

Conferențiar Universitar Dr. LIANA ALEXANDRA MORARU

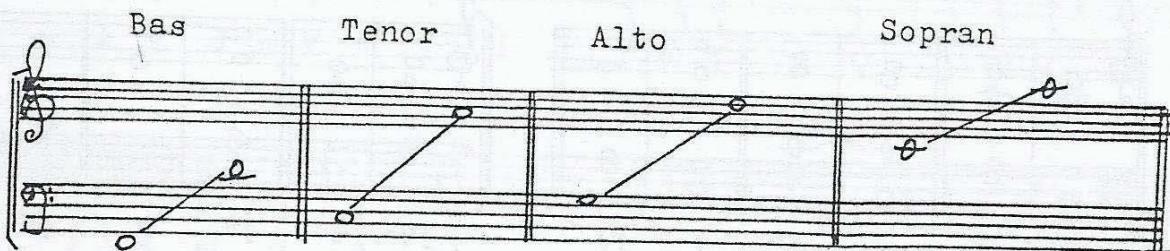
EXERCITII DE ARMONIE

Conferențiar Universitar Dr. LIANA ALEXANDRA MORARU

EXERCITII DE ARMONIE

(I)

I) Intinderea vocilor umane:



II) Distanțele între voci:

Soprano → cel mult o octavă, rar decima;
Alto] → mai puțin de o octavă, rar octava
Tenor] → peste octavă, evitînd exagerările;
Bas]

III) Înlățuirile 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

A musical staff with six measures. The first measure shows an I chord (three notes on the first three lines). The second measure shows a V chord (three notes on the first three lines). The third measure shows an I chord. The fourth measure shows a V chord. The fifth measure shows an I chord. The sixth measure shows a V chord. Below the staff, the Roman numerals I, V, I, V, I, V are written under each measure respectively.

V - I

A musical staff with six measures. The first measure shows a V chord. The second measure shows an I chord. The third measure shows a V chord. The fourth measure shows an I chord. The fifth measure shows a V chord. The sixth measure shows an I chord. Below the staff, the Roman numerals V, I, V, I, V, I are written under each measure respectively.

- 2 -

I - IV

IV - I

A handwritten musical staff in G clef. It consists of two measures. The first measure contains a G major chord (B, D, G) followed by a C major chord (E, G, C). The second measure contains a G major chord (B, D, G) followed by a C major chord (E, G, C). Below the staff, the Roman numerals I and IV are written under each corresponding chord.

A handwritten musical staff in G clef. It consists of two measures. The first measure contains a C major chord (E, G, C) followed by a G major chord (B, D, G). The second measure contains a C major chord (E, G, C) followed by a G major chord (B, D, G). Below the staff, the Roman numerals IV, I, IV, I, N, and I are written under each corresponding chord.

I - IV - V - I

A handwritten musical staff in G clef. It consists of seven measures. The sequence of chords is I, IV, V, I, I, IV, V, I. Below the staff, the Roman numerals I, IV, V, I, I, IV, V, I are written under each corresponding chord.

IV) Cifrajul acordurilor:

a)

A handwritten musical staff in G clef. It shows a sequence of three chords: a G major chord (B, D, G) with Roman numerals 3, 2, 5 below it; a C major chord (E, G, C) with Roman numerals 3, E, 6 below it; and a G major chord (B, D, G) with Roman numerals 4, E, 6 below it.

b)

c)

a) Stare directă

b) Răreturnarea I-a

c) Răreturnarea a II-a

VII Teme cu acorduri principale în stare directă.

major, Minor:

①

A handwritten musical staff in G clef. It shows a sequence of chords: I, IV, I, IV, V, I, I, I, IV, V, I. Below the staff, the Roman numerals I, IV, I, IV, V, I, I, I, IV, V, I are written under each corresponding chord.

②

A handwritten musical staff in G clef. It shows a sequence of chords: I, V, I, IV, V, I, I, V, I, V, I, IV, I, V, I. Below the staff, the Roman numerals I, V, I, IV, V, I, I, V, I, V, I, IV, I, V, I are written under each corresponding chord.

(3)

I V I IV V I V I I IV I I V I V I V IV V I

(4)

I V I IV V I IV I I V I V I V I V I V I

(5)

I V I IV V I V I IV I I V I IV I IV V I

(6)

I V I IV V I V I IV V I IV V I V I V I

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

(Major, Minor)

(7)

I V⁶/3 I — ₆ V — ₆ /3 I

(8)

I — ₆ /3 V V V⁶/3 IV V I

V⁶/3 I V V⁶/3 V I IV V I

(9)

I — $\frac{6}{3}$ I IV $\frac{6}{3}$ I — V

(10)

I V $\frac{6}{3}$ I IV I $\frac{6}{3}$ I V $\frac{6}{3}$ I IV, 6/3 V

(11)

I IV $\frac{6}{3}$ V I V $\frac{6}{3}$ I IV V V, #

(12)

I I, 6/3 I IV V I V, 6/3 I V

I V $\frac{6}{3}$ V I I $\frac{6}{3}$ V $\frac{6}{3}$ I V

VII) Răsturnarea a II-a a acordurilor principale.

a) consonante (pe armonie ținută, prin arpegiu)

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

Exemple:

Handwritten musical example showing two staves of music with harmonic analysis below the notes. The first staff is in G major (F#) and the second staff is in C major (A). The harmonic analysis below the notes indicates chord progressions: I (5/3), IV (6/3), I (6/4), IV (6/3), I (6/4), V (6/3), I (5/3).

Handwritten musical example showing two staves of music with harmonic analysis below the notes. The first staff is in G major (F#) and the second staff is in C major (A). The harmonic analysis below the notes indicates chord progressions: I (5/4), IV (6/3), I (5/4), I (4/3), IV (6/3), V (6/3), I (11/4), V (6/3), V (5/3), I (5/3).

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

(13)

Handwritten musical example for exercise 13 showing two staves of music with harmonic analysis below the notes. The first staff is in G major (F#) and the second staff is in C major (A). The harmonic analysis below the notes indicates chord progressions: I (5/3), IV (6/3), I (6/3), IV (6/3), I (6/3), IV (6/3), V (6/3), I (6/3), IV (6/3), V (6/3), I (6/3), IV (6/3), V (6/3), I (6/3).

Handwritten musical example for exercise 13 showing two staves of music with harmonic analysis below the notes. The first staff is in G major (F#) and the second staff is in C major (A). The harmonic analysis below the notes indicates chord progressions: I (6/3), IV (6/3), V (6/3), IV (6/3).

