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

SUMÁRIO

1) Sobre o caderno de Harmonia II.

2) Formação dos acordes maiores com 7ª maior.

3) Formação dos acordes maiores e menores com 7ª menor.

4) Formação dos acordes menores com 7ª menor e quinta diminuta e diminuto.

5) Formação dos acordes de 9ª.

6) Formação dos acordes de 11ª e 13ª; utilização das extensões.

7) Campo Harmônico das escalas maiores.

8) Cadências II V7 I em tons maiores.

9) Cadências II V7 I

10) Cadências 2 em tons maiores.

11) Campo Harmônico nas escalas menores (natural, harmônica e melódica).

12) Acordes mais utilizados em tons menores.

13) Cadências II V7 I em tons menores.

14) Cadências 2 em tons menores.

15) Dominantes secundárias.

16) Cadências com dominantes secundárias.

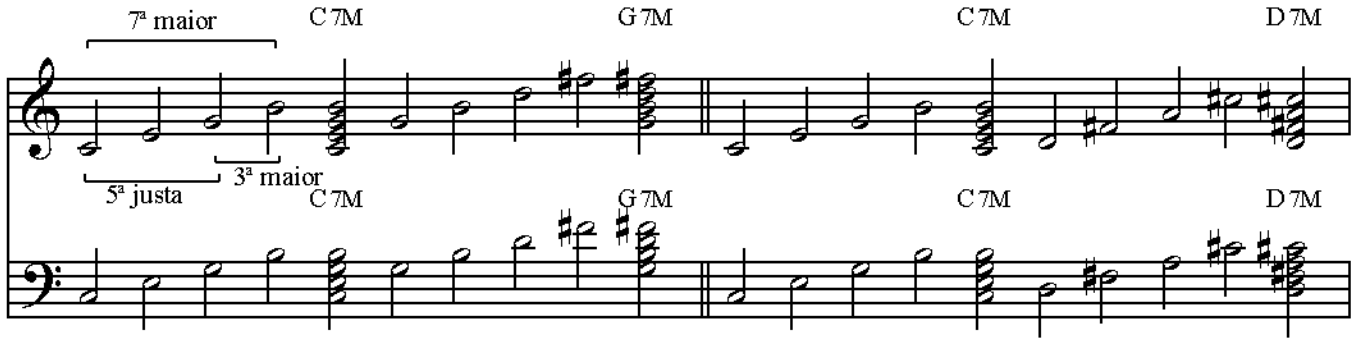
17) Cadências com dominantes secundárias e o II cadencial.

18) Cadências com dominantes secundárias em tons menores.

HARMONIA II

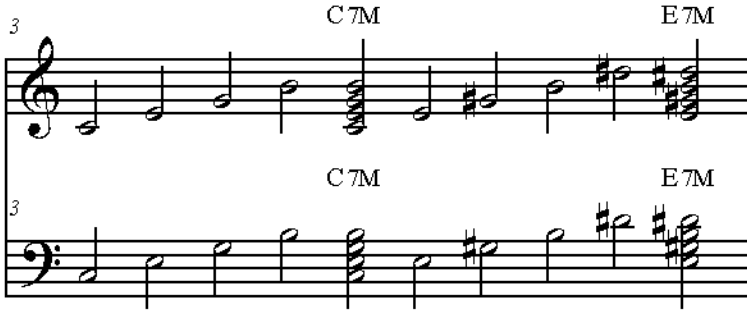
Acordes maiores co sétima maior

À quinta justa ascendente

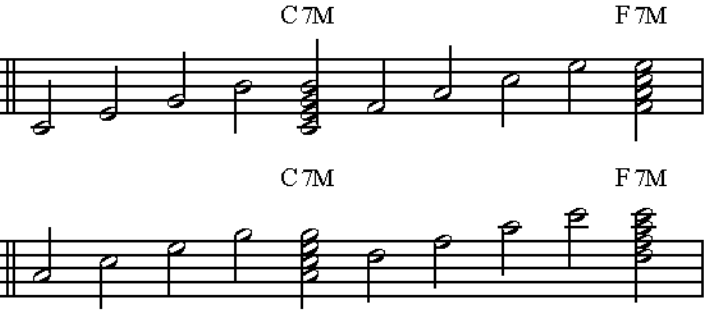


À segunda maior ascendente

À têrça maior ascendente



À quarta justa ascendente



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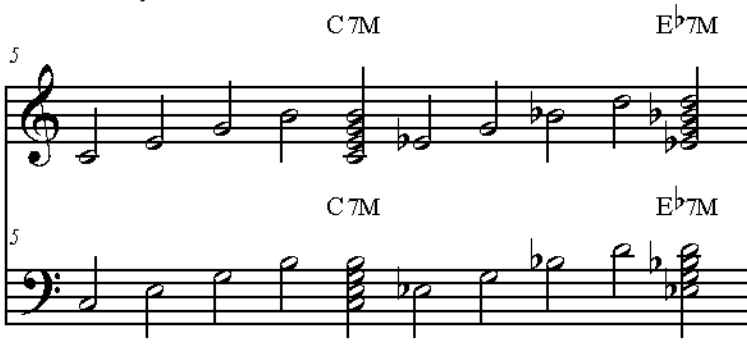

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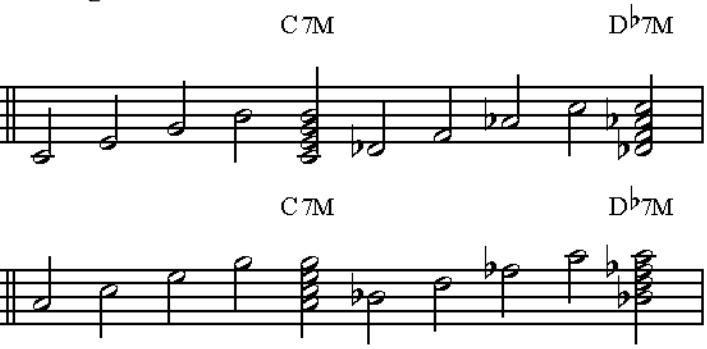
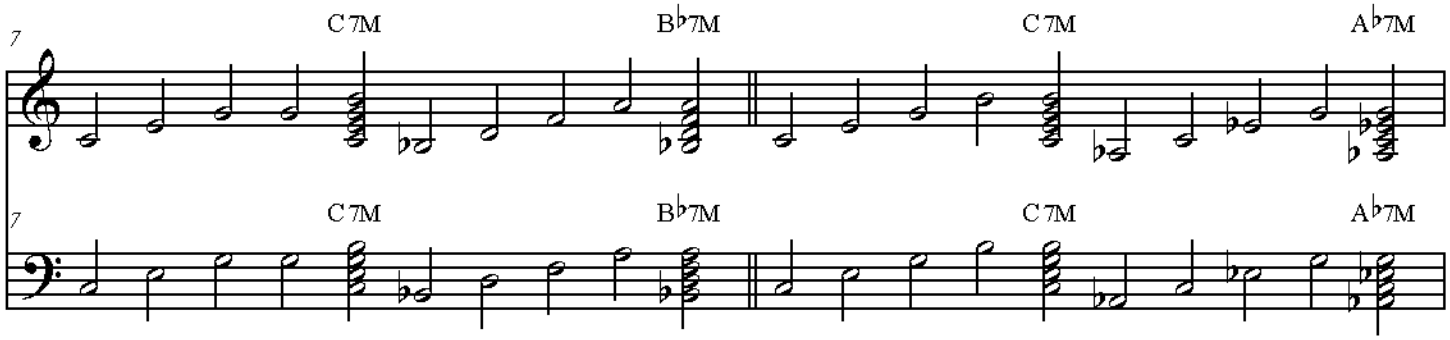


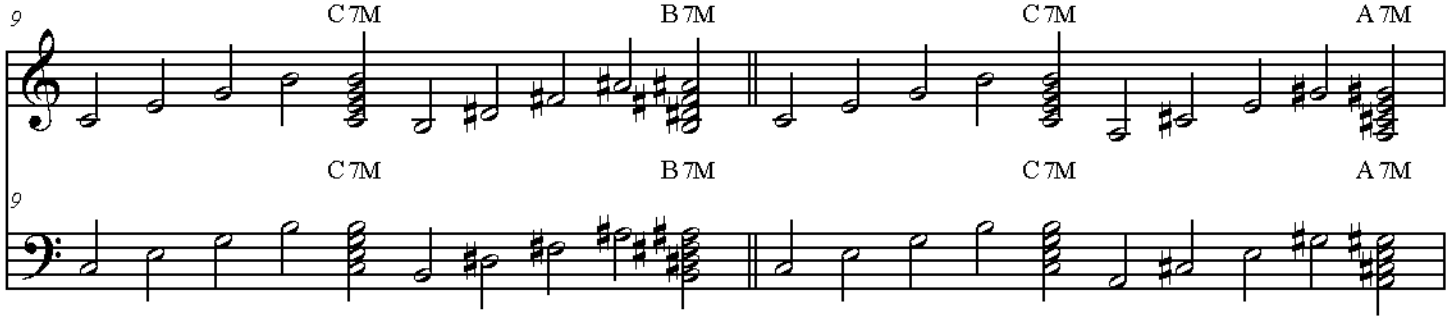
Acordes maiores c/ sétima maior

À segunda maior descendente



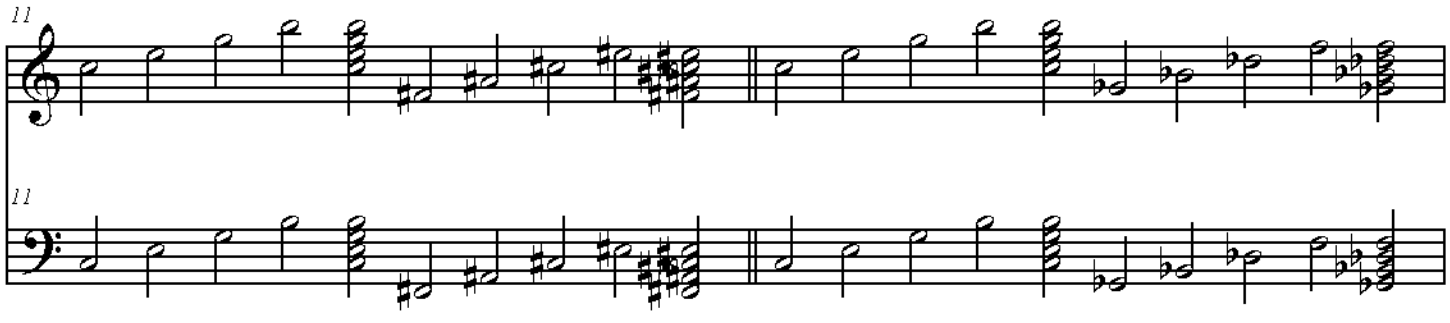
À terça maior descendente

À segunda menor descendente



À terça menor descendente

À quarta aumentada descendente

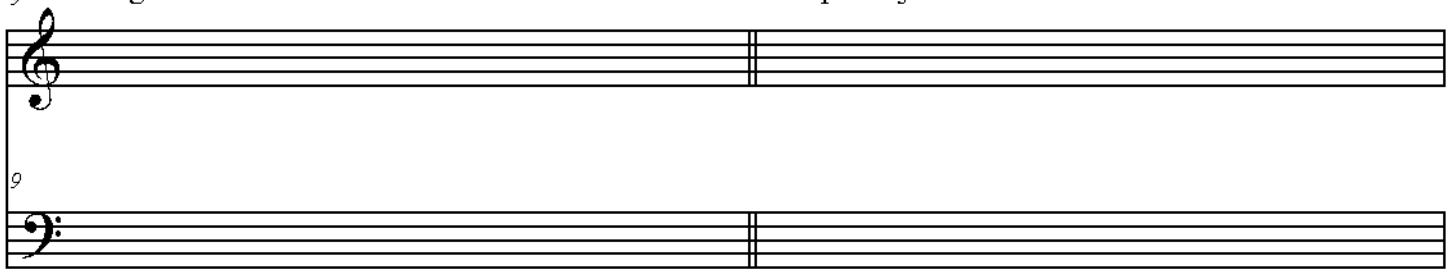


À quinta diminuta descendente

Escrever conforme ps modelos dados anferiormente

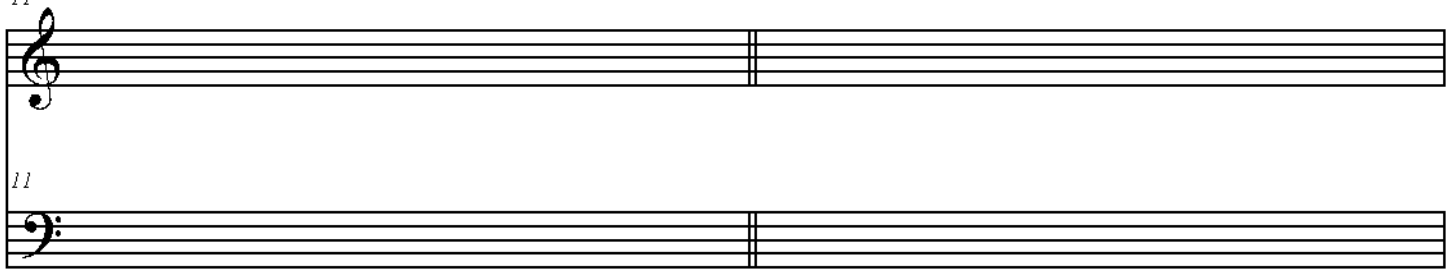
9 À segunda amaior ascendente

À quinta justa ascendente



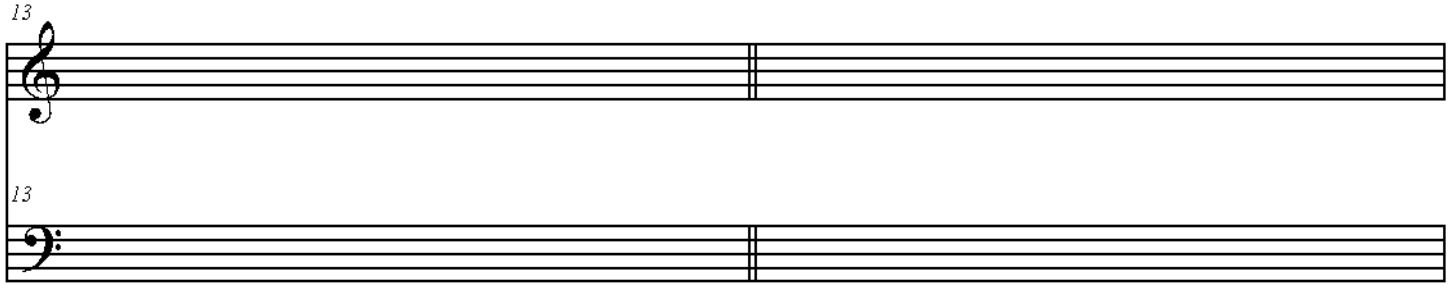
11 À têrça maior ascendente

À quarta justa ascendente



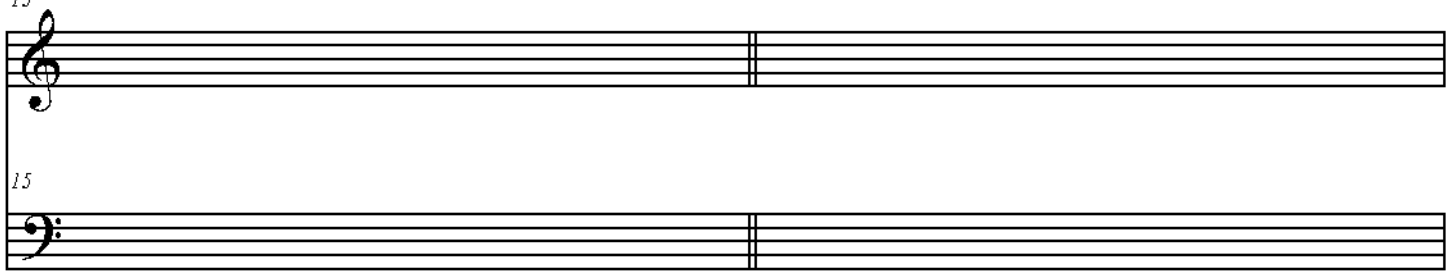
13 À quarta aumentada ascendente

À quinta diminuta ascendente

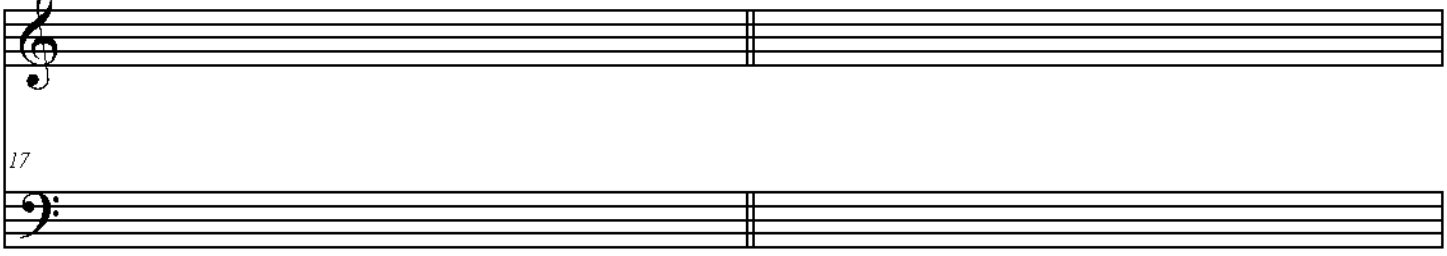


15 À segunda maior descendente

À têrça maior descendente



17 À segunda menor descendente À têrça menor descendente



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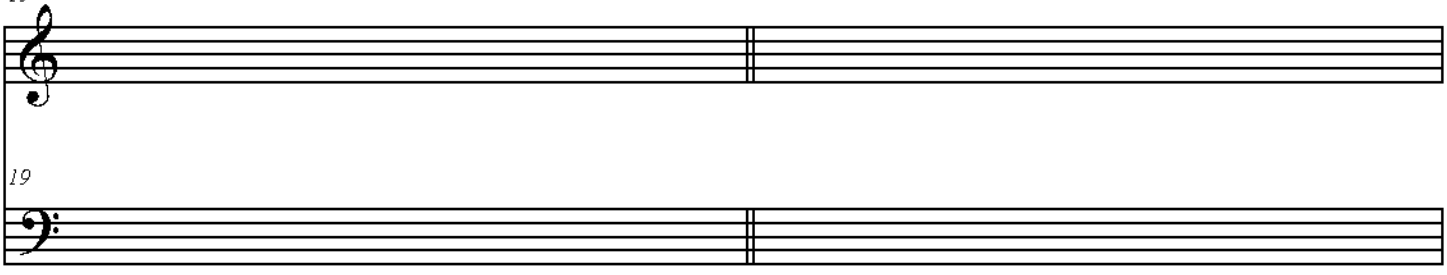
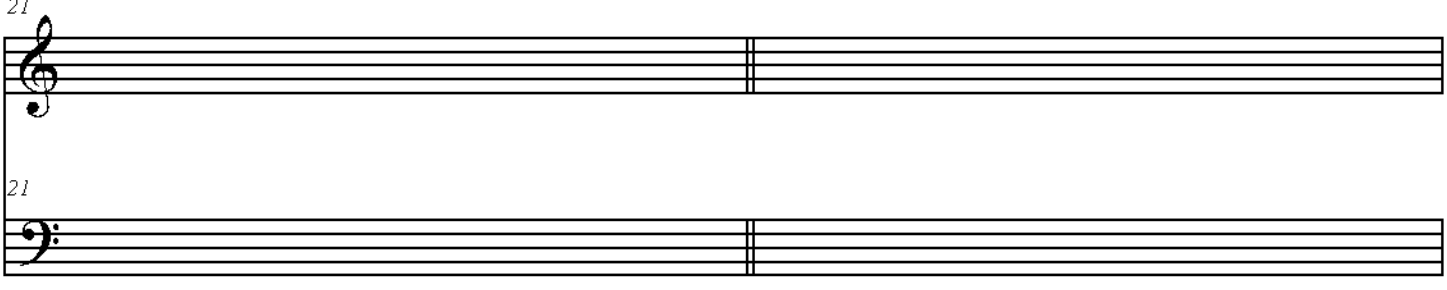
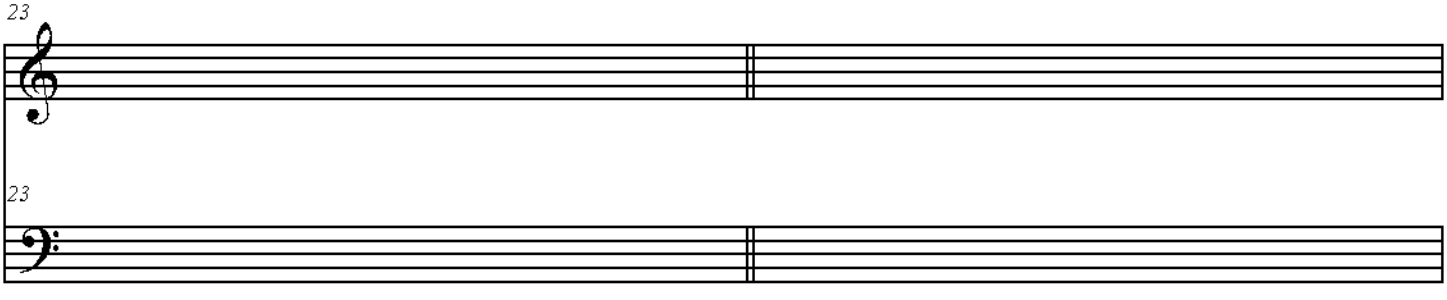
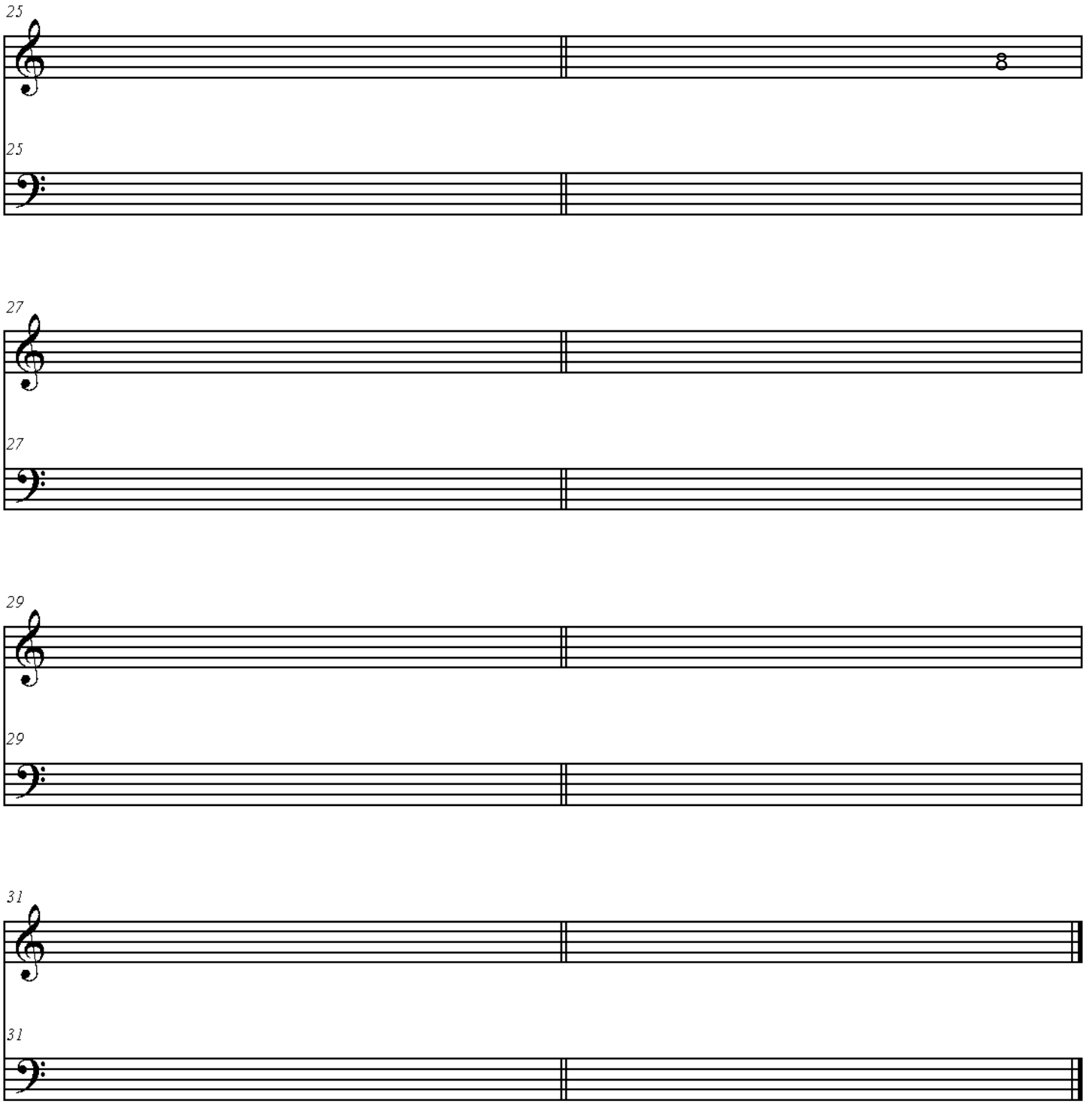


À quarta aumentada descendente À quinta justa descendente



Escrever conforme a orientação do professor

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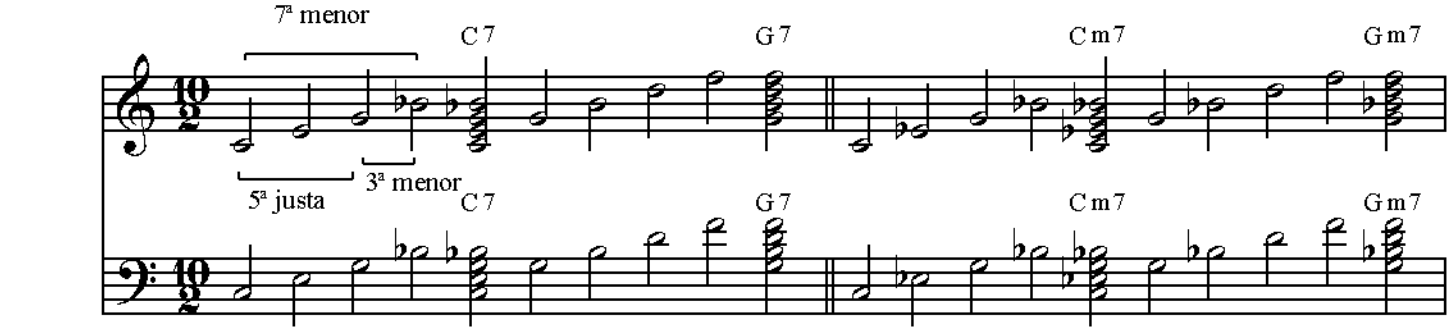
HARMONIA II

