
ЭСТРАДНО- ДЖАЗОВОЕ СОЛЬФЕДЖИО

Составитель
И. Карагичева



МОСКВА · МУЗЫКА

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ЭСТРАДНО- ДЖАЗОВОЕ СОЛЬФЕДЖИО БАЗОВЫЙ КУРС

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МОСКВА · МУЗЫКА

Запорізька обласна
бібліотека
ім. О.М.Горького

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 a musical score for piano accompaniment in G major, 4/4 time. It consists of four systems of music. The first system is labeled 'a)' and shows a melody in the right hand and a bass line in the left hand. The second system is labeled 'b)' and shows a similar melody and bass line. The third and fourth systems show variations of the melody and bass line. The score includes chord symbols (G, C, D) and rhythmic markings (triplets, 3/8 notes).

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 активизирует учеников, а также обогащает их музыкально-слуховой опыт.

Данное пособие опробовано на уроках сольфеджио в детской музыкальной школе, музыкальном колледже и на факультете эстрады театрального вуза.

РАЗДЕЛ I

Семиступенная диатоника

BUFFALO GALS
ДЕВЧОНКИ ИЗ БУФФАЛО

Негритянская песня

1

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

BILLY BOY
БИЛЛИ 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 with a 3/4 time signature. The second and third staves are in bass clef. Chords are indicated above the notes: C, G, C, F, C, F, C/G, G7, C.

PAWRAP PATCH
ПАУ-ПАУ ПАТЧ

Американская песня

4

Musical notation for the second piece, consisting of two staves in treble clef with a 4/4 time signature. Chords are indicated above the notes: F, C, F, C7, F.

POLLY WOLLY DOODLE
ПОЛЛИ-УОЛЛИ ДУДЛ

Южноамериканская песня

5

Musical notation for the third piece, consisting of five staves in treble clef with a 4/4 time signature. Lyrics are written below the notes. Chords are indicated above the notes: F, C, F, C, C7, F.

Oh, I went down South for to see my Sal, Sing
Pol - ly wol - ly doo - dle all the day, My Sal, she is a spunk - y gal, Sing
Pol - ly wol - ly doo - dle all the day. Fare thee well, fare thee
well, Fare thee well my fair - y fay, For I'm goin' to Lou' - si - an - a for to
see my Su - sy - an - na, Sing Pol - ly wol - ly doo - dle all the day.

КЕМО КУМО КВА-КВА

Песня штата Кентукки

6

Musical score for 'КЕМО КУМО КВА-КВА' in 4/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a treble clef and a key signature of one flat. Chords C, F, Bb, and F are indicated above the first four measures. The melody is written in a simple, rhythmic style. The second staff continues the melody with chords C and F. The third staff features a bass line with chords Bb, F, and C. The fourth staff concludes the piece with a double bar line.

TURKEY IN THE STRAW ИНДЕЙКА В СОЛОМЕ

Негритянская песня

7

Musical score for 'TURKEY IN THE STRAW' in 4/4 time, key of B-flat major. The score consists of five staves. The first staff begins with a treble clef and a key signature of one flat. Chords F, C, and F are indicated above the first three measures. The melody is written in a simple, rhythmic style. The second staff continues the melody with chords C7 and F. The third staff features a bass line with chords Bb and F. The fourth staff concludes the piece 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

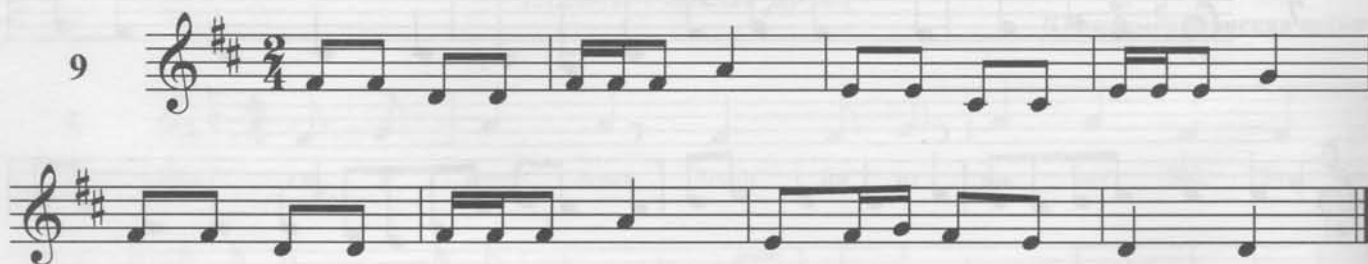


Should auld ac-quain-tance be for-got, And ne-ver brought to
mind? Should auld ac-quain-tance be for-got, And days of lang syne? For
auld lang syne, my dear, For auld lang syne, we'll
take a cup of kind-ness yet For auld lang syne.

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

Chords: C, F/C, C, C, F/C, C

Chords: C, F, G/F, C/E, Dm, G, Dm7, G, C/E, F

Chords: C/E, F, G/B, C, (G6), C, F/A, C/G, G7, C, F, C

Расшифровка аккордовых обозначений:

F/C G/F C/E G/B G⁶ F/A

LITTLE LIZA JANE МАЛЕНЬКАЯ ЛИЗА ДЖЕЙН

Американская песня

12

Chords: C, F, C, G, G7

I got a house in Bal - ti - more, Lit - tle Li - za Jane,

Chords: C, G7, C

Street - cars run - ning by my door, Lit - tle Li - za Jane.

Chords: (Хор) F, C, F, C, G, G7

Oh, E - li - za, Lit - tle Li - za Jane,

Chords: C, F, C, G7, C

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 at measure 15. Chords are indicated above the notes: G, D7, G, C, D, D7, G. The piece ends with the instruction 'Fine'.

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 starts at measure 16. Chords are indicated above the notes: G, D7, G. The lyrics are: '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!'.

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 starts at measure 17. Chords are indicated above the notes: G, G/B, C, G, D, D7, G, G7/B, C. The lyrics are: '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.'.

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.

