

**ОФИЦИАЛЬНЫЙ САЙТ ИРИНЫ АНАТОЛЬЕВНЫ РУСЯЕВОЙ**

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**ДОМАШНИЙ РЕПЕТИТОР**

**СОЛЬФЕДЖИО**

**Четырёхголосные цепочки**

**Учебное пособие для студентов специализированных  
музыкальных учебных заведений среднего звена**

**МОСКВА 2018**

## **ОТ АВТОРА**

Данное учебное пособие предназначено для самостоятельной домашней работы тех учеников/студентов, у которых есть проблемы с развитием профессиональных навыков. Запоминание и анализ аккордовой цепочки способствует осознанию прослушанного музыкального материала. Начальные цепочки каждого раздела простые и короткие, что позволяет охватить их целиком, чтобы потом перейти к более объёмным.

Структура учебного пособия такова: весь материал делится на 23 раздела. После последнего нотного раздела располагаются цифровки, по которым можно проверить правильность ответа.

Как работать над цепочками самостоятельно? Сначала надо настроиться в тональности, затем сыграть цепочку целиком, проанализировать и спеть по голосам. После этого можно свериться с соответствующей цифровкой. После разбора цепочки очень полезно выучить её наизусть и сыграть, не заглядывая в нотный источник. Не менее полезно транспонировать её в разные тональности.

Надеюсь, что данное учебное пособие поможет студентам в освоении упражнений по слуховому анализу.

**И. РУСЯЕВА**

**МОСКВА, 2018 год**

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1. ГЛАВНЫЕ ТРЕЗВУЧИЯ

Musical score for 10 main triads (1-10). Each triad is presented in two systems of piano accompaniment (treble and bass clefs). The triads are numbered 1 through 10. The key signatures and time signatures vary: 1 (B-flat, 4/4), 2 (D major, 3/4), 3 (B-flat, 4/4), 4 (D major, 3/4), 5 (D major, 3/4), 6 (B-flat, 4/4), 7 (D major, 3/4), 8 (D major, 3/4), 9 (D major, 3/4), 10 (D major, 3/4).

2. ПОБОЧНЫЕ ТРЕЗВУЧИЯ

Musical score for 10 secondary triads (11-20). Each triad is presented in two systems of piano accompaniment (treble and bass clefs). The triads are numbered 11 through 20. The key signatures and time signatures vary: 11 (B-flat, 4/4), 12 (D major, 3/4), 13 (B-flat, 4/4), 14 (D major, 3/4), 15 (D major, 3/4), 16 (B-flat, 4/4), 17 (D major, 3/4), 18 (B-flat, 4/4), 19 (B-flat, 4/4), 20 (D major, 3/4).

### 3. КАДАНСОВЫЙ КВАРТСЕКСТАККОРД

Musical score for section 3, measures 21-30. The score is written for piano in two staves (treble and bass clef). It consists of four systems of two measures each. The key signature and time signature vary between measures: 21 (C major, 4/4), 22 (C major, 3/4), 23 (B-flat major, 8/8), 24 (C major, 4/4), 25 (C major, 3/4), 26 (C major, 4/4), 27 (C major, 4/4), 28 (B-flat major, 8/8), 29 (C major, 4/4), and 30 (B-flat major, 3/4).

### 4. СЕКСТАККОРДЫ ГЛАВНЫХ ТРЕЗВУЧИЙ

Musical score for section 4, measures 31-40. The score is written for piano in two staves (treble and bass clef). It consists of four systems of two measures each. The key signature and time signature vary between measures: 31 (C major, 3/4), 32 (C major, 3/4), 33 (B-flat major, 4/4), 34 (B-flat major, 8/8), 35 (C major, 4/4), 36 (B-flat major, 8/8), 37 (C major, 4/4), 38 (B-flat major, 3/4), 39 (C major, 4/4), and 40 (B-flat major, 8/8).

5. ТРЕЗВУЧИЕ VI СТУПЕНИ В ПЕРВАИНОМ ОБОРОТЕ

Musical score for exercise 5, measures 41-50. The score is written for piano in two staves (treble and bass clef). It consists of four systems of two staves each. The first system (measures 41-43) starts in C major. The second system (measures 44-46) moves to D major. The third system (measures 47-48) moves to E major. The fourth system (measures 49-50) moves to F major. The exercise demonstrates the triad of the sixth degree in its first inversion across four major keys.

6. ТРЕЗВУЧИЕ И СЕКСТАККОРД IV СТУПЕНИ ГАРМОНИЧЕСКОГО МАЖОРА

Musical score for exercise 6, measures 51-60. The score is written for piano in two staves (treble and bass clef). It consists of five systems of two staves each. The first system (measures 51-52) is in C major. The second system (measures 53-54) is in D major. The third system (measures 55-56) is in E major. The fourth system (measures 57-58) is in F major. The fifth system (measures 59-60) is in G major. The exercise demonstrates the triad and the sixth chord of the fourth degree in its first inversion across five major keys.

## 7. ПРОХОДЯЩИЕ И ВСПОМОГАТЕЛЬНЫЕ КВАРТСЕКСТАККОРДЫ

### I, IV И V СТУПЕНЕЙ

The image displays a series of seven musical exercises, numbered 61 through 70, arranged in two columns. Each exercise is presented as a grand staff with a treble and bass clef. The exercises are as follows:

- Exercise 61:** Treble clef, C major, 2/4 time. Features a sequence of chords: C4 (I), F4 (IV), C5 (V), and C4 (I).
- Exercise 62:** Treble clef, D minor, 2/4 time. Features a sequence of chords: Dm4 (I), Gm4 (IV), Dm5 (V), and Dm4 (I).
- Exercise 63:** Treble clef, E major, 2/4 time. Features a sequence of chords: E4 (I), A4 (IV), E5 (V), and E4 (I).
- Exercise 64:** Treble clef, F minor, 2/4 time. Features a sequence of chords: Fm4 (I), Bbm4 (IV), Fm5 (V), and Fm4 (I).
- Exercise 65:** Treble clef, G major, 2/4 time. Features a sequence of chords: G4 (I), C4 (IV), G5 (V), and G4 (I).
- Exercise 66:** Treble clef, A major, 2/4 time. Features a sequence of chords: A4 (I), D4 (IV), A5 (V), and A4 (I).
- Exercise 67:** Treble clef, Bb major, 2/4 time. Features a sequence of chords: Bb4 (I), Eb4 (IV), Bb5 (V), and Bb4 (I).
- Exercise 68:** Treble clef, C minor, 2/4 time. Features a sequence of chords: Cm4 (I), Fm4 (IV), Cm5 (V), and Cm4 (I).
- Exercise 69:** Treble clef, D major, 2/4 time. Features a sequence of chords: D4 (I), G4 (IV), D5 (V), and D4 (I).
- Exercise 70:** Treble clef, E major, 2/4 time. Features a sequence of chords: E4 (I), A4 (IV), E5 (V), and E4 (I).



8. СЕКСТАККОРД II СТУПЕНИ (II<sub>6</sub>)

The musical score consists of eight systems, each containing two staves (treble and bass clef). The measures are numbered 71 through 80. The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 72 and 73. The time signature is 3/4. The exercise demonstrates the construction and movement of the second inversion of the sixth chord (II<sub>6</sub>) across various keys and positions.

9. СЕКСТАККОРД VII СТУПЕНИ (VII<sub>6</sub>),  
ДОМИНАНТА С СЕКСТОЙ

The musical score consists of ten systems of piano accompaniment, numbered 81 through 90. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melody in the treble. The chord structure is a dominant seventh chord with a sixth (VII<sub>6</sub>), which is a triad of a major third, a minor seventh, and a major sixth above the root. The sequence of notes in the treble staff across the systems is: 81: G4, A4, B4; 82: A4, B4, C5; 83: B4, C5, D5; 84: C5, D5, E5; 85: D5, E5, F5; 86: E5, F5, G5; 87: F5, G5, A5; 88: G5, A5, B5; 89: A5, B5, C6; 90: B5, C6, D6. The bass staff provides a consistent eighth-note accompaniment, often with a moving bass line that supports the harmonic structure.

10. ДОМИНАНТСЕПТАКОРД И ЕГО ОБРАЩЕНИЯ

The image displays a musical score for piano, consisting of ten measures (91-100) illustrating dominant seventh chords and their inversions. The score is written in two staves (treble and bass clef) and is divided into two systems of five measures each. The key signature is one sharp (F#) and the time signature is 3/4. The notes are as follows:

- Measure 91: Treble clef (F4, G4, A4, B4), Bass clef (C4, E3, G2, B2).
- Measure 92: Treble clef (F#4, G4, A4, B4), Bass clef (C4, E3, G2, B2).
- Measure 93: Treble clef (F4, G4, A4, B4), Bass clef (C4, E3, G2, B2).
- Measure 94: Treble clef (F#4, G4, A4, B4), Bass clef (C4, E3, G2, B2).
- Measure 95: Treble clef (F4, G4, A4, B4), Bass clef (C4, E3, G2, B2).
- Measure 96: Treble clef (F#4, G4, A4, B4), Bass clef (C4, E3, G2, B2).
- Measure 97: Treble clef (F4, G4, A4, B4), Bass clef (C4, E3, G2, B2).
- Measure 98: Treble clef (F#4, G4, A4, B4), Bass clef (C4, E3, G2, B2).
- Measure 99: Treble clef (F4, G4, A4, B4), Bass clef (C4, E3, G2, B2).
- Measure 100: Treble clef (F#4, G4, A4, B4), Bass clef (C4, E3, G2, B2).

11. СЕПТАККОРД II СТУПЕНИ (Л7) И ЕГО ОБРАЩЕНИЯ

101 102

103 104

105 106

107

108

109

110

12. ВВОДНЫЕ СЕПТАККОРДЫ И ИХ ОБРАЩЕНИЯ

The image displays a series of ten piano exercises, numbered 111 through 120, arranged in two columns. Each exercise is presented as a grand staff with a treble and bass clef. The exercises are designed to explore different voicings and inversions of septim chords. Exercises 111, 112, 113, 114, 115, 116, 117, 118, 119, and 120 each consist of a single system of music. The key signatures and time signatures vary across the exercises, providing a comprehensive study of septim chord applications in various musical contexts.

13. НОНАККОРДЫ (II<sub>9</sub>, V<sub>9</sub>)

The image displays a musical score for a piece titled "13. НОНАККОРДЫ (II<sub>9</sub>, V<sub>9</sub>)". The score is written for piano and consists of ten systems of music, each representing a measure from 121 to 130. Each system contains a treble clef staff and a bass clef staff. The key signature and time signature vary throughout the piece, with changes indicated by sharp and flat symbols and the letter 'C' for common time. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of measure 130.

14. ФРИГИЙСКИЕ ОБОРОТЫ

131

132

This system contains two measures of music. Measure 131 is in the key of D major (two sharps) and 3/4 time. Measure 132 is in the key of B-flat major (two flats) and 3/4 time. Both measures feature a piano accompaniment with a steady eighth-note bass line and a treble line with various rhythmic patterns.

133

134

This system contains two measures of music. Measure 133 is in the key of D major (two sharps) and 3/4 time. Measure 134 is in the key of B-flat major (two flats) and 3/4 time. The piano accompaniment continues with similar rhythmic patterns.

