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ГАРМОНИЧЕСКОЕ СОЛЬФЕДЖИО



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ОТ АВТОРА

Данное пособие предназначено, в основном, для учащихся исполнительских специальностей музыкальных училищ и лицеев. Вместе с тем предложенный материал частично может быть использован и в музыкальной школе.

Структура пособия включает в себя три условных раздела. В первом (№ 1–111) гармонические последовательности даны на одном нотном стане. Материал этих примеров включает тематику курса теории музыки: кроме диатонических трезвучий с обращениями, доминантсептаккорда, вводного септаккорда, септаккорда второй ступени с обращениями здесь также уделяется внимание диатоническим септаккордам, альтерации, модуляциям через энгармонизм увеличенного трезвучия и уменьшенного септаккорда. Энгармонические модуляции предлагаются учащимся теоретического отделения.

При анализе гармонических последовательностей с большим количеством аккордов примеры можно разделить на два или более построений. При этом сначала нужно определить аккорды устно, затем сыграть их на фортепиано, а следующий отрывок после выполнения задания соединить с первым и т. д. Такой прием “нанизывания” частей с последующим доведением до исполнения полного периода является одним из эффективнейших приемов развития музыкальной памяти. Полезно также регулярно задавать на дом и спрашивать на уроках игру на фортепиано автентических, плагальных, полных оборотов и других гармонических вариантов последований, ибо без постоянной тренировки слуха достичь требуемого результата трудно.

Во втором разделе (№ 112–314) примеры для слухового анализа изложены на двух нотных станах. Тематика пособия соответствует общепринятому курсу гармонии.

По убеждению автора, уже на самом начальном этапе изучения курса гармонии слуховое восприятие учащихся не только возможно, но и необходимо воспитывать на примерах, включающих неаккордовые звуки. В т. н. “бригадном” учебнике гармонии собственно мелодическая фигурация включается лишь с темы № 36. Однако долгое пребывание аккордов в состоянии “столбов” вносит огромные трудности в гармонизацию мелодии неаккордовыми звуками. Кроме того, при гармоническом анализе музыкальных произведений учащиеся совершенно теряются, не представляют, вернее, не слышат, какие звуки слагают аккорд. Поэтому автор буквально с первых шагов изучения гармонии включает в автентические, плагальные, полные обороты простейшие виды мелодической фигурации, сохраняя такой стиль до конца пособия.

Автор придерживается той системы родства тональностей, которая изложена в "бригадном" учебнике гармонии, а именно: разделяет родство на четыре степени, а не на три, как это принято в последнее время. С практической точки зрения такое разделение для учащихся удобнее и не вносит путаницы в составление тонального плана при игре модуляций.

Материал третьего раздела пособия (№ 315–397) предназначается учащимся теоретического отделения музыкальных училищ, лицеев, а также студентам дирижерско-хорового факультета консерватории.

С № 374 материал обобщает различные средства классической и романтической гармонии — модуляции разных видов и аккорды мажоро-минорной системы. Основная сложность последних примеров заключается в том, что после двух—трех прослушиваний учащийся обязан назвать тональный план периода, виды альтераций, мажоро-минорные средства, приемы модуляций.

Автор надеется, что данная работа поспособствует решению многих проблем развития гармонического слуха учащихся.

ГЛАВНЫЕ ТРЕЗВУЧИЯ ЛАДА И ИХ ОБРАЩЕНИЯ

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ТРЕЗВУЧИЕ II СТУПЕНИ С ОБРАЩЕНИЯМИ. ДОМИНАНТСЕПТАККОРД С ОБРАЩЕНИЯМИ

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ГЛАВНЫЕ И ПОБОЧНЫЕ СТУПЕНИ ЛАДА
(T-S-D; II, VI, III, VII₆)





ДОМИНАНТ СЕПТАККОРД,
ВВОДНЫЙ СЕПТАККОРД С ОБРАЩЕНИЯМИ,
ПОБОЧНЫЕ ДИАТОНИЧЕСКИЕ СЕПТАККОРДЫ
В СЕКВЕНЦИЯХ



СЕПТАККОРД II СТУПЕНИ С ОБРАЩЕНИЯМИ,
ВВОДНЫЙ СЕПТАККОРД С ОБРАЩЕНИЯМИ,
ДОМИНАНТСЕПТАККОРД С ОБРАЩЕНИЯМИ,
КАДАНСОВЫЙ КВАРТСЕКСТАККОРД

