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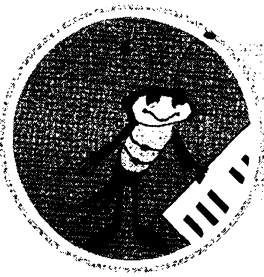

О. Ю. Лежнева

Практическая работа на уроках сольфеджио

Диктант
Слуховой анализ

Допущено Министерством культуры Российской Федерации в качестве учебного пособия для учащихся 1–8 классов детских музыкальных школ и детских школ искусств

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Учебное пособие включает одноголосные письменные, устные и ритмические диктанты, творческие задания на досочинение мелодий, интервальные и аккордовые последовательности.

Пособие адресовано педагогам, учащимся 1–8 классов детских музыкальных школ, школ искусств, хоровых студий.

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ОТ АВТОРА-СОСТАВИТЕЛЯ

Настоящий сборник создан при содействии и по инициативе Методического кабинета по учебным заведениям искусств и культуры г. Москвы и является методическим пособием для работы преподавателя в классе сольфеджио.

Представленные музыкальные примеры возникли в педагогической практике, ориентированы на действующую программу по сольфеджио, рассчитаны на работу с учащимися, имеющими различный уровень способностей и слуховой подготовки. Использование материала данного пособия позволит педагогу применить дифференцированный подход в учебном процессе.

Пособие включает авторский материал составителя, а также — московских педагогов, не одно десятилетие успешно работающих в классе сольфеджио: Е. М. Золиной и Н. П. Козловой (V и VI разделы), М. А. Липатовой (I раздел), В. И. Сорокиной (II раздел), С. Г. Озерской (III и IV разделы).

Сочетание методической целесообразности, конкретности учебной задачи с внутренней логикой и живым интонационным содержанием — вот принципы, которые лежат в основе представленного материала.

Пособие состоит из шести разделов: первые четыре посвящены формам работы, связанным с музыкальным диктантом, два последних раздела включают последовательности интервалов и аккордов для слухового анализа.

Раздел I. Одноголосные диктанты

Как известно, музыкальный диктант является одной из важнейших составных частей курса сольфеджио. Он в значительной степени определяет уровень музыкально-слухового развития ученика. Процессу записи музыкального диктанта, состоящему из триады «слышу — понимаю — записываю», нужно и можно научить. Но, прежде чем приступить непосредственно к записи диктанта, педагог должен быть уверен, что учащиеся готовы к этой работе — их мышление, память, внутренний слух достигли определенного уровня развития, они накопили некоторые навыки в других формах работы на сольфеджио, таких как интонационные и ритмические упражнения, чтение с листа, пение по нотам, анализ на слух.

Работа над диктантом проходит в классе, на уроке, поэтому очень важна в данном случае направляющая роль педагога, его помощь в процессе написания мелодии, в воспитании правильной самооценки учащегося.

Основной принцип записи диктанта — это воспроизведение по памяти. Стенографический способ необходимо свести до минимума, а в младших классах исключить совсем.

Замечательный педагог-сольфеджист и музыкант Елена Васильевна Давыдова писала, что «в методике диктанта следует исходить с самого начала из того, что звуковысотные и метроритмические соотношения неотделимы друг от друга, и только в их единстве образуется логика и смысл мелодии»[1]. Поэтому в предварительном разборе диктанта, перед его записью, необходимо проанализировать:

1) структуру музыкального построения — мотивы, фразы, предложения;

2) ладо-тональное развитие;

3) формообразующие элементы — повторность, ее характер, наличие секвенций и их особенности, каденции и т. д.;

4) метро-ритмические особенности;

5) линеарное строение мелодии — опорные звуки, яркие запоминающиеся скачки, отдельные интонационные обороты;

6) основу гармонического развития — наличие скрытых аккордов и т. д.

Анализ, проделанный коллективно, в классе перед записью, а затем, желательно, и каждым учеником в отдельности, поможет освоить целостную запись музыкального диктанта.

Раздел II. Устные диктанты

Этот вид работы в классе сольфеджио часто незаслуженно бывает забыт. Тем не менее именно устный диктант очень хорошо развивает быстроту реакции, концентрацию внимания, способность быстро «схватывать» и запоминать небольшие фрагменты, в которые включены самые важные интонационные трудности.

Устные диктанты удобны в работе. Занимаясь в классе, учащиеся могут повторить мелодии голосом или за фортепиано, просольфеджировать их, просольмизировать или спеть на какой-либо слог. Авторам пособия хотелось бы, чтобы эта форма работы нашла свое место как в младших, так и в старших классах, являясь часто заменой развернутого письменного диктанта, или использовалась наряду с ним. Материал, представленный в этом разделе, расположен по принципу: «от простого к сложному» и соответствует прохождению основных теоретических тем курса сольфеджио в ДМШ.

[1] *Давыдова Е. В.* Методика преподавания сольфеджио. — М., 1986. С. 136.

Раздел III. Ритмические диктанты

Диктанты подобного рода обычно имеют вспомогательное значение, однако частое применение этой формы на уроке сольфеджио дает возможность педагогу успешно развить и закрепить «ритмическую составляющую» музыкального слуха ученика.

Ритмические диктанты целесообразно использовать тогда, когда необходимо освоить новый ритмический рисунок или требуется более тщательная проработка соединения сложных ритмических фигур. Хорошие результаты дает систематическое написание таких диктантов в младших классах. При этом надо помнить, что лучше не отстукивать ритм, а проигрывать мелодию на фортепиано, а учащиеся будут записывать ритмический рисунок.

Раздел IV. Досочинение мелодий

В этом разделе помещен материал, работа над которым поможет учащемуся освоить целостность музыкального фрагмента, а также, проявив творческие способности, закончить мелодию на основе предложенного ритмического рисунка. Данный вид работы удобен в классе и для домашнего задания. Помещенные в разделе примеры педагог может использовать как для индивидуального творчества, так и для коллективного, что позволит сравнить работы учащихся, выбрать лучшие варианты.

Как известно, важнейшей составляющей музыкального синтаксиса является форма периода. Именно на основе периода у учащегося формируется представление о том, как излагается музыкальная мысль, из каких элементов она складывается. Исходя из этого, в данный раздел включены небольшие мелодические фрагменты, требующие досочинения в форме периода или в какой-либо другой, более сложной, форме (по желанию учащегося или педагога). Подобные упражнения в классе сольфеджио носят как вспомогательный характер, помогая освоить написание диктанта в форме периода, так и способствуют развитию творческих способностей. Для более четкого осознания творческой задачи в раздел внесены обозначения темпа и характера мелодии.

Раздел V. Интервальные последовательности

Анализ на слух в курсе сольфеджио — одна из важнейших форм работы. Прохождение любой темы в теоретическом плане или формирование определенных практических навыков должно начинаться с яркого, запоминающегося показа музыкального фрагмента, который затем анализируется на слух. Проводится целостный анализ всех элементов музыкального языка фрагмента в их взаимосвязи и анализ и усвоение отдельных элементов музыкальной речи. Одним из таких элементов являются интервалы.

В данный раздел помещены интервальные последовательности. Они расположены в порядке усложнения материала и могут быть использованы не только в классе, на уроке, но и в качестве домашнего задания — для сольфеджирования, исполнения на фортепиано, транспонирования.

Раздел VI. Аккордовые последовательности

Воспитание гармонического слуха у учащегося необходимо начинать с младших классов, постепенно накапливая слуховые впечатления.

Расположение тем в данном разделе сборника соответствует обычному плану работы над аккордами в ДМШ. Так, сначала осваиваются последовательности с тоническим трезвучием и его обращениями, субдоминантовым и доминантовым трезвучиями. Далее в прохождение материала постепенно включаются более сложные гармонии и их сочетания. Все последовательности оформлены метроритмически, звучат как полноценное многоголосие, что поможет развивать у учащихся не только ощущение фонизма и функциональных связей, но и художественно оправданного голосоведения.

Работа с методическим пособием будет способствовать решению основных задач курса сольфеджио: развивать музыкальную память, внимание, мелодический и гармонический слух, творческие способности учащихся.

Составитель пособия выражает глубокую признательность сотрудникам Методического кабинета по учебным заведениям искусств и культуры г. Москвы и лично его директору Алине Семеновне Цодоковой за многолетнюю творческую поддержку. Особая благодарность Ирине Ефимовне Домогацкой, без которой издание не смогло бы осуществиться.

Раздел I

ОДНОГОЛОСНЫЕ ДИКТАНТЫ

• 1 КЛАСС •

Тональности До мажор, Ре мажор, Соль мажор, Фа мажор. Размеры $\frac{2}{4}$ и $\frac{3}{4}$.

Ритмические группы с ♩, ♫, 𝅗𝅥, 𝅗𝅥.. Поступенное движение, опевание устойчивых звуков, движение мелодии по звукам тонического трезвучия

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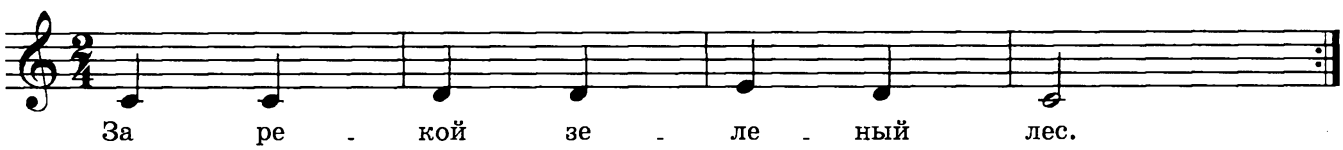

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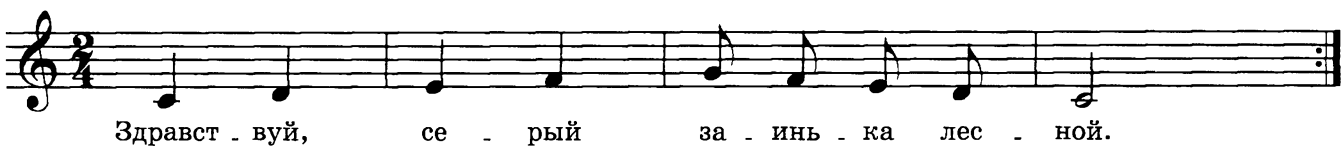

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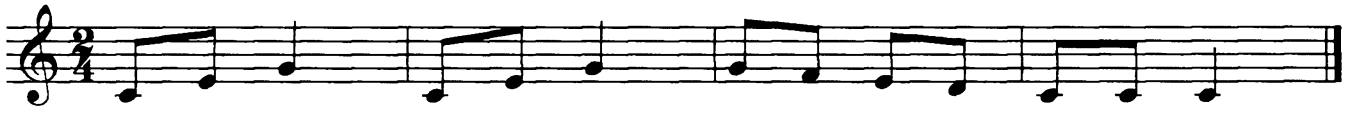

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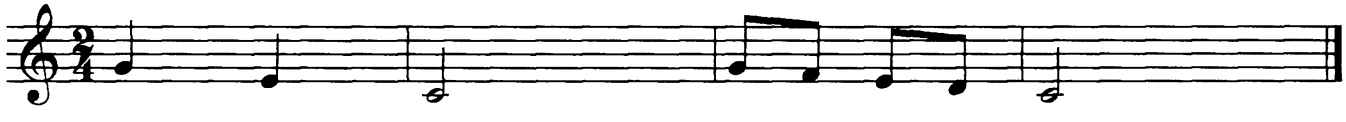

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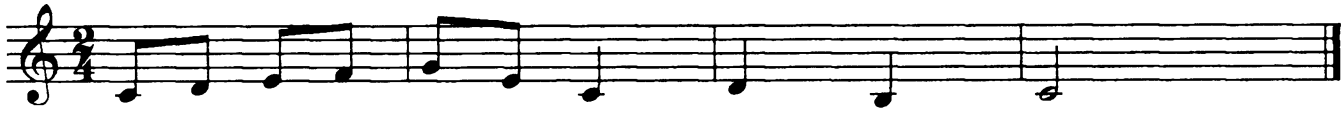

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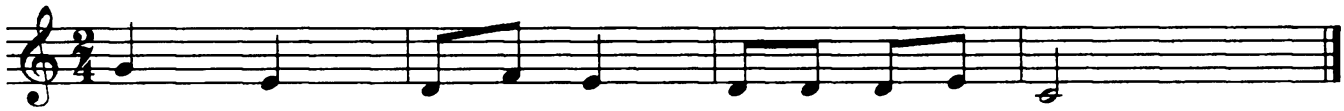

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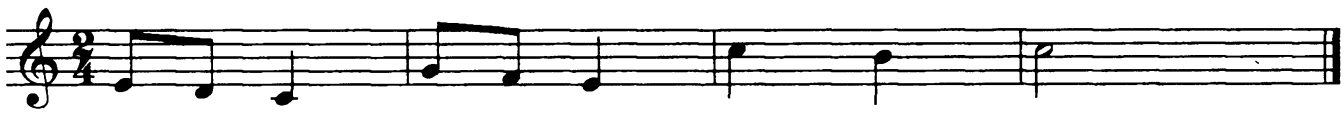

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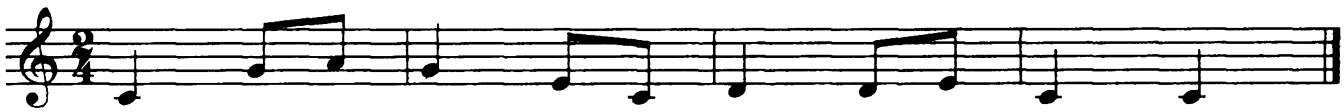

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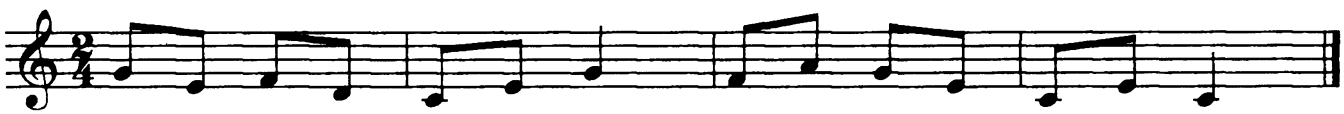

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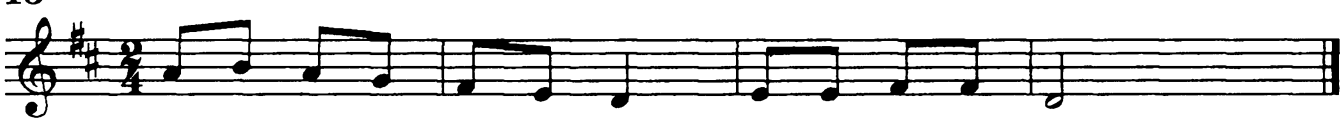

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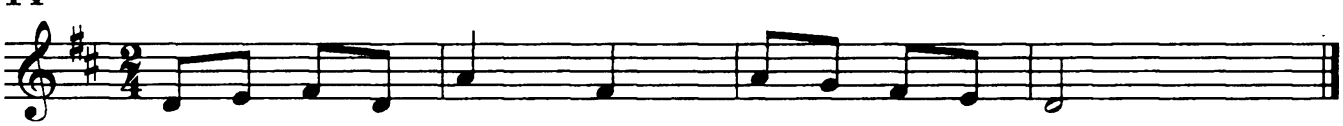

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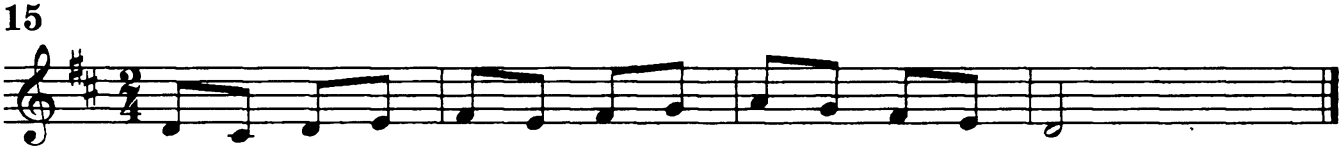

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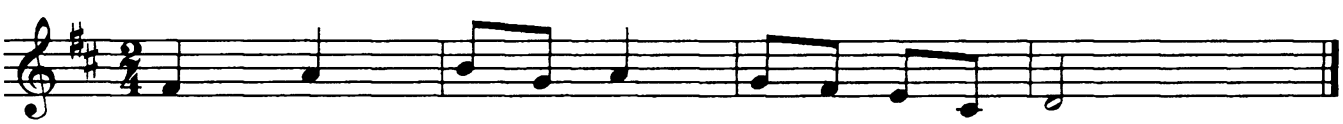

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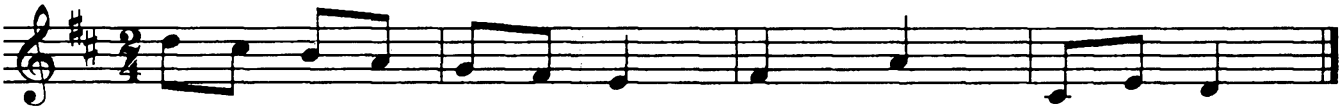

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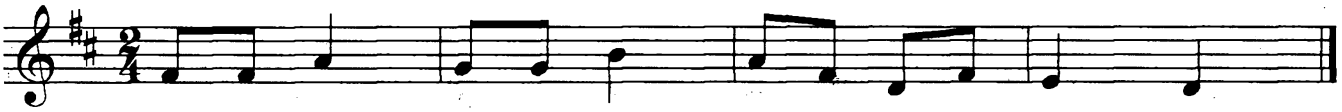

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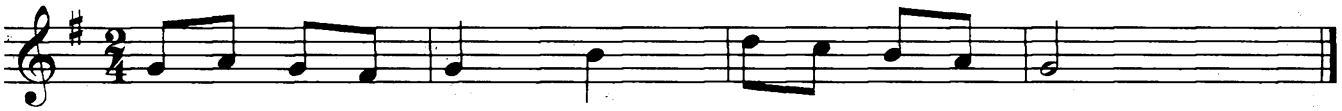

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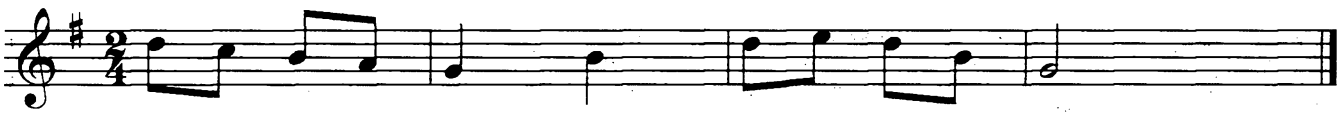

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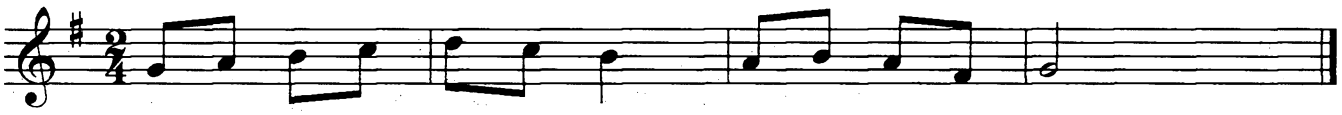

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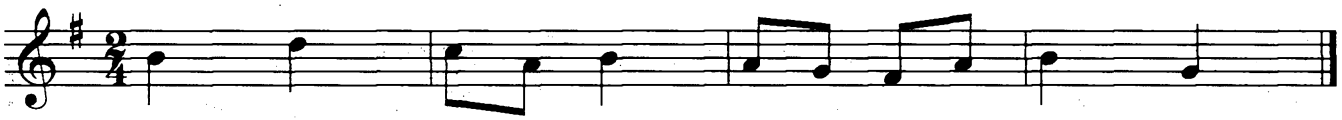

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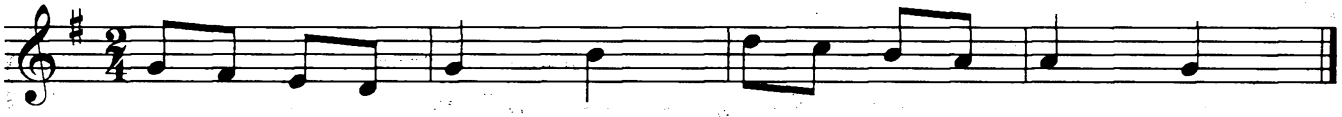

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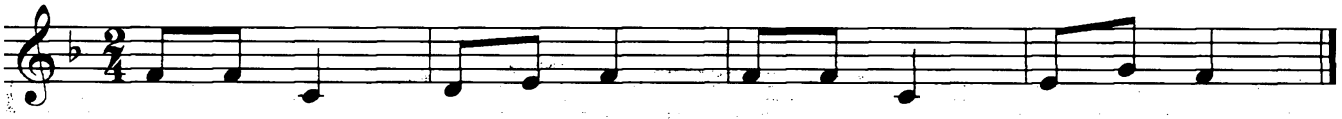

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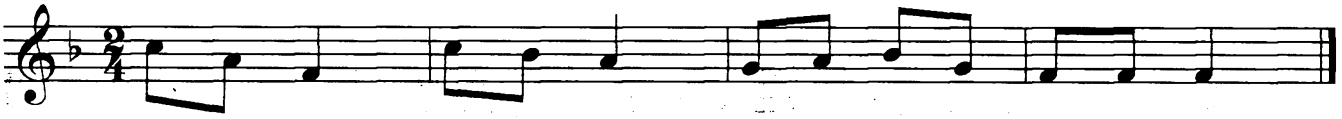

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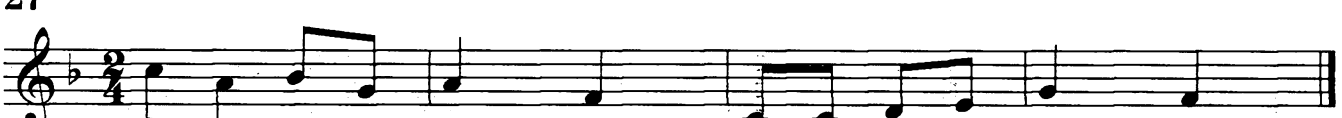

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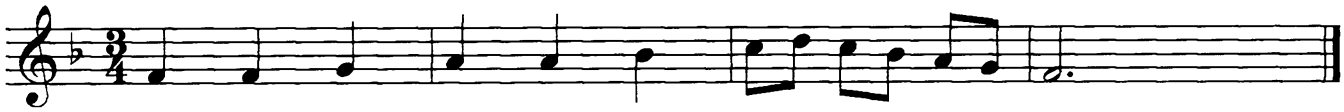

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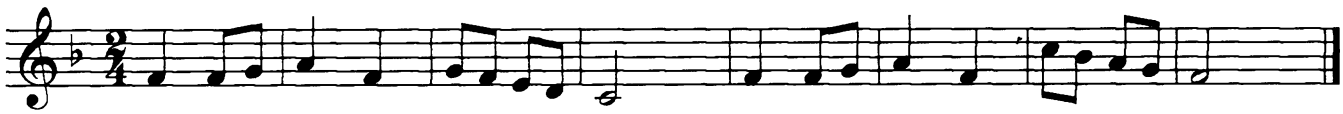

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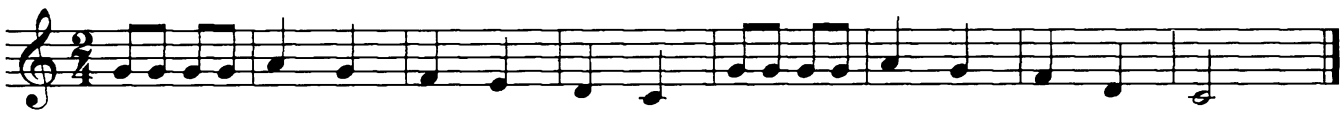

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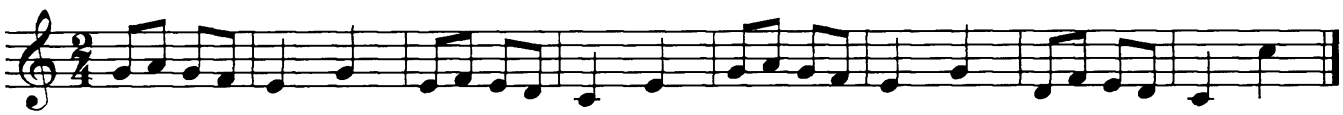

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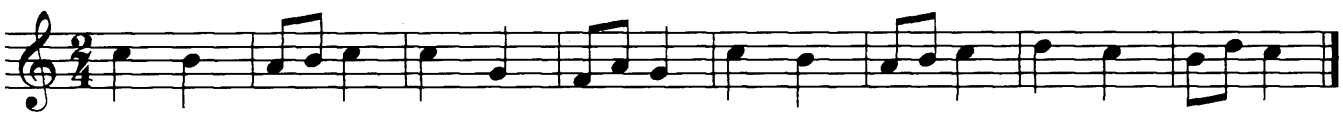

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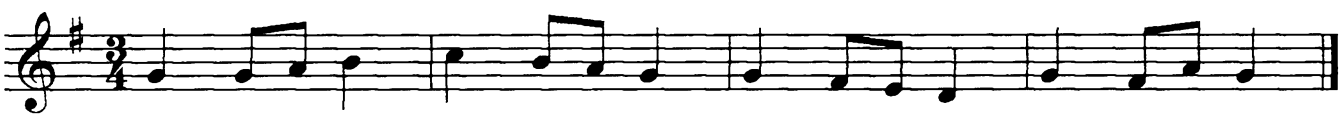

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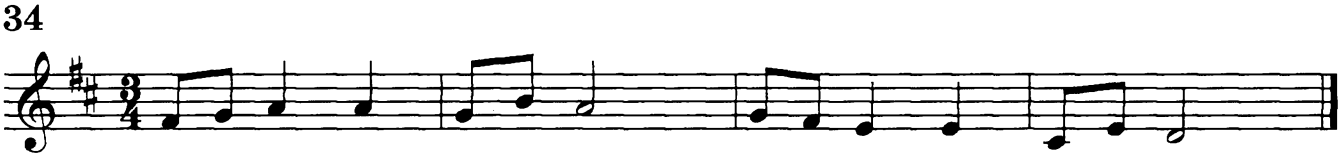

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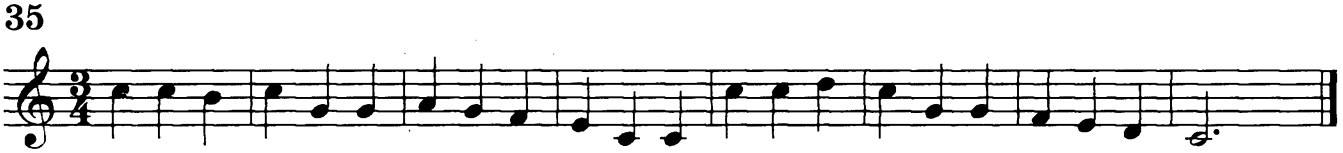

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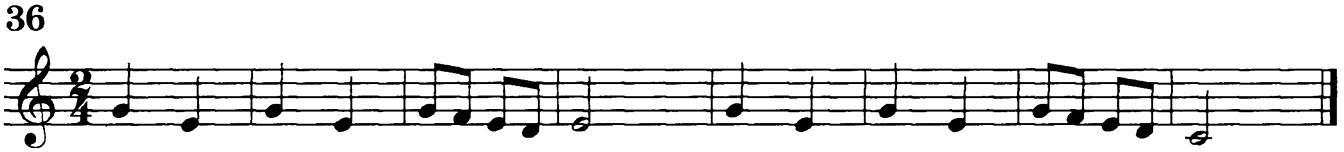

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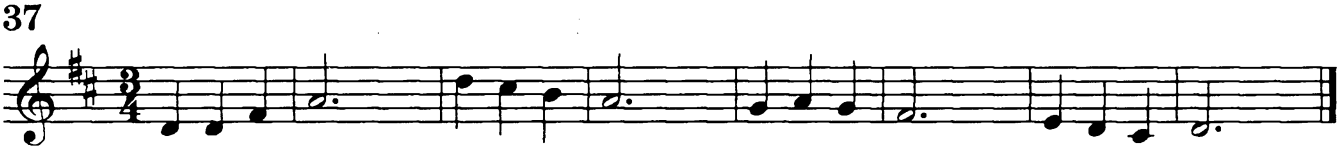


• 2 КЛАСС •

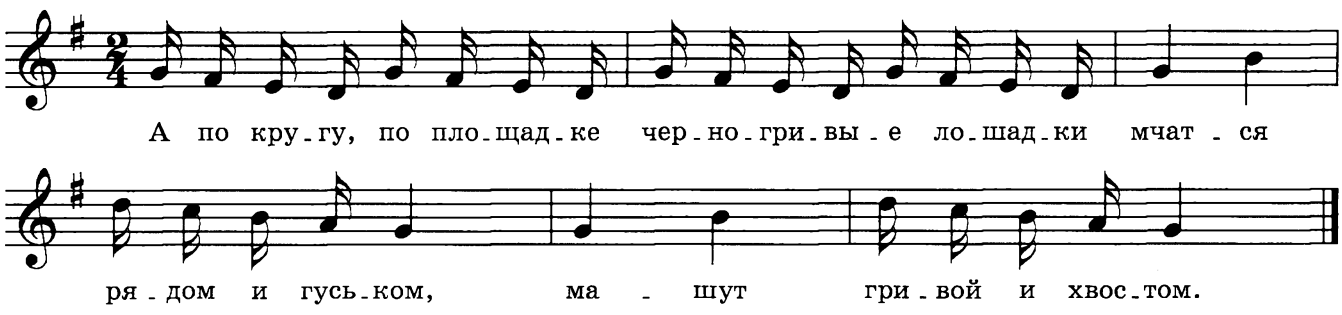
Параллельные тональности до двух знаков при ключе.

Размер $\frac{4}{4}$ (𝄴). Ритмические группы: ♩. ♪, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯.

Затакт. Виды минора.

Скачки на терцию, кварту и квинту

38



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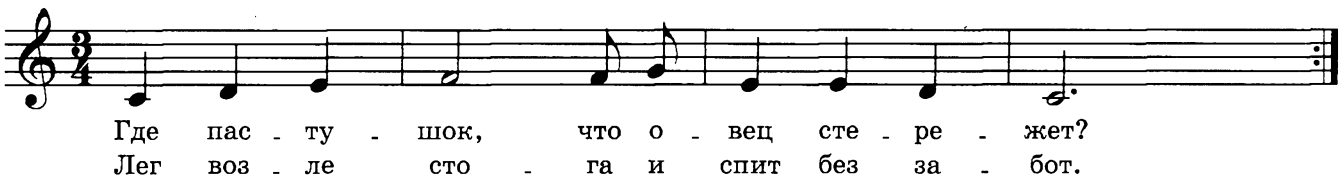

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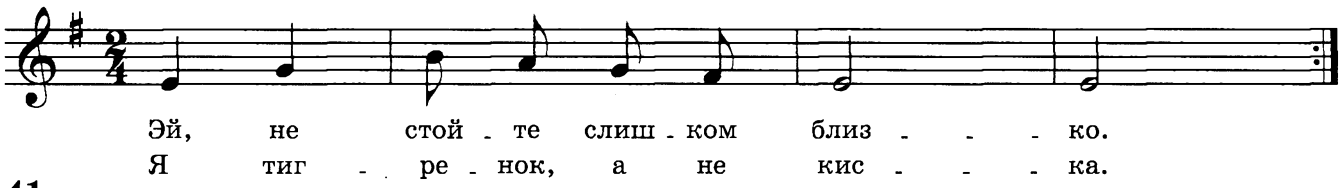

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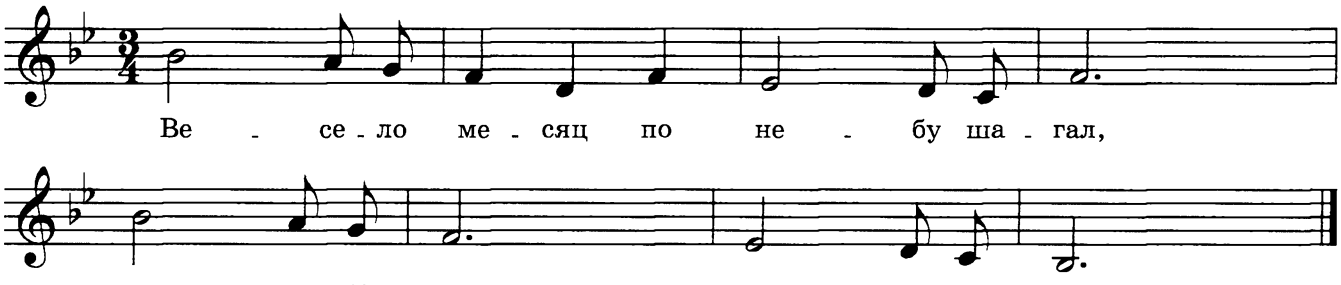

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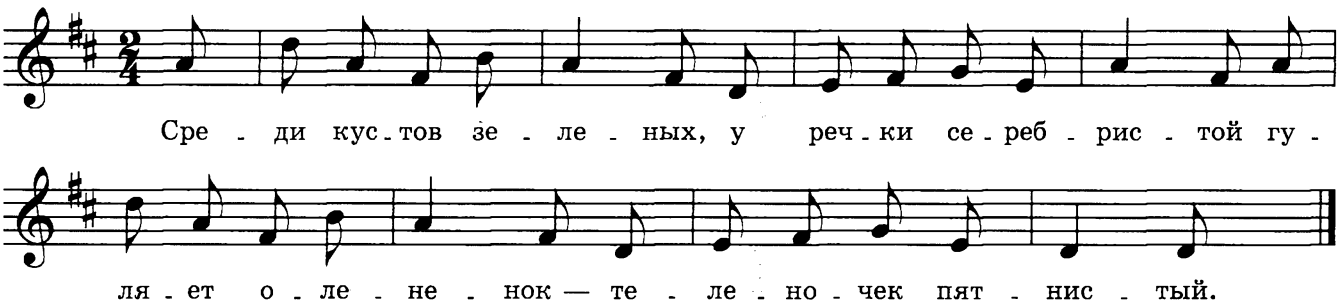

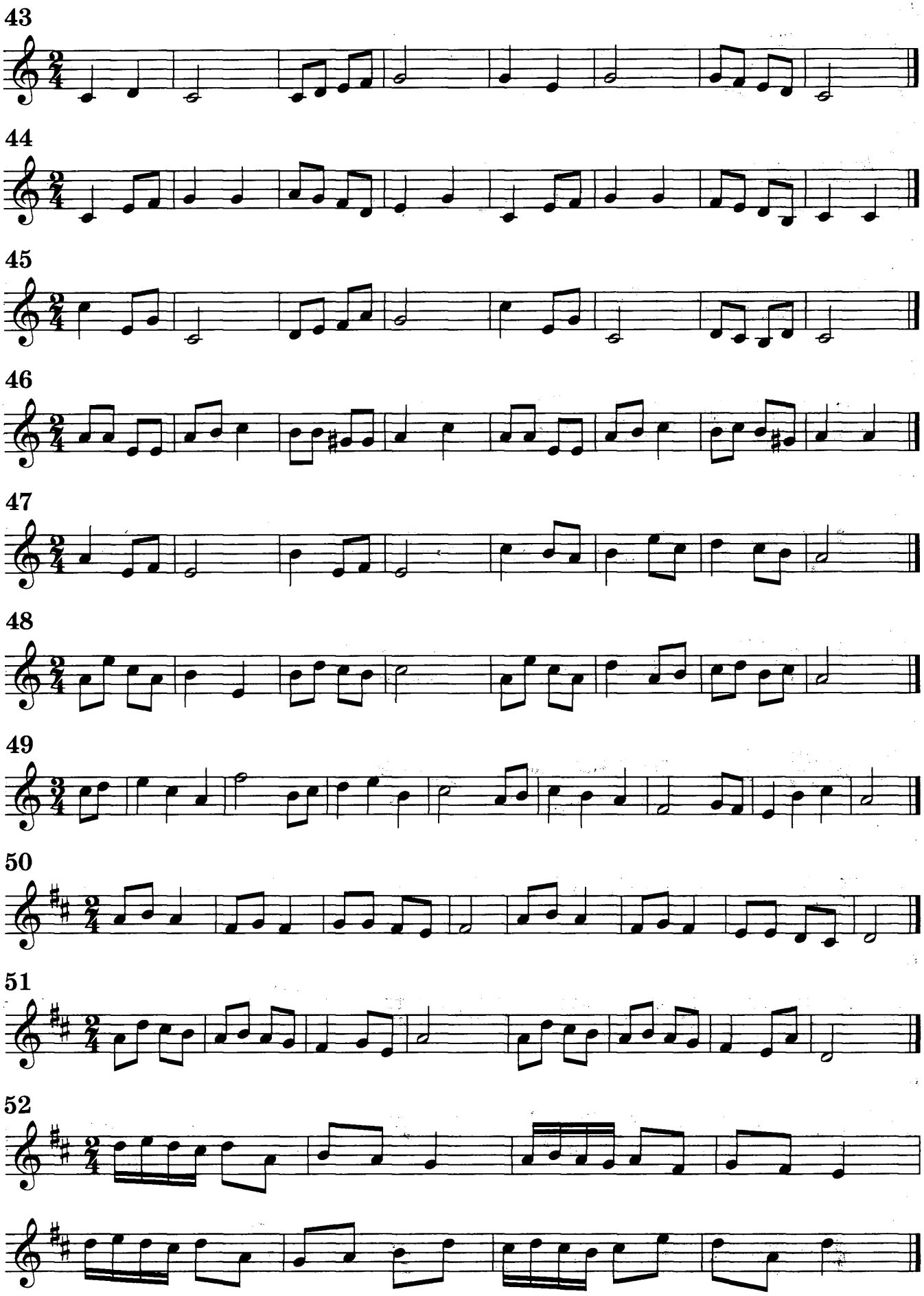
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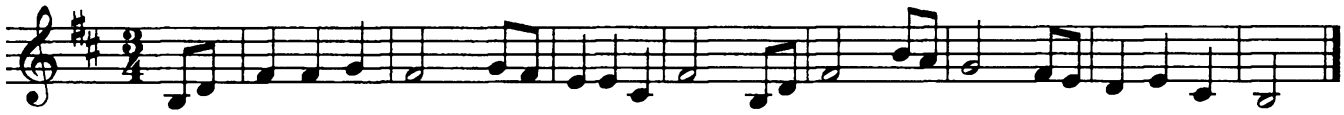

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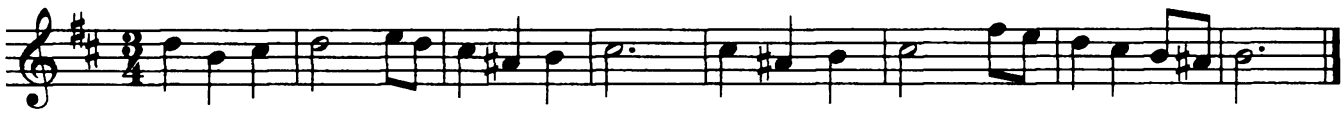

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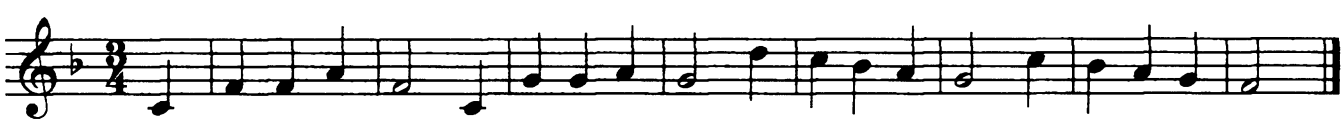

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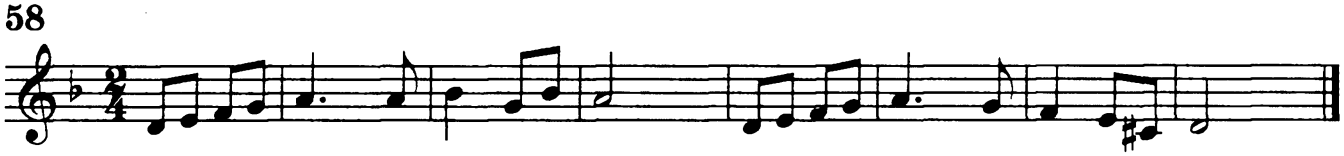

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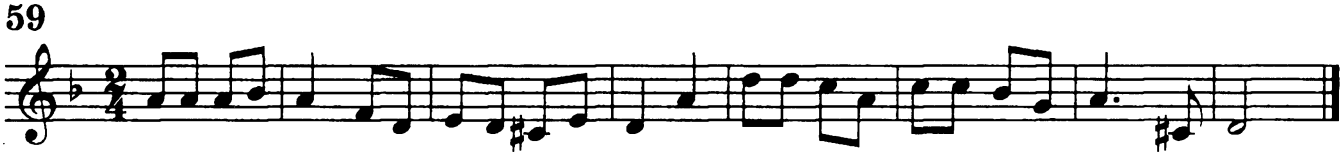

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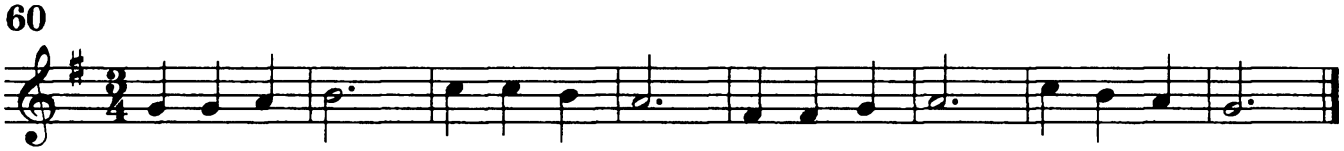

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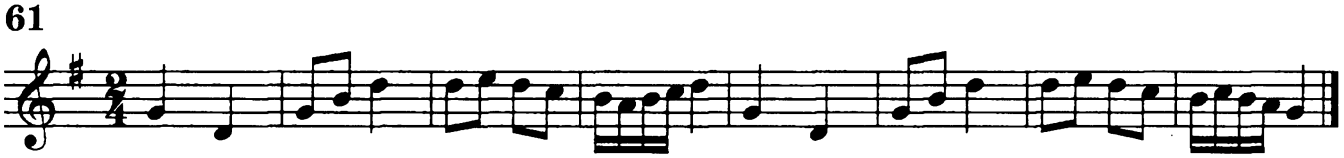

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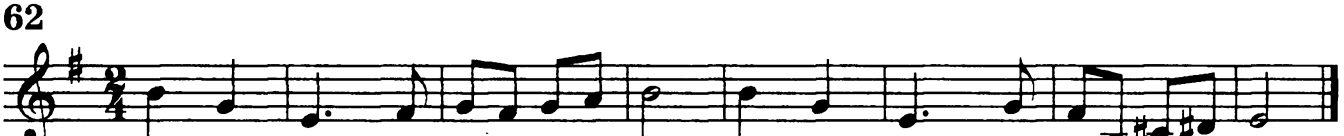

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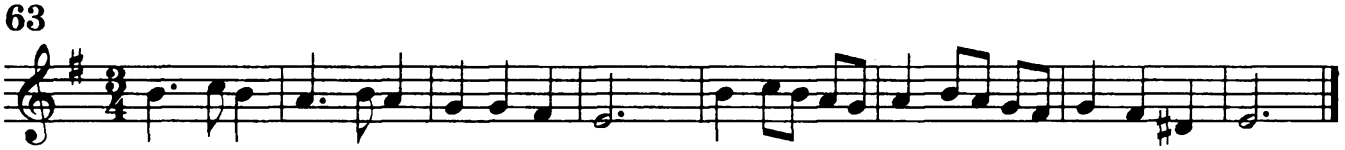

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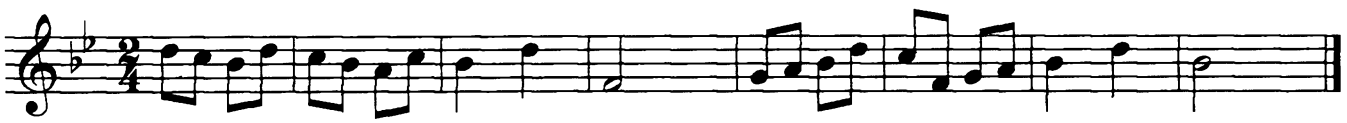

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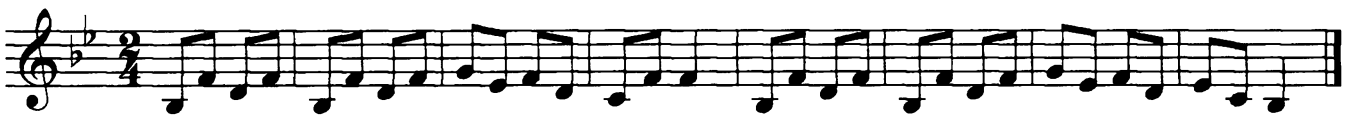

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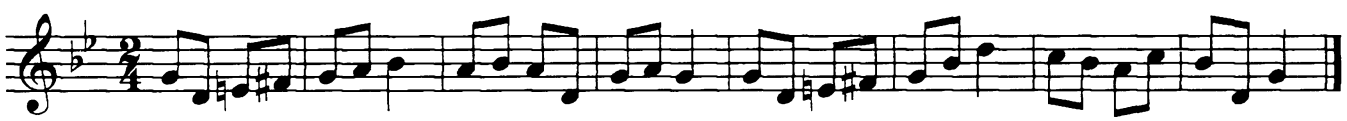

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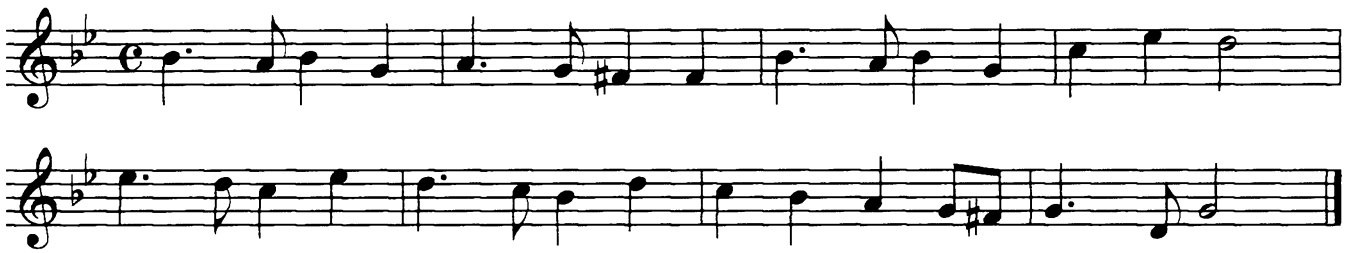

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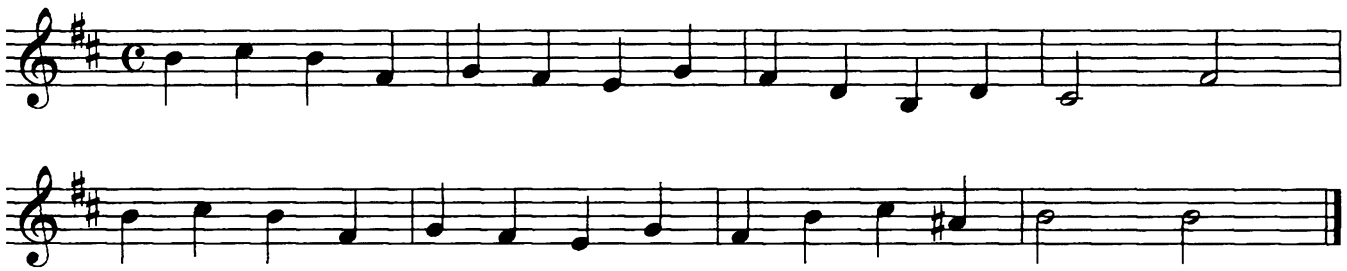

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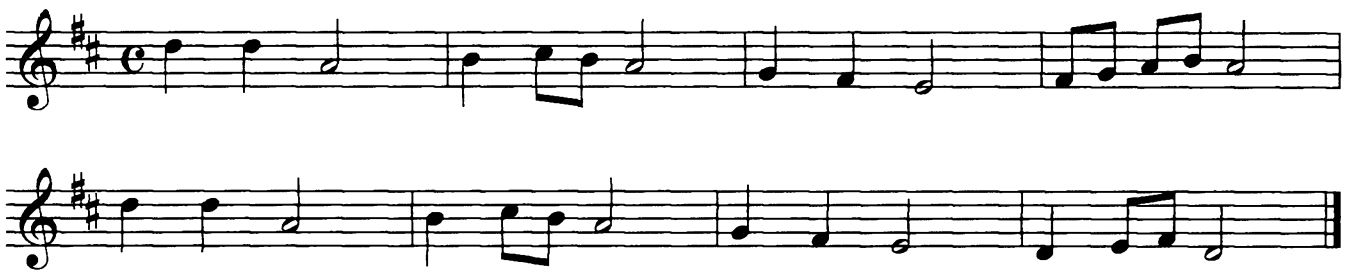

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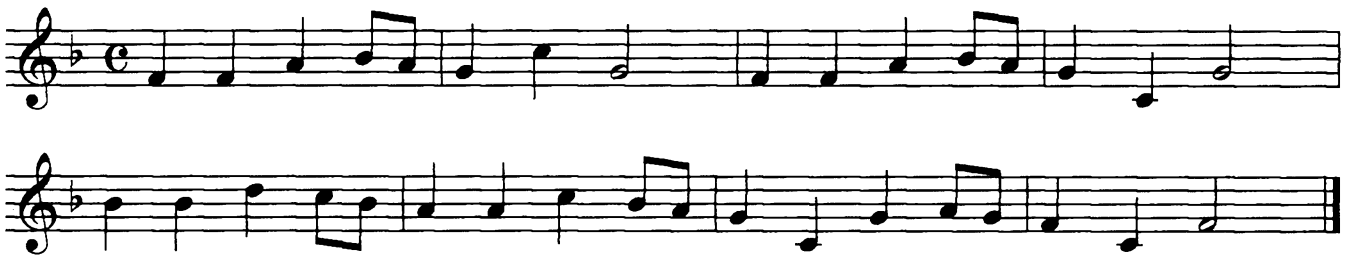
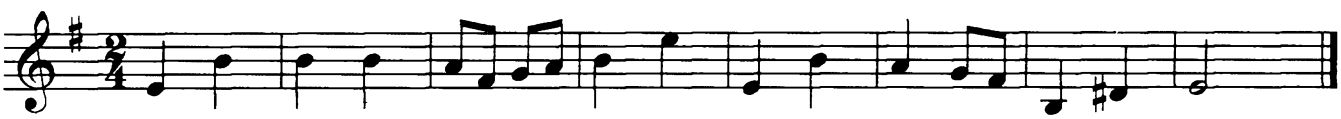


• 3 КЛАСС •

Тональности до трех знаков при ключе.
Ритмические группы: , .
Скачки на сексту и октаву.
Движение мелодии по звукам тонического трезвучия и его обращений

71



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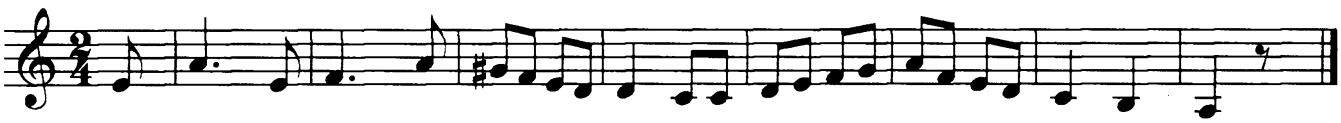

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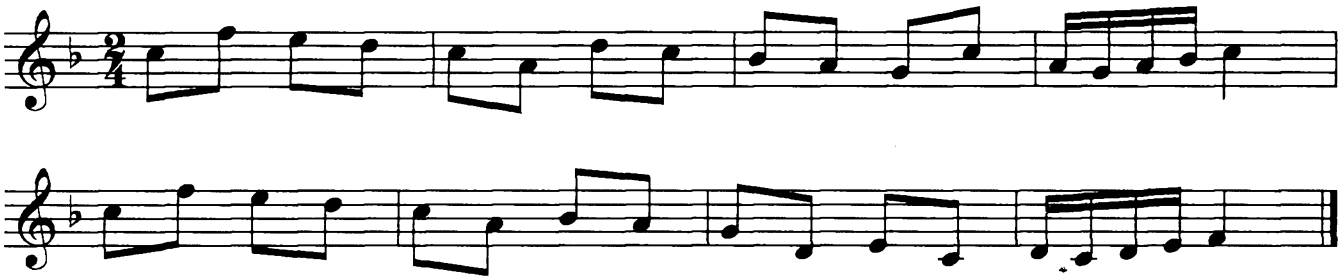

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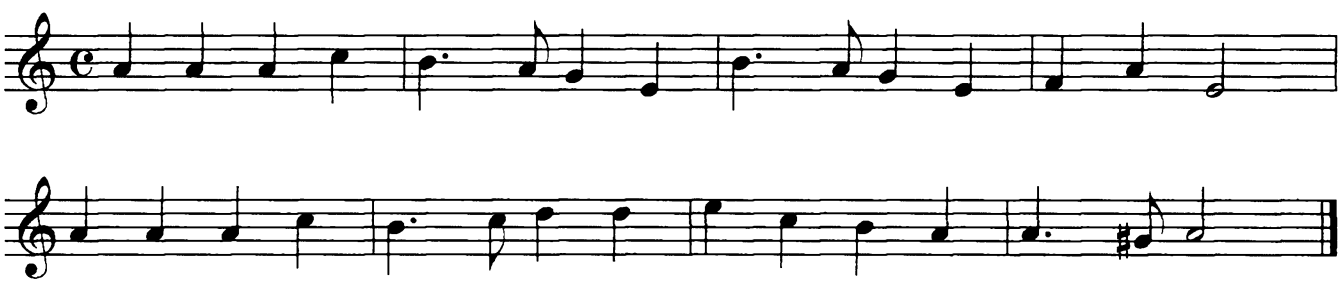

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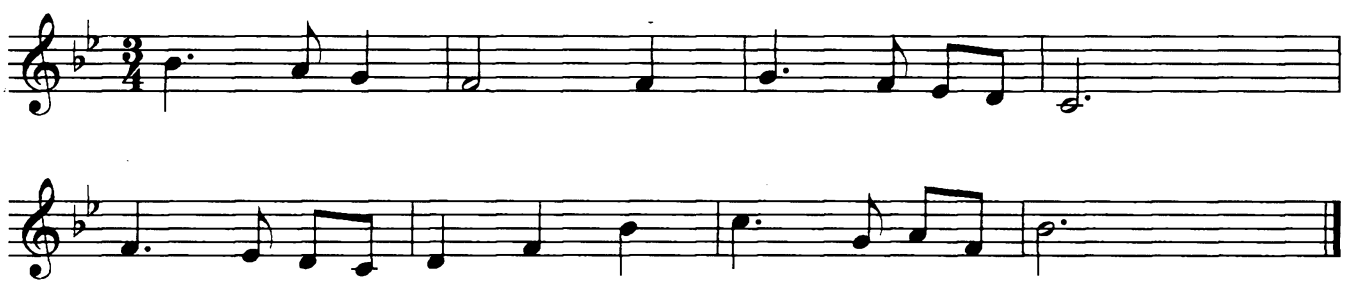

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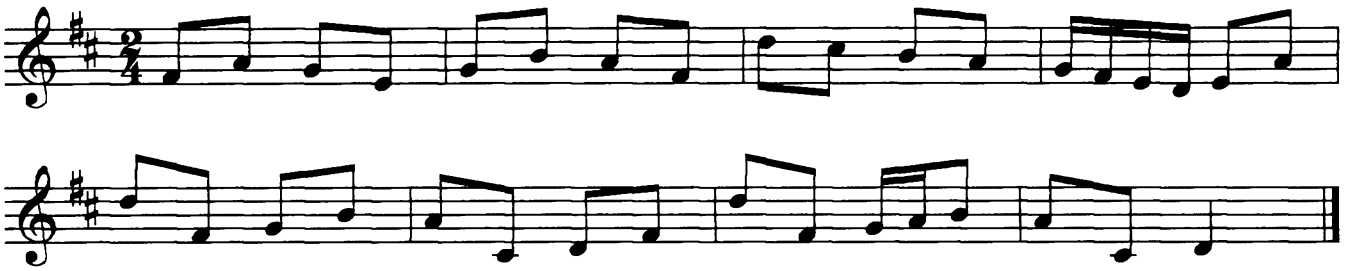

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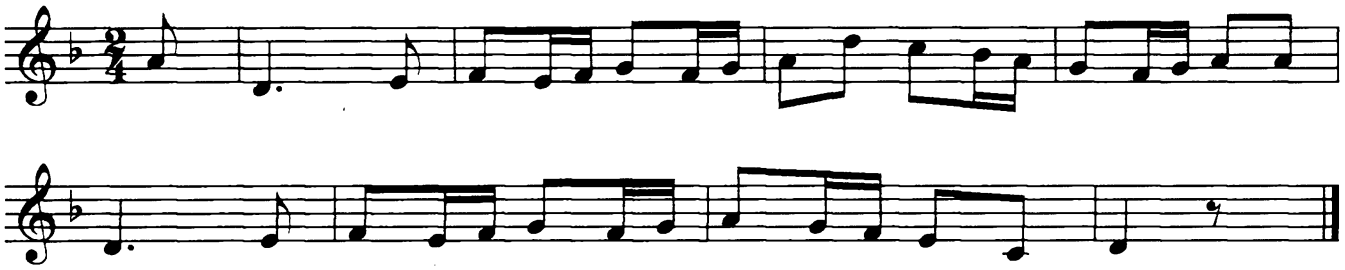

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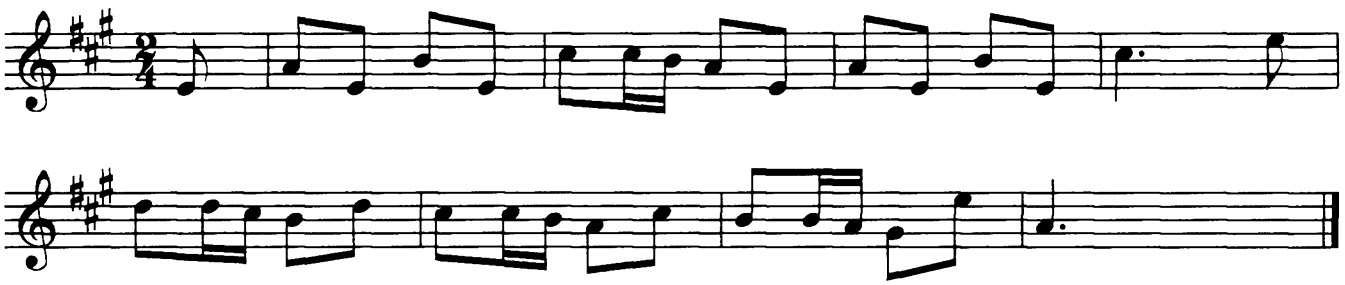

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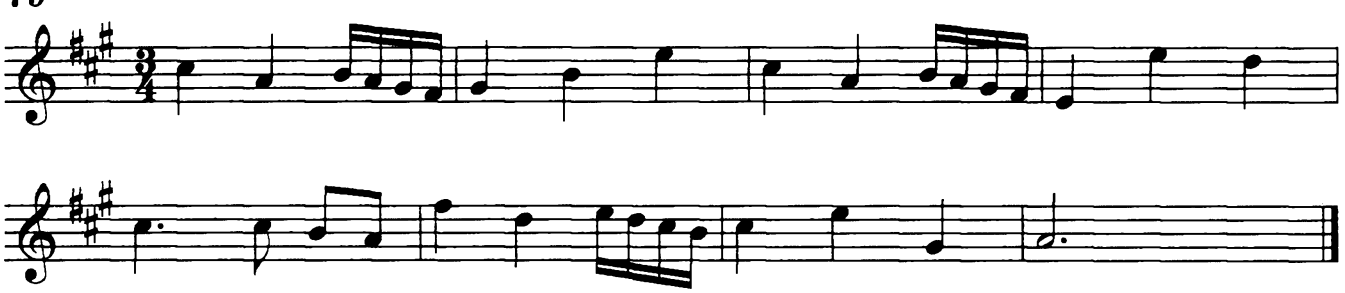

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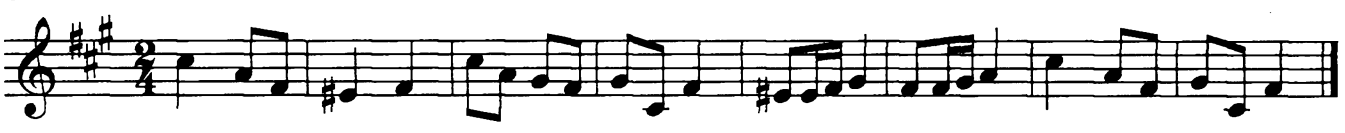

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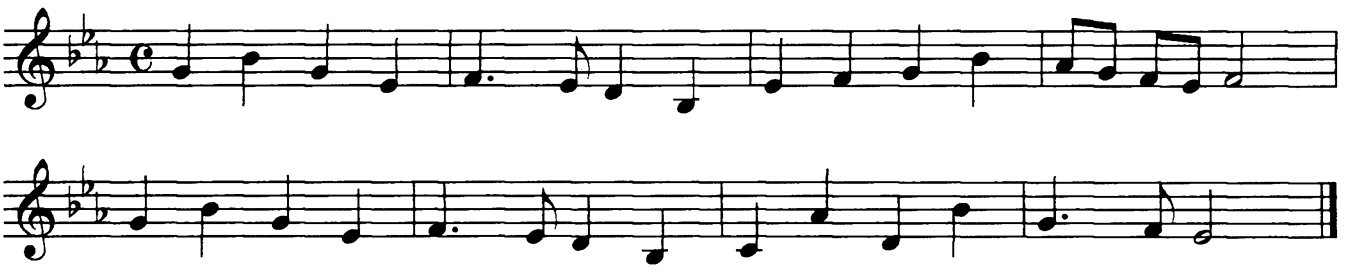

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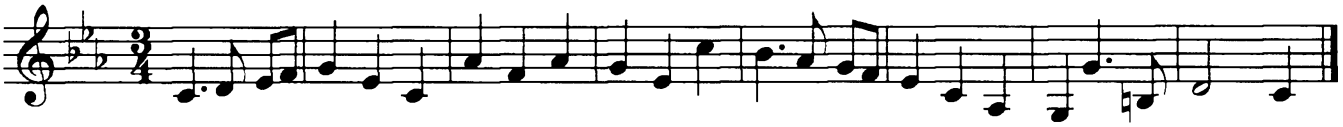

