

# **SOLFEGGIO 2**



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## KATA PENGANTAR

Puji syukur kami panjatkan kepada Allah SWT, yang telah melimpahkan karunia kepada kamu sehingga diktat SOLFEGGIO 2 ini dapat diselesaikan.

Tujuan kami menulis diktat ini adalah untuk memenuhi kebutuhan mahasiswa, khususnya mahasiswa jurusan Pendidikan Seni Musik Universitas Negeri Yogyakarta yang menempuh mata kuliah Solfegio 2. Kehadiran diktat ini diharapkan dapat menjangkau tuntutan pembelajaran mata kuliah Solfegio 2, karena penyusunannya mengacu kepada silabi mata kuliah tersebut.

Tulisan-tulisan dalam diktat ini merupakan materi untuk mengembangkan musikalitas mahasiswa, sehingga kajian pokok maupun uraiannya dapat dijadikan bahn pendukung bagi keberhasilan mahasiswa dalam mendalami konsep musikalitas baik secara teori maupun praktek.

Diktat Solfegio 2 ini disusun dengan susunan sebagai berikut: Bab I. Notasi Seper Enambelasan, Bab II. Compound Meter (Sukat Susun), Bab III. Triplets, Bab IV. Basic Pulsa, Bab V. Notasi Syncop, Bab VI. Akor 7 dan Progresi Akor, Bab VII. Rhythmic Patterns, Bab V. Vokal Sight Singing. Untuk pendalaman materi di setiap tatap muka diberikan latihan-latihan baik tertulis maupun praktek.

Penulis menyadari bahwa diktat ini masih banyak kekurangannya, sehingga masih perlu untuk disempurnakan, karena itu kritik dan saran yang membangun demi kesempurnaan sangat diharapkan. Akhir kata mudah-mudahan diktat ini akan memberikan manfaat bagi para mahasiswa, amin.



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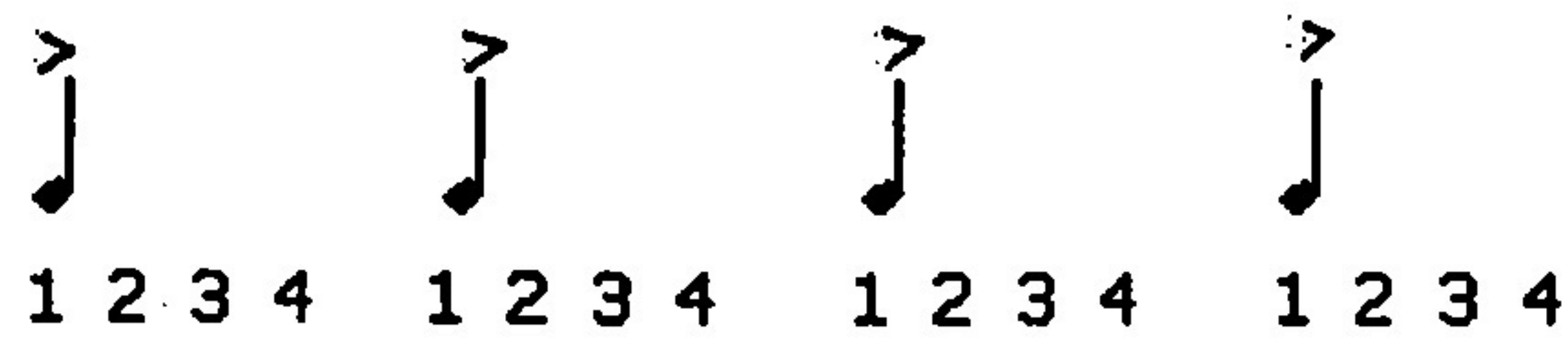


**BAB I**

**NOTASI SEPER ENAMBELASAN**

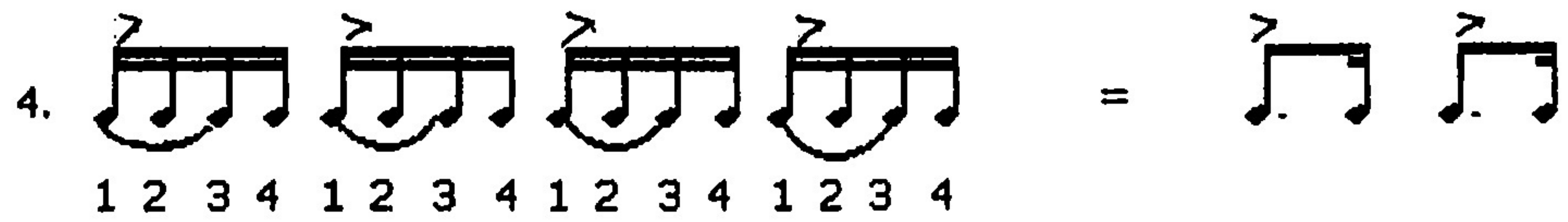
**A. Pembagian Notasi Bernilai ¼ dalam Empat Bagian**

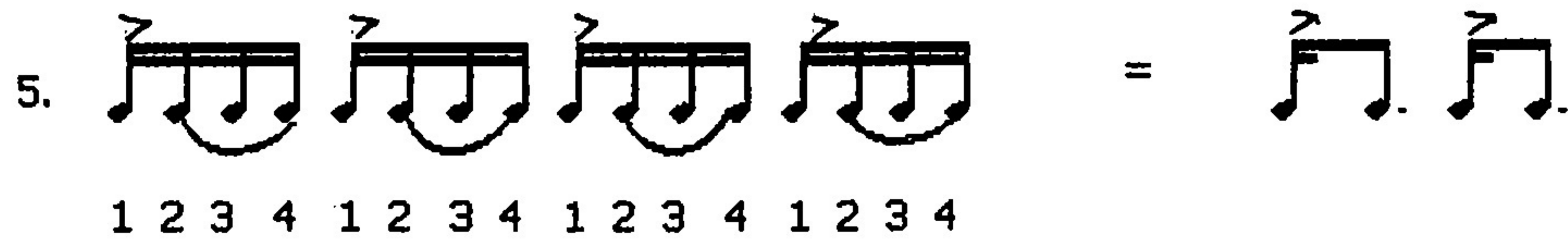
Pada bab ini, latihan ritmis didasarkan pada ketukan notasi bernilai ¼, setiap ketuk dibagi menjadi 4 secara rata, seperti contoh di bawah ini:



Untuk membuat variasi ritmis bisa ditambahkan legato pada notasi yang bernilai 1/16, seperti di bawah ini:



4. 

5. 

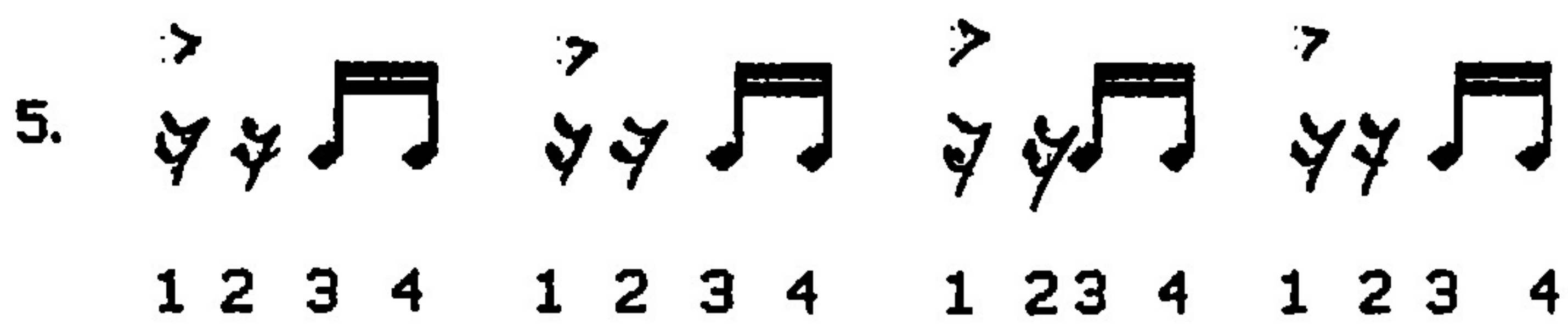
Variasi selain dengan menambahkan legato juga bisa dengan mengganti notasi dengan tanda istirahat, seperti di bawah ini:

1. 

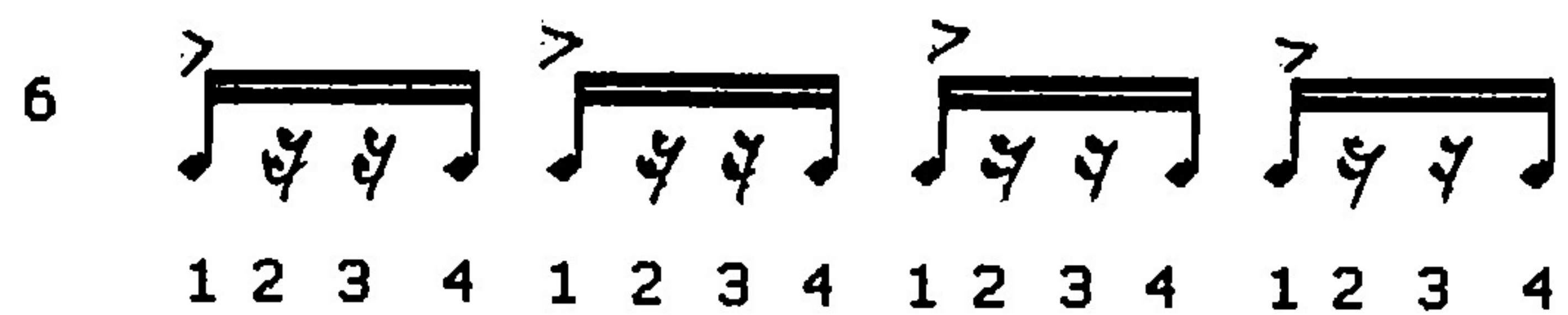
2. 

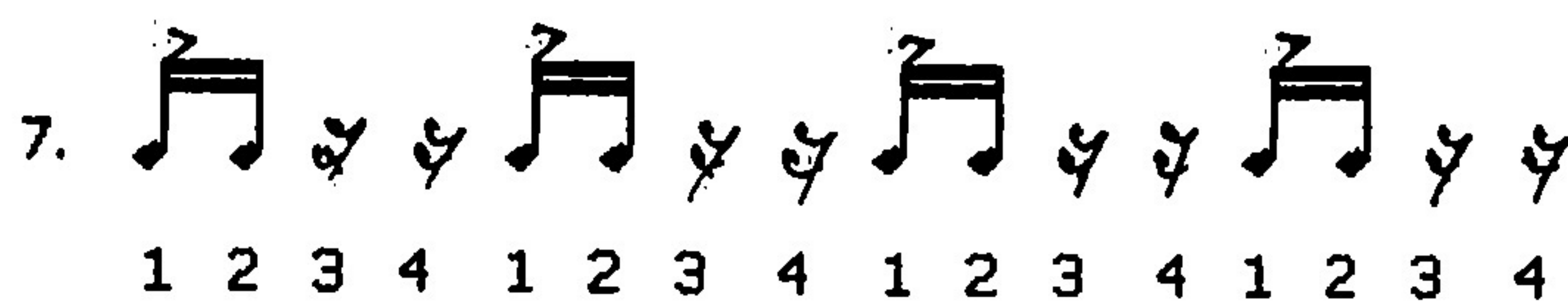
3. 

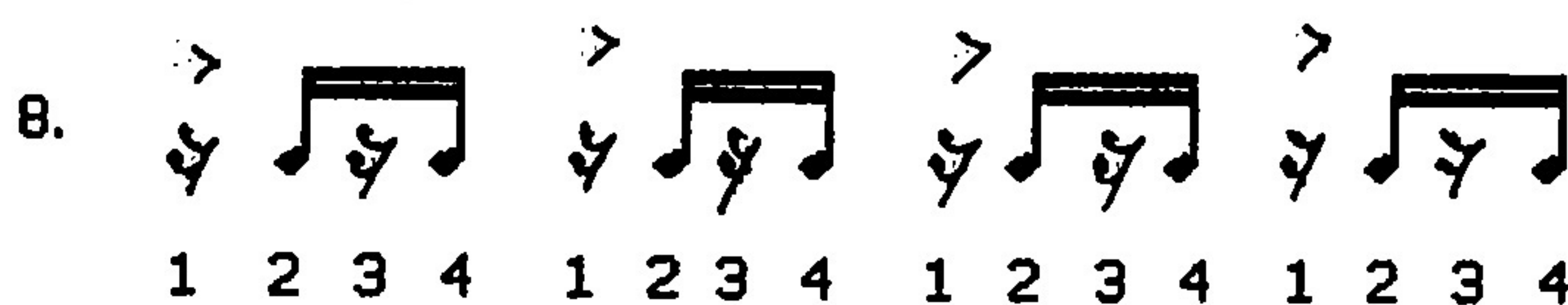
4. 

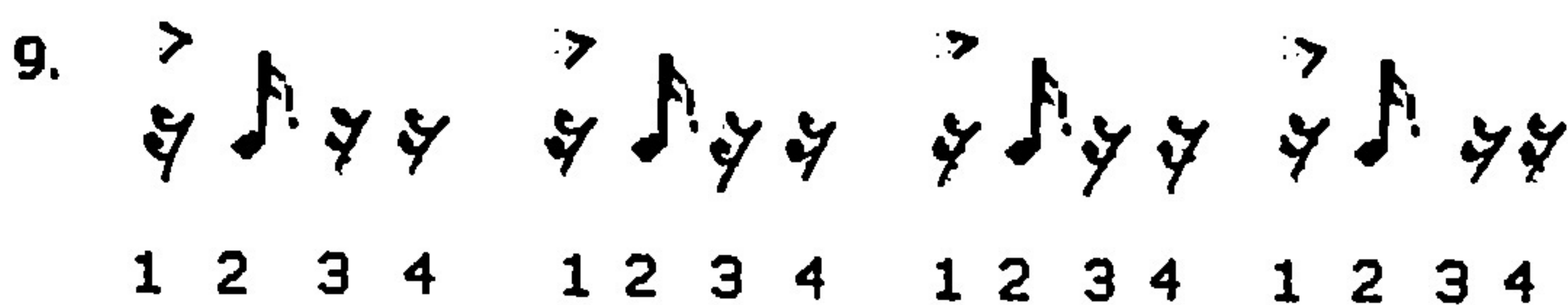
5. 

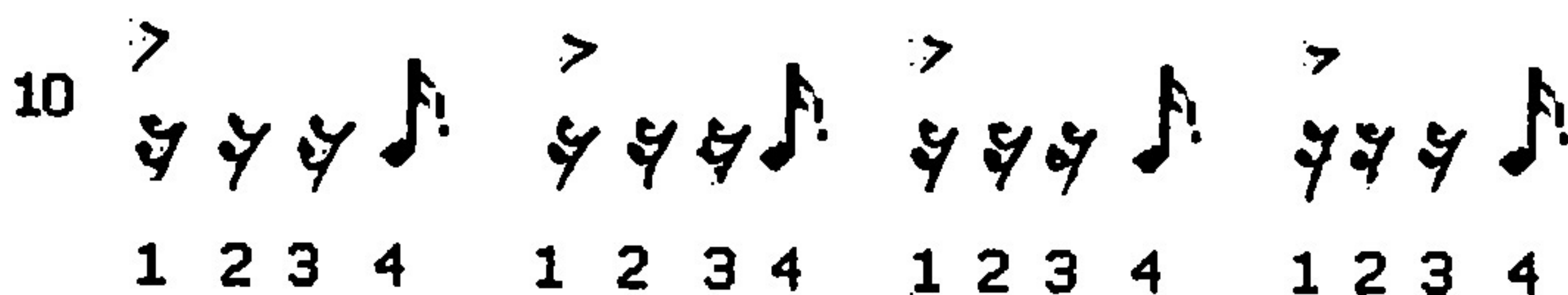


6. 

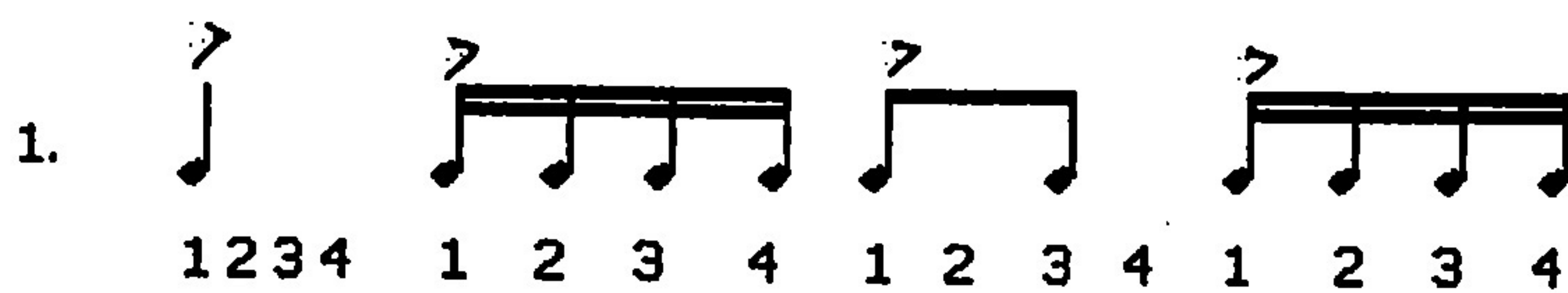
7. 


8. 

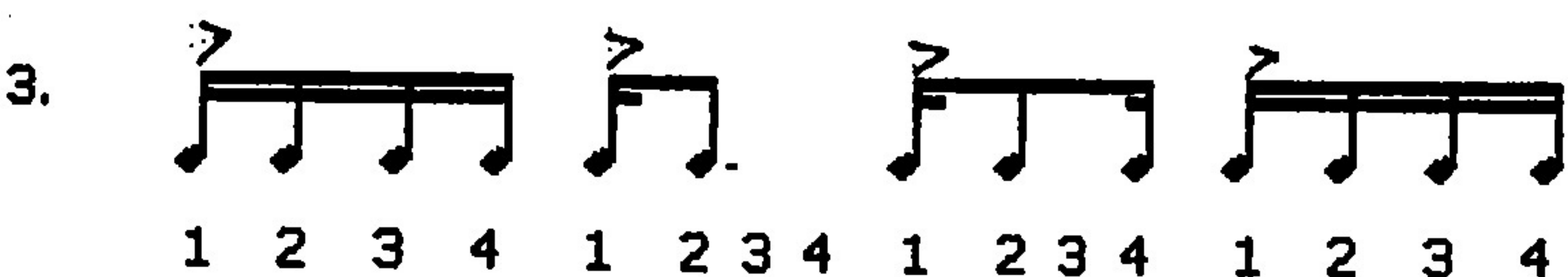
9. 

10. 


**B. Latihan Variasi Ritmis**

1. 

2. 


3. 

