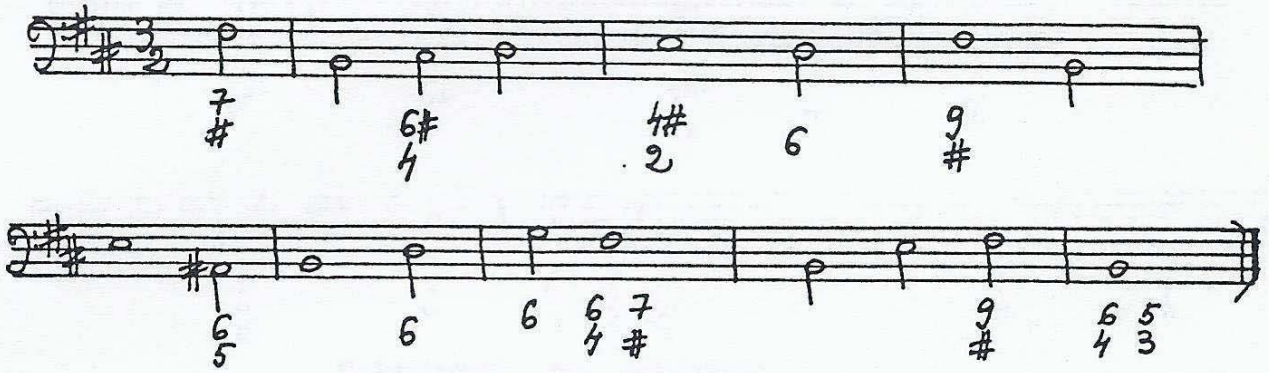




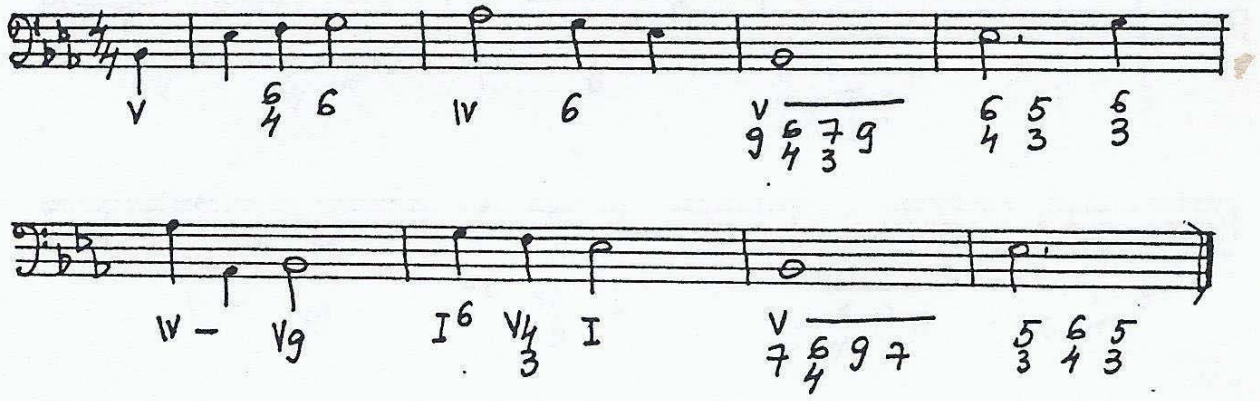
In armonia mai puţin severă se poate întîlni saltul de terţă al nonei la tonică.



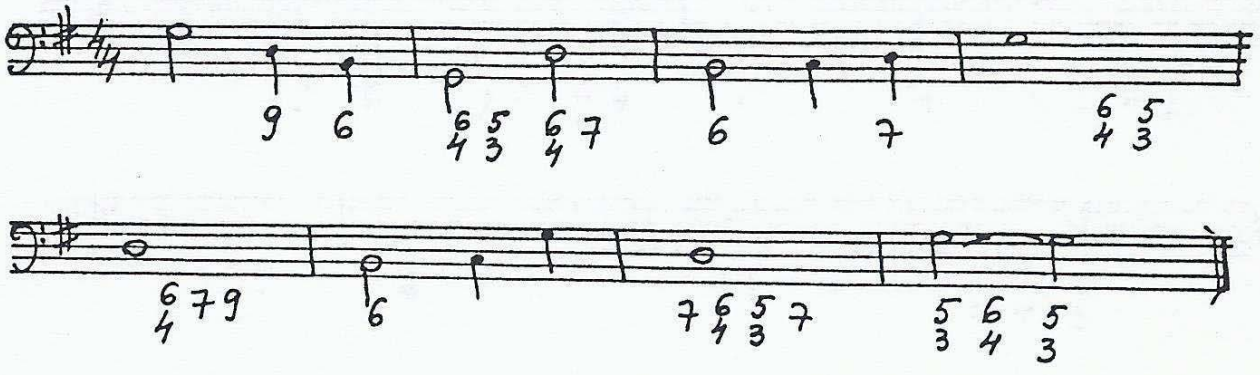
(16)



(17)



(18)



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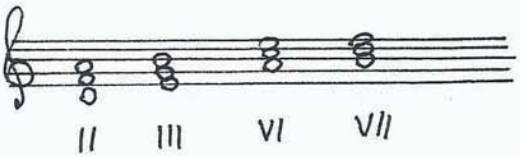
EXERCITII DE ARMONIE

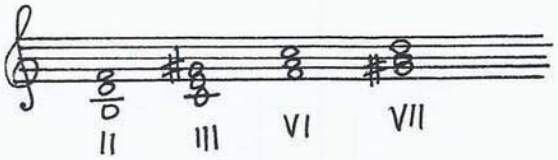
(III)

Acordurile secundare:

în Major:



în minor:



Acordurile secundare se integrează în sfera acordurilor principale şi pot face supliniri ale acestora în felul următor:

Funcţia principală	Suplinire (cu acord secundar)
IV	II sau VI
I	VI sau III
V	VII sau III

Exemple de cadenţe şi înlănţuiri armonice:

I - IV - II - V - I

I - IV - II - V - I

I - II - V - VI - I

I - III -IV - V - VI - IV -V - I

I -III -IV - V - VII -I

Dublări de sunete şi omisiuni ale lor:

- In acordurile secundare se dublează întâi terţa şi apoi fundamentala. Prin acest tip de dublaj se întăreşte de fapt funcţia treptelor principale.

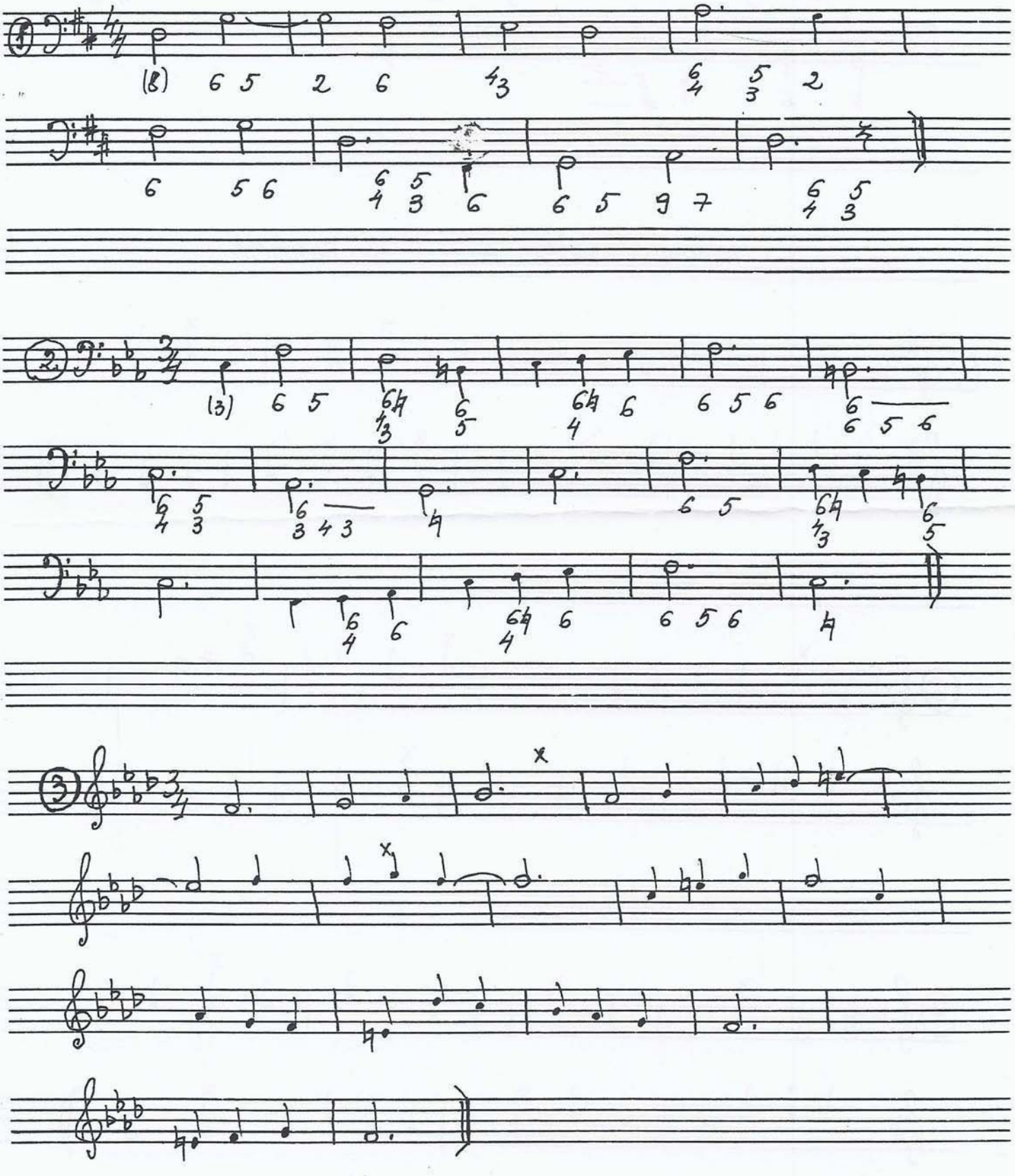
- In acordul treptei a VII-a se dublează constant terţa, fundamentala fiind sensibila tonalităţii, care este recomandat a nu se dubla.

