

Ю. ЛУТОВКО

СЕМЬ НОТ

Фортиссимо

**Упражнения для изучения
басового ключа
начинающими музыкантами**

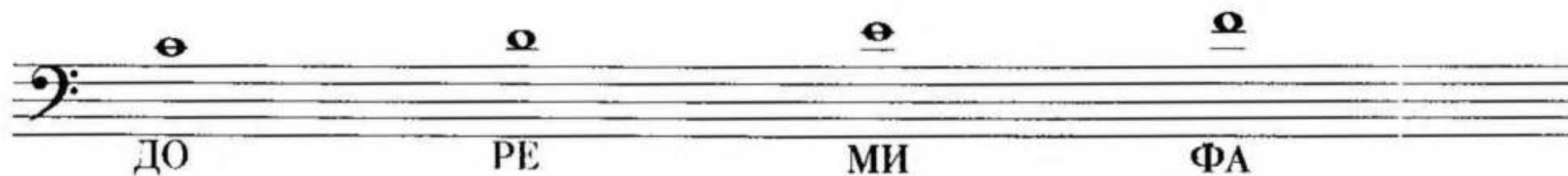


ИЗУЧЕНИЕ БАСОВОГО КЛЮЧА (КЛЮЧ "ФА")

На первом этапе обучения игры на фортепиано некоторым детям трудно дается изучение нот в басовом ключе (ключ "ФА"). Некоторые педагоги сразу дают оба ключа, но если ребенок мал, можно постепенно вводить ноты басового регистра. Сборник "СЕМЬ НОТ" написан в басовом ключе и охватывает диапазон звуков от первой октавы до субконтроктавы. До этого ученик уже знает ноты в скрипичном ключе, переиграл большое количество пьес и его руки свободны. Если левая рука не вполне свободна, можно начинать игру упражнений с приема нон легато (не связно). Темп игры не быстрый. Для лучшего усвоения названия нот обязательно говорить вслух. При игре следить за правильной посадкой и положением левой руки (кисть свободная, локоть приподнят, пальцы округлые и не прогибаются в первой фаланге). Желаю юному музыканту быстро освоить ноты в басовом ключе.

Ю. Литовко

ПЕРВАЯ ОКТАВА



МАЛАЯ ОКТАВА



БОЛЬШАЯ ОКТАВА



УПРАЖНЕНИЯ ДЛЯ ЛЕВОЙ РУКИ

Все упражнения играть, называя ноты вслух

1. Ноты ДО-РЕ-МИ первой октавы в басовом ключе.

Exercise 1 consists of seven staves of music in the bass clef, 4/4 time signature. The notes are DO, RE, MI in the first octave. The first staff starts with a triplet of four notes (DO, RE, MI, DO) marked '4(3)', followed by three measures of DO, RE, MI. The second staff has two measures of DO, RE, MI and two measures of DO, RE, MI. The third staff has one measure of DO, RE, MI and one measure of DO, RE, MI. The fourth staff has one measure of DO, RE, MI, DO, RE, MI, DO, RE, MI and one measure of DO, RE, MI. The fifth staff has one measure of DO, RE, MI, DO, RE, MI, DO, RE, MI and one measure of DO, RE, MI. The sixth staff has one measure of DO, RE, MI, DO, RE, MI, DO, RE, MI and one measure of DO, RE, MI. The seventh staff has one measure of DO, RE, MI, DO, RE, MI, DO, RE, MI and one measure of DO, RE, MI.

2.

Exercise 2 consists of three staves of music in the bass clef, 2/4 time signature. The notes are DO, RE, MI in the first octave. The first staff starts with a triplet of four notes (DO, RE, MI, DO) marked '4(3)', followed by seven measures of DO, RE, MI. The second staff has one measure of DO, RE, MI, DO, RE, MI and one measure of DO, RE, MI. The third staff has one measure of DO, RE, MI, DO, RE, MI and one measure of DO, RE, MI.

