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
Licence:	Copyright © Liana Alexandra
Publisher:	Alexandra, Liana
Instrumentation:	Music theory
Style:	Modern classical

Liana Alexandra on free-scores.com

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

- Contact the artist
- Write feedback comments
- Share your MP3 recording
- Web page and online audio access with QR Code :

This work is not Public Domain. You must contact the artist for any use outside the private area.

First added the : 2014-07-20

Last update : 2014-07-20 00:08:00

free-scores.com

Conferenţiar Universitar Dr. LIANA ALEXANDRA MORARU

EXERCITII DE ARMONIE

free-scores.com

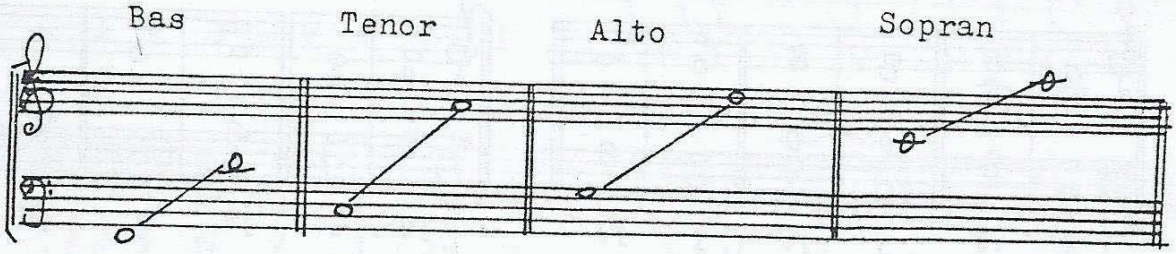
Conferenţiar Universitar Dr. LIANA ALEXANDRA MORARU

EXERCITII DE ARMONIE

(I)

free-scores.com

I) Intinderea vocilor umane:



II) Distanţele între voci:

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

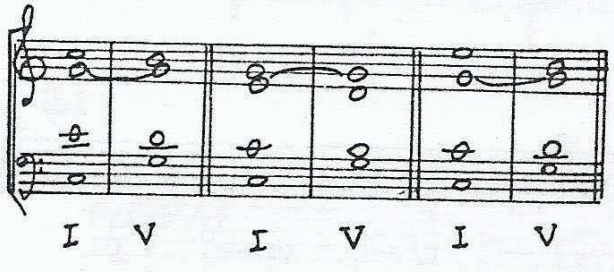
Tenor → mai puţin de o octavă, rar octava

Bas → peste octavă, evitînd exagerările;

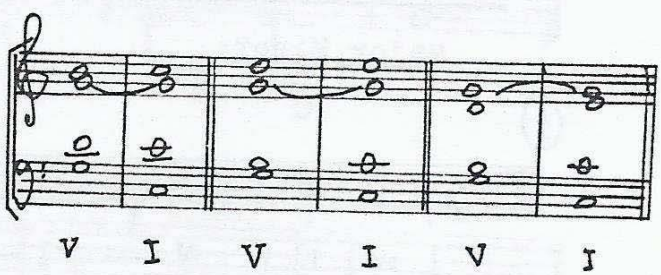
III) Inlănţuirile acordurilor principale:

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

I - V

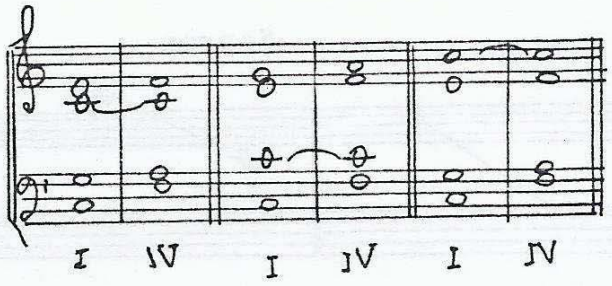


V - I

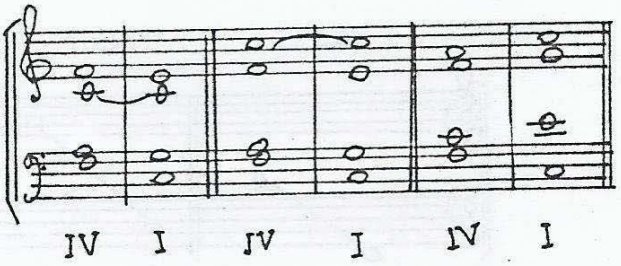


free-scores.com

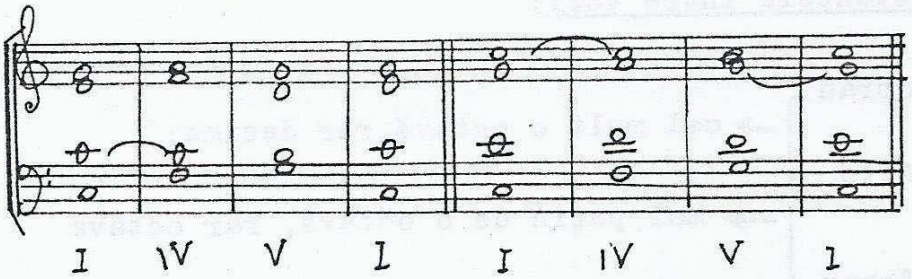
I - IV



IV - I

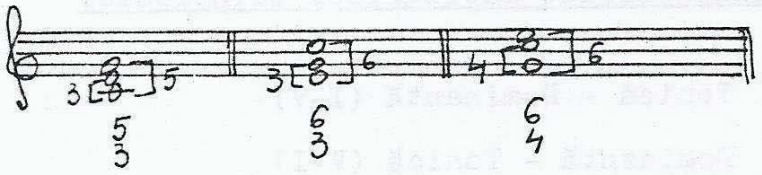


I - IV - V - I



IV) Cifrajul acordurilor:

a) b) c)



a) Stare directă

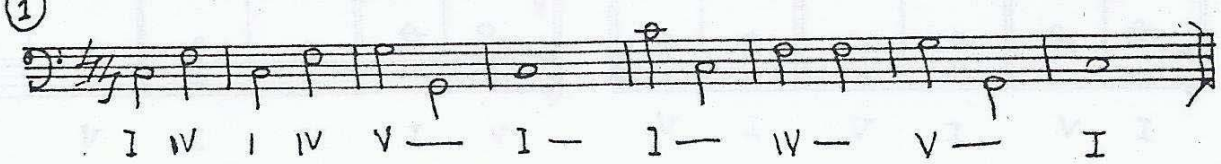
b) Răaturnarea I-a

c) Răaturnarea a II-a

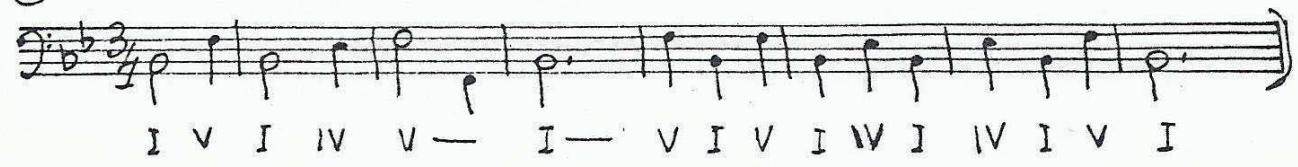
VV Teme cu acorduri principale în stare directă.

Major, Minor:

1

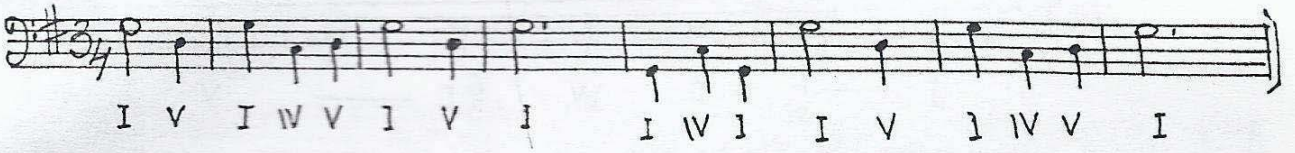


2

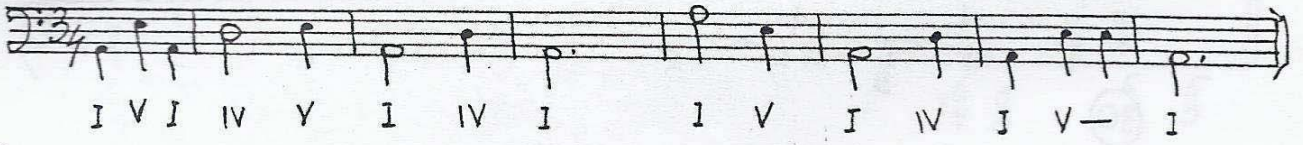


free-scores.com

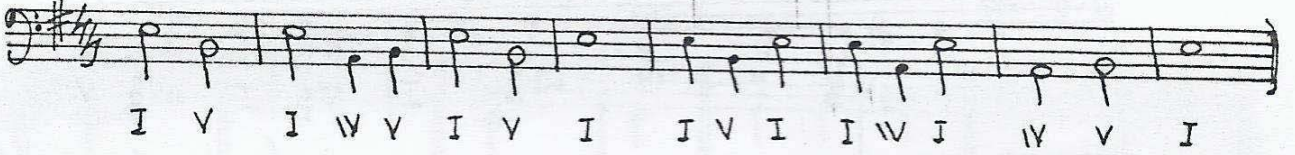
③



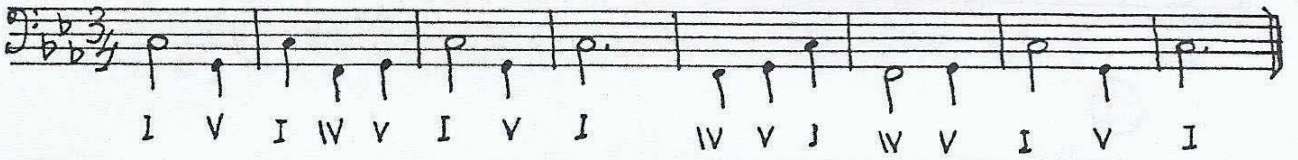
④



⑤



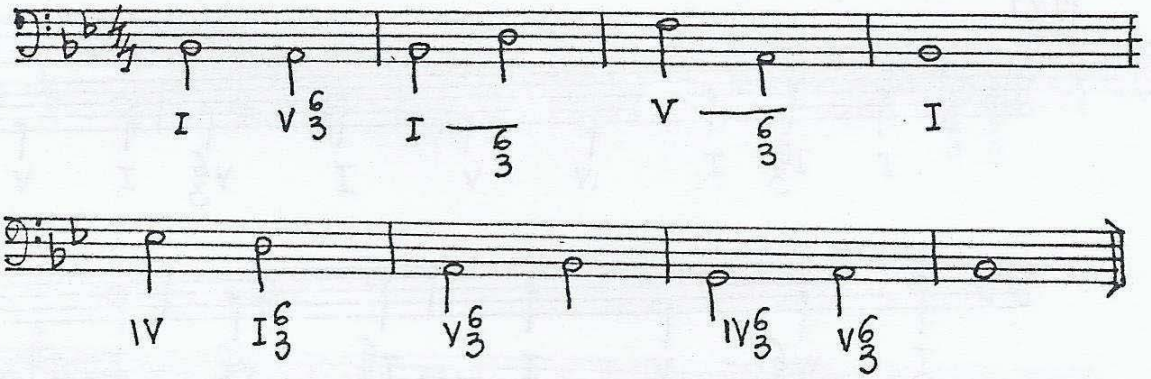
⑥



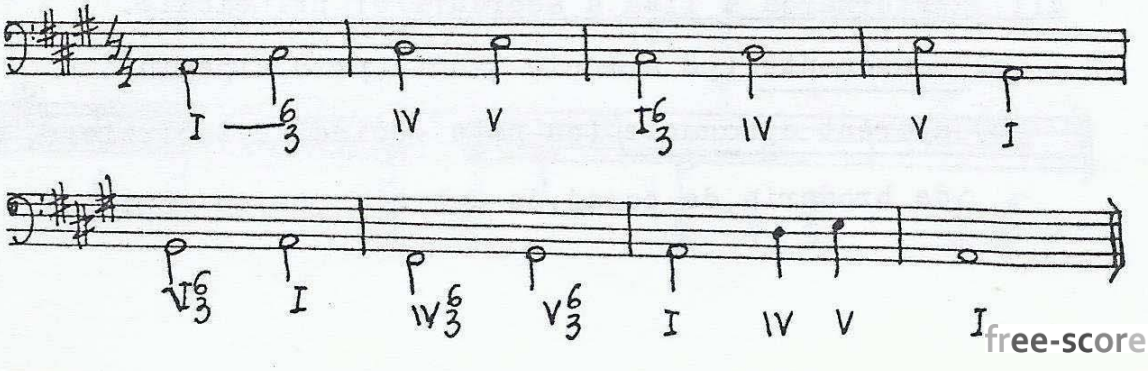
VI) Teme cu acorduri principale în Răsturnarea I-a.

(Major, Minor)

⑦

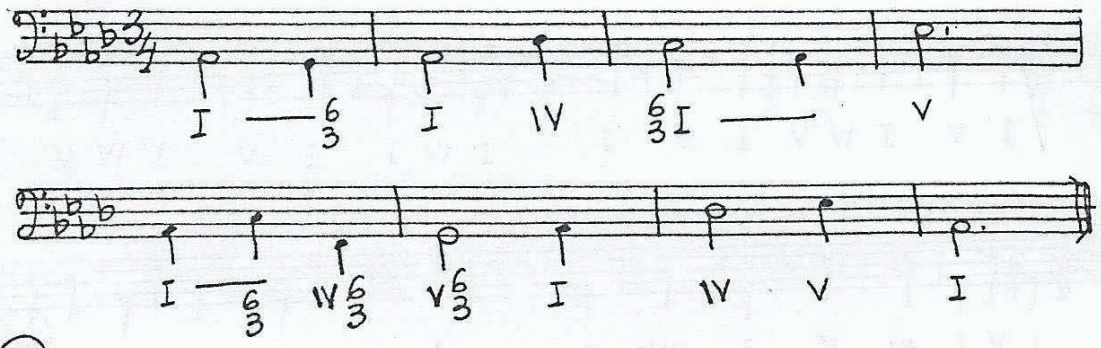


⑧

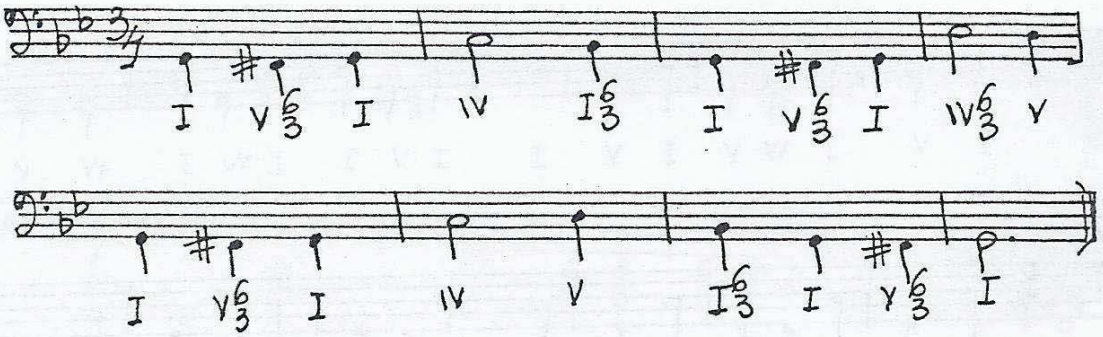


free-scores.com

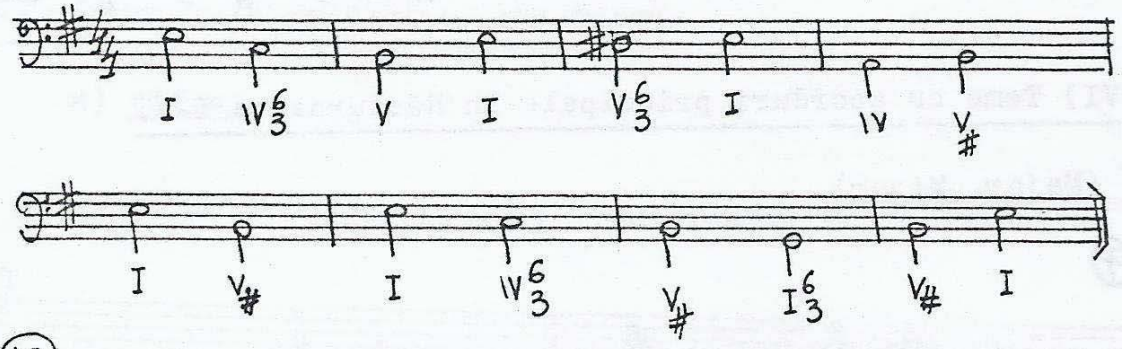
(9)



