№16937.

Сольфеджіо

для одного, двухъ и трехъ голосовъ.

Составилъ

изъ сочиненій разныхъ авторовъ

Н. Ладухинъ.

Скачано с портала Азбука певческая https://azbyka.ru/kliros/

СОБСТВЕННОСТЬ ИЗДАТЕЛЯ.

МОСКВА у П. ЮРГЕНСОНА.

ГЛАВНЫЕ СКЛАДЫ:

Ст.-ПЕТЕРБУРГЪ у І. ЮРГЕНСОНА | ВАРШАВА у Г. ЗЕННЕВАЛЬДА.

Паровая скоропечатня нотъ П. Юргенсона въ Москвѣ.

СОЛЬФЕДЖІО.

ВВЕДЕНІЕ.

Для нагляднаго опредѣленія высоты и длительности музыкальныхъ звуковъ существуетъ общеупотребительный способъ, при которомъ, какъ средства, имѣются и слѣдующія данныя:

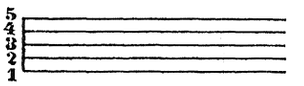
1) **Наименованія** семи основныхъ звуковъ музыки въ ихъ послѣдовательномъ порядкѣ
До, ре, ми, фа, соль, ля, си.

2) **Знаки хроматическаго** повышенія и пониженія этихъ звуковъ

знаки повышенія		знаки пониженія	
♯ (діезъ)	𝄪 (дубль-діезъ)	♭ (бемоль)	𝄫 (дубль-бемоль)

♮ (бекаръ-знакъ, уничтожающій діезъ и бемоль)

3) **Пятилинейная нотная система**

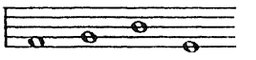


4) **Ключи** 𝄢 (ключъ *фа*) 𝄞 (ключъ *соль*) и 𝄡 (ключъ *до*)

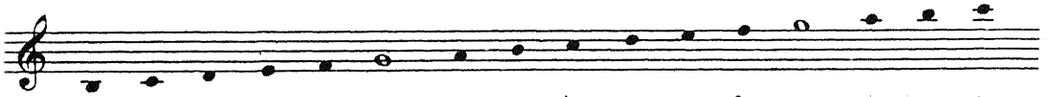
5) **Нотные знаки** 𝅝 𝅗𝅥 𝅘𝅥 𝅘𝅥𝅮 𝅘𝅥𝅯 𝅘𝅥𝅰 𝅘𝅥𝅱

Способъ нагляднаго изображенія звуковъ заключается въ слѣдующемъ: въ началѣ нотной системы, на одной изъ ея линеекъ помѣщается ключъ *до*, *соль* или *фа*; ключъ этотъ даетъ свое наименованіе нотѣ, находящейся на одной съ нимъ линейкѣ; такимъ образомъ ключъ *до*, поставленный на 1 линейкѣ снизу, указываетъ, что и нота на этой линеикѣ будетъ нота *до*.

Нотные знаки помѣщаются на линейкахъ и между линейками.



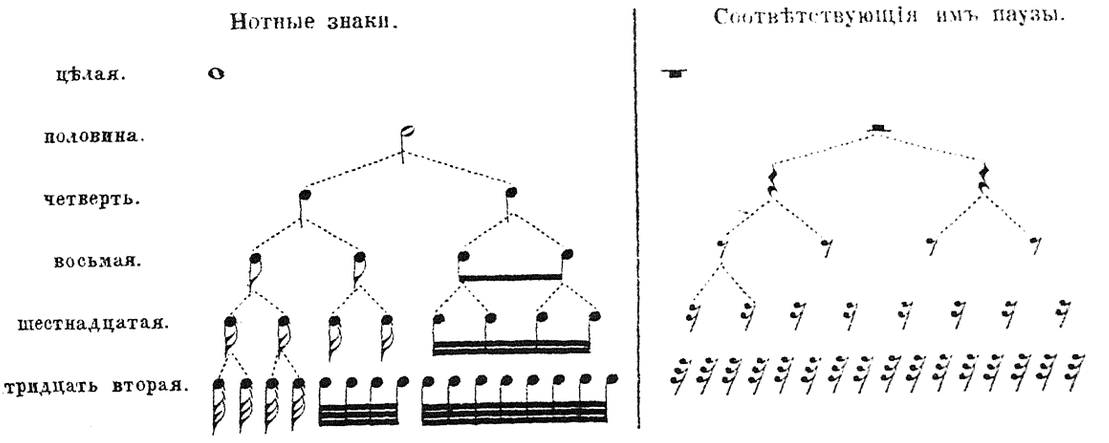
Въ ключѣ *соль* на второй линейкѣ снизу нота, помѣщенная между первой и второй линейками, будетъ *фа*, на первой линейкѣ *ми*, ниже первой *ре*, между второй и третьей *ля* на третьей *си* и т. д. При этомъ надо замѣтить, что сверху и снизу линейной системы могутъ находиться такъ называемыя прибавочныя линейки.



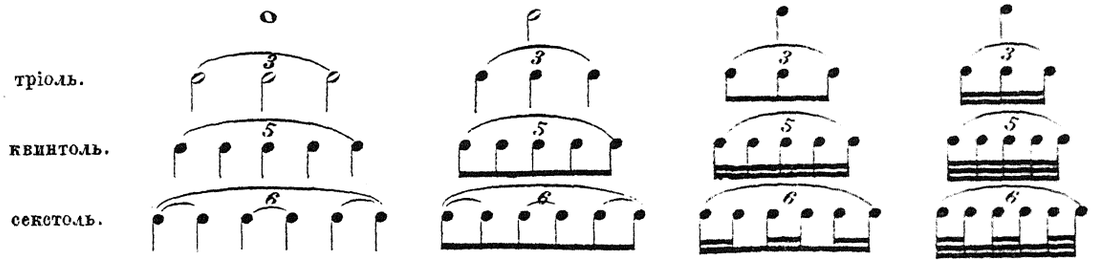
си, до, ре, ми, фа, соль, ля, си, до, ре, ми, фа, соль, ля, си, до.

ДѢЛЕНІЕ НОТЪ

(четное)

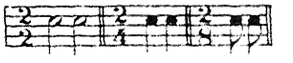


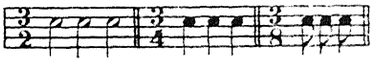
(нечетное)



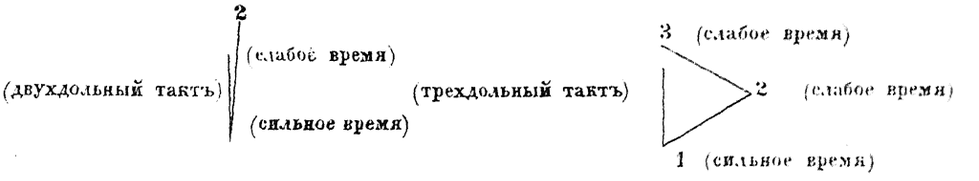
ОТАКТѢ.

Такты бываютъ простые и сложные.

Простой тактъ можетъ быть двухдольный, напр. 

и трехдольный. 

Наглядное изображеніе этихъ тактовъ движеніемъ руки слѣдующее:

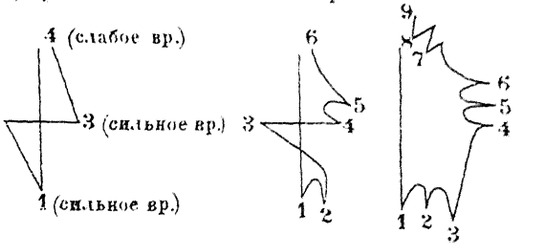


Сложные такты происходятъ отъ соединенія двухъ или нѣсколькихъ простыхъ тактовъ.

Тактъ въ $\frac{4}{4}$ (C) составленъ изъ $\frac{2}{4}+\frac{2}{4}$

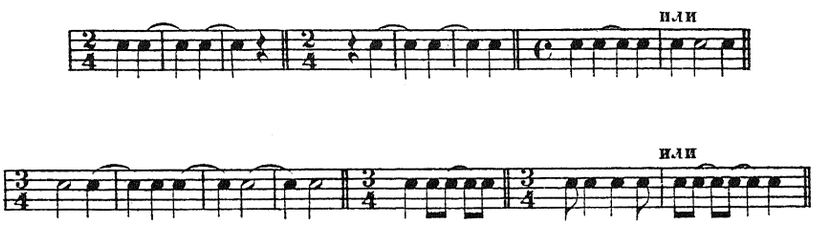
Тактъ въ $\frac{6}{8}$ составленъ изъ $\frac{3}{8}+\frac{3}{8}$

Тактъ въ $\frac{9}{8}$ составленъ изъ $\frac{3}{8}+\frac{3}{8}+\frac{3}{8}$



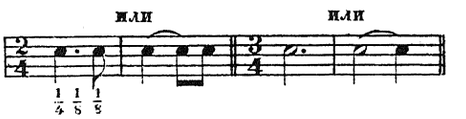
СИНКОПА.

Синкопа есть ритмическая форма, въ которой звукъ, взятый на слабомъ времени такта, выдерживается на сильномъ, при чемъ удареніе (акцентъ) сильнаго времени переходитъ на слабое, напр.

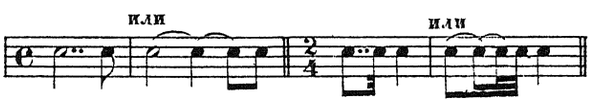


ТОЧКА.

Точка ◦ увеличиваетъ длительность ноты на ея половину



Вторая точка увеличиваетъ длительность на половину первой точки.



КЛЮЧИ.

(Дискантовый или сопрановый) до

(Баритоновый) до

(Меццо-сопрановый) до

(Старый французскій) соль

(Альтовый) до

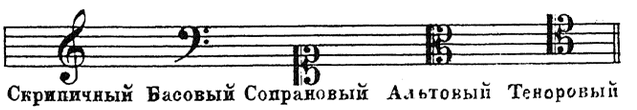
(Скрипичный) соль

(Теноровый) до

(Басовый) фа

(баритоновый) фа

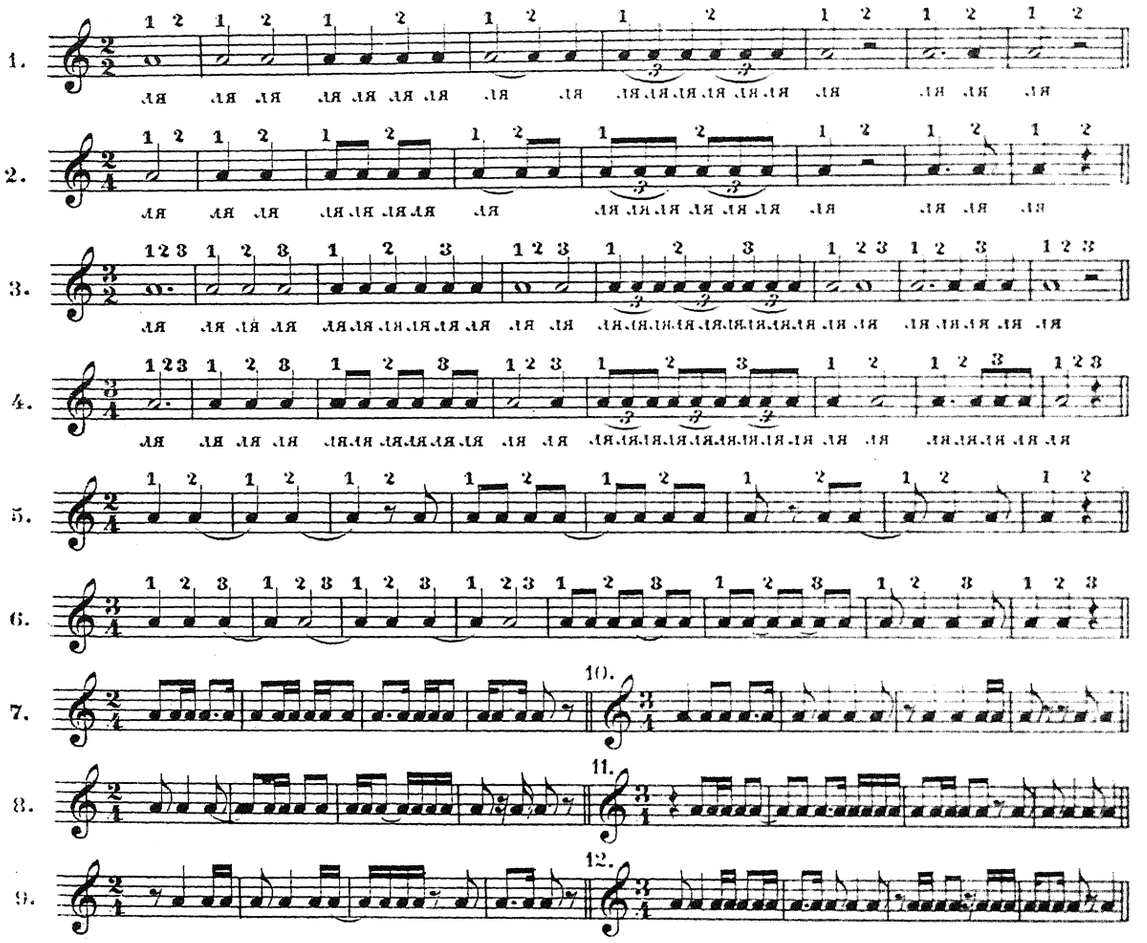
Изъ нихъ наиболѣе употребительны слѣдующіе:



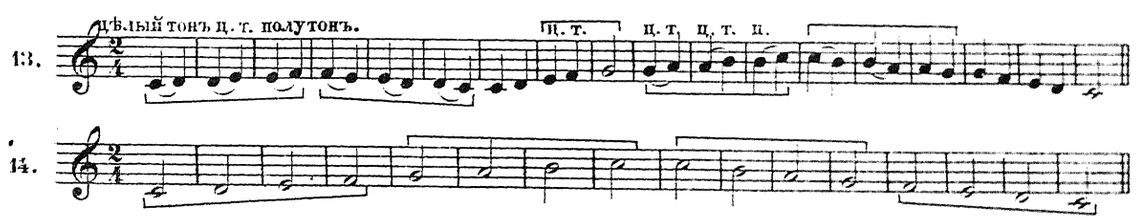
Скрипичный Басовый Сопрановый Альтовый Теноровый

ЧАСТЬ 1я

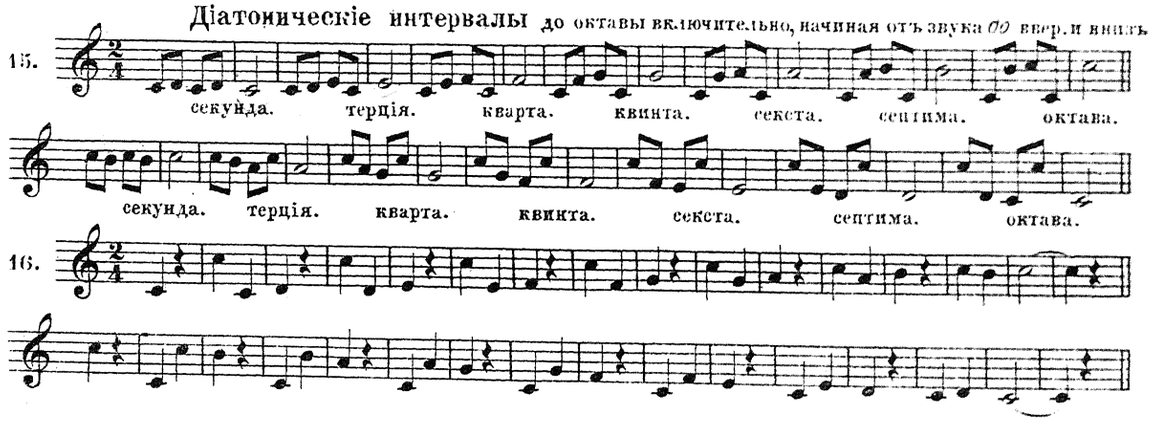
РИТМИЧЕСКІЯ УПРАЖНЕНІЯ.

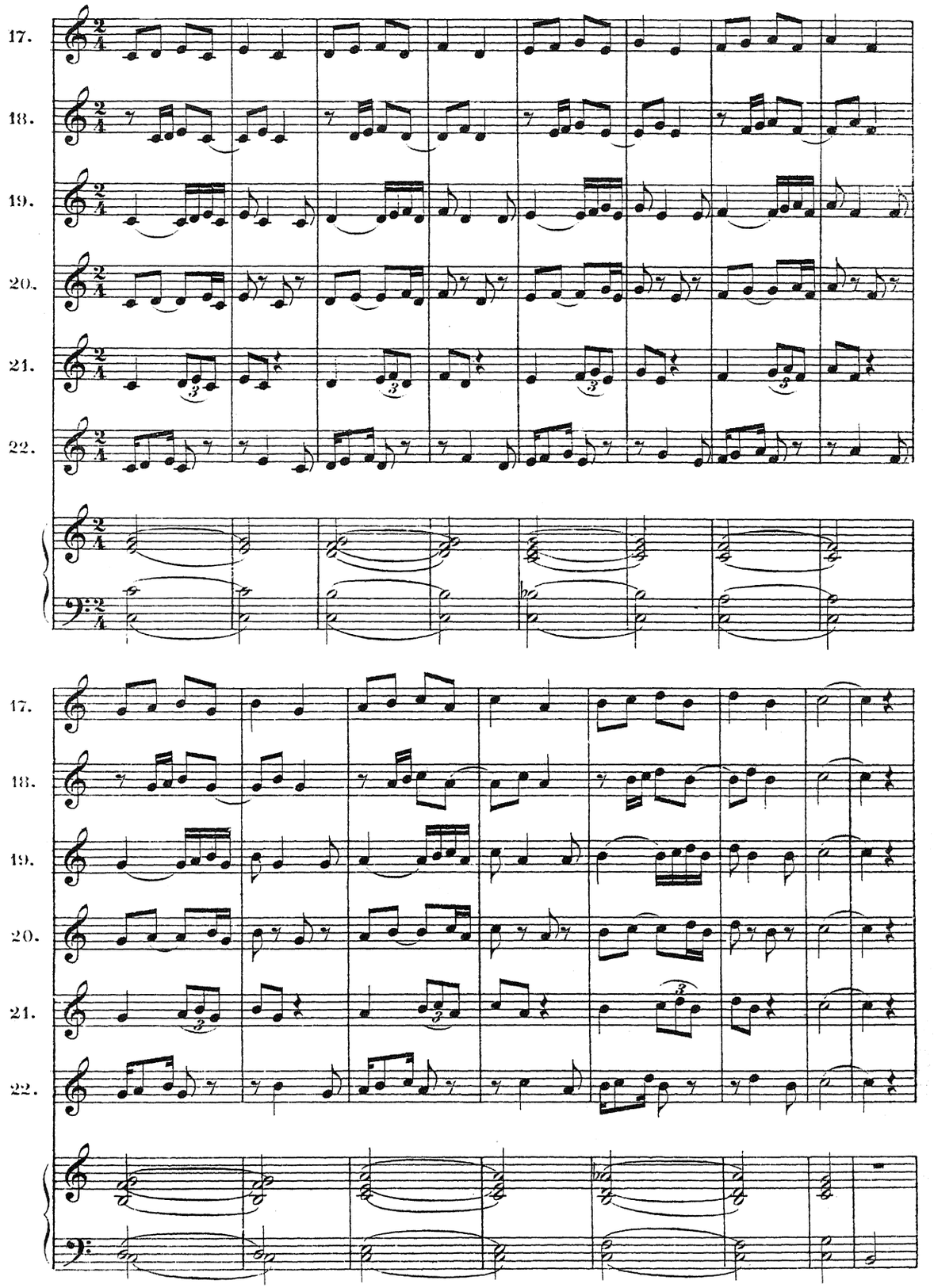


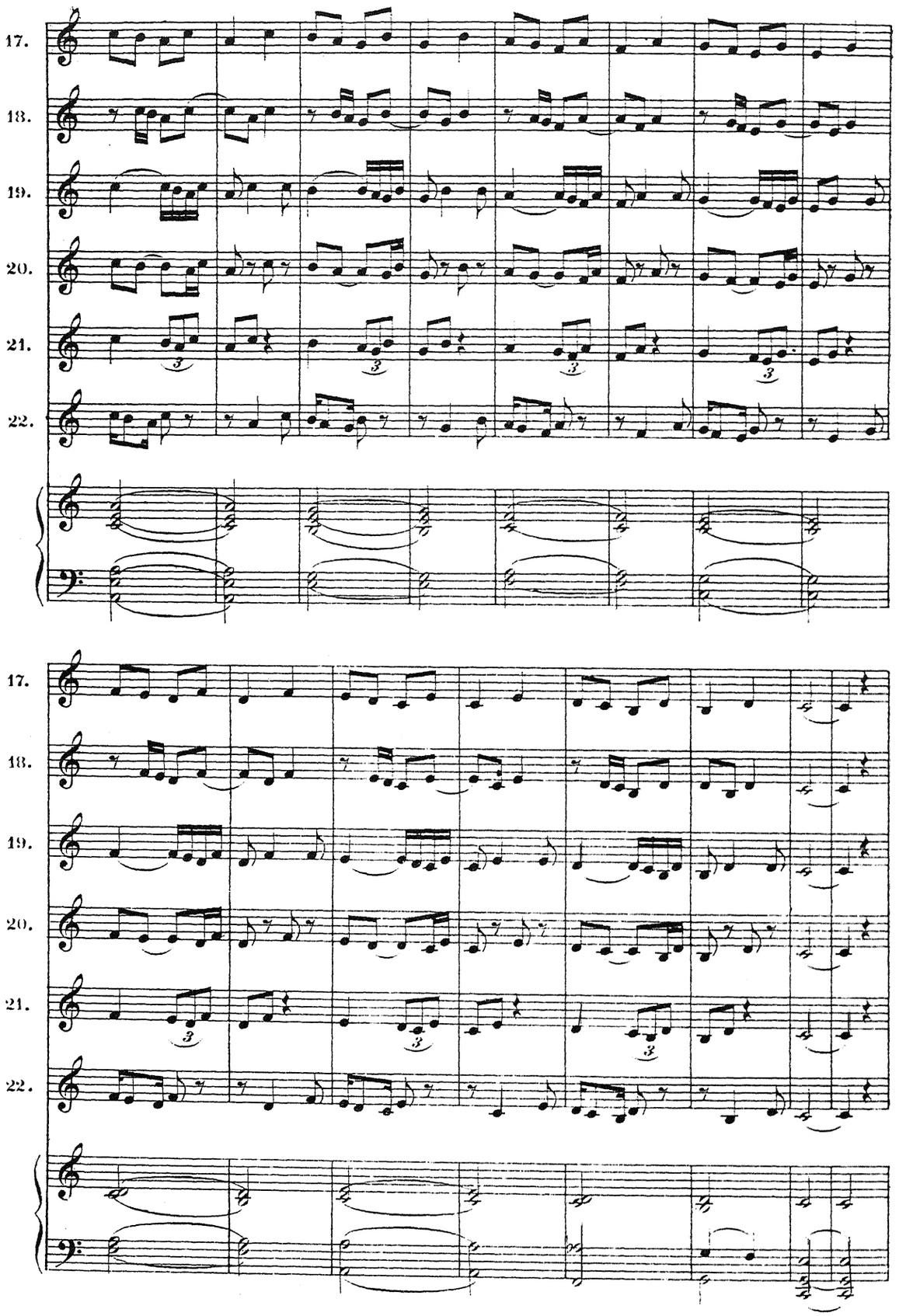
ИНТЕРВАЛЪ СЕКУНДЫ.



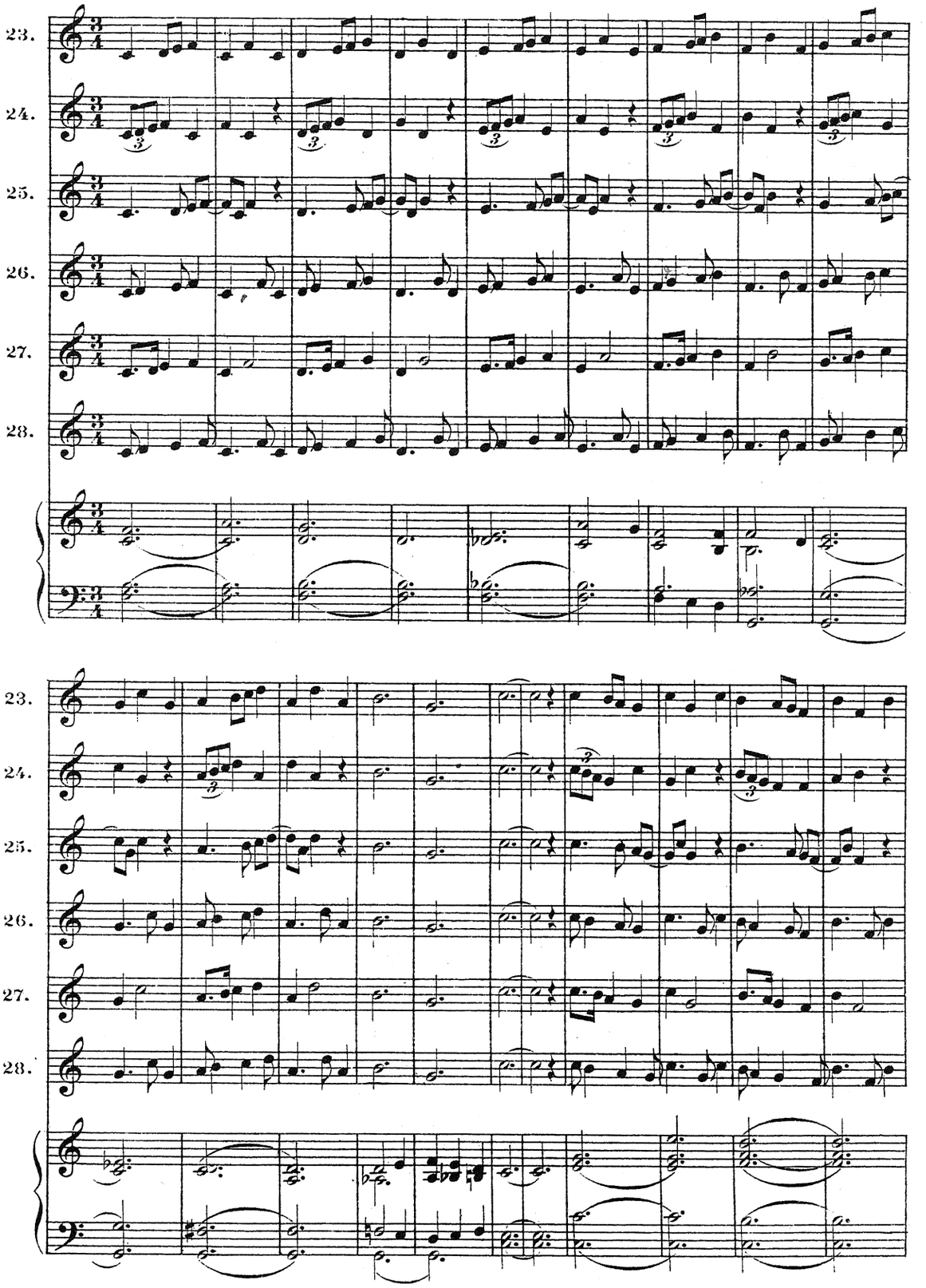
Діатоническіе интервалы до октавы включительно, начиная отъ звука *do* вверхъ и внизъ

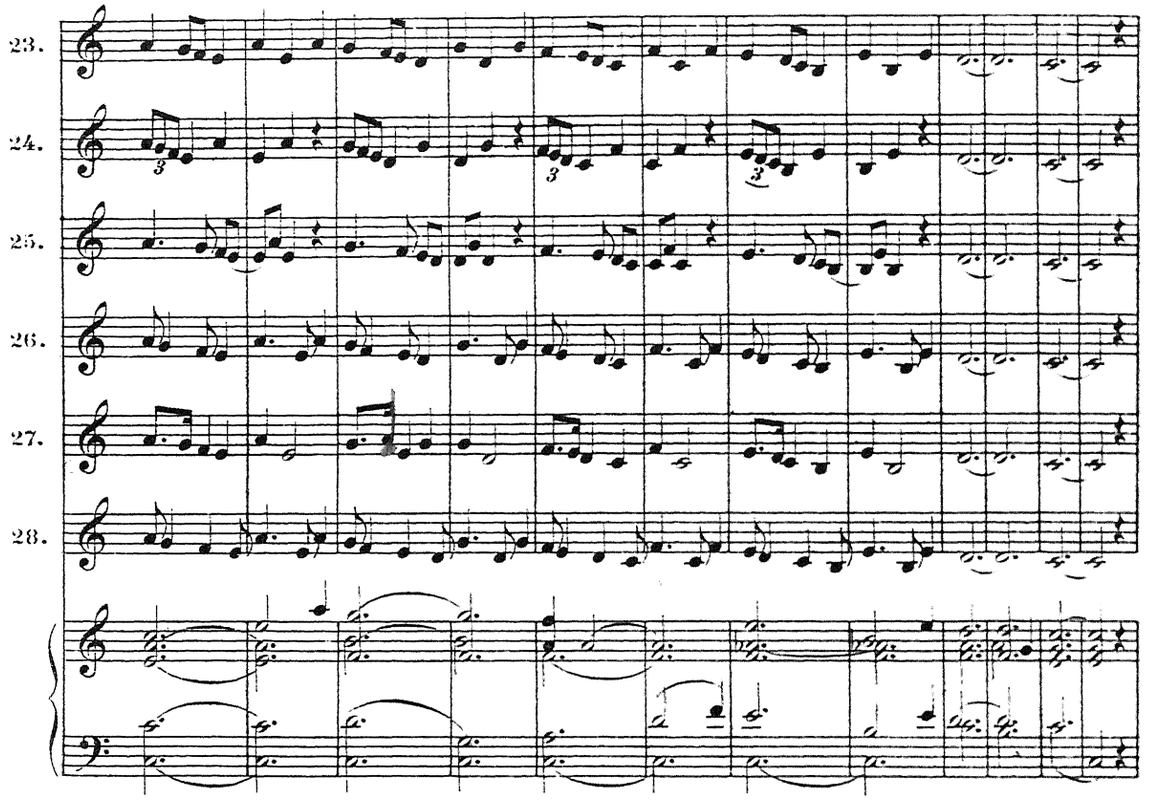



17.
18.
19.
20.
21.
22.
17.
18.
19.
20.
21.
22.

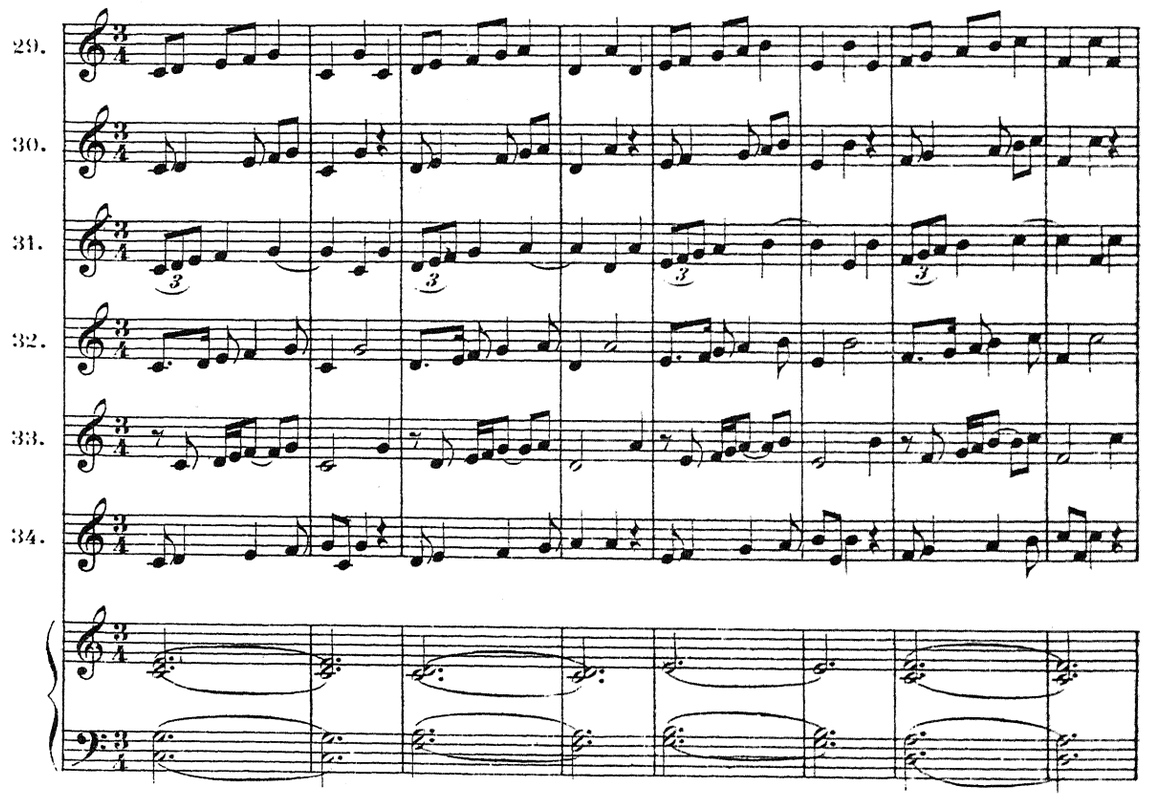

17.
18.
19.
20.
21.
22.
17.
18.
19.
20.
21.
22.

