

ОФИЦИАЛЬНЫЙ САЙТ ИРИНЫ АНАТОЛЬЕВНЫ РУСЯЕВОЙ

ИРИНА РУСЯЕВА

ЗАДАЧИ И УПРАЖНЕНИЯ ПО ГАРМОНИИ

3-й год обучения

**Учебное пособие для специализированных музыкальных
школ/колледжей**

МОСКВА 2019

ОТ АВТОРА

Мой новый сборник создан для тренировки учеников/студентов исполнительских отделений музыкальных колледжей, в качестве дополнительного материала к уже существующим, базовым учебникам гармонии и сборникам задач.

Здесь есть задачи и разнообразные устные упражнения. Хочу напомнить, что задачи надо решать за столом, а не за фортепиано. Только после решения и проверки можно сыграть то, что получилось и оценить на слух. Устных упражнений достаточно много: это гармонизация мелодий и басов, секвенции и цифровки, а также примеры для гармонического анализа, как инструктивных примеров, так и примеров из музыки различных композиторов, ноты которых можно найти на соответствующих сайтах в Интернете. В последний раздел я поместила энгармонизм тех аккордов, которые необходимо знать любому выпускнику колледжа. Причём, сделала это в максимально доступной форме, с указанием ступеней, чтобы легче было выучить.

Надеюсь, что новое учебное пособие поможет студентам музыкальных колледжей в освоении такого сложного предмета как гармония.

И. РУСЯЕВА

МОСКВА, 2019 год

СОДЕРЖАНИЕ

1. Секстаккорд и трезвучие II низкой ступени	4
2. Альтерированные аккорды субдоминантовой группы (DD) в каденциях	8
3. Альтерированные аккорды субдоминантовой группы (DD) вне каденции	13
4. Отклонения в тональности диатонического родства	18
5. Хроматические секвенции	22
6. Модуляции в тональности доминантовой группы	27
7. Модуляции в тональности субдоминантовой группы	33
8. Эпгармонизм	39

1. СЕКСТАККОРД И ТРЕЗВУЧИЕ II НИЗКОЙ СТУПЕНИ ЗАДАЧИ

The image displays a series of 15 numbered musical exercises. Each exercise is written on a single staff with a unique key signature and time signature. Exercises 1 through 10 are written in treble clef, while exercises 11 through 15 are written in bass clef. The exercises include various rhythmic patterns, rests, and accidentals. Some notes are marked with an 'x' above them. The exercises are as follows:

- 1. Treble clef, 3/4 time, key of B-flat major.
- 2. Treble clef, 3/4 time, key of D major.
- 3. Treble clef, common time, key of D major.
- 4. Treble clef, 6/8 time, key of B-flat major.
- 5. Treble clef, 2/4 time, key of D major.
- 6. Treble clef, 6/8 time, key of D major.
- 7. Treble clef, 3/4 time, key of D major.
- 8. Treble clef, 2/4 time, key of D major.
- 9. Treble clef, common time, key of D major.
- 10. Treble clef, 6/8 time, key of B-flat major.
- 11. Treble clef, 3/4 time, key of B-flat major.
- 12. Bass clef, common time, key of B-flat major.
- 13. Bass clef, 2/4 time, key of D major.
- 14. Bass clef, common time, key of D major.
- 15. Bass clef, 6/8 time, key of D major.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить и разрешить аккорды:

2. В различных тональностях играть цифровки:

- а) I – I₆ – IV – II^b₆ – K⁶₄ – V₇ – VI – II⁶₅ – I
- б) I₆ – II^b – VII₇ – I – II⁴₃ – K⁶₄ – V⁶₇ – I
- в) I – VI – II^b₆ – V₇ – VI – II⁶₅ – VI⁶₄ – II₇ – V
- г) II^b – VI⁶₄ – II^b₆ – K⁶₄ – V₉ – V₇ – I – II₂ – I
- д) IV – II^b₆ – VI⁶₄ – II^b – V₆ – V⁶₇ – VI – II⁴₃ – I – IV⁶₄ – I

3. Гармонизовать примеры:

4. Играть по цифровке:

- а) D-dur: I – IV^r – II^b₆ – V – V₇ – I
- б) f-moll: V₆ – I – II^b₆ – K⁶₄ – V₇ – I
- в) B-dur: V₇ – VI – IV – IV^r – II^b₆ – K⁶₄ – V
- г) h-moll: I – V₂ – I₆ – II^b₆ – V – VI – IV – I
- д) E-dur: V – VI – IV^r₆ – II^b₆ – I₆ – V₆ – I
- е) d-moll: II^b₆ – V – I₆ – I – II^b₆ – K⁶₄ – V₇ – I
- ж) As-dur: V₂ – I₆ – IV^r – II^b – II^b₆ – V – V₇ – I
- з) cis-moll: I₆ – V₇ – VI – II^b₆ – II^b – V₆ – I – V
- и) G-dur: II^b – VI^r₆ – II^b₆ – V – V₇ – VI – II⁶₅ – I
- к) c-moll: I – I₆ – II^b – II^b₆ – K⁶₄ – V – V₂ – I₆

5. Играть секвенции:

1 2 3

4 5 6

6. Сочинить период по заданному началу:

1 2 3

4 5 6

7. Проанализировать примеры:

1 2

3 4

8. Найти ошибки в примерах:

9. Сыграть в любой тональности период по схеме:

а) $\frac{3}{4}$ I₆ V⁴₃ I IV П₆ V I₆ П₆ K⁶₄ V I V⁴₃ I₆ IV I⁶₄IV₆ П₆ K⁶₄ K⁶₄ V₇ V⁶₇ I

б) $\frac{4}{4}$ V⁶₅ I IV V V⁴₃ I V₂ I₆ I₆ IV IV П₆ П₆ K⁶₄ V V⁶₅
 I V⁴₃ I₆ I V₆ V⁶₅ I III IV V₇ VI П₆ П₆ K⁶₄ V⁶₇ V⁵₇ I

в) $\frac{6}{8}$ I VII⁴₃ I₆ V⁴₃ I IV П₆ V V₆ I V₆ VI III IV П₅ V I₆ VII₆ VI₆ V₆ V⁶₅
 I V₂ I₆ V⁴₃ I IV₆ П₆ П₆ K⁶₄ V₇ I П₅ I

г) $\frac{3}{4}$ П₆ I₆ V⁴₃ I IV₆ IV П₆ I₆ V₇ VI П₅ V₂
 I₆ V⁶₄ I IV₆ I⁶₄ IV K⁶₄ K⁶₄ K⁶₄ V₇ VI П₆ K⁶₄ K⁶₄ V₇ I

д) $\frac{4}{4}$ I₆ П₆ V V₂ I₆ V⁴₃ I IV₆ П₆ I₆ IV₆ П⁴₃ K⁶₄ K⁶₄ V
 I V⁴₃ I₆ IV₆ V V₇ VI П₆ П₆ K⁶₄ K⁶₄ V V₉ V₇ I П₅ I

10. Проанализировать:

1. И.С. Бах. Соната для скрипки соло №1, g-moll. Adagio.
2. Дж. Россини. Опера «Севильский цирюльник», II д. Каватина Альмавивы.
3. Э. Григ. «Поэтические картинки», ор. 3 № 1.
4. Л. Бетховен. Соната для ф-п № 17, d-moll, I ч.
5. П. Чайковский. Вальс ор. 40 № 9.

