



Liana Alexandra

Roumanie, Bucarest

Exercices d'Harmonie (manuel)

A propos de l'artiste

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Qualification : PROFESSEUR DOCTEUR EN COMPOSITION ET MUSICOLOGIE

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A propos de la pièce



Titre : Exercices d'Harmonie (manuel)

Compositeur : Alexandra, Liana

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Editeur : Alexandra, Liana

Instrumentation : Théorie de la musique

Style : Classique moderne

Liana Alexandra sur [free-scores.com](https://www.free-scores.com)



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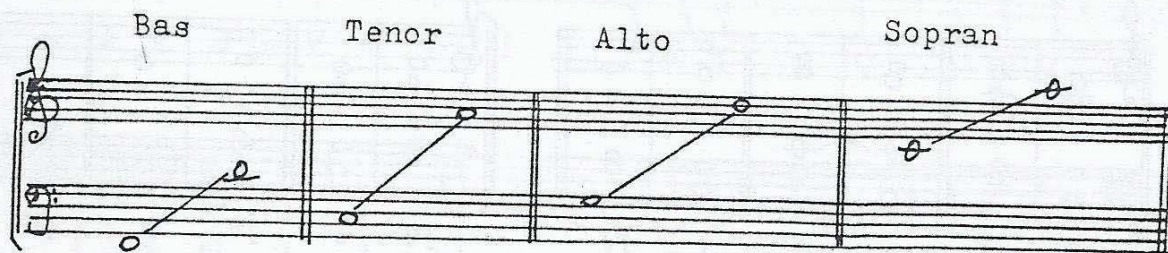
EXERCITII DE ARMONIE

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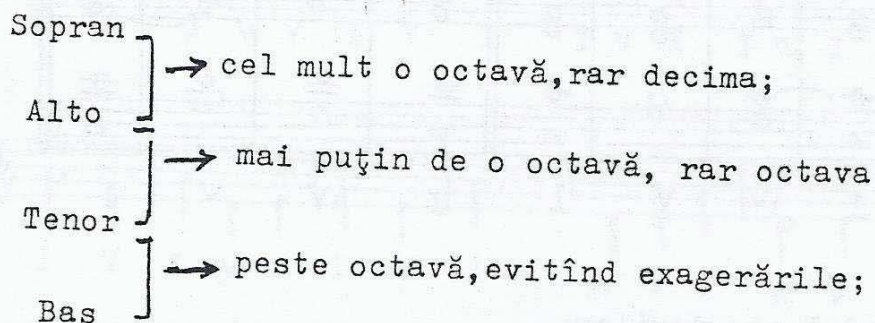
EXERCITII DE ARMONIE

(I)

I) Intinderea vocilor umane:

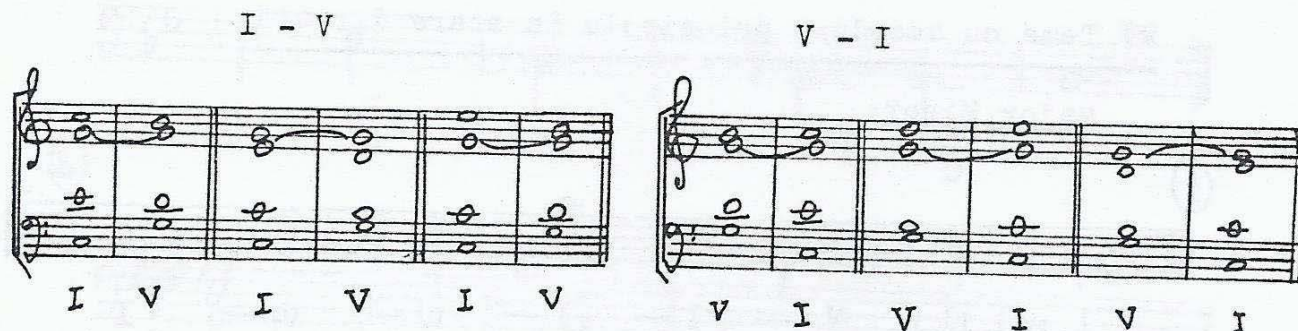


II) Distanțele între voci:



III) Inlănțuirile 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 - IV

IV - I

Musical notation for the I-IV progression. The first staff shows a treble clef with a G4 quarter note, a B4 quarter note, and a D5 quarter note. The second staff shows a bass clef with a G2 quarter note, a B2 quarter note, and a D3 quarter note. The progression is: I (G2-B2-D3), IV (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3).

