

ОФИЦИАЛЬНЫЙ САЙТ ИРИНЫ АНАТОЛЬЕВНЫ РУСЯЕВОЙ

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ДОМАШНИЙ РЕПЕТИТОР

АККОРДОВЫЕ ЦЕПОЧКИ

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ОТ АВТОРА

Данное учебное пособие предназначено для самостоятельной домашней работы учеников/студентов, у которых есть проблемы с развитием необходимых профессиональных навыков. Запоминание и анализ аккордовой цепочки способствует осознанию прослушанного музыкального материала. Начальные цепочки каждого раздела достаточно простые и короткие, что позволяет охватить их целиком, после чего перейти к более объёмным.

Структура учебного пособия такова: весь материал делится на 8 разделов. После каждого раздела располагаются цифровки, по которым можно проверить правильность ответа.

Как работать над цепочками самостоятельно? Сначала надо настроиться в тональности (в начале каждой цепочки написано тоническое трезвучие), затем сыграть цепочку целиком, спеть по голосам и проанализировать. После разбора цепочки очень полезно запомнить её наизусть, сыграть, не заглядывая в нотный источник и спеть по голосам. Не менее полезным является и транспонирование в другие тональности.

Надеюсь, что данное учебное пособие поможет желающим в работе по освоению слухового анализа.

И. РУСЯЕВА

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I. ОДНОТОНАЛЬНЫЕ ПОСТРОЕНИЯ

I. Трезвучия I, IV, V ступени с обращениями

The image displays 22 numbered musical exercises, each consisting of a single staff of music in treble clef. The exercises are organized into two columns. Each exercise shows a triad (I, IV, or V degree) in a specific key, followed by its first and second inversions. The keys used include major and minor scales across various diatonic systems. The exercises are numbered 1 through 22, with some exercises in the second column (2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22) appearing to be variations or related forms of the triads shown in the first column.

Musical score for guitar, measures 23-40. The score is written in treble clef with a common time signature (C). The key signature changes between measures: 23-24 (F#), 25-26 (Bb), 27-28 (F#), 29-30 (Bb), 31-32 (F#), 33-34 (Bb), 35-36 (F#), 37-38 (Bb), 39-40 (F#). The music consists of chords and melodic lines, with some measures featuring a 12-string guitar texture indicated by the '12' in the staff.

ЦИФРОВКИ

1. G-dur: I - IV⁶₄ - IV₆ - I⁶₄ - V
2. d-moll: V₆ - I - V⁶₄ - I₆ - V
3. B-dur: I⁶₄ - IV₆ - IV - I₆ - V⁶₄
4. cis-moll: I⁶₄ - IV₆ - IV - V⁶₄ - I₆
5. A-dur: IV⁶₄ - V₆ - I - IV₆ - I⁶₄
6. g-moll: I - IV₆ - V - I⁶₄ - I₆ - V⁶₄
7. F-dur: IV⁶₄ - V₆ - V⁶₄ - I₆ - IV - I⁶₄
8. h-moll: I - IV₆ - V - V⁶₄ - I₆ - I
9. E-dur: I₆ - IV - IV⁶₄ - V₆ - V - I⁶₄
10. c-moll: I⁶₄ - IV₆ - V - V⁶₄ - I₆ - I
11. Des-dur: IV⁶₄ - V₆ - I - V⁶₄ - I₆ - IV₆ - V
12. fis-moll: I₆ - IV - IV⁶₄ - V₆ - I - IV₆ - V
13. D-dur: I₆ - IV - I⁶₄ - IV₆ - V₆ - V - I⁶₄
14. f-moll: I₆ - IV⁶₄ - V₆ - I - IV₆ - I⁶₄ - V
15. As-dur: IV₆ - V₆ - I - I⁶₄ - V - I₆ - IV⁶₄ - I
16. e-moll: I - V⁶₄ - I₆ - IV - IV⁶₄ - V₆ - I - I₆
17. H-dur: IV^r₆ - V - V⁶₄ - I₆ - I - IV^{r6}₄ - V₆ - I
18. g-moll: IV⁶₄ - V₆ - V - I⁶₄ - I₆ - V⁶₄ - I₆ - V
19. Es-dur: IV₆ - IV^r₆ - V - V₆ - I - V⁶₄ - I₆ - V
20. e-moll: I - IV^{m6}₄ - V⁶₄ - I₆ - IV - I⁶₄ - I - V₆
21. B-dur: IV₆ - V - I⁶₄ - I₆ - V⁶₄ - V - I₆ - I
22. c-moll: I⁶₄ - I₆ - IV - IV⁶₄ - V₆ - V⁶₄ - I₆ - IV₆ - V
23. E-dur: V⁶₄ - I₆ - V₆ - I - IV₆ - IV^r₆ - V - V₆ - I
24. h-moll: IV₆ - I⁶₄ - V - I₆ - IV - V⁶₄ - I₆ - V₆ - I
25. Des-dur: I₆ - I - IV⁶₄ - V₆ - V⁶₄ - I₆ - IV₆ - IV^r₆ - V
26. c-moll: I - IV^{m6}₆ - V₆ - I - V⁶₄ - I₆ - IV - IV₆ - I⁶₄ - V

27. A-dur: $IV^6_4 - IV^{r6}_4 - V_6 - V - I^6_4 - I_6 - IV - IV_6 - I^6_4 - V$
28. fis-moll: $IV^6_4 - V_6 - V - I^6_4 - I_6 - IV - IV_6 - IV^6_4 - V_6 - I$
29. As-dur: $IV_6 - IV^6_4 - V_6 - I - IV_6 - IV^r_6 - V - I_6 - IV^6_4 - I$
30. g-moll: $V_6 - I - IV_6 - V - I_6 - IV - IV_6 - I^6_4 - V - I_6$
31. A-dur: $I - IV^6_4 - V_6 - V - I^6_4 - I_6 - IV - IV_6 - V - I^6_4 - V$
32. c-moll: $V_6 - I - I_6 - IV - IV_6 - V - I_6 - IV - IV^6_4 - I - V_6$
33. B-dur: $I^6_4 - IV_6 - IV - I_6 - I^6_4 - V - I_6 - IV_6 - I^6_4 - V - I_6$
34. f-moll: $IV^M_6 - V_6 - I - I_6 - IV^6_4 - IV_6 - V - V_6 - I - V^6_4 - I_6$
35. H-dur: $I^6_4 - IV_6 - V_6 - I - IV^6_4 - IV_6 - I^6_4 - V - I_6 - IV^r_6 - V$
36. h-moll: $IV^6_4 - V_6 - I - I^6_4 - IV_6 - IV - I_6 - V^6_4 - I_6 - IV - I_6 - IV - I^6_4 - V$
37. Des-dur: $IV^r_6 - I^6_4 - V - I_6 - IV - V^6_4 - I_6 - IV^6_4 - IV^{r6}_4 - V_6 - V^6_4 - I_6$
38. c-moll: $I^6_4 - V - I_6 - IV - IV^6_4 - I - V^6_4 - I_6 - IV_6 - V - I_6 - V^6_4$
39. E-dur: $IV^6_4 - IV^{r6}_4 - V_6 - V^6_4 - I_6 - IV_6 - V - I_6 - IV^r_6 - IV^{r6}_4 - V_6 - I$
40. gis-moll: $I - IV^6_4 - V_6 - I - I^6_4 - IV_6 - IV - I_6 - I^6_4 - IV^M_6 - V_6 - I$

