Нижегородская государственная консерватория (академия)
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Мелодии для гармонизации и музыкальные диктанты

Нижний Новгород
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Учебное пособие предназначено для курсов гармонии и сольфеджио. Мелодии для гармонизации сгруппированы по степеням сложности (начальная, средняя, высшая). Трехголосные диктанты среднего и высшего уровня сложности. Пособие адресовано студентам и педагогам консерваторий, музыкальных училищ и колледжей.

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От автора

Материал данного пособия складывался постепенно, на протяжении многолетней педагогической работы с группами музыковедов и исполнителей. Поэтому все публикуемые образцы апробированы на практике.

Создавая диктанты и мелодии для гармонизации, автор преследовал единственную цель - чтобы материал этот менее всего напоминал формальные дидактические упражнения, а был как можно ближе к живой музыкальной практике. Достижение такой цели требует стилистического слышания материала. Большинство мелодий для гармонизации и диктанты ориентированы на простейшие, первичные жанры и стили (марш, вальс, мазурка, песня, стиль венскоклассический, романтический, фольклорный, джазовый и т.д.). Это помогает студенту не отрываться в занятиях по гармонии или сольфеджио от реальной музыки, соотнести музыкальный образец с тем или иным жанром или стилем, стимулирует творческий процесс, позволяет преодолеть рутинность и однообразие учебных упражнений.

Мелодии для гармонизации собраны в три раздела, это как бы три ступени восхождения к гармоническому мастерству. На начальной ступени предлагаются простейшие образцы, которые могут быть использованы в училищном обиходе, в частности, в работе с общими курсами. Вторая ступень последовательно вводит неаккордику, альтерацию, мажоро-минор и энгармонизм. Материал этого раздела рассчитан на теоретиков училищ, а также студентов общих курсов консерваторий (пианистов, народников, дирижеров). Третья ступень – мелодии повышенной сложности, они предназначены для музыковедов, композиторов и творчески одаренных студентов исполнительских факультетов консерваторий. Мелодии эти предполагают возможность свободной гармонизации (фактура, форма, инструментовка и т.д.).

Трехголосные диктанты адресованы музыковедам консерваторий и используют разнообразную стилистику: песенную и сонорную, имитационно-полифоническую и красочно-гармоническую. Автор стремился избежать традиционности и трафаретности, которые иногда встречаются в методических сольфеджионных пособиях. Насколько это удалось – судить не ему.

Мелодии для гармонизации

Ступень 1

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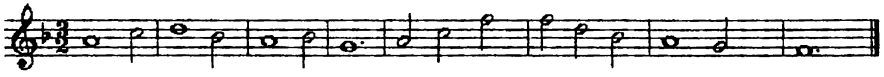

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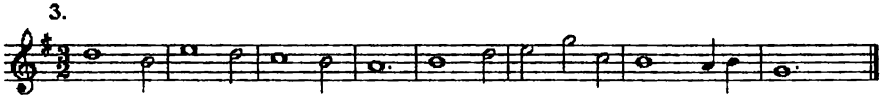

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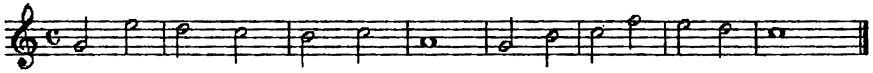

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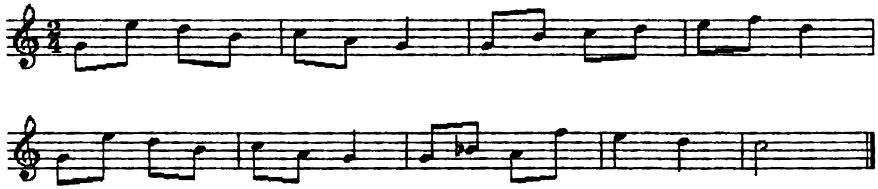

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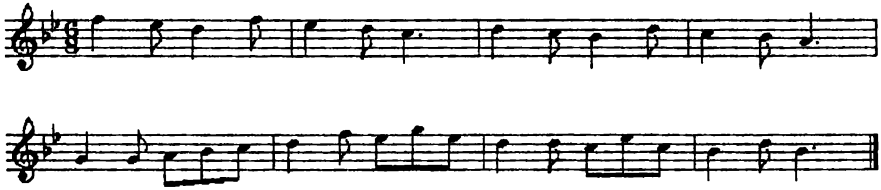

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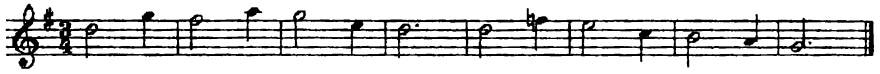

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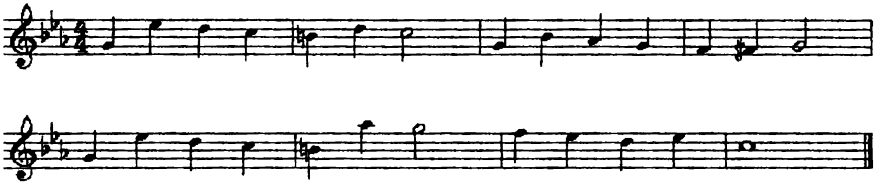

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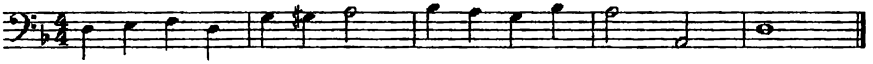

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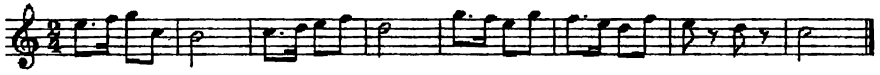

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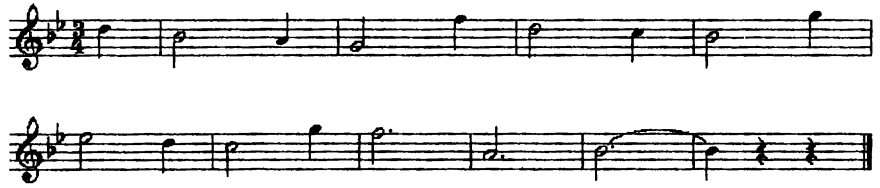

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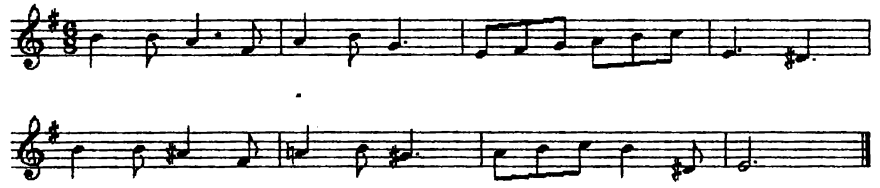

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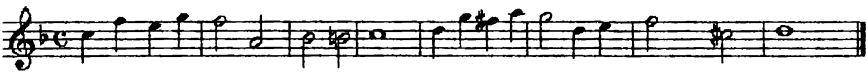

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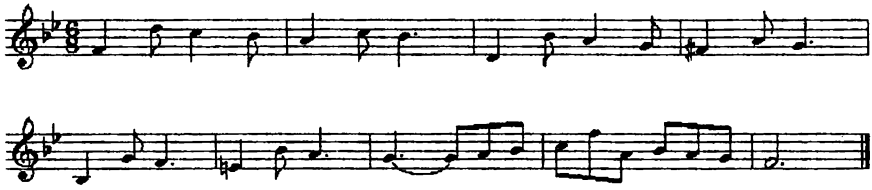

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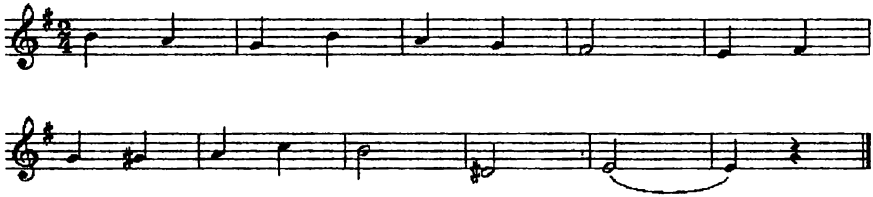

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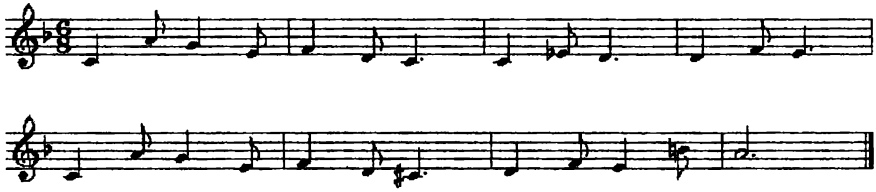

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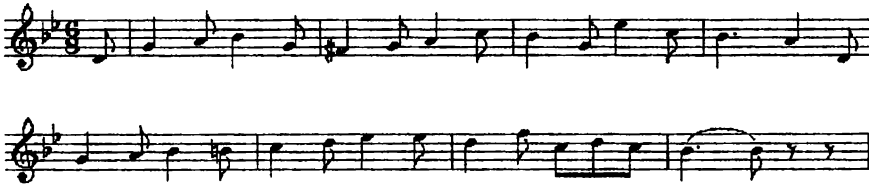

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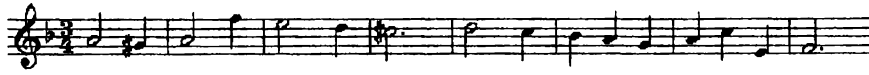

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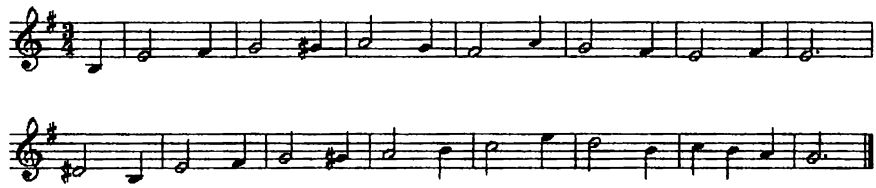

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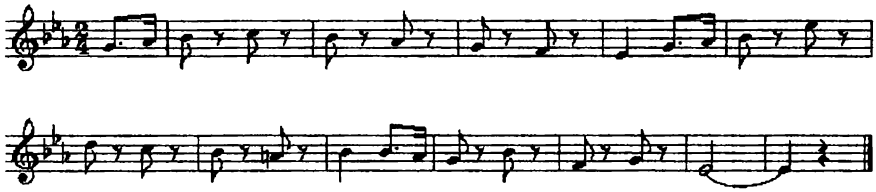

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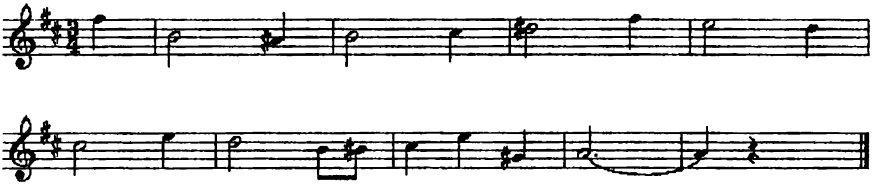

Ступень II

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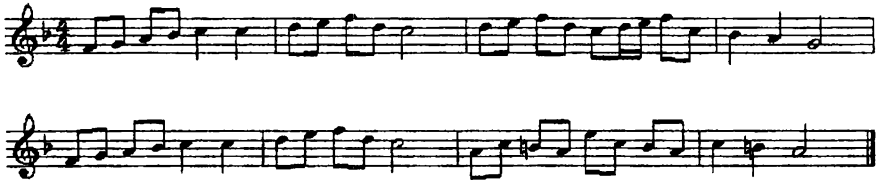

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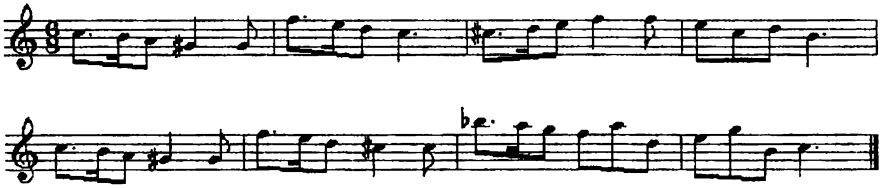

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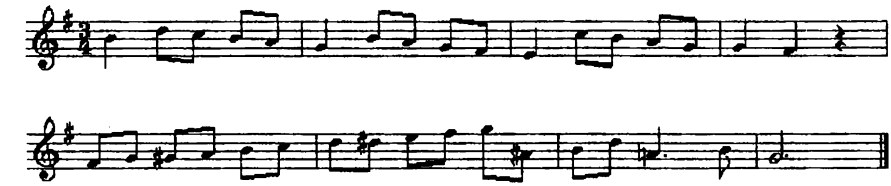

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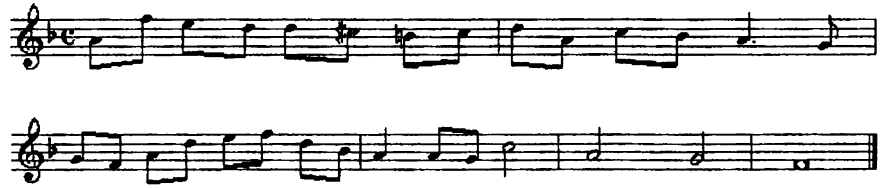

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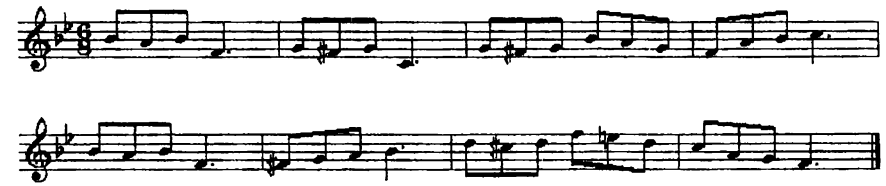

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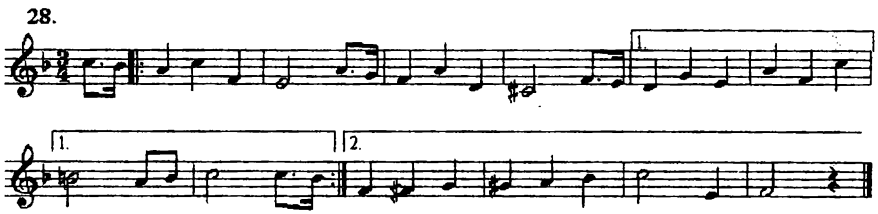