3. Ноты ДО-РЕ-МИ-ФА первой октавы в басовом ключе.

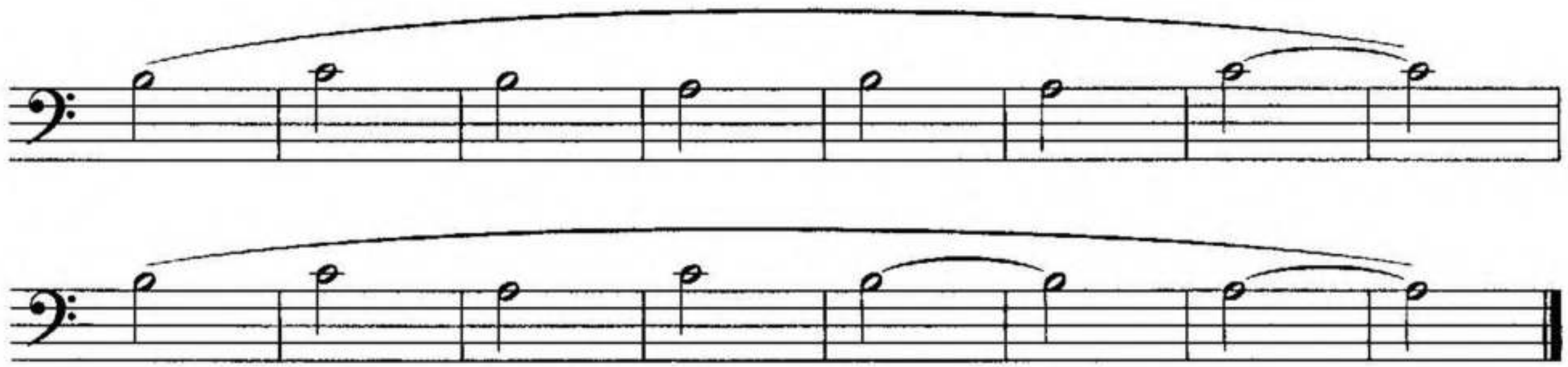
Exercise 3 consists of four staves of music in bass clef, 2/4 time. Each staff contains two phrases of notes with slurs and fingerings. The notes are D, E, F in the first octave. The fingerings are: 4, 3, 1, 2.

4. Ноты ДО-РЕ первой октавы и СИ малой октавы.

Exercise 4 consists of three staves of music in bass clef, 2/4 time. Each staff contains two phrases of notes with slurs and fingerings. The notes are D, E in the first octave and C in the lower octave. The fingering is 2.

5. Ноты ДО первой октавы и СИ-ЛЯ малой октавы.

Exercise 5 consists of two staves of music in bass clef, 2/4 time. Each staff contains two phrases of notes with slurs and fingerings. The notes are D in the first octave and C, G in the lower octave. The fingering is 1(2).



6.



7. Ноты ДО-РЕ первой октавы и ЛЯ-СИ малой октавы



8. Ноты ДО первой октавы и СИ-ЛЯ-СОЛЬ малой октавы

Exercise 8 consists of four staves of music in bass clef, 4/4 time signature. The notes are: C1, D1, E1, F1, G1. The first staff shows a whole note scale from C1 to G1 with a slur and finger number 1. The second staff shows a half-note scale from C1 to G1 with a slur and finger number 2. The third staff shows a whole note scale from C1 to G1 with a slur and finger number 4. The fourth staff shows a half-note scale from C1 to G1 with a slur.

9.

Exercise 9 consists of seven staves of music in bass clef, 4/4 time signature. The notes are: C1, D1, E1, F1, G1. The first staff shows a whole note scale from C1 to G1 with a slur and finger number 1. The second staff shows a half-note scale from C1 to G1 with a slur. The third staff shows a whole note scale from C1 to G1 with a slur. The fourth staff shows a half-note scale from C1 to G1 with a slur. The fifth staff shows a whole note scale from C1 to G1 with a slur. The sixth staff shows a half-note scale from C1 to G1 with a slur. The seventh staff shows a whole note scale from C1 to G1 with a slur.

