
ЭСТРАДНО- ДЖАЗОВОЕ СОЛЬФЕДЖИО

Составитель
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МОСКВА · МУЗЫКА

ЭСТРАДНО- ДЖАЗОВОЕ СОЛЬФЕДЖИО БАЗОВЫЙ КУРС

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Методическая записка

Джаз... Слово, знакомое всем. Кто из нас не притопывал ногой, слушая эту причудливо ритмизованную музыку?

Как музыкальное направление джаз сформировался на американской почве в результате взаимообогащения европейской и африканской музыки. Постепенно афроамериканские напевы завоевали мир и прочно вошли в «интонационный словарь» современной эпохи.

В последние десятилетия эстрадно-джазовый стиль внедрился и в музыкальное образование. Во многих учебных заведениях открылись эстрадно-джазовые отделения. Некоторые из них были преобразованы в самостоятельные школы и колледжи. И сразу возник вопрос: как обучать эстрадно-джазовому музицированию и сольфеджио в частности?

Предлагаемый сборник музыкальных примеров для сольфеджирования преимущественно основан на материале английских и американских народных песен. В него также вошли джазовые темы и фрагменты из мюзиклов, уже ставшие классикой жанра. Как учебное пособие сборник может дополнить и обновить традиционный подход к преподаванию сольфеджио.

В сборнике пять разделов: 1) семиступенная диатоника; 2) пентатоника; 3) хроматизмы и так называемые «блюзовые тоны» (blue notes); 4) многоголосие; 5) ритмические упражнения.

Материал пособия можно использовать не только для сольфеджирования, но и для развития элементарных творческих навыков (подбора аккомпанемента, вариантного преобразования мелодии), а также для музыкального диктанта и слухового анализа. Применение одного и того же музыкального образца в нескольких формах работы по развитию слуха позволит реализовать комплексный подход к формированию слухового восприятия. В плане урока это может быть представлено следующим образом:

1. Пение с листа мелодии (или одноголосный музыкальный диктант).
2. Пение или прослушивание данной мелодии с аккомпанементом педагога.
3. Слуховой анализ аккомпанемента.
4. Запись аккомпанемента буквенно-цифровыми обозначениями.
5. Воспроизведение отдельными учащимися аккомпанемента на фортепиано (можно с мелодией).
6. Сочинение и запись варианта мелодии.
7. Сочинение и запись варианта аккомпанемента (если таковой возможен). Варианты блюзовой фактуры могут быть следующими:

The image shows four systems of piano accompaniment exercises. Each system consists of a treble and bass clef staff. The first system is labeled 'a)' and has chords G and C. The second system has chords G, D, and G. The third system is labeled 'б)' and has chords G and C. The fourth system has chords G and C. The notation includes various rhythmic patterns, triplets, and blue notes (flattened 3rds and 7ths).

8. Вокальная импровизация на основе данной мелодии.
9. Инструментальная импровизация.

При таком подходе происходит своеобразное слуховое погружение в тональность, способствующее скорейшему формированию у учеников разносторонних музыкально-слуховых представлений. Поэтому метод погружения в тональность в рамках одного или нескольких уроков особенно эффективен и предпочтителен на начальном этапе музыкально-слухового развития.

Перед сольфеджированием рекомендуется настроиться в нужной тональности путем пропевания различных ладотональных элементов, а также простучать ритмический рисунок выбранной мелодии. Поначалу петь с листа желательно только в классе под руководством педагога, чтобы сформировать у учеников правильный подход к этой важной в развитии слуха форме работы. Порядок действий должен быть следующим: «вижу – слышу – пою – проверяю на инструменте». Занимаясь дома, следует лишь повторить пение пройденных в классе образцов, подобрав к ним аккомпанемент. Один из них можно транспонировать в какую-либо из тональностей.

Музыкальные примеры, представленные с аккомпанементом, рекомендуется сначала просольфеджировать без сопровождения. Пение с аккомпанементом надо рассматривать как заключительный этап в сольфеджировании. Такой подход способствует формированию чувства строя, развивает необходимый для этого навык гармонического предслышания, а также доставляет эстетическое удовольствие, столь необходимое для занятий в сфере искусства. Кроме того, оригинальная авторская фактура может послужить образцом для творческих заданий. А отдельные мелодико-гармонические построения из аккомпанемента могут быть использованы в качестве материала для слухового анализа.

Квинтовый круг тональностей осваивается в курсе сольфеджио намного легче, если педагог берет на вооружение поисковый метод на основе ладовых моделей. Примерные образцы таких моделей приведены в Приложении (см. Модели для настройки в тональности). Их нужно лишь каждый раз транспонировать (в качестве письменного теоретического задания) в определенную тональность. Ведь тональность — это высотное положение лада. На начальном этапе обучения в качестве моделей мажорного и минорного ладов лучше воспринимаются параллельные тональности до мажор и ля минор, впоследствии можно переключиться на одноименные — до мажор и до минор.

Изучение джазовых буквенно-цифровых обозначений аккордов, как показывает опыт, следует начинать лишь после качественного освоения функциональной системы мажора и минора, включая септаккорды (как минимум, это D7, VII7 и II7). Образцы с эстрадно-джазовыми обозначениями аккордов рекомендуется проработать следующим образом: расшифровать буквенно-цифровые обозначения, т. е. записать аккорды нотами, спеть или воспроизвести их на фортепиано, а затем внизу (это важно) подписать их буквенно-цифровые обозначения в соответствии с функциональной системой мажора и минора (T53, S53, D7 и т. п.). Например:

Спиричуэл

Все записанные аккорды обязательно должны быть воспроизведены учащимися на фортепиано (эта форма работы может быть отнесена к домашнему заданию). Воспроизведение на фортепиано услышанного или записанного музыкального элемента или построения по принципу «слышу – играю – пишу» или «слышу – пишу – играю» также способствует формированию более точных музыкально-слуховых представлений путем закрепления их в тактильно-мышечных ощущениях.

Практику подбора аккомпанемента желательно начинать одновременно с изучением главных ступеней лада (T, S, D). Этих средств достаточно для гармонизации несложных мелодий. Постепенно, по мере освоения, в аккомпанемент вводятся трезвучия, их обращения, септаккорды и т. д. — в соответствии с рабочей программой.

В целом же следует признать, что использование в учебной музыкальной практике элементов эстрадно-джазового музицирования значительно обогащает их музыкально-слуховой опыт.

Данное пособие опробовано на уроках сольфеджио в городской музыкальной школе, музыкальном колледже и на факультете эстрады театральной школы.

РАЗДЕЛ I

Семиступенная диатоника

BUFFALO GALS ДЕВЧОНКИ ИЗ БУФФАЛО

Негритянская песня

1

Chords: C*, G, C, G, C, F, C, G, C, F, C, G, G7, C

BILLY BOY БИЛИ БОЙ

Английская песня

2

Chords: C, G, C, F, C, G7, C

* См. Приложение. Условные обозначения аккордов (с. 77).

HAD A LITTLE ROOSTER МАЛЕНЬКИЙ ПЕТУХ

Южноамериканская песня

3

Musical notation for the first piece, consisting of three staves. The first staff is in treble clef, 3/4 time, with a key signature of one flat (Bb). It starts with a C chord. The second staff continues the melody with G, C, and F chords. The third staff shows the bass line with C, F, C/G, G7, and C chords.

PAWPAW PATCH ПАУ-ПАУ ПАТЧ

Американская песня

4

Musical notation for the second piece, consisting of two staves. The first staff is in treble clef, 4/4 time, with a key signature of one flat (Bb). It starts with an F chord. The second staff continues the melody with F, C7, and F chords.

POLLY WOLLY DOODLE ПОЛИ-УОЛЛИ ДУДЛ

Южноамериканская песня

5

Musical notation for the third piece, consisting of five staves. The first staff is in treble clef, 4/4 time, with a key signature of one flat (Bb). It starts with an F chord. The lyrics are: "Oh, I went down South for to see my Sal, Sing". The second staff continues with a C chord and lyrics: "Pol - ly wol - ly doo - dle all the day, My Sal, she is a spunk - y gal, Sing". The third staff has an F chord and lyrics: "Pol - ly wol - ly doo - dle all the day. Fare thee well, fare thee". The fourth staff has a C chord and lyrics: "well, Fare thee well my fair - y fay, For I'm goin' to Lou' - si - an - a for to". The fifth staff has C7 and F chords and lyrics: "see my Su - sy - an - na, Sing Pol - ly wol - ly doo - dle all the day."