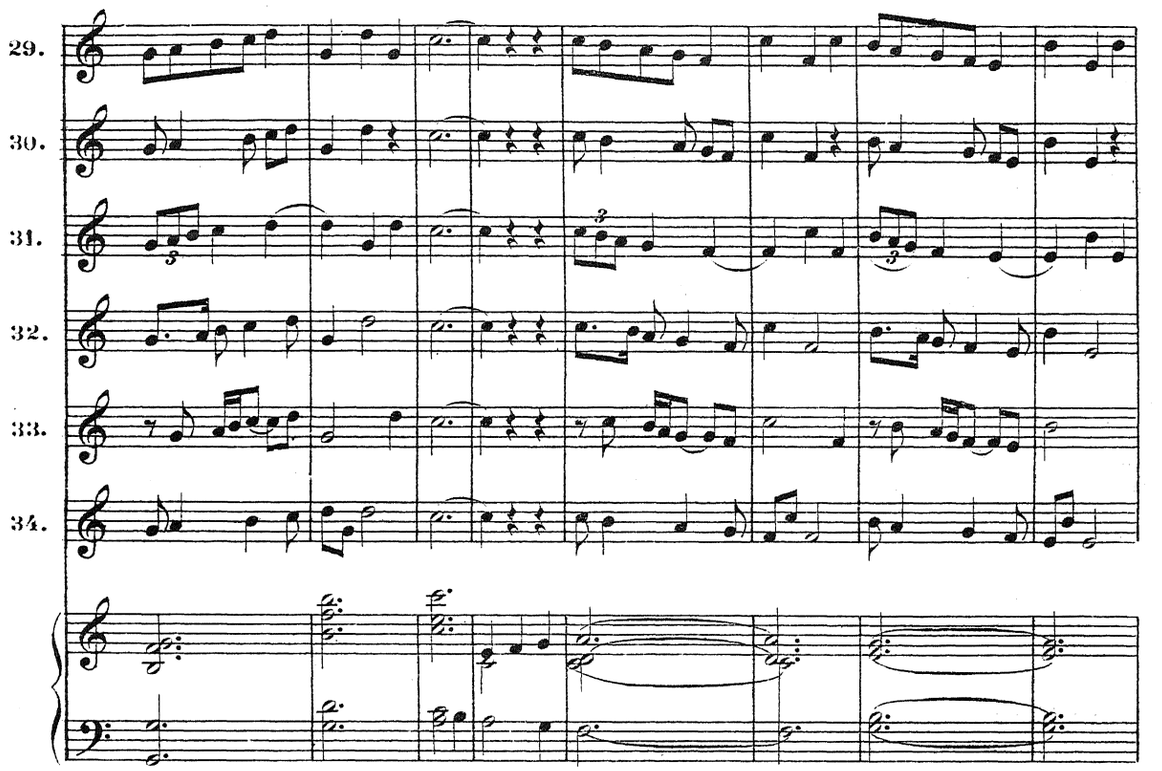
КВАРТЫ.

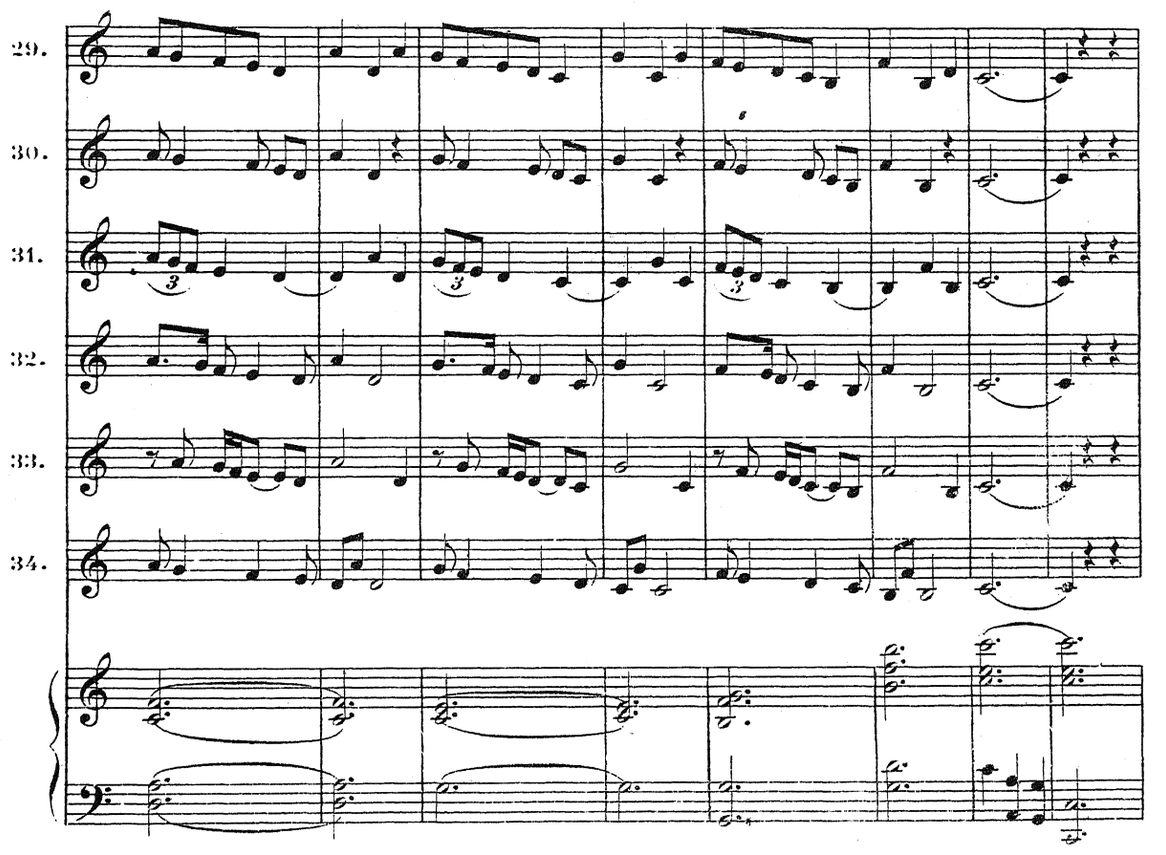




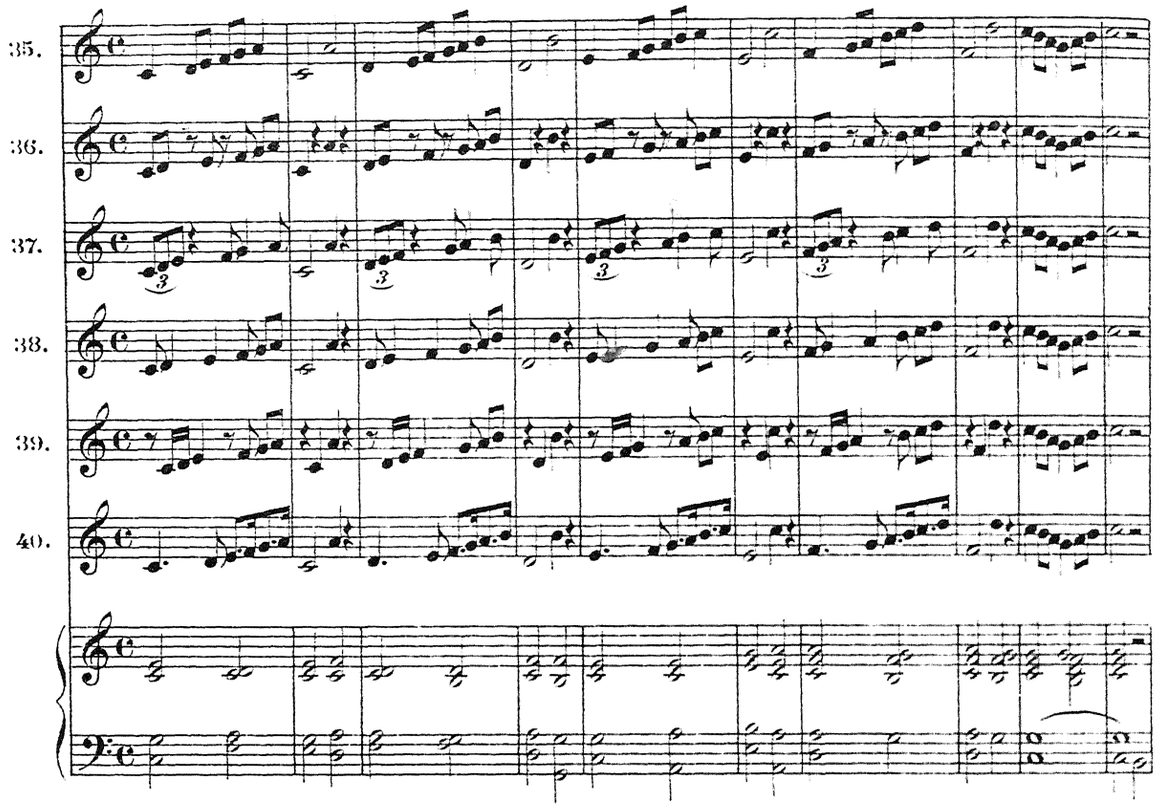
КВИНТЫ.

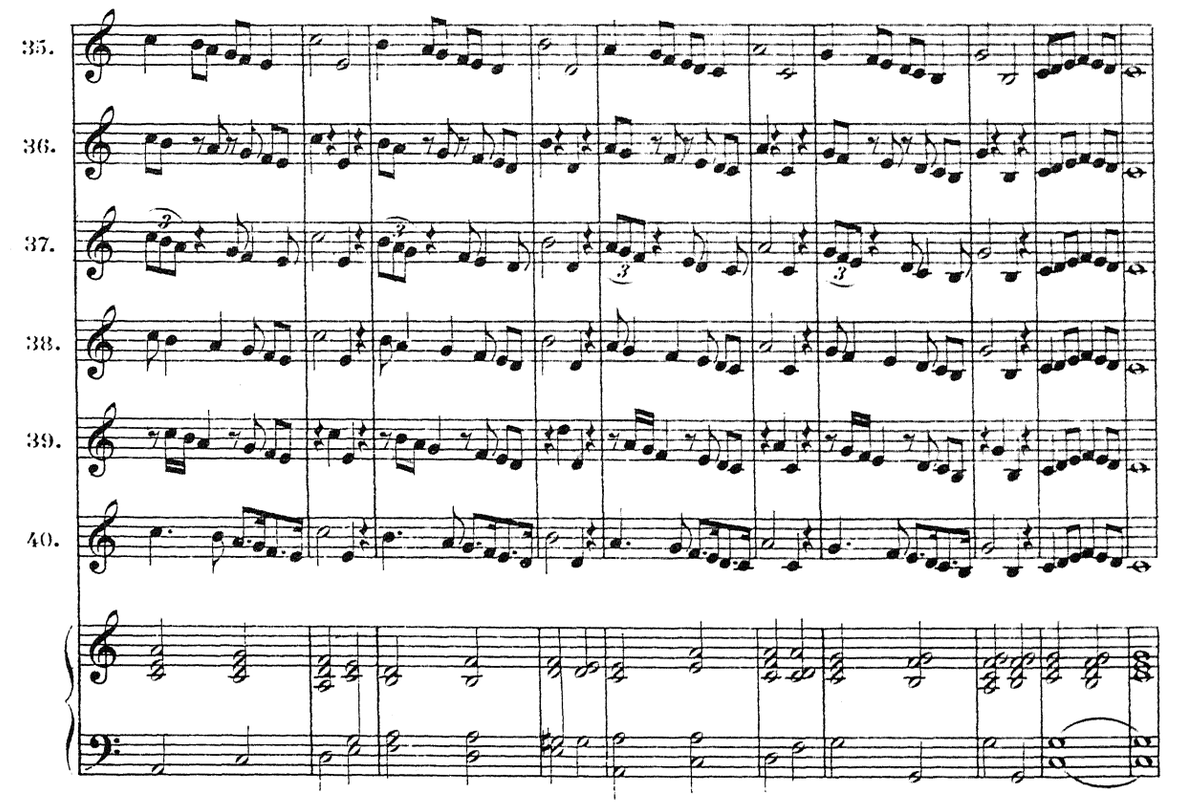


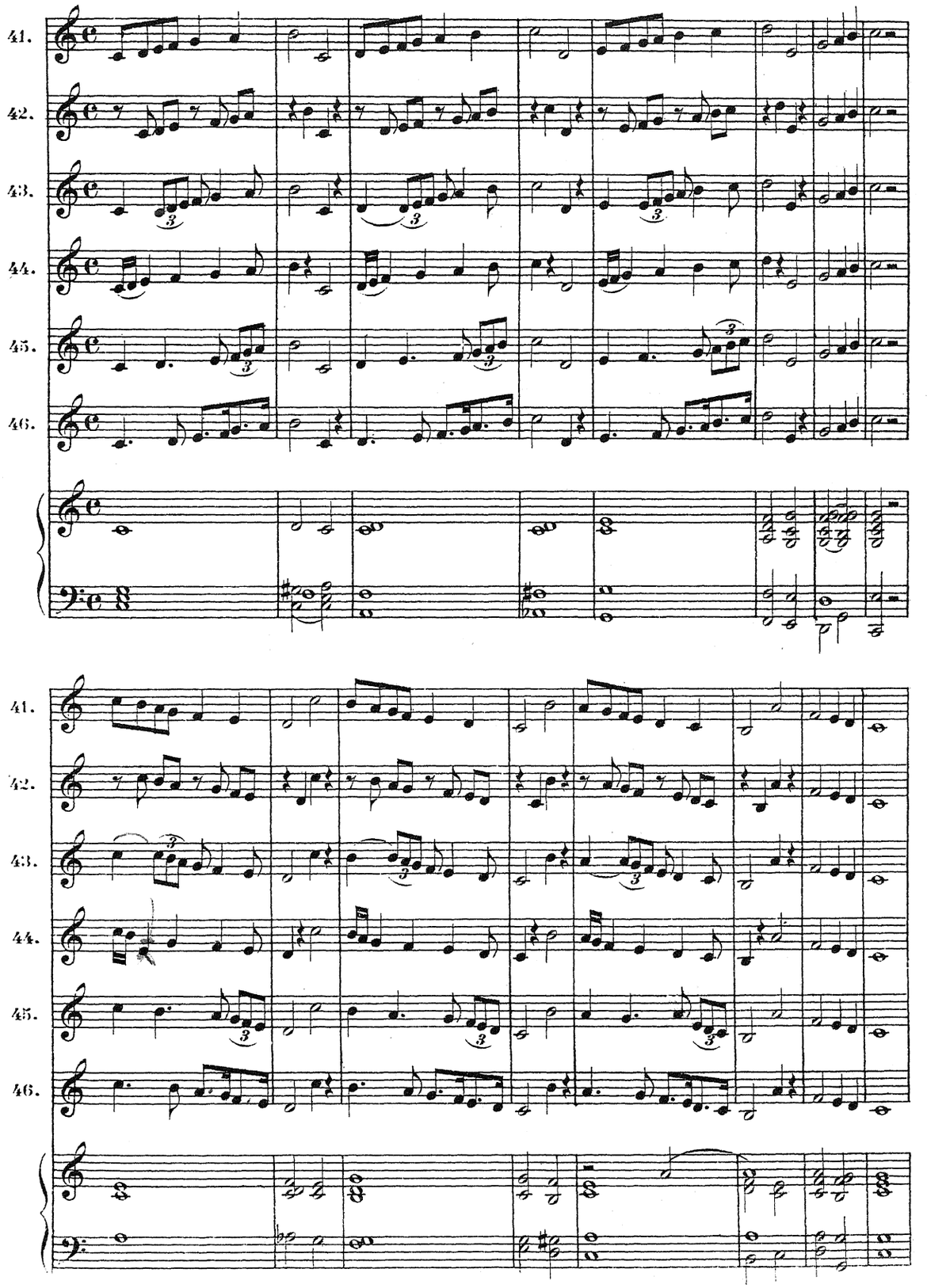

29.
30.
31.
32.
33.
34.


29.
30.
31.
32.
33.
34.

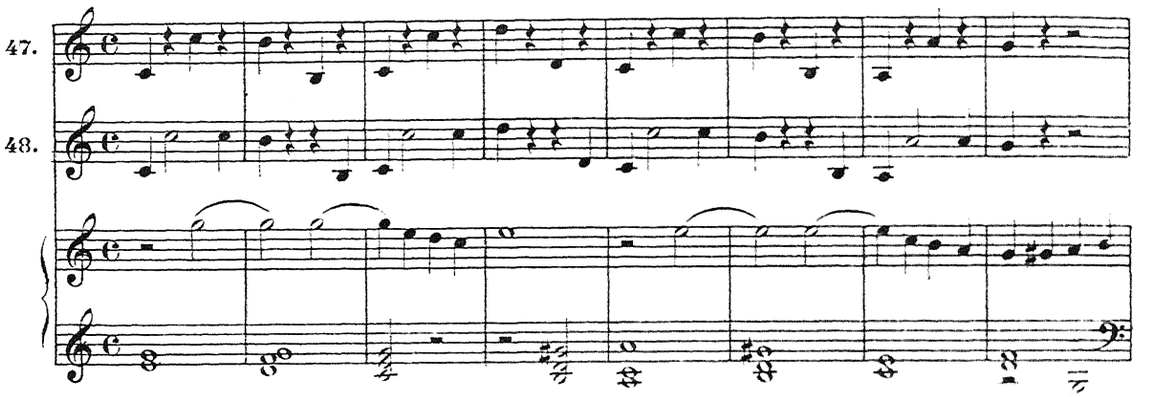
СЕКСТЫ.

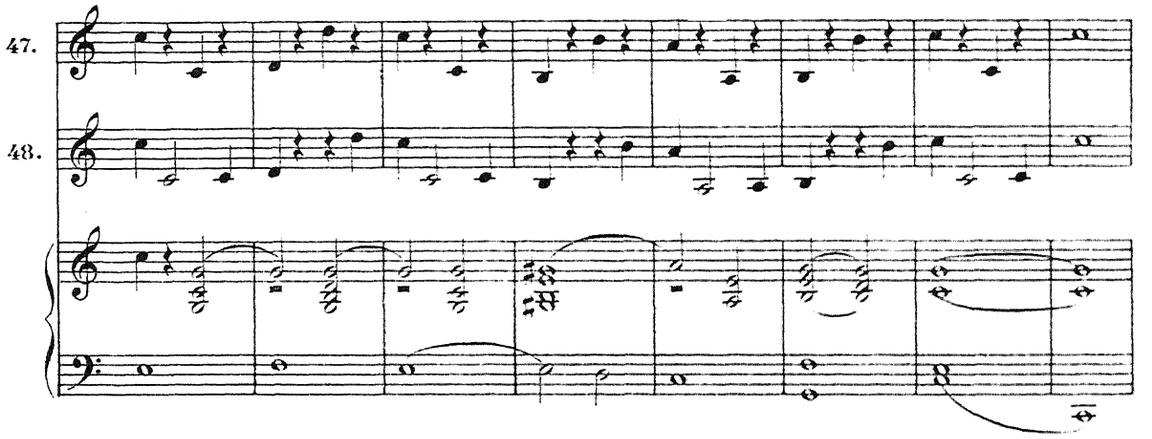





41.
42.
43.
44.
45.
46.
41.
42.
43.
44.
45.
46.

ОКТАВЫ.

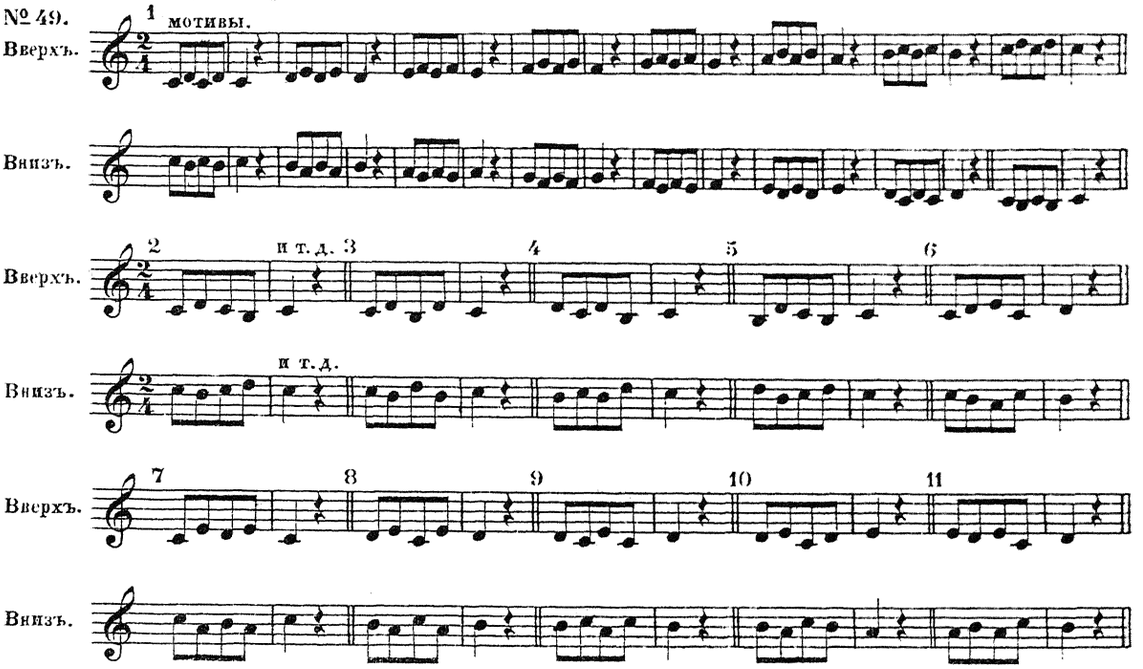


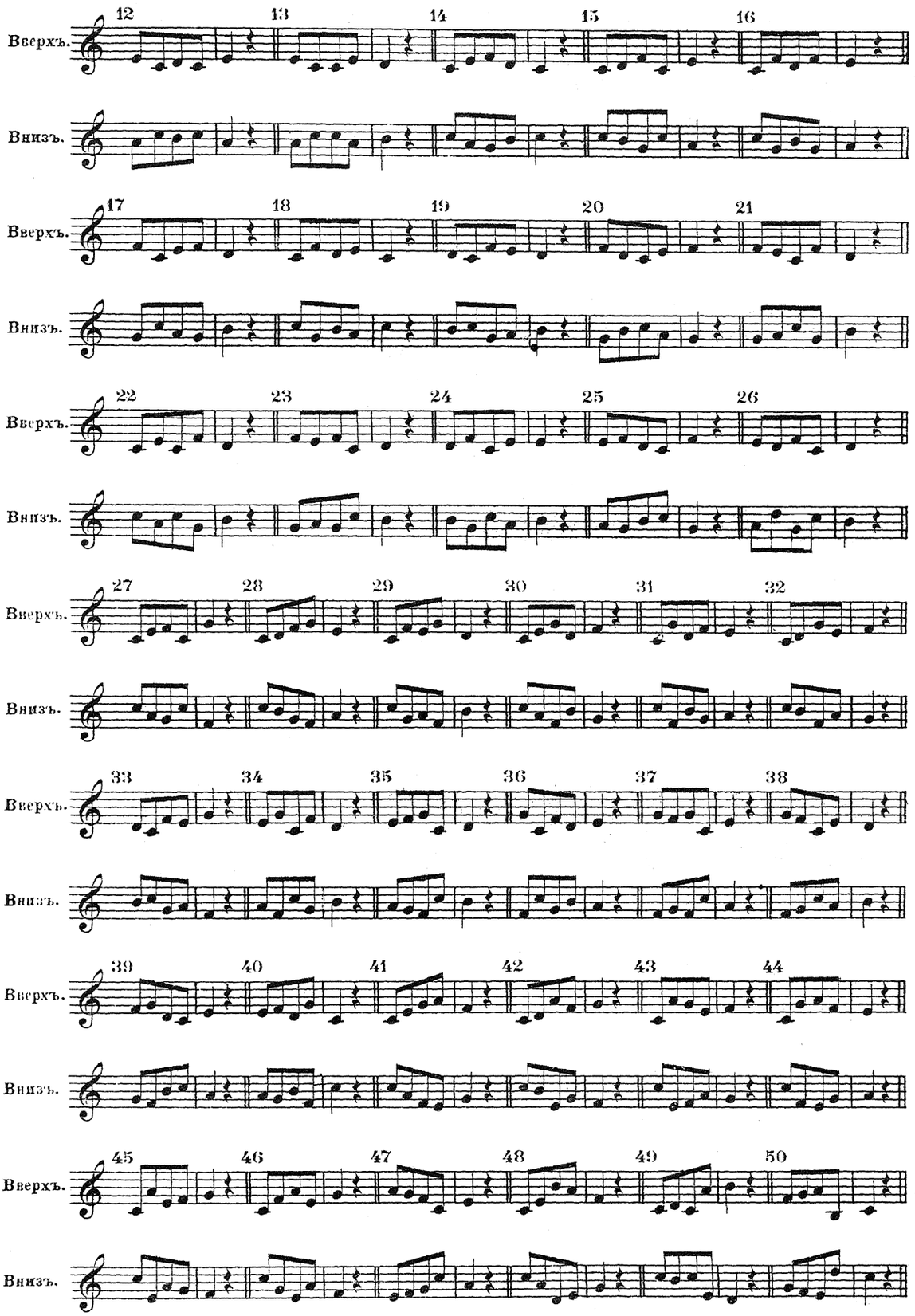


СЕКВЕНЦІИ.

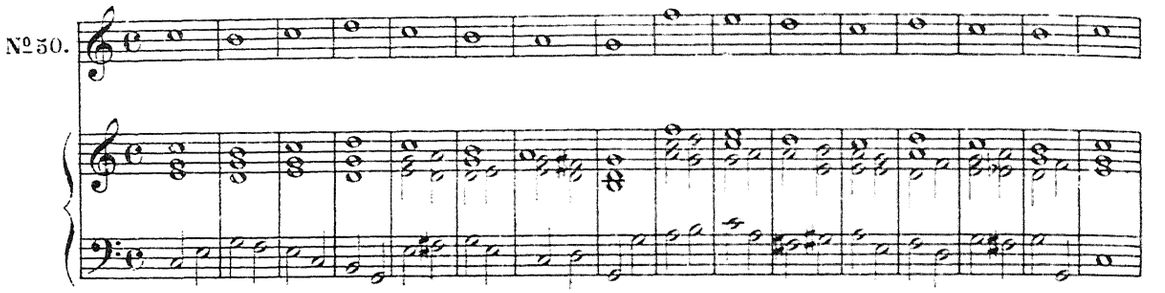
Данный мотивъ слѣдуетъ вести и поступенямъ вверхъ до звука *do* и внизъ до звука *si* слѣдующимъ образомъ:

№ 49.

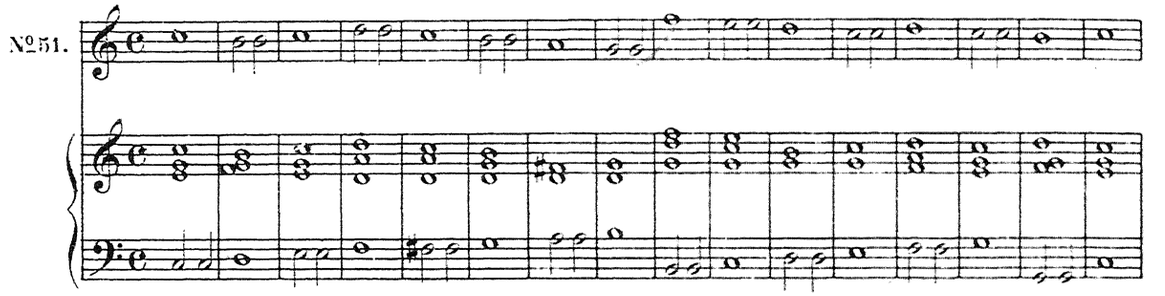



12
13
14
15
16
Вверхъ.
Внизъ.
17
18
19
20
21
Вверхъ.
Внизъ.
22
23
24
25
26
Вверхъ.
Внизъ.
27
28
29
30
31
32
Вверхъ.
Внизъ.
33
34
35
36
37
38
Вверхъ.
Внизъ.
39
40
41
42
43
44
Вверхъ.
Внизъ.
45
46
47
48
49
50
Вверхъ.
Внизъ.

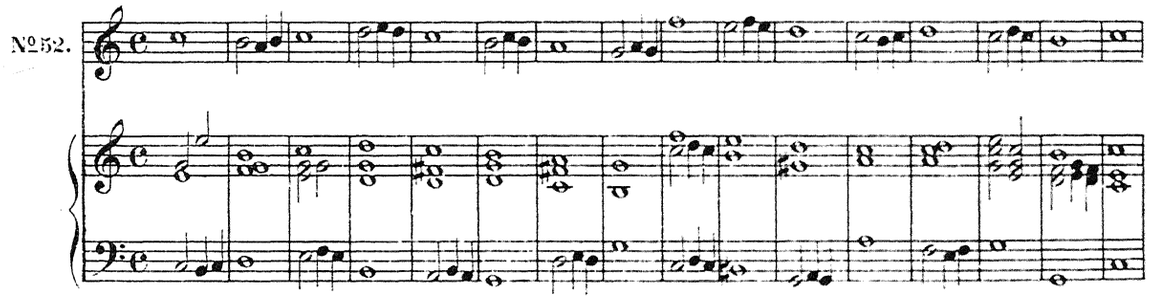
№50.



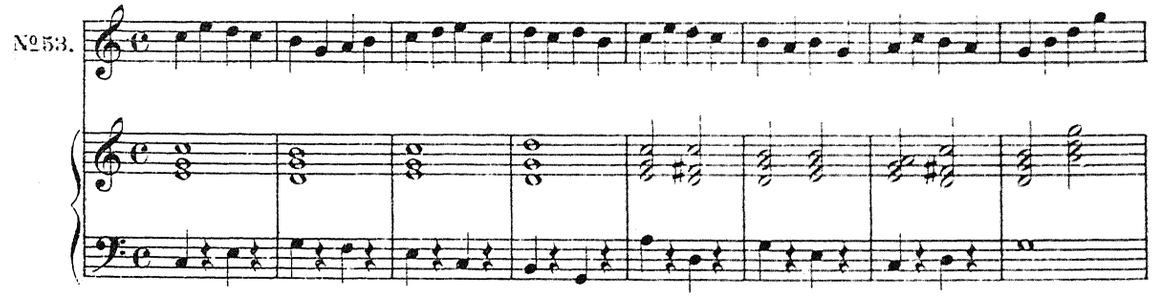
№51.

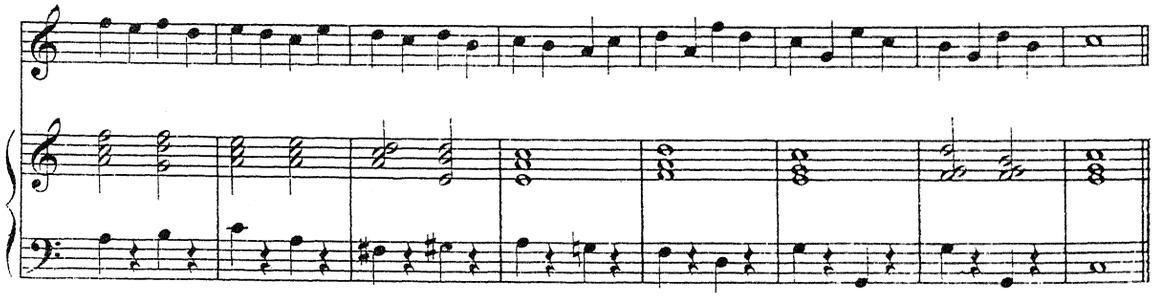


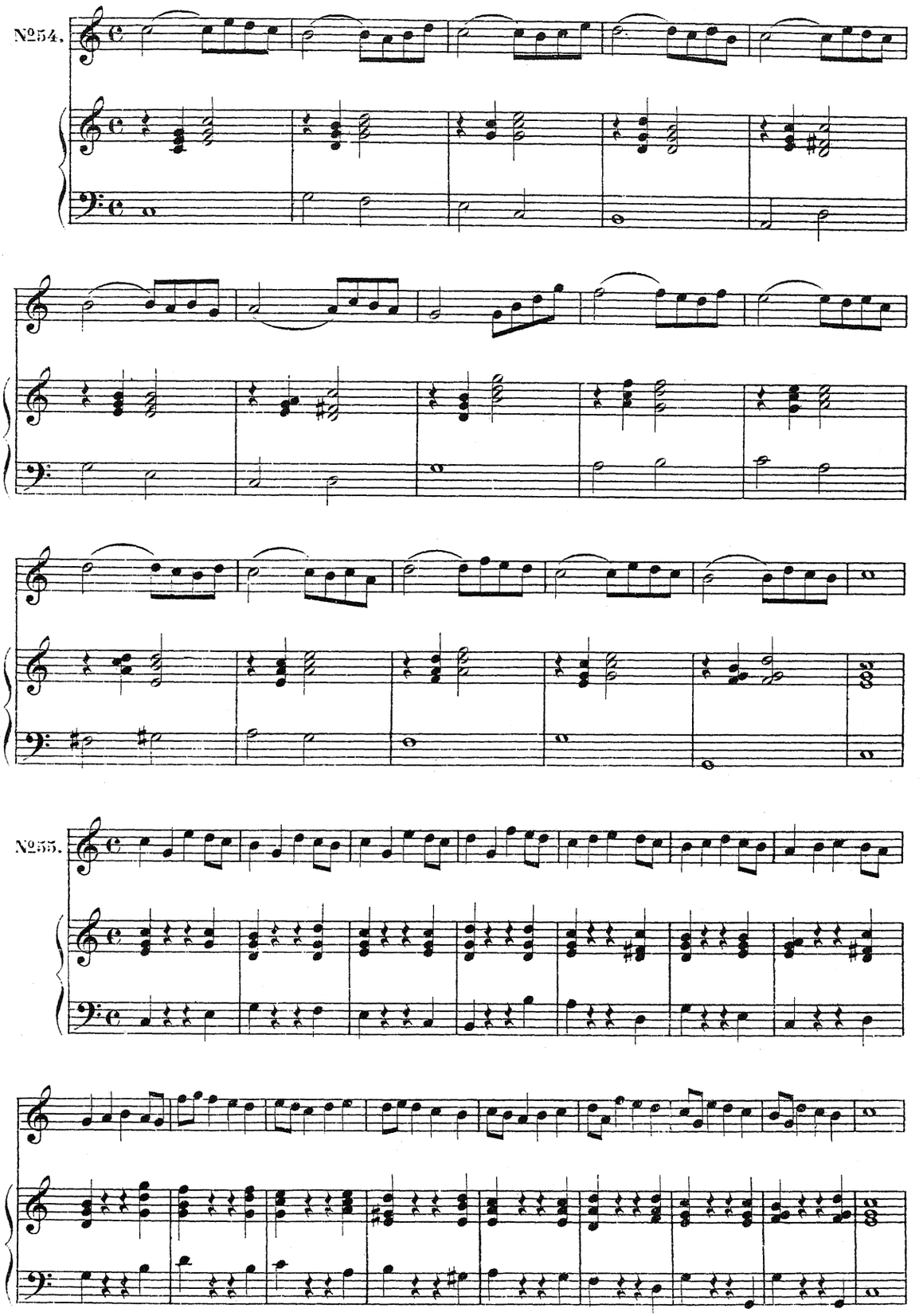
№52.

