

ЭСТРАДНО-
ДЖАЗОВОЕ
СОЛЬФЕДЖИО
БАЗОВЫЙ КУРС

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МОСКВА • МУЗЫКА

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Предлагаемое пособие представляет собой базовый курс эстрадно-джазового сольфеджио. Разнообразный материал сборника включает помимо английских и американских народных песен классические образцы популярных джазовых мелодий зарубежных композиторов. Музыкальные примеры можно использовать не только для сольфеджирования, но и для развития элементарных творческих навыков, слухового анализа, а также для музыкального диктанта.

Как учебное пособие сборник может дополнить и обновить традиционный подход к преподаванию сольфеджио. Издание адресовано учащимся старших классов детских музыкальных школ и студентам музыкальных училищ (колледжей); много полезного для себя найдут в нем и любители джазового музицирования.

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Методическая записка

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

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

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

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

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

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

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

a)

б)

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.

И. Карагичева

РАЗДЕЛ I

Семиступенная диатоника

BUFFALO GALS ДЕВЧОНКИ ИЗ БУФФАЛО

Негритянская песня

1.

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

BILLY BOY 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 and a common chord (C) above it. The second staff continues the melody with chords G, C, and F. The third staff is in bass clef and shows the bass line with chords C, F, C/G, G7, and C.

PAWPAW PATCH
ПАУ-ПАУ ПАТЧ

Американская песня

4

Musical notation for the second piece, consisting of two staves. The first staff is in treble clef with a 4/4 time signature and a flat key signature (B-flat). It starts with a common chord (C) and has another C above the second measure. The second staff continues the melody with chords F, C7, and F.

POLLY WOLLY DOODLE
ПОЛЛИ-УОЛЛИ ДУДЛ

Южноамериканская песня

5

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

КЕЕМО КУМО
КВА-КВА

Песня штата Кентукки

6

Musical score for 'КЕЕМО КУМО КВА-КВА' in 4/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written on a single staff with a treble clef. Chords are indicated above the staff: C, F, B-flat, F, C, F. The piece ends 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, a key signature of one flat, and a 4/4 time signature. The melody is written on a single staff with a treble clef. Chords are indicated above the staff: F, C, F, C7, F, B-flat, F, C7, F. The piece ends 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

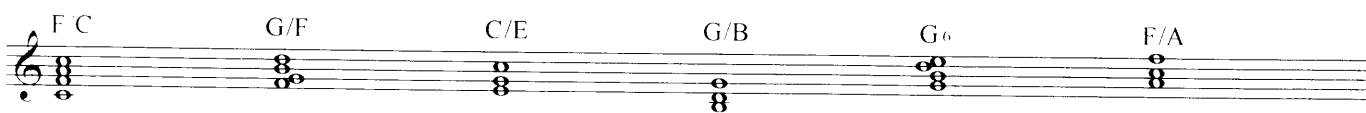
10

WE SHALL OVERCOME
 МЫ ВСЁ ПРЕОДОЛЕЕМ

Американская песня



Расшифровка аккордовых обозначений:



LITTLE LIZA JANE
 МАЛЕНЬКАЯ ЛИЗА ДЖЕЙН

Американская песня



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



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



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



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

THE WABASH CANNONBALL
ЛЕГЕНДАРНЫЙ ПОЕЗД ИЗ УОБАША

Американская баллада

13

From the great At - lan - tic O - cean to the wide Pa - ci - fic
shore, From sun - ny Cal - i - for - nia to ice - bound Lab - ra -
-dor, She's might - y tall and hand - some, She's loved by one and
all, She's the ho - boes' com - mo - da - tion the Wa - bash Can - non - ball.
Lis - ten to the jin - gle, the rum - ble and the roar, As she
glides a - long the wood - lands, through hills and by the shore, Hear the
might - y rush of the en - gine, hear those lone - some ho - boes squall, While
trave - ling through the jun - gle on the Wa - bash Can - non - ball.

LITTLE RED CABOOSE
МАЛЕНЬКИЙ КРАСНЫЙ ВАГОНЧИК

Американская песня

14

I LIVE IN A CITY
Я ЖИВУ В БОЛЬШОМ ГОРОДЕ

M. Reynolds
М. Рейнольдс

15

Musical score for 'I Live in a City' in G major, 4/4 time. The score consists of four staves. The first staff starts at measure 15. Chords are indicated above the notes: G, D7, G, C, D, D7, G. The piece ends with 'Fine' and '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. 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!'.

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. 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 - // sec.' The score includes a first ending (1.) and a second ending (2.).

THE RAILROAD CARS ARE COMING
БЕГУТ-БЕГУТ ВАГОНЫ

Американская песня

18

D A

D G D/A A7 D

G D A7

D G D/A A7 D

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

Английская песня

19

C G7

C Dm7 G7 C

Вариант мелодии:

THE BEE AND THE PUP
ПЧЕЛА И ЩЕНОК

Американская песня

20

Musical notation for 'The Bee and the Pup' in 6/8 time, measures 20-21. The melody is in the treble clef and the bass line is in the bass clef.

NIGHT HERDING SONG
НОЧНАЯ КОВБОЙСКАЯ ПЕСНЯ

Американская баллада

21

Musical notation for 'Night Herding Song' in 6/8 time, measures 21-25. The melody is in the treble clef and the bass line is in the bass clef. Chord symbols are placed above the notes: F, Bb, F, C, F, Bb, F, Bb, F, C, F, Bb, F, C7, F.

FATHER GRUMBLE
ОТЕЦ ГРАМБЛ

Американская песня

22

Musical notation for 'Father Grumble' in 6/8 time, measures 22-25. The melody is in the treble clef and the bass line is in the bass clef.