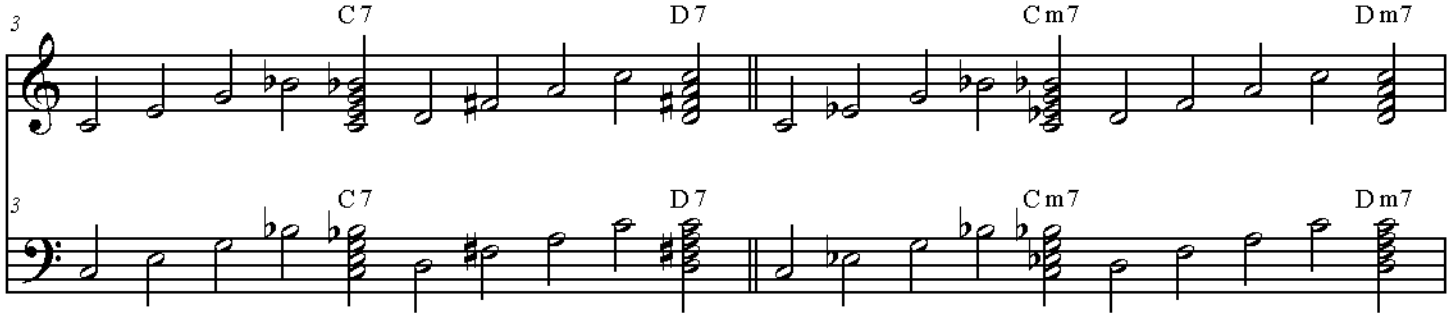
Acordes maiores e menores com sétima menor

MAIORES C/ 7ª MENOR **MENORES C/ 7ª MENOR**

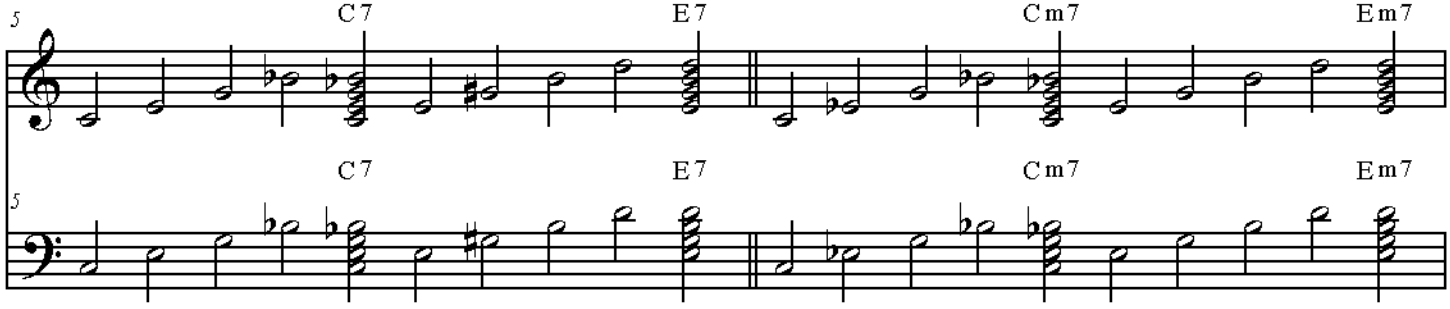
À quinta justa ascendente



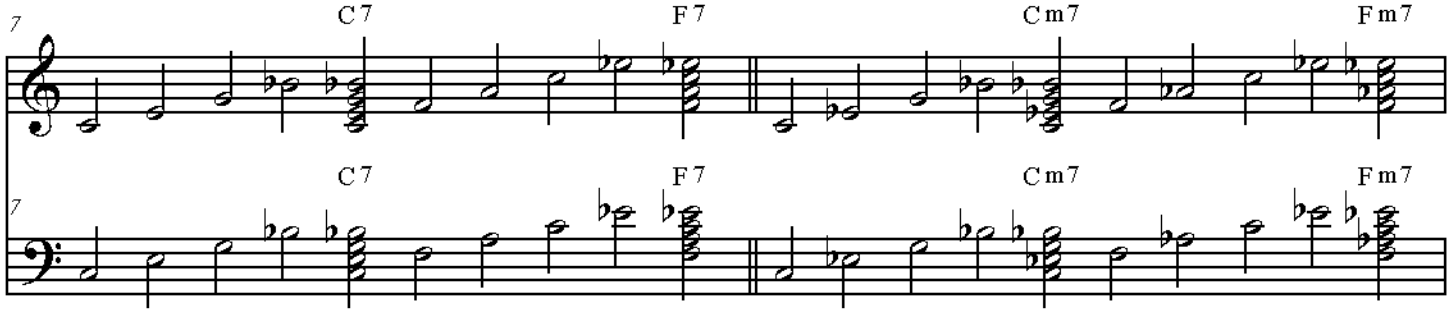
Àsegunda maior ascendente



À terça maior ascendente

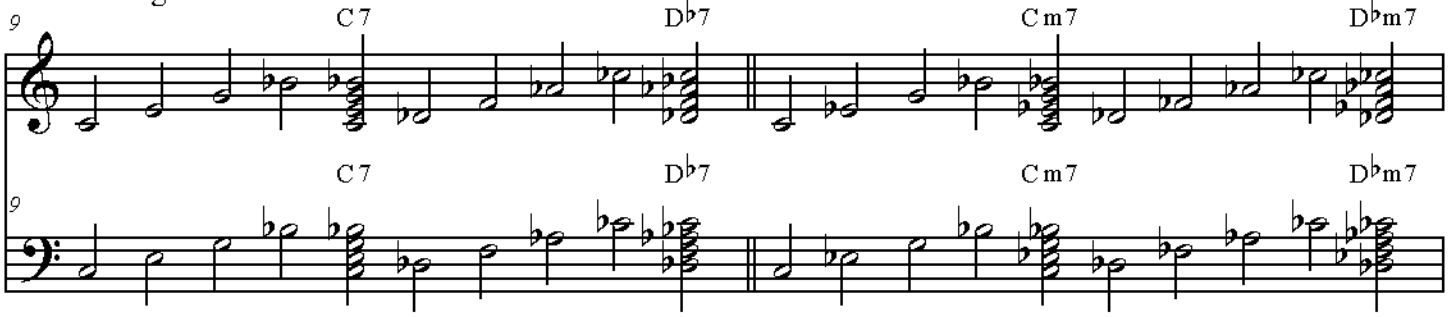


À quarta justa ascendente

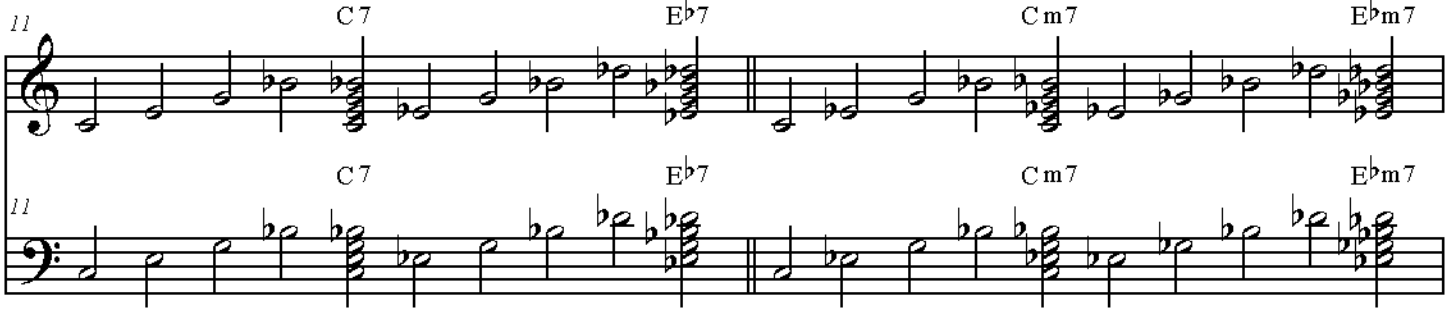


Acordes Maiores e Menores c/ sétima menor

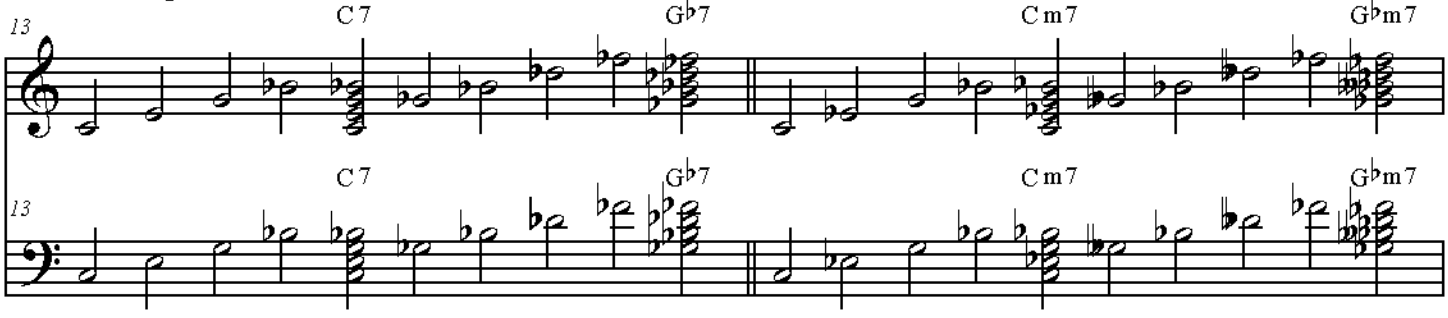
À segunda menor ascendente



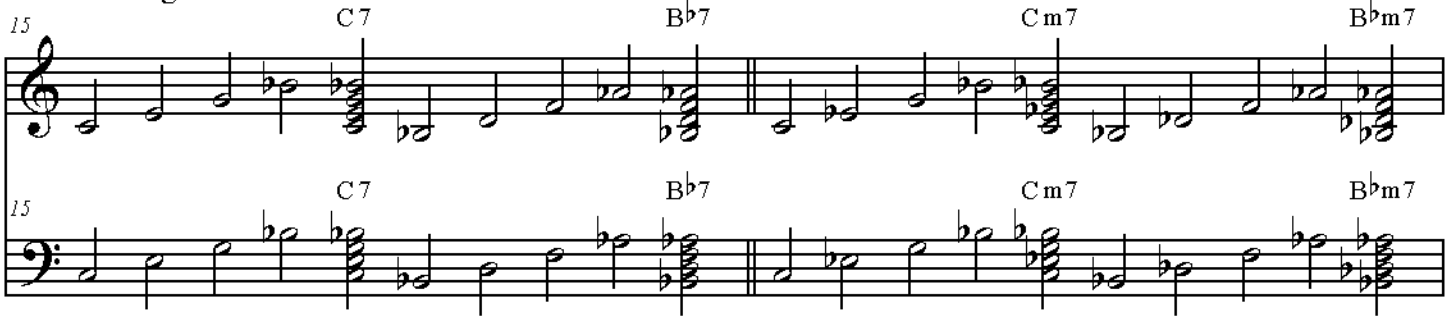
À têrça menor ascendente



À quarta aumentada ascencente



À segunda maior descendente



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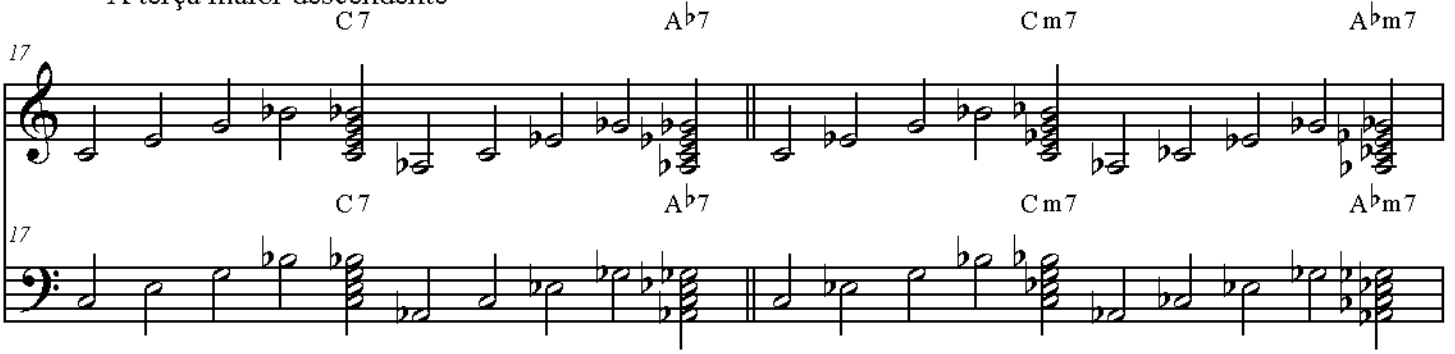
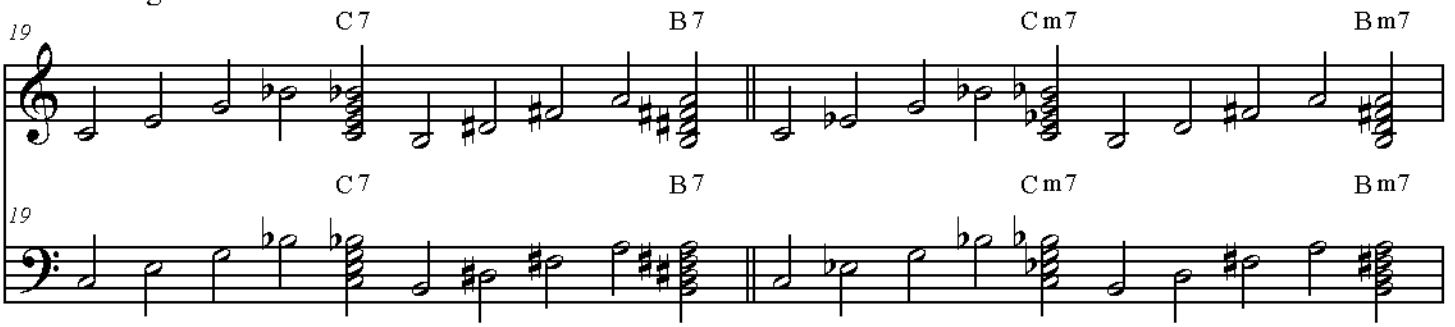
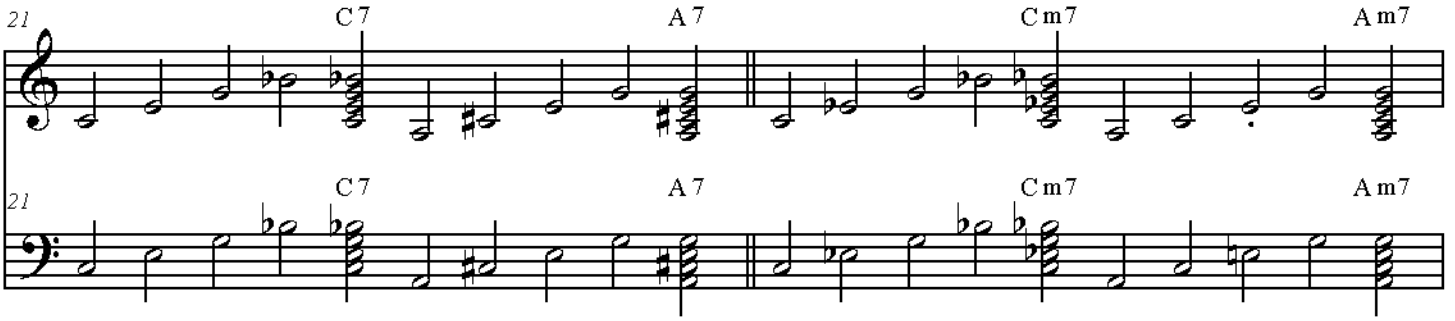


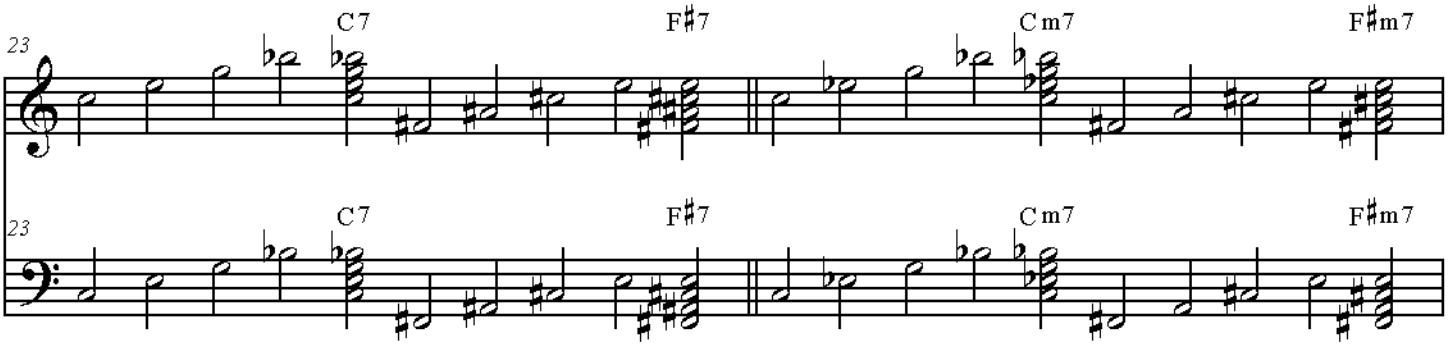
À segunda menor descendente



À têrça menor descendente

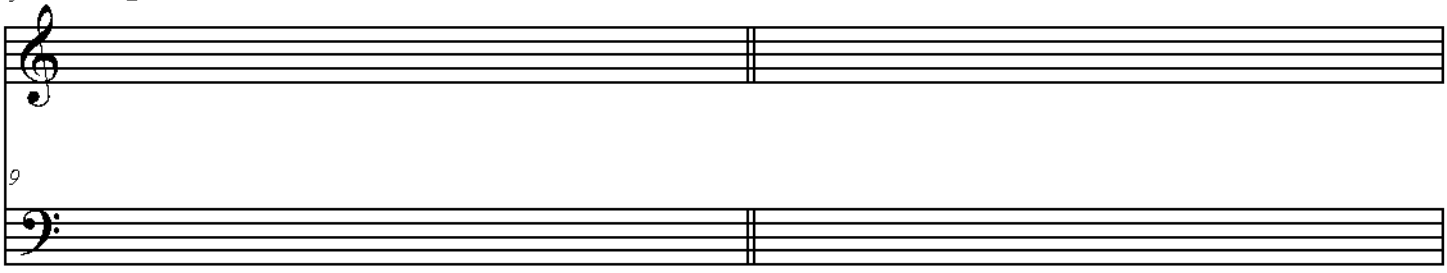


À quarta aumnetada descendente (Partindo do dó 4)

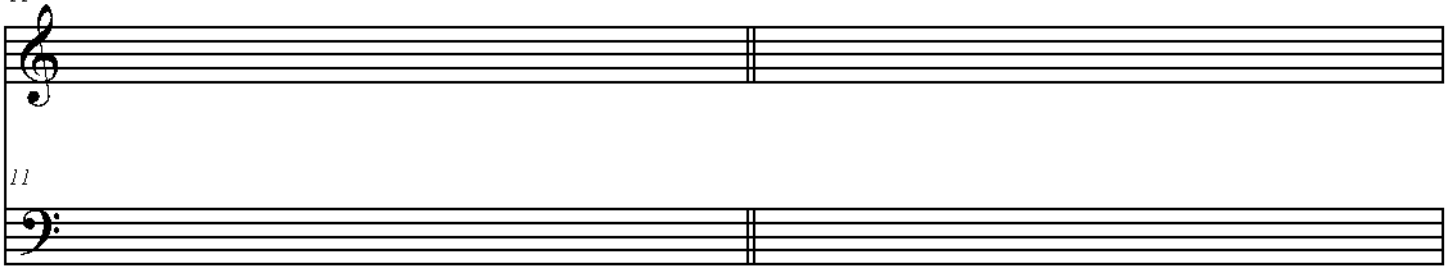


2 **Escrever conforme o modelo dado anteriormente**

9 À segunda maior ascendente



À têrça maior ascendente



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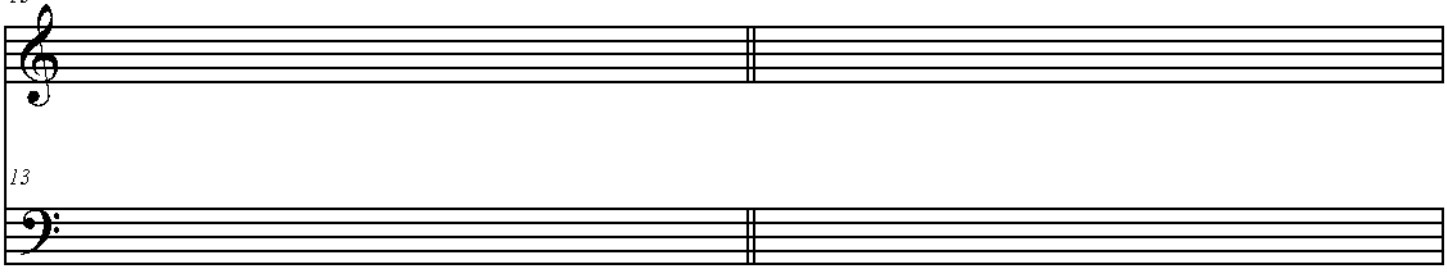
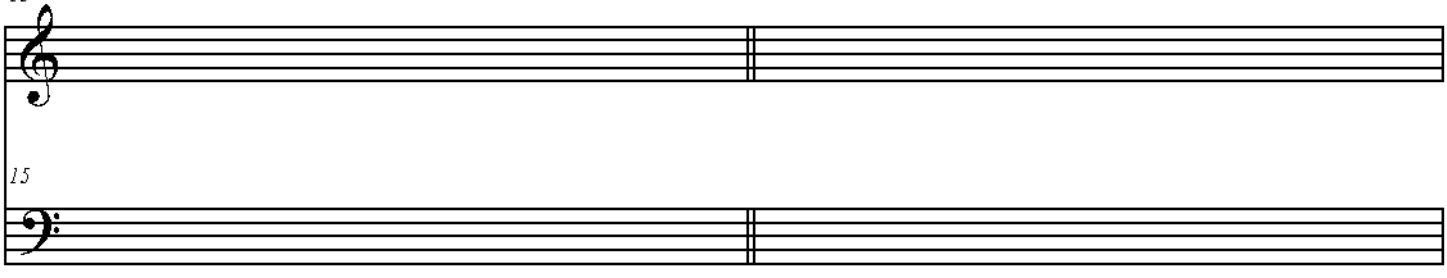


À têrça maior descendente



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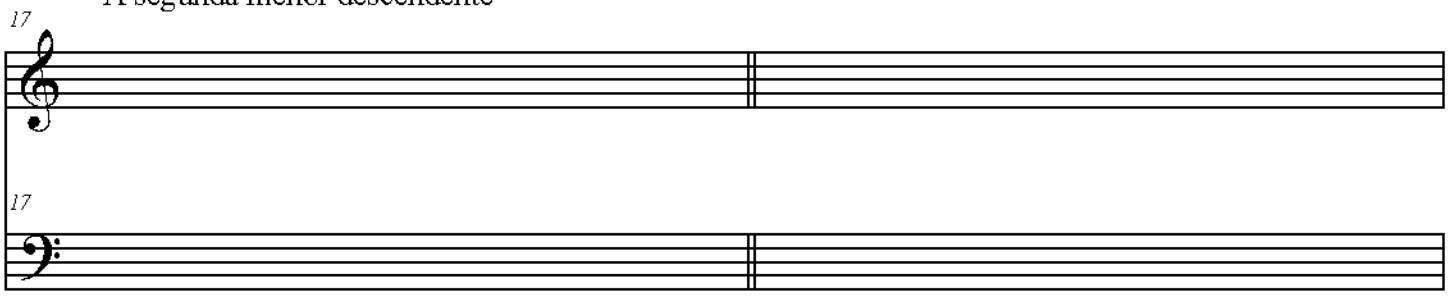

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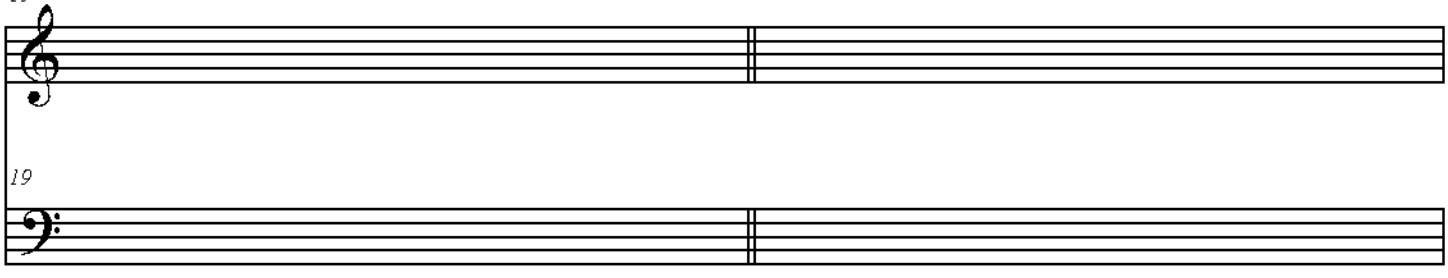
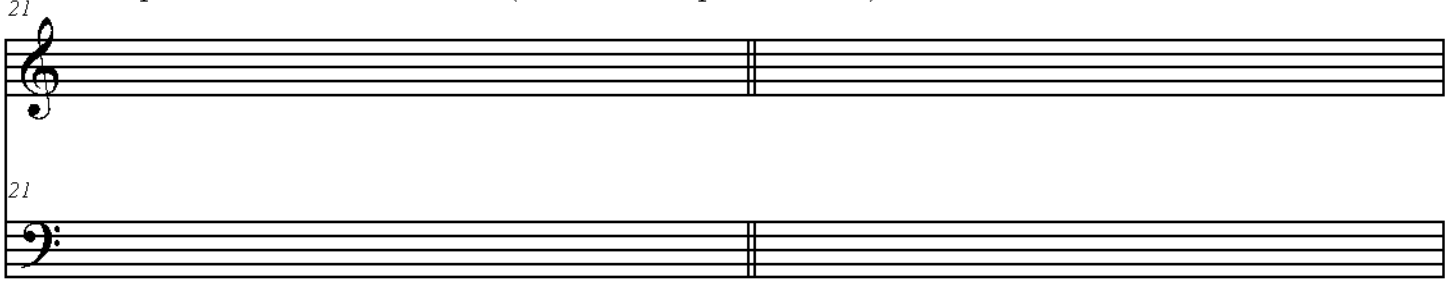
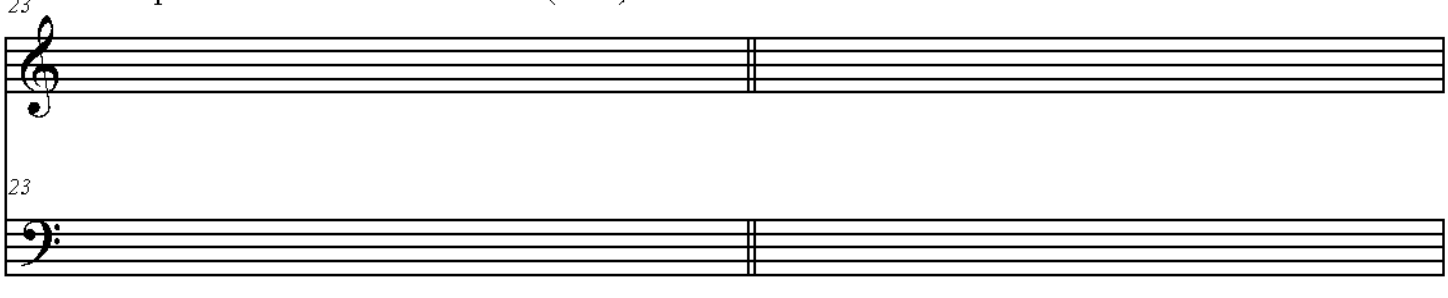


