



Liana Alexandra

Composer, Teacher

Roumania, Bucarest

About the artist

Liana Alexandra Composer Born: May 27, 1947, Bucharest, Romania Married to Serban Nichifor, composer: http://www.free-scores.com/partitions_gratuites_serbannichifor.htm

Studies

1965-1971 - Ciprian Porumbescu University of Music, Bucharest, Composition Department. Awarded the special scholarship George Enescu

1974, 1978, 1980, 1984 - international courses of composition at Darmstadt, West Germany

1983 - an USIA stipendium in USA

PhD in Musicology

AT PRESENT: Master in music; Professor at the National University of Music of Bucharest, (teaching composition, orchestration and musical analyses), Member of Duo Intermedia and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Serban Nichifor

Selected Works

Symphonic, vocal-symphonic and concert music, music for opera

Symphony I (1971)

Cantata for women's choir and orchestra (verses by Lucian Blaga, 1971)

Valences, symphonic movement, 1973

Concerto for clarinet and orchestra, 1974

Cantata II for soprano, baritone, mixed chorus and orchestra (verses by Lucian Blaga, 1977)

Cantata III ,Country-land, country-idea for women's chorus and orchestra... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: <http://romania-on-line.net/whoswho/AlexandraLiana.htm>

Associate: GEMA - IPI code of the artist : I-000402252-8

About the piece



Title: Harmony Exercises (manuel)

Composer: Alexandra, Liana

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Publisher: Alexandra, Liana

Instrumentation: Music theory

Style: Modern classical

Liana Alexandra on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-lianaalexandra.htm>

- Contact the artist
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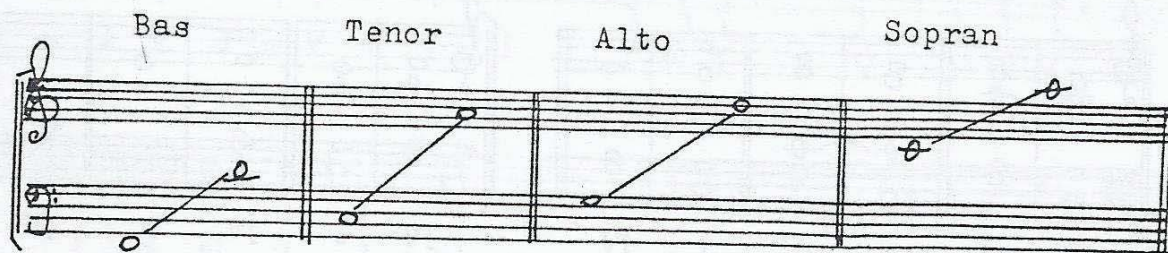
EXERCITII DE ARMONIE

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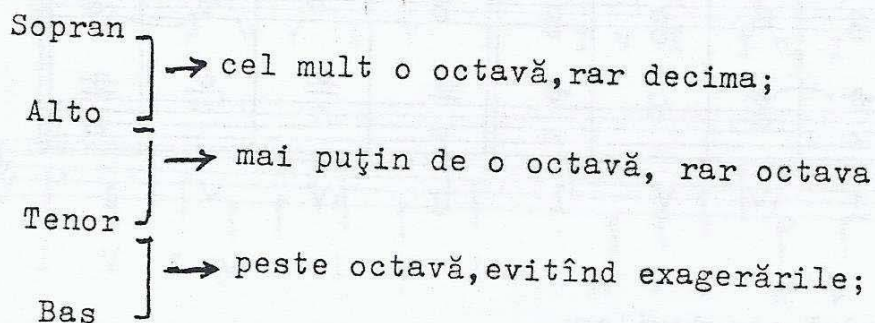
EXERCITII DE ARMONIE

(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)



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

9

Exercise 9 consists of two staves of music in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with chords I, I6/3, I, IV, I6/3, and V. The second staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with chords 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 with a key signature of three flats. The first staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with chords 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 chords 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 with a key signature of one sharp (F#). The first staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with chords I, IV6/3, V, I, V6/3, I, IV, and V#. The second staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with chords I, V#, I, IV6/3, V#, I6/3, V#, and I.

