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Задачи по ГАРМОНИИ

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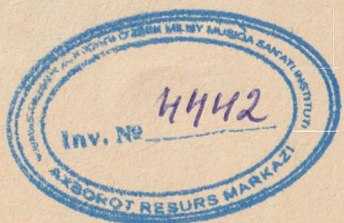
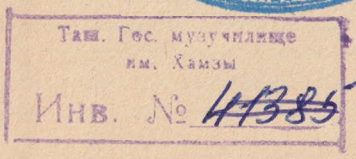
Второе,
дополненное издание

*Допущено Управлением кадров
и учебных заведений
Министерства культуры СССР
в качестве учебного пособия
для теоретического и композиторского
факультетов консерваторий*





ИЗДАТЕЛЬСТВО «МУЗЫКА» МОСКВА 1973

ПРЕДИСЛОВИЕ

Настоящие «Задачи по гармонии» предназначаются для учащихся историко-теоретического и композиторского факультетов высших музыкальных учебных заведений. Желательно, чтобы практическое применение данного пособия сочеталось с использованием других сборников, а также с работой над задачами, сочиненными педагогами в процессе преподавания.

Второе, исправленное и дополненное издание сборника состоит из следующих девяти разделов: «Диатоника», «Отклонения и модуляции в тональности диатонического родства», «Альтерация», «Мажоро-минорные системы», «Особые хроматические медианты», «Энгармоническая модуляция», «Эллипсис», «Гармоническое варьирование», «Обобщающий раздел». Некоторые из указанных разделов имеют подразделы. Отсутствие в сборнике таких тем, как, например, «Органный пункт» или «Секвенции», объясняется их использованием в условиях задач на протяжении всего пособия.

Сочетание, соприкосновение различных гармонических средств свойственно всем разделам книги. Но синтезирование гармонических приемов — специальное назначение последнего, «Обобщающего раздела» задачника.

Таким образом в сборнике отражена важнейшая проблематика курсов гармонии. Его тематика соответствует содержанию учебника гармонии бригады профессоров Московской консерватории и учебника гармонии В. О. Беркова.

В стремлении к музыкальности задач авторы заботились об единстве стиля. Здесь имеется в виду ориентация на музыкальное творчество. Некоторые задачи отличаются более определенным жанровым обликом. Все это студенты должны почувствовать на практике, во время решения задач. От обозначения же темпов, нюансов и жанровых признаков авторы воздержались.

Предлагаемые задачи написаны в форме периода и в двух- и трехчастных репризных формах преимущественно простых. При составлении настоящего сборника авторы исходили из четырехголосия как основы. Однако, например, в кадансах, кульминациях не исключаются дополнительные дублировки голосов; изредка бывают уместны трехголосные фрагменты. Считаем допустимыми, конечно, в случае музыкальной целесообразности, и менее обычные удвоения голосов, «разрывы» между верхними голосами (сопрано

и альт) на интервалы более октавы, иногда «перебрасывания» комплекса голосов из одного регистра в другой.

Одной из главных целей пособия является выработка красивого, певучего голосоведения. Различные виды неаккордовых звуков предусмотрены в условиях всех задач. Мы исходили из того, что студенты, для которых предназначен этот труд, должны быть знакомы с применением неаккордовых звуков. Следовательно, наш задачник рассчитан на усовершенствование такого рода техники.

Хотя гармоническому варьированию посвящен специальный раздел сборника, но и при решении остальных задач предполагаются гармонические варианты. В одних случаях задачи могут быть более или менее равноценно решены по-разному, с начала до конца; в других случаях хорошие варианты оказываются возможными лишь при гармонизации отдельных гармонических оборотов.

Коснемся коротко некоторых черт и особенностей перечисленных разделов сборника.

Диатоникой, которой посвящен первый раздел, по нашему мнению, нужно заниматься не только в училищах или на общих вузовских курсах гармонии. Богатые ресурсы диатоники должны быть все время «в поле зрения» и на специальном вузовском курсе. В приведенных задачах предполагается использование трезвучий, септаккордов, а также нонаккордов главных и побочных ступеней натуральных ладов. Включены в область более широко понимаемой диатоники гармонический и мелодический минор. Что же касается задач на гармонический и мелодический мажор, то их лучше присоединить к мажоро-минору как начальную фазу взаимопроникновения обоих ладов.

Обширный второй раздел содержит чрезвычайно распространенные в музыке отклонения и модуляции. Помещение серии задач, предусматривающих диатоническое родство тональностей (первую степень родства), оправдывается с общемузыкальной точки зрения и должно содействовать использованию сборника также и студентами, относительно менее подготовленными.

В начале раздела «Альтерация» приведены задачи на II низкую ступень (неаполитанскую гармонию), почти все в миноре; затем предлагаются задачи с участием II высокой ступени в субдоминантовых аккордах. В четвертый раздел — «Мажоро-минорные системы» — включены несколько задач и на одноименный миноро-мажор, значительно менее популярный, чем одноименный мажоро-минор.

Во второе издание сборника введен новый раздел — «Особые хроматические медианты» (см. учебник гармонии В. О. Беркова, часть вторую, главу пятую). В начале этого раздела задачи даются на применение аккордов III высокой мажорной ступени в мажоре; далее — на использование аккордов VI низкой минорной ступени в миноре.

Следующий, шестой раздел (все его подразделы) ограничивается тремя важнейшими средствами энгармонической модуляции.

В седьмом разделе — «Эллипсис» — дифференциация отсутствует; предполагаются большей частью эллиптические обороты с доминантами. Напоминаем, что, сосредоточивая внимание на том или ином приеме в каждом разделе, не следует забывать об его использовании и в других разделах.

В восьмом разделе имеется в виду глинкинский тип гармонического варьирования с участием сопрано-остинато.

Наконец, в последнем, девятом разделе находятся задачи, помогающие овладению разными приемами гармонизации в их взаимосвязях. «Обобщающий раздел» включен в сборник по примеру учебника гармонии бригады профессоров Московской консерватории (см. его переиздания, начиная с 1956 года). Некоторые задачи уместно решать в том или ином фортепианном изложении, то есть в фактуре не собственно задачного типа.

Педагоги и студенты могут заметить, что в условиях задач ряд интонаций повторяется. Это закрепляет навыки гармонизации распространенных мелодических оборотов, что считаем небесполезным. Иногда, в очень редких случаях, даются советы относительно тонального плана, использования органных пунктов и т. п.

Авторы ограничиваются задачами на гармонизацию мелодий, которые вообще занимают основное место в обучении. Неоспорима, однако, польза от решения задач на средние голоса и бас. Отдельные мелодии данного сборника, по усмотрению педагога, могут быть применены и как средние голоса (альт, тенор).

Действительный успех решение гармонических задач приносит тогда, когда учащиеся вникают не только в общее развитие гармонии, но и в различные детали, тонкости гармонизации. Это способствует росту учащихся как музыкантов и приближает всю работу над задачами к требованиям музыкального искусства.

В приведенных задачах авторы стремились продолжить традиции своего учителя, Игоря Владимировича Способина.

В Приложениях к сборнику содержатся несколько задач И. В. Способина, впервые опубликованных в предыдущем издании этого задачника (см. Приложение I), и темы для прелюдий в простой трехчастной форме (см. Приложение II). В специальном курсе гармонии, как известно, приняты различные формы работы по сочинению, среди которых находится и написание прелюдий на заданные темы в обусловленной фактуре. Рекомендуем для такой работы 24 темы, расположенные в определенном порядке (мажор—параллельный минор) и затрагивающие по квинтовому кругу все тональности.

Второе издание пособия состоит из 322 задач, вместо 222 первого. В наибольшей степени возросли первый, второй, третий и последний разделы. Кроме того, ряд задач подвергся более или менее значительной правке. Помимо включения в сборник новых разделов, произошла их перепланировка. Более дробная классификация внутри разделов, введенная впервые, должна облегчить использование пособия.

После выхода первого издания сборника в 1963 году авторы получили от своих коллег и от учащихся немало откликов. Приносим всем им признательность и будем благодарны за дальнейшие замечания и пожелания.

I. ДИАТОНИКА

НАТУРАЛЬНЫЙ МАЖОР

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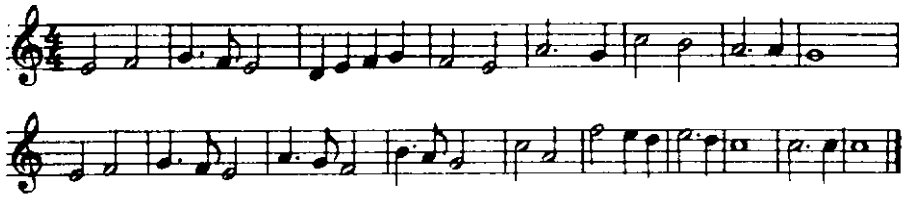

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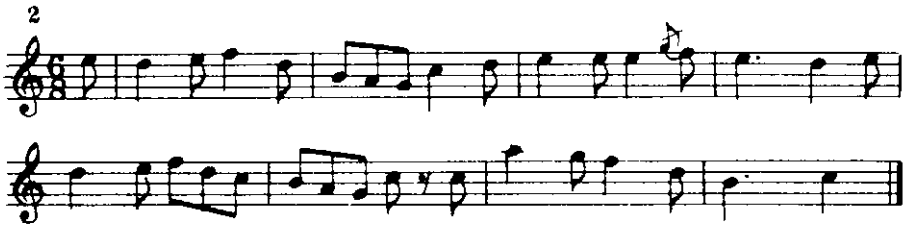

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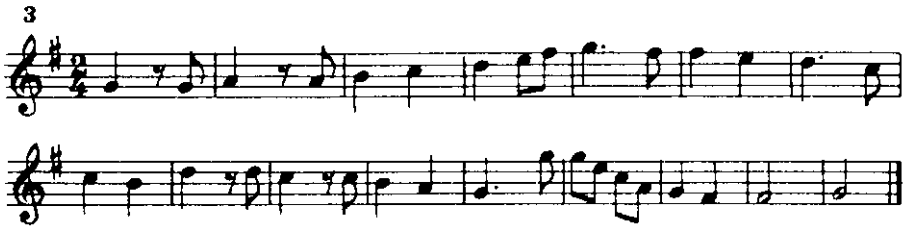

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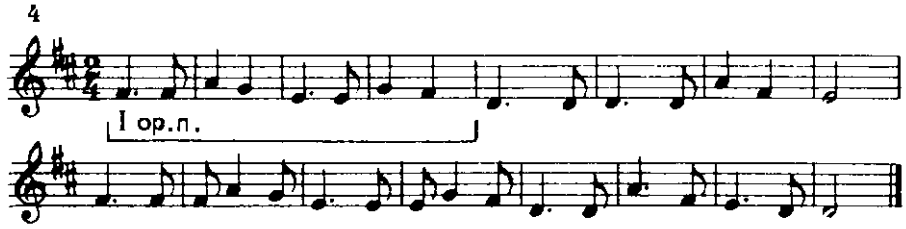

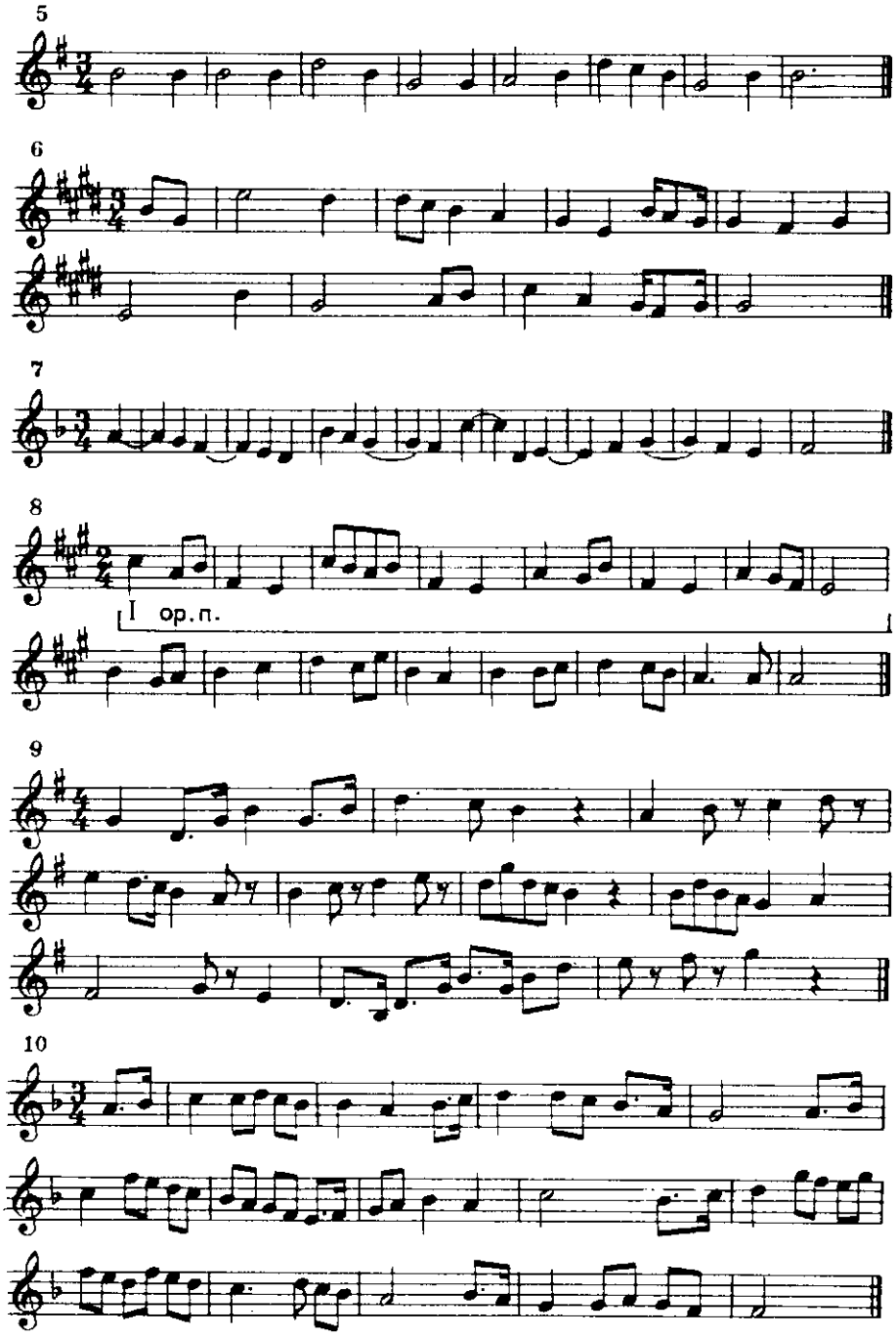
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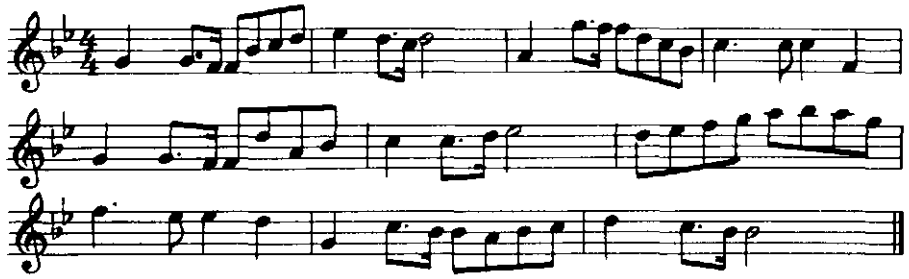

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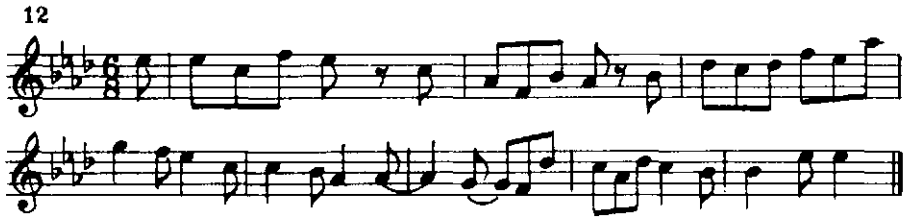

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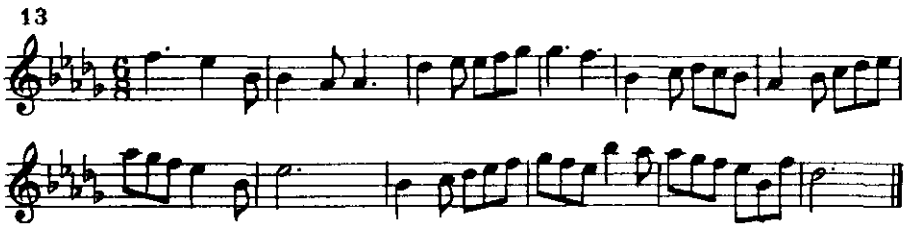

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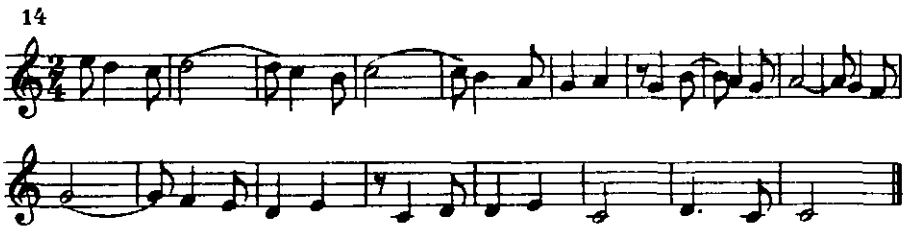

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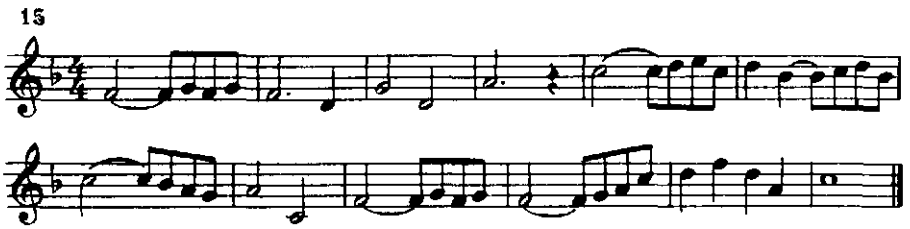

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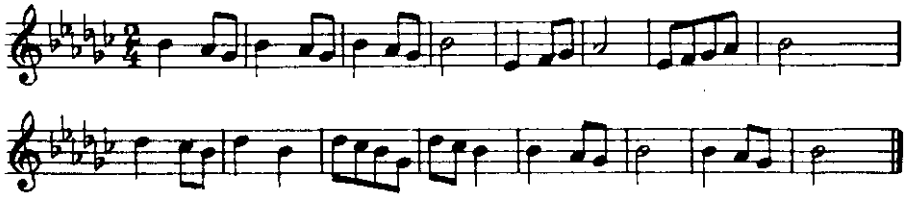

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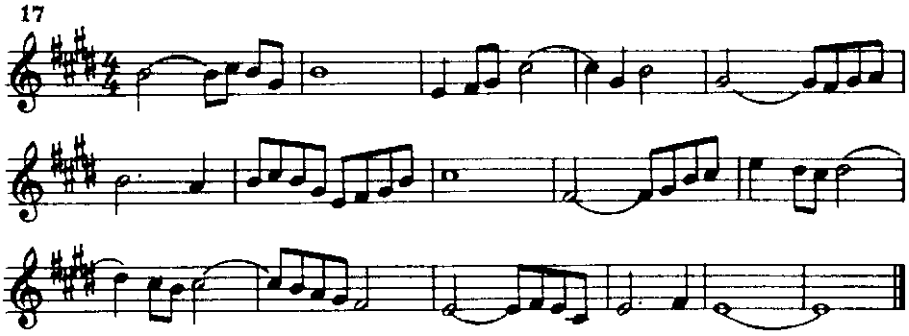

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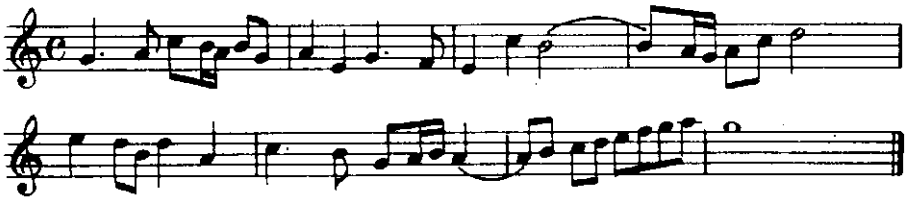

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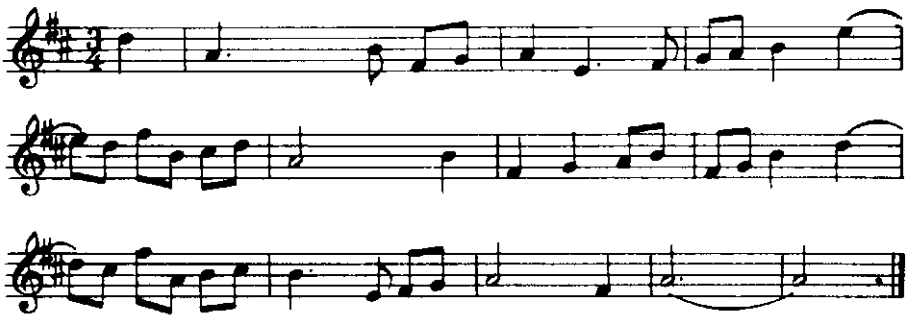

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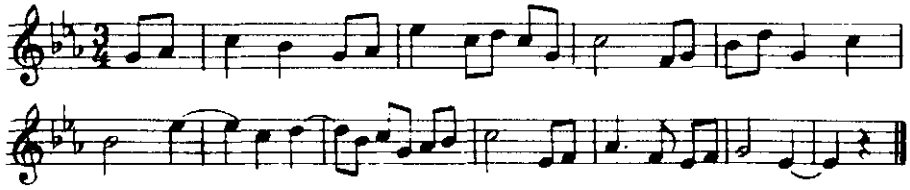

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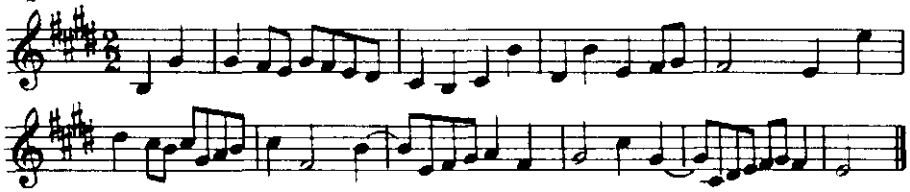

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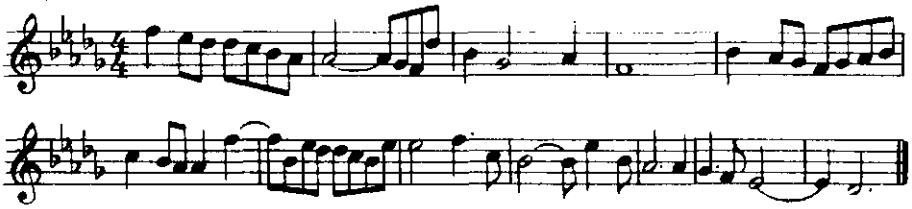

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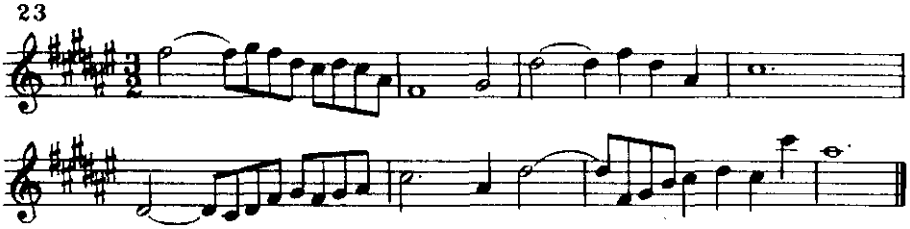

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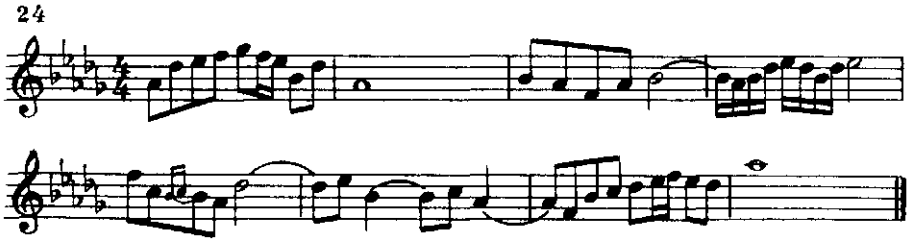

ГАРМОНИЧЕСКИЙ И МЕЛОДИЧЕСКИЙ МИНОР

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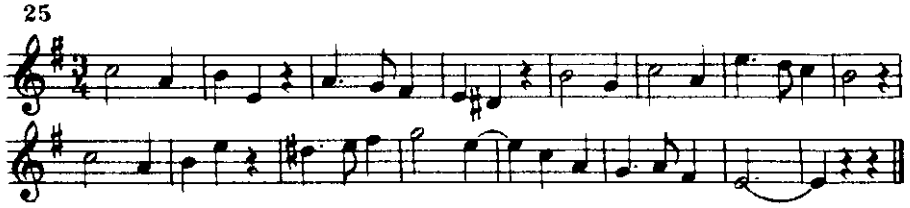

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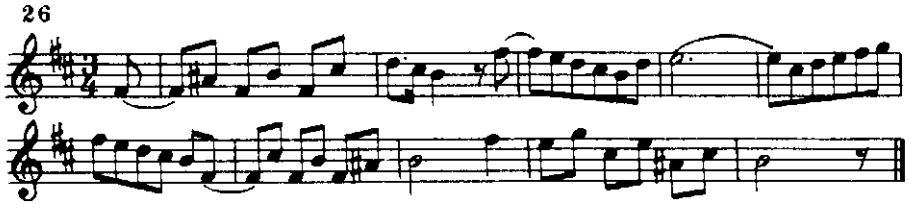

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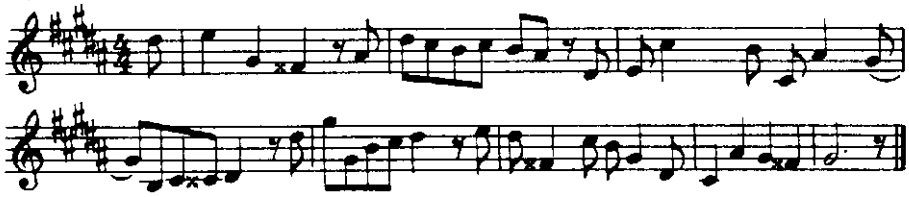

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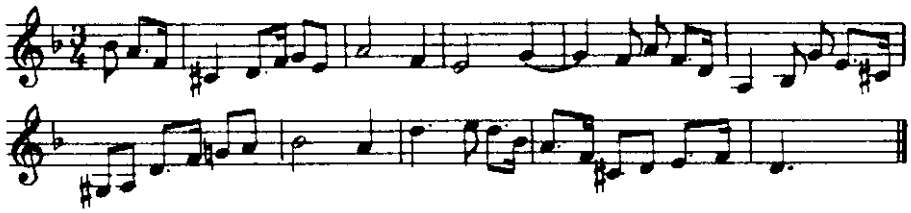

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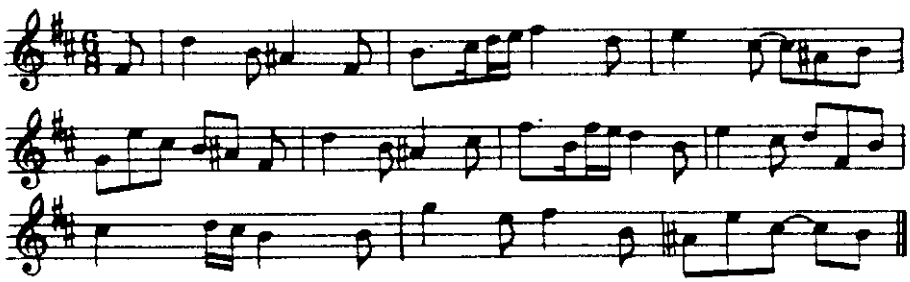

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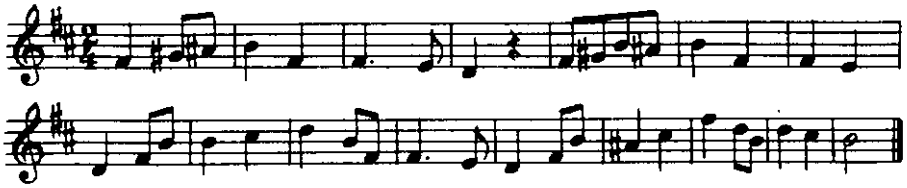

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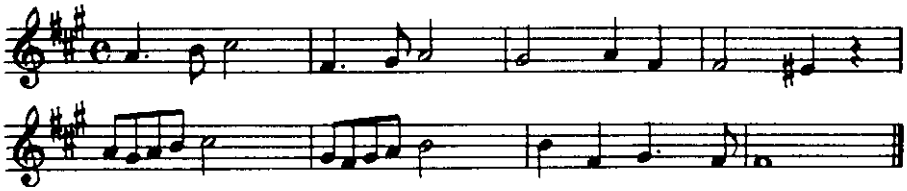

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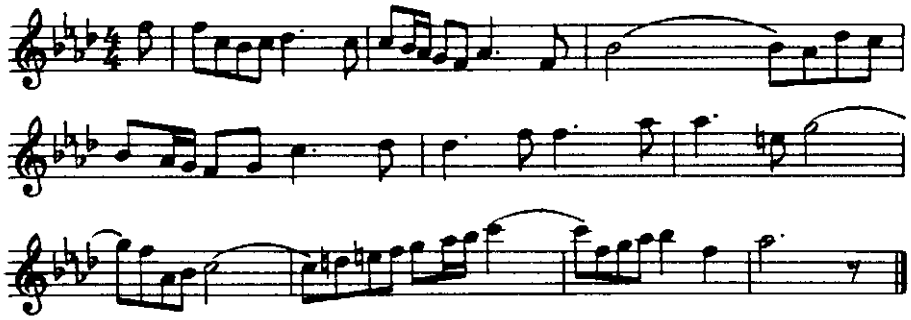

НАТУРАЛЬНЫЙ МИНОР

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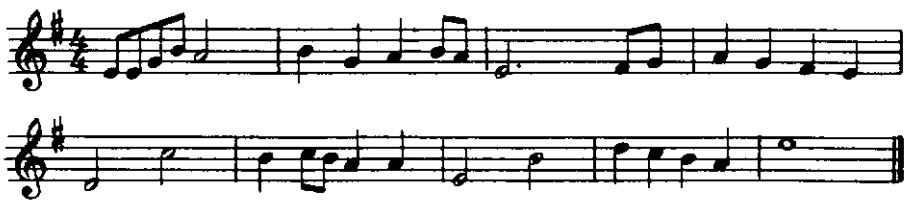

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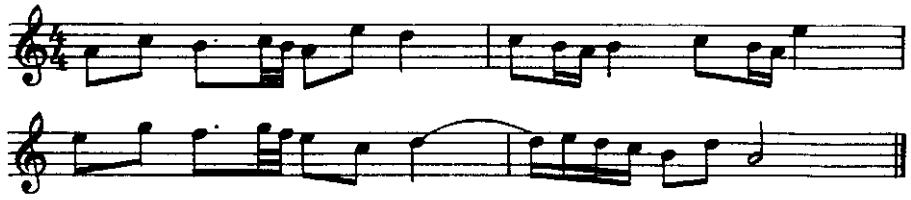

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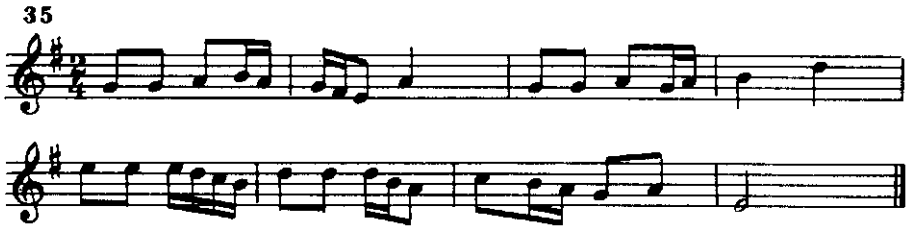

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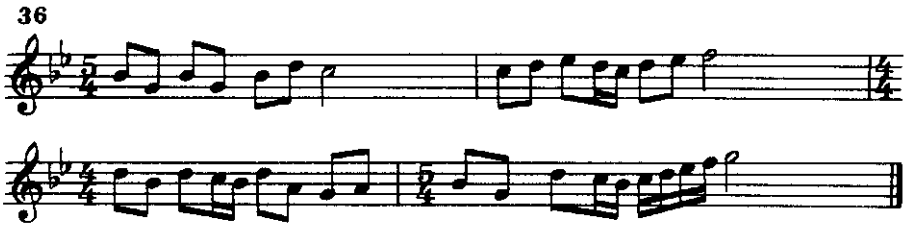

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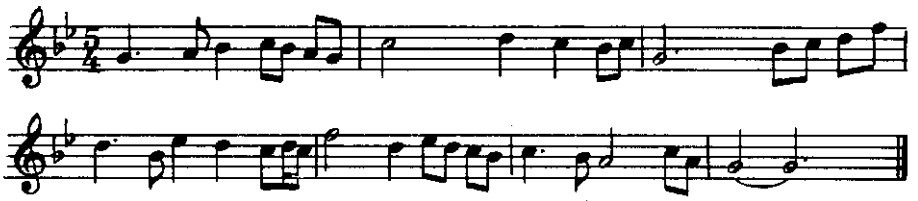

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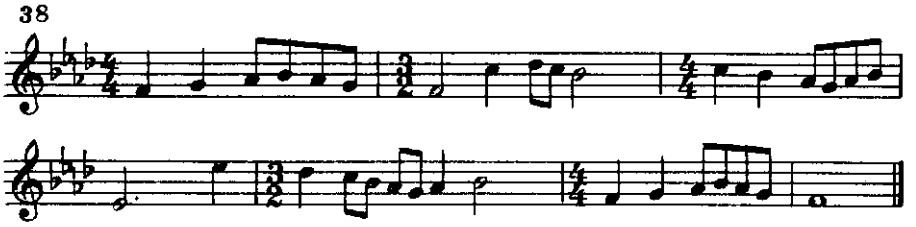

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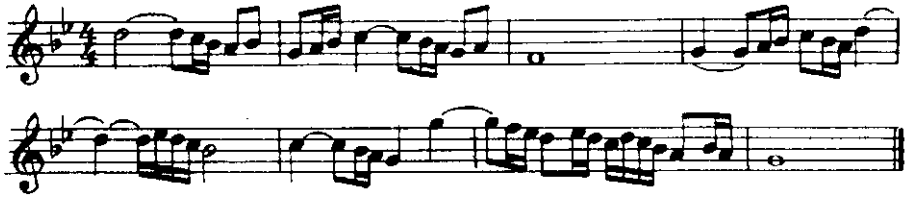

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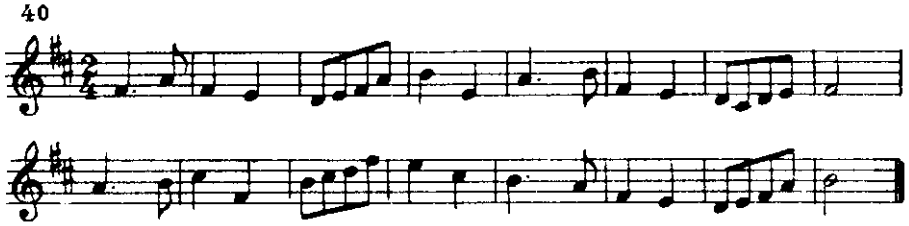

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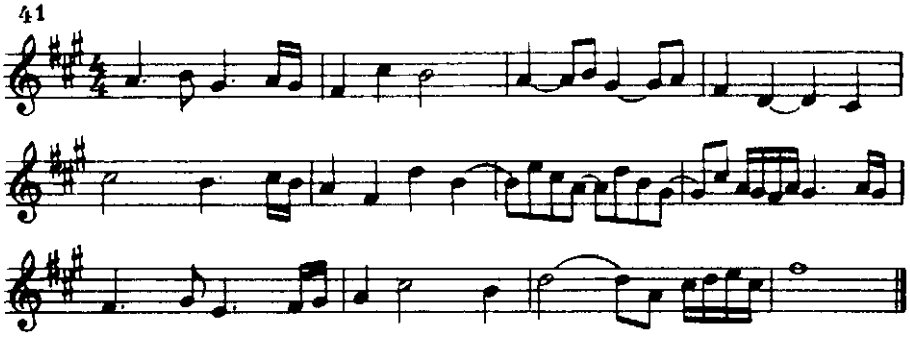

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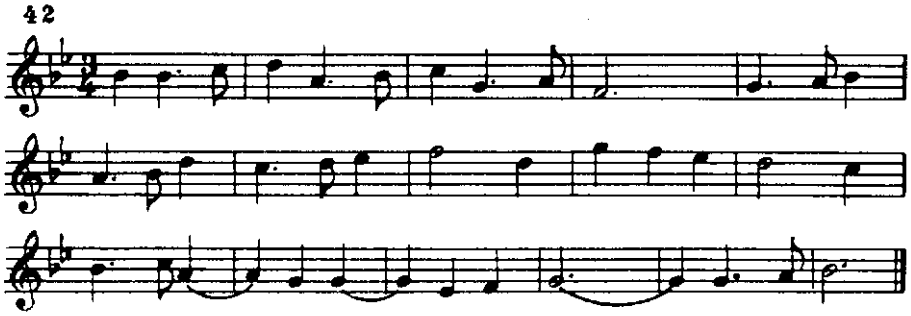

ОСОБЫЕ ДИАТОНИЧЕСКИЕ ЛАДЫ

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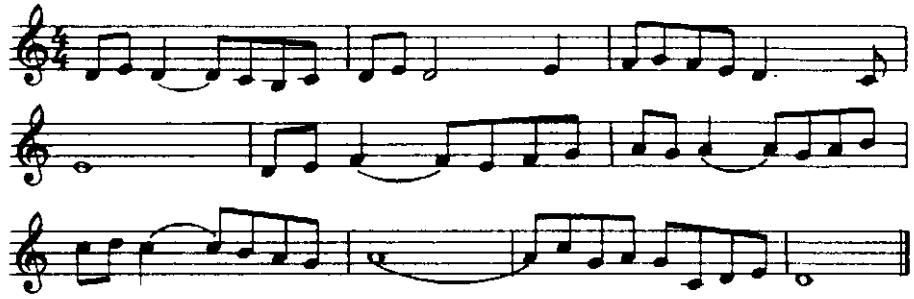