10. Ноты СИ-ДО диез-РЕ

3

11. Ноты СИ-ДО диез-РЕ-МИ

4

12. Ноты ЛЯ-СИ-ДО

3(4)

15. НОТЫ ЛЯ-СИ-ДО-РЕ-МИ

Exercise 15 consists of four staves of music in bass clef, 2/4 time signature. The notes are: Staff 1: G2, A2, B2, C3, D3, E3, F3, G3; Staff 2: G2, A2, B2, C3, D3, E3, F3, G3; Staff 3: G2, A2, B2, C3, D3, E3, F3, G3; Staff 4: G2, A2, B2, C3, D3, E3, F3, G3. Fingerings are indicated by numbers 1-5 above the notes.

16.

Exercise 16 consists of two staves of music in bass clef, 2/4 time signature. The notes are: Staff 1: G2, A2, B2, C3, D3, E3, F3, G3; Staff 2: G2, A2, B2, C3, D3, E3, F3, G3. Fingerings are indicated by numbers 5 and 4 above the notes in the first staff, and 5 and 1 above the notes in the second staff.

17. НОТЫ СОЛЬ-ЛЯ-СИ бемоль

Exercise 17 consists of three staves of music in bass clef, 2/4 time signature. The notes are: Staff 1: G2, A2, Bb2, C3, D3, E3, Fb3, G3; Staff 2: G2, Ab2, Bb2, C3, D3, E3, Fb3, G3; Staff 3: G2, Ab2, Bb2, C3, D3, E3, Fb3, G3. Fingerings are indicated by a number 4 above the first note in the first staff. Flat symbols (b) are placed above the notes F3 and Bb2 in all three staves.

21. Ноты СОЛЬ-ЛЯ-СИ бемоль-ДО-РЕ

Exercise 21 is written in bass clef with a 2/4 time signature. It consists of three staves of music. The first staff begins with a bass clef and a 2/4 time signature. The notes are: G2 (fingering 5), A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4. The second staff continues with: D3, E3, F3, G3, A3, Bb3, C4, D4. The third staff continues with: E4, F4, G4, A4, Bb4, C5, D5. Slurs connect the notes across the staves. Fingerings are indicated as 5 for G2 and 2 for Bb3.

22. Ноты ФА-СОЛЬ-ЛЯ бемоль

Exercise 22 is written in bass clef with a 2/4 time signature. It consists of three staves of music. The first staff begins with a bass clef and a 2/4 time signature. The notes are: F2 (fingering 4), G2, Ab2, Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3. The second staff continues with: C4, D4, Eb4, F4, G4, Ab4, Bb4. The third staff continues with: C5, D5, Eb5, F5, G5, Ab5, Bb5. Slurs connect the notes across the staves. Fingering is indicated as 4 for F2.

23. Ноты ФА-СОЛЬ-ЛЯ-СИ бемоль

Exercise 23 is written in bass clef with a 2/4 time signature. It consists of three staves of music. The first staff begins with a bass clef, a key signature of one flat (Bb), and a 2/4 time signature. The notes are: F2 (fingering 5), G2, Ab2, Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3. The second staff continues with: C4, D4, Eb4, F4, G4, Ab4, Bb4. The third staff continues with: C5, D5, Eb5, F5, G5, Ab5, Bb5. Slurs connect the notes across the staves. Fingering is indicated as 5 for F2 and 2 for Bb3.

24. Ноты ФА-СОЛЬ-ЛЯ-СИ бемоль-ДО

Exercise 24, first system: Bass clef, 4/4 time signature, key signature of one flat (B-flat). The first staff contains five notes: F (5), G (4), A (3), B-flat (2), and C (1), all marked with fingerings. A slur covers the first two notes, and another slur covers the last two notes. The second and third staves continue the exercise with various note values and slurs.

25.