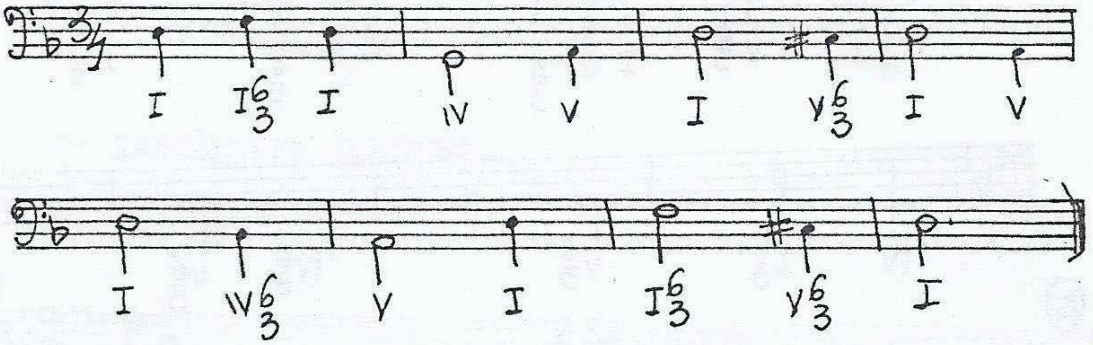
(10)



(11)



(12)



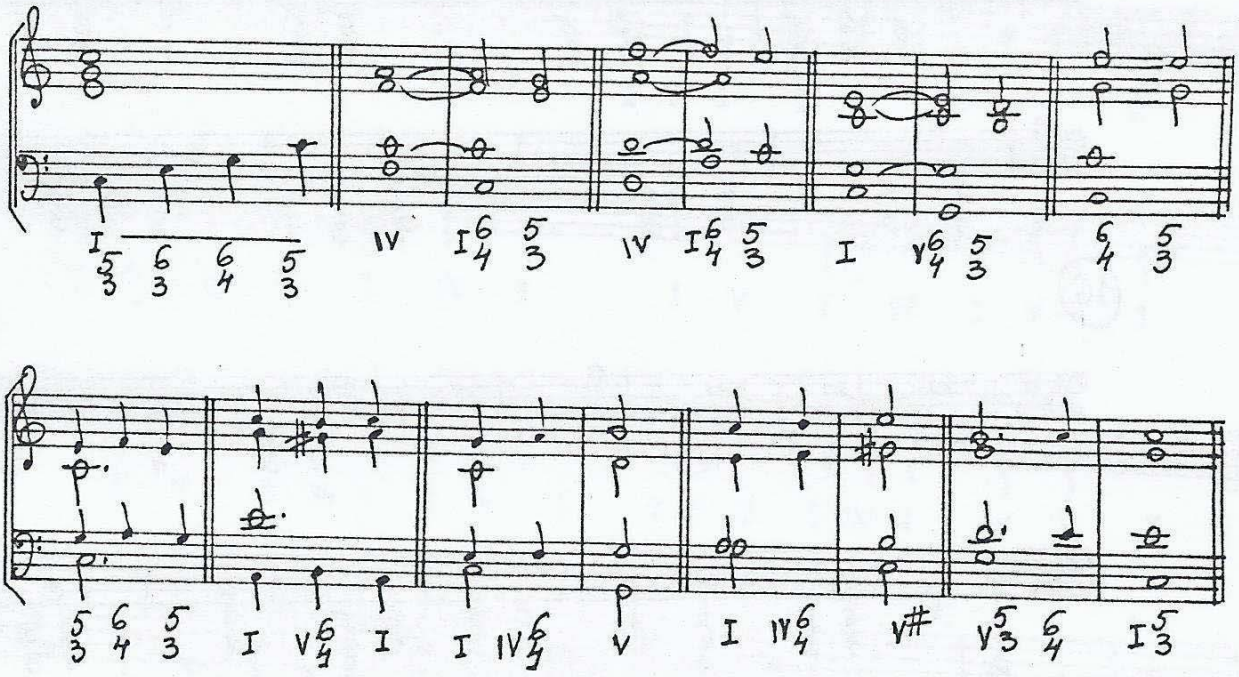
VII) Răsturnarea a II-a a acordurilor principale.

a) consonante (pe armonie ţinută, prin arpegiu)

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

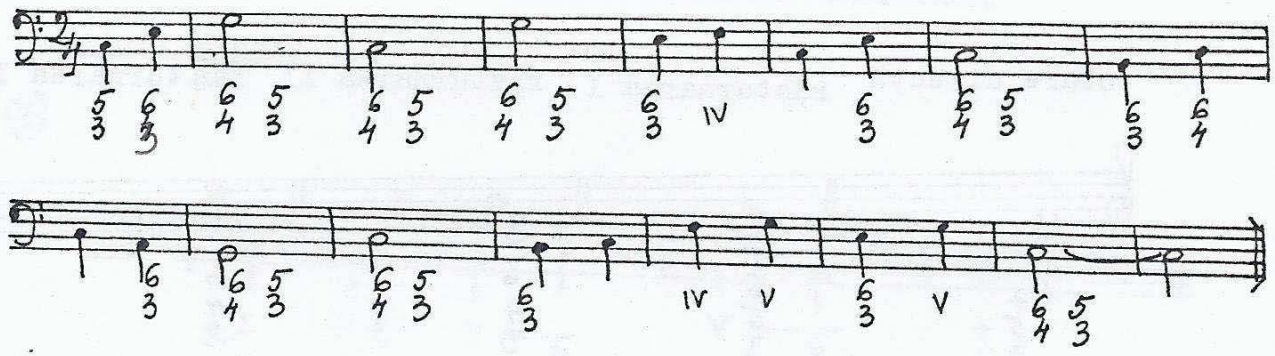
free-scores.com

Exemple:

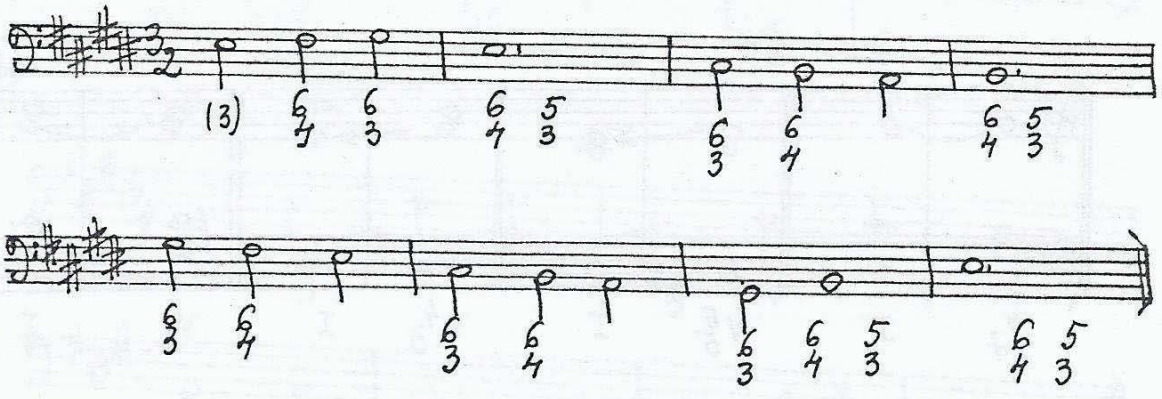


VIII) Teme cu acorduri principale în Răsturnarea a II-a.

(13)

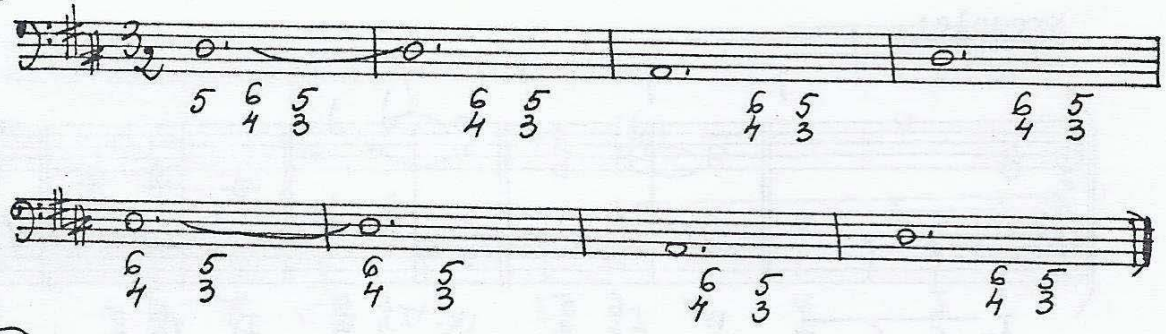


(14)

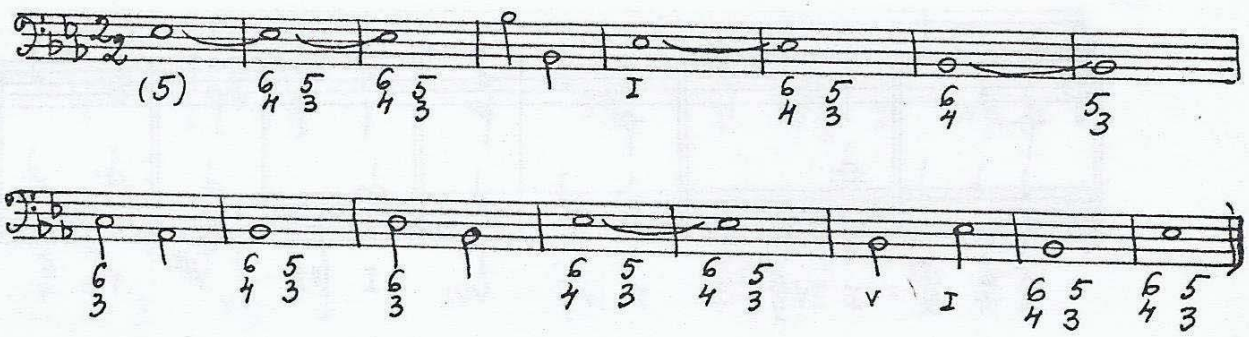


free-scores.com

(15)



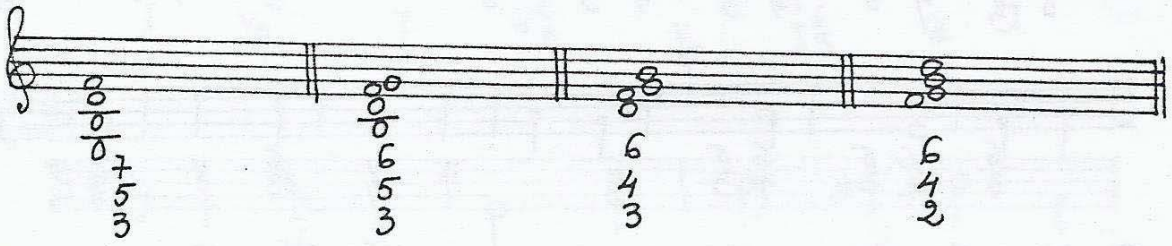
(16)



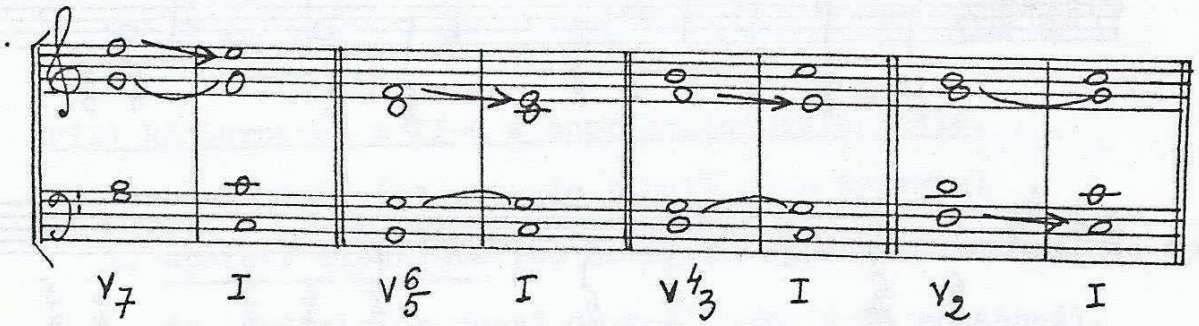
IX) Acordul de septimă de dominantă.

a) cifraj:

stare directă răsturnarea I răsturnarea II răsturnarea III



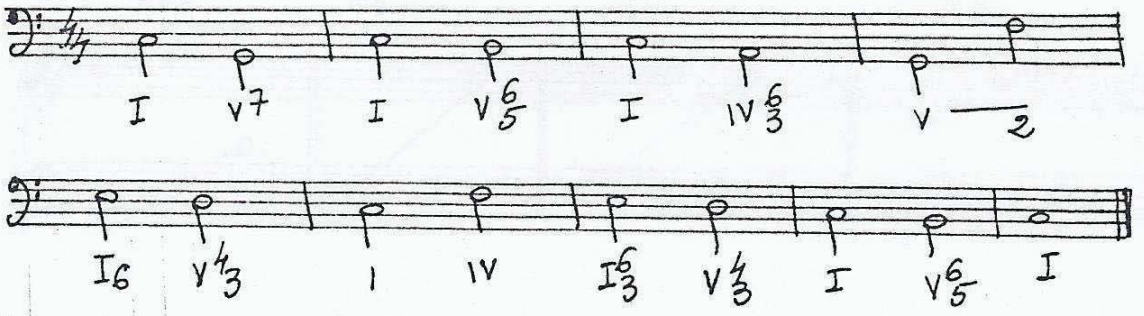
b) rezolvarea septimei:



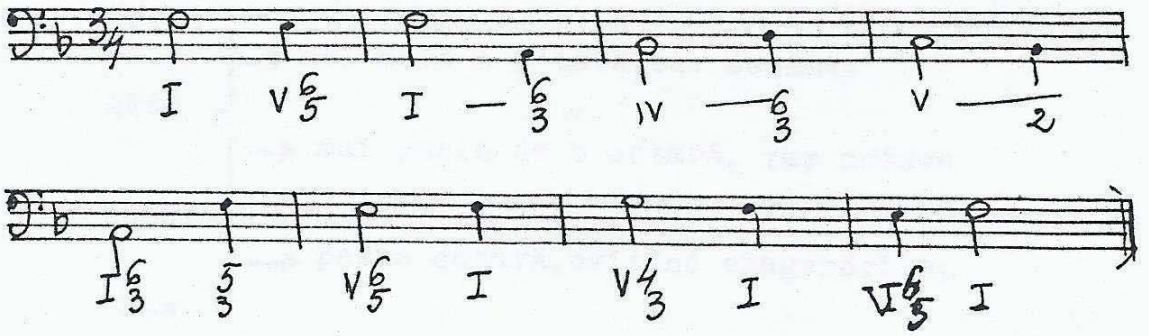
free-scores.com

X) Teme cu acordul de septimă de dominantă.

