

ОФИЦИАЛЬНЫЙ САЙТ ИРИНЫ АНАТОЛЬЕВНЫ РУСЯЕВОЙ

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ДОМАШНИЙ РЕПЕТИТОР

СОЛЬФЕДЖИО

СМЕШАННЫЕ ЦЕПОЧКИ

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ОТ АВТОРА

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

Структура учебного пособия такова: материал делится на 8 разделов. После каждого раздела располагаются цифровки, по которым можно проверить правильность ответа.

Как работать над цепочками самостоятельно? Сначала надо настроиться в тональности (в начале каждого примера написано тоническое трезвучие), затем сыграть цепочку целиком, спеть по голосам и проанализировать. После этого можно сверить свой ответ с соответствующей цифровкой. Очень полезно постараться запомнить цепочку наизусть, сыграть, не заглядывая в нотный источник, и спеть по голосам. Возможно и транспонирование в другие тональности.

Надеюсь, что данное учебное пособие поможет всем желающим в работе по освоению слухового анализа.

И. РУСЯЕВА

МОСКВА, 2018

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I. ОДНОТОНАЛЬНЫЕ ПОСТРОЕНИЯ

1. Простые интерваллы в сочетании с основными трезвучиями и их обращениями

22 numbered musical exercises, each consisting of a single staff in treble clef with a common time signature. The exercises are arranged in two columns. Each exercise demonstrates a specific interval combined with a triad or its inversion. The intervals shown include: 1. Major second, 2. Minor second, 3. Major third, 4. Minor third, 5. Major fourth, 6. Minor fourth, 7. Major fifth, 8. Minor fifth, 9. Major sixth, 10. Minor sixth, 11. Major seventh, 12. Minor seventh, 13. Major octave, 14. Minor octave, 15. Major ninth, 16. Minor ninth, 17. Major tenth, 18. Minor tenth, 19. Major eleventh, 20. Minor eleventh, 21. Major twelfth, 22. Minor twelfth. The exercises are numbered 1 through 22.

This musical score consists of ten staves of music, numbered 23 through 40. Each staff begins with a treble clef and a 6/8 time signature. The key signature changes throughout the piece: measures 23-24 are in B-flat major; measures 25-26 are in D major; measures 27-28 are in B-flat major; measures 29-30 are in D major; measures 31-32 are in B-flat major; measures 33-34 are in D major; measures 35-36 are in B-flat major; measures 37-38 are in D major; measure 39 is in B-flat major; and measure 40 is in B-flat major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes stems, beams, and various chord symbols.

ЦИФРОВКИ

- | | |
|---|--|
| 1. C-dur: I – IV ⁶ ₄ – м.6 – м.3 – б.3
VII II I | 11. F-dur: I ⁶ ₄ – IV ₆ – V ₆ – I – м.6 – б.6 – м.6
VII IV III |
| 2. e-moll: ч.8 – б.3 – IV ⁶ ₄ – V ₆ – I
I III | 12. g-moll: м.3 – б.6 – ч.8 – б.3 – IV ₆ – I ⁶ ₄ – V
I VI V VI |
| 3. B-dur: I ⁶ ₄ – IV ₆ – ч.5 – б.6 – м.6
I II III | 13. E-dur: б.2 – б.6 – м.3 – м.6 – V ₆ – V ⁶ ₄ – I ₆
IV IV III III |
| 4. c-moll: I ⁶ ₄ – I ₆ – V ⁶ ₄ – б.2 – б.6
IV III | 14. gis-moll: IV ⁶ ₄ – V ₆ – I – б.6 – б.6 – ч.4 – б.3
VI IV V V |
| 5. A-dur: м.6 – б.3 – б.3 – V – I ⁶ ₄
III IV V | 15. F-dur: м.7 – ч.5 – б.2 – м.6 – I – IV ₆ – V
VII I IV IV |
| 6. h-moll: V ⁶ ₄ – I ₆ – IV – б.3 – м.7 – м.3
V V I | 16. a-moll: ч.8 – б.3 – б.6 – IV ₆ – V – I ⁶ ₄ – I ₆ – V ⁶ ₄
I V III |
| 7. Es-dur: ч.8 – м.3 – м.3 – V ₆ – I – I ₆
I III IV | 17. D-dur: IV – IV ⁶ ₄ – V ₆ – I – б.2 – м.6 – ч.5 – б.3
IV III V I |
| 8. f-moll: IV ⁶ ₄ – V ₆ – I – б.6 – ч.5 – м.3
VI V I | 18. fis-moll: б.2 – б.6 – м.3 – м.6 – V ₆ – I – IV ₆ – V
IV III IV VII [#] |
| 9. D-dur: I ⁶ ₄ – IV ^r ₆ – V – м.7 – м.6 – ч.5
II III I | 19. As-dur: IV ^r ₆ – I ⁶ ₄ – V – V ⁶ ₄ – I ₆ – б.6 – б.2 – м.6
V I VII |
| 10. cis-moll: б.2 – б.6 – ч.4 – V ⁶ ₄ – I ₆ – I ⁶ ₄
IV III II | 20. f-moll: м.6 – м.3 – ч.4 – б.6 – IV – I ⁶ ₄ – V – I ₆
VII [#] I II III |

21.D-dur: 6.6 – 6.6 – 6.6 – ч.8 – IV⁶₄ – V₆ – I – V⁶₄ – I₆
V VI^b II I

22.e-moll: I⁶₄ – IV – V⁶₄ – I₆ – м.3 – м.6 – м.3 – 6.6 – ч.8
IV VII[#] I VI V

23.Es-dur: 6.6 – 6.6 – м.3 – м.3 – 6.6 – V₆ – I – IV^r₆ – V
V VI^b IV III I

24.g-moll: I – IV⁶₄ – V₆ – I – 6.6 – ч.8 – м.3 – м.3 – ч.5
VI V VII[#] I V

25.H-dur: ч.8 – 6.3 – м.6 – 6.3 – 6.6 – I₆ – IV – IV⁶₄ – I
I V III IV II

26.fis-moll: V⁶₄ – I₆ – IV⁶₄ – V₆ – I – 6.7 – м.6 – ч.5 – 6.3
VI V IV V

27.B-dur: ч.8 – 6.3 – 6.7 – м.6 – IV – IV⁶₄ – V₆ – I – V⁶₄ – I₆
I V IV III

28.c-moll: I⁶₄ – I₆ – IV – IV⁶₄ – V₆ – V⁶₄ – I₆ – 6.6 – ч.5 – 6.6
VI V III

29.G-dur: м.3 – м.3 – ч.8 – м.3 – V₆ – V – I⁶₄ – IV – IV₆ – V
IV III I II

30.h-moll: ч.8 – 6.3 – м.3 – 6.6 – V – I₆ – IV – IV⁶₄ – V₆ – I
I III IV VI

- 31.Des-dur: $I_4^6 - IV - I_6 - I - m.3 - \flat.6 - m.6 - \flat.3 - m.3 - \flat.2 - m.6 - \natural.5$
 II I VII I III IV III V
- 32.c-moll: $\flat.6 - \flat.3 - \flat.6 - \flat.3 - \natural.8 - V_6 - V_4^6 - I_6 - IV_6 - V - I_6$
 VI V IV III I
- 33.E-dur: $I_4^6 - IV_6^r - V - I_6 - IV_4^6 - I - m.3 - m.6 - m.6 - \flat.3 - \natural.5$
 II I VII I V
- 34.fis-moll: $m.3 - m.3 - \flat.6 - \natural.5 - \flat.6 - IV - IV_6 - V - V_6 - V_4^6 - I_6$
 VII \sharp I VI V III
- 35.F-dur: $IV_4^6 - V_6 - I - IV_6 - V - m.3 - m.7 - \natural.5 - \flat.2 - \flat.6 - \natural.8$
 VI VII I IV IV I
- 36.b-moll: $\natural.8 - m.3 - m.3 - \flat.6 - \natural.5 - \flat.6 - IV - IV_4^6 - V_6 - V_4^6 - I_6 - V$
 V VII \sharp I VI V III
- 37.H-dur: $IV_6 - V - V_4^6 - I_6 - IV - m.7 - \flat.3 - m.6 - m.3 - m.7 - \natural.4 - \natural.8$
 II V III II VII II I
- 38.e-moll: $\natural.8 - m.3 - m.3 - \natural.4 - \flat.6 - \flat.6 - IV - IV_4^6 - V_6 - I - IV_6 - I_4^6$
 V II I II II III
- 39.Es-dur: $IV - IV^r - I_6 - IV_4^6 - V_6 - \flat.3 - m.6 - \natural.5 - m.6 - m.3 - \flat.3 - \natural.8$
 I VI V VII II I I
- 40.g-moll: $\natural.8 - m.3 - m.3 - \flat.6 - m.7 - m.3 - IV_6 - V - I_6 - IV - IV_6 - I$
 V VII \sharp IV IV **V** **J**

2. Тритоны всех видов мажора и минора в сочетании с D7 и его обращениями

The image displays 20 numbered musical examples, arranged in two columns and ten rows. Each example consists of a single staff of music in treble clef, showing a sequence of chords and notes. The examples are numbered 41 through 62. The notation includes various key signatures (one flat, two flats, one sharp, two sharps, three sharps) and time signatures (mostly 4/4, some 3/4). The examples illustrate different tritone combinations and their interaction with the D7 chord and its inversions.

