

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*

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Памятка для учеников, родителей и педагогов

Данный сборник нотных примеров может быть использован в трех вариантах: как УЧЕБНОЕ ПОСОБИЕ для сольфеджирования /пропевания мелодий по нотам/ в самых различных учебных заведениях - от подготовительных групп ДМШ и до консерваторий; как САМОУЧИТЕЛЬ для тех, кто самостоятельно решил развить себе музыкальный слух /вплоть до абсолютного/, мышления и навык пения по нотам; как ПОСОБИЕ ДЛЯ ЗАПИСИ МУЗЫКАЛЬНОГО ДИКТАНТА.

Сборник может быть использован как пособие в сочетании со специальными аудиокассетами /на которых представлены примеры исполняются мальчиками с названиями звуков в сопровождении оркестра/, так и без них. В работе с кассетами ученик в одном случае может только следить по нотам глазами за исполнением мальчиков и иногда подпевать мелодии вместе с ними, в другом случае - петь мелодии самостоятельно под аккомпанемент /в этом варианте мальчики на кассете не поют/.

При работе с кассетой полезными могут быть и следующие упражнения: пение примеров с их одновременным проигрыванием на фортепиано/ для усвоения прежде всего знаков альтерации/, подбор к мелодиям гармонического сопровождения, сочинения подголосков и в дальнейшем самостоятельное сочинение мелодий на основе представленных формул-блоков.

Если сборник используется для самостоятельного освоения без аудиокассет, то при воспроизведении примеров с названием звуков они также должны одновременно проигрываться на инструменте /лучше фортепиано/. После двух - трехкратного пропевания примеров таким образом рекомендуется подыгрывать лишь начальную ноту КАЖДОЙ формулы-блока /формулы отмечены знаком лиги/.

Как пособие для ЗАПИСИ МУЗЫКАЛЬНОГО ДИКТАНТА сборник и аудиокассеты могут быть использованы следующим образом: вслед за пением мальчиками той или иной мелодии /в этом случае лучше проигрывать кассету на магнитофоне с автопоиском, так как при этом легче возвращаться к началу примера/ ученик записывает в нотной тетради только нотные головки. Запись их ведется только штрихами, а не круглыми "головками-блинами": нотный знак на линейке пишется одним движением, перечеркиванием ее под углом в 45 градусов, нотный знак между линеек штрихом параллельно линейкам.

Скорость исполнения мелодий не позволяет записывать их нота за нотой, поэтому ученику, хочет он того или нет, придется вырабатывать навык "подхватывания" мелодии в любом месте, ее запоминания небольшими фрагментами и умения ориентироваться на нотоносце, пропуская на нем определенное пространство. /Каждую большую музыкальную фразу при этом рекомендуется начинать записывать с новой строчки/.

В ближайшее время кроме сборника примеров для освоения звуковысотных соотношений технологического языка музыки будут выпущены сборники и аудиокассеты для освоения метроритмических структур. Кроме того будет выпущено специальное пособие для освоения технологии записи музыкальных диктантов. В нем будут представлены те же мелодии, что и в пособиях для освоения звуковысотного и метроритмического рисунков, но записанных фрагментально /для заполнения отсутствующих нот самими учениками/ и без знаков альтерации /их учащиеся также вписывают самостоятельно/. Самостоятельно записывается и метроритмический рисунок примеров, о технологии записи которого рассказывается в специальных работах В. Кирюшина, планируемых к выпуску в 1992 году.

Трихорд нисходящий от III ступени

№ 1

Two staves of musical notation in 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is a descending triad starting on G4, moving to E4 and then C4. The second staff continues the melody, showing the descending triad in the bass clef (C3, E3, G3) and then returning to the treble clef for the final notes.

Пентахорд нисходящий от V ступени

№ 2

Three staves of musical notation in common time (C). The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is a descending pentachord starting on G4, moving to E4, C4, B3, and A3. The second and third staves continue the melody, showing the descending pentachord in the bass clef (A2, G2, F2, E2, D2) and then returning to the treble clef for the final notes.

№ 3

Four staves of musical notation in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is a descending triad starting on G4, moving to E4 and then C4. The second, third, and fourth staves continue the melody, showing the descending triad in the bass clef (C3, E3, G3) and then returning to the treble clef for the final notes.

Тоника и тетрахорд восходящий от V ступени

№ 4

Exercise № 4 is a musical exercise in 2/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is composed of various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise focuses on the tonic and an ascending tetrad starting from the fifth degree of the scale.