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

Detailed description: This block contains the musical notation for the first piece. It consists of four staves of music in treble clef, with a key signature of two sharps (D major) and a 4/4 time signature. The first staff starts with a measure number '18'. Chord symbols are placed above the notes: 'D' and 'A' above the first two staves, 'D', 'G', 'D/A', 'A7', and 'D' above the second staff, 'G', 'D', and 'A7' above the third staff, and 'D', 'G', 'D/A', 'A7', and 'D' above the fourth staff.

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

Английская песня

19

C G7

C Dm7 G7 C

Detailed description: This block contains the musical notation for the second piece. It consists of two staves of music in treble clef, with a key signature of one flat (F major) and a 6/8 time signature. The first staff starts with a measure number '19'. Chord symbols are placed above the notes: 'C' and 'G7' above the first staff, and 'C', 'Dm7', 'G7', and 'C' above the second staff.

Вариант мелодии:

Detailed description: This block contains an alternative melody for the second piece, consisting of two staves of music in treble clef, with a key signature of one flat (F major) and a 6/8 time signature. The melody is written in a more rhythmic, eighth-note style compared to the original score.

Сложная музыка
THE BEE AND THE PUP
ПЧЕЛА И ЩЕНОК

Американская песня

20

Musical score for 'The Bee and the Pup' in 6/8 time, featuring a treble clef and a key signature of one flat. The melody is written on a single staff, and the accompaniment is on a second staff. The piece concludes with a double bar line.

NIGHT HERDING SONG
НОЧНАЯ КОВБОЙСКАЯ ПЕСНЯ

Американская баллада

21

Musical score for 'Night Herding Song' in 6/8 time, featuring a treble clef and a key signature of one flat. The melody is written on a single staff, and the accompaniment is on a second staff. Chord symbols (F, Bb, C, C7) are placed above the staff. The piece concludes with a double bar line.

FATHER GRUMBLE
ОТЕЦ ГРАМБЛ

Американская песня

22

Musical score for 'Father Grumble' in 6/8 time, featuring a treble clef and a key signature of one flat. The melody is written on a single staff, and the accompaniment is on a second staff. The piece concludes with a double bar line.

GOIN' TO BOSTON
СОБИРАЯСЬ В БОСТОН

Песня штата Кентукки

23

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

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

25 *Slowly* *Em* *D*

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

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

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

Em Am/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 Am/E Em*

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

**ST. JAMES INFIRMARY
БОЛЬНИЦА СВЯТОГО ДЖЕЙМСА**

Блюз

26 *Andante* *p* *Gm* *D7* *Gm*

Cm *D* *D7* *Gm* *D7*

Gm *Eb7* *D7* *Gm*

GO DOWN, MOSES
СТУПАЙ, МОЙСЕЙ, 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

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

D'al S al Fine

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 consists of four staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is simple and conversational. The lyrics are written below the notes. A triplet of eighth notes is marked with a '3' above it in the fourth staff.

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

Американская песня

30

The musical score consists of four staves of music in D minor (two flats) and 2/4 time. The melody is rhythmic and repetitive, typical of a folk or blues song. The lyrics are written below the notes.

60045

16910

Запорізька обласна
 бібліотека
 ім. О.М.Горького

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*

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The tempo is marked 'Moderato' and 'rit.' (ritardando). The dynamics are marked 'p' (piano). The lyrics are: 'E - del - weiss, E - del - weiss, ev - 'ry mor - ning you greet me. Small and white, clean and bright, you look hap - py to'.

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,

Edelweiss, bless my homeland forever

-ver.

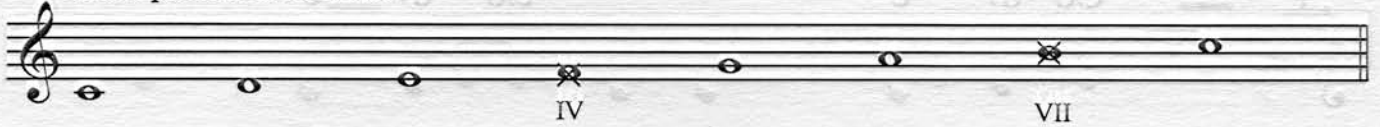
rall.

p *pp*

РАЗДЕЛ II

Пентатоника

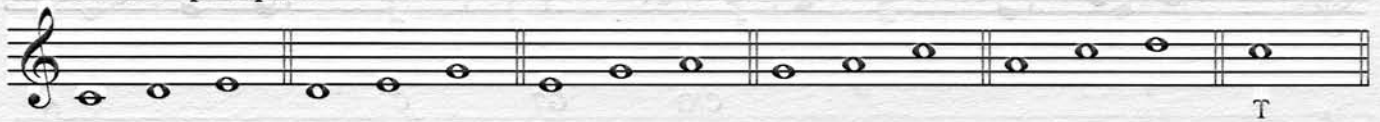
Мажорная пентатоника



1. Спойте звукоряд мажорной пентатоники:



2. Спойте трихорды:



3. Найдите эти трихорды в нотном тексте песен.

JINGLE AT THE WINDOW ПОЗВОНИ У ОКНА

34

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. The first staff is the vocal line, starting with a treble clef and a common time signature of 2/4. The second and fourth staves are guitar accompaniment, with a treble clef and a common time signature of 2/4. The third and fifth staves are guitar accompaniment, with a treble clef and a common time signature of 2/4. The key signature is one flat (F major/D minor). The chords are: C, F, C/G, G7, C, C/G, G7, C, C, C/G, G7, C.

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, all with a treble clef and a common time signature of 4/4. The key signature is one flat (F major/D minor). The melody is simple and repetitive, consisting of eighth and quarter notes.

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

Американская песня

37

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

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

Английская песня

38

Chords: 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 4/4 time, key of F major. The score consists of four staves. The first staff starts with measure 39 and includes chords F, C7, and F. The second staff includes chords C7, F, and Bb. The third staff includes chords F, Bb, F, and Bb. The fourth staff includes chords F, Bb, F, F/C, C7, and F.

