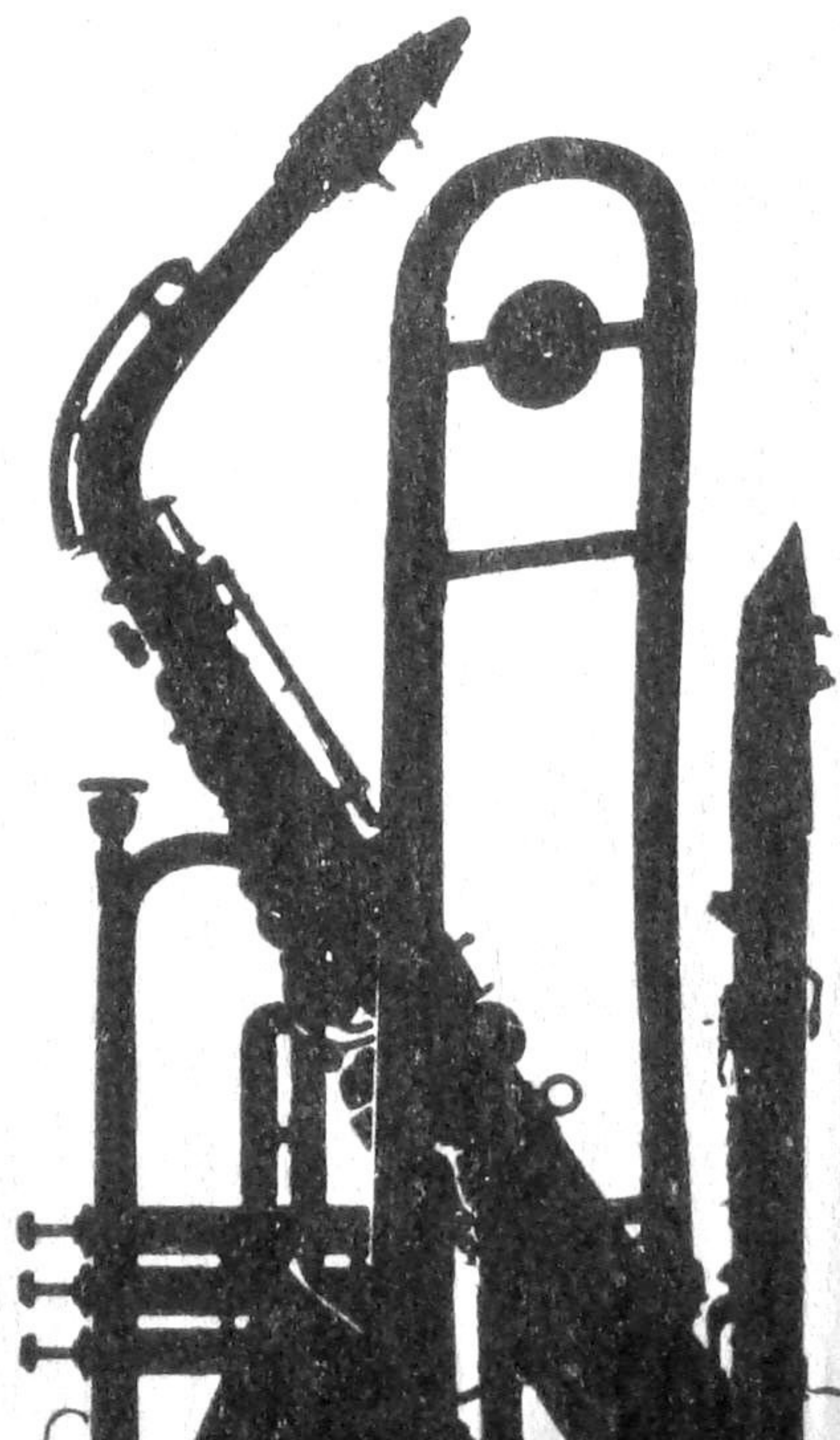




Б. Копелевич

МУЗЫКАЛЬНЫЕ ДИКТАНТЫ

ЭСТРАДА И ДЖАЗ



ОДНОГОЛОСИЕ

1. МЕЛОДИЧЕСКОЕ ДВИЖЕНИЕ ПО ЗВУКАМ ТОНИЧЕСКОГО ТРЕЗВУЧИЯ

1 E₇ A_m D₇ G₇ C₇ F E_m D_m D⁺⁷ C

2 C_m⁶ G₇⁻⁵ C_m⁶ G₇⁻⁵ F₇ E_b₇ A_b D₇ D_b₇ C_m

3 F[#]_m G⁺⁷ A G⁺⁷/_A H_m A₇/_{C[#]}

D⁺⁷ E_m F[#]_m G⁺⁷ F[#]_m E_m E_b⁺⁷ D⁺⁷

4 A_7^9 H_7^+ Em A_7 C_7^{+7} D_7^9 G_7^{+7} A_7

H_7 Em A_7 D_7^9 G_7 C_7^{+7} F_7^{+7} $F\#m$ H_7 Em

5 A G_7^{13} $F\#_7^{+9}$ E_7

D A $C\#$ Hm A

6 Gm E_b_7 D_7

C_7 A_7 D_7 Gm Cm

F_7 B E_b_7 Gm D_7 Gm

7 A $A\#dim$ Hm E_7

H_7 B_7^{-5} A D $D\#dim$

A $F\#_7$ Hm E_7 A

8

9

9

10

10 II. МЕЛОДИЧЕСКОЕ ДВИЖЕНИЕ ПО ЗВУКАМ
ГАММЫ МЕЖДУ I, III и V СТУПЕНЯМИ

11

C₇ F⁺₇ D₇

C₇ D₇ G₇ F⁺₇ Em Dm

C₇ D₇ Em Dm C⁺₇

12

Dm G₇ B⁺₇ Asus A₇

11

Dm G₇ B⁺₇ A₇ Dm G₇ B/C F

F¹¹ G₇ B/C F G₇ A₇ Dm

13

D

E₇ A₇ D G A₇

H Em F⁺₇ G A D

14

$E\flat^{+7}$ Cm Fm B_7^{-9}

$E\flat^{+7}$ Cm Fm G_7^{+} $A\flat^{+7}$ $F\sharp dim$

Gm Cm Fm E_7^{-5} $E\flat^{+7}$

15

D Hm G Em

$F\sharp m$ G $G\sharp m^{-5}$ A_7 D Hm

G Em $F\sharp m$ G A D

16

D_7 Gm $E\flat^{+7}$ C_7

$A\flat^{+7}$ A_7 D_7 C_7 F_9

$G\flat^{+5}$ Gm $E\flat^{+7}$ C_7 D_7 Gm

17

C Am Em Dm^{11}

C D_7 $EmE\flat m$ Dm G_7 Am H_9

Em Am Dm G_7 C

18

Cm D_7 Gm

$E\flat_7$ A_9 D G_7 Cm D_7

Gm C_7 $\frac{Gm}{D}$ D_7 Gm

19 Am¹ G₇ F₇ E₇ Am G₇ F₇ E₇

D₇ B₇ Am F₇ E₇ D C[#]₇ F[#]m

F E₇ Am G C B₉ E₇ Am

20 E^b+₇ F₇ Gm Dm

E^b+₇ F₇ E^bDmCmB E^b+₇ Dm

Gm A₇ E^b+₇ F₇ E^bDmCmB

21 Hm E₇ F[#] Hm

Em C[#]₇ F[#] Hm

A₇ D G D Em F[#]₇ Hm

III. РАЗРЕШЕНИЕ НЕУСТОЙЧИВЫХ СТУПЕНЕЙ МАЖОРА И МИНОРА

22 C Em F⁺₇ F[#]m⁵

C/G E₇/G[#] A₇ C₇ F⁺₇ B⁺₇

Em E^b₇ Dm E₇ F⁺₇ F[#]dim G₇ C

23 Dm C[#]dim Dm/C G₇/H

B_7^9 A_7^9 B^{+7} G_7 E_7^{+9} $E\flat_7$ Dm G_7
 $\frac{B}{C}$ F_7 B^{+7} A_7 G_7 Bm $\frac{G}{A}$ A_7^{+} Dm

24 D D_7^9

G Em D^{+7} Hm_9 Em Gm

$F\sharp m$ Hm_9 Em $\frac{G}{A}$ D

25 B $E\flat_7$ B
 $D\flat dim$ F_7 D_7 $E\flat$ $Edim$ G_7

Cm F_7 B $A\flat_7$ G_7 $G\flat_7^{-5}$ F_7 B

26 Em A_7

$F\sharp_7$ H_7 Em A_7 G_7 C_7 H_7 A_7 D_7

G^{+7} C_7 $F\sharp_7$ F_7 $F\sharp$ H_7 Em A_7 Em

27 Gm

C_7 A_7

18

Chords: $E\flat^+7$, C_7 , B , A_7 , $A\flat_7$, Gm

28

Chords: $E\flat$, Cm , Fm , B_7

Chords: Fm^{11} , G_7 , Cm , Fm , B_7 , $E\flat$

29

Chords: D , C , F , D , G

Chords: A , C , G , F , D , G

Chords: C , F , D , G , F , B , D , G

30

Chords: Hm , E_7

Chords: A^+7 , $C\sharp m$, C

Chords: Hm , E_7

Chords: D , $C\sharp m$, Hm , E , A^+7

20 IV. МЕЛОДИЧЕСКОЕ ДВИЖЕНИЕ ПО ЗВУКАМ
ТРЕЗВУЧИЙ ГЛАВНЫХ СТУПЕНЕЙ ЛАДА

31 G C G D C Cm G C D

C G C D G C D C G

32 G C G F

G C F G C F C

33 Hm F#

Hm Em Hm

E# C# G#m-5 B7 F#7 Hm F#

F#m E C#m-5

Hm F# Em F# Hm F# Hm

21

34 Eb Ab Eb

B Ab Eb

B Ab Gm Fm Eb

35 Gm Cm D7 Gm

Cm Gm Eb7 D7 Eb7 D7-5 Gm Cm

F7 Eb7 Gm D7 C7 Cm Gm

V. ДВИЖЕНИЕ ПО ЗВУКАМ ГАММЫ МЕЖДУ
АККОРДОВЫМИ ТОНАМИ ТРЕЗВУЧИЙ
ГЛАВНЫХ СТУПЕНЕЙ ЛАДА

36

Cm G₇

Cm

Fm Cm G₇ Cm G₇ Cm

37

A

D Cdim A

A₇ D Dm A₇ E₇ A

38

Hm Em

Hm F# Em

Hm Em F#

Em Hm Em Hm

39

A_b

D_b / A_b

E_b / A_b

A_b

40

C₇ F

F₇ B

C₇ B₇ E^b

F/C C₇ F B₇ F

41 G^m C^m D₇ G^m

D G^m C^m G^m C^m D₇ G^m

42 A E/A D/A

A E₇/A D/A

A E₇/A D/A

A G/A D/A D^m/A A

VI. ПЕНТАТОНИКА

43

B

B₇

G₇ E_{b7} D₇

Dbdim $\frac{F_7}{C}$ F₇ E_b D₇ Cm H⁺₇ B⁺₇

44

C C[#]dim Dm G₇ F₇ E₇ A₇ A^b₇⁻⁵

Am Bdim Hm⁻³ C[#]dim Dm D[#]dim Em D_{b7}

C H₇ B₇ A₇ A^b₇ Dm Fm⁺₇ E₇ E^b₇ Dm D_{b7} C

45 F Am Gm C F

Dm Am Gm C Dm B

Gm A^bdim $\frac{F}{A}$ A₇ B C F

46 Am F₇ D₇ E₇ Am

F₇ D₇ E₇ D₇ Am F₇ E₇

Am Em E₇ F⁺₇ E₇ D[#]dim D₇ E₇ Am

47 D G₇ F[#]₇ H₇ E₇ A₇ G₇ D

F[#]₇ $\frac{Em}{G}$ F[#]₇ H₇ E₇ A₇ G₇ D

48 F_7 C F_7 E_m

A_m D_m $\frac{F\flat}{G}$ G_7 F_7 C

D_m E_7 F $D\sharp dim$ E_m A_m D_m G F_7 F_m C

49 B $E\flat$ B F B_7

$E\flat$ C m C $\sharp dim$ D_m $E\flat$ F B_7

$E\flat$ C $\sharp dim$ $\frac{B}{D}$ G_7 C $_7$ $E\flat$ F_7 B

50 G_7 C m G m C $_7$

F_7 G_7 $A\flat$ A dim B_7 $E\flat^{+7}$ C $_7$

F_m^{11} B_7 $A\flat$ $\frac{F}{G}$ G_7 C m F_7 C m

51 $E\flat$ F_m B_7 $E\flat$

$A\flat$ $D\flat_7$ F_7 B_7 $E\flat$ G_7 $A\flat_7$

C $_7$ H_7^{-5} $\frac{E\flat}{B}$ B_7 $E\flat$ $A\flat_7$ $E\flat$

52 D_m G_7 A_7 D_m B_7 A_7

I D_m $D\flat_7$ C $_7$ F^{+7} A_7 D_m G_7 A_7

D_m B_7 A_7 B_7 A_7 D_m

53 E_7 G_7 $F\sharp_7$ H_m A_7

D E_m $F\sharp m^{-5}$ H_7 E_7 A_7 D^{+7} E_7 $F\sharp_7$ G^{+7}

D $F\sharp_7$ E_7 G_7 C $\sharp_7$ $F\sharp_7$ H_m

54

A D A $\frac{E_7}{H}$ E₇

A D E₇ A C[#]₇ F[#]m C[#]₇

Hm C[#]₇ D E A D $\frac{D}{E}$ A

55

C⁹₇ E^b B A^b₇ G₇ Cm F₇

E^b₇ D₇ E^b₇ F₇ Gm Cm F⁹₇ B

56

Gm Cm F B

Am⁻⁵ Cm E^b₇ Gm Cm C[#]dimDm 31

E^b F₇ Gm Am⁻⁵ Cm E^b₇ Gm

57

D₇ Am D₇ Am

G₇ F⁺₇ B₇ Am A^b₇ G₇

F⁺₇ E₇ D₇ F₇ B E₇ Am

58 Fm B₇ D_b

C E_b A_b G G_b₇

Fm E₇ E_b A_b

G₇ G_b₇ Fm

VII. ДВИЖЕНИЕ ПО АККОРДОВЫМ ТОНАМ
СЕПТАККОРДОВ VI, II И V СТУПЕНЕЙ

59 C F F[#]dim G₇

F G₇ D₇ G₇ C

60 E_b B₇ E_b B₇

E_b Fm B₇ E_b

61 Dm A₇

Gm Dm Gm C₇

F Hm⁻⁵ B₇ A₇ Dm Dm

62 B Eb F

Cm F B Edim F¹¹₇ B B₇

Eb F₇ D₇ G₇ Cm F₇ Edim Eb B

63 Gm Cm

D₇

Cm D₇ Gm C₇ Gm

64 Cm F₇ Cm F₇

B

Cm F₇ Cm F₇

E_{b7} Dm Cm B Eb B

65 F[#]m H₇ E C[#]m

F[#]m H₇ E E[#]dim F[#]m H₇

E C[#]m F[#]m H₇ E

66 Eb Edim

B₇ F₇ Adim

B₇ D₇ G Db₇ C₇ Fm A⁹₇ B₇ D⁹₇ Eb⁺₇

67

A

F#7
A#

Hm7

E7

Hm7

E7

Hm7

E7

Hm7

E7

A

F#7

Hm

E

A

68

Fm

C7

Fm

Bm

Fm

C7

Fm

C7

Fm

Gm

C7

A7

D7

Am-5

D7

Am-5

D7

C7

D7

Gm

Am-5

D7

Gm

Am-5

Gm

D7

Gm

VIII. ДВИЖЕНИЕ ПО АККОРДОВЫМ ТОНАМ СЕПТАККОРДА VII СТУПЕНИ

70 C

G₇

C G₇ C

C C₇

Dm G₇

C G₇ C

71 Hm F#₇

14368

Hm

Em A₇

D C#m F#₇ Hm Em

Hm F#₇ Hm

72 D₇ G D₇

C G Am D₇ G G#dim

D₇ G D₇

G D₇ G

14368

73

74 H₇ Em

F#m⁻⁵ H₇ F#m⁻⁵

Em A₇ F#₇ H₇ Em H₇ Em

75 H₇ E

E₇ A₆ Gdim G#m D₇⁻⁵ C#₇

I F#m E/G#₃ A₆ H₇ E A H₇

E D₇ C#m F#m H₇ E F#m F#m/H₃ H₇ E

76 Gm C₇ Gm C₇

Gm C₇ F A^bdim Gm C₇ Gm

C₇ Gm A₇ D₇ Gm G^b₇ Gm C₇ F B₇ F

77

D 3 Em $\frac{D}{F\#}$ A₇

D Em Fdim $\frac{D_7}{F\#}$ G G₇ Em Fdim

D H₇ E₇ A₇ G₇

F[#]m Em A₇ D Em $\frac{D}{F\#}$ A₇ D

78

A₇ B₇ A₇ 3 Dm

14368

G₇ E^b₇ A₇ 3 Dm G₇ B⁺₇ A₇

Dm₃ F₇ B₇ E₇ A₇ Dm₃

79

Fm B₇ G₇ C₇

B₇ G₇ G^b₇ C₇ A^b 3 G^b 3

E₇ B₇ 3 Gm⁻⁵ G^b₇ Fm 3

14368

Х. СЕПТАККОРДЫ III, IV и I СТУПЕНЕЙ В МЕЛОДИЧЕСКОМ ДВИЖЕНИИ

80

D₇ E_{b7} E₇ F₇ B D₇ G₇

C₇ C[#]dim Dm E_{b7} D₇ E₇ F₇

A_{b7} A₇ B₇ H₇ Cm C[#]dim B/D E_{b7}

E_{dim} F₇ E_{b7} D₇ D_bdim Cm B

81

Bm E_{b7} A_b Fm

Bm G₇ C₇ D_b⁺7 E_{b7}

Bm⁻⁵ D_bm⁺7 A_b⁺7 Cm

F₇ E₇ E_b⁹ D₇ A_b

82 G^+7 E_m A_m D E_m C^+7

C D_7 G E_m A_m C_m

H_m A_m^{-3} H_7 E_m A^+7 G^+7

83 D_m G_7 D_m^{-3} D_b7 C^+7 E_7

A_m A_b7 D_m E_m^+7 E_7^+9

C^+7 H_m^{-3} A_m G_7 F^+7 E_m D_m D_m G_7

B_7 E_7 C^+7

84 $F\sharp m$ H_m E_7 A

$G\sharp m^{-3}$ G^+7 $G\sharp m^{-3}$ $C\sharp_7$ $F\sharp m^+7$ D

D A_6 $G\sharp m^{-3}$ $C\sharp_7$ $F\sharp m^{13}$

85 $C\sharp dim$ D_m E_m^{-3} A_7 D_m^+7 G_7

G_m C_7 F^+7 B^+7 E_m^{-3} A_7 D_m G_7 D_m

86 C^{+7} Am Dm_9 G

Em Am Fm^{+7} $Gsus$ G_7 Em Dm

C^{+7} F_7 Fm Em B_7 A_7 $A\flat_7^{+}$ G_7 C^{+7}

ХІ. ТРИТОНЫ И ХАРАКТЕРНЫЕ ИНТЕРВАЛЫ
ГАРМОНИЧЕСКОГО И МЕЛОДИЧЕСКОГО МАЖОРА
И МИНОРА. РАЗМЕРЫ $\frac{9}{8}$ И $\frac{12}{8}$
СМЕШАННЫЕ РАЗМЕРЫ

87 G_7

Cm Dm^{-5} $A\flat_7$ G_7 G_7

Cm Fm $A\flat_7$ D_7 G_7 Cm G_7 Cm

88 A_7 D Fdim

Em $E\flat_7$ D^{+7} Em $F\sharp m$ Gm

$F\sharp m$ Fdim Em^{-5} $E\flat_7$ A_7 D^{+7}

89 D_7 Gm D_7 Gm

D_7 Gm D_7 Gm

D_7 Gm D_7 Gm

D_7 Gm D_7 Gm

90 F_7 B F_7 B^{+7}

F_7 Dm Gm $E\flat m$ F_7 Gm

Cm^{-5} D_7 Cm^{-5} F_7 B^{+7}

91 $F\sharp_7$ H_7 Em A_7

$F\sharp_7$ H_7^{+9} Em^{+7} $Cm^{-5} H_7$ Cm^{+7} F_7

$F\sharp m^{-5}$ H_7^{-9} A_7 $E\flat_7^{+9}$ Em^{+7}

92 E_7^{+9} E_b^{+7} D_b7 Cm $H7$ $B7$ $E7$

E_b^{+7} D_b^{-9} $E7$ E_b^{+7} E_7^{+9} E_b^{+7} D_b7

Cm Fm^{-5} $E7$ Am A_b7 $G7$ D_b7 E_b^{+7}

93 G^{+7} $Cdim$ G^{+7} E_b G $C7$ G $E7$

Am $D7$ Em Am^{-5} Hm Cm^{+7} F_7^9 $E7$

Am $D7$ Em Cm Hm Em $C7$ $H7$

Am $Bdim$ E_b7 Hm Am A_b^9 G^{+7}

14368

94 $E7$ $B7$ $E7$ $B7$ $E7$ $B7$

$E7$ $B7$ Am $D7$ C^{+7} F_7^{+9}

$E7$ $B7$ $E7$ $B7$ $E7$ $B7$

$E7$ $B7$ A D_b7 C^{+7} $B7$ A

95 C_7^{+9} F_7^{+9} C_7^{+9} $F7$

Bm $E7$ $B7$ A_b^{+7} Gm $C7$

F_7^{+9} E_b^{+9} D_b^{+7} G_7^{-5}

C_7^{+9} $H7$ $B7$ $A7$ A_b7 G_b F_7^{+9}

96 Hm B₇ A⁺₇ A_{b7} A G₇ F⁺₇ C⁻⁵₇

Hm Dm A⁺₇ G₇ F⁺₇ F⁺₇

Hm B₉ A⁺₇ A_{b7} F⁺_m G⁹₇ C⁺₇ Hm¹¹

A D F⁺_m Hm⁻⁵ C⁺₇ G₇ A⁺₇

97 Gm E_{b7} C₇ Gm E_{b7} C₇

A_m A_{b7} A_m B⁺₇ C⁻⁵_m C/D

E_bm D₇ Gm⁺₇ D_{b7}⁻⁵ C⁻⁵_m F₇

B⁺₇ C_m D₇ Gm⁺₇ C⁹₇ Gm

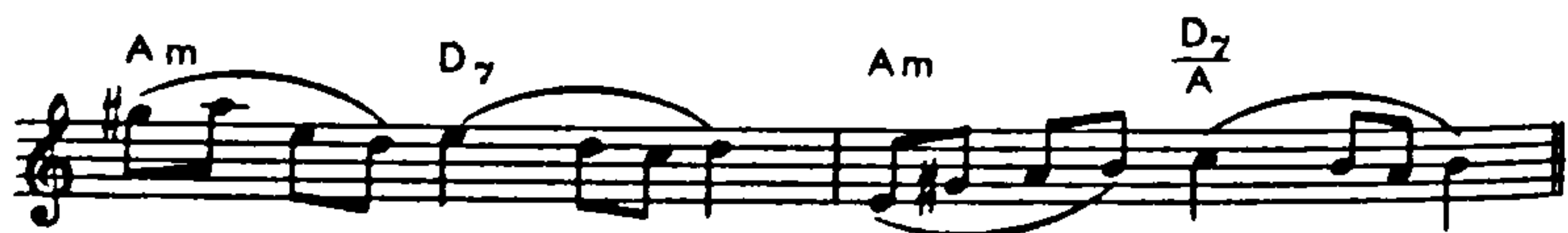
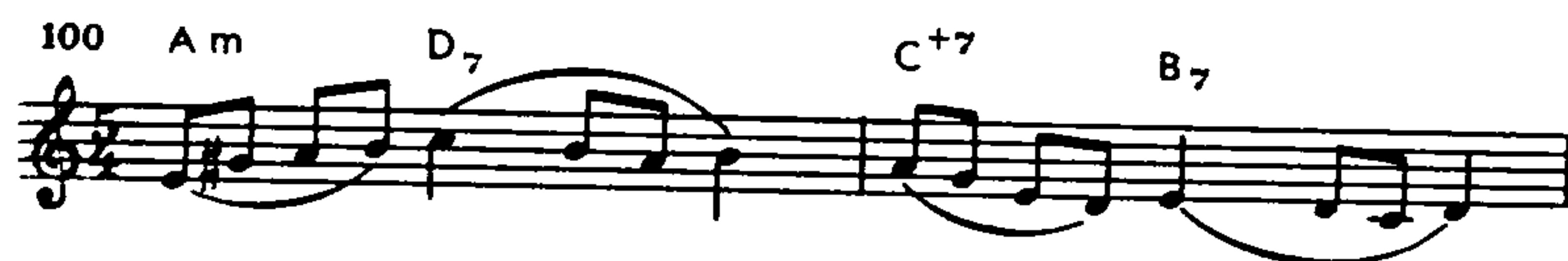
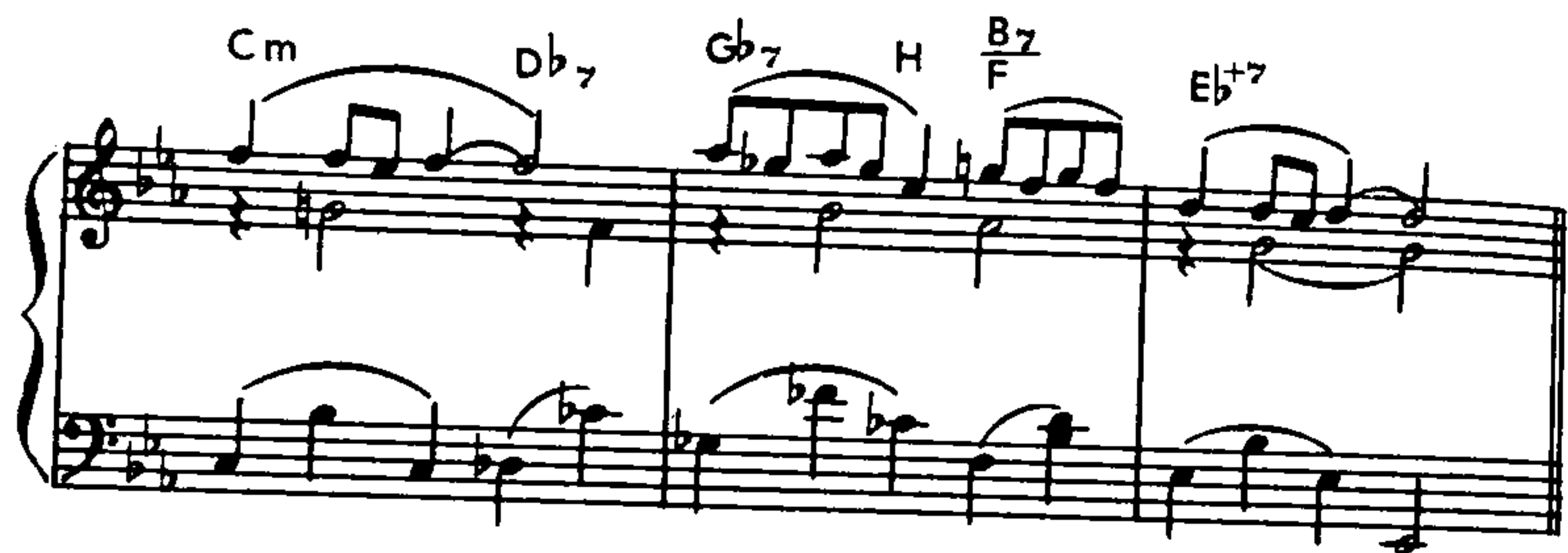
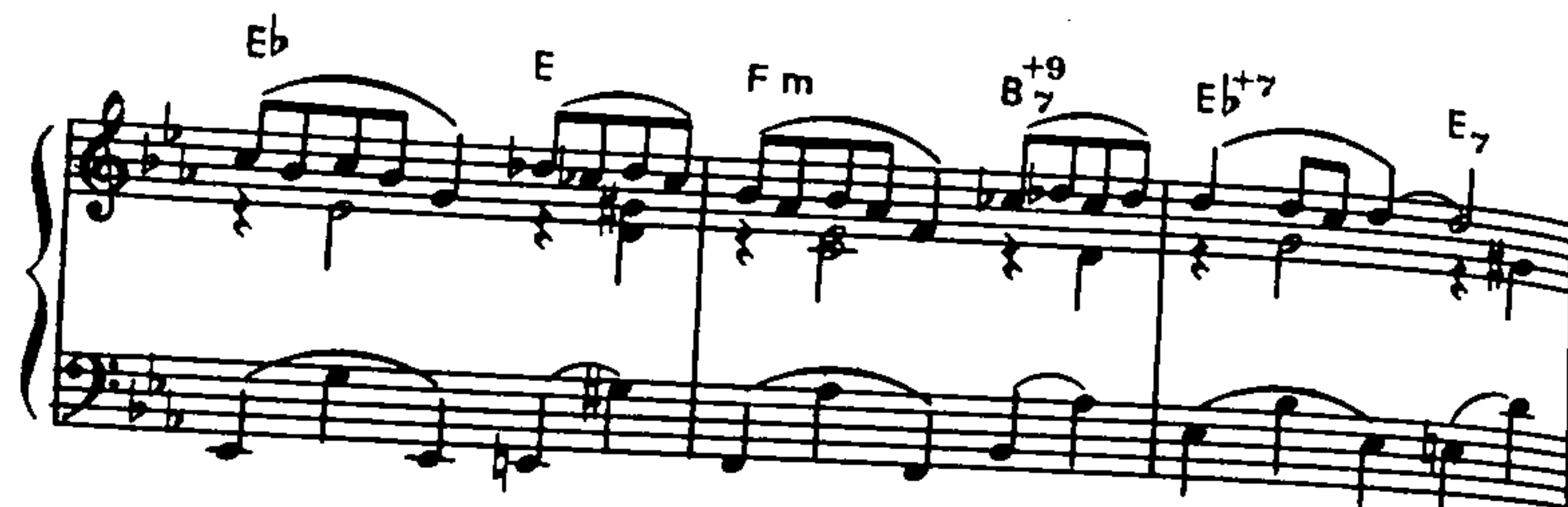
98 C₇ B₇ A₇ G₇ G_{b7} F₇

B⁺₇ G₇ C_{sus} G_{b7} F₇ B₇

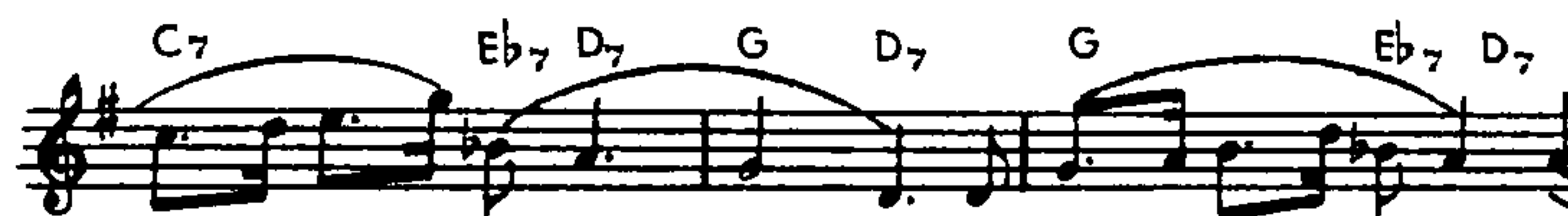
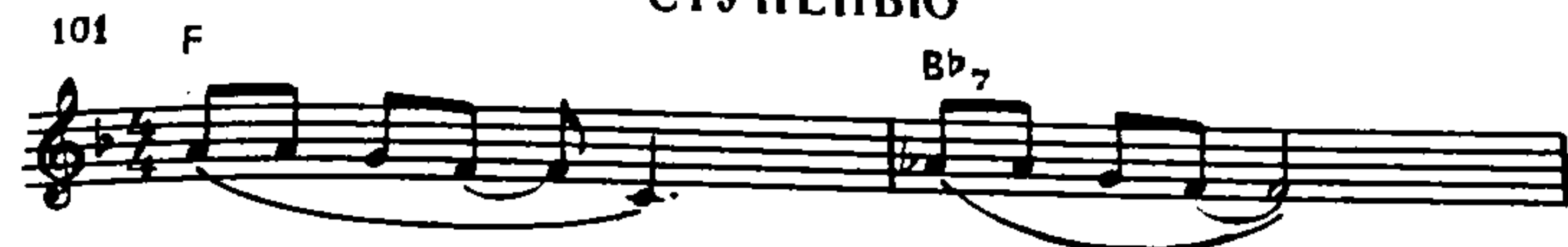
A₇ A_{b7} G₇ G_{b7} F₇ B⁺₇

G_{b7}⁺ C₇ A₇ F⁺₇ B₇ F⁺₇

99 E_{b7}⁺ C⁹₇ A_b B⁹₇



XII. БЛЮЗОВЫЙ ЛАД. МАЖОР С III НИЗКОЙ СТУПЕНЬЮ 55



56
104

Chords: G, C₇, G, C₇, G, C₇, G₇, C₇, G₇, G₇⁺⁹, C₇, C₇, G₇, C₇, G₇, C₇, G₇.