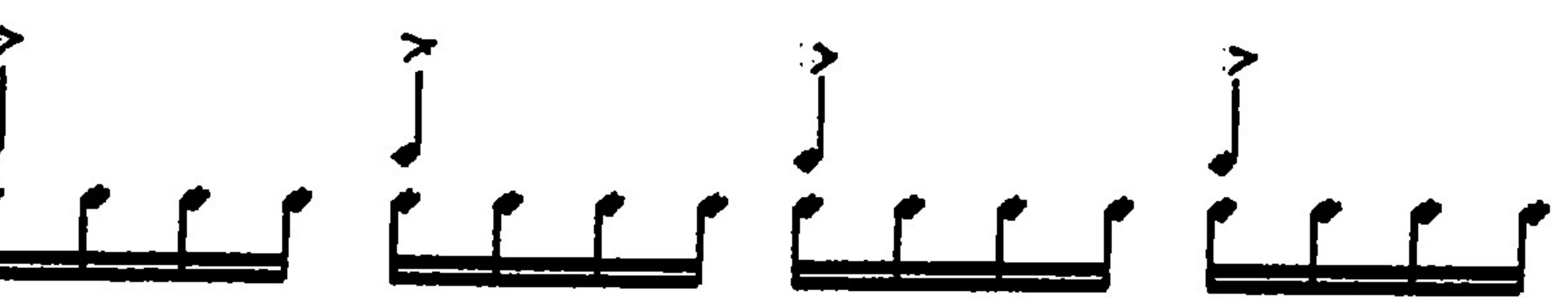
4.   
1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4


5.   
1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4    1 2 3 4

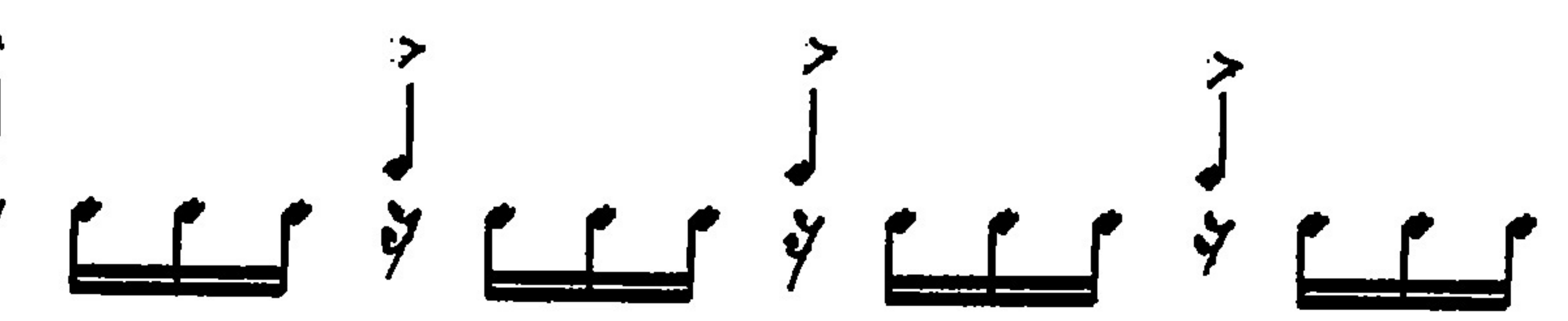
**C. Memainkan Rimis dengan 2 tangan**

Latihan ritmis juga bisa dilakukan dengan menggunakan dua notasi yang ditulis dengan notasi atas dan bawah, yaitu tangan kanan memainkan notasi atas, tangan kiri memainkan notasi bawah, seperti contoh latihan di bawah ini:

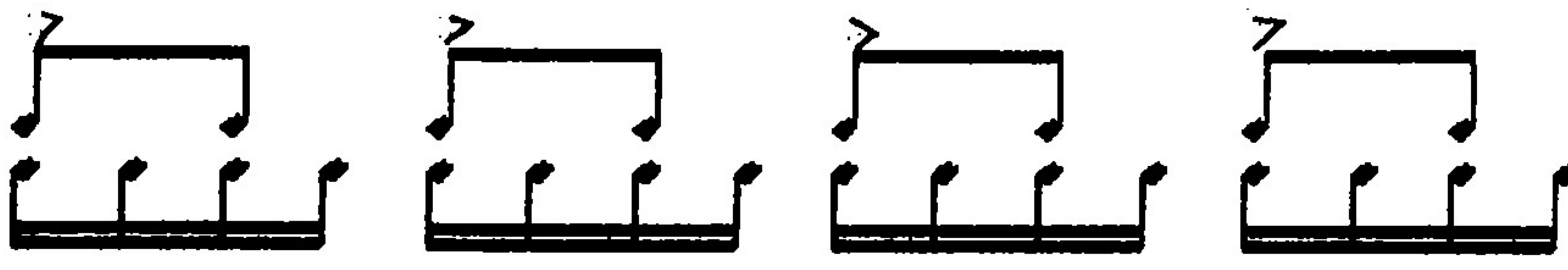
1. 

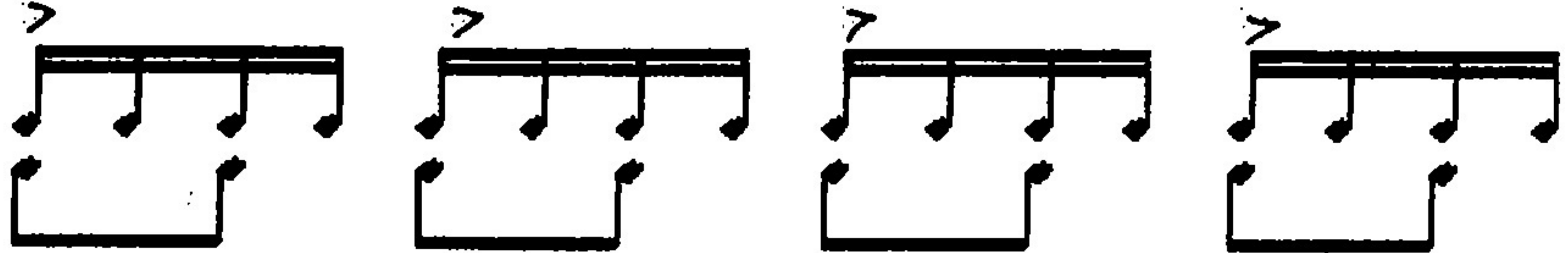
2. 

3. 

4. 

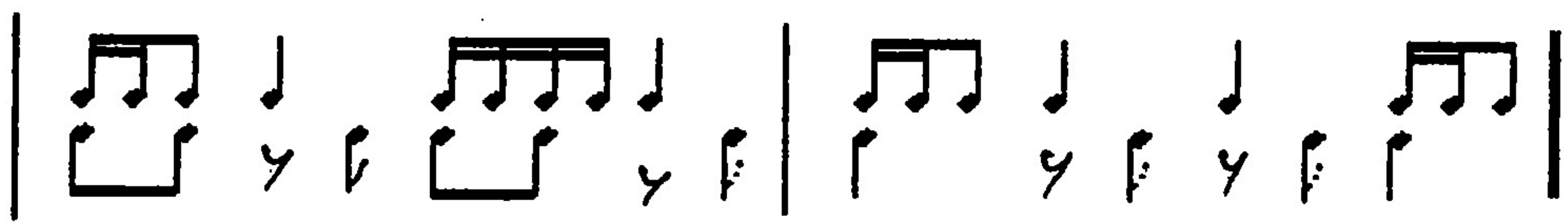


5. 

6. 

#### D. Latihan Ritmis Ganda

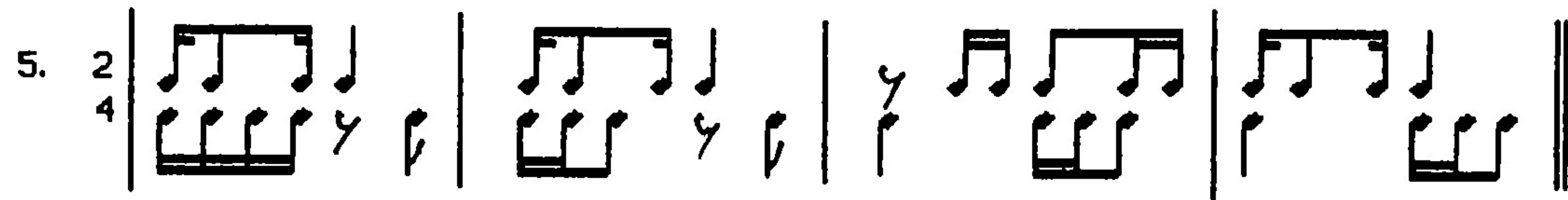
Latihan juga bisa dilakukan yaitu dengan ritmis ganda notasi atas dinaikkan dengan vocal dan notasi bawah di ketuk dengan tangan, seperti di bawah ini:

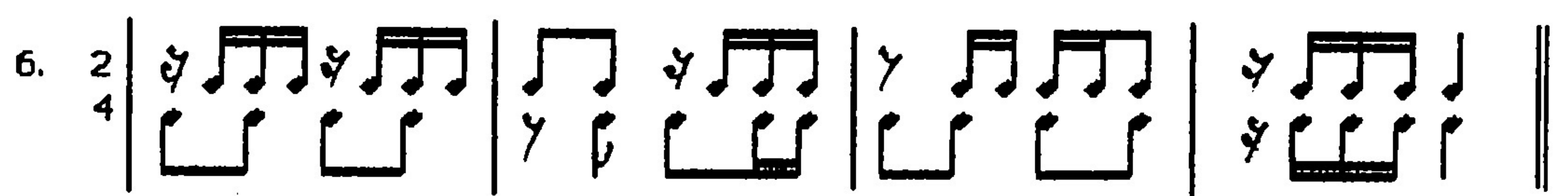
1. 

2. 

3. 

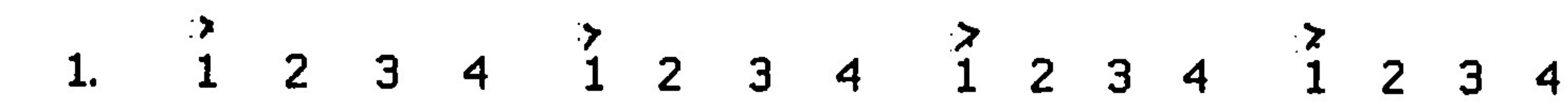

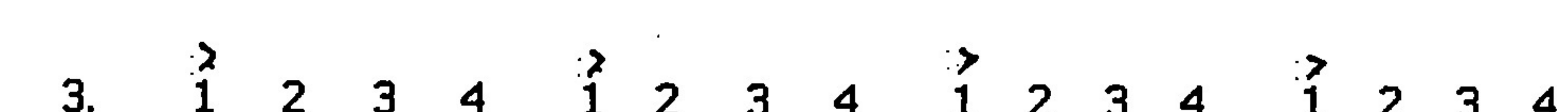




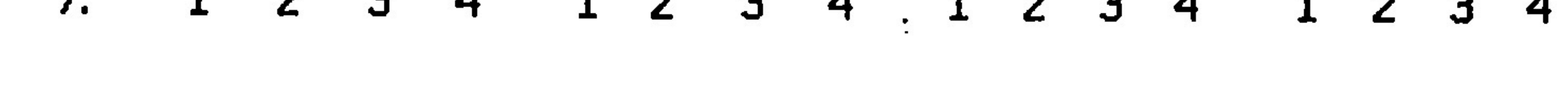


4. 

5. 

6. 

E.

Tuliskan pola ritme yang di dengan, di bawah hitungan notasi( sesuai dengan nilai nadanya), contoh: 1 2 3 4 1 2 3 1 2 3

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 



F. Dikte ritmis

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 





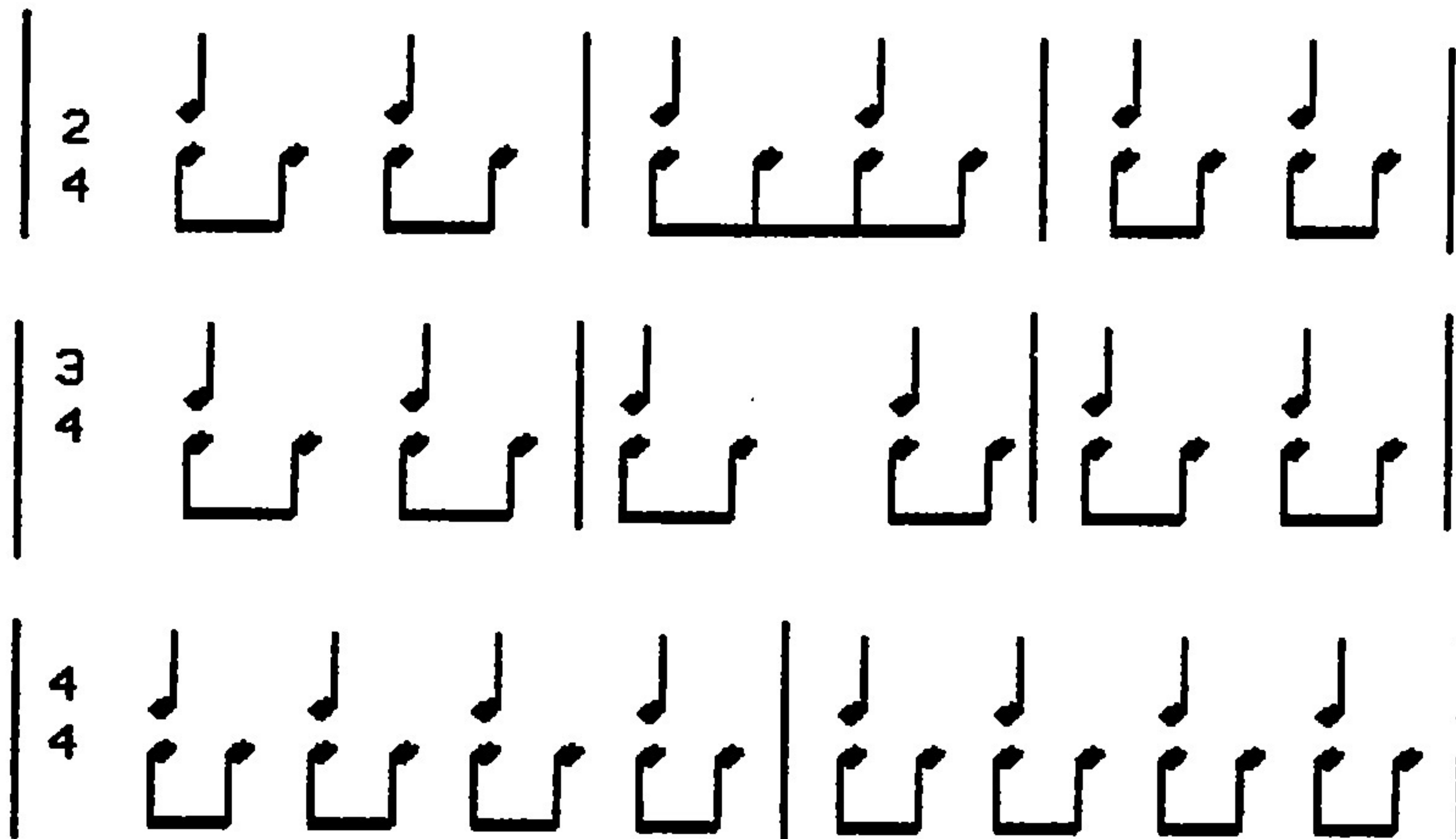
## BAB II

## COMPOUND METER (SUKAT SUSUN)

## A. SUKAT SUSUN DAN SUKAT BERSAHAJA

Sukat susun merupakan sukat di mana notasi dapat dibagi tiga setiap ketuk secara rata. Sukat ini adalah pengembangan dari simple meter (sukat bersahaja) Di mana setiap ketukannya bias dibagi dua secara rata. Lihat perbandingan dua jenis sukat berikut ini:

Sukat bersahaja (simple meters)



Dalam sukat bersahaja setiap ketuk bias dibagi dua sama rata. Kalau dalam sukat susun setiap ketuk bisa dibagi tiga sesuai nilai dari sukatnya seperti berikut ini:

Sukat Susun (compound meter)



9/8

12/8

Coba teliti dalam susunan tersebut notasi = merupakan ketukan dasar

**B. latihan Mengetuk dan Menghitung Ritmis**

6/8

6/8

6/8

6/8

6/8



C. Latihan dengan Dua Tangan

Berikut ini bentuk latihan dengan menggunakan tangan kiri dan tangan kanan. Pertama-tama ketuk dengan tangan kiri pada notasi bawah, selanjutnya di tambah dengan tangan kanan pada notasi atas dan dibunyikan serentak.

T. ka = tangan kanan, T. ki = tangan kiri.

1. T. ka | 6 | | |  
T. ki | 8 | | |

2. T. ka | 6 | | |  
T. ki | 8 | | |

3. T. ka | 6 | | |  
T. ki | 8 | | |

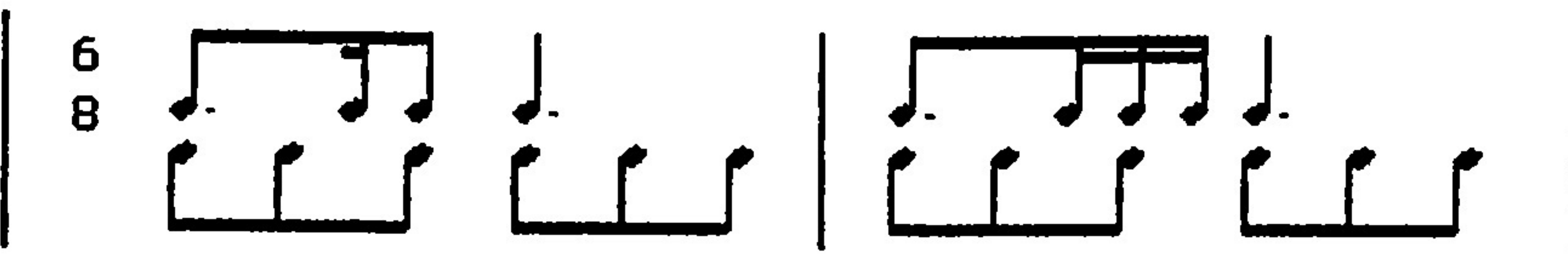
4. T. ka | 9 | | |  
T. ki | 8 | | |

5. T. ka | 12 | | |  
T. ki | 8 | | |

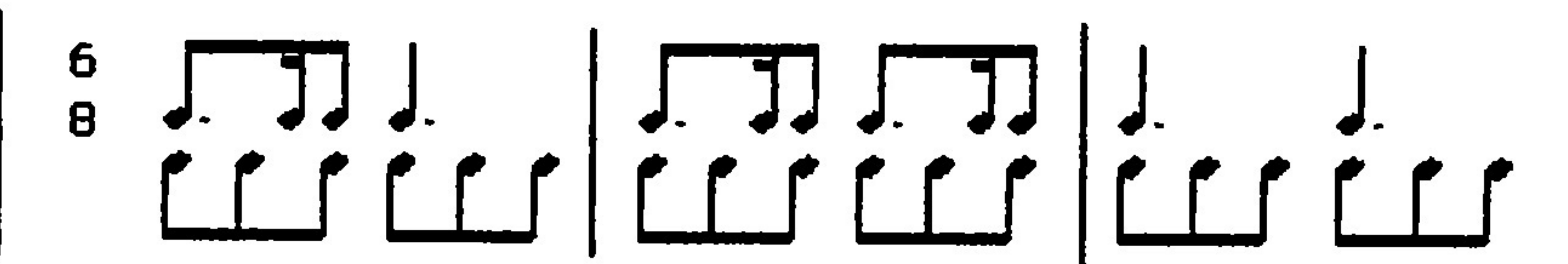
D. Latihan Variasi Ritmis

1. T. ka | 6 | | |  
T. ki | 8 | | |

2. T. ka  
T. ki

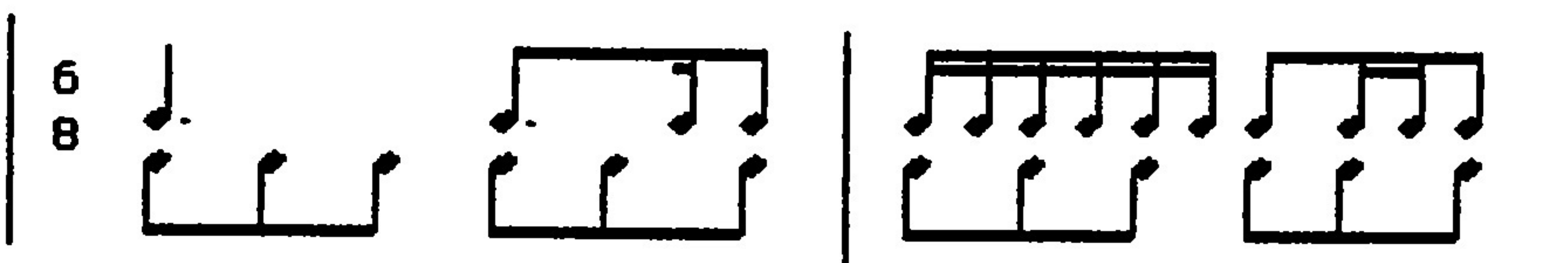


3. T. ka  
T. ki

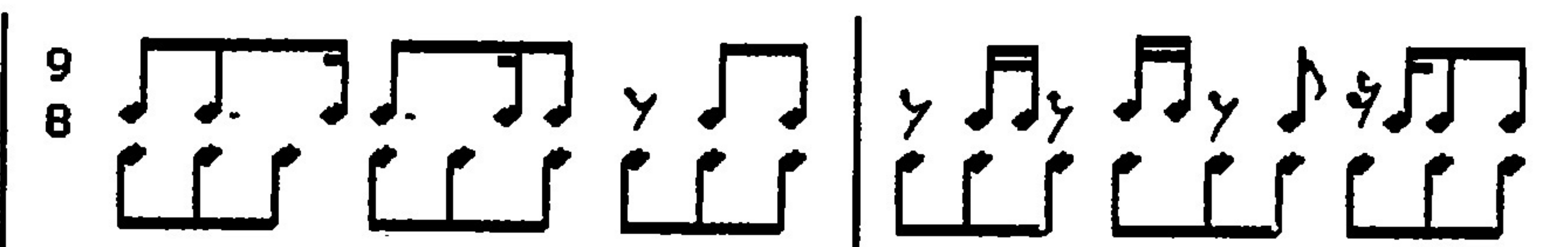


E. Latihan Variasi Ritmis dan melodi

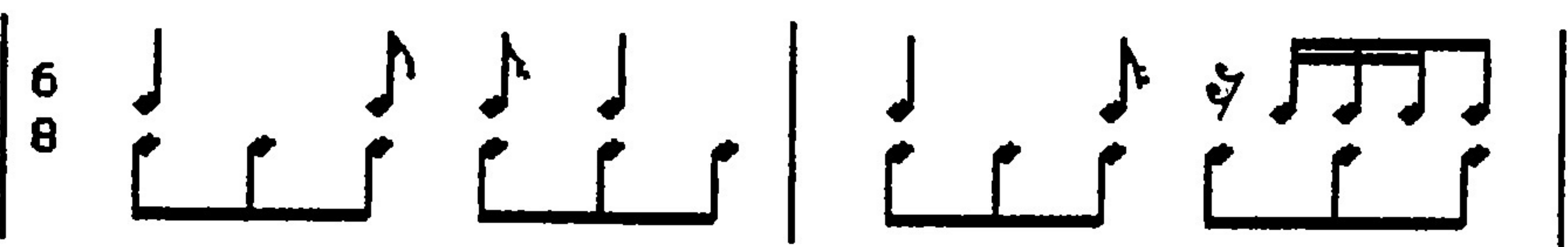
1.