135

135

This system contains one measure of music in the key of D major (two sharps) and 3/4 time. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

136

136

This system contains one measure of music in the key of B-flat major (two flats) and 3/4 time. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

137

137

This system contains one measure of music in the key of B-flat major (two flats) and 3/4 time. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

138

138

This system contains one measure of music in the key of D major (two sharps) and 3/4 time. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

139

139

This system contains one measure of music in the key of B-flat major (two flats) and 3/4 time. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

140

140

This system contains one measure of music in the key of D major (two sharps) and 3/4 time. The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

15. ПОБОЧНЫЕ СЕПТАККОРДЫ

141

142

143

144

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146

147

148

149

150



16. ДИАТОНИЧЕСКИЕ СЕКВЕНЦИИ

This page contains ten musical exercises, numbered 151 through 160, arranged vertically. Each exercise is presented as a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The exercises are as follows:

- 151:** Treble clef, C major, 4/4 time. Features a simple diatonic scale in the right hand and a bass line in the left hand.
- 152:** Treble clef, D major, 2/4 time. Features a more complex rhythmic pattern in the right hand.
- 153:** Treble clef, D major, 4/4 time. Features a simple diatonic scale in the right hand.
- 154:** Treble clef, C major, 4/4 time. Features a simple diatonic scale in the right hand.
- 155:** Treble clef, D major, 8/8 time. Features a simple diatonic scale in the right hand.
- 156:** Treble clef, D major, 4/4 time. Features a simple diatonic scale in the right hand.
- 157:** Treble clef, C major, 4/4 time. Features a simple diatonic scale in the right hand.
- 158:** Treble clef, D major, 4/4 time. Features a simple diatonic scale in the right hand.
- 159:** Treble clef, D major, 4/4 time. Features a simple diatonic scale in the right hand.
- 160:** Treble clef, C major, 4/4 time. Features a simple diatonic scale in the right hand.

17. DD В КАДЕНЦИЯХ

161 162

Musical notation for measures 161 and 162. Measure 161 is in G major, 2/4 time. Measure 162 is in G major, 2/4 time.

163 164

Musical notation for measures 163 and 164. Measure 163 is in G major, 2/4 time. Measure 164 is in G major, 2/4 time.

165

Musical notation for measure 165. Measure 165 is in G major, 2/4 time.

166

Musical notation for measure 166. Measure 166 is in G major, 2/4 time.

167

Musical notation for measure 167. Measure 167 is in G major, 2/4 time.

168

Musical notation for measure 168. Measure 168 is in G major, 2/4 time.

169

Musical notation for measure 169. Measure 169 is in G major, 2/4 time.

170

Musical notation for measure 170. Measure 170 is in G major, 2/4 time.

18. DD ВНЕ КАДЕНЦИИ

Musical notation for measures 171 and 172. Measure 171 is in 2/4 time with a key signature of one sharp (F#). Measure 172 is in 3/8 time with a key signature of two flats (Bb, Eb).

Musical notation for measures 173 and 174. Measure 173 is in 3/4 time with a key signature of two sharps (F#, C#). Measure 174 is in 3/4 time with a key signature of two flats (Bb, Eb).

Musical notation for measures 175 and 176. Measure 175 is in 3/4 time with a key signature of two sharps (F#, C#). Measure 176 is in 3/4 time with a key signature of two flats (Bb, Eb).

Musical notation for measure 177. The time signature is 3/4 and the key signature is two flats (Bb, Eb).

Musical notation for measure 178. The time signature is 3/4 and the key signature is two sharps (F#, C#).

Musical notation for measure 179. The time signature is 3/4 and the key signature is two flats (Bb, Eb).

Musical notation for measure 180. The time signature is 3/4 and the key signature is two flats (Bb, Eb).

19. НЕАПОЛИТАНСКАЯ ГАРМОНИЯ (II<sup>6</sup> и II<sup>7</sup>)

The image displays a musical score for a piece titled "19. НЕАПОЛИТАНСКАЯ ГАРМОНИЯ (II<sup>6</sup> и II<sup>7</sup>)". The score is written for piano and consists of ten systems of music, numbered 181 through 190. Each system contains a grand staff with a treble clef and a bass clef. The music is in 3/4 time and features a variety of chords and melodic lines. The key signature changes from one sharp (F#) in measure 181 to two sharps (F# and C#) in measure 182, and then to three sharps (F#, C#, and G#) in measure 183. The score includes various musical notations such as notes, rests, and accidentals, illustrating the harmonic progression of the piece.

20. ОТКЛОНЕНИЯ В ТОНАЛЬНОСТИ ДИАТОНИЧЕСКОГО РОДСТВА

The image displays a musical score for piano, consisting of ten systems of music, numbered 191 through 200. Each system contains a grand staff with a treble and bass clef. The music is written in various keys and time signatures, illustrating tonal deviations within a diatonic family. The keys shown include C major, G major, D major, A major, E major, B major, F major, C minor, G minor, D minor, A minor, and E minor. The time signatures include common time (C), 3/4, 2/4, and 3/2. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall structure is a sequence of short musical phrases, each demonstrating a specific tonal shift or deviation.

21. ХРОМАТИЧЕСКИЕ СЕКВЕНЦИИ

The image displays a series of ten piano exercises, numbered 201 through 210, arranged in a vertical sequence. Each exercise is presented as a grand staff with a treble and bass clef. The exercises are as follows:

- Exercise 201:** Treble clef, C major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.
- Exercise 202:** Treble clef, C major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.
- Exercise 203:** Treble clef, B-flat major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.
- Exercise 204:** Treble clef, D major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.
- Exercise 205:** Treble clef, E-flat major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.
- Exercise 206:** Treble clef, F major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.
- Exercise 207:** Treble clef, G major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.
- Exercise 208:** Treble clef, A major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.
- Exercise 209:** Treble clef, B-flat major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.
- Exercise 210:** Treble clef, C major, 4/4 time. Features a chromatic ascending sequence in the right hand and a chromatic descending sequence in the left hand.

22. МОДУЛЯЦИИ В ТОНАЛЬНОСТИ ДОМИНАНТОВОЙ ГРУППЫ

211

212

213

214

215

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219

Musical score for measure 219, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

220

Musical score for measure 220, featuring a treble and bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

221

Musical score for measure 221, featuring a treble and bass clef with a key signature of two sharps (F#, C#) and a 9/8 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

222

Musical score for measure 222, featuring a treble and bass clef with a key signature of two sharps (F#, C#) and a 9/8 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

223

Musical score for measure 223, featuring a treble and bass clef with a key signature of two sharps (F#, C#) and a 9/8 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

224

Musical score for measure 224, featuring a treble and bass clef with a key signature of two sharps (F#, C#) and a common time signature (C). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

225

Musical score for measure 225, featuring a treble and bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a harmonic accompaniment with chords and single notes.



23. МОДУЛЯЦИИ В ТОНАЛЬНОСТИ СУБДОМИНАНТОВОЙ ГРУППЫ

226

227

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233

234

Musical score for measures 234-235. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

235

Musical score for measures 235-236. The key signature changes to two sharps (F#, C#) and the time signature changes to 3/8. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

236

Musical score for measures 236-237. The key signature is two sharps (F#, C#) and the time signature is 3/8. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

237

Musical score for measures 237-238. The key signature is two sharps (F#, C#) and the time signature is common time (C). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

238

Musical score for measures 238-239. The key signature is two sharps (F#, C#) and the time signature is 3/4. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

239

Musical score for measures 239-240. The key signature is two sharps (F#, C#) and the time signature is 3/4. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

240

Musical score for measures 240-241. The key signature is two sharps (F#, C#) and the time signature is 3/4. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a steady eighth-note accompaniment in the bass and a melody in the treble.

## ЦИФРОВКИ

### 1. Главные трезвучия

1. c-moll: I – IV – I – V – I

6. B-dur: I – I – IV – IV – IV – V – V – I

2. G-dur: I – I – V – V – I – I

7. d-moll: I – IV – V – V – I – IV – IV – V – V – I

3. f-moll: I – IV – V – V – I – IV – IV – V

8. D-dur: V – I – V – I – IV – V – V – V – V – I

4. A-dur: I – IV – I – V – I – IV – I

9. h-moll: IV – V – V – I – I – I – IV – IV – V – V – I

5. cis-moll: I – V – I – IV – V – V – I

10. H-dur: I – IV – IV – V – I – I – IV – V – V – I

### 2. Побочные трезвучия

11. C-dur: I – III – IV – V – V – I

16. e-moll: V – I – I – III – IV – V – V – I

12. I – VI – IV – V – V – I

17. D-dur: I – II – V – I – VI – II – II – V

13. B-dur: I – VI – IV – V – V – I – IV – V

18. c-moll: I – III – IV – V – I – VI – IV – I – I

14. fis-moll: I – IV – V – V – I – VI – IV – V

19. As-dur: V – I – VI – IV – II – V – I – IV – V

15. F-dur: V – I – VI – III – IV – V – V – I

20. fis-moll: I – VI – IV – V – I – III – IV – V – V – I

### 3. Кадансовый квартсекстаккорд ( $K_4^6$ )

21. D-dur: I – IV –  $K_4^6$  – V – I
22. a-moll: I – VI – IV –  $K_4^6$  –  $K_4^6$  – V
23. As-dur: I – III – IV – II –  $K_4^6$  –  $K_4^6$  – V – I
24. cis-moll: I – V – I – I – IV –  $K_4^6$  – V
25. B-dur: V – I – I – IV –  $K_4^6$  – V – I
26. d-moll: IV – I – I – V – V – I – IV –  $K_4^6$  – V
27. A-dur: I – I – V – V – I – VI – II –  $K_4^6$  – V
28. b-moll: IV – V – V – V – I – IV –  $K_4^6$  – V – I
29. G-dur: I – IV – II – V – I – I – IV –  $K_4^6$  – V – I
30. f-moll: IV – V – V – I – IV – IV – I – VI – IV –  $K_4^6$  – V – I

### 4. Секстаккорды главных трезвучий

31. D-dur: V –  $I_6$  – I – IV<sub>6</sub> – V – V<sub>6</sub> – I
32. h-moll:  $I_6$  – IV<sub>6</sub> – V – I – IV – V – I
33. As-dur: I – IV – II – V – V<sub>6</sub> –  $I_6$  – IV – IV<sub>6</sub> – V
34. d-moll: V<sub>6</sub> – I – IV<sub>6</sub> – V – V<sub>6</sub> – I – IV<sub>6</sub> – IV – V
35. c-moll:  $I_6$  – IV<sub>6</sub> – V – V<sub>6</sub> – I – IV – IV<sub>6</sub> –  $K_4^6$  – V
36. G-dur: IV<sub>6</sub> – V – V<sub>6</sub> – I –  $I_6$  – IV<sub>6</sub> – IV – V – I
37. h-moll:  $I_6$  –  $I_6$  – IV – V<sub>6</sub> – V<sub>6</sub> – I – IV<sub>6</sub> – IV<sub>6</sub> – V –  $I_6$  –  $K_4^6$  – V
38. Des-dur:  $I_6$  – IV – V<sub>6</sub> – I – IV – IV<sub>6</sub> – V<sub>6</sub> – I –  $K_4^6$  – V
39. d-moll: V<sub>6</sub> – I – IV<sup>m</sup><sub>6</sub> – V<sub>6</sub> – I –  $I_6$  – VI – IV<sub>6</sub> – V
40. H-dur: I – II – V<sub>6</sub> – I –  $I_6$  – IV<sub>6</sub> – IV<sub>6</sub> –  $K_4^6$  – V – I

### 5. Трезвучие VI ступени в прерванном обороте

41. a-moll: I – V – VI – IV – IV – V – V – I
42. G-dur: I – V – VI – II –  $K_4^6$  – V – I

