HARMONI MANUAL

January 1

2011

DIKTAT KULIAH

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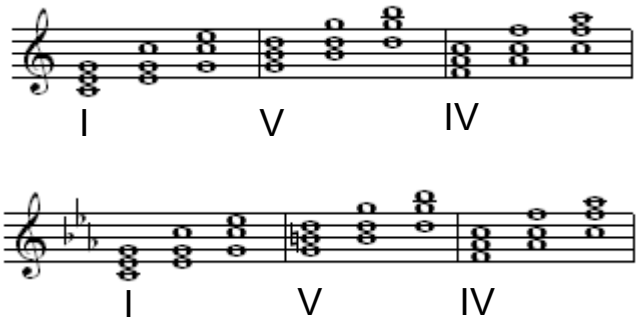
JURUSAN PENDIDIKAN SENI MUSIK – FBS, UNY

BAB I

PENGENALAN AKOR PRIMER
(I, IV, dan V)

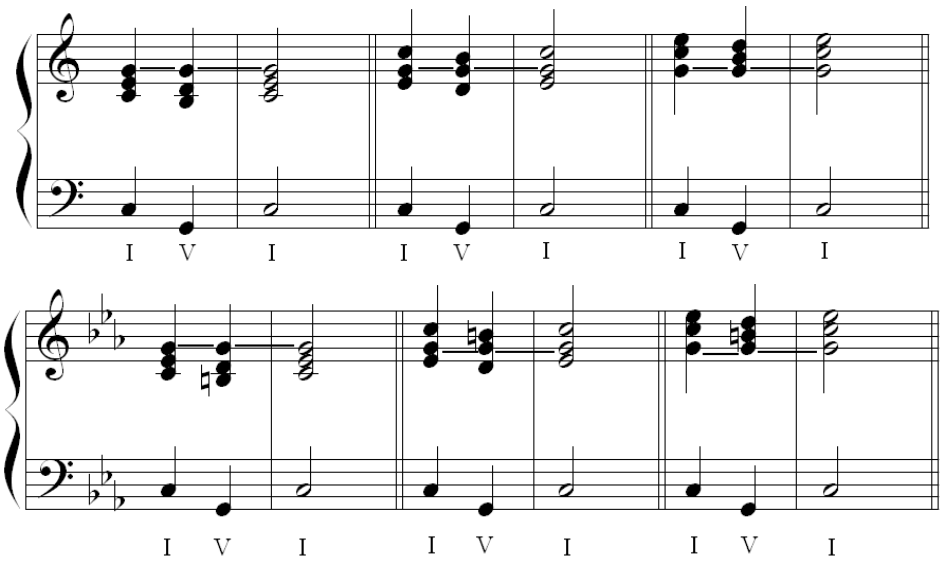
A. Akor Tonika (I), Akor Dominan (V), dan Akor Subdominan (IV)



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

B. Triad Dominan

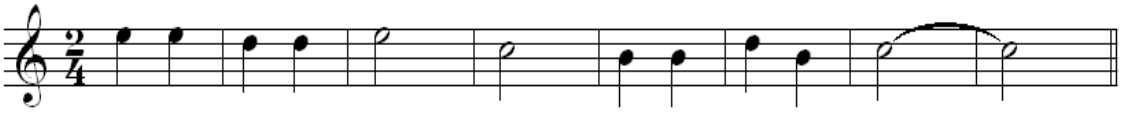
Mainkan progresi akor I – V – I, nada kelima (sol), yang terdapat pada kedua akor ditahan pada suara yang sama,

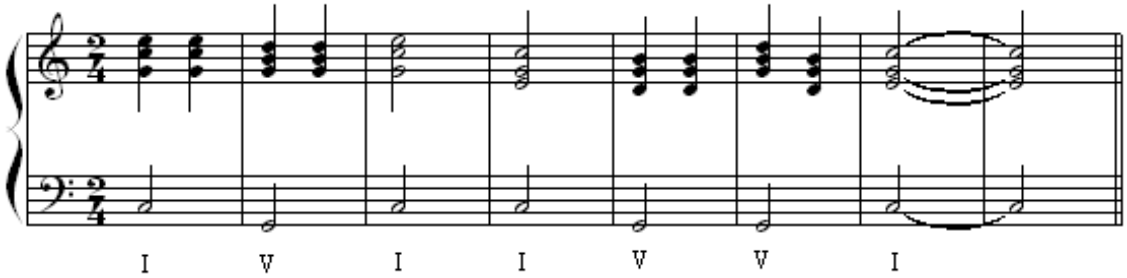


Latihan-latihan:

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

1.





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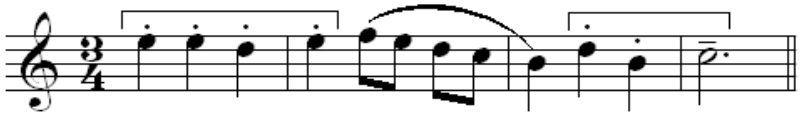

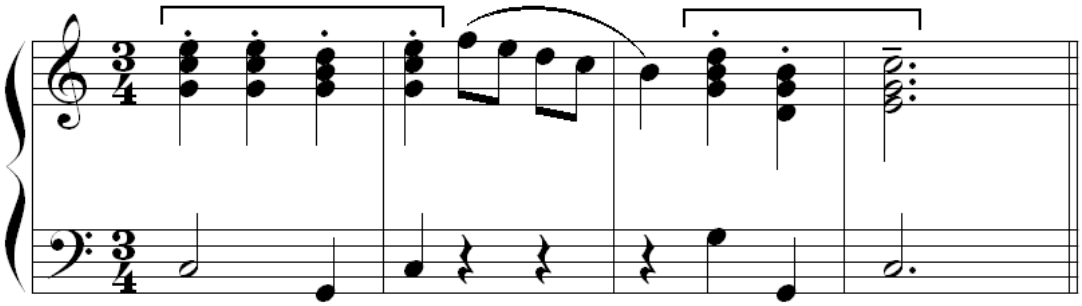

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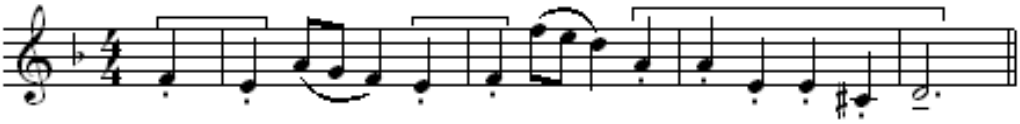

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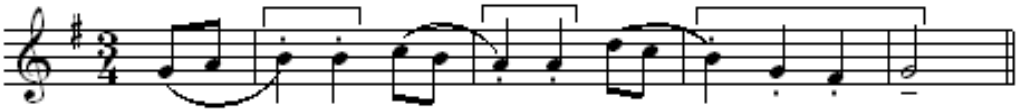

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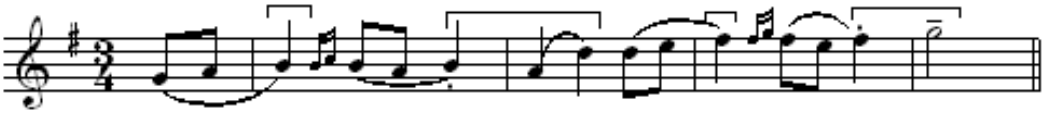
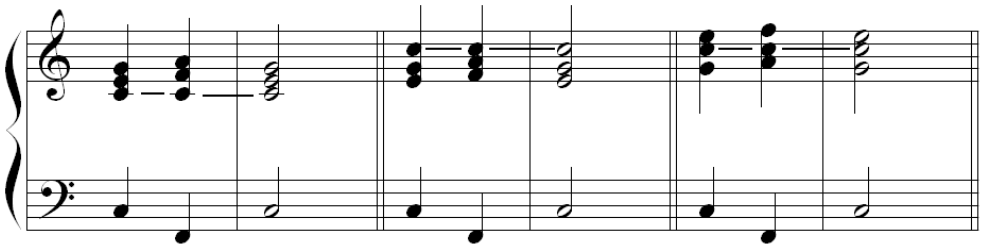
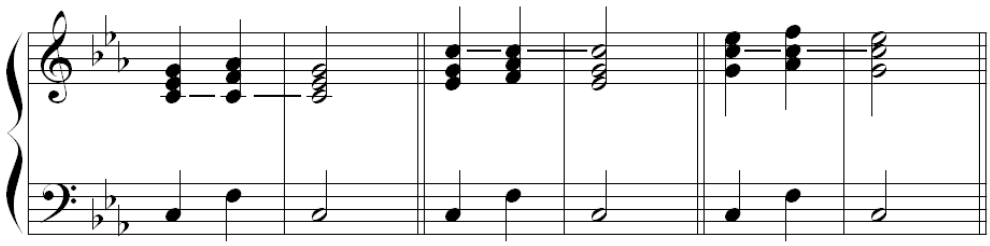


C. Triad Sub-Dominan

Mainkan progresi akor I – IV – I, nada tonika (do), yang terdapat pada kedua akor ditahan pada suara yang sama,.

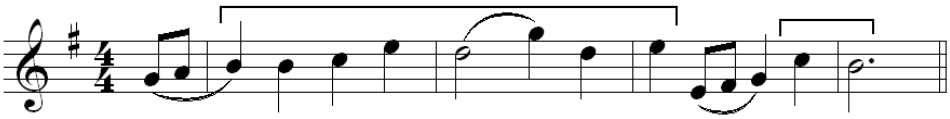




Latihan-latihan:

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

1.



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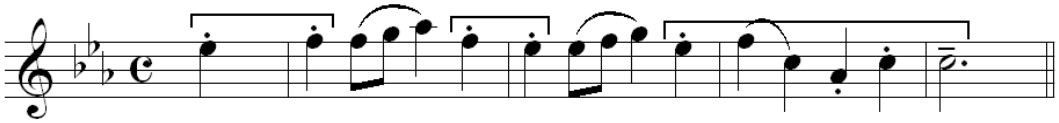

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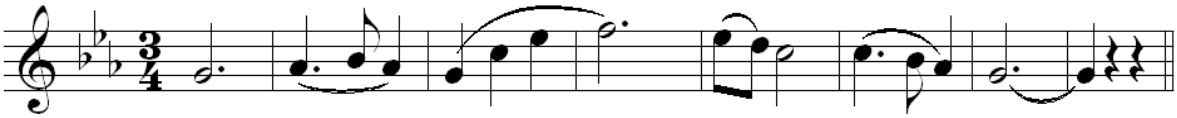