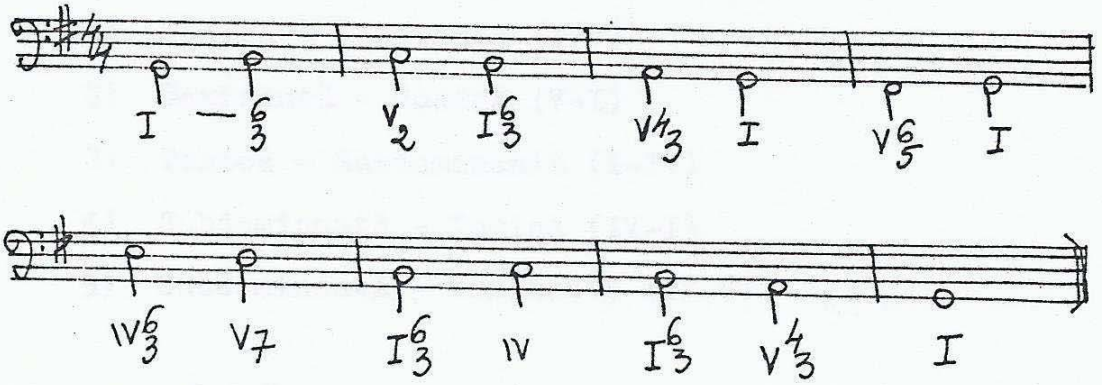
(17)



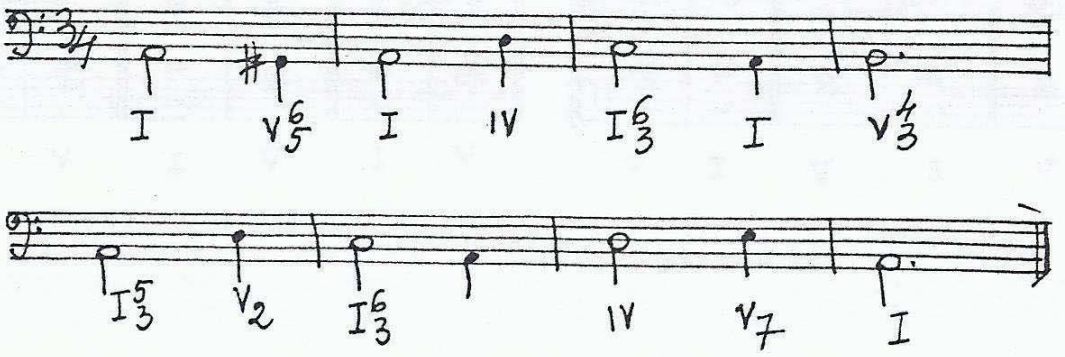
(18)



(19)



(20)



free-scores.com

Conferenţiar Universitar Dr. LIANA ALEXANDRA MORARU

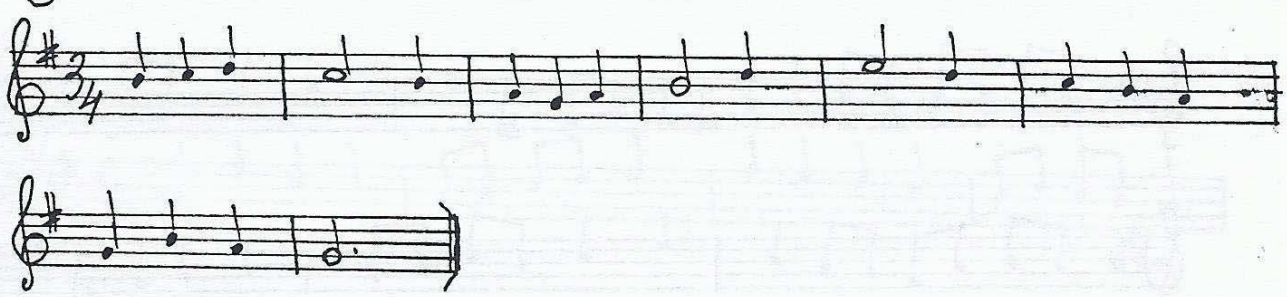
EXERCITII DE ARMONIE

(II)

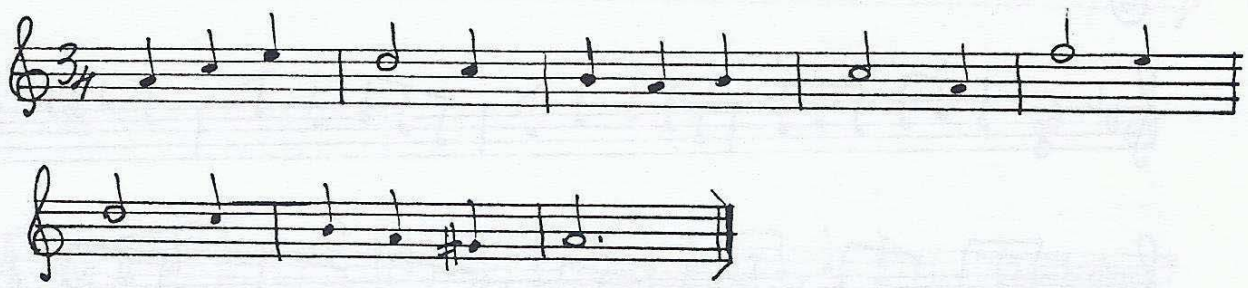
free-scores.com

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

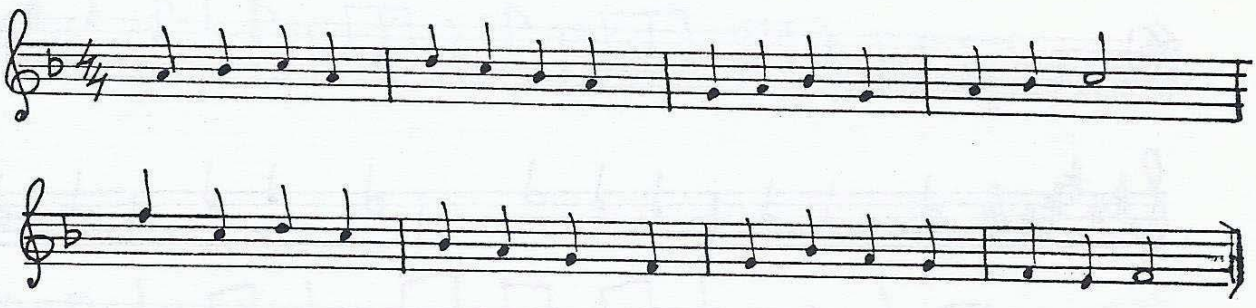
①



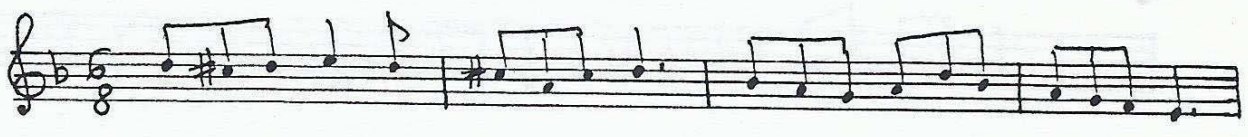
②



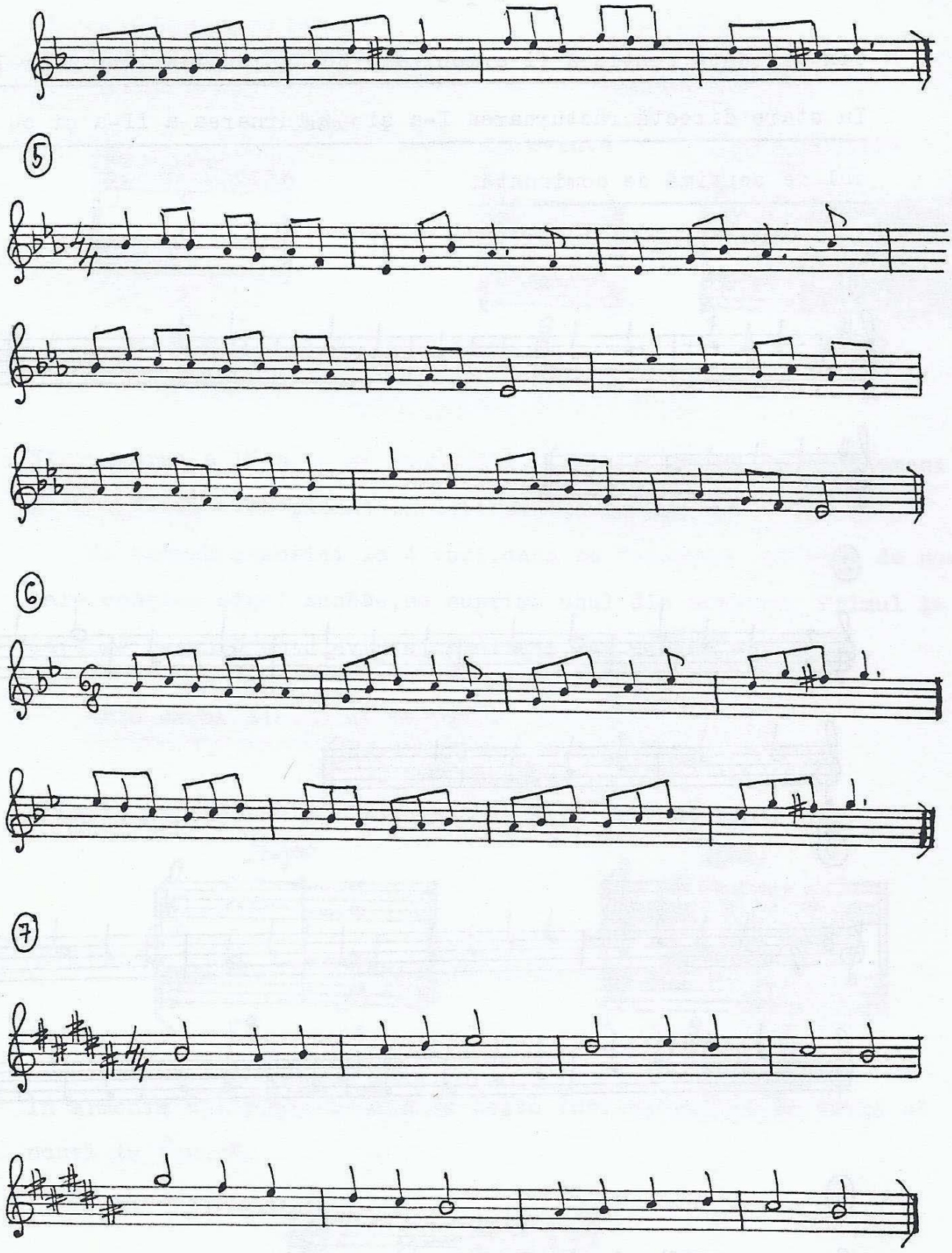
③



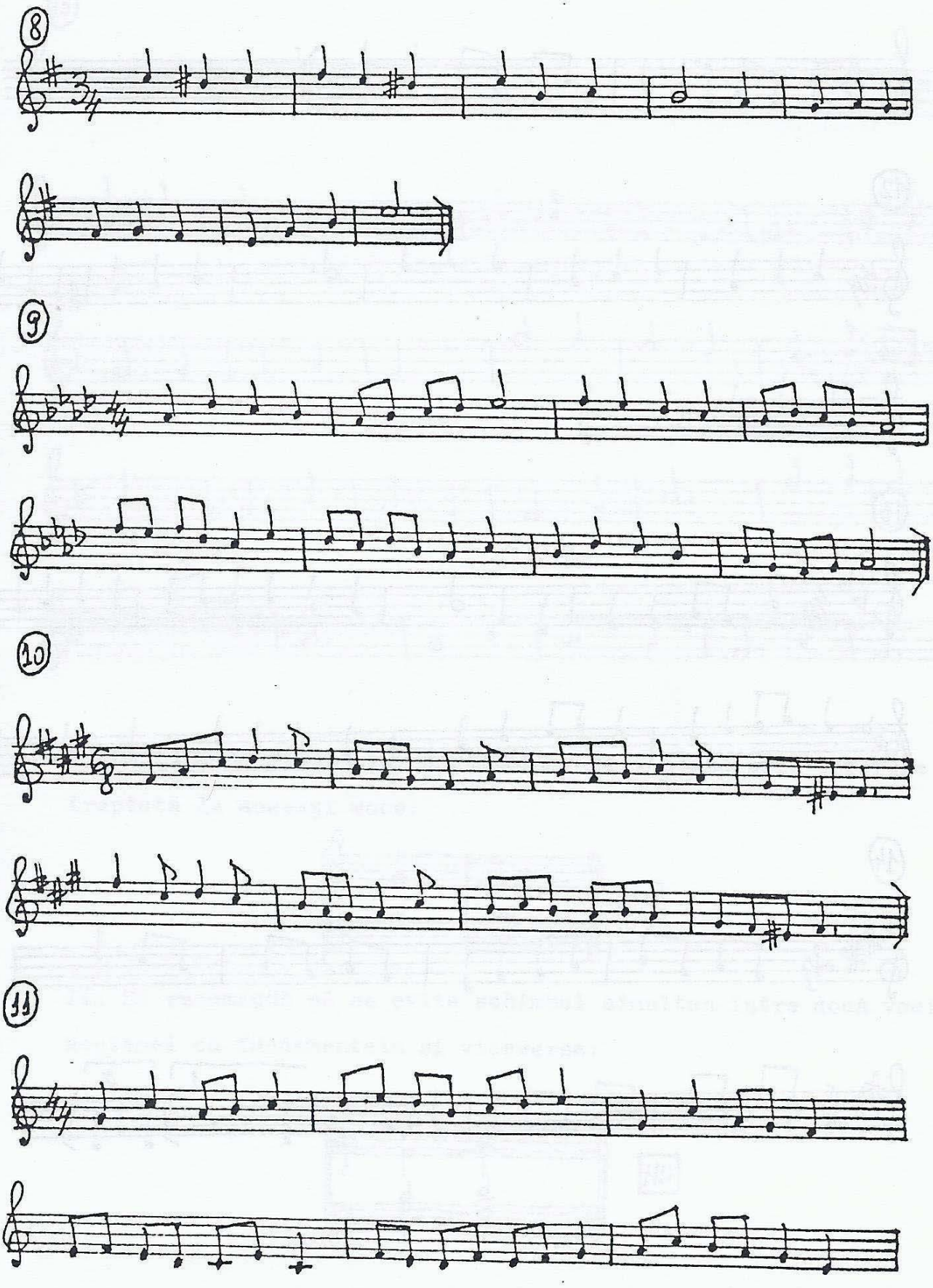
④



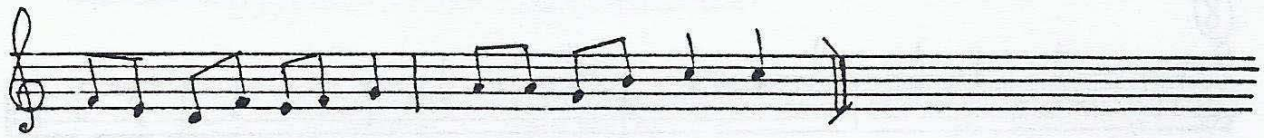
free-scores.com



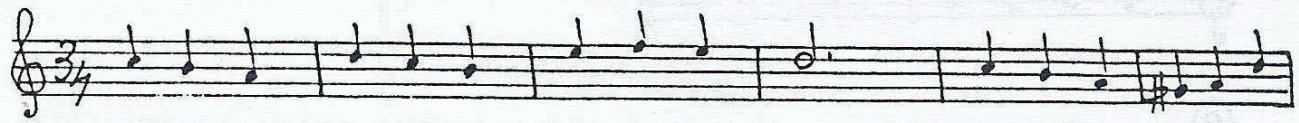
free-scores.com

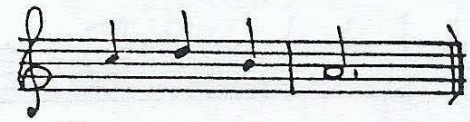


free-scores.com



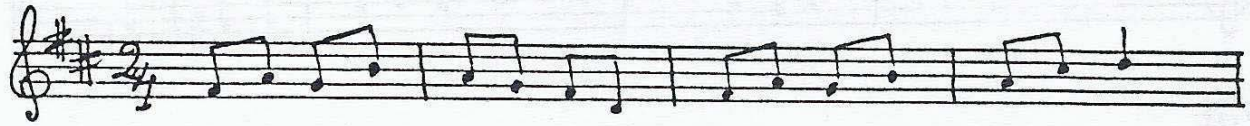
(12)