Тетрахорд восходящий от V ступени после тоники, трихорд нисходящий

№ 5

Exercise № 5 is a musical exercise in 5/4 time, featuring a treble clef and a key signature of one sharp (F#). The exercise consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is composed of various rhythmic patterns, including eighth and sixteenth notes, and rests. The exercise focuses on an ascending tetrad starting from the fifth degree of the scale, followed by a descending triad.

№ 7

Тоника, трихорд восходящий от VI ступени

№ 8

Трихорд восходящий с возвращением

№ 9

Exercise № 9 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 music features a sequence of eighth-note chords, with some chords beamed together and others separated by rests. The second staff continues the sequence, showing a change in the bass line. The third and fourth staves complete the exercise, with the final measure ending in a double bar line.

№ 10

Exercise № 10 is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. The music features a sequence of eighth-note chords, with some chords beamed together and others separated by rests. The second staff continues the sequence, showing a change in the bass line. The third and fourth staves complete the exercise, with the final measure ending in a double bar line.

Интонирование V ступени от тоники

№ 11

Exercise № 11 is written in 4/4 time and consists of four staves. The first staff begins with a treble clef and a 4/4 time signature. The music features a sequence of eighth-note chords, with some chords beamed together and others separated by rests. The second staff continues the sequence, showing a change in the bass line. The third and fourth staves complete the exercise, with the final measure ending in a double bar line.

№ 12

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

№ 13

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

№ 14

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

№ 15

Exercise № 15 is a five-staff musical piece in 3/4 time. It features a descending triad from the tonic (I-V-III) and a return to the tonic (I-V-I). The interval between the first and fifth degrees is a quartal interval. The melody is written in a single voice on a treble clef staff, with the accompaniment provided by four other staves.

"Раскачка" от I ступени

№ 16

Exercise № 16 is a four-staff musical piece in 4/4 time. The title is "Раскачка" от I ступени. The melody is written in a single voice on a treble clef staff, with the accompaniment provided by three other staves. The piece features a descending triad from the tonic and a return to the tonic.

№ 17

Вводные тоны

Exercise № 17 is a three-staff musical piece in 4/4 time. The title is "Вводные тоны". The melody is written in a single voice on a treble clef staff, with the accompaniment provided by two other staves. The piece features a descending triad from the tonic and a return to the tonic.

Трихорды восходящие и нисходящие в их сопоставлении

№ 18

Трихорды восходящие и нисходящие с возвращением в их сопоставлении

№ 19

№ 20

Гексахорд нисходящий

Пентахорд восходящий с возвращением

№ 21

№ 21

Ломанный пентахорд нисходящий

№ 22

№ 22

Пентахорд нисходящий с возвращением

№ 23

№ 23

№ 24

Пентахорд нисходящий с "захватом" нижнего звука

№ 25

Трихорд нисходящий с "захватом" верхнего звука

№ 26

Трихорд восходящий с "захватом" нижнего звука

№ 27

Exercise № 27 is written in 3/4 time. It consists of five staves of music. Each staff begins with a treble clef and a 3/4 time signature. The exercise is composed of ascending triads. The first triad in each staff is a major triad (C4-E4-G4). The second triad is a minor triad (C4-Eb4-G4). The third triad is a major triad (C4-E4-G4). The fourth triad is a minor triad (C4-Eb4-G4). The fifth triad is a major triad (C4-E4-G4). Each triad is marked with a '3' above it, indicating a triplet. The notes are connected by a slur, and the lower note is held for a longer duration, creating a 'capture' effect.

№ 28 мажорное 3/5

Трезвучия

Exercise № 28 is written in 4/4 time. It consists of two staves of music. Each staff begins with a treble clef and a 4/4 time signature. The exercise is composed of major triads. The first triad in each staff is a major triad (C4-E4-G4). The second triad is a major triad (C4-E4-G4). The third triad is a major triad (C4-E4-G4). The fourth triad is a major triad (C4-E4-G4). The notes are connected by a slur.

№ 29 мажорное и минорное 3/5

Exercise № 29 is written in 4/4 time. It consists of four staves of music. Each staff begins with a treble clef and a 4/4 time signature. The exercise is composed of major and minor triads. The first triad in each staff is a major triad (C4-E4-G4). The second triad is a minor triad (C4-Eb4-G4). The third triad is a major triad (C4-E4-G4). The fourth triad is a minor triad (C4-Eb4-G4). The notes are connected by a slur.