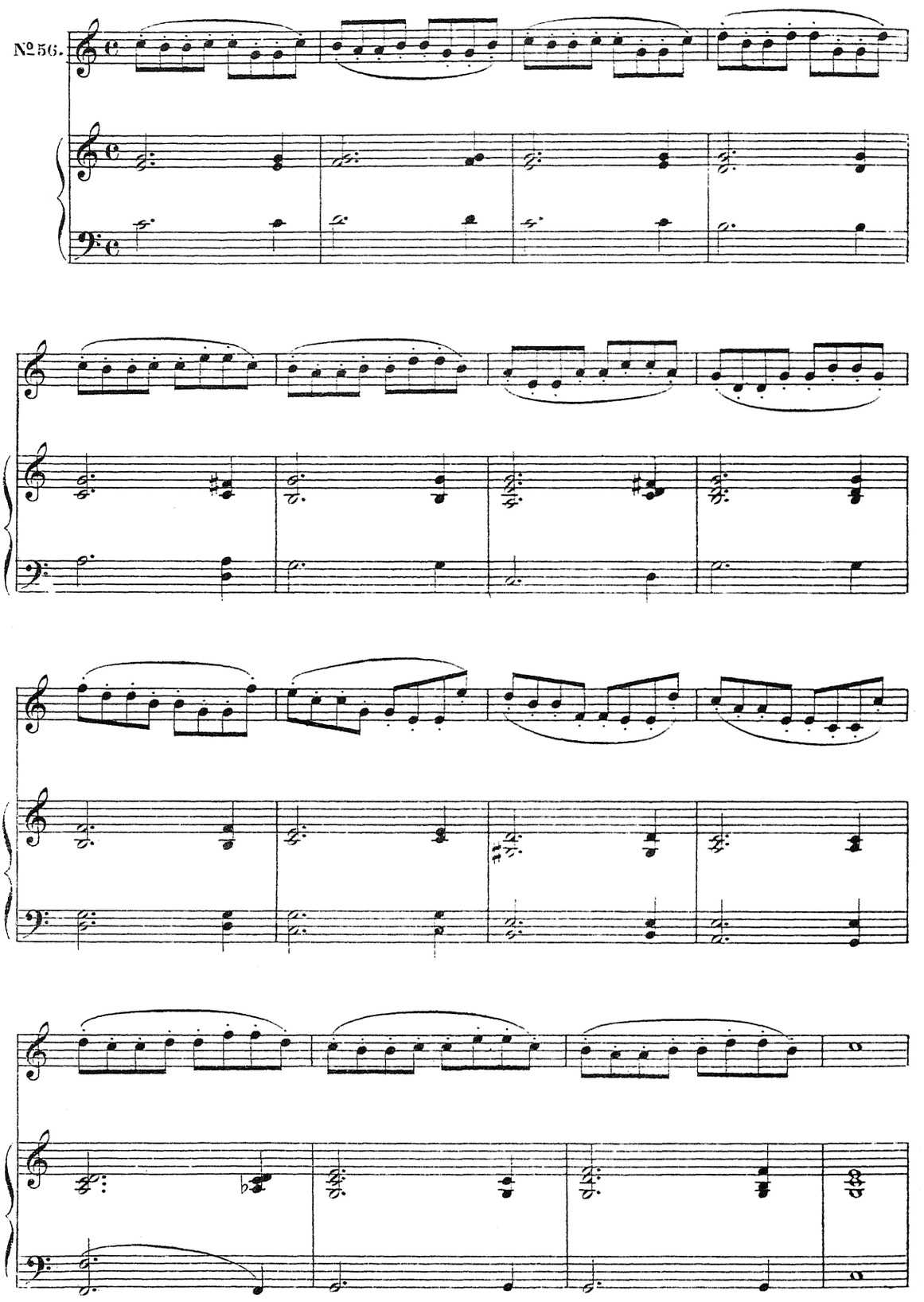


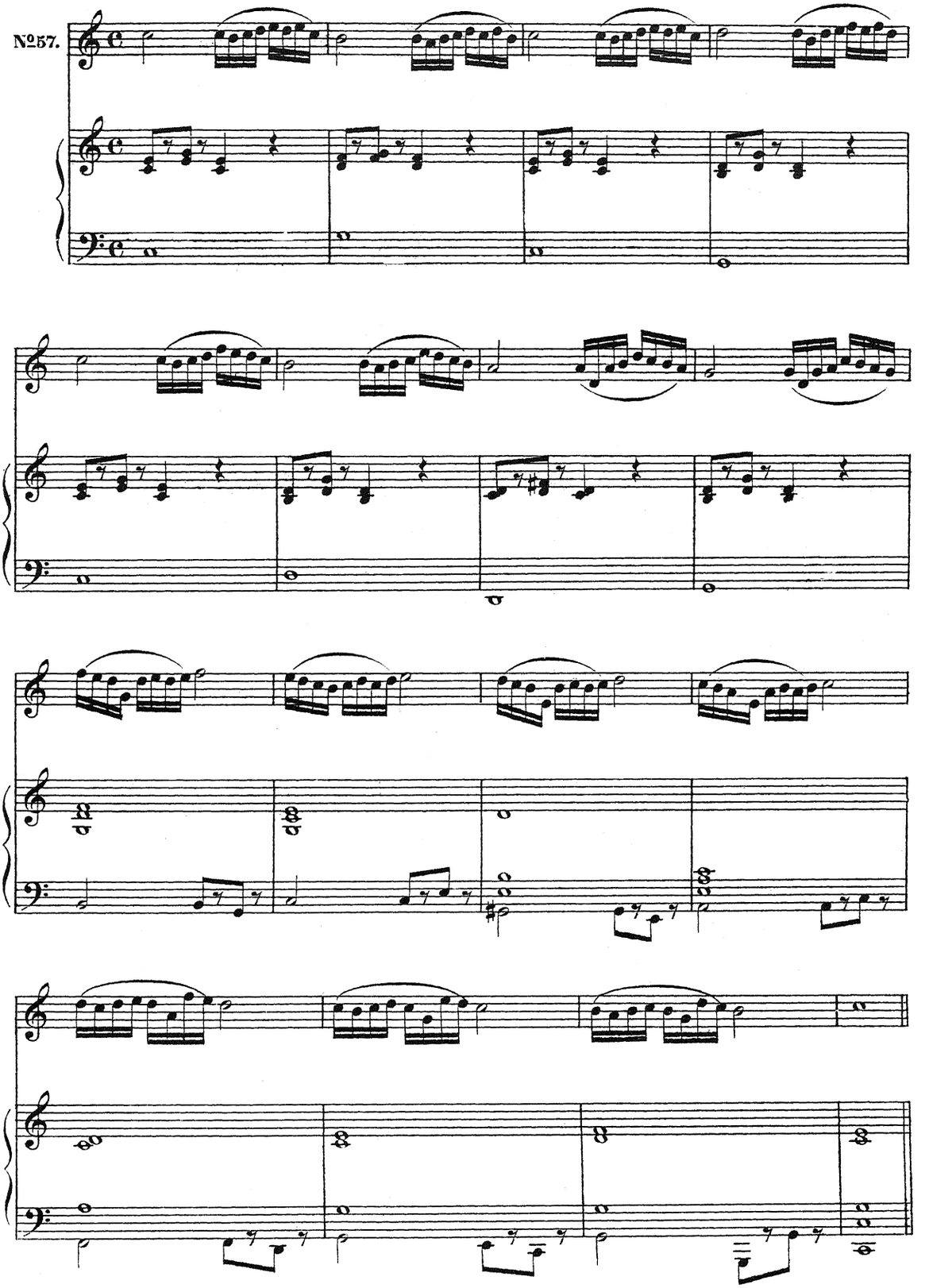
№53.

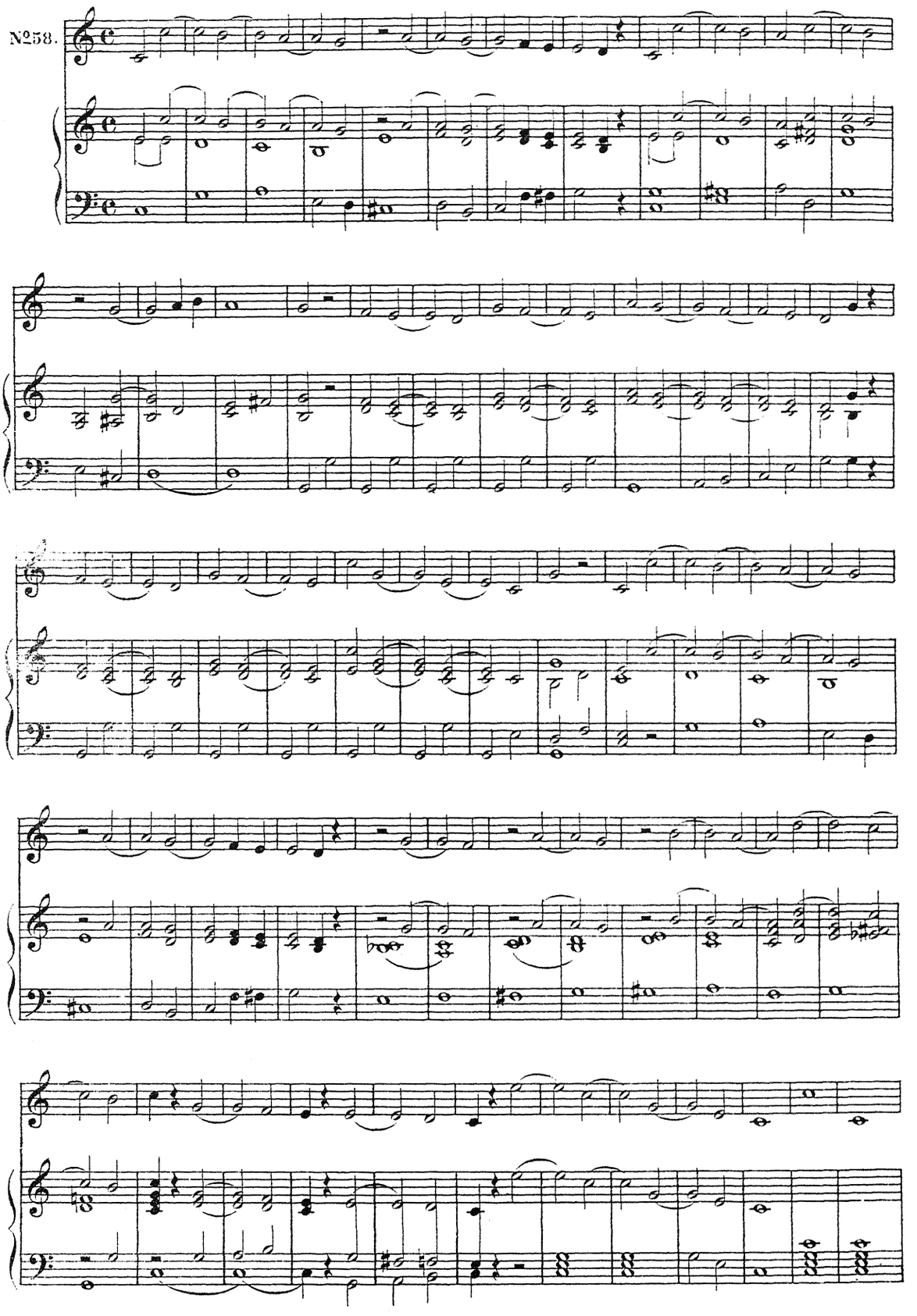


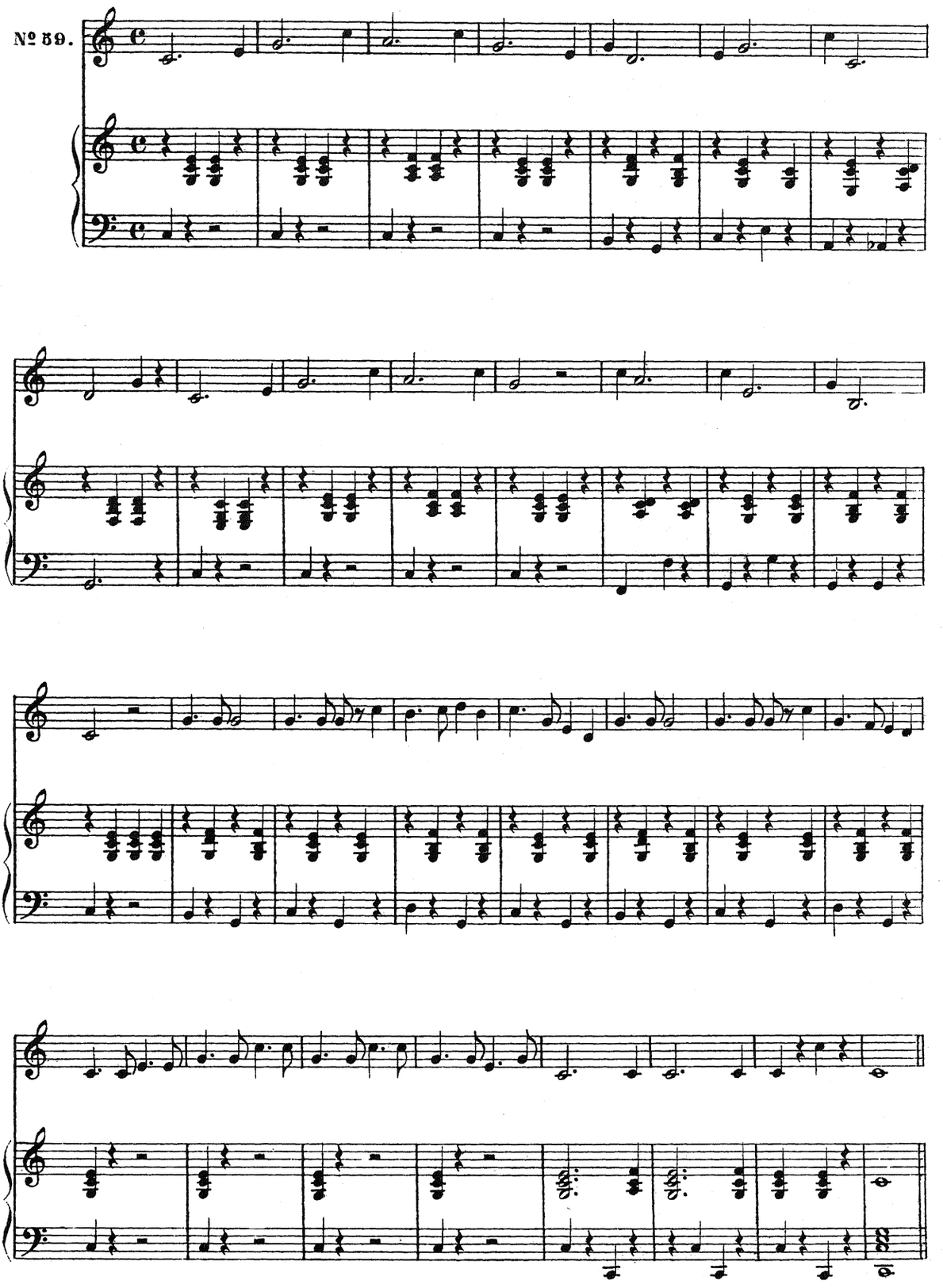


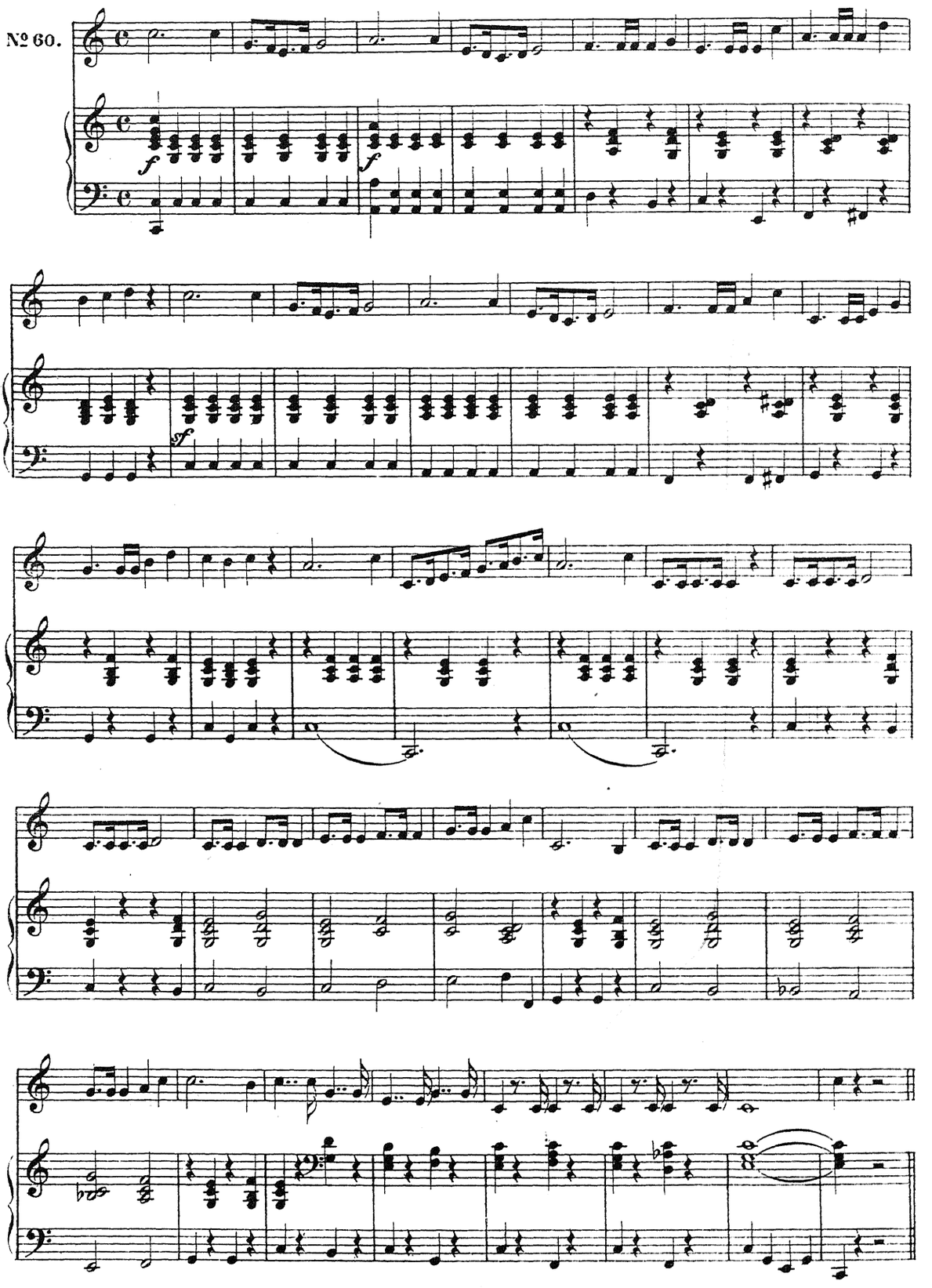

№254.
№255.


№56.

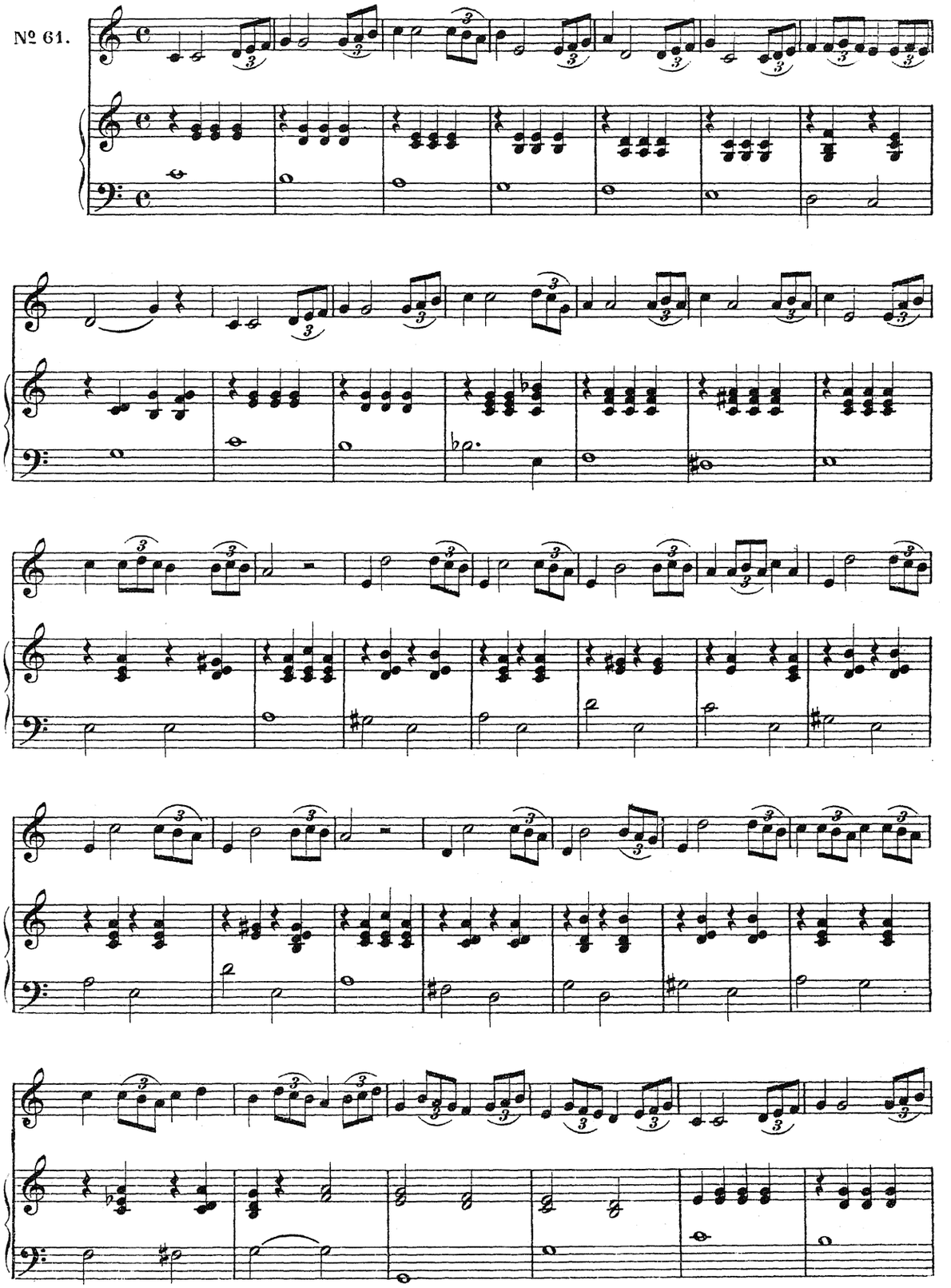

№57.

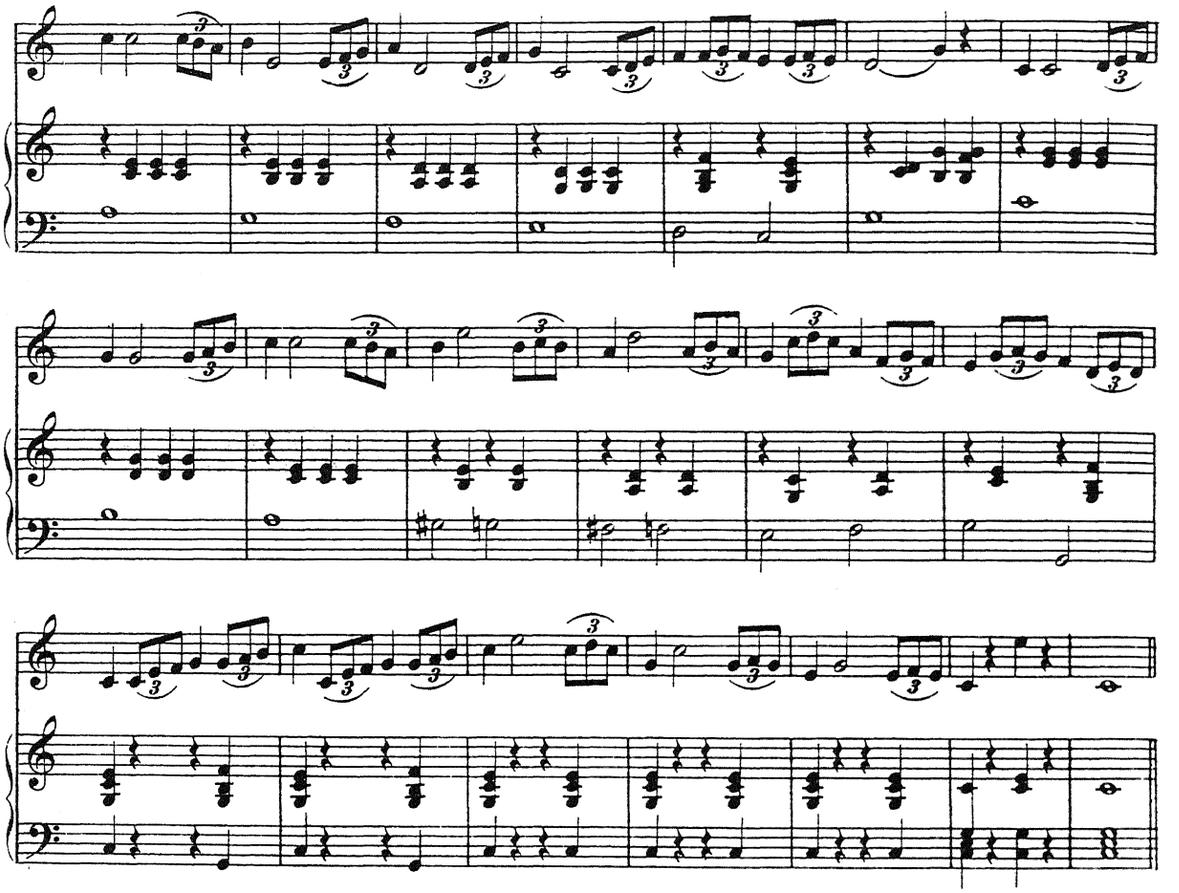

№58.


№ 89.


№ 60.

№ 61.

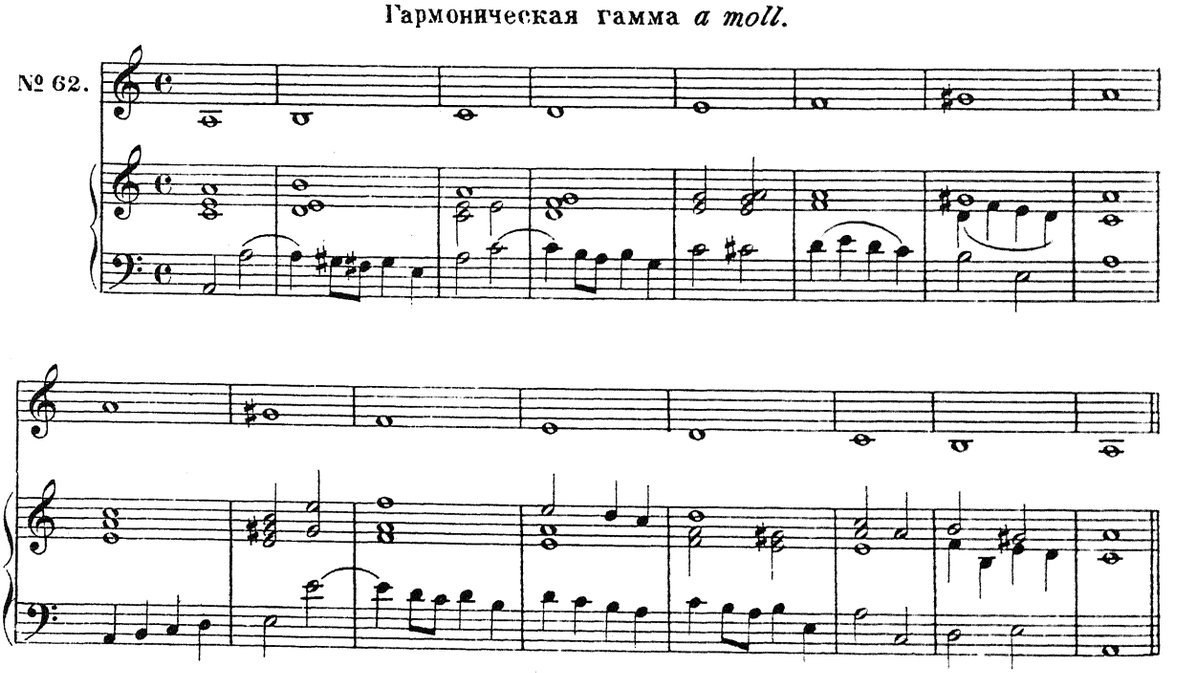




МИНОРЪ.

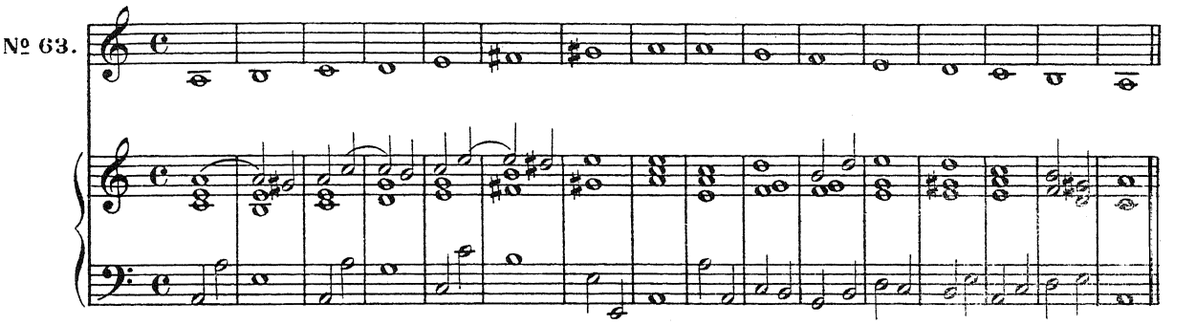
Гармоническая гамма *a moll.*

№ 62.



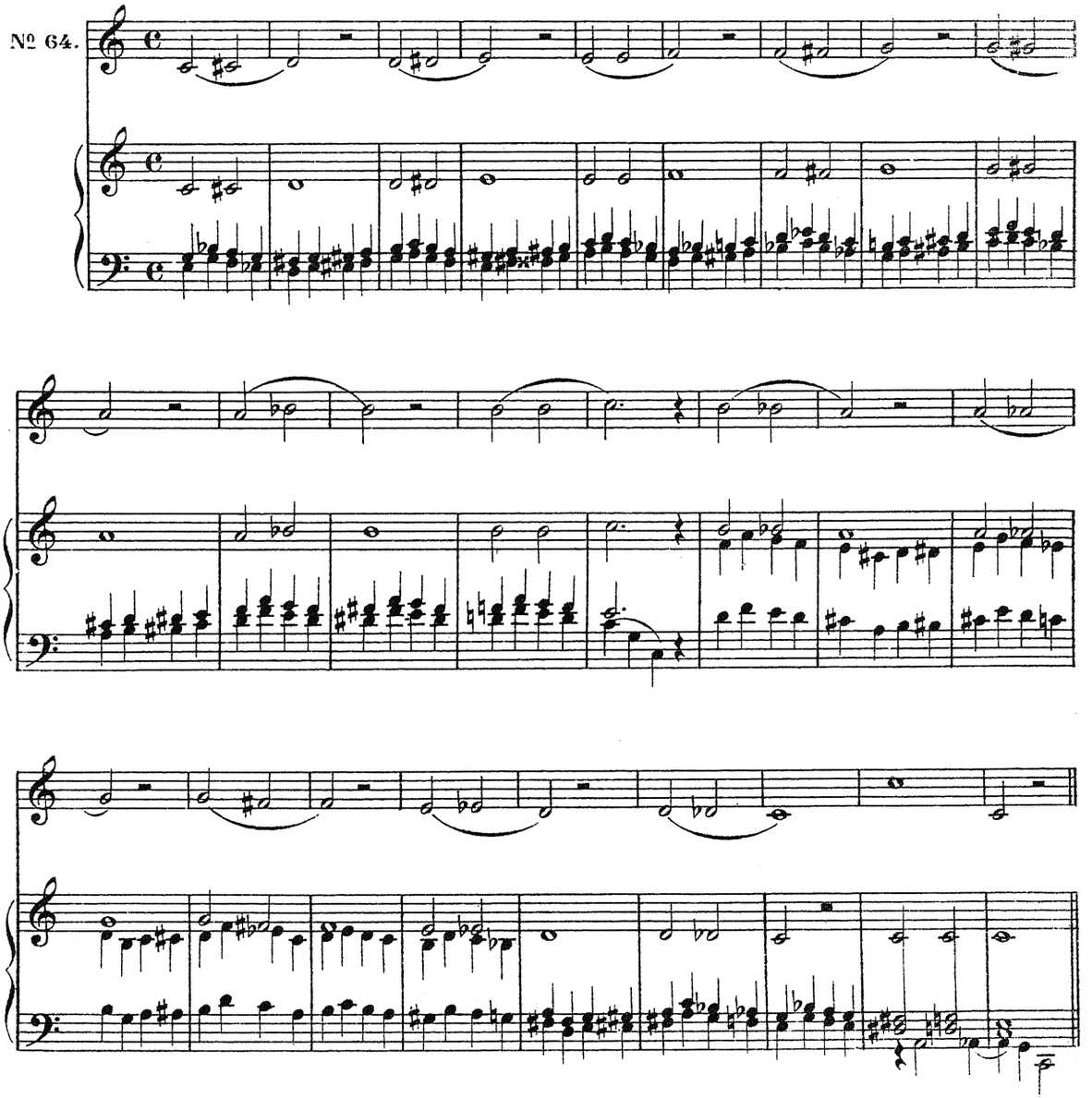
Мелодическая гамма *a moll.*

№ 63.



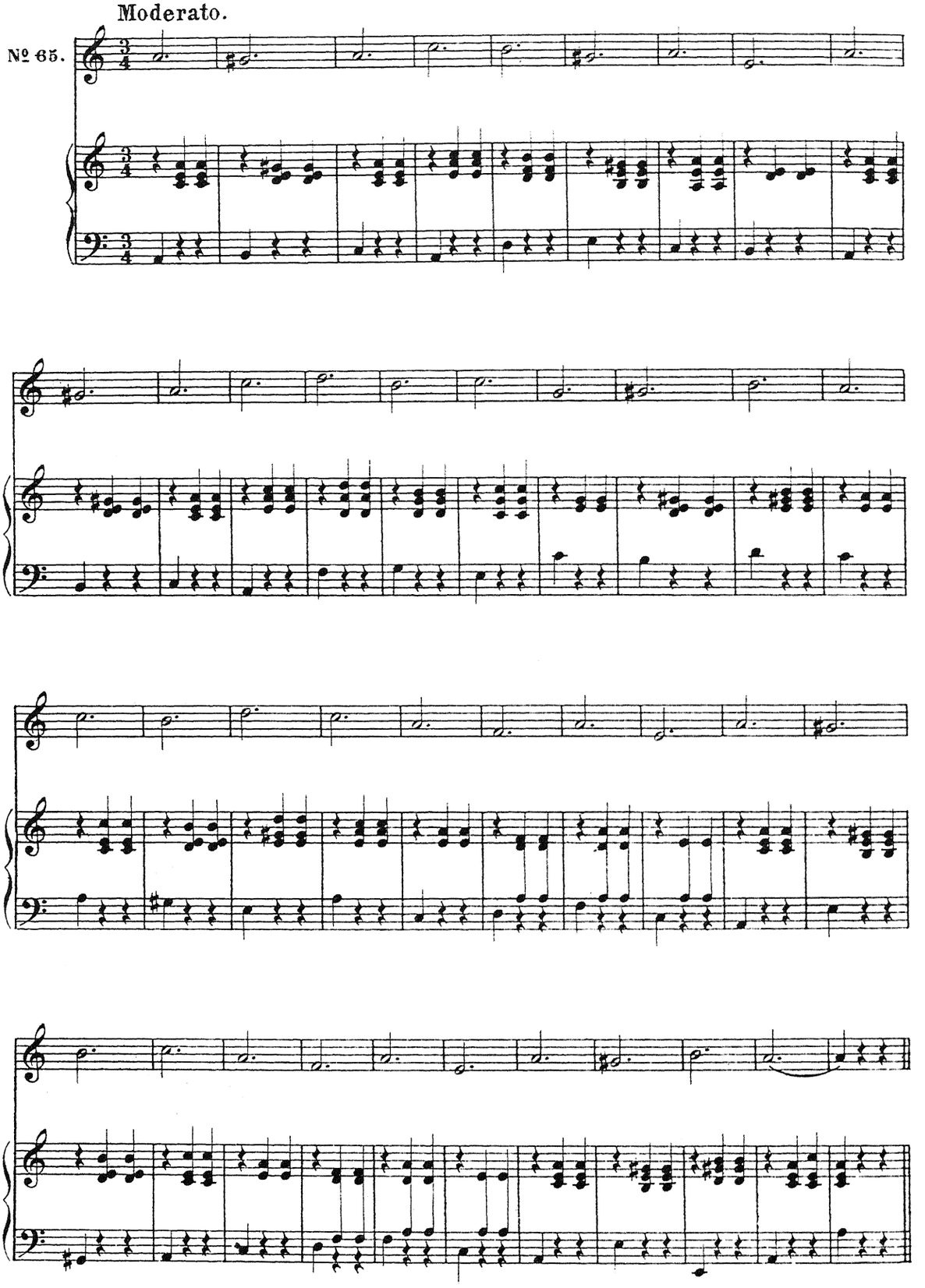
ХРОМАТИЧЕСКАЯ ГАММА.

