SOLFEGIO 2

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KATA PENGANTAR

Puji syukur kami panjatkan kepada Allah SWT, yang telah melimpahkan karunia kepada kamu sehingga diktat SOLFEGIO 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 dijadikanbahn pendukung bagai 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. Rhytmic 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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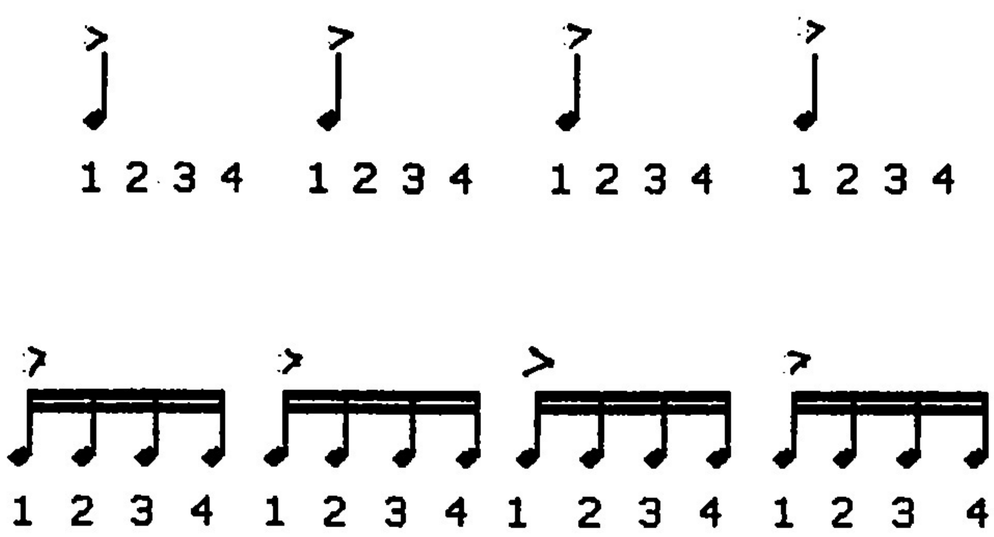
BAB I

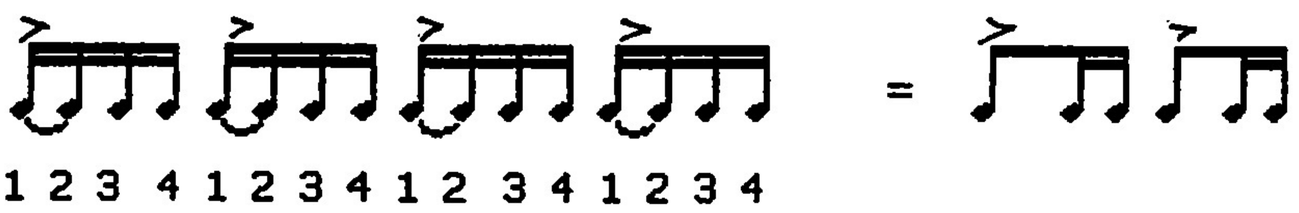
NOTASI SEPER ENAMBELASAN

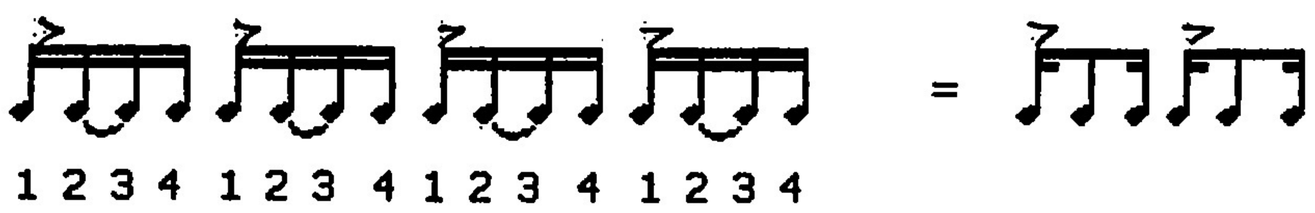
A. Pembagian Notasi Bernilai ¼ dalam Empat Bagian

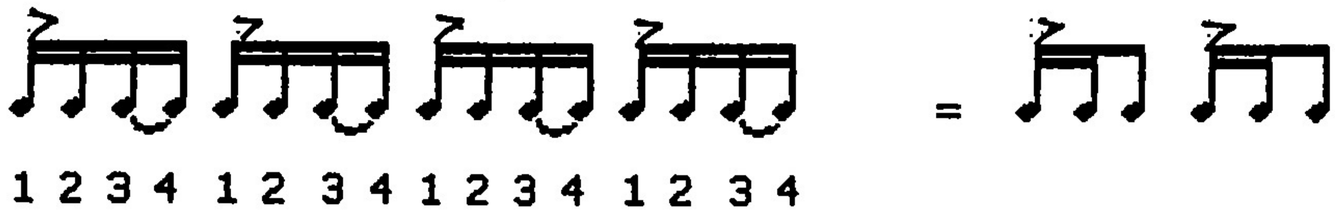
Pada bab ini, latihan ritmis didasarkan pada ketukan notasi bernilai ¼, setiap ketuk dibagi menjadi 4 secara rata, seperti contoh di bawah ini:



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

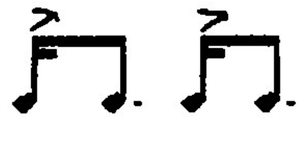
1. 

2. 

3. 

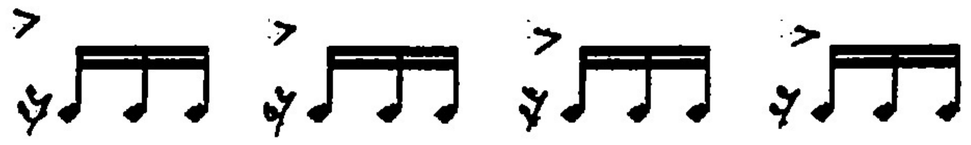
4. =

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

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

1. 

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

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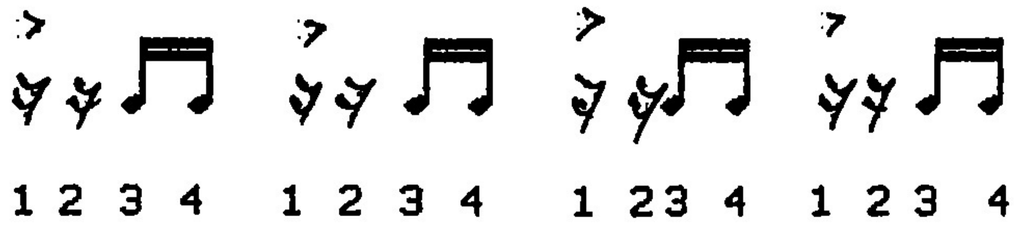
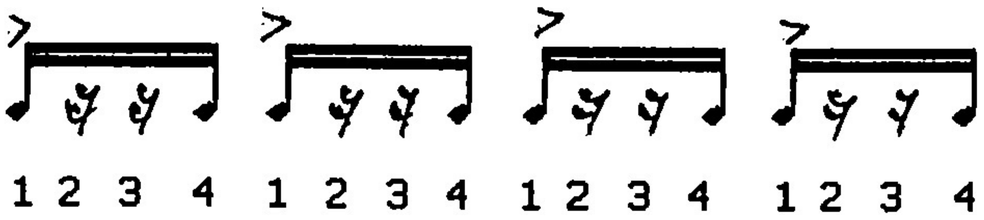
4.

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 23 4 1 2 3 4

6 

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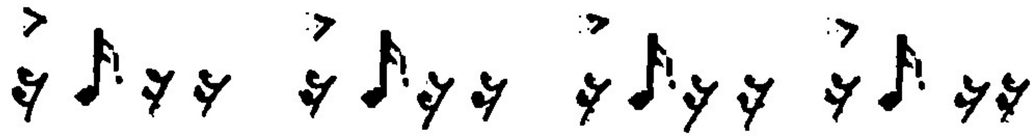
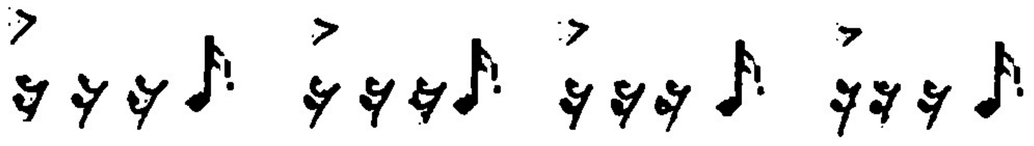
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

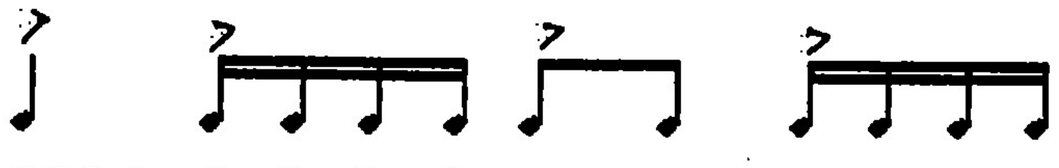
9. 

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

10 

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

B. Latihan Variasi Ritmis

1. 

1234 1 2 3 4 1 2 3 4 1 2 3 4

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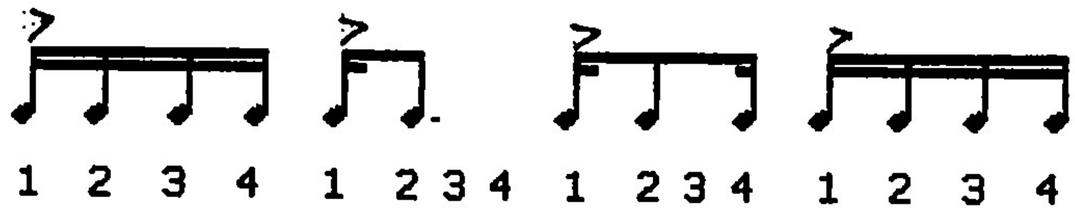
1234 1 2 3 4 1 2 34 1 2 3 4 1 2 3 4

3. 

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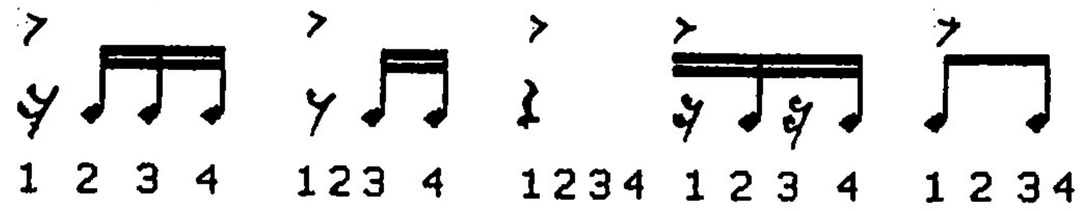
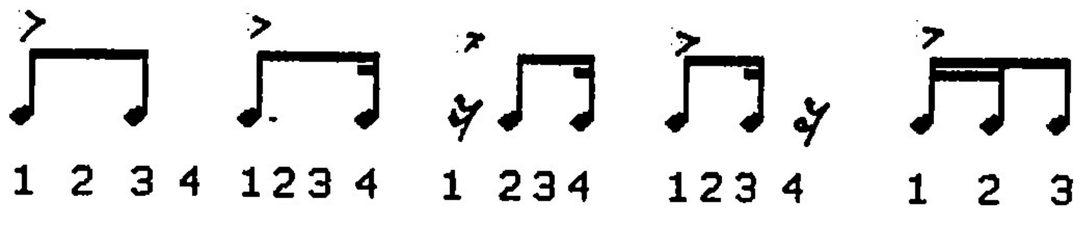
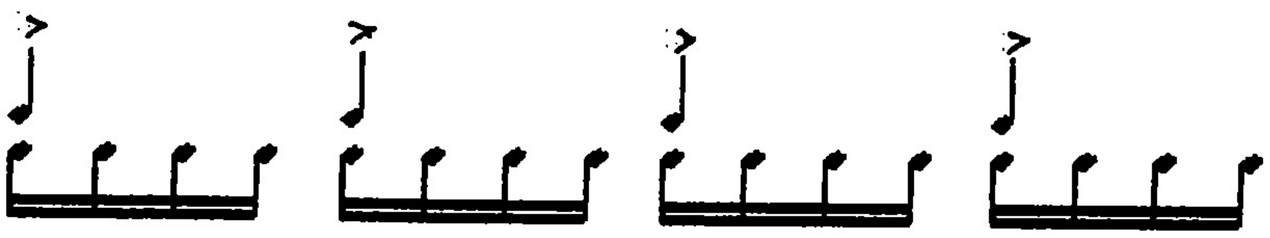
4. 

5. 

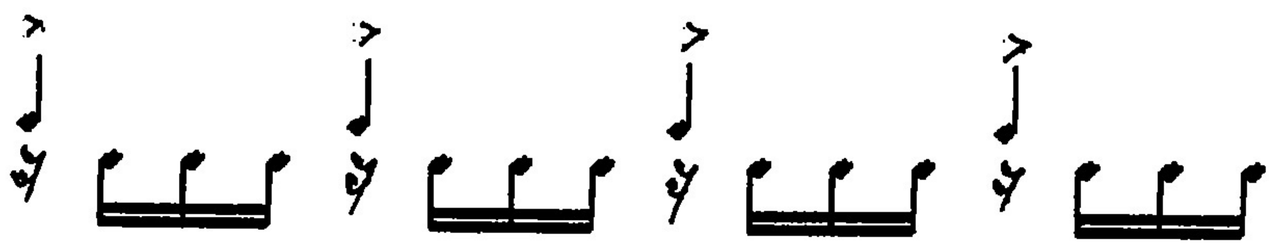
C. Memainkan Rimis dengan 2 tangan

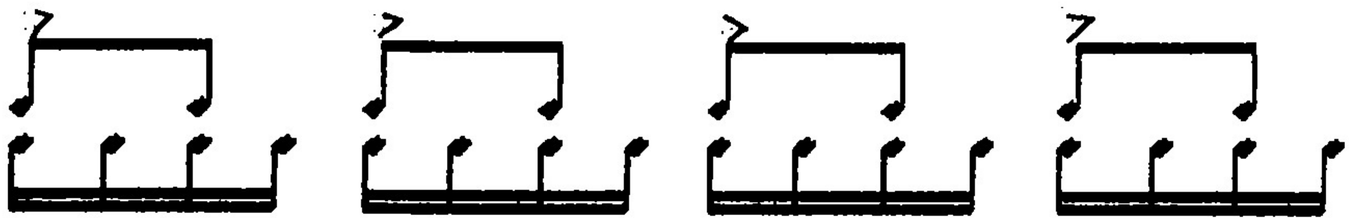
Latihan ritmis juga bisa dilakukan dengan menggunakan dua notasi yang ditulis dengan notasi atas dan bawah, yaitu tangan kanan memainkan notasi atas, tangan kiri memainkan notasi bawah, seperti contoh latihan di bawah ini:

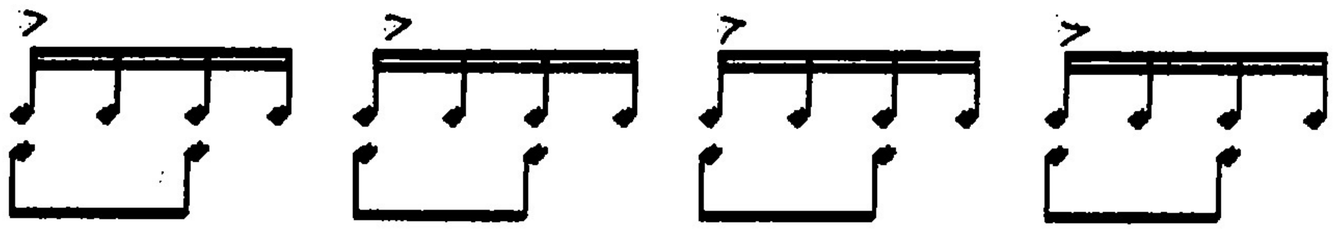
1.

2. 

3.

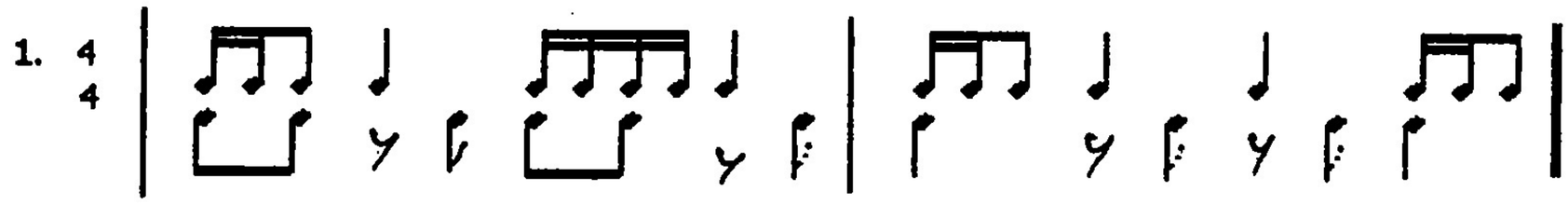
4. 

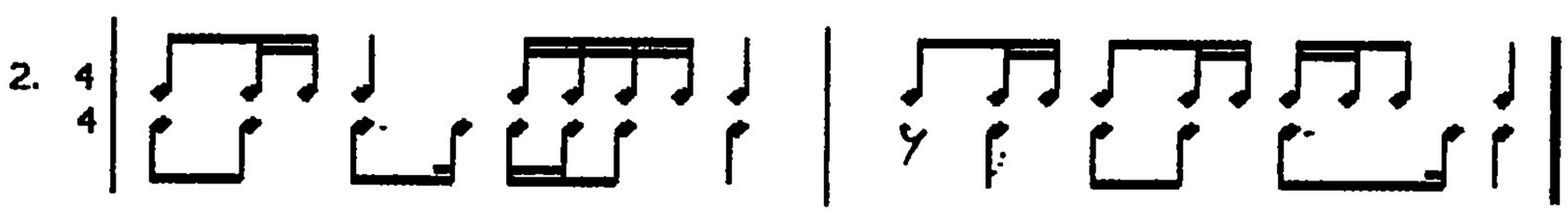
5. 

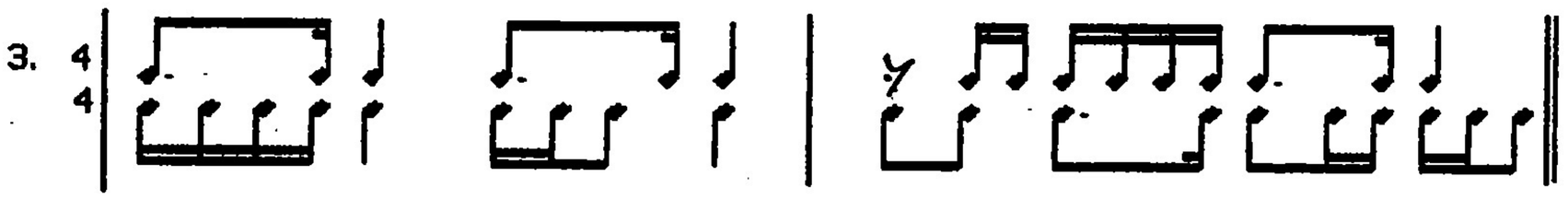
6. 

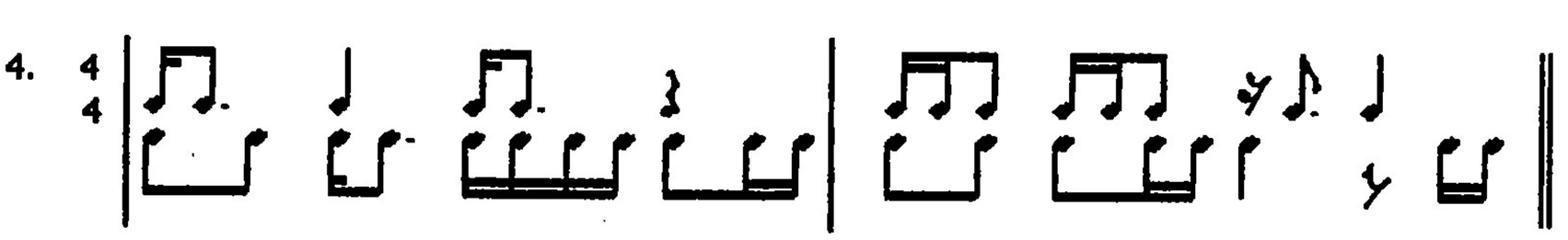
D. Latihan Ritmis Ganda

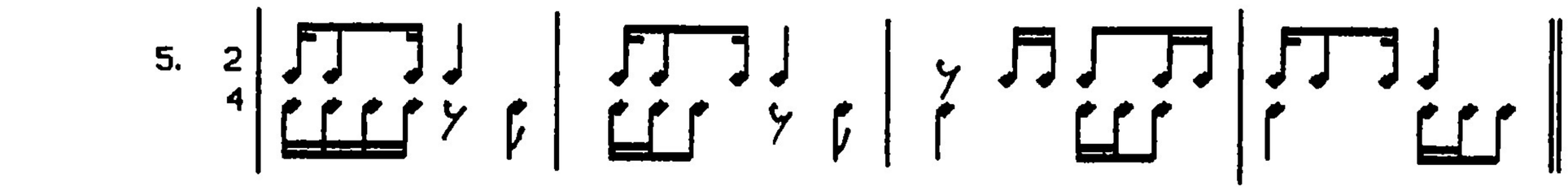
Latihan juga bisa dilakukan yaitu dengan ritmis ganda notasi atas dinaikkan dengan vocal dan notasi bawah di ketuk dengan tangan, seperti di bawah ini:

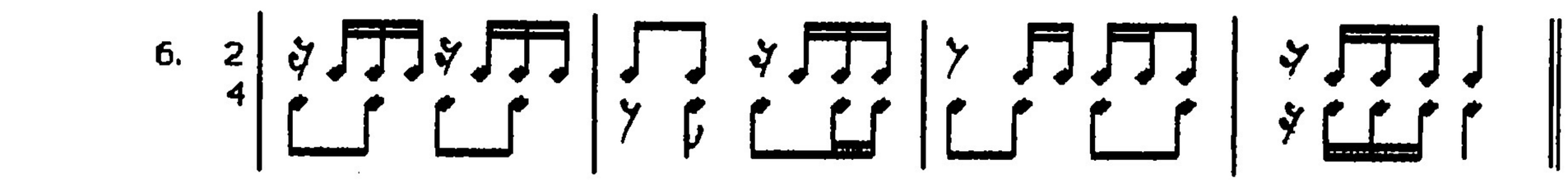
1. 

