

В.В. КИРЮШИН

**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*

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/.

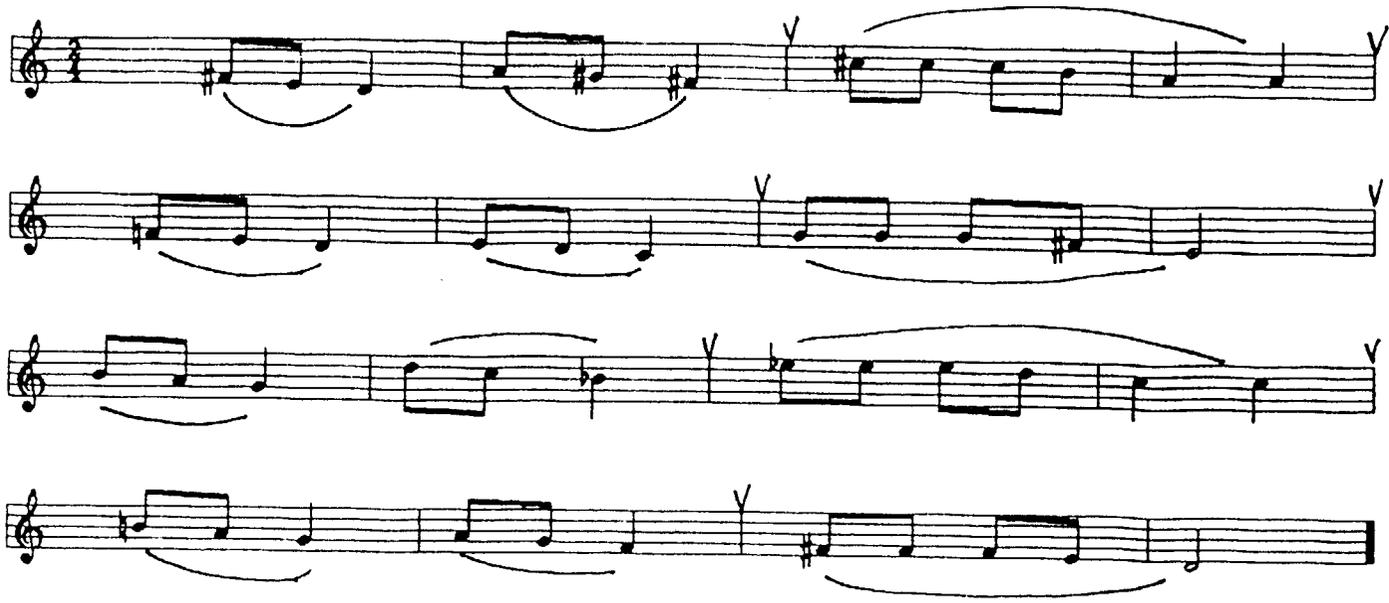
Как пособие для **ЗАПИСИ МУЗЫКАЛЬНОГО ДИКТАНТА** сборник и аудиокассеты могут быть использованы следующим образом: вслед за пением мальчиками той или иной мелодии /в этом случае лучше проигрывать кассету на магнитофоне с автопоиском, так как при этом легче возвращаться к началу примера/ ученик записывает 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 фрагментарно /для заполнения отсутствующих нот самими учениками/ и без знаков альтерации /их учащиеся также вписывают самостоятельно/. Самостоятельно записывается и метроритмический рисунок примеров, о технологии записи которого рассказывается в специальных работах В. Кирюшина, планируемых к выпуску в 1992 году.

Трихорд нисходящий от III ступени.

№ 1



Exercise № 1 consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Staff 1: G4, F#4, E4, D4, C4, B3, A3, G3. Staff 2: F#4, E4, D4, C4, B3, A3, G3, F#3. Staff 3: E4, D4, C4, B3, A3, G3, F#3, E3. Staff 4: D4, C4, B3, A3, G3, F#3, E3, D3. The notes are connected by slurs and include various articulation marks such as accents and slurs.

Пентахорд нисходящий от V ступени.

№ 2



Exercise № 2 consists of three staves of music. Each staff begins with a treble clef and a common time signature (C). The notes are: Staff 1: G4, F#4, E4, D4, C4, B3, A3, G3. Staff 2: F#4, E4, D4, C4, B3, A3, G3, F#3. Staff 3: E4, D4, C4, B3, A3, G3, F#3, E3. The notes are connected by slurs and include various articulation marks such as accents and slurs.

№ 3



Exercise № 3 consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are: Staff 1: G4, F#4, E4, D4, C4, B3, A3, G3. Staff 2: F#4, E4, D4, C4, B3, A3, G3, F#3. Staff 3: E4, D4, C4, B3, A3, G3, F#3, E3. Staff 4: D4, C4, B3, A3, G3, F#3, E3, D3. The notes are connected by slurs and include various articulation marks such as accents and slurs.

Тоника и тетрахорд восходящий от V ступени.

№ 4

Тетрахорд восходящий от V ступени после тоники, трихорд нисходящий.

№ 5

№ 6

№ 7

Тоника, трихорд восходящий от VI ступени.

№ 8

Трихорд восходящий с возвращением.

№ 9

Exercise № 9 consists of four staves of music. Each staff begins with a treble clef and a 3/4 time signature. The first staff contains four measures of music, each starting with a quarter rest followed by a triplet of eighth notes. The second staff continues with similar triplet patterns. The third and fourth staves show more complex rhythmic and melodic developments, including slurs and ties across measures.

№ 10

Exercise № 10 consists of four staves of music. The first staff starts with a treble clef and a 3/4 time signature. The music is characterized by flowing eighth-note patterns, often grouped in pairs or triplets. The second staff features a dynamic marking 'v' (accent) over a measure. The third and fourth staves continue the melodic and rhythmic motifs with various phrasing and articulation marks.

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 exercise focuses on intonation of the fifth degree from the tonic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings such as 'v' (accent) and '2' (second). The music is designed to train the ear and hand in precise intonation of the fifth degree.