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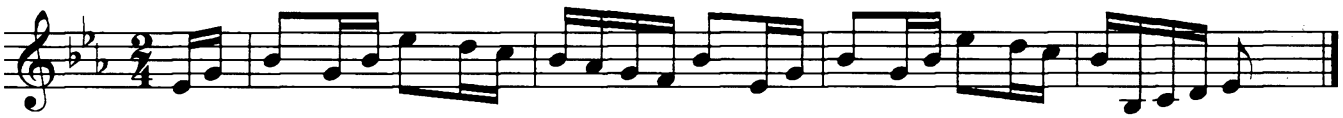

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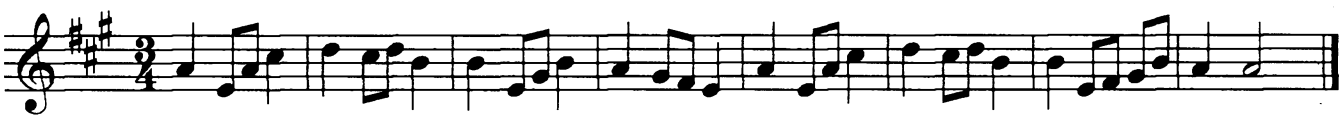

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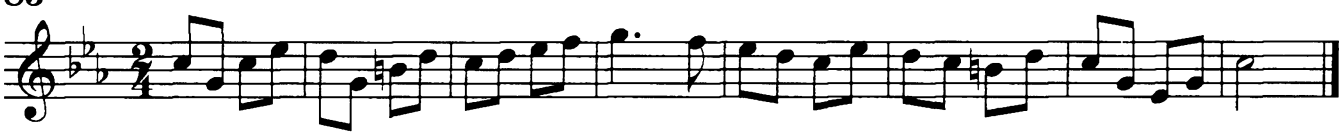

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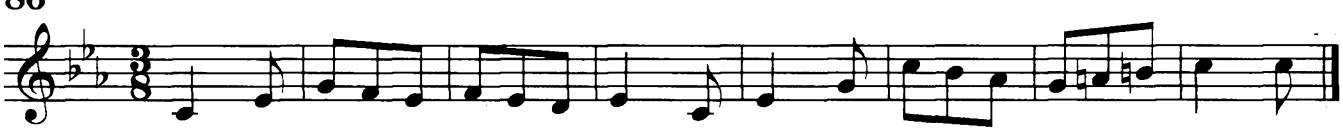
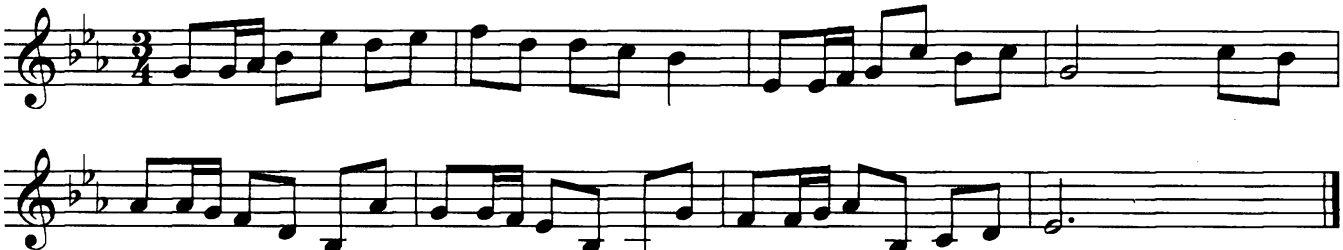


• 4 КЛАСС •

Тональности до четырех знаков при ключе. Размер $\frac{3}{8}$. Ритмические группы: $\overset{3}{\frown}$, $\overset{3}{\frown}$, $\overset{3}{\frown}$. Тритоны. Движение мелодии по звукам трезвучий главных ступеней лада и доминантсептаккорда. Секвенция

87



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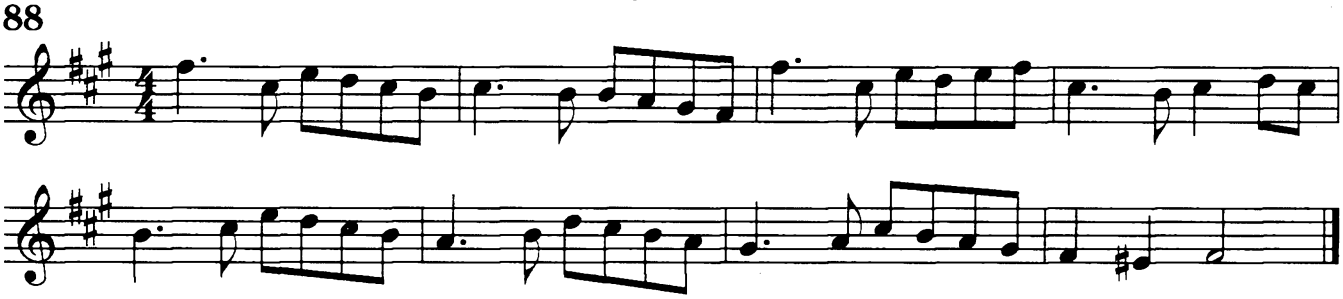

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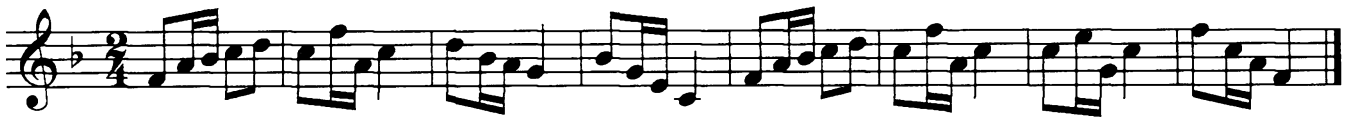

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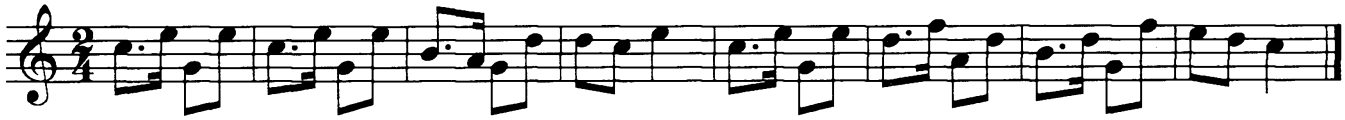

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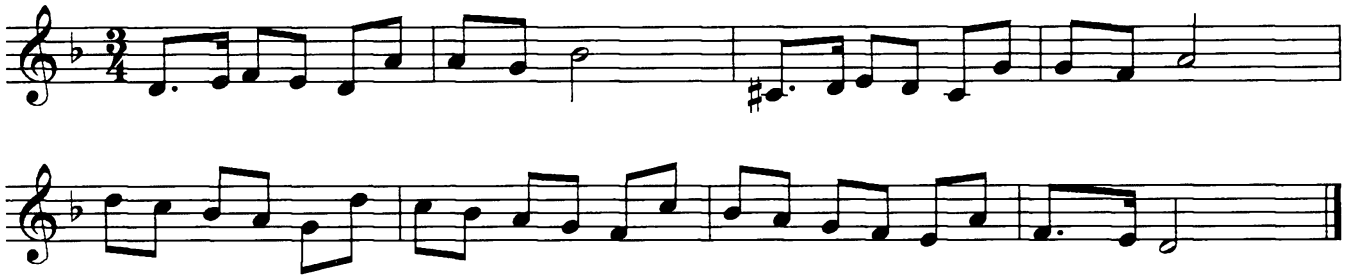

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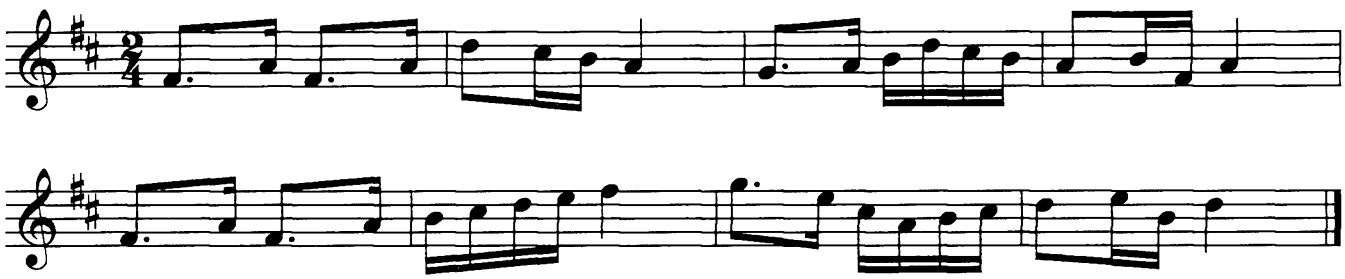

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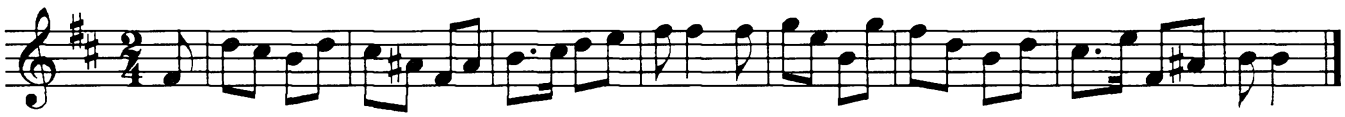

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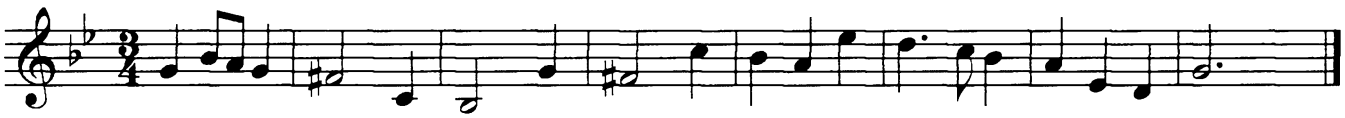

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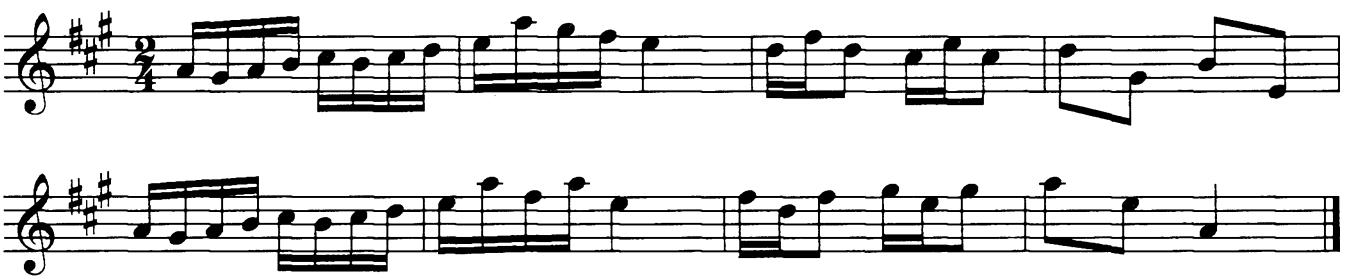

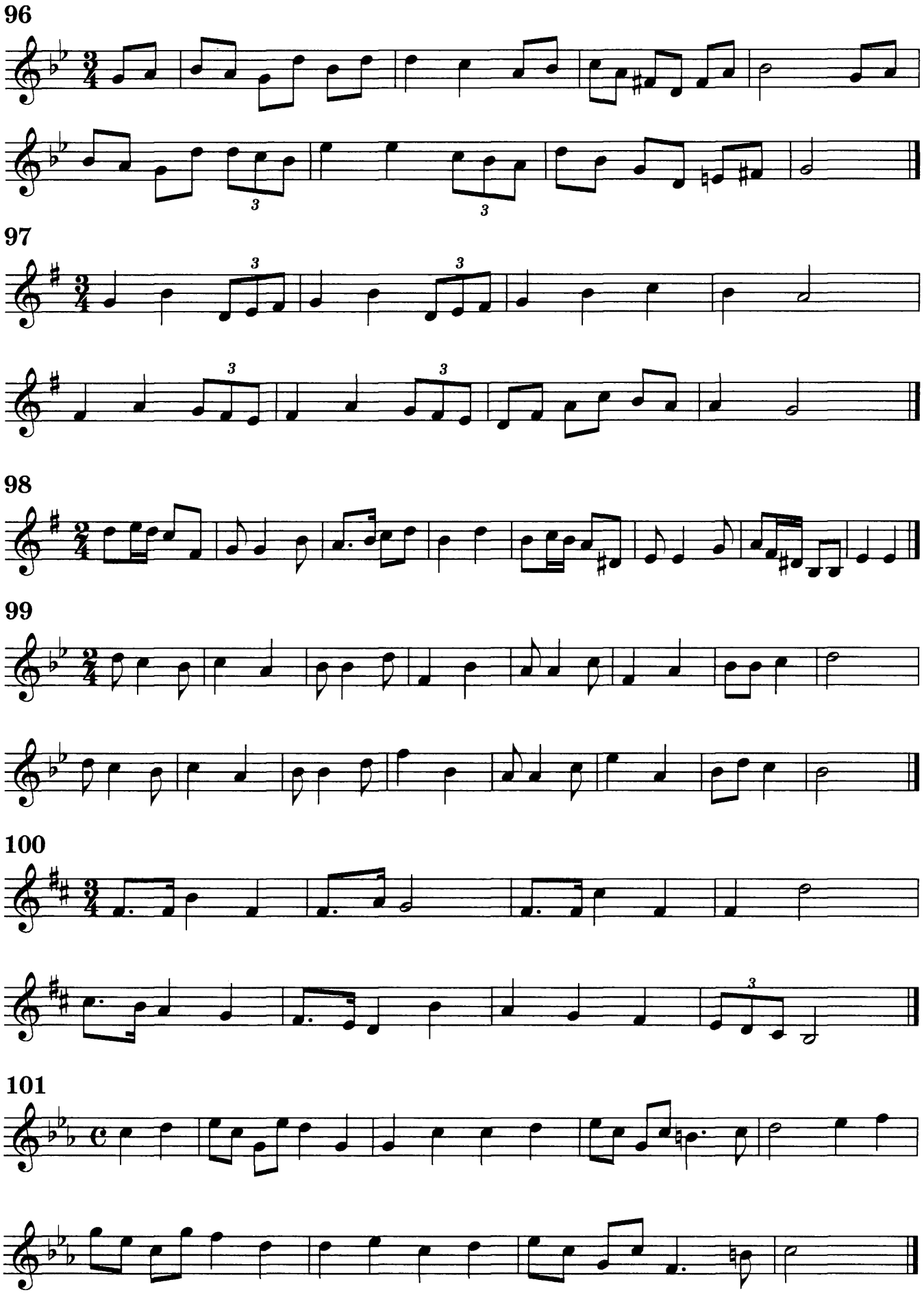
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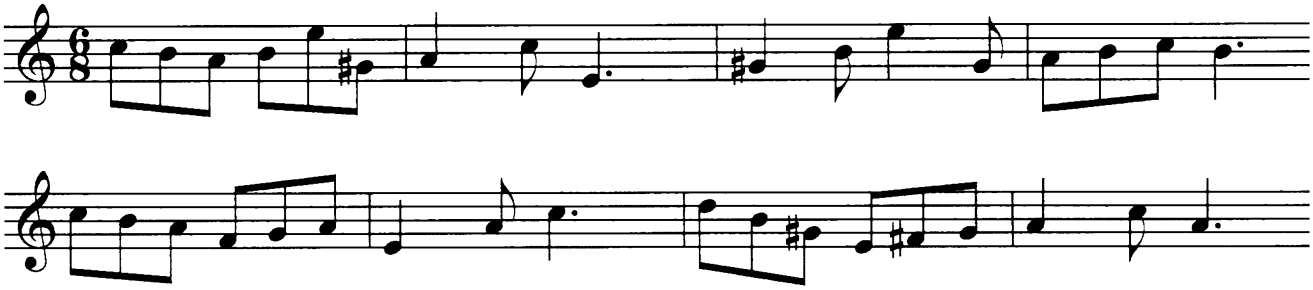

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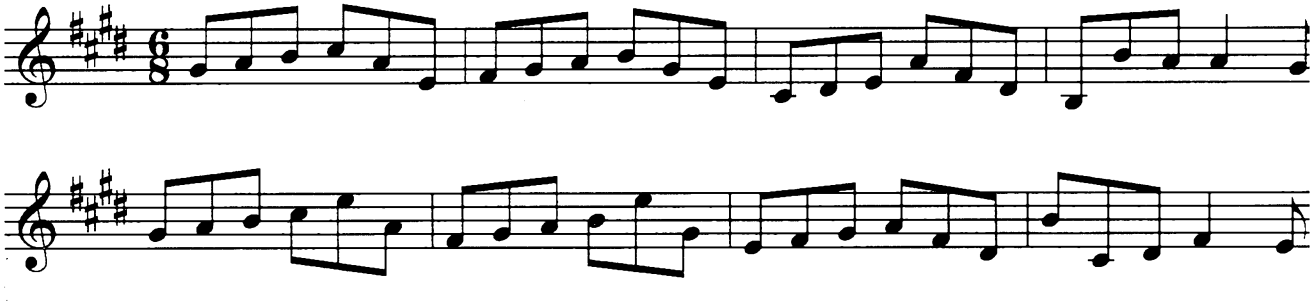

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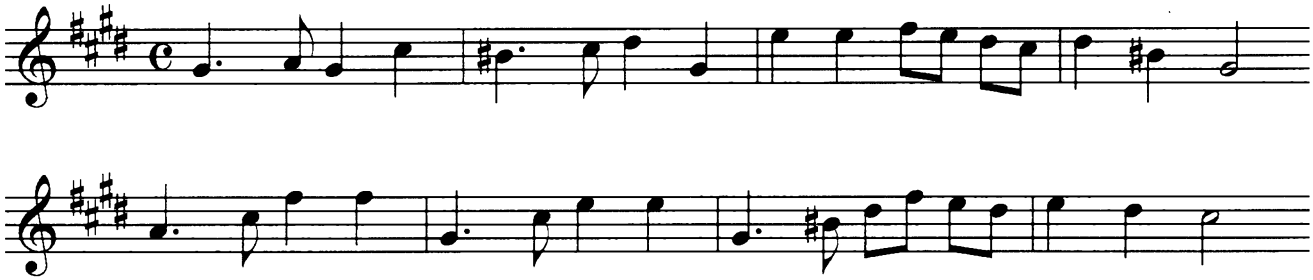

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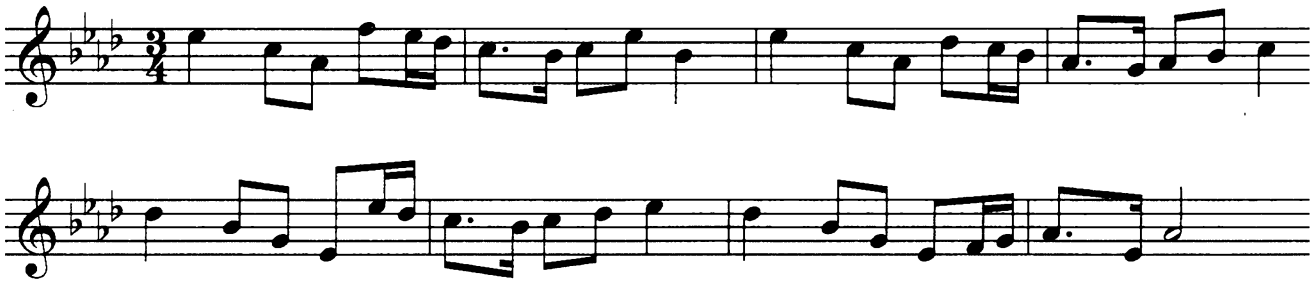

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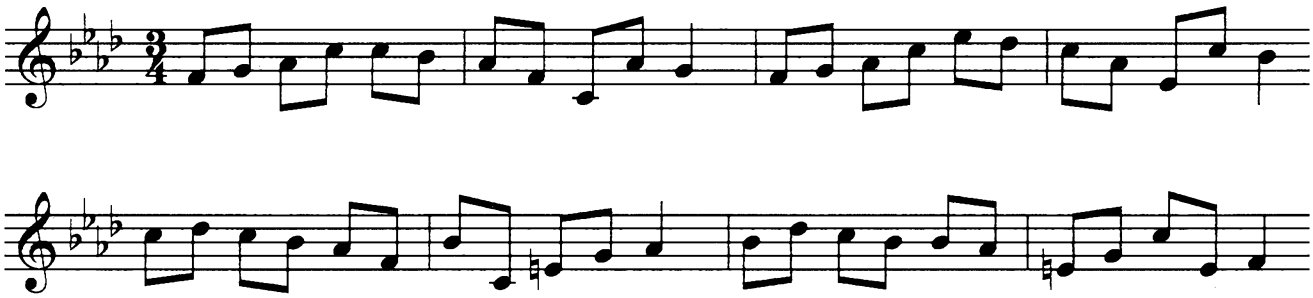

• 5 КЛАСС •

Ритмическая группа ♩. ♫.

Ритмическая фигура ♫ ♩♩ в размере 6/8.

Движение мелодии по звукам пройденных аккордов.

Хроматические звуки.

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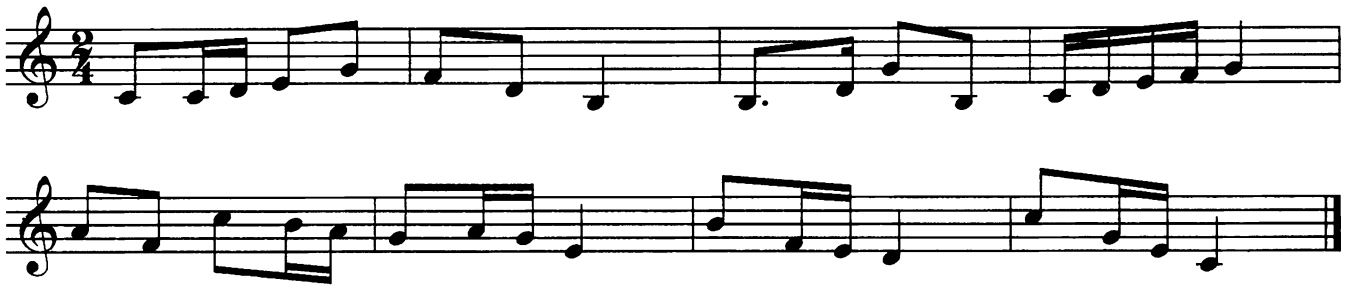

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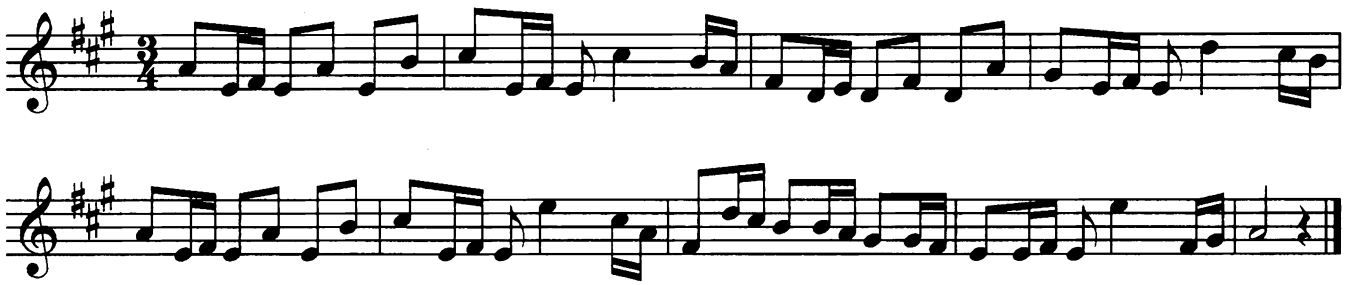

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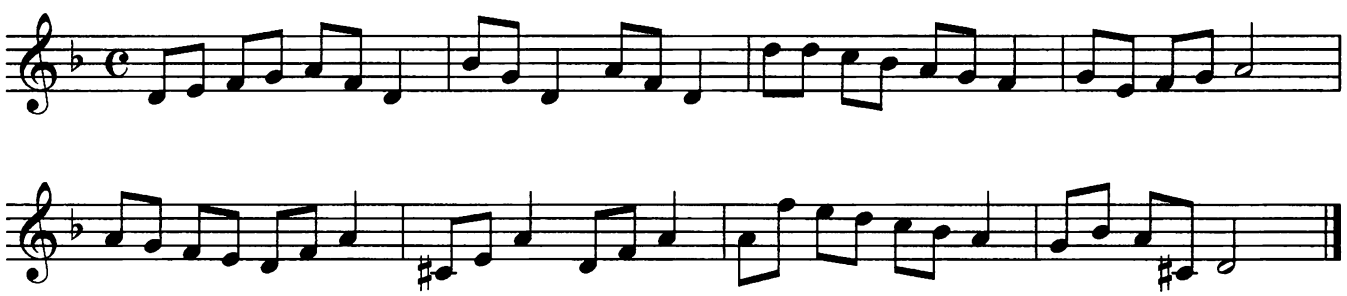

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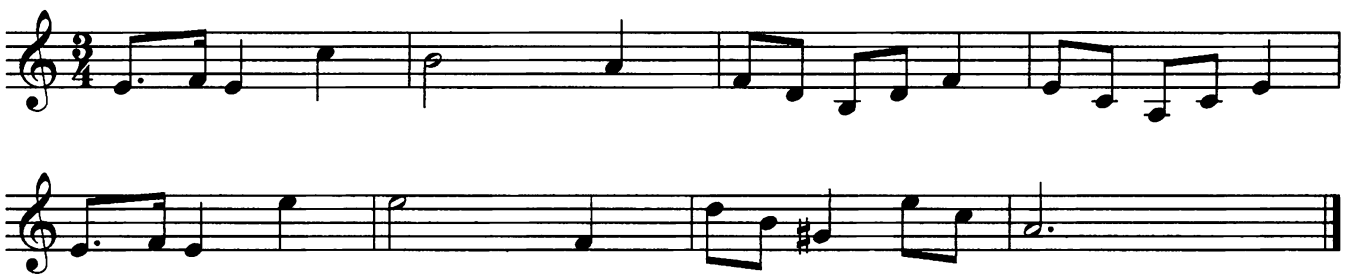

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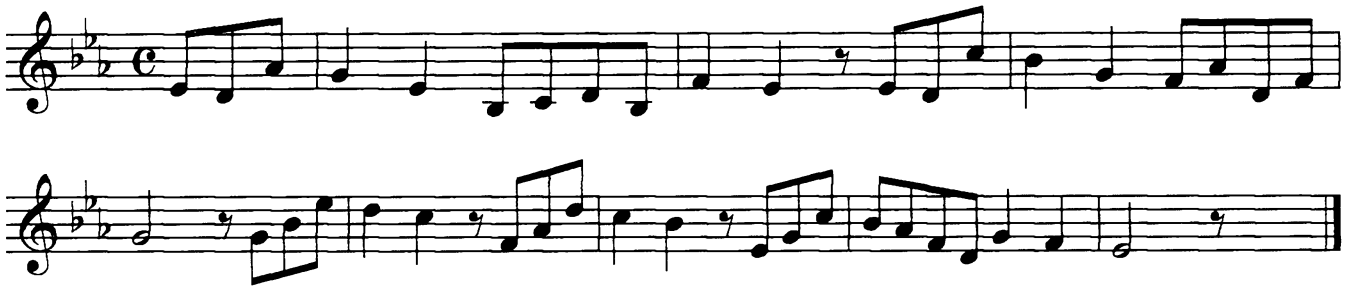

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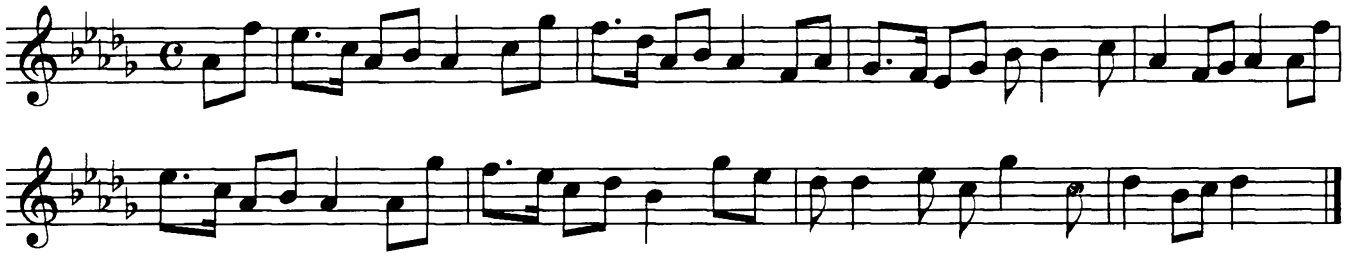

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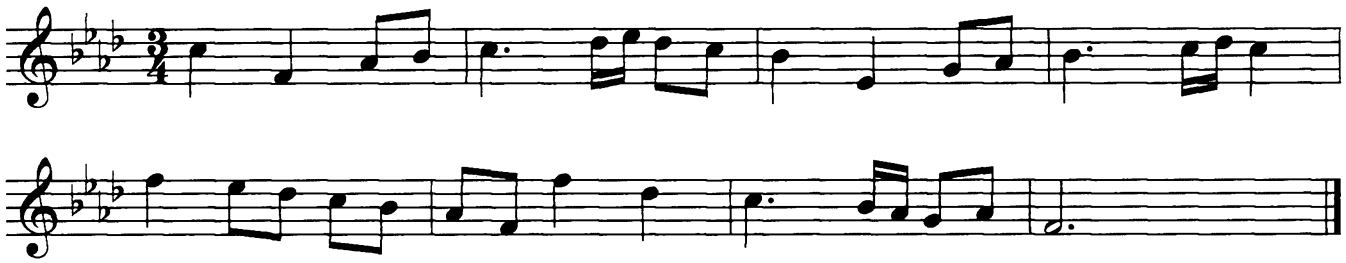

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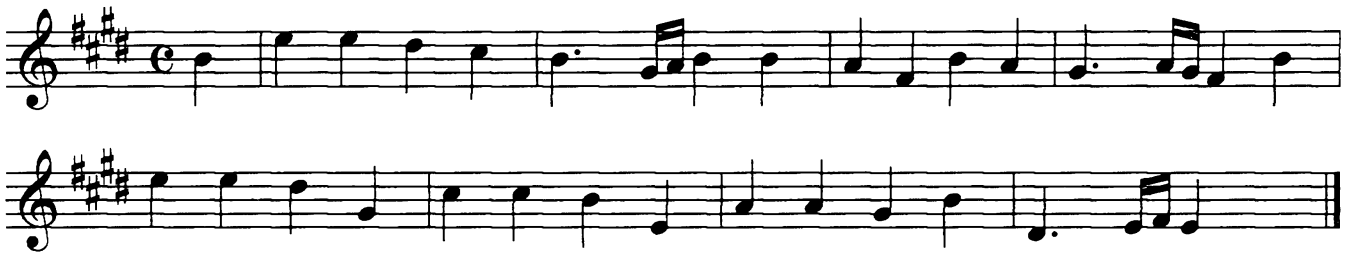

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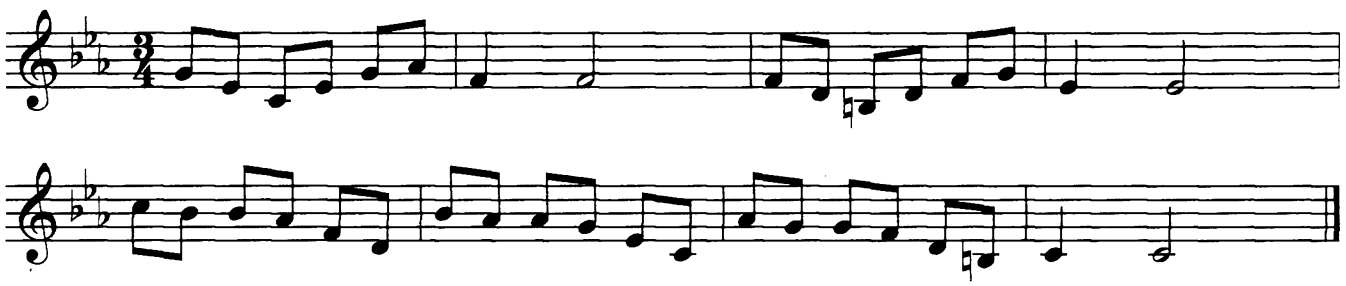

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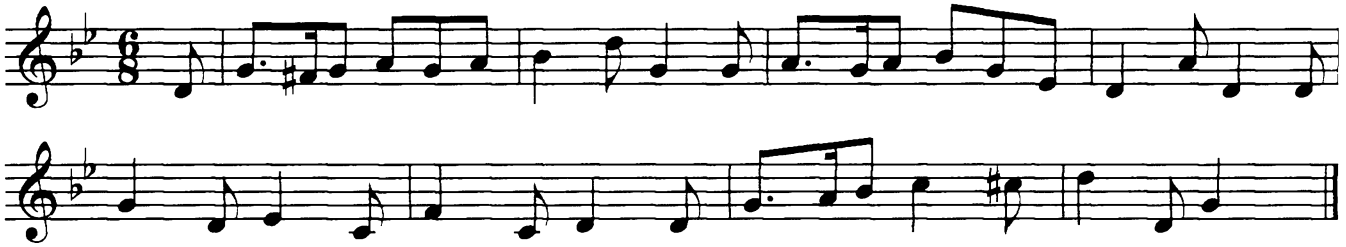

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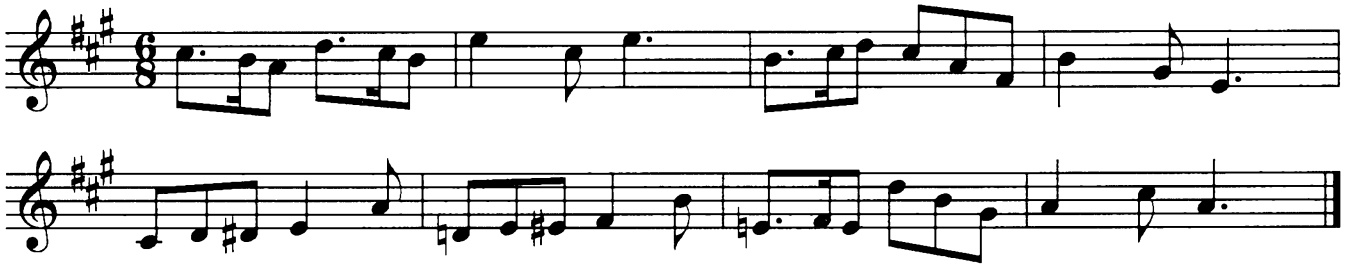

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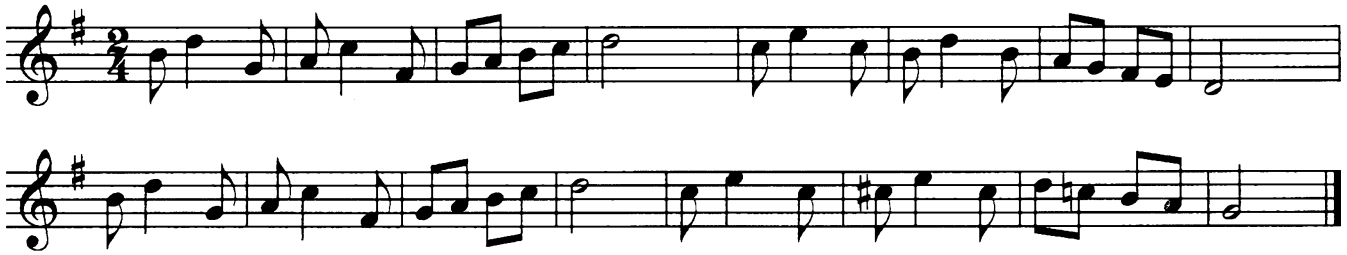

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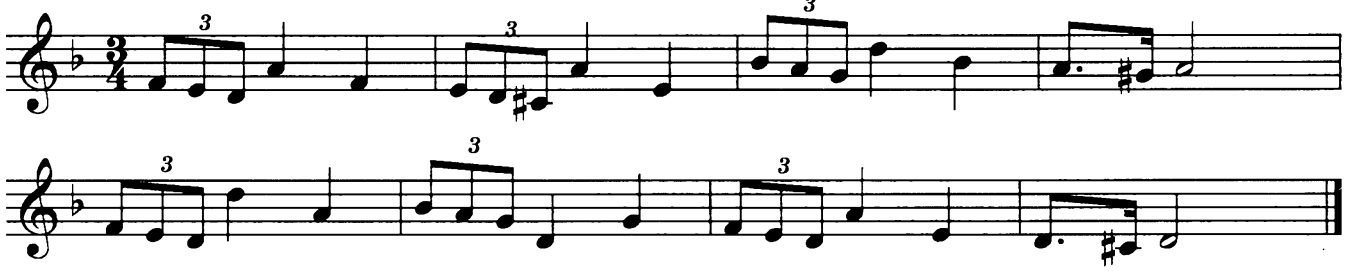

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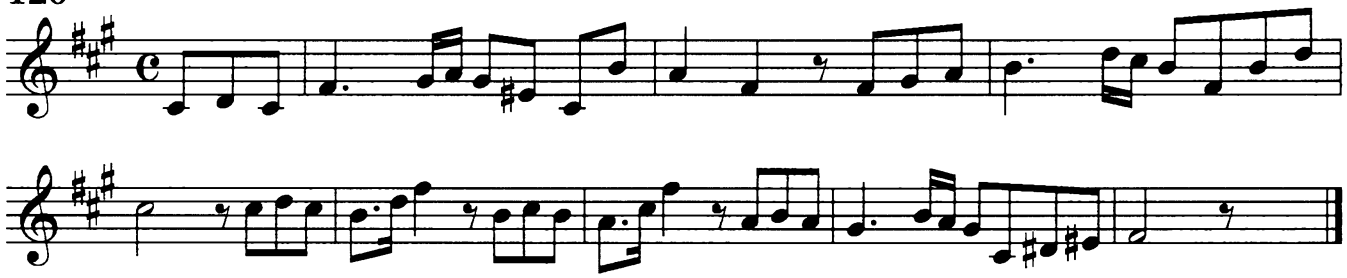

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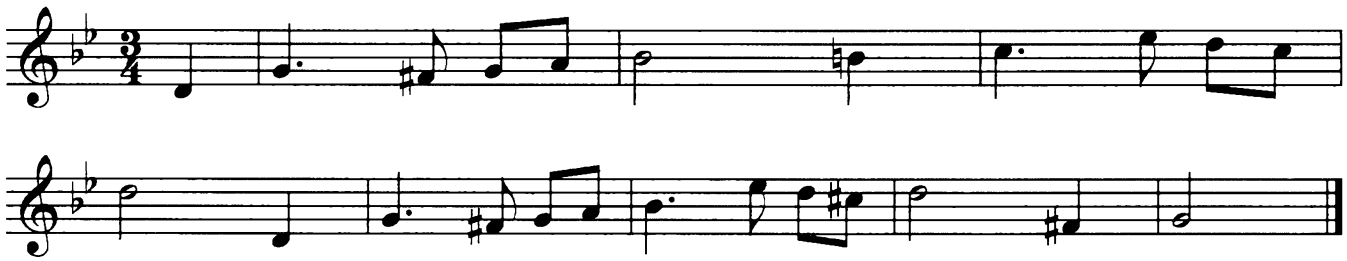

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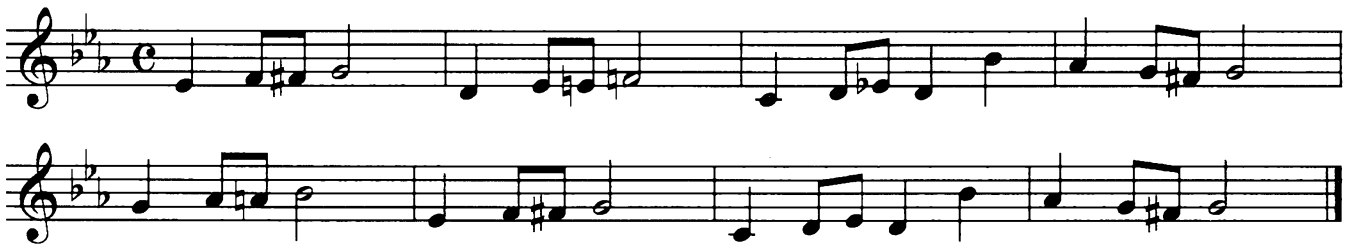

• 6 КЛАСС •

Ритмические группы:

Тритоны, характерные интервалы. Гармонический мажор. Внутритональный хроматизм, отклонения в родственные тональности

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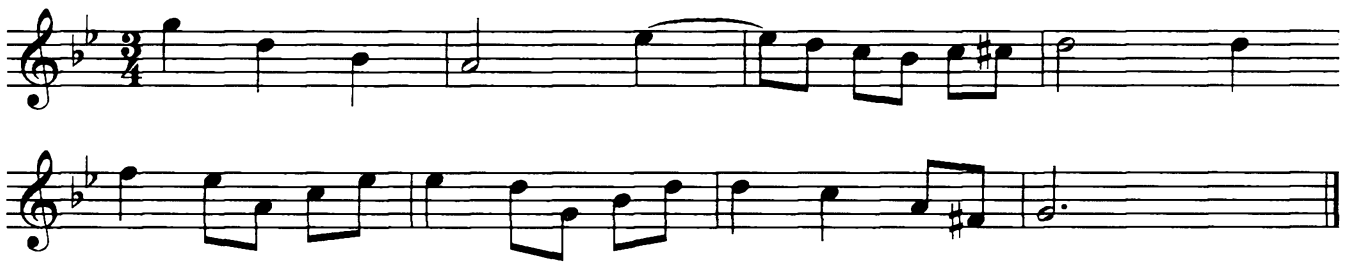

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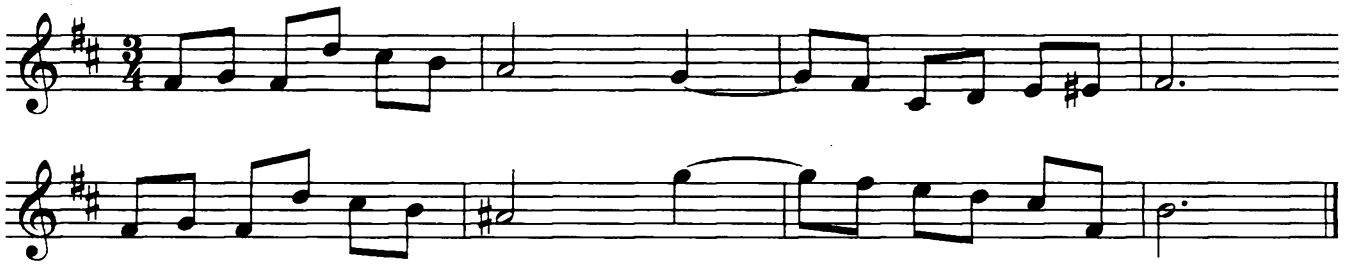

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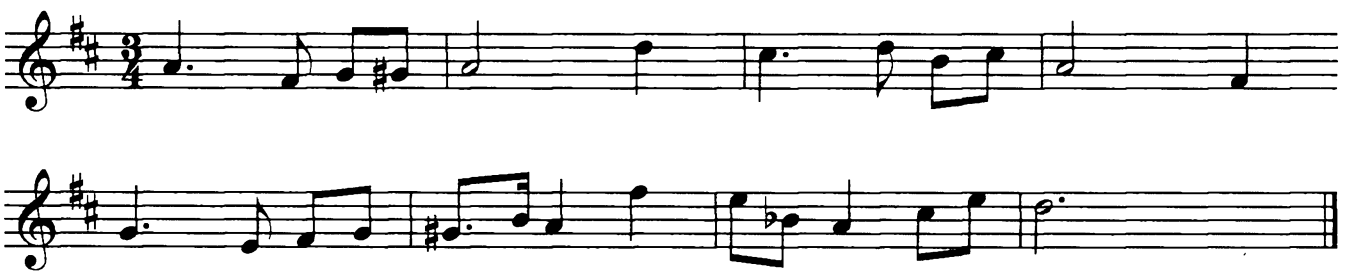

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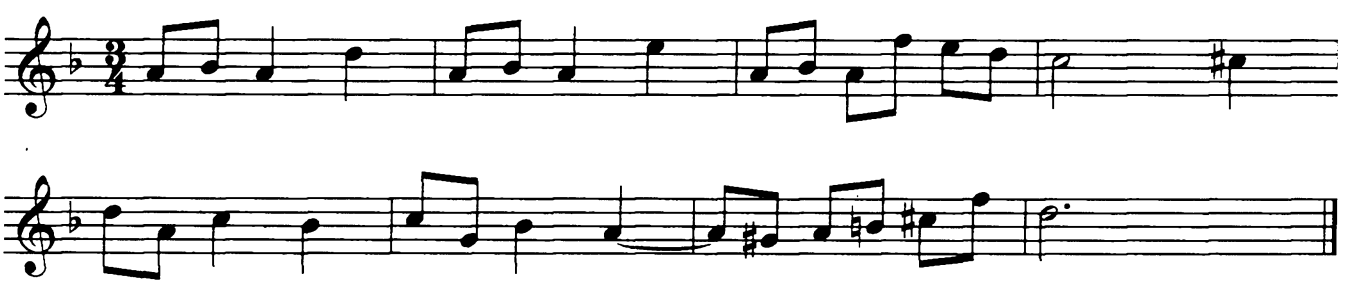

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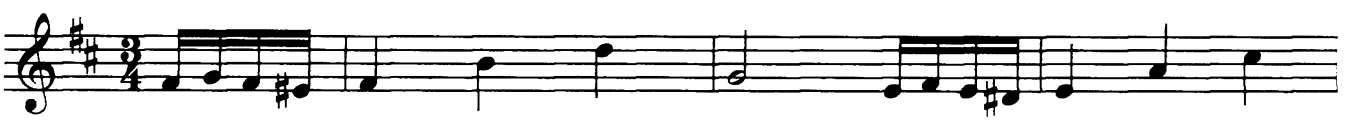

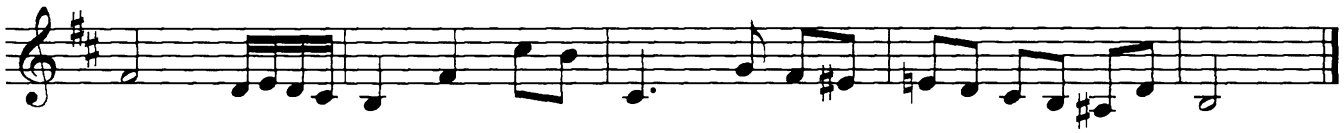

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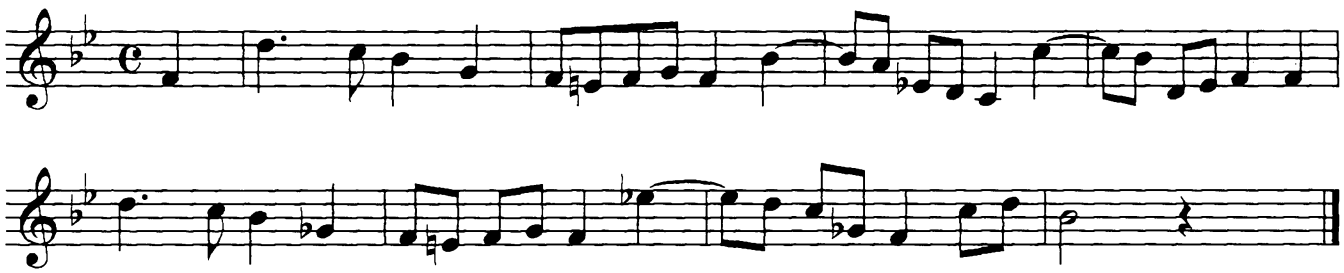

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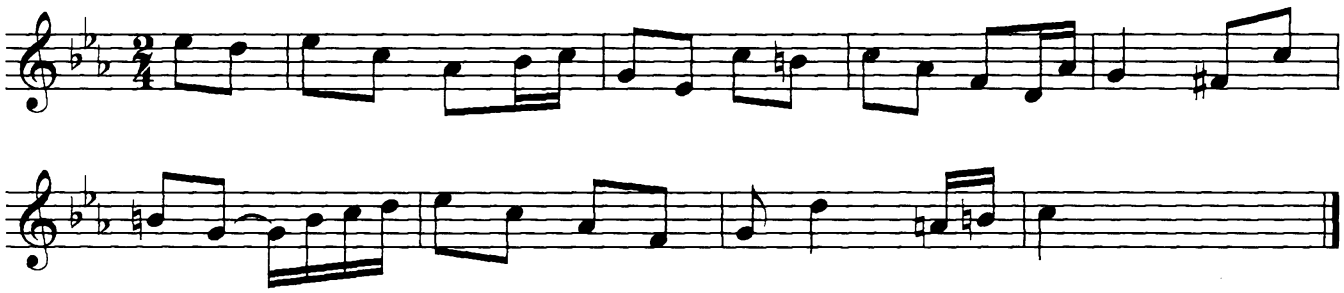

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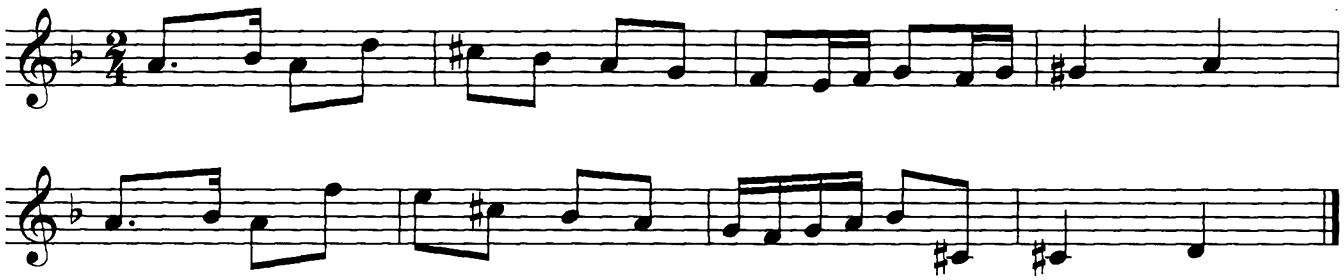

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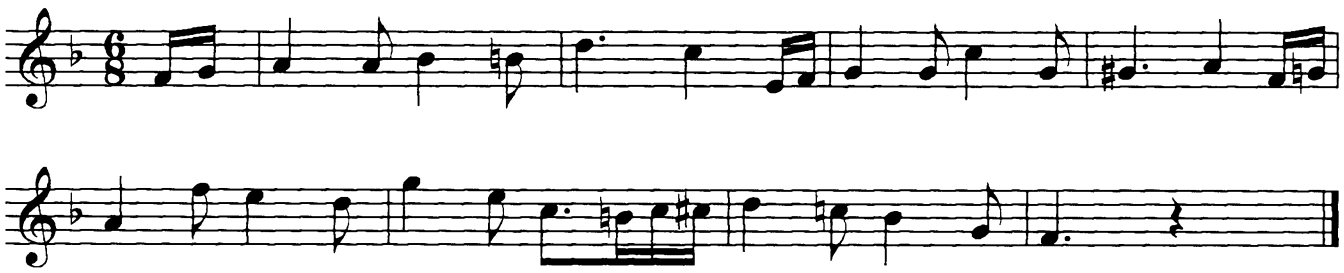

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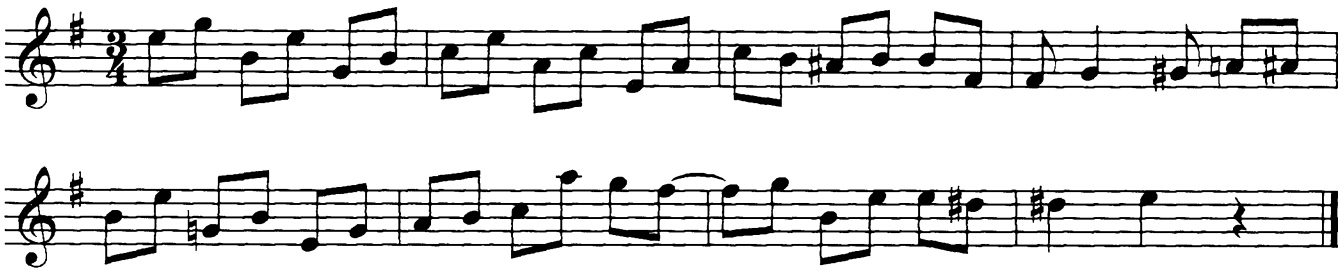

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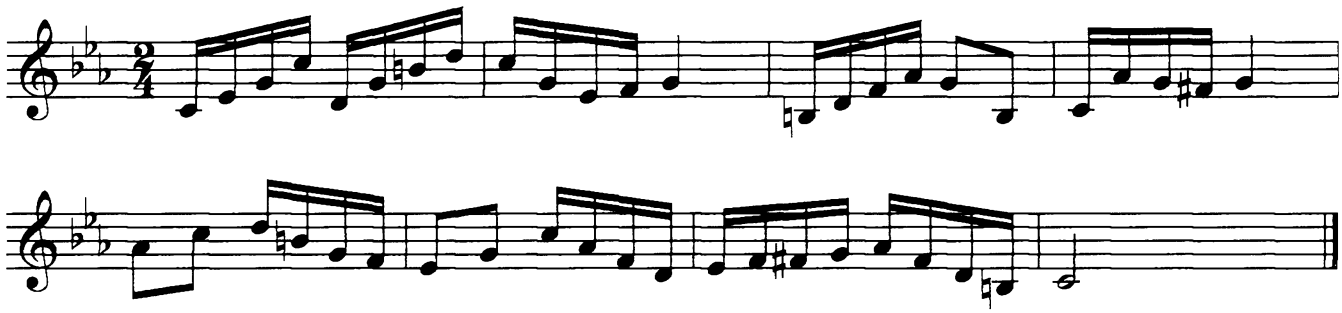

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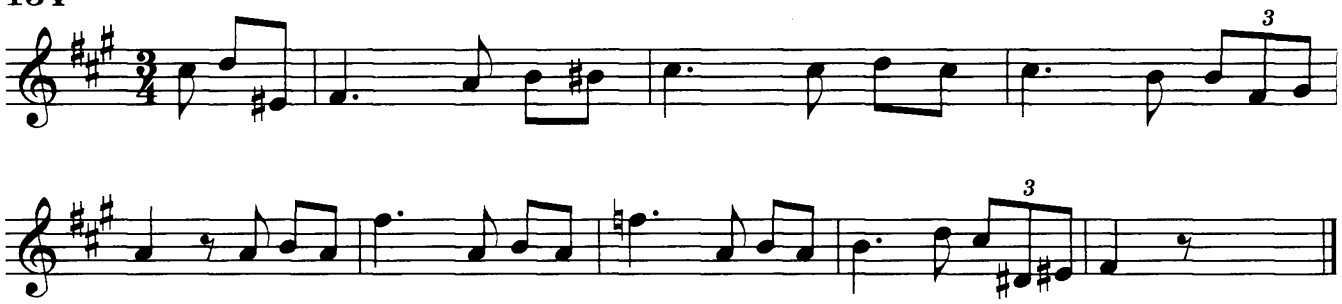

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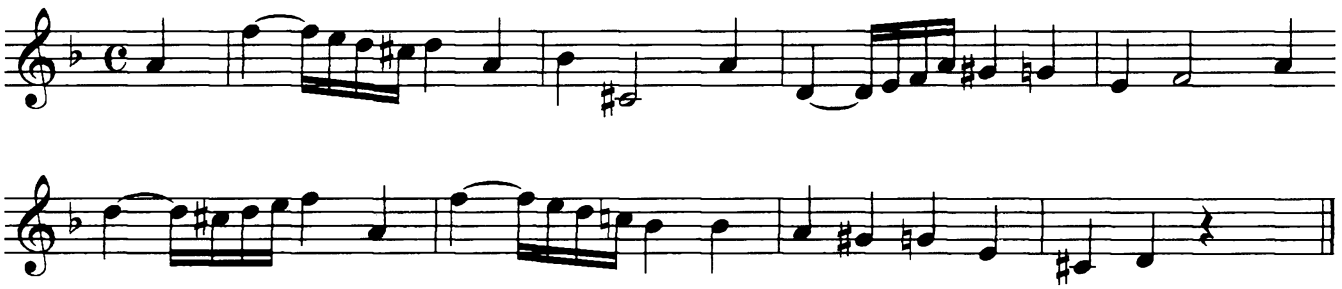

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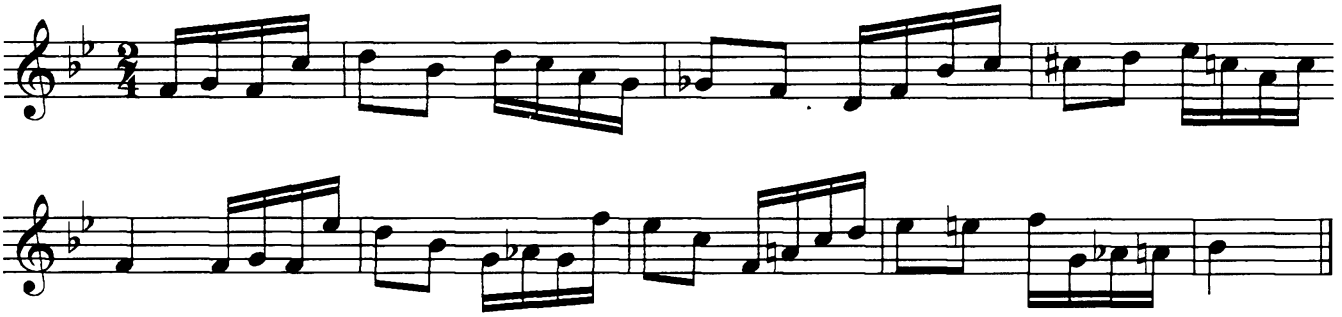

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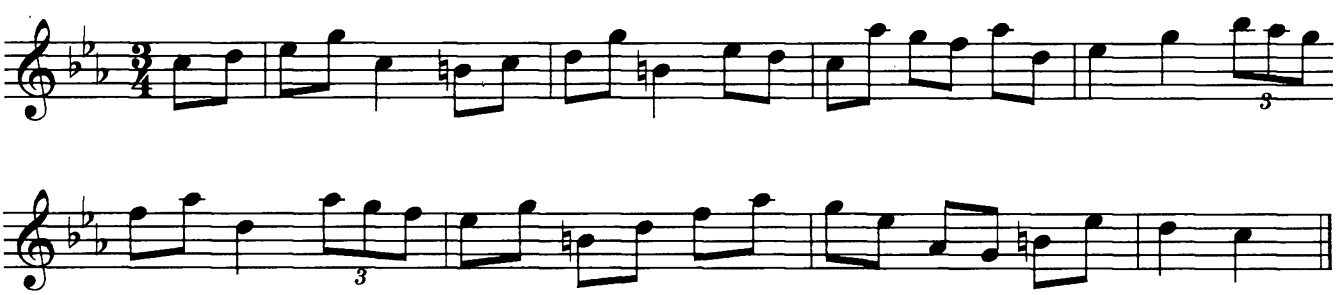
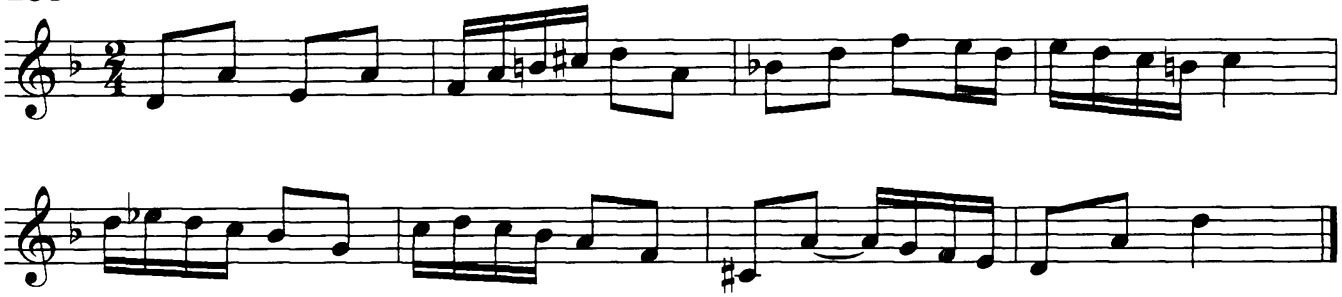


• 7 КЛАСС •

Различные интонационные и ритмические трудности. Характерные и хроматические интервалы в мелодическом движении. Отклонения и модуляции в родственные тональности

138



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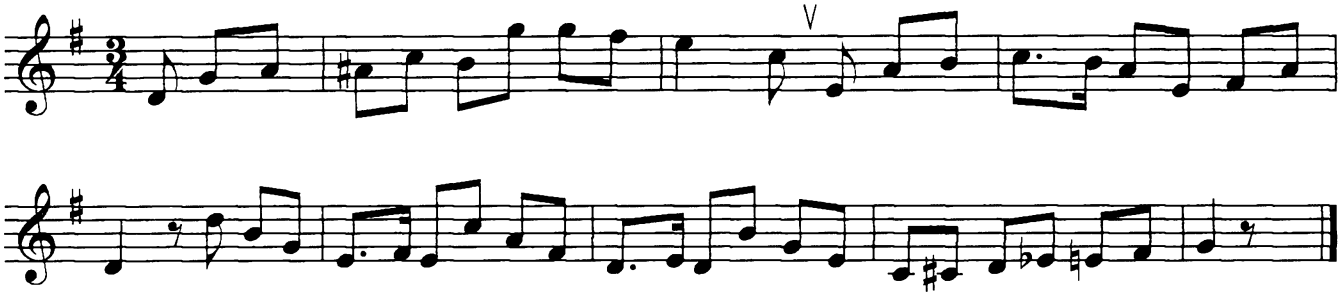

