

Официальный сайт Ирины Анатольевны Русяевой

И. РУСЯЕВА

**ЗАДАЧИ И УПРАЖНЕНИЯ
ПО ГАРМОНИИ**

Первый год обучения

Учебное пособие для специализированных
музыкальных учебных заведений
среднего звена

МОСКВА 2018

ОТ АВТОРА

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

В каждый из двенадцати разделов первого выпуска входит 15 задач (10 на гармонизацию мелодии и 5 – на бас). В первой пятёрке необходимо гармонизовать все ноты, во второй используются отмеченные неаккордовые звуки.

В устную часть включены разнообразные упражнения, которые необходимы для закрепления пройденной темы. Это определение и разрешение аккордов; игра цифровок; игра диатонических (тональных) и хроматических (модулирующих) секвенций; гармонизация мелодий и басов; анализ как инструктивных примеров, так и примеров из музыки разных композиторов. Интересной формой работы является и обнаружение специально допущенных ошибок, а также их исправление.

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

И. РУСЯЕВА

МОСКВА, 2018 год

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1. Соединения главных трезвучий

а) плавное

ЗАДАЧИ

The image displays 15 numbered musical exercises, each on a single staff. The exercises are arranged in a column and are numbered 1 through 15. Exercises 1 through 10 are written in treble clef, while exercises 11 through 15 are in bass clef. The exercises involve various rhythmic patterns and melodic lines, often featuring accidentals and dynamic markings like 'x' above notes. The key signatures and time signatures vary across the exercises, including 3/4, 3/8, 6/8, and 3/4 with different key signatures.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить аккорд, его расположение и мелодическое положение. В каких тональностях он может быть I, IV и V ступенью. Неустойчивые разрешить в I:

2. В различных тональностях мажора и минора соединить: **I – V – I; I – IV – I** гармонически и мелодически (от всех положений тоники); **IV – V** мелодически (от всех положений трезвучия IV ступени).

3. В различных тональностях мажора и минора играть цифровки:

I – V – I – IV – I; I – IV – I – V – I,

используя гармоническое и мелодическое соединение.

4. В различных тональностях мажора и минора играть полный оборот: **I – IV – V – I**, используя гармоническое и мелодическое соединение.

5. Гармонизовать примеры:

6. Играть по цифровке:

- а) D-dur: I – V – I – IV – V – I;
- б) f-moll: V – I – IV – I – V – I;
- в) Es-dur: IV – I – V – I – IV – V;
- г) h-moll: I – IV – V – I – IV – I;
- д) E-dur: V – I – IV – I – IV – V;
- е) c-moll: I – V – I – IV – V – I;
- ж) As-dur: IV – V – I – V – I – IV;

- з) fis-moll: I – V – I – IV – I – V;
- и) H-dur: V – I – IV – V – I – IV;
- к) b-moll: I – IV – V – I – IV – I

7. Сыграть диатонические секвенции:

Exercise 7 consists of seven numbered musical sequences. Each sequence is written for piano in a grand staff (treble and bass clefs). The sequences are as follows:

- 1. Key: F# (D major), Time: 4/4. Treble: D4, E4, F#4, G4, A4, B4, C5. Bass: D3, F#3, A3, B3, C4, D4.
- 2. Key: Bb (G minor), Time: 3/4. Treble: G3, A3, Bb3, C4, D4, E4, F4. Bass: Bb2, D3, F3, Ab3, C4, Eb4.
- 3. Key: Bb (G minor), Time: 6/8. Treble: G3, A3, Bb3, C4, D4, E4, F4. Bass: Bb2, D3, F3, Ab3, C4, Eb4.
- 4. Key: D# (A major), Time: 3/4. Treble: A3, B3, C#4, D4, E4, F#4, G#4. Bass: A2, C#3, E3, F#3, G#3, A3.
- 5. Key: D# (A major), Time: 4/4. Treble: A3, B3, C#4, D4, E4, F#4, G#4. Bass: A2, C#3, E3, F#3, G#3, A3.
- 6. Key: Bb (G minor), Time: 2/4. Treble: G3, A3, Bb3, C4, D4, E4, F4. Bass: Bb2, D3, F3, Ab3, C4, Eb4.
- 7. Key: D# (A major), Time: 3/4. Treble: A3, B3, C#4, D4, E4, F#4, G#4. Bass: A2, C#3, E3, F#3, G#3, A3.

8. Сыграть хроматические секвенции:

Exercise 8 consists of six numbered musical sequences. Each sequence is written for piano in a grand staff. The sequences are as follows:

- 1. Key: Bb (G minor), Time: 4/4. Treble: G3, Ab3, Bb3, C4, D4, Eb4, F4. Bass: Bb2, D3, F3, Ab3, C4, Eb4, F4.
- 2. Key: D# (A major), Time: 3/4. Treble: A3, B3, C#4, D4, E4, F#4, G#4. Bass: A2, C#3, E3, F#3, G#3, A3.
- 3. Key: D# (A major), Time: 2/4. Treble: A3, B3, C#4, D4, E4, F#4, G#4. Bass: A2, C#3, E3, F#3, G#3, A3.
- 4. Key: Bb (G minor), Time: 6/8. Treble: G3, Ab3, Bb3, C4, D4, Eb4, F4. Bass: Bb2, D3, F3, Ab3, C4, Eb4, F4.
- 5. Key: Bb (G minor), Time: 4/4. Treble: G3, Ab3, Bb3, C4, D4, Eb4, F4. Bass: Bb2, D3, F3, Ab3, C4, Eb4, F4.
- 6. Key: D# (A major), Time: 3/4. Treble: A3, B3, C#4, D4, E4, F#4, G#4. Bass: A2, C#3, E3, F#3, G#3, A3.

9. Проанализировать примеры:

Exercise 9 consists of four numbered musical sequences for analysis, written for piano in a grand staff. The sequences are as follows:

- 1. Key: F# (D major), Time: 4/4. Treble: D4, E4, F#4, G4, A4, B4, C5. Bass: D3, F#3, A3, B3, C4, D4.
- 2. Key: Bb (G minor), Time: 3/4. Treble: G3, A3, Bb3, C4, D4, E4, F4. Bass: Bb2, D3, F3, Ab3, C4, Eb4.
- 3. Key: Bb (G minor), Time: 6/8. Treble: G3, Ab3, Bb3, C4, D4, Eb4, F4. Bass: Bb2, D3, F3, Ab3, C4, Eb4, F4.
- 4. Key: D# (A major), Time: 4/4. Treble: A3, B3, C#4, D4, E4, F#4, G#4. Bass: A2, C#3, E3, F#3, G#3, A3.

10. Найти ошибки в примерах:

11. Сыграть в любой тональности период по схеме:

а) $\frac{2}{4}$ I IV I IV V I IV I V I IV I V I IV V I

б) $\frac{3}{4}$ V I IV I IV I IV V I IV V I

в) $\frac{4}{4}$ I IV V I IV V I IV V I V I IV V I IV V I IV V I IV I

г) $\frac{6}{8}$ V I IV I V I IV V I V I IV I IV V I IV V I IV V I

д) $\frac{4}{4}$ IV I IV V I V I IV V I V V I V I IV V I IV I V I

12. Проанализировать:

1. Ф. Шопен. Трио ноктюрна ор. 37 №1;
2. П. Чайковский. «Русская пляска», ор.40;
3. М. Глинка. Опера «Руслан и Людмила», III д. Персидский хор;
4. И.С. Бах. Хоралы 22, 32, 93;
5. Л. Бетховен. Соната для ф-п № 2, A-dur. III ч. (тт. 1-8).

б) с перемещением

ЗАДАЧИ

1. Treble clef, C major, 4/4 time. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4.

2. Treble clef, B-flat major, 3/4 time. Notes: Bb3, D4, F4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4.

3. Treble clef, D major, 2/4 time. Notes: D4, F#4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3.

4. Treble clef, C major, 4/4 time. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4.

5. Treble clef, B-flat major, 6/8 time. Notes: Bb3, D4, F4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4.

6. Treble clef, C major, 4/4 time. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Accents on G4 and B4.

7. Treble clef, D major, 3/4 time. Notes: D4, F#4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Accents on F#4, A4, B4, G4, E4, D3.

8. Treble clef, B-flat major, 6/8 time. Notes: Bb3, D4, F4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. Accents on F4, Ab4, Bb4, C5, Bb4, Ab4, G4.

9. Treble clef, C major, 4/4 time. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4.

10. Treble clef, C major, 4/4 time. Notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, C4. Accents on G4 and B4.

11. Treble clef, D major, 3/4 time. Notes: D4, F#4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3. Accents on F#4, A4, B4, G4, E4, D3.

