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ИНТОНАЦИОННО-СЛУХОВЫЕ УПРАЖНЕНИЯ ДЛЯ
РАЗВИТИЯ АБСОЛЮТНОГО ЗВУКОВЫСОТНОГО
МУЗЫКАЛЬНОГО СЛУХА, МЫШЛЕНИЯ И ПАМЯТИ.

*пособие для детей и взрослых от 4-х до 90 лет, учащихся и не учащихся в
детских музыкальных школах, музыкальных и педагогических училищах,
пединститутах и консерваториях*

Исправлено: 16.02.2013

Памятка для учеников, родителей и педагогов

Данный сборник нотных примеров может быть использован в трех вариантах: как УЧЕБНОЕ ПОСОБИЕ для сольфеджирования /пропевания мелодий по нотам/ в самых различных учебных заведениях - от подготовительных групп ДМШ и до консерваторий; как САМОУЧИТЕЛЬ для тех, кто самостоятельно решил развить себе музыкальный слух /вплоть до абсолютного/, мышления и навык пения по нотам; как ПОСОБИЕ ДЛЯ ЗАПИСИ МУЗЫКАЛЬНОГО ДИКТАНТА.

Сборник может быть использован как пособие в сочетании со специальными аудиокассетами /на которых представлены примеры исполняются мальчиками с названиями звуков в сопровождении оркестра/, так и без них. В работе с кассетами ученик в одном случае может только следить по нотам глазами за исполнением мальчиков и иногда подпевать мелодии вместе с ними, в другом случае - петь мелодии самостоятельно под аккомпанемент /в этом варианте мальчики на кассете не поют/.

При работе с кассетой полезными могут быть и следующие упражнения: пение примеров с их одновременным проигрыванием на фортепиано/ для усвоения прежде всего знаков альтерации/, подбор к мелодиям гармонического сопровождения, сочинения подголосков и в дальнейшем самостоятельное сочинение мелодий на основе представленных формул-блоков.

Если сборник используется для самостоятельного освоения без аудиокассет, то при воспроизведении примеров с названием звуков они также должны одновременно проигрываться на инструменте /лучше фортепиано/. После двух - трехкратного пропевания примеров таким образом рекомендуется подыгрывать лишь начальную ноту КАЖДОЙ формулы-блока /формулы отмечены знаком лиги/.

Как пособие для ЗАПИСИ МУЗЫКАЛЬНОГО ДИКТАНТА сборник и аудиокассеты могут быть использованы следующим образом: вслед за пением мальчиками той или иной мелодии /в этом случае лучше проигрывать кассету на магнитофоне с автопоиском, так как при этом легче возвращаться к началу примера/ ученик записывает в нотной тетради только нотные головки. Запись их ведется только штрихами, а не круглыми "головками-блинами": нотный знак на линейке пишется одним движением, перечеркиванием ее под углом в 45 градусов, нотный знак между линейек штрихом параллельно линейкам.

Скорость исполнения мелодий не позволяет записывать их нота за нотой, поэтому ученику, хочет он того или нет, придется вырабатывать навык "подхватывания" мелодии в любом месте, ее запоминания небольшими фрагментами и умения ориентироваться на нотоносце, пропуская на нем определенное пространство. /Каждую большую музыкальную фразу при этом рекомендуется начинать записывать с новой строчки/.

В ближайшее время кроме сборника примеров для освоения звуковысотных соотношений технологического языка музыки будут выпущены сборники и аудиокассеты для освоения метроритмических структур. Кроме того будет выпущено специальное пособие для освоения технологии записи музыкальных диктантов. В нем будут представлены те же мелодии, что и в пособиях для освоения звуковысотного и метроритмического рисунков, но записанных фрагментально /для заполнения отсутствующих нот самими учениками/ и без знаков альтерации /их учащиеся также вписывают самостоятельно/. Самостоятельно записывается и метроритмический рисунок примеров, о технологии записи которого рассказывается в специальных работах В. Кирюшина, планируемых к выпуску в 1992 году.

