

**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*

<http://www.kodges.ru>

## Памятка для учеников, родителей и педагогов

Данный сборник нотных примеров может быть использован в трех вариантах: как **УЧЕБНОЕ ПОСОБИЕ** для сольфеджирования /пропения 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 пропения 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 автопойском, 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/.

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

### Трихорд нисходящий от III ступени.

№ 1

### Пентахорд нисходящий от V ступени.

№ 2

<http://www.kodges.ru>

№ 3

Тоника и тетрахорд восходящий от V ступени.

v № 4

This exercise is written for four staves in a treble clef with a 3/4 time signature. It features a sequence of chords and melodic lines. The first staff begins with a tonic triad (C-E-G) and a rising tetrachord (G-A-B-C). The second staff continues with a rising tetrachord (C-D-E-F) and a descending triad (F-A-C). The third staff shows a descending triad (G-B-E) and a rising tetrachord (E-F-G-A). The fourth staff concludes with a rising tetrachord (C-D-E-F) and a descending triad (F-A-C). A small 'v' symbol is placed above the first note of the third staff.

Тетрахорд восходящий от V ступени после тоники, трихорд нисходящий.

v № 5

This exercise is written for five staves in a treble clef with a 3/4 time signature. It features a sequence of chords and melodic lines. The first staff begins with a tonic triad (C-E-G) and a rising tetrachord (G-A-B-C). The second staff continues with a rising tetrachord (C-D-E-F) and a descending triad (F-A-C). The third staff shows a descending triad (G-B-E) and a rising tetrachord (E-F-G-A). The fourth staff concludes with a rising tetrachord (C-D-E-F) and a descending triad (F-A-C). The fifth staff shows a descending triad (G-B-E) and a rising tetrachord (E-F-G-A). A small 'v' symbol is placed above the first note of the first staff.

№ 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 2/4 time signature. The music is written in a single melodic line. The first staff contains four measures of eighth-note patterns. The second staff continues the pattern with some notes beamed together. The third and fourth staves show the progression of the triad, with some notes marked with a sharp sign (#) to indicate chromatic movement. The exercise concludes with a final cadence.

№ 10

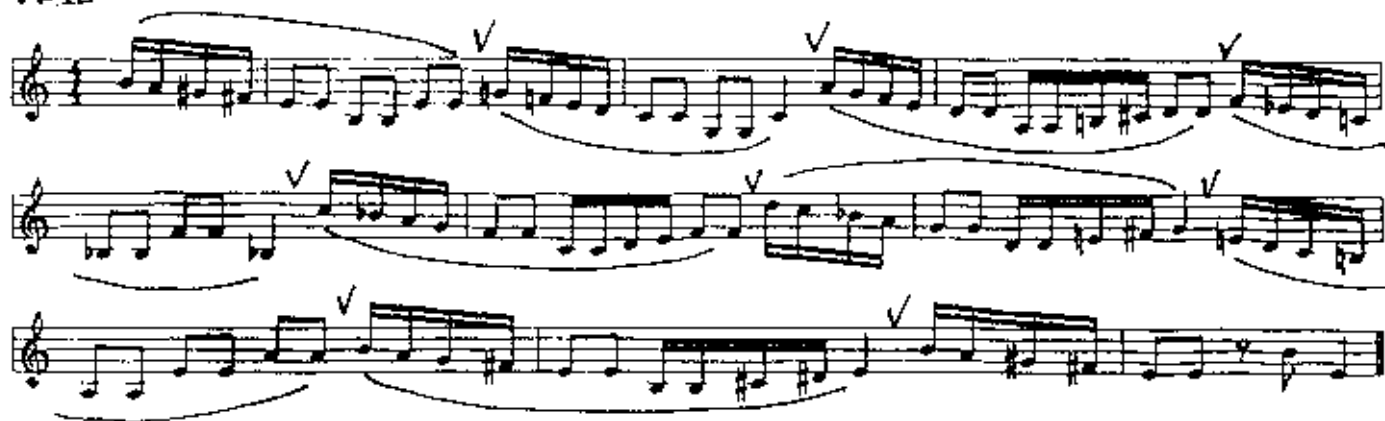
Exercise № 10 consists of four staves of music. Each staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The first staff contains four measures of eighth-note patterns. The second staff continues the pattern with some notes beamed together. The third and fourth staves show the progression of the triad, with some notes marked with a sharp sign (#) to indicate chromatic movement. The exercise concludes with a final cadence.

## Интонирование V ступени от тоники.

№ 11

Exercise № 11 consists of four staves of music. Each staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The first staff contains four measures of eighth-note patterns. The second staff continues the pattern with some notes beamed together. The third and fourth staves show the progression of the triad, with some notes marked with a sharp sign (#) to indicate chromatic movement. The exercise concludes with a final cadence.

№ 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



"Раскачка" от I ступени.

№ 16



Вводные тоны.

№ 17





Трихорды восходящие и нисходящие в их сопоставлении.

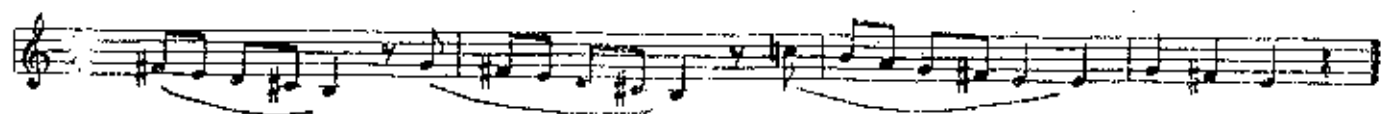
№ 18

Трихорды восходящие и нисходящие с возвращением в их сопоставлении.

