

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 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

Пентахорд нисходящий от V ступени.

№ 2

№ 3

Тоника и тетракорд восходящий от V ступени.

v № 4

Exercise № 4 consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a prominent V chord (E5) at the end. The second and third staves continue the melodic and harmonic development with various chords and intervals. The fourth staff concludes the exercise with a final chord and a fermata.

Тетракорд восходящий от V ступени после тоники, трикорд нисходящий.

v № 5

Exercise № 5 consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a prominent V chord (E5) at the end. The second and third staves continue the melodic and harmonic development with various chords and intervals. The fourth and fifth staves conclude the exercise with a final chord and a fermata.

№ 6

№ 7

Тоника, трихорд восходящий от VI ступени.

№ 8

Трихорд восходящий с возвращением.

№ 9

Exercise № 9 consists of four staves of music. Each staff begins with a treble clef and a 3/4 time signature. The first staff contains four measures of music, with the first three measures featuring eighth-note triplets and the fourth measure containing a quarter note and a quarter rest. The second staff continues with similar triplet patterns. The third and fourth staves show more complex rhythmic patterns, including eighth-note groups and quarter notes, with some measures ending in quarter rests.

№ 10

Exercise № 10 consists of four staves of music. Each staff begins with a treble clef and a 3/4 time signature. The first staff contains four measures of music, with the first three measures featuring eighth-note groups and the fourth measure containing a quarter note and a quarter rest. The second staff continues with similar rhythmic patterns. The third and fourth staves show more complex rhythmic patterns, including eighth-note groups and quarter notes, with some measures ending in quarter rests.

Интонирование V ступени от тоники.

№ 11

Exercise № 11 consists of four staves of music. Each staff begins with a treble clef and a 3/4 time signature. The first staff contains four measures of music, with the first three measures featuring eighth-note groups and the fourth measure containing a quarter note and a quarter rest. The second staff continues with similar rhythmic patterns. The third and fourth staves show more complex rhythmic patterns, including eighth-note groups and quarter notes, with some measures ending in quarter rests.

Кварта 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 under the first four notes and a breath mark (V) above the fifth. The second staff continues the sequence with a slur under the first four notes. The third staff has a slur under the first four notes and a sharp sign (#) above the fifth note. The fourth staff has a slur under the first four notes and a sharp sign (#) above the fifth note.

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 a slur under the first four notes and a sharp sign (#) above the fifth. The second staff continues the sequence with a slur under the first four notes and a sharp sign (#) above the fifth. The third staff has a slur under the first four notes and a sharp sign (#) above the fifth. The fourth staff has a slur under the first four notes and a sharp sign (#) above the fifth.

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 a slur under the first four notes and a sharp sign (#) above the fifth. The second staff continues the sequence with a slur under the first four notes and a sharp sign (#) above the fifth. The third staff has a slur under the first four notes and a sharp sign (#) above the fifth.



Пентахорд восходящий с возвращением.

№ 21



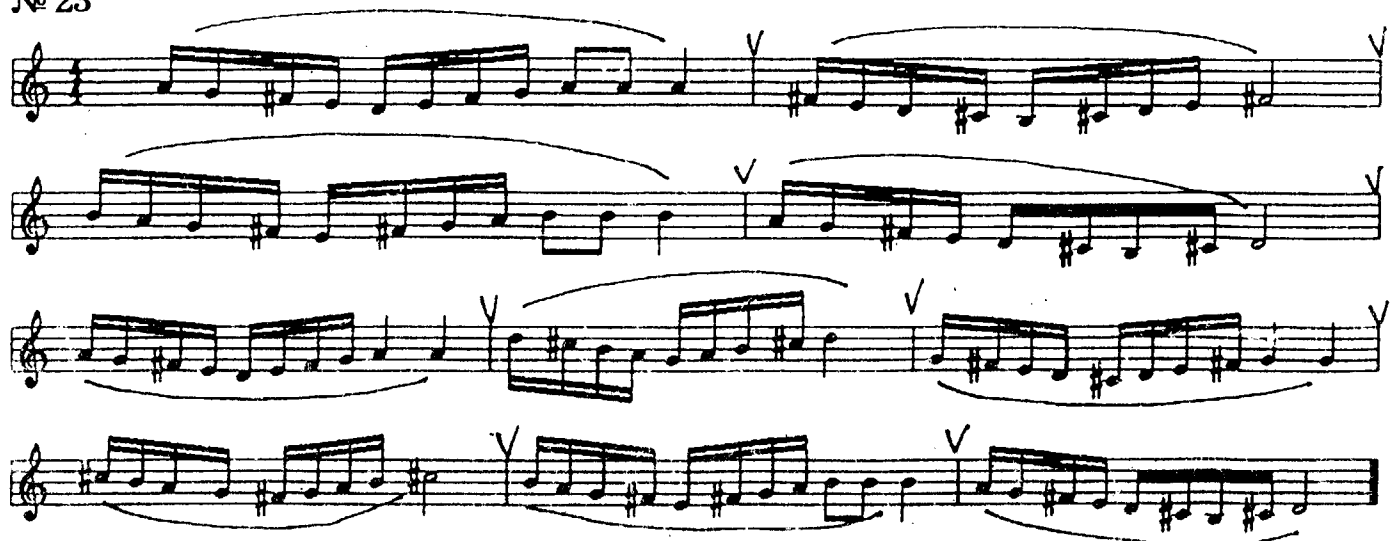
Ломанный пентахорд нисходящий.