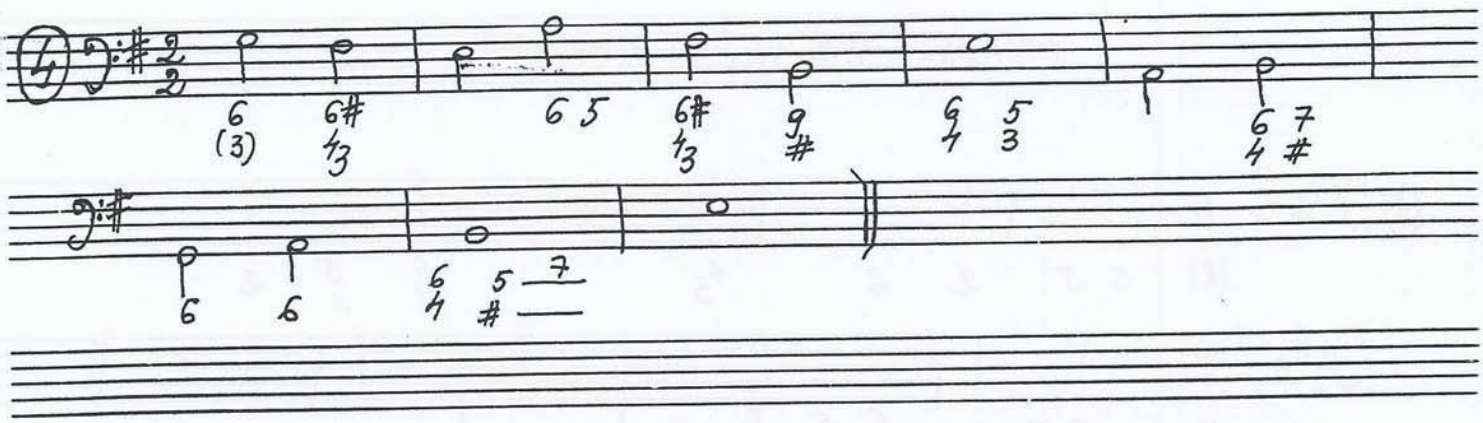
Octave şi cvinte directe:

-Sunt admise dacă vocea de sus merge treptat (prin voce superioară se înţelege şi alto faţă de bas, alto faţă de tenor, sau tenor faţă de bas.)

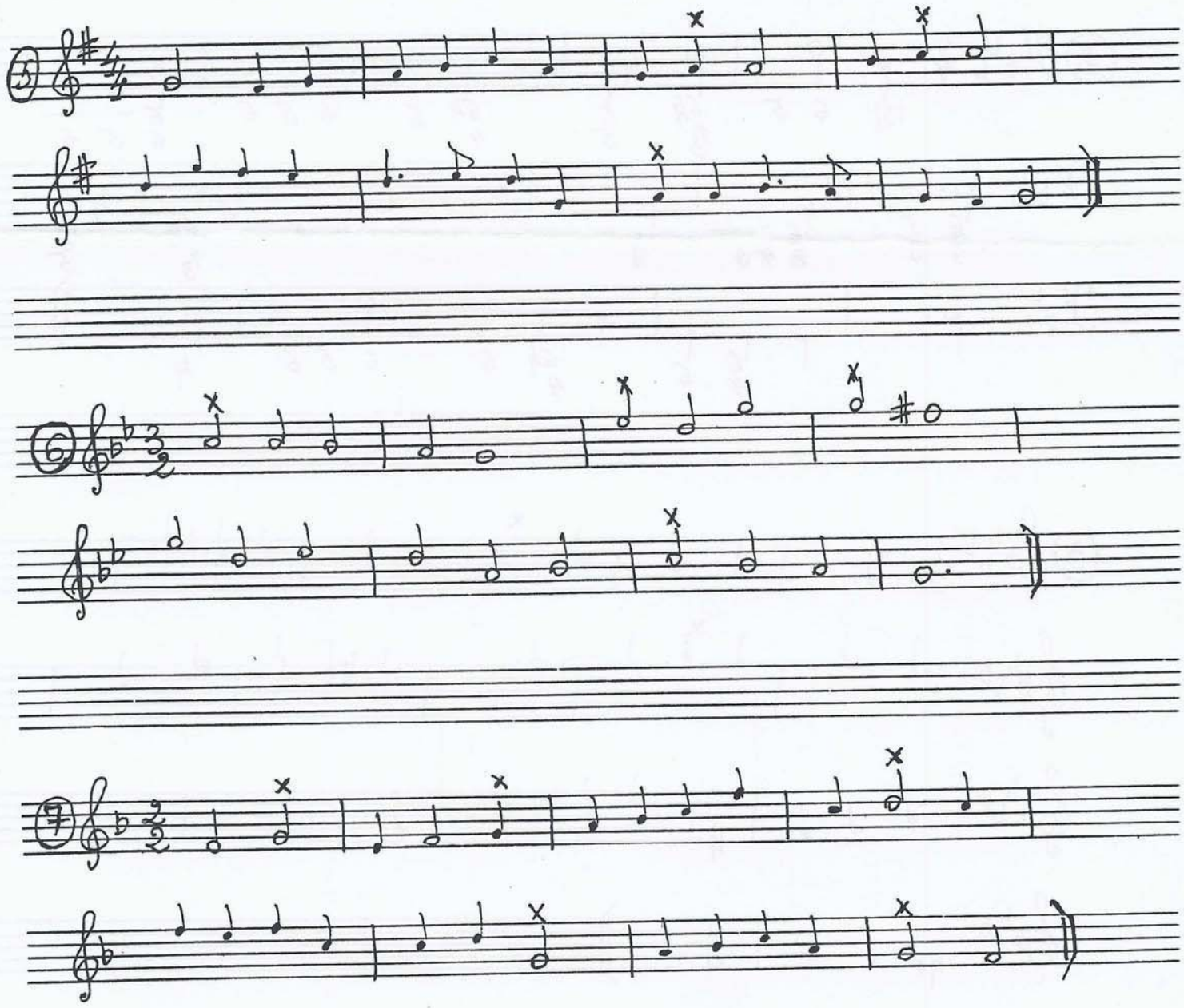
Distanţele între voci, cifrajele acordurilor, regulile de conducere melodică rămân aceleaşi ca cele prezente la acordurile principale.