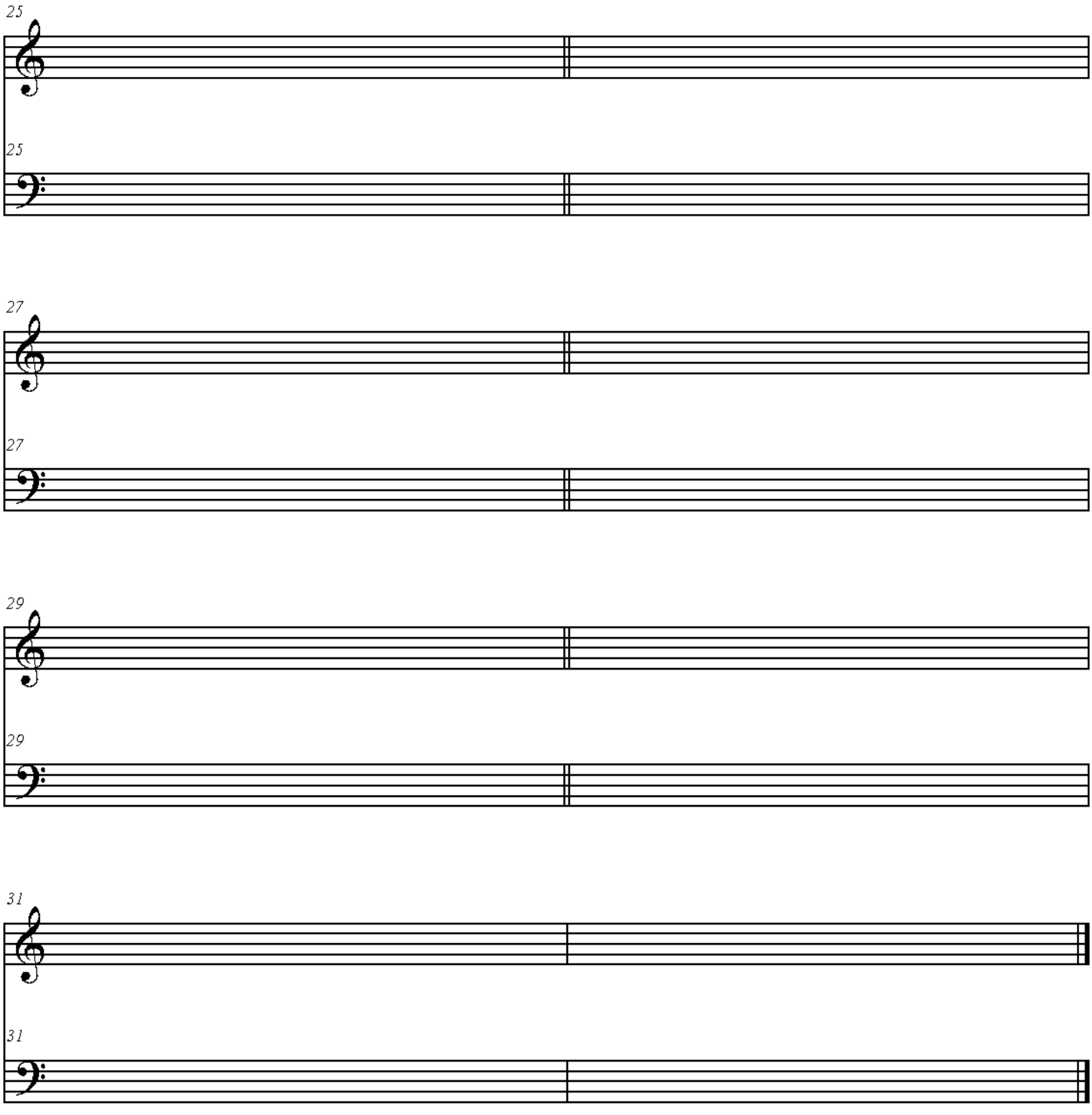
À quinta diminuta descendente (escrever C7 a partir de dó 4)



À quarta aumentada descendente (idem)



4 **Escreve conforme a orientação do professorr**

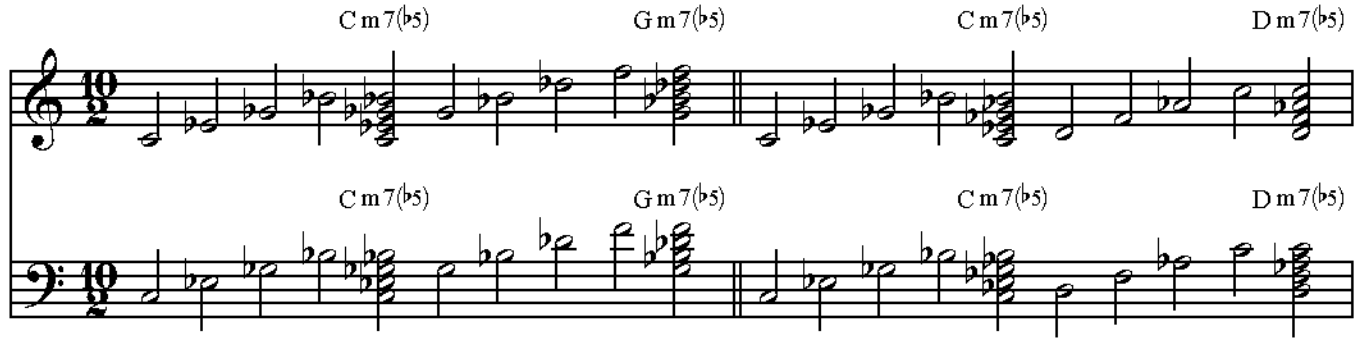


HARMONIA II

Acordes menores com sétima e quinta diminuta e diminutos

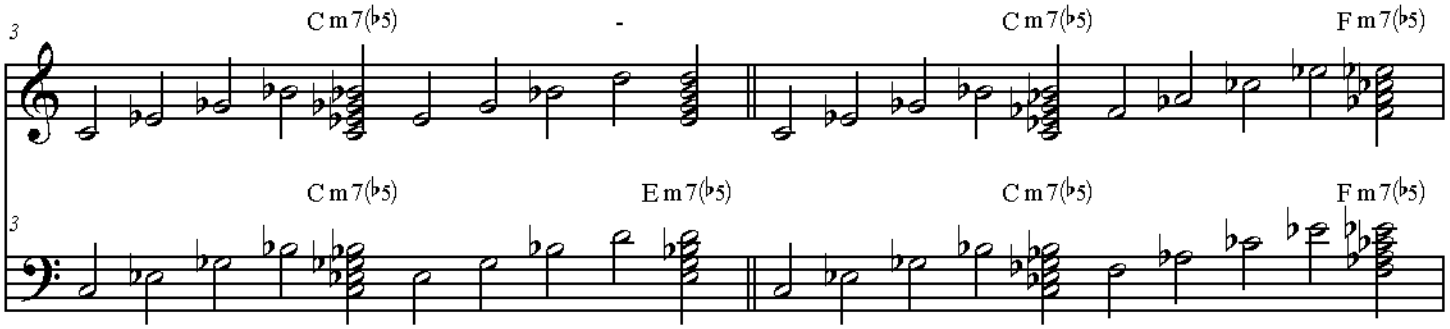
Acordes menores com sétima e quinta diminuta

À quinta justa ascendente



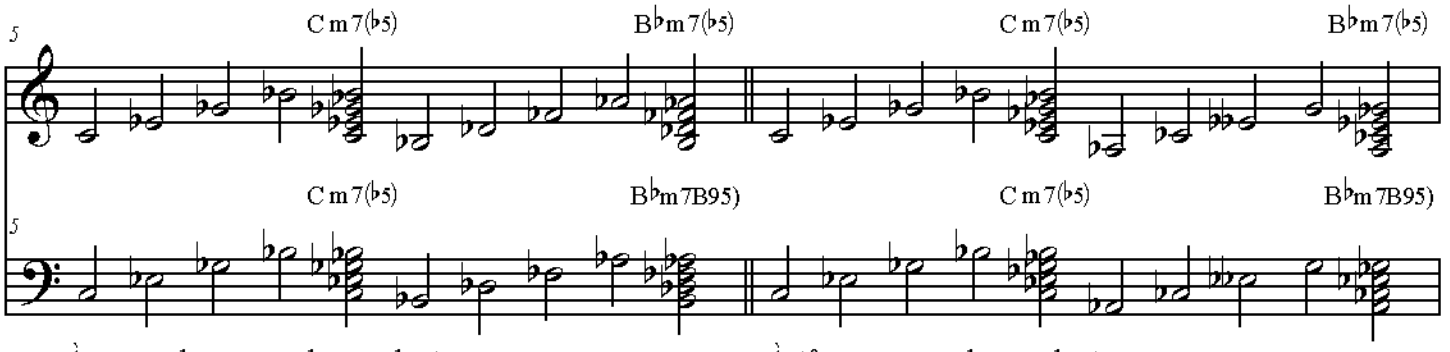
À segunda maior ascendente

À têrça maior ascendente



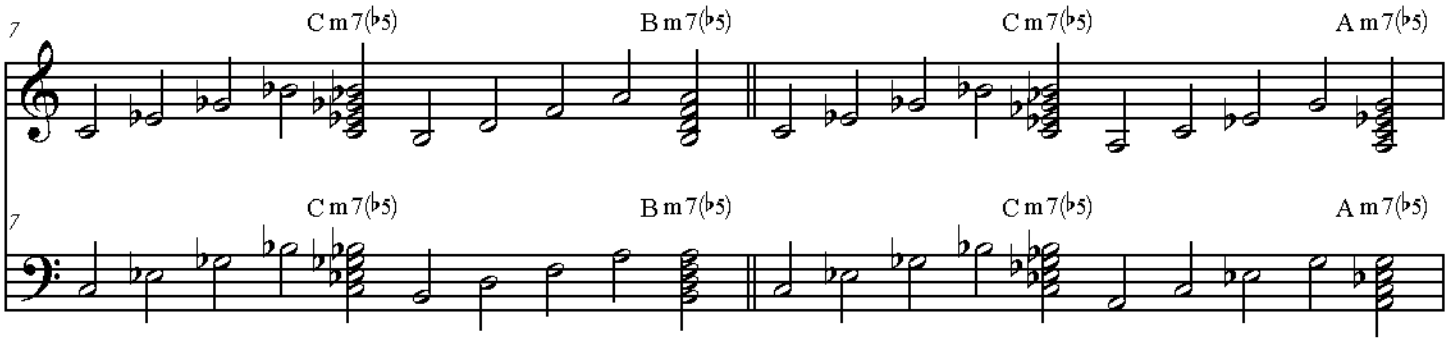
À quarta justa ascendente

À segunda maior descendente



À têrça maior descendente

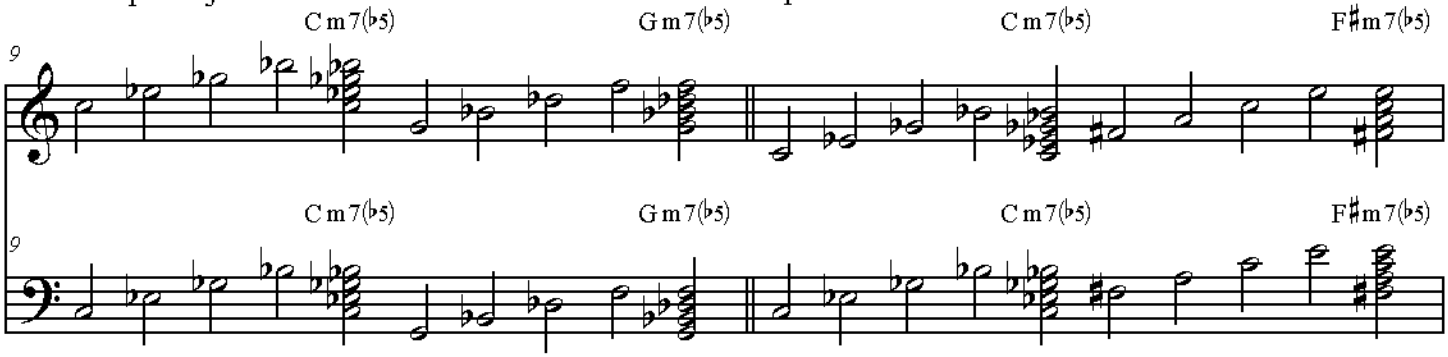
À segunda menor descendente



À têrça menor descendente

à quarte justa descendente

À quarta aumentada ascendente

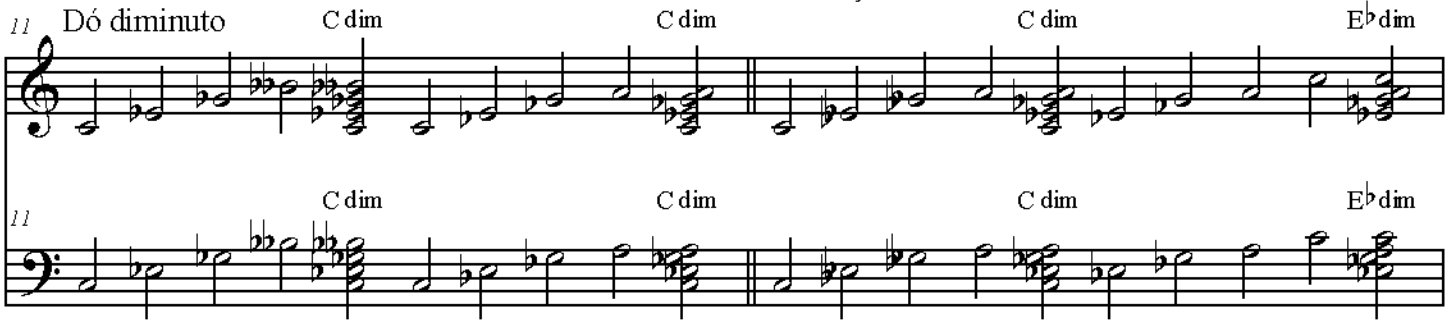


Acorde diminuto com sétima diminuta (Acorde diminuto)

Duas formas de escrever

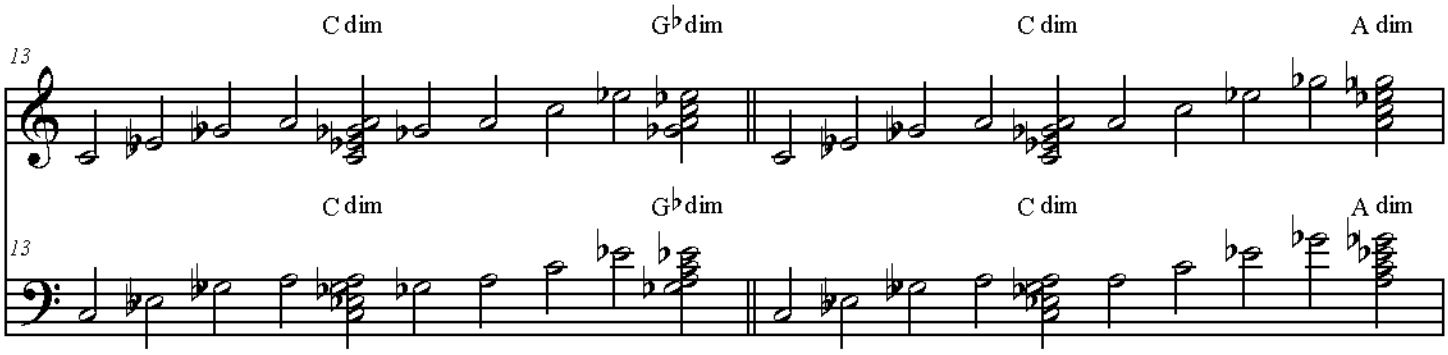
Dó diminuto

À têrça menor ascendente



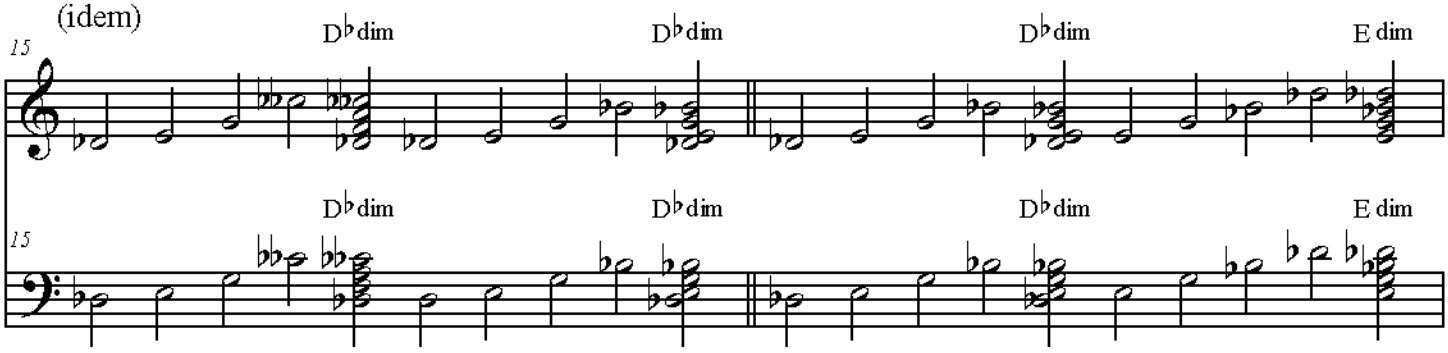
À quinta diminuta ascendente

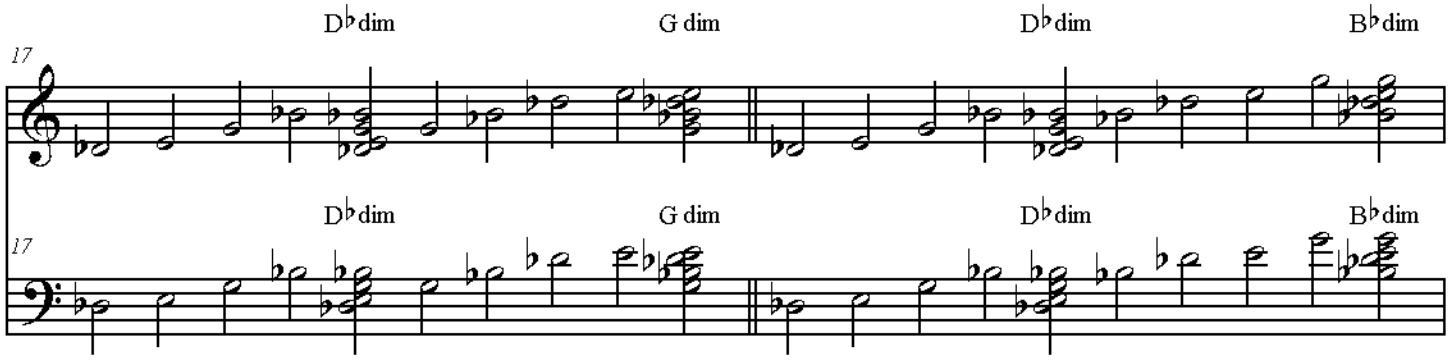
À sexta maior (sétima diminuta) ascendente



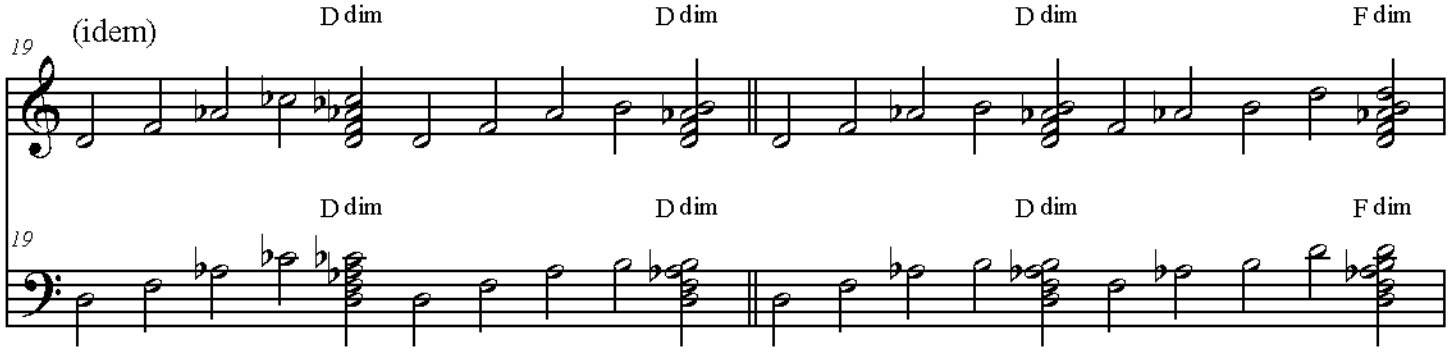
ré b diminuto

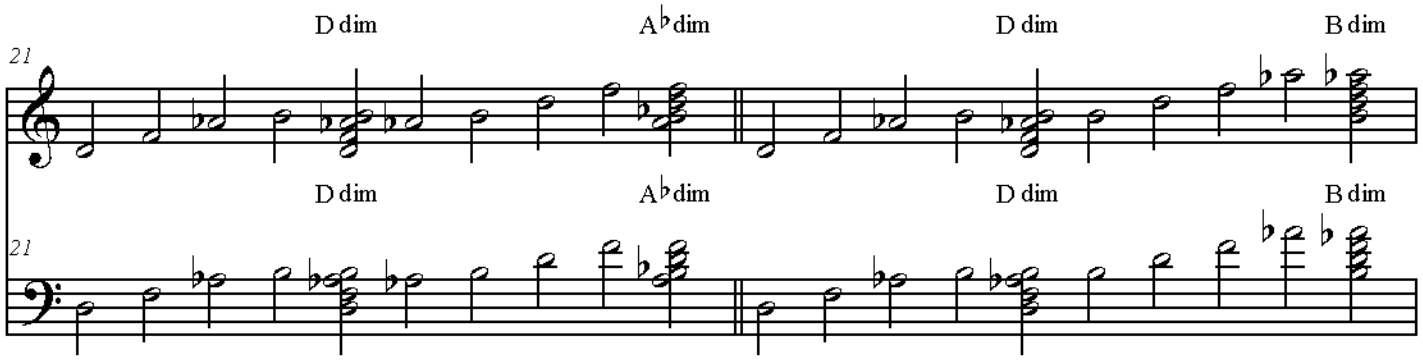
(idem)





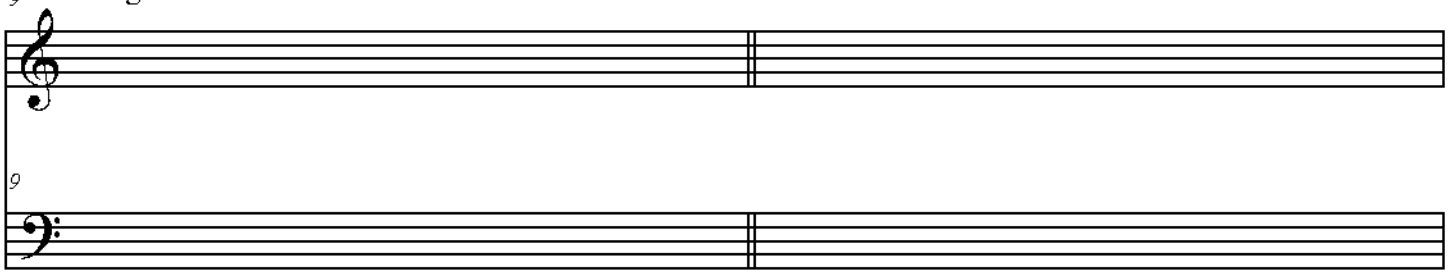
ré diminuto
(idem)