№ 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, F4, E4, D4, C4) with a 'capture' of the upper note (G4), meaning the G4 is repeated before moving to F4. The notes are beamed in groups of two or three, and slurs are used to indicate the phrasing. The key signature has 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, F4, E4, D4, C4) with a 'capture' of the lower note (C4), meaning the C4 is repeated before moving to B3. The notes are beamed in groups of two or three, and slurs are used to indicate the phrasing. The key signature has 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 triad (G4, F4, E4) with a 'capture' of the upper note (G4), meaning the G4 is repeated before moving to F4. The notes are beamed in groups of two or three, and slurs are used to indicate the phrasing. The key signature has one sharp (F#).

Трихорд восходящий с "захватом" нижнего звука.

№ 27

Exercise № 27 consists of five staves of music in treble clef. The first staff begins with a triplet of eighth notes (G4, A4, B4) followed by a slur over the next two notes (C5, B4). The second staff continues with a triplet (C5, B4, A4) and a slur (G4, F4). The third staff features a triplet (F4, E4, D4) and a slur (C4, B3). The fourth staff has a triplet (C4, B3, A3) and a slur (G3, F3). The fifth staff concludes with a triplet (F3, E3, D3) and a slur (C3, B2). Vertical accents are placed above the first note of each triplet.

Трезвучия.

№ 28 мажорное 35

Exercise № 28 consists of two staves of music in treble clef. The first staff contains two measures of eighth-note patterns: the first measure has a slur over G4, A4, B4, C5, and the second measure has a slur over D5, C5, B4, A4. The second staff continues with two measures: the first measure has a slur over G4, F4, E4, D4, and the second measure has a slur over C4, B3, A3, G3.

№ 29 мажорное и минорное 35

Exercise № 29 consists of four staves of music in treble clef. The first staff has two measures: the first measure has a slur over G4, A4, B4, C5, and the second measure has a slur over D5, C5, B4, A4. The second staff has two measures: the first measure has a slur over G4, F4, E4, D4, and the second measure has a slur over C4, B3, A3, G3. The third staff has two measures: the first measure has a slur over F4, E4, D4, C4, and the second measure has a slur over B3, A3, G3, F3. The fourth staff has two measures: the first measure has a slur over E4, D4, C4, B3, and the second measure has a slur over A3, G3, F3, E3.