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

Slowly

25

A - las, my love, you do oh, me wrong to de -
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

Andante

26

Gm D7 Gm
p

Cm D D7 Gm D7

Gm Eb7 D7 Gm

GO DOWN, MOSES
СТУПАЙ, МОИСЕЙ, В ЗЕМЛЮ ЕГИПЕТСКУЮ

Спиричуэл*

Moderato

EVERY TIME I FEEL THE SPIRIT
ЕСЛИ В СЕРДЦЕ БЬЕТСЯ РАДОСТЬ

Спиричуэл

Allegretto

D'al Fine

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

HALLELUJAH, BUM AGAIN
АЛЛИЛУЙЯ, Я СНОВА БРОДЯГА

Американская баллада

29

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

Detailed description: This is a musical score for a song. It consists of four staves of music in treble clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first staff starts with a measure number '29'. The lyrics are written below the notes. There is a triplet of eighth notes in the fourth staff.

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

Американская песня

30

Detailed description: This is a musical score for a song. It consists of four staves of music in treble clef, with a key signature of two flats (Bb, Eb) and a 2/4 time signature. The first staff starts with a measure number '30'. The lyrics are written below the notes.

**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

Moderato rit. *p*

33

E - del - weiss,

Detailed description: This system contains the first five measures of the song. The vocal line starts with a whole rest for four measures, then enters in the fifth measure with a half note 'E', a quarter note 'del', and a dotted half note 'weiss'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *p* (piano) and *rit.* (ritardando).

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

Detailed description: This system contains measures 6 through 11. The vocal line continues with 'E - del - weiss, ev - 'ry mor - ning you greet me.' The piano accompaniment provides harmonic support with chords and a consistent bass line.

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

Detailed description: This system contains measures 12 through 17. The vocal line continues with 'Small and white, clean and bright, you look hap - py to'. The piano accompaniment continues with its characteristic accompaniment.

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

mp

bloom and grow forever. Edelweiss,

p

Edelweiss, bless my homeland forever,

-ver.

rall.

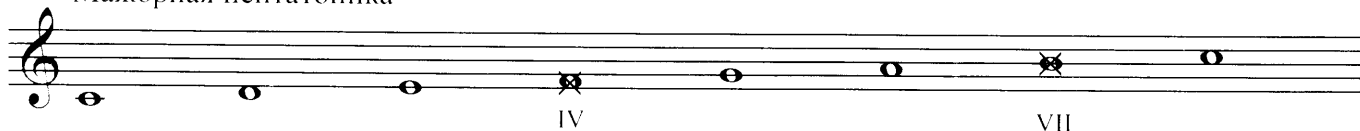
p

pp

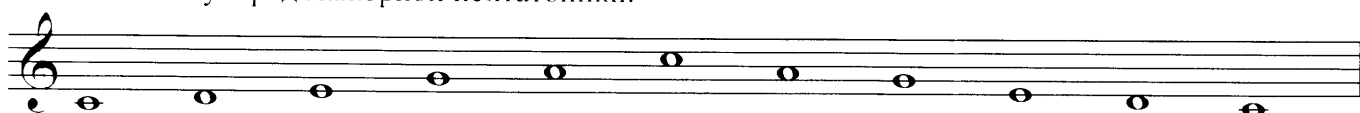
РАЗДЕЛ II

Пентатоника

Мажорная пентатоника



1. Спойте звукоряд мажорной пентатоники:



2. Спойте триорды:



3. Найдите эти триорды 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' consists of five staves of music in 2/4 time. The first staff begins with a treble clef and a common time signature, with a 'C' chord symbol above the first measure. The second staff includes chord symbols: F, C/G, G7, C, C, G, G7, and C. The third staff starts with a 'C' chord symbol. The fourth staff includes chord symbols: F, C/G, G7, and C. The fifth staff includes chord symbols: C/G, G7, and C. The melody is written in a simple, rhythmic style with eighth and quarter notes.

SHORT 'NIN' BREAD
ЖАРЕННЫЙ ХЛЕБ

Негритянская песня

36

The musical score for 'SHORT 'NIN' BREAD' consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody is characterized by a steady eighth-note pattern in the right hand and a more varied eighth-note pattern in the left hand, creating a syncopated feel. There are no chord symbols present in this section.

HOPE UP, MY LADIES
НАЕЗДНИЦЫ, СМЕЛЕЕ!

Американская песня

37

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

A FROG WENT A-COURTIN'
ЛЯГУШОНОК ОТПРАВИЛСЯ СВАТАТЬСЯ

Английская песня

38

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

JENNIE JENKINS
ДЖЕННИ ДЖЕНКИНС

Американская песня

39

Musical score for 'Jennie Jenkins' in 4/4 time, key of B-flat major. The score consists of four staves of music. The first staff starts with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes. Chords are indicated above the staff: F, C7, and F. The second staff continues the melody with chords C7, F, and Bb. The third staff continues with chords F, Bb, F, and Bb. The fourth staff concludes the piece with 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 B-flat major. The score consists of five staves of music. The first staff starts with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes. The second and third staves continue the melody. The fourth staff includes chords (Am), Bb, F, and C7. The fifth staff concludes the piece.

OLD DAN TUCKER
СТАРЫЙ ДЭН ТАКЕР

D. Emmett
Д. Эммет

41

Musical score for 'Old Dan Tucker' in 2/4 time, key of B-flat major. The score consists of two staves of music. The first staff starts with a treble clef and a key signature of one flat. The melody is written in eighth and quarter notes. Chords are indicated above the staff: F and Bb. The second staff continues the melody with chords F and Bb.

F B^b C7 F

CINDY
СИНДИ

Американская песня

42

F

C F B^b F B^b F

B^b F

B^b F C C7 F

THE RATTLIN' BOG
УДИВИТЕЛЬНОЕ БОЛОТО

Ирландская песня

43

F C7

C7

F C7 F

COTTON NEEDS A-PICKING
ХЛОПОК НУЖНО УБИРАТЬ

Спиричуэл

44

HOLD ON
КРЕПИТЕСЬ!