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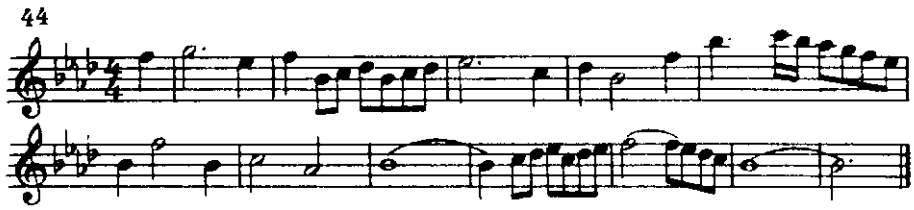

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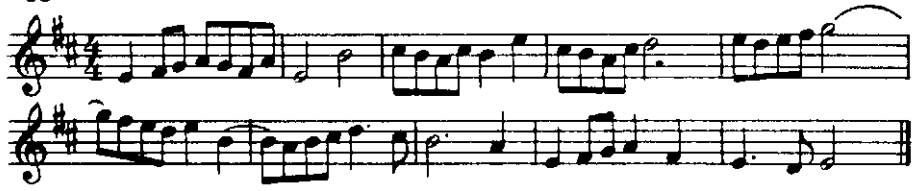

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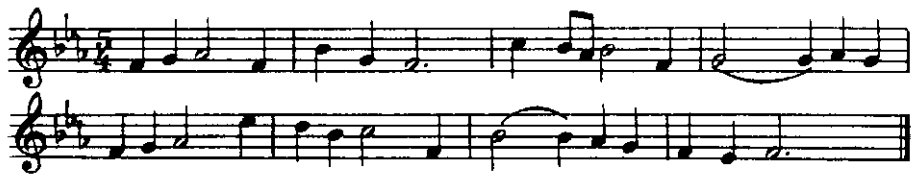

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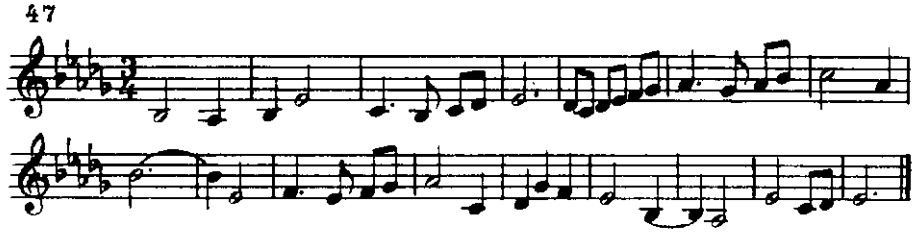

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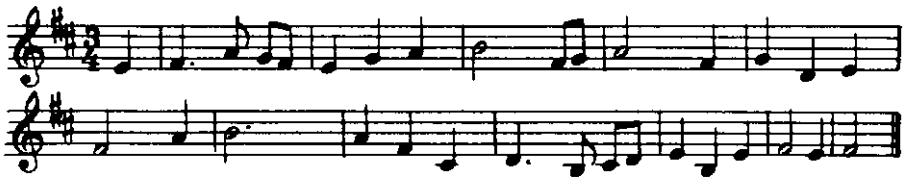

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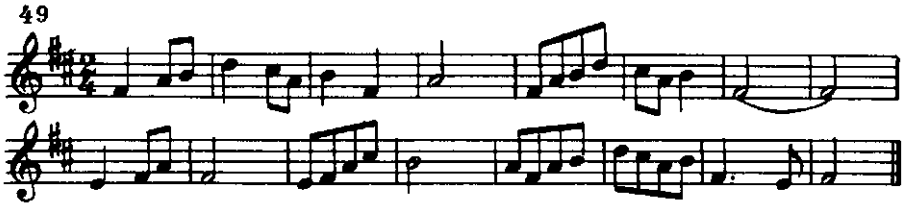

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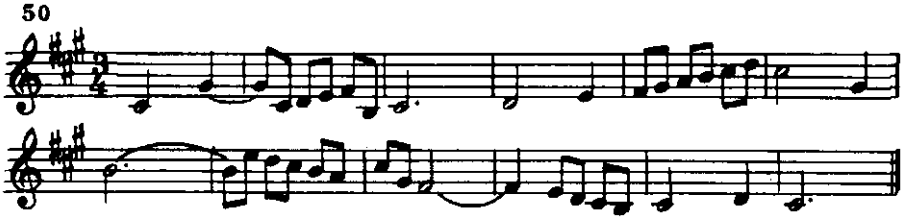

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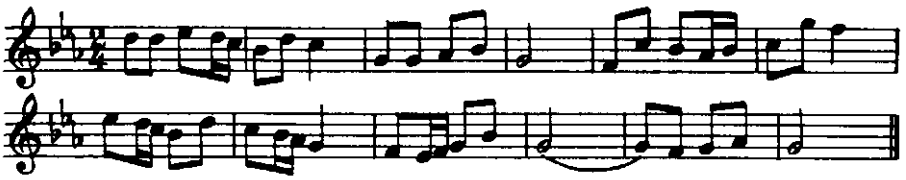

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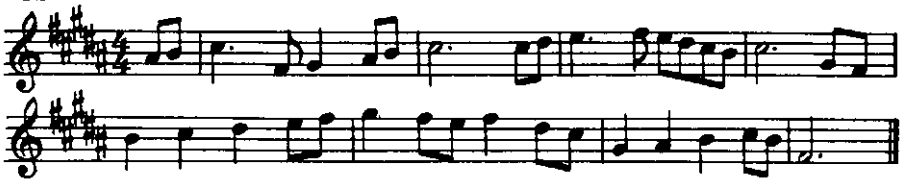

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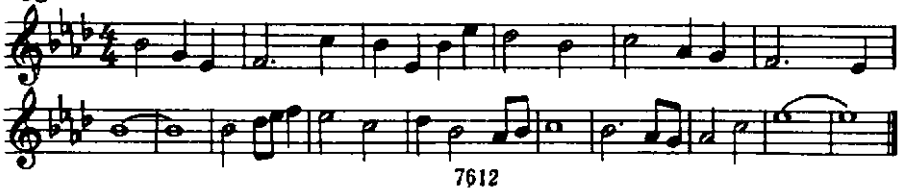

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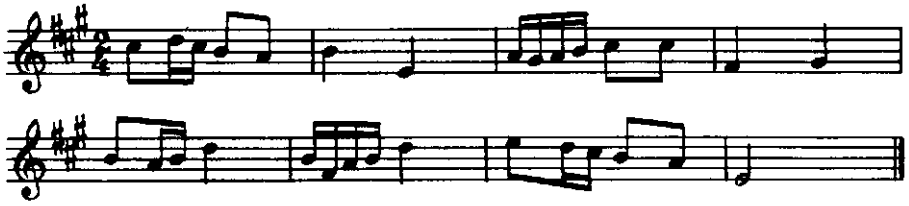

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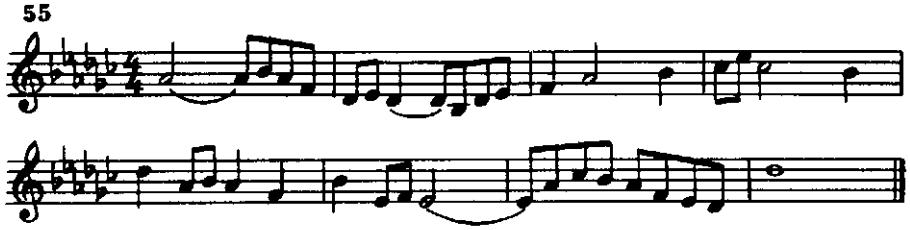

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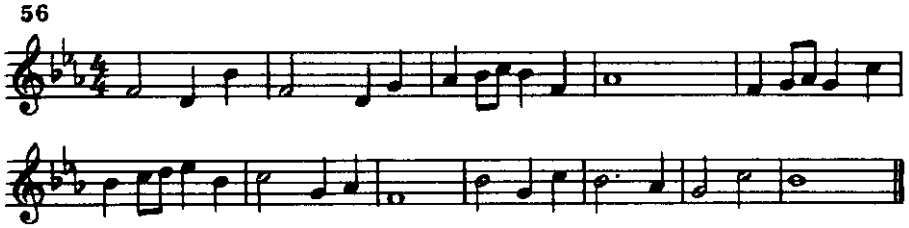

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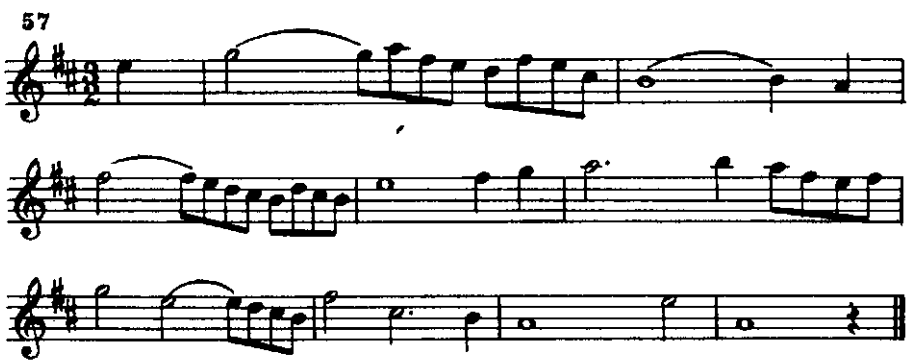

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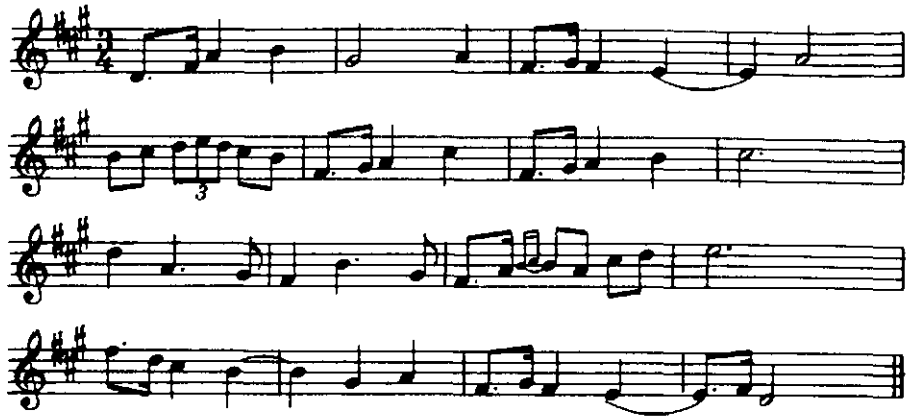

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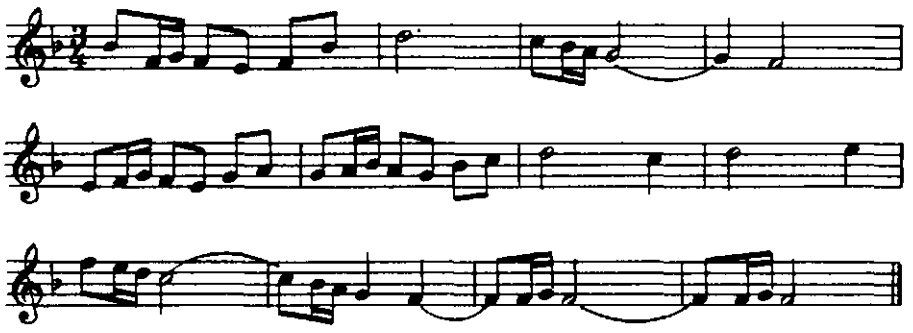

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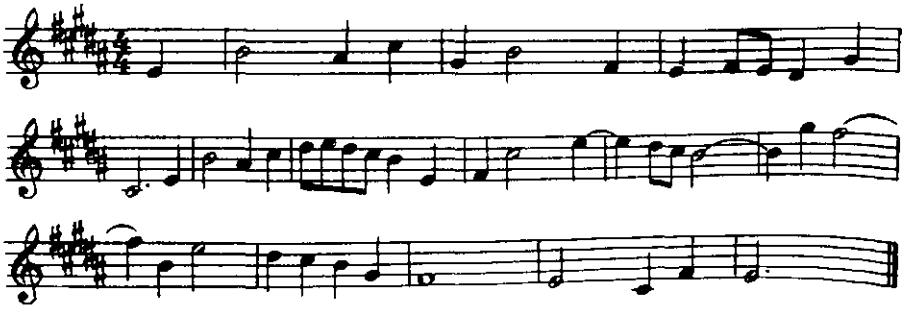

II. ОТКЛОНЕНИЯ И МОДУЛЯЦИИ В ТОНАЛЬНОСТИ ДИАТОНИЧЕСКОГО РОДСТВА

ОТКЛОНЕНИЯ

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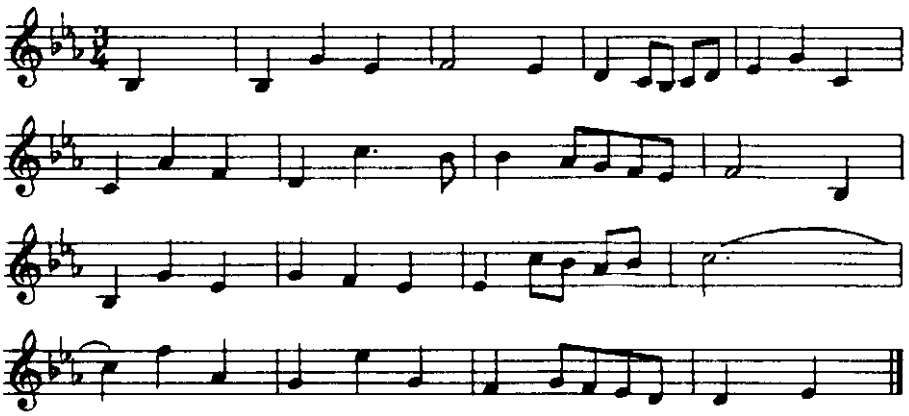

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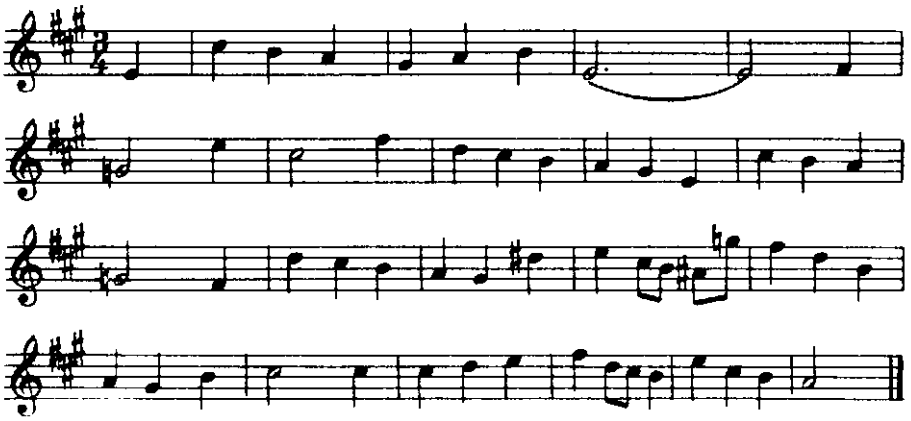

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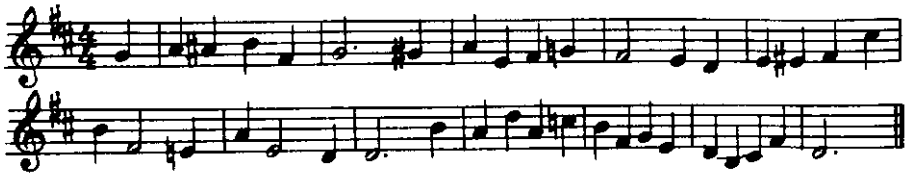

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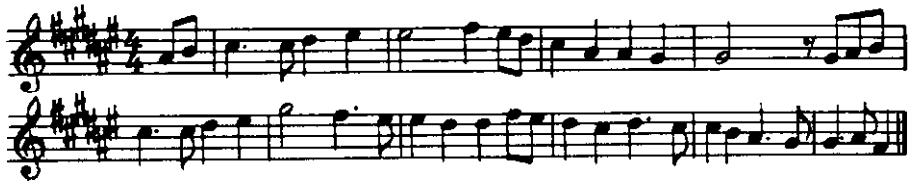

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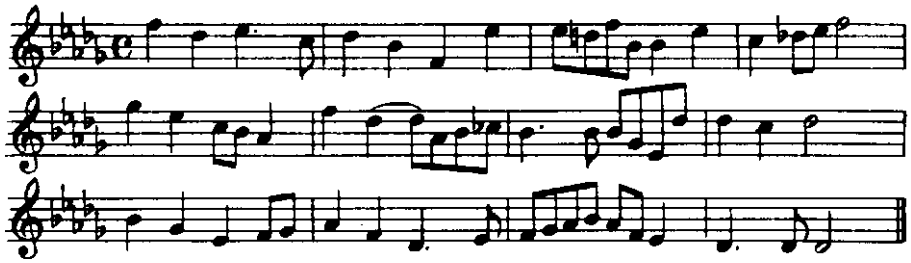

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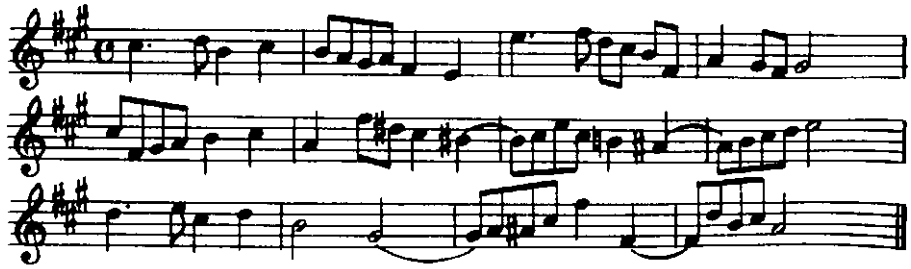

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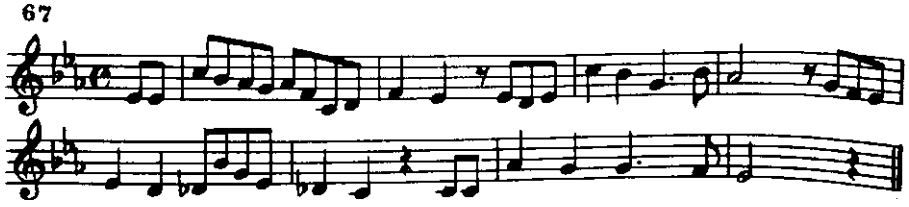

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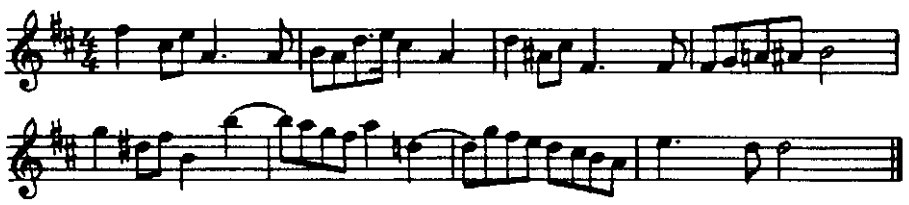

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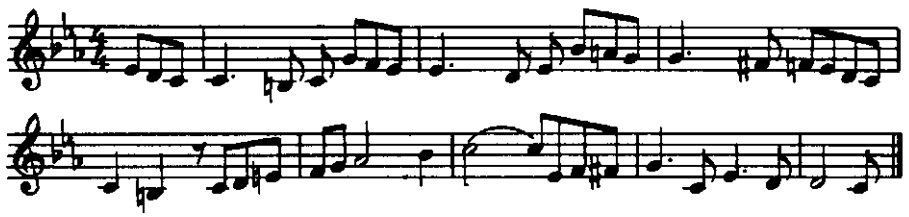

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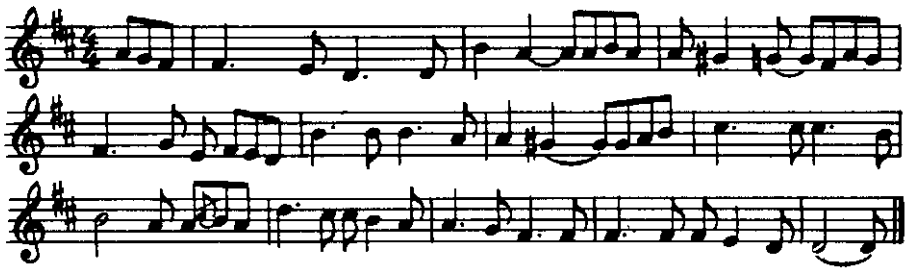

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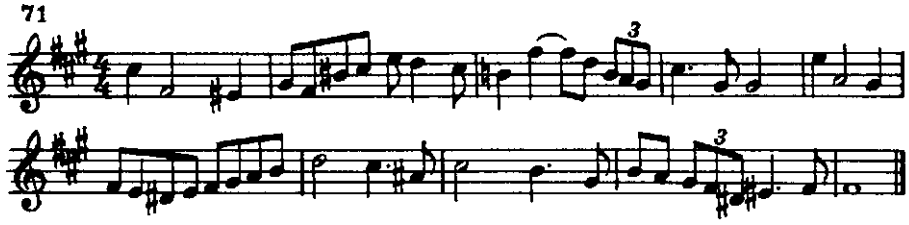

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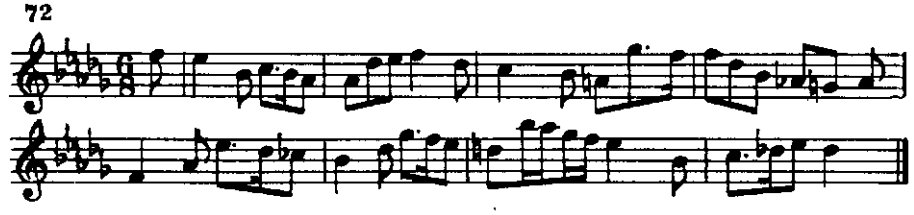

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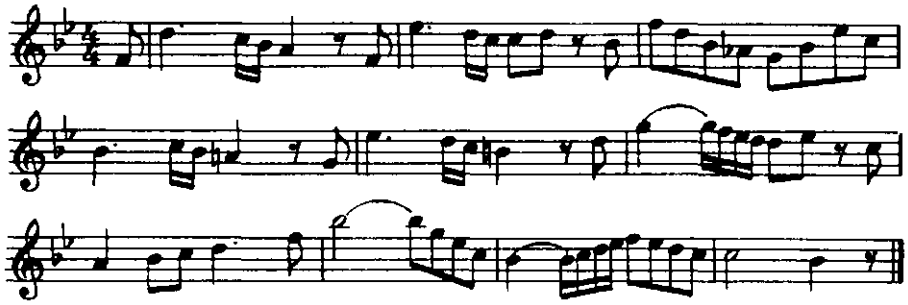

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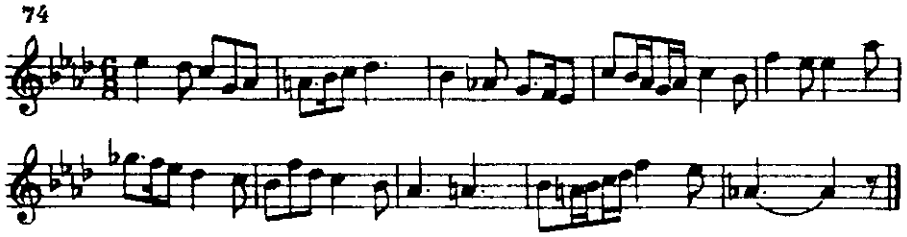

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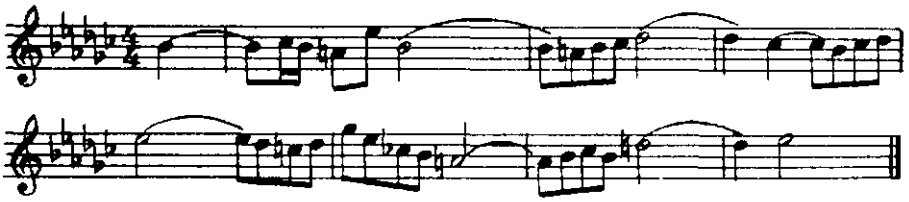

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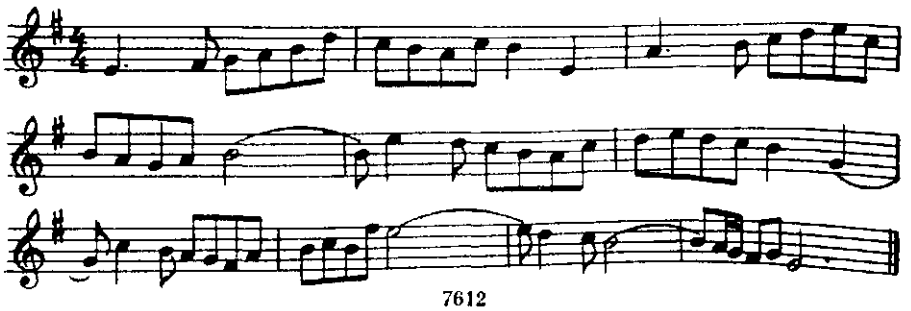

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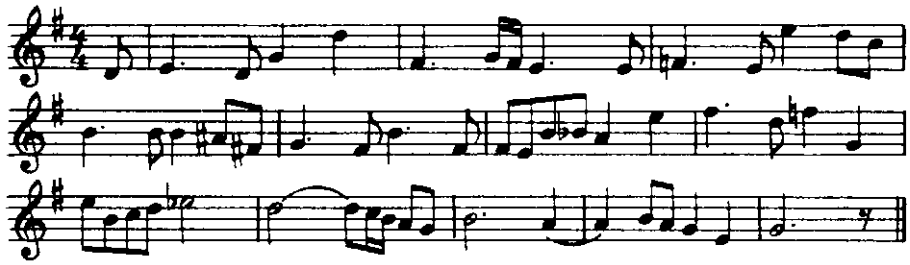

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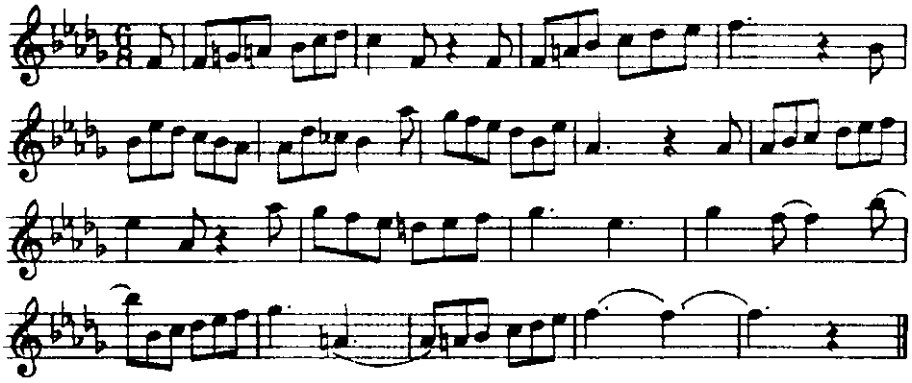

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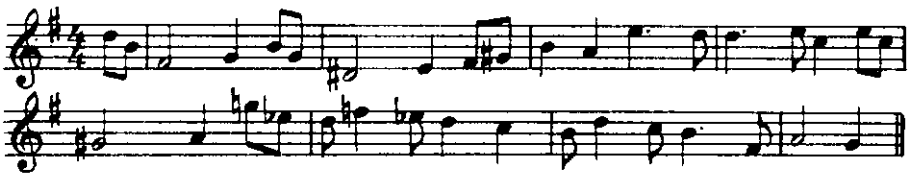

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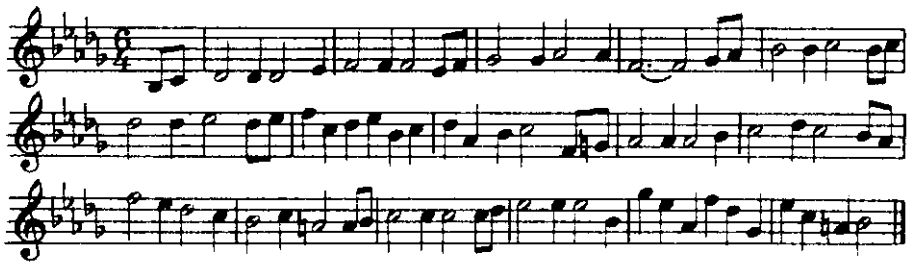

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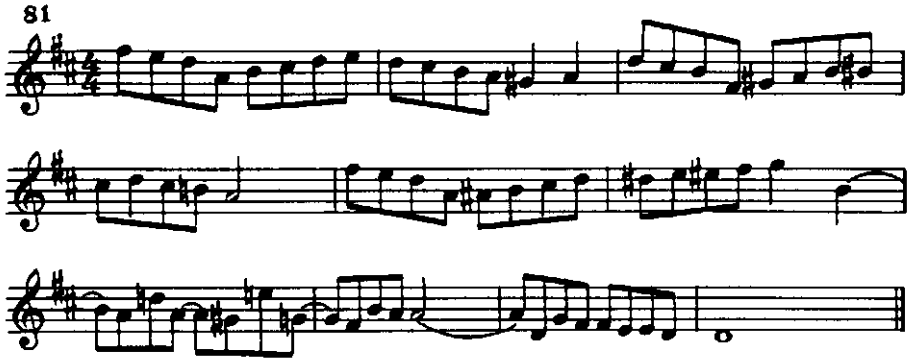

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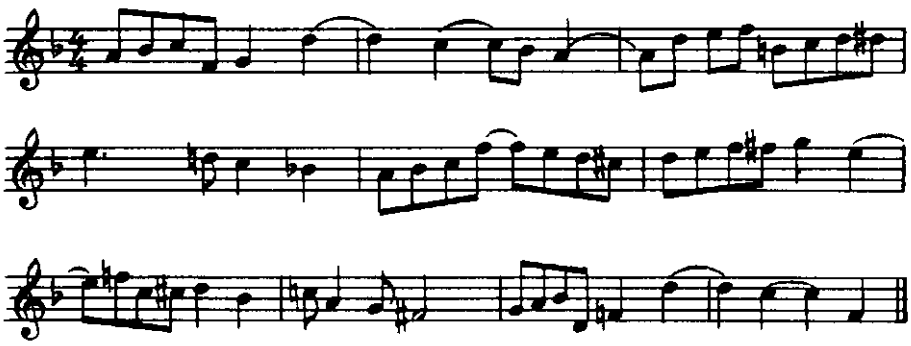

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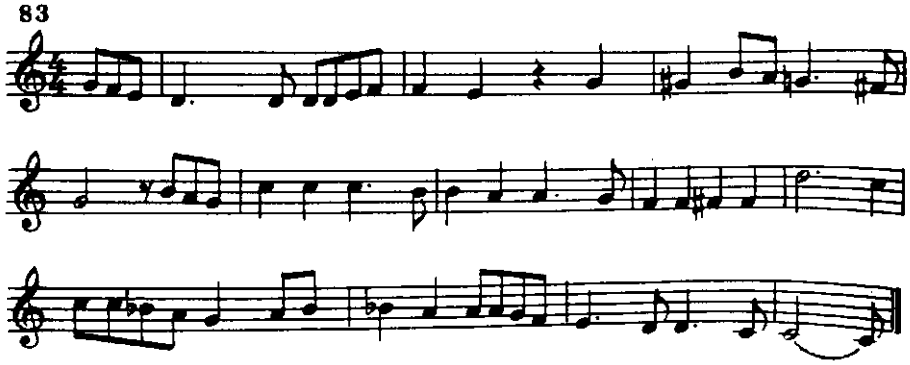

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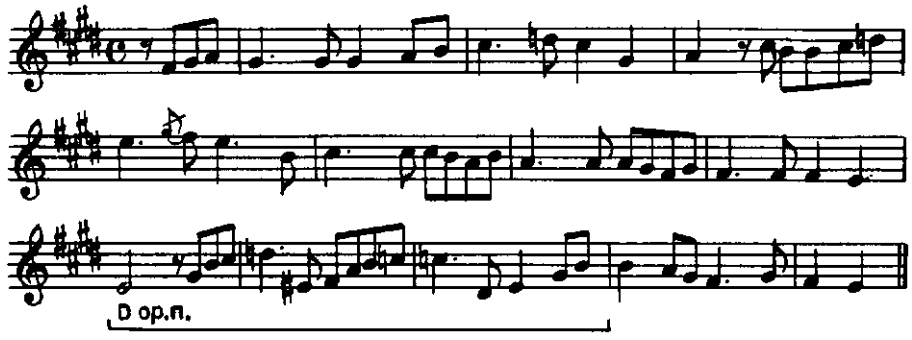

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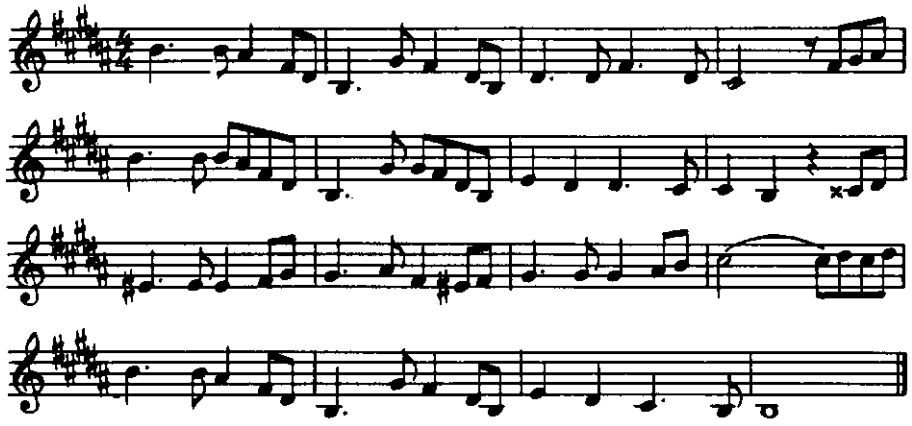
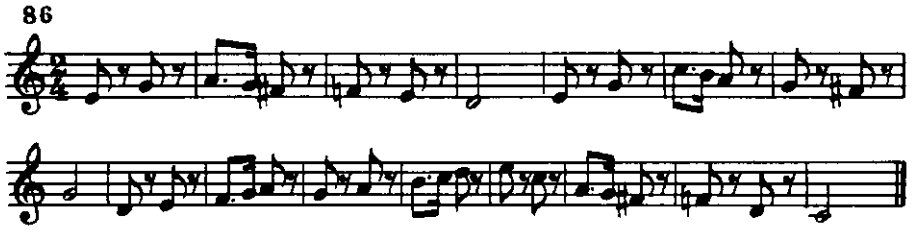


МОДУЛЯЦИИ И ОТКЛОНЕНИЯ

86



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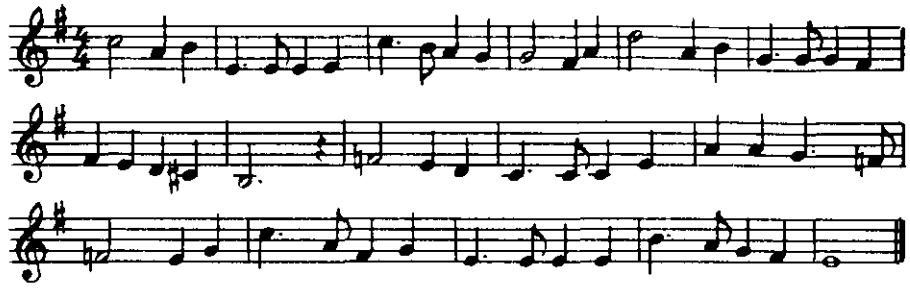

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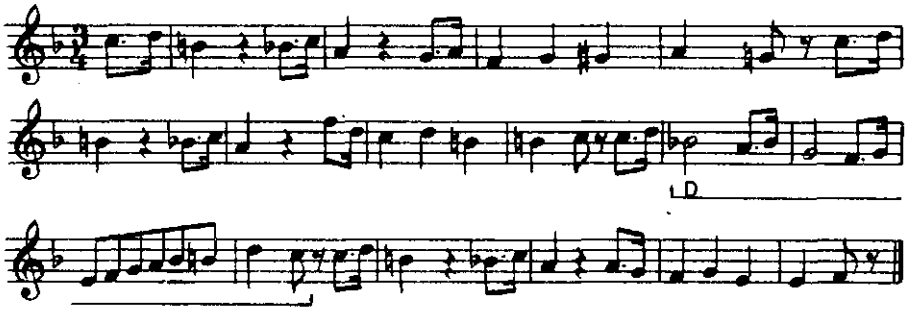

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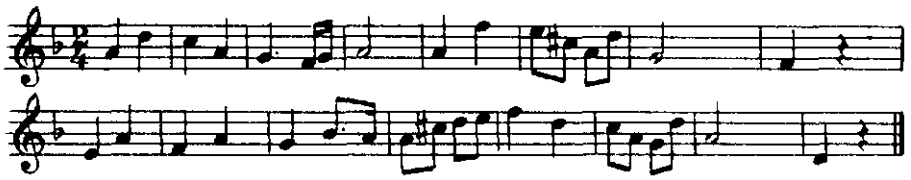

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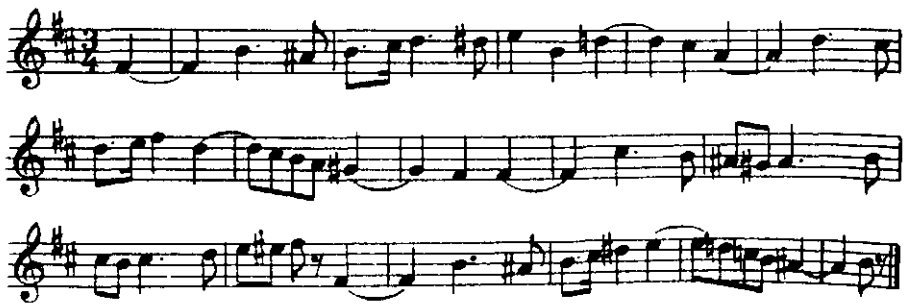