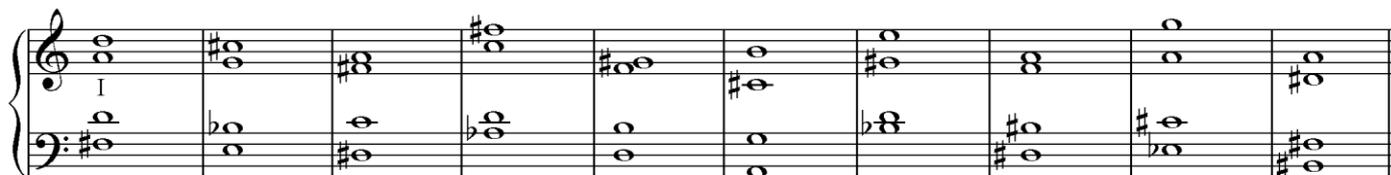
2. АЛЬТЕРИРОВАННЫЕ АККОРДЫ СУБДОМИНАНТОВОЙ ГРУППЫ (DD) В КАДЕНЦИЯХ

ЗАДАЧИ

The image displays a musical score for 15 exercises, numbered 1 through 15. Each exercise is presented on a single staff. The exercises are distributed across ten lines of music. Exercises 1 through 11 are written in treble clef, while exercises 12 through 15 are in bass clef. The exercises feature a variety of time signatures and key signatures, including 3/4, 2/4, 3/8, 6/8, 9/8, and 3/2. Many exercises include altered subdominant chords, indicated by an 'x' above the notes. The exercises are designed to explore the use of these chords in cadences.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить и разрешить аккорды:



2. В различных тональностях играть цифровки:

- а) I – V₂ – I₆ – IV – IV^{#1}₇ – K⁶₄ – V⁶ – I
- б) V₇ – VI – II^{#3}_{4 3} – K⁶₄ – K⁶₄ – V₇ – I
- в) II⁶₅ – DD⁶₅ – V – V⁶₅ – I – DD⁴₃ – V
- г) DD⁴₃ – V – V⁶₅ – I – IV – IV^{#1}₇ – K⁶₄ – V
- д) I – I₆ – IV – IV^{#1}₇ – K⁶₄ – V₇ – VI – II^{#3}_{4 3} – I

3. Гармонизовать примеры:



4. Играть по цифровке:

- а) cis-moll: I – V₇ – VI – IV – IV^{#1}₇ – K⁶₄ – V
- б) Es-dur: I₆ – IV – V₆ – I – IV^r₆ – DD ув.⁴₃ – V
- в) g-moll: V⁶₅ – I – IV₆ – V – I₆ – IV₆ – DD ув.⁶₅ – I
- г) A-dur: I – IV^r – II^b₆ – V – VI – DD VII₇ – V – I
- д) f-moll: V – VI – II^b₆ – V – I₆ – DD ув.⁴₃ – K⁶₄ – V
- е) B-dur: I₆ – IV₆ – V – VI – II^b₆ – IV^{#1}₇ – K⁶₄ – V

ж) fis-moll: IV – V – V₇ – VI – IV₆ – DD ув. ⁶₅ – V₇ – I

з) D-dur: I – I₆ – II₇ – II⁶₅ – II #¹ #³ ⁶₅ – K⁶₄ – V₇ – I

и) c-moll: VII₇ – I – II⁴₃ – DD ув. ⁴₃ – V – VI – IV – I

к) E-dur: I – I₆ – II – V⁴₃ – I – IV^{#1}₇ – IV^{#1} ^{b3}₇ – K⁶₄ – V

5. Играть секвенции:

Exercise 5 consists of five numbered sequences of chords and melodic lines. Sequence 1 is in F# major, 3/4 time. Sequence 2 is in D major, 3/4 time. Sequence 3 is in E major, common time. Sequence 4 is in C minor, common time. Sequence 5 is in E major, common time.

6. Сочинить период по заданному началу:

Exercise 6 consists of four numbered sequences of chords and melodic lines, each starting with a specific motif. Sequence 1 is in F# major, 3/4 time. Sequence 2 is in D major, 6/8 time. Sequence 3 is in C minor, common time. Sequence 4 is in E major, 3/4 time.

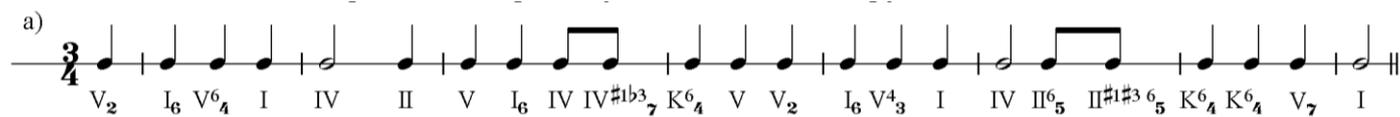
7. Проанализировать примеры:

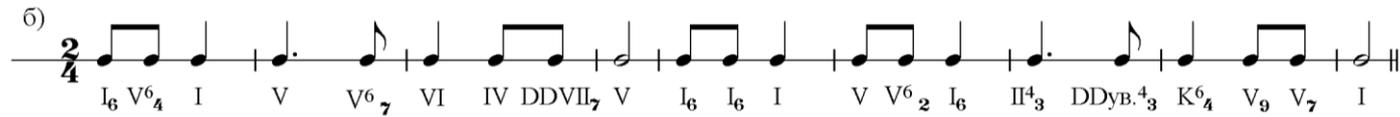
Four musical examples for analysis, numbered 1 to 4. Each example consists of a grand staff with a treble and bass clef. Example 1 is in C major, 2/4 time. Example 2 is in B-flat major, 3/4 time. Example 3 is in D major, 2/4 time. Example 4 is in C major, 3/4 time.

