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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*

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## 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 линеек 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

Пентахорд нисходящий от V ступени.

№ 2

№ 3

Тоника и тетракорд восходящий от V ступени.

№ 4

Exercise № 4 consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a sequence of chords and melodic lines, with a prominent ascending tetrad starting on the fifth degree of the scale. The second and third staves continue this melodic and harmonic development, with various rhythmic patterns and accidentals. The fourth staff concludes the exercise with a final chord and a fermata.

Тетракорд восходящий от V ступени после тоники, трикорд нисходящий.

№ 5

Exercise № 5 consists of five staves of music. It begins with a treble clef and a 3/4 time signature. The first staff shows a tonic triad followed by an ascending tetrad starting on the fifth degree. The subsequent staves explore various harmonic and melodic combinations, including descending triads. The exercise concludes with a final chord and a fermata.

№ 6

№ 7

Тоника, трихорд восходящий от VI ступени.

№ 8

### Трихорд восходящий с возвращением

№ 9

Exercise № 9 consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and slurs. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, featuring chords and moving lines that support the main melody. The exercise concludes with a final cadence.

№ 10

Exercise № 10 consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and slurs. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, featuring chords and moving lines that support the main melody. The exercise concludes with a final cadence.

### Интонирование V ступени от тоники.

№ 11

Exercise № 11 consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single melodic line with various rhythmic values and slurs. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, featuring chords and moving lines that support the main melody. The exercise concludes with a final cadence.

№ 12

Exercise № 12 consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes, with several measures containing a 'V' above the staff, indicating a specific interval or scale degree. The second and third staves continue the melodic line with similar rhythmic and melodic motifs, including slurs and ties.

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

№ 13

Exercise № 13 consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes, with several measures containing a 'V' above the staff, indicating a specific interval or scale degree. The second, third, and fourth staves continue the melodic line with similar rhythmic and melodic motifs, including slurs and ties.

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

№ 14

Exercise № 14 consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a sequence of eighth and sixteenth notes, with several measures containing a 'V' above the staff, indicating a specific interval or scale degree. The second, third, fourth, and fifth staves continue the melodic line with similar rhythmic and melodic motifs, including slurs and ties.

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

№ 15

Exercise № 15 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 characterized by a descending quartal motion between the first and fifth degrees of the scale, with a return to the tonic. The second and third staves continue this pattern with various rhythmic and melodic variations. The fourth staff concludes the exercise with a final cadence.

"Раскачка" от I ступени.

№ 16

Exercise № 16, titled "Раскачка" (Warm-up), consists of four staves of music. It features a treble clef and a key signature of one sharp. The exercise is designed to warm up the hand and ear with a series of descending and ascending intervals, primarily focusing on the first degree of the scale. The notation includes various rhythmic values and slurs to guide the performer.

Вводные тоны.

№ 17

Exercise № 17, titled "Вводные тоны" (Introductory tones), consists of four staves of music. It begins with a treble clef and a key signature of one sharp. The exercise focuses on introducing specific tones and intervals, likely related to the quartal motion mentioned in the first exercise. The notation includes various rhythmic values and slurs to guide the performer.

Трихорды восходящие и нисходящие в их сопоставлении.

№ 18

Exercise № 18 consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a melodic line with a series of eighth notes, followed by a phrase marked with a 'V' (accents) and a slur. The second staff continues the melodic line with similar eighth-note patterns and slurs. The third and fourth staves provide harmonic accompaniment, with notes grouped by slurs and some accidentals (sharps and naturals) indicating specific chordal structures.

Трихорды восходящие и нисходящие с возвращением в их сопоставлении.

№ 19

Exercise № 19 consists of four staves of music. The first staff starts with a treble clef and a 3/4 time signature. The melody is characterized by a sequence of eighth notes with frequent sharps and naturals, suggesting chromatic movement. The second and third staves continue this melodic line with slurs and accents. The fourth staff provides a harmonic accompaniment with notes grouped by slurs, mirroring the chromatic nature of the melody.

Гексахорд нисходящий.

№ 20

Exercise № 20 consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is a descending scale of eighth notes, with some notes marked with slurs and accents. The second and third staves continue this descending melodic line. The fourth staff provides a harmonic accompaniment with notes grouped by slurs, supporting the descending motion of the main melody.

Пентахорд восходящий с возвращением.

№ 21

Ломанный пентахорд нисходящий.

№ 22

Пентахорд нисходящий с возвращением.

№ 23

Пентахорд нисходящий с "захватом" верхнего звука.