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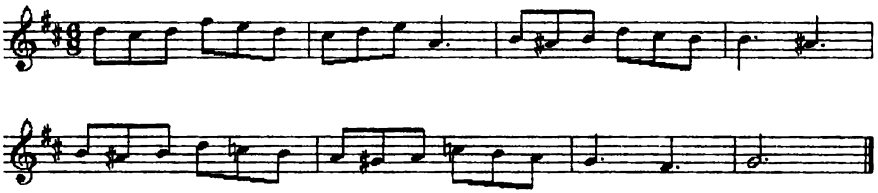

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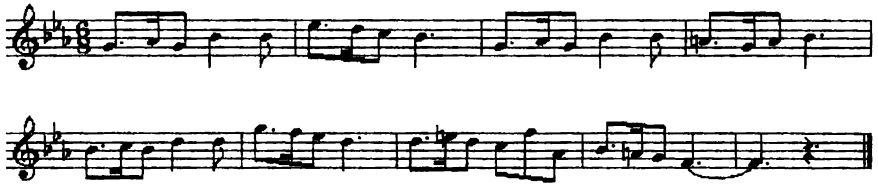

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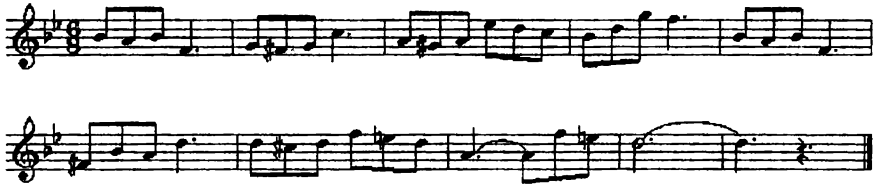

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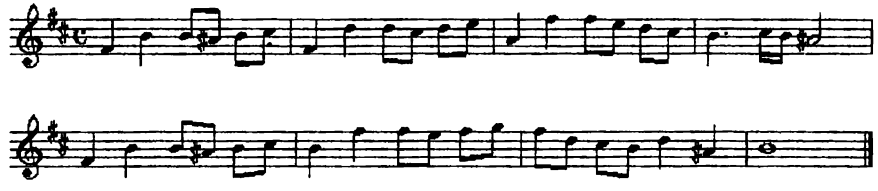

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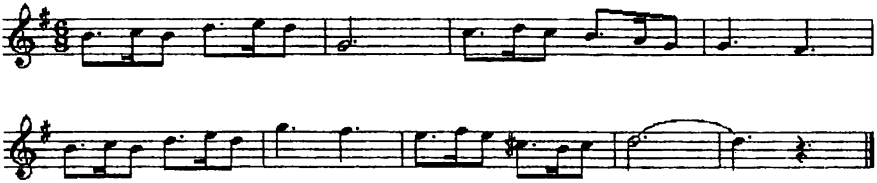

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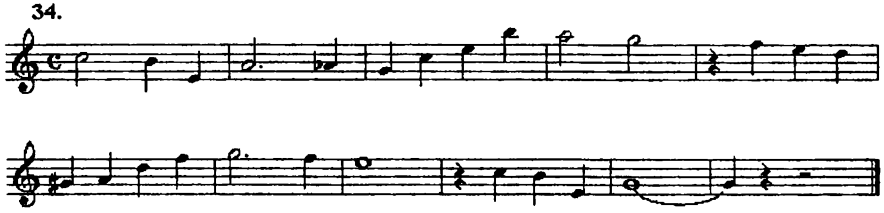

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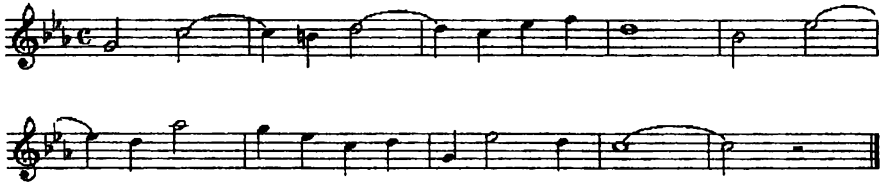

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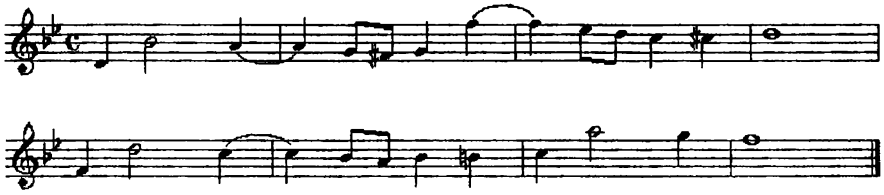

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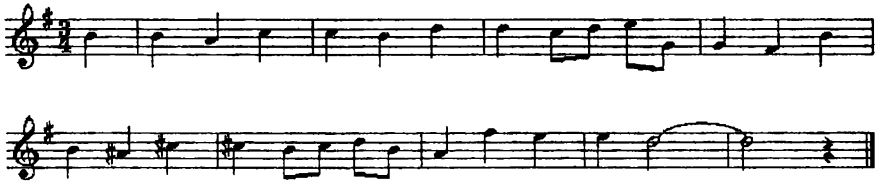

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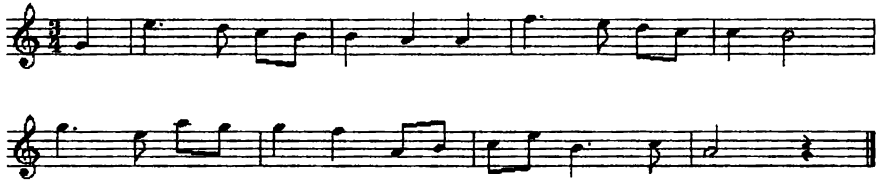

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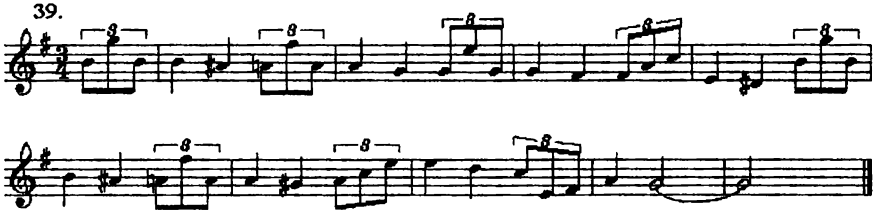

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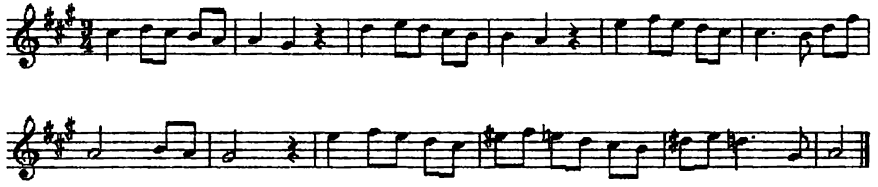

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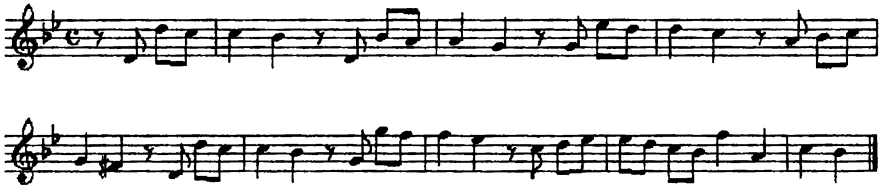

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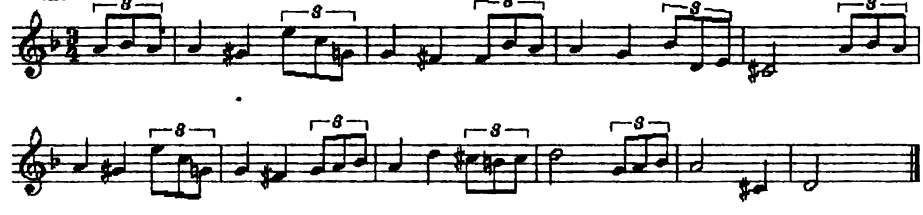

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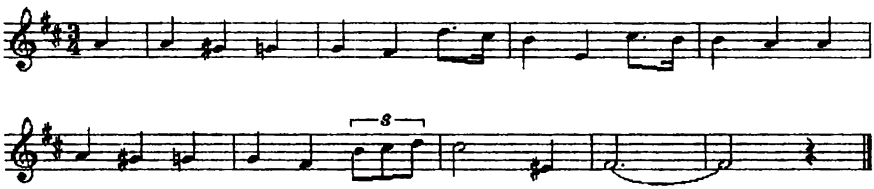

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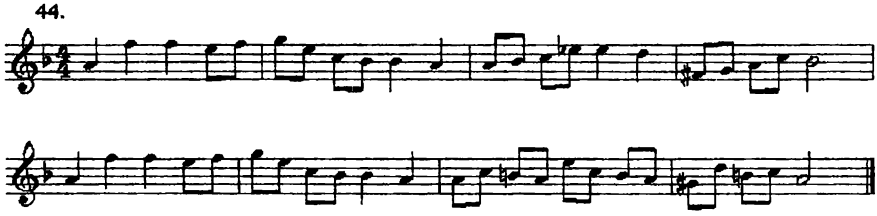

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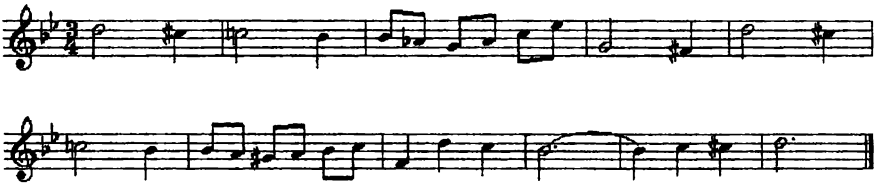

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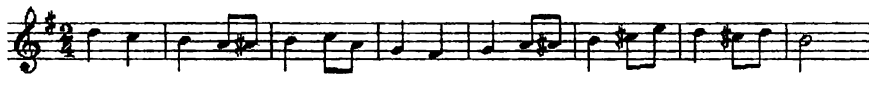

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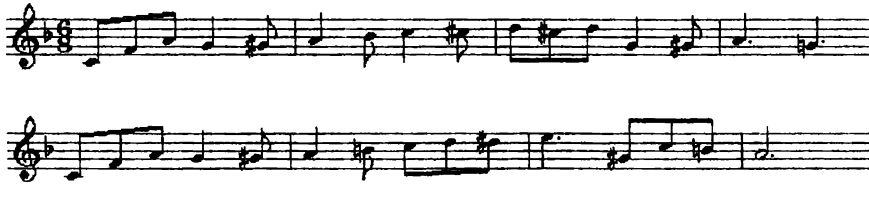

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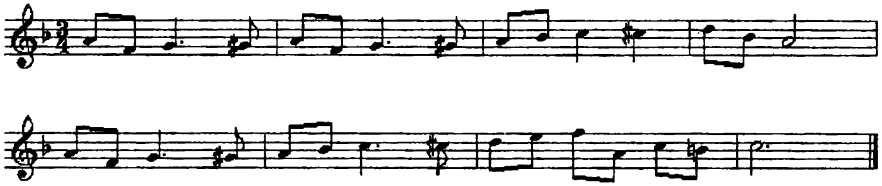

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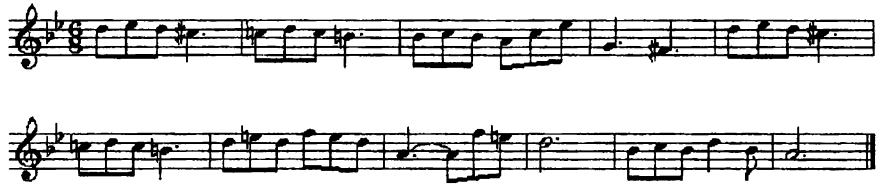

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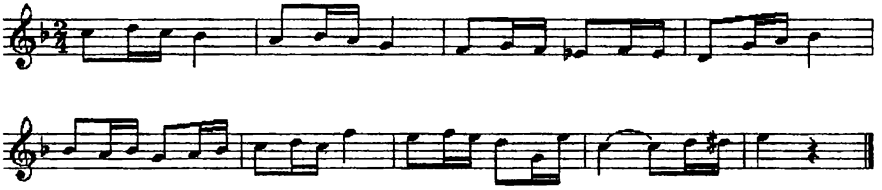

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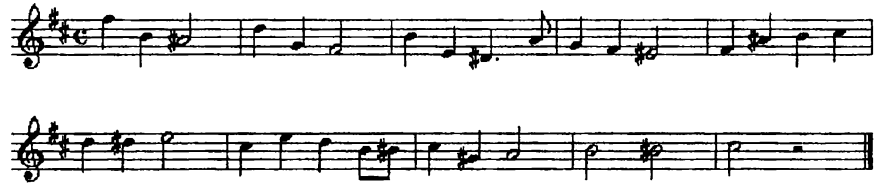

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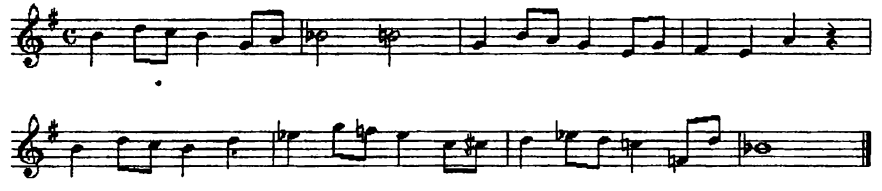

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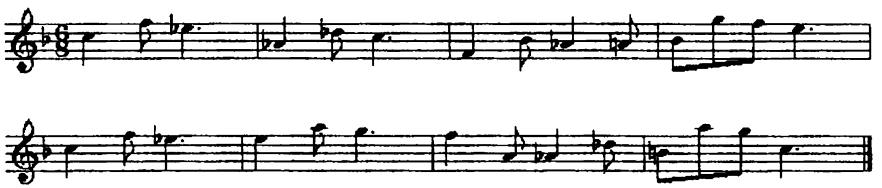

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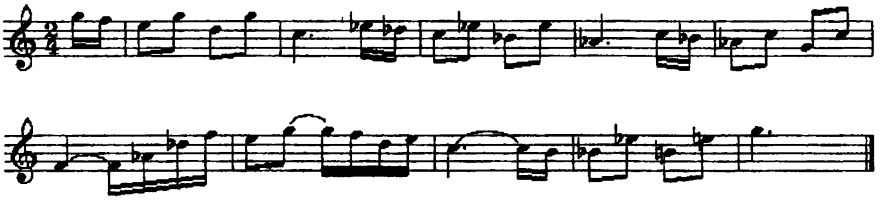

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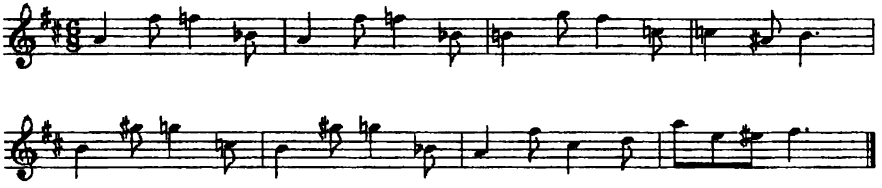