TURN THE GLASSES OVER
ПЕРЕВЕРНИТЕ СТАКАНЫ

Английская песня

40

Musical score for 'Turn the Glasses Over' in 4/4 time, key of F major. The score consists of five staves. The first staff starts with measure 40. The second and third staves continue the melody. The fourth staff includes chords (Am), Bb, F, and C7. The fifth staff continues the melody.

OLD DAN TUCKER
СТАРЫЙ ДЭН ТАКЕР

D. Emmett
Д. Эммет

41

Musical score for 'Old Dan Tucker' in 2/4 time, key of F major. The score consists of two staves. The first staff starts with measure 41 and includes chord F. The second staff includes chord Bb.

Chords: F, B \flat , C7, F, B \flat , C7, F

CINDY
СИНДИ

Американская песня

42

Chords: F, C, F, B \flat , F, B \flat , F, B \flat , F, B \flat , F, B \flat , F, F/C, C7, F

THE RATTLIN' BOG
УДИВИТЕЛЬНОЕ БОЛОТО

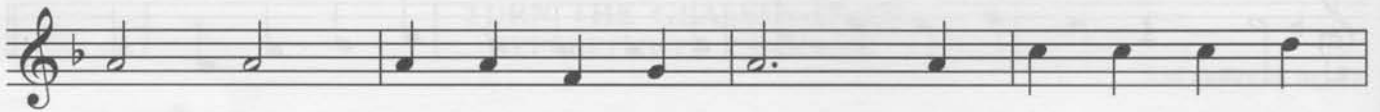
Ирландская песня

43

Chords: F, C7, C7, F, C7, F

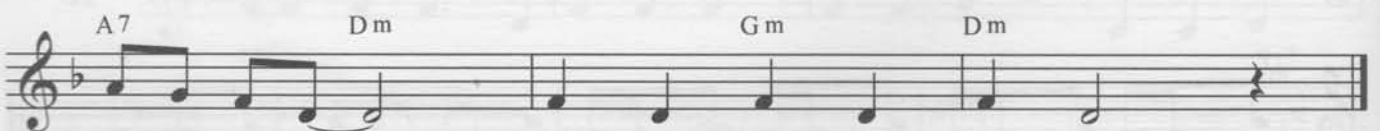
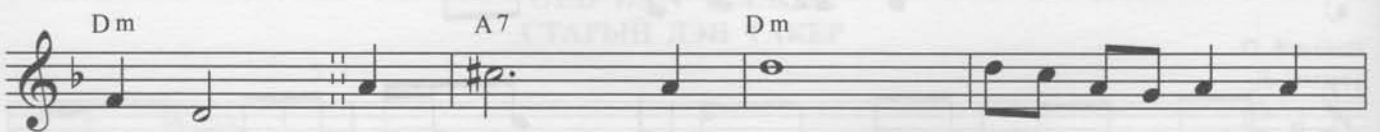
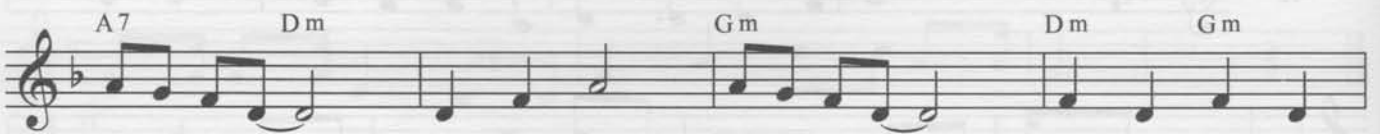
JENNIE JENKINS
COTTON NEEDS A-PICKING
ХЛОПОК НУЖНО УБИРАТЬ

Спиричуэл



HOLD ON
КРЕПИТЕСЬ!

Спиричуэл



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 score for the first song. It consists of three staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is simple and repetitive, with lyrics written below the notes. The first staff starts with a measure number '46'. The lyrics are: '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.'

THE ARKANSAS TRAVELER
ПУТНИК ИЗ АРКАНЗАСА

Американская песня

47

Detailed description: This block contains the musical score for the second song. It consists of five staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is a simple, rhythmic tune. The first staff starts with a measure number '47'. There are no lyrics provided for this piece.

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.

The musical score for 'Train is a-comin'' is written in G major (one sharp) and 4/4 time. It consists of two staves. The first staff begins at measure 48 and features alternating solo and chorus parts. The lyrics are: '1. Train is a - com - in', oh, yes. Train is a - com - in', oh, yes.' The second staff continues the melody with lyrics: '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

The musical score for 'The Big Rock Candy Mountains' is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff begins at measure 49. The melody is simple and characteristic of an American ballad. The lyrics are not explicitly written under the notes in this section.



UNDER THE GREENWOOD TREE
ПОД ЗЕЛЕНЫМ ДЕРЕВОМ В ЛЕСУ

Английская песня

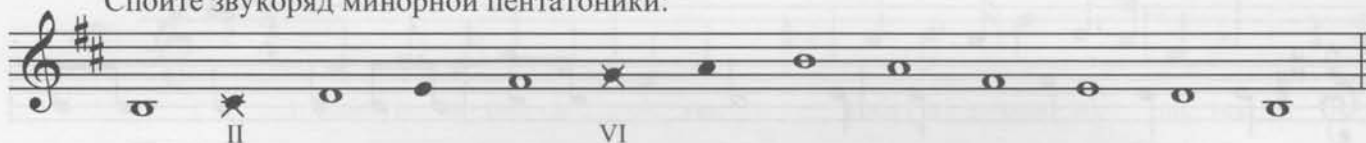
50

Six staves of musical notation in treble clef, key of D major, and 3/4 time. The first staff of this system is marked with the number '50' and begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The music continues with eighth and quarter notes, including some beamed eighth notes and a final measure with a double bar line.