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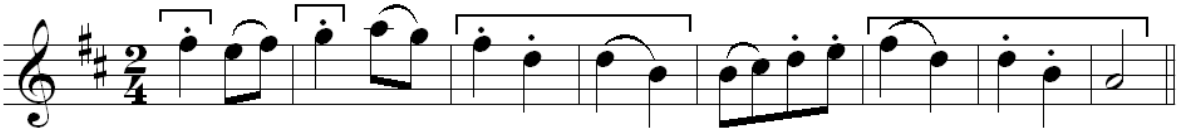
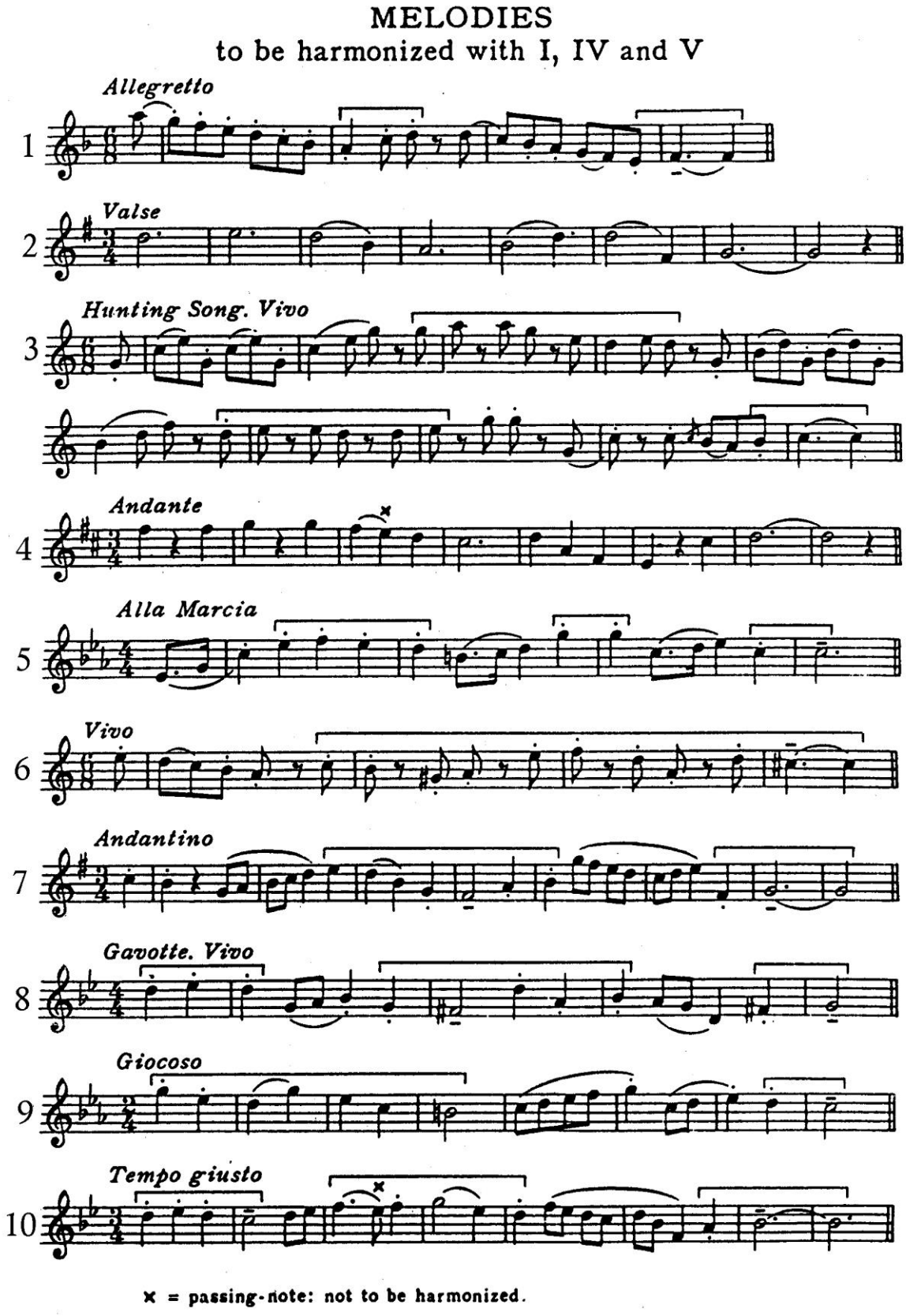
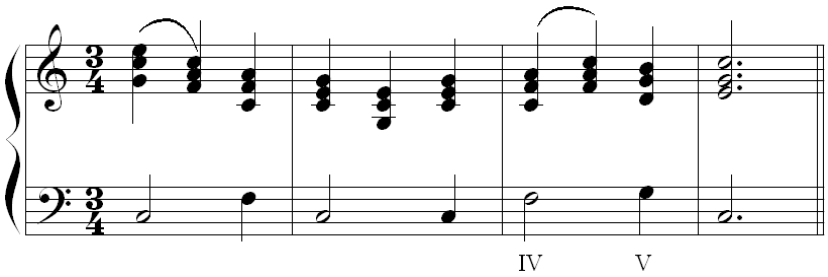


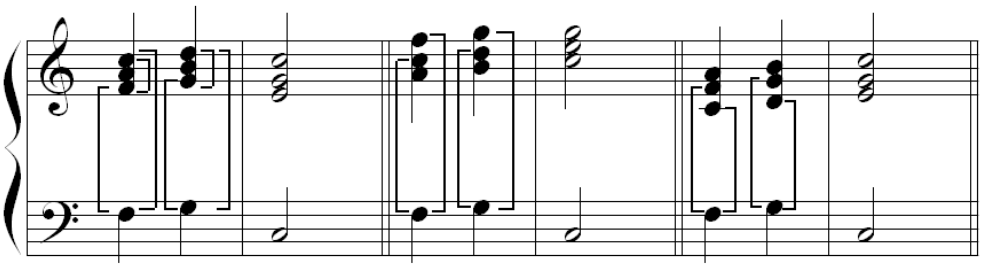

MELODIES
to be harmonized with I, IV and V
Allegretto
1
Valse
2
Hunting Song. Vivo
3
Andante
4
Alla Marcia
5
Vivo
6
Andantino
7
Gavotte. Vivo
8
Giocoso
9
Tempo giusto
10
× = passing-note: not to be harmonized.

MENGGUNAKAN AKOR IV DAN V

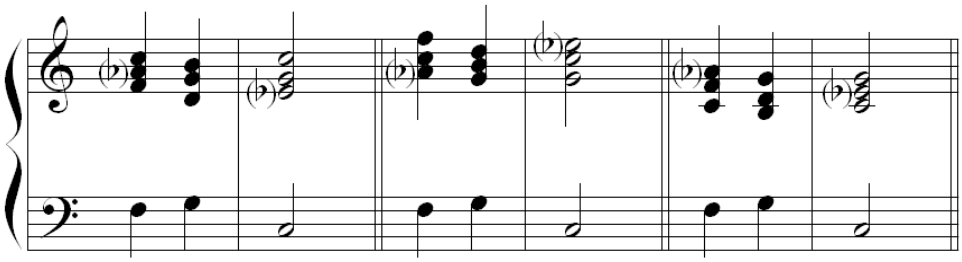
1. Ketika mengharmonisasi melodi untuk piano, seringkali tidak memerhatikan alur melodi pada penggunaan akor IV dan V, yang seringkali dipaksakan dalam posisi tertutup, seperti berikut:



2. Jika diperhatikan, tidak ada nada yang sama pada kedua akor tersebut (IV dan V), sehingga perlu perhatian yang lebih untuk menghindari efek kasar seperti berikut:

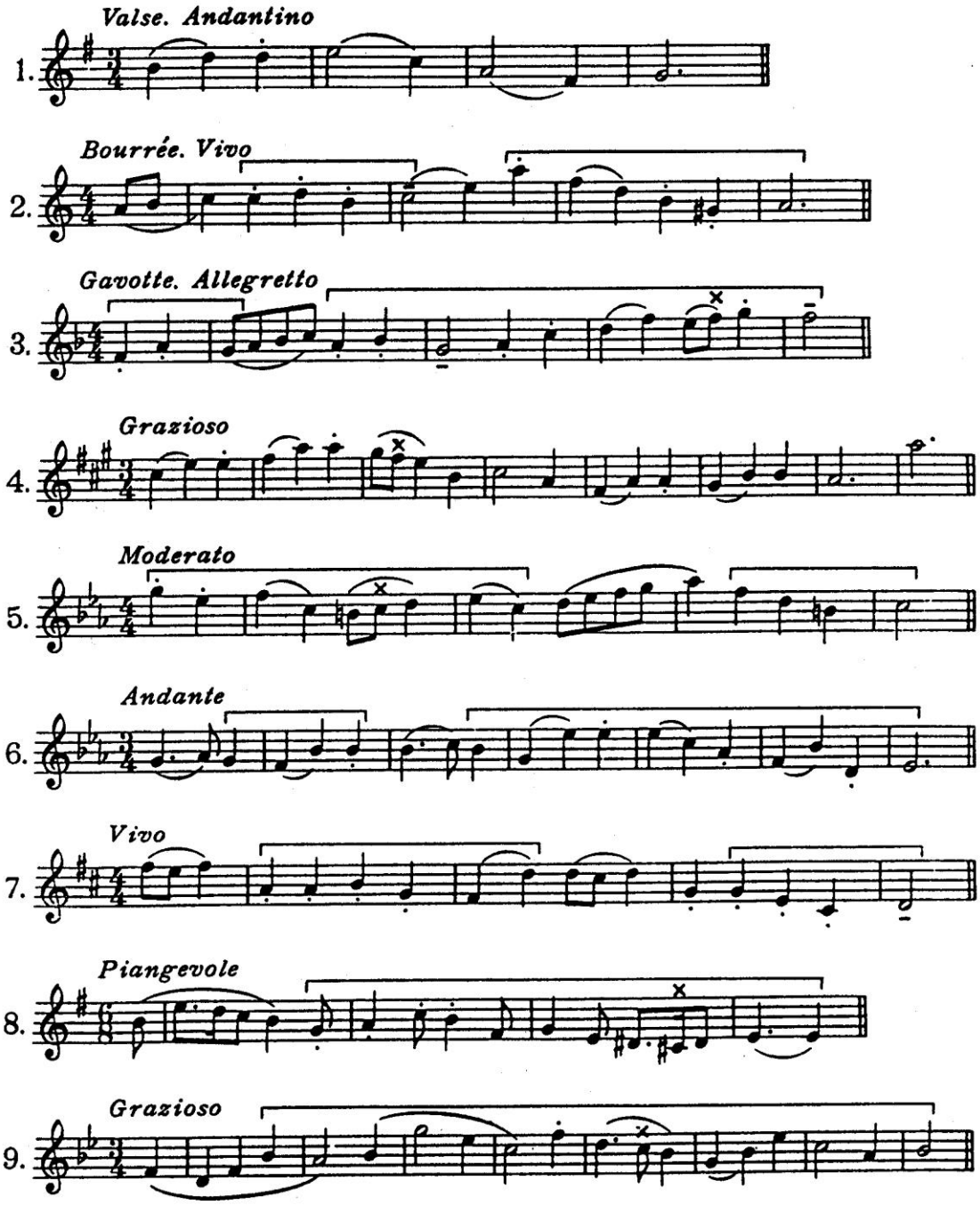


3. Paralel kuin dan oktaf di atas terasa kosong dan kaku. Hindari kesalahan-kesalahan tersebut dengan membuat ketiga nada-nada di tangan kanan bergerak dalam gerak berlawanan arah dengan bass:



MELODIES

requiring the use of IV and V in close juxtaposition



× = passing-note: not to be harmonized.