This musical score consists of ten staves of music, numbered 63 through 80. Each staff begins with a measure number and a key signature. The key signatures are: 63 (F#), 64 (F#), 65 (Bb), 66 (Bb), 67 (F#), 68 (F#), 69 (Bb), 70 (Bb), 71 (F#), 72 (F#), 73 (F#), 74 (Bb), 75 (F#), 76 (F#), 77 (Bb), 78 (Bb), 79 (F#), and 80 (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as chords and rests. Some measures contain double bar lines, indicating section breaks or repeat signs. The overall style is characteristic of a guitar accompaniment or a short instrumental piece.

ЦИФРОВКИ

- | | |
|---|---|
| <p>41. F-dur: у.м.5 – б.3 – IV₆ – V₇ – I
VII I</p> | <p>51. D-dur: I⁶₄ – IV^r₆ – V₂ – I₆ – б.3 – у.м.5 – м.3
IV II III</p> |
| <p>42. c-moll: V₂ – I₆ – м.3 – у.м.5 – б.3
IV II III</p> | <p>52. h-moll: у.в.4 – б.6 – ч.8 – IV⁶₄ – V⁶₅ – V⁴₃ – I
III II I</p> |
| <p>43. D-dur: б.3 – у.в.4 – б.6 – V₂ – I₆
I VI^b V</p> | <p>53. Des-dur: IV₆ – V – V₂ – I₆ – м.3 – у.м.5 – м.3
II II III</p> |
| <p>44. fis-moll: у.в.4 – б.6 – ч.8 – V⁶₅ – I
III II I</p> | <p>54. f-moll: у.м.5 – м.3 – у.м.5 – б.3 – I₆ – V⁴₃ – I
VII[#] I II III</p> |
| <p>45. As-dur: ч.8 – у.м.5 – м.3 – V⁶₅ – I
I II III</p> | <p>55. H-dur: I₆ – V⁴₃ – I – б.3 – у.м.5 – м.3 – ч.8
IV II III I</p> |
| <p>46. g-moll: V⁴₃ – I – IV⁶₄ – ч.4 – у.в.4 – б.6
II IV III</p> | <p>56. e-moll: б.2 – у.в.4 – б.6 – у.м.5 – б.3 – I⁶₄ – V₂ – I₆
IV IV III II III</p> |
| <p>47. E-dur: IV^r₆ – V⁶₅ – I – у.в.4 – м.6 – ч.5
IV III I</p> | <p>57. Es-dur: м.6 – б.3 – у.м.5 – м.3 – I₆ – IV⁶₄ – V⁶₅ – I
III IV II III</p> |
| <p>48. cis-moll: у.м.5 – б.3 – у.в.4 – б.6 – V⁶₅ – I
II III IV III</p> | <p>58. d-moll: V – V₂ – I₆ – IV⁶₄ – м.6 – у.м.5 – м.3 – ч.8
VII[#] VII[#] I I</p> |
| <p>49. B-dur: б.3 – у.в.4 – б.6 – IV^r₆ – V₇ – I
I VI^b V</p> | <p>59. G-dur: V₂ – I₆ – V⁴₃ – I – у.м.5 – м.3 – у.м.5 – б.3
II III VII I</p> |
| <p>50. d-moll: IV⁶₄ – V⁶₅ – I – у.в.4 – б.6 – ч.8
III II I</p> | <p>60. gis-moll: ч.8 – у.м.5 – м.3 – м.3 – IV₆ – V – V₇ – I
V VI[#] VII[#] I</p> |

61. Es-dur: m.6 – ym.5 – m.3 – ym.5 – б.3 – V⁶₅ – I – V⁶₄ – I₆
 III II III VII I
62. b-moll: V₂ – I₆ – IV₆ – V₇ – I – б.6 – yb.4 – m.6 – б.6
 VI VI V III
63. A-dur: IV^r₆ – V – V₂ – I₆ – ym.5 – m.3 – б.3 – yb.4 – m.6
 II III IV IV III
64. h-moll: ч.8 – yb.4 – б.6 – yb.4 – m.6 – V₂ – I₆ – IV₆ – V
 I IV III VI V
65. Des-dur: б.3 – yb.4 – б.6 – m.3 – yb.4 – m.6 – V⁴₃ – V₂ – I₆
 I VI^b V IV IV III
66. es-moll: V⁶₅ – V⁴₃ – I – IV⁶₄ – m.6 – ym.5 – m.3 – б.6 – yb.4 – m.6
 VII[#] VII[#] I VI VI V
67. D-dur: б.6 – б.3 – yb.4 – m.6 – ym.5 – m.3 – IV⁶₄ – V⁶₅ – V₇ – I
 VI^b V IV III II III
68. a-moll: IV⁶₄ – V⁶₅ – I – IV₆ – V₇ – I – б.6 – yb.4 – m.6 – б.6
 VI VI V III
69. As-dur: IV₆ – IV^r₆ – V₇ – I – yb.4 – б.6 – б.2 – yb.4 – m.6 – ч.5
 VI^b V V IV III V
70. g-moll: ym.5 – m.3 – m.3 – ym.5 – б.3 – V⁴₃ – I – V⁶₅ – I
 VI[#] VII[#] I II III

- 71.E-dur: $IV^{\flat 6}_4 - V^6_5 - I - V^6_4 - I_6 - \flat 3 - ym.5 - m.3 - m.7 - ym.5 - \flat 3$
IV II III VI VII I
- 72.fis-moll: $\flat 2 - ym.5 - \flat 3 - ym.5 - m.3 - IV_6 - I^6_4 - V_2 - I_6 - V_7 - I$
III II III VII \sharp I
- 73.F-dur: $V^6_5 - V_7 - I - IV_6 - IV^{\flat}_6 - V - m.6 - ym.5 - \flat 3 - yb.4 - \flat 6$
VII VII I VI \flat V
- 74.b-moll: $I^6_4 - V_2 - I_6 - IV_6 - V - \flat 6 - yb.4 - \flat 6 - \flat 8 - yb.4 - \flat 6$
III III II I IV III
- 75.A-dur: $yb.4 - \flat 6 - yb.4 - m.6 - IV_6 - V - V_2 - I_6 - V^6_4 - I^4_3 - I$
VI \flat V IV III
- 76.gis-moll: $m.6 - ym.5 - m.3 - \flat 6 - yb.4 - m.6 - V - V_2 - I_6 - V_6 - V^6_3 - I$
VII \sharp VII \sharp I VI VI V
- 77.B-dur: $I^6_4 - IV_6 - V_2 - I_6 - V^4_3 - I - \flat 3 - ym.5 - m.3 - \flat 3 - yb.4 - m.6$
IV II III V IV III
- 78.c-moll: $ym.5 - m.3 - ym.5 - \flat 3 - m.6 - V - V_2 - I - V^4_3 - I - V^6_5 - I$
VII \sharp I II III V
- 79.D-dur: $V_7 - I - IV_6 - V_2 - I_6 - V^4_3 - I - m.3 - ym.5 - m.3 - yb.4 - m.6$
II II III IV III
- 80.e-moll: $m.3 - ym.5 - m.3 - m.3 - ym.5 - \flat 3 - I_6 - IV - V^4_3 - I - V^6_5 - I$
I VI \sharp VII \sharp I II III

3. Характерные интервалы в сочетании с VII⁷ и II⁷

The image displays 18 numbered musical examples, each consisting of a single staff of music. The examples are arranged in two columns and nine rows. Each example shows a specific interval combination in the context of a VII⁷ or II⁷ chord. The notation includes treble clefs, various key signatures (including major, minor, and augmented), and time signatures (mostly common time, C). The examples illustrate how different intervals (such as thirds, fourths, fifths, and sixths) are perceived when combined with the complex structure of a dominant seventh chord.