№ 30 трезвучия

№ 30 трезвучия

№ 31

№ 31

№ 32 трезвучия в сопоставлении

№ 32 трезвучия в сопоставлении

№ 33 трезвучия

№ 33 трезвучия

№ 34 трезвучия с "разведкой"

№ 34 трезвучия с "разведкой"

Интонирование терций

№ 35

№ 35

№ 36

Септаккорды

№ 37 VI ступень

Интонирование попевок от различных ступеней

№ 38 VI ступень

№ 38 VI ступень

№ 39 IV ступень

№ 39 IV ступень

№ 40 I-IV ступени

№ 40 I-IV ступени

№ 41 I-VI ступени

Exercise № 41, I-VI ступени, 4/4 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line with various note values and rests, including slurs and ties. The second staff continues the melody with similar notation. The third staff features a more complex rhythmic pattern with slurs and ties. The fourth staff concludes the exercise with a double bar line.

№ 42 I-IV ступени

Exercise № 42, I-IV ступени, 3/4 time signature. The score 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 and rests, including slurs and ties. The second staff continues the melody with similar notation. The third staff features a more complex rhythmic pattern with slurs and ties. The fourth staff concludes the exercise with a double bar line.

№ 43

Exercise № 43, 3/4 time signature. The score consists of three 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 and rests, including slurs and ties. The second staff continues the melody with similar notation. The third staff concludes the exercise with a double bar line.

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

№ 44

Exercise № 44 consists of two staves of music in 4/4 time. The first staff contains four measures of music, featuring a mix of eighth and quarter notes with various intervals and accidentals. The second staff continues the melody with similar rhythmic and intervallic patterns.

№ 45

Exercise № 45 consists of five staves of music in 3/4 time. The notation includes eighth and quarter notes with various intervals and accidentals, showing chromatic and diatonic movements.

№ 46

Exercise № 46 consists of three staves of music in 4/4 time. The notation includes quarter and eighth notes with various intervals and accidentals, demonstrating modulation through voice leading.

Попевки от III, V, VI и IV ступеней;
их разрешение в терцовый и квинтовый тонические тоны

№ 47 III ступень

Exercise № 47, III ступень, is written in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, often grouped with slurs. The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a change in phrasing with some notes beamed together. The fourth staff concludes the exercise with a final cadence.

№ 48 V ступень

Exercise № 48, V ступень, is written in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody features eighth notes, many of which are grouped as triplets, indicated by a '3' above the notes. The second staff continues with more triplet patterns and some rests. The third staff shows further development of the triplet motif. The fourth staff concludes the exercise with a final cadence.

№ 49 VI ступень

Exercise № 49, VI ступень, is written in 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature (C), which changes to 3/4. The melody is composed of eighth and quarter notes, often beamed together in pairs. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex melodic line with some sixteenth notes. The fourth and fifth staves conclude the exercise with sustained notes and final melodic phrases.

№ 50 VI ступень

Exercise № 50, VI ступень, is written in 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes, often beamed together in pairs. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex melodic line with some sixteenth notes. The fourth and fifth staves conclude the exercise with sustained notes and final melodic phrases.

№ 51 IV ступень

Основные диатонические тяготения в тональности

№ 52

№ 53



№ 54

Exercise № 54 is written in 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is characterized by a series of eighth notes, often grouped in pairs or small groups, and includes a prominent slur over the first two measures. The second staff continues the melodic line with some chromaticism, indicated by sharps on the notes. The third and fourth staves complete the exercise, with the fourth staff ending with a double bar line and repeat dots.

№ 55

Exercise № 55 is written in 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth notes, often beamed in groups of four. The second and third staves continue the melodic line, featuring various rhythmic patterns and slurs. The exercise concludes with a double bar line and repeat dots at the end of the third staff.

№ 56

Exercise № 56 is written in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth notes, often beamed in groups of four. The second and third staves continue the melodic line, featuring various rhythmic patterns and slurs. The fourth and fifth staves complete the exercise, with the fifth staff ending with a double bar line and repeat dots. The exercise includes several triplet markings (indicated by a '3' above the notes) and a key signature change to one sharp (F#) in the fourth staff.