ADDITIONAL MELODIES
to be harmonized with I, IV and V

1. *Valse. Allegretto*

2. *Vivace*

3. *Gavotte. Allegretto*

4. *Andante*

5. *Nursery Tune.† Merrily*

6. *Andante*

7. *Andante*

8. *Espressivo*

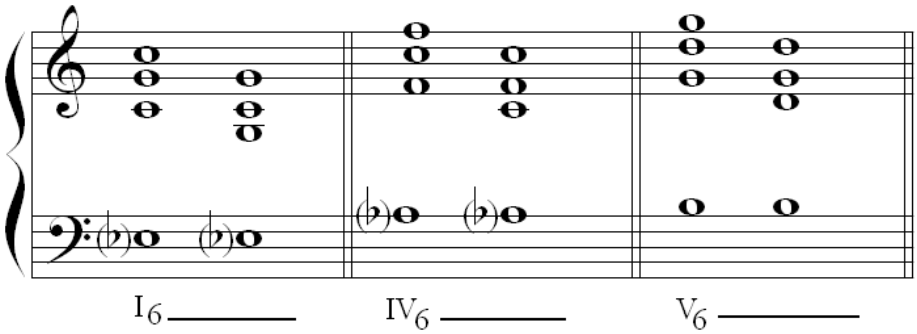
× = Passing-note
† = Try to achieve an interesting effect. Use the following styles:

(a) etc. or (b) etc.

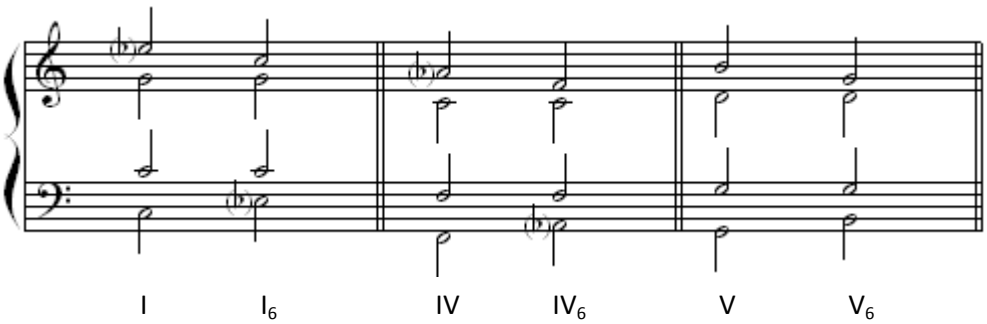
BAB II

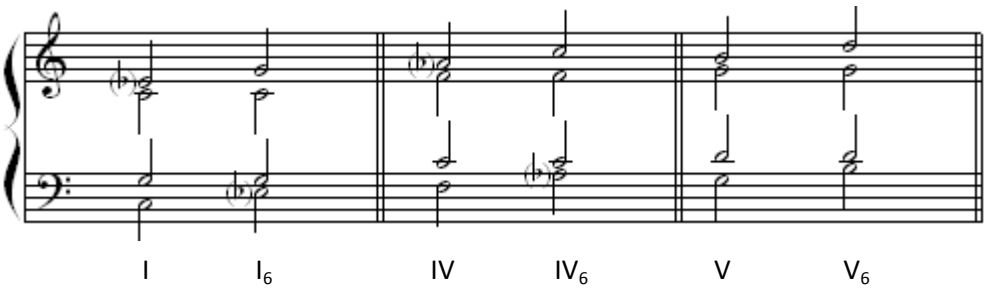
Pembalikan Pertama (*first inversion*) pada Akor Primer

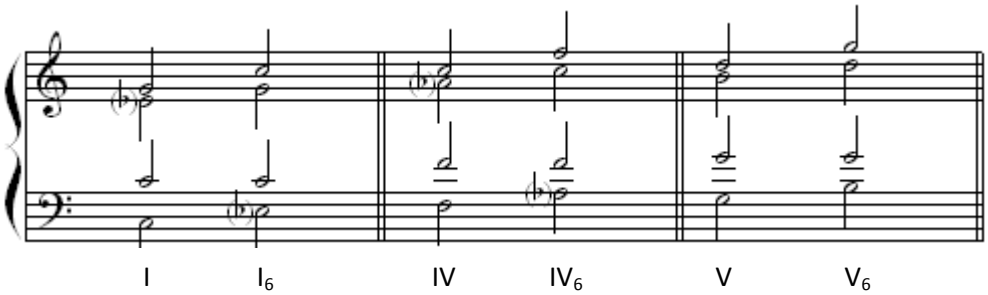
A. Mainkan dalam tangganada C mayor dan minor, pembalikan pertama dari akor tonika (I6), hati-hati terhadap pendobelan nada bass. Dengan cara yang sama, mainkan pembalikan pertama dari akor subdominant (IV6), dan akor dominan (V6):



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



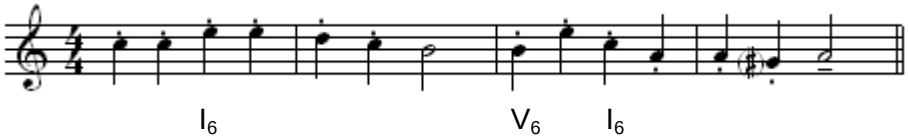




Latihan:

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

1.



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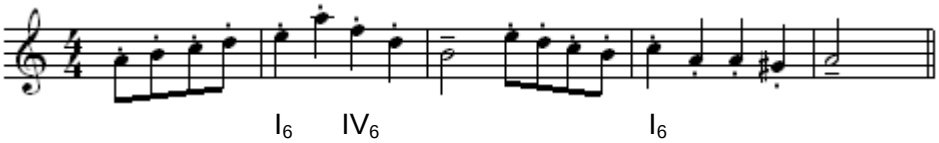

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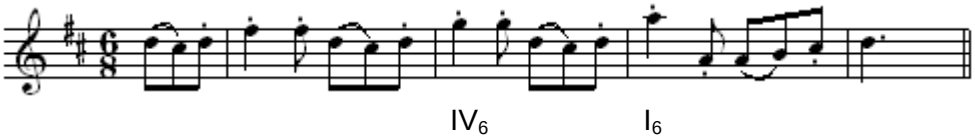

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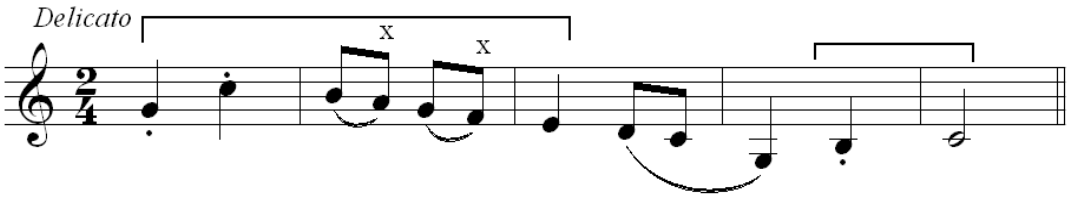

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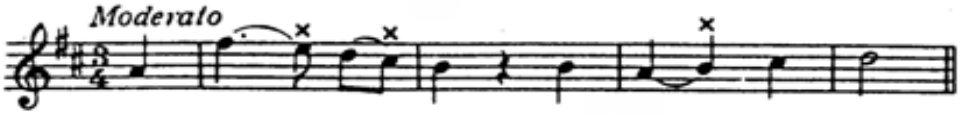

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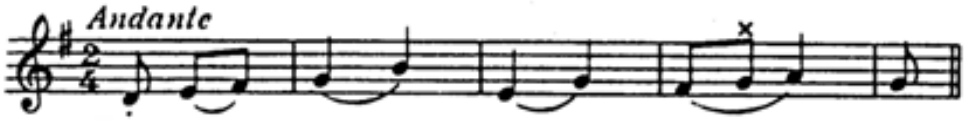

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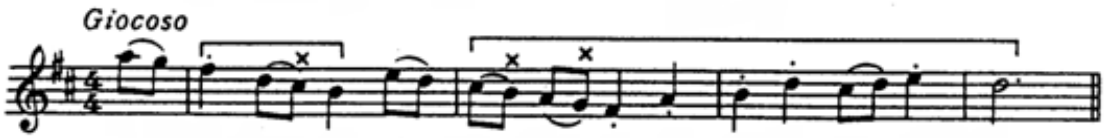

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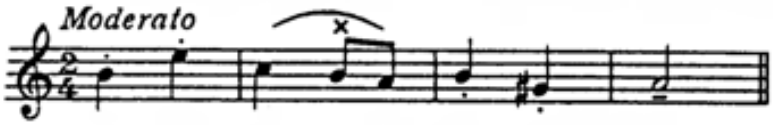

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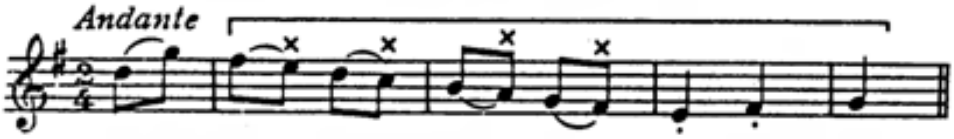

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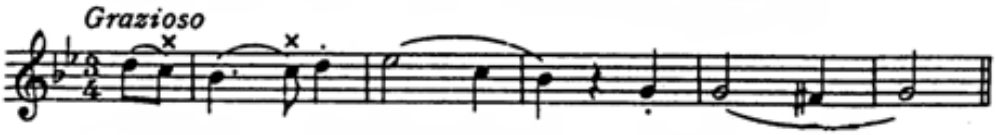

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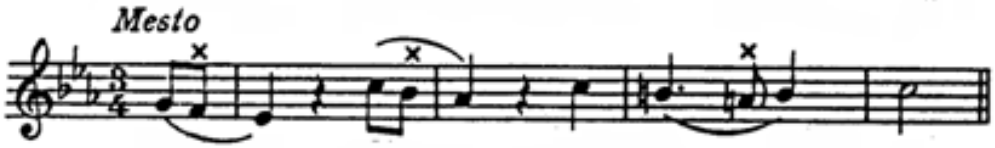

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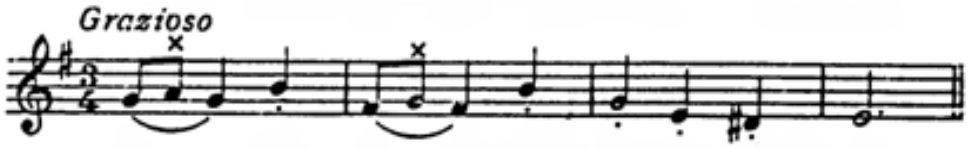

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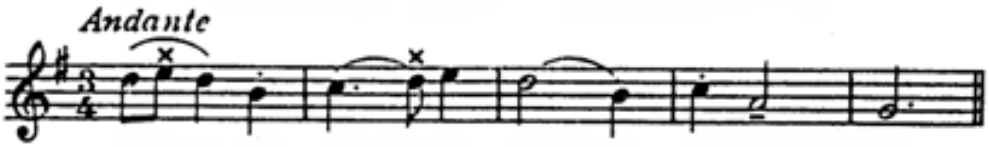
14.