Musical notation for the IV-I progression. The first staff shows a treble clef with a B4 quarter note, a D5 quarter note, and a G5 quarter note. The second staff shows a bass clef with a G2 quarter note, a B2 quarter note, and a D3 quarter note. The progression is: IV (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3), I (G2-B2-D3).

I - IV - V - I

Musical notation for the I-IV-V-I progression. The first staff shows a treble clef with a G4 quarter note, a B4 quarter note, and a D5 quarter note. The second staff shows a bass clef with a G2 quarter note, a B2 quarter note, and a D3 quarter note. The progression is: I (G2-B2-D3), IV (G2-B2-D3), V (G2-B2-D3), I (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3), V (G2-B2-D3), I (G2-B2-D3).

IV) Cifrajul acordurilor:

a)

b)

c)

Fingering diagrams for chords. Diagram a) shows a G major chord with fingers 3, 2, 1 on the strings. Diagram b) shows a G major chord with fingers 3, 2, 1 on the strings. Diagram c) shows a G major chord with fingers 4, 3, 2 on the strings.

a) Stare directă

b) Răsturnarea I-a

c) Răsturnarea a II-a

V) Teme cu acorduri principale în stare directă.

Major, Minor:

①

Musical notation for Major exercise 1. The first staff shows a treble clef with a G4 quarter note, a B4 quarter note, and a D5 quarter note. The second staff shows a bass clef with a G2 quarter note, a B2 quarter note, and a D3 quarter note. The progression is: I (G2-B2-D3), IV (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3), V (G2-B2-D3), I (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3), V (G2-B2-D3), I (G2-B2-D3).

②

Musical notation for Minor exercise 2. The first staff shows a treble clef with a G4 quarter note, a B4 quarter note, and a D5 quarter note. The second staff shows a bass clef with a G2 quarter note, a B2 quarter note, and a D3 quarter note. The progression is: I (G2-B2-D3), V (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3), V (G2-B2-D3), I (G2-B2-D3), V (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3), I (G2-B2-D3), IV (G2-B2-D3), V (G2-B2-D3), I (G2-B2-D3).

③

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

④

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

⑤

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

⑥

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

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

(Major, Minor)

⑦

I V_{3/6} I _{6/3} V _{6/3} I

IV I_{6/3} V_{3/6} IV_{6/3} V_{6/3}

⑧

I _{6/3} IV V I_{6/3} IV V I

V_{6/3} I IV_{3/6} V_{6/3} I IV V I

9

Exercise 9 consists of two staves of music in 3/4 time, key of B-flat major. The first staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with Roman numerals I, I⁶/₃, I, IV, I⁶/₃, and V. The second staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with Roman numerals I, I⁶/₃, IV⁶/₃, V⁶/₃, I, IV, V, and I.

10

Exercise 10 consists of two staves of music in 3/4 time, key of B-flat major. The first staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with Roman numerals I, V⁶/₃, I, IV, I⁶/₃, I, V⁶/₃, I, IV⁶/₃, and V. The second staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with Roman numerals I, V⁶/₃, I, IV, V, I⁶/₃, I, V⁶/₃, and I.

11

Exercise 11 consists of two staves of music in 3/4 time, key of D major. The first staff contains notes D2, E2, F#2, G2, A2, B2, C3, D3 with Roman numerals I, IV⁶/₃, V, I, V⁶/₃, I, IV, and V#. The second staff contains notes D2, E2, F#2, G2, A2, B2, C3, D3 with Roman numerals I, V#, I, IV⁶/₃, V#, I⁶/₃, V#, and I.

12

Exercise 12 consists of two staves of music in 3/4 time, key of B-flat major. The first staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with Roman numerals I, I⁶/₃, I, IV, V, I, V⁶/₃, I, and V. The second staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with Roman numerals I, IV⁶/₃, V, I, I⁶/₃, V⁶/₃, and I.

VII) Răsturnarea a II-a a acordurilor principale.

- a) consonante (pe armonie ținută, prin arpeggiu)
- b) aparent disonante (cu note vecine; de întârziere, de apogiatură de broderie, de pasaj, de anticipație, de echappeé).