12

Exercise 12 consists of two staves of music in 3/4 time with a key signature of three flats. The first staff contains notes G2, A2, B2, C3, D3, E3, F3, G3 with chords 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 chords 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, I₃⁶, 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, I₃⁶, IV, and V-2. The second staff has notes with chords I₃⁶, 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, I₃⁶, V₂, I₃⁶, V⁴/₃, I, V⁶/₅, and I. The second staff has notes with chords IV₃⁶, V₇, I₃⁶, IV, I₃⁶, 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, I₃⁶, I, and V⁴/₃. The second staff has notes with chords I₃⁵, V₂, I₃⁶, IV, V₇, and I.

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EXERCITII DE ARMONIE

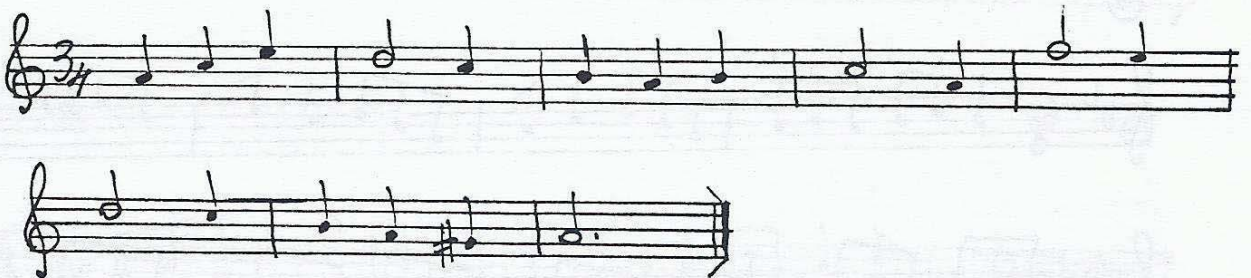
(II)

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.

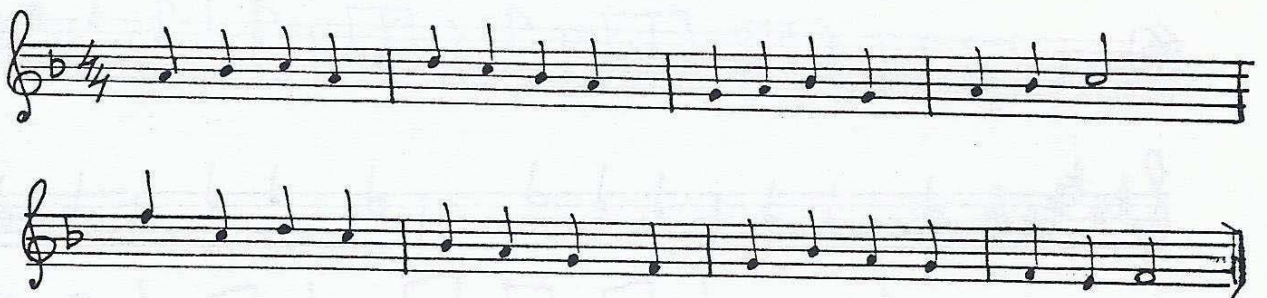
①



②



③



④





⑤



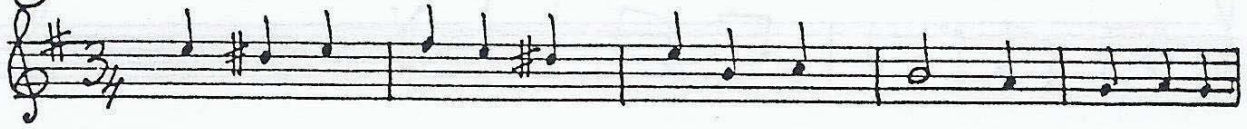
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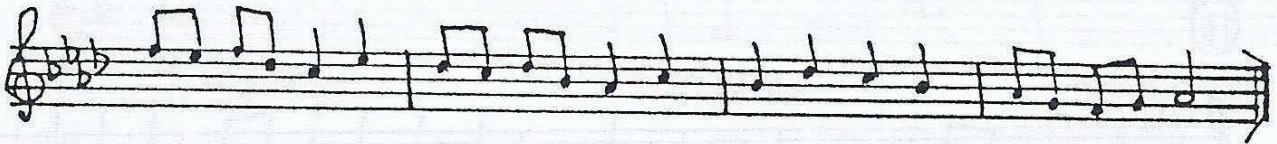
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8



9



10



11



15

Handwritten musical notation for exercise 15, consisting of five staves of music in 3/4 time. The notation is written in a single treble clef and shows a melodic line with various rhythmic values and accidentals.