№ 64.



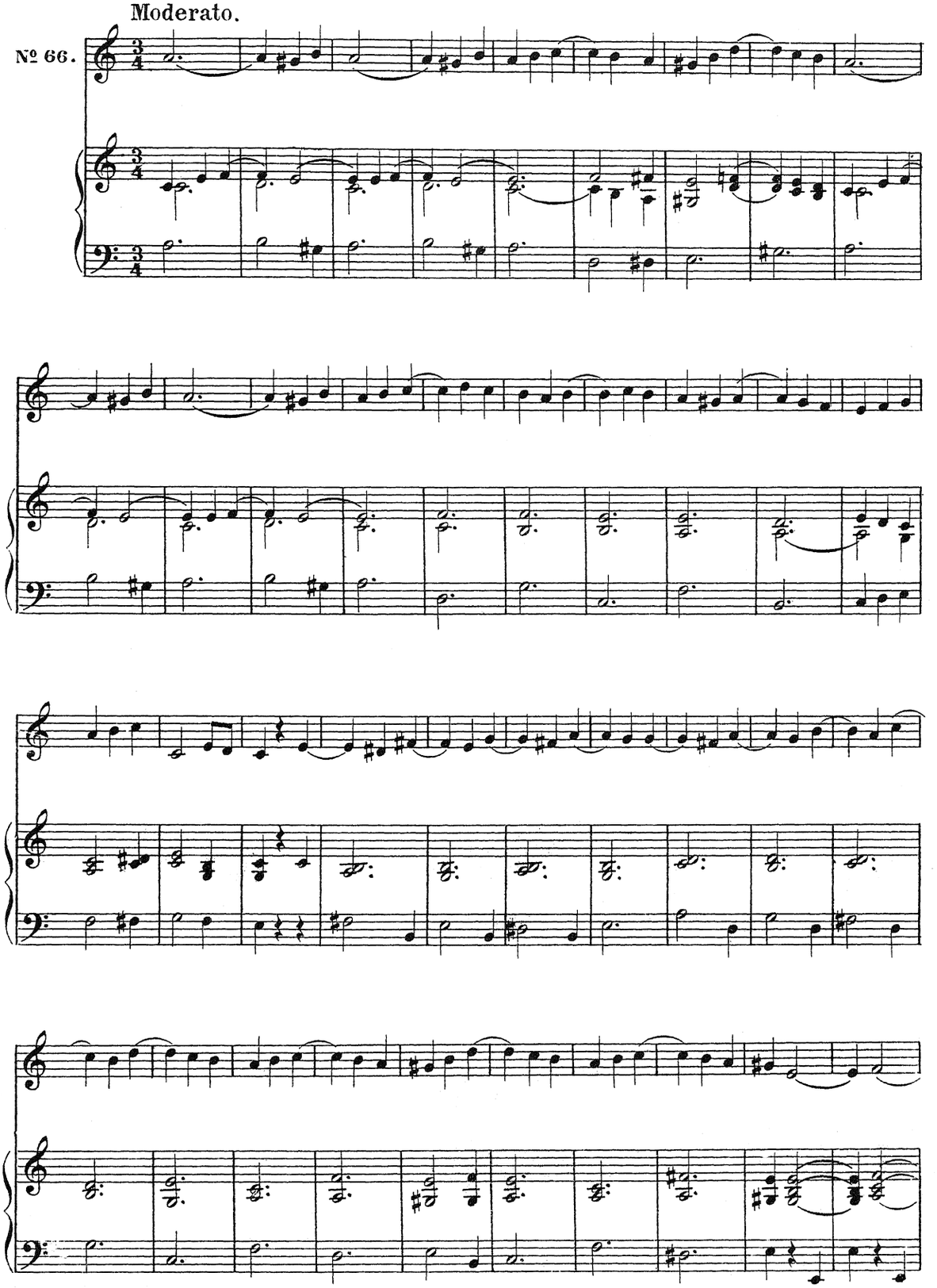
Moderato.

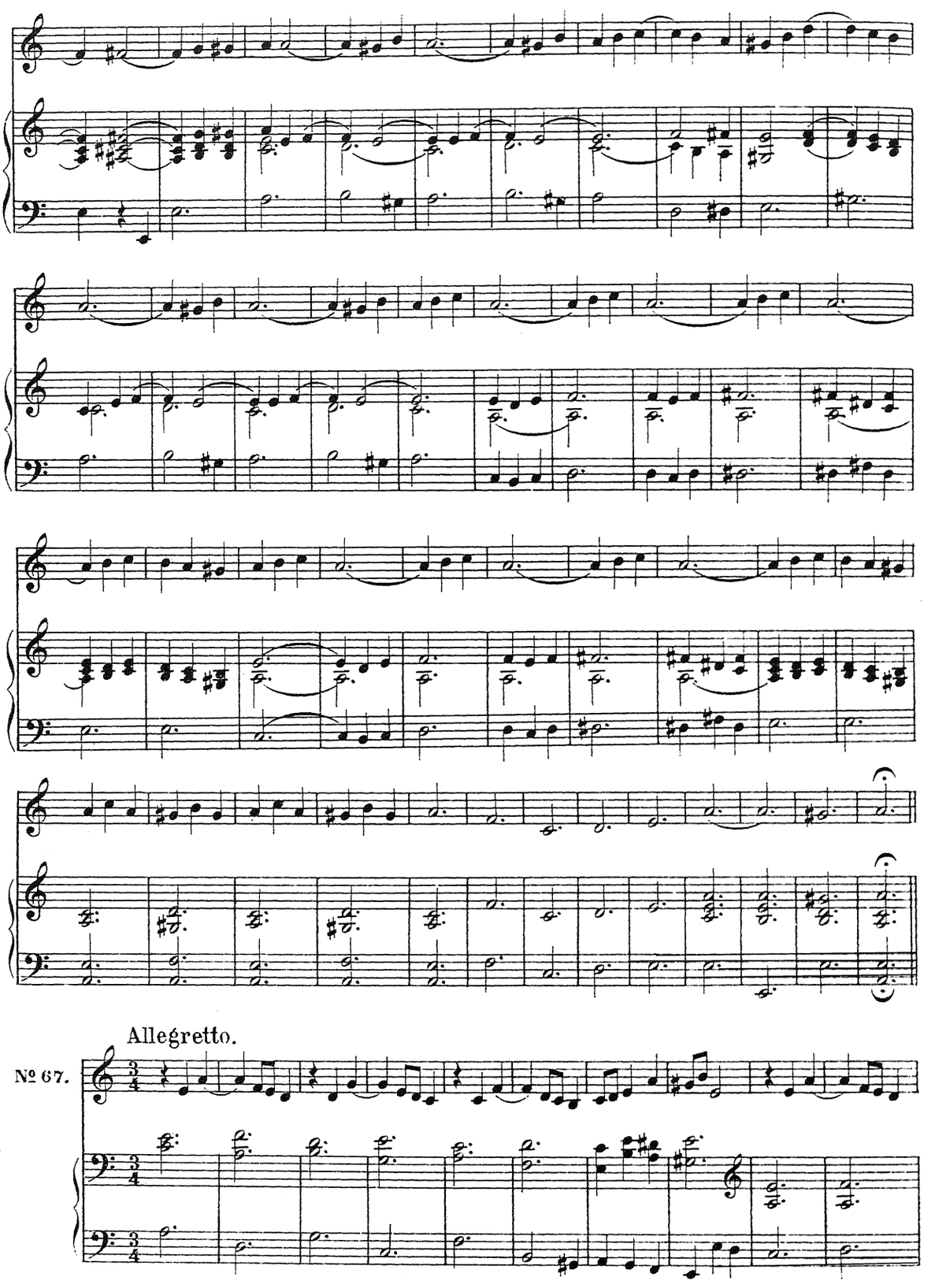
№ 65.



Moderato.

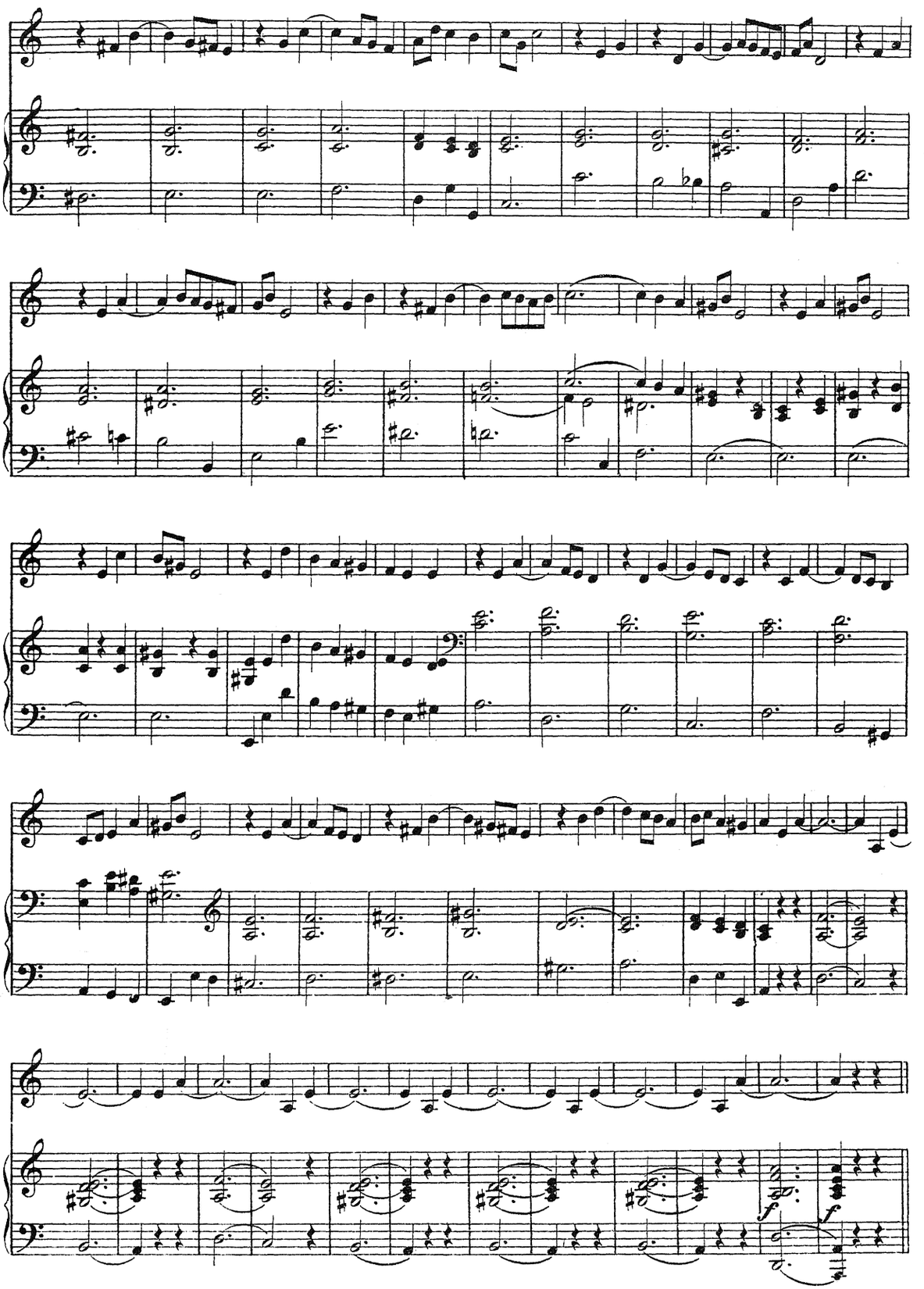
№ 66.





Allegretto.

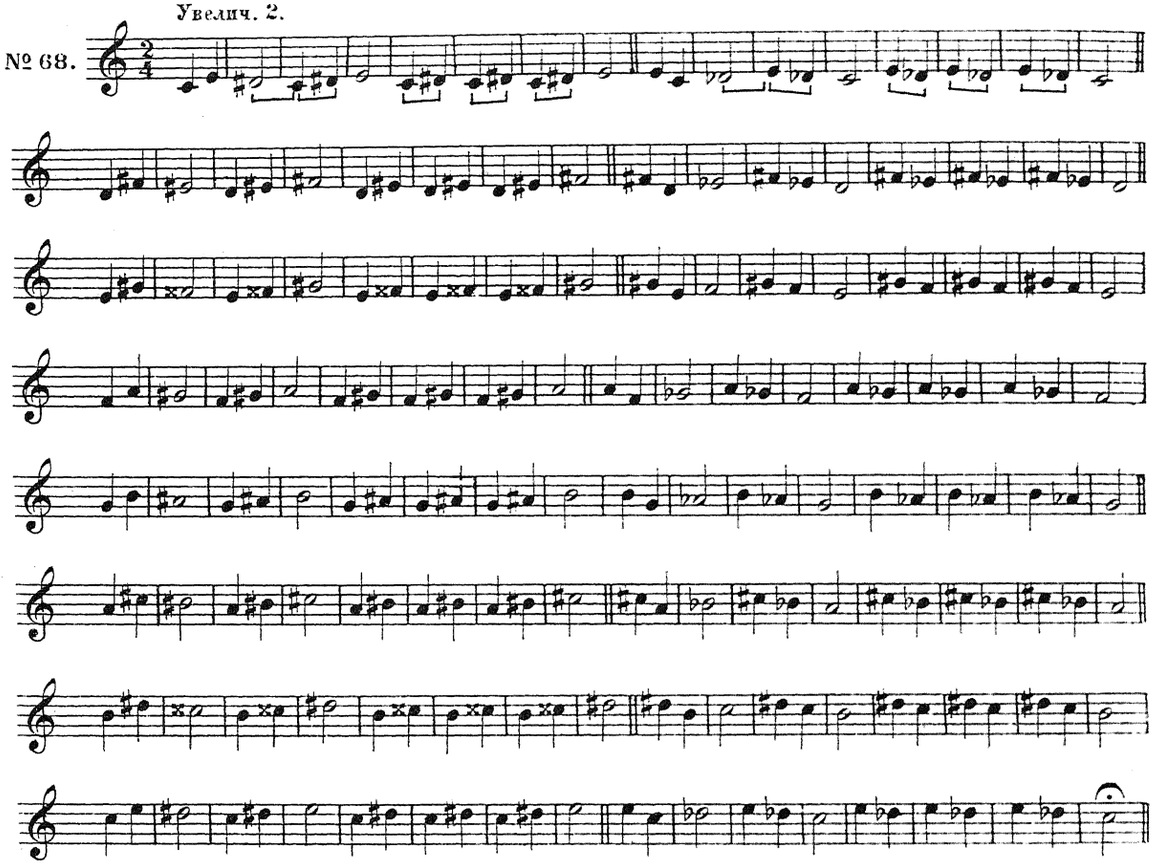
№ 67.


f
f

УМЕНЬШЕННЫЕ И УВЕЛИЧЕННЫЕ ИНТЕРВАЛЫ.

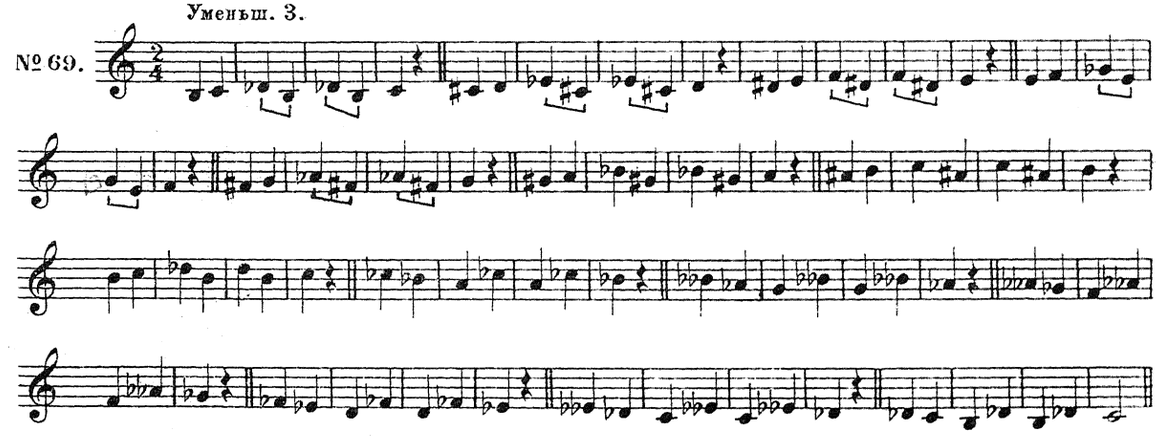
Увелич. 2.

№ 68.



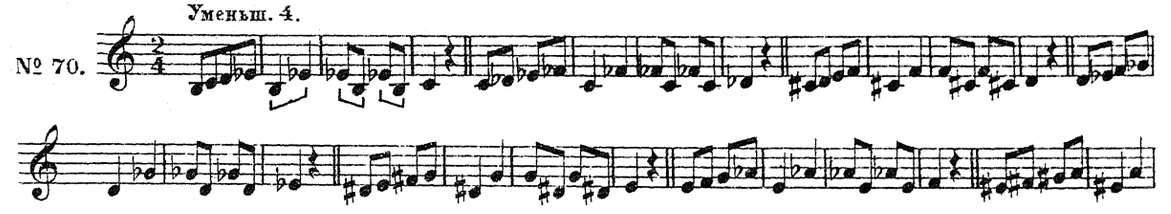
Уменьш. 3.

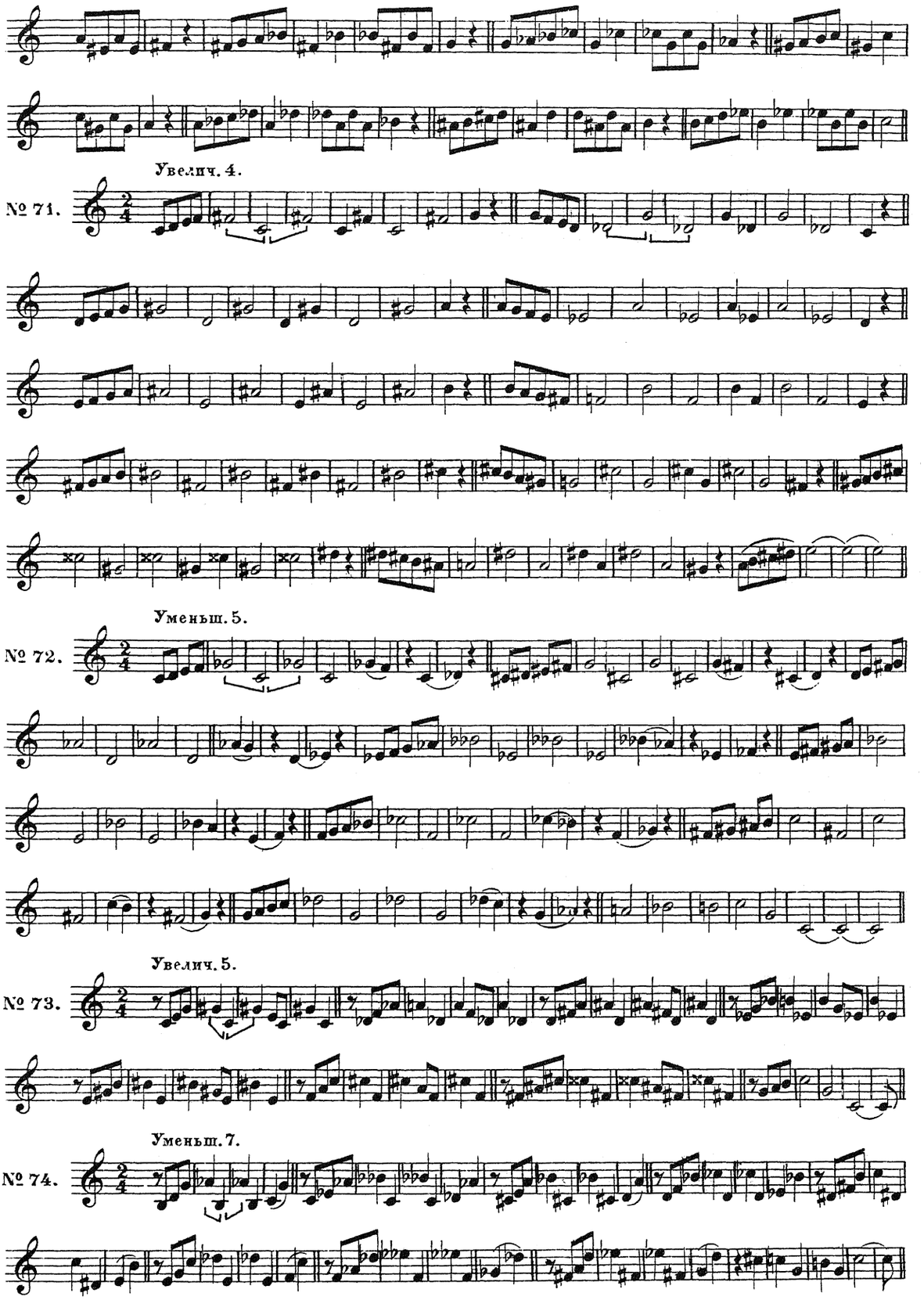
№ 69.



Уменьш. 4.

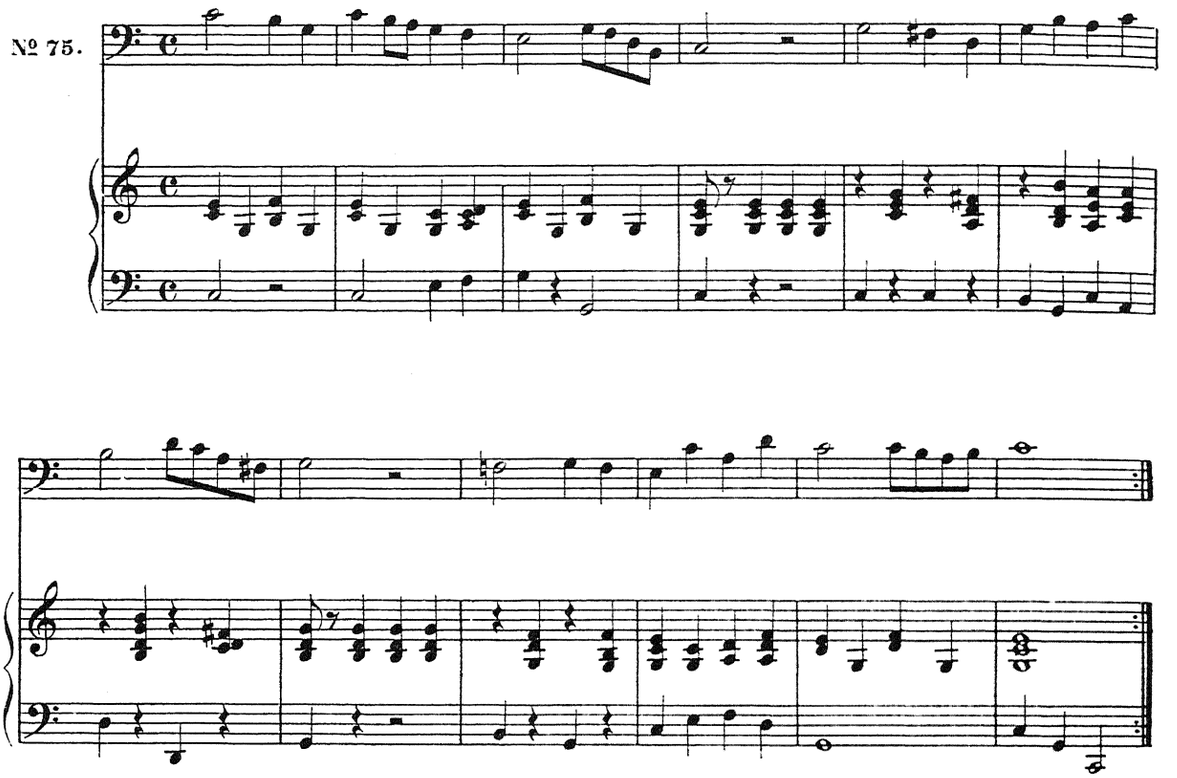
№ 70.



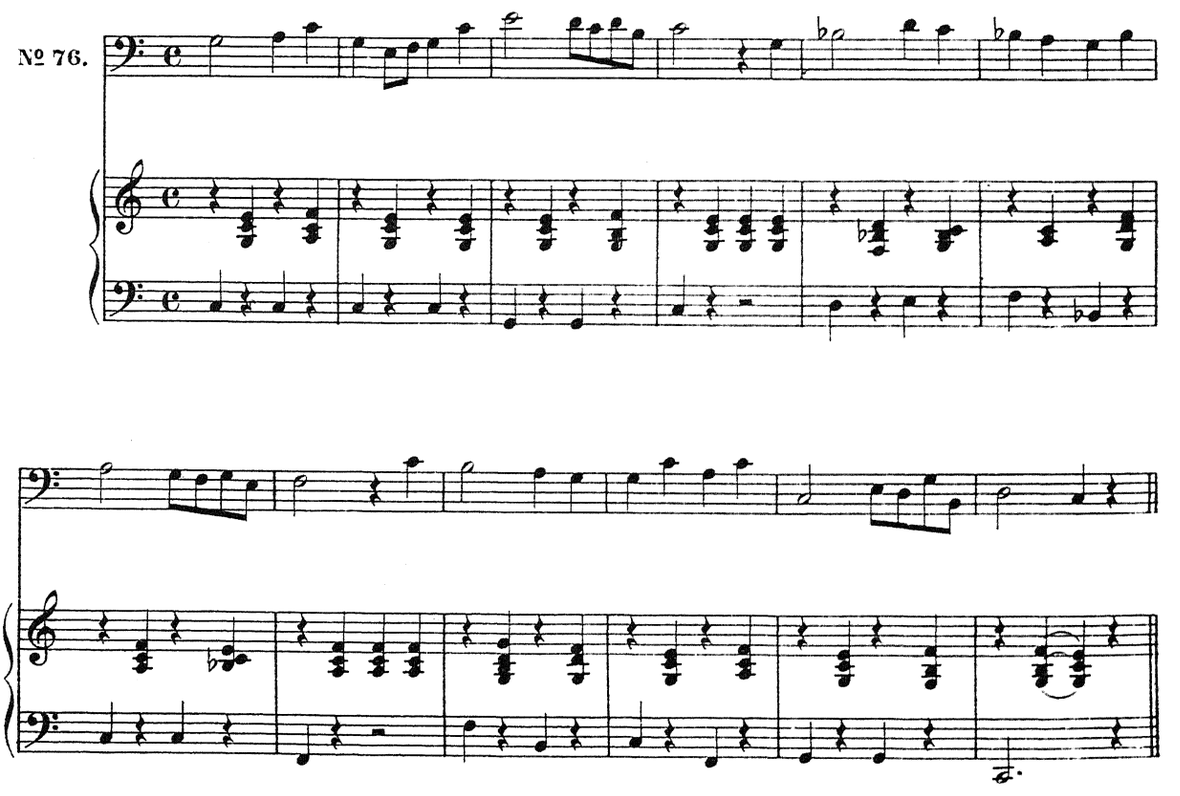

Увелич. 4.
№ 71.
Уменьш. 5.
№ 72.
Увелич. 5.
№ 73.
Уменьш. 7.
№ 74.

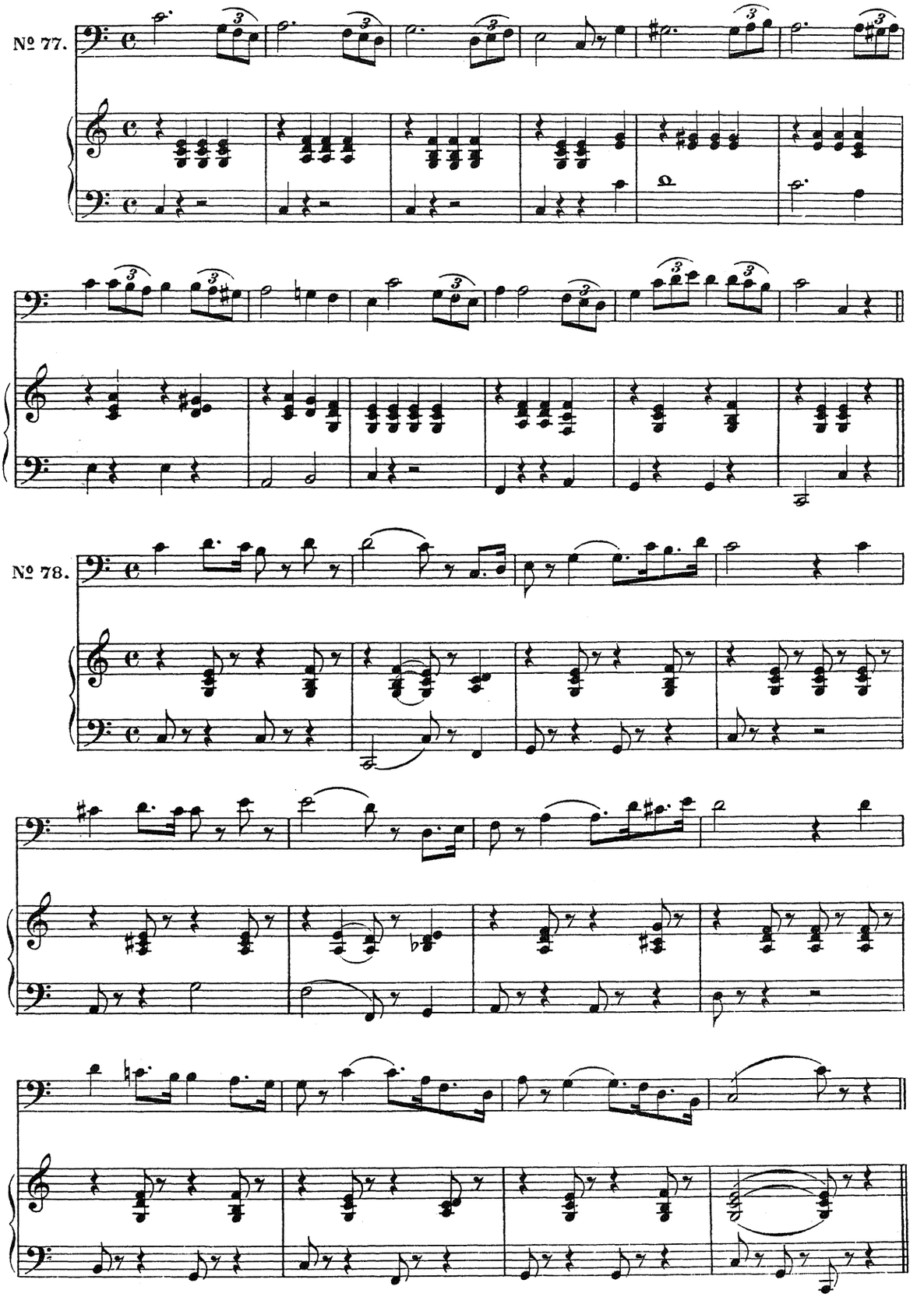
Moderato.

№ 75.

