

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.

Тоника и тетрахорд восходящий от V ступени.

v № 4

This exercise 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 key with one sharp (F#). It features a sequence of chords and melodic lines, with various note values including eighth and sixteenth notes. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the exercise with a final chord and a fermata over the final note.

Тетрахорд восходящий от V ступени после тоники, трихорд нисходящий.

v № 5

This exercise consists of five staves of music. It begins with a treble clef and a 3/4 time signature. The key signature has one sharp (F#). The first staff shows a sequence of chords and melodic lines. The second and third staves continue the exercise. The fourth and fifth staves conclude the piece with a final chord and a fermata over the final note.

№ 6

№ 7

Тоника, трихорд восходящий от VI ступени.

№ 8

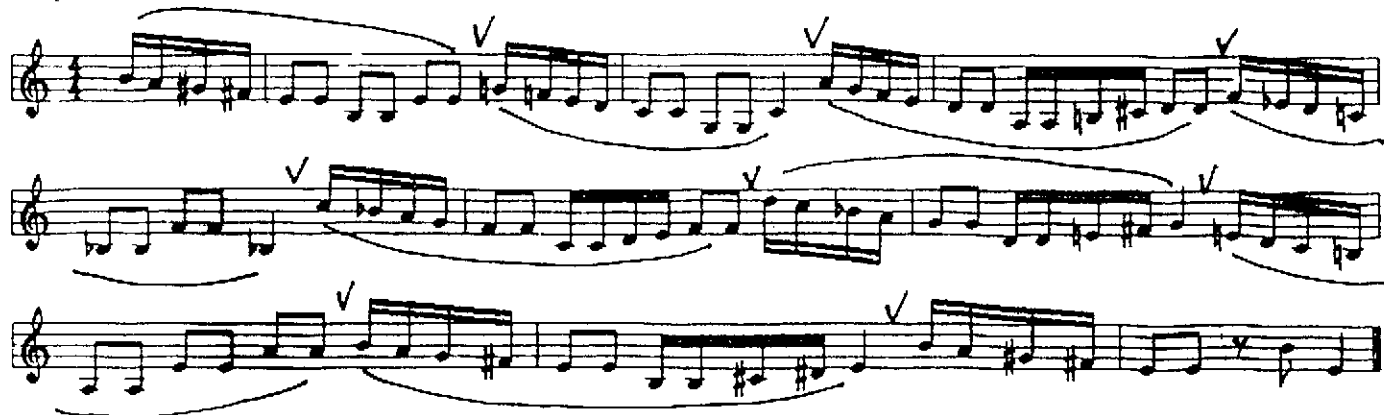
Трихорд восходящий с возвращением.

№ 9

№ 10

Интонирование V ступени от тоники.

№ 11



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



Интонирование V ступени после тоники,

трихорды восходящие и нисходящие с возвращением.



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 begins with a treble clef and a 2/4 time signature. It features a sequence of eighth notes, with a slur over the first four notes and another slur over the last four notes. A 'v' symbol is placed above the fifth note. The second staff continues the sequence with eighth notes, also featuring slurs. The third and fourth staves continue the pattern, with slurs and various note values including eighth and sixteenth notes.

Трихорды восходящие и нисходящие с возвращением в их сопоставлении.

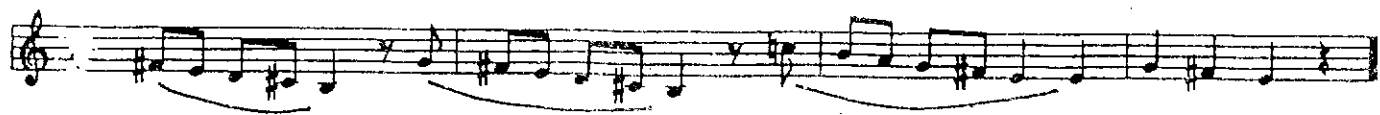
№ 19

Exercise № 19 consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. It features a sequence of eighth notes with slurs. The second staff continues the sequence with slurs and includes a 'y' symbol above the eighth note. The third and fourth staves continue the pattern, with slurs and various note values including eighth and sixteenth notes.

Гексахорд нисходящий.

№ 20

Exercise № 20 consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. It features a sequence of eighth notes with slurs. The second and third staves continue the pattern, with slurs and various note values including eighth and sixteenth notes.



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 in 3/4 time. The melody is a descending pentachord (G4-A4-B4-C5-B4-A4-G4) with a 'capture' of the upper note (B4). The notes are beamed in groups of four, and the first two groups are marked with a 'y' (accents). The exercise is written in treble clef with a key signature of one sharp (F#).

Пентахорд нисходящий с "захватом" нижнего звука.

№ 25

Exercise № 25 consists of four staves of music in 3/4 time. The melody is a descending pentachord (G4-A4-B4-C5-B4-A4-G4) with a 'capture' of the lower note (A4). The notes are beamed in groups of four, and the first two groups are marked with a 'y' (accents). The exercise is written in treble clef with a key signature of one sharp (F#).

Трихорд нисходящий с "захватом" верхнего звука.

№ 26

Exercise № 26 consists of four staves of music in 3/4 time. The melody is a descending triachord (G4-A4-B4-A4-G4) with a 'capture' of the upper note (B4). The notes are beamed in groups of three, and the first two groups are marked with a 'y' (accents). The exercise is written in treble clef with a key signature of one sharp (F#).