Exemple:

I 5/3 6/3 6/4 5/3 IV I 6/4 5/3 IV I 6/4 5/3 I V 6/4 5/3 6/4 5/3

5/3 6/4 5/3 I V 6/4 I I IV 6/4 V I IV 6/4 V# V 5/3 6/4 I 5/3

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

13

5/3 6/3 6/4 5/3 6/4 5/3 6/4 5/3 6/3 IV 6/3 6/4 5/3 6/3 6/4

14

(13) 6/4 6/3 6/4 5/3 6/3 6/4 6/4 5/3 6/3 6/4 5/3 6/4 5/3

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

Exercise 17: Two staves of music in 4/4 time. The first staff has notes with chords I, V7, I, V⁶/₅, I, IV⁶/₃, and V-². The second staff has notes with chords I₆, V⁴/₃, I, IV, I⁶/₃, V⁴/₃, I, V⁶/₅, and I.

18

Exercise 18: Two staves of music in 3/4 time with one flat. The first staff has notes with chords I, V⁶/₅, I, -⁶/₃, IV, -⁶/₃, and V-². The second staff has notes with chords I⁶/₃, ⁵/₃, V⁶/₅, I, V⁴/₃, I, V⁶/₅, and I.

19

Exercise 19: Two staves of music in 4/4 time with one sharp. The first staff has notes with chords I, -⁶/₃, V₂, I⁶/₃, V⁴/₃, I, V⁶/₅, and I. The second staff has notes with chords IV⁶/₃, V₇, I⁶/₃, IV, I⁶/₃, V⁴/₃, and I.

20

Exercise 20: Two staves of music in 3/4 time with one sharp. The first staff has notes with chords I, V⁶/₅, I, IV, I⁶/₃, I, and V⁴/₃. The second staff has notes with chords I⁵/₃, V₂, I⁶/₃, IV, V₇, and I.

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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.

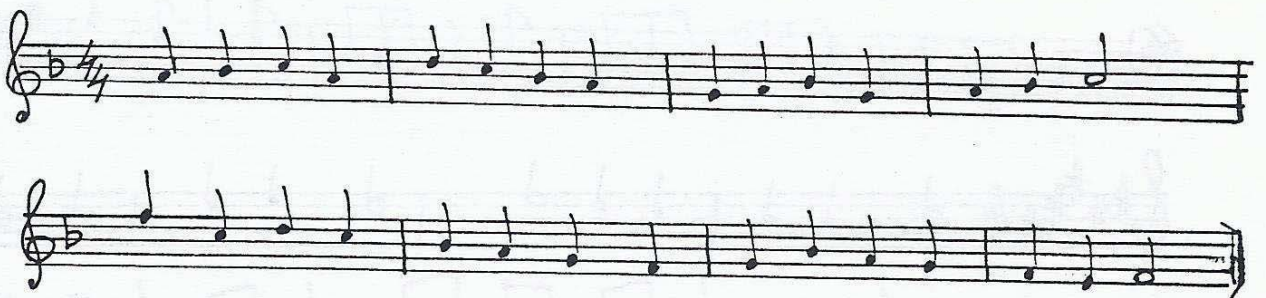
①



②



③



④





⑤



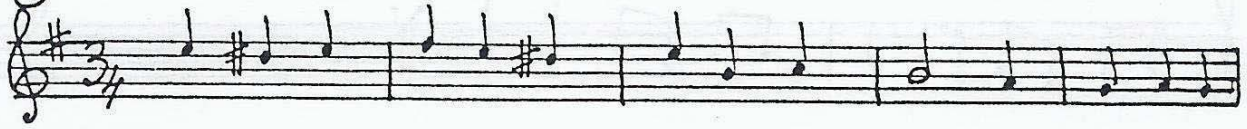
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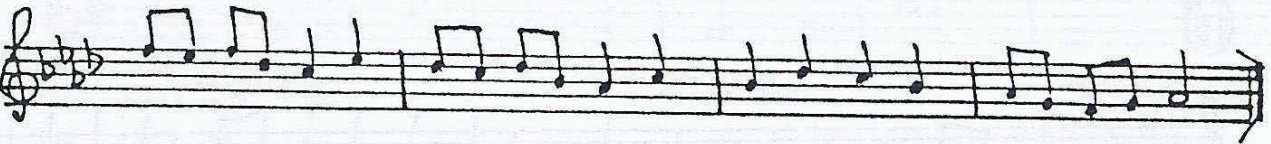
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8