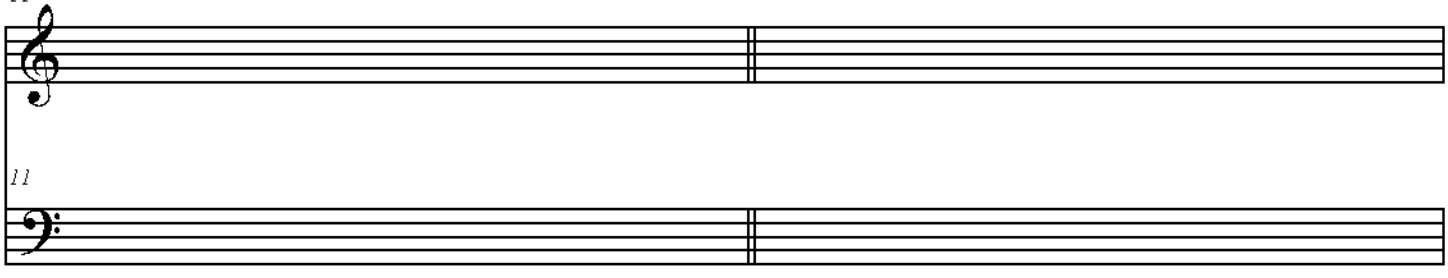


2 **Escrever conforme o modelo dado anteriormente**

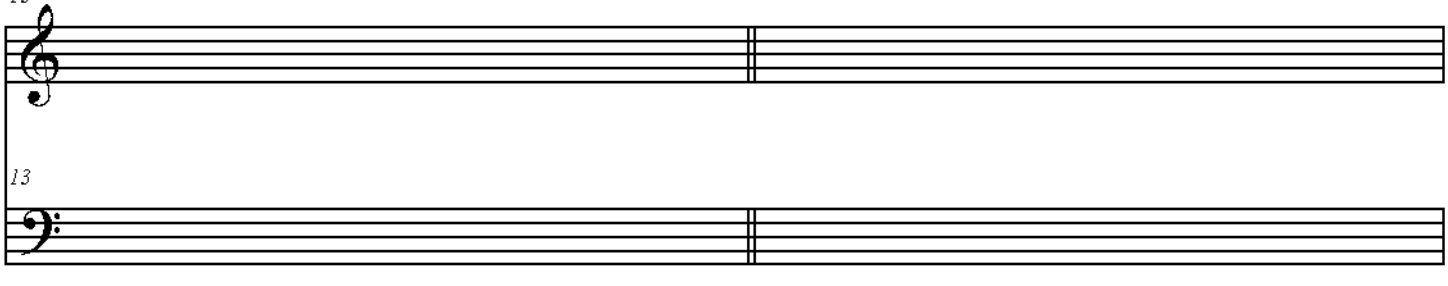
9 À segunda maior ascendente



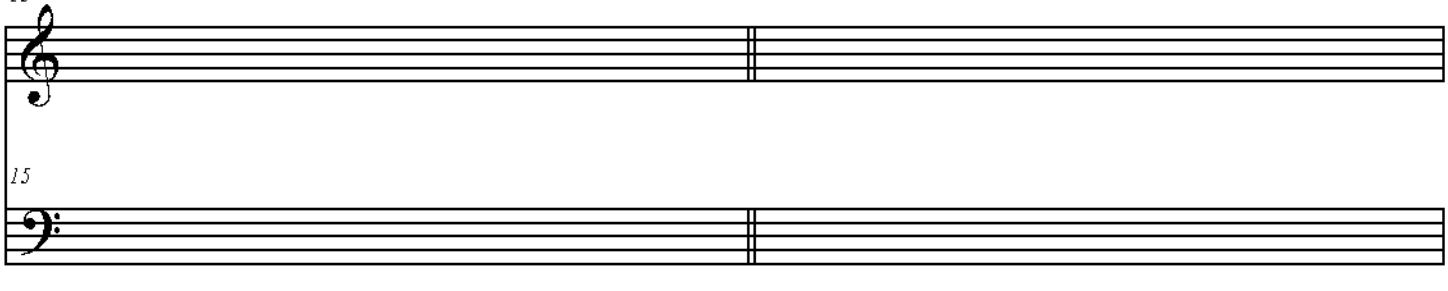
À têrça maior ascendente



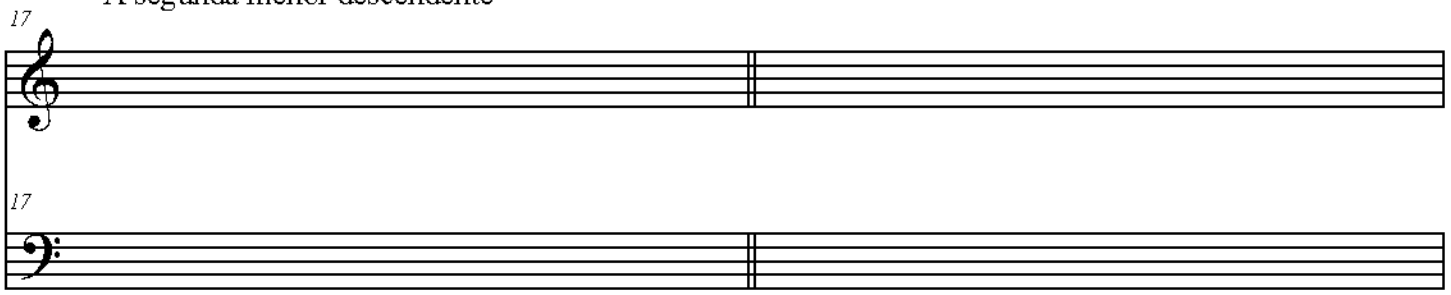
À quarta justa ascendente



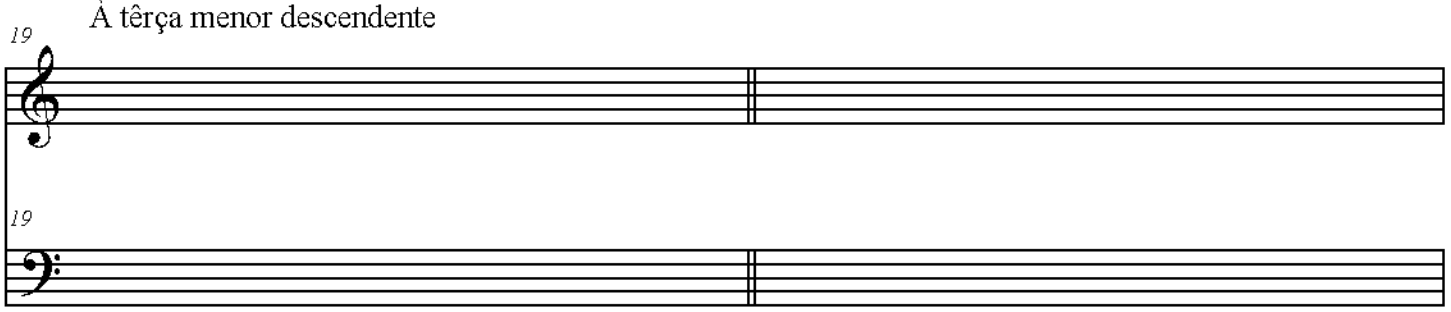
À quinta justa ascendente



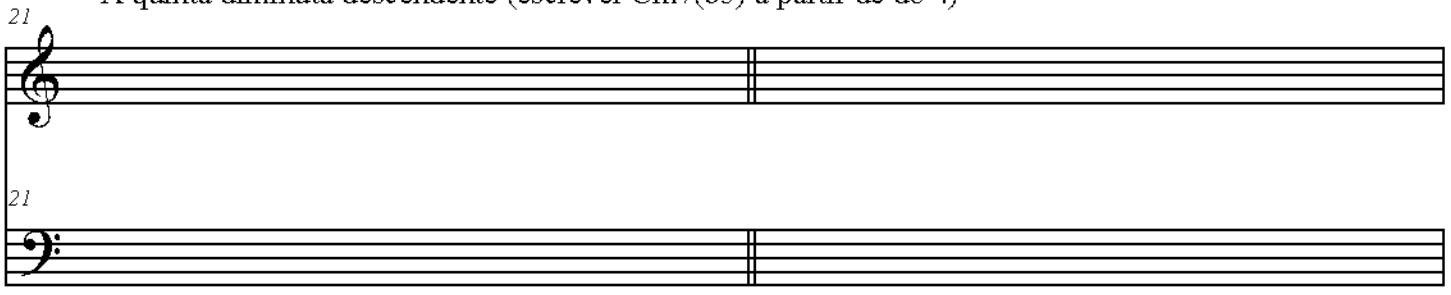
À segunda menor descendente



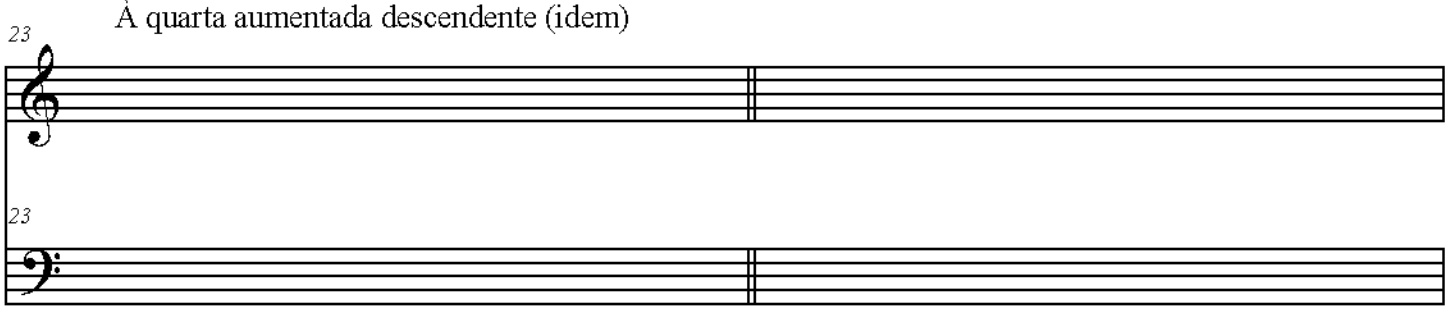
À têrça menor descendente



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

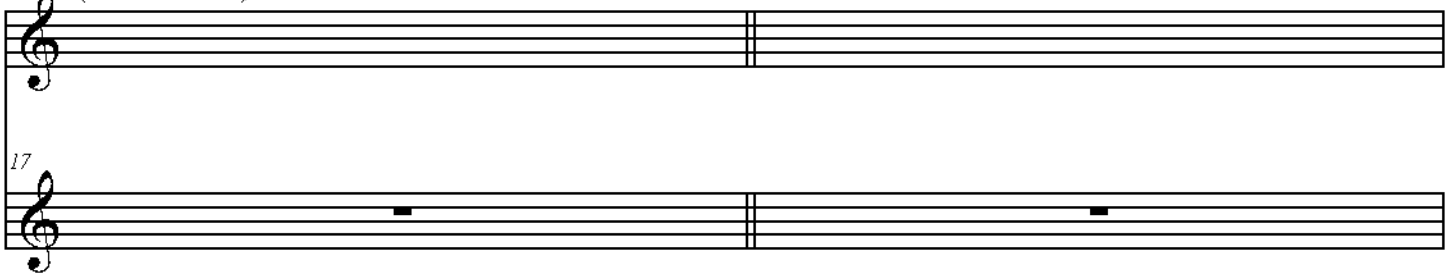


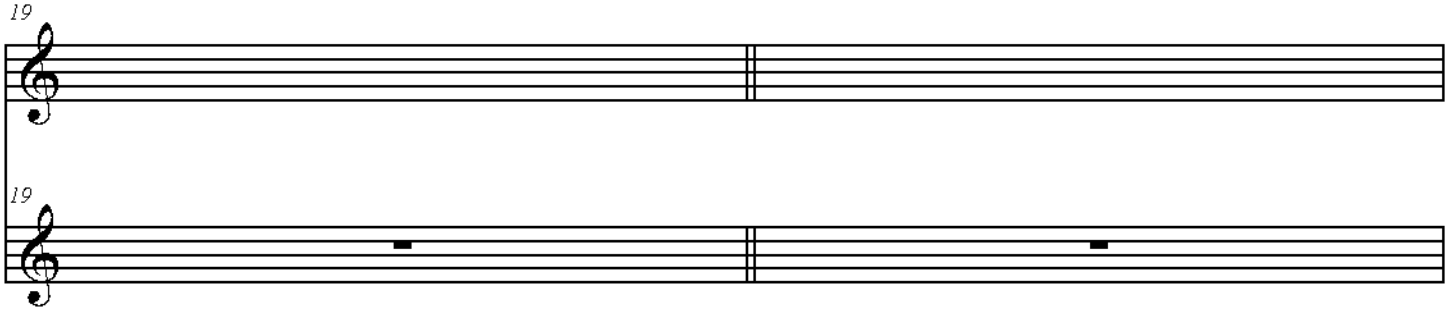
À quarta aumentada descendente (idem)



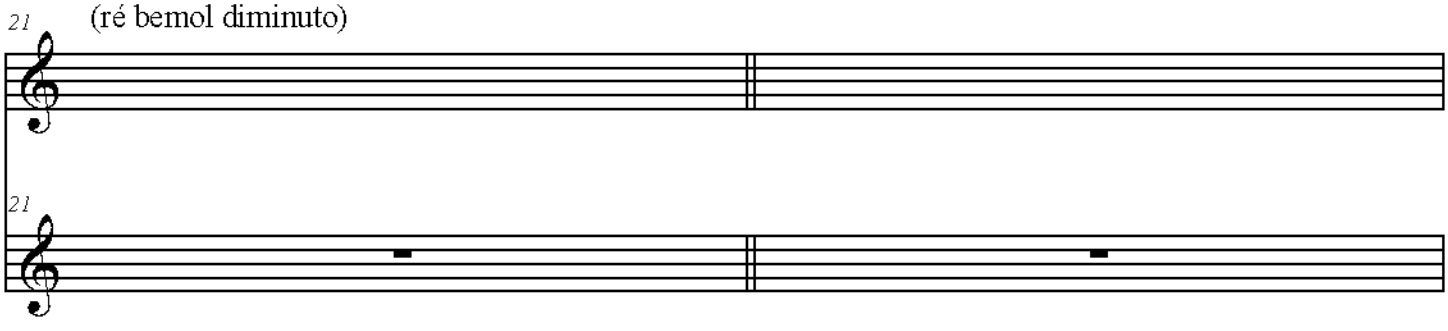
Re escrever os acordes diminutos nas duas formas e nas inversões conforme o modelo dado 20

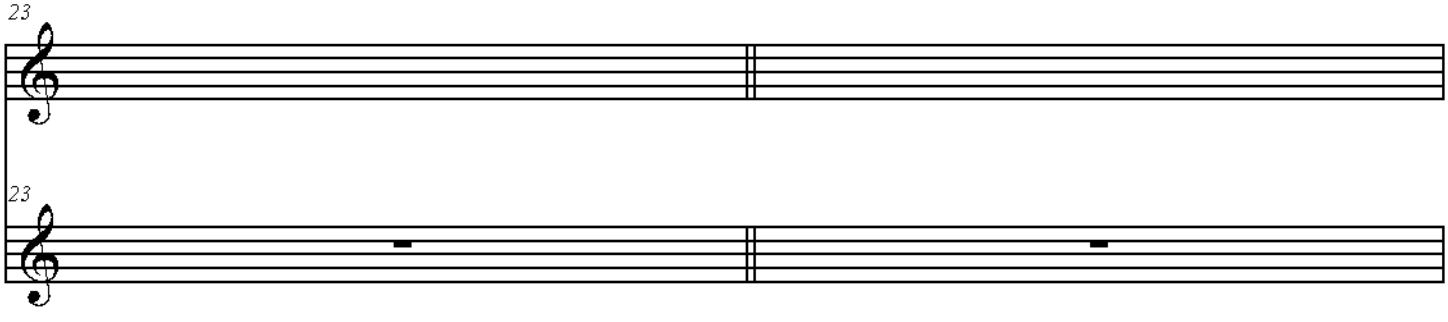
17 (dó diminuto)





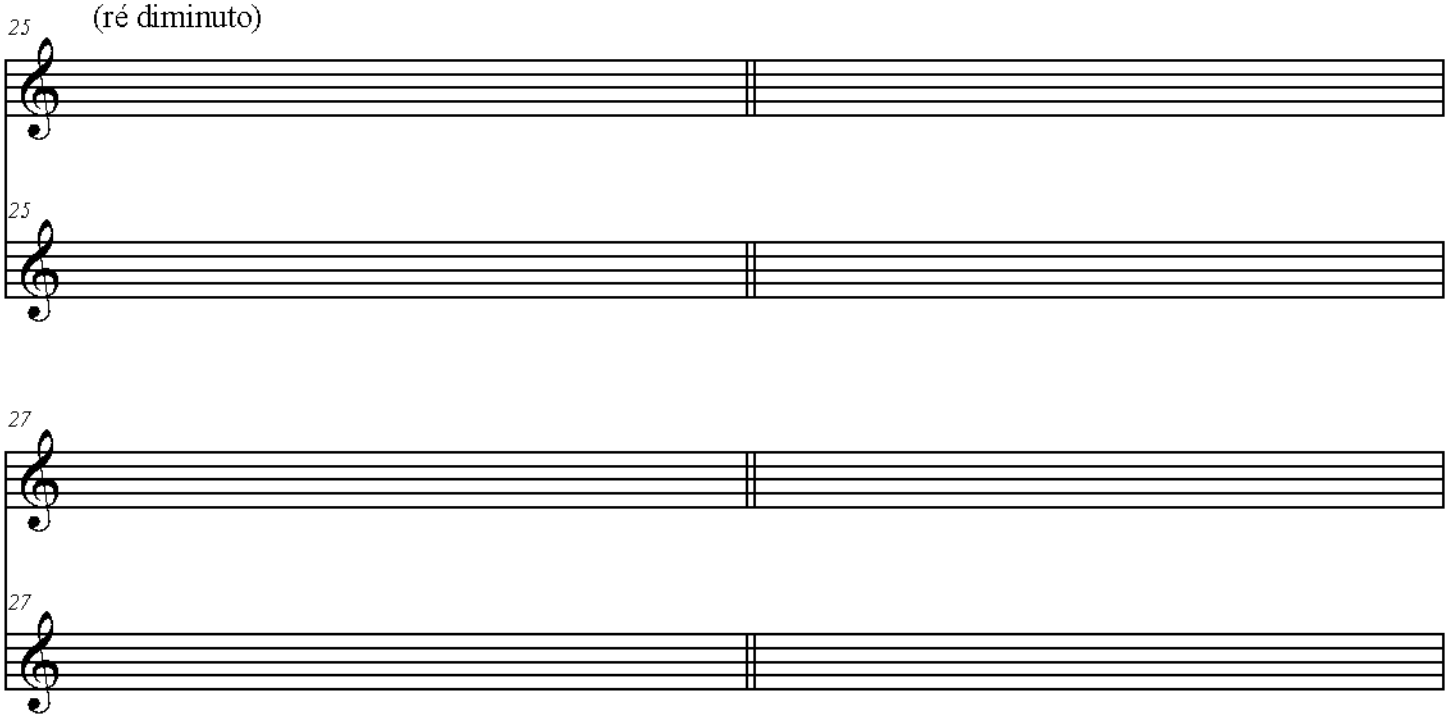
21 (ré bemol diminuto)



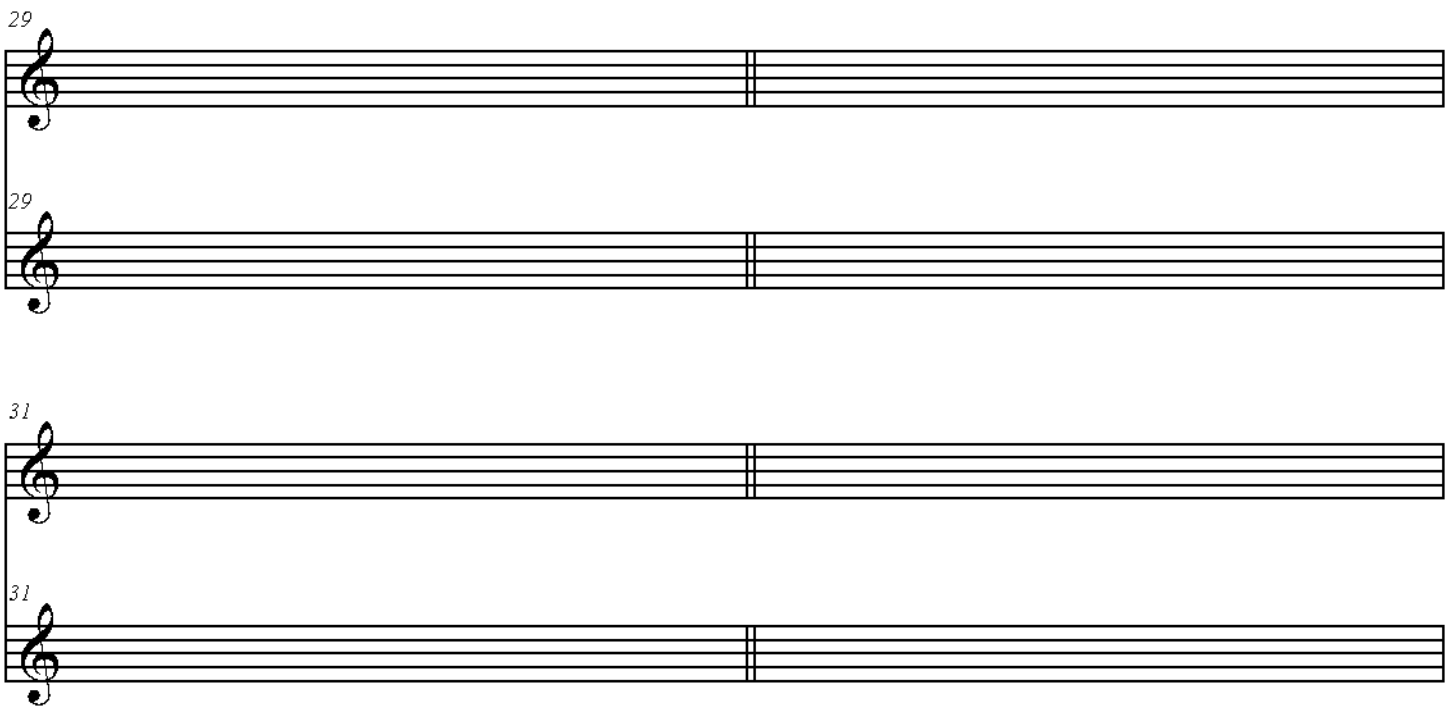


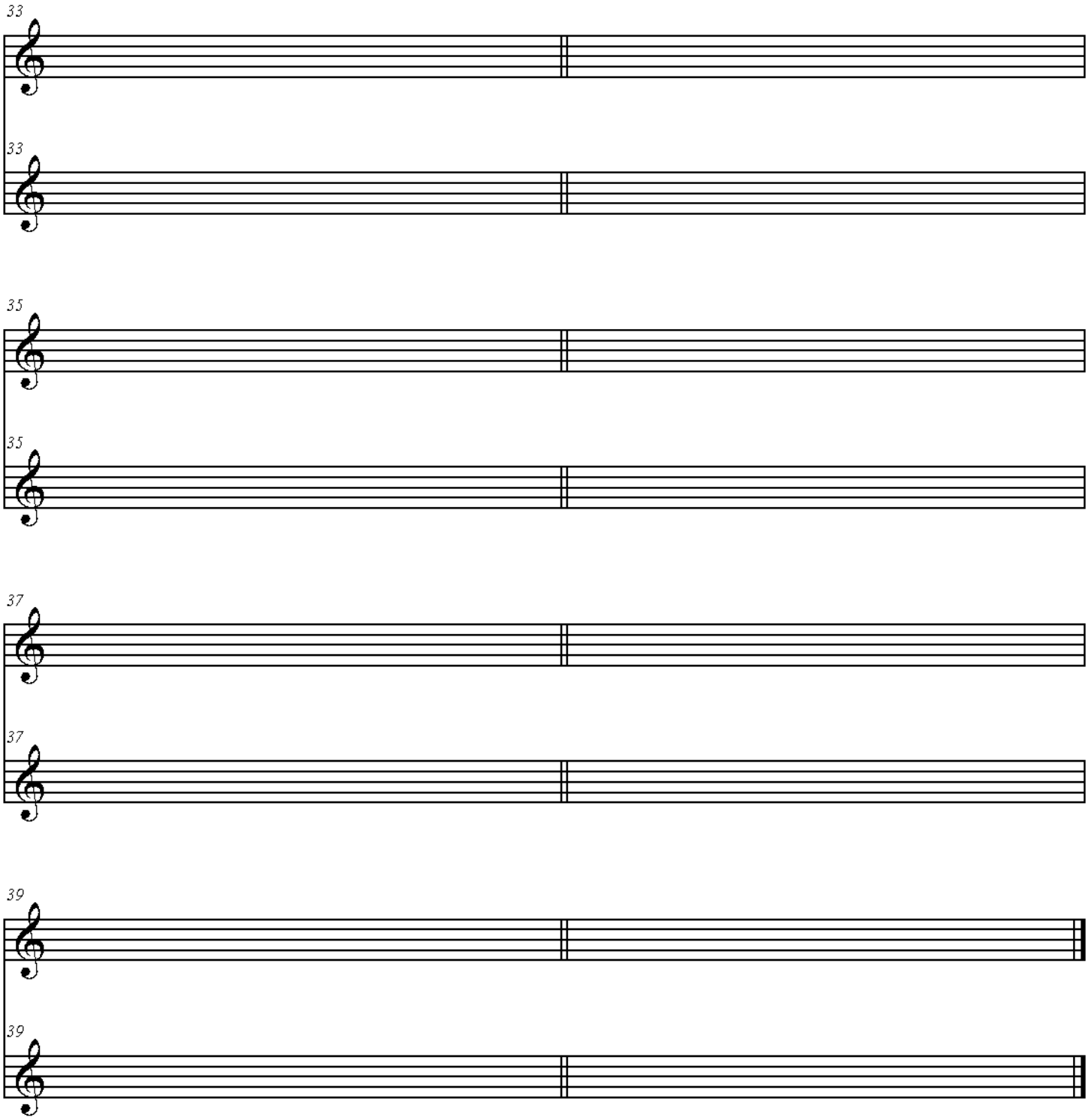
4

(ré diminuto)



Escrever outros acordes diminutos conforme a orientação do professor




33
33
35
35
37
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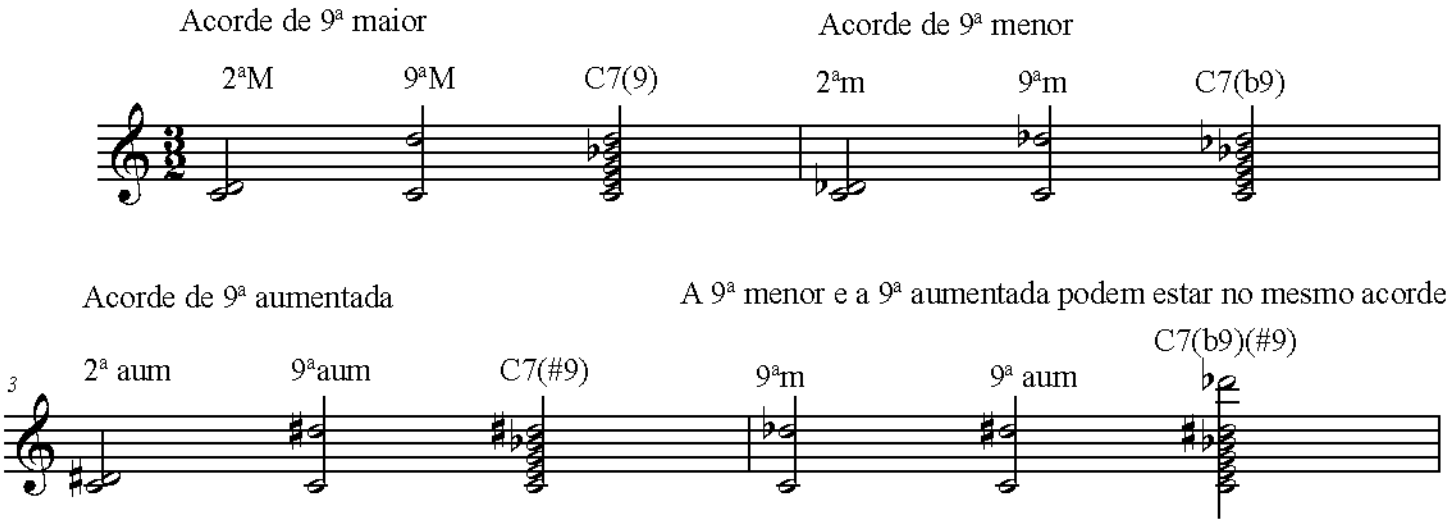
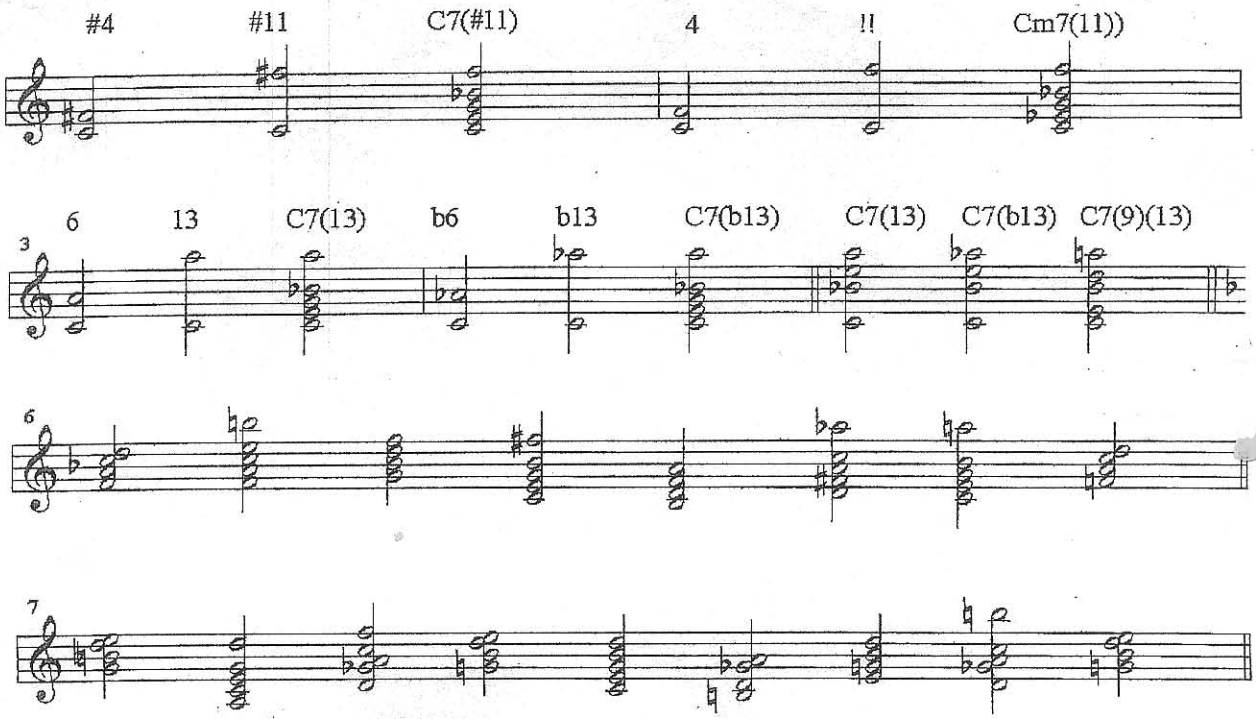
39
39

