

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 линейек 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 music in 2/4 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 notes beamed together. The second staff continues the melody, ending with a double bar line.

Пентахорд нисходящий от V ступени

№ 2

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 features a mix of eighth and quarter notes, with some notes beamed together. The second and third staves continue the melody, ending with a double bar line.

№ 3

Four 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 consists of eighth and quarter notes, with some notes beamed together. The second, third, and fourth staves continue the melody, ending with a double bar line.

Тоника и тетрахорд восходящий от V ступени

№ 4

Музыкальное упражнение № 4, состоящее из четырех стaves нотной записи. Упражнение написано в 2/4 такта. Оно демонстрирует восходящий тетрахорд от V ступени в различных октавах и регистрах, а также включает тонику. Ключевые моменты: первая строка — начало в тремоль, вторая строка — изменение тональности на два диэза, третья и четвертая строки — продолжение мелодической и гармонической мысли.

Тетрахорд восходящий от V ступени после тоники, трихорд нисходящий

№ 5

Музыкальное упражнение № 5, состоящее из пяти стaves нотной записи. Упражнение написано в 5/4 такта. Оно демонстрирует восходящий тетрахорд от V ступени после тоники, а также нисходящий трихорд. Ключевые моменты: первая строка — начало в тремоль, вторая строка — изменение тональности на два диэза, третья, четвертая и пятая строки — продолжение мелодической и гармонической мысли.

Exercise № 6 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 melody is composed of eighth and sixteenth notes, with various phrasing slurs and ties. The second and third staves continue the melodic line, while the fourth staff concludes the exercise with a double bar line.

№ 7

Exercise № 7 consists of four staves of music in D minor, 2/4 time. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with various phrasing slurs and ties. The second and third staves continue the melodic line, while the fourth staff concludes the exercise with a double bar line.

Тоника, трихорд восходящий от VI ступени

№ 8

Exercise № 8 consists of four staves of music in D major, 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with various phrasing slurs and ties. The second and third staves continue the melodic line, while the fourth staff concludes the exercise with a double bar line.

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 melody is characterized by eighth-note patterns, often beamed together in groups of four. The piece features a trichord that ascends and then returns to the tonic. The key signature has one sharp (F#), and the piece concludes with 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 melody is primarily composed of quarter and eighth notes, with some beaming. The piece features a trichord that ascends and then returns to the tonic. The key signature has one flat (Bb), and the piece concludes with 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 exercise focuses on the intonation of the fifth degree (V) from the tonic. The melody is primarily composed of quarter and eighth notes, with some beaming. The key signature has one sharp (F#), and the piece concludes with 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 exercise 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 exercise in 4/4 time, titled "Раскачка" (Warm-up) from the I degree. It consists of a continuous melodic line with various rhythmic patterns and intervals, including eighth and sixteenth notes, and rests. The exercise is written in a single voice on a treble clef staff, with the accompaniment provided by three other staves.

№ 17

Вводные тоны

Exercise № 17 is a three-staff musical exercise in 4/4 time, titled "Вводные тоны" (Introductory tones). It consists of a continuous melodic line with various rhythmic patterns and intervals, including eighth and sixteenth notes, and rests. The exercise is written in a single voice on a treble clef staff, with the accompaniment provided by two other staves.

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

№ 22

Ломанный пентахорд нисходящий

Пентахорд нисходящий с возвращением

№ 23

№ 24

Пентахорд нисходящий с "захватом" нижнего звука

№ 25

Трихорд нисходящий с "захватом" верхнего звука

№ 26

№ 27

Exercise № 27 is written in 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 notes, with several triplet markings (the number '3' above a slur) and long slurs spanning across measures. The key signature changes from C major to G major (one sharp) and then to F major (one flat). The piece concludes with a double bar line.

№ 28 мажорное 3/5

Трезвучия

Exercise № 28 is written in 3/5 time. It consists of two staves of music. The first staff begins with a treble clef and a 3/5 time signature. The melody is composed of eighth notes, with slurs and a double bar line at the end of the first staff. The key signature changes from C major to G major (one sharp) and then to F major (one flat). The second staff continues the melody with similar slurs and a double bar line at the end.