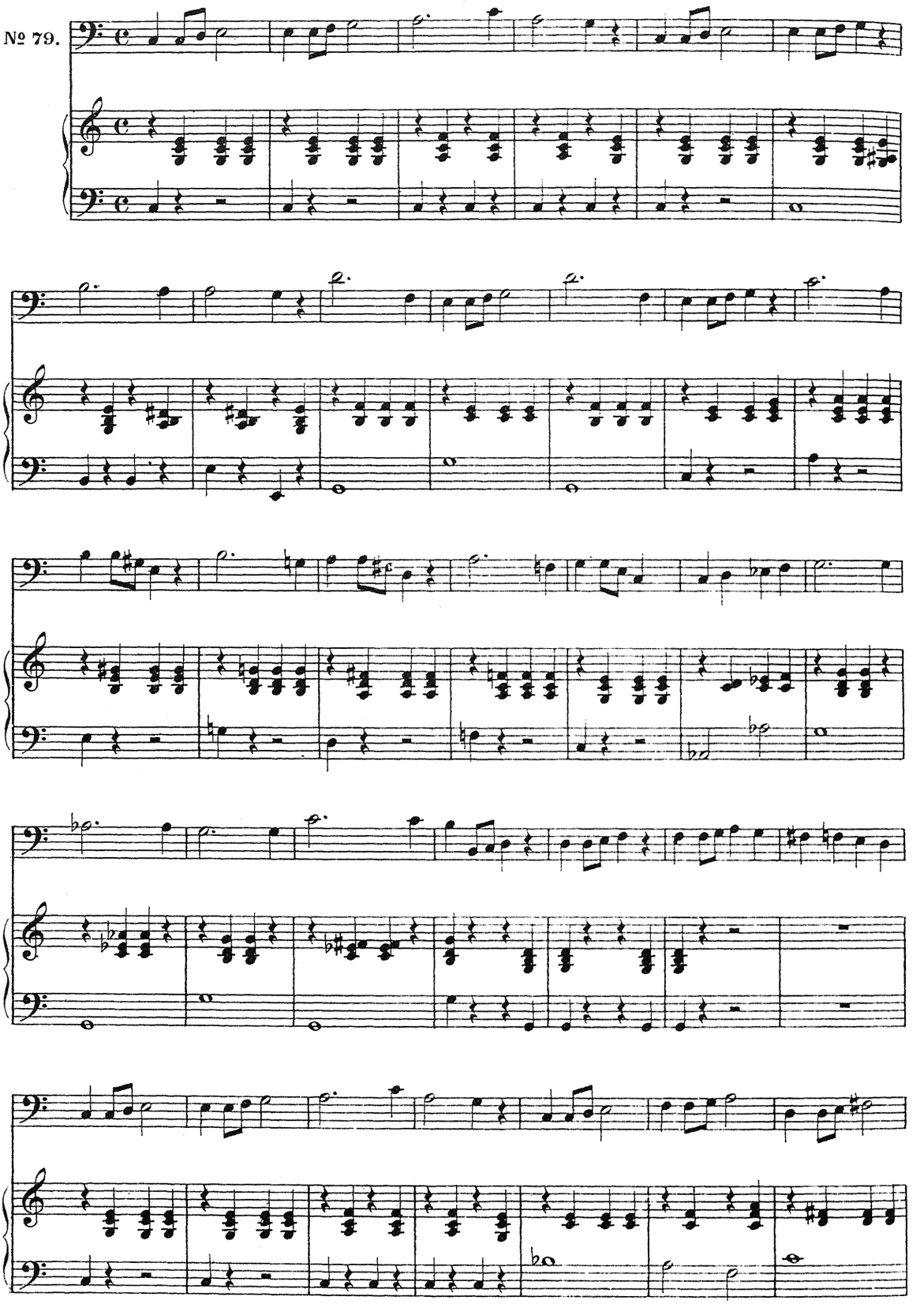


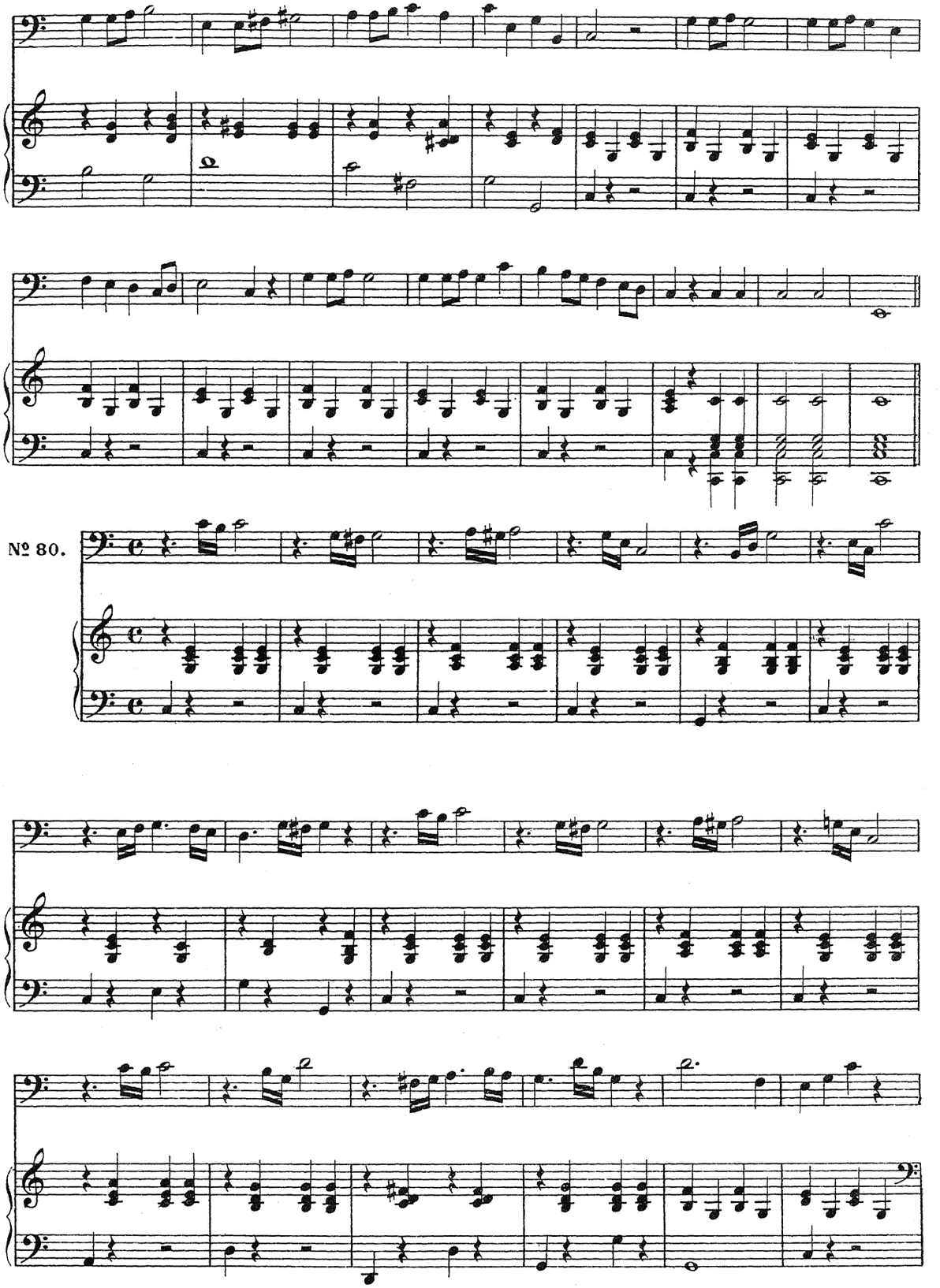
№ 76.

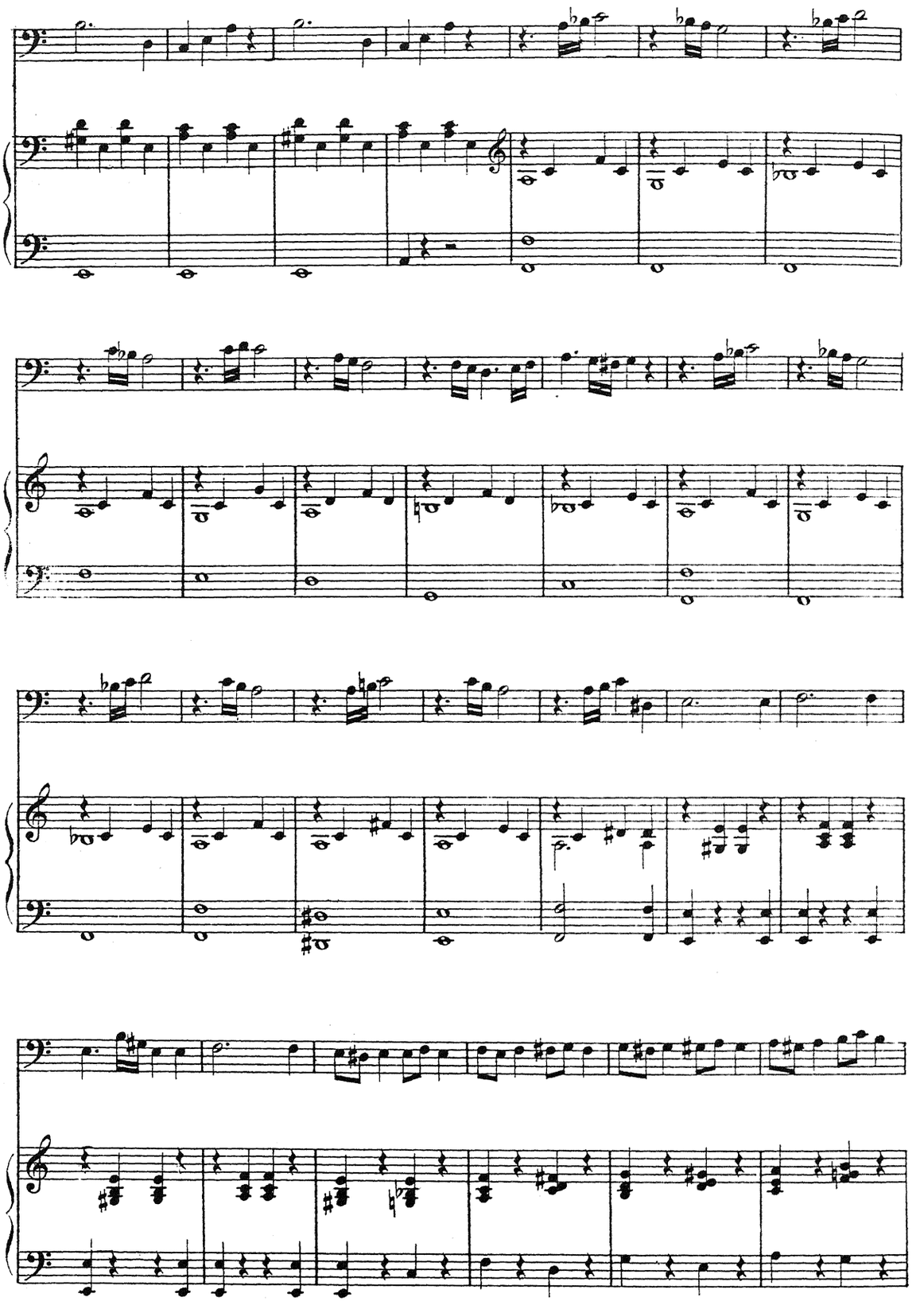


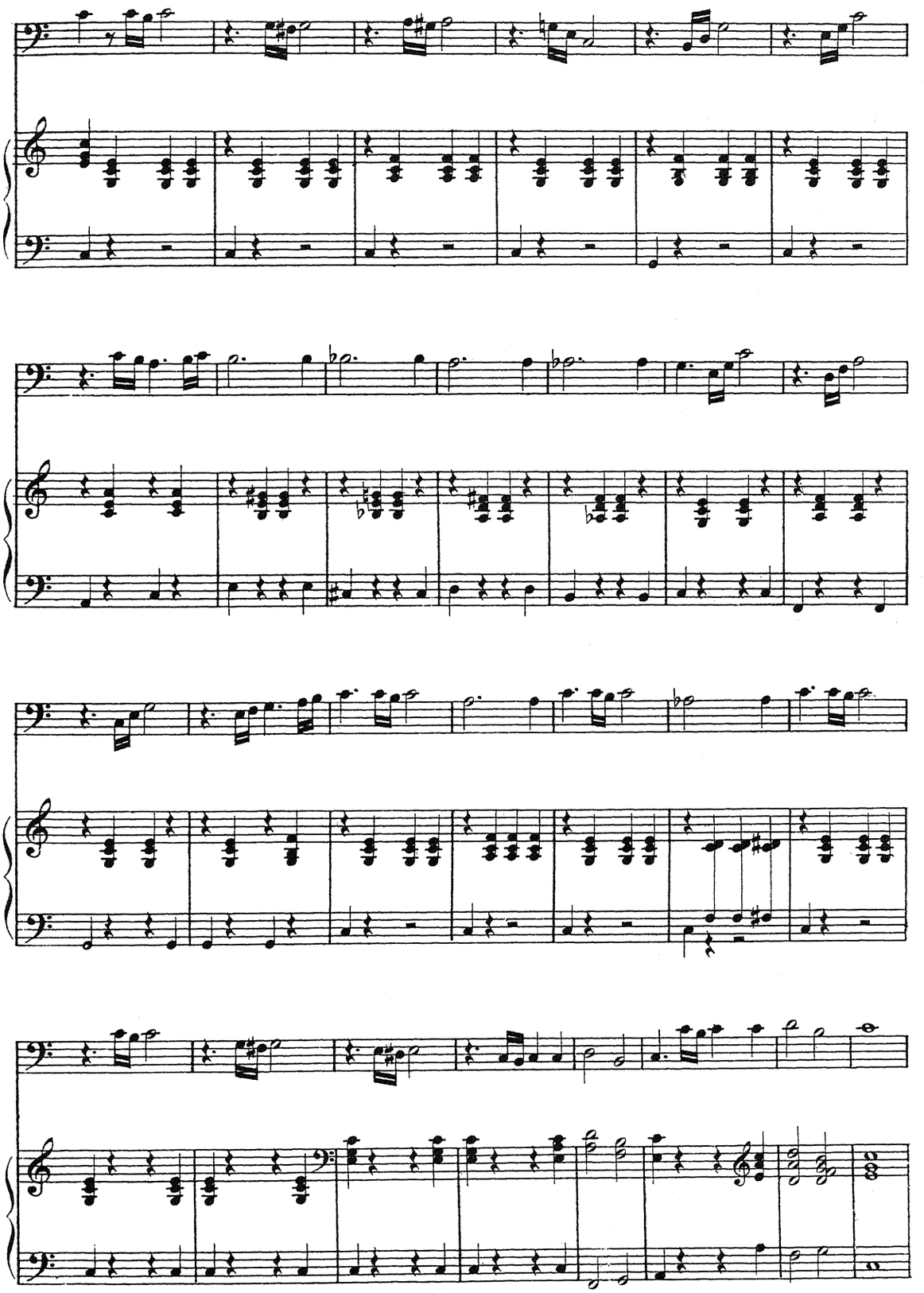

№ 77.
№ 78.

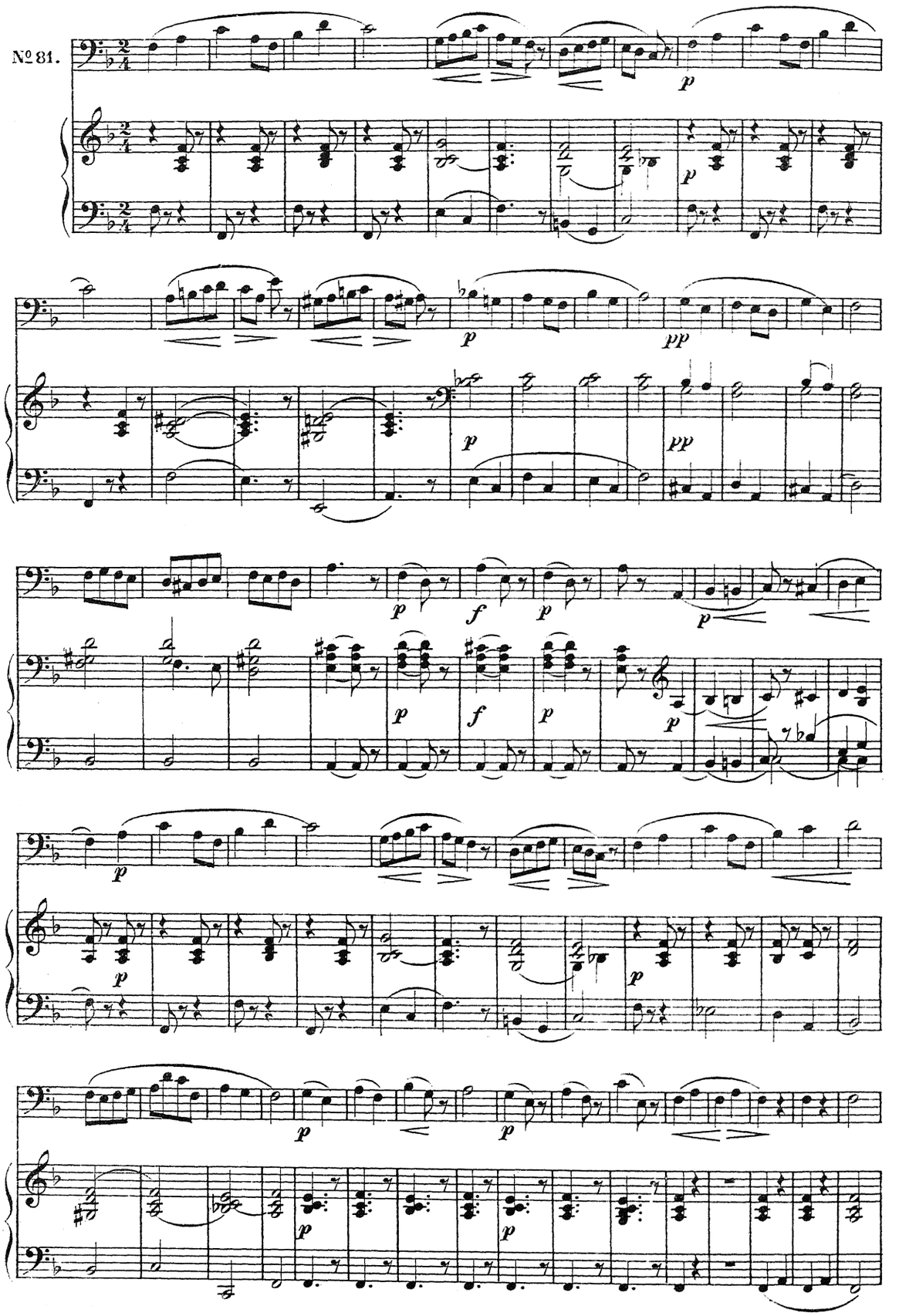
№ 79.

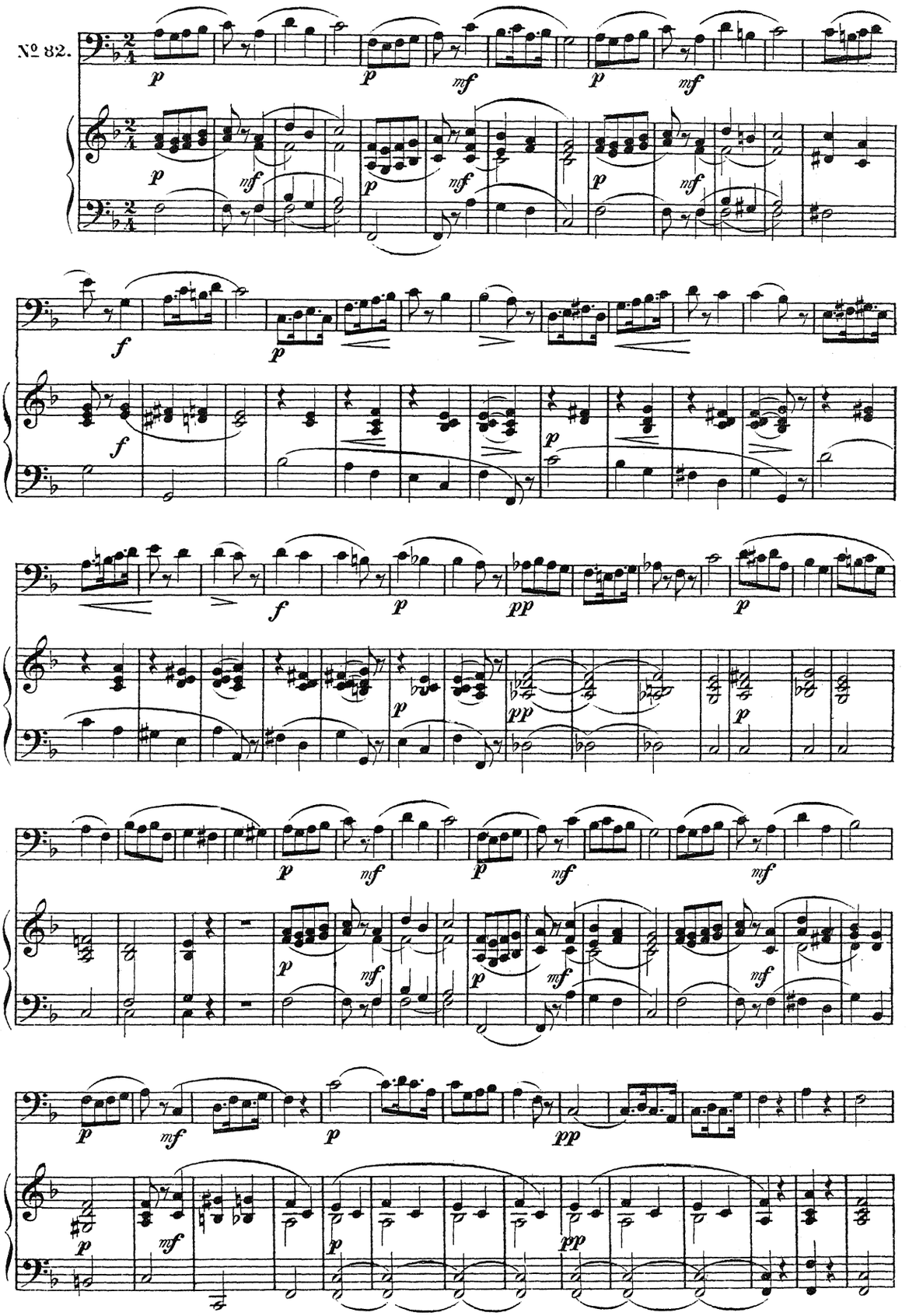



№ 80.



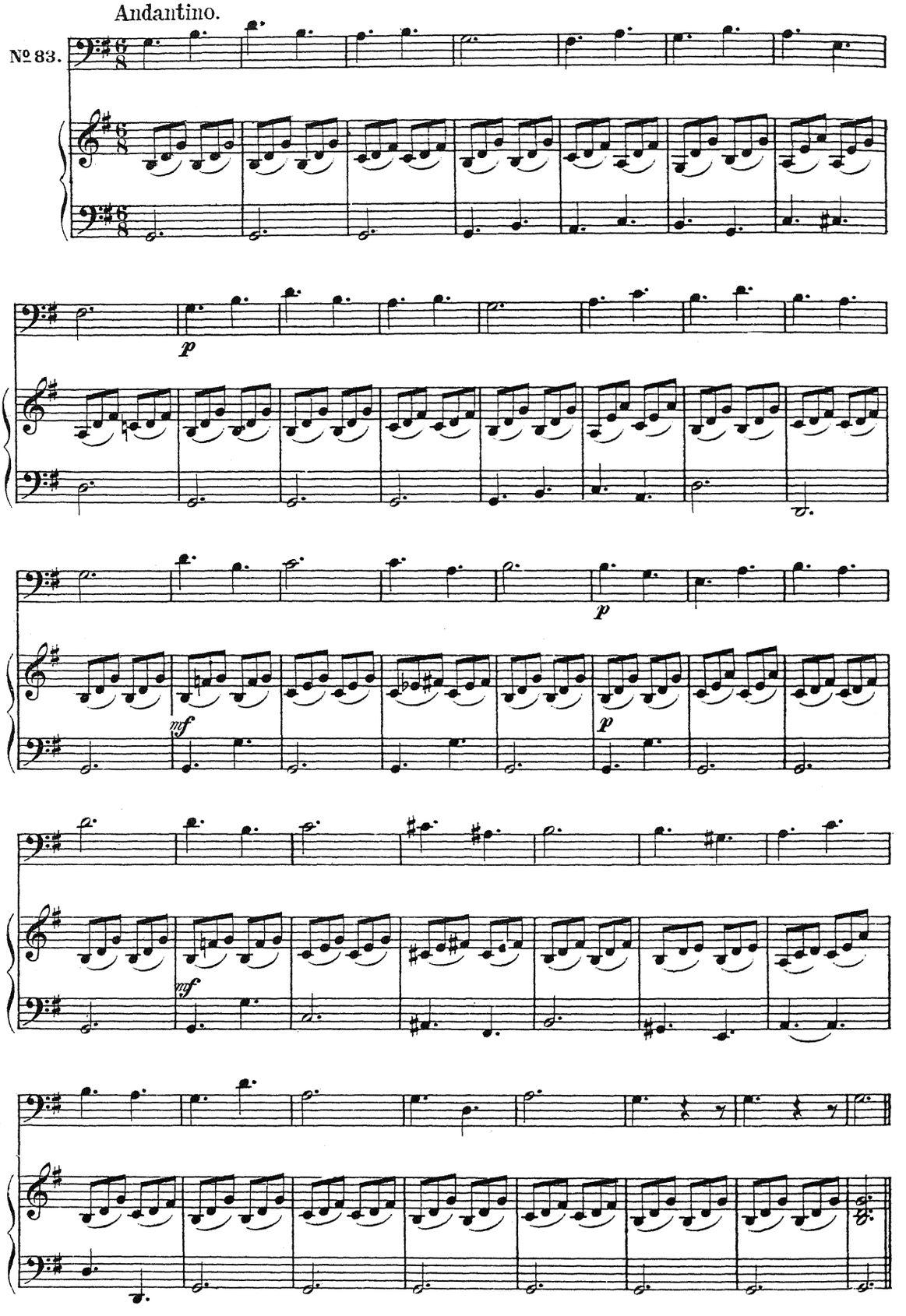



№ 81.


№ 82.

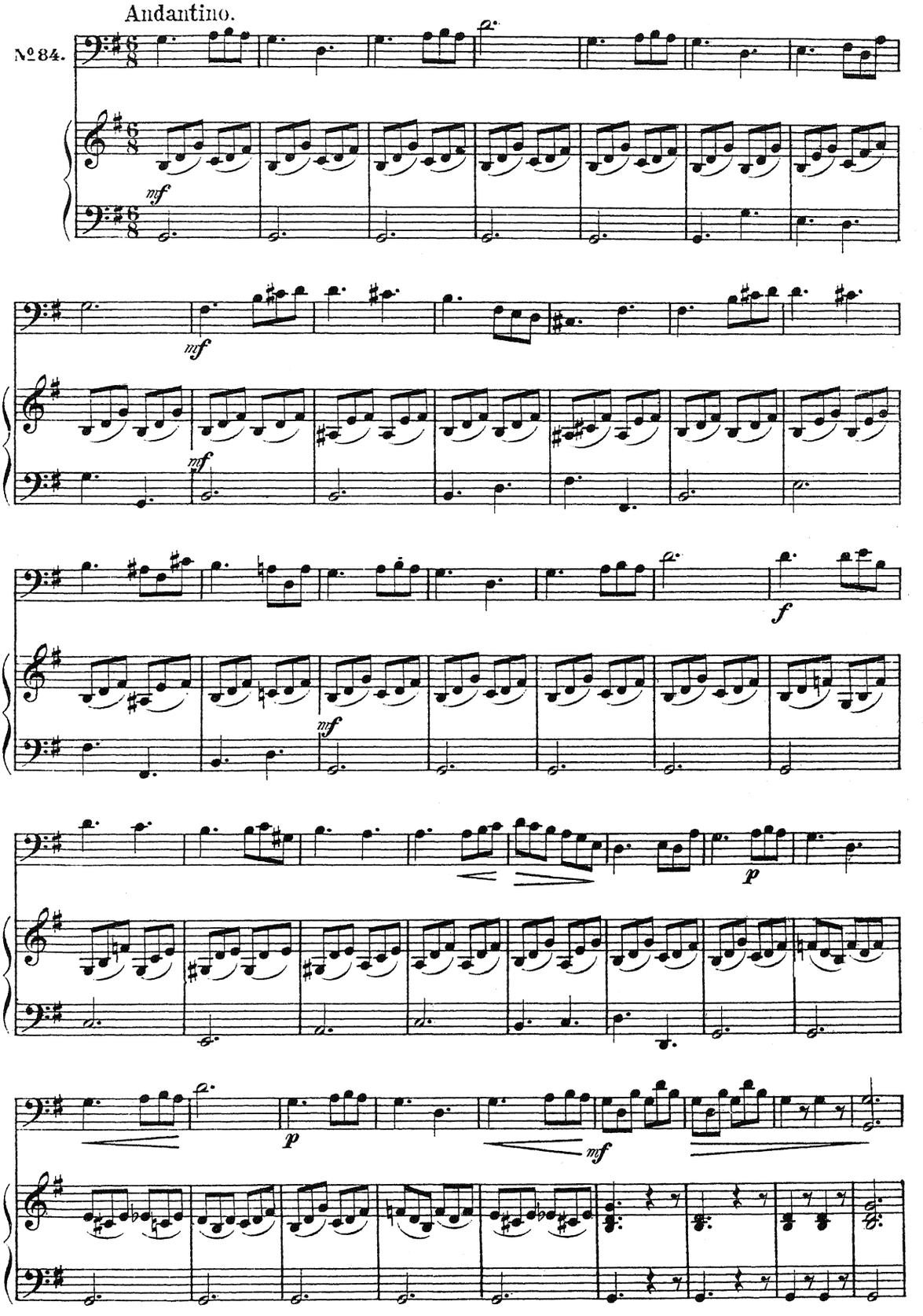
Andantino.

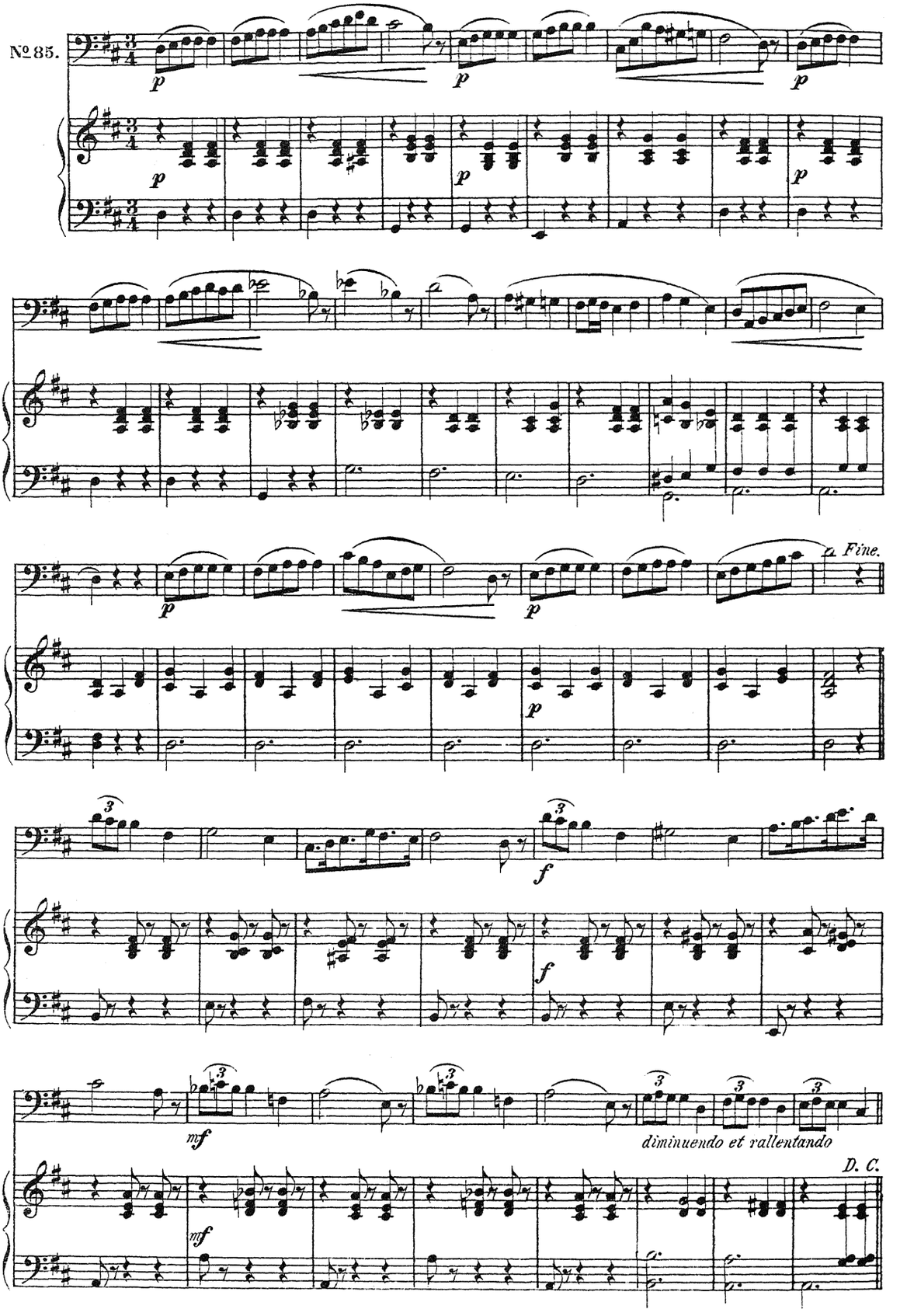
№ 83.



Andantino.

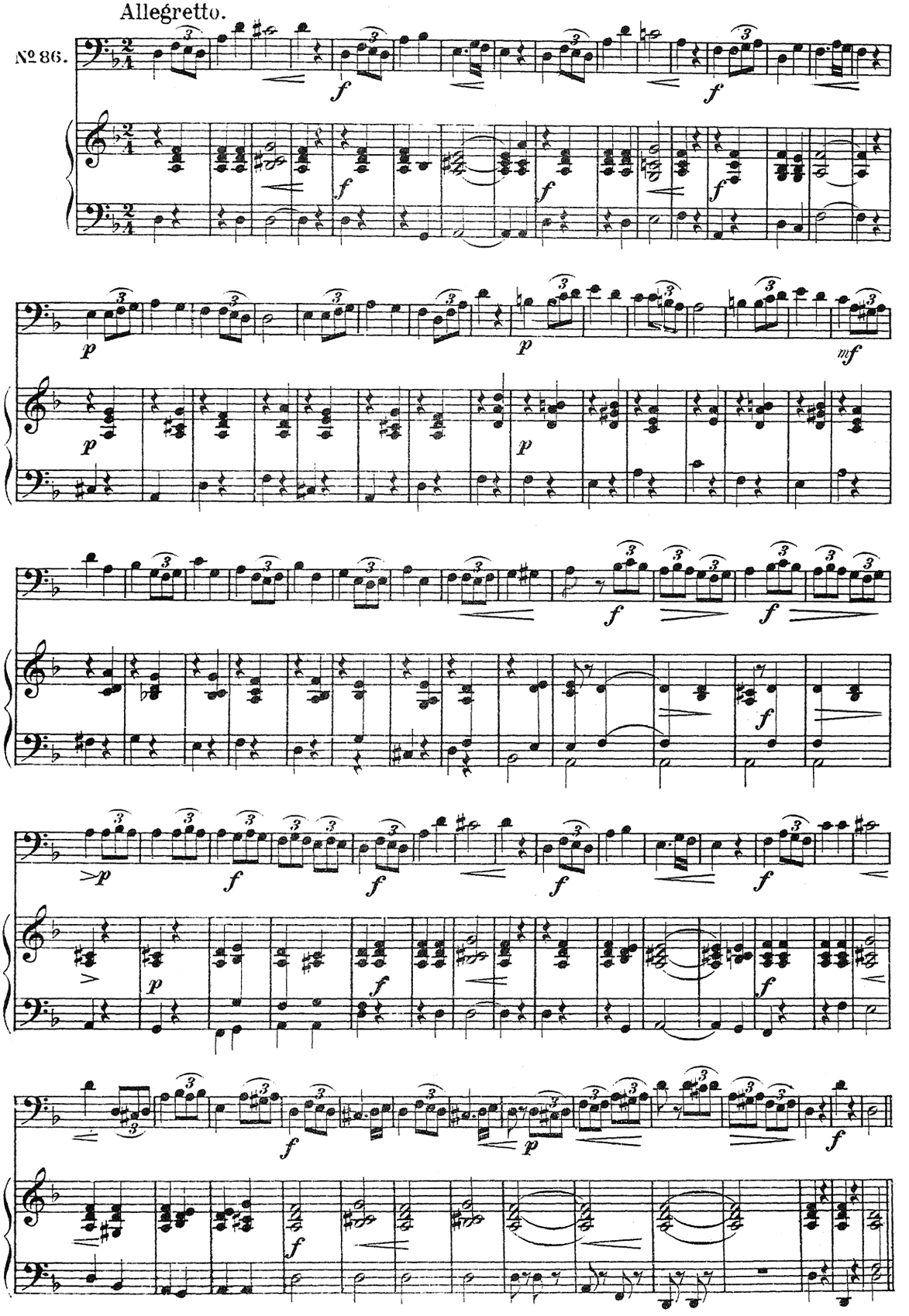
№84.