105

Chords: D₇, E_b₇, E_{dim}, F₇, B, B₇, B_{dim}, B₇, A₇, D₇, G_m₇⁻⁵, F₇, B, C_m, C_{#dim}, D, E_b₇, B₇⁺⁹, G₇⁺⁹, C₇, D₇, E_b₇, F₇, E_b₇, D_b₇, B, E_b₇, B.

57

Chords: E_b, E_b₇, A_b₇, E_b₇, A_b₇, F₉, B₇, E_b₇, B₇, E_b, A_b₇, E_b.

ХІІІ. БЛЮЗОВЫЙ ЛАД. МАЖОР С VII НИЗКОЙ СТУПЕНЬЮ

107

Chords: E_b, G_m, F_m, B₇, F_m, B, A_b₇, B₇, E_b, A₇, B₇, D_b₇, D₇, E_b.

14368

58
108

Chord progression for measures 108-110, system 1:

- Measure 108: C
- Measure 109: C₇
- Measure 110: F₇, C, G₇

Chord progression for measures 109-110, system 2:

- Measure 109: D
- Measure 110: B₇, A₇, G[#]dim, G₇, A₇, D₇

Chord progression for measures 110-111, system 3:

- Measure 110: G₇, C₇, G⁺⁹₇, C, G₇, C⁺⁷, G⁺⁹₇, C₇
- Measure 111: F₇, C₇, F₇, C₇/G, G₇, C, F₇, C

111

Chord progression for measures 111-112, system 4:

- Measure 111: B₇, F₇, B, F, B
- Measure 112: F, B, F, B, F

59

112

Chord progression for measures 112-113, system 5:

- Measure 112: E, E₇
- Measure 113: A₇, E, A₇, H₇

113

Chord progression for measures 113-114, system 6:

- Measure 113: D, A⁺⁹₇, D, D₇
- Measure 114: G₇, A₇, D, A₇, D, A₇, F₇

60 XIV. БЛЮЗОВЫЙ ЛАД. МИНОР С V НИЗКОЙ И VI ВЫСОКОЙ СТУПЕНЯМИ

114

Dm

G₇ A₇ Dm A₇ Dm A₇

G₇ Gm A₇ Dm G₇ A D

115

Fm D_b₇ C₇ Fm₇ B C₇ C

Fm D_b₇ G_b⁺₇ Gm₇ C₇ Fm Ddim D_b₇

Fm₇ D_b₇ C₇ B₇ A₇ A_b₇ Gm¹¹₇ C₇ Fm₇

116

Em A₇ B₇ H₇ Em

A₇ C⁺₇ B₇ H₇ Em H₇ A₇

61

H₇¹¹ C⁺₇ F⁺₇ H₇ A₇ A_b₇ Em

117

Am D₇

Hm₇ E₇ E₇ Am

E₇ Am D₇ F₇

A E D₇ E₇ E₇ Am

118

E₇ F⁺₇ Hm E₇ Hm

E₇ F⁺₇ HmE₇ Hm₃ D⁺₇ D₇ G

E₇ F⁺₇ Hm₇ E₇ D₇ G₇ E₇ F⁺₇ Hm₇E₇ H₇

119

Chords: G, C7, D7, Gm, C#dim D7, G, C7, D7, Gm, G7, C7, C#dim, C7/D, D9, Gm, G7, C7, C#dim, A7, D7, G.

120

Chords: C, G7, C, G7, C, Eb7, E7, F7, G7, F, Ab/Eb, C/E, Bb7, A7, Dm, G7, F7, C, F7, C.

14368

XV. СОЧЕТАНИЕ РАЗЛИЧНЫХ БЛЮЗОВЫХ ИНТОНАЦИЙ В МАЖОРЕ И МИНОРЕ 63

121

Chords: B, F7, B, Eb, F, B, Eb7, B, Ab7, G7, Cm, F7, B, Eb, F7, B.

122

Chords: G, D7, G, G7, C7, D7, Gm, C7, G7, C7, D7, Gm7, Eb7, C2/D, D7, Gm, C7, G.

14368

123

B F B F E $\flat$

F B E $\dim$ A $\flat$ D $\flat$ G $\flat$

B $\flat$ E $\flat$ A $\flat$ E $\flat$ F B

124

C A $\flat$ E $\flat$ A $\flat$ A $\flat$

C A $\flat$ C E $\flat$ A $\flat$ A $\flat$

A $\flat$ F $\flat$ D $\flat$ G $\flat$ C $\dim$ G $\flat$ C

125

F $\flat$

B $\flat$

F $\flat$ C $\flat$

F C $\flat$ F

126

D G $\flat$

D D $\flat$ G $\flat$

G $\flat$ D A $\flat$

G $\flat$ D $\flat$ A $\flat$ D

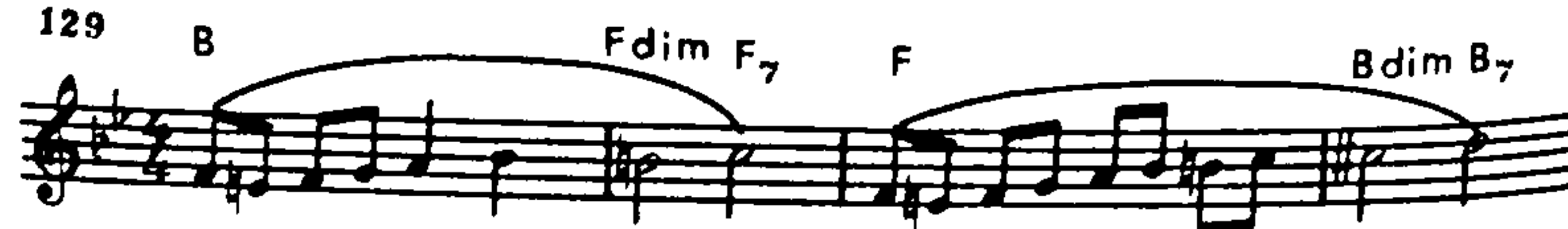
127



128



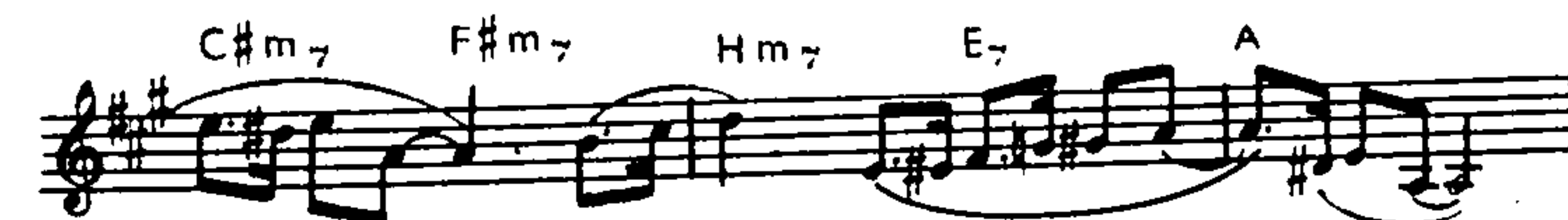
129



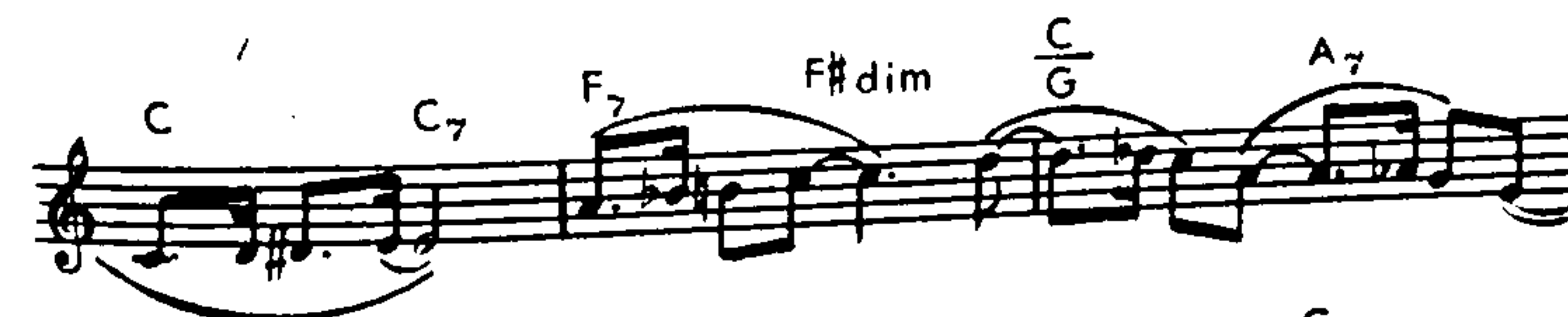
130



131



132



68
133

A A₇

 D Cdim A F#₇ H₇ E₇

 A₇ D₇ C#₇ F#₇ Hm E₇ A Adim A

134

D G₇ D A₇

 D₇ A D G H₇

 E₇ A₇ A^bdim G₇ D

135

B F F B

 D₇ Gm C₇ F Cm₇ Gb₇

14368

69

B C₇ E^b/_F F B⁺₉

136

D D#dim Em Fdim

 F#m A₇/_G D#/_{F#} D₇ A₇ D₇ F#

 G B₇/_F F#m D/_{F#} Fdim Em₇

 F#₇ 3 H₇ 3 E₇ 3 A₇ 3 G#dim G₇ D

137

C Dm G

 C E₇ Am C₇ F G₇

 F E₇ A₇ D₇ Dm G₇ C F₇ C

14369

70
138

Measures 138-139, staff 1. Chords: D, Ebm7, Em, A, A7, Em.

Measures 139-140, staff 2. Chords: G7, G#7, A7, D, F#7, Hm, Gm7, D/A, A7, D.

Measures 140-141, staff 3. Chords: F7, B7, F, Eb7, D7, G7, C7, F, F#dim, C7, C9, F, B7, A7, Dm, F#7, Gm, B7, A7, C7, F.

71

XVII. ХРОМАТИЧЕСКИЕ ВСПОМОГАТЕЛЬНЫЕ, ВЗЯТЫЕ СКАЧКОМ. ХРОМАТИЧЕСКИЕ ЗВУКИ ПОБОЧНЫХ ДОМИНАНТ И СУБДОМИНАНТ

Measures 141-142, staff 1. Chords: G#7, C#m, H7, E, C#7, F#m, D#7, C#7, C#m-5, F#7.

Measures 142-143, staff 2. Chords: H7, E, D, C#m/G#, G#7, C#m, Gm, C7, F+7, Em-5, A7, Eb7, Dm, Cm, F.

Measures 143-144, staff 3. Chords: B, Gm, Bm6, C7, F+7, F#7, Hm, E7, F#m-5, H7, Em, A7, F#m-5, H7, Em, Gm, F#m, Em, Eb7, D+7.

72

144

Cm F₇ B Gm Dm⁻⁵ G₇
 Cm⁺⁷ Am⁻⁵ D₇ Gm C₇ F⁺⁷
 B₇ Eb⁺⁷ D₇ Ab₇ C₇ H₇ B⁺⁷

1. 2.

146

73

C₇ Fm B₇
 Eb G₇ Cm F₇ B Eb₇
 Dm⁻⁵ G₇ C₇ Fm H₇ B₇ Eb

145

Dm G₇ Em⁻⁵
 A₇ Dm Hm⁻⁵ E₇
 Fm G₇ C C₇
 F₇ F[#]dim C A₇
 D₇ E₇ Fm₆ G₇
 A^{dim} Dm G₇ C CdimC

14368

147

C[#]m⁻⁵ F[#]₇ Hm Gm
 F[#]m Em Eb₇ D⁺⁷
 1 G[#]m⁻⁵ C[#]₇ F[#]m Dm
 2 C[#]m Hm B₇ A⁺⁷ F[#]m⁻⁵ H₇
 Em C₇ C[#]m⁻⁵ F[#]₇ Hm

14368

74
148

Chords: B₇, G₇, C₇, F₇, D₇, Gm⁻⁵, C₇, Fm⁻⁵, B₇, Eb₇, Ab₆, Am⁻⁵, F#dim, Gm, Ab₇, Eb/B, Fm/B, Eb.

149

Chords: D, G, Fdim, D, D#dim, Em, A₇, D, H₇, G, G#dim, E₇, A₇, D.

75

150

Chords: C, D₇, G₇, A₇, D₇, G₇, E₇, Am, A₇, Dm, D₇, C, A₇, D₇, D₇, D₇, D₇, Gm, H₇, Cm⁻⁵, F₇, B₇, H₇, Cm₇, Ab₇, G₇, Ebm, Gm, C₇, F₇, Ab₇, G₇, Ebm, Cm, F₇, B₇.

76
152

76
152

B F₇

B Hdim F₇ F₇ B A_b₇ G₇

Cm G_b₇ B/F F₇ G_b₇ F₇ B

153

F₇₇ Hm G

C_#m F₇₇ H₇ F₇ Em A₇

D G₇ C_#m⁻⁵ F₇₇ Hm

154

Fm E_bm F₇ Bm Ddim

E_b₇ D_b₇ F₇ E_b G₇ A_b Bm⁻⁵ Hdim C₇ D_b F₇

Bm G₇ F₇ D_b₇ C₇ Fm C₇ Fm

XVIII. ДИАТЕНИКА. БОЛЕЕ СЛОЖНЫЕ ПРИМЕРЫ 77

155

Em A₇ Em A D⁺₇ G₇

D⁺₇ G⁺₇ F_#m⁻⁵ H₇ F_#m H₇

Em A₇ Em¹³ A₇ F_#m⁻⁵ H₇

F_#m⁻⁵ H₇ Em⁺₇ A₇ D₇ G⁺₇

C⁺₇ F_#m⁻⁵ A₇ H₇ Em¹³ A₇⁻⁵ Em⁺₇¹³

156 E#m G#m Am⁺7 E⁺7 G#m G₇

F#m A⁺7 C₇ F#m⁻⁵ F₇⁻⁵

D#m⁻⁵ E₇ D₇⁻⁵ C#m C₇ F₇

A m⁺7 A m E⁺7

157 Db⁺7 G m⁺7

Fm B₇⁹ Eb m

Ab₇ Db⁺7 B m₉ Eb m

G m⁺7 Fm B m

Eb m Gb m⁺7 Db⁺7

80 158 E_b^{+7} G_b^{dim}

Fm E_7 Fm B_7^9 Fm E_7 Fm

B_7^9 E_b E_7 E_b

Dm^{-5} G_7^{-9} Cm A^{dim} A_b^{13}

Fm_9 E_7 Fm_9 B_7^9 E_b^{+7}

14368

159 Fm B_7 Fm B_7 $F\sharp^{dim}$ E_b 81

$F\sharp^{dim}$ B_7 Fm B_7 Fm B_7

$F\sharp^{dim}$ E_b/G $F\sharp^{dim}$ B_7 Fm B_7

Fm B_7 $F\sharp^{dim}$ E_b/G $F\sharp^{dim}$ B_7

Fm B_7 Fm B_7 $F\sharp^{dim}$ Fm B_7 E_b

14368

82 160

Chords: Hm, Em, Eb7, C7⁻⁵, Hm, G⁺7, C#m, F#7, Hm, Em, G/A, A7, D⁺7, G⁺7, C⁺7, F#7, Hm⁺7

161

Chords: F, Eb, F, F, Dm, Eb, C

Chords: B, Am, Gm, F, B, C7, F

Chords: F, Eb, F, F, Dm, Eb, 83

Chords: B, Am, Gm, F, B, C, F

162

Chords: B, Ab, Gm, Ab

Chords: B, Eb, F7, B, A7

Chords: D7⁹, Gm, Cm, D7, Eb7, B

84 163

Em H₇ F#₇ Em A₇

C₇ A₇ H₇ Em Em D C#m⁻⁵ C D₇

G H₇ F#₇ Em A₇

Em Em D C#m⁻⁵ Cm₆ H₇

A₇ Ab⁺ G₇¹³ F#₇ F₇⁻⁵ Em

164 88

Gm F Eb D Gm r

Eb D Eb D Cm D

Cm B Am⁻⁵ D Gm F

Eb D Cm B Am⁻⁵ D

Gm F Eb D Gm F Eb D

165

Fm B Eb Cm Fm B Eb C₇

Fm G₇ Cm Am⁻⁵ Hm Am G H₇

Fm B Eb C₇ Fm D₇ G Cm

Fm B Eb Ab Dm Db₉ Cm

86

166 A⁺7 Hm C[♯]m Hm A⁺7 C[♯]m

Hm E₇ F[♯]m Hm E₇ F[♯]m

C[♯]+7 Hm $\frac{D}{E}$ E₇ A⁺7 Hm

C[♯]m Hm C⁺7 D₇ G Gm⁺7

F[♯]m Hm C[♯]m F[♯]m Hm E₇ A⁺7

167

Em D⁺7 C[♯]m⁻⁵ Hm 87

A₀ G⁺7 F[♯]m Em D⁺7

Em F[♯]m G⁺7 A_{sus} D⁺7

168 F[♯]m F⁺ E⁺7 E₆

Em⁺7 D¹¹₇ G[♯]m⁻⁵ C[♯]m

88

169 Am Em

170 C+7 B A7 F Eb 89

171 Am11 D7 G+7 Am

90 172

Fm H7 C⁺⁹7 Fm B7

Fm E^b7 D^b7 C⁺⁹7

B7 E^b A^b7 D^b7

G^b7 G7 Gm C Fm⁺⁷

173

Am D7 G7

C⁺⁷ G⁺⁷ B^b7

91

Hm C⁺⁷ Hm

Am D7 Am D7

G⁺⁷ C⁺⁷ G⁺⁷ C⁺⁷

Am D7 G7

C⁺⁷ G⁺⁷

174 C₇ F₇ B₇ A₇⁺⁹ Dm G₇

C₇ F₇ B₇ E_b₇ Gm C₇ F₇⁺⁷

175 D G⁺⁷ Em Fdim F[#]m

G⁺⁷ G[#]m¹¹⁻⁵ C[#]₇ F[#]₇ E⁻⁵

C₇ A₇ D⁺⁷ H₇ Em A₇

D G⁺⁷ G[#]m¹¹⁻⁵ C[#]₇ E^bm⁻⁵

E^b₇ D⁺⁷ F[#]₇ E⁻⁵ A₇ E⁻⁵

A₇ E⁻⁵ A₇ D⁺⁷

176 Hm₇ F[#]₇¹⁹ Hm₇ F[#]₇ 93

Hm₇ F[#]₇ Hm₇ F[#]₇ Hm₇ F[#]₇

Hm₇ F[#]₇ Hm₇ F[#]₇

Hm₇ F[#]₇ Hm₇ F[#]₇ Hm₇ F[#]₇ Hm

177 C₈ B₇ Am¹¹ G₇

F₆ Em Dm G₇

F₇ E₇ A₇ Dm C⁺⁷ F C

14368

178 B^+7 E_b Dm

Cm Cm^5 F_7^{11} F_7^9 B^+7

E_b^+7 Dm Cm F_7^9 B^+7 B^{13}

179 Dm D_b7 C $A7$

Dm $G7$ E_b^{dim} Dm $G7$

C $B7$ $E7$ A^m F^m Dm^5

C G Dm $G7$ C

98
XIX. БЛЮЗОВЫЙ ЛАД. БОЛЕЕ СЛОЖНЫЕ ПРИМЕРЫ

180 $C7$ $F7$

$G7$ $C7$ $F7$ C

181 $C7$

$F7$

$C7$

1. $G7$ $F7$ $G7$ $F7$ $G7$

2. $G7$ $C7$

182

$F_7^{\sharp D}$ $D\flat_7$ H_7 C_7 F_7 B_7 F_7 B_7

A_7 $G\flat_7$ E_7 F_7 B_7 $E\flat_7$ B_7 $E\flat_7$

F_7 $E\flat_7$ B_7 C_7 B_7 $A\flat_7$ $G\flat_7$ C_7

F_7 $D\flat_7$ H_7 C_7 F B_7 F

183

D_7 A_7

D_7 G_7

D_7 G_7 C_7 G_7

D_7 C_7 A_7 F_7 D_7 G_7 D

184

C_7 $E\flat_7$ $G\flat_7$ A_7

$A\flat_7$ G_7 $D\flat_7$ C_7

G_7 $A\flat_7$ A_7 D_7

C_7 D_7 $Gm^{\flat 7}$ $G_7^{\sharp D}$

185

Fm D_7 $E\flat_7$ Em $E\flat_9$ Dm G_9 $Hm^{\flat 5}$

$C^{\sharp 7}$ Am $B^{\flat 7}$ $G_7^{\sharp D}$ $C^{\sharp 7}$ $E\flat m_9$ Dm_9 G_7

Dm D_7 $C^{\sharp 7}$ $F\sharp m$ Fm D_9 Em Am

$E\flat m$ Hm Cm $A\flat m$ Fm $D\flat_7$ $C^{\sharp 7}$

98

186 B₇ A₇ A^b₇ G₇

F₇ E^b₇ D₇ G₇ A₇ A^b₇ G₇ G^b₇

F₇ B₇ F₇ E₇ A₇ G₇

F₇ E^b₇ G A₇ G₇ D₇

187 A_m D₇ E₇ B₇ A_m

F₇ H₇ E₇ A_m D₇

B⁺₇ E A_m D₇ E₇

B₇ A_m F₇ B⁺₇ E^b₇

14368

99

A^b₇ D^b₇ G₇ E₇ A⁺_m D₇

A⁺_m D₇ A⁺_m D₇ A⁺_m

198 C₇ B₇

F₇ C₇

B₇ F₇

C₇ B₇

A₇ D₇ G₇

C₇ F₇

14368

100

189

D E_7^9 G_7 A_7
 D_7 E_7^{-5} D_7 G_7 A_7
 D_7 E_7^{-5} E_7 A_7
 D G C_7 F_7 G_7 A_7
 D_7^{+9} G_7 E_7 E_7^{-5} D E_7
 G_7 A_7 B_7 E_7^{-5} D

190

A_7 E_7
 A_7 D_7 E_7

101

A_7 E_7
 A_7 D_7 G_7
 C_7 F_7 B_7 E_7^{11}
 D_7 E_7 A

191

D_7 G_m C_9
 D_7 A_7^{-7} G_7 A_7 D_7
 G_m C_9 1. F_7 B_7^{+7} E_7^{+7} A_7
 2. A_7 D_7 G_7

192 Am D7

G⁺⁷ C7 H⁺⁹

B⁺⁹7 Am A⁷

G⁺⁷ H7 Em

E^b⁺⁷ Am A^b7

C7 A^b7 G⁺⁷

193 C⁻⁵⁺⁹7 G⁻⁵⁺⁹7

1. 2. F⁻⁵⁺⁹7

C⁻⁵⁺⁹7

F⁻⁵⁺⁹7 C⁵7 C⁻⁵⁺⁹7 G⁻⁵⁺⁹7 C⁻⁵⁺⁹7 103

194 F7 C7

F7 B7

C7 B7 C7 F7

C7 B7 C7

F7 B7 G7 F7

195 Eb7 B7 Eb7

Ab Eb7 Ab B7 F7

B7 Eb7 B7 Eb

XX. ХРОМАТИЗМЫ И МОДУЛЯЦИИ В ПРЕДЕЛАХ ДИАТОНИЧЕСКОГО РОДСТВА. БОЛЕЕ СЛОЖНЫЕ ПРИМЕРЫ

196

197

14368

14368

Chords: H_7^+ , F_7^9 , B_7^+ , E_7^9 , E_b^{+7} , Dm , D_b7 , Cm^{+7} , Fm^{-5} , B_7^{13} , E_7^{+9} , E_b^{+7} , D_b^{-5} , C_7 , Fm^{+7} , B_7^{-5} , E_b^{+7} , A_b^{-5} , Gm^{-5} , C_7^{-9} , Fm^{-5} , B_7 , H_7^+ , F_7^9 , B_7^+ , E_7^9 , E_b .

Chords: F_7 , B , A_7 , Cm^{-5} , F , B , F_7 , E_b7 , D_7 , A_b7 , Gm , A_7 , Dm , G_7 , Cm , E_bm , F_7 , H_7 , Cm , A_b7 , A_7 , B .

Chords: G , H_7 , C_7 , D_7 .

Chords: G , E_7^9 , A_m , D_7^9 .

Chords: G^{+7} , D_7 , G , E_7^9 .

Chords: A_m , D_7^9 , E_7^+ , A_m^{-5} , G/D , A_7^{-5} .

Chord progression for measures 108-111:

C⁻⁹ D⁻⁹ E₇ A⁻⁹ D₇ G

Chord progression for measures 202-203:

H₇ E^b C_m A₇ F_m B E₇

Chord progression for measures 204-205:

E^b D₇ G₇ C₇ F_m E₇ B H₇ E^b A^b₇ G₇

Chord progression for measures 206-207:

D^b C₇ H₇ E₇ F_m A₇ B₇ E^b₇

Chord progression for measures 208-209:

E_m A₇ F₇ H₇ E_m

Chord progression for measures 210-211:

A⁹ F[#]₇ H₇ E_m A₇

Chord progression for measures 212-213:

E_m B₇ E_m C₇

Chord progression for measures 112-113:

F[#]_m⁻⁵ H₇ E_m

Chord progression for measures 114-115:

A₇ E_m F₇ B₇

Chord progression for measures 116-117:

E^b₇ H₇ E_m⁺⁷

Chord progression for measures 118-119:

E_m A₇ H₇ E_m¹¹ G⁻⁹₇ C⁺⁷

Chord progression for measures 120-121:

F⁺⁷ H₇ E_m A⁺⁹₇ F[#]₇ H⁺⁹₇

Chord progression for measures 122-123:

A^b₇ A₇ H₇ E_m C/D

Fine

Chord progression for measures 124-125:

D₇ G⁺⁷ B/C

Chord progression for measures 126-127:

C₇ F⁺⁷ F⁺⁹₇ H₇

Da Capo al Fine

205

D₇ G₇ C₇

Cm F₇ B Cm Ab₇

1. G₇ Cm Gm C₇ F₇ Ab₇

2. G Gb₇ Cm F₇ B⁺₇

206

G F⁺₇ H⁺₇ Eb₇ 111

Am D₇ G⁺₇ Dm C⁺₇ H₇

1. Em A₇ Dm G₇ Am D₇

2. Em A⁵₇ Eb₇ C/D G⁺₇

207 G₇ C⁺₇ Ab₇ G₇

C⁺₇ A₇ Dm Ab₇ Am F₇

Dm G₇ Em A₇ Dm G C⁺₇ Fine

E₇ F₇ F⁺₇ G₇

Am F₇ E₇ Eb₇ D₇ Eb₇

E₇ F₇ Gm Eb D₇ Db₇ Fine

112

208

F⁺7 D₇ Gm C₇

Dm D₇⁹ Gm Gb₇⁺⁹

F⁺7 H₇ Em⁻⁵ A₇⁺

Dm G₇ Gm C₇⁺

113

Dm G₇ C₇⁺

Bm Eb Am D₇

Gm C₇ F₇⁺ D₇ B₇⁺ E₇

Am⁻⁵ D₇ Gm C₇ F

209 D D#dim A_7^{+9} E D Fdim A_2^{+9} E

D D#dim A_7 Ddim D#dim D_7

G G#dim $\frac{D_7}{A}$ G Bdim $\frac{D_7}{A}$

G G#dim $\frac{D_7}{A}$ $\frac{G_7}{D}$ D#dim E_7

A_7 $C\#_7$ D_7 G_7 H_7 E_7^{+9}

$\frac{D}{A}$ $G\#dim$ A_7^{+9} D_7^{+9} G_7 D

210 A E_7 A D_7 $C\#m$ Hm

Dm $\frac{Hm}{E}$ A E_7 A D_7

$C\#_7$ $F\#m$ $D\#dim$ E_7 A A_7^{+9} $F\#m$

Fine

Hm E_7 A_7^{+9} $F\#m$ Hm E_7 12. Hm E_7

Da Capo al Fine

116

211 G^{+7} E_7^{+9} A_m^{11} D_7

H_m E_7 A_m D_7 $C\sharp m^5$

$F\sharp_7$ H_m B_7 E_m A_7

D^{+7} A_m D_7 G^{+7} C_7

A_m D_7 H_m^{-5} E_7 A_m D_7

G^{+7} E_7 A_m D_7 G^{+7}

117 $F\sharp m$ H_7 E_m A_m D_7 $A\flat_7$

D_7 G^{+7} $A\flat$ G^{+7}

213 C_m F_7 B^{+7} $E\flat_7$

A_m D_7 G_m $G\flat_7$ C_m F_7

B^{+7} $A\flat_7$ G_7 C_m H_7 B^{+7}

214 G_7 C_7 F_m B_7

$E\flat^{+7}$ $A\flat$ D_7 G_7 F_m B_7 E^{+7}

$A\flat$ F_m B_7 $E\flat$

212 A_m D_7

G^{+7} E_7 A_m

118

215

Am D₇ G Em

Am D₇ Hm E₇ Am D₇

G E₇ Am D₇ G⁺7

216

Gm C₇⁻⁹ F⁺7 A₇⁺⁵

Gm C₇ Am D₇⁻⁹ Gm C₇ Am

D₇ Gm C₇ F⁺7 Cm

F₇ Dm G₇ E_m¹¹⁹

A_b₇ Dm⁻⁵ G₇ C_m F₇

B⁺7 E_m⁻⁵ A₇ Dm Gm C₇ F⁺7

217 F₇^{#m-5} H₇ E_m A₇

D Hm Em A₇ D⁺7 G

C₇^{#m-5} F₇[#] Em A₇ D

120

218 F#m H₇ E⁺7 C#m

F#m A m G#m G₇

F#m H₇ E⁺7 C#m G#m C#₇

F#m H₇ E⁺7 A₇

G#m C#m F#m H₇ E⁺7

219 D m G₇ C⁺7 A₇

D m G₇ C A m D m G₇

E m A₇ D m G₇ C⁺7

14368

121

220 H m⁻⁵ E⁺7 A m D₇⁻⁵

A m⁻⁵ D₇ G⁺7 C₇⁻⁵ G m⁻⁵ C₇

F⁺7 B₇⁻⁵ H m⁻⁵ E₇ A m⁺7 A m⁸

221 D m G₇

C⁺7 F₇ E m A₇

D m G₇⁺⁵ C⁺7 A₇ D m G₇

D m G₇

E m A₇ D m H₇⁹

E m A₇ D m G₇ F₇ C⁺7

14368

222 Gm C₇ Fm B₇

Em A₇ D⁺₇ A^b₇ Gm C₇

Am D₇ Gm⁺₇ C₇ F⁺₇

223 C₇ F⁺₇ B₇

E^b₇ A^b⁺₇ D^b₇

G^b₇ F⁺₇ H₇⁻⁵ B⁺₇ Gm

Am Bm E^b₇ A^b⁺₇ G⁺₇⁹

G^b₇ F⁺₇ B₇ E^b₇

A^b⁺₇ D^b₇ G^b₇ C₇ F⁺₇

224 Fm B₇ E^b⁺₇ A^b₇

Bm E₇ Bm⁻⁵ E^b₇⁹

Dm G₇ C⁺₇ F₇

Em A₇ Fm B₇

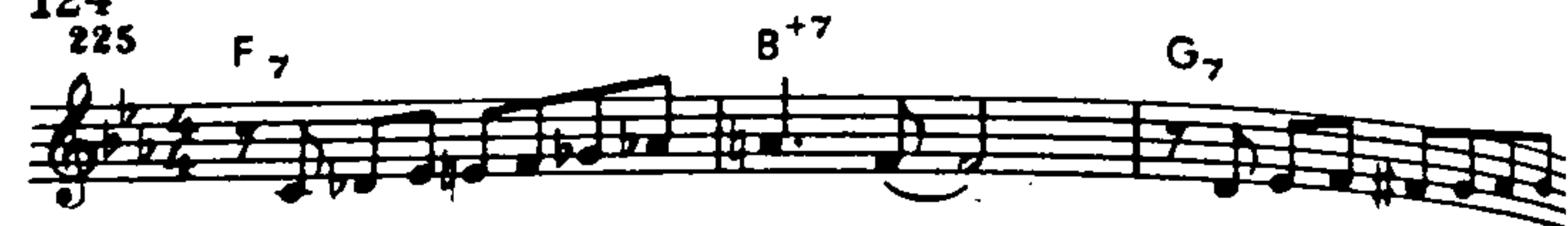
E^b⁺₇ A^b₇ Am¹¹ D⁺₇ D^b⁺₇ G^b₇

Gm¹¹ C⁺₇⁵ Fm B₇ E^b⁺₇ A^b₇

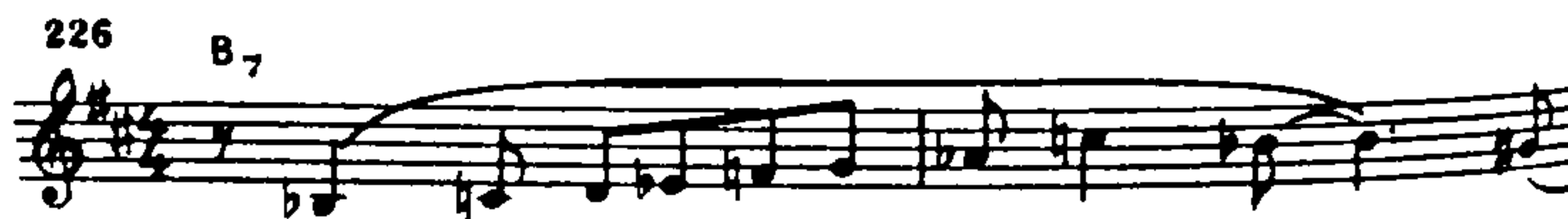
Fm E₇ E^b⁺₇

124

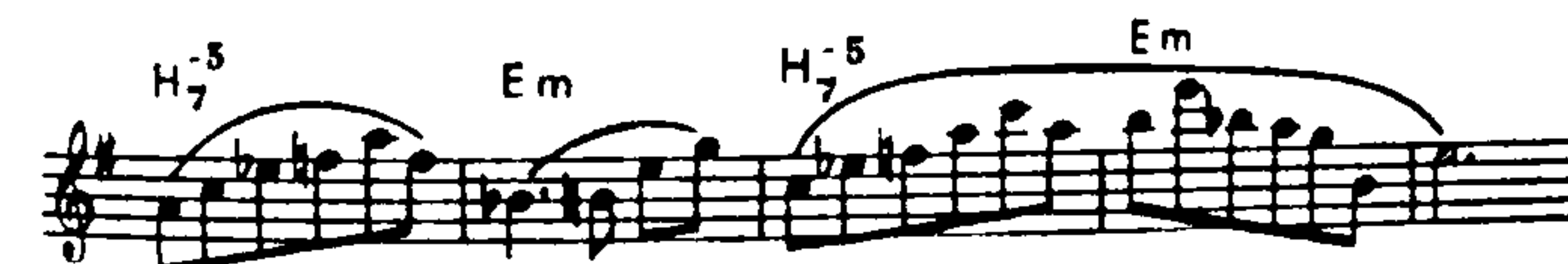
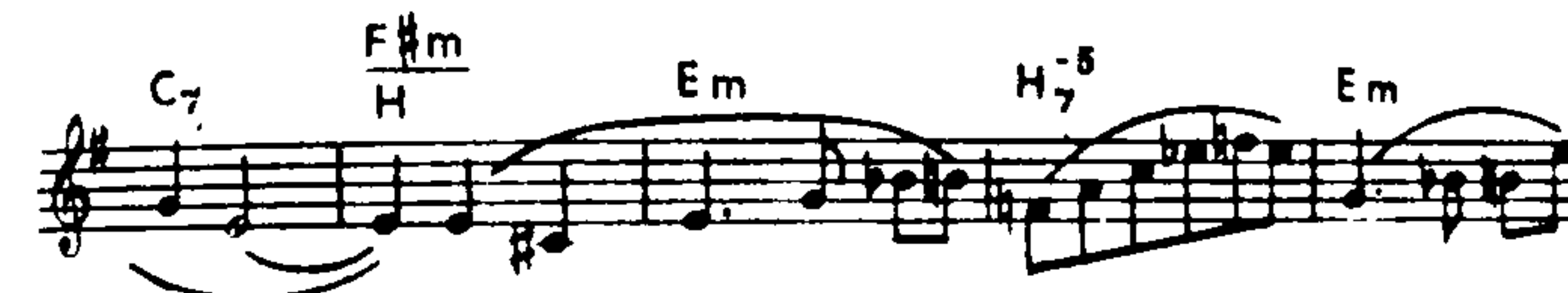
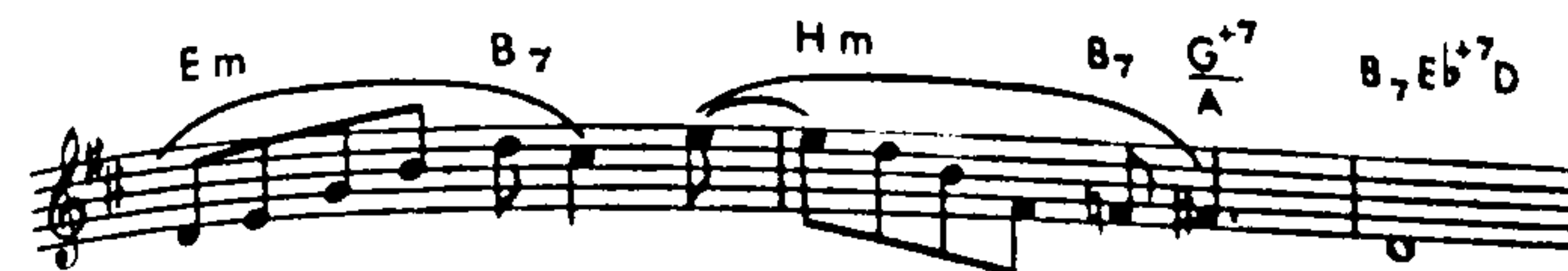
225



226



125



228



229 F Gb7 F Db7

F Ab7 E7 F B7

F Gb H G7

Db7 F/C Gb7 F

230 Ebm Dm Bm F+7 Cm Hm

Bm F#m Db+7 G7

C B+7 Ab+7 Db-5 1. Gb+7 Ab+7 Em

Ebm Gb+7 Ab+7 Gb7 2. F+7

231 D+7 F#m E11 A7

Hm Ebm Ebm Ab7 C#m Dm

C+7 H7 Em Eb+7 D+7

232 Am C B E7 F G

C Dm E7 F

Db Bm Eb7 Ab Cm

Bm Eb Fm G7 Cm

Dm G7 Ab Dm E7 Am

233

G_7 $E\flat^{+7}$ Dm^{+7} G_7

$E\flat m$ $A\flat_7$ Em^{-5} A_7

G_7 $E\flat_7$ Dm^{+7} G_7^9

$E\flat m$ $A\flat_7^+$ $D\flat$ $G\flat_7$

$E\flat_7$ $C\flat^{+7}$ Bm^{+7} $E\flat_7$ Dm E_7

Em A_7 G_7 $E\flat_7$

Dm^{+7} G_7^9 Em A_7 D

234 D^{+7} E_7 Hm Gm

D^{+7} $C\sharp_7$ Cm F_7 $E\flat m$ A_7

Em A_7 Em A_7 D^{+7}

235 G^{+7} Cm G^{+7} C^{+7} $A\flat_7$

Am D_7 Gm C_7 H_7 B^{+7} $E\flat m$

B^{+7} $E\flat^{+7}$ $A\flat_7$ Am D_7^{-5} G^{+7}

236 Em A_7 D^{+7} H_7

Em A_7 D^{+7} $E\flat m$ $A\flat_7^{-5}$

$D\flat^{+7}$ B_7 Em A_7 D^{+7}

130

237 $A\flat_7$ G_7

C^{+7} A^{+9}_7 Dm $D\flat^9_7$ Fm Bm

$D\flat^{+7}_7$ F^{+7}_7 $A\flat^{+7}_7$

$A\flat_7$ G_7

C^{+7} A^{+9}_7 B^{+7} E_7 Am $E\flat^{-5}_7$

Dm^{+7} H^{+7}_7 C^{+7}

238 Gm C_7 C F^{+7} Cm

Fm B_7 $E\flat^{+7}$ Bm

$E\flat m$ $A\flat_7$ $C\sharp m$ $F\sharp_7$ H^{+7} $C\sharp_7$ 181

$C\sharp m$ $F\sharp^{-9}_7$ $E\flat m$ $A\flat_7$

Fm B_7 Gm C_7 F^{+7}

239 Em Hm D^{+7} G^{+7}

$C\sharp m^{-5}$ $F\sharp_7$ Hm^{+7} Em

Em A $E\flat m$ $A\flat$

Dm G $F\sharp m$ F^{-5}_7 Em Hm

D^{+7} G^{+7} $C\sharp m^{-5}$ $F\sharp_7$ Hm^{+7}

132

240 Dm Eb Dm Cm¹¹

Dm Eb Dm Cm¹¹

G⁺⁷ Hm G⁺⁷ Hm

Em A7 Gm C7

Dm Eb Dm Cm¹¹ Dm Eb

133

Dm Cm¹¹ G⁺⁷ Hm

C⁺⁷ Em Cm F7

241 F Gm Am B A7

Ab G E⁺⁹ Fm B7 D7

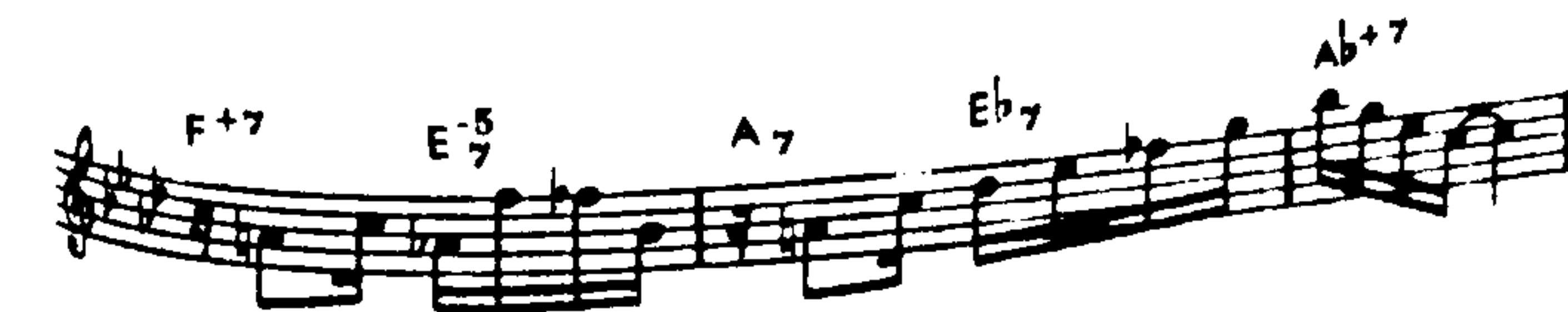
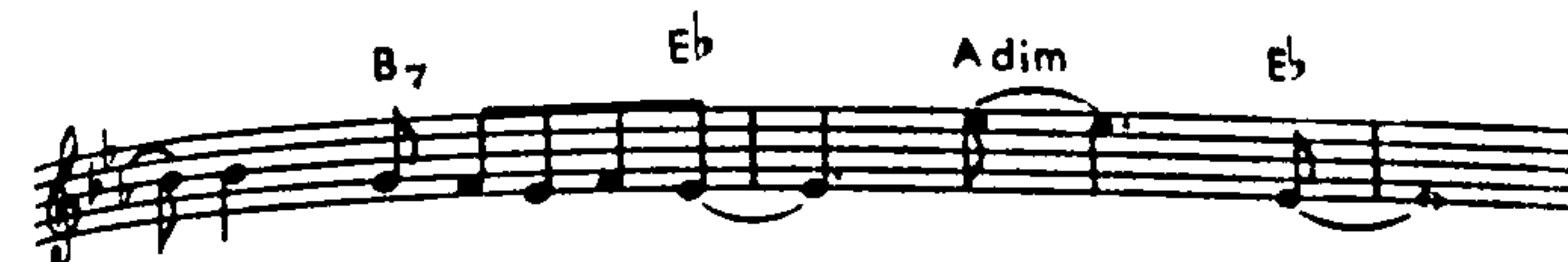
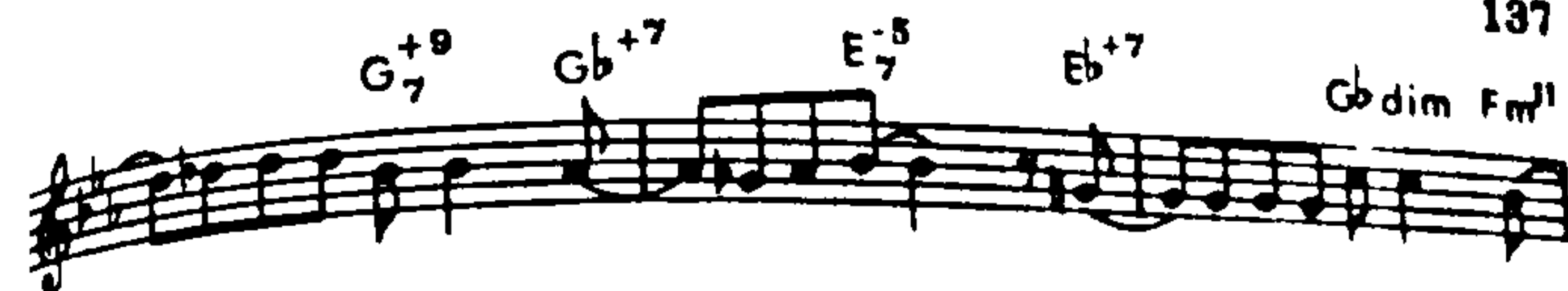
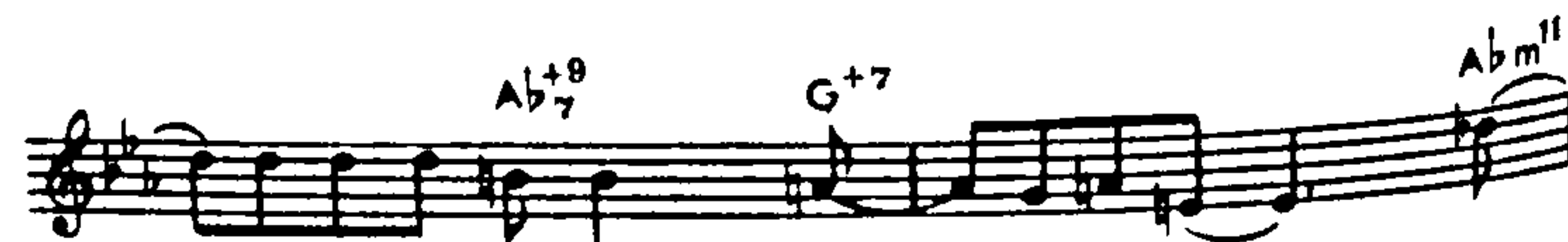
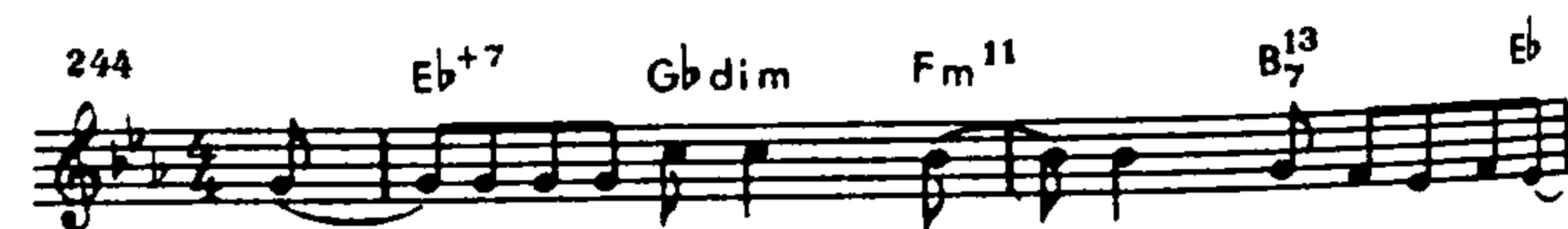
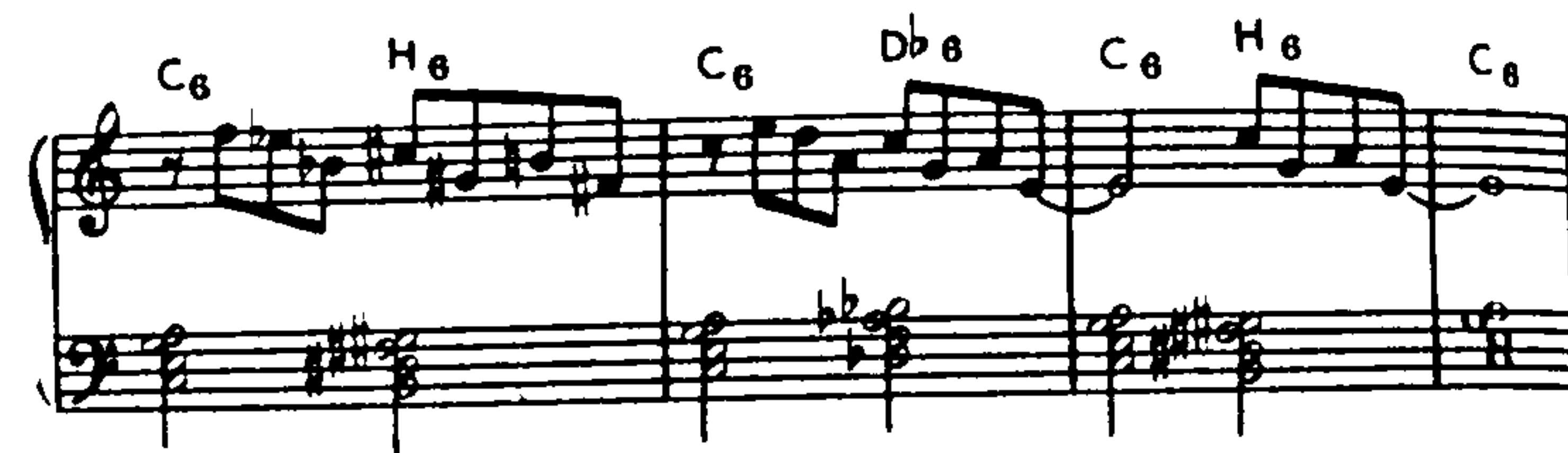
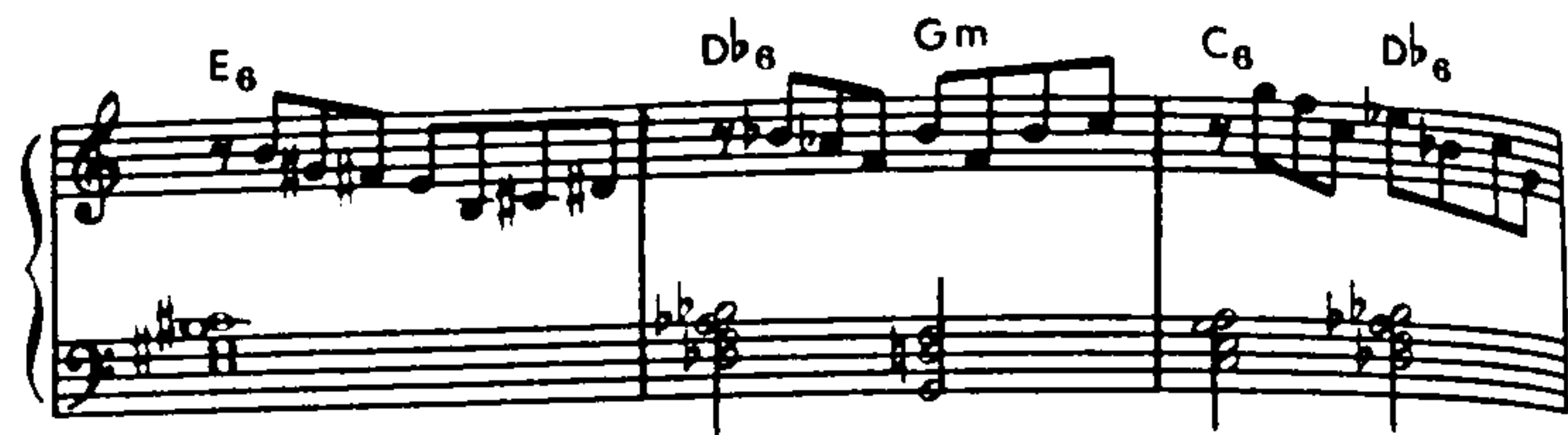
Eb Fm Gm Ab G7
 Gb Gm E7+9 F

242 G
 Gm Dm Gm G
 C# G#

G

243 C6 Eb6

C6 D6 G#m Db6



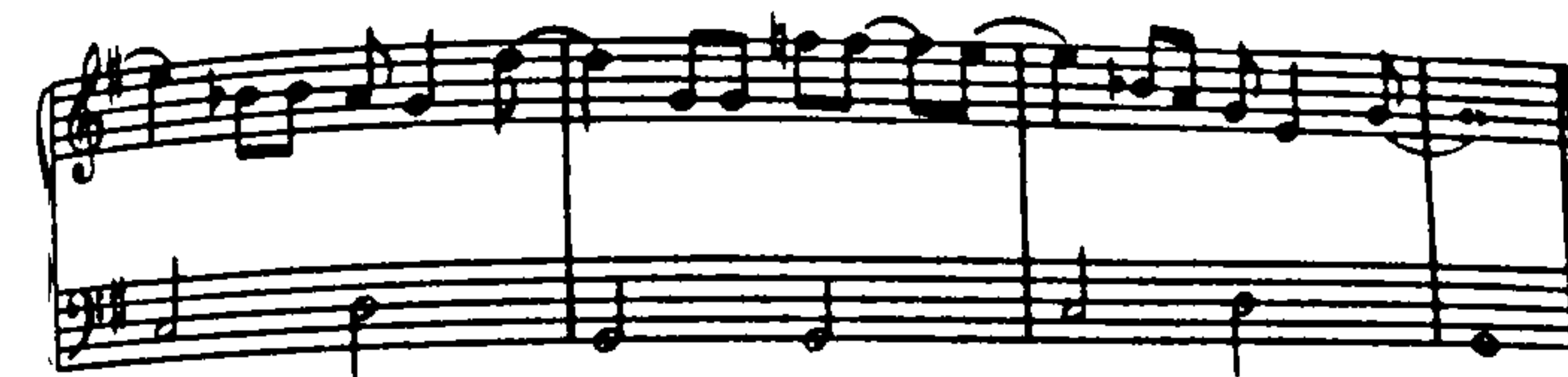
ДВУХГОЛОСИЕ

XXII. ПРОСТЕЙШИЕ ВИДЫ ДВИЖЕНИЯ
БАСОВОГО ГОЛОСА

246



247



248



140₂₄₉

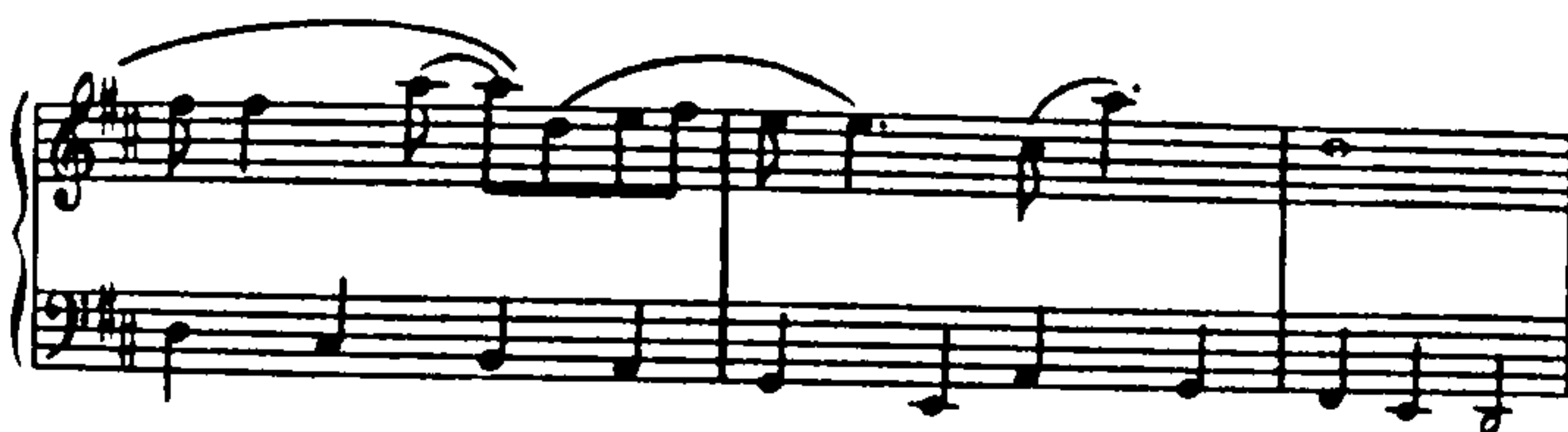
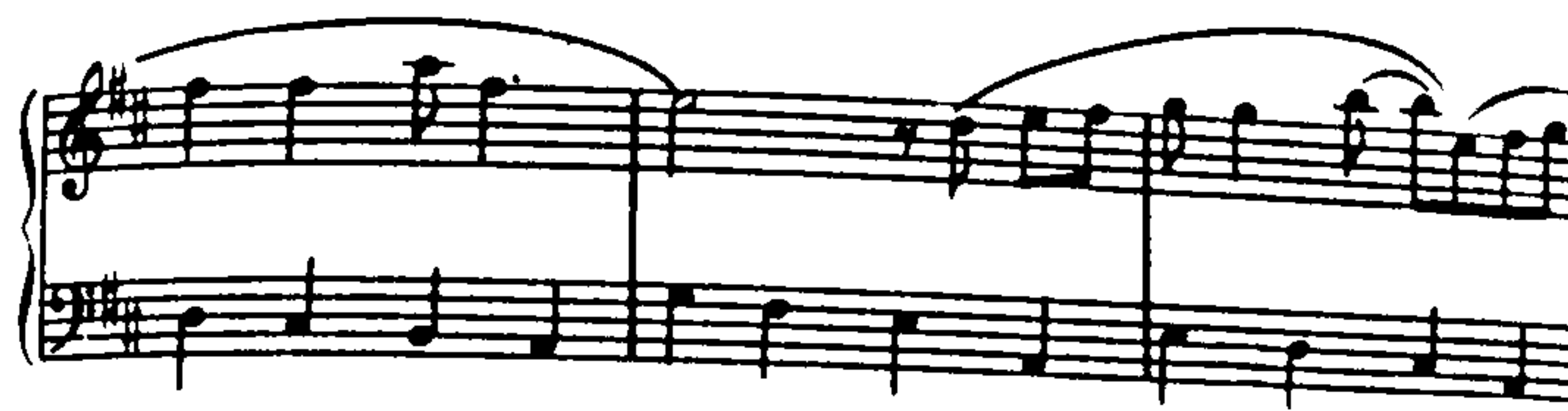
250



251



141



252



142 253



254

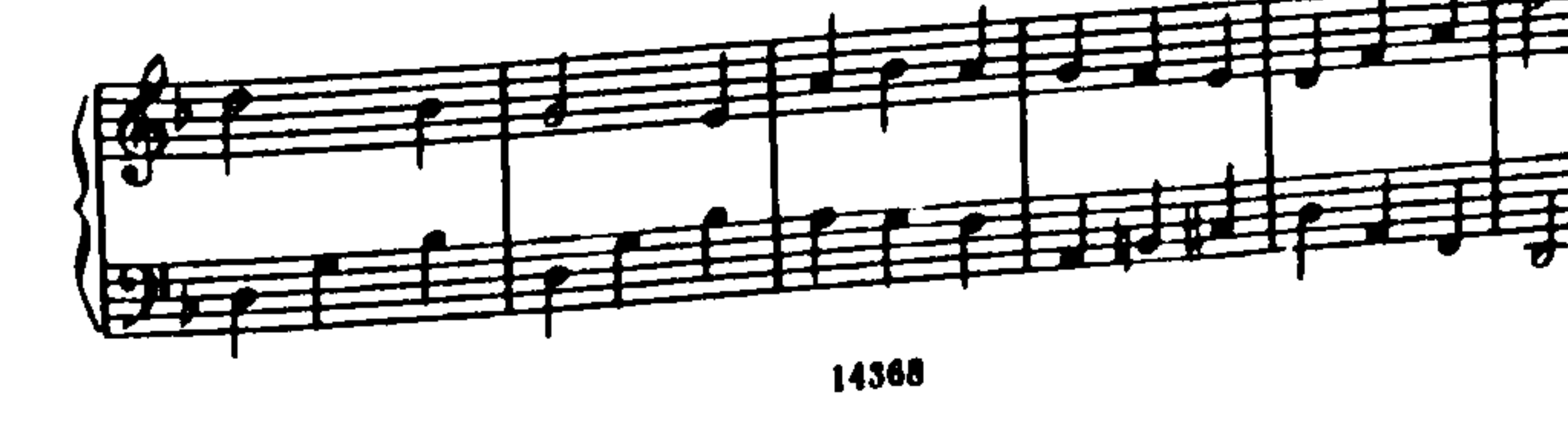


143

255



256



14368

144

257



258



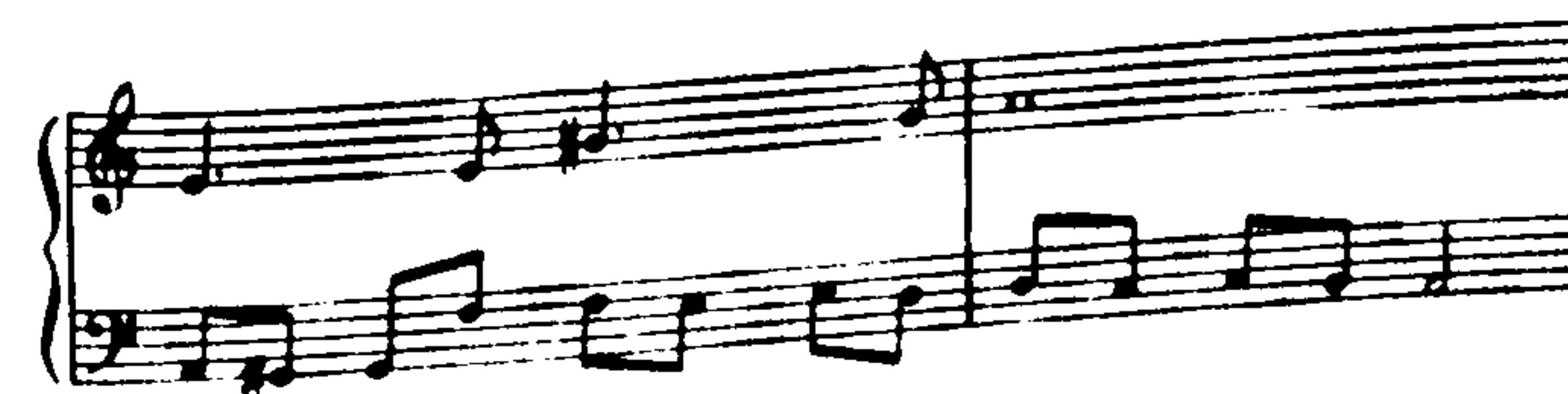
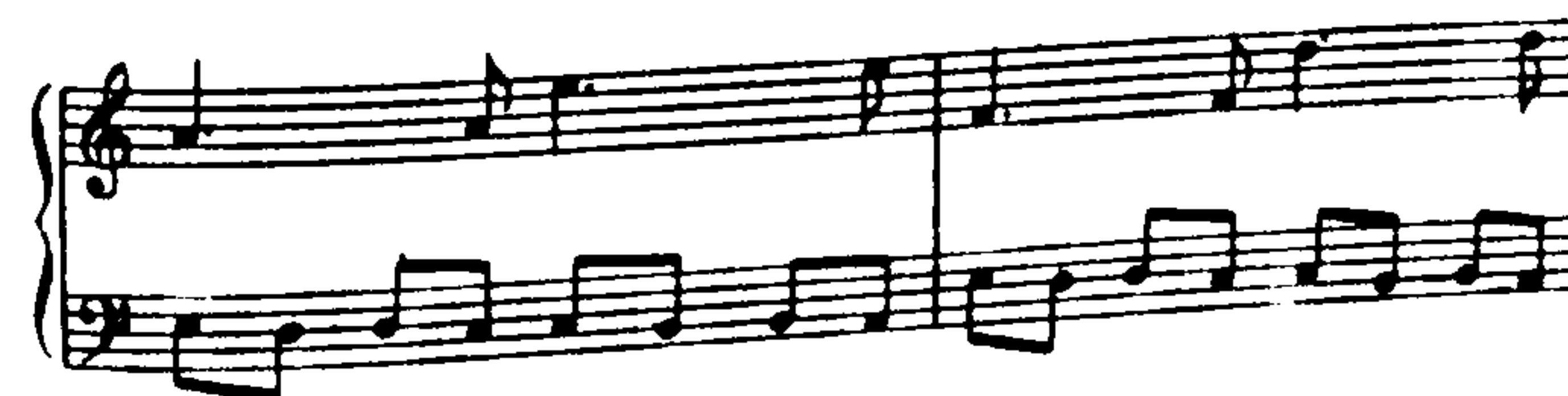
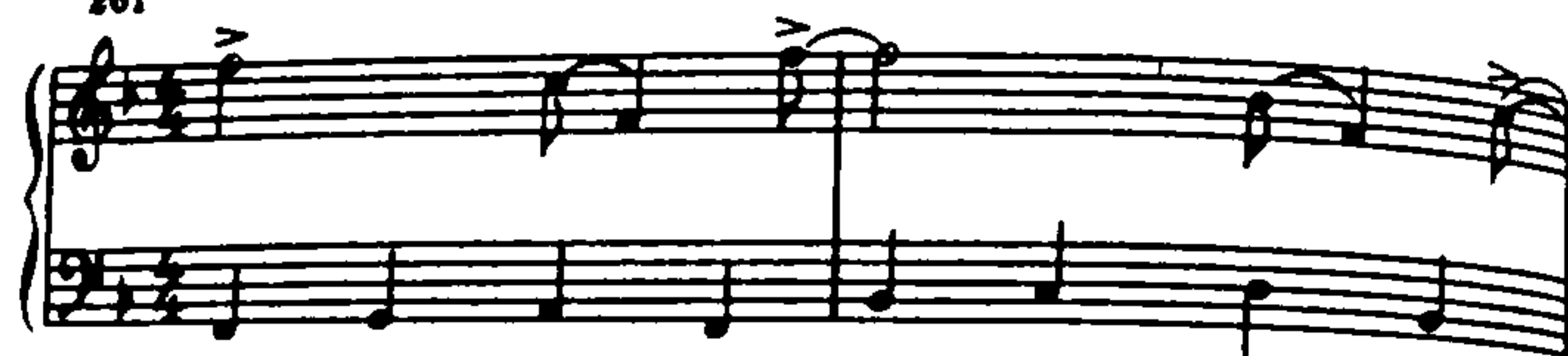
XXIII. ДВУХГОЛОСНАЯ ФАКТУРА С БОЛЕЕ
СЛОЖНЫМИ ВИДАМИ МЕЛОДИЧЕСКОГО И
РИТМИЧЕСКОГО СООТНОШЕНИЯ ГОЛОСОВ 145

259



260





148
264



265



149



266



150

267

267

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. The score is in 2/4 time, indicated by the time signature. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). The accompaniment is written in a simple, folk-like style with quarter and eighth notes. The score is divided into two measures by a vertical line. The first measure contains the main melody and a simple bass line. The second measure continues the melody and bass line. The score is numbered 267 in the top left corner.