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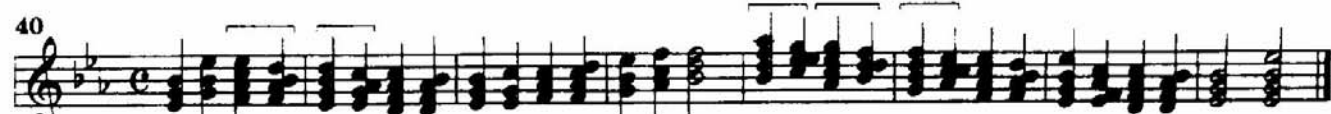
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АЛЬТЕРАЦИЯ АККОРДОВ СУБДОМИНАНТОВОЙ ГРУППЫ
(II^6_5 и $\text{II}^{4\#3}_3$; II^6_5 и $\text{II}^{4\#1,3}_3$; мел. $\text{S}_7^{\#1}$, мел. $\text{S}_5^{6\#1}$ В КАДЕНЦИЯХ)

41



42





УВЕЛИЧЕННОЕ ТРЕЗВУЧИЕ С ОБРАЩЕНИЯМИ
В ГАРМОНИЧЕСКОМ МАЖОРЕ И МИНОРЕ



УВЕЛИЧЕННОЕ ТРЕЗВУЧИЕ С ОБРАЩЕНИЯМИ
В АЛЬТЕРАЦИОННОЙ СИСТЕМЕ
(D^{#5} В МАЖОРЕ, S^{♭1} В МИНОРЕ)



АЛЬТЕРАЦИЯ АККОРДОВ СУБДОМИНАНТОВОЙ ГРУППЫ
ВНУТРИ ПОСТРОЕНИЯ
($T-II_2^{1,3}-T$; $T_6-II_7^{1,3}-T_6$; $t-s_3^{1,3}-t$; $t_6-s_2^{1,3}-t_6$)





ДИАТОНИЧЕСКИЕ СЕПТАККОРДЫ
(СЕКВЕНЦАККОРДЫ: T_7 , S_7 , III_7 , VI_7)



ОТКЛОНЕНИЯ В ТОНАЛЬНОСТИ I СТЕПЕНИ РОДСТВА





81



82



МОДУЛЯЦИИ В ТОНАЛЬНОСТИ І СТЕПЕНИ РОДСТВА

83



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МОДУЛЯЦИИ ЧЕРЕЗ ЭНГАРМОНИЗМ УМЕНЬШЕННОГО
ВВОДНОГО СЕПТАККОРДА И УВЕЛИЧЕННОГО ТРЕЗВУЧИЯ

99

$DVII^4_3 = DVII_2$
C A

100

$DVII_7 = DVII^4_3$ a Es $II^6_5 \sharp 1,3 = DVII_2$ Es $\flat$ Des

101

$DVII_7 = DVII_2$ G B

102 $DVII_5^6 = DVII_7$
h D

$II_2^{1,3} = DVII_7$
D Es

103 $DVII_2 = DVII_5^6$
A Es

104 $DVII_2 = DVII_6^6$
Es A

105 $DVII_7 = DVII_3^4$
E B

106 $DVII_7 = DVII_3^4$
fis c

107 $r^6 = r^VI$
E C

108 $r^{III} = D_6^{1b}$
c E

109 $r^VI = r^{III^6}_4$ $r^{III} = r^VI_6$
D h h D

110 $DVII_2 = DVII_7$
B G

111 $rIII^6_4 = rIII$
d b

АВТЕНТИЧЕСКИЕ И ПЛАГАЛЬНЫЕ ОБОРОТЫ С НЕАККОРДОВЫМИ ЗВУКАМИ

112

Определить гармонические функции и виды неаккордовых звуков

113

114 115

116 117

118 119

120

СОЕДИНЕНИЕ ГЛАВНЫХ ТРЕЗВУЧИЙ ЛАДА

121 122

123 124



ПЕРЕМЕЩЕНИЕ ГЛАВНЫХ ТРЕЗВУЧИЙ ЛАДА



133



ТЕРЦОВЫЕ СКАЧКИ И КАДАНСОВЫЙ КВАРТСЕКСТАККОРД

134



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СЕКСТАККОРДЫ ГЛАВНЫХ ТРЕЗВУЧИЙ ЛАДА

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* Этот пример можно разделить на четыре построения и предлагать на слух поочередно.
В итоге желательно объединить все построения и предложить повторить их на фортепиано (данное упражнение направлено на развитие памяти).