2. 

3. 

4. 

5. 

6. 

E.

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

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

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

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

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

6. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

7. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

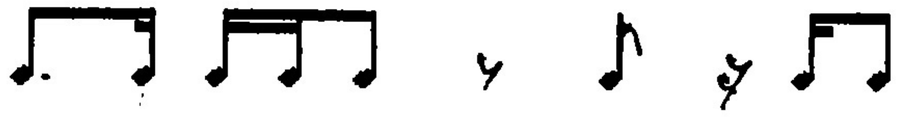
8. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

9. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

10. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

F. Dikte ritmis

1.

2. 

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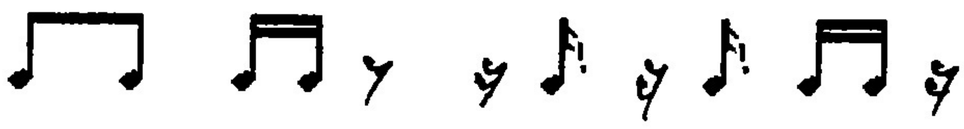
7. 

8.

9.

10.

G. Mainkan latihan berikut ini.

1.

2.

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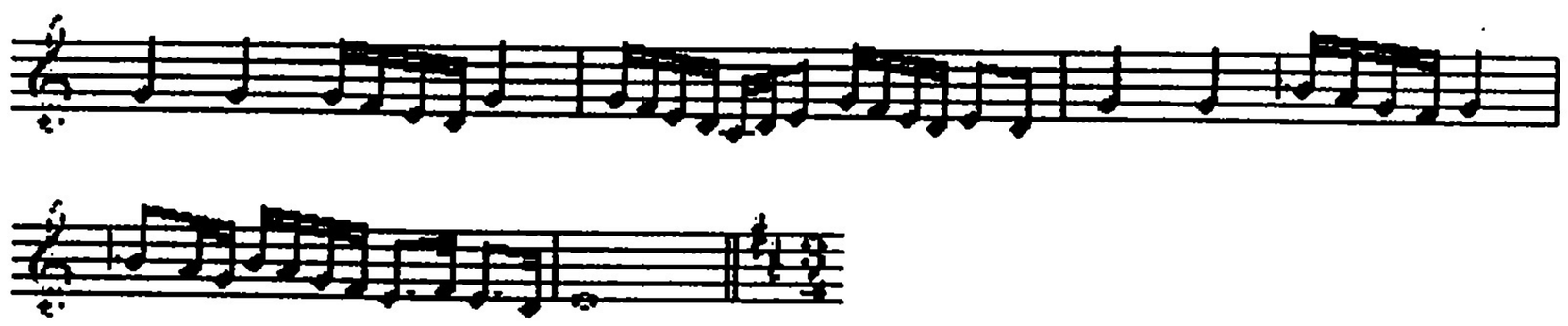

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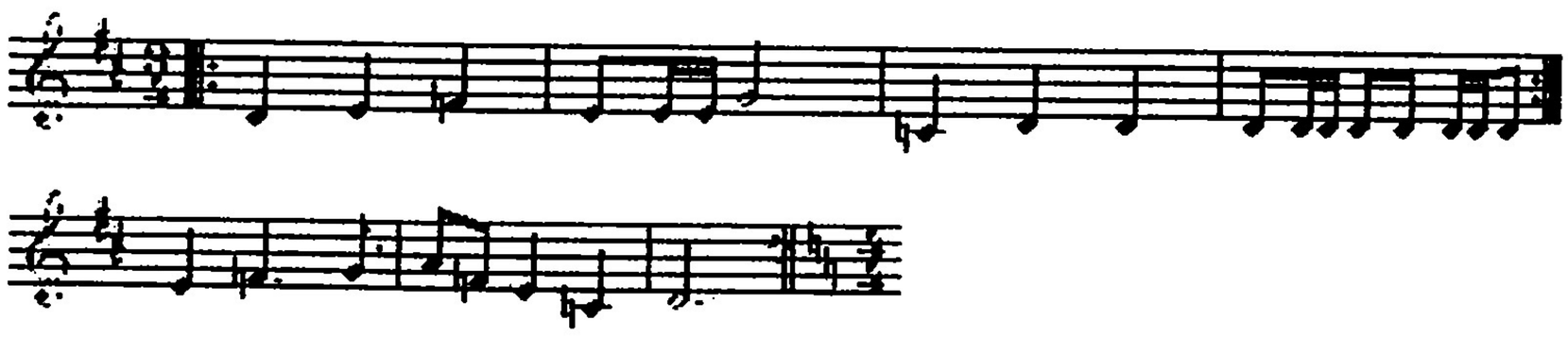


5.

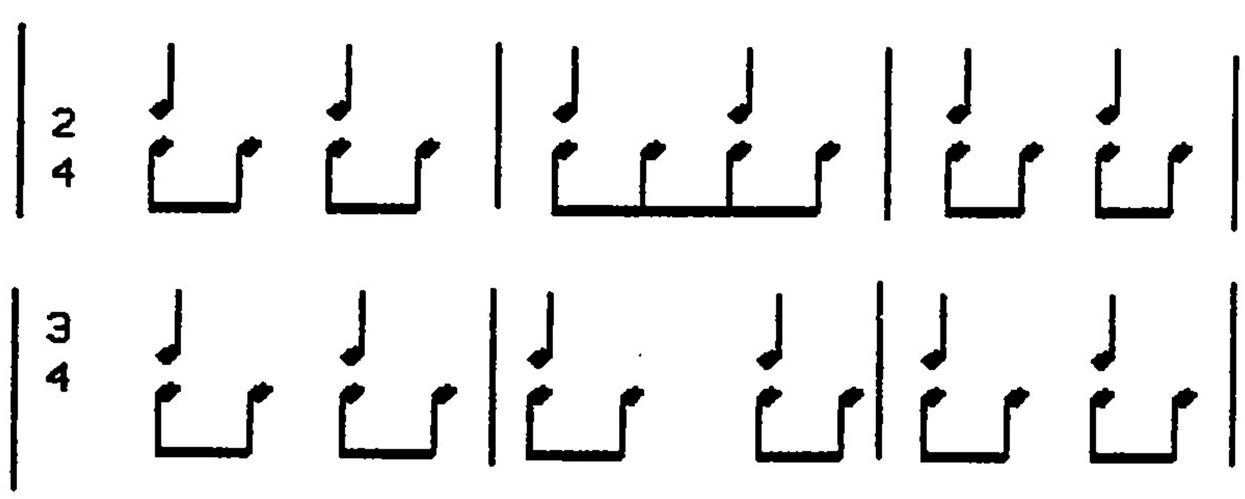
BAB II

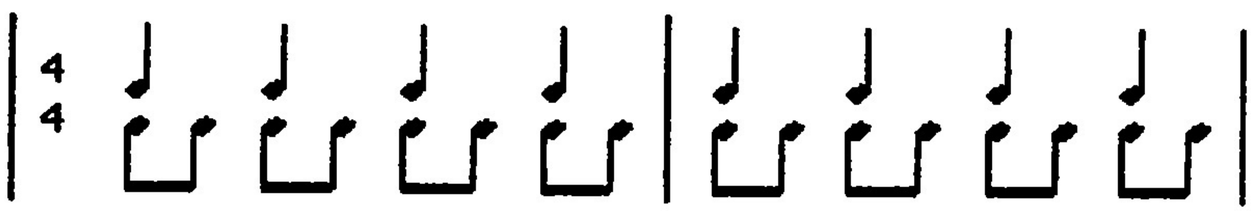
COMPOUND METER (SUKAT SUSUN)

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:

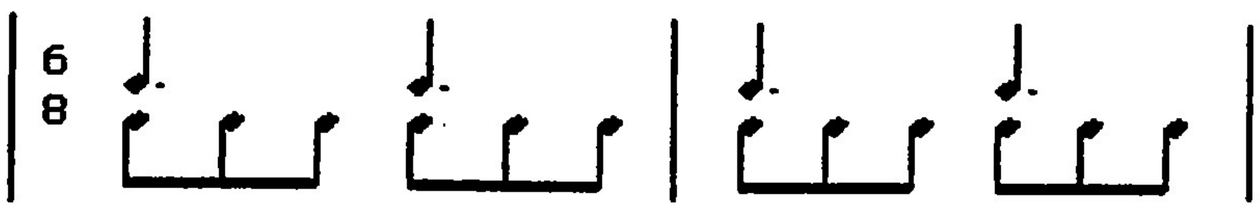
Sukat bersahaja (simple meters)

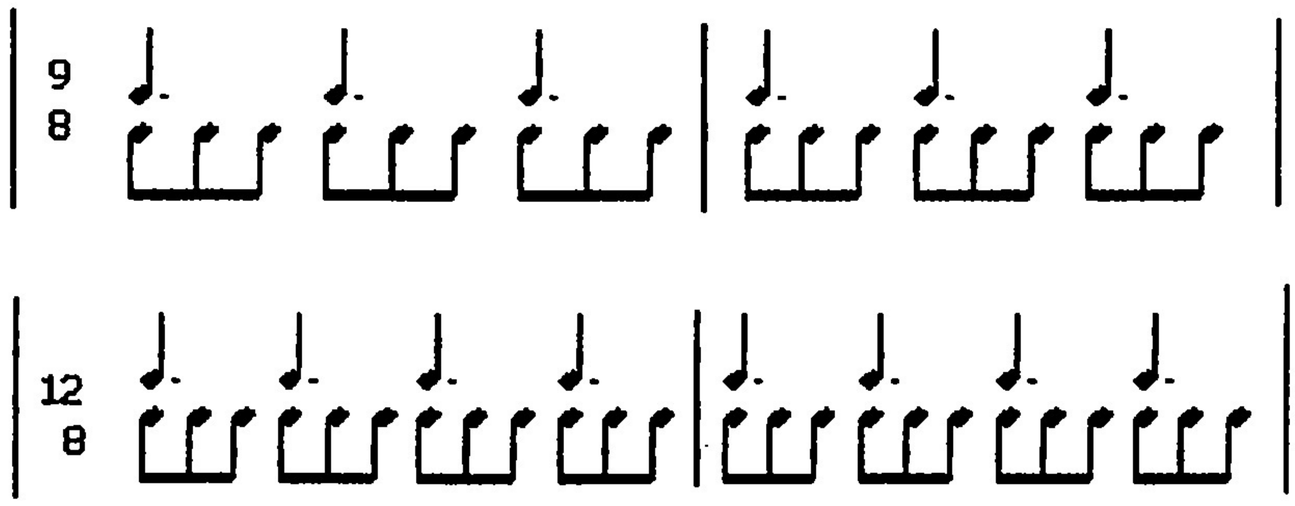




Dalam sukat bersahaja setiap ketuk bias dibagi dua sama rata. Kalau dalam sukat susun setiap ketuk bisa dibagi tiga sesuai nilai dari sukatnya seperti berikut ini:

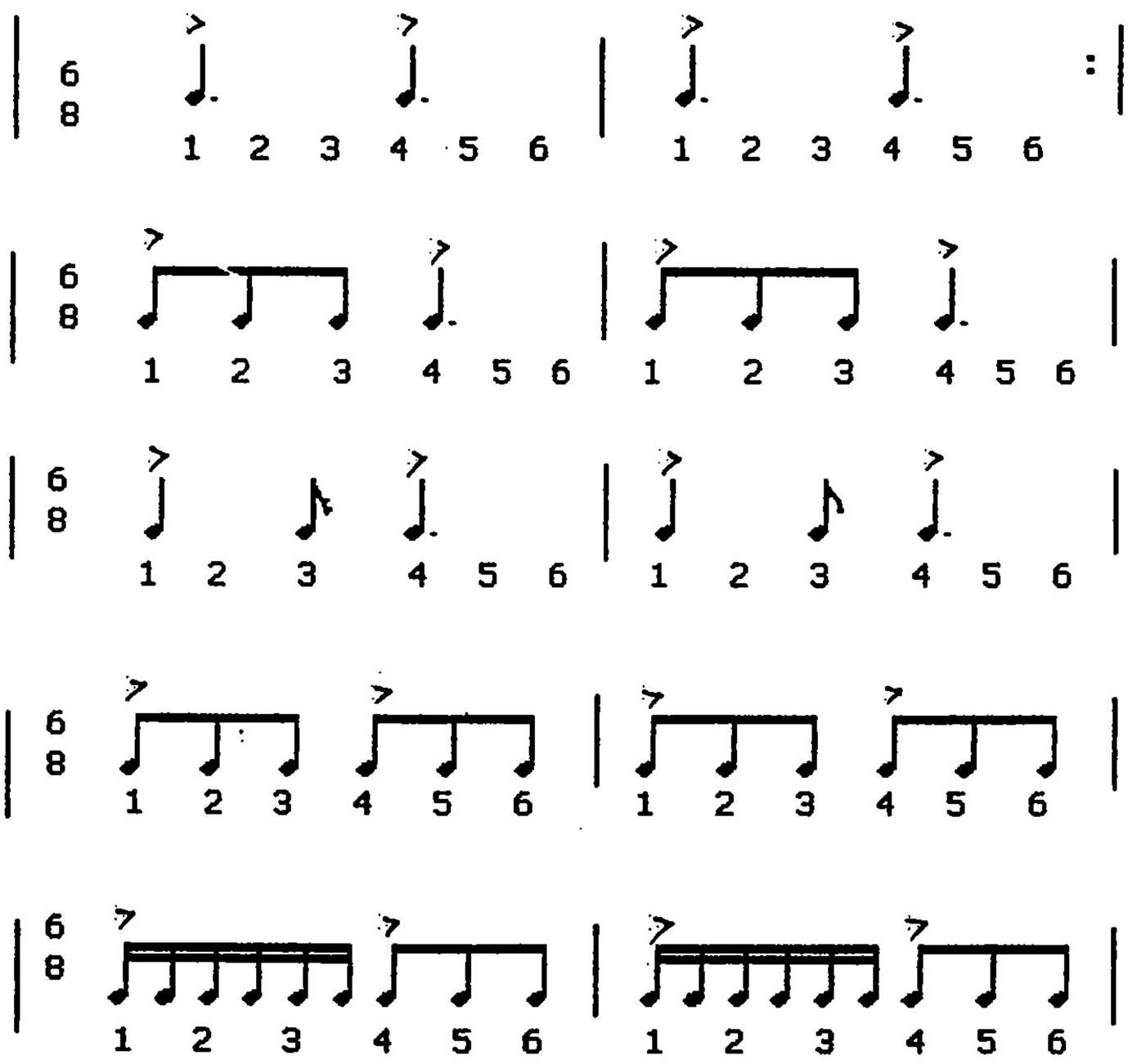
Sukat Susun (compound meter)





Coba teliti dalam sukat susun tersebut notasi = merupakan ketukan dasar

B. latihan Mengetuk dan Menghitung Ritmis

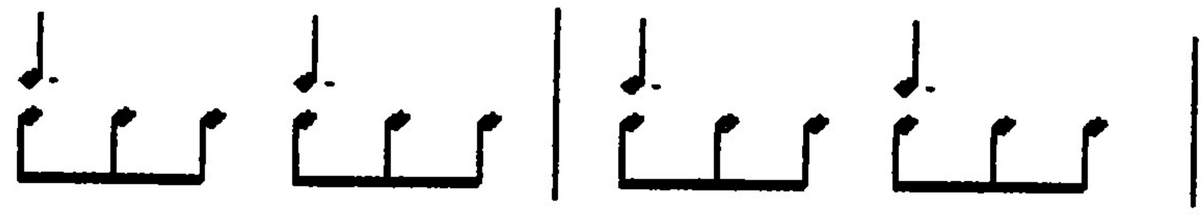


C. Latihan dengan Dua Tangan

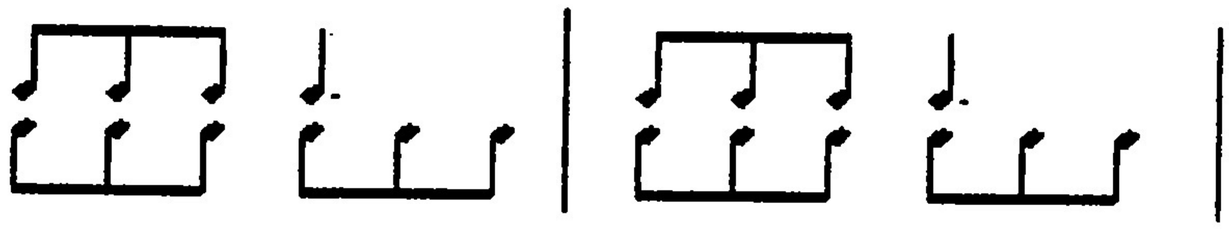
Berikut ini bentuk latihan dengan menggunakan tangan kiri dan tangan kanan. Pertama-tama ketuk dengan tangan kiri pada notasi bawah, selanjutnya di tambah dengan tangan kanan pada notasi atas dan dibunyikan serentak.

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

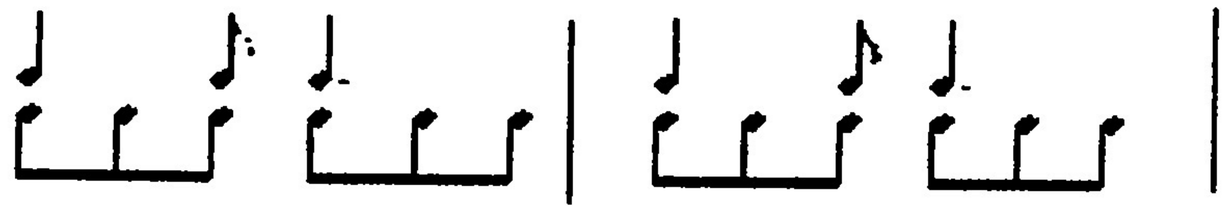
1 T. ka / T. ki 6/8



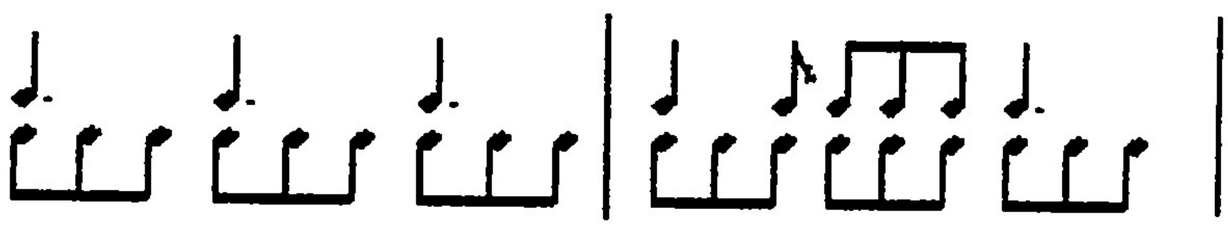
2. T. ka / T. ki 6/8



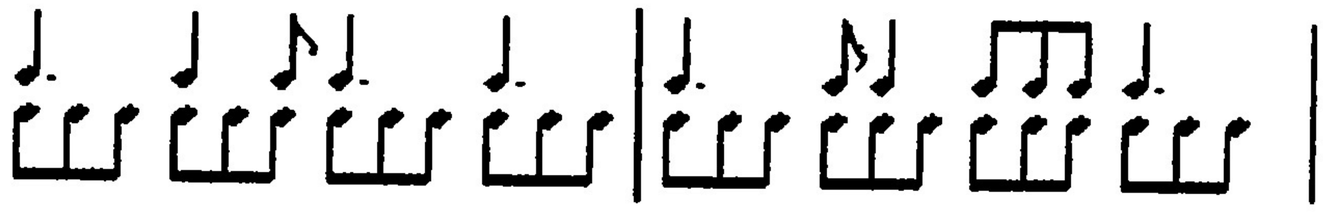
3. T. ka / T. ki 6/8



4. T. ka / T. ki 9/8

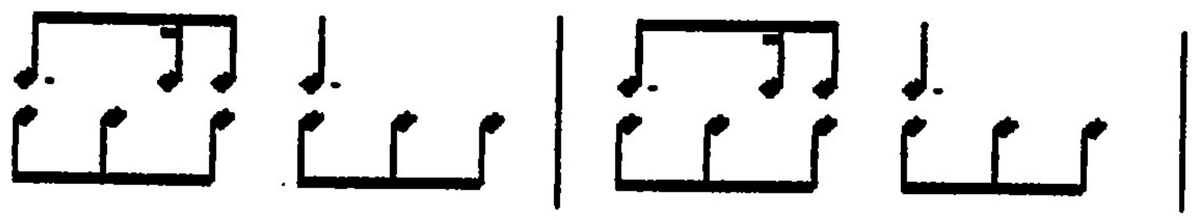


5. T. ka / T. ki 12/8

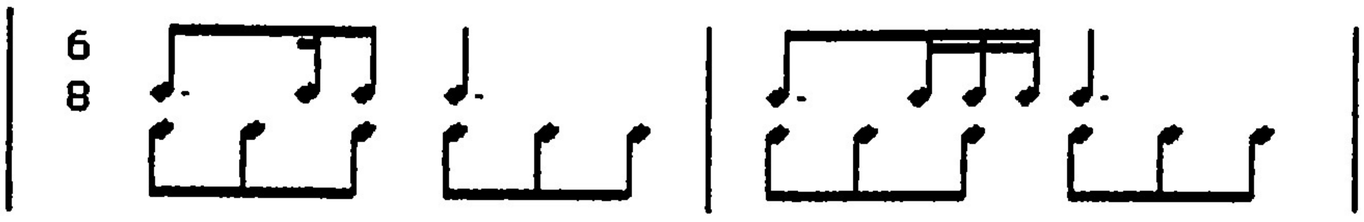


D. Latihan Variasi Ritmis

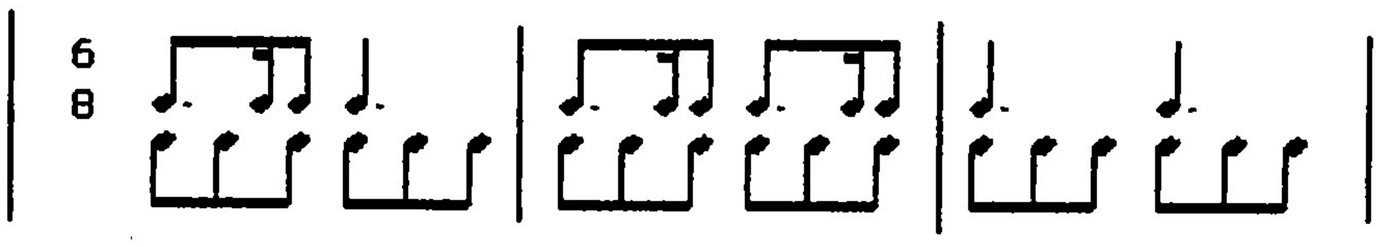
1. T. ka / T. ki 6/8



2. T. ka T. ki

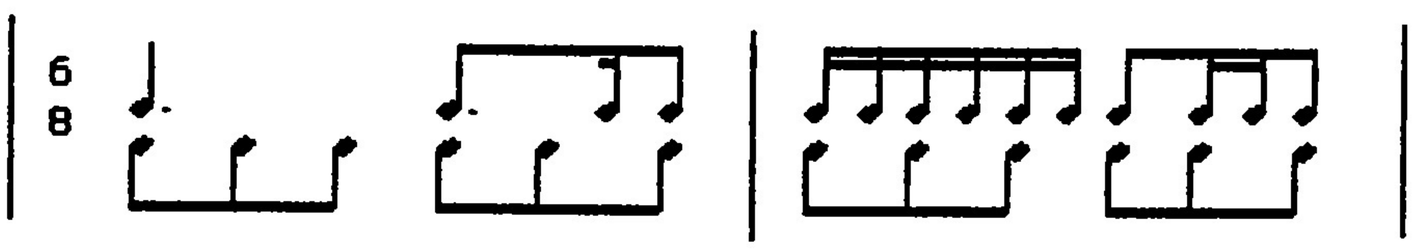


3. T. ka T. ki



E. Latihan Variasi Ritmis dan melodi

1.