Трихорд восходящий с "захватом" нижнего звука.

№ 27

Exercise № 27 consists of five staves of music in treble clef. Each staff contains a sequence of notes with slurs and triplets. The first staff has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4), a quarter note (C5), and a quarter note (D5). The second staff has a triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5), a quarter note (A5), and a quarter note (B5). The third staff has a triplet of eighth notes (B5, C6, D6) followed by a quarter note (E6), a quarter note (F6), and a quarter note (G6). The fourth staff has a triplet of eighth notes (G6, A6, B6) followed by a quarter note (C7), a quarter note (D7), and a quarter note (E7). The fifth staff has a triplet of eighth notes (E7, F7, G7) followed by a quarter note (A7), a quarter note (B7), and a quarter note (C8). The notes are connected by slurs, and the triplets are marked with a '3' above them.

Трезвучия.

№ 28 мажорное 35

Exercise № 28 consists of two staves of music in treble clef. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The second staff contains a sequence of eighth notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, 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, 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, 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, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, 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F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B-111, A-111, G-111, F-111, E-111, D-111, C-111, B-112, A-112, G-112, F-112, E-112, D-112, C-112, B-113, A-113, G-113, F-113, E-113, D-113, C-113, B-114, A-114, G-114, F-114, E-114, D-114, C-114, B-115, A-115, G-115, F-115, E-115, D-115, C-115, B-116, A-116, G-116, F-116, E-116, D-116, C-116, B-117, A-117, G-117, F-117, E-117, D-117, C-117, B-118, A-118, G-118, F-118, E-118, D-118, C-118, B-119, A-119, G-119, F-119, E-119, D-119, C-119, B-120, A-120, G-120, F-120, E-120, D-120, C-120, B-121, A-121, G-121, F-121, E-121, D-121, C-121, B-122, A-122, G-122, F-122, E-122, D-122, C-122, B-123, A-123, G-123, F-123, E-123, D-123, C-123, B-124, A-124, G-124, F-124, E-124, D-124, C-124, B-125, A-125, G-125, F-125, E-125, D-125, C-125, B-126, A-126, G-126, F-126, E-126, D-126, C-126, B-127, A-127, G-127, F-127, E-127, D-127, C-127, B-128, A-128, G-128, F-128, E-128, D-128, C-128, B-129, A-129, G-129, F-129, E-129, D-129, C-129, B-130, A-130, G-130, F-130, E-130, D-130, C-130, B-131, A-131, G-131, F-131, E-131, D-131, C-131, B-132, A-132, G-132, F-132, E-132, D-132, C-132, B-133, A-133, G-133, F-133, E-133, D-133, C-133, B-134, A-134, G-134, F-134, E-134, D-134, C-134, B-135, A-135, G-135, F-135, E-135, D-135, C-135, B-136, A-136, G-136, F-136, E-136, D-136, C-136, B-137, A-137, G-137, F-137, E-137, D-137, C-137, B-138, A-138, G-138, F-138, E-138, D-138, C-138, B-139, A-139, G-139, F-139, E-139, D-139, C-139, B-140, A-140, G-140, F-140, E-140, D-140, C-140, B-141, A-141, G-141, F-141, E-141, D-141, C-141, B-142, A-142, G-142, F-142, E-142, D-142, C-142, B-143, A-143, G-143, F-143, E-143, D-143, C-143, B-144, A-144, G-144, F-144, E-144, D-144, C-144, B-145, A-145, G-145, F-145, E-145, D-145, C-145, B-146, A-146, G-146, F-146, E-146, D-146, C-146, B-147, A-147, G-147, F-147, E-147, D-147, C-147, B-148, A-148, G-148, F-148, E-148, D-148, C-148, B-149, A-149, G-149, F-149, E-149, D-149, C-149, B-150, A-150, G-150, F-150, E-150, D-150, C-150, B-151, A-151, G-151, F-151, E-151, D-151, C-151, B-152, A-152, G-152, F-152, E-152, D-152, C-152, B-153, A-153, G-153, F-153, E-153, D-153, C-153, B-154, A-154, G-154, F-154, E-154, D-154, C-154, B-155, A-155, G-155, F-155, E-155, D-155, C-155, B-156, A-156, G-156, F-156, E-156, D-156, C-156, B-157, A-157, G-157, F-157, E-157, D-157, C-157, B-158, A-158, G-158, F-158, E-158, D-158, C-158, B-159, A-159, G-159, F-159, E-159, D-159, C-159, B-160, A-160, G-160, F-160, E-160, D-160, C-160, B-161, A-161, G-161, F-161, E-161, D-161, C-161, B-162, A-162, G-162, F-162, E-162, D-162, C-162, B-163, A-163, G-163, F-163, E-163, D-163, C-163, B-164, A-164, G-164, F-164, E-164, D-164, C-164, B-165, A-165, G-165, F-165, E-165, D-165, C-165, B-166, A-166, G-166, F-166, E-166, D-166, C-166, B-167, A-167, G-167, F-167, E-167, D-167, C-167, B-168, A-168, G-168, F-168, E-168, D-168, C-168, B-169, A-169, G-169, F-169, E-169, D-169, C-169, B-170, A-170, G-170, F-170, E-170, D-170, C-170, B-171, A-171, G-171, F-171, E-171, D-171, C-171, B-172, A-172, G-172, F-172, E-172, D-172, C-172, B-173, A-173, G-173, F-173, E-173, D-173, C-173, B-174, A-174, G-174, F-174, E-174, D-174, C-174, B-175, A-175, G-175, F-175, E-175, D-175, C-175, B-176, A-176, G-176, F-176, E-176, D-176, C-176, B-177, A-177, G-177, F-177, E-177, D-177, C-177, B-178, A-178, G-178, F-178, E-178, D-178, C-178, B-179, A-179, G-179, F-179, E-179, D-179, C-179, B-180, A-180, G-180, F-180, E-180, D-180, C-180, B-181, A-181, G-181, F-181, E-181, D-181, C-181, B-182, A-182, G-182, F-182, E-182, D-182, C-182, B-183, A-183, G-183, F-183, E-183, D-183, C-183, B-184, A-184, G-184, F-184, E-184, D-184, C-184, B-185, A-185, G-185, F-185, E-185, D-185, C-185, B-186, A-186, G-186, F-186, E-186, D-186, C-186, B-187, A-187, G-187