КЕЕМО КУМО
КВА-КВА

Песня штата Кентукки

6

Musical score for 'КЕЕМО КУМО КВА-КВА' in 4/4 time, key of B-flat major. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chords are indicated above the staff: C, F, B-flat, F, C, F. The piece concludes with a double bar line.

TURKEY IN THE STRAW
ИНДЕЙКА В СОЛОМЕ

Негритянская песня

7

Musical score for 'TURKEY IN THE STRAW ИНДЕЙКА В СОЛОМЕ' in 4/4 time, key of B-flat major. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chords are indicated above the staff: F, C, F, C7, F, B-flat, F, C7, F. The piece concludes with a double bar line.

Перед сольфеджированием примера № 8 выполните упражнение № 2 из Раздела V (см. «Ритмические упражнения»). К мелодиям без цифровых обозначений аккордов подберите аккомпанемент самостоятельно.

AULD LANG SYNE
СТАРОЕ ДОБРОЕ ВРЕМЯ

Words by R. Burns
Слова Р. Бёрнса

Шотландская песня

8

Should auld ac - quain - tance be for - got, And ne - ver brought to
mind? Should auld ac - quain - tance be for - got, And days of lang syne? For
auld lang syne, my dear, For auld lang syne, we'll
take a cup of kind - ness yet For auld lang syne.

SKIP TO MY LOU
БЕГУ ВПРИПРЫЖКУ К МОЕЙ ЛУ

Английская песня

9

COTTON FIELD SONG
ПЕСНЯ ХЛОПКОВОГО ПОЛЯ

Негритянская песня

10

WE SHALL OVERCOME МЫ ВСЁ ПРЕОДОЛЕЕМ

Американская песня

11

Musical notation for the first system of 'WE SHALL OVERCOME'. It consists of three staves of music in treble clef with a common time signature (C). The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. Chord symbols are placed above the notes: C, F/C, C, C, F/C, C, C, F, G/F, C/E, Dm, G, Dm7, G, C/E, F, C/E, F, G/B, C, (G6), C, F/A, C/G, G7, C, F, C.

Расшифровка аккордовых обозначений:

Chord diagrams for the following chords: F/C, G/F, C/E, G/B, G⁶, and F/A. Each chord is shown on a six-line staff with a bass clef and a common time signature (C). The diagrams show the fingerings for each chord.

LITTLE LIZA JANE МАЛЕНЬКАЯ ЛИЗА ДЖЕЙН

Американская песня

12

Musical notation for the first system of 'LITTLE LIZA JANE'. It consists of four staves of music in treble clef with a 2/4 time signature. The first staff has a treble clef and a 2/4 time signature. The second and third staves have a bass clef. Chord symbols are placed above the notes: C, F, C, G, G7, C, G7, C, C, F, C, F, C, G, G7, C, F, C, G7, C.

I got a house in Bal - ti - more, Lit - tle Li - za Jane,
Street - cars run - ning by my door, Lit - tle Li - za Jane.
(Хор) Oh, E - li - za, Lit - tle Li - za Jane,
Oh, E - li - za, Lit - tle Li - za Jane.

**THE WABASH CANNONBALL
ЛЕГЕНДАРНЫЙ ПОЕЗД ИЗ УОБАША**

Американская баллада

13



From the great At - lan - tic O - cean to the wide Pa - ci - fic



shore, From sun - ny Cal - i - for - nia to ice - bound Lab - ra -



-dor, She's might - y tall and hand - some, She's loved by one and



all, She's the ho - boes' com - mo - da - tion the Wa - bash Can - non - ball.



Lis - ten to the jin - gle, the rum - ble and the roar, As she



glides a - long the wood - lands, through hills and by the shore, Hear the



might - y rush of the en - gine, hear those lone - some ho - boes squall, While



trave - ling through the jun - gle on the Wa - bash Can - non - ball.

**LITTLE RED CABOOSE
МАЛЕНЬКИЙ КРАСНЫЙ ВАГОНЧИК**

Американская песня

14



I LIVE IN A CITY
Я ЖИВУ В БОЛЬШОМ ГОРОДЕ

M. Reynolds
М. Рейнольдс

15

Musical score for 'I Live in a City' in G major, 4/4 time. The score consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a G4 note. The second staff continues the melody with various notes and rests. The third and fourth staves provide harmonic accompaniment with chords. The piece concludes with a 'D. C. al Fine' instruction.

Fine

D. C. al Fine

THE HOKEY ROKEY
ТАНЦУЕМ ХОКИ-ПОКИ

Английская песня

16

Musical score for 'The Hokey Pokey' in G major, 4/4 time. The score consists of three staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is simple and repetitive. The second and third staves provide harmonic accompaniment. The lyrics are written below the notes.

You put your right foot in, You put your right foot out, You put your
right foot in And shake it all a - bout, And then you do the hok - ey pok - ey And you
turn your-self a - bout, And that's what it's all a - bout. Hey!

AMAZING GRACE
О, БЛАГОДАТЬ!

Английская песня

17

Moderately

Musical score for 'Amazing Grace' in G major, 3/4 time. The score consists of three staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is simple and repetitive. The second and third staves provide harmonic accompaniment. The lyrics are written below the notes. The piece concludes with a double bar line and a repeat sign.

A - maz - ing Grace! How sweet the sound that saved a
wretch like me! I once was lost, but now am
found; was blind, but now I see. A - // see.

1. G G C/G G
2. G C/G G

THE RAILROAD CARS ARE COMING
БЕГУТ-БЕГУТ ВАГОНЫ

Американская песня

18

D A

D G D/A A7 D

G D A7

D G D/A A7 D

OH, DEAR! WHAT CAN THE MATTER BE?
О, БОЖЕ! В ЧЕМ ЖЕ ДЕЛО?

Английская песня

19

C G7

C Dm7 G7 C

Вариант мелодии:

THE BEE AND THE PUP
ПЧЕЛА И ЩЕНОК

Американская песня



NIGHT HERDING SONG
НОЧНАЯ КОВБОЙСКАЯ ПЕСНЯ

Американская баллада



FATHER GRUMBLE
ОТЕЦ ГРАМБЛ

Американская песня



GOIN' TO BOSTON
СОБИРАЯСЬ В БОСТОН

Песня штата Кентукки

23

1. Перед сольфеджированием примеров № 24 и 25 спойте тетраорды:

2. Спойте миксолидийскую гамму (см. Приложение, с. 79).

HIGHLAND CRADLE SONG
ШОТЛАНДСКАЯ КОЛЫБЕЛЬНАЯ

Words by W. Scott
Слова В. Скотта

24

O ho - ro ee - ree - ree sleep till dawn. O ho - ro
ee - ree - ree sleep till dawn. O hush you, my ba - by, Your
father was a knight, Your moth - er a la - dy, Both gen - tle and
bright. O ho - ro ee - ree - ree sleep till dawn.
O ho - ro ee - ree - ree sleep till dawn.

Спойте звукоряд:

I III IV V VI V IV II VII I

GREENSLEEVES ЗЕЛЁНЫЕ РУКАВА

Английская баллада

Slowly

25 *Em* *D*

A - las, my love, you do, me wrong to de -
I have loved you oh, so long

1. *C* *B* 2. *C* *B7*

cast me off dis - cour - teous - ly. And // - light - ing in your

Em *A m/E* *Em* *G* *D*

com - pa - ny. Green - sleeves was all my joy.
Green - sleeves was my heart of gold, and

1. *C* *B* 2. *C* *B7* *Em* *A m/E* *Em*

Green - sleeves was my de - light. who but my la - dy Green - sleeves.