Спиричуэл

45

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

Спиричуэл

46

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

Detailed description: This block contains the musical notation for the first song. It consists of three staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics 'There's a lit - tle wheel a - turn - in' in my heart, There's a' are written below the notes. The second staff continues the melody with quarter notes D5, E5, F#5, G5, and a half note G5. The lyrics 'lit - tle wheel a - turn - in' in my heart. In my heart, in my' are written below. The third staff concludes the phrase with a quarter note G5, followed by quarter notes F#5, E5, D5, and a quarter rest. The lyrics 'heart, There's a lit - tle wheel a - turn - in' in my heart.' are written below. The piece ends with a double bar line.

THE ARKANSAS TRAVELER
ПУТНИК ИЗ АРКАНЗАСА

Американская песня

47

Detailed description: This block contains the musical notation for the second song. It consists of five staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a quarter note G4, followed by quarter notes A4, B4, and C5. The lyrics are not present for this piece. The second staff continues the melody with quarter notes D5, E5, F#5, G5, and a half note G5. The third staff continues with quarter notes A5, B5, C6, and a half note C6. The fourth staff continues with quarter notes B5, A5, G5, and a half note G5. The fifth staff concludes the phrase with a quarter note G5, followed by quarter notes F#5, E5, D5, and a quarter rest. The piece ends with a double bar line.

TRAIN IS A-COMIN'
ПОЕЗД ПРИБЫВАЕТ

Спиричуэл

48 *(Соло)* *(Хор)* *(Соло)* *(Хор)*

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

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

(Соло) *(Хор)*

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

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

THE BIG ROCK CANDY MOUNTAINS
ЛЕДЕНЦОВЫЕ ГОРЫ В СТРАНЕ МЕЧТЫ

Американская баллада

49

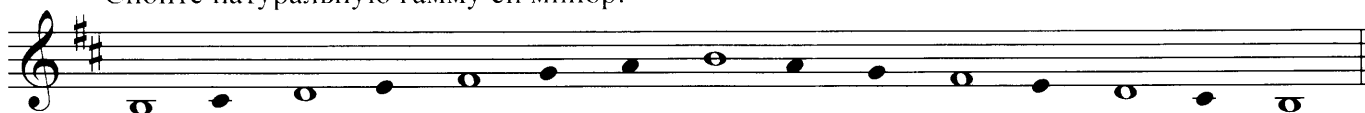


UNDER THE GREENWOOD TREE
ПОД ЗЕЛЕНЫМ ДЕРЕВОМ В ЛЕСУ

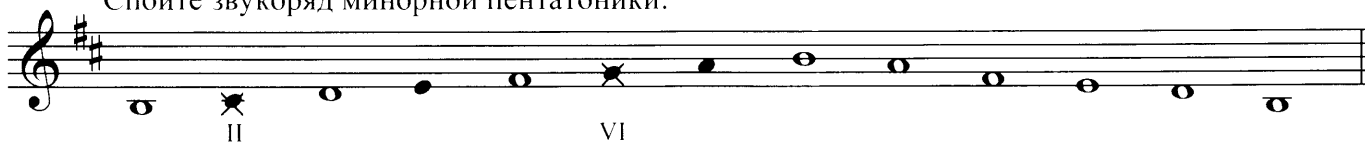
Английская песня



Спойте натуральную гамму си минор:



Спойте звукоряд минорной пентатоники:



Спойте трихорды:



SUMMERTIME* КОЛЫБЕЛЬНАЯ КЛАРЫ

G. Gershwin
Дж. Гершвин

Allegretto semplice

51



rit.

Sum - mer -



Moderato

C#m6

with much expression

B m6

B m6

C#m6

B m6

C#m6

B m6

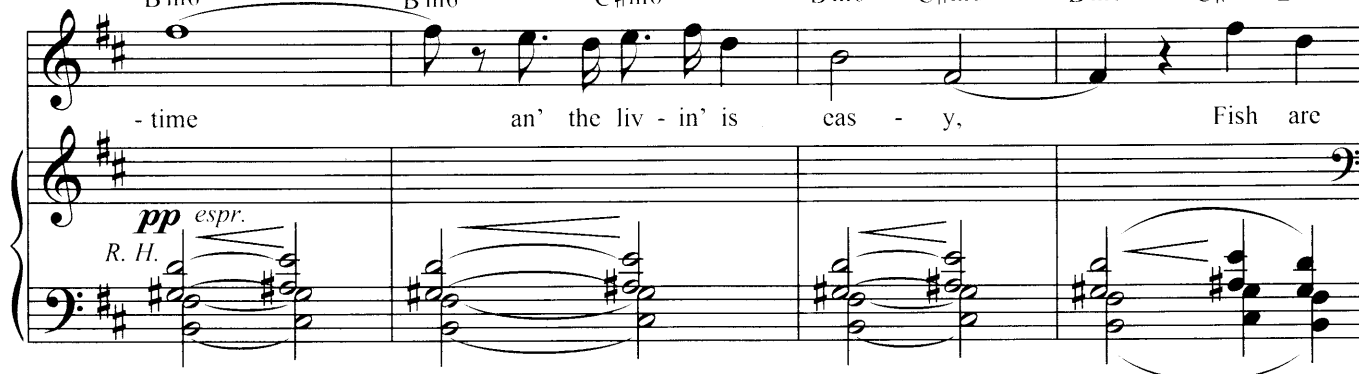
C#m6

B m6

- time

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

Fish are



* Фрагмент.

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

mp

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

mf

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,

mf

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



THE BEAR МЕДВЕДЬ

Американская песня



GRASSHOPPERS THREE ТРИ КУЗНЕЧИКА



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

LITTLE RED CABOOSE
МАЛЕНЬКИЙ КРАСНЫЙ ВАГОНЧИК

55*

* Сравните с № 14. Это другой вариант напева.

Звукоряд блюзового лада

Блюзовая гамма

Интонационные упражнения в блюзовом ладу:

1) 2) 3) 4) 5) 6) 7) 8) 9)

(swing)

SINGING THE BLUES
ПОЮ БЛЮЗ

M. Endsley
М. Эндсли



Пример несложной блюзовой фактуры:



Переход от середины к репризе:



JOE TURNER
ДЖО ТЕРНЕР

Блюз

57

They tell me Joe Turner's come and gone.