81 82

83 84

85 86

87 88

89 90

91 92

93 94

95 96

97 98

99 100

This image shows a musical score for guitar, consisting of ten staves of music. Each staff begins with a measure number from 101 to 120. The notation includes treble clefs, various key signatures (including one with three sharps and one with three flats), and time signatures (mostly 8/8 and 12/8). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex chord structures with many accidentals. The score is presented in a standard musical notation format with a single melodic line on a six-string guitar.

ЦИФРОВКИ

81. B-dur: 6.3 - yв.5 - 6.6 - II₇ - I₆
I VI^b V
82. cis-moll: yм.7 - ч.5 - II₇ - I₆ - V
VII[#] I
83. G-dur: VII₇ - I - м.6 - yв.2 - ч.4
VI VI^b V
84. f-moll: II₇ - I₆ - I - yм.4 - м.3
VII[#] I
85. Es-dur: 6.3 - yм.4 - м.3 - II₇ - I₆
I III III
86. h-moll: VII₇ - V⁶₅ - I - ч.4 - yм.7 - ч.5
II VII[#] I
87. A-dur: yв.5 - 6.6 - м.6 - II^r₇ - I₆ - I
VI^b V III
88. c-moll: II₇ - V⁴₃ - I - 6.3 - yв.5 - 6.6
III III III
89. F-dur: VII₇ - VII^r₇ - I - м.6 - yв.5 - 6.6
VI VI^b V
90. fis-moll: VII₇ - I - II₇ - I₆ - yв.2 - ч.4
VI V
91. E-dur: м.3 - yв.5 - 6.6 - I - VII₇ - V⁶₅ - I
VI VI^b V
92. c-moll: 6.3 - yв.5 - 6.6 - м.3 - VII₇ - V⁶₅ - I
III III III I
93. As-dur: IV₆ - VII₇ - V⁶₅ - I - м.6 - yв.2 - ч.4
VI VI^b V
94. e-moll: 6.6 - yв.5 - 6.6 - II₇ - I₆ - VII₇ - I
IV III III
95. D-dur: yм.4 - м.3 - yм.7 - ч.5 - II₇ - V⁴₃ - I
III III VII I
96. d-moll: VII₇ - V⁶₅ - I - I₆ - м.3 - 6.6 - yв.2 - ч.4
IV VI VI V
97. H-dur: yв.2 - ч.4 - 6.6 - yм.4 - м.3 - II₇ - V⁴₃ - I
VI^b V IV III III
98. cis-moll: II₇ - I₆ - VII₇ - I - yв.5 - 6.6 - yм.4 - м.3
III III VII[#] I
99. Des-dur: 6.3 - м.6 - yв.5 - 6.6 - V₂ - I₆ - VII₇ - I
I VI VI^b V
100. a-moll: VII₇ - V⁶₅ - I - IV₆ - V - 6.2 - yм.4 - м.3
I VII[#] I

101. G-dur: VII^c₇ - I - IV₆ - V - yв.4 - м.6 - м.3 - yв.5 - б.6
 IV III VI VI^b V

102. es-moll: м.3 - yм.7 - ч.5 - м.3 \overline{V}_6 VII₇ - I - V⁴₃ - I
 IV VII[#] I I

103. F-dur: м.6 - yв.2 - ч.4 - ч.5 - б.3 - VII₇ - VII^r₇ - V⁶₅ - I
 VI VI^b V I I

104. cis-moll: I⁶₄ - V₂ - I₆ - II₇ - I₆ - yм.5 - б.3 - yм.7 - ч.5
 II III VII[#] I

105. A-dur: м.6 - yв.5 - б.6 - м.6 - IV - II₇ - II^r₇ - I₆ - I
 VI VI^b V III

106. g-moll: I⁶₄ - IV^m₆ - VII₇ - I - I₆ - м.3 - yм.7 - м.6 - м.3 - **2. 8**
 IV VII[#] VII[#] I \overline{V}

107. Es-dur: б.6 - б.6 - yв.2 - ч.4 - I₆ - IV^r - II^r₇ - I₆ - VII^r₇ - I
 VI^b V VI^b V

108. e-moll: б.6 - м.3 - yм.7 - ч.5 - V₂ - I₆ - IV⁶₄ - VII₇ - V⁶₅ - I
 III II VII[#] I

109. H-dur: II₇ - II^r₇ - V⁴₃ - I - м.3 - м.3 - ч.8 - yв.5 - б.6 - ч.5
 III IV IV VI^b V V

110. c-moll: IV⁶₄ - VII₇ - V⁶₅ - I - I₆ - м.3 - б.6 - yв.2 - ч.4 - ч.8
 IV VI VI V III

111.B-dur: yв.5 – б.6 – yв.2 – ч.4 – б.6 – I₆ – IV – II^r₇ – I₆ – VII^r₇ – I
 VI^b V VI^b V IV

112.h-moll: IV – I₆ – II₇ – V⁴₃ – I – м.3 – yм.7 – ч.5 – б.3 – yв.5 – б.6
 II VII[#] I III III III

113.E-dur: yм.7 – ч.5 – б.3 – yв.5 – б.6 – V₇ – I – IV⁶₄ – VII^r₇ – I – I₆
 VII I I VI^b V

114.c-moll: I⁶₄ – IV₆ – V – I₆ – II₇ – V⁴₃ – I – б.3 – yв.5 – б.6 – ч.5
 III III III V

115.Des-dur: б.3 – yв.5 – б.6 – yм.5 – м.3 – VII₇ – VII^r₇ – I – I₆ – II₇ – I₆
 I VI^b V II III

116.fis-moll: yм.7 – yм.5 – м.3 – б.6 – ч.8 – V – I₆ – II₇ – V⁴₃ – I – V₂ – I₆
 VII[#] VII[#] I VI V

117.A-dur: I – IV⁶₄ – VII^r₇ – I – IV₆ – V₂ – I₆ – ч.4 – yв.5 – б.6 – yм.4 – м.3
 VI VI^b V III III

118.f-moll: yв.5 – б.6 – м.3 – yм.7 – ч.5 – м.3 – VII₇ – V⁶₅ – I – I₆ – II₇ – I₆
 III III II VII[#] I III

119.F-dur: II₇ – V⁴₃ – I – IV⁶₄ – VII₇ – V⁶₅ – I – yв.5 – б.6 – б.2 – yм.7 – м.6 – ч.5
 VI^b V I VII VII I

120.a-moll: ч.8 – yв.5 – б.6 – yм.4 – м.3 – IV₆ – V – V₆ – VII₇ – I – V⁶₄ – I₆
 III III III VII[#] I

4. Альтерированные интервалы в сочетании с побочными трезвучиями и их обращениями

This page contains 27 musical exercises, numbered 121 through 147, arranged in two columns. Each exercise is written on a single staff in a specific key signature and time signature. The exercises demonstrate the combination of altered intervals with secondary triads and their inversions. The exercises are as follows:

- 121: Treble clef, key of D major, 3/4 time.
- 122: Treble clef, key of B minor, 3/4 time.
- 123: Treble clef, key of D major, 3/4 time.
- 124: Treble clef, key of B minor, 3/4 time.
- 125: Treble clef, key of D major, 3/4 time.
- 126: Treble clef, key of B minor, 3/4 time.
- 127: Treble clef, key of B minor, 3/4 time.
- 128: Treble clef, key of D major, 3/4 time.
- 129: Treble clef, key of D major, 3/4 time.
- 130: Treble clef, key of B minor, 3/4 time.
- 131: Treble clef, key of B minor, 3/4 time.
- 132: Treble clef, key of D major, 3/4 time.
- 133: Treble clef, key of D major, 3/4 time.
- 134: Treble clef, key of B minor, 3/4 time.
- 135: Treble clef, key of B minor, 3/4 time.
- 136: Treble clef, key of D major, 3/4 time.
- 137: Treble clef, key of D major, 3/4 time.
- 138: Treble clef, key of B minor, 3/4 time.
- 139: Treble clef, key of B minor, 3/4 time.
- 140: Treble clef, key of D major, 3/4 time.
- 141: Treble clef, key of D major, 3/4 time.
- 142: Treble clef, key of B minor, 3/4 time.
- 143: Treble clef, key of B minor, 3/4 time.
- 144: Treble clef, key of D major, 3/4 time.
- 145: Treble clef, key of D major, 3/4 time.
- 146: Treble clef, key of B minor, 3/4 time.
- 147: Treble clef, key of B minor, 3/4 time.

148

149

150

151

152

153

154

155

156

157

158

159

160

This image displays a sequence of ten musical staves, numbered 148 through 160. Each staff contains a single measure of music. The notation is written on a five-line staff with a treble clef. The key signature and time signature vary across the measures, including combinations of sharps and flats, and time signatures such as 3/4, 2/4, and 4/4. The notes and rests are clearly marked with stems and beams, and some notes include accidentals (sharps, flats, naturals).