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

"Раскачка" от I ступени.

№ 16

Вводные тоны.

№ 17

Трихорды восходящие и нисходящие в их сопоставлении.

№ 18

Exercise № 18 consists of four staves of music. The first staff shows an ascending triad (C4-E4-G4) and a descending triad (G4-E4-C4) with a fermata over the G4. The second and third staves show various combinations of ascending and descending triads. The fourth staff shows a sequence of ascending and descending triads.

Трихорды восходящие и нисходящие с возвращением в их сопоставлении.

№ 19

Exercise № 19 consists of four staves of music. Each staff shows a sequence of ascending and descending triads with a fermata at the end of each phrase.

Гексахорд нисходящий.

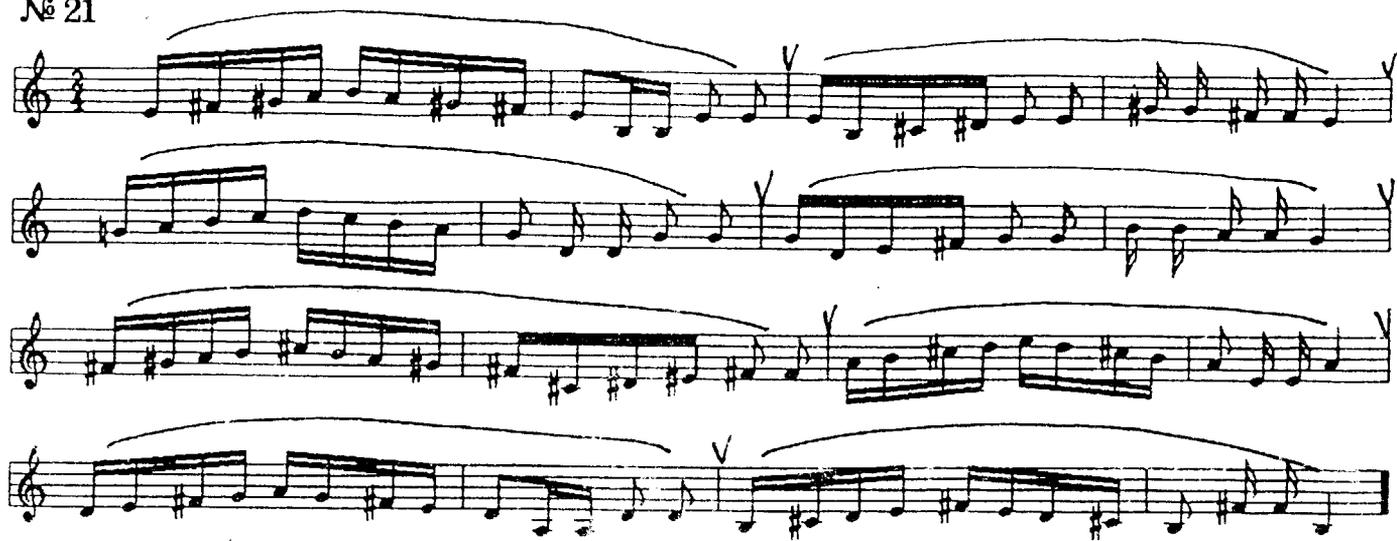
№ 20

Exercise № 20 consists of three staves of music. Each staff shows a descending hexachord (F4-E4-D4-C4-B3-A3) with a fermata at the end.



Пентахорд восходящий с возвращением.

№ 21



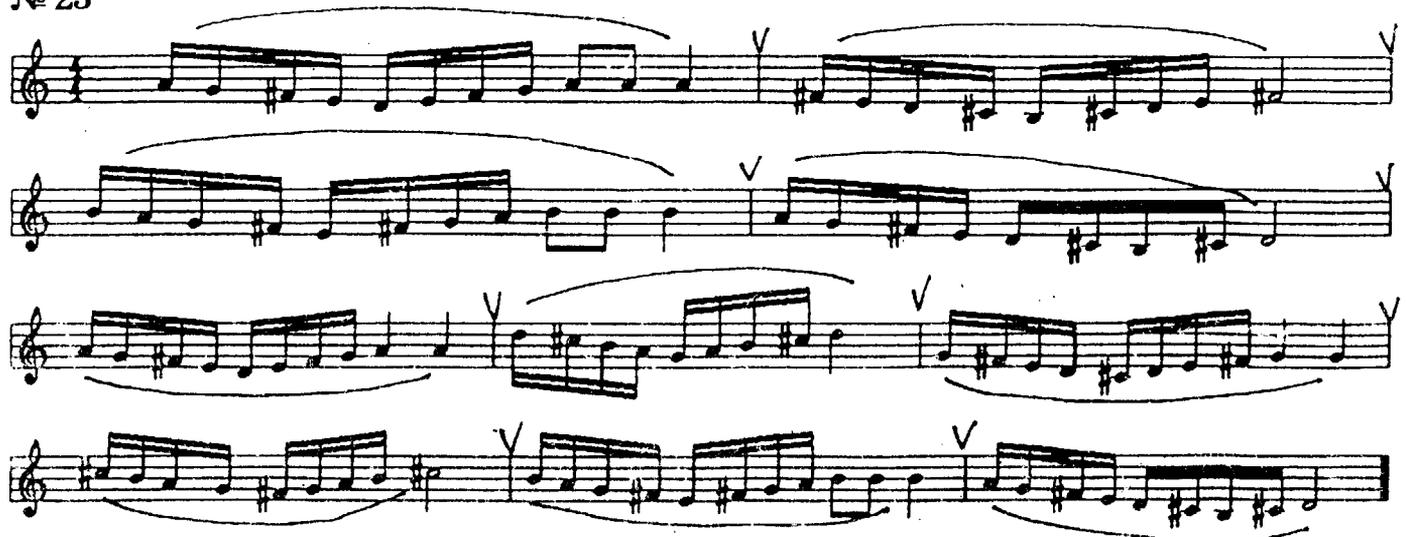
Ломанный пентахорд нисходящий.