№ 57

The musical score for No. 57 consists of nine staves of music in treble clef. The piece begins in 2/4 time. The first staff contains a melodic line with a trill (marked '3') on the eighth measure. The second staff continues the melody with another trill on the fifth measure and a triplet (marked '3') on the eighth measure. The third staff features a trill on the second measure, a triplet on the fourth measure, and a triplet of eighth notes on the fifth measure. A double bar line follows, with a 3/4 time signature and a key signature change to one sharp (F#). The fourth staff is in 3/4 time and contains a melodic line with a trill on the eighth measure. The fifth staff continues the melody with a trill on the second measure. The sixth staff features a trill on the second measure and a trill on the eighth measure. The seventh staff continues the melodic line. The eighth staff begins with a key signature change to two sharps (F# and C#) and a time signature change to 2/4. The final staff concludes the piece with a trill on the second measure and a trill on the eighth measure.

Основные диатонические тяготения в тональности и ладоинтервальные

№ 58

связи в тональности

Exercise № 58 consists of five staves of music in treble clef. The piece is in 3/4 time and features various diatonic melodic lines with changing time signatures (3/4, 2/4, 5/8, 3/4, 2/4, 5/8) and accidentals (sharps and naturals).

№ 59

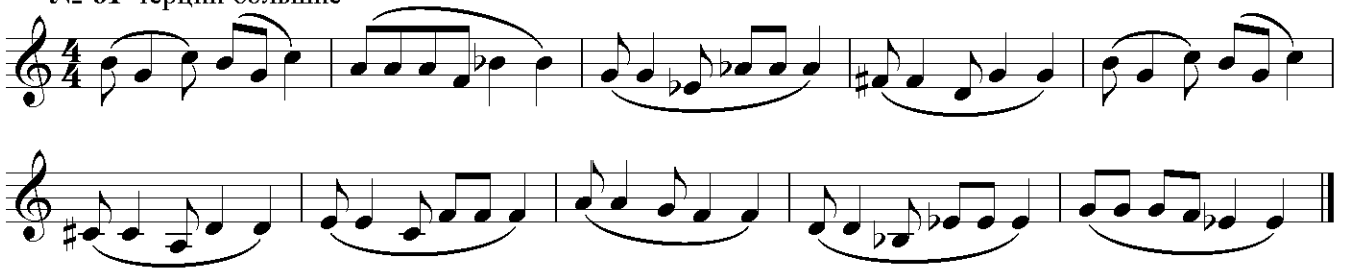
Exercise № 59 consists of four staves of music in treble clef. The piece is in 3/4 time with a key signature of one flat (B-flat). It features smooth, flowing melodic lines with many slurs and ties.

Ладоинтервальные связи в модуляции

№ 60 терции большие

Exercise № 60 consists of two staves of music in treble clef. The piece is in 4/4 time with a key signature of one flat (B-flat). It focuses on large third intervals, with many slurs and ties connecting notes across staves.

№ 61 терции большие



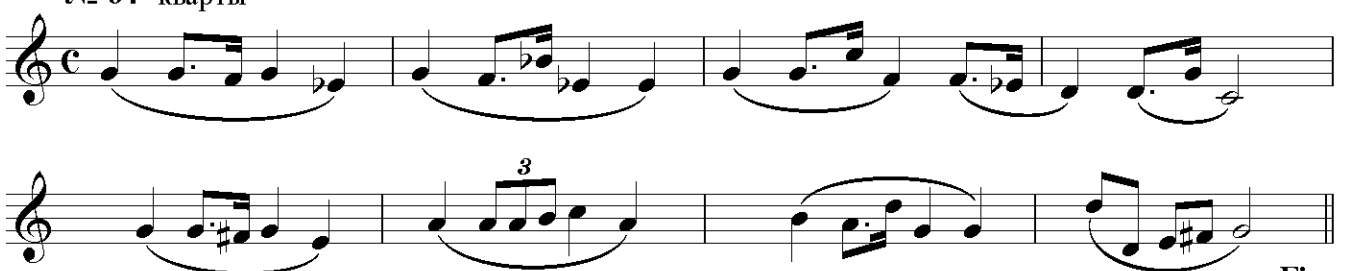
№ 62 сексты



№ 63 септимы малые



№ 64 кварты



Fine



D.C. al Fine

№ 65 сексты



№ 66 кварты



№ 70 септимы большие

№ 70 септимы большие

№ 71 октавы

№ 71 октавы

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Секунда, как модулирующий интервал на доминантовой функции

№ 72 на II ст.

№ 72 на II ст.

№ 73 на V ст.

Exercise № 73 is written in 3/4 time and consists of four staves. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes with various accidentals. The second staff continues the melody. The third staff features a key signature change to one sharp (F#) and continues the melodic line. The fourth staff concludes the exercise with a double bar line.

