

HARMONIA II

Caderno de Exercícios

EMVL

SOBRE O CADERNO DE HARMONIA II

Este caderno foi elaborado com os mesmos critérios adotados para o caderno de Harmonia I. Foi dada, portanto, ênfase ao aspecto construtivo e à estruturação dos acordes, propondo assim uma revisão dos intervalos que os constituem.

A complementação dos exercícios cabe sempre ao professor, o que assegura sua participação no ensino de Harmonia no curso básico. Contamos com a colaboração de professores e alunos na utilização desse caderno.

Atenciosamente

Prof. Rycardo Lobo
Acessor para Harmonia

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HARMONIA II

Acordes maiores co sétima maior

À quinta justa ascendente

À segunda maior ascendente

7ª maior C7M G7M C7M D7M

5ª justa 3ª maior C7M G7M C7M D7M

À têrça maior ascendente

À quarta justa ascendente

3 C7M E7M C7M F7M

3 C7M E7M C7M F7M

À têrça menor ascendente

À segunda menor ascendente

5 C7M Eb7M C7M Db7M

5 C7M Eb7M C7M Db7M

2

À segunda maior descendente

À terça maior descendente

7 C7M B^b7M C7M A^b7M

À segunda menor descendente

À terça menor descendente

9 C7M B7M C7M A7M

À quarta aumentada descendente

À quinta diminuta descendente

11

Escrever conforme ps modelos dados anteriormente

9 À segunda maior ascendente

À quinta justa ascendente

Two musical staves, treble and bass clef, with a double bar line in the middle. The treble staff is labeled with a '9' and the bass staff with a '9'.

11 À terça maior ascendente

À quarta justa ascendente

Two musical staves, treble and bass clef, with a double bar line in the middle. The treble staff is labeled with a '11' and the bass staff with a '11'.

13 À quarta aumentada ascendente

À quinta diminuta ascendente

Two musical staves, treble and bass clef, with a double bar line in the middle. The treble staff is labeled with a '13' and the bass staff with a '13'.

15 À segunda maior descendente

À terça maior descendente

Two musical staves, treble and bass clef, with a double bar line in the middle. The treble staff is labeled with a '15' and the bass staff with a '15'.

17 À segunda menor descendente

À terça menor descendente

Two musical staves, treble and bass clef, with a double bar line in the middle. The treble staff starts with a treble clef and the bass staff with a bass clef. The number 17 is written at the beginning of each staff.

19 À quarta justa descendente

À quinta justa descendente

Two musical staves, treble and bass clef, with a double bar line in the middle. The treble staff starts with a treble clef and the bass staff with a bass clef. The number 19 is written at the beginning of each staff.

21 À quarta aumentada descendente

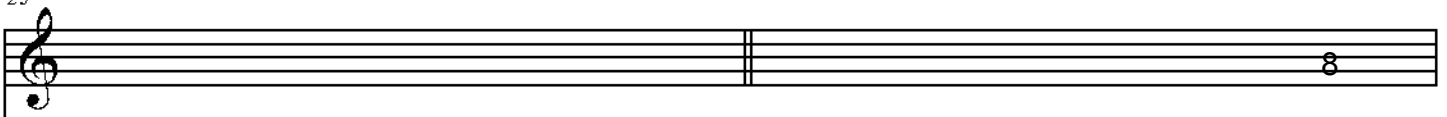
À quinta justa descendente

Two musical staves, treble and bass clef, with a double bar line in the middle. The treble staff starts with a treble clef and the bass staff with a bass clef. The number 21 is written at the beginning of each staff.

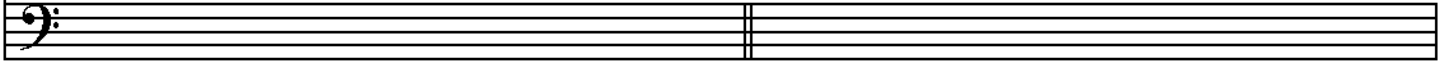
Escrever conforme a orientação do professor

Two musical staves, treble and bass clef, with a double bar line in the middle. The treble staff starts with a treble clef and the bass staff with a bass clef. The number 23 is written at the beginning of each staff.

25



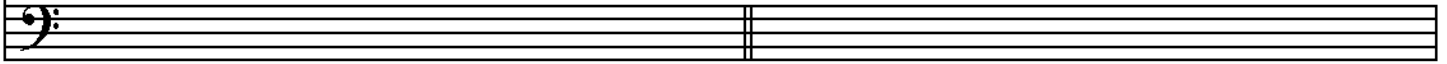
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27



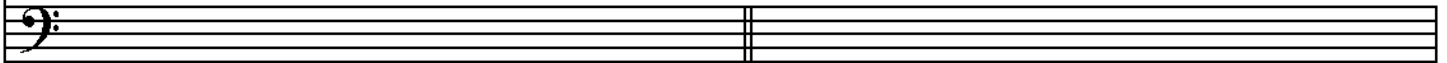
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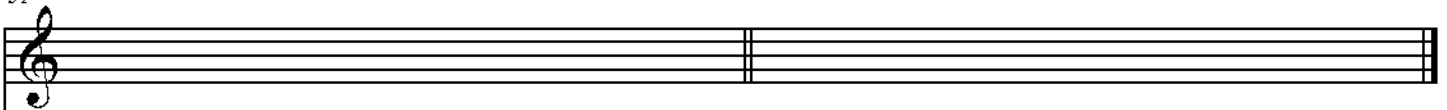
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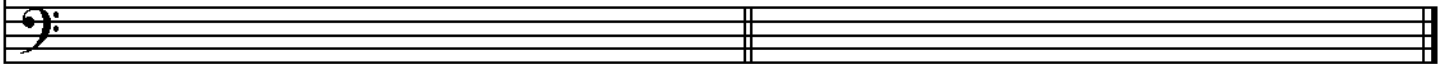
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31



31



HARMONIA II

Acordes maiores e menores com sétima menor

MAIORES C/ 7ª MENOR

MENORES C/ 7ª MENOR

À quinta justa ascendente

7ª menor

5ª justa

3ª menor

C7 G7 Cm7 Gm7

C7 G7 Cm7 Gm7

Detailed description: This musical exercise is in 2/4 time. The treble clef staff shows a sequence of chords: C7, G7, Cm7, Gm7. The bass clef staff shows the same sequence. Brackets above the treble staff indicate intervals: a 7th minor interval between C and G, and a 5th major interval between C and G. A bracket below the bass staff indicates a 3rd minor interval between C and G.

À segunda maior ascendente

C7 D7 Cm7 Dm7

C7 D7 Cm7 Dm7

Detailed description: This musical exercise is in 2/4 time. The treble clef staff shows a sequence of chords: C7, D7, Cm7, Dm7. The bass clef staff shows the same sequence. A bracket above the treble staff indicates a 2nd major interval between C and D.

À terça maior ascendente

C7 E7 Cm7 Em7

C7 E7 Cm7 Em7

Detailed description: This musical exercise is in 2/4 time. The treble clef staff shows a sequence of chords: C7, E7, Cm7, Em7. The bass clef staff shows the same sequence. A bracket above the treble staff indicates a 3rd major interval between C and E.

À quarta justa ascendente

C7 F7 Cm7 Fm7

C7 F7 Cm7 Fm7

Detailed description: This musical exercise is in 2/4 time. The treble clef staff shows a sequence of chords: C7, F7, Cm7, Fm7. The bass clef staff shows the same sequence. A bracket above the treble staff indicates a 4th major interval between C and F.

À segunda menor ascendente

9

9

C7 Db7 Cm7 Dbm7

C7 Db7 Cm7 Dbm7

Detailed description: This block contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a sequence of four chords: C7, Db7, Cm7, and Dbm7. The notes are written in a way that illustrates the ascending minor second interval between the roots of the chords. The first staff starts at measure 9 and the second staff also starts at measure 9.

À têrça menor ascendente

11

11

C7 Eb7 Cm7 Ebm7

C7 Eb7 Cm7 Ebm7

Detailed description: This block contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a sequence of four chords: C7, Eb7, Cm7, and Ebm7. The notes are written to illustrate the ascending minor third interval between the roots. The first staff starts at measure 11 and the second staff also starts at measure 11.

À quarta aumentada ascencente

13

13

C7 Gb7 Cm7 Gbm7

C7 Gb7 Cm7 Gbm7

Detailed description: This block contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a sequence of four chords: C7, Gb7, Cm7, and Gbm7. The notes are written to illustrate the ascending augmented fourth interval between the roots. The first staff starts at measure 13 and the second staff also starts at measure 13.

À segunda maior descendente

15

15

C7 Bb7 Cm7 Bbm7

C7 Bb7 Cm7 Bbm7

Detailed description: This block contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves show a sequence of four chords: C7, Bb7, Cm7, and Bbm7. The notes are written to illustrate the descending major second interval between the roots. The first staff starts at measure 15 and the second staff also starts at measure 15.

À têrça maior descendente

17 C7 A^b7 C m7 A^bm7

À segunda menor descendente

19 C7 B7 C m7 B m7

À têrça menor descendente

21 C7 A7 C m7 A m7

À quarta aummetada descendente (Partindo do dó 4)

23 C7 F#7 C m7 F#m7

2 **Escrever conforme o modelo dado anteriormente**

9 À segunda maior ascendente

Two musical staves, treble and bass clef, with a double bar line in the middle. The staves are blank.

11 À terça maior ascendente

Two musical staves, treble and bass clef, with a double bar line in the middle. The staves are blank.

13 À segunda maior descendente


Two musical staves, treble and bass clef, with a double bar line in the middle. The staves are blank.

15 À terça maior descendente

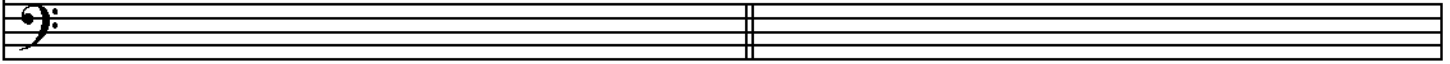
Two musical staves, treble and bass clef, with a double bar line in the middle. The staves are blank.