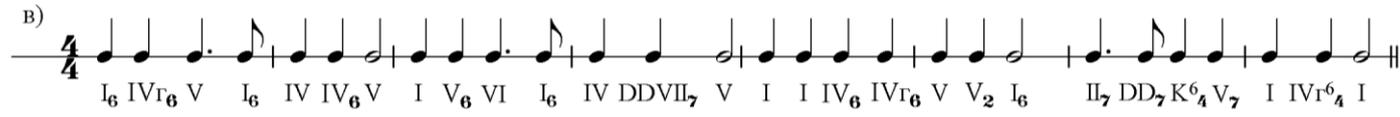
8. Найти ошибки в примерах:

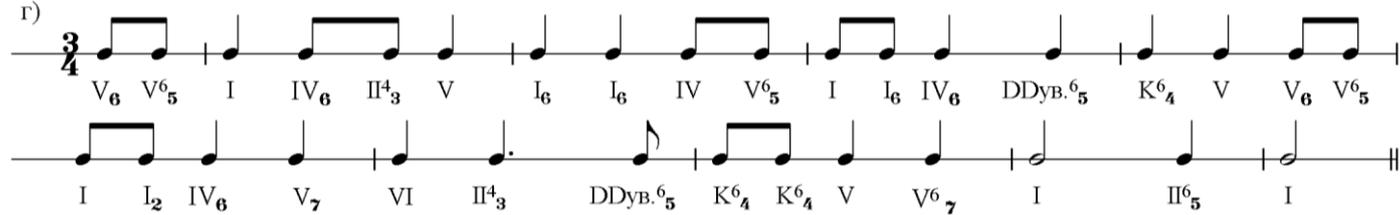
Four musical examples for error identification, numbered 1 to 4. Each example consists of a grand staff with a treble and bass clef. Example 1 is in B-flat major, 3/4 time. Example 2 is in C major, 2/4 time. Example 3 is in D major, 2/4 time. Example 4 is in B-flat major, 6/8 time.

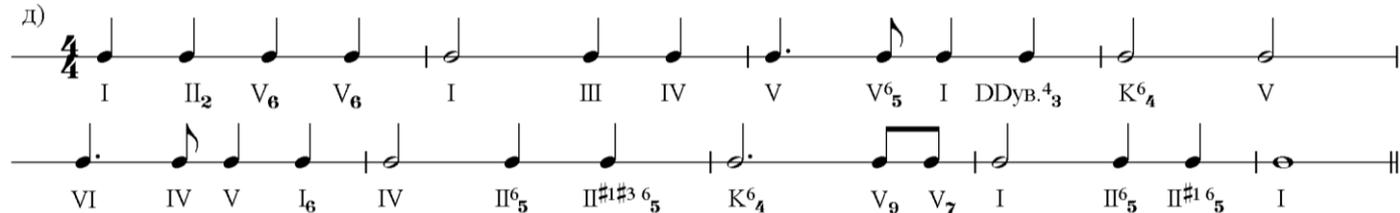
9. Сыграть в любой тональности период по схеме:

а) 

б) 

в) 

г) 

д) 

10. Проанализировать:

1. И.С. Бах. ХТК, II т. Прелюдия As-dur.
2. Л. Бетховен. Соната для ф-п №7 (D-dur), II ч. (гл.п.).
3. Ф. Шуберт. Экспромт Ges-dur, op. 90 №3.
4. Ф. Мендельсон. Песни без слов: №9 (тт. 3-6), №14 (тт. 1-8), №22 (тт.2-9), №28 (тт. 1-4).
5. Ф. Шопен. Ноктюрны: op. 15 №2, op. 48 №1, ср. ч. (тт.1-4).
6. А. Гурилёв. Романсы: «Сердце-игрушка» (тт. 1-8), «Она миленькая» (тт. 1-8).

3. АЛЬТЕРИРОВАННЫЕ АККОРДЫ СУБДОМИНАНТОВОЙ ГРУППЫ (DD)

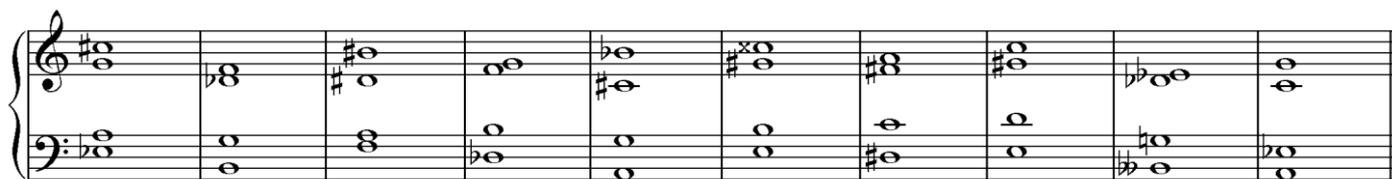
ВНЕ КАДЕНЦИИ

ЗАДАЧИ

The image displays a musical score for 15 exercises, numbered 1 through 15. Each exercise is written on a single staff. Exercises 1 through 11 are in treble clef, while exercises 12 through 15 are in bass clef. The exercises feature a variety of time signatures: 3/4, 6/8, 9/8, 3/2, 3/4, 6/8, 3/4, 6/8, 3/4, 3/4, 3/4, 3/4, 3/4, 3/4, and 3/4. The key signatures are also diverse, including major, minor, and augmented/diminished keys. Some notes are marked with an 'x' above them, indicating specific alterations or accents. The exercises are designed to explore altered chords within the subdominant group, specifically focusing on non-cadential contexts.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить и разрешить аккорды:



2. В различных тональностях играть цифровки:

- а) $I_6 - II^{\#1} \#^3_7 - I_6 - V^6_5 - I - DD$ дв.ув. $^6_5 - I$
- б) $V - V_2 - I_6 - II^{\#3}_7 - V^4_3 - I - DD$ ув. $^4_3 - V_7 - I$
- в) $I - V^4_3 - II^{\#1} \#^3_7 - I_6 - IV_6 - IV - DDVII_7 - V$
- г) $I - DD_9 - V_7 - VI - III - IV - IV^{\#1}_7 - K^6_4 - V$
- д) $V - DD_6 - VII^4_3 - I_6 - II^{\#1} \#^3_7 - I_6 - V_6 - I$

3. Гармонизовать примеры:



4. Играть по цифровке:

- а) g-moll: DD ув. $^4_3 - V^6_7 - VI - I_6 - DD_7 - V^4_3 - I$
- б) E-dur: $I_6 - IV^{\#3} b^7_2 - V^4_3 - I - IV_6 - DD$ ув. $^6_5 - V^6 - V^5$
- в) h-moll: $I - V^4_3 - II^{\#3}_7 - I_6 - DD$ ув. $^4_3 - K^6_4 - V_7 - I$
- г) As-dur: $IV^r_6 - DD$ ув. $^4_3 - V^6_7 - VI - IV^{\#1}_7 - K^6_4 - V_7 - I$
- д) fis-moll: $I_6 - II^{\#3}_7 - I_6 - DD_7 - V^4_3 - I - DD$ ув. $^4_3 - I$
- е) B-dur: $DD_9 - V_7 - VI - IV - DDVII_7 - V - V^6_5 - I$
- ж) c-moll: $V - DDVII_7 - VII^4_3 - I_6 - II_7 - II^{\#3}_7 - I_6$
- з) H-dur: $I - DD_2 - V_6 - I - IV_6 - DD$ дв.ув. $^6_5 - K^6_4 - V$
- и) cis-moll: $I_6 - II^{\#3}_7 - I_6 - II^6_5 - II^{\#3}_6_5 - K^6_4 - V^6_7 - I$
- к) F-dur: $I - V^4_3 - II^{\#1} \#^3_7 - I_6 - IV_6 - DD$ ув. $^4_3 - V_7 - I$

5. Играть секвенции:

Musical score for exercise 5, consisting of five numbered measures (1-5) in piano style. The score is written in grand staff notation (treble and bass clefs). Measure 1 is in C major, 2/4 time. Measure 2 is in B minor, 3/4 time. Measure 3 is in B minor, 3/4 time. Measure 4 is in C major, 2/4 time. Measure 5 is in C major, 2/4 time.

6. Сочинить период по заданному началу:

Musical score for exercise 6, consisting of six numbered measures (1-6) in piano style. The score is written in grand staff notation. Measure 1 is in C major, 2/4 time. Measure 2 is in B minor, 6/8 time. Measure 3 is in B minor, 2/4 time. Measure 4 is in B minor, 3/4 time. Measure 5 is in B minor, 6/8 time. Measure 6 is in C major, 2/4 time.

7. Проанализировать примеры:

Musical score for exercise 7, consisting of two numbered examples (1 and 2) in piano style. The score is written in grand staff notation. Example 1 is in C major, 3/4 time. Example 2 is in B minor, 2/4 time.

3

4

8. Найти ошибки в примерах:

1

2

3

4

9. Сыграть в любой тональности период по схеме:

a) $\frac{3}{4}$

I I₆ II^{#1#3}₇ I₆ I IV₆IV₆DD⁴₃K⁶₄ V I₆ IV^{#1b7}₂V⁴₃ I IV II^{#1#3}₆K⁶₄ V₇ VI DDу_{в.4}₃ K⁶₄ V₇ I

б) $\frac{4}{4}$

I II₂ II^{#3}₂ I I₆ V₆ V₅ I DDу_{в.4}₃ V₉ V₇ VI II⁴₃ II⁴₃ K⁶₄ V

I V⁴₃ II^{#3}₇ I₆ I V₆ V₅ I DDу_{в.4}₃ I I₆ DDу_{в.4}₃ V₉ V₇ I IV⁶₄ I

в) $\frac{6}{8}$

I DD₉ V₇ VI I₆ II₅ II^{#3}₆₅ V VII⁴₃ I₆ II^{#1#3}₇ I₆ I₆ I K⁶₄ V V₂

I₆ II^{#1#3}₇ I₆ V₆ I V⁴₃ II^{#1#3}₇ I₆ I₆ IV II₇ V⁶₇ V⁵₇ I IV⁶₄ I

г) $\frac{3}{4}$

I₆ IV II^{#1#3b5}₇ I₆ I IV₆ DDу_{в.4}₃ V V₂ I₆ II^{#1#3}₇ I₆ I IV IV^{#1}₇ K⁶₄ V

I₆ IV^{#1b7}₂ V⁴₃ I IV II^{#1#3}₇ I₆ I₆ II⁴₃ DDдв.у_{в.4}₃ K⁶₄ V₇ I

д) $\frac{4}{4}$

VII⁴₃ I₆ II^{#3}₇ I₆ V₆ V₅ I V⁴₃ II^{#3}₇ I₆ I IV DDVII₇ V V₇ VI

IV II₆ II^b₆₅ V V₂ I₆ II^{#3}₇ I₆ I IV I⁶₄ IV₆ DDу_{в.4}₃ K⁶₄ K⁶₄ V₇ V₇ I

10. Проанализировать:

1. Л. Бетховен. Соната для ф-п №9, E-dur. II ч. (до трио).
2. Ф. Крейслер. Каватина для скрипки и ф-п B-dur.
3. Э. Григ. «Лирические пьесы» ор. 43 – «Одинокый странник» №18.
4. Р. Шуман. «Альбом для юношества» №34 (тт. 1-4).
5. К. Сен-Санс. Ария Далилы Des-dur из оперы «Самсон и Далила».
6. А. Даргомыжский. Романс «Мне грустно».
7. П. Чайковский. Опера «Евгений Онегин» (начало вступления).

4. ОТКЛОНЕНИЯ В ТОНАЛЬНОСТИ ДИАТОНИЧЕСКОГО РОДСТВА ЗАДАЧИ

The image displays a musical score for 15 exercises, numbered 1 through 15. Each exercise is presented on a single staff, with the first measure of each exercise marked with a small number (1-15). The exercises are written in various musical notations, including treble and bass clefs, and feature a variety of time signatures such as 3/4, 6/8, and 3/2. The key signatures range from one sharp (F#) to three sharps (F#, C#, G#). The exercises illustrate different types of diatonic modulation, with some measures marked with an 'x' to indicate specific notes or intervals. The exercises are arranged in a sequence that demonstrates various chromatic and diatonic paths between related keys.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Гармонизовать примеры:

Eight numbered musical examples for harmonicization, each on a single staff:

- 1. Treble clef, C major, 4/4 time. Melody: G4, A4, B4, C5, B4, A4, G4.
- 2. Treble clef, D major, 6/8 time. Melody: D5, E5, F#5, G5, F#5, E5, D5.
- 3. Treble clef, D major, 3/4 time. Melody: D5, E5, F#5, G5, F#5, E5, D5.
- 4. Treble clef, C major, 4/4 time. Melody: G4, A4, B4, C5, B4, A4, G4.
- 5. Treble clef, C major, 6/8 time. Melody: G4, A4, B4, C5, B4, A4, G4.
- 6. Treble clef, D major, 3/4 time. Melody: D5, E5, F#5, G5, F#5, E5, D5.
- 7. Treble clef, D major, C major, 4/4 time. Melody: D5, E5, F#5, G5, F#5, E5, D5.
- 8. Treble clef, C major, 3/4 time. Melody: G4, A4, B4, C5, B4, A4, G4.