ST. JAMES INFIRMARY БОЛЬНИЦА СВЯТОГО ДЖЕЙМСА

Блюз

Andante

26 *p* *G m* *D7* *G m*

C m *D* *D7* *G m* *D7*

G m *E b7* *D7* *G m*

GO DOWN, MOSES
СТУПАЙ, МОИСЕЙ, В ЗЕМЛЮ ЕГИПЕТСКУЮ

Спиричуэл*

Moderato

27

Fm C Fm C7

Fm C Fm C Fm C7

Fm Bm Fm

Bm C7 Fm

EVERY TIME I FEEL THE SPIRIT
ЕСЛИ В СЕРДЦЕ БЬЕТСЯ РАДОСТЬ

Спиричуэл

Allegretto

28

mf G D E7 A7 D

G D E7 A7 D G 3

D G 3 D G D A7 D G 3

D G 3 D G D A7 D

Fine

D'al Fine

* Спиричуэл (англ. spiritual) – негритянский духовный гимн.

HALLELUJAH, BUM AGAIN
АЛЛИЛУЙЯ, Я СНОВА БРОДЯГА

Американская баллада

29

Oh, why don't I work like oth - er men do? How the
hell can I work when the skies are so blue! Hal - le -
-lu - jah! I'm a bum, Hal - le - lu - jah! Bum a - gain, Hal - le -
-lu - jah! Give us a hand out, Re - vive us a - gain.

The musical score is written on a single treble clef staff in 3/4 time with a key signature of one sharp (F#). It consists of four lines of music. The first line starts with a treble clef, a sharp sign, and a 3/4 time signature. The melody is simple and rhythmic. The second line continues the melody. The third line features a triplet of eighth notes. The fourth line ends with a double bar line.

SHOO FLY, DON'T BOTHER ME
НЕ НАДОЕДАЙ МНЕ, МУХА!

Американская песня

30

The musical score is written on a single treble clef staff in 2/4 time with a key signature of two flats (Bb). It consists of four lines of music. The melody is simple and rhythmic. The first line starts with a treble clef, a flat sign, and a 2/4 time signature. The second line continues the melody. The third line continues the melody. The fourth line ends with a double bar line.

THE FARMER

ФЕРМЕР

Американская песня

31

When the farm - er comes to town with his wa - gon bro - ken down. Oh, the
 far - mer is the man who feeds them all. If you on - ly look and see, I am
 sure you will a - gree That the farm - er is the man who feeds them all. The
 farm - er is the man, the farm - er is the man.
 Lives on cred - it till the fall. Then they take him by the hand and they
 lead him from the land, And the cred - i - tor's the man who gets it all.

O MARY, DON'T YOU WEEP

О, МАРИЯ, НЕ ПЛАЧЬ

32

E B B7 E(E7)
 A E B7 E
 B B7 E(E7)
 A E B7 E

EDELWEISS ЭДЕЛЬВЕЙС

Words by O. Hammerstein
Слова О. Хаммерстайна

R. Rodgers
Р. Роджерс

33 *Moderato* *rit.* *p*

E - del - weiss,

E - del - weiss, ev - 'ry mor - ning you greet me.

Small and white, clean and bright, you look hap - py to

meet me. Blossom of snow may you bloom and grow,

mp

bloom and grow forever, Edelweiss,

p

Edelweiss, bless my homeland forever,

p

-ver.

p *pp*

rall.

РАЗДЕЛ II

Пентатоника

Мажорная пентатоника



1. Спойте звукоряд мажорной пентатоники:



2. Спойте трихорды:



3. Найдите эти трихорды в нотном тексте песен.

JINGLE AT THE WINDOW ПОЗВОНИ У ОКНА



Pass one win - dow, ti - de - o, Pass two win - dows, ti - de - o.



Pass three win - dows, ti - de - o, Jin - gle at the win - dow, ti - de - o.



Jin - gle, jin - gle, jin - gle, jo, Jin - gle at the win - dow, ti - de - o.



Jin - gle, jin - gle, jin - gle, jo, Jin - gle at the win - dow, ti - de - o.

**BOUGHT ME A CAT
КУПИЛИ МНЕ КОТА**

Американская песня

35

The musical score for 'BOUGHT ME A CAT' is written in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef and a common time signature, followed by a 'C' chord symbol above the first measure. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, a dotted quarter note B4, and a quarter note A4. The second staff continues the melody with a quarter note G4, a quarter rest, and a quarter note F4. Chord symbols 'F', 'C/G', 'G7', and 'C' are placed above the first four measures. The third staff repeats the first four measures of the melody. The fourth staff continues with a quarter note G4, a quarter rest, and a quarter note F4, with chord symbols 'C/G', 'G7', and 'C' above. The fifth staff repeats the last four measures of the melody.

**SHORT'NIN' BREAD
ЖАРЕНЬИ ХЛЕБ**

Негритянская песня

36

The musical score for 'SHORT'NIN' BREAD' is written in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, a dotted quarter note B4, and a quarter note A4. The second staff continues the melody with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The third staff continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The fourth staff continues with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

**HOP UP, MY LADIES
НАЕЗДНИЦЫ, СМЕЛЕЕ!**

Американская песня

37

The musical score for 'Hop Up, My Ladies' is written in 2/4 time and consists of six staves of music. The key signature is one flat (Bb). The melody is primarily composed of eighth and quarter notes. Chord symbols are placed above the staff: C, G, C, F, G7, C, F, C, F, G7, C, F, C, G7, C.

**A FROG WENT A-COURTIN'
ЛЯГУШОНОК ОТПРАВИЛСЯ СВАТАТЬСЯ**

Английская песня

38

The musical score for 'A Frog Went A-Courtin'' is written in 4/4 time and consists of three staves of music. The key signature is two flats (Bb and Eb). The melody features a mix of quarter and eighth notes. Chord symbols are placed above the staff: F, Bb, C7, F, Bb, F, Bb, F, Dm, C7, F, C7, F.

JENNIE JENKINS
ДЖЕННИ ДЖЕНКИНС

Американская песня

39

Musical score for 'Jennie Jenkins' in F major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts on a quarter rest, followed by a series of eighth and quarter notes. Chord symbols F, C7, and F are placed above the first three measures. The second staff continues the melody with a C7 chord above the first measure and Bb above the last measure. The third staff continues with F, Bb, F, and Bb chords above the measures. The fourth staff concludes the piece with F, Bb, F, F/C, C7, and F chords above the measures.

TURN THE GLASSES OVER
ПЕРЕВЕРНИТЕ СТАКАНЫ

Английская песня

40

Musical score for 'Turn the Glasses Over' in F major, 4/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts on a quarter rest, followed by a series of eighth and quarter notes. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody with (Am), Bb, F, and C7 chords above the measures. The fifth staff concludes the piece.

OLD DAN TUCKER
СТАРЫЙ ДЭН ТАКЕР

D. Emmett
Д. Эммет

41

Musical score for 'Old Dan Tucker' in F major, 2/4 time. The score consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody starts on a quarter rest, followed by a series of eighth and quarter notes. Chord symbols F and Bb are placed above the first and last measures respectively. The second staff continues the melody with F and Bb chords above the measures.

First system of musical notation for 'CINDY СИНДИ'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. Chords are indicated above the notes: F, Bb, C7, F, Bb, C7, F.

**CINDY
СИНДИ**

Американская песня

42

Second system of musical notation for 'CINDY СИНДИ', starting at measure 42. It consists of four staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. Chords are indicated above the notes: F, C, F, Bb, F, Bb, F, Bb, F, Bb, F, C7, F.

**THE RATTLIN' BOG
УДИВИТЕЛЬНОЕ БОЛОТО**

Ирландская песня

43

Third system of musical notation for 'THE RATTLIN' BOG', starting at measure 43. It consists of four staves in 2/4 time. The first staff has a treble clef and a key signature of one flat (Bb). The second staff has a bass clef. Chords are indicated above the notes: F, C7, F, C7, F.

COTTON NEEDS A-PICKING
ХЛОПОК НУЖНО УБИРАТЬ

Спиричуэл

44

Musical score for 'COTTON NEEDS A-PICKING' in G major, 4/4 time. The score consists of five staves of music. The first staff is numbered 44. The melody is written in treble clef with a key signature of one flat (F major/G minor). The rhythm is primarily quarter and eighth notes, with some dotted rhythms. The piece concludes with a double bar line.