2. Доминантсептаккорд (D7) с обращениями

This page contains 22 musical exercises, numbered 41 through 62, arranged in two columns. Each exercise is written on a single staff in treble clef with a common time signature (C). The exercises demonstrate various inversions and voicings of the dominant seventh chord (D7) across different keys. The keys used include G major, F major, E major, D major, C major, B major, A major, G major, F major, E major, D major, C major, B major, A major, G major, F major, E major, D major, C major, B major, and A major. The exercises show the chord in root position, first, second, and third inversions, as well as various voicings and arpeggiated patterns.

This musical score consists of ten staves of music, numbered 63 through 80. Each staff begins with a treble clef and a common time signature (C). The key signature varies across the staves: 63 (one sharp), 64 (two sharps), 65 (three sharps), 66 (three sharps), 67 (three sharps), 68 (three sharps), 69 (three sharps), 70 (three sharps), 71 (three sharps), 72 (three sharps), 73 (three sharps), 74 (three sharps), 75 (three sharps), 76 (three sharps), 77 (three sharps), 78 (three sharps), 79 (three sharps), and 80 (three sharps). The music is primarily composed of chords and chordal textures, with some melodic lines interspersed. The notation includes various chord symbols, accidentals, and rhythmic markings. The staves are arranged in a single column, with measures 63 and 64 on the first line, 65 and 66 on the second, 67 and 68 on the third, 69 and 70 on the fourth, 71 and 72 on the fifth, 73 and 74 on the sixth, 75 and 76 on the seventh, 77 on the eighth, 78 on the ninth, 79 on the tenth, and 80 on the eleventh line.

ЦИФРОВКИ

41. G-dur: $I - IV^6_4 - V_6 - V^6_5 - I$
42. c-moll: $I^6_4 - IV_6 - V - V_2 - I_6$
43. As-dur: $IV^6_4 - V^6_5 - I - IV^r_6 - I^6_4$
44. cis-moll: $V^6_5 - I - V^6_4 - V^4_3 - I$
45. D-dur: $V - V_2 - I_6 - V^4_3 - I$
46. g-moll: $V - V_2 - I_6 - IV_6 - V_7 - I$
47. B-dur: $I - V^6_4 - V_2 - I_6 - V_7 - I$
48. h-moll: $V^6_5 - I - V^4_3 - I - V_2 - I_6$
49. E-dur: $IV - V^4_3 - I - IV^r_6 - V^6_5 - I$
50. f-moll: $V^6_5 - V^4_3 - I - IV_6 - V_7 - I$
51. B-dur: $V_6 - V^6_5 - I - I_6 - V - V_2 - I_6$
52. fis-moll: $IV^6_4 - V^6_5 - I - I_6 - IV - V^4_3 - I$
53. A-dur: $IV_6 - V^6_5 - I - I^6_4 - V - V_7 - I$
54. c-moll: $I - IV^{m6}_4 - V^6_4 - I_6 - V^6_5 - I - I^6_4$
55. F-dur: $V^6_5 - I - V^6_4 - V_2 - I_6 - V^4_3 - I$
56. h-moll: $I^6_4 - V_2 - I_6 - I - IV^6_4 - V_6 - V^6_5 - I$
57. H-dur: $V^4_3 - V_2 - I_6 - I^6_4 - IV_6 - IV^r_6 - V_7 - I$
58. d-moll: $V_6 - V^6_5 - I - V^6_4 - I_6 - V - V_2 - I_6$
59. Es-dur: $I_6 - IV - V^4_3 - I - IV^6_4 - IV^r_6 - V^6_5 - I$
60. C-dur: $I^6_4 - IV_6 - V_2 - I_6 - I - IV^r_6 - V^6_5 - I$
61. a-moll: $IV^6_4 - V_6 - V_7 - I - IV_6 - V_2 - I_6 - IV_6 - V$
62. Des-dur: $I^6_4 - IV_6 - V_2 - I_6 - IV^6_4 - IV^r_6 - V^6_5 - V^4_3 - I$
63. g-moll: $I_6 - V^4_3 - I - IV^6_4 - V^6_5 - I - IV_6 - V_7 - I$
64. A-dur: $IV^6_4 - IV^r_6 - V^6_5 - I - V^6_4 - V^4_3 - I - V_2 - I_6$
65. cis-moll: $I_6 - V^4_3 - I - IV^6_4 - V_6 - V^6_5 - I - V^6_4 - I_6$
66. Es-dur: $V^6_5 - I - IV^6_4 - IV^r_6 - I - V^4_3 - I - IV_6 - V_7 - I$
67. f-moll: $V^4_3 - I - IV^6_4 - V^6_5 - I - V^6_4 - I_6 - I^6_4 - V_2 - I_6$
68. D-dur: $I^6_4 - IV_6 - V^6_5 - I - I_6 - IV - V^4_3 - I - V_2 - I_6$
69. cis-moll: $I^6_4 - IV_6 - V_2 - I_6 - I - V_6 - V^6_5 - I - IV_6 - V$
70. B-dur: $V_2 - I_6 - IV^r_6 - V - V_7 - I - IV^6_4 - V_6 - V^6_5 - I$

71.es-moll: $IV^M_6 - V^6_5 - I - I_6 - V^4_3 - I - IV^6_4 - V_6 - V_7 - I -$

72.H-dur: $I^6_4 - V_2 - I_6 - IV^r_6 - V_7 - I - I^6_4 - V_2 - I_6 - V^4_3 - I$

73.e-moll: $V^6_5 - I - I_6 - V^4_3 - I - IV_6 - V_7 - I - I^6_4 - V_2 - I_6$

74.Es-dur: $IV^6_4 - IV^{r6}_4 - V^6_5 - V_7 - I - IV^6_4 - IV - I_6 - V^6_4 - V^4_3 - I$

75.b-moll: $V_2 - I_6 - V^4_3 - I - V^6_5 - I - V^6_4 - I_6 - V - V_7 - I$

76.A-dur: $I - IV^{r6}_4 - V^6_5 - I - IV_6 - V_7 - I - I^6_4 - V_2 - I_6 - V^4_3 - I$

77.h-moll: $IV^6_4 - IV - V^4_3 - I - V_6 - V^6_5 - I - I_6 - IV - IV_6 - V_7 - I$

78.As-dur: $IV_6 - IV^r_6 - V - V_2 - I_6 - V^4_3 - I - IV^6_4 - V^6_5 - I - V^6_4 - I_6$

79.g-moll: $I - IV^6_4 - V^6_5 - I - IV_6 - V - I^6_4 - I_6 - V^6_4 - V^4_3 - V_2 - I_6$

80.D-dur: $V^6_5 - I - V^6_4 - I_6 - IV - V^4_3 - I - IV^6_4 - V_6 - V^6_5 - I - I_6$

3. Септаккорды II (II^o) и VII (VII^o) ступени

This page contains 20 numbered musical exercises (81-102) for 7th chords. Each exercise is written on a single staff in treble clef with a common time signature (C). The exercises are organized into two columns. The first column contains exercises 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, and 101. The second column contains exercises 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, and 102. The exercises demonstrate various 7th chords (dominant, half-diminished, and diminished) in different keys and positions, often showing voice leading or chord progressions.