They tell me Joe Turner's come and gone. (Oh,

Lor - dy) Got my man and gone.

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!

Ритмический рисунок — это так называемый «шаффтл» (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 measure of rest, followed by a triplet of eighth notes (G4, A4, B4), a dotted quarter note (G4), and a quarter note (F#4). The second staff continues with a quarter note (E4), a quarter note (D4), a quarter note (C4), and a quarter note (B3). The third staff continues with a quarter note (A3), a quarter note (G3), a quarter note (F#3), and a quarter note (E3). Chords G, D7, G7, C, C#dim, and G/D are indicated above the notes. There are two triplet markings over the first two staves.

**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 dotted quarter note (G4), an eighth note (A4), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F#4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), a quarter note (A3), and a quarter note (G3). The second staff continues with a quarter note (F#3), a quarter note (E3), a quarter note (D3), and a quarter note (C3). The third staff continues with a quarter note (B2), a quarter note (A2), a quarter note (G2), and a quarter note (F#2). Chords D, A7, and D are indicated above the notes.

**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 dotted quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F#4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), a quarter note (A3), and a quarter note (G3). The second staff continues with a quarter note (F#3), a quarter note (E3), a quarter note (D3), and a quarter note (C3). Chords D, A, and G6 are indicated above the notes.

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

SWANEE RIVER
ЛЕБЕДИНАЯ РЕКА

S. FOSTER
С. ФОСТЕР

64

DEEP RIVER
ГЛУБОКАЯ РЕКА

Спиритчуэл

65

Расшифровка некоторых аккордовых обозначений:

THE BATTLE OF JERICHO
БИТВА ПРИ ИЕРИХОНЕ

Спиричуэл

66

mf

D m G m

A7 D m

A7 D m

A D m

A G m/B \flat A7 D m

Detailed description: This block contains five staves of musical notation for the piece 'The Battle of Jericho'. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The first staff begins with a measure number of 66 and a dynamic marking of 'mf'. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests. Chord symbols are placed above the staff: D m, G m, A7, D m, A7, D m, A, D m, A, G m/B \flat , A7, and D m.

CRAWDAD SONG
ПЕСНЯ РЕЧНОГО РАКА

Американская песня

67

F C7

F (F7) B \flat

F C7 F

Detailed description: This block contains four staves of musical notation for the piece 'Crawdad Song'. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The first staff begins with a measure number of 67. The notation includes quarter, eighth, and sixteenth notes, as well as rests. Chord symbols are placed above the staff: F, C7, F, (F7), B \flat , F, C7, and F.

GRIZZLY BEAR
МЕДВЕДЬ-ГРИЗЛИ

Блюз

68

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

THE OLD GRAY MARE
СТАРАЯ СЕРАЯ КОБЫЛА

Американская песня

69

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

PUT YOUR LITTLE FOOT
ПОСТАВЬ СЮДА СВОЮ НОЖКУ

Ковбойская песня

70

Musical score for 'Put Your Little Foot' in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff starts with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff features a repeat sign with two endings, labeled '1.' and '2.', leading to a double bar line.

Перед сольфеджированием примера № 71 спойте упражнения:

1)

Musical exercise 1: A single staff of music in G major, 4/4 time, consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

2)

Musical exercise 2: A single staff of music in G major, 4/4 time, consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1.

LULLABY OF BIRDLAND
КОЛЫБЕЛЬНАЯ

G. Shearing
Дж. Ширинг

Moderately

71

Musical score for 'Lullaby of Birdland' in 4/4 time, key of G major. The score is marked 'Moderately'. It consists of five staves of music. Chord symbols are written above the notes: Em, C#m7b5, F#7b, B7b, Em7, Am7, D7, Gmaj, Em7, Am7, D7b, Gmaj, F#m7b5, B7, Em, C#m7b5, F#7b, B7b, Em7, Am7, D7, Gmaj, Em7, Am7, D7b9, Gmaj, D7, Gmaj.

Перед сольфеджированием примера № 72 спойте интонационные упражнения:

Мажорная пентатоника

Трихорды

OLD MAN RIVER
СТАРУХА-РЕКА

J. Kern
Дж. Керн

Very slowly

72

Chords: Eb Cm7 Eb Ab Eb Ab
Eb Cm7 Fm7 Bb9 Fm7 Bb9
Eb Ab6 Eb Cm7 Eb Ab
Eb Cm Eb Gdim7 Fm7 Bb7
Fm7 Bb9 Eb Ab Eb Am7b5 D7 Gm D7
Gm D7 Gm D7 Gm D7 Gm Cm6
Gm D7 Gm D7 Gm Fm7 Bb7 Eb Cm7

E \flat A \flat E \flat B \flat 7 C m7 F7 E \flat /B \flat B dim7 C m7

F m7 B \flat 7

1. E \flat A dim E \flat F m7 B \flat 7

2. E \flat F m7 B \flat 7 E \flat

STRANGERS IN THE NIGHT
ПУТНИКИ В НОЧИ

В. Каempfert
Б. Кемпферт

73 F Fmaj

F6 F A G \sharp dim G m7

D7 G m7 E \flat 7

C7 F G m7

G \sharp dim F/A A m7 \flat 5 D7 A m7 \flat 5

D7 G m7 E \flat 7 F/C D m7

G m7 C7 F Fmaj

F/A G \sharp dim G m7 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

74 **Brightly** *p*

I could have

danced all night! I could have danced

all night! And still have

begged for more.

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 two flats (B-flat and E-flat). It contains five measures of music, with the lyrics "begged for more." written below. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

I could have spread my wings And done a

mf

The second system continues the musical score. The vocal line has five measures with the lyrics "I could have spread my wings And done a". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the first measure. The musical notation follows the same style as the first system.

thou - sand things I've nev -

The third system of the musical score contains five measures of music. The vocal line has the lyrics "thou - sand things I've nev -". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

- er done be - fore.