№ 31

№ 32 трезвучия в сопоставлении

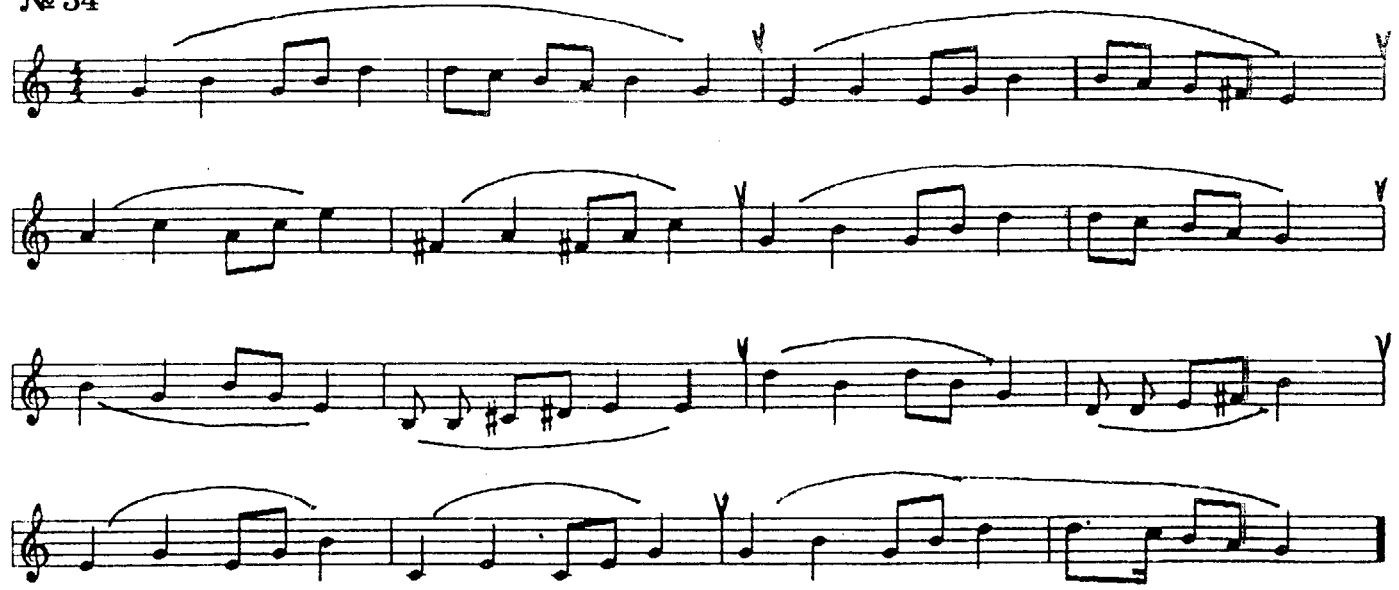


№ 33 трезвучия



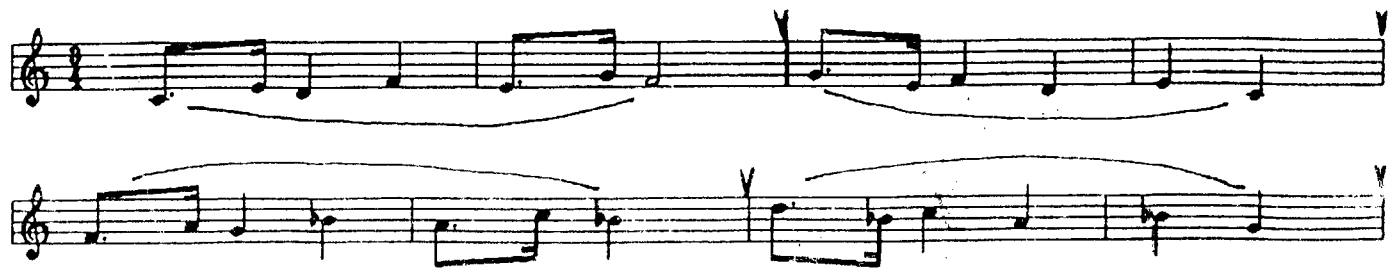
трезвучия с "разведкой"

№ 34



Интонирование терций.

№ 35



Three staves of musical notation. Each staff contains a sequence of eighth and sixteenth notes, primarily moving in an ascending and then descending direction. Slurs and ties are used to connect notes across measures.

Септаккорды.

№ 36

Five staves of musical notation. Each staff contains a sequence of eighth and sixteenth notes, primarily moving in an ascending and then descending direction. Slurs and ties are used to connect notes across measures.

Интонирование попевок от различных ступеней.

№ 37 VI ступень

Five staves of musical notation. Each staff contains a sequence of eighth and sixteenth notes, primarily moving in an ascending and then descending direction. Slurs and ties are used to connect notes across measures.

№ 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, 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 first staff contains 12 measures, with a fermata over the final measure. The second staff continues the melody for another 12 measures, also ending with a fermata. The third and fourth staves continue the piece, each with 12 measures and ending with a fermata. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

№ 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 first staff contains 12 measures, with a fermata over the final measure. The second staff continues the melody for another 12 measures, also ending with a fermata. The third and fourth staves continue the piece, each with 12 measures and ending with a fermata. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

№ 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 first staff contains 12 measures, with a fermata over the final measure. The second staff continues the melody for another 12 measures, also ending with a fermata. The third staff continues the piece, with 12 measures and ending with a fermata. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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

№ 44

В ИХ ВЗАИМОСВЯЗИ.

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

№ 45

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

№ 46

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

Попевки от III, V, VI и IV ступеней;

их разрешение в терцовый и квинтовый тонические тоны.

№ 47 III ступень

№ 48 V ступень

№ 49 VI ступень

Exercise № 49, VI ступень, is a five-staff musical piece in 2/4 time. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The key signature has one sharp (F#). The piece concludes with a final cadence on the fifth staff.

№ 50 VI ступень

Exercise № 50, VI ступень, is a seven-staff musical piece in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with frequent slurs and accents (marked with a 'v'). The piece ends with a final cadence on the seventh staff.