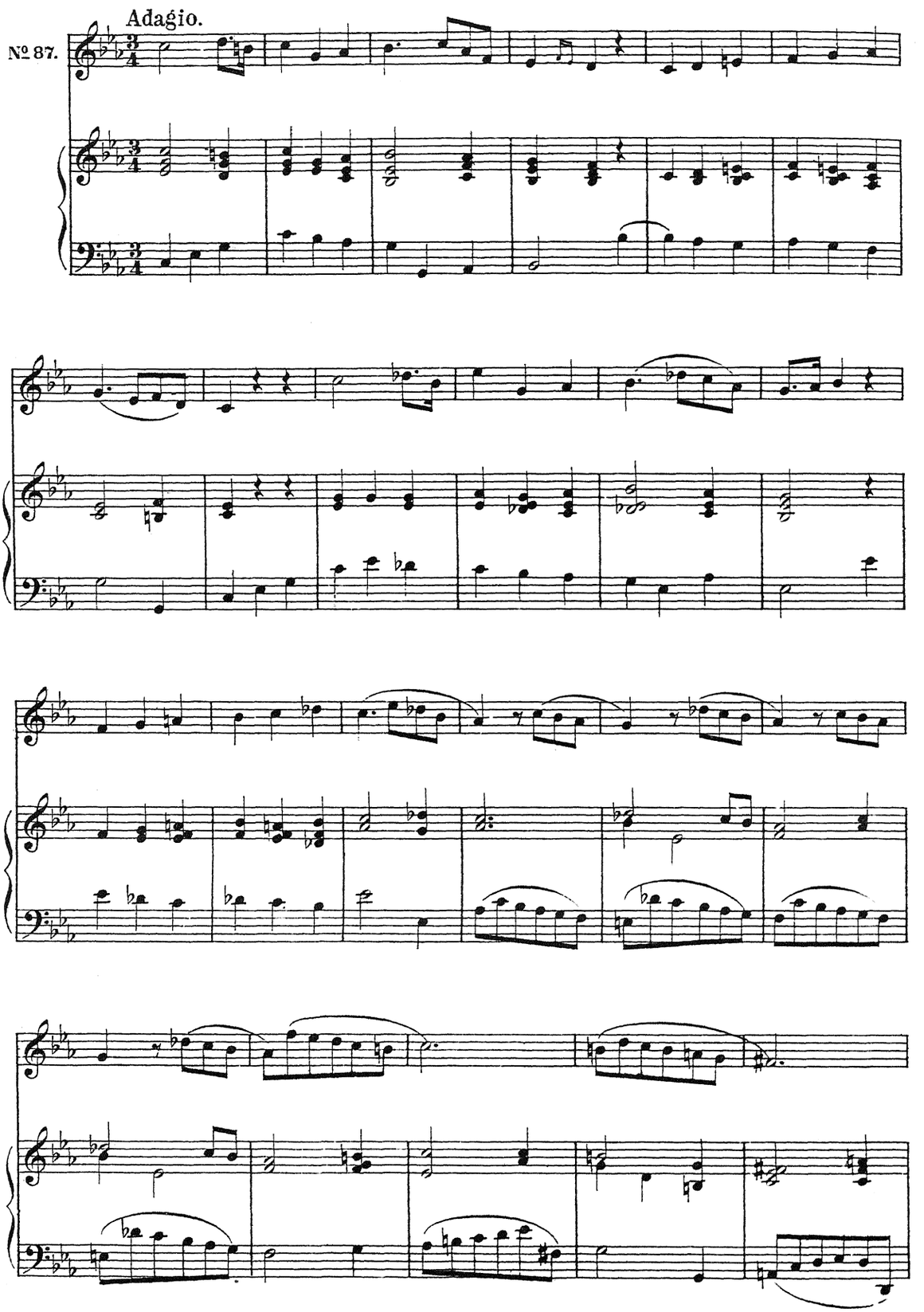


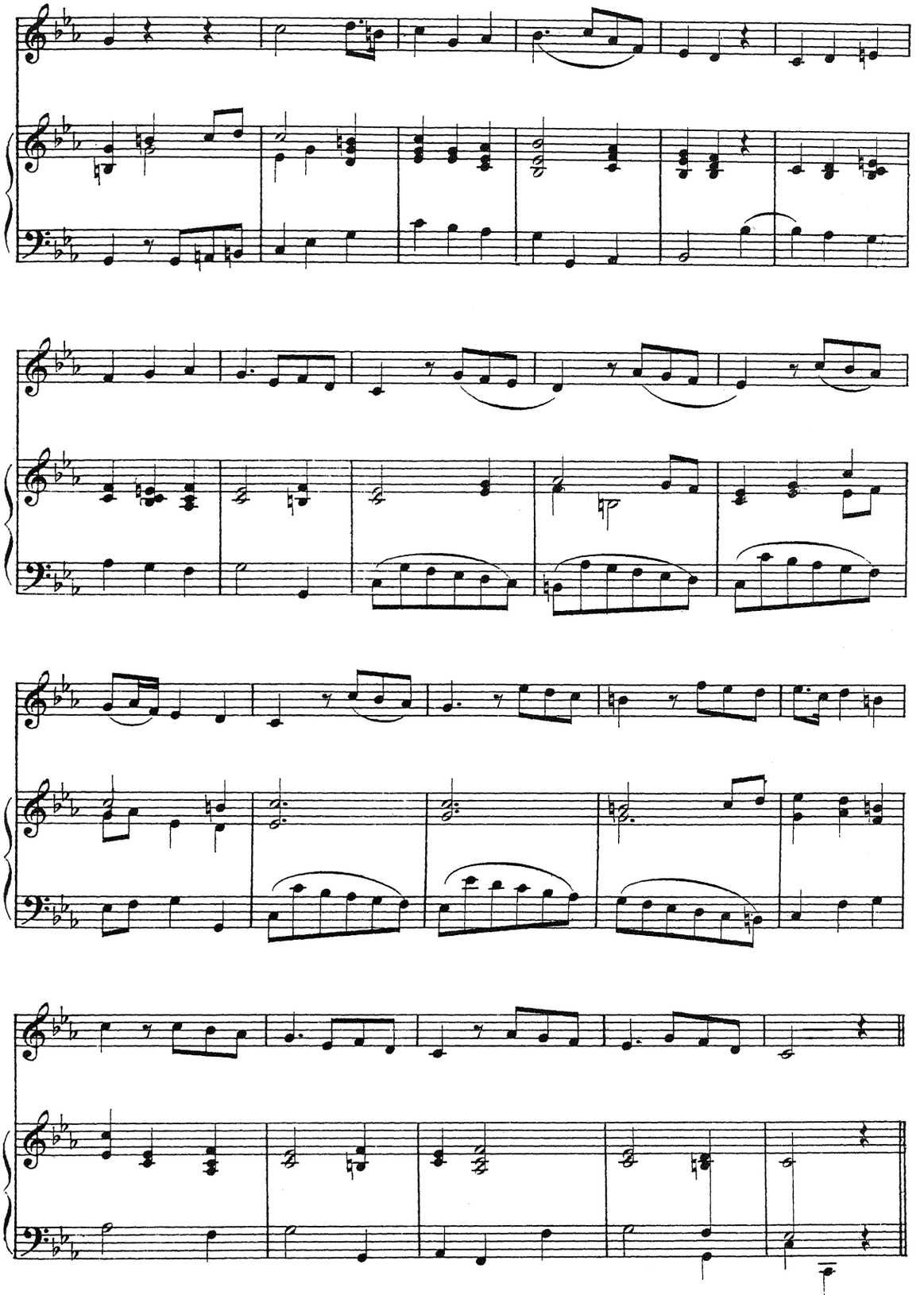

Nº 85.
p
Fine.
f
mf
diminuendo et rallentando
D. C.

Allegretto.

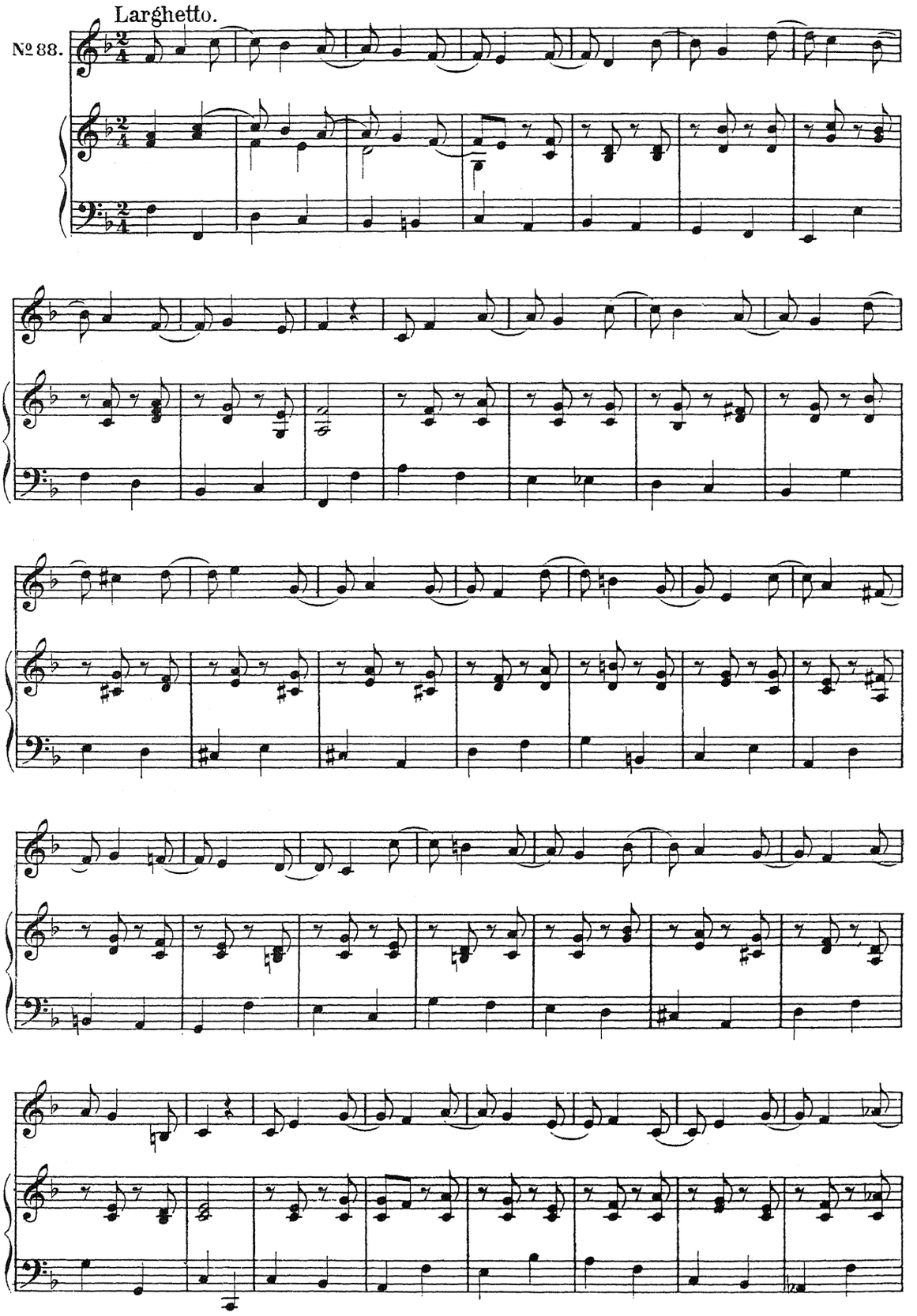
№ 86.

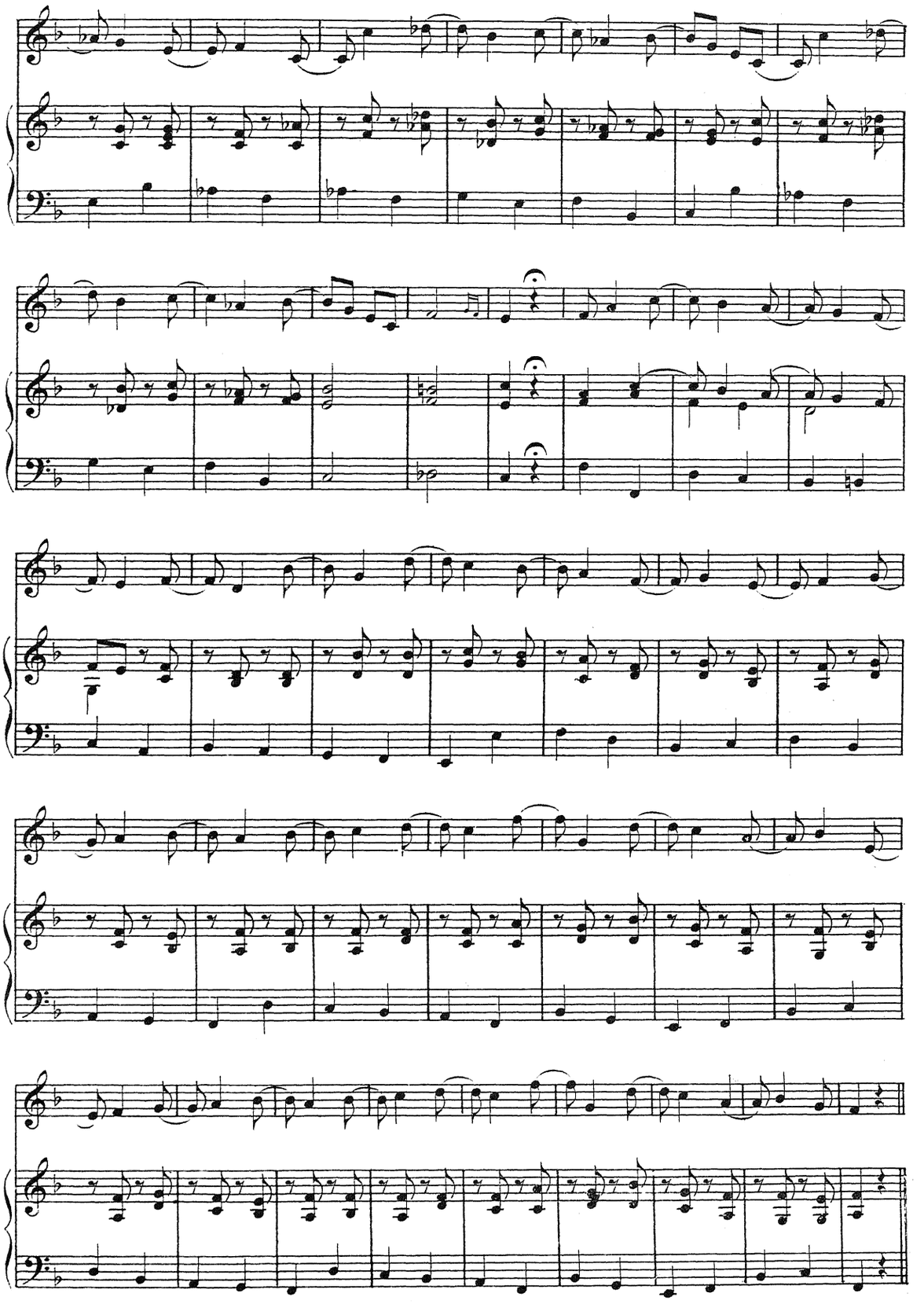


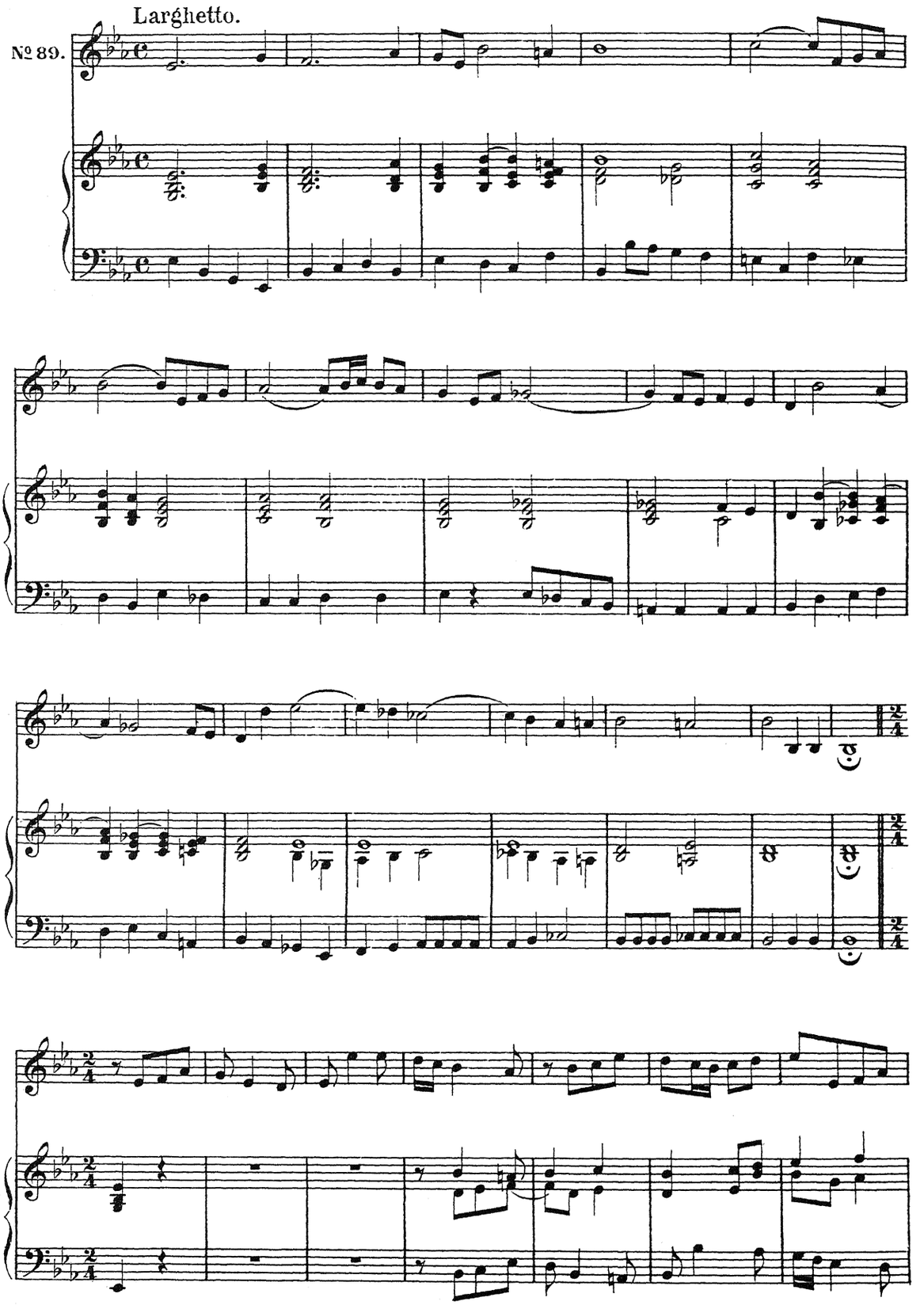

Adagio.
№ 87.

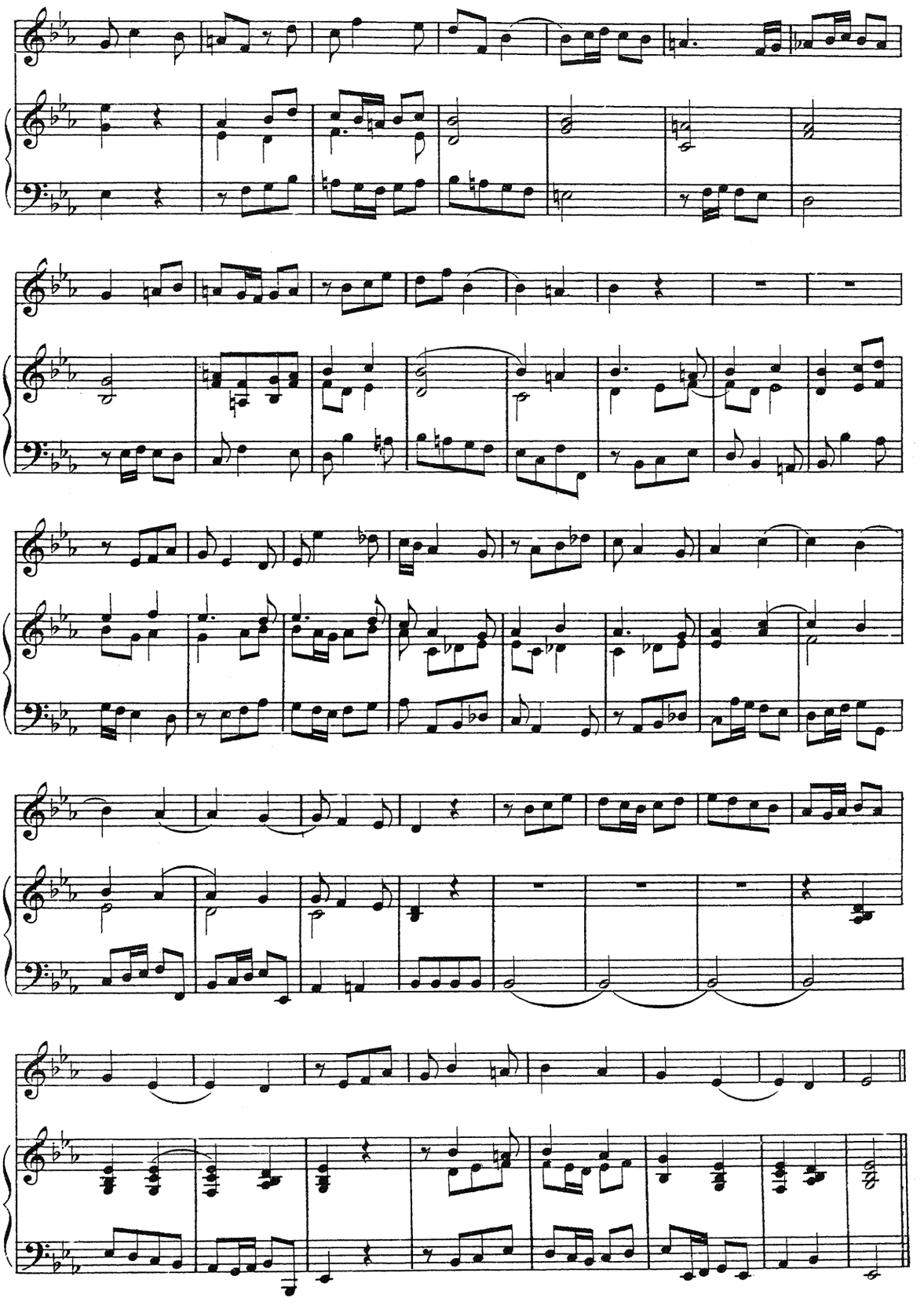


Nº 88. Larghetto.



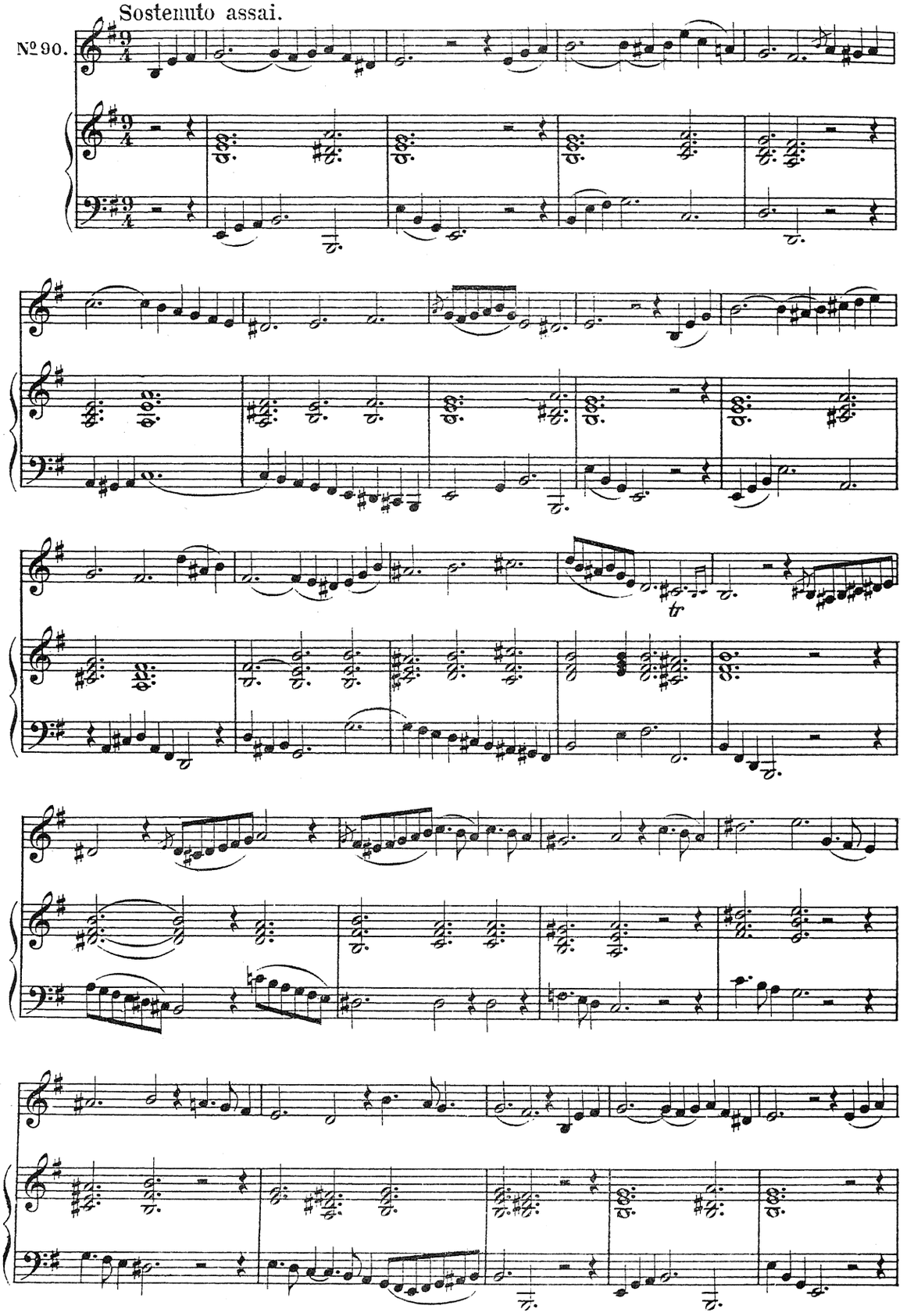


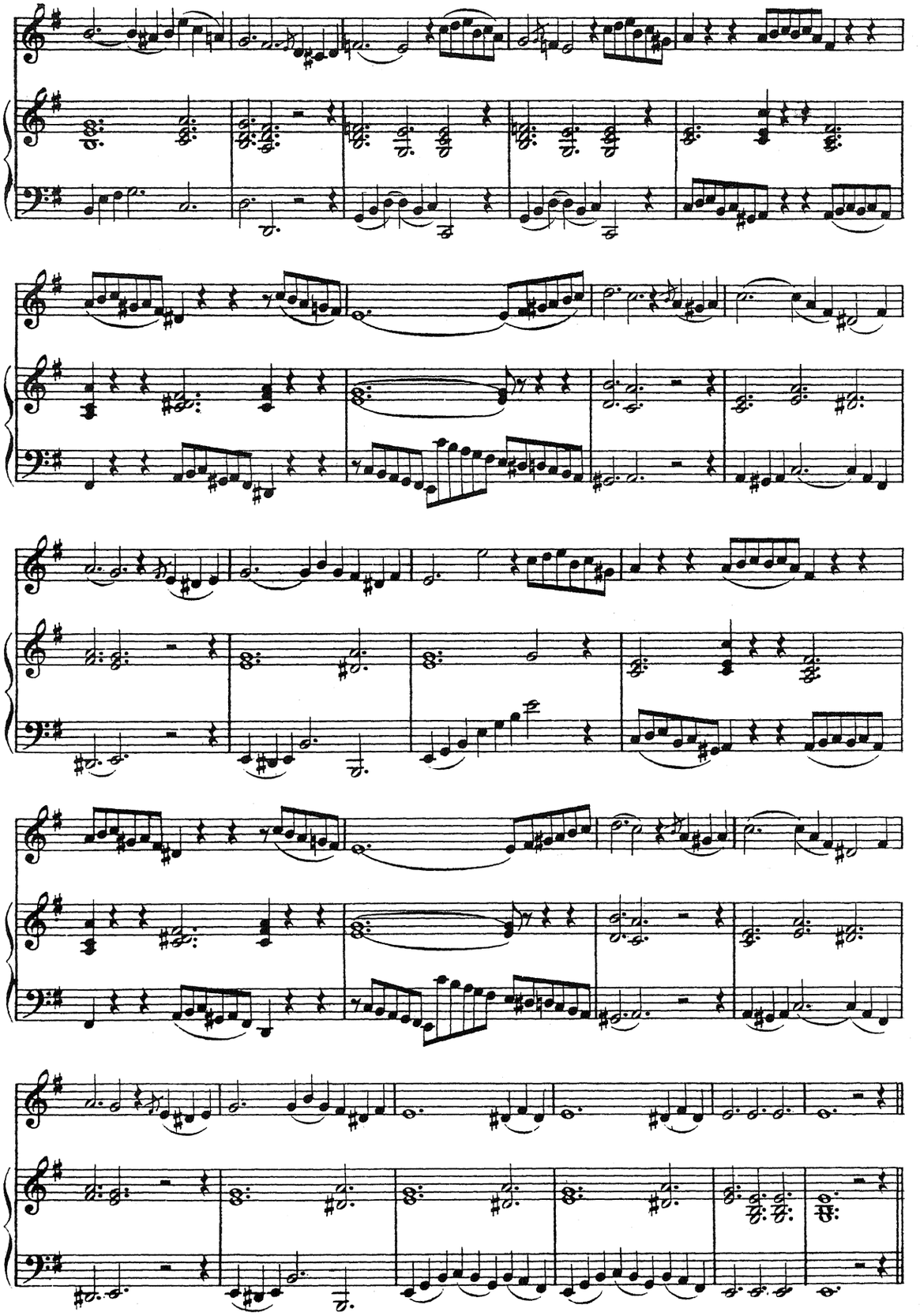

Larghetto.
№ 89.

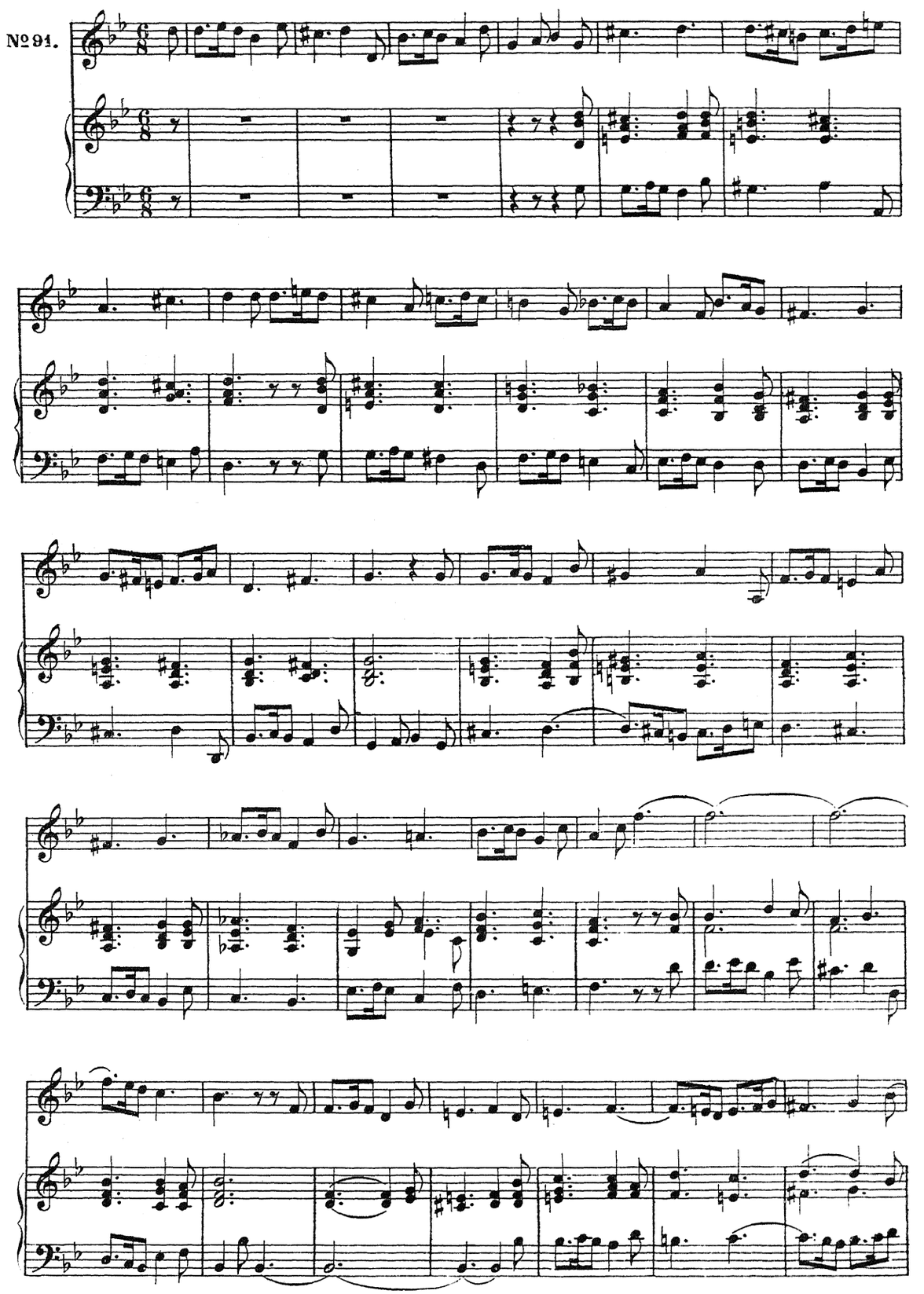


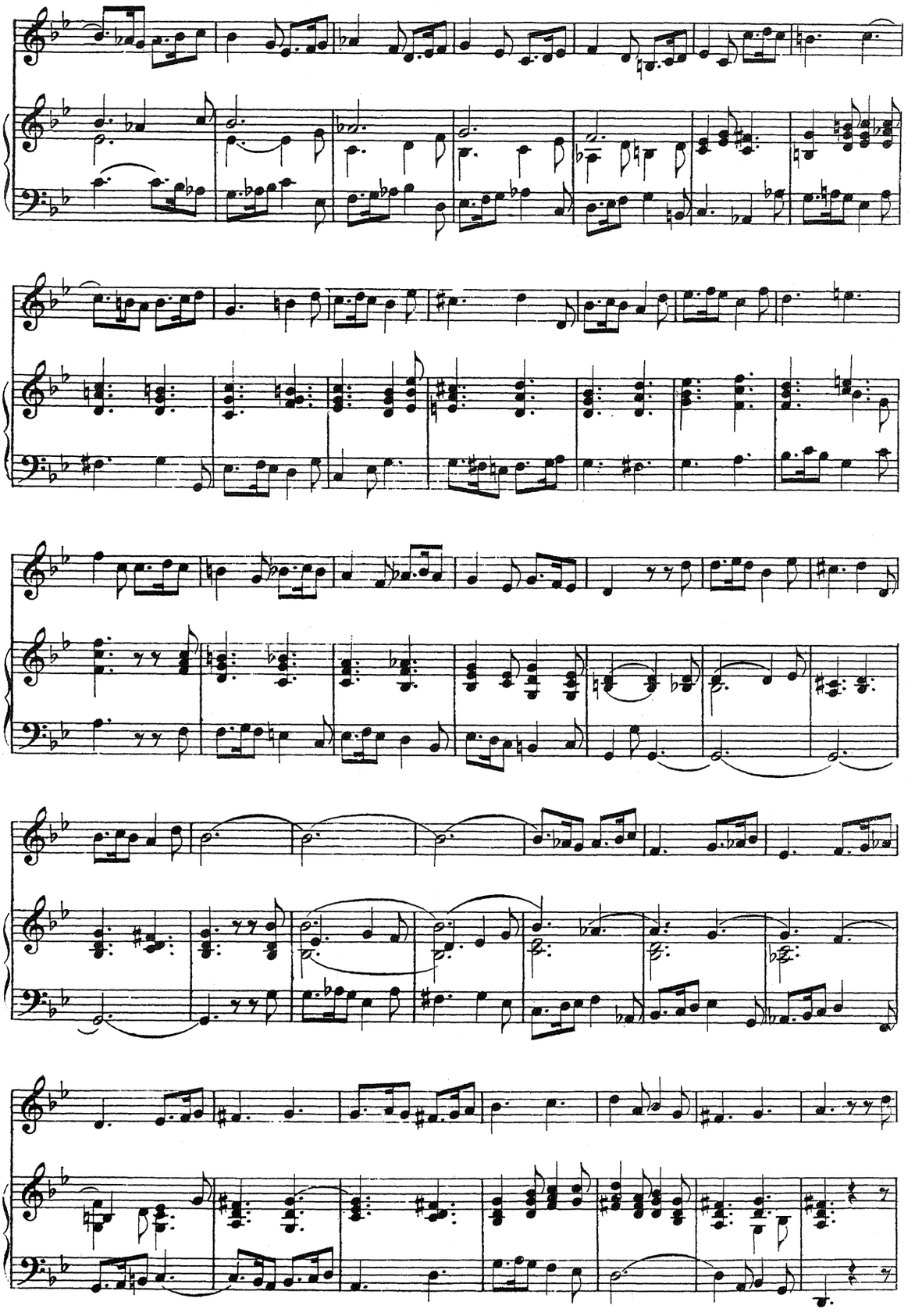
Sostenuto assai.