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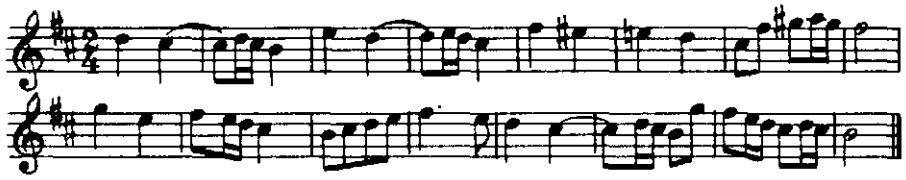

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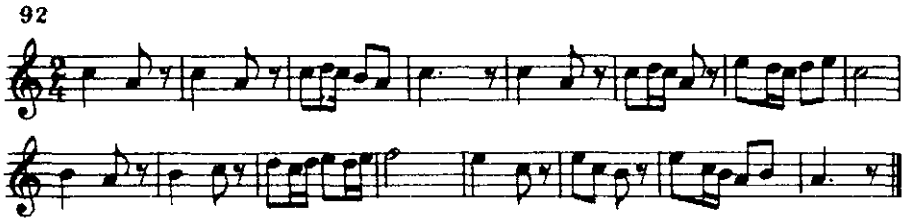

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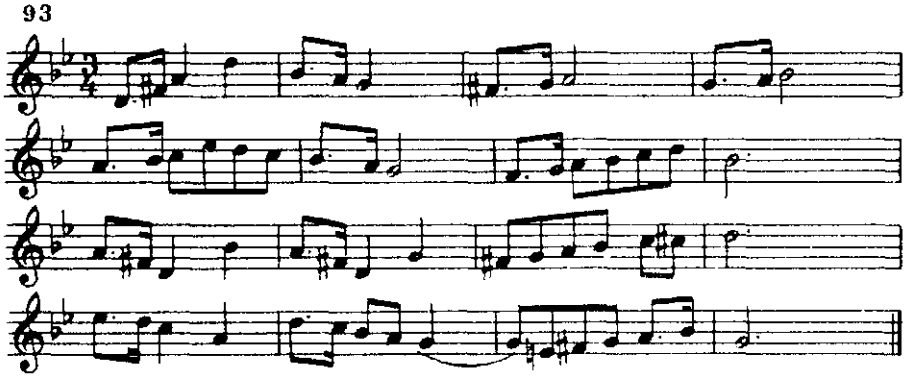

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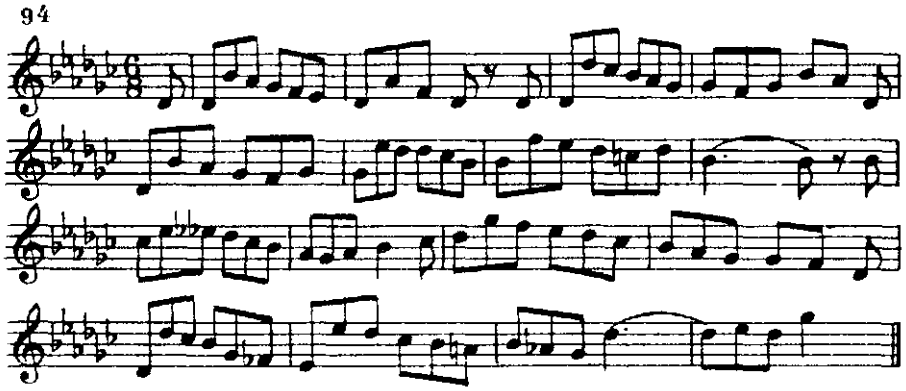

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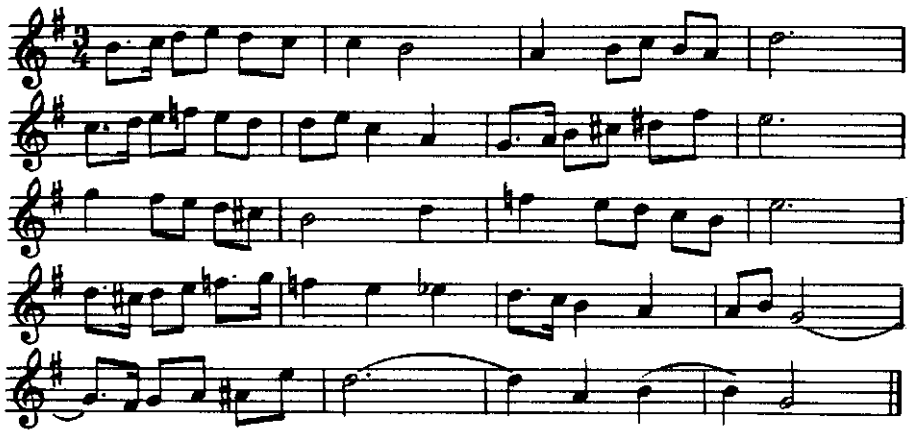

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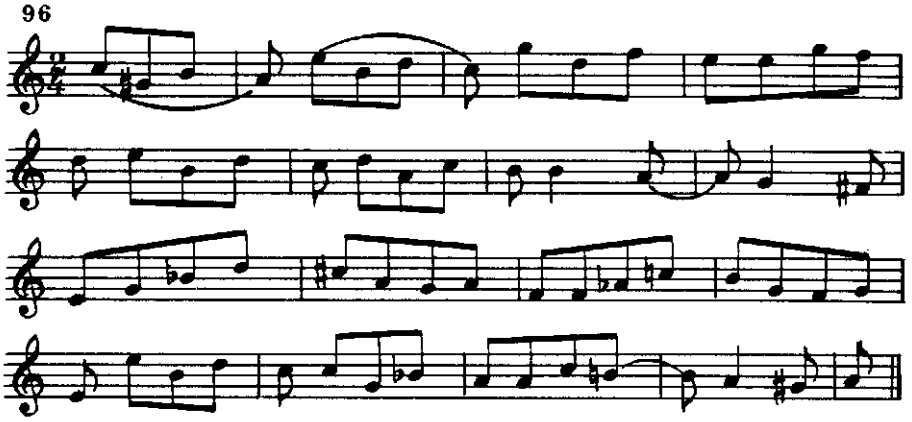

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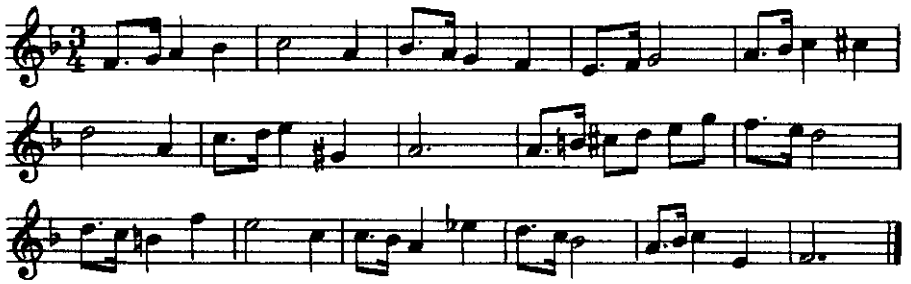

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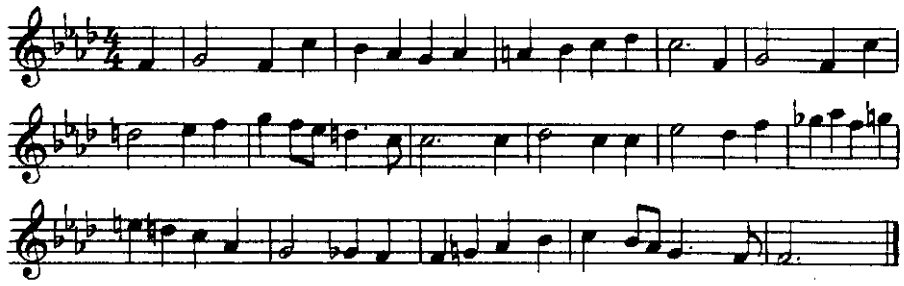

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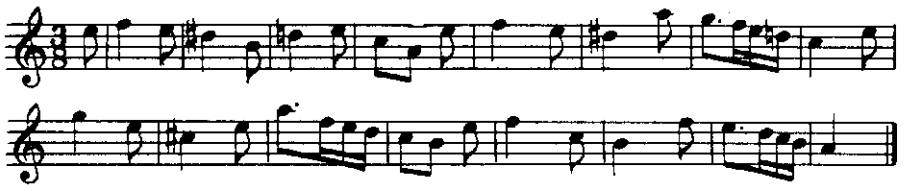

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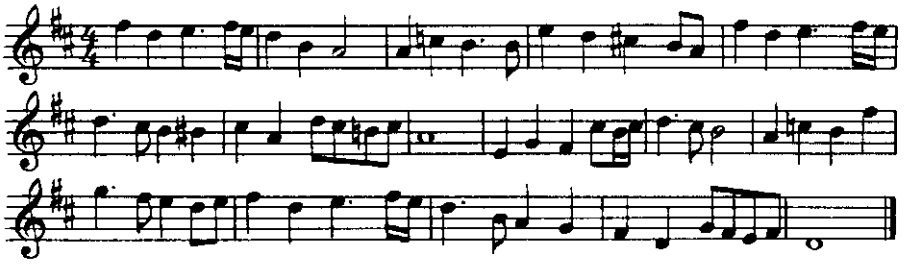

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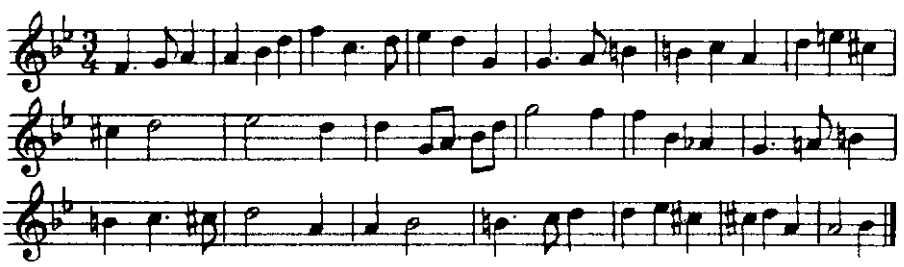

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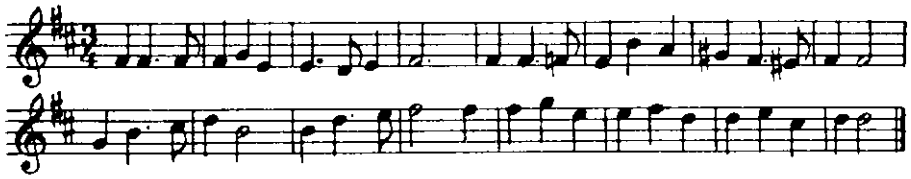

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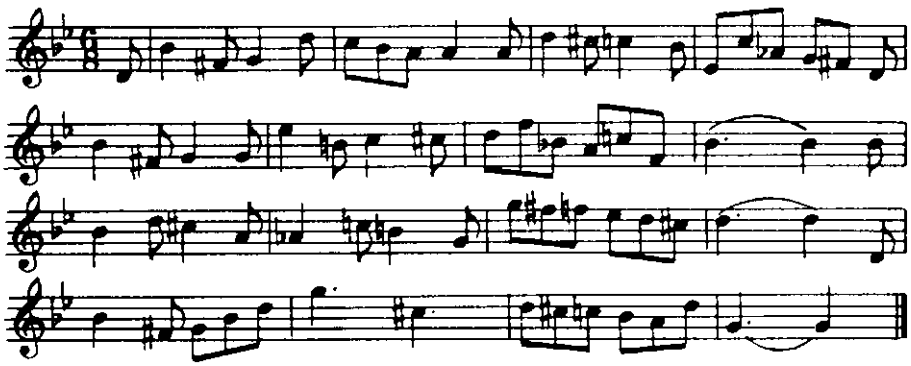

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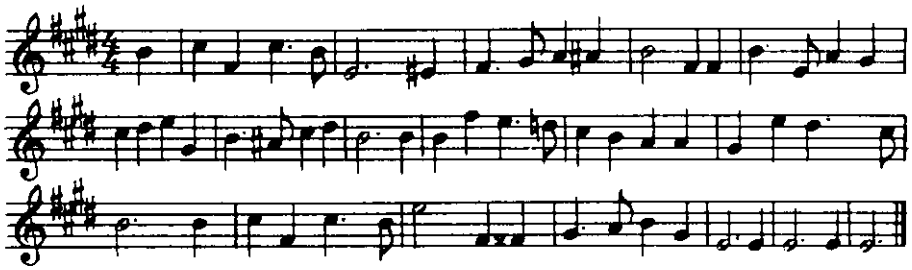

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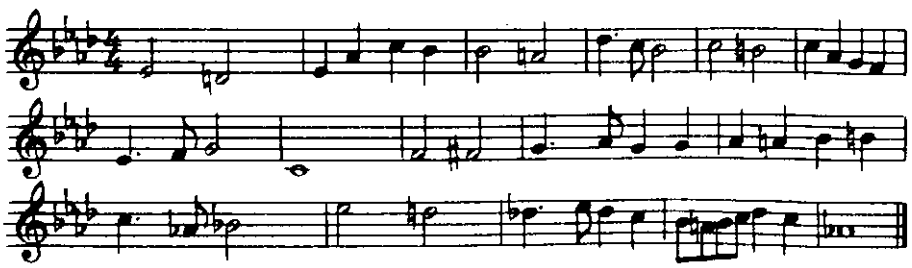

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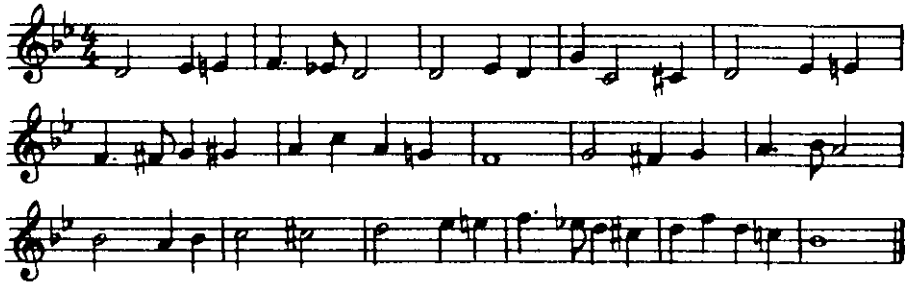

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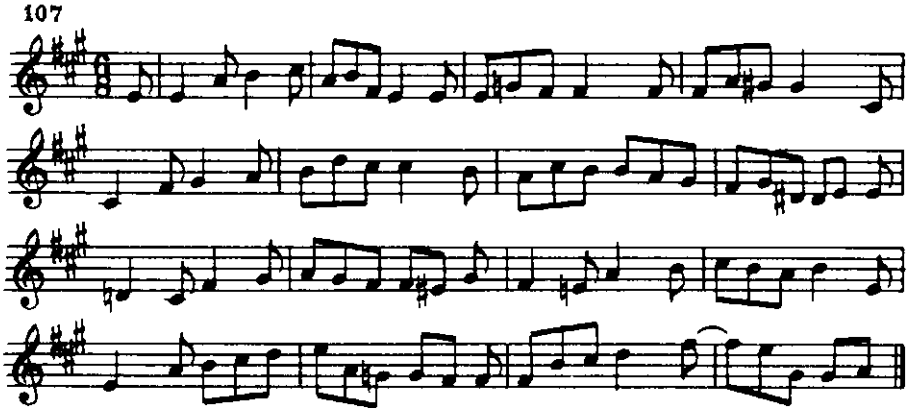

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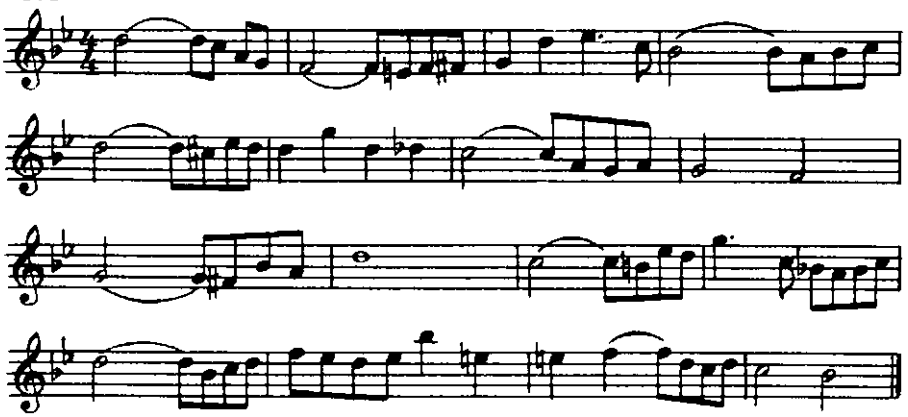

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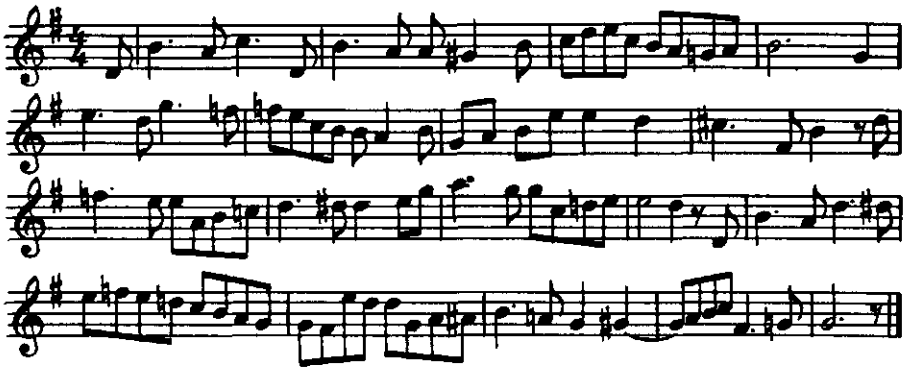

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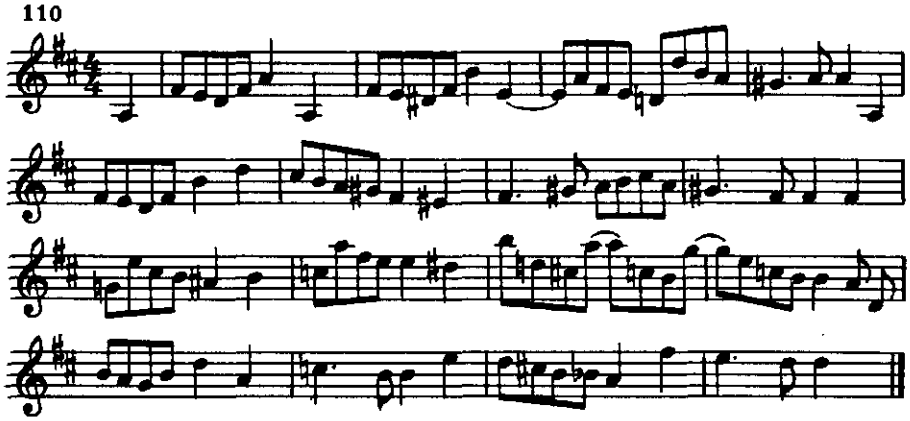

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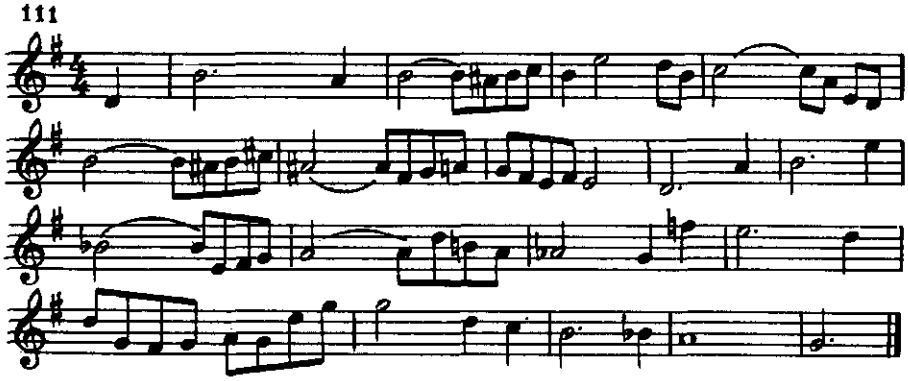

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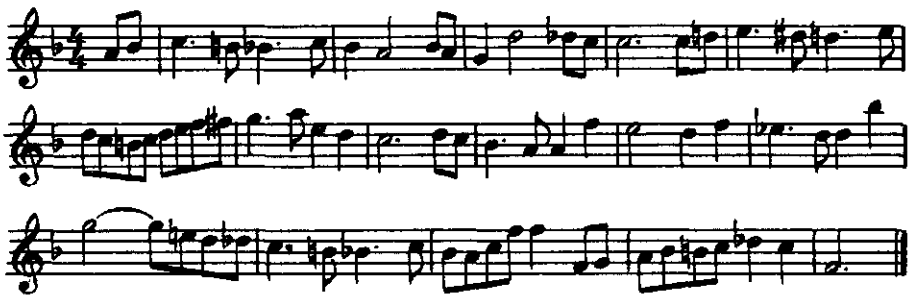

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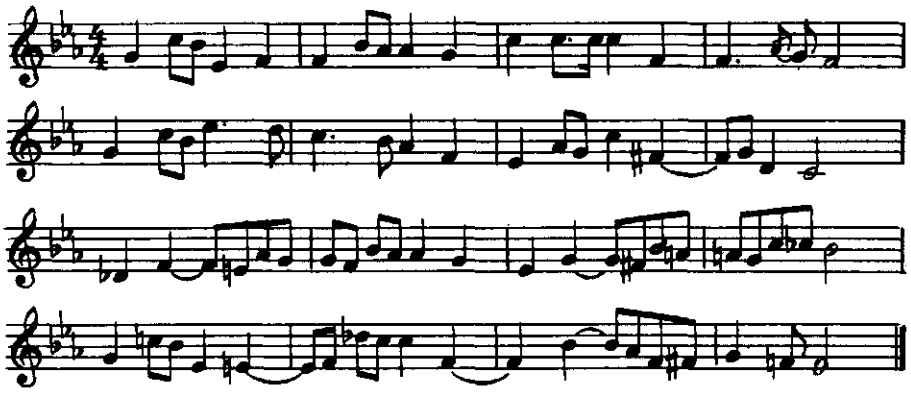

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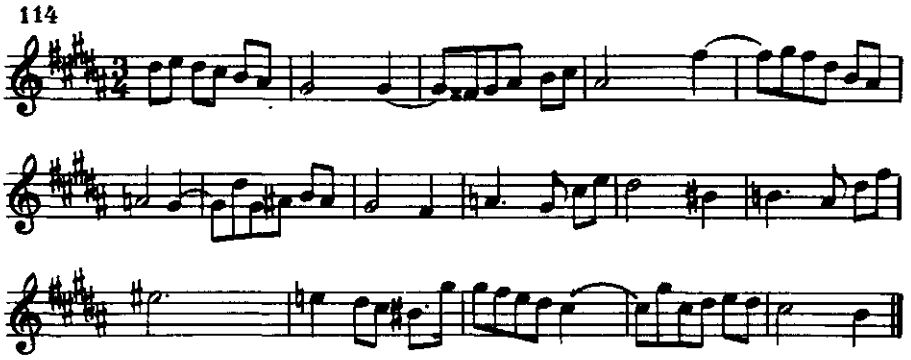

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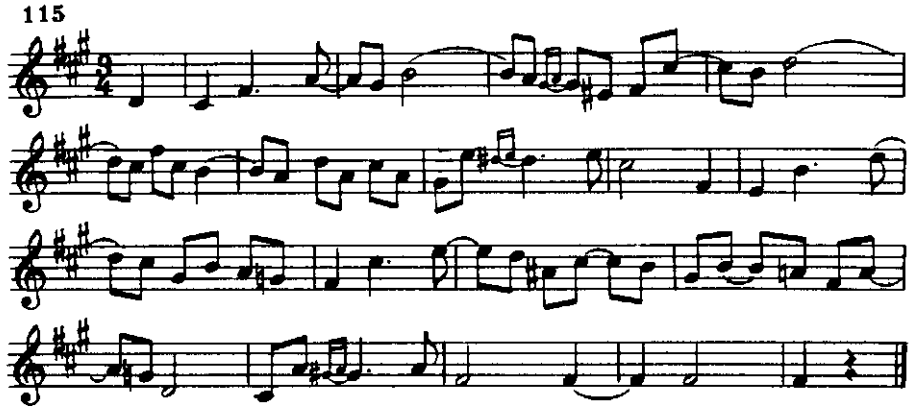

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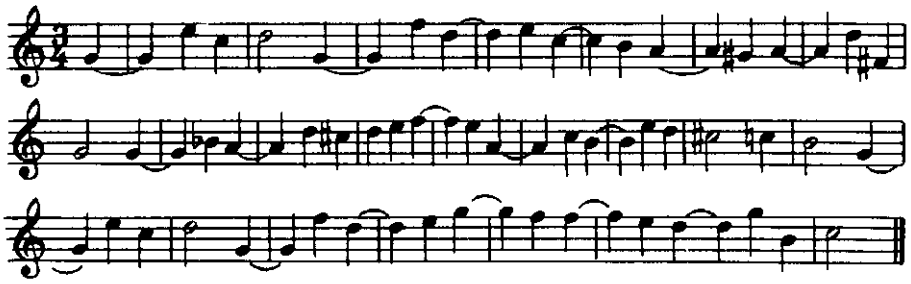

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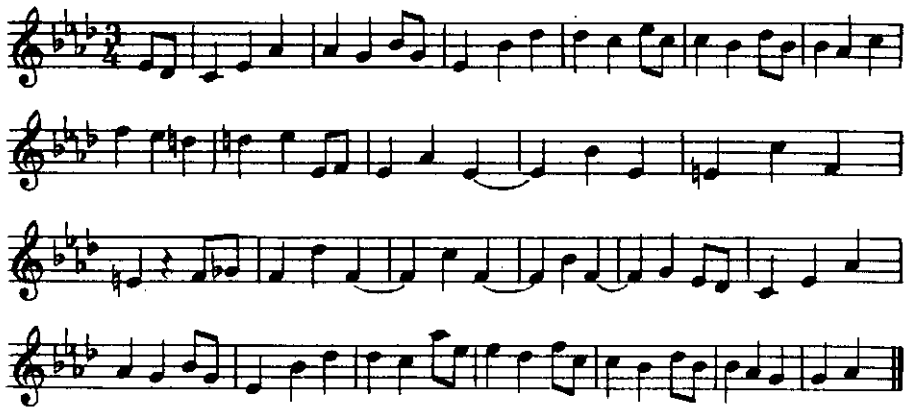

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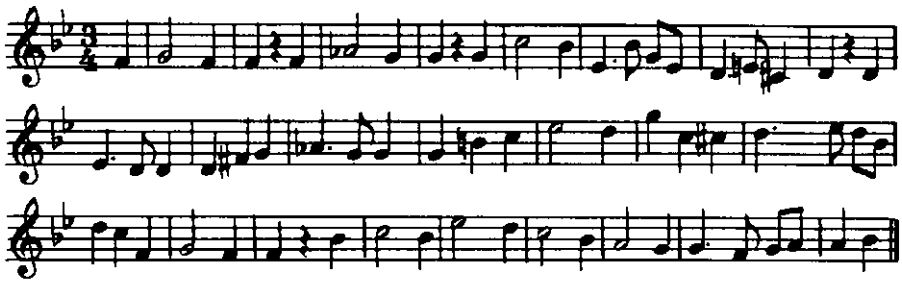

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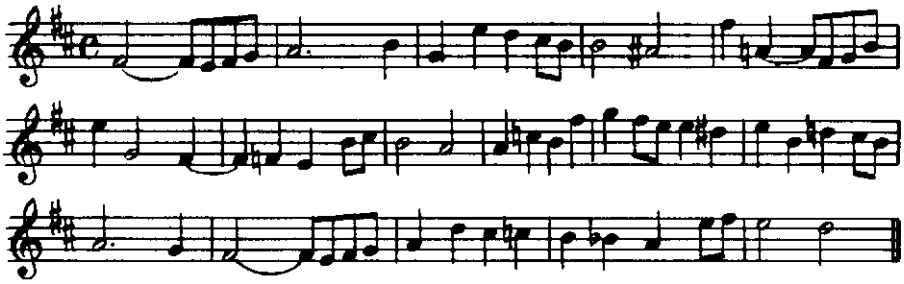

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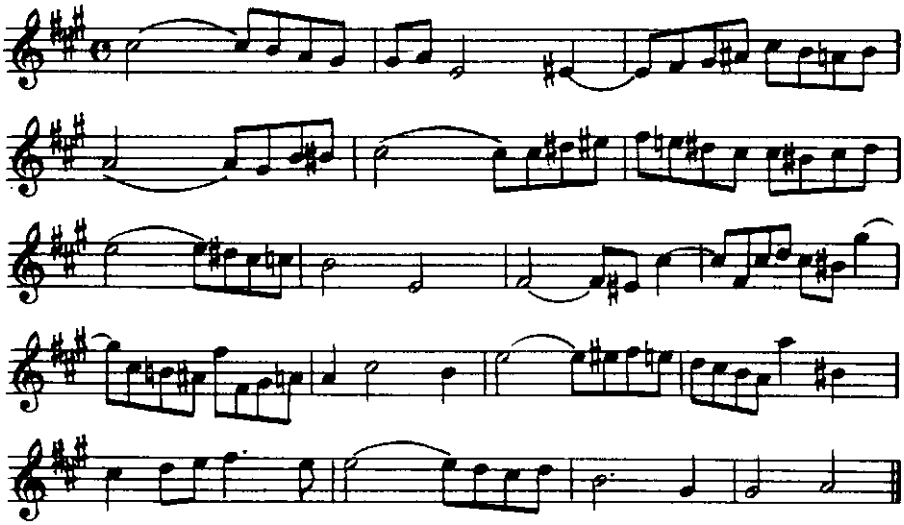

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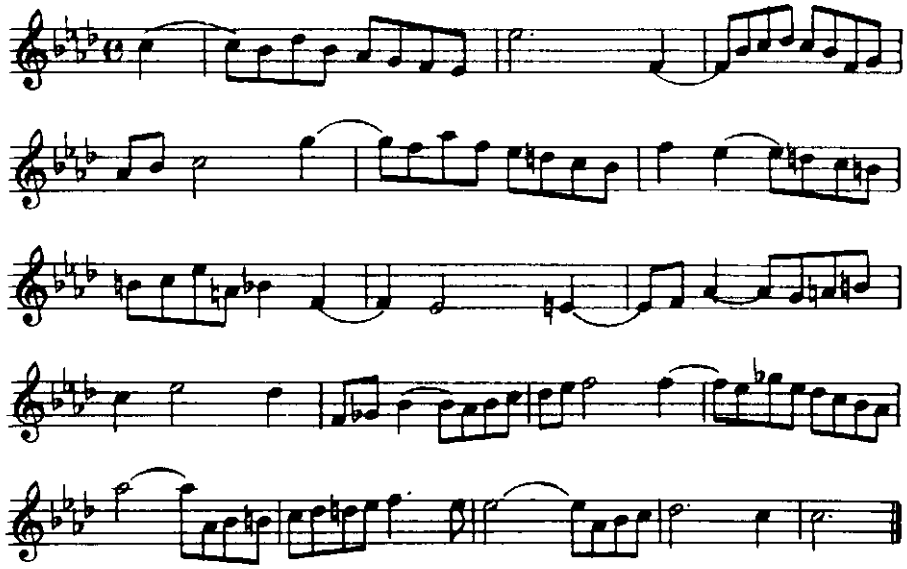

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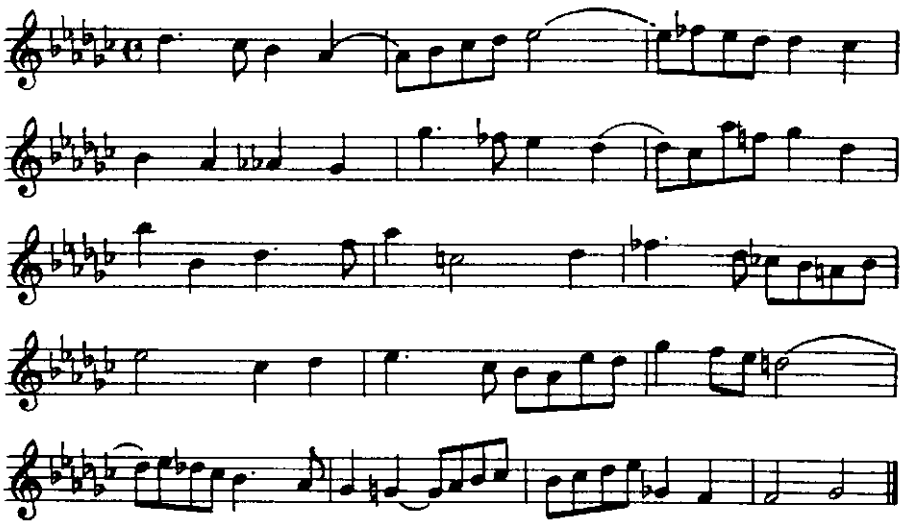

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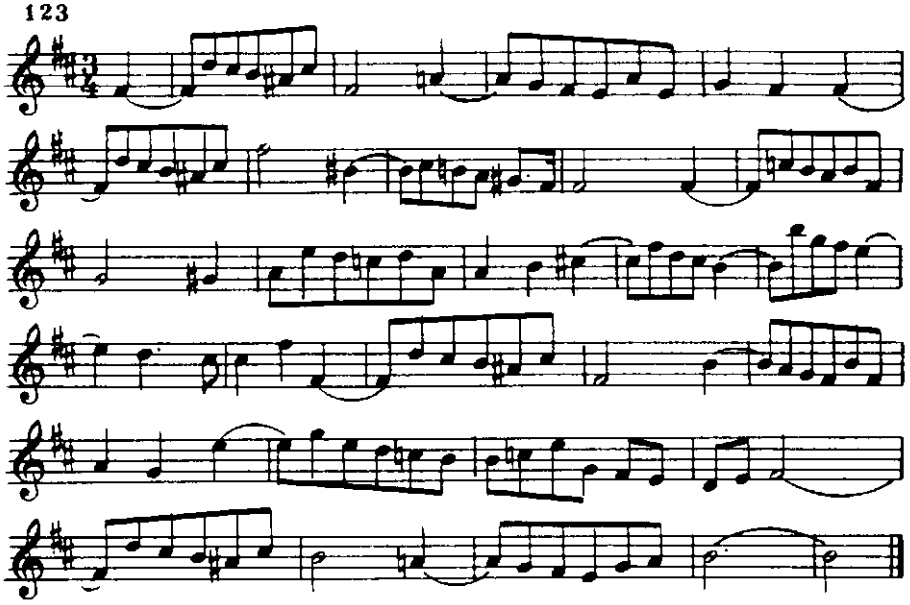

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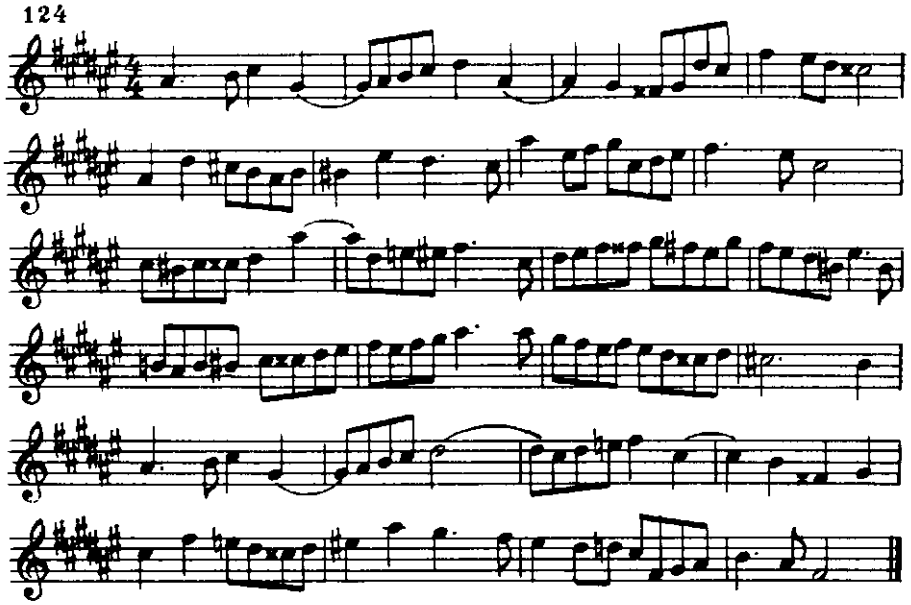