2.



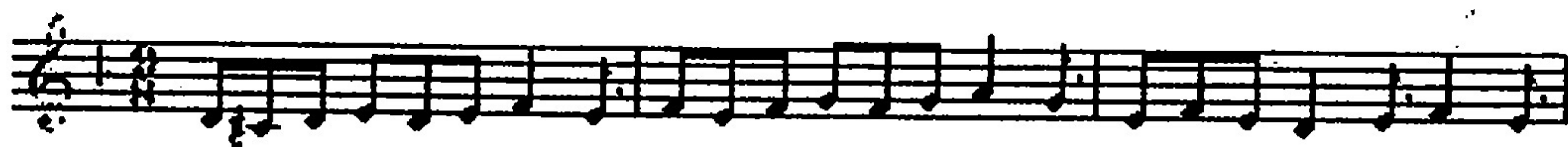
3.



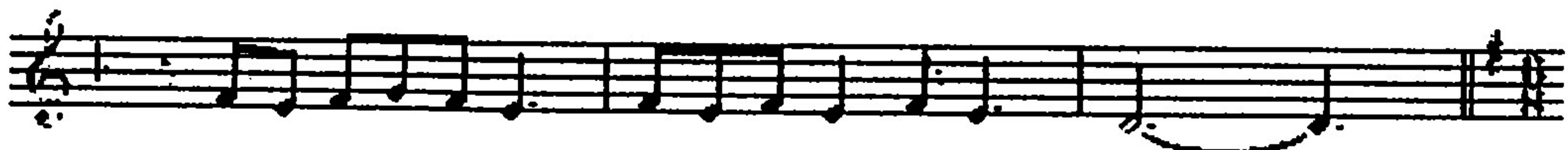
1.



2.



3.



4.



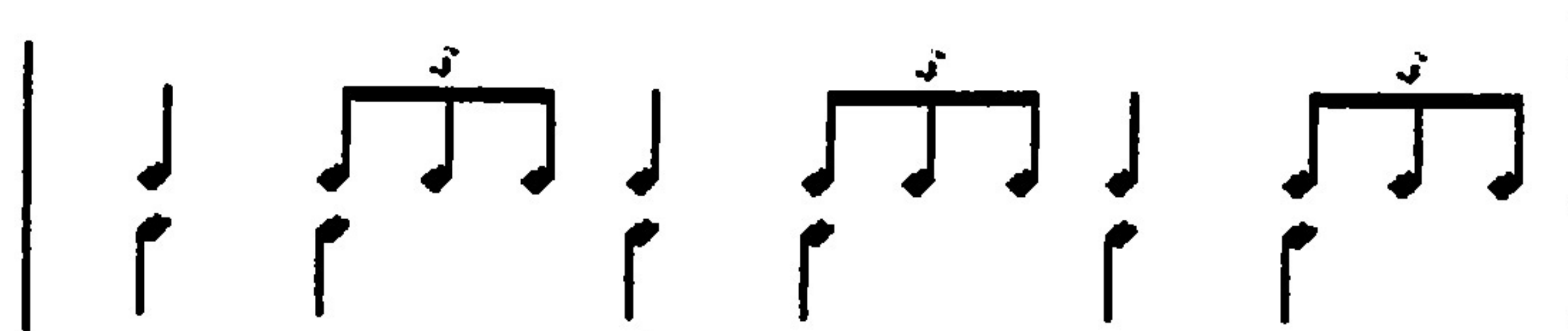


BAB III

TRIPLETS

A. Triplets

Sebuah notasi bisa dibagi 3 sama rata, baik notasi bernilai seperempat ataupun kelipatannya. Selanjutnya notasi yang dibagi tiga bagian tersebut disebut dengan istilah triplet



Latihan variasi ritme



**B. Tanda istirahat dalam triplets.**

Ketuk dan hitung notasi berikut:

1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3

**C. Mengetuk dan Menghitung Triplets**

Mainkan latihan di bawah ini:

1 and 2 and 3 and 4 and 1 and a 2 and a 3 and a 4 and a

1 and 2 and 3 and 4 and 1 and a 2 3 and a 4 and



Nyanyikan melodi berikut ini:




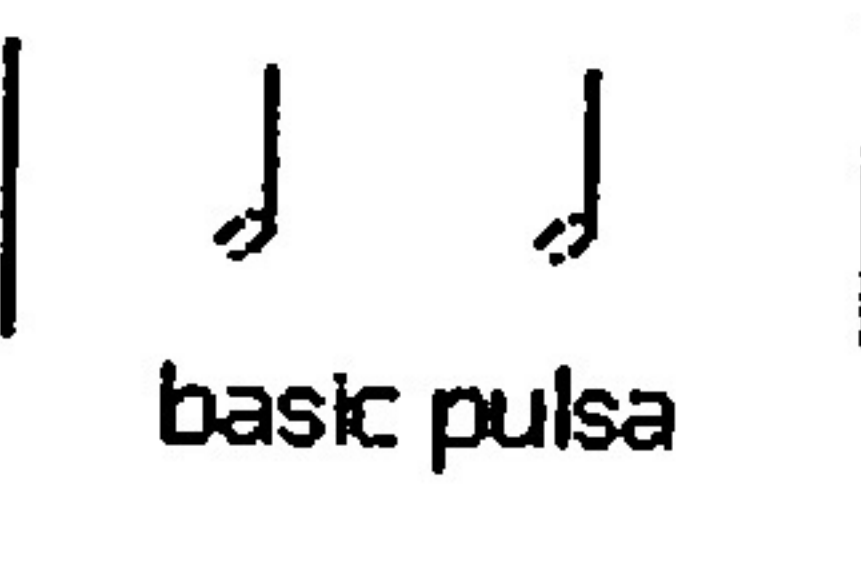

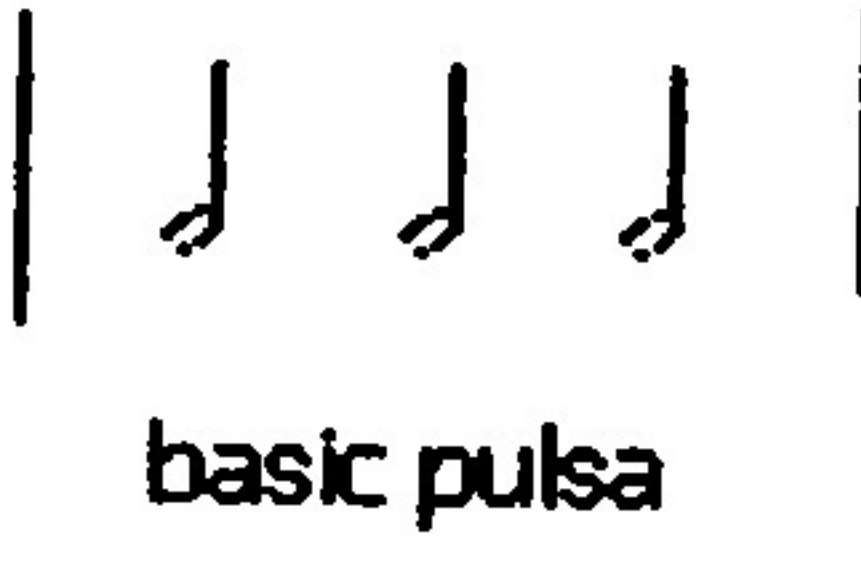



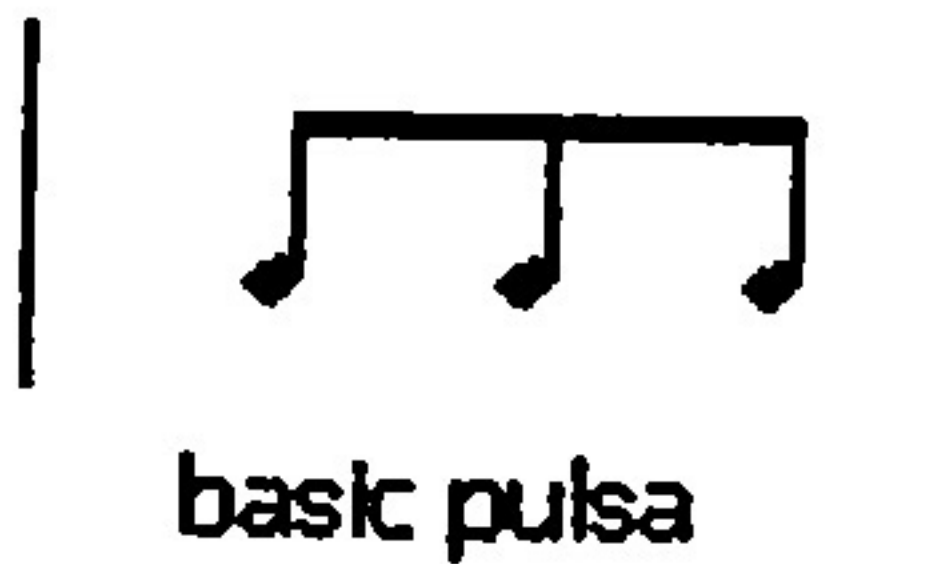
1.  

2.  

## BAB IV BASIC PULSE

### A. Notasi dengan nilai yang berbeda dengan ketukan (Basic Pulse)

Untuk penulisan sukatan bisa dengan symbol lain yaitu:

 <p>Basic pulsa</p>	<p>bisa ditulis</p>	 <p>basic pulsa</p>
 <p>basic pulsa</p>	<p>bisa ditulis</p>	 <p>basic pulsa</p>
 <p>basic pulsa</p>	<p>bisa ditulis</p>	 <p>basic pulsa</p>
 <p>basic pulsa</p>	<p>bisa ditulis</p>	 <p>basic pulsa</p>
 <p>basic pulsa</p>	<p>bisa ditulis</p>	 <p>basic pulsa</p>

Untuk penulisan sukatan bias dengan symbol lain yaitu:

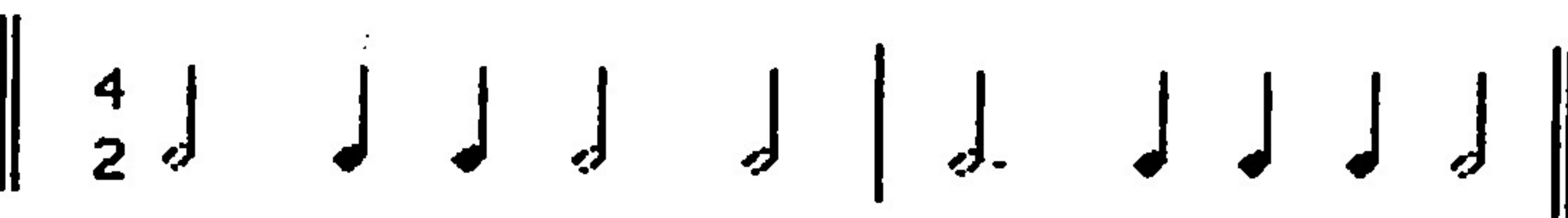
☺ Symbol untuk sukatan 4/4


♩ Symbol untuk sukatan 2/2



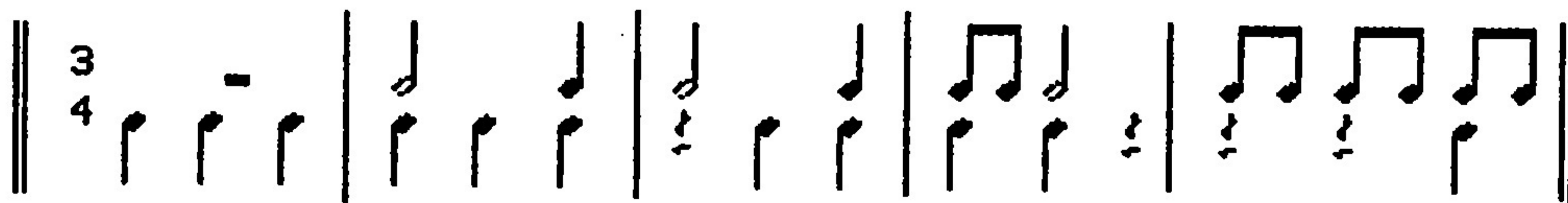
B. Latihan variasi ritmis

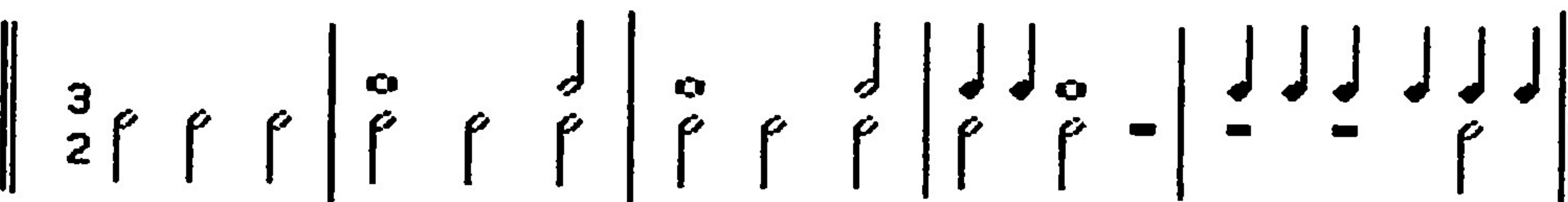
1.   
 basic pulsa :

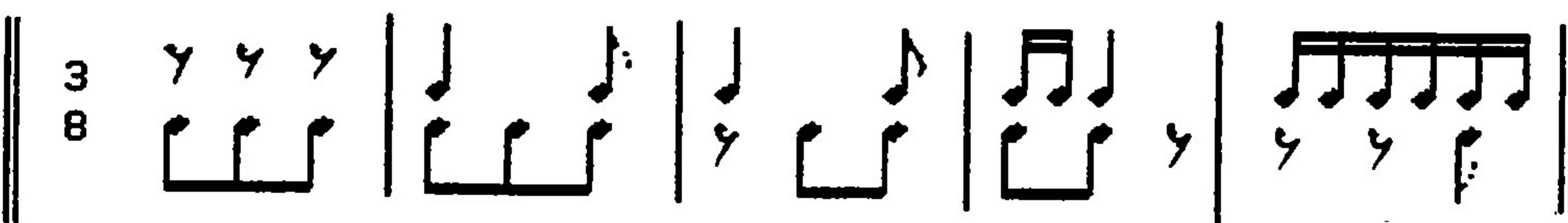
2.   
 basic pulsa :

3.   
 basic pulsa :

C. Latihan untuk double ritmis

1. 

2. 

3. 

D. Tulis dengan menggunakan sukatan yang berbeda, setelah itu praktikkan!

Musical notation for exercise D. It consists of three measures separated by vertical bar lines. The first measure is in 4/4 time, the second in 4/2 time, and the third in 4/8 time. The notes are: Measure 1: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note. Measure 2: eighth note, eighth note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note. Measure 3: quarter note, quarter note.

E. Praktekkan double ritmis berikut ini dengan menggunakan tangan kanan untuk bagian atas, tangan kiri pada bagian bawah

1. Musical notation for exercise E.1. It is a double rhythmic exercise in 4/4 time. The top staff has a quarter note, a quarter rest, and a quarter note. The bottom staff has a quarter note, a quarter note, a quarter note, and a quarter note. The exercise continues with eighth and sixteenth note patterns.

2. Musical notation for exercise E.2. It is a double rhythmic exercise in 4/2 time. The top staff has a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff has a quarter note, a quarter note, a quarter note, and a quarter note. The exercise continues with eighth and sixteenth note patterns.

3. Musical notation for exercise E.3. It is a double rhythmic exercise in 4/8 time. The top staff has a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff has a quarter note, a quarter note, a quarter note, and a quarter note. The exercise continues with eighth and sixteenth note patterns.

F. Latihan variasi ritmis ; tuliskan !

1. Musical notation for exercise F.1. It is a rhythmic variation exercise. The time signatures are 6/8, 8/6, 6/4, and 4/6. The notes are: Measure 1: quarter note, quarter note, quarter note, quarter note. Measure 2: quarter note, quarter note, quarter note, quarter note. Measure 3: quarter note, quarter note, quarter note, quarter note. Measure 4: quarter note, quarter note, quarter note, quarter note.

2. || 6 8 6 4 ||  
Musical notation for exercise 2: A four-measure piece starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and quarter notes F4-E4.

3. || 6 8 6 4 ||  
Musical notation for exercise 3: A four-measure piece starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and quarter notes F4-E4.

4. || 6 8 6 4 ||  
Musical notation for exercise 4: A four-measure piece starting with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, eighth notes A4-G4, and quarter notes F4-E4.

5. || 4 4 4 2 ||  
Musical notation for exercise 5: A two-measure piece starting with a quarter note G4, followed by quarter notes A4-B4, a half note C5, and quarter notes B4-A4.

6. || 3 4 3 8 ||  
Musical notation for exercise 6: A four-measure piece starting with a quarter note G4, followed by quarter notes A4-B4, quarter notes C5-B4, and a quarter note A4.

7. || 2 2 2 4 ||  
Musical notation for exercise 7: A four-measure piece starting with a quarter note G4, followed by quarter notes A4-B4, eighth notes C5-B4, eighth notes A4-G4, and a whole note F4.