№ 24

Exercise № 24 consists of four staves of music. Each staff begins with a treble clef and a 3/4 time signature. The music is a descending pentachord with a 'capture' of the upper sound, meaning the upper note is held or repeated. The notes are: G4, F4, E4, D4, C4. The first staff shows the initial notes with slurs and accents. The second staff continues the pattern with slurs and accents. The third staff continues with slurs and accents. The fourth staff continues with slurs and accents.

Пентахорд нисходящий с "захватом" нижнего звука.

№ 25

Exercise № 25 consists of four staves of music. Each staff begins with a treble clef and a 3/4 time signature. The music is a descending pentachord with a 'capture' of the lower sound, meaning the lower note is held or repeated. The notes are: G4, F4, E4, D4, C4. The first staff shows the initial notes with slurs and accents. The second staff continues the pattern with slurs and accents. The third staff continues with slurs and accents. The fourth staff continues with slurs and accents.

Трихорд нисходящий с "захватом" верхнего звука.

№ 26

Exercise № 26 consists of four staves of music. Each staff begins with a treble clef and a 3/4 time signature. The music is a descending triad with a 'capture' of the upper sound, meaning the upper note is held or repeated. The notes are: G4, F4, E4. The first staff shows the initial notes with slurs and accents. The second staff continues the pattern with slurs and accents. The third staff continues with slurs and accents. The fourth staff continues with slurs and accents.

Трихорд восходящий с "захватом" нижнего звука.

№ 27

Музыкальный фрагмент № 27, состоящий из пяти стaves. Каждая строка содержит ноты с группировками (трихорды) и акцентами. Первые три ноты каждой строки выделены скобкой и цифрой '3' над ней, что указывает на трихорд. Ноты: Staff 1: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 2: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 3: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 4: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 5: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Трезвучия.

№ 28 мажорное 35

Музыкальный фрагмент № 28, состоящий из двух стaves. Каждая строка содержит ноты с группировками и акцентами. Ноты: Staff 1: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 2: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

№ 29 мажорное и минорное 35

Музыкальный фрагмент № 29, состоящий из четырех стaves. Каждая строка содержит ноты с группировками и акцентами. Ноты: Staff 1: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 2: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 3: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Staff 4: A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

№ 30 трезвучия

№ 31

№ 32 трезвучия в сопоставлении



Three staves of musical notation. Each staff contains a sequence of eighth notes, some beamed together. Slurs are placed over groups of notes, and accents (v) are placed above specific notes. The notes are mostly eighth notes, with some quarter notes and half notes interspersed.

Септаккорды.

№ 36

Five staves of musical notation. Each staff contains a sequence of eighth notes, some beamed together. Slurs are placed over groups of notes, and accents (v) are placed above specific notes. The notes are mostly eighth notes, with some quarter notes and half notes interspersed.

Интонирование попевок от различных ступеней.

№ 37 VI ступень

Five staves of musical notation. Each staff contains a sequence of sixteenth notes, some beamed together. Slurs are placed over groups of notes, and accents (v) are placed above specific notes. The notes are mostly sixteenth notes, with some eighth notes and quarter notes interspersed.

№ 38 VI ступень

№ 39 IV ступень

№ 40 I - IV ступени

№ 41 I - VI ступени

Exercise № 41, I - VI ступени, 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 3/4 time signature. The first staff contains two measures, the second staff contains two measures, the third staff contains two measures, and the fourth staff contains two measures. The music features a variety of note values, including quarter, eighth, and sixteenth notes, and rests. Phrasing is indicated by slurs and breath marks.

№ 42 I - IV ступени

Exercise № 42, I - IV ступени, 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 3/4 time signature. The first staff contains two measures, the second staff contains two measures, the third staff contains two measures, and the fourth staff contains two measures. The music features a variety of note values, including quarter, eighth, and sixteenth notes, and rests. Phrasing is indicated by slurs and breath marks.

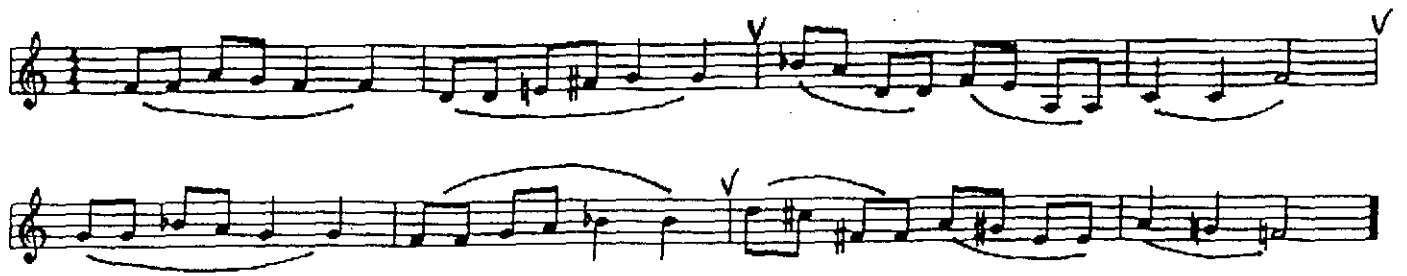
№ 43

Exercise № 43 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 3/4 time signature. The first staff contains two measures, the second staff contains two measures, and the third staff contains two measures. The music features a variety of note values, including quarter, eighth, and sixteenth notes, and rests. Phrasing is indicated by slurs and breath marks.