, F-187, E-187, D-187, C-187, B-188, A-188, G-188, F-188, E-188, D-188, C-188, B-189, A-189, G-189, F-189, E-189, D-189, C-189, B-190, A-190, G-190, F-190, E-190, D-190, C-190, B-191, A-191, G-191, F-191, E-191, D-191, C-191, B-192, A-192, G-192, F-192, E-192, D-192, C-192, B-193, A-193, G-193, F-193, E-193, D-193, C-193, B-194, A-194, G-194, F-194, E-194, D-194, C-194, B-195, A-195, G-195, F-195, E-195, D-195, C-195, B-196, A-196, G-196, F-196, E-196, D-196, C-196, B-197, A-197, G-197, F-197, E-197, D-197, C-197, B-198, A-198, G-198, F-198, E-198, D-198, C-198, B-199, A-199, G-199, F-199, E-199, D-199, C-199, B-200, A-200, G-200, F-200, E-200, D-200, C-200, B-201, A-201, G-201, F-201, E-201, D-201, C-201, B-202, A-202, G-202, F-202, E-202, D-202, C-202, B-203, A-203, G-203, F-203, E-203, D-203, C-203, B-204, A-204, G-204, F-204, E-204, D-204, C-204, B-205, A-205, G-205, F-205, E-205, D-205, C-205, B-206, A-206, G-206, F-206, E-206, D-206, C-206, B-207, A-207, G-207, F-207, E-207, D-207, C-207, B-208, A-208, G-208, F-208, E-208, D-208, C-208, B-209, A-209, G-209, F-209, E-209, D-209, C-209, B-210, A-210, G-210, F-210, E-210, D-210, C-210, B-211, A-211, G-211, F-211, E-211, D-211, C-211, B-212, A-212, G-212, F-212, E-212, D-212, C-212, B-213, A-213, G-213, F-213, E-213, D-213, C-213, B-214, A-214, G-214, F-214, E-214, D-214, C-214, B-215, A-215, G-215, F-215, E-215, D-215, C-215, B-216, A-216, G-216, F-216, E-216, D-216, C-216, B-217, A-217, G-217, F-217, E-217, D-217, C-217, B-218, A-218, G-218, F-218, E-218, D-218, C-218, B-219, A-219, G-219, F-219, E-219, D-219, C-219, B-220, A-220, G-220, F-220, E-220, D-220, C-220, B-221, A-221, G-221, F-221, E-221, D-221, C-221, B-222, A-222, G-222, F-222, E-222, D-222, C-222, B-223, A-223, G-223, F-223, E-223, D-223, C-223, B-224, A-224, G-224, F-224, E-224, D-224, C-224, B-225, A-225, G-225, F-225, E-225, D-225, C-225, B-226, A-226, G-226, F-226, E-226, D-226, C-226, B-227, A-227, G-227, F-227, E-227, D-227, C-227, B-228, A-228, G-228, F-228, E-228, D-228, C-228, B-229, A-229, G-229, F-229, E-229, D-229, C-229, B-230, A-230, G-230, F-230, E-230, D-230, C-230, B-231, A-231, G-231, F-231, E-231, D-231, C-231, B-232, A-232, G-232, F-232, E-232, D-232, C-232, B-233, A-233, G-233, F-233, E-233, D-233, C-233, B-234, A-234, G-234, F-234, E-234, D-234, C-234, B-235, A-235, G-235, F-235, E-235, D-235, C-235, B-236, A-236, G-236, F-236, E-236, D-236, C-236, B-237, A-237, G-237, F-237, E-237, D-237, C-237, B-238, A-238, G-238, F-238, E-238, D-238, C-238, B-239, A-239, G-239, F-239, E-239, D-239, C-239, B-240, A-240, G-240, F-240, E-240, D-240, C-240, B-241, A-241, G-241, F-241, E-241, D-241, C-241, B-242, A-242, G-242, F-242, E-242, D-242, C-242, B-243, A-243, G-243, F-243, E-243, D-243, C-243, B-244, A-244, G-244, F-244, E-244, D-244, C-244, B-245, A-245, G-245, F-245, E-245, D-245, C-245, B-246, A-246, G-246, F-246, E-246, D-246, C-246, B-247, A-247, G-247, F-247, E-247, D-247, C-247, B-248, A-248, G-248, F-248, E-248, D-248, C-248, B-249, A-249, G-249, F-249, E-249, D-249, C-249, B-250, A-250, G-250, F-250, E-250, D-250, C-250, B-251, A-251, G-251, F-251, E-251, D-251, C-251, B-252, A-252, G-252, F-252, E-252, D-252, C-252, B-253, A-253, G-253, F-253, E-253, D-253, C-253, B-254, A-254, G-254, F-254, E-254, D-254, C-254, B-255, A-255, G-255, F-255, E-255, D-255, C-255, B-256, A-256, G-256, F-256, E-256, D-256, C-256, B-257, A-257, G-257, F-257, E-257, D-257, C-257, B-258, A-258, G-258, F-258, E-258, D-258, C-258, B-259, A-259, G-259, F-259, E-259, D-259, C-259, B-260, A-260, G-260, F-260, E-260, D-260, C-260, B-261, A-261, G-261, F-261, E-261, D-261, C-261, B-262, A-262, G-262, F-262, E-262, D-262, C-262, B-263, A-263, G-263, F-263, E-263, D-263, C-263, B-264, A-264, G-264, F-264, E-264, D-264, C-264, B-265, A-265, G-265, F-265, E-265, D-265, C-265, B-266, A-266, G-266, F-266, E-266, D-266, C-266, B-267, A-267, G-267, F-267, E-267, D-267, C-267, B-268, A-268, G-268, F-268, E-268, D-268, C-268, B-269, A-269, G-269, F-269, E-269, D-269, C-269, B-270, A-270, G-270, F-270, E-270, D-270, C-270, B-271, A-271, G-271, F-271, E-271, D-271, C-271, B-272, A-272, G-272, F-272, E-272, D-272, C-272, B-273, A-273, G-273, F-273, E-273, D-273, C-273, B-274, A-274, G-274, F-274, E-274, D-274, C-274, B-275, A-275, G-275, F-275, E-275, D-275, C-275, B-276, A-276, G-276, F-276, E-276, D-276, C-276, B-277, A-277, G-277, F-277, E-277, D-277, C-277, B-278, A-278, G-278, F-278, E-278, D-278, C-278, B-279, A-279, G-279, F-279, E-279, D-279, C-279, B-280, A-280, G-280, F-280, E-280, D-280, C-280, B-281, A-281, G-281, F-281, E-281, D-281, C-281, B-282, A-282, G-282, F-282, E-282, D-282, C-282, B-283, A-283, G-283, F-283, E-283, D-283, C-283, B-284, A-284, G-284, F-284, E-284, D-284, C-284, B-285, A-285, G-285, F-285, E-285, D-285, C-285, B-286, A-286, G-286, F-286, E-286, D-286, C-286, B-287, A-287, G-287, F-287, E-287, D-287, C-287, B-288, A-288, G-288, F-288, E-288, D-288, C-288, B-289, A-289, G-289, F-289, E-289, D-289, C-289, B-290, A-290, G-290, F-290, E-290, D-290, C-290, B-291, A-291, G-291, F-291, E-291, D-291, C-291, B-292, A-292, G-292, F-292, E-292, D-292, C-292, B-293, A-293, G-293, F-293, E-293, D-293, C-293, B-294, A-294, G-294, F-