2. Играть секвенции:

Five numbered piano exercises for playing sequences, each on a grand staff (treble and bass clefs):

- 1. Treble clef, C major, 3/4 time. Bass clef, C major, 3/4 time. Sequence of chords: C, F, C, F, C, F, C, F.
- 2. Treble clef, D major, 2/4 time. Bass clef, D major, 2/4 time. Sequence of chords: D, G, D, G, D, G, D, G.
- 3. Treble clef, D major, C major, 4/4 time. Bass clef, D major, C major, 4/4 time. Sequence of chords: D, G, D, G, D, G, D, G.
- 4. Treble clef, D major, 3/4 time. Bass clef, D major, 3/4 time. Sequence of chords: D, G, D, G, D, G, D, G.
- 5. Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time. Sequence of chords: C, F, C, F, C, F, C, F.

3. Проанализировать примеры:

1



2



3



4



5



4. Найти ошибки в примерах:

1 2



3 4



5



5. Сыграть период по заданному началу:

The musical score for exercise 5 is divided into two systems. The first system contains measures 1, 2, and 3. Measure 1 is in 3/4 time with a key signature of one sharp (F#). Measure 2 is in 3/4 time with a key signature of two flats (Bb, Eb). Measure 3 is in 3/4 time with a key signature of two flats (Bb, Eb). The second system contains measures 4, 5, and 6. Measure 4 is in 6/8 time with a key signature of three sharps (F#, C#, G#). Measure 5 is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 6 is in 3/4 time with a key signature of two flats (Bb, Eb).

6. Проанализировать:

1. Л. Бетховен. Соната для виолончели op.5 №2, I ч. (гл.п.).
2. Ф. Мендельсон. Скрипичный концерт, I ч. (поб.п.).
3. Р. Шуман. «Grillen», op.12.
4. Ф. Шопен. Ноктюрн №2, Es-dur; прелюдия №9, E-dur.
5. М. Глинка. Рондо Антонида из оперы «Иван Сусанин» и финальный хор «Славься».
6. Н. Римский-Корсаков. Песня варяжского гостя из оперы «Садко»; хор «Святой вечер» из оперы «Ночь перед Рождеством».

5. ХРОМАТИЧЕСКИЕ СЕКВЕНЦИИ ЗАДАЧИ

The image displays 15 numbered musical exercises, each consisting of a single melodic line. The exercises are arranged in a vertical column, with some spanning two staves. The notation includes various time signatures (e.g., 3/4, 6/8, 3/2, 2/4, 3/8, 4/4) and key signatures (e.g., one flat, two flats, three flats, one sharp, two sharps, three sharps). Each exercise is marked with a number from 1 to 15 at the beginning of its staff. Some notes are marked with an 'x' to indicate specific chromatic alterations. The exercises demonstrate various chromatic patterns, such as ascending and descending scales, and chromatic lines within specific intervals.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Гармонизовать примеры:

10 numbered musical examples for harmonicization, each on a single treble clef staff. The examples are as follows:

- 1. Treble clef, 3/4 time, key of D major. Melody: quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- 2. Treble clef, common time, key of B-flat major. Melody: quarter notes B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.
- 3. Treble clef, 6/8 time, key of B-flat major. Melody: quarter notes B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.
- 4. Treble clef, common time, key of D major. Melody: quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- 5. Treble clef, 6/8 time, key of D major. Melody: quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- 6. Treble clef, common time, key of B-flat major. Melody: quarter notes B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.
- 7. Treble clef, 3/4 time, key of B-flat major. Melody: quarter notes B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.
- 8. Treble clef, 6/8 time, key of B-flat major. Melody: quarter notes B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.
- 9. Treble clef, common time, key of D major. Melody: quarter notes D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- 10. Treble clef, 3/4 time, key of B-flat major. Melody: quarter notes B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.

2. Играть секвенции:

10 numbered musical examples for playing sequences, each on a grand staff (treble and bass clefs). The examples are as follows:

- 1. Treble clef, common time, key of B-flat major. Bass clef, common time, key of B-flat major. Treble: quarter notes B3, C4, D4, E4, F4, G4, A4, B4. Bass: whole note B3.
- 2. Treble clef, common time, key of D major. Bass clef, common time, key of D major. Treble: quarter notes D4, E4, F#4, G4, A4, B4, C5, B4. Bass: whole note D4.
- 3. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Treble: quarter notes D4, E4, F#4, G4, A4, B4, C5, B4. Bass: quarter notes D4, E4, F#4, G4.
- 4. Treble clef, common time, key of B-flat major. Bass clef, common time, key of B-flat major. Treble: quarter notes B3, C4, D4, E4, F4, G4, A4, B4. Bass: whole note B3.
- 5. Treble clef, 3/4 time, key of B-flat major. Bass clef, 3/4 time, key of B-flat major. Treble: quarter notes B3, C4, D4, E4, F4, G4, A4, B4. Bass: quarter notes B3, C4, D4, E4.
- 6. Treble clef, common time, key of D major. Bass clef, common time, key of D major. Treble: quarter notes D4, E4, F#4, G4, A4, B4, C5, B4. Bass: whole note D4.
- 7. Treble clef, 3/4 time, key of B-flat major. Bass clef, 3/4 time, key of B-flat major. Treble: quarter notes B3, C4, D4, E4, F4, G4, A4, B4. Bass: quarter notes B3, C4, D4, E4.
- 8. Treble clef, 6/8 time, key of B-flat major. Bass clef, 6/8 time, key of B-flat major. Treble: quarter notes B3, C4, D4, E4, F4, G4, A4, B4. Bass: quarter notes B3, C4, D4, E4.
- 9. Treble clef, common time, key of B-flat major. Bass clef, common time, key of B-flat major. Treble: quarter notes B3, C4, D4, E4, F4, G4, A4, B4. Bass: whole note B3.
- 10. Treble clef, 3/4 time, key of D major. Bass clef, 3/4 time, key of D major. Treble: quarter notes D4, E4, F#4, G4, A4, B4, C5, B4. Bass: quarter notes D4, E4, F#4, G4.