À segunda menor descendente

17

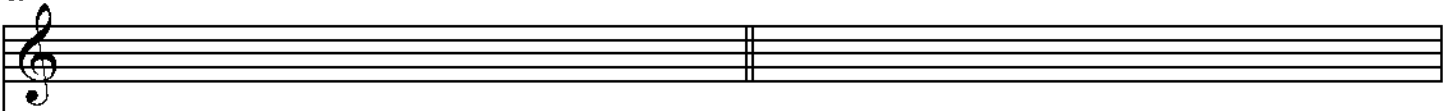


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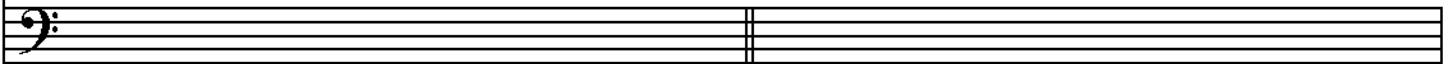


À terça menor descendente

19



19




À quinta diminuta descendente (escrever C7 a partir de dó 4)

21



21

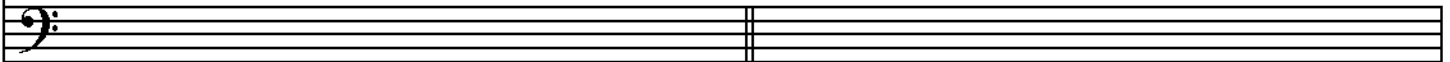


À quarta aumentada descendente (idem)

23



23

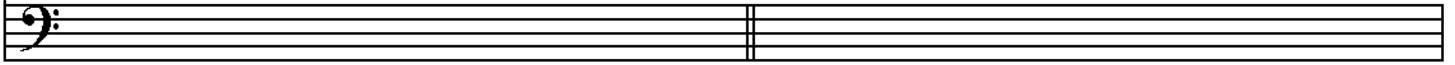


4 **Escreve conforme a orientação do professor**

25



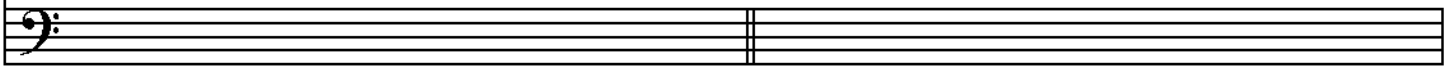
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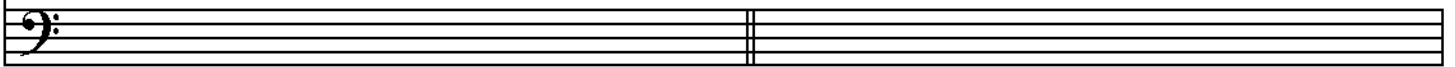
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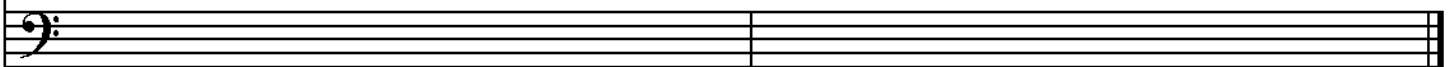
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31



31



HARMONIA II

Acordes menores com sétima e quinta diminuta e diminutos

Acordes menores com sétima e quinta diminuta

À quinta justa ascendente

À segunda maior ascendente

C m7(b5) G m7(b5) C m7(b5) D m7(b5)

C m7(b5) G m7(b5) C m7(b5) D m7(b5)

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music consists of four measures. The first measure has a C m7(b5) chord in both staves. The second measure has a G m7(b5) chord. The third measure has a C m7(b5) chord. The fourth measure has a D m7(b5) chord. The intervals between the roots of the chords are ascending perfect fifths.

À terça maior ascendente

À quarta justa ascendente

3 C m7(b5) - C m7(b5) F m7(b5)

3 C m7(b5) E m7(b5) C m7(b5) F m7(b5)

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music consists of four measures. The first measure has a C m7(b5) chord. The second measure has a whole rest. The third measure has a C m7(b5) chord. The fourth measure has an F m7(b5) chord. The intervals between the roots of the chords are ascending major thirds and ascending perfect fourths.

À segunda maior descendente

À terça maior descendente

5 C m7(b5) Bbm7(b5) C m7(b5) Bbm7(b5)

5 C m7(b5) Bbm7(b5) C m7(b5) Bbm7(b5)

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music consists of four measures. The first measure has a C m7(b5) chord. The second measure has a Bbm7(b5) chord. The third measure has a C m7(b5) chord. The fourth measure has a Bbm7(b5) chord. The intervals between the roots of the chords are descending major seconds and descending major thirds.

À segunda menor descendente

À terça menor descendente

7 C m7(b5) B m7(b5) C m7(b5) A m7(b5)

7 C m7(b5) B m7(b5) C m7(b5) A m7(b5)

Detailed description: This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music consists of four measures. The first measure has a C m7(b5) chord. The second measure has a B m7(b5) chord. The third measure has a C m7(b5) chord. The fourth measure has an A m7(b5) chord. The intervals between the roots of the chords are descending major seconds and descending major thirds.

har II m7(b5 - dim

2

à quarte justa descendente

C m7(b5)

À quarta aumentada ascendente

G m7(b5)

C m7(b5)

16

F#m7(b5)

Acorde diminuto com sétima diminuta (Acorde diminuto)

Duas formas de escrever

À têrça menor ascendente

11 Dó diminuto

C dim

C dim

C dim

E^b dim

À quinta diminuta ascendente

À sexta maior (sétima diminuta) ascendente

13

C dim

G^b dim

C dim

A dim

ré b diminuto

(idem)

15

D^b dim

D^b dim

D^b dim

E dim

17

D^bdim G dim D^bdim B^bdim

17

D^bdim G dim D^bdim B^bdim

Detailed description: This system contains two staves of music for measures 17 and 18. The top staff is in treble clef and the bottom staff is in bass clef. Above the top staff, the chord sequence D^bdim, G dim, D^bdim, and B^bdim is written above measures 17, 18, 19, and 20 respectively. Above the bottom staff, the same chord sequence is written below measures 17, 18, 19, and 20. The music consists of eighth and sixteenth notes with various accidentals.

ré diminuto
(idem)

19

D dim D dim D dim F dim

19

D dim D dim D dim F dim

Detailed description: This system contains two staves of music for measures 19 and 20. The top staff is in treble clef and the bottom staff is in bass clef. Above the top staff, the chord sequence D dim, D dim, D dim, and F dim is written above measures 19, 20, 21, and 22 respectively. Above the bottom staff, the same chord sequence is written below measures 19, 20, 21, and 22. The music consists of eighth and sixteenth notes with various accidentals.

21

D dim A^bdim D dim B dim

21

D dim A^bdim D dim B dim

Detailed description: This system contains two staves of music for measures 21 and 22. The top staff is in treble clef and the bottom staff is in bass clef. Above the top staff, the chord sequence D dim, A^bdim, D dim, and B dim is written above measures 21, 22, 23, and 24 respectively. Above the bottom staff, the same chord sequence is written below measures 21, 22, 23, and 24. The music consists of eighth and sixteenth notes with various accidentals.

2 **Escrever conforme o modelo dado anteriormente**

9 À segunda maior ascendente

Two blank musical staves, one in treble clef and one in bass clef, with a double bar line in the middle of each staff. The number 9 is written to the left of the bass staff.

11 À têrça maior ascendente

Two blank musical staves, one in treble clef and one in bass clef, with a double bar line in the middle of each staff. The number 11 is written to the left of the bass staff.

13 À quarta justa ascendente


Two blank musical staves, one in treble clef and one in bass clef, with a double bar line in the middle of each staff. The number 13 is written to the left of the bass staff.

15 À quinta justa ascendente

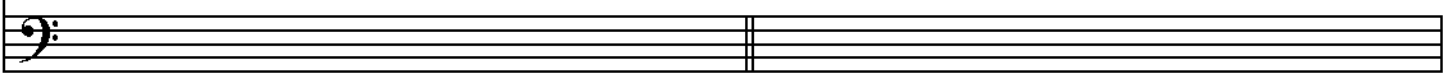
Two blank musical staves, one in treble clef and one in bass clef, with a double bar line in the middle of each staff. The number 15 is written to the left of the bass staff.

À segunda menor descendente

17

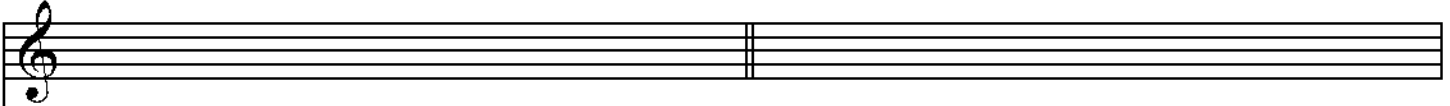


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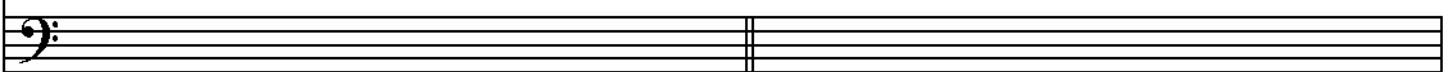


À têrça menor descendente

19

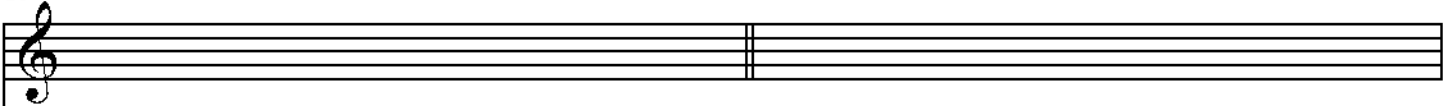


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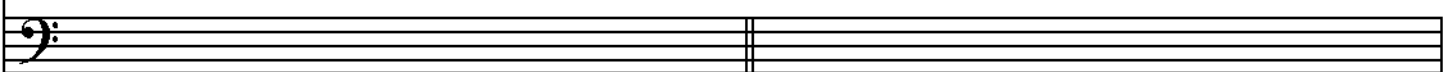