43. es-moll: V – I<sub>6</sub> – IV – I<sub>6</sub> – I – V – VI – IV – V – V – I
44. D-dur: I – V<sub>6</sub> – VI – III – IV – IV<sub>6</sub> – V – VI – IV – IV<sub>6</sub> – I
45. fis-moll: V<sub>6</sub> – I – IV – V – VI – IV – IV<sub>6</sub> – K<sub>4</sub><sup>6</sup> – V
46. B-dur: I – IV – I<sub>6</sub> – I<sub>6</sub> – V – VI – III – IV – I
47. g-moll: I – I – V – V – VI – IV – K<sub>4</sub><sup>6</sup> – K<sub>4</sub><sup>6</sup> – V – I
48. E-dur: V<sub>6</sub> – V<sub>6</sub> – I – VI – IV – V – V – VI – IV – IV – I
49. h-moll: I<sub>6</sub> – IV – V<sub>6</sub> – I – V – V – VI – IV – K<sub>4</sub><sup>6</sup> – V
50. F-dur: I<sub>6</sub> – IV – V – V – VI – I<sub>6</sub> – I<sub>6</sub> – IV – IV<sub>6</sub> – V – I

## 6. Трезвучие и сектаккорд IV ступени гармонического мажора

51. G-dur: I – IV<sub>6</sub><sup>r</sup> – V – V<sub>7</sub> – VI – IV – IV<sup>r</sup> – I
52. F-dur: I – IV<sup>r</sup> – V – V – I – IV<sub>6</sub> – IV<sub>6</sub><sup>r</sup> – V
53. A-dur: I – IV<sup>r</sup> – V – III – VI – II – II – K<sub>4</sub><sup>6</sup> – V
54. Es-dur: I – IV<sub>6</sub><sup>r</sup> – IV – I<sub>6</sub> – I<sub>6</sub> – IV – IV<sup>r</sup> – K<sub>4</sub><sup>6</sup> – V<sub>7</sub> – I
55. D-dur: I – V<sub>6</sub> – VI – IV<sub>6</sub><sup>r</sup> – V – V<sub>7</sub> – VI – IV – IV<sup>r</sup> – I
56. Des-dur: V<sub>6</sub> – I – IV – IV<sup>r</sup> – V – I<sub>6</sub> – IV<sub>6</sub> – IV<sub>6</sub><sup>r</sup> – V
57. E-dur: I – I<sub>6</sub> – IV<sup>r</sup> – IV<sub>6</sub><sup>r</sup> – V – V – VI – IV – IV<sup>r</sup> – V – V<sub>7</sub> – I

58. H-dur:  $V_6 - I - IV - IV^r - I_6 - I_6 - V - V_7 - VI - IV - IV^r - I$

59. H-dur:  $V_6 - V_6 - I - I_6 - IV - IV^r - V - V - I_6 - IV^r - K_4^6 - V_7 - V_7 - I$

60. Ges-dur:  $I - I - IV_6^r - V - V - I_6 - IV^r - IV_6^r - V - V_7 - I$

## 7. Проходящие и вспомогательные квартсекстаккорды

### I, IV и V ступеней

61. G-dur:  $I - V_4^6 - I_6 - IV_6 - IV_6^r - K_4^6 - V_7 - I$

62. c-moll:  $I - VI - IV - I_6 - I_6 - IV - IV_6 - I - IV_4^6 - I$

63. A-dur:  $I_6 - V_4^6 - I - IV_6 - I_4^6 - IV - V - V - VI - IV - IV^r - I$

64. b-moll:  $I - V_4^6 - I_6 - IV_6 - I_4^6 - IV - V - V - VI - IV - IV_6 - V - I_4^6 - V$

65. C-dur:  $I - IV_4^6 - I - VI - II - V_6 - I - IV_6 - I_4^6 - IV - IV_6 - K_4^6 - V_7 - I$

66. h-moll:  $V_6 - I - V_4^6 - I_6 - IV - I_4^6 - IV_6 - V - V - VI - IV - I$

67. As-dur:  $I - IV_4^6 - I - V - V - I_6 - V_4^6 - I - IV_6^r - I_4^6 - IV^r - K_4^6 - V_7 - I$

68.  $I_6 - V_4^6 - I - I - IV_6 - I_4^6 - IV - I_6 - I_6 - IV - I_4^6 - IV_6 - K_4^6 - V$

69. A-dur:  $I - IV_4^6 - I - I - IV_6 - I_4^6 - IV - V - V - I_6 - V_4^6 - I - V$

70. cis-moll:  $I - V - I_6 - V_4^6 - I - IV - I_4^6 - IV_6 - K_4^6 - V_7 - I - IV_4^6 - I$

## 8. Секстаккорд II ступени (II<sub>6</sub>)

71. d-moll: I<sub>6</sub> – I<sub>6</sub> – V<sup>6</sup><sub>4</sub> – I – II<sub>6</sub> – K<sup>6</sup><sub>4</sub> – V<sub>7</sub> – I

72. H-dur: I<sub>6</sub> – II<sub>6</sub> – V – I – I – VI – IV – IV – V

73. f-moll: I<sub>6</sub> – V<sup>6</sup><sub>4</sub> – I – V<sub>6</sub> – V<sub>6</sub> – I – II<sub>6</sub> – K<sup>6</sup><sub>4</sub> – V<sub>7</sub> – I

74. A-dur: V – I – II – II<sub>6</sub> – V – V<sub>6</sub> – I – I – II<sub>6</sub> – V<sub>7</sub> – I

75. e-moll: I<sub>6</sub> – V<sup>6</sup><sub>4</sub> – I – II<sub>6</sub> – V – VI – IV – II<sub>6</sub> – V – V<sub>7</sub> – I

76. Es-dur: V – I – V<sub>6</sub> – VI – IV<sub>6</sub> – II<sub>6</sub> – V – I<sub>6</sub> – I – K<sup>6</sup><sub>4</sub> – V

77. cis-moll: I<sub>6</sub> – II<sub>6</sub> – V – I – IV<sub>6</sub> – II<sub>6</sub> – V – VI – IV – II<sub>6</sub> – K<sup>6</sup><sub>4</sub> – V<sub>7</sub> – I

78. B-dur: I – I<sub>6</sub> – II<sub>6</sub> – V – I<sub>6</sub> – V<sup>6</sup><sub>4</sub> – I – II – II<sub>6</sub> – V – V – V<sub>7</sub> – I

79. d-moll: V<sub>6</sub> – I<sub>6</sub> – I – II<sub>6</sub> – V – I<sub>6</sub> – III – IV – II<sub>6</sub> – II<sub>6</sub> – K<sup>6</sup><sub>4</sub> – V

80. H-dur: I – I<sub>6</sub> – IV – II<sub>6</sub> – V – V – I<sub>6</sub> – II<sub>6</sub> – II – K<sup>6</sup><sub>4</sub> – V<sub>7</sub> – I – IV<sup>6</sup><sub>4</sub> – I

## 9. Секстаккорд VII ступени (VII<sub>6</sub>); доминанта с секстой

81. As-dur: I – VII<sub>6</sub> – I<sub>6</sub> – IV – I<sup>6</sup><sub>4</sub> – IV<sub>6</sub> – K<sup>6</sup><sub>4</sub> – V – V – I

82. fis-moll: I – IV<sup>m</sup> – VII<sub>6</sub> – I<sub>6</sub> – I<sub>6</sub> – IV – V – V<sup>6</sup> – I

83. D-dur: I – VI – II – V<sub>6</sub> – I<sub>6</sub> – VII<sub>6</sub> – I – IV – II<sub>6</sub> – K<sup>6</sup><sub>4</sub> – V

84. e-moll: I<sub>6</sub> – VII<sub>6</sub> – I – V<sub>6</sub> – V<sub>6</sub> – I – V<sup>6</sup> – V – I<sub>6</sub> – IV – K<sup>6</sup><sub>4</sub> – V

85. F-dur: I<sub>6</sub> - VII<sub>6</sub> - I - IV<sub>6</sub> - I<sup>6</sup><sub>4</sub> - IV - V - V - VI - I<sub>6</sub> - I<sub>6</sub> - IV - IV - VII<sub>6</sub> - I

86. E-dur: V<sub>6</sub> - I - V<sup>6</sup> - V - VI - IV - IV - VII<sub>6</sub> - I - IV - K<sup>6</sup><sub>4</sub> - V - I

87. gis-moll: I - IV - I<sub>6</sub> - IV<sup>M</sup> - VII<sub>6</sub> - I<sub>6</sub> - IV<sub>6</sub> - IV - K<sup>6</sup><sub>4</sub> - V - V<sup>6</sup> - I

88. Des-dur: V - V - VI - II<sub>6</sub> - V - I<sub>6</sub> - VII<sub>6</sub> - I - IV<sub>6</sub> - IV<sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sup>7</sup><sub>7</sub> - I

89. c-moll: I - IV<sup>M</sup> - VII<sub>6</sub> - I<sub>6</sub> - IV<sub>6</sub> - V - V<sup>6</sup> - VI - IV - IV<sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sup>6</sup> - V<sub>7</sub> - I

90. A-dur: V<sub>6</sub> - I - IV - VII<sub>6</sub> - I<sub>6</sub> - I<sub>6</sub> - VII<sub>6</sub> - I - I - IV - IV<sup>r</sup> - K<sup>6</sup><sub>4</sub> - V

## 10. Доминантсептаккорд (D<sub>7</sub>) и его обращения

91. C-dur: I - I - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - VI - II - I<sub>6</sub> - V<sup>4</sup><sub>3</sub> - I

92. h-moll: I<sub>6</sub> - V<sup>4</sup><sub>3</sub> - I - IV - I<sup>6</sup><sub>4</sub> - IV<sub>6</sub> - I - IV - V<sub>2</sub> - I<sub>6</sub>

93. Es-dur: V - V<sub>2</sub> - I<sub>6</sub> - V<sup>4</sup><sub>3</sub> - I - V<sub>6</sub> - VI - IV - K<sup>6</sup><sub>4</sub> - V

94. g-moll: V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - I - IV<sub>6</sub> - I<sup>6</sup><sub>4</sub> - IV - V - V<sub>2</sub> - I<sub>6</sub> - V<sup>6</sup><sub>4</sub> - I

95. A-dur: I - V<sup>4</sup><sub>3</sub> - I<sub>6</sub> - I - IV - V<sub>7</sub> - VI - II<sub>6</sub> - II - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I - IV<sup>6</sup><sub>4</sub> - I

96. d-moll: I - IV<sup>M</sup> - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - IV<sub>6</sub> - IV - V - I<sup>6</sup><sub>4</sub> - V

97. As-dur: V<sup>6</sup><sub>5</sub> - I - VI - IV - I<sub>6</sub> - V<sup>4</sup><sub>3</sub> - I - II<sub>6</sub> - V<sub>2</sub> - I<sub>6</sub> - IV<sub>6</sub> - V<sub>7</sub> - I - IV<sup>6</sup><sub>4</sub> - I

98. fis-moll: I<sub>6</sub> - V<sup>4</sup><sub>3</sub> - I - IV<sub>6</sub> - I<sup>6</sup><sub>4</sub> - IV - I<sub>6</sub> - I<sub>6</sub> - IV - V<sub>7</sub> - VI - IV - I