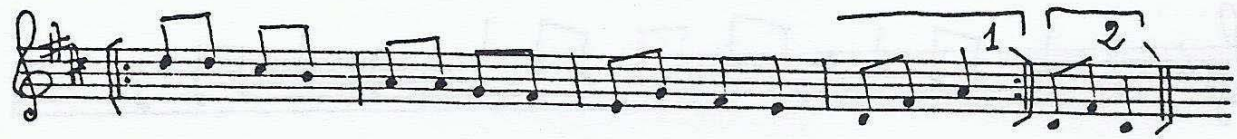




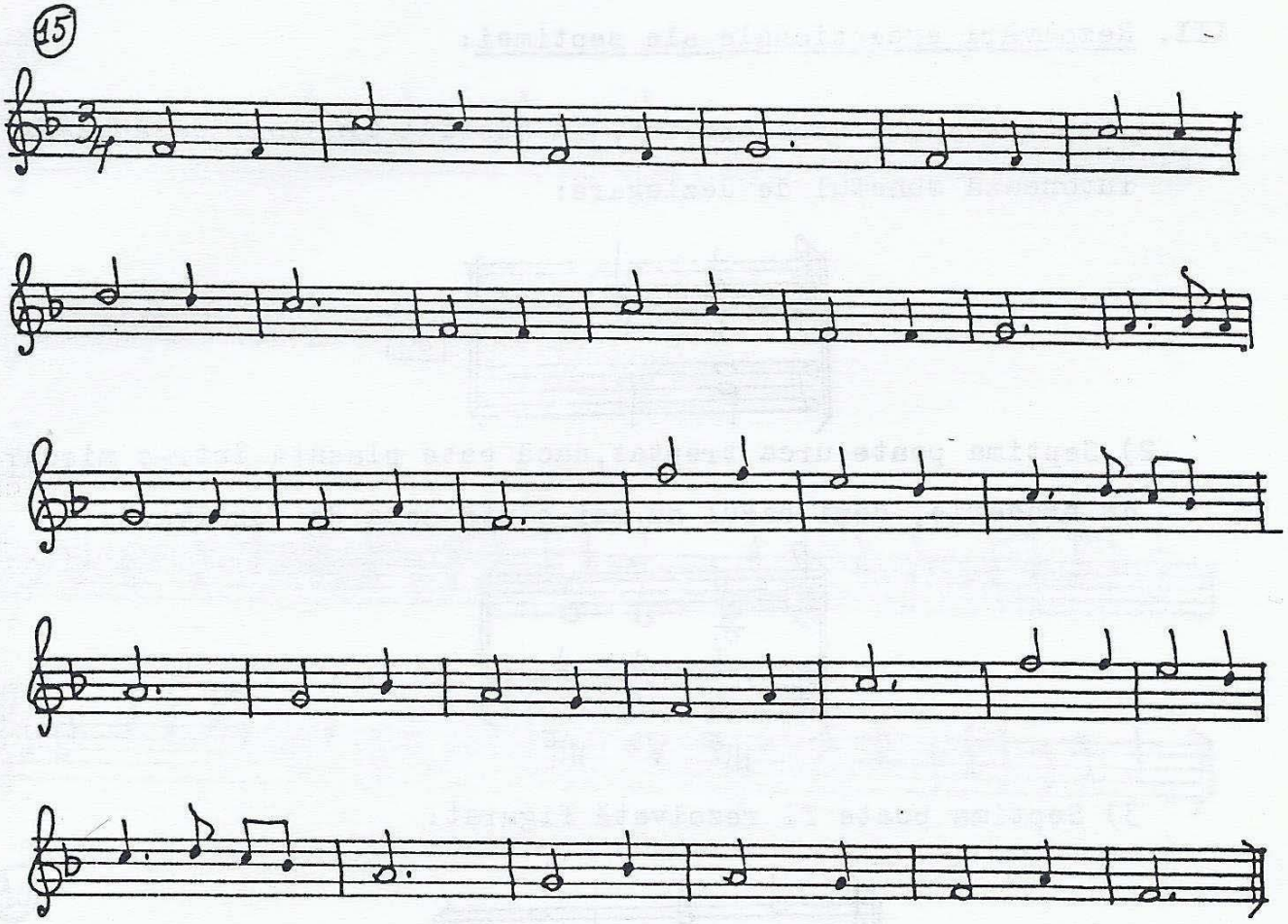
(13)

(14)

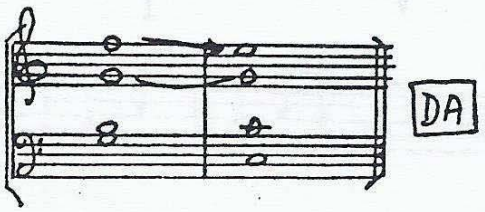




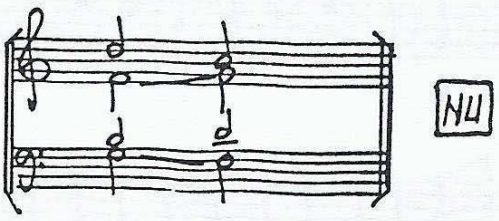
free-scores.com



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



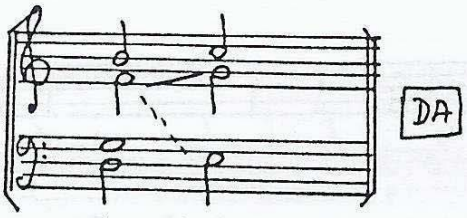
II. Se recomandă să se evite schimbul simultan între două voci a septimei cu fundamentala şi viceversa:



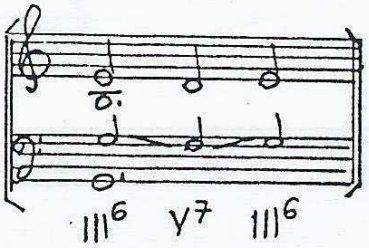
free-scores.com

III. Rezolvări excepţionale ale septimei:

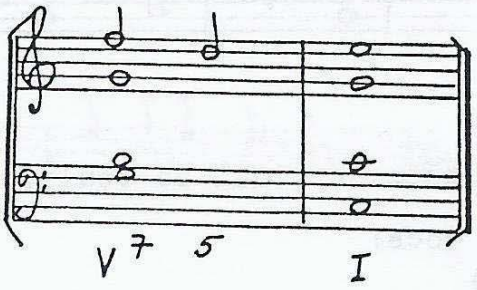
1) Septima poate urca treptat, în acordul următor, dacă basul intonează sunetul de dezlegare:



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



3) Septima poate fi rezolvată figurat:



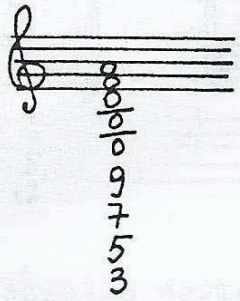
free-scores.com

Acordul de nonă de dominantă.

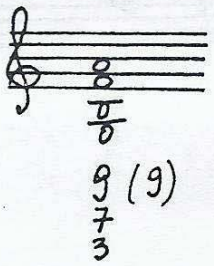
Cifrajul acordului de nonă de dominantă.

In stare directă:

cinci voci



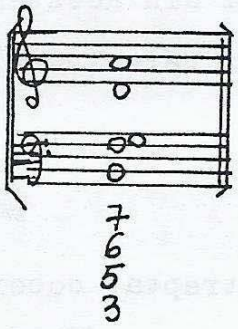
patru voci



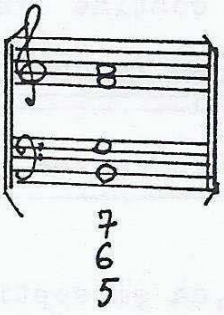
(a fost eliminată cvinta)

In răsturnarea I-a:

cinci voci

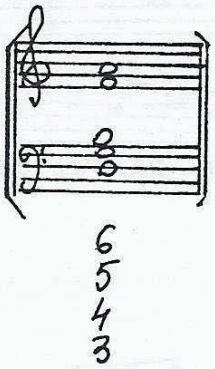


patru voci



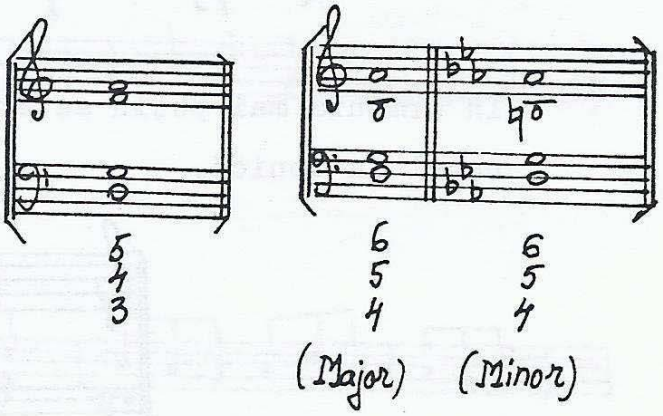
In răsturnarea II-a:

cinci voci



patru voci

fără sensibilă cu sensibilă

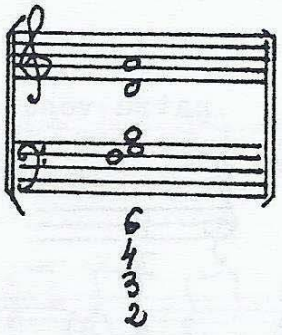


(Major) (Minor)

free-scores.com

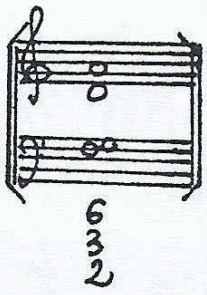
In răsturnarea a III-a:

cinci voci

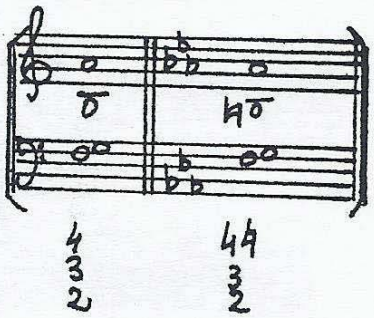


patru voci

cu cvintă



cu sensibilă

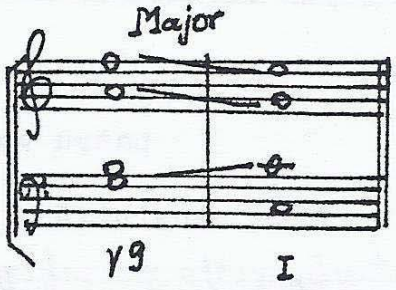


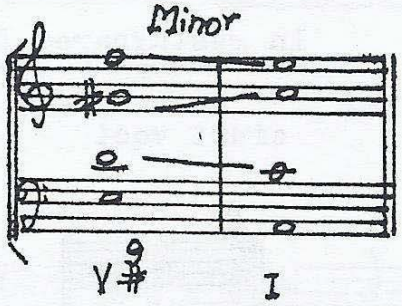
Răsturnarea a IV-a nu se foloseşte, deoarece al cincelea element al acordului este plasat la interval de nonă.

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

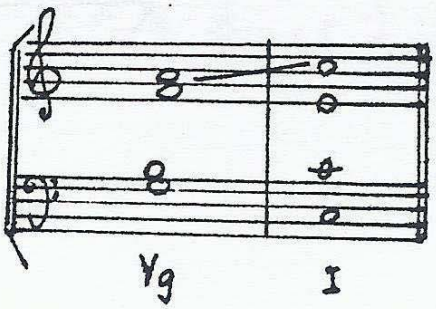
Rezolvarea acordului de nonă.

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



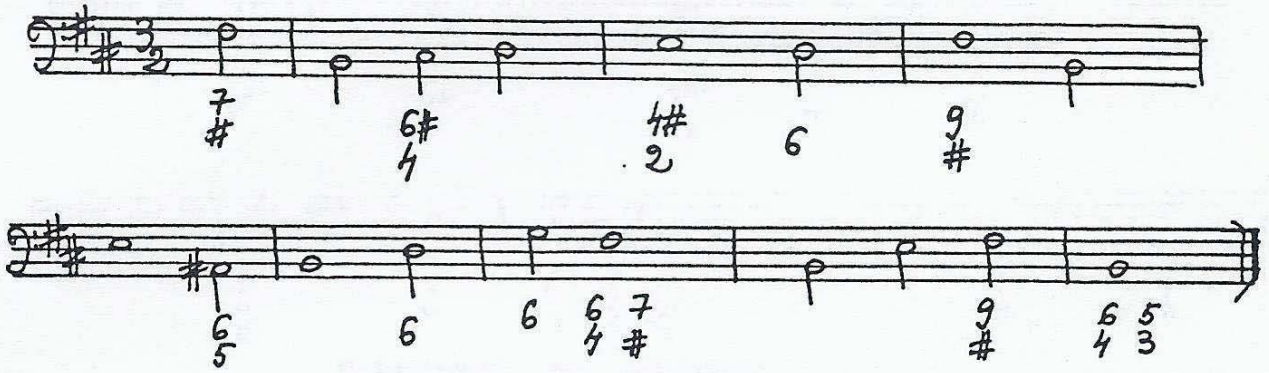


In armonia mai puţin severă se poate întîlni saltul de terţă al nonei la tonică.