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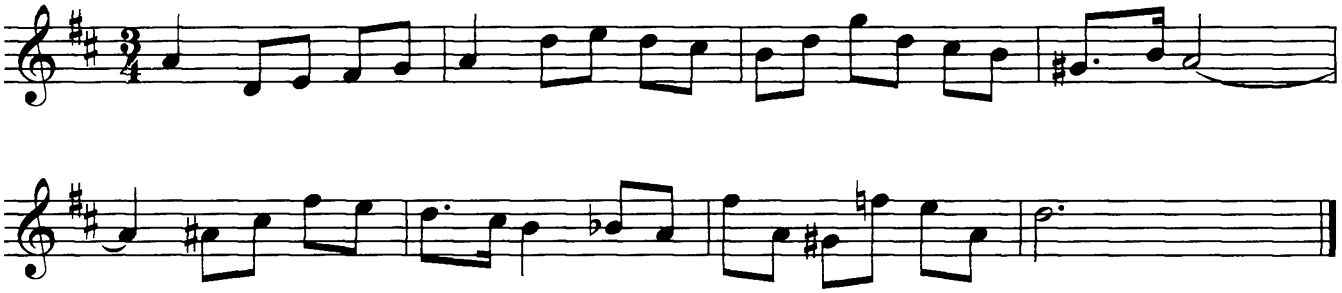

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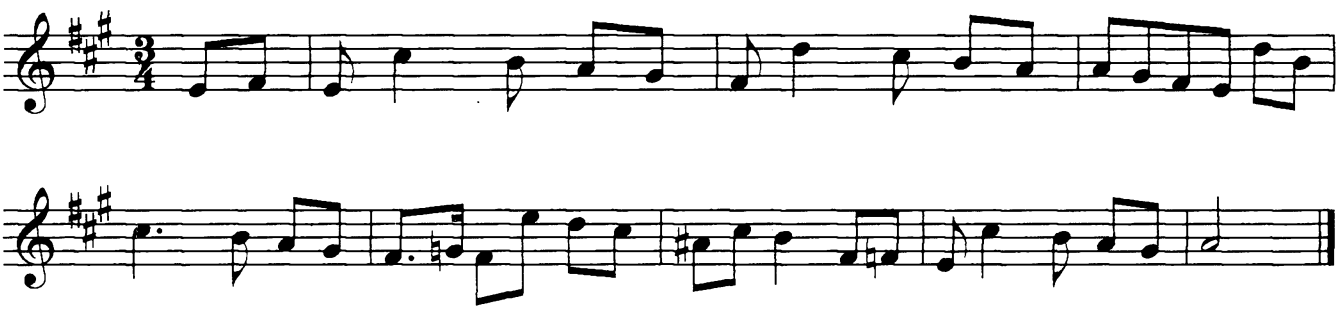

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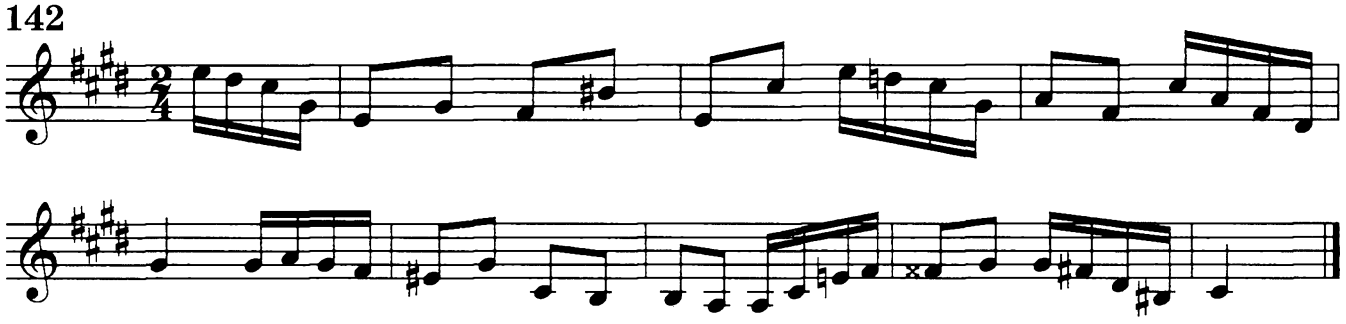

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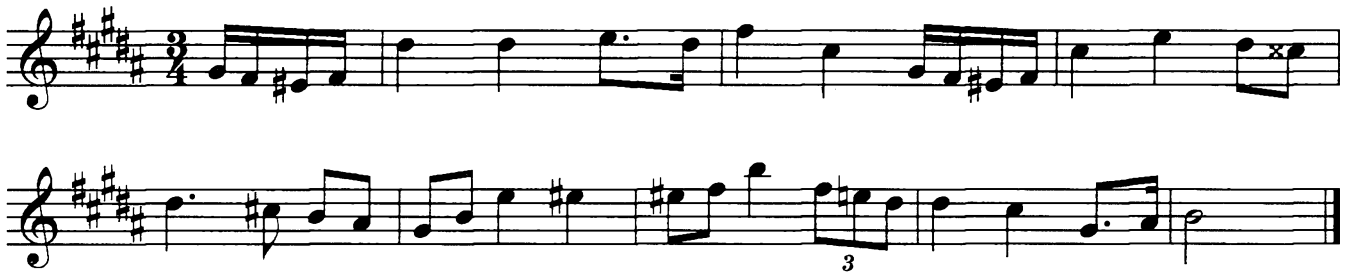

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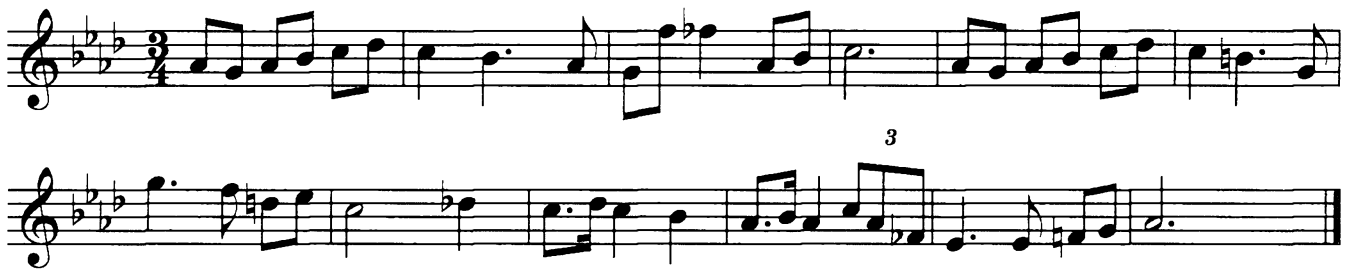

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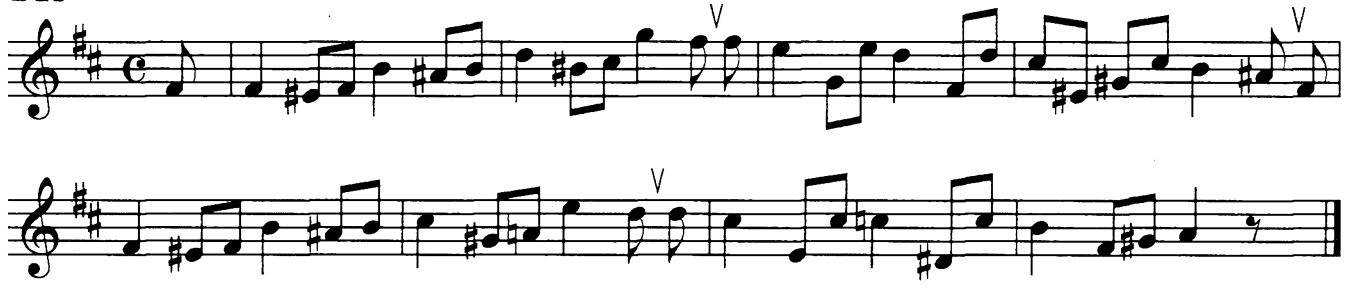

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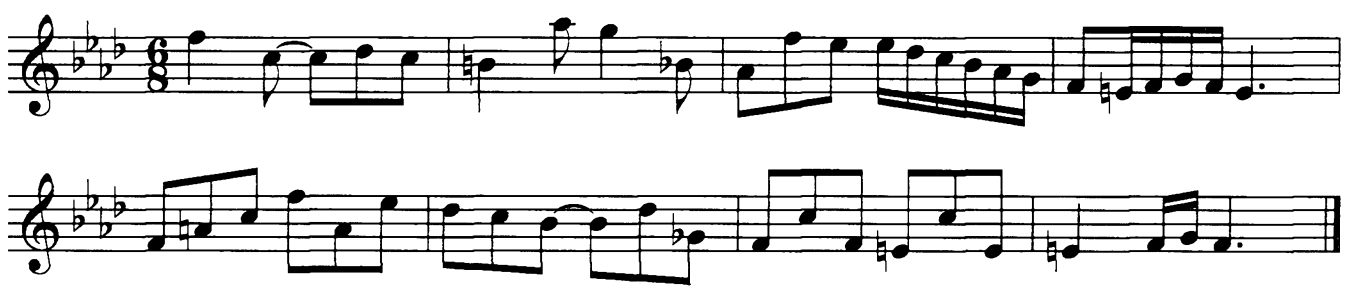

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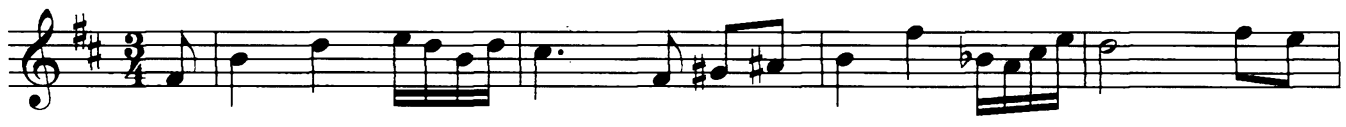

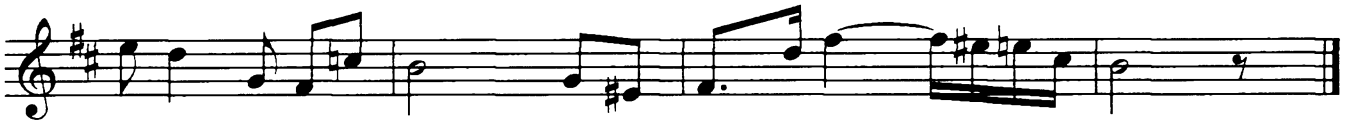

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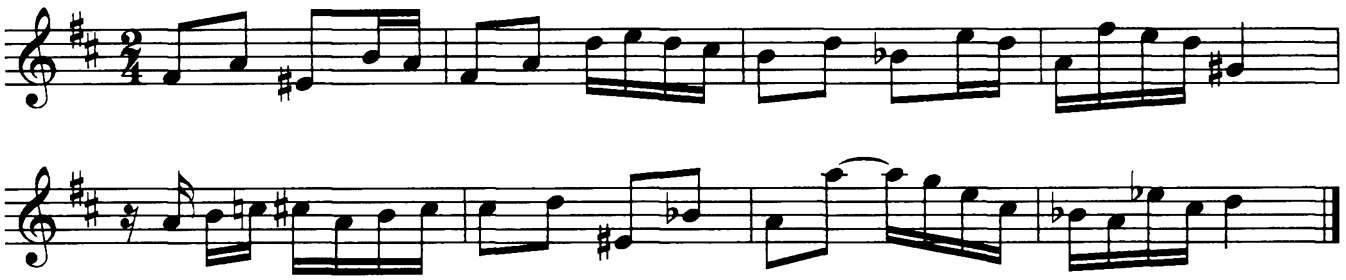

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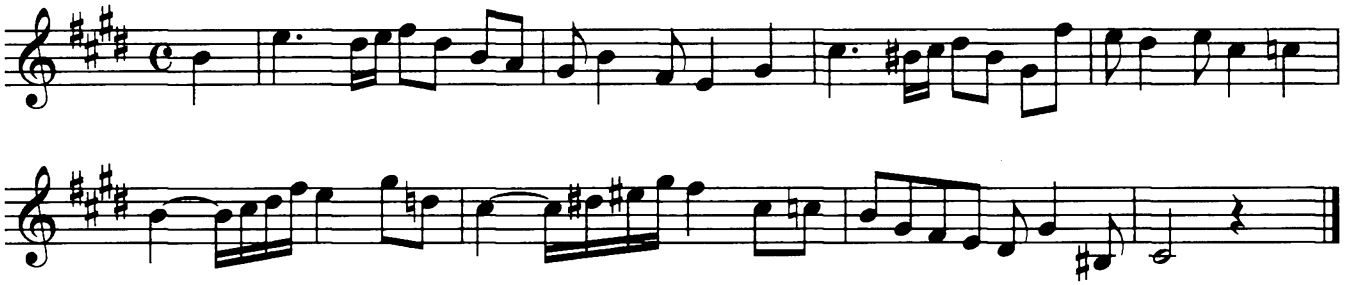

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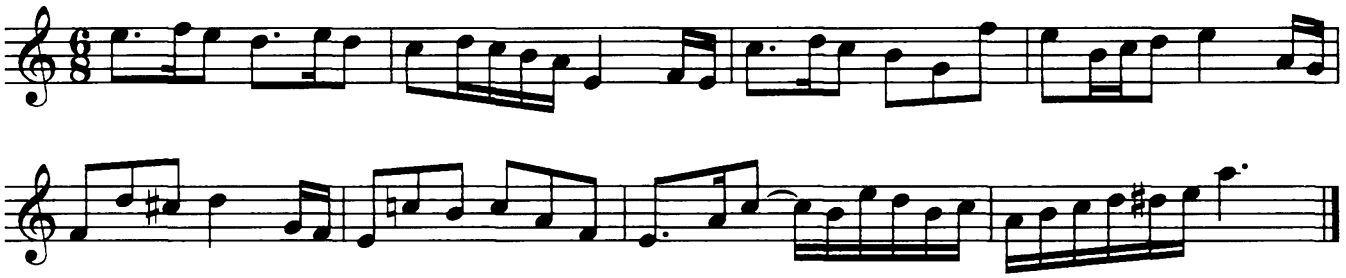

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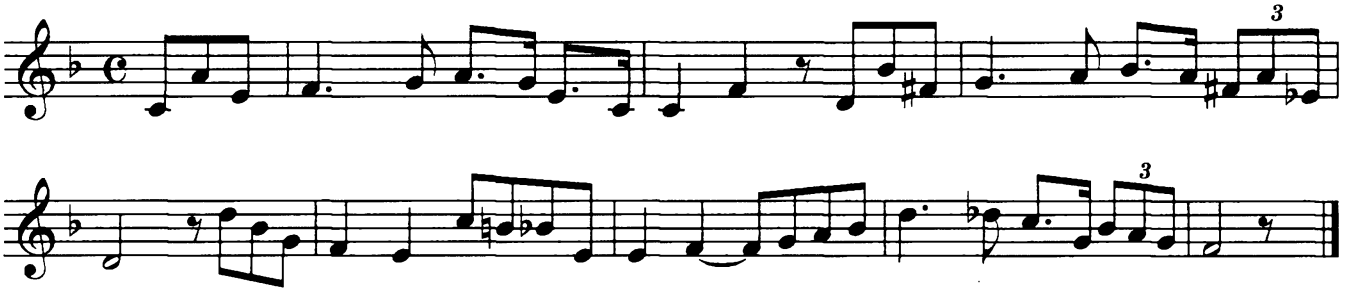

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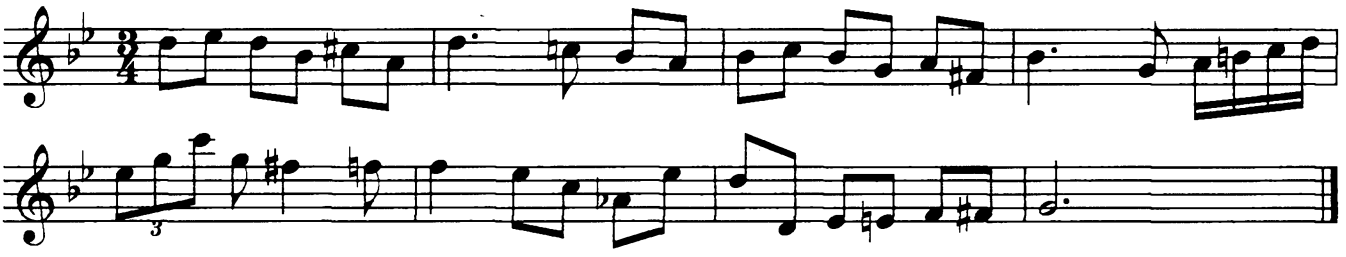
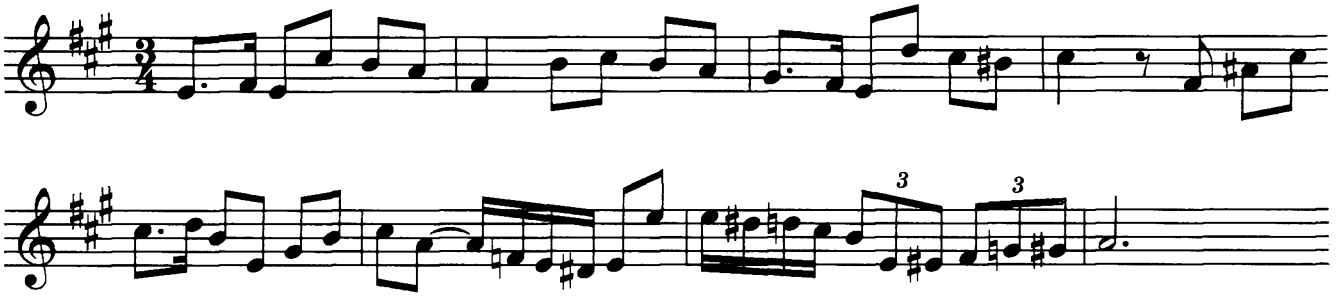


• 8 КЛАСС •

Сочетание различных интонационных, ладовых и ритмических трудностей

153



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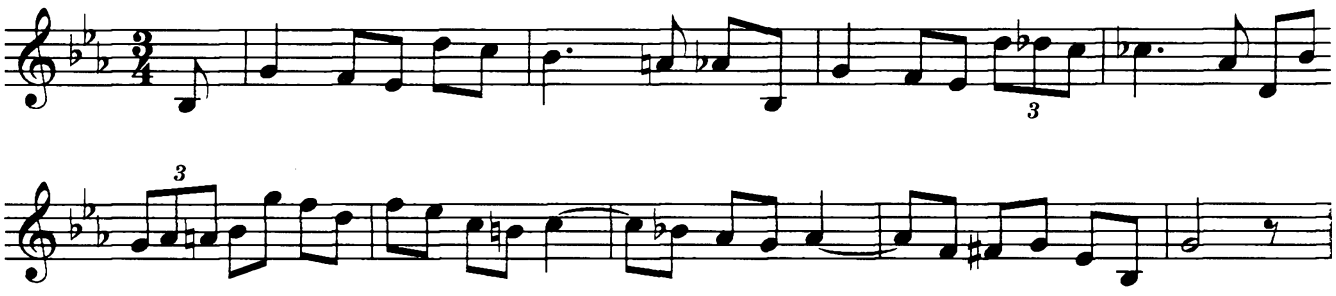

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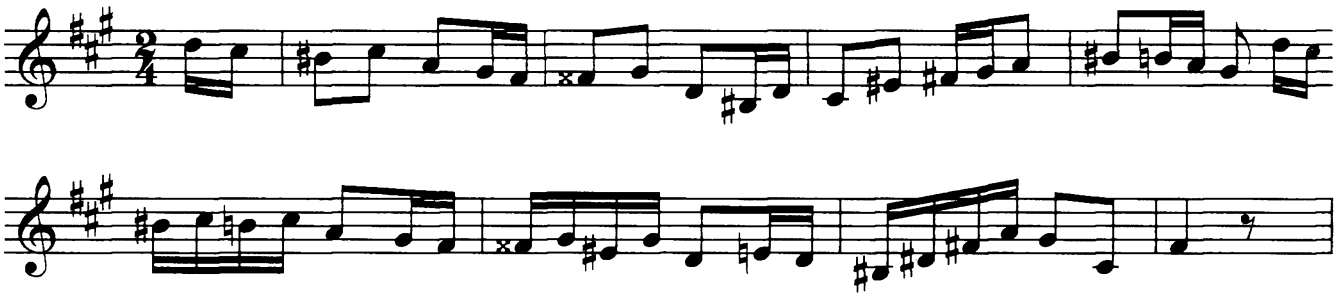

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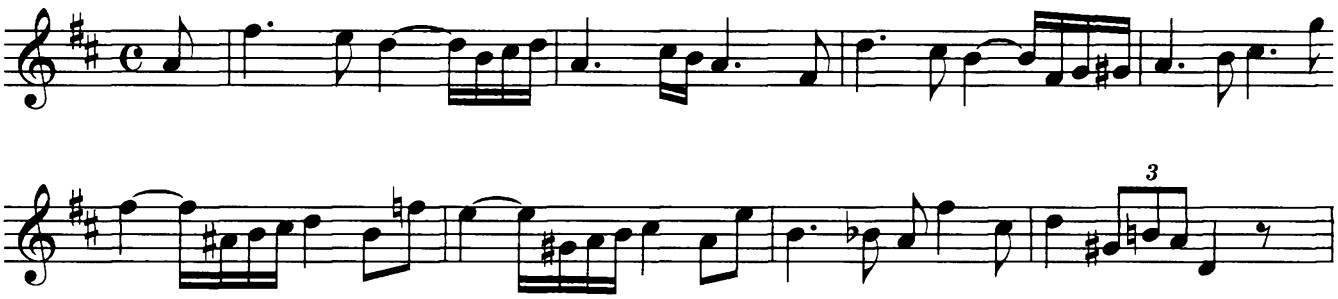

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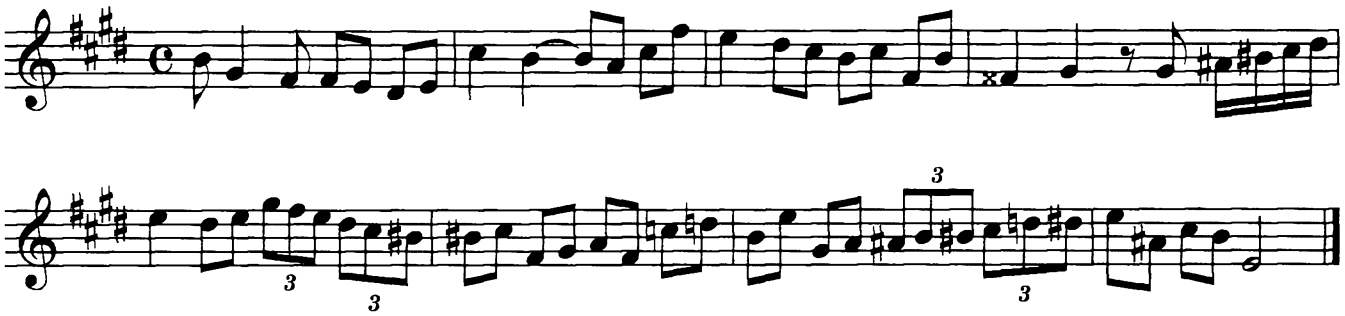

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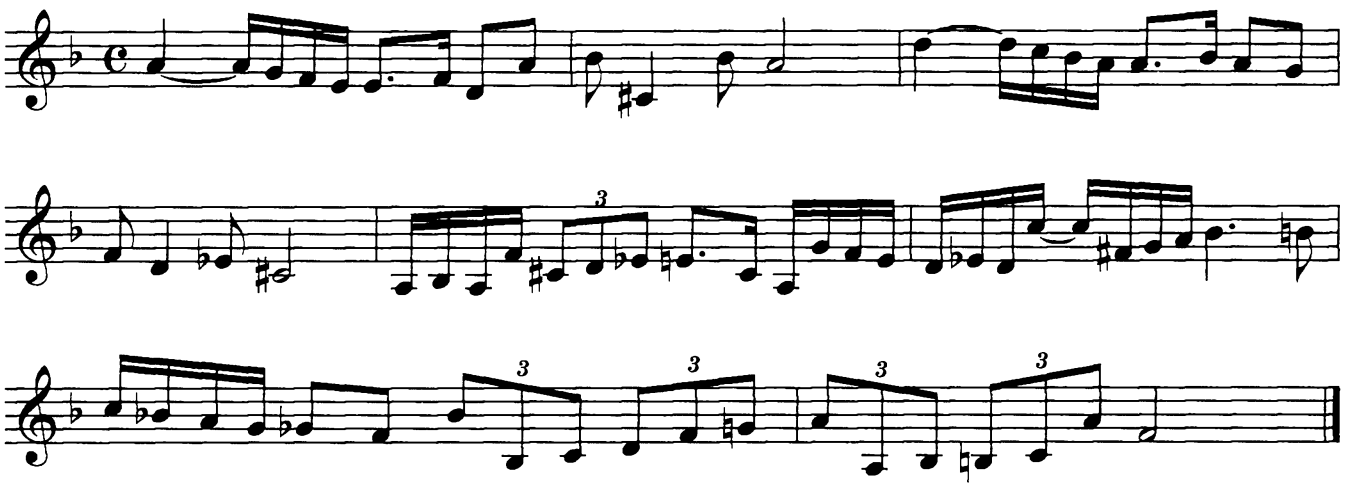

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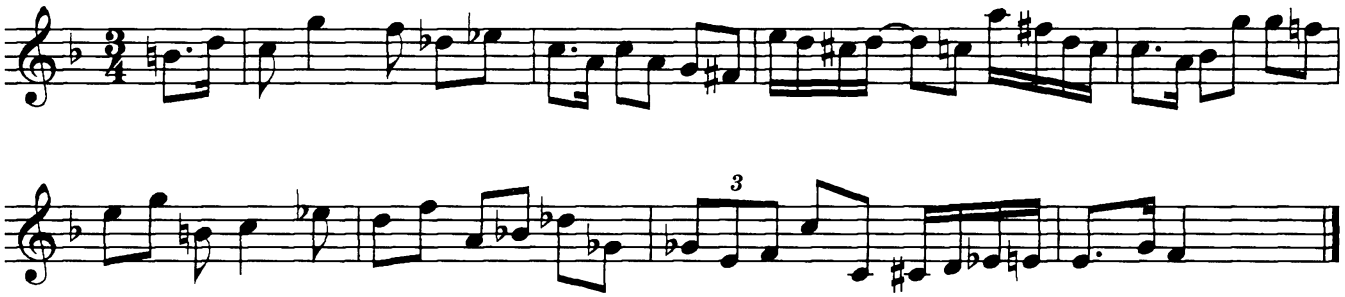

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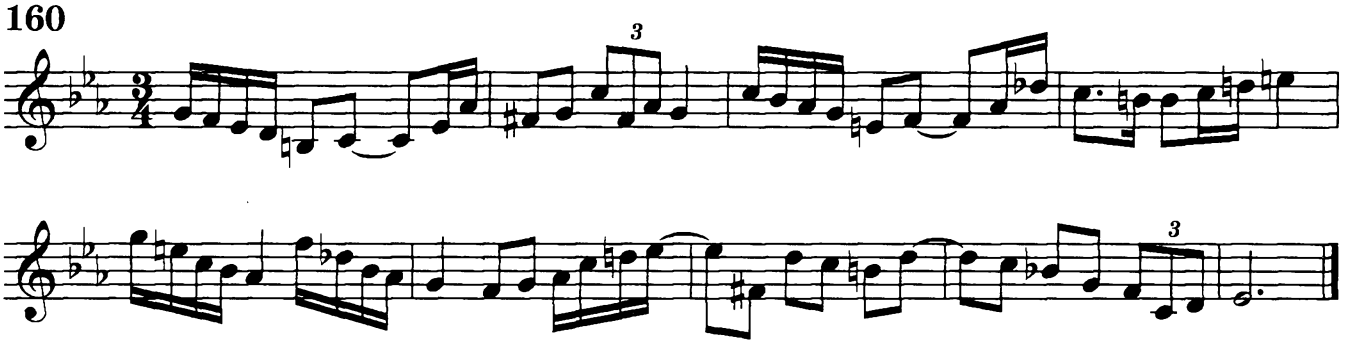

Раздел II

УСТНЫЕ ДИКТАНТЫ

Тональность До мажор. Размеры $\frac{2}{4}$, $\frac{3}{4}$.
Ритмические группы с ♩, ♫, 𝅗𝅥, 𝅗𝅥.
Поступенное движение. Опевание устойчивых звуков.
Движение по звукам тонического трезвучия

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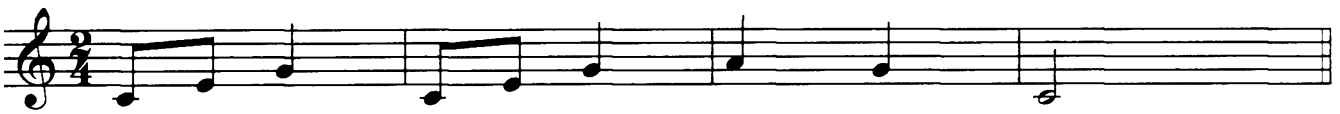

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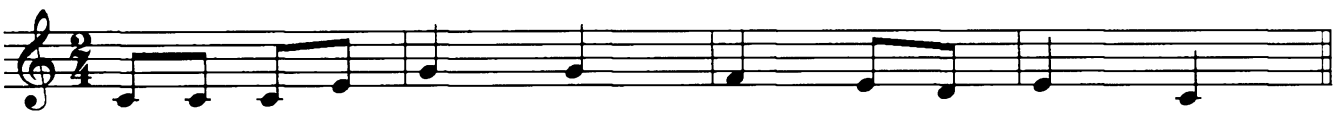

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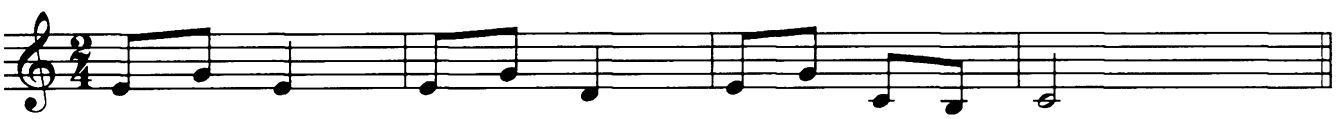

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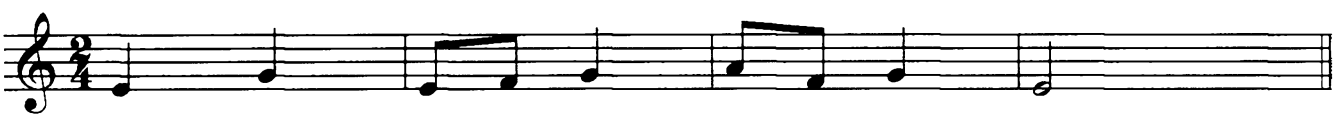

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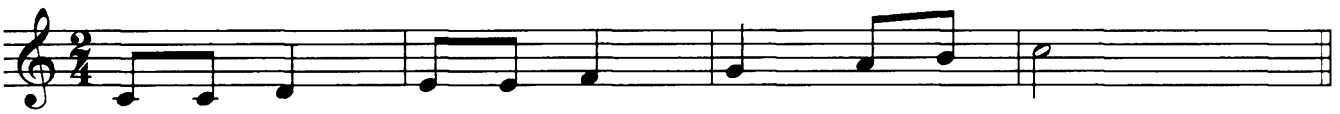

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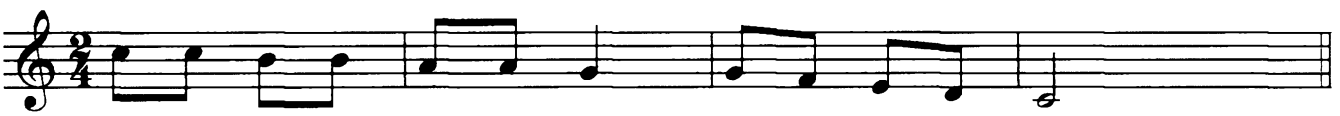

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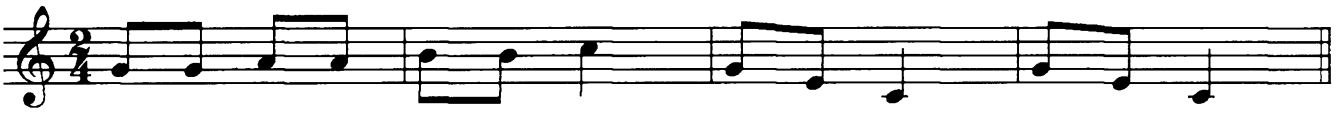

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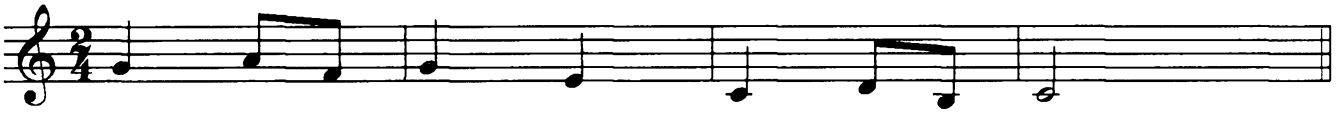

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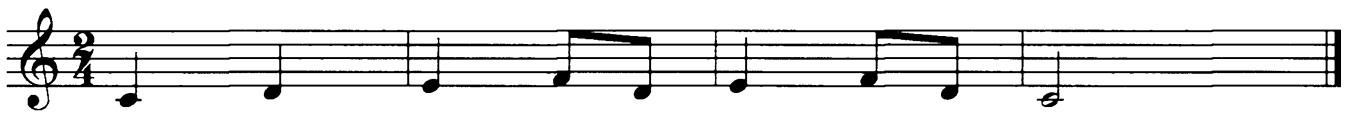

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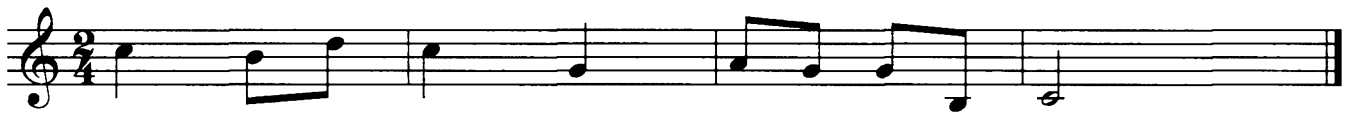

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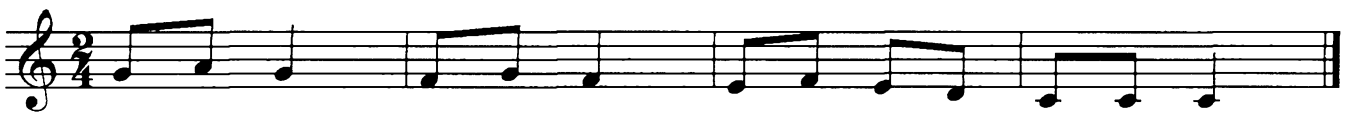

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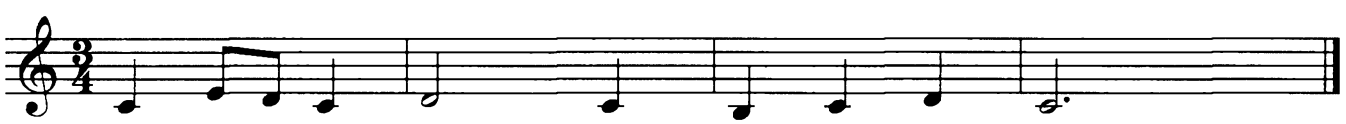

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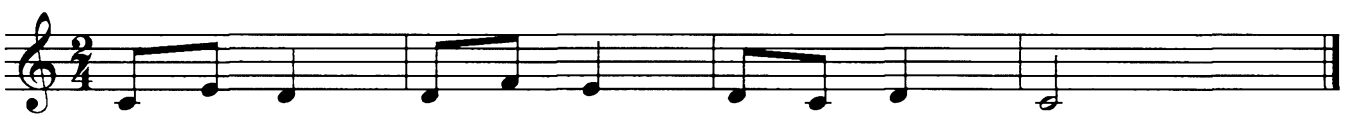

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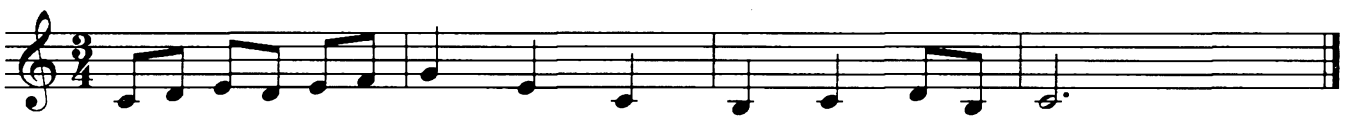

Тональности Ре мажор, Соль мажор, Фа мажор. Затакт в размерах $\frac{2}{4}$ и $\frac{3}{4}$. Ритмическая группа $\beta\beta\beta\beta$. Скачки на устойчивые ступени

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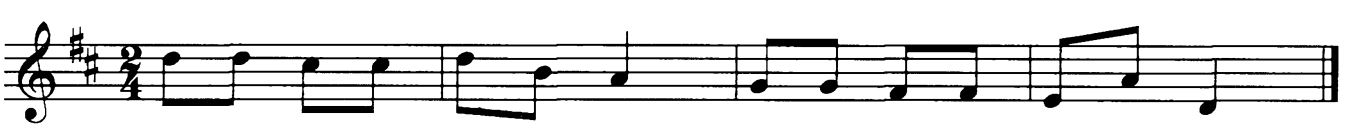

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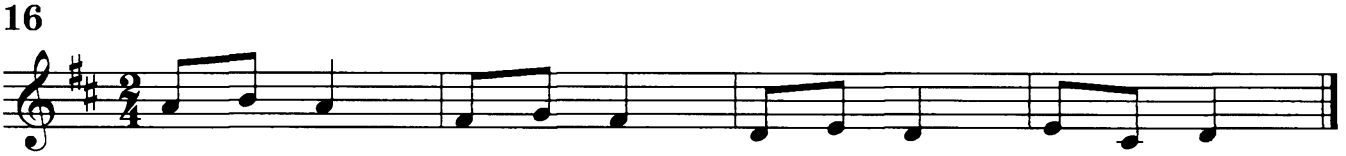

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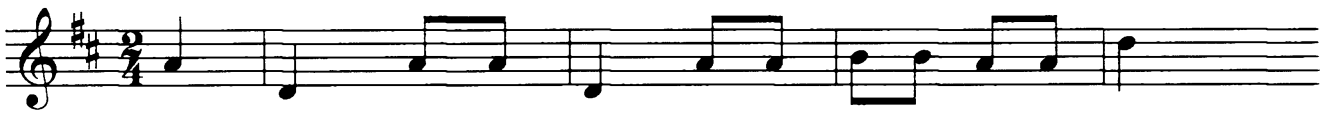

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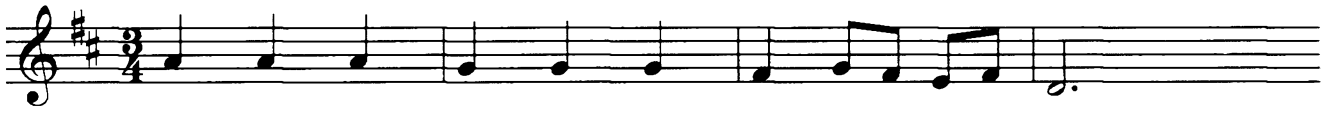

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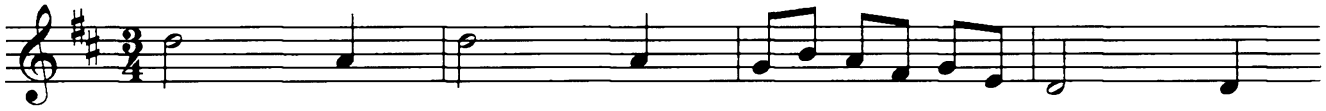

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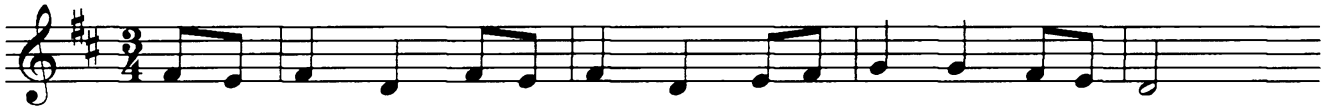

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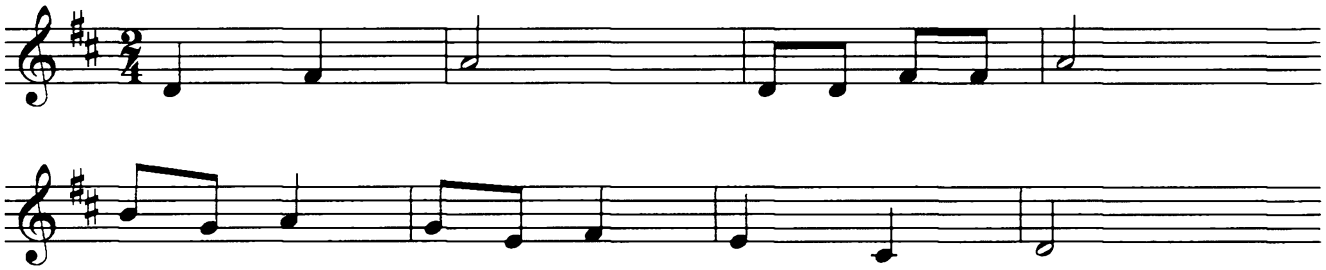

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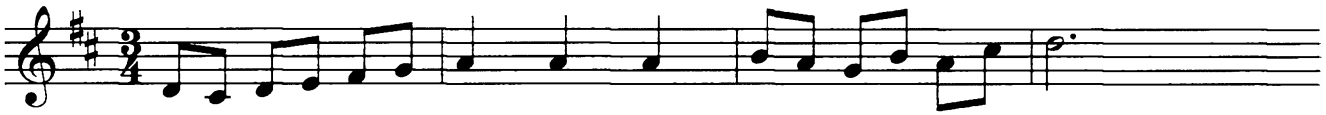

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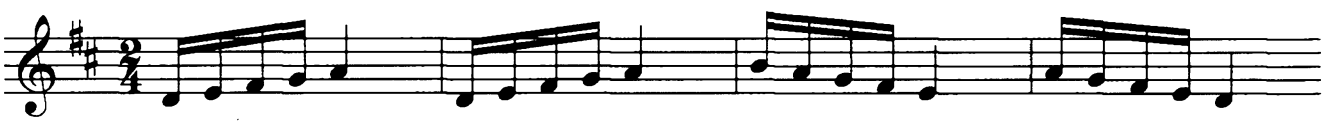

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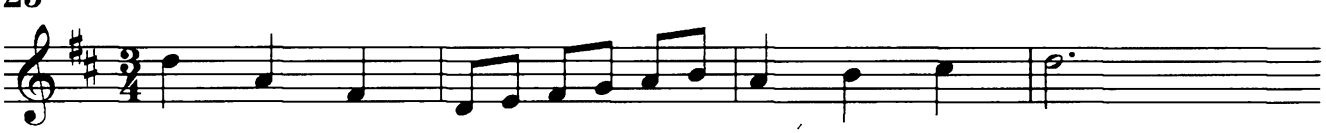

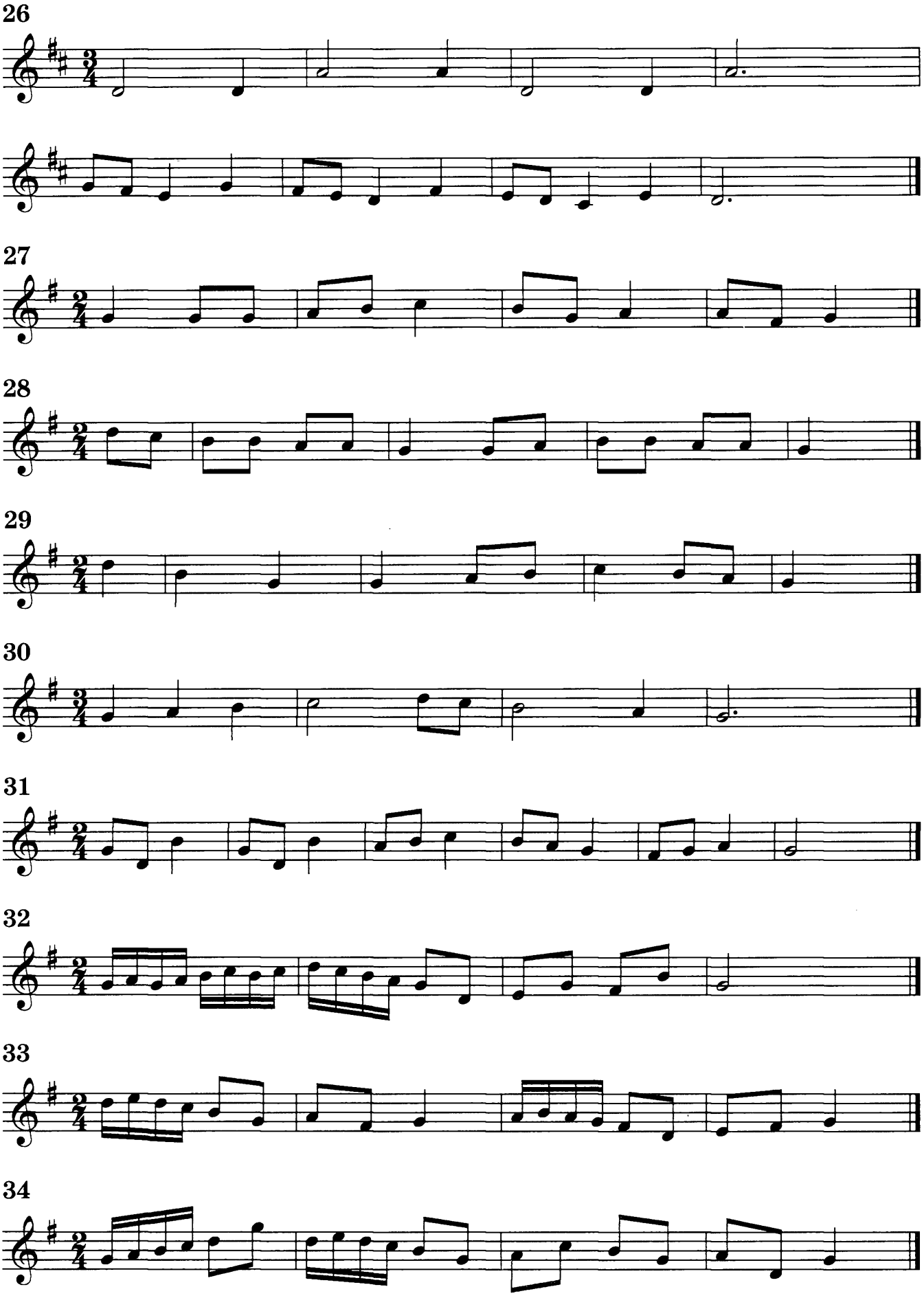
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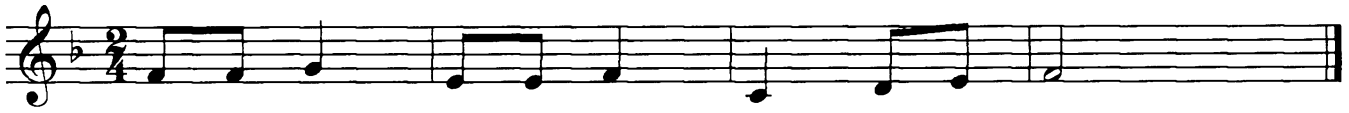

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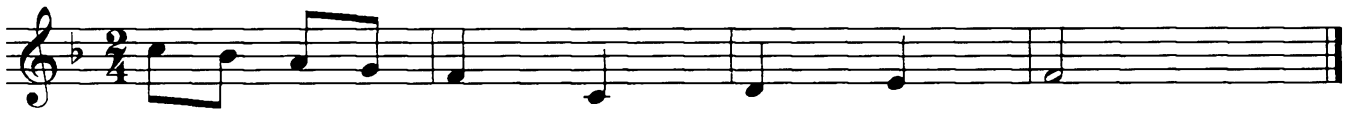

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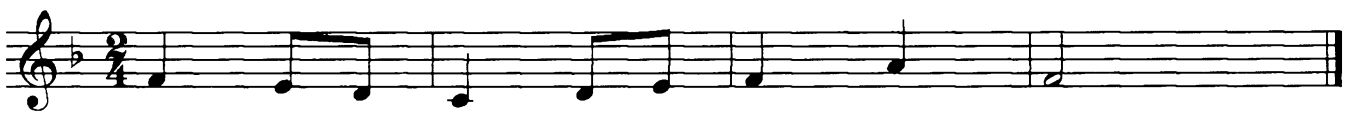

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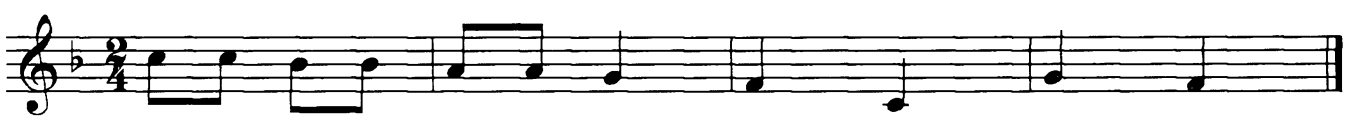

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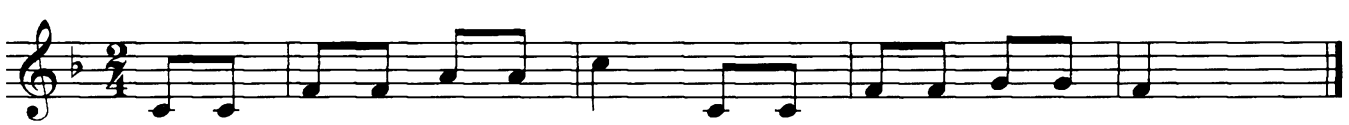

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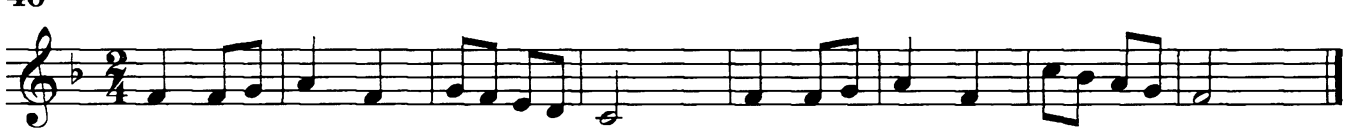

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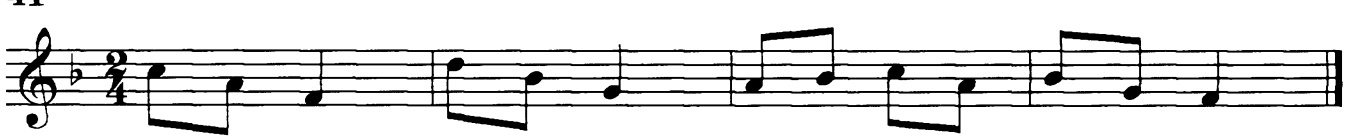

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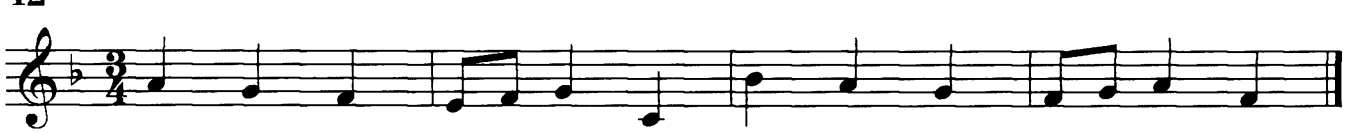

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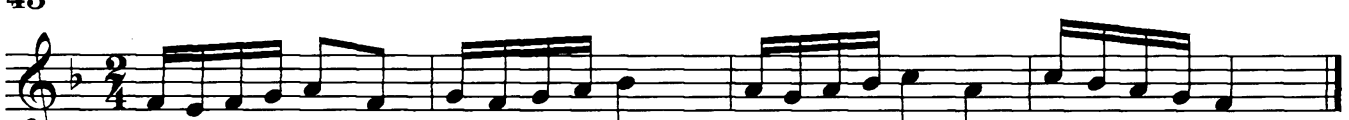

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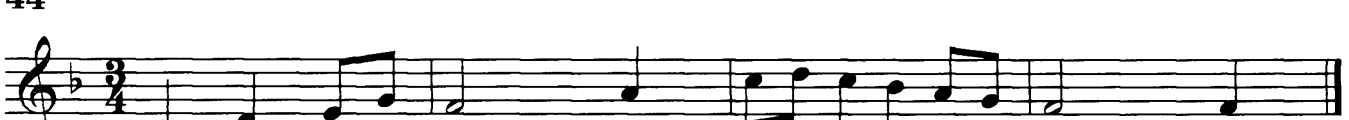
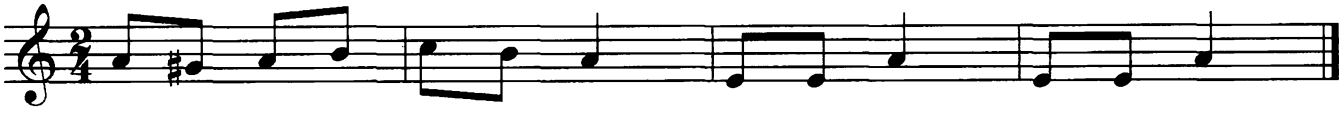


Тональности ля минор и ре минор.
Виды минора. Ритмическая группа ♩. ♪ .
Секвенция

45



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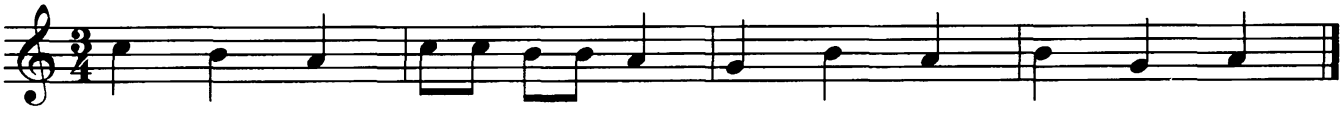

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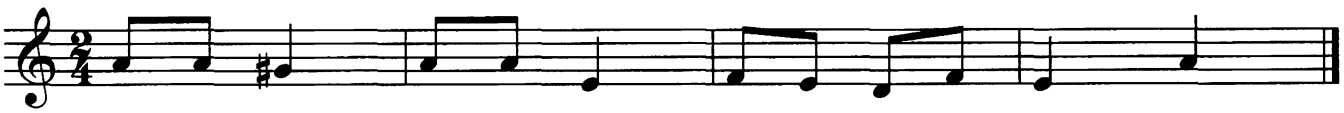

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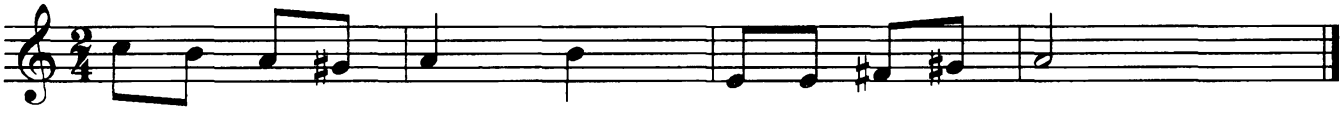

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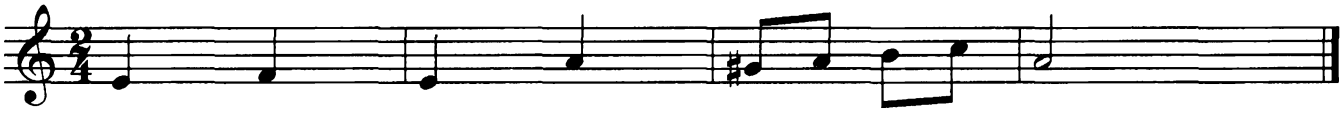

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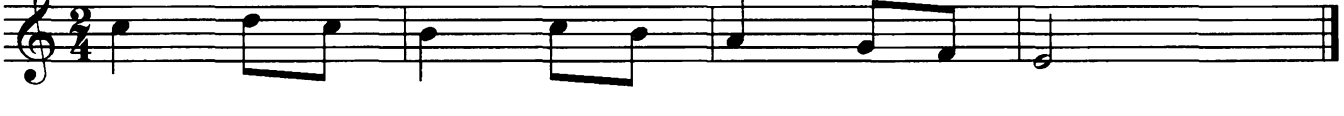

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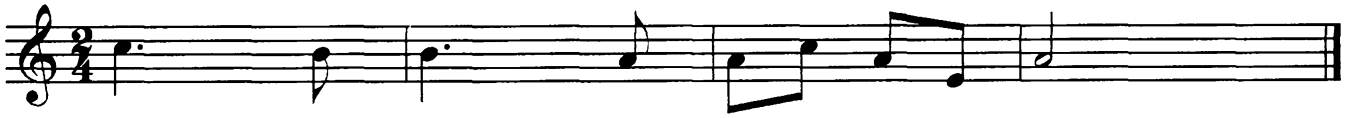

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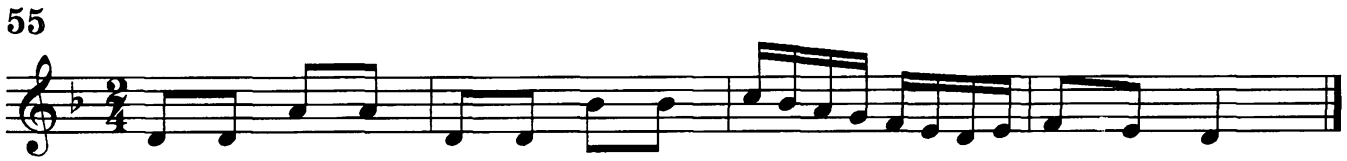

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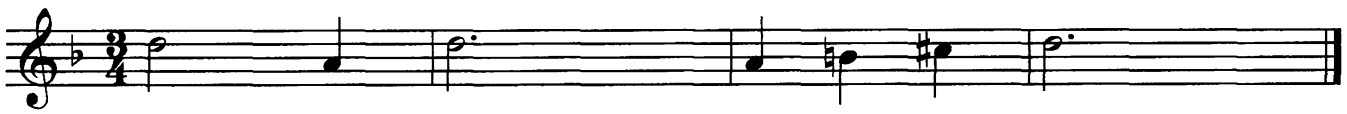

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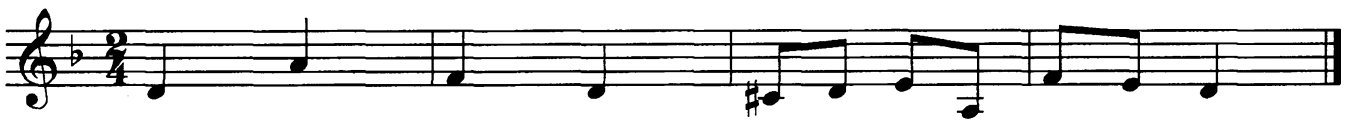

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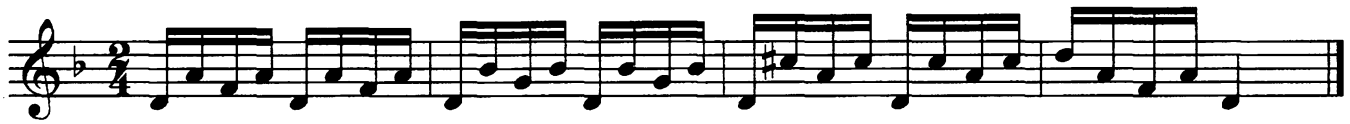

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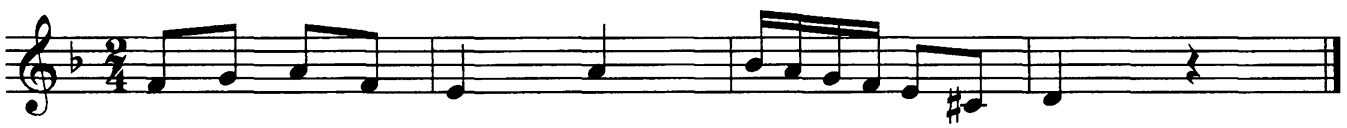

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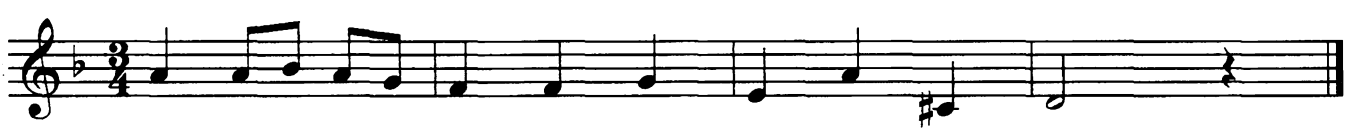

Параллельные тональности до двух знаков при ключе. Скачки в мелодии на кварту, квинту, сексту, октаву. Движение мелодии по звукам трезвучий главных ступеней лада, доминантсептаккорда

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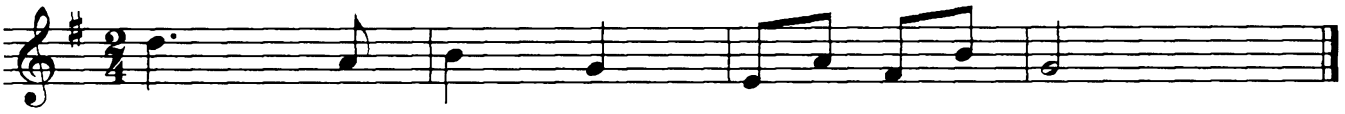

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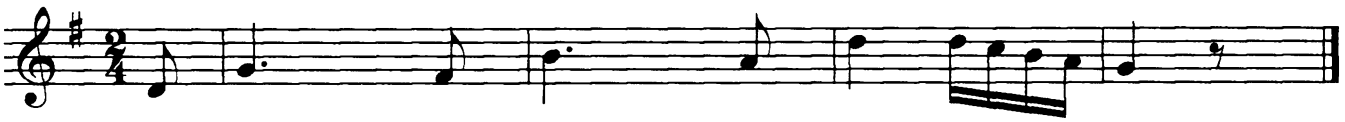