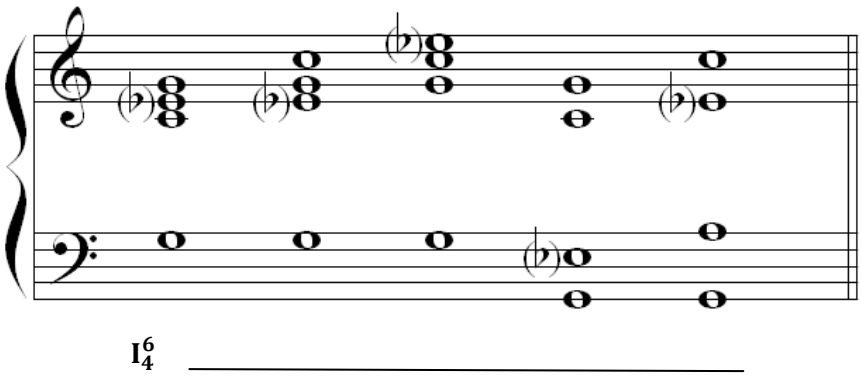
Catatan: x = passing note; tidak diharmonisasi

C. Harmonisasi lagu-lagu wajib/nasional, dengan menggunakan akor-akor pokok, posisi dasar, pembalikan pertama, dan pembalikan kedua; kemudian mainkan dalam tangganada yang berbeda. (min. 2 tangganada)

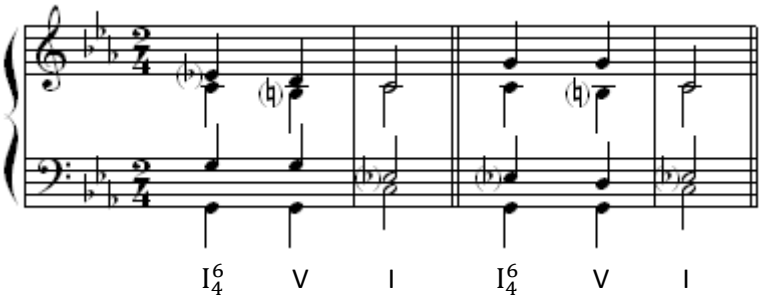
BAB III

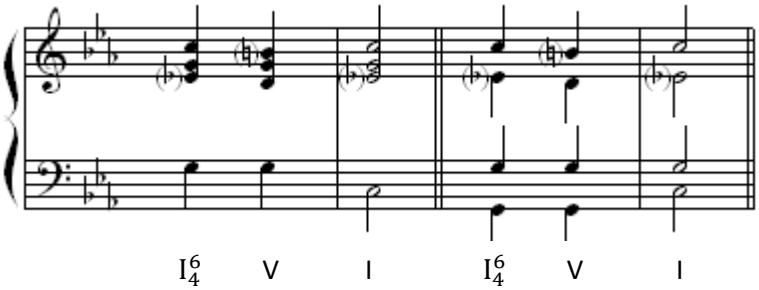
PEMBALIKAN KEDUA (*SECOND INVERSION*) DALAM AKOR TONIKA
(“ Cadential Six-four”)

A. Mainkan pembalikan kedua dari akor tonika (I_4^6), pertama-tama dalam tangganada C Mayor dan minor, kemudian dalam tangganada Mayor dan minor yang lain.

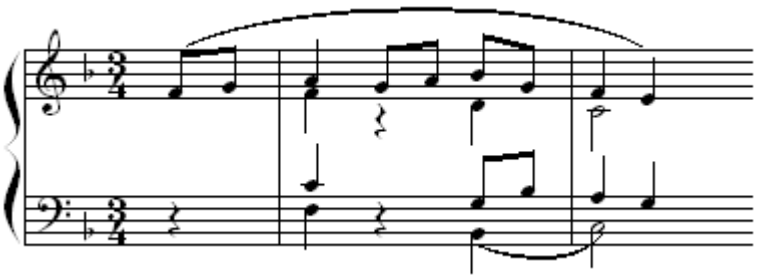


B. Mainkan akor I_6, yang diselesaikan dengan Kadens Sempurna (*perfect cadence*), pertama-tama dalam tangganada C Mayor dan minor, kemudian dalam tangganada mayor dan minor yang lain.





C. Feminine Ending



Latihan-latihan:

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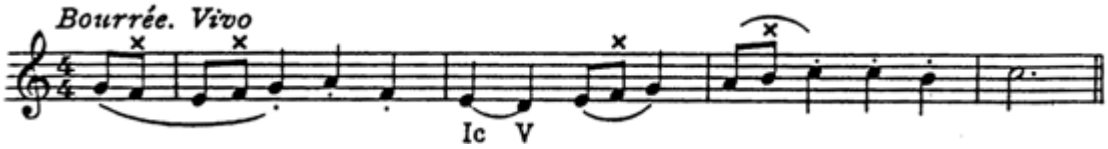

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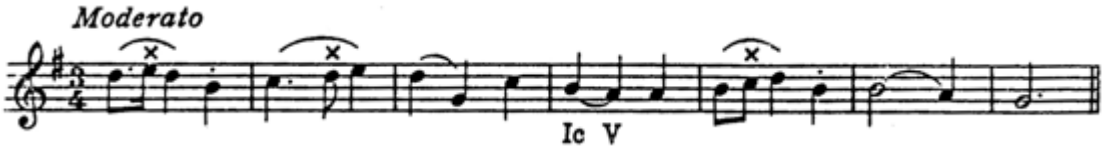

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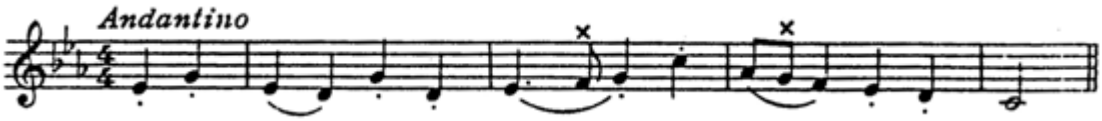

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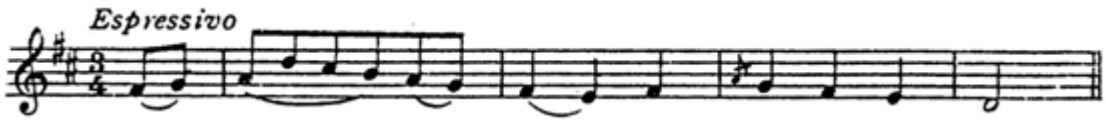

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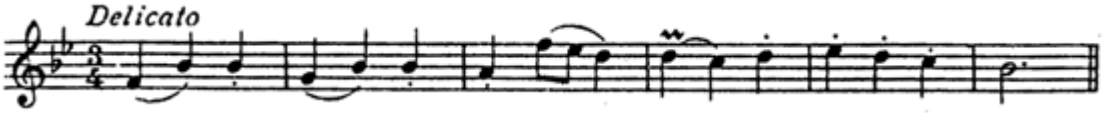
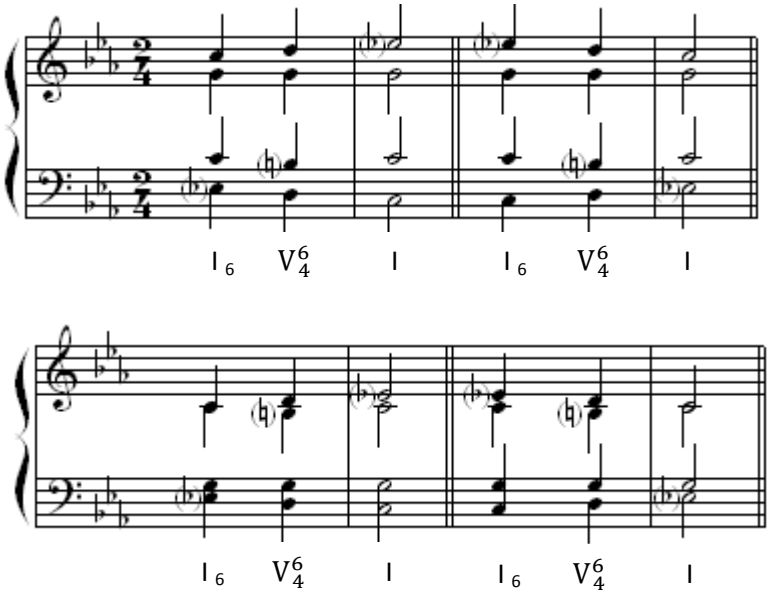
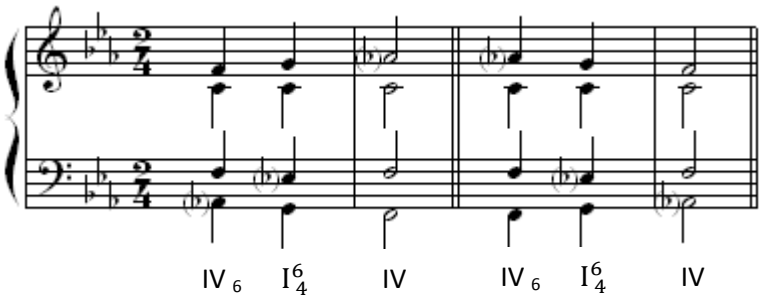


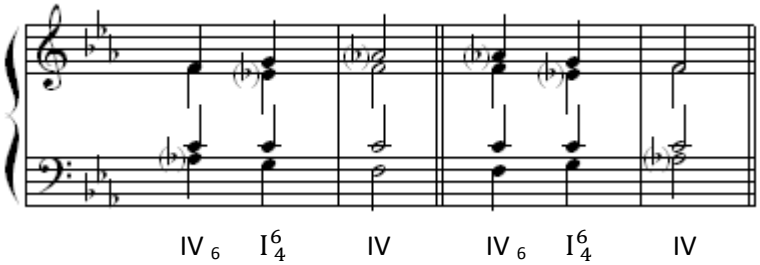
D. Passing Six-four (Passing $\frac{6}{4}$)

1. Mainkan progresi di bawah ini, yang dibentuk dari akor dominan posisi pembalikan kedua (*2nd* invertion), di antara dua akor tonika dalam dua posisi. Setelah memainkan progresi ini dalam tangganada C Mayor dan minor, kemudian mainkan dalam tangganada Mayor dan minor yang lain.



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





Latihan-latihan:

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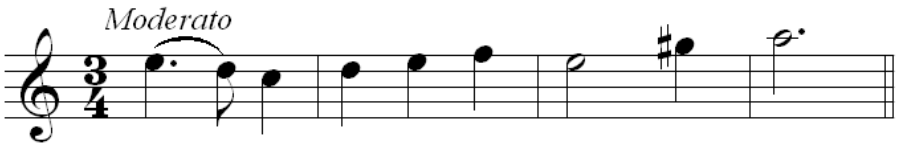

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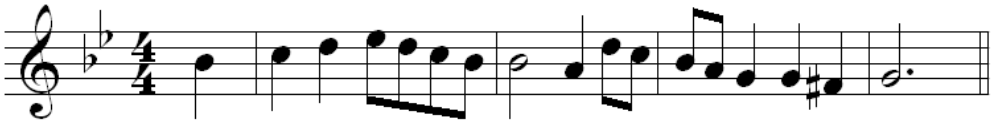

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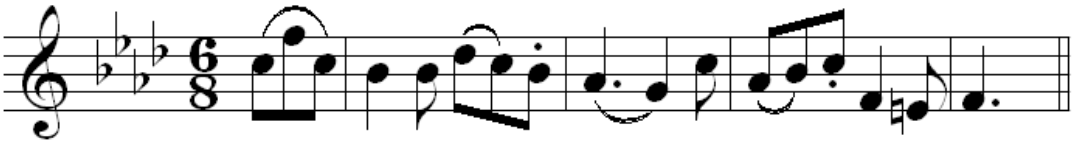

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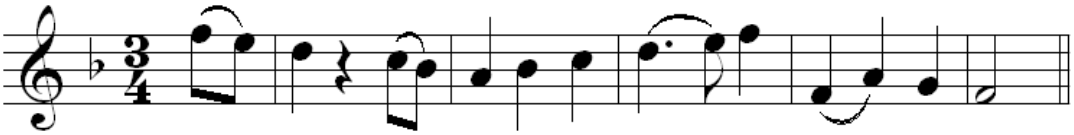