ACORDUL TREPTEI a II-a

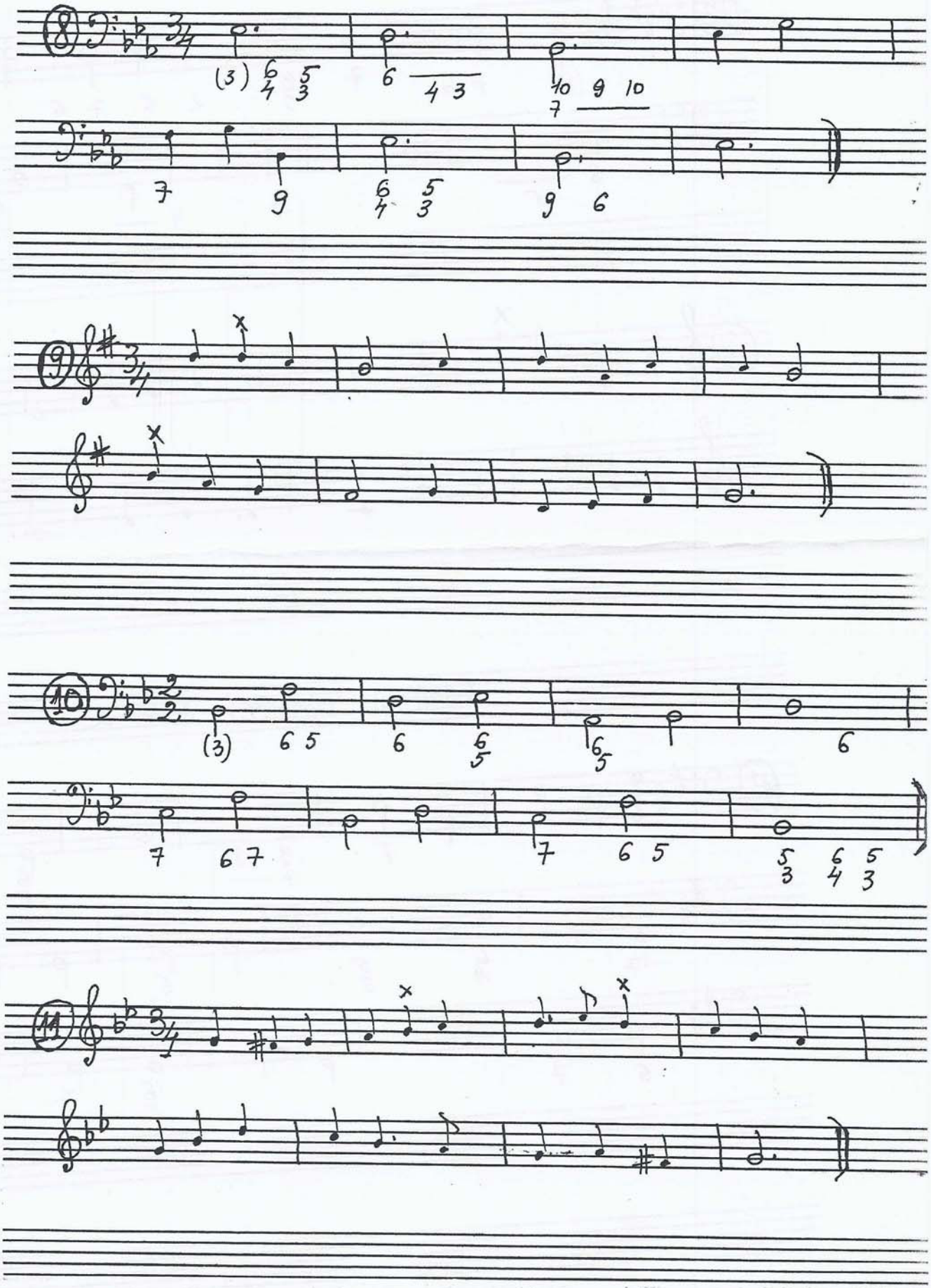




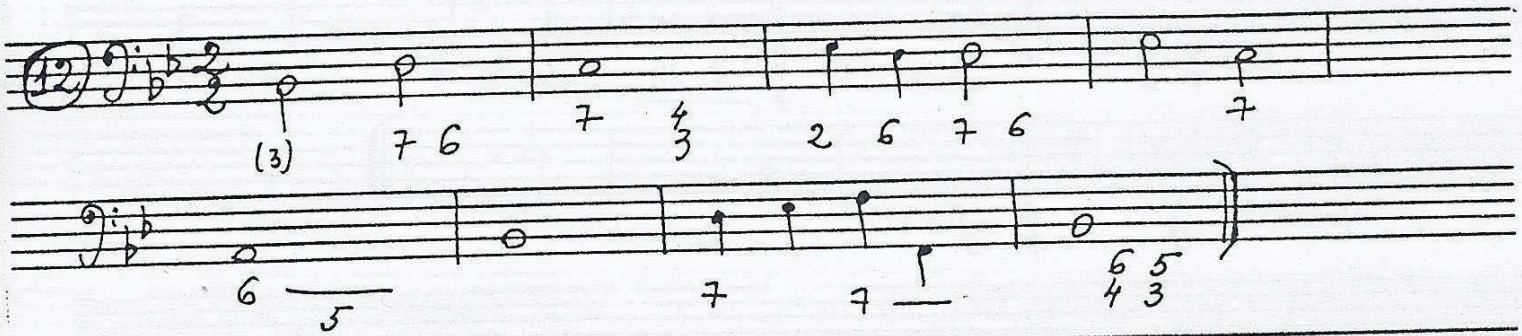
ACORDUL TREPTEI A II-a CU SEPTIMĂ.