№ 31

№ 32 трезвучия в сопоставлении

Three staves of musical notation. Each staff contains a sequence of eighth notes, some beamed together. The notes are connected by slurs and ties, indicating a continuous melodic line. The first staff starts with a treble clef and a key signature of one sharp (F#).

Септаккорды.

№ 36

Five staves of musical notation. The first staff begins with a treble clef and a 3/4 time signature. The notation includes eighth notes, some beamed in groups, and slurs. There are also some notes with accents (v) and ties. The piece concludes with a double bar line.

Интонирование попевок от различных ступеней.

№ 37 VI ступень

Five staves of musical notation. The first staff starts with a treble clef and a 3/4 time signature. The exercise consists of several phrases of eighth notes, often beamed in groups. Slurs and accents (v) are used throughout to guide intonation. The notation includes various accidentals (sharps and naturals) and ends with a double bar line.

№ 38 VI ступень

№ 38 VI ступень

№ 39 IV ступень

№ 39 IV ступень

№ 40 I - IV степени

№ 40 I - IV степени

№ 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 2/4 time signature. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff continues: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth staff continues: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

№ 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 2/4 time signature. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff continues: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The fourth staff continues: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

№ 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 2/4 time signature. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues the melody: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The third staff continues: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

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' symbol is placed above the staff at the end of the first phrase. The second staff continues the melodic line, also featuring eighth and sixteenth notes and a 'V' symbol at the end.

№ 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' symbol is placed above the staff at the end of the first phrase. The second staff continues the melodic line, also featuring eighth and sixteenth notes and a 'V' symbol at the end. The third and fourth staves continue the sequence, with the fourth staff ending with a 'V' symbol.

№ 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. The second and third staves continue the melodic line, with the third staff ending with a 'V' symbol.