HARMONIA II

Formeção dos acordes de 9ª



Formação dos acordes de 11ª e 13ª



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

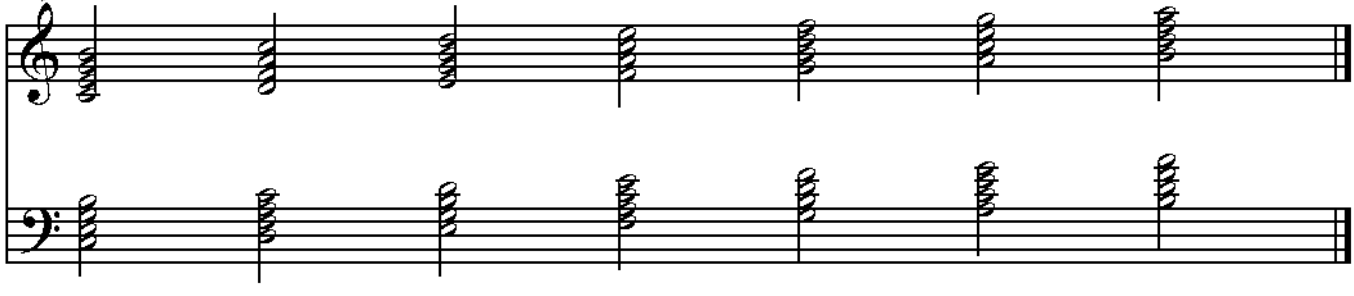
A Décima terceira:

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

HARMONIA II

Campo Harmonico em tom maior

a) I7M	**IIm7**	**IIIm7**	**IV7M**	**V7**	**VIm7**	**VIIm7(b5)**
b) C7M	**Dm7**	**Em7**	**F7M**	**G7**	**Am7**	**Bm7(b5)**
c) I7	**II7**	**III7**	**IV7**	**V7**	**VI7**	**VII7**



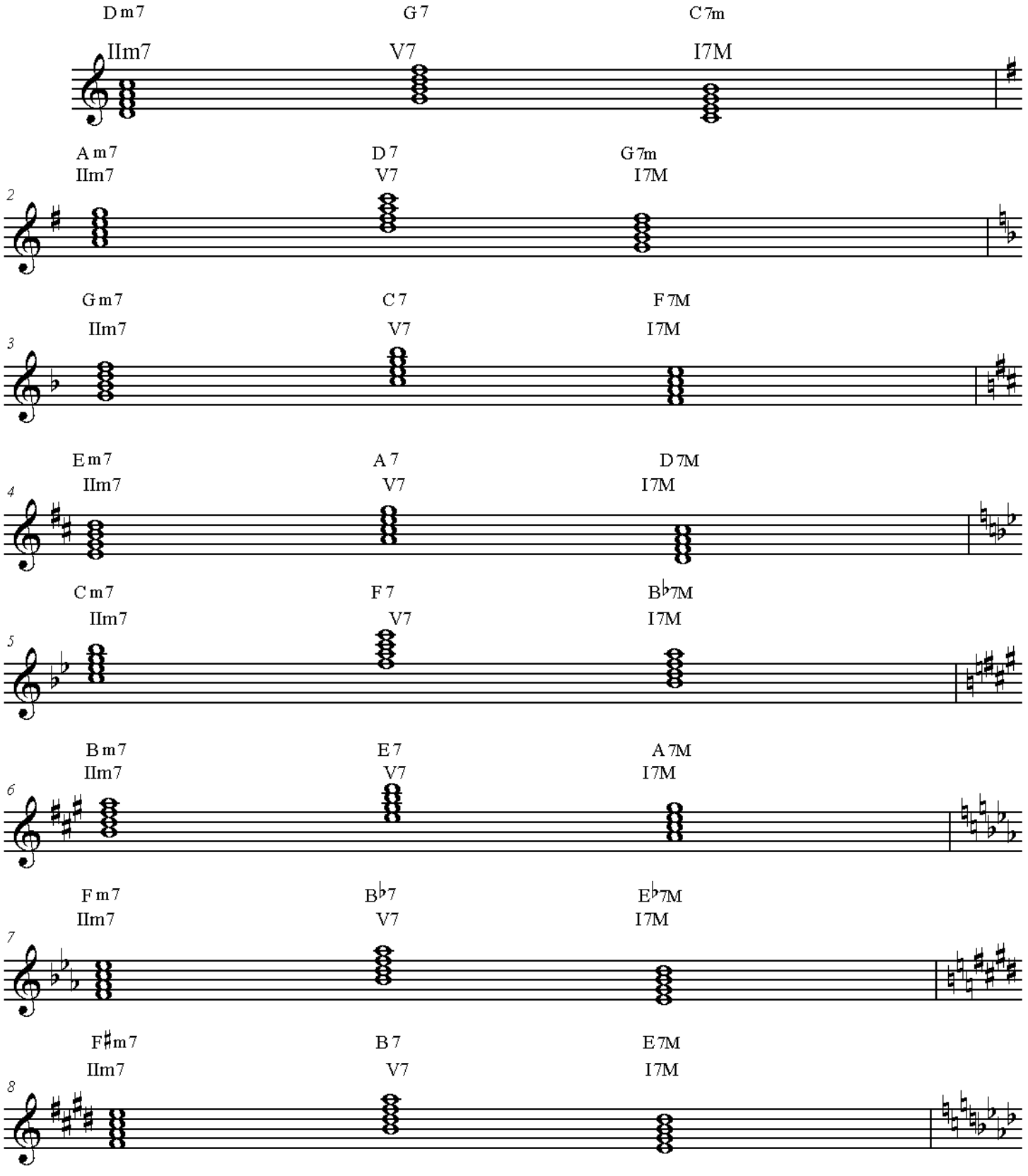
a) Análise da música popular

b) Cifra da música popular

c) Análise da Harmonia tradicional

HARMONIA II

Cadência II V7 I



Cadência IIm7 V7 I7M

9

B♭m7 IIm7 | E♭7 V7 | A♭7M I7M

10

C♯m7 IIm7 | F♯7 V7 | B 7M I7M

11

E♭m7 IIm7 | A♭7 V7 | D♭7M I7M

12

G♯m7 IIm7 | C37 V7 | F♯7M I7M

Escraver os acordes da cadêcia IIm7 V7 I7M conforme o modelo dado.

13

IIm7 | V7 | I7M

14

IIm7 | V7 | I7M

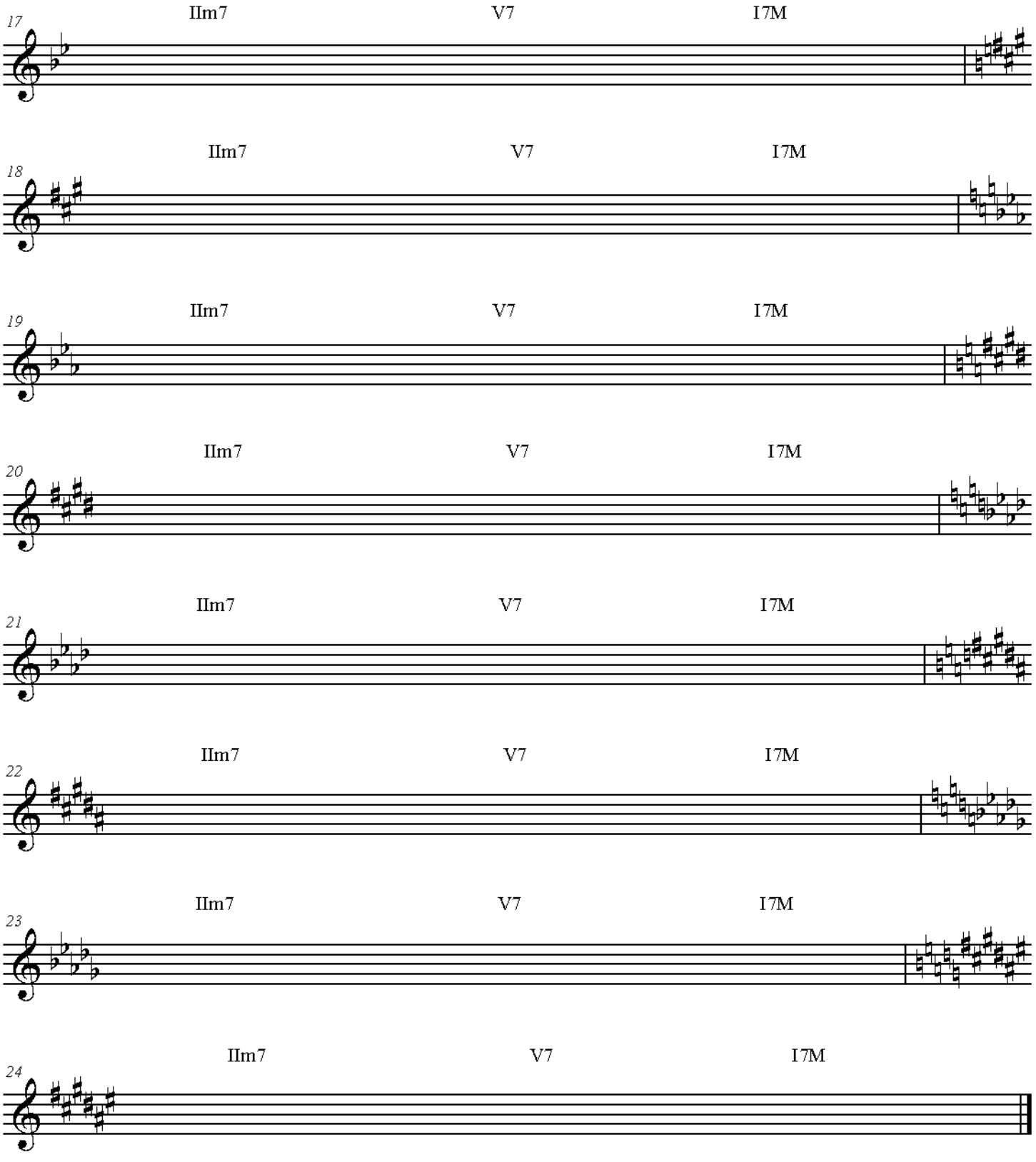
15

IIm7 | V7 | I7M

16

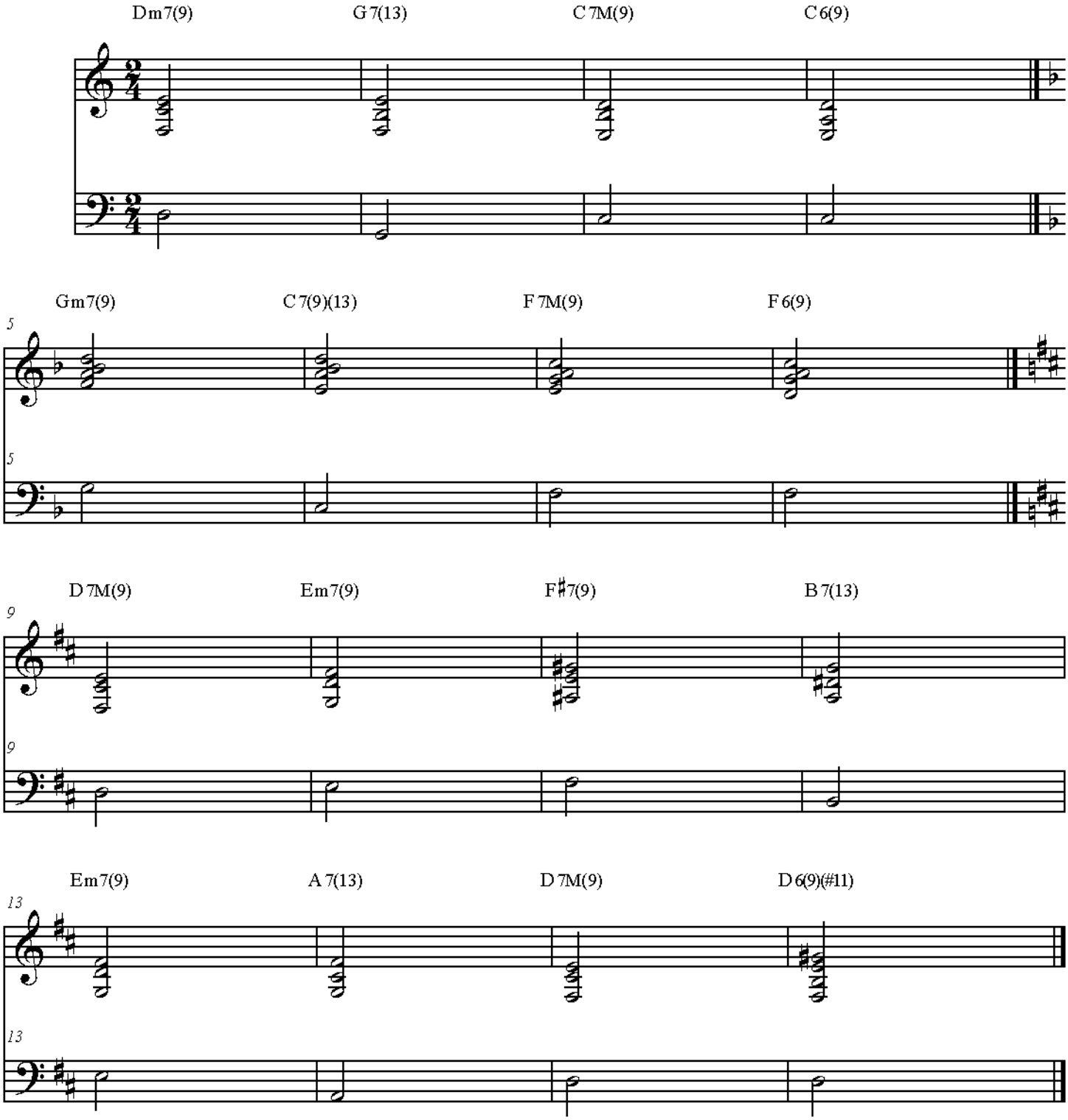
IIm7 | V7 | I7M

Cadência IIm7 V7 I7M



HARMONIA II

Cadências II V7 I com extensões



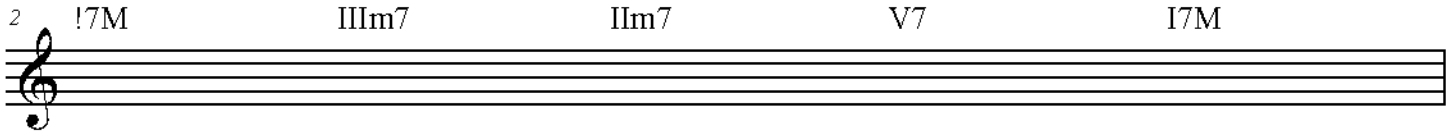
HARMONIA II

Cadências 2 em tons maiores

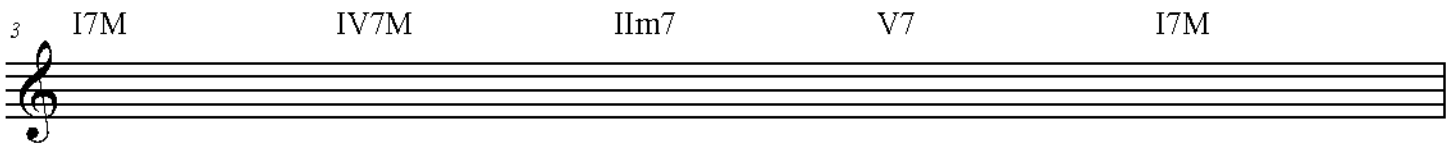
Escrever os acordes e as cifras das cadências determinadas abaixo

1 I7M VIm7 IIm7 V7 I7M

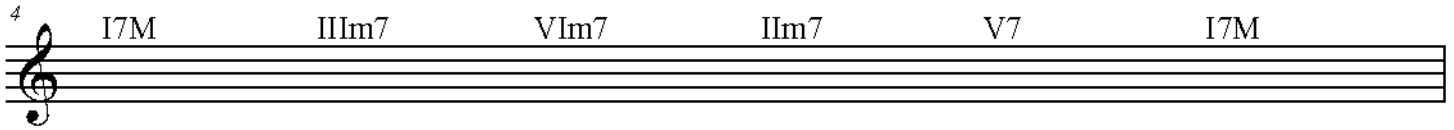
2 !7M IIIm7 IIm7 V7 I7M



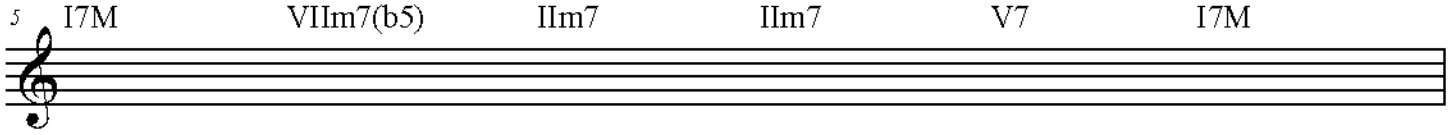
3 I7M IV7M IIm7 V7 I7M



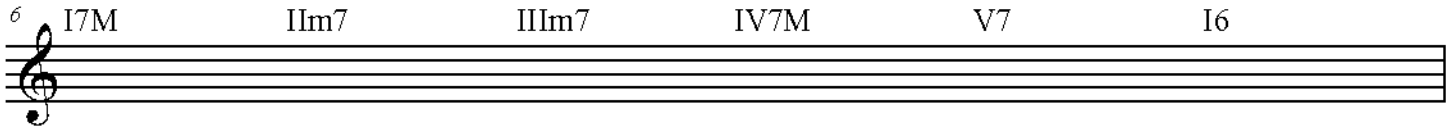
4 I7M IIIm7 VIm7 IIm7 V7 I7M



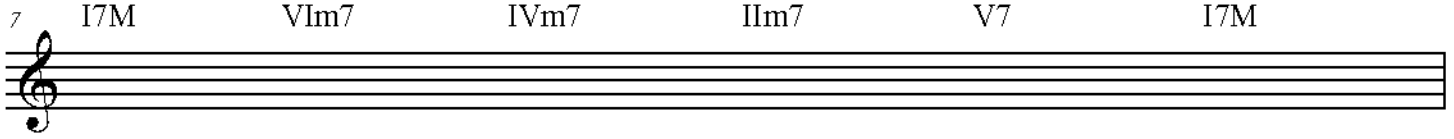
5 I7M VIIm7(b5) IIm7 IIm7 V7 I7M



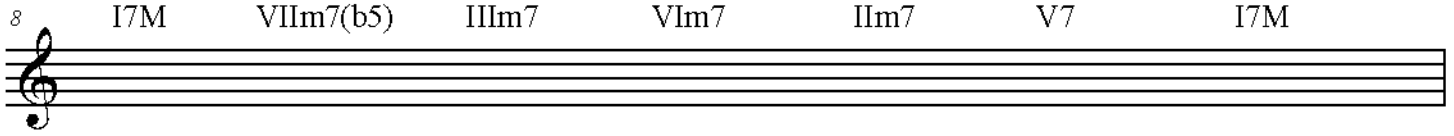
6 I7M IIm7 IIIm7 IV7M V7 I6



7 I7M VIm7 IVm7 IIm7 V7 I7M



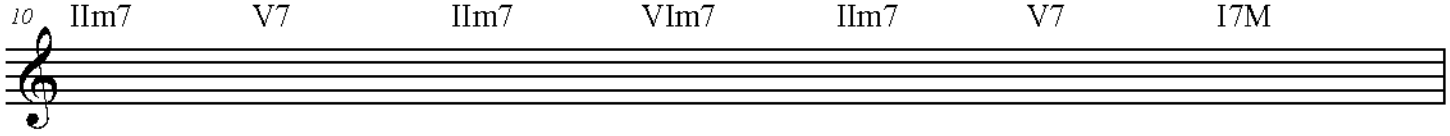
8 I7M VIIm7(b5) IIIm7 VIm7 IIm7 V7 I7M



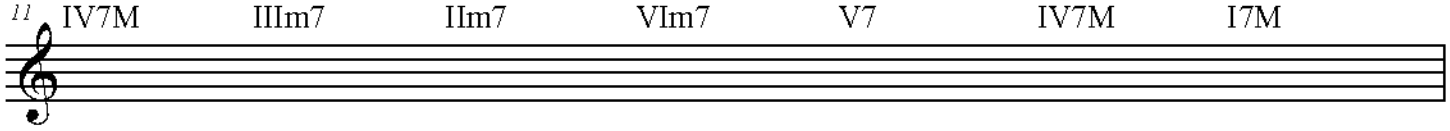
2

9 I7M IIm7 IIIm7 IV7M I7M IIm7 I7M

10 IIm7 V7 IIm7 VIm7 IIm7 V7 I7M

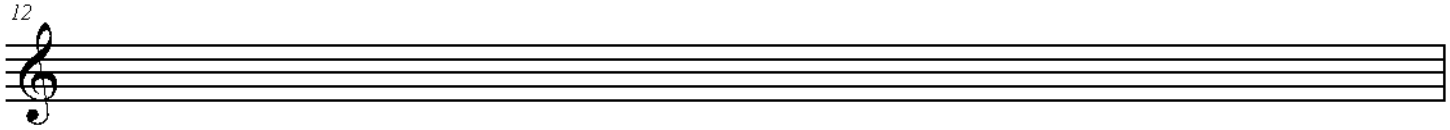


11 IV7M IIIm7 IIm7 VIm7 V7 IV7M I7M



Continuar com cadências determinadas pelo professor.

12



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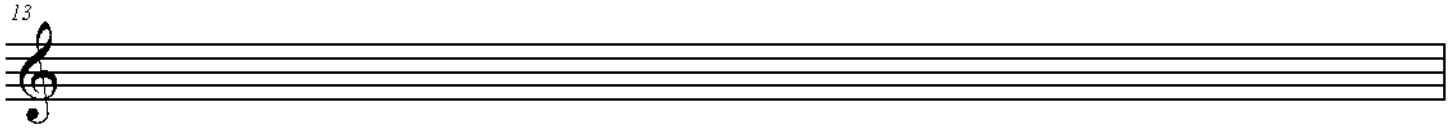

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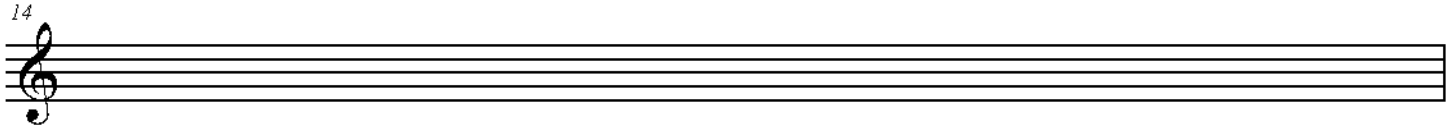

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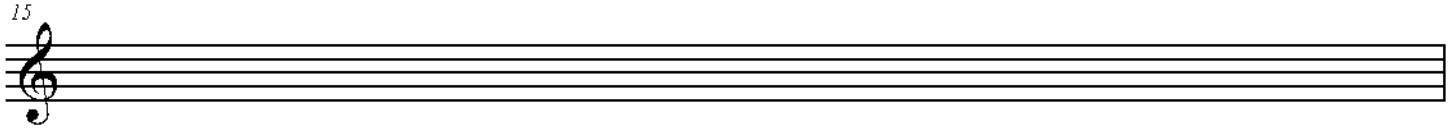

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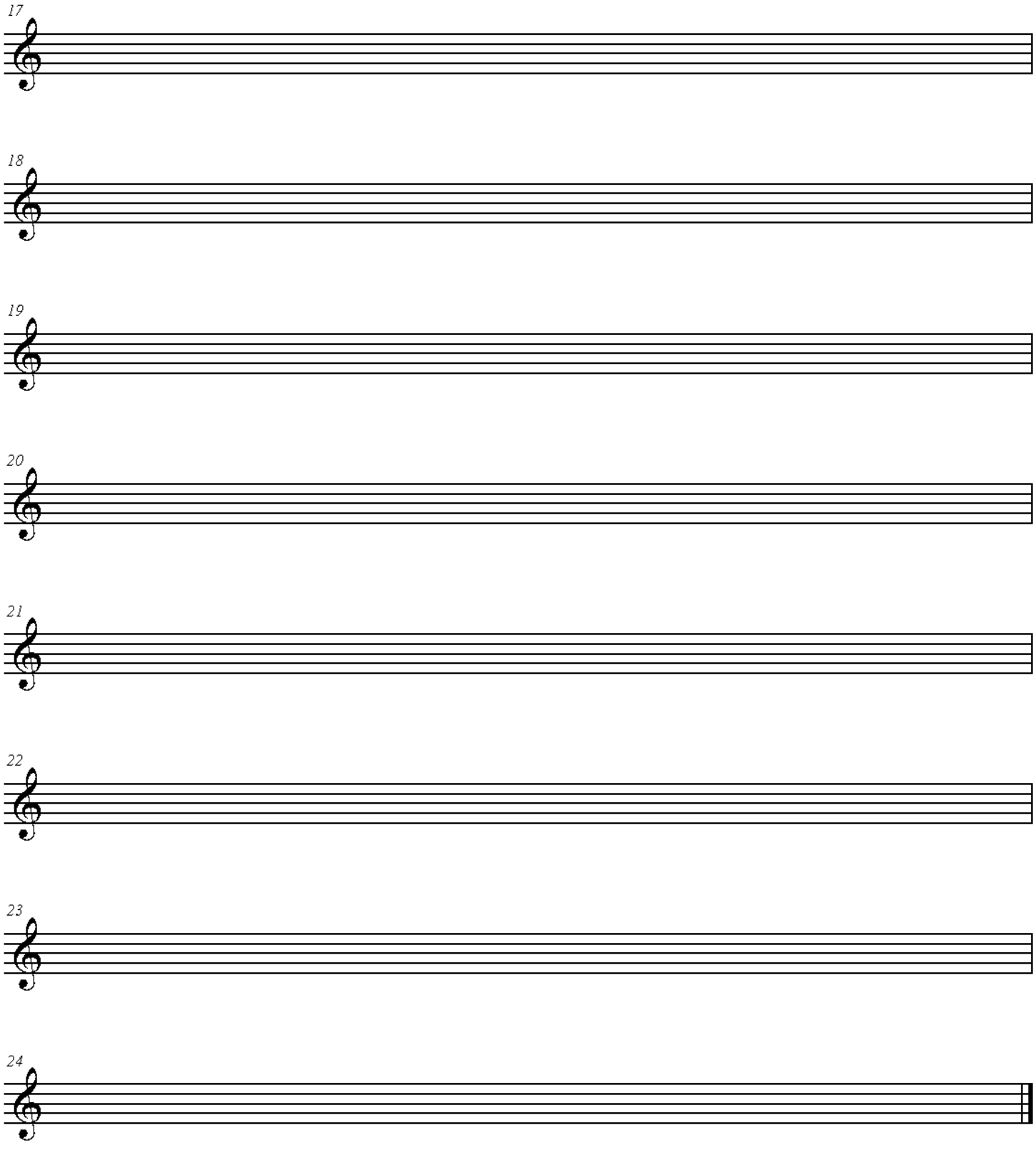
17
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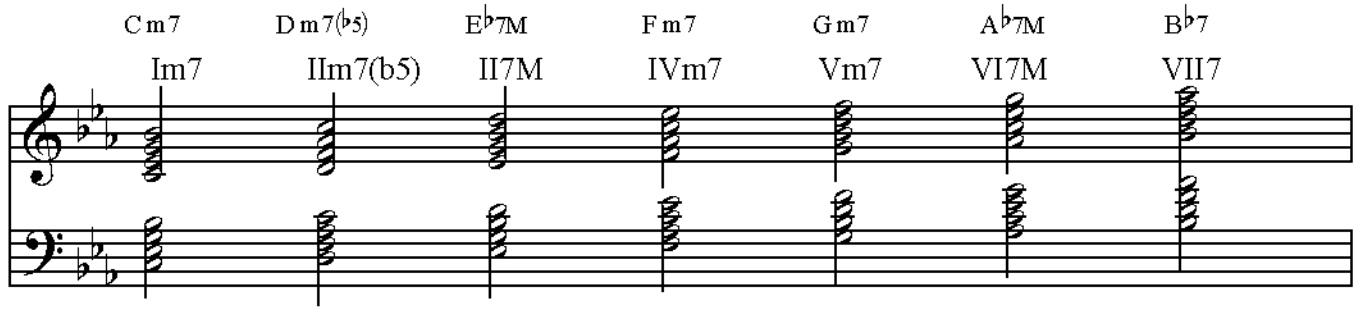
24

