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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 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

Two staves of musical notation in 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is a descending triad starting on G4, moving to E4 and then D4. The second staff continues the melody, showing the descending triad in different positions and inversions, ending with a double bar line.

Пентахорд нисходящий от V ступени

№ 2

Three staves of musical notation in common time (C). The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is a descending pentachord starting on G4, moving to F#4, E4, D4, and C4. The second and third staves continue the melody, showing the descending pentachord in different positions and inversions, ending with a double bar line.

№ 3

Four staves of musical notation in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is a descending pentachord starting on G4, moving to F#4, E4, D4, and C4. The second, third, and fourth staves continue the melody, showing the descending pentachord in different positions and inversions, ending with a double bar line.

Тоника и тетрахорд восходящий от V ступени

№ 4

Тетрахорд восходящий от V ступени после тоники, трихорд нисходящий

№ 5

№ 7

Тоника, трихорд восходящий от VI ступени

№ 8

Трихорд восходящий с возвращением

№ 9

№ 9

№ 10

№ 10

Интонирование V ступени от тоники

№ 11

№ 11

№ 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 piece in 3/4 time. The melody is written on a single treble clef staff. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a descending eighth-note triplet: G4, F4, E4. The piece concludes with a quarter note G4. The accompaniment consists of four staves, each with a treble clef. The first three staves feature a descending eighth-note triplet (G4, F4, E4) in the first measure, followed by a quarter note G4 in the second measure. The fourth staff has a quarter note G4 in the first measure and a quarter note B4 in the second measure. The fifth staff has a quarter note G4 in the first measure and a quarter note B4 in the second measure. The piece ends with a double bar line.

"Раскачка" от I ступени

№ 16

Exercise № 16 is a four-staff musical piece in 4/4 time. The melody is written on a single treble clef staff. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a descending eighth-note triplet: G4, F4, E4. The piece concludes with a quarter note G4. The accompaniment consists of three staves, each with a treble clef. The first staff has a quarter note G4 in the first measure and a quarter note B4 in the second measure. The second staff has a quarter note G4 in the first measure and a quarter note B4 in the second measure. The third staff has a quarter note G4 in the first measure and a quarter note B4 in the second measure. The piece ends with a double bar line.

№ 17

Вводные тоны

Exercise № 17 is a three-staff musical piece in 4/4 time. The melody is written on a single treble clef staff. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a descending eighth-note triplet: G4, F4, E4. The piece concludes with a quarter note G4. The accompaniment consists of two staves, each with a treble clef. The first staff has a quarter note G4 in the first measure and a quarter note B4 in the second measure. The second staff has a quarter note G4 in the first measure and a quarter note B4 in the second measure. The piece ends with a double bar line.

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

№ 22

Ломанный пентахорд нисходящий

Пентахорд нисходящий с возвращением

№ 23

№ 24

Пентахорд нисходящий с "захватом" нижнего звука

№ 25

Трихорд нисходящий с "захватом" верхнего звука

№ 26

Трихорд восходящий с "захватом" нижнего звука

№ 27

Exercise № 27 consists of five staves of music in 3/4 time. Each staff contains four measures. The first measure of each staff features a triplet of eighth notes. The second measure features a triplet of eighth notes with a sharp sign on the second note. The third measure features a triplet of eighth notes with a flat sign on the second note. The fourth measure features a triplet of eighth notes with a flat sign on the second note. The notes are connected by slurs, and the triplets are marked with a '3' above them.

№ 28 мажорное 3/5

Трезвучия

Exercise № 28 consists of two staves of music in 4/4 time. Each staff contains four measures. The notes are grouped into pairs, with slurs indicating the 3/5 position. The first measure of each staff features a major triad with a sharp sign on the second note. The second measure features a major triad with a sharp sign on the second note. The third measure features a major triad with a flat sign on the second note. The fourth measure features a major triad with a flat sign on the second note. The notes are connected by slurs.

№ 29 мажорное и минорное 3/5

Exercise № 29 consists of four staves of music in 4/4 time. Each staff contains four measures. The notes are grouped into pairs, with slurs indicating the 3/5 position. The first measure of each staff features a major triad with a sharp sign on the second note. The second measure features a major triad with a sharp sign on the second note. The third measure features a major triad with a flat sign on the second note. The fourth measure features a major triad with a flat sign on the second note. The notes are connected by slurs.