À quinta diminuta descendente (escrever Cm7(b5) a partir de dó 4)

21




21

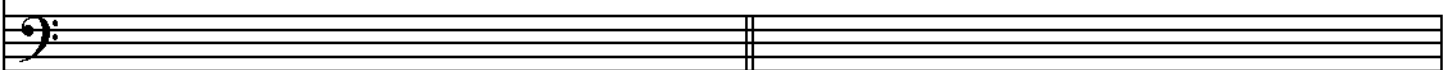


À quarta aumentada descendente (idem)

23

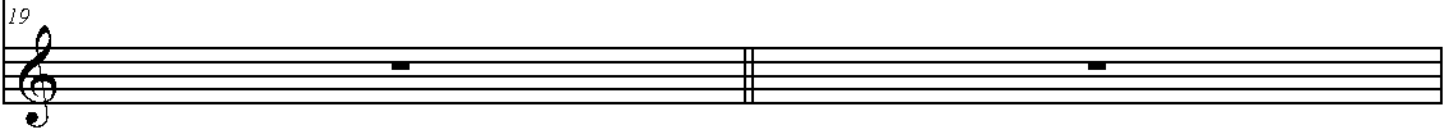


23



Re escrever os acordes diminutos nas duas formas e nas inversões conforme o modelo dado²⁰

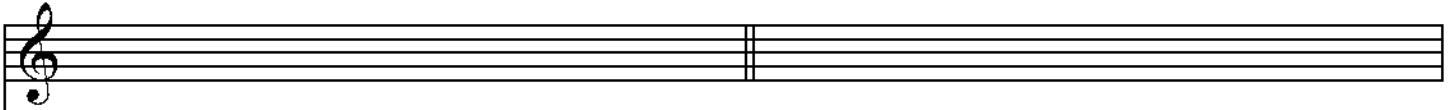
17 (dó diminuto)



21 (ré bemol diminuto)



4
25 (ré diminuto)



Escrever outros acordes diminutos conforme a orientação do professor



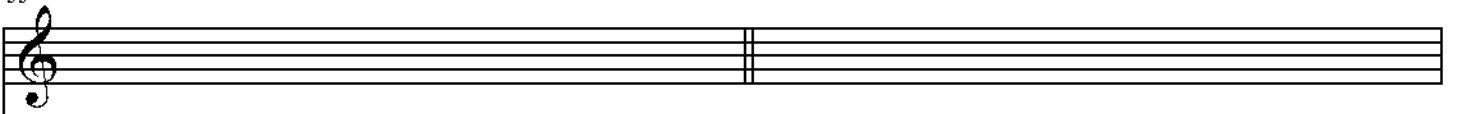
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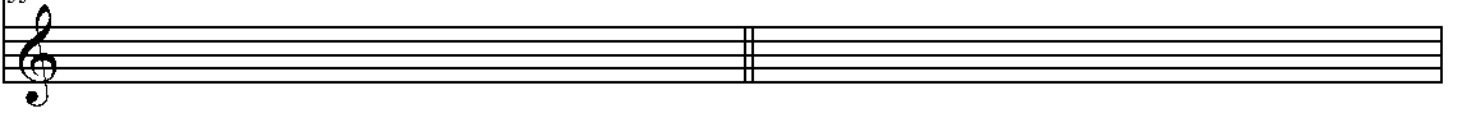
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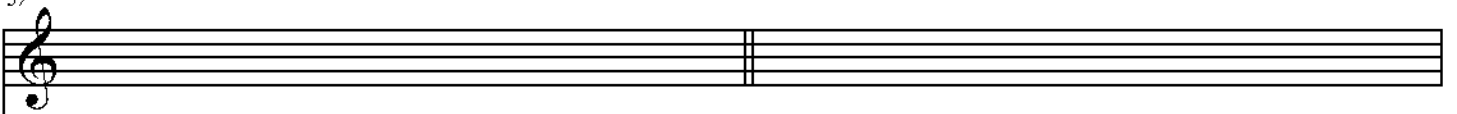
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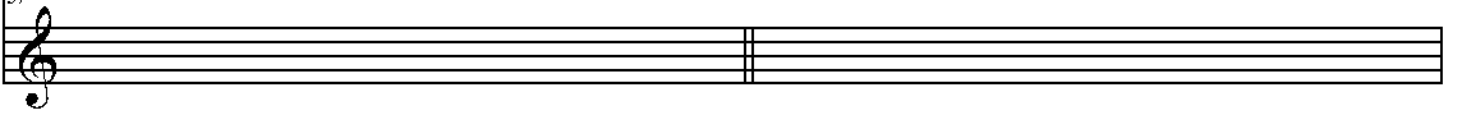
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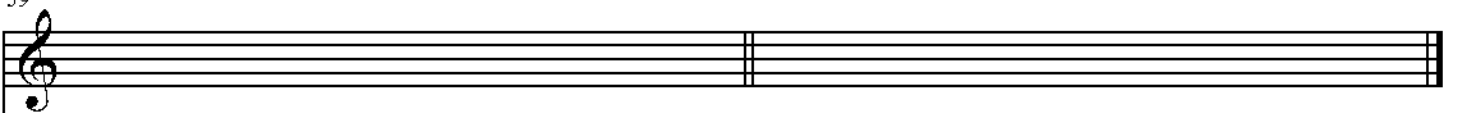
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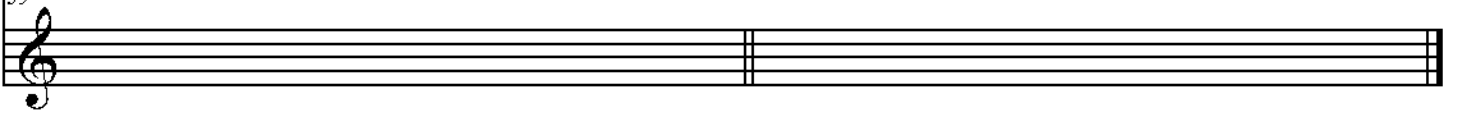
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39



39



HARMONIA II

Formeção dos acordes de 9ª

Acorde de 9ª maior

Acorde de 9ª menor

2ªM 9ªM C7(9) 2ªm 9ªm C7(b9)

Acorde de 9ª aumentada

A 9ª menor e a 9ª aumentada podem estar no mesmo acorde

2ª aum 9ªaum C7(#9) 9ªm 9ª aum C7(b9)(#9)

Formação dos acordes de 11^a e 13^a

The image displays four staves of musical notation illustrating the formation of 11th and 13th chords. The first staff shows the following chords: #4, #11, C7(#11), 4, II, and Cm7(11). The second staff shows: 6, 13, C7(13), b6, b13, C7(b13), C7(13), C7(b13), and C7(9)(13). The third and fourth staves show further chord formations in different keys, including 6, 13, C7(13), b6, b13, C7(b13), C7(13), C7(b13), and C7(9)(13).

Regras para o Emprego da Nona, Décima primeira e Décima terceira:

Esses graus são chamados extensões e não alteram a função do acorde, enriquecendo apenas a sua sonoridade.

A Nona:

1. a nona maior pode ser acrescentada em qualquer acorde.
2. a nona menor e a aumentada são próprias do acorde da dominante.
3. a nona menor e a nona aumentada podem estar juntas e a nona maior, porém, não pode coexistir com as mesmas.

A Décima primeira:

1. a 11^a aumentada pode ser aplicada nos acordes maiores.
2. a 11^a justa pode ser aplicada nos acordes menores.

A Décima terceira:

1. a 13^a maior ou menor é aplicada ao acorde de 7^a da dominante. No caso do acorde de 7^a maior, a sexta, se acrescentada ao mesmo pode ou não ser considerada uma 13^a podendo ambas estarem juntas.

HARMONIA II

Campo Harmonico em tom maior

- a) I7M IIIm7 IIIIm7 IV7M V7 VIIm7 VIIIm7(b5)
- b) C7M Dm7 Em7 F7M G7 Am7 Bm7(b5)
- c) I7 II7 III7 IV7 V7 VI7 VII7

The image shows a musical staff with two systems: a treble clef system on top and a bass clef system on the bottom. Each system contains seven vertical lines representing chords. The chords are: I7 (C major 7), II7 (D minor 7), III7 (E minor 7), IV7 (F major 7), V7 (G major 7), VI7 (A minor 7), and VII7 (B minor 7). The notes are written as vertical stems with flags, indicating the chord structure for each.

- a) Análise da música popular
- b) Cifra da música popular
- c) Análise da Harmonia tradicional

Cadência II^m7 V7 I⁷M

2 B^bm7 II^m7 E^b7 V7 A^b7^M I⁷M

10 C[#]m7 II^m7 F[#]7 V7 B7^M I⁷M

11 E^bm7 II^m7 A^b7 V7 D^b7^M I⁷M

12 G[#]m7 II^m7 C37 V7 F[#]7^M I⁷M

Escraver os acordes da cadência II^m7 V7 I⁷M conforme o modelo dado.

13 II^m7 V7 I⁷M

14 II^m7 V7 I⁷M

15 II^m7 V7 I⁷M

16 II^m7 V7 I⁷M

Cadência IIm7 V7 I7M

17 IIm7 V7 I7M

18 IIm7 V7 I7M

19 IIm7 V7 I7M

20 IIm7 V7 I7M

21 IIm7 V7 I7M

22 IIm7 V7 I7M

23 IIm7 V7 I7M

24 IIm7 V7 I7M

HARMONIA II

Cadências II V7 I com extensões

Dm7(9)

G7(13)

C7M(9)

C6(9)

Musical notation for the first system of chords. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (Bb) and the time signature is 2/4. The chords are: Dm7(9) (Bb, D, F, Ab, C), G7(13) (Bb, D, F, Ab, C, Eb), C7M(9) (Bb, C, Eb, G, Bb), and C6(9) (Bb, C, Eb, G, Bb).