HOLD ON
КРЕПИТЕСЬ!

Спиричуэл

45

Musical score for 'HOLD ON' in G major, 4/4 time. The score consists of four staves of music. The first staff is numbered 45. The melody is written in treble clef with a key signature of one flat (F major/G minor). The rhythm is primarily quarter and eighth notes. Chord symbols are placed above the notes: Dm, Gm, Dm, A7, Dm, Gm, Dm, Gm, Dm, A7, Dm, A7, Dm, Gm, Dm. The piece concludes with a double bar line.

THERE'S A LITTLE WHEEL A-TURNIN'
РАДОСТНО БЬЕТСЯ СЕРДЦЕ

Спиричуэл

46

There's a lit - tle wheel a - turn - in' in my heart, There's a
 lit - tle wheel a - turn - in' in my heart. In my heart, in my
 heart, There's a lit - tle wheel a - turn - in' in my heart.

Detailed description: This block contains the musical notation for the first three staves of the song. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The lyrics are written below the notes. The second staff continues the melody with a slur over the first two notes and a fermata over the final note. The third staff concludes the phrase with a double bar line.

THE ARKANSAS TRAVELER
ПУТНИК ИЗ АРКАНЗАСА

Американская песня

47

Detailed description: This block contains the musical notation for the first four staves of the song. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is a continuous sequence of eighth and quarter notes. The subsequent staves continue the melody without lyrics. The fourth staff ends with a double bar line.

TRAIN IS A-COMIN'
ПОЕЗД ПРИБЫВАЕТ

Спиричуэл

48

(Соло) (Хор) (Соло) (Хор)

1. Train is a-com-in', oh, yes. Train is a-com-in', oh, yes.

(Соло) (Хор)

Train is a-com-in', train is a-com-in', Train is a-com-in', oh, yes.

2. Better get your ticket, oh, yes,
Better get your ticket, oh, yes,
Better get your ticket, better get your ticket,
Better get your ticket, oh, yes.
3. Room for many more, oh, yes...
4. Train is a-leavin', oh, yes...

THE BIG ROCK CANDY MOUNTAINS
ЛЕДЕНЦОВЫЕ ГОРЫ В СТРАНЕ МЕЧТЫ

Американская баллада

49



UNDER THE GREENWOOD TREE
ПОД ЗЕЛЕНЫМ ДЕРЕВОМ В ЛЕСУ

Английская песня



Спойте натуральную гамму си минор:

Спойте звукоряд минорной пентатоники:

Спойте трихорды:

SUMMERTIME*
КОЛЫБЕЛЬНАЯ КЛАРЫ

G. Gershwin
Дж. Гершвин

Allegretto semplice

51

rit. *p*

Sum - mer -

Moderato

with much expression
B m6 C#m6 B m6 C#m6 B m6 C#m6 B m6 C#m6 B m6

- time

an' the liv - in' is eas - y,

Fish are

* Фрагмент.

E m7 E m7/G E m7/B *poco rit.* *mp* B dim F# a tempo C#7

jump - in', an' the cot - ton is high.

F# F#6 F#7 B m6 C#m6 B m6 C#m6

Oh, yo' dad - dy's rich, An yo' ma is good -

R. H.

B m6 C#m6 B m6 E7 D B m

- look - in', So hush, lit - tle ba - by.

E A9sus B m *poco animato* E9-5 B m6 C#m6 B

don' you cry.

poco animato *mf espr.* 8-

РАЗДЕЛ III

Хроматизмы и блюзовые тоны*

RIG-A-LIG-LIG РИГ-А-ДЖИГ-ДЖИГ

Американская песня



THE BEAR МЕДВЕДЬ

Американская песня



GRASSHOPPERS THREE ТРИ КУЗНЕЧИКА



* Блюзовые тоны — это заниженные («размытые») III, V и VII ступени в мажоре, придающие музыкальной интонации меланхолический оттенок.

LITTLE RED CABOOSE
МАЛЕНЬКИЙ КРАСНЫЙ ВАГОНЧИК

55*

* Сравните с № 14. Это другой вариант напева.

Звукоряд блюзового лада

III V VII

Блюзовая гамма

Интонационные упражнения в блюзовом ладу:

1) 2) 3) 4)

5) 6) 7)

8) 9)

10) $\text{quarter note} = \text{quarter note} \text{ (swing)}$

SINGING THE BLUES
ПОЮ БЛЮЗ

M. Endsley
М. Эндсли

56

Пример несложной блюзовой фактуры:

Переход от середины к репризе:

JOE TURNER
ДЖО ТЁРНЕР

Блюз

57

They tell me Joe Turn - er's come and gone.

They tell me Joe Turn - er's come and gone. (Oh,

Lor - dy) Got my man and gone.

Chords: C, F, C, C6, Dm7, G7, C

THE MIDNIGHT SPECIAL
ПОЛУНОЧНЫЙ ЭКСПРЕСС

Блюз

58

Well, you wake up in the morn - ing

hear the big bell ring, You go mar - ching to the ta - ble,

see the same damn' thing. Well, it's on a one ta - ble

knife and fork and a pan, And if you say an - y - thing a -

- bout it, you're in trou - ble with the man. Let the Mid - night

spe - cial shine her light on me, Let the Mid - night

spe - cial shine her ev - er - lov - in' light on me!

Chords: G, C, G, D, G, C, D, G, C, G, C6, G

Prивет (Хор)

* Ритмический рисунок — это так называемый «шаффл» (англ. *shuffle* — волочить ноги, шаркать);

нередко его записывают как

TROUBLE IN MIND
ТОСКА

R. Jones
Р. Джонс

59

Musical score for 'TROUBLE IN MIND' in G major, 4/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and quarter notes, with a triplet of eighth notes and a triplet of quarter notes. Chords G and D7 are indicated above the staff. The second staff continues the melody with a G7 chord, a C chord, a C#dim chord with a triplet of eighth notes, and a G/D chord. The third staff concludes the phrase with a D7 chord and a triplet of eighth notes.

OLD JOE CLARK
СТАРЫЙ ДЖО КЛАРК

Блюз

60

Musical score for 'OLD JOE CLARK' in G major, 2/4 time. The score consists of three staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and quarter notes. Chords D, A7, and D are indicated above the staff. The second staff continues the melody with A7 and D chords. The third staff concludes the phrase with A7 and D chords.

WINNSBORO COTTON MILL BLUES
БЛЮЗ ХЛОПКОПРЯДИЛЬНОЙ ФАБРИКИ В УИНСБОРО

61

Musical score for 'WINNSBORO COTTON MILL BLUES' in G major, 4/4 time. The score consists of two staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and quarter notes. Chords D, A, and G6 are indicated above the staff. The second staff continues the melody with A and G6 chords. The lyrics are: 'Old man Sar-gent sit-tin' at the desk, The damned old fool won't give us no rest. He'd take the nick-els off a dead man's eyes to'.

Old man Sar-gent sit-tin' at the desk, The damned old fool won't
give us no rest. He'd take the nick-els off a dead man's eyes to

A D

buy a Co-ca Co-la and an es-ki-mo Pie. I got the blues, I got the

blues, I got the Winns-b'ro Cot-ton Mill blues. Lor-dy, Lor-dy,

Gm6 D

spool-in's hard. You know, and I know, I don't have to tell, You

E7 A7 D

work for Tom Wat-son, got to work like hell. I got the blues, I got the

blues, I got the Winns-b'ro Cot-ton Mill blues.

THE LONG-LINE SKINNER BLUES
ПОГОНЩИК МУЛОВ

Блюз

62 D

I've got a bel-ly full of whis-ky and a

head full of gin, The doc-tor says 'twill kill me but he don't say when. I'm a

G D

long-line skin-ner and my home's out west, Look-in'

C7 Bb7 A7 D

for the wo-man, Lord, that'll love me best.