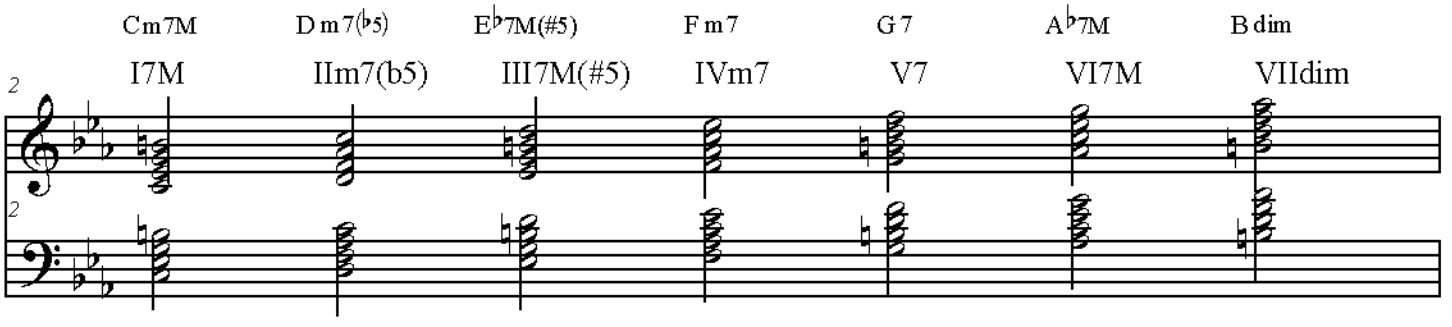
HARMONIA II

Acordes nos graus das escalas menores

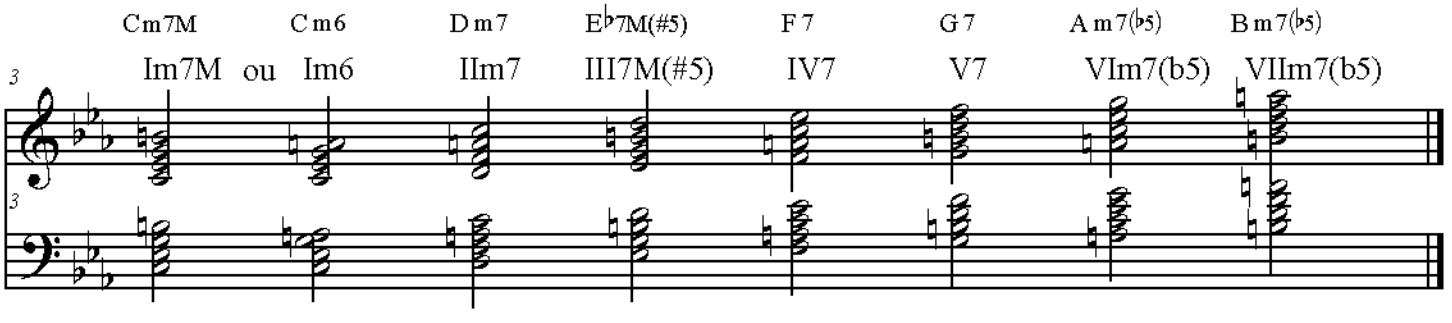
Escala de Dó menor natural



Escala de dó menor harmônica



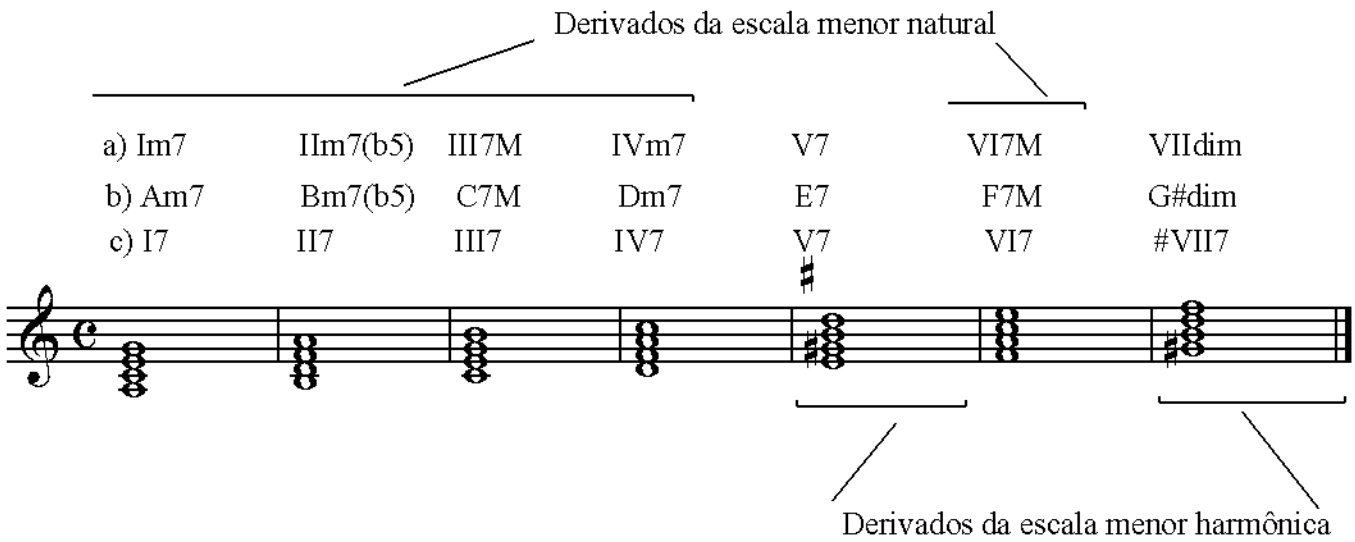
Escala de dó menor melódica ascendente



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 frequencia nos tons menores



a) Análise da música popular

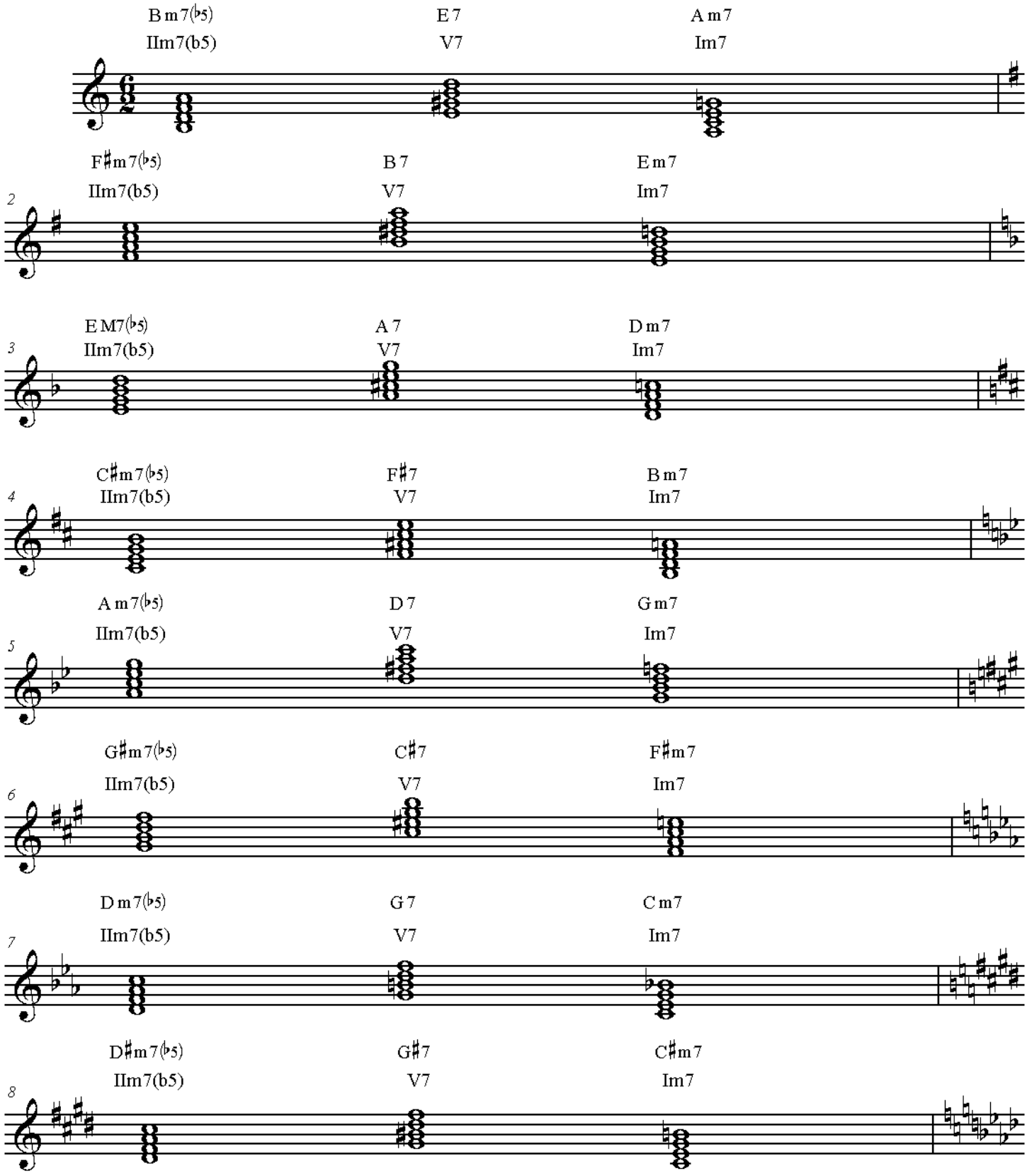
b) Cifra da música popular

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

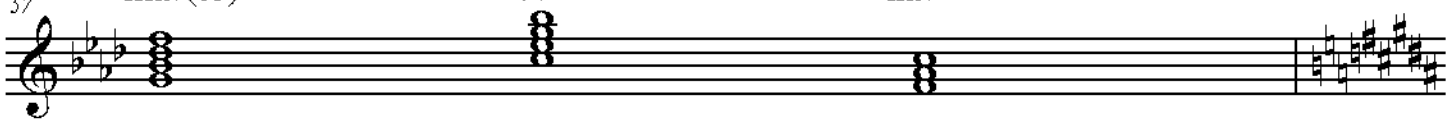


Cadências IIm7(b5) V7 IIm7

57

Gm7(♭5) C7 Fm7

IIm7(b5) V7 Im7



58

A♯m7(♭5) D♯7 G♯m7

IIm7(b5) V7 Im7

59

Cm7(♭5) F7 B♭m7

IIm7(b5) V7 Im7

60

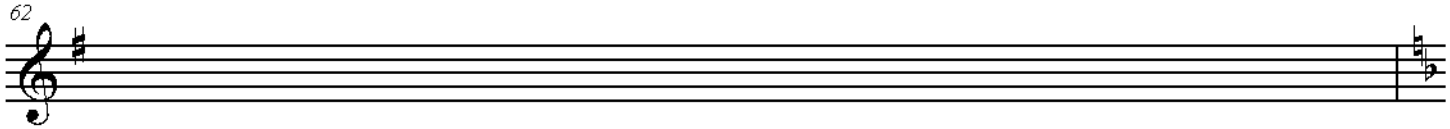
Fm7(♭5) B♭7 E♭m7

IIm7(b5) V7 Im7

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

61

62



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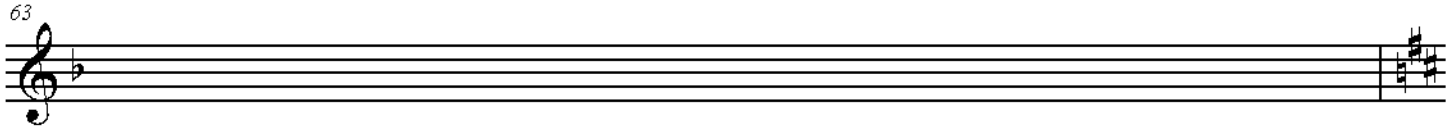

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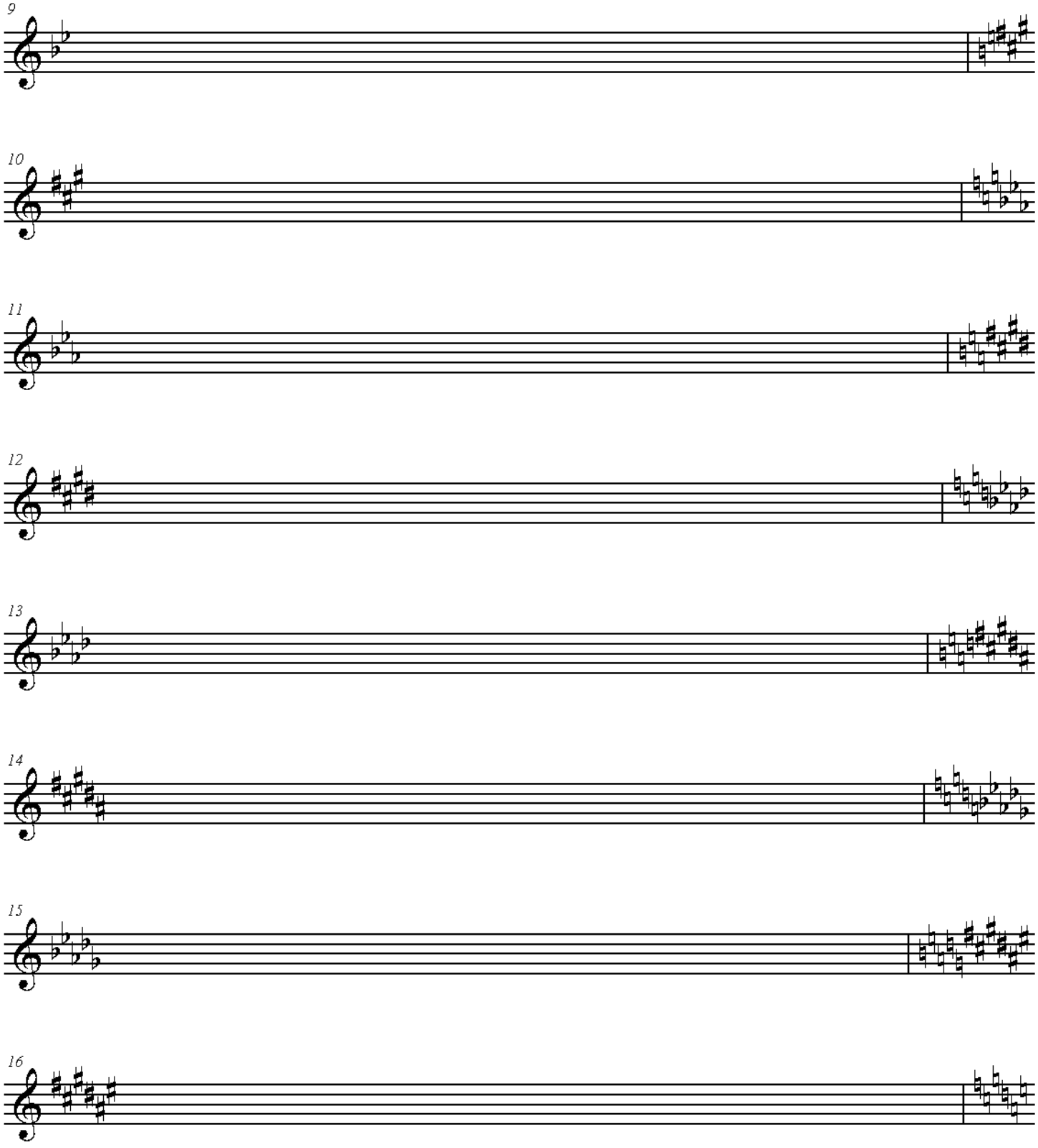
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Escrever a mesma cadência em outros tons conforme a orientação do professor.

17

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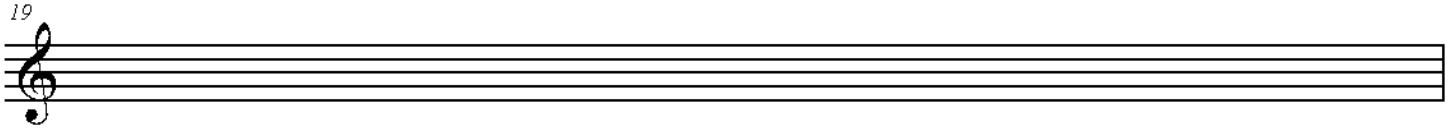

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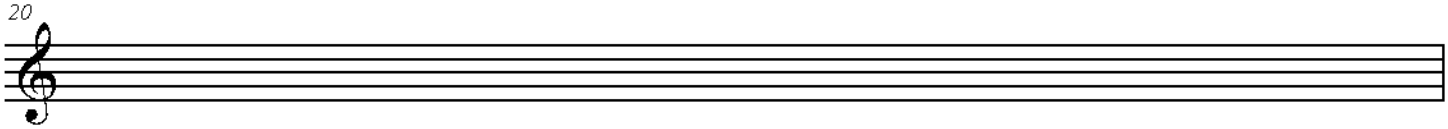

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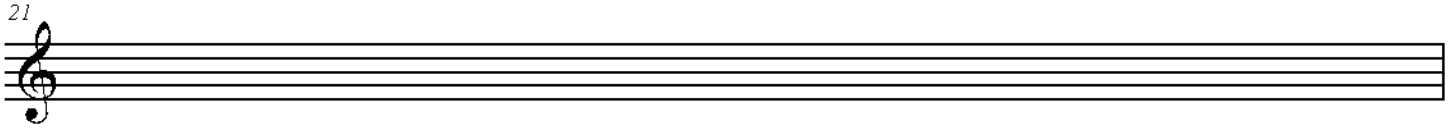

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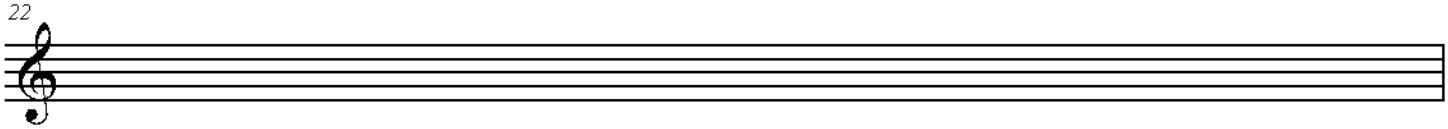

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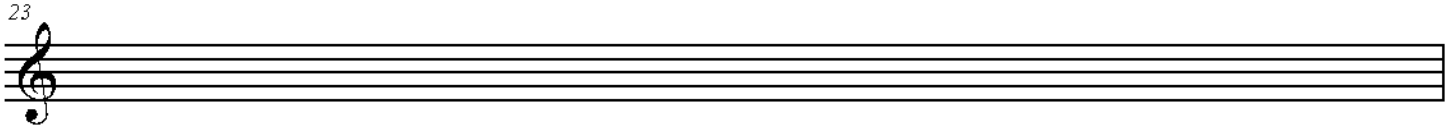

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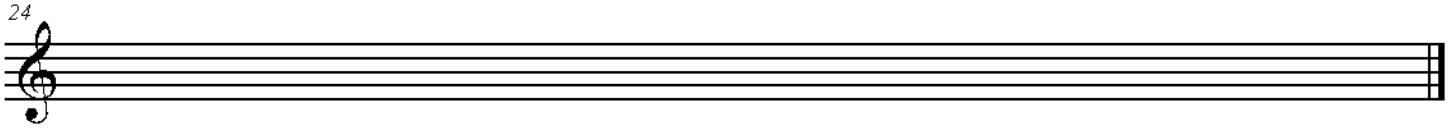
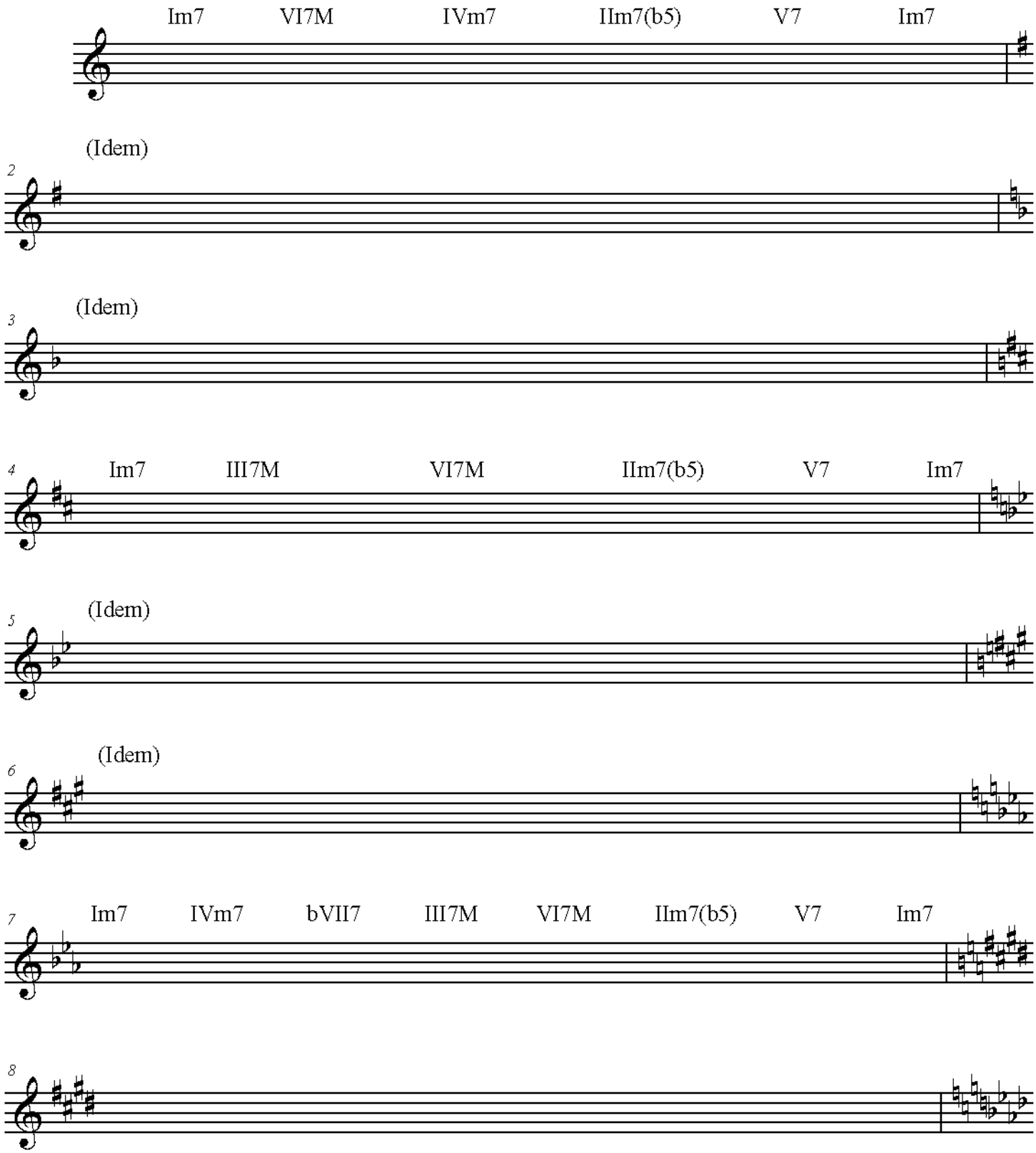
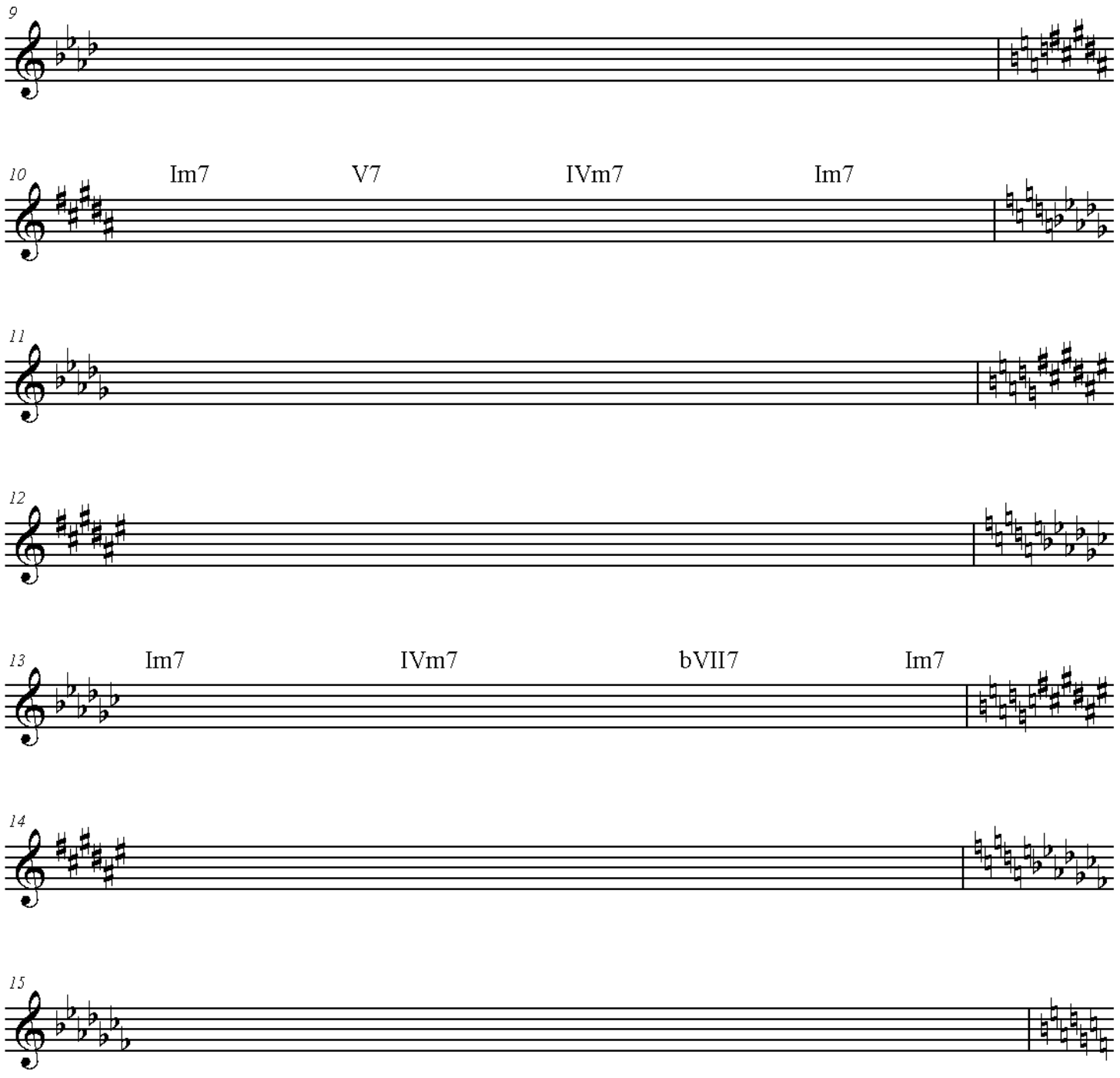


HARMONIA II

Cadências 2 em tons menores

Escrever os acordes e as cifras determinadas pelas cadências dadas.