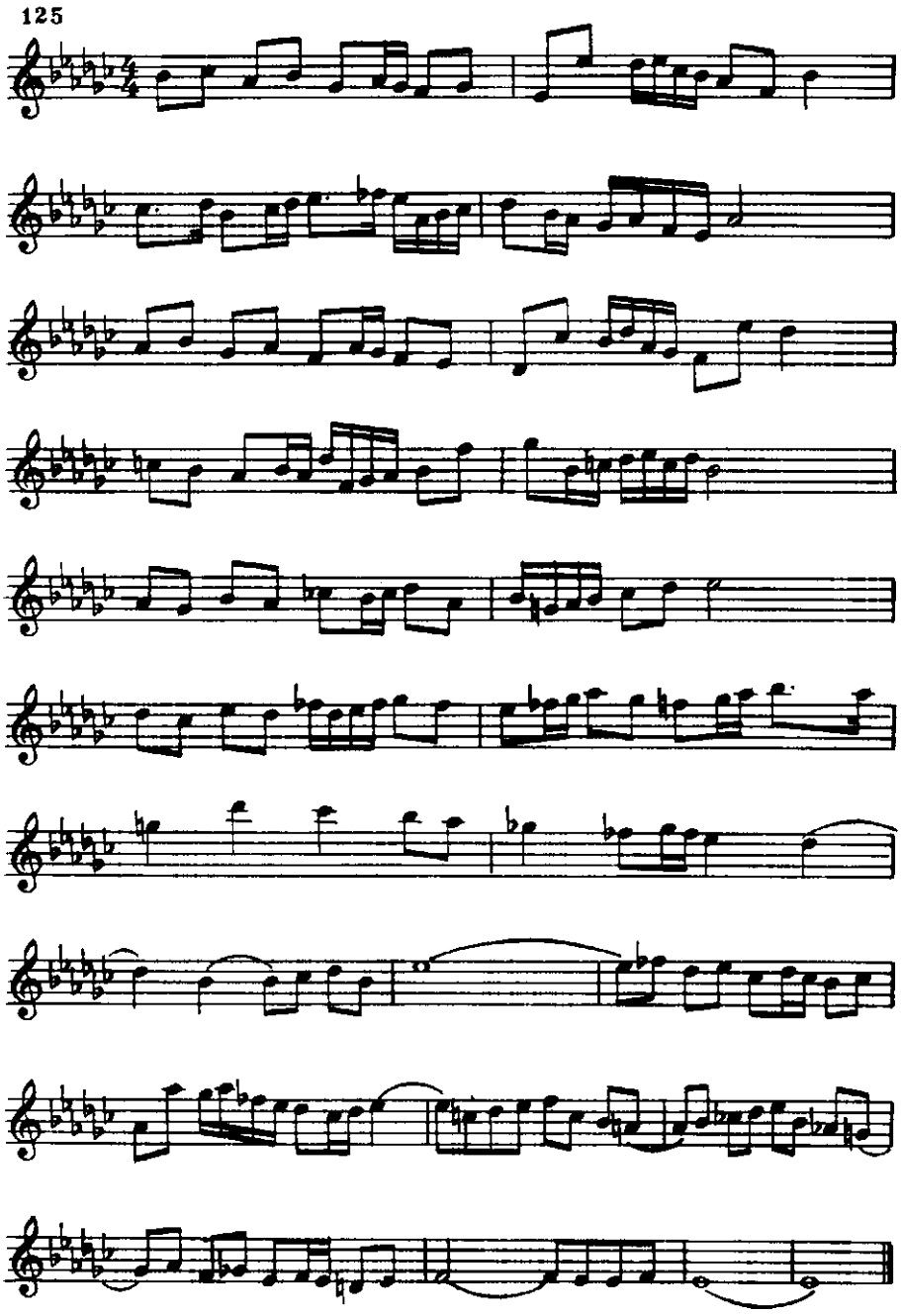
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III. АЛЬТЕРАЦИЯ

АЛЬТЕРАЦИЯ СУБДОМИНАНТЫ

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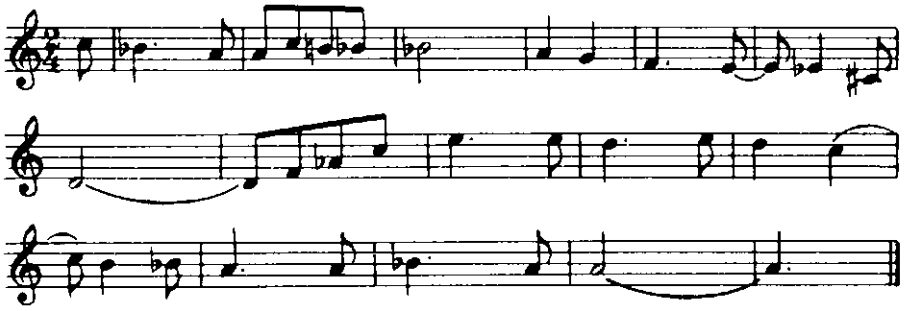

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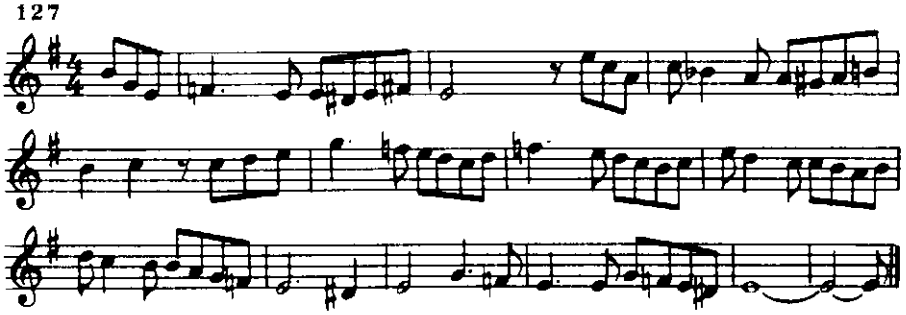

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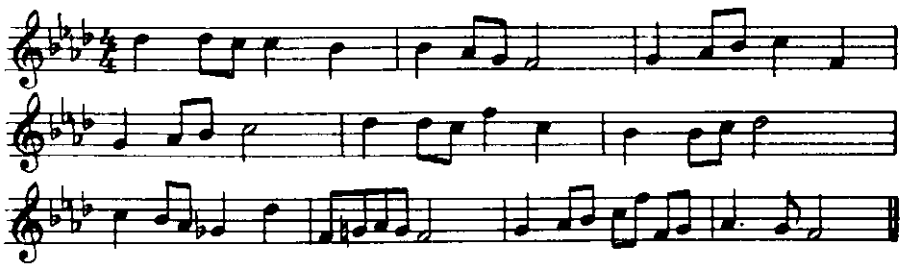

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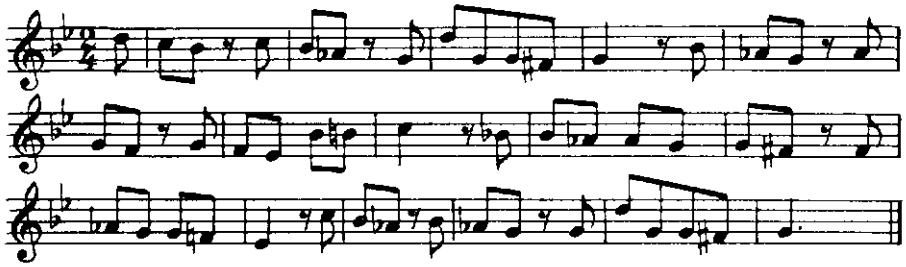

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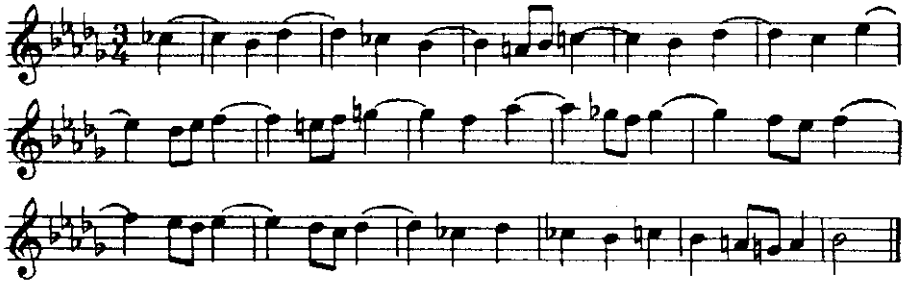

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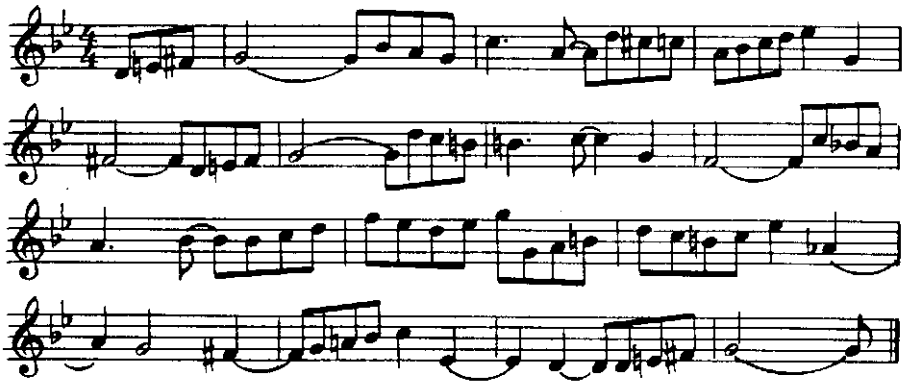

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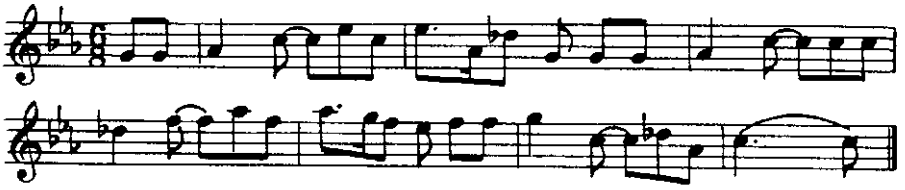

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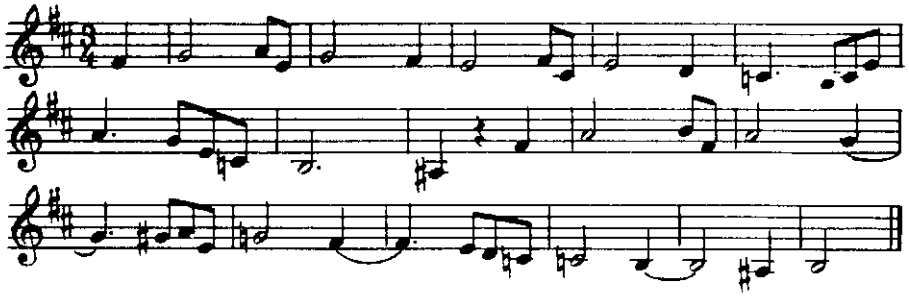

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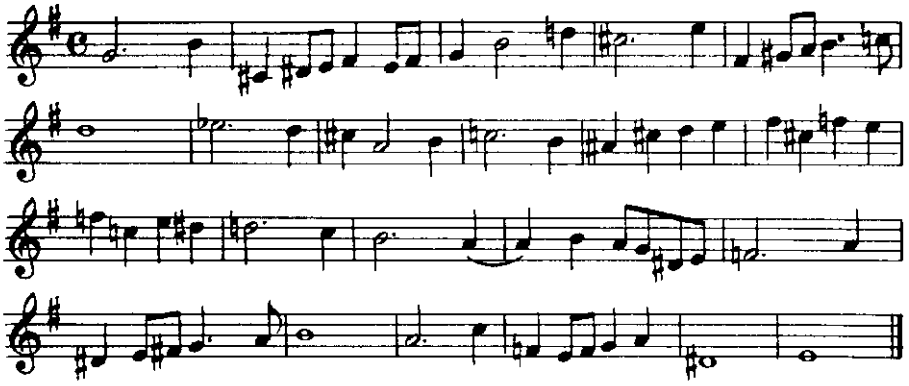

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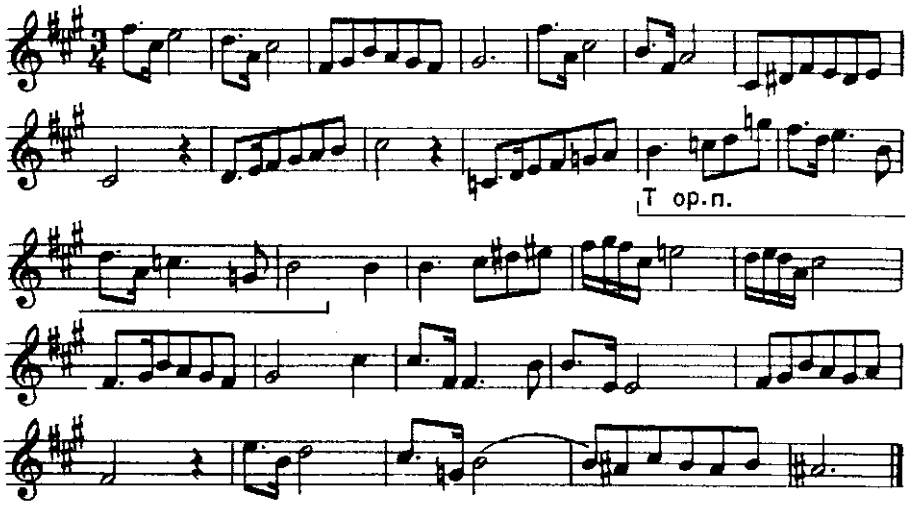

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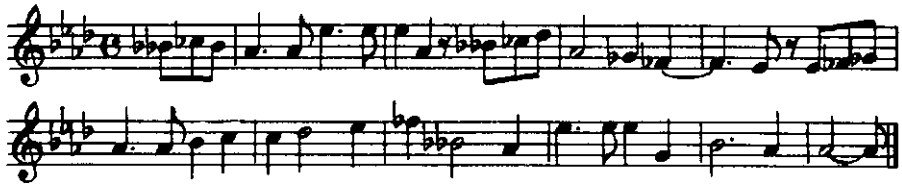

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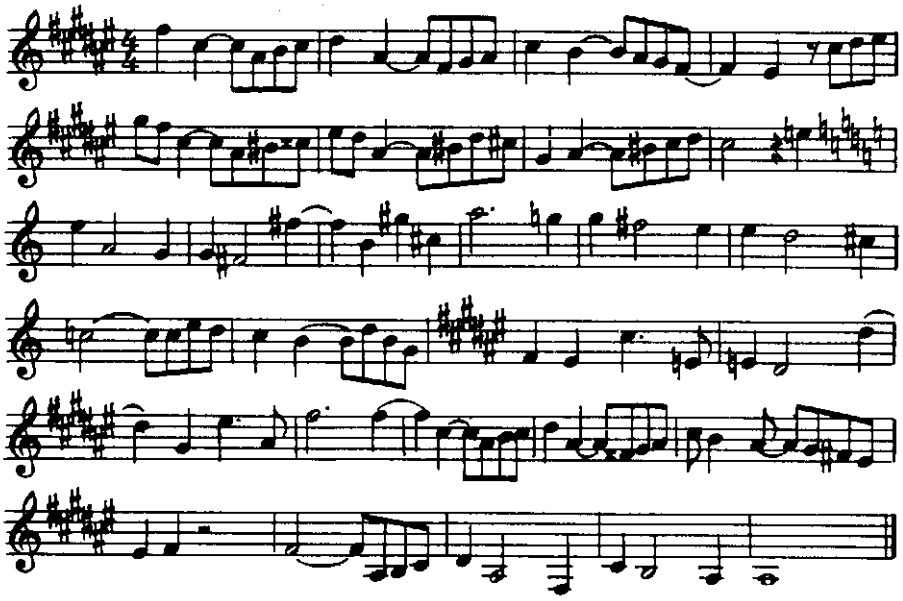

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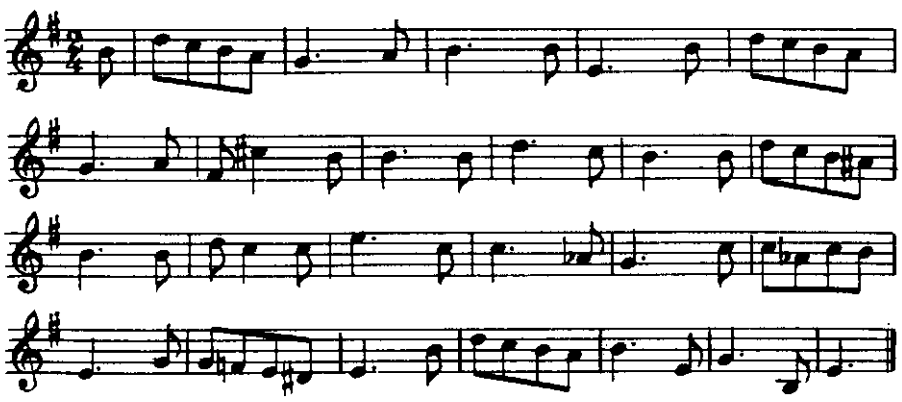

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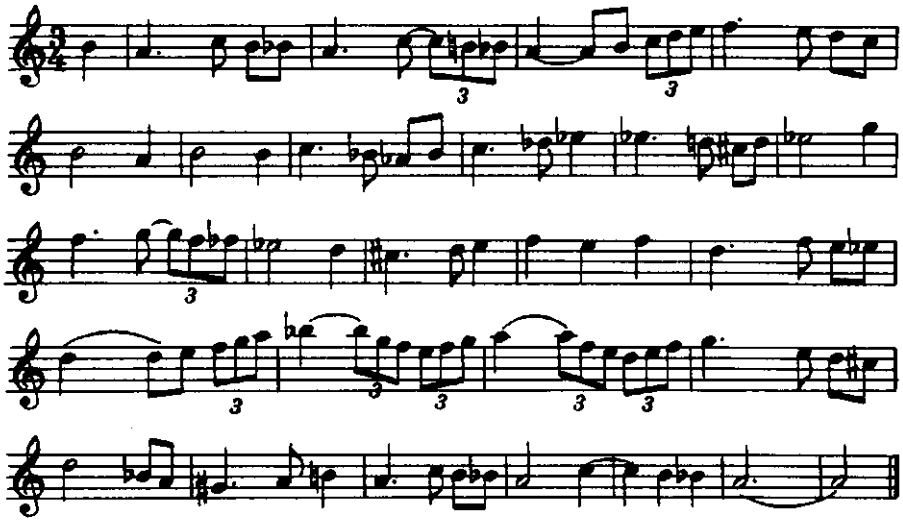

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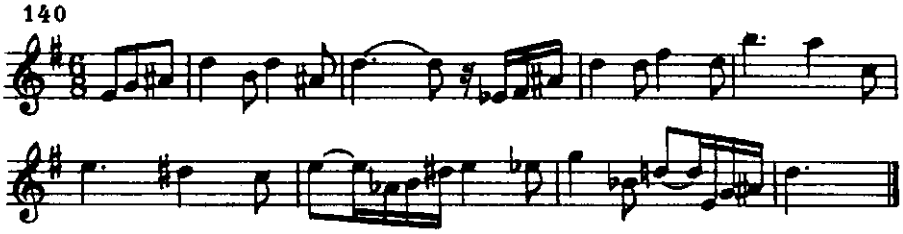

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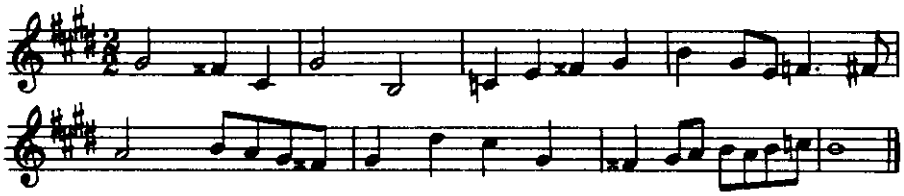

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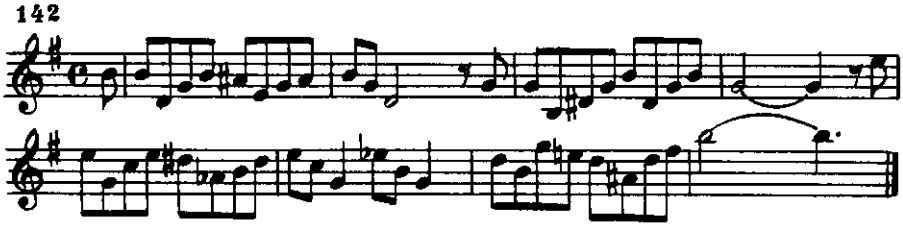

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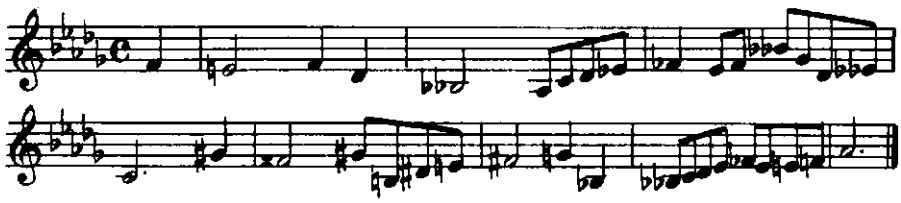

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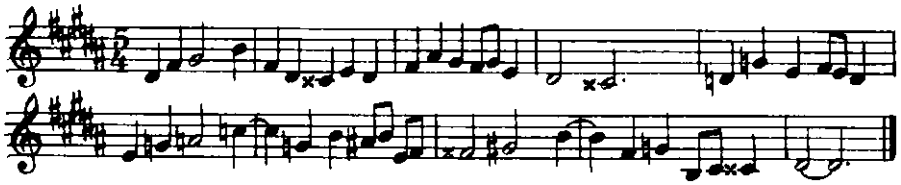

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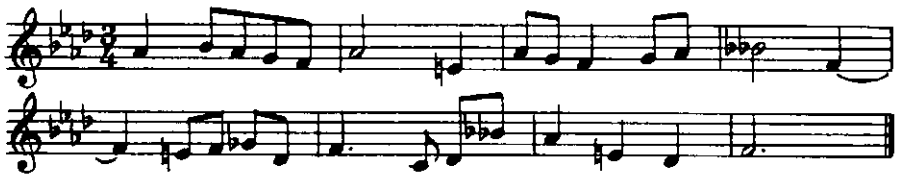

АЛЬТЕРАЦИЯ ДОМИНАНТЫ

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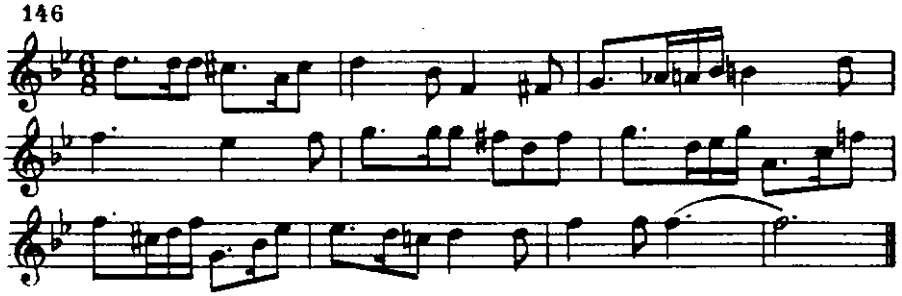

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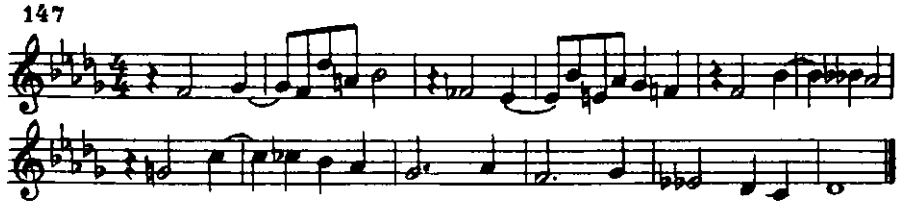

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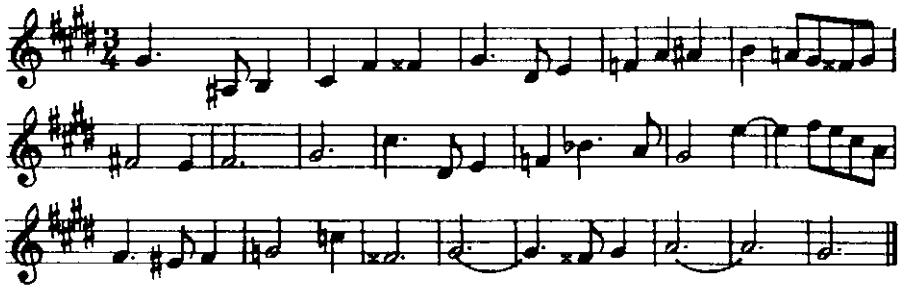

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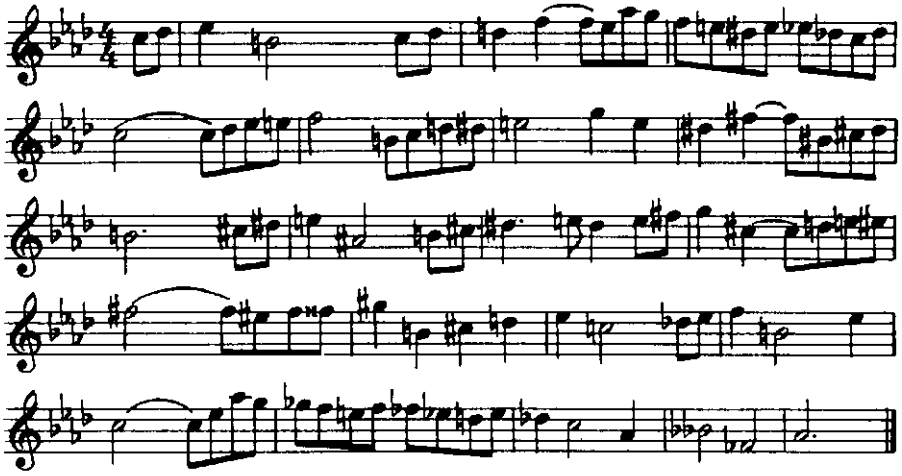

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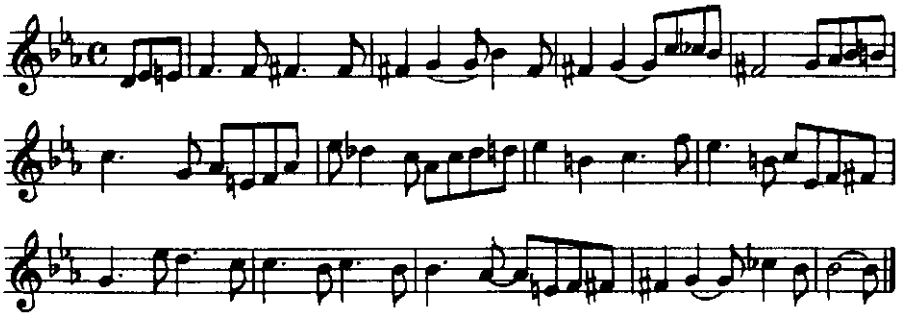

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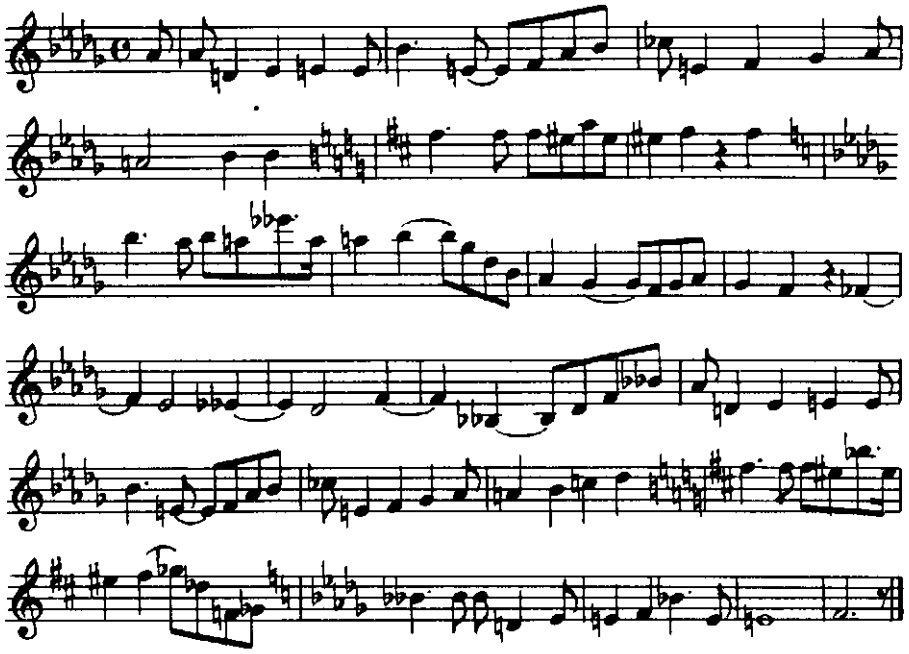

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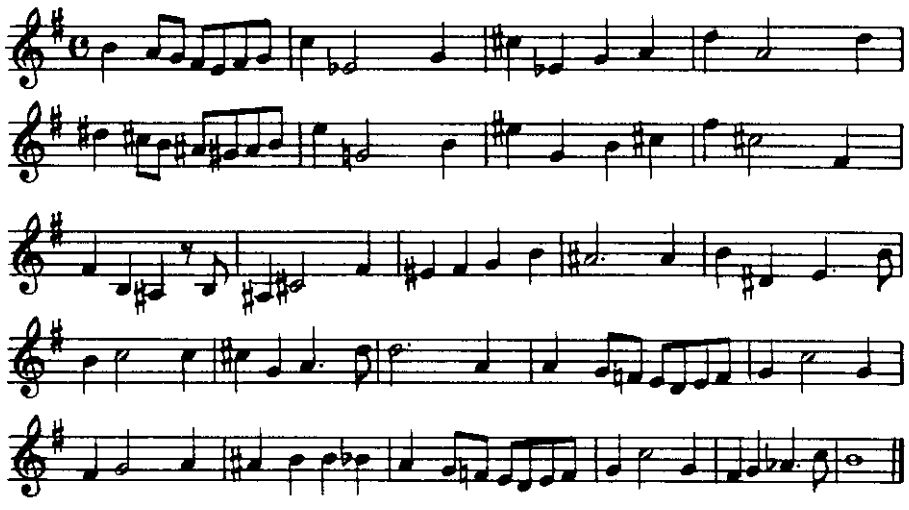

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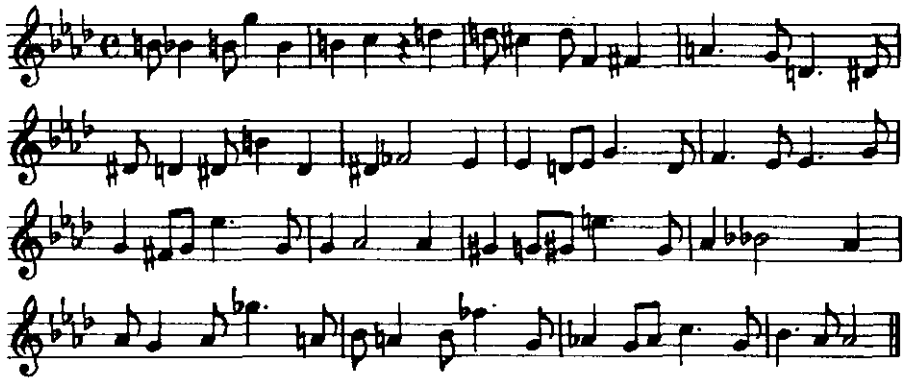

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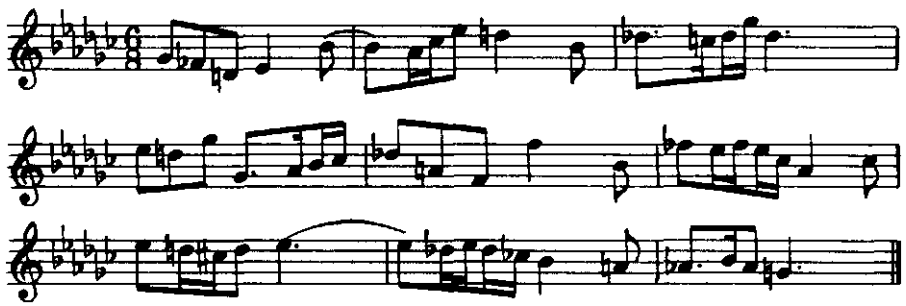

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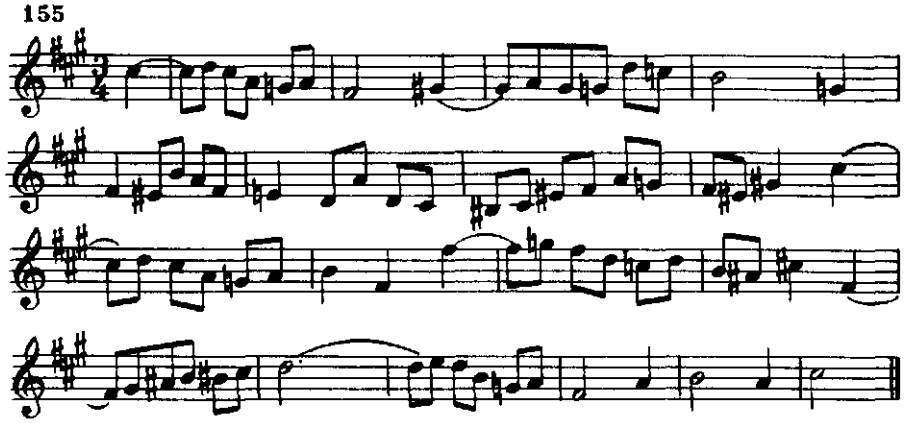
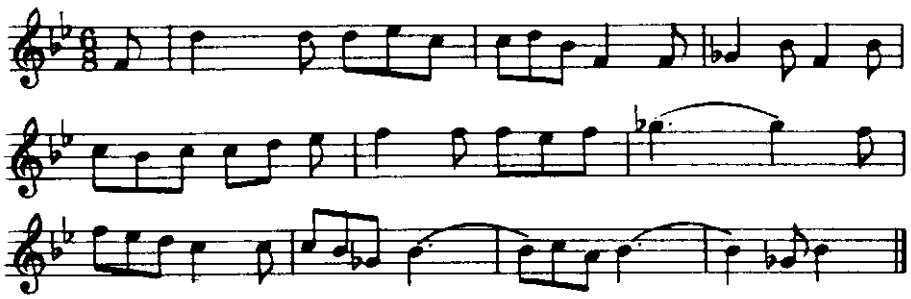


IV. МАЖОРО-МИНОРНЫЕ СИСТЕМЫ

ГАРМОНИЧЕСКИЙ МАЖОР

156



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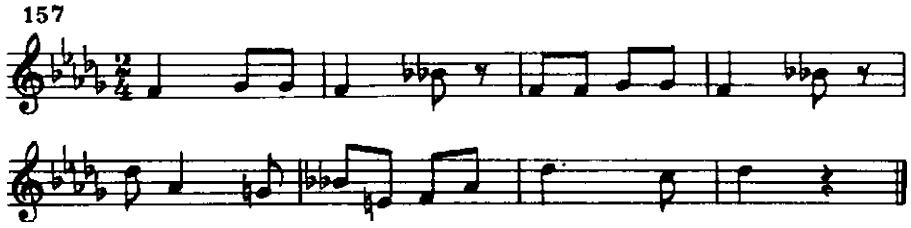

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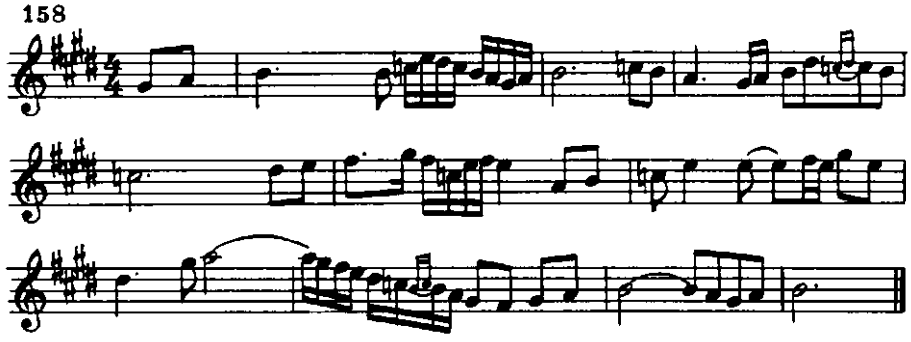

МЕЛОДИЧЕСКИЙ МАЖОР

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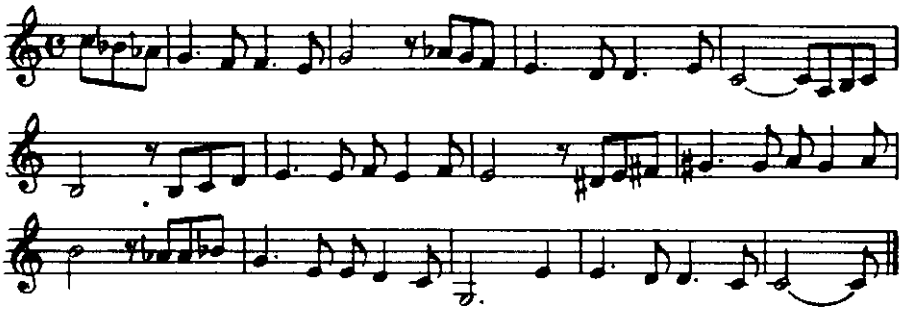

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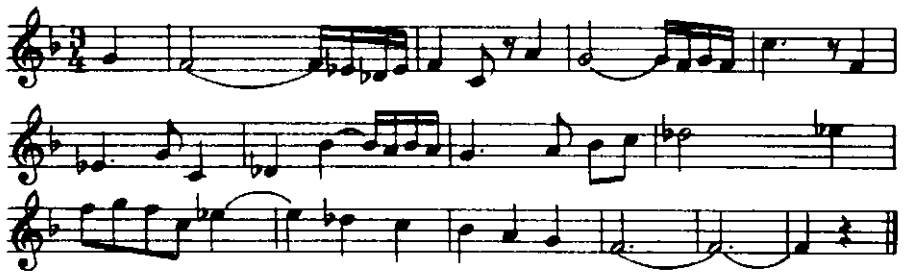

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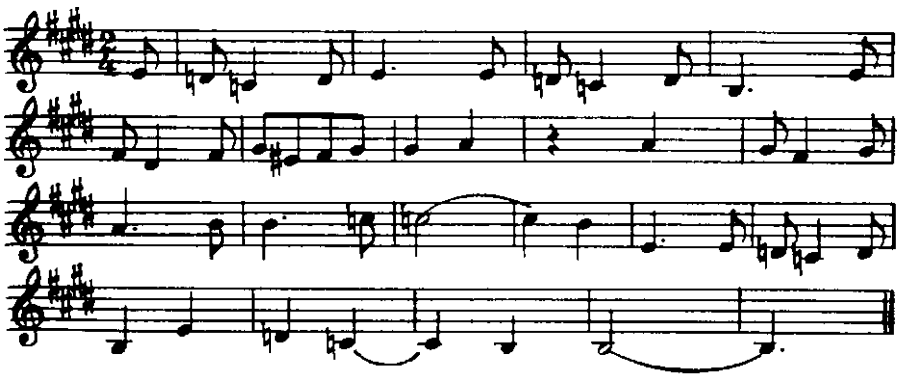
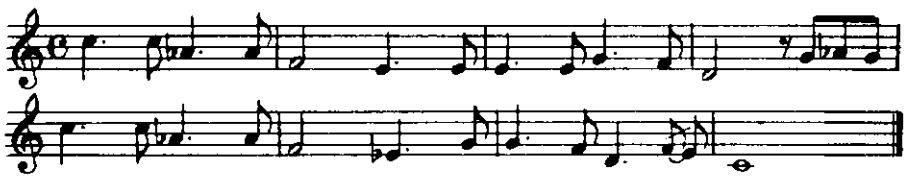