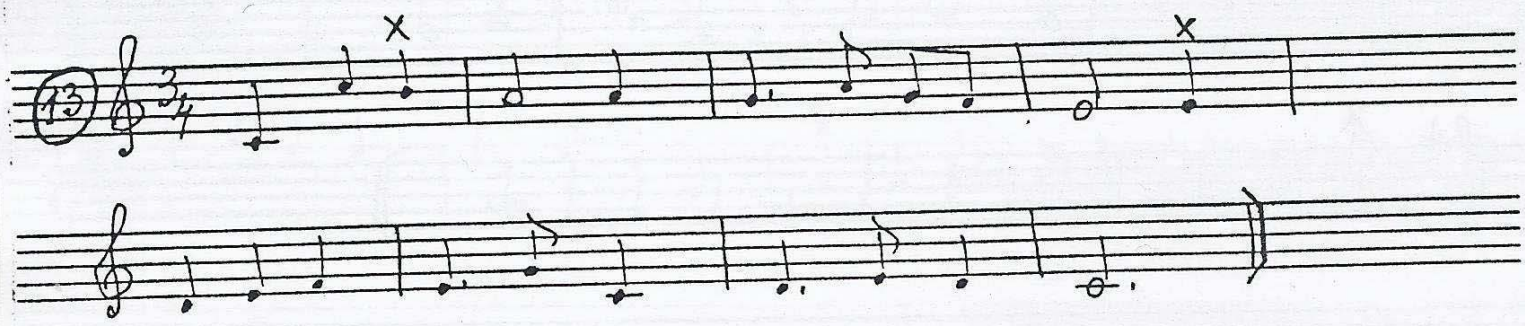


ACORDUL TREPTEI A III-A

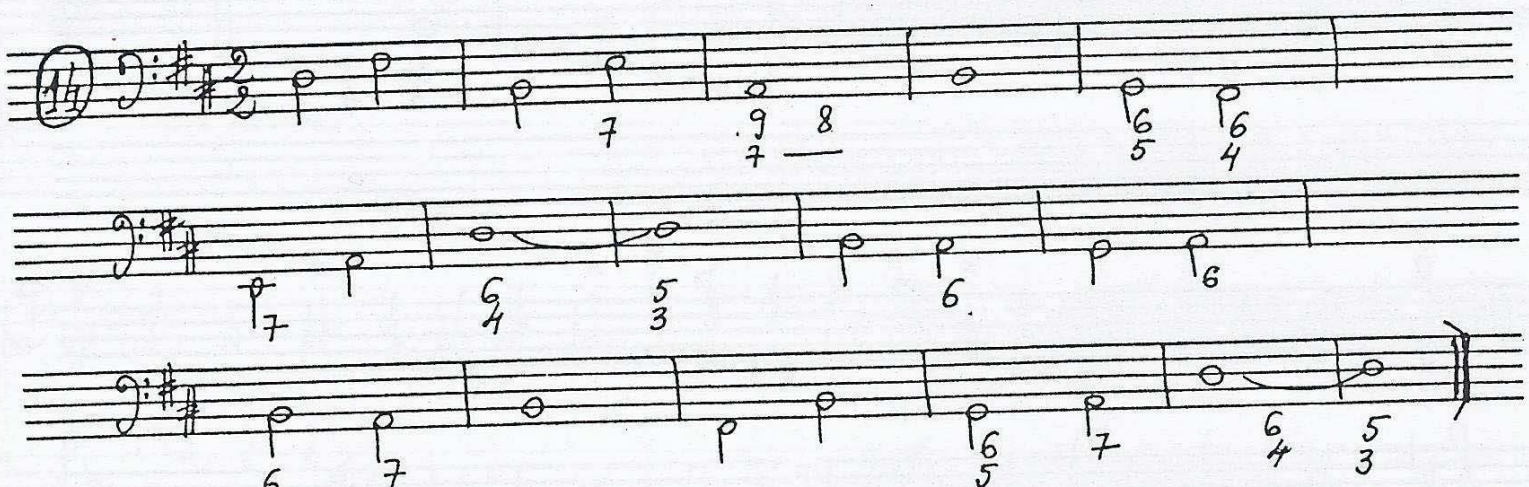


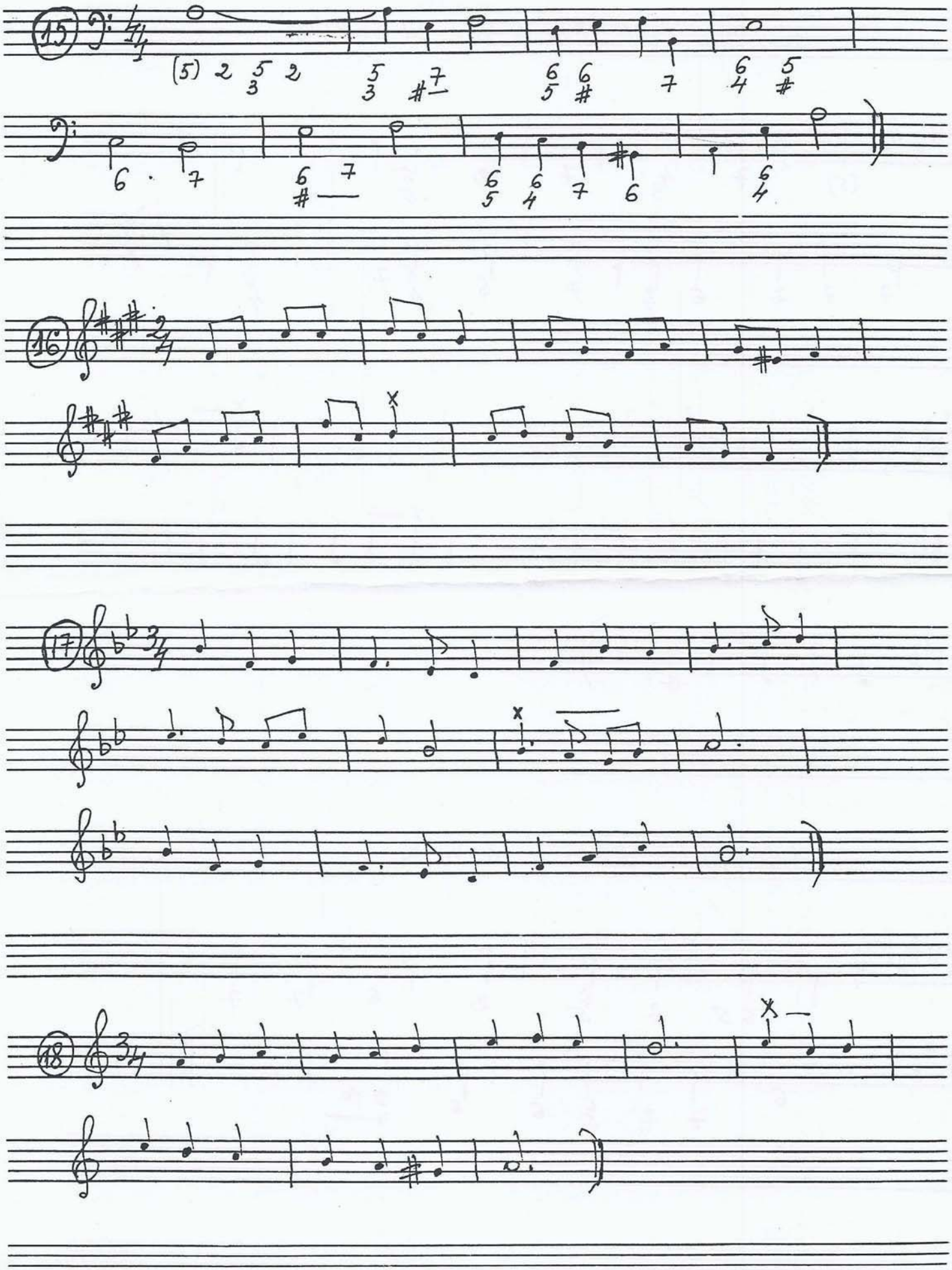
ACORDUL TREPTEI A III-a CU SEPTIMĂ.





ACORDUL TREPTEI A VI a.

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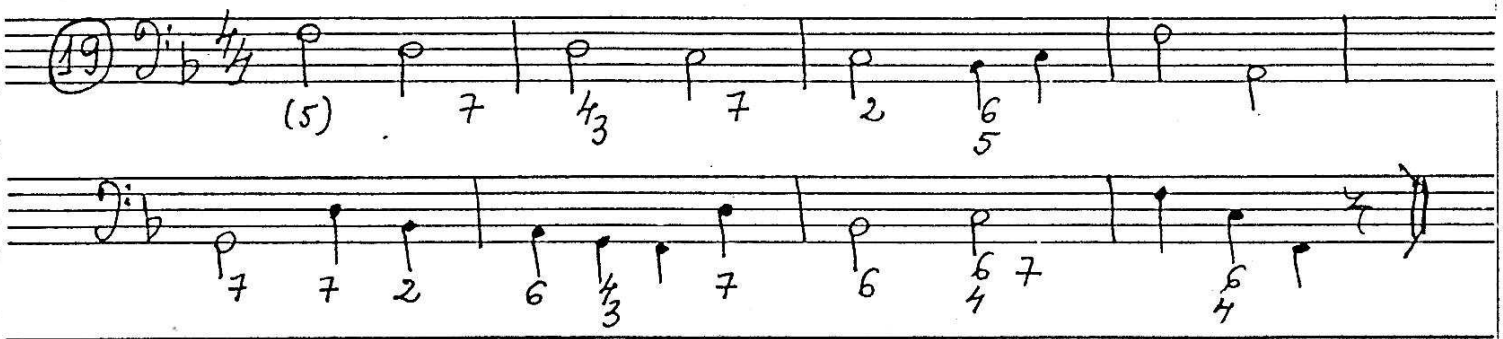
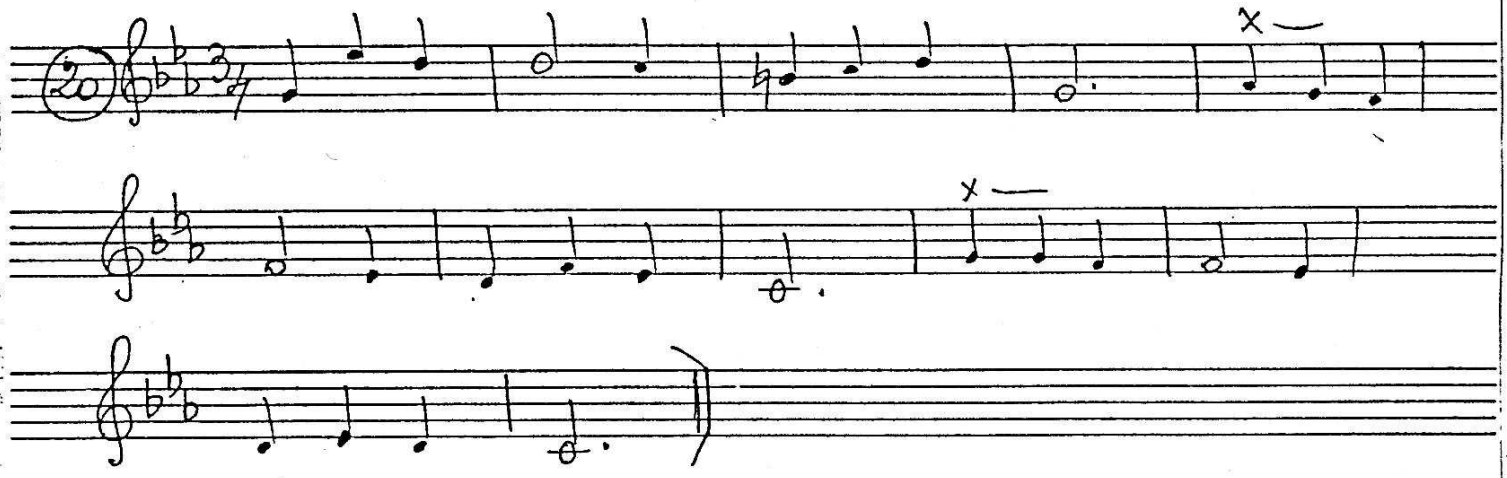
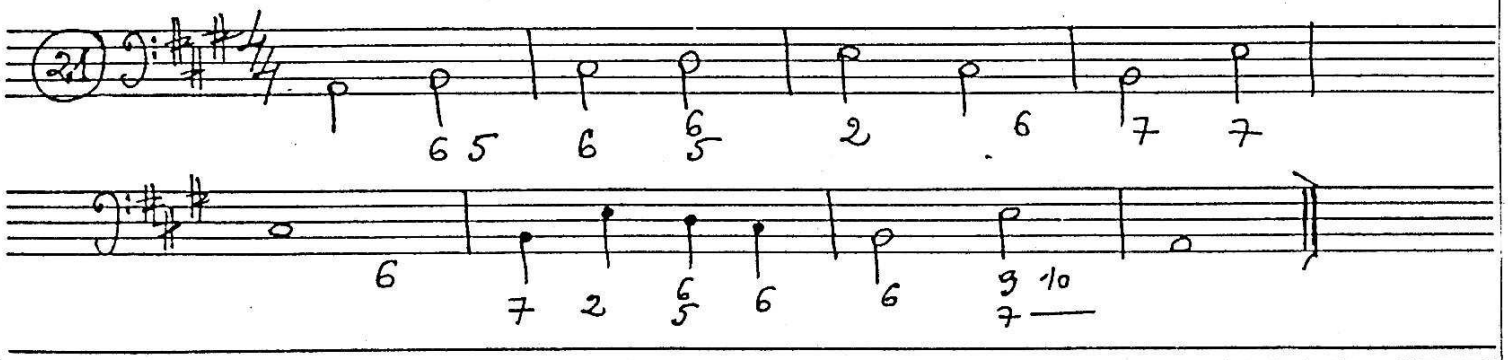
ACORDUL TREPTEI A VI-a CU SEPTIMĂ