№ 29 мажорное и минорное 3/5

Exercise № 29 is written in 3/5 time. It consists of four staves of music. The first staff begins with a treble clef and a 3/5 time signature. The melody is composed of eighth notes, with slurs and a double bar line at the end of the first staff. The key signature changes from C major to G major (one sharp) and then to F major (one flat). The second staff continues the melody with similar slurs and a double bar line at the end. The third and fourth staves continue the melody with slurs and a double bar line at the end.

№ 30 трезвучия

№ 30 трезвучия

№ 31

№ 31

№ 32 трезвучия в сопоставлении

№ 32 трезвучия в сопоставлении

№ 33 трезвучия

Musical score for exercise № 33, 'Трезвучия' (Triads). It consists of four staves of music in C major, 6/8 time. The first staff contains the first four measures, the second staff the next four, the third staff the next four, and the fourth staff the final four measures. The exercise involves playing various triads and dyads in a sequence.

№ 34 трезвучия с "разведкой"

Musical score for exercise № 34, 'Трезвучия с "разведкой"' (Triads with "scouting"). It consists of four staves of music in C major, 4/4 time. The first staff contains the first four measures, the second staff the next four, the third staff the next four, and the fourth staff the final four measures. The exercise involves playing triads with a "scouting" interval (a second) before or after.

Интонирование терций

№ 35

Musical score for exercise № 35, 'Интонирование терций' (Intonation of thirds). It consists of two staves of music in C major, 3/4 time. The first staff contains the first four measures, and the second staff the next four measures. The exercise involves playing intervals of a third.

№ 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

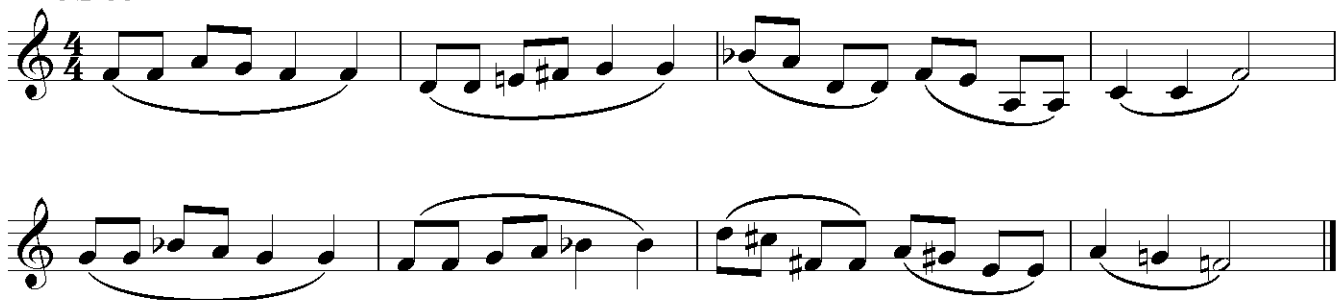
Exercise № 42, I-IV ступени, 3/4 time signature. The score consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is written in a single line with various note values and rests, including slurs and ties. The second staff continues the melody with 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



№ 45



№ 46



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 melody 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 in triplets, indicated by a '3' above the notes. The second staff continues with similar triplet patterns. The third staff shows a change in phrasing with some notes beamed together. The fourth staff concludes the exercise with a final cadence.

№ 49 VI ступень

Exercise № 49, VI ступень, is a piece in C major, 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes, with some slurs and ties. The second staff continues the melody, featuring a half note and a quarter note. The third staff shows a more complex rhythmic pattern with eighth notes and slurs. The fourth staff continues with eighth notes and slurs. The fifth staff concludes the piece with a final cadence, including a half note and a quarter note.

№ 50 VI ступень

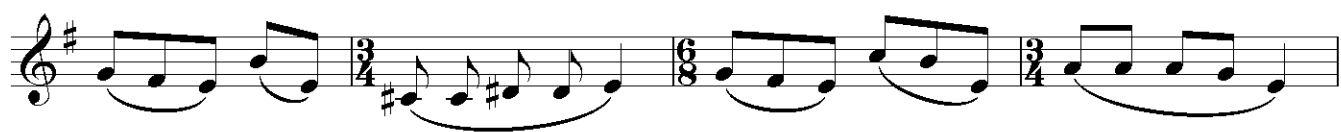
Exercise № 50, VI ступень, is a piece in C major, 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and quarter notes, with some slurs and ties. The second staff continues the melody, featuring a half note and a quarter note. The third staff shows a more complex rhythmic pattern with eighth notes and slurs. The fourth staff continues with eighth notes and slurs. The fifth staff continues with eighth notes and slurs. The sixth staff continues with eighth notes and slurs. The seventh staff concludes the piece with a final cadence, including a half note and a quarter note.