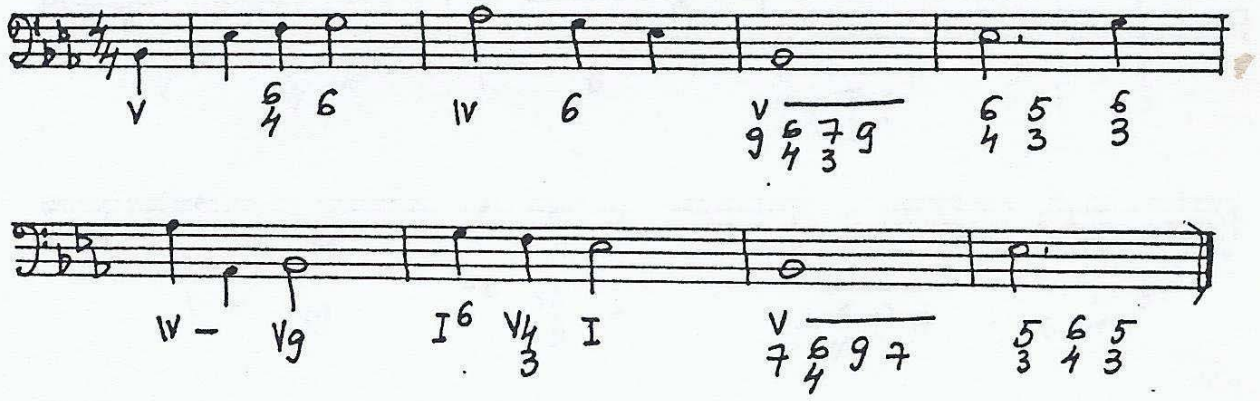


free-scores.com

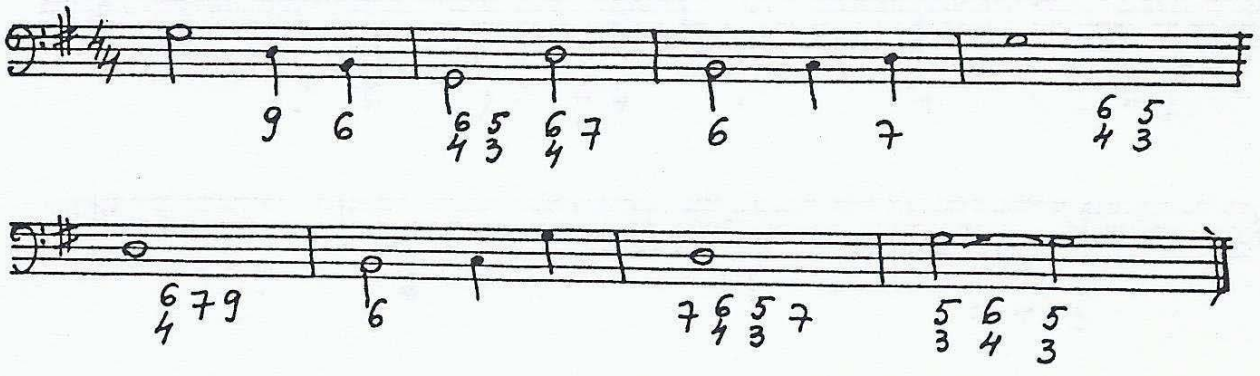
(16)



(17)



(18)



free-scores.com

Conferenţiar Universitar Dr. LIANA ALEXANDRA MORARU

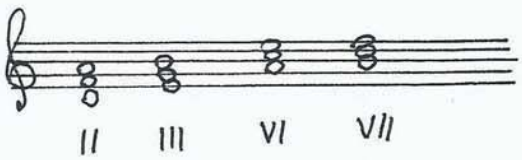
EXERCITII DE ARMONIE

(III)

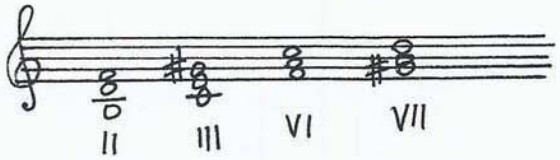
free-scores.com

Acordurile secundare:

în Major:



în minor:



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

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

Exemple de cadenţe şi înlănţuiri armonice:

I - IV - II - V - I

I - IV - II - V - I

I - II - V - VI - I

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

I -III -IV - V - VII -I

free-scores.com

Dublări de sunete şi omisiuni ale lor:

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

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

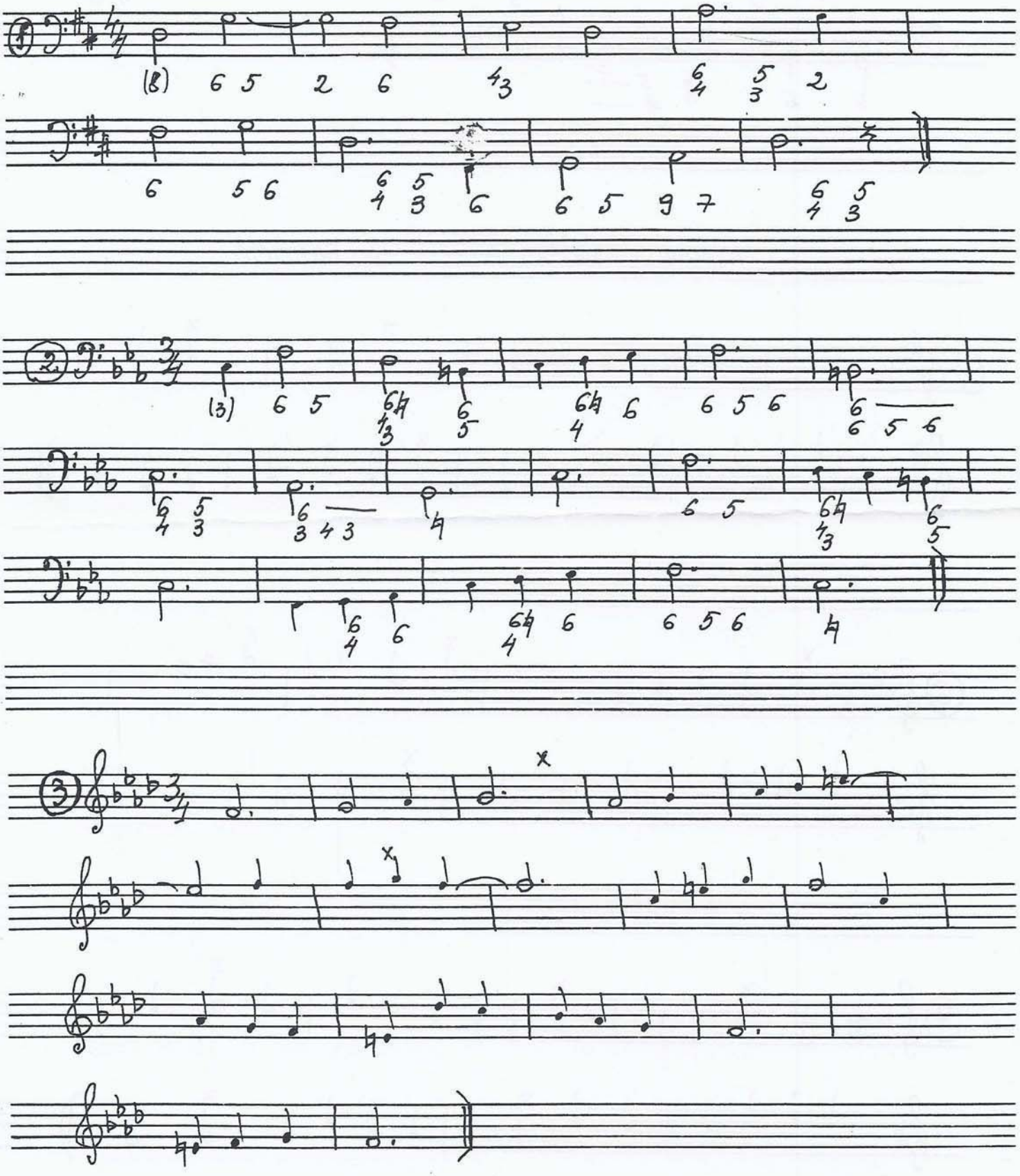
Octave şi cvinte directe:

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

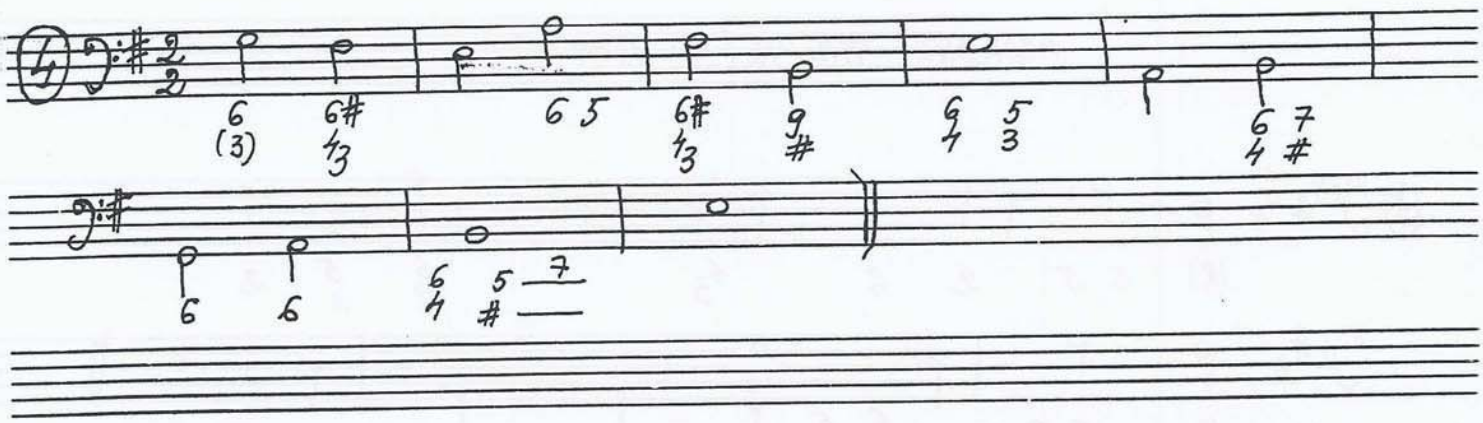
Distanţele între voci, cifrajele acordurilor, regulile de conducere melodică rămân aceleaşi ca cele prezente la acordurile principale.

free-scores.com

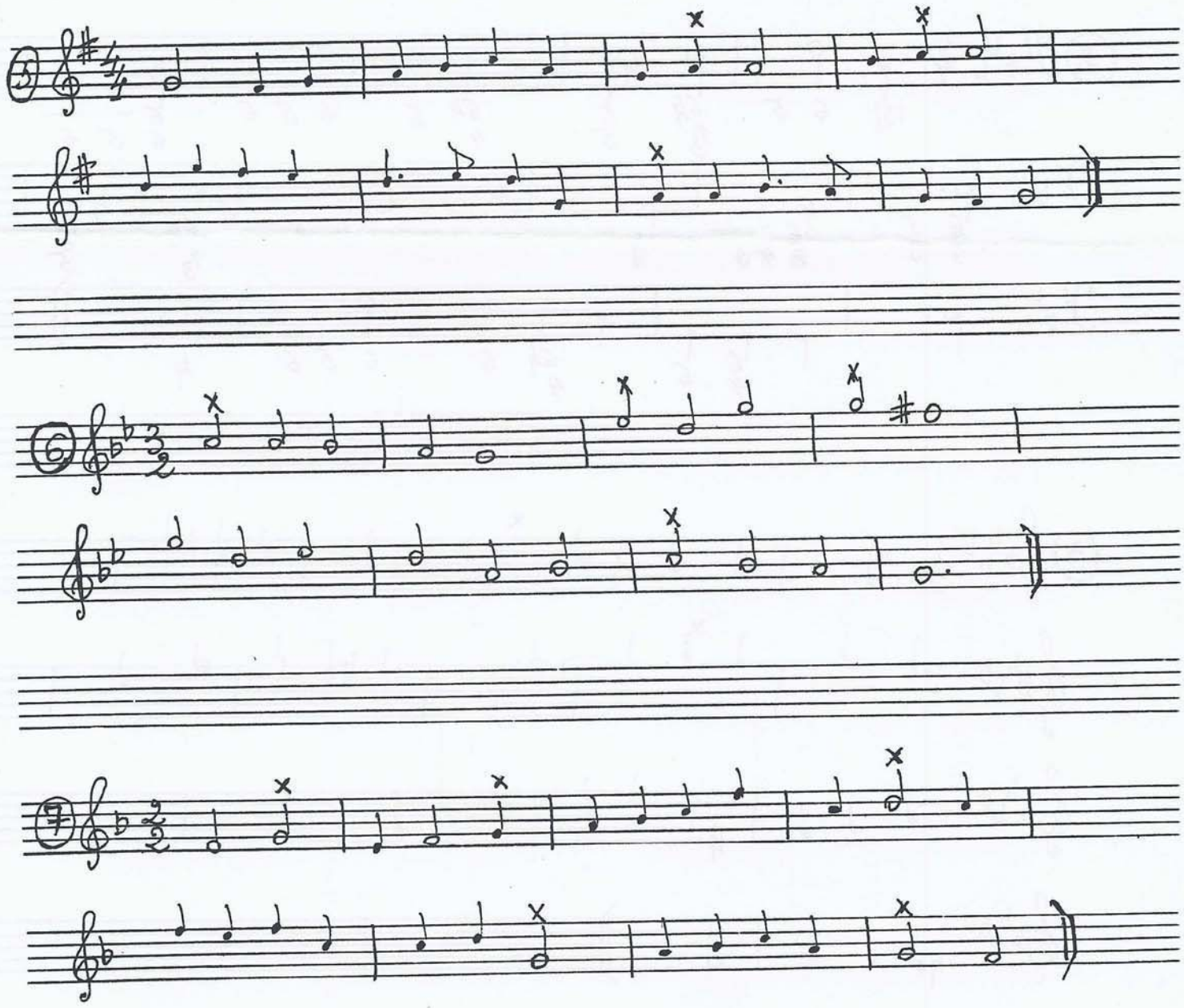
ACORDUL TREPTEI a II-a



free-scores.com

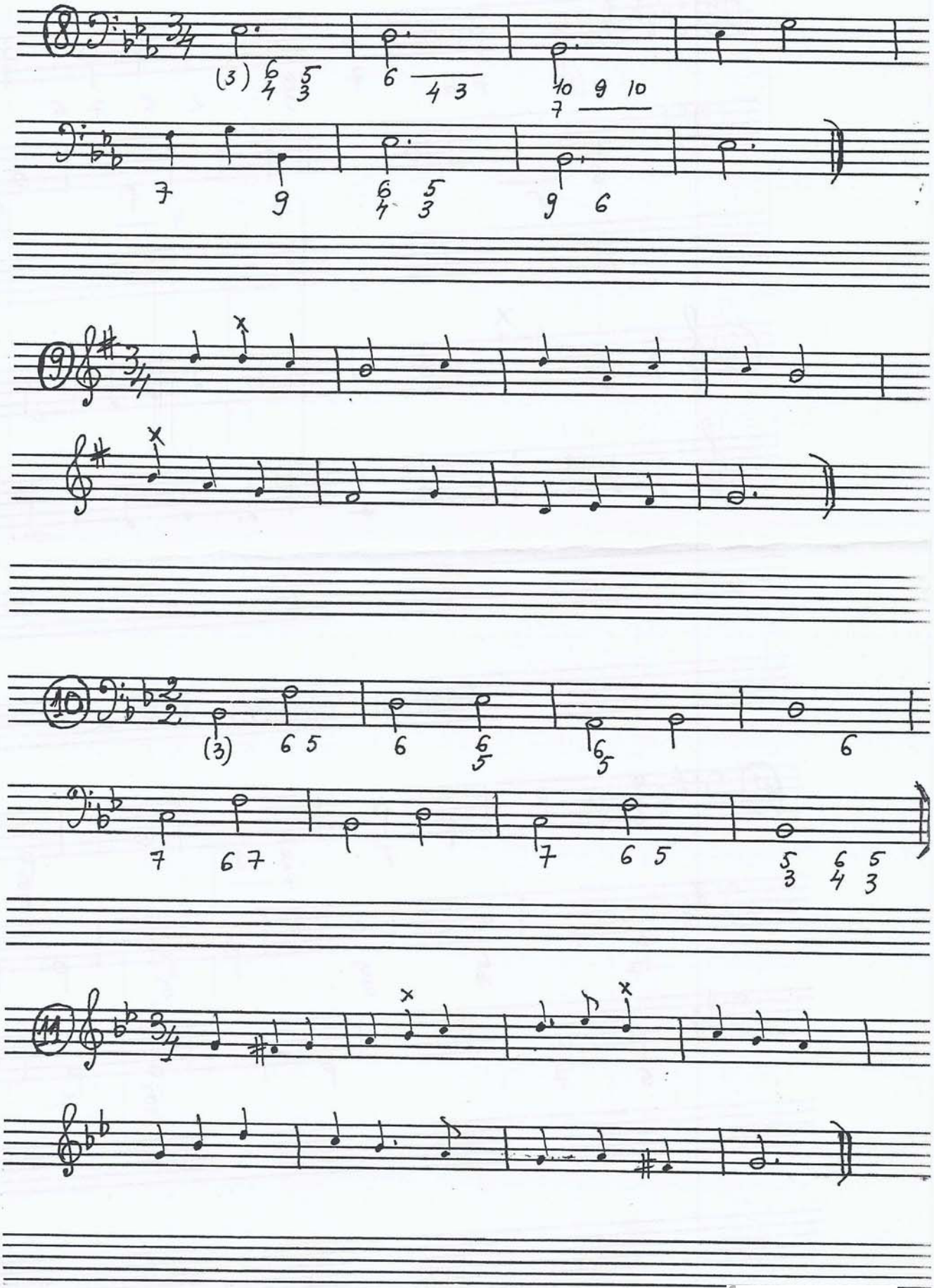


ACORDUL TREPTEI A II-a CU SEPTIMĂ.