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

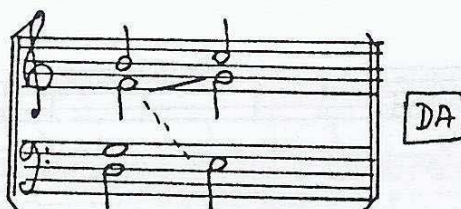
Musical notation illustrating the natural resolution of a seventh chord by stepwise descent. The notation shows a treble and bass clef with a seventh chord in the first measure, which then resolves stepwise in the second measure. A box labeled "DA" is placed to the right of the notation.

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

Musical notation illustrating the simultaneous exchange of the seventh and fundamental notes between two voices. The notation shows a treble and bass clef with a seventh chord in the first measure, which then resolves in the second measure by swapping the seventh and fundamental notes between the two voices. A box labeled "NU" is placed to the right of the notation.

III. Rezolvări excepționale ale septimei:

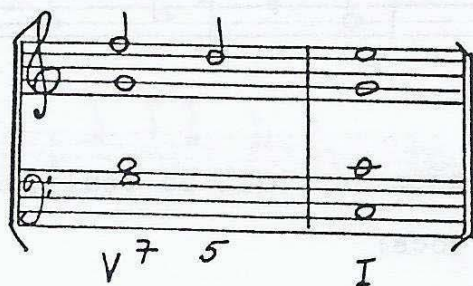
- 1) Septima poate urca treptat, în acordul următor, dacă basul intonează sunetul de dezlegare:



- 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

A musical staff with five lines. The notes are G4, B4, D5, F5, and A5. Below the staff, the numbers 0, 2, 4, 7, 5, 3 are written vertically, indicating the intervals from the root G.

patru voci

A musical staff with four lines. The notes are G4, B4, D5, and F5. Below the staff, the numbers 0, 2, 4, 7, 3 are written vertically, indicating the intervals from the root G.

(a fost eliminată cvinta)

In răsturnarea I-a:

cinci voci

A musical staff with five lines. The notes are B4, D5, F5, G4, and A5. Below the staff, the numbers 7, 9, 5, 3 are written vertically, indicating the intervals from the root B.

patru voci

A musical staff with four lines. The notes are B4, D5, F5, and G4. Below the staff, the numbers 7, 6, 5 are written vertically, indicating the intervals from the root B.

In răsturnarea II-a:

cinci voci

A musical staff with five lines. The notes are D5, F5, G4, A5, and B4. Below the staff, the numbers 6, 5, 4, 3 are written vertically, indicating the intervals from the root D.

patru voci

fără sensibilă

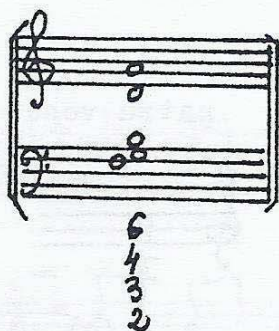
cu sensibilă

A musical staff with four lines. The notes are D5, F5, G4, and A5. Below the staff, the numbers 5, 4, 3 are written vertically, indicating the intervals from the root D.

A musical staff with four lines. The first measure shows notes D5, F5, G4, and A5 with a natural sign on the A. The second measure shows notes D5, F5, G4, and B4 with a flat sign on the B. Below the staff, the numbers 6, 5, 4 and 6, 5, 4 are written vertically, indicating the intervals from the root D. The text "(Major)" and "(Minor)" are written below the respective measures.

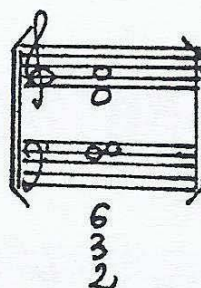
In răsturnarea a III-a:

cinci voci

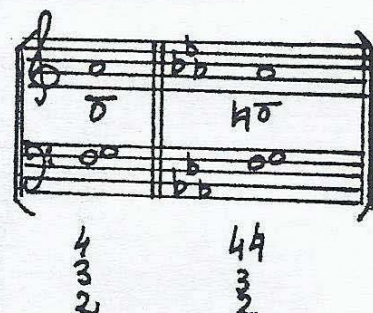


patru voci

cu cvintă



cu sensibiliă

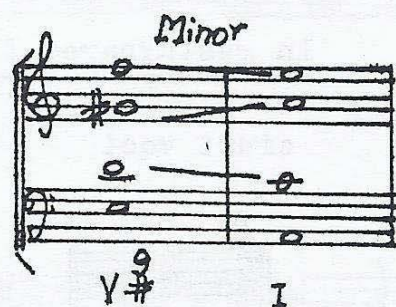
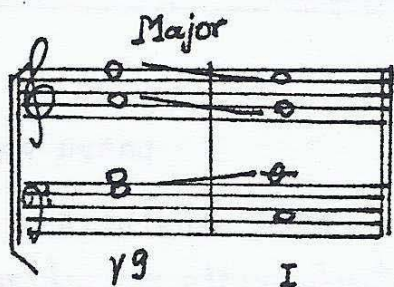


Răsturnarea a IV-a nu se folosește, deoarece al cincilea element al acordului este plasat la interval de nonă.