ЦИФРОВКИ

- | | |
|---|--|
| <p>121. A-dur: V₇ – VI – б.6 – ув.6 – ч.8
IV IV III</p> | <p>129. H-dur: б.6 – ум.6 – ч.4 – II₆ – VII₆ – I
IV IV# V</p> |
| <p>122. g-moll: м.6 – ув.6 – ч.8 – VI₆ – I
II II^b I</p> | <p>130. c-moll: VII^r – I – II – I – ув.6 – ч.8
II^b I</p> |
| <p>123. F-dur: ум.3 – ч.1 – IV₆ – VI^b – I⁶₄
VII I</p> | <p>131. As-dur: ч.8 – ч.5 – дв.ум.5 – м.3 – II₆ – V₂ – I₆
I II II# III</p> |
| <p>124. h-moll: III^r₆ – V₂ – I₆ – ум.3 – ч.1
IV# V</p> | <p>132. fis-moll: I₆ – VII₆ – VI₆ – V₆ – м.3 – ув.6 – ч.8
I II^b I</p> |
| <p>125. E-dur: V₆ – VII – I – ув.6 – ч.8
VI^b V</p> | <p>133. D-dur: IV₆ – VI^b – I⁶₄ – б.3 – ум.3 – ч.1 – м.6
IV IV# V III</p> |
| <p>126. f-moll: ум.5 – дв.ум.5 – м.3 – I₆ – VII^r₆ – I
VII# VII# I</p> | <p>134. d-moll: б.6 – б.3 – ум.3 – ч.1 – VI₆ – VII₇ – I
III IV IV# V</p> |
| <p>127. B-dur: IV₆ – V₇ – VI – б.6 – ум.3 – ч.1
IV IV# I</p> | <p>135. Es-dur: I₆ – II^r – I – ч.5 – дв.ум.5 – м.3 – ч.8
II II# III I</p> |
| <p>128. e-moll: I₆ – VII^r₆ – VI₆ – V^r₆ – ув.6 – ч.8
VI V</p> | <p>136. cis-moll: б.2 – ум.5 – дв.ум.5 – м.3 – II₆ – I₆ – I
I VII# VII# I</p> |
| <p>137. H-dur: IV₆ – IV^r₆ – V₇ – VI – б.6 – б.3 – ув.6 – ч.8
IV V II^b I</p> | |
| <p>138. f-moll: б.2 – ум.5 – дв.ум.5 – м.3 – V^r₆ – IV₆ – III^r₆ – I⁶₄
I VII# VII# I</p> | |

139. Es-dur: $I_6 - II_6 - V_3^4 - I - \text{ув.6} - \text{ч.8} - \text{м.6} - \text{ч.5}$
 $II^b \quad I \quad VI \quad V$
140. cis-moll: $\text{ув.2} - \text{ч.4} - \text{дв.ум.3} - \text{ч.6} - VI_6 - I - III^r - I_6$
 $VI \quad V \quad IV^b \quad V$
141. H-dur: $I_6 - II - V_3^4 - I - \text{ум.3} - \text{ч.1} - \text{б.3} - \text{ув.6} - \text{ч.8}$
 $IV^\sharp \quad V \quad IV \quad II^b \quad I$
142. c-moll: $I_4^6 - IV_6 - III^r - I_6 - \text{ум.3} - \text{ч.1} - \text{б.2} - \text{дв.ум.5} - \text{м.3}$
 $IV^\sharp \quad V \quad I \quad VII^\sharp \quad I$
143. As-dur: $\text{ув.5} - \text{б.6} - \text{б.3} - \text{ум.3} - \text{ч.1} - VI^b - I_4^6 - II_6^r - I_6$
 $VI^b \quad V \quad IV \quad IV^\sharp \quad V$
144. fis-moll: $\text{ум.5} - \text{дв.ум.5} - \text{м.3} - \text{б.6} - II - \text{б.3} - VII^r - \text{м.3} - I_6$
 $VII^\sharp \quad VII^\sharp \quad I \quad III \quad III \quad I$
145. D-dur: $I_4^6 - II_6^r - I_6 - I - \text{м.3} - \text{б.6} - \text{ув.6} - \text{ч.8} - \text{м.6}$
 $II \quad IV \quad IV \quad III \quad III$
146. g-moll: $\text{м.3} - \text{м.10} - \text{дв.ув.4} - \text{б.6} - \text{ч.4} - V_4^6 - I_6 - II_6 - VII_6^r - I$
 $I \quad IV \quad IV^b \quad III \quad II$
147. Des-dur: $I_6 - II_6 - V_7 - VI - \text{б.6} - \text{ув.4} - \text{м.6} - \text{б.3} - \text{ум.3} - \text{ч.1}$
 $IV \quad IV \quad III \quad IV \quad IV^\sharp \quad V$
148. h-moll: $\text{б.3} - \text{ч.8} - \text{ум.8} - \text{б.6} - II_6 - V - V_4^6 - V_3^4 - I - I$
 $V \quad II \quad II \quad III$
149. G-dur: $IV_4^{r6} - VII_7^r - I - IV_6 - VI^r - I_4^6 - \text{б.2} - \text{м.6} - \text{ув.6} - \text{ч.8}$
 $I \quad VI \quad VI^b \quad V$

- 150.g-moll:ym.5 – дв.ym.5 – м.3 – б.6 – уб.6 – ч.8 – I – Vⁿ₆ – VI – IV₆ – V
VII[#] II[#] I VI VI V
- 151.Es-dur: I₆ – VII₆ – VI₆ – VII^r₇ – V⁶₅ – I – м.10 – ум.3 – ч.1 – ум.5 – м.3
VI II[#] III II III
- 152.gis-moll:м.6 – м.3 – б.6 – ум.6 – ч.4 – I₆ – II – ~~б.3~~ – IV – II₆ – I
V IV[#] IV IV[#] V III
- 153.D-dur: IV₆ – VI^b – I⁶₄ – I₆ – ч.5 – дв.ум.5 – м.3 – м.7 – м.3 – б.3 – м.6
II II[#] III VII VII I III
- 154.f-moll:м.3 – ум.7 – м.6 – м.3 – м.3 – б.6 – уб.6 – ч.8 – III^r₆ – V₂ – I₆
IV VII[#] VII[#] II I VI VI V
- 155.B-dur: I₆ – II₆ – V₇ – VI – м.3 – б.7 – б.6 – м.6 – ч.5 – дв.ум.5 – м.3
VII IV IV III II II[#] III
- 156.cis-moll: I⁶₄ – II₆ – VII^r₆ – I – II – б.3 – ум.5 – дв.ум.5 – м.3 – IV₆ – V
III VII[#] VII[#] I
- 157.A-dur: уб.5 – б.6 – м.3 – б.6 – м.3 – уб.6 – ч.8 – I₆ – IV^r – IV^r₆ – VI^r – I⁶₄
VI^b V IV[#] IVⁿ III IV III
- 158.d-moll: III^r₆ – VII^r – I – VII^r₆ – I₆ – м.3 – ум.3 – ч.1 – м.7 – б.6 – ум.12 – м.10
IV IV[#] V IV III VII[#] I
- 159.Des-dur: б.6 – б.3 – ум.3 – ч.1 – м.10 – б.10 – II – V⁴₃ – I – II^r – м.3
V IV IV[#] V VII I III
- 160.h-moll: м.10 – б.6 – II₆ – I₆ – II – б.3 – IV⁶₄ – VII^r₇ – I – уб.4 – дв.уб.4 – б.6
I IV III IV IV^b III

5. Пройденные интервалы в сочетании с обращениями VII⁷ и II⁷

The image displays a series of 15 musical exercises, numbered 161 through 185, arranged in two columns. Each exercise is presented on a single staff in treble clef. The exercises are organized into pairs, with the first exercise of a pair on the left and the second on the right. The exercises are as follows:

- 161: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 162: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 163: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 164: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 165: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 166: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 167: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 168: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 169: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 170: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 171: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 172: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 173: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 174: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 175: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 176: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 177: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 178: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 179: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 180: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 181: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 182: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 183: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 184: Treble clef, C major, 4/4 time. Interval: G4-A4.
- 185: Treble clef, C major, 4/4 time. Interval: G4-A4.

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

This musical score consists of ten staves of music, numbered 186 through 200. Each staff begins with a treble clef and a common time signature (C). The key signature changes throughout the piece: 186 (three flats), 187 (three flats), 188 (three sharps), 189 (three sharps), 190 (three flats), 191 (three flats), 192 (three sharps), 193 (three sharps), 194 (three sharps), 195 (three flats), 196 (three flats), 197 (three sharps), 198 (three sharps), 199 (three flats), and 200 (three flats). The notation includes various chords, arpeggios, and melodic lines, with some measures containing double bar lines and repeat signs.