№ 19

Гексахорд нисходящий.

№ 20



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. Each staff contains a sequence of notes forming a descending pentachord. The notes are connected by slurs, and there are accents on the upper notes of each pentachord, illustrating the 'capture' technique.

Пентахорд нисходящий с "захватом" нижнего звука.

№ 25

Exercise № 25 consists of four staves of music. Each staff contains a sequence of notes forming a descending pentachord. The notes are connected by slurs, and there are accents on the lower notes of each pentachord, illustrating the 'capture' technique.

Трихорд нисходящий с "захватом" верхнего звука.

№ 26

Exercise № 26 consists of four staves of music. Each staff contains a sequence of notes forming a descending triad. The notes are connected by slurs, and there are accents on the upper notes of each triad, illustrating the 'capture' technique.

### 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 four notes (C5, B4, A4, G4). The second staff continues with a triplet (F4, E4, D4) and a slur over the next four notes (C4, B3, A3, G3). The third staff features a triplet (F3, E3, D3) and a slur over the next four notes (C3, B2, A2, G2). The fourth staff has a triplet (F2, E2, D2) and a slur over the next four notes (C2, B1, A1, G1). The fifth staff concludes with a triplet (F1, E1, D1) and a slur over the next four notes (C1, B0, A0, G0). Each staff includes a 'v' marking above the first note of the triplet.

### Трезвучия.

№ 28 мажорное 35

Exercise № 28 consists of two staves of music in treble clef. The first staff contains a sequence of eighth-note chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5. The second staff continues with: D5-F5-A5, E5-G5-B5, F5-A5-C6, G5-B5-D6, A5-C6-E6, B5-D6-F6, C6-E6-G6. Each chord is marked with a 'v' above it.

№ 29 мажорное и минорное 35

Exercise № 29 consists of four staves of music in treble clef. The first staff shows a sequence of eighth-note chords: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5. The second staff continues with: D5-F5-A5, E5-G5-B5, F5-A5-C6, G5-B5-D6, A5-C6-E6, B5-D6-F6, C6-E6-G6. The third staff shows the same sequence in a minor key: C4-E4-G4, D4-F4-A4, E4-G4-B4, F4-A4-C5, G4-B4-D5, A4-C5-E5, B4-D5-F5, C5-E5-G5. The fourth staff continues with: D5-F5-A5, E5-G5-B5, F5-A5-C6, G5-B5-D6, A5-C6-E6, B5-D6-F6, C6-E6-G6. Each chord is marked with a 'v' above it.

№ 31

№ 32 трезвучия в сопоставлении



№ 33 трезвучия



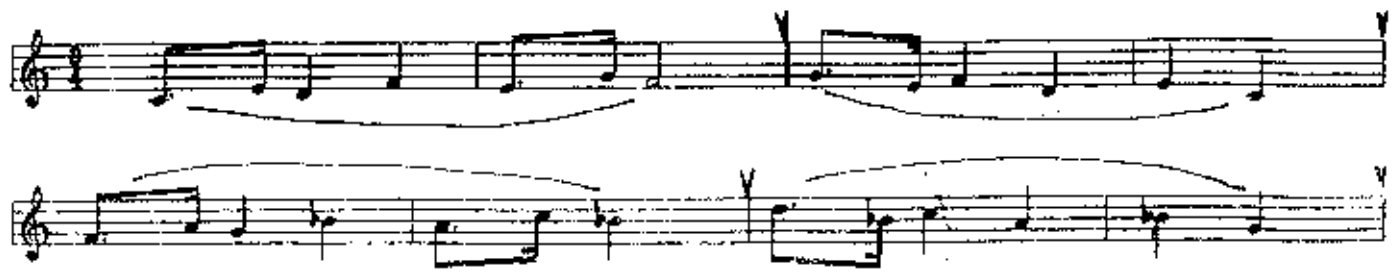
трезвучия с "разведкой"

№ 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 are used to group notes across measures, and accents (v) are placed above specific notes.

Септаккорды.

№ 36

Five staves of musical notation, continuing the exercise. The notation includes eighth and sixteenth notes with various slurs and accents (v) to indicate phrasing and emphasis.

Интонирование попевок от различных ступеней.

№ 37 VI ступень

Five staves of musical notation for exercise № 37. The exercises focus on intonation, featuring slurs and accents (v) over notes. The notation includes eighth and sixteenth notes, with some measures containing rests.

№ 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 single line with various rhythmic values and phrasing. The second staff continues the melody with similar phrasing. The third staff shows a change in phrasing and includes some rests. The fourth staff concludes the exercise with a final cadence.

№ 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 single line with various rhythmic values and phrasing. The second staff continues the melody with similar phrasing. The third staff shows a change in phrasing and includes some rests. The fourth staff concludes the exercise with a final cadence.

№ 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 single line with various rhythmic values and phrasing. The second staff continues the melody with similar phrasing. The third staff concludes the exercise with a final cadence.

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

№ 44

В ИХ ВЗАИМОСВЯЗИ.



№ 45



№ 46



Попевки от III, V, VI и IV ступеней;

их разрешение в терцовый и квинтовый тонические тоны.