3. Проанализировать примеры:

1

2

3

4

5

4. Найти ошибки в примерах:

1

2

3

4

5

5. Сыграть период по заданному началу:

1

4

6. Проанализировать:

1. Л. Бетховен. Ф-п соната Es-dur op. 7, II ч. (тт. 15-25);
2. Ф. Шопен. Этюд op. 10 №1 C-dur, прелюдия №4 e-moll;
3. Ф. Лист. Ноктюрн As-dur, «Грёзы любви»;
4. Р. Шуман. «Бабочки» op.2 №8 и №12 (заключение);
5. А. Лядов. Песня «Рано цветик» (тт. 1-13);
6. А. Гурилёв. Романс «Внутренняя музыка» (тт. 5-12);
7. П. Чайковский. «Жатва», op.37 bis (средний эпизод), «Охота», op. 37 bis (начальное построение)

6. МОДУЛЯЦИИ В ТОНАЛЬНОСТИ ДОМИНАНТОВОЙ ГРУППЫ
 ЗАДАЧИ
 в тональность V степени

The musical score consists of 15 numbered exercises, each on a separate staff. Exercises 1 through 11 are written in treble clef, while exercises 12 through 15 are in bass clef. The exercises demonstrate various modulations within the dominant key group (F major, C major, G major, D major, A major, E major) and their relative minors (D minor, A minor, E minor, B minor, F# minor, C# minor). The exercises are marked with numbers 1 through 15 at the beginning of each staff. Some exercises include 'x' marks above notes, indicating specific chromatic alterations or accidentals. The time signatures vary, including common time (C), 3/4, 2/4, 3/8, and 6/8. The key signatures range from one flat (F major) to three sharps (C# minor).

в тональность III ступени

The image displays a musical score for 15 exercises, numbered 1 through 15. Each exercise is written on a single staff. Exercises 1 through 10 are in treble clef, while exercises 11 through 15 are in bass clef. The exercises feature various rhythmic patterns and melodic lines, often including accidentals (sharps and flats) and dynamic markings (such as 'x'). The key signatures and time signatures vary throughout the exercises, reflecting the 'third degree' of the scale. For example, exercise 1 is in 3/4 time with a key signature of two flats, while exercise 15 is in common time with a key signature of one sharp. The exercises are arranged in a vertical sequence, with each exercise starting on a new line of music.

в тональность VII ступени из минора

The image displays 15 numbered musical exercises, each on a separate staff. The exercises are arranged in a sequence that alternates between treble and bass clefs. The key signature for all exercises is one flat (B-flat). The time signatures vary: 1 (3/4), 2 (C), 3 (6/8), 4 (2/4), 5 (3/4), 6 (C), 7 (6/8), 8 (2/4), 9 (3/4), 10 (C), 11 (3/4), 12 (C), 13 (3/4), 14 (C), and 15 (6/8). Exercises 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15 contain notes marked with an 'x', indicating specific points of interest or technical challenges. The exercises are designed to explore the VII degree of a minor scale in various rhythmic and melodic contexts.

3. Проанализировать примеры:

1

2

3

4

5

4. Сыграть модулирующий период по заданному началу и через
общий аккорд, указанный в скобках:

E-dur – H-dur (VI=II)

f-moll – As-dur (VI=IV)

D-dur – fis-moll (V=III)

1

2

3

g-moll – d-moll (I=IV)

As-dur – c-moll (I=VI)

h-moll – A-dur (III=IV)

Musical score for measures 4-6. Measure 4 is in G minor, 3/4 time. Measure 5 is in D minor, 3/4 time. Measure 6 is in A minor, 6/8 time.

H-dur – dis-moll (VI=IV)

c-moll – B-dur (I=II)

Musical score for measures 7-8. Measure 7 is in B major, common time. Measure 8 is in C minor, 3/4 time.

Es-dur – B-dur (III = VI)

h-moll – A-dur (V_H = VI)

Musical score for measures 9-10. Measure 9 is in E major, 6/8 time. Measure 10 is in A major, common time.

5. Проанализировать:

1. В. Моцарт. Соната для ф-п C-dur (K.330), II ч.;

2. Л. Бетховен. 33 вариации ор. 120 (тема);

3. Р. Шуман. «Сцены из детской жизни» ор. 15 («Грёзы»); «Фантастические пьесы» ор. 12 («Вечером»);

4. Ф. Шуберт. Соната для ф-п №8, c-moll, III ч.

7. МОДУЛЯЦИИ В ТОНАЛЬНОСТИ СУБДОМИНАНТОВОЙ ГРУППЫ

ЗАДАЧИ

в тональность IV степени

The image displays 15 numbered musical exercises, each on a separate staff. The exercises are written in various musical notations, including treble and bass clefs, and different time signatures. The key signatures vary, with some exercises in major keys and others in minor keys. The exercises are numbered 1 through 15, and each exercise is marked with a small 'x' above a specific note, indicating a modulation point. The exercises are arranged in a vertical sequence, with the first exercise starting in G major (one sharp) and the last exercise ending in G major. The exercises are: 1. Treble clef, 3/4 time, G major. 2. Treble clef, 6/8 time, G major. 3. Treble clef, 6/8 time, D major (two sharps). 4. Treble clef, 2/4 time, D major. 5. Treble clef, 6/8 time, G major. 6. Treble clef, 6/8 time, G major. 7. Treble clef, 3/4 time, D major. 8. Treble clef, common time, G major. 9. Treble clef, 6/8 time, G major. 10. Treble clef, 6/8 time, D major. 11. Treble clef, common time, D major. 12. Bass clef, common time, G major. 13. Bass clef, 3/4 time, G major. 14. Bass clef, common time, G major. 15. Bass clef, 6/8 time, G major.

в тональность VI степени

The image displays a musical score for 15 exercises, numbered 1 through 15. Each exercise is presented on a single staff, with the first measure of each exercise marked with its corresponding number. The exercises are written in various musical notations, including treble and bass clefs, and feature a variety of time signatures and key signatures. The exercises are designed to explore the VI degree of a scale in different tonalities. Some exercises include an 'x' mark above a note, likely indicating a specific fingering or articulation. The exercises are arranged in a sequence that covers various tonalities and rhythmic patterns.