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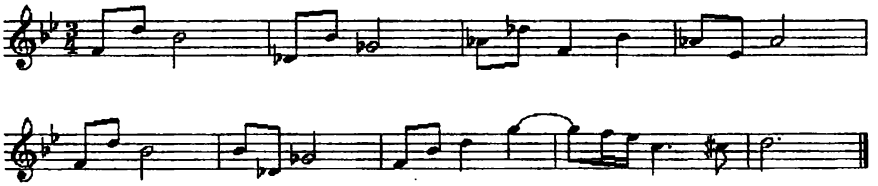

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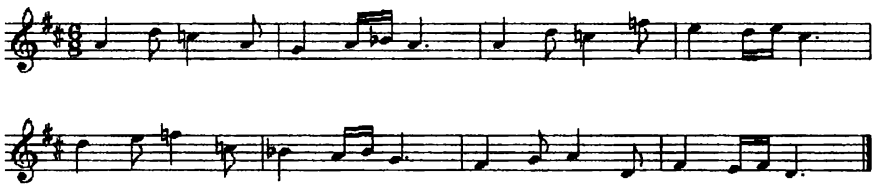

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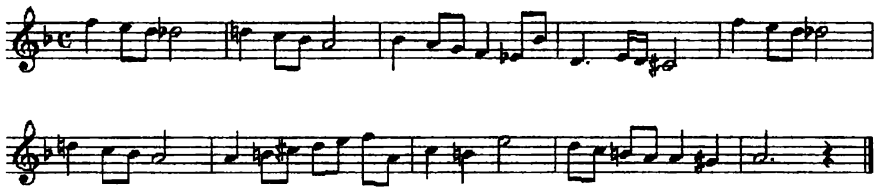

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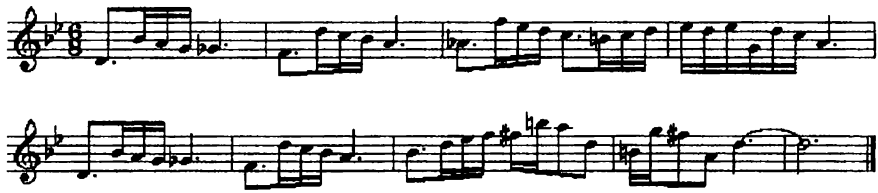

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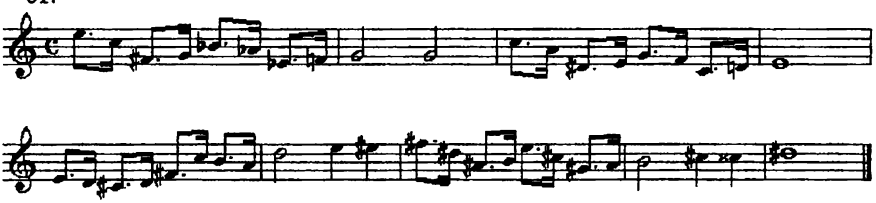

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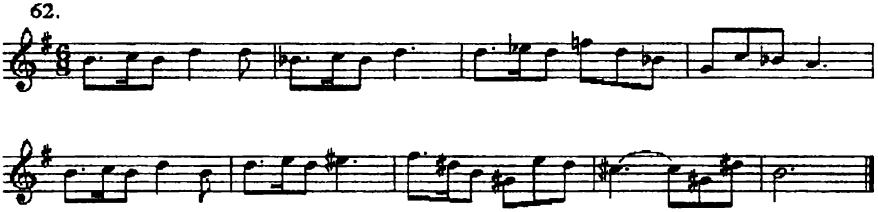

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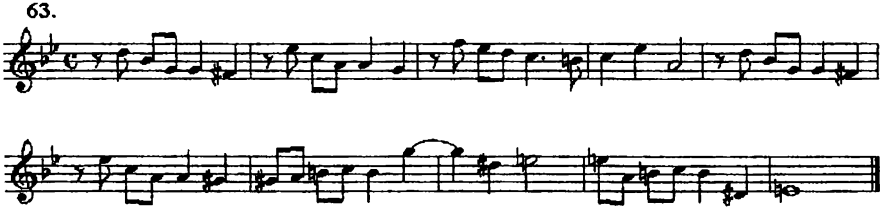

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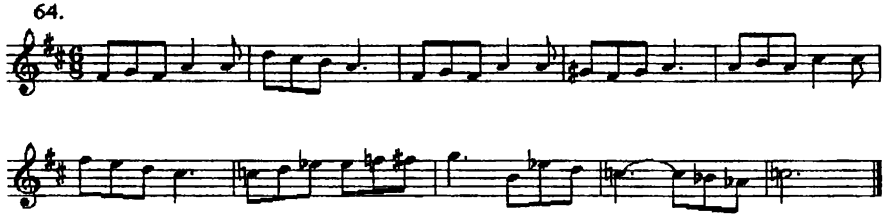

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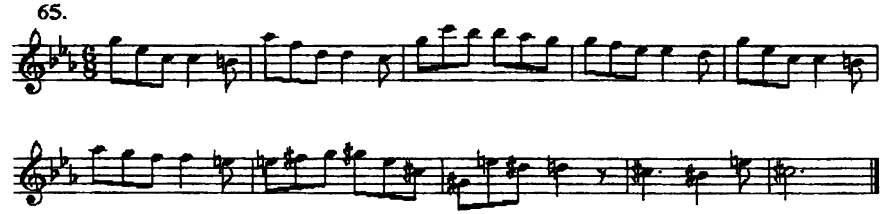

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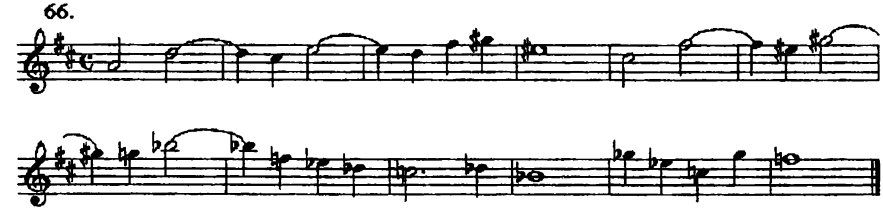

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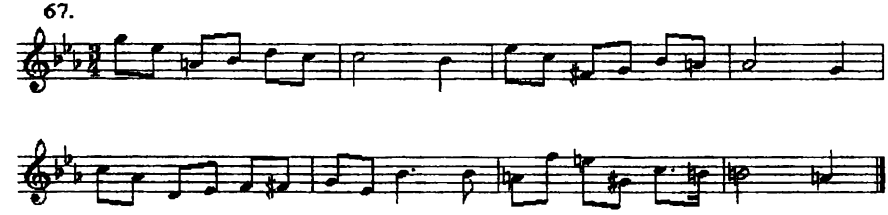

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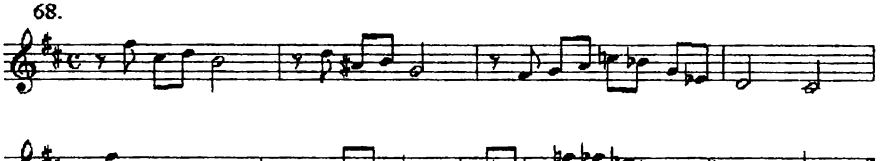

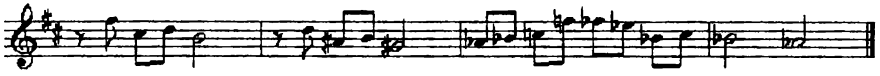

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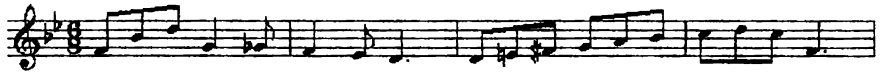

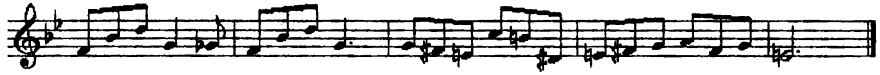

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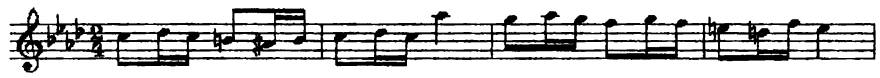

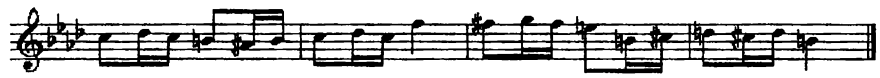

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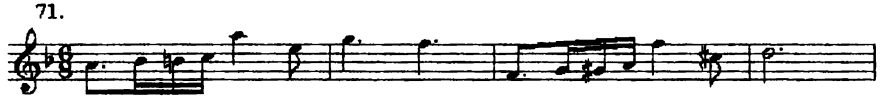

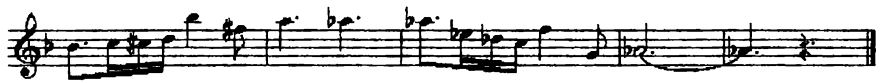

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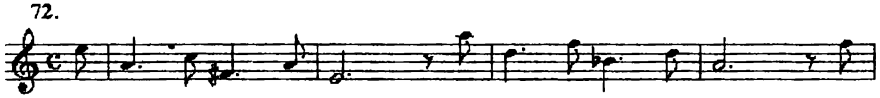

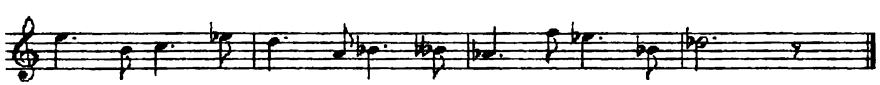

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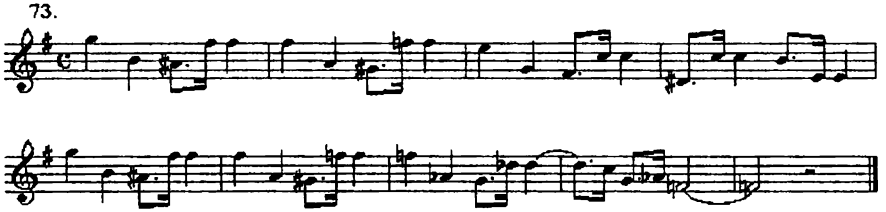

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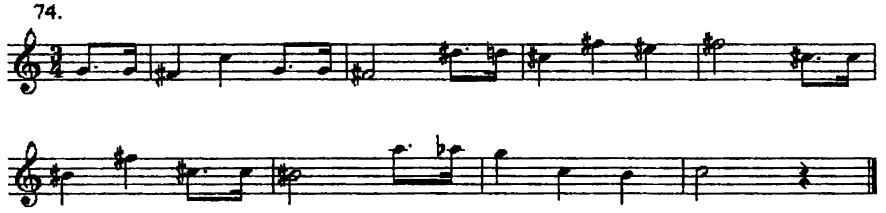

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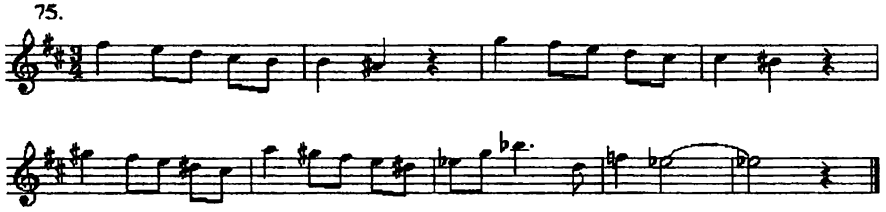

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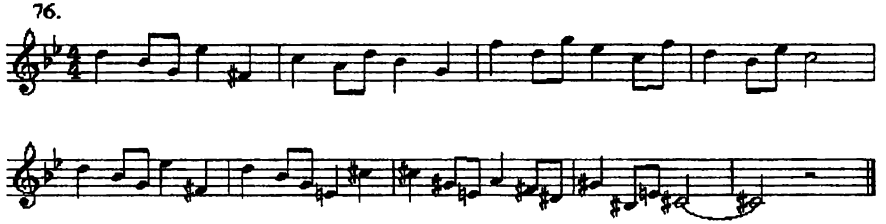

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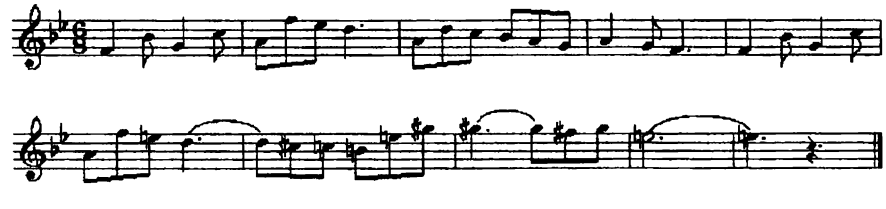

Ступень III

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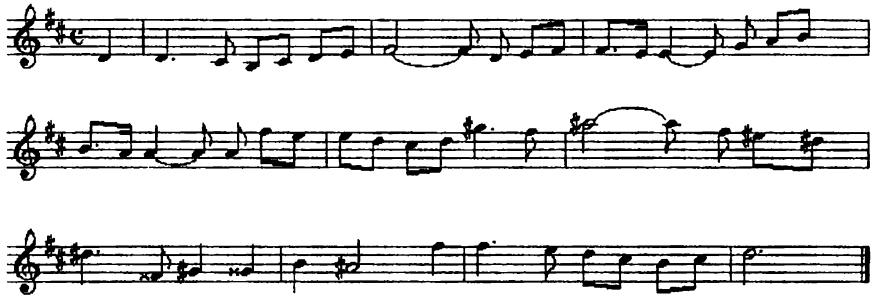

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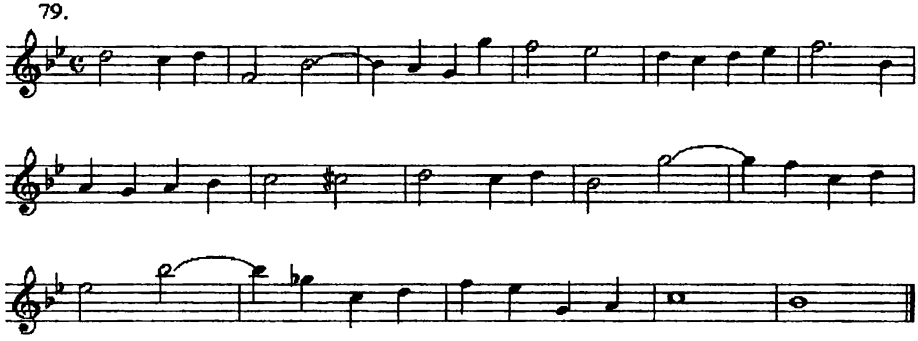