№ 47 III ступень

№ 48 V ступень

№ 49 VI ступень

Exercise № 49, VI ступень, is a five-staff musical exercise. It is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of five staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, often beamed together in groups. Slurs are used to indicate phrasing across several notes. The second staff features a dynamic marking 'v' (forte) above a note. The third staff continues the melodic line with similar rhythmic patterns. The fourth staff also includes a 'v' dynamic marking. The fifth staff concludes the exercise with a final cadence.

№ 50 VI ступень

Exercise № 50, VI ступень, is a seven-staff musical exercise. It is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of seven staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The melody is composed of eighth and sixteenth notes, often beamed together in groups. Slurs are used to indicate phrasing across several notes. The second staff features a dynamic marking 'v' (forte) above a note. The third staff continues the melodic line with similar rhythmic patterns. The fourth staff also includes a 'v' dynamic marking. The fifth staff continues the exercise with similar rhythmic patterns. The sixth staff also includes a 'v' dynamic marking. The seventh staff concludes the exercise with a final cadence.

№ 51 IV ступень

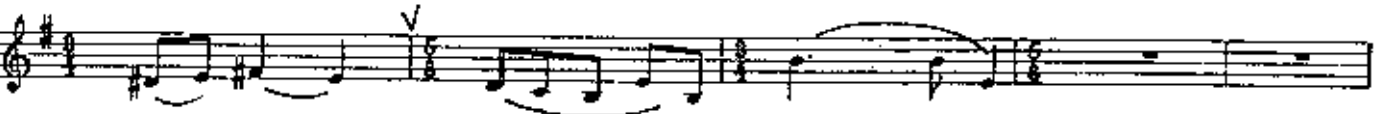
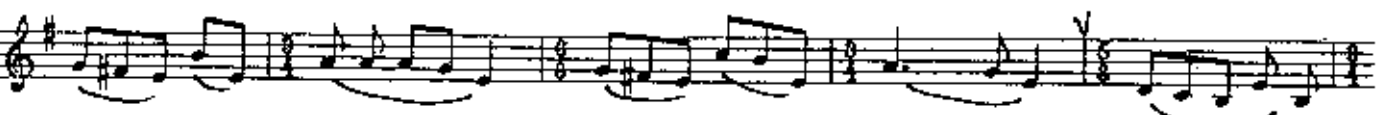
Exercise № 51, IV ступень, consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The first staff contains 16 measures, the second 16 measures, the third 16 measures, and the fourth 16 measures. The piece is characterized by a steady eighth-note rhythm and features several slurs and accents (marked with a 'v') throughout.

Основные диатонические тяготения в тональности.

№ 52

Exercise № 52, titled 'Основные диатонические тяготения в тональности', consists of six staves of music. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a single melodic line. The first staff contains 16 measures, the second 16 measures, the third 16 measures, the fourth 16 measures, the fifth 16 measures, and the sixth 16 measures. The piece is characterized by a steady eighth-note rhythm and features several slurs and accents (marked with a 'v') throughout.

№ 53



№54

Exercise №54 is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a long slur over the first four notes. The second staff has a slur under the first three notes and another slur under the last three notes. The third staff has a slur under the first three notes and another slur under the last three notes. The fourth staff has a slur under the first three notes and another slur under the last three notes.

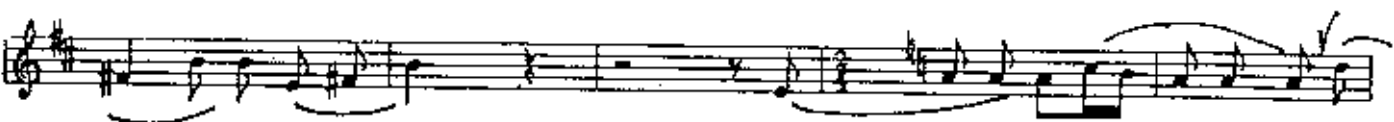
№ 55

Exercise №55 is written in treble clef with a 3/4 time signature. It consists of three staves of music. The first staff has a slur under the first three notes and another slur under the last three notes. The second staff has a slur under the first three notes and another slur under the last three notes. The third staff has a slur under the first three notes and another slur under the last three notes.

№ 56

Exercise №56 is written in treble clef with a 3/4 time signature. It consists of five staves of music. The first staff has a slur under the first three notes and another slur under the last three notes, with a '3' above the second slur. The second staff has a slur under the first three notes and another slur under the last three notes, with a '3' above the second slur. The third staff has a slur under the first three notes and another slur under the last three notes, with a '3' above the second slur. The fourth staff has a slur under the first three notes and another slur under the last three notes, with a '3' above the second slur. The fifth staff has a slur under the first three notes and another slur under the last three notes, with a '3' above the second slur.

№ 57





Основные диатонические тяготения в тональности и ладоинтервальные  
связи в тональности.

№ 58

№ 59

Ладоинтервальные связи в модуляции.

№ 60 терции большие

№ 61 терции большие

№ 62 сексты

№ 63 септимы малые

№ 64 кварты

Two staves of musical notation. The first staff contains a melodic line with various note values and rests, including a fermata over a quarter note. The second staff continues the melody with similar rhythmic patterns and includes a 'DC' marking at the end.

№ 65 сексты

Four staves of musical notation for exercise № 65. The music is written in a single melodic line across four staves, featuring a variety of note values, rests, and phrasing. The notation includes slurs, accents, and dynamic markings.