№ 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 wide interval of a major sixth between the first and second notes, followed by a series of eighth notes and quarter notes. The second staff continues the melody with a chromatic descent. The third and fourth staves provide harmonic accompaniment with various rhythmic patterns and rests.

№ 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 and quarter notes, often beamed together in pairs. The second and third staves provide harmonic accompaniment with similar rhythmic patterns.

№ 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 key signature changes from two flats to one flat and then to one sharp. The melody features several triplet markings (indicated by a '3' above the notes) and is primarily composed of eighth and quarter notes. The second through fifth staves provide harmonic accompaniment with various rhythmic patterns and rests.

№ 57

This musical score, titled "№ 57", is written for a single melodic line in treble clef. It consists of nine staves of music. The piece begins in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several triplet markings (indicated by a '3' above the notes) and slurs throughout. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the fourth staff. The time signature changes to 3/4 in the fifth staff and back to 2/4 in the eighth staff. The score concludes with a double bar line and repeat dots.

Основные диатонические тяготения в тональности и ладоинтервальные

№ 58

связи в тональности

Exercise № 58 consists of five staves of music. The first staff starts in 3/4 time, changes to 2/4, then 5/8, 3/4, and ends with 5/8. The second staff starts in 3/4, changes to 5/8, 3/4, 2/4, and ends with 3/4. The third staff starts in 3/4, changes to 5/8, 3/4, 2/4, and ends with 5/8. The fourth staff starts in 5/8, changes to 3/4, 2/4, and ends with 3/4. The fifth staff starts in 3/4, changes to 5/8, 3/4, 7/8, and ends with 3/4.

№ 59

Exercise № 59 consists of four staves of music in 3/4 time with a key signature of one flat. The music features various melodic lines with slurs and ties, demonstrating diatonic tendencies within the key.

Ладоинтервальные связи в модуляции

№ 60 терции большие

Exercise № 60 consists of two staves of music in 4/4 time with a key signature of one flat. The exercise focuses on large third intervals, with the first staff showing a sequence of chords and the second staff showing a more complex melodic line with slurs and ties.

№ 61 терции большие

№ 61 терции большие

№ 62 сексты

№ 62 сексты

№ 63 септимы малые

№ 63 септимы малые

№ 64 кварты

№ 64 кварты

Fine



D.C. al Fine

№ 65 сексты



№ 66 кварты



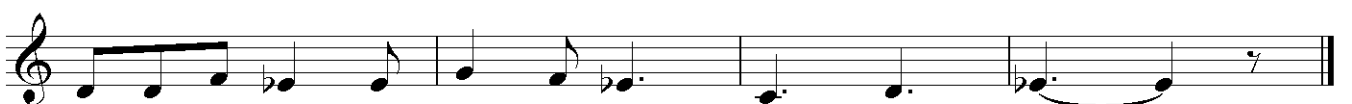
№ 67 квинты



№ 68 сексты малые



№ 69 терции малые



№ 70 септимы большие

№ 71 октавы

Секунда, как модулирующий интервал на доминантовой функции

№ 72 на II ст.

№ 73 на V ст.

№ 73 на V ст.

№ 74 на VII ст.

№ 74 на VII ст.

№ 75 на III ст.

№ 75 на III ст.

№ 76 на I ст.

№ 76 на I ст.

№ 77 на I ст.

№ 77 на I ст.

№ 78 на II ст.

№ 78 на II ст.

№ 79 на VII ст.

Exercise № 79 consists of seven staves of music in treble clef, common time (C). The key signature has 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 has 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:

№ 86 квинты нисходящие:

№ 87 сексты нисходящие:

A musical score consisting of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic values, including eighth and sixteenth notes, often beamed together. There are several accidentals, including sharps and flats, scattered throughout the piece. The score concludes with a double bar line and a repeat sign, followed by the instruction "D.C. al Fine".

№ 88 квинты восходящие:

A musical exercise titled "№ 88 квинты восходящие" (ascending fifths). It is written for a single staff in 4/4 time. The exercise consists of a sequence of ascending fifth intervals, starting from a G4 and moving up to a G5. The intervals are played in a rhythmic pattern of quarter notes, with some notes beamed together. The key signature is one sharp (F#).