№ 30 трезвучия

№ 30 трезвучия

№ 31

№ 31

№ 32 трезвучия в сопоставлении

№ 32 трезвучия в сопоставлении

№ 33 трезвучия

№ 33 трезвучия

№ 34 трезвучия с "разведкой"

№ 34 трезвучия с "разведкой"

Интонирование терций

№ 35

№ 35

Интонирование терций

№ 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

№ 41 I-VI ступени

№ 42 I-IV ступени

№ 42 I-IV ступени

№ 43

№ 43

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

№ 44

Exercise № 44 consists of two staves of music in 4/4 time. The first staff contains four measures of music with various melodic lines and slurs. The second staff continues the melody with similar phrasing and slurs.

№ 45

Exercise № 45 consists of five staves of music in 3/4 time. The first staff contains four measures of music with various melodic lines and slurs. The subsequent staves continue the melody with similar phrasing and slurs.

№ 46

Exercise № 46 consists of three staves of music in 4/4 time. The first staff contains four measures of music with various melodic lines and slurs. The subsequent staves continue the melody with similar phrasing and slurs.

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. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a change in phrasing with some notes marked with a sharp sign. 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 several triplet markings over eighth notes. The second staff continues with more triplet patterns and some notes marked with a sharp sign. The third staff shows further development of the triplet 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 quarter notes, often beamed together in pairs. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex melodic line with some chromaticism. The fourth and fifth staves conclude the exercise with sustained notes and final melodic phrases.

№ 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 quarter notes, often beamed together in pairs. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex melodic line with some chromaticism. The fourth and fifth staves conclude the exercise with sustained notes and final melodic phrases.

№ 51 IV ступень

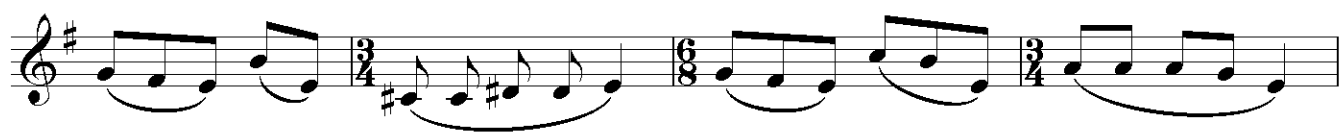
№ 51 IV ступень

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 in pairs or small groups, and includes a prominent slur over the first two measures. The second staff continues the melodic line with some chromaticism, indicated by sharps on the notes. The third and fourth staves complete the exercise, with the fourth staff 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 notes, often beamed in groups of four. The second and third staves continue the melodic line, maintaining the eighth-note pattern. 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 melody features eighth notes and includes several triplet markings (indicated by a '3' above the notes). The second and third staves continue the melodic line, with the third staff featuring a key signature change to one sharp (F#). The fourth and fifth staves complete the exercise, with the fifth staff ending with a double bar line and repeat dots.

№ 57

This musical score, titled "№ 57", is written for a single melodic line in treble clef. It consists of nine staves of music. The piece begins in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. A prominent feature is the use of triplets, indicated by a "3" above the notes. The key signature is one sharp (F#), and the piece concludes with a double bar line. The notation includes slurs, ties, and rests, with some measures containing whole rests in 3/4 time.

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, 5/8, and 3/4. The second staff starts in 3/4, changes to 5/8, 3/4, 2/4, and 3/4. The third staff starts in 3/4, changes to 5/8, 3/4, 2/4, and 5/8. The fourth staff starts in 5/8, changes to 3/4, 2/4, 5/8, and 3/4. The fifth staff starts in 3/4, changes to 5/8, 3/4, 7/8, and 3/4. The music features various rhythmic patterns and accidentals.

№ 59

Exercise № 59 consists of four staves of music in 3/4 time with a key signature of one flat (B-flat). The music is characterized by long, flowing lines with many slurs, creating a sense of continuous motion. The notes are primarily eighth and quarter notes.

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 (B-flat). The exercise focuses on large intervals, specifically major thirds, as indicated by the title. The music features a mix of eighth and quarter notes, with some slurs and ties.

№ 61 терции большие



№ 62 сексты



№ 63 септимы малые



№ 64 кварты



Fine



D.C. al Fine

№ 65 сексты



№ 66 кварты



№ 67 квинты



Fine



D.C. al Fine

№ 68 сексты малые



№ 69 терции малые



№ 70 септимы большие

№ 71 октавы

Секунда, как модулирующий интервал на доминантовой функции

№ 72 на II ст.

№ 73 на V ст.

Exercise № 73 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 melody is composed of eighth and quarter notes, with some accidentals (flats and naturals). The second staff continues the melody. The third staff introduces a key signature change to one sharp (F#) and continues the melodic line. The fourth staff concludes the exercise with a double bar line.

№ 74 на VII ст.