12. Bass clef, C major, 4/4 time. Notes: C3, E3, G3, A3, B3, C4, B3, A3, G3, F3, E3, C3.

13. Bass clef, D major, 3/4 time. Notes: D3, F#3, A3, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F2, E2, D2.

14. Bass clef, B-flat major, 6/8 time. Notes: Bb2, D3, F3, Ab3, Bb3, C4, Bb3, Ab3, G3, F3, Eb3, D3.

15. Bass clef, C major, 4/4 time. Notes: C3, E3, G3, A3, B3, C4, B3, A3, G3, F3, E3, C3.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить аккорд, его расположение и мелодическое положение; в каких тональностях он может быть трезвучием I, IV, V ступени. Неустойчивые трезвучия разрешить в тонику.



2. В различных тональностях соединить трезвучия, используя перемещения – от всех положений тоники:

I – I – V – V – I; I – I – IV – IV – I

3. В различных тональностях играть полный оборот с перемещениями на каждом аккорде (по трём вариантам), чередуя восходящее и нисходящее движение в сопрано:

I – I – IV – IV – V – V – I

- а) с движением мелодии на терцию и кварту, без смены расположения;
- б) с движением мелодии на терцию и кварту, со сменой расположения;
- в) с движением мелодии на квинту и сексту, с обязательной сменой расположения.

4. Гармонизовать примеры:

5. Играть по цифровке:

а) E-dur: I – I – IV – I – I – V – I – IV – I;

б) d-moll: V – I – IV – IV – V – I – I – V – I;

в) B-dur: IV – V – I – I – IV – IV – V – V – I;

г) fis-moll: I – V – I – IV – IV – V – I – I – V;

д) As-dur: I – I – I – V – V – I – I – IV – IV – V;

е) es-moll: V – I – I – IV – IV – I – I – IV – V – I;

ж) H-dur: V – I – IV – IV – IV – V – I – I – I – V;

з) cis-moll: IV – I – V – V – V – I – IV – IV – V – I;

и) Des-dur: I – I – V – V – I – IV – IV – V – V – I;

к) g-moll: I – IV – V – I – I – IV – IV – V – V – I

6. Играть диатонические секвенции:

7. Играть хроматические секвенции:

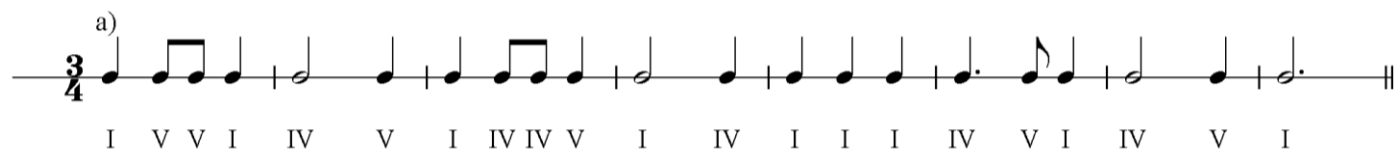
8. Проанализировать примеры:


Exercise 8 consists of two systems of piano music. The first system contains two measures labeled 1 and 2. The second system contains two measures labeled 3 and 4. Each measure shows a piano accompaniment with treble and bass staves.

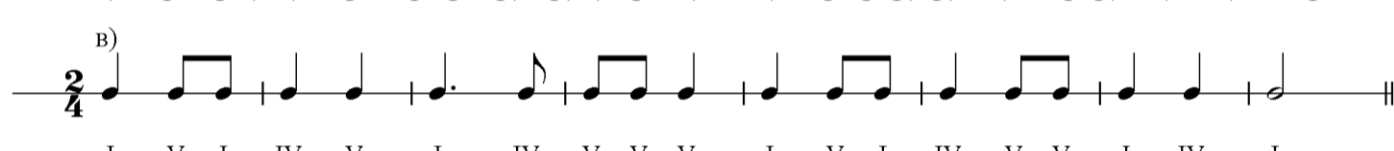
9. Найти ошибки в примерах:

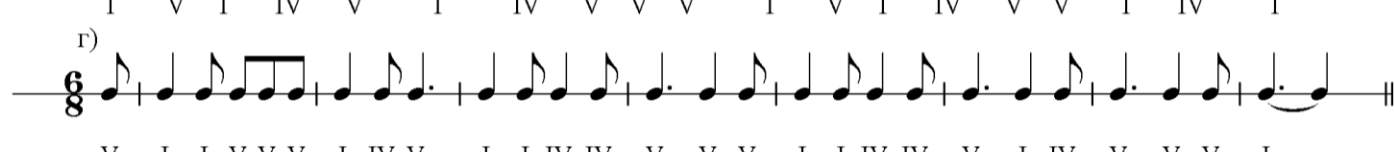
Exercise 9 consists of two systems of piano music. The first system contains two measures labeled 1 and 2. The second system contains two measures labeled 3 and 4. Each measure shows a piano accompaniment with treble and bass staves.


10. Сыграть период по схеме в любой тональности:

a) 
I V V I IV V I IV IV V I IV I I I IV V I IV V I

б) 
V I I V V I I I IV IV V I V V I I IV IV V I IV V V I

в) 
I V I IV V I IV V V V I V I IV V V I IV I

г) 
V I I V V V I IV V I I IV IV V V V I I IV IV V I IV V V V I

д) 
I I IV V V I IV IV I I V V V I I IV V V I I IV IV V V I

11. Проанализировать:

1. Л. Бетховен. Соната для ф-но № 16 G-dur, начальный период.
2. Дж. Тартини. Скрипичная соната C-dur. Presto assai.
3. М. Глинка. Романс «Ах ты, душечка, красна девица».
4. Ф. Шуберт. Песня «Водный поток» из цикла «Зимний путь».
5. А. Даргомыжский. Опера «Русалка», II д. Песня Наташи «По камушкам».

в) со скачками терцовых тонов

ЗАДАЧИ

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. **Определить аккорд**, его расположение и мелодическое положение; определить тональности, в которых он может быть трезвучием основных ступеней; трезвучия IV и V ступеней разрешить в тонику:



2. В различных тональностях соединить со скачками терцовых тонов в сопрано и в теноре:

I – V – I; I – IV – I

3. В различных тональностях играть цифровки:

I³ – V³ – I³ – IV³ – I; I³ – IV³ – I³ – V³ – I

4. Гармонизовать примеры:

5. Играть по цифровке:

- а) As-dur: I³ – V³ – I – IV³ – I³ – IV – V – I;
- б) fis-moll: V – I³ – IV³ – I – I³ – V³ – I – IV – V;
- в) G-dur: I – I³ – IV³ – I³ – V³ – I – V – V – I;
- г) c-moll: V – I – I³ – V³ – I – IV³ – I³ – V – I;
- д) B-dur: I – I – I³ – IV³ – I – I³ – V³ – I – V;

е) gis-moll: IV – V³ – I³ – IV – I – I³ – V³ – I – V;

ж) E-dur: I³ – IV³ – I – I³ – V³ – I – IV – IV³ – I³;

з) f-moll: I – V – V³ – I³ – IV³ – IV – I – V – I;

и) Des-dur: V – V³ – I³ – I – IV³ – I³ – V³ – V – I;

к) e-moll: IV – V³ – I³ – IV³ – I³ – V³ – I – IV – V

6. Играть диатонические секвенции:

Exercise 6 consists of six diatonic sequences, each shown in two staves (treble and bass clef).
1. Key: G major (one sharp), 3/4 time. Treble: G4-A4-B4-C5; Bass: G3-A3-B3-C4.
2. Key: D major (two sharps), 3/4 time. Treble: D4-E4-F#4-G4; Bass: D3-E3-F#3-G3.
3. Key: A major (three sharps), 3/4 time. Treble: A4-B4-C#5-D5; Bass: A3-B3-C#4-D4.
4. Key: F major (one flat), 6/8 time. Treble: F4-G4-A4-B4; Bass: F3-G3-A3-B3.
5. Key: C major (no sharps/flats), 3/4 time. Treble: C4-D4-E4-F4; Bass: C3-D3-E3-F3.
6. Key: E major (four sharps), 3/4 time. Treble: E4-F#4-G#4-A5; Bass: E3-F#3-G#4-A4.

7. Играть хроматические секвенции:

Exercise 7 consists of six chromatic sequences, each shown in two staves (treble and bass clef).
1. Key: D major (two sharps), 3/4 time. Treble: D4-E4-F#4-G4; Bass: D3-E3-F#3-G3.
2. Key: B-flat major (two flats), 3/4 time. Treble: Bb4-Cb5-D5; Bass: Bb3-Cb4-D4.
3. Key: F major (one flat), 3/4 time. Treble: F4-G4-A4-B4; Bass: F3-G3-A3-B3.
4. Key: A major (three sharps), 2/4 time. Treble: A4-B4-C#5-D5; Bass: A3-B3-C#4-D4.
5. Key: C major (no sharps/flats), 3/4 time. Treble: C4-D4-E4-F4; Bass: C3-D3-E3-F3.
6. Key: E major (four sharps), 3/4 time. Treble: E4-F#4-G#4-A5; Bass: E3-F#3-G#4-A4.