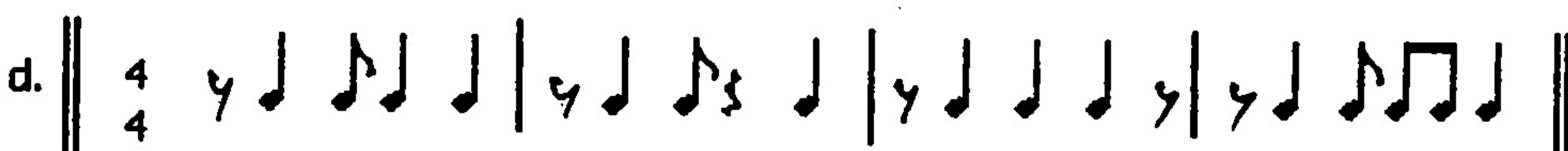
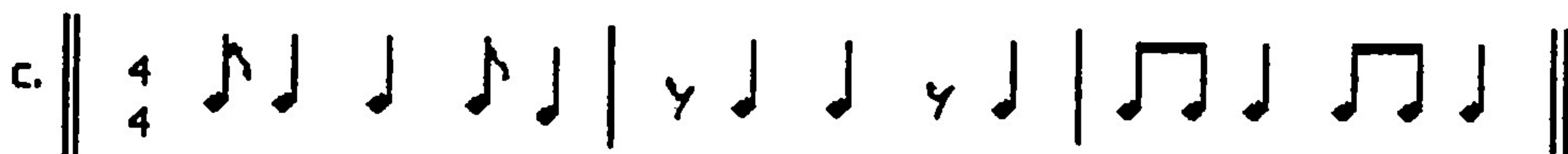


BAB V  
NOTASI SYNCOP

Notasi bisa jatuh ketukan (on the beat) dan bias juga tidak jatuh pada ketukan (off the beat). Notasi ini sering disebut dengan istilah sinkop, sebagai contoh berikut ini :



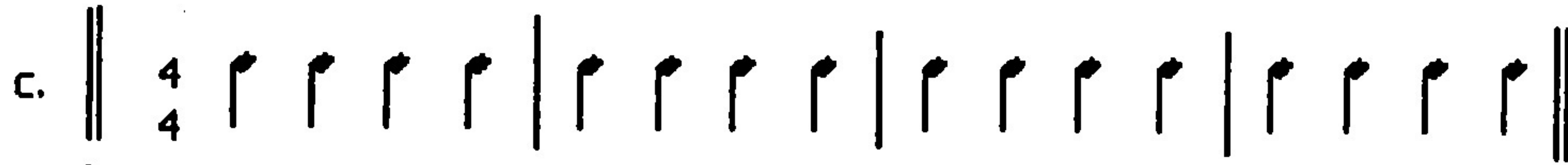
Nilai notasi sinkop harus sesuai dengan nilai ketukan yang menyertai latihan di bawah ini, sertakan ketukan di bawah notasi.



Tulis notasi di atas dipasangkan pada ketukan di bawah ini:



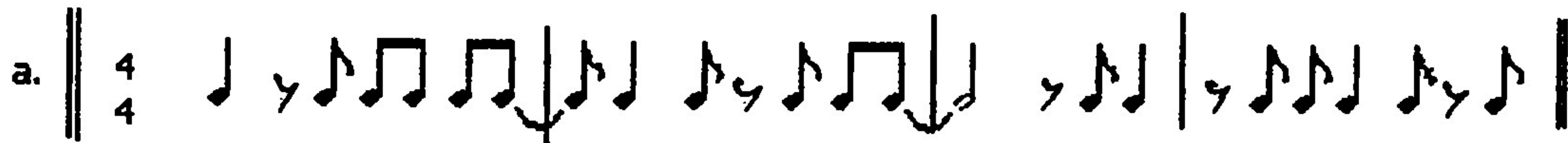
b. 

c. 

d. 

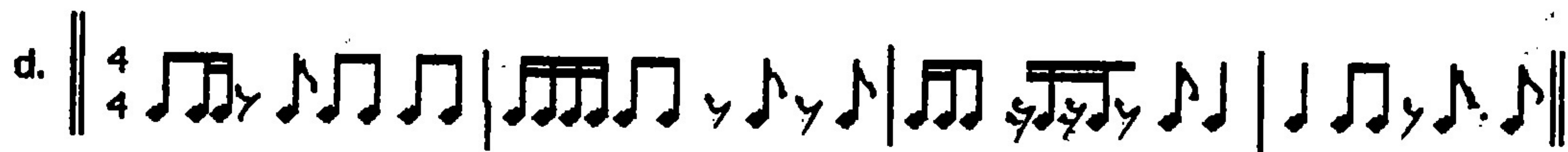
**Latihan:**

1. Tulis pasangan notasi dibawah ini serta praktikkan!

a. 

b. 

c. 

d. 

2. Pasangkan dengan notasi berikut ini:

a. 

3. Latihan

a.  $\left\| \begin{array}{l} 4 \\ 4 \end{array} \right. \begin{array}{l} \text{♩} \text{♩} \text{♩} \text{♩} \\ \text{♩} \text{♩} \text{♩} \text{♩} \end{array} \left\| \right.$

b.  $\left\| \begin{array}{l} 4 \\ 4 \end{array} \right. \begin{array}{l} \text{♩} \text{♩} \text{♩} \text{♩} \\ \text{♩} \text{♩} \text{♩} \text{♩} \end{array} \left\| \right.$

c.  $\left\| \begin{array}{l} 4 \\ 4 \end{array} \right. \begin{array}{l} \text{♩} \text{♩} \text{♩} \text{♩} \\ \text{♩} \text{♩} \text{♩} \text{♩} \end{array} \left\| \right.$

d.  $\left\| \begin{array}{l} 4 \\ 4 \end{array} \right. \begin{array}{l} \text{♩} \text{♩} \text{♩} \text{♩} \\ \text{♩} \text{♩} \text{♩} \text{♩} \end{array} \left\| \right.$

4. Bahan latihan double ritmik

1.  $\left\| \begin{array}{l} 4 \\ 4 \end{array} \right. \begin{array}{l} \text{♩} \text{♩} \text{♩} \text{♩} \\ \text{♩} \text{♩} \text{♩} \text{♩} \end{array} \left\| \right.$

2.  $\left\| \begin{array}{l} 2 \\ 4 \end{array} \right. \begin{array}{l} \text{♩} \text{♩} \text{♩} \text{♩} \\ \text{♩} \text{♩} \text{♩} \text{♩} \end{array} \left\| \right.$

3.  $\left\| \begin{array}{l} 4 \\ 4 \end{array} \right. \begin{array}{l} \text{♩} \text{♩} \text{♩} \text{♩} \\ \text{♩} \text{♩} \text{♩} \text{♩} \end{array} \left\| \right.$

4.  $\left\| \begin{array}{l} 2 \\ 4 \end{array} \right. \begin{array}{l} \text{♩} \text{♩} \text{♩} \text{♩} \\ \text{♩} \text{♩} \text{♩} \text{♩} \end{array} \left\| \right.$

5.  $\left\| \begin{array}{l} 4 \\ 4 \end{array} \right. \begin{array}{l} \text{♩} \text{♩} \text{♩} \text{♩} \\ \text{♩} \text{♩} \text{♩} \text{♩} \end{array} \left\| \right.$



6.  $\frac{2}{4}$  ||  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |

7.  $\frac{4}{4}$  ||  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |

8.  $\frac{2}{4}$  ||  $\dot{g}$   $\dot{a}$   $\dot{b}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$  |

9.  $\frac{4}{4}$  ||  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |

10.  $\frac{4}{4}$  ||  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |  $\dot{c}$   $\dot{b}$   $\dot{a}$   $\dot{g}$  |  $\dot{g}$   $\dot{a}$   $\dot{b}$   $\dot{c}$  |

## BAB VI

## AKOR 7 dan PROGRESI AKOR

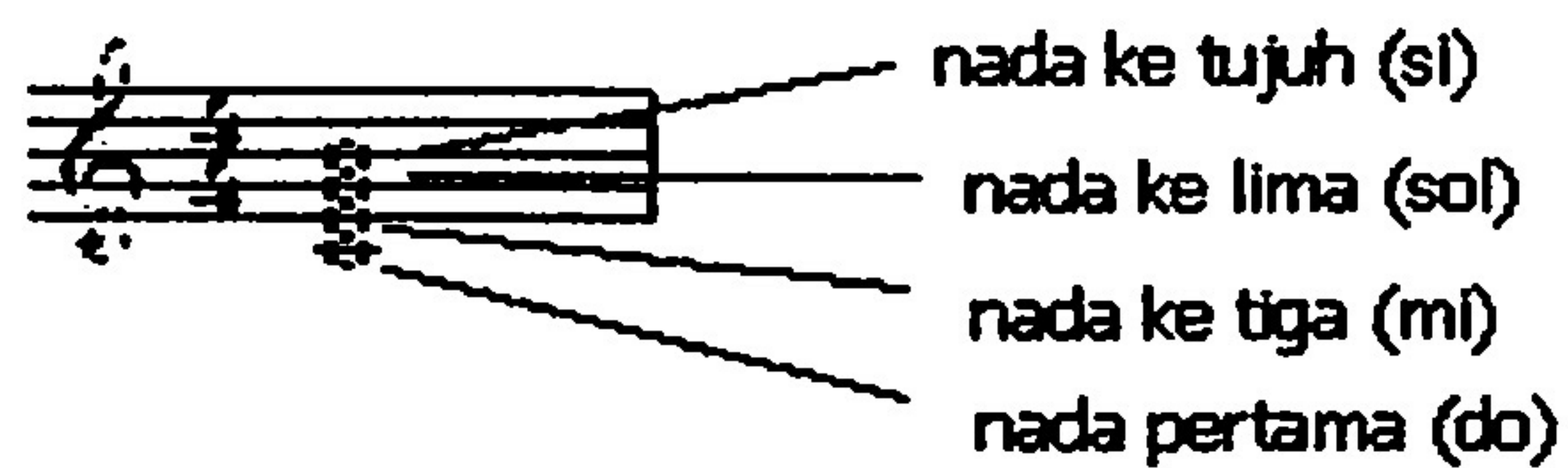
Akor 7 merupakan pengembangan dari akor sebelumnya dengan ditambah nada ke tujuh dari notasi dasar yang meliputi:

- a. Akor Mayor 7
- b. Akor minor 7
- c. Akor diminished 7
- d. Akor augmented 7

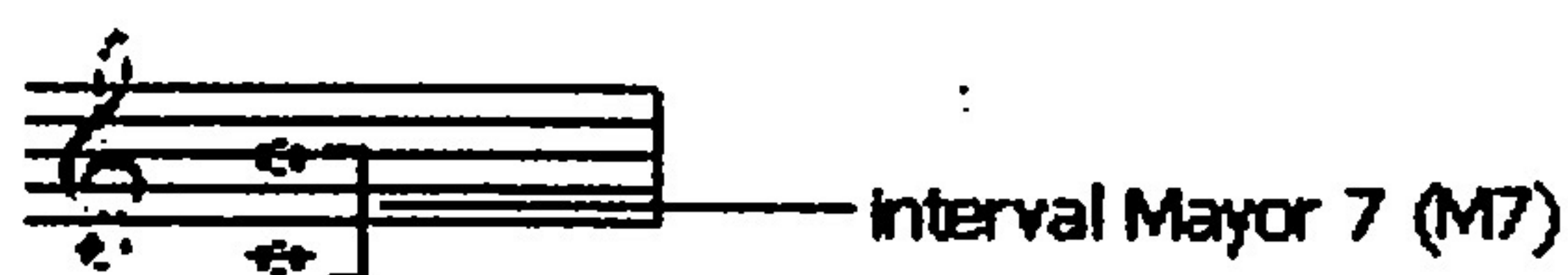
## A. Akor Mayor 7 (MM7)

## 1. Posisi Dasar

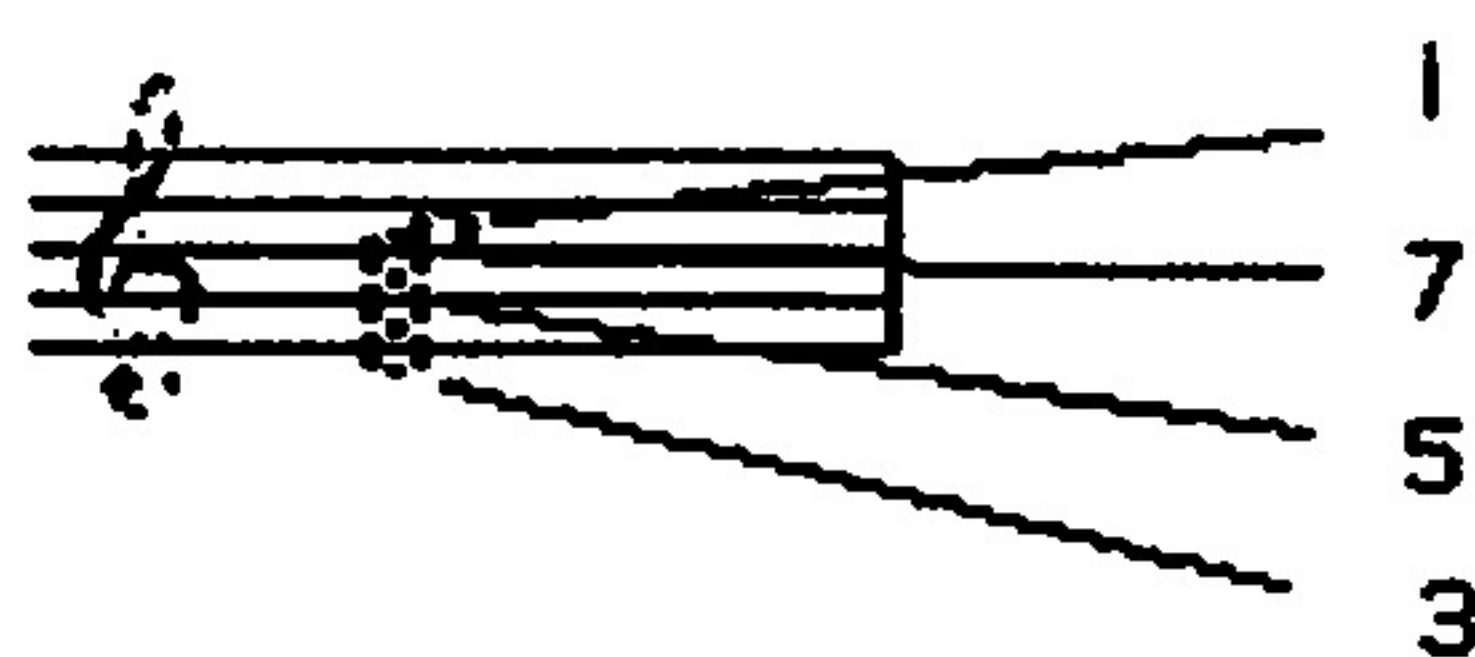
Dalam posisi dasar akor mayor 7 adalah:



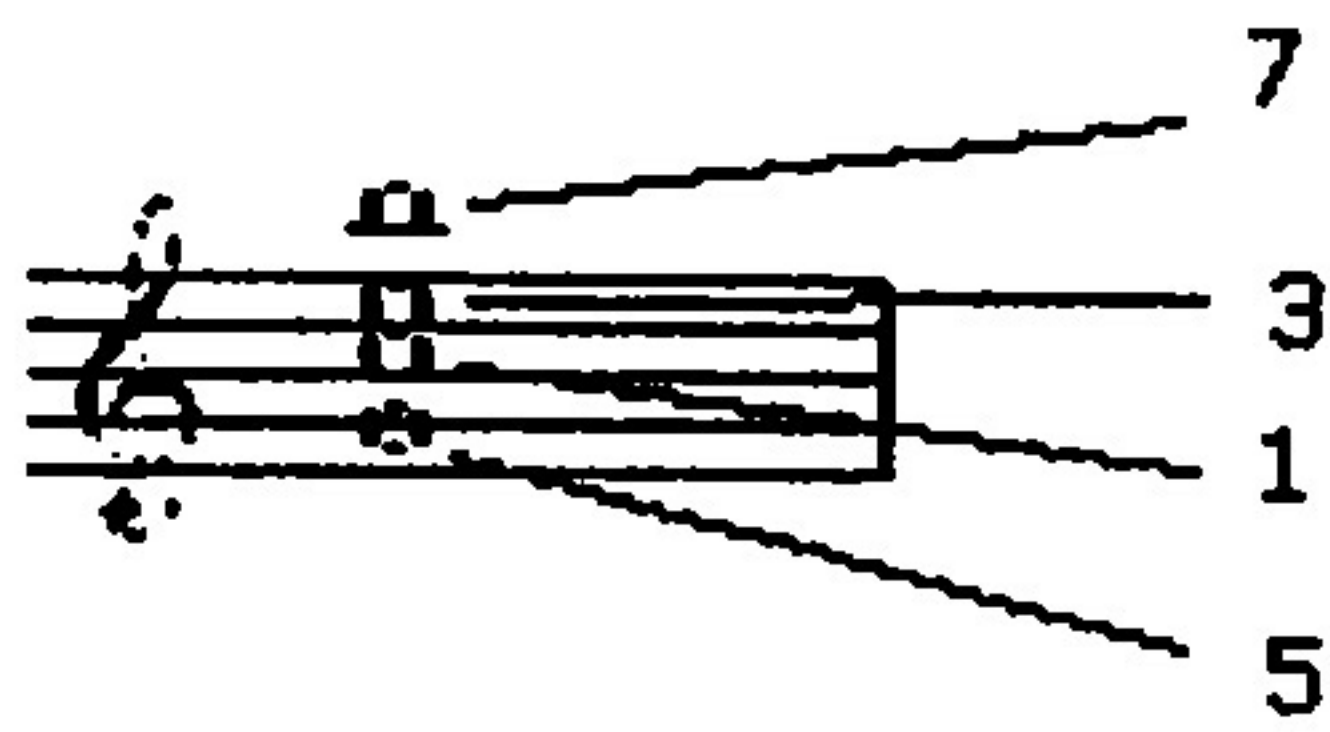
Pada dasarnya akor tersebut adalah akor Mayor Mayor 7 (MM7) akornya mayor ditambah dengan nada ke tujuh dari nada dasar.