103 104

105 106

107 108

109 110

111 112

113 114

115

116

117

118

119

120

A musical score for guitar, consisting of ten staves of music. Each staff begins with a measure number from 103 to 120. The notation includes treble clefs, various key signatures (including one with three sharps and one with three flats), and time signatures (8/8 and common time). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex chordal structures with many accidentals. The piece concludes with a double bar line at the end of measure 120.

ЦИФРОВКИ

81. B-dur: IV - I₆ - II₇ - V⁴₃ - I
82. e-moll: VII₇ - I - I₆ - II₇ - I₆
83. A-dur: IV⁶₄ - IV^{r6}₄ - VII^r₇ - V⁶₅ - I
84. f-moll: I₆ - I - VII₇ - V⁶₅ - I
85. As-dur: I - IV₆ - VII₇ - VII^r₇ - I
86. cis-moll: IV⁶₄ - VII₇ - I - V⁶₄ - V⁴₃ - I
87. D-dur: IV⁶₄ - VII^r₇ - I - IV₆ - IV^r₆ - I⁶₄
88. d-moll: VII₇ - I - I₆ - II₇ - V⁴₃ - I
89. B-dur: I⁶₄ - V₂ - I₆ - II₇ - II^r₇ - I₆
90. c-moll: I⁶₄ - IV₆ - V₂ - I₆ - VII₇ - I
91. H-dur: II^r₇ - I₆ - I - IV⁶₄ - IV^{r6}₄ - VII^r₇ - I
92. a-moll: I - IV₆ - V₇ - I - VII₇ - V⁶₅ - I
93. As-dur: I - IV⁶₄ - VII^r₇ - I - IV^r₆ - I⁶₄ - V
94. g-moll: VII₇ - V⁶₅ - I - I₆ - II₇ - V⁴₃ - I
95. G-dur: IV - I₆ - II^r₇ - V⁴₃ - I - IV⁶₄ - V₆
96. gis-moll: VII₇ - I - I₆ - II₇ - V⁴₃ - I - IV⁶₄ - I
97. Es-dur: IV^{r6}₄ - VII^r₇ - I - I₆ - V - V₂ - I₆ - I
98. f-moll: II₇ - I₆ - IV⁶₄ - VII₇ - I - IV₆ - I⁶₄ - V
99. A-dur: I₆ - II₇ - V⁴₃ - I - IV⁶₄ - VII^r₇ - V⁶₅ - I
100. h-moll: I⁶₄ - V₂ - I₆ - I - IV⁶₄ - VII₇ - V⁶₅ - I
101. Des-dur: I⁶₄ - IV₆ - V₂ - I₆ - IV - II₇ - II^r₇ - V⁴₃ - I
102. g-moll: VII₇ - V⁶₅ - I - IV₆ - V - V₂ - I₆ - II₇ - I₆
103. D-dur: II^r₇ - I₆ - IV⁶₄ - VII₇ - I - IV₆ - IV^r₆ - I⁶₄ - V
104. fis-moll: IV⁶₄ - VII₇ - I - I₆ - II₇ - I₆ - IV⁶₄ - V⁶₅ - I
105. As-dur: VII₇ - VII^r₇ - I - IV₆ - V - I₆ - II₇ - II^r₇ - I₆
106. d-moll: IV₆ - V - V⁶₄ - I₆ - VII₇ - V⁶₅ - I - V⁶₄ - V₂ - I₆

107. G-dur: $I_6 - II_7 - V^4_3 - I - IV^6_4 - IV^6_4 - VII^r_7 - I - IV^r_6 - V$
108. cis-moll: $I^6_4 - IV_6 - IV - I_6 - II_7 - V^4_3 - I - IV^6_4 - VII_7 - I$
109. F-dur: $V^4_3 - I - IV^6_4 - VII^r_7 - I - V^6_4 - V_2 - I_6 - II_7 - I_6$
110. c-moll: $I^6_4 - IV - II_7 - I_6 - IV^6_4 - VII_7 - V^6_5 - I - V^6_4 - I_6$
111. A-dur: $VII_7 - V_6 - I - IV_6 - IV^r_6 - V - V_2 - I_6 - II^r_7 - V^4_3 - I$
112. h-moll: $I - IV^6_4 - VII_7 - I - IV_6 - V - V_2 - I_6 - II_7 - V^4_3 - I$
113. Es-dur: $I_6 - V^4_3 - I - IV^6_4 - VII^r_7 - V^6_5 - I - IV_6 - IV^r_6 - V_7 - I$
114. b-moll: $IV_6 - V - V^4_3 - I - IV^6_4 - VII_7 - V^6_5 - I - I_6 - II_7 - I_6$
115. D-dur: $IV^6_4 - VII^r_7 - I - I_6 - IV - IV_6 - V - I_6 - II^r_7 - V^4_3 - I$
116. cis-moll: $I^6_4 - IV - I_6 - V^4_3 - I - IV^6_4 - VII_7 - V^6_5 - I - IV_6 - V_7 - I$
117. B-dur: $II_7 - I_6 - V - I^6_4 - I - VII_7 - VII^r_7 - V^6_5 - I - IV_6 - V - I_6$
118. f-moll: $V_6 - VII_7 - I - V^6_4 - I_6 - II_7 - V^4_3 - I - IV^6_4 - I - IV_6 - I^6_4$
119. E-dur: $II_7 - I_6 - VII_7 - V^6_5 - I - IV^r_6 - V - I^6_4 - I_6 - IV_6 - VII_7 - I$
120. e-moll: $IV - I_6 - II_7 - V^4_3 - I - IV^6_4 - VII_7 - I - IV_6 - IV^6_4 - VII_7 - I$

4. Побочные трезвучия с обращениями

The image displays a series of 24 numbered musical exercises, each consisting of a single staff of music. The exercises are arranged in a grid-like fashion, with two staves per row. Each exercise is labeled with a number from 121 to 144. The exercises illustrate various triads and their inversions, often with chromatic alterations. The key signatures and time signatures vary across the exercises, including major, minor, and augmented triads in different positions. The notation includes notes, rests, and bar lines, with some exercises featuring dynamic markings like *mf* and *ff*.