8. Проанализировать примеры:

Exercise 8 consists of four examples, each shown in two staves (treble and bass clef).
1. Key: G major (one sharp), 3/4 time. Treble: G4-A4-B4-C5; Bass: G3-A3-B3-C4.
2. Key: D major (two sharps), 3/4 time. Treble: D4-E4-F#4-G4; Bass: D3-E3-F#3-G3.
3. Key: A major (three sharps), 6/8 time. Treble: A4-B4-C#5-D5; Bass: A3-B3-C#4-D4.
4. Key: C major (no sharps/flats), 3/4 time. Treble: C4-D4-E4-F4; Bass: C3-D3-E3-F3.

9. Найти ошибки в примерах:

10. Сыграть в любой тональности период по схеме, используя скачки терцовых тонов:

а) $\frac{3}{4}$ I V³ I V I IV IV IV V I³ V³ I I IV IV V V I

б) $\frac{4}{4}$ V I IV³ I³ V³ V I I IV I IV V V I IV V³ I³ I IV IV V V I

в) $\frac{6}{8}$ I I³ IV³ V I IV IV V I I V I I³ V³ V I IV IV³ I³ I V V I

г) $\frac{2}{4}$ I I I³ V³ V I I I³ IV³ V V I IV IV³ I³ V V³ I³ V I

д) $\frac{4}{4}$ V V I IV V³ I³ I IV V V I IV V V V³ I³ I IV V V³ I³ IV V V V I

11. Проанализировать:

1. И. С. Бах. Хоралы – 13, 28, 58.
2. Л. Бетховен. Соната для ф-п № 2, A-dur. II ч.

2. КАДАНСОВЫЙ КВАРТСЕКСТАККОРД (K^6_4).
ДОМИНАНТСЕПТАККОРД (D_7) В ЗАКЛЮЧИТЕЛЬНОЙ КАДЕНЦИИ

ЗАДАЧИ

The image displays 15 numbered musical exercises, each on a separate staff. The exercises are written in various keys and time signatures, including 3/4, 2/4, 3/8, 6/8, and 3/2. Exercises 1 through 10 are in treble clef, while exercises 11 through 15 are in bass clef. Exercise 7 includes first and second endings. Some notes are marked with an asterisk (*). The exercises illustrate the use of the dominant seventh chord (D_7) in a cadential context, specifically leading to a half-diminished seventh chord (K^6_4).

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. **Определить аккорд, его расположение и мелодическое положение, затем довести до тоники как K^6_4 , указав тональность:**

2. **В различных тональностях соединить:**

I – IV – K^6_4 – V(7) – I; I – IV – I – K^6_4 – V(7) – I

3. **Гармонизовать примеры**

4. **Играть по цифровке:**

- a) **b-moll: I – V – I – I – IV – IV – K^6_4 – V(7) – I;**
 б) **A-dur: V – I – IV – I – IV – IV – IV – K^6_4 – V;**
 в) **fis-moll: IV – V – I – I – IV – IV – K^6_4 – K^6_4 – V(7) – I;**

г) Es-dur: I – IV – V – I – I – IV – IV – K⁶₄ – K⁶₄ – V(7) – I;

д) c-moll: I – V – V – I – IV – V – I – IV – K⁶₄ – V – V;

е) H-dur: V – I – I – IV – V – I – IV – IV – K⁶₄ – K⁶₄ – V;

ж) e-moll: IV – I – V – V – I – IV – IV – K⁶₄ – K⁶₄ – V(7) – I;

з) F-dur: I – V – I – IV – IV – V – I – I – IV – K⁶₄ – V(7) – I;

и) g-moll: V – I – V – V – I – IV – IV – K⁶₄ – K⁶₄ – V – V₇ – I;

к) D-dur: IV – I – V – I – IV – IV – K⁶₄ – K⁶₄ – V – V₇ – I

5. Сыграть хроматические секвенции:

Exercise 5 consists of six chromatic sequences, numbered 1 through 6, written in piano style. Each sequence is presented on a grand staff (treble and bass clefs).
1. Key: B-flat major (two flats), 2/4 time. Treble clef: quarter notes G4, A4, Bb4, C5. Bass clef: quarter notes F3, G3, Ab3, Bb3.
2. Key: D major (two sharps), 2/4 time. Treble clef: quarter notes D4, E4, F#4, G4. Bass clef: quarter notes B2, C3, D3, E3.
3. Key: E major (one sharp), 3/4 time. Treble clef: quarter notes E4, F#4, G4, A4. Bass clef: quarter notes C3, D3, E3, F3.
4. Key: B-flat major (two flats), 2/4 time. Treble clef: quarter notes G4, A4, Bb4, C5. Bass clef: quarter notes F3, G3, Ab3, Bb3.
5. Key: D major (two sharps), 6/8 time. Treble clef: eighth notes D4, E4, F#4, G4. Bass clef: eighth notes B2, C3, D3, E3.
6. Key: B-flat major (two flats), 2/4 time. Treble clef: quarter notes G4, A4, Bb4, C5. Bass clef: quarter notes F3, G3, Ab3, Bb3.

6. Проанализировать примеры:

Exercise 6 consists of three examples of chromatic sequences, numbered 1 through 3, written in piano style. Each example is presented on a grand staff (treble and bass clefs).
1. Key: D major (two sharps), 3/4 time. Treble clef: quarter notes D4, E4, F#4, G4. Bass clef: quarter notes B2, C3, D3, E3.
2. Key: B-flat major (two flats), 2/4 time. Treble clef: quarter notes G4, A4, Bb4, C5. Bass clef: quarter notes F3, G3, Ab3, Bb3.
3. Key: B-flat major (two flats), 6/8 time. Treble clef: eighth notes G4, A4, Bb4, C5. Bass clef: eighth notes F3, G3, Ab3, Bb3.

7. Найти ошибки в примерах:

8. Играть в любой тональности период по схеме:

а) $\frac{3}{4}$ I IV I V V I I IV K^6_4 V IV V I IV V I K^6_4 K^6_4 V_7 I

б) $\frac{4}{4}$ V I I IV V V I I IV K^6_4 V V I V I I IV IV K^6_4 V V I

в) $\frac{2}{4}$ I IV V V V I I IV IV K^6_4 V V V I IV IV K^6_4 K^6_4 V_7 I

г) $\frac{6}{8}$ IV V V I I IV IV IV V V I I IV K^6_4 V V I I IV V V I IV K^6_4 V_7 I

д) $\frac{4}{4}$ I I IV V V I I IV IV K^6_4 V I IV V I IV K^6_4 K^6_4 V_7

9. Проанализировать:

1. Р. Шуман. «Альбом для юношества», ор. 68 № 8 и №9.
2. Л. Бетховен. Соната для ф-п № 3, C-dur, II ч. (начальный период).
3. Дж. Россини. Опера «Севильский цирюльник», II д. Ария Розины.
4. М. Глинка. Романс «Ночной зефир» (тт. 1 – 10).
5. П. Чайковский. «Осенняя песнь», ор. 37 – bis № 10 (тт. 1 – 9).

3. ПОБОЧНЫЕ ТРЕЗВУЧИЯ СУБДОМИНАНТОВОЙ ГРУППЫ
ЗАДАЧИ

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УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить аккорд и тональности, в которых он может быть I, V и IV ступенью, а также трезвучиями II и/или VI ступеней. Неустойчивые аккорды довести до тоники.

2. В различных тональностях играть цифровки:

- а) I – VI – IV – K⁶₄ – V(7) – I;
- б) I – II – V – I – IV – V – I (dur);
- в) I – VI – IV – K⁶₄ – K⁶₄ – V – I;
- г) I – VI – II – V – I – IV – V (dur);
- д) V – I – VI – II – K⁶₄ – V(7) – I (dur)

3. Гармонизовать примеры:

6. Играть по цифровке:

а) cis-moll: I – IV – V – I – VI – IV – K⁶₄ – V;

б) Es-dur: V – I – IV – II – V – I – IV – V – I;

в) d-moll: IV – V – I – VI – IV – V – I – IV – I;

г) H-dur: I – V – I – IV – II – K⁶₄ – K⁶₄ – V₍₇₎ – I;

д) f-moll: I – VI – IV – V – I – I – VI – IV – V;

е) D-dur: I – IV – II – V – I – VI – IV – K⁶₄ – V;

ж) g-moll: V – I – I – VI – IV – V – I – IV – K⁶₄ – V;

з) As-dur: I – VI – II – V – I – IV – K⁶₄ – V₍₇₎ – I;

и) fis-moll: I – VI – IV – V – I – IV – IV – K⁶₄ – V;

к) D-dur: IV – V – I – VI – IV – II – V – V – I – I

5. Играть диатонические секвенции:

Diagram illustrating six diatonic sequences (1-6) for piano. Each sequence is shown in two staves (treble and bass clef) and includes a key signature and time signature. Sequence 1: C major, 6/8 time. Sequence 2: C major, 3/4 time. Sequence 3: C major, common time. Sequence 4: C major, common time. Sequence 5: C major, 3/4 time. Sequence 6: C major, 6/8 time.