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Im7
V7
IVm7
Im7
11
12
13
Im7
IVm7
bVII7
Im7
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15

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Escrever outras cadências por orientação do professor

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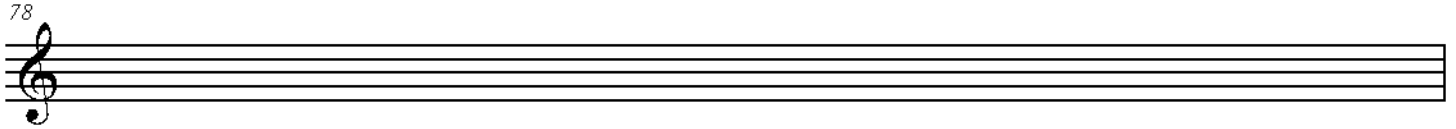

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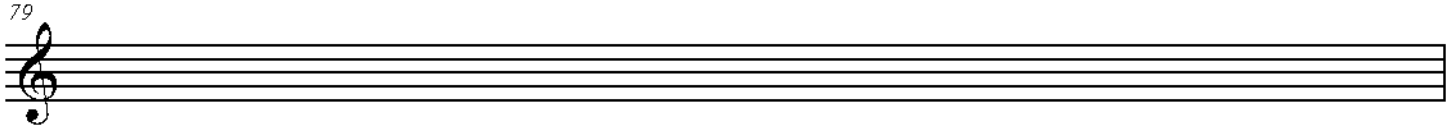

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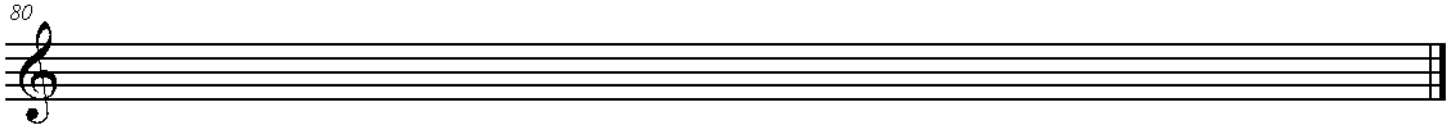
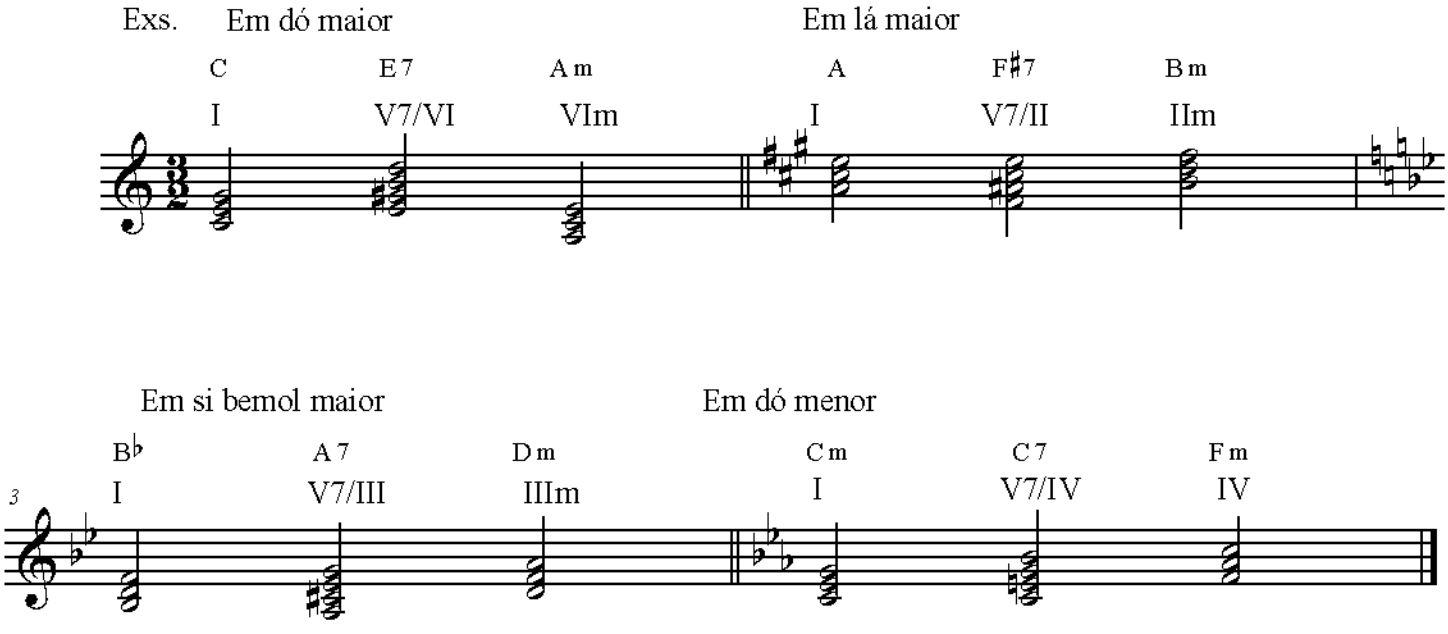


HARMONIA II

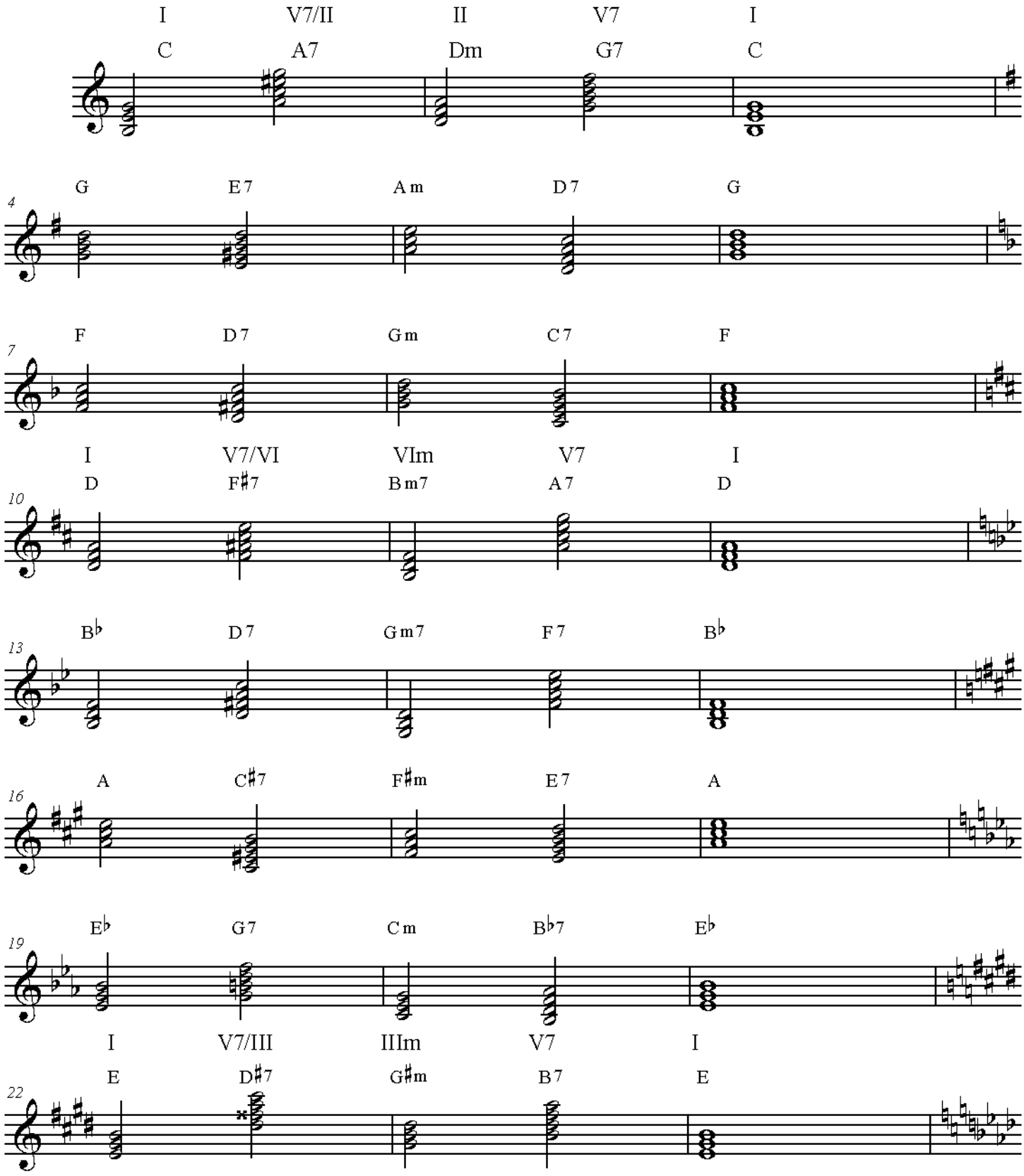
Dominantes Secundárias

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).

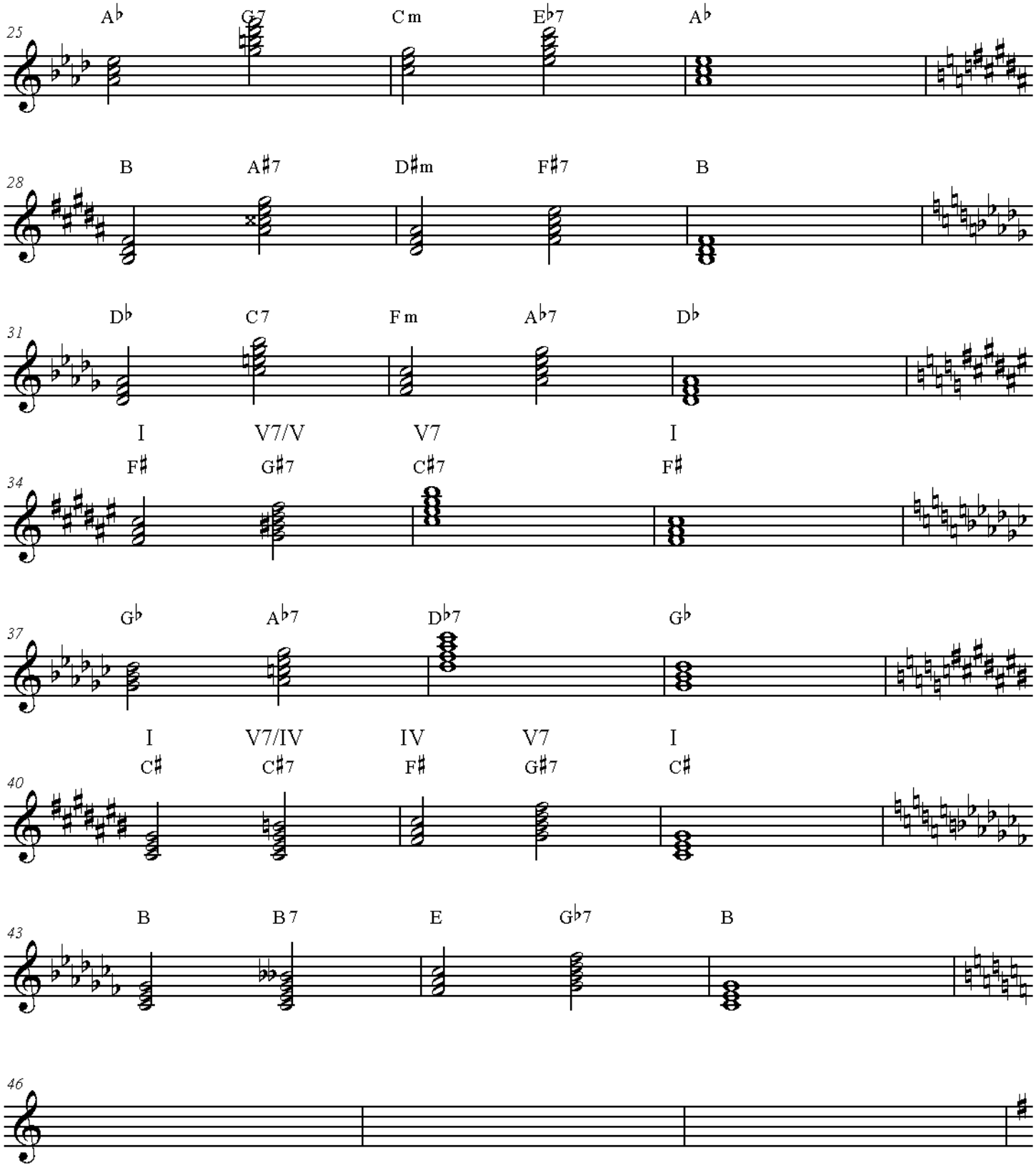


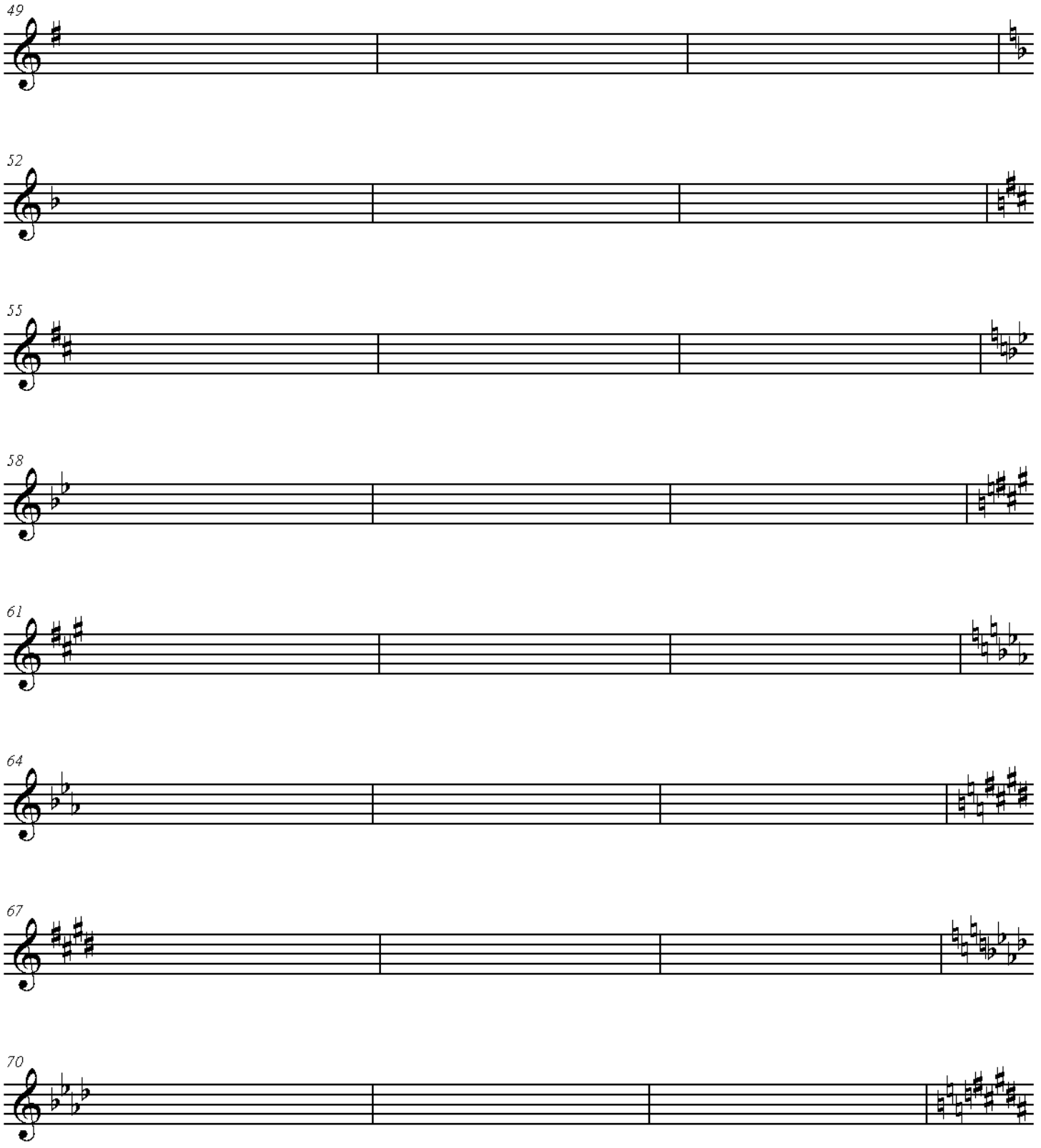
DOMINANTES SECUNDARIAS

Modelo para exercícios



DOMINANTES SECUNDARIAS

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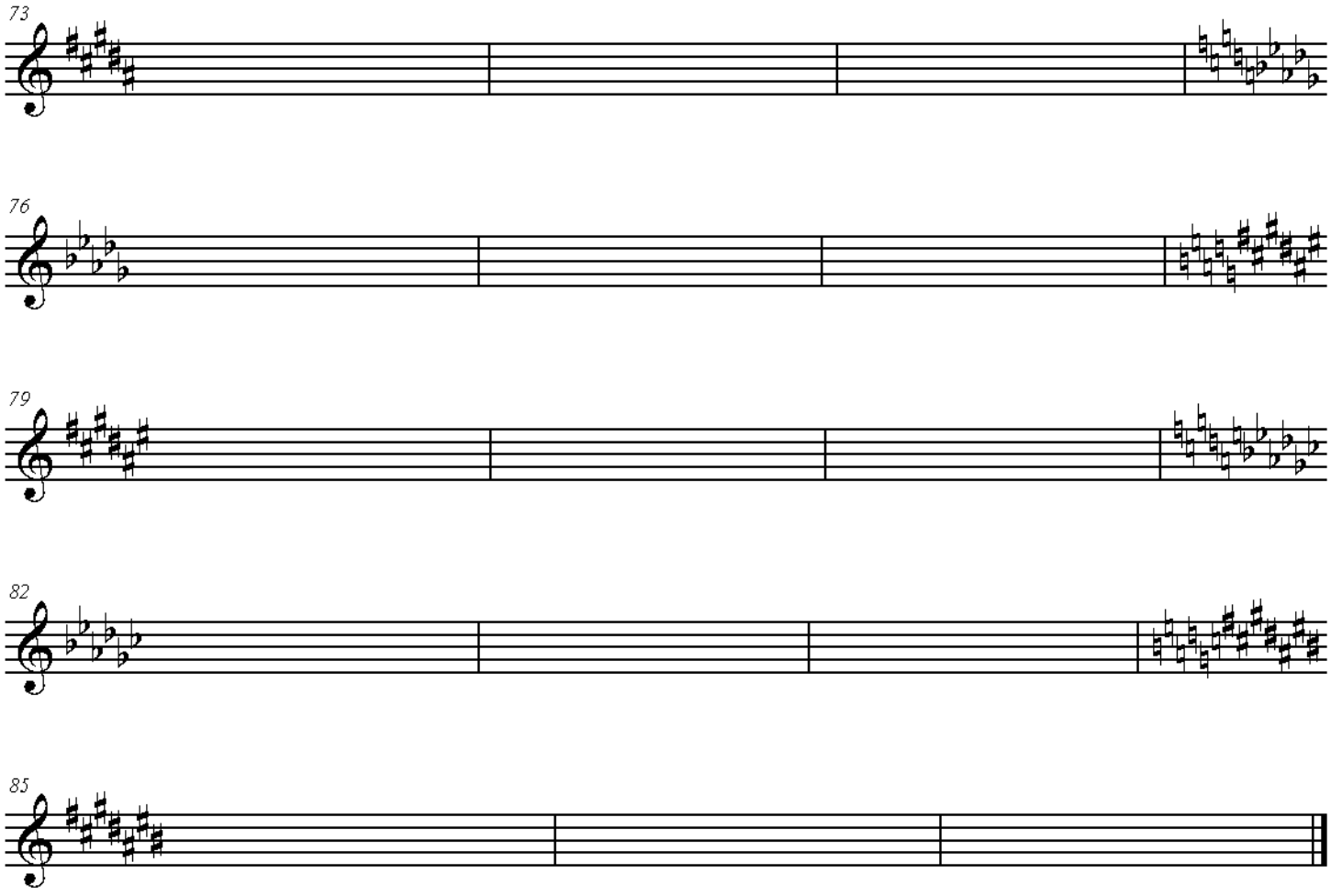
73
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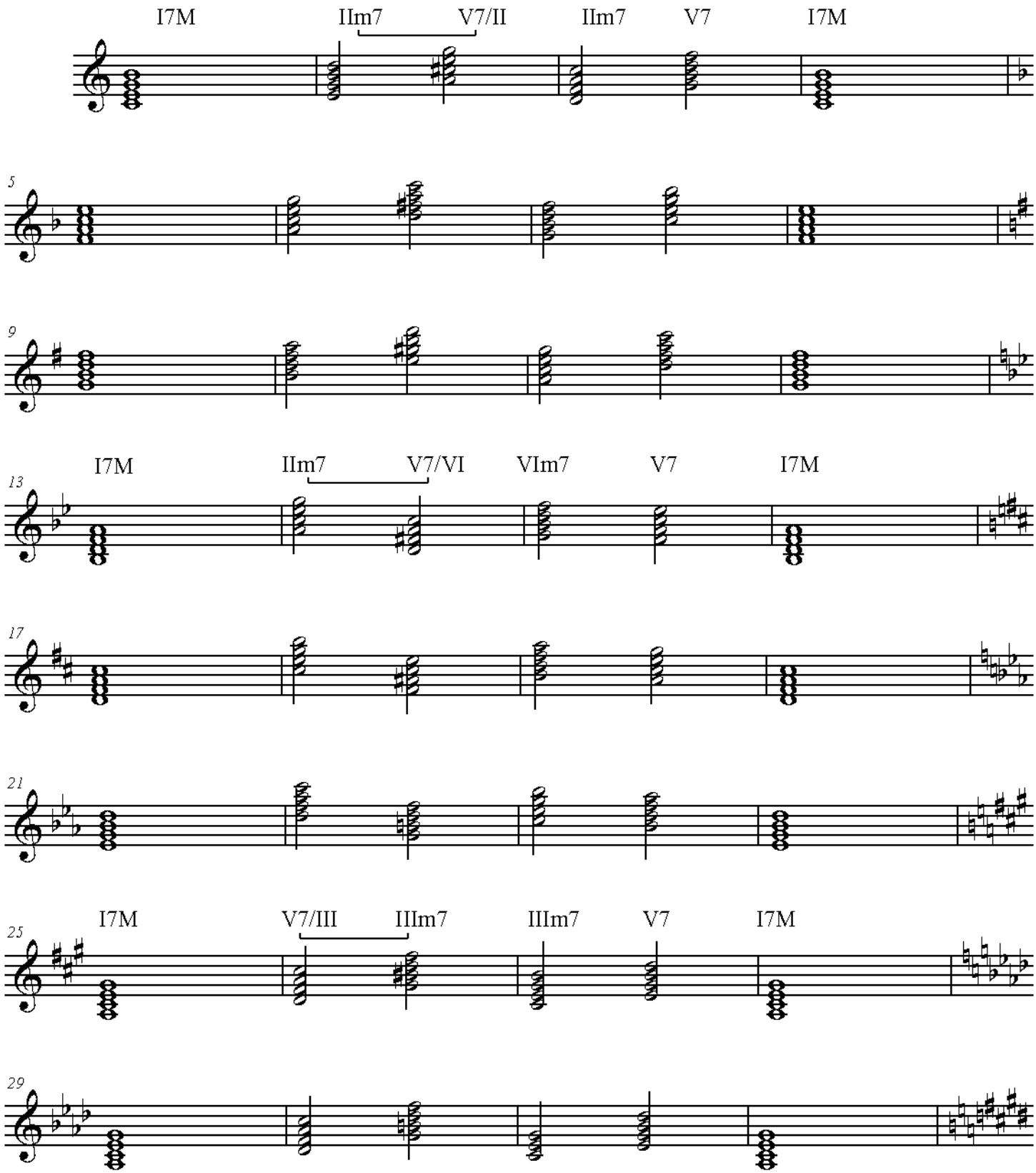
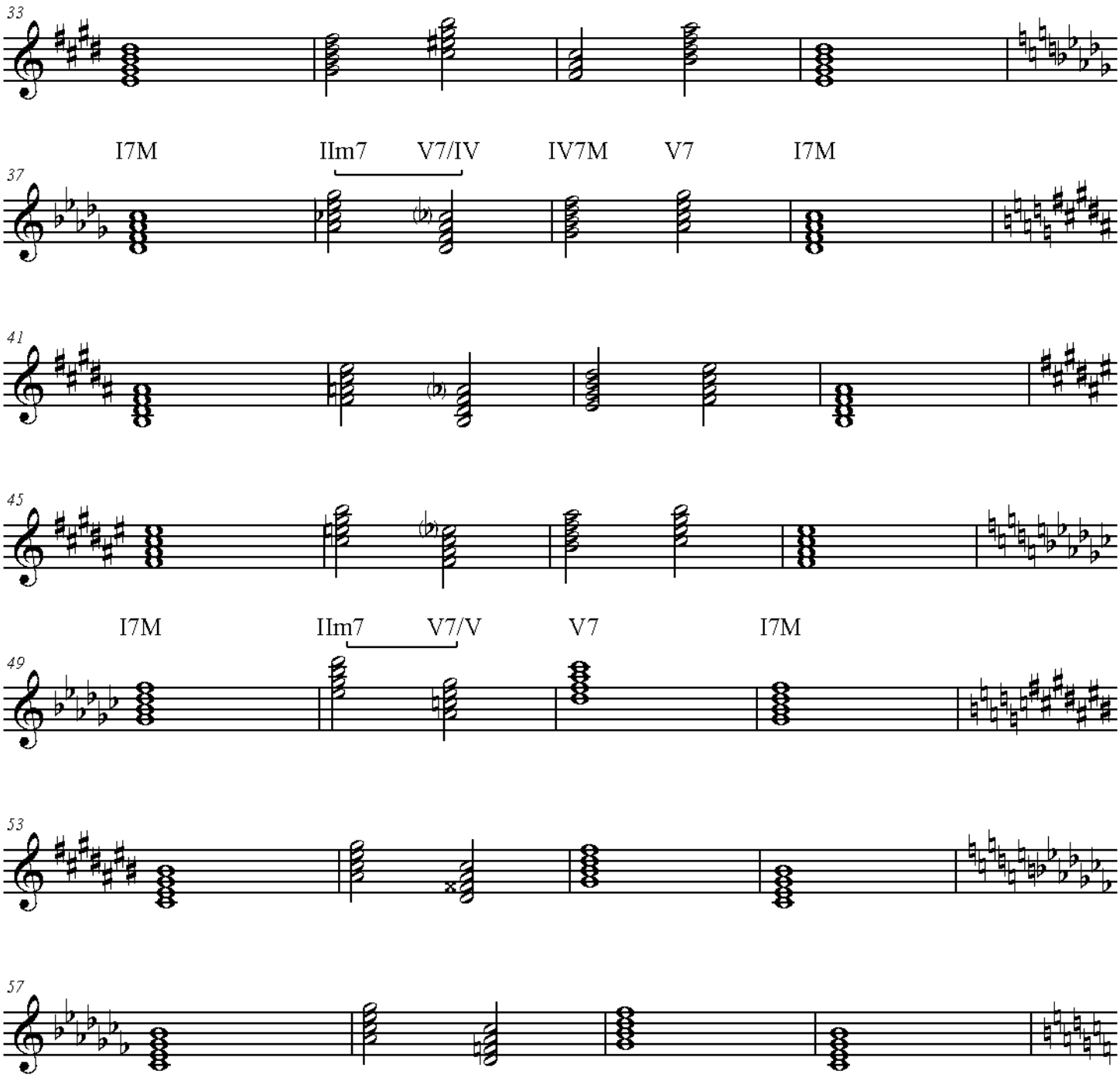
DOMINANTES SECUNDARIAS