№ 51 IV ступень

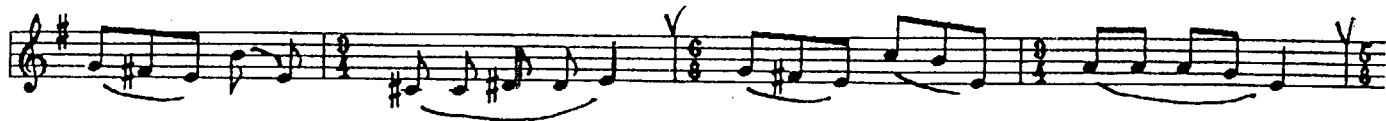
Exercise № 51, IV ступень, consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a single line with various note values, including eighth and sixteenth notes, and rests. Slurs are used to group notes across measures. A dynamic marking 'v' (forte) is placed above the final measure 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 one sharp (F#) and the time signature is 3/4. The exercise focuses on diatonic tendencies, showing various melodic lines with slurs and dynamic markings. The first staff starts 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 placed above the final measure of the first staff. The second and third staves continue the melodic line, maintaining the same rhythmic and phrasing patterns. The fourth, fifth, and sixth staves conclude the exercise with a final cadence.

№ 53



№54

Exercise №54 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 series of eighth notes, some beamed together, and includes a slur over the first four notes. The second staff continues the melody with similar rhythmic patterns and includes a slur over the first four notes. The third staff continues the piece, featuring a slur over the first four notes and a fermata over the final note. The fourth staff concludes the exercise with a final note and a fermata.

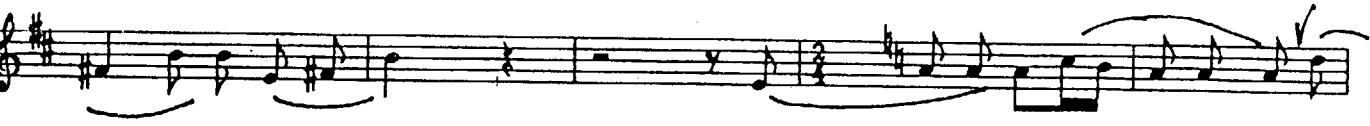
№55

Exercise №55 is written in 3/4 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 composed of eighth notes, some beamed together, and includes a slur over the first four notes. The second staff continues the melody with similar rhythmic patterns and includes a slur over the first four notes. The third staff concludes the exercise with a final note and a fermata.

№56

Exercise №56 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 features eighth notes, some beamed together, and includes a slur over the first four notes. The second staff continues the melody with similar rhythmic patterns and includes a slur over the first four notes. The third staff continues the piece, featuring a slur over the first four notes and a fermata over the final note. The fourth staff concludes the exercise with a final note and a fermata. The fifth staff concludes the exercise with a final note and a fermata.

№ 57



Основные диатонические тяготения в тональности и ладоинтервальные связи в тональности.

№ 58

Exercise № 58 consists of five 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 system and includes various rhythmic values such as eighth and sixteenth notes, along with rests. The piece concludes with a double bar line and repeat dots.

№ 59

Exercise № 59 consists of four staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is written in a single system and includes various rhythmic values such as eighth and sixteenth notes, along with rests. The piece concludes with a double bar line and repeat dots.

Ладоинтервальные связи в модуляции.

№ 60 терции большие

Exercise № 60 consists of two 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 system and includes various rhythmic values such as eighth and sixteenth notes, along with rests. The piece concludes with a double bar line and repeat dots. Handwritten annotations in blue ink are present above the notes, including numbers like '1 4 2 4' and '1 4 2 4 3 4 5 6 7 8'.

№ 61 терции большие

№ 62 сексты

№ 63 септимы малые

№ 64 кварты

Two staves of musical notation for exercise № 65. The first staff contains a melodic line with various intervals and slurs. The second staff continues the melody with similar phrasing. A dynamic marking 'DC' is present at the end of the second staff.

№ 65 сексты

Four staves of musical notation for exercise № 65. The first staff begins with a treble clef and a common time signature. The notation consists of a continuous melodic line with slurs and accents, spanning across the four staves.

№ 66 кварты

Five staves of musical notation for exercise № 66. The notation is written in a treble clef and features a complex rhythmic pattern with frequent changes in time signature (e.g., 3/4, 2/4, 3/8, 6/8). The melody is characterized by slurs and accents, and the exercise concludes with a final cadence.

№ 67 КВИНТЫ

Three staves of musical notation for exercise № 67, Quintas. The first staff ends with the word "Fine". The second staff has a box around a group of notes. The third staff ends with "D.C." and an arrow pointing to the final note.

№ 68 сексты малые

Three staves of musical notation for exercise № 68, Sextas menores. The second staff has an arrow pointing to a note.

№ 69 терции малые

Five staves of musical notation for exercise № 69, Tercias menores.

№ 70 септимы большие

№ 71 октавы

Секунда, как модулирующий интервал на доминантовой функции.

№ 72 на П ст.

№ 73 на V ст.

Exercise № 73 consists of five staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff continues the melody. The third staff features a key signature change to one sharp (F#) and continues the melody. The fourth and fifth staves continue the piece in the same key signature.