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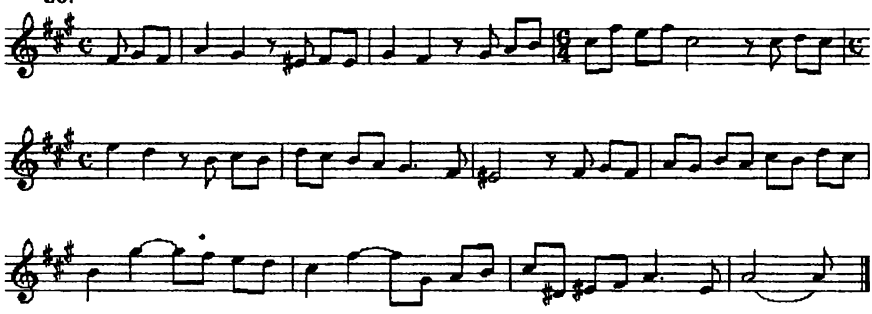

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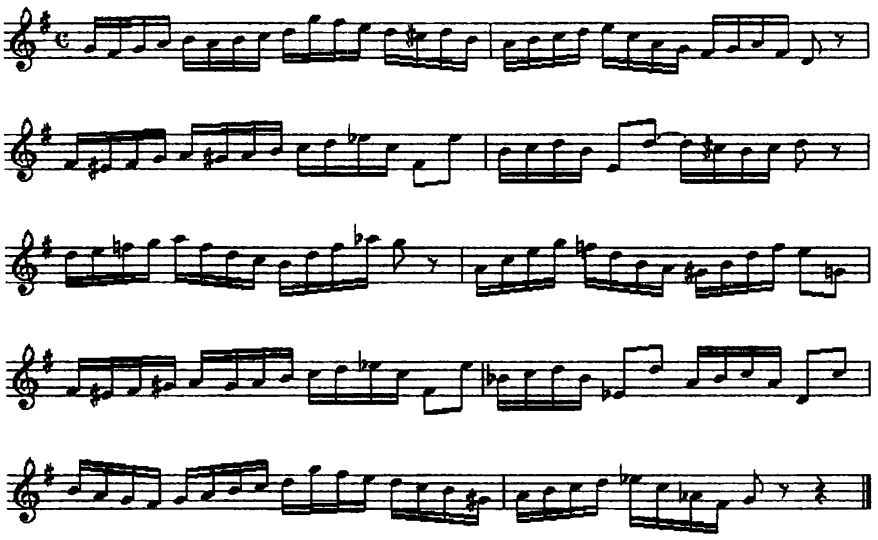

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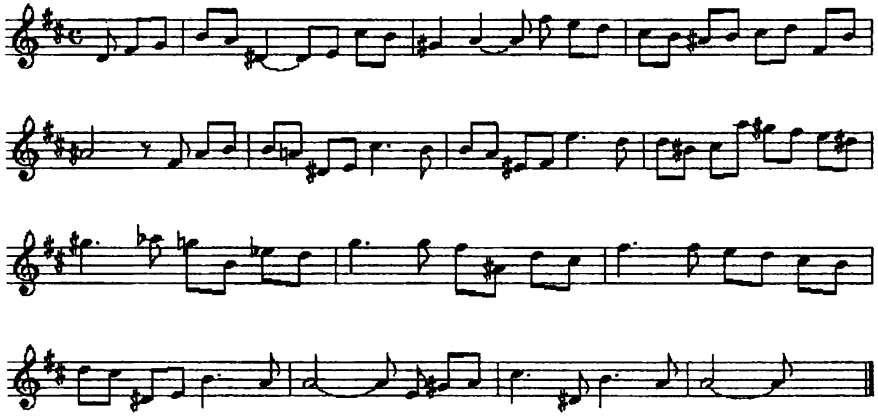

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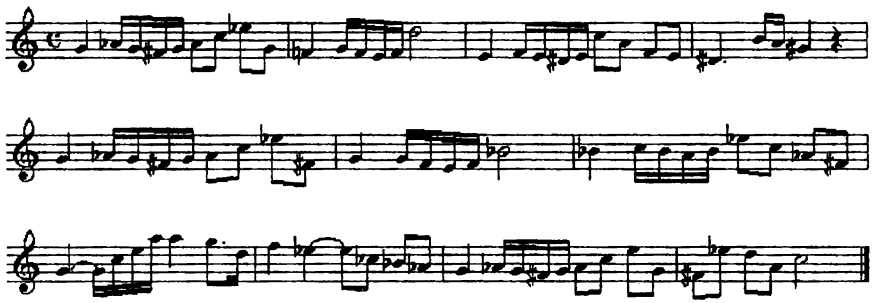

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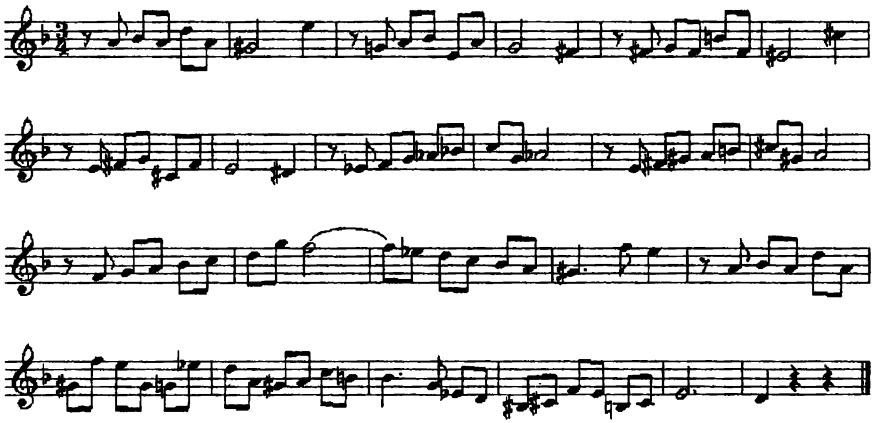

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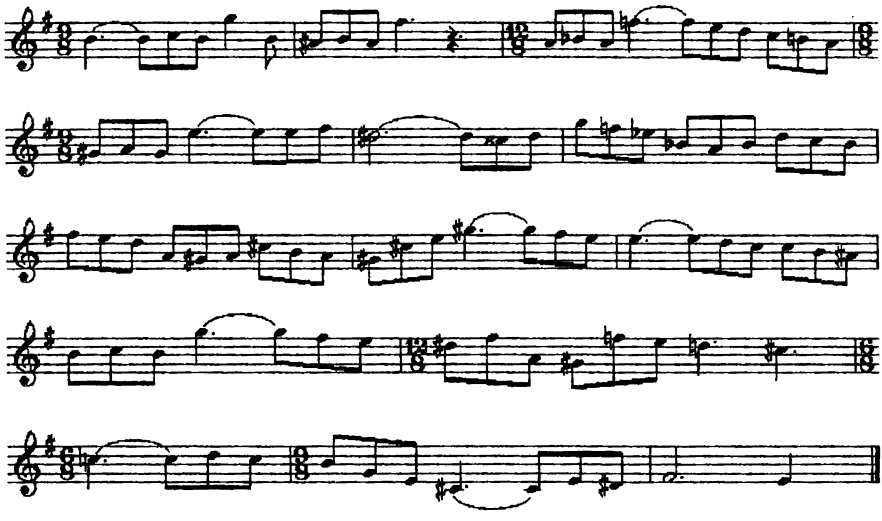

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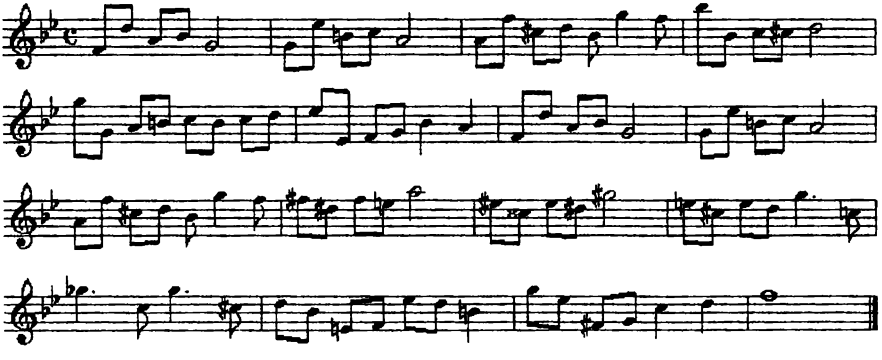

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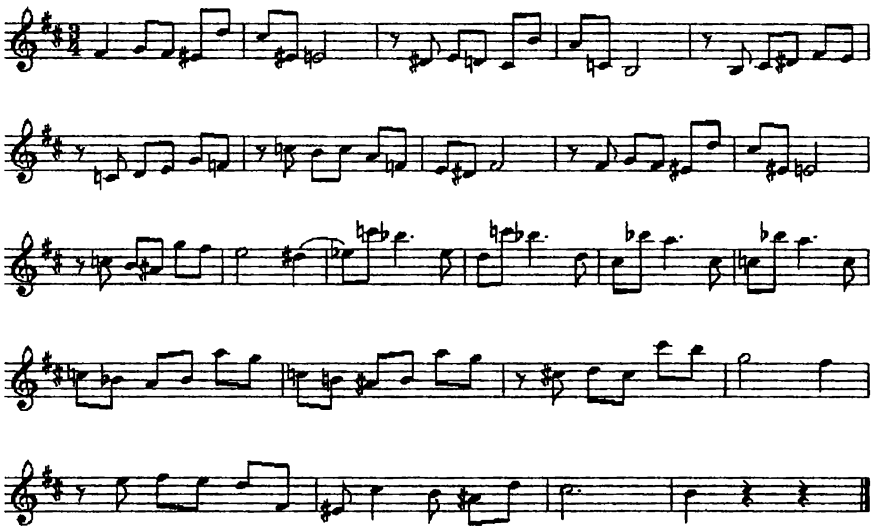

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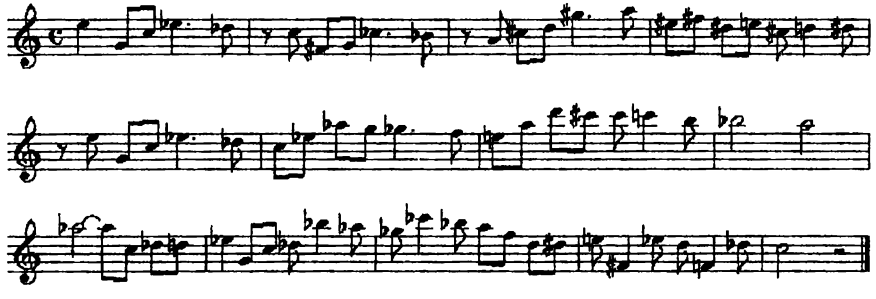

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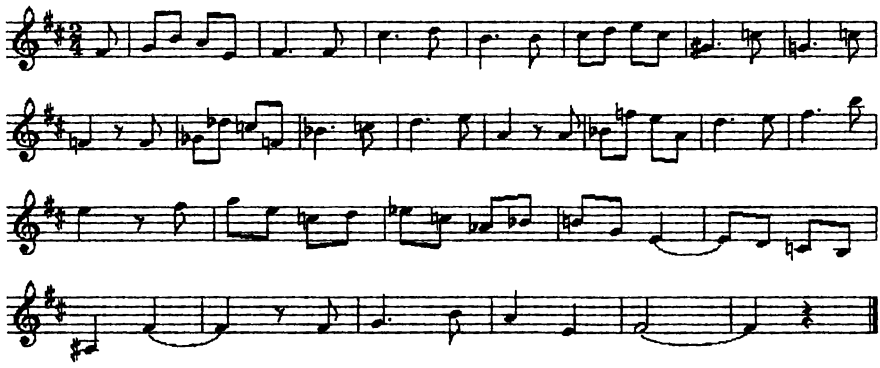

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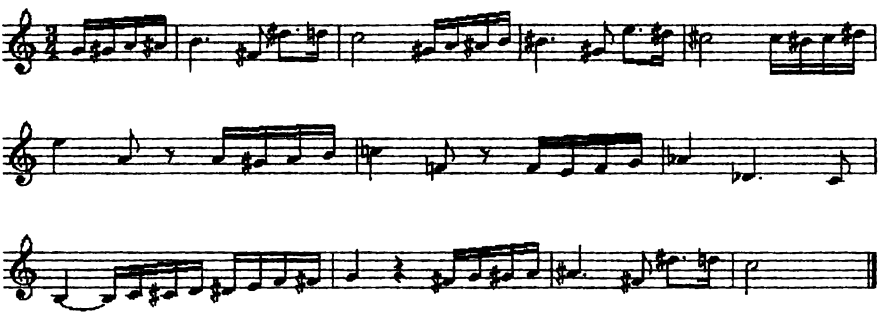

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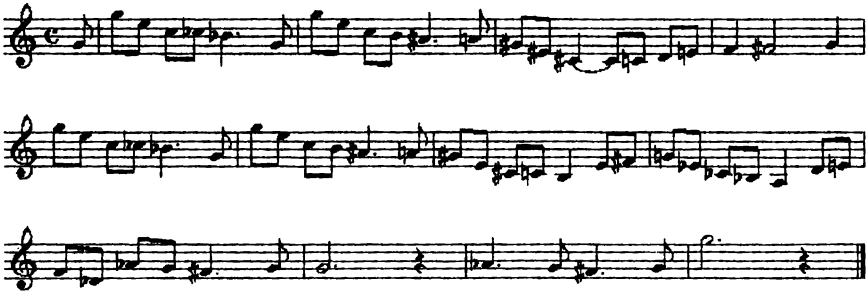

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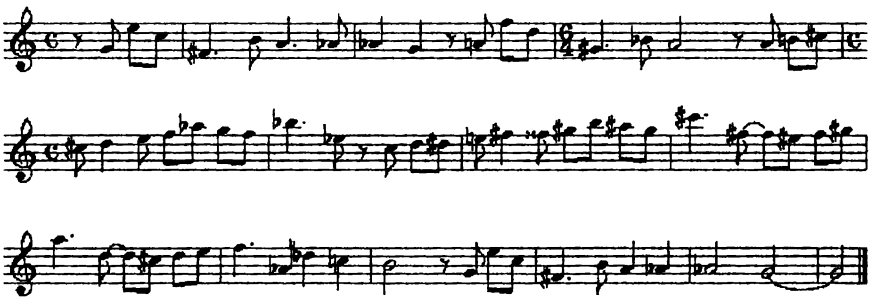