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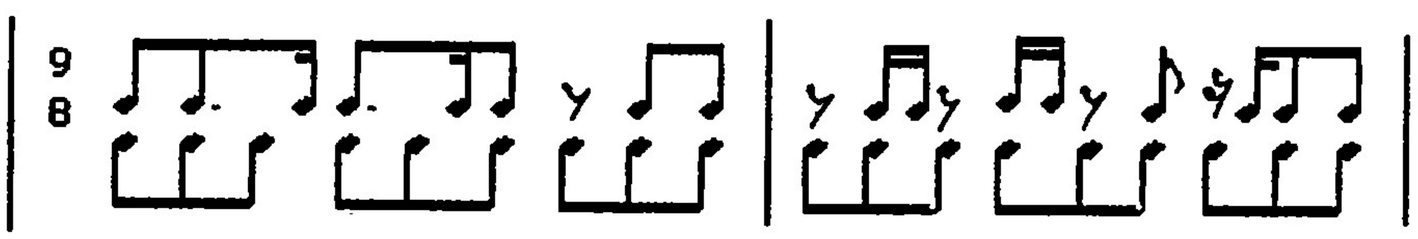
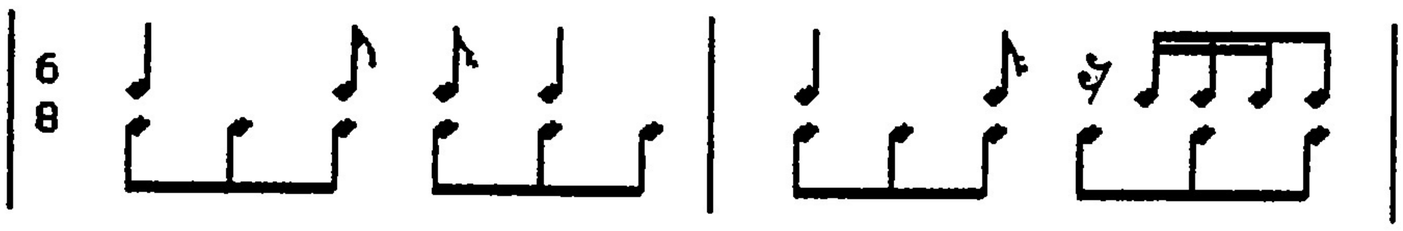
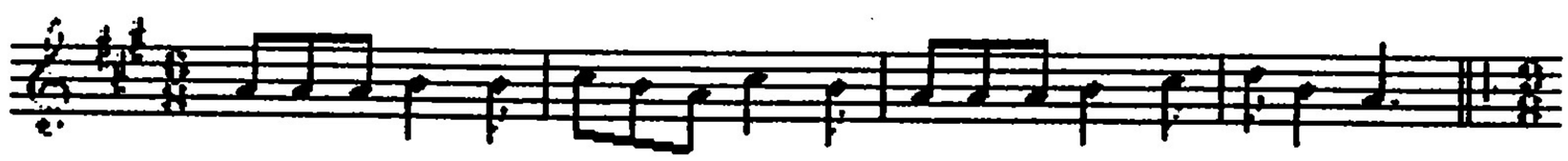


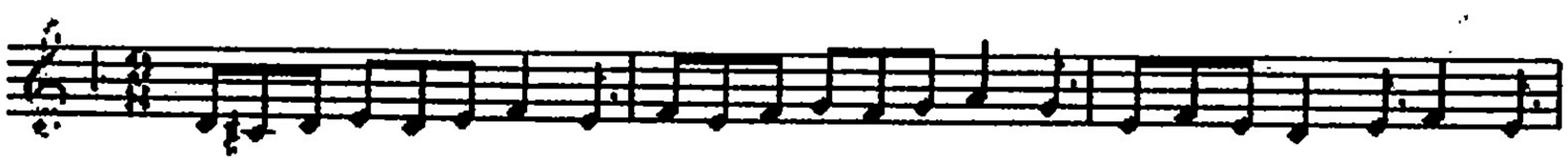
3.



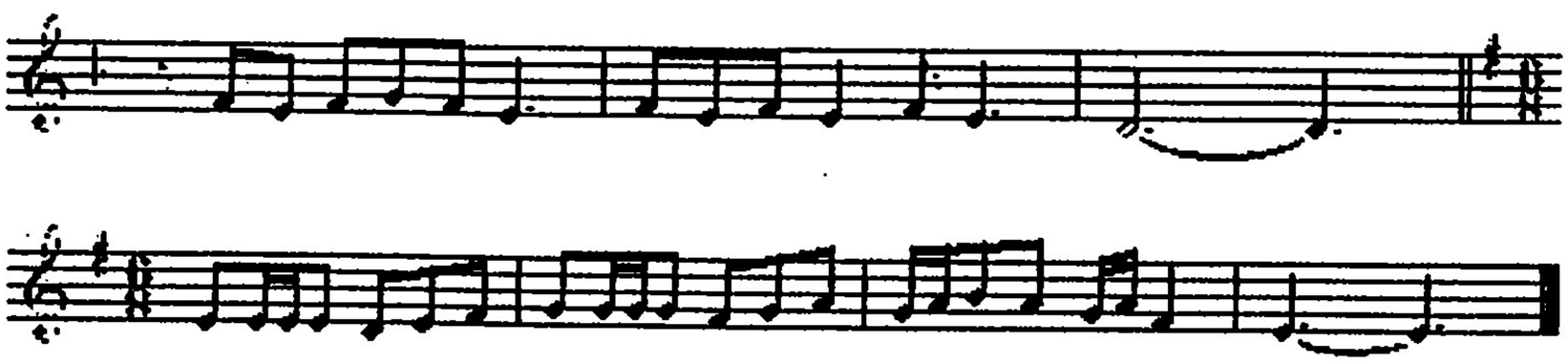
1.



2.



3.



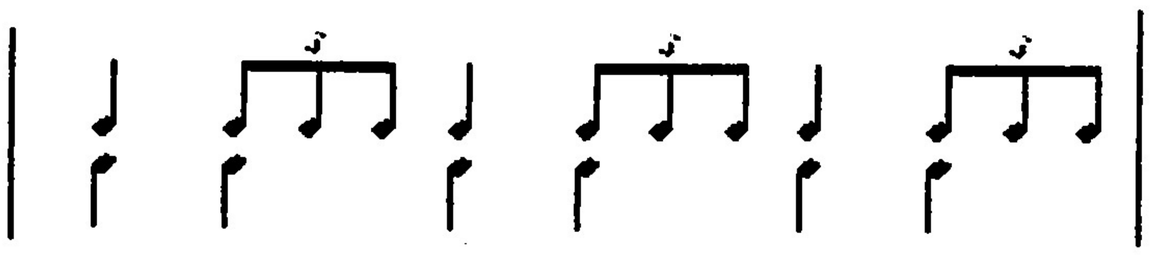
4.

BAB III

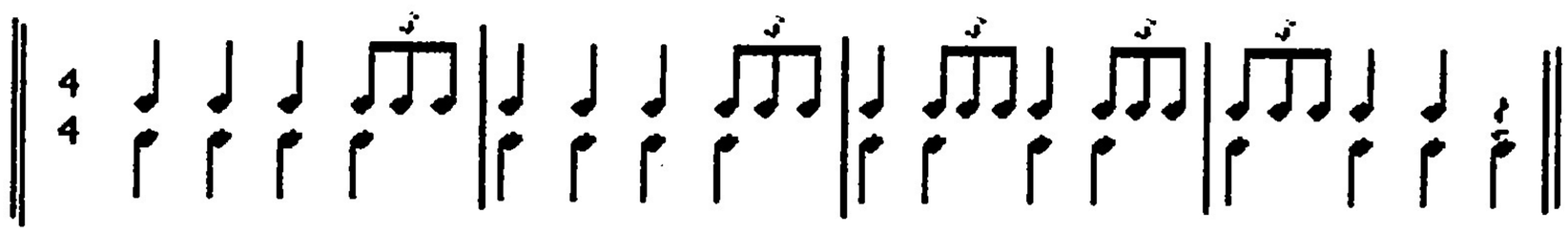
TRIPLETS

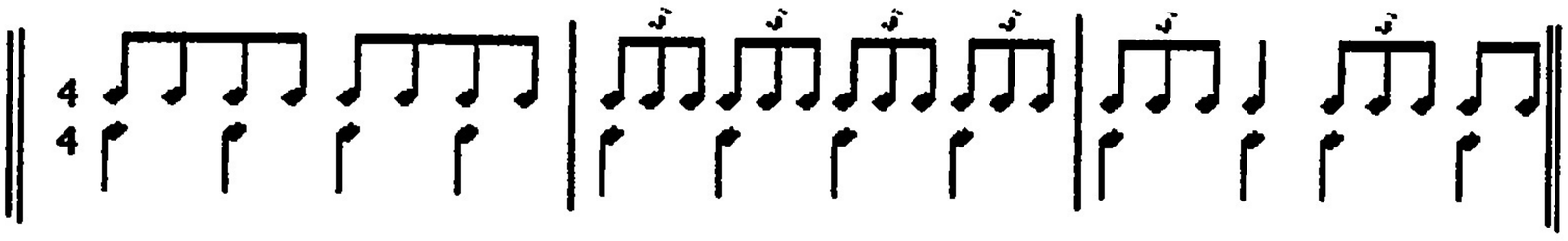
A.Triplets

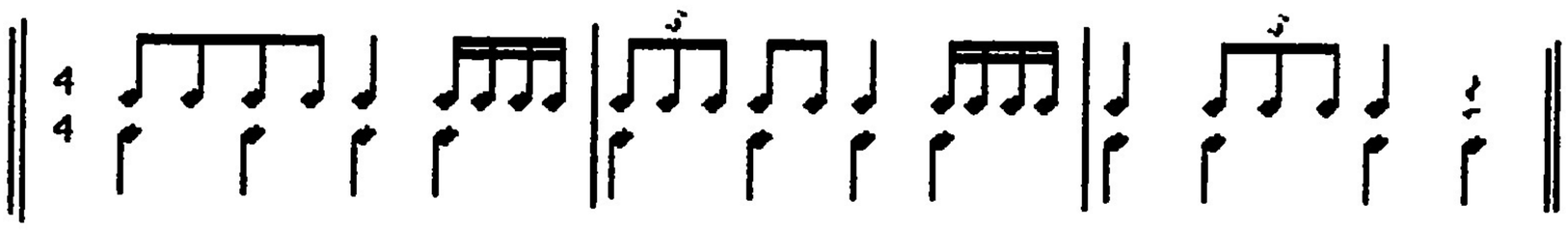
Sebuah notasi bisa dibagi 3 sama rata, baik notasi bernilai seperempat ataupun kelipatannya. Selanjutnya notasi yang dibagi tiga bagian tersebut disebut dengan istilah triplet

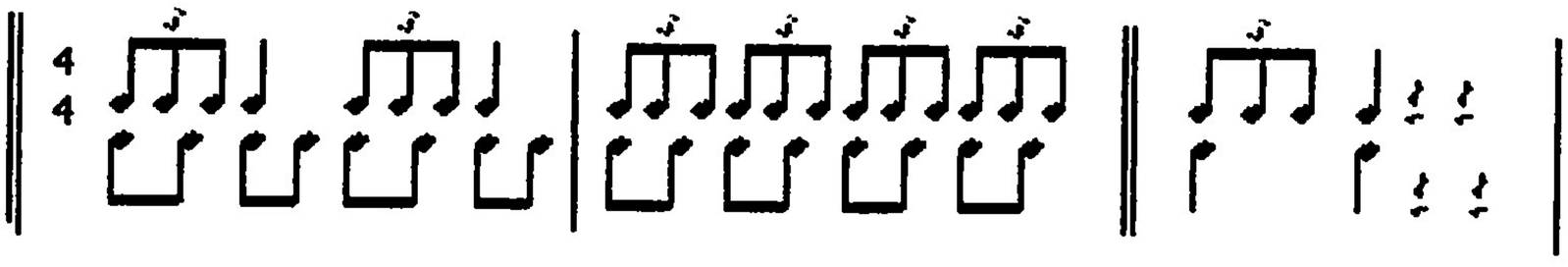


Latihan variasi ritme



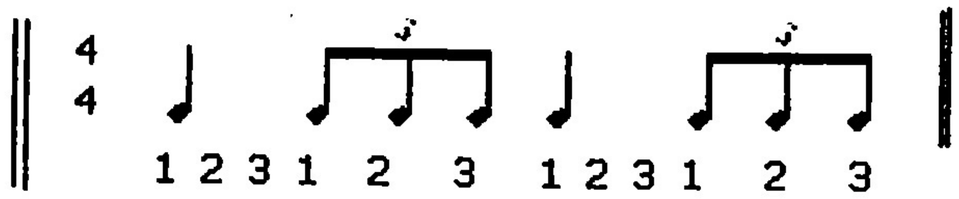


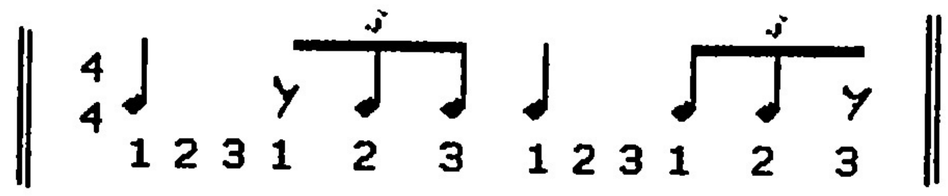


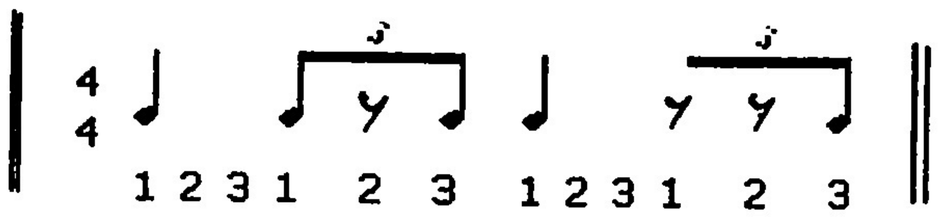


B. Tanda istirahat dalam triplets.

Ketuk dan hitung notasi berikut:

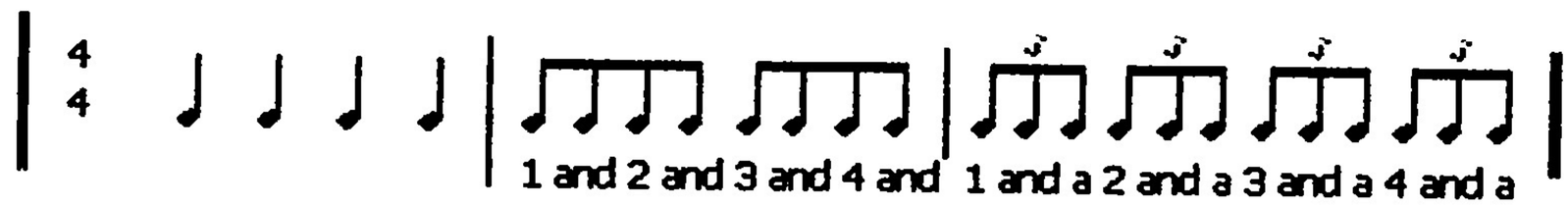


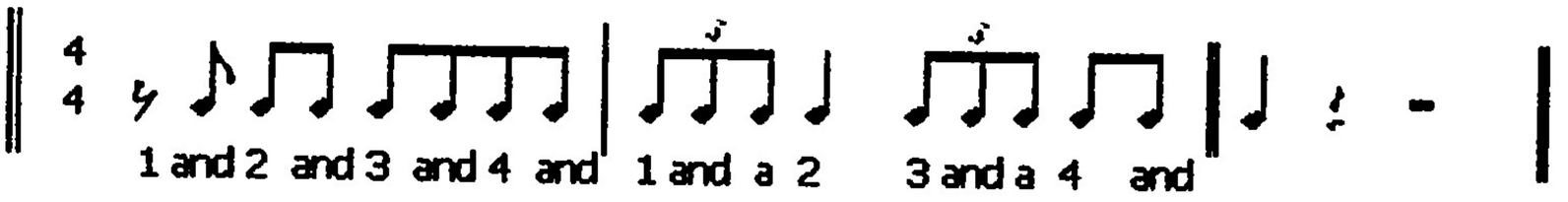




C. Mengetuk dan Menghitung Triplets

Mainkan latihan di bawah ini:

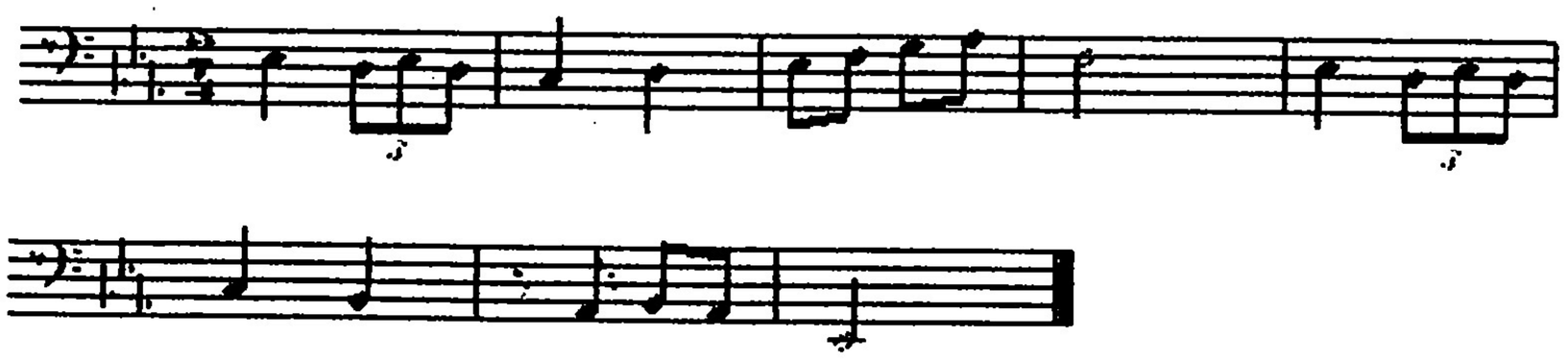




Nyanyikan melodi berikut ini:

1.

2.

