

МИНИСТЕРСТВО КУЛЬТУРЫ РЕСПУБЛИКИ БУРЯТИЯ
ГАПОУ РБ «КОЛЛЕДЖ ИСКУССТВ ИМ. П.И. ЧАЙКОВСКОГО»

ГАММЫ ДЛЯ РАЗВИТИЯ ТЕХНИКИ НА БУРЯТСКИХ ДУХОВЫХ ИНСТРУМЕНТАХ

Методические рекомендации

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Специальный инструмент.
и направлены на формирование и развитие следующих профессиональных
компетенций ПК.2.1

В методических рекомендациях представлен теоретический материал
для самостоятельного изучения студентами, а также практические задания для
использования в процессе учебной практики.

A Dur

A-dur

1).

2).

3).

4).

4).

4).

Musical score for exercise 4, consisting of four staves of music in 3/2 time. The first staff is in bass clef, and the following three are in treble clef. The music features a sequence of eighth and sixteenth notes with various accidentals, including sharps and naturals. The piece concludes with a double bar line.

A moll

мелодический

1).

2).

Musical score for exercise 1 and 2, consisting of five staves of music in 3/2 time. The first staff is labeled "мелодический". The first three staves are marked "1)" and the last two are marked "2)". The music features a sequence of eighth and sixteenth notes with various accidentals, including sharps and naturals. The piece concludes with a double bar line.

3)4).

Exercise 3)4) consists of three staves of music in 3/4 time. The first staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff provides a harmonic accompaniment with chords and moving lines. The third staff is a single-line bass line.

4).

Exercise 4) consists of three staves of music in 3/4 time. The first staff features a melodic line with eighth and sixteenth notes and a triplet. The second staff has a harmonic accompaniment. The third staff is a single-line bass line.

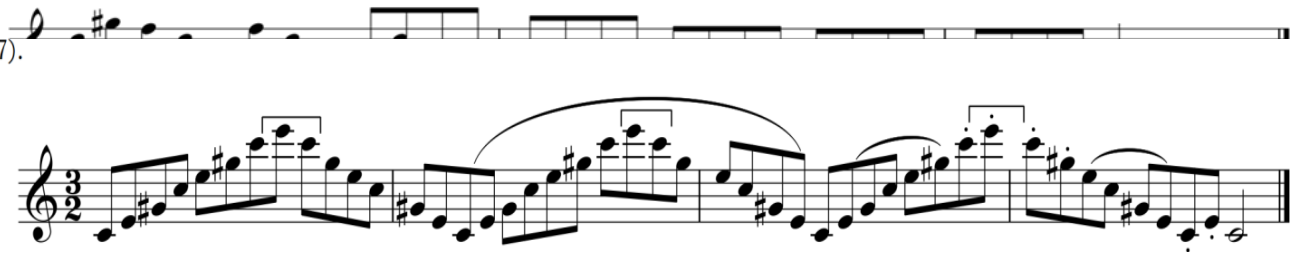
5).

Exercise 5) consists of two staves of music in 3/4 time. The first staff has a melodic line with eighth notes and a long slur over the final two measures. The second staff provides a harmonic accompaniment with chords and moving lines.

6).



7).



8).



Aes Dur

Aes-dur



1).



2).



3).

B Dur

2).

4).

Гаммы, арпеджио

3).

4).

C Dur

1). C-dur



2).



3).



4).



C moll

c-moll
гармонический

мелодический

1).

2).

3).

4).

4).

5).

Exercise 5 consists of two staves of music in 3/8 time with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff provides a bass line with eighth and sixteenth notes, featuring a long slur over the first two measures.

6).

Exercise 6 consists of two staves of music in 3/8 time with a key signature of two flats. The first staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff provides a bass line with eighth and sixteenth notes, ending with a whole note chord.

D Dur

D-dur

Exercise 1 consists of three staves of music in 3/8 time with a key signature of two sharps (F# and C#). The first staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The second staff provides a bass line with eighth and sixteenth notes, featuring a long slur over the first two measures. The third staff continues the bass line with eighth and sixteenth notes, ending with a whole note chord.

1).

Exercise 2 consists of one staff of music in 3/8 time with a key signature of two sharps. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes, ending with a whole note chord.

2).

Exercise 3 consists of one staff of music in 3/8 time with a key signature of two sharps. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes, ending with a whole note chord.

3).



4).



D moll

d-moll
гармонический



мелодический



1).



2).



3).

Musical notation for exercise 3, consisting of two staves in 3/2 time with a key signature of one flat (Bb). The first staff contains a melodic line with various intervals and a long slur over the final two measures. The second staff contains a bass line with similar intervals and a final whole note chord.