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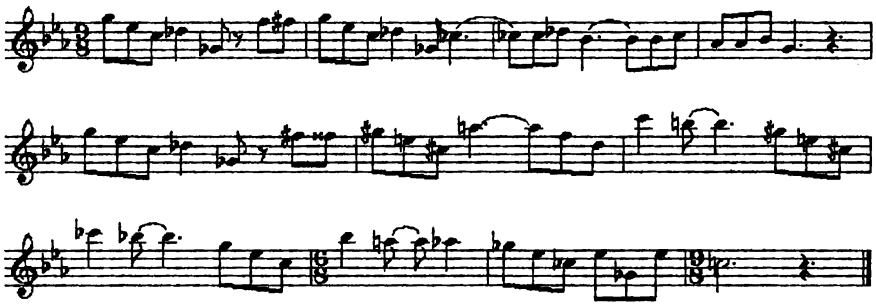

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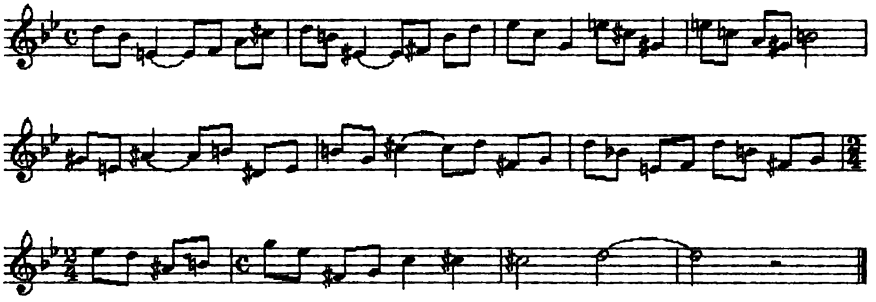

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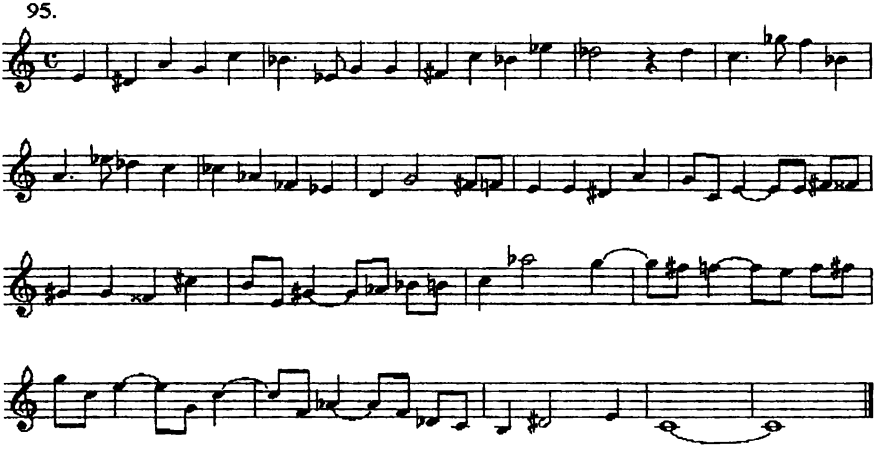

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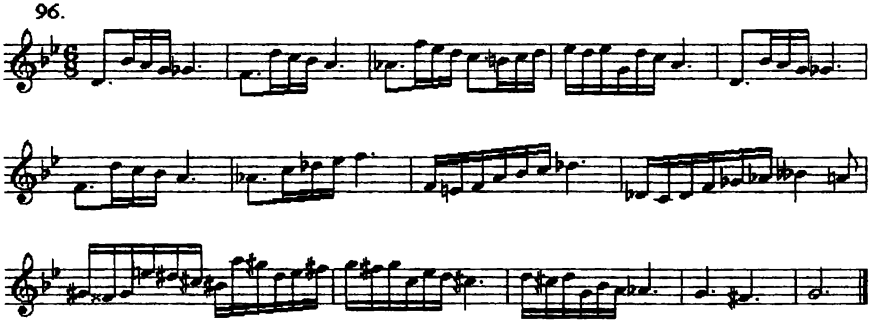

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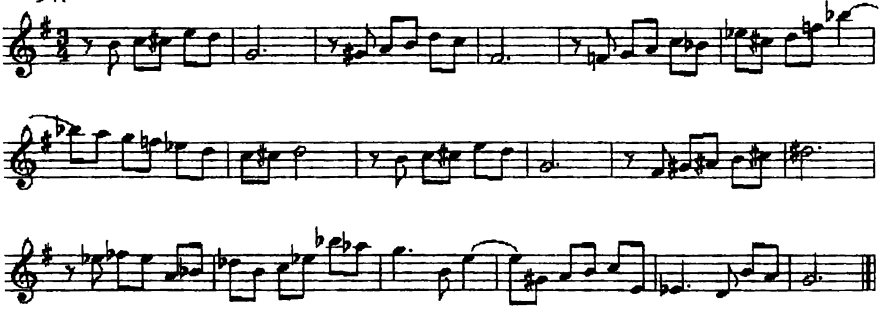

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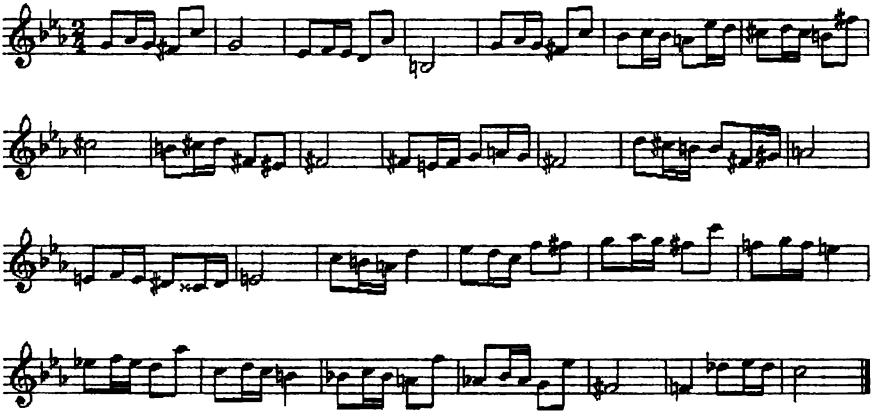

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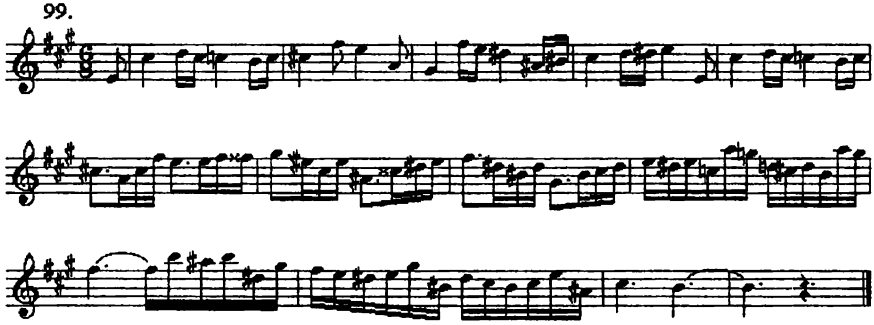

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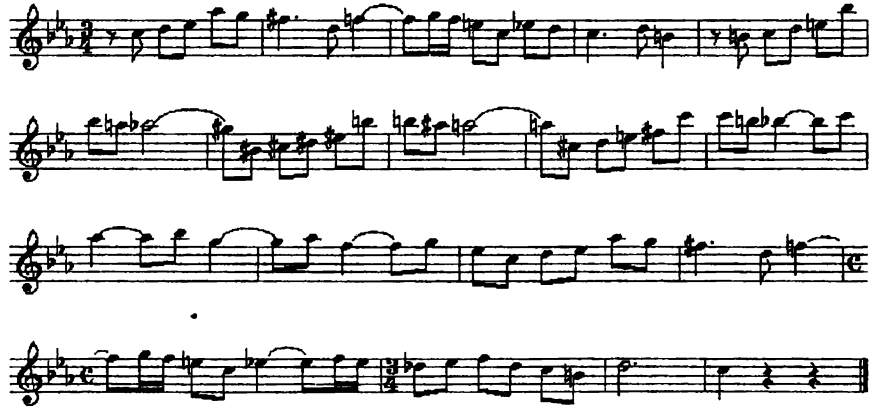

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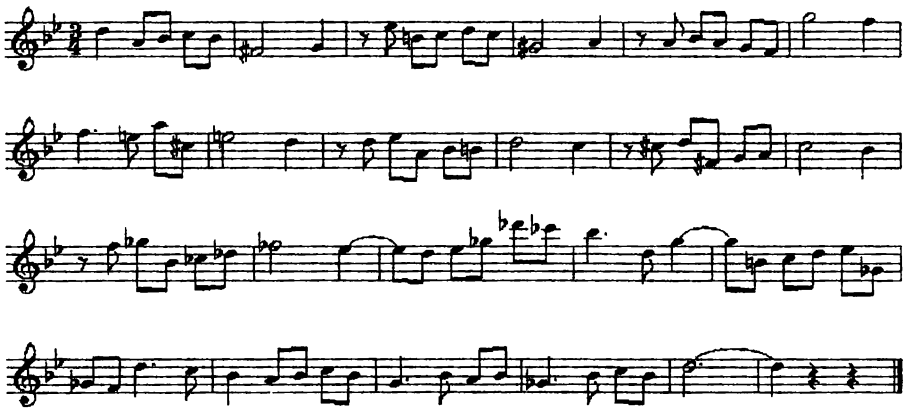

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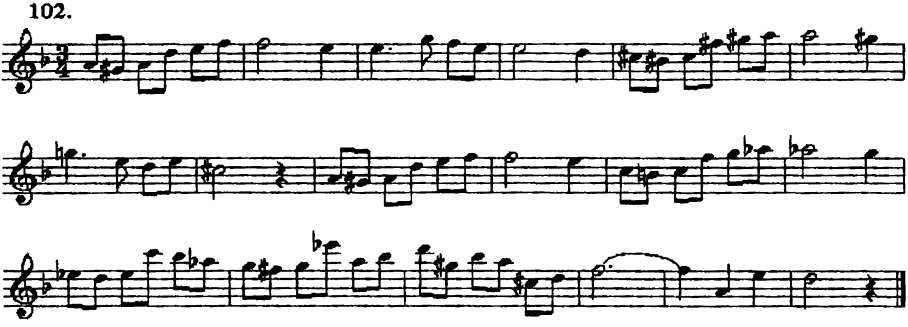

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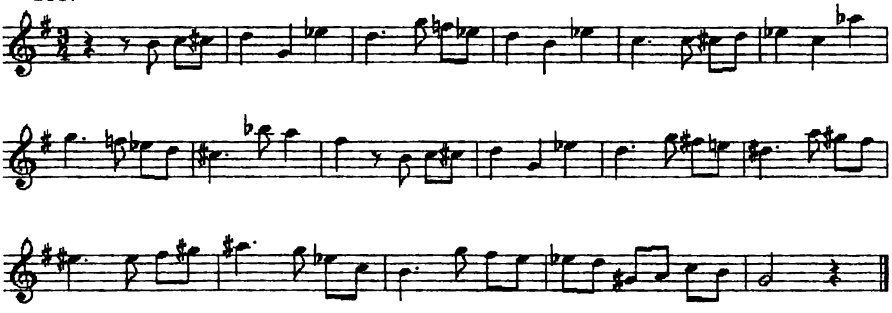

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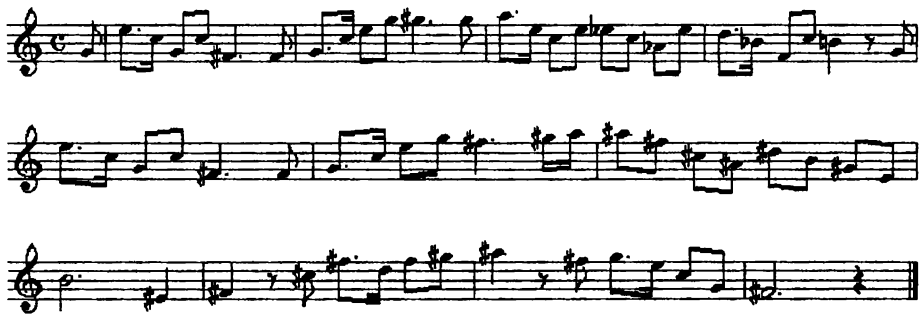

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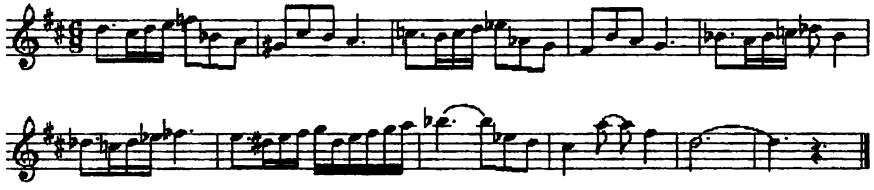

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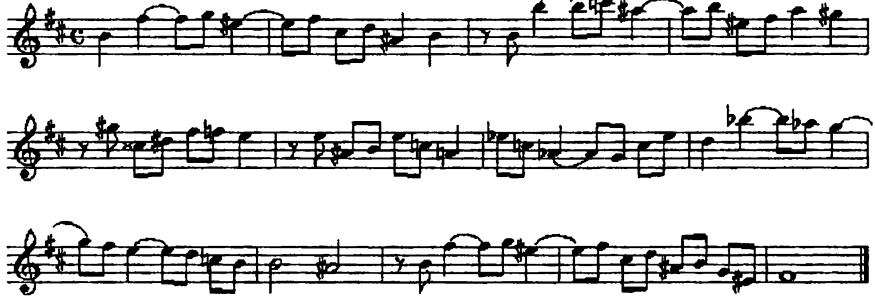

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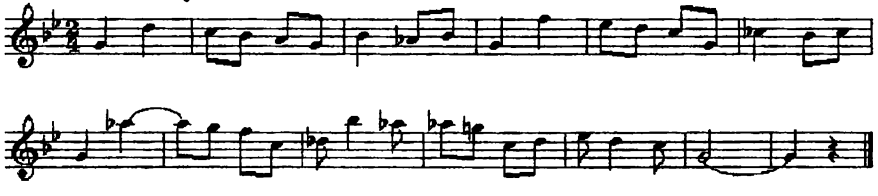

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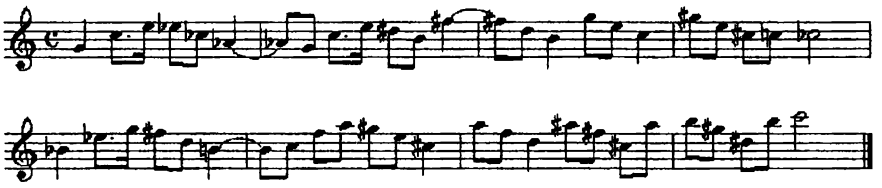