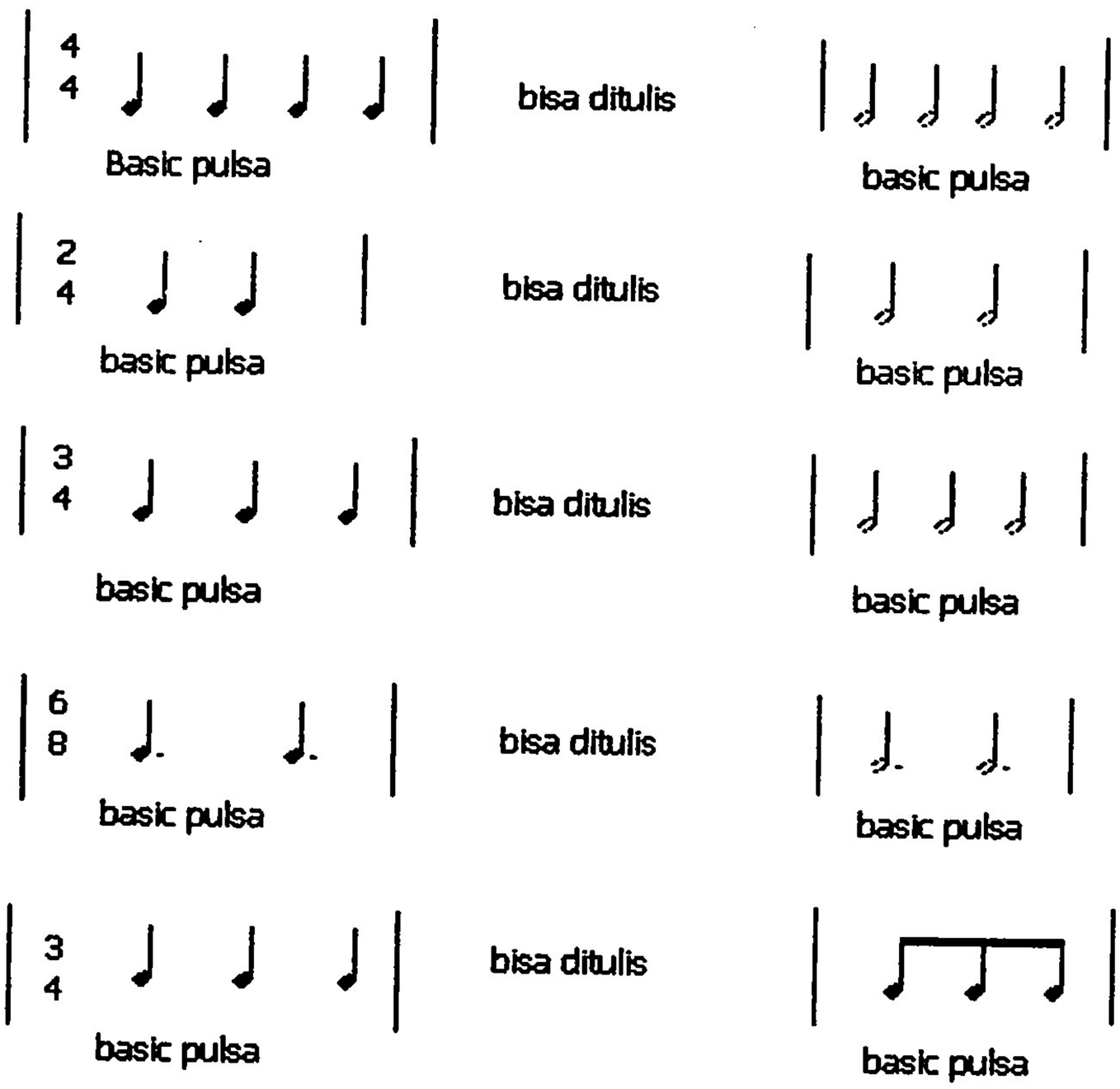


BAB IV

BASIC PULSE

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

Untuk penulisan sukat bisa dengan symbol lain yaitu:

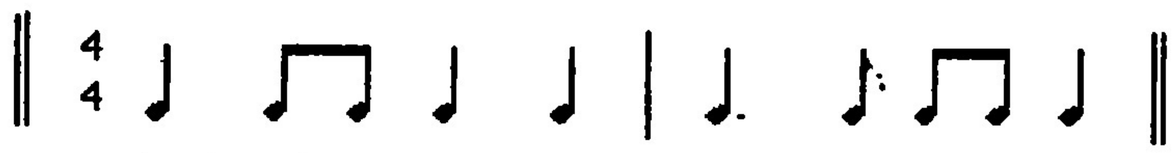


Untuk penulisan sukat bias dengan symbol lain yaitu:

𝐂 Symbol untuk sukat 4/4

𝐂 Symbol untuk sukat 2/2

B. Latihan variasi ritmis

1. 

basic pulsa :

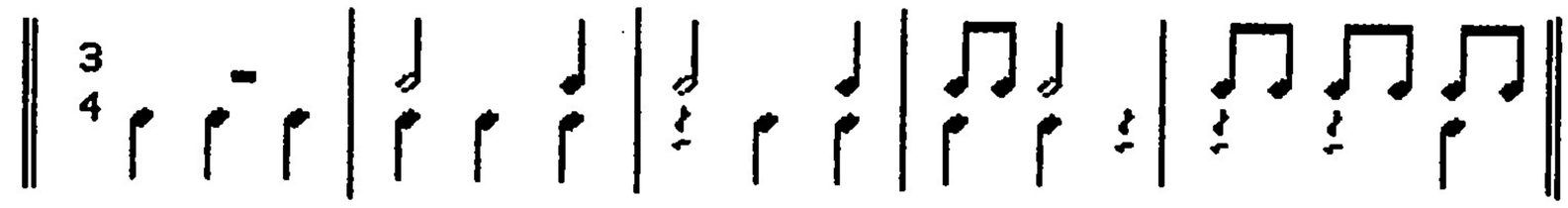
2.

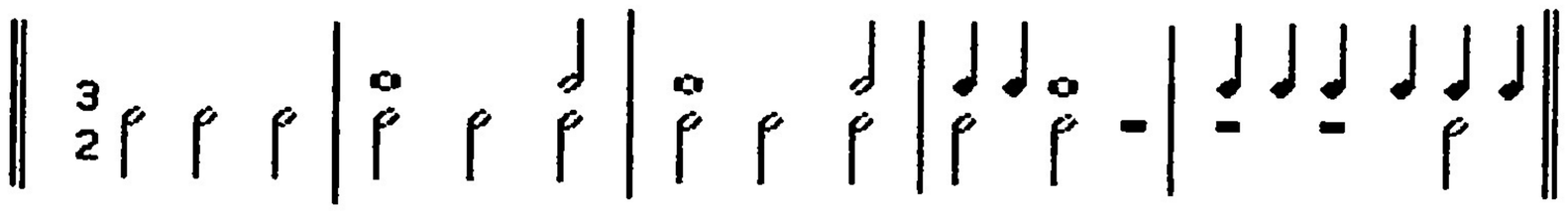
basic pulsa :

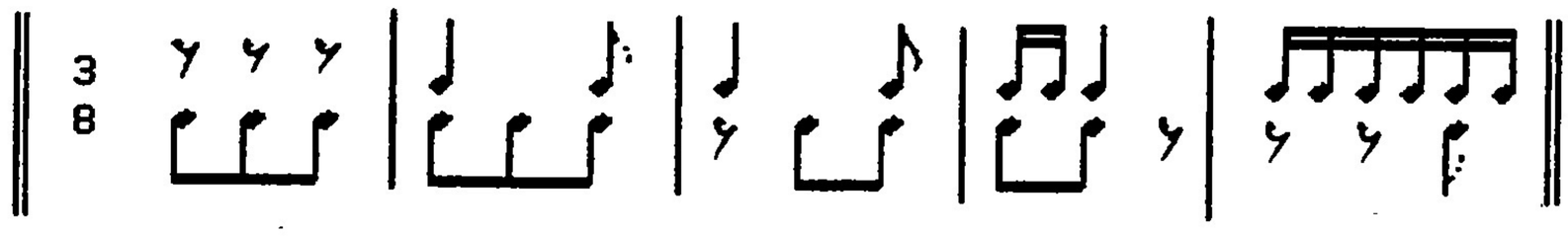
3.

basic pulsa :

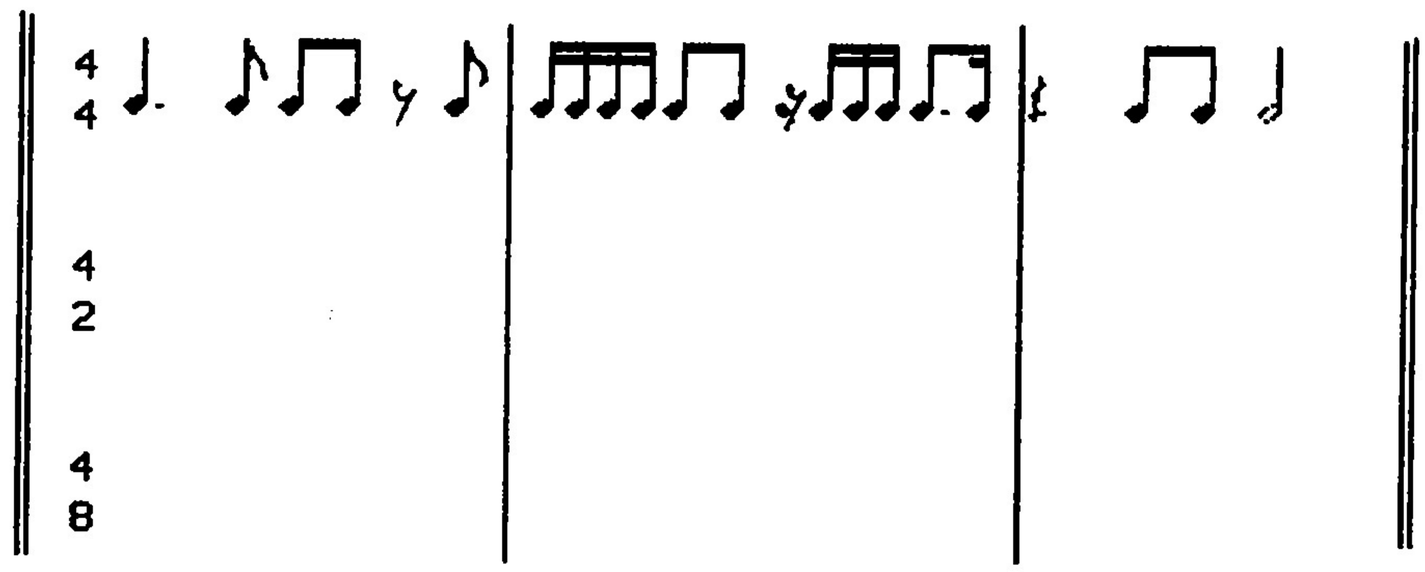
C. Latihan untuk double ritmis

1. 

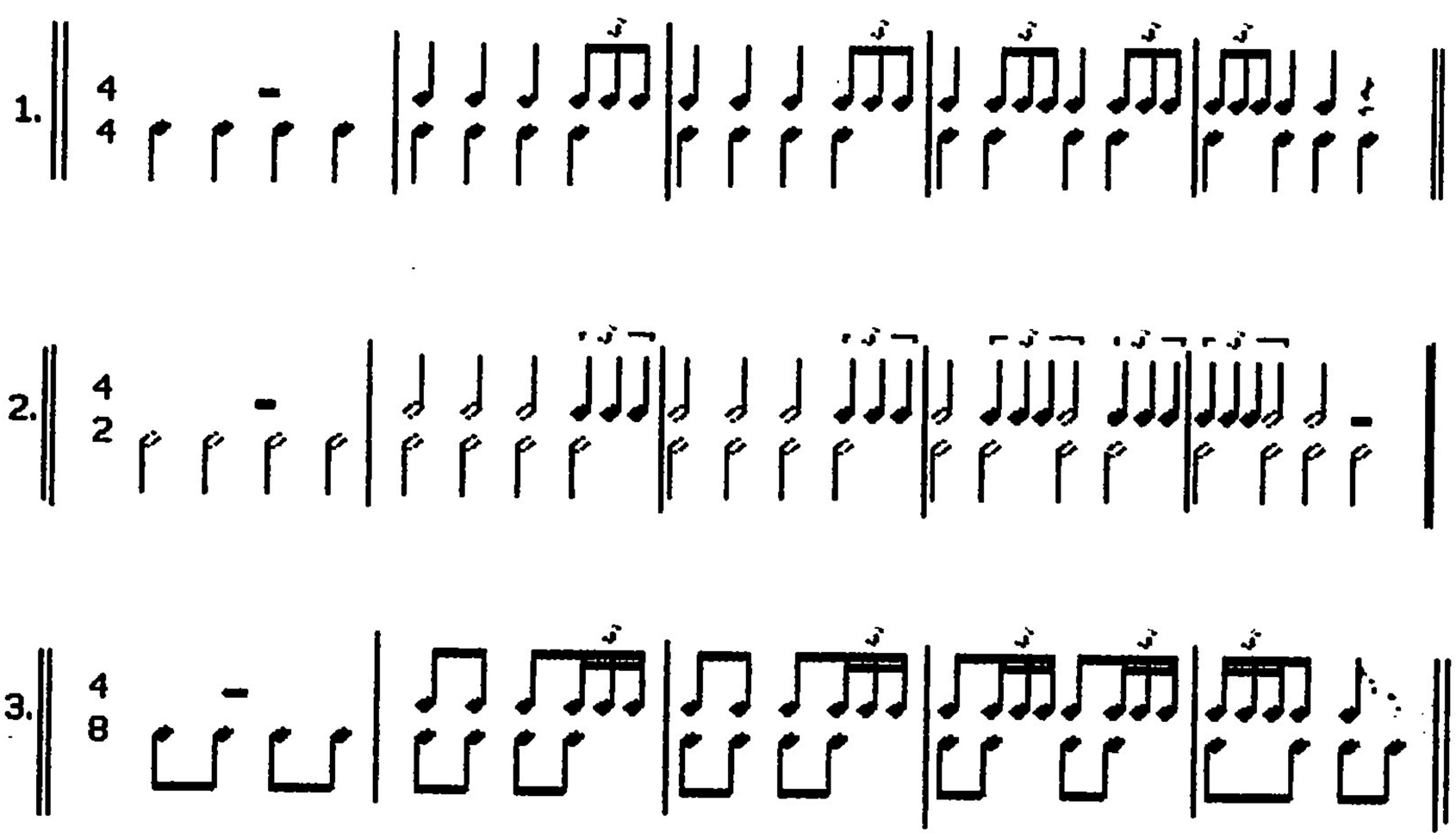
2. 

3. 

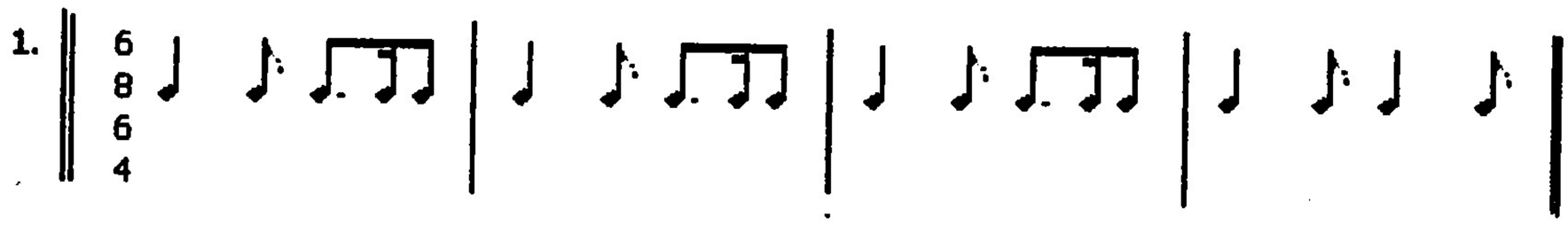
D. Tulis dengan menggunakan sukat yang berbeda, setelah itu praktikkan!

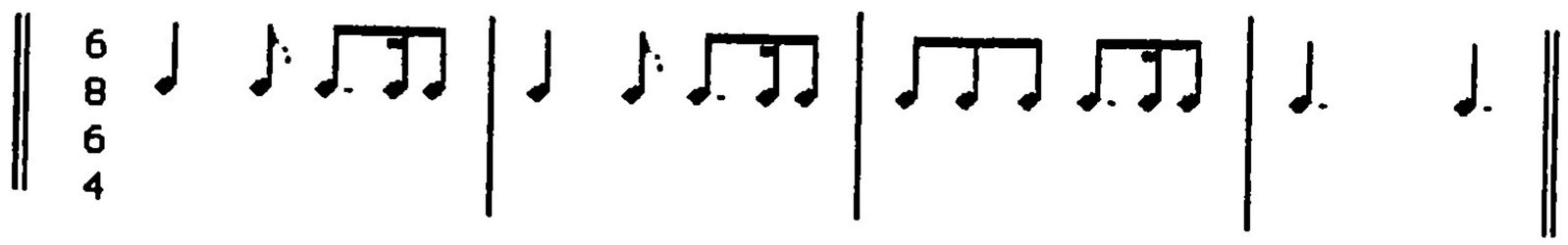


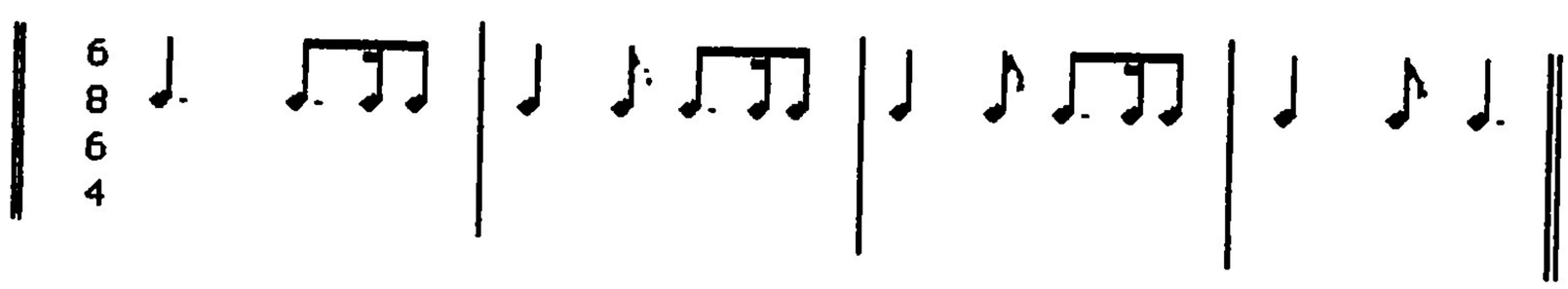
E. Praktekkan double ritmis berikut ini dengan menggunakan tangan kanan untuk bagian atas, tangan kiri pada bagian bawah

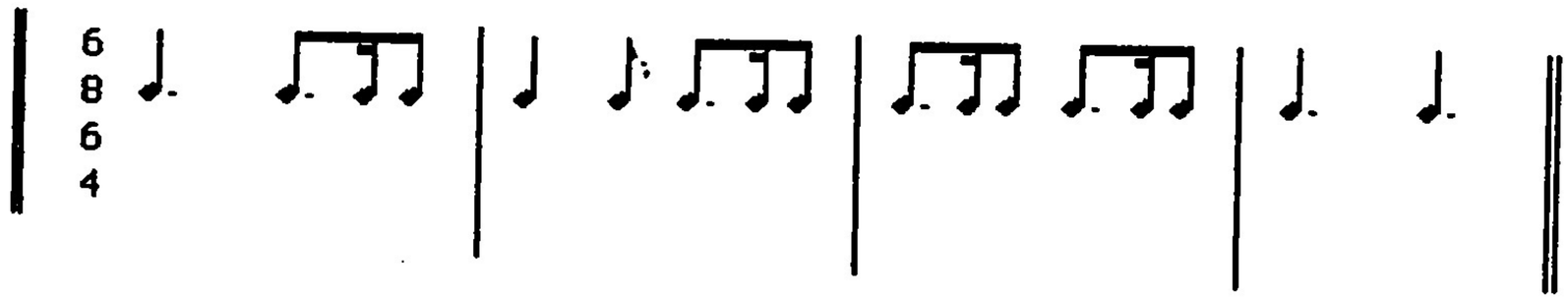


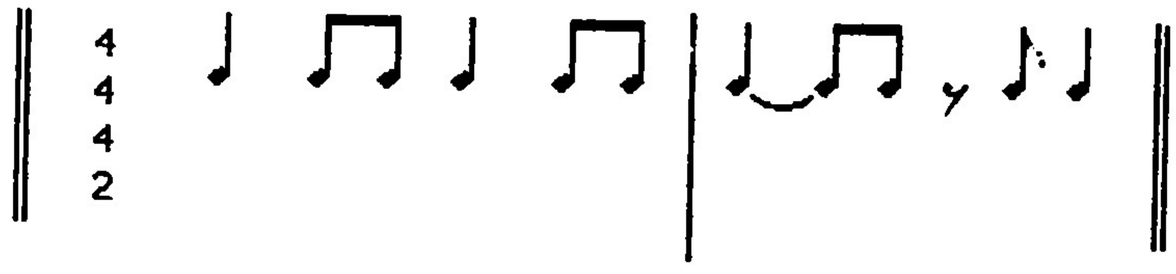
F. Latihan variasi ritmis ; tuliskan !

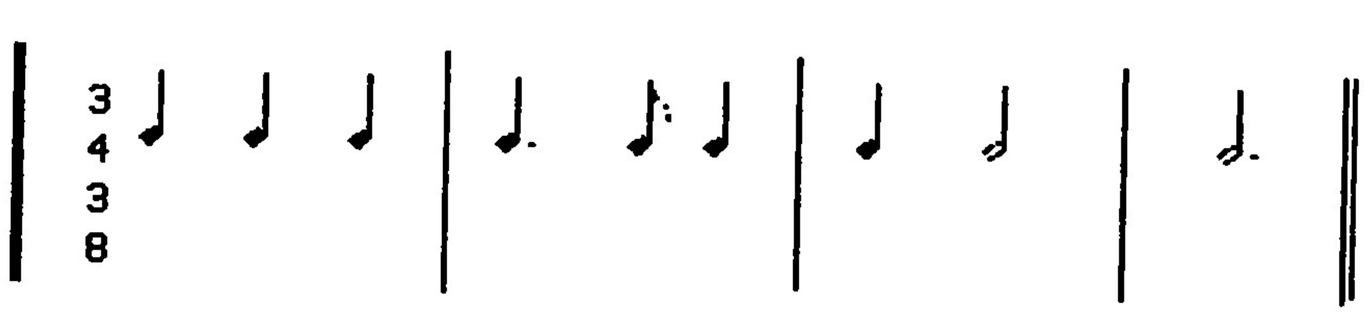


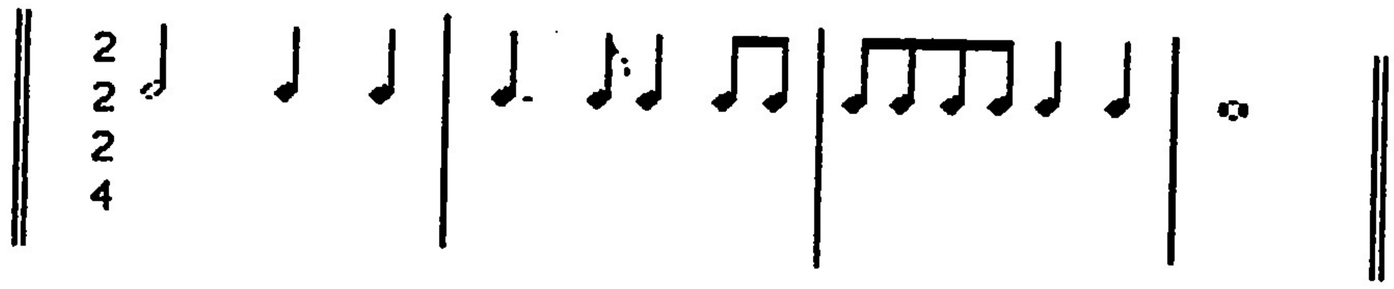
2. 