ЦИФРОВКИ

161. E-dur: б.3 – м.6 – ув.6 – ч.8 – V₆ – I – II⁴₃ – V
 I VI VI^b I
162. c-moll: I – II⁴₃ – V₇ – VI – б.6 – ув.4 – б.6 – ч.5
 IV IV III I
163. As-dur: ув.6 – ч.8 – ув.4 – м.6 – II⁶₅ – I₆ – II⁴₃ – V
 VI^b V IV III
164. fis-moll: ум.7 – ум.5 – м.3 – б.10 – ув.4 – м.6 – VII⁴₃ – I₆
 VII[#] VII[#] I VI VI V
165. D-dur: II^r₂ – VII^r₇ – I – V⁶₄ – I₆ – м.3 – м.10 – б.3
 IV II V
166. g-moll: м.3 – м.6 – ув.6 – ч.8 – I – II⁴₃ – V₇ – I
 I VI[#] VI[#] V
167. F-dur: I₆ – VII⁶₅ – VII^{r4}₃ – I₆ – ум.5 – м.3 – ув.2 – ч.4
 II III VI^b V
168. e-moll: IV₆ – VII₂ – V₇ – VI – б.10 – ув.2 – б.3 – б.6
 III VI V III
169. H-dur: м.6 – б.6 – ув.2 – ч.4 – II⁶₅ – II⁴₃ – VII^r₂ – V₇ – I
 VI IV VI^b V
170. f-moll: м.10 – ув.2 – ч.4 – ум.5 – б.3 – VII⁶₅ – I₆ – II₂ – I
 I VI V II III

171. B-dur: yв.2 – ч.4 – ч.8 – б.3 – дв.ум.5 – м.3 – I⁶₄ – II⁶₅ – VII⁴₃ – I₆

VI^b V III IV II[#] III

172. h-moll: I⁶₄ – VII⁴₃ – V₂ – I₆ – м.10 – yв.2 – ч.4 – б.6 – б.10

I VI V IV III

173. A-dur: VII^r₂ – V₇ – VI – II⁶₅ – V₂ – I₆ – м.6 – yв.6 – ч.8

VI VI^b V

174. b-moll: yм.5 – дв.ум.5 – м.3 – б.6 – yв.4 – б.6 – VII⁶₅ – I₆ – II₂ – I

VII[#] VII[#] I IV IV III

175. Es-dur: yм.7 – yм.5 – б.3 – б.6 – б.3 – VII^r₇ – I – VII⁶₅ – I₆

VII VII I VI^b V

176. cis-moll: VII⁴₃ – I₆ – VII₂ – ~~V₇~~ – б.6 – м.6 – б.6 – м.10

IV IV III I

177. H-dur: ч.5 – дв.ум.5 – м.3 – б.10 – yв.2 – б.3 – I₆ – II⁶₅ – V₇ – I

II II[#] III I VI^b V

178. d-moll: II⁴₃ – II⁶₅ – V₂ – I₆ – II – б.3 – yм.7 – yм.5 – ч.4 – м.3

III VII[#] VII[#] I I

179. B-dur: м.6 – yв.6 – ч.8 – м.3 – yв.4 – м.6 – II – VII⁴₃ – V₂ – I₆

VI VI^b V IV[#] IVⁿ III

180. fis-moll: VII⁴₃ – VII⁶₅ – I₆ – II₂ – V⁶₅ – I – б.6 – yв.6 – ч.8 – ч.5

VI VI V V

181. Fis-dur: $\Pi^r_2 - VII_7 - I - VII^r_5 - I_6 - m.10 - ym.5 - 6.3 - yb.5 - 6.6$
 VII VII I VI^b V

182. c-moll: $m.6 - m.3 - 6.6 - 6.3 - ym.7 - 4.5 - VII^6_5 - I_6 - \Pi^6_3 - I$
 V IV[#] IV III VII[#] I

183. As-dur: $VII^r_7 - I - VII^r_2 - V_7 - I - 6.6 - yb.6 - 4.8 - ym.4 - m.3$
 IV IV III III III

184. e-moll: $6.2 - yb.4 - 6.6 - m.10 - ym.5 - m.3 - VII^6_5 - I_6 - \Pi_2 - I$
 IV IV III VII[#] VII[#] I

185. D-dur: $I^6_4 - VII^4_3 - V_2 - I_6 - \Pi^r - I - 6.6 - ym.7 - 4.5 - 6.7 - m.6$
 I VII I IV III

186. f-moll: $I_6 - VII^4_3 - VII^6_5 - I_6 - \Pi_2 - I - ym.7 - ym.5 - m.3 - 6.9 - 6.6$
 VII[#] VII[#] I IV III

187. F-dur: $ym.7 - ym.5 - 6.3 - m.6 - yb.6 - 4.8 - \Pi^6_5 - V_2 - I_6 - VII^4_3 - I$
 VII VII I VI VI^b V

188. gis-moll: $m.10 - yb.4 - дв. yb.4 - 6.6 - yb.4 - m.6 - VII_2 - VII^4_3 - I_6 - \Pi^4_3 - V$
 I IV IV^b III VI V

189. A-dur: $VI^b - I^6_4 - \Pi^6_5 - V - VII^6_5 - I_6 - 6.6 - 4.8 - ym.7 - 4.5 - 6.3$
 VI^b V VII I I

190. es-moll: $ym.5 - дв. ym.5 - m.3 - ym.5 - 6.3 - V^6_3 - I - \Pi_2 - VII_7 - V^6_5 - I$
 VII[#] VII[#] I II III

191.B-dur:ч.5 – дв.ум.5 – м.3 – б.10 – V – VII^{r4}₃ – I₆ – IV₆ – VII^r₂ – V₇ – I

II II# III I

192.cis-moll: VII^{r4}₃ – I₆ – II₂ – VII₇ – I – уб.4 – б.6 – м.10 – ум.5 – дв.ум.5 – м.3

IV III I VII# VII# I

193.E-dur:ч.8 – ч.5 – м.3 – уб.5 – б.6 – IV₆ – VII₇ – I – II^{r4}₃ – V₇ – I

VI I II VI^b V

194.a-moll:м.10 – уб.2 – ч.4 – ум.4 – м.3 – IV₆ – II^{r4}₃ – V – V₇ – VI – II^{r6}₅ – I

I VI V VII# I

195.Es-dur: VII^{r4}₃ – VII^{r6}₅ – I₆ – II₂ – VII^r₇ – V^{r6}₅ – I – уб.5 – б.6 – б.2 – ум.5 – б.3

VI^b V I VII I

196.as-moll:уб.2 – ч.4 – ум.4 – м.3 – I^{r6}₄ – II^{r6}₅ – V₂ – I₆ – II^{r4}₃ – V – V₇ – I

VI V VII# I

197.A-dur: IV₆ – II^{r4}₃ – V₇ – VI – II^{r6}₅ – V – б.7 – м.6 – II₂ – VII^r₇ – V^{r6}₅ – I

IV III

198.e-moll: I₆ – II^{r6}₅ – VII^{r4}₃ – I₆ – II^{r4}₃ – V – м.7 – б.6 – ум.5 – б.3 – ум.7 – ч.5

IV III II III VII# I

199.Es-dur:м.6 – ч.5 – дв.ум.5 – м.3 – ум.7 – ум.5 – б.3 – IV₆ – II^{r4}₃ – II^{r4}₃ – V₇ – I

III II II# III VII VII I

200.d-moll: II^{r6}₅ – V – VII^{r4}₃ – I₆ – II^{r4}₃ – V – V₂ – I₆ – ум.7 – ч.5 – уб.6 – ч.8

VII# I II^b I

6. Пройденные интерваллы в сочетании с побочными септаккордами и их обращениями

201

202

203

204

205

206

207

208

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210

211

212

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214

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216

217

218

The image displays 18 numbered musical exercises (201-218) in a single system. Each exercise is written on a five-line staff in treble clef. The exercises are organized into pairs: 201 and 202, 203 and 204, 205 and 206, 207 and 208, 209 and 210, 211 and 212, 213 and 214, and 215, 216, 217, and 218. Each exercise begins with a key signature and a time signature. The exercises focus on specific intervals and their combinations with secondary seventh chords and their inversions. The notation includes notes, rests, and chord symbols. Exercises 201-214 are in 8/8 time, while 215-218 are in 4/4 time.

219

220

221

222

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224

225

226

227

228

229

230



Musical notation for measure 230, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes a series of chords and melodic lines.