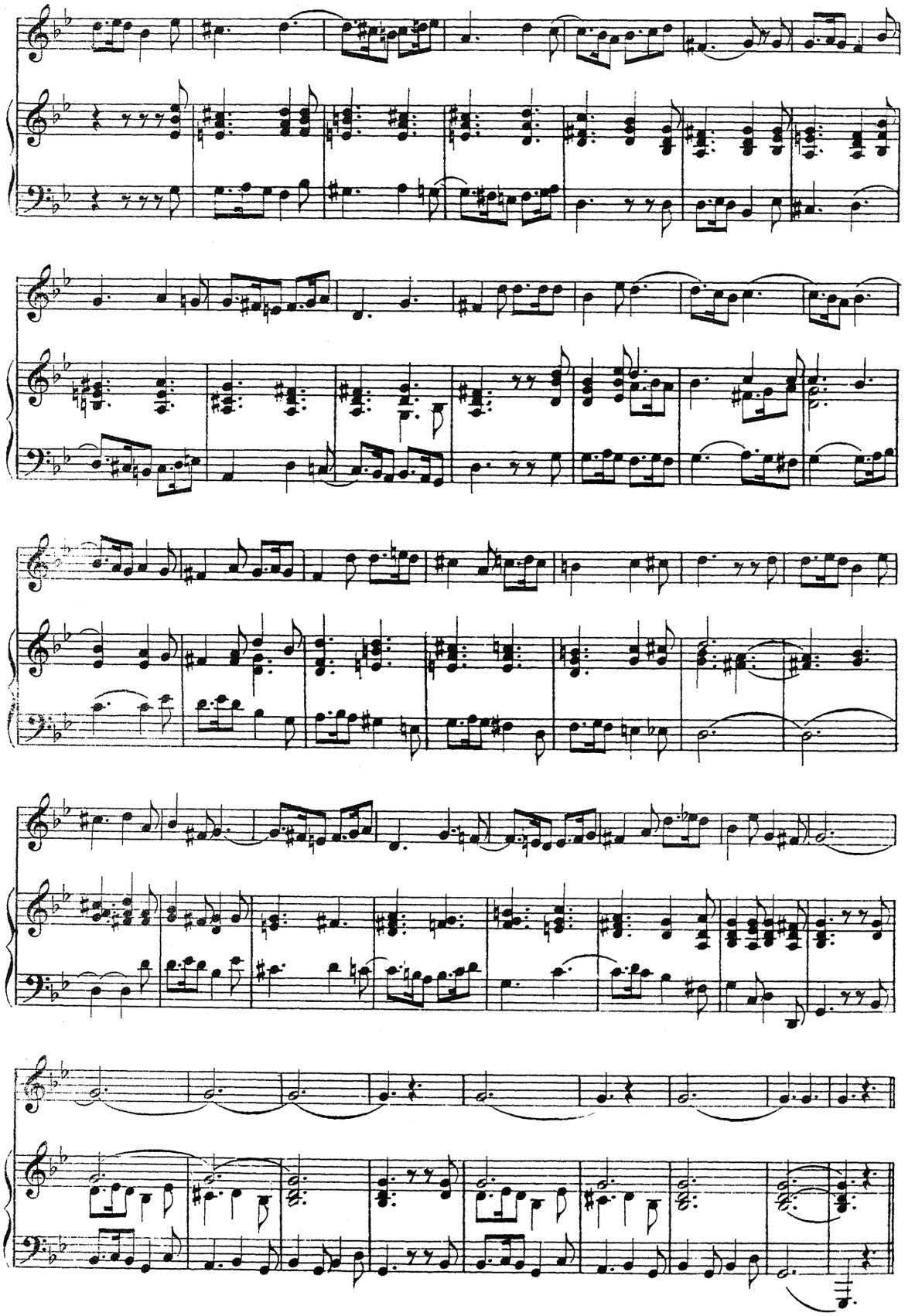
№ 90.





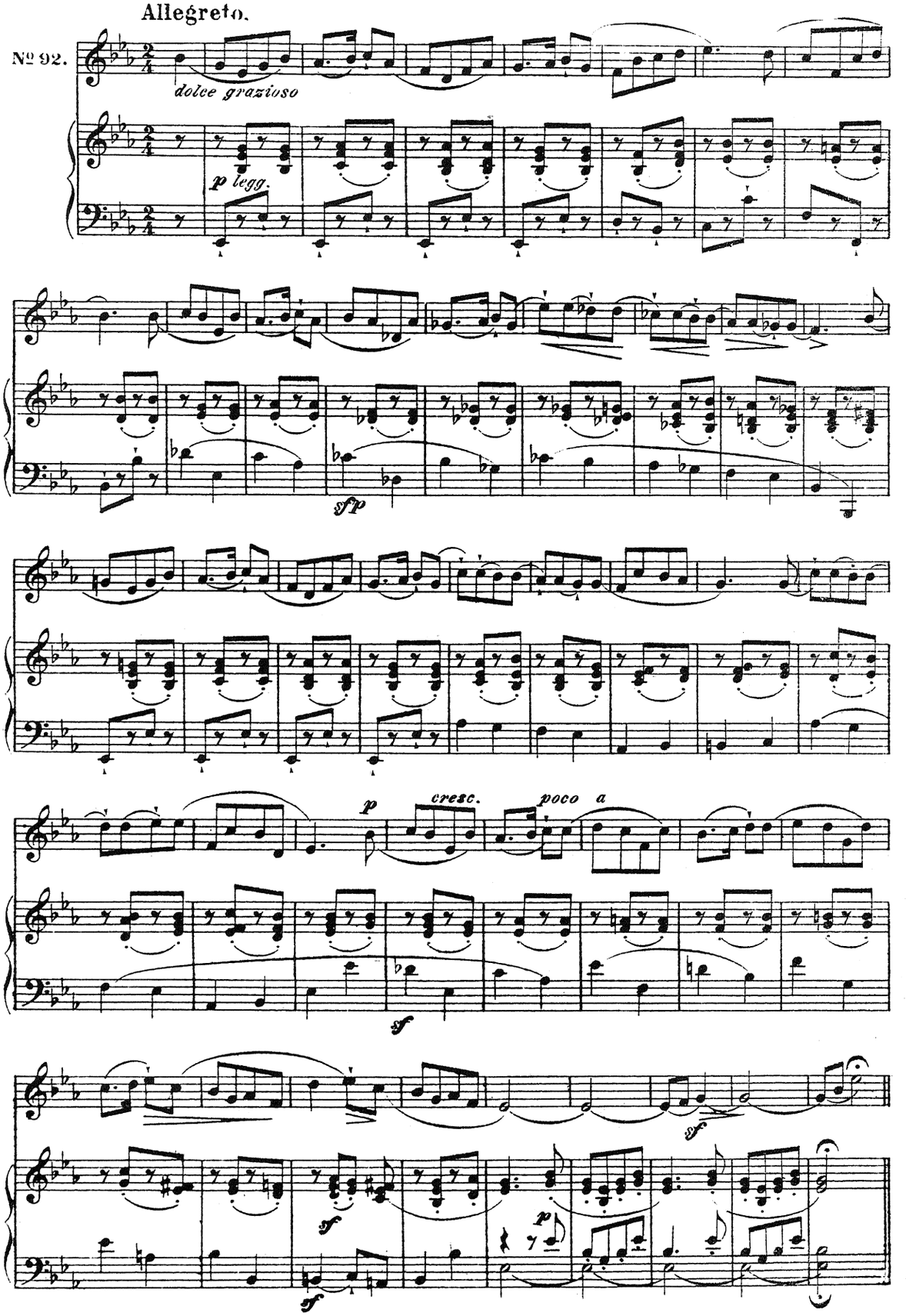

№ 91.





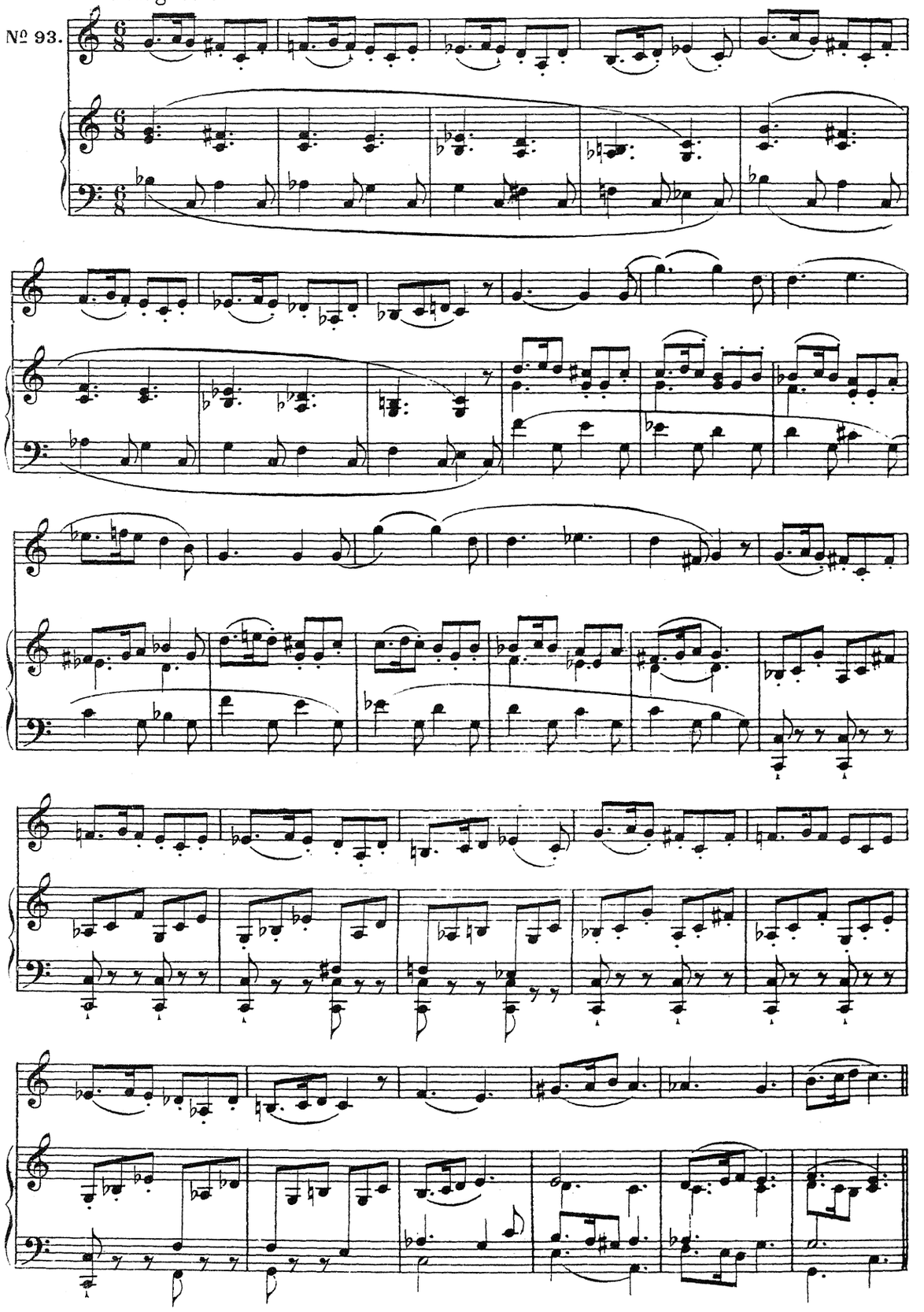
Allegreto.

№ 92.



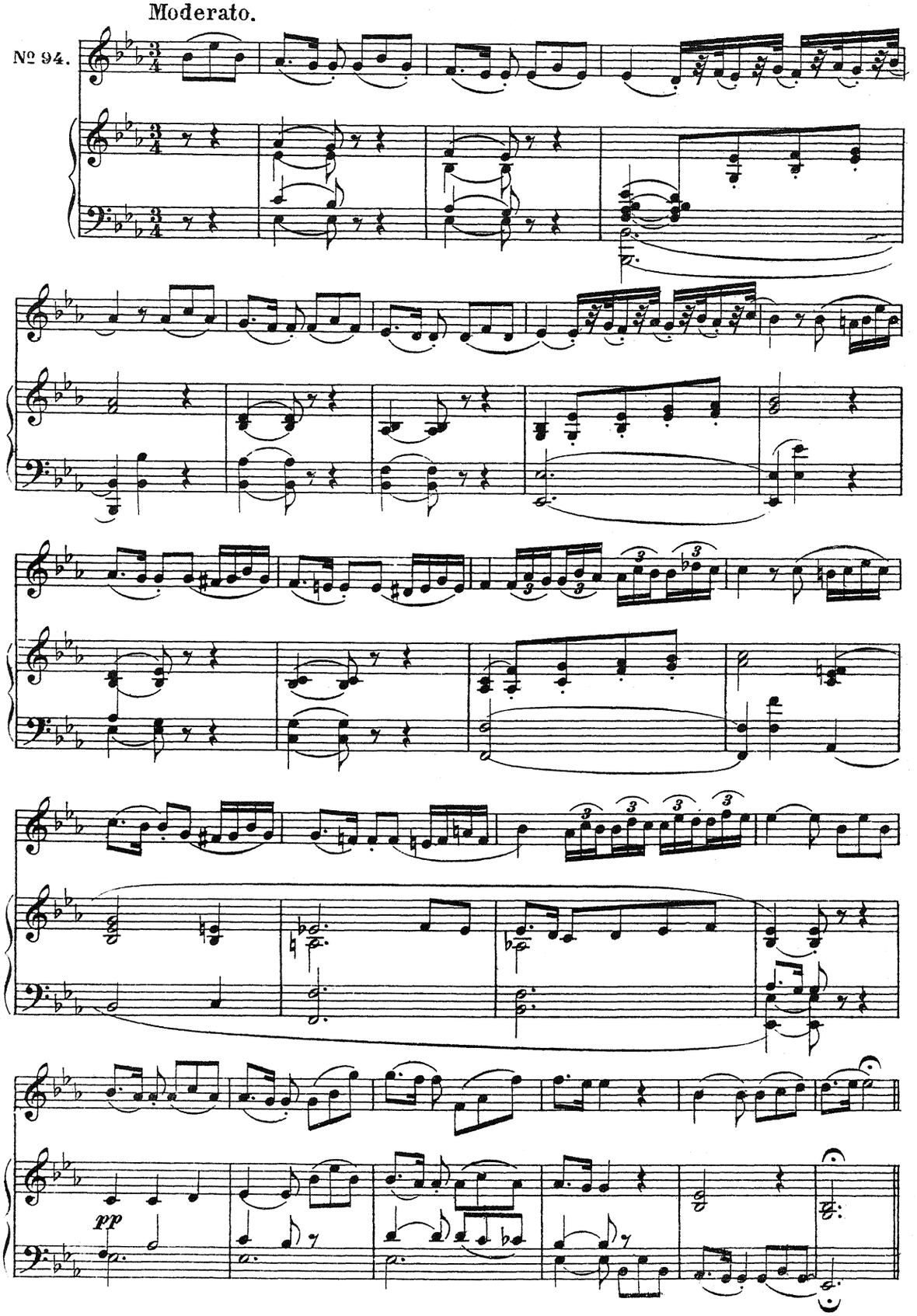
Allegretto.

№ 93.



Moderato.

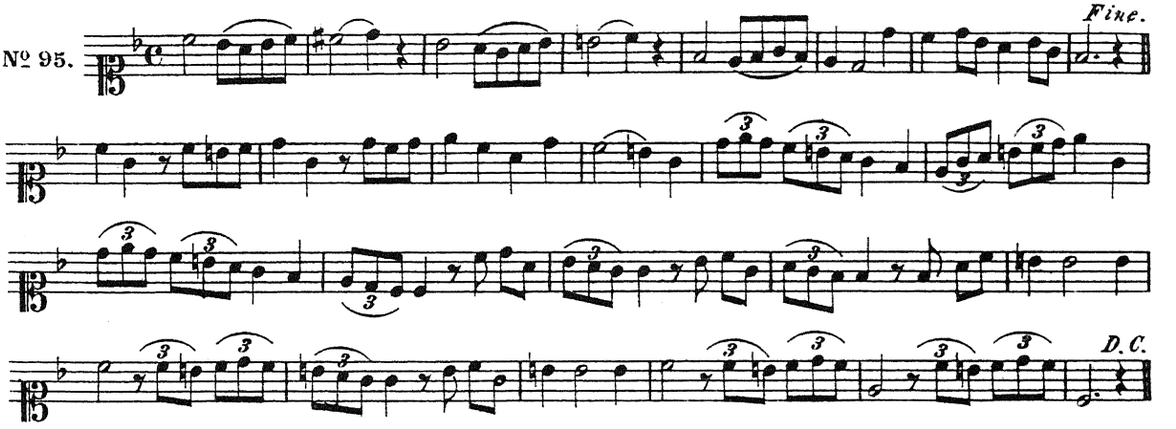
№ 94.



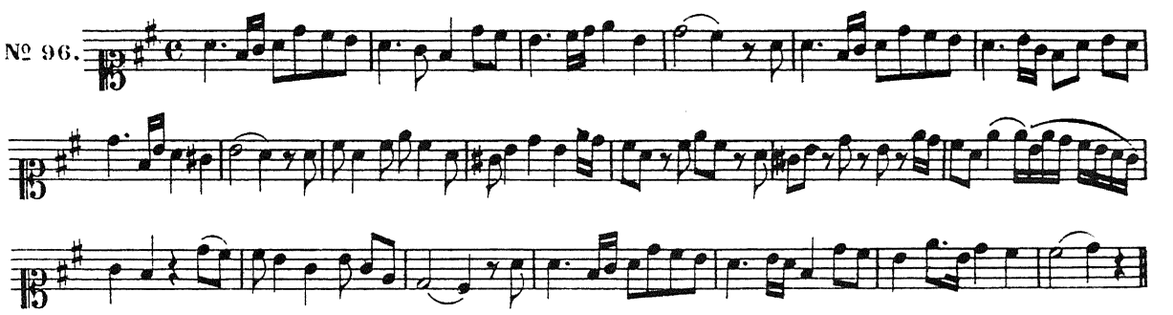
УПРАЖНЕНІЯ ВЪ КЛЮЧАХЪ.

Данныя мелодіи слѣдуетъ читать безъ интонаціи, но въ тактъ, называя каждый звукъ его именем (сольмизировать.)

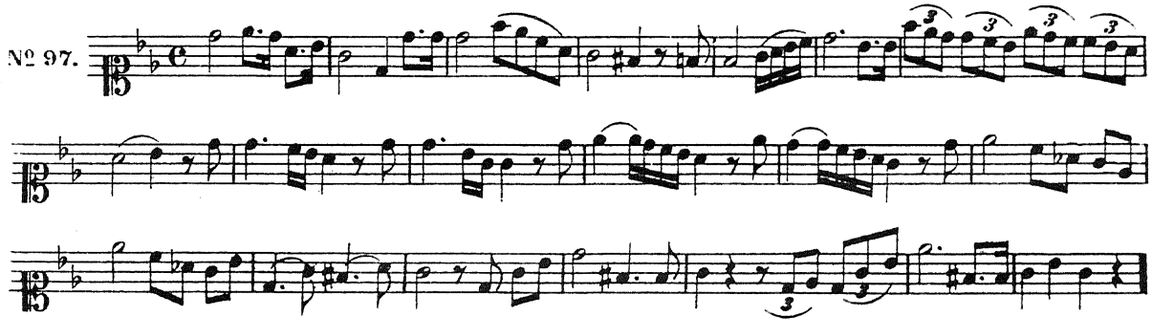
№ 95.



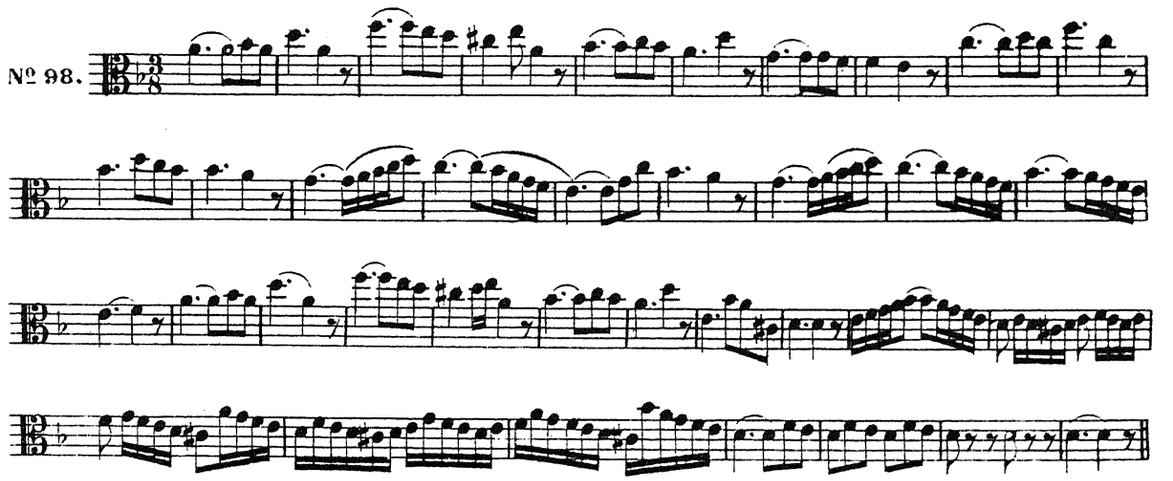
№ 96.

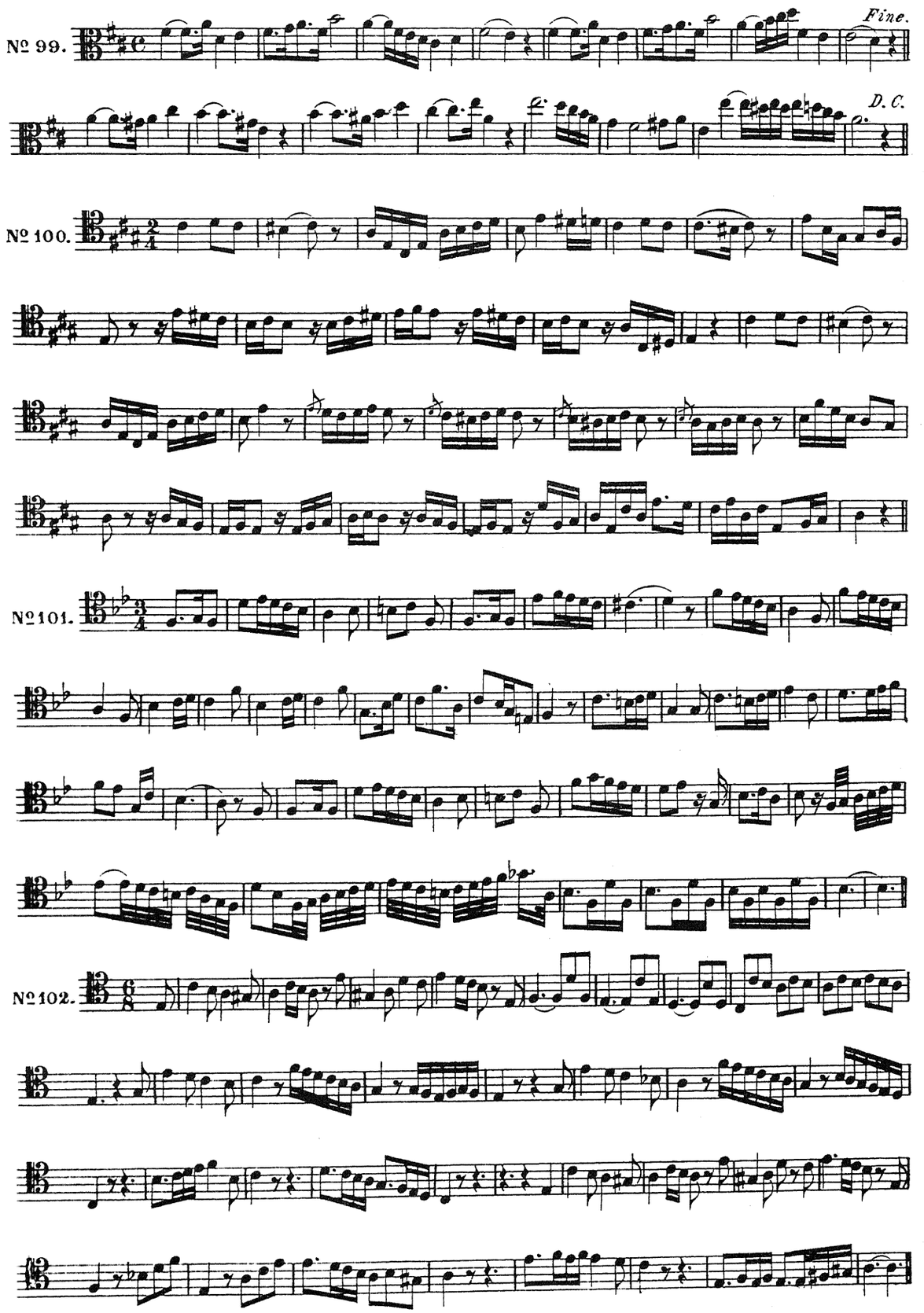


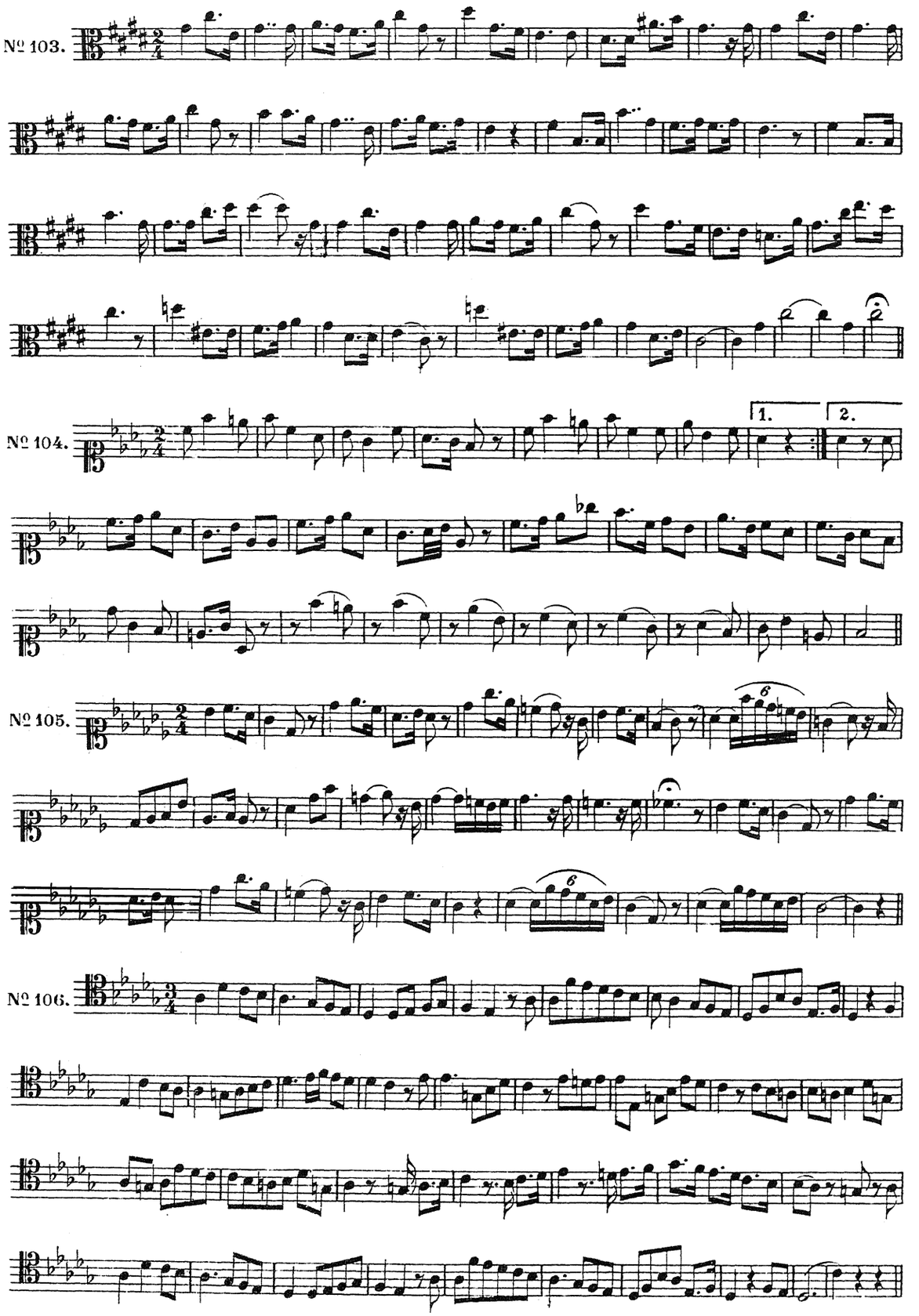
№ 97.

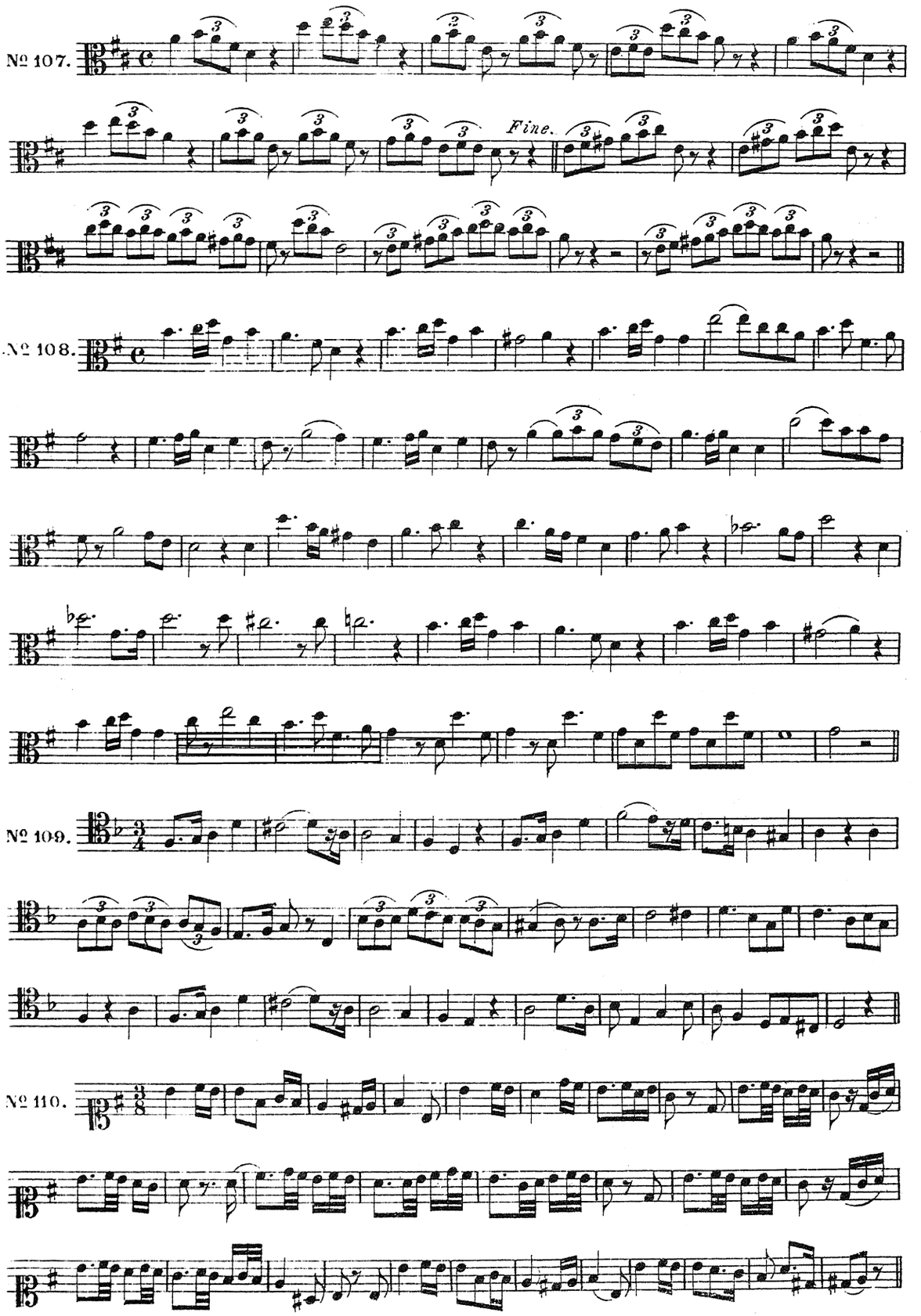


№ 98.