6. Играть хроматические секвенции:

Diagram illustrating six chromatic sequences (1-6) for piano. Each sequence is shown in two staves (treble and bass clef) and includes a key signature and time signature. Sequence 1: C major, 3/4 time. Sequence 2: C major, common time. Sequence 3: C major, common time. Sequence 4: C major, 6/8 time. Sequence 5: C major, common time. Sequence 6: C major, 3/4 time.

7. Проанализировать примеры:

8. Найти ошибки в примерах:

9. Играть в любой тональности период по схеме:

а) $\frac{2}{4}$ I VI IV V V I IV IV K^6_4 V I VI IV II V V I IV K^6_4 V_7 I

б) $\frac{4}{4}$ I IV V I IV IV V I VI IV IV K^6_4 K^6_4 V I VI IV IV V V I K^6_4 V_7 I

в) $\frac{3}{4}$ V I I II V V I VI IV K^6_4 V I I VI II II V I K^6_4 K^6_4 V_7 I

г) $\frac{6}{8}$ I VII IV IV V I I V V I I IV K^6_4 V I I VI VI VI V V I IV IV K^6_4 V_7 I

д) $\frac{4}{4}$ V I I VI II V V I VI IV II K^6_4 V V I I IV V I I II II K^6_4 V_7 I

10. Проанализировать:

1. Р. Вагнер. Опера «Парсифаль», вступление.
2. М. Глинка. Опера «Руслан и Людмила», I д. Каватина Людмилы.
3. П. Чайковский. Песня «Кукушка», ор. 54 № 8.
4. М. Глинка. Романс «Смертный час настал неожиданный...»

4. СКАЧКИ ТЕРЦОВЫХ ТОНОВ ПРИ СОЕДИНЕНИИ
ТРЕЗВУЧИЙ СУБДОМИНАНТОВОЙ ГРУППЫ

ЗАДАЧИ

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УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. В различных тональностях играть цифровки:

- а) I – VI³ – IV³ – V – I – IV – K⁶₄ – V;
- б) I³ – VI³ – II³ – V³ – I – IV – I (dur);
- в) V – I – IV³ – II³ – V – I – IV – K⁶₄ – V (dur);
- г) IV – I³ – VI³ – IV³ – I – IV – V – I;
- д) I – IV³ – II³ – V³ – V – I – IV – K⁶₄ – V (dur)

2. Гармонизовать примеры:

The image shows 12 numbered musical examples for harmonization. Examples 1-3 are in treble clef. Examples 4-6 are in treble clef with a 6/8 time signature. Examples 7-9 are in bass clef. Examples 10-12 are in bass clef with a 6/8 time signature. Each example consists of a short melodic phrase with a key signature change indicated by a double bar line.

3. Играть по цифровке:

- а) A-dur: I – II³ – V³ – I – VI³ – IV³ – K⁶₄ – V;
- б) g-moll: V – I³ – VI³ – IV³ – V – I – IV – I;
- в) H-dur: I – IV³ – II³ – V³ – I – K⁶₄ – V₇ – I;
- г) fis-moll: IV – V – I – I³ – VI³ – IV³ – K⁶₄ – V;
- д) Es-dur: I³ – VI³ – II³ – V³ – I – IV – K⁶₄ – V;
- е) b-moll: I – V – I³ – VI³ – IV³ – V – V – I;
- ж) A-dur: V – I – II³ – V³ – I – IV³ – II³ – K⁶₄ – V;
- з) c-moll: I³ – VI³ – IV³ – V – I – IV – V – I;
- и) Des-dur: IV – I³ – VI³ – II³ – V – I – IV – K⁶₄ – V;
- к) h-moll: V – I – VI³ – IV³ – V – I – VI³ – IV³ – V

4. Играть диатонические секвенции:

Exercise 4 consists of six numbered musical examples (1-6) for piano. Each example is written in a grand staff (treble and bass clefs).
1. Key signature: two sharps (F# and C#), 6/8 time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.
2. Key signature: three flats (Bb, Eb, Ab), common time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.
3. Key signature: one flat (Bb), 3/4 time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.
4. Key signature: two sharps (F# and C#), 2/4 time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.
5. Key signature: three flats (Bb, Eb, Ab), common time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.
6. Key signature: one sharp (F#), common time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.

5. Играть хроматические секвенции:

Exercise 5 consists of six numbered musical examples (1-6) for piano. Each example is written in a grand staff (treble and bass clefs).
1. Key signature: three flats (Bb, Eb, Ab), common time. Treble clef: quarter notes G4, Ab4, Bb4, C5. Bass clef: quarter notes G3, Ab3, Bb3, C4.
2. Key signature: one flat (Bb), common time. Treble clef: quarter notes G4, Ab4, Bb4, C5. Bass clef: quarter notes G3, Ab3, Bb3, C4.
3. Key signature: two sharps (F# and C#), 3/4 time. Treble clef: quarter notes G4, Ab4, Bb4, C5. Bass clef: quarter notes G3, Ab3, Bb3, C4.
4. Key signature: two sharps (F# and C#), 6/8 time. Treble clef: quarter notes G4, Ab4, Bb4, C5. Bass clef: quarter notes G3, Ab3, Bb3, C4.
5. Key signature: three flats (Bb, Eb, Ab), common time. Treble clef: quarter notes G4, Ab4, Bb4, C5. Bass clef: quarter notes G3, Ab3, Bb3, C4.
6. Key signature: one sharp (F#), common time. Treble clef: quarter notes G4, Ab4, Bb4, C5. Bass clef: quarter notes G3, Ab3, Bb3, C4.

6. Проанализировать примеры:

Exercise 6 consists of four numbered musical examples (1-4) for piano. Each example is written in a grand staff (treble and bass clefs).
1. Key signature: one sharp (F#), common time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.
2. Key signature: three flats (Bb, Eb, Ab), 3/4 time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.
3. Key signature: two sharps (F# and C#), 6/8 time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.
4. Key signature: three flats (Bb, Eb, Ab), common time. Treble clef: quarter notes G4, A4, B4, C5. Bass clef: quarter notes G3, A3, B3, C4.

7. Найти ошибки в примерах:

8. Сыграть в любой тональности период по схеме:

а) $\frac{3}{4}$ IV I³ VI³ IV³ V V I³ IV³ II³ V V I I³ VI³ IV³ IV K⁶₄ K⁶₄ V₇ I

б) $\frac{3}{4}$ I³ VI³ IV³ V V I IV IV IV K⁶₄ V I³ VI³ IV V V I IV K⁶₄ V₇ I

в) $\frac{6}{8}$ I IV I³ VI³ IV³ II³ V I I II³ V³ I IV V I IV V I³ VI³ IV³ II³ K⁶₄ V V₇ I

г) $\frac{4}{4}$ IV I I II³ V³ I³ I V I³ VI³ IV³ IV K⁶₄ V V I I IV V I³ VI³ II³ K⁶₄ K⁶₄ V₇ I

д) $\frac{3}{4}$ V V I IV V I³ VI³ IV³ IV V V I V V V I IV V V I³ VI³ IV³ K⁶₄ K⁶₄ V₇ I

9. Проанализировать:

1. М. Мусоргский. Песня «Где ты, звездочка».
2. М. Глинка. Опера «Руслан и Людмила». Дуэт Ратмира и Финна.

5. ТРЕЗВУЧИЕ VI СТУПЕНИ В ПЕРВАННОМ ОБОРОТЕ

ЗАДАЧИ

The image displays 15 numbered musical exercises (tasks) for the sixth degree of the triad in first inversion. Each exercise is written on a single staff with a treble or bass clef, a key signature, and a time signature. Exercises 1 through 10 are in treble clef, while exercises 11 through 15 are in bass clef. Exercises 6, 7, 8, and 9 include 'x' marks above certain notes, likely indicating chromatic alterations. Exercise 3 includes first and second endings. Exercise 11 changes from treble to bass clef. Exercise 12 changes from 4/4 to 6/8 time signature. Exercise 13 changes from 4/4 to 3/4 time signature. Exercise 14 changes from 4/4 to 6/8 time signature. Exercise 15 changes from 4/4 to 3/4 time signature.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить аккорд и тональность, в которой он может быть трезвучием VI ступени, затем довести до тоники:

2. В различных тональностях играть цифровки:

- а) I – IV – V – VI – II – K⁶₄ – V (dur);
- б) I – VI – IV – I – V – VI – IV – I;
- в) I – II – V – VI – IV – K⁶₄ – V₇ – I (dur);
- г) IV – V – VI – IV – V – I – IV – V;
- д) V – VI – IV – II – K⁶₄ – V₇ – I (dur)

3. Гармонизовать примеры:

4. Играть по цифровке:

- а) Es-dur: I – I – V – VI – IV – II – K⁶₄ – V;
- б) fis-moll: I – IV – V – VI – I – IV – V – I;
- в) D-dur: V – I – V – VI – IV – K⁶₄ – V₇ – I;T
- г) c-moll: IV – V – VI – I – IV – IV – K⁶₄ – V;
- д) As-dur: I – IV – V – VI – II – K⁶₄ – K⁶₄ – V;