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

№ 44

в их взаимосвязи.



№ 45



№ 46



Попевки от III, V, VI и IV ступеней;

их разрешение в терцовый и квинтовый тонические тоны.

№ 47 III ступень

№ 48 V ступень

№ 49 VI ступень

Exercise № 49, VI ступень, consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. The second staff continues the melodic line, featuring a dynamic marking 'v' (accent) above a note. The third staff shows further melodic development with slurs and accents. The fourth staff includes another 'v' marking. The fifth staff concludes the exercise with a final melodic phrase.

№ 50 VI ступень

Exercise № 50, VI ступень, consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. The second staff continues the melodic line, featuring a dynamic marking 'v' (accent) above a note. The third staff shows further melodic development with slurs and accents. The fourth staff includes another 'v' marking. The fifth staff continues with slurs and accents. The sixth staff includes another 'v' marking. The seventh staff concludes the exercise with a final melodic phrase.

№ 51 IV ступень

Exercise № 51, IV ступень, consists of four staves of music in treble clef, 2/4 time. The first staff begins with a slur over the first four notes (F4, G4, A4, B4) and an accent (v) over the eighth note (F5). The second staff has a slur over the first four notes and an accent over the eighth note. The third staff has a slur over the first four notes and an accent over the eighth note. The fourth staff has a slur over the first four notes and an accent over the eighth note.

Основные диатонические тяготения в тональности.

№ 52

Exercise № 52 consists of six staves of music in treble clef, 2/4 time. The key signature has two sharps (F# and C#). The first staff has an accent (v) over the eighth note. The second staff has accents (v) over the first and eighth notes. The third staff has an accent (v) over the eighth note. The fourth staff has an accent (v) over the eighth note. The fifth staff has an accent (v) over the eighth note. The sixth staff has an accent (v) over the first note.

№ 53

The image displays a musical score for exercise № 53, consisting of eight staves of music. The score is written in treble clef and features a variety of time signatures and key signatures. The first staff begins in 3/4 time with a key signature of two flats (B-flat and E-flat). The second staff continues in 3/4 time with a key signature of one flat (B-flat). The third staff changes to 2/4 time with a key signature of one flat. The fourth staff remains in 2/4 time with a key signature of one flat. The fifth staff changes to 3/4 time with a key signature of one sharp (F-sharp). The sixth staff continues in 3/4 time with a key signature of one sharp. The seventh staff changes to 2/4 time with a key signature of one sharp. The eighth and final staff remains in 2/4 time with a key signature of one sharp. The music is characterized by flowing eighth and sixteenth notes, often grouped with slurs and accented with 'v' marks. The piece concludes with a final cadence on the eighth staff.

№54

Exercise №54 consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. It features a melodic line with a long slur over the first four notes, followed by a descending eighth-note pattern. The second staff continues the melody with a slur over the first three notes and a sharp sign on the fourth note. The third staff shows further melodic development with a slur over the first four notes and a sharp sign on the fifth. The fourth staff concludes the exercise with a final melodic phrase and a double bar line.

№55

Exercise №55 consists of three staves of music. The first staff starts with a treble clef and a 4/4 time signature. It features a melodic line with a slur over the first four notes and a sharp sign on the fifth. The second staff continues the melody with a slur over the first four notes and a sharp sign on the fifth. The third staff concludes the exercise with a final melodic phrase and a double bar line.

№56

Exercise №56 consists of five staves of music. The first staff starts with a treble clef and a 4/4 time signature. It features a melodic line with a slur over the first four notes and a sharp sign on the fifth. The second staff continues the melody with a slur over the first four notes and a sharp sign on the fifth. The third staff shows further melodic development with a slur over the first four notes and a sharp sign on the fifth. The fourth staff concludes the exercise with a final melodic phrase and a double bar line. The fifth staff shows further melodic development with a slur over the first four notes and a sharp sign on the fifth.