152



153



154



ПРОХОДЯЩИЕ И ВСПОМОГАТЕЛЬНЫЕ КВАРТСЕКСТАККОРДЫ

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ДОМИНАНТСЕПТАККОРД В ОСНОВНОМ ВИДЕ

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ОБРАЩЕНИЯ ДОМИНАНТСЕПТАККОРДА

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ТРЕЗВУЧИЕ И СЕКСТАККОРД II СТУПЕНИ



183

Two staves of music. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The bass staff begins with a bass clef, the same key signature, and the same time signature. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in the treble staff.

Continuation of the musical score for measures 183-184. The notation continues on the two staves, showing the progression of the melody and accompaniment.

184

Two staves of music. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of common time (C). The bass staff begins with a bass clef, the same key signature, and the same time signature. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in the treble staff.

185

Two staves of music. The treble staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a time signature of 3/4. The bass staff begins with a bass clef, the same key signature, and the same time signature. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in the treble staff.

Continuation of the musical score for measures 185-186. The notation continues on the two staves, showing the progression of the melody and accompaniment.

186

Two staves of music. The treble staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a time signature of 3/4. The bass staff begins with a bass clef, the same key signature, and the same time signature. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in the treble staff.

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ТРЕЗВУЧИЕ VI СТУПЕНИ

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СЕПТАККОРД II СТУПЕНИ С ОБРАЩЕНИЯМИ

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СЕПТАККОРДЫ II и VII СТУПЕНИ С ОБРАЩЕНИЯМИ

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ДОМИНАНТНОНАККОРД, ТРЕЗВУЧИЕ III СТУПЕНИ,
СЕКСТАККОРД VII СТУПЕНИ, ДОМИНАНТА С СЕКСТОЙ,
НОНАККОРД II СТУПЕНИ

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ФРИГИЙСКИЕ ОБОРОТЫ

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ДИАТОНИЧЕСКИЕ СЕПТАККОРДЫ И СЕКВЕНЦИИ

236

Exercise 236 consists of four measures in G major, 8/8 time. The first measure shows a G7 chord (G-B-F-A) in the right hand and a G-B-A-G bass line in the left hand. The second measure shows an A7 chord (A-C-B-G) in the right hand and an A-C-B-A bass line. The third measure shows a B7 chord (B-D-A-G) in the right hand and a B-D-A-B bass line. The fourth measure shows a C7 chord (C-E-B-A) in the right hand and a C-E-B-C bass line. The exercise demonstrates a sequence of diatonic seventh chords and their corresponding bass lines.

237

Exercise 237 consists of four measures in D major, 8/8 time. The first measure shows a D7 chord (D-F#-C-B) in the right hand and a D-F#-C-B bass line. The second measure shows an E7 chord (E-G#-D-C) in the right hand and an E-G#-D-E bass line. The third measure shows a F#7 chord (F#-A-C-B) in the right hand and a F#-A-C-B bass line. The fourth measure shows a G7 chord (G-B-A-F#) in the right hand and a G-B-A-G bass line. The exercise demonstrates a sequence of diatonic seventh chords and their corresponding bass lines.

238

Exercise 238 consists of four measures in E major, 8/8 time. The first measure shows an E7 chord (E-G#-D-C) in the right hand and an E-G#-D-E bass line. The second measure shows a F#7 chord (F#-A-C-B) in the right hand and a F#-A-C-B bass line. The third measure shows a G7 chord (G-B-A-F#) in the right hand and a G-B-A-G bass line. The fourth measure shows an A7 chord (A-C-B-G) in the right hand and an A-C-B-A bass line. The exercise demonstrates a sequence of diatonic seventh chords and their corresponding bass lines.