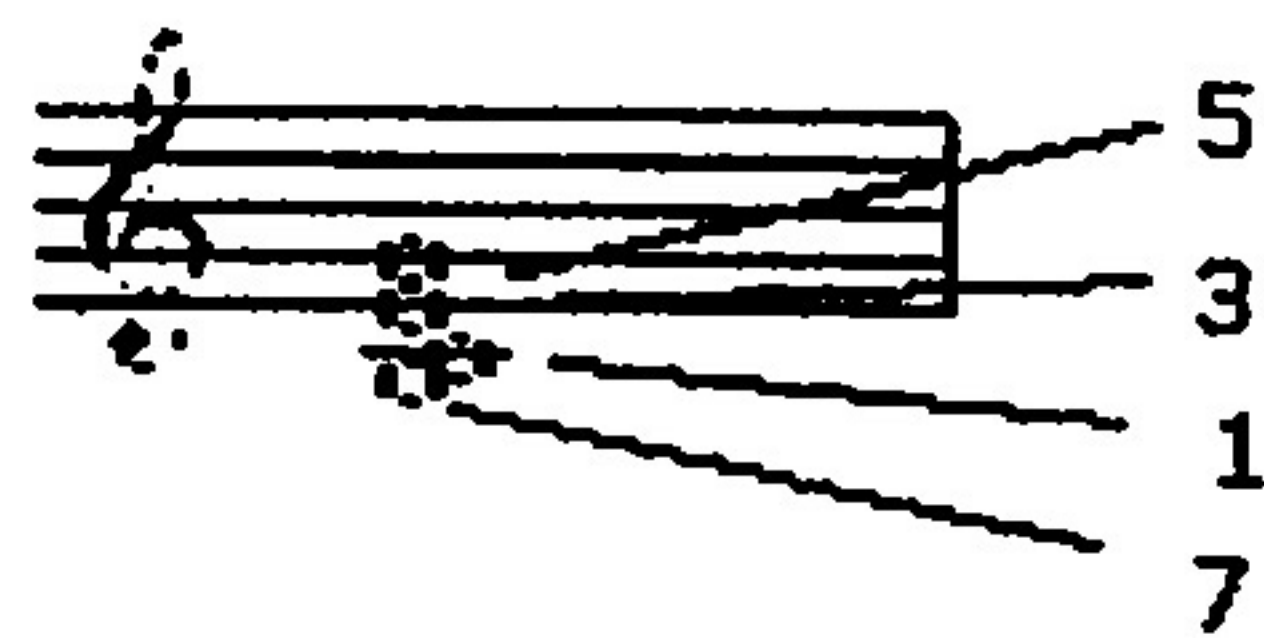
## 2. Posisi Pembalikan Pertama



3. Posisi Pembalikan Kedua



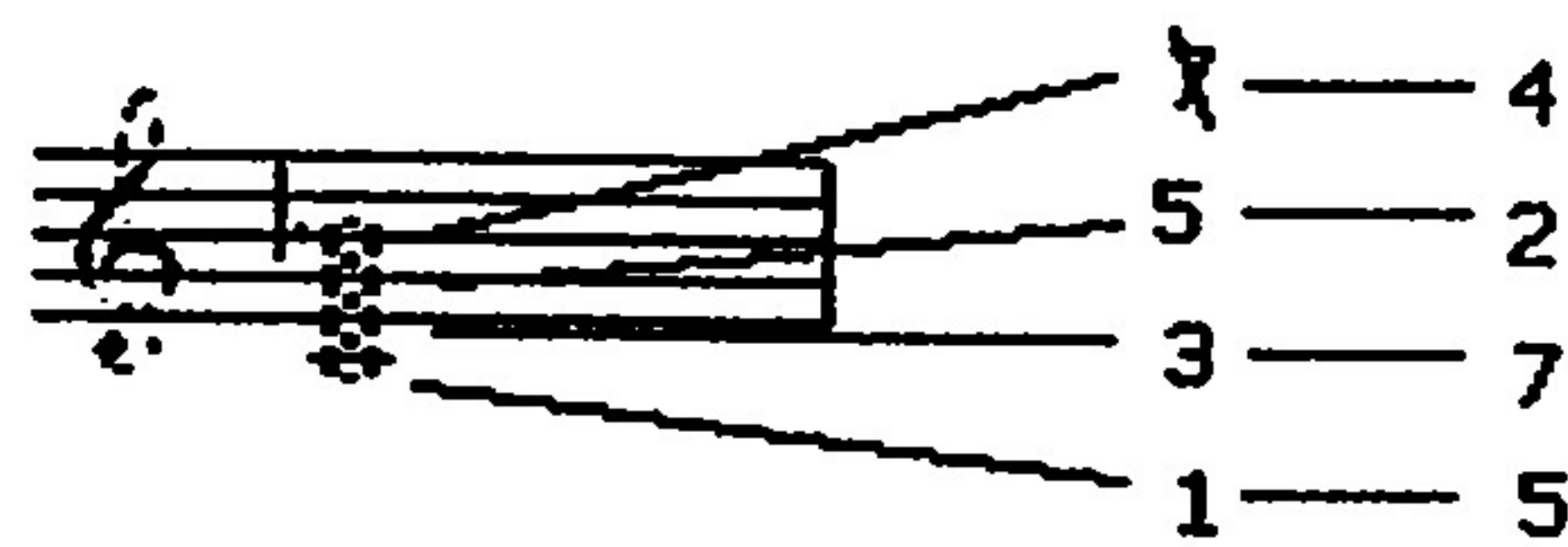
4. Posisi Pembalikan Ketiga



B. Akor Mayor minor 7 (Dominan Septim)

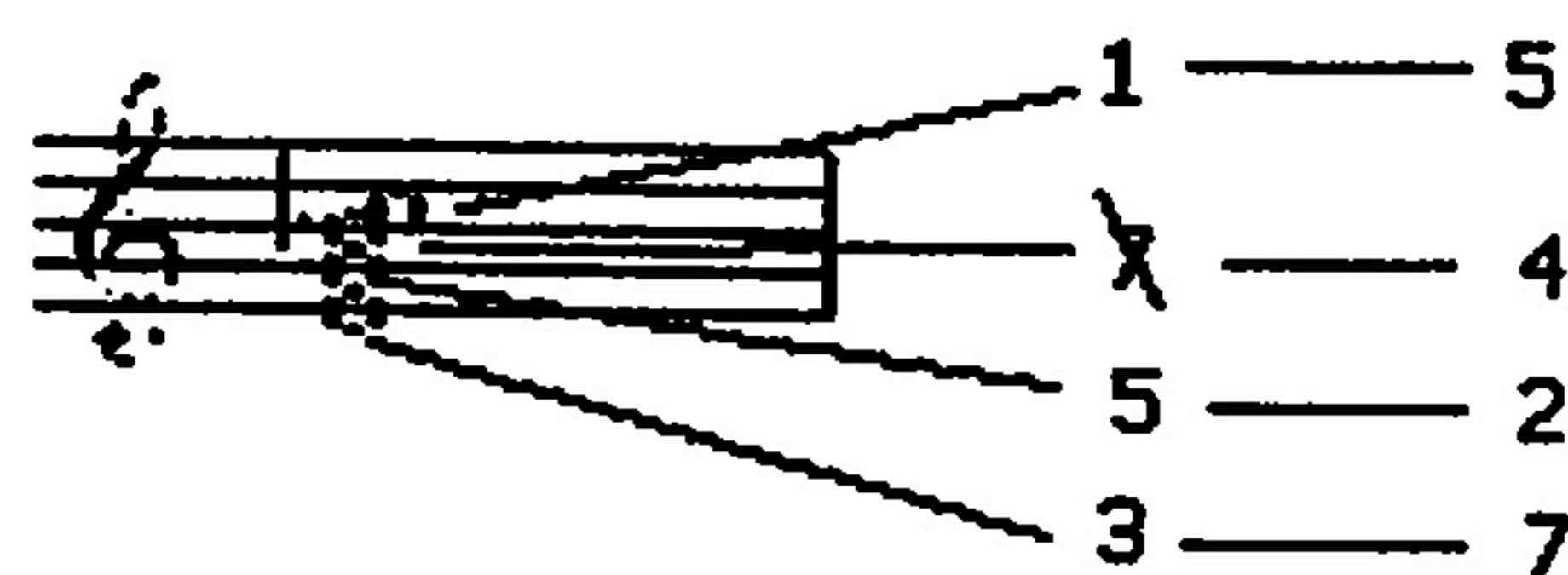
1. Posisi Dasar

Dalam posisi dasar akor Mayor minor 7 adalah:



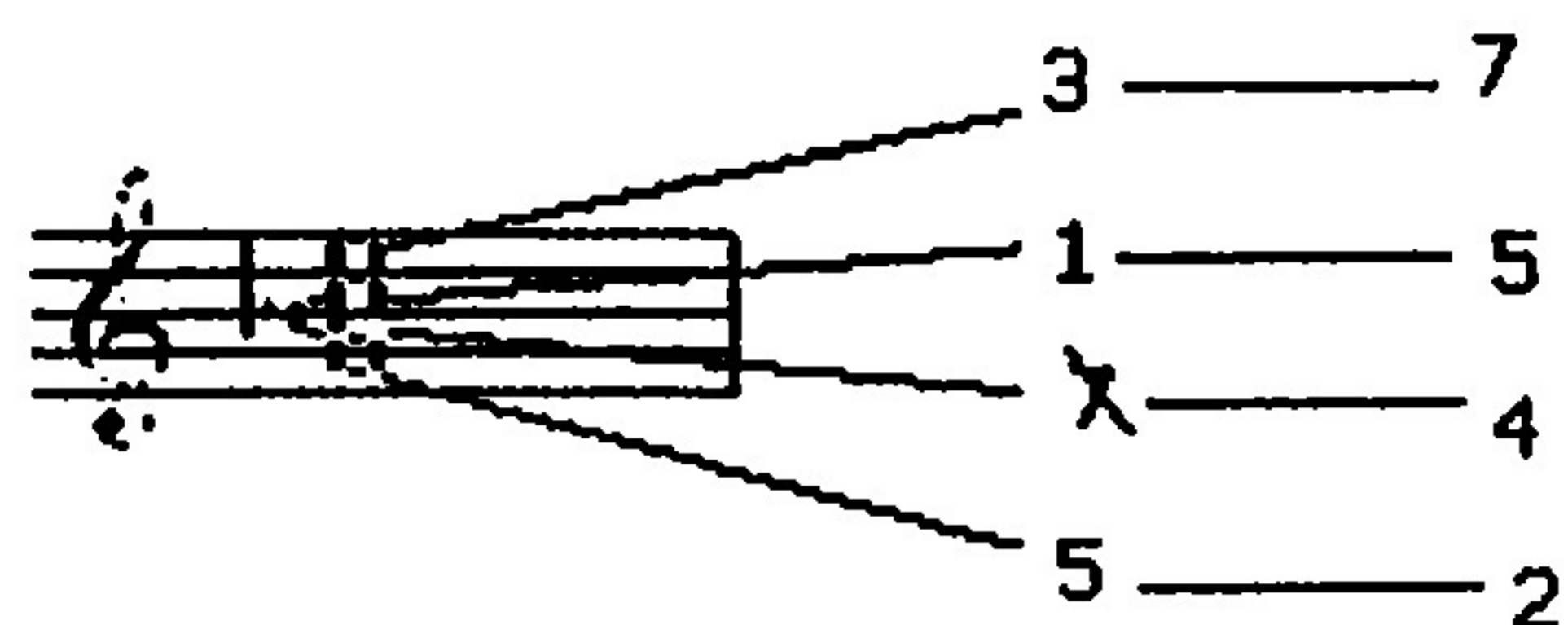
Akor Mayor Minor 7 (Dom7) ini adalah akor yang ditambah nada ke 7 yang diturunkan 1/2 tone