(14)

Handwritten musical example for exercise 14 showing two staves of music with harmonic analysis below the notes. The first staff is in G major (F#) and the second staff is in C major (A). The harmonic analysis below the notes indicates chord progressions: (3) (6/3), 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3.

Handwritten musical example for exercise 14 showing two staves of music with harmonic analysis below the notes. The first staff is in G major (F#) and the second staff is in C major (A). The harmonic analysis below the notes indicates chord progressions: 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3, 6/3.

(15)

(16)

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)

Handwritten musical score for exercise 17. The score consists of two staves. The top staff starts with an I chord, followed by a V⁷, another I, a V⁶, another I, a IV⁶, and ends with a V chord followed by a two-measure rest. The bottom staff starts with an I⁶, followed by a V⁴₃, an I, a IV, an I⁶₃, a V⁴₃, an I, a V⁶, and ends with an I. The key signature is one sharp.

(18)

Handwritten musical score for exercise 18. The score consists of two staves. The top staff starts with an I chord, followed by a V⁶, another I, a I⁶₃, a IV, a I⁶₃, and ends with a V chord followed by a two-measure rest. The bottom staff starts with an I⁶₃, followed by a V⁵, an I, a V⁶, an I, a V⁴₃, an I, a V⁶, and ends with an I. The key signature is one flat.

(19)

Handwritten musical score for exercise 19. The score consists of two staves. The top staff starts with an I, followed by a I⁶₃, a V², another I⁶₃, a V⁴₃, an I, a V⁶, and ends with an I. The bottom staff starts with a IV⁶₃, followed by a V⁷, an I⁶₃, a IV, an I⁶₃, a V⁴₃, and ends with an I. The key signature is one sharp.

(20)

Handwritten musical score for exercise 20. The score consists of two staves. The top staff starts with an I, followed by a V⁶, another I, a IV, an I⁶₃, an I, and ends with a V⁴₃. The bottom staff starts with an I⁵₃, followed by a V², an I⁶₃, a I, a IV, a V⁷, and ends with an I. The key signature is one sharp.

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EXERCITII DE ARMONIE

(II)

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

①



②

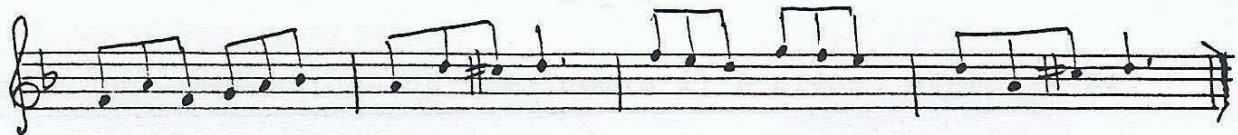


③



④

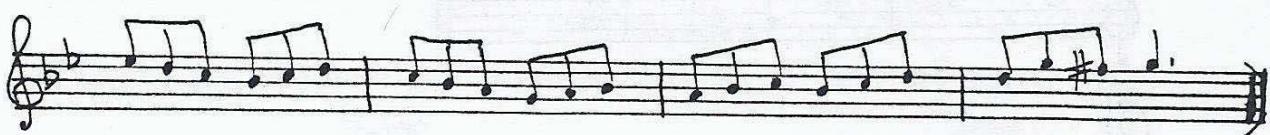




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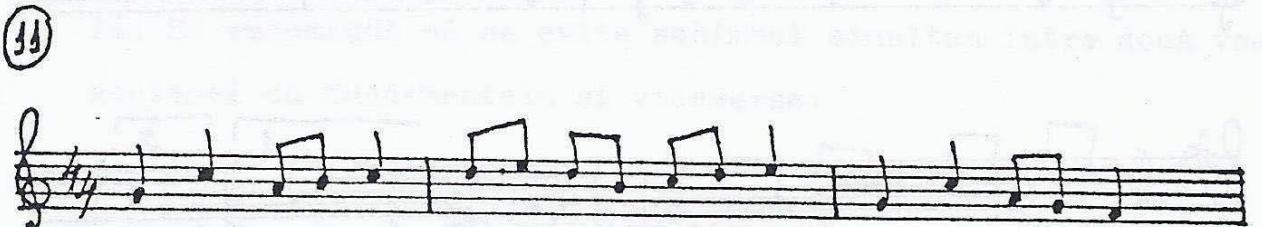
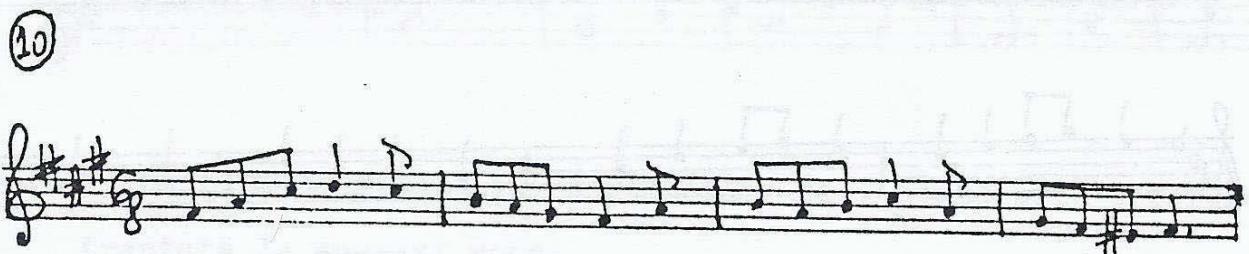
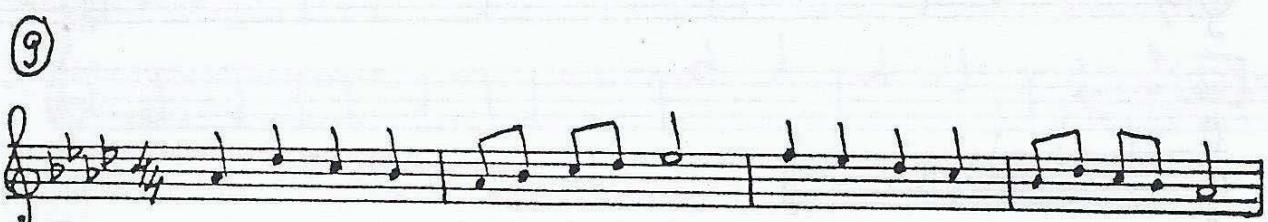


(6)



(7)