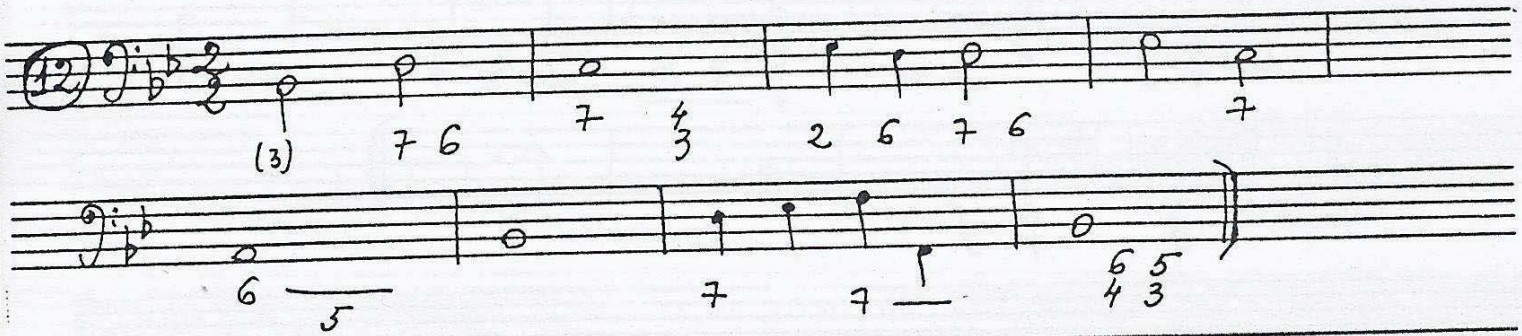
free-scores.com

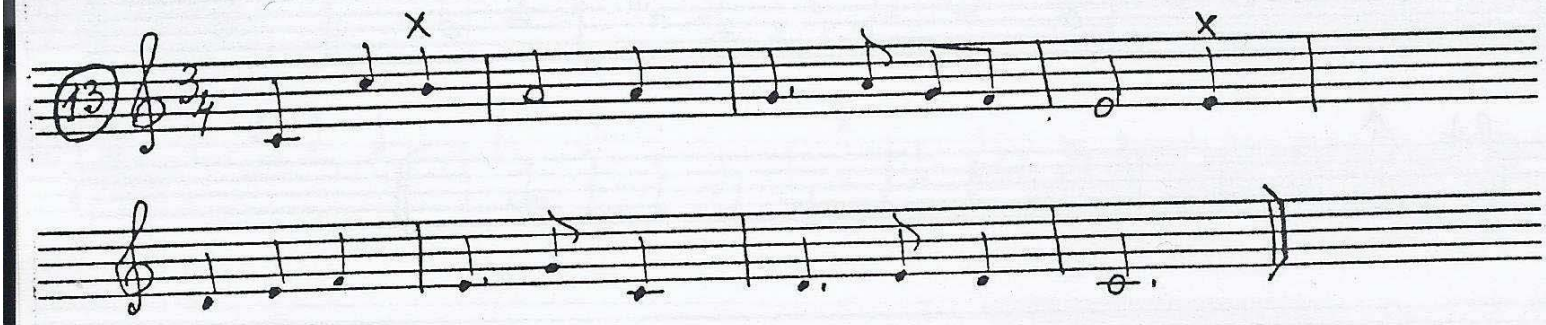
ACORDUL TREPTEI A III-A



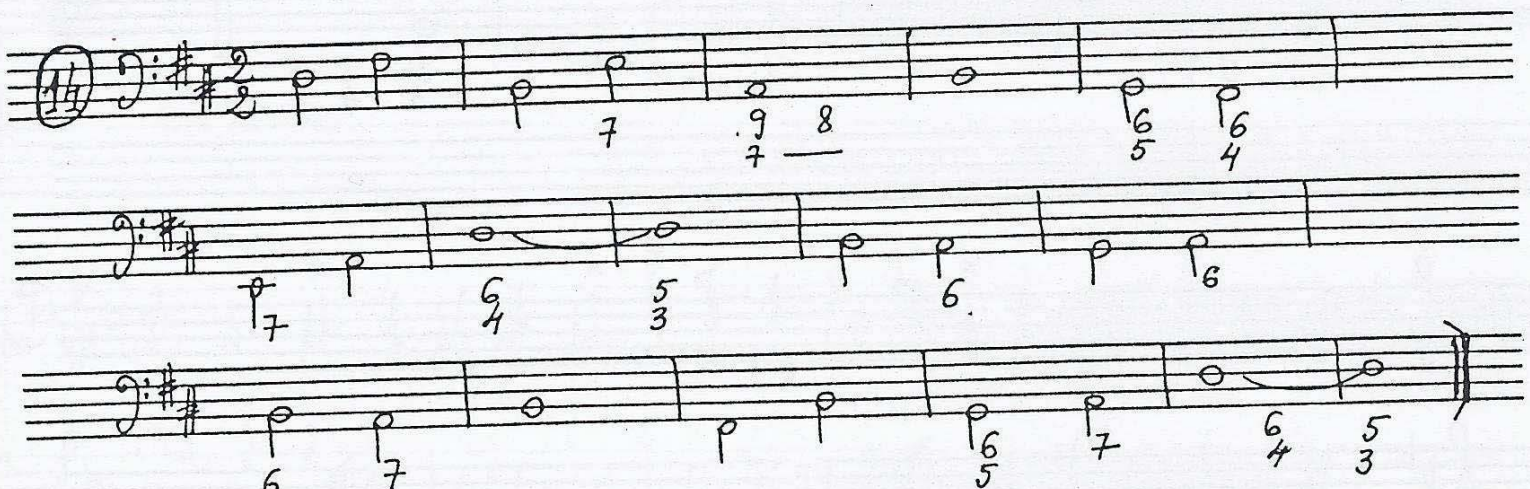
free-scores.com

ACORDUL TREPTEI A III-a CU SEPTIMĂ.

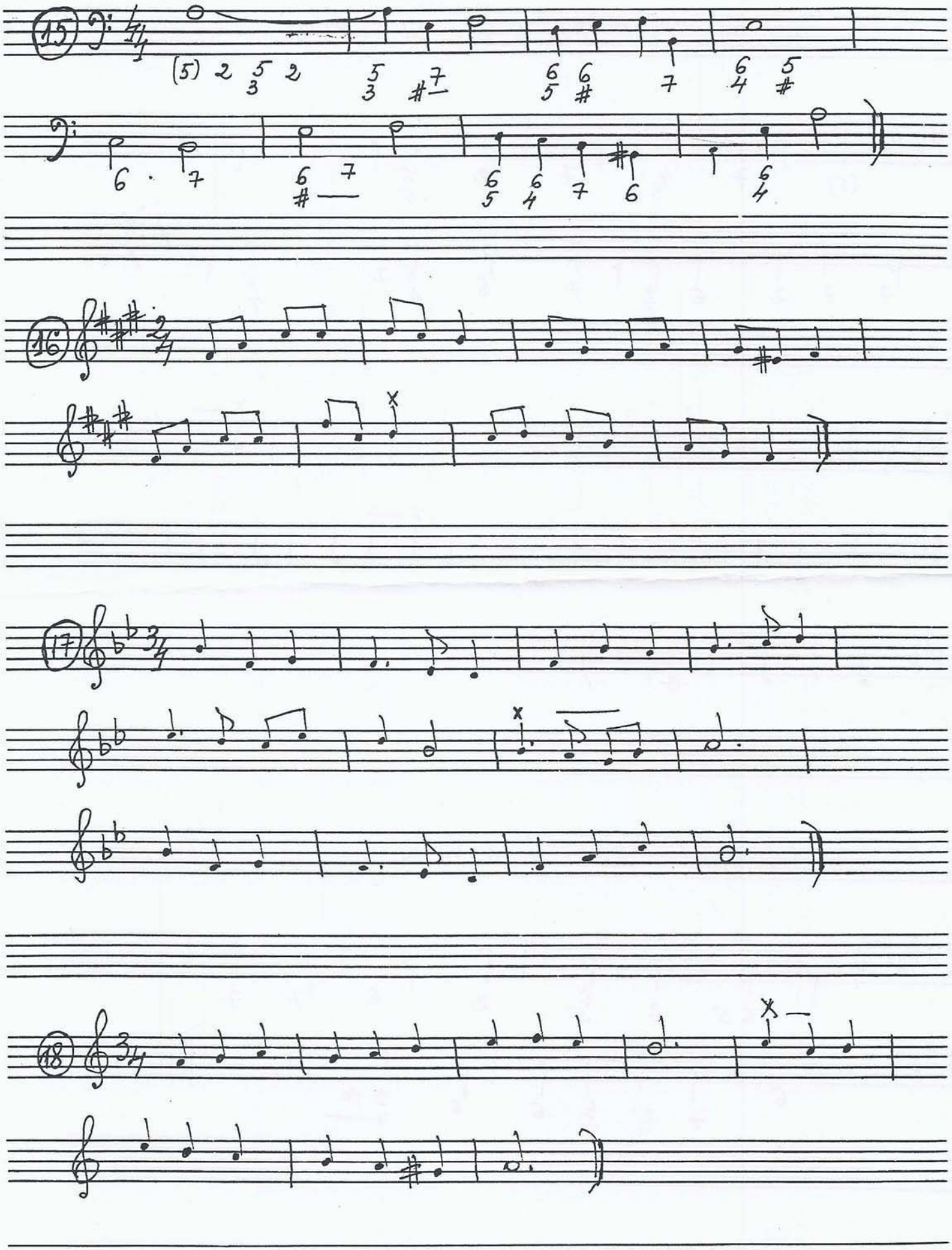




ACORDUL TREPTEI A VI a.