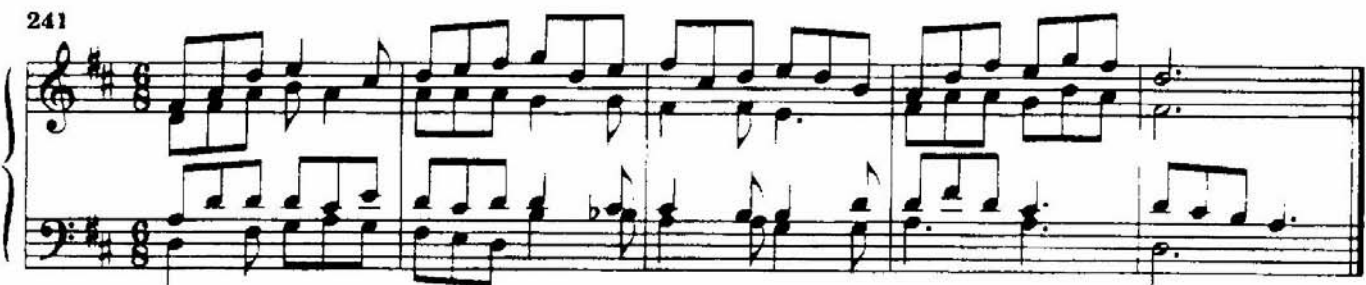
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АЛЬТЕРАЦИЯ АККОРДОВ СУБДОМИНАНТОВОЙ ГРУППЫ

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АЛЬТЕРАЦИЯ АККОРДОВ ДОМИНАНТЫ, СУБДОМИНАНТЫ,
ДВОЙНОЙ ДОМИНАНТЫ (АККОРДЫ С УВЕЛИЧЕННОЙ СЕКСТОЙ).
АЛЬТЕРАЦИЯ УВЕЛИЧЕННОГО ТРЕЗВУЧИЯ (D^{#5} В МАЖОРЕ,
S^{♯1} В МИНОРЕ). НЕАПОЛИТАНСКИЙ СЕКСТАККОРД

255



256



257



258



259



260



ОТКЛОНЕНИЯ В ТОНАЛЬНОСТИ І СТЕПЕНИ РОДСТВА

261

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274

Measures 274-277. Treble clef, key of D major (two sharps), common time. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

Measures 274-277. Treble clef, key of D major (two sharps), common time. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

275

Measures 275-278. Treble clef, key of D major (two sharps), common time. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

Measures 275-278. Treble clef, key of D major (two sharps), common time. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

276

Measures 276-279. Treble clef, key of D major (two sharps), common time. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

Measures 276-279. Treble clef, key of D major (two sharps), common time. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

277



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279



280



МОДУЛЯЦИИ В ТОНАЛЬНОСТИ І СТЕПЕНИ РОДСТВА

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302

Two systems of musical notation. The first system (measures 302-303) is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The second system (measures 304-305) continues the piece, with the right hand melody becoming more complex, including some triplets and sixteenth-note runs. The left hand accompaniment remains consistent with eighth notes.

303

Two systems of musical notation. The first system (measures 303-304) is in 3/4 time with a key signature of three sharps (F-sharp, C-sharp, G-sharp). The melody in the right hand is composed of eighth and sixteenth notes. The left hand accompaniment consists of eighth notes. The second system (measures 305-306) continues the piece, with the right hand melody featuring some triplets and sixteenth-note runs. The left hand accompaniment remains consistent with eighth notes.

304

Two systems of musical notation. The first system (measures 304-305) is in 3/4 time with a key signature of three sharps (F-sharp, C-sharp, G-sharp). The melody in the right hand is composed of eighth and sixteenth notes. The left hand accompaniment consists of eighth notes. The second system (measures 306-307) continues the piece, with the right hand melody featuring some triplets and sixteenth-note runs. The left hand accompaniment remains consistent with eighth notes.

Two systems of musical notation. The first system (measures 305-306) is in 3/4 time with a key signature of three sharps (F-sharp, C-sharp, G-sharp). The melody in the right hand is composed of eighth and sixteenth notes. The left hand accompaniment consists of eighth notes. The second system (measures 307-308) continues the piece, with the right hand melody featuring some triplets and sixteenth-note runs. The left hand accompaniment remains consistent with eighth notes.