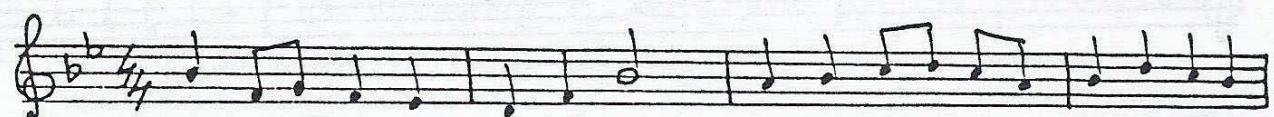




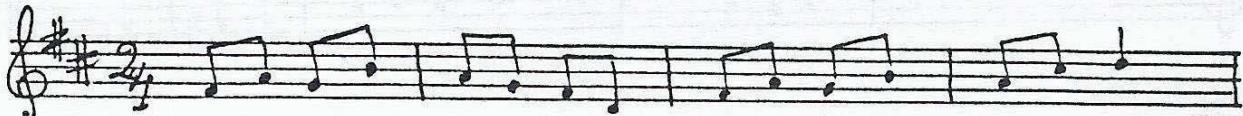
(12)



(13)



(14)



(15)

Staves 1-5 of musical notation.

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

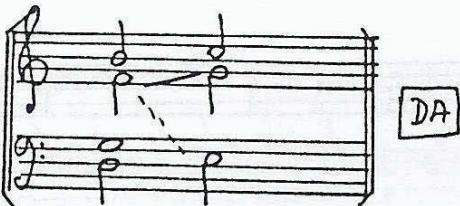
Resolution of a seventh chord: Bass (A) → G; Fifth (E) → D; Third (C) → B. Labeled 'DA'.

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

Simultaneous exchange between voices: Bass (A) → G; Fifth (E) → D. Labeled 'NU'.

III. Rezolvări exceptionale ale septimei:

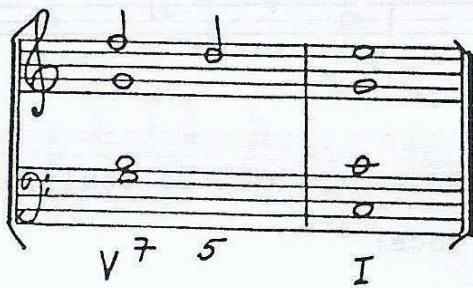
- 1) Septima poate urca treptat, în acordul următor, dacă basul intonează sunetul de dezlegare:



- 2) Septima poate urca treptat, dacă este plasată într-o mișcare de broderie, deși basul nu mai cintă nota de rezolvare:



- 3) Septima poate fi rezolvată figurat:

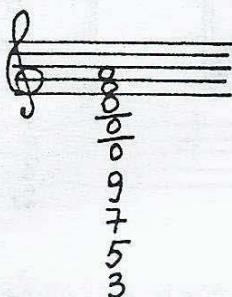


Acordul de nonă de dominantă.

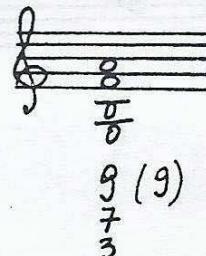
Cifrajui acordului de nonă de dominantă.

In stare directă:

cinci voci



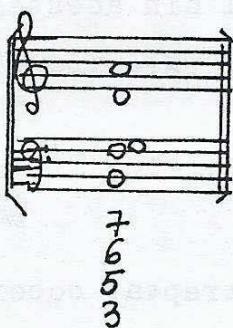
patru voci



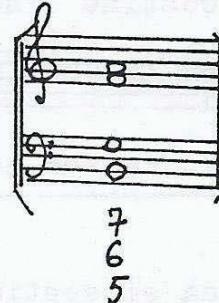
(a fost eliminată cinta)

In răsturnarea I-a:

cinci voci

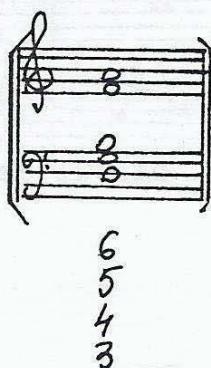


patru voci



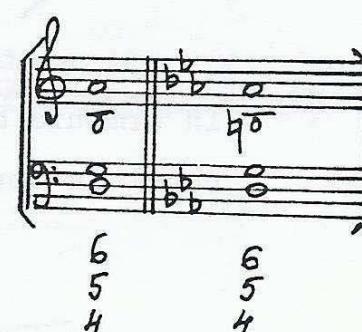
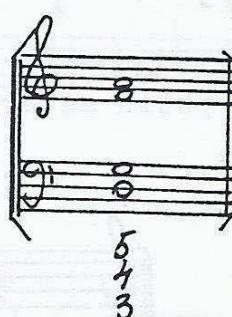
In răsturnarea II-a:

cinci voci



patru voci

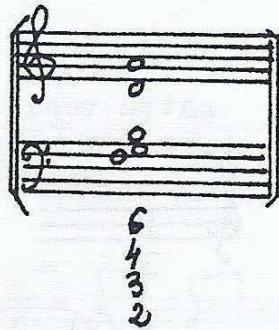
fără sensibilă cu sensibilă



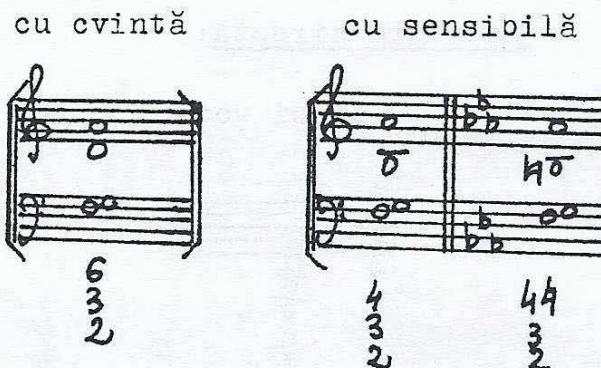
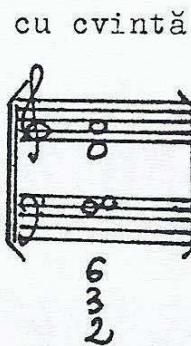
(Major) (Minor)

In răsturnarea a III-a:

cinci voci



patru voci

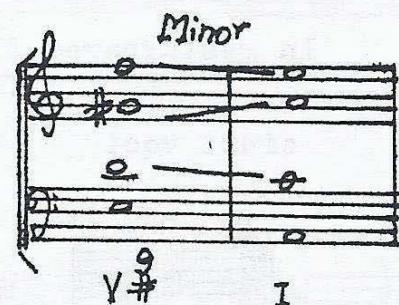
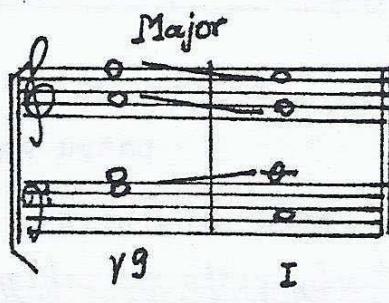


Răsturnarea a IV-a nu se folosește, deoarece al cincilea element al acordului este plasat la interval de nonă.