231



Musical notation for measure 231, featuring a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The notation includes a series of chords and melodic lines.

232



Musical notation for measure 232, featuring a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The notation includes a series of chords and melodic lines.

233



Musical notation for measure 233, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes a series of chords and melodic lines.

234



Musical notation for measure 234, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The notation includes a series of chords and melodic lines.

235



Musical notation for measure 235, featuring a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The notation includes a series of chords and melodic lines.

236



Musical notation for measure 236, featuring a treble clef, a key signature of three flats (Bbb, Ebb, Ab), and a common time signature. The notation includes a series of chords and melodic lines.

237



Musical notation for measure 237, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The notation includes a series of chords and melodic lines.

238



Musical notation for measure 238, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The notation includes a series of chords and melodic lines.

239



Musical notation for measure 239, featuring a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The notation includes a series of chords and melodic lines.

240



Musical notation for measure 240, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The notation includes a series of chords and melodic lines.

ЦИФРОВКИ

201. A-dur: б.3 – м.6 – ув.6 – ч.8 – ув.4 – м.6 – IV₇ – II⁶₅ – V₂ – I₆

I VI VI^b V IV III

202. cis-moll: I⁶₄ – IV₇ – VII⁴₃ – V₂ – I₆ – м.10 – м.3 – ум.7 – м.6 – м.3

I IV VII[#] VII[#] I

203. B-dur: б.3 – ув.5 – б.6 – м.3 – ув.4 – I₆ – I₇ – IV⁴₃ – VII⁶₇ – I

I VI^b V IV[#] IV^u

204. c-moll: I – I₂ – VI₇ – II⁴₃ – V – ув.4 – б.7 – б.6 – ум.7 – ч.5

IV III III VII[#] I

205. E-dur: I₆ – I₇ – IV⁴₃ – VII₇ – V⁶₅ – I – б.6 – б.3 – ум.7 – ч.5

VI^b V VII I

206. h-moll: м.10 – ч.8 – б.6 – ув.2 – б.3 – III₇ – VI⁴₃ – II₇ – I₆ – I

I II III VI V

207. B-dur: I – I₂ – VI₇ – II⁴₃ – V – ув.4 – м.6 – ч.5 – дв.ум.5 – м.3

IV III II II[#] III

208. f-moll: ч.8 – б.6 – ум.5 – м.3 – ув.2 – ч.4 – I₇ – IV⁴₃ – VII₇ – I

V VI[#] VII[#] I VI V

209. D-dur: VI⁶ – I⁶₄ – IV₇ – VII⁴₃ – I – ум.5 – м.3 – м.7 – ум.5 – б.3

II III VI VII I

210. fis-moll: б.6 – м.3 – ум.5 – дв.ум.5 – м.3 – VI₇ – II⁴₃ – V₇ – VI – II⁶₅ – I

III IV VII[#] VII[#] I

211. Es-dur: м.6 – ч.4 – дв.уб.4 – б.6 – м.6 – II₂ – V⁶₅ – V⁴₃ – I – IV₇ – I
VI VI VI^b V III
212. b-moll: IV₇ – VII⁴₃ – I₆ – II⁴₃ – V₇ – VI – м.10 – уб.2 – ч.4 – уб.5 – б.6
IV VI V III III
213. G-dur: II₂ – VII^r₇ – I – VI₇ – II⁴₃ – V – б.6 – м.6 – ч.4 – дв.уб.4 – б.6
IV III VI VI^b V
214. gis-moll: I – I₂ – VI₇ – II⁴₃ – ч.8 – ум.5 – м.3 – м.10 – ум.5 – дв.ум.5 – м.3
V VII[#] I IV VII[#] VII[#] I
215. Des-dur: ч.8 – б.3 – б.6 – м.6 – ум.5 – м.3 – III₇ – VI⁴₃ – II₇ – I₆ – V
I V IV III II III
216. c-moll: б.6 – ч.8 – м.10 – м.6 – уб.4 – б.6 – I₇ – IV⁴₃ – VII₇ – V⁶₅ – I
III II I IV[#] IVⁿ III
217. H-dur: IV₇ – VII⁴₃ – III₇ – VI⁴₃ – II₇ – II^r₇ – I₆ – б.6 – м.3 – ч.5 – дв.ум.5 – м.3
V VI II II[#] III
218. e-moll: ум.7 – ч.5 – уб.4 – б.6 – м.7 – ум.5 – м.3 – V⁶₄ – I₆ – IV₇ – VII⁴₃ – I
VII[#] I IV III VI[#] VII[#] I
219. F-dur: б.10 – уб.2 – б.6 – м.3 – м.3 – м.3 – б.3 – VI₇ – II⁴₃ – V – ум.5 – б.3
I VI^b IV III II[#] IIⁿ I VII I
220. es-moll: I₆ – I⁶₃ – IV – IV₇ – V – б.6 – уб.6 – ч.8 – м.3 – м.6 – уб.6 – ч.8
II II^b I IV II II^b I
221. D-dur: б.6 – м.3 – б.6 – м.3 – м.7 – ум.7 – ч.5 – VII₆ – I₆ – IV₇ – VII⁴₃ – I
V IV[#] IVⁿ III VII VII I

222.fis-moll: II₂ - VII[#]₇ - III⁴₃ - VI₇ - II⁴₃ - V - 6.2 - ум.5 - м.3 - м.6 - уб.6 - ч.8

I VII[#] I II II^b I

223.B-dur: 6.10 - уб.2 - ч.4 - III₇ - VI⁴₃ - II₇ - V⁴₃ - V₂ - I₆ - м.10 - м.10 - м.10

I VI^b V II II[#] III

224.f-moll: I - I₇ - IV⁴₃ - VII₇ - V⁶₅ - I - м.6 - уб.6 - ч.8 - 6.2 - ум.4 - м.3

VI[#] VIⁿ V I VII[#] I

225.E-dur: ум.4 - м.3 - м.7 - ум.5 - 6.3 - VII₆ - I₆ - I₇ - IV⁴₃ - VII₇ - VII^r₇ - I

III III VI VII I

226.h-moll: IV₇ - VII⁴₃ - V₂ - I₆ - I₇ - IV⁴₃ - ум.7 - ч.5 - уб.4 - 6.6 - м.10 - м.10

VII[#] I IV III VII[#] I

227.Ges-dur: ум.7 - ч.5 - уб.2 - ч.4 - 6.6 - 6.2 - I₆ - IV₇ - II⁶₅ - V - VII₇ - I

VII I VI^b V IV IV

228.c-moll: I⁶₄ - IV₇ - II⁶₅ - V₂ - I₆ - I₇ - IV⁴₃ - V⁶₅ - I - 6.3 - 6.6 - ч.8

IV II I

229.A-dur: I - I₂ - VI₇ - II⁴₃ - V - м.3 - уб.4 - м.6 - 6.6 - 6.3 - ум.7 - ч.5

IV[#] IVⁿ III VI^b V VII I

230.e-moll: м.3 - 6.6 - уб.6 - ч.8 - 6.2 - ум.5 - дв.ум.5 - м.3 - VII⁶₅ - I₆ - IV₇ - VII⁴₃ - I

I VI VI V I VII[#] VII[#] I

231.Es-dur: II₇ - II^r₇ - I₆ - I⁶₅ - IV - 6.3 - м.10 - уб.2 - ч.4 - ч.5 - дв.ум.5 - м.3

V II VI^b V II II[#] III

232.g-moll:m.10 – yв.4 – б.6 – м.3 – yм.7 – ч.5 – VI₇ – II⁴₃ – V – м.7 – yв.4 – б.6

I IV III II VII[#] I IV IV III

233.D-dur: VII^r₇ – I – I₂ – VI₇ – II⁴₃ – V – yм.5 – б.3 – ч.4 – дв.ув.4 – б.6 – м.7 – yм.7 – ч.5

VII I VI VI^b V VII VII I

234.cis-moll: I₂ – VI₇ – II⁴₃ – V – V₂ – I₆ – yм.5 – б.3 – м.10 – м.10 – yв.2 – ч.4 – м.10 – ч.5

II III VII[#] I VI V IV V

235.B-dur:ч.8 – yв.2 – ч.4 – б.6 – ч.8 – IV₇ – VII⁴₃ – III₇ – VI⁴₃ – II₇ – V⁴₃ – V₂ – I₆

V VI^b V IV III

236.b-moll: I⁶₄ – IV₆ – VII⁴₃ – I₆ – I₇ – IV⁴₃ – VII₇ – I – б.6 – б.3 – м.7 – б.6 – yм.5 – дв.ym.5 – м.3