ACORDUL TREPTEI A VII-a



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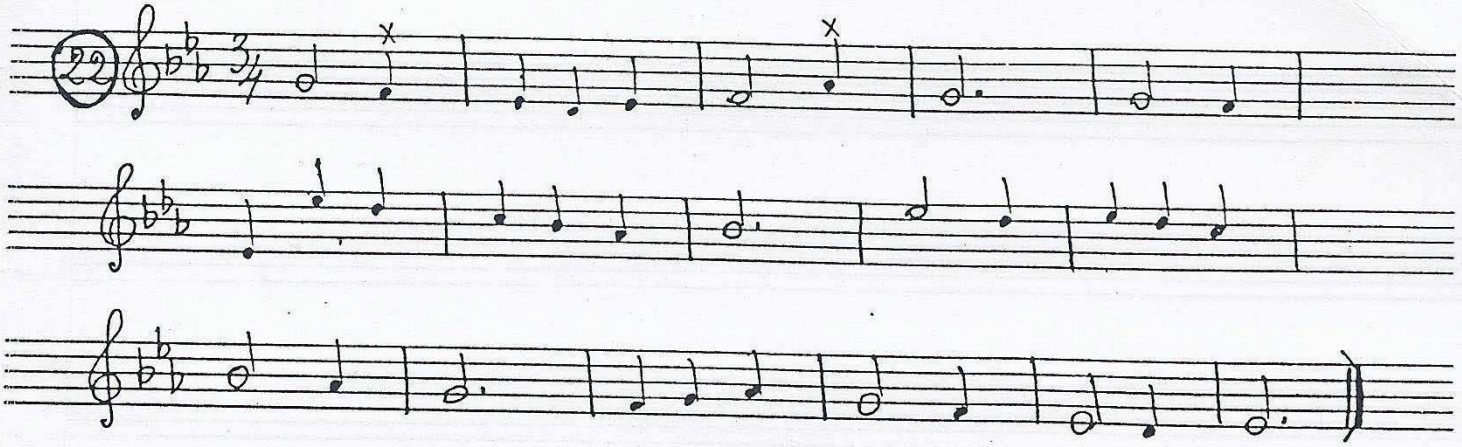
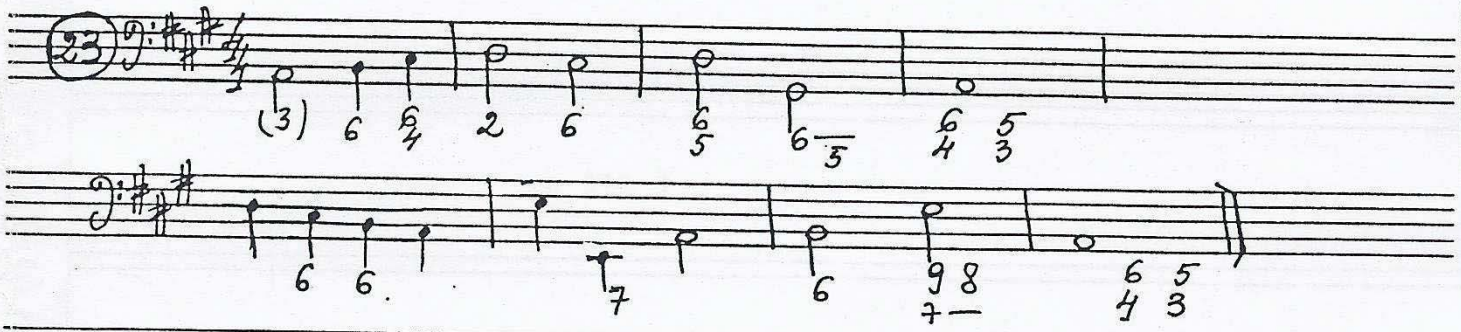
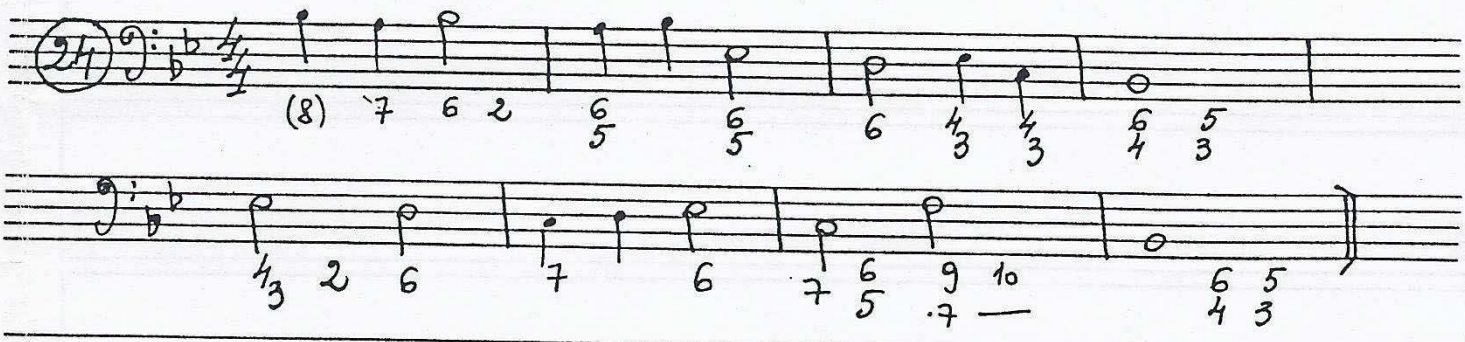


23



ACORDUL TREPTEI A VII-a CU SEPTIMĂ

24



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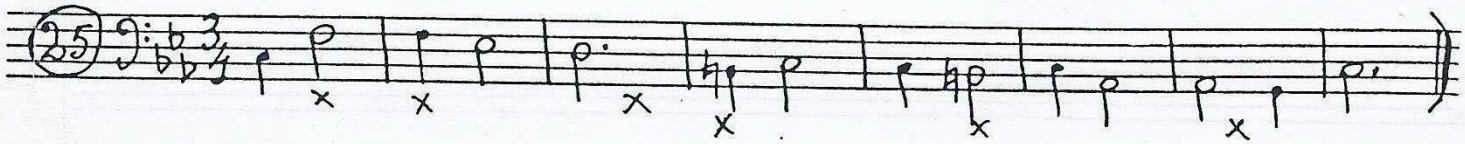