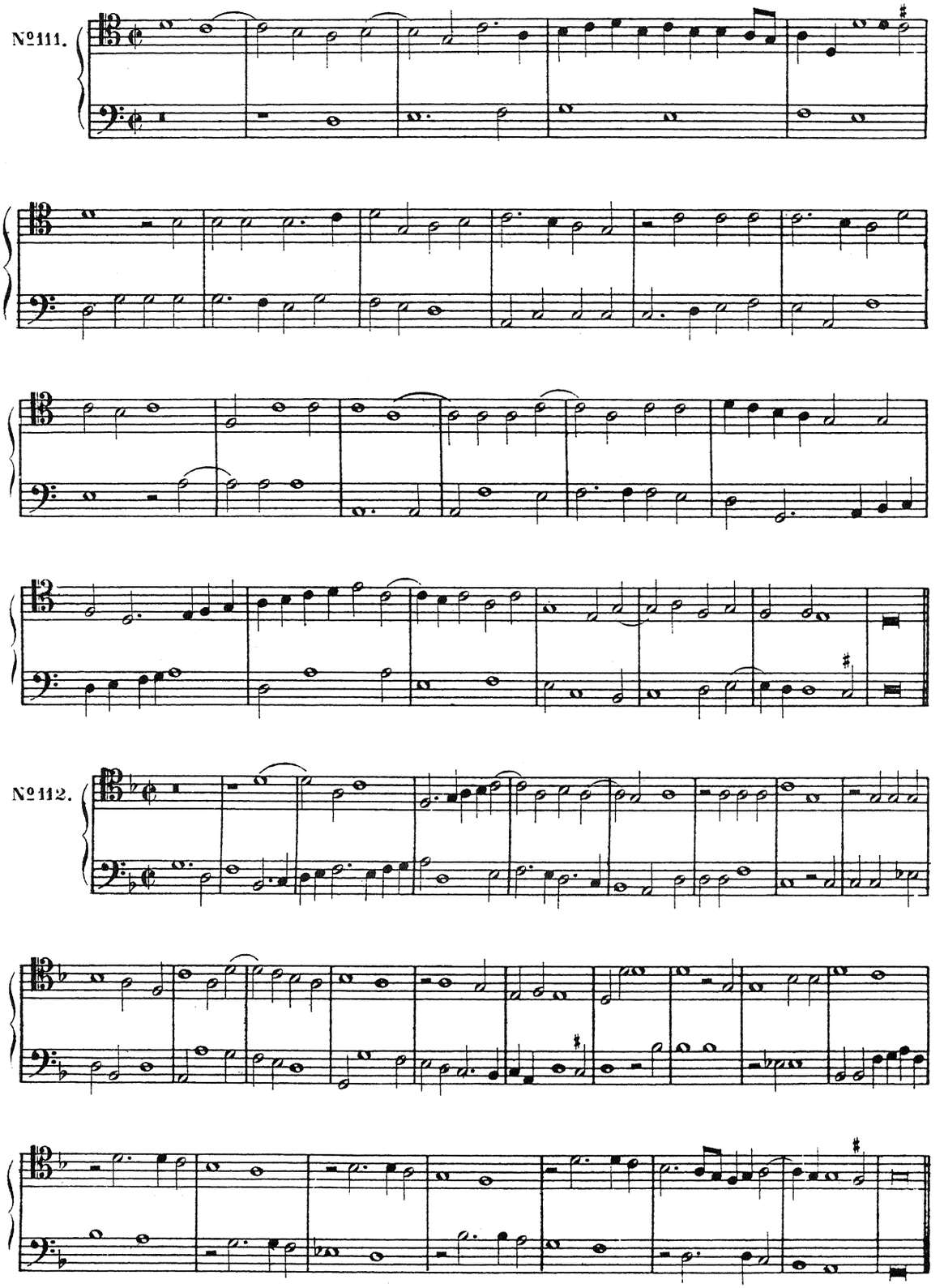

№ 99.
Fine.
D. C.
№ 100.
№ 101.
№ 102.


№ 103.
№ 104.
1.
2.
№ 105.
№ 106.


№ 107.
Fine.
№ 108.
№ 109.
№ 110.

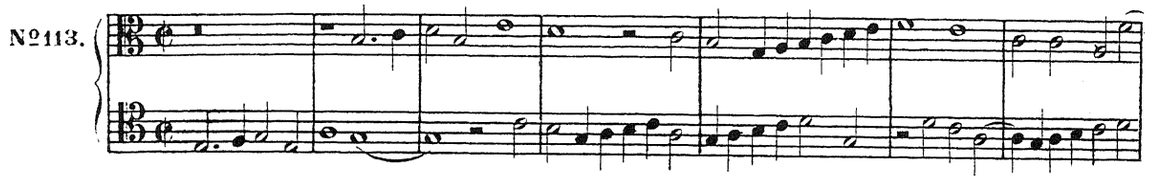
СОЛЬФЕДЖІО ДЛЯ ДВУХЪ ГОЛОСОВЪ.

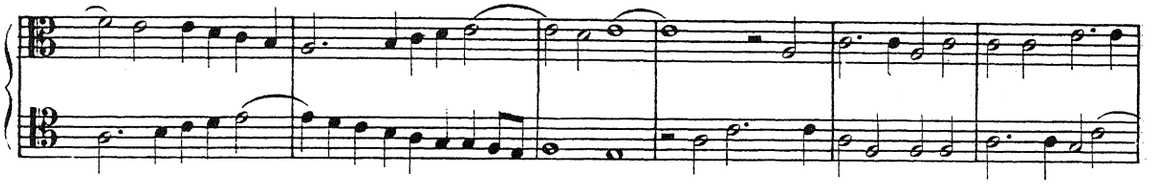
№111.

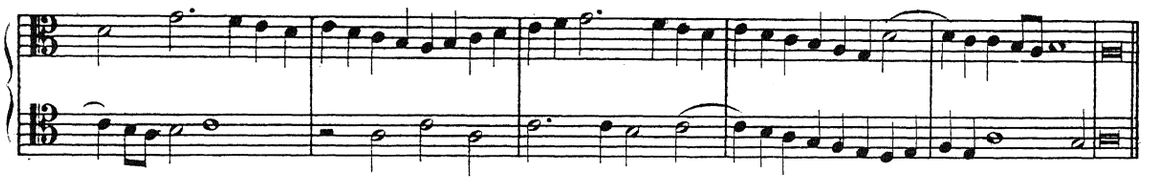


№112.

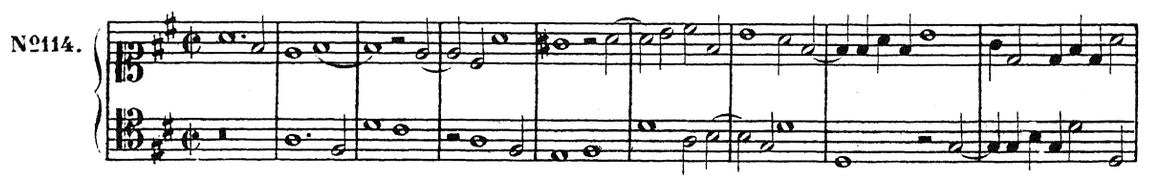
№113.

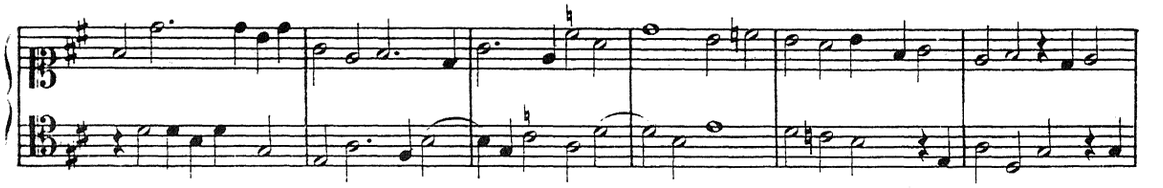


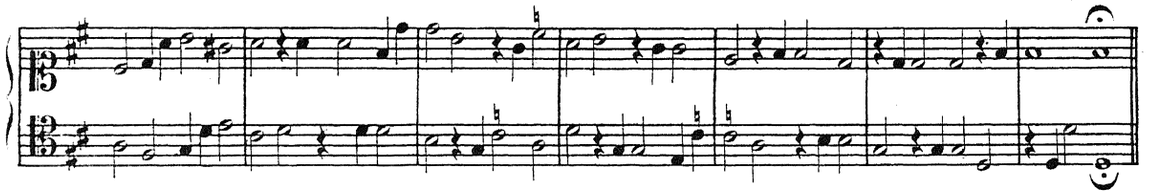




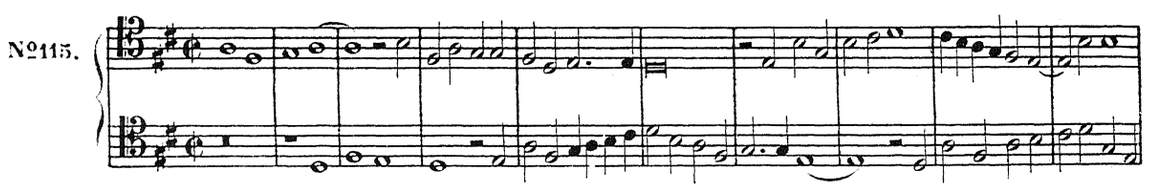
№114.

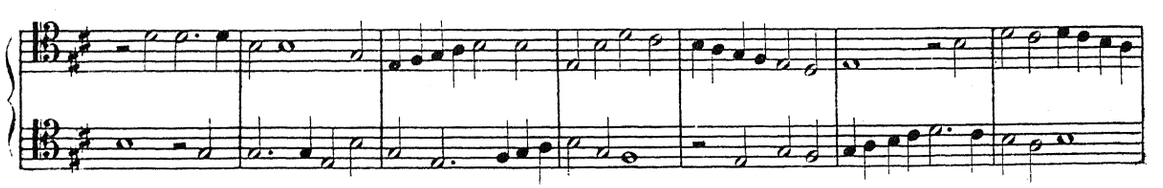


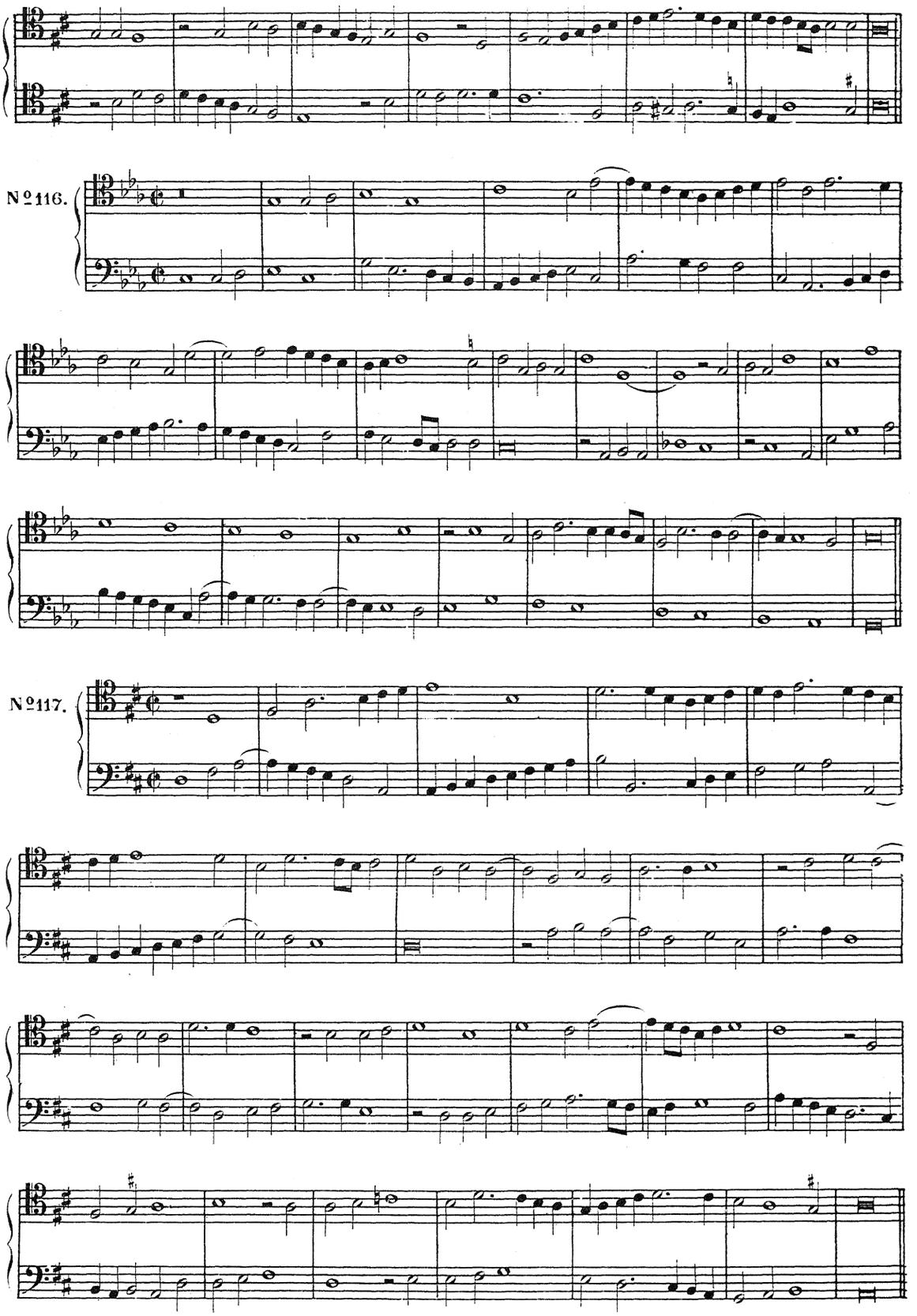




№115.



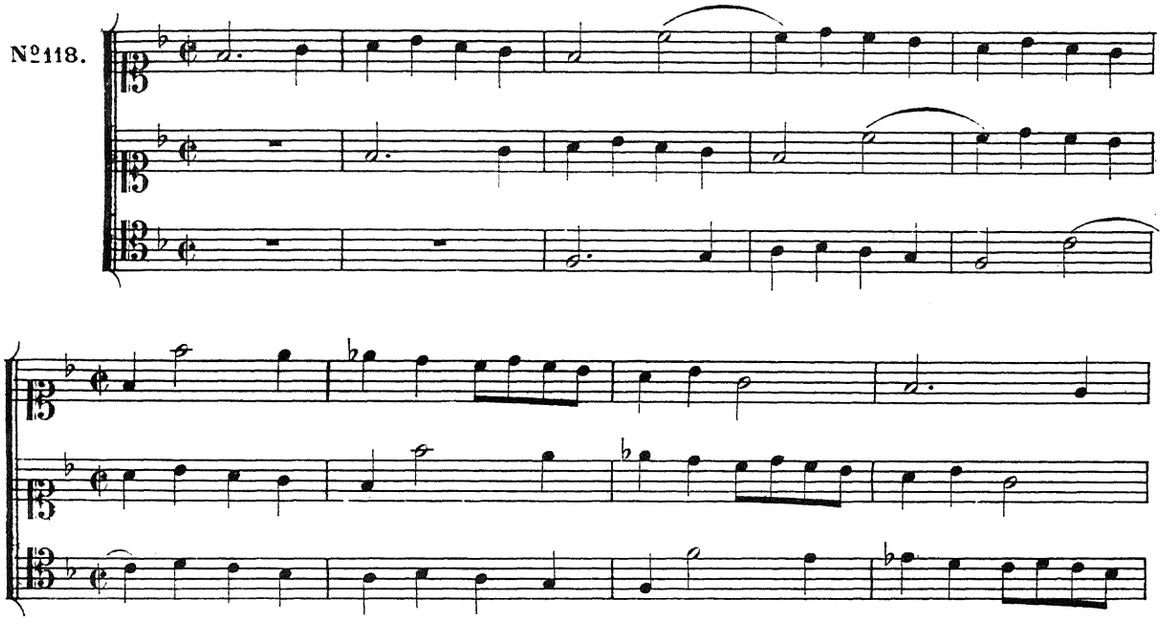



Nº116.
Nº117.

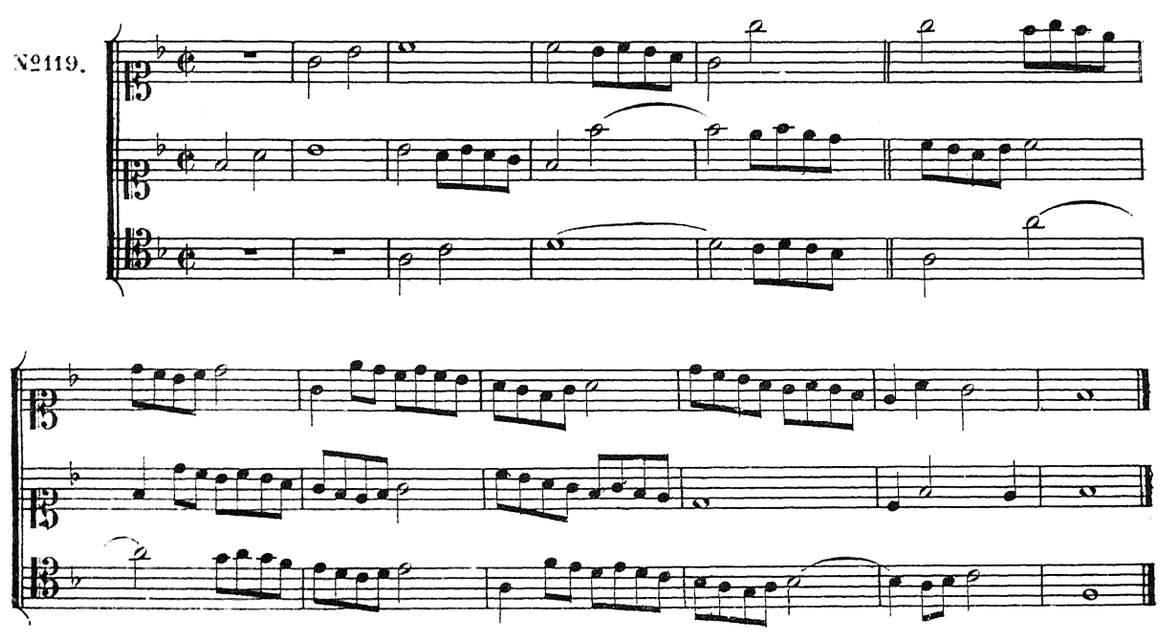
СОЛЬФЕДЖІО ДЛЯ ТРЕХЪ ГОЛОСОВЪ.

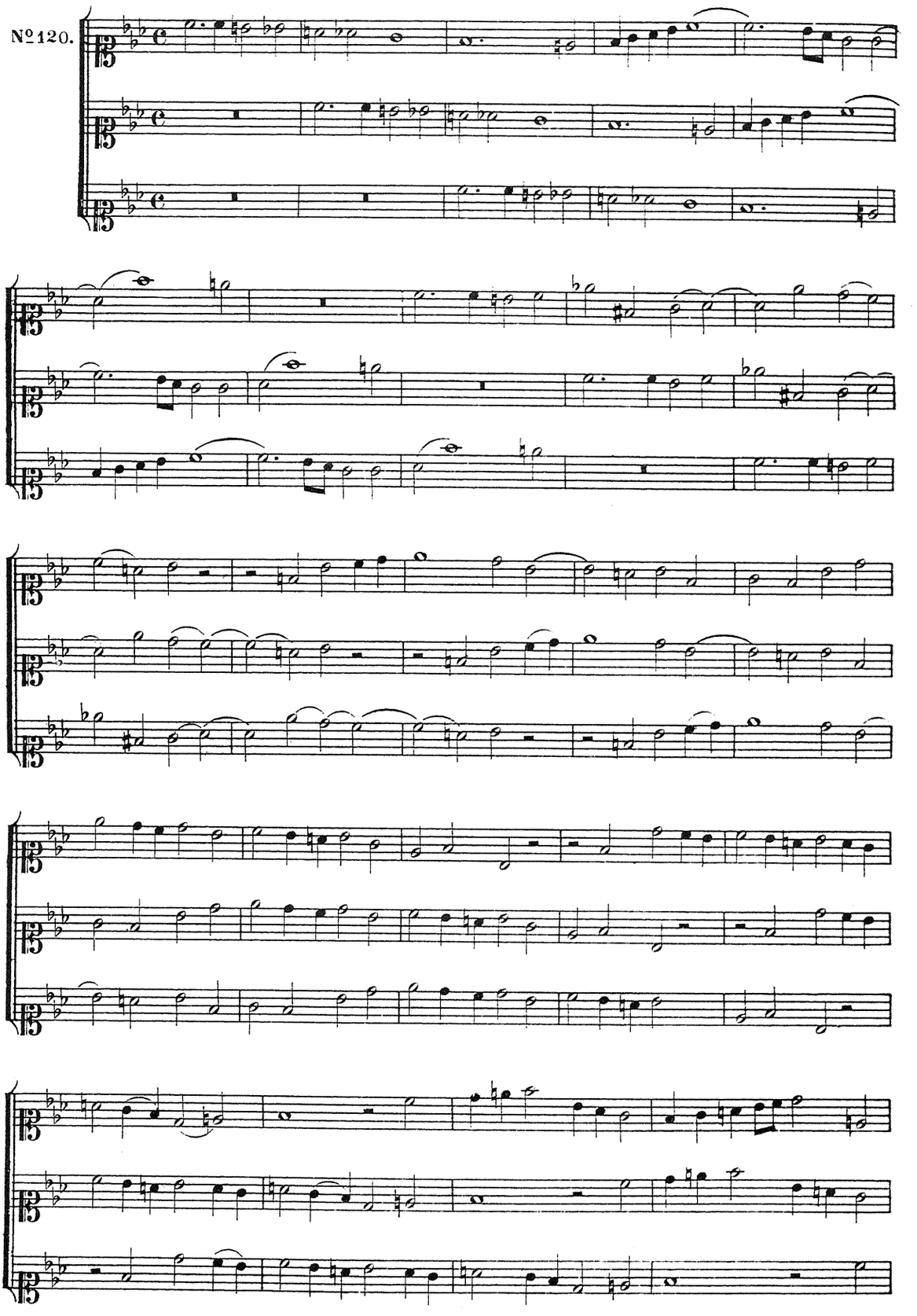
(Каноны.)

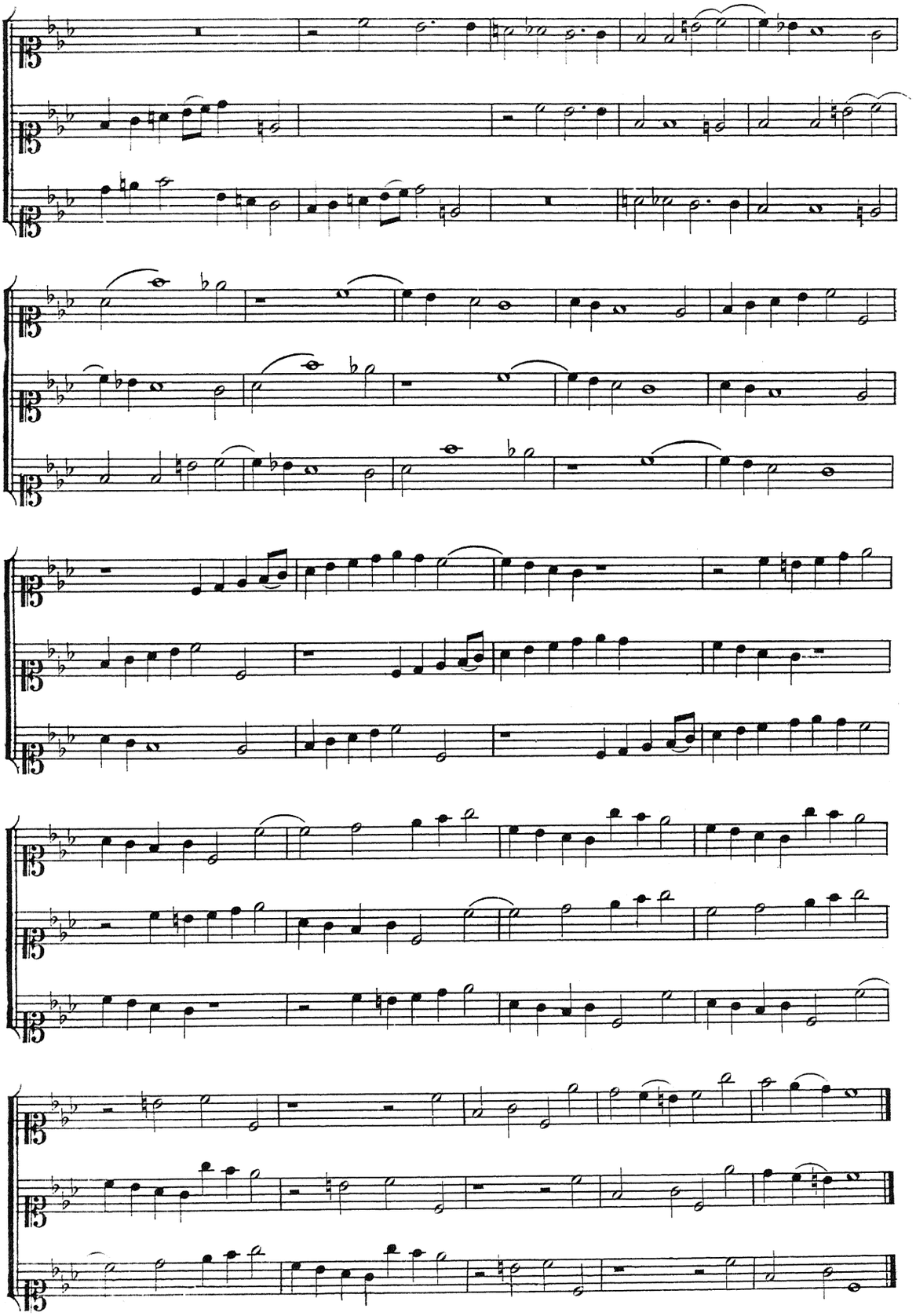
№118.

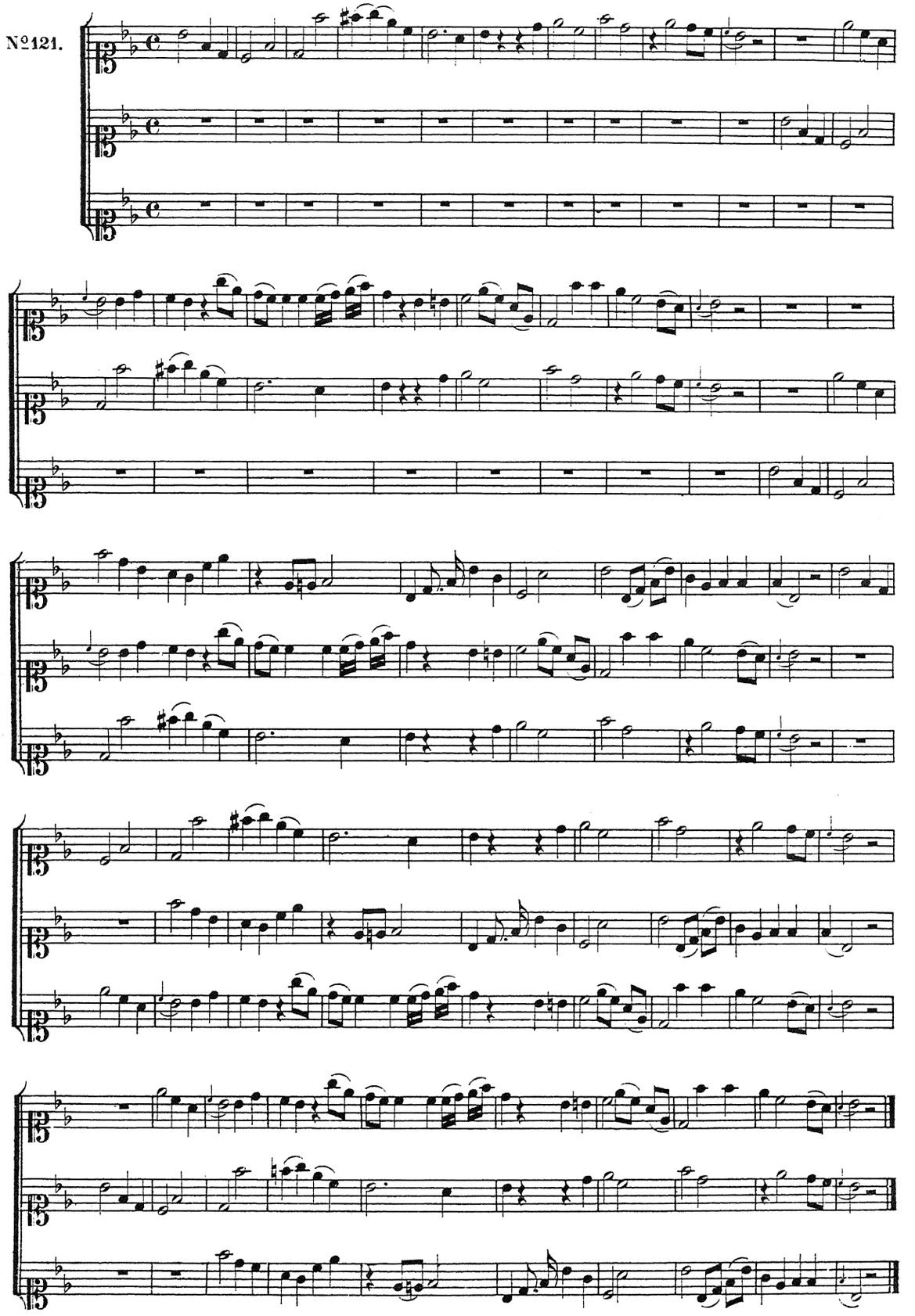


№119.

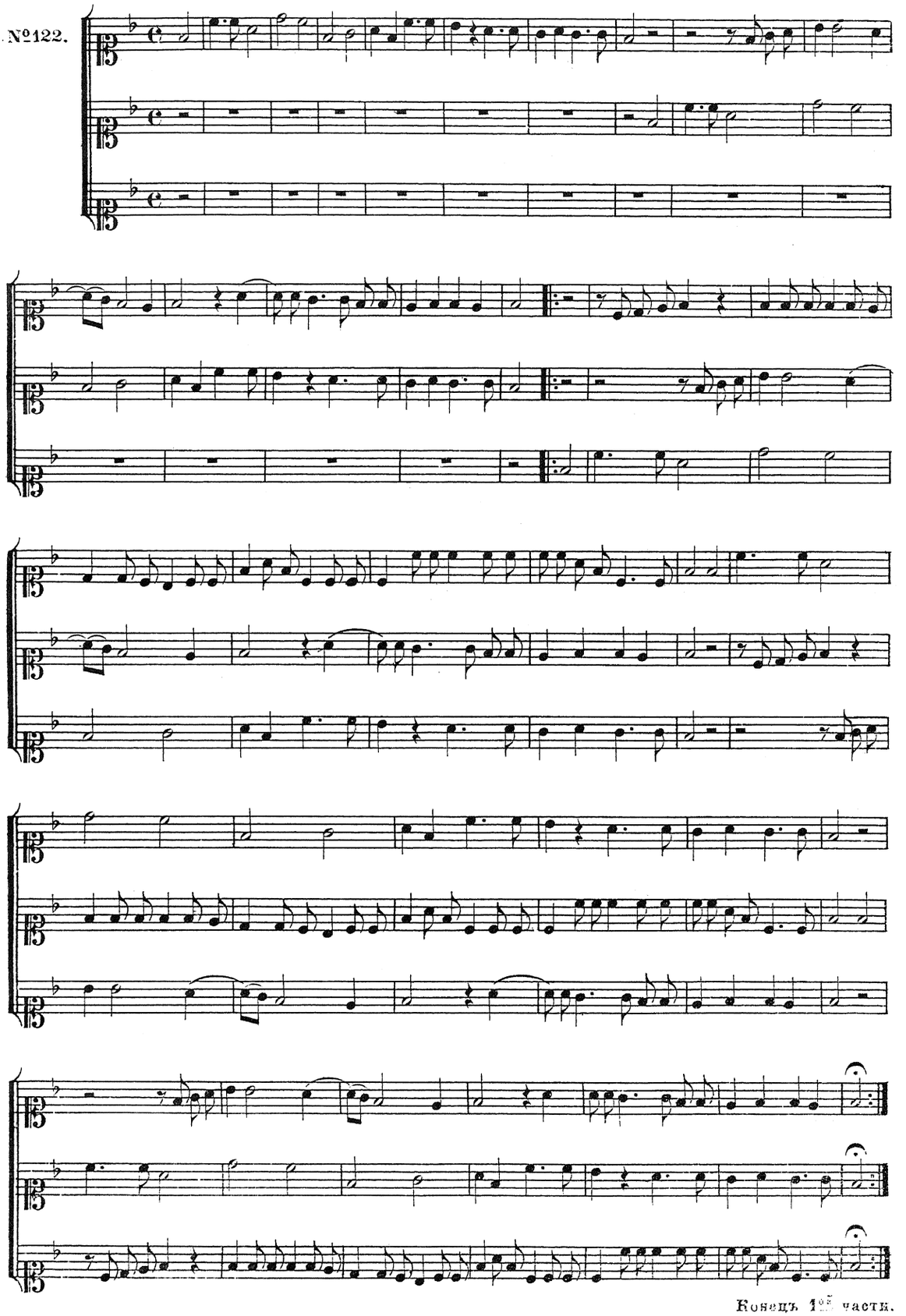



Nº120.




№121.

№122.



Конецъ 1-й части.