Трихорд нисходящий от III ступени

№ 1

Exercise № 1 is a two-staff piece in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The second staff continues the melody, featuring a descending line with a flat sign (Bb) and ending with a double bar line.

Пентахорд нисходящий от V ступени

№ 2

Exercise № 2 is a three-staff piece in common time (C). The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some notes beamed together. The second and third staves continue the melody, featuring various intervals and a final double bar line.

№ 3

Exercise № 3 is a four-staff piece in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and quarter notes, with some notes beamed together. The second, third, and fourth staves continue the melody, featuring various intervals and a final double bar line.

Тоника и тетрахорд восходящий от V ступени

№ 4

Музыкальное упражнение № 4, состоящее из четырех стaves нотной записи. Упражнение написано в 2/4 такта. Оно демонстрирует восходящий тетрахорд от V ступени, а также включает в себя тонику и трихорд нисходящий.

Тетрахорд восходящий от V ступени после тоники, трихорд нисходящий

№ 5

Музыкальное упражнение № 5, состоящее из пяти стaves нотной записи. Упражнение написано в 5/4 такта. Оно демонстрирует восходящий тетрахорд от V ступени после тоники, а также включает в себя трихорд нисходящий.

№ 7

Тоника, трихорд восходящий от VI ступени

№ 8

Трихорд восходящий с возвращением

№ 9

Exercise № 9 is written in 3/4 time and consists of four staves. The first staff begins with a treble clef and a 3/4 time signature. The music features a sequence of eighth-note patterns, often grouped with slurs, and includes rests. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a continuation of the eighth-note sequences. The fourth staff concludes the exercise with a final melodic phrase and a double bar line.

№ 10

Exercise № 10 is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. The music features a sequence of eighth-note patterns, often grouped with slurs, and includes rests. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a continuation of the eighth-note sequences. The fourth staff concludes the exercise with a final melodic phrase and a double bar line.

Интонирование V ступени от тоники

№ 11

Exercise № 11 is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. The music features a sequence of eighth-note patterns, often grouped with slurs, and includes rests. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a continuation of the eighth-note sequences. The fourth staff concludes the exercise with a final melodic phrase and a double bar line.

№ 12

Кварта восходящая от V ступени, тетрахорд восходящий, как ее заполнение

№ 13

Интонирование V ступени после тоники,
трихорды восходящие и нисходящие с возвращением

№ 14

Кварта между I и V ступенями, трихорд нисходящий от тоники с возвращением

№ 15

Exercise № 15 is a five-staff musical exercise in 3/4 time. It features a descending triad from the tonic (I-V-III) and a return to the tonic (I-V-I). The interval between the first and fifth degrees is a quartal interval. The melody is written in a single voice on a treble clef staff, with the accompaniment provided by four other staves.

"Раскачка" от I ступени

№ 16

Exercise № 16 is a four-staff musical exercise in 4/4 time, titled "Раскачка" (Warm-up) starting from the first degree. It consists of a continuous melodic line with various rhythmic patterns and intervals, including eighth and sixteenth notes, and rests. The exercise is written in a single voice on a treble clef staff, with the accompaniment provided by three other staves.

№ 17

Вводные тоны

Exercise № 17 is a three-staff musical exercise in 4/4 time, titled "Вводные тоны" (Introductory tones). It consists of a continuous melodic line with various rhythmic patterns and intervals, including eighth and sixteenth notes, and rests. The exercise is written in a single voice on a treble clef staff, with the accompaniment provided by two other staves.

Трихорды восходящие и нисходящие в их сопоставлении

№ 18

Трихорды восходящие и нисходящие с возвращением в их сопоставлении

№ 19

№ 20

Гексахорд нисходящий

Пентахорд восходящий с возвращением

№ 21

Ломанный пентахорд нисходящий

№ 22

Пентахорд нисходящий с возвращением

№ 23

№ 24

Exercise № 24 is a musical exercise in 2/4 time. It consists of four staves of music. The exercise is based on a descending pentachord with a 'capture' of the upper note. The notes are G4, F4, E4, D4, and C4. The exercise is repeated across the four staves with various phrasing and articulation, including slurs and accents.