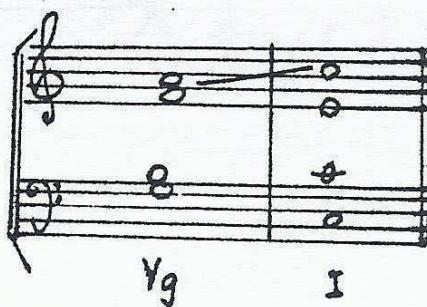
In cadrul armoniei la 4 voci, dacă se folosește acordul de nonă, care conține cinci sunete, se suprimă unul din acestea. Primul la care se renunță este cvinta, apoi mai rar terța(sensibila).

Rezolvarea acordului de nonă.

Nona, ca și septima se rezolvă prin mers treptat coboritor.



In armonia mai puțin severă se poate întâlni saltul de terță al nonei la tonică.



(16)

Handwritten musical score for exercise 16 in G major (three sharps). The score consists of two staves. The first staff starts with a quarter note followed by a half note, then a quarter note, another quarter note, and a half note. The second staff starts with a half note, followed by a quarter note, a quarter note, a half note, and a quarter note.

Below the notes are harmonic analyses:

Staff 1: $\frac{7}{\sharp}$, $\frac{6}{\sharp}$, $\frac{2}{\sharp}$, 6, $\frac{9}{\sharp}$

Staff 2: $\frac{6}{5}$, 6, 6, $\frac{6}{7}\frac{7}{\sharp}$, $\frac{9}{\sharp}$, $\frac{6}{4}\frac{5}{3}$

(17)

Handwritten musical score for exercise 17 in F major (one sharp). The score consists of two staves. The first staff starts with a half note, followed by a quarter note, a quarter note, a half note, and a half note. The second staff starts with a half note, followed by a quarter note, a quarter note, a half note, and a half note.

Below the notes are harmonic analyses:

Staff 1: V, $\frac{6}{4}$, 6, IV, 6, $\frac{9}{4}\frac{6}{4}\frac{7}{3}\frac{9}{4}$, $\frac{6}{4}\frac{5}{3}$, $\frac{6}{3}$

Staff 2: IV - $\frac{V_9}{4}$, I⁶, $\frac{V_3}{4}$, I, $\frac{V}{4}\frac{6}{4}\frac{9}{4}\frac{7}{4}$, $\frac{5}{3}\frac{6}{4}\frac{5}{3}$

(18)

Handwritten musical score for exercise 18 in G major (three sharps). The score consists of two staves. The first staff starts with a half note, followed by a quarter note, a quarter note, a half note, and a half note. The second staff starts with a half note, followed by a quarter note, a quarter note, a half note, and a half note.

Below the notes are harmonic analyses:

Staff 1: 9, 6, $\frac{6}{4}\frac{5}{3}$, $\frac{6}{4}\frac{7}{3}$, 6, 7, 6, $\frac{6}{4}\frac{5}{3}$

Staff 2: $\frac{6}{4}\frac{7}{3}\frac{9}{4}$, 6, $\frac{7}{4}\frac{6}{4}\frac{5}{3}\frac{7}{4}$, $\frac{5}{3}\frac{6}{4}\frac{5}{3}$

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EXERCITII DE ARMONIE

(III)

Acordurile secundare:

în Major:



în minor:



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

Funcția principală

IV

I

V

Suplinire (cu acord secundar)

II sau VI

VI sau III

VII sau III

Exemple de cadente și înlántuiri 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 și omisiuni ale lor:

- În acordurile secundare se dublează întâi terța și apoi fundamentala. Prin acest tip de dublaj se întărește de fapt funcția treptelor principale.
- În acordul treptei a VII-a se dublează constant terța, fundamentala fiind sensibila tonalității, care este recomandat a nu se dubla.

Octave și cvinte directe:

-Sunt admise dacă vocea de sus merge treptat (prin voce superioară se înțelege și alte față de bas, alte față de tenor, sau tenor față de bas.)

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

ACORDUL TREPTETĂ II-a

(1)
(8) 6 5 2 6 1 3 6 5 2

6 5 6 6 5 3 6 6 5 9 7 6 5

(2)
(3) 6 5 6 5 6 5 6 6 5 6 6 5 6 6 5 6

6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

6 5 6 5 6 5 6 5 6 5 6 5 6

(3)
d d d d d d d d

d d d d d d d d

d d d d d d d d

d d d d d d d d

-4-

④ D: 2 3

$\begin{matrix} 6 \\ (3) \end{matrix}$ $\begin{matrix} 6\# \\ 3 \end{matrix}$ 65 $\begin{matrix} 6\# \\ 3 \end{matrix}$ $\begin{matrix} 9 \\ \# \end{matrix}$ $\begin{matrix} 9 \\ \# \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix} \begin{matrix} 7 \\ \# \end{matrix}$

$\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix} \begin{matrix} 5 \\ \# \end{matrix} \begin{matrix} 7 \\ - \end{matrix}$

ACORDurile TREPTEI A II-a cu SEPTIMA.

⑤ G: 2 3

$\begin{matrix} \times \\ \end{matrix}$ $\begin{matrix} \times \\ \end{matrix}$

$\begin{matrix} \times \\ \end{matrix}$ $\begin{matrix} \times \\ \end{matrix}$

⑥ F: 2 3

$\begin{matrix} \times \\ \end{matrix}$ $\begin{matrix} \times \\ \end{matrix}$ $\begin{matrix} \times \\ \end{matrix}$