Exercise № 74 is written in common time (C) and consists of four staves. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes. The second staff continues the melody. The third staff introduces a key signature change to one sharp (F#) and continues the melodic line. The fourth staff concludes the exercise with a double bar line.

№ 75 на III ст.

Exercise № 75 is written in common time (C) and consists of three staves. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes, with some rests. The second staff continues the melody. The third staff concludes the exercise with a double bar line.

№ 76 на I ст.

Exercise № 76, first system, on the first staff. The music is in C major, 4/4 time, and consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some rests and accidentals. The key signature has one sharp (F#).

№ 77 на I ст.

Exercise № 77, first system, on the first staff. The music is in C major, 2/4 time, and consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests and accidentals. The key signature has one sharp (F#).

№ 78 на II ст.

Exercise № 78, first system, on the second staff. The music is in C major, 4/4 time, and consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some rests and accidentals. The key signature has one sharp (F#).

№ 79 на VII ст.

№ 79 на VII ст.

The first exercise, № 79, is written on four staves in treble clef, common time, and the VII scale (F major). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and naturals).

№ 80 на III ст.

№ 80 на III ст.

The second exercise, № 80, is written on four staves in treble clef, common time, and the III scale (D major). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and naturals).

№ 81 малая секунда

№ 82 большая 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 is an ascending sextal scale: C4, D4, E4, F#4, G4, A4. The second staff continues the scale: B4, C5, D5, E5, F#5, G5. The third staff concludes the exercise with a double bar line, showing the final notes of the scale: A5, B5, C6, D6, E6, F#6.

№ 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 is a descending septimal scale: C4, B3, A3, G3, F#3, E3, D3. The second staff continues the scale: C3, B2, A2, G2, F#2, E2, D2. The third staff concludes the exercise with a double bar line, showing the final notes of the scale: C2, B1, A1, G1, F#1, E1, D1.

№ 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 is an ascending tertial scale: C4, E4, G4, B4, C5, E5, G5. The second staff continues the scale: B5, C6, E6, G6, B6, C7, E7. The third staff concludes the exercise with a double bar line, showing the final notes of the scale: G7, B7, C8, E8, G8, B8, C9.

№ 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 is a descending tertial scale: C4, B3, A3, G3, F#3, E3, D3. The second staff continues the scale: C3, B2, A2, G2, F#2, E2, D2, concluding with a double bar line.

№ 94 секеты нисходящие:

№ 94 секеты нисходящие:

№ 95 увеличенная кварта:

№ 95 увеличенная кварта:

№ 96 уменьшенная квинта:

№ 96 уменьшенная квинта:

Сопоставление больших и малых интервалов

№ 97 сексты:

№ 97 сексты:

№ 98 терции восходящие:

№ 98 терции восходящие:

№ 99 терции нисходящие:

Fine

D.C. al Fine

№ 100 септимы восходящие:

№ 101 септимы 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 different 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: the first section (staves 1-4) features a melodic line with a chromatic descent from G4 to D4, and the second section (staves 5-10) features a melodic line with a chromatic ascent from D4 to G4. The first section is in the key of B-flat major, and the second section is in the key of E-flat major. The score includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as slurs and ties.

№ 103

№ 103

Common time (C)

The score for piece № 103 consists of five staves of music. The first staff begins with a treble clef and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one sharp (F#) to one flat (Bb) and back to one sharp (F#) during the piece. The piece concludes with a double bar line.

№ 104

№ 104

The score for piece № 104 consists of seven staves of music. It begins with a treble clef and a key signature of two flats (Bb, Eb). The time signature is 7/8. The piece is characterized by frequent changes in time signature, including 10/8, 9/8, 11/8, 5/8, 3/4, 9/8, 10/8, 5/8, 7/8, 11/8, and 5/8. The music features complex rhythmic patterns with many beamed notes and rests. The piece concludes with a double bar line.

№ 105

№ 105 is a musical exercise in 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 starts with a quarter note, followed by a dotted quarter note, and then a series of eighth notes. A triplet of eighth notes appears in the fourth measure. The second staff continues the melody with eighth notes and quarter notes, featuring another triplet. The third staff shows a change in rhythm with a dotted quarter note and eighth notes, ending with a triplet. The fourth staff concludes the exercise with a final cadence, including a triplet and a double bar line.

№ 106

№ 106 is a musical exercise in common time (C). 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 characterized by eighth and sixteenth notes, often grouped with slurs. The second staff continues with similar rhythmic patterns, including a triplet of eighth notes. The third staff features more complex rhythmic figures with slurs and ties. The fourth staff concludes the exercise with a final cadence, including a double bar line.