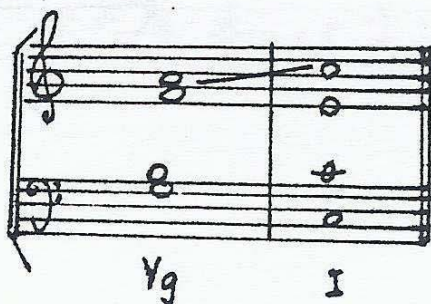
In cadrul armoniei la 4 voci, dacă se folosește acordul de nonă, care conține cinci sunete, se suprimă unul din acestea. Primul la care se renunță este cvinta, apoi mai rar terța (sensibilă).

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# with fingerings 7#, 6# 4, 4# 2, 6, 9#. The second staff has notes G, A, B, C, D, E, F#, 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. The second staff has notes D, E, F, G, A, B, C, 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, A, B, C, D, E, F#, 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

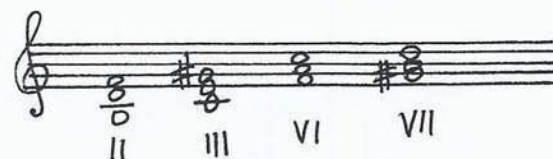
(III)

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.)

Distantele 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 $\frac{3}{4}$

x

⑩ Bb $\frac{2}{2}$

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

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

⑪ Bb $\frac{3}{4}$

x x

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 the same key signature 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, 7, 6 5, 6 4. 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