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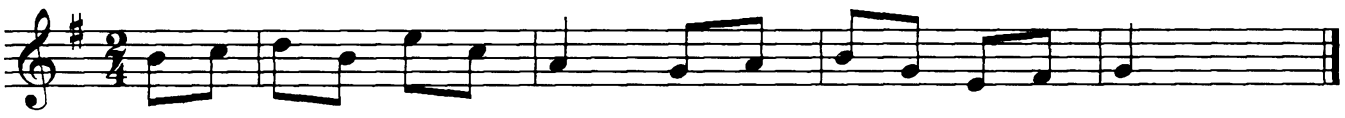

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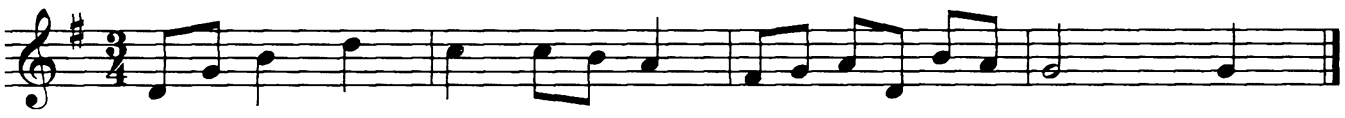

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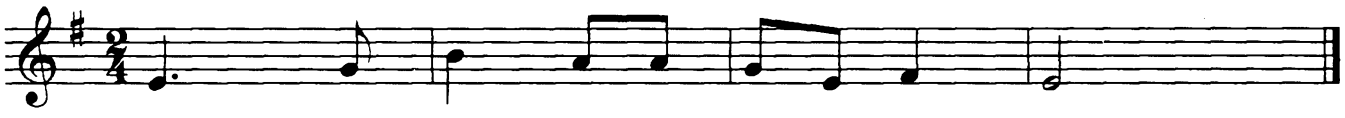

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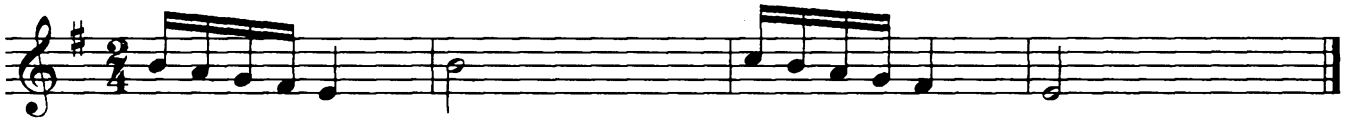

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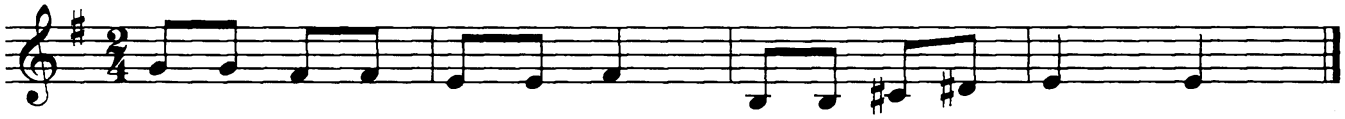

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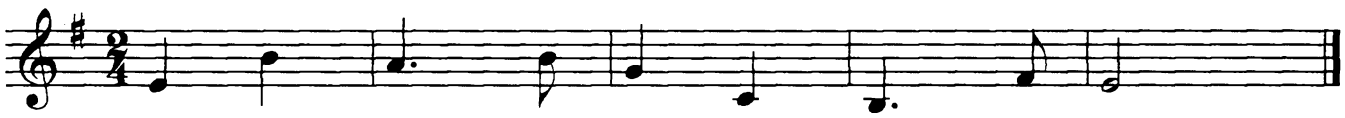

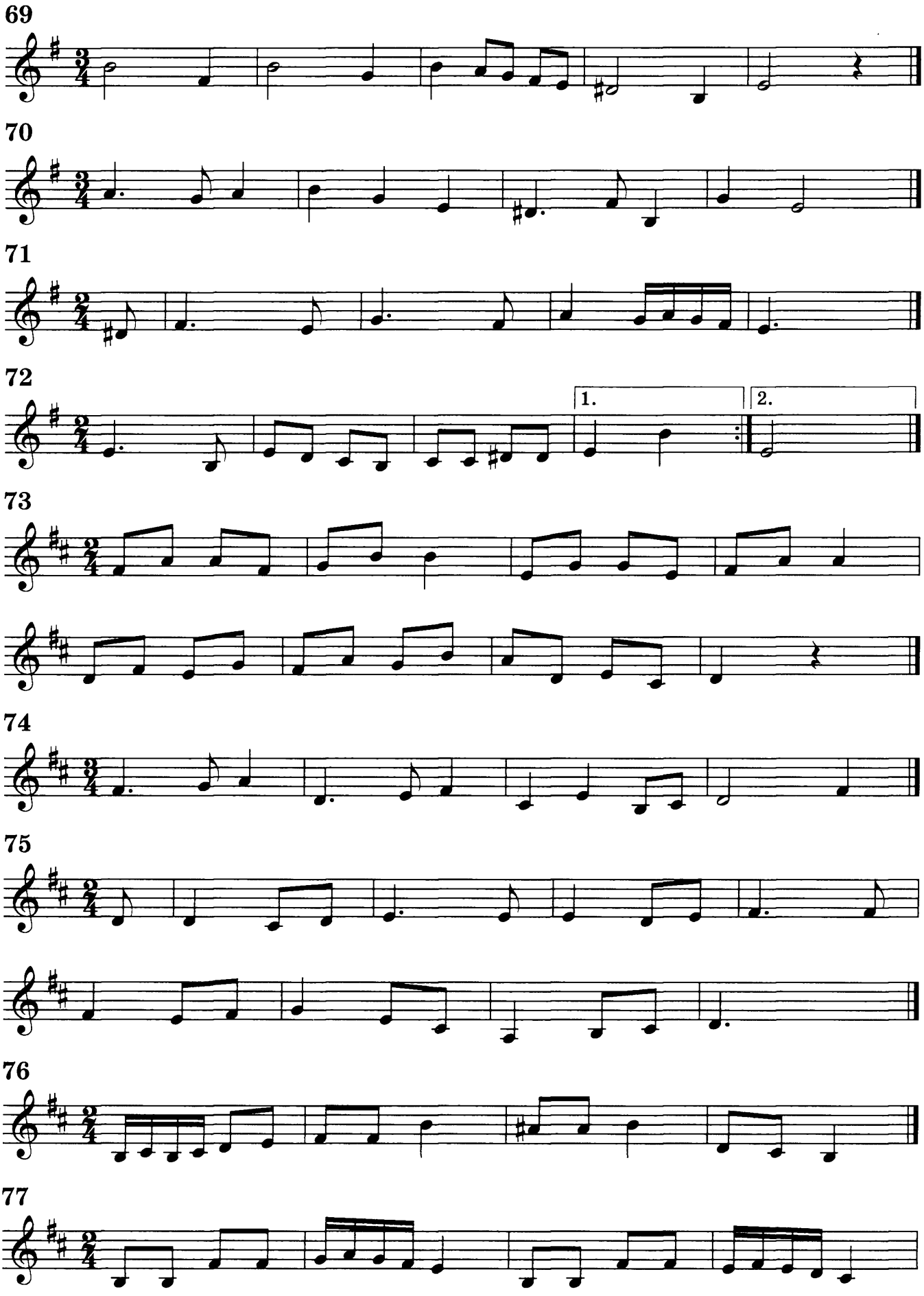
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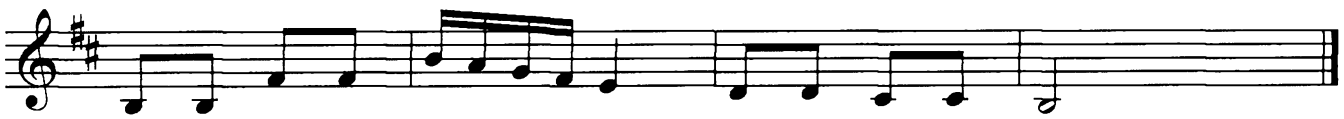

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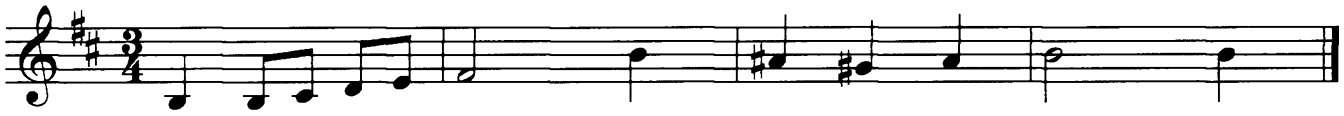

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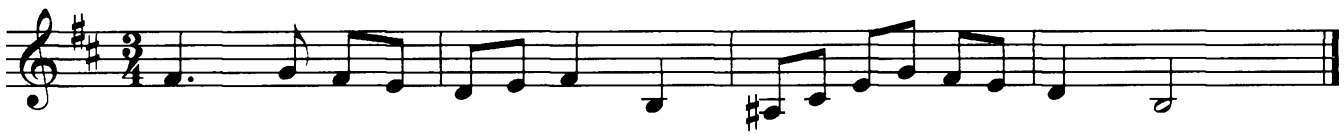

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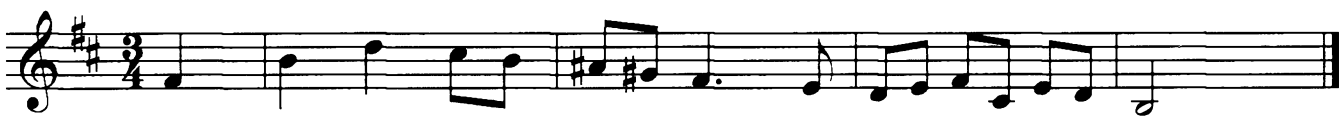

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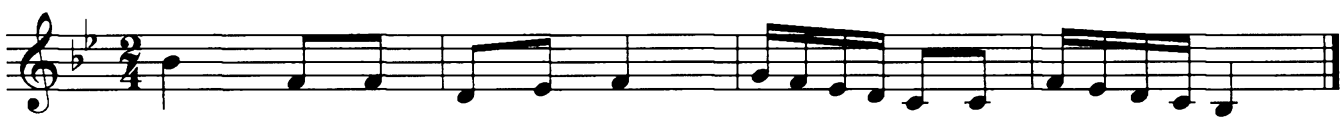

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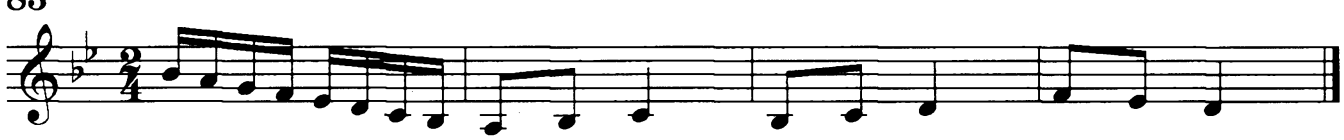

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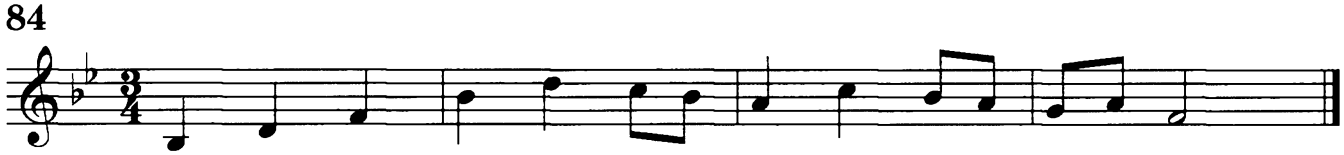

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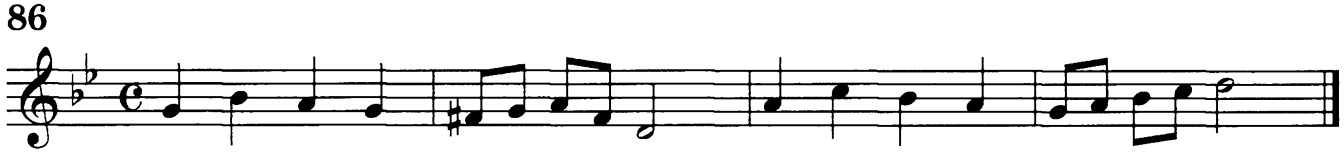

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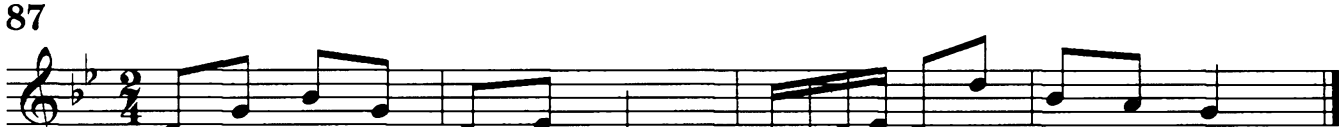

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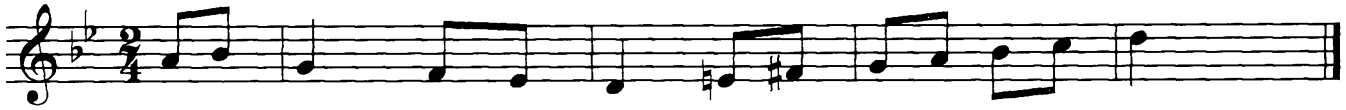

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Ритмические группы:

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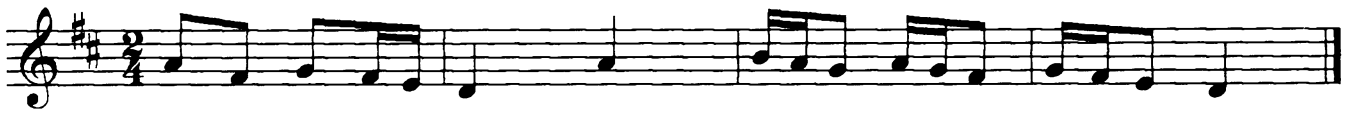

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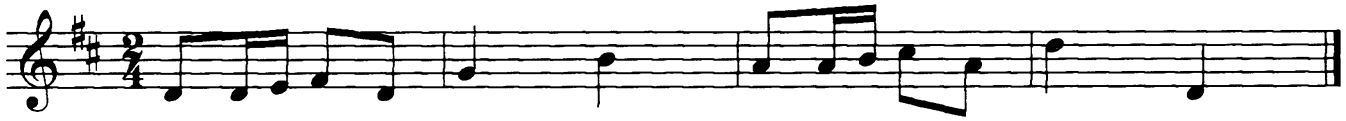

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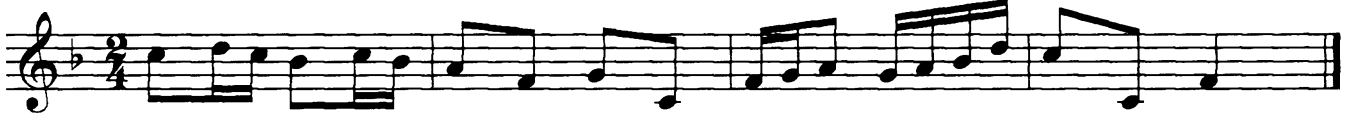

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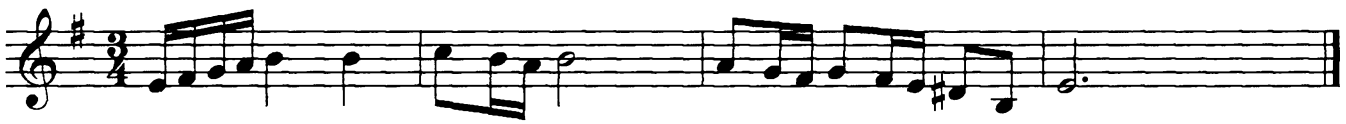

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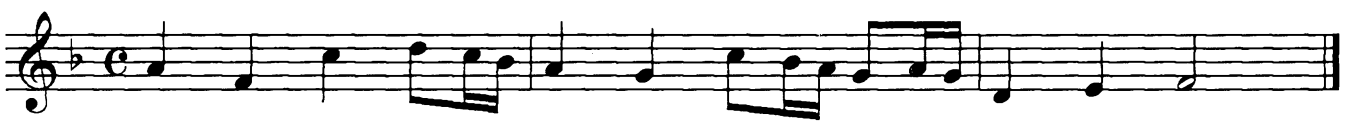

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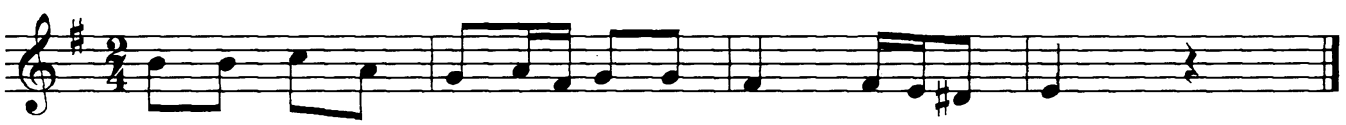

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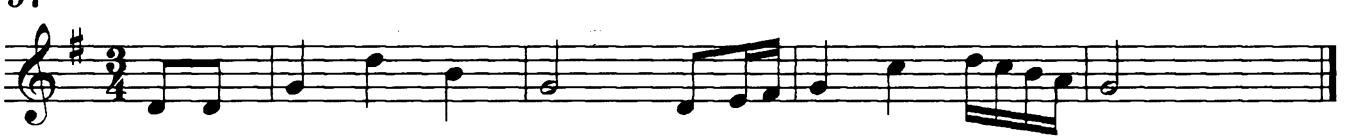

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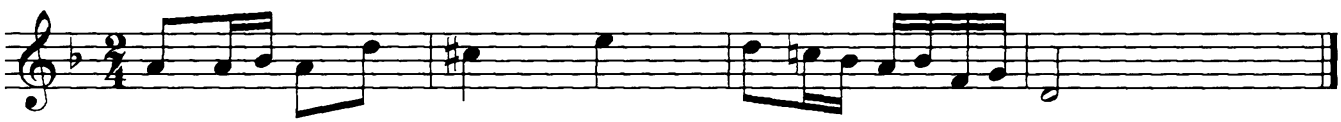

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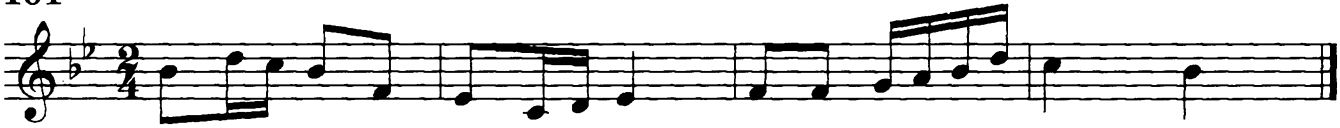

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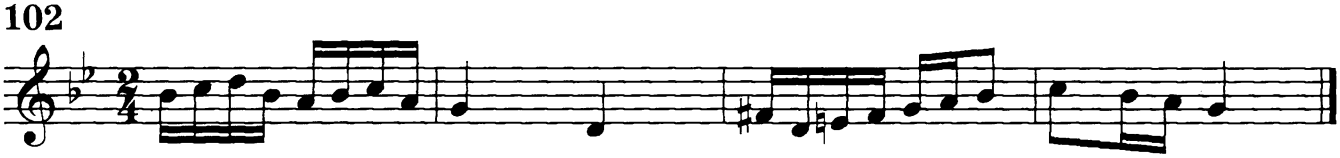

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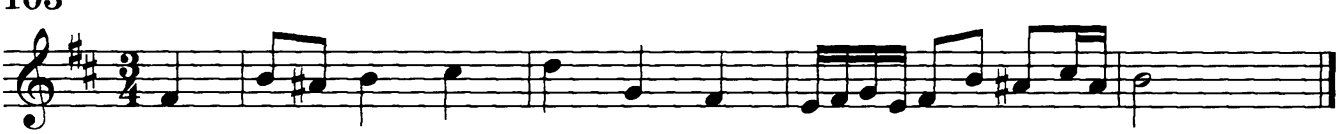

Тональности с тремя знаками при ключе. Ритмические группы: ♩. ♪, ♪ ♩ ♪. Тритоны. Движение мелодии по звукам пройденных аккордов: трезвучий главных ступеней лада, их обращений, уменьшенного трезвучия, доминантсептаккорда

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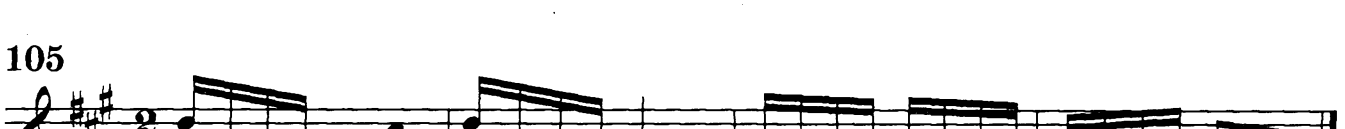

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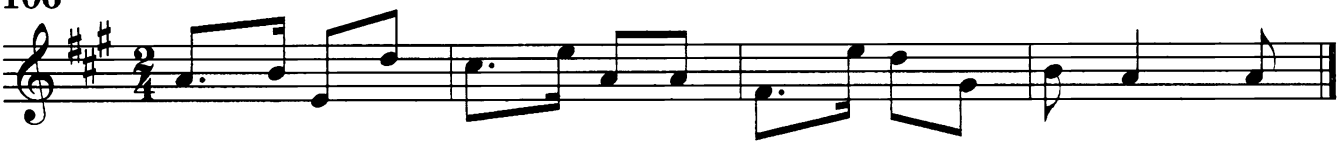

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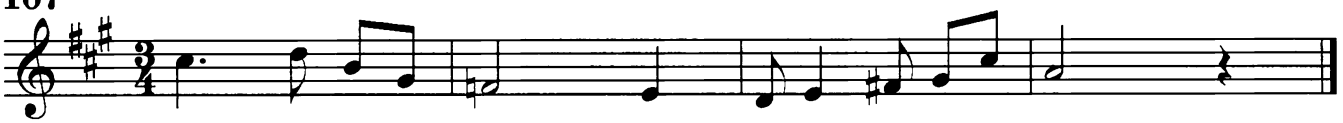

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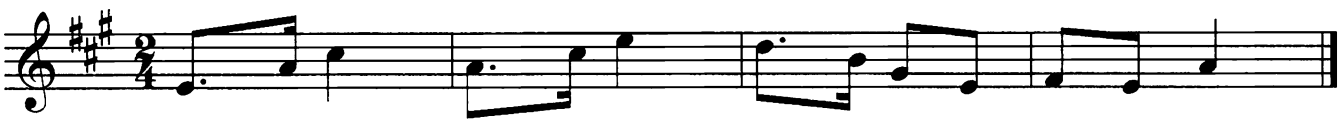

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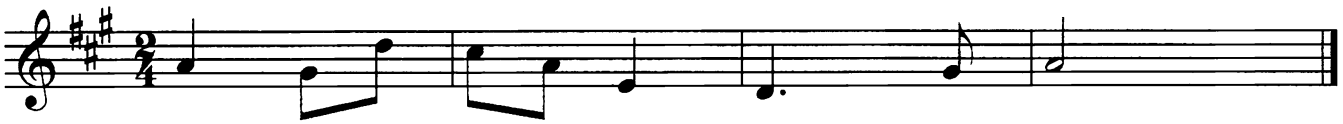

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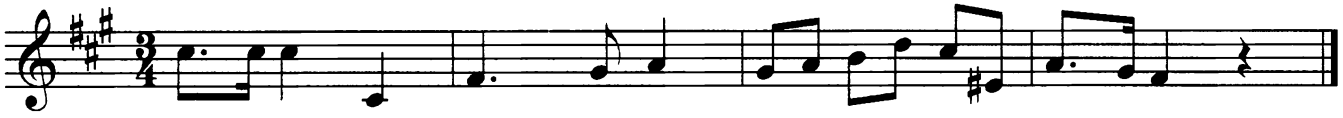

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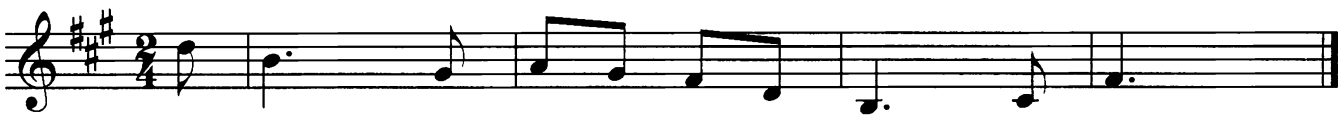

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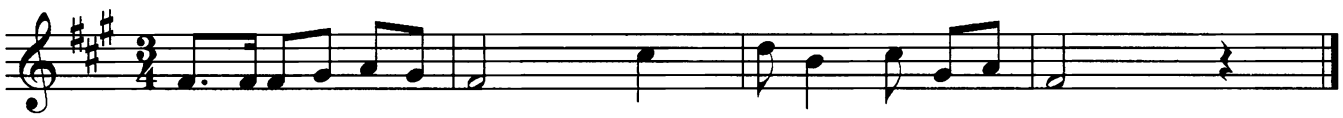

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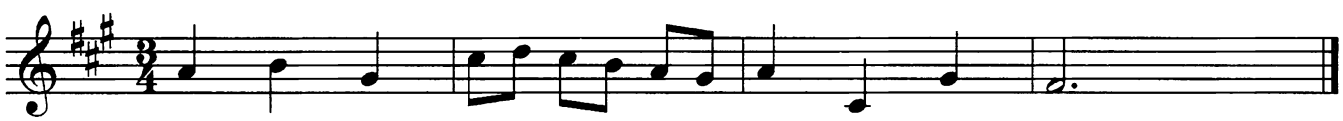

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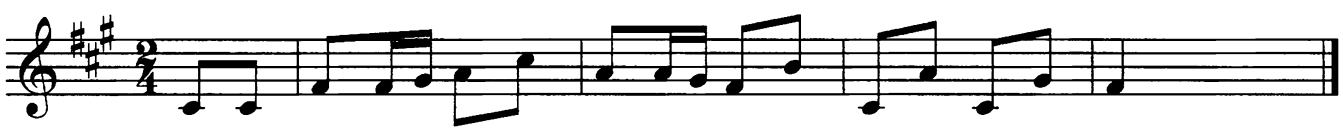

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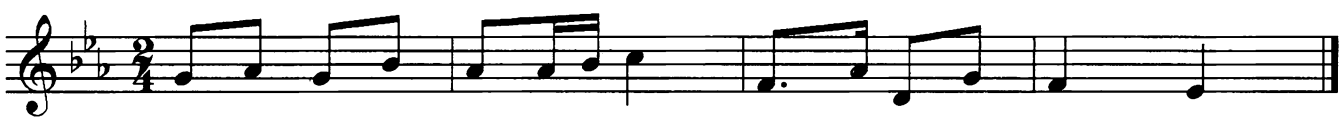

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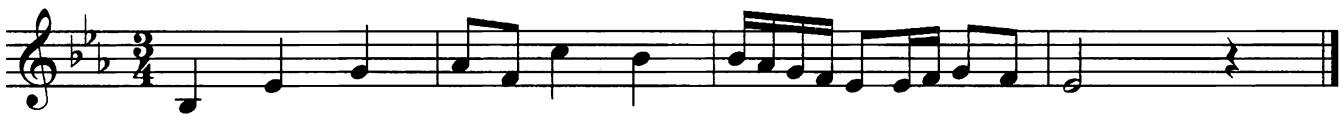

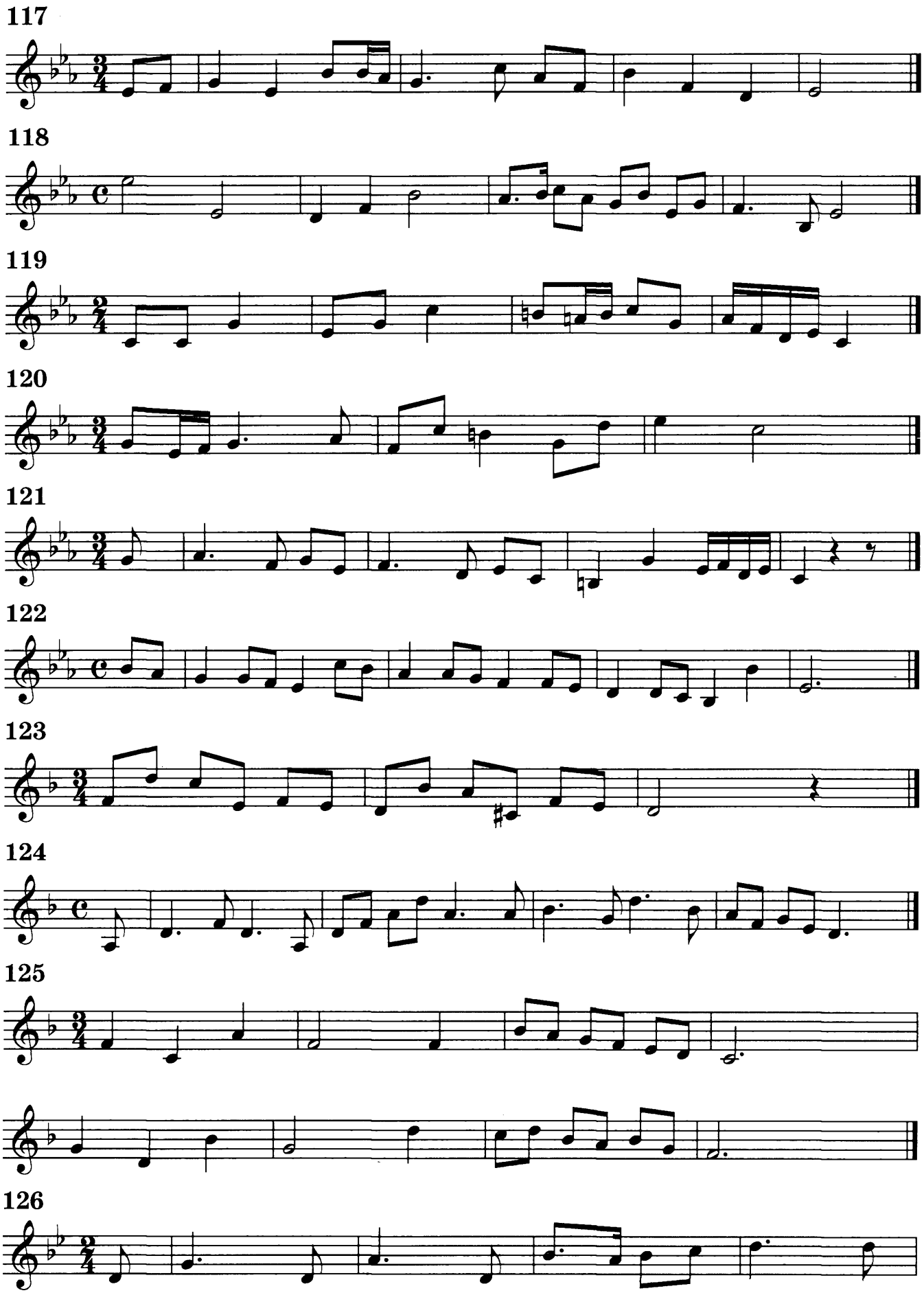
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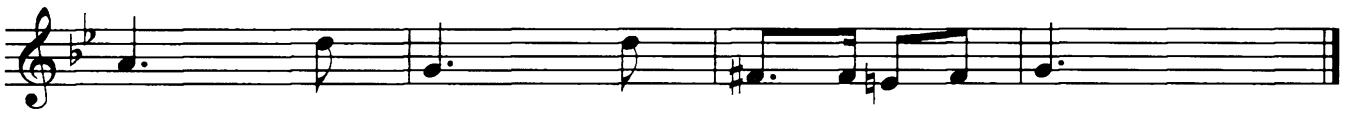

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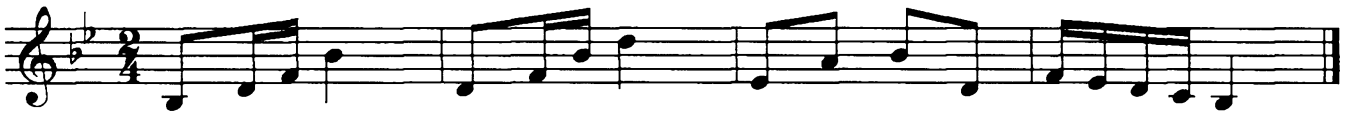

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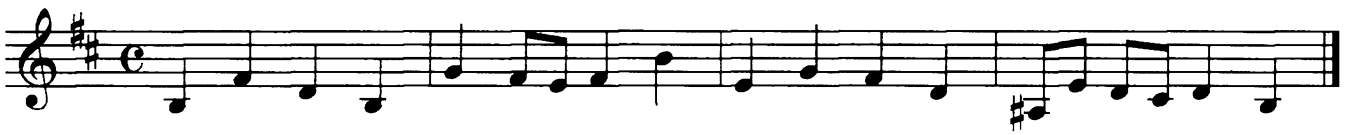

Размер $\frac{6}{8}$. Ритмическая фигура $\overset{3}{\overset{\frown}{\text{♩♩♩}}}$. Обращения доминантсептаккорда. Характерные интервалы. Гармонический мажор. Хроматические звуки

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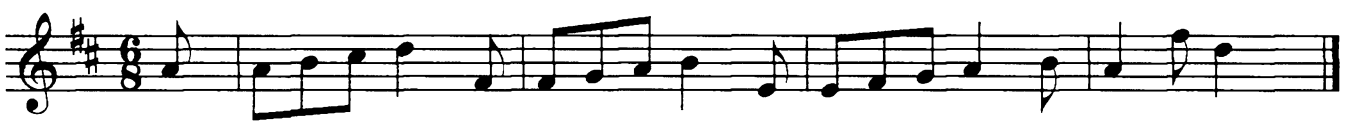

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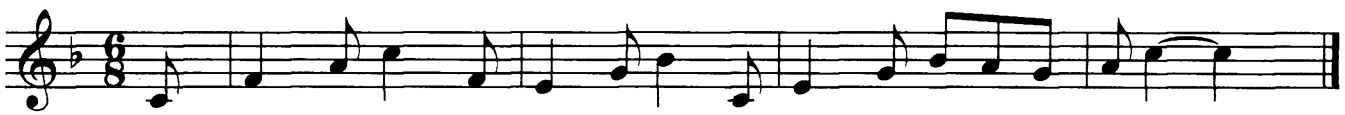

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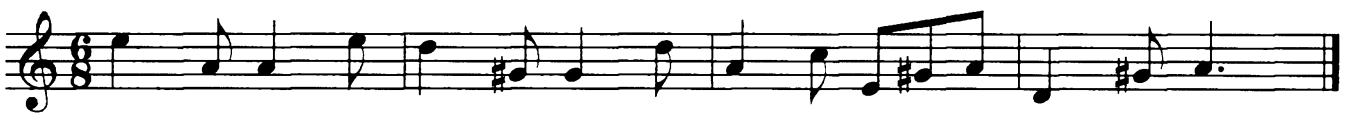

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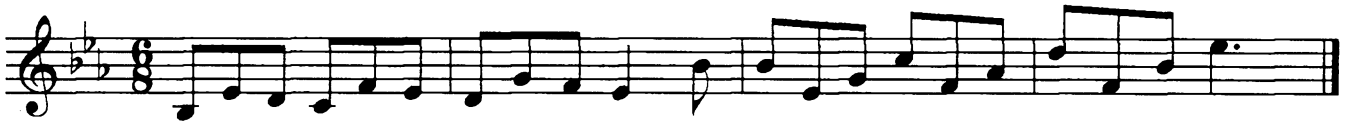

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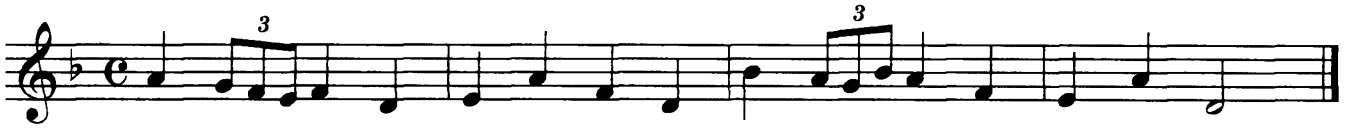

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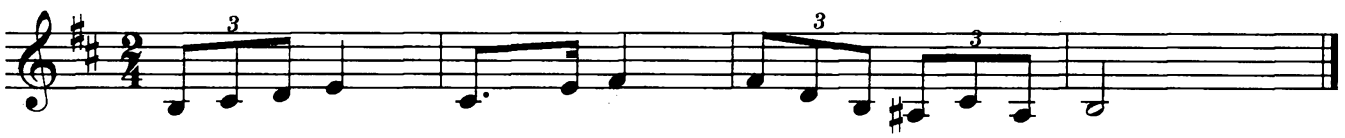

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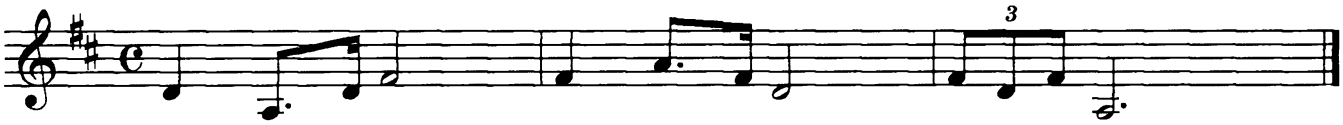

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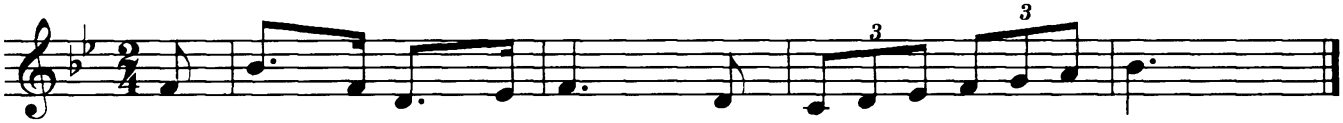

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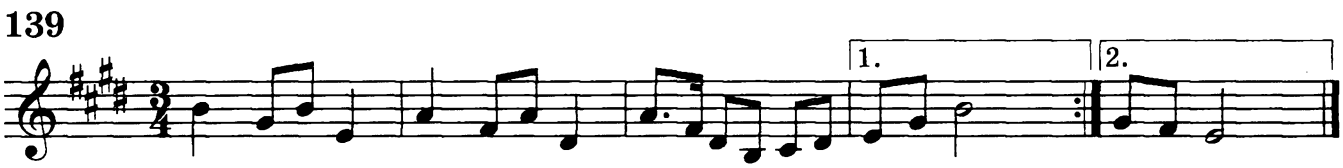

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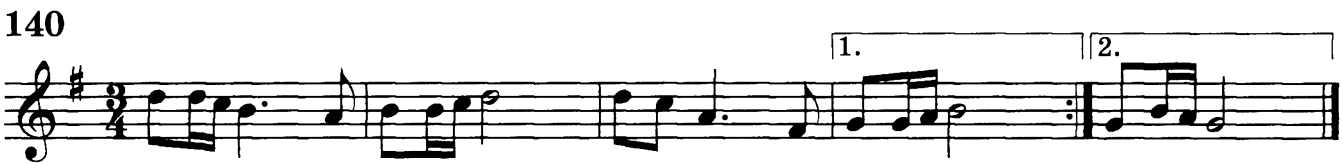

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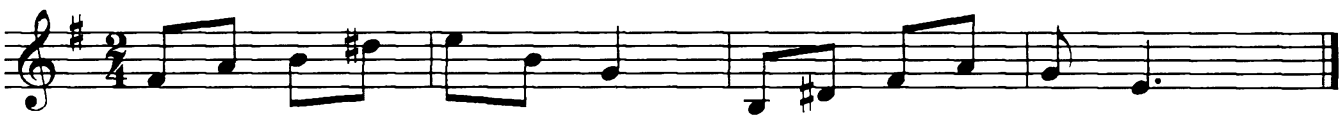

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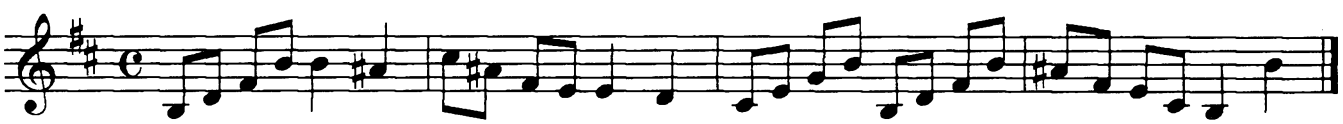

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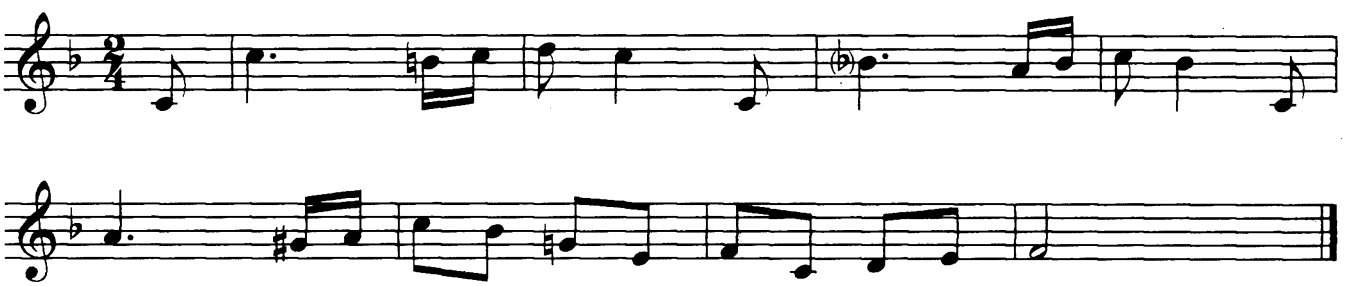

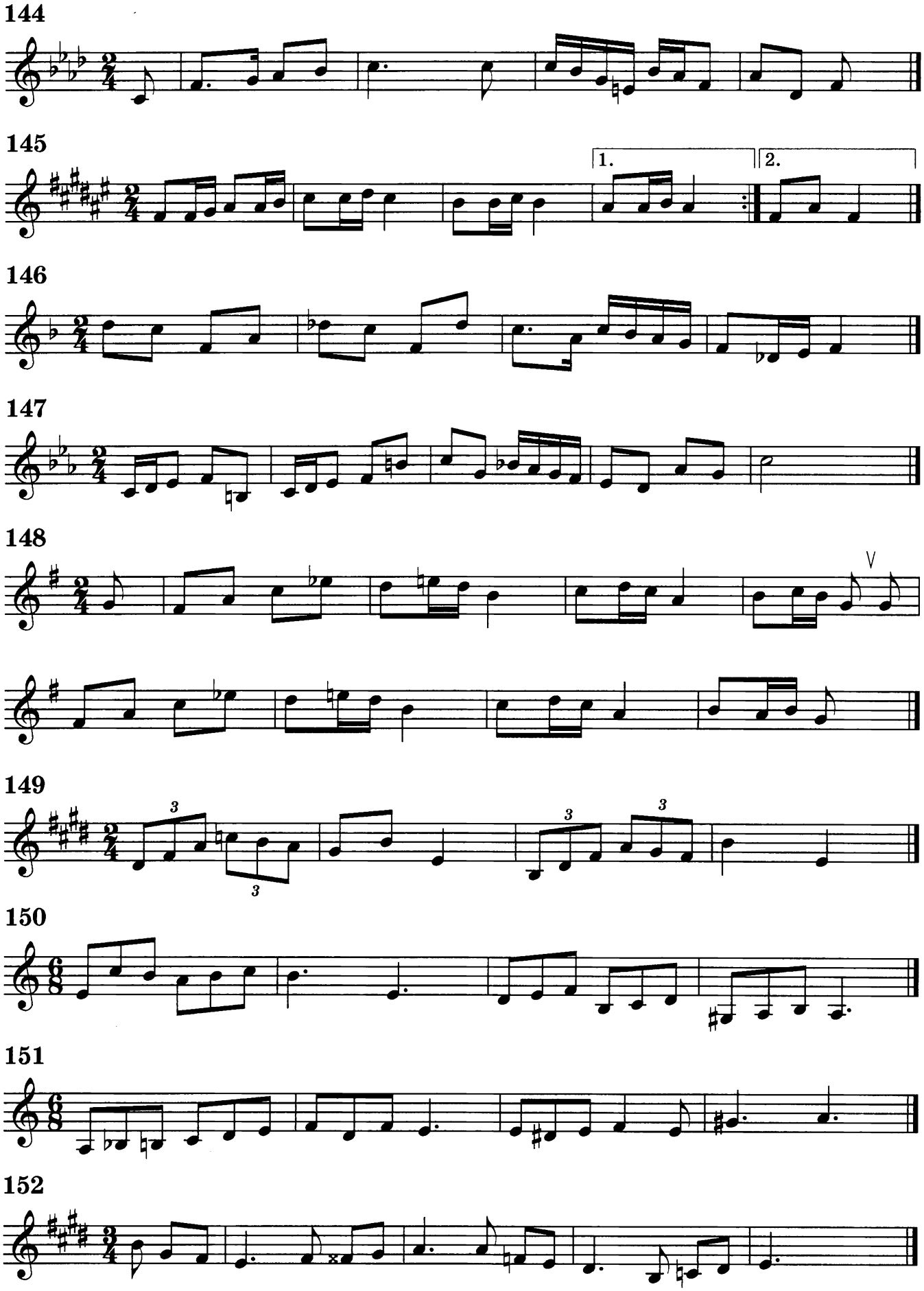
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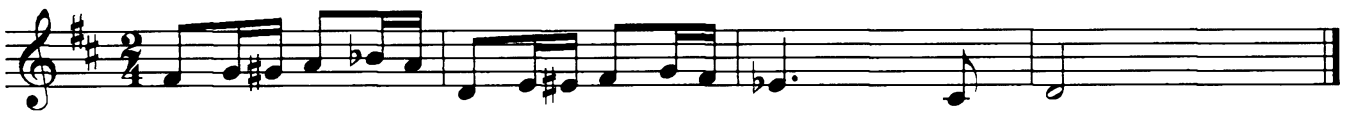

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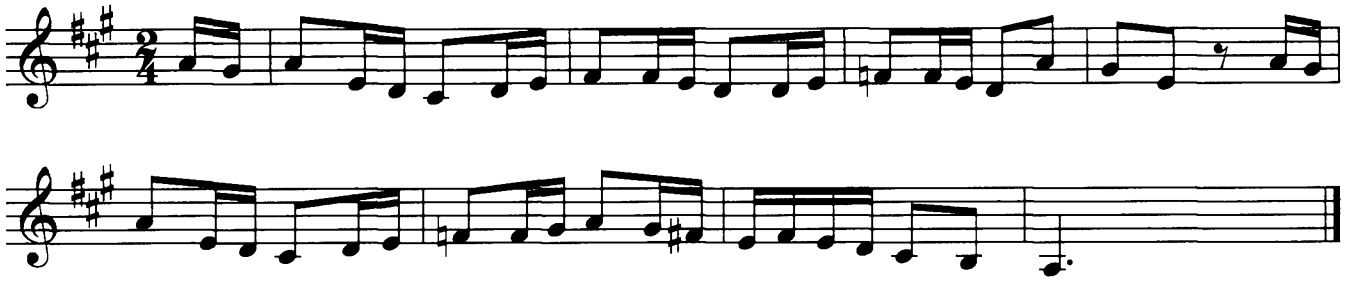

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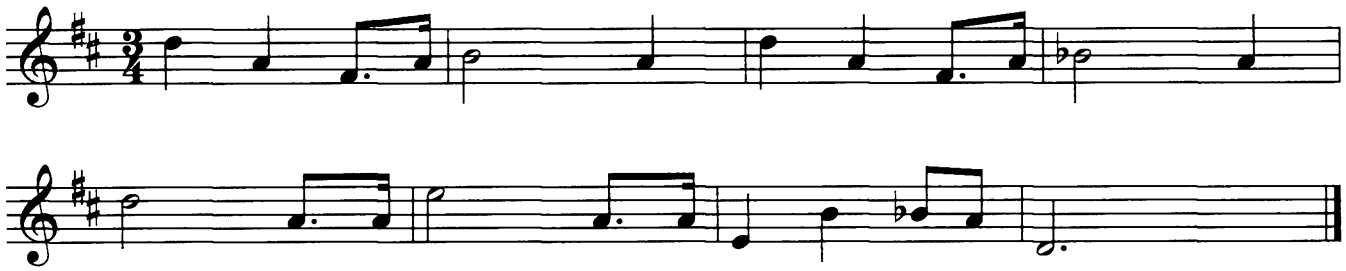

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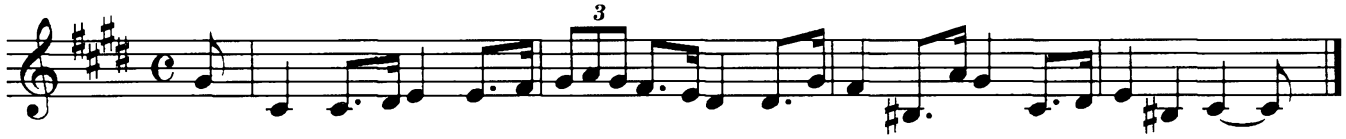

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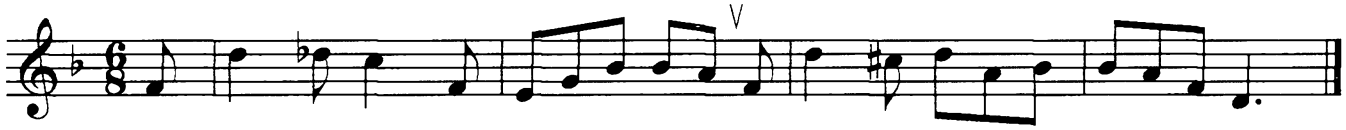

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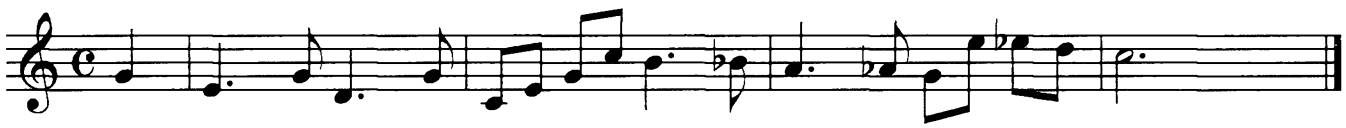

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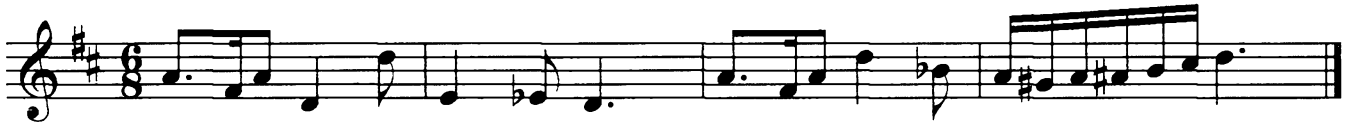

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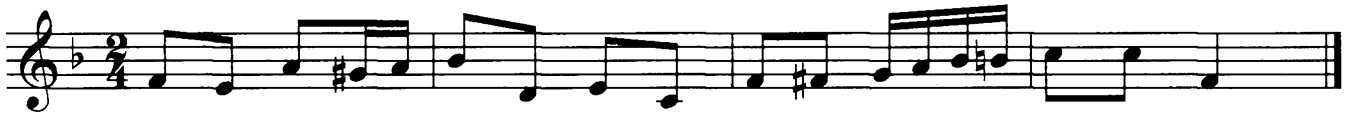

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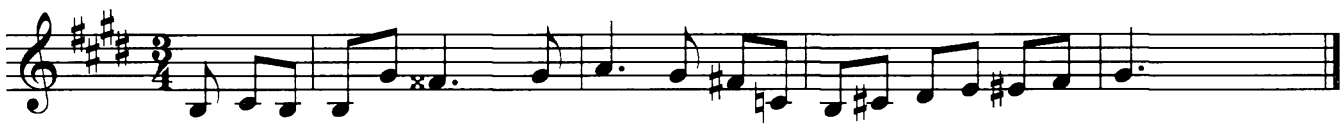

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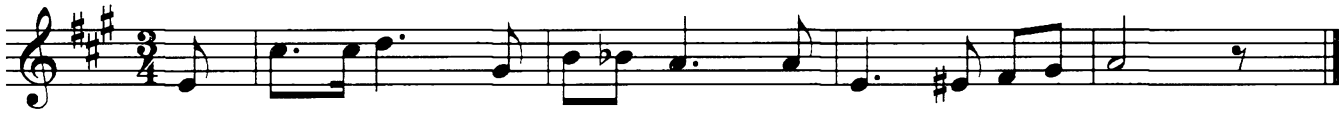

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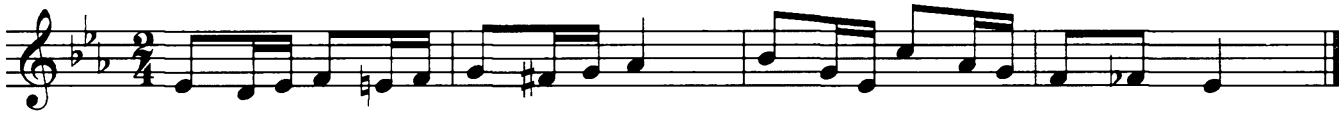

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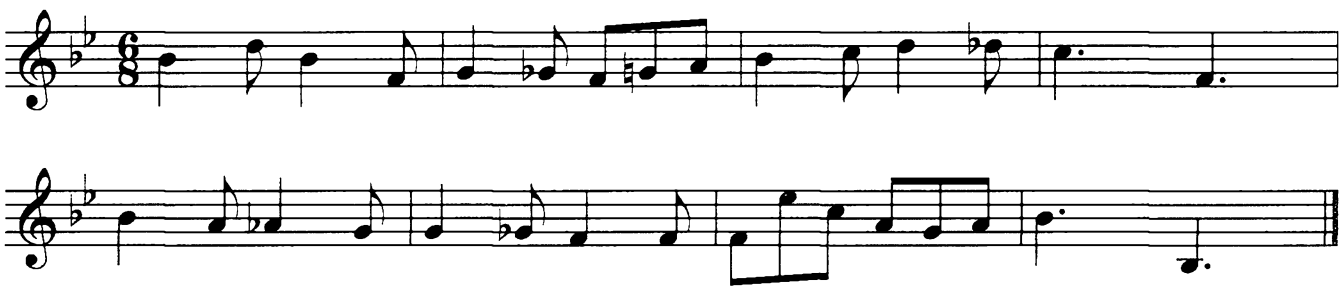

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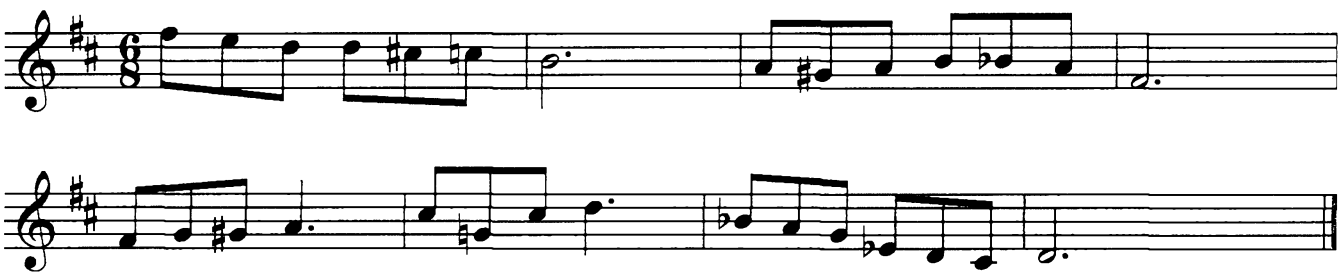

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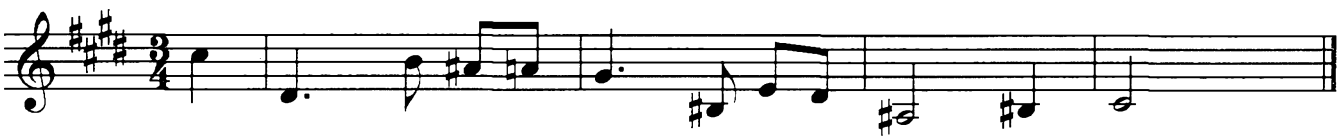

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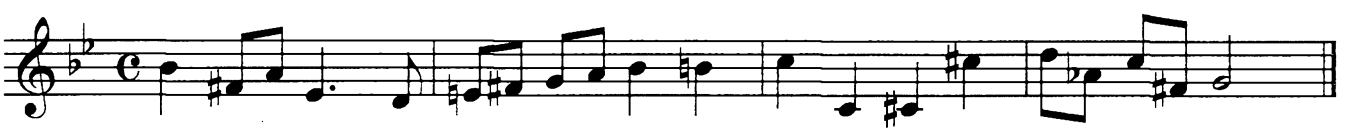

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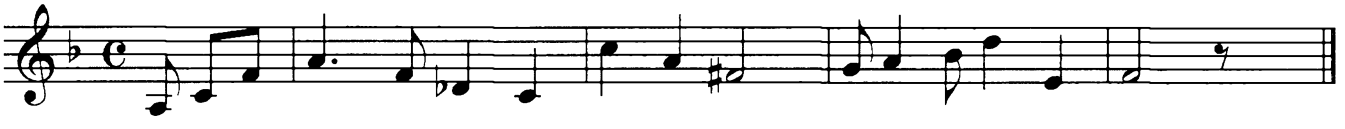

Раздел III

РИТМИЧЕСКИЕ ДИКТАНТЫ

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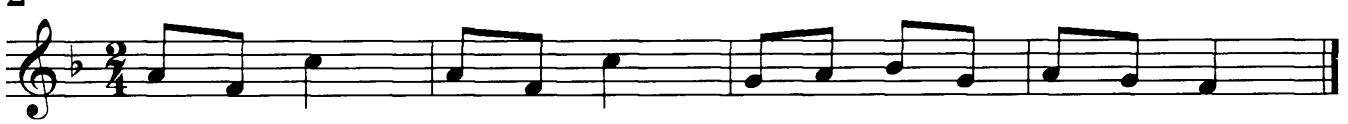

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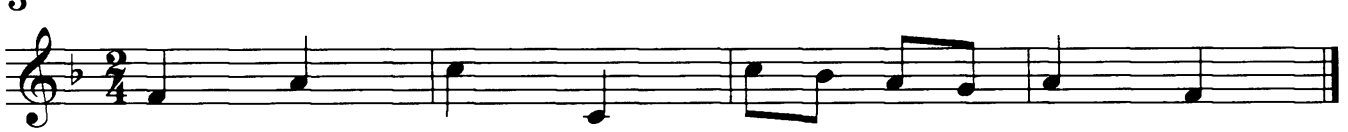

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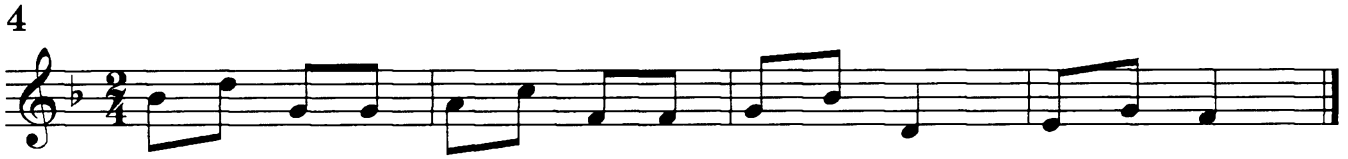

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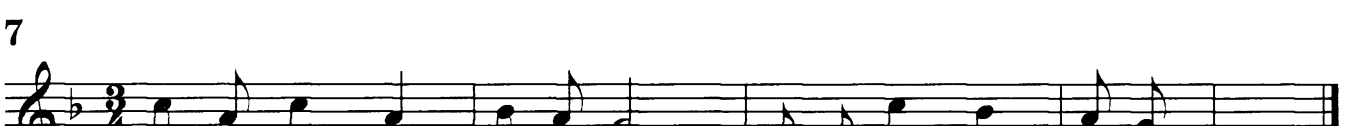

Я, Пет-руш - ка, мо-ло-дец, на ма-куш - ке бу-бе-нец.

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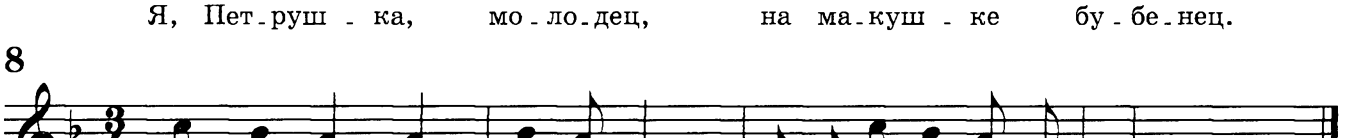

Крик-нул мя - чик: «За-хо-чу, я на не-бо у-ле - чу».