3. 

4. 

5. 

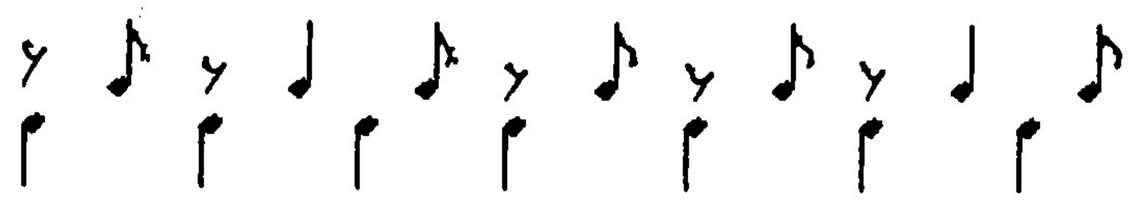
6. 

7. 

BAB V

NOTASI SYNCOP

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

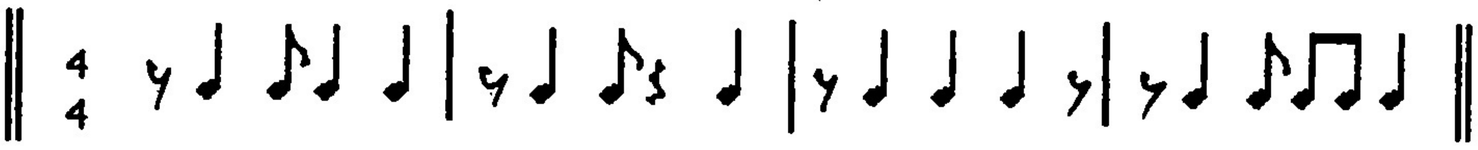


Nilai notasi sinkop harus sesuai dengan nilai ketukan yang menyertai latihan di bawah ini, sertakan ketukan di bawah notasi.

a.

b.

c.

d. 

Tulis notasi di atas dipasangkan pada ketukan di bawah ini:

a.

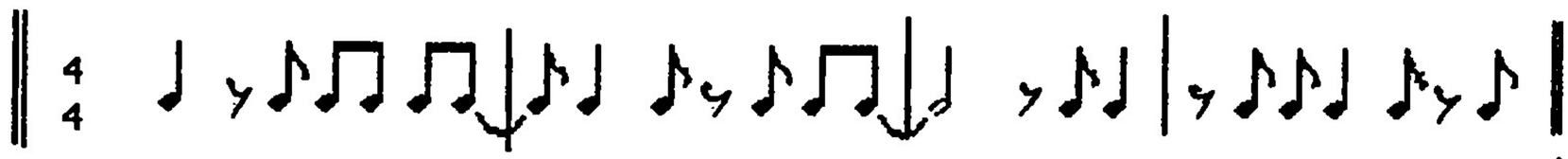
b.

c.

d.

Latihan:

1. **Tulis pasangan notasi dibawah ini serta praktikkan!**

a. 

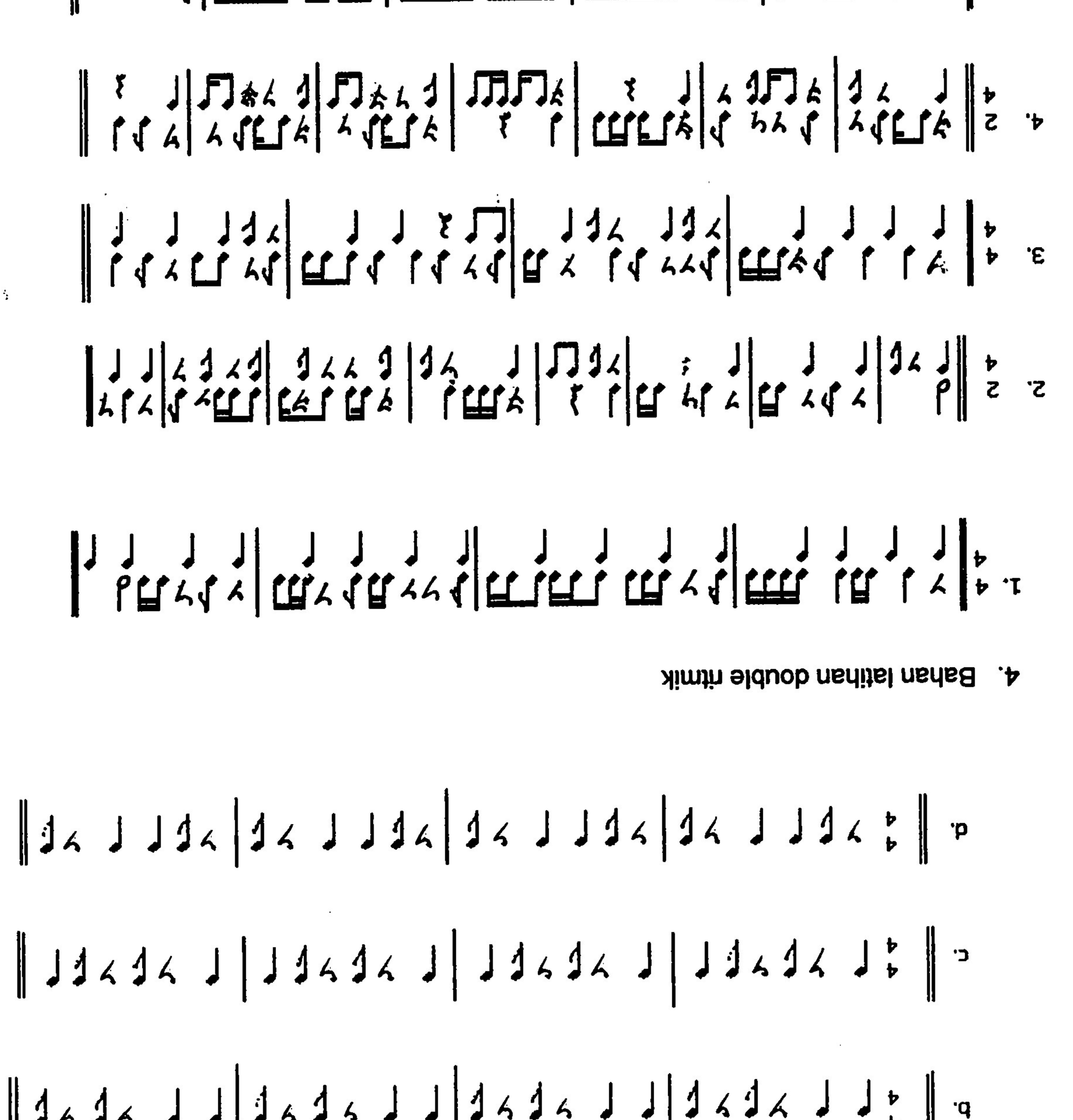
b.

c.

d.

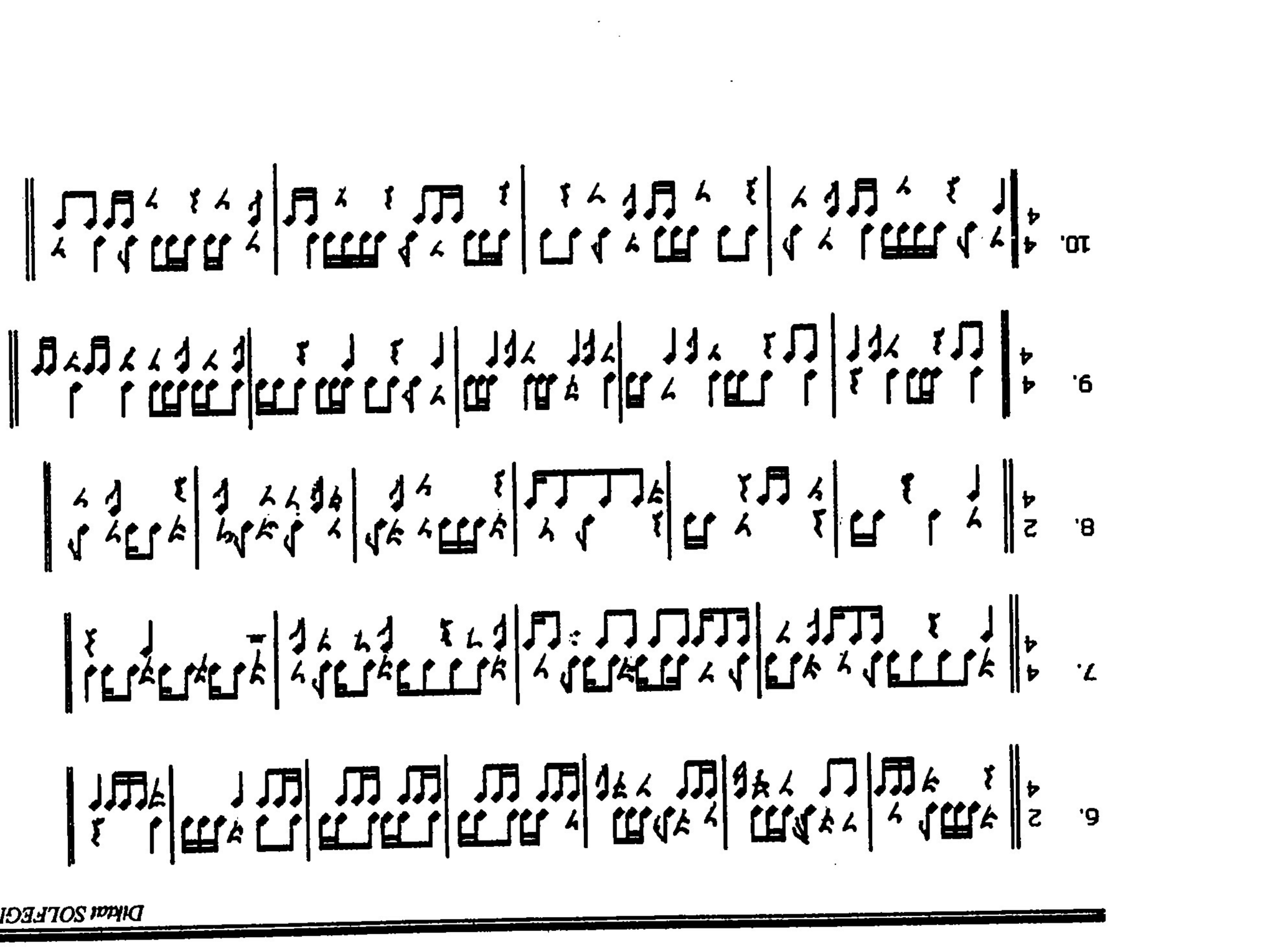
2. **Pasangkan dengan notasi berikut ini:**

a.



3. Latihan

4. Bahan latihan double ritmik


6.
7.
8.
9.
10.

BAB VI

AKOR 7 dan PROGRESI AKOR

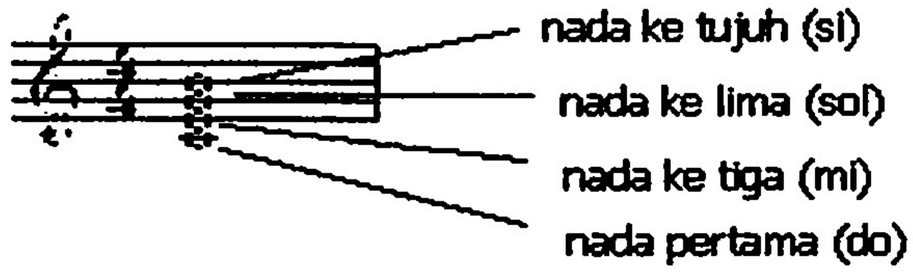
Akor 7 merupakan pengembangan dari akor sebelumnya dengan ditambah nada ke tujuh dari notasi dasar yang meliputi:

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

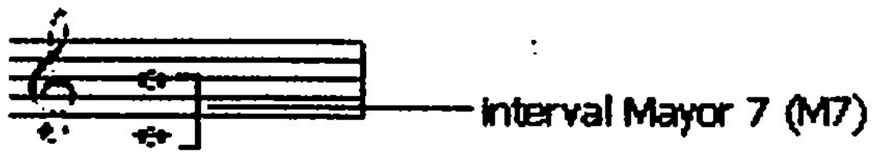
A. Akor Mayor 7 (MM7)

1. Posisi Dasar

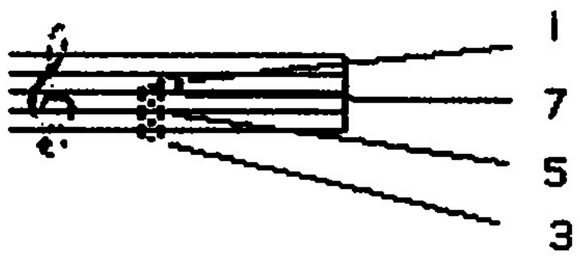
Dalam posisi dasar akor mayor 7 adalah:



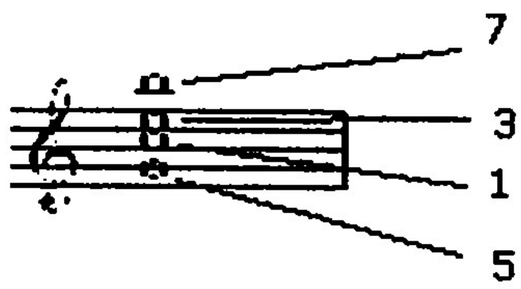
Pada dasarnya akor tersebut adalah akor Mayor Mayor 7 (MM7) akornya mayor ditambah dengan nada ke tujuh dari nada dasar.



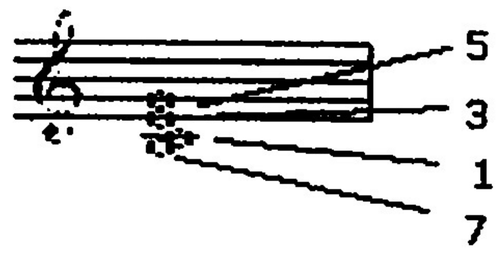
2. Posisi Pembalikan Pertama



3. Posisi Pembalikan Kedua



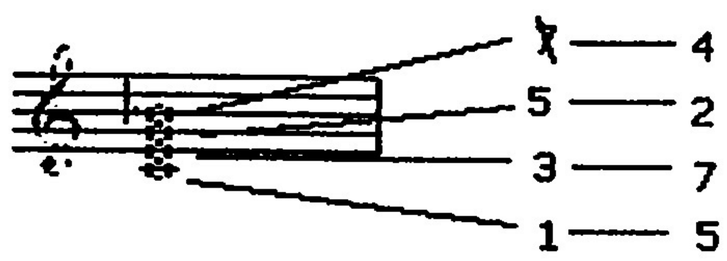
4. Posisi Pembalikan Ketiga



B. Akor Mayor minor 7 (Dominan Septim)

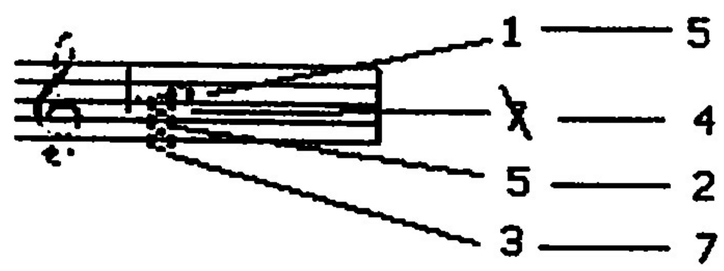
1. Posisi Dasar

Dalam posisi dasar akor Mayor minor 7 adalah:

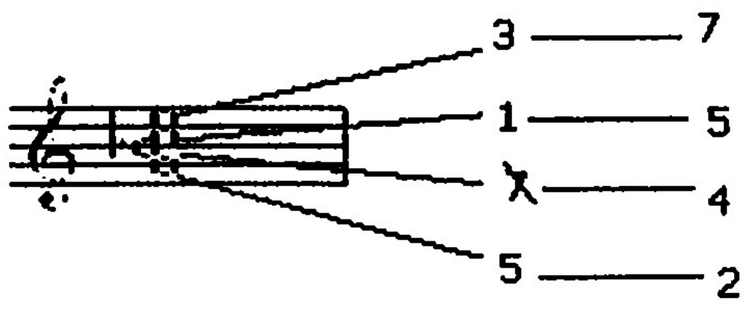


Akor Mayor Minor 7 (Dom7) ini adalah akor yang ditambah nada ke 7 yang diturunkan ½ tone

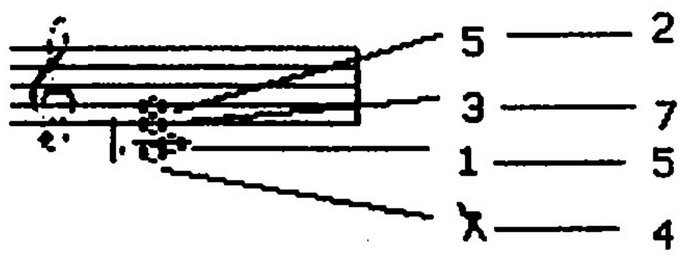
2. Posisi Pembalikan Pertama



3. Posisi Pembalikan Kedua

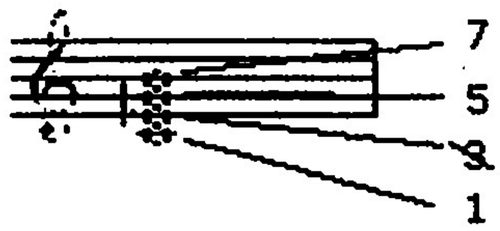


4. Posisi Pembalikan Ketiga



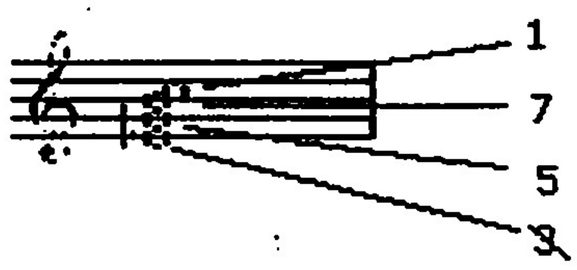
C. Akor minor Mayor 7

1. Posisi Dasar

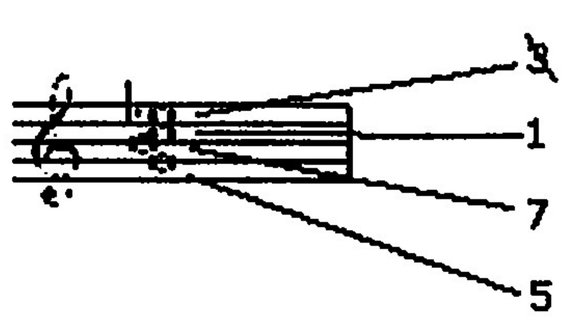


Akornya sendiri minor ditambah nada ke tujuh dalam interval mayor 7

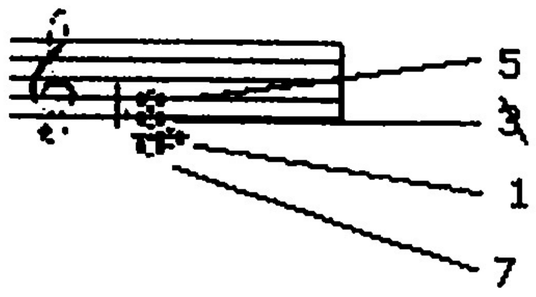
2. Posisi Pembalikan pertama



3. Posisi Pembalikan kedua

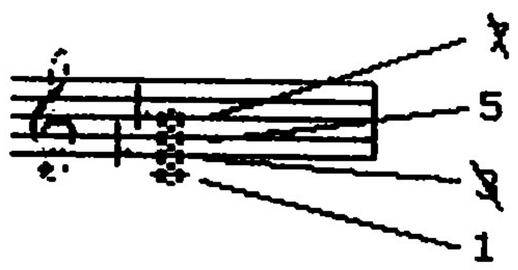


4. Posisi Pembalikan ketiga



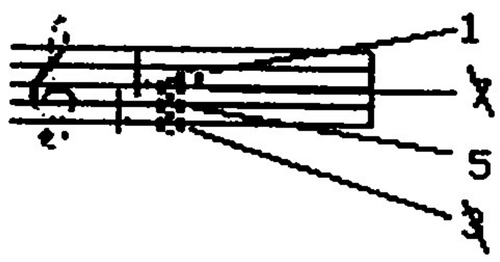
D. Akor minor minor 7

1. Posisi Dasar

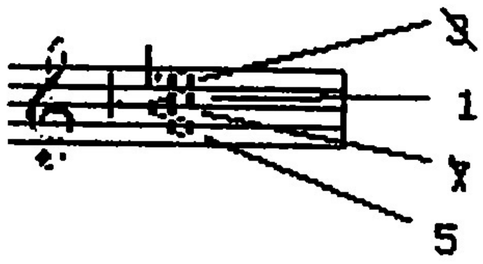


Akornya sendiri dalam kualitas minor ditambah dengan nada ke tujuh dalam interval minor 7