The first system of musical notation for 'The Bird Song'. It consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef and contains a simple accompaniment of quarter notes. The key signature has one sharp (F#) and the time signature is 4/4.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is in bass clef and contains a bass line of quarter notes: E3, F3, G3, A3, B3, C4, D4. A vertical bar line is placed after the fourth measure.

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes, with a final half-note chord. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and quarter notes, also concluding with a half-note chord. The key signature has one sharp (F#) and the time signature is 4/4.

268

The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and quarter notes, with some notes beamed together. The lower staff is in bass clef and provides a simple harmonic accompaniment with quarter notes. The key signature has one sharp (F#), and the time signature is 4/4.

151

The first system of musical notation for 'The Bird Song'. It consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, also with some beaming. The music is written in a simple, clear style.

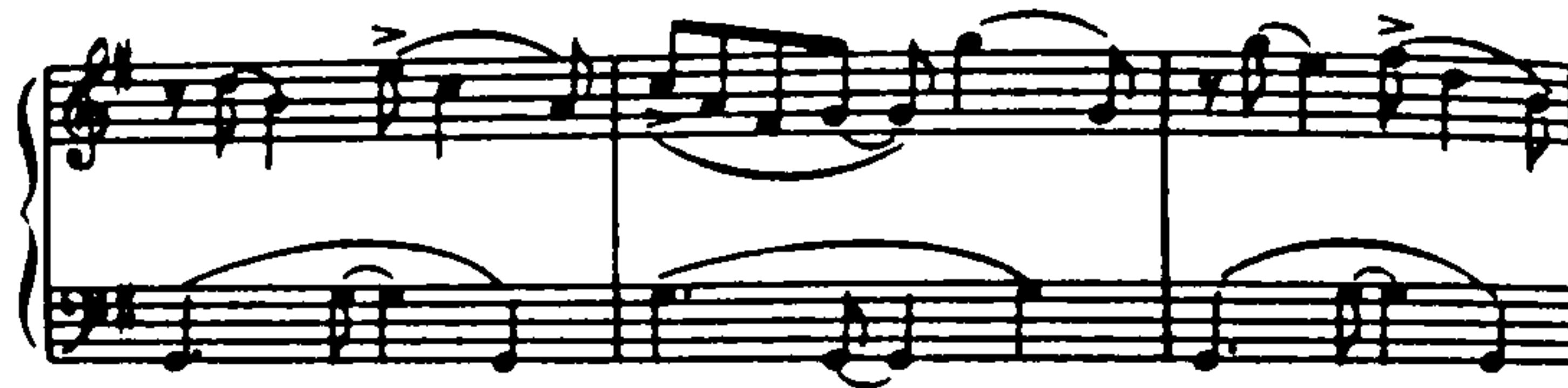
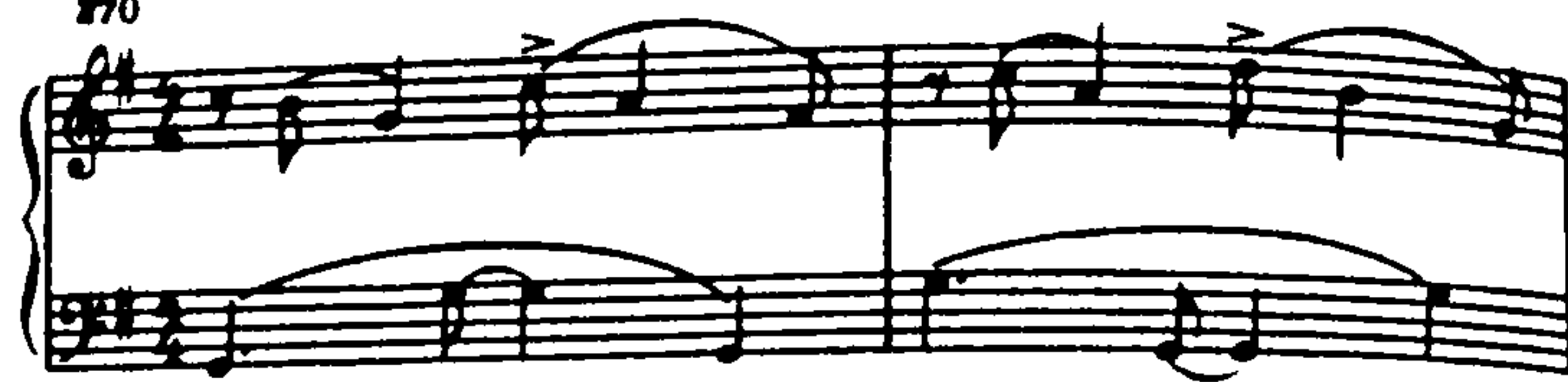
The first system of the musical score for 'The Bird Song' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with some notes beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

269

The first system of musical notation for 'The Bird Song' is presented in a grand staff format, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a 4/4 time signature. The melody in the upper staff begins on a G4 note, followed by a series of eighth and quarter notes, including a half note G4, and concludes with a quarter note G4. The bass line in the lower staff starts on a G3 note and follows a similar rhythmic pattern of eighth and quarter notes, ending on a G3 note. The two staves are connected by a brace on the left side.

The first system of musical notation for 'The Bird Song'. It consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with a long slur spanning the first two measures. The lower staff is in bass clef and contains a supporting bass line of eighth and sixteenth notes. The key signature has one sharp (F#) and the time signature is 2/4.

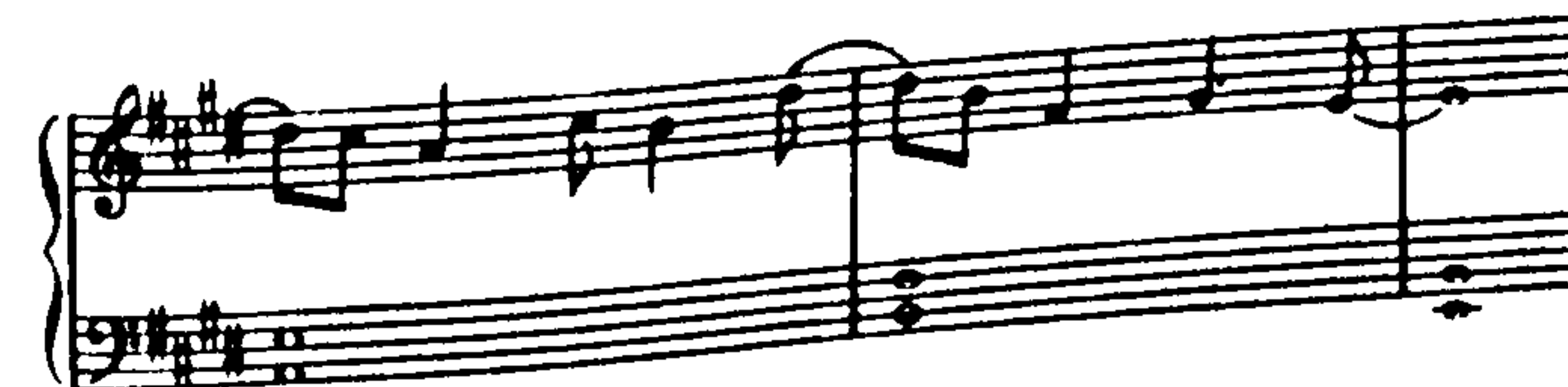
270

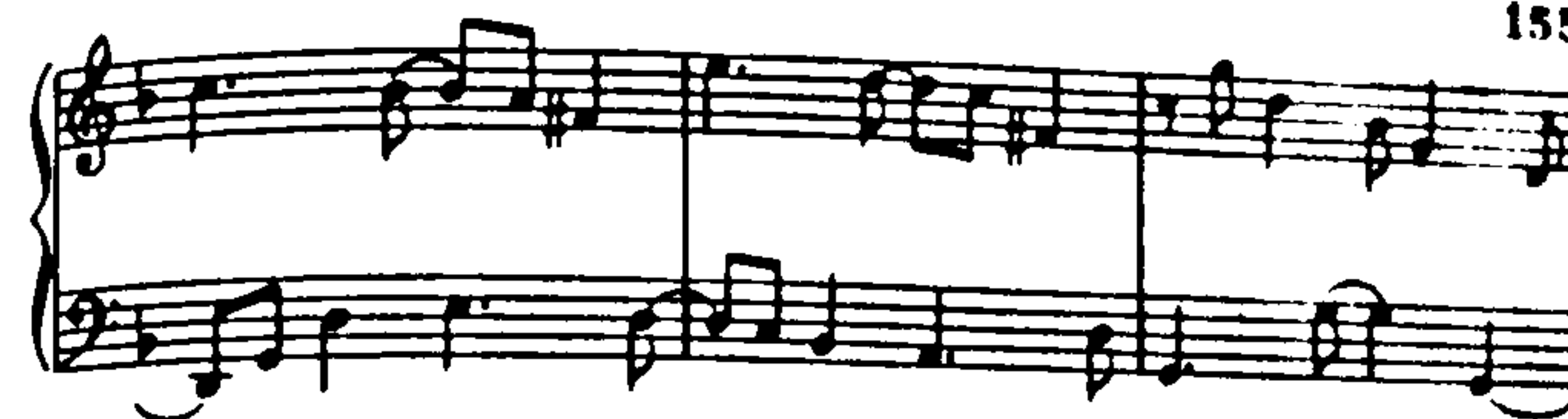
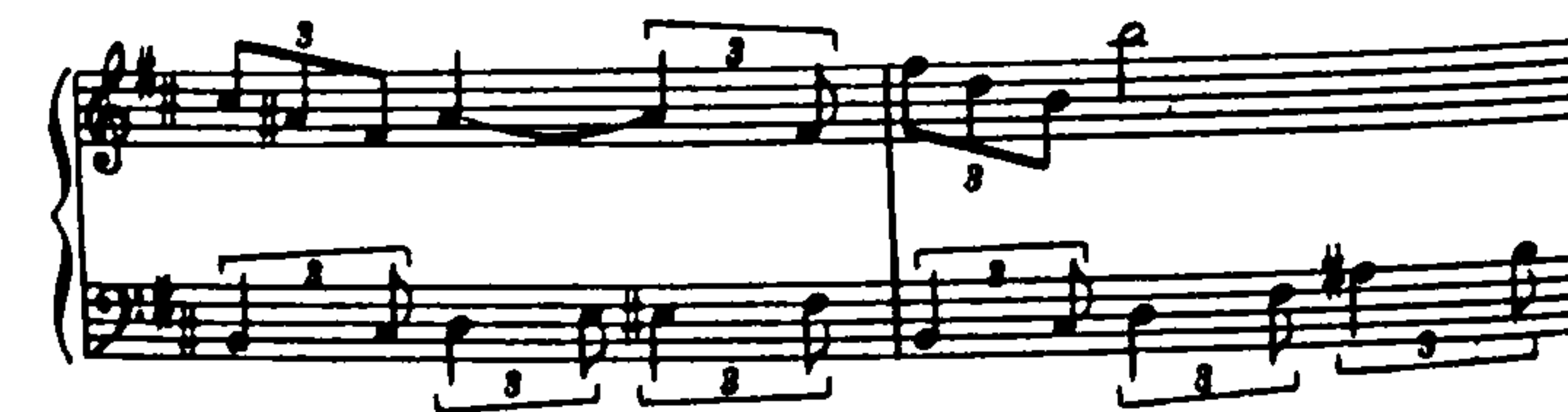
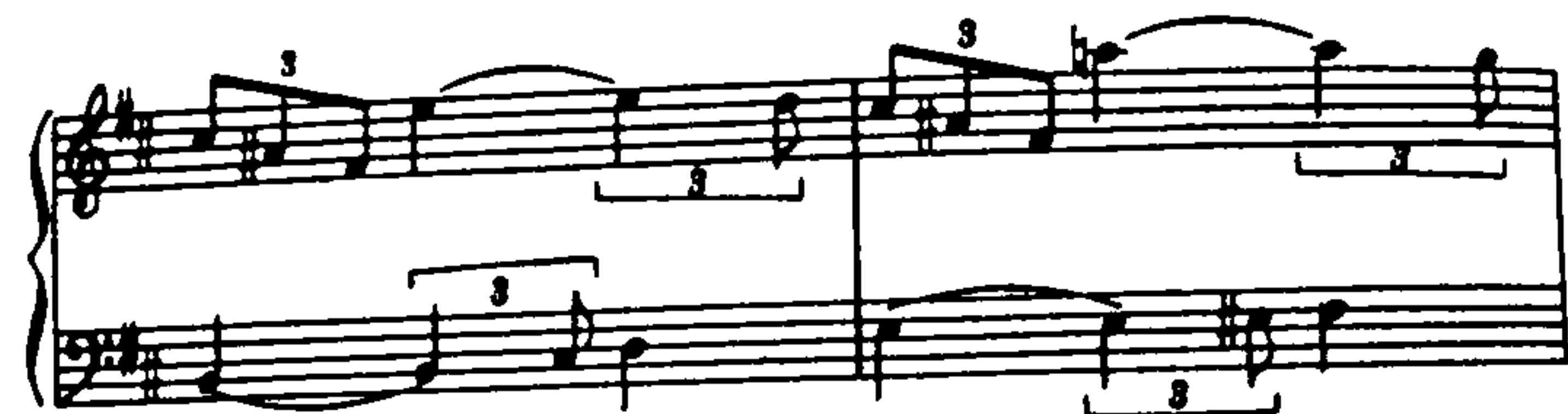
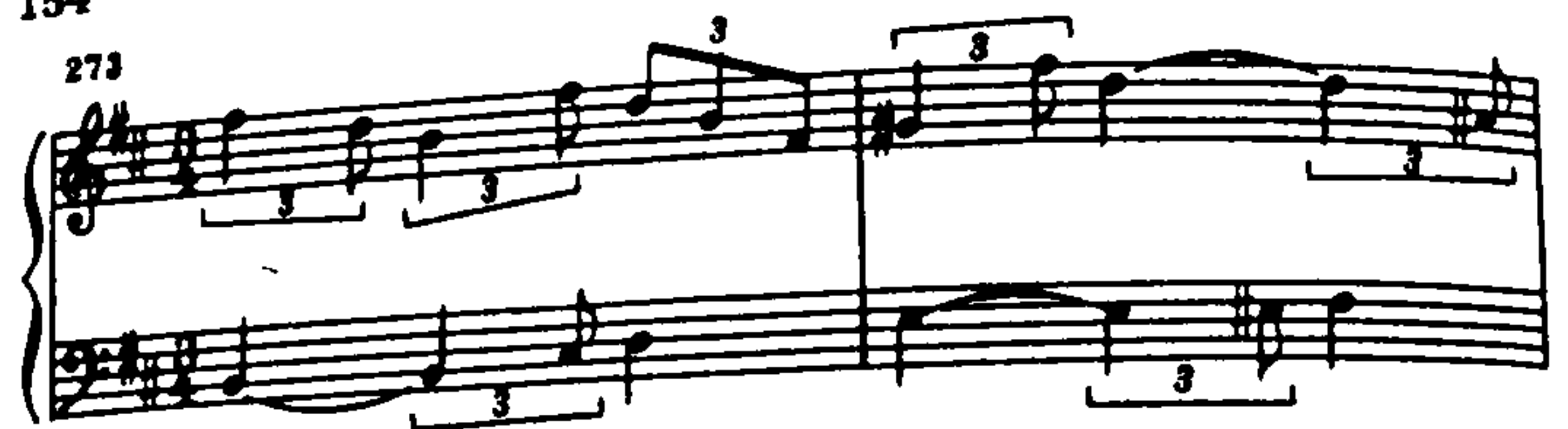


271



272

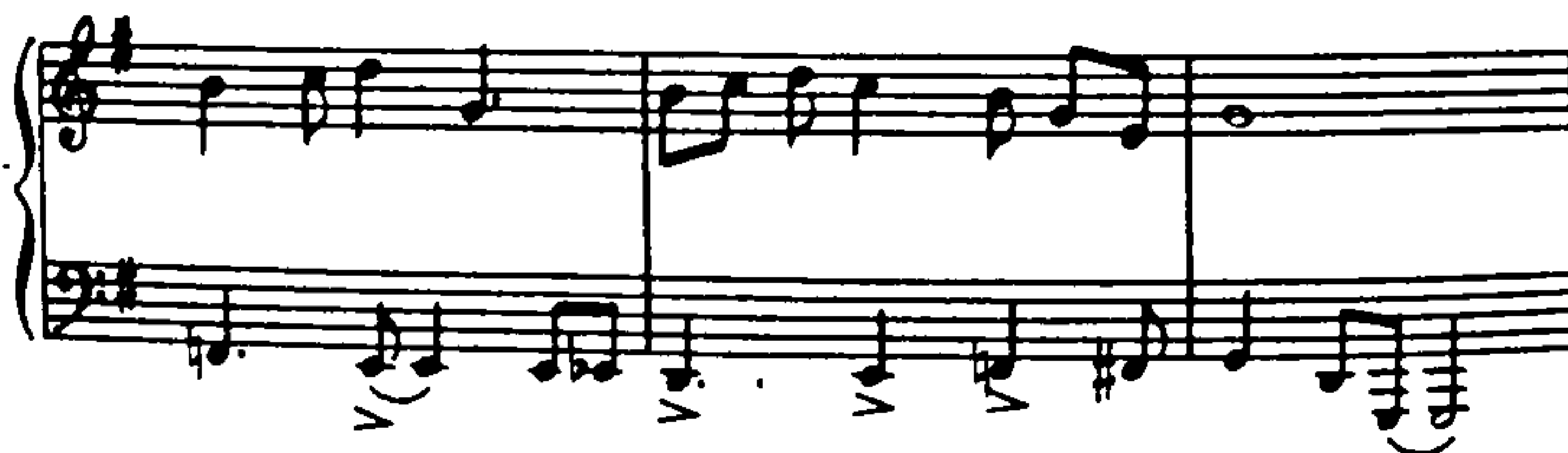




XXIV. ХРОМАТИЧЕСКИЕ И БЛЮЗОВЫЕ ЗВУКИ
В ДВУХГОЛОСИИ, ДАЛЬНЕЙШЕЕ УСЛОЖНЕНИЕ
РИТМИЧЕСКОГО И МЕЛОДИЧЕСКОГО РИСУНКОВ



276



277



278



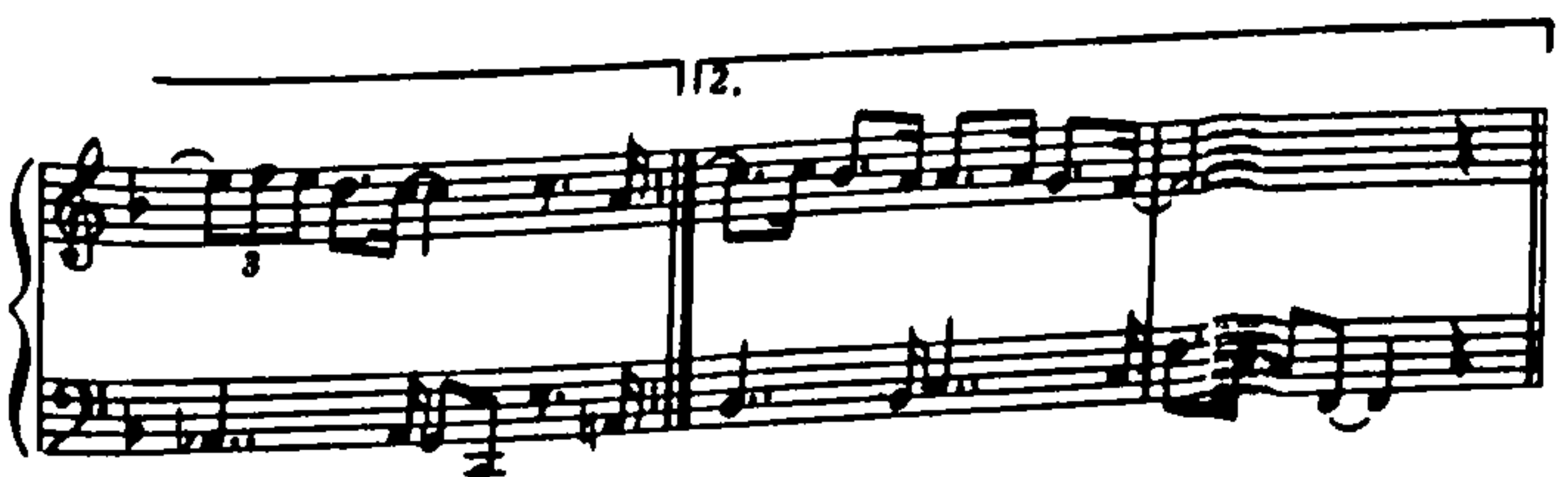
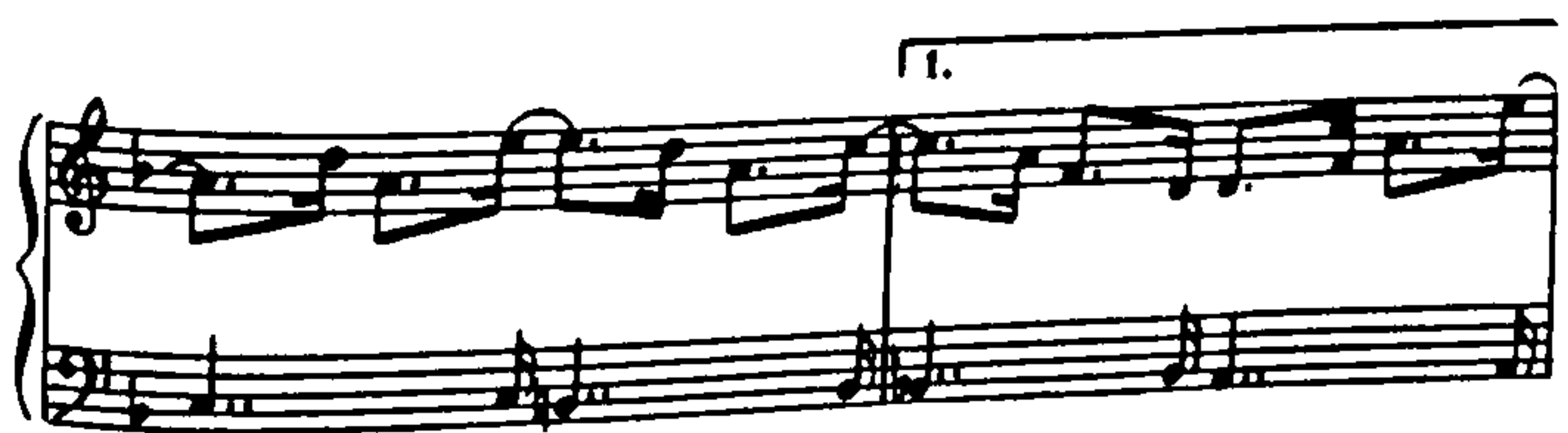
279



280



281



282

Musical score for page 160, measures 282-283. The score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system (measures 282-283) shows a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. The second system (measures 284-285) continues the melody with a triplet of eighth notes in measure 284 and a long melodic phrase in measure 285. The third system (measures 286-287) features a more active right hand with sixteenth-note patterns and a steady bass line. The fourth system (measures 288-289) concludes the page with a final melodic flourish in the right hand and a sustained bass line.

283

Musical score for page 161, measures 290-291. The score continues from page 160. The first system (measures 290-291) shows a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. The second system (measures 292-293) continues the melody with a triplet of eighth notes in measure 292 and a long melodic phrase in measure 293. The third system (measures 294-295) features a more active right hand with sixteenth-note patterns and a steady bass line. The fourth system (measures 296-297) concludes the page with a final melodic flourish in the right hand and a sustained bass line.

284

285

Two staves of music. The treble staff contains a sequence of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter notes.

Two staves of music. The treble staff features a more complex melodic line with slurs and ties, and the bass staff continues with a steady accompaniment.

Two staves of music. The treble staff has a melodic line with several slurs, and the bass staff has a more active accompaniment with eighth notes.

288

Two staves of music. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.

Two staves of music. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.

Two staves of music. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.

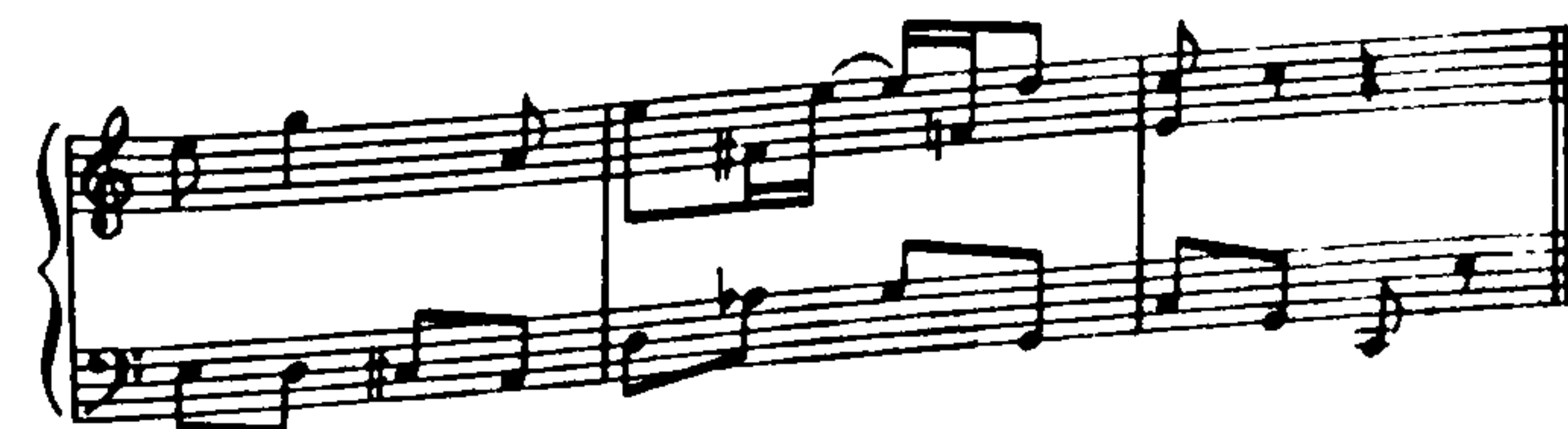
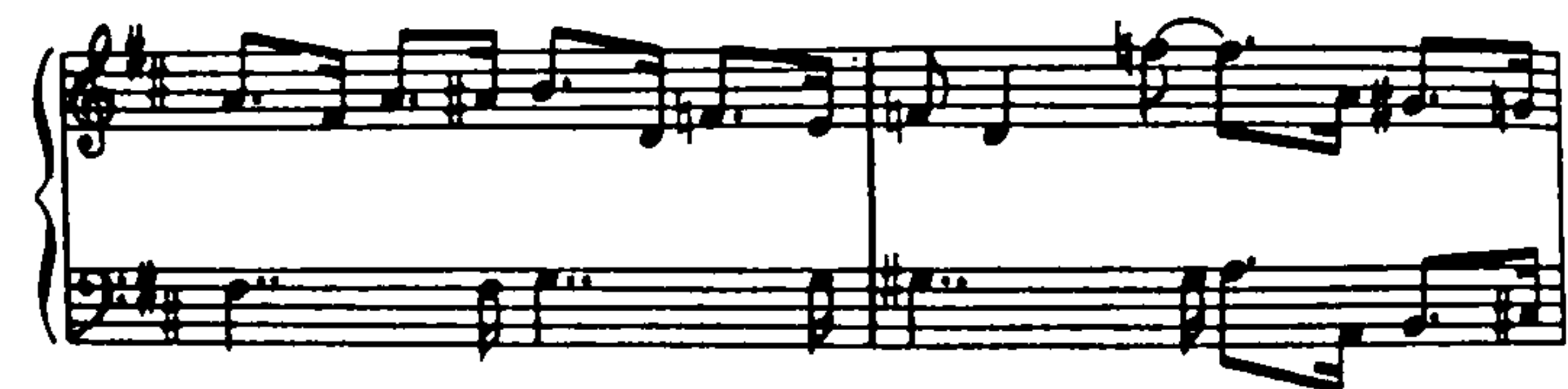
287

Two staves of music. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.

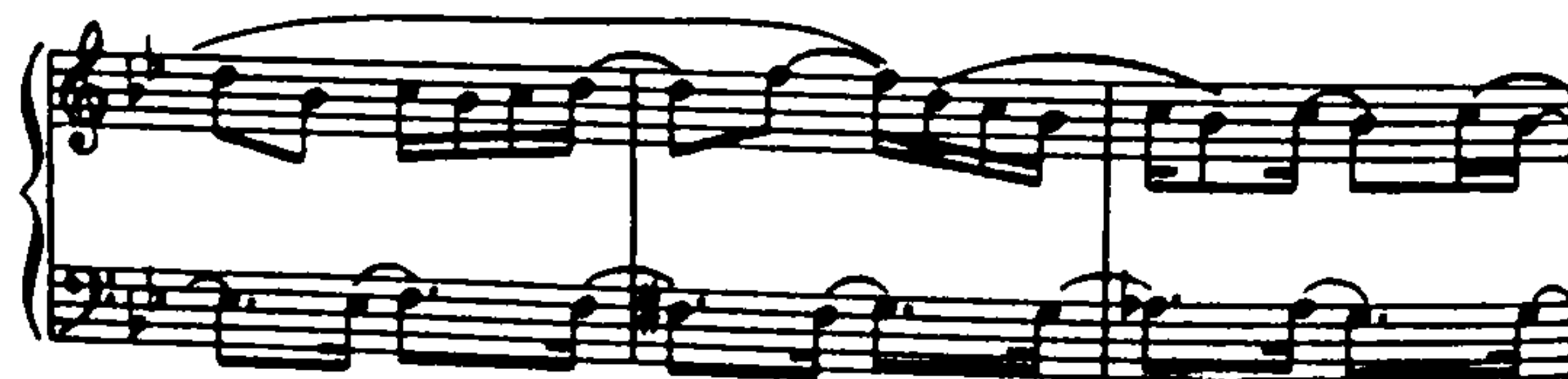
Two staves of music. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.