ОДНОИМЕННЫЙ МАЖОРО-МИНОР

162



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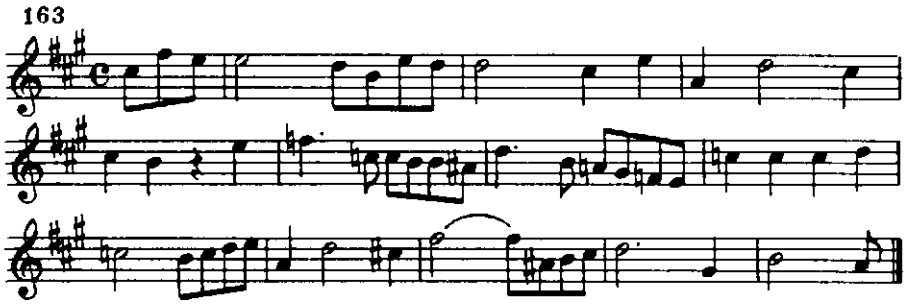

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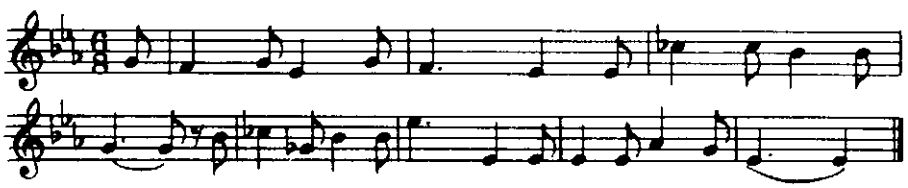

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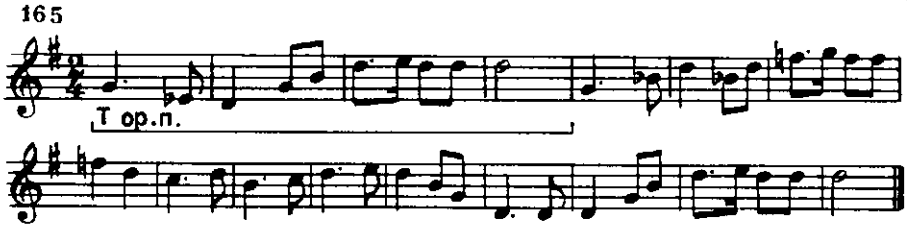

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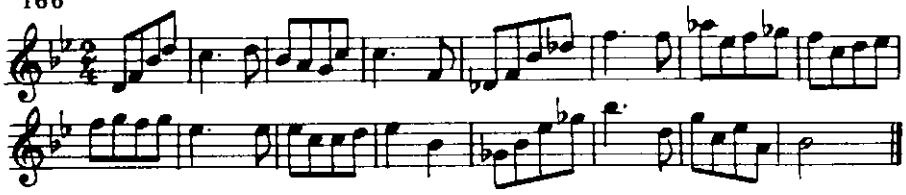

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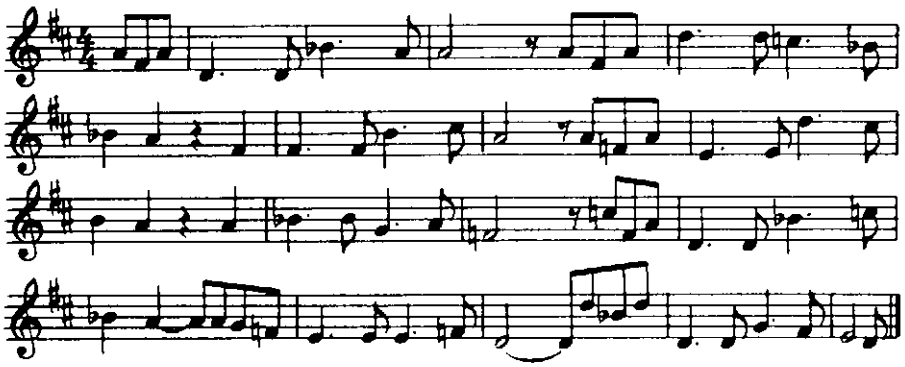

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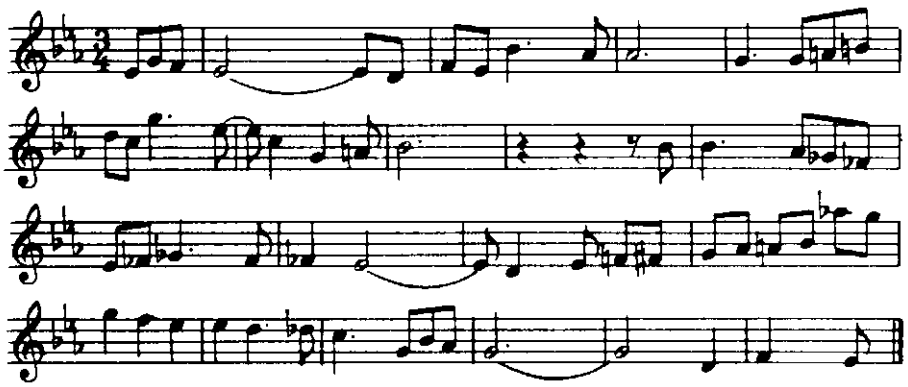

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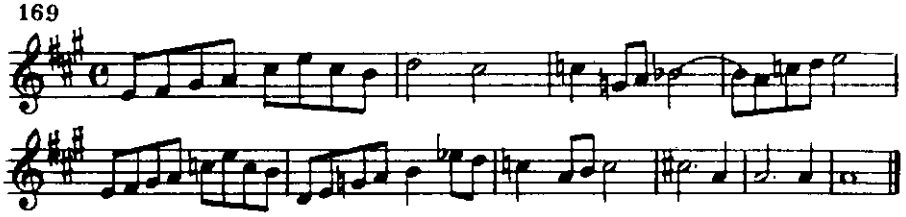

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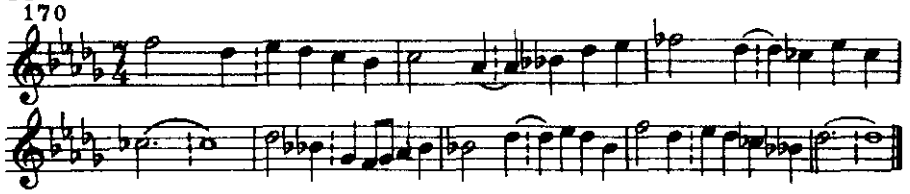

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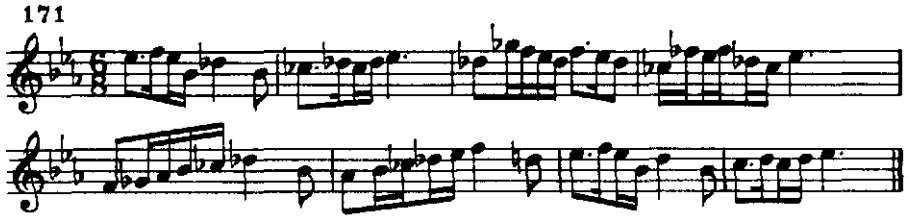

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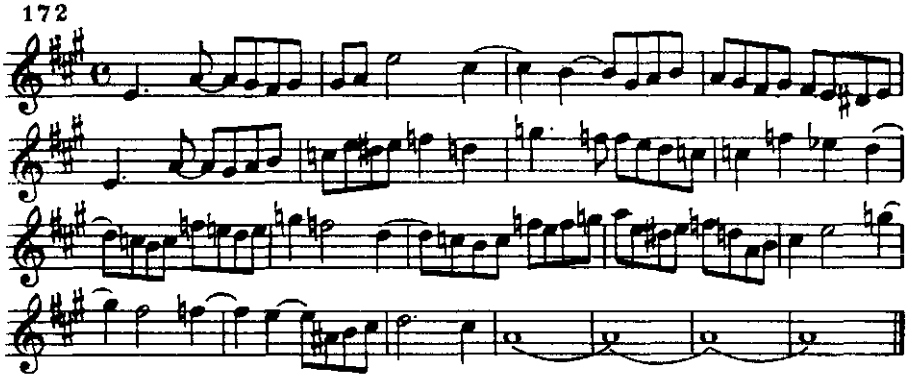

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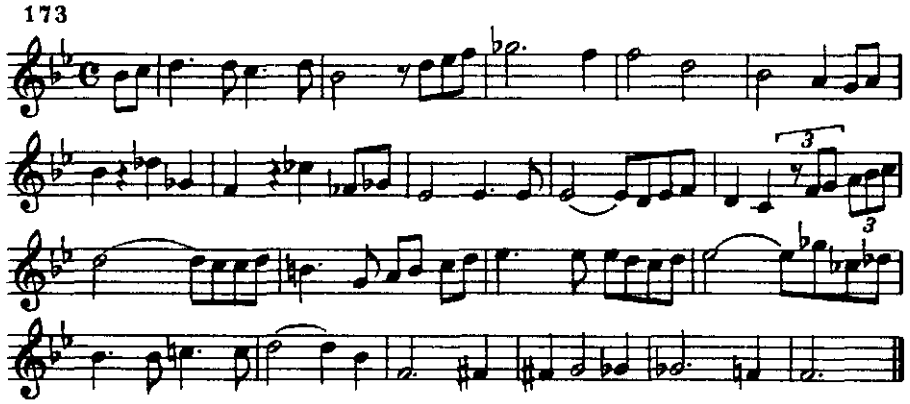

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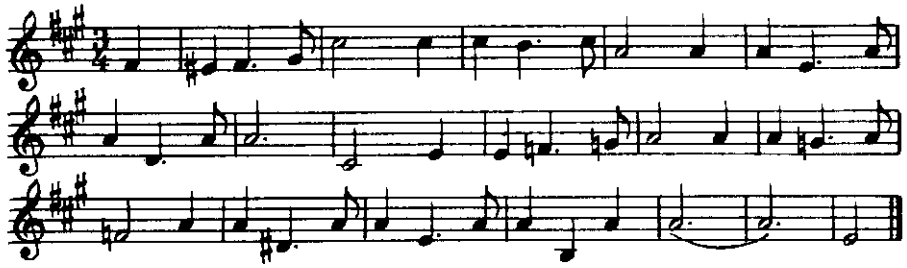

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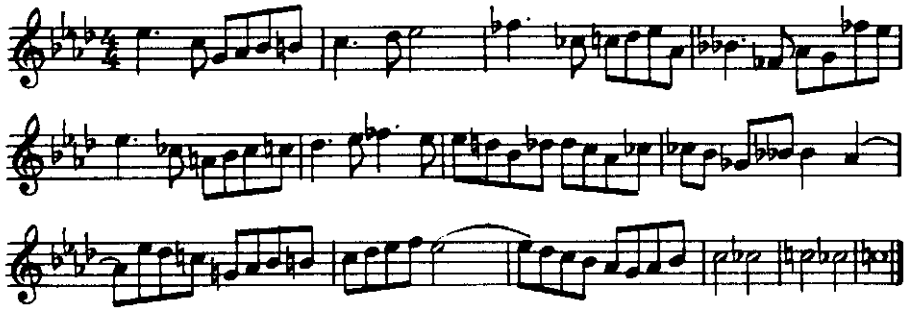

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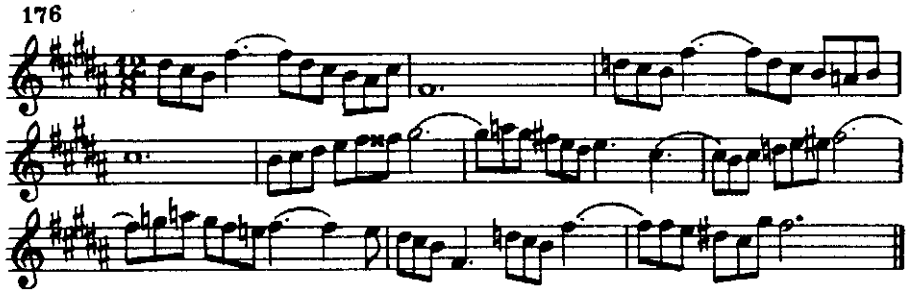

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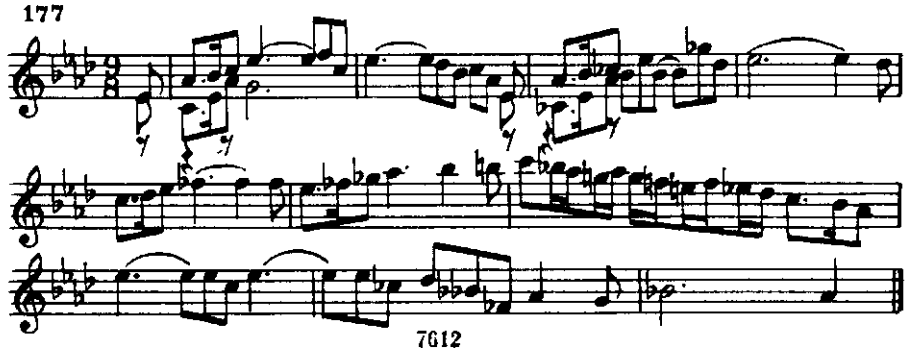

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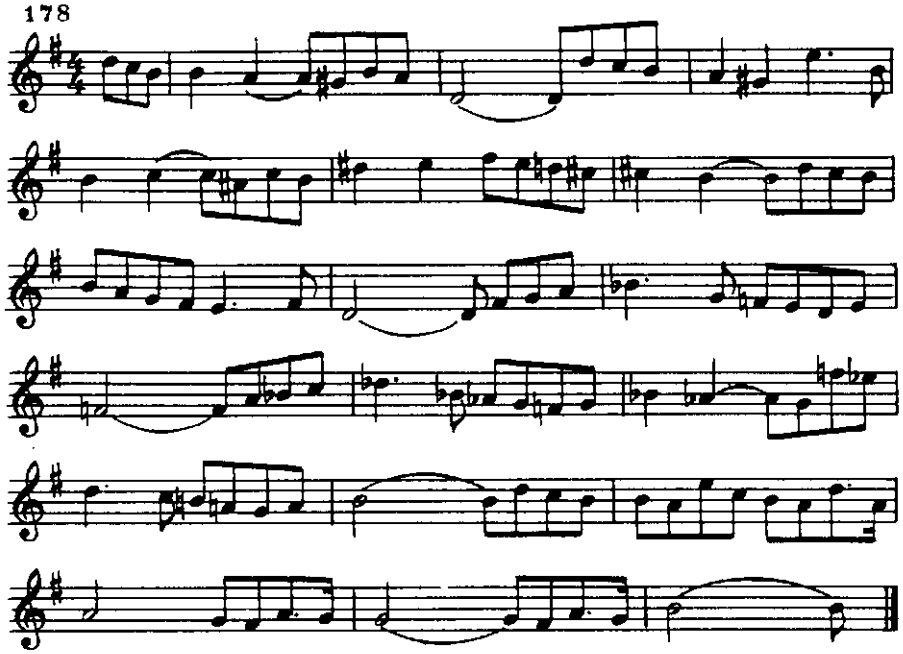

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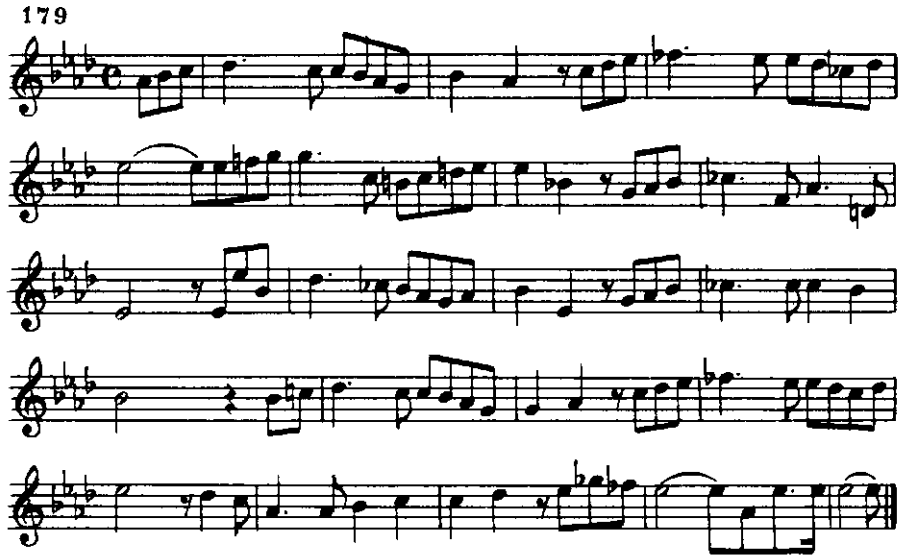

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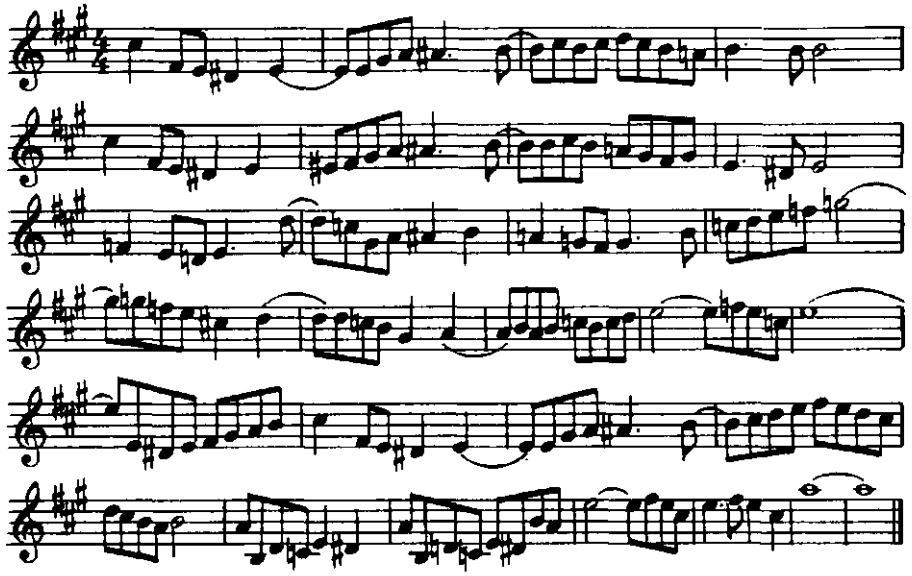

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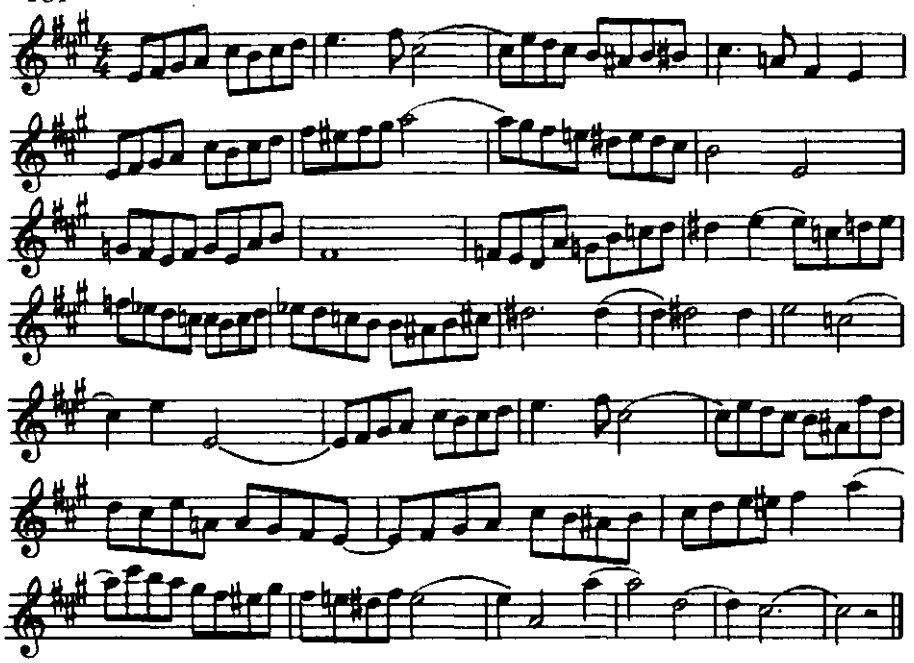

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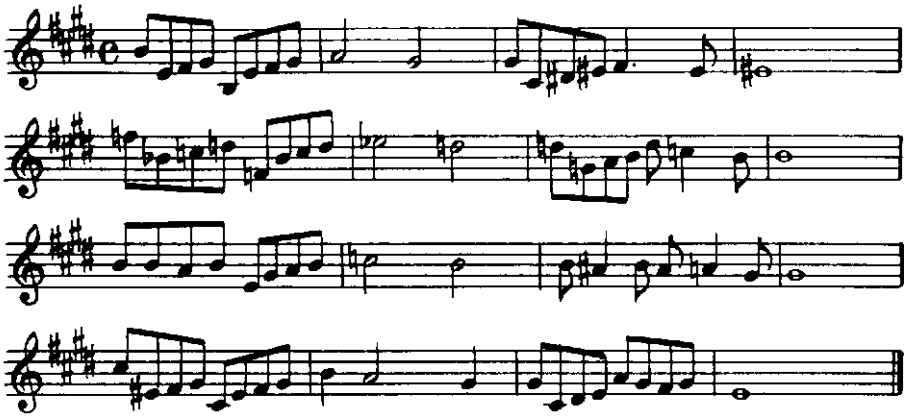

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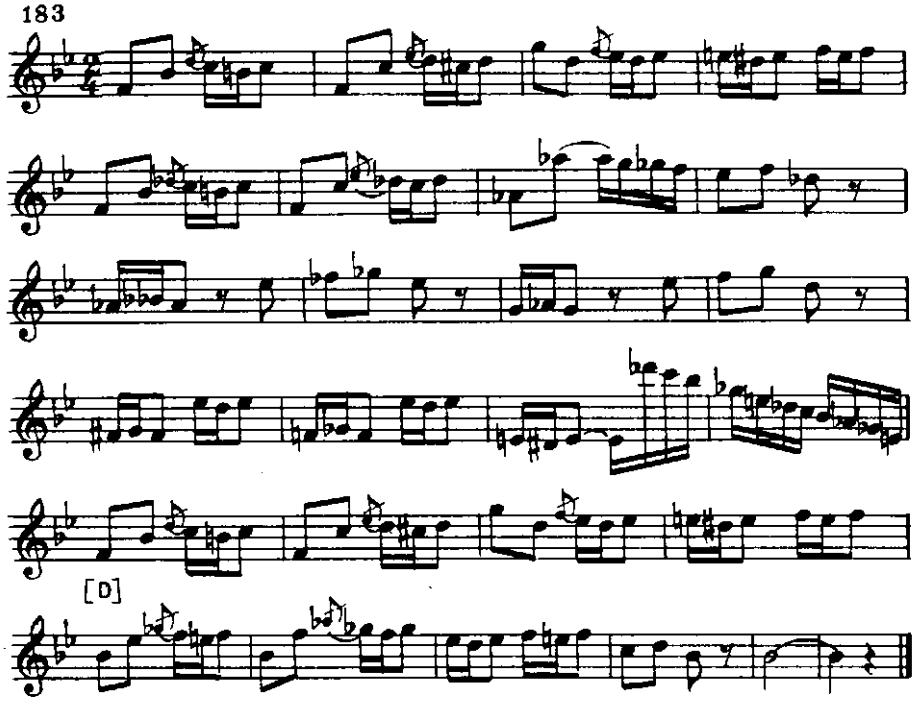

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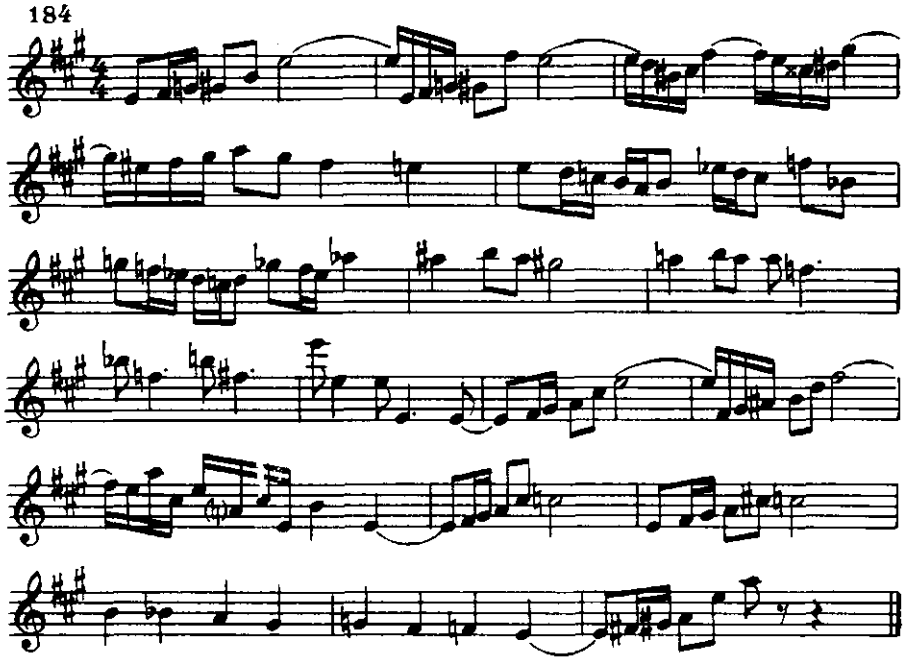

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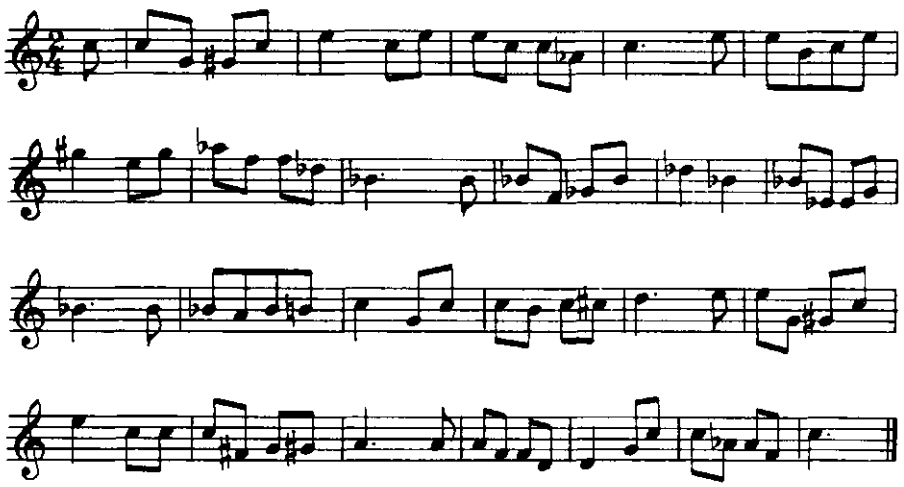
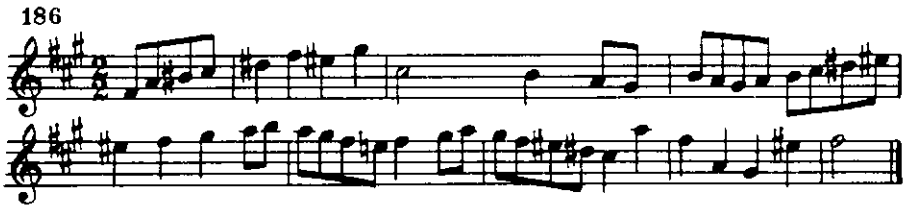


ОДНОИМЕННЫЙ МИНОРО-МАЖОР

186



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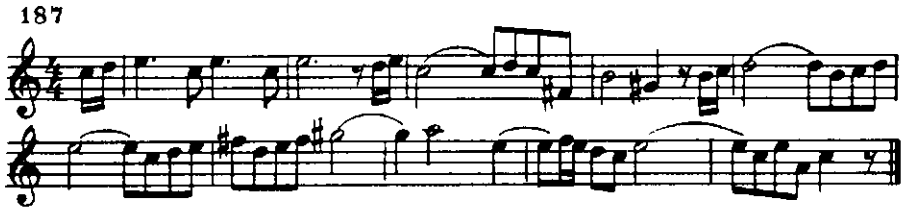

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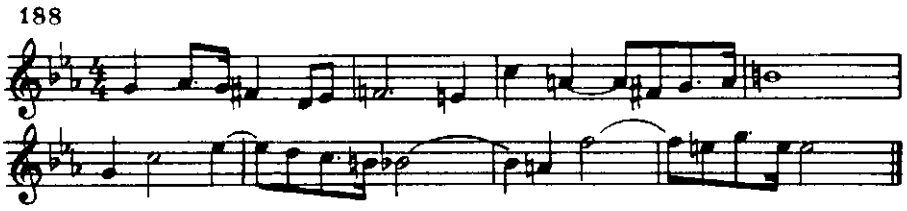

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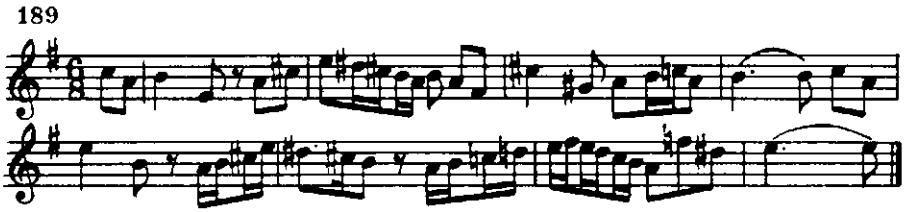

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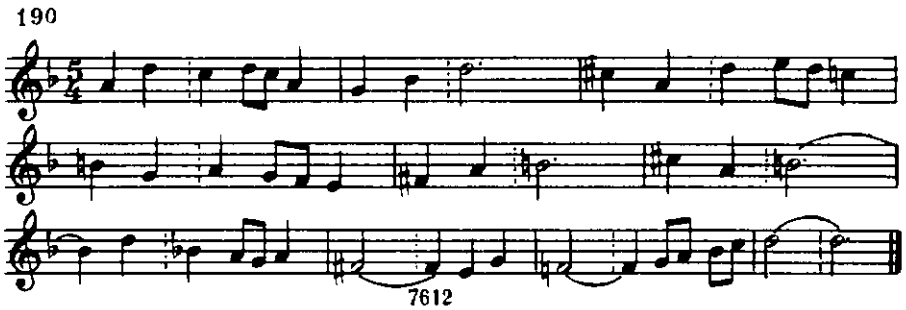

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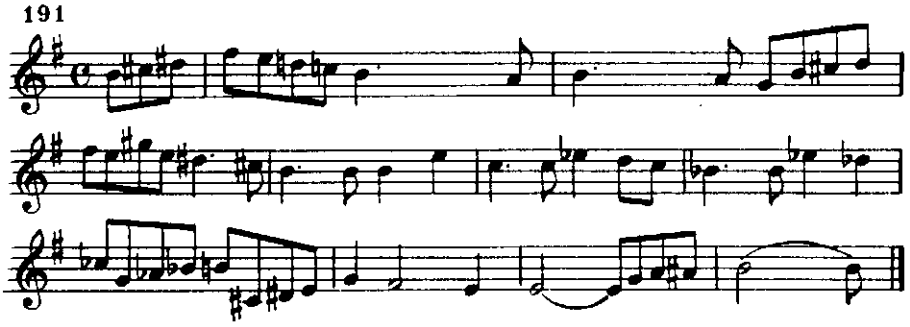

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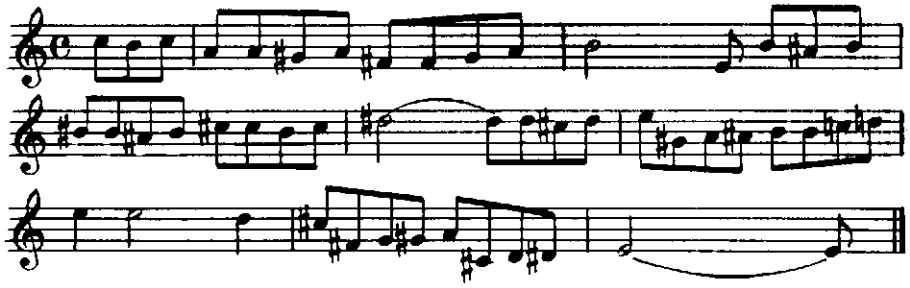

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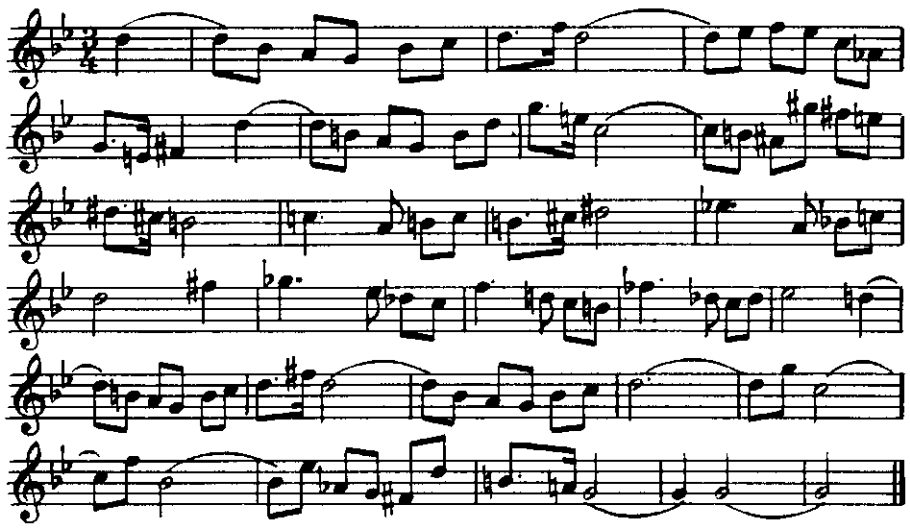

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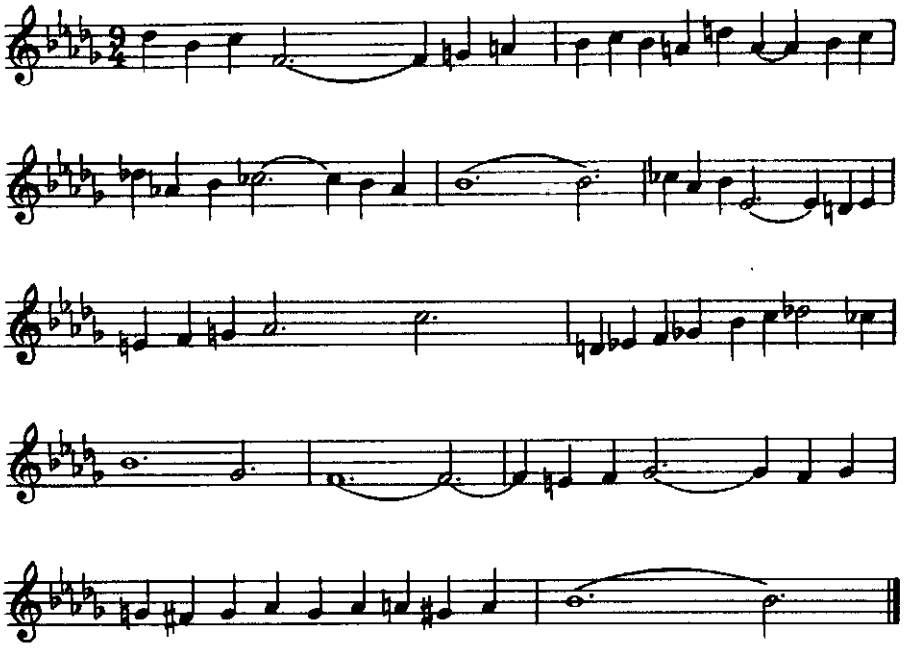

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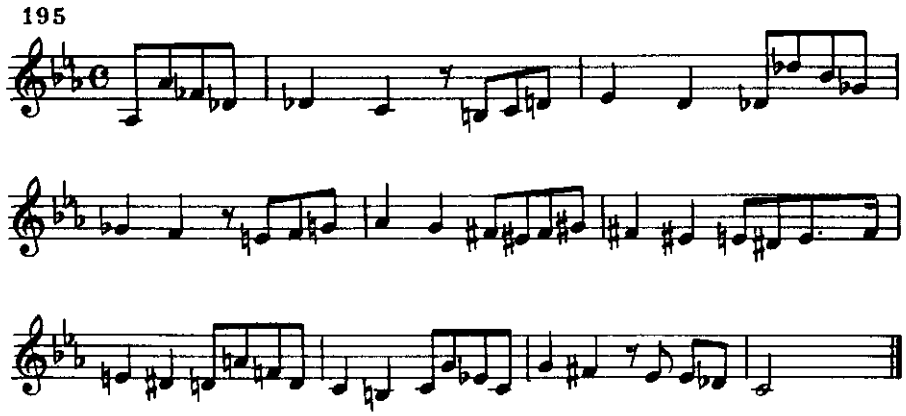

V. ОСОБЫЕ ХРОМАТИЧЕСКИЕ МЕДИАНТЫ

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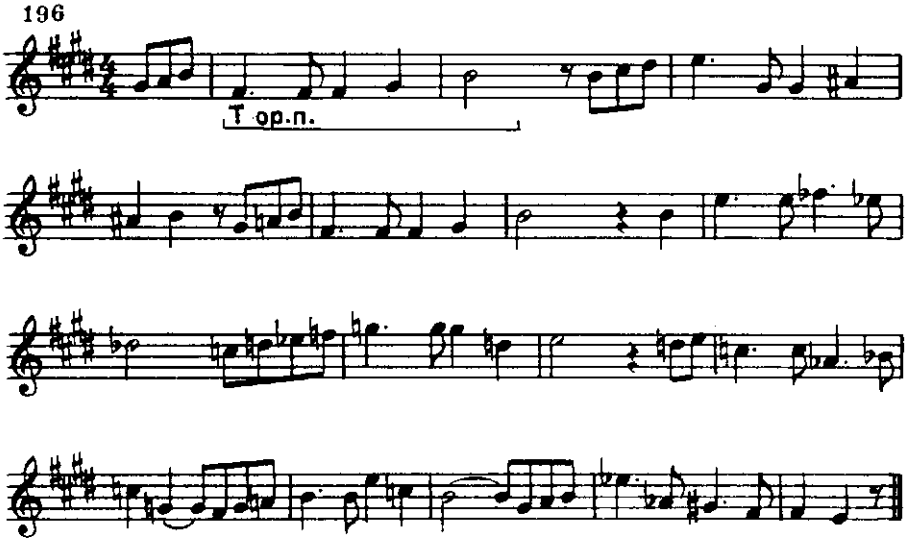