Пентахорд нисходящий с "захватом" нижнего звука

№ 25

Exercise № 25 is a musical exercise in 2/4 time. It consists of four staves of music. The exercise is based on a descending pentachord with a 'capture' of the lower note. The notes are G4, F4, E4, D4, and C4. The exercise is repeated across the four staves with various phrasing and articulation, including slurs and accents.

Трихорд нисходящий с "захватом" верхнего звука

№ 26

Exercise № 26 is a musical exercise in 3/4 time. It consists of four staves of music. The exercise is based on a descending triad with a 'capture' of the upper note. The notes are G4, F4, and E4. The exercise is repeated across the four staves with various phrasing and articulation, including slurs and accents.

№ 27

Музыкальное упражнение № 27, состоящее из пяти стaves нотной записи в 3/4 такта. Упражнение включает трихорды, восходящие с "захватом" нижнего звука, обозначенные цифрой 3 и скобкой.

№ 28 мажорное 3/5

Трезвучия

Музыкальное упражнение № 28, состоящее из двух стaves нотной записи в 4/4 такта. Упражнение включает трезвучия в мажорном ладе, обозначенные как мажорное 3/5.

№ 29 мажорное и минорное 3/5

Музыкальное упражнение № 29, состоящее из четырех стaves нотной записи в 4/4 такта. Упражнение включает трезвучия в мажорном и минорном ладе, обозначенные как мажорное и минорное 3/5.

№ 30 трезвучия

№ 30 трезвучия

№ 31

№ 31

№ 32 трезвучия в сопоставлении

№ 32 трезвучия в сопоставлении

№ 33 трезвучия

Musical score for exercise № 33, 'Трезвучия' (Triads). It consists of four staves of music in C major, 6/8 time. The first staff contains the first four measures, the second staff the next four, the third staff the next four, and the fourth staff the final four measures. The exercise involves playing triads in various positions and inversions.

№ 34 трезвучия с "разведкой"

Musical score for exercise № 34, 'Трезвучия с "разведкой"' (Triads with "scouting"). It consists of four staves of music in C major, 4/4 time. The first staff contains the first four measures, the second staff the next four, the third staff the next four, and the fourth staff the final four measures. The exercise involves playing triads with a "scouting" interval (a second) before the triad.

Интонирование терций

№ 35

Musical score for exercise № 35, 'Интонирование терций' (Intonation of thirds). It consists of two staves of music in C major, 3/4 time. The first staff contains the first four measures, and the second staff the next four measures. The exercise involves playing intervals of a third.

№ 36

Септаккорды

№ 37 VI ступень

Интонирование попевок от различных ступеней

№ 38 VI ступень

№ 38 VI ступень

№ 39 IV ступень

№ 39 IV ступень

№ 40 I-IV ступени

№ 40 I-IV ступени

№ 41 I-VI ступени

Exercise № 41 is in 4/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line with various note values and rests, including a long slur over the first two measures. The second staff continues the melody with similar phrasing. The third staff features a more complex rhythmic pattern with slurs and rests. The fourth staff concludes the exercise with a final cadence.