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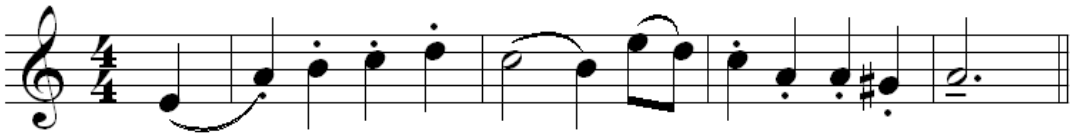

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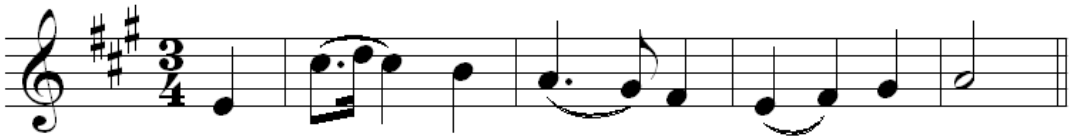
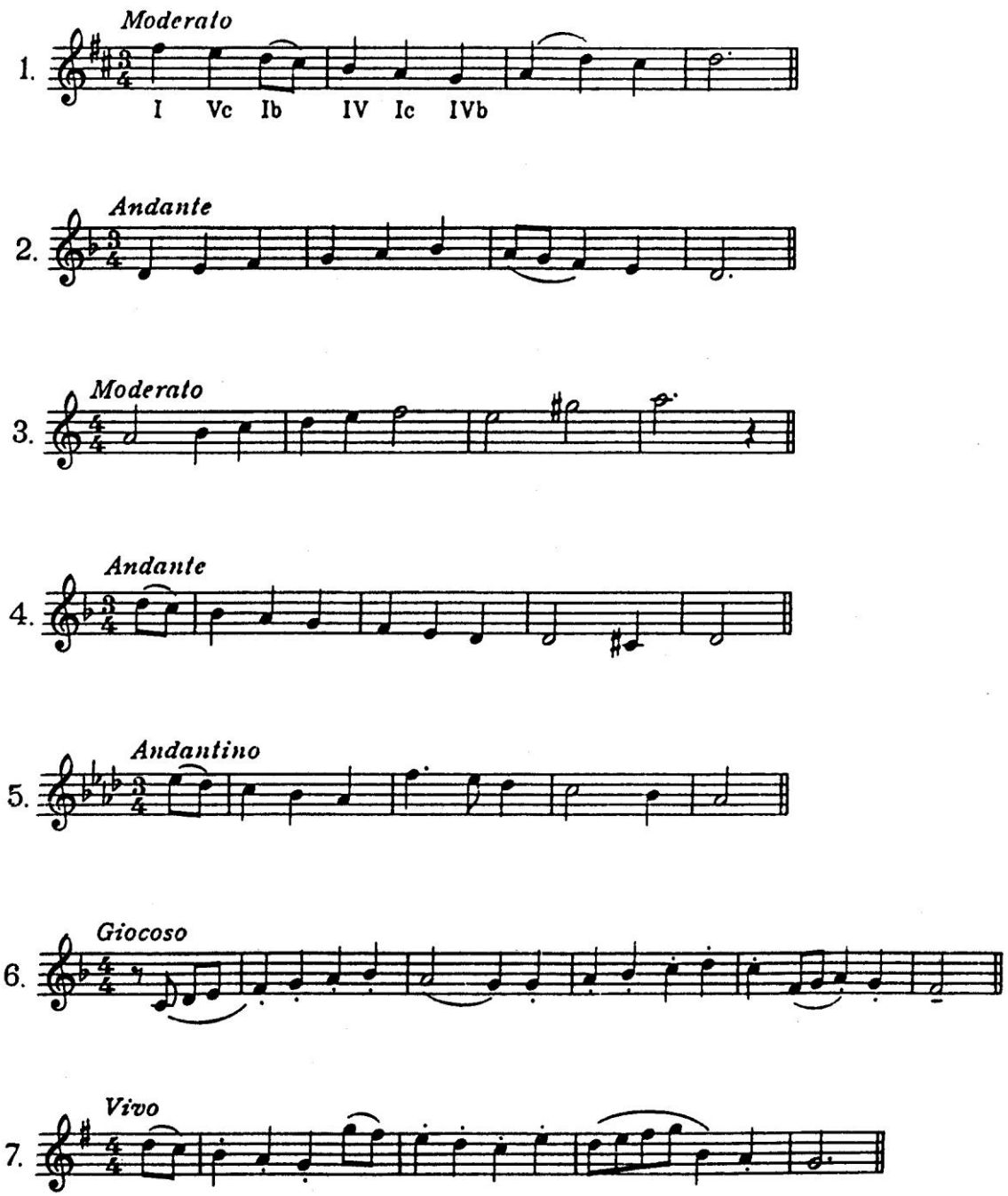


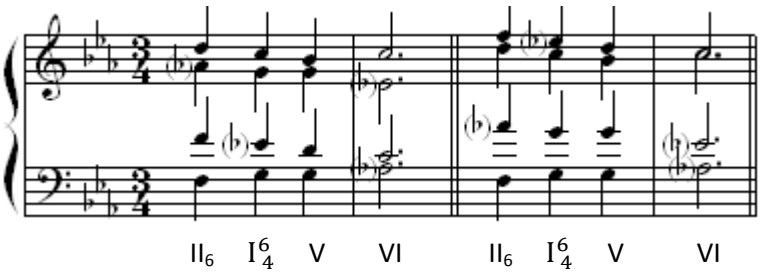
MELODIES

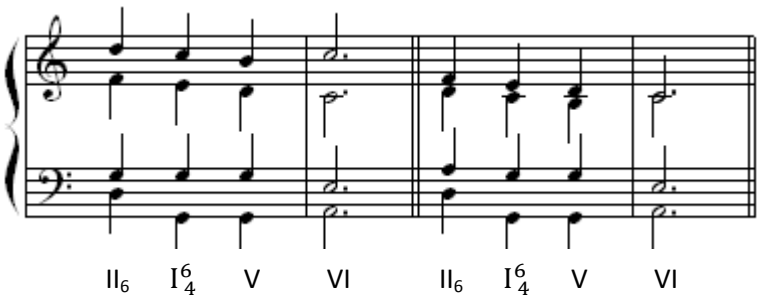
containing both forms of the "Passing $\frac{6}{4}$" progression



BAB IV
AKOR SEKUNDER II dan VI

Mainkan progresi di bawah ini, pertama-tama dalam tangganada C Mayor dan minor, kemudian dalam seluruh tangganada Mayor dan minor.





Latihan:

Mengenal akor bantu II dan VI

Perhatikan contoh harmonisasi pada dua nomor pertama berikut ini:

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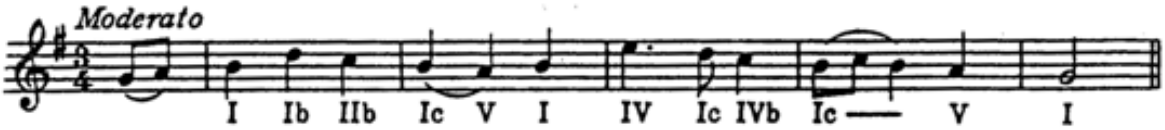

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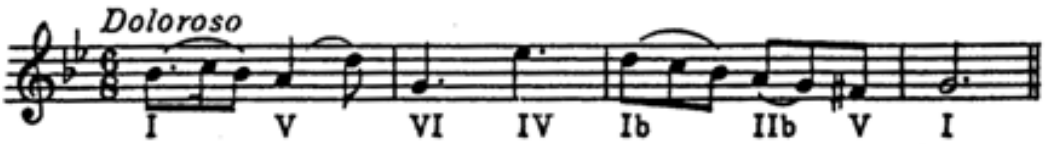

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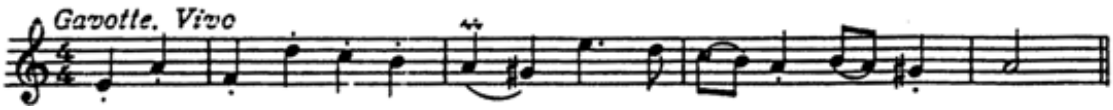

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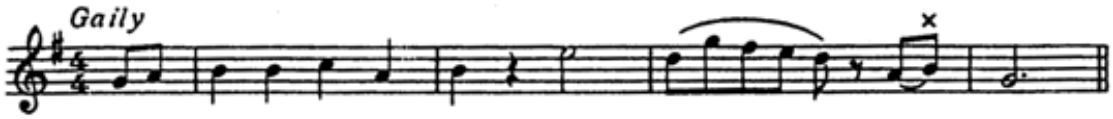

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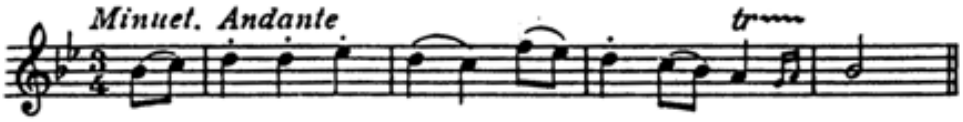

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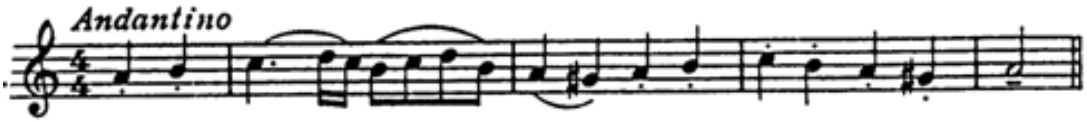
7.