Two staves of music. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.

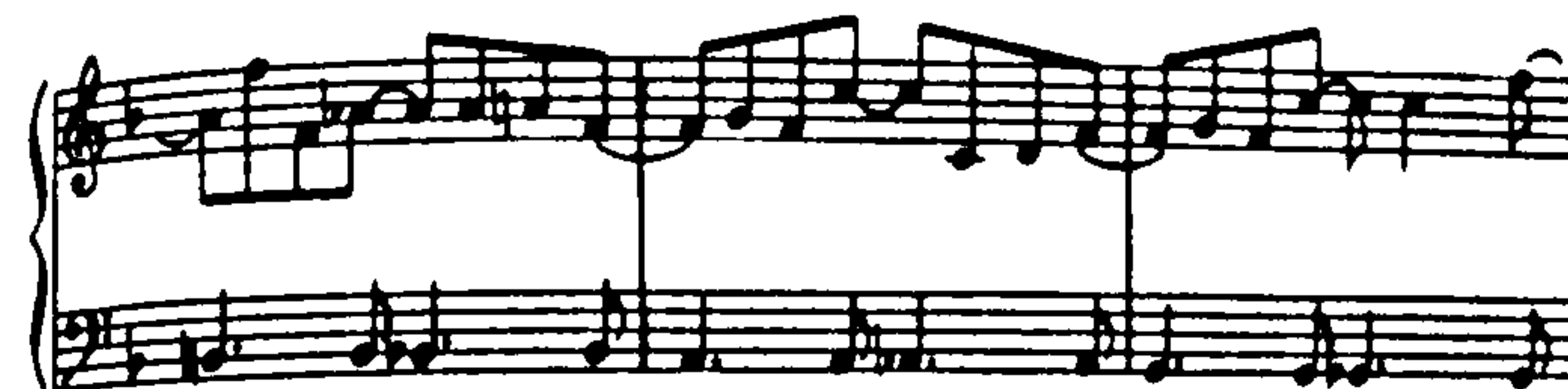
Two staves of music. The treble staff has a melodic line with slurs, and the bass staff has a simple accompaniment.



291



292

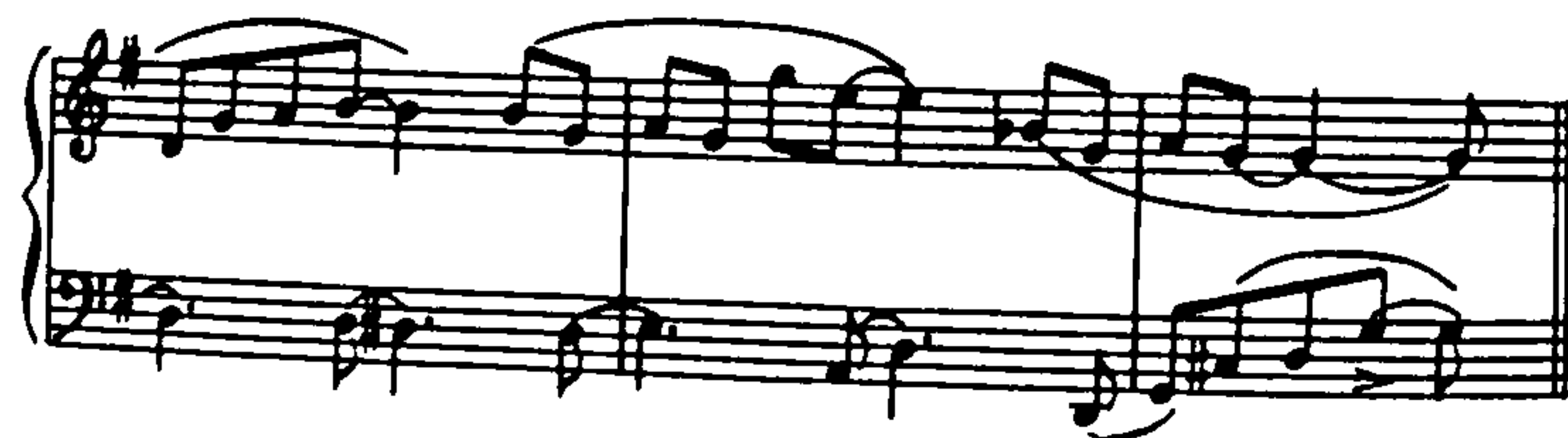
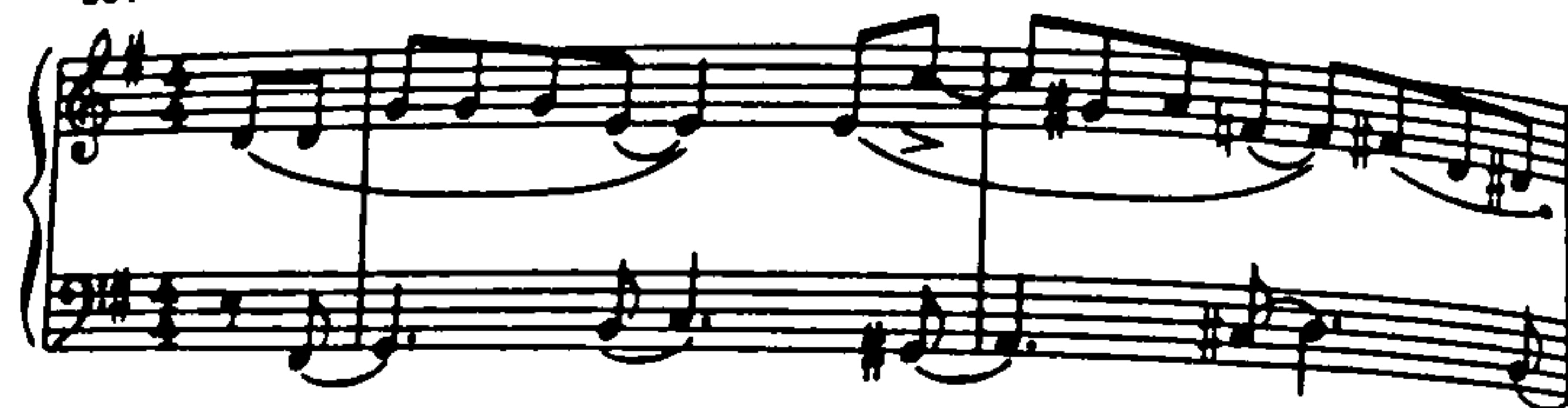


293





297

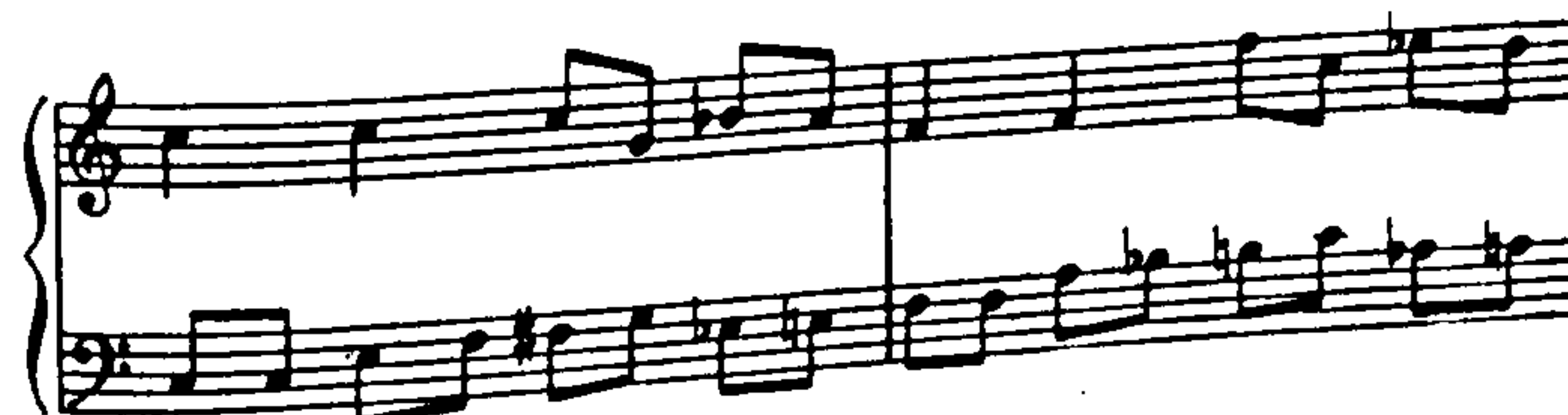


298



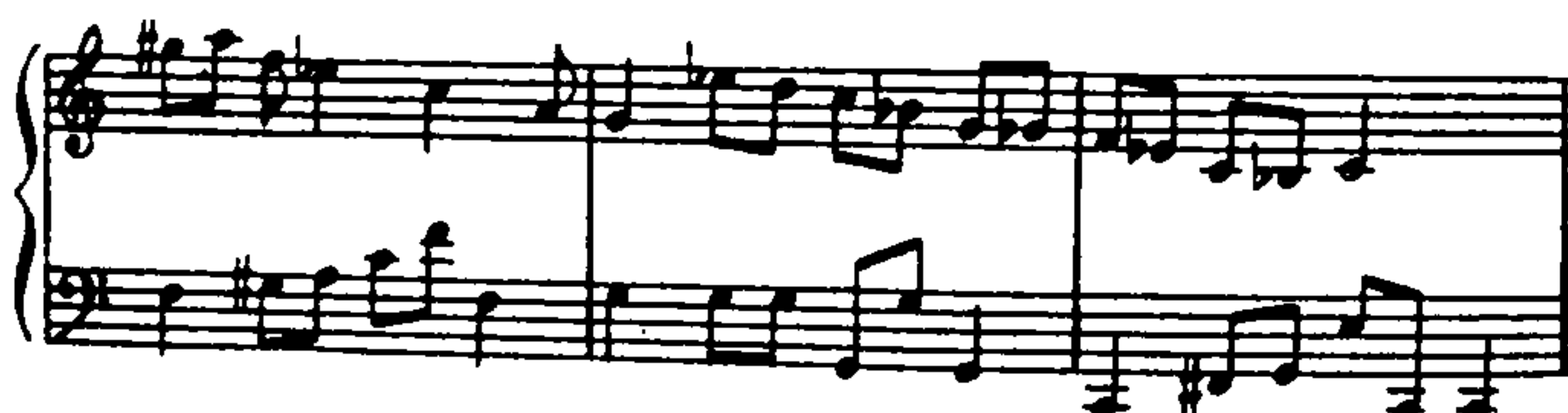
XXV. ОСТИНАТНЫЕ ФИГУРЫ С ХРОМАТИЧЕСКИМИ ЗВУКАМИ В НИЖНЕМ ГОЛОСЕ

299

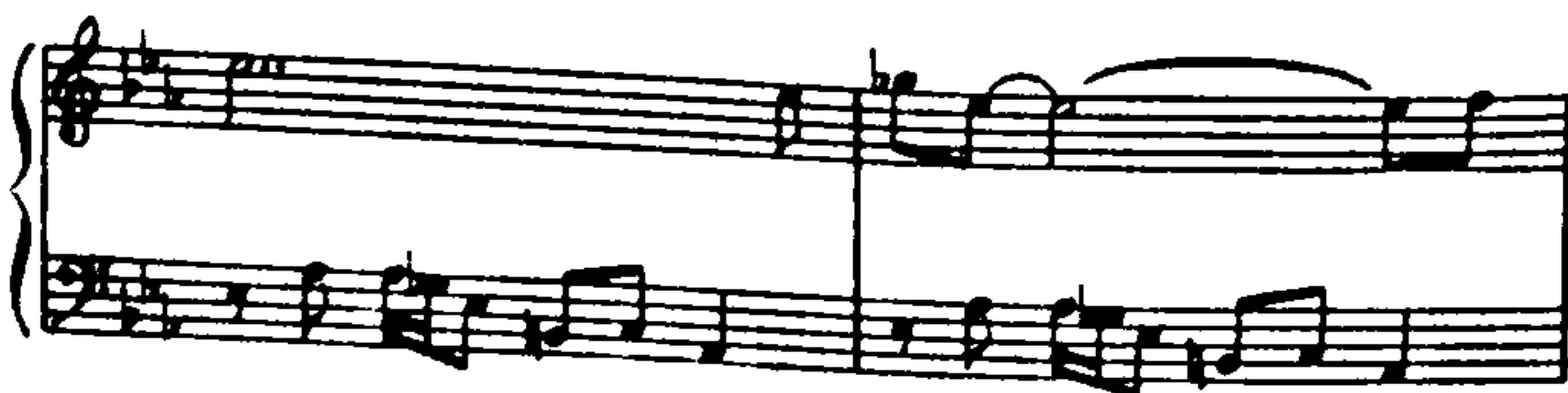


172

300



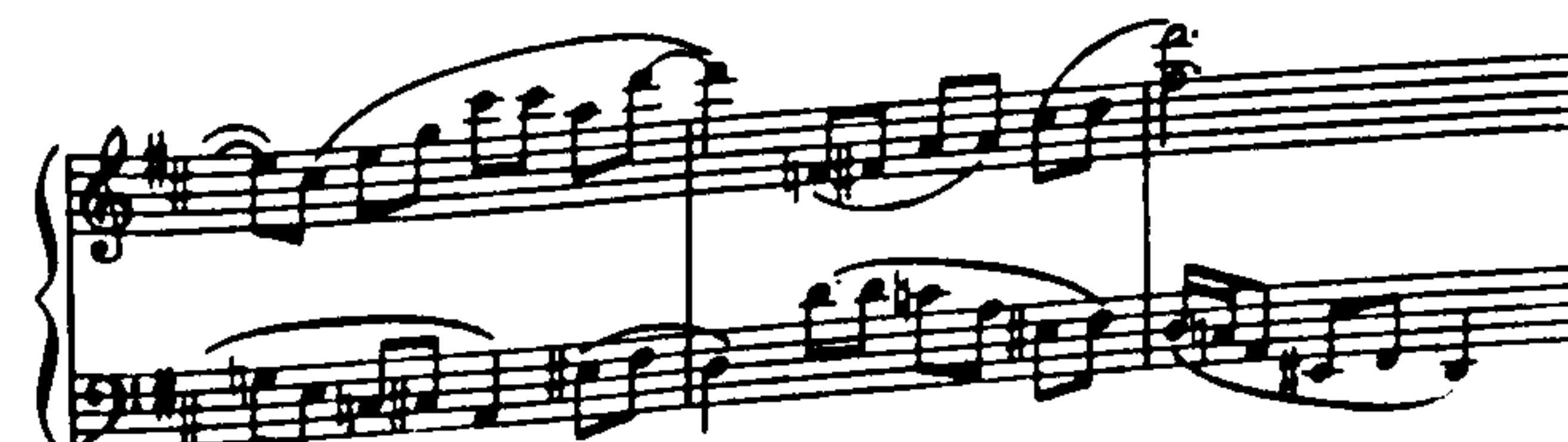
301



14868



302



14869

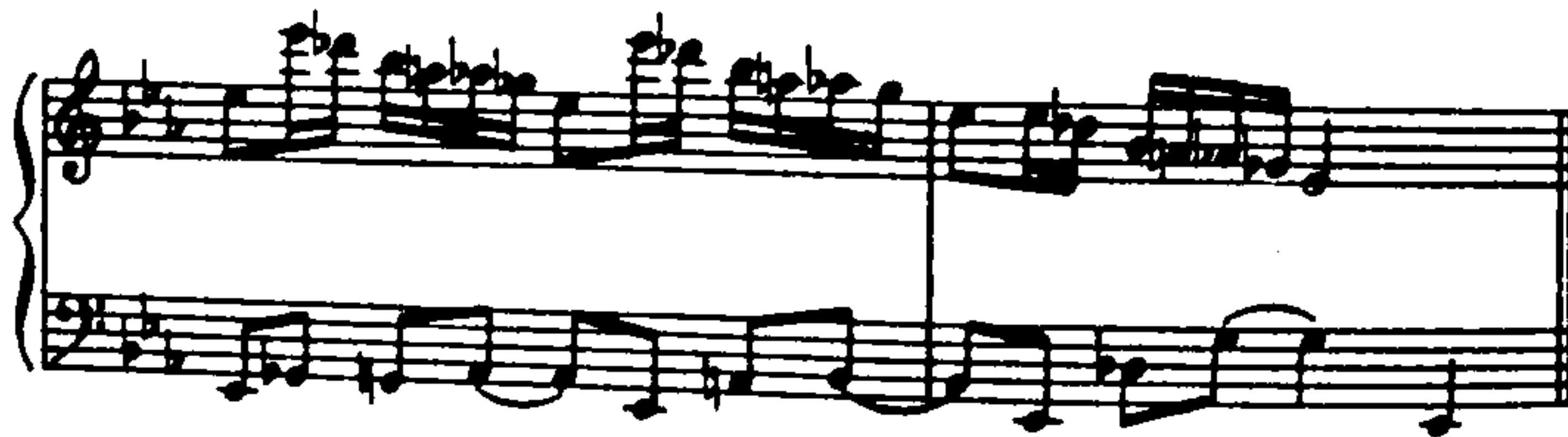
303

304

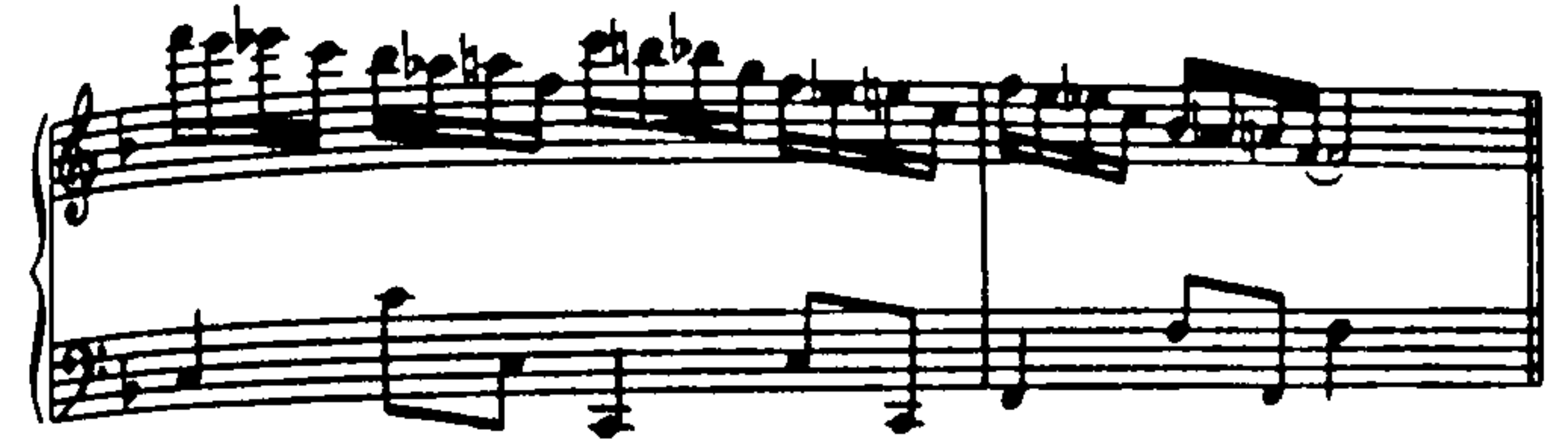
305

306

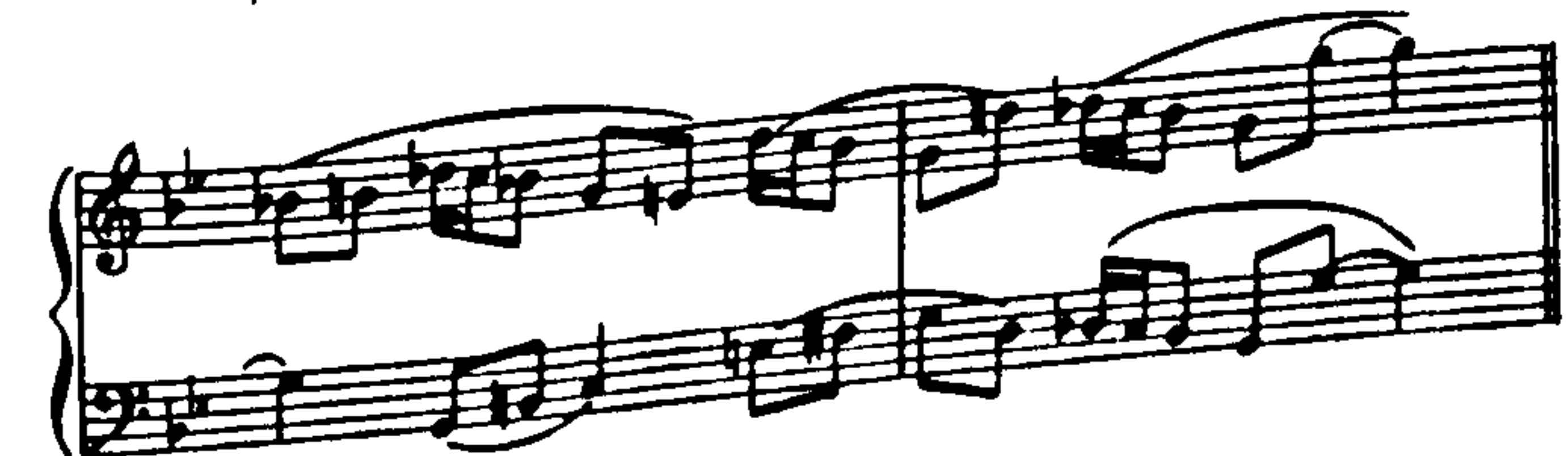
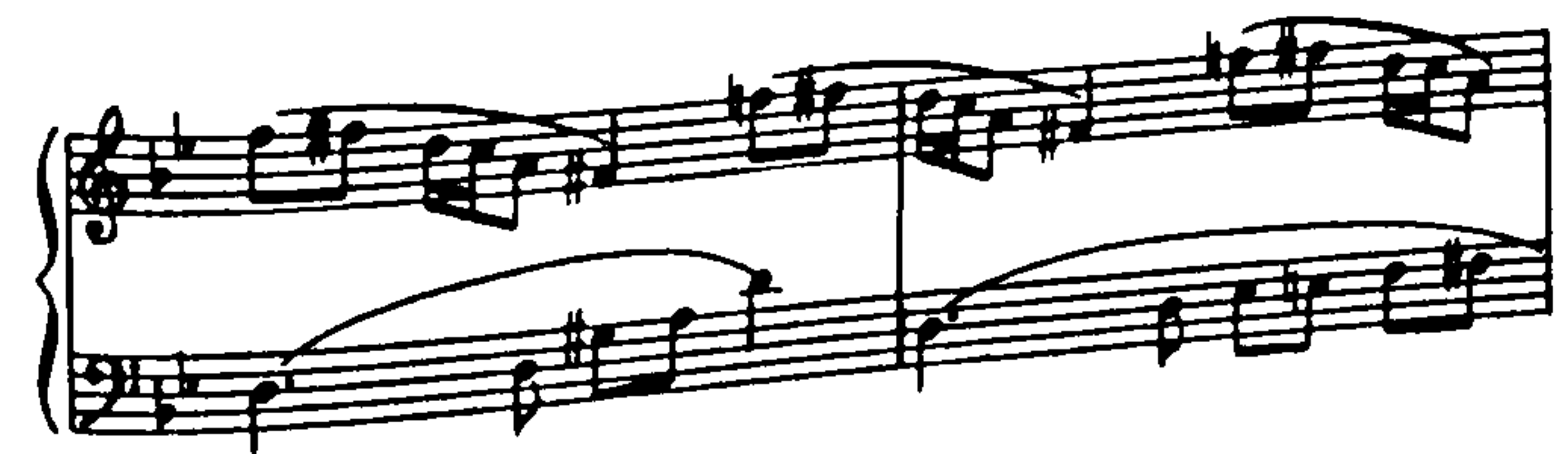
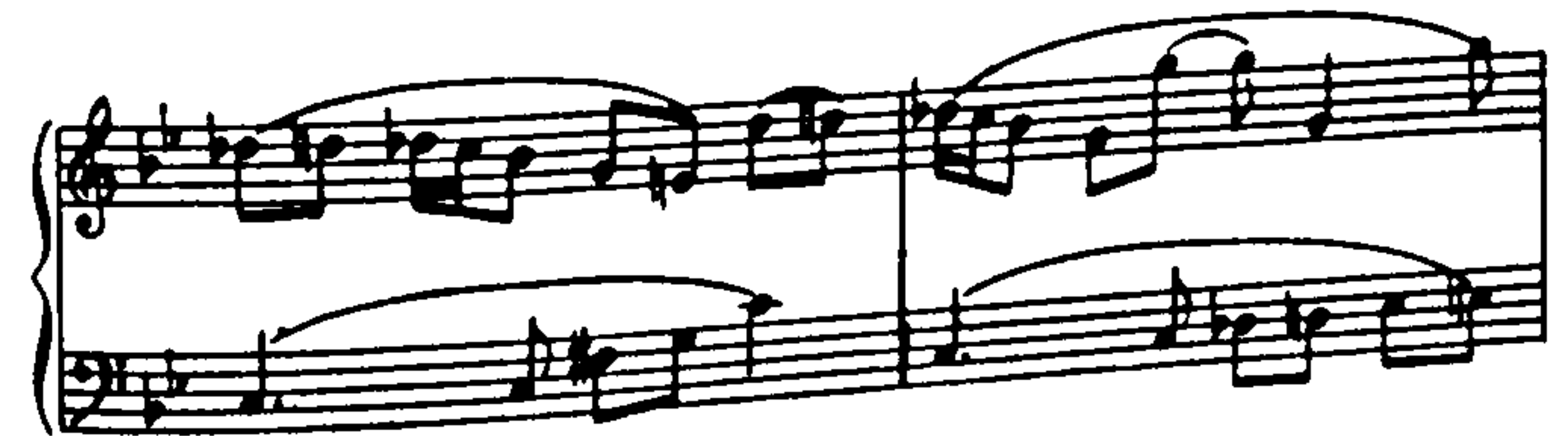
308

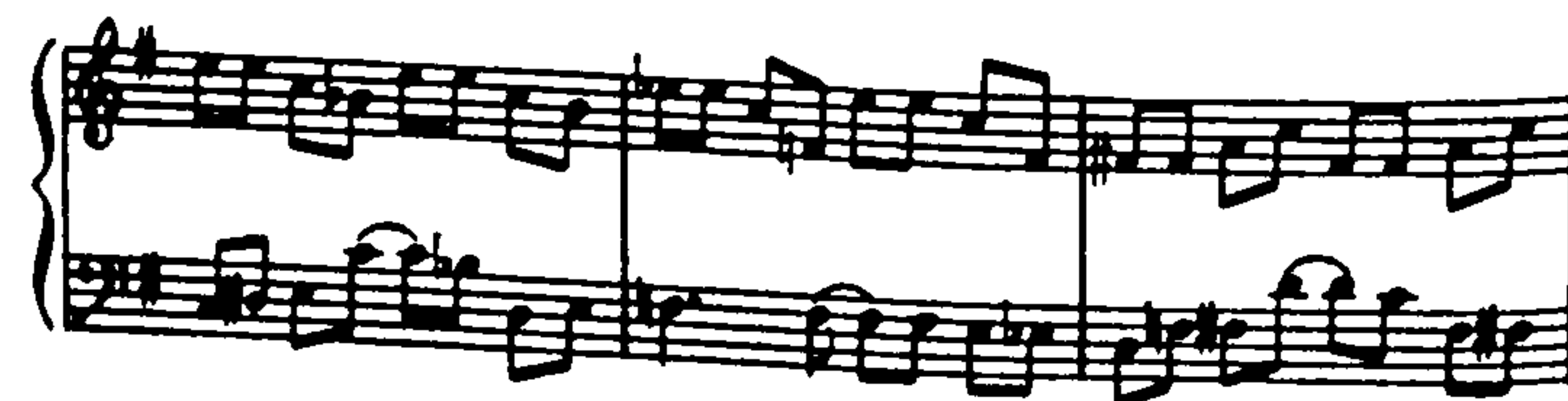
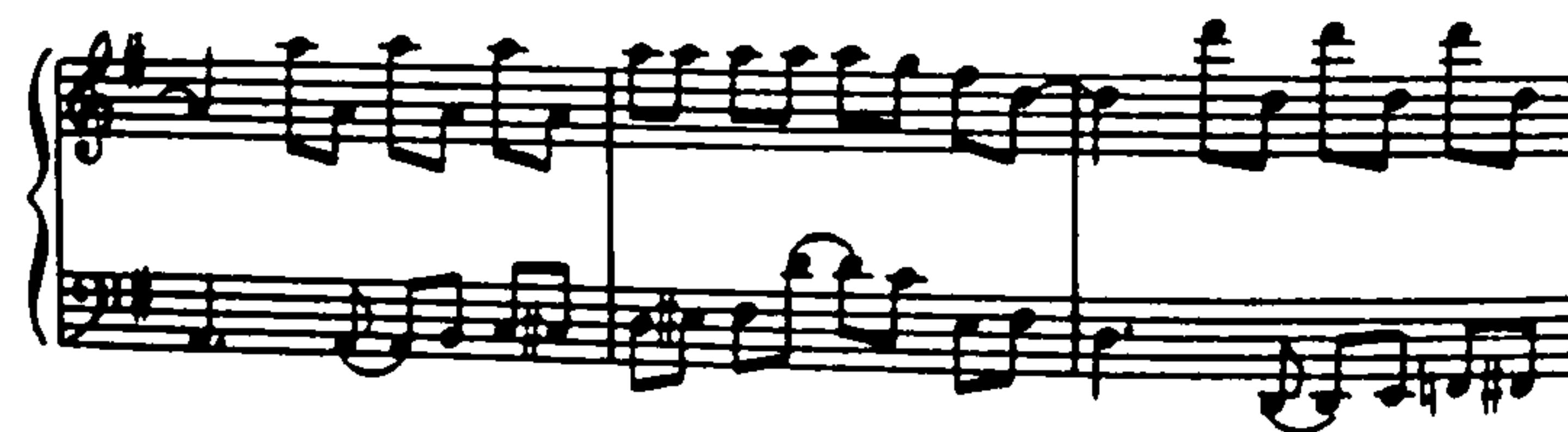
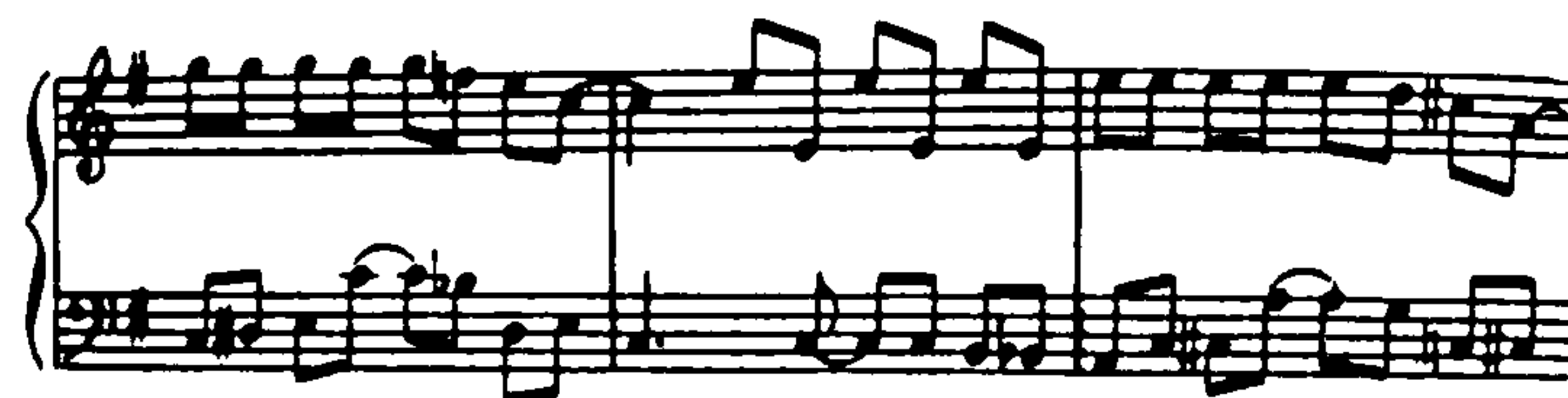