№ 74 на VII ст.

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

№ 75 на III ст.

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

№ 76 на I ст.

The first system of exercise № 76 consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show the continuation of the piece, with some chromatic movement and rests.

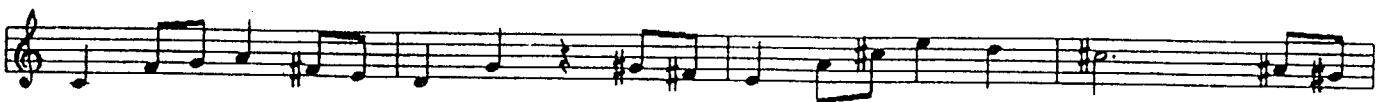
№ 77 на I ст.

The first system of exercise № 77 consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show the continuation of the piece, with some chromatic movement and rests.

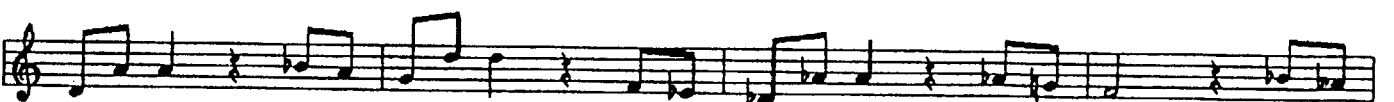
№ 78 на II ст.

The first system of exercise № 78 consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with some rests. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show the continuation of the piece, with some chromatic movement and rests.

№ 79 на VII ст.



№ 80 на III ст.



№ 81 малая секунда

№ 82 большая секунда

№ 83 малая секунда

№ 84 большая секунда

Построение интервалов от звука.

№ 85 квинты восходящие:

№ 86 квинты нисходящие:

№ 87 сексты нисходящие:

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 notes and rests, with some notes beamed together. The sixth staff ends with the letters "ДС" (D.C. - Da Capo).

№ 88 квинты восходящие:

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

№ 89 кварты нисходящие:

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

№ 90 сексты восходящие:

Three staves of musical notation for exercise № 90. The first staff contains a sequence of ascending sextas (sixths) starting from C4. The second and third staves continue the exercise with various rhythmic patterns and accidentals, including sharps and naturals, to explore different voicings and intervals.

№ 91 септимы нисходящие: (малые)

Three staves of musical notation for exercise № 91. The first staff shows a sequence of descending septims (sevens) starting from C4. The second and third staves continue the exercise with various rhythmic patterns and accidentals, including sharps and naturals, to explore different voicings and intervals.

№ 92 терции восходящие:

Three staves of musical notation for exercise № 92. The first staff contains a sequence of ascending thirds starting from C4. The second and third staves continue the exercise with various rhythmic patterns and accidentals, including sharps and naturals, to explore different voicings and intervals.

№ 93 терции нисходящие:

Two staves of musical notation for exercise № 93. The first staff contains a sequence of descending thirds starting from C4. The second staff continues the exercise with various rhythmic patterns and accidentals, including sharps and naturals, to explore different voicings and intervals.

№ 94 сексты нисходящие:

Exercise № 94 consists of four staves of musical notation. Each staff begins with a treble clef and a common time signature (C). The notes are arranged in descending sextas, with each staff containing a sequence of six notes. The notes are connected by slurs, and the exercise is designed to be played in a continuous, flowing manner.

№ 95 УВЕЛИЧЕННАЯ КВАРТА

Exercise № 95 consists of four staves of musical notation. Each staff begins with a treble clef and a 3/4 time signature. The notes are arranged in an augmented quart, with each staff containing a sequence of four notes. The notes are connected by slurs, and the exercise is designed to be played in a continuous, flowing manner.

№ 96 УМЕНЬШЕННАЯ КВИНТА

Exercise № 96 consists of four staves of musical notation. Each staff begins with a treble clef and a 3/4 time signature. The notes are arranged in a diminished quint, with each staff containing a sequence of five notes. The notes are connected by slurs, and the exercise is designed to be played in a continuous, flowing manner.

Сопоставление больших и малых интервалов.

№ 97 сексты

Exercise № 97, titled "сексты" (Sixths), consists of five staves of music. The notation shows a sequence of sixths, with some notes beamed together and others separated by rests, illustrating the relationship between large and small intervals.

№ 98 терции восходящие:

Exercise № 98, titled "терции восходящие" (Ascending Thirds), consists of four staves of music. The notation shows a sequence of ascending thirds, with some notes beamed together and others separated by rests, illustrating the relationship between large and small intervals.

№ 99 терции нисходящие:

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

№ 100

Exercise № 100 consists of four staves of music in C major, 4/4 time. The notes are: C4, G4, F4, E4, D4, 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. The word "FINE" is written at the end of the second staff, and "DC" is written at the end of the fourth staff.