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, is a five-staff musical exercise in G major. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with various slurs and accents. The second staff continues the melody, featuring a dynamic marking 'v' (accent) over a note. The third and fourth staves show further development of the melodic line with similar rhythmic patterns and slurs. The fifth staff concludes the exercise with a final note and a fermata.

№ 50 VI ступень

Exercise № 50, VI ступень, is a seven-staff musical exercise in G major. It begins with a treble clef and a common time signature. The melody is primarily composed of eighth and sixteenth notes, with frequent slurs and accents. The first staff includes a dynamic marking 'v' (accent). The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves show further development of the melodic line with slurs and accents. The fifth and sixth staves continue the exercise with similar rhythmic patterns and slurs. The seventh staff concludes the exercise with a final note and a fermata.

№ 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 note values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. A dynamic marking 'v' (forte) is present at the end of the first staff. The second and third staves continue the melodic line, maintaining the same rhythmic and phrasing patterns. The fourth staff concludes the exercise with a final cadence.

Основные диатонические тяготения в тональности.

№ 52

Exercise № 52, titled 'Основные диатонические тяготения в тональности', consists of six staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The exercise is designed to demonstrate diatonic tendencies. The first staff starts with a treble clef and a dynamic marking 'v'. The melody is composed of eighth and sixteenth notes, with slurs indicating phrasing. The second and third staves continue the melodic development. The fourth staff features a handwritten '1 2 3' above the notes, likely indicating a specific rhythmic or phrasing exercise. The fifth and sixth staves conclude the exercise with various melodic patterns and dynamic markings.

№ 53

This musical score, titled "№ 53", consists of eight staves of music. The notation is written in treble clef and includes various rhythmic values, slurs, and accents. The key signature and time signature change across the staves:

- Staff 1: Key signature of two flats (B-flat, E-flat), 3/8 time signature.
- Staff 2: Key signature of one flat (F), 3/8 time signature.
- Staff 3: Key signature of two flats (B-flat, E-flat), 3/8 time signature.
- Staff 4: Key signature of one flat (F), 3/8 time signature.
- Staff 5: Key signature of one sharp (F#), 3/8 time signature.
- Staff 6: Key signature of one sharp (F#), 3/8 time signature.
- Staff 7: Key signature of one sharp (F#), 3/8 time signature.
- Staff 8: Key signature of one sharp (F#), 3/8 time signature.

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Accents (marked with a 'v') are placed above several notes throughout the piece. The overall structure is that of a technical exercise or study.

№54

Exercise №54 is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a half note G4, followed by quarter notes A4, B4, and C5, all under a slur. The second staff continues with quarter notes D5, E5, and F5, also under a slur, followed by quarter notes G5, F5, and E5. The third staff continues with quarter notes D5, C5, and B4, followed by quarter notes A4, G4, and F4. The fourth staff concludes with quarter notes E4, D4, and C4, followed by a whole rest.

№55

Exercise №55 is written in treble clef with a 3/4 time signature. It consists of three staves of music. The first staff begins with quarter notes G4, A4, and B4, followed by quarter notes C5, B4, and A4. The second staff continues with quarter notes G4, F4, and E4, followed by quarter notes D4, C4, and B3. The third staff concludes with quarter notes A3, G3, and F3, followed by quarter notes E3, D3, and C3.

№56

Exercise №56 is written in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with quarter notes G4, A4, and B4, followed by quarter notes C5, B4, and A4. The second staff continues with quarter notes G4, F4, and E4, followed by quarter notes D4, C4, and B3. The third staff concludes with quarter notes A3, G3, and F3, followed by quarter notes E3, D3, and C3. The fourth staff begins with quarter notes G4, A4, and B4, followed by quarter notes C5, B4, and A4. The fifth staff continues with quarter notes G4, F4, and E4, followed by quarter notes D4, C4, and B3.

№ 57



Основные диатонические тяготения в тональности и ладоинтервальные связи в тональности.

№ 58

№ 59

Ладоинтервальные связи в модуляции.

№ 60 терции большие

№ 61 терции большие

№ 62 сексты

№ 63 септимы малые

№ 64 кварты

Two staves of musical notation in treble clef. The first staff contains a sequence of eighth and sixteenth notes with various accidentals (sharps and naturals) and slurs. The second staff continues the sequence, ending with the marking "D.C." (Da Capo).

№ 65 сексты

Four staves of musical notation in treble clef, continuing the exercise. The notation features eighth and sixteenth notes with slurs and accents. The key signature changes to one flat (B-flat) in the second staff.

№ 66 кварты *p*

Five staves of musical notation in treble clef. The exercise is marked with a piano (*p*) dynamic. The notation includes eighth and sixteenth notes with slurs and accents. The key signature changes to two flats (B-flat and E-flat) in the second staff.

№ 67 КВИНТЫ

Three staves of musical notation in treble clef. The first staff concludes with the word "Fine". The second staff is separated by a double bar line. The third staff concludes with the word "D.C." and an upward-pointing arrow.

№ 68 сексты малые

Three staves of musical notation in treble clef. The second staff is separated by a double bar line and features an upward-pointing arrow.

№ 69 терции малые

Five staves of musical notation in treble clef, showing a continuous melodic line.