307

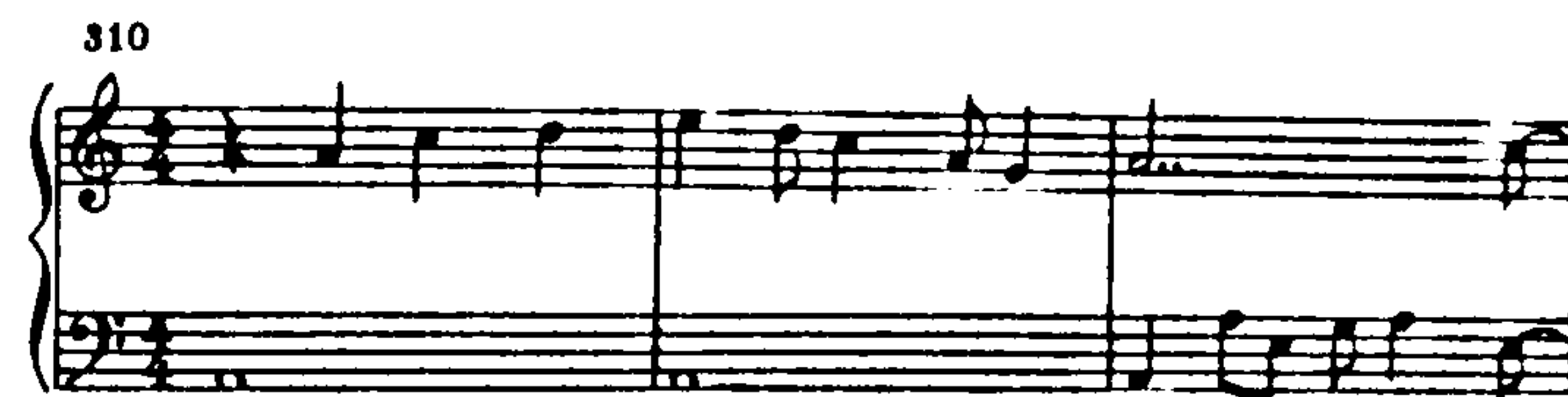


308





XXVI. СОЧЕТАНИЕ РАЗЛИЧНЫХ ВИДОВ ТРУДНОСТИ

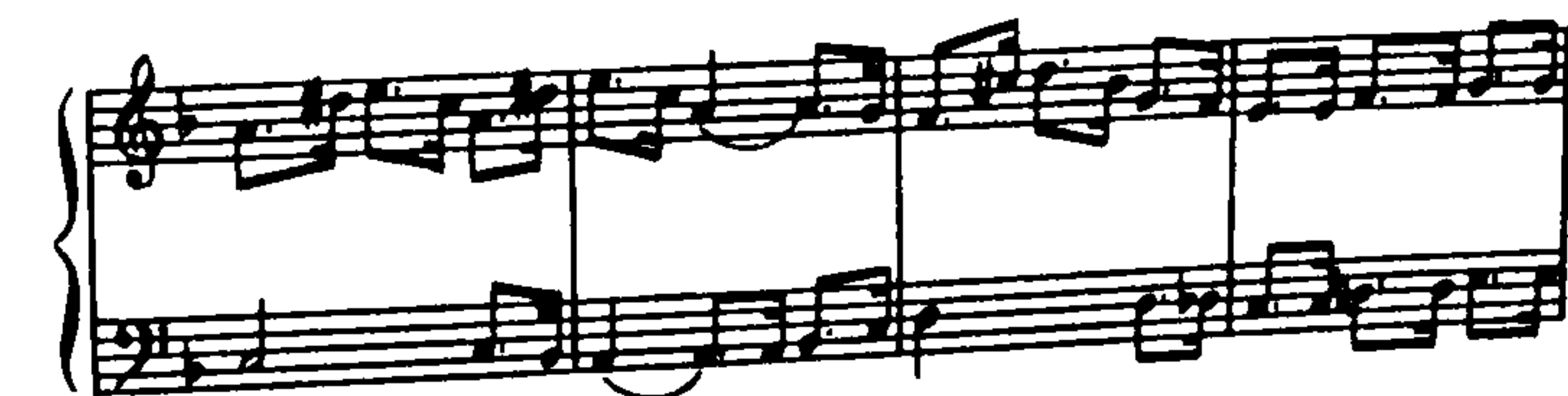
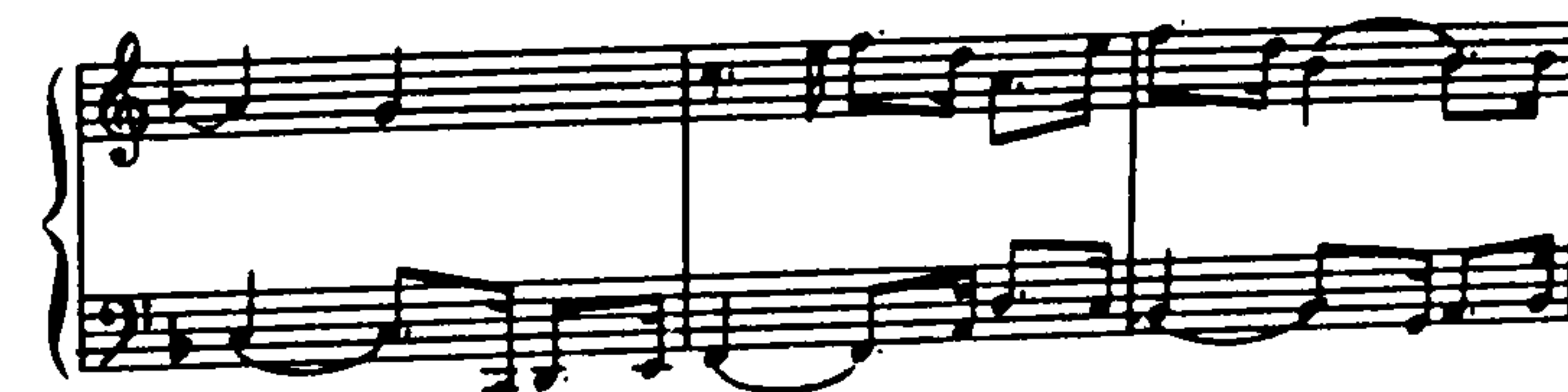
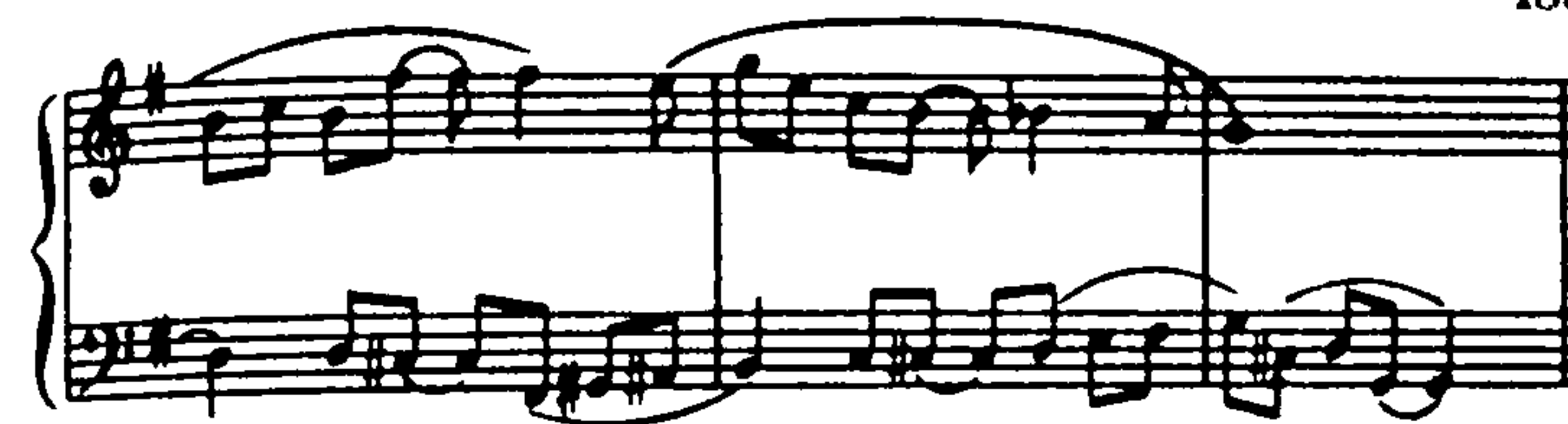
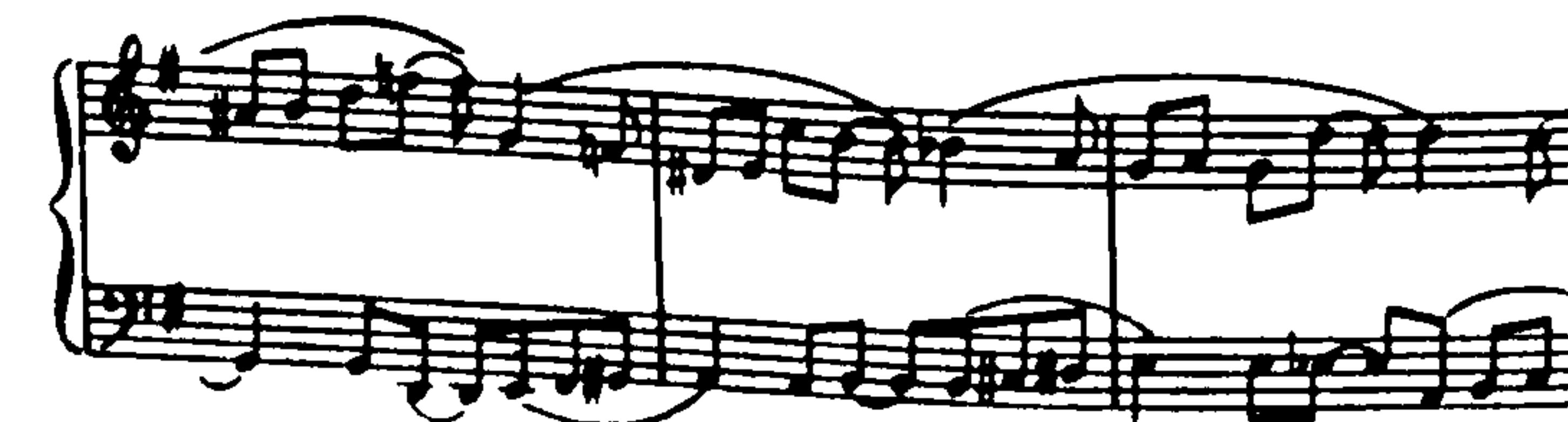
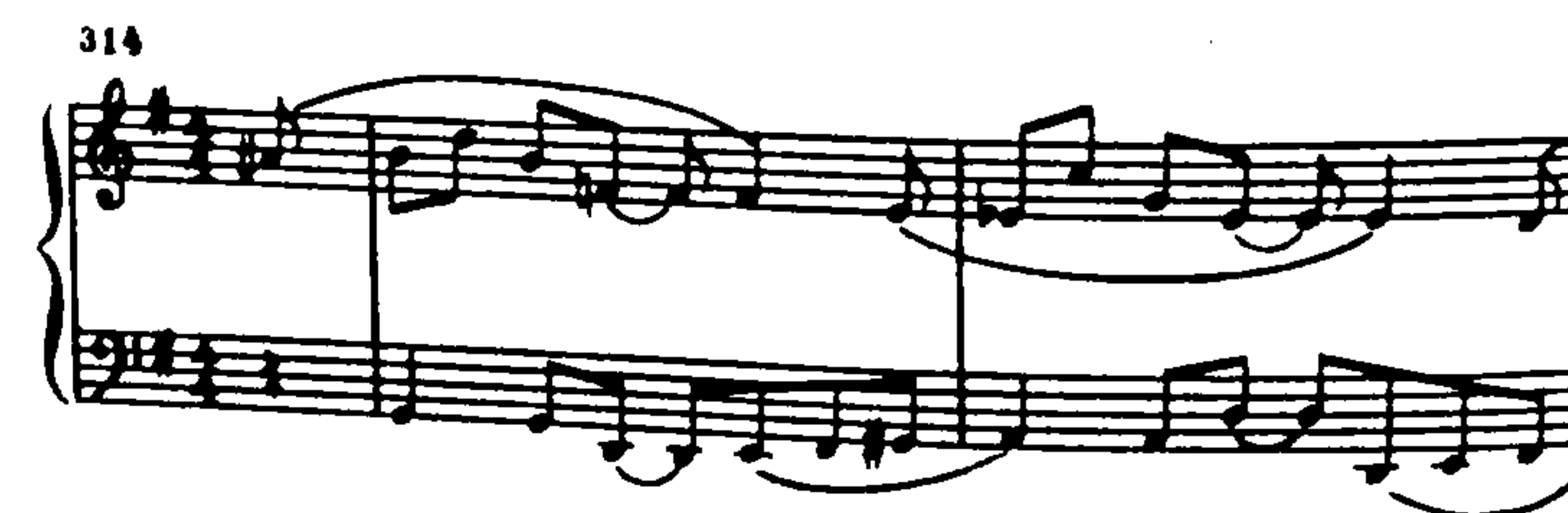


311

14368

312

14368



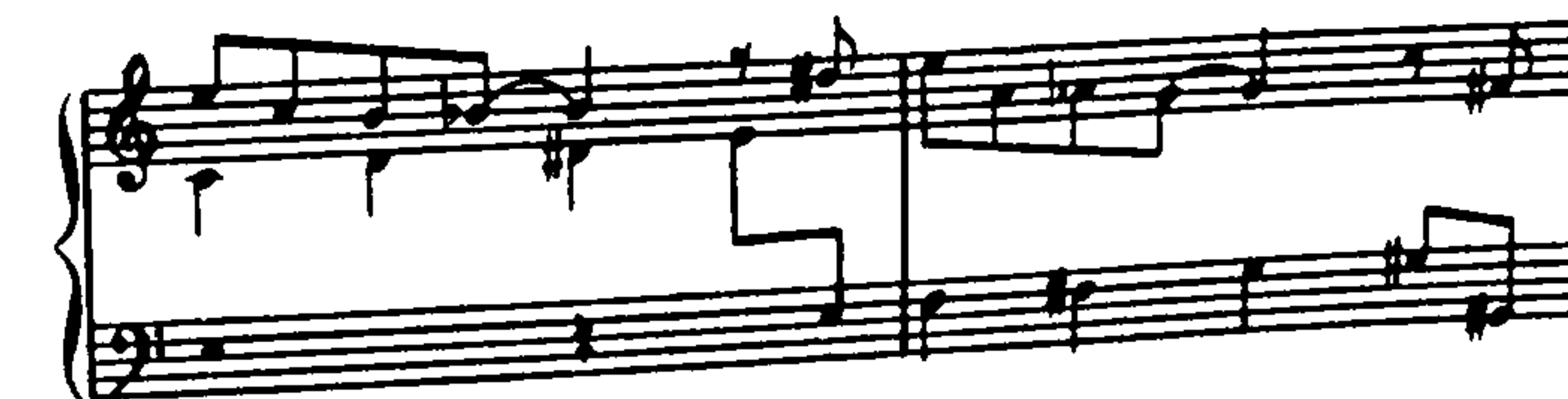
316



317



318



319

1. 2.

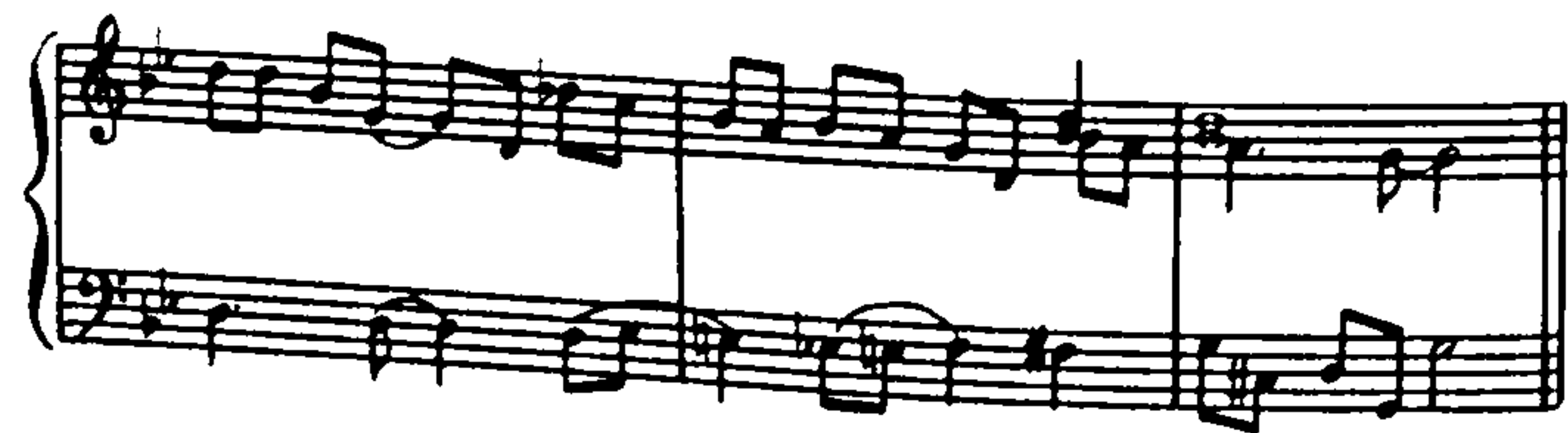
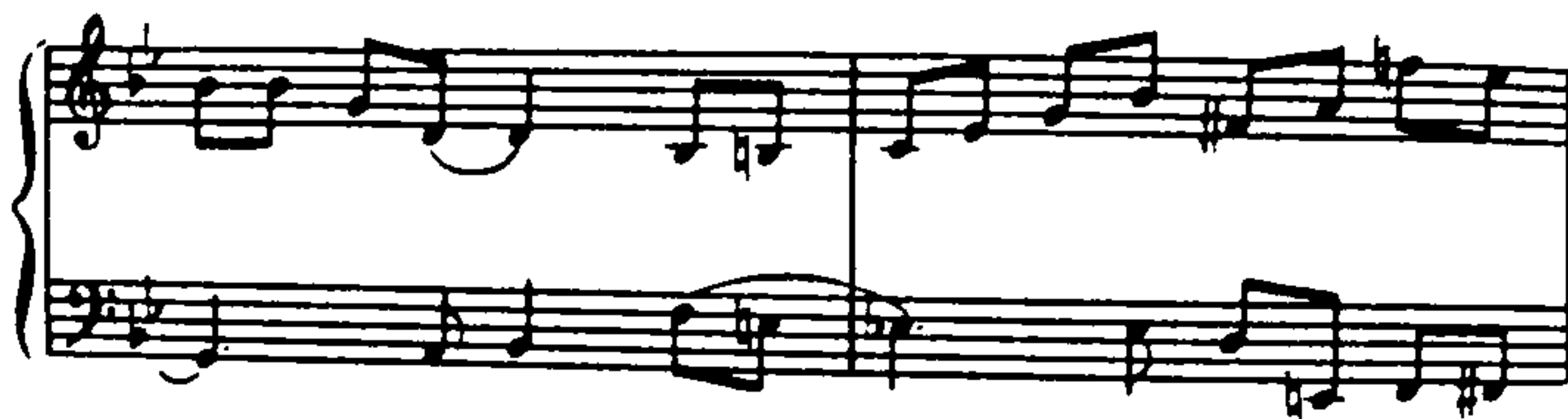
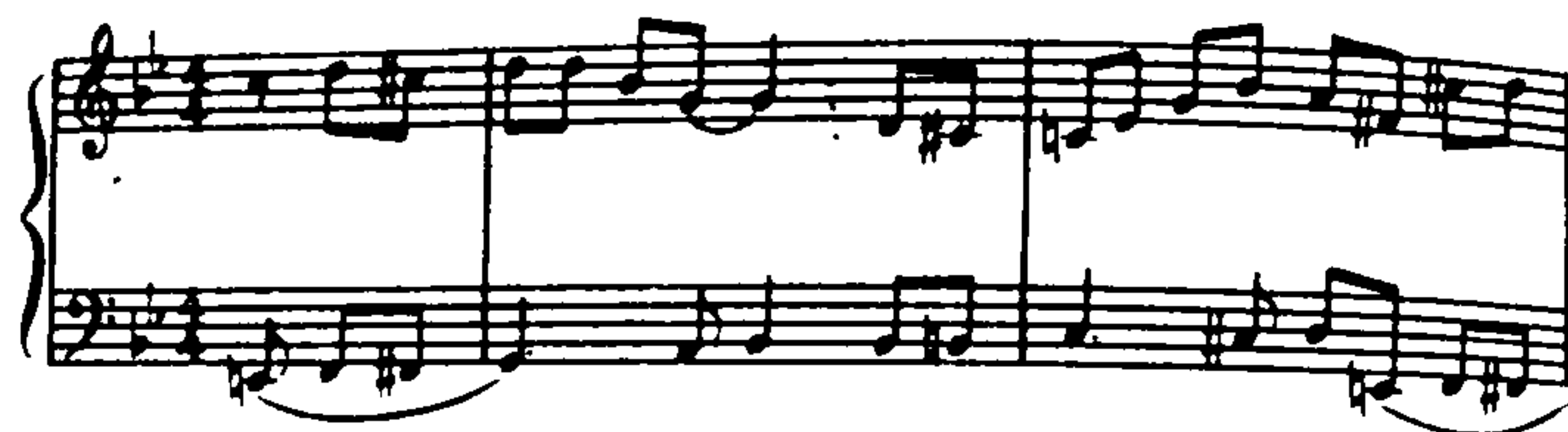
Fine

320

14366

188

321

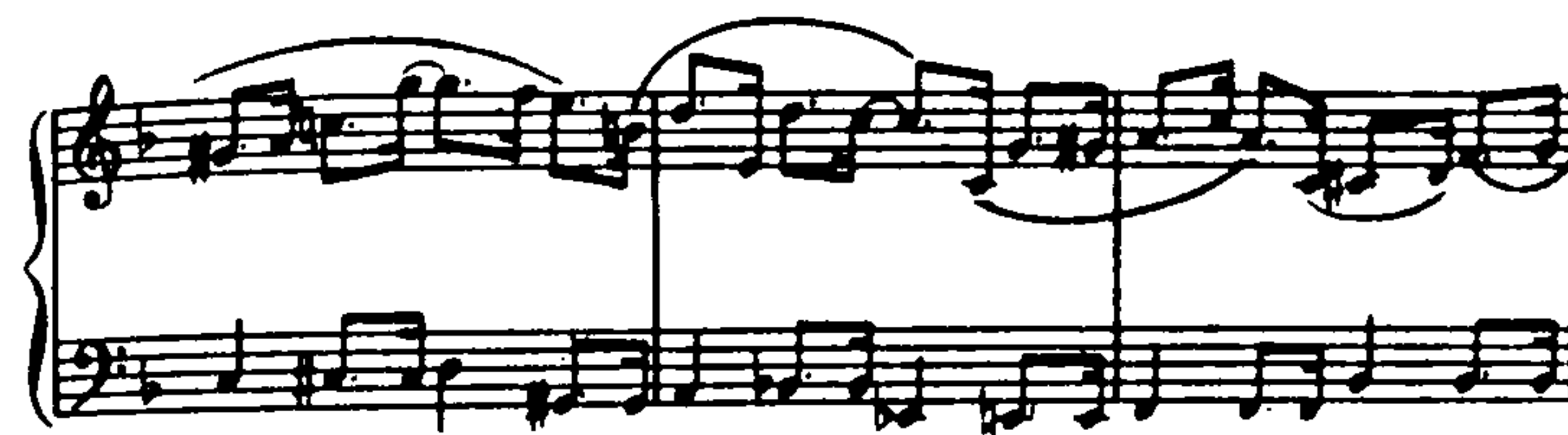


322



14368

189

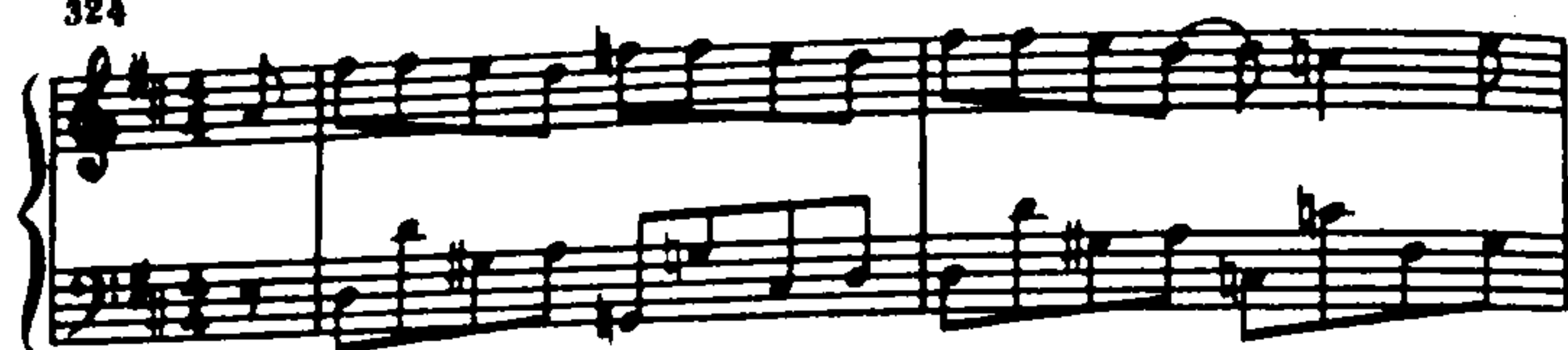


323

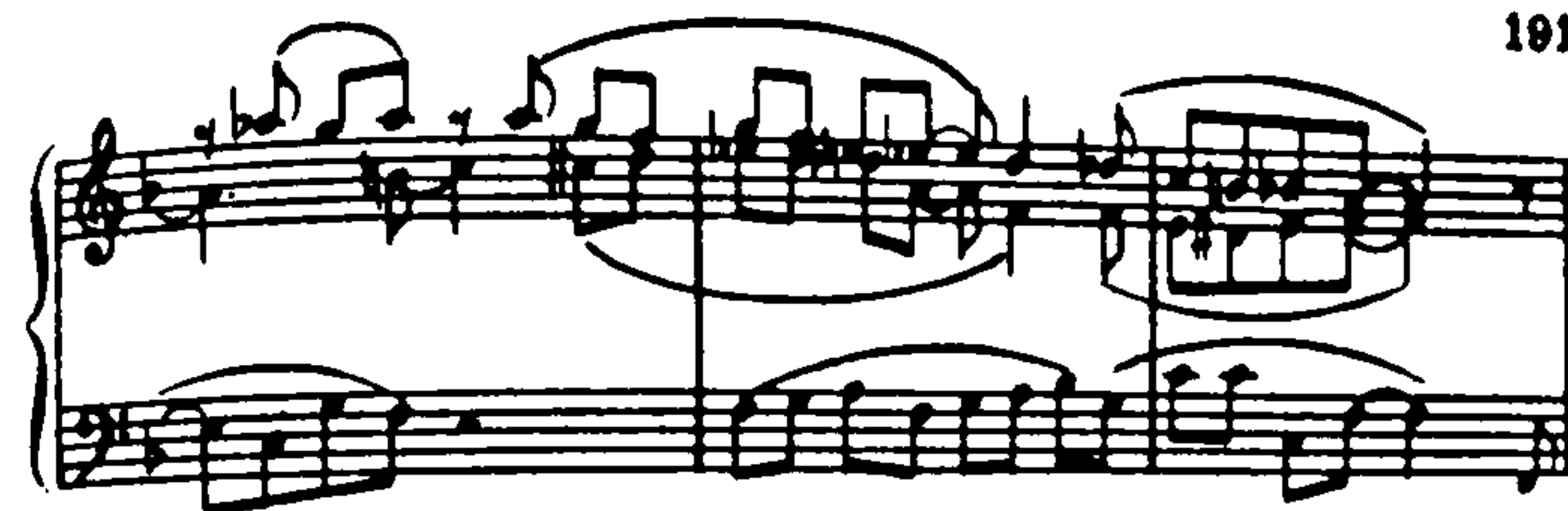
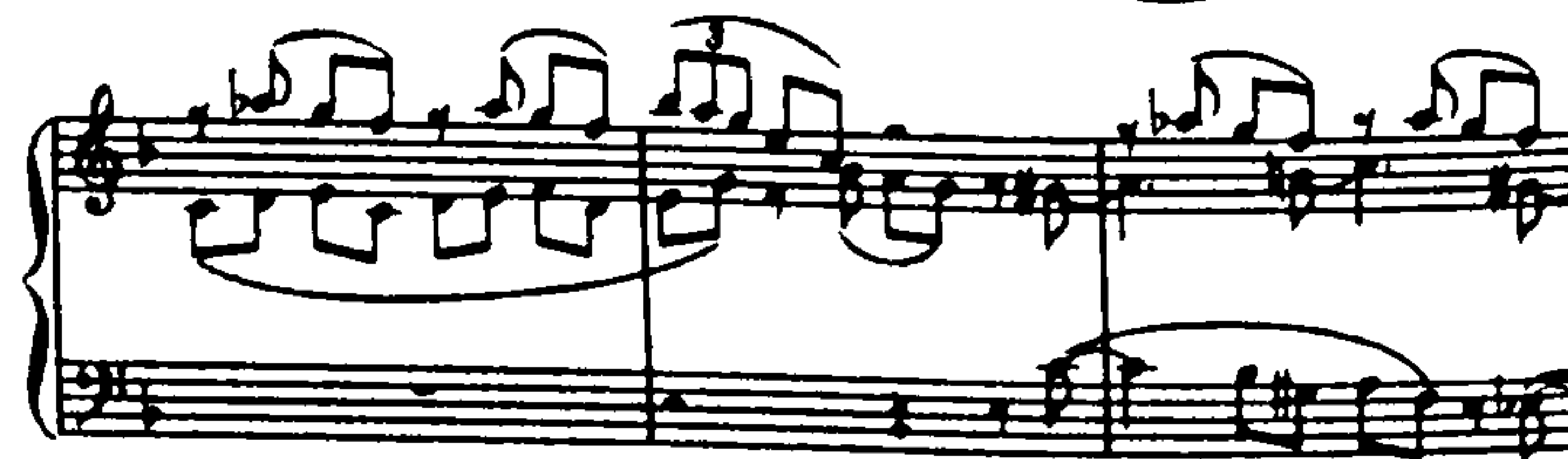
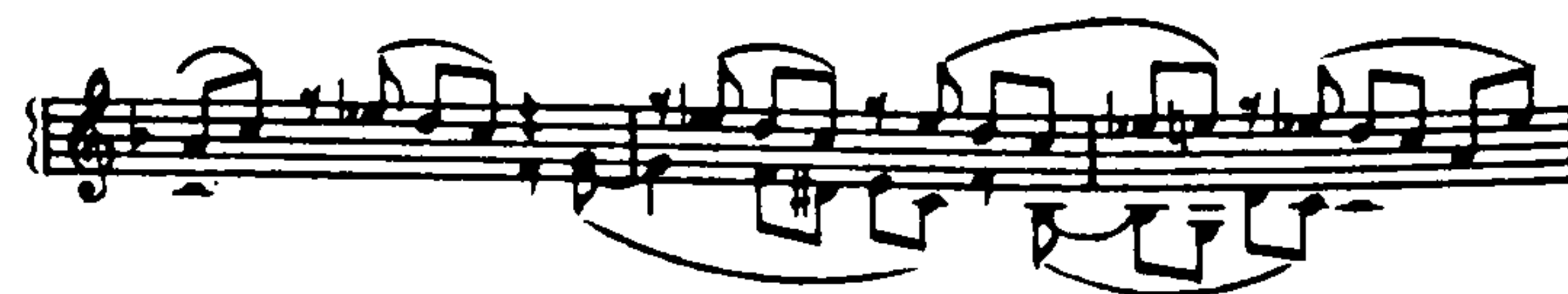