№ 66 кварты

Five staves of musical notation for exercise № 66. The music is written in a single melodic line across five staves, featuring a variety of note values, rests, and phrasing. The notation includes slurs, accents, and dynamic markings.

№ 67 КВИНТЫ

пс

№ 68 сексты малые

пс

№ 69 терции малые

пс

Exercise № 70 consists of four staves of musical notation in treble clef. The key signature has one sharp (F#). The first staff contains four measures, the second and third staves each contain four measures, and the fourth staff contains four measures. The melody is composed of eighth and quarter notes, with various accidentals including sharps and naturals.

№ 71 октавы

Exercise № 71 consists of two staves of musical notation in treble clef. The key signature has one sharp (F#). The first staff contains four measures, and the second staff contains four measures. The melody is composed of eighth and quarter notes, with various accidentals including sharps and naturals.

Секунда, как модулирующий интервал на доминантовой функции.

№ 72 на Пет.

Exercise № 72 consists of five staves of musical notation in treble clef. The key signature has one sharp (F#). Each of the five staves contains four measures of music. The melody is composed of eighth and quarter notes, with various accidentals including sharps and naturals.

№ 73 на V ст.

Exercise № 73 consists of five staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff shows a change in the key signature to two sharps (F# and C#). The fourth and fifth staves continue the melody in this new key signature.

№ 74 на VII ст.

Exercise № 74 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line. The second staff continues the melody. The third and fourth staves show a change in the key signature to two sharps (F# and C#).

№ 75 на III ст.

Exercise № 75 consists of three staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody in the same key signature.

№ 76 на I ст.

The first system of exercise № 76 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth and sixteenth notes, including some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment with chords and moving lines.

№ 77 на I ст.

The first system of exercise № 77 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is primarily composed of eighth notes. The second staff continues the melody. The third and fourth staves provide harmonic accompaniment with chords and moving lines.

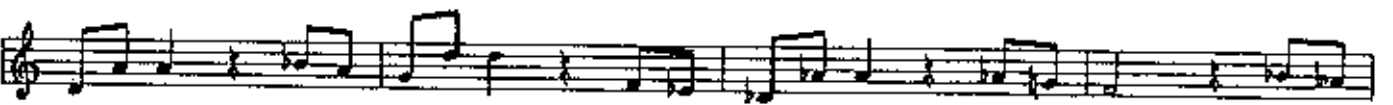
№ 78 на II ст.

The first system of exercise № 78 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily composed of eighth notes. The second staff continues the melody. The third and fourth staves provide harmonic accompaniment with chords and moving lines.

№ 79 на VII ст.



№ 80 на III ст.





№ 81 малая секунда

Musical notation for exercise № 81, 'малая секунда' (minor second). It consists of five staves of music in G major, 2/4 time. The first staff starts with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, illustrating the interval of a minor second between adjacent notes.

№ 82 большая секунда

Musical notation for exercise № 82, 'большая секунда' (major second). It consists of three staves of music in G major, 2/4 time. The first staff starts with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, illustrating the interval of a major second between notes separated by one scale degree.

№ 83 малая секунда

Musical notation for exercise № 83, 'малая секунда' (minor second). It consists of two staves of music in G major, 2/4 time. The first staff starts with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, illustrating the interval of a minor second between adjacent notes.

№ 84 большая секунда

Построение интервалов от звука.

№ 85 квинты восходящие:

№ 86 квинты нисходящие:

№ 87 сексты нисходящие:

A musical score for exercise № 87, consisting of six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final measure of the sixth staff is marked with the dynamic instruction 'DC'.

DC

№ 88 квинты восходящие:

A musical score for exercise № 88, consisting of three staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The exercise is titled 'квинты восходящие' (ascending fifths) and features a sequence of ascending fifth intervals across the staves.

№ 89 кварты нисходящие:

A musical score for exercise № 89, consisting of three staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The exercise is titled 'кварты нисходящие' (descending fourths) and features a sequence of descending fourth intervals across the staves.

№ 90 сексты восходящие:

Three staves of musical notation for exercise № 90, ascending sextas. The first staff shows a sequence of six ascending intervals: G-A, A-B, B-C, C-D, D-E, and E-F. The second staff continues with F-G, G-A, A-B, B-C, C-D, and D-E. The third staff continues with E-F, F-G, G-A, A-B, B-C, and C-D. The notes are written in a treble clef with a key signature of one sharp (F#).

№ 91 септимы нисходящие: (малые)

Three staves of musical notation for exercise № 91, descending septims (small). The first staff shows a sequence of seven descending intervals: G-F, F-E, E-D, D-C, C-B, B-A, and A-G. The second staff continues with G-F, F-E, E-D, D-C, C-B, B-A, and A-G. The third staff continues with G-F, F-E, E-D, D-C, C-B, B-A, and A-G. The notes are written in a treble clef with a key signature of one sharp (F#).

№ 92 терции восходящие:

Three staves of musical notation for exercise № 92, ascending thirds. The first staff shows a sequence of three ascending intervals: G-A, A-B, B-C. The second staff continues with C-D, D-E, E-F. The third staff continues with F-G, G-A, A-B. The notes are written in a treble clef with a key signature of one sharp (F#).

№ 93 терции нисходящие:

Two staves of musical notation for exercise № 93, descending thirds. The first staff shows a sequence of three descending intervals: G-F, F-E, E-D. The second staff continues with D-C, C-B, B-A. The notes are written in a treble clef with a key signature of one sharp (F#).