№ 101 септимы нисходящие:

Exercise № 101 consists of two staves of music in C major, 4/4 time. The notes are: C4, G4, F4, E4, D4, 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. The word "FINE" is written at the end of the second staff, and "DC" is written at the end of the fourth staff.

Основные хроматические тяготения в разных тональностях.

№ 102

This musical exercise, numbered 102, is presented on a single page with a page number of 40 at the top. The title, "Основные хроматические тяготения в разных тональностях," translates to "Basic chromatic tendencies in different tonalities." The score is written for a single melodic line on a treble clef staff. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The exercise consists of eight measures of music. The first four measures feature a sequence of eighth notes with slurs, showing chromatic movement in both ascending and descending directions. The fifth measure introduces a more complex rhythmic pattern with beamed eighth notes and slurs. The final three measures continue with chromatic lines, including some with sharp accidentals, demonstrating various chromatic tendencies across the staff.

№ 103

Musical score for № 103, consisting of six staves of music. The first staff begins with a treble clef and a common time signature (C). The music is written in a key with one sharp (F#) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The subsequent staves continue the melodic and harmonic development of the piece.

№ 104

Musical score for № 104, consisting of six staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is characterized by frequent changes in time signature, including 3/4, 2/4, 3/8, and 6/8. The notation includes complex rhythmic figures, such as sixteenth-note runs and syncopated rhythms, throughout the piece.

№ 105

Exercise № 105 is a single melodic line in treble clef, one sharp (F#) key signature. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melody, featuring a triplet of eighth notes. The third staff includes a first fingering (1) under a triplet of eighth notes. The fourth staff concludes the exercise with a final cadence.

№ 106

Exercise № 106 is a single melodic line in treble clef, two sharps (F#, C#) key signature. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is composed of eighth and sixteenth notes, with many slurs and ties. The second staff continues the melody with a triplet of eighth notes. The third staff includes a first fingering (1) under a triplet of eighth notes. The fourth staff concludes the exercise with a final cadence.

№ 107

Musical score for exercise № 107, consisting of eight staves of music. The key signature is G major (one sharp) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The first staff begins with a treble clef and a common time signature. The music is written in a single system across eight staves.

№ 108

Musical score for exercise № 108, consisting of five staves of music. The key signature is G major (one sharp) and the time signature is common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The first staff begins with a treble clef and a common time signature. The music is written in a single system across five staves.

Ходы по звукам нисходящих сектаккордов.

№ 109

Exercise № 109 consists of four staves of musical notation in treble clef, 3/4 time. The first staff begins with a common time signature 'C'. The exercise features a sequence of descending sextacords, with each chord moving down by one degree. The notes are connected by slurs, and some are beamed together. The sequence ends with a final chord on the fourth staff.

Ходы по звукам восходящих сектаккордов.

№ 110

Exercise № 110 consists of three staves of musical notation in treble clef, 3/4 time. The exercise features a sequence of ascending sextacords, with each chord moving up by one degree. The notes are connected by slurs, and some are beamed together. The sequence ends with a final chord on the third staff.

Сектаккорды нисходящие с возвращением.

№ 111

Exercise № 111 consists of five staves of musical notation in treble clef, 3/4 time. The exercise features a sequence of descending sextacords, with each chord moving down by one degree. The notes are connected by slurs, and some are beamed together. The sequence ends with a final chord on the fifth 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, featuring chromatic and diatonic intervals.

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, featuring chromatic and diatonic intervals.

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, featuring chromatic and diatonic intervals.

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. It features a sequence of descending quartal and sextal chords, with some notes beamed together. The second staff continues this sequence, showing the internal structure of the chords. The third and fourth staves further develop the harmonic progression, ending with a final chord that returns to the starting point of the exercise.

Сопоставление ломаных обращений трезвучий.

№ 116

Exercise № 116 consists of three staves of music. The first staff starts with a treble clef and a common time signature. It features broken triads with a descending motion, where the notes are not played simultaneously but in a sequence. The second and third staves continue this exercise, showing different ways of breaking the triads and their subsequent resolution.

№ 117

Exercise № 117 consists of two staves of music. The first staff starts with a treble clef and a common time signature. It features broken triads with a descending motion, similar to exercise 116. The second staff continues the exercise, showing further variations in the way the triads are broken and resolved.

Полные трезвучия и квартсекстаккорды.

№ 118

Exercise № 118 consists of two staves of music. The first staff starts with a treble clef and a common time signature. It features full triads and quartal/sextal chords. The second staff continues the exercise, showing further variations in the way the triads and chords are used.

№ 119

Exercise № 119 consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melody, featuring similar rhythmic patterns and some chromatic movement.