е) h-moll: V – VI – IV – I – IV – K⁶₄ – V₇ – I;

ж) E-dur: I – II – V – VI – IV – V – V – I;

з) b-moll: I – I – V – V – VI – IV – K⁶₄ – V;

и) F-dur: IV – V – VI – II – V – I – IV – V;

к) cis-moll: I – IV – V – VI – IV – IV – K⁶₄ – V

5. Играть диатонические секвенции:

Exercise 5 consists of six diatonic sequences, each shown in a piano-style grand staff (treble and bass clefs).
1. Key: A major (two sharps), Time: common time (C). Treble clef: A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter. Bass clef: A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter.
2. Key: B-flat major (two flats), Time: 3/4. Treble clef: B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter. Bass clef: B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter.
3. Key: C major (no sharps or flats), Time: 3/4. Treble clef: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter, C4 quarter.
4. Key: D major (two sharps), Time: common time (C). Treble clef: D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter. Bass clef: D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter.
5. Key: E-flat major (three flats), Time: 2/4. Treble clef: E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter. Bass clef: E2 quarter, F2 quarter, G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter.
6. Key: F major (one flat), Time: 3/4. Treble clef: F3 quarter, G3 quarter, A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter. Bass clef: F2 quarter, G2 quarter, A2 quarter, B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter.

6. Играть хроматические секвенции:

Exercise 6 consists of four chromatic sequences, each shown in a piano-style grand staff.
1. Key: B-flat major (two flats), Time: 3/4. Treble clef: B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter. Bass clef: B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter.
2. Key: C major (no sharps or flats), Time: common time (C). Treble clef: C4 quarter, C#4 quarter, D4 quarter, D#4 quarter, E4 quarter, E#4 quarter, F4 quarter, F#4 quarter. Bass clef: C3 quarter, C#3 quarter, D3 quarter, D#3 quarter, E3 quarter, E#3 quarter, F3 quarter, F#3 quarter.
3. Key: D major (two sharps), Time: 3/4. Treble clef: D4 quarter, D#4 quarter, E4 quarter, E#4 quarter, F4 quarter, F#4 quarter, G4 quarter, G#4 quarter. Bass clef: D3 quarter, D#3 quarter, E3 quarter, E#3 quarter, F3 quarter, F#3 quarter, G3 quarter, G#3 quarter.
4. Key: E-flat major (three flats), Time: common time (C). Treble clef: E3 quarter, E#3 quarter, F3 quarter, F#3 quarter, G3 quarter, G#3 quarter, A3 quarter, A#3 quarter. Bass clef: E2 quarter, E#2 quarter, F2 quarter, F#2 quarter, G2 quarter, G#2 quarter, A2 quarter, A#2 quarter.

7. Проанализировать примеры:

Exercise 7 consists of three examples for harmonic analysis, each shown in a piano-style grand staff.
1. Key: A major (two sharps), Time: common time (C). Treble clef: A4 quarter, B4 quarter, C5 quarter, D5 quarter, E5 quarter, F5 quarter, G5 quarter, A5 quarter. Bass clef: A3 quarter, B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter.
2. Key: B-flat major (two flats), Time: 3/4. Treble clef: B3 quarter, C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter. Bass clef: B2 quarter, C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter.
3. Key: C major (no sharps or flats), Time: 6/8. Treble clef: C4 quarter, D4 quarter, E4 quarter, F4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: C3 quarter, D3 quarter, E3 quarter, F3 quarter, G3 quarter, A3 quarter, B3 quarter, C4 quarter.

8. Найти ошибки в примерах:

9. Сыграть в любой тональности период по схеме:

а) $\frac{3}{4}$ V I I V VI VI II V I K^6_4 V I I V VI IV K^6_4 $K^6_4V_7$ I

б) $\frac{4}{4}$ I I IV V V VI IV IV IV K^6_4 V I I IV V V VI IV K^6_4 V_7 I

в) $\frac{6}{8}$ I I IV V V V VI II II V I K^6_4 V I I IV V V V VI IV II V I

г) $\frac{2}{4}$ I I V I II V VI VI IV IV K^6_4 V I II II V V VI II II V V I

д) $\frac{4}{4}$ IV I I IV V VI IV IV V I V V VI VIIV IV V I IV K^6_4 $K^6_4V_7$ I

10. Проанализировать:

1. Ф. Шопен. Соната b-moll, III ч.
2. М. Глинка. Романс «Не искушай меня без нужды».
3. И. С. Бах. ХТК, I т. Прелюдии E-dur и e-moll (в заключительных кадансах).

6. ТРЕЗВУЧИЕ ІІІ СТУПЕНИ

ЗАДАЧИ

This page contains 15 numbered musical exercises for triads on the third degree. Each exercise is written on a single staff with a treble or bass clef, a key signature, and a time signature.

- Exercise 1: Treble clef, key of Bb, 6/8 time. Contains 8 measures.
- Exercise 2: Treble clef, key of D major, common time. Contains 8 measures.
- Exercise 3: Treble clef, key of Bb, common time. Contains 8 measures with first and second endings.
- Exercise 4: Treble clef, key of Bb, 6/8 time. Contains 8 measures.
- Exercise 5: Treble clef, key of C major, common time. Contains 8 measures.
- Exercise 6: Treble clef, key of D major, 3/4 time. Contains 8 measures with 'x' marks above notes.
- Exercise 7: Treble clef, key of Bb, 3/4 time. Contains 8 measures with 'x' marks above notes.
- Exercise 8: Treble clef, key of D major, common time. Contains 8 measures with 'x' marks above notes.
- Exercise 9: Treble clef, key of Bb, 6/8 time. Contains 8 measures with 'x' marks above notes.
- Exercise 10: Treble clef, key of D major, common time. Contains 8 measures with 'x' marks above notes.
- Exercise 11: Treble clef, key of D major, common time, first 2 measures; Bass clef, key of Bb, common time, last 6 measures. Contains 8 measures total with 'x' marks.
- Exercise 12: Bass clef, key of Bb, 3/4 time. Contains 8 measures.
- Exercise 13: Bass clef, key of D major, 6/8 time. Contains 8 measures.
- Exercise 14: Bass clef, key of Bb, common time. Contains 8 measures.
- Exercise 15: Bass clef, key of D major, common time. Contains 8 measures.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить аккорд, затем назвать тональность, в которой он может быть трезвучием III ступени. После этого довести до тоники разными способами:

2. В различных тональностях сыграть цифровки:

- а) I – III – IV – V – VI – II – V (dur);
- б) I – VI – III – IV – I – IV – K⁶₄ – V;
- в) V – I – III – VI – IV – K⁶₄ – V₇ – I;
- г) IV – V – VI – III – IV – II – K⁶₄ – V (dur);
- д) I – III – V – VI – IV – IV – K⁶₄ – V₇ – I

3. Гармонизовать примеры:

4. Играть по цифровке:

- а) h-moll: I – V – VI – III – IV – IV – V;
- б) Des-dur: IV – II – V – I – III – VI – V – I;
- в) f-moll: V – VI – III – IV – I – IV – K⁶₄ – V;
- г) E-dur: I – II – V – I – III – IV – V – I;
- д) g-moll: I – VI – III – IV – I – IV – K⁶₄ – V;
- е) As-dur: I – III – VI – IV – V – I – II – K⁶₄ – V;

ж) d-moll: V – I – III – IV – V – I – IV – K⁶₄ – V;

з) H-dur: IV – V – VI – III – IV – K⁶₄ – V₇ – I;

и) cis-moll: I – III – V – VI – III – IV – V – I;

к) F-dur: I – V – VI – III – IV – II – K⁶₄ – V

5. Играть диатонические секвенции:

Exercise 5 consists of six diatonic sequences, each numbered 1 through 6. Each sequence is written for piano in two staves (treble and bass clef).
1. Key: D minor (two flats), Time signature: Common time (C).
2. Key: D major (two sharps), Time signature: 2/4.
3. Key: D major (two sharps), Time signature: 3/4.
4. Key: D minor (two flats), Time signature: 3/8.
5. Key: D minor (two flats), Time signature: Common time (C).
6. Key: D major (two sharps), Time signature: 3/4.

6. Играть хроматические секвенции:

Exercise 6 consists of six chromatic sequences, each numbered 1 through 6. Each sequence is written for piano in two staves (treble and bass clef).
1. Key: D minor (two flats), Time signature: Common time (C).
2. Key: D major (two sharps), Time signature: 6/8.
3. Key: D major (two sharps), Time signature: 3/4.
4. Key: D minor (two flats), Time signature: Common time (C).
5. Key: D minor (two flats), Time signature: 6/8.
6. Key: D major (two sharps), Time signature: Common time (C).