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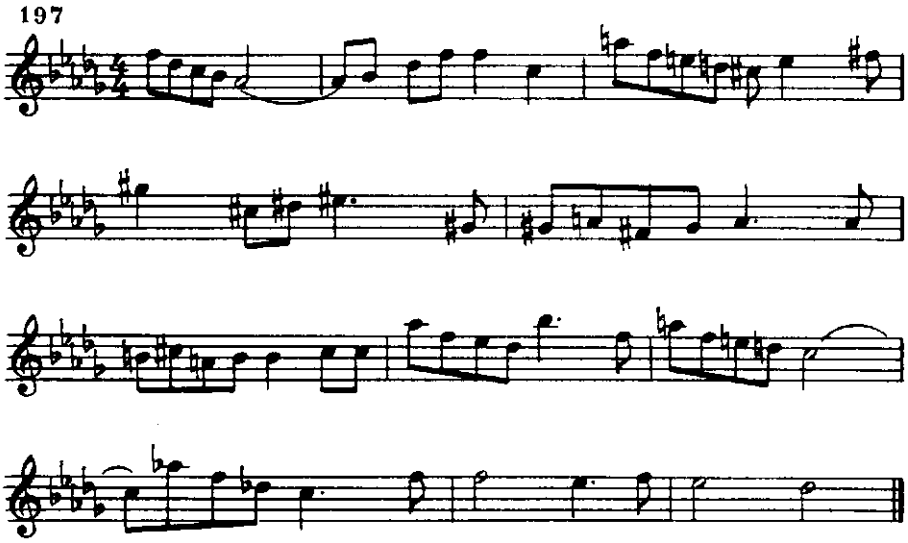

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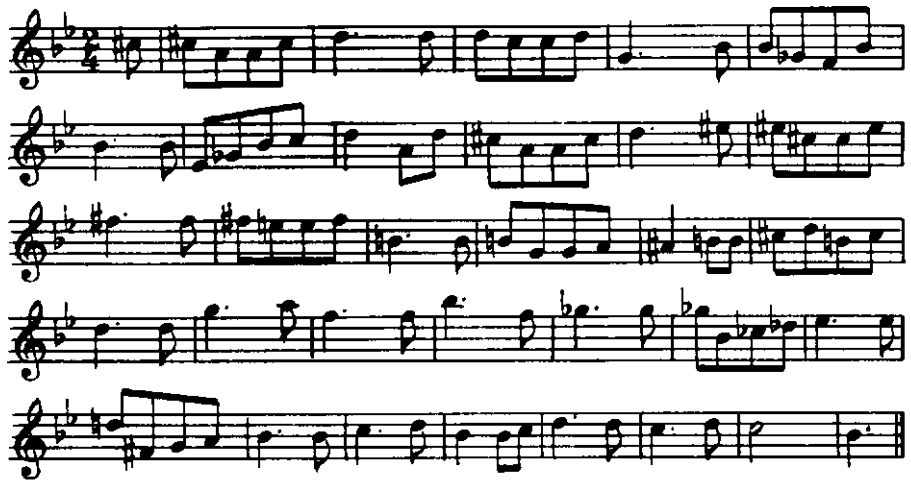

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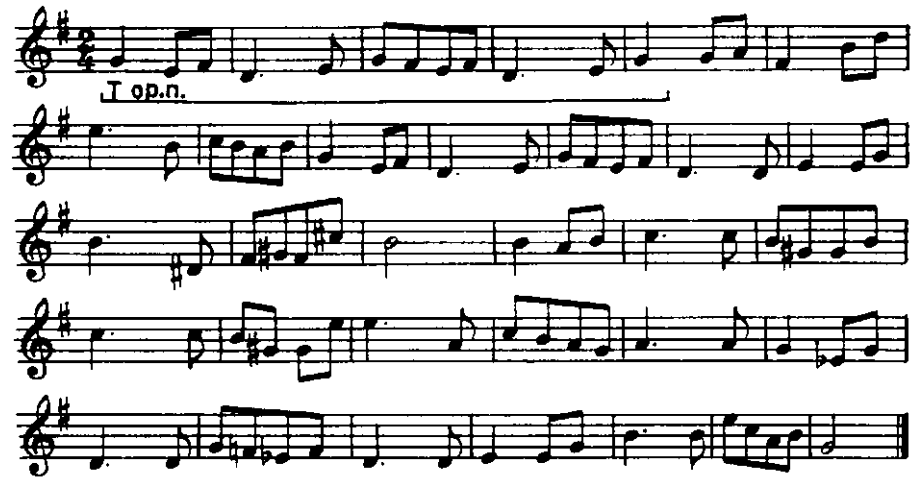

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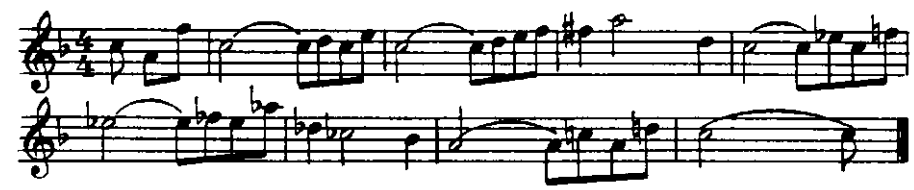

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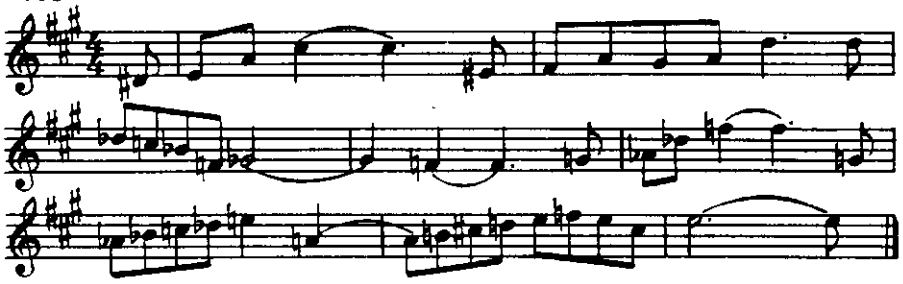

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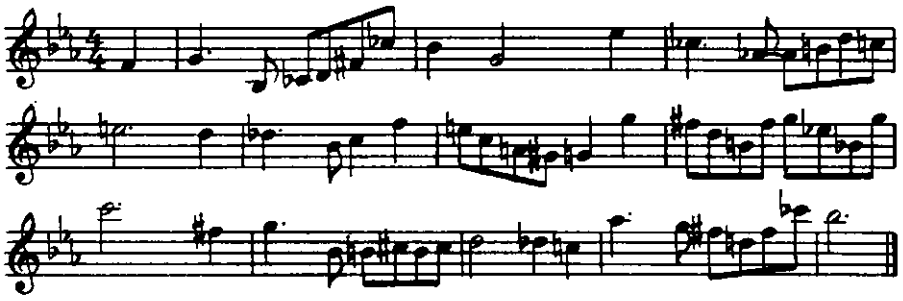

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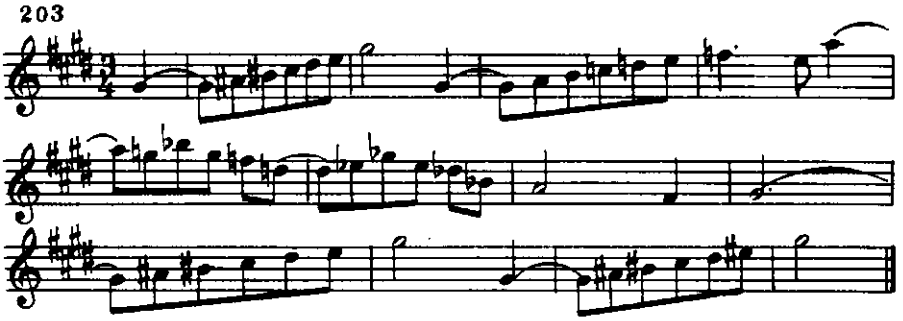

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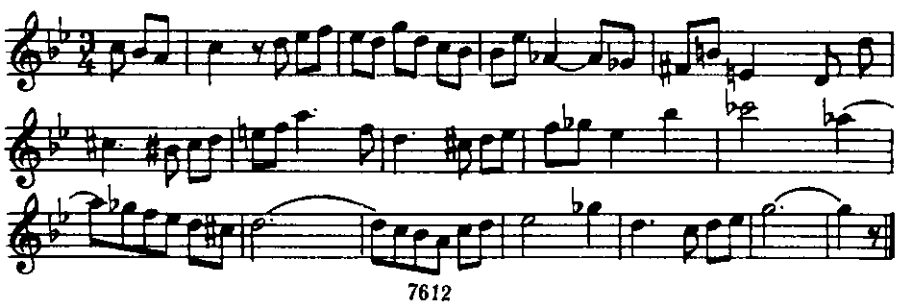

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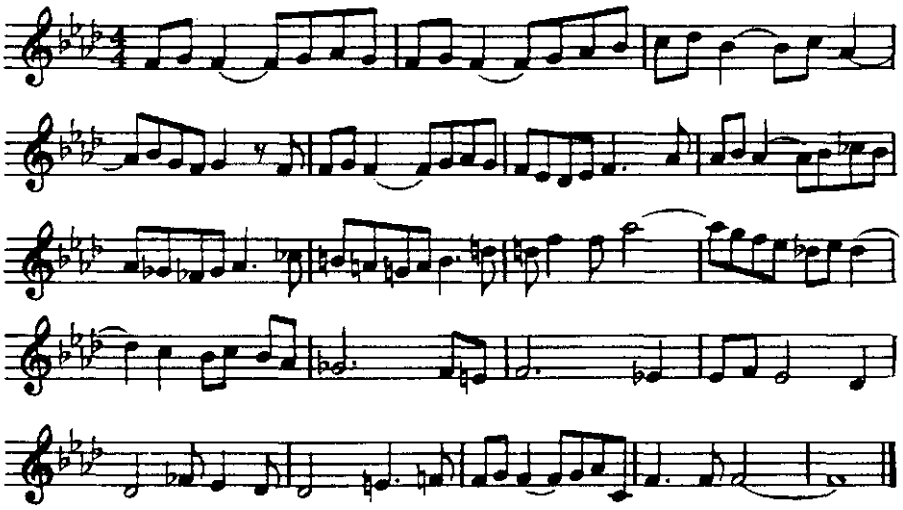

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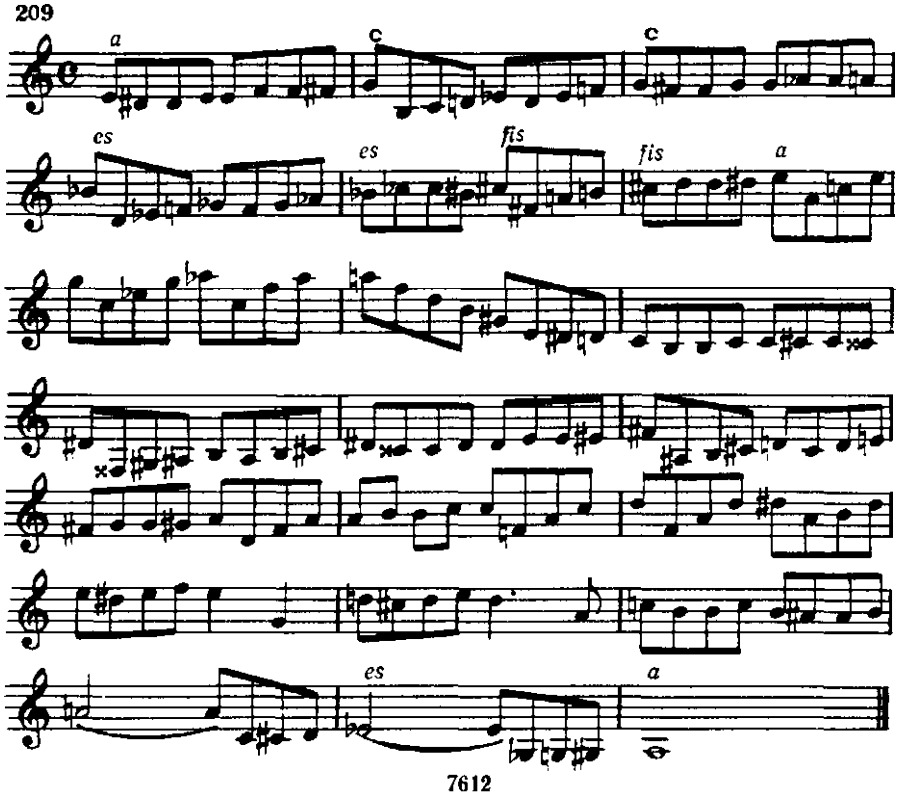

VI. ЭНГАРМОНИЧЕСКАЯ МОДУЛЯЦИЯ

ЭНГАРМОНИЗМ УМЕНЬШЕННОГО СЕПТАККОРДА

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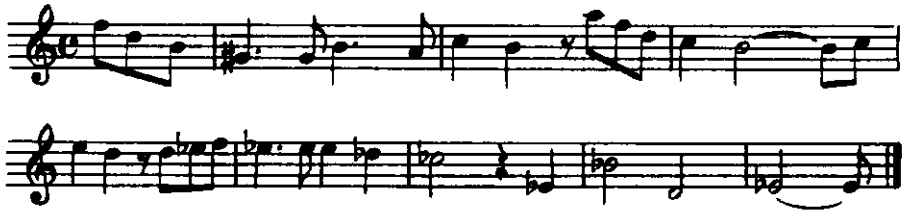

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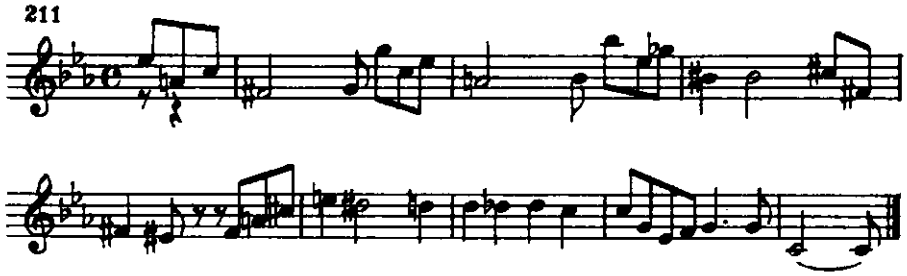

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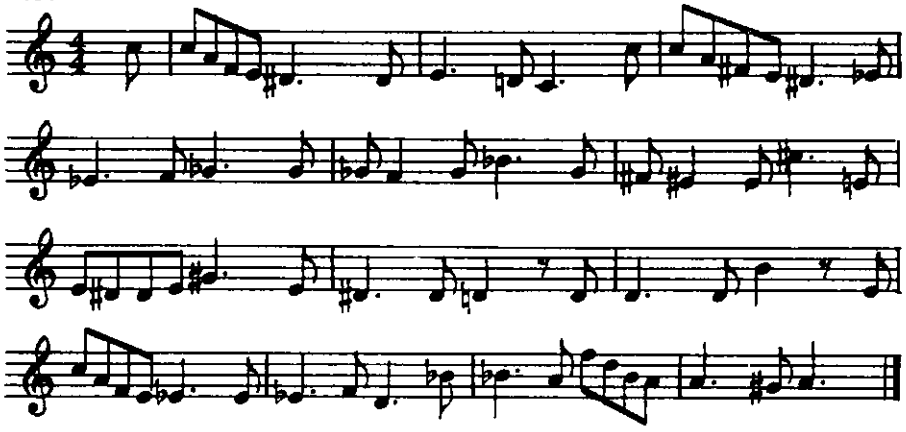

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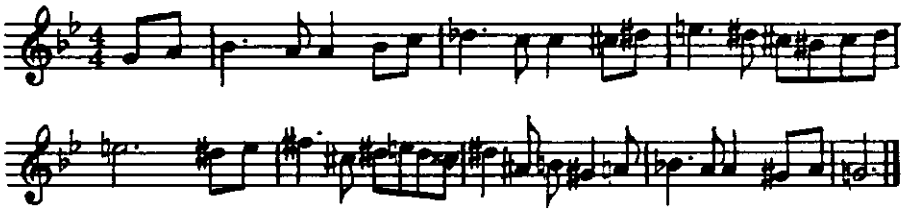

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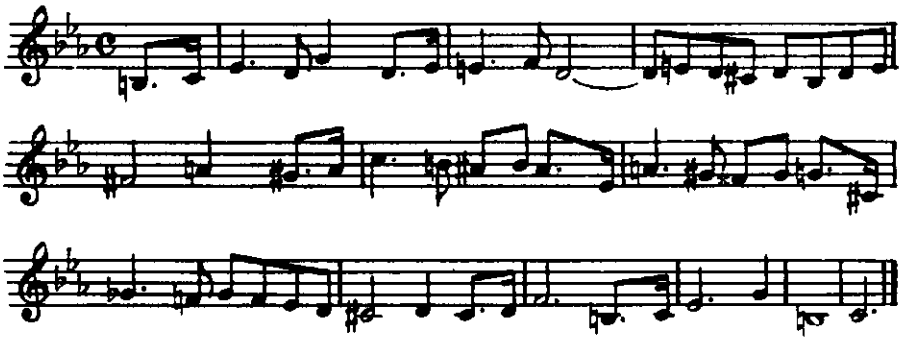

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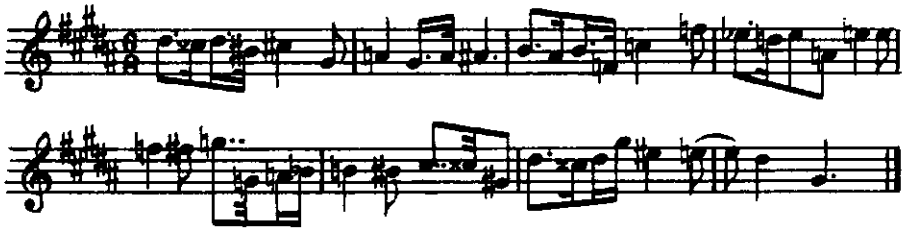

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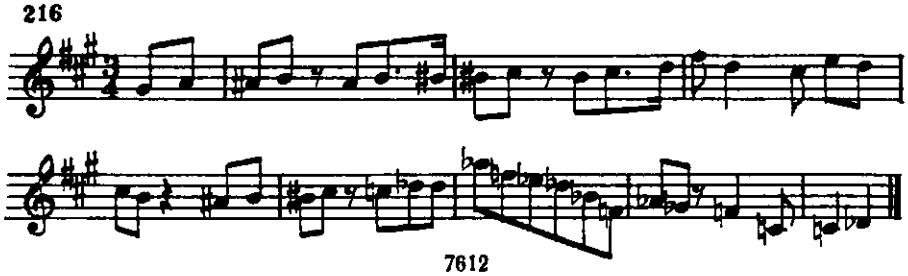

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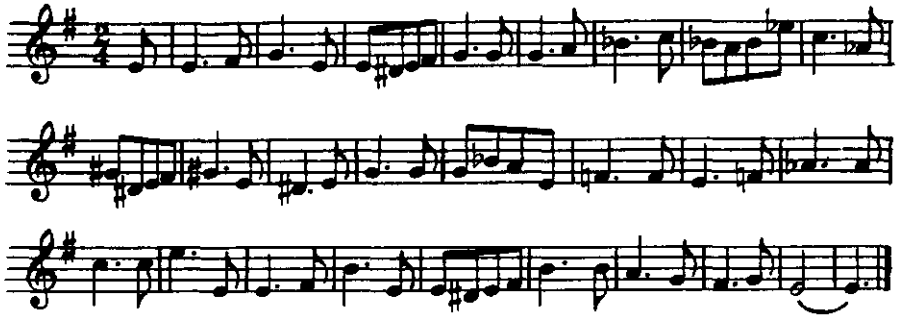

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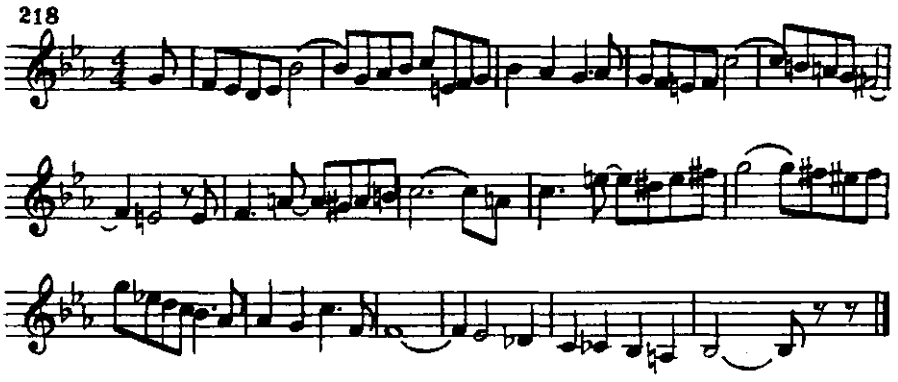

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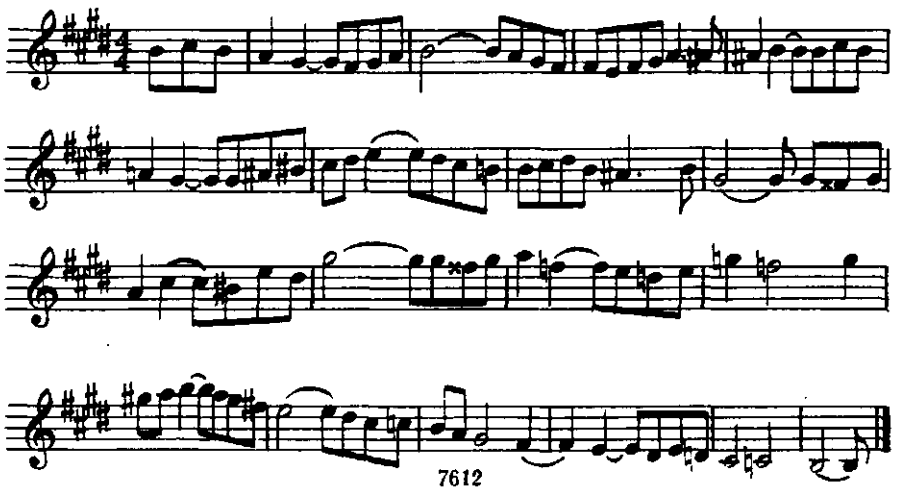

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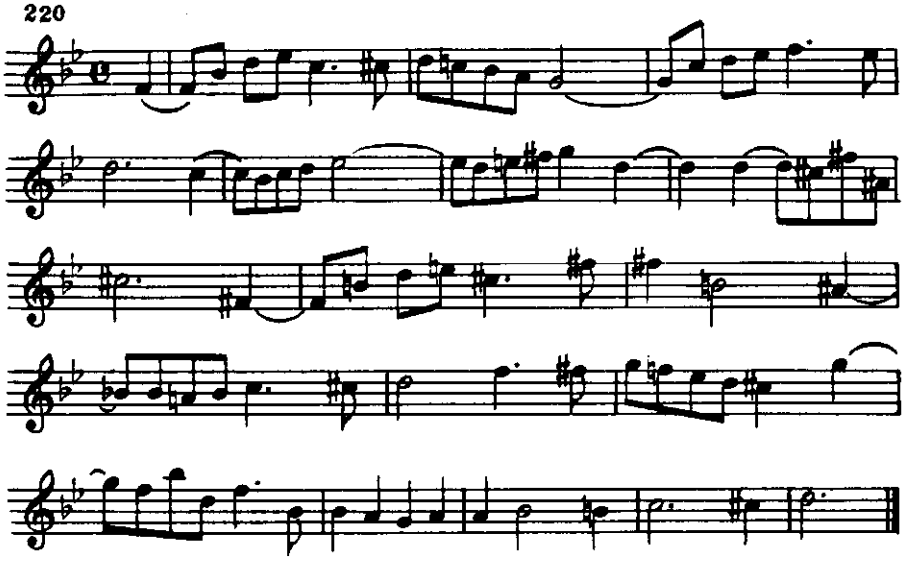

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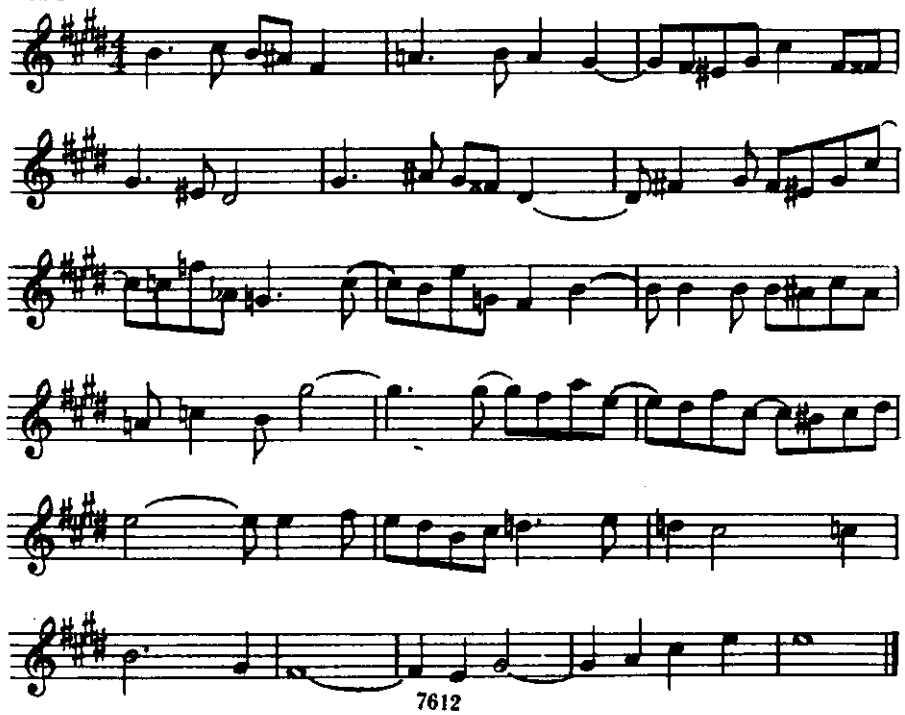

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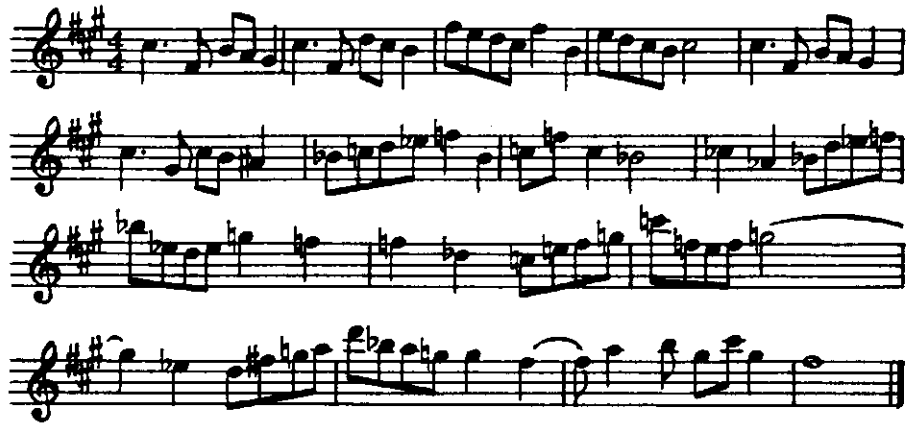

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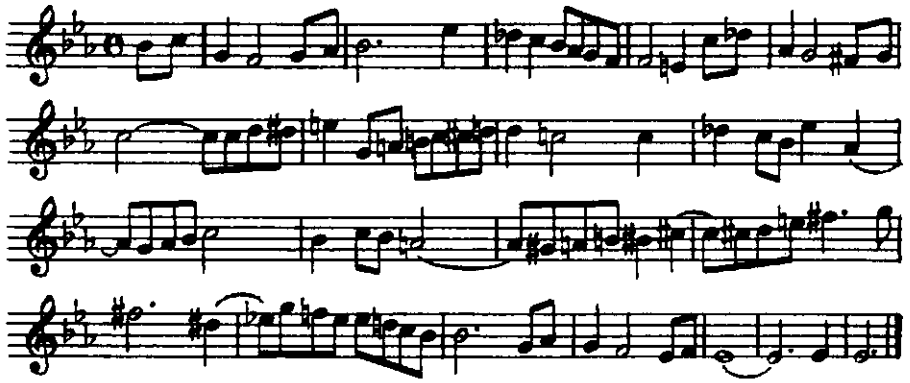

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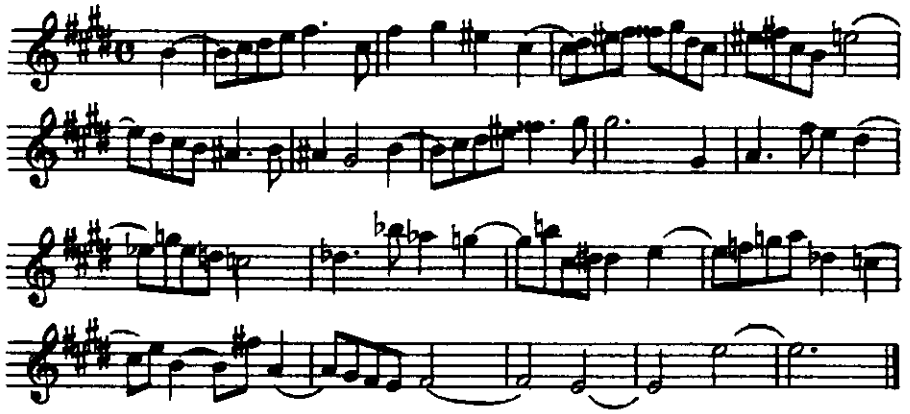

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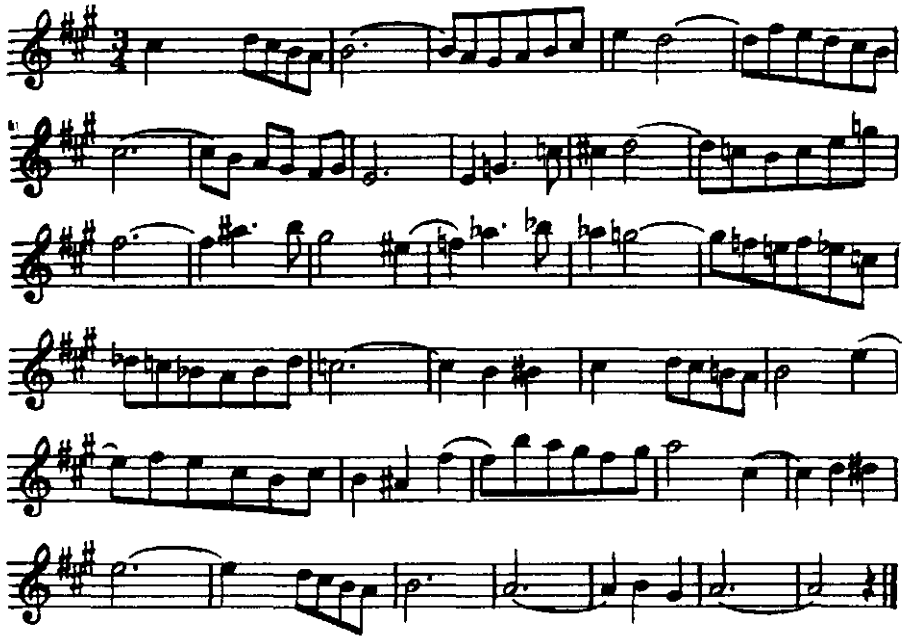

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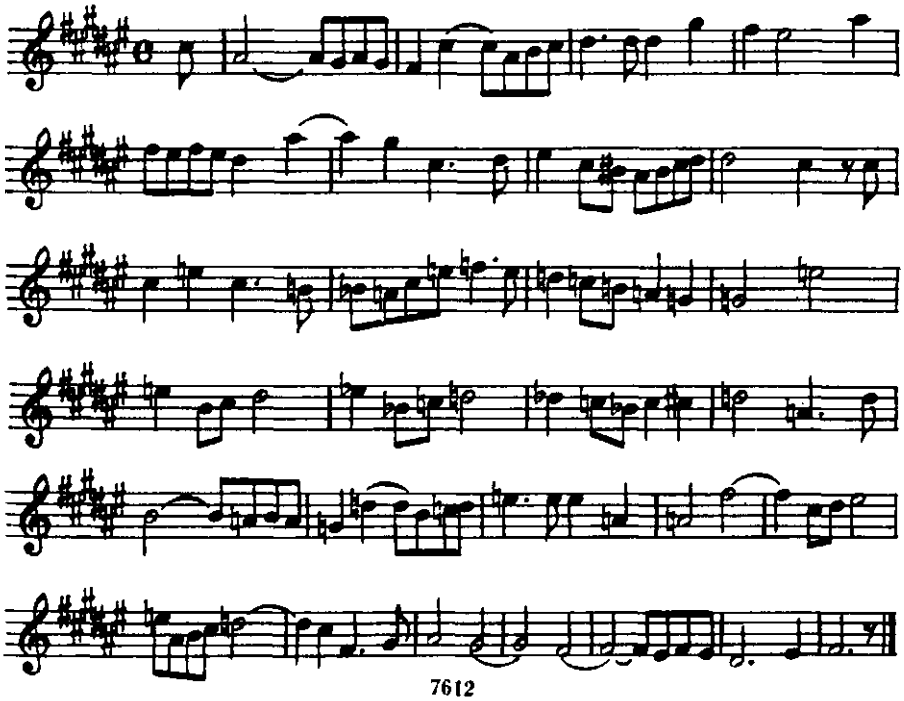

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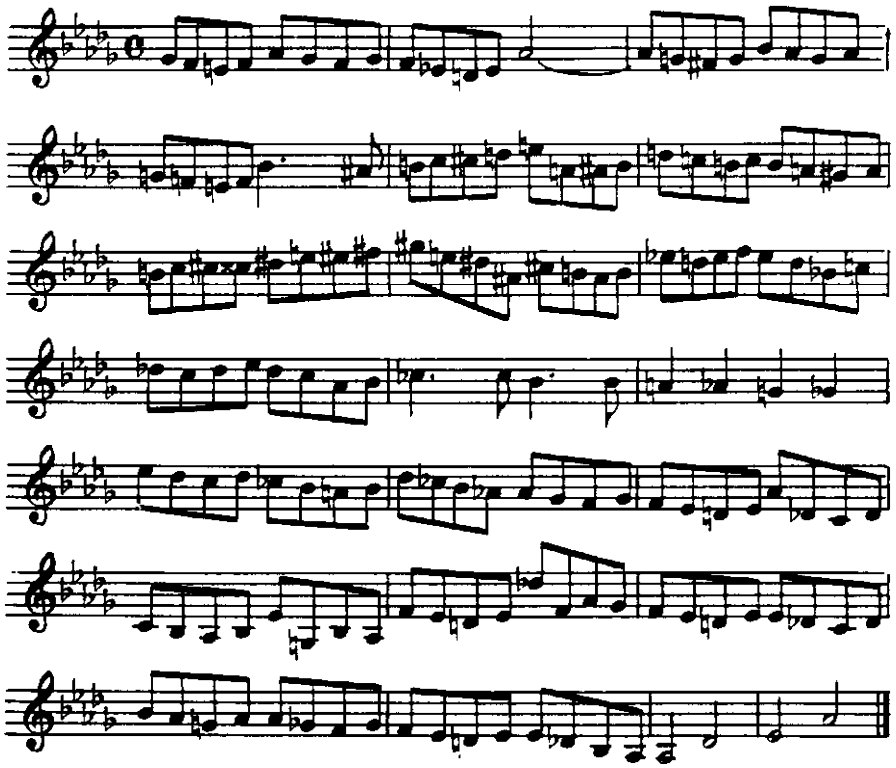

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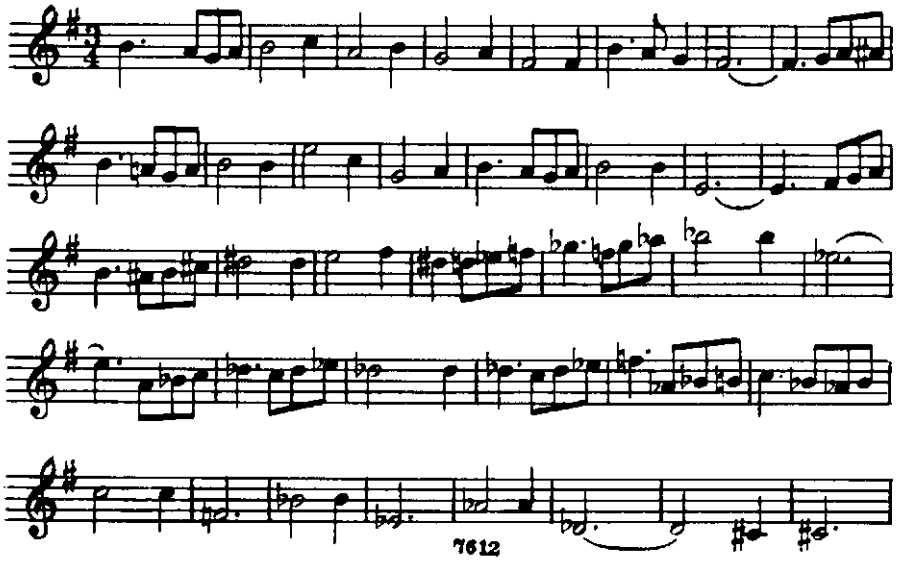