2. Posisi Pembalikan Pertama

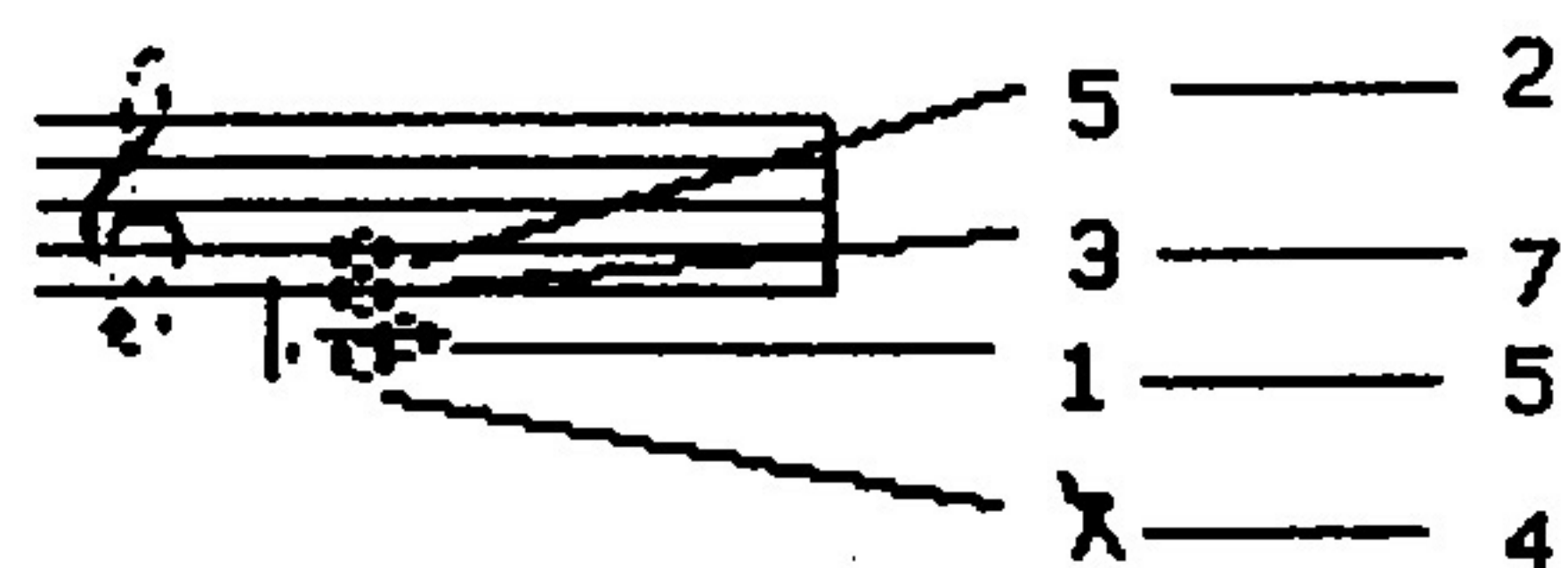




3. Posisi Pembalikan Kedua

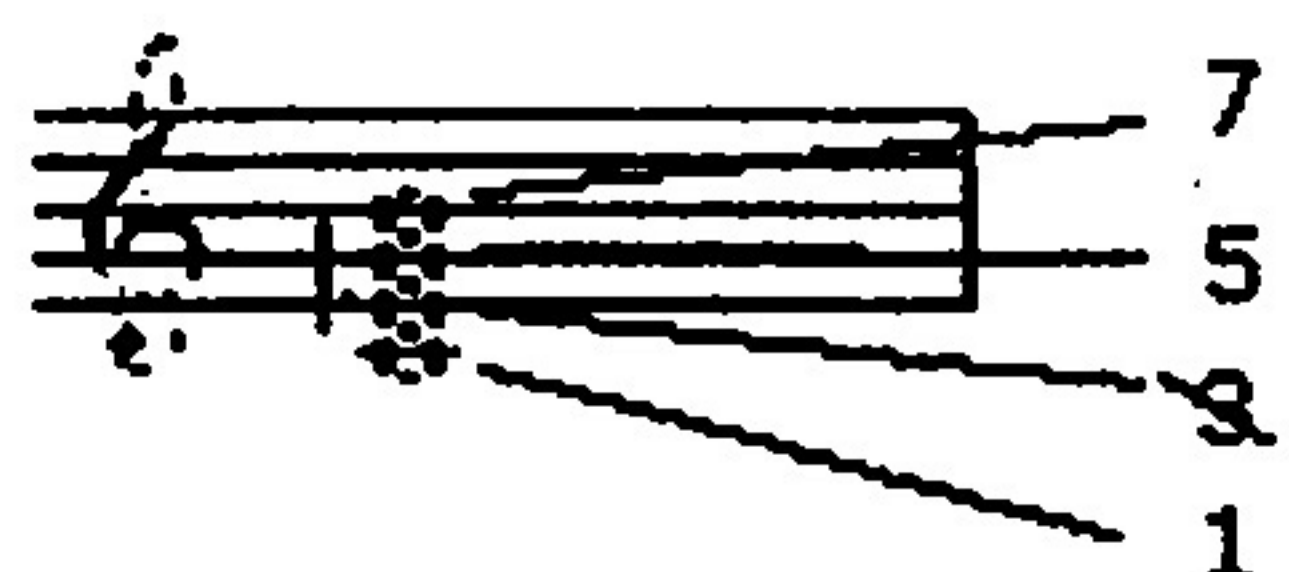


4. Posisi Pembalikan Ketiga



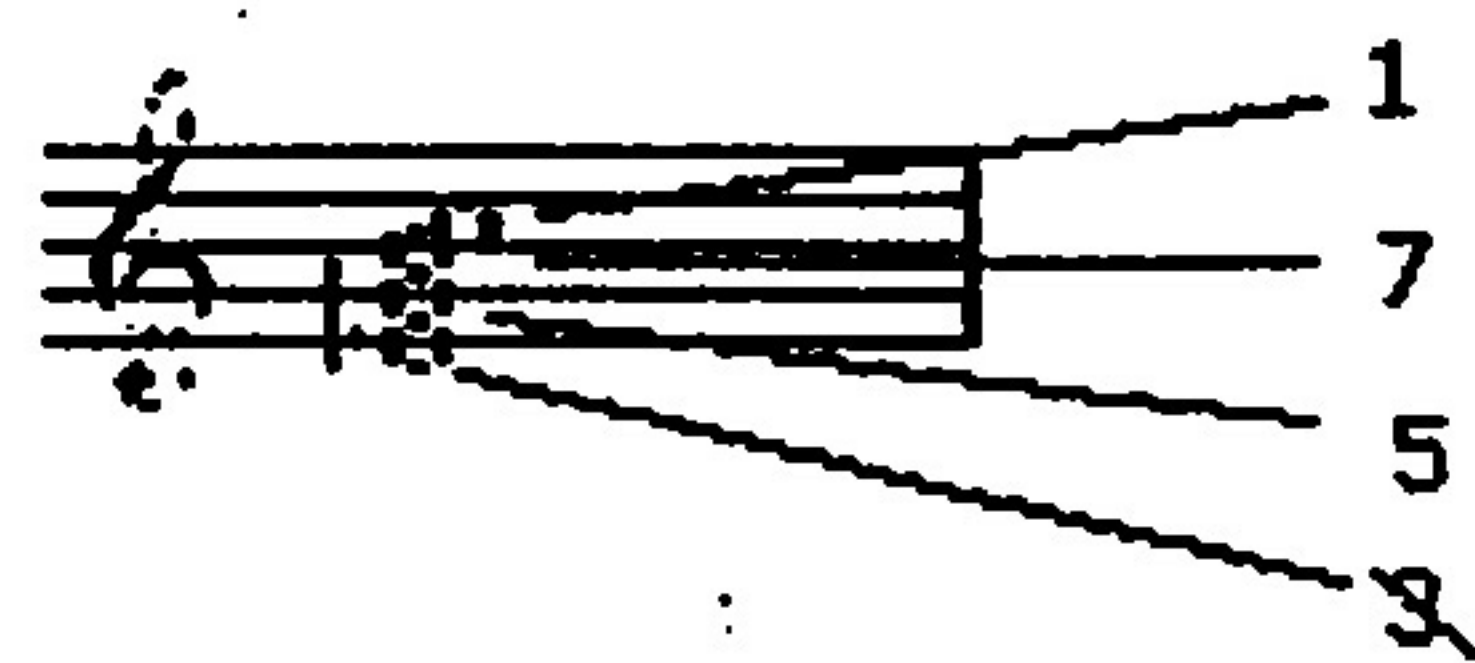
C. Akor minor Mayor 7

1. Posisi Dasar

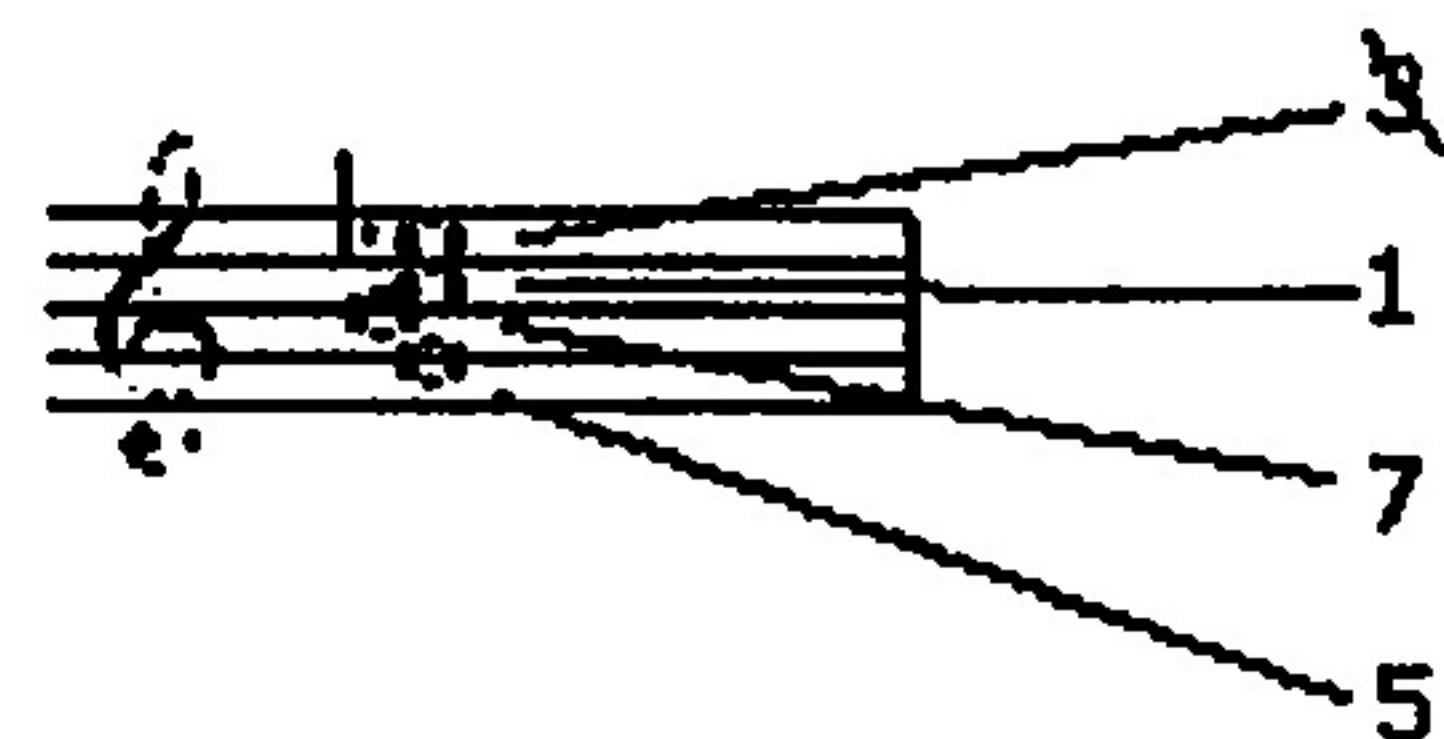


Akorma sendiri minor ditambah nada ke tujuh dalam interval mayor 7

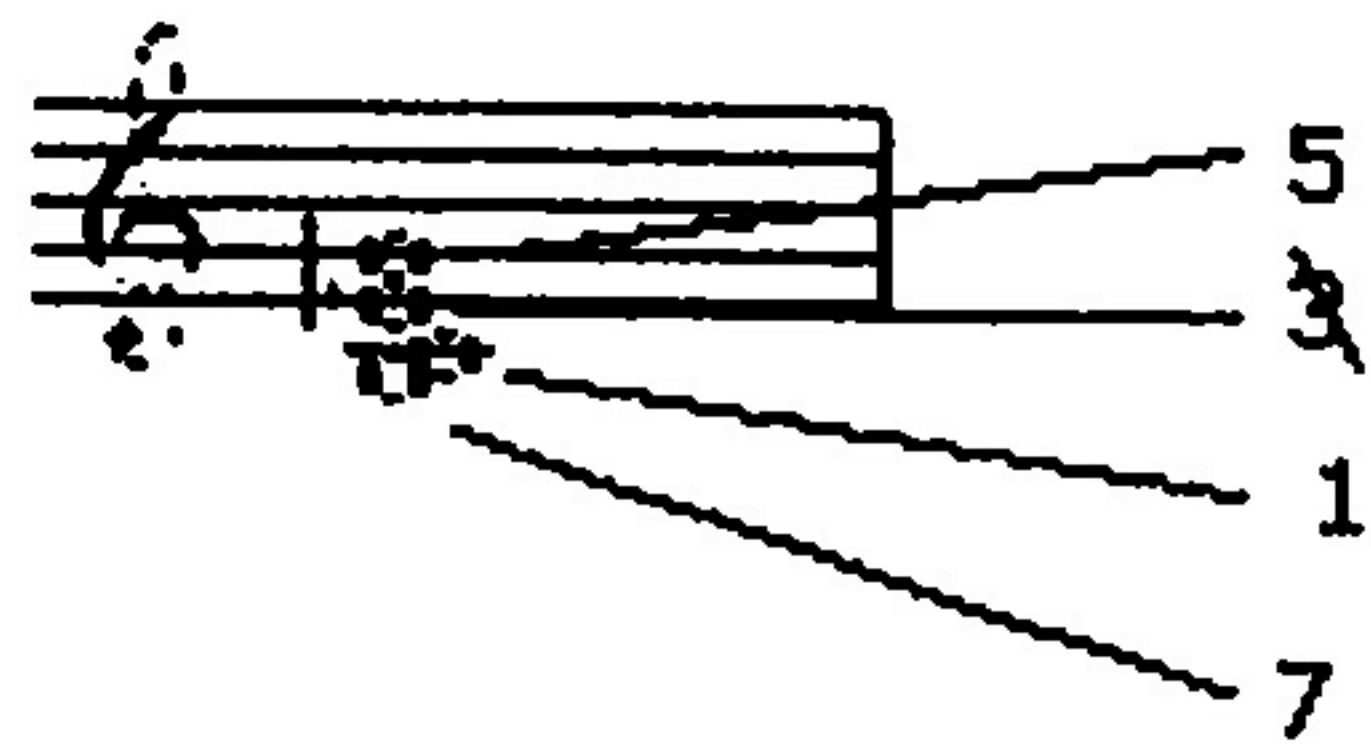
2. Posisi Pembalikan pertama



3. Posisi Pembalikan kedua

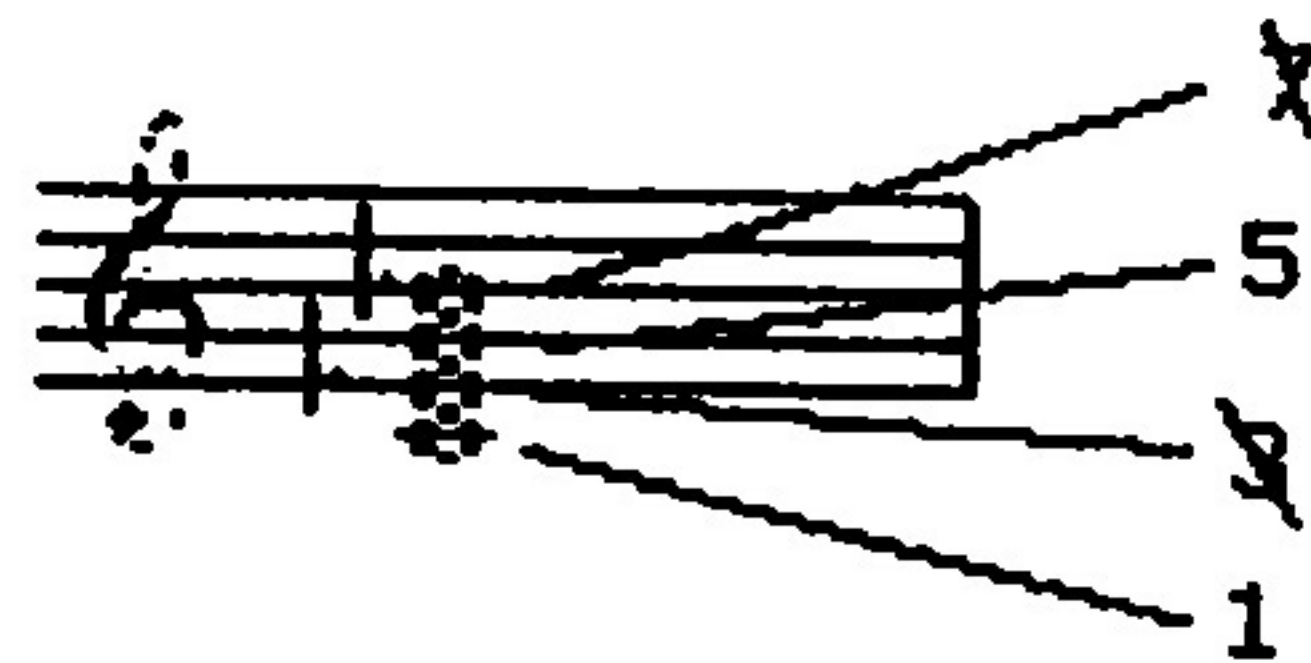


#### 4. Posisi Pembalikan ketiga



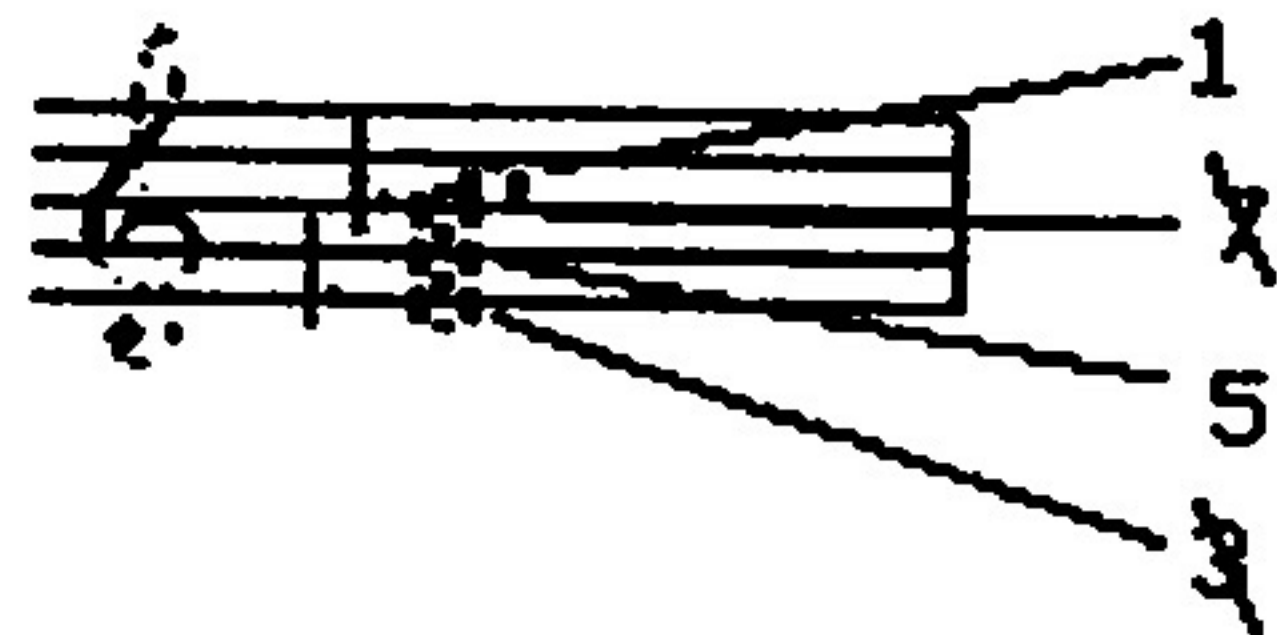
#### D. Akor minor minor 7

##### 1. Posisi Dasar

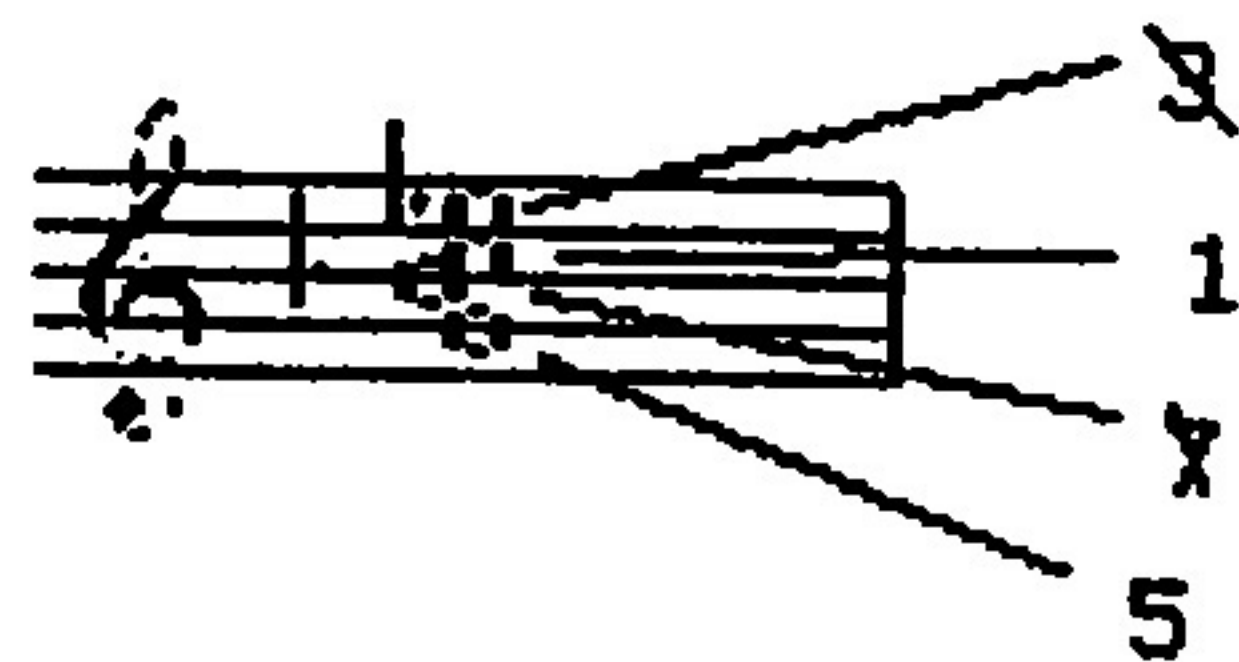


Akornya sendiri dalam kualitas minor ditambah dengan nada ke tujuh dalam interval minor 7