Gm7(9)

C7(9)(13)

F7M(9)

F6(9)

Musical notation for the second system of chords. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The chords are: Gm7(9) (Bb, D, F, Ab, C), C7(9)(13) (Bb, C, Eb, G, Bb, C), F7M(9) (Bb, C, Eb, G, Bb), and F6(9) (Bb, C, Eb, G, Bb).

D7M(9)

Em7(9)

F#7(9)

B7(13)

Musical notation for the third system of chords. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F#, C#) and the time signature is 2/4. The chords are: D7M(9) (F#, A, C#, E), Em7(9) (F#, A, C#, E), F#7(9) (F#, A, C#, E), and B7(13) (F#, A, C#, E, F#).

Em7(9)

A7(13)

D7M(9)

D6(9)(#11)

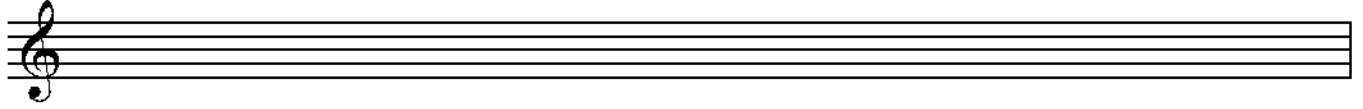
Musical notation for the fourth system of chords. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F#, C#) and the time signature is 2/4. The chords are: Em7(9) (F#, A, C#, E), A7(13) (F#, A, C#, E, F#), D7M(9) (F#, A, C#, E), and D6(9)(#11) (F#, A, C#, E, F#).

HARMONIA II

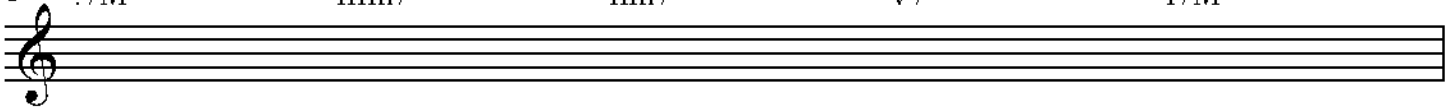
Cadências 2 em tons maiores

Escrever os acordes e as cifras das cadências determinadas abaixo

I7M VIIm7 IIIm7 V7 I7M



2 I7M IIIIm7 IIIm7 V7 I7M



3 I7M IV7M IIIm7 V7 I7M



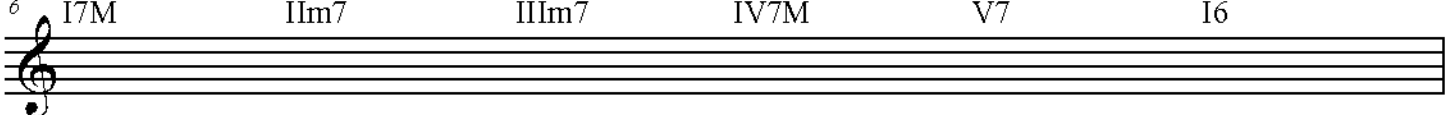
4 I7M IIIm7 VIIm7 IIIm7 V7 I7M



5 I7M VIIIm7(b5) IIIm7 IIIm7 V7 I7M



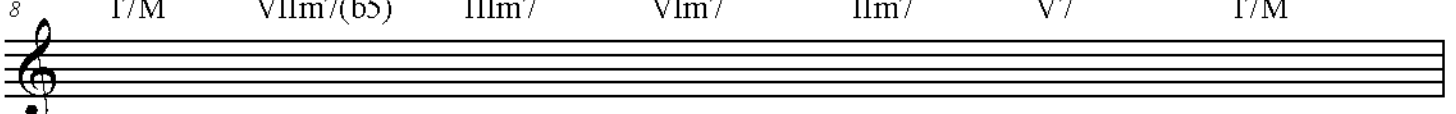
6 I7M IIIm7 IIIIm7 IV7M V7 I6



7 I7M VIIm7 IVm7 IIIm7 V7 I7M

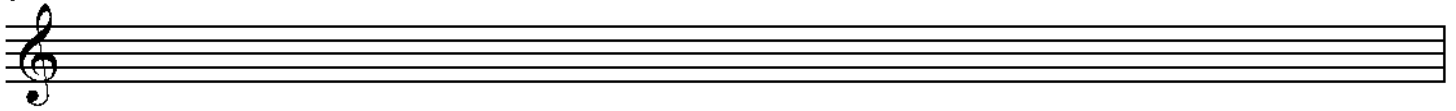


8 I7M VIIIm7(b5) IIIIm7 VIIm7 IIIm7 V7 I7M

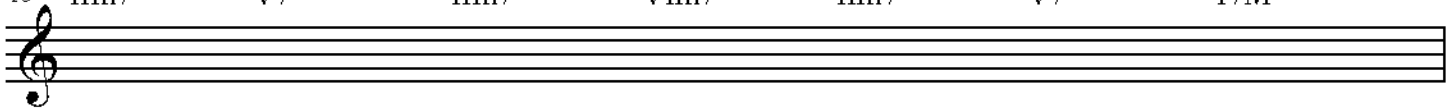


Cadências 2 em tom maior

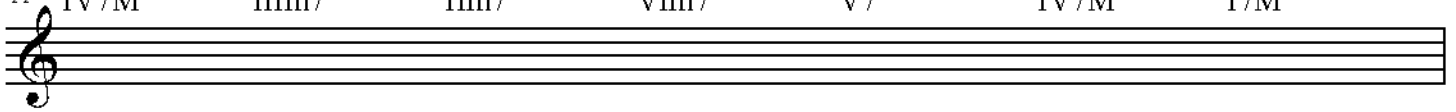
2
9 I7M IIm7 IIIIm7 IV7M I7M IIm7 I7M



10 IIm7 V7 IIm7 VIIm7 IIm7 V7 I7M




11 IV7M IIIIm7 IIm7 VIIm7 V7 IV7M I7M




Continuar com cadências determinadas pelo professor.


12



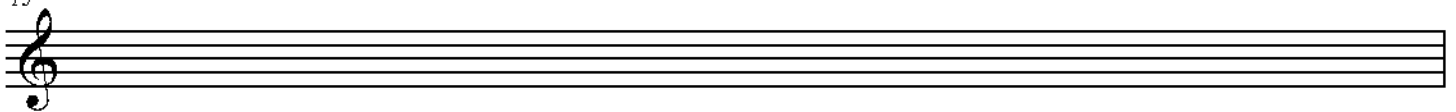
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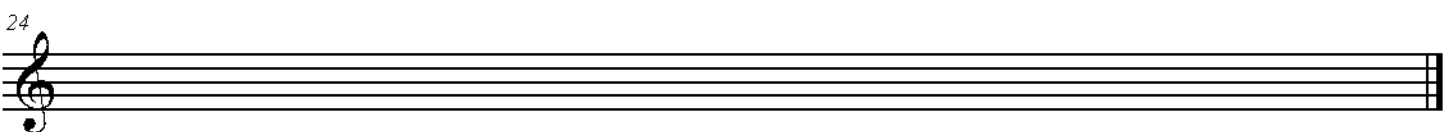
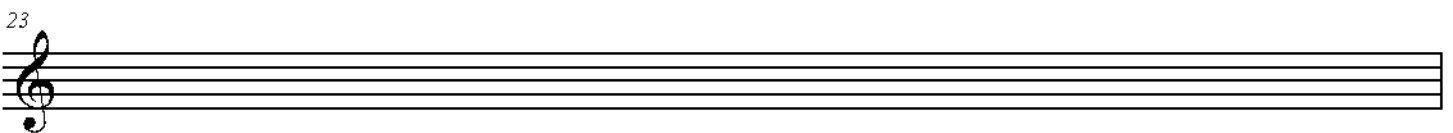
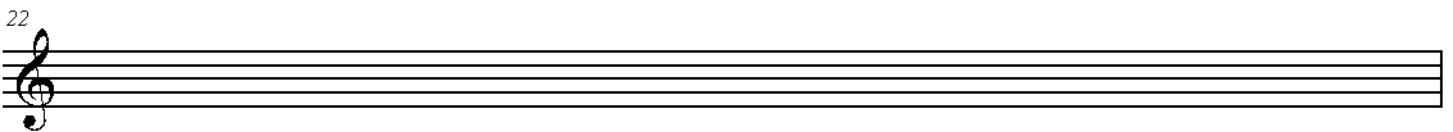
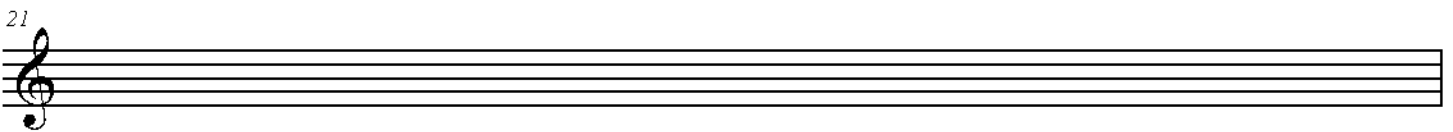
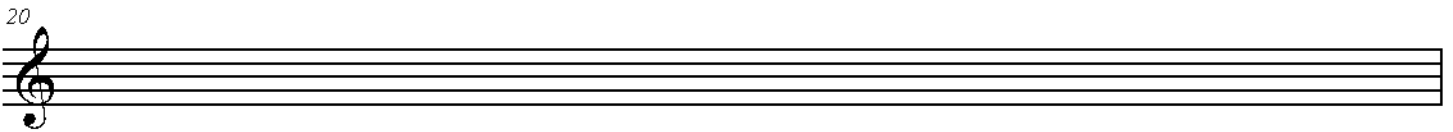


15



16





HARMONIA II

Acordes nos graus das escalas menores

Escala de Dó menor natural

C m7	D m7(b5)	E ^b 7M	F m7	G m7	A ^b 7M	B ^b 7
I m7	II m7(b5)	II7M	IV m7	V m7	VI7M	VII7

Escala de dó menor harmônica

C m7M	D m7(b5)	E ^b 7M(#5)	F m7	G7	A ^b 7M	B dim
I7M	II m7(b5)	III7M(#5)	IV m7	V7	VI7M	VII dim

Escala de dó menor melódica ascendente

C m7M	C m6	D m7	E ^b 7M(#5)	F7	G7	A m7(b5)	B m7(b5)
I m7M ou I m6	II m6	II m7	III7M(#5)	IV7	V7	VI m7(b5)	VII m7(b5)

Entre os diversos acordes formados pelas escalas menores, alguns são mais utilizados. Os demais podem ser encontrados em algumas composições.