№ 22



Пентахорд нисходящий с возвращением.

№ 23



Пентахорд нисходящий с "захватом" верхнего звука.

№ 24

Exercise № 24 is a descending pentachord with an upper note capture. It 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 starts on a high note and descends through five notes, with a sharp sign indicating a raised note. The second and third staves continue the descending line with various rhythmic patterns and slurs. The fourth staff concludes the exercise with a final note and a fermata.

Пентахорд нисходящий с "захватом" нижнего звука.

№ 25

Exercise № 25 is a descending pentachord with a lower note capture. It 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 starts on a high note and descends through five notes, with a sharp sign indicating a raised note. The second and third staves continue the descending line with various rhythmic patterns and slurs. The fourth staff concludes the exercise with a final note and a fermata.

Трихорд нисходящий с "захватом" верхнего звука.

№ 26

Exercise № 26 is a descending triad with an upper note capture. It 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 starts on a high note and descends through three notes, with a sharp sign indicating a raised note. The second and third staves continue the descending line with various rhythmic patterns and slurs. The fourth staff concludes the exercise with a final note and a fermata.

Трихорд восходящий с "захватом" нижнего звука.

№ 27

Трезвучия.

№ 28 мажорное 35

№ 29 мажорное и минорное 35

№ 31

№ 32 трезвучия в сопоставлении

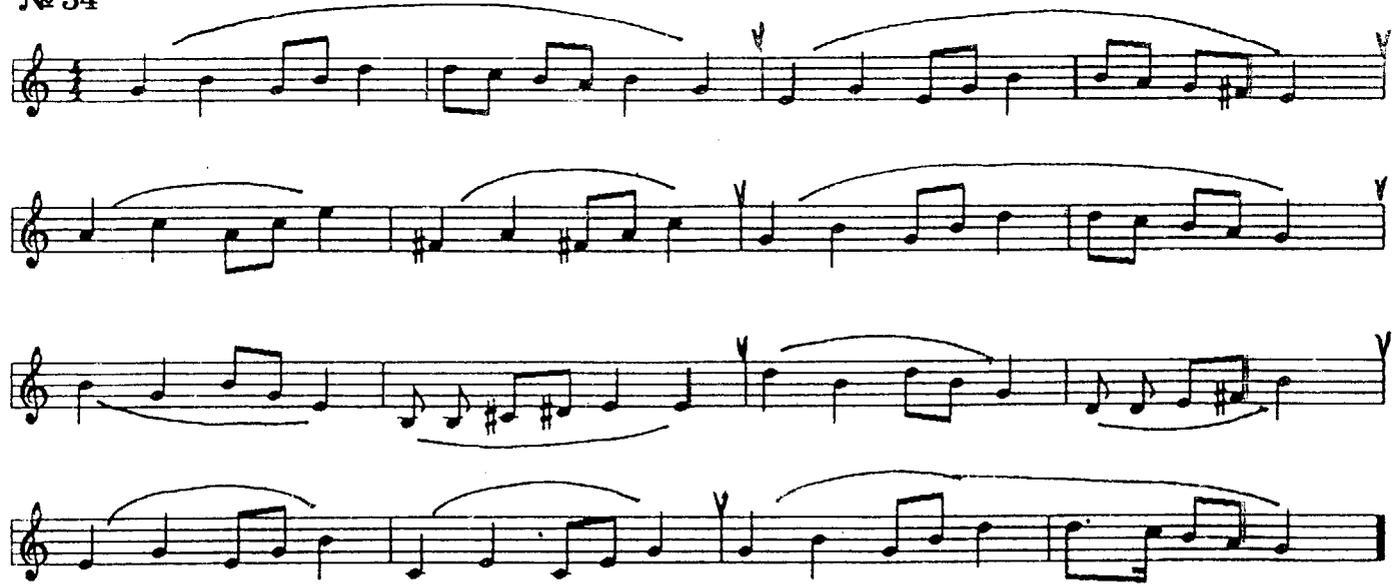


№ 33 трезвучия



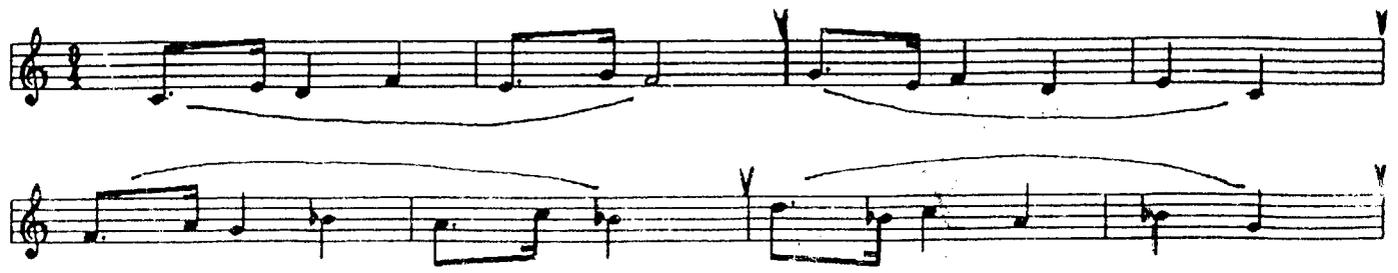
трезвучия с "разведкой"

№ 34



Интонирование терций.

№ 35



Three staves of musical notation. Each staff contains a sequence of eighth notes, primarily beamed in pairs. The first two staves have a slur under the first four notes and another slur under the last four notes. The third staff has a slur under the first four notes. The notes are mostly quarter notes and eighth notes, with some slurs extending across multiple notes.

Септаккорды.

№ 36

Five staves of musical notation. Each staff contains a sequence of eighth notes, primarily beamed in pairs. The first two staves have a slur under the first four notes and another slur under the last four notes. The third staff has a slur under the first four notes. The fourth and fifth staves have a slur under the first four notes. The notes are mostly quarter notes and eighth notes, with some slurs extending across multiple notes.