в тональность II ступени из мажора

The musical score consists of 15 numbered measures, each with a unique key signature and time signature. The notation is as follows:

- Measure 1: Treble clef, 6/8 time, key signature of two flats (B-flat, E-flat).
- Measure 2: Treble clef, 3/4 time, key signature of three sharps (F-sharp, C-sharp, G-sharp).
- Measure 3: Treble clef, common time (C), key signature of three flats (B-flat, E-flat, A-flat).
- Measure 4: Treble clef, 6/8 time, key signature of three sharps (F-sharp, C-sharp, G-sharp).
- Measure 5: Treble clef, common time (C), key signature of one flat (B-flat).
- Measure 6: Treble clef, 6/8 time, key signature of three sharps (F-sharp, C-sharp, G-sharp).
- Measure 7: Treble clef, 3/4 time, key signature of one flat (B-flat).
- Measure 8: Treble clef, common time (C), key signature of three sharps (F-sharp, C-sharp, G-sharp).
- Measure 9: Treble clef, 3/4 time, key signature of three flats (B-flat, E-flat, A-flat).
- Measure 10: Treble clef, 6/8 time, key signature of one sharp (F-sharp).
- Measure 11: Treble clef, 6/8 time, key signature of three sharps (F-sharp, C-sharp, G-sharp).
- Measure 12: Bass clef, 3/4 time, key signature of three flats (B-flat, E-flat, A-flat).
- Measure 13: Bass clef, 6/8 time, key signature of three flats (B-flat, E-flat, A-flat).
- Measure 14: Bass clef, 3/4 time, key signature of three sharps (F-sharp, C-sharp, G-sharp).
- Measure 15: Bass clef, common time (C), key signature of one flat (B-flat).

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Гармонизовать примеры:

10 numbered musical examples for harmonicization, each in treble clef. The examples are as follows:

- 1. Treble clef, 3/4 time, key of B-flat major. Melody: C4, A4, G4, F4, E4, D4, C4.
- 2. Treble clef, common time, key of B-flat major. Melody: C4, D4, E4, F4, G4, A4, B4, C5.
- 3. Treble clef, 6/8 time, key of D major. Melody: D4, E4, F4, G4, A4, B4, C5.
- 4. Treble clef, common time, key of D major. Melody: D4, E4, F4, G4, A4, B4, C5.
- 5. Treble clef, 3/4 time, key of B-flat major. Melody: C4, D4, E4, F4, G4, A4, B4, C5.
- 6. Treble clef, common time, key of B-flat major. Melody: C4, D4, E4, F4, G4, A4, B4, C5.
- 7. Treble clef, 3/4 time, key of D major. Melody: D4, E4, F4, G4, A4, B4, C5.
- 8. Treble clef, 6/8 time, key of B-flat major. Melody: C4, D4, E4, F4, G4, A4, B4, C5.
- 9. Treble clef, common time, key of B-flat major. Melody: C4, D4, E4, F4, G4, A4, B4, C5.
- 10. Treble clef, 6/8 time, key of D major. Melody: D4, E4, F4, G4, A4, B4, C5.

2. Играть секвенции:

5 numbered musical examples for playing sequences, each in grand staff (treble and bass clefs). The examples are as follows:

- 1. Grand staff, common time, key of D major. Sequence: D4-E4-F4-G4-A4-B4-C5.
- 2. Grand staff, 6/8 time, key of D major. Sequence: D4-E4-F4-G4-A4-B4-C5.
- 3. Grand staff, common time, key of D major. Sequence: D4-E4-F4-G4-A4-B4-C5.
- 4. Grand staff, 3/4 time, key of B-flat major. Sequence: C4-D4-E4-F4-G4-A4-B4.
- 5. Grand staff, common time, key of D major. Sequence: D4-E4-F4-G4-A4-B4-C5.

3. Проанализировать примеры:

1

2

3

4

5

4. Сыграть период по заданному началу, используя общий аккорд, указанный в скобках:

Es-dur – As-dur (II=VI)

e-moll – C-dur (IV=VI)

Es-dur – f-moll (IV=III)

1

2

3

h-moll – e-moll (III = VIIH)

E-dur – cis-moll (V = VIIH)

f-moll – Des-dur (III=V)

Musical score for measures 4, 5, and 6. Measure 4 is in h-moll (3/4), measure 5 is in E-dur (6/8), and measure 6 is in f-moll (3/4).

B-dur – c-moll (VI – VH)

e-moll – a-moll (VI=III)

Musical score for measures 7 and 8. Measure 7 is in B-dur (3/4), and measure 8 is in e-moll (6/8).

F-dur – d-moll (IV = VI)

cis-moll – A-dur (I=III)

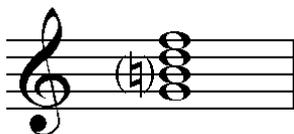
Musical score for measures 9 and 10. Measure 9 is in F-dur (3/4), and measure 10 is in cis-moll (3/4).

5. Проанализировать:

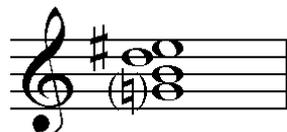
1. М. Глинка. Опера «Руслан и Людмила», V д. Романс Ратмира;
2. П. Чайковский. «Подснежник» из цикла «Времена года»;
3. С. Рахманинов. Романсы: «Увял цветок», «Сирень»;
4. С. Прокофьев. «Детская музыка», ор. 65 «Вечер».

8. ЭНГАРМОНИЗМ

Энгармонизм D_7 (малого мажорного) – 10 тональностей



V_7 (C-dur, c-moll) – V ступень; DD_7 (F-dur, f-moll) – II ступень.



ум. $VII^{b3} 6_5$ (Fis-dur, fis-moll) – II^b ступень; DD ум. $VII^{b3} 6_5$ (DD ув. 6_5 -акк. (h-moll) – VI ст.

II^{#1} 6_5 (D-dur) – IV ст.



ум. $VII^{#5} 4_3$ (dis-moll) – IV^b ст. ; ум $DD^{#1\#3b5} 4_3$ (DD дв.ув. 4_3 -акк. (H-dur) – VI^b ст.

D^6_5 – 8 тональностей



V^6_5 (C-dur, c-moll) – VII (VII[#]) ст. ; DD^6_5 (F-dur, f-moll) – IV[#] ст.



ум. $VII^{b3} 4_3$ (Fis-dur, fis-moll) – IV ст. ; DD ум. $VII^{b3} 4_3$ (h-moll) – I ст.



$DD^{#1b5} 2$ (H-dur) – I ст.

D⁴₃ – 10 тональностей



V⁴₃ (C-dur, c-moll) – II ст. ; DD⁴₃ (F-dur, f-moll) – VI (VI[#]) ст.



ум. VII^{b3}₂ (Fis-dur, fis-moll) – VI^b, (VI) ст. ; DDум. VII₂ (h-moll) – III ст. ; II^{#1}₂ (D-dur) – I ст.