№ 57

The musical score for № 57 is written in treble clef with a key signature of one sharp (F#). It consists of eight staves of music. The notation includes various rhythmic values, slurs, accents (marked with a 'v'), and triplets (marked with a '3'). The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often grouped with slurs. Triplets are used in several places, including the first staff (measures 5-7) and the eighth staff (measures 1-3 and 7-9). Accents are placed over various notes throughout the piece. The score concludes with a final cadence in the eighth staff.

Основные диатонические тяготения в тональности и ладоинтервальные

№ 58

связи в тональности.

Exercise № 58 consists of five staves of music. Each staff contains a sequence of notes and rests, illustrating diatonic tendencies and interval connections within a specific key signature. The notes are primarily eighth and quarter notes, with some rests. The exercise is designed to help students understand the natural flow of the scale and how intervals relate to each other in a given mode.

№ 59

Exercise № 59 consists of four staves of music. Each staff contains a sequence of notes and rests, illustrating interval connections in modulation. The notes are primarily eighth and quarter notes, with some rests. The exercise is designed to help students understand how intervals relate to each other in different keys and how they change during modulation.

Ладоинтервальные связи в модуляции.

№ 60 терции большие

Exercise № 60 consists of two staves of music. Each staff contains a sequence of notes and rests, illustrating interval connections in modulation, specifically large thirds. The notes are primarily eighth and quarter notes, with some rests. The exercise is designed to help students understand how large thirds relate to each other in different keys and how they change during modulation.



Two staves of musical notation in treble clef. The first staff contains a melodic line with various intervals and a fermata over the final measure. The second staff continues the melody with similar intervals and a fermata over the final measure. A 'DC' marking is present at the end of the second staff.

№ 65 сексты

Four staves of musical notation in treble clef, labeled '№ 65 сексты'. The notation consists of continuous melodic lines with various intervals, including sixths, and includes several fermatas.

№ 66 квалты

Five staves of musical notation in treble clef, labeled '№ 66 квалты'. The notation consists of continuous melodic lines with various intervals, including fourths, and includes several fermatas.

№ 67 КВИНТЫ

Five  
DC

№ 68 сексты малые

№ 69 терции малые

№ 70 септимы большие

Exercise № 70 consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains four measures of music, each with a different time signature: 5/4, 3/4, 6/8, and 3/4. The second staff contains four measures with time signatures 3/4, 3/4, 3/4, and 3/4. The third staff contains four measures with time signatures 3/4, 3/4, 3/4, and 3/4. The fourth staff contains four measures with time signatures 3/4, 3/4, 3/4, and 3/4. The music features various rhythmic patterns and intervals, including large sevenths.

№ 71 октавы

Exercise № 71 consists of two staves of music. Both staves begin with a treble clef and a key signature of one sharp (F#). The first staff contains eight measures of music with a 3/4 time signature. The second staff contains eight measures of music with a 3/4 time signature. The music features various rhythmic patterns and intervals, including octaves.

Секунда, как модулирующий интервал на доминантовой функции.

№ 72 на II ст.

Exercise № 72 consists of five staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains eight measures of music with a 3/4 time signature. The second staff contains eight measures of music with a 3/4 time signature. The third staff contains eight measures of music with a 3/4 time signature. The fourth staff contains eight measures of music with a 3/4 time signature. The fifth staff contains eight measures of music with a 3/4 time signature. The music features various rhythmic patterns and intervals, including seconds.

№ 73 на V ст.

Exercise № 73 consists of five staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. The second staff continues the melody. The third staff introduces a key signature of one sharp (F#) and continues the melody. The fourth and fifth staves continue the piece, maintaining the key signature and melodic line.

№ 74 на VII ст.

Exercise № 74 consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. The second staff continues the melody. The third staff introduces a key signature of one sharp (F#) and continues the melody. The fourth staff continues the piece, maintaining the key signature and melodic line.

№ 75 на III ст.

Exercise № 75 consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a single line. The second staff continues the melody. The third staff continues the piece, maintaining the key signature and melodic line.

№ 76 на I ст.

Exercise № 76, first system, consists of four staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, primarily using quarter and eighth notes, with some chromatic movement in the lower register.

№ 77 на I ст.

Exercise № 77, first system, consists of four 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 composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, primarily using quarter and eighth notes, with some chromatic movement in the lower register.

№ 78 на II ст.

Exercise № 78, first system, consists of four staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, primarily using quarter and eighth notes, with some chromatic movement in the lower register.

№ 79 на VII ст.

Musical score for exercise № 79, consisting of seven staves of music. The notation is in a single system, likely for a single melodic line. It begins with a treble clef and a common time signature (C). The piece features a sequence of eighth and sixteenth notes, with some rests and accidentals (sharps and flats) throughout. The key signature appears to be one flat (B-flat major or D minor).