IV V IV III VII[#] VII[#] I

237.H-dur:б. – м.10 – yв.2 – ч.4 – yм.7 – ч.5 – VI₇ – II⁴₃ – V – м.3 – б.3 – б.3 – ч.4 – м.6

I II VI^b V VII I VII VII I II III

238.fis-moll: I – I₇ – IV⁴₃ – VII₇ – I – I₂ – VI₇ – II⁴₃ – V₇ – yм.5 – м.3 – yв.4 – дв.ув.4 – б.6

VII[#] I IV IV^b III

239.Es-dur:ч.5 – дв.ym.5 – м.3 – б.7 – б.3 – м.10 – б.10 – I₆ – II – I – I₇ – II – VII^r₇ – I

II II[#] III IV V II I

240.a-moll: I – I₂ – VI₇ – ~~IV⁶₅~~ – VII[#] – VII[#]₂ – V[#]₇ – ~~II⁶₅~~ – VI – ч.8 – б.3 – м.7 – б.6 – yв.4 – м.6

IV V IV III VI V

II. ОТКЛОНЕНИЯ В ТОНАЛЬНОСТИ ДИАТОНИЧЕСКОГО РОДСТВА

The image displays a series of 14 musical exercises, numbered 241 through 254, arranged in two columns. Each exercise is presented on a single staff of music. The exercises illustrate various tonal deviations within diatonic relationships. The notation includes treble clefs, various key signatures (including major, minor, and augmented), and time signatures such as 2/4, 3/4, and 4/4. The exercises feature a variety of rhythmic patterns, including eighth and sixteenth notes, and chordal structures. Some exercises include repeat signs and first/second endings. The exercises are as follows:

- 241: Treble clef, 2/4 time, key signature of two flats (B-flat, E-flat).
- 242: Treble clef, 2/4 time, key signature of three sharps (F-sharp, C-sharp, G-sharp).
- 243: Treble clef, 2/4 time, key signature of two flats (B-flat, E-flat).
- 244: Treble clef, 2/4 time, key signature of two sharps (F-sharp, C-sharp).
- 245: Treble clef, 2/4 time, key signature of two flats (B-flat, E-flat).
- 246: Treble clef, 2/4 time, key signature of three sharps (F-sharp, C-sharp, G-sharp).
- 247: Treble clef, 2/4 time, key signature of one flat (B-flat).
- 248: Treble clef, 2/4 time, key signature of three sharps (F-sharp, C-sharp, G-sharp).
- 249: Treble clef, 2/4 time, key signature of two flats (B-flat, E-flat).
- 250: Treble clef, 2/4 time, key signature of one flat (B-flat).
- 251: Treble clef, 2/4 time, key signature of two sharps (F-sharp, C-sharp).
- 252: Treble clef, 2/4 time, key signature of two flats (B-flat, E-flat).
- 253: Treble clef, 2/4 time, key signature of two flats (B-flat, E-flat).
- 254: Treble clef, 2/4 time, key signature of two sharps (F-sharp, C-sharp).

255

256

257

258

259

260

ЦИФРОВКИ

Es-dur
 241. c-moll: м.6 - м.6 - м.3 - ув.4 - $\overline{\text{б.6} - \text{V}_6 - \text{V}_7} - \text{I} - \text{VI}_6 - \text{VII}_7 - \text{I}$
 V IV# IV# IV# III

cis-moll
 242. E-dur: I - IV₆ - VI^t - I⁶₄ - $\overline{\text{ч.4} - \text{ум.7}} - \text{ч.5} - \text{VII}_7 - \text{V}^6_5 - \text{I}$
 I VII# I

f-moll *f-moll*
 243. As-dur: б.10 - ув.2 - ч.4 - б.10 - ч.8 - VII - I - $\overline{\text{ум.5} - \text{м.3}} - \text{уб.4} - \text{б.6} - \text{V}_7 - \text{I}$
 I VI^b V IV I VII# I IV III

E-dur
 244. fis-moll: I - I₂ - II⁴₃ - V₇ - VI - $\overline{\text{VII}_7 - \text{V}^6_5} - \text{I} - \text{ум.7} - \text{м.6} - \text{м.3} - \text{б.6} - \text{уб.6} - \text{ч.8}$
 VII# VII# I VI VI V

F-dur

245.g-moll:y \flat .2 - ч.4 - м.3 - $\overline{\text{м.7} - \text{м.6} - \text{б.3}}$ - VII \flat - V \flat \flat - I - II \flat \flat - V \flat - I
 VI V I VII VII I

E-dur cis-moll

246.H-dur: I \flat \flat - IV \flat - VII \flat - I - $\overline{\text{б.2} - \text{yб.4} - \text{м.6}}$ - $\overline{\text{б.2} - \text{yб.4} - \text{б.6}}$ - V - V \flat - I \flat \flat
 IV IV III IV IV III

a-moll

247.F-dur: б.2 - yм.5 - б.3 - м.6 - yб.6 - ч.8 - VII \flat - I - $\overline{\text{II}^6 - \text{V}_2 - \text{I}_6}$ - IV \flat - II \flat \flat - I
 I VII I VI VII \flat V

A-dur H-dur

248.cis-moll: м.10 - м.3 - м.10 - ч.5 - $\overline{\text{V}_2 - \text{I}_6}$ - $\overline{\text{V}_2 - \text{I}_6 - \text{IV}}$ - I \flat - IV \flat \flat - VII \flat - I
 I I VII \sharp I

f-moll g-moll

249.Es-dur: IV - II \flat - I \flat - V \flat - I - yм.7 - ч.5 - $\overline{\text{м.3} - \text{м.7} - \text{м.3}}$ - VII \flat - VII \flat - I
 VII \sharp I VII \sharp V I

C-dur G-dur

250.e-moll: IV \flat - V \flat - I - VII \flat - I \flat - $\overline{\text{V}_2 - \text{I}_6}$ - $\overline{\text{ч.5} - \text{б.7} - \text{м.6}}$ - б.3 - м.7 - б.6
 V IV III V IV III

h-moll

251.D-dur: б.2 - yм.5 - б.3 - $\overline{\text{б.6} - \text{б.6} - \text{м.10} - \text{б.3}}$ - V \flat - V \flat \flat - I - II \flat \flat - V \flat - I
 I VII I II III VII III

Des-dur

252.b-moll: VII \flat - I - II \flat \flat - V \flat - VI - $\overline{\text{V}^4 - \text{I} - \text{ym.5} - \text{б.3}}$ - yм.12 - б.3 - ч.8
 VII I II V I

253. As-dur: $IV^f - I_6 - V - \overline{6.3 - 6.6 - m.3} - \overline{6.6 - yb.4 - 6.6} - V - V_7 - I$
I IV III IV IV III

254. h-moll: $\overline{6.6 - yb.2 - \text{ч.}4 - \text{ч.}8 - m.3 - 6.3} - \overline{6.6 - ym.5 - m.3} - \overline{6.6 - ym.5} - 6.3 - m.7 - \text{ч.}6$
III VI V II II I I VII# I VII# VII# V IV III

255. B-dur: $I - IV_4^6 - V_4^6 - I_6 - \overline{VII - I - 6.6} - \overline{ym.5 - 6.3 - 6.6} - \overline{ym.5 - m.3} - m.10 - 6.10$
I VII I I VII# I II I

256. c-moll: $\overline{6.6 - 6.6 - ym.7 - 6.3} - I_6 - \overline{VII - I} - \overline{V_5^6 - I} - II_6 - V_2 - I_6$
III IV IV# V

257. E-dur: $I_4^6 - V_2 - I_6 - \overline{V_6 - VII - I} - \overline{V_6 - VII - I} - 6.6 - ym.7 - m.6 - 6.3$
I VII VII I

258. fis-moll: $VII_6 - I_6 - VII_6^{\#} - VI_6 - V_6 - V_5^6 - I - \overline{ym.7 - m.6 - 6.3} - \overline{m.6 - ym.5 - m.3} - yb.4 - 6.6$
VII VII I VII# VII# I IV III

259. F-dur: $\text{ч.}5 - 6.10 - \text{ч.}8 - \text{ч.}5 - yb.5 - 6.3 - \overline{V_2 - I_6} - \overline{V_2 - I_6} - II_5^6 - V_7 - I$
I IV V V V I

260. es-moll: $II_2 - VII_7 - V_5^6 - I - VII_6 - V_2 - \overline{ym.7 - m.6 - m.3} - \overline{ym.7 - m.6 - 6.3} - m.6 - m.10 - \text{ч.}8$
VII# VII# I VII VII I VII# VII# I

III. МОДУЛЯЦИИ ТОНАЛЬНОСТИ ДИАТОНИЧЕСКОГО РОДСТВА

The image displays a series of 15 musical exercises, numbered 261 through 275, arranged in two columns. Each exercise is written on a single staff in treble clef. The exercises illustrate various diatonic modulations, such as moving between adjacent keys (e.g., C major to G major), moving to the parallel key (e.g., C major to C minor), and moving to the key of the relative minor (e.g., C major to E minor). The exercises are presented in pairs: 261 and 262, 263 and 264, 265 and 266, 267 and 268, 269 and 270, 271 and 272, 273 and 274, and 275. The notation includes various rhythmic values, accidentals, and dynamic markings to facilitate the study of these tonal relationships.