Интонирование попевок от различных ступеней.

№ 37 VI ступень

Five staves of musical notation. Each staff contains a sequence of eighth notes, primarily beamed in pairs. The first two staves have a slur under the first four notes and another slur under the last four notes. The third staff has a slur under the first four notes. The fourth and fifth staves have a slur under the first four notes. The notes are mostly quarter notes and eighth notes, with some slurs extending across multiple notes.

№ 38 VI ступень

№ 38 VI ступень

№ 39 IV ступень

№ 39 IV ступень

№ 40 I - IV ступени

№ 40 I - IV ступени

№ 41 I - VI ступени

№ 42 I - IV ступени

№ 43

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

№ 44

В ИХ ВЗАИМОСВЯЗИ.

Exercise № 44 consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, with some notes beamed together. A 'V' mark is placed above the final note of the first phrase. The second staff continues the sequence, also featuring beamed notes and a 'V' mark above the final note of the second phrase.

№ 45

Exercise № 45 consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, with some notes beamed together. A 'V' mark is placed above the final note of the first phrase. The second staff continues the sequence, also featuring beamed notes and a 'V' mark above the final note of the second phrase. The third and fourth staves continue the sequence, with the fourth staff ending with a double bar line.

№ 46

Exercise № 46 consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of eighth and sixteenth notes, with some notes beamed together. A 'V' mark is placed above the final note of the first phrase. The second and third staves continue the sequence, with the third staff ending with a double bar line.

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 melody is written in a single line with various rhythmic values, including eighth and sixteenth notes, and rests. The second staff continues the melody, featuring a dynamic marking 'v' (accent) above a note. The third and fourth staves continue the melodic line with similar rhythmic patterns and phrasing. The fifth staff concludes the exercise with a final note and a fermata.

№ 50 VI ступень

Exercise № 50, VI ступень, consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a single line with various rhythmic values, including eighth and sixteenth notes, and rests. The second through seventh staves continue the melodic line, featuring dynamic markings 'v' (accent) above several notes. The exercise concludes with a final note and a fermata on the seventh staff.

№ 51 IV ступень

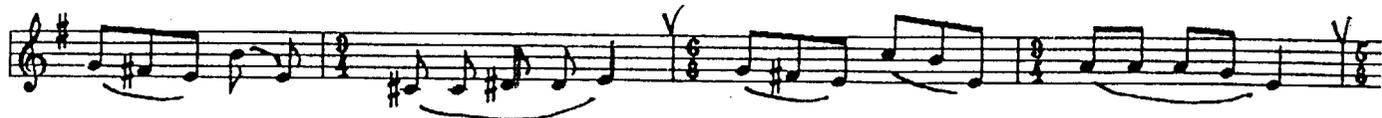
Exercise № 51, IV ступень, consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a single line with various rhythmic values and slurs. The second staff continues the melody with similar notation. The third staff shows a change in the melodic line, including a sharp sign on the final note. The fourth staff concludes the exercise with a final cadence. Vertical accents (v) are placed above certain notes in the first three staves.

Основные диатонические тяготения в тональности.

№ 52

Exercise № 52, Основные диатонические тяготения в тональности, consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a single line with various rhythmic values and slurs. The second staff continues the melody with similar notation. The third staff shows a change in the melodic line, including a sharp sign on the final note. The fourth staff concludes the exercise with a final cadence. Vertical accents (v) are placed above certain notes in the first three staves.

№ 53



№54

Musical score for exercise №54, consisting of four staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music features a melodic line with a long slur spanning the first two measures, followed by eighth and sixteenth notes. The second staff continues the melody with slurs and a sharp sign. The third staff shows further melodic development with slurs and accents. The fourth staff concludes the exercise with a final note and a double bar line.

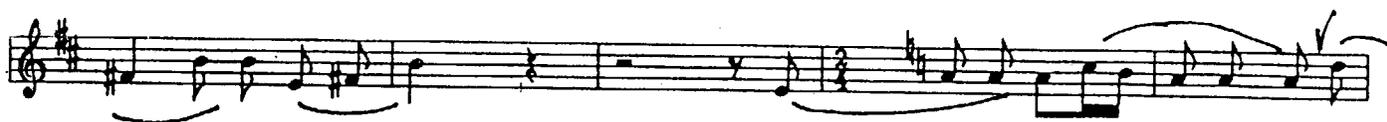
№ 55

Musical score for exercise № 55, consisting of three staves of music in 3/4 time. The first staff starts with a treble clef and a 3/4 time signature. The melody is characterized by slurs and accents. The second staff continues the melodic line with slurs and accents. The third staff concludes the exercise with a final note and a double bar line.

№ 56

Musical score for exercise № 56, consisting of five staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music features a melodic line with slurs and accents, and includes a triplet of eighth notes. The second staff continues the melody with slurs and accents, and includes another triplet. The third staff shows further melodic development with slurs and accents, and includes a triplet. The fourth staff concludes the exercise with a final note and a double bar line. The fifth staff continues the melody with slurs and accents, and includes a triplet.

№ 57



Основные диатонические тяготения в тональности и ладоинтервальные связи в тональности.

№ 58

Exercise № 58 consists of five staves of music in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic values including eighth and sixteenth notes, often beamed together. There are several accidentals, including sharps and naturals, scattered throughout the piece. The notation is clear and legible, with standard musical symbols for notes, stems, and beams.

№ 59

Exercise № 59 consists of four staves of music in treble clef. The key signature is one flat (Bb). The music is characterized by the use of slurs and ties, which connect notes across measures and staves, suggesting a continuous melodic line. The notes are primarily eighth and quarter notes. The overall feel is smooth and flowing due to the extensive use of these musical devices.

Ладоинтервальные связи в модуляции.