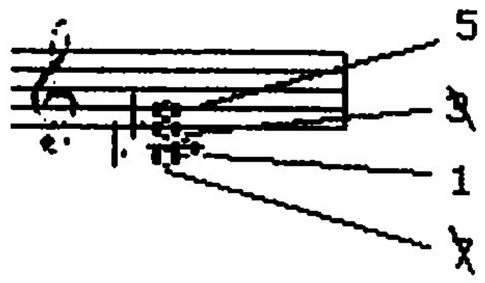
2. Posisi pembalikan pertama



3. Posisi pembalikan kedua

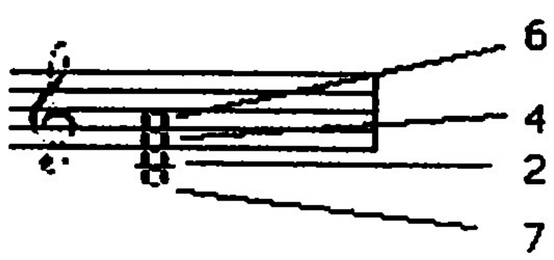


4. Posisi pembalikan ketiga

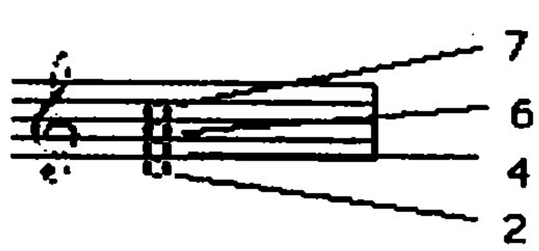


E. Akor diminished minor 7

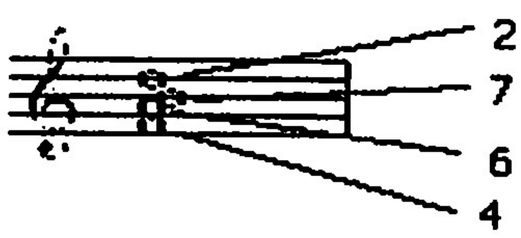
1. Posisi dasar



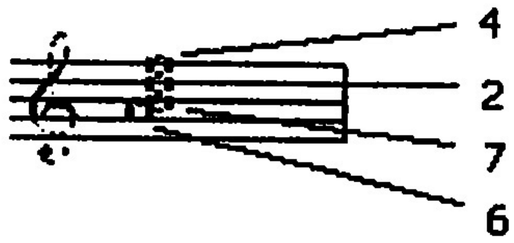
2. Posisi pembalikan pertama



3. Posisi pembalikan kedua

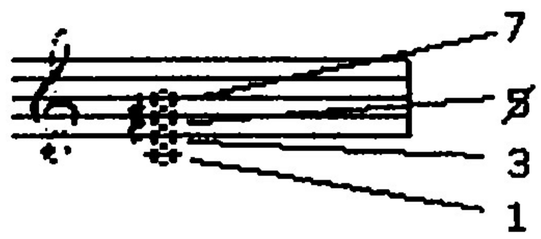


4. Posisi pembalikan ketiga



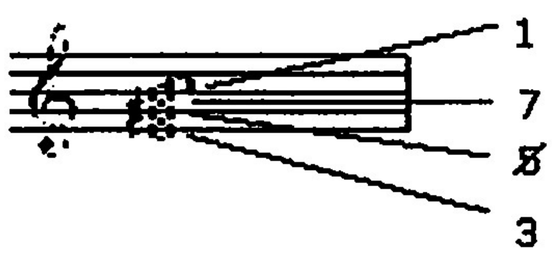
F. Akor augmented mayor 7

1. Posisi dasar



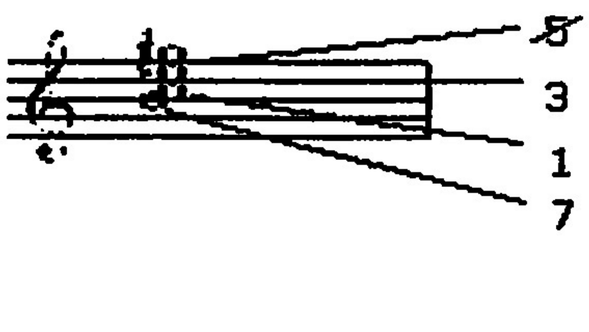
Akornya sendiri dalam kualitas augmented ditambah dengan nada ke tujuh dalam interval Mayor 7

2. Posisi pembalikan pertama



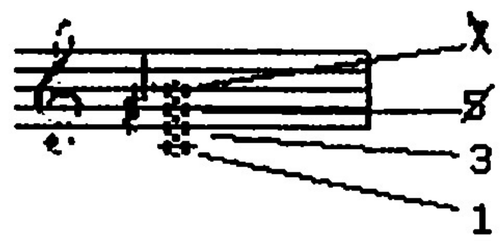
3. Posisi pembalikan kedua

4. Posisi pembalikan ketiga



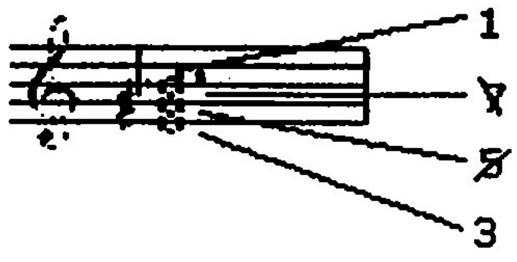
G. Akor Augmented minor 7

1. Posisi Dasar

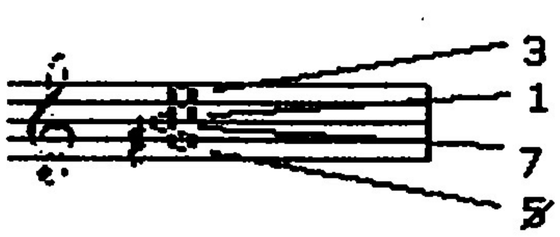


Akornya sendiri dalam kualitas augmented ditambah dengan nada ke tujuh dalam interval minor 7

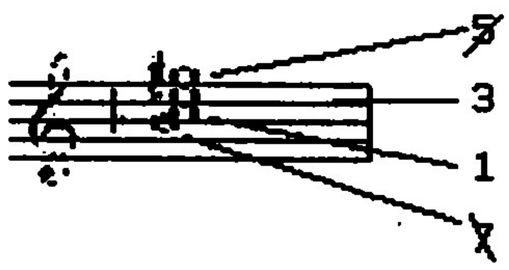
2. Posisi pembalikan pertama



3. Posisi pembalikan kedua



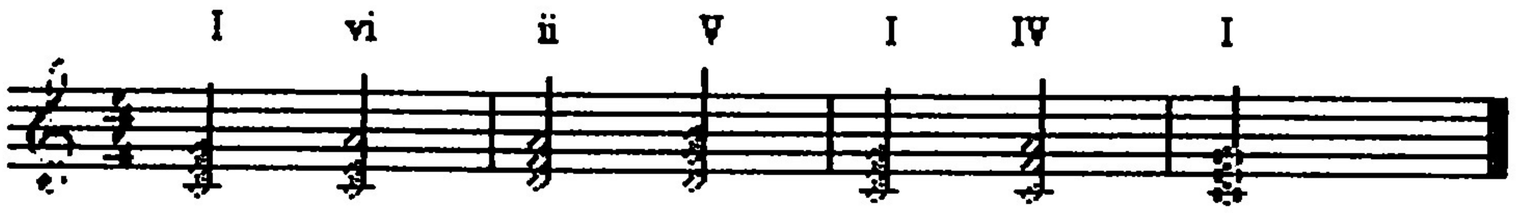
4. Posisi pembalikan ketiga



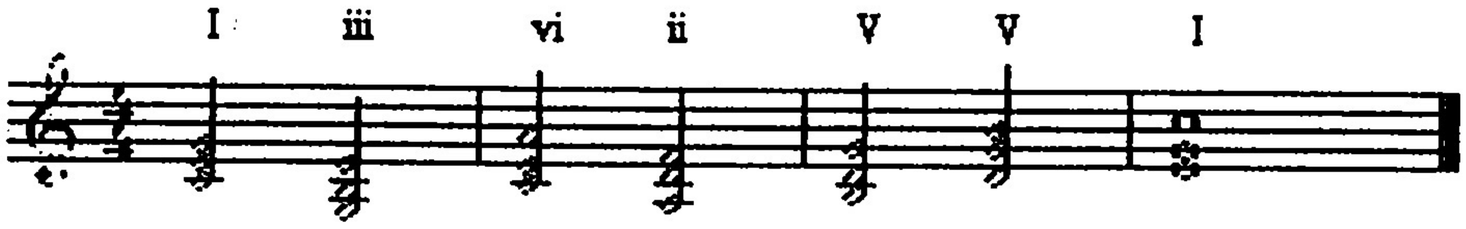
H. PROGRESI AKOR

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

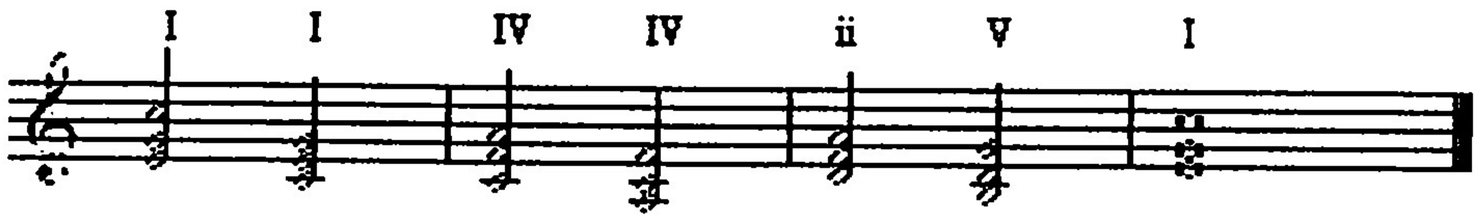
a. I – vi – ii – V – I – IV - I



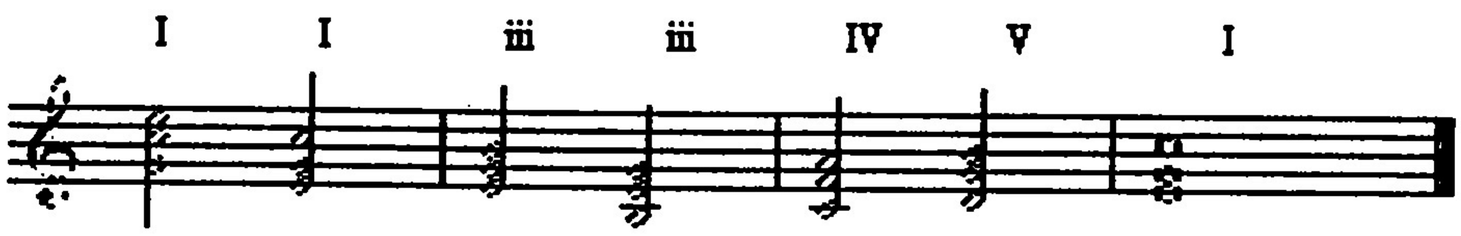
b. I – iii – vi – ii – V – I



c. I – IV – ii – V – I

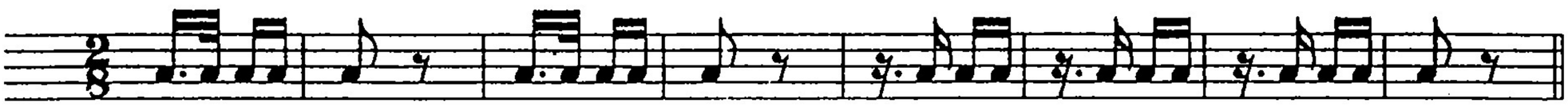


d. I – iii – IV – V – I dll.



rhytmic patterns

1.

2. 

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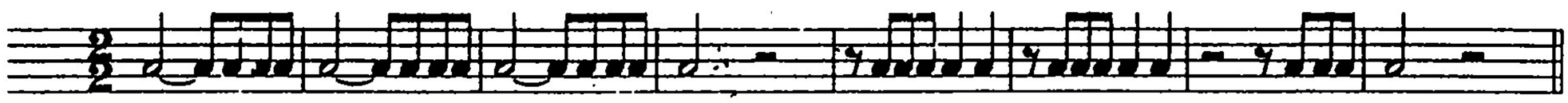
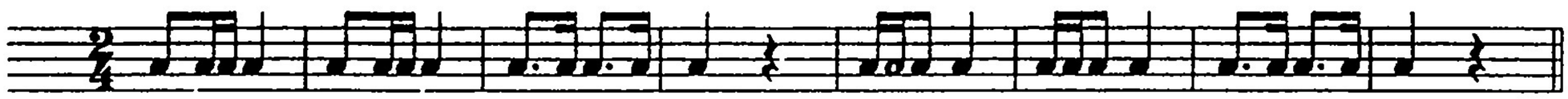
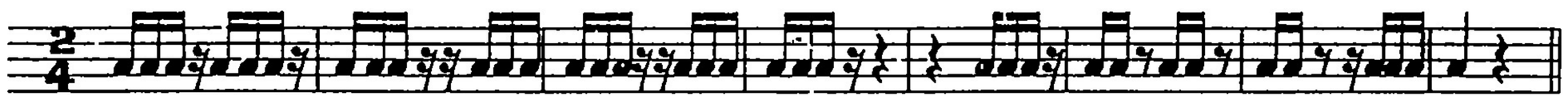
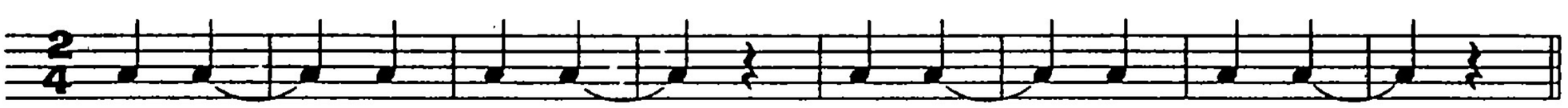
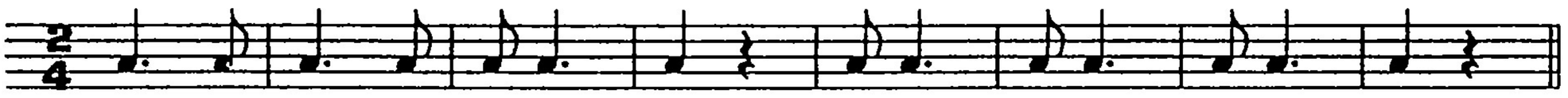
4. 

5. 

6. 

7. 

8. 

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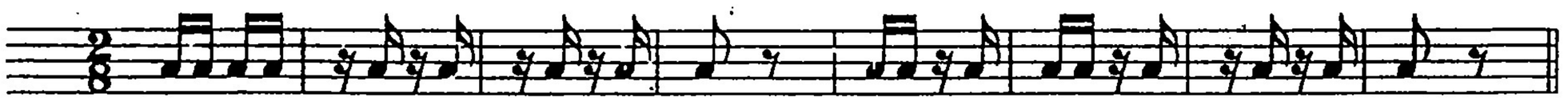
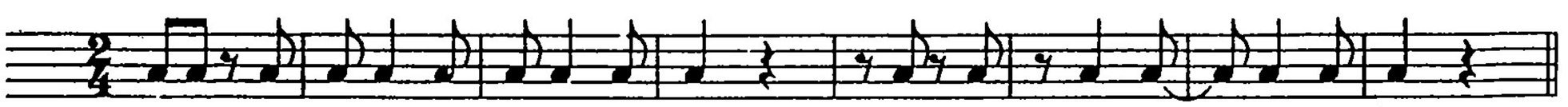
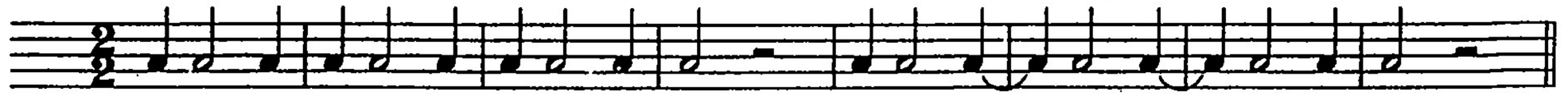
10. 

11. 

12. 

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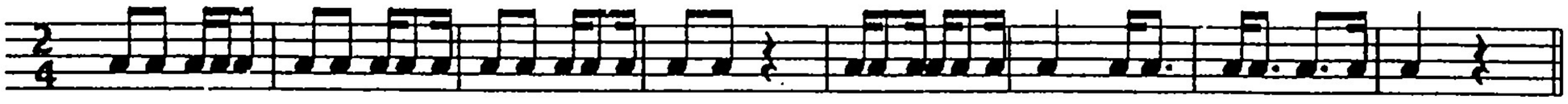
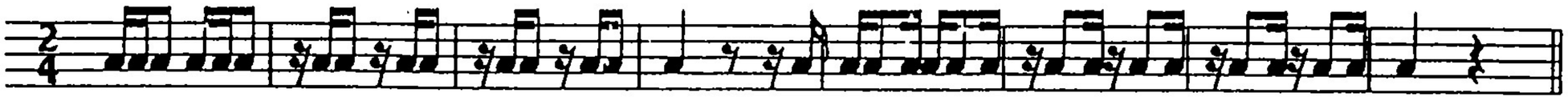
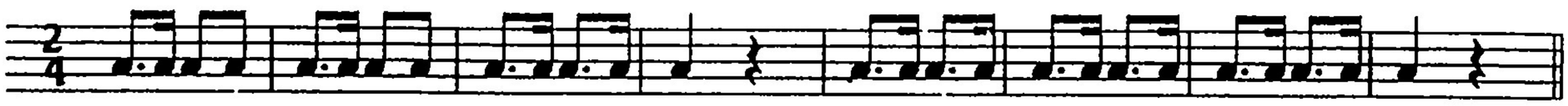
14. 

15. 

16. 

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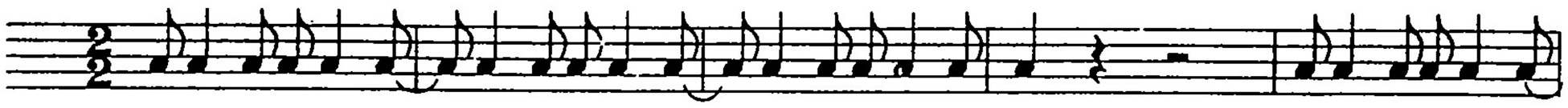
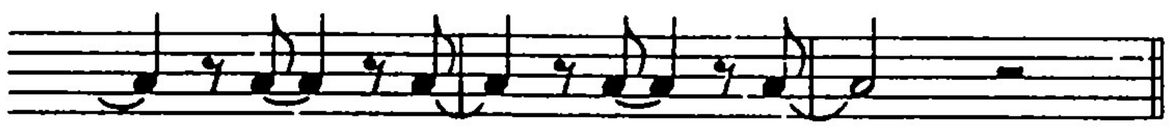
18. 



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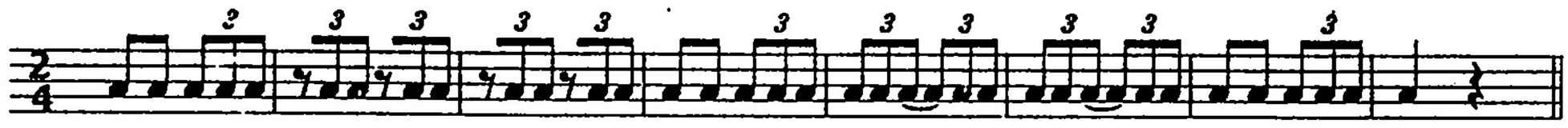
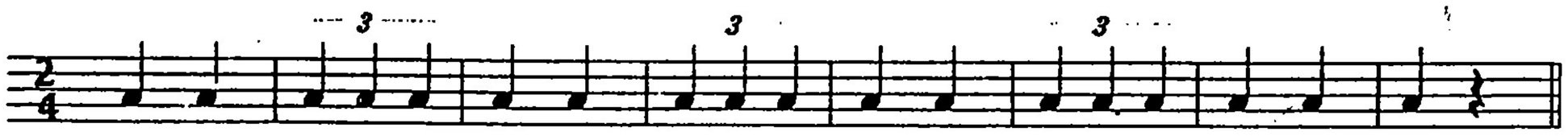
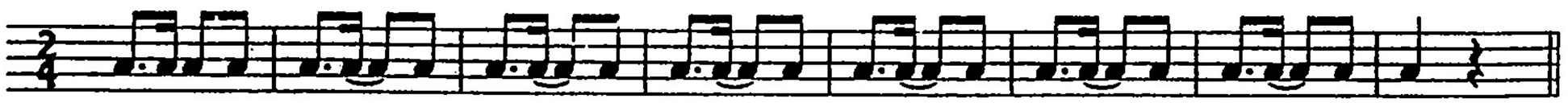
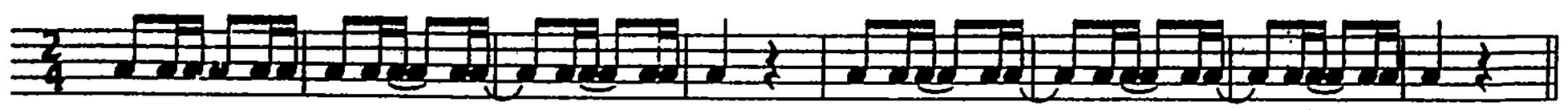
20. 

21. 

22. 

23. 