99. Es-dur: V<sup>6</sup><sub>5</sub> - V<sup>6</sup><sub>5</sub> - I - V<sup>4</sup><sub>3</sub> - I<sub>6</sub> - IV - IV - V - V<sub>2</sub> - I<sub>6</sub> - IV - IV<sup>r</sup> - I

100. b-moll: I - I - V<sub>2</sub> - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - V<sup>4</sup><sub>3</sub> - I<sub>6</sub> - IV<sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I



## 11. Септаккорд II ступени (II<sub>7</sub>) и его обращения

101. D-dur: I – II<sup>6</sup><sub>5</sub> – I<sub>6</sub> – V<sup>4</sup><sub>3</sub> – I – IV<sub>6</sub> – II<sup>4</sup><sub>3</sub> – K<sup>6</sup><sub>4</sub> – V<sub>7</sub> – I – IV<sup>6</sup><sub>4</sub> – I

102. f-moll: I<sub>6</sub> – II<sub>7</sub> – V<sub>7</sub> – I – II<sup>4</sup><sub>3</sub> – K<sup>6</sup><sub>4</sub> – K<sup>6</sup><sub>4</sub> – V<sub>7</sub> – I

103. B-dur: I – II<sup>6</sup><sub>5</sub> – V<sub>2</sub> – I<sub>6</sub> – V<sub>6</sub> – V<sup>6</sup><sub>5</sub> – I – I<sub>6</sub> – II<sup>4</sup><sub>3</sub> – V<sup>6</sup><sub>7</sub> – I – II<sub>2</sub> – I

104. fis-moll: I – II<sub>2</sub> – V<sub>6</sub> – V<sup>6</sup><sub>5</sub> – I – I – II<sup>6</sup><sub>5</sub> – I<sup>6</sup><sub>4</sub> – II<sup>4</sup><sub>3</sub> – K<sup>6</sup><sub>4</sub> – K<sup>6</sup><sub>4</sub> – V<sup>6</sup><sub>7</sub> – I – II<sup>6</sup><sub>5</sub> – I

105. F-dur: I<sub>6</sub> – II<sup>r</sup><sub>7</sub> – V<sub>7</sub> – I – V<sub>6</sub> – VI – II<sup>4</sup><sub>3</sub> – V – V<sub>2</sub> – I<sub>6</sub> – V<sup>4</sup><sub>3</sub> – I

106. cis-moll: V<sub>2</sub> – I<sub>6</sub> – I<sub>6</sub> – IV – II<sub>7</sub> – V<sup>4</sup><sub>3</sub> – I – IV<sub>6</sub> – II<sup>4</sup><sub>3</sub> – V<sub>7</sub> – VI – II<sup>4</sup><sub>3</sub> – I

107. E-dur: I – II<sup>6</sup><sub>5</sub> – VI<sup>6</sup><sub>4</sub> – II<sub>7</sub> – I<sub>6</sub> – V<sup>6</sup><sub>5</sub> – I – V<sup>6</sup><sub>4</sub> – I<sub>6</sub> – II<sub>7</sub> – VI<sup>6</sup><sub>4</sub> – II<sup>6</sup><sub>5</sub> – K<sup>6</sup><sub>4</sub> – V

108. c-moll: I – II<sup>6</sup><sub>5</sub> – I<sub>6</sub> – V<sup>4</sup><sub>3</sub> – I – IV<sub>6</sub> – I<sup>6</sup><sub>4</sub> – II<sup>6</sup><sub>5</sub> – II<sub>7</sub> – K<sup>6</sup><sub>4</sub> – V<sup>6</sup><sub>7</sub> – V<sup>6</sup><sub>7</sub> – I

109. B-dur: I<sub>6</sub> – II<sup>r</sup><sub>7</sub> – V<sup>4</sup><sub>3</sub> – I – I<sub>6</sub> – II<sup>6</sup><sub>5</sub> – II<sup>r</sup><sub>7</sub> – V<sup>6</sup><sub>5</sub> – VI – IV – II<sup>6</sup><sub>5</sub> – I

110. cis-moll: II<sup>6</sup><sub>5</sub> – I<sub>6</sub> – II<sub>7</sub> – V<sup>4</sup><sub>3</sub> – I – II<sup>6</sup><sub>5</sub> – V<sub>7</sub> – VI – III – IV – II<sub>7</sub> – K<sup>6</sup><sub>4</sub> – V<sub>7</sub> – I

## 12. Вводные септаккорды и их обращения

111. E-dur: I – VII<sup>r</sup><sub>7</sub> – V<sup>6</sup><sub>5</sub> – I – V<sup>4</sup><sub>3</sub> – I<sub>6</sub> – I<sub>6</sub> – IV – VII<sup>r6</sup><sub>5</sub> – I<sub>6</sub> – V<sup>6</sup><sub>5</sub> – I

112. d-moll: I<sub>6</sub> – VII<sup>6</sup><sub>5</sub> – V<sup>4</sup><sub>3</sub> – I – I – VII<sub>2</sub> – V<sub>7</sub> – V<sup>6</sup><sub>7</sub> – VI – IV – I<sup>6</sup><sub>4</sub> – IV<sub>6</sub> – VII<sup>4</sup><sub>3</sub> – I

- 113.F-dur: I – VII<sub>7</sub> – VII<sup>r</sup><sub>7</sub> – I – I<sub>6</sub> – III – IV – VII<sup>r4</sup><sub>3</sub> – I<sub>6</sub> – II<sup>4</sup><sub>3</sub> – II<sup>r4</sup><sub>3</sub> – V<sup>6</sup><sub>7</sub> – I
- 114.cis-moll: VII<sup>4</sup><sub>3</sub> – I<sub>6</sub> – V – I – II<sup>6</sup><sub>5</sub> – VII<sup>4</sup><sub>3</sub> – I<sub>6</sub> – I<sub>6</sub> – IV<sub>6</sub> – VII<sub>2</sub> – V<sup>6</sup><sub>7</sub> – I
- 115.Es-dur: IV – II<sup>6</sup><sub>5</sub> – I<sub>6</sub> – V<sup>4</sup><sub>3</sub> – I – VI – IV<sub>6</sub> – VII<sub>2</sub> – V<sub>7</sub> – V<sup>6</sup><sub>7</sub> – VI – I<sub>6</sub> – IV – V<sub>7</sub> – I
- 116.b-moll: I – II<sub>2</sub> – VII<sub>7</sub> – I – IV – II<sup>6</sup><sub>5</sub> – V – V<sub>2</sub> – I<sub>6</sub> – VII<sup>4</sup><sub>3</sub> – I<sub>6</sub> – VII<sub>7</sub> – I – I
- 117.Fis-dur: I<sub>6</sub> – VII<sub>7</sub> – I – VI – II – II<sup>r</sup><sub>2</sub> – V – V<sup>6</sup><sub>5</sub> – I – VII<sup>4</sup><sub>3</sub> – I<sub>6</sub> – I<sub>6</sub> – IV – VII<sup>r4</sup><sub>3</sub> – I<sub>6</sub> – V – I
- 118.h-moll: I<sub>6</sub> – IV – VII<sub>7</sub> – I – I<sub>6</sub> – IV – VII<sup>4</sup><sub>3</sub> – I<sub>6</sub> – V<sup>4</sup><sub>3</sub> – I – II<sup>4</sup><sub>3</sub> – VII<sub>2</sub> – V<sup>6</sup><sub>7</sub> – I
- 119.B-dur: II<sub>2</sub> – VII<sub>7</sub> – I – I – IV<sup>r</sup> – VII<sup>r4</sup><sub>3</sub> – I<sub>6</sub> – I – IV – II<sup>4</sup><sub>3</sub> – V<sup>6</sup><sub>7</sub> – V<sub>7</sub> – I – ~~IV<sup>r</sup><sub>6</sub>~~ – I
- 120.D-dur: I<sub>6</sub> – V<sup>4</sup><sub>3</sub> – I – VII<sup>r4</sup><sub>3</sub> – I<sub>6</sub> – I<sub>6</sub> – IV – VII<sup>r6</sup><sub>5</sub> – I<sub>6</sub> – V<sub>6</sub> – V<sup>6</sup><sub>5</sub> – I – II<sup>r4</sup><sub>3</sub> – VII<sup>r</sup><sub>2</sub> – V<sub>7</sub> – V<sup>6</sup><sub>7</sub> – I

### 13. Нонаккорды (II<sub>9</sub>, V<sub>9</sub>)

- 121.D-dur: I – V<sub>2</sub> – V<sup>6</sup><sub>2</sub> – I<sub>6</sub> – I<sub>6</sub> – II<sup>6</sup><sub>3</sub> – VI<sup>6</sup><sub>4</sub> – II<sup>6</sup><sub>5</sub> – V – V<sup>r</sup><sub>2</sub> – I<sub>6</sub> – I<sub>6</sub> – IV – II<sup>r</sup><sub>7</sub> – V<sup>r</sup><sub>9</sub> – V<sub>7</sub> – V<sup>r</sup><sub>7</sub> – I
- 122.f-moll: V<sub>9</sub> – III<sub>6</sub> – V<sub>7</sub> – VI – VI – ~~II<sub>6</sub>~~ – V – V<sub>2</sub> – I<sub>6</sub> – I<sub>6</sub> – V<sup>4</sup><sub>3</sub> – I – V<sub>9</sub> – V<sub>7</sub> – I
- 123.E-dur: I – II<sub>9</sub> – II<sub>7</sub> – V<sub>7</sub> – VI – IV – V<sub>9</sub> – III<sub>6</sub> – V<sub>7</sub> – VI – I<sub>6</sub> – IV – II<sup>6</sup><sub>5</sub> – V<sup>r</sup><sub>9</sub> – V<sub>7</sub> – I – IV<sup>r6</sup><sub>4</sub> – I
- 124.d-moll: V<sup>6</sup><sub>2</sub> – V<sub>2</sub> – I<sub>6</sub> – I<sub>6</sub> – II<sub>7</sub> – V<sup>4</sup><sub>3</sub> – I – IV<sub>6</sub> – I<sup>6</sup><sub>4</sub> – II<sup>6</sup><sub>5</sub> – II<sub>7</sub> – V<sup>6</sup><sub>7</sub> – V<sup>5</sup><sub>7</sub> – VI – IV – II<sub>7</sub> – V<sub>9</sub> – V<sub>7</sub> – I – I
- 125.As-dur: V<sub>9</sub> – V<sup>r</sup><sub>9</sub> – V<sub>7</sub> – VI – III<sub>6</sub> – IV – IV – II<sub>6</sub> – K<sup>6</sup><sub>4</sub> – V – I<sub>6</sub> – I – II<sup>r</sup><sub>9</sub> – ~~V<sup>6</sup><sub>7</sub>~~ – II<sub>7</sub> – V<sub>7</sub> – V<sub>7</sub> – I
- 126.e-moll: V<sup>66</sup><sub>5</sub> – V<sup>6</sup><sub>5</sub> – I – I – IV<sub>6</sub> – II<sup>4</sup><sub>3</sub> – V – V<sub>6</sub> – V<sup>6</sup><sub>5</sub> – I – I – V<sub>9</sub> – V<sub>7</sub> – VI – IV<sub>6</sub> – II<sup>4</sup><sub>3</sub> – K<sup>6</sup><sub>4</sub> – K<sup>6</sup><sub>4</sub> – V<sub>9</sub> – V<sub>7</sub> – I