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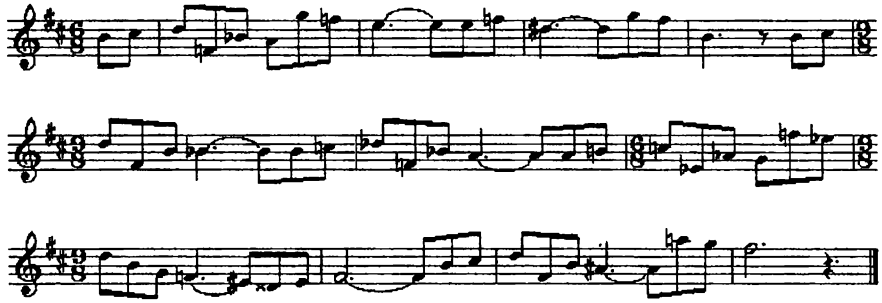

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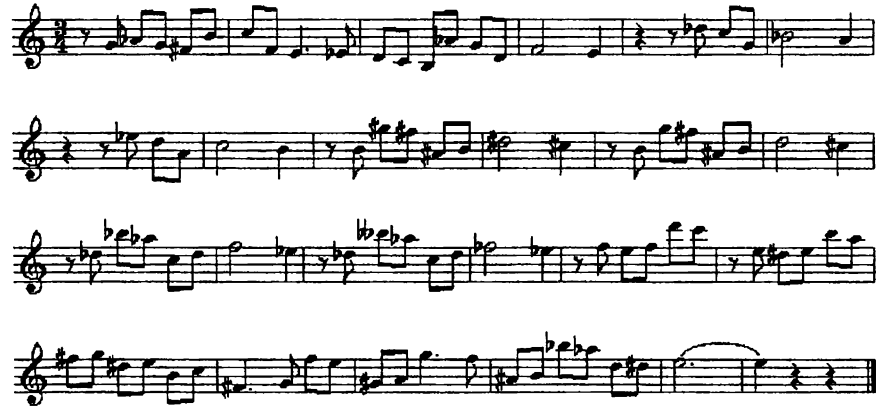

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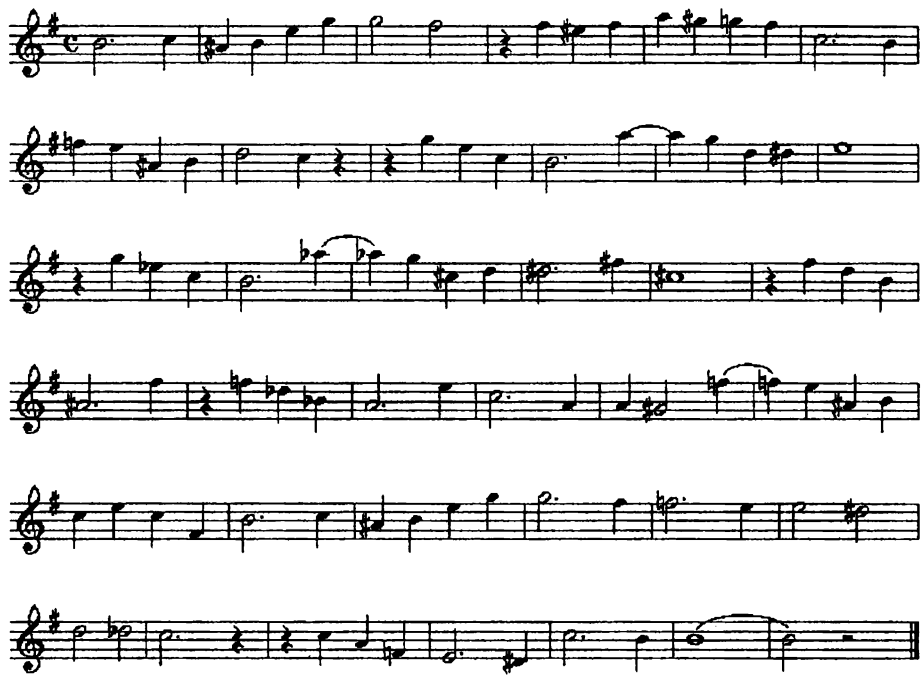

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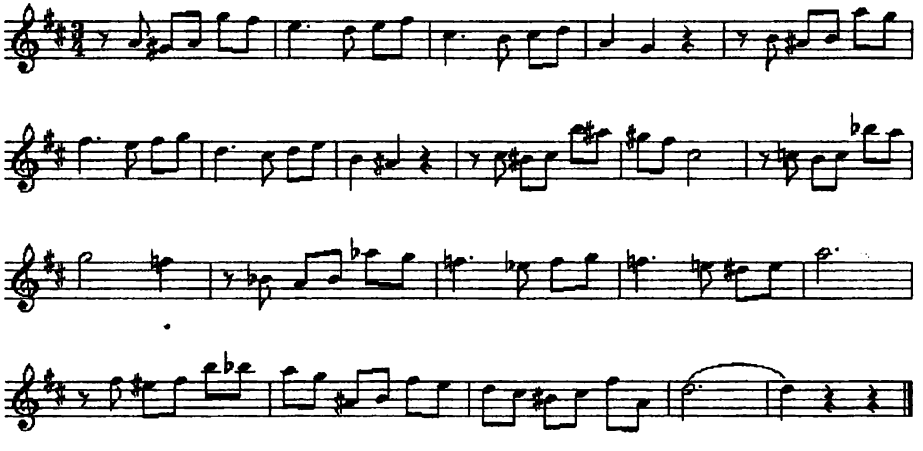

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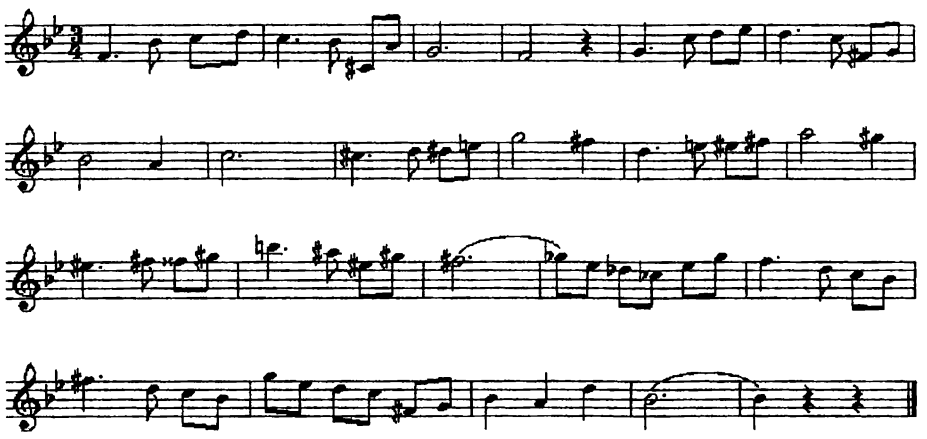

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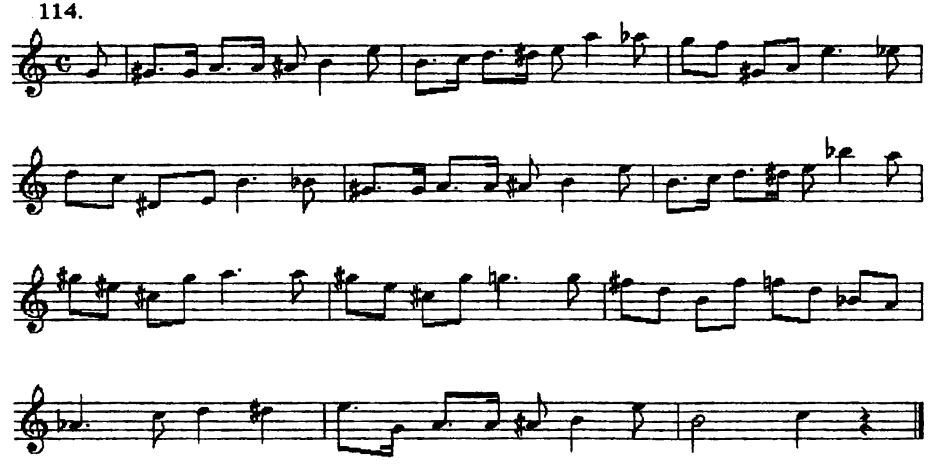

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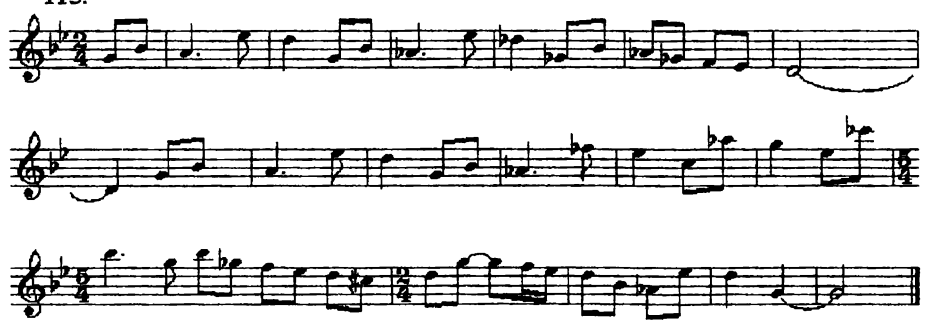

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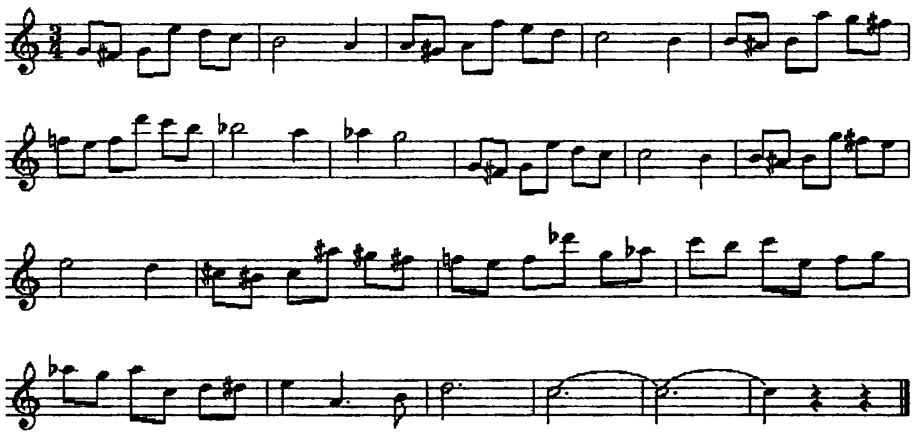

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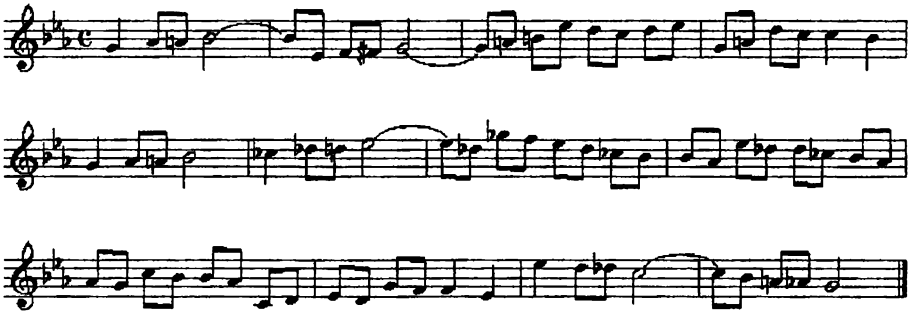

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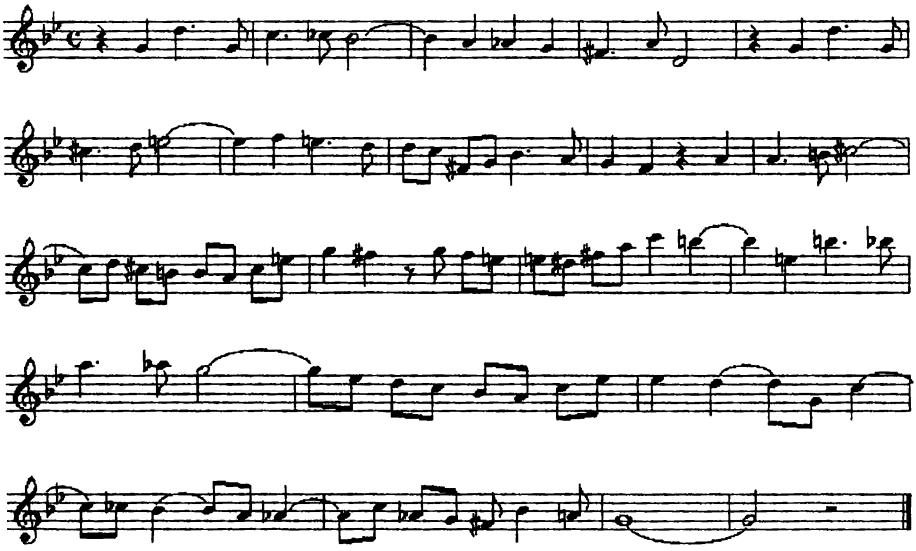

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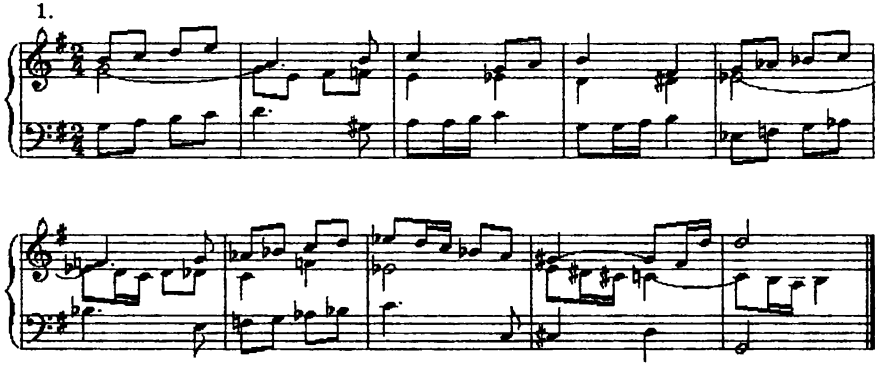

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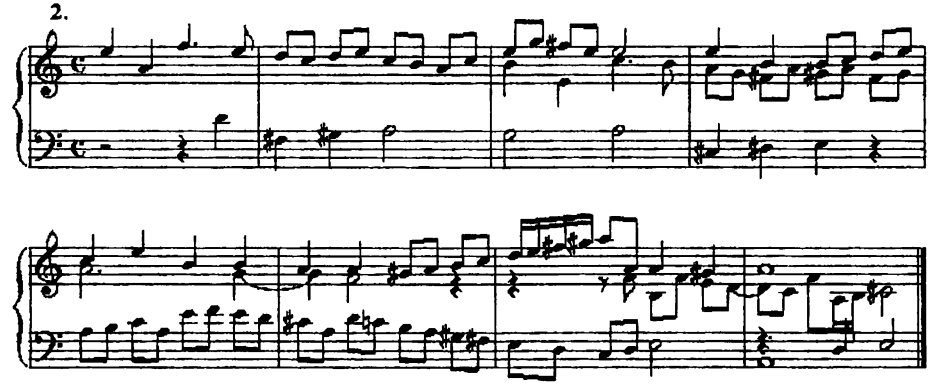