№ 94 СЕКСТЫ НИСХОДЯЩИЕ:

Exercise № 94 consists of four staves of musical notation. Each staff contains a sequence of six notes descending by a sixth interval. The notes are written in a treble clef with a common time signature. The first staff starts on G4, the second on F4, the third on E4, and the fourth on D4. The notes are connected by stems, and some are beamed together.

№ 95 УВЕЛИЧЕННАЯ КВАРТА

Exercise № 95 consists of four staves of musical notation. Each staff contains a sequence of four notes forming an augmented quartet interval. The notes are written in a treble clef with a common time signature. The first staff starts on G4, the second on A4, the third on B4, and the fourth on C5. The notes are connected by stems, and some are beamed together.

№ 96 УМЕНЬШЕННАЯ КВАРТА

Exercise № 96 consists of four staves of musical notation. Each staff contains a sequence of four notes forming a diminished quartet interval. The notes are written in a treble clef with a common time signature. The first staff starts on G4, the second on A4, the third on B4, and the fourth on C5. The notes are connected by stems, and some are beamed together.

Сопоставление больших и малых интервалов.

№ 97 сексты:

Exercise № 97, titled "сексты:" (Sixths), consists of five staves of music in treble clef, 3/4 time. The first staff shows a sequence of sixths: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The second staff continues with sixths: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The third staff continues with sixths: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The fourth staff continues with sixths: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The fifth staff continues with sixths: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4.

№ 98 терции восходящие:

Exercise № 98, titled "терции восходящие:" (Ascending thirds), consists of four staves of music in treble clef, 3/4 time. The first staff shows a sequence of ascending thirds: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The second staff continues with ascending thirds: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The third staff continues with ascending thirds: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4. The fourth staff continues with ascending thirds: G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4.

№ 99 терции нисходящие:

Exercise № 99 consists of four staves of music. Each staff contains a sequence of descending triads. The first staff starts with a C major triad (C4, E4, G4) and descends through various triads. The second staff continues the sequence, ending with a D major triad (D4, F4, A4) marked "FINE". The third and fourth staves continue the pattern of descending triads, with the fourth staff ending with a D major triad marked "DC".

№ 100

Exercise № 100 consists of four staves of music. Each staff contains a sequence of descending triads. The first staff starts with a C major triad (C4, E4, G4) and descends through various triads. The second staff continues the sequence, ending with a D major triad (D4, F4, A4). The third and fourth staves continue the pattern of descending triads, with the fourth staff ending with a D major triad.

№ 101 септимы нисходящие:

Exercise № 101 consists of two staves of music. Each staff contains a sequence of descending septims (intervals of a seventh). The first staff starts with a C major septim (C4, B3) and descends through various septims. The second staff continues the sequence, ending with a D major septim (D4, C3).

Основные хроматические тяготения в разных тональностях.

№ 102

The image displays a musical score for exercise № 102, consisting of nine staves of music. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. Slurs and ties are used to indicate phrasing and melodic connections. The exercise focuses on chromatic tendencies, with notes often moving in half-step intervals. The first staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5. The third staff shows quarter notes A5, B5, C6, and D6. The fourth staff features quarter notes E6, F6, G6, and A6. The fifth staff contains eighth notes B6, C7, D7, E7, F7, G7, A7, and B7. The sixth staff has quarter notes C8, D8, E8, and F8. The seventh staff shows quarter notes G8, A8, B8, and C9. The eighth staff contains quarter notes D9, E9, F9, and G9. The ninth staff concludes with quarter notes A9, B9, C10, and D10.



№ 103

Musical score for № 103, consisting of five staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

№ 104

Musical score for № 104, consisting of six staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a dense, rhythmic texture with many sixteenth and thirty-second notes, often grouped in beams.

№ 105

Musical score for exercise № 105, consisting of four staves of music. The notation is in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a sharp sign. The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests. There are several slurs and accents throughout the piece. The second staff contains a first ending bracket. The third staff has a first ending bracket and a fermata over the final note. The fourth staff concludes the exercise with a final note and a fermata.

№ 106

Musical score for exercise № 106, consisting of four staves of music. The notation is in treble clef with a key signature of one sharp (F#). The first staff begins with a treble clef and a sharp sign. The music is characterized by a high density of sixteenth notes, often beamed in groups of four or six. There are several slurs and accents throughout the piece. The second staff contains a first ending bracket. The third staff has a first ending bracket and a fermata over the final note. The fourth staff concludes the exercise with a final note and a fermata.

№ 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. Each staff contains a sequence of descending sextacchords, with notes connected by slurs and beams. The exercise is written in a single melodic line on a treble clef staff.

Ходы по звукам восходящих сектаккордов.

№ 110

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

Сектаккорды нисходящие с возвращением.

№ 111

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

Сопоставление ломаных трезвучий.

№ 112

Exercise № 112 consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, featuring chromatic movement and tritone intervals. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, primarily using quarter and eighth notes, with some chromatic lines.

Мажорный квартсектаккорд нисходящий.

№ 113

Exercise № 113 consists of four staves of music. The first staff starts with a treble clef and a common time signature. The melody is primarily composed of eighth and sixteenth notes, showing a descending chromatic scale. The second and third staves continue this melodic line with various rhythmic groupings. The fourth staff provides a harmonic accompaniment with quarter and eighth notes, following the chromatic descent of the melody.