127.H-dur:  $\overset{\sqrt{11}6}{\text{II}}_9 - \text{V} - \text{V}_2 - \text{V}^6_2 - \text{I}_6 - \text{V}_6 - \text{V}^6_5 - \text{I} - \text{V}^6_2 - \text{V}^6_2 - \text{I}_6 - \text{IV}_6 - \text{IV}^r_6 - \text{K}^6_4$   
 $- \text{V}_9 - \text{V}_7 - \text{I} - \text{II}^r_2 - \text{I}$

128.g-moll:  $\text{I}_6 - \text{V}^4_3 - \text{I} - \text{V}_7 - \text{V}_9 - \text{V}_7 - \text{VI} - \text{II}_6 - \text{V} - \text{V}_2 - \text{I}_6 - \text{I}_6 - \text{IV}_6 - \text{V} - \text{V}_9 - \text{I}$

129.G-dur:  $\text{I} - \text{V}^6_2 - \text{V}_2 - \text{I} - \text{IV} - \text{IV}^r - \text{V} - \text{V}_2 - \text{I}_6 - \text{IV} - \text{II}_7 - \text{K}^6_4 - \text{K}^6_4 - \text{V}^r_9 - \text{V}_7 - \text{I}$

130.b-moll:  $\overset{\text{II}^6_6}{\text{V}}_9 - \text{V}_7 - \text{VI} - \text{I}_6 - \text{IV} - \text{IV} - \text{II}^6_5 - \text{K}^6_4 - \text{V} - \text{I}_6 - \text{III} - \text{IV} - \text{V}_9 - \text{V}_7 - \text{VI} - \text{II}^6_5 - \text{V}^6 - \text{V}^6_7 - \text{I}$

## 14. Фригийские обороты

131.e-moll:  $\text{I}_6 - \text{I}_6 - \text{IV} - \text{I}_6 - \text{V}^4_3 - \text{I} - \text{I}^n_2 - \text{IV}_6 - \text{IV} - \text{K}^6_4 - \text{K}^6_4 - \text{V}$

132.g-moll:  $\text{I}_6 - \text{VII}^n_6 - \text{VI}_6 - \text{VII}_7 - \text{I} - \text{VI} - \text{III} - \text{IV} - \text{K}^6_4 - \text{V}_9 - \text{V}_7 - \text{I}$

133.fis-moll:  $\text{V}_6 - \text{V}^6_5 - \text{I} - \text{I}^n_2 - \text{II}^4_3 - \text{V}_7 - \text{V}^6_7 - \text{VI} - \text{II}^6_5 - \text{K}^6_4 - \text{K}^6_4 - \text{V}_7 - \text{I}$

134.c-moll:  $\text{I} - \text{III}^n - \text{IV} - \text{V} - \text{V}_6 - \text{V}^6_5 - \text{I} - \text{II}^4_3 - \text{K}^6_4 - \text{K}^6_4 - \text{V}_7 - \text{V}^6_7 - \text{I} - \text{IV}^6_4 - \text{I}$

135.d-moll:  $\text{I} - \text{III}^4_3 - \text{VI}_7 - \text{II}^4_3 - \text{I} - \text{V}^n_6 - \text{VI} - \text{III}^n - \text{IV} - \text{IV}_6 - \text{I} - \text{II}^4_3 - \text{I}$

136.b-moll:  $\text{I} - \text{V}_2 - \text{I}_6 - \text{III}^n - \text{IV} - \text{V}_6 - \text{V}_6 - \text{V}^6_5 - \text{I} - \text{I}^n_2 - \text{IV}_6 - \text{V} - \text{V}_7 - \text{VI} - \text{II}^4_3 - \text{I}$

137.c-moll:  $\text{IV} - \text{II}_7 - \text{V}^4_3 - \text{I} - \text{VII}^n - \text{II}^4_3 - \text{V} - \text{V}_2 - \text{I}_6 - \text{VII}_7 - \text{I} - \text{I}^n_2 - \text{II}^4_3 - \text{V}_7 - \text{I}$

138.cis-moll:  $\text{V}_6 - \text{I} - \text{V}^6_4 - \text{I}_6 - \overset{\text{I}^6_5}{\text{IV}} - \text{I}^6_4 - \text{IV}_6 - \text{IV} - \text{I}_6 - \text{I}_6 - \text{III}^n - \text{IV} - \text{V}_7 - \text{I}$

139.f-moll:  $\text{I} - \text{V}^n_6 - \text{VI} - \text{IV} - \text{II}^6_5 - \text{V} - \text{V}_7 - \text{VI} - \text{II}^6_5 - \text{V} - \text{V}_2 - \text{I}_6 - \text{I}^n_6_5 - \text{IV} - \text{II}_7 - \text{V} - \text{V}_7 - \text{I}$

140.h-moll:  $\text{V} - \text{I}_6 - \text{VII}^n_6 - \text{VI}_6 - \text{V}_6 - \text{V}^6_5 - \text{I} - \text{I}^n_2 - \text{IV}_6 - \text{V} - \text{V}_2 - \text{I}_6 - \text{I}^n_6_5 - \text{IV} - \text{V} - \text{V}_7 - \text{I}$

## 15. Побочные септаккорды

141. d-moll: I - V<sub>2</sub> - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - IV<sub>2</sub> - VII<sup>#</sup><sub>6</sub> - VII<sup>#6</sup><sub>3</sub> - III - III<sub>2</sub> - VI<sub>7</sub> - IV<sup>4</sup><sub>3</sub> - VII<sub>7</sub> - I
142. E-dur: VII<sup>r</sup><sub>7</sub> - I - VI<sub>7</sub> - II<sup>4</sup><sub>3</sub> - V<sub>9</sub> - V<sub>7</sub> - VI - I<sup>4</sup><sub>3</sub> - IV<sub>7</sub> - VII<sup>4</sup><sub>3</sub> - V<sub>2</sub> - V<sub>2</sub> - I<sub>6</sub>
143. c-moll: IV<sub>7</sub> - VII<sup>4</sup><sub>3</sub> - I<sub>6</sub> - III<sub>7</sub> - IV<sup>4</sup><sub>3</sub> - II<sub>7</sub> - V<sub>7</sub> - V<sub>7</sub> - VI - II<sup>4</sup><sub>3</sub> - IV<sup>6</sup><sub>3</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
144. B-dur: I - I<sub>7</sub> - IV<sup>4</sup><sub>3</sub> - VII<sup>r</sup><sub>7</sub> - I - I - I<sub>7</sub> - IV - IV<sub>2</sub> - II<sub>7</sub> - V<sup>4</sup><sub>3</sub> - I - V<sub>7</sub> - I
145. e-moll: V<sup>6</sup><sub>2</sub> - V<sub>2</sub> - I<sub>6</sub> - IV - IV<sub>2</sub> - VII<sup>6</sup><sub>5</sub> - V<sup>4</sup><sub>3</sub> - I - I<sub>2</sub> - IV<sup>6</sup><sub>5</sub> - VII<sub>2</sub> - V<sub>7</sub> - I
146. A-dur: I - II<sub>9</sub> <sup>VII<sup>6</sup></sup> II<sub>7</sub> - V - V<sub>2</sub> - III<sub>7</sub> - VI<sup>4</sup><sub>3</sub> - II<sub>7</sub> - V - V<sup>6</sup><sub>5</sub> - I - I - V<sup>66</sup><sub>5</sub> - V<sup>5</sup><sub>5</sub> - I
147. f-moll: I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - IV<sub>2</sub> - II<sub>7</sub> - V<sup>4</sup><sub>3</sub> - I - I<sub>2</sub> - VI<sub>7</sub> - II<sup>4</sup><sub>3</sub> - V<sub>9</sub> - V<sub>7</sub> - VI - I<sup>4</sup><sub>3</sub> - IV<sub>7</sub> - VII<sup>4</sup><sub>3</sub> - I
148. As-dur: V - V<sup>6</sup><sub>2</sub> - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - IV<sub>2</sub> - II<sup>4</sup><sub>7</sub> - V<sup>4</sup><sub>3</sub> - I - III<sup>4</sup><sub>3</sub> - VI<sub>7</sub> - II<sup>4</sup><sub>3</sub> - V<sub>7</sub> - VI - VI<sub>6</sub> - VII<sup>6</sup><sub>5</sub> - II - II<sub>6</sub> - V<sub>7</sub> - I
149. cis-moll: I - IV<sup>6</sup><sub>5</sub> - II<sup>4</sup><sub>3</sub> - V - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - V<sub>6</sub> - V<sub>6</sub> - I - I<sub>7</sub> - II<sub>6</sub> - V - V - VI - I<sup>4</sup><sub>3</sub> - IV<sub>7</sub> - II<sup>6</sup><sub>5</sub> - I
150. F-dur: I - I<sub>7</sub> - IV<sup>4</sup><sub>3</sub> - VII<sup>r</sup><sub>7</sub> - I - III<sup>4</sup><sub>3</sub> - VI - II<sup>6</sup><sub>5</sub> - V - V<sub>2</sub> - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - II<sup>r</sup><sub>7</sub> - V<sup>6</sup> - V - I - I<sub>2</sub> - IV<sup>6</sup><sub>5</sub> - VII<sub>2</sub> - V<sub>7</sub> - V<sup>6</sup><sub>7</sub> - I

## 16. Диатонические секвенции

151. F-dur: I - V<sup>4</sup><sub>3</sub> - I<sub>6</sub> - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - I - IV<sub>6</sub> - VII - VII - III<sub>6</sub> - ~~IV~~ - II<sub>6</sub> - V<sub>7</sub> - I
152. fis-moll: V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - I - VI - VI - VII - VII - V<sup>#</sup> - V<sup>#</sup> - ~~V<sup>#</sup>~~ - ~~V<sup>#</sup>~~ - IV - IV - V<sub>9</sub> - V<sub>7</sub> - I

153. D-dur: V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - IV - IV - VII<sub>6</sub> - VII<sub>6</sub> - III - III - VI<sub>6</sub> - VI<sub>6</sub> - II - II<sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I

154. c-moll: I<sub>6</sub> - V<sup>4</sup><sub>3</sub> - I - V<sup>6</sup><sub>6</sub> - VI - VII<sup>n</sup> - IV<sub>6</sub> - III<sup>n</sup> - VI - III<sub>6</sub> - IV - IV - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I

155. H-dur: I - VII<sup>4</sup><sub>3</sub> - I<sub>6</sub> - I<sub>6</sub> - IV - I<sub>6</sub> - II - II - III - VII<sub>6</sub> - I - I - II - II - V<sub>6</sub> - V - I

156. fis-moll: I<sub>6</sub> - VII<sup>n</sup><sub>6</sub> - VI<sub>6</sub> - VII<sup>n</sup><sub>6</sub> - VI<sub>6</sub> - V<sup>n</sup><sub>6</sub> - VI<sub>6</sub> - V<sup>n</sup><sub>6</sub> - IV<sub>6</sub> - V - V<sub>7</sub> - VI - IV - IV - II<sup>6</sup><sub>5</sub> - I

157. As-dur: V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - VI<sub>6</sub> - V<sup>6</sup><sub>5</sub> - II - VII<sub>6</sub> - VII<sup>6</sup><sub>5</sub> - III - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - II - K<sup>6</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - V<sup>6</sup><sub>7</sub> - V<sub>7</sub> - I

158. h-moll: V - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - III - III<sub>2</sub> - VI<sub>6</sub> - I - I<sub>2</sub> - IV<sub>6</sub> - IV<sub>6</sub> - IV - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - V<sup>6</sup><sub>7</sub> - I