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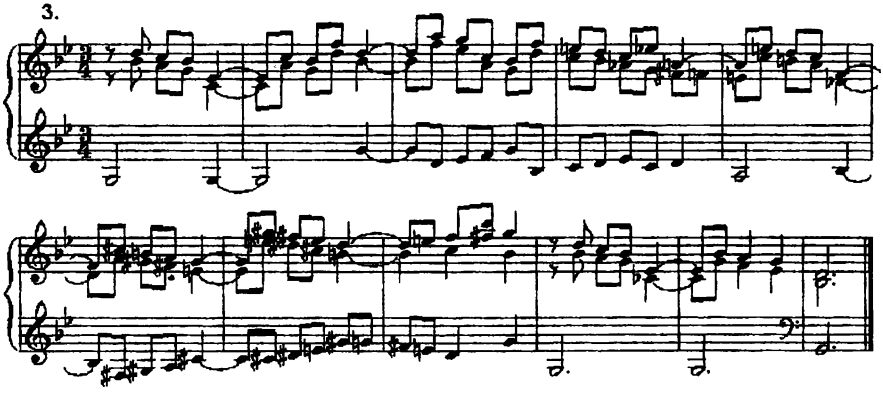

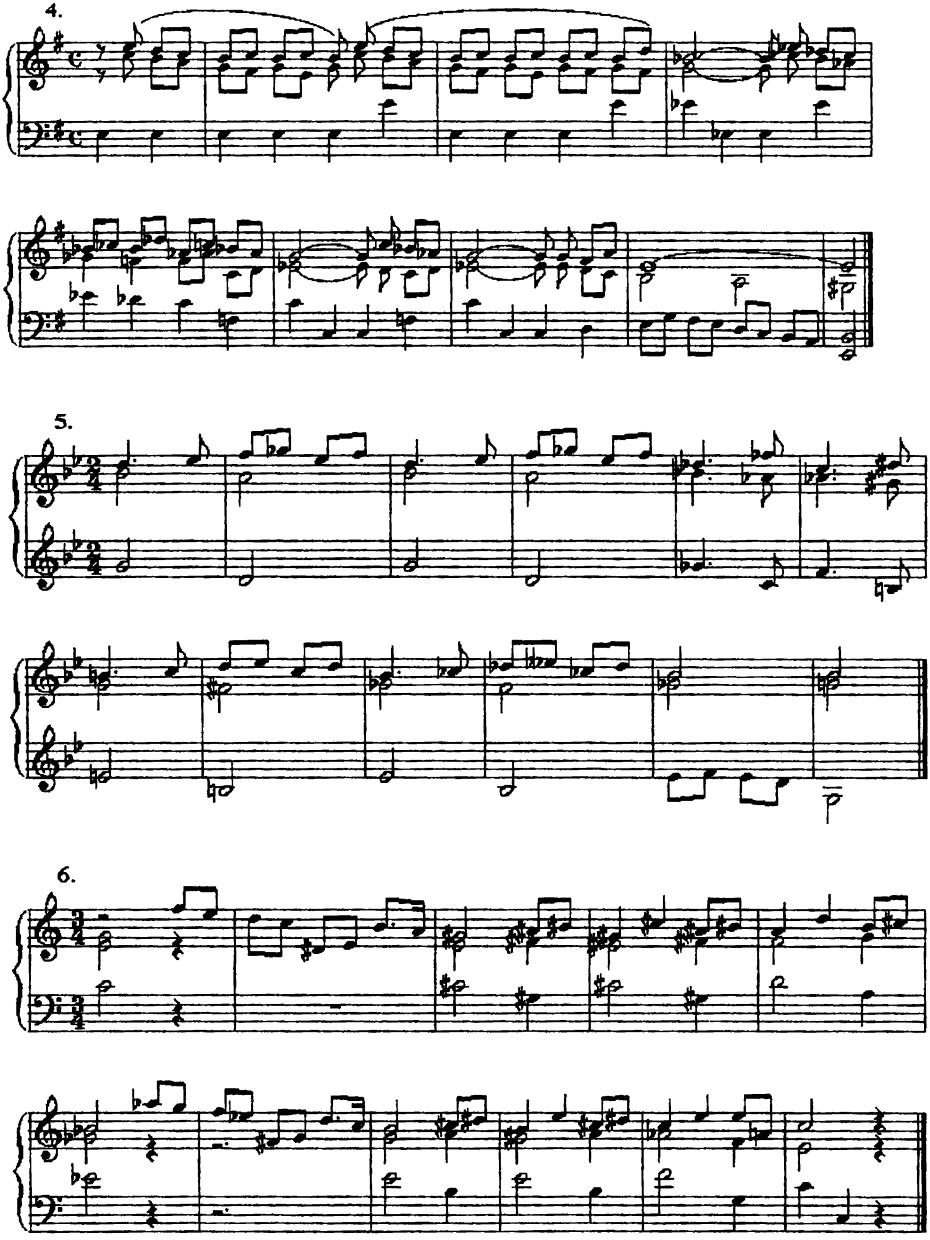
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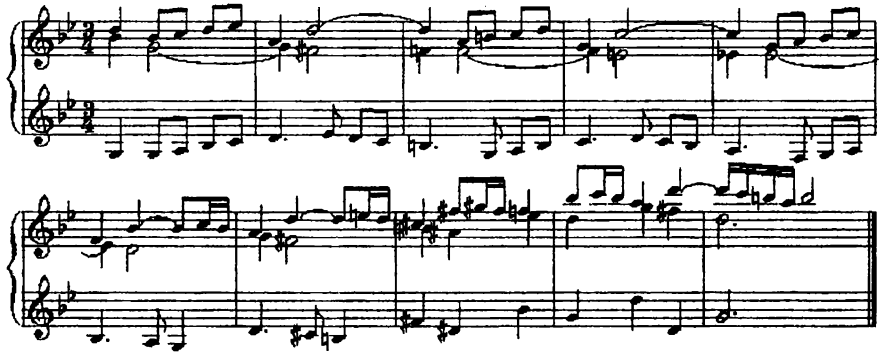

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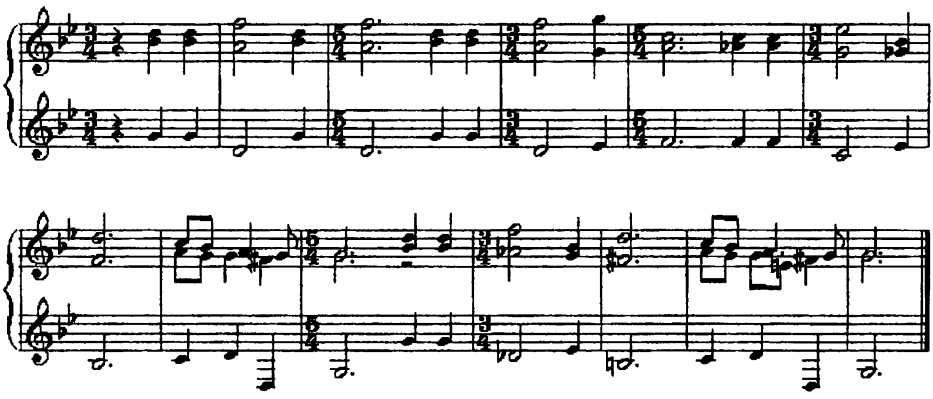

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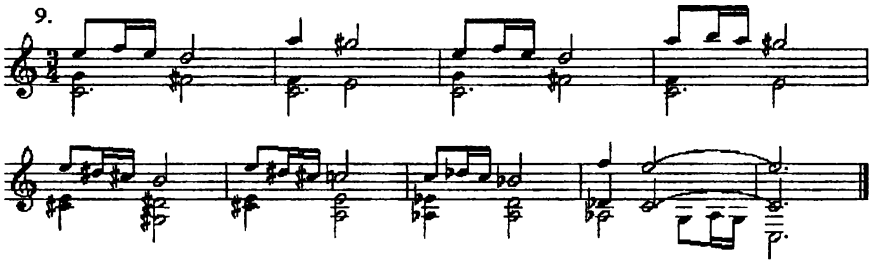

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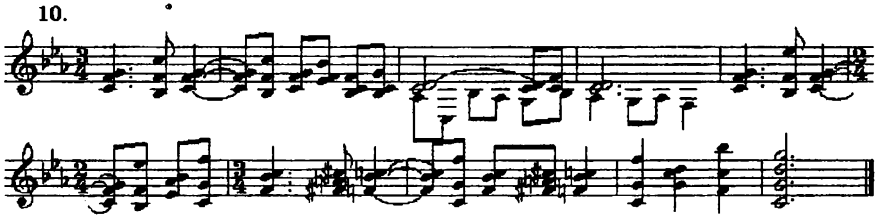

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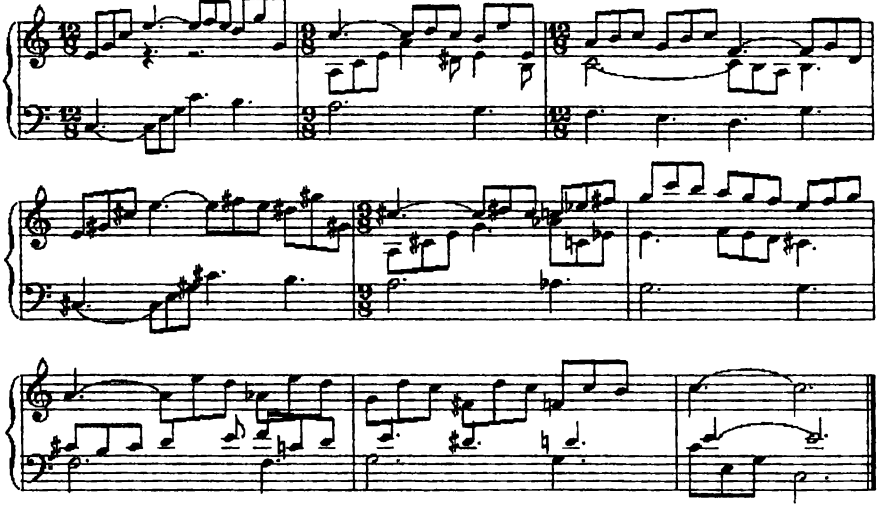

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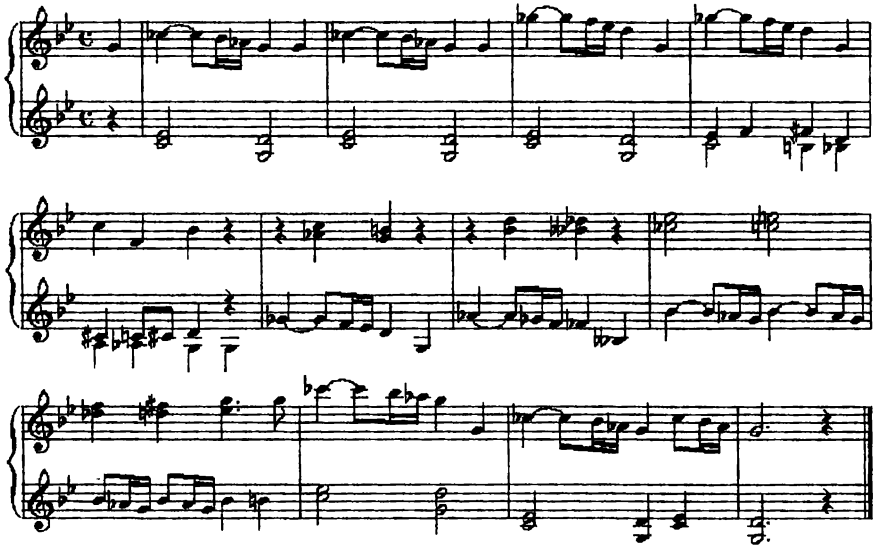

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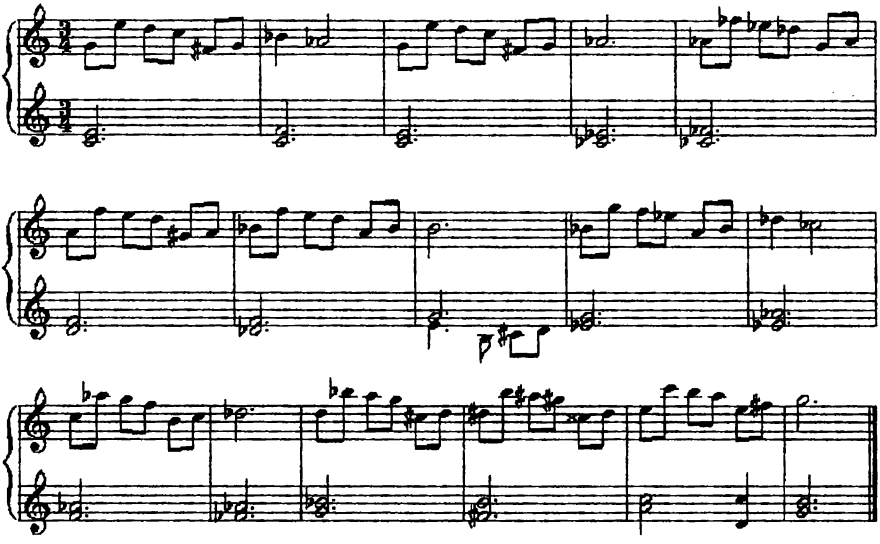

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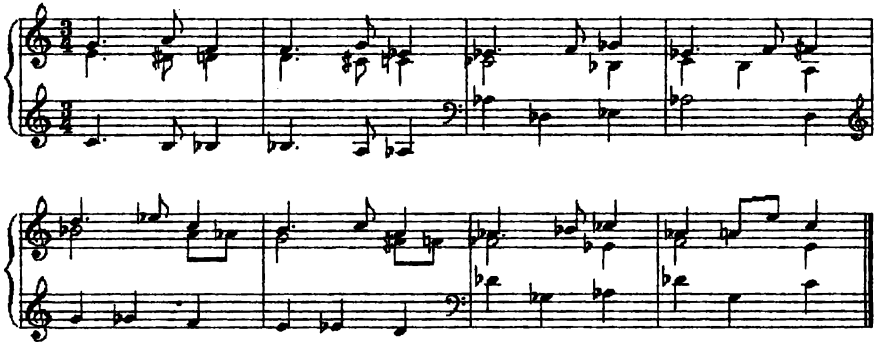