FRANKIE AND JOHNNY
ФРЭНКИ И ДЖОННИ

Блюз

63

mf

C F G7 C F#dim

SWANEE RIVER
ЛЕБЕДИНАЯ РЕКА

S. FOSTER
С. ФОСТЕР

64

mf

C C7 F F#dim C/G G C C7 F F#dim C/G G7 C

DEEP RIVER
ГЛУБОКАЯ РЕКА

Спиричуэл

65

mf

F Bb F Bdim F/C C F7 Bb Bdim F/C C7 F

Расшифровка некоторых аккордовых обозначений:

Bdim F/C

THE BATTLE OF JERICHO
БИТВА ПРИ ИЕРИХОНЕ

Спиричуэл

66

mf

Dm Gm

A7 Dm

A7 Dm

A Dm

A Gm/Bb A7 Dm

Detailed description: This musical score is for the piece 'The Battle of Jericho' (Битва при Иерихоне) by 'Спиричуэл'. It consists of five staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a dynamic of 'mf' and a chord of 'Dm'. The melody consists of eighth and quarter notes. The second staff continues the melody with a chord of 'A7' above the first measure and 'Dm' above the fifth measure. The third staff has 'A7' above the first measure and 'Dm' above the fifth measure. The fourth staff has 'A' above the first measure and 'Dm' above the fifth measure. The fifth staff has 'A' above the second measure, 'Gm/Bb' above the fourth measure, 'A7' above the sixth measure, and 'Dm' above the eighth measure. The system ends with a double bar line.

CRAWDAD SONG
ПЕСНЯ РЕЧНОГО РАКА

Американская песня

67

F

C7

F (F7) Bb

F C7 F

Detailed description: This musical score is for the piece 'Crawdad Song' (Песня речного рака), labeled as an 'Американская песня'. It consists of four staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first measure is marked with a chord of 'F'. The melody consists of eighth and quarter notes. The second staff continues the melody with a chord of 'C7' above the fifth measure. The third staff has 'F' above the first measure, '(F7)' above the third measure, and 'Bb' above the fifth measure. The fourth staff has 'F' above the first measure, 'C7' above the third measure, and 'F' above the fifth measure. The system ends with a double bar line.

GRIZZLY BEAR
МЕДВЕДЬ-ГРИЗЛИ

Блюз

68

Musical score for 'Grizzly Bear' in 4/4 time, key of B-flat major. The score consists of three staves of music. The first staff starts with measure 68 and includes chords F, Bb, and (Bb7). The second staff includes chords F, C7, and F. The third staff includes chords Bb, (Bb7), F, C7, and F.

THE OLD GRAY MARE
СТАРАЯ СЕРАЯ КОБЫЛА

Американская песня

69

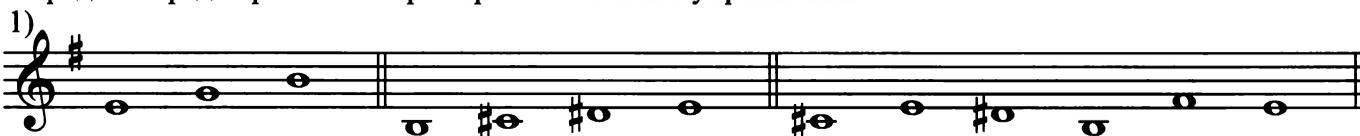
Musical score for 'The Old Gray Mare' in 4/4 time, key of B-flat major. The score consists of five staves of music. The first staff starts with measure 69 and includes chord F. The second staff includes chords C7 and F. The third staff includes chords C7 and F. The fourth staff includes chords Bb, F, Bb, and F. The fifth staff includes chords C7 and F.

**PUT YOUR LITTLE FOOT
ПОСТАВЬ СЮДА СВОЮ НОЖКУ**

Ковбойская песня



Перед сольфеджированием примера № 71 спойте упражнения:



**LULLABY OF BIRDLAND
КОЛЫБЕЛЬНАЯ**

G. Shearing
Дж. Ширинг

Moderately



Перед сольфеджированием примера № 72 спойте интонационные упражнения:

Мажорная пентатоника

Трихорды

I II III

OLD MAN RIVER
СТАРУХА-РЕКА

J. Kern
Дж. Керн

Very slowly

72

Chords: E \flat , Cm7, E \flat , A \flat , E \flat , A \flat , E \flat , Cm7, Fm7, B \flat 9, Fm7, B \flat 9, E \flat , A \flat 6, E \flat , Cm7, E \flat , A \flat , E \flat , Cm, E \flat , G \flat dim7, Fm7, B \flat 7, Fm7, B \flat 9, E \flat , A \flat , E \flat , A m7 \flat 5, D7, Gm, D7, Gm, D7, Gm, D7, Gm, Cm6, Gm, D7, Gm, D7, Gm, Fm7, B \flat 7, E \flat , Cm7

$E\flat$ $A\flat$ $E\flat$ $B\flat 7$ $C m 7$ $F 7$ $E\flat/B\flat$ $B \dim 7$ $C m 7$

1. $F m 7$ $B\flat 7$ $E\flat$ $A \dim$ $E\flat$ $F m 7$ $B\flat 7$ || 2. $E\flat$ $F m 7$ $B\flat 7$ $E\flat$

STRANGERS IN THE NIGHT
ПУТНИКИ В НОЧИ

В. Каempfert
Б. Кемпферт

73 F $F m a j$

$F 6$ F/A $G\sharp \dim$ $G m 7$

$D 7$ $G m 7$ $E\flat 7$

$C 7$ F $G m 7$

$G\sharp \dim$ F/A $A m 7 \flat 5$ $D 7$ $A m 7 \flat 5$

$D 7$ $G m 7$ $E\flat 7$ $F C$ $D m \bar{7}$

$G m 7$ $C 7$ F $F m a j$

F/A $G\sharp \dim$ $G m 7$ $C 7$ F

I COULD HAVE DANCED ALL NIGHT
Я ТАНЦЕВАТЬ ХОЧУ ДО САМОГО УТРА!

Words by A. J. Lerner
Слова А. Дж. Лернера

F. Loewe
Ф. Лой

Brightly *p*

74

mf *p*

I could have

danced all night! I could have danced

all night! And still have

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is marked with dynamics such as *mf* and *p*. The lyrics are: 'I could have danced all night! I could have danced all night! And still have'.

begged for more.

I could have spread my wings And done a

mf

thou - sand things I've nev -

er done be - fore.

I'll nev - er know that made it so

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major). The lyrics are "I'll nev - er know that made it so". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

ex - cit - ing, Why all at

The second system continues the musical score. The vocal line has the lyrics "ex - cit - ing, Why all at". The piano accompaniment continues with similar rhythmic patterns and harmonic support for the vocal line.

once my heart took flight.

The third system features the lyrics "once my heart took flight.". The vocal line has a long note on "flight." that spans across the end of the system. The piano accompaniment provides harmonic accompaniment with a consistent bass line.

I on - ly know when

The fourth system concludes the page with the lyrics "I on - ly know when". The vocal line has a long note on "know" that spans across the system. The piano accompaniment continues with the same harmonic structure.

he be - gan to dance with me,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'he', followed by a quarter note 'be', an eighth note 'gan', a quarter note 'to', a half note 'dance', a quarter note 'with', and a half note 'me,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

I could have danced, danced, danced

The second system continues the vocal line with 'I could have danced, danced, danced'. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a rhythmic bass line.

all night.

The third system concludes the vocal line with 'all night.'. The piano accompaniment continues with a consistent rhythmic pattern, featuring a mix of chords and moving lines in both hands.

The fourth system shows the piano accompaniment continuing through the end of the piece. It features a complex texture with overlapping chords and moving lines in both the treble and bass staves.

YOU'LL NEVER WALK ALONE
ТЫ НИКОГДА НЕ БУДЕШЬ В ОДИНОЧЕСТВЕ

R. Rodgers
Р. Роджерс

Moderately

75

The musical score for 'You'll Never Walk Alone' is presented in a single system with seven staves. The first staff begins with a treble clef, a common time signature (C), and a tempo marking of 'Moderately'. The number '75' is written to the left of the first staff. The score consists of a melody line and six accompaniment lines. The melody line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The accompaniment lines provide harmonic support with various chords and rhythmic patterns. The chords listed above the staves are: C, G/B, F/A, C/G, G, Gm, Dm, Bb, F, Dm, Bb, F, Gm, F, E, C7, F, Fdim7, C/E, Dm7b5, C/E, Em, F, G7/F, C/E, E+, F, D7/F#, C/G, E+5, Fmaj, F#7, G6, G7/F, C/E, E+, F, G7, C, Fm6, C.