№ 89 квинты нисходящие:

A musical exercise titled "№ 89 квинты нисходящие" (descending fifths). It is written for a single staff in common time (C). The exercise consists of a sequence of descending fifth intervals, starting from a G4 and moving down to a G3. The intervals are played in a rhythmic pattern of quarter notes, with some notes beamed together. The key signature is one sharp (F#).

№ 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 final cadence: A5, B5, C6, B5, A5, G4.

№ 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 septimal scale: C4, B3, A3, G3, F#3, E3, D3. The second staff continues the scale: C3, B2, A2, G2, F#2, E2, D2. The third staff concludes the exercise with a final cadence: 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 tertial scale: C4, E4, G4, B4, C5, E5, G5. The second staff continues the scale: B5, C6, E6, G6, B6, C7, E7. The third staff concludes the exercise with a final cadence: G7, F#7, E7, D7, C7, B6, A6.

№ 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 tertial scale: C4, B3, A3, G3, F#3, E3, D3. The second staff continues the scale: C3, B2, A2, G2, F#2, E2, D2.

№ 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:

Musical score for exercise № 99, "терции нисходящие" (descending thirds). The score is written in C major, 2/4 time, and consists of four staves. The first staff begins with a treble clef and a common time signature. The music features descending thirds and sixths. The second staff ends with "Fine". The fourth staff ends with "D.C. al Fine".

№ 100 септимы восходящие:

Musical score for exercise № 100, "септимы восходящие" (ascending sevenths). The score is written in C major, 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 ascending sevenths and sixths. The second staff ends with a double bar line.

№ 101 септимы нисходящие:

Musical score for exercise № 101, "септимы нисходящие" (descending sevenths). The score is written in C major, 6/4 time, and consists of two staves. The first staff begins with a treble clef and a 6/4 time signature. The music features descending sevenths and sixths.

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 various 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 C4, followed by eighth notes D4, E4, and F4, then a half note G4. The second section (staves 6-10) features a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a half note D5. The score includes various chromatic movements and ties, illustrating the exercise's focus on chromatic tendencies.

№ 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 and a triplet of quarter notes. The third staff shows a change in key signature to two sharps (F# and C#) and includes a triplet of eighth notes. The fourth staff concludes the piece with a double bar line, featuring a triplet of eighth notes and a triplet of quarter 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 with slurs and ties. The third staff features a change in key signature to two sharps (F# and C#) and maintains the intricate rhythmic structure. The fourth staff concludes the piece with a double bar line, showing a change in key signature to one sharp (F#) and a final melodic phrase.

№ 107

Musical score for № 107, Op. 107, No. 107. The score is in G major, 3/4 time, and consists of seven staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece features a mix of eighth and sixteenth notes, with some rests and accidentals.

№ 108

Musical score for № 108, Op. 108, No. 108. The score is in G major, 3/4 time, and consists of five staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece features a mix of eighth and sixteenth notes, with some rests and accidentals.

Ходы по звукам нисходящих сектаккордов

№ 109

Exercise № 109 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 melody is composed of eighth and quarter notes, descending from C4 to G3. The second staff continues the pattern, showing the chromatic movement of the notes. The third and fourth staves complete the exercise with various rhythmic groupings and rests.

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 composed of eighth and quarter notes, ascending from C4 to G4. The second and third staves continue the pattern, showing the chromatic movement of the notes and ending 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 composed of eighth and quarter notes, descending from C4 to G3. The second and third staves continue the pattern, showing the chromatic movement of the notes. The fourth and fifth staves complete the exercise with various rhythmic groupings and rests, ending with a double bar line.

№ 112

Сопоставление ломаных трезвучий

Exercise № 112, titled "Сопоставление ломаных трезвучий" (Comparison of broken triads), is presented in four staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The melody consists of eighth and quarter notes, with some accidentals. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, featuring chords and moving lines that support the main melody.

№ 113

Мажорный квартсекстаккорд нисходящий

Exercise № 113, titled "Мажорный квартсекстаккорд нисходящий" (Descending major quartsextachord), is presented in four staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The melody features a descending line of eighth notes, with some accidentals. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, featuring chords and moving lines that support the main melody.