121 122 123
124 125 126
127 128
129 130
131 132
133 134
135 136
137 138
139 140
141 142
143 144

This musical score consists of ten staves, each representing a measure of music. The measures are numbered 145 through 160. The notation is primarily chordal, with some melodic lines in measures 145, 146, 147, 148, 149, 150, 151, and 152. The key signature and time signature vary throughout the piece, with changes indicated by double bar lines and symbols. The staves are arranged in two columns, with five staves on the left and five on the right. The notation includes various chord symbols, accidentals, and rhythmic markings.

ЦИФРОВКИ

- | | |
|---|--|
| 121. F-dur: IV – I ₆ – II – V ⁶ ₅ – I | 131. G-dur: I – VII ₆ – I ₆ – IV – II ^r ₆ – I ⁶ ₄ – V |
| 122. c-moll: III ^r ₆ – V ₂ – I ₆ – VII ₇ – I | 132. cis-moll: I ₆ – VII [#] ₆ – VI ₆ – VII ₇ – V ⁶ ₅ – I – I ₆ |
| 123. D-dur: VII – I – IV ₆ – VI ^r – I ⁶ ₄ | 133. Des-dur: VI ^r ₆ – I – I ₆ – II ₆ – V – VII ₆ – I |
| 124. fis-moll: VI ₆ – V ₆ – I – IV ₆ – V | 134. g-moll: I – V [#] ₆ – VI – III ₆ – II ₆ – V ₂ – I ₆ |
| 125. B-dur: I – IV ₆ – VI ^r – I ⁶ ₄ – V | 135. C-dur: VII – I – II ^r – I – I ⁶ ₄ – IV ^r ₆ – V |
| 126. f-moll: IV ⁶ ₄ – VII ^r – I – IV ₆ – V ₇ – I | 136. e-moll: I ₆ – IV – V [#] ₆ – VI ₆ – V ^r ₆ – I – IV ₆ – V |
| 127. E-dur: I ₆ – II – VII ^r ₇ – I – VII ₆ – I ₆ | 137. Des-dur: I ₆ – II ₆ – V ₇ – VI – IV ^r ₆ – IV ^r – I ₆ – V ₆₄ |
| 128. h-moll: I ⁶ ₄ – V ₇ – VI – II ₆ – VII ₆ – I | 138. es-moll: I – I ⁶ ₄ – V ₇ – VI – VI ₆ – V ₆ – VII ^r – I |
| 129. As-dur: I – IV ₆ – VI ^r – I ⁶ ₄ – II ₆ – I ₆ | 139. A-dur: I – VII ₆ – I ₆ – II ₆ – V ₇ – I – VI ^r – I ⁶ ₄ |
| 130. d-moll: III ^r ₆ – VII ^r – I – I ₆ – II ₆ – I | 140. gis-moll: V ⁴ ₃ – I – VI ₆ – V [#] ₆ – IV ₆ – III ^r ₆ – I ⁶ ₄ |
| 141. g-moll : I ₆ – III – V ⁴ ₃ – I – VI ₆ – VII ₇ – I – IV ₆ – V | |
| 142. f-moll: I ⁶ – VII [#] ₆ – VI ₆ – V ₆ – V ₇ – VI – IV ₆ – IV – I ₆ | |
| 143. E-dur: I ₆ – II ₆ – V ⁴ ₃ – I – VI ^r ₆ – I – IV ₆ – VI ^r – I ⁶ ₄ | |
| 144. h-moll: III ^r ₆ – I – IV ₆ – III [#] ₆ – II ₆ – I ₆ – II – I – I ₆ | |
| 145. As-dur: I ₆ – II ^r – I – VII – I – IV ₆ – V – VII ₆ – I | |

- 146.c-moll: $V_2 - I_6 - II_6 - VII_6^r - I - VI_6 - V_6^u - IV_6 - III_6 - I_6^6$
- 147.D-dur: $I_6 - II^r - I - VI_6 - VII_7^r - V_5^6 - I - IV_6 - I_6^6 - V$
- 148.fis-moll: $I_6 - II_6 - V_7 - VI - IV_6 - V - VII^r - V_5^6 - I - I_6$
- 149.Es-dur: $I_6 - II^r - I - VI_6 - V_6 - VII - I - IV_6^r - V_7 - I$
- 150.g-moll: $III_4^6 - I - IV_6 - V - V_2 - I_6 - IV_6 - III_6^r - I_6^6 - I$
- 151.H-dur: $IV_6 - VI^r - I_6 - I - VI_6 - V_6 - V_4^6 - V_2 - I_6$
- 152.e-moll: $I_6 - III^u - V_3^4 - I - VI_6 - VII_7 - V_5^6 - I - IV_6 - III_6^r - I_6$
- 153.As-dur: $IV_4^6 - VII_7^r - V_5^6 - I - IV_6 - V_7 - VI - II_6 - I_6 - II^r - I$
- 154.c-moll: $V_6 - VII^r - I - I - VII_6^r - I_6 - IV_6 - III_6^r - V - V_2 - I_6$
- 155.D-dur: $I_6 - II_6 - V_7 - VI - V_6 - VII_7 - I - IV_6 - VI^r - I_6^6 - V$
- 156.fis-moll: $V_6 - VII^r - I - IV_6 - V - V_2 - I_6 - II_7 - V_3^4 - I - II_6 - I$
- 157.F-dur: $I - V_6 - VI - III_6 - II_6 - II_4^6 - V - V_6 - VII - I - VII_6 - I$
- 158.b-moll: $VI_6 - IV_6 - II_6 - I - II - I - VI_6 - VII_7 - I - V_4^6 - V_2 - I_6$
- 159.G-dur: $VII - I - I - VII_6 - I_6 - IV_6 - VI^r - I_4^6 - II_6 - I_6 - VII_7 - I$
- 160.h-moll: $I_6 - II_6 - VII_6 - I - VI_6 - VII_7 - V_5^6 - I - V_4^6 - I_6 - V - I_6^6$

5. Обращения септаккордов II и VII ступени

The image displays 14 numbered musical exercises, each consisting of a single staff of music. The exercises are arranged in two columns and seven rows. Each exercise is labeled with a number from 161 to 184. The notation includes treble clefs, various key signatures (one sharp, one flat, two sharps, two flats), and time signatures (mostly common time, some 2/4). The exercises demonstrate the construction and voice leading of second and seventh degree inversions of seventh chords. For example, exercise 161 shows a G7 chord in its second inversion (E-G-B-F) in C major, while exercise 184 shows a G7 chord in its seventh inversion (F-G-B-E) in C major. The exercises progress through various keys and inversions, illustrating the relationships between the two degrees of a seventh chord.

