

## ПРЕРВАННЫЙ КАДАНС (D - VI)

Терция D в сопрано идёт ↑ по тяготению.

Средние голоса – противоположно басу. В VI удваивается 3 (1).

Если же вводный звук D в среднем голосе, то в *dur* удваивать 3 в VI необязательно (2), а в *moll* необходимо (из-за ув.2) (3).

Удвоение 3 в VI даёт возможность для скачков (4).

The image shows four variations of a interrupted cadence (D - VI) in two staves (treble and bass clef). Each variation is numbered 1. through 4. Variation 1. shows a D major triad in the bass and a VI major triad in the treble, with a 3 in the VI. Variation 2. shows a D major triad in the bass and a VI major triad in the treble, with a 3 in the VI. Variation 3. shows a D major triad in the bass and a VI major triad in the treble, with a 3 in the VI. Variation 4. shows a D major triad in the bass and a VI major triad in the treble, with a 3 in the VI. A circled 'у. 2' (ув. 2) is placed above the 3 in the VI of variation 4. Below the staves, the chords are labeled: D VI, D<sub>7</sub> - VI, and D<sub>7</sub> - VI.

Для прерванного каданса более характерен D<sub>7</sub> полный. В VI удваивается 3 (1).

При D<sub>7</sub> неполном основной тон должен идти скачком в удвоенную 3 VI ступени (2).

The image shows four variations of a interrupted cadence (D<sub>7</sub> - VI) in two staves (treble and bass clef). Each variation is numbered 1. through 4. Variation 1. shows a D<sub>7</sub> major triad in the bass and a VI major triad in the treble, with a 3 in the VI. Variation 2. shows a D<sub>7</sub> major triad in the bass and a VI major triad in the treble, with a 3 in the VI. Variation 3. shows a D<sub>7</sub> major triad in the bass and a VI major triad in the treble, with a 3 in the VI. Variation 4. shows a D<sub>7</sub> major triad in the bass and a VI major triad in the treble, with a 3 in the VI. Below the staves, the chords are labeled: D<sub>7</sub><sub>н</sub> VI, D<sub>7</sub><sub>н</sub> VI, D<sub>н</sub> VI, and D<sub>н</sub> VI.