4).

Musical notation for exercise 4, consisting of two staves in 3/2 time with a key signature of one flat (Bb). The first staff contains a melodic line with a slur over the final two measures. The second staff contains a bass line with a final whole note chord.

5).

Musical notation for exercise 5, consisting of two staves in 3/2 time with a key signature of one flat (Bb). The first staff contains a melodic line with a slur over the final two measures. The second staff contains a bass line with a final whole note chord.

6).

Musical notation for exercise 6, consisting of two staves in 3/2 time with a key signature of one flat (Bb). The first staff contains a melodic line with a slur over the final two measures. The second staff contains a bass line with a final whole note chord.

E moll

e-moll
гармонический

гармонический

мелодический

мелодический

1).

2).

3).

4).

5).

Musical notation for exercise 5, consisting of two staves in 3/2 time with a key signature of one sharp (F#). The first staff contains a melodic line with various intervals and a long slur. The second staff continues the melody with slurs and rests.

6).

Musical notation for exercise 6, consisting of two staves in 3/2 time with a key signature of one sharp (F#). The first staff contains a melodic line with slurs. The second staff continues the melody with slurs and rests.

Es Dur

Es-dur

Musical notation for exercise 1 in E major, consisting of three staves in 3/2 time. The first staff is labeled "Es-dur". The notation includes slurs and various intervals.

1).

Musical notation for exercise 2 in E major, consisting of two staves in 3/2 time. The notation includes slurs and various intervals.

2).

Musical notation for exercise 2, consisting of one staff in 3/2 time. The notation includes slurs and various intervals.

3).



4).



F Dur



1)



2)



3)

4)

f moll

f-moll
гармонический

мелодический

1).

2).



3).



4).



5).



6).



7).



8).



Fis moll

fis-moll
гармонический

Harmonic exercise in F minor, 3/4 time. The first staff shows a sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with a melodic line: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The third staff shows a descending eighth-note scale: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

мелодический

Melodic exercise in F minor, 3/4 time. The first staff shows a sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. The second staff continues with a melodic line: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The third staff shows a descending eighth-note scale: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

1).

Exercise 1: A sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

2).

Exercise 2: A sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

3).

Exercise 3: A sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

4).

Exercise 4: A sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Exercise 5: A sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

5).

Musical notation for exercise 5, consisting of two staves in G major and 3/2 time. The first staff contains a melodic line with a long slur over the final two measures. The second staff contains a bass line with a slur over the first two measures.

6).

Musical notation for exercise 6, consisting of two staves in G major and 3/2 time. Both staves contain melodic lines with slurs over the final two measures.

7).

Musical notation for exercise 7, consisting of two staves in G major and 3/2 time. The first staff contains a melodic line with a slur over the final two measures. The second staff contains a bass line with a slur over the final two measures.

8).

Musical notation for exercise 8, consisting of two staves in G major and 3/2 time. Both staves contain melodic lines with slurs over the final two measures.

G Dur

Musical notation for exercise 1, consisting of three staves in G major and 3/2 time. The first staff is labeled "G-dur". The first two staves contain melodic lines with slurs over the final two measures. The third staff contains a bass line with a slur over the final two measures.

1).

Musical notation for exercise 2, consisting of two staves in G major and 3/2 time. Both staves contain melodic lines with slurs over the final two measures.

2).

Musical notation for exercise 3, consisting of two staves in G major and 3/2 time. Both staves contain melodic lines with slurs over the final two measures.

3).



4).



g moll

g-moll
гармонический



мелодический



1).



2).



3).

4

4).

4

5).

4

6).

4

7).

4

8).

4

h moll

мелодический

1).

2).

3).

4).

5).

h-moll
гармонический

Exercise 6 consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on G4 and moves through a series of eighth and quarter notes, including a chromatic descent from G4 to F#4. The second staff continues the melody with a long slur over the first four measures, followed by a quarter rest. The third staff concludes the exercise with a final quarter note on G4 and a double bar line.

6).

Exercise 7 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features a chromatic descent from G4 to F#4, followed by a series of eighth notes. The second staff continues the melody and ends with a quarter rest and a double bar line.

7).

Exercise 8 consists of a single staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on G4 and moves through a series of eighth and quarter notes, including a chromatic descent from G4 to F#4. The exercise concludes with a quarter rest and a double bar line.

8).

Exercise 9 consists of a single staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody starts on G4 and moves through a series of eighth and quarter notes, including a chromatic descent from G4 to F#4. The exercise concludes with a quarter rest and a double bar line.