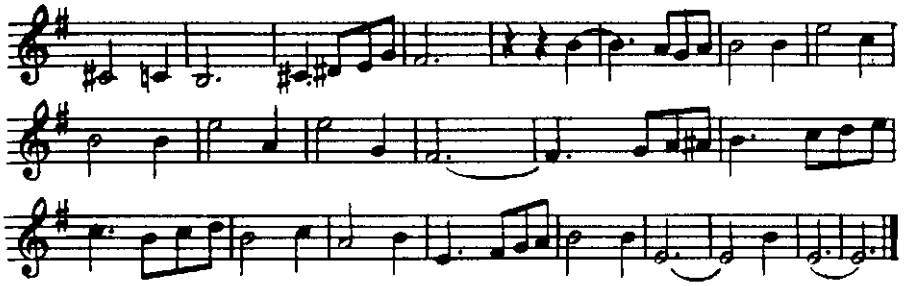

ЭНГАРМОНИЗМ УВЕЛИЧЕННОГО ТРЕЗВУЧИЯ

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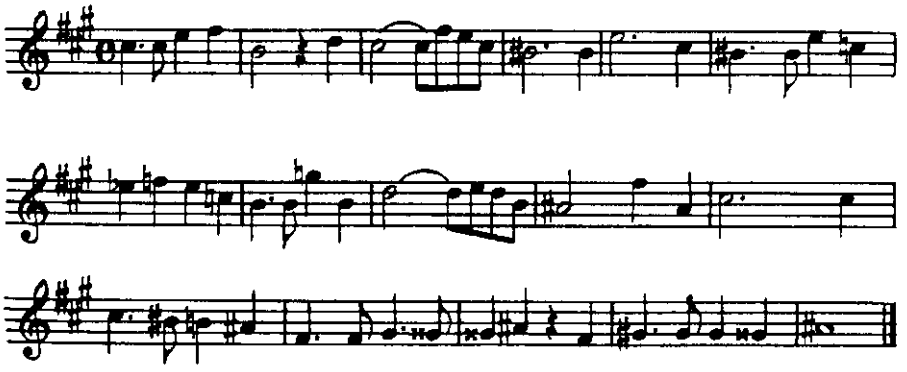

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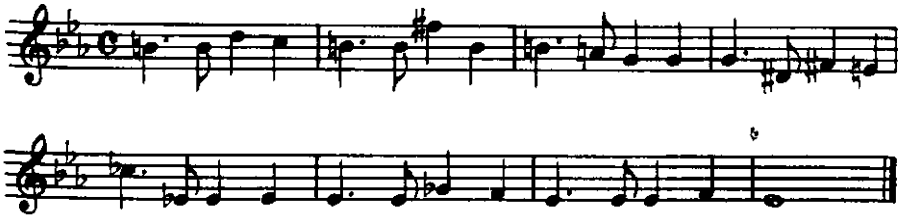

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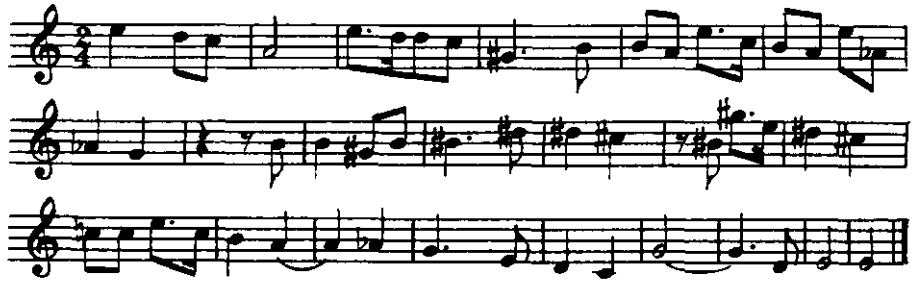

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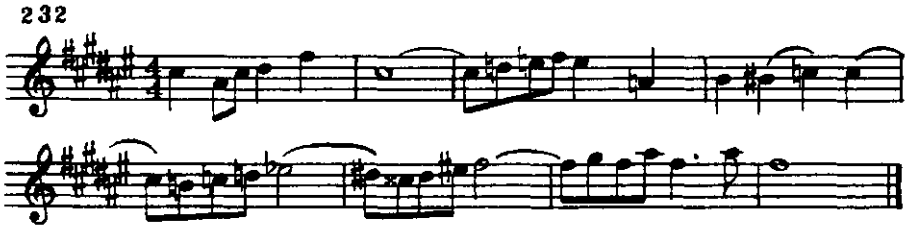

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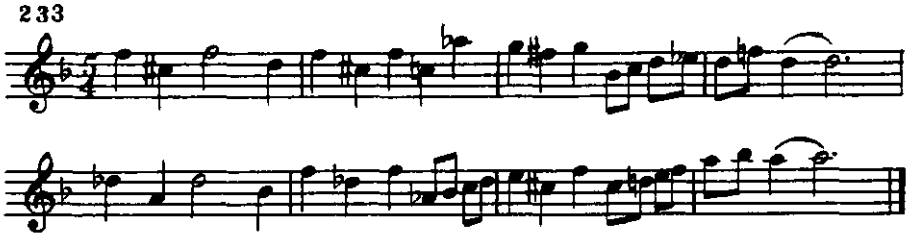

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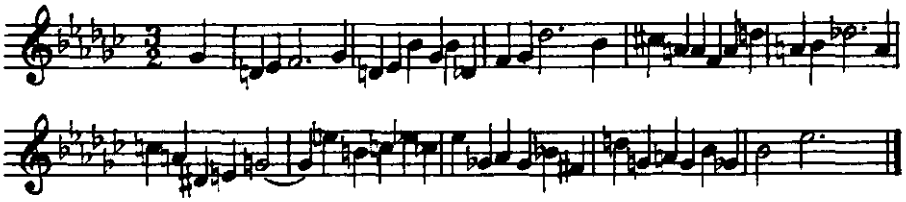

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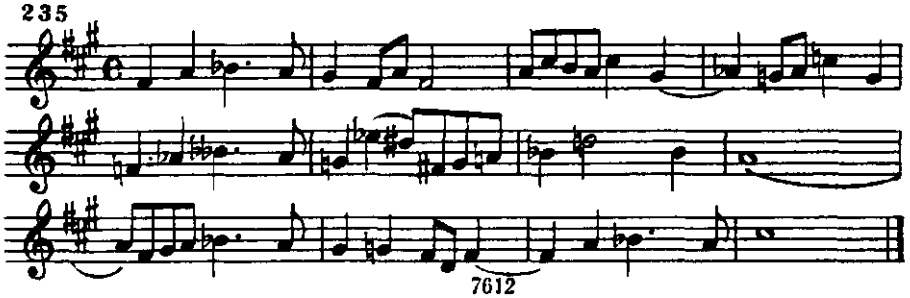

VII. ЭЛЛИПСИС

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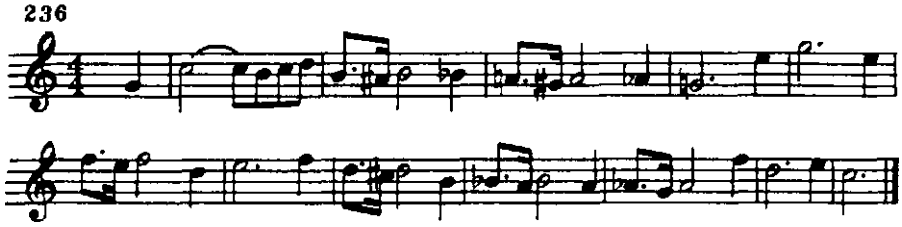

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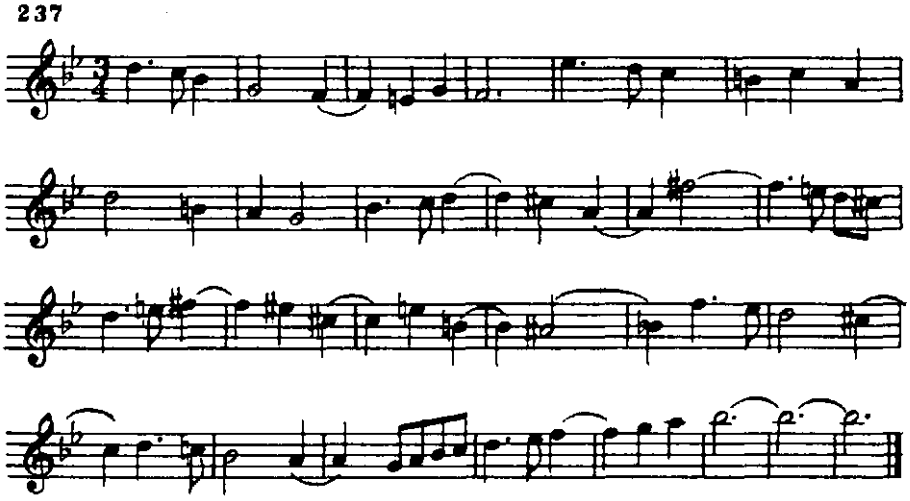

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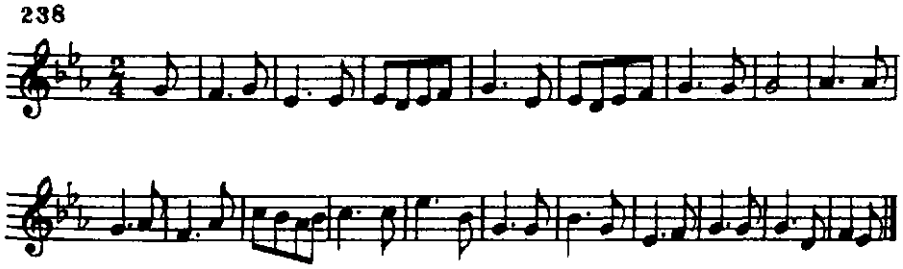

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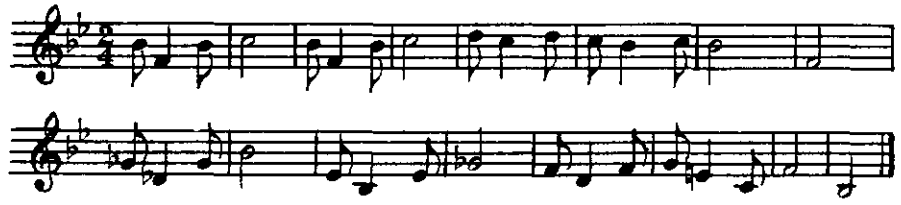

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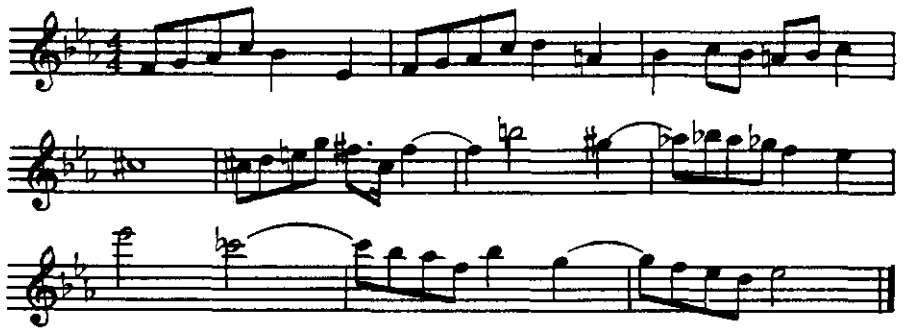

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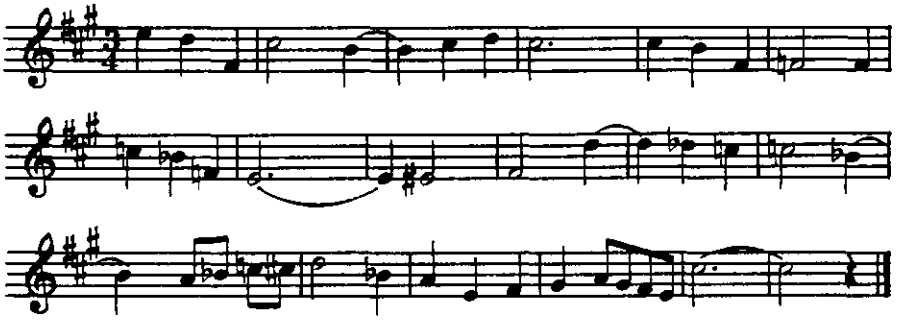

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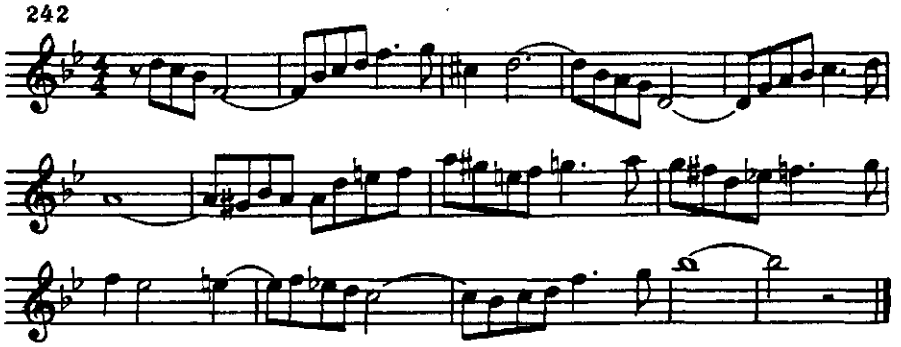

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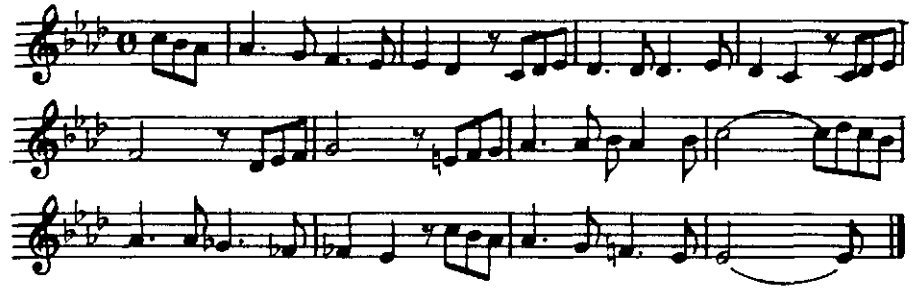

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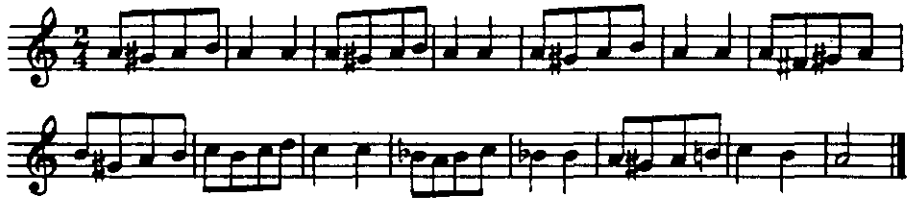

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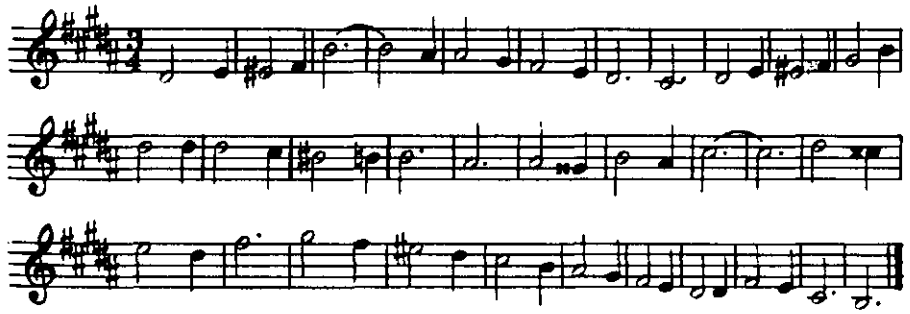

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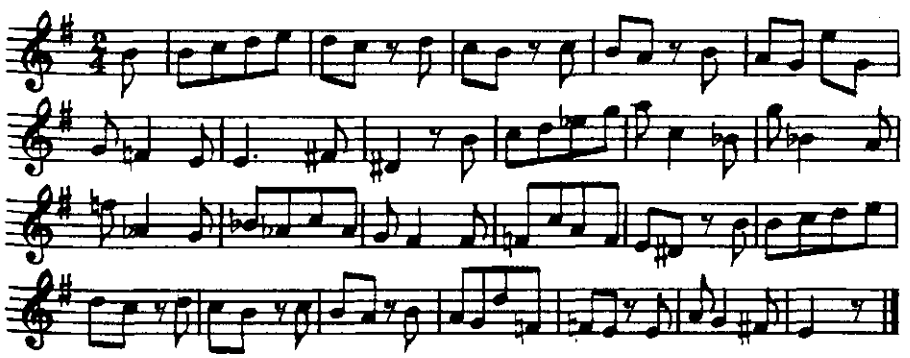

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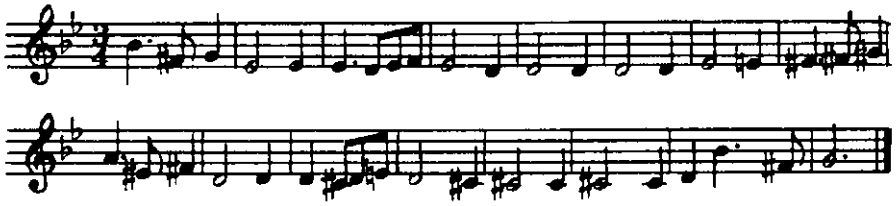

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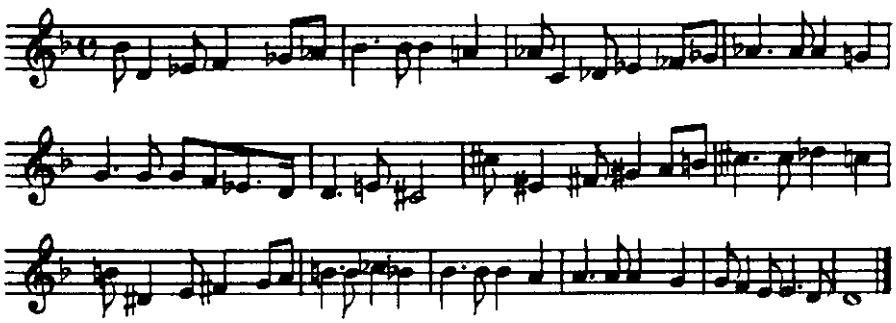

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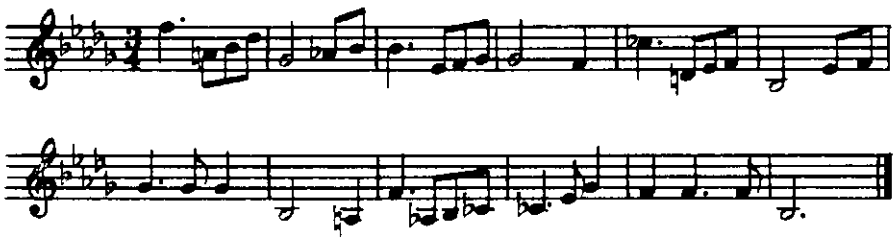

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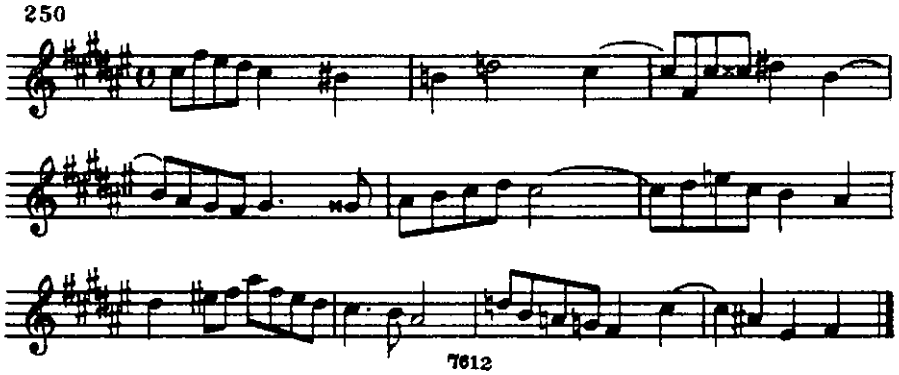

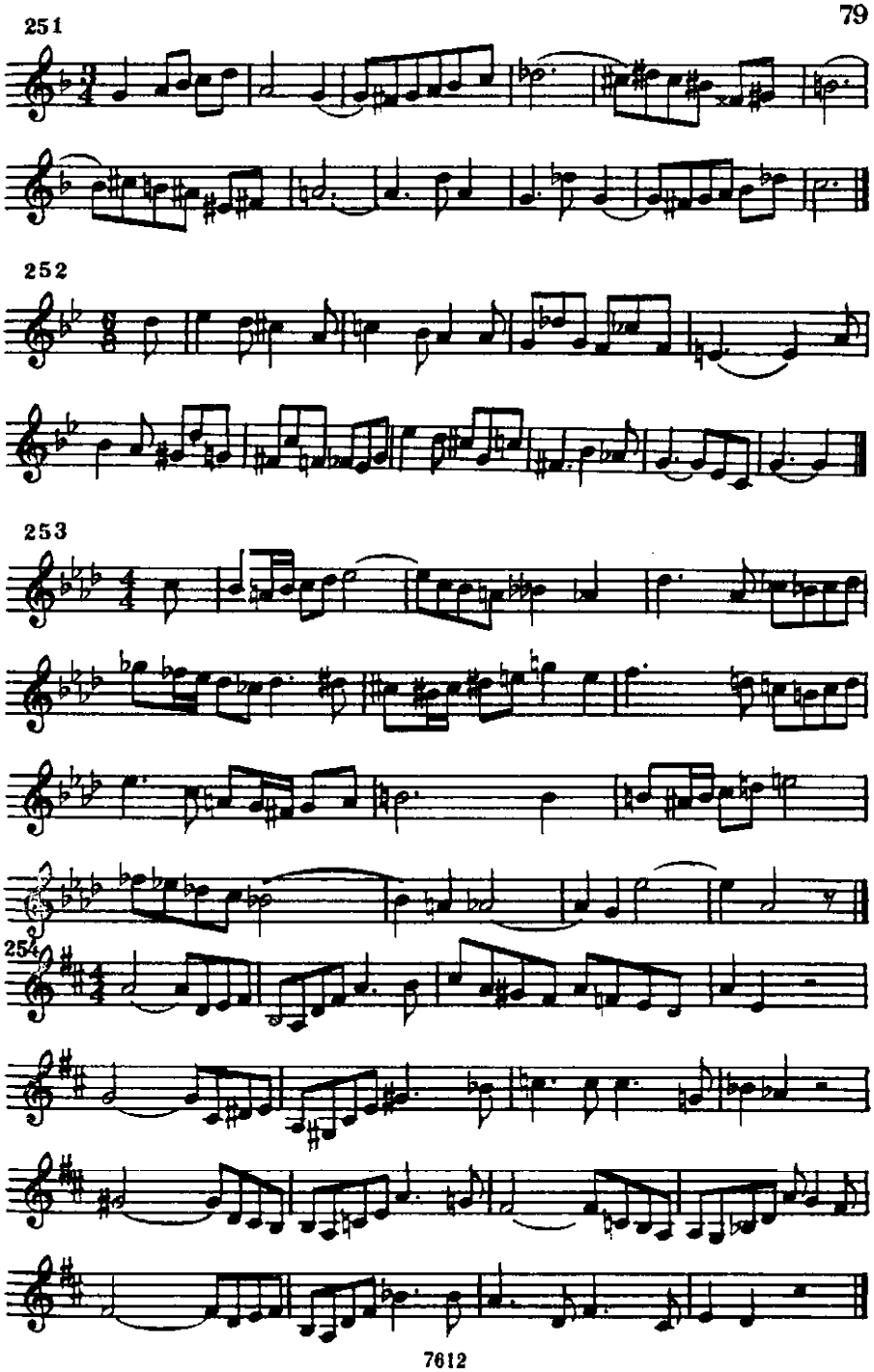
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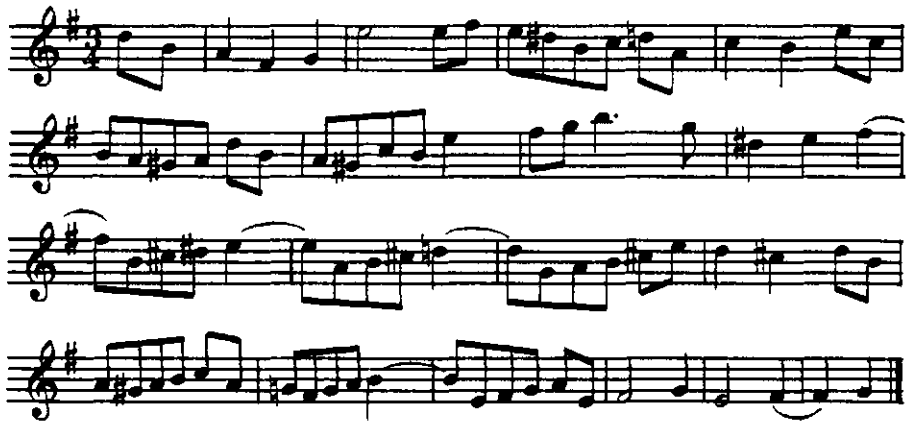

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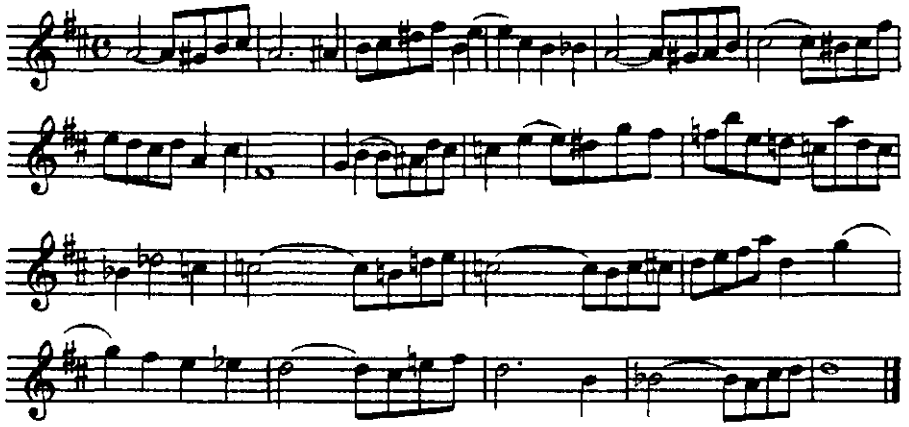

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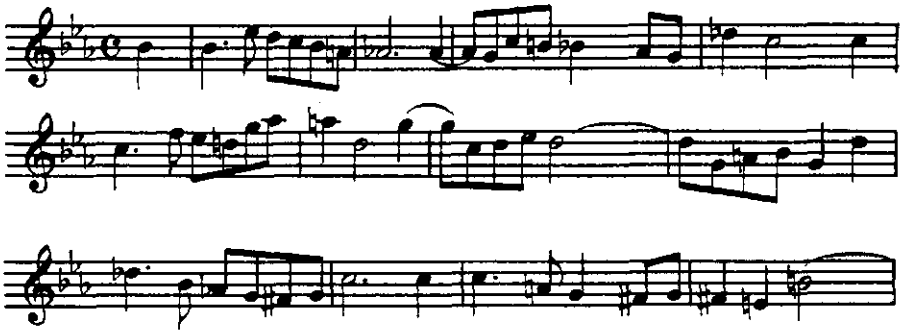

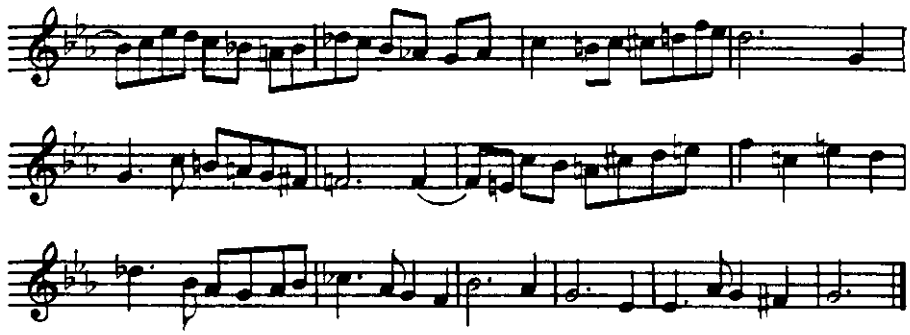

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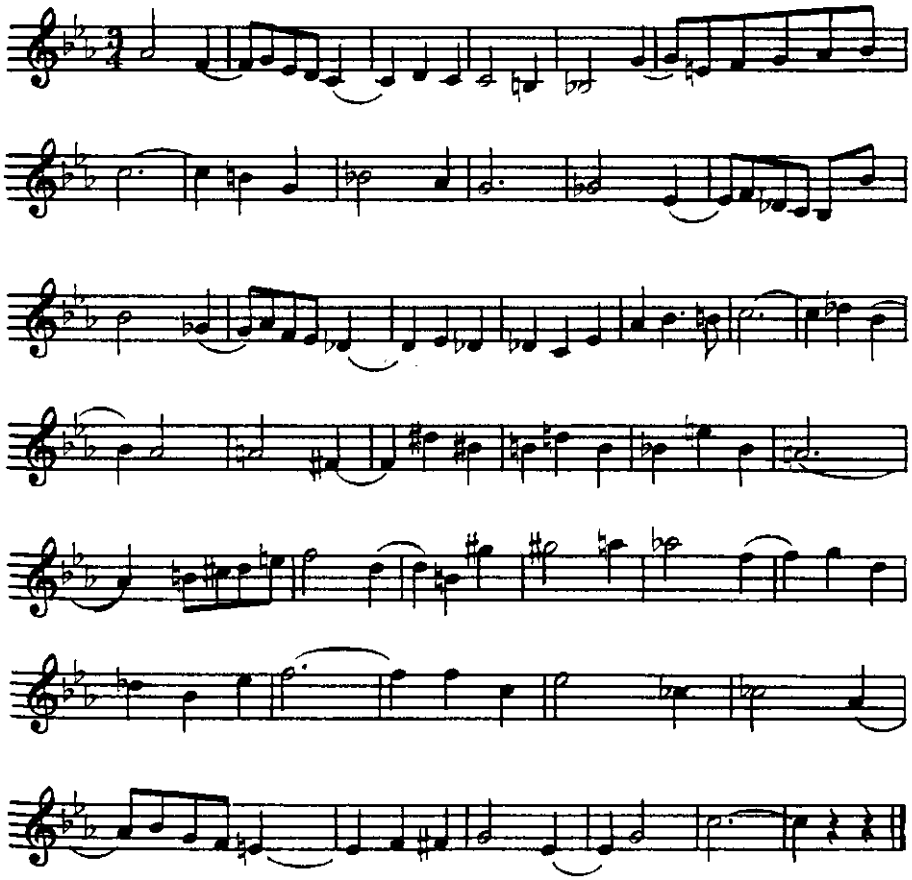

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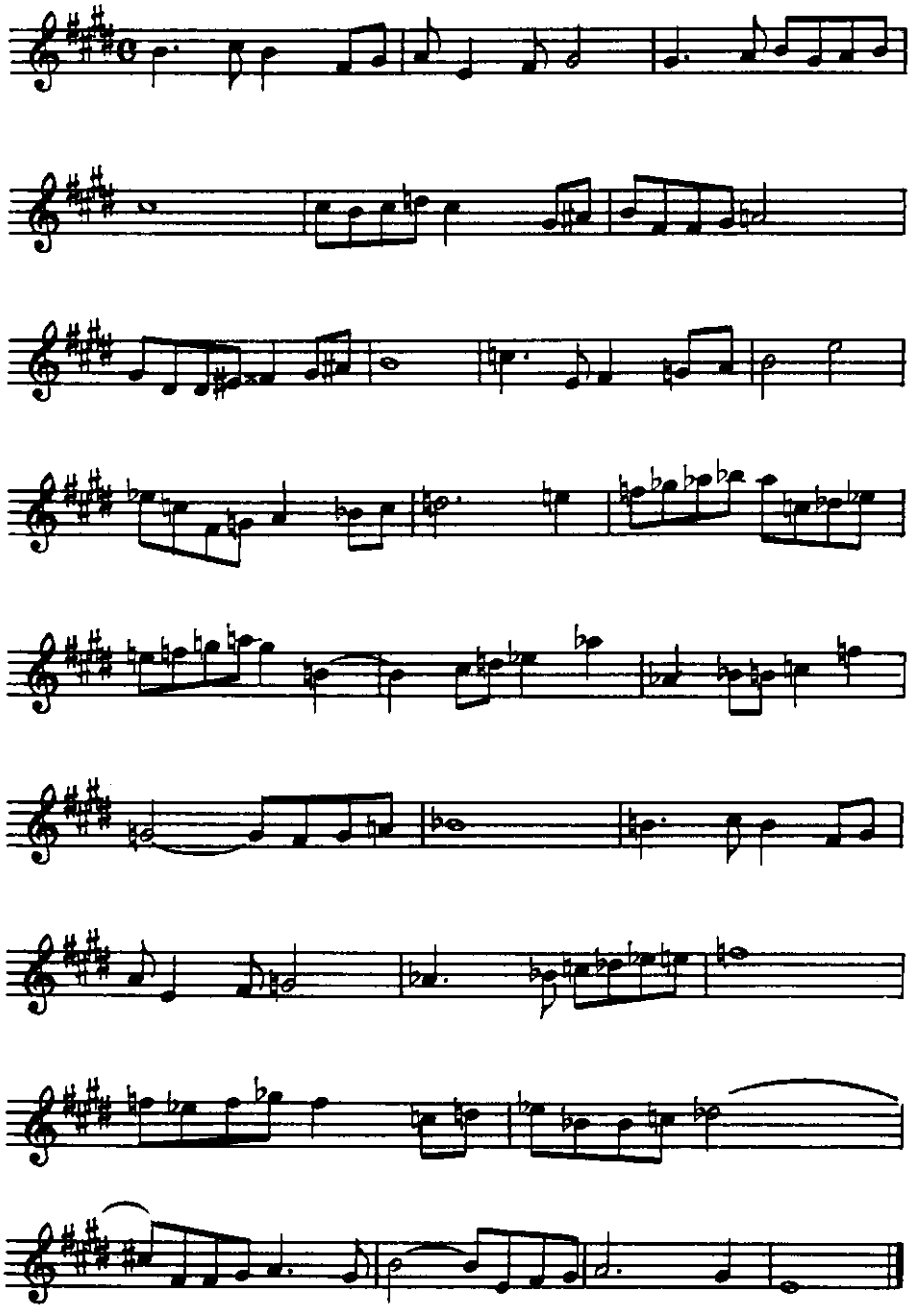

VIII. ГАРМОНИЧЕСКОЕ ВАРЬИРОВАНИЕ

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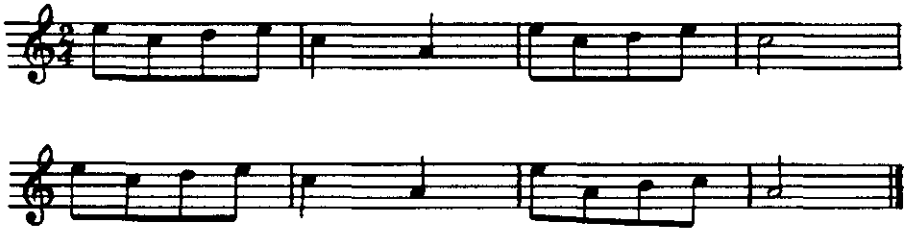

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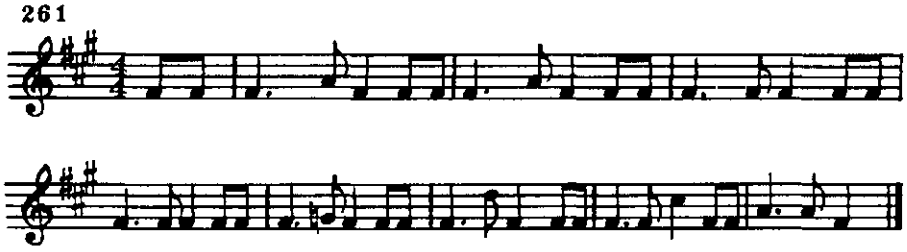

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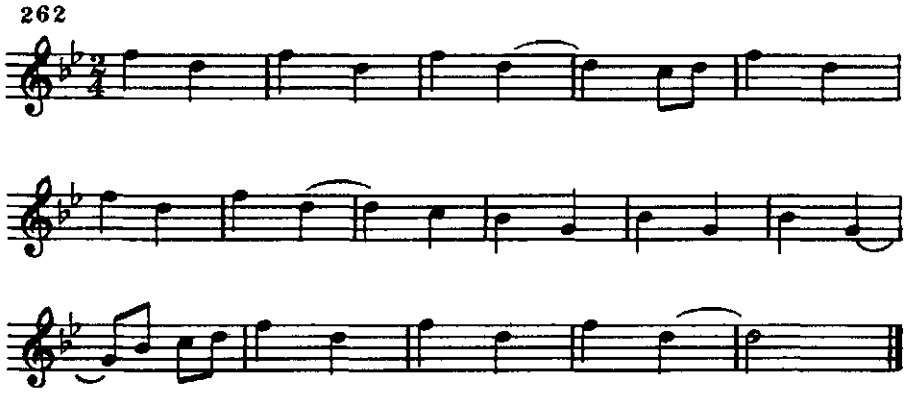

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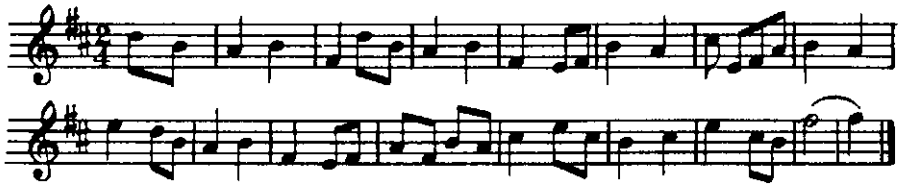

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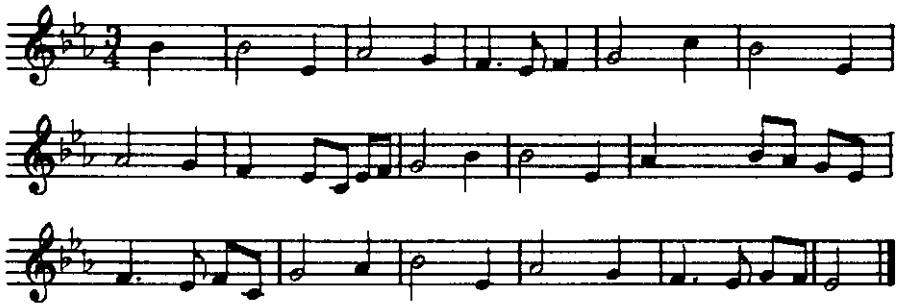