HARMONIA II

Acordes utilizados com maior frequência nos tons menores

Derivados da escala menor natural

a) Im7	IIm7(b5)	III7M	IVm7	V7	VI7M	VII dim
b) Am7	Bm7(b5)	C7M	Dm7	E7	F7M	G#dim
c) I7	II7	III7	IV7	V7	VI7	#VII7

Derivados da escala menor harmônica

- a) Análise da música popular
- b) Cifra da música popular
- c) Análise da Harmonia tradicional

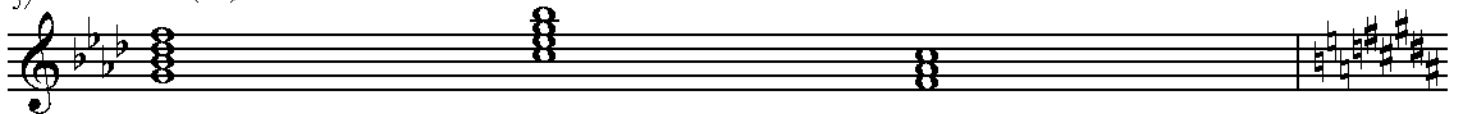

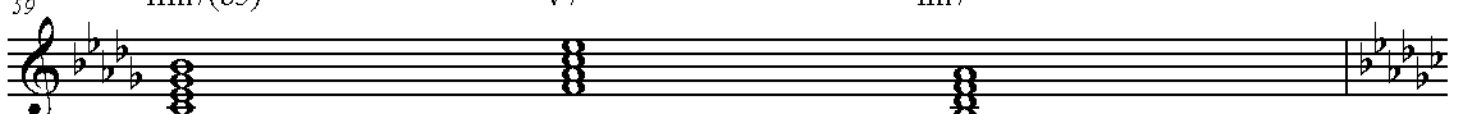
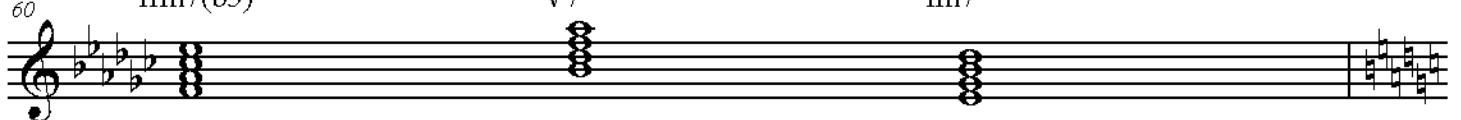
As cadências que se seguem deverão ser realizadas utilizando os acordes determinados acima.

HARMONIA II

Cadência IIm7(b5) V7 Im7 em tons menores

	B m7(b5) IIm7(b5)	E7 V7	A m7 Im7
2	F#m7(b5) IIm7(b5)	B7 V7	E m7 Im7
3	E m7(b5) IIm7(b5)	A7 V7	D m7 Im7
4	C#m7(b5) IIm7(b5)	F#7 V7	B m7 Im7
5	A m7(b5) IIm7(b5)	D7 V7	G m7 Im7
6	G#m7(b5) IIm7(b5)	C#7 V7	F#m7 Im7
7	D m7(b5) IIm7(b5)	G7 V7	C m7 Im7
8	D#m7(b5) IIm7(b5)	G#7 V7	C#m7 Im7

Cadências IIm7(b5) V7 IIm7

8	Gm7(b5) IIm7(b5)	C7 V7	Fm7 Im7	36
57				
58	A#m7(b5) IIm7(b5)	D#7 V7	G#m7 Im7	
59				
59	Cm7(b5) IIm7(b5)	F7 V7	Bbm7 Im7	
60				
60	Fm7(b5) IIm7(b5)	Bb7 V7	Eb7 Im7	
61				

Escrever os acordes e as cifras nos tons das armaduras de clave conforme o modelo acima

61 

62 

63 

64 

2

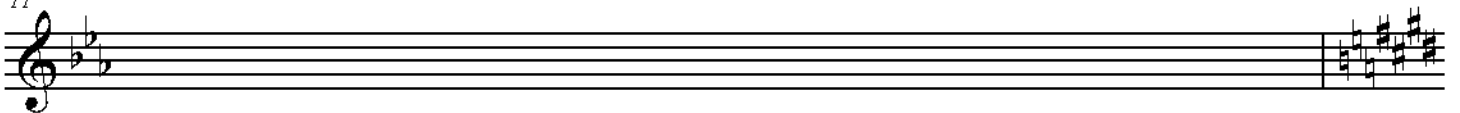
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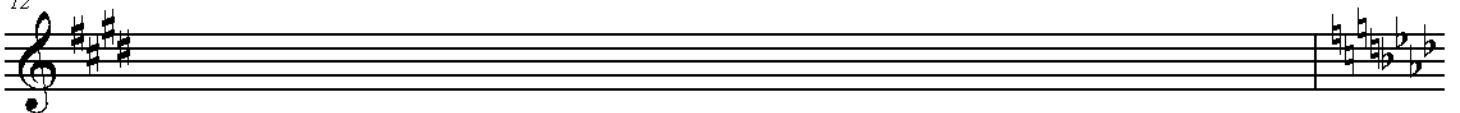
10



11



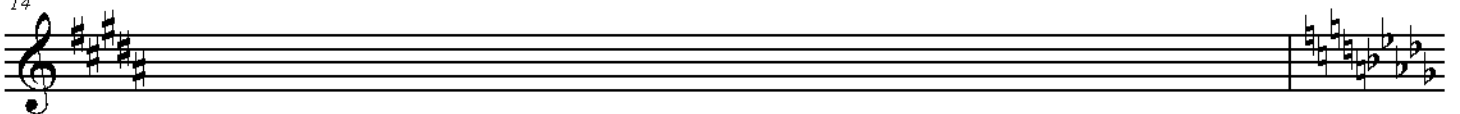
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13



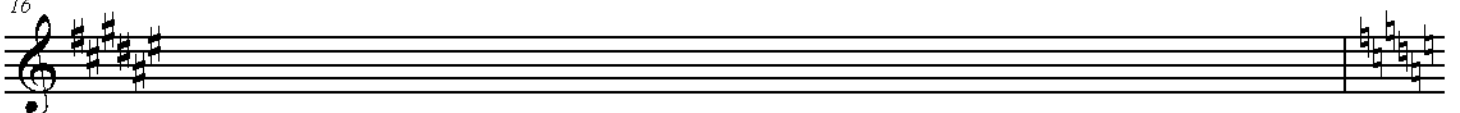
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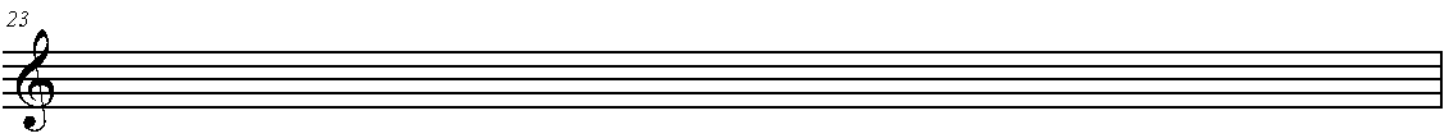
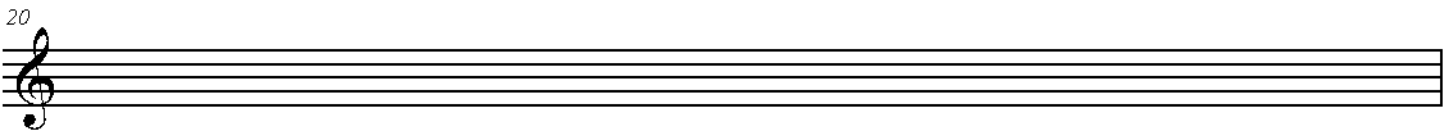
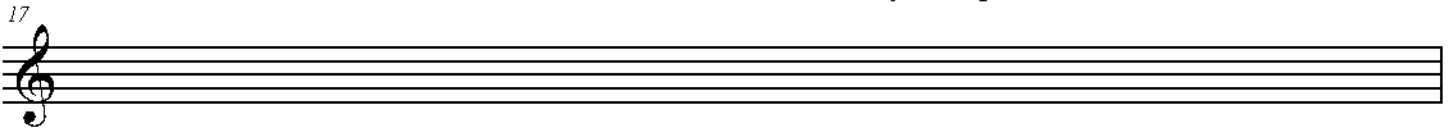
15



16



Escrever a mesma cadência em outros tons conforme a orientação do professor.

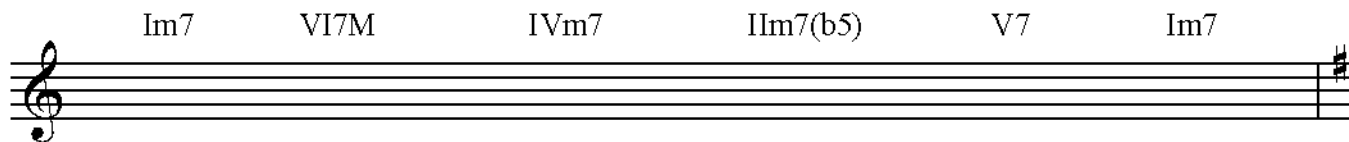


HARMONIA II

Cadências 2 em tons menores

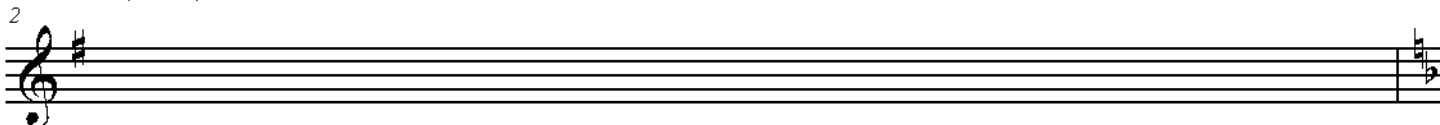
Escrever os acordes e as cifras determinadas pelas cadências dadas.