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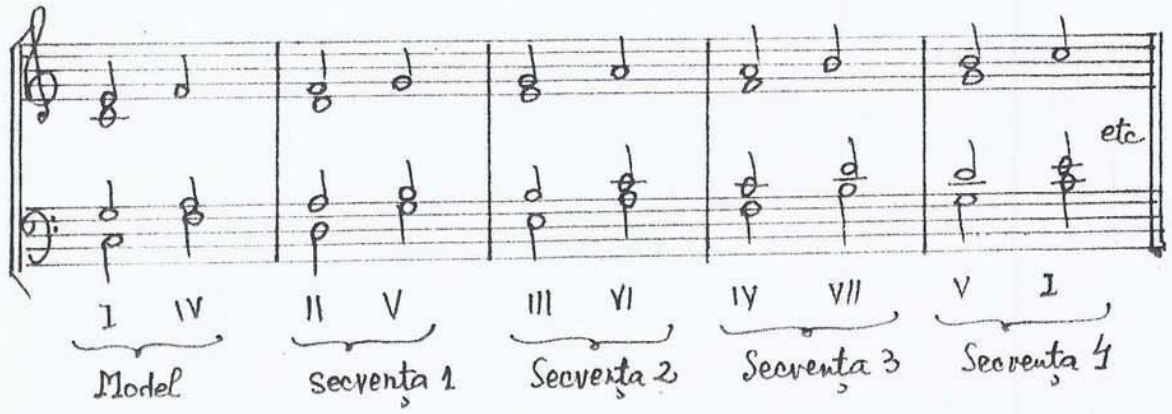
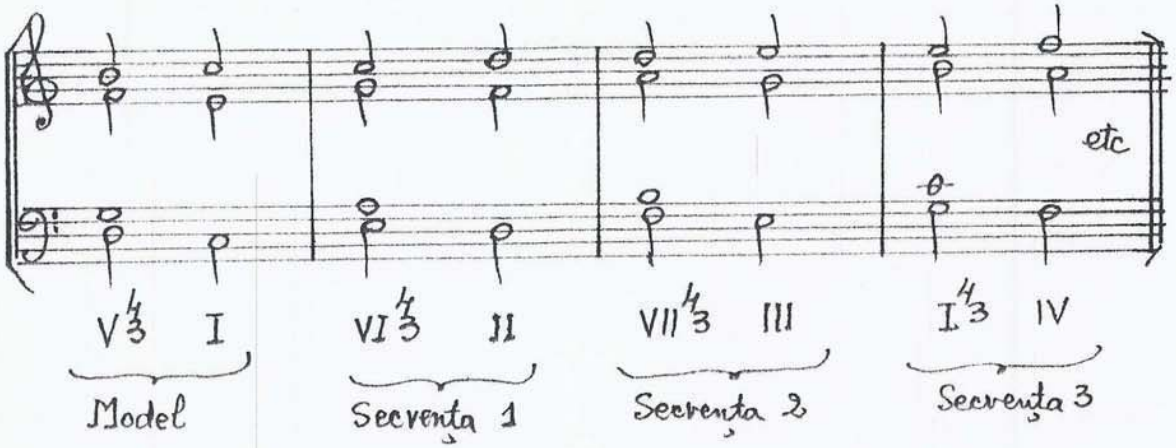
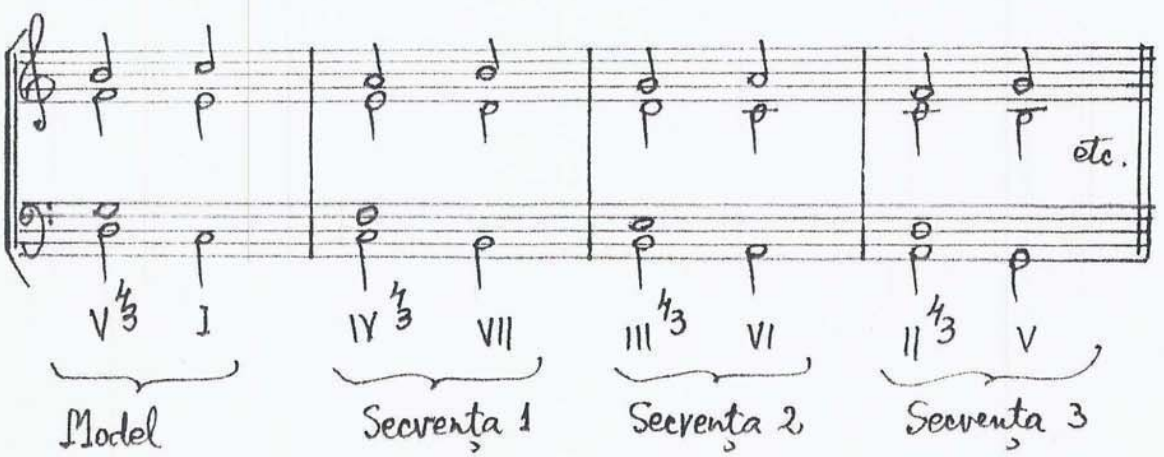
EXERCITII DE ARMONIE

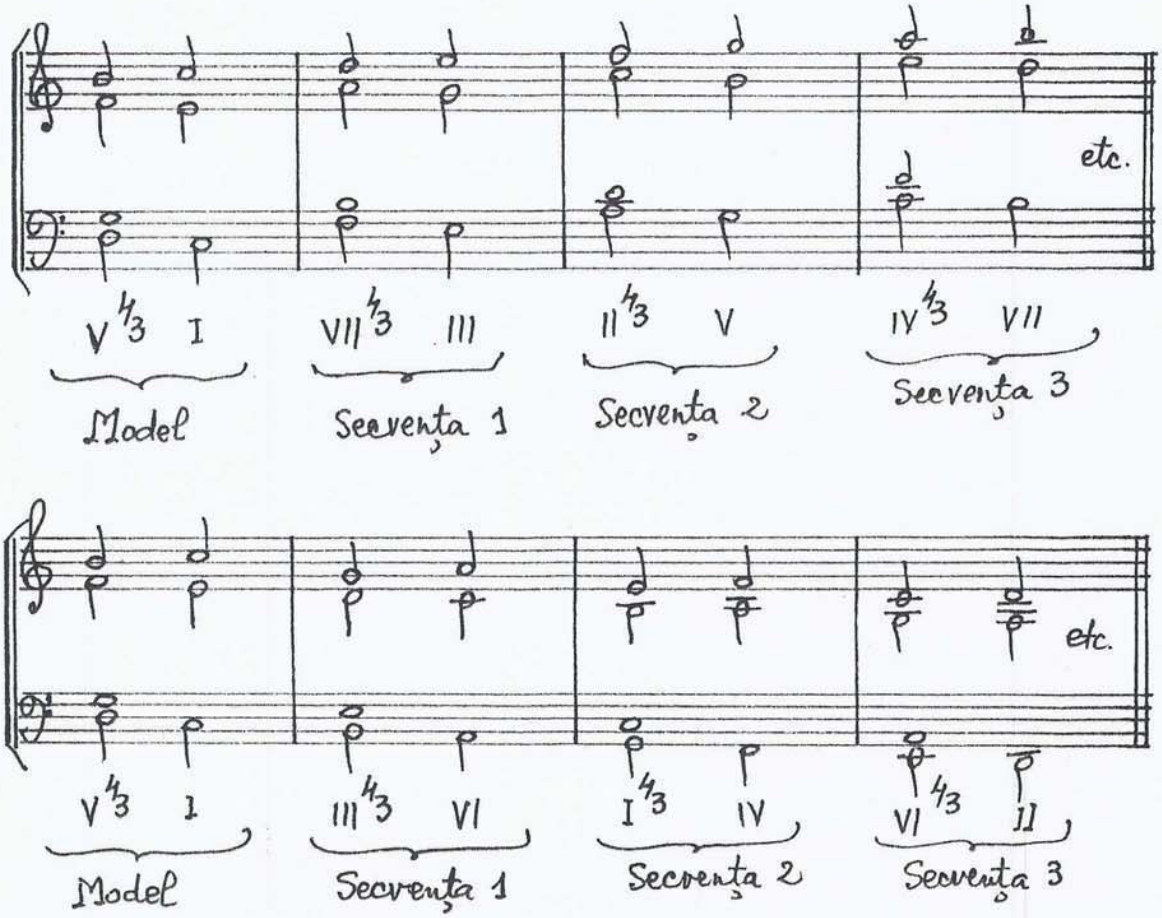
(IV)

Exemple de secvențe sau mersuri armonice:









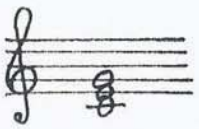
MODULATIA.

Există trei tipuri de modulaţii:diatonică,cromatică şi enarmonică. De asemenea, modulaţiile pot fi pasagere (inflexiuni modulatorii), sau definitive (care impun stabil noua tonalitate).