Сопоставление квартсектаккордов.

№ 114

Exercise № 114 consists of three staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, featuring chromatic movement and tritone intervals. The second and third staves provide harmonic accompaniment, primarily using quarter and eighth notes, with some chromatic lines.

Квартсекстаккорды нисходящие с возвращением.

№ 115

Exercise № 115 consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a descending sequence of quarter notes, with some eighth-note patterns. The second and third staves continue the melodic line, showing various rhythmic patterns and accidentals. The fourth staff concludes the exercise with a final cadence.

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 a melodic line with a prominent slur over the first few notes. The second and third staves continue the exercise, focusing on the comparison of broken triads and their resolutions.

№ 117

Exercise № 117 consists of two staves of music. The first staff begins with a treble clef and a common time signature. The melody is characterized by a series of slurs and accents, emphasizing the rhythmic and melodic structure. The second staff continues the exercise, showing further development of the melodic ideas.

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 a melodic line with a slur over the first few notes. The second and third staves continue the exercise, focusing on the comparison of full triads and quartal sextal chords.

№ 119

Exercise № 119 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, often beamed together in pairs. The second staff continues the melody with similar rhythmic patterns and includes some slurs over groups of notes.

№ 120

Exercise № 120 is a longer piece consisting of eleven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily composed of eighth and sixteenth notes, with frequent beaming. The piece features several slurs and dynamic markings, including accents and slurs over groups of notes. The notation is dense and rhythmic, typical of a technical exercise.

Увеличенные трезвучия с разрешениями.

№ 121

Exercise № 121 consists of four staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on C4 and moves through various intervals, including a major third (C-E), a major sixth (C-F), and a major seventh (C-B), before resolving to the tonic. The second and third staves continue the melodic line with similar intervallic patterns, and the fourth staff concludes the exercise with a final cadence on C4.

№ 122

Exercise № 122 consists of four staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on C4 and features a major second (C-D), a major third (C-E), and a major sixth (C-F), resolving to the tonic. The second and third staves continue the melodic line with similar intervallic patterns, and the fourth staff concludes the exercise with a final cadence on C4.

Увеличенные квинты.

№ 123

Exercise № 123 consists of four staves of music in C major, 2/4 time. The first staff begins with a treble clef and a common time signature. The melody starts on C4 and features a major fifth (C-G), a major sixth (C-F), and a major seventh (C-B), resolving to the tonic. The second and third staves continue the melodic line with similar intervallic patterns, and the fourth staff concludes the exercise with a final cadence on C4.



№ 124

Exercise № 124 is a four-staff musical piece. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains the first four measures, featuring a melodic line with eighth and sixteenth notes. The second staff continues the melody for the next four measures. The third staff shows the continuation of the melodic line, with some notes beamed together. The fourth staff concludes the exercise with the final four measures, ending on a whole note.

Увеличенные секунды.

№ 125

Exercise № 125 is a four-staff musical piece. It starts with a treble clef and a common time signature (C). The first staff contains the first four measures, with a melodic line that includes a prominent augmented second interval. The second staff continues the melody for the next four measures. The third staff shows the continuation of the melodic line, with some notes beamed together. The fourth staff concludes the exercise with the final four measures, ending on a whole note.

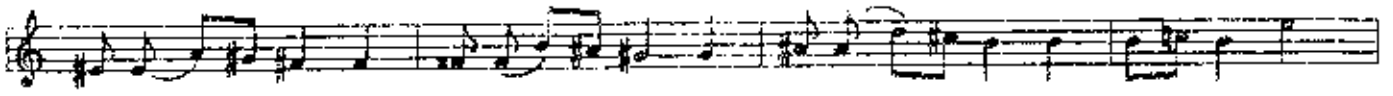
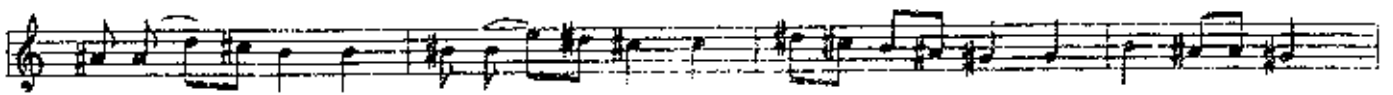
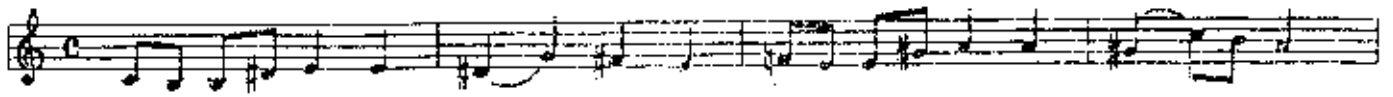
№ 126

Exercise № 126 is a four-staff musical piece. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains the first four measures, featuring a melodic line with eighth and sixteenth notes. The second staff continues the melody for the next four measures. The third staff shows the continuation of the melodic line, with some notes beamed together. The fourth staff concludes the exercise with the final four measures, ending on a whole note.