305

Two systems of musical notation. The first system (measures 305-306) is in 3/4 time with a key signature of three sharps (F-sharp, C-sharp, G-sharp). The melody in the right hand is composed of eighth and sixteenth notes. The left hand accompaniment consists of eighth notes. The second system (measures 307-308) continues the piece, with the right hand melody featuring some triplets and sixteenth-note runs. The left hand accompaniment remains consistent with eighth notes.

306

Two systems of musical notation for measures 306 and 307. The first system (measures 306-307) features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a supporting line of eighth notes. The second system (measures 307-308) continues the melodic line in the treble staff, which includes some beamed sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#) and the time signature is common time (C).

307

Two systems of musical notation for measures 308 and 309. The first system (measures 308-309) shows a change in the treble staff melody, with more frequent use of beamed sixteenth notes. The bass staff continues with eighth notes. The second system (measures 309-310) shows the treble staff melody becoming more complex with some triplets and sixteenth notes, while the bass staff remains accompanimental. The key signature and time signature remain the same.

308

Two systems of musical notation for measures 310 and 311. The first system (measures 310-311) features a treble staff with a melody of eighth notes and a bass staff with a line of eighth notes. The second system (measures 311-312) shows the treble staff melody ending with a half note and a whole note, while the bass staff continues with eighth notes. The key signature and time signature remain the same.

309

Two systems of musical notation for measures 309 and 310. Each system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 8/8. The first system (measures 309-310) features a melody in the treble with eighth and sixteenth notes, and a bass line with eighth notes and chords. The second system (measures 311-312) continues the melody and bass line, ending with a double bar line.

310

Two systems of musical notation for measures 311 and 312. Each system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 8/8. The first system (measures 311-312) features a melody in the treble with eighth and sixteenth notes, and a bass line with eighth notes and chords. The second system (measures 313-314) continues the melody and bass line, ending with a double bar line.

311

Two systems of musical notation for measures 315 and 316. Each system consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 8/8. The first system (measures 315-316) features a melody in the treble with eighth and sixteenth notes, and a bass line with eighth notes and chords. The second system (measures 317-318) continues the melody and bass line, ending with a double bar line.

312

Two systems of musical notation for measures 312 and 313. The first system (measures 312-313) features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a supporting line of eighth notes and chords. The second system (measures 314-315) continues the melodic pattern in the treble staff while the bass staff provides harmonic support with chords and moving lines.

313

Two systems of musical notation for measures 314 and 315. The first system (measures 314-315) shows the continuation of the melodic and harmonic themes. The second system (measures 316-317) introduces a more complex rhythmic pattern in the treble staff with sixteenth-note runs, while the bass staff maintains a steady accompaniment.

314

Two systems of musical notation for measures 318 and 319. The first system (measures 318-319) features a treble staff with a melodic line and a bass staff with a supporting line. The second system (measures 320-321) continues the melodic and harmonic themes, with the treble staff showing more complex rhythmic patterns and the bass staff providing harmonic support.

МОДУЛЯЦИИ В ТОНАЛЬНОСТИ II СТЕПЕНИ РОДСТВА

315 C - F - B



316 C - d - B



317 C - d - g



318 C - F - g



319 C - g - D



320 C - e - D



321 G - D - fis

System 1 of measures 321-322. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

322 G - h - fis

System 2 of measures 322-323. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

323 cis - A - h

System 3 of measures 323-324. The treble staff contains the melody, and the bass staff contains the accompaniment. The key signature has two sharps (F# and C#) and the time signature is 4/4.