276

277

278

279

280

ЦИФРОВКИ

261. f-moll: ум.5 – б.3 – б.6 – ум.5 – м.3 – $\overbrace{\text{ув.4 – б.6 – м.10}}^{\text{b-moll}} - \overbrace{\text{I}_4^6 - \text{V} - \text{V}_7 - \text{I}}^{\text{As-dur}}$
 II III VI# VII# I IV III I

262. A-dur: $\text{IV}_4^6 - \text{VII}_7^{\Gamma} - \text{I} - \text{IV}_6 - \text{VI} - \text{I}_4^6 - \overbrace{\text{м.3 – ум.5 – б.3 – б.6 – ч.8}}^{\text{E-dur}}$
 VII VII I IV II I

263. e-moll: $\text{II}_2 - \text{V}_3^6 - \text{I} - \text{VII}_6 - \text{I}_6 - \overbrace{\text{ум.5 – м.3}}^{\text{a-moll}} - \overbrace{\text{б.6 – б.6 – б.6 – м.3 – ч.1}}^{\text{C-dur}}$
 VII# I IV IV# V VII I

264. Des-dur: ч.8 – ч.5 – дв.ум.5 – м.3 – б.6 – $\text{V}_6 - \text{VII} - \text{I} - \overbrace{\text{V}_2 - \text{I}_6 - \text{V} - \text{I}}^{\text{Ges-dur}}$
 I II II# III J

265.c-moll: $\overbrace{\text{VII}_7 - \text{I} - \text{VII}_6^{\text{r}} - \text{I}_6}^{\text{f-moll}} - \overbrace{\text{VII}_7 - \text{I} - \text{VII}_7^{\text{r}} - \text{I} - \text{m.6} - \text{yb.6} - \text{ч.8} - \text{ym.5} - \text{б.3}}^{\text{Es-dur}}$
 VI VI^b V VII I

266.H-dur: $\text{б.10} - \text{б.6} - \text{yb.2} - \text{ч.4} - \text{б.3} - \text{ym.7} - \text{m.6} - \text{б.3} - \overbrace{\text{VII}_7 - \text{V}_5^6 - \text{I} - \text{I}_6}^{\text{cis-moll}} - \overbrace{\text{I}_4^6 - \text{V}_2 - \text{I}_6}^{\text{gis-moll}}$
 I IV VI^b V IV VII VII I

267.d-moll: $\text{IV} - \text{II}_7 - \text{I}_6 - \text{VII}_7 - \text{I} - \overbrace{\text{m.6} - \text{ym.5} - \text{б.3}}^{\text{F-dur}} - \overbrace{\text{II}_5^6 - \text{II}_3^4 - \text{V}_7 - \text{I}}^{\text{C-dur}}$
 VII VII I

268.E-dur: $\text{I}_6 - \text{VII}_6 - \text{VI}_6 - \text{VII}_7^{\text{r}} - \text{V}_5^6 - \text{I} - \overbrace{\text{m.6} - \text{m.3} - \text{ч.4} - \text{m.3}}^{\text{fis-moll}} - \overbrace{\text{б.3} - \text{б.6} - \text{б.6} - \text{m.10}}^{\text{cis-moll}} - \overbrace{\text{I}_4^6 - \text{V}_2 - \text{I}_6}^{\text{H-dur}}$
 VII[#] VII[#] I I III I III I

269.g-moll: $\text{yb.2} - \text{ч.4} - \text{б.6} - \text{б.10} - \text{ym.5} - \text{m.3} - \overbrace{\text{V}_6 - \text{VII} - \text{I}}^{\text{F-dur}} - \overbrace{\text{V}_2 - \text{I}_6 - \text{V}_7 - \text{I}}^{\text{B-dur}}$
 VI V IV III VII[#] I

270.D-dur: $\text{б.6} - \text{m.3} - \text{yb.4} - \text{б.6} - \text{m.3} - \text{ym.7} - \text{ym.5} - \text{б.3} - \overbrace{\text{V}_6 - \text{VII} - \text{I} - \text{IV}_6 - \text{II}_5^6 - \text{I}_4^6 - \text{V}_7 - \text{I}}^{\text{g-moll}}$
 V IV[#] IV IV I VII VII I

271.b-moll: $\text{I} - \text{VI}_7 - \text{II}_3^4 - \text{V} - \text{V}_2 - \text{I}_6 - \overbrace{\text{ym.5} - \text{m.3} - \text{ym.5} - \text{б.3}}^{\text{es-moll}} - \overbrace{\text{ym.5} - \text{б.3}}^{\text{F-dur}}$
 VII I VII I

272.E-dur: $\text{б.2} - \text{ym.5} - \text{б.3} - \text{ym.5} - \text{m.3} - \overbrace{\text{VII}_7 - \text{V}_5^6 - \text{I}}^{\text{fis-moll}} - \overbrace{\text{I}_6 - \text{V} - \text{V}_7 - \text{VI} - \text{II}_5^6 - \text{I}}^{\text{cis-moll}}$
 I VII I II III

273. fis-moll: I₆ - m.3 - V₆ - VII - I - $\overbrace{\text{II}_6 - \text{V}_7 - \text{I} - \text{IV}_6 - \text{II}_5^6 - \text{I}_4^6 - \text{V}_2 - \text{I}_6}$ ^{A-dur}
IV
274. As-dur: m.6 - 6.6 - 6.6 - m.3 - 6.3 - 6.10 - V₆ - V₇ - VI - $\overbrace{\text{VII}_7 - \text{V}_5^6 - \text{I} - \text{I}_6 - \text{II}_6 - \text{III}_6 - \text{I}_6}$ ^{Es-dur}
III VI^b V VII I IV
275. h-moll: II₅⁶ - V - VII₅⁶ - I₆ - VI₆ - VII₇ - $\overbrace{\text{V}_5^6 - \text{I} - \text{I}_6 - \text{II}_7 - \text{V}_3^4 - \text{I}}$ ^{e-moll}
I VII[#] VII[#] I III
276. Es-dur: ym.4 - m.3 - m.7 - ym.5 - 6.3 - $\overbrace{6.6 - \text{ym.5} - \text{m.3} - \text{I} - \text{I}_6}$ ^{c-moll} - $\overbrace{\text{I}_4^6 - \text{I}_6 - \text{II}_7 - \text{V}_3^4 - \text{I}}$ ^{B-dur}
III III VI VII I VII[#] VII[#] I
277. d-moll: I₆ - VII₆ - I - II₂ - V₅⁶ - I - $\overbrace{\text{V}_6 - \text{VII} - 6.3}$ ^{F-dur} - $\overbrace{\text{V}_6 - \text{VII} - \text{m.3}}$ ^{g-moll} - $\overbrace{\text{II}_6 - \text{V}_3^4 - \text{I}}$ ^{B-dur}
I I
278. C-dur: 6.10 - yb.4 - m.6 - m.10 - 6.10 - $\overbrace{\text{m.10} - \text{ym.5} - \text{m.3}}$ ^{d-moll} - $\overbrace{\text{ym.5} - 6.3}$ ^{C-dur} - $\overbrace{\text{I}_6 - \text{II}_5^6 - \text{I}_4^6 - \text{V} - \text{V}_7 - \text{I}}$ ^{F-dur}
I IV III VII I VII[#] VII[#] I VII I
279. cis-moll: VII₃⁴ - I₆ - IV₆ - V - V₃⁴ - I - $\overbrace{\text{V}_6 - \text{VII} - 6.3 - 6.10 - \text{m.10} - \text{4.8} - \text{ym.5} - 6.3}$ ^{E-dur}
I IV IV V VII I
280. F-dur: I₆ - VII₆ - VI₆ - VII₇ - V₅⁶ - I - $\overbrace{6.6 - 6.6 - 6.6 - \text{4.5} - \text{m.3}}$ ^{a-moll} - $\overbrace{\text{ym.7} - \text{4.5} - 6.6 - \text{4.5} - \text{m.3}}$ ^{d-moll}
IV III VI V I VII[#] I III V I