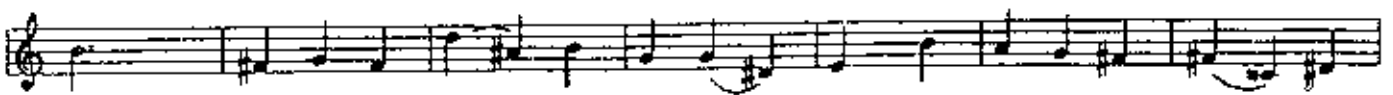
Уменьшенные кварты

№ 127



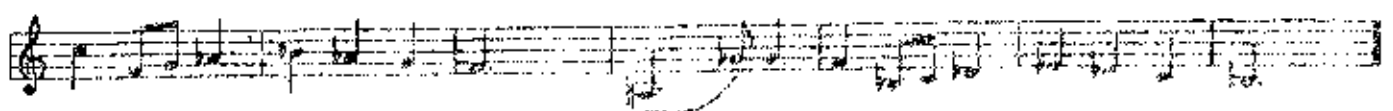
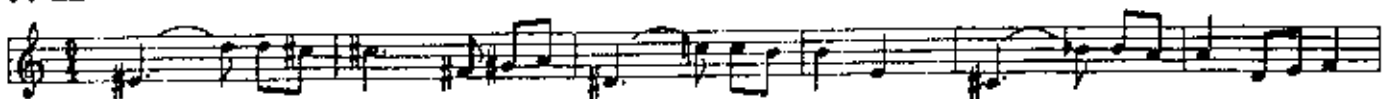
<http://www.kodges.ru>

№ 128



Уменьшенные септимы

№ 129



№ 130

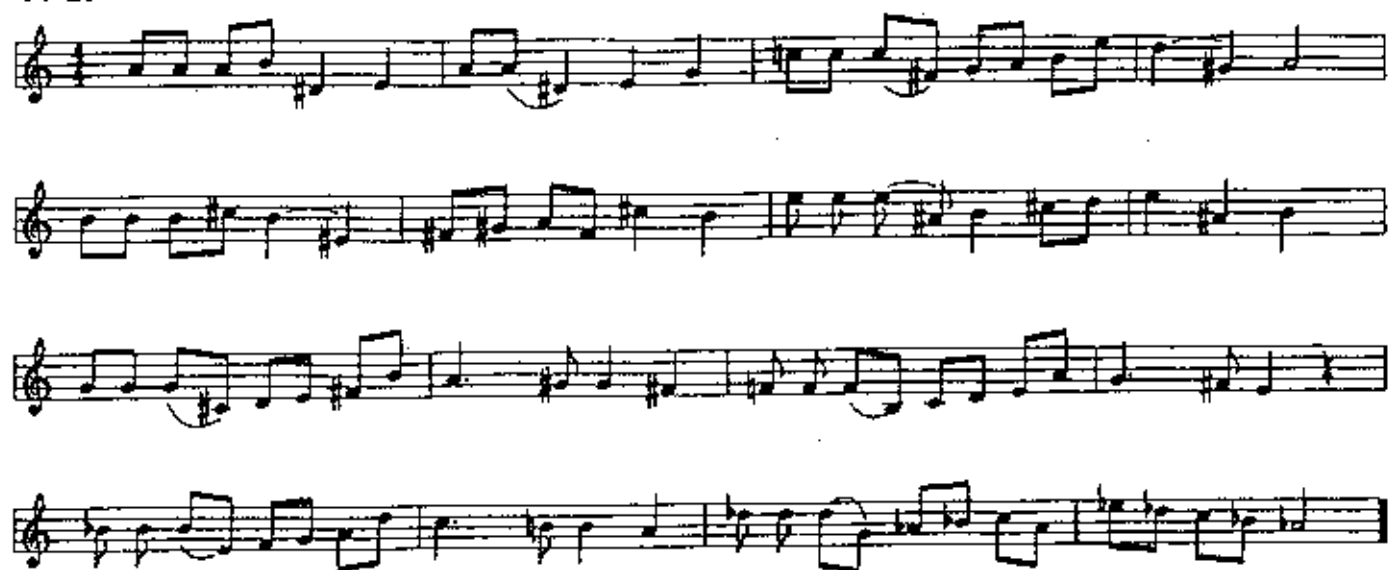
Exercise № 130 consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is composed of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves complete the exercise, featuring a mix of eighth and sixteenth notes and rests.

## Уменьшенные квинты.

№ 131

Exercise № 131, titled "Уменьшенные квинты" (Diminished Quints), consists of six staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The exercise focuses on diminished quint intervals, with notes often beamed together or slurred. The second and third staves continue the pattern with various rhythmic values. The fourth and fifth staves show more complex rhythmic structures, including sixteenth and thirty-second notes. The sixth staff concludes the exercise with a final sequence of notes.

## № 132



## Увеличенные кварты.

## № 133

Exercise № 133 is a six-staff musical piece. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by a series of eighth-note patterns, often beamed together. The second staff continues this pattern with a slight variation. The third staff introduces a new rhythmic motif. The fourth staff features a more complex rhythmic structure with slurs and ties. The fifth staff concludes the exercise with a final cadence. The sixth staff is a continuation of the fifth staff, showing a similar rhythmic pattern.

№ 134

Ходы по звукам D7 аккорда и его обращениям.

Exercise № 134 consists of four staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and quarter notes, starting on D4 and moving through various intervals to end on D4. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff concludes the exercise with a final cadence on D4.

№ 135

Exercise № 135 consists of five staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and quarter notes, starting on D4 and moving through various intervals to end on D4. The second staff continues the melody with similar rhythmic patterns. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes. The fourth staff concludes the exercise with a final cadence on D4. The fifth staff continues the melody with similar rhythmic patterns.