№ 74 на VII ст.

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

№ 75 на III ст.

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

№ 76 на I ст.

First system of exercise № 76, first staff. The music is in C major, 4/4 time, and consists of a sequence of eighth and sixteenth notes with some rests.

Second system of exercise № 76, first staff. Continuation of the melodic line with various rhythmic patterns.

Third system of exercise № 76, first staff. Continuation of the melodic line.

Fourth system of exercise № 76, first staff. Continuation of the melodic line, ending with a double bar line.

№ 77 на I ст.

First system of exercise № 77, first staff. The music is in C major, 2/4 time, and consists of a sequence of eighth and sixteenth notes.

Second system of exercise № 77, first staff. Continuation of the melodic line.

Third system of exercise № 77, first staff. Continuation of the melodic line.

Fourth system of exercise № 77, first staff. Continuation of the melodic line, ending with a double bar line.

№ 78 на II ст.

First system of exercise № 78, second staff. The music is in C major, 4/4 time, and consists of a sequence of eighth and sixteenth notes.

Second system of exercise № 78, second staff. Continuation of the melodic line.

Third system of exercise № 78, second staff. Continuation of the melodic line.

Fourth system of exercise № 78, second staff. Continuation of the melodic line, ending with a double bar line.

№ 79 на VII ст.

Exercise № 79 consists of seven staves of music in treble clef, common time (C). The key signature is one flat (B-flat). The first staff begins with a treble clef and a common time signature. The music features a sequence of eighth and quarter notes, with some rests. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a sharp sign (F#) on the second line. The fourth staff continues with a sharp sign on the second line. The fifth staff continues with a sharp sign on the second line. The sixth staff continues with a sharp sign on the second line. The seventh staff concludes the exercise with a double bar line.

№ 80 на III ст.

Exercise № 80 consists of four staves of music in treble clef, common time (C). The key signature is one sharp (F#). The first staff begins with a treble clef and a common time signature. The music features a sequence of eighth and quarter notes, with some rests. The second staff continues the melodic line with similar rhythmic patterns. The third staff continues with a sharp sign on the second line. The fourth staff concludes the exercise with a double bar line.

№ 81 малая секунда

№ 81 малая секунда

№ 82 большая секунда

№ 82 большая секунда

№ 83 малая секунда

№ 83 малая секунда

№ 84 большая секунда



Построение интервалов от звука

№ 85 квинты восходящие:

Fine

D.C. al Fine

№ 86 квинты нисходящие:

№ 87 сексты нисходящие:

Fine

A musical score consisting of six staves. The first staff is in treble clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. The second staff continues the melodic line. The third and fourth staves show more complex rhythmic patterns, including sixteenth-note runs. The fifth staff continues the melodic development. The sixth staff concludes the piece with a double bar line and repeat dots, followed by the instruction "D.C. al Fine".

D.C. al Fine

№ 88 квинты восходящие:

A musical exercise titled "№ 88 квинты восходящие" (ascending fifths). It is written in treble clef with a 4/4 time signature. The exercise consists of three staves. The first staff shows a sequence of ascending fifths: C4-G4, G4-D5, D5-A5, A5-E6, E6-B6, B6-F#7, F#7-C8. The second and third staves continue this pattern with various rhythmic values and accidentals, including sharps and naturals.

№ 89 квинты нисходящие:

A musical exercise titled "№ 89 квинты нисходящие" (descending fifths). It is written in treble clef with a common time (C) signature. The exercise consists of three staves. The first staff shows a sequence of descending fifths: C4-G3, G3-D3, D3-A2, A2-E2, E2-B1, B1-F#1, F#1-C2. The second and third staves continue this pattern with various rhythmic values and accidentals, including sharps and naturals.

№ 90 сексты восходящие:

Exercise № 90 consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is an ascending sextal scale: C4, D4, E4, F#4, G4, A4. The second staff continues the scale: B4, C5, D5, E5, F#5, G5. The third staff concludes the exercise with a double bar line, showing the final notes of the scale: A5, B5, C6, D6, E6, F#6.

№ 91 септимы нисходящие (малые):

Exercise № 91 consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a descending scale of small septims: C4, B3, A3, G3, F#3, E3, D3. The second staff continues: C3, B2, A2, G2, F#2, E2, D2. The third staff concludes the exercise with a double bar line, showing the final notes: C2, B1, A1, G1, F#1, E1, D1.