№ 107

№ 107 is a musical piece in G major (one sharp) and common time (C). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and quarter notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with eighth notes and rests. The fourth staff continues with eighth notes and quarter notes. The fifth staff has a mix of quarter and eighth notes. The sixth staff continues with eighth notes and quarter notes. The seventh staff concludes the piece with a double bar line.

№ 108

№ 108 is a musical piece in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of quarter and eighth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with eighth notes and rests. The fourth staff continues with eighth notes and quarter notes. The fifth staff concludes the piece 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, ending 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. The second staff continues with an ascending eighth-note scale: D4-E4-F4-G4-A4-B4-C5. The third staff continues with an ascending eighth-note scale: E4-F4-G4-A4-B4-C5, ending 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. The third staff continues with a descending eighth-note scale: A3-G3-F3-E3-D3-C3. The fourth staff continues with a descending eighth-note scale: G3-F3-E3-D3-C3. The fifth staff continues with a descending eighth-note scale: F3-E3-D3-C3, ending with a double bar line.

№ 112

Сопоставление ломаных трезвучий

Exercise № 112, titled 'Сопоставление ломаных трезвучий' (Comparison of broken triads), is presented in four staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The melody consists of eighth and quarter notes, with some accidentals. 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.

№ 113

Мажорный квартсекстаккорд нисходящий

Exercise № 113, titled 'Мажорный квартсекстаккорд нисходящий' (Descending major quartsextachord), is presented in four staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The melody features a descending line with a major quartsextachord (F4, A4, C5, B4, G4, E4) in the second measure. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff provides harmonic accompaniment, featuring chords and moving lines that support the main melody.

№ 114

Сопоставление квартсекстаккордов

Exercise № 114, titled 'Сопоставление квартсекстаккордов' (Comparison of quartsextachords), is presented in three staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The melody consists of quarter and eighth notes, with some accidentals. The second and third staves provide harmonic accompaniment, featuring chords and moving lines that support the main melody.

Квартсекстакорды нисходящие с возвращением

№ 115

№ 115

Сопоставление ломаных обращений трезвучий

№ 116

№ 116

№ 117

№ 117

Полные трезвучия и квартсекстакорды

№ 118

№ 118

№ 119

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

№ 120

Ten staves of musical notation for No. 120. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes. The second staff continues the melody. The third and fourth staves feature more complex rhythmic patterns, including sixteenth notes and beamed eighth notes. The fifth and sixth staves continue the melody with various note values and rests. The seventh and eighth staves show a continuation of the melodic line. The ninth and tenth staves conclude the piece with a final cadence and a double bar line.

№ 121

Увеличенные трезвучия с разрешениями

№ 122

Увеличенные квинты

№ 123

№ 124

Exercise № 124 is written in 2/4 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 eighth and quarter notes, with some notes marked with an 'x' to indicate a specific fingering or articulation. The piece concludes with a double bar line.

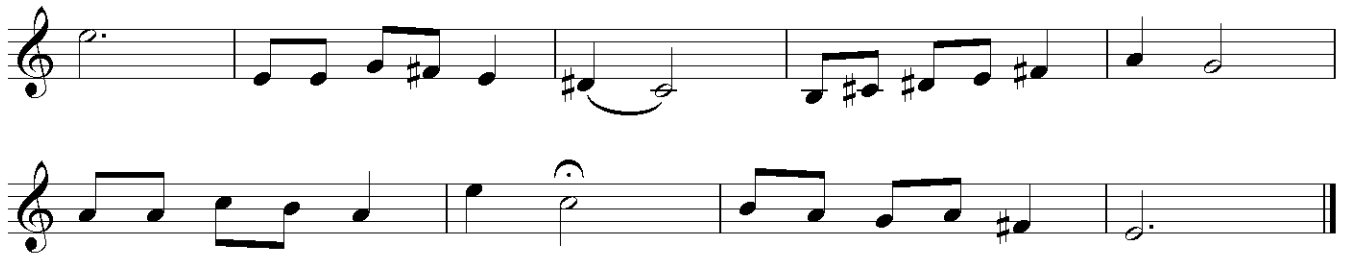
Увеличенные кварты

№ 125

Exercise № 125 is titled "Увеличенные кварты" (Enlarged Quarts) and is in common time (C). It consists of four staves. The first staff starts with a treble clef and a key signature of one sharp (F#). The exercise focuses on intervals of a fourth, with some notes marked with an 'x'. The piece ends with a double bar line.

№ 126

Exercise № 126 is in 3/4 time. It consists of four staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is composed of eighth and quarter notes. The piece concludes with a double bar line.