The fourth and final system of the musical score on this page contains five measures. The vocal line has the lyrics "- er done be - fore.". The piano accompaniment concludes the phrase with the same accompaniment style.

I'll nev - er know that made it so

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. 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 continues with similar rhythmic patterns, including some accents on the bass line.

once my heart took flight.

The third system features the vocal line with the lyrics "once my heart took flight.". The piano accompaniment includes several accents on the bass line, corresponding to the vocal notes.

I on - ly know when

The fourth system concludes the page with the vocal line lyrics "I on - ly know when". The piano accompaniment maintains the established harmonic and rhythmic structure.

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 two flats (B-flat and E-flat). The lyrics are "he be - gan to dance with me,". The piano accompaniment is written in grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand, with some notes beamed together. There are accents (>) over some notes in the piano accompaniment.

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 chords, and a bass line with eighth notes. There are accents (>) and a dynamic marking of *f* (forte) in the piano part.

all night.

The third system of the musical score has the lyrics "all night." The vocal line is mostly rests, with a few notes. The piano accompaniment continues with a similar texture to the previous systems, featuring chords and moving lines in both hands. There are accents (>) and a dynamic marking of *mf* (mezzo-forte) in the piano part.

The fourth system of the musical score shows the vocal line with a few notes and rests. The piano accompaniment continues with a similar texture, featuring chords and moving lines in both hands. There are accents (>) and a dynamic marking of *mf* (mezzo-forte) in the piano part.

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

R. Rodgers
Р. Роджерс

Moderately

75

The musical score for 'You'll Never Walk Alone' is presented in six systems of a grand staff (treble and bass clefs). The tempo is marked 'Moderately'. The key signature has one flat (Bb). The score includes various musical notations such as notes, rests, and slurs. Chord symbols are placed above the notes in each system. The first system starts with a treble clef and a common time signature, with a '75' marking. The chord symbols for the first system are C and G B. The second system has F/A, C/G, G, Gm, and Dm. The third system has Bb, F, Dm, Bb, F, Gm, and F. The fourth system has E, C7, F, Fdim7, C/E, and Dm7b5. The fifth system has C/E, Em, F, G7/F, C/E, and E+. The sixth system has F, D7/F#, C/G, E+5, Fmaj, F#7, G6, and G7/F. The seventh system has C/E, E+, F, G7, C, Fm6, and C.

ON THE SUNNY SIDE OF THE STREET
НА СОЛНЕЧНОЙ СТОРОНЕ УЛИЦЫ

J. McHugh
Дж. МакХью

Medium swing

76

The musical score for 'On the Sunny Side of the Street' is presented in three systems of a grand staff. The tempo is marked 'Medium swing'. The key signature has one flat (Bb). The score includes notes, rests, and slurs. Chord symbols are placed above the notes. The first system starts with a treble clef and a common time signature, with a '76' marking. The chord symbols for the first system are G7, C, (G7 C), E7, (Am6 C7), E, F, and Fm. The second system has G7, Am (E7 Am), Cm, D7, Dm7, G7, C, and G7. The third system has C, (G7 C), E7, (Am6 C7), E, F, G7, and Am (E7 Am) Cm.

D7 Dm7 G7 C (Fm6 Cdim) C7 Gm7
 C7 Cdim C7 F6 C7 F6 F7 E7 Eb7 D7 Am7 D7
 G7 C#dim G7/D G7 C (G7 C) E7 (Am6 G7) E F Fm
 G7 Am (E7 Am) Cm D7 Dm7 G7 C F9 C6

AND ALL THAT JAZZ
 ВСЕ 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
БИЛЛ БЭЙЛИ

H. Cannon
Х. Кэннон

78 **G**

Won't you come home, Bill Bai - ley, Won't You Come Home? She moans the

G#dim D7/A D7

whole day long. I'll do the cook - ing, dar - ling, I'll pay the

G

rent, I know I've done you wrong. 'Mem - ber that

G#dim

rain - y eve that I drove you out, with noth - ing but a fine tooth

A m E7 A m C C#dim G/D E7

comb? I know I'se to blame, well, ain't that a shame? Bill

A7 D7 1. **G A7 D7** 2. **G**

Bai - ley, Won't You Please Come Home? Home?

MY WAY
МОЙ ПУТЬ

J. Revaux
Ж. Рево

79 **G Hm F# Dm F**

E7 A m A m G D/F# D

G Gmaj G7 C

Cm6 G/D A m7/D D7 C/G

1. G

2. G G Dm7 G G7 C

A m7 D7 Hm7

E m7 A m7 D7 C/G G G

IT MIGHT AS WELL BE SPRING
 ЭТО МОГЛО БЫТЬ ВЕСНОЙ

R. Rodgers
 Р. Роджерс

Moderately

80

G6 A m7 D7 G A m7 D7

G Dm7 G7 C C#dim G/D E7

1. A m7 D7 D7/C Bm7 E7 A m7 D7 2. A m7 D7 G Dm7 G7

C A m7 Dm7 G7 C

A m7 A m7/G F#m7b5 B7 E m7 A7 D D7

G6 A m7 D7 G A m7 D7 G Dm7 G7

Chords: 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, C#, G

IN A LITTLE SPANISH TOWN
В МАЛЕНЬКОМ ИСПАНСКОМ ГОРОДКЕ

M. Wayne
М. Уэйн

Slowly, with much expression

81

Chords: 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
P. 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

Chords: Em, G+5, G, C#m7b5, A7, Cm6, G, Cdim, D, G, Em, F#m7b5, B7, G, Em7, Am7, D7, G, Cm, G, Cm, G, Cm, F#dim, G, Cm, G, Cm, G, D7, G, B7, G