Im7 VI7M IVm7 IIIm7(b5) V7 Im7



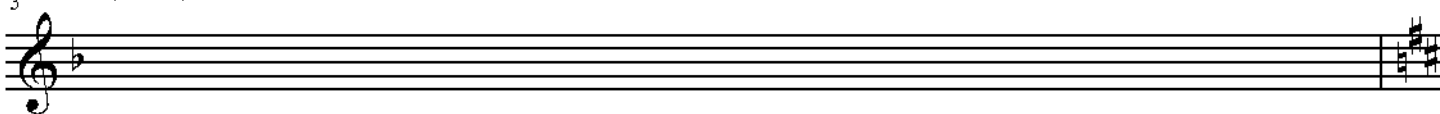
(Idem)

2



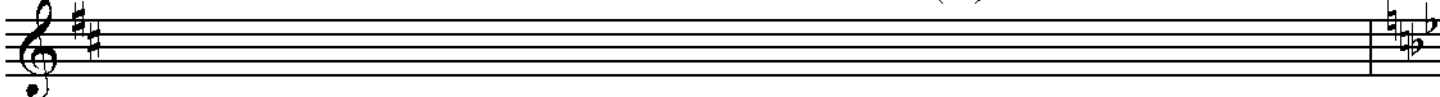
(Idem)

3



Im7 III7M VI7M IIIm7(b5) V7 Im7

4



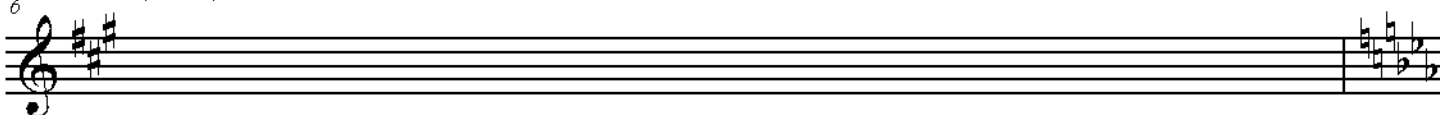
(Idem)

5



(Idem)

6

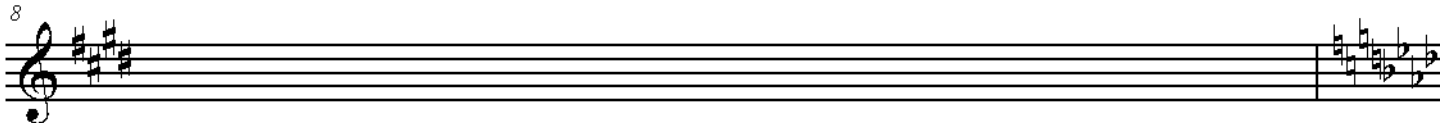


Im7 IVm7 bVII7 III7M VI7M IIIm7(b5) V7 Im7

7



8



Cadências 2 tons menores

2

9



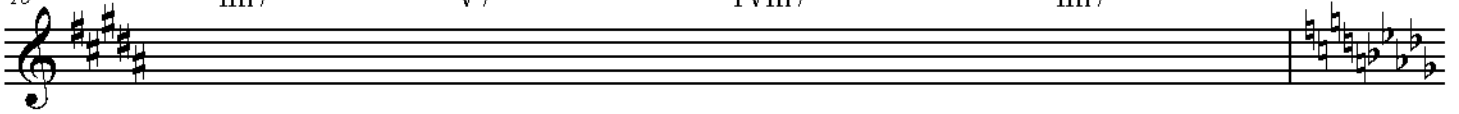
10

Im7

V7

IVm7

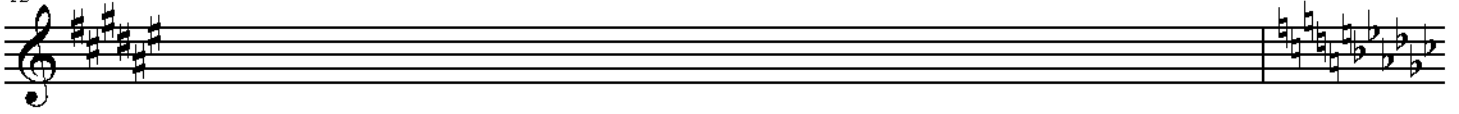
Im7



11



12



13

Im7

IVm7

bVII7

Im7



14



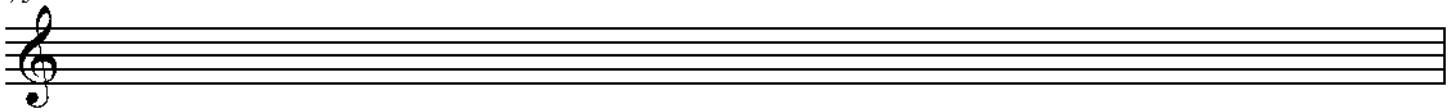
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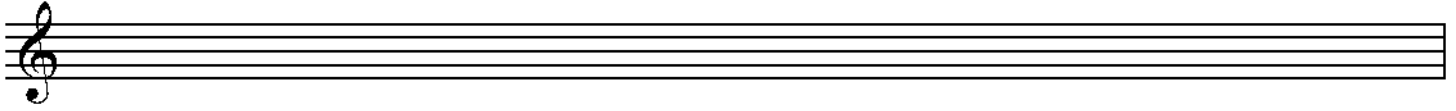
10

73

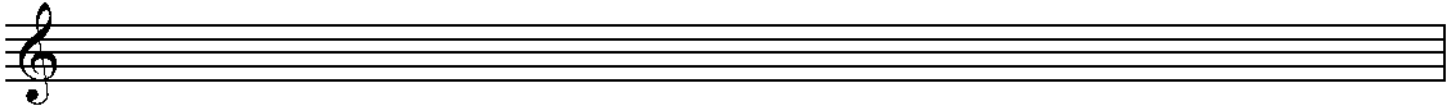
Escrever outras cadências por orientação do professor



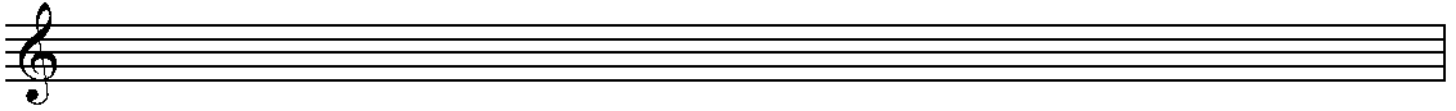
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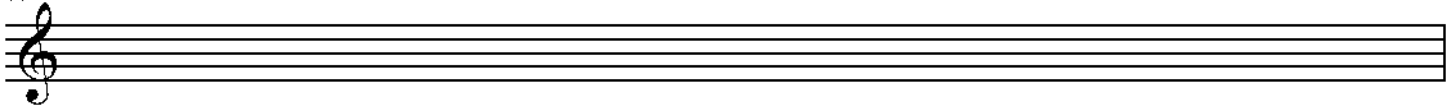
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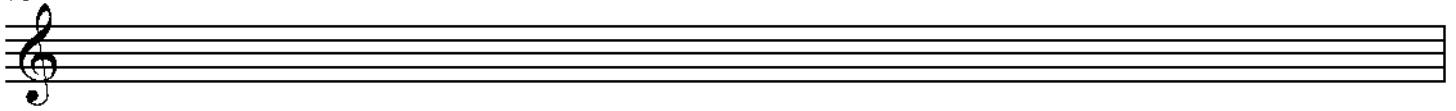
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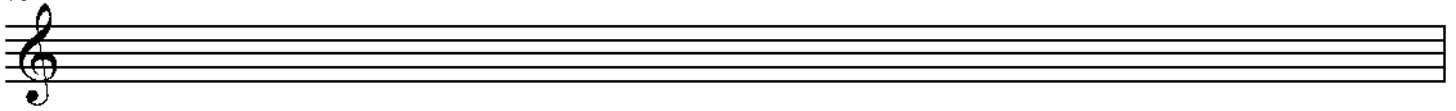
77



78



79



80



HARMONIA II

Dominantes Secundárias

Dominantes secundárias são acordes maiores com 7ª menor (dominantes) que pedem resolução em acordes formados sobre graus das escalas que não são o 1º grau (tônica).