№ 70 септимы большие

Musical score for exercise № 70, 'септимы большие'. It consists of four 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 various intervals and accidentals, including a large septim (F# to E) in the first measure. The second staff continues the sequence with similar intervals. The third and fourth staves show further variations of these intervals, with some measures containing accidentals like natural signs and flats.

№ 71 октавы

Musical score for exercise № 71, 'октавы'. It consists of two 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 octave intervals and accidentals, including a large octave (F# to F#) in the first measure. The second staff continues the sequence with similar intervals, with some measures containing accidentals like natural signs and flats. A 'rit.' marking is present at the end of the second staff.

Секунда, как модулирующий интервал на доминантовой функции.

№ 72 на II ст.

Musical score for exercise № 72, 'на II ст.'. It 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 intervals and accidentals, including a second degree (F# to G) in the first measure. The second staff continues the sequence with similar intervals. The third, fourth, and fifth staves show further variations of these intervals, with some measures containing accidentals like natural signs and flats.

№ 73 на V ст.

Exercise № 73 consists of five 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. The second staff continues the melody. The third staff introduces a chromatic scale starting on G4, moving up to D5. The fourth staff continues the chromatic scale. The fifth staff concludes the exercise with a final chord.

№ 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 (C). 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 exercise with a final chord.

№ 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 (C). The melody is written in a single line. The second staff continues the melody. The third staff concludes the exercise with a final chord.

№ 76 на I ст.

Exercise № 76, first system, 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 single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second and third staves continue the melodic line, showing chromatic movement and some accidentals. The fourth staff concludes the system with a final note and a double bar line.

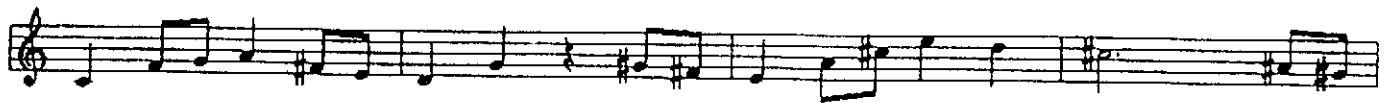
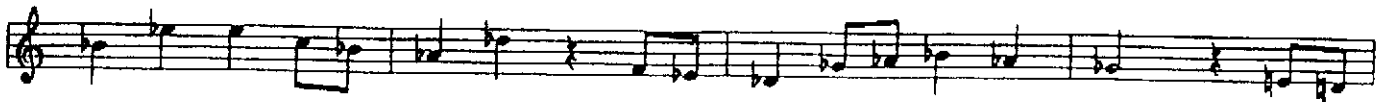
№ 77 на I ст.

Exercise № 77, first system, 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 patterns, including eighth and sixteenth notes, and rests. The second and third staves continue the melodic line, showing chromatic movement and some accidentals. The fourth staff concludes the system with a final note and a double bar line.

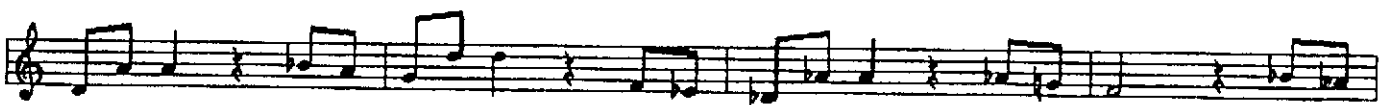
№ 78 на II ст.

Exercise № 78, first system, 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 single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second and third staves continue the melodic line, showing chromatic movement and some accidentals. The fourth staff concludes the system with a final note and a double bar line.

№ 79 на VII ст.



№ 80 на III ст.



№ 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 and a sharp sign. The music consists of a sequence of eighth and sixteenth notes, some beamed together, and rests. The final note of the sixth staff is followed by the letters 'дс'.

дс

№ 88 квинты восходящие:

This block contains three staves of musical notation for exercise № 88. The notation is written in treble clef with a key signature of one sharp (F#). The music consists of a sequence of eighth and sixteenth notes, some beamed together, and rests.

№ 89 квинты 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 music consists of a sequence of eighth and sixteenth notes, some beamed together, and rests.

№ 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 with similar rhythmic patterns and ascending intervals.

№ 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 with similar rhythmic patterns and descending intervals.

№ 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 thirds, with notes grouped by slurs and some beamed together. The second and third staves continue the exercise with similar rhythmic patterns and ascending intervals.

№ 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 thirds, with notes grouped by slurs and some beamed together. The second staff continues the exercise with similar rhythmic patterns and descending intervals.

№ 94 сексты нисходящие:

Exercise № 94 consists of four staves of musical notation. Each staff contains a sequence of six notes descending by a sixth interval. The notes are: C4, B3, A3, G3, F3, E3. The exercise is written in a single melodic line across four staves.

№ 95 УВЕЛИЧЕННАЯ КВАРТА

Exercise № 95 consists of four staves of musical notation. Each staff contains a sequence of four notes forming an augmented fourth interval: C4, F#4, B4, E5. The exercise is written in a single melodic line across four staves.

№ 96 УМЕНЬШЕННАЯ КВАРТА

Exercise № 96 consists of four staves of musical notation. Each staff contains a sequence of four notes forming a diminished fourth interval: C4, B3, A3, G3. The exercise is written in a single melodic line across four staves.