№ 92 терции восходящие:

Exercise № 92 consists of three staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is an ascending scale of thirds: C4, E4, G4, B4, D5, F#5, A5. The second staff continues: C5, E5, G5, B5, D6, F#6, A6. The third staff concludes the exercise with a double bar line, showing the final notes: C6, E6, G6, B6, D7, F#7, A7.

№ 93 терции нисходящие:

Exercise № 93 consists of two staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is a descending scale of thirds: C5, B4, A4, G4, F#4, E4, D4. The second staff continues: C4, B3, A3, G3, F#3, E3, D3, concluding with a double bar line.

№ 94 секеты нисходящие:

№ 94 секеты нисходящие:

№ 95 увеличенная кварта:

№ 95 увеличенная кварта:

№ 96 уменьшенная квинта:

№ 96 уменьшенная квинта:

Сопоставление больших и малых интервалов

№ 97 сексты:

№ 97 сексты:

№ 98 терции восходящие:

№ 98 терции восходящие:

№ 99 терции нисходящие:

Fine

D.C. al Fine

№ 100 септимы восходящие:

№ 101 септимы нисходящие:

Основные хроматические тяготения в разных тональностях

№ 102

The image displays a musical score for exercise № 102, titled "Основные хроматические тяготения в разных тональностях" (Basic chromatic tendencies in different tonalities). The score is written in a single system with ten staves, all in treble clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The exercise is divided into two main sections by a double bar line on the fifth staff. The first section (staves 1-5) features a melodic line starting with a quarter note, followed by eighth notes, and then a series of chromatic half-note pairs. The second section (staves 6-10) continues with similar chromatic patterns, including eighth-note runs and half-note pairs, ending with a double bar line on the final staff.

№ 103

№ 103

Common time (C), one sharp (F#).

№ 104

№ 104

Two flats (Bb, Eb), multiple time signatures: 7/8, 9/8, 10/8, 3/4, 5/8, 11/8, 5/4.

№ 105

№ 105 is a 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 a triplet of eighth notes in the final measure. The second staff continues the melody, featuring a triplet of eighth notes. The third staff shows a change in key signature to one flat (Bb) and includes a triplet of eighth notes. The fourth staff concludes the piece with a double bar line and a triplet of eighth notes.

№ 106

№ 106 is a piece in common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth and sixteenth notes, often grouped with slurs. The second staff continues the complex rhythmic patterns. The third staff features a change in key signature to one flat (Bb) and maintains the intricate rhythmic structure. The fourth staff concludes the piece with a double bar line.

№ 107

Musical score for № 107, Op. 107, No. 107. The score is in treble clef, 2/4 time, and D major. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some rests and accidentals. The second staff continues the melody with similar rhythmic patterns. The third staff has a whole rest followed by eighth notes. The fourth staff continues with eighth notes and rests. The fifth staff has a whole rest followed by eighth notes. The sixth staff continues with eighth notes and rests. The seventh staff concludes the piece with a double bar line.

№ 108

Musical score for № 108, Op. 108, No. 108. The score is in treble clef, 2/4 time, and D major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some rests and accidentals. The second staff continues the melody with similar rhythmic patterns. The third staff has a whole rest followed by eighth notes. The fourth staff continues with eighth notes and rests. The fifth staff concludes the piece with a double bar line.

Ходы по звукам нисходящих сектаккордов

№ 109

Exercise № 109 consists of four staves of music in C major, 6/8 time. The first staff begins with a treble clef and a common time signature. The melody is a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3. The second staff continues with a descending eighth-note scale: B3, A3, G3, F3, E3, D3, C3, B2. The third staff continues with a descending eighth-note scale: A3, G3, F3, E3, D3, C3, B2, A2. The fourth staff continues with a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The piece concludes with a double bar line.

Ходы по звукам восходящих сектаккордов

№ 110

Exercise № 110 consists of three staves of music in C major, 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody is an ascending eighth-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The second staff continues with an ascending eighth-note scale: D4, E4, F4, G4, A4, B4, C5, B4. The third staff continues with an ascending eighth-note scale: E4, F4, G4, A4, B4, C5, B4, A4. The piece concludes with a double bar line.

Сектаккорды нисходящие с возвращением

№ 111

Exercise № 111 consists of five staves of music in C major, 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody is a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3. The second staff continues with a descending eighth-note scale: B3, A3, G3, F3, E3, D3, C3, B2. The third staff continues with a descending eighth-note scale: A3, G3, F3, E3, D3, C3, B2, A2. The fourth staff continues with a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. The fifth staff continues with a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2, F2. The piece concludes with a double bar line.