**BARK FOR BARKSDALE
КОРАБЛЬ ДЛЯ БАРКСДЕЙЛА**

**G. Mulligan
Дж. Маллиган**

84

Chords: F, Gm7, C7, F, Bb7, Cm7, F7, Bb, Eb7, C7, F7, Bb, C7, F, Gm7, C7, F, Bb7, G7, C7, F, Bm7b5, Bbm7, A7, Ab7, G7, C7, F

RAGTIME
РЭГТАЙМ

T. Delansy
Т. Деланси

85

Chords: E^b, A^b, E^b, F m/A^b, B^b7, E^b, A^b, A dim, E^b/B^b, F7, B^b7, E^b

ALICE IN WONDERLAND
АЛИСА В СТРАНЕ ЧУДЕС

S. Fain
С. Фейн

86

Chords: F m7, B^b7, E^b maj, A^b maj, D m7^b5, G7, C m7, G^b7, F m7, B^b7, G m7, C m7, F m7, B^b7, G m7, C7, E^b, C m7, F m7, B^b7, G m7, C m7, F m7, B^b7, E^b maj, A^b maj, A m7^b5, D7, G m7, C7, F m7, F7, B^b7, F m7, B^b7, E^b maj, A^b maj, D m7^b5, G7, C m7, G^b7, F m7, B^b7, G m7, C m7, F m7, B^b7, E^b

AIN'T MISBEHAVIN'
РАЗВЕ Я ПЛОХО СЕБЯ ВЕДУ?

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

Slowly, with expression

87

The musical score is written in a single system with ten staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo and expression markings are 'Slowly, with expression'. The score begins with a treble clef and a common time signature. The first staff starts with a 7-measure rest, followed by a melodic line. The second staff continues the melody. The third staff features a 4-measure rest, then a melodic line. The fourth staff continues the melody. The fifth staff features a 4-measure rest, then a melodic line. The sixth staff continues the melody. The seventh staff features a 4-measure rest, then a melodic line. The eighth staff continues the melody. The ninth staff features a 4-measure rest, then a melodic line. The tenth staff concludes the piece with a final chord and a 4-measure rest.

Chord progressions for the first staff: E^b, E dim7, F m7, F[#]dim⁷, E^b/G, G7[#]5

Chord progressions for the second staff: A^b6, A^bm, E^b/G, F m7, B2⁷

Chord progressions for the third staff: G7, C7, F7, B^b7, E^b, E dim7, F m7, F[#]dim7

Chord progressions for the fourth staff: E^b/G, G7[#]5, A^b6, A^bm, E^b/G

Chord progressions for the fifth staff: F m7, B2⁷, E², A², E², D⁷, G⁷, C m

Chord progressions for the sixth staff: A^b7 C, F7/C, C7, F, B^b7

Chord progressions for the seventh staff: C m7, F7, B^b7, C7, F7, B^b7, E², E dim⁷

Chord progressions for the eighth staff: F m7, F[#]dim7, E^b/G, G7[#]5, A², A^bm

Chord progressions for the ninth staff: E^b/G, F m7, B^b7, A^b7, E^b6

LOVE BALLADE* ЛИРИЧЕСКАЯ БАЛЛАДА

О. Питерсон
O. Peterson

Slow Classical Tempo

88

D A/C# Bm7 D A

1 2 4 2 1 1 3 5 3 1

p

E/G# Bb/Ab A A/G

cresc. *dim.*

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

p 1 4 1 5 1

E^{9sus} E7 Bb/Ab rit. A7

Фрагмент.

a tempo

D A/C# B m7 D/A

First system of music, measures 1-4. Chords: D, A/C#, B m7, D/A. Includes piano and bass staves with treble clef.

E/G# B7 A7 A/G

cresc. *dim.*

Second system of music, measures 5-8. Chords: E/G#, B7, A7, A/G. Includes piano and bass staves with treble clef. Dynamics: *cresc.*, *dim.*

F#7 F# A# Bm sus4 B m Cm/G

Third system of music, measures 9-12. Chords: F#7, F# A#, Bm sus4, B m, Cm/G. Includes piano and bass staves with treble clef.

D/A A7 rit. G m D

Fourth system of music, measures 13-16. Chords: D/A, A7, G m, D. Includes piano and bass staves with treble clef. Dynamic: *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

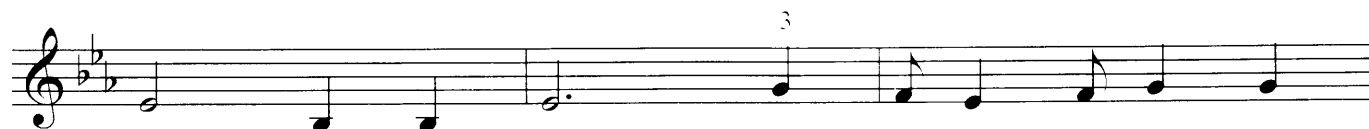
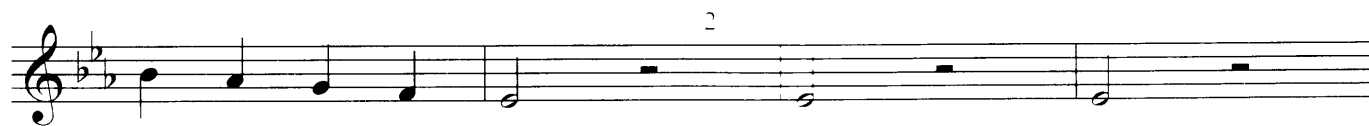
WHITE AND GRAY SAND
БЕЛЫЙ И СЕРЫЙ ПЕСОК



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 fe - male 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

16910

Sew a nec - dle pull - ing thread. La a

Sol Do - re - mi - fa - fe.

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

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

Re - mi - fe - sol - se.

The second system continues the musical score. The vocal staves show the continuation of the lyrics. The piano accompaniment maintains the same rhythmic and harmonic structure.

bread. That will bring us back to doo. oh - oh - oh.

La - mi - do.