Exs. Em dó maior

Em lá maior

C	E7	A m	A	F#7	B m
I	V7/VI	VIIm	I	V7/II	IIIm

Em si bemol maior

Em dó menor

B \flat	A7	D m	C m	C7	F m
I	V7/III	IIIIm	I	V7/IV	IV

DOMINANTES SECUNDARIAS

Modelo para exercícios

I V7/II II V7 I
 C A7 Dm G7 C

4

G E7 Am D7 G

7

F D7 Gm C7 F

10

I V7/VI VIIm V7 I
 D F#7 Bm7 A7 D

13

B \flat D7 Gm7 F7 B \flat

16

A C#7 F#m E7 A

19

E \flat G7 Cm B \flat 7 E \flat

22

I V7/III IIIIm V7 I
 E D#7 G#m B7 E

25 A^b G^7 Cm E^b7 A^b

28 B $A\#7$ $D\#m$ $F\#7$ B

31 D^b C7 Fm A^b7 D^b

34 I V7/V V7 I
 $F\#$ $G\#7$ $C\#7$ $F\#$

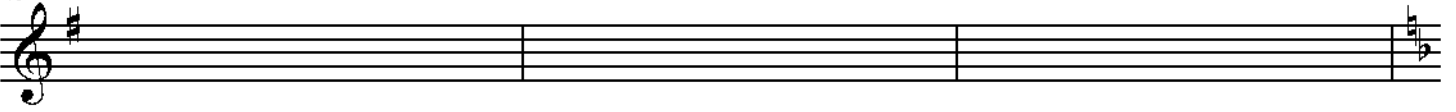
37 G^b A^b7 D^b7 G^b

40 I V7/IV IV V7 I
 $C\#$ $C\#7$ $F\#$ $G\#7$ $C\#$

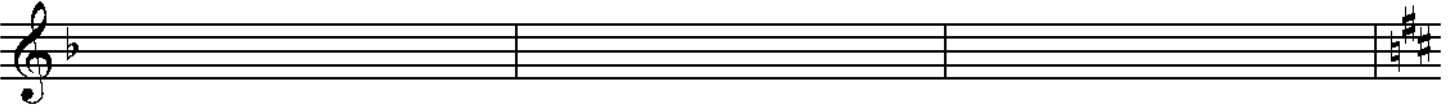
43 B B7 E G^b7 B

46

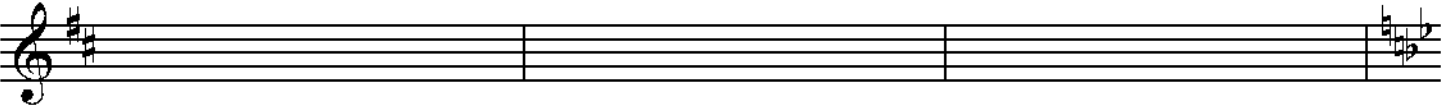
49



52



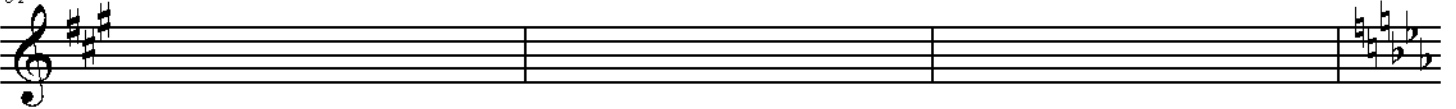
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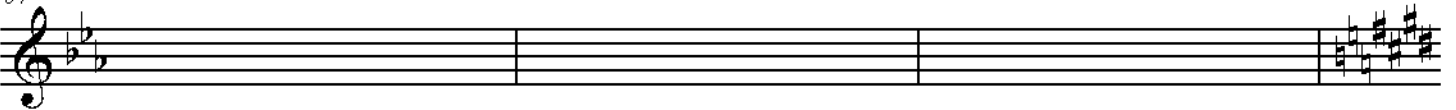
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61



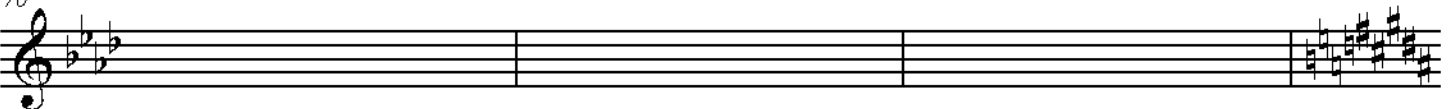
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67



70



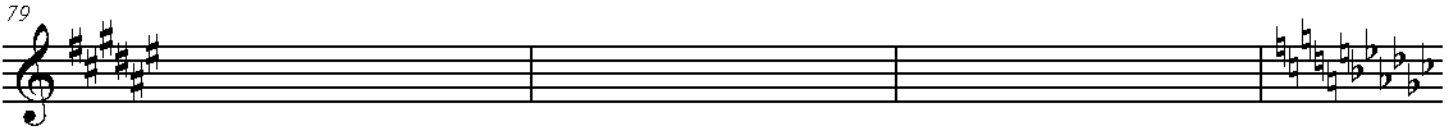
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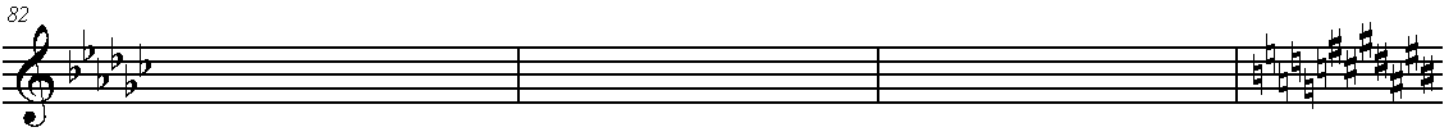
76




79



82



85



DOMINANTES SECUNDARIAS

COM O II CADENCIAL

Todo acorde de dominante (V7) pode ser antecedido pelo IIm7 de sua tonalidade original

The musical score illustrates the concept of secondary dominants using chord progressions in three different tonalities. Each system consists of six chords: a primary dominant (I7M), a secondary dominant (IIm7), a secondary dominant of the secondary dominant (V7/II), another secondary dominant (IIm7), the primary dominant (V7), and the primary dominant (I7M). The chords are represented by chord diagrams on a five-line staff.

System 1: C Major
Chords: I7M (C7), IIm7 (Dm7), V7/II (E7), IIm7 (Fm7), V7 (G7), I7M (C7)

System 2: D Minor
Chords: I7M (D7b9), IIm7 (Em7), V7/II (F#7), IIm7 (Gm7), V7 (A7), I7M (D7b9)

System 3: E Major
Chords: I7M (E7), IIm7 (F#m7), V7/VI (C#7), VIIm7 (D#m7), V7 (E7), I7M (E7)

33



I7M IIIm7 V7/IV IV7M V7 I7M

37



41

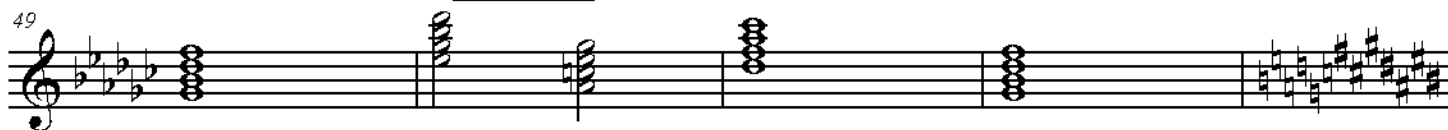


45

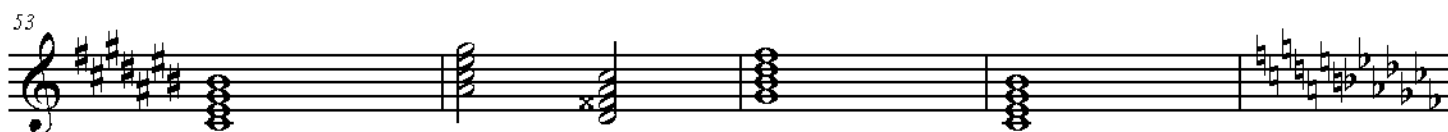


I7M IIIm7 V7/V V7 I7M

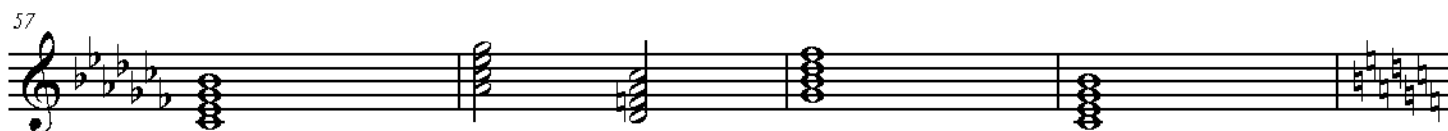
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53



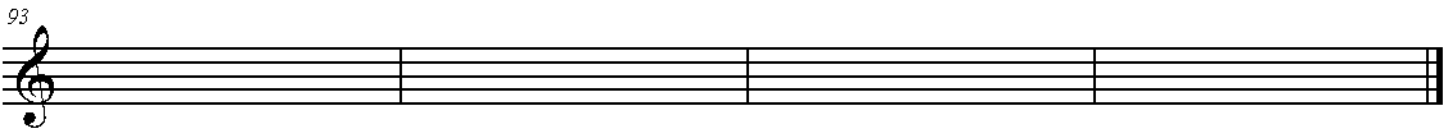
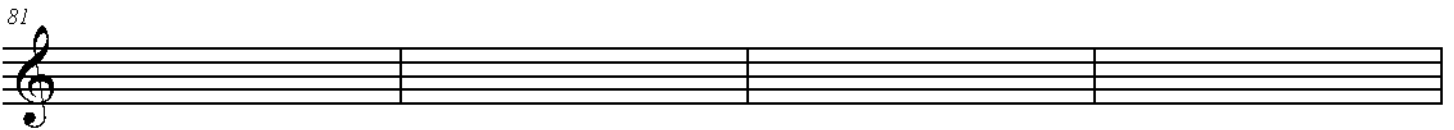
57



Exercícios conforme a orientação do professor

61





HARMONIA II

Dominantes secundárias em tons menores

Escrever as cadências

Im V7/VI VIIm V7 Im

(idem)

4

(idem)