№ 120

Exercise № 120 is a longer piece consisting of twelve staves of music. It begins with a treble clef and a 3/4 time signature. The first few staves show a melodic line with eighth and sixteenth notes, often grouped with slurs. The middle staves introduce more complex rhythmic patterns, including some sixteenth-note runs. The final staves continue the melodic development, ending with a clear cadence.

Увеличенные трезвучия с разрешениями.

№ 121

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

№ 122

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

Увеличенные квинты.

№ 123

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

№ 124

Exercise № 124 is 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 is characterized by eighth and sixteenth notes, often beamed together. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more active bass line with frequent eighth-note runs. The fourth staff concludes the exercise with a final melodic phrase.

Увеличенные секунды.

№ 125

Exercise № 125 is written in 2/4 time and consists of four staves. The first staff starts with a treble clef and a key signature of one sharp (F#). The exercise is defined by the title "Увеличенные секунды" (Enlarged seconds), which is evident in the intervals between notes, such as the augmented second between F# and G. The melody is primarily composed of quarter and eighth notes. The second staff continues the melodic development. The third staff shows a more complex rhythmic pattern with eighth-note groups. The fourth staff ends with a final melodic phrase.

№ 126

Exercise № 126 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 is composed of eighth and sixteenth notes, often beamed together. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more active bass line with frequent eighth-note runs. The fourth staff concludes the exercise with a final melodic phrase.



Уменьшенные кварты.

№ 127

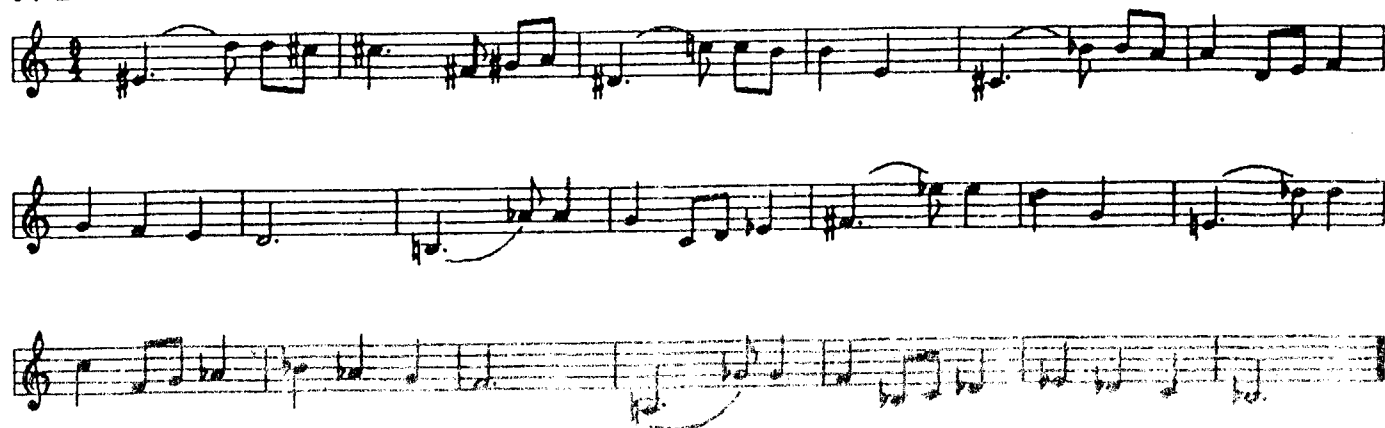


№ 128



Уменьшенные септимы.

№ 129



№ 130

Musical score for exercise № 130, consisting of four staves of music. The notation is in treble clef and includes various rhythmic values and accidentals.

Уменьшенные квинты.

№ 131

Musical score for exercise № 131, consisting of six staves of music. The notation is in treble clef and includes various rhythmic values and accidentals.

№ 132

Exercise № 132 is a four-staff musical piece. It begins with a treble clef and a common time signature. The first staff contains a sequence of eighth and sixteenth notes, including a sharp sign on the second line. The second staff continues with similar rhythmic patterns and includes a sharp sign on the second line. The third staff features a mix of eighth and sixteenth notes, with a sharp sign on the second line. The fourth staff concludes the exercise with a final cadence, including a sharp sign on the second line.

Увеличенные кварты.

№ 133

Exercise № 133 is a six-staff musical piece. It starts with a treble clef and a common time signature. The first staff features a series of eighth notes, with a sharp sign on the second line. The second staff continues with eighth notes and includes a sharp sign on the second line. The third staff shows a mix of eighth and sixteenth notes, with a sharp sign on the second line. The fourth staff features a more complex rhythmic pattern with eighth and sixteenth notes, including a sharp sign on the second line. The fifth staff continues with eighth notes and includes a sharp sign on the second line. The sixth staff concludes the exercise with a final cadence, including a sharp sign on the second line.

№ 134

Ходы по звукам D7 аккорда и его обращениям.