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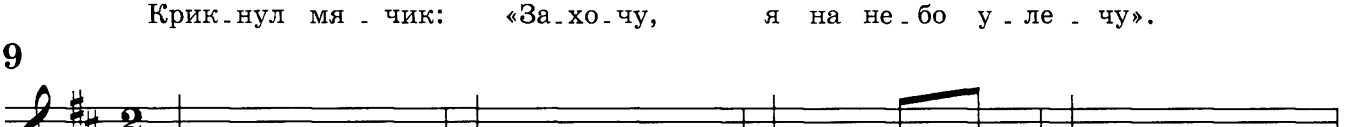

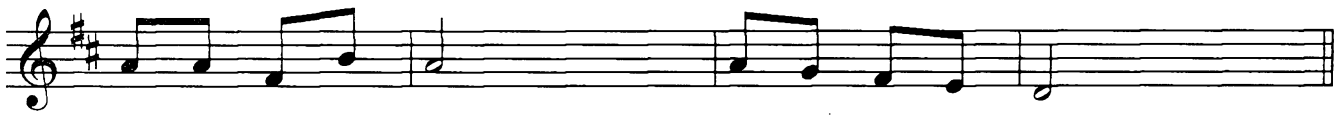

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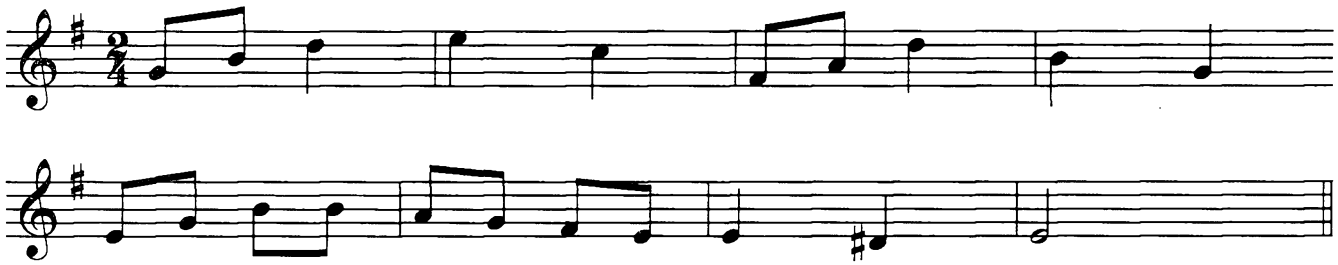

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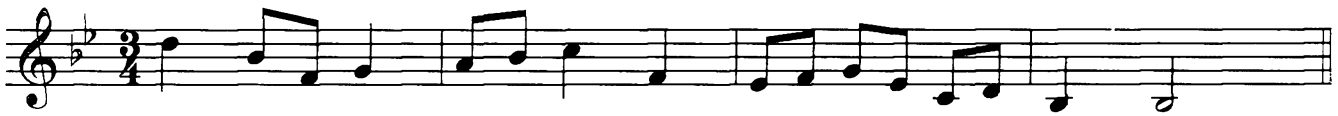

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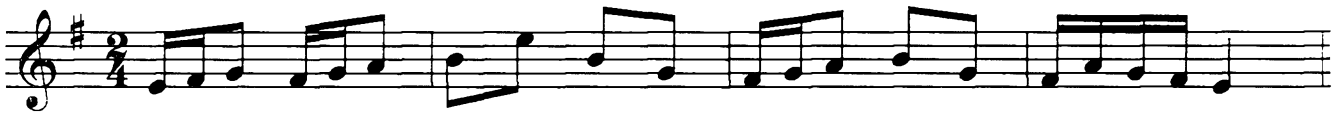

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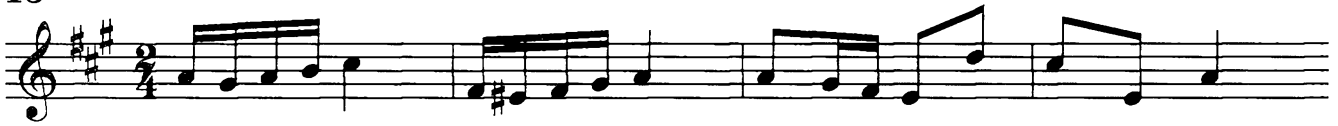

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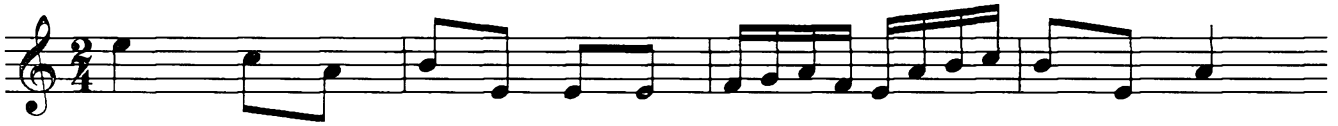

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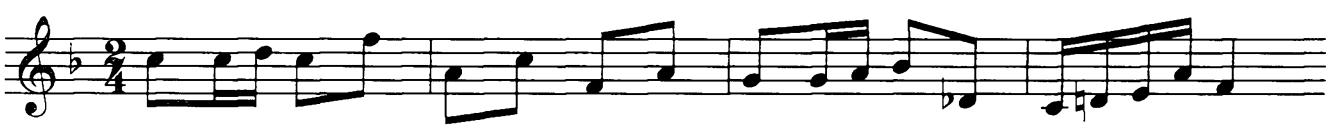

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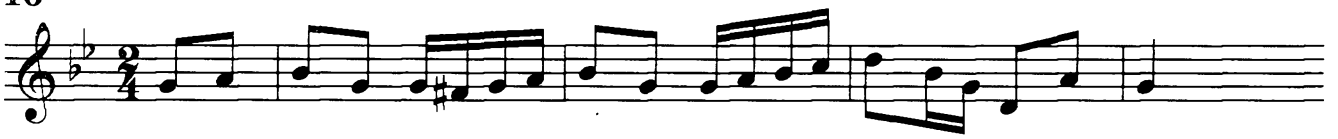

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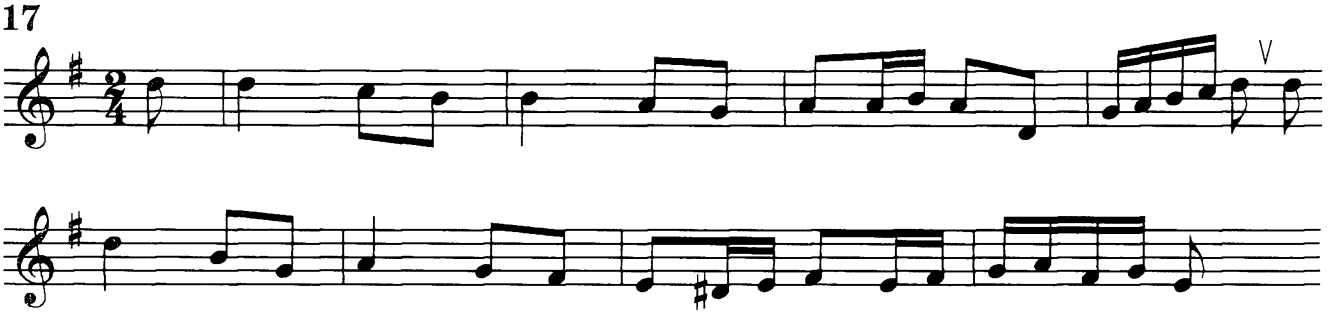

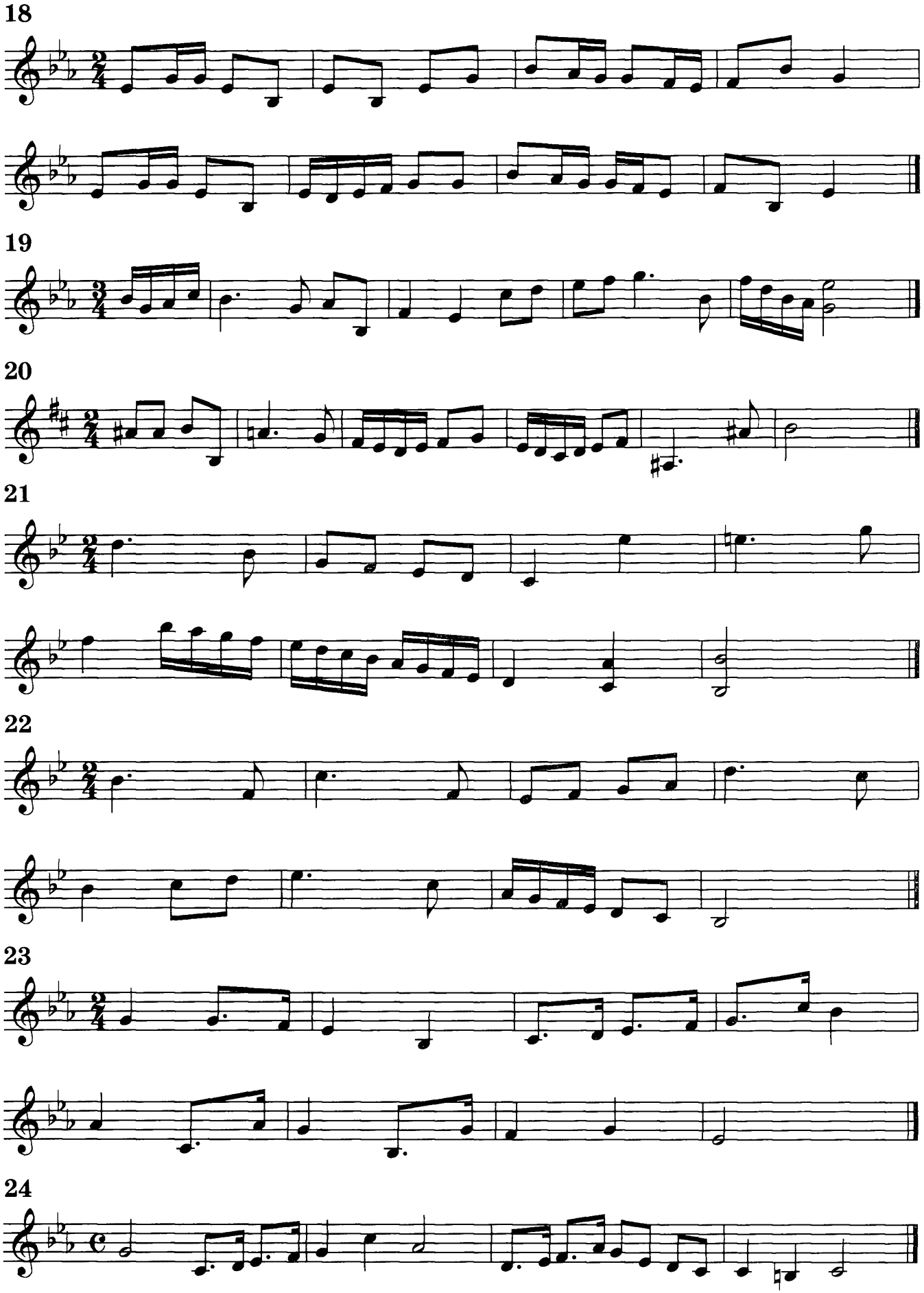
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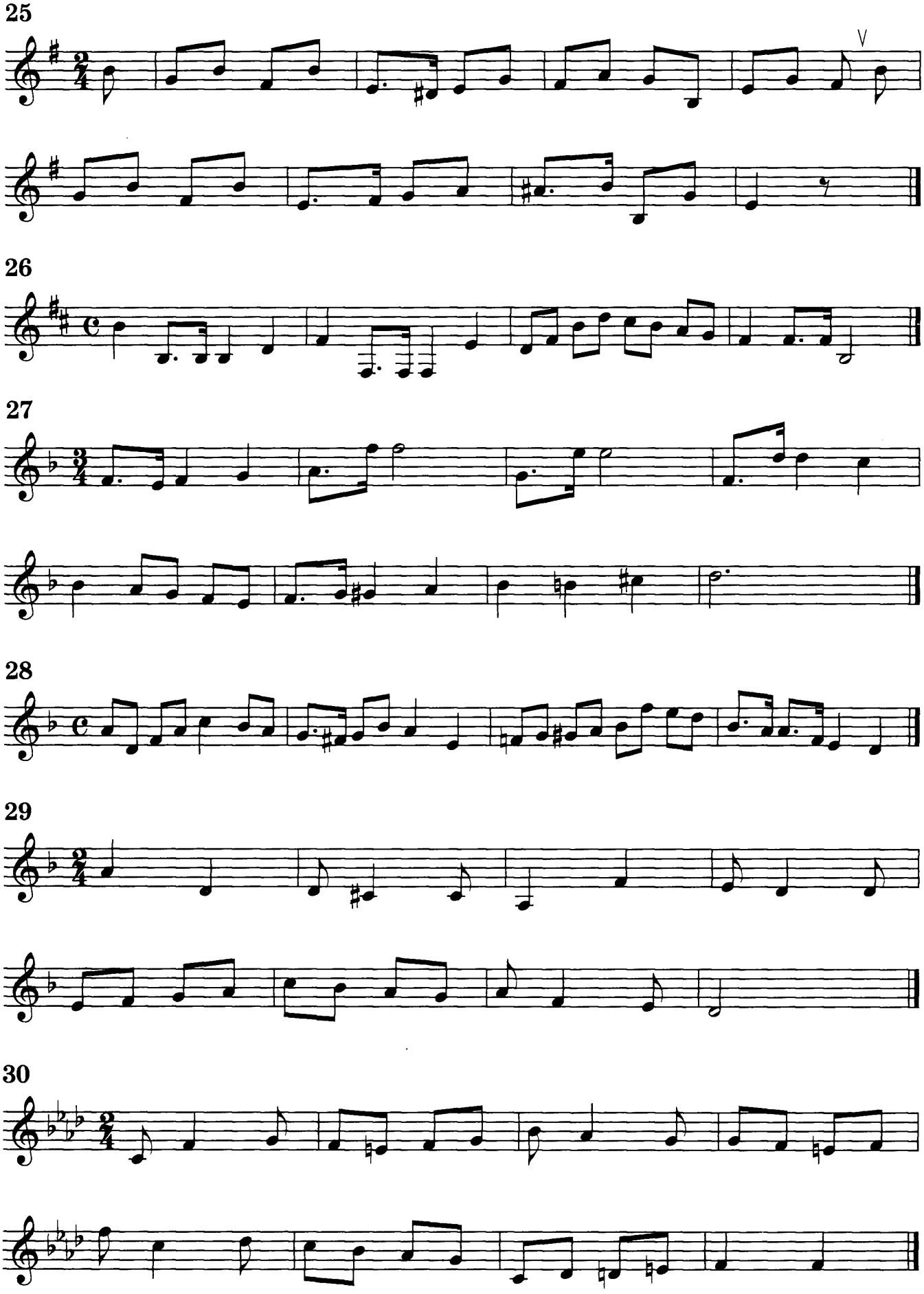
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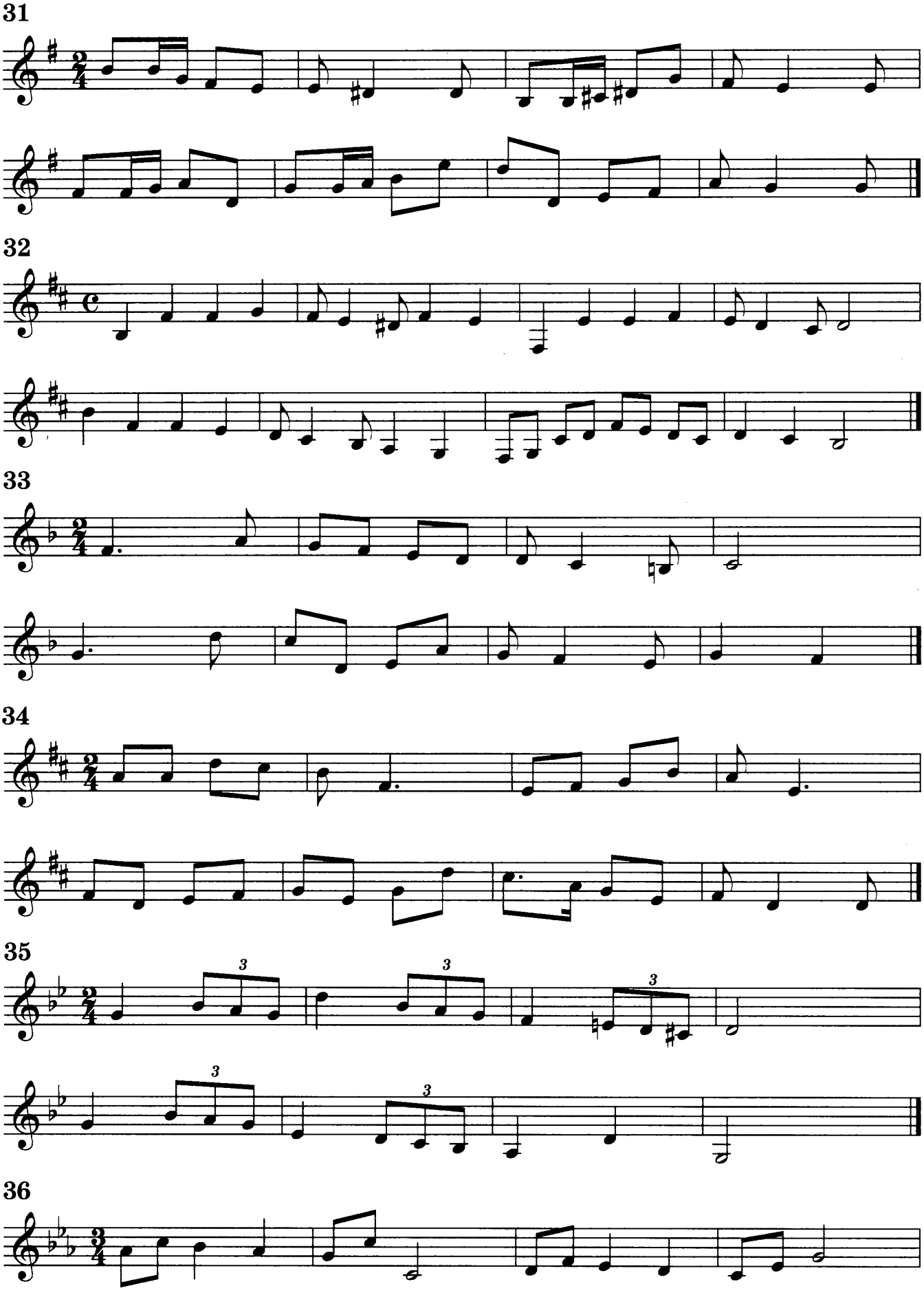
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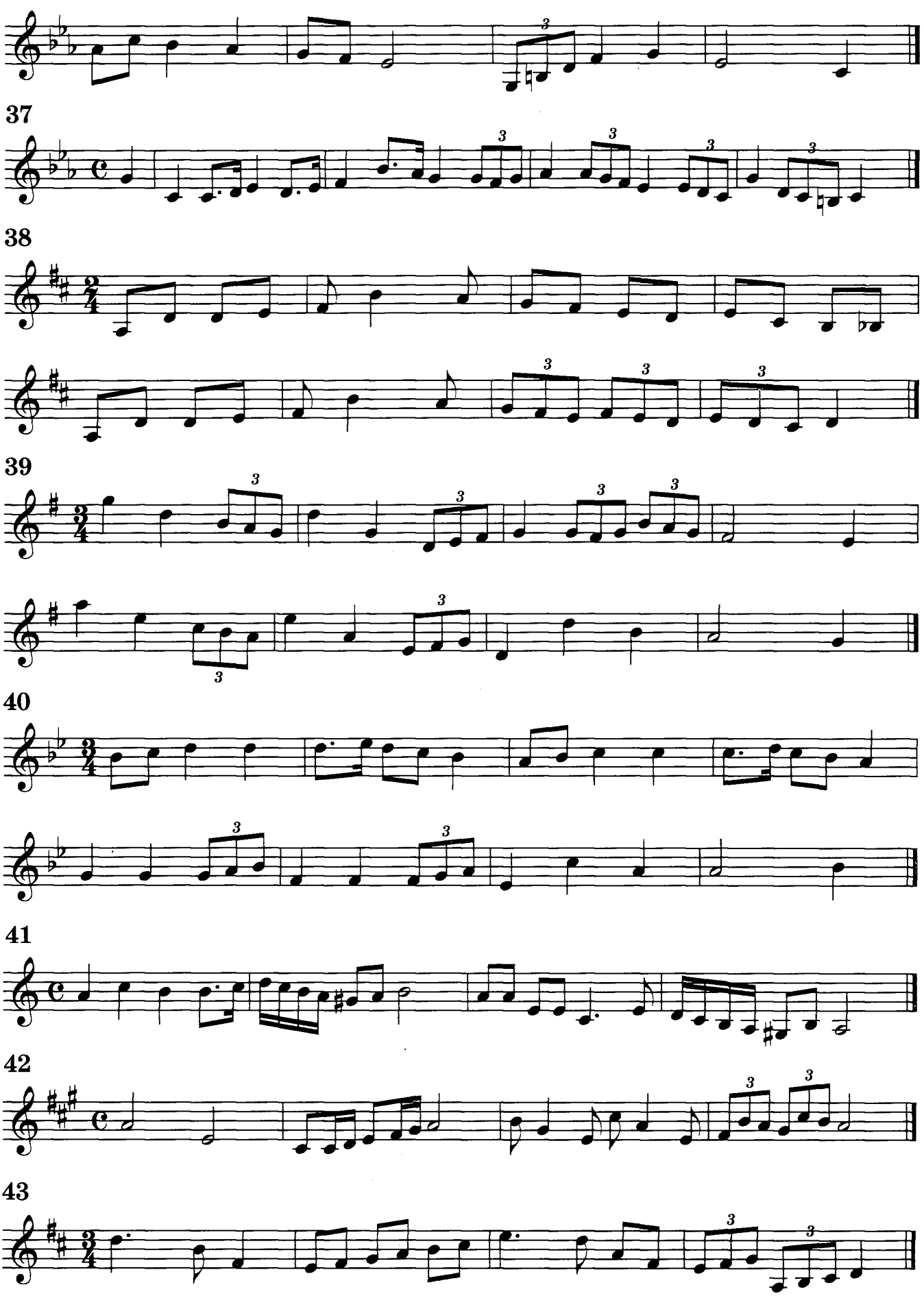
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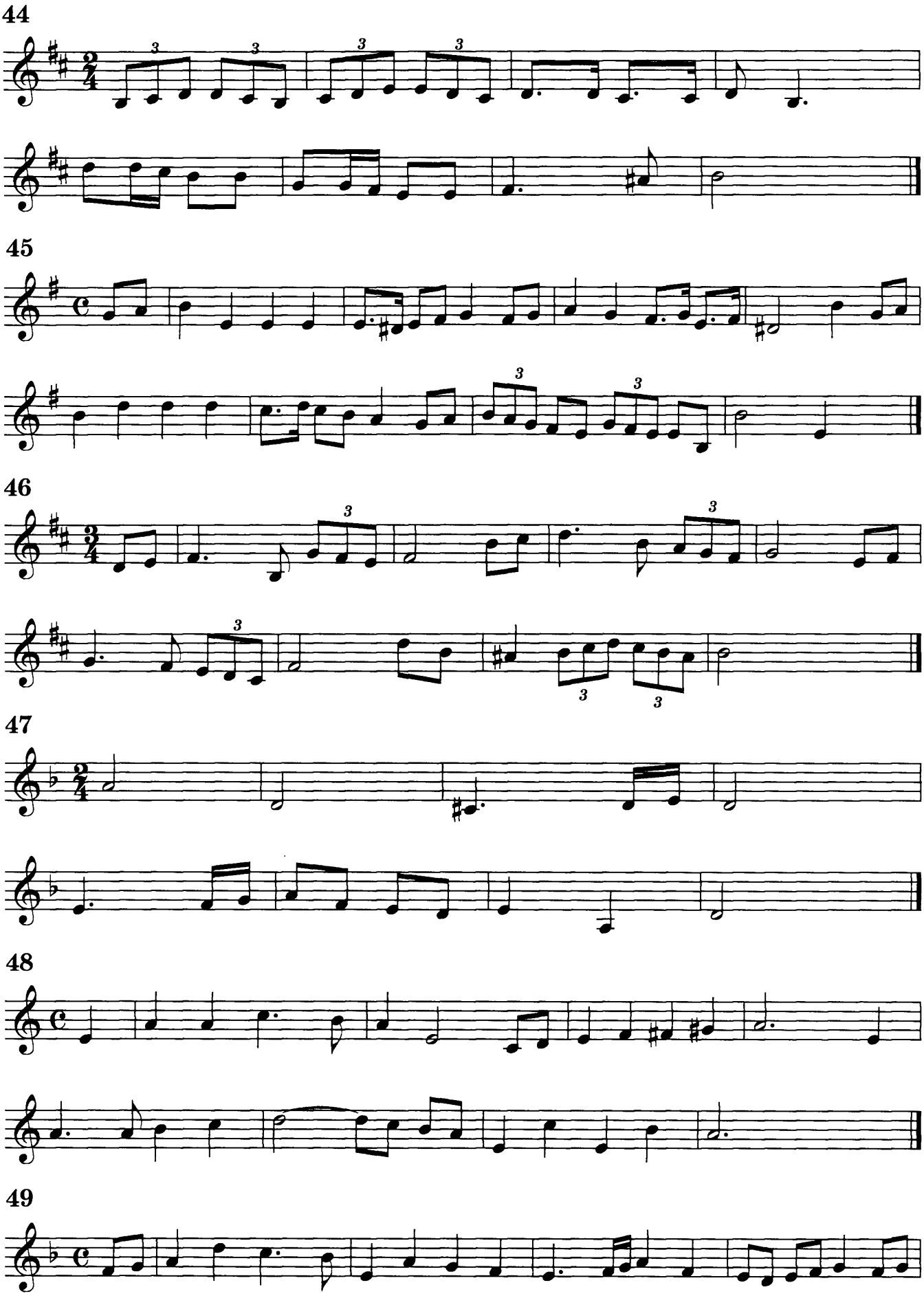
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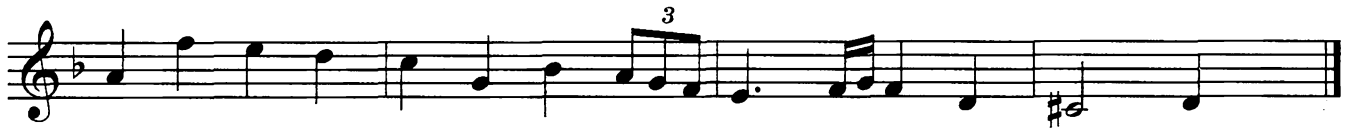

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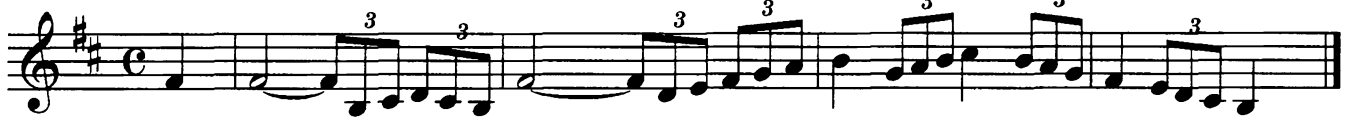

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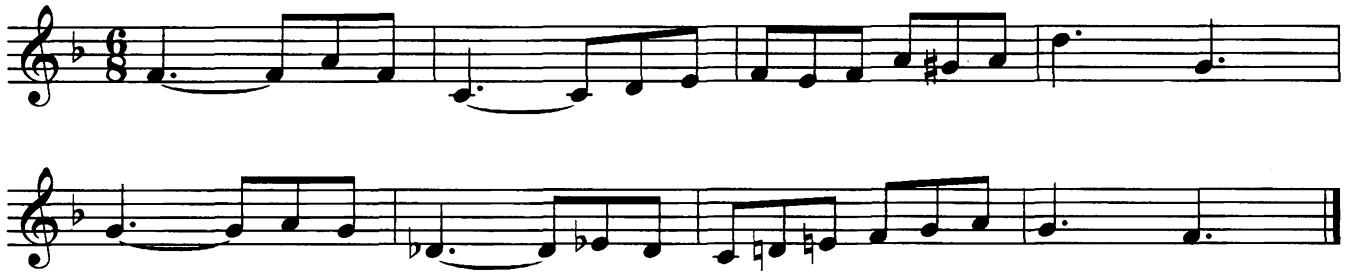
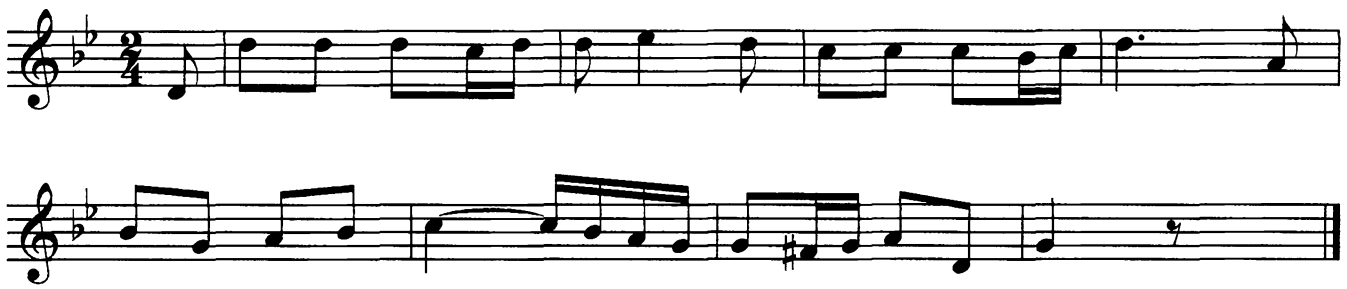


52



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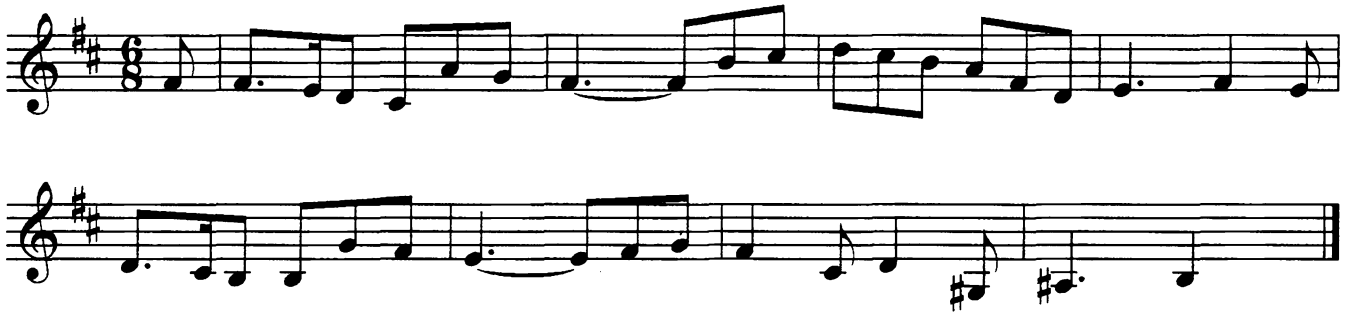
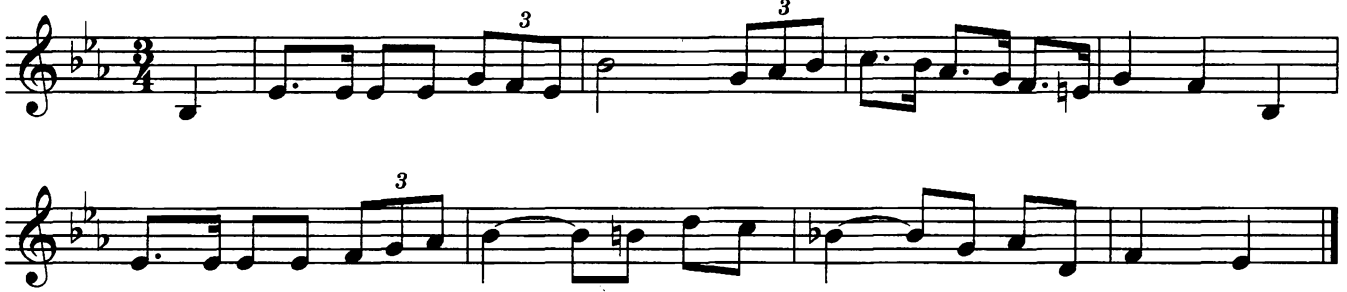


54

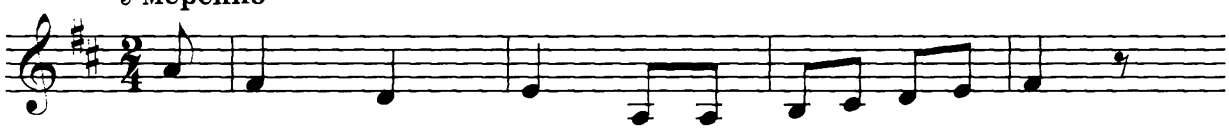


Раздел IV

ДОСОЧИНЕНИЕ МЕЛОДИЙ

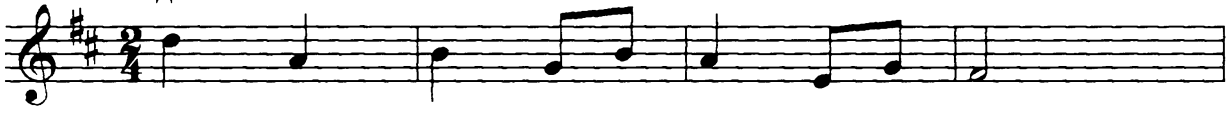
Досочинение второго построения

1 Умеренно



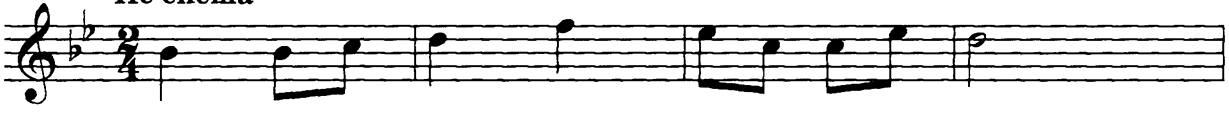
и т. д.

2 Радостно



и т. д.

3 Не спеша

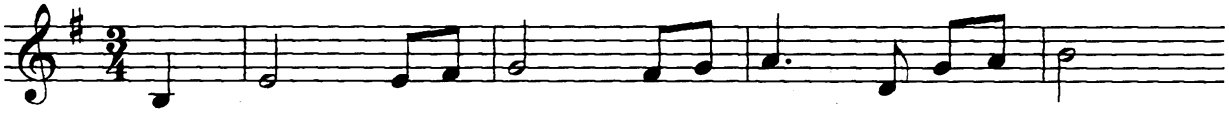


и т. д.

4 Певуче

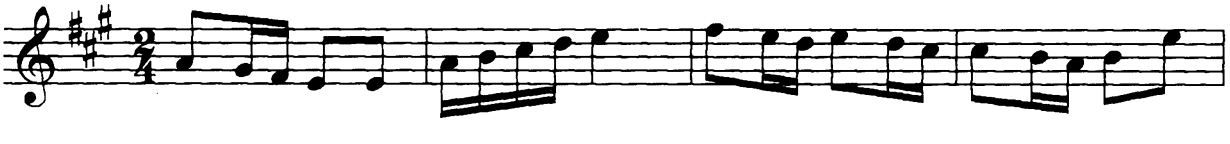
и т. д.

5 Не спеша



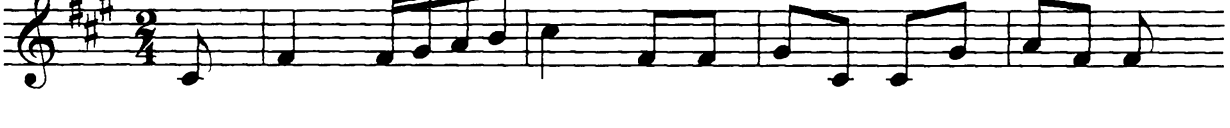
и т. д.

6 Весело



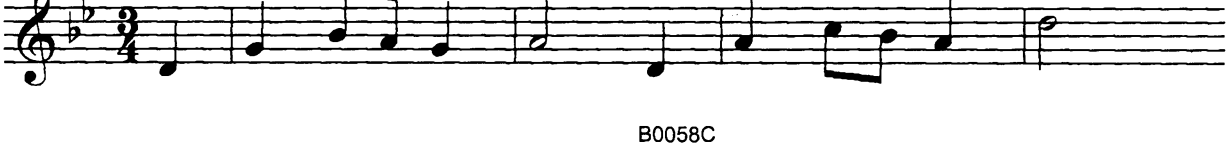
и т. д.

7 Подвижно



и т. д.

8 Напевно



и т. д.

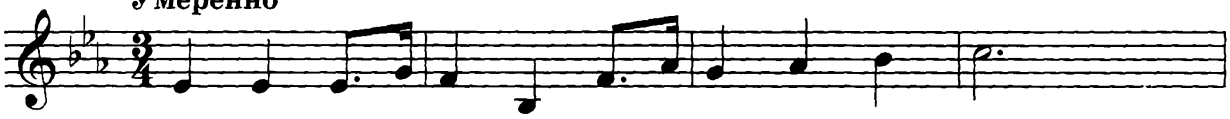
9 **Довольно подвижно**

и т. д.

10 **Оживленно**

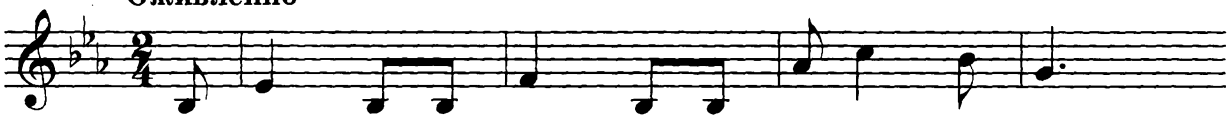
и т. д.

11 **Умеренно**



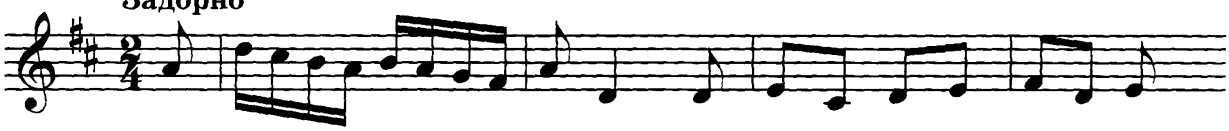
и т. д.

12 **Оживленно**



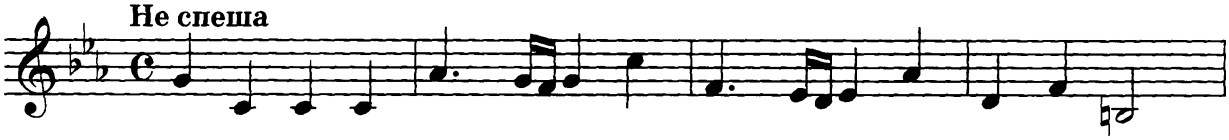
и т. д.

13 **Задорно**



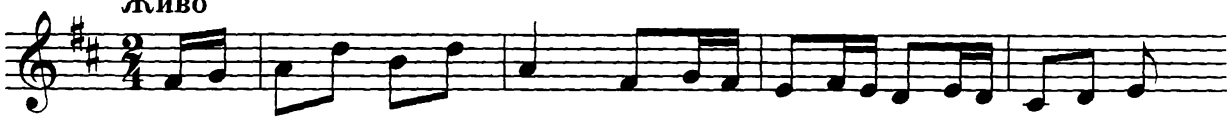
и т. д.

14 **Не спеша**



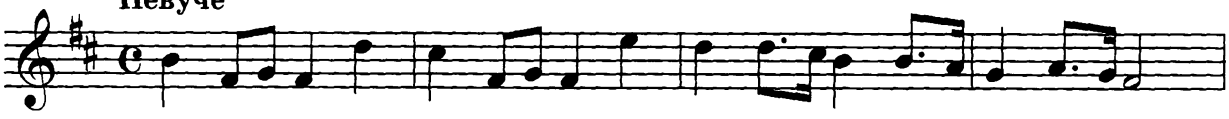
и т. д.

15 **Живо**



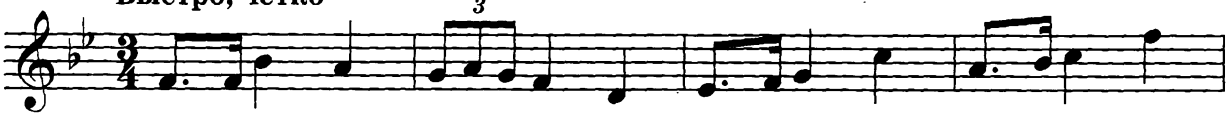
и т. д.

16 **Певуче**



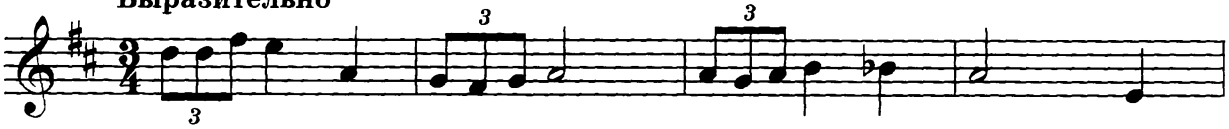
и т. д.

17 **Быстро, четко**



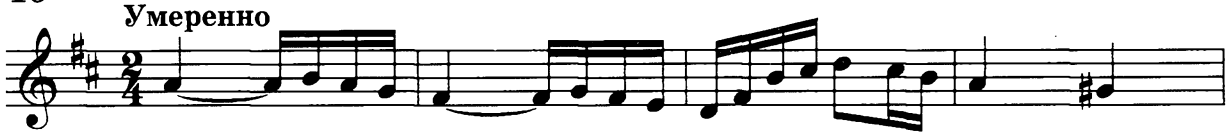
и т. д.

18 **Выразительно**



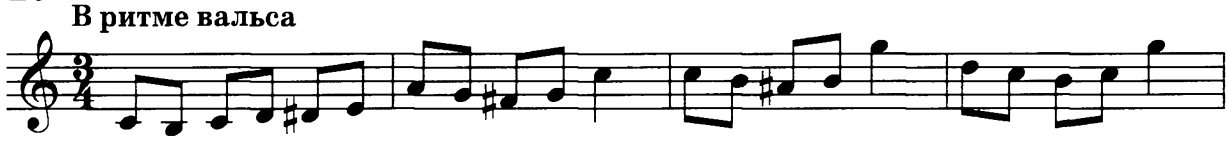
и т. д.

19 Умеренно



и т. д.

20 В ритме вальса



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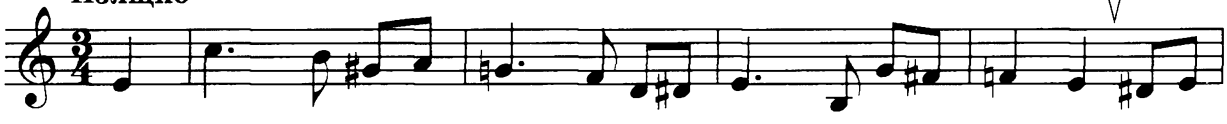
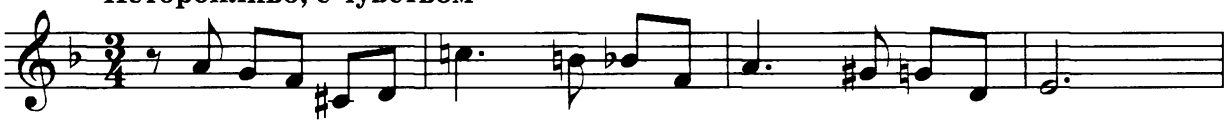
21 Изящно



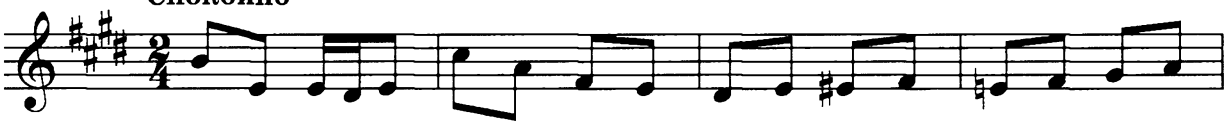
и т. д.

22 Неторопливо, с чувством



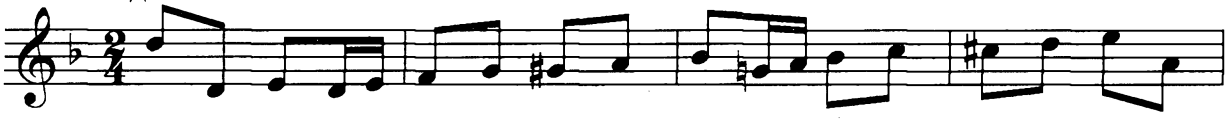
и т. д.

23 Спокойно



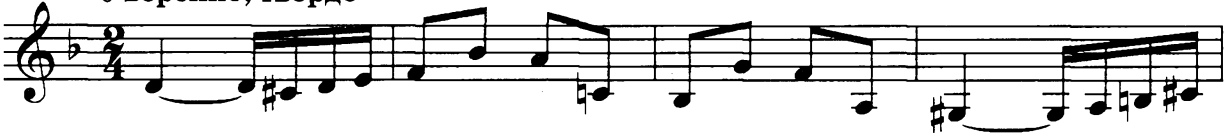
и т. д.

24 С движением



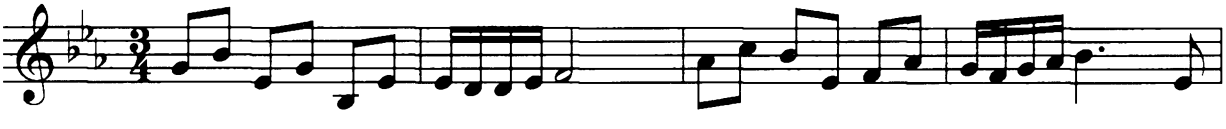
и т. д.

25 Уверенно, твердо



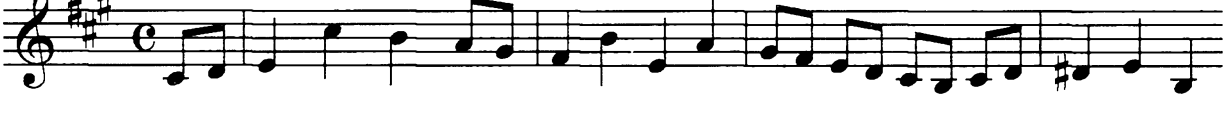
и т. д.

26 Легко



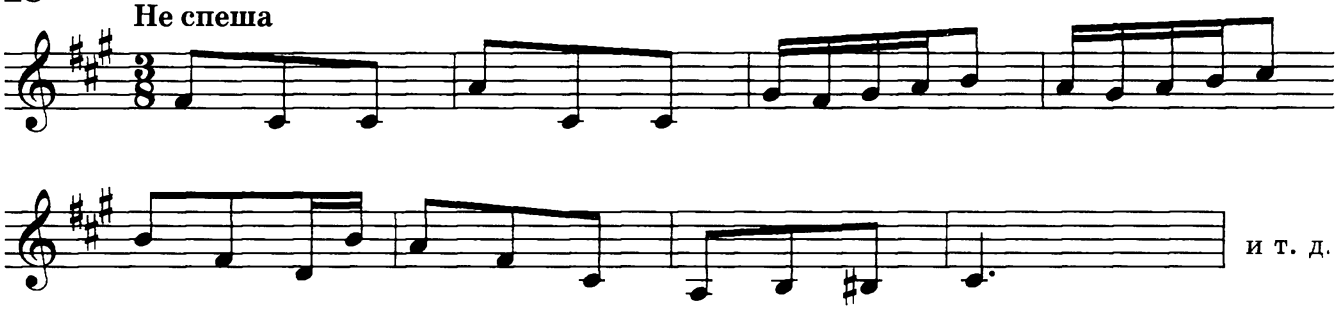
и т. д.

27 Умеренно

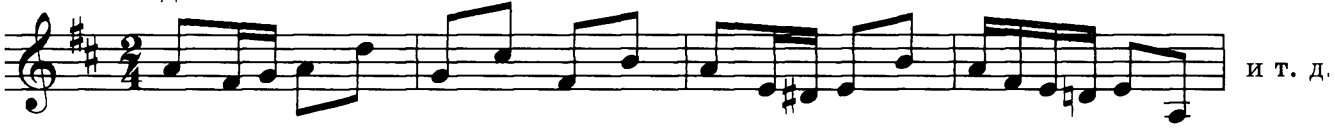


и т. д.

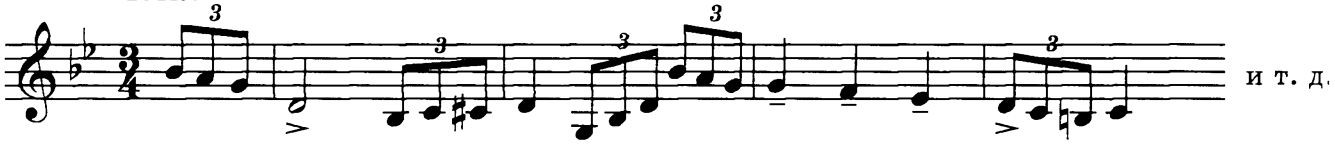
28 **Не спеша**



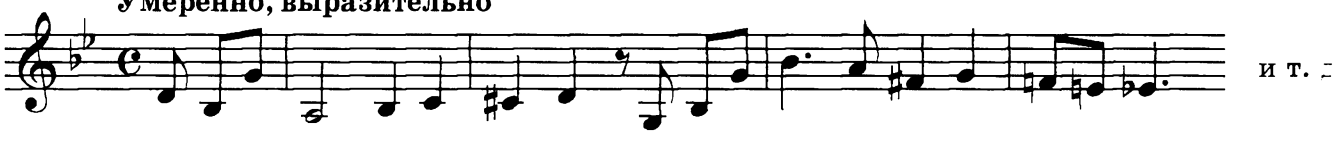
29 **Подвижно**



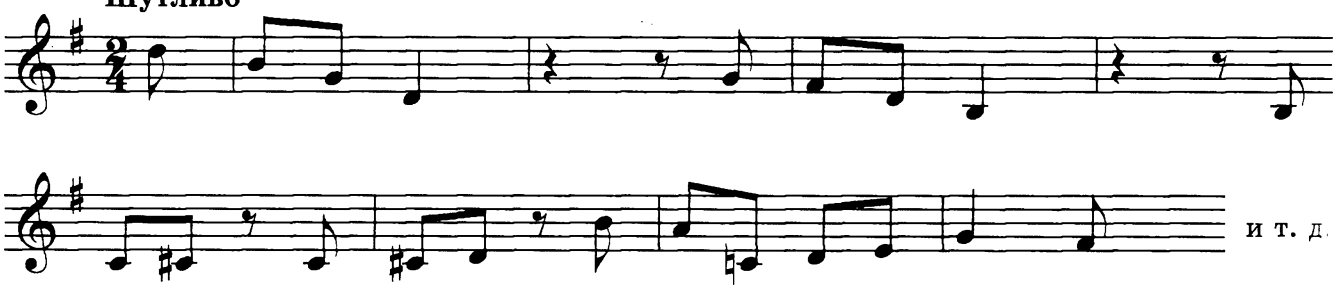
30 **Четко**



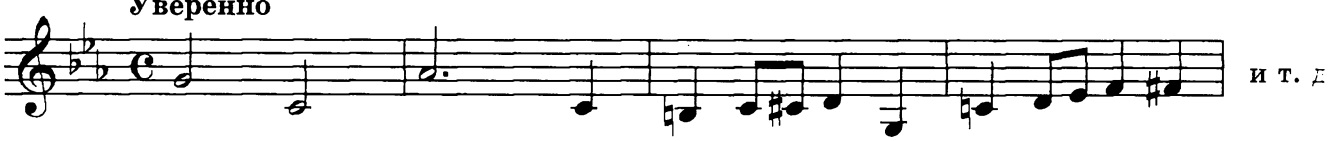
31 **Умеренно, выразительно**



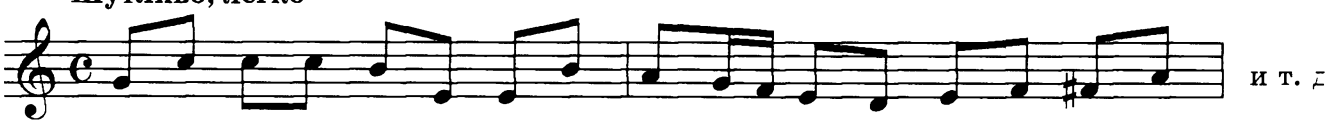
32 **Шутливо**



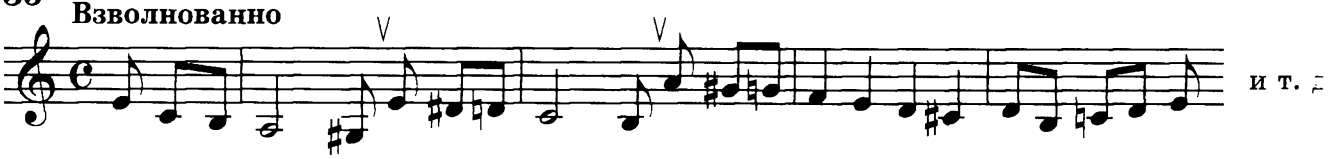
33 **Уверенно**



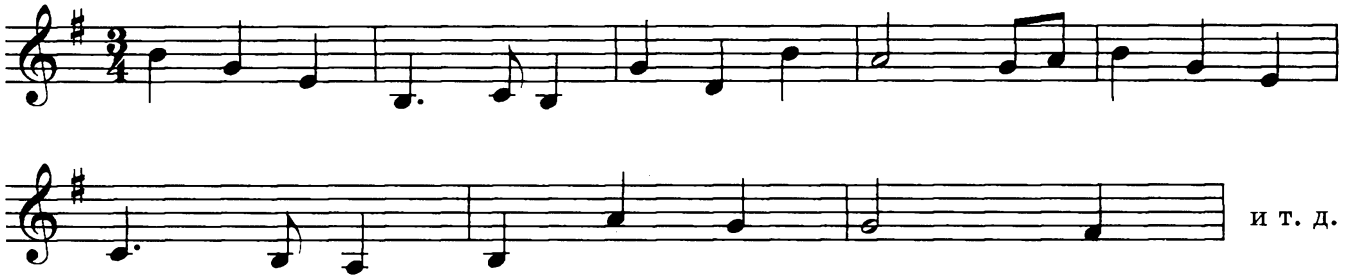
34 **Шутливо, легко**



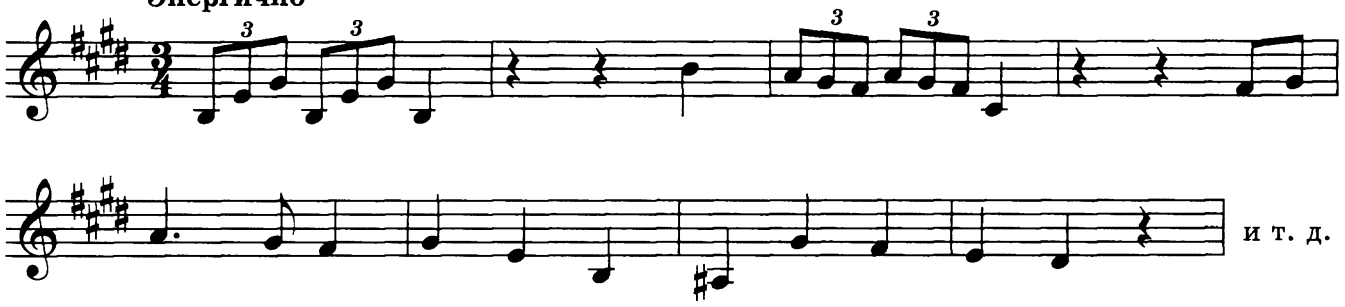
35 **Взволнованно**



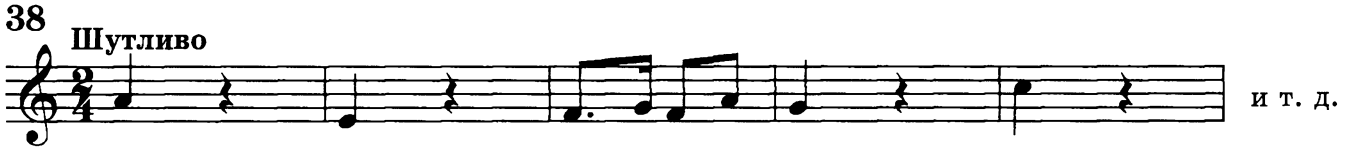
36 **Не спеша**



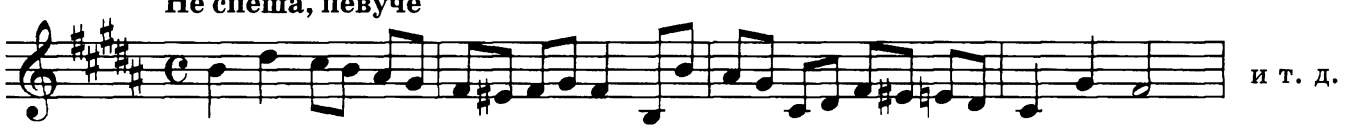
37 **Энергично**



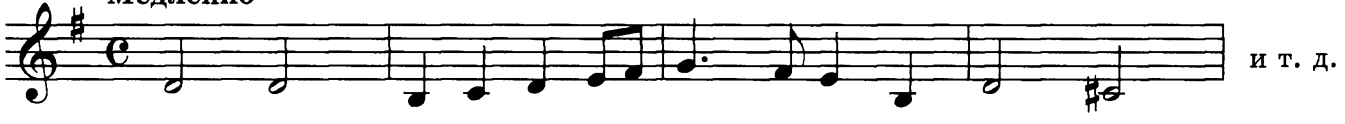
38 **Шутливо**



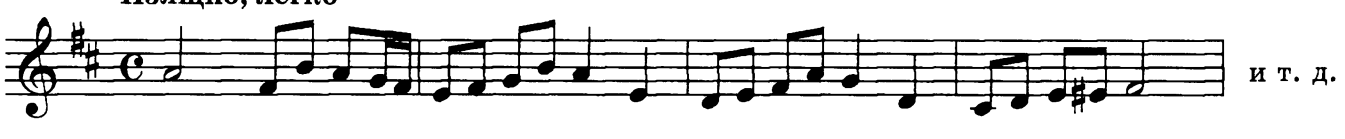
39 **Не спеша, певуче**



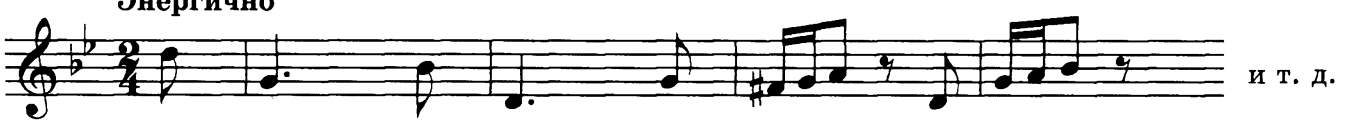
40 **Медленно**



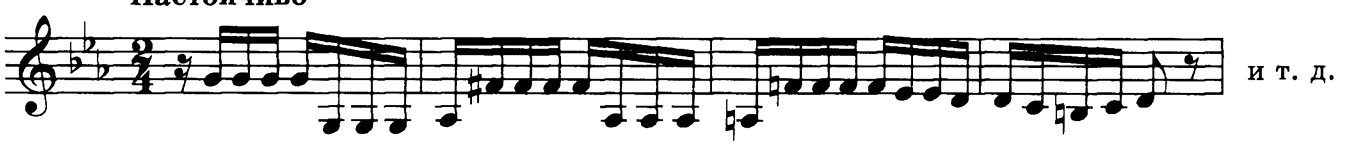
41 **Изящно, легко**



42 **Энергично**

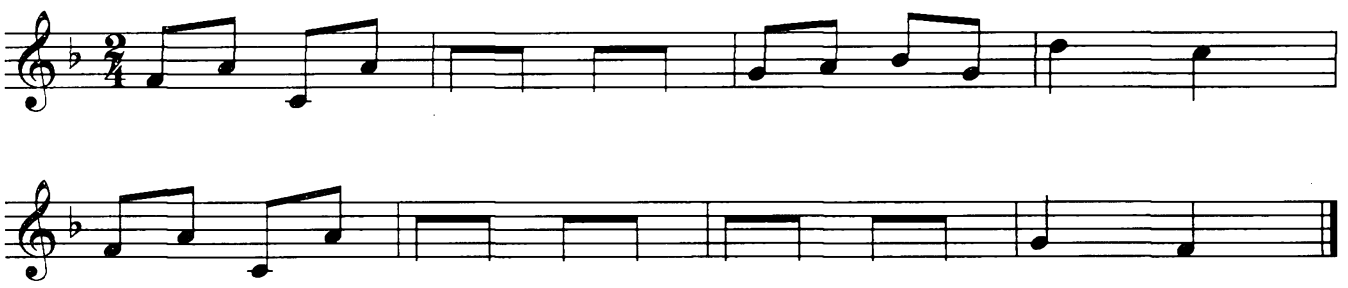


43 **Настойчиво**



Досочинение фрагментов мелодии на предложенный ритм

1



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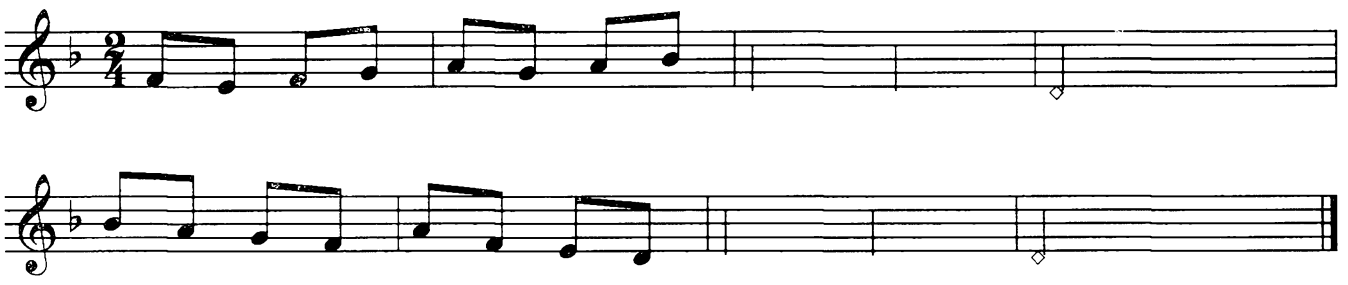
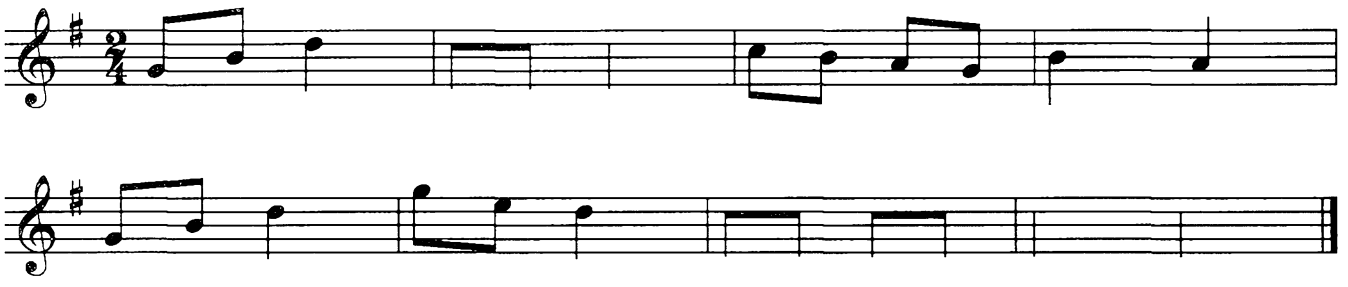
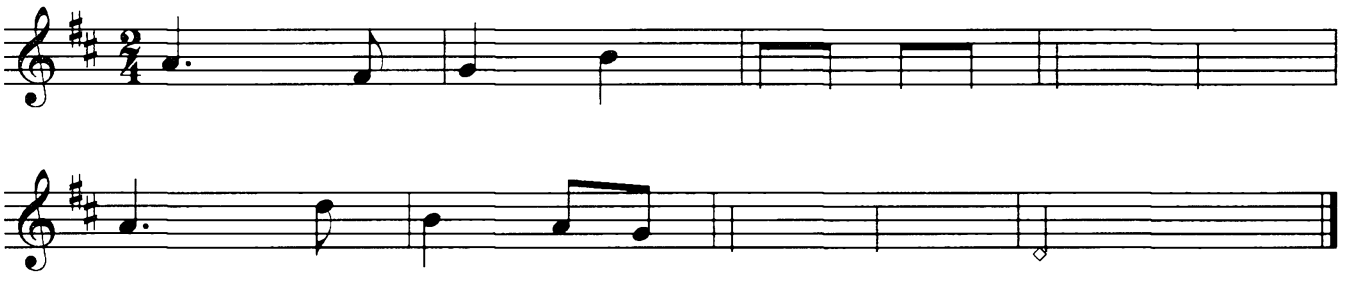