The third system concludes the musical score. The vocal staves end with a final note and a fermata. The piano accompaniment also concludes with a final chord. There are accents (>) over the final notes of the vocal staves.

mf

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

Do! Do! Re!

mf

sun. Me a name I call my - self.

Re! Mi! Mi!

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

Fa! Fa! Sol!

thread, La a note to fol - low sew,

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with the lyrics 'thread, La a note to fol - low sew,'. The piano accompaniment features a steady 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 continues the vocal line with the lyrics 'Tea a drink with jam and bread, That will take us back to - se! La - mi - do,'. The piano accompaniment includes various chordal textures and melodic fragments in the right hand, with a consistent bass line.

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

The third system of music features the vocal line with the lyrics 'Doe a deer, a fe - male deer, Ray a'. The piano accompaniment continues with similar textures to the previous systems, maintaining the harmonic and rhythmic structure.

drop of gold - en sun, Me a name I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with lyrics: "drop of gold - en sun, Me a name I". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

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

The second system continues the musical score. The vocal line has lyrics: "call my - self. Far a long, long way to run.". The piano accompaniment continues with similar rhythmic patterns, including some chord changes in the right hand.

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

The third system concludes the musical score on this page. The vocal line has lyrics: "Sew a nee - dle pull - ing thread, La a". The piano accompaniment ends with a final chord in the right hand and a sustained note in the bass line.

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

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in treble and bass clefs. The lyrics are: "note to fol - low sew, Tea a drink with jam and". The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bread That will bring us back to doe!

The second system continues the musical score with two staves. The vocal line (treble clef) has the lyrics: "bread That will bring us back to doe!". The piano accompaniment (treble and bass clefs) continues with similar rhythmic patterns and chordal accompaniment. The key signature and time signature remain consistent with the first system.

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

The third system concludes the musical score with two staves. The vocal line (treble clef) has the lyrics: "Do - re - mi - fa - sol - la - ti - do.". The piano accompaniment (treble and bass clefs) features a more active bass line and concludes with a final chord. The key signature and time signature are maintained throughout the piece.

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

AMERICA*
АМЕРИКА

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

L. Bernstein
Л. Бернстайн

96

Au - to - mo - bile in A - mer - i - ca,

ff *mp*

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!

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.

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

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

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

GOLDEN SLUMBERS
ЗОЛОТЫЕ СНЫ

Английская колыбельная

98

Gold - en slum - bers kiss your eyes, Smiles a - wait you

when you rise, Sleep, pret - ty dar - ling, do not cry, And

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

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

my soul,

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

f

my heart, *mf* 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

f dim. *mf*

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

f

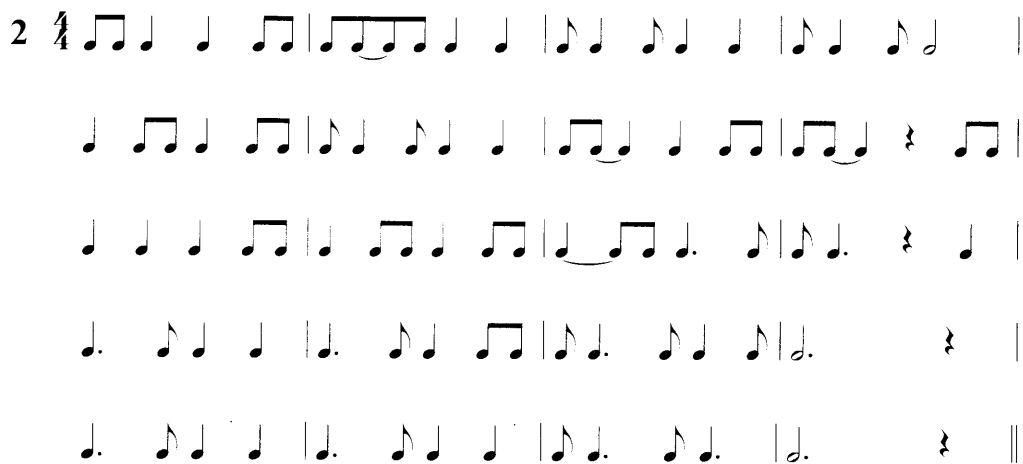
- to my broth - er's face, There is sun - shine in my soul.

f

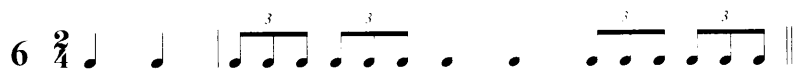
РАЗДЕЛ V

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.



5 $\frac{2}{4}$ 7 

6 $\frac{2}{4}$ 

7 $\frac{6}{8}$ 

8 $\frac{6}{8}$ 

9 $\frac{4}{4}$ 


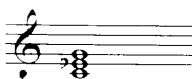
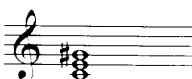
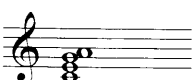
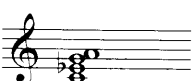
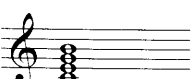
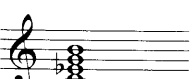
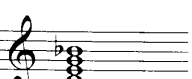
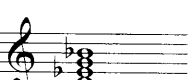
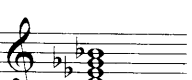
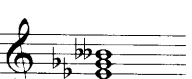
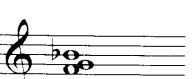
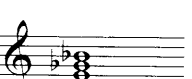
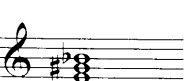
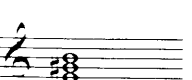

10 $\frac{4}{4}$ 

11 $\frac{6}{8}$ 

12 $\frac{4}{4}$ 

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}) (ø)	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