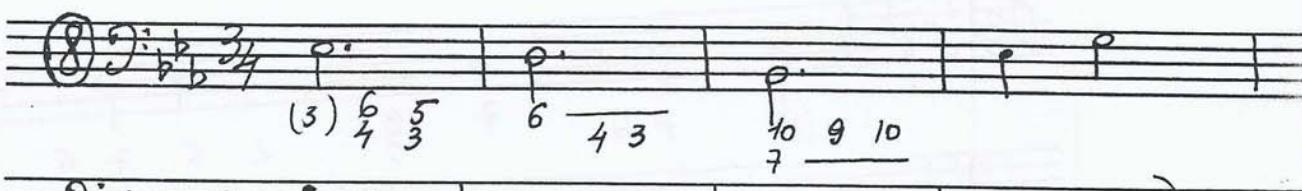
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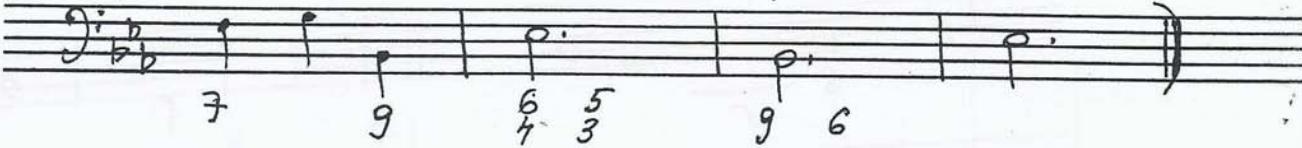
⑦ E: 2 3

$\begin{matrix} \times \\ \end{matrix}$ $\begin{matrix} \times \\ \end{matrix}$ $\begin{matrix} \times \\ \end{matrix}$

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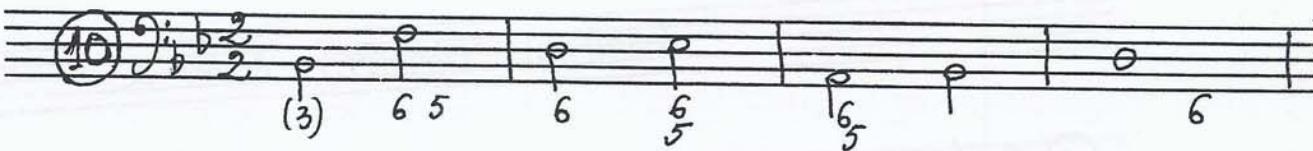
ACORDUL TREPTEI A III-A

(8) 
(3) $\frac{6}{4} \frac{5}{3}$ $\frac{6}{4} \frac{4}{3}$ $\frac{10}{7} \frac{9}{7} \frac{10}{7}$


7 9 $\frac{6}{4} \frac{5}{3}$ 9 6

(9) 



(10) 
(3) 6 5 6 6 $\frac{6}{5}$ 6

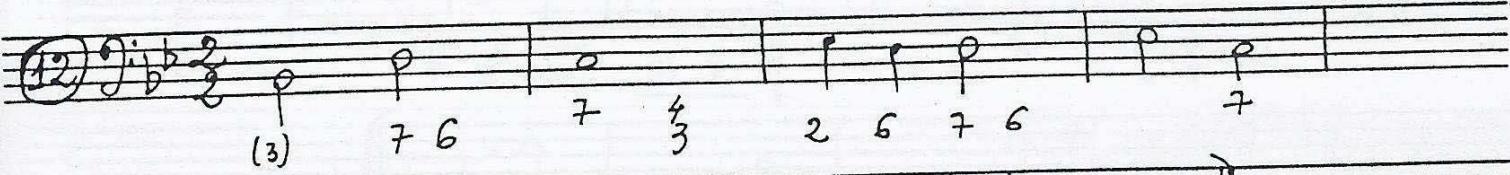

7 6 7 7 6 5 $\frac{5}{3}$ $\frac{6}{4} \frac{5}{3}$

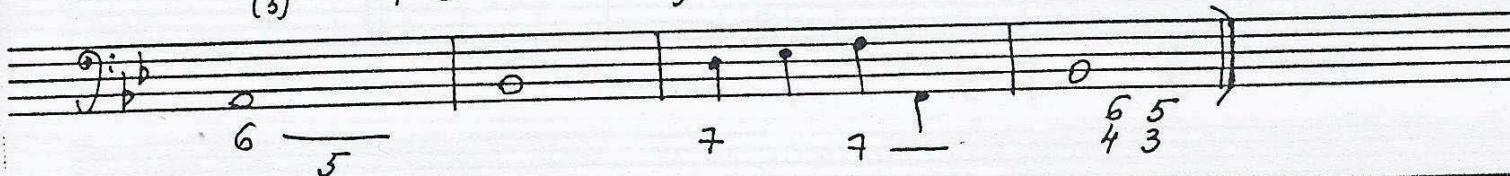
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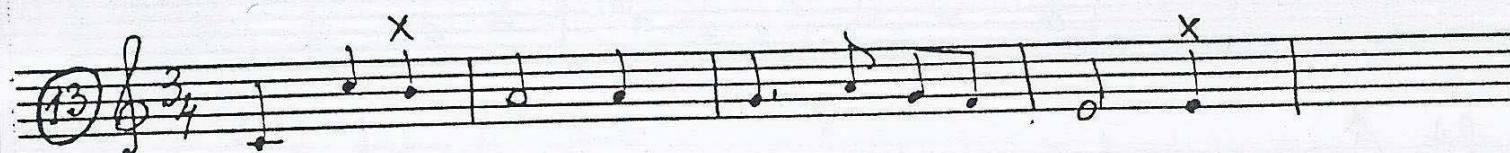


-6

ACORDUL TREPTEI A III-a CU SEPTIMA.

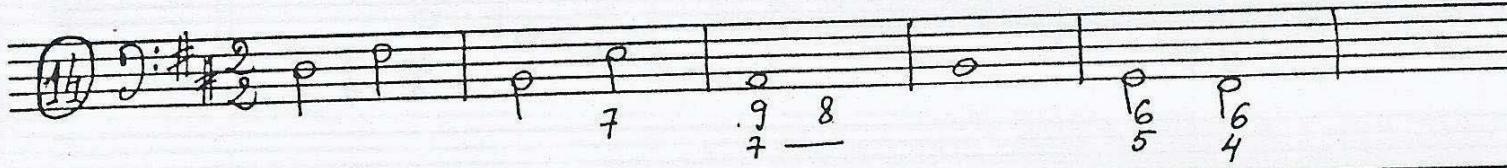
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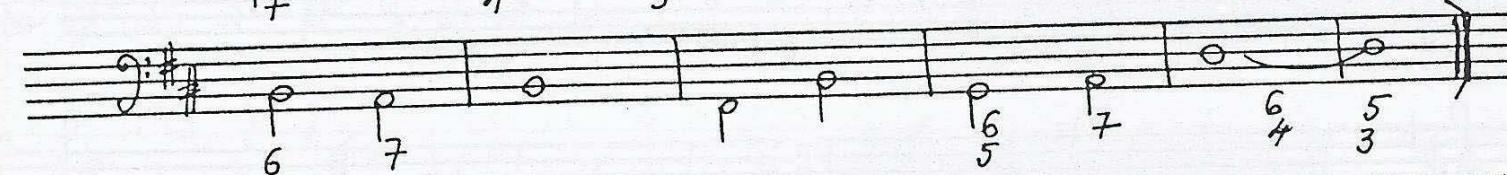
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ACORDUL TREPTEI A VI-a