This musical score consists of 16 staves of music, numbered 185 through 200. Each staff begins with a treble clef and a common time signature (C). The key signature changes throughout the piece: 185 (three sharps), 186 (two sharps), 187 (one sharp), 188 (three sharps), 189 (one sharp), 190 (two sharps), 191 (one sharp), 192 (three sharps), 193 (three sharps), 194 (two sharps), 195 (one sharp), 196 (three sharps), 197 (three sharps), 198 (two sharps), 199 (one sharp), and 200 (three sharps). The music is primarily composed of chords and short melodic fragments, with some staves featuring a double bar line and repeat signs. The notation includes various chord symbols and rhythmic markings.

ЦИФРОВКИ

- | | |
|--|---|
| 161. G-dur: VII ^{r6} ₅ – V ⁴ ₃ – I – VII ₇ – I | 172. c-moll: VII ⁴ ₃ – I ₆ – VII ⁶ ₅ – I ₆ – II ₂ – VII ₇ – I |
| 162. cis-moll: II ⁶ ₅ – V ₂ – I ₆ – IV ₆ – V | 173. D-dur: I ⁶ ₄ – IV ₆ – VII ₇ – I – VII ⁶ ₅ – V ⁴ ₃ – I |
| 163. Des-dur: I ⁶ ₄ – II ⁶ ₅ – V ₂ – I ₆ – V | 174. b-moll: I – II ⁴ ₃ – V ₇ – VI – II ⁶ ₅ – V ₂ – I ₆ |
| 164. g-moll: VII ₂ – V ₇ – VI – II ⁴ ₃ – V | 175. H-dur: VII ⁴ ₃ – I ₆ – II ⁴ ₃ – V ₇ – I – II ^{r2} ₂ – I |
| 165. A-dur: II ^{r2} ₂ – VII ^{r7} ₇ – V ⁶ ₅ – I – I ⁶ ₄ | 176. e-moll: II ₂ – V ⁶ ₅ – I – I ₆ – IV – II ⁶ ₅ – I ⁶ ₄ – V |
| 166. h-moll: II ⁶ ₅ – V ₂ – I ₆ – II ⁴ ₃ – V ₇ – I | 177. As-dur: II ⁴ ₃ – II ₂ – VII ^{r7} ₇ – I – IV ₆ – I ⁶ ₄ – VII ^{r4} ₃ – I ₆ |
| 167. C-dur: II ₂ – VII ^{r7} ₇ – I – I ₆ – II ⁶ ₅ – I | 178. d-moll: I ₆ – VII ⁶ ₅ – V ⁴ ₃ – I – II ₂ – VII ₇ – V ⁶ ₅ – I |
| 168. f-moll: I ₆ – VII ⁶ ₅ – V ⁴ ₃ – I – II ₂ – I | 179. G-dur: VII ^{r4} ₃ – VII ^{r6} ₅ – I ₆ – I – II ⁴ ₃ – II ^{r4} ₃ – V ₇ – I |
| 169. E-dur: I ⁶ ₄ – V – VII ^{r4} ₃ – I ₆ – II ^{r4} ₃ – V | 180. E-dur: II ⁶ ₅ – VII ^{r4} ₃ – V ₂ – I ₆ – VII ^{r7} ₇ – I – IV ₆ – V |
| 170. a-moll: II ⁴ ₃ – V ₇ – VI – II ⁶ ₅ – V ₂ – I ₆ | 181. fis-moll: VII ₇ – VII ⁶ ₅ – I ₆ – I ⁶ ₄ – II ⁶ ₅ – V ₂ – I ₆ – II ₂ – I |
| 171. B-dur: VII ₇ – I – VII ₆ – I ₆ – II ⁶ ₅ – V ₂ – I ₆ | 182. As-dur: VII ^{r6} ₅ – I ₆ – I – IV ^{r6} ₆ – V – III ₆ – VI – II ⁶ ₅ – I |

183. g-moll: $\text{II}^4_3 - \text{V}_7 - \text{VI} - \text{II}^6_5 - \text{V}_2 - \text{I}_6 - \text{VII}^6_5 - \text{V}^4_3 - \text{I}$
184. D-dur: $\text{I} - \text{II}^4_3 - \text{V}_7 - \text{I} - \text{VII}^6_5 - \text{V}^4_3 - \text{I} - \text{II}^6_5 - \text{I}$
185. cis-moll: $\text{I}^6_4 - \text{II}^6_5 - \text{VII}^4_3 - \text{I}_6 - \text{II} - \text{I} - \text{VII}_7 - \text{V}^6_5 - \text{I}$
186. B-dur: $\text{VII}^r_2 - \text{V}_7 - \text{VI} - \text{II}^6_5 - \text{V} - \text{VII}^r_4_3 - \text{I}_6 - \text{VII}^r_6_5 - \text{V}^4_3 - \text{I}$
187. b-moll: $\text{II}^6_5 - \text{VII}^4_3 - \text{I}_6 - \text{IV}_6 - \text{V} - \text{V}^6_4 - \text{I}_6 - \text{VII}^6_5 - \text{V}^4_3 - \text{I}$
188. A-dur: $\text{VII}_7 - \text{V}^6_5 - \text{I} - \text{II}^4_3 - \text{V}_7 - \text{VI} - \text{II}^6_5 - \text{V}_2 - \text{I}_6 - \text{V}$
189. e-moll: $\text{II}_7 - \text{I}_6 - \text{II}^6_5 - \text{V} - \text{V}^4_3 - \text{I} - \text{II}_2 - \text{V}^6_5 - \text{I} - \text{I}^6_4$
190. Es-dur: $\text{VII}^r_4_3 - \text{I}_6 - \text{VII}^r_6_5 - \text{V}^4_3 - \text{I} - \text{II}^r_2 - \text{VII}^r_7 - \text{I} - \text{IV}^r_6 - \text{V}$
191. d-moll: $\text{I}_6 - \text{II}^6_5 - \text{V} - \text{VII}_6 - \text{I} - \text{II}_2 - \text{VII}_7 - \text{I} - \text{VII}_2 - \text{V}_7 - \text{I}$
192. H-dur: $\text{IV}^r_6 - \text{I}^6_4 - \text{VII}^r_4_3 - \text{I}_6 - \text{IV}^r - \text{VII}^r_6_5 - \text{I}_6 - \text{IV}^6_4 - \text{VII}^r_7 - \text{V}^6_5 - \text{I}$
193. cis-moll: $\text{I}_6 - \text{II}^6_5 - \text{V}_7 - \text{VI} - \text{II}_6 - \text{I}_6 - \text{VII}^6_5 - \text{V}^4_3 - \text{I} - \text{II}_2 - \text{I}$
194. B-dur: $\text{V}^6_5 - \text{V}_7 - \text{VI} - \text{II}^6_5 - \text{V} - \text{V}_2 - \text{I}_6 - \text{VII}^r_6_5 - \text{I}_6 - \text{IV}^r_6_4 - \text{I}$
195. es-moll: $\text{II}^4_3 - \text{II}^6_5 - \text{V}_2 - \text{I}_6 - \text{IV}^6_4 - \text{VII}_7 - \text{V}^6_5 - \text{I} - \text{II}^4_3 - \text{V}_7 - \text{I}$
196. A-dur: $\text{VI}^r_6 - \text{I} - \text{II}^r_4_3 - \text{V} - \text{V}_2 - \text{I}_6 - \text{VII}^r_4_3 - \text{VII}^r_6_5 - \text{I}_6 - \text{II}^r_2 - \text{VII}^r_7 - \text{I}$
197. gis-moll: $\text{VII}^6_5 - \text{I}_6 - \text{VII}_7 - \text{I} - \text{IV}_6 - \text{VII}_2 - \text{V}_7 - \text{VI} - \text{II}^6_5 - \text{V} - \text{V}_2 - \text{I}_6$
198. Des-dur: $\text{II}_2 - \text{VII}^r_7 - \text{I} - \text{I}_6 - \text{II}^6_5 - \text{V}_2 - \text{I}_6 - \text{II}^4_3 - \text{V}_7 - \text{VI} - \text{VII}_7 - \text{I}$
199. g-moll: $\text{VII}_7 - \text{I} - \text{II}^4_3 - \text{V}_7 - \text{I} - \text{II}^6_5 - \text{V} - \text{VII}_6 - \text{I}_6 - \text{VII}^4_3 - \text{V}_2 - \text{I}_6$
200. Fis-dur: $\text{VII}^r_4_3 - \text{I}_6 - \text{VII}^r_6_5 - \text{I}_6 - \text{VI}_6 - \text{VII}^r_7 - \text{V}^6_5 - \text{I} - \text{IV}_6 - \text{VII}^r_2 - \text{V}_7 - \text{I}$