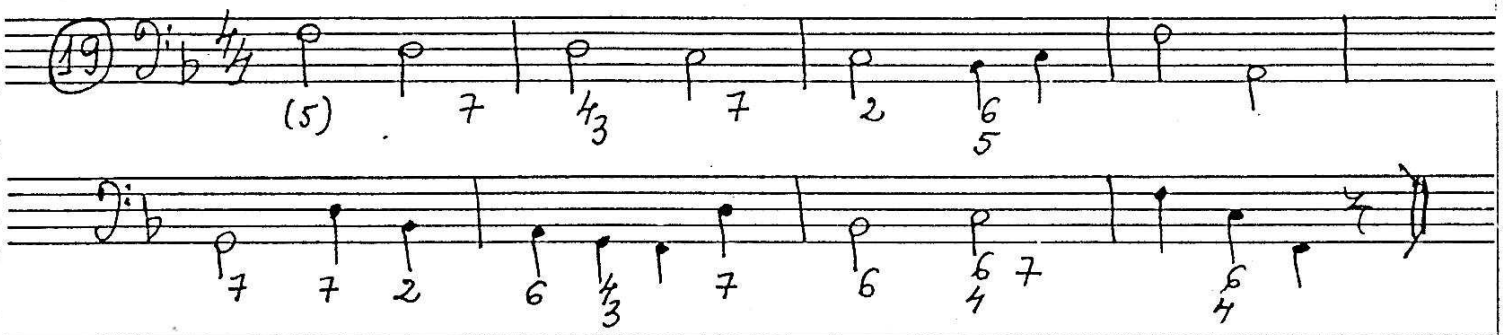


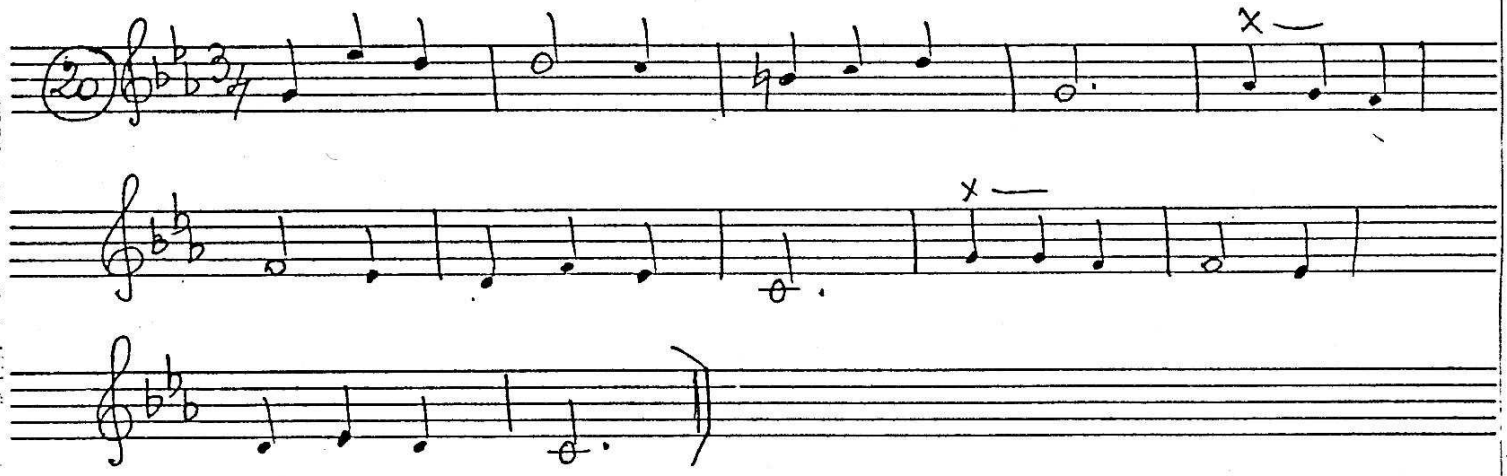
free-scores.com



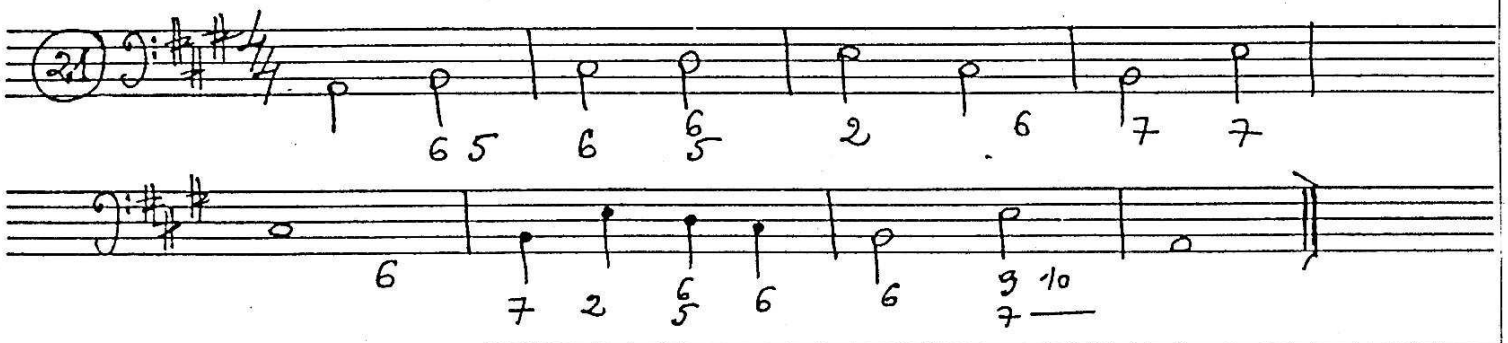
free-scores.com

ACORDUL TREPTEI A VI-a CU SEPTIMĂ



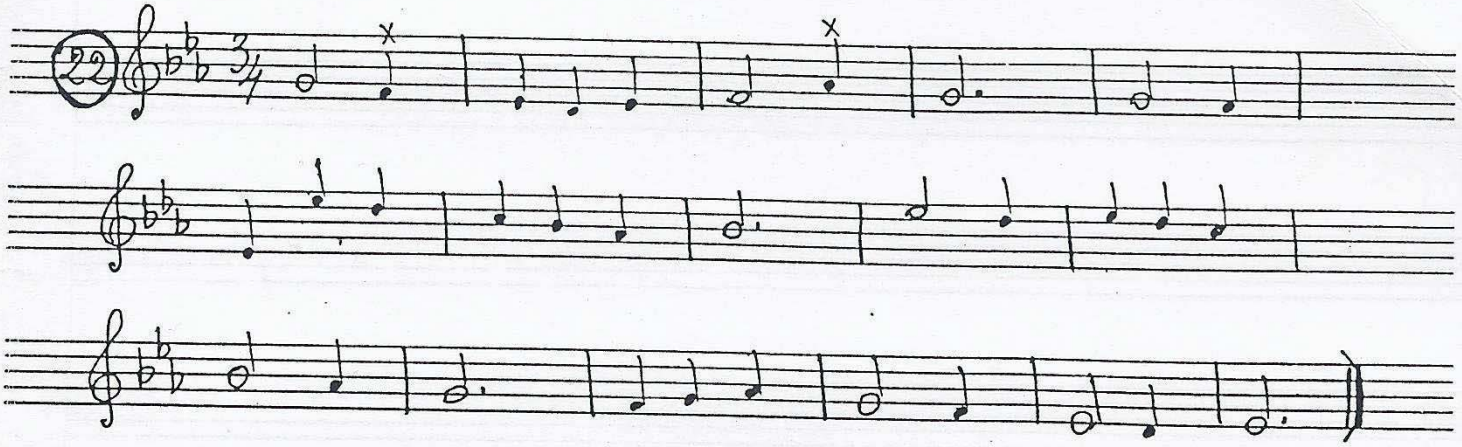


ACORDUL TREPTEI A VII-a

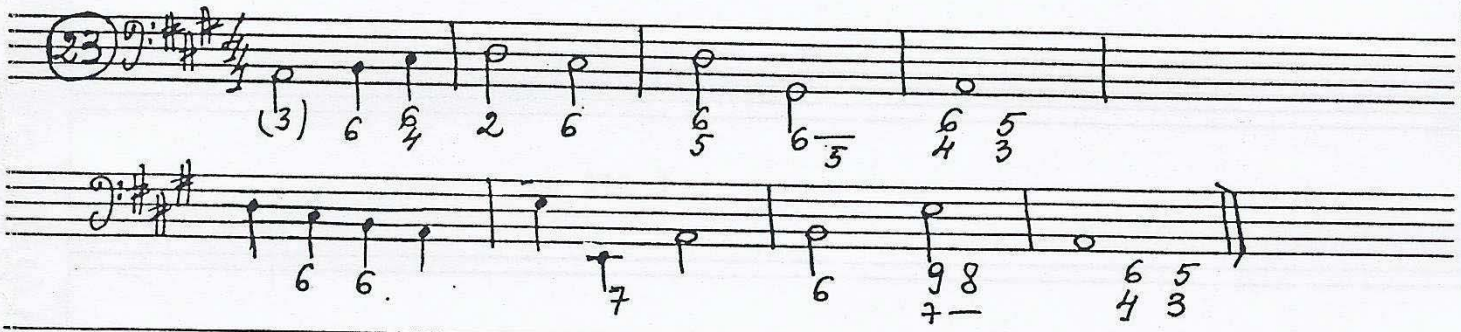


free-scores.com

22

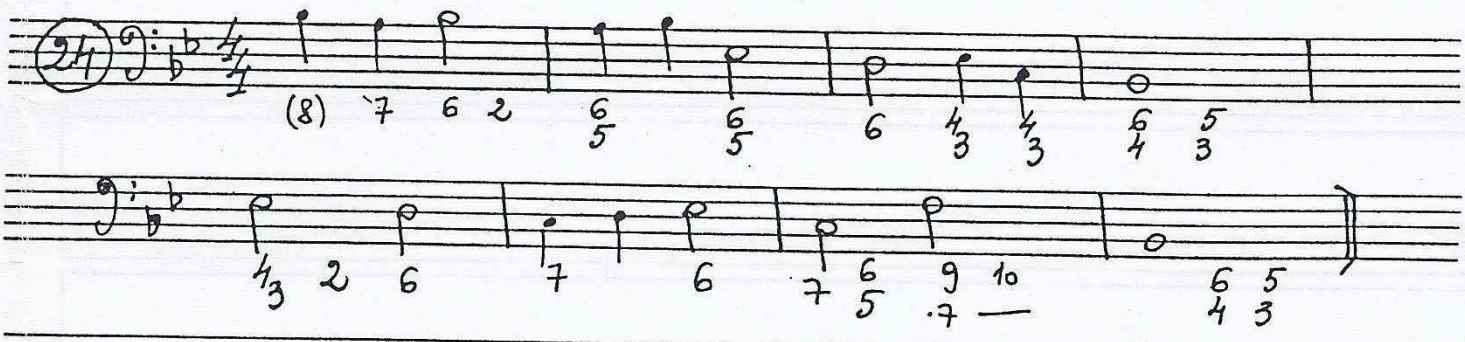


23

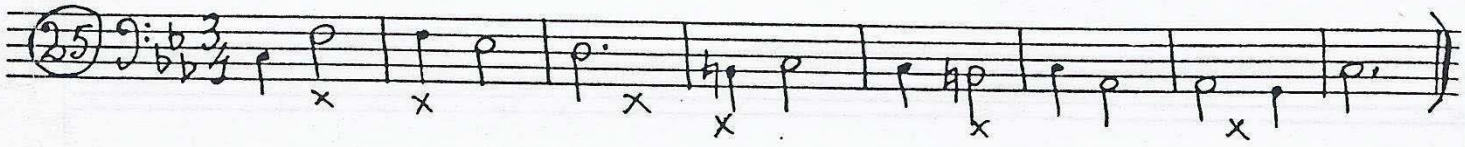


ACORDUL TREPTEI A VII-a CU SEPTIMĂ

24



25



free-scores.com

free-scores.com

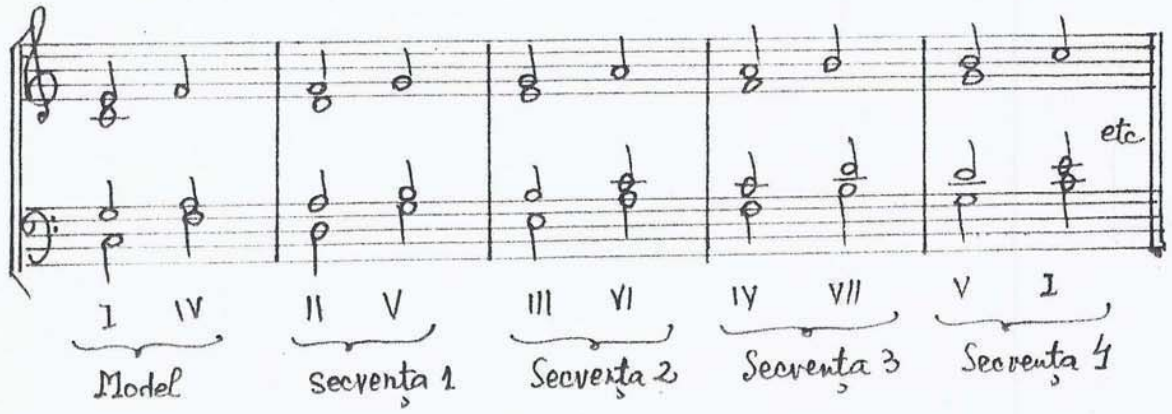
Conferenţiar Universitar Dr. LIANA ALEXANDRA MORARU

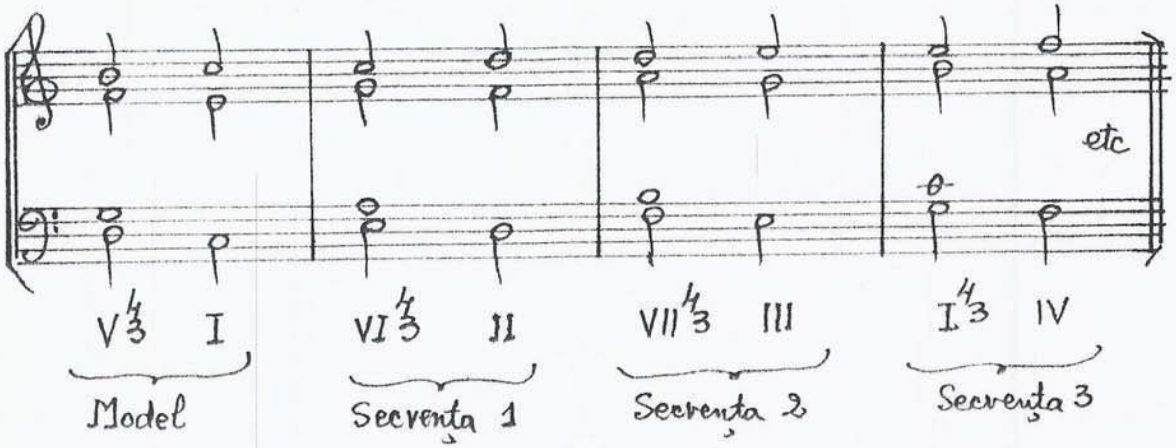
EXERCITII DE ARMONIE

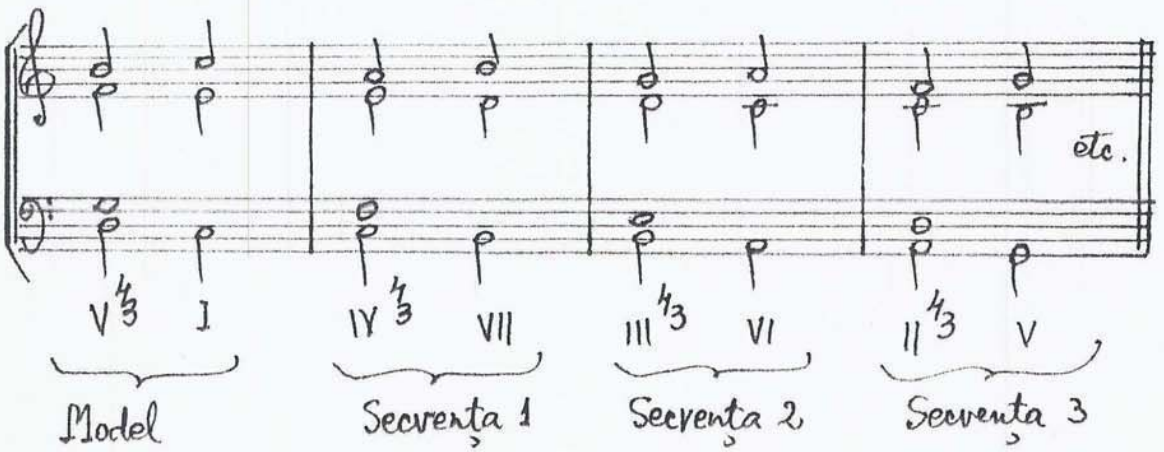
(IV)

free-scores.com

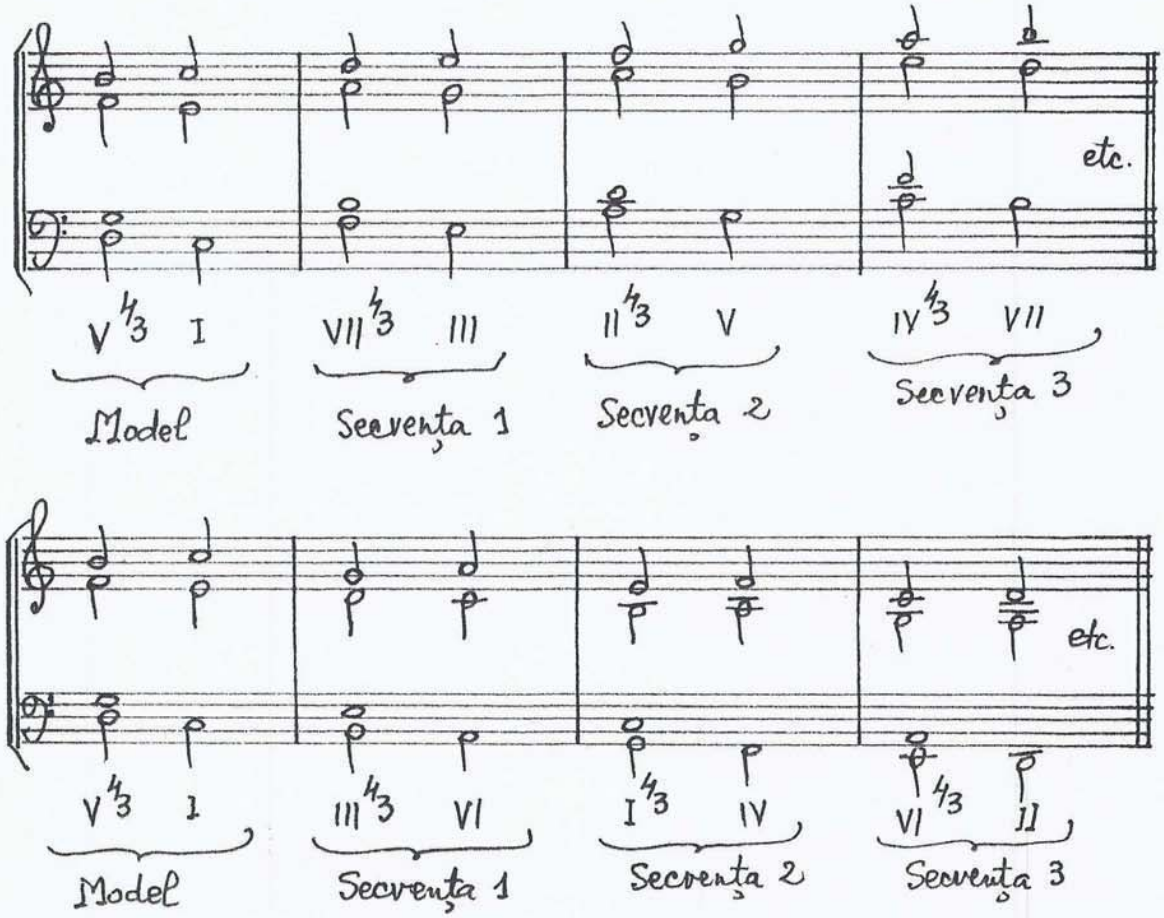
Exemple de secvențe sau mersuri armonice:







free-scores.com



MODULATIA.

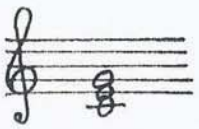
Există trei tipuri de modulaţii:diatonică,cromatică şi enarmonică. De asemenea, modulaţiile pot fi pasagere (inflexiuni modulatorii), sau definitive (care impun stabil noua tonalitate).

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

free-scores.com

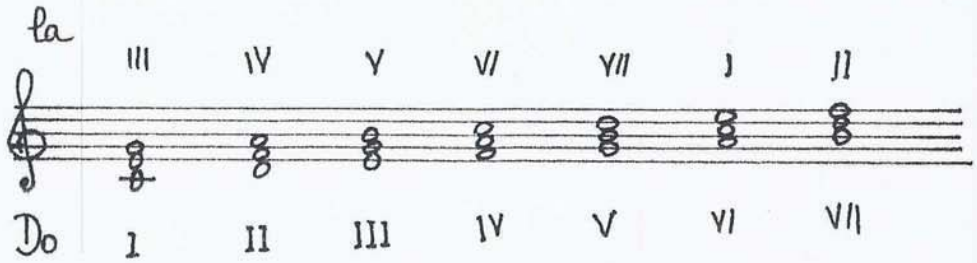
de legătură, comun tonalităţilor în care acţionă, îl vom denumi <u>acord-punte</u>."