№ 42 I-IV ступени

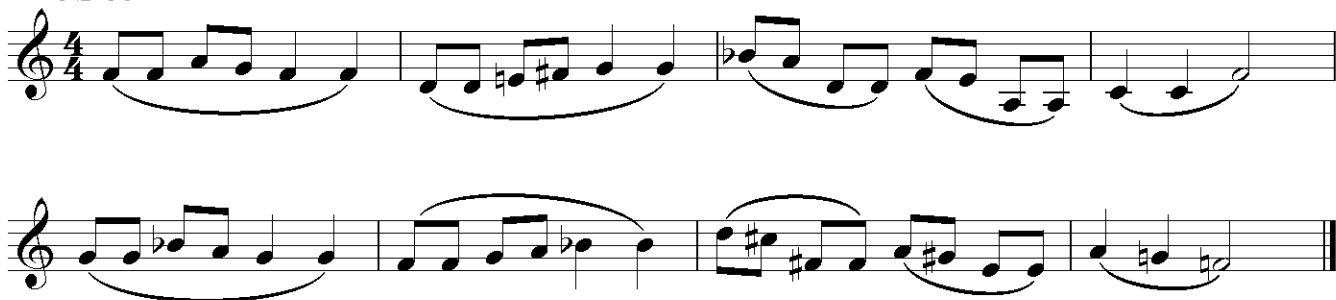
Exercise № 42 is in 3/4 time and consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line with various note values and rests, including a long slur over the first two measures. The second staff continues the melody with similar phrasing. The third staff features a more complex rhythmic pattern with slurs and rests. The fourth staff concludes the exercise with a final cadence.

№ 43

Exercise № 43 is in 3/4 time and consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line with various note values and rests, including a long slur over the first two measures. The second staff continues the melody with similar phrasing. The third staff concludes the exercise with a final cadence.

Модуляционные сдвиги через попевки от III, V, VI и IV ступеней
в их взаимосвязи

№ 44



№ 45



№ 46



Попевки от III, V, VI и IV ступеней;
их разрешение в терцовый и квинтовый тонические тоны

№ 47 III ступень

Exercise № 47, III ступень, is written in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, often grouped with slurs and ties. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows further development of the eighth-note patterns. The fourth staff concludes the exercise with a final cadence.

№ 48 V ступень

Exercise № 48, V ступень, is written in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody features eighth notes, many of which are grouped in triplets, indicated by a '3' above the notes. The second staff continues with similar triplet patterns. The third staff shows further development of the eighth-note patterns. The fourth staff concludes the exercise with a final cadence.

№ 49 VI ступень

Exercise № 49, VI ступень, is written in 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature (C), which changes to 3/4. The melody is composed of eighth and sixteenth notes, often beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with eighth and sixteenth notes. The fourth staff continues the melodic line. The fifth staff concludes the exercise with a final cadence.

№ 50 VI ступень

Exercise № 50, VI ступень, is written in 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with eighth and sixteenth notes. The fourth staff continues the melodic line. The fifth staff continues the melodic line. The sixth staff continues the melodic line. The seventh staff concludes the exercise with a final cadence.

№ 51 IV ступень

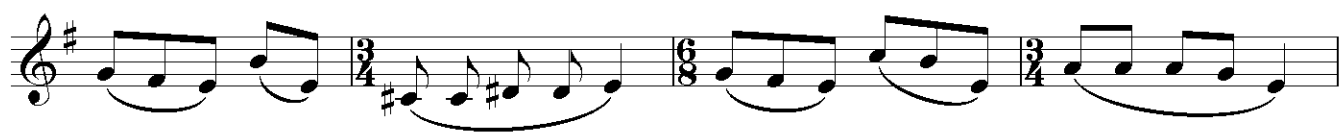
№ 51 IV ступень

Основные диатонические тяготения в тональности

№ 52

№ 52

№ 53



№ 54

Exercise № 54 is written in 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is characterized by a series of eighth notes, often grouped with slurs and ties. The second staff continues the melodic line, featuring a key signature change to one sharp (F#) in the second measure. The third and fourth staves complete the exercise, ending with a double bar line and repeat dots.

№ 55

Exercise № 55 is written in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with frequent slurs and ties. The second and third staves continue the piece, maintaining the rhythmic and melodic patterns. The exercise concludes with a double bar line and repeat dots.

№ 56

Exercise № 56 is written in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The key signature is one flat (Bb). The melody features eighth and quarter notes, with several triplet markings (indicated by a '3' above the notes) and slurs. The second and third staves continue the piece, with a key signature change to two flats (Bb, Eb) in the third measure of the second staff. The fourth and fifth staves complete the exercise, ending with a double bar line and repeat dots.