Exercise 25, first system: Bass clef, 4/4 time signature, key signature of one flat (B-flat). The first staff contains five notes: F (5), G (3), A (4), B-flat (2), and C, all marked with fingerings. A slur covers the first two notes, and another slur covers the last two notes. The second and third staves continue the exercise with various note values and slurs.

26.

Exercise 26, first system: Bass clef, 4/4 time signature, key signature of one flat (B-flat). The first staff contains five notes: F (5), G, A, B-flat, and C, all marked with fingerings. A slur covers the first two notes, and another slur covers the last two notes. The second and third staves continue the exercise with various note values and slurs.

27. Ноты МИ-ФА диез-СОЛЬ

30.

Exercise 30 is a bass clef piece in 4/4 time, key of D major. It consists of five staves of music. The first staff begins with a finger number '5' above the first note. The piece features a series of eighth notes and quarter notes, with long slurs spanning across multiple measures. The notes are: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5.

31.

Exercise 31 is a bass clef piece in 4/4 time, key of D major. It consists of three staves of music. The first staff begins with a finger number '5' above the first note. The piece features a series of eighth notes and quarter notes, with long slurs spanning across multiple measures. The notes are: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5.

32. Ноты РЕ-МИ-ФА диез

Exercise 32 is a bass clef piece in 2/4 time, key of D major. It consists of two staves of music. The first staff begins with a finger number '4' above the first note. The piece features a series of eighth notes and quarter notes, with long slurs spanning across multiple measures. The notes are: D2, E2, F#2, G2, A2, B2, C#3, D3, E3, F#3, G3, A3, B3, C#4, D4, E4, F#4, G4, A4, B4, C#5, D5.

38.

Exercise 38 consists of four staves of bass clef music in 2/4 time. The first staff begins with a '4' above the first note. The second staff concludes with a 'V' above the final note. Each staff contains a sequence of notes connected by a slur.

39. НОТЫ ДО-РЕ-МИ-ФА-СОЛЬ

Exercise 39 consists of four staves of bass clef music in 4/4 time. The first staff has a '5' above the first note and a '3' above the first note of the second measure. Each staff contains a sequence of notes connected by a slur.

40

Exercise 40 consists of four staves of music in bass clef, 4/4 time. The first staff begins with a slur over a descending eighth-note scale starting on G2, with a fingering of 5 above the first note. The second staff continues the scale. The third staff features a repeat sign at the beginning and a slur over the notes. The fourth staff concludes the exercise with a double bar line.

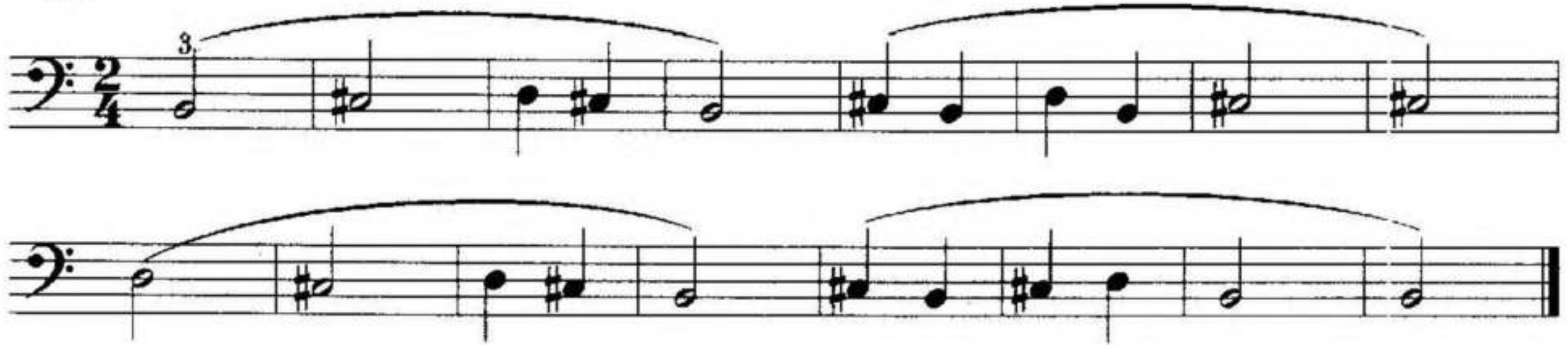
41.