№ 127

Уменьшенные кварты



№ 128



№ 129

Уменьшенные септимы



№ 130

Уменьшенные квинты

№ 131

№ 132

Musical score for No. 132, 4/4 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody features eighth and quarter notes with various accidentals (sharps and naturals). 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 lower register, featuring eighth and quarter notes with flats and naturals, concluding with a double bar line.

№ 133

Musical score for No. 133, common time signature. The score consists of six staves of music. The first staff begins with a treble clef and a common time signature. The melody is characterized by frequent eighth and sixteenth notes, often beamed together. The second staff continues this rhythmic pattern. The third staff shows a change in the melodic line, still maintaining the eighth-note rhythm. The fourth staff continues the piece with similar rhythmic patterns. The fifth staff shows a continuation of the piece, ending with a quarter rest. The sixth staff is in a lower register, featuring eighth and sixteenth notes with various accidentals, concluding with a double bar line.

Ходы по звукам D7 аккорда и его обращениям

№ 134

Exercise № 134 consists of four staves of music in C major, D7 chord and its inversions. The first staff is in C major, the second in D major, the third in E major, and the fourth in F major. Each staff contains a sequence of notes and rests, representing the D7 chord and its inversions.

№ 135

Exercise № 135 consists of five staves of music in D major, D7 chord and its inversions. The first staff is in D major, the second in E major, the third in F major, the fourth in G major, and the fifth in A major. Each staff contains a sequence of notes and rests, representing the D7 chord and its inversions.

№ 136

№ 136 is a piece in 3/4 time, consisting of five staves of music. The key signature has one flat (B-flat). The melody is written in a single voice on a treble clef. The first staff begins with a quarter note G4, followed by a quarter note F4, and a quarter note E4. The second staff continues with a quarter note D4, a quarter note C4, and a quarter note B3. The third staff features a quarter note A3, a quarter note G3, and a quarter note F3. The fourth staff has a quarter note E3, a quarter note D3, and a quarter note C3. The fifth staff concludes with a quarter note B2, a quarter note A2, and a quarter note G2, ending with a double bar line.

№ 137

№ 137 is a piece in 2/4 time, consisting of four staves of music. The key signature has one sharp (F-sharp). The melody is written in a single voice on a treble clef. The first staff begins with a quarter note F4, followed by a quarter note G4, and a quarter note A4. The second staff continues with a quarter note B4, a quarter note C5, and a quarter note D5. The third staff features a quarter note E5, a quarter note F5, and a quarter note G5. The fourth staff has a quarter note A5, a quarter note B5, and a quarter note C6, ending with a double bar line.

№ 138

№ 138 is a piece in 7/8 time, consisting of two staves of music. The key signature has one sharp (F-sharp). The melody is written in a single voice on a treble clef. The first staff begins with a quarter note F4, followed by a quarter note G4, and a quarter note A4. The second staff continues with a quarter note B4, a quarter note C5, and a quarter note D5. The third staff features a quarter note E5, a quarter note F5, and a quarter note G5. The fourth staff has a quarter note A5, a quarter note B5, and a quarter note C6, ending with a double bar line.



№ 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

№ 148 is a short piece in common time (C). It consists of four staves of music. 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 and ties. The second staff continues the melody, featuring a prominent slur over a group of notes. The third and fourth staves complete the piece, ending with a double bar line.

№ 149

№ 149 is a piece in 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of quarter and eighth notes, with some slurs and ties. The second staff continues the melody, featuring a prominent slur over a group of notes. The third and fourth staves complete the piece, ending with a double bar line.

Интонирование хроматических звукорядов

№ 150

Exercise № 150 consists of six staves of music in C major, 4/4 time. Each staff contains a chromatic scale of eight notes, ascending and then descending. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The first staff starts with a treble clef and a common time signature. The second staff starts with a sharp sign (F#) on the first line. The third staff starts with a sharp sign (C#) on the first line. The fourth staff starts with a sharp sign (G#) on the first line. The fifth staff starts with a sharp sign (D#) on the first line. The sixth staff starts with a sharp sign (A#) on the first line. Each staff ends with a double bar line.

№ 151

Exercise № 151 consists of five staves of music in C major, 4/4 time. Each staff contains a chromatic scale of eight notes, ascending and then descending. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The first staff starts with a treble clef and a common time signature. The second staff starts with a sharp sign (F#) on the first line. The third staff starts with a sharp sign (C#) on the first line. The fourth staff starts with a sharp sign (G#) on the first line. The fifth staff starts with a sharp sign (D#) on the first line. Each staff ends 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



№ 156



№ 157



№ 158