№ 57

The musical score for No. 57 consists of nine staves of music. The first staff is in 2/4 time and begins with a treble clef. It contains several eighth and sixteenth notes, some beamed together, and a triplet of eighth notes. The second staff continues the melody with similar rhythmic patterns and includes another triplet. The third staff features a change in time signature to 3/4, indicated by a double bar line and the new time signature. This staff includes a triplet of eighth notes and a series of sixteenth notes. The fourth staff is in 2/4 time and features a key signature change to two sharps (F# and C#). The fifth and sixth staves continue the melody in 2/4 time with various note values and rests. The seventh staff shows a key signature change to one sharp (F#) and continues the melodic line. The eighth staff is in 2/4 time and includes a key signature change to one sharp (F#). The final staff concludes the piece with a double bar line and includes a triplet of eighth notes.

Основные диатонические тяготения в тональности и ладоинтервальные

№ 58

связи в тональности

Exercise № 58 consists of five staves of music. The first staff starts in 3/4 time, changes to 2/4, then 5/8, 3/4, and ends with 5/8. The second staff starts in 3/4, changes to 5/8, 3/4, 2/4, and ends with 3/4. The third staff starts in 3/4, changes to 5/8, 3/4, 2/4, and ends with 5/8. The fourth staff starts in 5/8, changes to 3/4, 2/4, and ends with 3/4. The fifth staff starts in 3/4, changes to 5/8, 3/4, 7/8, and ends with 3/4.

№ 59

Exercise № 59 consists of four staves of music in 3/4 time with a key signature of one flat. The music features various melodic lines with slurs and ties, demonstrating diatonic tendencies.

Ладоинтервальные связи в модуляции

№ 60 терции большие

Exercise № 60 consists of two staves of music in 4/4 time with a key signature of one flat. The music features various melodic lines with slurs and ties, demonstrating diatonic tendencies.

№ 61 терции большие



№ 62 сексты



№ 63 септимы малые



№ 64 кварты



Fine

3

3

D.C. al Fine

№ 65 сексты

№ 66 кварты

№ 70 септимы большие

№ 71 октавы

Секунда, как модулирующий интервал на доминантовой функции

№ 72 на II ст.

№ 73 на V ст.

Musical score for exercise № 73, Op. 73, on the fifth string. It consists of four staves of music in 3/4 time. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp. The third and fourth staves are in treble clef with a key signature of two sharps (F# and C#).

№ 74 на VII ст.

Musical score for exercise № 74, Op. 74, on the seventh string. It consists of four staves of music in common time (C). The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one flat (Bb). The third and fourth staves are in treble clef with a key signature of one sharp (F#).

№ 75 на III ст.

Musical score for exercise № 75, Op. 75, on the third string. It consists of three staves of music in common time (C). The first staff is in treble clef with a key signature of one flat (Bb). The second and third staves are in treble clef with a key signature of one flat (Bb).

№ 76 на I ст.

№ 76 на I ст.

№ 77 на I ст.

№ 77 на I ст.

№ 78 на II ст.

№ 78 на II ст.

№ 79 на VII ст.

Exercise № 79, 7th degree, is presented in four staves of music. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes, with some rests. The second staff continues the melody, featuring a key signature change to one flat (B-flat major or D minor). The third staff continues with a key signature change to two sharps (F# major or C# minor). The fourth staff concludes the exercise with a key signature change to one sharp (D major or B minor) and ends with a double bar line.

№ 80 на III ст.

Exercise № 80, 3rd degree, is presented in four staves of music. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and quarter notes, with some rests. The second staff continues the melody, featuring a key signature change to one sharp (D major or B minor). The third staff continues with a key signature change to two sharps (F# major or C# minor). The fourth staff concludes the exercise with a key signature change to one flat (B-flat major or D minor) and ends with a double bar line.