№ 60 терции большие

Exercise № 60 consists of two staves of music in treble clef. The key signature is one flat (Bb). The music features a series of chords and melodic lines with prominent slurs. There are numerous handwritten annotations in black ink above the notes, including numbers like '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60'. These annotations likely refer to specific intervals or chord qualities. The music is written in a style that emphasizes voice leading and intervallic relationships between notes.

№ 61 терции большие

Two staves of musical notation for exercise № 61, 'терции большие'. The notation is in treble clef, 3/4 time. It features a single melodic line with various intervals, slurs, and accents (v).

№ 62 сексты

Three staves of musical notation for exercise № 62, 'сексты'. The notation is in treble clef, 3/4 time. It features a single melodic line with various intervals, slurs, and accents (v).

№ 63 септимы малые

Three staves of musical notation for exercise № 63, 'септимы малые'. The notation is in treble clef, 3/4 time. It features a single melodic line with various intervals, slurs, and accents (v).

№ 64 кварты

Two staves of musical notation for exercise № 64, 'кварты'. The notation is in treble clef, 3/4 time. It features a single melodic line with various intervals, slurs, and accents (v). A triplet of eighth notes is marked with a '3' above it.

Two staves of musical notation. The first staff contains a sequence of notes with slurs and accents. The second staff continues the sequence, ending with the marking 'DC'.

№ 65 сексты

Four staves of musical notation for exercise № 65. Each staff contains a sequence of notes with slurs and accents, continuing the exercise.

№ 66 кварты

Five staves of musical notation for exercise № 66. Each staff contains a sequence of notes with slurs and accents, continuing the exercise.

№ 67 КВИНТЫ

Three staves of musical notation in treble clef. The first staff ends with the word "Fine". The second staff has a box around a group of notes. The third staff ends with "D.C." and an arrow pointing to the final note.

№ 68 сексты малые

Three staves of musical notation in treble clef. The second staff has an arrow pointing to a specific note.

№ 69 терции малые

Five staves of musical notation in treble clef.

№ 70 септимы большие

№ 71 октавы

Секунда, как модулирующий интервал на доминантовой функции.

№ 72 на П ст.

№ 73 на V ст.

Exercise № 73 consists of five staves of music. The first staff is in treble clef with a 3/4 time signature. 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 in the same key signature.

№ 74 на VII ст.

Exercise № 74 consists of four staves of music. The first staff is in treble clef with a common time signature (C). The second staff continues the melody. The third and fourth staves continue the piece, featuring a key signature of one flat (Bb).

№ 75 на III ст.

Exercise № 75 consists of three staves of music. The first staff is in treble clef with a common time signature (C). The second and third staves continue the melody, featuring a key signature of one flat (Bb).

№ 76 на I ст.

The first system of exercise № 76 consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a key with one sharp (F#) and features a complex rhythmic pattern of eighth and sixteenth notes, with some rests. The subsequent staves continue the melodic and harmonic development of the exercise.

№ 77 на I ст.

The first system of exercise № 77 consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The key signature has one sharp (F#). The music is characterized by a steady eighth-note rhythm with various intervals and rests. The system concludes with a double bar line.

№ 78 на II ст.

The first system of exercise № 78 consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The key signature has one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes. A handwritten 'V' is visible above the first staff, and a handwritten 'C' is visible above the third staff. The system concludes with a double bar line.

№ 79 на VII ст.



№ 80 на III ст.



№ 81 малая секунда

Exercise № 81, titled "малая секунда" (minor second), is presented in five staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of a sequence of notes with various intervals, including minor seconds, major seconds, and larger intervals. The subsequent staves continue the melodic line with similar rhythmic patterns and intervallic relationships.

№ 82 большая секунда

Exercise № 82, titled "большая секунда" (major second), is presented in three staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of a sequence of notes with various intervals, including major seconds, minor seconds, and larger intervals. The subsequent staves continue the melodic line with similar rhythmic patterns and intervallic relationships.

№ 83 малая секунда

Exercise № 83, titled "малая секунда" (minor second), is presented in two staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of a sequence of notes with various intervals, including minor seconds, major seconds, and larger intervals. The second staff continues the melodic line with similar rhythmic patterns and intervallic relationships.

№ 84 большая секунда

Построение интервалов от звука.

№ 85 квинты восходящие:

№ 86 квинты нисходящие:

№ 87 сексты нисходящие:

This block contains six staves of musical notation for exercise № 88. The notation is written in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a sharp sign, and a common time signature. The music consists of a sequence of notes and rests, with some notes beamed together. The sixth staff ends with the letters 'ДС' (D.C. - Da Capo).

№ 88 квинты восходящие:

This block contains three staves of musical notation for exercise № 89. The notation is written in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a sharp sign, and a common time signature. The music consists of a sequence of notes and rests, with some notes beamed together.

№ 89 кварты нисходящие:

This block contains three staves of musical notation for exercise № 89. The notation is written in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef, a sharp sign, and a common time signature. The music consists of a sequence of notes and rests, with some notes beamed together.

№ 90 сексты восходящие:

Exercise № 90 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 composed of ascending sextas, with notes grouped by slurs and some beamed together. The second and third staves continue the exercise, showing various rhythmic patterns and intervals, including some chromatic alterations.

№ 91 септимы нисходящие: (малые)

Exercise № 91 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 composed of descending septims, with notes grouped by slurs and some beamed together. The second and third staves continue the exercise, showing various rhythmic patterns and intervals, including some chromatic alterations.

№ 92 терции восходящие:

Exercise № 92 consists of three staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is composed of ascending tertias, with notes grouped by slurs and some beamed together. The second and third staves continue the exercise, showing various rhythmic patterns and intervals, including some chromatic alterations.

№ 93 терции нисходящие:

Exercise № 93 consists of two staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is composed of descending tertias, with notes grouped by slurs and some beamed together. The second staff continues the exercise, showing various rhythmic patterns and intervals, including some chromatic alterations.

№ 94 сексты нисходящие:

Exercise № 94, 'сексты нисходящие' (descending sextas), consists of four staves of music. The notation features descending sixths, with some notes beamed together and others as single notes. The key signature has one sharp (F#) and the time signature is 2/4.