Exercise № 134 consists of four staves of music in treble clef, 2/4 time signature, with a key signature of one sharp (F#). The exercise consists of four staves of music, each containing a sequence of notes and rests that explore the sounds of the D7 chord and its inversions.

№ 135

Exercise № 135 consists of five staves of music in treble clef, 2/4 time signature, with a key signature of one sharp (F#). The exercise consists of five staves of music, each containing a sequence of notes and rests that explore the sounds of the D7 chord and its inversions.

№ 136

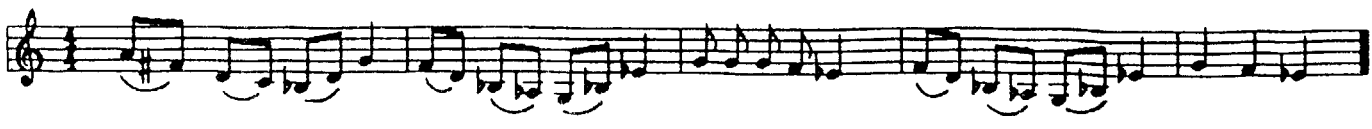
Exercise № 136 is a single melodic line in treble clef, 3/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some slurs and ties. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

№ 137

Exercise № 137 is a single melodic line in treble clef, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some slurs and ties. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

№ 138

Exercise № 138 is a single melodic line in treble clef, 3/4 time. It consists of two staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some slurs and ties. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.



№ 139



FINE

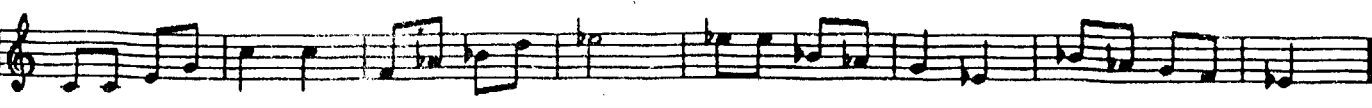


DC

№ 140



№ 141



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

№ 142

Musical score for exercise № 142, consisting of four staves of music in treble clef with a common time signature. The first staff contains the first measure, the second and third staves contain the second measure, and the fourth staff contains the third measure. The word "FINE" is written below the second staff, and "DC" is written at the end of the fourth staff.

№ 143

Musical score for exercise № 143, consisting of three staves of music in treble clef with a common time signature. The first staff contains the first measure, the second and third staves contain the second measure. The word "DC" is written at the end of the third staff.

№ 144

Musical score for exercise № 144, consisting of four staves of music in treble clef with a common time signature. The first staff contains the first measure, the second and third staves contain the second measure, and the fourth staff contains the third measure. The word "FINE" is written below the second staff, and "DC" is written at the end of the fourth staff.

№ 145

Exercise № 145 is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with various accidentals (sharps and naturals) throughout. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves complete the exercise, featuring a mix of eighth and sixteenth notes and rests.

№ 146

Exercise № 146 is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with various accidentals (sharps and naturals) throughout. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves complete the exercise, featuring a mix of eighth and sixteenth notes and rests.

№ 147

Exercise № 147 is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with various accidentals (sharps and naturals) throughout. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves complete the exercise, featuring a mix of eighth and sixteenth notes and rests.

№ 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 second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves complete the exercise, ending with a final cadence.

№ 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 first staff begins with a treble clef and 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 second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves complete the exercise, ending with a final cadence.

Интонирование хроматических звукорядов.

№ 150

Exercise № 150 consists of six staves of music, each containing a chromatic scale. The scales are written in treble clef with a common time signature (C). The first staff starts on middle C (C4) and ascends chromatically to G4. The second staff starts on G4 and ascends to D5. The third staff starts on D5 and descends chromatically to G4. The fourth staff starts on G4 and descends to C4. The fifth staff starts on C4 and ascends to G4. The sixth staff starts on G4 and descends to C4. Each scale is composed of eighth notes.

№ 151

Exercise № 151 consists of five staves of music, each containing a chromatic scale. The scales are written in treble clef with a common time signature (C). The first staff starts on middle C (C4) and ascends chromatically to G4. The second staff starts on G4 and ascends to D5. The third staff starts on D5 and descends chromatically to G4. The fourth staff starts on G4 and descends to C4. The fifth staff starts on C4 and ascends to G4. Each scale is composed of eighth notes.

№ 152

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

№ 153

Exercise № 153 is written in 3/4 time and consists of four staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by quarter and eighth notes, often with rests, and includes some triplet patterns. The piece concludes with a final cadence on the fourth staff.

№ 154

Exercise № 154 is written in 3/4 time and consists of five staves. It starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes, with some triplet figures. The exercise ends with a final cadence on the fifth staff.

№ 155



№ 156



№ 158