№ 81 малая секунда

№ 81 малая секунда

№ 82 большая секунда

№ 82 большая секунда

№ 83 малая секунда

№ 83 малая секунда

№ 84 большая секунда

Построение интервалов от звука

№ 85 квинты восходящие:

№ 86 квинты нисходящие:

№ 87 сексты нисходящие:

D.C. al Fine

№ 88 квинты восходящие:

№ 89 квинты нисходящие:

№ 90 сексты восходящие:

Exercise № 90 consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and moves in an ascending sextal pattern: G4-A4-B4-C5-D5-E5. The second staff continues the pattern, including a whole rest in the second measure. The third staff concludes the exercise with a double bar line.

№ 91 септимы нисходящие (малые):

Exercise № 91 consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and moves in a descending septimal pattern: G4-F#4-E4-D4-C4-B3. The second and third staves continue the pattern, with the third staff ending with a double bar line.

№ 92 терции восходящие:

Exercise № 92 consists of three staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and moves in an ascending tertial pattern: G4-A4-B4-C5-D5-E5-F#5. The second and third staves continue the pattern, with the third staff ending with a double bar line.

№ 93 терции нисходящие:

Exercise № 93 consists of two staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and moves in a descending tertial pattern: G4-F#4-E4-D4-C4-B3-A3. The second staff continues the pattern, ending with a double bar line.

№ 94 секеты нисходящие:

№ 95 увеличенная кварта:

№ 96 уменьшенная квинта:

Сопоставление больших и малых интервалов

№ 97 сексты:

№ 97 сексты:

№ 98 терции восходящие:

№ 98 терции восходящие:

№ 99 терции нисходящие:

Основные хроматические тяготения в разных тональностях

№ 102

The image displays a musical score for exercise № 102, titled "Основные хроматические тяготения в разных тональностях" (Basic chromatic tendencies in various tonalities). The score is written in a single system with ten staves, all using a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The exercise is divided into two main sections by a double bar line on the fifth staff. The first section (staves 1-5) focuses on chromatic tendencies in the key of B-flat major (three flats). The second section (staves 6-10) focuses on chromatic tendencies in the key of E-flat major (six flats). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The final measure of the piece ends with a double bar line.

№ 103

№ 103

Common time (C), one sharp (F#).

№ 104

№ 104

Two flats (Bb, Eb), multiple time signatures (7/8, 9/8, 10/8, 3/4, 5/8, 7/8, 5/4).

№ 105

Musical score for exercise № 105, 3/4 time signature. The piece consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The key signature changes from one sharp (F#) to one flat (Bb) in the second measure. The melody features eighth and sixteenth notes, with a triplet of eighth notes in the final measure. The second staff continues the melody with eighth and sixteenth notes, including two triplet markings. The third staff shows a change in key signature to two sharps (D# and F#) and includes a triplet of eighth notes. The fourth staff concludes the exercise with eighth and sixteenth notes, a triplet of eighth notes, and a double bar line.

№ 106

Musical score for exercise № 106, common time signature. The piece consists of four staves of music. The first staff begins with a treble clef and a common time signature. The key signature is one sharp (F#). The melody is characterized by frequent sixteenth-note runs and eighth-note patterns. The second staff continues with similar rhythmic complexity, including sixteenth-note runs and eighth-note patterns. The third staff maintains the intricate rhythmic structure with sixteenth-note runs and eighth-note patterns. The fourth staff concludes the exercise with eighth and sixteenth notes and a double bar line.

№ 107

Musical score for № 107, Op. 107, in G major, 2/4 time. The score consists of seven staves of music. The first staff is the melody, and the subsequent six staves are the accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The piece concludes with a double bar line.

№ 108

Musical score for № 108, Op. 108, in G major, 2/4 time. The score consists of five staves of music. The first staff is the melody, and the subsequent four staves are the accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The piece concludes with a double bar line.