159. A-dur: IV<sub>6</sub> - IV<sup>r</sup><sub>6</sub> - V - V<sub>2</sub> - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - III<sub>6</sub> - III<sup>6</sup><sub>5</sub> - VI - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - I<sub>2</sub> - IV<sub>6</sub> - II<sub>6</sub> - V - V<sub>7</sub> - I

160. g-moll: I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - IV<sub>2</sub> - VII<sup>n</sup><sub>6</sub> - VII<sup>n</sup><sub>6</sub> - III - III<sub>2</sub> - VI<sub>6</sub> - VI<sup>6</sup><sub>5</sub> - VI - II<sub>2</sub> - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - IV<sub>7</sub> - VII<sup>4</sup><sub>3</sub> - I

## 17. DD в кадансовых оборотах

161. D-dur: I - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - IV<sub>2</sub> - II - II<sub>6</sub> - II<sup>#1</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sup>r</sup><sub>9</sub> - V<sub>7</sub> - I

162. e-moll: I - I<sub>2</sub> - II<sup>4</sup><sub>3</sub> - V - V<sub>2</sub> - V<sup>6</sup><sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - IV - IV - IV<sup>#1</sup><sub>7</sub> - V<sup>6</sup><sub>7</sub> - V<sub>7</sub> - I

163. F-dur: I<sub>6</sub> - II<sub>7</sub> - V<sup>4</sup><sub>3</sub> - I - VI - II<sup>#1#3</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - V<sub>9</sub> - V<sup>r</sup><sub>9</sub> - I

164. b-moll: I - V<sup>4</sup><sub>3</sub> - I<sub>6</sub> - I<sub>6</sub> - IV - VII<sub>7</sub> - I - VI<sub>7</sub> - II<sup>4</sup><sub>3</sub> - II<sup>6</sup><sub>5</sub> - II<sup>#3</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - V<sup>6</sup><sub>7</sub> - I

165. D-dur: I - IV - II<sup>r</sup><sub>7</sub> - V<sup>6</sup><sub>7</sub> - V - V<sup>6</sup><sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - IV - II<sup>#1#3#5</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - V<sub>9</sub> - V<sup>r</sup><sub>9</sub> - V<sub>7</sub> - I

166. h-moll: V<sup>6</sup><sub>2</sub> - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - IV<sub>6</sub> - II<sub>6</sub> - V - V - I<sub>6</sub> - II<sub>7</sub> - I<sub>6</sub> - I<sub>6</sub> - II<sup>6</sup><sub>5</sub> - II<sup>#3</sup><sub>6</sub> - V<sup>6</sup><sub>7</sub> - V<sub>7</sub> - I

167. As-dur: V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - IV<sub>6</sub> - IV - I<sub>6</sub> - I<sub>6</sub> - II<sup>r</sup><sub>4</sub> - V<sup>6</sup><sub>7</sub> - VI - IV - II<sup>#1#3#5</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - V<sup>6</sup><sub>7</sub> - V<sub>7</sub> - I

168. fis-moll: I<sub>6</sub> - VII<sub>6</sub> - VI<sub>6</sub> - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - I<sub>2</sub> - VI - VI - II<sub>6</sub> - V - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - IV - VII<sup>6</sup><sub>5</sub> -

I<sub>6</sub> - IV - IV<sup>#1</sup><sub>7</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I

169. d-moll: I - II<sup>6</sup><sub>5</sub> - VI<sup>6</sup><sub>4</sub> - II<sub>7</sub> - I<sub>6</sub> - I<sub>6</sub> - IV - VII<sup>6</sup><sub>5</sub> - V<sup>4</sup><sub>3</sub> - I - IV<sub>6</sub> - II<sup>4</sup><sub>3</sub> - V<sub>7</sub> - V<sup>6</sup><sub>7</sub> - VI - II<sub>6</sub> - IV<sup>#1</sup><sub>7</sub> - K<sup>6</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I

170. Es-dur: I<sub>6</sub> - V<sup>4</sup><sub>3</sub> - I - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - IV - II<sup>r</sup><sub>7</sub> - I<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - DD дв. уб. <sup>6</sup><sub>5</sub> - V - I - IV -

II<sup>#1#3#5</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I

## 18. DD вне каденции

171. D-dur: I<sub>6</sub> - II<sup>#1#3</sup><sub>7</sub> - I<sub>6</sub> - V<sub>6</sub> - I - I<sub>7</sub> - IV - II<sub>7</sub> - II<sup>r</sup><sub>7</sub> - I<sub>6</sub> - IV<sub>6</sub> - II<sup>6</sup><sub>5</sub> - DDДВ.у.в.<sup>6</sup><sub>5</sub> - V<sup>6</sup><sub>7</sub> - V<sup>5</sup><sub>7</sub> - J
172. g-moll: I - I<sub>2</sub> - IV<sub>6</sub> - I<sup>6</sup><sub>4</sub> - IV - I<sub>6</sub> - II<sup>#3</sup><sub>7</sub> - I<sub>6</sub> - I - VII<sub>2</sub> - V<sub>9</sub> - V<sub>7</sub> - VI - II<sup>4</sup><sub>3</sub> - I
173. H-dur: I - II<sup>#1#3#5</sup><sub>2</sub> - I - I<sub>6</sub> - IV - DDVII<sub>7</sub> - V - I<sub>6</sub> - II<sup>#3#5</sup><sub>7</sub> - I<sub>6</sub> - I<sub>6</sub> - V<sub>7</sub> - V<sup>6</sup><sub>7</sub> - I
174. f-moll: IV - I<sub>6</sub> - DD<sub>7</sub> - V<sub>7</sub> - I - DDу.в.<sup>4</sup><sub>3</sub> - I - I<sub>2</sub> - IV<sub>6</sub> - DDу.в.<sup>4</sup><sub>3</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
175. A-dur: I<sub>6</sub> - IV<sup>#1</sup><sub>2</sub> - V<sup>4</sup><sub>3</sub> - I - V - V<sup>6</sup><sub>2</sub> - I<sub>6</sub> - IV - DDVII<sub>7</sub> - V - V<sup>6</sup><sub>5</sub> - I - DDДВ.у.в.<sup>4</sup><sub>3</sub> - I
176. d-moll: I<sub>6</sub> - IV<sup>#1</sup><sub>2</sub> - V<sup>4</sup><sub>3</sub> - I - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - VII<sup>6</sup><sub>5</sub> - I<sub>6</sub> - I - DDу.в.<sup>4</sup><sub>3</sub> - V<sup>6</sup><sub>7</sub> - I
177. Es-dur: V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - II<sup>#1#3</sup><sub>2</sub> - I - V<sub>6</sub> - VI - II<sup>4</sup><sub>3</sub> - DDДВ.у.в.<sup>4</sup><sub>3</sub> - V<sup>6</sup> - V<sub>2</sub> - I<sub>6</sub> - II<sup>#1#3#5</sup><sub>7</sub> - I<sub>6</sub> - IV - IV<sup>#1</sup><sub>7</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
178. cis-moll: I - II<sup>6</sup><sub>5</sub> - II<sup>#3#6</sup><sub>5</sub> - V - V<sub>2</sub> - I<sub>6</sub> - II<sup>#3</sup><sub>7</sub> - V<sup>4</sup><sub>3</sub> - I - DDу.в.<sup>4</sup><sub>3</sub> - V<sup>6</sup><sub>7</sub> - VI - IV - IV - I - II<sup>#3</sup><sub>2</sub> - I
179. F-dur: I - II<sub>2</sub> - II<sup>#3#5</sup><sub>2</sub> - V<sub>6</sub> - II<sup>6</sup><sub>4</sub> - V - I<sub>6</sub> - I<sub>6</sub> - IV - DDVII<sub>7</sub> - V - V<sup>6</sup><sub>5</sub> - I - IV<sub>6</sub> - IV<sup>r</sup><sub>6</sub> - II<sup>4</sup><sub>3</sub> - V - V<sup>6</sup><sub>2</sub> - I<sub>6</sub> - II<sup>4</sup><sub>3</sub> - DDДВ.у.в.<sup>4</sup><sub>3</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
180. b-moll: I - V<sup>4</sup><sub>3</sub> - II<sup>#3</sup><sub>7</sub> - I<sub>6</sub> - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - DDVII<sub>7</sub> - V - V<sub>2</sub> - I<sub>6</sub> - II<sup>#3</sup><sub>7</sub> - I<sub>6</sub> - I<sub>6</sub> - II<sup>6</sup><sub>5</sub> - II<sup>#3#6</sup><sub>5</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I

## 19. Неаполитанская гармония (II<sup>b</sup><sub>6</sub> и II<sup>b</sup>)

181. d-moll: I - IV - V - V<sub>2</sub> - V<sup>6</sup><sub>2</sub> - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - II<sub>7</sub> - V<sup>4</sup><sub>3</sub> - I - V<sup>H</sup> - VI - IV<sub>6</sub> - II<sup>b</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sub>9</sub> - I
182. B-dur: I - IV<sup>r</sup> - II<sup>b</sup><sub>6</sub> - V - V<sub>2</sub> - I<sub>6</sub> - IV<sup>r</sup> - II<sup>b</sup> - V<sub>6</sub> - V<sub>6</sub> - I - V - V<sub>7</sub> - VI - IV - II<sup>6</sup><sub>5</sub> - I
183. G-dur: I - V<sup>4</sup><sub>3</sub> - II<sup>#1#3#5</sup><sub>7</sub> - I<sub>6</sub> - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - IV<sup>r</sup><sub>6</sub> - II<sup>b</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - V - I<sub>6</sub> - V<sup>6</sup><sub>4</sub> - I - IV<sup>r</sup> - II<sup>b</sup><sub>6</sub> - V - I
184. cis-moll: V<sub>2</sub> - I<sub>6</sub> - V<sup>6</sup><sub>4</sub> - I - II<sup>b</sup><sub>6</sub> - V - I<sub>6</sub> - III - IV - VII<sub>7</sub> - V<sup>6</sup><sub>5</sub> - I - I - II<sup>b</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
185. c-moll: V<sub>6</sub> - I - IV<sub>6</sub> - II<sup>b</sup><sub>6</sub> - V - V<sub>2</sub> - I<sub>6</sub> - IV - DDVII<sub>7</sub> - V - V - VI - II<sup>b</sup><sub>6</sub> - V<sub>7</sub> - I
186. A-dur: I - II<sub>2</sub> - II<sup>#3#5</sup><sub>2</sub> - I - I - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - V - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - IV<sup>r</sup> - II<sup>b</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sup>6</sup><sub>7</sub> - V<sub>7</sub> - I
187. h-moll: II<sup>6</sup><sub>5</sub> - VI<sup>6</sup><sub>4</sub> - II<sub>7</sub> - I<sub>6</sub> - I<sub>6</sub> - DDу.в.<sup>4</sup><sub>3</sub> - V - V<sub>2</sub> - I<sub>6</sub> - II<sup>b</sup><sub>6</sub> - V - I<sub>6</sub> - V<sup>6</sup><sub>4</sub> - I - II<sup>b</sup> - II<sup>b</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
188. f-moll: VII<sub>7</sub> - V<sup>6</sup><sub>5</sub> - I - I<sub>2</sub> - IV<sub>6</sub> - V - V<sub>7</sub> - VI - II<sup>b</sup><sub>6</sub> - II<sup>b</sup><sub>6</sub> - II<sup>b</sup><sub>6</sub> - V<sup>6</sup> - V - I<sub>6</sub> - I<sub>6</sub> - II<sup>b</sup><sub>6</sub> - V<sub>7</sub> - I
189. D-dur: I<sub>6</sub> - IV<sub>6</sub> - IV<sup>r</sup><sub>6</sub> - V - V<sub>2</sub> - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - IV<sup>r</sup> - II<sup>b</sup><sub>6</sub> - II<sup>b</sup><sub>6</sub> - V - I<sub>6</sub> - I<sub>6</sub> - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - II<sup>b</sup><sub>6</sub> - V<sub>7</sub> - I
190. fis-moll: I<sub>6</sub> - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - I<sub>2</sub> - IV<sub>6</sub> - V - V<sub>7</sub> - VI - II<sup>b</sup><sub>6</sub> - II<sup>b</sup><sub>6</sub> - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - IV - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I