ON THE SUNNY SIDE OF THE STREET
НА СОЛНЕЧНОЙ СТОРОНЕ УЛИЦЫ

J. McHugh
Дж. МакХью

Medium swing

76

The musical score for 'On the Sunny Side of the Street' is presented in a single system with three staves. The first staff begins with a treble clef, a common time signature (C), and a tempo marking of 'Medium swing'. The number '76' is written to the left of the first staff. The score consists of a melody line and two accompaniment lines. The melody line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The accompaniment lines provide harmonic support with various chords and rhythmic patterns. The chords listed above the staves are: G7, C, (G7 C), E7, (Am6 C7) E, F, Fm, G7, Am (E7 Am) Cm, D7, Dm7, G7, C, G7, C, (G7 C), E7, (Am6 C7) E, F, G7, Am (E7 Am) Cm.

D7 Dm7 G7 C (Fm6 Cdim) C7 Gm7

C7 Cdim C7 F6 C7 F6 F7 E7 Eb7 D7 Am7 D7

G7 C#dim G7/D G7 C (G7 C) E7(Am6 G7) E F Fm

G7 Am (E7 Am) Cm D7 Dm7 G7 C F9 C6

The main musical score consists of four staves of music in treble clef, 4/4 time. The first staff contains the first line of music with chords D7, Dm7, G7, C, (Fm6 Cdim), C7, and Gm7. The second staff continues with C7, Cdim, C7, F6, C7, F6, F7, E7, Eb7, D7, Am7, and D7. The third staff has G7, C#dim, G7/D, G7, C (G7 C), E7(Am6 G7), E, F, and Fm. The fourth staff concludes with G7, Am (E7 Am), Cm, D7, Dm7, G7, C, F9, and C6.

AND ALL THAT JAZZ
ВСЬ ЭТОТ ДЖАЗ

J. Kander
Дж. Кандел

77 C

G7 C

G7

Ab7

* C A7 Ab7 G7 C

This section continues the melody from measure 77. The first staff starts with a C chord and a melodic line. The second staff continues with G7 and C chords. The third staff features a G7 chord. The fourth staff has an Ab7 chord. The fifth staff, marked with an asterisk, shows a variation of the accompaniment with chords C, A7, Ab7, G7, and C.

* Вариант фактуры несложного аккомпанемента:

C A7 Ab7 G7 C

The alternative accompaniment variant is shown in a bass clef. It consists of a single staff with chords C, A7, Ab7, G7, and C, corresponding to the measures in the previous section.

BILL BAILEY
БИЛЛ БЭЙЛИ

H. Cannon
Х. Кэннон

78

Won't you come home, Bill Bai - ley, Won't You Come Home? She moans the whole day long. I'll do the cook - ing, dar - ling, I'll pay the rent, I know I've done you wrong. 'Mem - ber that rain - y eve that I drove you out, with noth - ing but a fine tooth comb? I know I'se to blame, well, ain't that a shame? Bill Bai - ley, Won't You Please Come Home? Home?

Chords: G, G#dim, D7/A, D7, G, G#dim, Am, E7, Am, C, C#dim, G/D, E7, A7, D7, G, A7, D7, G

MY WAY
МОЙ ПУТЬ

J. Revaux
Ж. Рево

79

Chords: G, Hm/F#, D m/F, E7, Am, Am/G, D/F#, D, G, Gmaj, G7, C

Cm6 G/D Am7/D D7 C/G G

1.

2. G G Dm7/G G7 C

Am7 D7 Hm7

Em7 Am7 D7 C/G G G

IT MIGHT AS WELL BE SPRING
ЭТО МОГЛО БЫТЬ ВЕСНОЙ

R. Rodgers
Р. Роджерс

Moderately

80 G6 Am7 D7 G Am7 D7

G Dm7 G7 C C#dim G/D E7

1. Am7 D7 D7/C Bm7 E7 Am7 D7 2. Am7 D7 G Dm7 G7

C Am7 Dm7 G7 C

Am7 Am7/G F#m7b5 B7 Em7 A7 D D7

G6 Am7 D7 G Am7 D7 G Dm7 G7

Chord progression for the first system:

C C#dim G/D Em7 Am7 D9 D7/C B7 E7

A7 Cm7 F7 G Em7 Em7/D A7/C# C7

Bm7 Em7 Am7 D7 G C6 G

IN A LITTLE SPANISH TOWN
В МАЛЕНЬКОМ ИСПАНСКОМ ГОРОДКЕ

M. Wayne
М. Уэйн

Slowly, with much expression

81

Chord progression for the second system:

G Am7 D7

G

Bdim7 Am7 D7 Am7 D7 G

Am7 D7 D7/C B7b7

E7 F7 E7 A9

C#dim G D7 Am7 Am7/D G

MY FAVORITE THINGS
ТО, ЧТО МНЕ ДОРОГО

R. Rodgers
Р. Роджерс

82

Em7 Cmaj

Am7 D7

Gmaj C/E Bm/D Cmaj F#m7b5 B7

Emaj (A7) Amaj

Am7 D7

Gmaj C/E Bm/D Cmaj F#m7b5

B7 Em7 C#m7b5 F#m7b5 B7 Em7

Em/D Cmaj Am7

Em B7

Em Am7 Em 4

BLUE SKIES
ГОЛУБЫЕ НЕБЕСА

I. Berlin
И. Берлин

Moderato

83

Em G+5 G C#m7b5 A7 Cm6 G

Cdim D 1. G Em F#m7b5 B7 2. G Em7 Am7 D7 G

Cm G Cm G Cm F#dim G

Cm G Cm G D7 G B7 G

BARK FOR BARKSDALE
КОРАБЛЬ ДЛЯ БАРКСДЕЙЛА

G. Mulligan
Дж. Маллиган

84

F Gm7 C7

F Bb7 G7 C7 F

Bb Cm7 F7

Bb Eb7 C7 F7 Bb C7

F Gm7 C7 F

Bb7 G7 C7 F Bm7b5 Bbm7

A7 Ab7 G7 C7 F

RAGTIME
РЭГТАЙМ

T. Delansy
Т. Деланси

85

Chords: E^b , A^b , E^b , Fm/A^b , B^b7 , E^b , A^b , $A \dim$, E^b/B^b , $F7$, B^b7 , E^b

ALICE IN WONDERLAND
АЛИСА В СТРАНЕ ЧУДЕС

S. Fain
С. Фейн

86

Chords: $Fm7$, B^b7 , $E^b \text{maj}$, $A^b \text{maj}$, $Dm7^b5$, $G7$, $Cm7$, G^b7 , $Fm7$, B^b7 , $Gm7$, $Cm7$, $Fm7$, B^b7 , $Gm7$, $C7$, E^b , $Cm7$, $Fm7$, B^b7 , $Gm7$, $Cm7$, $Fm7$, B^b7 , $E^b \text{maj}$, $A^b \text{maj}$, $A m7^b5$, $D7$, $Gm7$, $C7$, $Fm7$, $F7$, B^b7 , $Fm7$, B^b7 , $E^b \text{maj}$, $A^b \text{maj}$, $Dm7^b5$, $G7$, $Cm7$, G^b7 , $Fm7$, B^b7 , $Gm7$, $Cm7$, $Fm7$, B^b7 , E^b

AIN'T MISBEHAVIN'
РАЗВЕ Я ПЛОХО СЕБЯ ВЕДУ?

T. Waller and H. Brooks
Т. Уоллер и Г. Брукс

Slowly, with expression

87

The musical score consists of ten staves of music in a 4/4 time signature, with a key signature of two flats (Bb and Eb). The tempo and expression markings are 'Slowly, with expression'. The score includes various chord symbols above the notes, such as Eb, Edim7, Fm7, F#dim7, Eb/G, G7#5, Ab6, Abm, Eb/G, Fm7, Bb7, G7, C7, F7, Bb7, Eb, Edim7, Fm7, F#dim7, Eb/G, G7#5, Ab6, Abm, Eb/G, Fm7, Bb7, Eb, Ab, Eb, D7, G7, Cm, Ab7/C, F7/C, C7, F, Bb7, Cm7, F7, Bb7, C7, F7, Bb7, Eb, Edim7, Fm7, F#dim7, Eb/G, G7#5, Ab, Abm, Eb/G, Fm7, Bb7, Ab7, and Eb6. The notation includes eighth and quarter notes, rests, and slurs.