6. Побочные септаккорды с обращениями

The image displays 14 numbered musical exercises, each consisting of a single staff of music in treble clef. The exercises are arranged in two columns and are numbered 201 through 224. Each exercise illustrates a specific secondary seventh chord and its inversions. The exercises are as follows:

- 201: D7(b9) chord and its inversions.
- 202: E7(b9) chord and its inversions.
- 203: F7(b9) chord and its inversions.
- 204: G7(b9) chord and its inversions.
- 205: A7(b9) chord and its inversions.
- 206: B7(b9) chord and its inversions.
- 207: C7(b9) chord and its inversions.
- 208: D7(b9) chord and its inversions.
- 209: E7(b9) chord and its inversions.
- 210: F7(b9) chord and its inversions.
- 211: G7(b9) chord and its inversions.
- 212: A7(b9) chord and its inversions.
- 213: B7(b9) chord and its inversions.
- 214: C7(b9) chord and its inversions.
- 215: D7(b9) chord and its inversions.
- 216: E7(b9) chord and its inversions.
- 217: F7(b9) chord and its inversions.
- 218: G7(b9) chord and its inversions.
- 219: A7(b9) chord and its inversions.
- 220: B7(b9) chord and its inversions.
- 221: C7(b9) chord and its inversions.
- 222: D7(b9) chord and its inversions.
- 223: E7(b9) chord and its inversions.
- 224: F7(b9) chord and its inversions.

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This musical score consists of ten staves of music, numbered 225 through 240. Each staff begins with a treble clef and a common time signature (C). The key signature varies across the staves: 225 (one flat), 226 (one flat), 227 (three sharps), 228 (one sharp), 229 (three flats), 230 (three flats), 231 (three sharps), 232 (three sharps), 233 (one flat), 234 (three flats), 235 (three sharps), 236 (three sharps), 237 (three flats), 238 (three flats), 239 (three sharps), and 240 (one sharp). The notation includes various chords, often with a 'c' above the staff indicating a barre, and melodic lines. Some staves have a '2' above the staff, possibly indicating a second ending or a specific fingering. The music is written in a style typical of guitar sheet music, with a focus on chordal textures and melodic fragments.

ЦИФРОВКИ

201. D-dur: $I^6_4 - IV_7 - II^6_5 - V_2 - I_6$
202. g-moll: $VI_6 - VI_7 - II^4_3 - V_7 - I$
203. As-dur: $III_7 - VI^4_3 - II_7 - V^4_3 - I$
204. fis-moll: $I_7 - IV^4_3 - VII_7 - V^6_5 - I$
205. E-dur: $I - V_6 - VI_7 - II^4_3 - V$
206. f-moll: $I^6_4 - IV_7 - II^6_5 - V_2 - I_6 - I$
207. B-dur: $VI_6 - IV^4_3 - VII_7 - I - IV^r_6 - I^6_4$
208. e-moll: $I - I_7 - IV^4_3 - V^6_5 - I - I_6$
209. H-dur: $I_6 - I_7 - IV^4_3 - VII^r_7 - V^6_5 - I$
210. d-moll: $I - V^h_6 - VI_7 - II^h_3 - V_7 - I$
211. Es-dur: $I^6_4 - IV_7 - II^6_5 - V_2 - I_6 - II^r - I$
212. cis-moll: $I - I_7 - IV^4_3 - VII_7 - I - VII^r_6 - I_6$
213. F-dur: $IV_7 - VII^4_3 - III_7 - VI^4_3 - II^r_7 - V^4_3 - I$
214. g-moll: $IV_6 - VII_2 - V_7 - VI - IV_7 - VII^4_3 - I$
215. A-dur: $VII_7 - I - VI_7 - VII - V_7 - VI - I_6$
216. c-moll: $IV_7 - VII^4_3 - I_6 - I^6_4 - VI_7 - II^4_3 - V_7 - I$
217. G-dur: $VII_7 - I - I_7 - II - II_7 - I_6 - V^6_5 - I$
218. es-moll: $I^6_4 - IV_7 - VII^4_3 - V_2 - I_6 - I_7 - IV^4_3 - VII_7 - I$
219. C-dur: $IV_7 - VII^4_3 - III_7 - VI^4_3 - II_7 - II^r_7 - V^4_3 - I$
220. E-dur: $I_7 - IV^4_3 - VII^r_7 - I - I_2 - VI_7 - II^4_3 - V$
221. f-moll: $VII_7 - I - I_2 - IV_6 - V_7 - VI - IV_7 - II^6_5 - I_6$
222. B-dur: $VII_7 - I - II_7 - V^4_3 - I - I^6_4 - IV_7 - VII^4_3 - I$
223. fis-moll: $II_6 - III_7 - VI^4_3 - II_7 - V^4_3 - I - I_2 - II^4_3 - V$
224. G-dur: $I_6 - IV_7 - II^6_5 - V_2 - I_6 - I^6_4 - VI_7 - V^6_5 - I$