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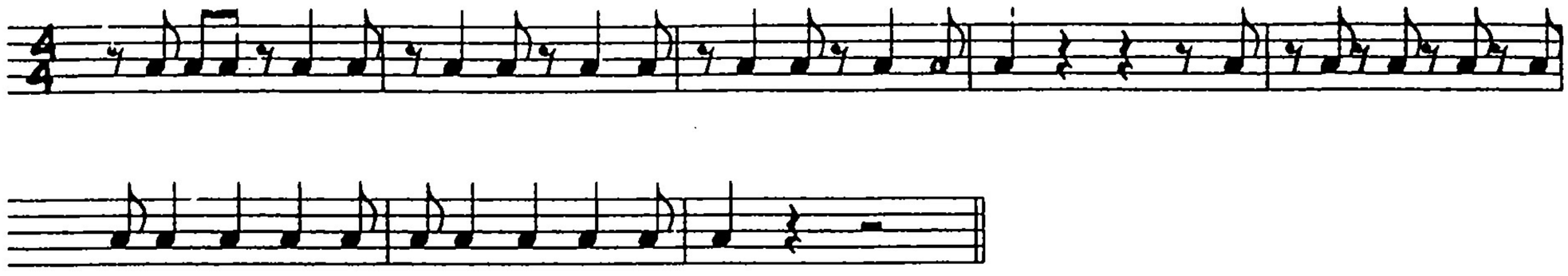

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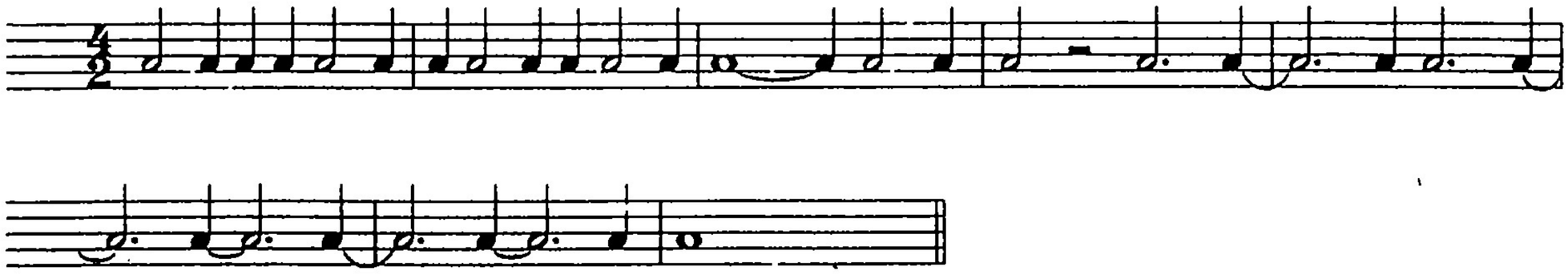

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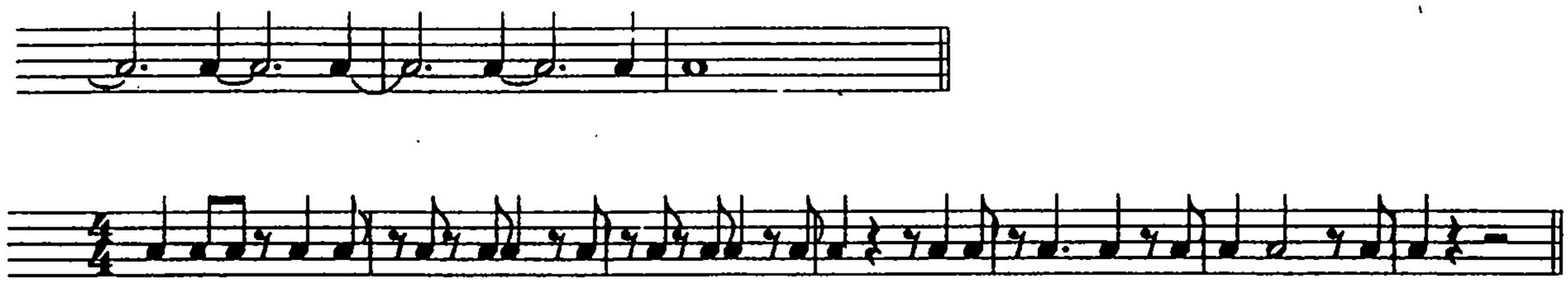

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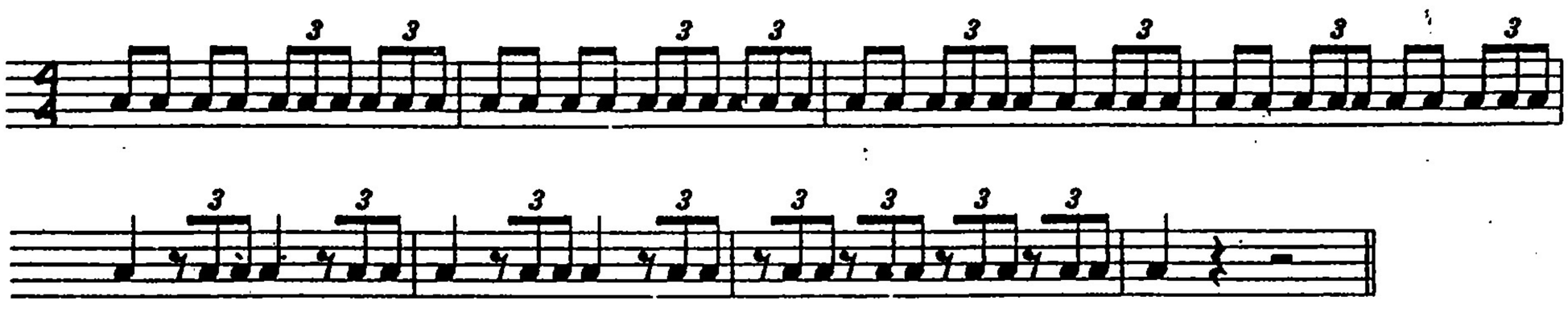

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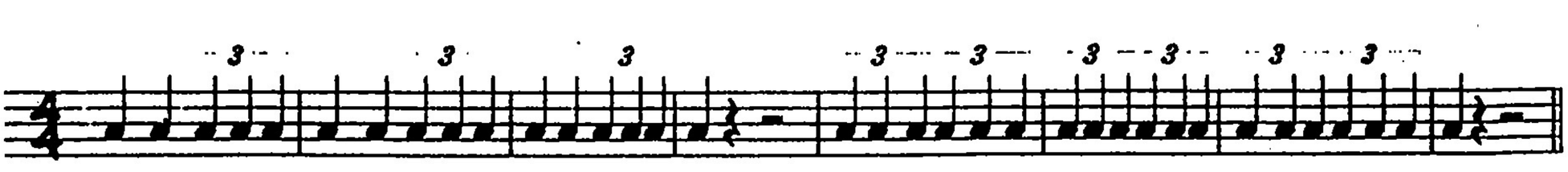

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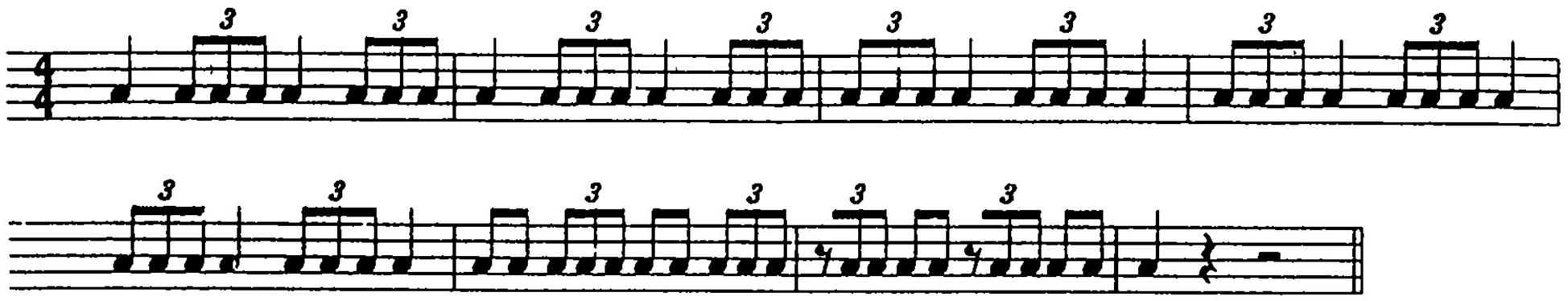

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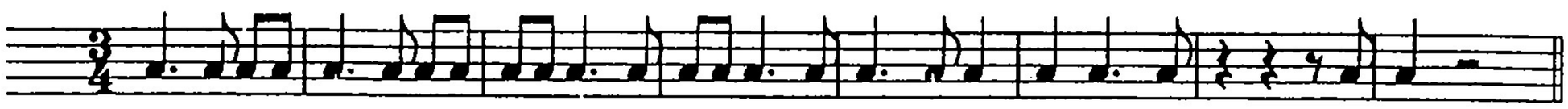

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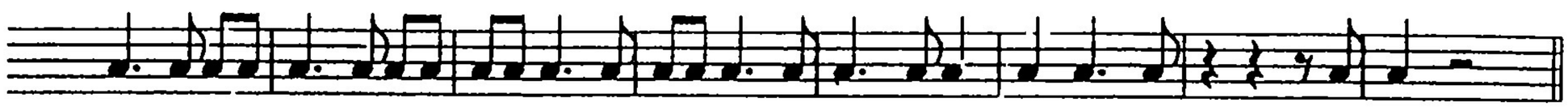

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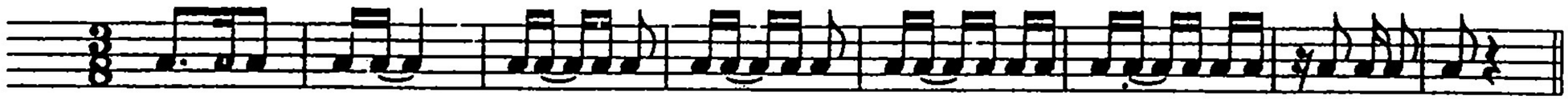

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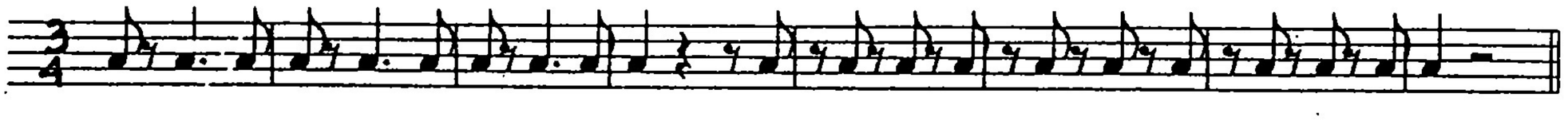

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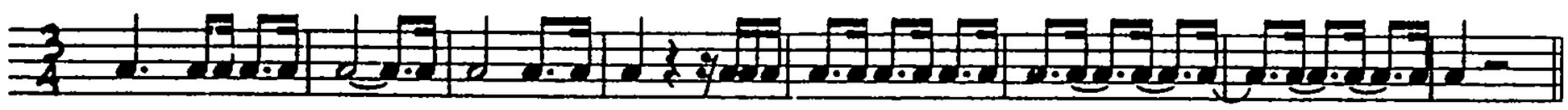

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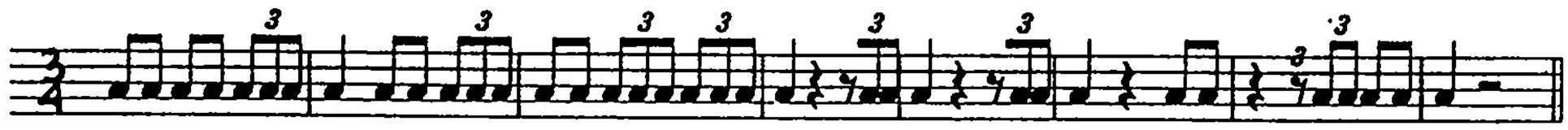

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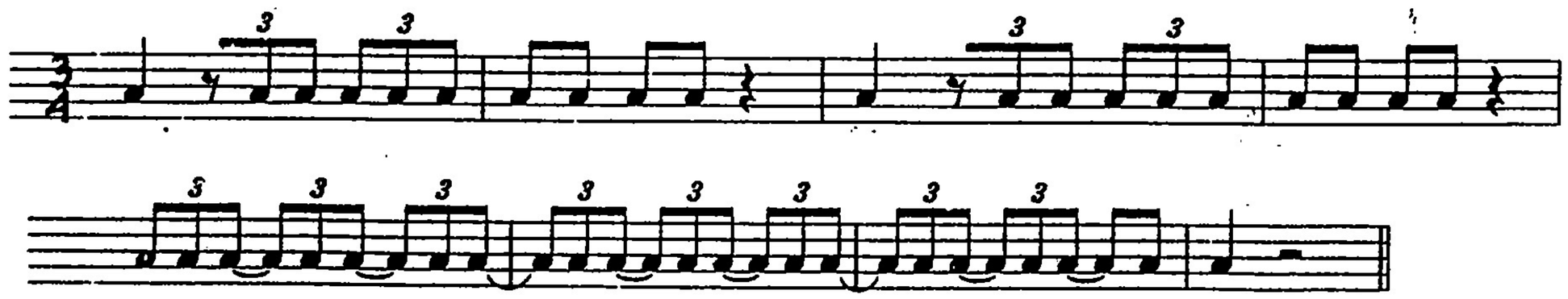

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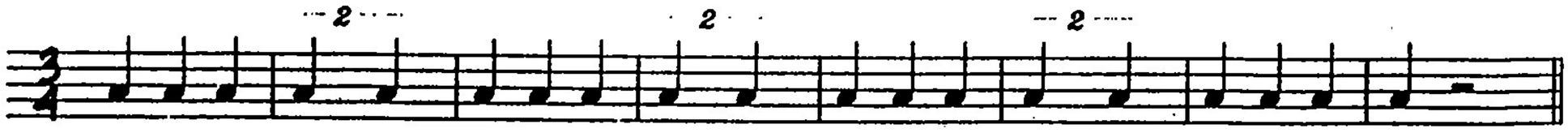

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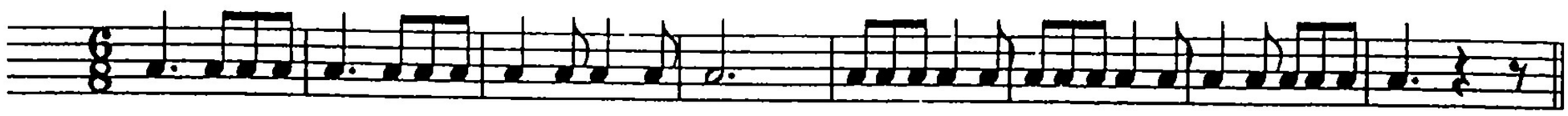

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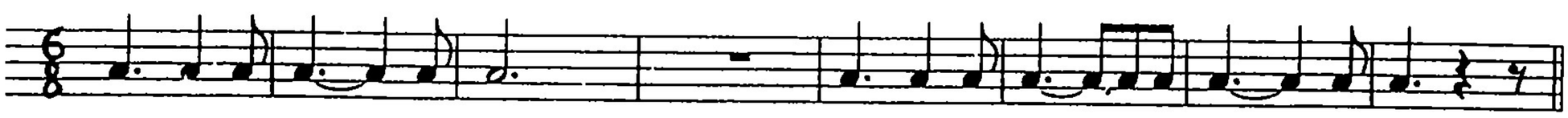

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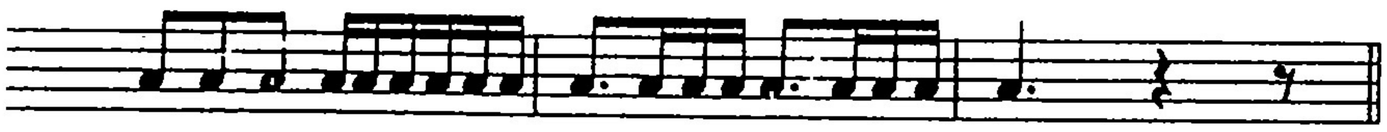

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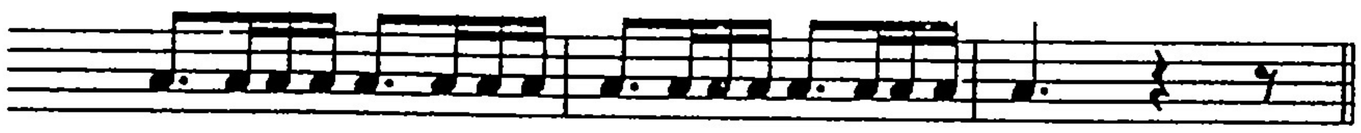

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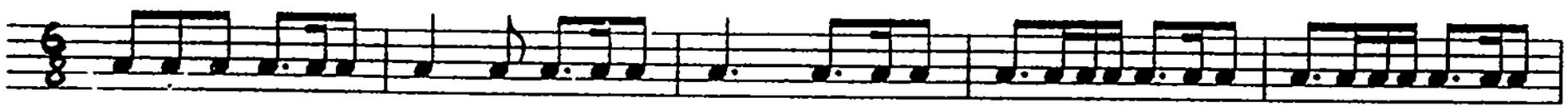

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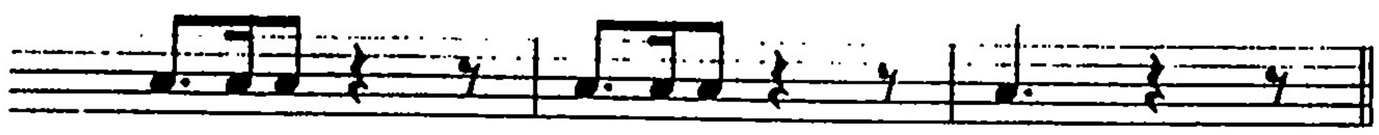

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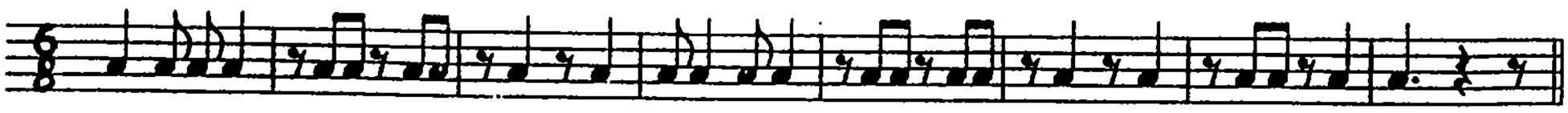

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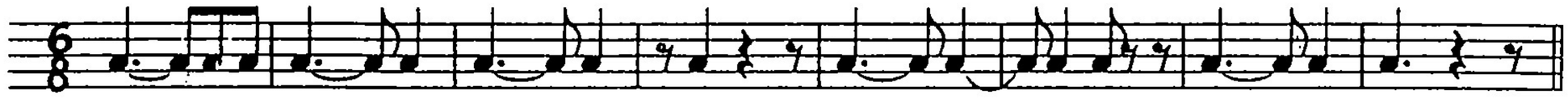

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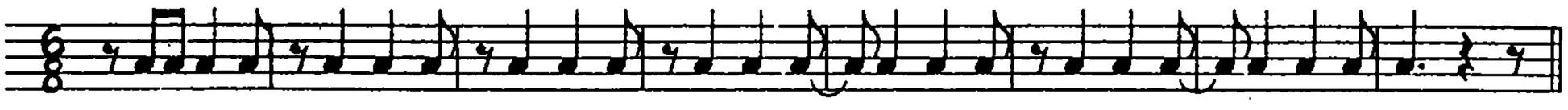

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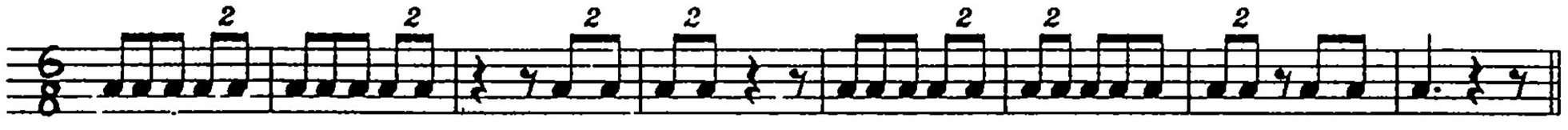

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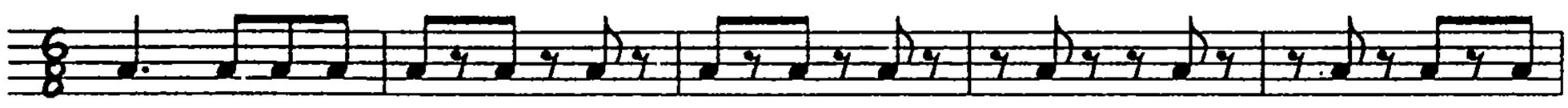

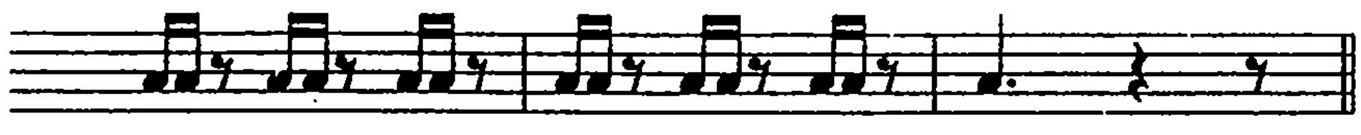

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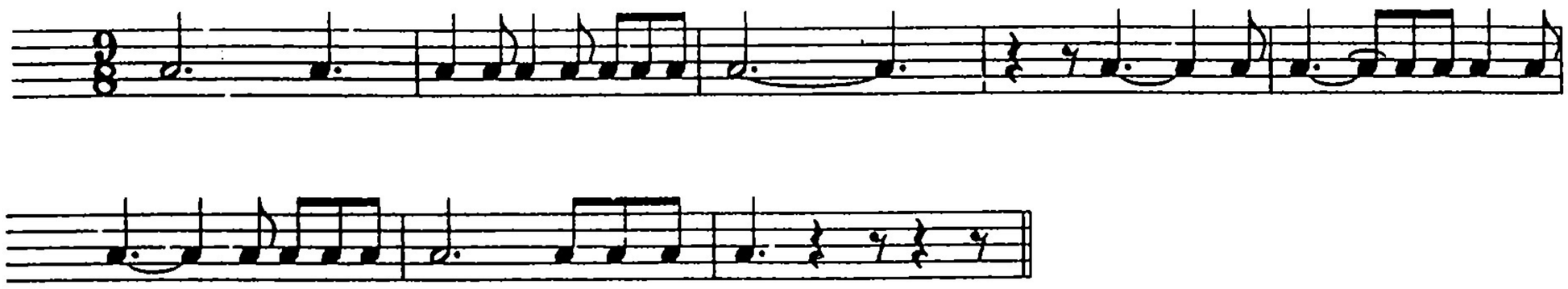

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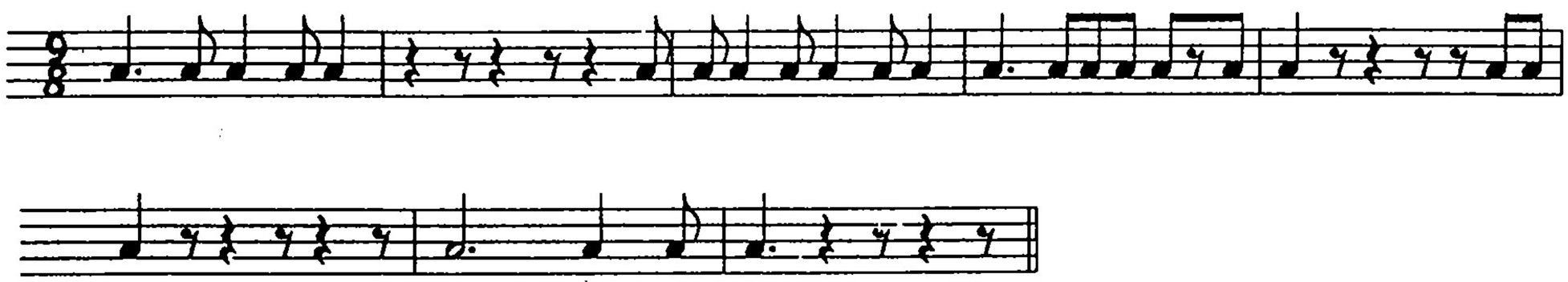