9

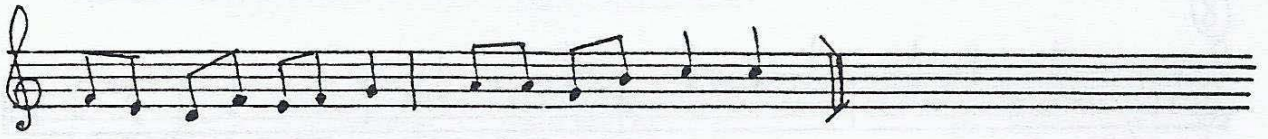


10



11





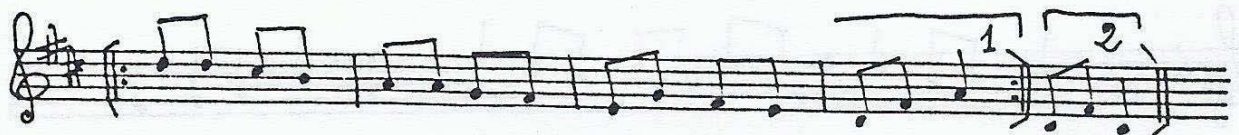
12



13



14



15

A handwritten musical score for exercise 15, consisting of five staves of music. The music is written in a single melodic line on a treble clef staff. The time signature is 3/4. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4. Staff 2: F4, E4, D4, C4, B3, A3, G3. Staff 3: F3, E3, D3, C3, B2, A2, G2. Staff 4: F2, E2, D2, C2, B1, A1, G1. Staff 5: F1, E1, D1, C1, B0, A0, G0.

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

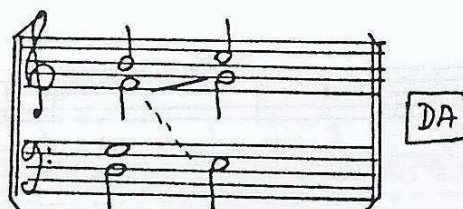
A musical diagram showing a stepwise descent of a seventh interval. The top staff has a treble clef and contains the notes G4, F4, E4, D4, C4, B3, A3. The bottom staff has a bass clef and contains the notes G2, F2, E2, D2, C2, B1, A1. A box labeled "DA" is to the right of the diagram.

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

A musical diagram showing simultaneous voice exchange of a seventh interval. The top staff has a treble clef and contains the notes G4, F4, E4, D4. The bottom staff has a bass clef and contains the notes G2, F2, E2, D2. A box labeled "NU" is to the right of the diagram.

III. Rezolvări excepționale ale septimei:

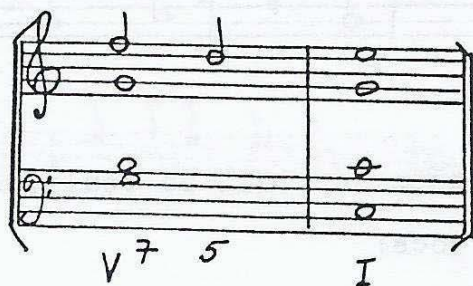
- 1) Septima poate urca treptat, în acordul următor, dacă basul intonează sunetul de dezlegare:



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



- 3) Septima poate fi rezolvată figurat:



Acordul de nonă de dominantă.

Cifrajul acorului de nonă de dominantă.

In stare directă:

cinci voci

2
3
4
5
3

patru voci

2
3
4
3

(a fost eliminată cvinta)

In răsturnarea I-a:

cinci voci

7
6
5
3
2

patru voci

7
6
5

In răsturnarea II-a:

cinci voci

6
5
4
3

patru voci

fără sensibilă

cu sensibilă

5
4
3

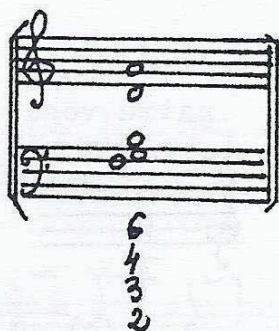
6
5
4
6
5
4

(Major)

(Minor)

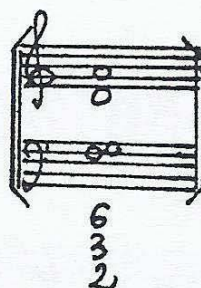
In răsturnarea a III-a:

cinci voci

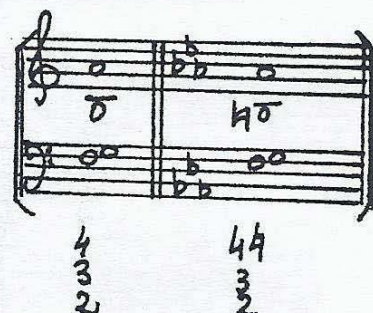


patru voci

cu cvintă



cu sensibiliă

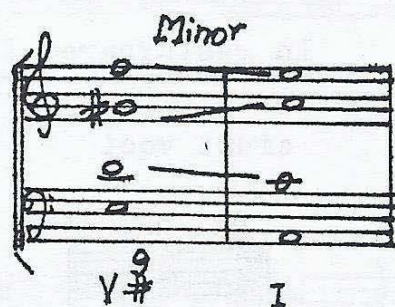
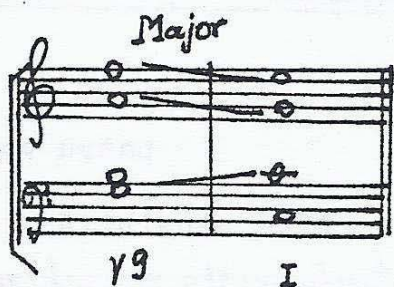