## 20. Отклонения в тональности диатонического родства

191. C-dur:  $I_6 - \Pi^{1\#3\flat 5}_7 - I_6 - I_6 - V_6 - V_6 - V_5 - I - \sqrt{V_2 - I_6} - DD_{ДВ.ув.}^6_5 - K^6_4 - V_7 - V_7 - I$   
 F-dur
192. fis-moll:  $I_6 - DD_7 - V^4_3 - I - \sqrt{V_2 - I_6} - \sqrt{V_5 - I} - \sqrt{V_2 - I_6} - \sqrt{V_5 - I} - \Pi^{1\#3 6}_5 - K^6_4 - K^6_4 - V_7 - I$   
 h-moll E-dur A-dur D-dur
193. F-dur:  $IV - DD_{VII} - V - V_6 - V^6_5 - I - \sqrt{V^4_3 - I} - \sqrt{V^4_3 - I} - V_2 - I_6 - IV - IV^{1\#}_7 - V^6 - V_7 - I - IV^{1\#}_4 - I$   
 d-moll B-dur
194. c-moll:  $\Pi^6_5 - V^6_2 - I_6 - I_6 - \sqrt{V^6_5 - I} - \sqrt{V_2 - I_6} - \sqrt{V^6_5 - I} - \sqrt{V_2 - I_6 - I} - IV^{1\#}_7 - K^6_4 - V_9 - I$   
 f-moll B-dur Es-dur As-dur
195. E-dur:  $I - DD_{ДВ.ув.}^4_3 - I - \sqrt{V_2 - I_6} - \sqrt{VII^6_5 - I_6 - I} - I_6 - \sqrt{V_7 - VI} - \Pi^6_5 - \Pi^{1\#3 6}_5 - K^6_4 - V_7 - I$   
 A-dur H-dur cis-moll
196. g-moll:  $V - V^6_2 - V_2 - I_6 - I_6 - \sqrt{V_6 - V_6 - V^6_5 - I} - \sqrt{V_2 - I_6 - I_6} - \sqrt{V_2 - I_6} - \sqrt{V^6_5 - I} - \Pi^6_6 - K^6_4 - V_7 - I$   
 c-moll F-dur Es-dur As-dur
197. B-dur:  $V_6 - I - V^6_4 - I_6 - \sqrt{VII^6_5 - I_6 - VII_7 - I} - \sqrt{V_2 - I_6} - \sqrt{V_2 - I_6} - \Pi^4_3 - DD_{ДВ.ув.}^4_3 - K^6_4 - V_7 - I$   
 c-moll g-moll Es-dur
198. h-moll:  $V^6 - V_2 - I_6 - \sqrt{V^6_5 - I} - \sqrt{V_6 - V^6_5 - I} - \sqrt{V_2 - V_2 - I_6} - VI - DD_{ДВ.ув.}^6_5 - K^6_4 - K^6_4 - V_7 - I$   
 e-moll D-dur G-dur
199. A-dur:  $I - IV_6 - DD_{ДВ.ув.}^6_5 - V - \sqrt{V^6_6 - V^6_5 - I} - \sqrt{VII^4_3 - V_2 - I_6} - \sqrt{V_6 - I - I} - V^6_5 - V^6_5 - I - IV - \Pi^6_5 - I$   
 D-dur fis-moll h-moll
200. f-moll:  $IV - I_6 - DD_7 - V_7 - I - \sqrt{V_2 - I_6} - \sqrt{V^6_5 - I} - \sqrt{V_2 - I_6 - I} - VI - IV^{1\#}_7 - K^6_4 - V_7 - I$   
 b-moll Es-dur As-dur

## 21. Хроматические секвенции

201. A-dur: I - V<sup>4</sup><sub>3</sub> - I<sub>6</sub> - I<sub>6</sub> - V - V<sup>6</sup><sub>5</sub> - I - I - V<sup>4</sup><sub>3</sub> - I<sub>6</sub> - I<sub>6</sub> - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - II<sub>6</sub> - II<sup>#3</sup><sub>5</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
- fis-moll
202. g-moll: VII<sub>7</sub> - I - IV<sub>6</sub> - V - I<sub>6</sub> - V - V<sub>7</sub> - VI - V - V<sub>7</sub> - VI - V - V<sub>7</sub> - VI - II<sup>b</sup> - II<sup>b</sup><sub>6</sub> - K<sup>6</sup><sub>4</sub> - V<sub>9</sub> - I
- F-dur      Es-dur
203. F-dur: I<sub>6</sub> - II<sup>#1#3</sup><sub>7</sub> - I<sub>6</sub> - I<sub>6</sub> - I<sub>6</sub> - II<sup>#3</sup><sub>7</sub> - I<sub>6</sub> - I<sub>6</sub> - I<sub>6</sub> - II<sup>#3</sup><sub>7</sub> - I<sub>6</sub> - I<sub>6</sub> - II<sup>6</sup><sub>5</sub> - II<sup>#1#3#6</sup><sub>5</sub> - K<sup>6</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - V<sub>9</sub> - V<sub>7</sub> - I
- d-moll      B-dur
204. cis-moll: I - I<sub>6</sub> - I<sup>6</sup><sub>5</sub> - IV - IV<sub>2</sub> - V<sup>4</sup><sub>3</sub> - V<sup>4</sup><sub>3</sub> - I - V<sup>4</sup><sub>3</sub> - V<sup>4</sup><sub>3</sub> - I - V<sup>4</sup><sub>3</sub> - V<sup>4</sup><sub>3</sub> - I - V<sup>4</sup><sub>3</sub> - V<sup>4</sup><sub>3</sub> - I - IV - IV - II<sup>6</sup><sub>5</sub> - I
- H-dur      A-dur
205. As-dur: VII<sub>7</sub> - VII<sub>7</sub> - I - VII<sub>7</sub> - VII<sub>7</sub> - I - VII<sub>7</sub> - VII<sub>7</sub> - I - II<sup>#1#3#6</sup><sub>5</sub> - K<sup>6</sup><sub>4</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - V<sub>7</sub> - I
- f-moll      Des-dur
206. fis-moll: V<sub>6</sub> - I - IV<sub>6</sub> - II<sup>6</sup><sub>5</sub> - I<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - I - V<sup>6</sup><sub>5</sub> - I - I - V<sup>6</sup><sub>5</sub> - I - I - II<sup>6</sup><sub>5</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
- h-moll      A-dur      fis-moll
207. D-dur: I - IV<sup>r</sup><sub>7</sub> - VII<sup>r</sup><sub>7</sub> - I<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - V<sub>6</sub> - V<sup>6</sup><sub>5</sub> - I - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - V<sup>6</sup><sub>7</sub> - I
- G-dur      fis-moll      e-moll
208. c-moll: I<sub>6</sub> - I<sub>6</sub> - DDyB.<sup>4</sup><sub>3</sub> - V - I<sub>6</sub> - I<sub>6</sub> - DDyB.<sup>4</sup><sub>3</sub> - V - I<sub>6</sub> - I<sub>6</sub> - DDyB.<sup>4</sup><sub>3</sub> - V - IV - IV<sub>6</sub> - II<sup>4</sup><sub>3</sub> - K<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
- As-dur      f-moll
209. G-dur: I<sub>6</sub> - II<sup>#1#3</sup><sub>7</sub> - V<sub>6</sub> - V<sub>6</sub> - I<sub>6</sub> - II<sup>#3</sup><sub>7</sub> - I<sub>6</sub> - V<sub>6</sub> - V<sub>6</sub> - I - V<sub>2</sub> - I<sub>6</sub> - V<sup>6</sup><sub>4</sub> - I - V - V<sub>2</sub> - I<sub>6</sub> - I<sub>6</sub> - IV<sup>r</sup><sub>6</sub> - V - V<sup>6</sup><sub>7</sub> - I
- e-moll      a-moll
210. a-moll: I<sub>6</sub> - DD<sub>7</sub> - V<sub>7</sub> - I - I<sub>6</sub> - V<sup>6</sup><sub>4</sub> - I - I<sub>6</sub> - IV - IV - I<sub>6</sub> - V<sup>6</sup><sub>4</sub> - I - I<sub>6</sub> - IV - IV - II<sup>6</sup><sub>5</sub> - VI<sup>6</sup><sub>4</sub> - II<sub>7</sub> - I<sub>6</sub> - IV<sub>6</sub> - DDyB.<sup>4</sup><sub>3</sub> - V<sup>6</sup><sub>4</sub> - V<sub>7</sub> - I
- d-moll      C-dur



## 22. Модуляции в тональности доминантовой группы

$$211. \text{ G-dur: } I_6 - \overbrace{\Pi^{\sharp 1 \sharp 3 \flat 5}_7 - I_6 - V_5^6 - I - \Pi_5^6 - V_2 - I_6 - V_4^6 - I}^{\text{h-moll (III=IV)}} - \overbrace{\Pi_3^4 - \text{DD д.в.у.}^4_3 - K_4^6 - V_9^6 - V_7 - I}^{\text{D-dur}}$$

$$212. \text{ Es-dur: } V_6 - I - \overbrace{\text{VII}^4_3 - I_6 - I - IV - V^4_3 - I - V_6 - V_5^6 - I}^{\text{f-moll}} - \overbrace{\Pi_6^b - K_4^6 - K_4^6 - V_7 - I}^{\text{As-dur (IV=II') g-moll}}$$

$$213. \text{ d-moll: } I - \overbrace{\text{III}^4_3 - \text{VI}_7 - \text{II}^4_3 - V_7 - V_7 - \text{VI} - IV - \text{II}^6_5 - V - V_2^6 - I_6 - I_6 - V_6 - V_5^6 - I}^{\text{F-dur(III=IV) C-dur}} - \overbrace{\Pi^{\sharp 1 \sharp 3 \flat 6}_5 - K_4^6 - K_4^6 - V_9 - V_7 - I}$$

$$214. \text{ h-moll: } V_2 - V_2^6 - I_6 - I_6 - \text{II}_7 - \text{VI}^6_4 - \text{II}^6_5 - I_6 - I_6 - IV - IV - \overbrace{V_6 - V_6 - I - I - I}^{\text{D-dur I=N}} - \overbrace{\text{DD}_{\text{VII}7} - V - V_5^6 - I - \text{II}^6_5 - I}^{\text{fis-moll}}$$

$$215. \text{ fis-moll: } I_6 - I_6 - IV - V^4_3 - I - I - \overbrace{IV_6 - V_7 - \text{VI} - V^4_3 - I - I_6}^{\text{h-moll (IV}_6=\text{II}_6)} - \overbrace{IV^{\sharp 1}_7 - K_4^6 - K_4^6 - V_7^6 - V_7 - V_9 - V_7 - I}^{\text{A-dur}}$$

$$216. \text{ Es-dur: } I_6 - V^6_4 - I - \overbrace{IV^r_6 - I^6_4 - IV^r - V_2 - I_6 - I - \text{DD}_{\text{д.в.у.}}^4_3 - V - I - \text{II}_7 - V^4_3 - I - I - V^6_4 - I_6}^{\text{c-moll (VI}_6=\text{II}_6)} - \overbrace{\Pi^{\sharp 1 \sharp 3 \flat 5 \flat 6}_5 - K_4^6 - V_7 - I}^{\text{B-dur}}$$

$$217. \text{ A-dur: } V_2 - I_6 - I_6 - \overbrace{\text{II}^r_7 - V^4_3 - I - I - \text{VII}_7 - I - I_6 - \text{DD}_{\text{VII}7} - V - V_2 - I_6 - I_6 - \text{DD}_{\text{д.в.у.}}^4_3}^{\text{h-moll}} - \overbrace{V^6_7 - \text{VI} - \text{II}^r_6 - K_4^6 - V_7 - I}^{\text{(VI=IV) cis-moll}}$$