Exercise 41 consists of four staves of music in bass clef, 2/4 time. The first staff begins with a slur over a descending eighth-note scale starting on G2, with a fingering of 5 above the first note. The second staff continues the scale with a slur and a fingering of 4 above the first note. The third staff continues with a slur and a fingering of 5 above the first note. The fourth staff concludes the exercise with a double bar line.

42. Ноты СИ большой октавы, ДО диез-РЕ малой октавы

Exercise 42 consists of two staves of music in bass clef, 2/4 time. The first staff begins with a slur over a descending eighth-note scale starting on G2, with a fingering of 3 above the first note. The second staff continues the scale with a slur and a fingering of 2 above the first note. The exercise concludes with a double bar line.

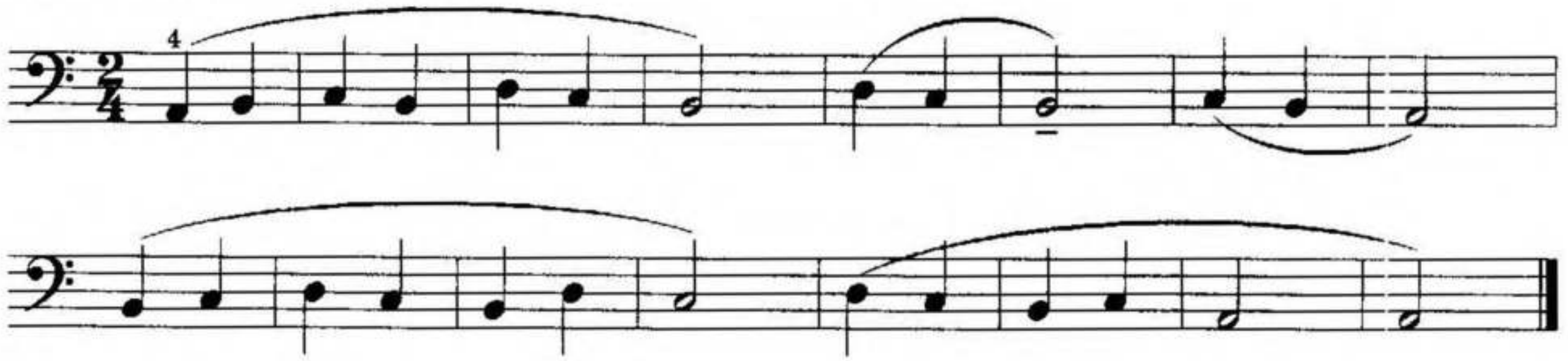
43.