№ 136

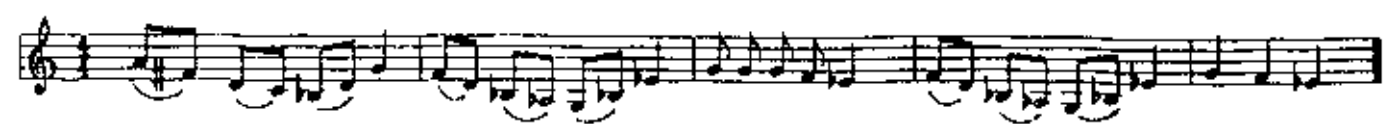
Exercise № 136 is a five-staff musical piece. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains the first five measures, featuring a melodic line with eighth and sixteenth notes. The second staff continues the melody for the next five measures. The third staff shows the melody for measures 10-14. The fourth staff continues for measures 15-19. The fifth and final staff concludes the exercise with measures 20-24, ending with a double bar line.

№ 137

Exercise № 137 is a four-staff musical piece. It starts with a treble clef and a key signature of one flat. The first staff covers measures 1-5, the second staff covers measures 6-10, the third staff covers measures 11-15, and the fourth staff covers measures 16-20, ending with a double bar line.

№ 138

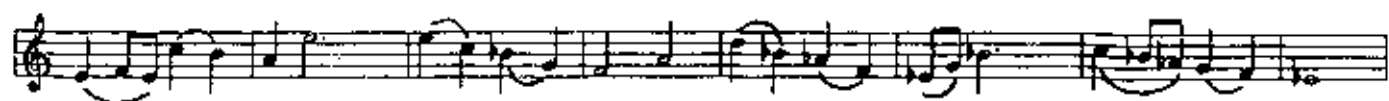
Exercise № 138 is a two-staff musical piece. It begins with a treble clef and a key signature of one flat. The first staff contains measures 1-10, and the second staff contains measures 11-20, ending with a double bar line.



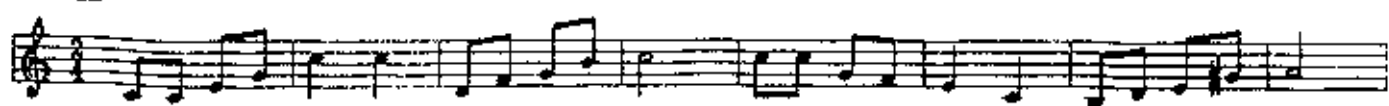
№ 139



№ 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 ends with a double bar line. The second staff ends with the word "FINE". The third and fourth staves continue the melodic line. The fourth staff ends with the initials "DC".

№ 143

Musical score for exercise № 143, consisting of three staves of music in treble clef with a common time signature. The first staff ends with a double bar line. The second and third staves continue the melodic line.

№ 144

Musical score for exercise № 144, consisting of four staves of music in treble clef with a common time signature. The first staff ends with a double bar line. The second staff ends with the word "FINE". The third and fourth staves continue the melodic line. The fourth staff ends with the initials "DC".



№ 145

Exercise № 145 is a four-staff musical piece. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of eighth and sixteenth notes, with some slurs and ties. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves provide harmonic accompaniment, primarily using quarter and eighth notes, with some rests and ties.

№ 146

Exercise № 146 is a four-staff musical piece. The first staff starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including slurs and ties. The second staff continues the melody. The third and fourth staves provide accompaniment with quarter and eighth notes, some slurs, and ties.

№ 147

Exercise № 147 is a four-staff musical piece. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, with slurs and ties. The second staff continues the melodic line. The third and fourth staves provide accompaniment with quarter and eighth notes, some slurs, and ties.

№ 148

Exercise № 148 is a four-staff musical piece. The first staff begins with a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show further development of the melodic line, including some chromatic movement and phrasing slurs.

№ 149

Exercise № 149 is an eight-staff musical piece. It begins with a treble clef and a key signature of one sharp (F#). The first staff features a melody with eighth notes and some beaming. The second staff continues the melody with similar rhythmic patterns. The third and fourth staves show further development of the melodic line, including some chromatic movement and phrasing slurs. The fifth and sixth staves continue the melody with similar rhythmic patterns. The seventh and eighth staves show further development of the melodic line, including some chromatic movement and phrasing slurs.

Интонирование хроматических звукорядов.

№ 150

Exercise № 150 consists of six staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a series of eighth and sixteenth notes, featuring chromatic descents and ascents. The subsequent staves continue this melodic line, showing various chromatic intervals and patterns. The notation includes sharp and flat signs for chromatic alterations.

№ 151

Exercise № 151 consists of five staves of musical notation. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with frequent chromatic changes. The notation uses sharp and flat signs to indicate the chromatic intervals between notes. The exercise concludes with a final cadence on the fifth staff.

№ 152

Exercise № 152 is written in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is characterized by eighth-note patterns and includes fingerings such as '1' and '3'. The second and third staves continue the melodic line with similar rhythmic and fingering patterns.

№ 153

Exercise № 153 is written in 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features a mix of quarter and eighth notes, with frequent rests. Fingerings are indicated throughout the piece.

<http://www.kodges.ru>

№ 154

Exercise № 154 is written in 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is composed of quarter and eighth notes with various accidentals. Fingerings are indicated throughout the piece.

№ 155



№ 156



№ 158