№ 80 на III ст.

Musical score for exercise № 80, consisting of four staves of music. The notation is in a single system, likely for a single melodic line. It begins with a treble clef and a common time signature (C). The piece features a sequence of eighth and sixteenth notes, with some rests and accidentals (sharps and flats) throughout. The key signature appears to be one flat (B-flat major or D minor).

№ 81 малая секунда

Exercise № 81, titled "малая секунда" (minor second), is presented in five staves of musical notation. The notation is in treble clef with a common time signature. The first staff begins with a C4 quarter note, followed by a B3 quarter note, and continues with a sequence of notes and rests illustrating the minor second interval. The second staff starts with a B3 quarter note, followed by an A3 quarter note, and continues with a sequence of notes and rests. The third staff starts with an A3 quarter note, followed by a G3 quarter note, and continues with a sequence of notes and rests. The fourth staff starts with a G3 quarter note, followed by an F3 quarter note, and continues with a sequence of notes and rests. The fifth staff starts with an F3 quarter note, followed by an E3 quarter note, and continues with a sequence of notes and rests.

№ 82 большая секунда

Exercise № 82, titled "большая секунда" (major second), is presented in three staves of musical notation. The notation is in treble clef with a common time signature. The first staff begins with a C4 quarter note, followed by a D4 quarter note, and continues with a sequence of notes and rests illustrating the major second interval. The second staff starts with a D4 quarter note, followed by an E4 quarter note, and continues with a sequence of notes and rests. The third staff starts with an E4 quarter note, followed by an F4 quarter note, and continues with a sequence of notes and rests.

№ 83 малая секунда

Exercise № 83, titled "малая секунда" (minor second), is presented in two staves of musical notation. The notation is in treble clef with a common time signature. The first staff begins with a C4 quarter note, followed by a B3 quarter note, and continues with a sequence of notes and rests illustrating the minor second interval. The second staff starts with a B3 quarter note, followed by an A3 quarter note, and continues with a sequence of notes and rests.

№ 84 большая секунда



Построение интервалов от звука.

№ 85 квинты восходящие:



№ 86 квинты нисходящие:



№ 87 сексты нисходящие:

A musical score for exercise № 87, consisting of six staves of music. The notation is in treble clef and includes various rhythmic values such as eighth and sixteenth notes, along with rests and accidentals. The piece concludes with the marking "DC" at the end of the sixth staff.

№ 88 квинты восходящие:

A musical score for exercise № 88, consisting of three staves of music. The title is "квинты восходящие" (ascending fifths). The notation is in treble clef and features a sequence of ascending fifth intervals.

№ 89 кварты нисходящие:

A musical score for exercise № 89, consisting of three staves of music. The title is "кварты нисходящие" (descending fourths). The notation is in treble clef and features a sequence of descending fourth intervals.

№ 90 сексты восходящие:

Exercise № 90 consists of three staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, featuring ascending sextas. The second and third staves continue the melodic line with similar rhythmic patterns and intervals.

№ 91 септимы нисходящие: (малые)

Exercise № 91 consists of three staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, featuring descending septims (small). The second and third staves continue the melodic line with similar rhythmic patterns and intervals.

№ 92 терции восходящие:

Exercise № 92 consists of three staves of music in treble clef. The first staff begins with a treble clef and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring ascending tertias. The second and third staves continue the melodic line with similar rhythmic patterns and intervals.

№ 93 терции нисходящие:

Exercise № 93 consists of two staves of music in treble clef. The first staff begins with a treble clef and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring descending tertias. The second staff continues the melodic line with similar rhythmic patterns and intervals.

№ 94 сексты нисходящие:

Exercise № 94 consists of four staves of musical notation. Each staff contains a sequence of six notes descending in pitch, with various rhythmic values and accidentals. The notes are connected by slurs, and some are beamed together. The exercise is designed to train the student's ability to play descending sextas.

№ 95 Увеличенная кварта

Exercise № 95 consists of four staves of musical notation. Each staff contains a sequence of notes forming an augmented fourth interval, with various rhythmic values and accidentals. The notes are connected by slurs, and some are beamed together. The exercise is designed to train the student's ability to play augmented fourths.

№ 96 Уменьшенная квинта

Exercise № 96 consists of four staves of musical notation. Each staff contains a sequence of notes forming a diminished fifth interval, with various rhythmic values and accidentals. The notes are connected by slurs, and some are beamed together. The exercise is designed to train the student's ability to play diminished fifths.

Сопоставление больших и малых интервалов.