№ 112

Сопоставление ломаных трезвучий

№ 113

Мажорный квартсекстаккорд нисходящий

№ 114

Сопоставление квартсекстаккордов

Квартсекстажорды нисходящие с возвращением

№ 115

Exercise № 115 consists of four staves of music in 4/4 time. The melody is a descending quarter-sexta chord with a return, starting on G4 and ending on G3. The notes are: G4, F4, E4, D4, C4, B3, A3, G3. The first staff has a whole note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, and a whole note G3. The second staff has a whole note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, and a whole note G3. The third staff has a whole note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, and a whole note G3. The fourth staff has a whole note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, and a whole note G3.

Сопоставление ломаных обращений трезвучий

№ 116

Exercise № 116 consists of three staves of music in common time. The melody is a broken triad with a return, starting on G4 and ending on G3. The notes are: G4, B4, D5, C5, B4, A4, G4. The first staff has a whole note G4, followed by quarter notes B4, D5, C5, B4, A4, and a whole note G4. The second staff has a whole note G4, followed by quarter notes B4, D5, C5, B4, A4, and a whole note G4. The third staff has a whole note G4, followed by quarter notes B4, D5, C5, B4, A4, and a whole note G4.

№ 117

Exercise № 117 consists of two staves of music in common time. The melody is a broken triad with a return, starting on G4 and ending on G3. The notes are: G4, B4, D5, C5, B4, A4, G4. The first staff has a whole note G4, followed by quarter notes B4, D5, C5, B4, A4, and a whole note G4. The second staff has a whole note G4, followed by quarter notes B4, D5, C5, B4, A4, and a whole note G4.

Полные трезвучия и квартсекстажорды

№ 118

Exercise № 118 consists of two staves of music in common time. The melody is a broken triad with a return, starting on G4 and ending on G3. The notes are: G4, B4, D5, C5, B4, A4, G4. The first staff has a whole note G4, followed by quarter notes B4, D5, C5, B4, A4, and a whole note G4. The second staff has a whole note G4, followed by quarter notes B4, D5, C5, B4, A4, and a whole note G4.

№ 119

Two staves of musical notation 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 sixteenth notes, often beamed together. The second staff continues the melody with similar rhythmic patterns and includes a double bar line at the end.

№ 120

Ten staves of musical notation 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 sixteenth notes. The second staff continues the melody. The third staff features a more complex rhythmic pattern with beamed eighth and sixteenth notes. The fourth staff continues this pattern. The fifth staff shows a change in the melody. The sixth staff continues the melody. The seventh staff features a more complex rhythmic pattern with beamed eighth and sixteenth notes. The eighth staff continues this pattern. The ninth staff shows a change in the melody. The tenth staff continues the melody and ends with a double bar line.

№ 121

Увеличенные трезвучия с разрешениями

№ 122

Увеличенные квинты

№ 123

№ 124

Exercise № 124 is written in 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody features eighth and quarter notes, with some notes marked with an 'x' to indicate a specific articulation. The piece concludes with a double bar line.

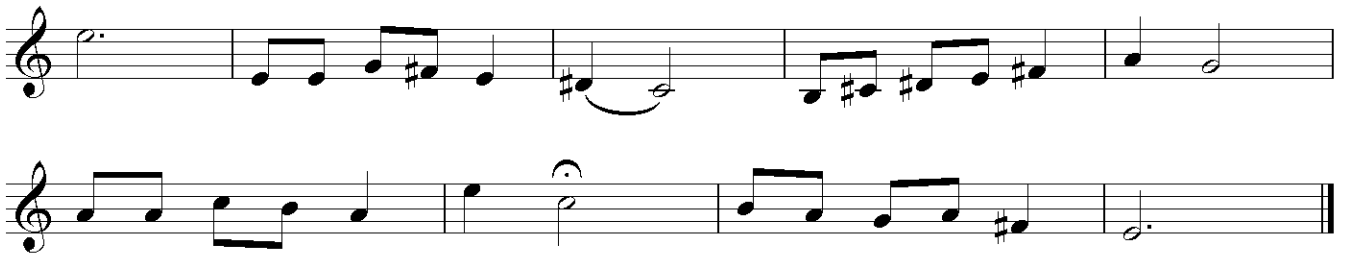
Увеличенные кварты

№ 125

Exercise № 125 is written in common time (C). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The exercise focuses on intervals, specifically augmented fourths, as indicated by the title. The notation includes various rhythmic values and accidentals, with some notes marked with an 'x'.