44. Ноты СИ большой октавы, ДО диэз-РЕ-МИ малой октавы

45. Ноты ЛЯ-СИ большой октавы, ДО малой октавы

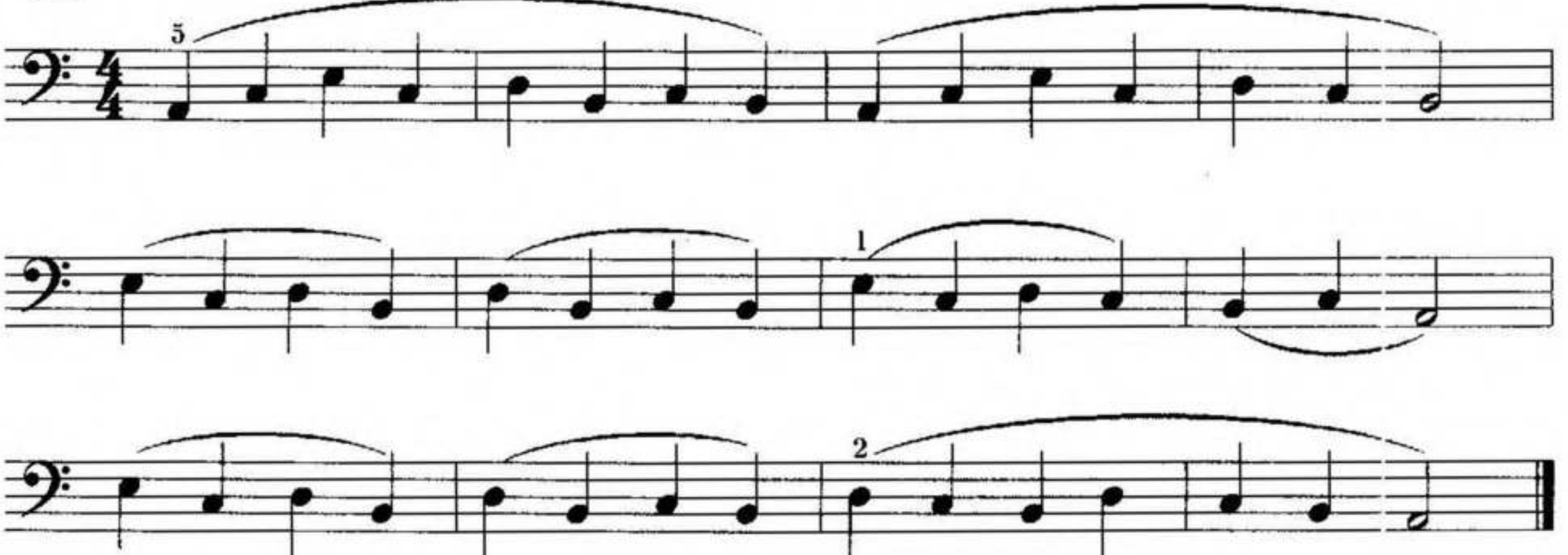
46. Ноты ЛЯ-СИ-ДО-РЕ



47. Ноты ЛЯ-СИ-ДО-РЕ-МИ



48.



55. Ноты ФА-СОЛЬ-ЛЯ-СИ бемоль большой октавы

First system of musical notation for exercise 55. It consists of two staves in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in the upper register. The first staff begins with a finger number '5' above the first note. The melody consists of quarter notes, with pairs of notes (F and G, G and A, A and B-flat, B-flat and C) beamed together and connected by a slur.

56. Ноты ФА-СОЛЬ-ЛЯ-СИ бемоль-ДО

First system of musical notation for exercise 56. It consists of two staves in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in the upper register. The first staff begins with a finger number '5' above the first note. The melody consists of quarter notes, with pairs of notes (F and G, G and A, A and B-flat, B-flat and C) beamed together and connected by a slur.

Second system of musical notation for exercise 56, consisting of two staves in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody continues from the first system, with pairs of notes (F and G, G and A, A and B-flat, B-flat and C) beamed together and connected by a slur.

Third system of musical notation for exercise 56, consisting of two staves in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody continues from the previous systems, with pairs of notes (F and G, G and A, A and B-flat, B-flat and C) beamed together and connected by a slur.

57.

First system of musical notation for exercise 57. It consists of two staves in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written in the upper register. The first staff begins with finger numbers '5', '3', and '1' above the first three notes. The melody consists of quarter notes, with pairs of notes (F and G, G and A, A and B-flat, B-flat and C) beamed together and connected by a slur.

Second system of musical notation for exercise 57, consisting of two staves in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The melody continues from the first system, with pairs of notes (F and G, G and A, A and B-flat, B-flat and C) beamed together and connected by a slur.

58. Ноты МИ-ФА диез-СОЛЬ большой октавы

Упражнения от ноты ДО большой октавы

65. Ноты ДО-РЕ-МИ

66. Ноты ДО-РЕ-МИ-ФА

67. Ноты ДО-РЕ-МИ-ФА-СОЛЬ