(14) 





-7-

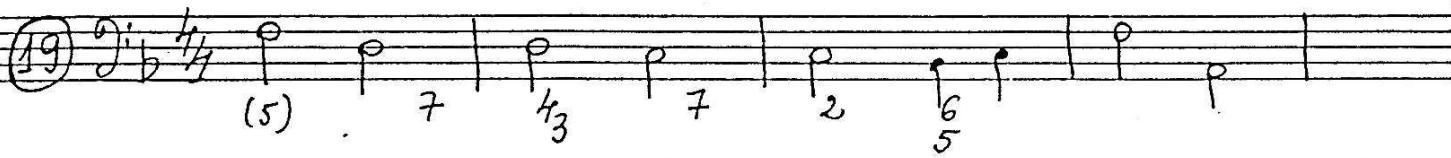
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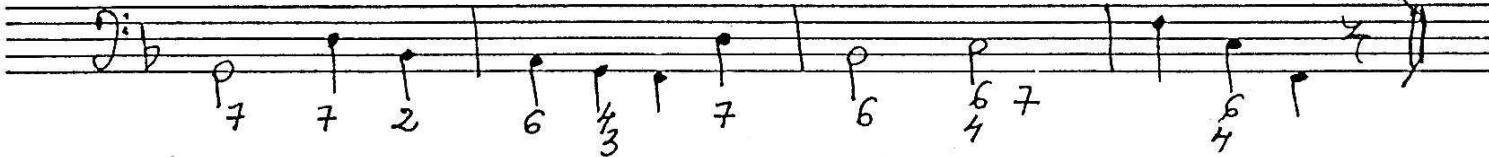
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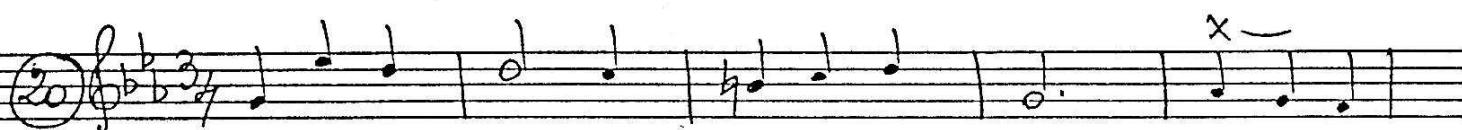
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ACORDUL TREPTEI A VI-a CU SEPTIMA

(19) 

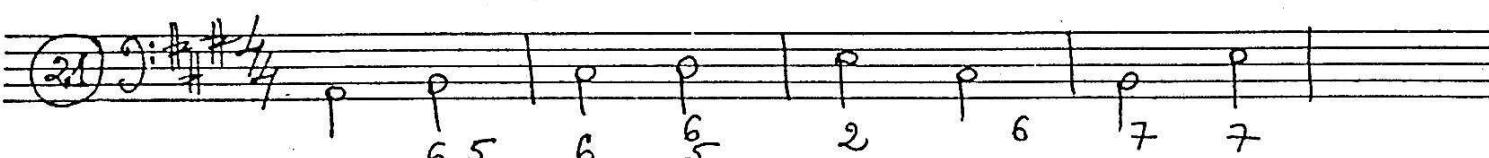


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ACORDUL TREPTEI A VII-a

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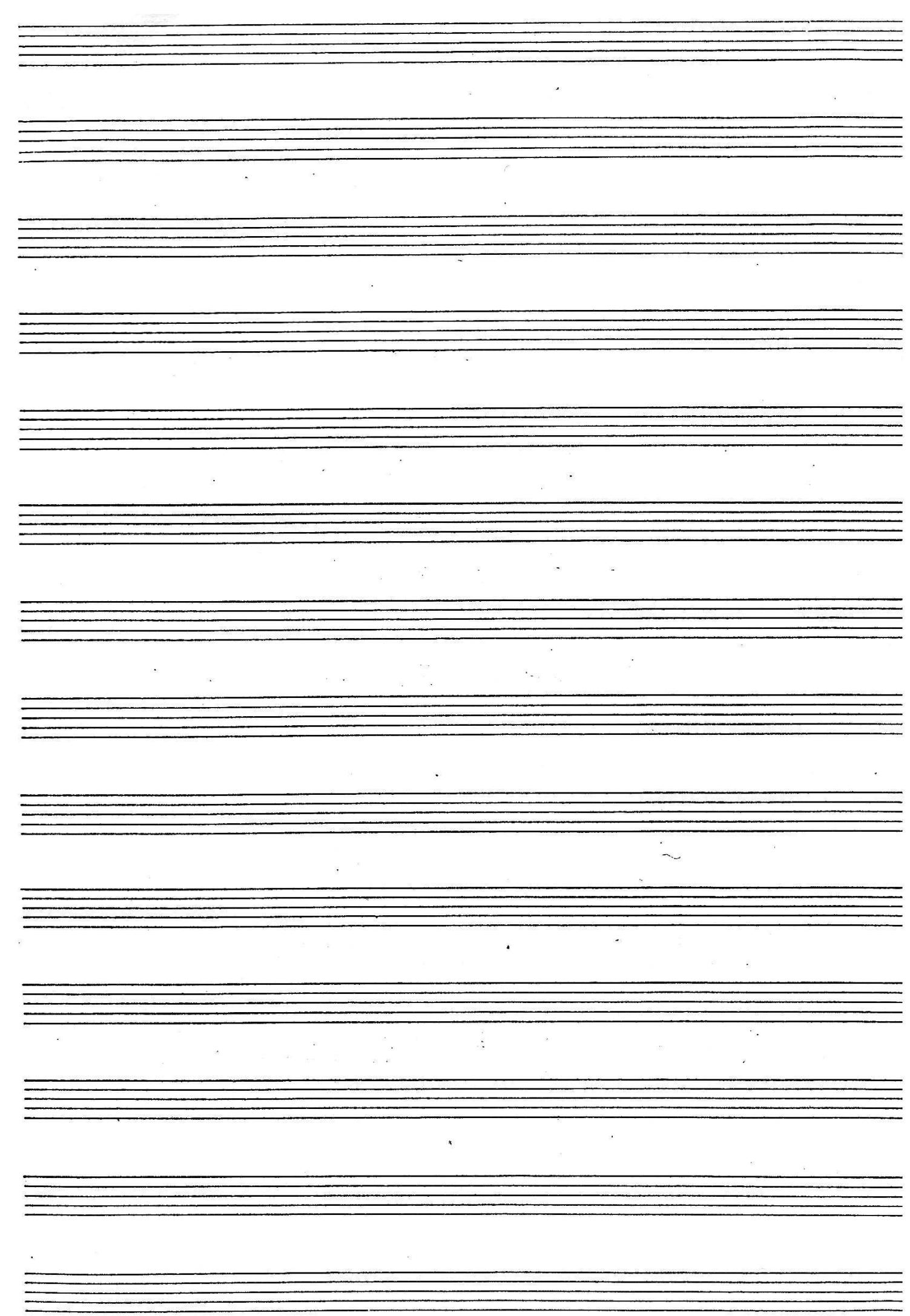
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(23)