№ 97 сексты

Exercise № 97, titled "сексты" (sixths), consists of five staves of music in treble clef, 2/4 time. The melody features a sequence of intervals, primarily sixths, with some smaller intervals interspersed. The notes are mostly quarter and eighth notes, with some beamed eighth notes. The exercise demonstrates the relationship between large and small intervals.

№ 98 терции восходящие:

Exercise № 98, titled "терции восходящие" (ascending thirds), consists of four staves of music in treble clef, 2/4 time. The melody is characterized by a continuous sequence of ascending thirds, often beamed together. The exercise demonstrates the relationship between large and small intervals.

№ 99 терции нисходящие:

Exercise № 99 consists of four staves of music in treble clef, 2/4 time. The first staff begins with a C4 quarter note, followed by a descending sequence of eighth notes: B3, A3, G3, F3, E3, D3, C3. The second staff continues with a descending sequence of eighth notes: B2, A2, G2, F2, E2, D2, C2. The third staff continues with a descending sequence of eighth notes: B1, A1, G1, F1, E1, D1, C1. The fourth staff continues with a descending sequence of eighth notes: B0, A0, G0, F0, E0, D0, C0. The word "FINE" is written at the end of the second staff, and "D.C." is written at the end of the fourth staff.

№ 100

Exercise № 100 consists of four staves of music in treble clef, 2/4 time. The first staff begins with a C4 quarter note, followed by a descending sequence of eighth notes: B3, A3, G3, F3, E3, D3, C3. The second staff continues with a descending sequence of eighth notes: B2, A2, G2, F2, E2, D2, C2. The third staff continues with a descending sequence of eighth notes: B1, A1, G1, F1, E1, D1, C1. The fourth staff continues with a descending sequence of eighth notes: B0, A0, G0, F0, E0, D0, C0.

№ 101 септимы нисходящие:

Exercise № 101 consists of two staves of music in treble clef, 2/4 time. The first staff begins with a C4 quarter note, followed by a descending sequence of eighth notes: B3, A3, G3, F3, E3, D3, C3. The second staff continues with a descending sequence of eighth notes: B2, A2, G2, F2, E2, D2, C2.

Основные хроматические тяготения в разных тональностях.

№ 102

The image displays a musical exercise titled "№ 102" under the heading "Основные хроматические тяготения в разных тональностях." (Basic chromatic tendencies in different tonalities). The exercise is presented on nine staves of music, all in treble clef. The first staff begins with a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The subsequent staves explore various chromatic patterns and tendencies across different tonalities, including exercises with key signatures of two flats, one flat, and natural (C major). The exercises consist of various rhythmic figures, often using slurs and ties to connect notes across measures, demonstrating the movement of chromatic lines within and between scales.

№ 103

Musical score for № 103, consisting of six staves of music. The notation is in treble clef with a common time signature (C). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).

№ 104

Musical score for № 104, consisting of seven staves of music. The notation is in treble clef with a common time signature (C). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).

№ 105

Musical score for exercise № 105, consisting of four staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several slurs and phrasing marks throughout the piece. A first ending bracket is visible under the fourth staff, and a second ending bracket is visible under the third staff.

№ 106

Musical score for exercise № 106, consisting of four staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation is characterized by frequent sixteenth-note patterns, often beamed together in groups of four or six. There are several slurs and phrasing marks throughout the piece.

№ 107

Musical score for exercise № 107, consisting of eight staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The first staff begins with a treble clef and a key signature of one sharp. The piece concludes with a final double bar line.

№ 108

Musical score for exercise № 108, consisting of five staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The first staff begins with a treble clef and a key signature of one sharp. The piece concludes with a final double bar line.



Сопоставление ломаных трезвучий.

№ 112

Exercise № 112 consists of four staves of music in C major. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes, with some slurs. The second staff continues the melody with similar rhythmic values. The third staff shows a continuation with some chromatic movement. The fourth staff concludes the exercise with a final cadence.

Мажорный квартсекстаккорд нисходящий.

№ 113

Exercise № 113 consists of four staves of music in C major. The first staff starts with a treble clef and a common time signature. The melody features a descending line with eighth and quarter notes. The second staff continues the descending motion. The third staff shows a continuation with some chromatic movement. The fourth staff concludes the exercise with a final cadence.

Сопоставление квартсекстаккордов.

№ 114

Exercise № 114 consists of three staves of music in C major. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes, with some slurs. The second staff continues the melody with similar rhythmic values. The third staff concludes the exercise with a final cadence.



№ 119

Two staves of musical notation for exercise № 119. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melody with similar rhythmic patterns and includes some slurs.