7. Проанализировать примеры:

Exercise 7 consists of three examples for analysis, each numbered 1 through 3. Each example is written for piano in two staves (treble and bass clef).
1. Key: D major (two sharps), Time signature: Common time (C).
2. Key: D minor (two flats), Time signature: 3/4.
3. Key: D minor (two flats), Time signature: 6/8.

8. Найти ошибки в примерах:

9. Сыграть в любой тональности период по схеме:

4/4 I III IV V V VI III III VI II K⁶₄ K⁶₄ V I IV I III III VI IV IV II V I

6/8 V I III IV V V VI VI IV I IV V V I III V VI IV IV K⁶₄ K⁶₄ V V₇ I

3/4 I I VI III IV I IV IV IV II K⁶₄ V I III VI IV V I IV IV IV V I

4/4 IV I I III IV V V V I II V V I I IV IV V VI III IV IV K⁶₄ V₇ I

2/4 I I III VI IV V I I III IV K⁶₄ V I III III IV IV V I III IV IV K⁶₄ V₇ I

10. Проанализировать:

1. П. Чайковский. Хор «Соловушка».
2. М. Мусоргский. «Картинки с выставки», «Богатырские ворота».
3. Ф. Шопен. Ноктюрн c-moll, op. 48 №1, средняя часть (C-dur), начальный период.

7. СЕКСТАККОРДЫ ГЛАВНЫХ ТРЕЗВУЧИЙ
(плавное голосоведение)

ЗАДАЧИ

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить аккорд и тональность, в которых он может быть I₆, V₆ и IV₆. Неустойчивые разрешить в тонику:

The image shows a musical exercise with ten measures. The first five measures are in the treble clef, and the last five are in the bass clef. The chords are: 1. C major triad (C-E-G), 2. F major triad (F-A-C), 3. C major triad (C-E-G), 4. F major triad (F-A-C), 5. C major triad (C-E-G), 6. F major triad (F-A-C), 7. C major triad (C-E-G), 8. F major triad (F-A-C), 9. C major triad (C-E-G), 10. F major triad (F-A-C).

2. В различных тональностях сыграть цифровки:

- а) I – V₆ – I – IV₆ – K⁶₄ – V₇ – I;
- б) I – II – V₆ – I – VI – IV₆ – V – I (dur);
- в) I – IV₆ – V – I₆ – IV – K⁶₄ – V₇ – I;
- г) I – VI – II – V – I₆ – IV – V₆ – I (dur);
- д) V – I₆ – IV – I₆ – III – IV – V – I

3. Гармонизовать примеры:

The image shows 12 numbered examples of melodic lines for harmonization. Examples 1-3 are in the treble clef, and examples 4-12 are in the bass clef. The examples are: 1. G major, 2/4, G-A-B-A-G; 2. B-flat major, 2/4, G-A-B-A-G; 3. D major, 3/8, G-A-B-A-G; 4. D major, 2/4, G-A-B-A-G; 5. B-flat major, 3/4, G-A-B-A-G; 6. D major, 2/4, G-A-B-A-G; 7. B-flat major, 6/8, G-A-B-A-G; 8. D major, 3/4, G-A-B-A-G; 9. D major, 2/4, G-A-B-A-G; 10. B-flat major, 3/4, G-A-B-A-G; 11. D major, 2/4, G-A-B-A-G; 12. B-flat major, 2/4, G-A-B-A-G.

4. Играть по цифровке:

- а) D-dur: I – IV – V₆ – I – IV₆ – IV – V;
- б) b-moll: V₆ – I – V – VI – IV₆ – K⁶₄ – V;
- в) Es-dur: I – I₆ – III – IV – IV₆ – V – I;
- г) fis-moll: I₆ – I – V₆ – V – VI – IV₆ – K⁶₄ – V;
- д) H-dur: I – IV – II – V₆ – I – IV₆ – V – I;
- е) B-dur: I – V₆ – VI – IV₆ – IV – K⁶₄ – V₇ – I;

ж) c-moll: V₆ – I – I₆ – IV – V₆ – I – IV₆ – V – I;

з) A-dur: I – V – I₆ – IV – II – V₆ – V – VI – IV – I;

и) h-moll: I₆ – IV – IV₆ – V – V₆ – I – I₆ – IV – V;

к) Des-dur: I – I₆ – III – VI – IV₆ – V – V₆ – I – V

5. Играть диатонические секвенции:

Exercise 5 consists of six numbered diatonic sequences. Sequence 1 is in G major (one sharp) and 3/4 time. Sequence 2 is in C major (no sharps or flats) and common time. Sequence 3 is in B-flat major (two flats) and common time. Sequence 4 is in E-flat major (three flats) and 6/8 time. Sequence 5 is in D major (two sharps) and 3/4 time. Sequence 6 is in B-flat major (two flats) and common time.

6. Играть хроматические секвенции:

Exercise 6 consists of six numbered chromatic sequences. Sequence 1 is in B-flat major (two flats) and common time. Sequence 2 is in B-flat major (two flats) and 3/4 time. Sequence 3 is in D major (two sharps) and 6/8 time. Sequence 4 is in G major (one sharp) and common time. Sequence 5 is in D major (two sharps) and 3/4 time. Sequence 6 is in D major (two sharps) and common time.

7. Проанализировать примеры:

Exercise 7 consists of three numbered examples for harmonic analysis. Example 1 is in G major (one sharp) and 3/4 time. Example 2 is in B-flat major (two flats) and common time. Example 3 is in D major (two sharps) and 6/8 time.

8. Найти ошибки в примерах:

9. Сыграть в любой тональности период по схеме:

а) $\frac{3}{4}$ $V_6 \quad I \quad IV_6 V \quad I_6 \quad I \quad IV \quad IV \quad IV_6 \quad V \quad V_6 \quad I \quad IV_6 \quad V \quad I_6 \quad IV IV_6 \quad K^6_4 \quad K^6_4 V_7 \quad I$

б) $\frac{4}{4}$ $I \quad IV \quad V_6 \quad I \quad I_6 \quad IV \quad II \quad V \quad V_6 \quad I \quad V \quad I \quad IV_6 \quad V \quad I \quad I_6 \quad IV \quad IV_6 \quad K^6_4 \quad V_7 \quad I$

в) $\frac{6}{8}$ $I \quad I_6 IV \quad V \quad V \quad V_6 I \quad IV \quad V_6 I \quad IV_6 K^6_4 \quad V \quad I \quad V_6 VI \quad IV IV IV_6 V \quad V_6 \quad I \quad IV \quad I$

г) $\frac{2}{4}$ $I \quad I_6 \quad IV \quad V \quad V_6 \quad I \quad I_6 \quad IV \quad IV_6 \quad V \quad I_6 \quad V \quad I \quad II \quad V_6 \quad I \quad I_6 \quad V \quad VI \quad IV \quad V \quad V \quad I$

д) $\frac{4}{4}$ $V \quad I_6 \quad I \quad IV_6 IV \quad V \quad VI \quad II \quad V \quad V_6 \quad I \quad IV_6 \quad V \quad V_6 \quad I \quad I_6 IV \quad V_6 \quad I \quad IV_6 \quad V \quad VI \quad IV_6 K^6_4 \quad V_7 \quad I$

10. Проанализировать:

1. Ф. Мендельсон. «Песня без слов» № 4 A-dur.
2. Л. Бетховен. Соната для виолончели и ф-п № 3. Adagio cantabile.
3. П. Чайковский. Песня «Весна» op. 54 № 3.

8. СКАЧКИ ПРИ СОЕДИНЕНИИ
ТРЕЗВУЧИЙ И СЕКСТАККОРДОВ ОСНОВНЫХ СТУПЕНЕЙ
ЗАДАЧИ

The image displays 15 numbered musical exercises, each on a single staff. Exercises 1 through 10 are written in treble clef, while exercises 11 through 15 are in bass clef. The exercises are as follows:

- 1. Treble clef, C major, 4/4 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- 2. Treble clef, B-flat major, 3/4 time. A sequence of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.
- 3. Treble clef, B-flat major, 6/8 time. A sequence of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3. Includes first and second endings.
- 4. Treble clef, C major, 4/4 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a sharp sign on the final C5.
- 5. Treble clef, B-flat major, 3/4 time. A sequence of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.
- 6. Treble clef, C major, 6/8 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes sharp signs on the final C5 and B4.
- 7. Treble clef, C major, 3/4 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes sharp signs on the final C5 and B4.
- 8. Treble clef, C major, 4/4 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes sharp signs on the final C5 and B4.
- 9. Treble clef, C major, 3/8 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes sharp signs on the final C5 and B4.
- 10. Treble clef, C major, 3/4 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes sharp signs on the final C5 and B4.
- 11. Treble clef, C major, 4/4 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes sharp signs on the final C5 and B4.
- 12. Bass clef, B-flat major, 3/4 time. A sequence of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.
- 13. Bass clef, C major, 4/4 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- 14. Bass clef, B-flat major, 6/8 time. A sequence of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3.
- 15. Bass clef, C major, 3/4 time. A sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Гармонизовать примеры со скачками:

1. Гармонизовать примеры со скачками:

2. В различных тональностях сыграть цифровки:

а) I – I¹₆ – IV¹ – V₆ – I – IV₆ – V;

б) I – II¹ – V¹₆ – I – IV₆ – K⁶₄ – V (dur);

в) IV¹₆ – V³ – I⁵₆ – I – VI – IV – I;

г) V¹ – I¹₆ – IV¹ – V₆ – I – IV – V;

д) I₆ – II¹ – V¹₆ – I¹ – IV¹₆ – K⁶₄ – V – I (dur)

3. Гармонизовать примеры:

3. Гармонизовать примеры:

4. Сыграть по цифровке:

а) d-moll: V⁵₆ – I⁵ – I¹ – IV¹₆ – K⁶₄ – V;

б) E-dur: I³ – IV⁵₆ – IV – V¹ – I¹₆ – IV¹ – K⁶₄ – V;

в) fis-moll: IV⁵₆ – I¹ – V₆ – I – IV¹₆ – V³ – V₇ – I;

г) B-dur: I¹₆ – IV¹ – V₆ – I – I¹₆ – IV¹ – IV₆ – K⁶₄ – V;

д) e-moll: I¹₆ – IV¹ – V₆ – I – I¹₆ – IV¹ – IV₆ – K⁶₄ – V;

е) A-dur: V¹₆ – I¹ – IV¹₆ – I¹ – I¹₆ – IV³ – V – I;

ж) g-moll: V – V⁵₆ – I⁵ – IV⁵₆ – IV – V¹ – I¹₆ – K⁶₄ – V;

з) Des-dur: $IV^1_6 - V^3 - I_6 - I - IV^1_6 - I^1 - II^5 - V^5_6 - I$;

и) cis-moll: $I - I^5_6 - IV^3 - V^1 - I^1_6 - IV - IV_6 - K^6_4 - V_7 - I$;

к) H-dur: $I^5_6 - V^5 - V_6 - I - IV^1_6 - V_3 - I^1 - IV^1_6 - K^6_4 - V$

5. Играть диатонические секвенции:

1 2 3

4 5 6

6. Играть хроматические секвенции:

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, используя скачки:

а) $\frac{4}{4}$ V I₆ I IV IV₆ V I₆ I₆ IV IV₆ V V₆ I I IV II V₆ V₆ I IV K₄⁶ V₇ I

б) $\frac{6}{8}$ I I₆ V I I IV₆V I III IV IV₆ K₄⁶ V I I I₆ V I I₆IV K₄⁶ V V₇ I

в) $\frac{3}{4}$ IV I₆ I V VI III IV I₆ I IV₆ V V₆ I I₆IV I I IV₆ IV K₄⁶ K₄⁶ V₇ I

г) $\frac{2}{4}$ I I III IV II V₆ V₆ I IV₆ K₄⁶ V I I₆ V VI VI IV IV₆ K₄⁶ V I IV₆ I

д) $\frac{4}{4}$ I IV₆ V I I₆ V I III IV IV₆ K₄⁶ V V₆ I IV₆IV V V₆ I IV₆ K₄⁶ V₇ I

10. Проанализировать:

1. И. С. Бах. Хоралы 21, 27, 33, 47.
2. М Глинка. Романс «Скажи, зачем».
3. В Моцарт. Опера «Свадьба Фигаро», II д., ария Керубино.

9. СОЕДИНЕНИЕ ДВУХ СЕКСТАККОРДОВ ОСНОВНЫХ СТУПЕНЕЙ

ЗАДАЧИ

The image displays 15 numbered musical exercises (1-15) for connecting two triads of the same degree. Each exercise is written on a single staff with a specific key signature and time signature. Exercises 1-10 are in treble clef, while 11-15 are in bass clef. Exercises 6, 7, 8, 9, and 10 include 'x' marks above certain notes, likely indicating chromatic alterations. Exercise 11 shows a change from treble to bass clef. Exercise 15 includes a key signature change from B-flat major to D major.

1. C major, 2/4 time. Triads: C major (C-E-G) and F major (F-A-C).

2. D major, 2/4 time. Triads: D major (D-F-A) and G major (G-B-D).

3. E major, 3/4 time. Triads: E major (E-G-B) and A major (A-C-E).

4. F major, 6/8 time. Triads: F major (F-A-C) and C major (C-E-G).

5. G major, 3/4 time. Triads: G major (G-B-D) and D major (D-F-A).

6. A major, C major, 2/4 time. Triads: A major (A-C-E) and C major (C-E-G). Chromatic alterations: A-C-E-F, G-A-B-C, D-E-F-G.

7. B major, 3/4 time. Triads: B major (B-D-F) and F major (F-A-C). Chromatic alterations: B-D-F-G, A-B-C-D, E-F-G-A.

8. C major, 2/4 time. Triads: C major (C-E-G) and F major (F-A-C). Chromatic alterations: C-E-G-A, B-C-D-E, F-G-A-B.

9. D major, C major, 2/4 time. Triads: D major (D-F-A) and C major (C-E-G). Chromatic alterations: D-F-A-G, B-C-D-E, F-G-A-B.

10. E major, 6/8 time. Triads: E major (E-G-B) and A major (A-C-E). Chromatic alterations: E-G-B-A, F-G-A-B, C-D-E-F.

11. D major, 2/4 time. Triads: D major (D-F-A) and G major (G-B-D). Chromatic alterations: D-F-A-G, B-C-D-E, F-G-A-B.

12. E major, 6/8 time. Triads: E major (E-G-B) and A major (A-C-E). Chromatic alterations: E-G-B-A, F-G-A-B, C-D-E-F.

13. F major, C major, 2/4 time. Triads: F major (F-A-C) and C major (C-E-G). Chromatic alterations: F-A-C-B, D-E-F-G, A-B-C-D.

14. G major, C major, 2/4 time. Triads: G major (G-B-D) and C major (C-E-G). Chromatic alterations: G-B-D-C, E-F-G-A, B-C-D-E.

15. D major, 6/8 time. Triads: D major (D-F-A) and G major (G-B-D). Chromatic alterations: D-F-A-G, B-C-D-E, F-G-A-B.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить аккорд, после чего соединить с другим секстаккордом - I₆ – V₆; V₆ – I₆; I₆ – IV₆; IV₆ – I₆; IV₆ – V₆:

2. В различных тональностях играть цифровки:

- а) I – I₆ – V₆ – I – IV₆ – V – I;
- б) IV₆ – V₆ – I – I₆ – III – IV – IV₆ – V;
- в) I – II – V₆ – I₆ – IV₆ – K⁶₄ – V₇ – I (dur);
- г) I – III – IV – V₆ – I₆ – II – V – V₆ – I (dur);
- д) I₆ – V₆ – I – I₆ – IV₆ – K⁶₄ – V₇ – I

3. Гармонизовать примеры:

4. Сыграть по цифровке:

- а) f-moll: I₆ – V₆ – I – IV₆ – I₆ – III – IV – V;
- б) E-dur: I₆ – II – V₆ – I – IV₆ – V₆ – I₆ – IV – V;
- в) h-moll: V – I₆ – V₆ – I – V – VI – IV₆ – I₆;
- г) As-dur: I – V₆ – I₆ – IV – II – V₆ – I₆ – I;
- д) c-moll: V₆ – I₆ – IV₆ – V – VI – IV – V₆ – I;
- е) D-dur: I – V₆ – VI – IV₆ – I₆ – V₆ – I – K⁶₄ – V;
- ж) fis-moll: IV₆ – V – V₆ – I₆ – IV₆ – IV – K⁶₄ – V₇ – I;
- з) B-dur: I₆ – IV₆ – V – I₆ – II – V₆ – I₆ – I – V;

и) b-moll: I – I₆ – V₆ – I – I₆ – IV₆ – V₆ – V – I;

к) H-dur: V – I₆ – IV₆ – V₆ – I – I₆ – III – VI – V – I

5. Играть диатонические секвенции:

Exercise 5 consists of six diatonic sequences, numbered 1 through 6. Each sequence is written in piano notation with a treble and bass clef. Sequence 1 is in G major (one sharp) and 6/8 time. Sequence 2 is in B-flat major (two flats) and common time. Sequence 3 is in B-flat major (two flats) and 3/4 time. Sequence 4 is in D major (two sharps) and common time. Sequence 5 is in D major (two sharps) and common time. Sequence 6 is in B-flat major (two flats) and 3/4 time.

6. Играть хроматические секвенции:

Exercise 6 consists of six chromatic sequences, numbered 1 through 6. Each sequence is written in piano notation with a treble and bass clef. Sequence 1 is in B-flat major (two flats) and common time. Sequence 2 is in D major (two sharps) and 3/4 time. Sequence 3 is in B-flat major (two flats) and 6/8 time. Sequence 4 is in D major (two sharps) and common time. Sequence 5 is in B-flat major (two flats) and common time. Sequence 6 is in D major (two sharps) and 6/8 time.