Ходы по звукам нисходящих сектаккордов

№ 109

Exercise № 109 consists of four staves of music in C major, 6/8 time. The first staff begins with a treble clef and a common time signature. The melody is a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3. The second staff continues with a descending eighth-note scale: B3, A3, G3, F3, E3, D3, C3, B2. The third staff continues with a descending eighth-note scale: A3, G3, F3, E3, D3, C3, B2, A2. The fourth staff continues with a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The piece concludes with a double bar line.

Ходы по звукам восходящих сектаккордов

№ 110

Exercise № 110 consists of three staves of music in C major, 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody is an ascending eighth-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The second staff continues with an ascending eighth-note scale: D4, E4, F4, G4, A4, B4, C5, B4. The third staff continues with an ascending eighth-note scale: E4, F4, G4, A4, B4, C5, B4, A4. The piece concludes with a double bar line.

Сектаккорды нисходящие с возвращением

№ 111

Exercise № 111 consists of five staves of music in C major, 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody is a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3. The second staff continues with a descending eighth-note scale: B3, A3, G3, F3, E3, D3, C3, B2. The third staff continues with a descending eighth-note scale: A3, G3, F3, E3, D3, C3, B2, A2. The fourth staff continues with a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The fifth staff continues with a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2, F2. The piece concludes with a double bar line.

№ 112

Сопоставление ломаных трезвучий

№ 113

Мажорный квартсекстаккорд нисходящий

№ 114

Сопоставление квартсекстаккордов

Квартсекстажорды нисходящие с возвращением

№ 115

Exercise № 115 is a four-staff piece in 4/4 time. The first staff shows a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The second staff continues the descent: F3, E3, D3, C3, B2, A2, G2. The third staff shows the return: F2, E2, D2, C2, B1, A1, G1. The fourth staff concludes with a final G1 note and a double bar line.

Сопоставление ломаных обращений трезвучий

№ 116

Exercise № 116 is a three-staff piece in common time. The first staff contains broken triads: G4-B4-D5, F4-A4-C5, E4-G4-B4, D4-F4-A4. The second staff continues with: C4-E4-G4, B3-D4-F4, A3-C4-E4, G3-B3-D4. The third staff concludes with: F3-A3-C4, E3-G3-B3, D3-F3-A3, G2-B2-D3.

№ 117

Exercise № 117 is a two-staff piece in common time. The first staff contains broken triads: G4-B4-D5, F4-A4-C5, E4-G4-B4, D4-F4-A4. The second staff continues with: C4-E4-G4, B3-D4-F4, A3-C4-E4, G3-B3-D4.

Полные трезвучия и квартсекстажорды

№ 118

Exercise № 118 is a two-staff piece in common time. The first staff contains full triads: G4-B4-D5, F4-A4-C5, E4-G4-B4, D4-F4-A4. The second staff continues with: C4-E4-G4, B3-D4-F4, A3-C4-E4, G3-B3-D4.

№ 119



№ 120

Ten staves of musical notation for piece № 120. The music is in 3/4 time and features a melodic line with eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#). The first staff ends with a double bar line, and the second staff continues the melody. The piece concludes with a final double bar line on the tenth staff.

№ 121

Увеличенные трезвучия с разрешениями

№ 122

Увеличенные квинты

№ 123

№ 124

Увеличенные кварты

№ 125

№ 126

Two staves of musical notation. The first staff contains two measures of music, and the second staff contains three measures. The notes are primarily eighth and quarter notes with various accidentals.

№ 127

Уменьшенные кварты

Four staves of musical notation for exercise 127. The first staff is in common time (C) and contains four measures. The subsequent three staves contain four measures each. The exercise focuses on diminished fourth intervals, with notes often beamed together.

№ 128

Three staves of musical notation for exercise 128. The first staff is in 3/4 time and contains four measures. The second and third staves each contain four measures. The exercise involves diminished fourth intervals, with some notes marked with an 'x'.