Сопоставление больших и малых интервалов.

№ 97 сексты:

Exercise № 97 consists of five staves of music. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The subsequent staves continue the melodic line with various rhythmic patterns and intervals, including sixths as indicated by the title.

№ 98 терции восходящие:

Exercise № 98 consists of four staves of music. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The subsequent staves continue the melodic line with various rhythmic patterns and intervals, including ascending thirds as indicated by the title.

Основные хроматические тяготения в разных тональностях.

№ 102

The image displays a musical exercise consisting of nine staves of music. Each staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The exercise is designed to illustrate chromatic tendencies through various melodic patterns. The first seven staves feature a sequence of eighth notes, with the first four staves showing a chromatic descent from G4 to F3. The fifth staff introduces a chromatic ascent from F3 to G4. The sixth and seventh staves continue with chromatic patterns, including a sequence of eighth notes with a chromatic descent from G4 to F3. The eighth and ninth staves feature a chromatic ascent from F3 to G4, with the eighth staff showing a sequence of eighth notes and the ninth staff showing a sequence of eighth notes with a chromatic descent from G4 to F3. The exercise concludes with a final G4 note on the ninth staff.

№ 103

Musical score for № 103, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature has one sharp (F#) and the time signature is common time (C).

№ 104

Musical score for № 104, consisting of six staves of music. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature has one sharp (F#) and the time signature is common time (C).

№ 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 mix of eighth and sixteenth notes, often beamed together, and includes slurs and accents. The second staff contains a first finger fingering (1) under a note. The third staff contains a second finger fingering (2) under a note. The fourth staff contains a first finger fingering (1) under a note.

№ 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 is characterized by a high density of sixteenth notes, often beamed together in groups, and includes slurs and accents. The second staff contains a first finger fingering (1) under a note. The third staff contains a first finger fingering (1) under a note. The fourth staff contains a first finger fingering (1) under a note.

№ 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 first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece concludes with a double bar line.

№ 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 first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece concludes with a double bar line.

Ходы по звукам нисходящих сектаккордов.

№ 109

Exercise № 109 consists of four staves of musical notation. Each staff contains a sequence of notes representing descending sextacchords. The notes are connected by slurs, and some are beamed together. The exercise is written in a single melodic line on a treble clef staff.

Ходы по звукам восходящих сектаккордов.

№ 110

Exercise № 110 consists of three staves of musical notation. Each staff contains a sequence of notes representing ascending sextacchords. The notes are connected by slurs, and some are beamed together. The exercise is written in a single melodic line on a treble clef staff.

Сектаккорды нисходящие с возвращением.

№ 111

Exercise № 111 consists of five staves of musical notation. Each staff contains a sequence of notes representing descending sextacchords. The notes are connected by slurs, and some are beamed together. The exercise is written in a single melodic line on a treble clef staff.

Сопоставление ломаных трезвучий.

№ 112

Exercise № 112 consists of four staves of music in treble clef with a common time signature. The melody is composed of eighth and quarter notes, showing a sequence of broken triads.

Мажорный квартсекстаккорд нисходящий.

№ 113

Exercise № 113 consists of four staves of music in treble clef with a common time signature. The melody is composed of eighth and quarter notes, showing a descending major quartal and sextal chord progression.

Сопоставление квартсекстаккордов.

№ 114

Exercise № 114 consists of three staves of music in treble clef with a common time signature. The melody is composed of eighth and quarter notes, showing a comparison of quartal and sextal chords.

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 descending line, with some notes beamed together. The third staff continues the descending line, with some notes beamed together. The fourth staff continues the descending line, with some notes beamed together.

Сопоставление ломаных обращений трезвучий.

№ 116

Exercise № 116 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 descending sequence of eighth notes, with some notes beamed together. The second staff continues the descending line, with some notes beamed together. The third staff continues the descending line, with some notes beamed together.

№ 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 written in a descending sequence of eighth notes, with some notes beamed together. The second staff continues the descending line, with some notes beamed together.

Полные трезвучия и квартсекстаккорды.

№ 118

Exercise № 118 consists of two 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 descending line, with some notes beamed together.

№ 119

Two staves of musical notation for exercise № 119. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, some beamed together, with various accidentals (sharps and naturals) throughout.

№ 120

Eleven staves of musical notation for exercise № 120. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line, featuring a variety of note values including eighth, sixteenth, and quarter notes, often beamed together. The piece concludes with a double bar line on the final staff.

Увеличенные трезвучия с разрешениями.

№ 121

Exercise № 121 consists of four staves of music in C major, 3/4 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, 3/4 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, 3/4 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 some sixteenth notes and slurs. The fourth staff concludes the exercise with a final cadence.

Увеличенные секунды.

№ 125

Exercise № 125 is a four-staff musical piece in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is characterized by wide intervals, specifically augmented seconds, which are highlighted by the title. The second staff continues this melodic line with similar wide intervals. The third staff introduces some sixteenth-note patterns and slurs. The fourth staff ends with a final cadence.

№ 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 staff features a more complex rhythmic structure with some sixteenth notes and slurs. The fourth staff concludes the exercise with a final cadence.