Exemplu cu un acord care poate căpăta mai multe funcţii:



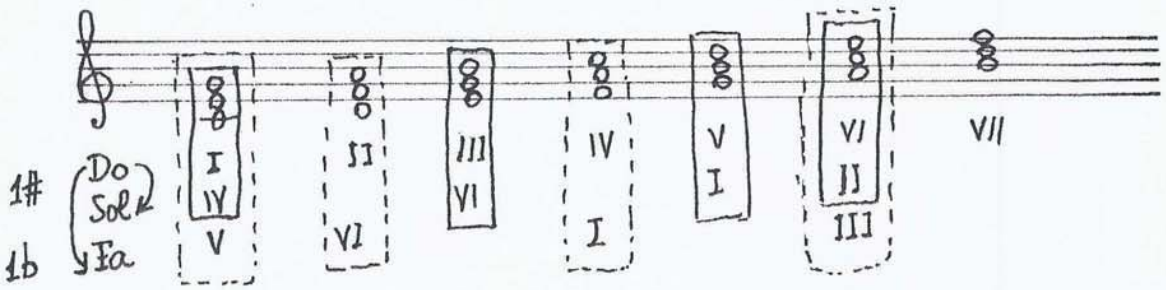
Do I
Fa V
fa arm. V
fa mel. V
Sol IV
sol mel. IV
la nat III
mi arm. VI
mi nat. VI
re nat. VII

Acorduri comune pentru Do Major şi la minor:

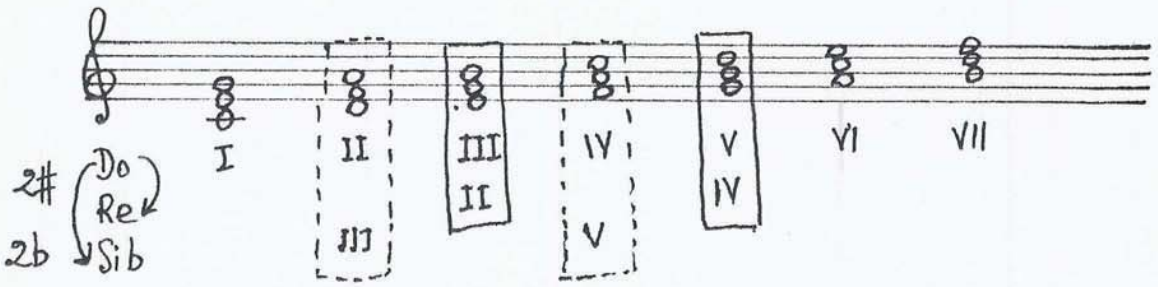


free-scores.com

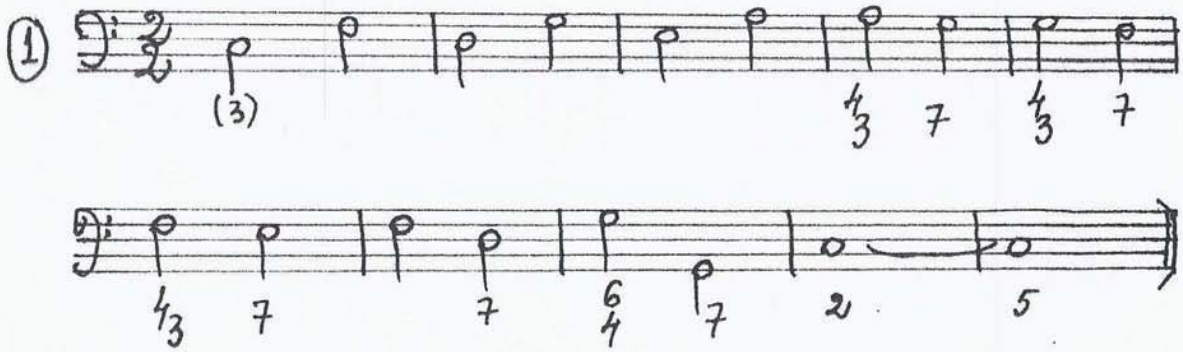
Exemplu cu acorduri comune între două tonalităţi majore distanţate la o cvintă (superioară sau inferioară)- în această situaţie vom avea 4 acorduri comune:



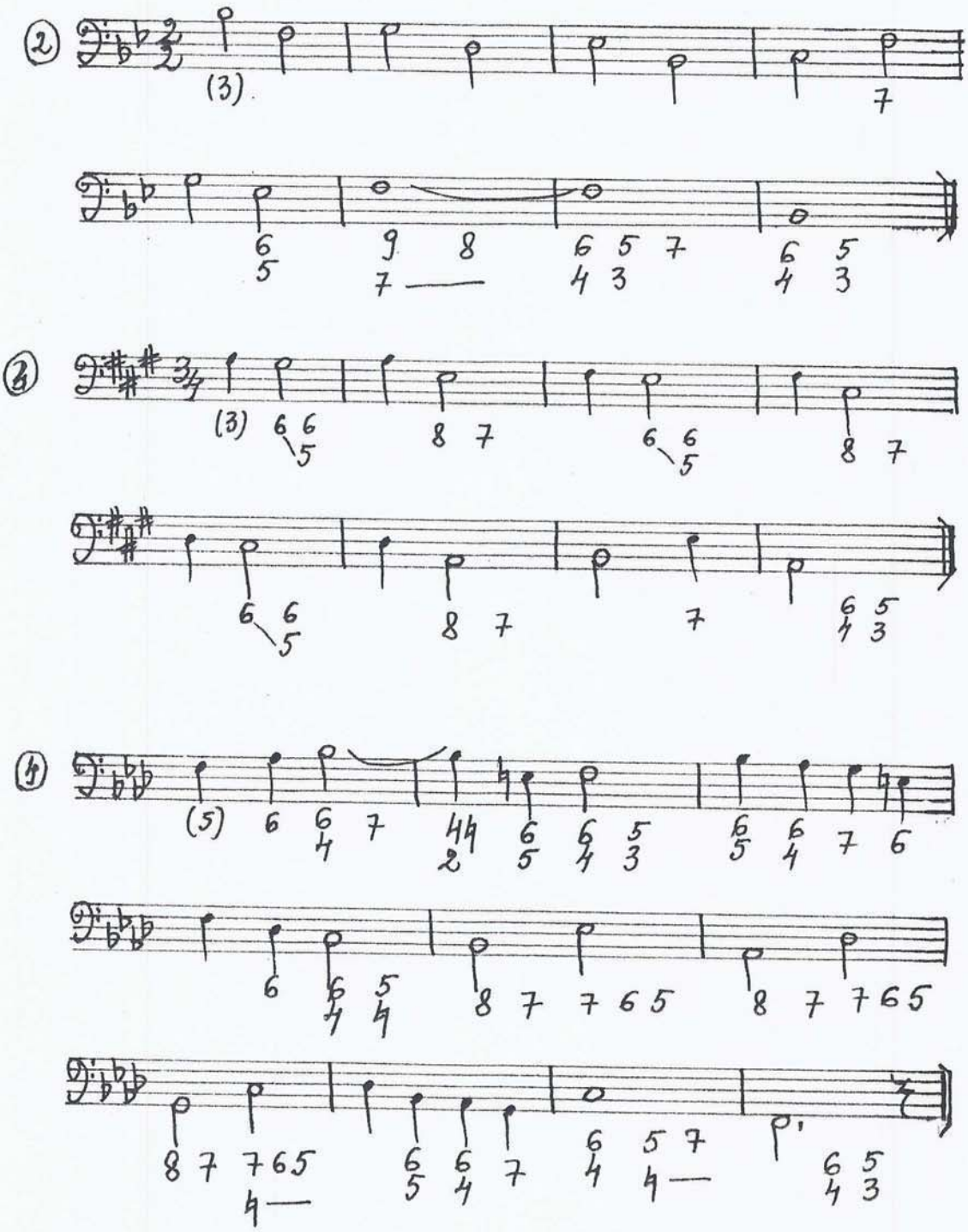
Pentru tonalităţi majore plasate la o distanţă de două cvinte există doar 2 acorduri comune:



Teme cu secvenţe sau marşuri armonice:

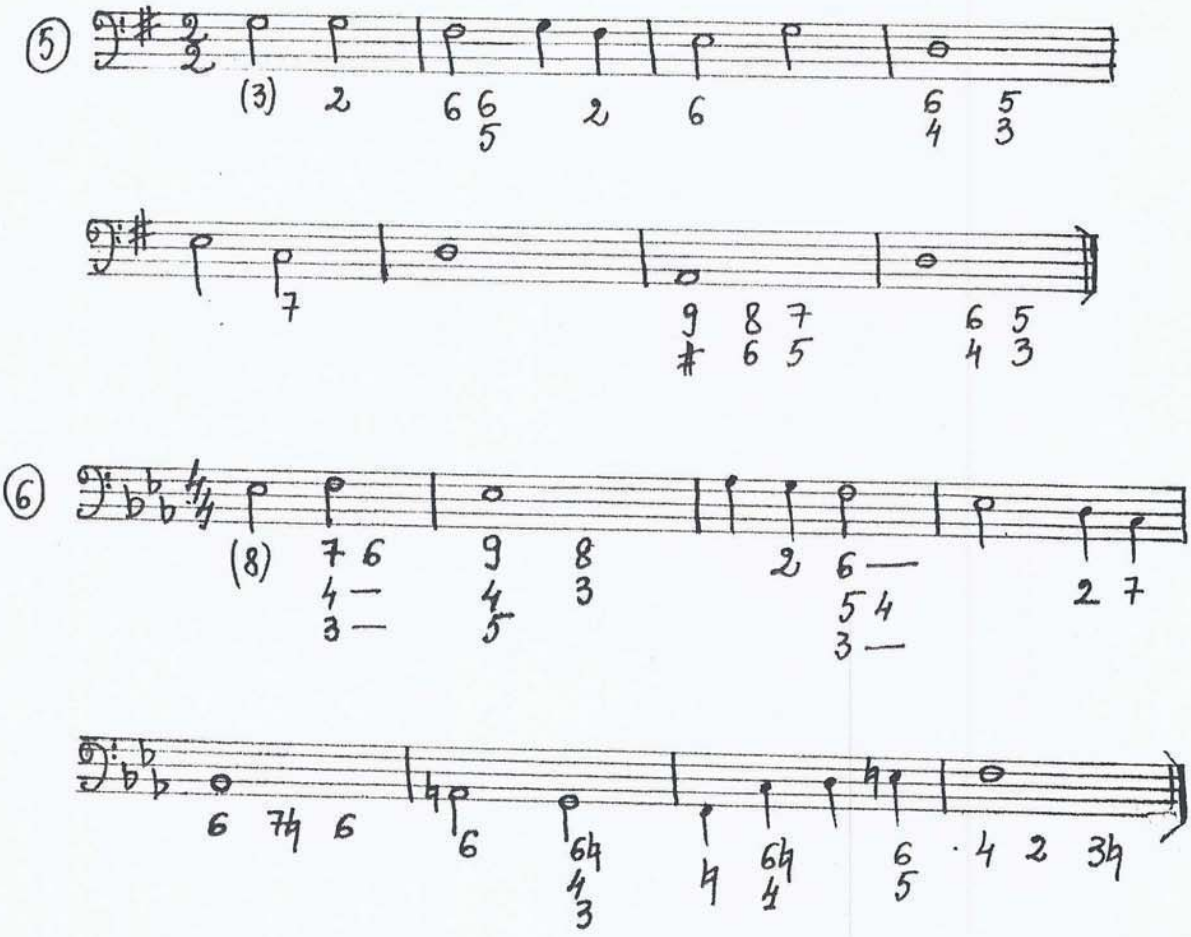


free-scores.com

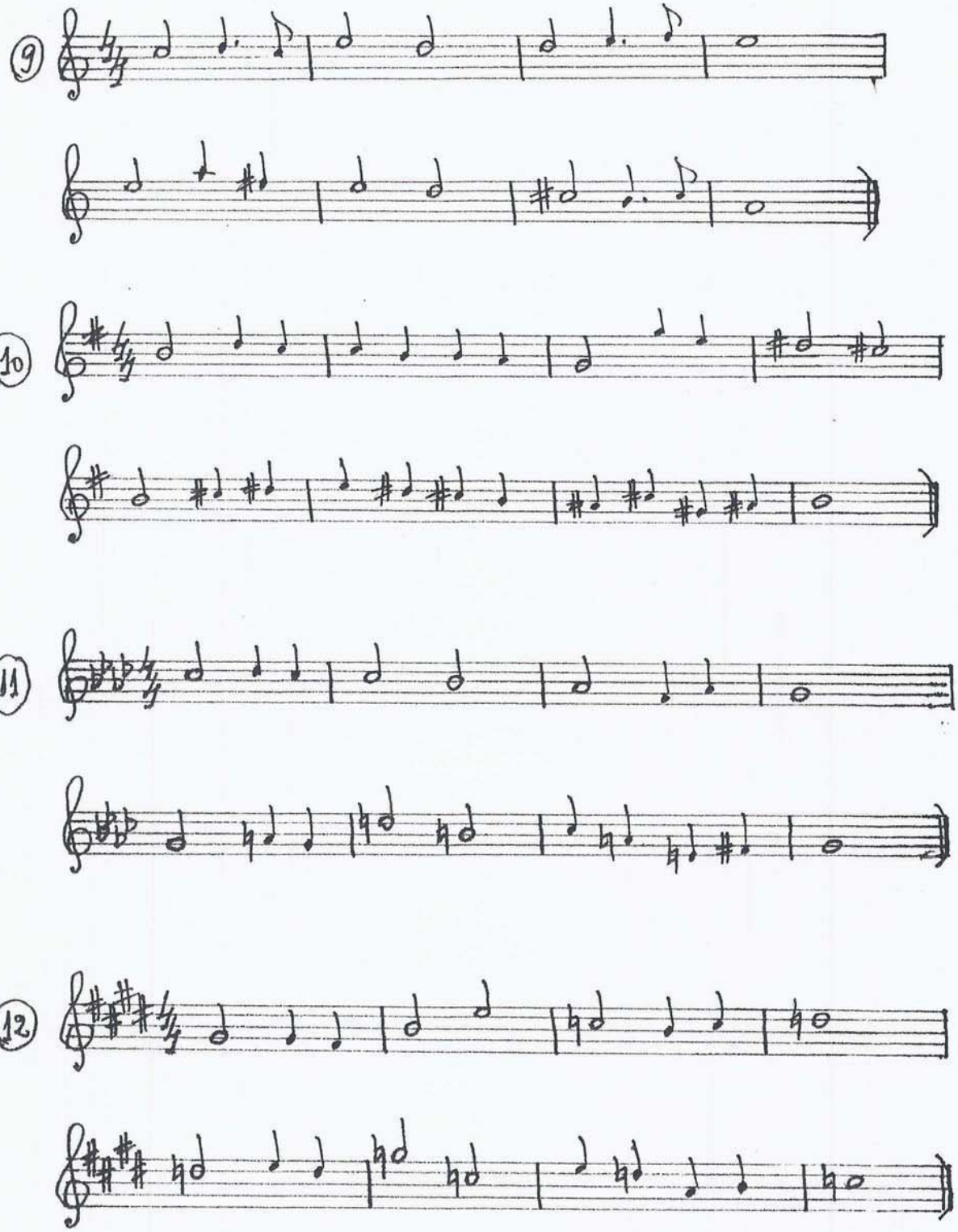


free-scores.com

Modulaţia diatonică:



free-scores.com



free-scores.com