218. c-moll:  $\overbrace{IV - I_6 - VII_7 - I - \sqrt{V_2 - I_6}}^{\text{f-moll}} - DDyB.^6_5 - V - V_6 - I - VII^u - III -$  (III=VI)
- $\overbrace{II^4_3 - DDyB.^6_5 - K^6_4 - V^6_7 - I}^{\text{g-moll}}$
219. E-dur:  $\overbrace{V^6_5 - I - V^6_7 - V_7 - VI - IV - IV^r - I_6 - I_6 - II^6_5 - II^{#1#3\flat 5}_5 - K^6_4 - V - I}^{\text{cis-moll(VI=IV) gis-moll}}$
- $\overbrace{V^4_3 - V^4_3 - I - I - IV^{#1}_7 - K^6_4 - V_7 - I}^{\text{cis-moll(VI=IV) gis-moll}}$
220. f-moll:  $I - III - IV - V - V - I_6 - II^{#3}_7 - V^4_3 - I - V - VI - \overbrace{IV_6 - V^6_5 - I - V_2 - I_6}^{\text{Es-dur As-dur (III=IV}_6)}$
- $\overbrace{DDyB.^6_5 - K^6_4 - V_7 - V_7 - I}^{\text{Es-dur}}$
221. h-moll:  $II_2 - V_6 - I - I_2 - IV_6 - V - V_6 - V^6_5 - I - V^4_3 - I_6 - IV - I_6 - \overbrace{VII_7 - VII_7 - I - I_6}^{\text{e-moll (IV}_6=II_6)}$
- $\overbrace{II^{#1#3\flat 5}_5 - K^6_4 - K^6_4 - V_9 - V_7 - I}^{\text{D-dur}}$
222. e-moll:  $IV - V^6_2 - V_2 - I_6 - V^6_4 - I - V_6 - V_6 - V^6_5 - I - IV_6 - DDyB.^6_5 - V -$
- $\overbrace{V_6 - V_6 - V^6_5 - I - II_7 - V^4_3 - I - II^{#1#3\flat 5}_5 - K^6_4 - K^6_4 - V_7 - V^6_7 - I}^{\text{a-moll e-moll (I=II^r) H-dur}}$
223. Es-dur:  $I_6 - IV - VII^{r6}_5 - V^4_3 - I - I - IV_6 - I^6_4 - II^6_5 - I_6 - DDyB.^4_3 - V - I - V^4_3 - I_6 -$
- $\overbrace{VII^4_3 - V_2 - I_6 - DDyB.^6_5 - K^6_4 - K^6_4 - V^6_7 - V_7 - I}^{\text{c-moll (VI}_6=IV_6) \text{ g-moll}}$
224. c-moll:  $I_6 - II^{#3}_7 - I_6 - I_6 - IV - I_6 - V^4_3 - I - I - DDyB.^4_3 - DDyB.^6_5 - K^6_4 - V - I - V^4_3 - I_6$
- $\overbrace{V^6_5 - I - V_6 - I - II^{#1#3\flat 5}_5 - K^6_4 - K^6_4 - V_7 - I}^{\text{f-moll Es-dur (III=IV) B-dur}}$
225. f-moll:  $VII_7 - VII_7 - I - VI_7 - DDyB.^4_3 - V - V_2 - I_6 - I_6 - IV - VI_7 - DDyB.^4_3 - K^6_4 - V -$
- $\overbrace{V^6_5 - I - V_2 - V_2 - I_6 - II^{#1#3\flat 5}_5 - K^6_4 - V_7 - V_7 - I}^{\text{b-moll (IV}_6=II_6) \text{ As-dur}}$

### 23. Модуляции в тональности субдоминантовой группы

$$226. \text{Es-dur: } I - V^4_3 - I_6 - IV - \overbrace{V^4_3 - I}^{\text{f-moll}} - II_2 - V^{66}_5 - I - I - \overbrace{V_2 - I_6 - I}^{\text{As-dur (IV=III)}} - \overbrace{IV - V^6 - V_7 - I - IV^6_4 - I}^{\text{f-moll}}$$

$$227. \text{fis-moll: } V^6_5 - I - I - VI - VII^{\#} - VII^{\#}_7 - I - IV^6_5 - II^4_3 - V_7 - VI - \overbrace{II_7 - V^4_3 - I - DDyB.^6_5 - K^6_4 - K^6_4 - V_7 - I}^{\text{h-moll (VI=III)}}$$

$$228. \text{E-dur: } VII_7 - VII_7 - V^6_5 - I - V^4_3 - I_6 - I^6_5 - IV - I_6 - V^6_5 - I - \overbrace{VII_7 - I}^{\text{fis-moll (II=IV)}}$$

$$\overbrace{II^6_5 - II^{\#3}_5 - K^6_4 - K^6_4 - K^6_4 - V_9 - V_7 - I}^{\text{cis-moll}}$$

$$229. \text{f-moll: } I_6 - DD_7 - I_6 - I - \overbrace{V^4_3 - V^4_3 - I - I}^{\text{Des-dur}} - \overbrace{V^4_3 - V^4_3 - I - I}^{\text{b-moll (IV=VI)}} - \overbrace{II^{\#2}_3 - K^6_4 - K^6_4 - V_7 - I}^{\text{Des-dur}}$$

$$230. \text{B-dur: } II^{\#}_2 - V_6 - V^6_5 - I - V^4_3 - I_6 - I_6 - IV - I_6 - V_6 - V^6_5 - I - \overbrace{VII_7 - VII_7 - I}^{\text{c-moll (II=VI)}}$$

$$\overbrace{II^4_3 - DD_{\text{дв.ув.}}^4_3 - K^6_4 - K^6_4 - V_7 - I}^{\text{Es-dur}}$$

$$231. \text{d-moll: } I_6 - I_6 - I^6_5 - IV - VII_7 - VII_7 - I - I_2 - \overbrace{I_6 - V^6_4 - I}^{\text{g-moll}} - \overbrace{V - V_2 - I_6 - V^6_4 - I - I_6}^{\text{F-dur}} - \overbrace{V^6_5 - I}^{\text{B-dur (VI=III)}}$$

$$\overbrace{V^4_3 - I - II^4_3 - DDyB.^4_3 - V - V^6_7 - I}^{\text{g-moll}}$$

$$232. \text{D-dur: } I - VII^{\#}_3 - I_6 - I_6 - \overbrace{V^6_5 - I}^{\text{G-dur}} - IV - II^{\#3+5}_6 - V^6 - V - I - \overbrace{V_2 - I_6 - IV_6 - DDyB.^6_5 - K^6_4 - V_7 - I}^{\text{G-dur (IV=I)}}$$

$$233. \text{Des-dur: } I - V_6 - VI - III - IV - DD_{VII} - V - I - \overbrace{VII_7 - I}^{\text{es-moll (II=IV)}} - \overbrace{II^{\#}_6 - IV^{\#}_7 - K^6_4 - K^6_4 - V_7 - I}^{\text{b-moll}}$$

$$234. \text{ E-dur: } I - \overline{\text{DDдв.у.в.}}^6_5 - \overline{\text{V}_7^6 \text{VI}} - IV - \overline{\text{DDVII}_7 - V - I - \text{V}_2^6 - \text{V}_2^5 - I_6 - I_6 - \Pi_6^b - K_4^6 - K_4^6 - V_7 - V_7 - I} \quad \text{a-moll (I=V)}$$

$$235. \text{ F-dur: } V_2 - I_6 - VII_6 - VI_6 - V_6 - V_6 - V_5^6 - I - \overline{\text{DDдв.у.в.}}^4_3 - K_4^6 - V - I - \overline{V_2 - I_6} \quad \text{B-dur (IV=III)}$$

$$\text{g-moll} \\ \overline{\text{IV}_5^6 - \text{DDу.в.}}^4_3 - K_4^6 - V_7 - V_7^6 - I$$

$$236. \text{ fis-moll: } IV - I_6 - VII_7 - I - \overline{\text{V}_3^4 - I - I} - \overline{\Pi_5^{\#36} - V - V_2 - I_6 - I_6} - \overline{VII_7 - I} - \overline{\text{DDу.в.}}^4_3 - K_4^6 - V_7 - I \quad \begin{array}{l} \text{D-dur} \\ \text{h-moll (IV=VI)} \quad \text{D-dur} \end{array}$$

$$237. \text{ cis-moll: } I_6 - IV - V_6 - V_5^6 - I - \overline{\Pi_3^4 - I_4^6 - \Pi_5^6 - \Pi_5^{\#36} - K_4^6 - V - I - I} - \overline{V_3^4 - V_5^6 - I} - \overline{V_3^4 - I} - \quad \begin{array}{l} \text{A-dur} \\ \text{fis-moll (IV=VI)} \end{array}$$

$$\text{A-dur} \\ \overline{IV_7^{\#1} - K_4^6 - K_4^6 - V_9 - V_7 - I}$$

$$238. \text{ As-dur: } I_6 - \overline{IV_2^{\#1b7} - V_3^4 - I - I} - IV_6 - \overline{\Pi_3^4} - \overline{\text{DDдв.у.в.}}^4_3 - K_4^6 - V - I - \overline{VII_7 - VII_7 - I} \quad \text{b-moll (II=VI)}$$

$$\text{Des-dur} \\ \overline{\Pi_3^4 - \text{DDдв.у.в.}}^4_3 - K_4^6 - V_7 - I$$

$$239. \text{ c-moll: } \overline{\Pi_5^6 - VI_4^6 - II_7 - I_6 - V_6 - V_6 - V_5^6 - I - IV_6 - IV_6 - V - V_2 - I_6 - IV - V - I - I} - \overline{IV} -$$

$$\begin{array}{l} \text{f-moll (IV=VI)} \quad \text{As-dur} \\ \overline{V_6 - V_6 - V_5^6 - I - II_6 - \Pi_5^{\#36} - K_4^6 - V_7 - I} \end{array}$$

$$240. \text{ A-dur: } I_6 - V_6 - V_5^6 - I - V_6 - \overline{VII_7 - I} - \overline{VII_3^4 - I_6 - I_6 - K_4^6 - K_4^6 - V} - \overline{V_6 - V_6 - V_5^6 - I - I} \quad \begin{array}{l} \text{fis-moll} \quad \text{h-moll} \\ \text{D-dur} \end{array}$$

$$\text{fis-moll } (\overline{V} = \overline{V^H}) \quad \text{h-moll} \\ \overline{V_6 - V_6 - V_5^6 - \overline{IV_7^{\#1}} - K_4^6 - K_4^6 - V_7 - V_7 - I}$$