Răsturnarea a IV-a nu se folosește, deoarece al cincilea element al acordului este plasat la interval de nonă.

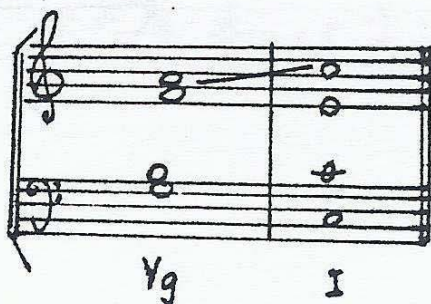
In cadrul armoniei la 4 voci, dacă se folosește acordul de nonă, care conține cinci sunete, se suprimă unul din acestea. Primul la care se renunță este cvinta, apoi mai rar terța (sensibilă).

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 notation for exercise 16, consisting of two staves in G major and 3/2 time. The first staff has notes G, A, B, C, D, E, F#, G with fingerings 7#, 6# 4, 4# 2, 6, 9#. The second staff has notes G, F#, E, D, C, B, A, G with fingerings 6 5, 6, 6, 6 7 4 #, 9#, 6 5 4 3.

17

Handwritten musical notation for exercise 17, consisting of two staves in D minor and 4/4 time. The first staff has notes D, E, F, G, A, B, C, D with Roman numerals V, 6 4 6, IV 6, V 9 6 7 9 4 3, 6 5 6 4 3 3. The second staff has notes D, C, B, A, G, F, E, D with Roman numerals IV - V 9, I 6 V 4 3, I, V 7 6 9 7 4, 5 6 5 3 4 3.

18

Handwritten musical notation for exercise 18, consisting of two staves in G major and 4/4 time. The first staff has notes G, A, B, C, D, E, F#, G with fingerings 9 6, 6 5 4 3, 6 4 7, 6, 7, 6 5 4 3. The second staff has notes G, F#, E, D, C, B, A, G with fingerings 6 7 9 4, 6, 7 6 5 7 4 3, 5 6 5 3 4 3.

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EXERCITII DE ARMONIE

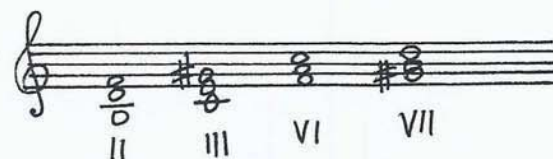
(III)

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 înlănțuiri 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:

- In acordurile secundare se dublează întâi terța și apoi fundamentală. Prin acest tip de dublaj se întărește de fapt funcția treptelor principale.

- In acordul treptei a VII-a se dublează constant terța, fundamentală fiind sensibilă 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 alto față de bas, alto față de tenor, sau tenor față de bas.)

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

④

6 (3) 6# 1/3 6 5 6# 1/3 9 # 6 5 3 6 7 4 #

6 6 6 4 # 5 # 7

ACORDUL TREPTII A II-a CU SEPTIMA.

⑤

⑥

⑦

ACORDUL TREPTEI A III-A

⑧ Bb $\frac{3}{4}$

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

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

⑨ A $\frac{3}{4}$

A B C D E F G A

⑩ Bb $\frac{2}{2}$

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

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

⑪ Bb $\frac{3}{4}$

Bb C D Eb F G Ab Bb

ACORDUL TREPTEI A III-a CU SEPTIMA.

Handwritten musical notation for exercise 12. It consists of two staves. The top staff is in bass clef with a key signature of one flat (Bb) and a 2/3 time signature. It contains a sequence of notes with fingerings: (3), 7, 6, 7, 4/3, 2, 6, 7, 6, 7. The bottom staff is also in bass clef with a key signature of one flat and contains notes with fingerings: 6, 5, 7, 7, 6, 5, 4, 3.

Handwritten musical notation for exercise 13. It consists of two staves in treble clef with a 3/4 time signature. The top staff shows a sequence of notes with an 'x' above the second note and another 'x' above the eighth note. The bottom staff continues the sequence of notes.