LOVE BALLADE* ЛИРИЧЕСКАЯ БАЛЛАДА

О. Питерсон
O. Peterson

Slow Classical Tempo

88

D A/C# Bm7 D/A

E/G# Bb/Ab A A/G

F# F#/A# Bm sus4 Bm

E9sus E7 Bb/Ab A7 rit.

* Фрагмент.

a tempo

D A/C# B m7 D/A

E/G# Bb/Ab A/G

cresc. *dim.*

F#7 F#/A# Bm^{sus4} B m Cm/G

D/A A7 G m/D

rit.

p.

РАЗДЕЛ IV

Многоголосие

Примеры прямых бесконечных канонов (№ 89–94). Цифрами обозначены вступления голосов.

ARE YOU SLEEPING? СПИШЬ ЛИ ТЫ?

89

1 2

3 4

ROW YOUR BOAT В ЛОДКЕ

90

1 2

3

4

EARLY TO BED КТО РАНО ЛОЖИТСЯ

91

1 2

3

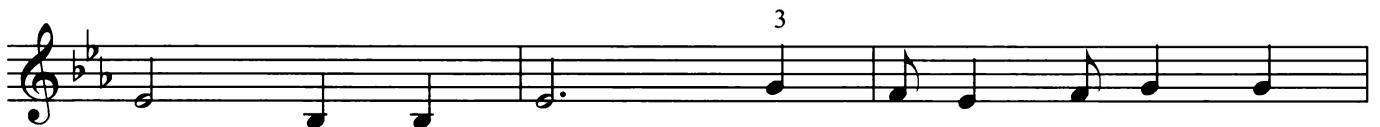
WHITE AND GRAY SAND
БЕЛЫЙ И СЕРЫЙ ПЕСОК



LOVELY EVENING
ПРЕКРАСНЫЙ ВЕЧЕР



THE SPRING
ВЕЧНА



THE SOUNDS OF MUSIC
ЗВУКИ МУЗЫКИ

Words by O. Hammerstein
Слова О. Хаммерстайна

R. Rodgers
Р. Роджерс

95 *Con spirito* *mp*

Doe a deer, a fe - male deer,
Do

Ray a drop of gold - en sun, Me a name - I
Re Mi

call my - self, Far a long, long way to run.
Fa

16910

Sew a needle pull - ing thread, La a

Sol Do - re - mi - fa - fe.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in G major and 3/4 time, with a steady eighth-note bass line and chords in the right hand.

note to fol - low sew, Tea a drink with jam and

Re - mi - fe - sol - se.

The second system continues the musical score. The vocal staves show the continuation of the melody. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

bread, That will bring us back to doe, oh - oh - oh.

La - mi - do,

The third system concludes the musical score. The vocal staves end with a long note on 'La - mi - do'. The piano accompaniment features some dynamic markings (accents) on the final chords.

mf

Doe a deer, a fe - male deer, Ray a drop of gold - en

Do! Do! Re!

This system contains the first six measures of the piece. The vocal line starts with a dynamic marking of *mf* and features a melodic line with lyrics: "Doe a deer, a fe - male deer, Ray a drop of gold - en". Below the vocal line, the piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Dynamic markings include *mf* and accents (>).

sun. Me a name I call my - self,

Re! Mi! Mi!

This system contains the next six measures. The vocal line continues with the lyrics: "sun. Me a name I call my - self,". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *mf* and accents (>).

Far a long, long, way to run. Sew a nee - dle pull - ing

Fa! Fa! Sol!

This system contains the final six measures. The vocal line concludes with the lyrics: "Far a long, long, way to run. Sew a nee - dle pull - ing". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings include *mf* and accents (>).

thread, La a note to fol - low sew,
Do - re - mi - fa - fe! Re - mi - fe - sol -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and features a steady eighth-note bass line. The lyrics are: "thread, La a note to fol - low sew, Do - re - mi - fa - fe! Re - mi - fe - sol -".

Tea a drink with jam and bread, That will take us back to
- se! La - mi - do,

The second system continues the musical score. The vocal staves show the continuation of the lyrics: "Tea a drink with jam and bread, That will take us back to - se! La - mi - do,". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Doe a deer, a fe - male deer, Ray a

The third system concludes the musical score on this page. The vocal staves contain the lyrics: "Doe a deer, a fe - male deer, Ray a". The piano accompaniment continues with its characteristic rhythmic pattern.

drop of gold - en sun, Me a name I

call my - self, Far a long, long way to run.

Sew a nee - dle pull - ing thread, La a

note to fol - low sew, Tea a drink with jam and

bread That will bring us back to doe!

Do - rc - mi - fa - sol - la - ti - do.

Перед сольфеджированием примера № 96 выполните упражнение № 10 из Раздела V.

AMERICA*
АМЕРИКА

Words by S. Sondheim and L. Bernstein
Слова С. Сондхайма и Л. Бернштейна

L. Bernstein
Л. Бернштейн

96

Au - to - mo - bile in A - mer - i - ca,
Chro - mi - um steel in A - mer - i - ca, Wi - re - spoke wheel in A -
mer - i - ca, Ver - y big deal in A - mer - i - ca!

ff *mp*

f 3

* Фрагмент.

CLAP-A YO' HAND!*
ХЛОПАЙ В ТАКТ!

Words by I. Gershwin
Слова Айры Гершвина

G. Gershwin
Дж. Гершвин

Foxtrot-tempo

97

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It begins with a piano introduction marked 'mf' (mezzo-forte) in the right hand and 'p' (piano) in the left hand. The introduction features a rhythmic pattern of eighth and sixteenth notes. The main melody is marked 'mf' and includes the lyrics: 'Clap - a yo' hand! Slap - a yo' thigh! Hal - le - lu - yah! Hal - le -'. The piano accompaniment consists of chords and rhythmic patterns in both hands. The score concludes with a final chord marked 'sf' (sforzando) in the right hand.

mf

p *sf*

mf

Clap - a yo' hand! Slap - a yo' thigh! Hal - le - lu - yah! Hal - le -

Ev' - ry - bo - dy come a - long and join the ju - bi - lee!

- lu - yah! Bo - dy come join ju - bi - lee!

Clap - a yo' hand! Slap - a yo' thigh! Don't you lose time, don't you

come a long, it's shake yo' shoes time now for you and me!

lose time, come, it's shake now you and me!

GOLDEN SLUMBERS ЗОЛОТЫЕ СНЫ

Английская колыбельная

98 Gold - en slum - bers kiss your eyes, Smiles a - wait you
when you rise. Sleep, pret - ty dar - ling, do not cry, And

B \flat E \flat F7 B \flat F7
 I will sing you a lul - la - by. Lul - la - by,
 lul - la - by, lul - la - by.

Detailed description: This is a musical score for a lullaby. It consists of two staves of music in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. Chords are indicated above the staff: B-flat, E-flat, F7, B-flat, F7. The lyrics are: "I will sing you a lul - la - by. Lul - la - by, lul - la - by, lul - la - by." There are some ties and slurs in the melody.

SLEEP, BABY, SLEEP
СПИ, ДИТЯ, СПИ

Английская колыбельная

99

Detailed description: This is a musical score for a song. It consists of three staves of music in a 6/8 time signature. The key signature has one sharp (F#). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The music features a steady eighth-note accompaniment and a melody with some ties and slurs.

PEANUT SONG
ЗЕМЛЯНОЙ ОРЕХ

Английская песня

100

Detailed description: This is a musical score for a song. It consists of four staves of music in a 6/8 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The music features a steady eighth-note accompaniment and a melody with some ties and slurs.