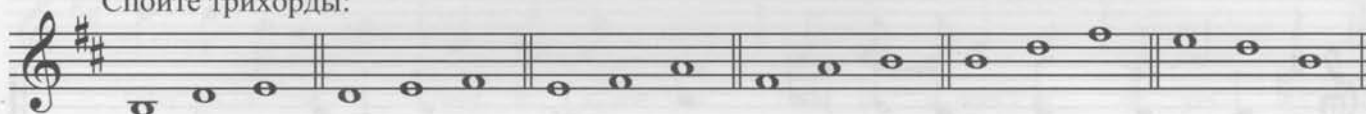
Спойте натуральную гамму си минор:



Спойте звукоряд минорной пентатоники:



Спойте трихорды:



SUMMERTIME*
КОЛЫБЕЛЬНАЯ КЛАРЫ

G. Gershwin
Дж. Гершвин

51 Allegretto semplice

rit. p

Sum - mer -

Moderato $C\#m6$
B m6 with much expression B m6 C#m6 B m6 C#m6 B m6 C#m6 B m6

- time an' the liv - in' is eas - y, Fish are

pp espr.
R. H.

* Фрагмент.

Em7 Em7/G Em7/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.

РАЗДЕЛ III

Хроматизмы и блюзовые тоны*

RIG-A-JIG-JIG
РИГ-А-ДЖИГ-ДЖИГ

Американская песня

52

Musical score for 'RIG-A-JIG-JIG' in 2/4 time. It consists of three staves. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). The second and third staves are accompaniment, with the third staff ending with a double bar line and repeat dots.

THE BEAR
МЕДВЕДЬ

Американская песня

53

Musical score for 'THE BEAR' in 4/4 time. It consists of three staves. The first staff is the melody, starting with a treble clef and a key signature of one sharp (F#). It features dynamic markings of *f* (forte) and *p* (piano). The second and third staves are accompaniment.

GRASSHOPPERS THREE
ТРИ КУЗНЕЧИКА

54

Musical score for 'GRASSHOPPERS THREE' in 6/8 time. It consists of three staves. The first staff is the melody, starting with a treble clef and a key signature of one flat (Bb). It includes chord symbols: F, Bb, F, C, C7. The second and third staves are accompaniment, with the third staff starting with an F chord symbol.

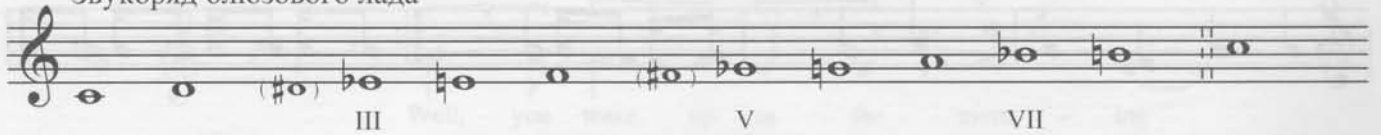
* Блюзовые тоны — это заниженные («размытые») III, V и VII ступени в мажоре, придающие музыкальной интонации меланхоличный оттенок.

LITTLE RED CABOOSE
МАЛЕНЬКИЙ КРАСНЫЙ ВАГОНЧИК

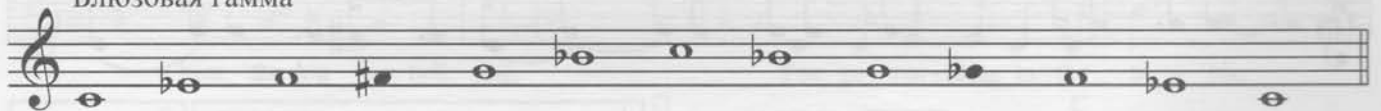


* Сравните с № 14. Это другой вариант напева.

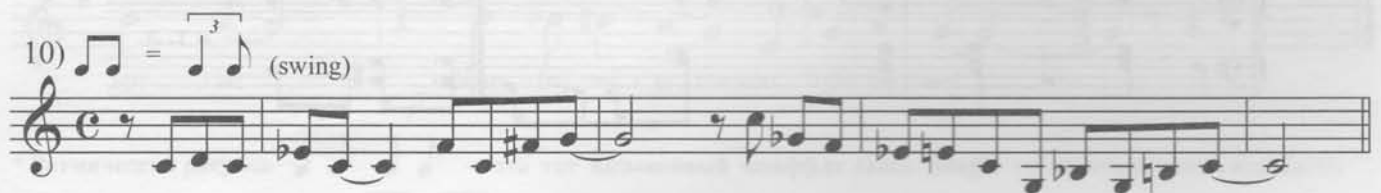
Звукоряд блюзового лада



Блюзовая гамма



Интонационные упражнения в блюзовом ладу:



SINGING THE BLUES

ПОЮ БЛЮЗ

M. Endsley

М. Эндсли

56

C F C

G7 F G C 1.

2. F C F C F

C F C F G C

F C G

F G7 C 1. C 2. C

Пример несложной блюзовой фактуры:

C F

и т. д.

Переход от середины к репризе:

F C F G C

и т. д.

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

Prunev (Хор)

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

нередко его записывают как 

TROUBLE IN MIND
ТОСКА

R. Jones
Р. Джонс

59

Musical notation for 'TROUBLE IN MIND' in G major, 4/4 time. It consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G, a quarter note A, and a quarter note B. A triplet of eighth notes (G, A, B) is followed by a dotted quarter note G. The second staff continues with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. A triplet of eighth notes (C, B, A) is followed by a quarter note G/D. The third staff continues with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. A triplet of eighth notes (C, B, A) is followed by a quarter note G.

OLD JOE CLARK
СТАРЫЙ ДЖО КЛАРК

Блюз

60

Musical notation for 'OLD JOE CLARK' in G major, 2/4 time. It consists of three staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The second staff continues with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The third staff continues with a quarter note A, a quarter note B, a quarter note C, and a quarter note D.

WINNSBORO COTTON MILL BLUES
БЛЮЗ ХЛОПКОПРЯДИЛЬНОЙ ФАБРИКИ В УИНСБОРО

61

Musical notation for 'WINNSBORO COTTON MILL BLUES' in G major, 4/4 time. It consists of two staves of music. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The second staff continues with a quarter note D, a quarter note E, a quarter note F#, and a quarter note G.

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

Musical score for 'Frankie and Johnny' in 4/4 time, key of C major. It consists of three staves. The first staff is the melody, starting with a treble clef and a common time signature. The second staff is the bass line, also in treble clef. The third staff shows the guitar accompaniment with chords. The score includes a dynamic marking of *mf* and various chord symbols: C, C7, F, and F#dim.