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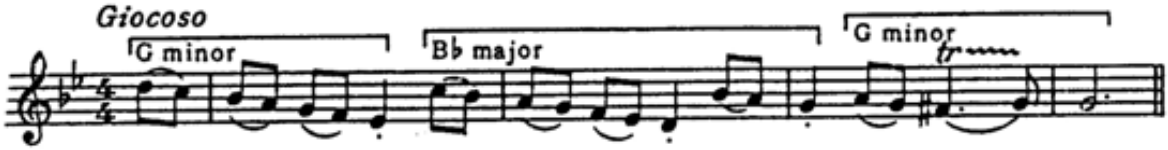

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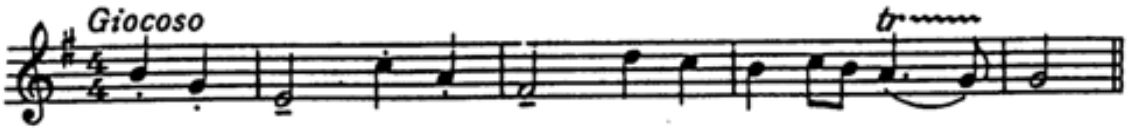

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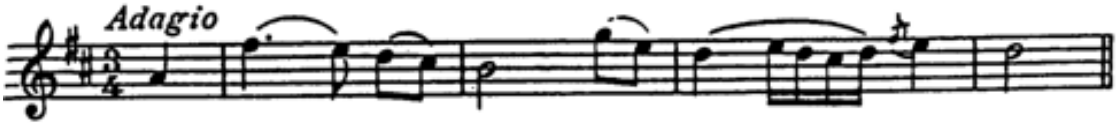
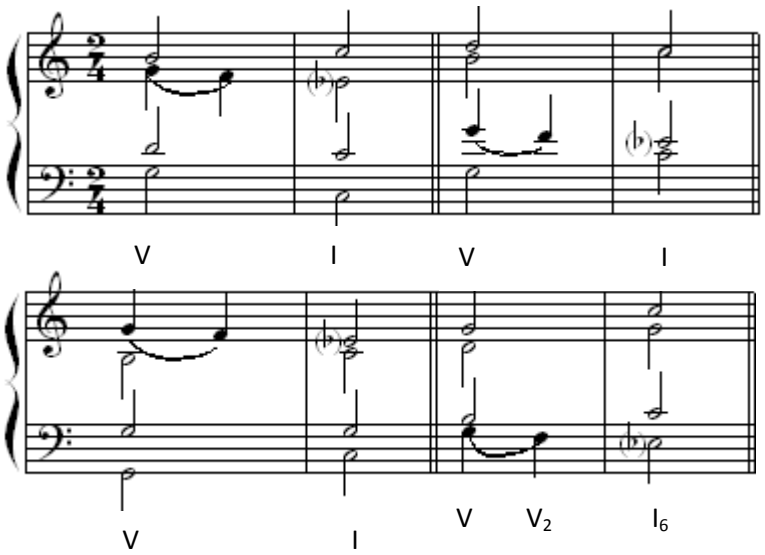


X = leaping auxiliary note

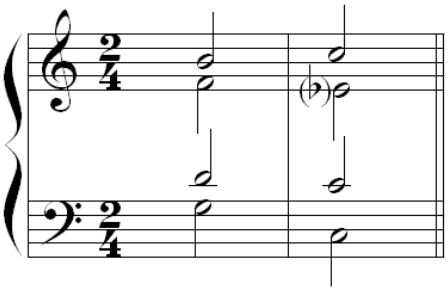
BAB V

THE DOMINANT SEVENTH CHORD
(Akor Dominan Tujuh)

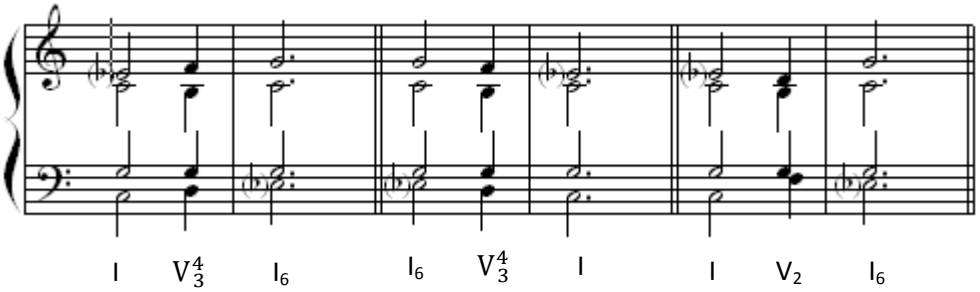
Mainkan progresi di bawah ini yang memperkenalkan akor dominant seventh sebagai suatu passing note:

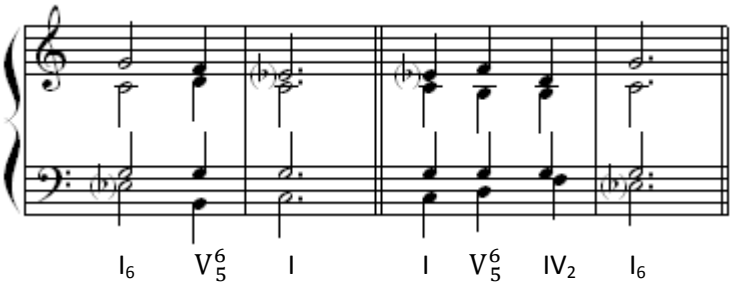


Mainkan dalam setiap tangganada mayor dan minor progresi akor di atas, menggunakan dominant seventh sebagai not esensial dari harmoni. Contoh pertama di atas akan menjadi:



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





Latihan-latihan:

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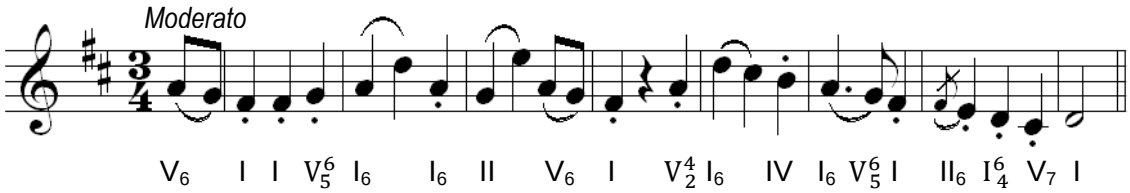

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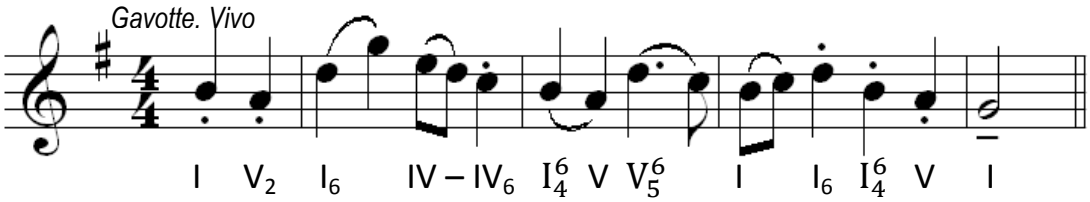

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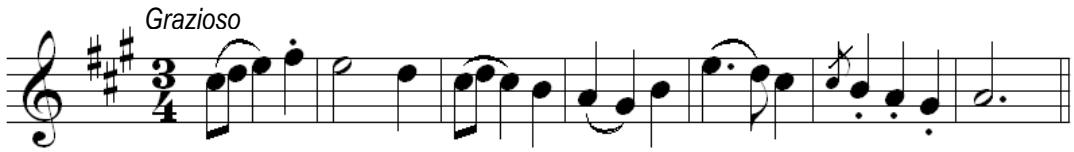

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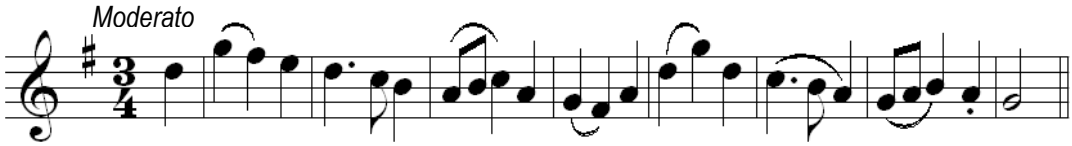

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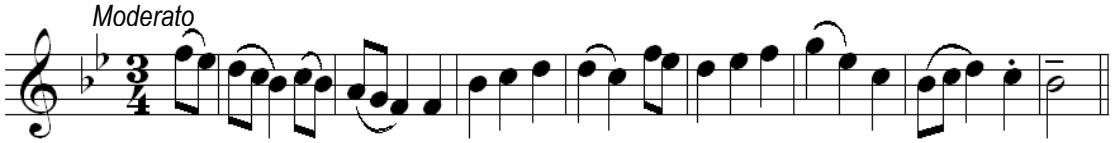

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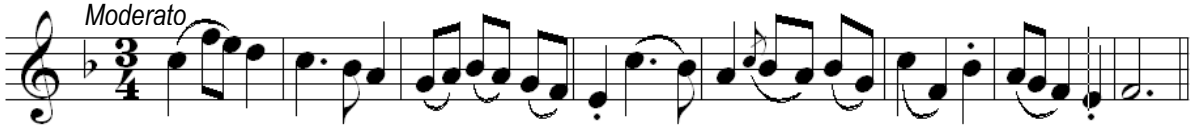

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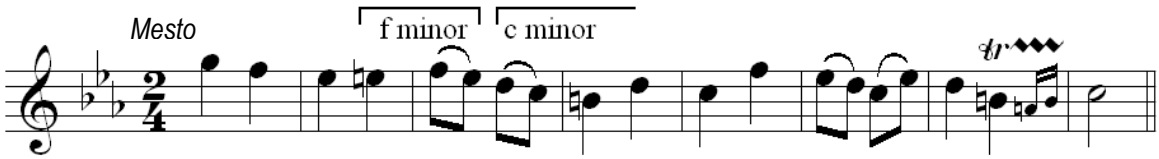


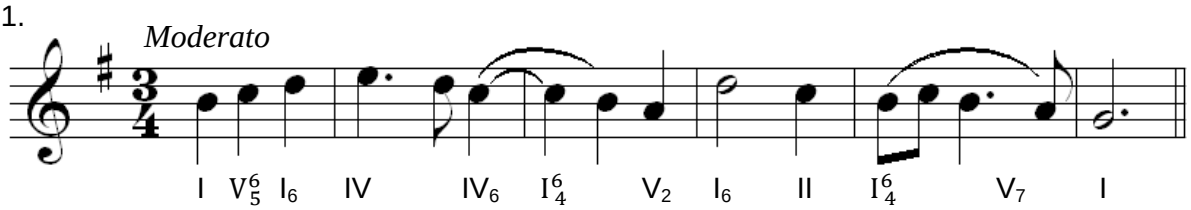
BAB VI
MELODIC DECORATION

Melodi di bawah ini membahas tentang:

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

Perhatikan harmonisasi yang diberikan pada empat contoh pertama.

1.



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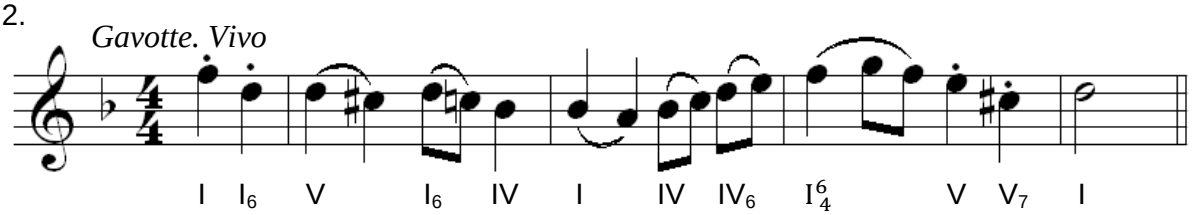

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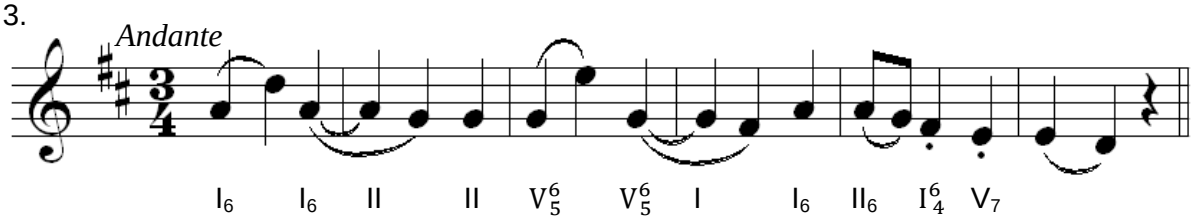