№ 130

Exercise № 130 consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various accidentals (sharps and naturals). The second staff continues the melodic line, incorporating some slurs and ties. The third and fourth staves show further development of the melodic pattern, with some notes beamed together. The fifth and sixth staves conclude the exercise with a final melodic phrase.

Уменьшенные квинты.

№ 131

Exercise № 131, titled "Уменьшенные квинты" (Diminished Quints), consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various accidentals (sharps and naturals). The second staff continues the melodic line, incorporating some slurs and ties. The third and fourth staves show further development of the melodic pattern, with some notes beamed together. The fifth and sixth staves conclude the exercise with a final melodic phrase.

№ 132

Exercise № 132 is a four-staff musical piece. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic structure with some notes beamed in groups. The fourth staff concludes the exercise with a final cadence.

Увеличенные кварты.

№ 133

Exercise № 133 is a six-staff musical piece. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is characterized by frequent sixteenth-note runs and eighth-note patterns. The second staff continues with similar rhythmic intensity. The third staff shows a change in the melodic line with some longer note values. The fourth staff features a more active melodic line with many sixteenth notes. The fifth staff continues the pattern of sixteenth-note runs. The sixth staff concludes the exercise with a final cadence.

№ 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 treble clef, a common time signature, and a key signature of one sharp (F#). The melody starts on D4 and moves through various intervals and rhythms, including eighth and sixteenth notes. The second staff continues the melodic line, incorporating more complex rhythmic patterns. The third and fourth staves provide further variations of the melodic material, demonstrating different voicings and articulations of the D7 chord and its inversions.

№ 135

Exercise № 135 consists of five staves of music in treble clef, 2/4 time signature. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody starts on D4 and moves through various intervals and rhythms, including eighth and sixteenth notes. The second staff continues the melodic line, incorporating more complex rhythmic patterns. The third and fourth staves provide further variations of the melodic material, demonstrating different voicings and articulations of the D7 chord and its inversions. The fifth staff concludes the exercise with a final melodic phrase.

№ 136

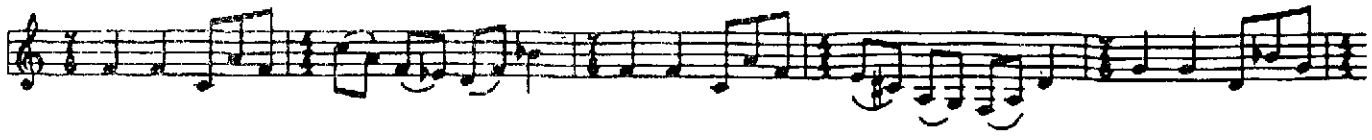
Musical score for exercise № 136, consisting of five staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The first staff begins with a quarter rest followed by a quarter note G4, then eighth notes A4, Bb4, and A4. The second staff continues with eighth notes G4, F4, E4, and D4. The third staff features eighth notes C4, Bb3, A3, and G3. The fourth staff has eighth notes F3, E3, D3, and C3. The fifth staff concludes with eighth notes Bb2, A2, and G2, followed by a quarter rest.

№ 137

Musical score for exercise № 137, consisting of four staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The first staff starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and A4. The second staff continues with quarter notes G4, F4, E4, and D4. The third staff has quarter notes C4, Bb3, A3, and G3. The fourth staff concludes with quarter notes F3, E3, D3, and C3.

№ 138

Musical score for exercise № 138, consisting of two staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The first staff begins with a quarter rest, followed by quarter notes G4, A4, Bb4, and A4. The second staff continues with quarter notes G4, F4, E4, and D4.



№ 139



FINE

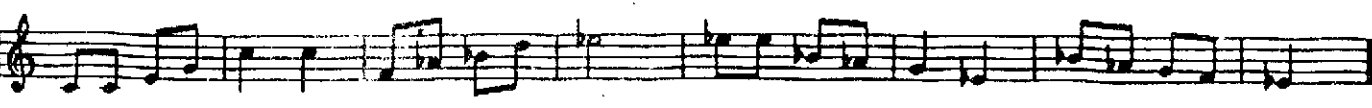


DC

№ 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 C major, 4/4 time. The first staff starts with a treble clef and a common time signature. The second staff contains the word "FINE" at the end. The fourth staff ends with the initials "DC".

№ 143

Musical score for exercise № 143, consisting of three staves of music in C major, 4/4 time. The first staff starts with a treble clef and a common time signature.

№ 144

Musical score for exercise № 144, consisting of four staves of music in C major, 4/4 time. The second staff contains the word "FINE" at the end. The fourth staff ends with the initials "DC".

№ 145

Musical score for exercise № 145, consisting of four staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with some accidentals (sharps and naturals) present.

№ 146

Musical score for exercise № 146, consisting of four staves of music. This exercise features a more complex rhythmic pattern with frequent sixteenth and thirty-second notes, often beamed together.

№ 147

Musical score for exercise № 147, consisting of four staves of music. The notation includes various rhythmic values and accidentals, similar to the other exercises on the page.

№ 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#).

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№ 150

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

№ 151

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

№ 152

Exercise № 152 is written in 2/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns and rests. The second and third staves continue the melodic line, with the third staff ending with a final cadence.

№ 153

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

№ 154

Exercise № 154 is written in 3/4 time and consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). 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



№ 156



№ 158