№ 95 УВЕЛИЧЕННАЯ КВАРТА

Exercise № 95, 'УВЕЛИЧЕННАЯ КВАРТА' (enlarged quart), consists of four staves of music. The notation features an enlarged quart interval, with notes beamed together. The key signature has one sharp (F#) and the time signature is 2/4.

№ 96 УМЕНЬШЕННАЯ КВИНТА

Exercise № 96, 'УМЕНЬШЕННАЯ КВИНТА' (diminished quint), consists of four staves of music. The notation features a diminished quint interval, with notes beamed together. The key signature has one sharp (F#) and the time signature is 2/4.

Сопоставление больших и малых интервалов.

№ 97 сексты

Exercise № 97, titled "сексты" (Sixths), consists of five staves of music in treble clef, 3/4 time. The melody is composed of sixths, with some intervals being major and others minor, illustrating the comparison of large and small intervals.

№ 98 терции восходящие:

Exercise № 98, titled "терции восходящие" (Ascending Thirds), consists of four staves of music in treble clef, 3/4 time. The melody is composed of ascending thirds, with some intervals being major and others minor, illustrating the comparison of large and small intervals.

№ 99 терции нисходящие:

Exercise № 99 consists of four staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The third staff continues: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The fourth staff continues: C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2. The word "FINE" is written at the end of the second staff, and "DC" is written at the end of the fourth staff.

№ 100

Exercise № 100 consists of four staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The notes are: C4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff continues: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1. The third staff continues: C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4. The fourth staff continues: C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7.

№ 101 септими нисходящие:

Exercise № 101 consists of two staves of music in C major, 4/4 time. The first staff begins with a treble clef and a common time signature. The notes are: C4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff continues: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1.

Основные хроматические тяготения в разных тональностях.

№ 102

The image displays a musical score for exercise № 102, consisting of eight staves of music. The score is written in a single melodic line on a treble clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The exercise is designed to illustrate chromatic tendencies in various tonalities. The first four staves show a sequence of chromatic lines, each starting with a half note followed by a quarter note, and then a series of eighth notes. The fifth staff introduces a more complex rhythmic pattern with eighth notes and sixteenth notes, still maintaining the chromatic structure. The final three staves continue the chromatic exploration with different rhythmic groupings and phrasing. The overall structure is a single melodic line that explores chromatic movement across different tonalities.

№ 103

Musical score for № 103, consisting of six staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals.

№ 104

Musical score for № 104, consisting of six staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is written in a complex, multi-measure rhythmic structure, with various time signatures and rests indicated throughout the piece.

№ 105

Musical score for exercise № 105, 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 sharp sign, and a common time signature. The music features a sequence of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. Fingerings are indicated by numbers 1, 2, and 3. A first ending bracket is present in the fourth staff, spanning the final two measures.

№ 106

Musical score for exercise № 106, 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 sharp sign, and a common time signature. The music features a sequence of eighth and sixteenth notes, often beamed together, with some notes tied across bar lines. Fingerings are indicated by numbers 1, 2, and 3. A first ending bracket is present in the fourth staff, spanning the final two measures.

№ 107

Musical score for exercise № 107, consisting of seven staves of music in G major and common time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The key signature is one sharp (F#) and the time signature is common time (C).

№ 108

Musical score for exercise № 108, consisting of five staves of music in G major and common time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The key signature is one sharp (F#) and the time signature is common time (C).

Ходы по звукам нисходящих сектаккордов.

№ 109

Exercise № 109 consists of four staves of musical notation in treble clef with a common time signature (C). The first staff begins with a C4 quarter note, followed by a descending eighth-note scale: B3, A3, G3, F3, E3, D3, C3. The second staff continues with a descending eighth-note scale: B2, A2, G2, F2, E2, D2, C2. The third staff continues with a descending eighth-note scale: B1, A1, G1, F1, E1, D1, C1. The fourth staff continues with a descending eighth-note scale: B0, A0, G0, F0, E0, D0, C0. Each staff ends with a whole rest.

Ходы по звукам восходящих сектаккордов.

№ 110

Exercise № 110 consists of three staves of musical notation in treble clef with a common time signature (C). The first staff begins with a C4 quarter note, followed by an ascending eighth-note scale: D4, E4, F4, G4, A4, B4, C5. The second staff continues with an ascending eighth-note scale: C5, D5, E5, F5, G5, A5, B5. The third staff continues with an ascending eighth-note scale: C6, D6, E6, F6, G6, A6, B6. Each staff ends with a whole rest.

Сектаккорды нисходящие с возвращением.

№ 111

Exercise № 111 consists of five staves of musical notation in treble clef with a common time signature (C). Each staff begins with a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3. The second staff continues with a descending eighth-note scale: B2, A2, G2, F2, E2, D2, C2. The third staff continues with a descending eighth-note scale: B1, A1, G1, F1, E1, D1, C1. The fourth staff continues with a descending eighth-note scale: B0, A0, G0, F0, E0, D0, C0. The fifth staff continues with a descending eighth-note scale: B-1, A-1, G-1, F-1, E-1, D-1, C-1. Each staff ends with a whole rest.

Сопоставление ломаных трезвучий.

№ 112

Exercise № 112 consists of four staves of music in a single system. The first staff begins with a treble clef and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a sequence of broken triads. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, with the third staff featuring a more active bass line and the fourth staff providing a steady accompaniment. The piece concludes with a double bar line.

Мажорный квартсекстаккорд нисходящий.

№ 113

Exercise № 113 consists of four staves of music in a single system. The first staff begins with a treble clef and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a descending major quartal sextachord. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, with the third staff featuring a more active bass line and the fourth staff providing a steady accompaniment. The piece concludes with a double bar line.

Сопоставление квартсекстаккордов.