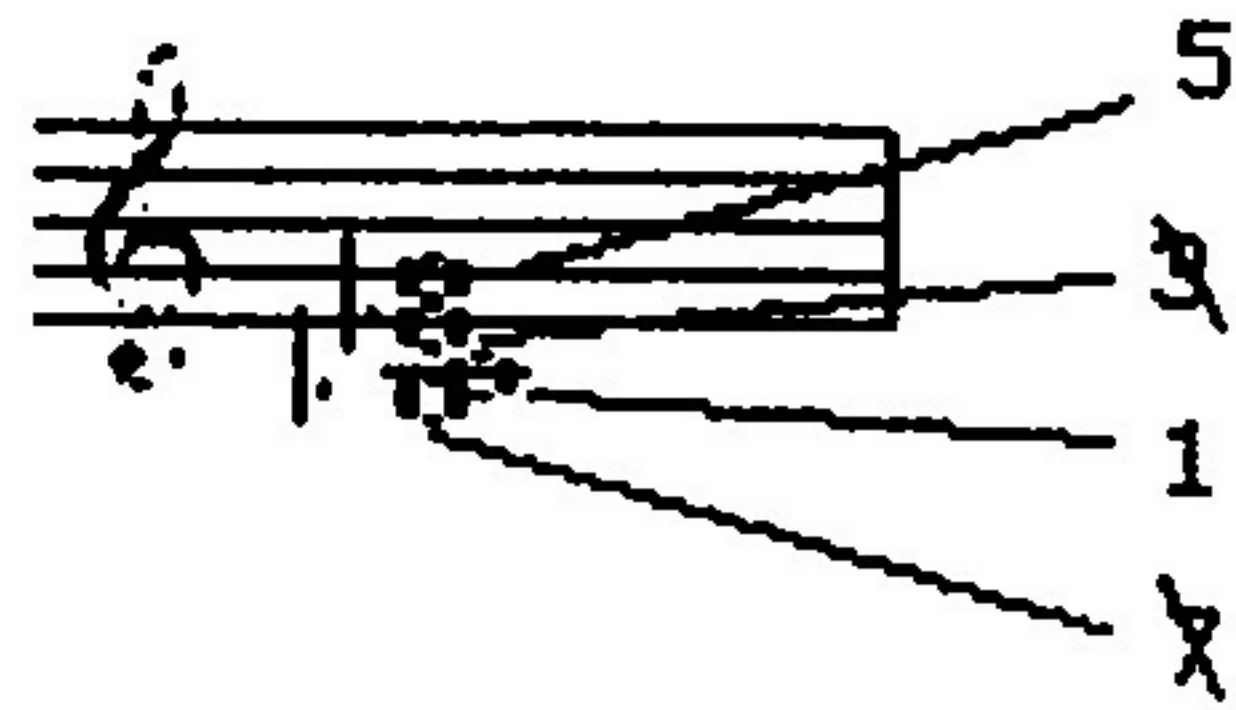
##### 2. Posisi pembalikan pertama



##### 3. Posisi pembalikan kedua

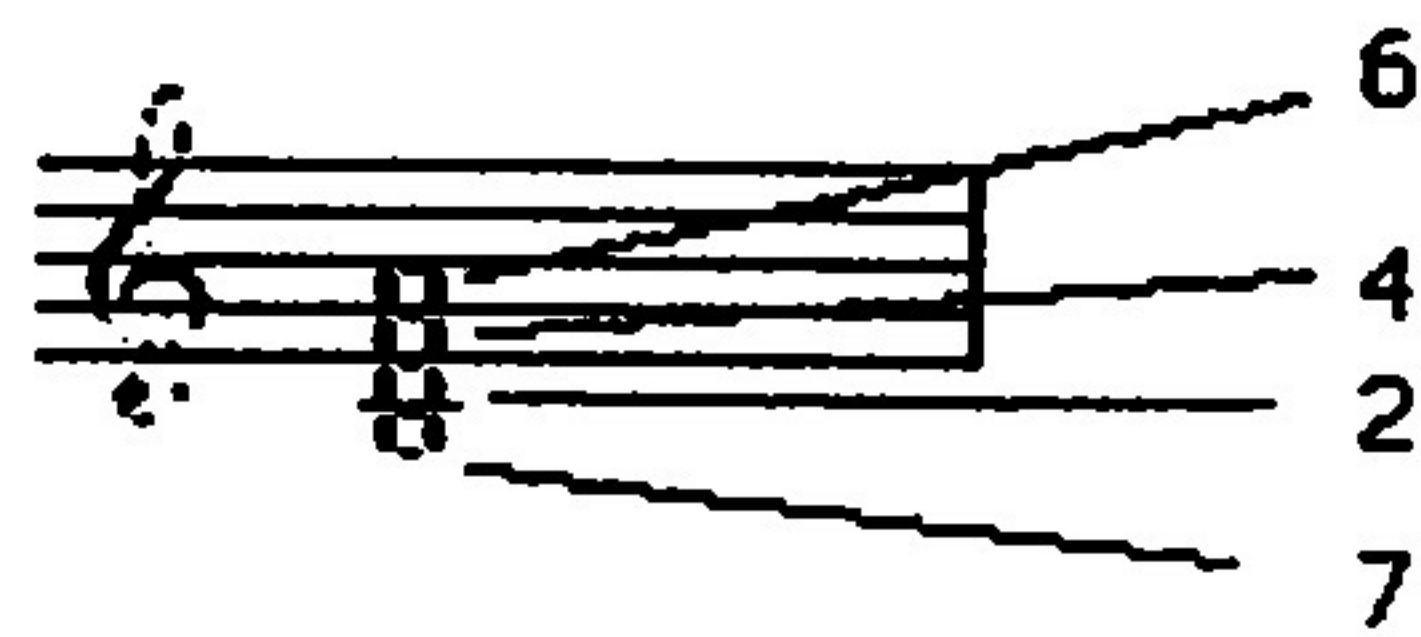


4. Posisi pembalikan ketiga

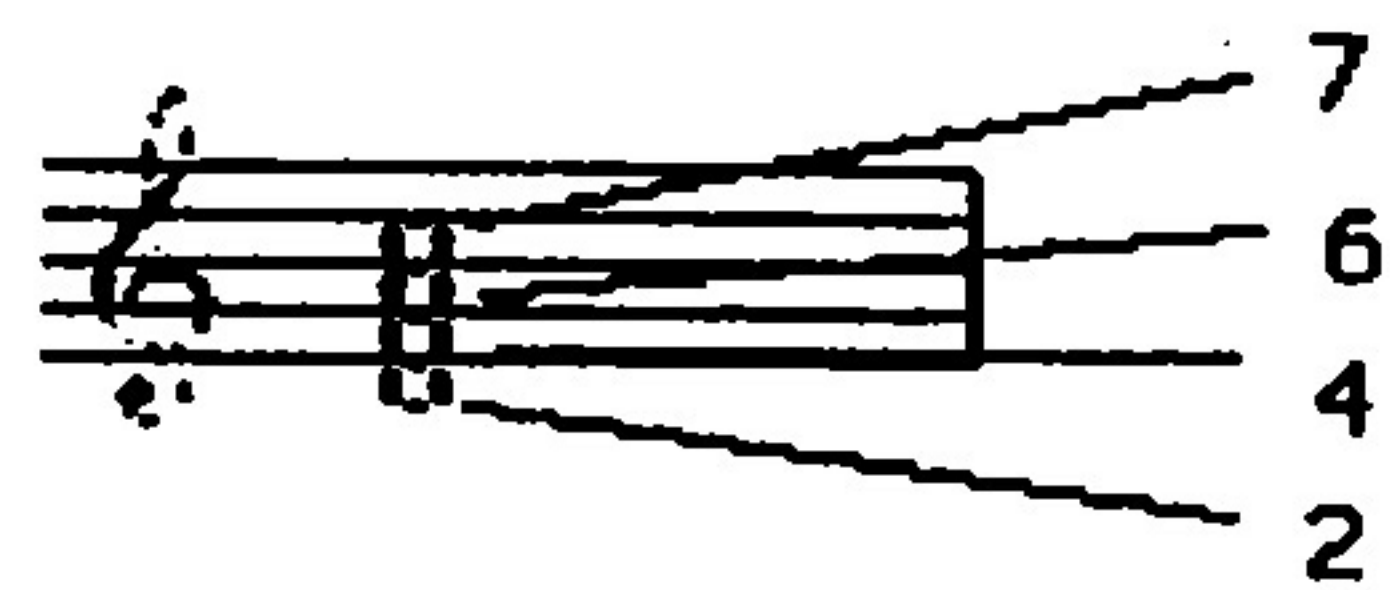


E. Akor diminished minor 7

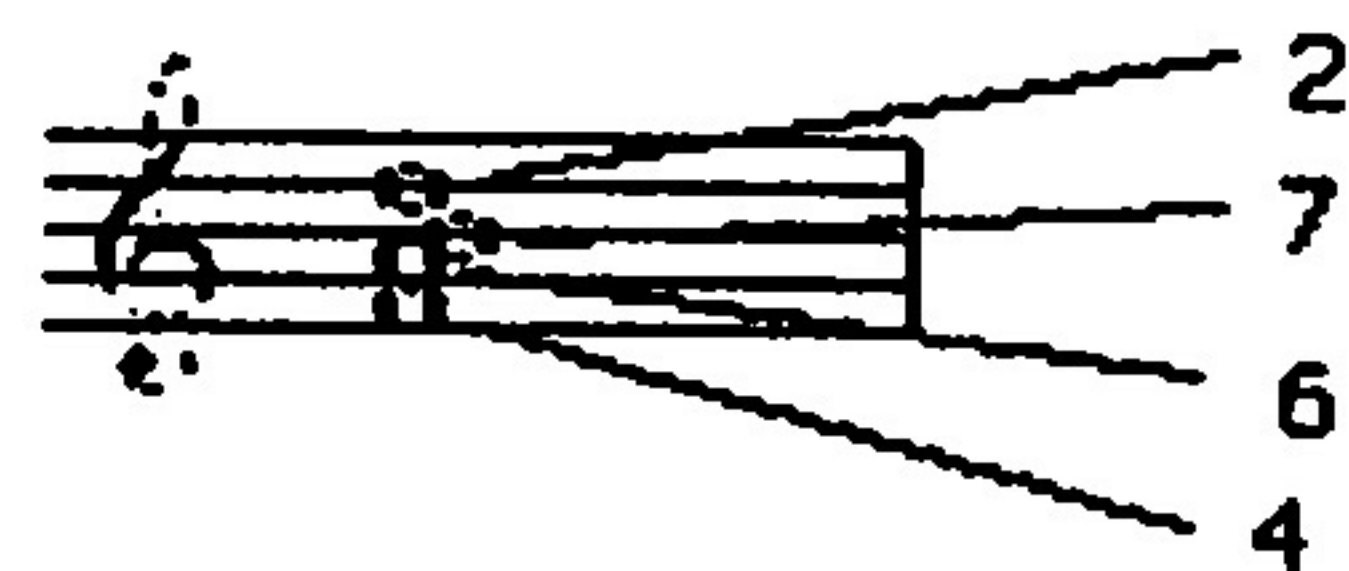
1. Posisi dasar



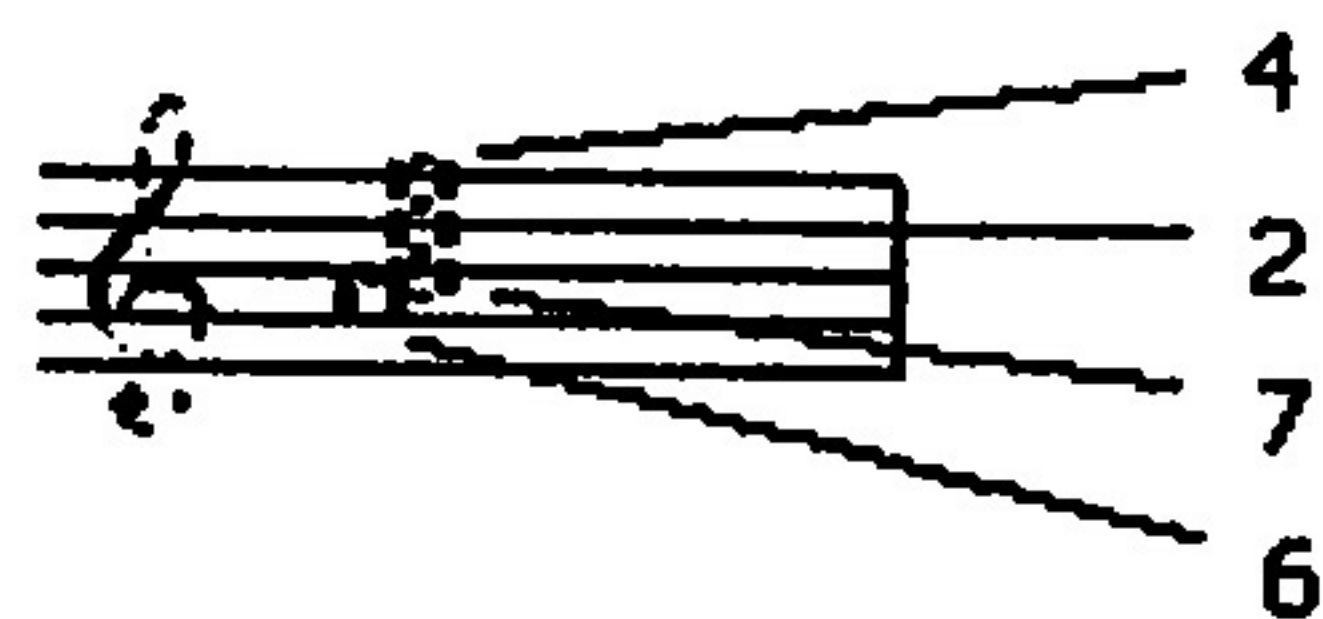
2. Posisi pembalikan pertama



3. Posisi pembalikan kedua



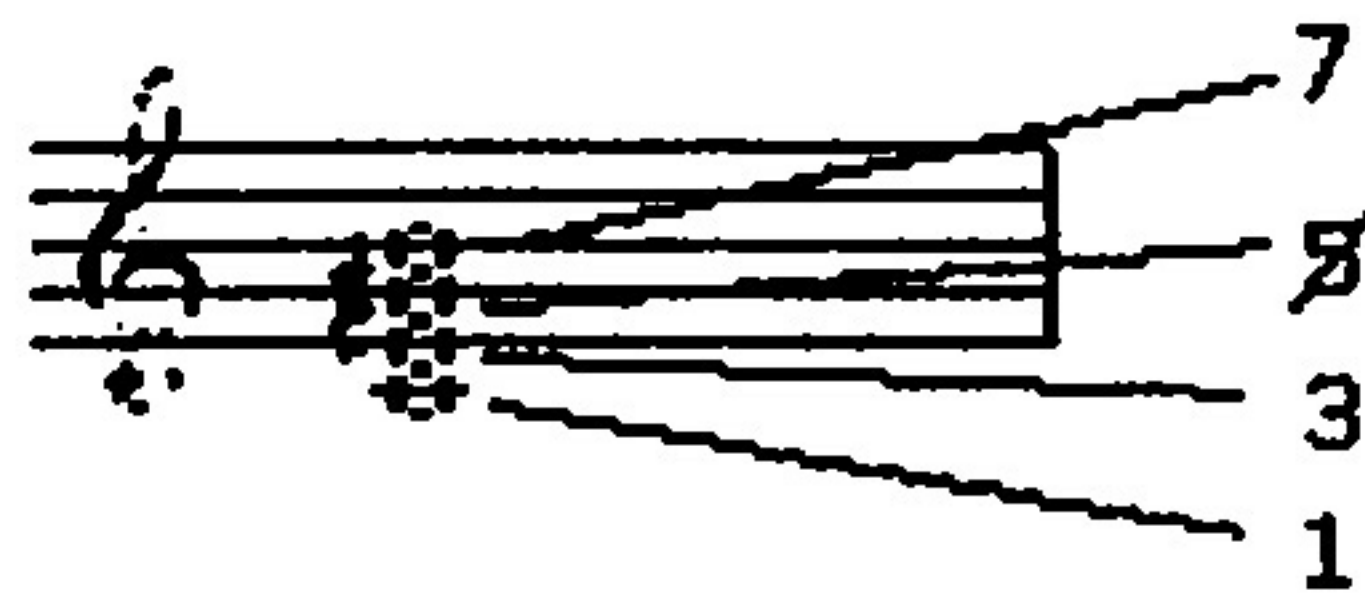
4. Posisi pembalikan ketiga





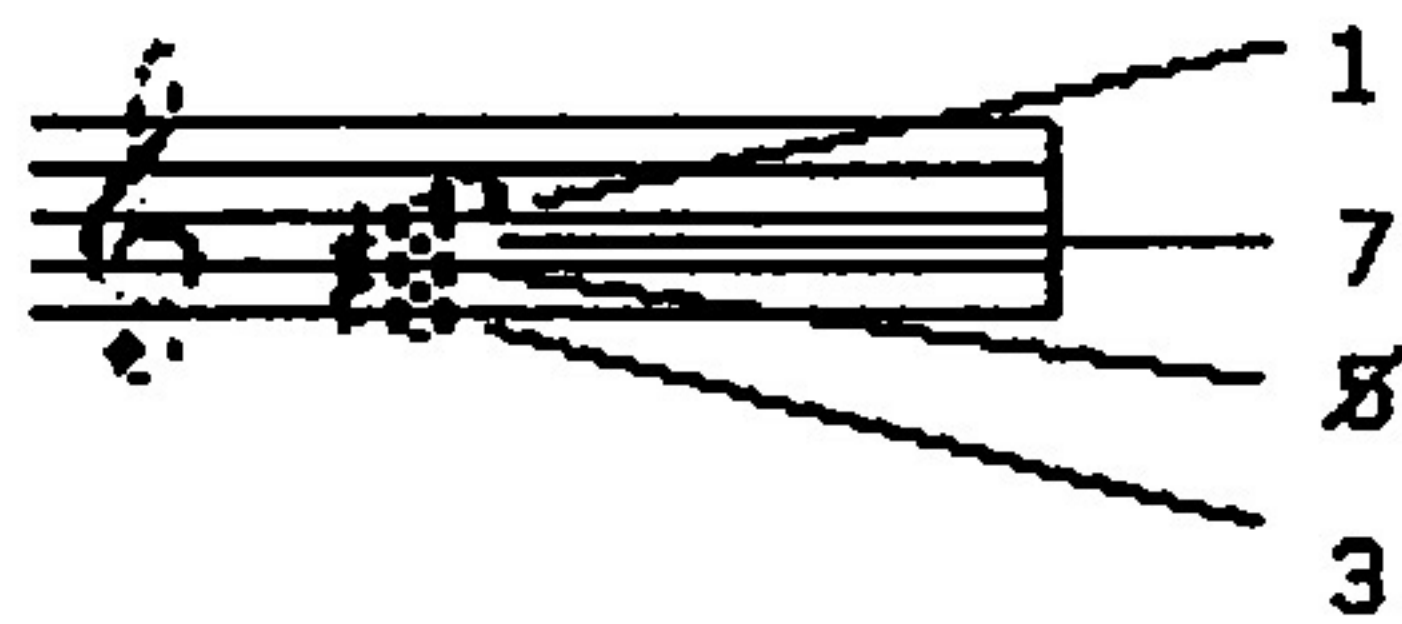
F. Akor augmented mayor 7

1. Posisi dasar

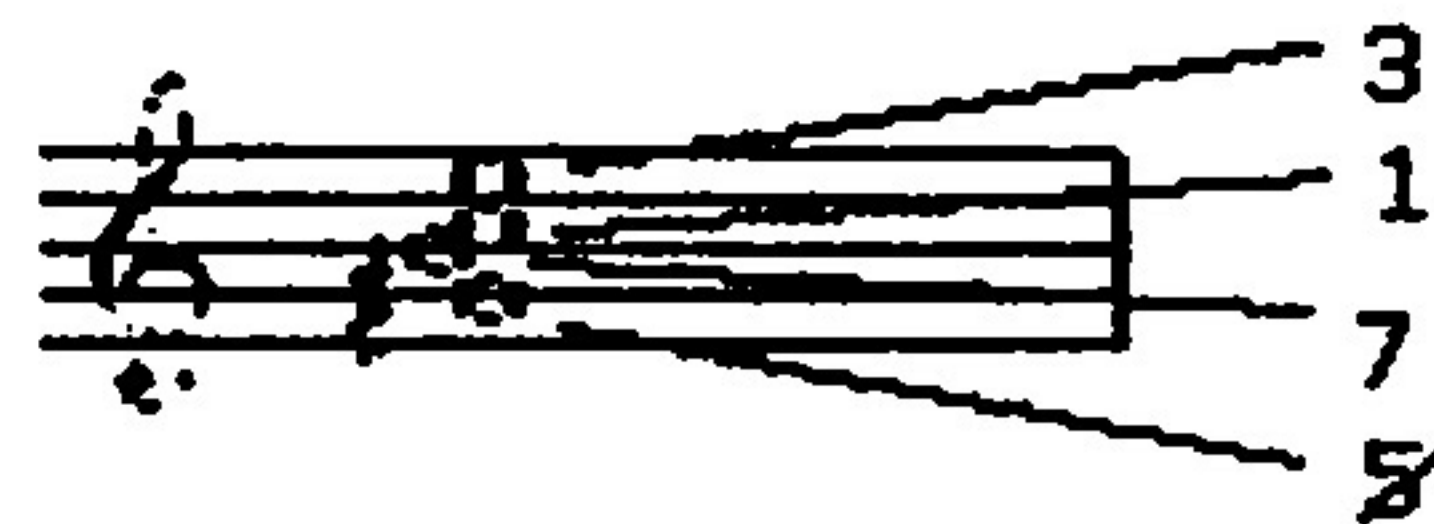


Akornya sendiri dalam kualitas augmented ditambah dengan nada ke tujuh dalam interval Mayor 7