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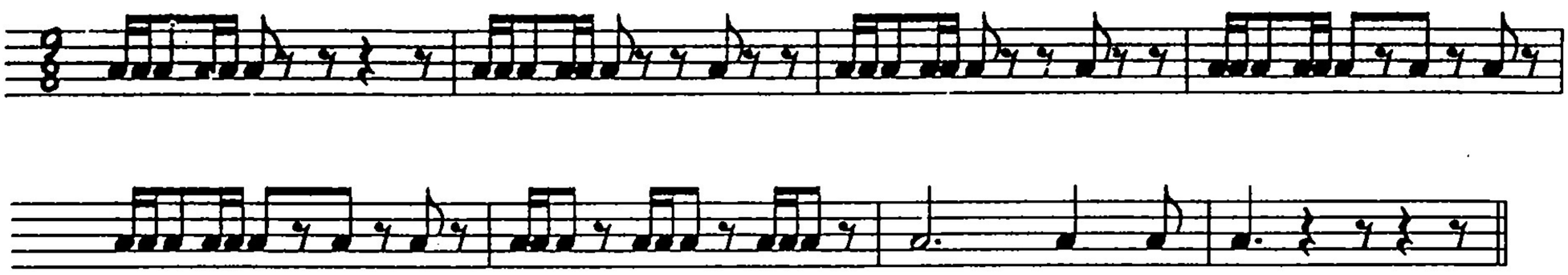

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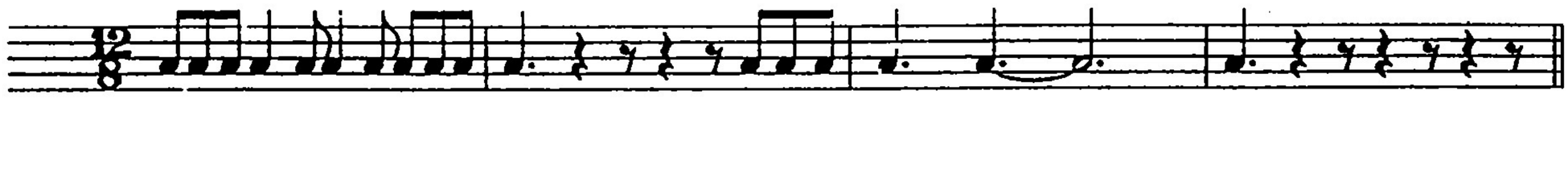

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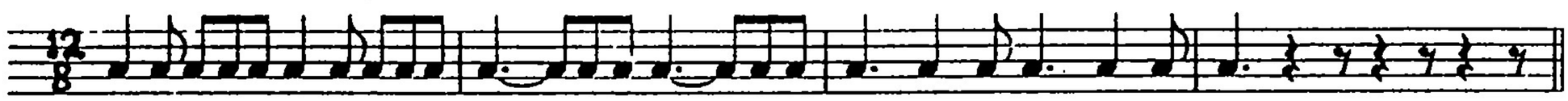

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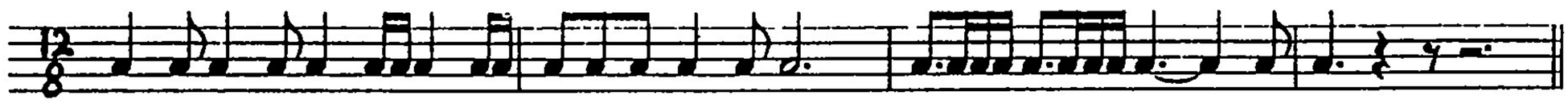

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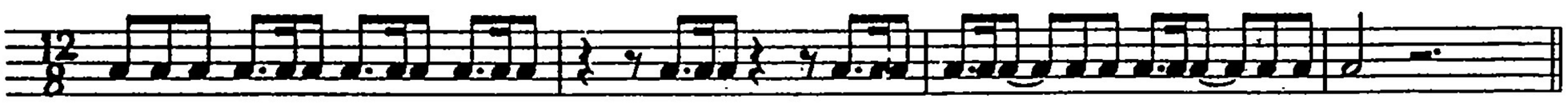

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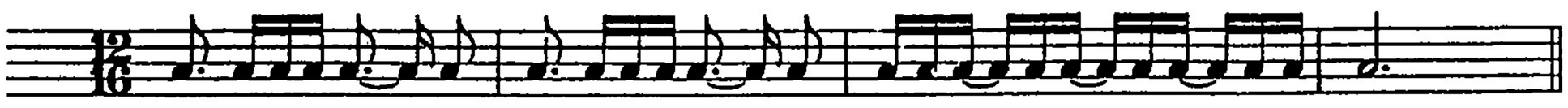

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VOCAL SIGHT SINGING

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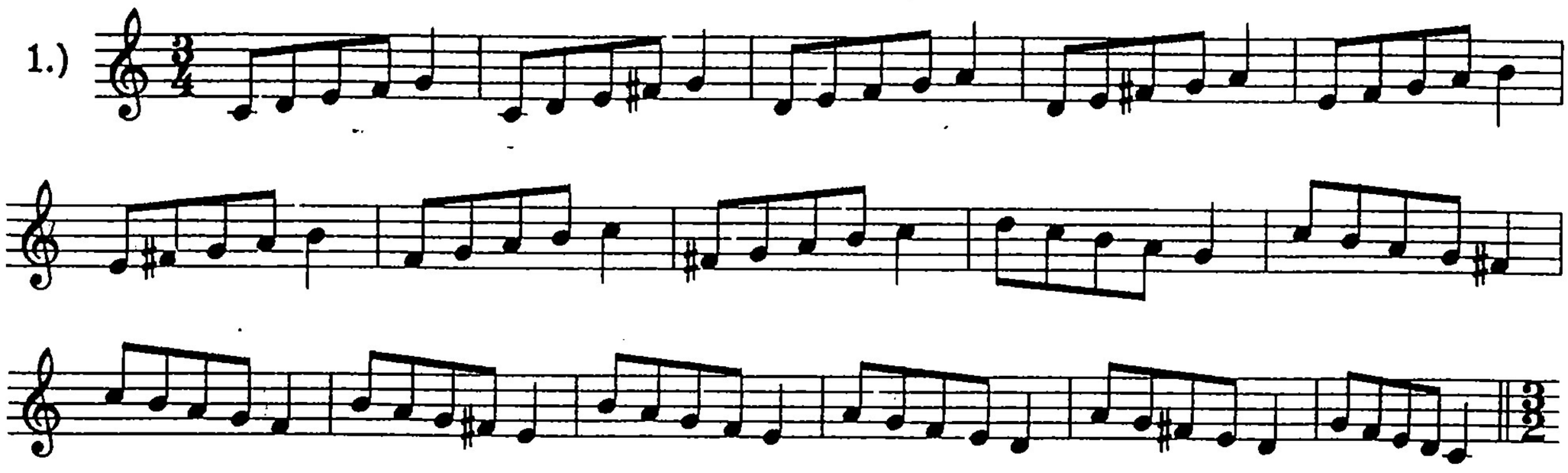

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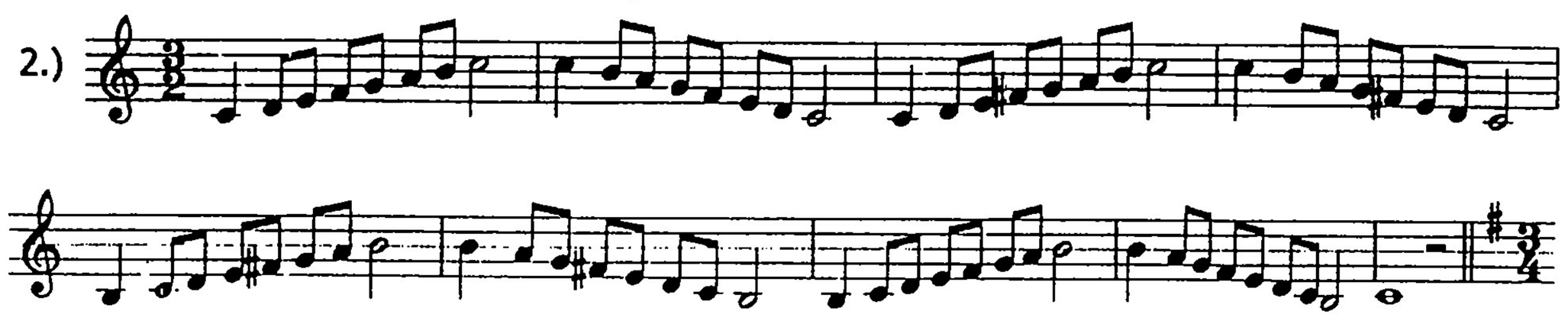

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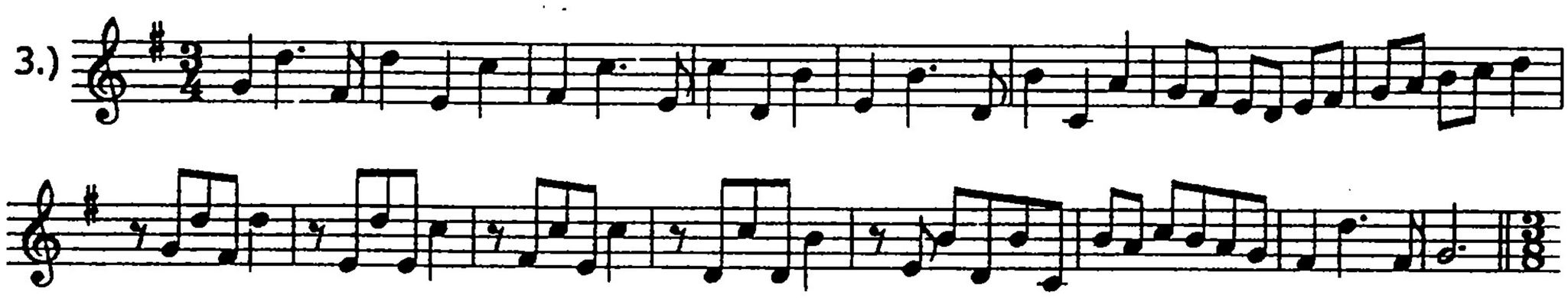

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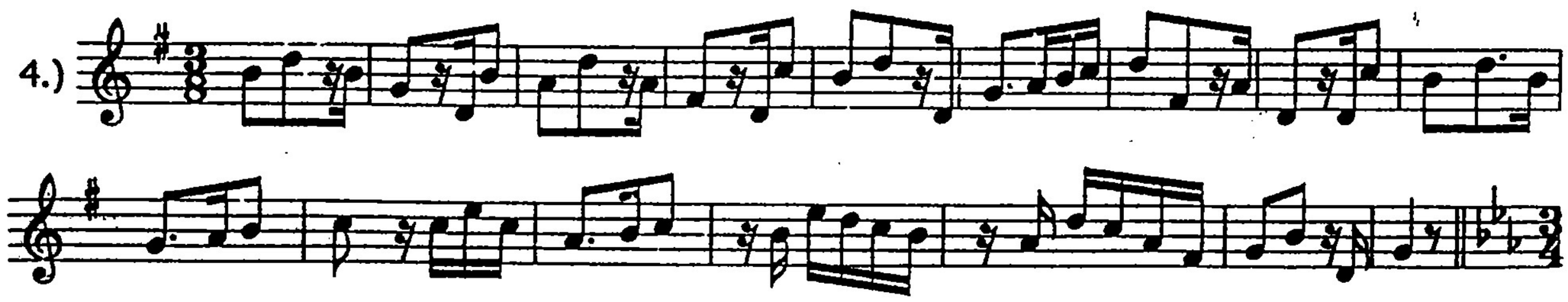

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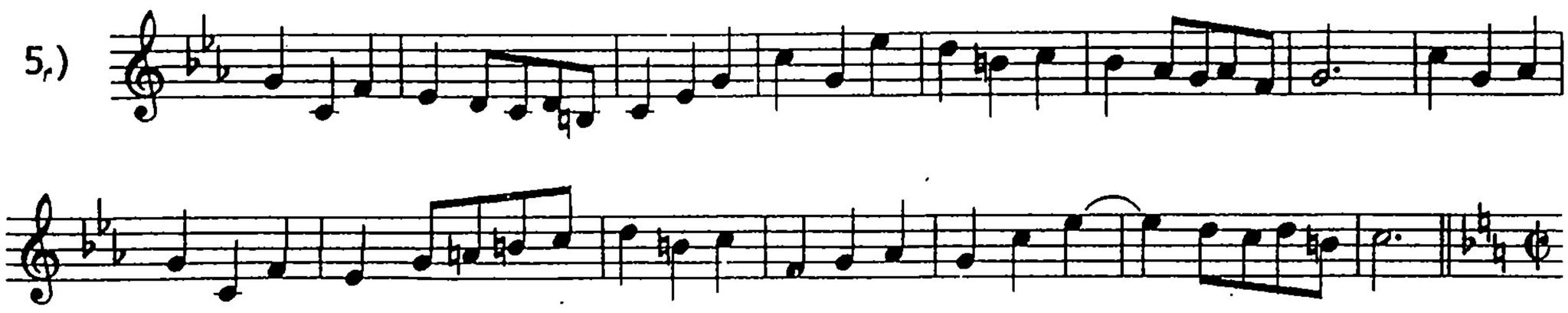

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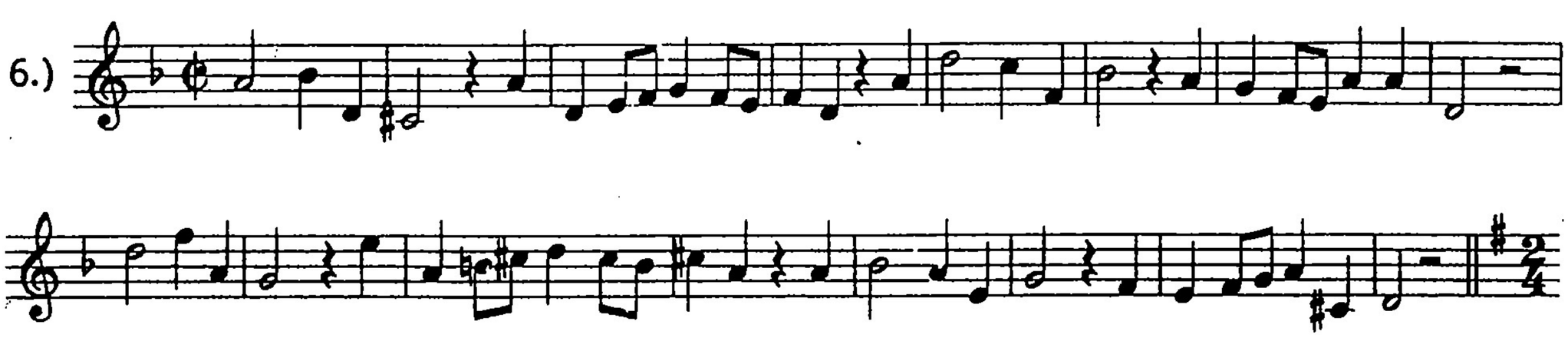

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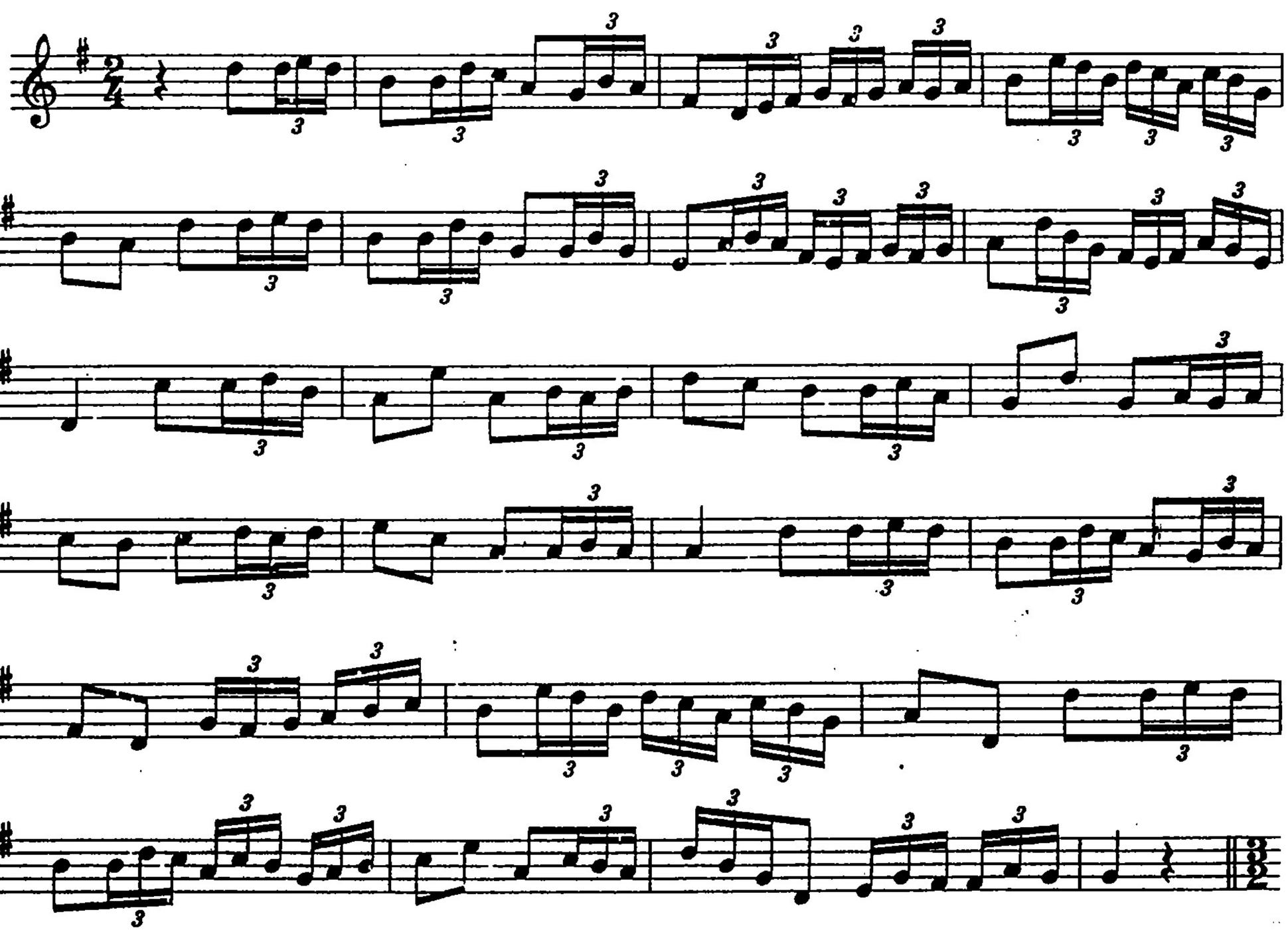

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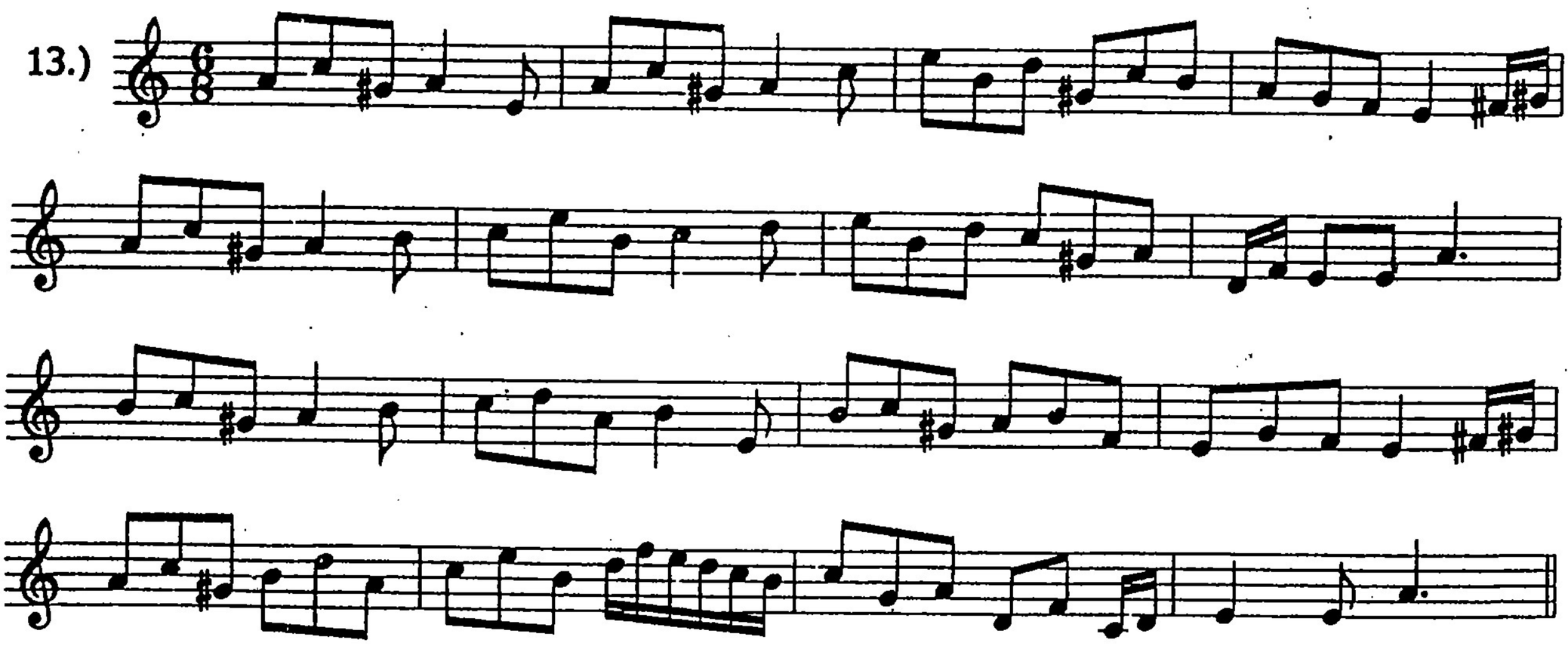

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