324

cis - fis - h



325

F - C - G



326

F - a - G



МОДУЛЯЦИИ В ТОНАЛЬНОСТИ III СТЕПЕНИ РОДСТВА

327 D - g - F



328 G - c - As



328 As - f - C



330 B - g - D



331

g - d - A

Exercise 331 is a piano piece in G major, 2/4 time. It consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The melody is primarily in the right hand, featuring a sequence of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

332

d - A - cis

Exercise 332 is a piano piece in D major, 2/4 time. It consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The melody is primarily in the right hand, featuring a sequence of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

333

d - F - b

Exercise 333 is a piano piece in D minor, 2/4 time. It consists of two systems of two staves each. The first system contains four measures, and the second system contains four measures. The melody is primarily in the right hand, featuring a sequence of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

334 B - d - A

Musical score for exercise 334, B-d-A, in B-flat major, 6/8 time. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

335 h - G - c

Musical score for exercise 335, h-G-c, in D major, common time. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#), and the time signature is common time (C).

336 G - h - Fis

Musical score for exercise 336, G-h-Fis, in D major, common time. The score consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is in the right hand, and the bass line is in the left hand. The key signature has two sharps (F# and C#), and the time signature is common time (C).

337 a - G - c

МОДУЛЯЦИИ В ТОНАЛЬНОСТИ IV СТЕПЕНИ РОДСТВА

338 Es - c - G - e

339 Es - g - D - e

340

Es - f - C - e

Exercise 340, titled "Es - f - C - e", is written in E-flat major (three flats) and common time. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

341

E - a - d - g

Exercise 341, titled "E - a - d - g", is written in E major (four sharps) and common time. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

342

B - g - D - e

Exercise 342, titled "B - g - D - e", is written in B-flat major (two flats) and common time. It consists of two systems of piano accompaniment. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

343

B - d - C - e

344

C - e - H - gis

345

C - a - E - gis

346 h - G - c - As

347 c - As - (des - cis) - H

348 f - Des - (ges - fis) - E



349

c - G - h - A



350

cis - A - d - F



351 e - G - c - Es

352 C - e - H - Fis

МОДУЛЯЦИИ ЧЕРЕЗ ЭНГАРМОНИЗМ УМЕНЬШЕННОГО СЕПТАККОРДА

353

354



355



356



357



358



359



360



361

Exercise 361 consists of two systems of music. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The music is written for piano in G major (one sharp) and common time. It features a melody in the right hand and a supporting bass line in the left hand. Measure 4 includes a trill in the right hand. Measure 8 ends with a double bar line.

362

Exercise 362 consists of two systems of music. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The music is written for piano in B minor (two sharps) and common time. It features a melody in the right hand and a supporting bass line in the left hand. Measure 8 ends with a double bar line.

363

Exercise 363 consists of two systems of music. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The music is written for piano in B minor (two sharps) and common time. It features a melody in the right hand and a supporting bass line in the left hand. Measure 8 includes a triplet in the right hand and ends with a double bar line.

МОДУЛЯЦИИ ЧЕРЕЗ ЭНГАРМОНИЗМ ДОМИНАНТСЕПТАККОРДА

364

Exercise 364, measures 1-4. The key signature is one sharp (F#). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 4 contains a chromatic alteration in the right hand, indicated by a circled sharp sign (#).

365

Exercise 365, measures 1-4. The key signature is two sharps (F# and C#). The melody in the right hand features a chromatic descent in measure 2, marked with a circled flat sign (b). The left hand accompaniment uses chords and single notes.

366

Exercise 366, measures 1-4. The key signature is two sharps (F# and C#). The melody in the right hand includes a chromatic alteration in measure 4, marked with a circled sharp sign (#). The left hand accompaniment consists of chords and single notes.

367



368



369



370



371

372

373

МОДУЛЯЦИИ ВСЕХ ВИДОВ.
АККОРДЫ МАЖОРО-МИНОРНОЙ СИСТЕМЫ

374

Exercise 374, measures 1-2. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The melody in the right hand features eighth and sixteenth notes, with a triplet of eighth notes in measure 2. The bass line consists of quarter and eighth notes.

Exercise 374, measures 3-4. The key signature changes to two flats (B-flat, E-flat). The melody continues with eighth and sixteenth notes. The bass line features a triplet of eighth notes in measure 3.

375

Exercise 375, measures 1-2. The key signature has one sharp (F-sharp). The time signature is common time (C). The melody in the right hand uses quarter and eighth notes. The bass line consists of quarter notes.

Exercise 375, measures 3-4. The key signature changes to two sharps (F-sharp, C-sharp). The melody continues with quarter and eighth notes. The bass line consists of quarter notes.