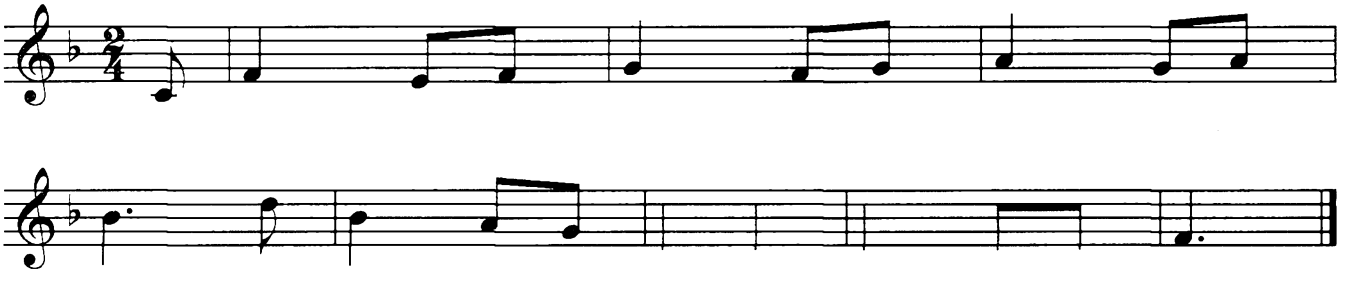
3



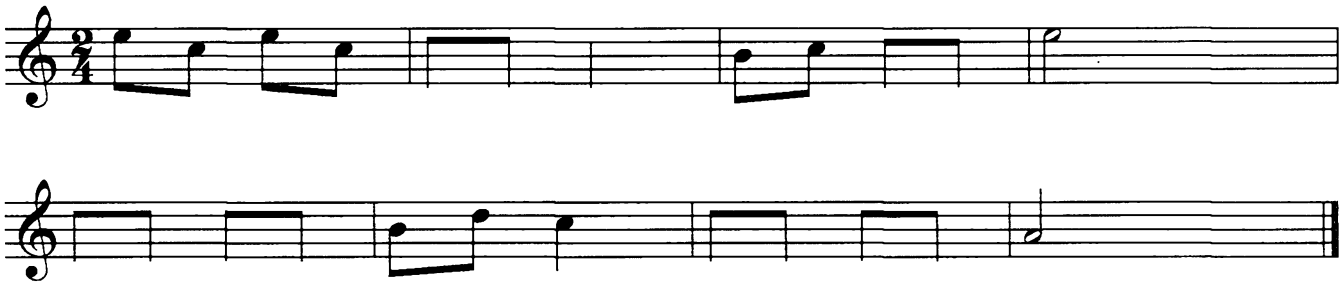
4



5



6



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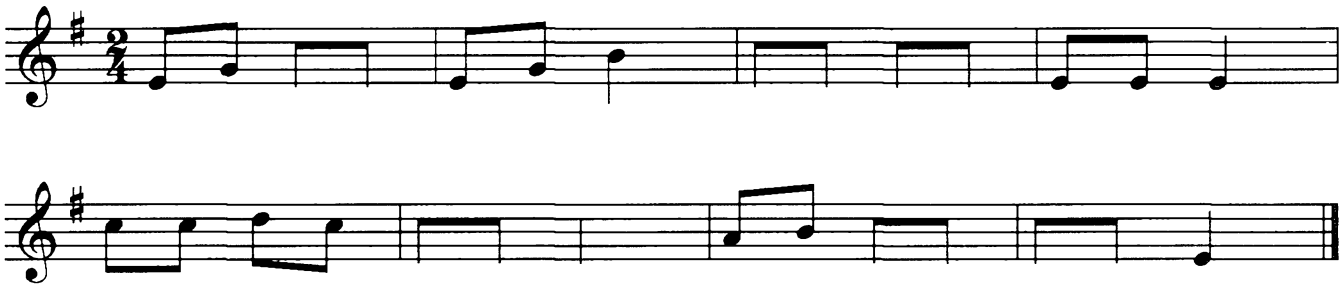

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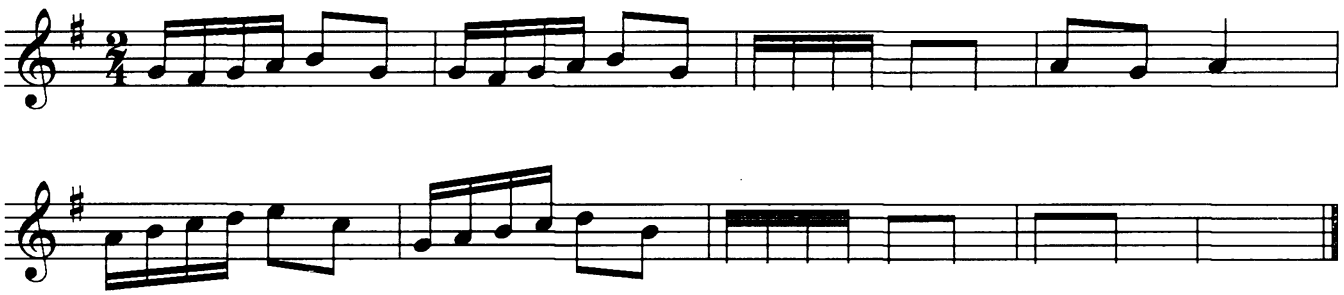

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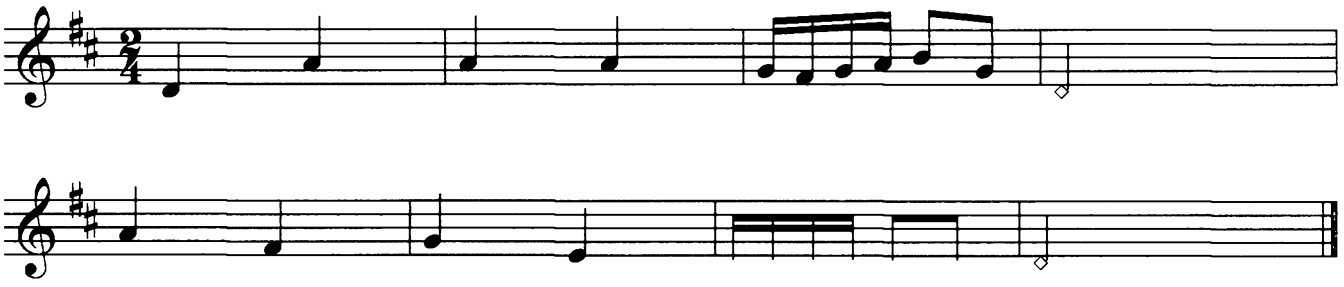

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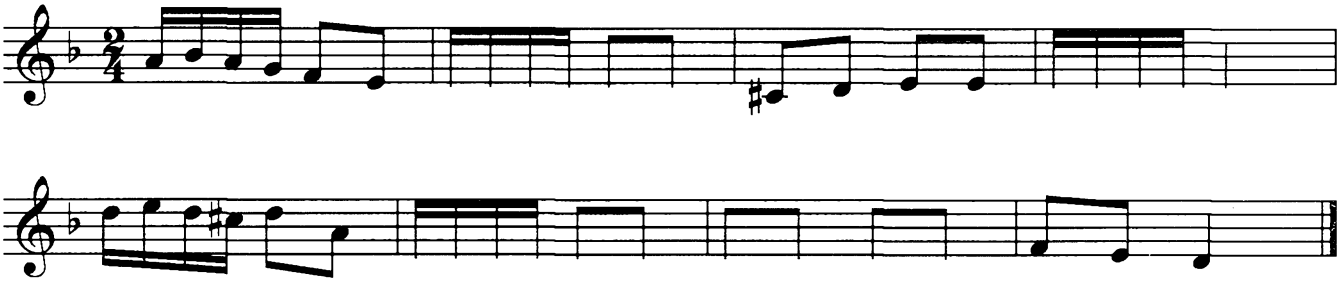

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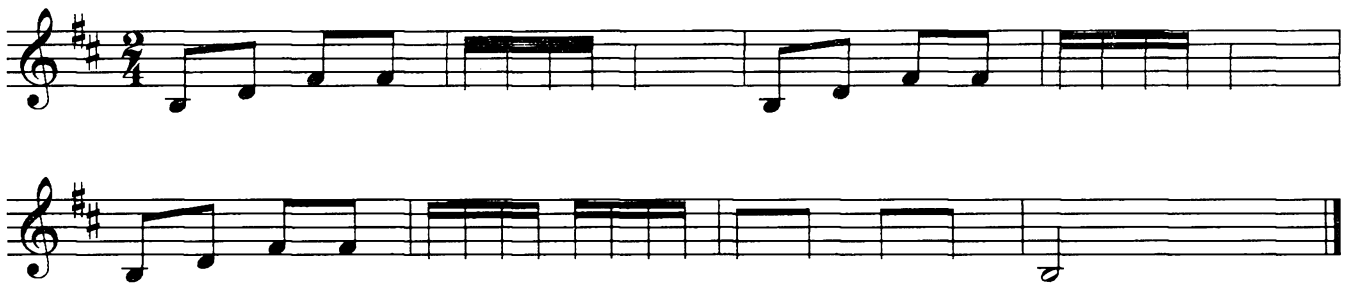

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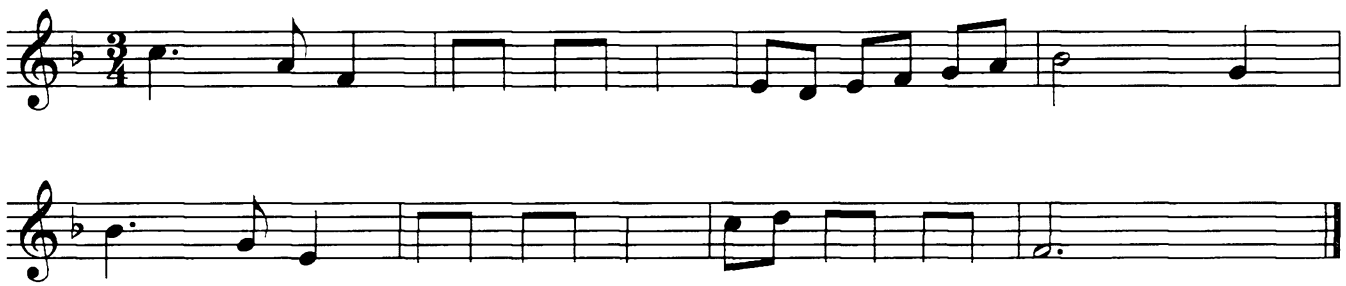

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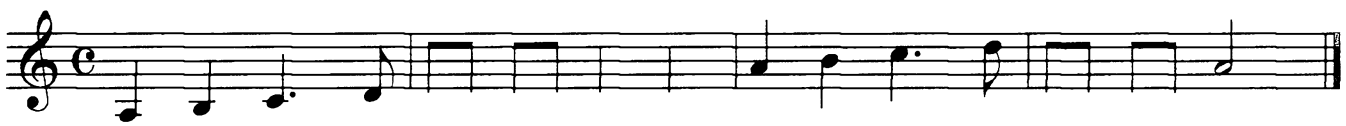

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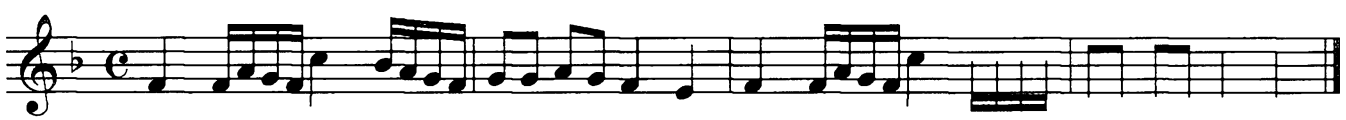

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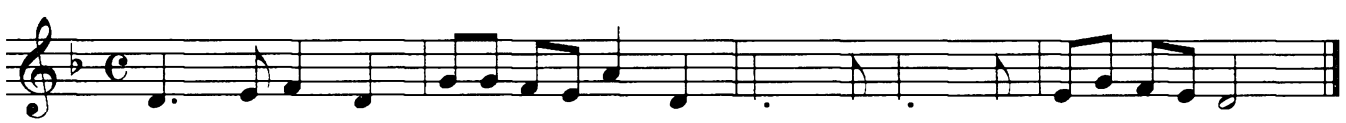

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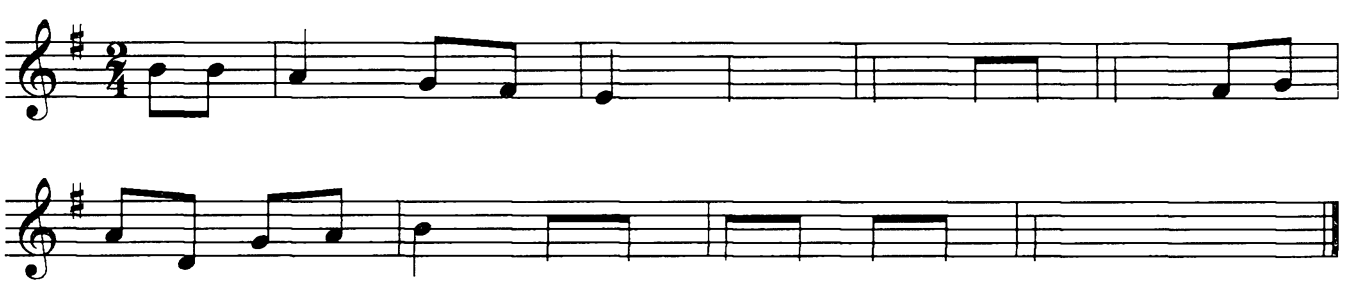

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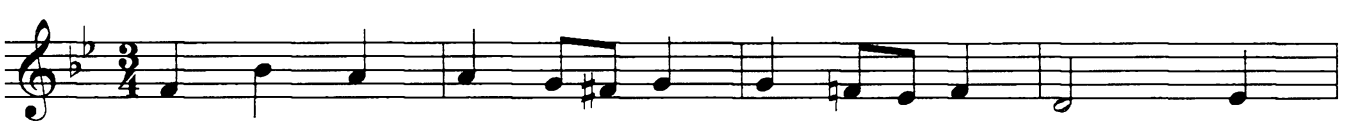

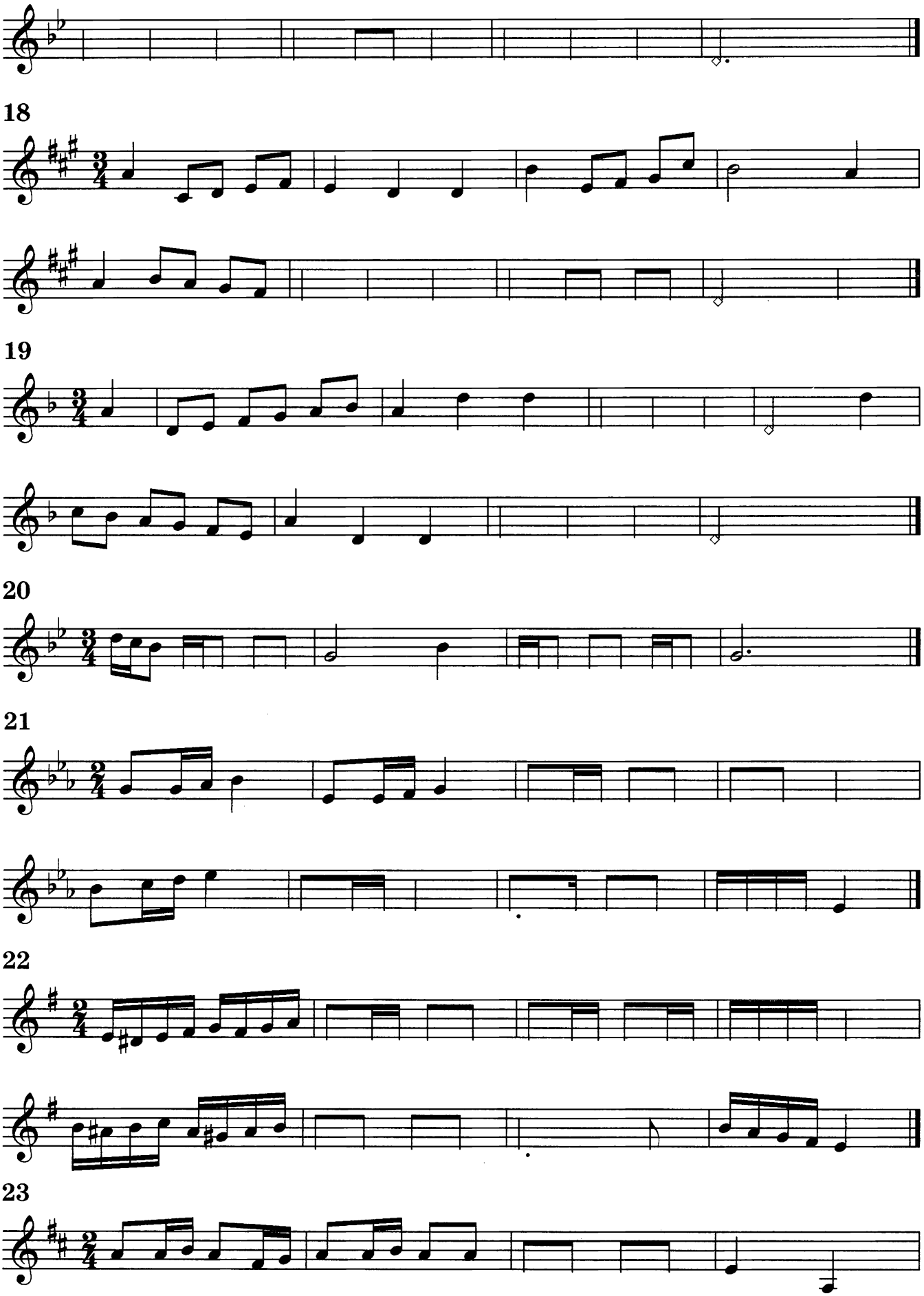
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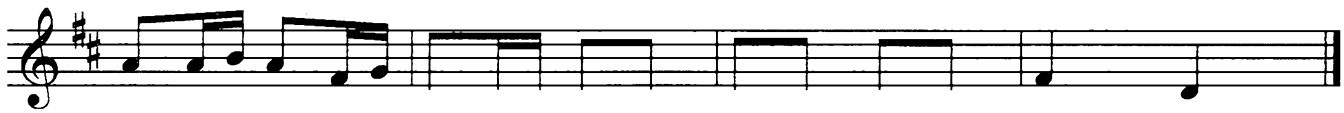

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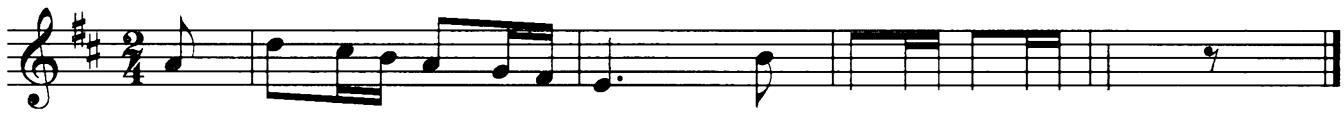

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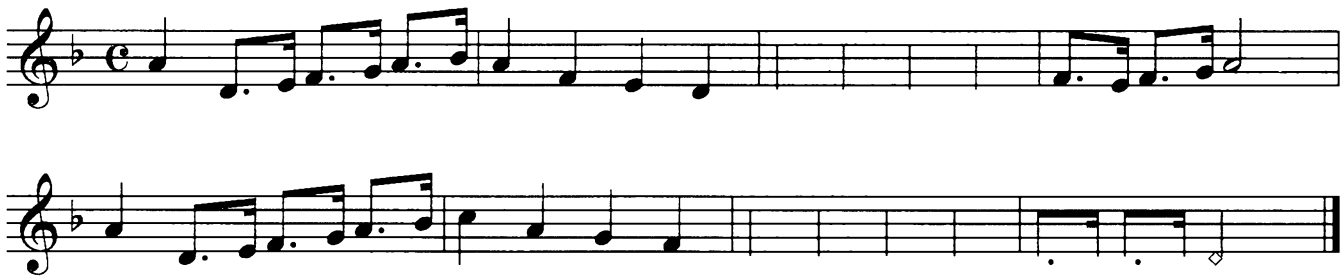

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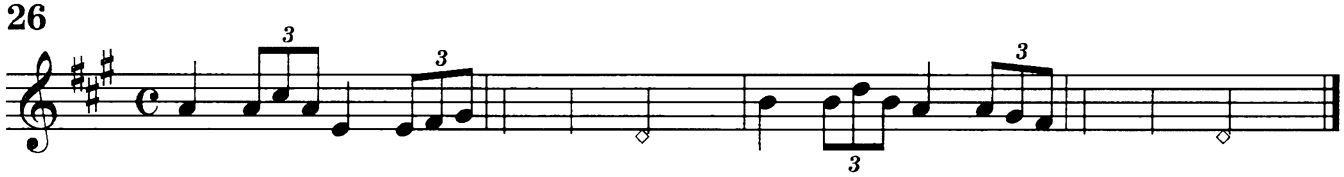

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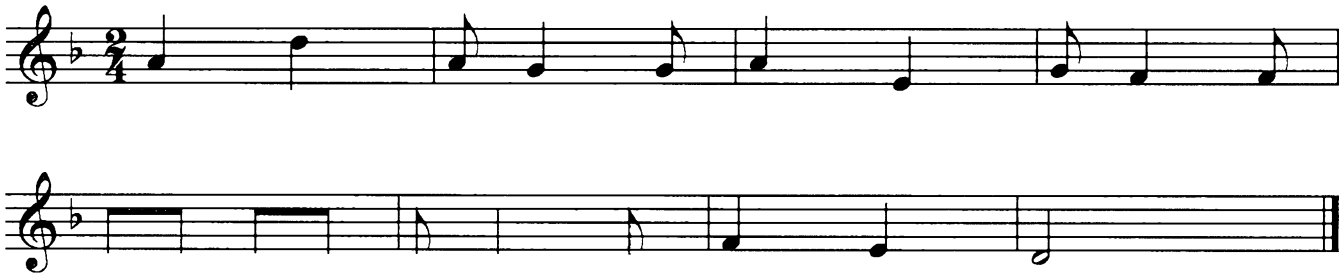

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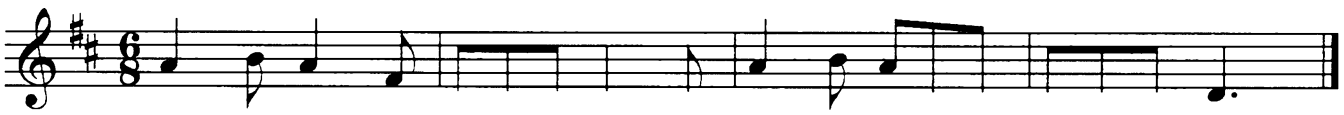

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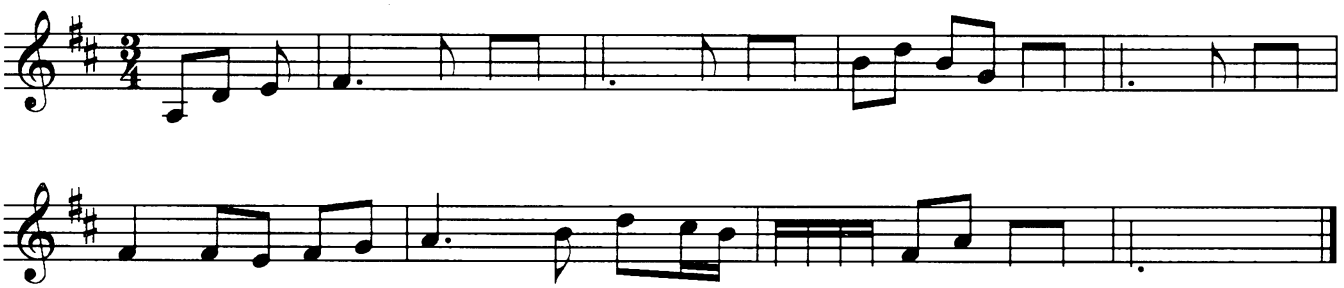

Раздел V

=ИНТЕРВАЛЬНЫЕ ПОСЛЕДОВАТЕЛЬНОСТИ=

Тритоны. Септима на V ступени

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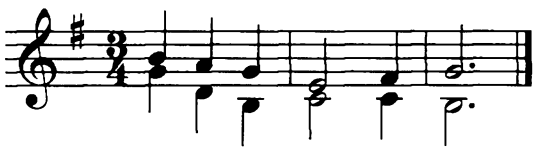

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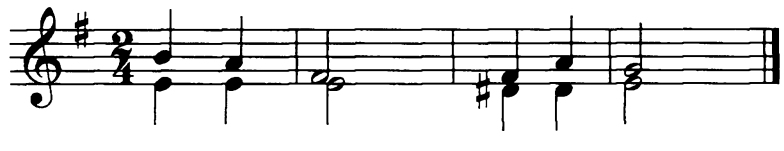

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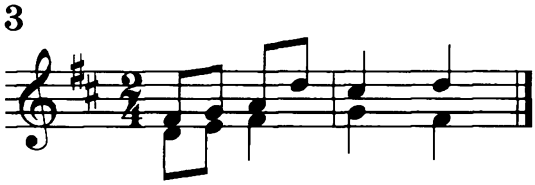

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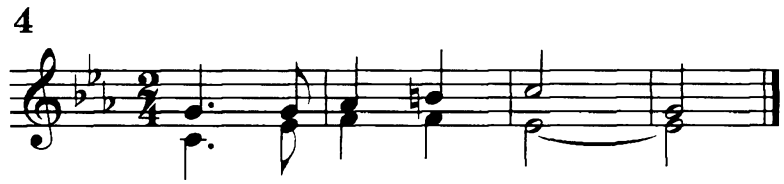

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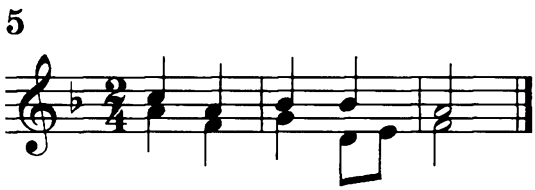

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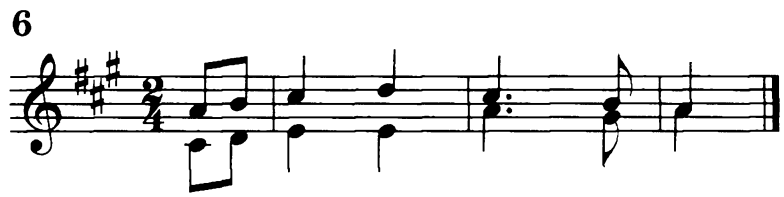

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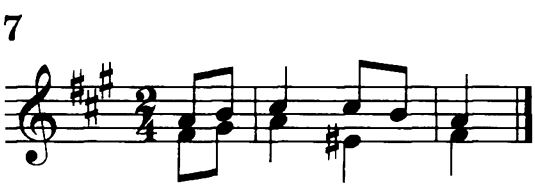

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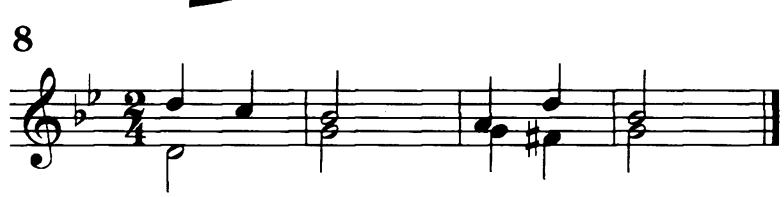

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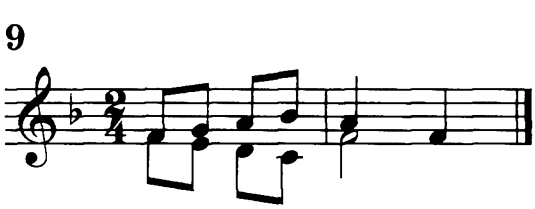

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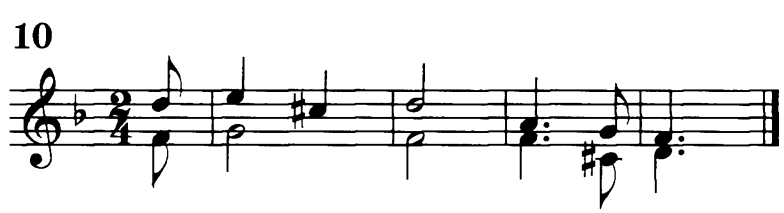

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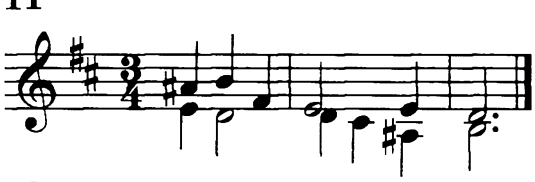

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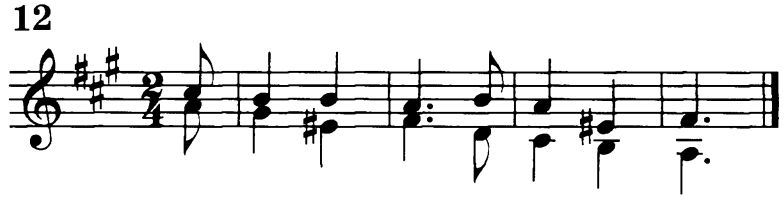

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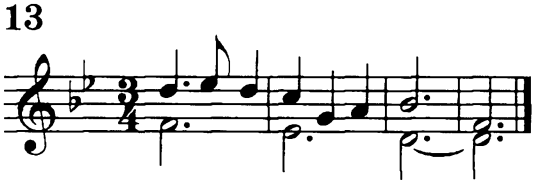

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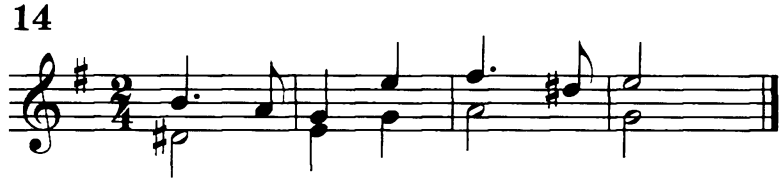

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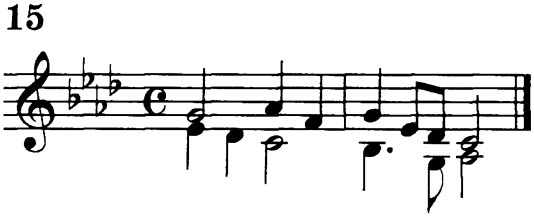

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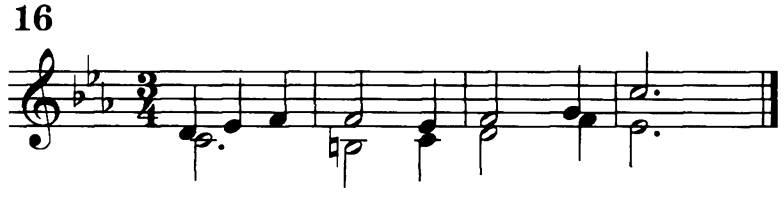

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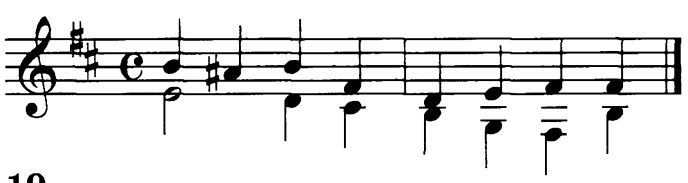

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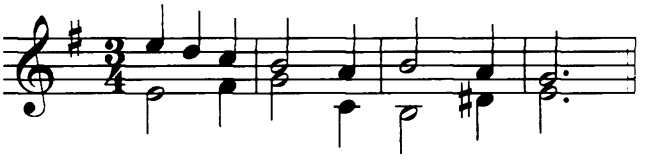

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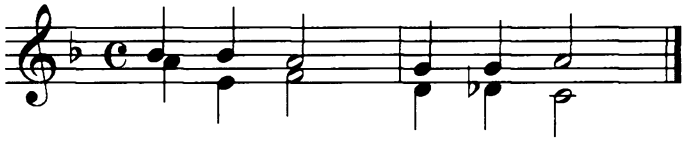

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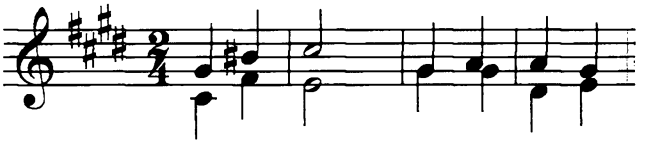

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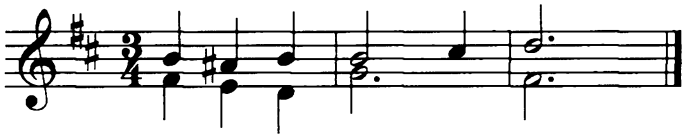

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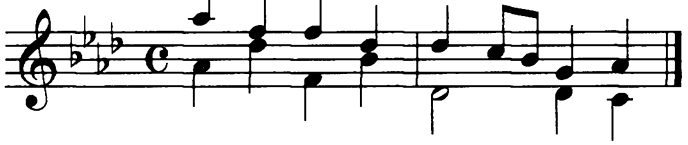

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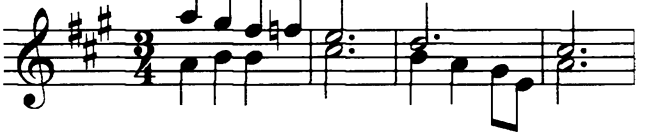

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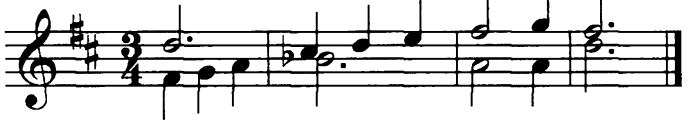

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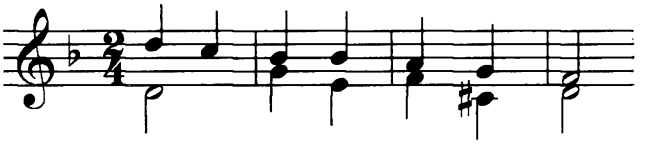

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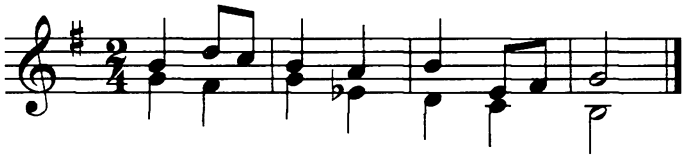

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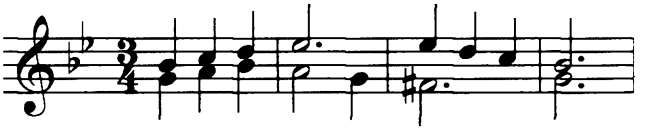

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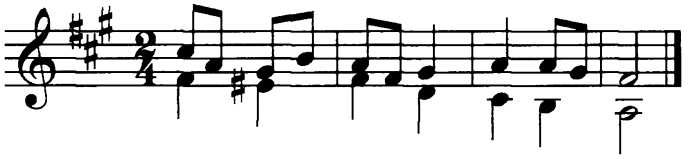

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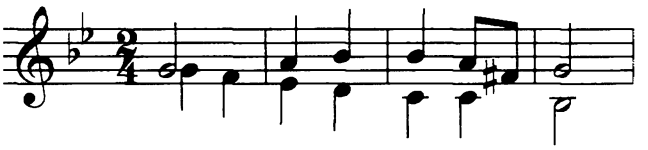

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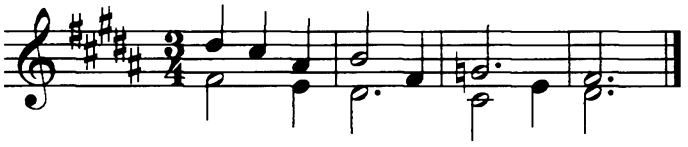

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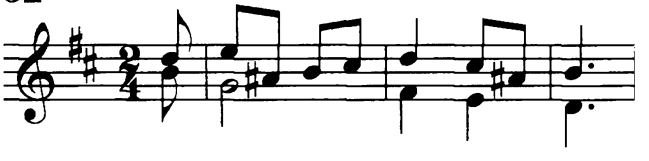

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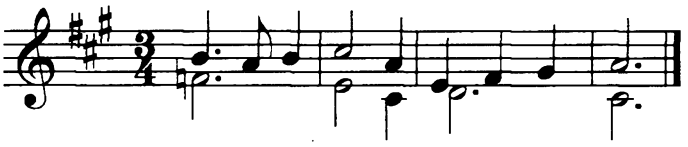

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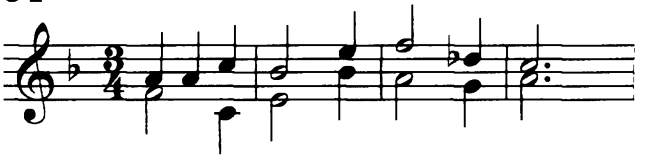

Характерные интервалы: увеличенная секунда, уменьшенная септима, увеличенная квинта, уменьшенная кварта

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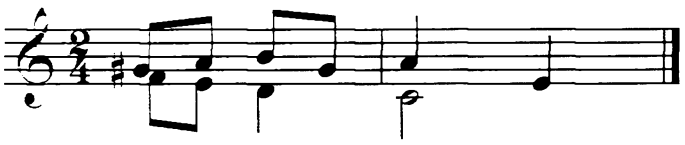

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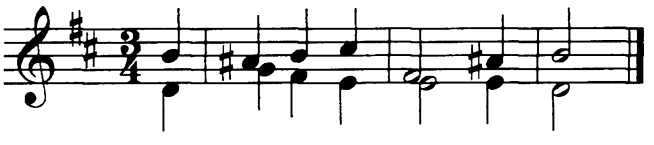

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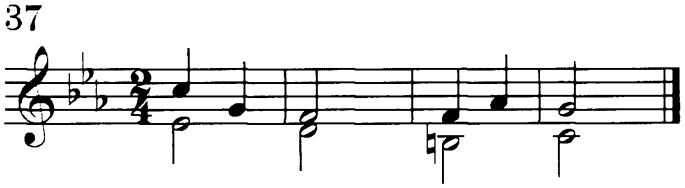

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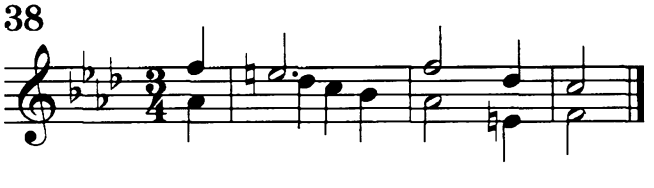

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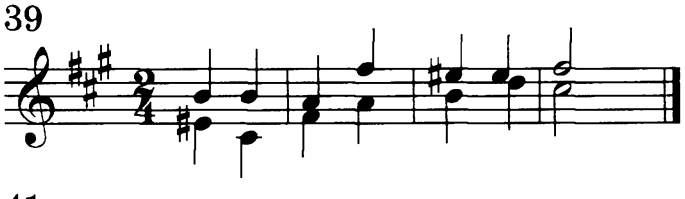

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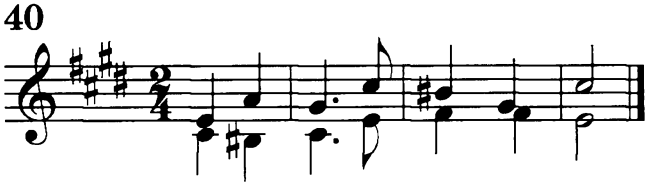

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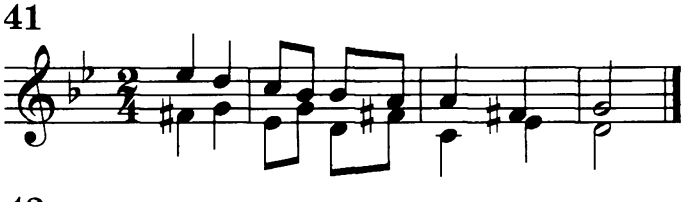

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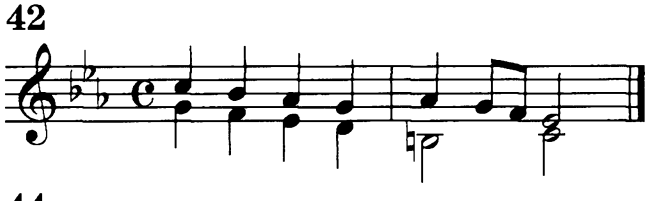

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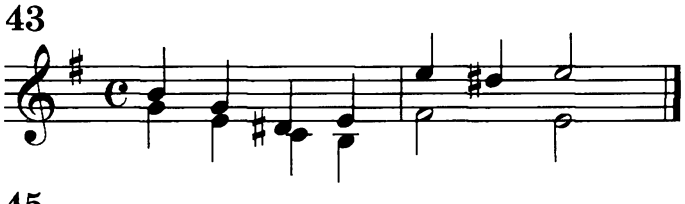

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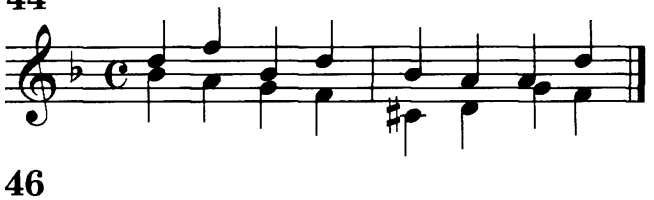

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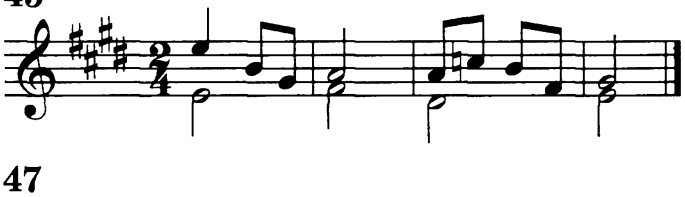

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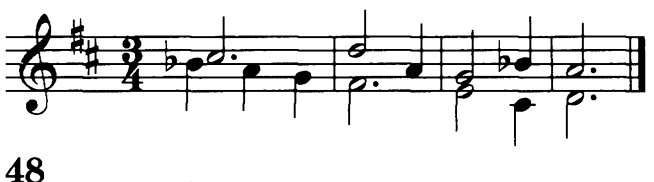

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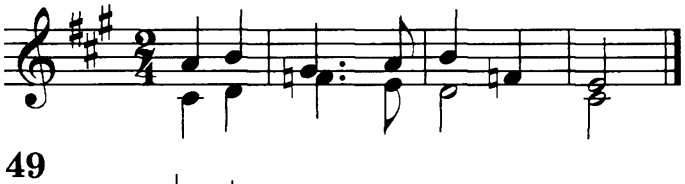

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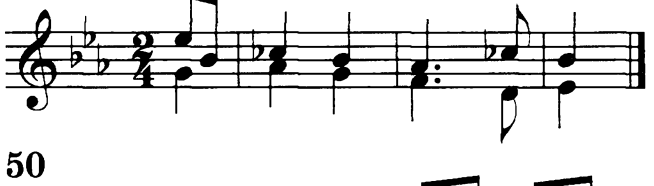

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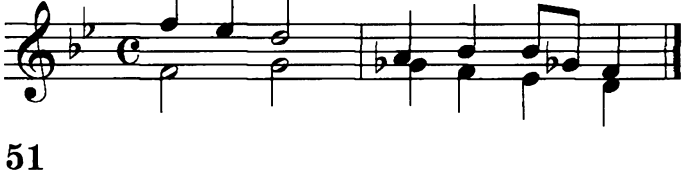

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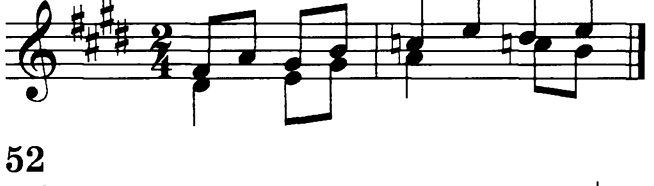

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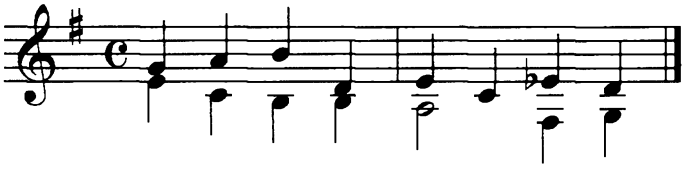

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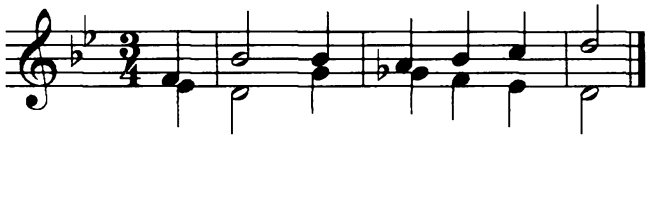

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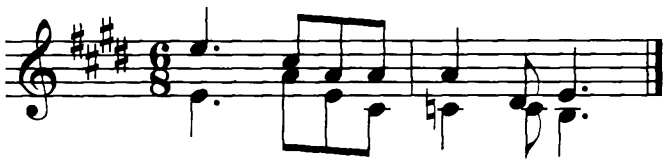

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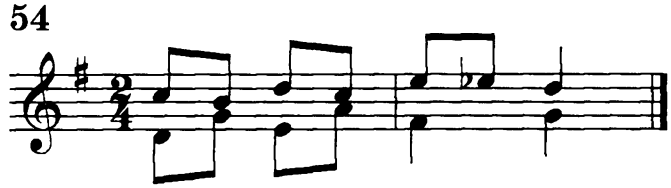

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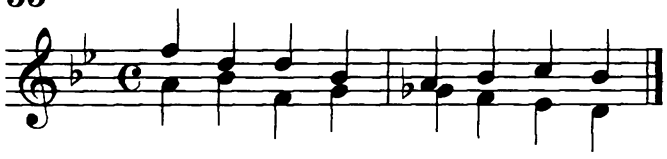

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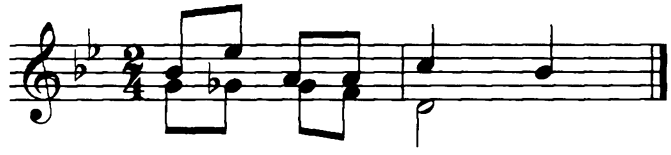

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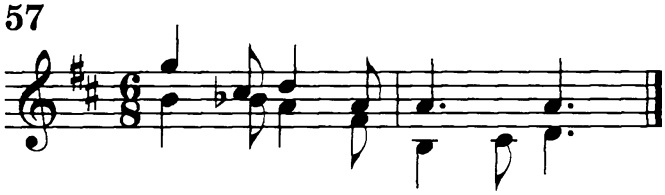

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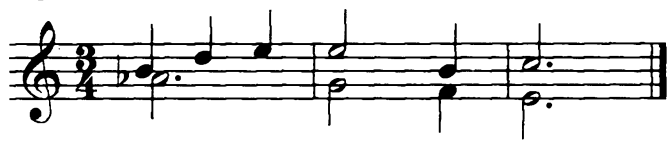

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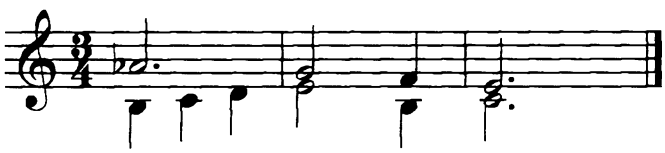

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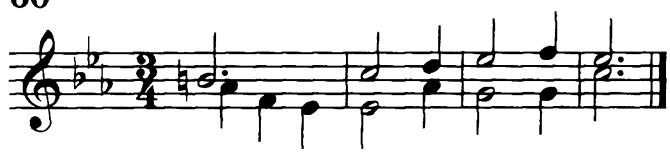

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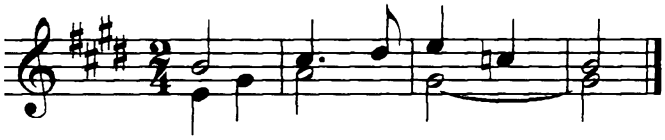

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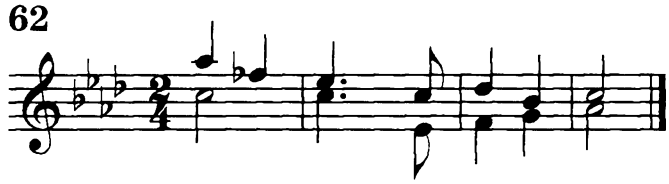

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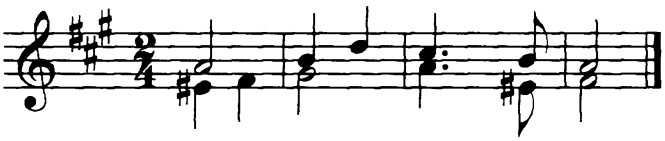

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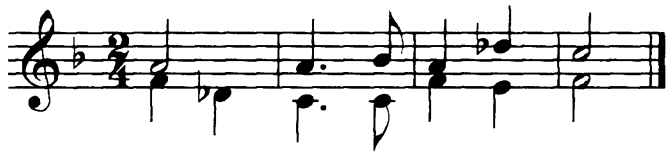

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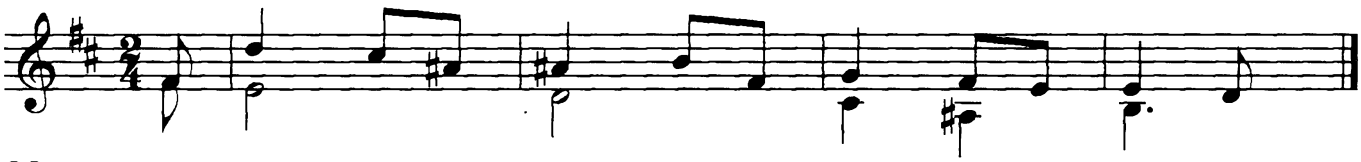

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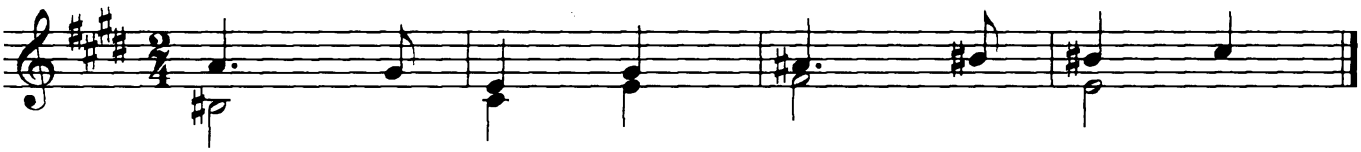

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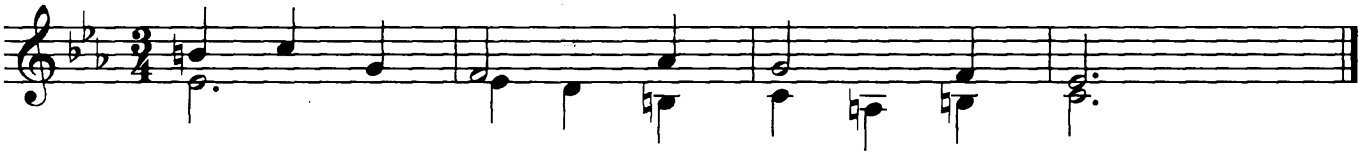

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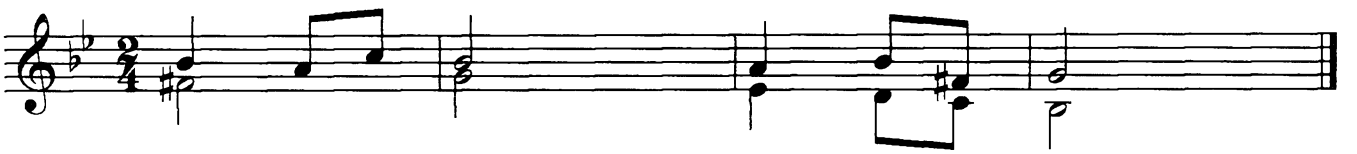

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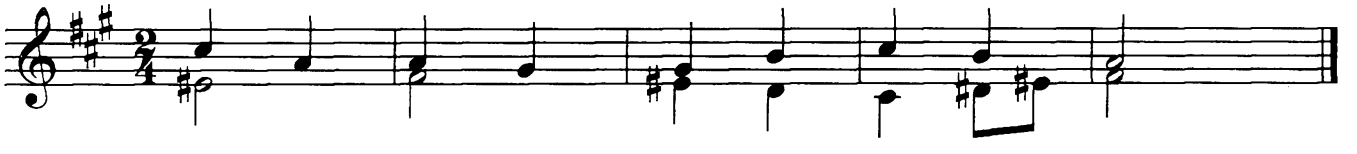

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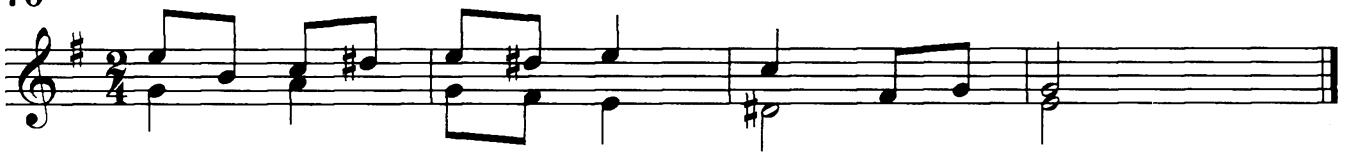

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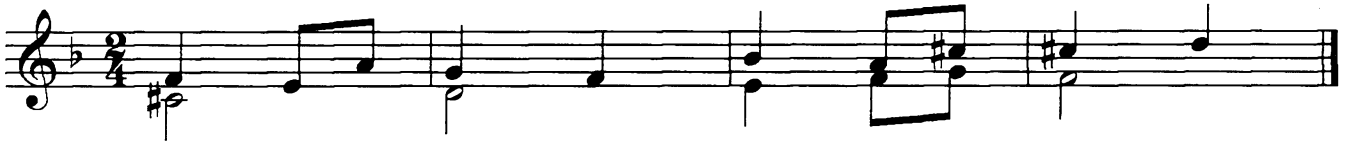

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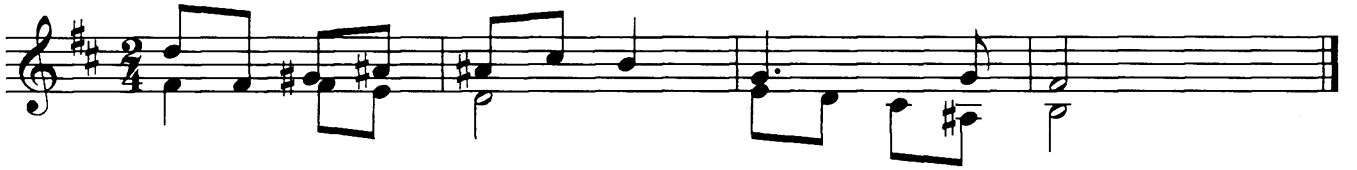

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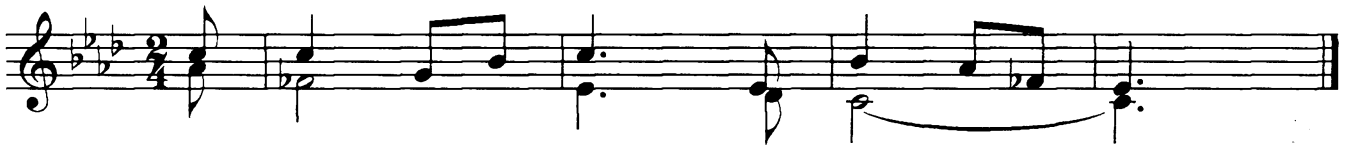

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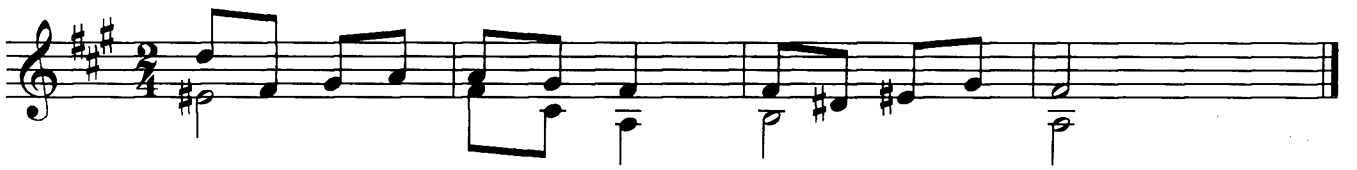

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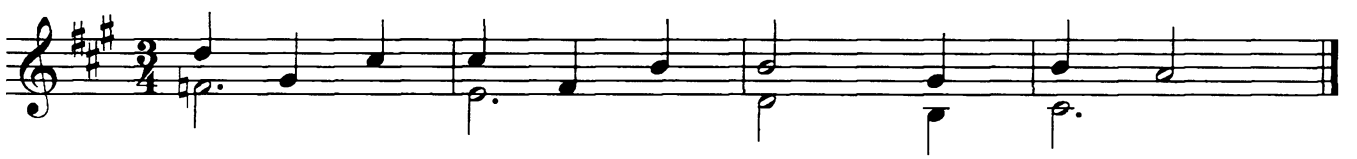

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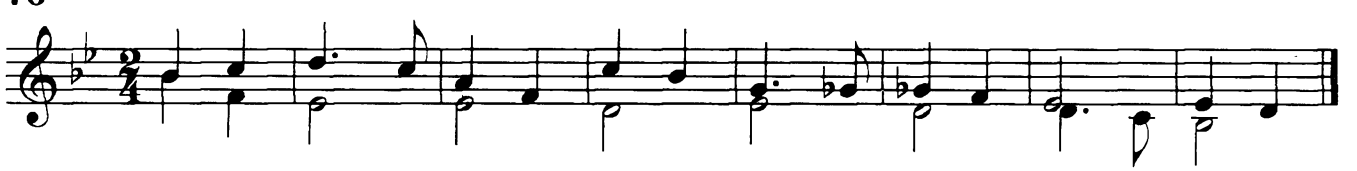

Составные интервалы

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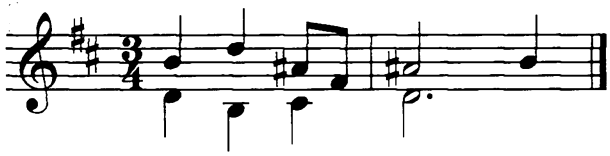

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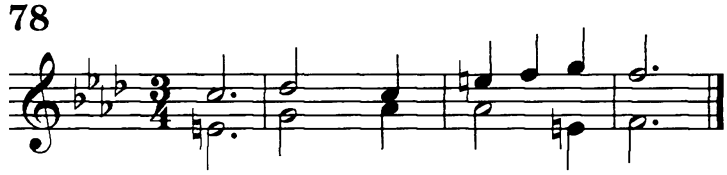

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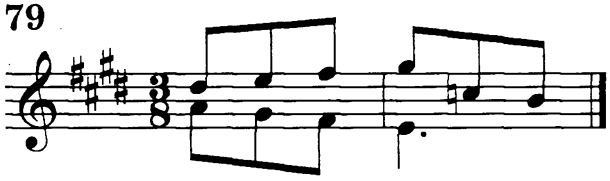

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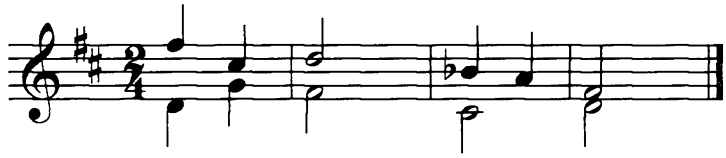

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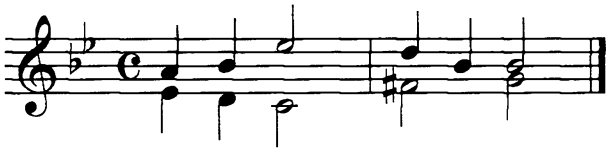

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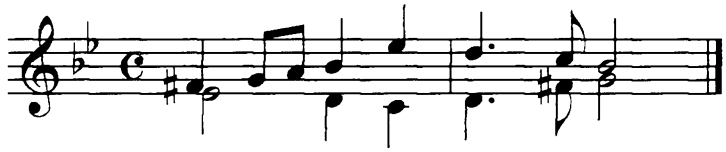