№ 114

Exercise № 114 consists of three staves of music in a single system. The first staff begins with a treble clef and a common time signature (C). The melody is composed of eighth and sixteenth notes, featuring a sequence of quartal sextachords. The second and third staves provide harmonic accompaniment, with the second staff featuring a more active bass line and the third staff providing a steady accompaniment. The piece concludes with a double bar line.

Квартсекстаккорды нисходящие с возвращением.

№ 115

Exercise № 115 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 descending sequence of eighth notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show further development of the descending line, with some notes marked with sharp signs (#).

Сопоставление ломаных обращений трезвучий.

№ 116

Exercise № 116 consists of three staves of music. The first staff starts with a treble clef and a common time signature. It features a melodic line with a prominent slur over the first few notes. The second and third staves continue the piece, showing various chromatic alterations and rhythmic patterns.

№ 117

Exercise № 117 consists of two staves of music. The first staff begins with a treble clef and a common time signature. The melody is characterized by frequent chromatic changes and a steady eighth-note rhythm. The second staff continues this pattern, ending with a final cadence.

Полные трезвучия и квартсекстаккорды.

№ 118

Exercise № 118 consists of two staves of music. The first staff starts with a treble clef and a common time signature. It features a melodic line with a slur over the first few notes. The second and third staves continue the piece, showing various chromatic alterations and rhythmic patterns.

№ 119

Exercise № 119 consists of two 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 sixteenth notes, featuring a series of slurs and ties. The second staff continues the melody with similar rhythmic patterns and includes some chromatic alterations.

№ 120

Exercise № 120 is a longer piece consisting of twelve staves of music. It begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as slurs, ties, and dynamic markings. The piece concludes with a final cadence on the twelfth staff.

Увеличенные трезвучия с разрешениями.

№ 121

Exercise № 121 consists of four staves of music in C major, 4/4 time. The first staff begins with a C major triad (C4, E4, G4) and moves to an augmented triad (C4, E4, G#4), which then resolves to a C major triad (C4, E4, G4). The second staff starts with a C major triad (C4, E4, G4) and moves to an augmented triad (C4, E4, G#4), resolving to a C major triad (C4, E4, G4). The third staff begins with a C major triad (C4, E4, G4) and moves to an augmented triad (C4, E4, G#4), resolving to a C major triad (C4, E4, G4). The fourth staff starts with a C major triad (C4, E4, G4) and moves to an augmented triad (C4, E4, G#4), resolving to a C major triad (C4, E4, G4).

№ 122

Exercise № 122 consists of four staves of music in C major, 4/4 time. The first staff begins with a C major triad (C4, E4, G4) and moves to an augmented triad (C4, E4, G#4), which then resolves to a C major triad (C4, E4, G4). The second staff starts with a C major triad (C4, E4, G4) and moves to an augmented triad (C4, E4, G#4), resolving to a C major triad (C4, E4, G4). The third staff begins with a C major triad (C4, E4, G4) and moves to an augmented triad (C4, E4, G#4), resolving to a C major triad (C4, E4, G4). The fourth staff starts with a C major triad (C4, E4, G4) and moves to an augmented triad (C4, E4, G#4), resolving to a C major triad (C4, E4, G4).

Увеличенные квинты.

№ 123

Exercise № 123 consists of four staves of music in C major, 4/4 time. The first staff begins with a C major triad (C4, E4, G4) and moves to an augmented fifth (C4, G#4), which then resolves to a C major triad (C4, E4, G4). The second staff starts with a C major triad (C4, E4, G4) and moves to an augmented fifth (C4, G#4), resolving to a C major triad (C4, E4, G4). The third staff begins with a C major triad (C4, E4, G4) and moves to an augmented fifth (C4, G#4), resolving to a C major triad (C4, E4, G4). The fourth staff starts with a C major triad (C4, E4, G4) and moves to an augmented fifth (C4, G#4), resolving to a C major triad (C4, E4, G4).

№ 124

Exercise № 124 is a four-staff musical piece in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some slurs and ties. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with slurs and ties. The fourth staff concludes the exercise with a final cadence.

Увеличенные секунды.

№ 125

Exercise № 125 is a four-staff musical piece in 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is characterized by intervals of augmented seconds (tritone), which are the focus of the exercise. The second staff continues this pattern with various rhythmic values. The third and fourth staves further develop the melodic lines, maintaining the tritone intervals throughout.

№ 126

Exercise № 126 is a four-staff musical piece in 3/4 time. 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 further develop the melodic lines, maintaining the rhythmic structure throughout.



Уменьшенные кварты.

№ 127

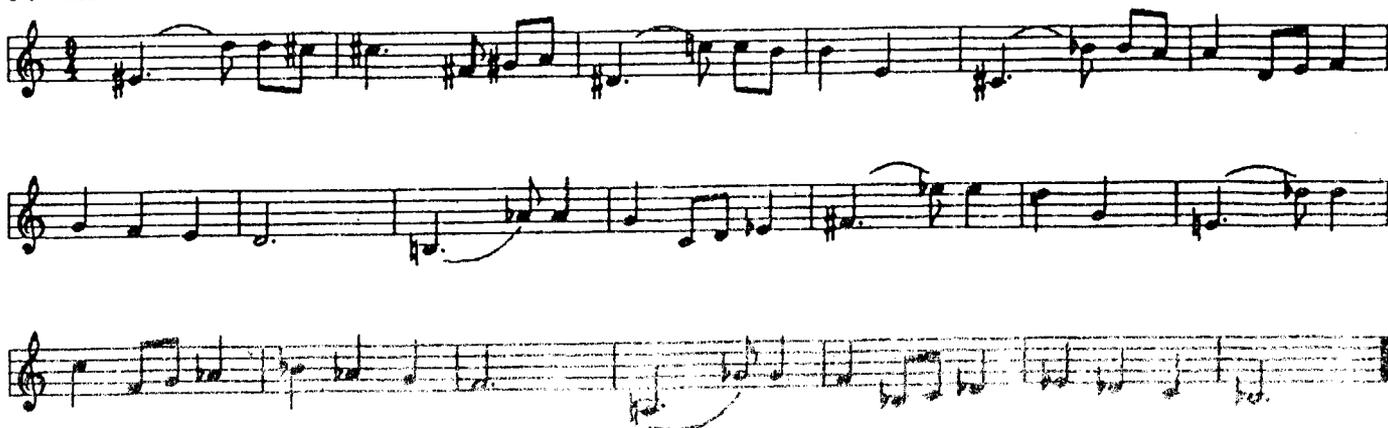


№ 128



Уменьшенные септимы.