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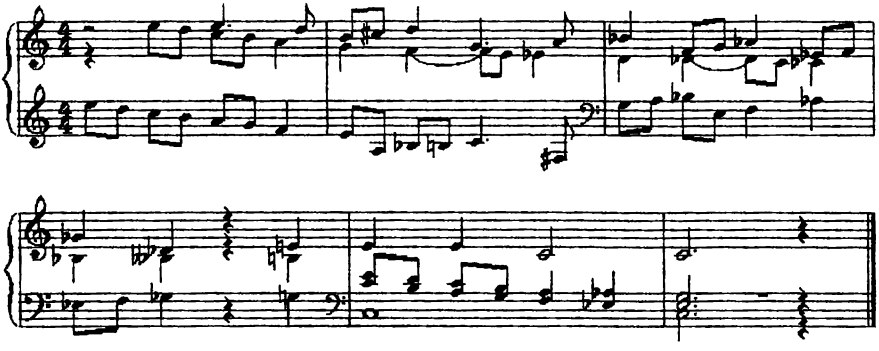

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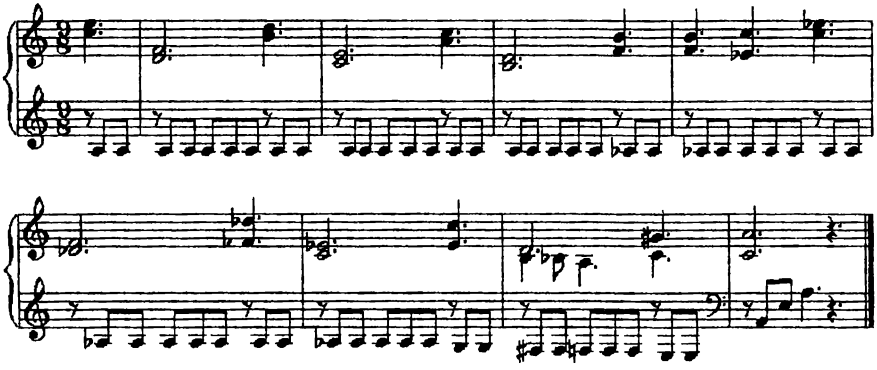

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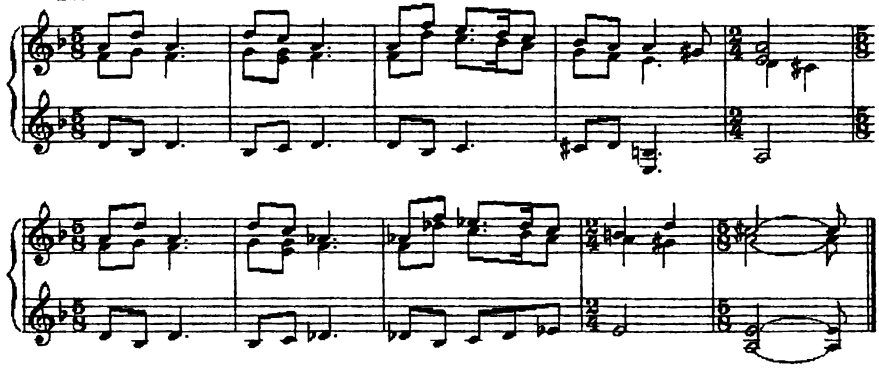

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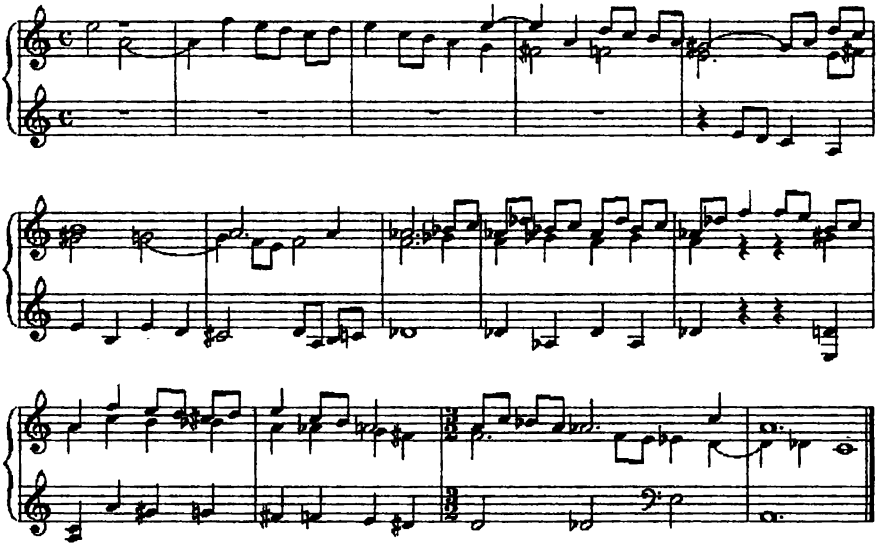

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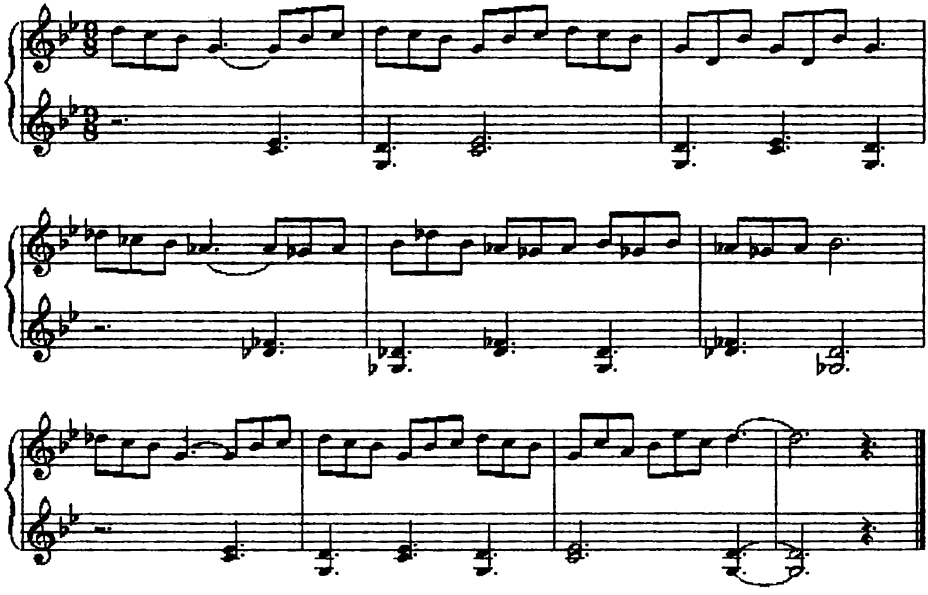

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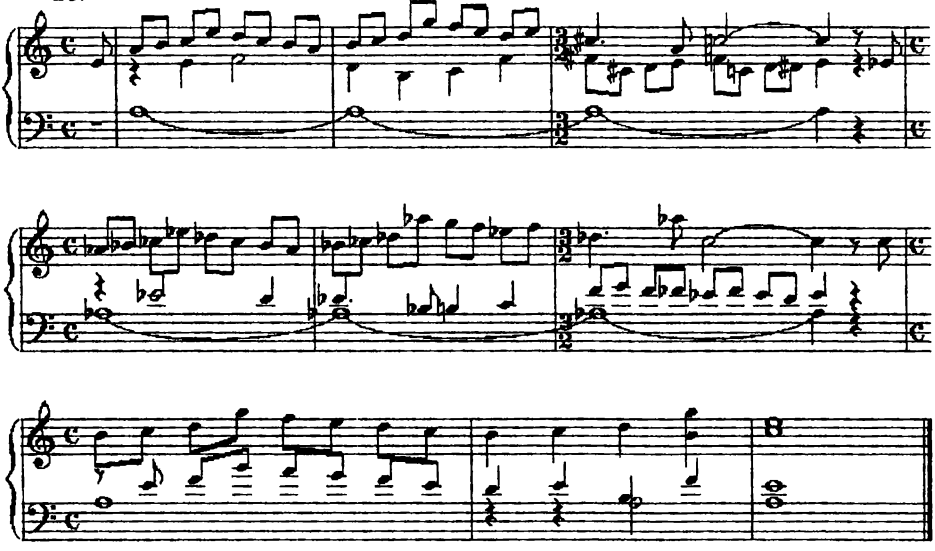

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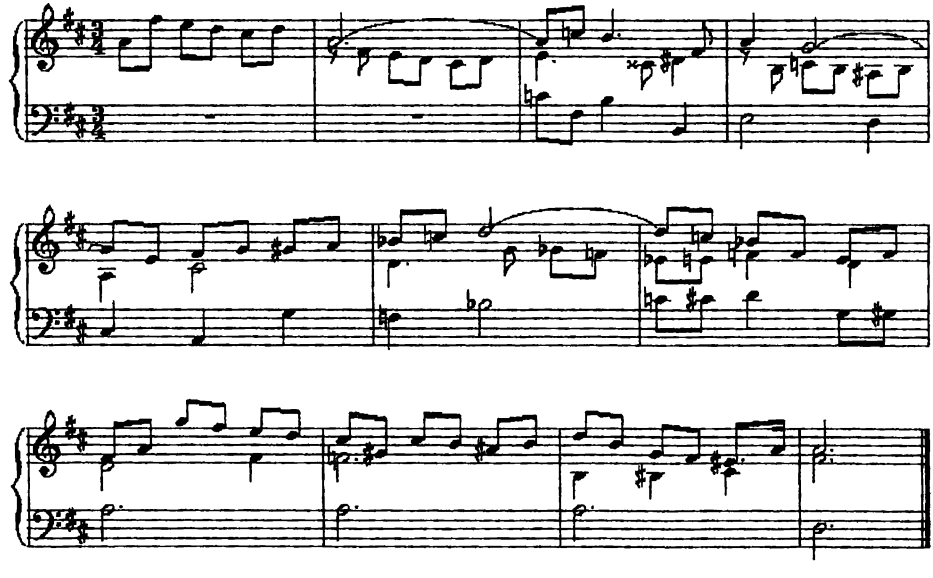

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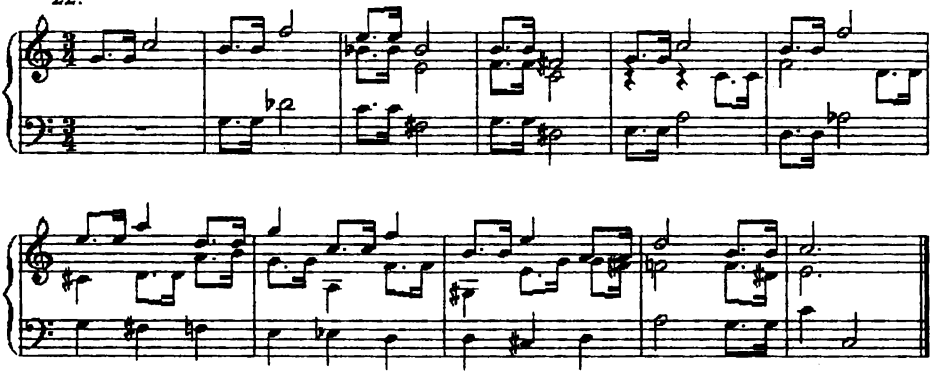

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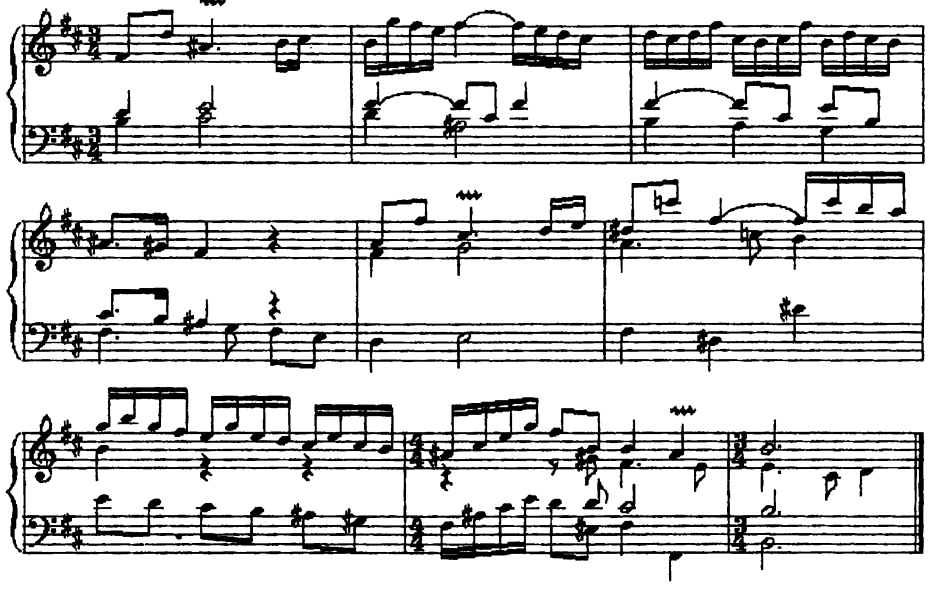

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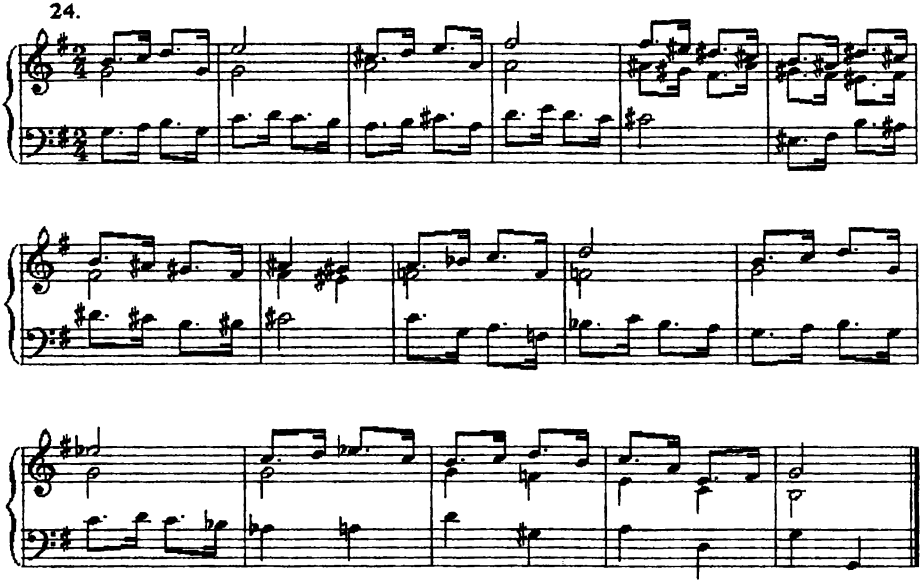

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