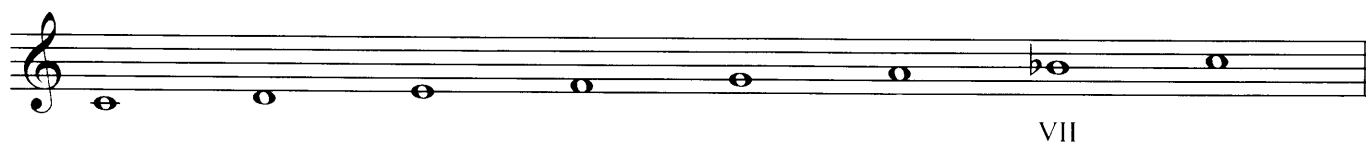
Мелодическая гамма

VI VII

Лидийская гамма

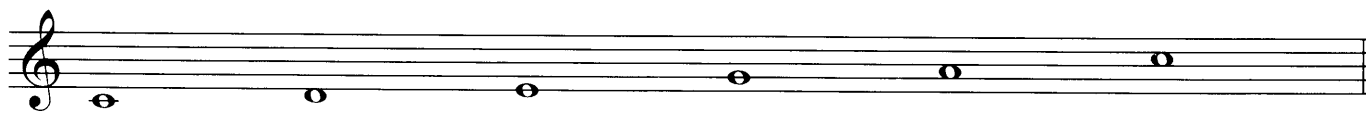
IV

Миксолидийская гамма



VII

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	D m7	E m7	Fmaj	G7	A m7	Bm7 ^b 5	C (разрешение)
I ₇	II ₇	III ₇	IV ₇	D _{7/V₇}	VI ₇	VII ₇	

Главные септаккорды мажора с обращениями

II ₇	II ₆₅	II ₄₃	II ₂

VII ₇	VII ₆₅	VII ₄₃	VII ₂

D ⁻	D ₆₅	D ₄₃	D ₂

ля минор
a-moll

Натуральная гамма

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

a b(h) c d e f g a

I II III IV V V VII I

Неустойчивые ступени с разрешением в устойчивые

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

Трезвучия на ступенях натурального ля минора

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

t₅₃ 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 (t₅₃)

Гармоническая гамма

VII

Главные трезвучия

Главные трезвучия с обращениями

(разрешение)

t₅₃ s₅₃ D₅₃ t₅₃ t₆ t₆₄ s₅₃ s₆ s₆₄ D₅₃ D₆ D₆₄ (t₆)

I IV V

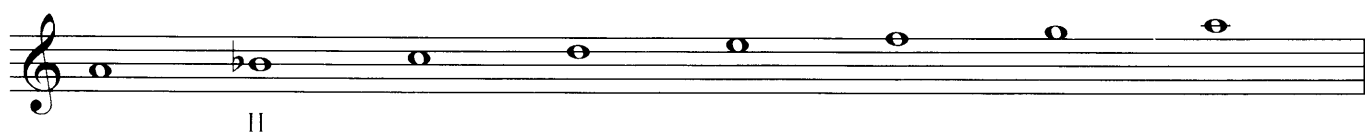
Мелодическая гамма

VI VII

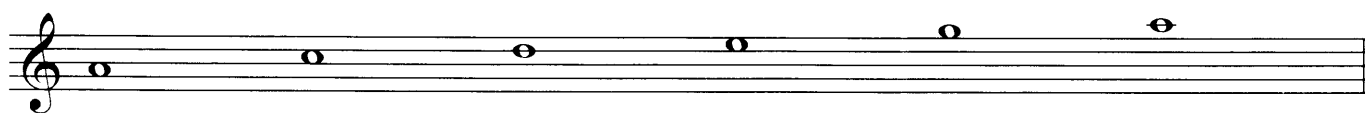
Дорийская гамма



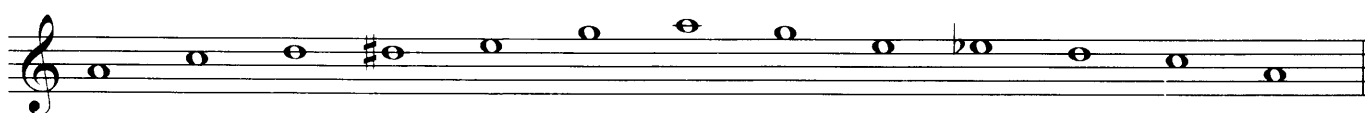
Фригийская гамма



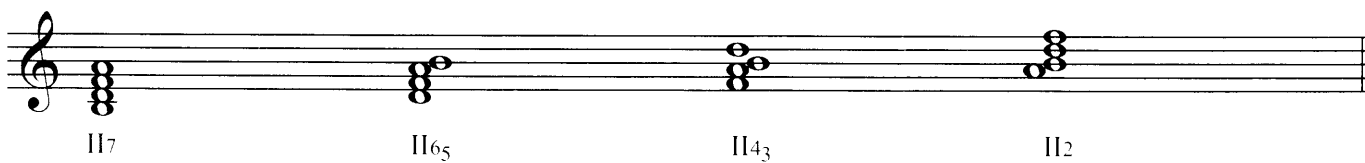
Минорная пентатоника



Блюзовая гамма



Главные септаккорды ля минора с обращениями



Алфавитный указатель английских названий

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
ARE YOU SLEEPING?	59	ON THE SUNNY SIDE OF THE STREET	48
AULD LANG SYNE.....	8		
		PAWPAW PATCH.....	6
BARK FOR BARKSDALE	54	PEANUT SONG	70
BILL BAILEY	50	POLLY WOLLY DOODLE.....	6
BILLY BOY.....	6	PUT YOUR LITTLE FOOT	41
BLUE SKIES	54		
BOUGHT ME A CAT	22	RAGTIME	55
BUFFALO GALS.....	5	RIG-A-JIG-JIG	32
		ROW YOUR BOAT	59
CINDY	25		
CLAP-A YO' HAND!	68	SHOO FLY, DON'T BOTHER ME	17
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		STRANGERS IN THE NIGHT	43
EARLY TO BED	59	SUMMERTIME	30
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KEEMO KYMO.....	7	WE SHALL OVERCOME	9
		WHITE AND GRAY SAND	60
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LITTLE RED CABOOSE	33	YOU'LL NEVER WALK ALONE	48
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