SUNSHINE IN MY SOUL*
СОЛНЕЧНЫЙ СВЕТ В МОЕЙ ДУШЕ

J. R. Sweeney
Дж. Свини

Moderato 'gospel-rock' tempo (not too fast) ♩ = 108

101

f rhythmically

mf

There is sun - shine in my soul to - day, It's a

mf

glow so warm and bright, Bright-er far than shines in earth-ly

f *mf*

* Фрагмент.

skies, A pure and heav'n - ly kind of light. Oh, there is

f *dim.*

sun - shine, beau - ti - ful sun - shine; And the peace - ful hap - py mo - ments

mf

roll; As I look with love in - to my broth - er's face, There is

f

sun - shine = my soul. There is mu - sic in my soul to -

mp

mf

-day. It's a song that I must sing. For a

mp

f

my heart. song of peace is in my heart. Oh, let the joy - ful tid - ings

mf

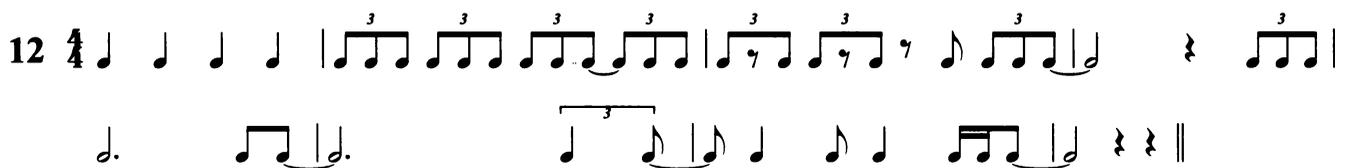
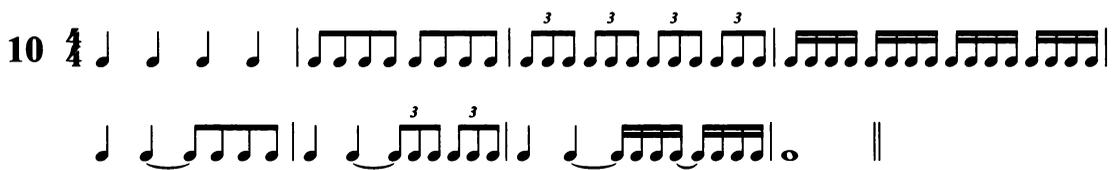
ring. Oh, there is sun - shine, beau - ti - ful sun - shine; And the

f *f dim.* *mf*

peace - ful hap - py mo - ments roll; As I look with love in -

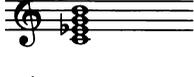
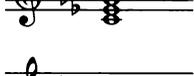
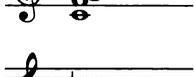
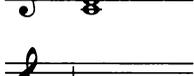
f

- to my broth - er's face, There is sun - shine in my soul.



ПРИЛОЖЕНИЕ

УСЛОВНЫЕ ОБОЗНАЧЕНИЯ АККОРДОВ*

Аккорд	Буквенно-цифровые обозначения	Название аккорда
	C	Мажорное трезвучие
	C(m)	Минорное трезвучие
	C(+5) C(+)	Увеличенное трезвучие
	C(6)	Мажорное трезвучие с секстой
	C(m6)	Минорное трезвучие с секстой
	C(maj) (M) (MA) (Δ) (+7)	Большой мажорный септаккорд
	C(m+7) (mM) (-Δ)	Большой минорный септаккорд
	C(7)	Малый мажорный септаккорд
	C(-) (m7) M1	Малый минорный септаккорд
	C(m7 ⁻⁵) (m7 ^{b5}) (∅)	Малый септаккорд с уменьшенной квинтой (малый уменьшенный септаккорд)
	C(dim) (o)	Уменьшенный септаккорд
	C(7 ^{sus4}) (7,4)	Септаккорд с квартой
	C(7 ⁻⁵) (7 ^{b5})	Малый мажорный септаккорд с пониженной квинтой
	C(7 ⁺⁵) (aug)	Малый мажорный септаккорд с повышенной квинтой
	C(Maug) (maj7 ⁺⁵) (♯7♯5)	Большой септаккорд с увеличенной квинтой
	C9	Большой мажорный нонаккорд

* В таблице представлены наиболее распространенные в эстрадно-джазовой литературе обозначения.

МОДЕЛИ ДЛЯ НАСТРОЙКИ В ТОНАЛЬНОСТИ

До мажор C-dur

Натуральная гамма

1 т. 1 т. 1/2 т. 1 т. 1 т. 1 т. 1/2 т.

с d e f g a b(h) с

I II III IV V V VII I

Неустойчивые ступени с разрешением в устойчивые

II (I) IV (III) VI (V) VII (I)

Главные трезвучия

Главные трезвучия с обращениями

(разрешение)

T₅₃ S₅₃ D₅₃ T₅₃ T₆ T₆₄ S₅₃ S₆ S₆₄ D₅₃ D₆ D₆₄ (T₆)

Гармоническая гамма

VI

Мелодическая гамма

VI VII

Лидийская гамма

IV

Миксолидийская гамма



Мажорная пентатоника



Трезвучия на ступенях натурального до мажора

C	D m	E m	F	G	A m	B dim	C
T ₅₃	II ₅₃	III ₅₃	S ₅₃	D ₅₃	VI ₅₃	VII ₅₃	

Септаккорды на ступенях натурального до мажора

Cmaj	Dm7	Em7	Fmaj	G7	Am7	Bm7 \flat 5	C (разрешение)
I ₇	II ₇	III ₇	IV ₇	D _{7/V₇}	VI ₇	VII ₇	

Главные септаккорды мажора с обращениями

II ₇	II ₆₅	II ₄₃	II ₂

VII ₇	VII ₆₅	VII ₄₃	VII ₂

D ₇	D ₆₅	D ₄₃	D ₂

ля минор
a-moll

Натуральная гамма

1 т. 1/2 т. 1 т. 1 т. 1/2 т. 1 т. 1 т.

a b(h) c d e f g a

I II III IV V V VII I

Неустойчивые ступени с разрешением в устойчивые

II (I) IV (III) VI (V) VII (I)

Трезвучия на ступенях натурального ля минора

A m B dim C D m E m F G A m

t₃ II₅₃ III₅₃ s₅₃ d₅₃ VI₅₃ VII₅₃ t₃(5)

Септаккорды на ступенях натурального ля минора

A m⁷ B m⁷ b⁵ C m^{aj} D m⁷ E m⁷ F m^{aj} G⁷ A m (разрешен.)

I⁷ II⁷ III⁷ IV⁷ V⁷ VI⁷ VII⁷ (t₃)

Гармоническая гамма

VII

Главные трезвучия

Главные трезвучия с обращениями

(разрешение)

t₃ s₅₃ D₅₃ t₃ t₆ t₆₄ s₅₃ s₆ s₆₄ D₅₃ D₆ D₆₄ (t₆)

I IV V

Мелодическая гамма

VI VII

Дорийская гамма



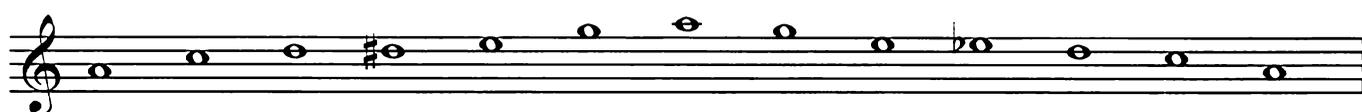
Фригийская гамма



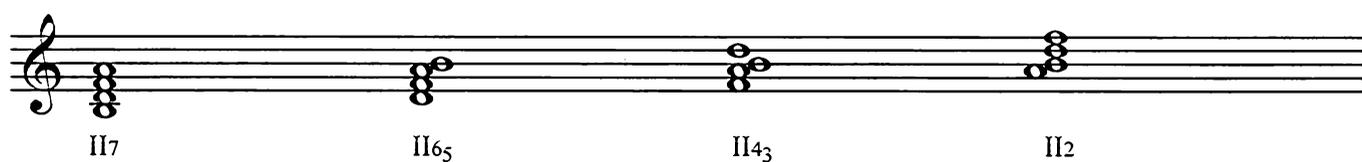
Минорная пентатоника



Блюзовая гамма



Главные септаккорды ля минора с обращениями



Алфавитный указатель английских названий

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