6 7 6 7 6 5 4 7 6 4

16

17

18

ACORDUL TREPTEI A VI-a CU SEPTIMA

19

20

ACORDUL TREPTEI A VII-a

21

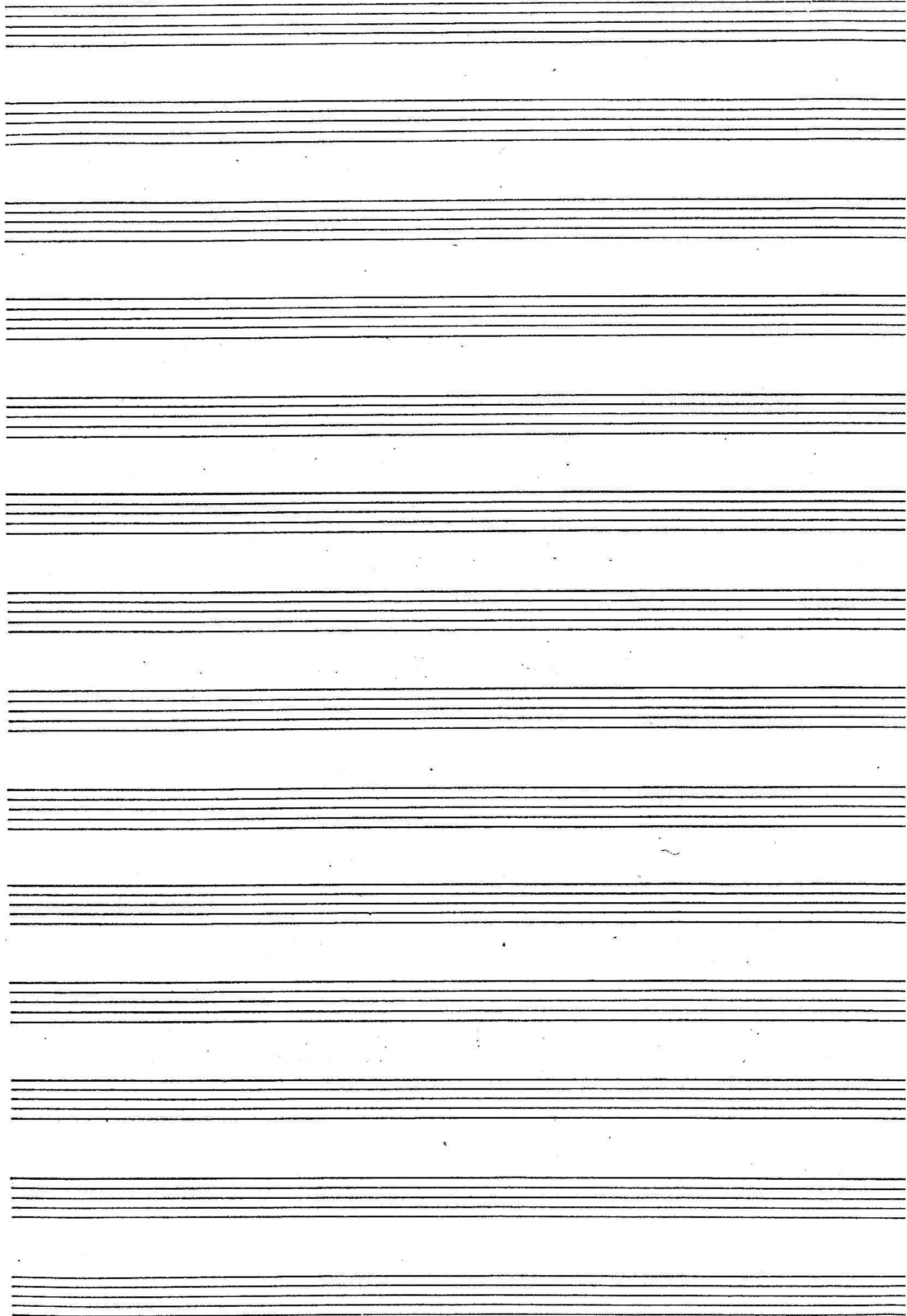
22 3/4 Bb

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:

Handwritten musical notation showing a sequence of chords in a major key. The notation is written on two staves (treble and bass clef). The sequence consists of five measures, each containing two chords. The chords are labeled with Roman numerals: I, IV, II, V, III, VI, IV, VII, V, I. The sequence is labeled as "Model", "Secvența 1", "Secvența 2", "Secvența 3", and "Secvența 4". The word "etc" is written at the end of the sequence.

Handwritten musical notation showing a sequence of chords in a minor key. The notation is written on two staves (treble and bass clef). The sequence consists of four measures, each containing two chords. The chords are labeled with Roman numerals: V⁴/₃, I, VI⁴/₃, II, VII⁴/₃, III, I⁴/₃, IV. The sequence is labeled as "Model", "Secvența 1", "Secvența 2", and "Secvența 3". The word "etc" is written at the end of the sequence.

Handwritten musical notation showing a sequence of chords in a minor key. The notation is written on two staves (treble and bass clef). The sequence consists of four measures, each containing two chords. The chords are labeled with Roman numerals: V⁴/₃, I, IV⁴/₃, VII, III⁴/₃, VI, II⁴/₃, V. The sequence is labeled as "Model", "Secvența 1", "Secvența 2", and "Secvența 3". The word "etc." is written at the end of the sequence.

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

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

MODULATIA.

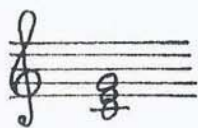
Există trei tipuri de modulații: diatonică, cromatică și enarmonică. De asemenea, modulațiile pot fi pasagere (inflexiuni modulatorii), sau definitive (care impun stabil noua tonalitate).

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

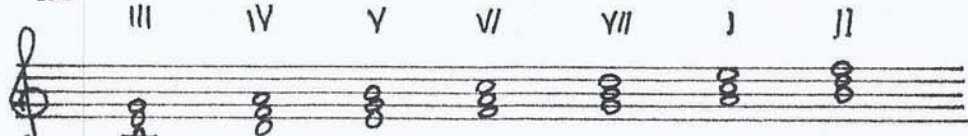
de legătură, comun tonalităților în care acționăm, îl vom denumi acord-punte."

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. To the left, two keys are indicated: 1# (Do) and 1b (Fa). The first key has Sol and Fa written below it. The chords are: I (Do), II (Re), III (Mi), IV (Fa), V (Sol), VI (La), and VII (Si). The chords I, IV, V, and VI are enclosed in dashed boxes, indicating they are common to both keys. The notes for each chord are shown as circles on the staff lines.