14368

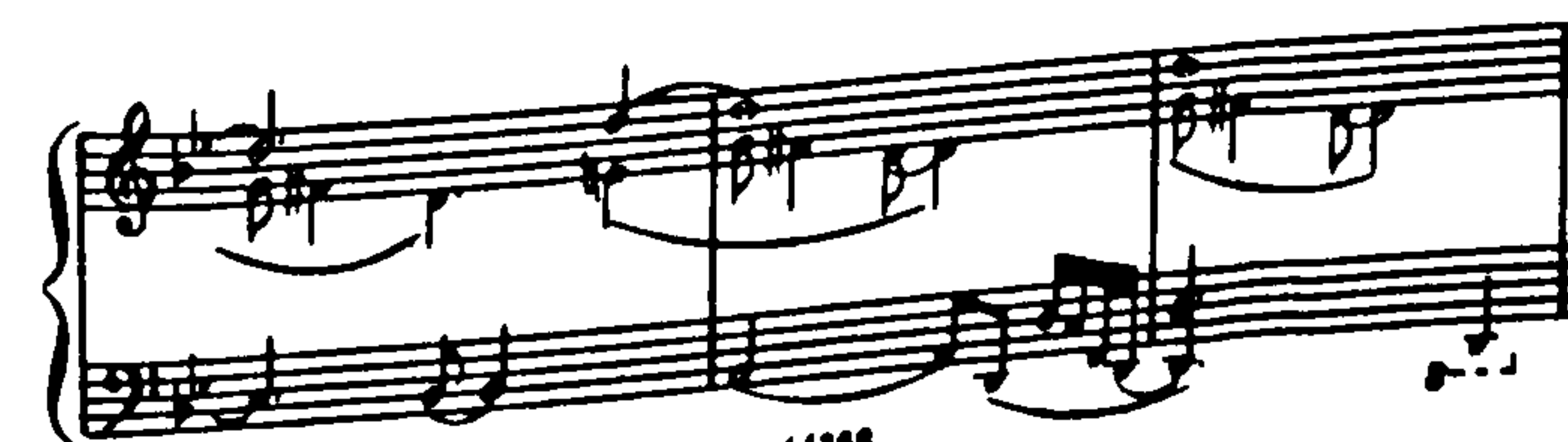
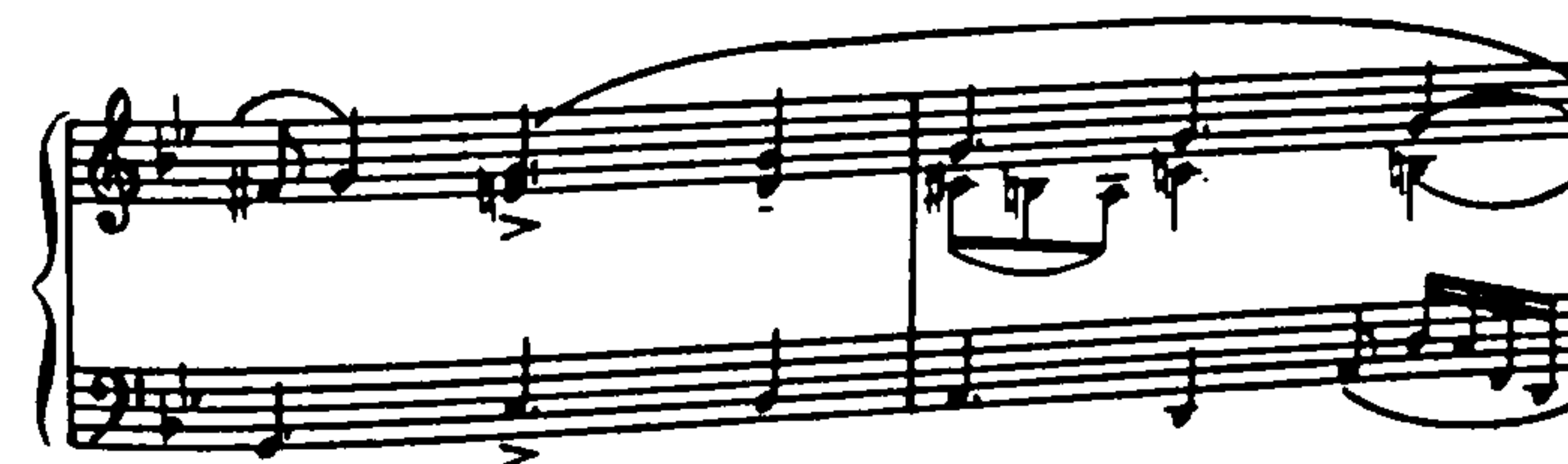
324



325



326



ПРИЛОЖЕНИЕ

I. ДИАТОНИКА. БЛЮЗЫ

Т. Дамерон. Движение вслед

327

Chords: A7, Bbm7, Eb7, Ab, Bbm7, Eb7, Ab, F7, Bbm7, Eb7, Ab

С. Гетц. Простой танец

328

Chords: G, Dm, G7, C, Cm, G, A7, Am, D7, Am, D7, Am, D7, G

Н. Голд. Прогулка

329

Chords: G, E7, Am, D7, G, Bbm7, Am7, D7, G, E7, Am7, D7, F7, E7, Am, Cm

14368

Chords: G, F#m7, B7, Em, A7, Am7, D7, Am7, E7, Am7, E7

Chords: G, E7, Am7, D7, G

Ж. Монтрез. Ленди

330

Chords: F, Gm7, C7, Gm, C7, F, F7, Bbm, Dbdim, F, D7, Gm, C7, Bbm, Bbm, F

14368

7-В. Г. Копелевич

Ч. Паркер. Оперение птицы

331

C

C₇ F₇

C Fm₇ C⁰ Dm₇ G₇

Dm₇ G₇ C

Х. Силвер. Блюз

332

Ab₇ Gm Ab₇

Gm Ab₇ Gm Ab₇

Gm Ab₇ Gm Ab₇

Gm Ab Gm Ab Gm

Ч. Паркер, Д. Гиллеспі. Оскар

333

C Dm₇ G₇

C Dm₇ G₇

C₇ F Bb₇ C A₇

Dm C G₇ C

Б. Брукмайер. Открытая страна

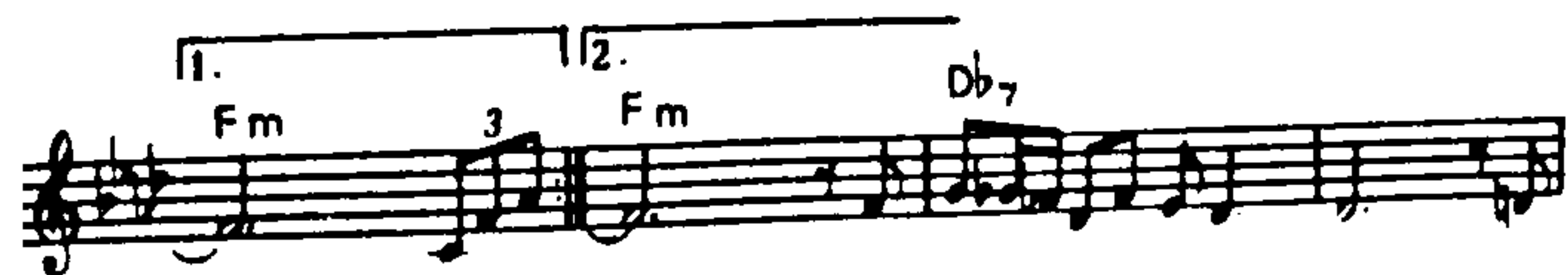
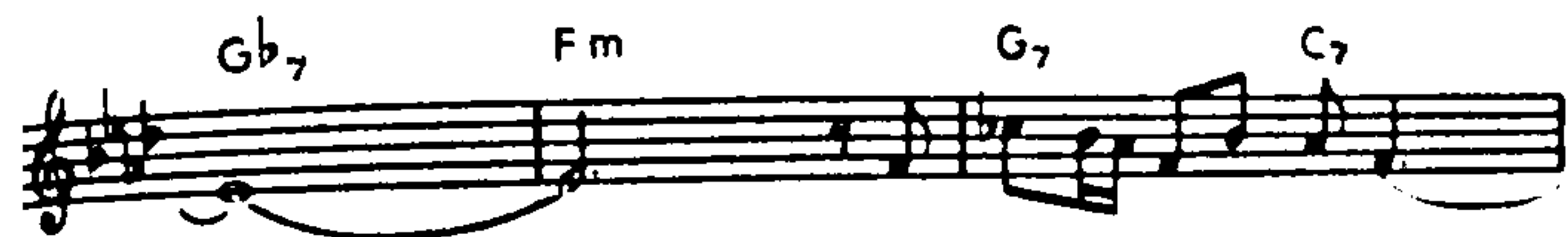
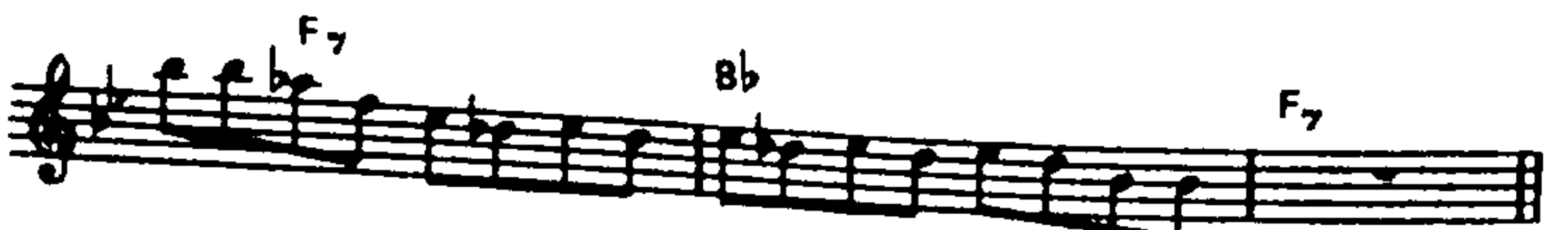
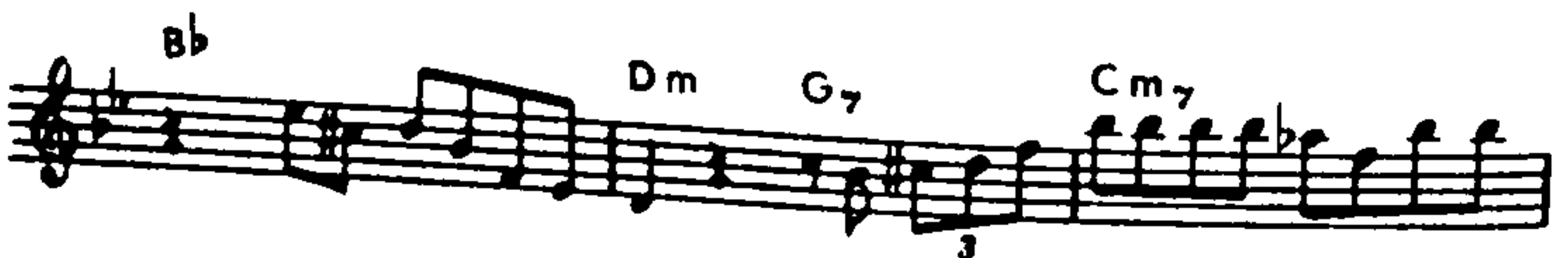
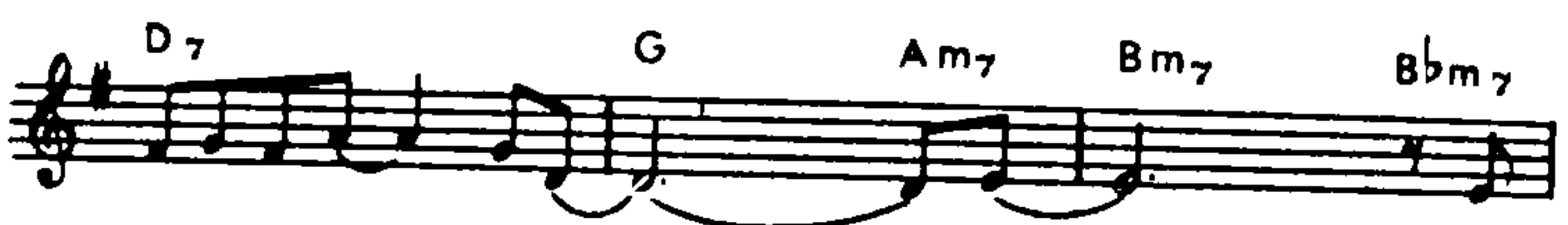
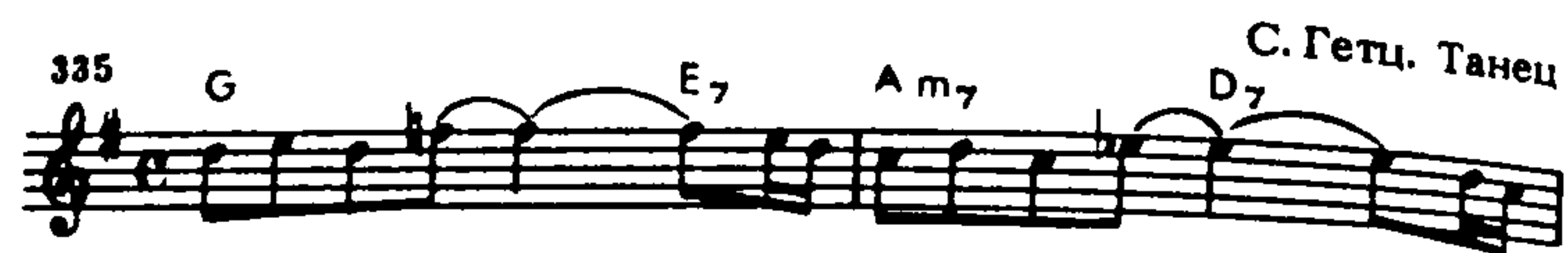
334

Ab Ab₇

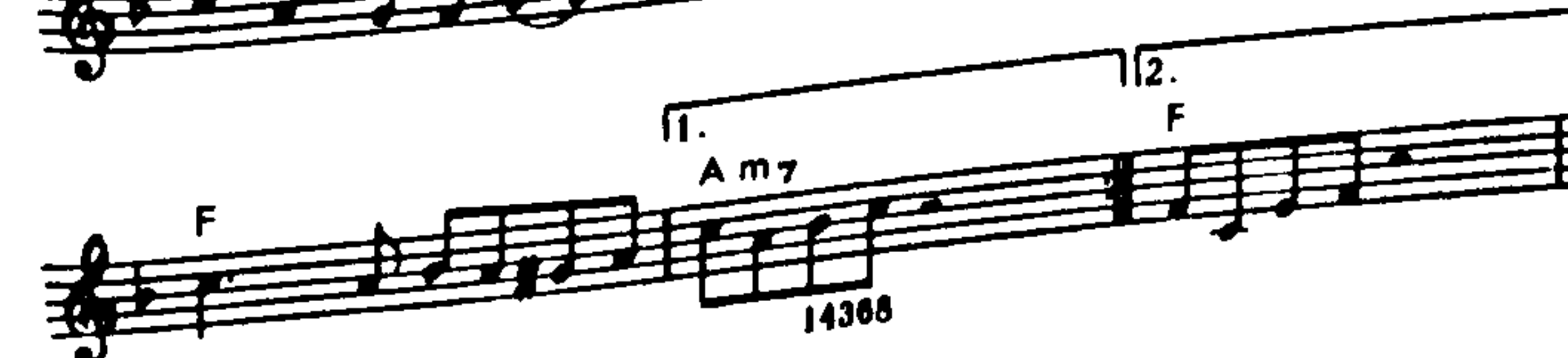
Db Dbm₇ Gb₇ Fm₇

Bb₇ Dbm₇ Eb₇

Bb₇ Eb₇ Ab



II. ХРОМАТИЧЕСКИЕ И БЛЮЗОВЫЕ ЗВУКИ. ОТКЛОНЕНИЯ В РОДСТВЕННЫЕ ТОНАЛЬНОСТИ



339 Ш. Роджерс. Диди

Ab Bm7 Bbm7 Eb7 Dbm7 G7

B Bm7 Bbm Eb7 Cm7 F7

Bbm Eb7 Bm E7 Bbm7 Eb7 Ab

340 Дж. Джуффри. Четыре брата

Bbm7 Bbm7 Eb7

Ab F7 Bbm7

Cm7 F7 Bbm7 Eb7 Ab

341 С. Гетц. Холодная смесь

Bb Fm7 Bbm7 Eb7 Ab7

Ebm Ab7 Db Gbm7 Gm7 C7

14368

1. F Gm Cm7 F7 2. F7 Bb

Р. Фримен. Для оркестра

342 Db Ebm7 Fm7 E7

Ebm7 Ab7 Abm7 Bbm7 Ebm7 C7

Abm7 Bbm7 Ebm7 Ab7 Db

С. Гетц. Веселый бар

343 Bbm7 Eb7

Ab Db7 Cm7 Abdim

1. Bbm7 Eb7 Ab

2. Cm7 F7 Bbm7 Eb7 Ab

14368

Д. Маллиген. Пять братьев

344

C Dm₇ G₇

C Dm₇ G₇

Gm C₇ F I.

Am Eb₇

II.

Dm₇ G₇ Dm₇ 3 Db C

Р. Фримен. Луч солнца

345

C Ab₇ Gm₇ C₇

F Ab₇ Gm₇ C₇

Cm₇ F₇ B₇ E₇

Am₇ D₇ Gm₇ C₇ F D₇

Gm₇ C₇ F

Э. Лоуренс. Лифт

346

Eb C₇ Fm₇ Bb₇

Eb Eb₇

Ab₇ Eb Fm₇

Cm₇ Gbm₇ Fm₇ Bb₇

I.

Fm₇ Bb₇ II.

Eb

14388

Б. Брукмайер. Джайв в пять

347 E^b Cm₇ Fm₇ B^b₇ E^b Cm₇

Fm₇ B^b₇ E^b₇ D₇ D^b₇ C₇

B₇ B^b₇ E^b E^b E^b₀

Fine

Fm₇ B^b₇ E^b E^b₀ Fm₇ B^b₇ E^b

E^b E^b₀ Fm₇ B^b₇ E^b F₇ B^b₇⁺

Da Capo al Fine

Ч. Паркер. Проворный

348 B^b Cm₇ F₇ B^b B^b₇ E^b A^b₇

Cm₇ F₇ B^b B^b₇ E^b A^b₇

Dm₇ D^bm₇ 1. Cm₇ F₇ 2. Cm₇ F₇ B^b

Х. Силвер. Намек

49 B^b G₇ Cm F₇

Dm G₇ Cm F₇ B^b B^b₇

1. E^b₇ E⁰ B^b_F G₇ C₇ F₇

2. E^b₇ E⁰ B^b_F (Cm F₇) B^b

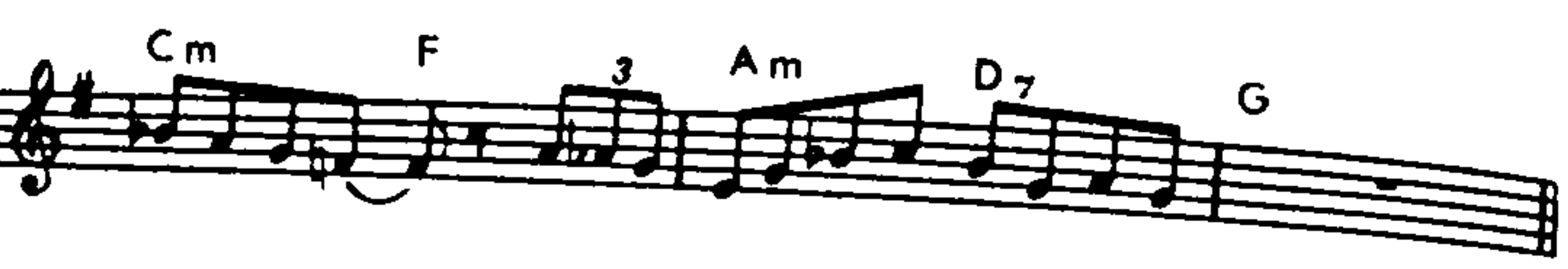
Б. Холмен. Демон

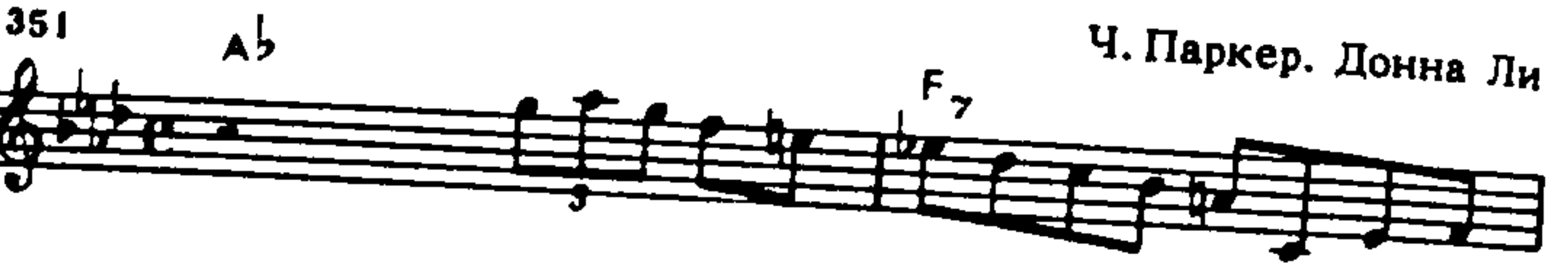
350 A m₇ Cm D^b₇

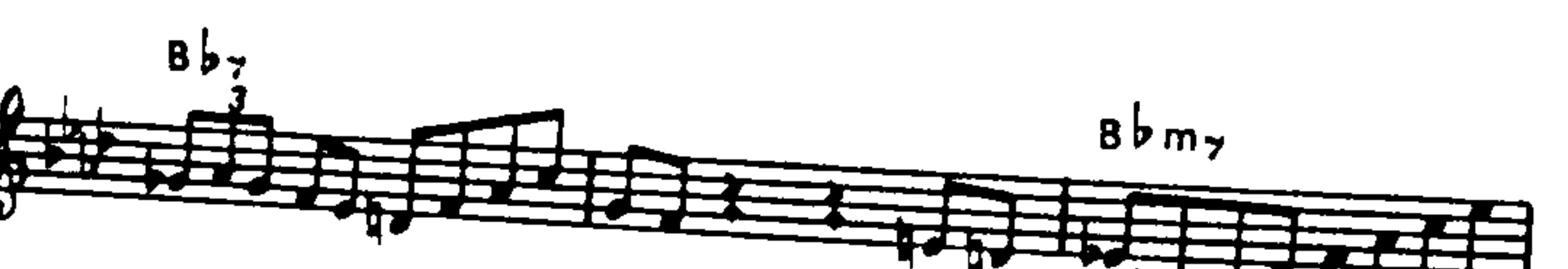
G Dm₇ G₇ C

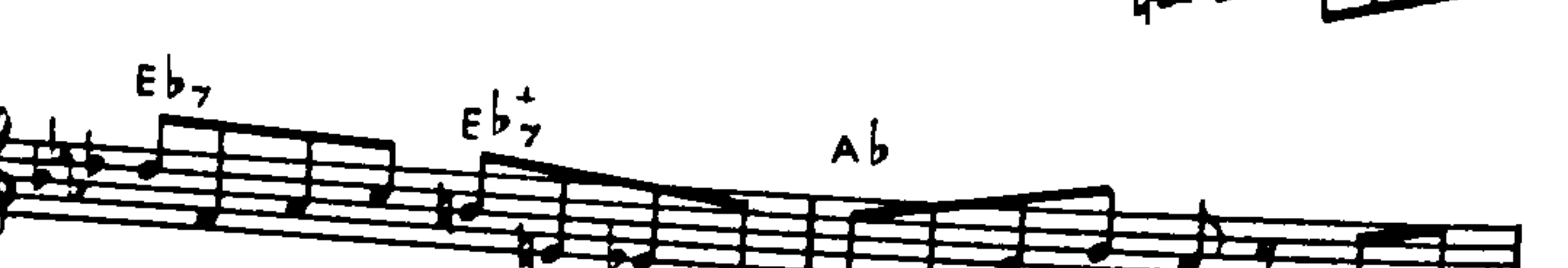
1. Cm₇ F₇ G E₇ A m D₇

2. 



351  Ч. Паркер. Донна Ли











14368

III. НЕРОДСТВЕННЫЕ АККОРДЫ И ТОНАЛЬНОСТИ

Б. Паул. Чувство

352 





Р. Бернс. Ранняя осень

353 











Da Capo al Fine

14368

354

A^b

М. Дэвис. Малыш

B^bm₇

3

Musical score for 'М. Дэвис. Малыш' (M. Davis. Little Boy). The score consists of eight staves of music in G-flat major (three flats). The first staff begins with a treble clef and a key signature of three flats. The second staff continues the melody. The third staff includes a first ending bracket. The fourth staff continues the melody. The fifth staff includes a treble clef and a key signature of three flats. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody.

E^bm₇ F₇B^bm₇

3

E^bm₇A^b

Musical score for 'М. Дэвис. Малыш' (M. Davis. Little Boy). The score consists of one staff of music in G-flat major (three flats). The staff begins with a treble clef and a key signature of three flats.

Б. Брукмайер. Жасмин

355

A^bG^bm₇B₇E^bmE^bm₇

Musical score for 'Б. Брукмайер. Жасмин' (B. Brookmeyer. Jasmine). The score consists of one staff of music in G-flat major (three flats). The staff begins with a treble clef and a key signature of three flats.

Musical score for 'Б. Брукмайер. Жасмин' (B. Brookmeyer. Jasmine). The score consists of one staff of music in G-flat major (three flats). The staff begins with a treble clef and a key signature of three flats.

Musical score for 'Б. Брукмайер. Жасмин' (B. Brookmeyer. Jasmine). The score consists of one staff of music in G-flat major (three flats). The staff begins with a treble clef and a key signature of three flats.

Musical score for 'Б. Брукмайер. Жасмин' (B. Brookmeyer. Jasmine). The score consists of one staff of music in G-flat major (three flats). The staff begins with a treble clef and a key signature of three flats.

Musical score for 'Б. Брукмайер. Жасмин' (B. Brookmeyer. Jasmine). The score consists of one staff of music in G-flat major (three flats). The staff begins with a treble clef and a key signature of three flats.

Musical score for 'Б. Брукмайер. Жасмин' (B. Brookmeyer. Jasmine). The score consists of one staff of music in G-flat major (three flats). The staff begins with a treble clef and a key signature of three flats.

Л. Нейхауз. Фигура 8

356 Gm C₇ F

F⁰ Gm C₇ II.

F Am₃ D₇⁺

Gm₇ C₇ F

Bbm₇ Eb₇⁹

Fine

Ab Bbm₇ Eb₇⁹

Ab Abm₇ Db₇

Gb Abm₇ Db₇⁹ Gb Gbm₇

Da Capo al Fine

К. Браун. Счастливая весна

357 F Gm₇ C₇

F Bbm₇ Eb₇ F Ab₇ Gm₇

C₇₃ F Abm₇ Db₇

Gb Abm Db₇ Gb

Bm₇ E₇ Gb A₇ Abm Db₇

Gb Am₇ D₇ G Gm

C₇ F Fm

Bb₇ Eb Abm₇ Db₇

Gb Gm₇ C₇ F

Ж. Монтрез. Главная линия

358

14368

Х. Силвер. Давай!