7

10 Im V7/III III V7 Im

13

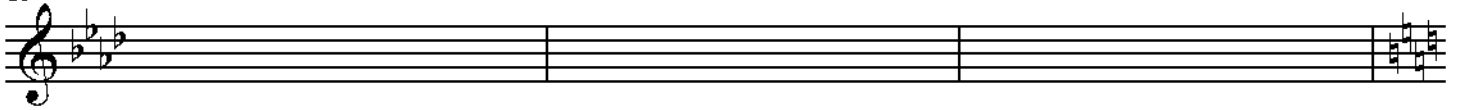
16

19 Im V7/IV IVIm V7 Im

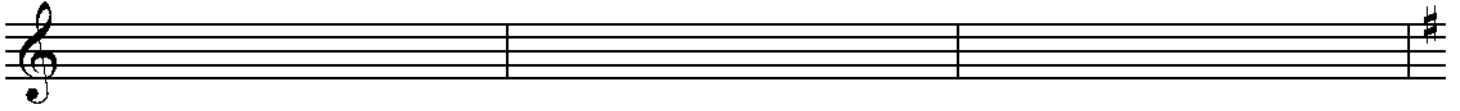
22

2

25



28



31

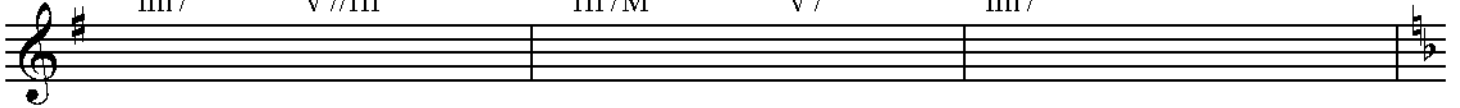
Im7

V7/III

III7M

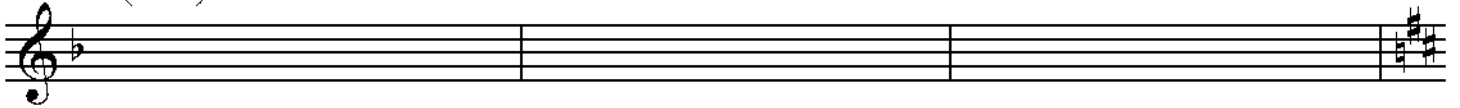
V7

Im7



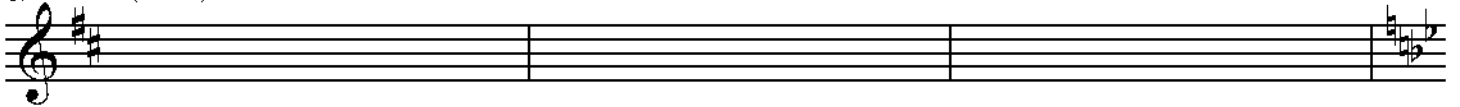
34

(idem)



37

(idem)



40

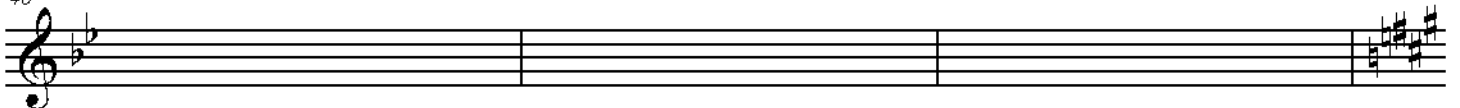
Im7

V7/IV

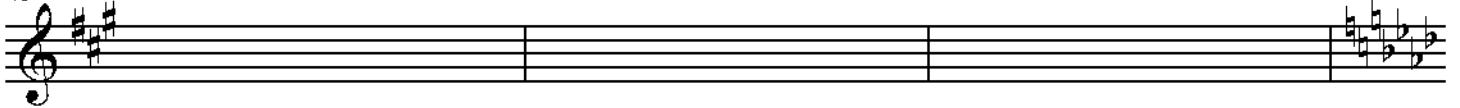
IV7M

V7

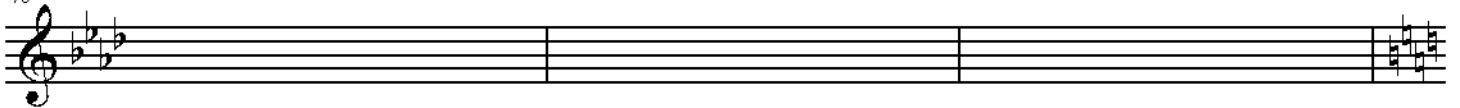
Im7



43



46

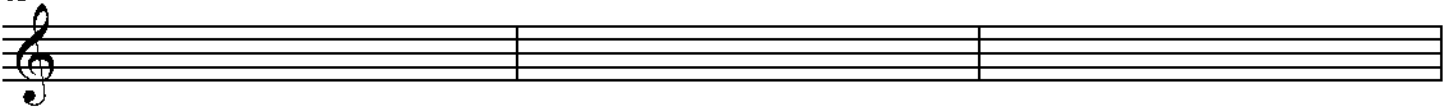


Escrever conforme a orientação do professor

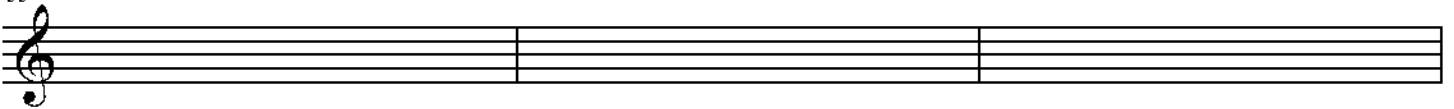
49



52



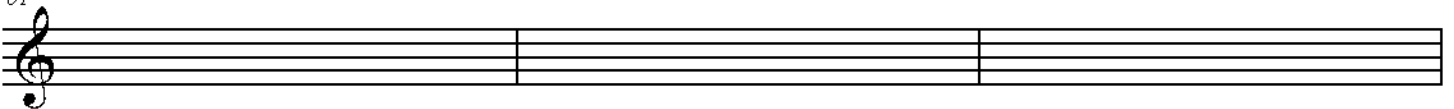
55



58



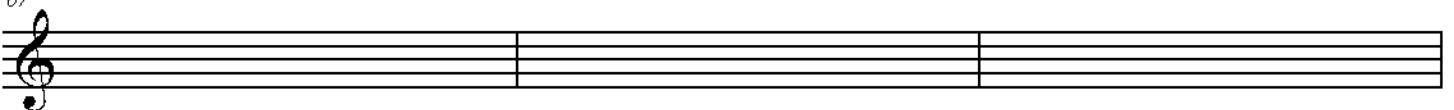
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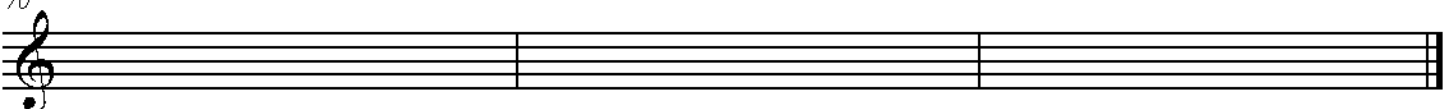
64



67



70



MODULAÇÃO

e transposição

Uma transposição ocorre quando todos as notas de uma melodia e de uma harmonia são tocadas ou cantadas à distancia de um intervalo constante, como mostra o exemplo abaixo:

The image shows two musical staves in 2/4 time. The top staff (labeled '4ª justa') contains a melody starting on G4. The bottom staff (labeled '5') contains the same melody transposed down a fourth, starting on D4. Dashed lines connect each note in the top staff to its corresponding note in the bottom staff, demonstrating a constant interval of a fourth.

O exemplo acima mostra uma melodia, no segundo pentagrama, e sua transposição, no primeiro pentagrama, uma quarta justa acima. A melodia original está em dó maior e a melodia transposta, em Fá maior. Os tons dessas melodias estão, portanto, à distancia de uma quarta justa.

O mesmo ocorre com os acordes de uma cadência, como mostra o exemplo abaixo:

The image shows two musical staves. The first staff (measures 9-12) shows a cadence with chords F, C7, C7, and F. The second staff (measures 13-16) shows a cadence with chords C, G7, G7, and C. The chords in the second cadence are transposed down a fourth from the first, illustrating the same interval relationship as the melody example.

Nos exemplos acima, os acordes que formam as cadências estão à distancia de uma quarta justa, como a melodia.

HARMONIA II

Modulação

Modulação é a mudança de tom em uma mesma composição.

C Dm G7 C



5 B7 E F#m B7 E

No exemplo acima a mudança de tom (dó maior para mi maior) é evidenciada pelos acordes e pelas alterações que ocorrem na melodia. A modulação foi realizada com o acorde da dominante de mi maior.

F 6 Gm7 C7 F 6 Am7



13 G 6 Am7 D7 G D7 G 6

No exemplo acima, o acorde Am7 é do campo harmônico de fá maior e sol maior. Esse acorde comum aos dois tons (acorde pivô) é utilizado na realização de modulações.

Os exemplos de composições onde ocorrem modulações deverão ser feitos pelo professor.

Notas Melódicas (complemento)

Retardo - Numa mudança de um acorde A para um acorde B, uma nota do acorde A persiste resolvendo após a referida mudança em uma nota do acorde de B. Essa resolução ocorre por grau conjunto.

The musical notation illustrates the concept of Retardo (Delay) with two examples. The first example shows a sequence of chords: I (C), V (G), V (G/B), I (Cm), IV (F), and V (G). The melodic line shows a note from the first chord (C) persisting through the second chord (G) and resolving to a note in the third chord (G/B). The second example shows chords: V (G), I (C), V (G), and I (C). The melodic line shows a note from the first chord (G) persisting through the second chord (C) and resolving to a note in the third chord (G).

Antecipação - Na mudança de um acorde A para um acorde B, uma nota do acorde B surge antes da mudança de acorde. É o contrário do Retardo.

The musical notation illustrates the concept of Antecipação (Anticipation) with one example. The chords shown are V (G), I (C), I (C), and IV (F). The melodic line shows a note from the second chord (C) appearing before the change to the third chord (C), and then resolving to a note in the fourth chord (F).

Escapada - É uma nota estranha ao acorde que sai de uma nota do acorde atingindo outra por salto. Localiza-se, geralmente, no tempo fraco ou na parte fraca do tempo

The musical notation illustrates the concept of Escapada (Escapade) with one example. The chords shown are IV (F), I (C), V (G), I (C), I (C), VI (Am), VI (Am), and IV (F). The melodic line shows a note from the second chord (C) appearing before the change to the third chord (G), and then resolving to a note in the fourth chord (C).

Nota melódicas livres - São notas estranhas ao acorde que não se enquadram em nenhuma das categorias precedentes, podendo ser estranhas à própria escala tonal.

The musical notation illustrates the concept of Nota melódicas livres (Free melodic notes) with one example. The chords shown are V (G/B) and I (C). The melodic line shows a note from the first chord (G/B) appearing before the change to the second chord (C), and then resolving to a note in the second chord (C).