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. To the left, two keys are indicated: 2# (Do) and 2b (Si). The first key has Re and Si written below it. The chords are: I (Do), II (Re), III (Mi), IV (Fa), V (Sol), VI (La), and VII (Si). The chords II and IV are enclosed in dashed boxes, indicating they are common to both keys. The notes for each chord are shown as circles on the staff lines.

Teme cu secvențe sau marșuri armonice:

Two musical staves in bass clef, 2/4 time. The first staff is marked with a circled 1. It shows a sequence of notes: G, A, B, C, D, E, F, G. Below the notes are the numbers (3), 4/3, 7, 4/3, 7. The second staff shows a sequence of notes: G, A, B, C, D, E, F, G. Below the notes are the numbers 4/3, 7, 7, 6/4, 7, 2, 5.

②

(3)

6 5 9 8 6 5 7 6 5 4 3

③

(3) 6 6 8 7 6 5 8 7

6 5 8 7 7 6 5 4 3

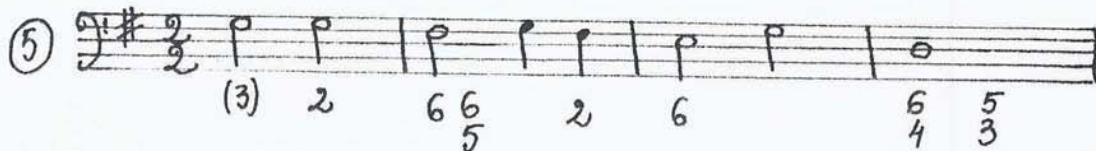
④


(5) 6 6 4 7 4 4 6 6 5 6 5 4 6 5 4 7 6

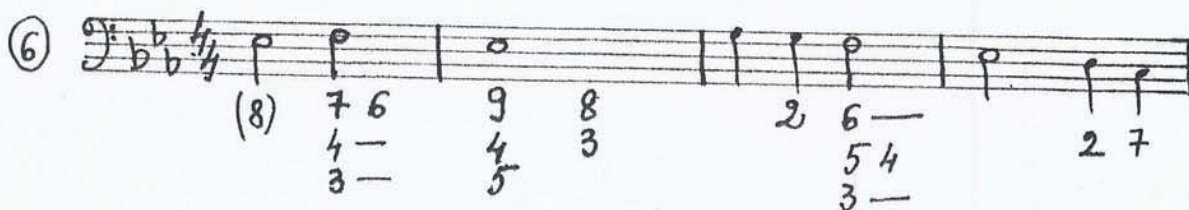
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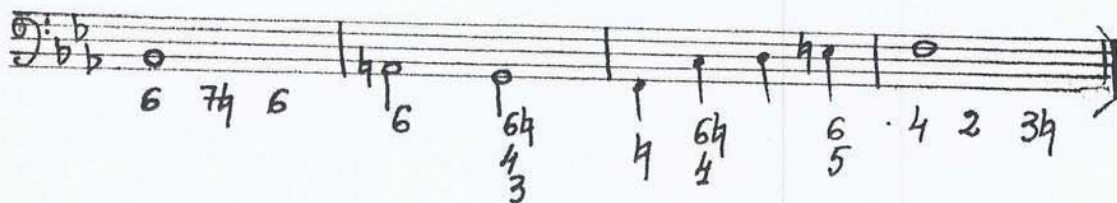
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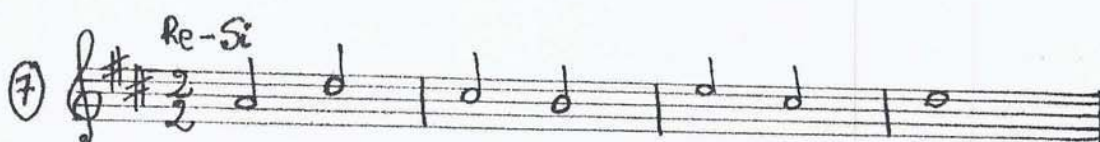
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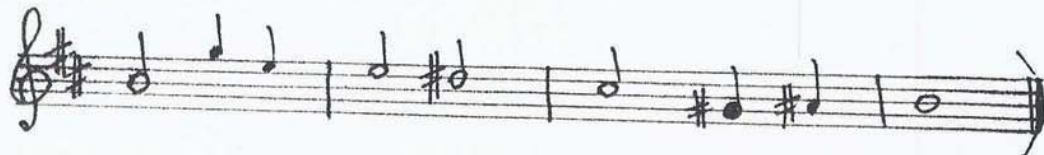
⑤ 



⑥ 



⑦ 



⑧ 