359

14368

Х. Силвер. Румба

361 Dm X. Силвер. Румба

362 Л. Хэмптон. Полночное солнце

IV. ДВУХГОЛОСНЕ

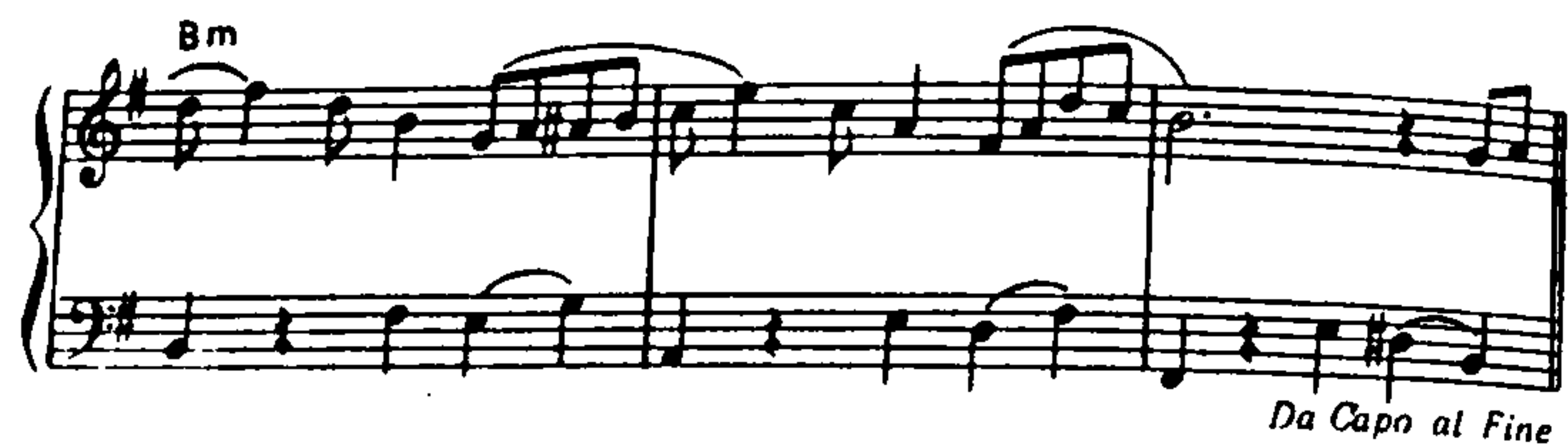
П. Дезмонд. Попробуем на пять

363 **Em Bm** П. Дезмонд. Попробуем на пять

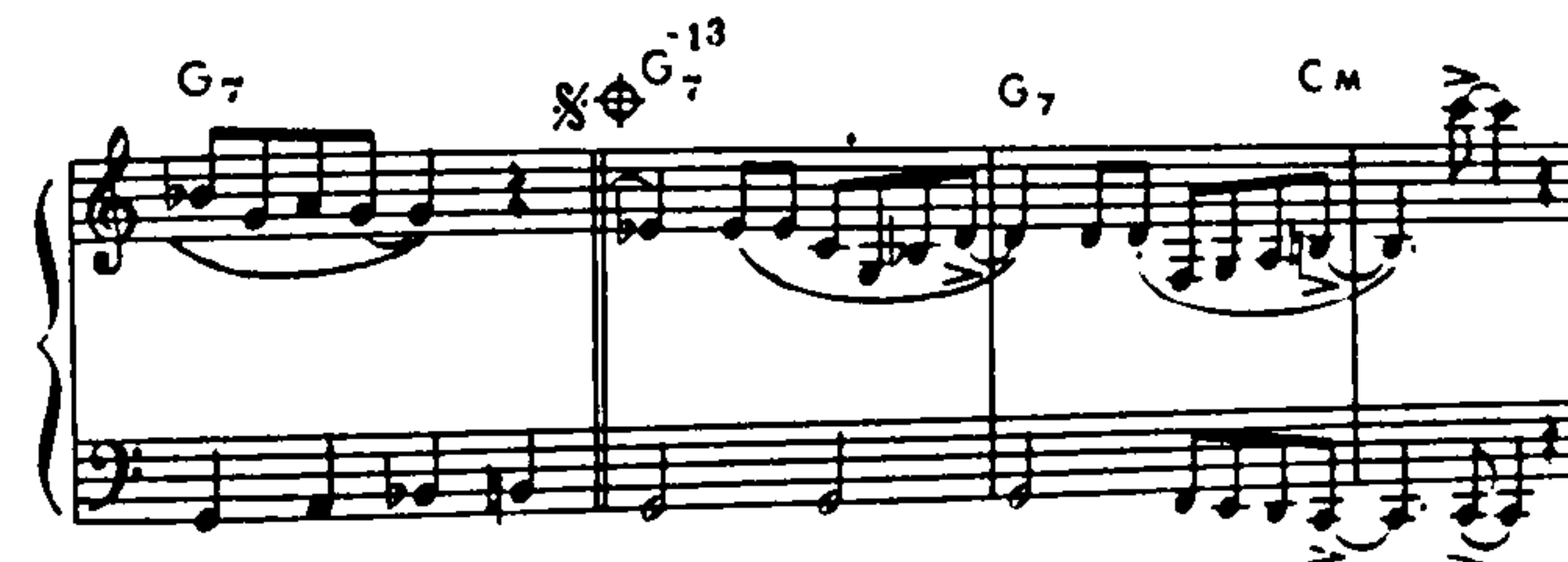
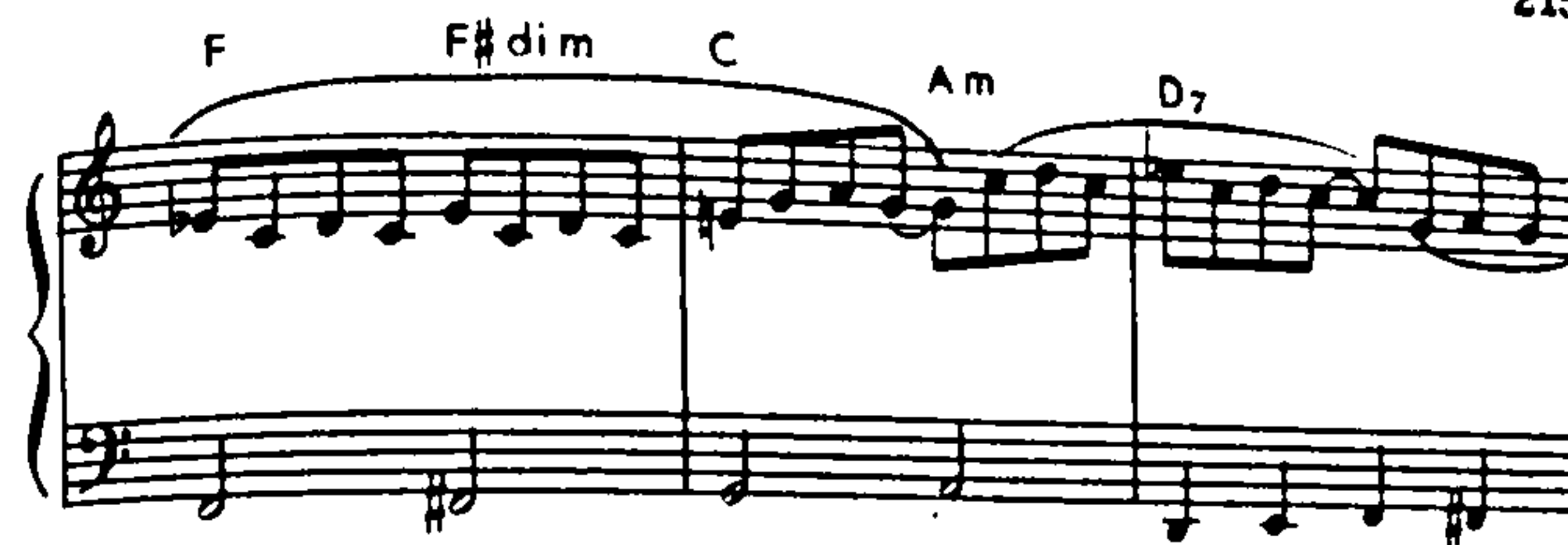
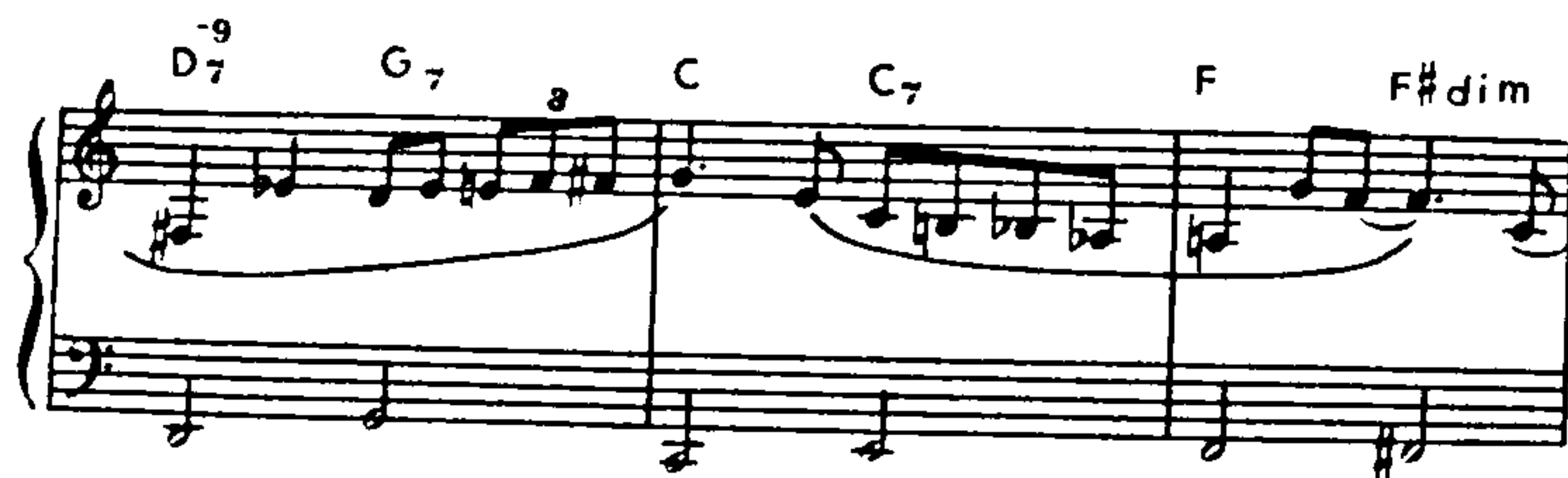
C Am Bm Em Am D7

G C

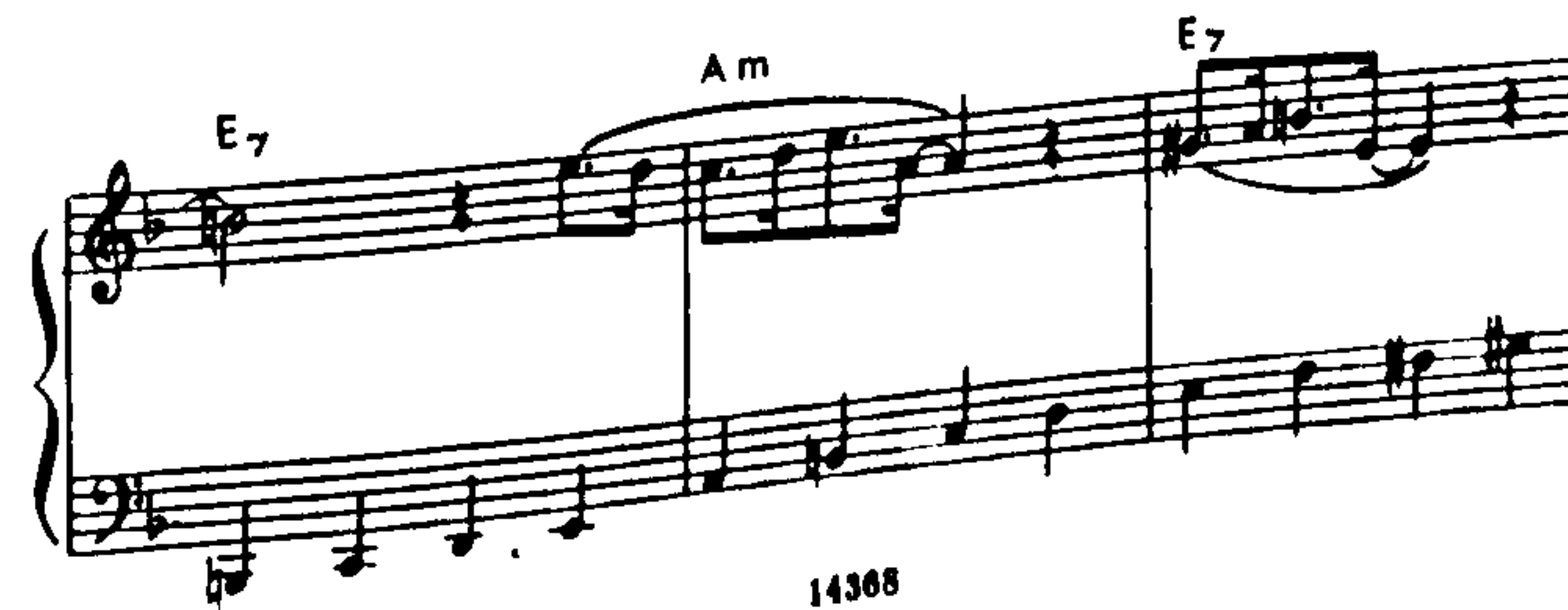
1436B

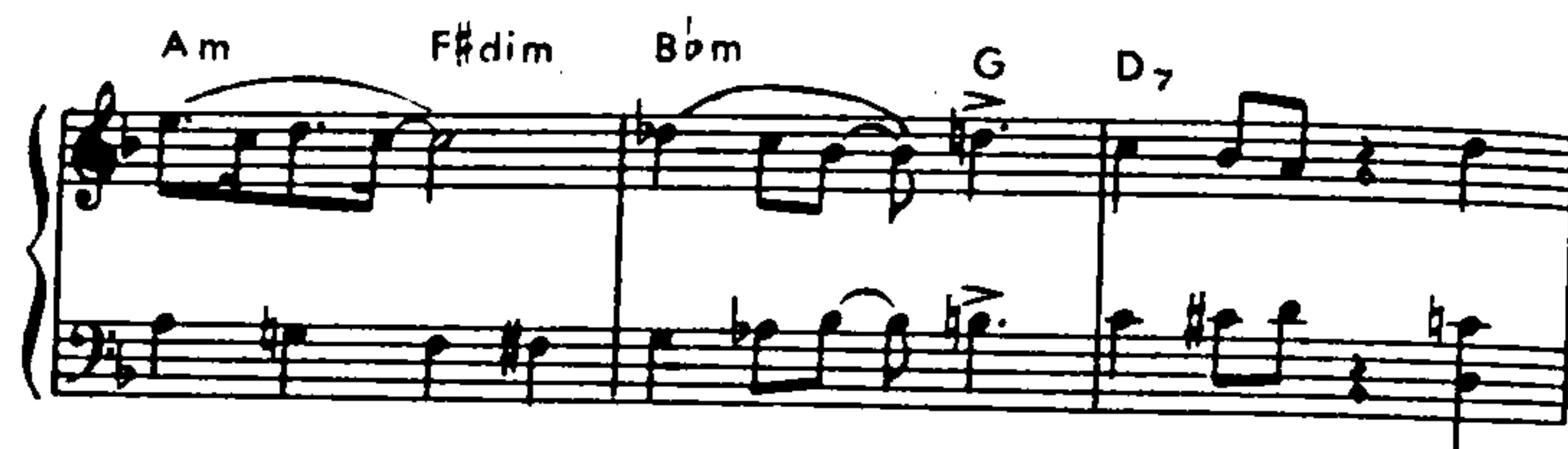
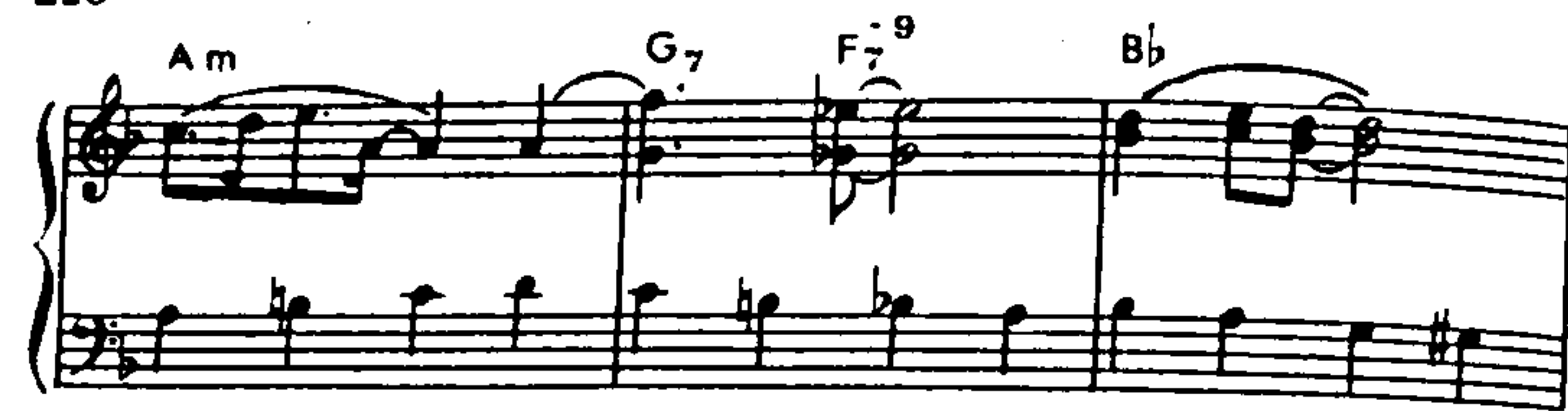


Д. Брубек. Полли

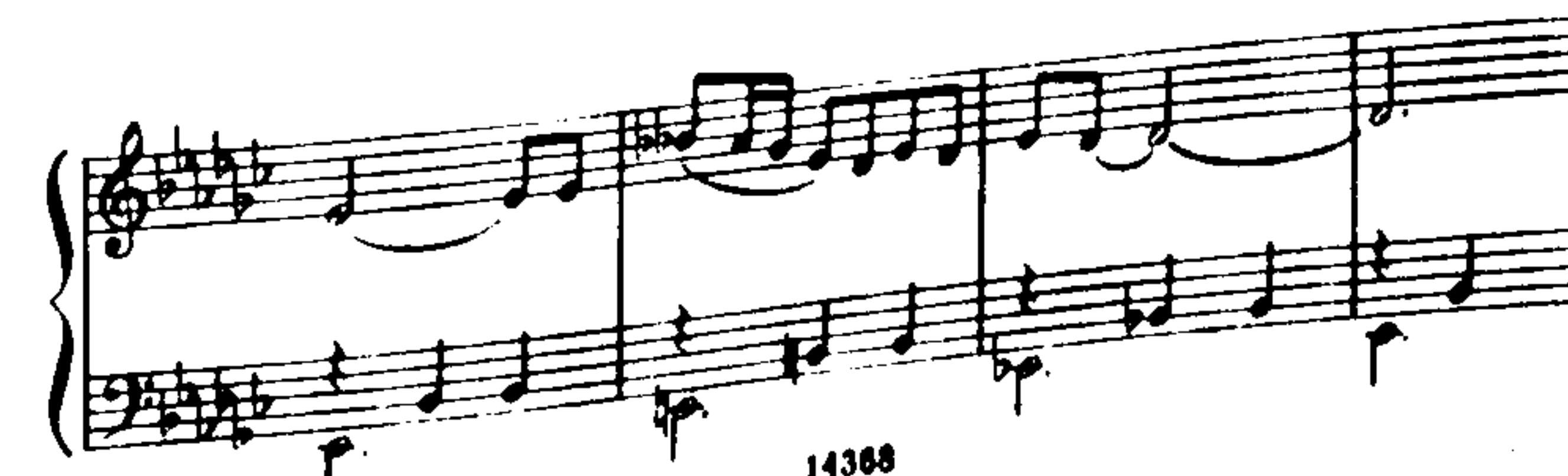
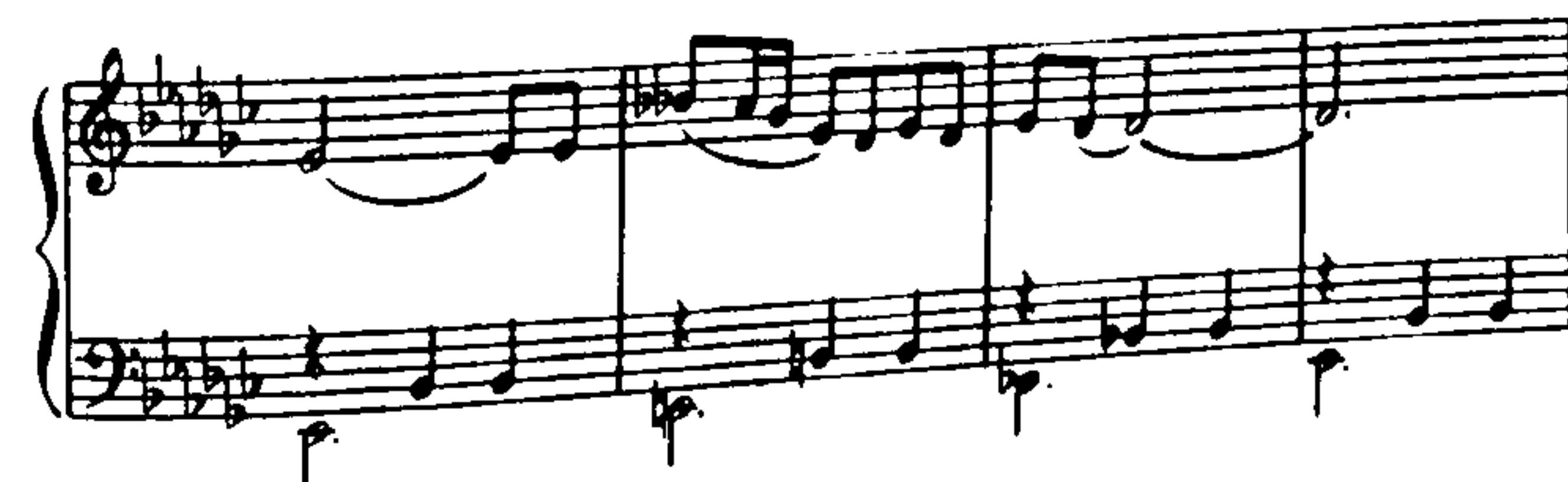


Д. Брубек. Прогулочная дорожка





Х. Силвер. Серенада



Д. Брубек. Забытый вальс

367

G_7^{-5} C_7 Fm

C_7 F_7 $B\flat m$

Cm_7^{-5} Fm $B\flat_7$

Gm_7^{-5} C_7 Fm

14368

Д. Брубек. Самое голубое

368

Gm C_7 Gm

C_7^{-9} F_7 Gm^{+7} Gm C_7

F_9 D_7 Gm

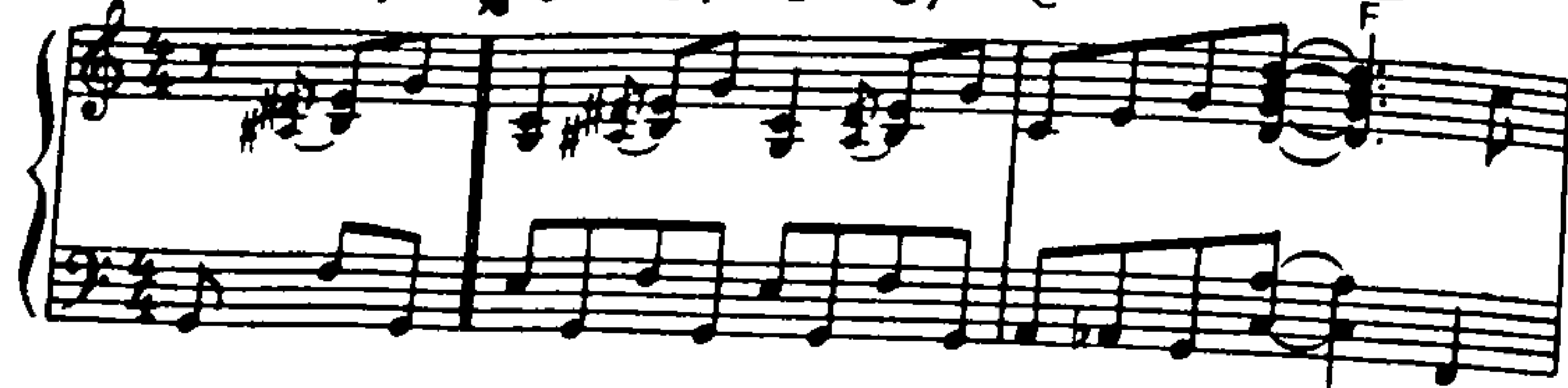
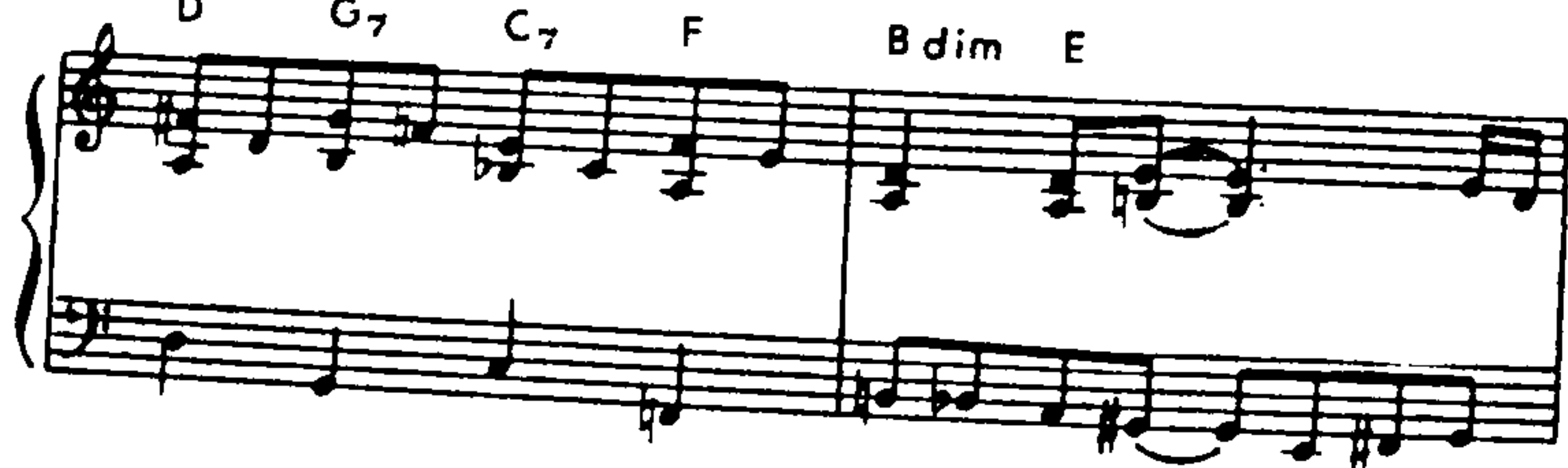
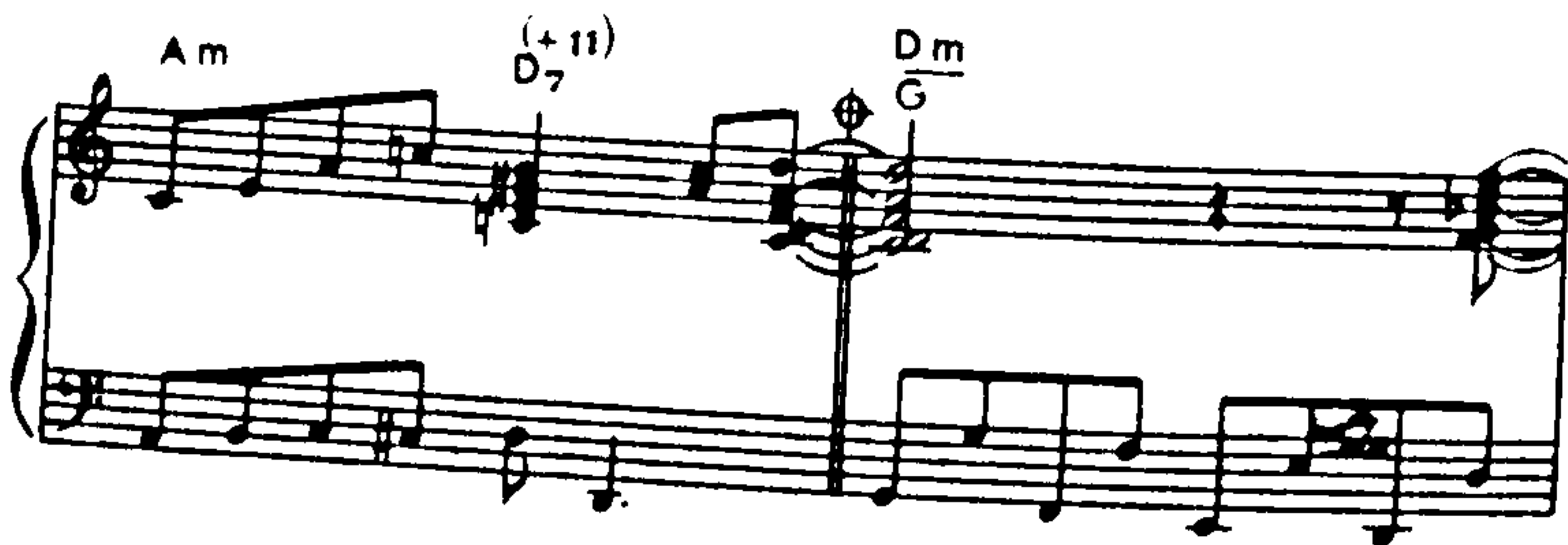
Am^{-5} D_7 Am^{-5} D_7 Gm

C_7 Cm A_7^{-5} B $E\flat_7$ Am^{-5} D_7 Gm

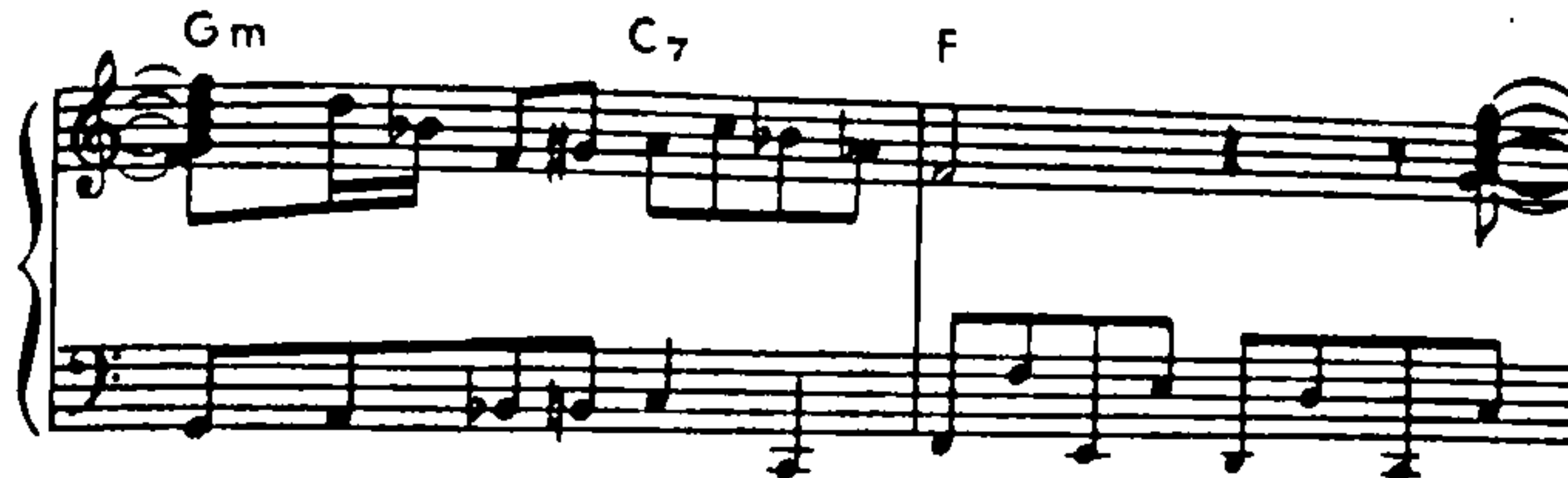
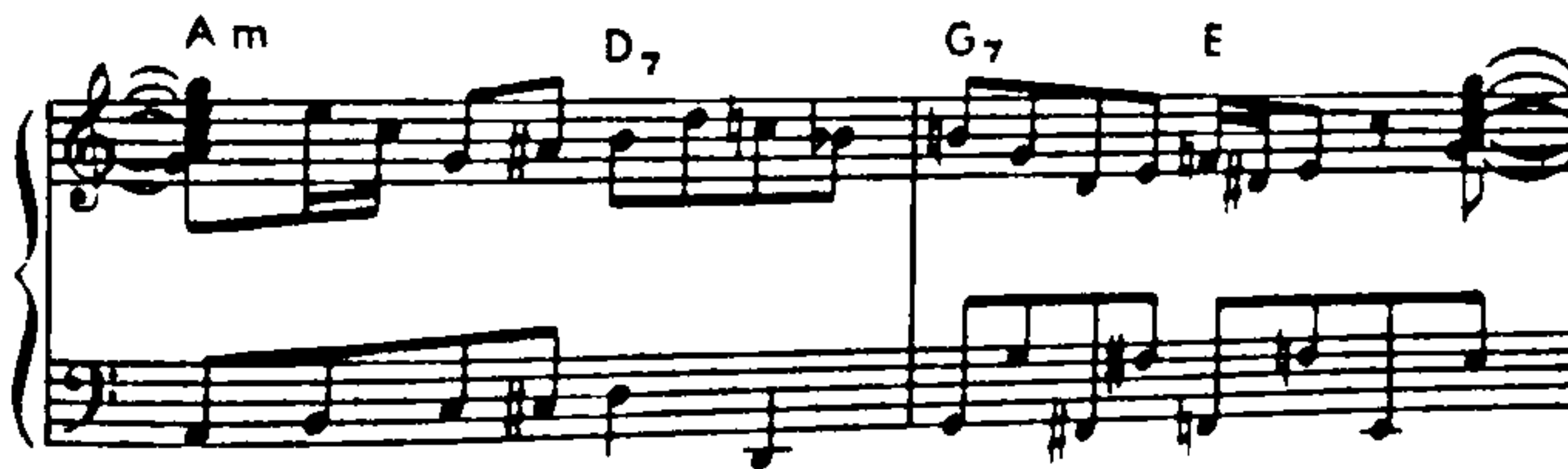
14368

Д. Брубек. Мистер Фатс

389

G₇ C G₇ C G₇ CG
FE_m A_m D_m G E₇ A₇D G₇ C₇ F B_{dim} EA_m (+11) D₇ D_m G

221

G_m C₇ F DG_m C₇ FA_m D₇ G₇ EA_m G₇

Д. Гиллеспи. Достать рукой

ОГЛАВЛЕНИЕ

От автора.....	3
ОДНОГОЛОСИЕ	
I. Мелодическое движение по звукам тонического трезвучия.....	5
II. Мелодическое движение по звукам гаммы между I, III и V ступенями.....	10
III. Разрешение неустойчивых ступеней мажора и минора.....	15
IV. Мелодическое движение по звукам трезвучий главных ступеней лада.....	20
V. Движение по звукам гаммы между аккордовыми тонами трезвучий главных ступеней лада.....	22
VI. Пентатоника.....	26
VII. Движение по аккордовым тонам септаккордов VI, II и V ступеней.....	33
VIII. Движение по аккордовым тонам септаккорда VII ступени.....	38
IX. Триоли, затакт, размер $\frac{6}{8}$	41
X. Септаккорды III, IV и I ступеней в мелодическом движении.....	45
XI. Тритоны и характерные интервалы гармонического и мелодического мажора и минора. Размеры $\frac{9}{8}$ и $\frac{12}{8}$. Смешанные размеры.....	48
XII. Блюзовый лад. Мажор с III низкой ступенью.....	55
XIII. Блюзовый лад. Мажор с VII низкой ступенью.....	57
XIV. Блюзовый лад. Минор с V низкой и VI высокой ступенями.....	60
XV. Сочетание различных блюзовых интонаций в мажоре и миноре.....	63
XVI. Плавные проходящие и вспомогательные хроматические звуки.....	66
XVII. Хроматические вспомогательные, взятые скачком. Хроматические звуки побочных доминант и субдоминант.....	71
XVIII. Диатоника. Более сложные примеры.....	77
XIX. Блюзовый лад. Более сложные примеры.....	95
XX. Хроматизмы и модуляции в пределах диатонического родства. Более сложные примеры.....	104
XXI. Неродственные аккорды и тональности.....	122
ДВУХГОЛОСИЕ	
XXII. Простейшие виды движения басового голоса.....	136
XXIII. Двухголосная фактура с более сложными видами мелодического и ритмического соотношения голосов.....	145
XXIV. Хроматические и блюзовые звуки в двухголосии, дальнейшее усложнение ритмического и мелодического рисунков.....	155
XXV. Оstinатные фигуры с хроматическими звуками в нижнем голосе.....	171
XXVI. Сочетание различных видов трудностей.....	179
ПРИЛОЖЕНИЕ	
I. Диатоника. Блюзы.....	192
II. Хроматические и блюзовые звуки. Отклонения в родственные тональности.....	197
III. Неродственные аккорды и тональности.....	209
IV. Двухголосие.....	213