№ 129



№ 130

Exercise № 130 consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line with various note values and rests. The second staff continues the melody with similar note values and rests. The third staff continues the melody with similar note values and rests. The fourth staff continues the melody with similar note values and rests.

Уменьшенные квинты.

№ 131

Exercise № 131 consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a single line with various note values and rests. The second staff continues the melody with similar note values and rests. The third staff continues the melody with similar note values and rests. The fourth staff continues the melody with similar note values and rests. The fifth staff continues the melody with similar note values and rests. The sixth staff continues the melody with similar note values and rests.

№ 132

Musical score for exercise № 132, consisting of four staves of music. The notation is in treble clef with a common time signature. The first staff begins with a quarter rest followed by eighth and sixteenth notes. The second staff continues with eighth and sixteenth notes, including some beamed pairs. The third staff features a mix of eighth and sixteenth notes with some slurs. The fourth staff concludes with eighth and sixteenth notes, ending with a quarter rest.

Увеличенные кварты.

№ 133

Musical score for exercise № 133, consisting of six staves of music. The notation is in treble clef with a common time signature. The first staff starts with a quarter rest followed by eighth and sixteenth notes. The second staff is filled with continuous eighth and sixteenth notes. The third staff continues with eighth and sixteenth notes, including some slurs. The fourth staff features a mix of eighth and sixteenth notes with some slurs. The fifth staff continues with eighth and sixteenth notes, including some slurs. The sixth staff concludes with eighth and sixteenth notes, ending with a quarter rest.

№ 134

Ходы по звукам D7 аккорда и его обращениям.

Exercise № 134 consists of four staves of music in treble clef, 2/4 time signature. The first staff begins with a D7 chord (F#4, C#5, G4, A4) and features a melodic line with eighth and quarter notes. The second staff continues the exercise with a different melodic line. The third and fourth staves provide further variations of the exercise, including lines with more complex rhythmic patterns and accidentals.

№ 135

Exercise № 135 consists of five staves of music in treble clef, 2/4 time signature. The first staff begins with a D7 chord and features a melodic line with eighth and quarter notes. The second staff continues the exercise with a different melodic line. The third, fourth, and fifth staves provide further variations of the exercise, including lines with more complex rhythmic patterns and accidentals.

№ 136

Exercise № 136 is a single melodic line in treble clef, 3/4 time. It consists of five 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, with some slurs and ties. The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.

№ 137

Exercise № 137 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 3/4 time signature. The melody features a mix of eighth and quarter notes, with some slurs and ties. The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.

№ 138

Exercise № 138 is a single melodic line in treble clef, 3/4 time. It consists of two 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, with some slurs and ties. The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.



№ 139



FINE



DC

№ 140



№ 141



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

№ 142

Musical score for exercise № 142, consisting of four staves of music in treble clef with a common time signature. The first staff starts with a D7 chord. The second staff ends with the word "FINE". The fourth staff ends with the initials "DC".

№ 143

Musical score for exercise № 143, consisting of three staves of music in treble clef with a common time signature.

№ 144

Musical score for exercise № 144, consisting of four staves of music in treble clef with a common time signature. The second staff ends with the word "FINE". The fourth staff ends with the initials "DC".

№ 145

Musical score for exercise № 145, 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 begins with a treble clef, a sharp sign, and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some slurs and accidentals.

№ 146

Musical score for exercise № 146, 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 begins with a treble clef, a sharp sign, and a 3/4 time signature. The music features eighth notes, some with slurs, and some notes with ties.

№ 147

Musical score for exercise № 147, 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 begins with a treble clef, a sharp sign, and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some slurs and accidentals.

№ 148

Musical score for exercise № 148, consisting of four staves of music. The notation is in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the piece. The key signature has one sharp (F#).

№ 149

Musical score for exercise № 149, consisting of eight staves of music. The notation is in treble clef with a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some notes beamed together. There are several slurs and accents throughout the piece. The key signature has one sharp (F#).

Интонирование хроматических звукорядов.

№ 150

Exercise № 150 consists of six staves of music. Each staff begins with a treble clef and a common time signature (C). The first staff contains a chromatic scale starting on G4 and ascending to G5. The second staff continues the scale from A4 to A5. The third staff continues from B4 to B5. The fourth staff continues from C5 to C6. The fifth staff continues from D5 to D6. The sixth staff continues from E5 to E6. The notes are written as eighth notes, with some beamed together in pairs.

№ 151

Exercise № 151 consists of five staves of music. Each staff begins with a treble clef and a common time signature (C). The first staff contains a chromatic scale starting on G4 and ascending to G5. The second staff continues the scale from A4 to A5. The third staff continues from B4 to B5. The fourth staff continues from C5 to C6. The fifth staff continues from D5 to D6. The notes are written as eighth notes, with some beamed together in pairs.

№ 152

Exercise № 152 is written in 2/4 time and consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features eighth-note patterns with triplets and slurs. The second and third staves continue the piece, with the third staff ending with a double bar line. The music is characterized by rhythmic complexity and melodic fluidity.

№ 153

Exercise № 153 is written in 3/4 time and consists of four staves. It 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, often with rests, creating a rhythmic pattern. The fourth staff concludes the exercise with a double bar line.

№ 154

Exercise № 154 is written in 3/4 time and consists of five staves. It starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter notes and eighth notes, with some rests. The fifth staff ends with a double bar line.

№ 155



№ 156



№ 158