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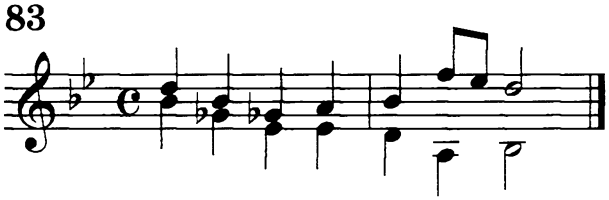

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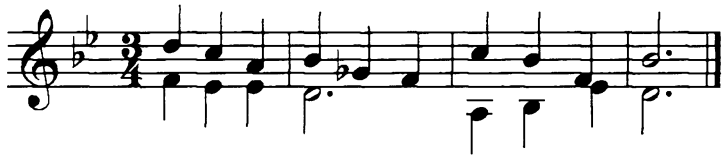

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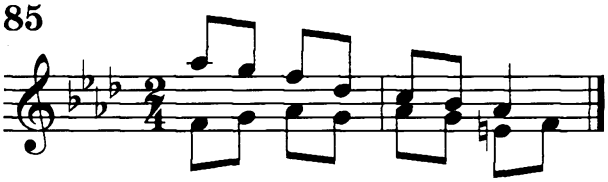

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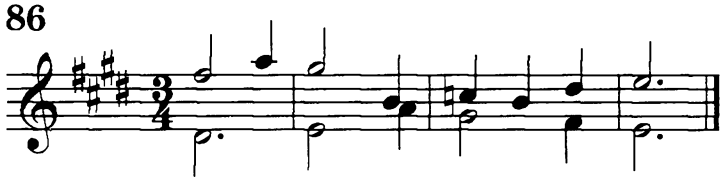

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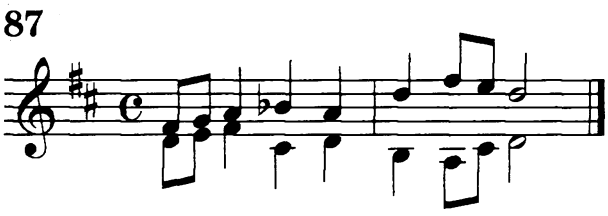

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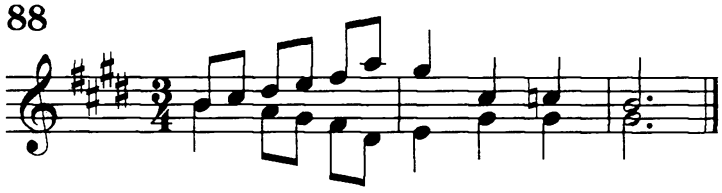

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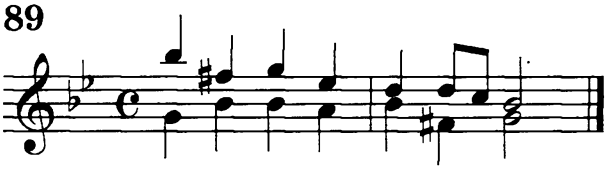

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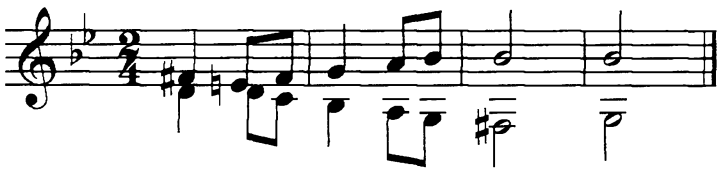

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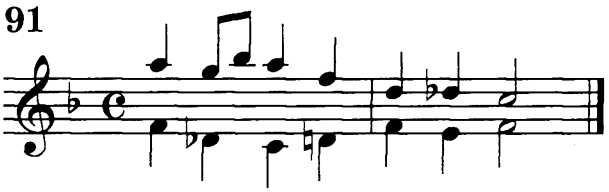

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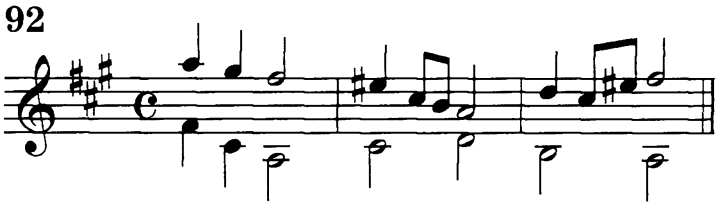

Сочетание разных интервалов

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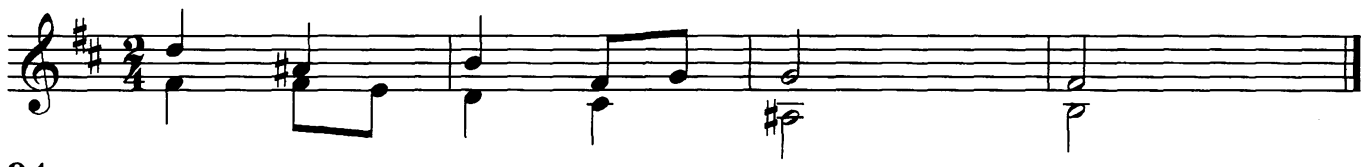

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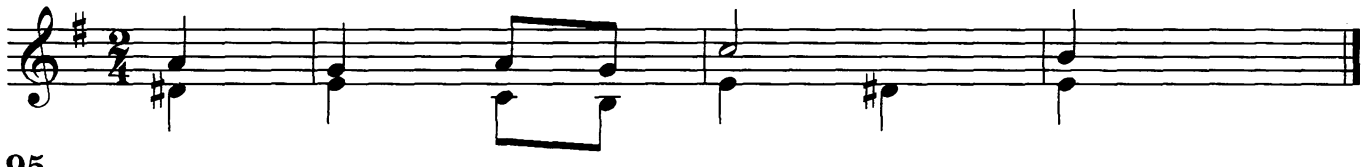

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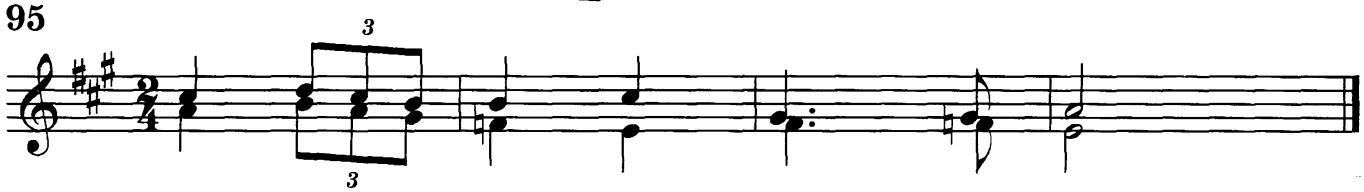

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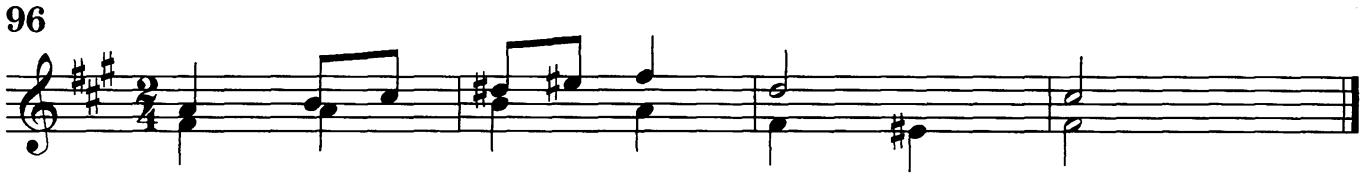

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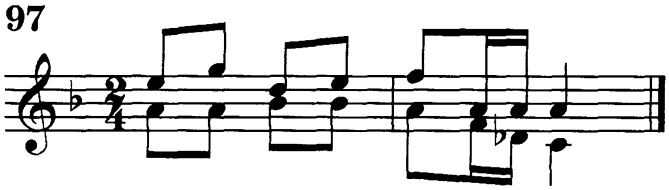

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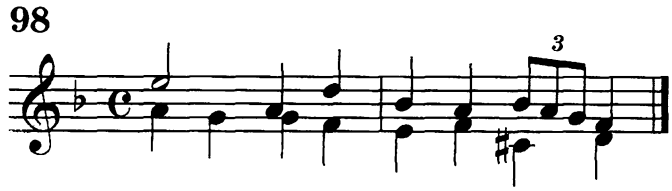

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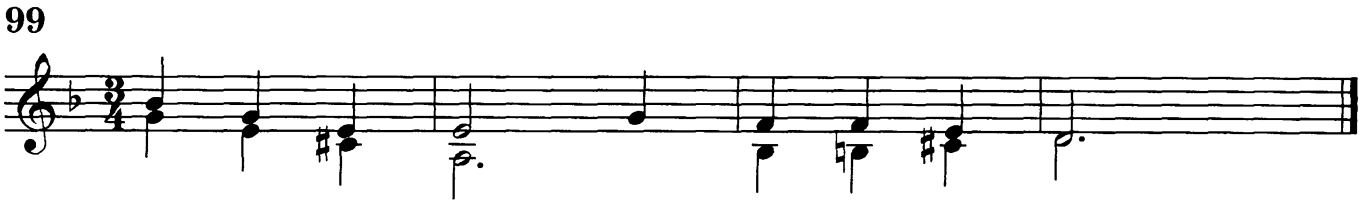

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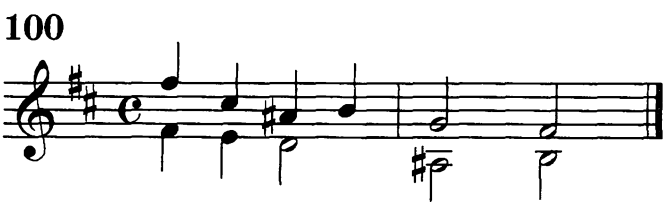

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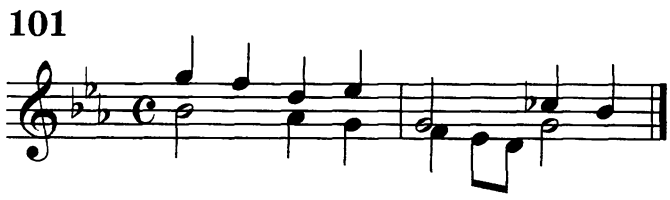

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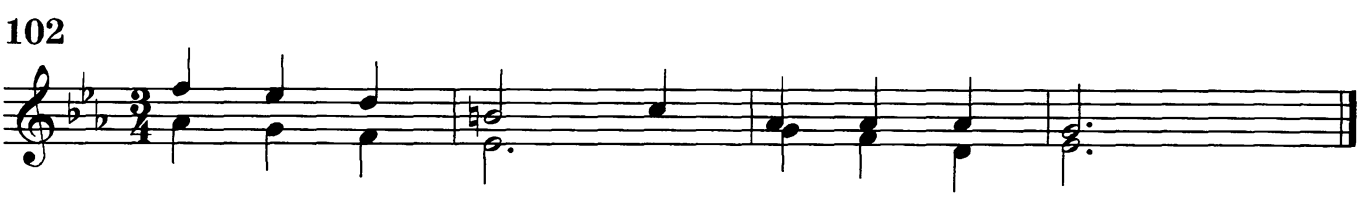

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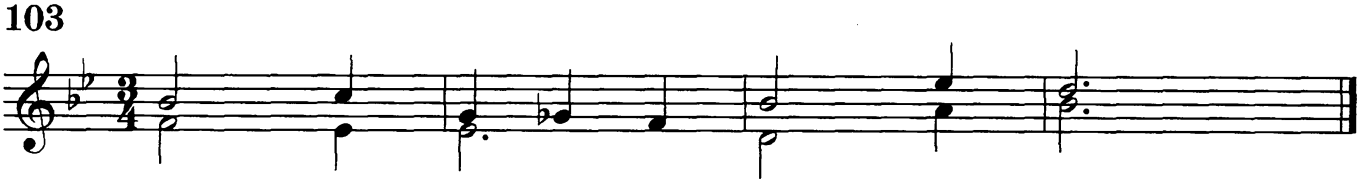

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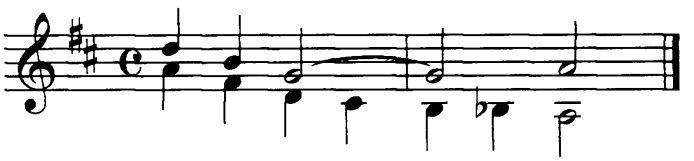

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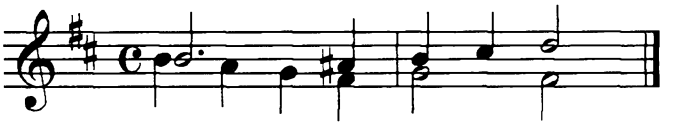

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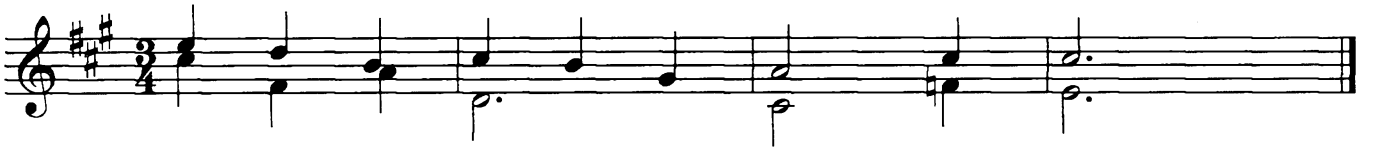

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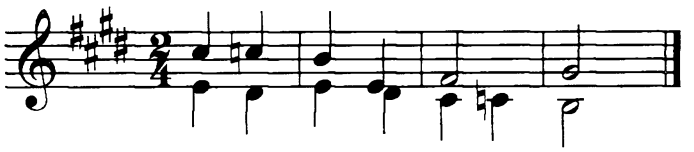

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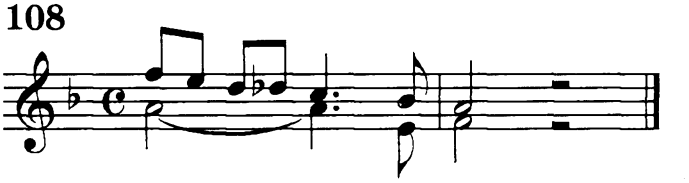

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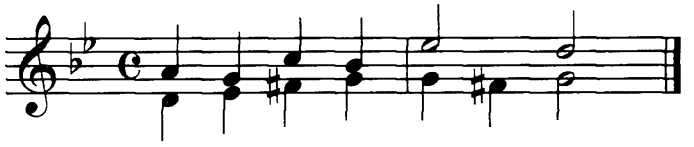

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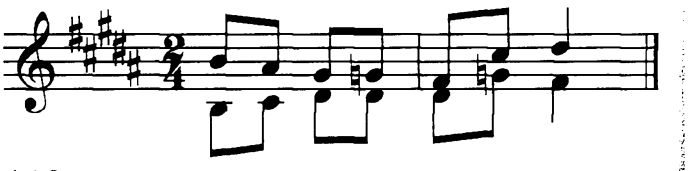

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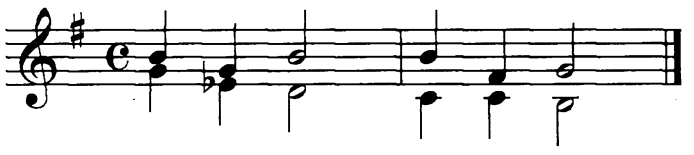

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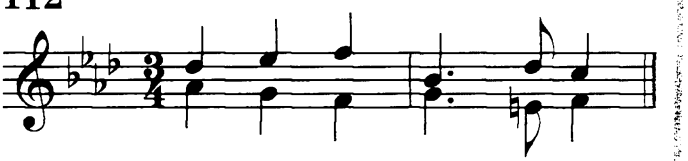

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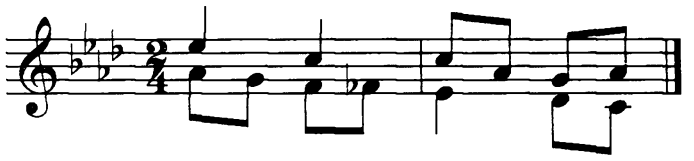

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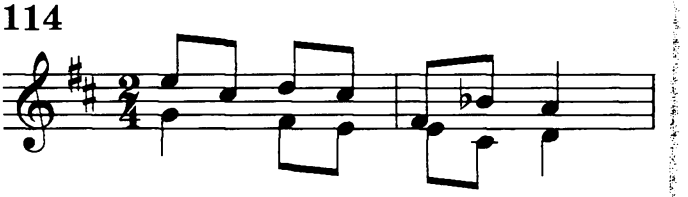

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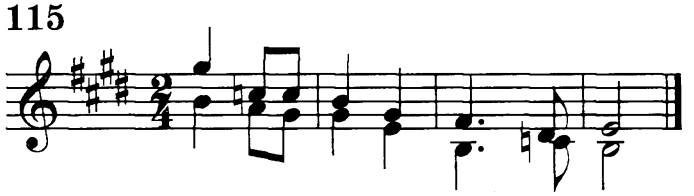

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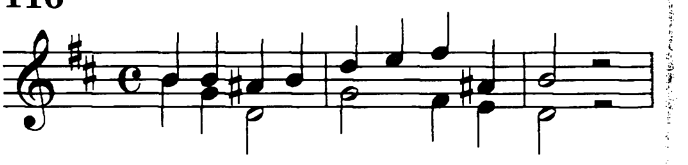

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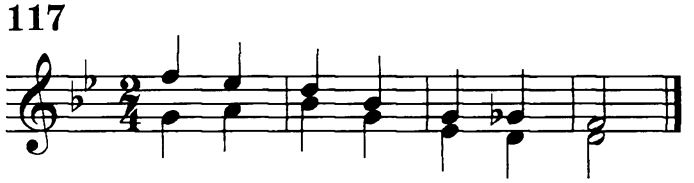

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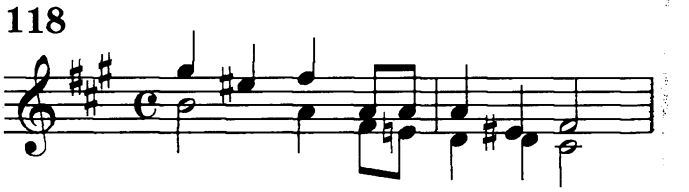

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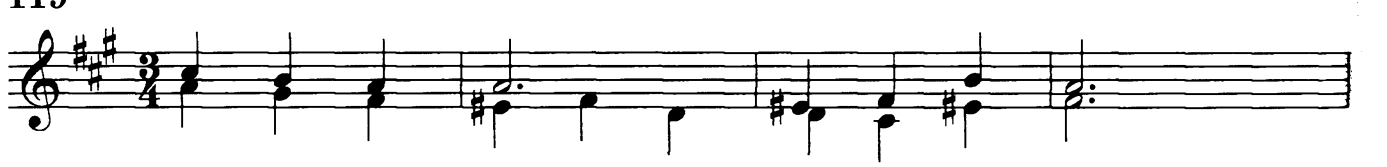

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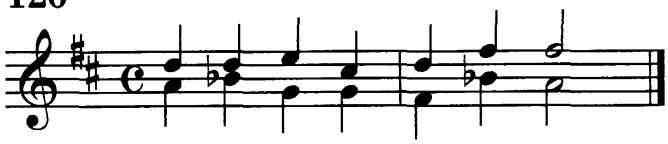

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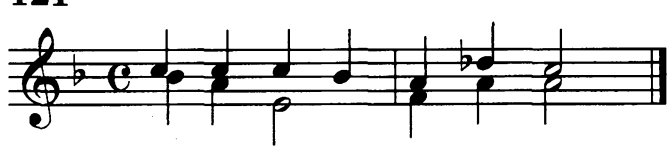

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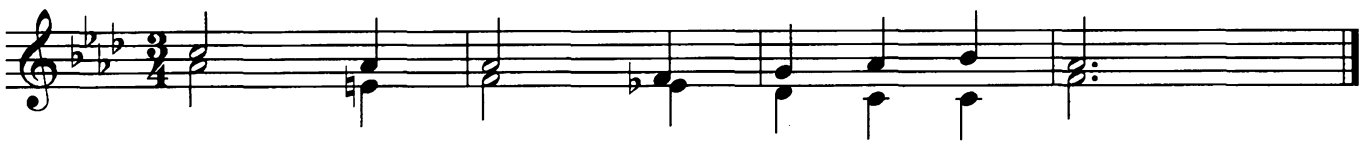

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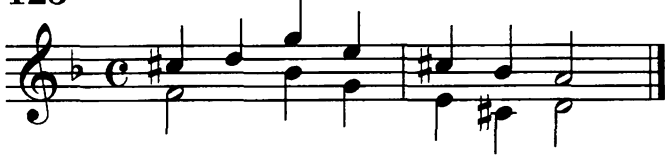

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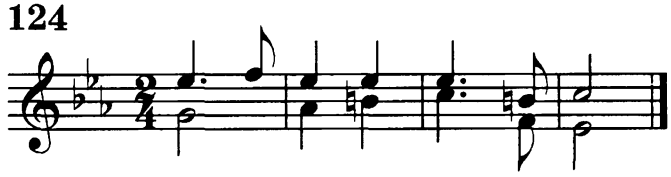

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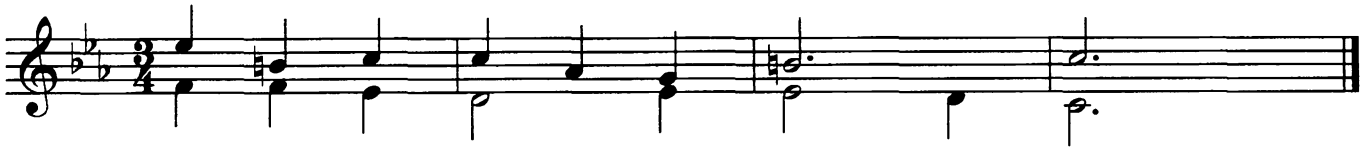

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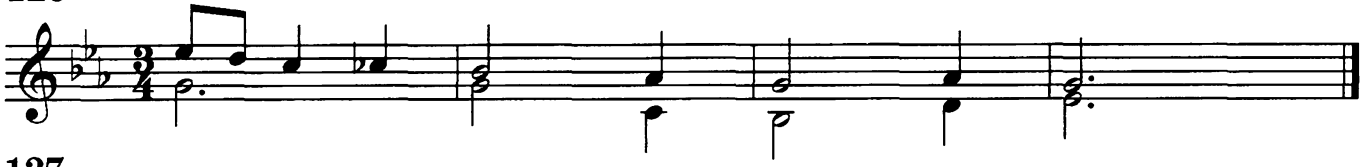

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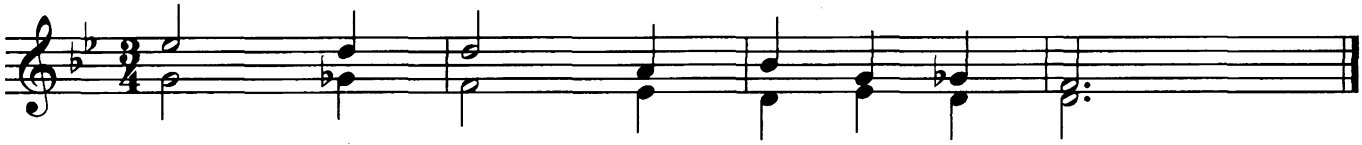

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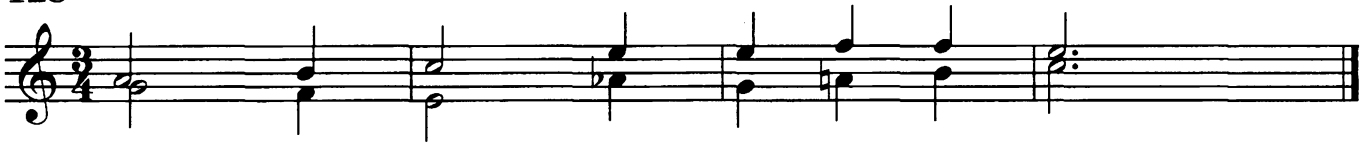

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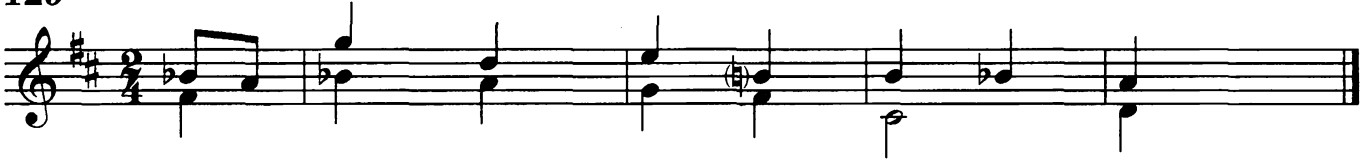

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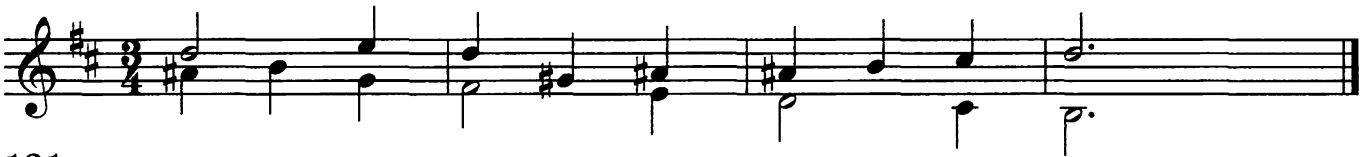

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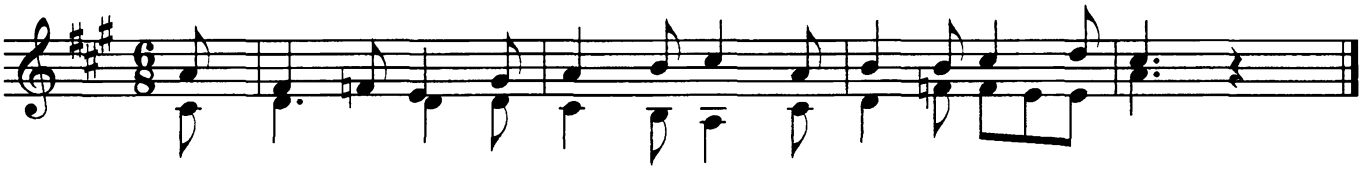
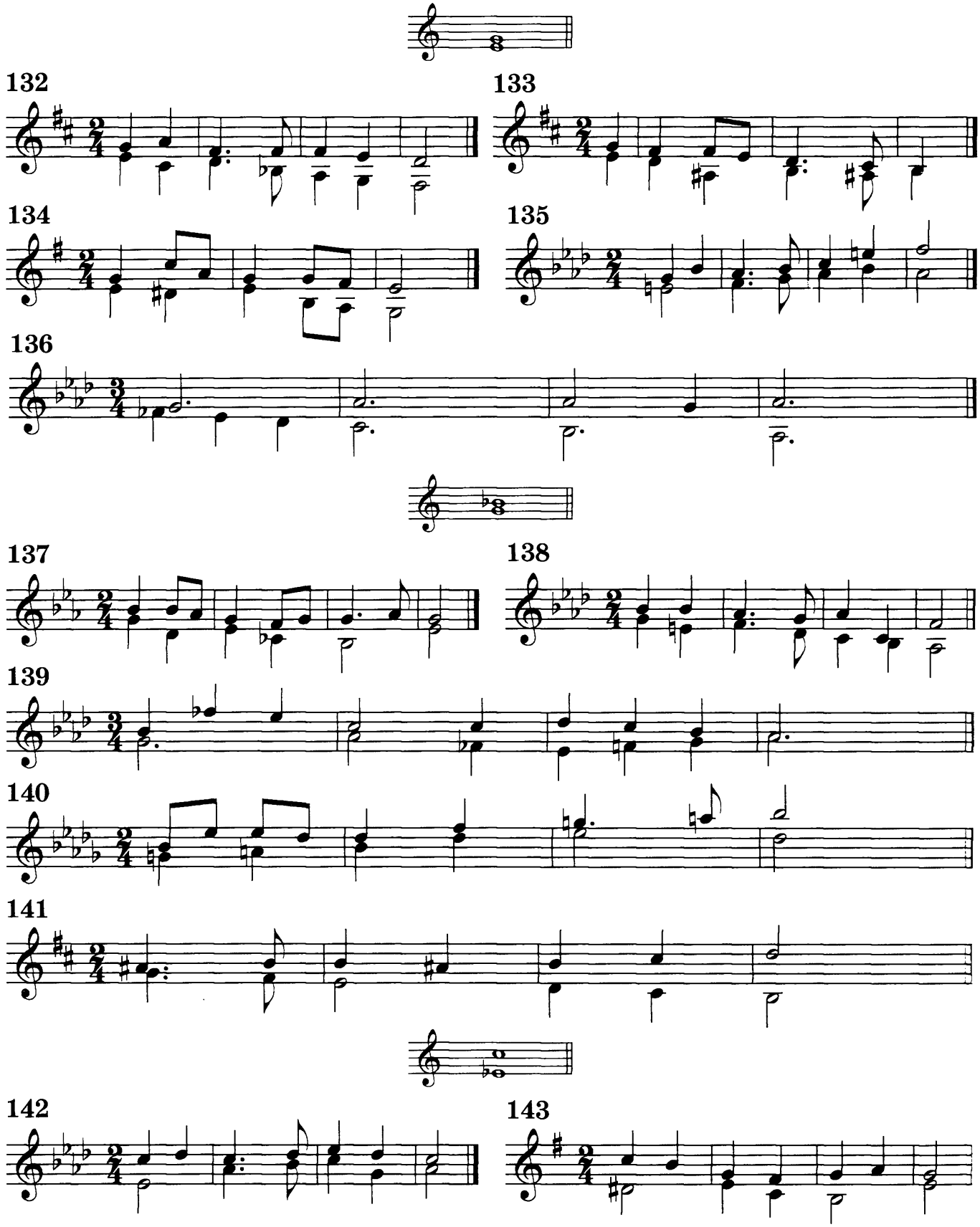


Варианты разрешений малых и больших терций, малых и больших секст и энгармонически равных им интервалов в разных тональностях



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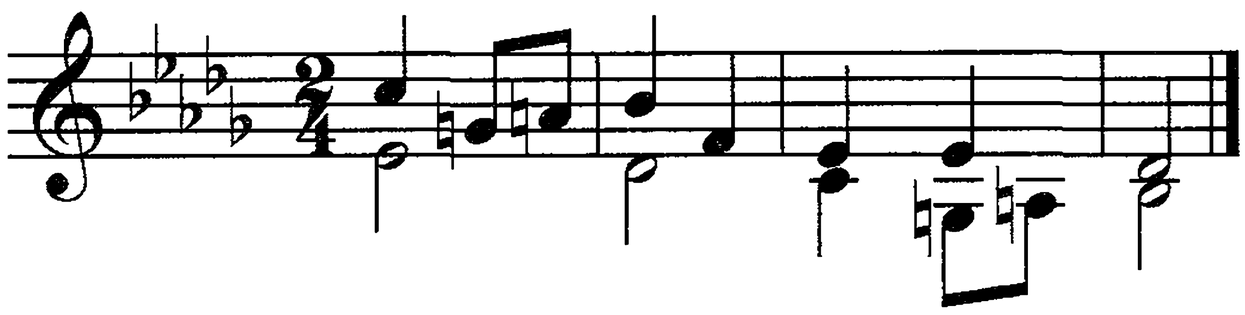

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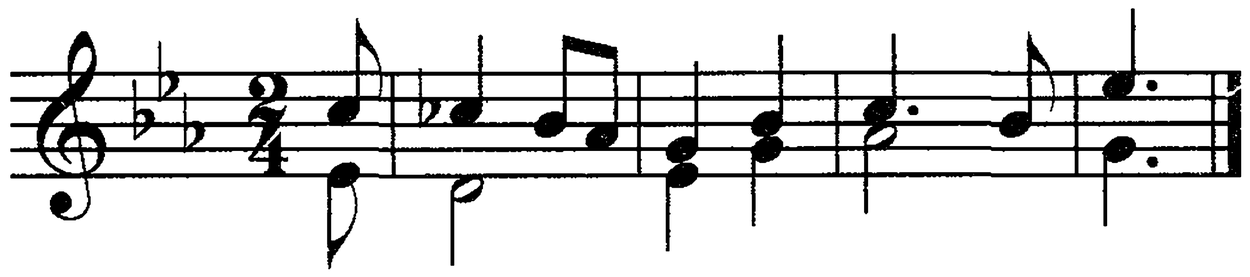

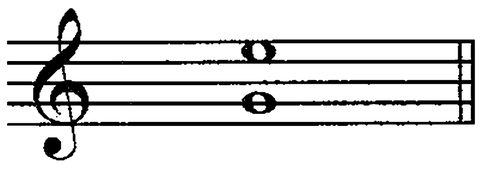

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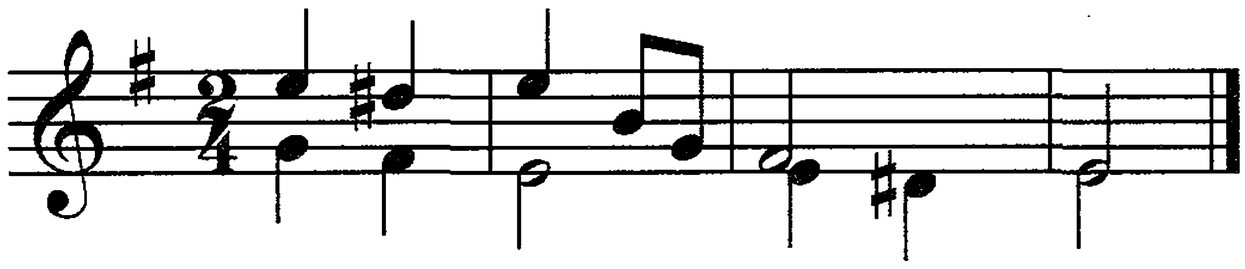

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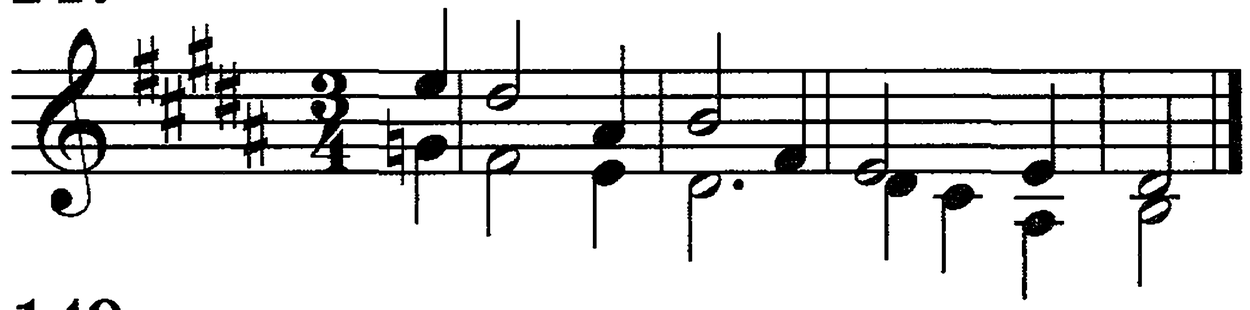

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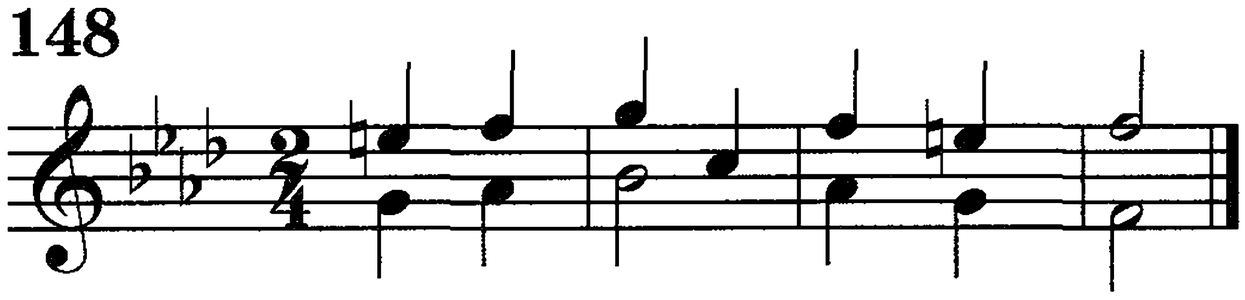

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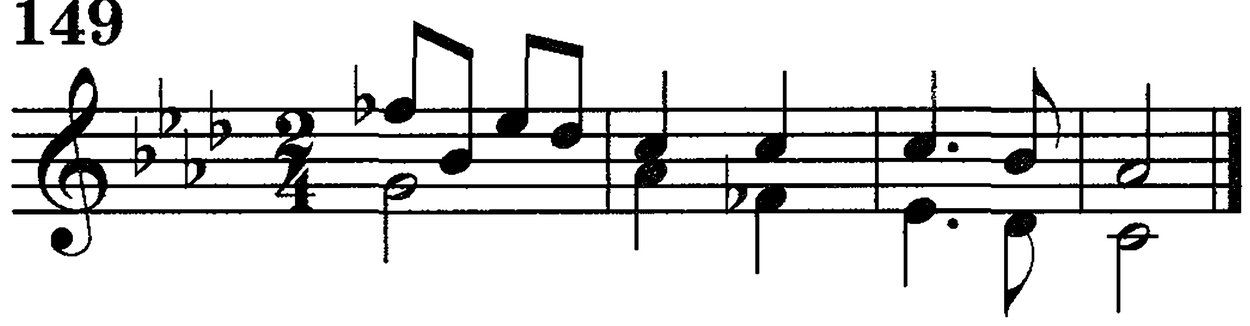

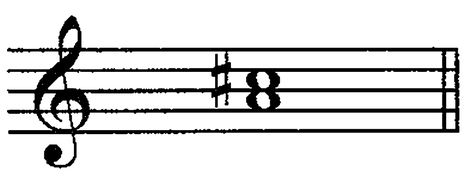

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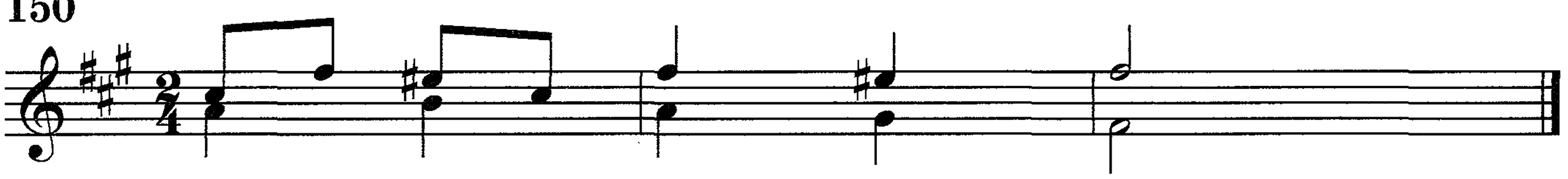

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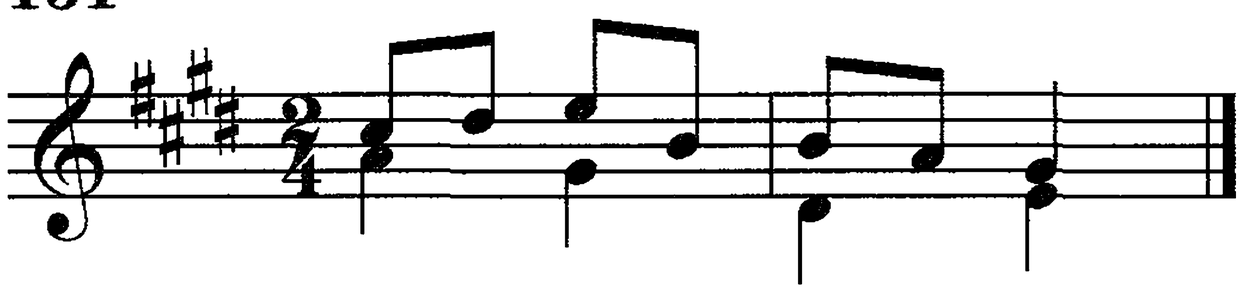

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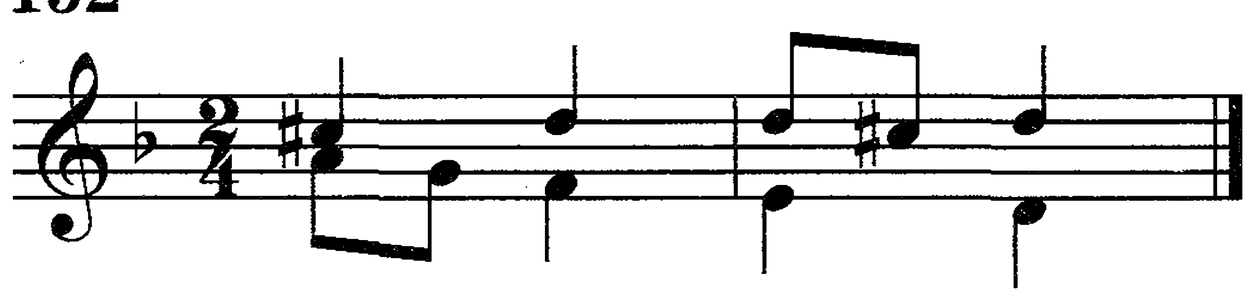

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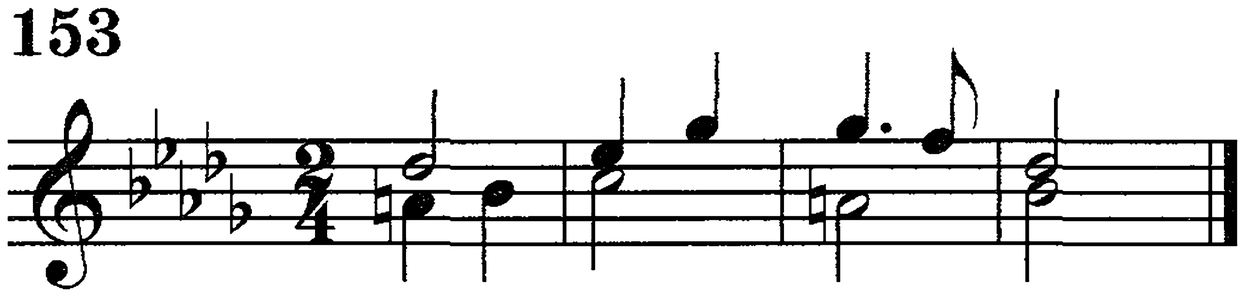

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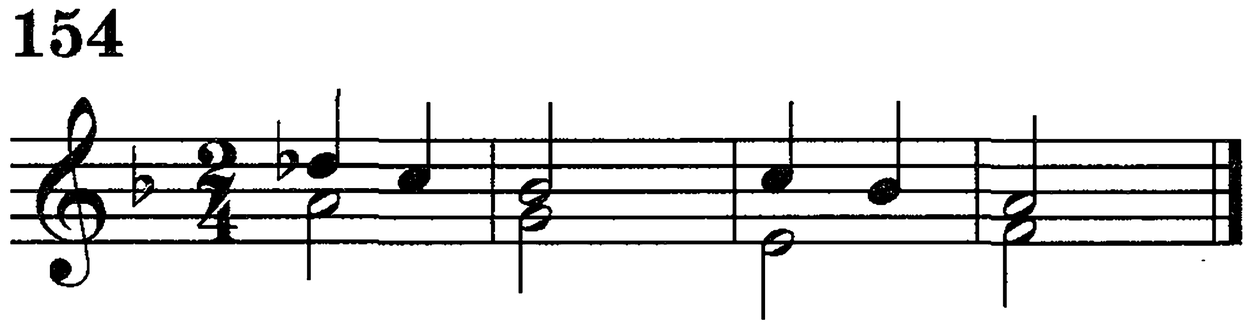

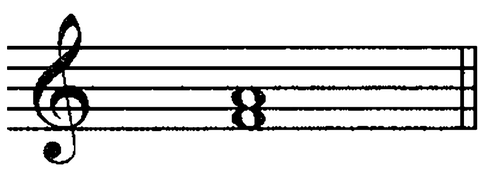

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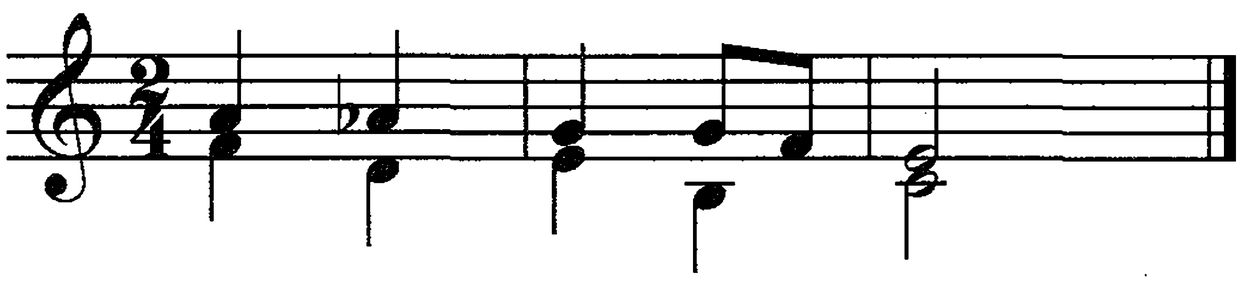

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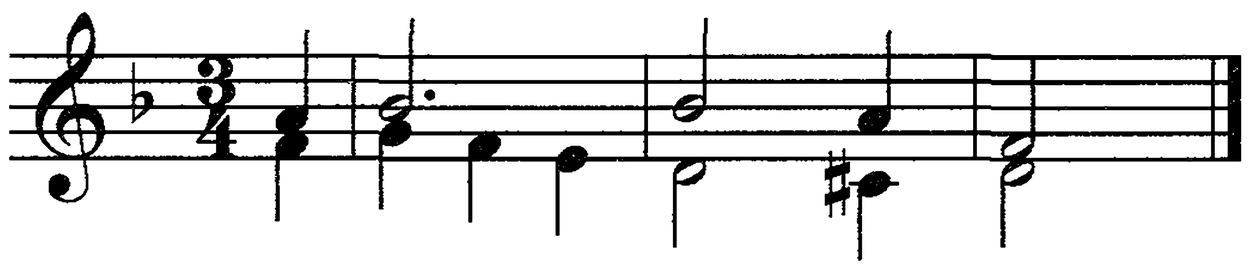

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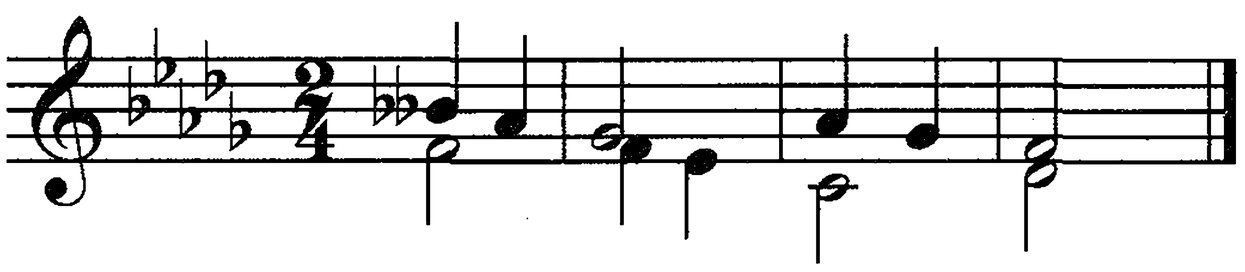

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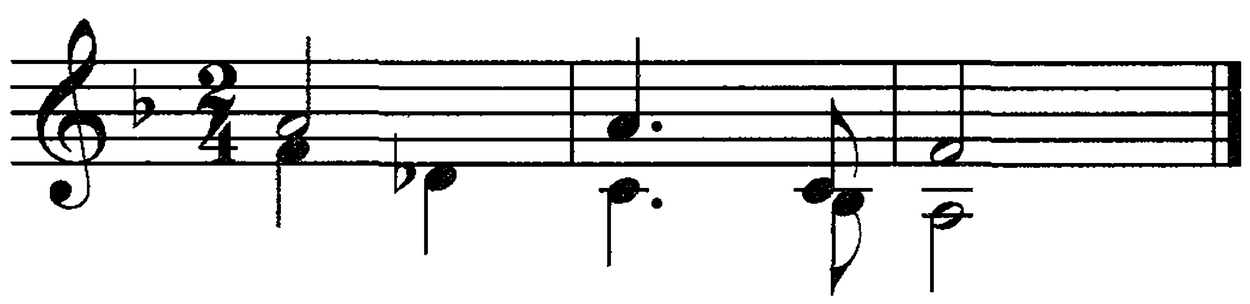

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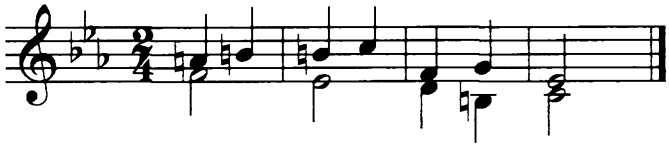

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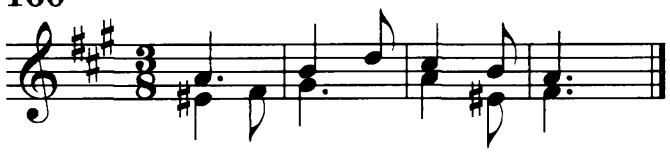

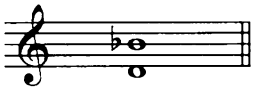

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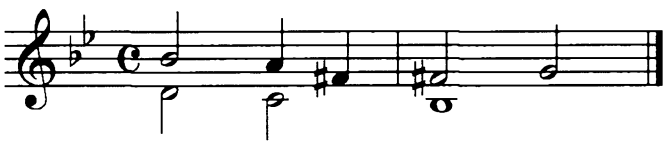

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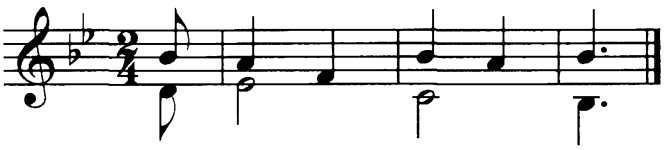

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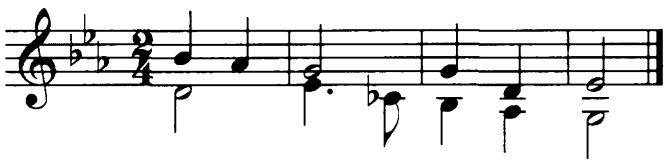

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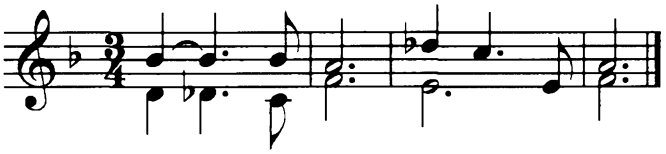

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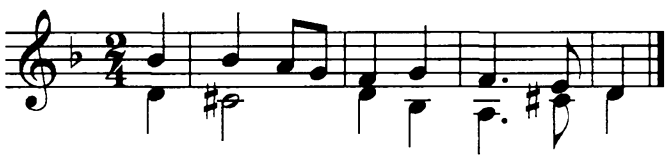

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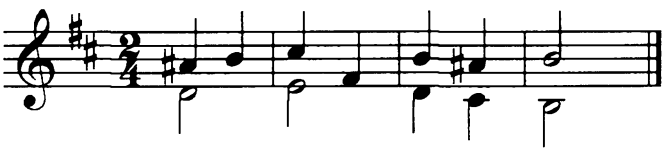

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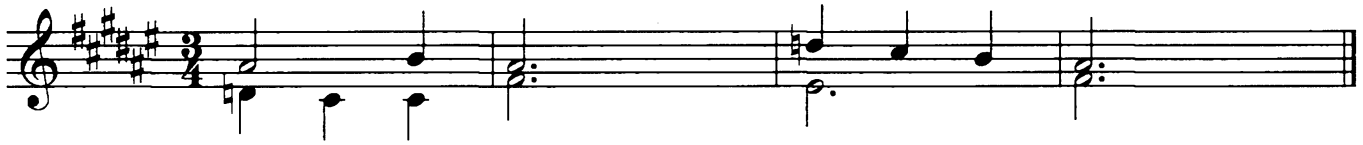

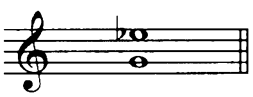

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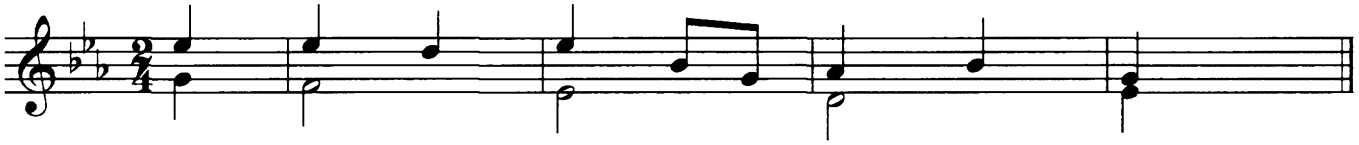

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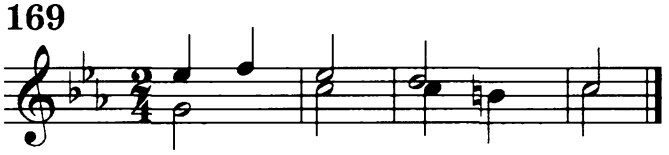

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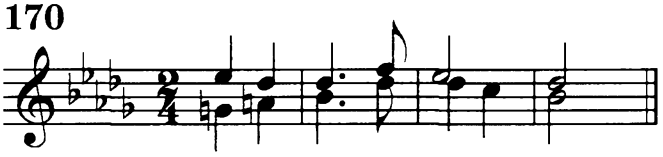

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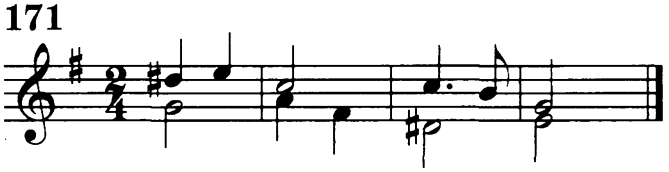

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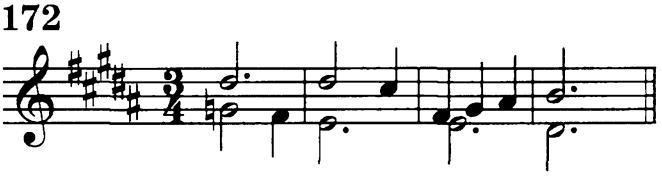

Раздел VI

АККОРДОВЫЕ ПОСЛЕДОВАТЕЛЬНОСТИ

Трезвучия главных ступеней. Обращения тонического трезвучия. Доминантсептаккорд

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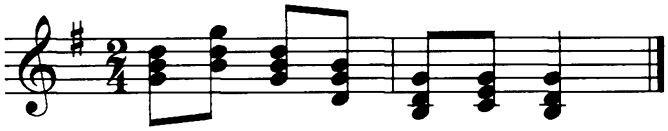

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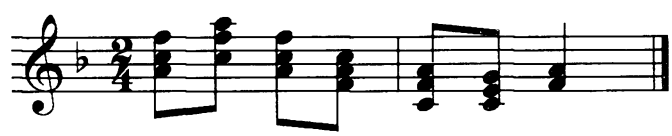

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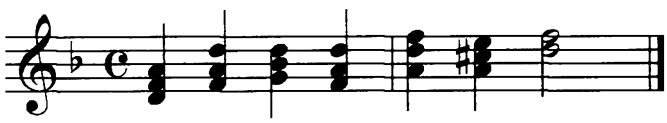

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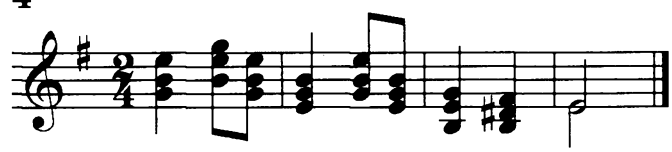

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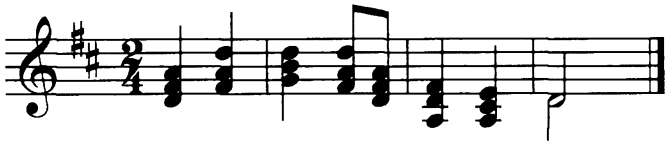

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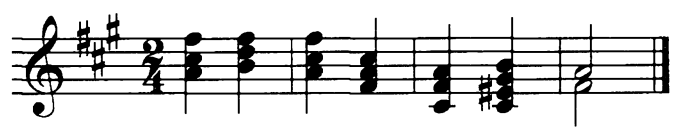

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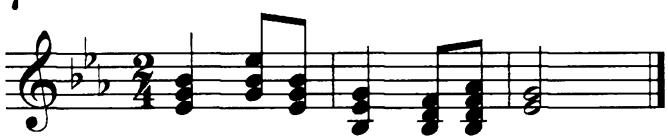

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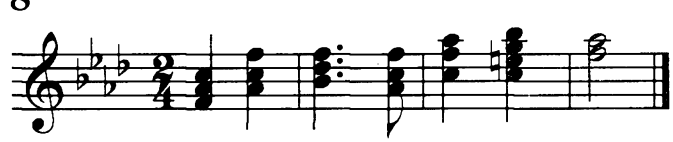

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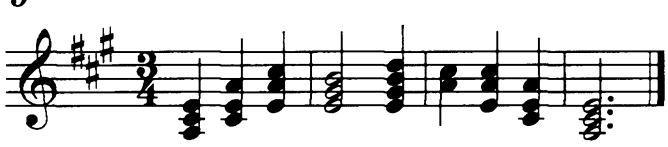

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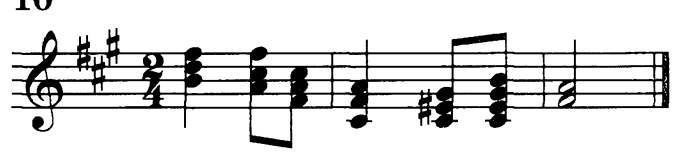

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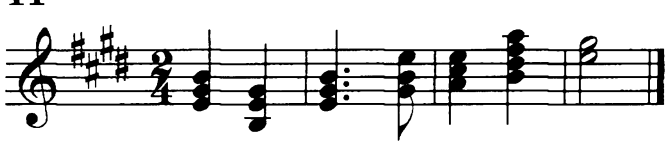

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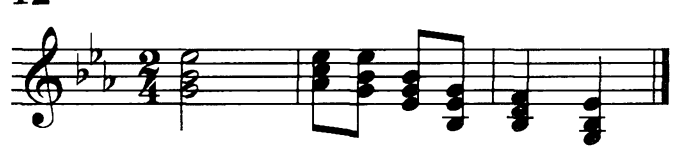

Обращения субдоминантового и доминантового трезвучий

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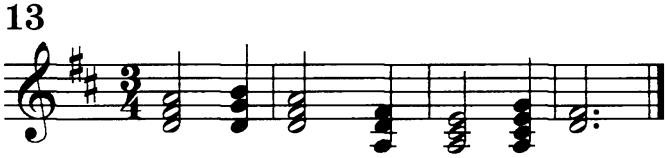

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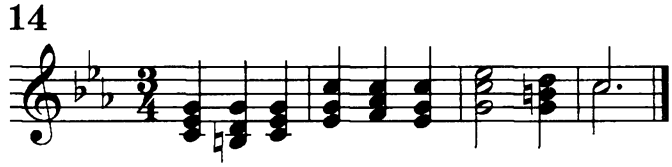

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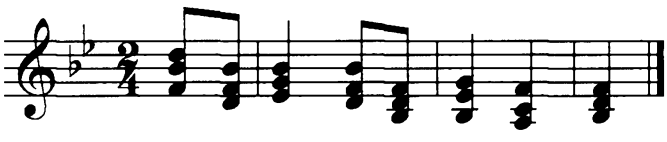

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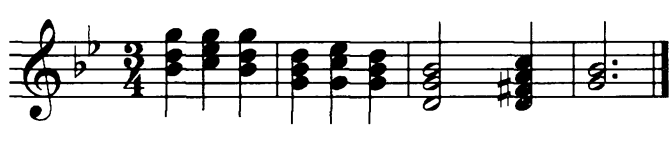

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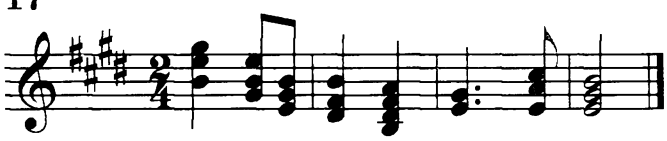

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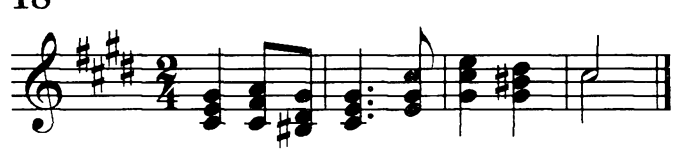

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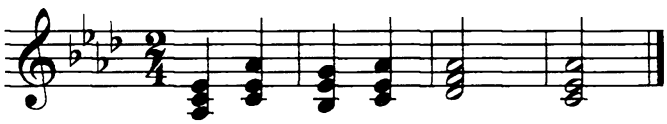

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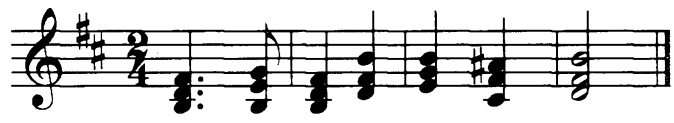

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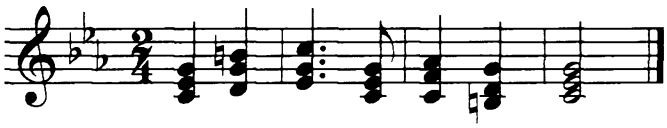