ACORDUL TREPTEI A VI-a

Handwritten musical notation for exercise 14. It consists of three staves in bass clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The top staff contains notes with fingerings: 7, 9, 8, 6, 5, 6. The middle staff contains notes with fingerings: 7, 6, 4, 5, 3, 6, 6. The bottom staff contains notes with fingerings: 6, 7, 6, 5, 7, 6, 4, 5, 3.

15

(5) 2 5 2 5 7 6 6 7 6 5
3 3 # 5 # 7 4 #
6 7 6 # 6 5 6 4 7 6 6 4

16

17

18

ACORDUL TREPTEI A VI-a CU SEPTIMA

19

20

ACORDUL TREPTEI A VII-a

21

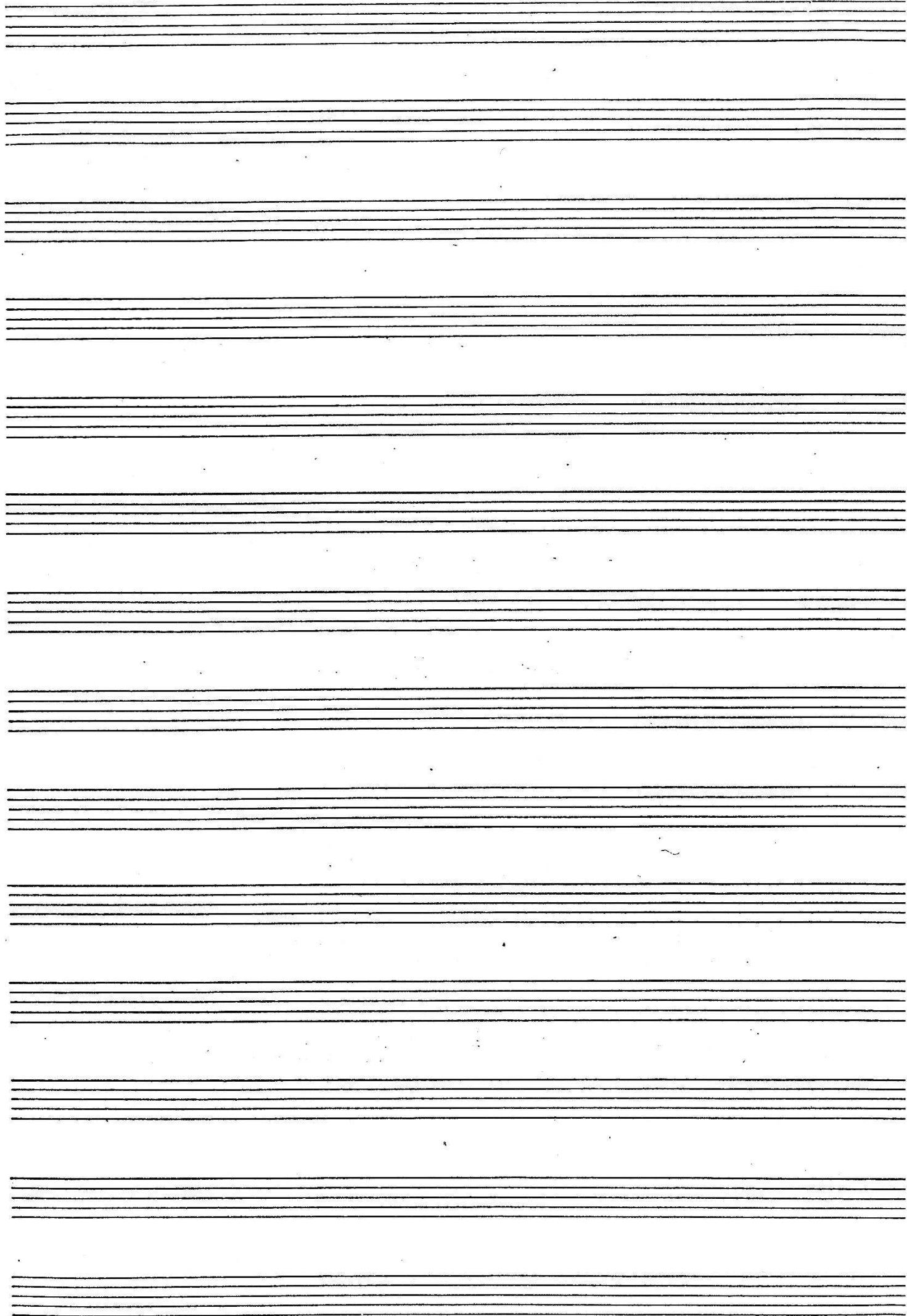
22 3/4 Bb

23 3/4 B

ACORDUL TREPTEI A VII-a CU SEPTIMA

24 4/4 Bb

25 3/4 Bb



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EXERCITIU DE ARMONIE

(IV)