ACORDUL TREPTEI A VII-a CU SEPTIMA

(24)

(25)



Conferențiar Universitar Dr. LIANA ALEXANDRA MORARU

EXERCITII DE ARMONIE

(IV)

Exemple de secentă sau marsuri armonice:

Handwritten musical notation on two staves. The top staff shows a sequence of chords: I, IV, II, V, III, VI, IV, VII, V, I, etc. The bottom staff shows a sequence of chords: I, IV, II, V, III, VI, VII, I, IV, etc. Below the notation, labels indicate the 'Model' and 'Secentă 1', 'Secentă 2', 'Secentă 3', and 'Secentă 4'.

Model Secentă 1 Secentă 2 Secentă 3 Secentă 4

Handwritten musical notation on two staves. The top staff shows a sequence of chords: V⁴₃, I, VI⁴₃, II, VII⁴₃, III, I, IV, etc. The bottom staff shows a sequence of chords: I, IV, II, V, III, VI, VII, I, IV, etc. Below the notation, labels indicate the 'Model' and 'Secentă 1', 'Secentă 2', and 'Secentă 3'.

Model Secentă 1 Secentă 2 Secentă 3

Handwritten musical notation on two staves. The top staff shows a sequence of chords: V⁴₃, I, IV⁴₃, VII, III⁴₃, VI, II⁴₃, V, etc. The bottom staff shows a sequence of chords: I, IV, II, V, III, VI, VII, I, IV, etc. Below the notation, labels indicate the 'Model' and 'Secentă 1', 'Secentă 2', and 'Secentă 3'.

Model Secentă 1 Secentă 2 Secentă 3

$V^{\frac{4}{3}}$ I $VII^{\frac{4}{3}}$ III $II^{\frac{4}{3}}$ V $I^{\frac{4}{3}}$ VII
 Model Seaventa 1 Seaventa 2 Seaventa 3
 etc.

$V^{\frac{4}{3}}$ I $III^{\frac{4}{3}}$ VI $I^{\frac{4}{3}}$ IV $VI^{\frac{4}{3}}$ II
 Model Seaventa 1 Seaventa 2 Seaventa 3
 etc.

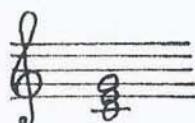
MODULATIA.

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

Modulatia diatonică - Definiție din Tratatul de Armonie de Alexandru Pașcanu : " Modulatia diatonică folosește, ca mijloc de realizare, capacitatea unui acord de a îndeplini diverse funcții în mai multe tonalități, fără a se aduce vreo modificare structurii diatonice. Această pluralitate de funcții, care subzistă latent în orice acord diatonic al unei tonalități, ne dă posibilitatea ca, interpretându-l într-o altă funcție, să ne ofere legătura cu o altă tonalitate, care îl conține într-o nouă ipostază, adică pe altă treaptă, cu un alt rol. Această acord

de legătură, comun tonalităților în care acționă, îl vom denumi acord-punte."

Exemplu cu un acord care poate căpăta mai multe funcții:



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 și la minor:

A musical staff with a bass clef. It shows a sequence of chords: I (G-B-D), II (G-B-E), III (G-C-E), IV (G-B-D'), V (G-D'-F#), VI (G-C-F#), VII (G-D'-F#), and II (G-B-E). Below the staff, the chords are labeled: Do, I, II, III, IV, V, VI, VII.

Exemplu cu acorduri comune între două tonalități majore distanțate la o cintă (superioară sau inferioară) - în această situație vom avea 4 acorduri comune:

A handwritten musical staff in G major (1#) showing common chords with E major (2#). The staff has a bass clef and a common time signature. It shows the following chords: I (G), II (A), III (B), IV (C), V (D), VI (E), VII (F#). Below the staff, the key signature is indicated as 1# (Do Sol) and the note Fa is shown. The common chords are highlighted with boxes: I (G), II (A), VI (E), and VII (F#).

Pentru tonalități majore plasate la o distanță de două cinte există doar 2 acorduri comune:

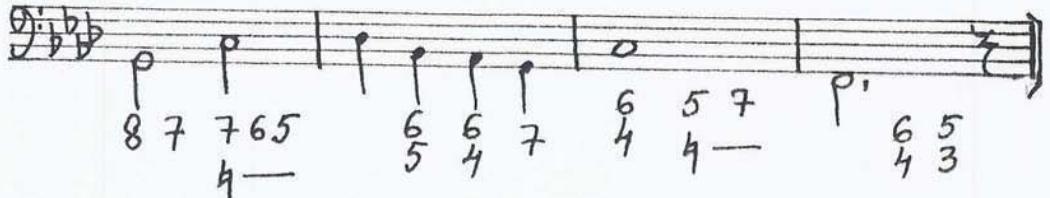
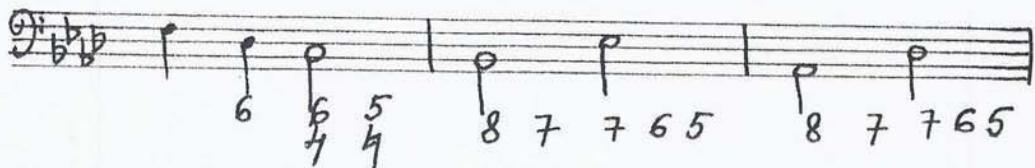
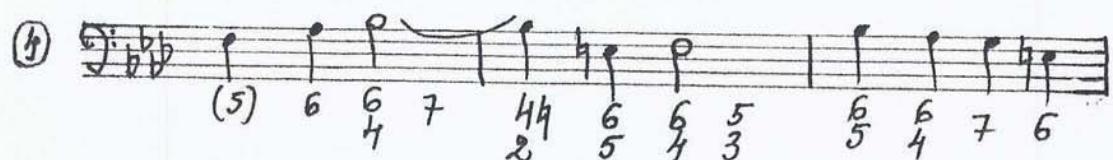
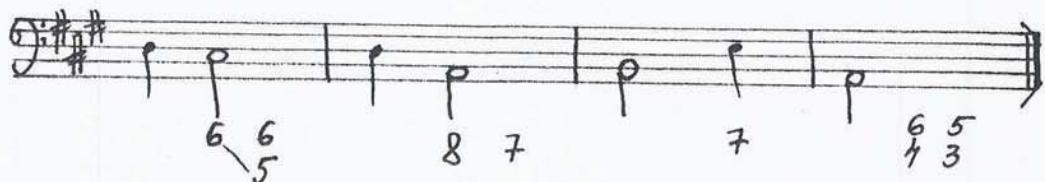
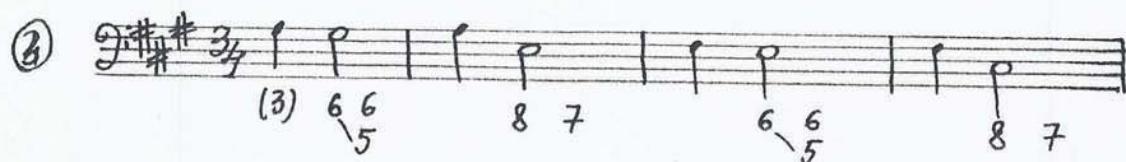
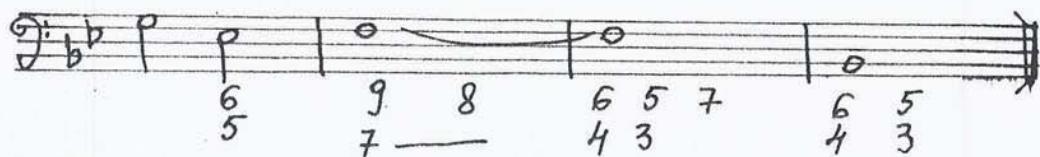
A handwritten musical staff in C major (0) showing common chords with A major (2#). The staff has a bass clef and a common time signature. It shows the following chords: I (C), II (D), III (E), IV (F#), V (G), VI (A), VII (B). Below the staff, the key signature is indicated as 2# (Do Re) and the note Sib is shown. The common chords are highlighted with boxes: II (D) and V (G).

Teme cu secvențe sau marsuri armonice:

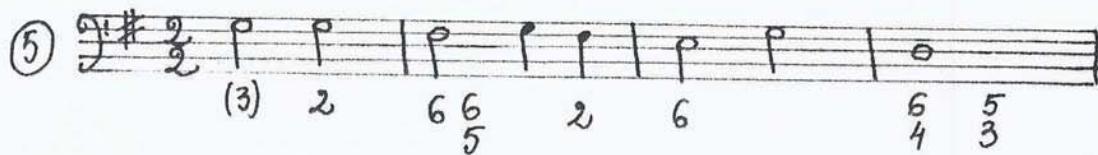
A handwritten musical staff in G major (1#) showing a harmonic sequence. The staff has a bass clef and a common time signature. It shows a sequence of chords: I (G), II (A), III (B), IV (C), V (D), VI (E), VII (F#). The measure numbers 1, 2, 3, 4, 5, 6, 7 are written below the staff. The first three measures are grouped by a bracket labeled (3).

A handwritten musical staff in G major (1#) showing a harmonic sequence. The staff has a bass clef and a common time signature. It shows a sequence of chords: I (G), II (A), III (B), IV (C), V (D), VI (E), VII (F#). The measure numbers 1, 2, 3, 4, 5, 6, 7 are written below the staff.

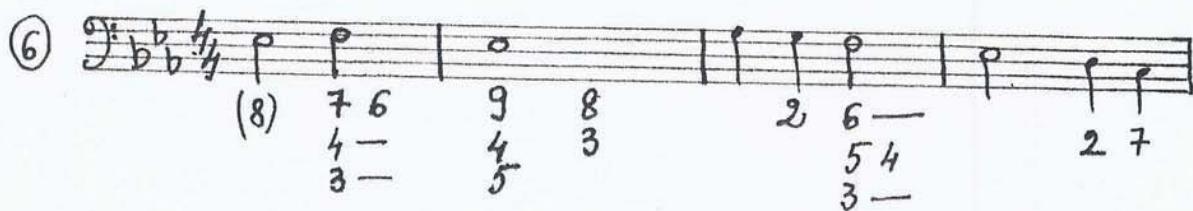
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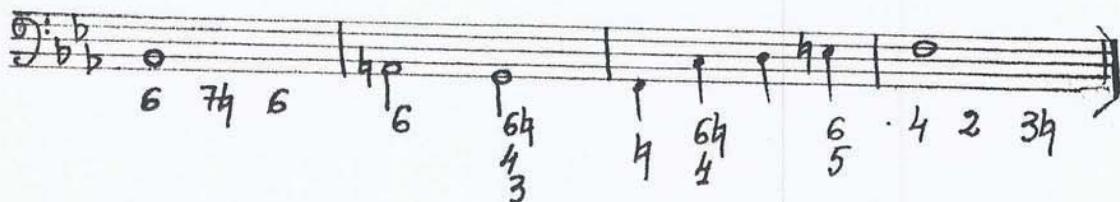


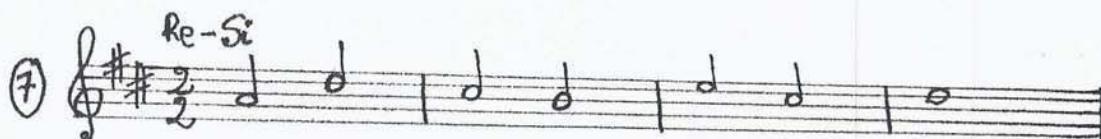
Modulația diatonică:

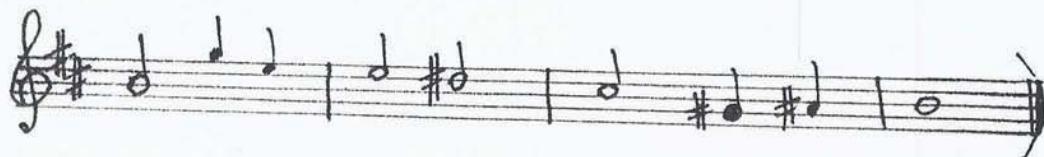
⑤ 



⑥ 



⑦ 



⑧ 