Modulaţia diatonică - Definiţie din Tratatul de Armonie de Alexandru Paşcanu :" Modulaţia diatonică foloseşte, ca mijloc de realizare, capacitatea unui acord de a îndeplini diverse funcţiuni în mai multe tonalităţi, fără a se aduce vreo modificare structurii diatonice. Această pluralitate de funcţiuni, care subzistă latent în orice acord diatonic al unei tonalităţi, ne dă posibilitatea ca, interpretându-l într-o altă funcţiune, să ne ofere legătura cu o altă tonalitate, care îl conţine într-o nouă ipostază, adică pe altă treaptă,cu un alt rol. Acest acord

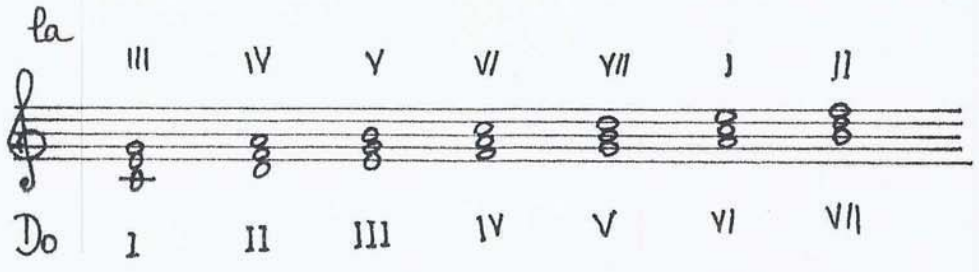
de legătură, comun tonalităţilor în care acţionă, îl vom denumi <u>acord-punte</u>."

Exemplu cu un acord care poate căpăta mai multe funcţii:

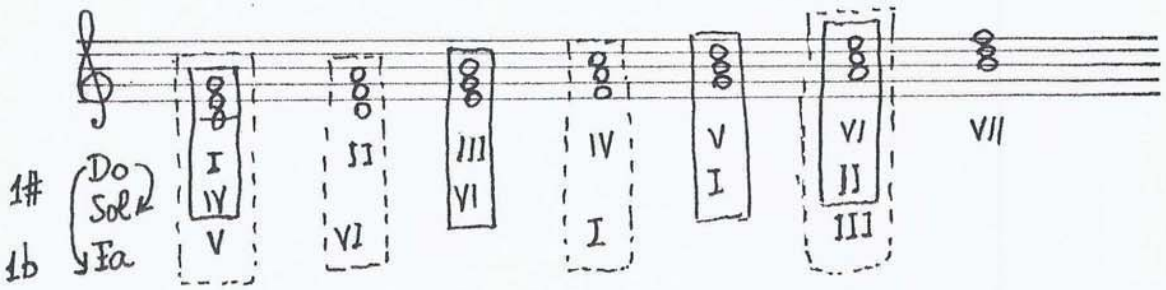


Do I
Fa V
fa arm. V
fa mel. V
Sol IV
sol mel. IV
la nat III
mi arm. VI
mi nat. VI
re nat. VII

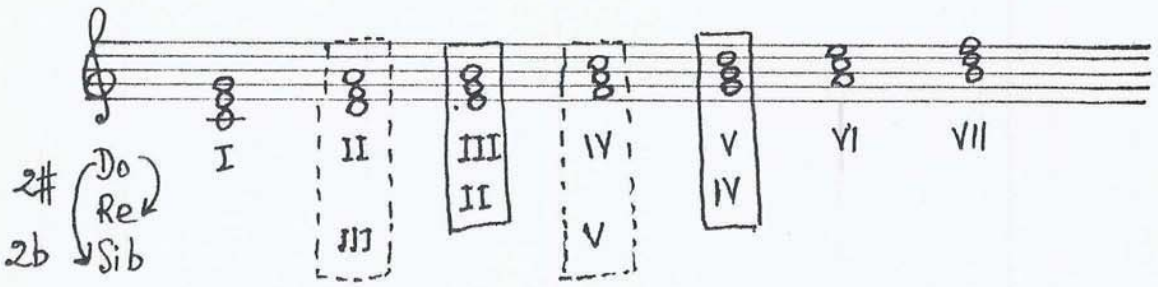
Acorduri comune pentru Do Major şi la minor:



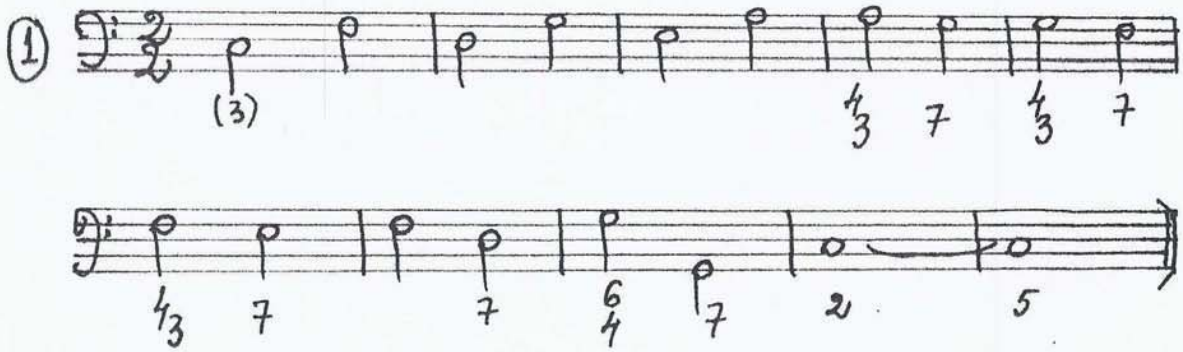
Exemplu cu acorduri comune între două tonalităţi majore distanţate la o cvintă (superioară sau inferioară)- în această situaţie vom avea 4 acorduri comune:

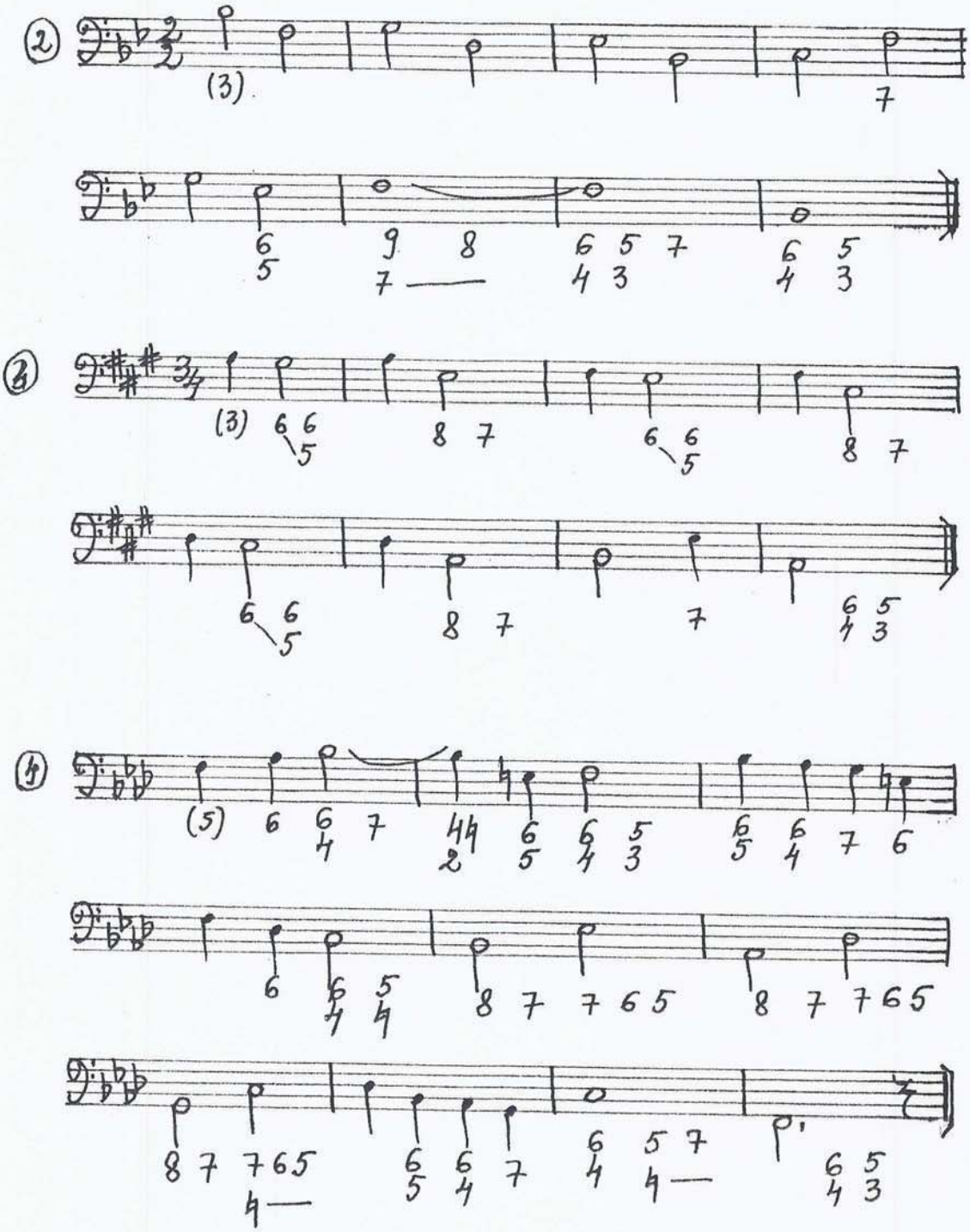


Pentru tonalităţi majore plasate la o distanţă de două cvinte există doar 2 acorduri comune:

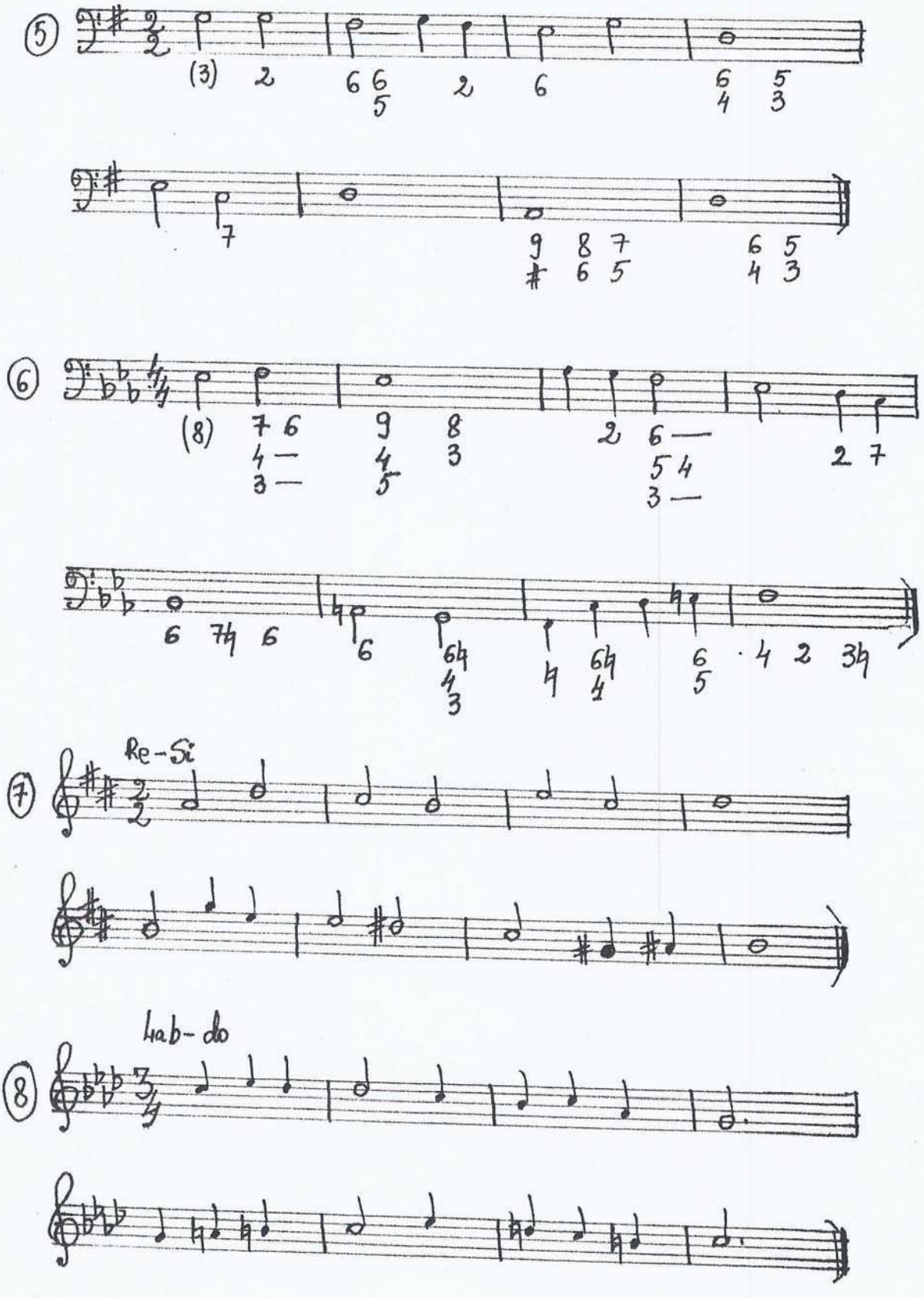


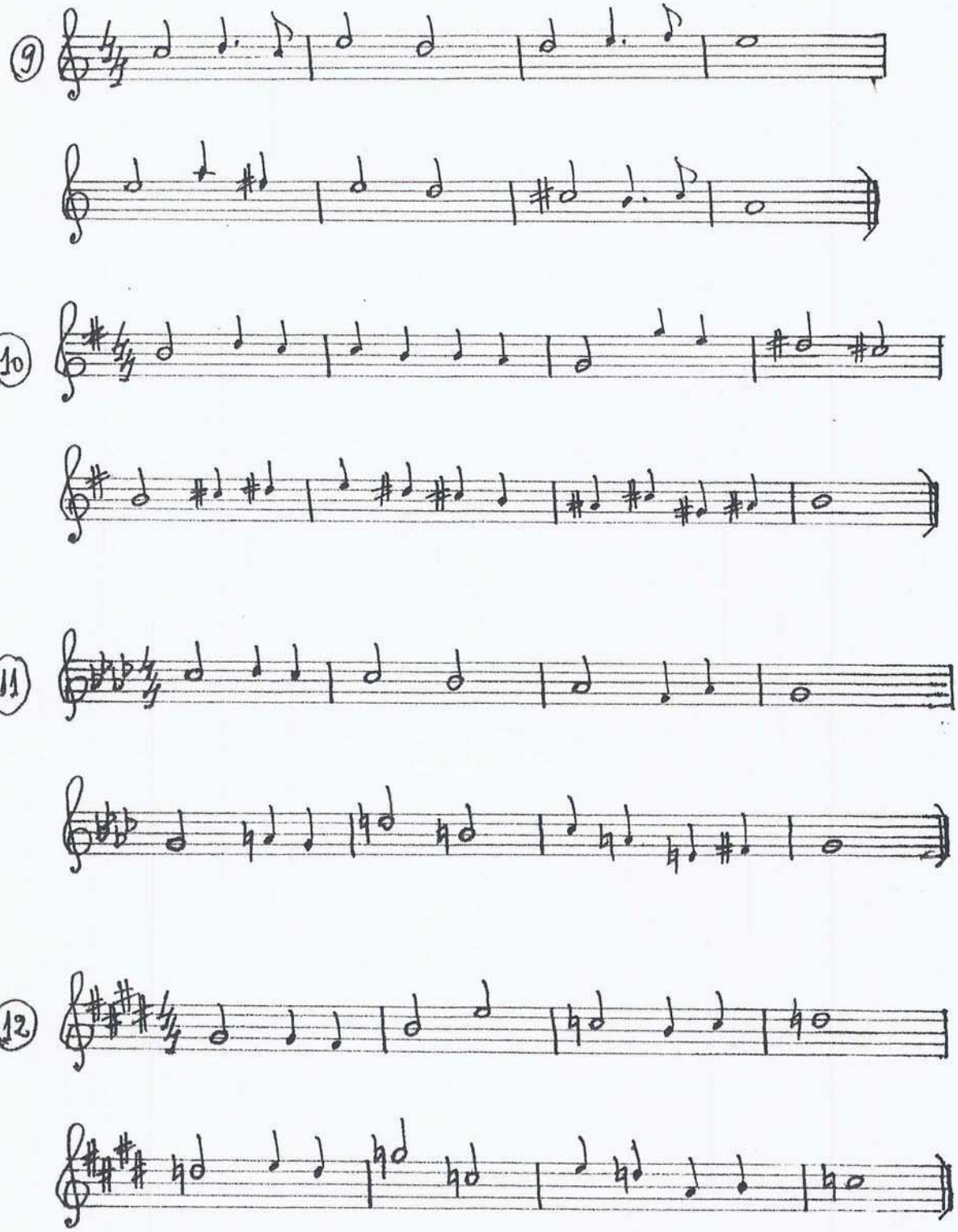
Teme cu secvenţe sau marşuri armonice:




②
(3)
7
6 5
9 8 6 5 7
7 4 3
6 5
4 3
③
(3) 6 6 8 7 6 6 8 7
5 5
6 6 8 7 7 6 5
5 4 3
④
(5) 6 6 7 4 6 6 5 6 5 7 6
4 2 5 4 3 5 4
6 6 8 7 7 6 5 8 7 7 6 5
5 4 4
8 7 7 6 5 6 5 7 6 5 7 6 5
4 5 4 7 4 4 4 3

Modulaţia diatonică:

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12