№ 114

Сопоставление квартсекстаккордов

Exercise № 114, titled "Сопоставление квартсекстаккордов" (Comparison of quartsextachords), is presented in three staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The melody consists of quarter and eighth notes, with some accidentals. The second and third staves provide harmonic accompaniment, featuring chords and moving lines that support the main melody.

Квартсекстажорды нисходящие с возвращением

№ 115

Exercise № 115 consists of four staves of music in 4/4 time. The melody starts on a G4, descends through F4, E4, D4, C4, B3, A3, G3, and returns to G4. The accompaniment consists of chords and moving lines that support the descending and ascending motion.

Сопоставление ломаных обращений трезвучий

№ 116

Exercise № 116 consists of three staves of music in common time. It features broken triads and their inversions, such as C major (C-E-G), G major (B-D-F), and F major (A-C-E), moving in a descending sequence and then returning.

№ 117

Exercise № 117 consists of two staves of music in common time. It features broken triads and their inversions, such as C major (C-E-G), G major (B-D-F), and F major (A-C-E), moving in a descending sequence and then returning.

Полные трезвучия и квартсекстажорды

№ 118

Exercise № 118 consists of two staves of music in common time. It features full triads and quartal sextal chords, such as C major (C-E-G), G major (B-D-F), and F major (A-C-E), moving in a descending sequence and then returning.

№ 119

Two staves of music for exercise № 119. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with various accidentals. The second staff continues the melody with similar rhythmic patterns and accidentals.

№ 120

Twelve staves of music for exercise № 120. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes with various accidentals. The second staff continues the melody. The third staff introduces a new melodic line. The fourth staff continues this line. The fifth staff introduces a new melodic line. The sixth staff continues this line. The seventh staff introduces a new melodic line. The eighth staff continues this line. The ninth staff introduces a new melodic line. The tenth staff continues this line. The eleventh staff introduces a new melodic line. The twelfth staff continues this 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 fingering or articulation. The piece concludes with a double bar line.

Увеличенные кварты

№ 125

Exercise № 125 is titled "Увеличенные кварты" (Enlarged Quarts) and is 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 of a fourth, with notes often beamed together. Some notes are marked with an 'x'. The piece ends with a double bar line.

№ 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 sharp (F#). The melody is composed of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

Two staves of musical notation. The first staff contains two measures of music, and the second staff contains three measures. The notes are mostly quarter and eighth notes with various accidentals.

№ 127

Уменьшенные кварты

Four staves of musical notation for exercise 127. The first staff is in common time (C) and contains four measures. The subsequent three staves contain four measures each. The exercise focuses on diminished fourth intervals.

№ 128

Three staves of musical notation for exercise 128. The first staff is in 3/4 time and contains four measures. The second and third staves each contain four measures. The exercise focuses on diminished seventh intervals.

№ 129

Уменьшенные септимы

Three staves of musical notation for exercise 129. The first staff is in 3/4 time and contains four measures. The second and third staves each contain four measures. The exercise focuses on diminished seventh intervals.

№ 130

Уменьшенные квинты

№ 131

№ 132

Exercise № 132 is written in 4/4 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 various 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 concludes the exercise with a double bar line.

№ 133

Exercise № 133 is written in common time (C). It consists of six staves of music. 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 with similar rhythmic motifs. The third staff shows a change in key signature to one sharp (F#). The fourth staff continues the piece with eighth-note patterns. The fifth staff shows another key signature change to one flat (Bb). The sixth staff concludes the exercise with a double bar line.

Ходы по звукам D7 аккорда и его обращениям

№ 134

№ 135

№ 136

№ 136

№ 137

№ 137

№ 138

№ 138



№ 139



№ 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 melody is primarily composed of eighth and quarter notes, with some slurs and ties. The key signature has one sharp (F#).

№ 149

Musical score for № 149, measures 1-8. The piece is in 3/4 time and features eight staves of music. The melody is primarily composed of quarter and eighth notes, with some slurs and ties. The key signature has one sharp (F#).

Интонирование хроматических звукорядов

№ 150

Exercise № 150 consists of six 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 with: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The third staff continues with: C2, D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. The fourth staff continues with: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The fifth staff continues with: C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0. The sixth staff continues with: C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0.

№ 151

Exercise № 151 consists of five 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 with: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The third staff continues with: C2, D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. The fourth staff continues with: C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The fifth staff continues with: C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0.

№ 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 C 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 C 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