SWANEE RIVER
ЛЕБЕДИНАЯ РЕКА

S. FOSTER
С. ФОСТЕР

64

Musical score for 'Swanee River' in 4/4 time, key of C major. It consists of three staves. The first staff is the melody, starting with a treble clef and a common time signature. The second staff is the bass line, also in treble clef. The third staff shows the guitar accompaniment with chords. The score includes a dynamic marking of *mf* and various chord symbols: C, C7, F, F#dim, C/G, G, and G7.

DEEP RIVER
ГЛУБОКАЯ РЕКА

Спиритчуэл

65

Musical score for 'Deep River' in 4/4 time, key of F major. It consists of two staves. The first staff is the melody, starting with a treble clef and a common time signature. The second staff is the bass line, also in treble clef. The score includes a dynamic marking of *mf* and various chord symbols: F, Bb, F, Bdim, F/C, C, F7, and C7.

Расшифровка некоторых аккордовых обозначений:

Two chord diagrams are shown on a five-line staff. The first diagram is for Bdim (B diminished), showing the notes Bb, D, and F. The second diagram is for F/C (F major with C in the bass), showing the notes C, F, and A.

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 is a musical score for a spiritual. 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 melody starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a dotted half note G5. The second staff continues the melody with quarter notes A5, Bb5, C6, D6, E6, F6, G6, and a dotted half note G6. The third staff features a similar melodic line with quarter notes A6, Bb6, C7, D7, E7, F7, G7, and a dotted half note G7. The fourth staff continues with quarter notes A7, Bb7, C8, D8, E8, F8, G8, and a dotted half note G8. The fifth staff concludes the system with quarter notes A8, Bb8, C9, D9, E9, F9, G9, and a dotted half note G9. Chord symbols are placed above the staves: Dm and Gm above the first staff; A7 and Dm above the second and third staves; A and Dm above the fourth staff; and A, Gm/Bb, A7, and Dm above the fifth staff. A dynamic marking of 'mf' is placed below the first staff.

CRAWDAD SONG
ПЕСНЯ РЕЧНОГО РАКА

Американская песня

67

F C7

F (F7) Bb

F C7 F

Detailed description: This is a musical score for a song. 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 melody starts with a half note F4, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, and a dotted half note F5. The second staff continues the melody with quarter notes G5, A5, Bb5, C6, D6, E6, F6, and a dotted half note F6. The third staff features a similar melodic line with quarter notes G6, A6, Bb6, C7, D7, E7, F7, and a dotted half note F7. The fourth staff concludes the system with quarter notes G7, A7, Bb7, C8, D8, E8, F8, and a dotted half note F8. Chord symbols are placed above the staves: F and C7 above the first and second staves; F, (F7), and Bb above the third staff; and F, C7, and F above the fourth staff.

GRIZZLY BEAR
МЕДВЕДЬ-ГРИЗЛИ

Блюз



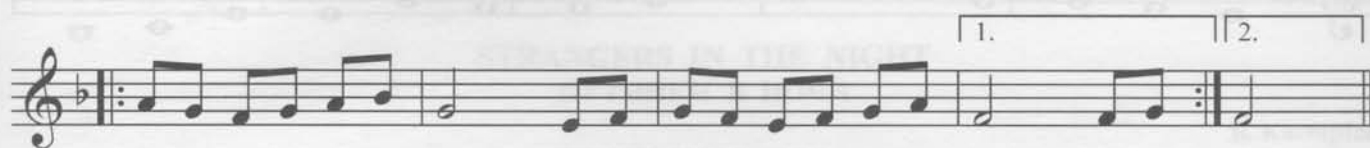
THE OLD GRAY MARE
СТАРАЯ СЕРАЯ КОБЫЛА

Американская песня

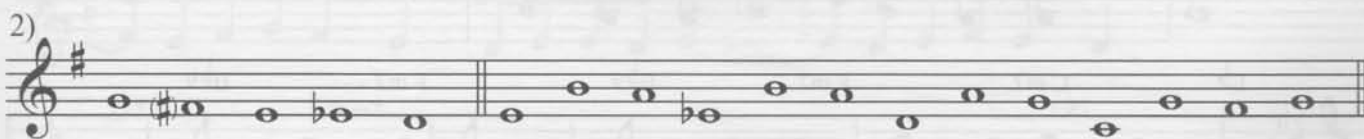
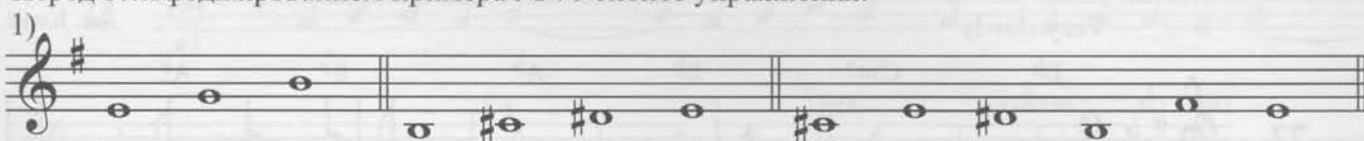


PUT YOUR LITTLE FOOT
ПОСТАВЬ СЮДА СВОЮ НОЖКУ

Ковбойская песня



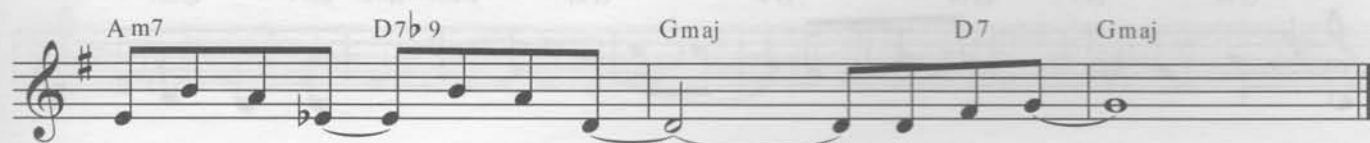
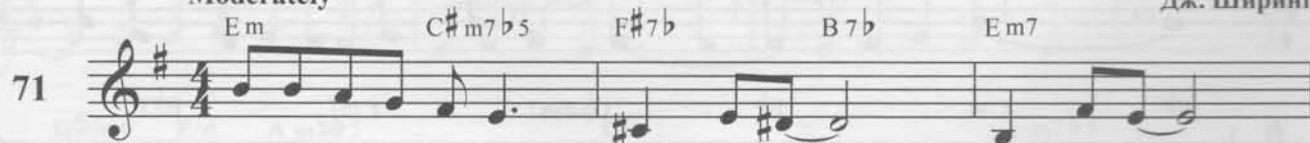
Перед сольфеджированием примера № 71 спойте упражнения:



LULLABY OF BIRDLAND
КОЛЫБЕЛЬНАЯ

G. Shearing
Дж. Ширинг

Moderately



Перед сольфеджированием примера № 72 спойте интонационные упражнения:

Мажорная пентатоника

Трихорды

OLD MAN RIVER
СТАРУХА-РЕКА

J. Kern
Дж. Керн

72 Very slowly

$E\flat$ $A\flat$ $E\flat$ $B\flat7$ $Cm7$ $F7$ $E\flat/B\flat$ $Bdim7$ $Cm7$
 $Fm7$ $B\flat7$ $E\flat$ $A\dim$ $E\flat$ $Fm7$ $B\flat7$ $E\flat$ $Fm7$ $B\flat7$ $E\flat$

STRANGERS IN THE NIGHT
ПУТНИКИ В НОЧИ

В. Каempfert
Б. Кемпферт

73 F $Fmaj$

$F6$ F/A $G\sharp dim$ $Gm7$

$D7$ $Gm7$ $E\flat7$

$C7$ F $Gm7$

$G\sharp dim$ F/A $A m7\flat5$ $D7$ $A m7\flat5$

$D7$ $Gm7$ $E\flat7$ F/C $Dm7$

$Gm7$ $C7$ F $Fmaj$

F/A $G\sharp dim$ $Gm7$ $C7$ 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*

danced all night! I could have danced

all night! And still have

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs). The first system starts at measure 74. The vocal line begins with a rest, followed by the lyrics 'I could have'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system continues the vocal line with 'danced all night! I could have danced'. The piano accompaniment continues with similar rhythmic patterns. The third system concludes the vocal line with 'all night! And still have'. The piano accompaniment ends with a final chord.

begged for more.

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has a melodic line with a long note on 'more.' The piano accompaniment features a steady bass line and chords in the right hand.

I could have spread my wings And done a

mf

The second system continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte) at the beginning of the system.

thou - sand things I've nev -

The third system continues the vocal line and piano accompaniment. The piano part maintains the same accompaniment pattern as the previous systems.

er done be - fore.

The fourth system concludes the vocal line and piano accompaniment. The piano part continues with the same accompaniment pattern.

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 two flats (B-flat and E-flat). 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) and 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 maintains the same rhythmic and harmonic structure as the first system, with a consistent bass line and a treble line that provides harmonic support for the vocal melody.

once my heart took flight.

The third system of the musical score features the vocal line with the lyrics "once my heart took flight.". The piano accompaniment continues with its characteristic eighth-note bass line and chordal texture in the treble.

I on - ly know when

The fourth and final system on this page shows the vocal line with the lyrics "I on - ly know when". The piano accompaniment concludes the phrase with a final chord in the treble and a sustained bass line.

he be - gan to dance with me,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "he be - gan to dance with me,". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes and rests.

I could have danced, danced, danced

The second system continues the musical score. The vocal line has the lyrics "I could have danced, danced, danced". The piano accompaniment features a more active right hand with sixteenth-note patterns and a bass line with quarter notes. There are dynamic markings such as *f* (forte) and accents (*>*) throughout the system.

all night.

The third system of the score has the lyrics "all night." The vocal line is mostly silent, with a few notes at the beginning and end. The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line in the left hand, featuring many slurs and ties.

The fourth system concludes the piece. The vocal line has a few final notes. The piano accompaniment features a complex texture with many slurs and ties, leading to a final chord in the right hand and a sustained bass line in the left hand.

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 written in treble clef with a common time signature (C). It consists of seven staves of music. The first staff begins with a treble clef and a common time signature, followed by the tempo marking 'Moderately' and the number '75'. The notes are quarter notes and half notes. The second staff continues the melody. The third staff has a flat key signature (Bb) and continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. Chord symbols are placed above the notes: C, G/B, F/A, C/G, G, Gm, 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 written in treble clef with a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef and a common time signature, followed by the tempo marking 'Medium swing' and the number '76'. The notes are quarter notes and eighth notes. The second staff continues the melody. The third staff continues the melody. Chord symbols are placed above the notes: 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 D 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

AND ALL THAT JAZZ
 ВСЬ ЭТОТ ДЖАЗ

J. Kander
 Дж. Кандер

77 C

G7 C

G7

Ab7

* C A7 Ab7 G7 C

* Вариант фактуры несложного аккомпанемента:

C A7 Ab7 G7 C

BILL BAILEY
БИЛ БАЙЛИ

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, A7, 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#, Dm/F, E7, Am, Am/G, D/F#, D, G, Gmaj, G7, C

Cm6 G/D Am7/D D7 C/G

1. G

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
 P. 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. Уэйи

Slowly, with much expression

81

Chord progression for the second system: G, Am7, D7, G, Bbdim7, 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 BARКСДАЛЕ

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: Eb, Ab, Eb, Fm/Ab, Bb7, Eb, Ab, A dim, Eb/Bb, F7, Bb7, Eb

ALICE IN WONDERLAND
АЛИСА В СТРАНЕ ЧУДЕС

S. Fain
С. Фейн

86

Chords: Fm7, Bb7, Ebmaj, Abmaj, Dm7b5, G7, Cm7, Gb7, Fm7, Bb7, Gm7, Cm7, Fm7, Bb7, Gm7, C7, Eb, Cm7, Fm7, Bb7, Gm7, Cm7, Fm7, Bb7, Ebmaj, Abmaj, Am7b5, D7, Gm7, C7, Fm7, F7, Bb7, Fm7, Bb7, Ebmaj, Abmaj, Dm7b5, G7, Cm7, Gb7, Fm7, Bb7, Gm7, Cm7, Fm7, Bb7, Eb