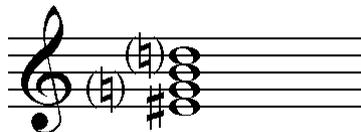


ум. VII^{b5}₇ (dis-moll) - VII[#] ст. ; ум. DD^{#1#3b5}₇ (H-dur) - II[#] ст.

D₂ – 10 тональностей

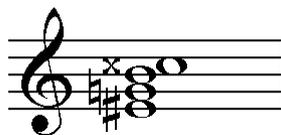


V₂ (C-dur, c-moll) – IV ст. ; DD₂ (F-dur, f-moll) – I ст.



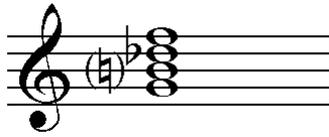
ум. VII^{b3}₇ (Fis-dur, fis-moll) – VII (VII[#]) ст. ; DD ум. VII^{b3}₇ (h-moll) – IV[#] ст. ;

II^{#1}₇ (D-dur) – II[#] ст.



ум. VII^{b5}_{6_5} (dis-moll) – II ст. ; DD^{#1#3b5} ум. ^{6_5} (H-dur) – IV[#] ст.

Доминантсептаккорд с пониженной квинтой (D^{b5}_7) – 5 тональностей



V^{b5}_7 (C-dur, c-moll) – V ст. ; DD^{b5}_7 (F-dur, f-moll) – II ст. ;

мал. $VII^{\#3}_7$ (As-dur) – VII ст.

D^{b5}_6 – 5 тональностей



V^{b5}_6 (C-dur, c-moll) – VII ($VII^{\#}$) ст. ; DD^{b5}_6 (F-dur, f-moll) – $IV^{\#}$ ст. ;

$VII^{\#3}_6$ (As-dur) – $II^{\#}$ ст.

D^{b5}_4 – 5 тональностей



V^{b5}_4 (Fis-dur, fis-moll) – II^b ст. ; DD^{b5}_4 (ув. 4_3 – акк.) - (H-dur, h-moll) – VI^b (VI) ст.

$VII^{\#3}_4$ (D-dur) – IV ст.

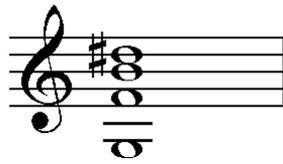
D^{b5}_2 – 5 тональностей



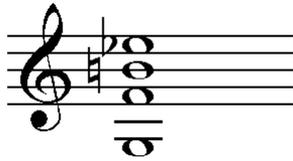
V^{b5}_2 (Fis-dur, fis-moll) – IV ст. ; DD^{b5}_2 (H-dur, h-moll) – I ст. ;

$VII^{\#3}_2$ (D-dur) – VI ст.

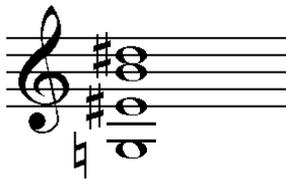
Доминантсептаккорд с повышенной квинтой (D^{#5} 7) – 11 тональностей



V^{#5} 7 (C-dur) – V ст. ; DD^{#5} 7 (F-dur) – II ст.

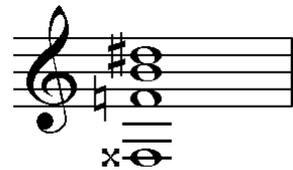


V⁶ 7 (c-moll) – V ст. ; DD⁶ 7 (f-moll) – II ст.

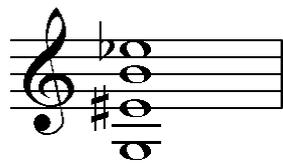


VII^{b3} 6⁵ (Fis-dur) – II^b ст. ; DD^{b3} VII⁶ 5 (дв.ув. 6⁵-акк., H-dur) – VI^b ст. ;

II^{b3} 6⁵ (dis-moll) – IV^b ст.



V^{b5} #⁵ 6⁴ (E-dur) – II[#] ст. ; VII^{b5} #⁵ 6⁴ (cis-moll) – IV[#] ст.



IV^{b1} #¹ 6 (h-moll) – VI ст. ; II^{b1} #¹ 6 (D-dur) – IV ст.

Уменьшённый вводный септаккорд (ум. VII₇) – 24 тональности



ум. VII₇ (C-dur, c-moll) – VII (VII[#]) ст. ; DDум. VII₇ (F-dur, f-moll) – IV[#] ст. ;

ум. VII₇ к S (G-dur, g-moll) – III (III[#]) ст.



ум. VII⁶₅ (A-dur, a-moll) – II ст. ; DDум. VII⁶₅ (D-dur, d-moll) – VI (VI[#]) ст. ;

ум. VII⁶₅ к S (E-dur, e-moll) – V ст.



ум. VII⁴₃ (Fis-dur, fis-moll) – IV ст. ; DD ум. VII⁴₃ (H-dur, h-moll) – I ст. ;

ум. VII⁴₃ к S (Cis-dur, cis-moll) – VII^b (VII) ст.



ум. VII₂ (Es-dur, es-moll) – VI^b (VI) ст. ; DDум. VII₂ (As-dur, as-moll) – III^b (III) ст. ;

ум. VII₂ к S (B-dur, b-moll) – II^b ст.

Малый септаккорд с уменьшённой квинтой – 10 тональностей



VII₇ (C-dur) – VII ст. ; II₇ (A-dur, a-moll) – II ст. ;

DDVII₇ (F-dur) – IV[#] ст.



ум. VII⁴₃ (fis-moll) – IV ст., «рахманиновская гармония»;

DDум. VII⁴₃ (h-moll) – I ст.



DD⁶#₁₂ (H-dur, редко встречается) – I ст.

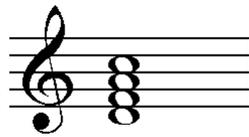


DD $\flat^1 \sharp^1$ (As-dur) – II \sharp ст.



ум. VII \sharp^5 $_2$ (Es-dur, es-moll) – VI \flat (VI) ст.

Малый минорный септаккорд – 9 тональностей



I $_7$ (d-moll), II $_7$ (C-dur), III $_7$ (B-dur), IV $_7$ (a-moll), V $^{nat}_7$ (g-moll), VI $_7$ (F-dur)



ум. VII $\flat^3 \flat^5$ $_5$ (cis-moll) – II \flat ст.



III \flat^7 $_2$ (Cis-dur) – II \flat ст.



V \flat^7 $_2$ (ais-moll) – IV \flat ст.