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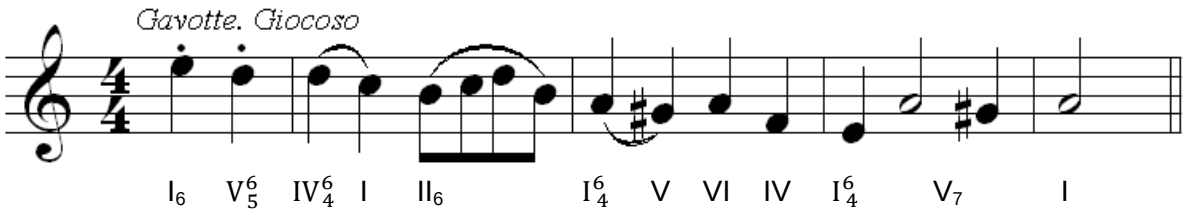

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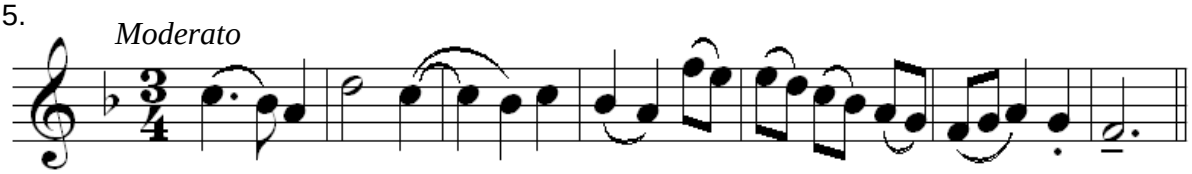

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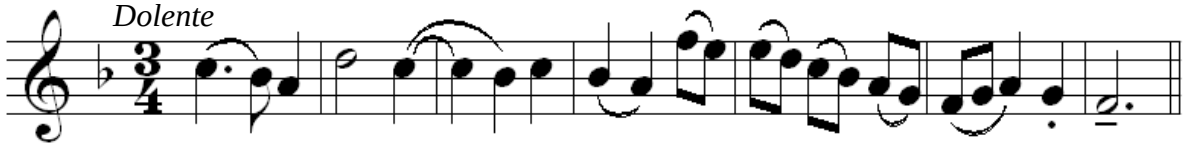

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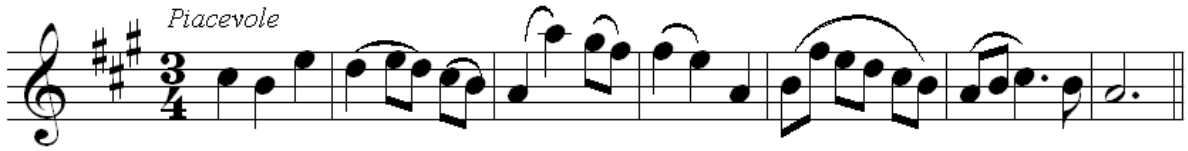

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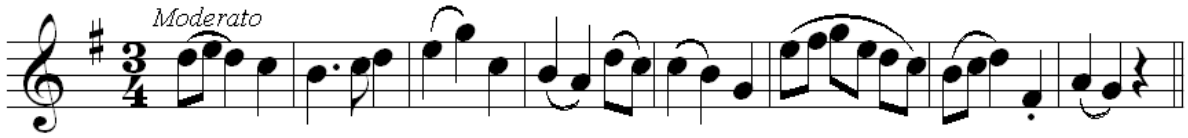

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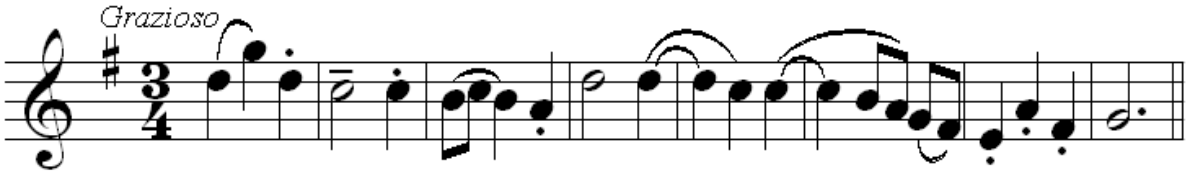

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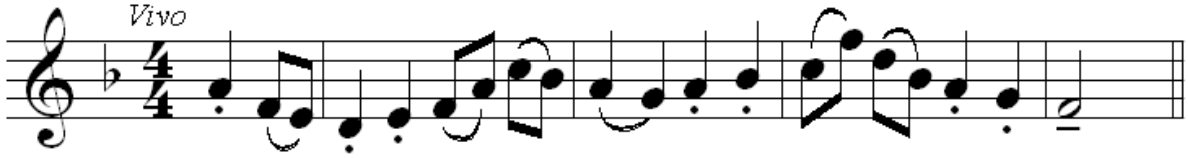

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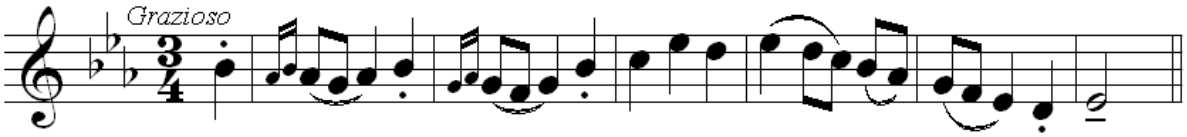

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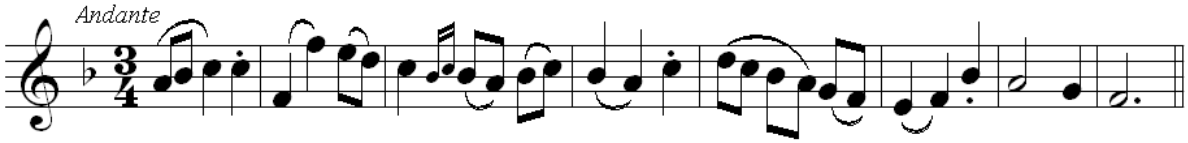

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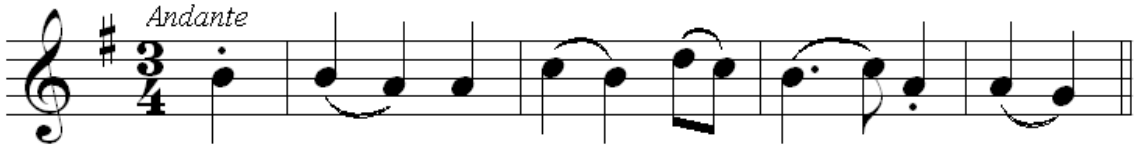

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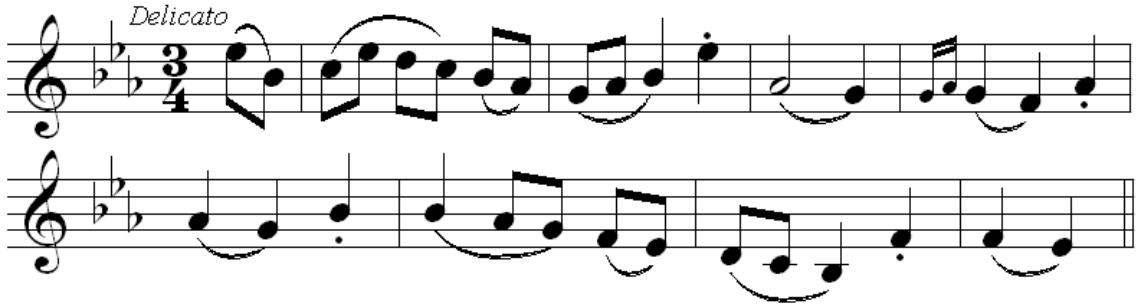

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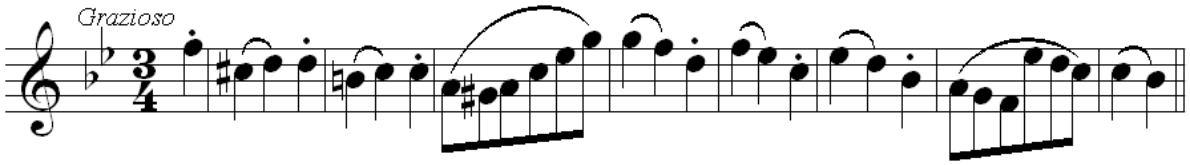

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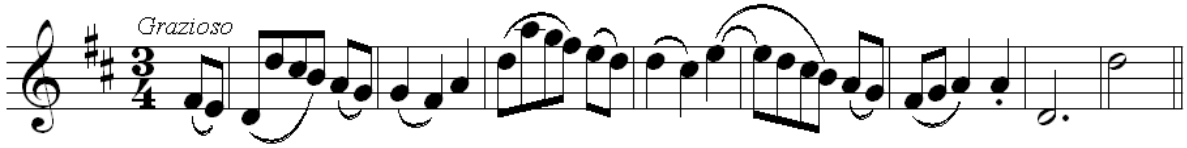

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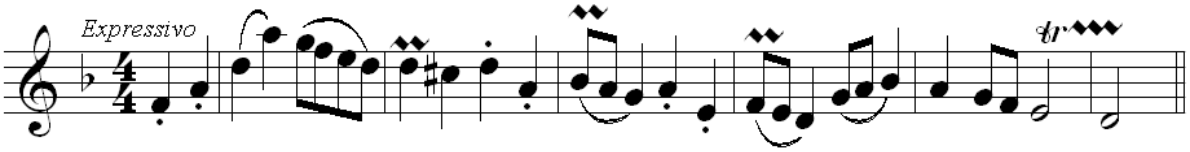

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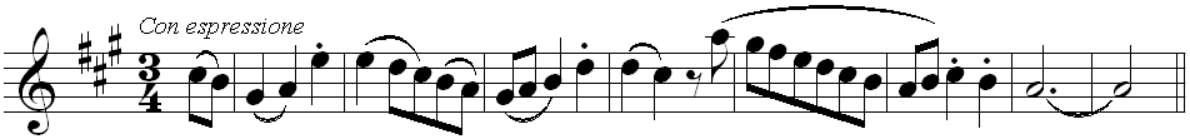
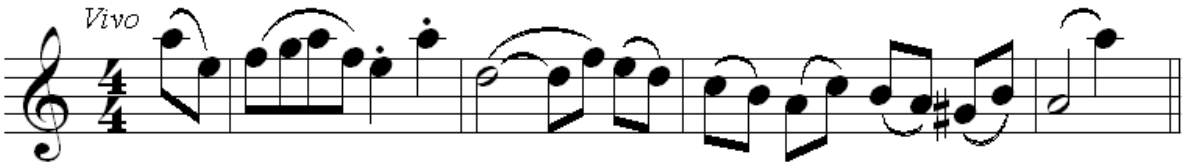


19.