225. Es-dur: $I_6 - II_7 - V^4_3 - I_7 - IV^4_3 - VII_7 - VII^c_7 - V^6_5 - I$
226. d-moll: $I^6_4 - IV_6 - IV_7 - VII^4_3 - I_6 - I_7 - IV^4_3 - VII_7 - V^6_5 - I$
227. H-dur: $VI_7 - II^4_3 - V_7 - VI - VI^c - I^6_4 - III_7 - VI^4_3 - II_7 - I_6$
228. e-moll: $I - I_2 - VI_7 - II^4_3 - V - V_7 - I - IV_7 - II^6_5 - V$
229. As-dur: $III - III_7 - VI^4_3 - II_7 - V^4_3 - I - I_7 - IV^4_3 - VII_7 - I$
230. c-moll: $I^6_4 - I_6 - I_7 - IV^4_3 - VII_7 - I - VII_6 - I_6 - III^c_6 - V$
231. D-dur: $I_6 - IV_7 - IV^c_7 - VII^4_3 - III_7 - VI^4_3 - II_7 - II^c_7 - V^4_3 - I$
232. cis-moll: $I_6 - I_7 - IV^4_3 - VII_7 - I - VI_7 - II^4_3 - V - VII_7 - V^6_5 - I$
233. F-dur: $I - I_7 - IV^4_3 - VII_7 - VII^c_7 - I - I_2 - II^4_3 - V - V_7 - I$
234. b-moll: $IV_7 - VII^4_3 - I_6 - IV_6 - V_7 - I - I_2 - VI_7 - II^4_3 - II^6_5 - I$
235. E-dur: $I_6 - II_7 - V^4_3 - I_7 - IV^4_3 - VII_7 - V^6_5 - I - I_2 - VI_7 - II^4_3 - V$
236. fis-moll: $I - I_7 - IV^4_3 - VII^a_7 - III^4_3 - VI_7 - II^4_3 - V_7 - VI - IV_7 - II^6_5 - I$
237. As-dur: $I - I_2 - VI_7 - II^4_3 - V - V_2 - III_7 - VI^4_3 - II^c_7 - V^4_3 - V_2 - I_6$
238. c-moll: $I - VI_7 - II^4_3 - V - V_2 - III^c_7 - I_6 - I_7 - IV^4_3 - VII_7 - V^6_5 - I$
239. H-dur: $I^6_4 - IV_6 - IV_7 - VII^4_3 - III_7 - VI^4_3 - II_7 - V^4_3 - I - II^6_5 - I^6_4 - V$
240. e-moll: $VII_7 - I - II_7 - I_6 - IV_7 - III^a_6 - VI_7 - V^a_6 - VII^f_7 - I - II^4_3 - V$

II. ОТКЛОНЕНИЯ В ТОНАЛЬНОСТИ
ДИАТОНИЧЕСКОГО РОДСТВА

241 242

243 244

245 246

247 248

249 250

251 252

253 254

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260

The image displays a series of 20 musical exercises, numbered 241 through 260. Each exercise is presented on a single staff in treble clef with a common time signature (C). The exercises are arranged in two columns. Exercises 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, and 260 are on the left column. Exercises 242, 244, 246, 248, 250, 252, 254, 256, 258, and 260 are on the right column. The exercises illustrate various tonal deviations, such as chromatic alterations and shifts in key signature, within diatonic relationships. For example, exercise 241 shows a progression in D minor, while exercise 242 shows a progression in D major. The exercises are designed to explore the boundaries of diatonic harmony.

ЦИФРОВКИ

$$241. \text{B-dur: } \overset{\text{d-moll}}{\text{I}_4^6 - \text{V}_2 - \text{I}_6 - \text{V}_6 - \text{VII}^r - \text{I} - \text{VII}_7 - \text{I}}$$

$$242. \text{cis-moll: } \overset{\text{E-dur}}{\text{VII}_7 - \text{V}_5^6 - \text{I} - \text{VII}_7^r - \text{V}_5^6 - \text{I} - \text{VII}_6^r - \text{I}}$$

$$243. \text{A-dur: } \overset{\text{fis-moll}}{\text{V}_5^6 - \text{I} - \text{IV}_6 - \text{VII}_7 - \text{V}_5^6 - \text{I} - \text{IV}_6^r - \text{V}}$$

$$244. \text{f-moll: } \overset{\text{Es-dur}}{\text{II}_2 - \text{V}_5^6 - \text{I} - \text{VII}_7 - \text{V}_5^6 - \text{I} - \text{V}_6 - \text{I}}$$

$$245. \text{Es-dur: } \overset{\text{c-moll}}{\text{I}_6 - \text{VII}_6 - \text{VI}_6 - \text{V}_6 - \text{VII}_6^r - \text{I} - \text{II}_3^4 - \text{V}_7 - \text{I}}$$

$$246. \text{cis-moll: } \overset{\text{fis-moll}}{\text{I}_6 - \text{II}_6 - \text{V}_7 - \text{VI} - \text{V}_3^4 - \text{I} - \text{I}_6 - \text{V}_3^4 - \text{I}}$$

$$247. \text{D-dur: } \overset{\text{e-moll}}{\text{II}_7^r - \text{I}_6 - \text{V}_5^6 - \text{I} - \text{VII}_7 - \text{I} - \text{I}_6 - \text{V}_3^4 - \text{I}}$$

$$248. \text{g-moll: } \overset{\text{Es-dur}}{\text{I}_6 - \text{V}_3^4 - \text{I} - \text{I}_6 - \text{V}_3^4 - \text{I} - \text{II}_6 - \text{VII}_6^r - \text{I}}$$

$$249. \text{As-dur: } \overset{\text{Es-dur}}{\text{II}_7^r - \text{I}_6 - \text{V}_5^6 - \text{I} - \text{V}_7 - \text{VI} - \text{IV}_6 - \text{VI}^r - \text{I}_4^6 - \text{V}}$$

$$250. \text{h-moll: } \overset{\text{D-dur}}{\text{III}_6^r - \text{V}_2 - \text{I}_6 - \text{V}_5^6 - \text{I} - \overset{\text{e-moll}}{\text{V}_5^6 - \text{I} - \text{I}_4^6 - \text{V}_7 - \text{I}}}$$

$$251.\text{F-dur: VI}^r - \text{I}^6_4 - \overbrace{\text{VII}^r_7 - \text{V}^6_5 - \text{I} - \text{I}_6}^{\text{C-dur}} - \text{VII}_7 - \text{I} - \text{VII}_6 - \text{I}_6$$

$$252.\text{c-moll: III}^r_6 - \text{V}_2 - \text{I}_6 - \overbrace{\text{VII}_7 - \text{VII}^r_7 - \text{I}}^{\text{Es-dur}} - \text{III}^r - \text{V}^4_3 - \text{I}$$

$$253.\text{A-dur: IV}_6 - \text{IV}^r_6 - \text{V} - \text{V}_2 - \text{I}_6 - \overbrace{\text{V}^6_5 - \text{I}}^{\text{cis-moll}} - \overbrace{\text{V}^6_5 - \text{I}}^{\text{h-moll}} - \text{V}^6_5 - \text{I}$$