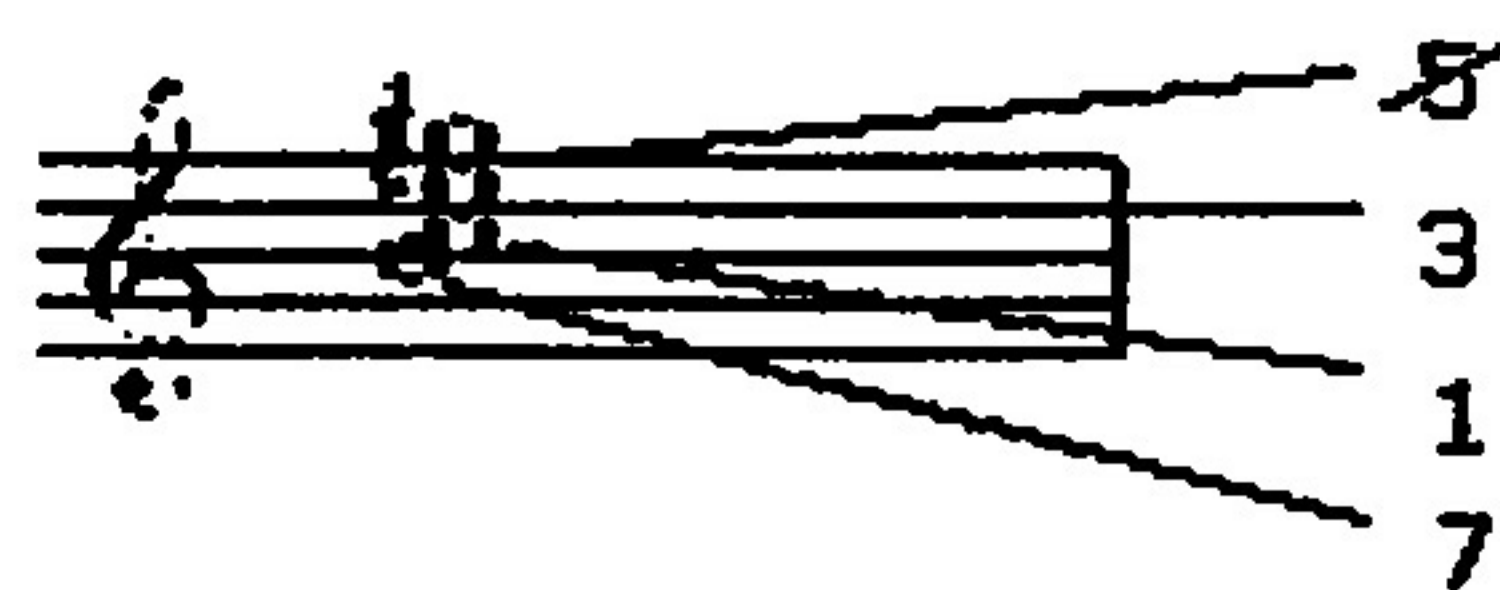
2. Posisi pembalikan pertama



3. Posisi pembalikan kedua

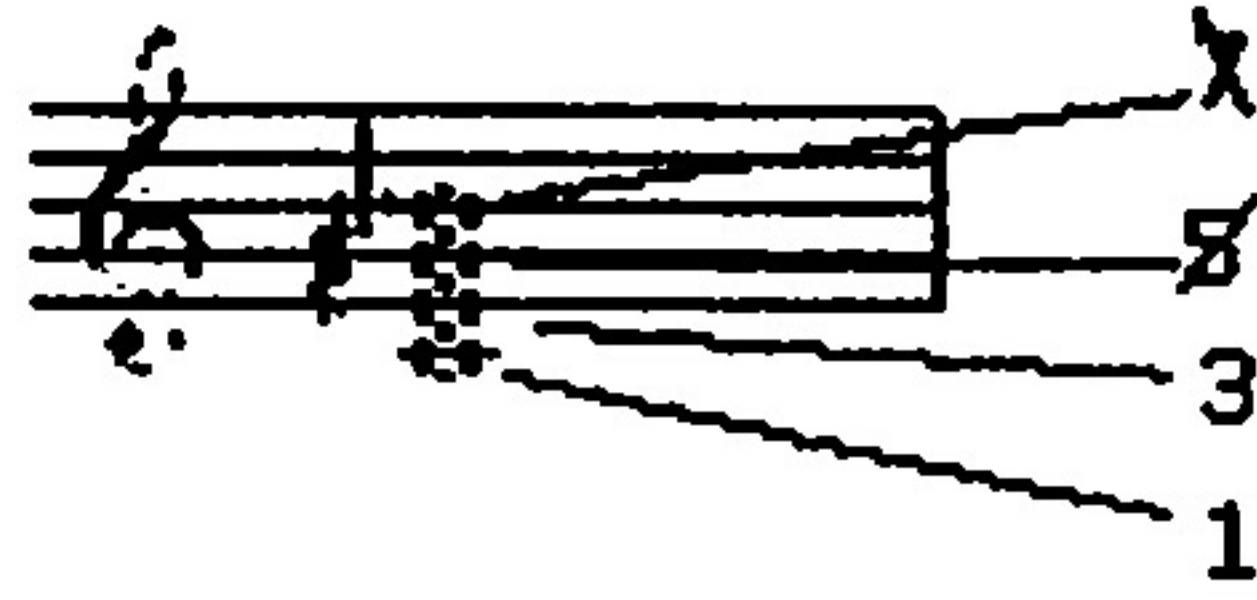


4. Posisi pembalikan ketiga



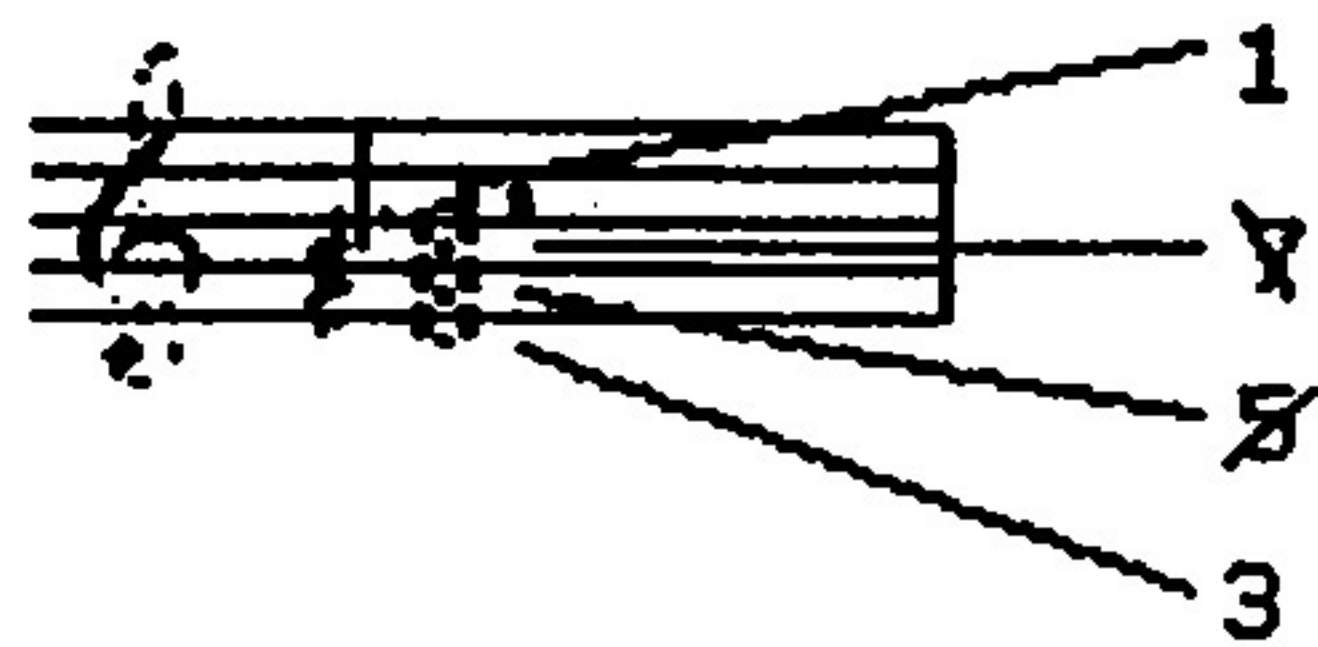
### G. Akor Augmented minor 7

#### 1. Posisi Dasar

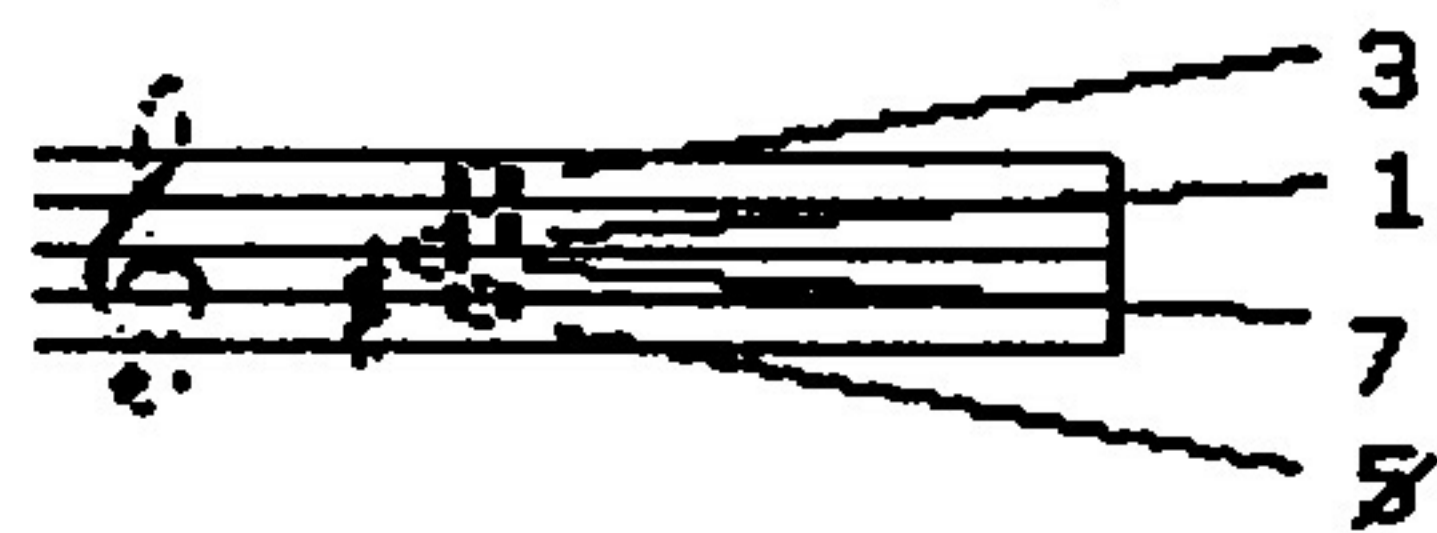


Akornya sendiri dalam kualitas augmented ditambah dengan nada ke tujuh dalam interval minor 7

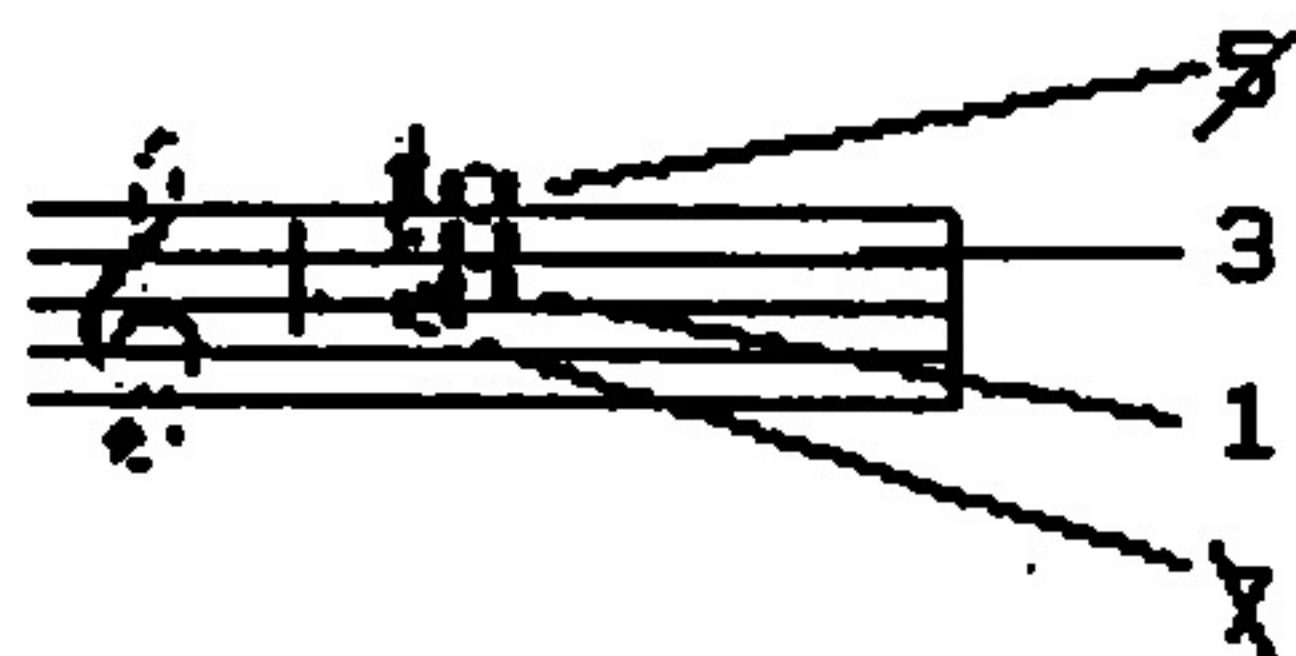
#### 2. Posisi pembalikan pertama



#### 3. Posisi pembalikan kedua



#### 4. Posisi pembalikan ketiga



### H. PROGRESI AKOR

Beberapa contoh progresi akor gabungan antara akor mayor dan minor yang sering digunakan adalah sbb:

a. I - vi - ii - V - I - IV - I

I vi ii V I IV I

b. I - iii - vi - ii - V - I

I iii vi ii V V I

c. I - IV - ii - V - I

I I IV IV ii V I

d. I - iii - IV - V - I dll.

I I iii iii IV V I





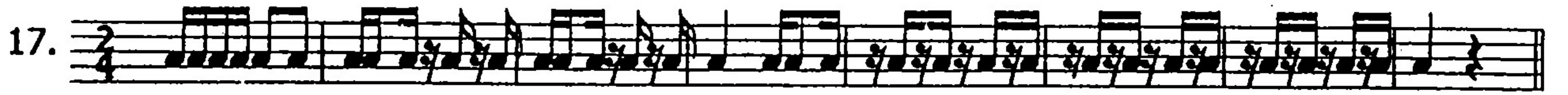


13. 

14. 

15. 

16. 

17. 

18. 

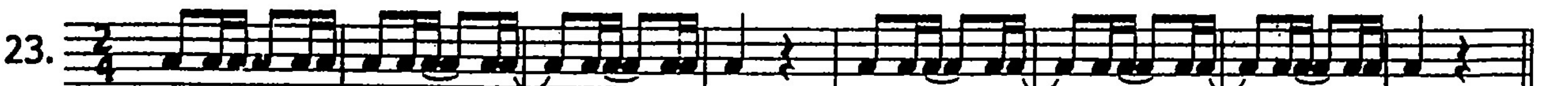


19. 

20. 

21. 

22. 

23. 



24. 

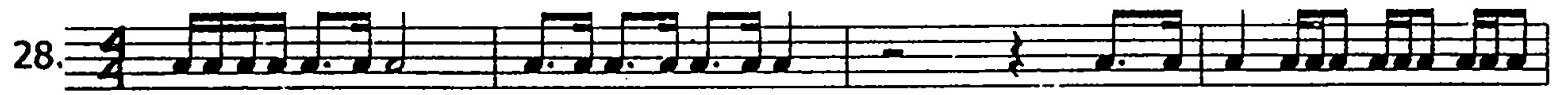
25. 

26. 



27. 



28. 




29. 




30. 

31. 



32.  Musical staff 32, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

 Musical staff 32, bottom line. Treble clef. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

33.  Musical staff 33, top line. Treble clef, 4/2 time signature. The staff contains a sequence of quarter and eighth notes, ending with a quarter rest.

 Musical staff 33, bottom line. Treble clef. The staff contains a sequence of quarter and eighth notes, ending with a quarter rest.

34.  Musical staff 34, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

35.  Musical staff 35, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

 Musical staff 35, bottom line. Treble clef. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

36.  Musical staff 36, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

 Musical staff 36, bottom line. Treble clef. The staff contains a sequence of eighth and sixteenth notes, ending with a quarter rest.

38.  Musical staff 38, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with triplets, ending with a quarter rest.

 Musical staff 38, bottom line. Treble clef. The staff contains a sequence of eighth notes with triplets, ending with a quarter rest.

39.  Musical staff 39, top line. Treble clef, 4/4 time signature. The staff contains a sequence of eighth notes with triplets, ending with a quarter rest.



40.

41.

42.

43.

44.

45.

46.

47.


48.

49.



50. 

51. 

52. 

53. 



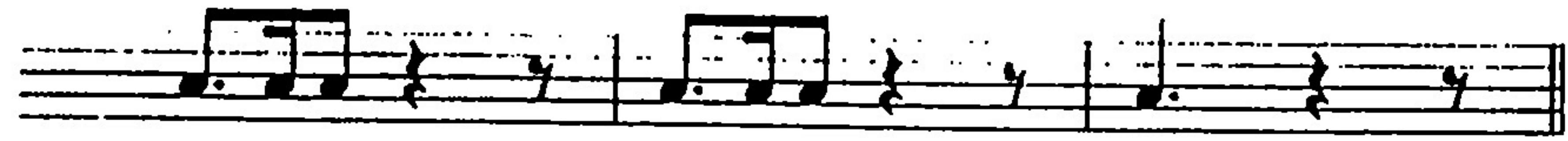
54. 



55. 

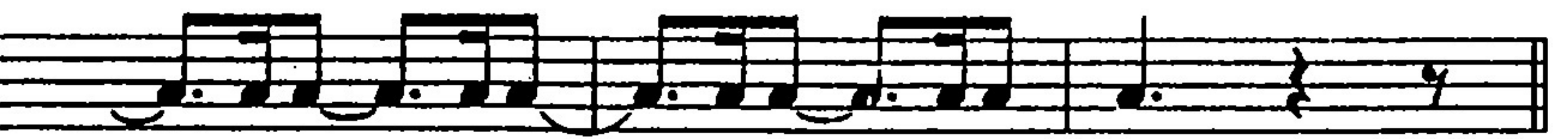
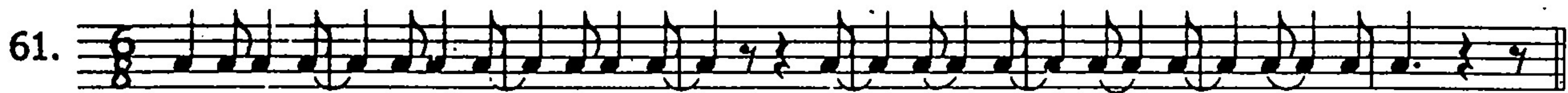


56. 



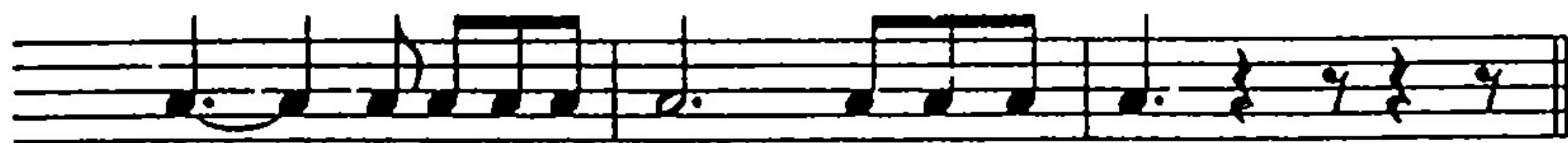
57. 

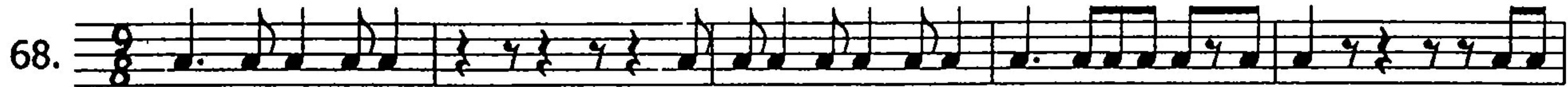


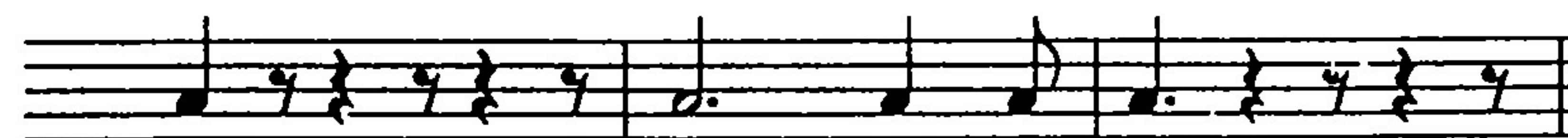




67. 



68. 



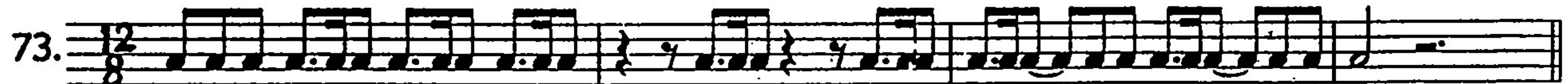
69. 



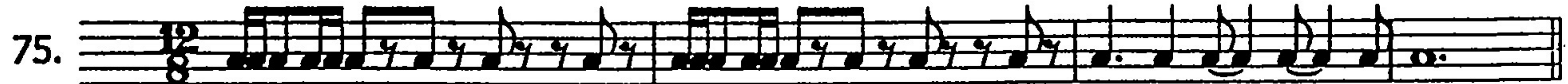
70. 

71. 

72. 

73. 

74. 

75. 



# VOCAL SIGHT SINGING

1.)

2.)

3.)

4.)

The image displays four numbered vocal sight-singing exercises. Each exercise is written on a single treble clef staff. Exercise 1 consists of three staves of music in 3/4 time. Exercise 2 consists of two staves of music in 3/4 time. Exercise 3 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). Exercise 4 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and rests.



5.) Musical staff 5.1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The melody consists of eighth and sixteenth notes, starting on G4 and moving generally upwards.

Musical staff 5.2: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. Continuation of the melody from staff 5.1, ending with a double bar line and repeat sign.

6.) Musical staff 6.1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The melody features quarter and eighth notes with some rests.

Musical staff 6.2: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. Continuation of the melody from staff 6.1, ending with a double bar line and repeat sign.

7.) Musical staff 7.1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody is composed of eighth-note triplets, starting on G4.

Musical staff 7.2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the triplet melody from staff 7.1.

Musical staff 7.3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the triplet melody from staff 7.1.

Musical staff 7.4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the triplet melody from staff 7.1.

Musical staff 7.5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the triplet melody from staff 7.1.

Musical staff 7.6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Continuation of the triplet melody from staff 7.1, ending with a double bar line and repeat sign.



8.)

Musical score for exercise 8, consisting of three staves of music in 3/2 time with a key signature of one sharp (F#). The first staff contains a melodic line with several triplet markings. The second and third staves provide a harmonic accompaniment, also featuring triplet markings.

9.)

Musical score for exercise 9, consisting of two staves of music in 2/4 time with a key signature of two sharps (F#, C#). The first staff has a double bar line at the beginning. The second staff concludes with a 2/4 time signature.

10.)

Musical score for exercise 10, consisting of two staves of music in 2/4 time with a key signature of two sharps (F#, C#). The first staff has a double bar line at the beginning. The second staff concludes with a key signature change to three sharps (F#, C#, G#).

11.)

Musical score for exercise 11, consisting of three staves of music in 6/8 time with a key signature of three sharps (F#, C#, G#). The first staff has a double bar line at the beginning. The second and third staves provide a harmonic accompaniment.



12.)

Musical score for exercise 12, consisting of seven staves of music. The piece is in 3/4 time and has a key signature of one flat (B-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with slurs and ties. The piece concludes with a double bar line and a final chord.

13.)

Musical score for exercise 13, consisting of four staves of music. The piece is in 6/8 time and has a key signature of one sharp (F-sharp). The notation features a mix of eighth and sixteenth notes, often beamed together, with slurs and ties. The piece ends with a double bar line.



## DAFTAR PUSTAKA

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