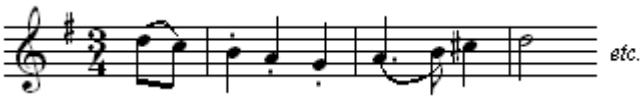
BAB VII
SIMPLE MODULATION

Modulasi sering digunakan dan menjadi pilihan yang menarik dan bervariasi dalam mengharmonisasi melodi pada Harmoni Manual. Ada beberapa hal yang perlu diperhatikan:

1. Kehadiran interval Augmented fourth (A4) dari tonika, menunjukkan modulasi ke tingkat Dominannya.

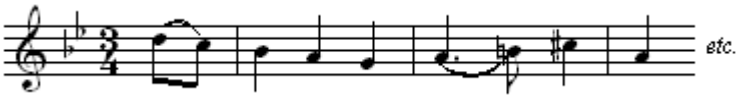
   Contoh:

   (a)



G Mayor D Mayor

   (b)

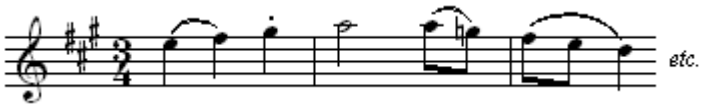


g minor d minor

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

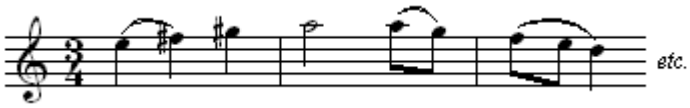
   Contoh:

   (a)



A Mayor D Mayor

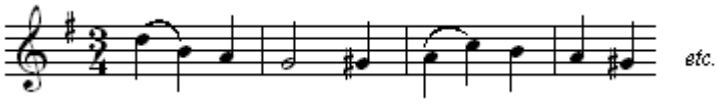
   (b)



a minor d minor

3. Jika terdapat tonika yang dinaikkan, menunjukkan modulasi ke tingkat Supertonik minornya.

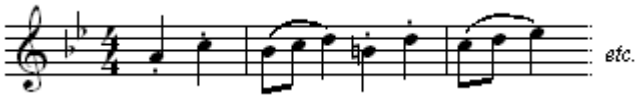
   Contoh:



G Mayor a minor

4. Sekuens seringkali secara langsung bermodulasi sesaat.

   Contoh:



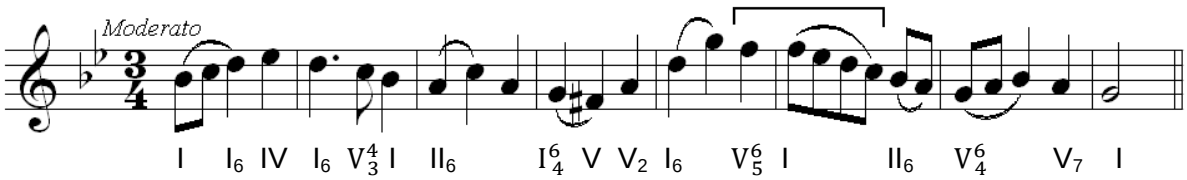
t, r d r m t, r d r maw

Catatan: penggunaan solfa, biasanya sebagai cara cepat dalam merasakan modulasi sesaat.

Pada tiga nomor awal latihan berikut ini adalah modulasi. Dalam melodi-melodi yang lain, mahasiswa harus dapat menemukan sendiri.

Latihan-latihan modulasi:

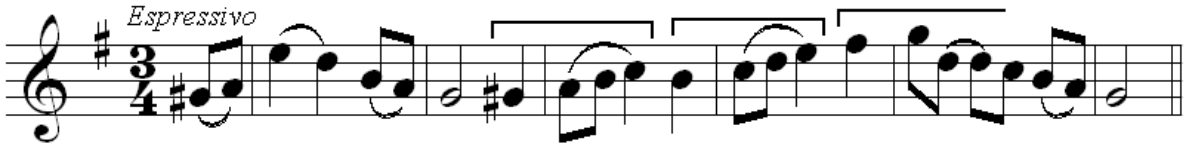
1.



I I_6 IV I_6 V^4_3 I II_6 I^6_4 V V_2 I_6 V^6_5 I II_6 V^6_4 V_7 I

g minor c minor g minor

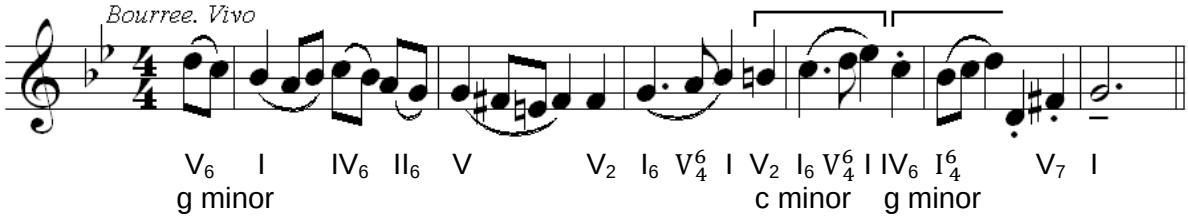
2.



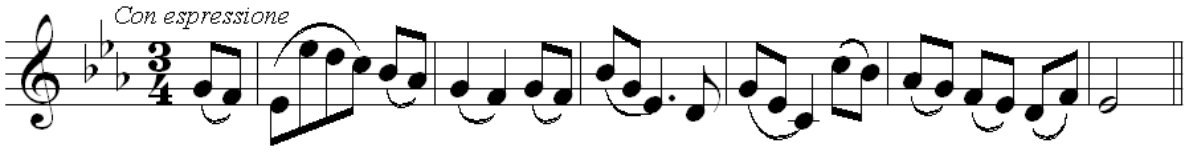
V_2 I_6 V_7 VI V_2 I_6 I V_2 I_6 I V_2 I_6 II_6 V_7 I

g mayor a minor C mayor G mayor

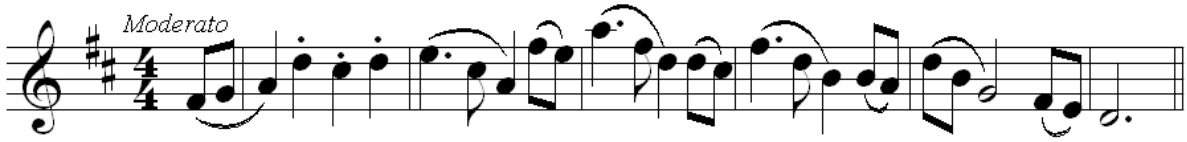
3.


Bourree. Vivo
V6 I IV6 II6 V V2 I6 V64 I V2 I6 V64 I IV6 I64 V7 I
g minor
c minor g minor

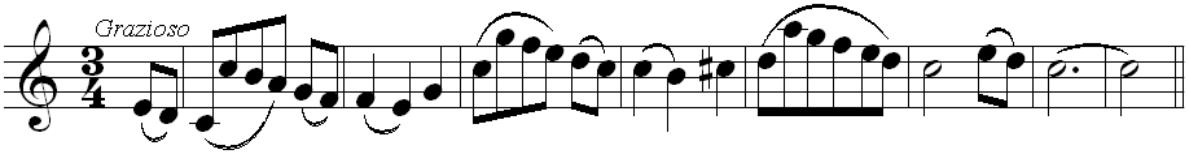
4.


Con espressione

5.


Moderato

6.


Grazioso

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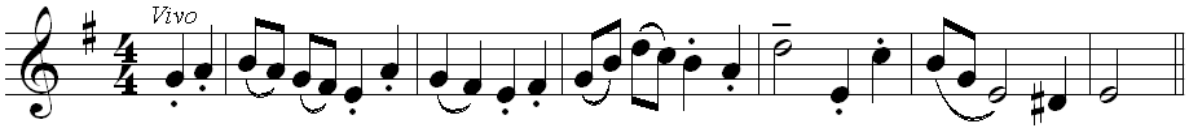
Vivo

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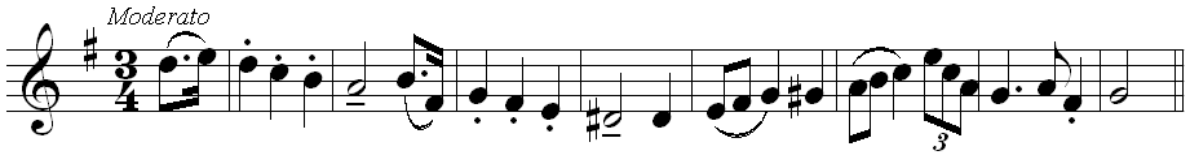
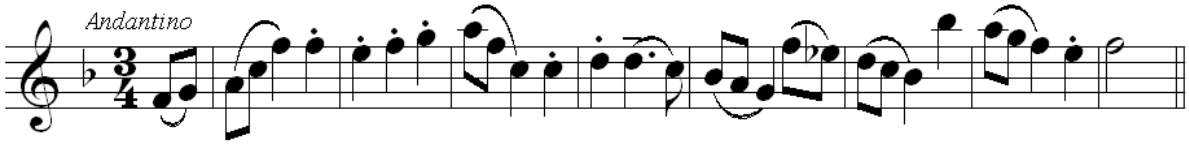

Moderato
3

9.


Andantino

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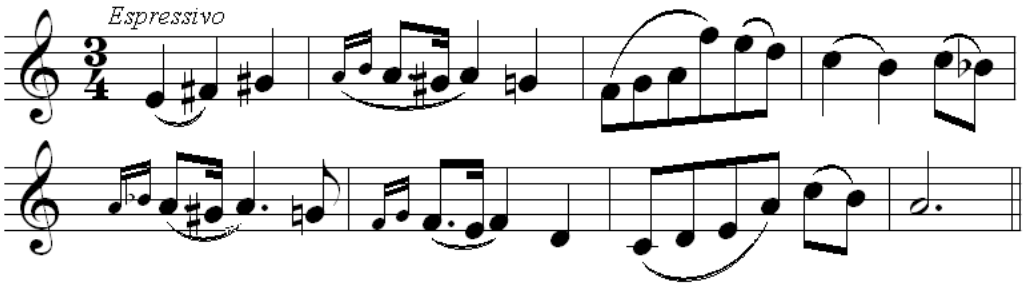

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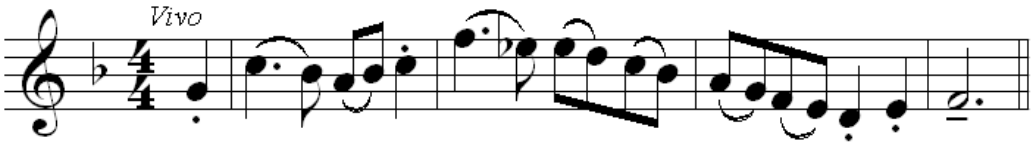

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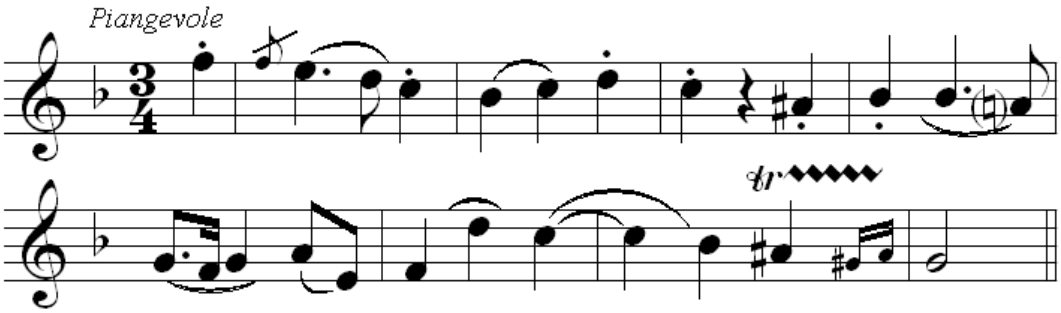

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3 Ruth, & Lord, Norman. 1975. *Creative Keyboard Musicianship.* New York : Dodd, Mead & Company.