№ 120

Eleven staves of musical notation for exercise № 120. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece features a variety of rhythmic patterns, including eighth, sixteenth, and dotted rhythms, often beamed together. There are several slurs and ties throughout the piece, indicating phrasing and melodic connections across measures. The notation is dense and typical of technical exercises for piano or guitar.

Увеличенные трезвучия с разрешениями.

№ 121

Exercise № 121 consists of four staves of music in treble clef with a common time signature. The first staff begins with a C4 quarter note, followed by a D4 quarter note, and then a series of eighth and sixteenth notes. The second staff continues with a similar rhythmic pattern, featuring a B4 quarter note and various eighth notes. The third staff introduces a G4 quarter note and continues with eighth and sixteenth notes. The fourth staff concludes the exercise with a series of eighth notes, including a B4 quarter note and a final G4 quarter note.

№ 122

Exercise № 122 consists of four staves of music in treble clef with a 3/4 time signature. The first staff starts with a C4 quarter note, followed by a D4 quarter note, and then a series of eighth notes. The second staff continues with a similar rhythmic pattern, featuring a B4 quarter note and various eighth notes. The third staff introduces a G4 quarter note and continues with eighth and sixteenth notes. The fourth staff concludes the exercise with a series of eighth notes, including a B4 quarter note and a final G4 quarter note.

Увеличенные квинты.

№ 123

Exercise № 123 consists of four staves of music in treble clef with a common time signature. The first staff begins with a C4 quarter note, followed by a D4 quarter note, and then a series of eighth and sixteenth notes. The second staff continues with a similar rhythmic pattern, featuring a B4 quarter note and various eighth notes. The third staff introduces a G4 quarter note and continues with eighth and sixteenth notes. The fourth staff concludes the exercise with a series of eighth notes, including a B4 quarter note and a final G4 quarter note.

№ 124

Exercise № 124 is a four-staff musical piece in treble clef, one sharp (F#), and 3/4 time. The melody is characterized by frequent chromaticism and intervals of augmented seconds. The first staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The second staff continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third staff features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fourth staff concludes with a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6.

Увеличенные секунды.

№ 125

Exercise № 125 is a four-staff musical piece in treble clef, one sharp (F#), and 3/4 time. The melody is characterized by frequent chromaticism and intervals of augmented seconds. The first staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third staff features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fourth staff concludes with a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6.

№ 126

Exercise № 126 is a four-staff musical piece in treble clef, one sharp (F#), and 3/4 time. The melody is characterized by frequent chromaticism and intervals of augmented seconds. The first staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The third staff features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fourth staff concludes with a quarter note E6, a quarter note F#6, a quarter note G6, and a quarter note A6.



№ 127

## Уменьшенные кварты.



№ 128



## Уменьшенные септимы.

№ 129



## № 130



## Уменьшенные квинты.

## № 131



№ 132

Musical score for exercise № 132, consisting of four staves of music. The notation is in treble clef and includes various rhythmic values and accidentals.

Увеличенные кварты.

№ 133

Musical score for exercise № 133, consisting of six staves of music. The notation is in treble clef and includes various rhythmic values and accidentals.

№ 134

Ходы по звукам D7 аккорда и его обращениям.

Exercise № 134 consists of four staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff begins with a treble clef, a common time signature, and a sharp sign for the key signature. The melody is composed of eighth and quarter notes, with some beamed eighth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features more complex rhythmic figures, including beamed eighth notes and quarter notes. The fourth staff concludes the exercise with a final cadence.

№ 135

Exercise № 135 consists of five staves of musical notation in treble clef, 2/4 time, with a key signature of one sharp (F#). The first staff begins with a treble clef, a common time signature, and a sharp sign for the key signature. The melody is composed of eighth and quarter notes, with some beamed eighth notes. The second staff continues the melody with similar rhythmic patterns. The third staff features more complex rhythmic figures, including beamed eighth notes and quarter notes. The fourth staff concludes the exercise with a final cadence. The fifth staff continues the melody with similar rhythmic patterns.

№ 136

Musical score for exercise № 136, consisting of five staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a quarter rest followed by a series of eighth and quarter notes. The second staff continues with eighth and quarter notes, including some beamed eighth notes. The third staff features a mix of quarter and eighth notes. The fourth and fifth staves conclude the exercise with various rhythmic patterns and rests.

№ 137

Musical score for exercise № 137, consisting of four staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff starts with a quarter rest followed by eighth and quarter notes. The second staff continues with eighth and quarter notes, including some beamed eighth notes. The third and fourth staves conclude the exercise with various rhythmic patterns and rests.

№ 138

Musical score for exercise № 138, consisting of two staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a quarter rest followed by eighth and quarter notes. The second staff continues with eighth and quarter notes, including some beamed eighth notes.