№ 126

Exercise № 126 is written in 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is composed of eighth and quarter notes, with some notes marked with an 'x'.



№ 127

Уменьшенные кварты



№ 128



№ 129

Уменьшенные септимы



№ 130

Уменьшенные квинты

№ 131

№ 132

№ 132 is a piece in 4/4 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 accidentals. The second staff continues the melody with similar rhythmic patterns. The third staff shows a continuation of the piece, ending with a quarter rest. The fourth staff is in a different key signature, one flat (Bb), and features a more complex rhythmic pattern with eighth and sixteenth notes, ending with a double bar line.

№ 133

№ 133 is a piece in common time (C). The first staff begins with a treble clef and a key signature of one flat (Bb). The melody is characterized by frequent eighth-note patterns. The second staff continues this pattern with various accidentals. The third staff shows a change in key signature to one sharp (F#) and continues the eighth-note melody. The fourth staff returns to one flat (Bb) and features a more complex rhythmic pattern with eighth and sixteenth notes. The fifth staff continues the piece with eighth-note patterns and accidentals. The sixth staff concludes the piece with a final key signature of one flat (Bb) and a double bar line.

№ 136

№ 136

№ 137

№ 137

№ 138

№ 138



№ 139

Fine

D.C. al Fine

№ 140

№ 141

№ 142

Fine

D.C. al Fine

№ 143

№ 144

Fine

D.C. al Fine

№ 145

Musical score for No. 145, 2/4 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The key signature is one sharp (F#). The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

№ 146

Musical score for No. 146, 2/4 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 2/4 time signature. The key signature is one sharp (F#). The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

№ 147

Musical score for No. 147, 6/8 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The key signature is one sharp (F#). The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line.

№ 148

Musical score for № 148, measures 1-4. The piece is in common time (C) and features four staves of music. The first staff begins with a treble clef and a common time signature. The melody consists of eighth and quarter notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, often using chords and moving lines that support the main melody. The piece concludes with a double bar line at the end of the fourth staff.

№ 149

Musical score for № 149, measures 1-8. The piece is in 3/4 time and features eight staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is characterized by dotted rhythms and eighth-note patterns. The subsequent staves continue the melodic and harmonic development, with various rhythmic motifs and phrasing. The piece concludes with a double bar line at the end of the eighth staff.

Интонирование хроматических звукорядов

№ 150

Exercise № 150 consists of six staves of music, each containing a chromatic scale in C major. The scales are written in treble clef with a common time signature (C). The first staff starts on C4 and ascends chromatically to C5. The second staff starts on C4 and descends chromatically to C3. The third staff starts on C3 and ascends chromatically to C4. The fourth staff starts on C4 and descends chromatically to C3. The fifth staff starts on C3 and ascends chromatically to C4. The sixth staff starts on C4 and descends chromatically to C3. Each staff contains 12 notes, with accidentals indicating the correct pitch for each chromatic step.

№ 151

Exercise № 151 consists of five staves of music, each containing a chromatic scale in C major. The scales are written in treble clef with a common time signature (C). The first staff starts on C4 and ascends chromatically to C5. The second staff starts on C4 and descends chromatically to C3. The third staff starts on C3 and ascends chromatically to C4. The fourth staff starts on C4 and descends chromatically to C3. The fifth staff starts on C3 and ascends chromatically to C4. Each staff contains 12 notes, with accidentals indicating the correct pitch for each chromatic step.

№ 152

№ 152

Three staves of music in C major, 2/4 time. The first staff contains two measures with triplets of eighth notes. The second staff contains two measures with triplets of eighth notes. The third staff contains two measures with triplets of eighth notes.

№ 153

№ 153

Four staves of music in D major, 2/4 time. The first staff contains two measures with eighth notes and rests. The second staff contains two measures with eighth notes and rests. The third staff contains two measures with eighth notes and rests. The fourth staff contains two measures with eighth notes and rests.

№ 154

№ 154

Five staves of music in D major, 2/4 time. The first staff contains two measures with eighth notes and rests. The second staff contains two measures with eighth notes and rests. The third staff contains two measures with eighth notes and rests. The fourth staff contains two measures with eighth notes and rests. The fifth staff contains two measures with eighth notes and rests.

№ 155



№ 156



№ 157



№ 158