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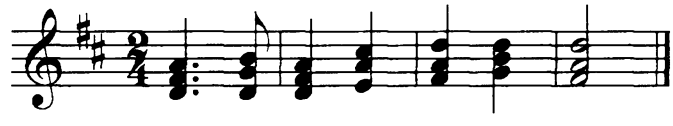

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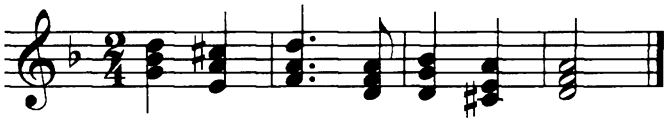

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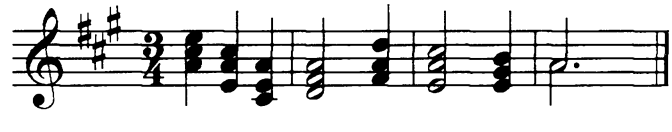

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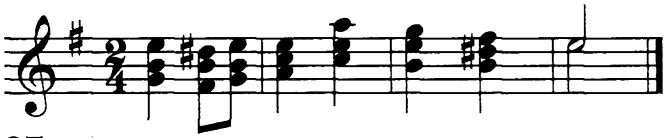

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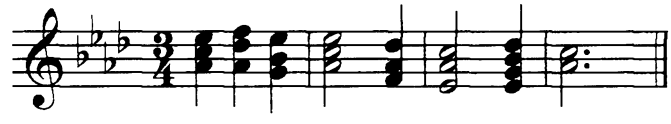

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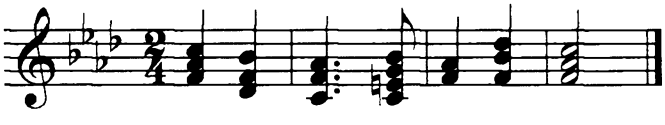

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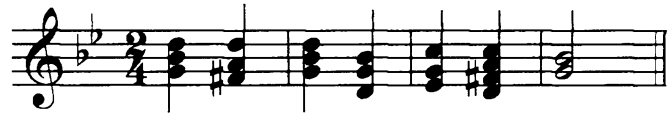

Обращения доминантсептаккорда. Вводные септаккорды

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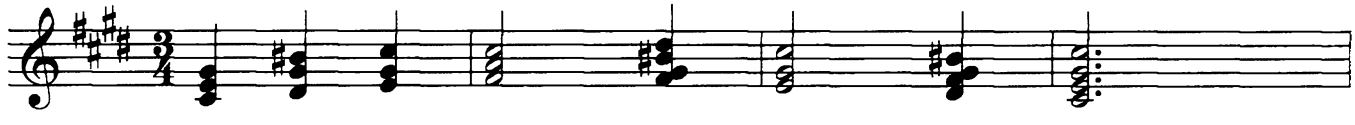

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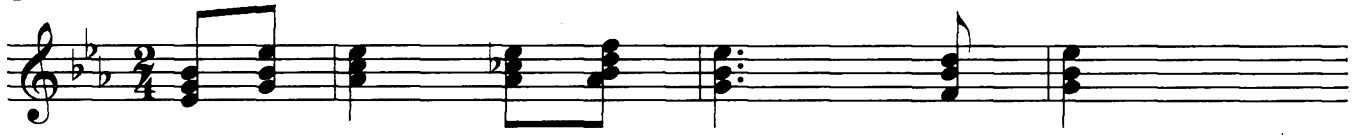

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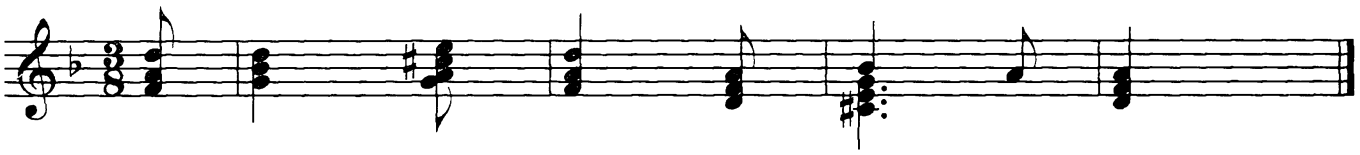

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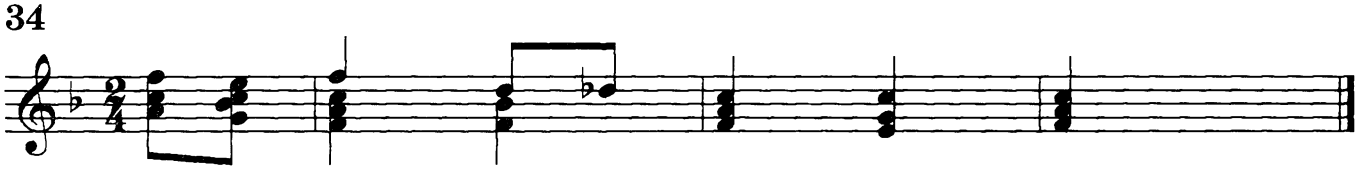

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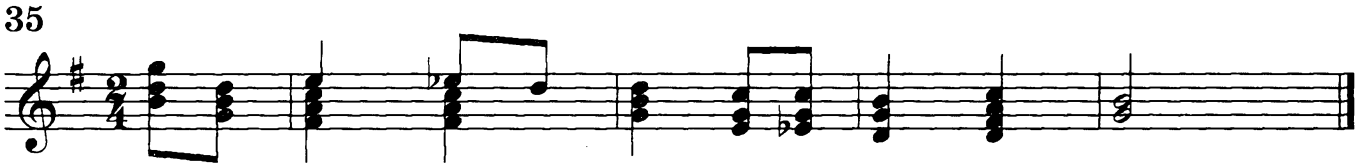

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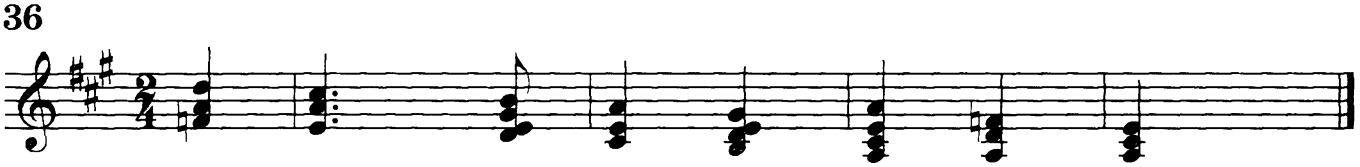

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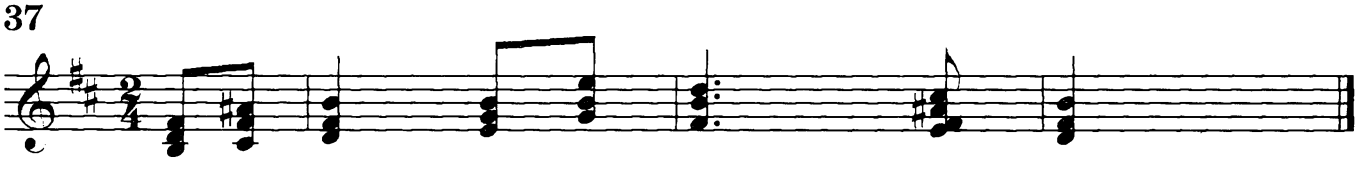

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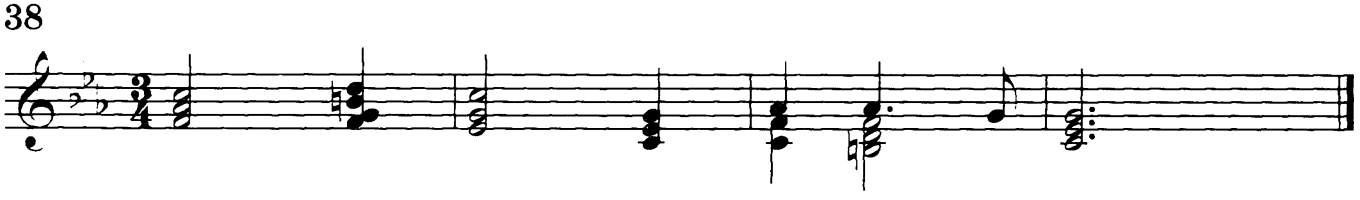

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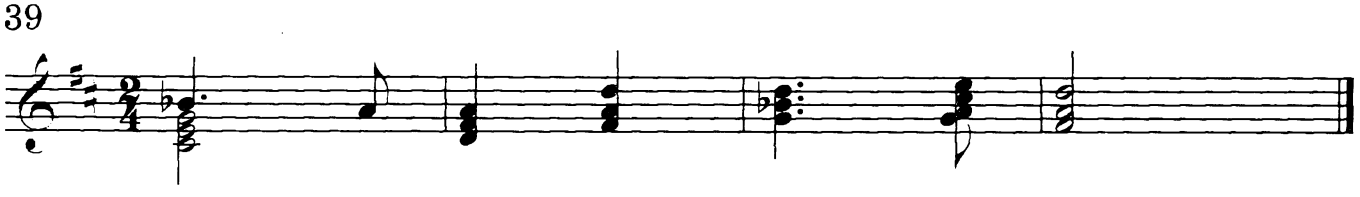

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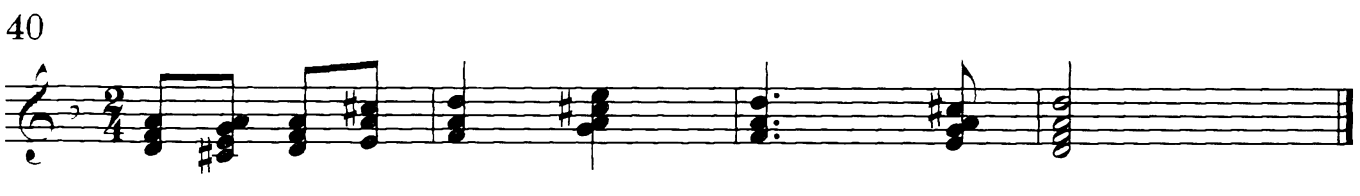

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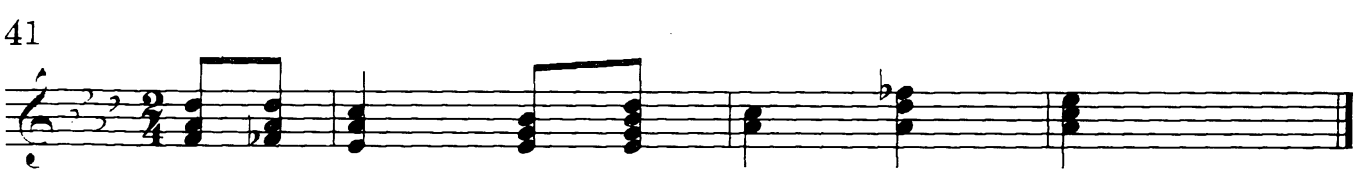

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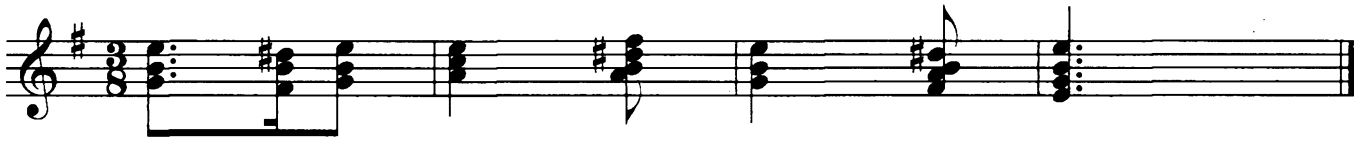

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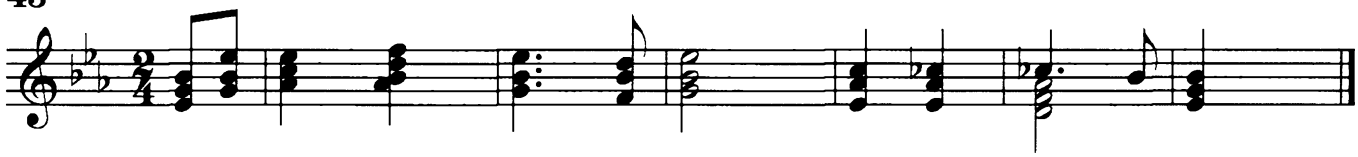

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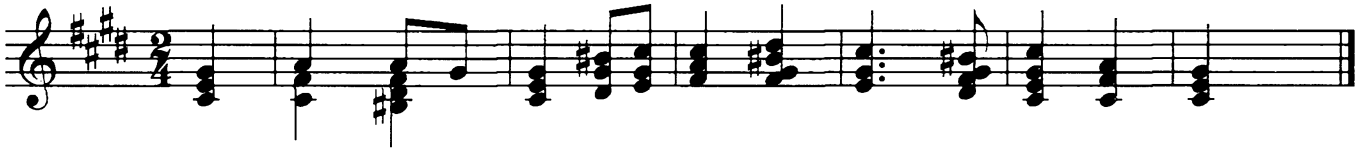

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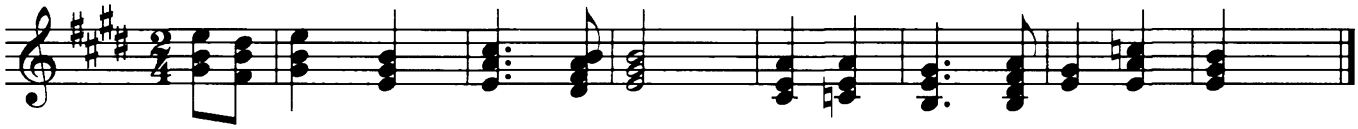

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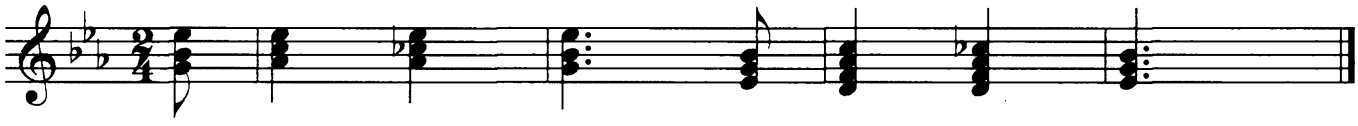

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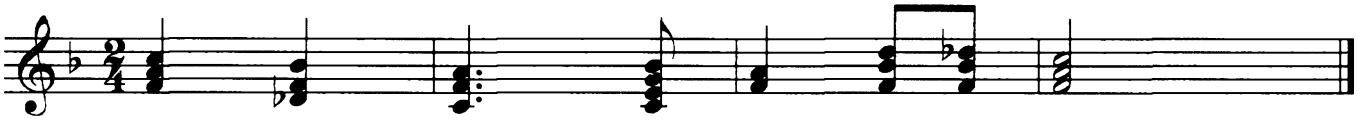

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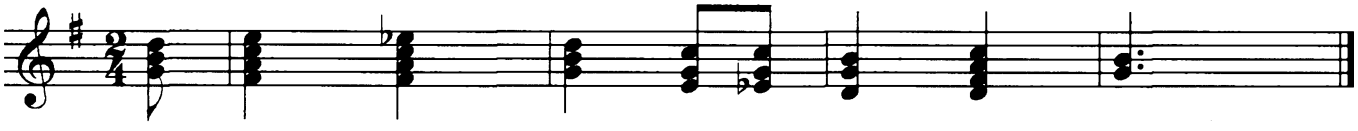

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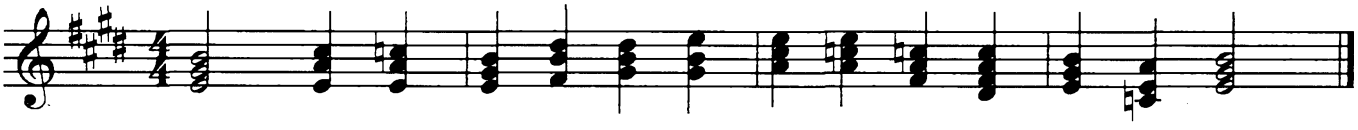

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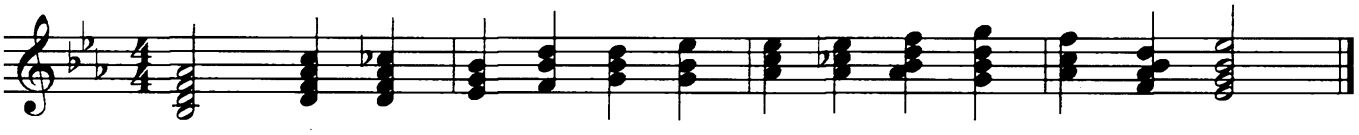
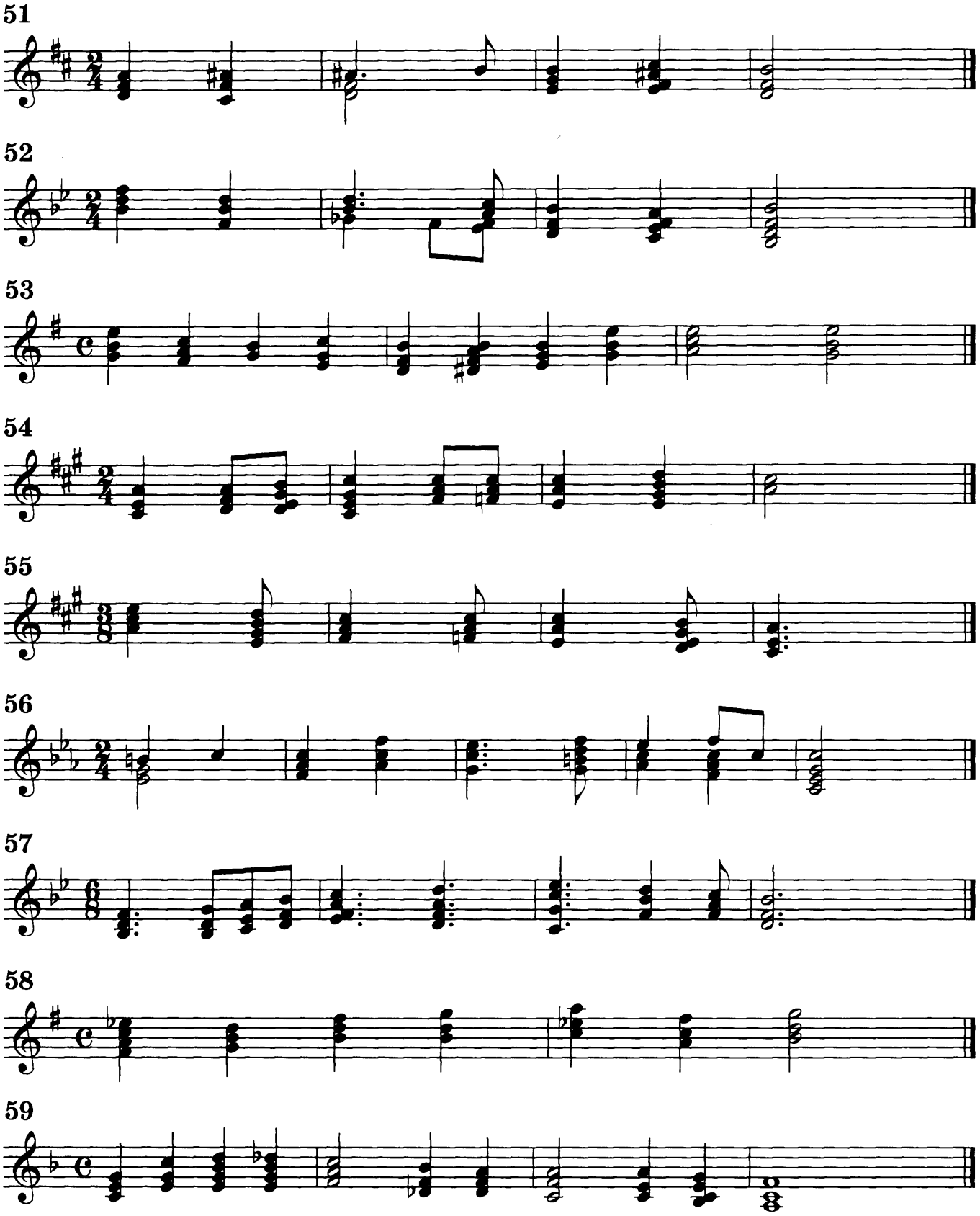
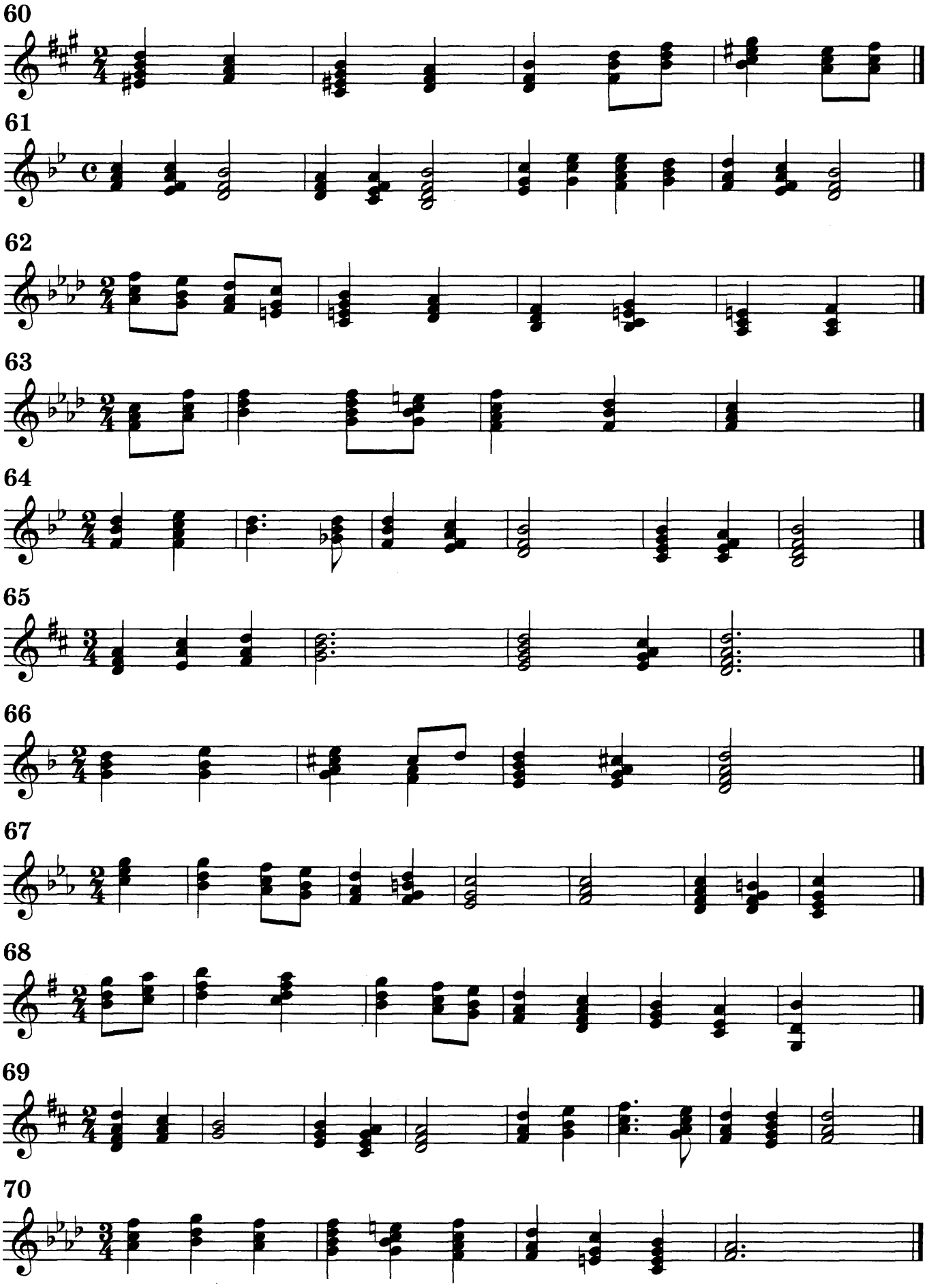


Уменьшенное и увеличенное трезвучия. Прерванный оборот. Трезвучия побочных ступеней и их обращения. Септаккорд второй ступени

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Аккорды побочных ступеней

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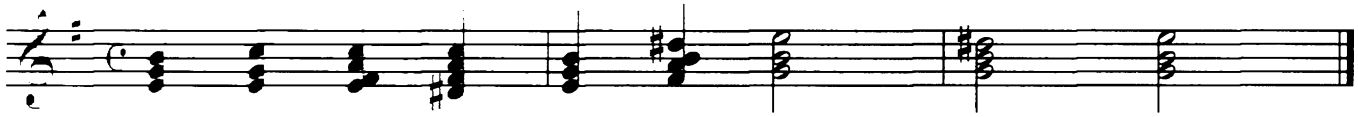

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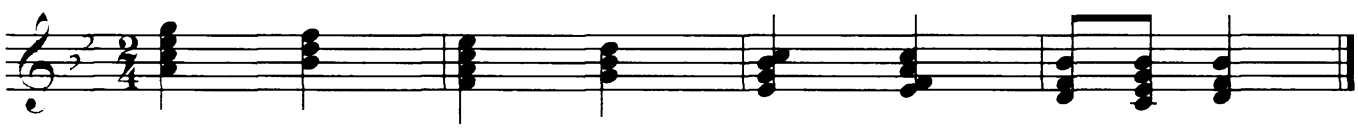

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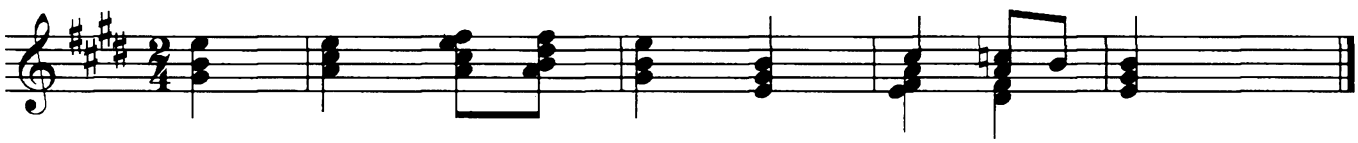

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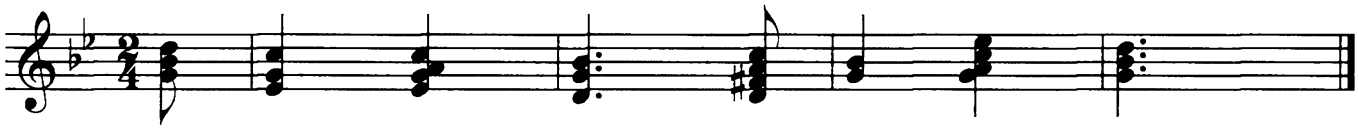

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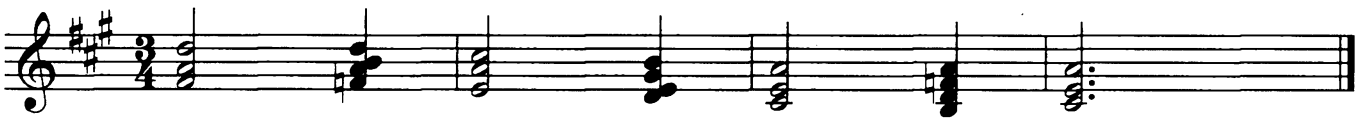

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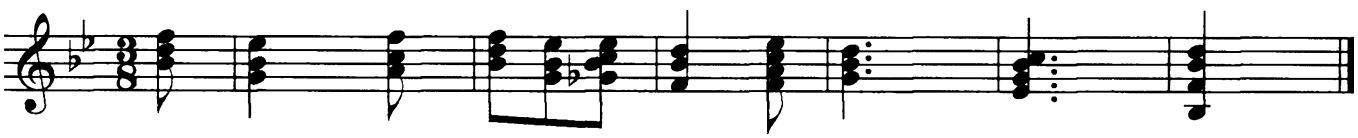

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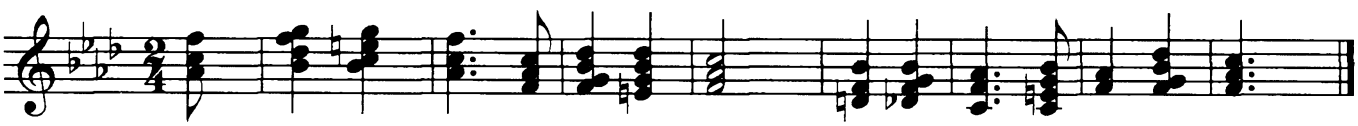

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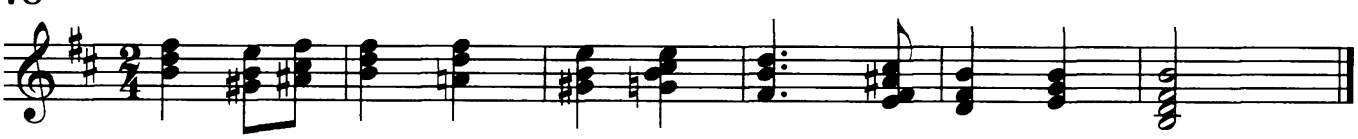

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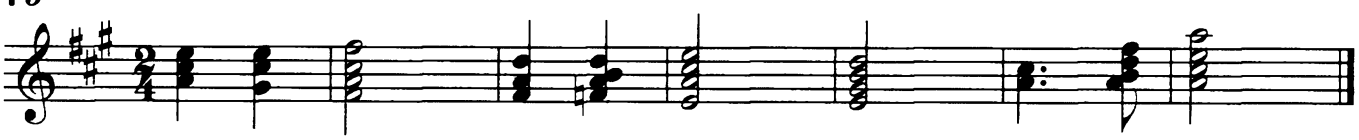

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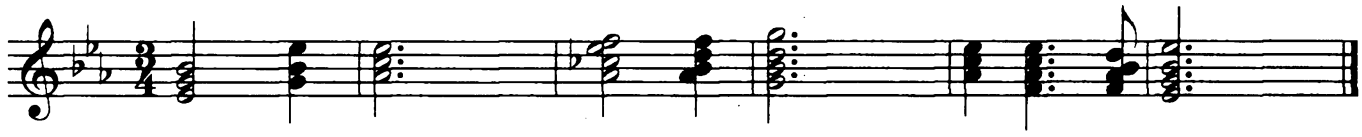

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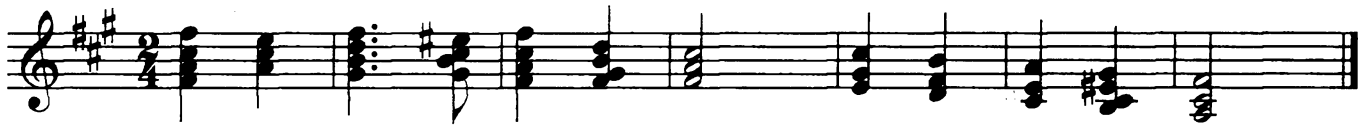

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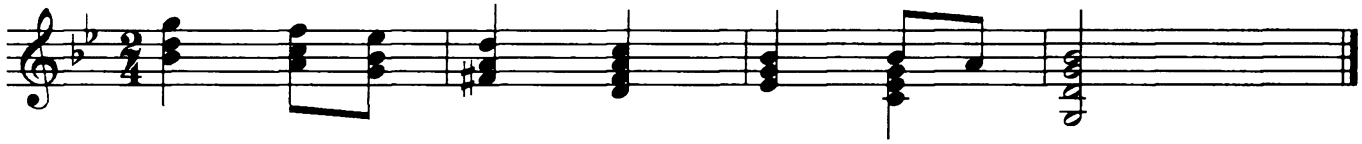

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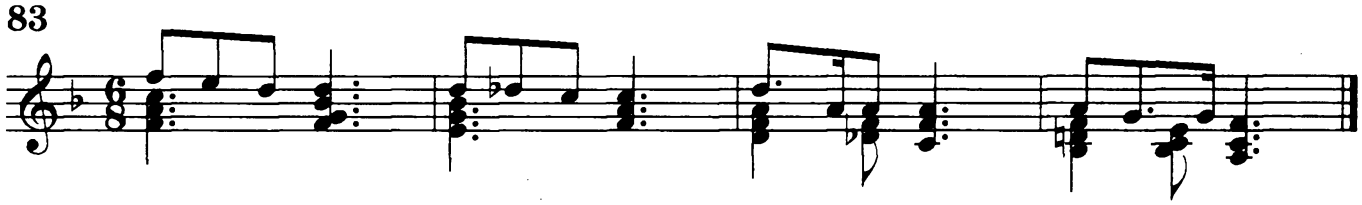

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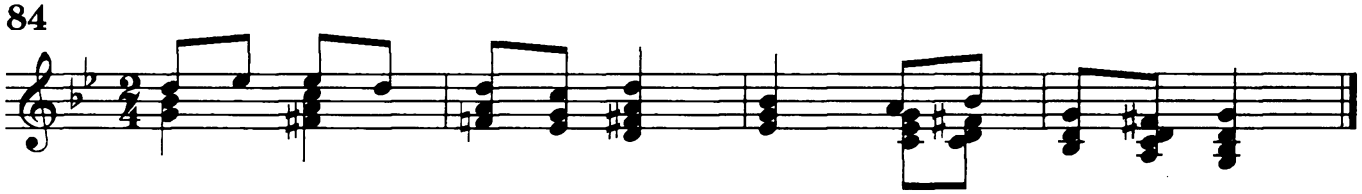

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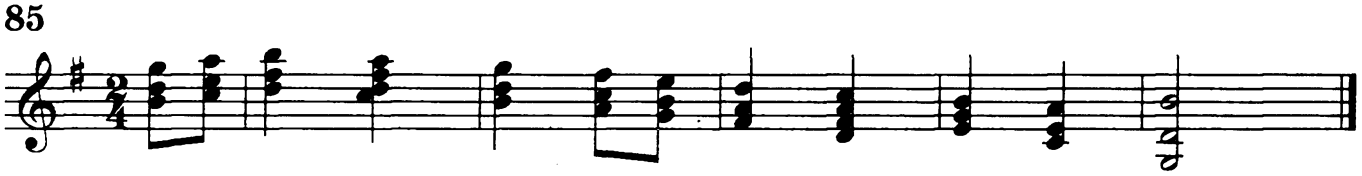

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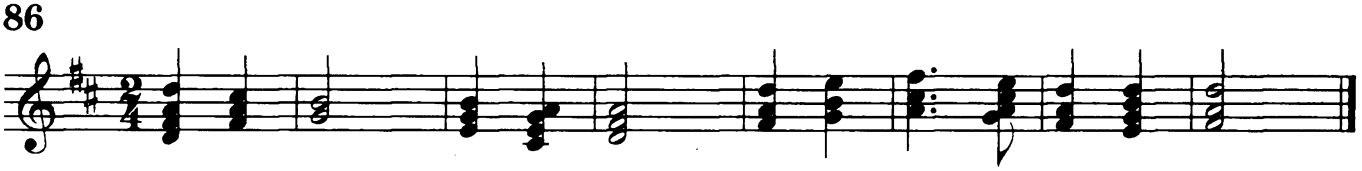

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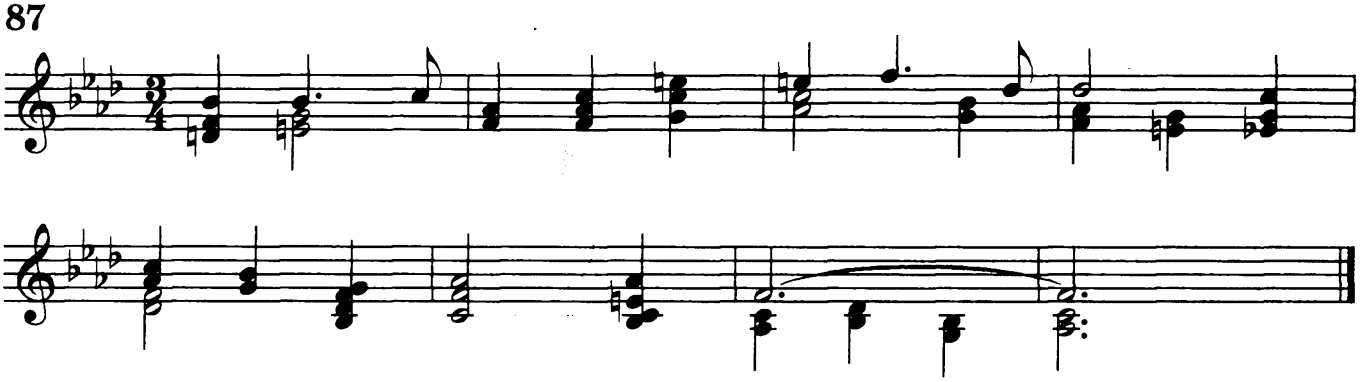

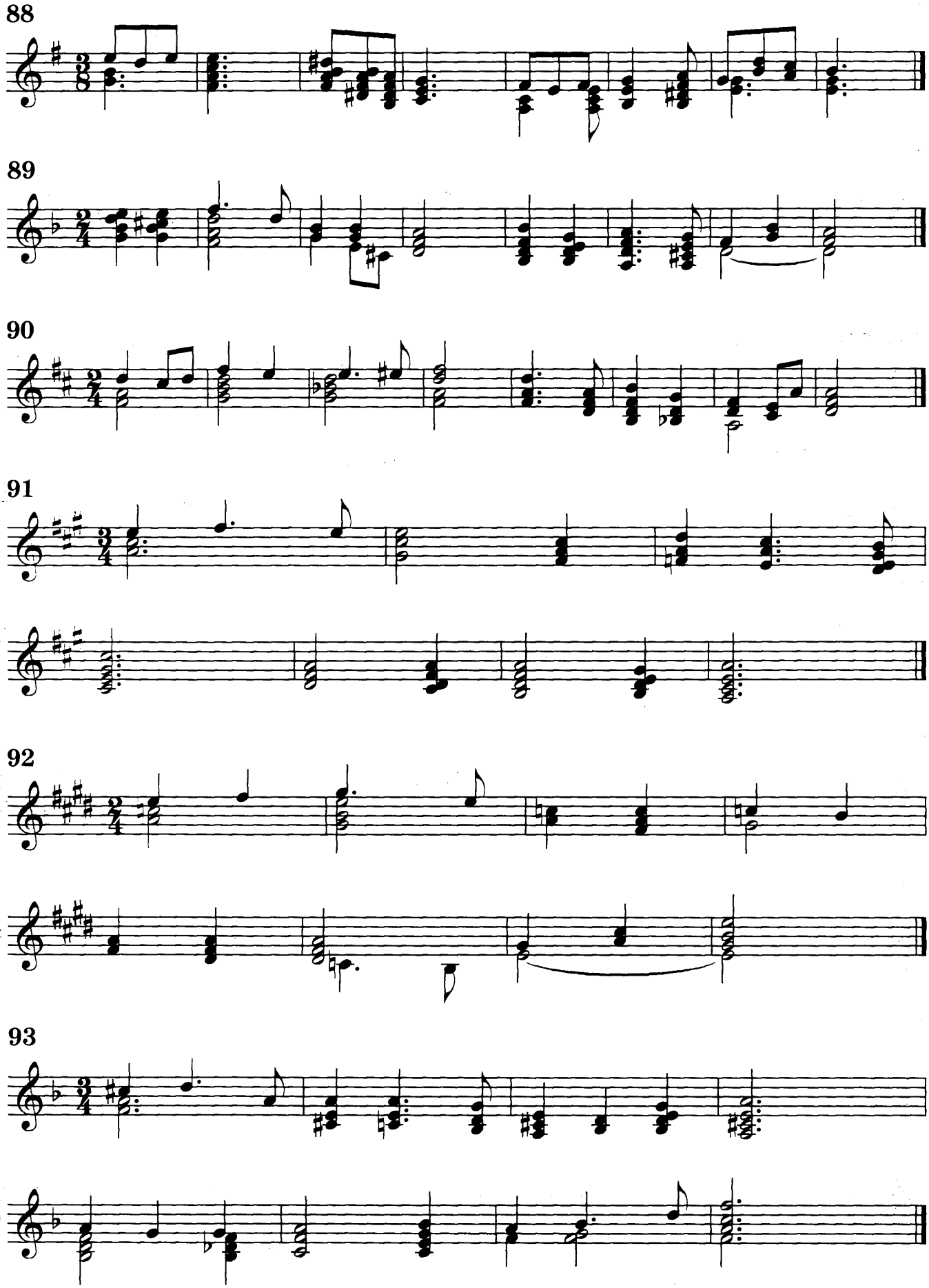
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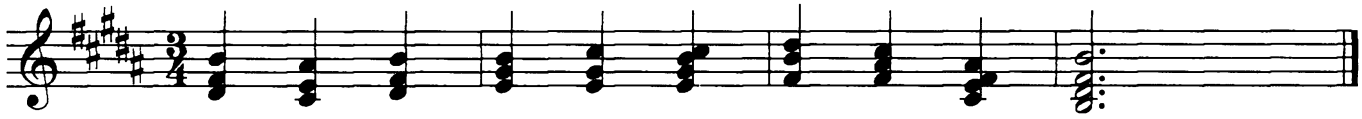

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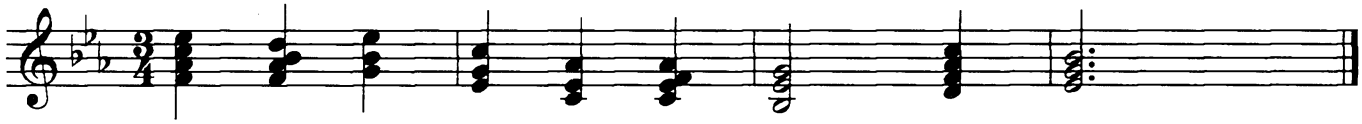

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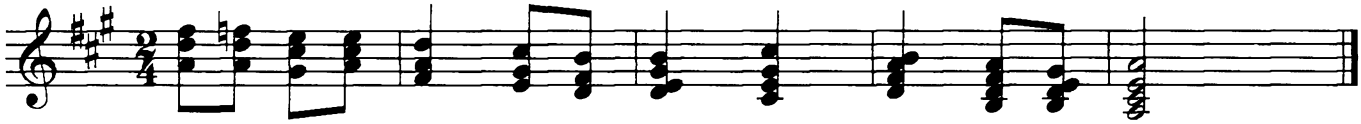

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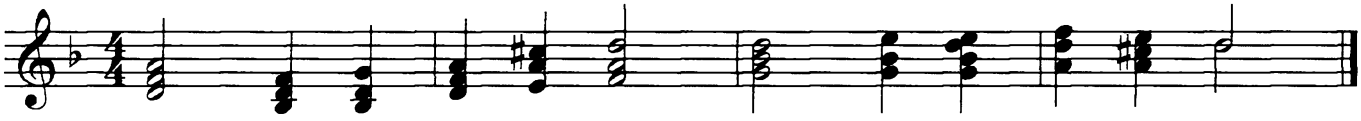

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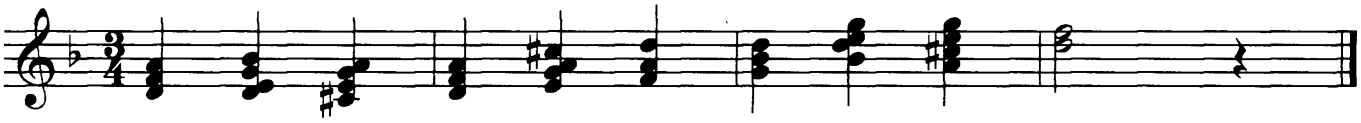

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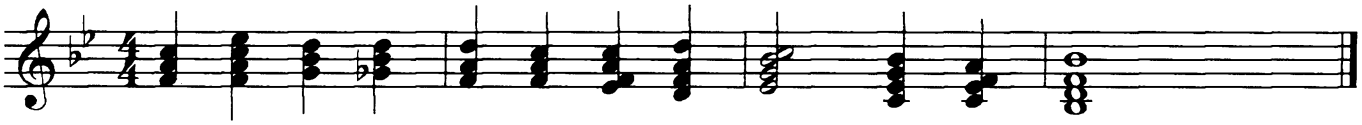

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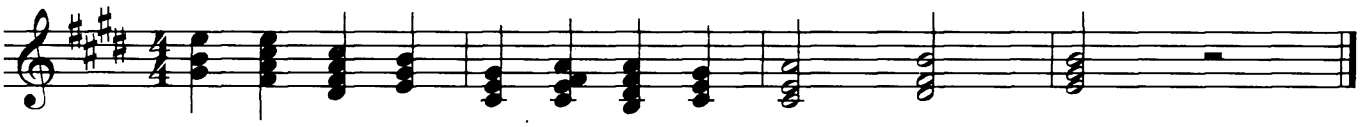

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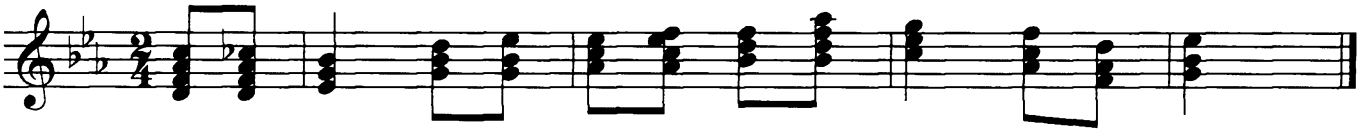

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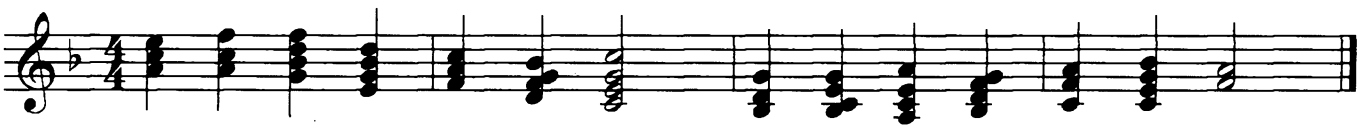

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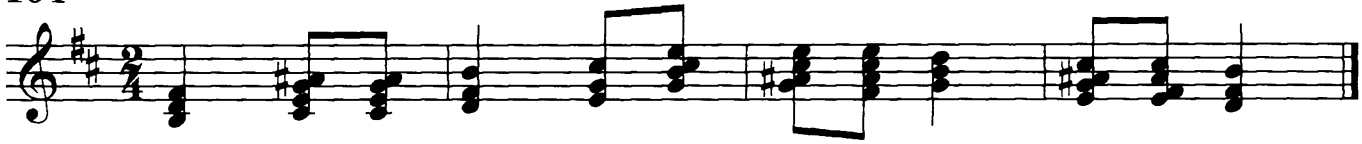

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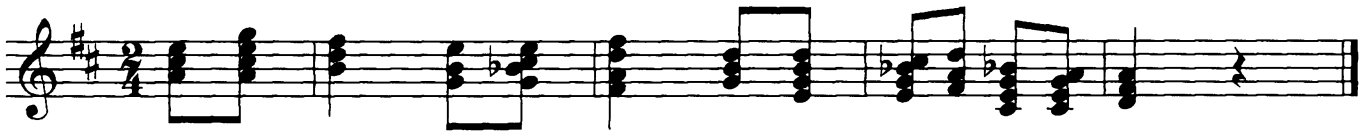

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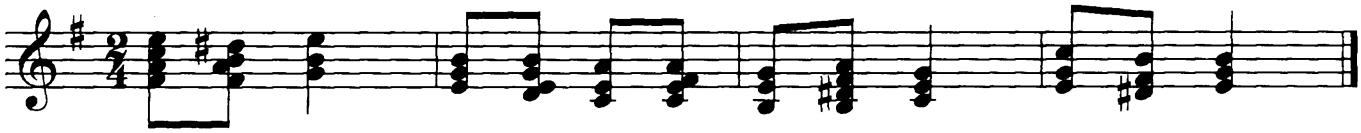

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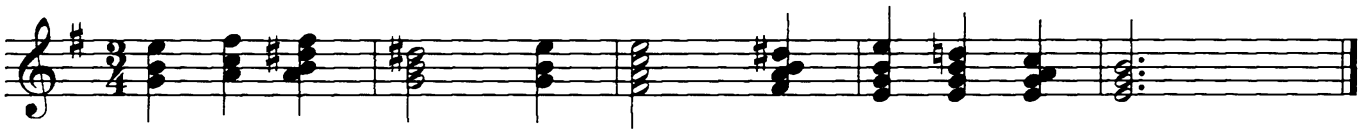

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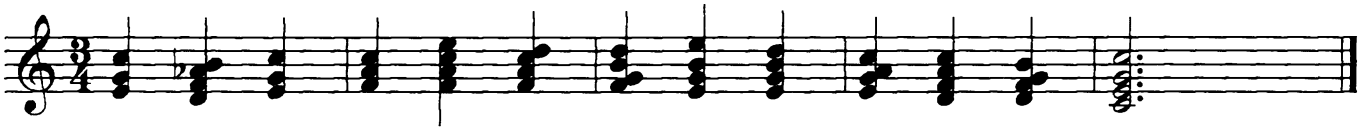

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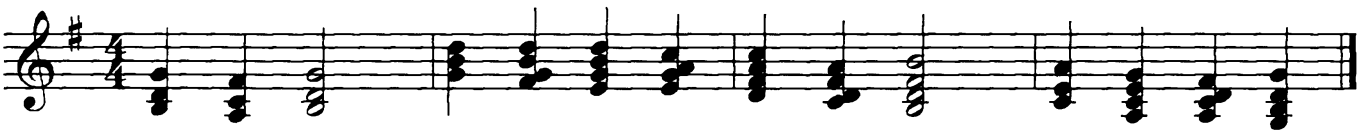

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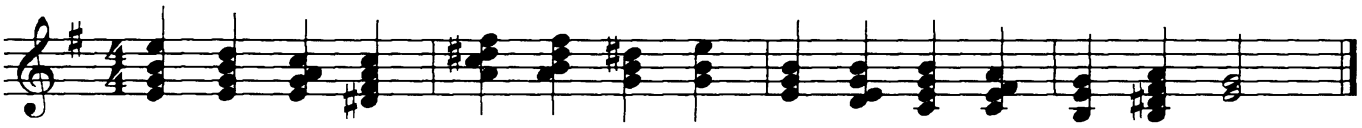

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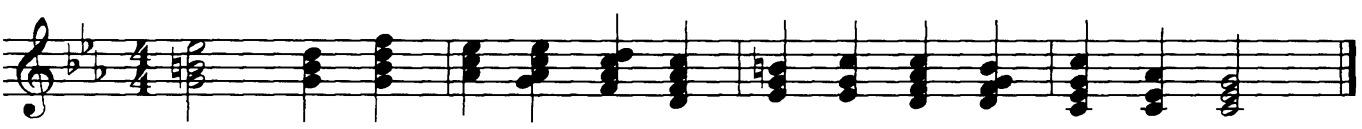

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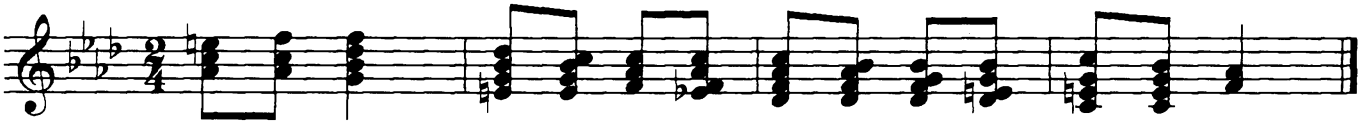

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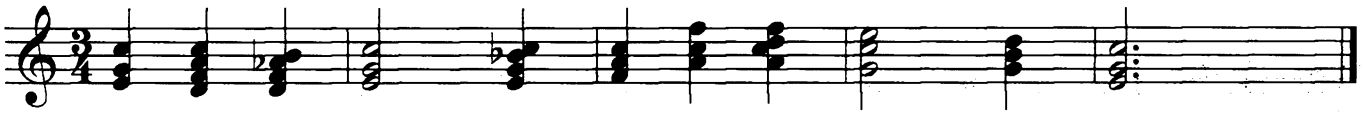

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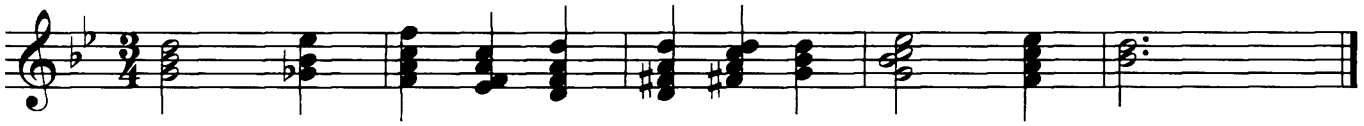
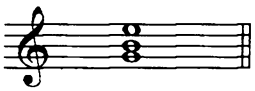


Варианты разрешений аккорда в разные тональности



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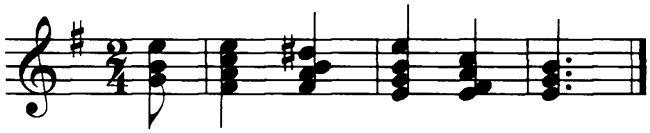

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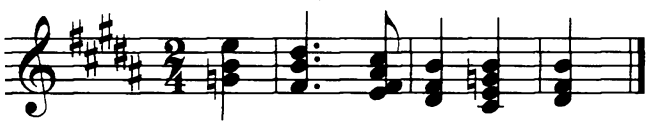

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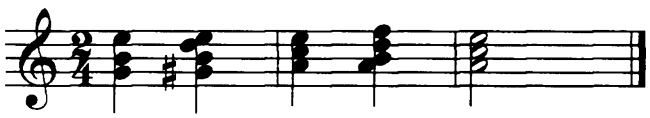

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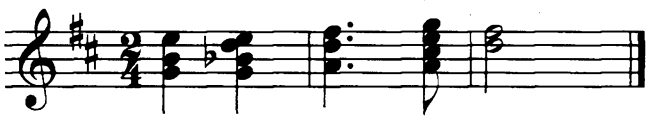

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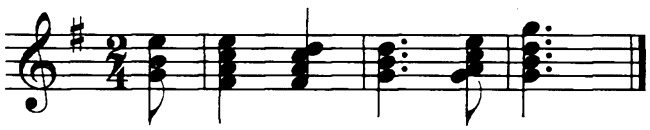

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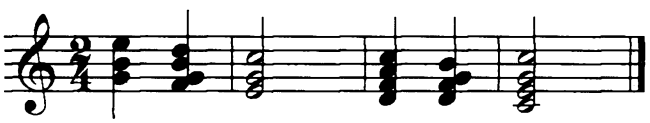

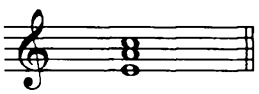

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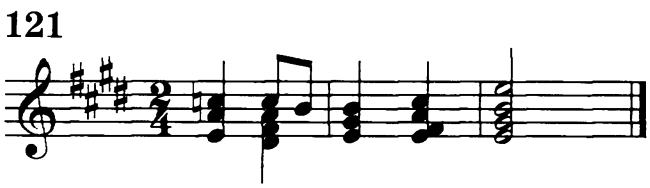

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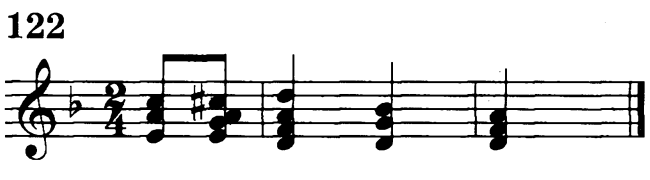

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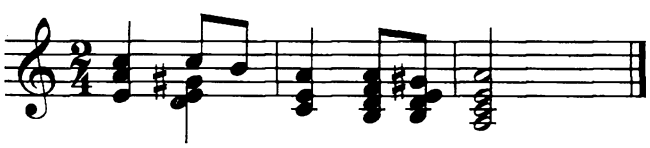

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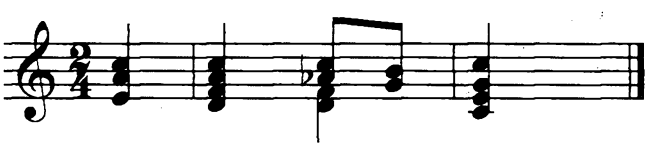

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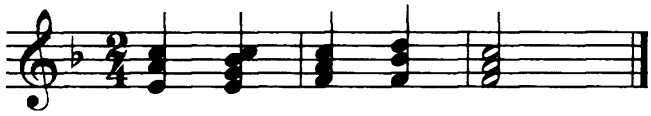

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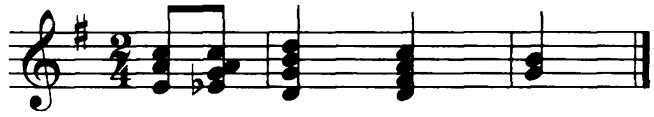

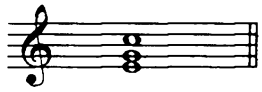

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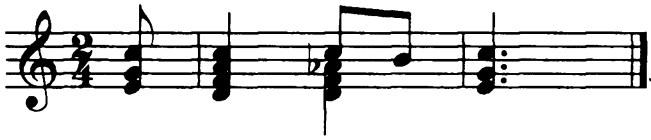

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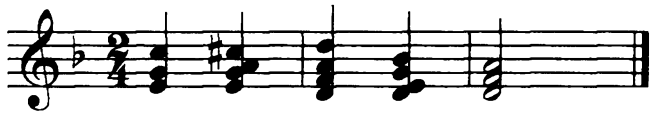

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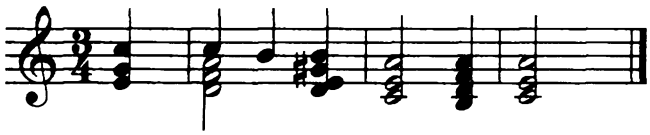

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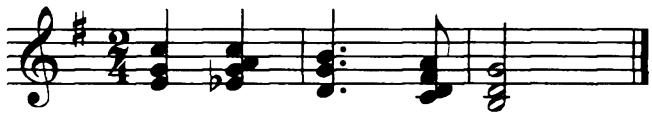

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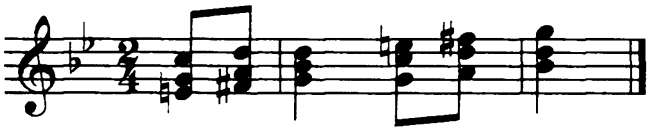

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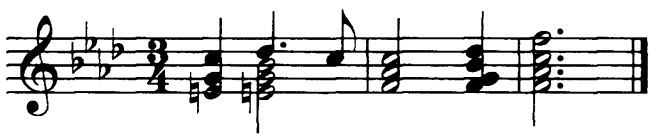

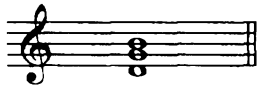

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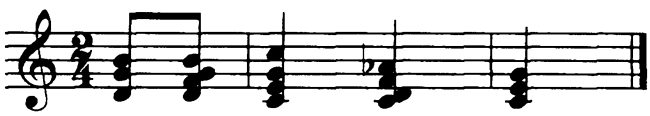

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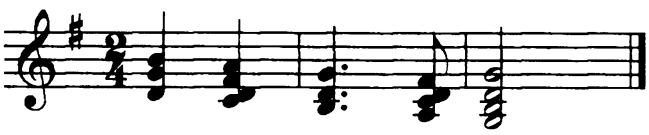

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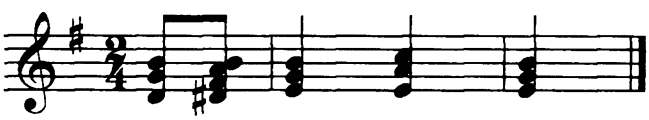

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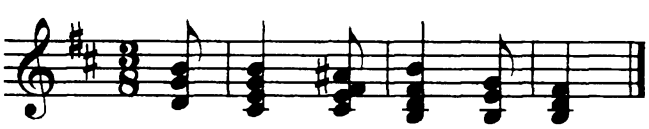

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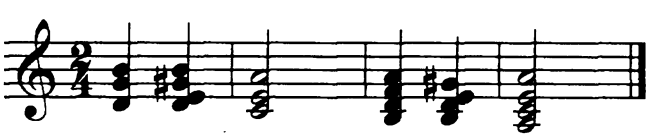

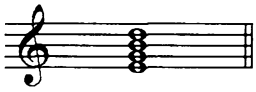

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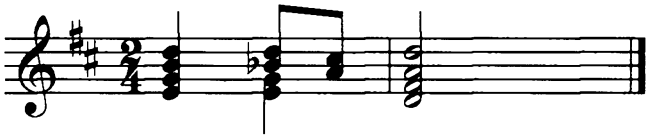

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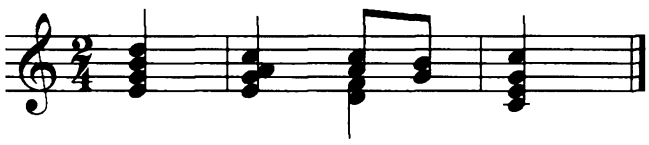

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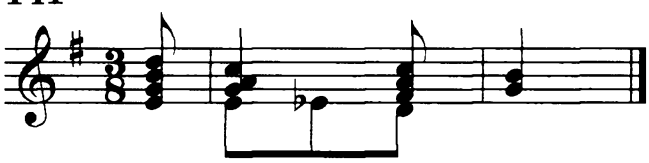

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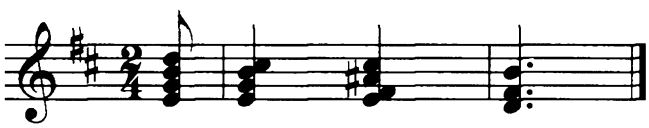

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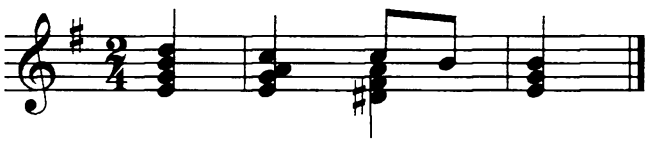

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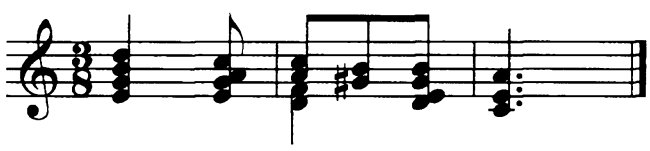

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Диктант
Слуховой анализ

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