№ 139



№ 140



№ 141



Ходы по звукам D7 аккорда и его обращениям и ломаном движении.

№ 142

№ 142 consists of four staves of music in C major, 4/4 time. The first staff begins with a D7 chord (F#4, C5, G4, B3) and moves through various inversions and voice leading patterns. The second staff ends with the word "FINE". The third and fourth staves continue the exercise with similar harmonic and melodic patterns. The fourth staff ends with the initials "DC".

№ 143

№ 143 consists of three staves of music in C major, 4/4 time. The first staff begins with a D7 chord and moves through various inversions and voice leading patterns. The second and third staves continue the exercise with similar harmonic and melodic patterns.

№ 144

№ 144 consists of four staves of music in C major, 4/4 time. The first staff begins with a D7 chord and moves through various inversions and voice leading patterns. The second staff ends with the word "FINE". The third and fourth staves continue the exercise with similar harmonic and melodic patterns. The fourth staff ends with the initials "DC".

№ 145

Exercise № 145 is a single melodic line in treble clef, 3/4 time. It 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 composed of eighth and quarter notes, with some slurs and ties. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves complete the exercise, ending with a final note and a fermata.

№ 146

Exercise № 146 is a single melodic line in treble clef, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features a mix of eighth and quarter notes, with several slurs and ties. The second staff continues the melody. The third and fourth staves complete the exercise, ending with a final note and a fermata.

№ 147

Exercise № 147 is a single melodic line in treble clef, 3/4 time. It 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 composed of eighth and quarter notes, with some slurs and ties. The second staff continues the melody. The third and fourth staves complete the exercise, ending with a final note and a fermata.

№ 148

Musical score for exercise № 148, consisting of four staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with some notes beamed together and slurs. The second staff continues the melody with similar rhythmic patterns and includes some chromatic movement. The third and fourth staves complete the exercise with further melodic development and slurs.

№ 149

Musical score for exercise № 149, consisting of eight staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The melody is characterized by a mix of eighth and sixteenth notes, often grouped in pairs or fours, with frequent slurs and ties. The second staff introduces some chromaticism and more complex rhythmic groupings. The subsequent staves continue to develop the melodic line, featuring various rhythmic patterns and slurs, culminating in a final cadence on the eighth staff.

№ 150

## Интонирование хроматических звукорядов.

№ 150

Интонирование хроматических звукорядов.

The exercise consists of six staves of music in treble clef, 2/4 time. The first staff begins with a chromatic scale starting on G4 (G-sharp) and ending on G5 (G-sharp). The subsequent staves continue the chromatic scale, showing various intervals and accidentals (sharps and naturals) to ensure accurate intonation of the chromatic sequence.

№ 151

№ 151

Интонирование хроматических звукорядов.

The exercise consists of five staves of music in treble clef, 2/4 time. The first staff begins with a chromatic scale starting on G4 (G-sharp) and ending on G5 (G-sharp). The subsequent staves continue the chromatic scale, showing various intervals and accidentals (sharps and naturals) to ensure accurate intonation of the chromatic sequence.

№ 152

Exercise № 152 is a three-staff piece in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by eighth-note patterns and rests, with first and second endings marked by '1' and '2' above the notes. The second and third staves continue the melodic line, maintaining the same rhythmic and harmonic structure.

№ 153

Exercise № 153 is a four-staff piece in 3/4 time. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features a mix of quarter and eighth notes with frequent rests. The second and third staves continue the melodic development, while the fourth staff concludes the exercise with a final cadence.

№ 154

Exercise № 154 is a five-staff piece in 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of quarter and eighth notes with rests. The second and third staves continue the melodic line, and the fourth and fifth staves conclude the exercise with a final cadence.

№ 155

Two staves of musical notation for exercise № 155. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns and includes some beamed sixteenth notes.

№ 156

Four staves of musical notation for exercise № 156. The first staff starts with a treble clef and a key signature of one flat. It features a complex rhythmic pattern with many sixteenth notes. The subsequent three staves continue this intricate melody, with some notes beamed together and various rests throughout.

№ 157

Four staves of musical notation for exercise № 157. The first staff begins with a treble clef and a common time signature (C). The key signature is one flat. The melody is characterized by frequent sixteenth-note runs and slurs. The second staff continues with similar rhythmic complexity. The third and fourth staves further develop the melodic line, incorporating various intervals and rests.

№ 158

The image shows a musical score for № 158, consisting of four staves of music. The music is written in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The second staff ends with the word "FINE". The third and fourth staves continue the musical notation. The fourth staff ends with the letters "DC".