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 are marked 'Slowly, with expression'. The score includes various chords and melodic lines. The chords are: Eb, E dim7, F m7, F# dim7, Eb/G, G7#5, Ab6, Abm, Eb/G, F m7, Bb7, G7, C7, F7, Bb7, Eb, E dim7, F m7, F# dim7, Eb/G, G7#5, Ab6, Abm, Eb/G, F m7, Bb7, Eb, Ab, Eb, D7, G7, Cm, Ab7/C, F7/C, C7, F, Bb7, Cm7, F7, Bb7, C7, F7, Bb7, Eb, E dim7, F m7, F# dim7, Eb/G, G7#5, Ab, Abm, Eb/G, F m7, Bb7, Ab7, Eb6.

LOVE BALLADE*
ЛИРИЧЕСКАЯ БАЛЛАДА

О. Питерсон
O. Peterson

Slow Classical Tempo

88

D A/C# Bm7 D/A

p

E/G# Bb/Ab A A/G

cresc. *dim.*

F# F#/A# Bm^{sus4} Bm

1 4 1 5 1

E9^{sus} E7 Bb/Ab A7 rit.

rit.

a tempo

D A/C# Bm7 D/A

First system of musical notation, measures 1-4. Treble clef with notes D4, E4, F#4, G4. Bass clef with notes D3, E3, F#3, G3. Chords: D, A/C#, Bm7, D/A.

E/G# Bb/Ab A/G

cresc. *dim.*

Second system of musical notation, measures 5-8. Treble clef with notes E4, F#4, G4, A4. Bass clef with notes E3, F#3, G3, A3. Chords: E/G#, Bb/Ab, A/G. Dynamics: *cresc.*, *dim.*

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

Third system of musical notation, measures 9-12. Treble clef with notes F#4, G4, A4, B4. Bass clef with notes F#3, G3, A3, B3. Chords: F#7, F#/A#, Bm^{sus4}, Bm, Cm/G.

D/A A7 rit. Gm/D

Fourth system of musical notation, measures 13-16. Treble clef with notes D4, E4, F#4, G4. Bass clef with notes D3, E3, F#3, G3. Chords: D/A, A7, Gm/D. Marking: *rit.*

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

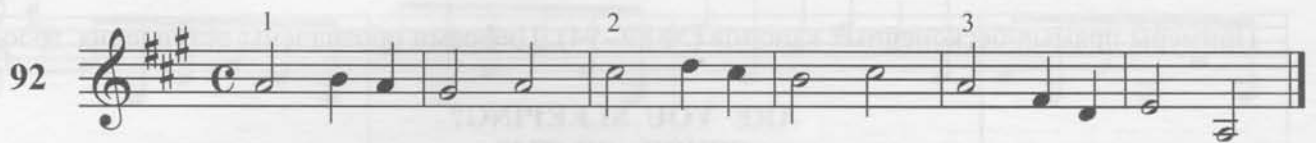
1 2 3 4

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 female deer,

Do

mf *mp*

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

Re Mi

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

Fa

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

Sol Do - re - mi - fa - fe.

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

Re - mi - fe - sol - se.

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

La - mi - do,

mf

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

Do! Do! Re!

This system contains the first three measures of the piece. The vocal line starts with a treble clef and a dynamic marking of *mf*. The lyrics are "Doe a deer, a fe - male deer, Ray a drop of gold - en". Below the vocal line, there are two staves for piano accompaniment, also marked *mf*. The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. The vocal line includes a fermata over the word "deer" in the second measure.

sun. Me a name I call my - self,

Re! Mi! Mi!

This system contains the next three measures. The vocal line continues with the lyrics "sun. Me a name I call my - self,". There are fermatas over "sun." and "self,". Below the vocal line, the piano accompaniment continues with the same rhythmic pattern. The vocal line includes a fermata over "sun." and another over "self,".

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

Fa! Fa! Sol!

This system contains the final three measures. The vocal line has the lyrics "Far a long, long, way to run. Sew a nee - dle pull - ing". There are fermatas over "run." and "ing". Below the vocal line, the piano accompaniment continues. The vocal line includes a fermata over "run." and another over "ing".

thread, *La* a note to fol - low sew,

Do - re - mi - fa - fe! Re - mi - fe - sol -

The first system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "thread, *La* a note to fol - low sew,". The middle staff is a vocal line in treble clef with lyrics: "Do - re - mi - fa - fe! Re - mi - fe - sol -". The bottom staff is a piano accompaniment in G major, with a treble clef and a bass clef. The piano part features a steady eighth-note bass line and chords in the right hand.

Tea a drink with jam and bread, That will take us back to

- se! *La - mi - do,*

The second system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Tea a drink with jam and bread, That will take us back to". The middle staff is a vocal line in treble clef with lyrics: "- se! *La - mi - do,*". The bottom staff is a piano accompaniment in G major, with a treble clef and a bass clef. The piano part continues with the same eighth-note bass line and chords.

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

The third system of music consists of three staves. The top staff is a vocal line in treble clef with lyrics: "*f* Doe a deer, a fe - male deer, Ray a". The middle staff is a vocal line in treble clef with lyrics: "Ray a". The bottom staff is a piano accompaniment in G major, with a treble clef and a bass clef. The piano part continues with the same eighth-note bass line and chords.

drop of gold - en sun, Me a name I

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics: "drop of gold - en sun, Me a name I". The bottom staff is a piano accompaniment in treble clef, featuring a steady eighth-note bass line and chords in the right hand.

This system shows the piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The bass line continues with eighth notes, while the right hand plays chords and moving lines.

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

This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics: "call my - self, Far a long, long way to run.". The bottom staff is a piano accompaniment in treble clef.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The accompaniment continues with a consistent rhythmic pattern.