376

Exercise 376, measures 1-2. The key signature has one flat (B-flat). The time signature is common time (C). The melody in the right hand uses quarter and eighth notes. The bass line consists of quarter notes.

Exercise 376, measures 3-4. The key signature changes to two flats (B-flat, E-flat). The melody continues with quarter and eighth notes. The bass line consists of quarter notes.

377

Two systems of musical notation for measures 377-380. The first system (measures 377-378) features a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#). Measure 378 includes a triplet of eighth notes in the treble. The second system (measures 379-380) continues the piece, with the treble staff ending on a whole note chord and the bass staff on a whole note chord.

378

Two systems of musical notation for measures 381-384. The first system (measures 381-382) shows a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#). Measure 382 includes a triplet of eighth notes in the bass. The second system (measures 383-384) continues the piece, with the treble staff ending on a whole note chord and the bass staff on a whole note chord.

379

Two systems of musical notation for measures 385-388. The first system (measures 385-386) shows a treble staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp (F#). Measure 386 includes a triplet of eighth notes in the bass. The second system (measures 387-388) continues the piece, with the treble staff ending on a whole note chord and the bass staff on a whole note chord.

380

Two systems of musical notation for measures 380 and 381. Each system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The notation includes various note values, rests, and accidentals.

381

Two systems of musical notation for measures 381 and 382. The notation continues from the previous system, maintaining the same key signature and time signature.

382

Two systems of musical notation for measures 382 and 383. The key signature changes to two sharps (F-sharp and C-sharp). The notation continues with the same time signature.

383

Two systems of musical notation for measures 383 and 384. Each system consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is common time (C). Measure 383 shows a complex melodic line in the treble with many beamed sixteenth and thirty-second notes, and a bass line with sustained chords and some moving lines. Measure 384 continues the melodic complexity in the treble, with the bass line providing harmonic support through chords and some movement.

384

Two systems of musical notation for measures 385 and 386. The key signature remains two sharps. The time signature changes to 3/4. Measure 385 features a treble line with a triplet of eighth notes and other rhythmic patterns, while the bass line has a steady eighth-note accompaniment. Measure 386 shows the treble line moving towards a whole-note chord, with the bass line continuing its accompaniment.

385

Two systems of musical notation for measures 387 through 390. The key signature changes to one sharp (F#). The time signature is 3/4. Measure 387 has a treble line with a melodic line and a bass line with a steady eighth-note accompaniment. Measure 388 continues this pattern. Measure 389 shows the treble line with a more active melodic line, and the bass line with a steady accompaniment. Measure 390 concludes the system with a final chord in both staves.

386

Two systems of piano accompaniment. The first system (measures 386-387) features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a supporting line of eighth and sixteenth notes. The second system (measures 388-389) continues the melodic line in the treble staff, which includes some beamed sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

387

Two systems of piano accompaniment. The first system (measures 387-388) shows a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a supporting line of eighth and sixteenth notes. The second system (measures 389-390) continues the melodic line in the treble staff, which includes some beamed sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

388

Two systems of piano accompaniment. The first system (measures 388-389) features a treble staff with a melodic line of eighth and sixteenth notes and a bass staff with a supporting line of eighth and sixteenth notes. The second system (measures 390-391) continues the melodic line in the treble staff, which includes some beamed sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

389

Two systems of musical notation for measures 389 and 390. Each system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). Measure 389 shows a complex melodic line in the treble with many accidentals and a more rhythmic bass line. Measure 390 continues the melodic development in the treble, while the bass line becomes more harmonic, featuring sustained notes and chords.

390

Two systems of musical notation for measures 391 and 392. The key signature changes to two sharps (F# and C#). Measure 391 features a more active treble line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. Measure 392 shows a continuation of the treble melody, with the bass line providing harmonic support through chords and sustained notes.

391

Two systems of musical notation for measures 393 and 394. The key signature remains two sharps (F# and C#). Measure 393 shows a treble line with sustained notes and a bass line with a steady eighth-note accompaniment. Measure 394 features a treble line with sustained notes and a bass line with a steady eighth-note accompaniment, ending with a final chord in the bass.

392



393



394



395





395



397



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