Exemple de secvențe sau marsuri armonice:

I IV
Model

II V
Secvența 1

III VI
Secvența 2

IV VII
Secvența 3

V I
Secvența 4

etc

V ³/₄ I
Model

VI ³/₄ II
Secvența 1

VII ³/₄ III
Secvența 2

I ³/₄ IV
Secvența 3

etc

V ³/₄ I
Model

IV ³/₄ VII
Secvența 1

III ³/₄ VI
Secvența 2

II ³/₄ V
Secvența 3

etc.

$V^{4/3}$ I
 Model
 $VII^{4/3}$ III
 Seventă 1
 $II^{4/3}$ V
 Seventă 2
 $IV^{4/3}$ VII
 Seventă 3
 etc.

$V^{4/3}$ I
 Model
 $III^{4/3}$ VI
 Seventă 1
 $I^{4/3}$ IV
 Seventă 2
 $VI^{4/3}$ II
 Seventă 3
 etc.

MODULATIA.

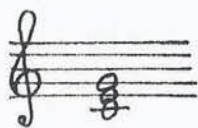
Există trei tipuri de modulații: diatonică, cromatică și enarmonică. De asemenea, modulațiile pot fi pasagere (inflexiuni modulatorii), sau definitive (care impun stabil noua tonalitate).

Modulația diatonică - Definiție din Tratatul de Armonie de Alexandru Pașcanu : " Modulația diatonică folosește, ca mijloc de realizare, capacitatea unui acord de a îndeplini diverse funcțiuni în mai multe tonalități, fără a se aduce vreo modificare structurii diatonice. Această pluralitate de funcțiuni, care

subzistă latent în orice acord diatonic al unei tonalități, ne dă posibilitatea ca, interpretându-l într-o altă funcțiune, să ne ofere legătura cu o altă tonalitate, care îl conține într-o nouă ipostază, adică pe altă treaptă, cu un alt rol. Acest acord

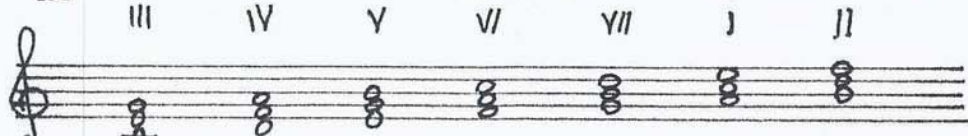
de legătură, comun tonalităților în care acționăm, îl vom denumi acord-punte."

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:

la	III	IV	V	VI	VII	I	II
							
Do	I	II	III	IV	V	VI	VII

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

A musical staff in treble clef showing seven chords labeled I through VII. The first key signature is one sharp (F#), with notes Do and Sol indicated. The second key signature is one flat (F), with notes Fa and Sol indicated. The chords are: I (F#), II (C), III (D#), IV (G), V (A), VI (B), and VII (F). The chords I, IV, V, and VI are enclosed in dashed boxes, indicating they are common to both keys.

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

A musical staff in treble clef showing seven chords labeled I through VII. The first key signature is two sharps (F# and C#), with notes Do and Re indicated. The second key signature is two flats (Bb and Eb), with notes Sib and Re indicated. The chords are: I (F#), II (C#), III (D#), IV (G#), V (A#), VI (Bb), and VII (Eb). The chords II, III, IV, and V are enclosed in dashed boxes, indicating they are common to both keys.

Teme cu secvențe sau marșuri armonice:

Two musical staves in bass clef, 2/2 time signature. The first staff is labeled with a circled 1 and contains a sequence of notes with chords below: (3), 4/3, 7, 4/3, 7. The second staff contains a sequence of notes with chords below: 4/3, 7, 7, 6/4, 7, 2, 5.