№ 129

Уменьшенные септимы

Three staves of musical notation for exercise 129. The first staff is in 3/4 time and contains four measures. The second and third staves each contain four measures. The exercise focuses on diminished seventh intervals, with notes often beamed together.

№ 130

Уменьшенные квинты

№ 131

№ 132

Exercise № 132 is written in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some slurs and ties. The second staff continues the melody with similar rhythmic patterns. The third staff shows a continuation of the piece, ending with a quarter rest. The fourth staff is in a different key signature, one flat (Bb), and features a more complex rhythmic pattern with eighth and sixteenth notes, ending with a double bar line.

№ 133

Exercise № 133 is written in common time (C). The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is characterized by frequent eighth-note patterns. The second staff continues this pattern with various rhythmic variations. The third staff shows a change in key signature to one sharp (F#) and continues the eighth-note motif. The fourth staff returns to one flat (Bb) and features a more complex rhythmic structure. The fifth staff continues the piece with eighth-note patterns. The sixth staff concludes the exercise with a key signature of one sharp (F#) and a final cadence.

Ходы по звукам D7 аккорда и его обращениям

№ 134

№ 135

№ 136

№ 136

№ 137

№ 137

№ 138

№ 138



№ 139



№ 140



№ 141



№ 142

Fine

D.C. al Fine

№ 143

№ 144

Fine

D.C. al Fine

№ 145

Musical score for No. 145, 2/4 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The key signature is one sharp (F#). The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

№ 146

Musical score for No. 146, 2/4 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The key signature is one sharp (F#). The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

№ 147

Musical score for No. 147, 6/8 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The key signature is one sharp (F#). The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

№ 148

Musical score for № 148, measures 1-4. The piece is in common time (C) and features four staves of music. The first staff begins with a treble clef and a common time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, often using chords and moving lines that support the main melody. The piece concludes with a double bar line at the end of the fourth staff.

№ 149

Musical score for № 149, measures 1-8. The piece is in 3/4 time and features eight staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is characterized by dotted rhythms and eighth notes. The second through eighth staves provide harmonic accompaniment, with various rhythmic patterns and chordal structures. The piece concludes with a double bar line at the end of the eighth staff.

Интонирование хроматических звукорядов

№ 150

Exercise № 150 consists of six staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The third staff continues with: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The fourth staff continues with: C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2. The fifth staff continues with: C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4. The sixth staff continues with: C-4, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-4, A-4, G-4, F-4, E-4, D-4, C-4, ending with a double bar line.

№ 151

Exercise № 151 consists of five staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The third staff continues with: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The fourth staff continues with: C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2. The fifth staff continues with: C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, ending with a double bar line.

№ 152

№ 152

Three staves of music in C major, 2/4 time. The first staff contains two measures with triplets of eighth notes. The second staff contains two measures with triplets of eighth notes. The third staff contains two measures with triplets of eighth notes.

№ 153

№ 153

Four staves of music in C major, 2/4 time. The first staff contains two measures with eighth notes and rests. The second staff contains two measures with eighth notes and rests. The third staff contains two measures with eighth notes and rests. The fourth staff contains two measures with eighth notes and rests.

№ 154

№ 154

Five staves of music in C major, 2/4 time. The first staff contains two measures with eighth notes and rests. The second staff contains two measures with eighth notes and rests. The third staff contains two measures with eighth notes and rests. The fourth staff contains two measures with eighth notes and rests. The fifth staff contains two measures with eighth notes and rests.

№ 155

Exercise № 155 consists of two staves of music in 6/8 time. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8, ending with a double bar line and repeat dots. The key signature has one flat (B-flat).

№ 156

Exercise № 156 consists of four staves of music in 2/4 time. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16, ending with a double bar line and repeat dots. The key signature has one flat (B-flat).

№ 157

Exercise № 157 consists of five staves of music in 2/4 time. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16. The fifth staff contains measures 17 through 20, ending with a double bar line and repeat dots. The key signature has one flat (B-flat).

№ 158