$$254.\text{fis-moll: VII}^6_5 - \text{I}_6 - \text{VII}_7 - \text{V}^6_5 - \text{I} - \overbrace{\text{V}^4_3 - \text{I}}^{\text{D-dur}} - \text{IV}_6 - \text{III}^r_6 - \text{V}_2 - \text{I}_6$$

$$255.\text{Des-dur: II}_2 - \text{VII}^r_7 - \text{V}^6_5 - \text{I} - \overbrace{\text{V}^6_5 - \text{I}}^{\text{es-moll}} - \overbrace{\text{VII}_7 - \text{V}^6_5 - \text{I}}^{\text{f-moll}} - \text{V}^4_3 - \text{I}$$

$$256.\text{b-moll: IV}^m_6 - \text{V}^6_5 - \text{I} - \text{I}_2 - \text{IV}_6 - \overbrace{\text{VII}_7 - \text{V}^6_5 - \text{I}}^{\text{As-dur}} - \text{VII}_7 - \text{V}^6_5 - \text{I}$$

$$257.\text{E-dur: II}^r_7 - \text{V}_6 - \text{VII}^r_7 - \text{I} - \overbrace{\text{V}^6_5 - \text{I}}^{\text{fis-moll}} - \overbrace{\text{V}^6_5 - \text{I}}^{\text{gis-moll}} - \text{V}_2 - \text{I}_6 - \text{VI}^r_6 - \text{I}$$

$$258.\text{cis-moll: I} - \text{I}_2 - \text{VI}_7 - \text{II}^4_3 - \text{V}_7 - \text{VI} - \overbrace{\text{V}^4_3 - \text{I}}^{\text{fis-moll}} - \overbrace{\text{V}^4_3 - \text{I}}^{\text{E-dur}} - \text{V}^4_3 - \text{I}$$

$$259.\text{B-dur: IV}_6 - \text{VI}^r - \text{I}^6_4 - \text{II}^6_5 - \text{V}_2 - \text{I}_6 - \overbrace{\text{VII}_7 - \text{V}^6_5 - \text{I}}^{\text{d-moll}} - \text{V}^4_3 - \text{V}_2 - \text{I}_6$$

$$260.\text{g-moll: VII}_7 - \text{I} - \overbrace{\text{VII}^r_7 - \text{I}}^{\text{F-dur}} - \overbrace{\text{VII}^r_7 - \text{I}}^{\text{Es-dur}} - \overbrace{\text{VII}_7 - \text{I}}^{\text{d-moll}} - \text{V}_2 - \text{I}_6 - \text{III}^r_6 - \text{I}^6_4$$

III МОДУЛЯЦИИ В ТОНАЛЬНОСТИ
ДИАТОНИЧЕСКОГО РОДСТВА

The image displays a musical score for 20 exercises, numbered 261 through 280. Each exercise is presented on a single staff in treble clef with a common time signature (C). The exercises are arranged in two columns. Exercises 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, and 280 are in the left column. Exercises 262, 264, 266, 268, 270, 272, 274, 276, 278, and 280 are in the right column. The exercises demonstrate various diatonic modulations between related keys, such as moving from one key to its relative major or minor, or to a key with one sharp or one flat difference. The notation includes chords and melodic lines, with some exercises featuring a double bar line to indicate a change in key signature.

ЦИФРОВКИ

$$261. \text{F-dur: } I_6 - II_7 - V^4_3 - I - \overbrace{VII_7 - I - II_7 - I_6}^{\text{g-moll}}$$

$$262. \text{h-moll: } VII_7 - I - VII^6_5 - I_6 - \overbrace{VII_7 - I - II^4_3 - I^6_4}^{\text{e-moll}}$$

$$263. \text{E-dur: } IV^6_4 - VII^r_7 - I - \overbrace{V^4_3 - I - II^6_5 - V - I}^{\text{H-dur}}$$

$$264. \text{c-moll: } III^r_6 - V_2 - I_6 - IV - \overbrace{VII^r_7 - V^6_5 - I - I_6}^{\text{Es-dur}}$$

$$265. \text{Es-dur: } V^6_5 - I - I_6 - II^6_5 - V - \overbrace{V^4_3 - I - VII_7 - I}^{\text{g-moll}}$$

$$266. \text{fis-moll: } VII^r_6 - I_6 - IV^6_4 - V^6_5 - I - I_2 - \overbrace{II_7 - V^4_3 - I}^{\text{cis-moll}}$$

$$267. \text{H-dur: } V_7 - VI - II^6_5 - V - \overbrace{V^6_5 - I - IV_6 - V_7 - I}^{\text{gis-moll}}$$

$$268. \text{g-moll: } I_6 - III - V^4_3 - I - \overbrace{V^4_3 - I - II_2 - VII^r_7 - I}^{\text{F-dur}}$$

$$269. \text{Des-dur: } I_6 - II^6_5 - V - V^6_4 - I_6 - \overbrace{V^6_5 - I - IV^r_6 - V_7 - I}^{\text{As-dur}}$$

$$270. \text{cis-moll: } V_2 - I_6 - VII_7 - I - \overbrace{V_2 - I_6 - IV^r_6 - VII^r_7 - I - I_6}^{\text{A-dur}}$$

271. D-dur: $IV_6 - VI^6 - I^6_4 - V_2 - I_6 - \overbrace{VII_7 - V^6_5 - I - II^4_3 - V}$ fis-moll
272. Es-dur: $II^r_2 - V^6_5 - I - VII_6 - I_6 - \overbrace{VII_6 - I_6 - II_2 - VII_7 - V^6_5 - I}$ f-moll
273. b-moll: $I - IV_6 - V_2 - I_6 - \overbrace{VII_7 - V^6_5 - I - II_7 - V^4_3 - I}$ es-moll
274. A-dur: $VII^r_7 - I - IV_6 - VI^r - I^6_4 - I_6 - \overbrace{IV - IV^6_4 - VII_7 - V^6_5 - I}$ d-moll
275. e-moll: $I_6 - VII_6 - I - II_2 - V_6 - I - \overbrace{VII_6 - I - II^6_5 - V_7 - I}$ H-dur
276. Des-dur: $VII^4_3 - I_6 - V^4_3 - I - \overbrace{V^4_3 - I - IV^6_4 - VII_7 - I - V_2 - I_6}$ b-moll
277. d-moll: $I^6_4 - V - V^4_3 - I - \overbrace{V_6 - VII - I - IV^r_6 - V - V^6_5 - V^4_3 - I}$ F-dur
278. G-dur: $VII^r_7 - I - I_6 - II^r_5 - V - \overbrace{V^6_5 - I - I^6_4 - IV^r_6 - V - V_2 - I_6}$ C-dur
279. fis-moll: $IV - II_7 - I_6 - I - IV_6 - \overbrace{V^6_5 - I - IV_6 - VI^r - I^6_4 - V_7 - I}$ E-dur
280. C-dur: $IV^r - I_6 - II^r_7 - V^4_3 - I - \overbrace{II_6 - I_6 - II^4_3 - V_7 - VI - VII^r_6 - I}$ a-moll