7. Проанализировать примеры:

Exercise 7 consists of three examples of harmonic analysis, numbered 1 through 3. Each example is written in piano notation with a treble and bass clef. Example 1 is in B-flat major (two flats) and 3/4 time. Example 2 is in D major (two sharps) and common time. Example 3 is in D major (two sharps) and common time.

8. Найти ошибки в примерах:

9. Сыграть в любой тональности период по схеме:

а) $\frac{2}{4}$ $V_6 \quad I_6 \quad I \quad IV_6 \quad V \quad V \quad VI \quad III \quad IV \quad II \quad V \quad V_6 \quad I_6 \quad IV_6 \quad IV \quad I \quad IV_6 \quad K^6_4 \quad K^6_4 \quad V_7 \quad I$

б) $\frac{4}{4}$ $I \quad I_6 \quad V_6 \quad I \quad IV_6 \quad I_6 \quad IV \quad IV_6 \quad K^6_4 \quad V \quad I \quad I_6 \quad IV_6 \quad V \quad V_6 \quad I_6 \quad IV \quad IV_6 \quad K^6_4 \quad V_7 \quad I$

в) $\frac{3}{4}$ $I_6 \quad IV_6 \quad V_6 \quad I \quad IV_6 \quad V \quad I \quad I_6 \quad IV_6 \quad K^6_4 \quad V \quad I \quad I_6 \quad IV_6 \quad V_6 \quad V_6 \quad I \quad IV \quad IV_6 \quad K^6_4 \quad V_7 \quad I$

г) $\frac{6}{8}$ $V_6 \quad I \quad V_6 \quad VI \quad IV \quad V \quad I_6 \quad IV_6 \quad V \quad V_6 \quad I \quad IV_6 \quad V \quad V_6 \quad I_6 \quad I \quad IV_6 \quad V \quad V_6 \quad I_6 \quad IV_6 \quad IV_6 \quad K^6_4 \quad V_7 \quad I$

д) $\frac{4}{4}$ $I \quad II \quad V_6 \quad I_6 \quad I \quad V \quad I_6 \quad I_6 \quad IV \quad II \quad K^6_4 \quad V \quad V_6 \quad I \quad I_6 \quad IV_6 \quad V_6 \quad V \quad VI \quad II \quad K^6_4 \quad V_7 \quad I$

10. Проанализировать:

1. В. Моцарт. Соната для ф-п В-dur (К. 570), I ч., экспозиция (до побочной партии).
2. Л. Бетховен. Соната для ф-п № 2 А-dur, IV ч. (начальный период).
3. Ф Шопен. Мазурка Аs-dur, op. 7 № 4.

10. ПРОХОДЯЩИЕ И ВСПОМОГАТЕЛЬНЫЕ
КВАРТСЕКСТАККОРДЫ ОСНОВНЫХ СТУПЕНЕЙ

1 ЗАДАЧИ

2

3

4

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14

15

Detailed description of the musical score: The page contains 15 numbered musical exercises. Exercise 1 is a simple melody in C major, 4/4 time. Exercise 2 is in D major, 3/4 time. Exercise 3 is in D major, 6/8 time, with first and second endings. Exercise 4 is in B-flat major, 4/4 time. Exercise 5 is in B-flat major, 3/8 time. Exercise 6 is in D major, 4/4 time, with first and second endings and an 'x' mark. Exercise 7 is in B-flat major, 3/4 time, with 'x' marks. Exercise 8 is in D major, 4/4 time, with 'x' marks. Exercise 9 is in D major, 2/4 time, with 'x' marks. Exercise 10 is in B-flat major, 3/4 time, with 'x' marks. Exercise 11 is in B-flat major, 3/4 time, split between treble and bass clefs. Exercise 12 is in D major, 6/8 time, in bass clef, with first and second endings. Exercise 13 is in D major, 3/4 time, in bass clef. Exercise 14 is in C major, 4/4 time, in bass clef. Exercise 15 is in B-flat major, 6/8 time, in bass clef.

УПРАЖНЕНИЯ НА ФОРТЕПИАНО

1. Определить аккорд, после чего поместить его в проходящий и/или вспомогательный оборот:

2. В различных тональностях играть цифровки:

а) $I_6 - V^6_4 - I - II - II - V - I^6_4 - V$ (dur);

б) $V - I^6_4 - V - I_6 - V^6_4 - I - IV_6 - V$;

в) $IV_6 - I^6_4 - IV - V - V_6 - I - IV^6_4 - I$;

г) $I - V^6_4 - I_6 - IV - I^6_4 - IV_6 - K^6_4 - V$;

д) $I - IV^6_4 - I - I_6 - IV_6 - I^6_4 - IV - I$

3. Гармонизовать примеры:

4. Играть по цифровке:

а) A-dur: $I - IV_6 - I^6_4 - IV - II - V - I^6_4 - V$;

б) f-moll: $V - I^6_4 - V - I_6 - V^6_4 - I - IV_6 - IV - V$;

в) B-dur: $V_6 - I_6 - V^6_4 - I - IV - I^6_4 - IV_6 - K^6_4 - V$;

г) h-moll: $I - IV^6_4 - I - IV - I^6_4 - IV_6 - V_6 - I - V$;

д) Es-dur: $I - V_6 - VI - IV_6 - I^6_4 - IV - V - V_6 - I$;

е) cis-moll: $IV_6 - V_6 - I_6 - V^6_4 - I - I_6 - V - I^6_4 - V$;

ж) G-dur: $I - IV_6 - I^6_4 - IV - I_6 - V_6 - I - IV^6_4 - I$;

з) fis-moll: $I - IV^6_4 - I - V - VI - IV - I^6_4 - IV_6 - V$;

и) H-dur: IV₆ – I⁶₄ – IV – I₆ – V⁶₄ – I – K⁶₄ – V₇ – I;

к) g-moll: V₆ – I – IV₆ – I⁶₄ – IV – I – V⁶₄ – I₆ – V

5. Играть диатонические секвенции:

Exercise 5 consists of six numbered diatonic sequences. Each sequence is written for piano in two staves (treble and bass clef).
1. C major, 2/4 time, C4 to G4.
2. D major, 3/4 time, D4 to A4.
3. E-flat major, 6/8 time, E-flat4 to B-flat4.
4. F major, 2/4 time, F4 to C5.
5. G major, 2/4 time, G4 to D5.
6. A-flat major, 6/8 time, A-flat4 to F5.

6. Играть хроматические секвенции:

Exercise 6 consists of six numbered chromatic sequences. Each sequence is written for piano in two staves (treble and bass clef).
1. C major, 2/4 time, C4 to C5.
2. D major, 6/8 time, D4 to D5.
3. E-flat major, 3/4 time, E-flat4 to E-flat5.
4. F major, 6/8 time, F4 to F5.
5. G major, 2/4 time, G4 to G5.
6. A-flat major, 2/4 time, A-flat4 to A-flat5.

7. Проанализировать примеры:

Exercise 7 consists of three numbered examples for analysis, written for piano in two staves (treble and bass clef).
1. C major, 3/4 time, C4 to G4.
2. D major, 2/4 time, D4 to A4.
3. E-flat major, 6/8 time, E-flat4 to B-flat4.

8. Найти ошибки в примерах:

9. Сыграть в любой тональности период по схеме:

а) $\frac{3}{4}$ V I₆ V⁶₄ I V I₆ IV₆ I⁶₄ IV V V I I₆ IV I⁶₄ IV₆ K⁶₄ V₇ I

б) $\frac{6}{8}$ I₆ V⁶₄ I IV IV V₆ I V⁶₄ I₆ IV₆ K⁶₄ V I V⁶₄ I₆ IV₆ I⁶₄ IV K⁶₄ K⁶₄ V V₇ I IV⁶₄ I

в) $\frac{4}{4}$ V₆ I IV I⁶₄ IV₆ V V I V⁶₄ I₆ IV₆ V I⁶₄ V V₆ I V⁶₄ I₆ IV₆ IV I₆ K⁶₄ V V₇ I

г) $\frac{2}{4}$ I V⁶₄ I₆ IV V V VI IV II II K⁶₄ V I₆ V⁶₄ I I IV I⁶₄ IV₆ IV₆ K⁶₄ V₇ I IV⁶₄ I

д) $\frac{3}{4}$ V V I₆ V⁶₄ I IV IV₆ I⁶₄ IV I₆ IV₆ V V V₆ I V⁶₄ I₆ IV₆ I⁶₄ IV K⁶₄ V₇ I

10. Проанализировать:

1. Л. Бетховен. Соната для ф-п, ор. 14 № 1, II ч.
2. М. Глинка. Опера «Руслан и Людмила», финал I д., ариозо Ратмира.
3. П. Чайковский. «Весенняя песня», ор. 54 № 13.
4. Ф. Шопен. Мазурка ор. 7 № 2, a-moll.
5. М. Мусоргский. Романс-фантазия «Ночь» (1-я редакция), I раздел (до смены знаков).