②

(3) 7

6 5 9 8 6 5 7 6 5 4 3

③

(3) 6 5 8 7 6 5 8 7

6 5 8 7 7 6 5 4 3

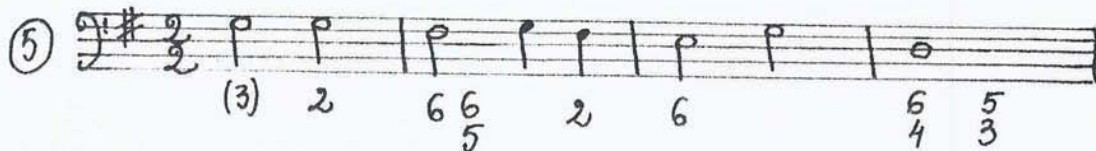
④

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

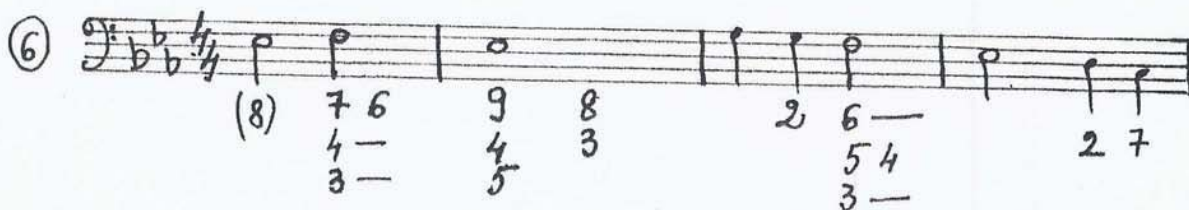
6 6 4 5 4 8 7 7 6 5 8 7 7 6 5

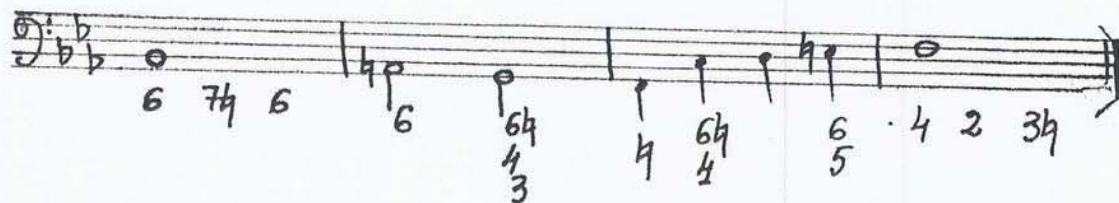
8 7 7 6 5 6 5 6 4 7 6 5 7 4 4 6 5 4 3

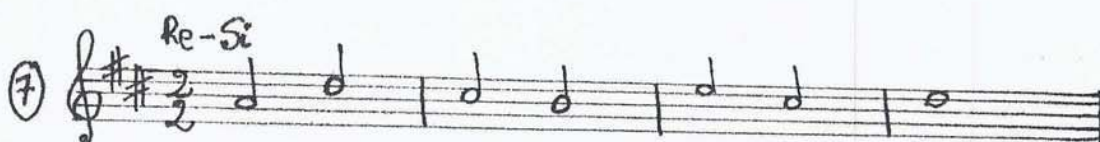
Modulația diatonică:

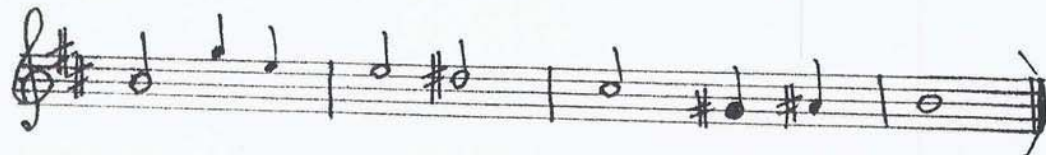
⑤ 



⑥ 



⑦ 



⑧ 



⑨

Exercise 9 consists of two staves of music. The first staff is in 4/7 time and contains four measures of music: a quarter note, a quarter note, a quarter note, and a half note. The second staff is in 4/4 time and contains four measures: a quarter note, a quarter note, a quarter note, and a half note.

⑩

Exercise 10 consists of two staves of music. The first staff is in 4/4 time and contains four measures: a quarter note, a quarter note, a quarter note, and a half note. The second staff is in 4/4 time and contains four measures: a quarter note, a quarter note, a quarter note, and a half note.

⑪

Exercise 11 consists of two staves of music. The first staff is in 4/4 time and contains four measures: a quarter note, a quarter note, a quarter note, and a half note. The second staff is in 4/4 time and contains four measures: a quarter note, a quarter note, a quarter note, and a half note.

⑫

Exercise 12 consists of two staves of music. The first staff is in 4/4 time and contains four measures: a quarter note, a quarter note, a quarter note, and a half note. The second staff is in 4/4 time and contains four measures: a quarter note, a quarter note, a quarter note, and a half note.