COM O II CADENCIAL

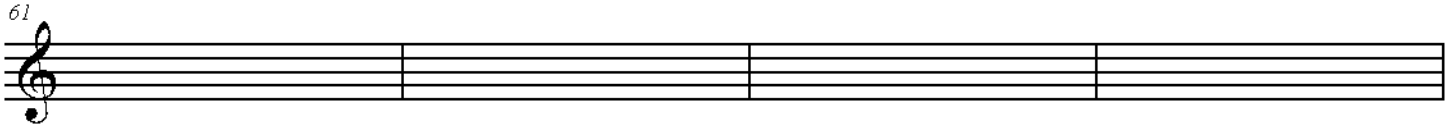
Todo acorde de dominante (V7) pode ser antecedido pelo IIm7 de sua tonalidade original

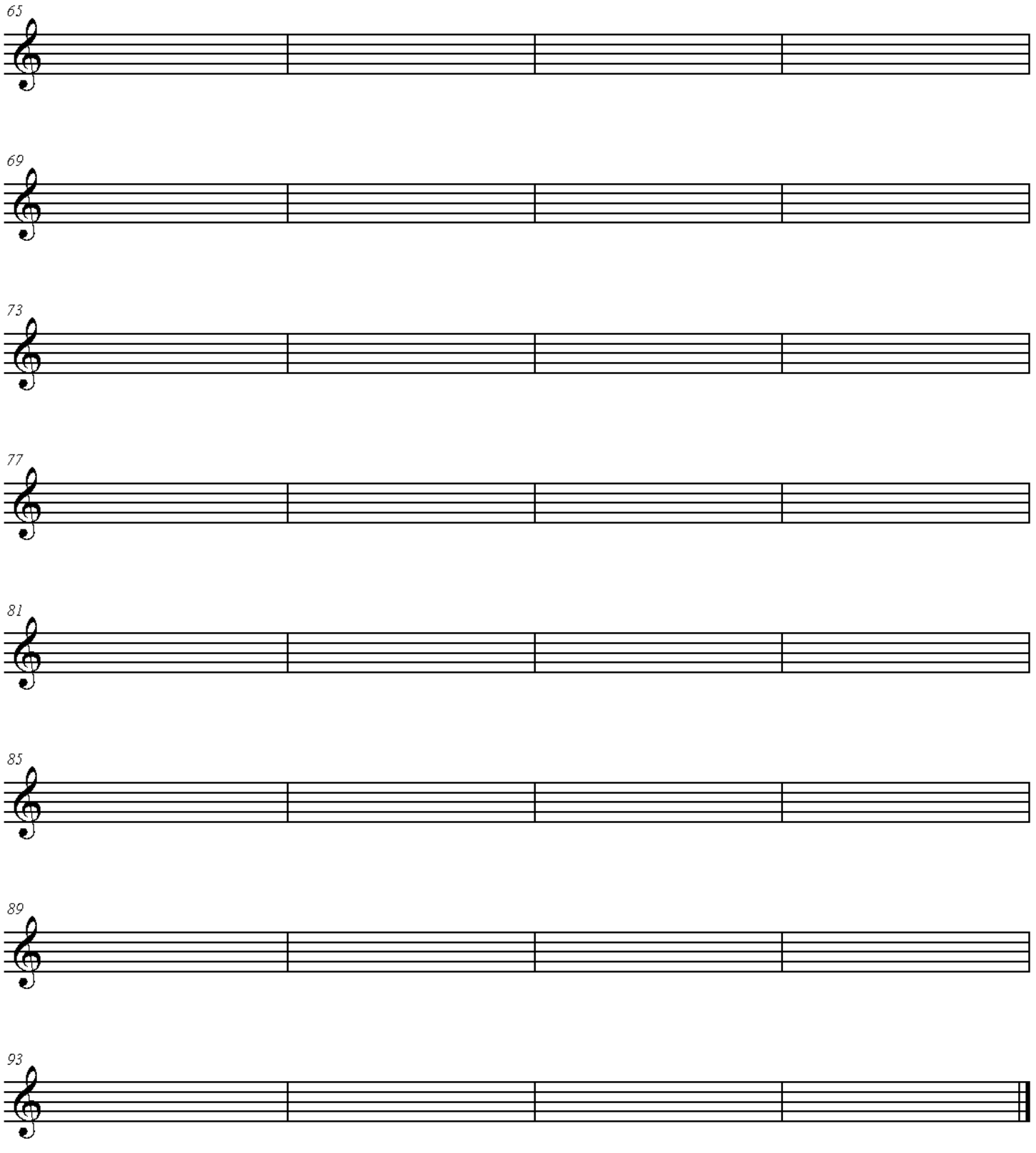


DOMINANTES SECUNDARIAS - II V I



Exercícios conforme a orientação do professor




65
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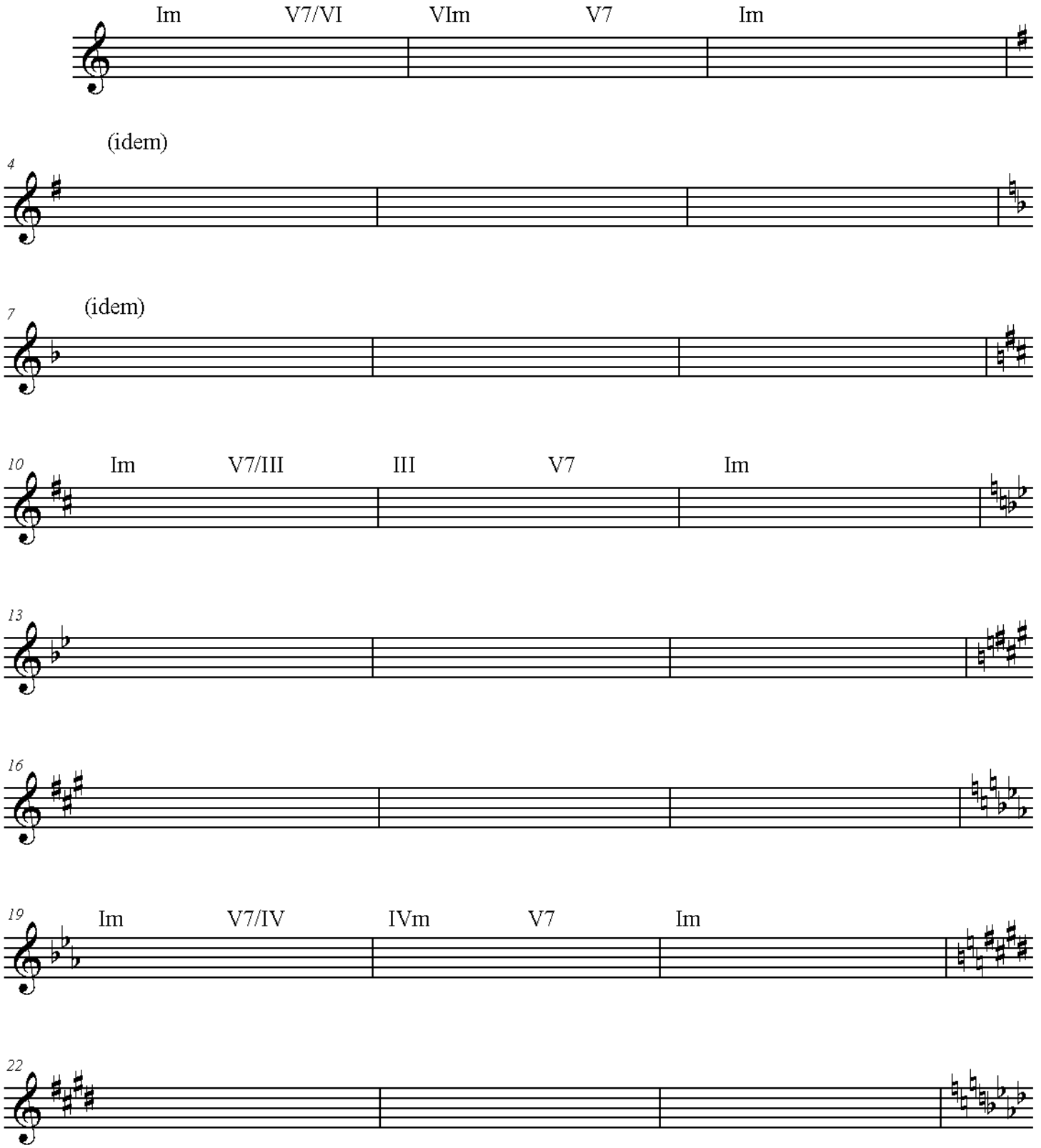
HARMONIA II

Dominantes secundárias em tons menores

Escrever as cadências



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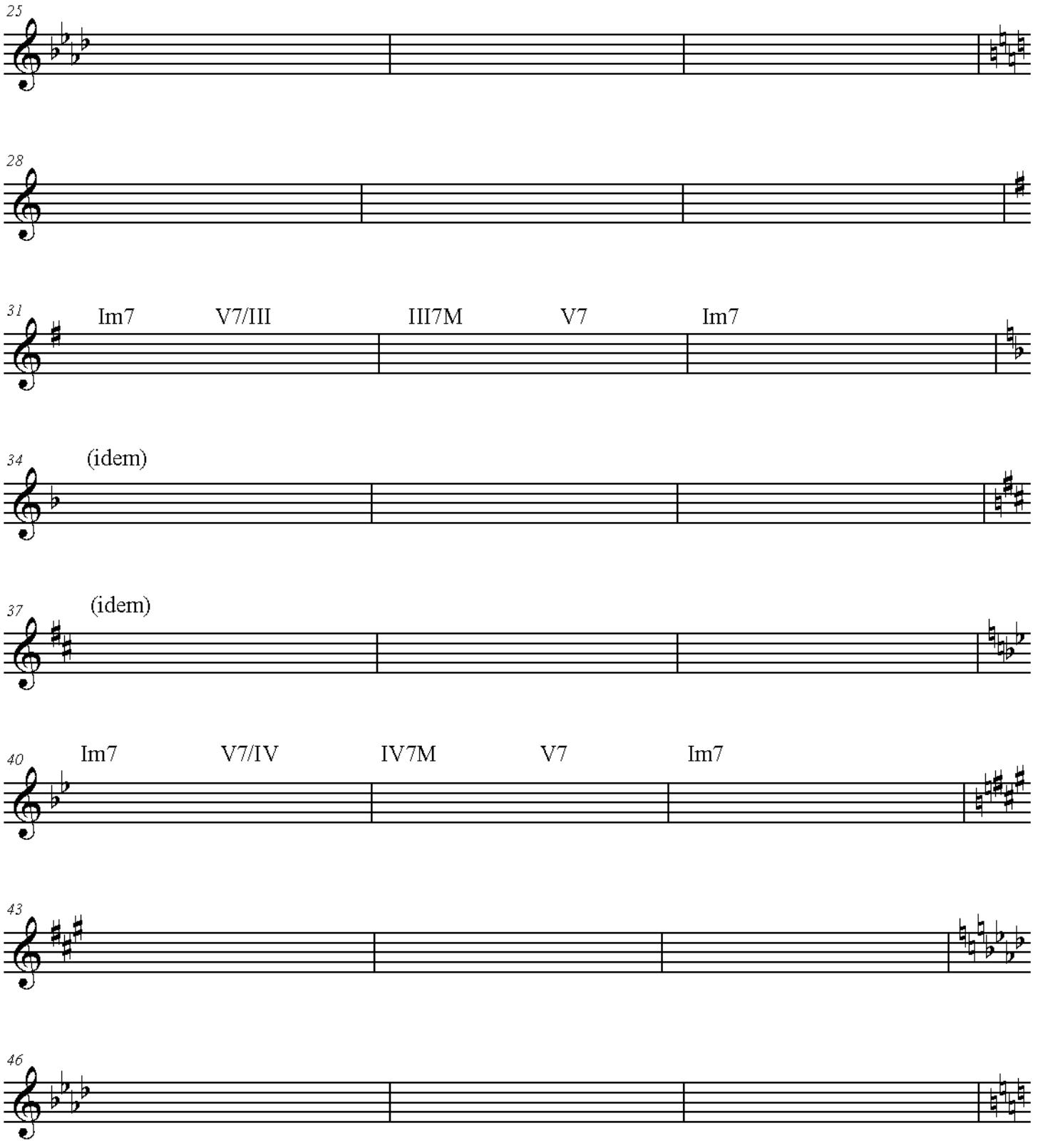
25
28
31
Im7
V7/III
III7M
V7
Im7
34
(idem)
37
(idem)
40
Im7
V7/IV
IV7M
V7
Im7
43
46

Escrever conforme a orientação do professor

49

52

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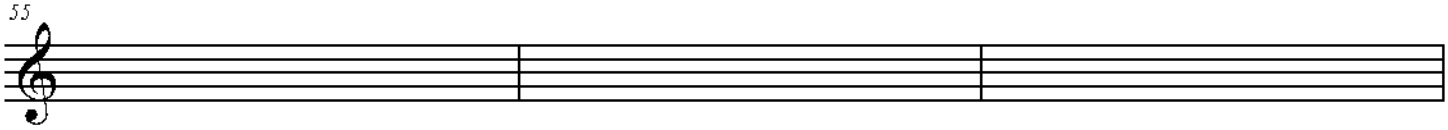

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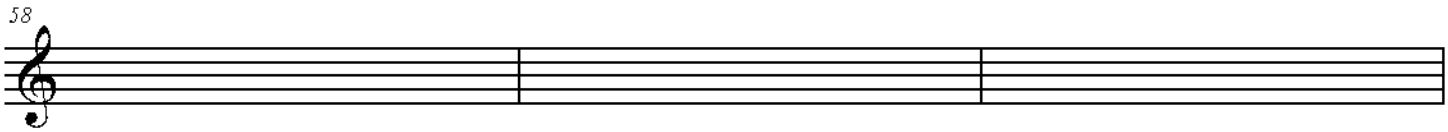

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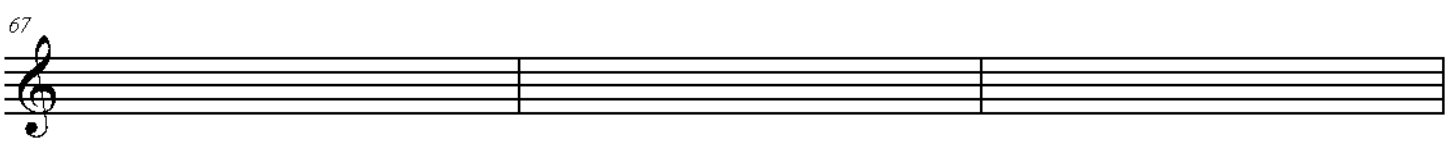
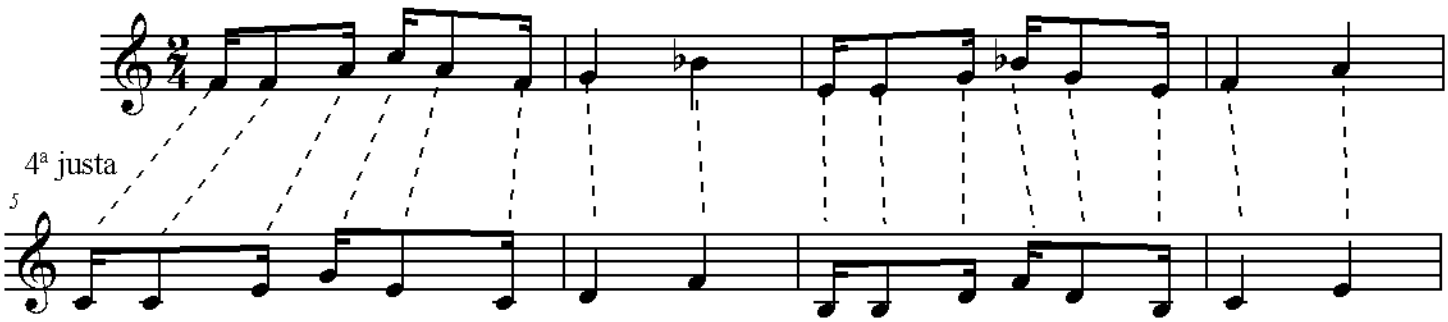


70

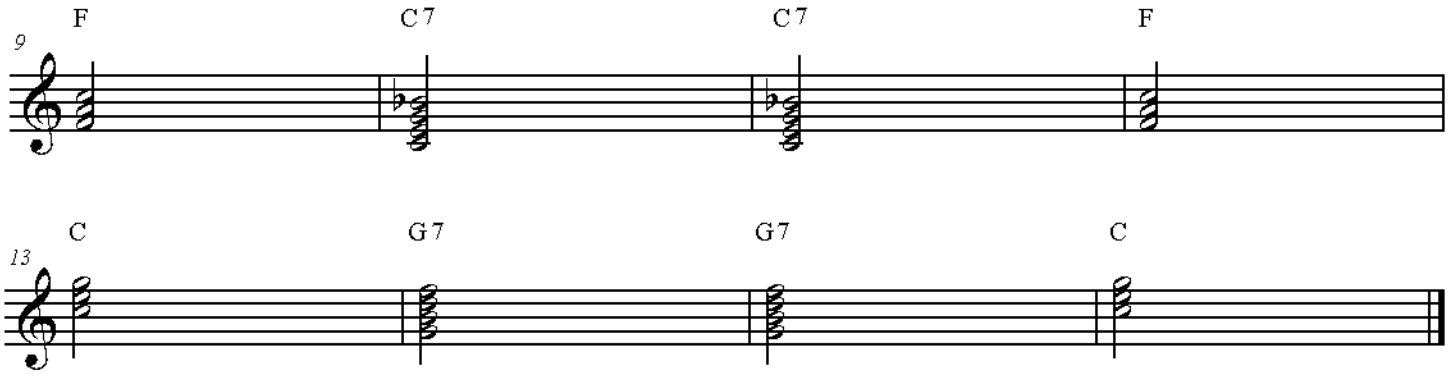
MODULAÇÃO
e transposição

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:



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:

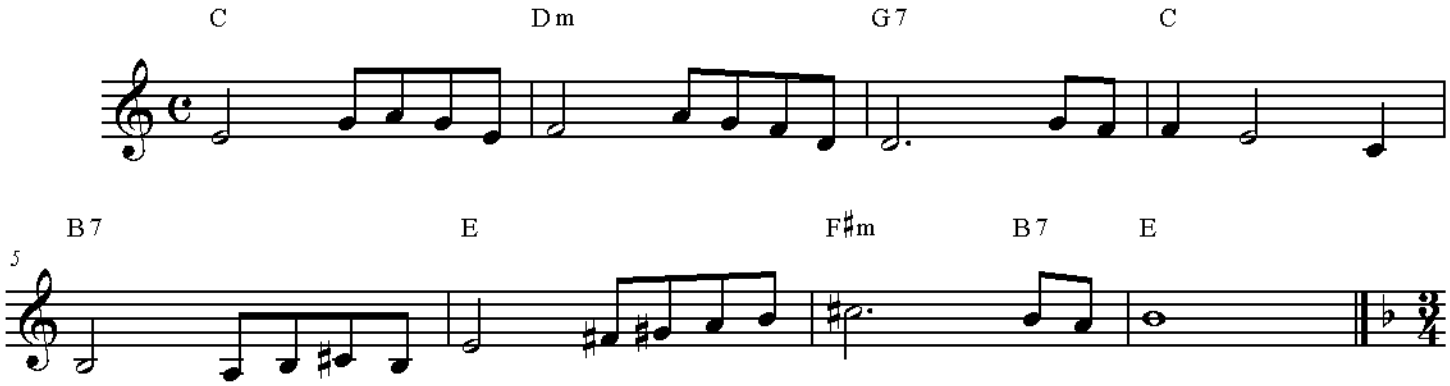


Nos exemploa acima, os acordes que formam as cadencias estão à distancia de uma quarta justa, como a melodia.

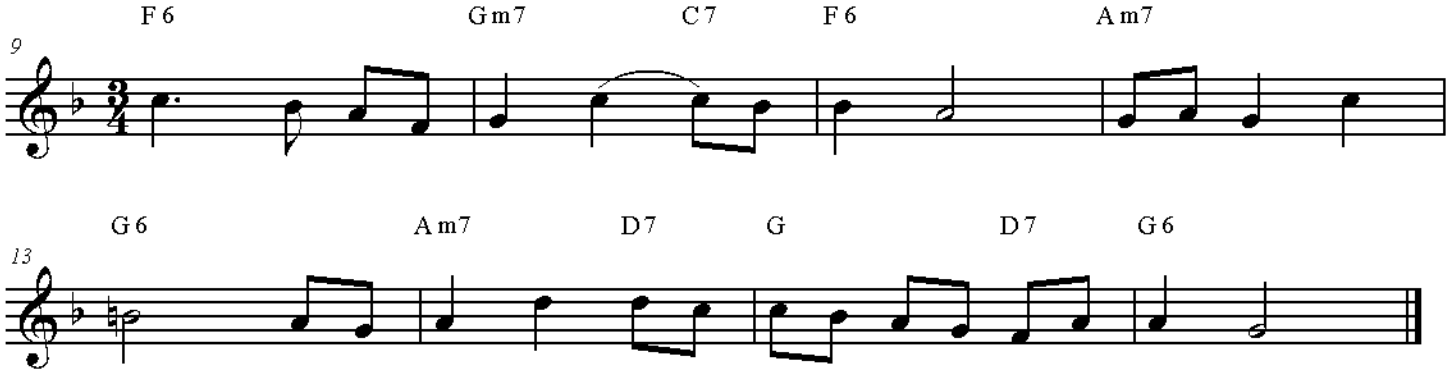
HARMONIA II

Modulação

Modulação é a mudança de tom em uma mesma composição.



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.

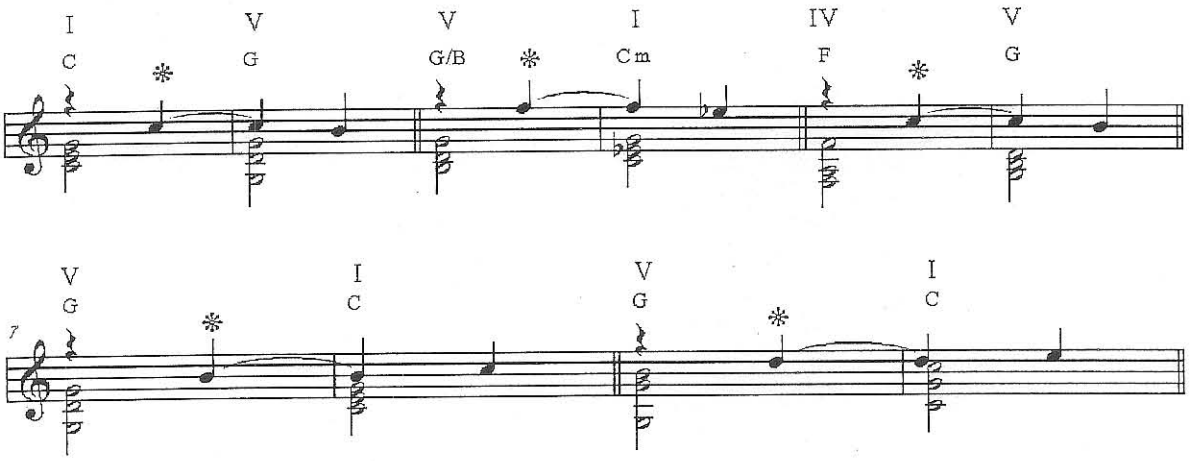


No exemplo acima, o acorde Am7 é do campo harmônico de fá maior e sol maior. Esse corde comum aos dois tons (acorde pivô) é utilizado na realização de modulações.

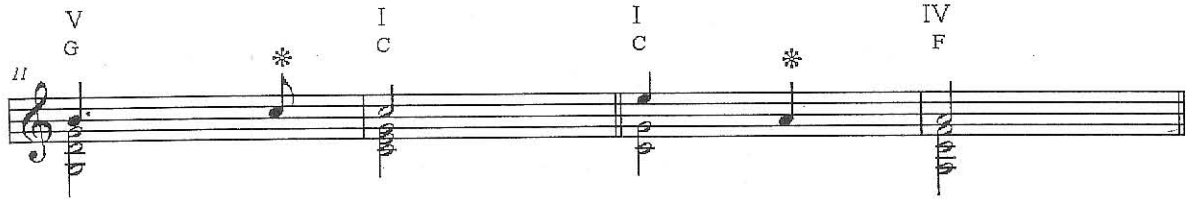
Os exemplos de composições onde ocorrem modulações deverão ser fdados pelo professor.

Notas Melódicas (complemento)

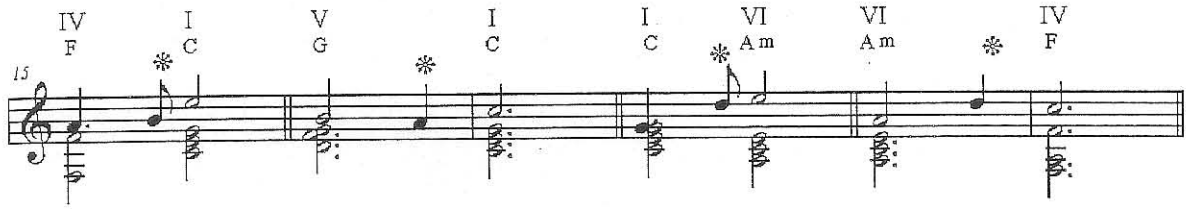
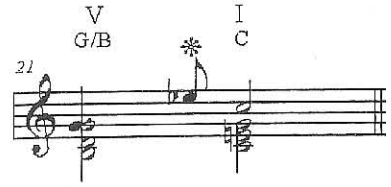
Retardo - Numa mudança de um acorde A para um acorde B, uma nota do acorde A persiste resolvendo após a referida mudança em uma nota do acorde de B.
Essa resolução ocorre por grau conjunto.



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.



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



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