Sew a nec - die pull - ing thread, La a

This system contains the third two staves of music. The top staff is a vocal line in treble clef with lyrics: "Sew a nec - die pull - ing thread, La a". The bottom staff is a piano accompaniment in treble clef.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs). The accompaniment concludes the phrase with a final chord.

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

bread That will bring us back to doe!

Do - re - 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

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!

* Фрагмент.

SUNSHINE IN MY SOUL

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!

Detailed description: This block contains the first system of a musical score. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Clap - a yo' hand! Slap - a yo' thigh! Don't you lose time, don't you". The piano part includes dynamic markings like mf and f , and articulation like accents. The bass line has a long note in the first measure.

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

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

Detailed description: This block contains the second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "lose time, come, it's shake now you and me!". The piano part includes a fermata over the final chord.

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

Detailed description: This block contains the musical score for 'Golden Slumbers'. It starts at measure 98. The score includes a vocal line with lyrics, a piano accompaniment, and a bass line. The lyrics are: "Gold - en slum - bers kiss your eyes, Smiles a - wait you when you rise. Sleep, pret - ty dar - ling, do not cry, And". The piano part includes chord symbols: B^b , E^b , B^b , $C7$, F , F , B^b , E^b , F . The bass line has a long note in the first measure.

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

SLEEP, BABY, SLEEP
СПИ, ДИТЯ, СПИ

Английская колыбельная

99

PEANUT SONG
ЗЕМЛЯНОЙ ОРЕХ

Английская песня

100

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 in my soul... There is mu - sic in my soul to -

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

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

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

f *dim.* *mf*

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

f

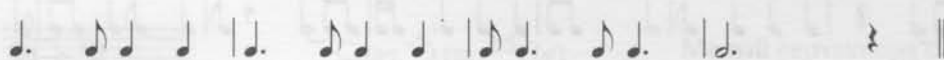
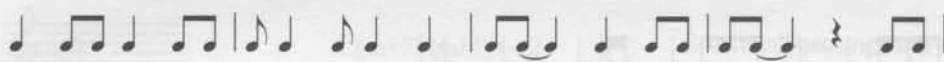
- to my broth - er's face, There is sun - shine in my soul.

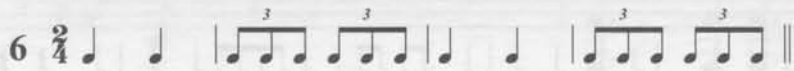
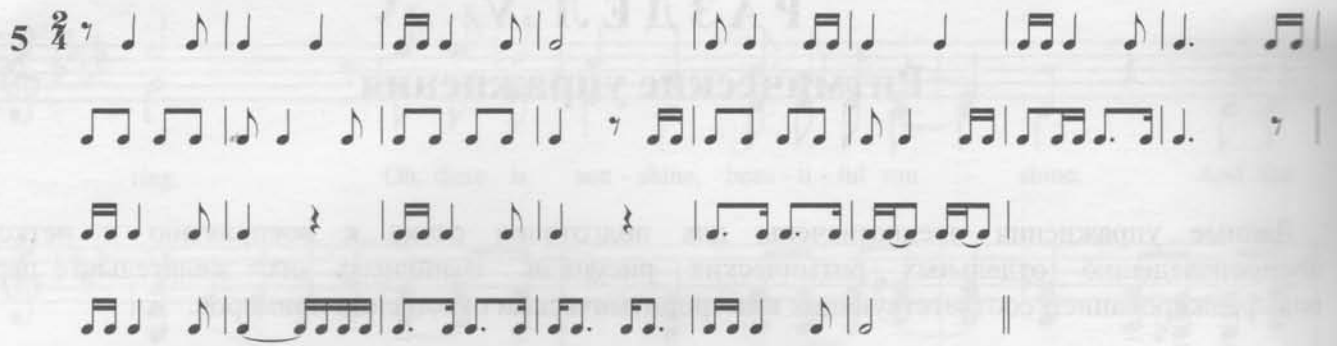
ПРИЛОЖЕНИЕ

РАЗДЕЛ V

Ритмические упражнения

Данные упражнения предназначены для подготовки слуха к восприятию и четкому воспроизведению отдельных ритмических рисунков. Выполнять их желательно перед сольфеджированием соответствующих в метроритмическом отношении примеров.





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) MI | 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.

c d e f g a b(h) c

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

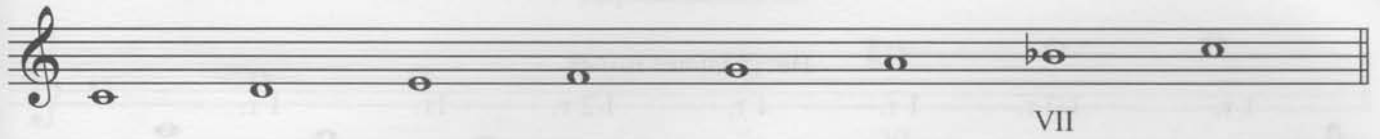
Мелодическая гамма

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 /V ₇ | 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

I т. 1/2 т. I т. I т. 1/2 т. I т. I 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 maj D m7 E m7 F maj 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



VI

Фригийская гамма



II

Минорная пентатоника



Блюзовая гамма



Главные септаккорды ля минора с обращениями



II7

II6₅II4₃

II2



VII7

VII6₅VII4₃

VII2



D7

D6₅D4₃

D2

Алфавитный указатель английских названий

| | | | |
|-------------------------------------|----|--|----|
| A FROG WENT A-COURTIN' | 23 | NIGHT HERDING SONG | 13 |
| AIN'T MISBEHAVIN' | 56 | O MARY, DON'T YOU WEEP | 18 |
| ALICE IN WONDERLAND | 55 | OH, DEAR! WHAT CAN THE MATTER BE?..... | 12 |
| AMAZING GRACE | 11 | OLD DAN TUCKER | 24 |
| AMERICA | 67 | OLD JOE CLARK | 36 |
| AND ALL THAT JAZZ | 49 | OLD MAN RIVER | 42 |
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| | | PAWPAW PATCH..... | 6 |
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| BILLY BOY..... | 6 | PUT YOUR LITTLE FOOT | 41 |
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