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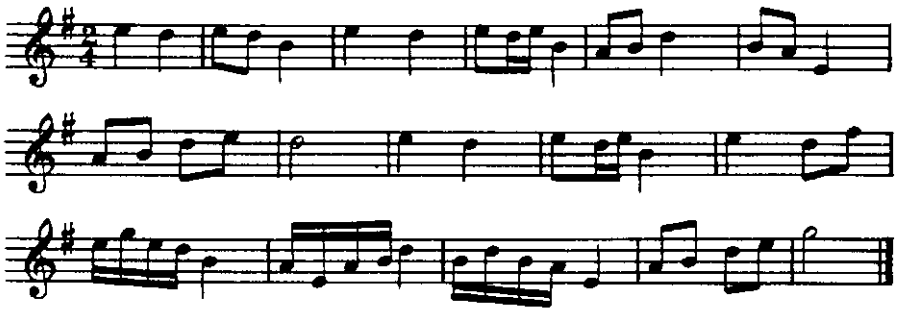

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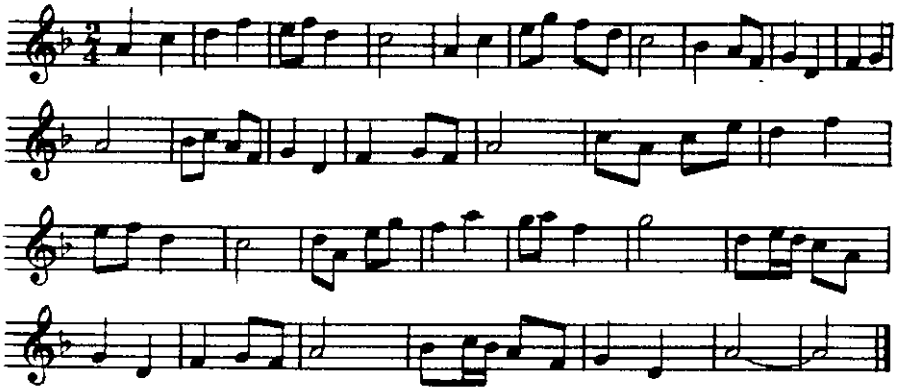

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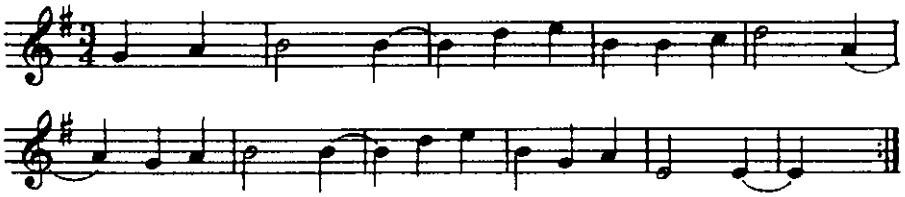

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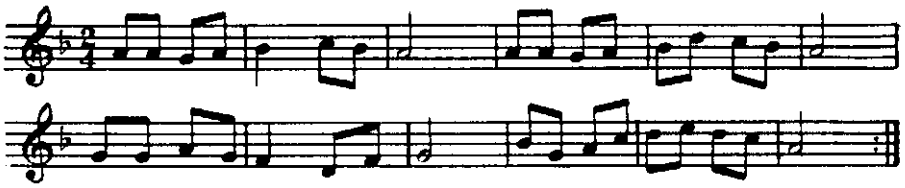

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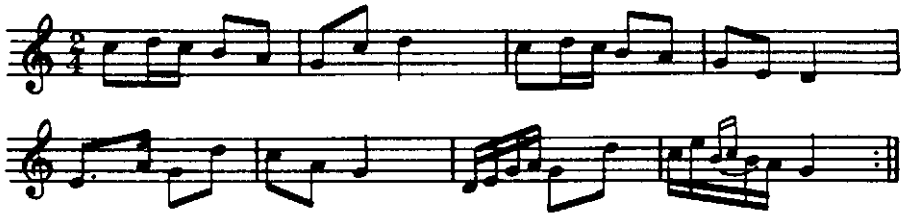

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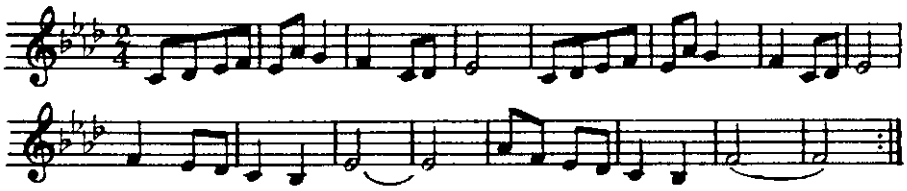

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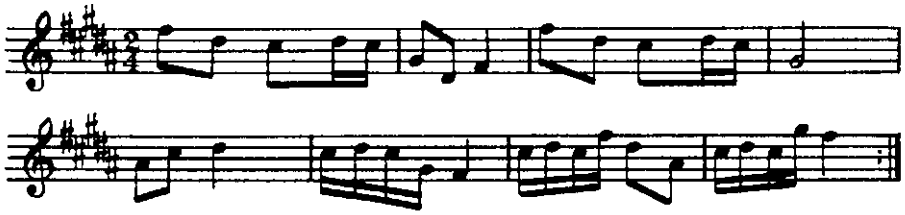

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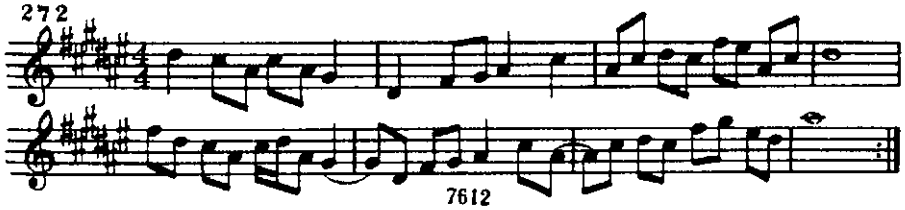

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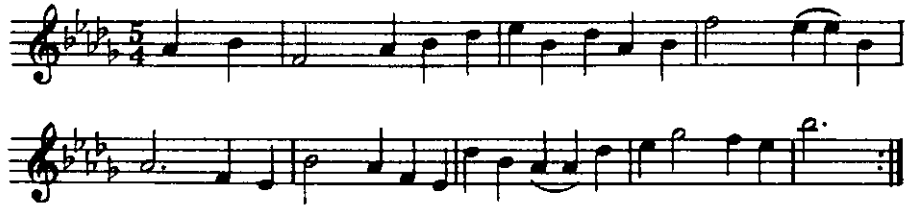

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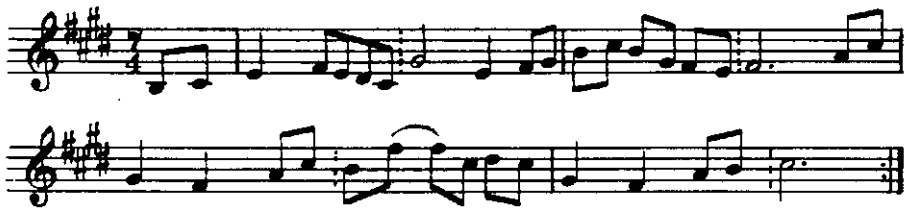

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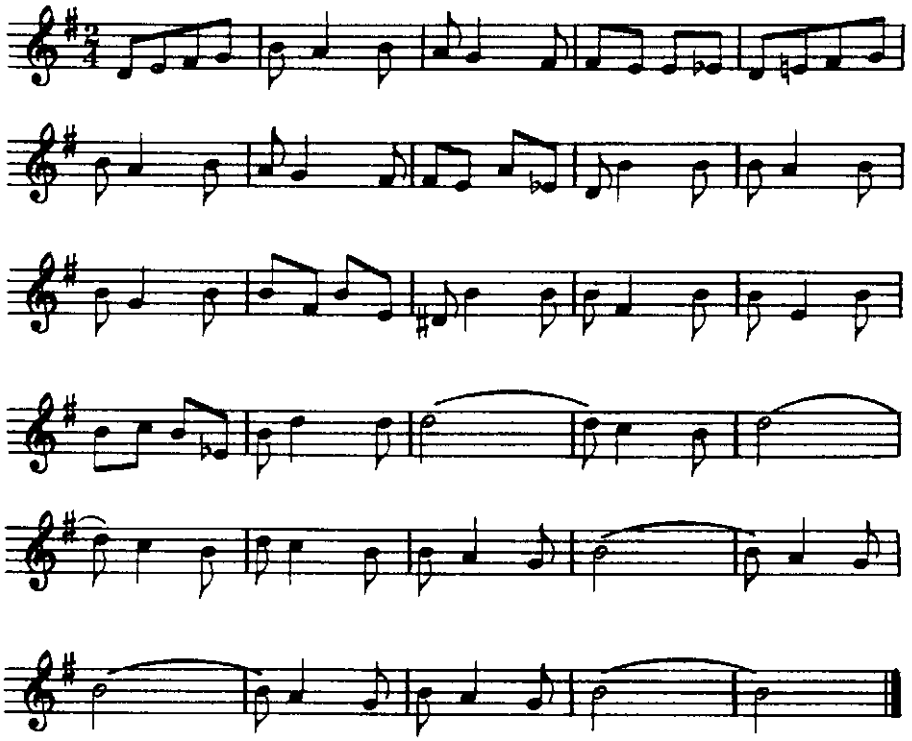

IX. ОБОБЩАЮЩИЙ РАЗДЕЛ

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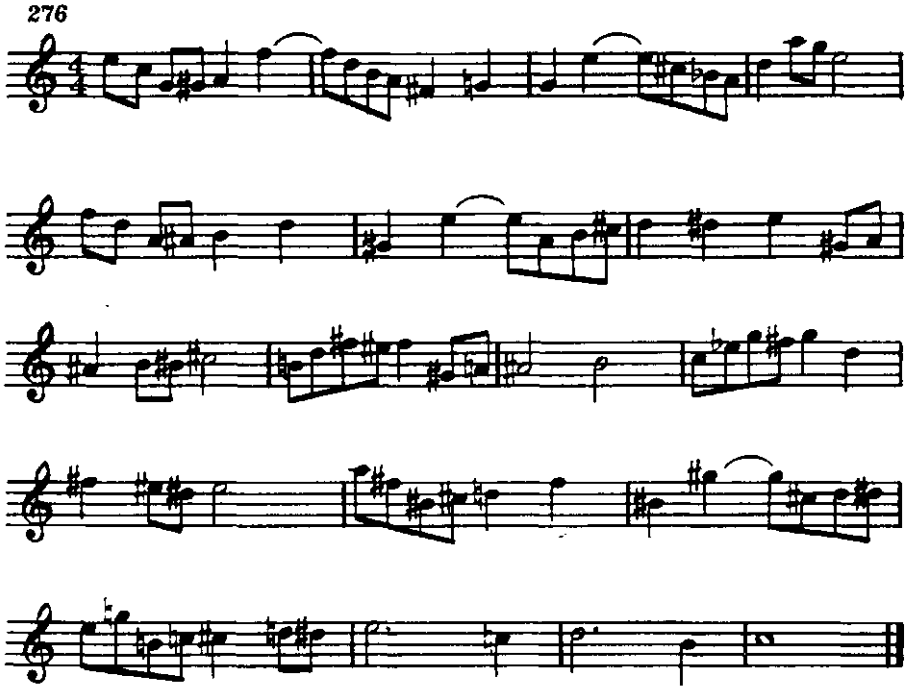

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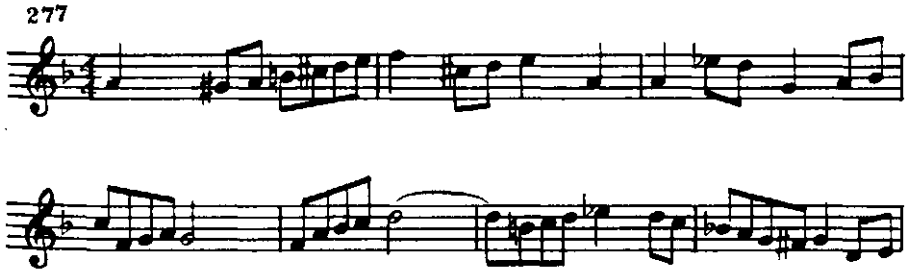

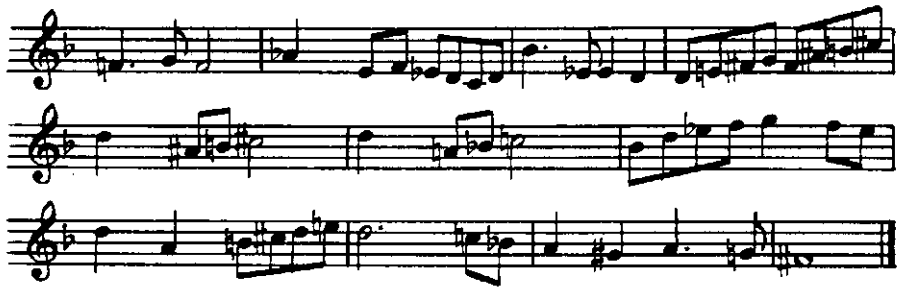

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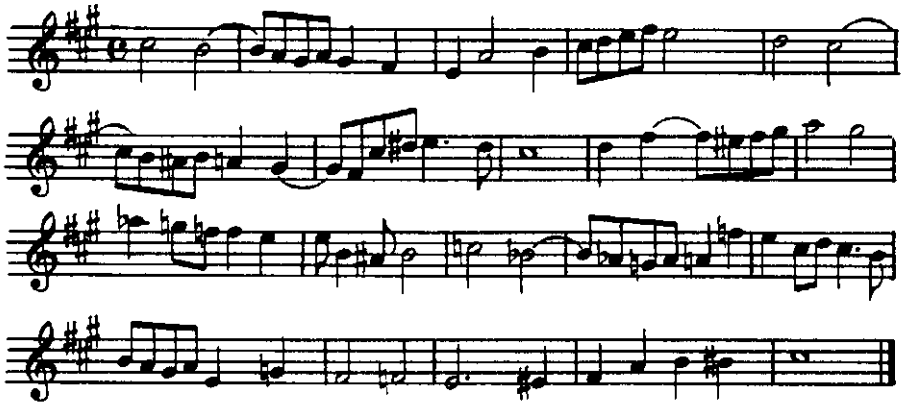

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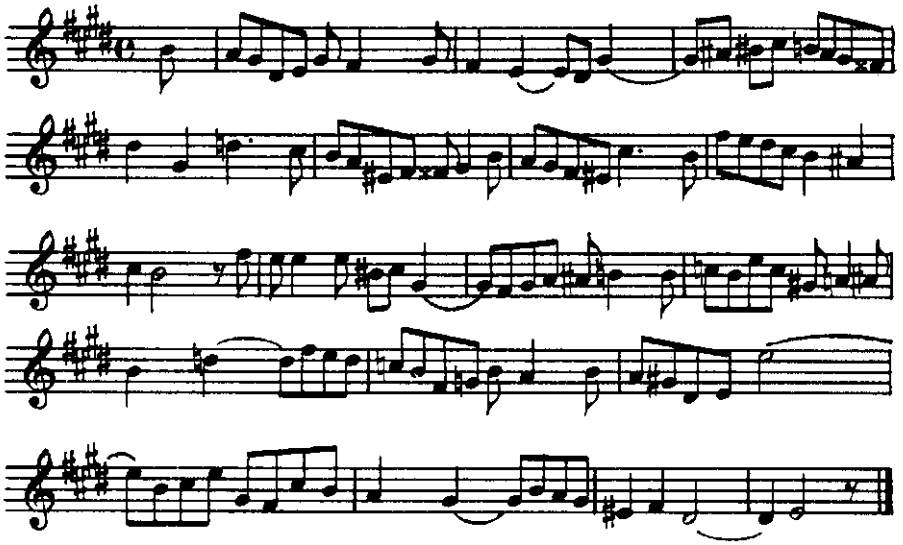

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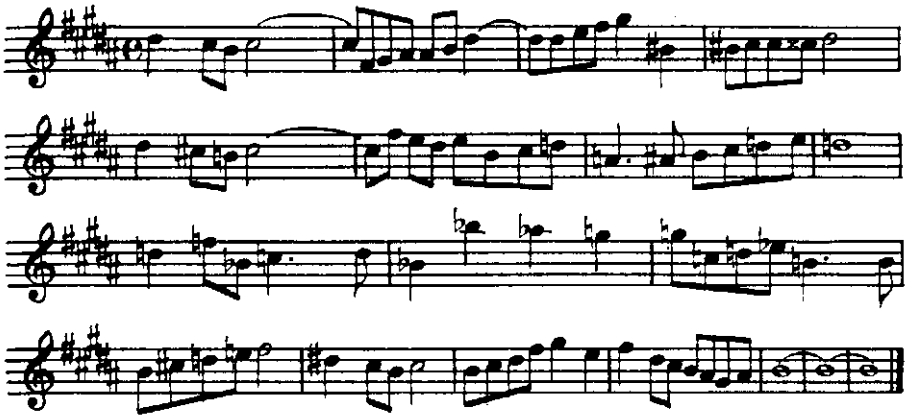

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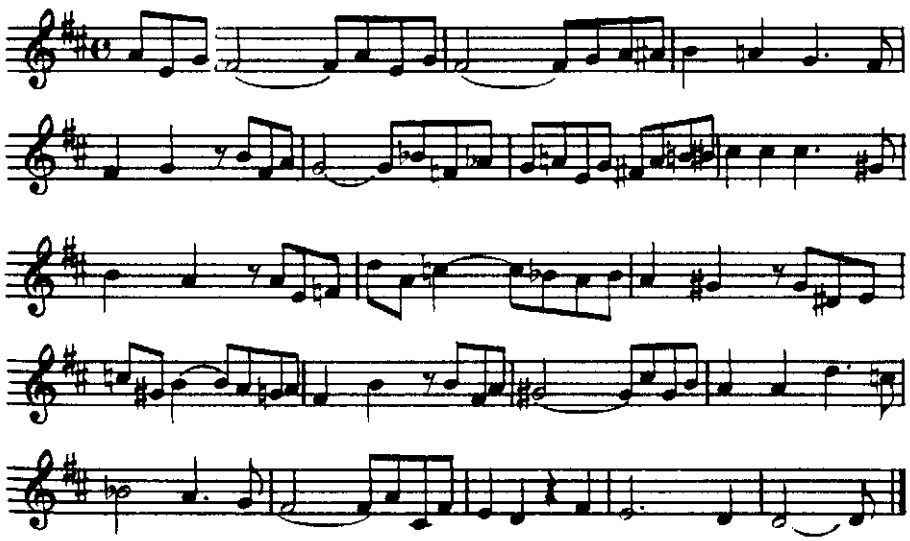

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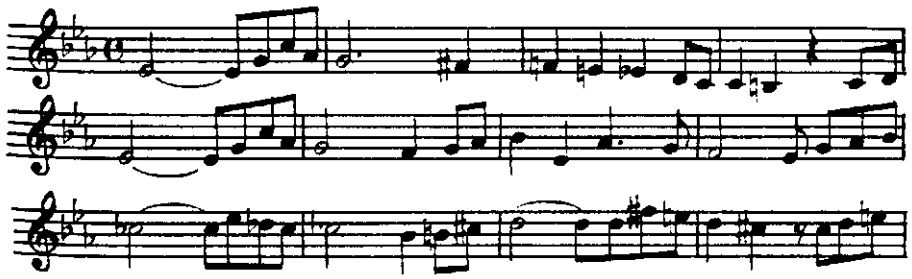

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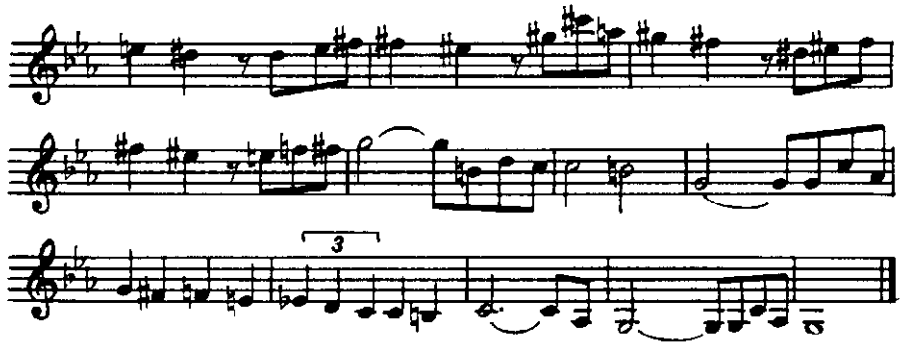

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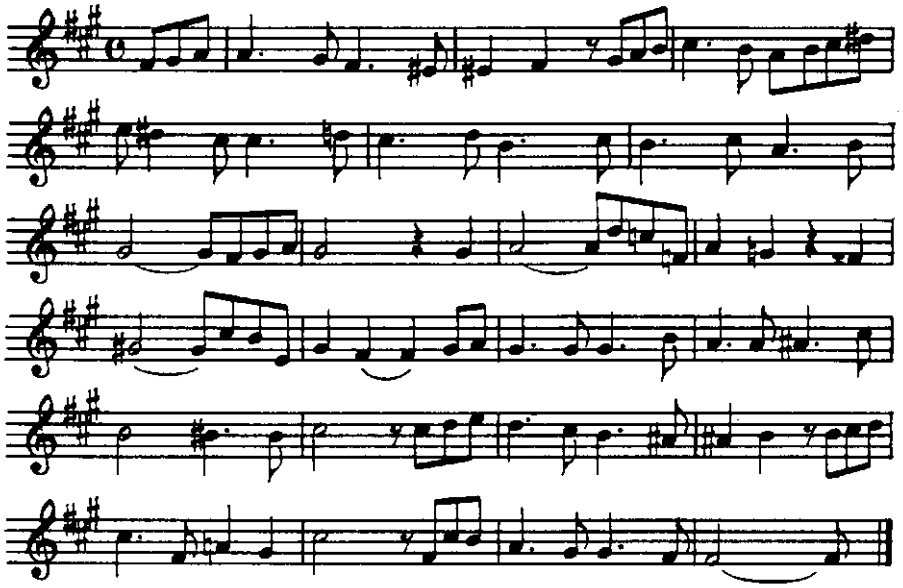

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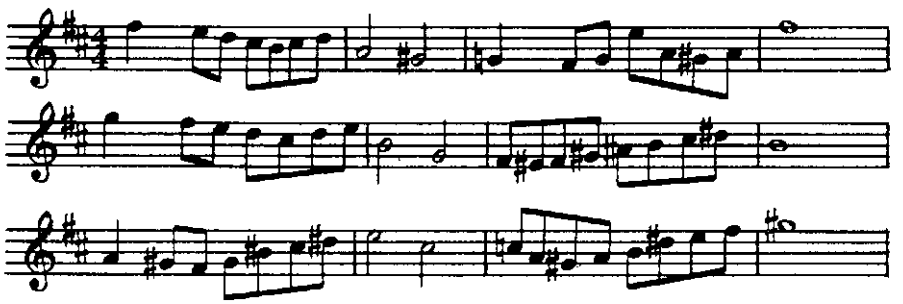

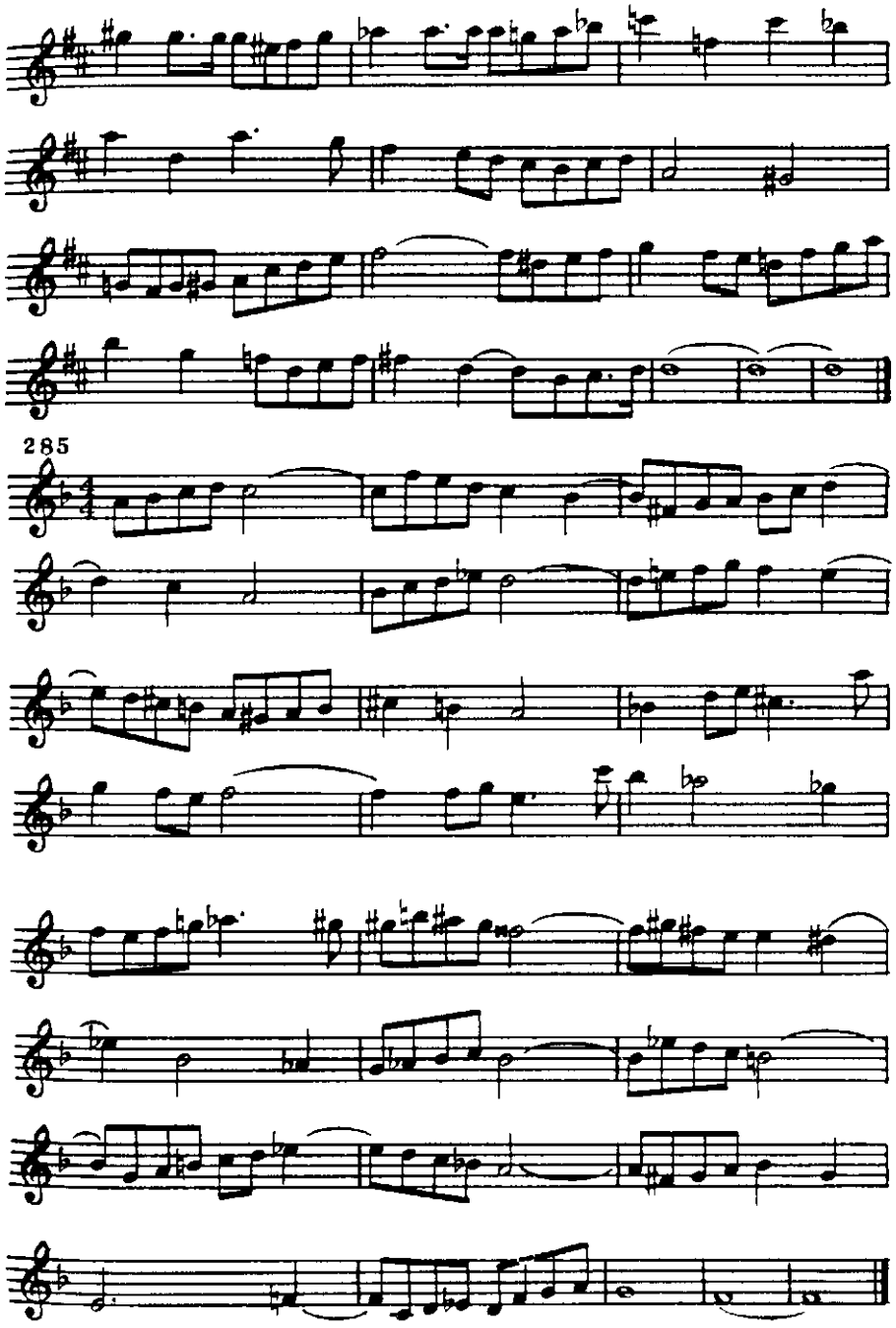
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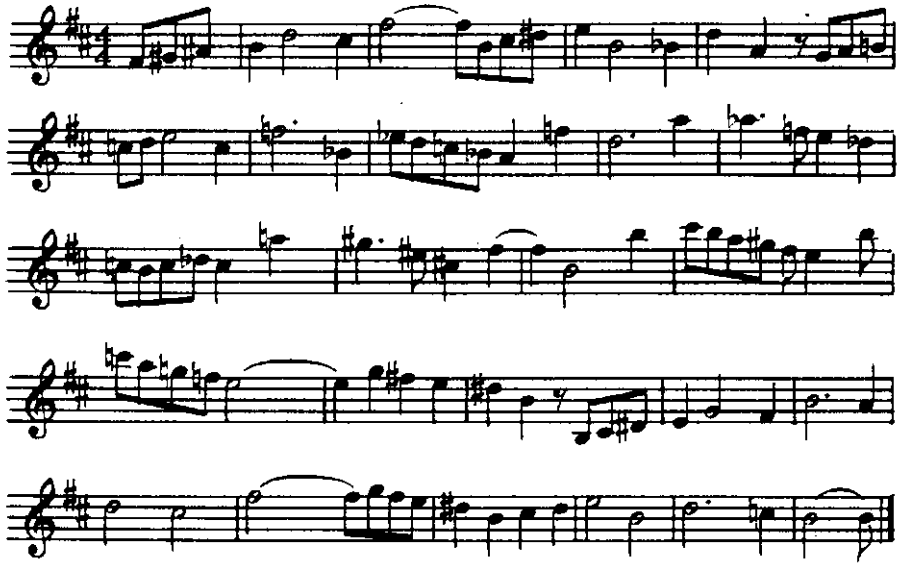

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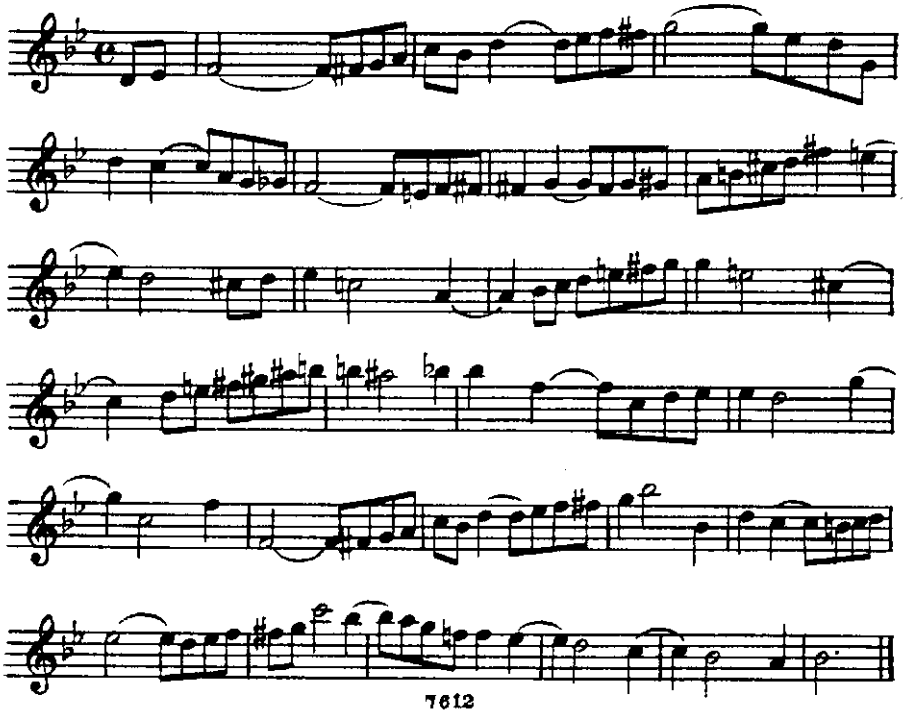

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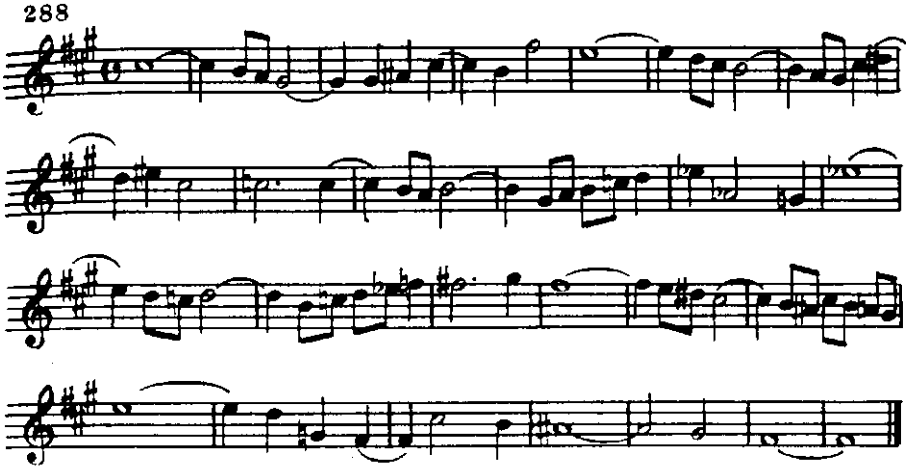

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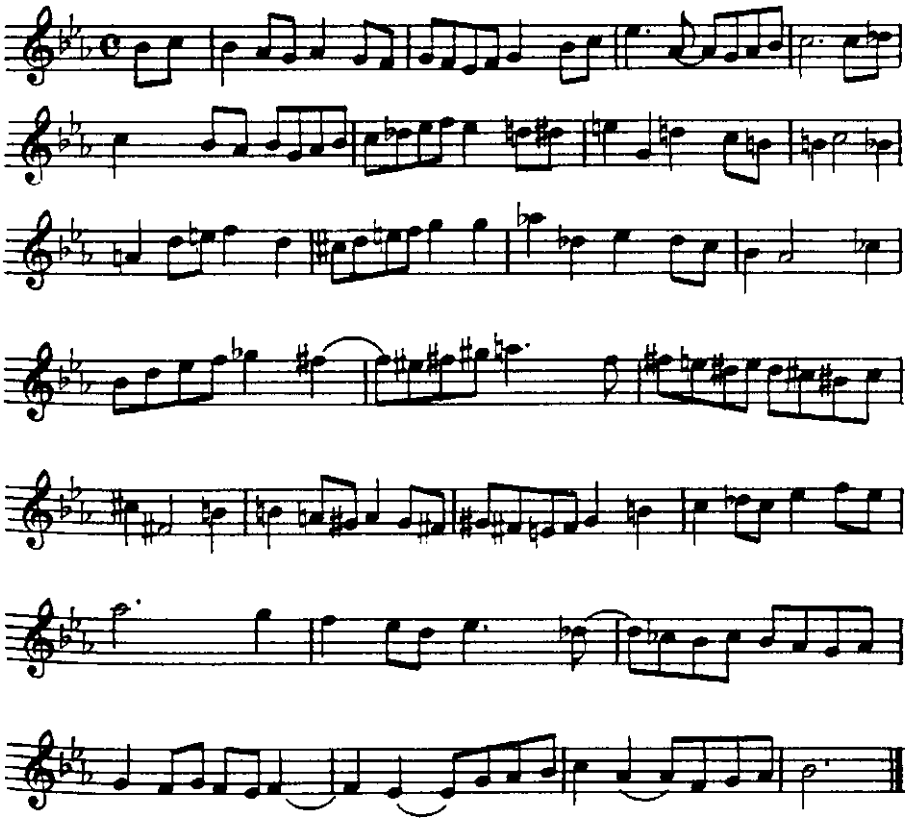

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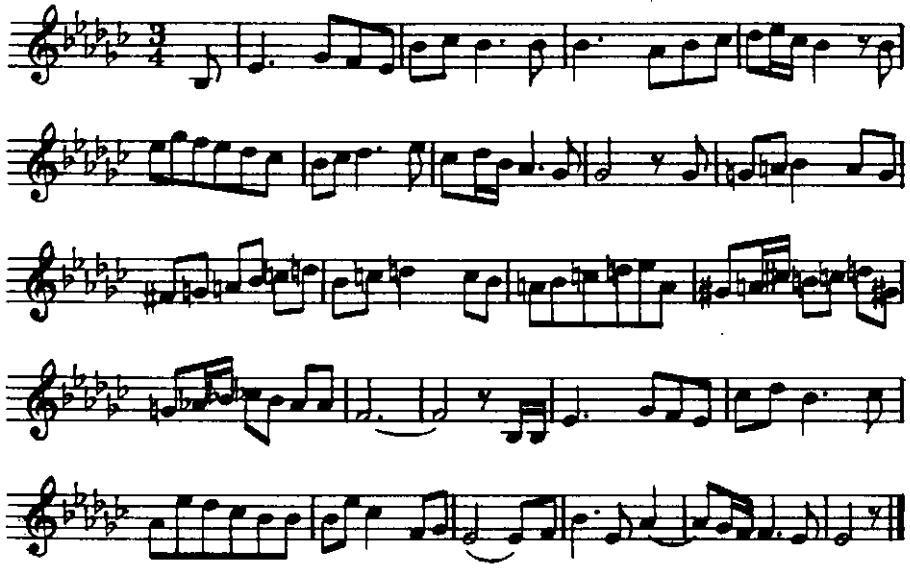

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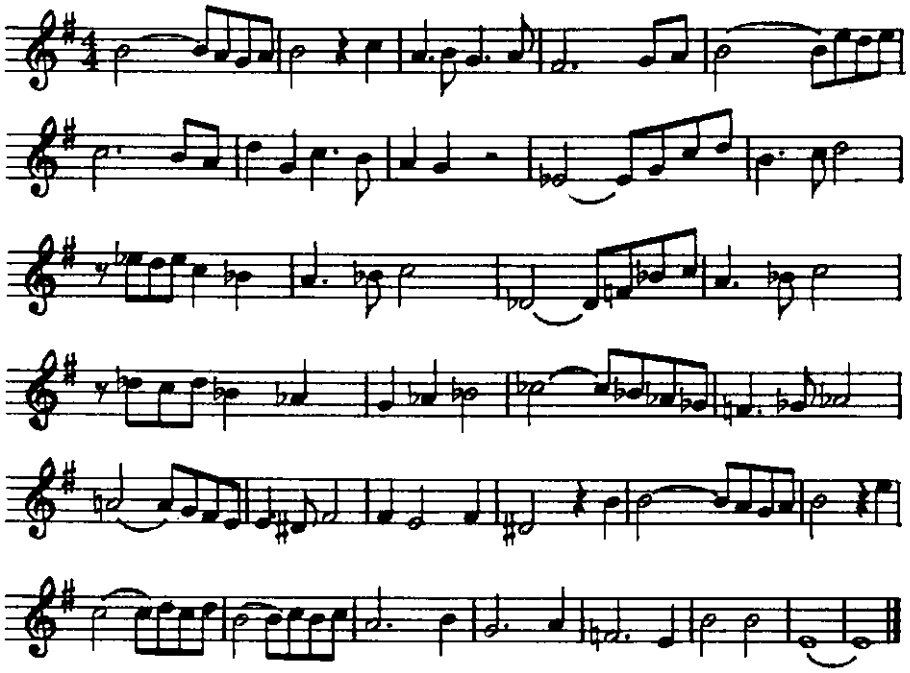

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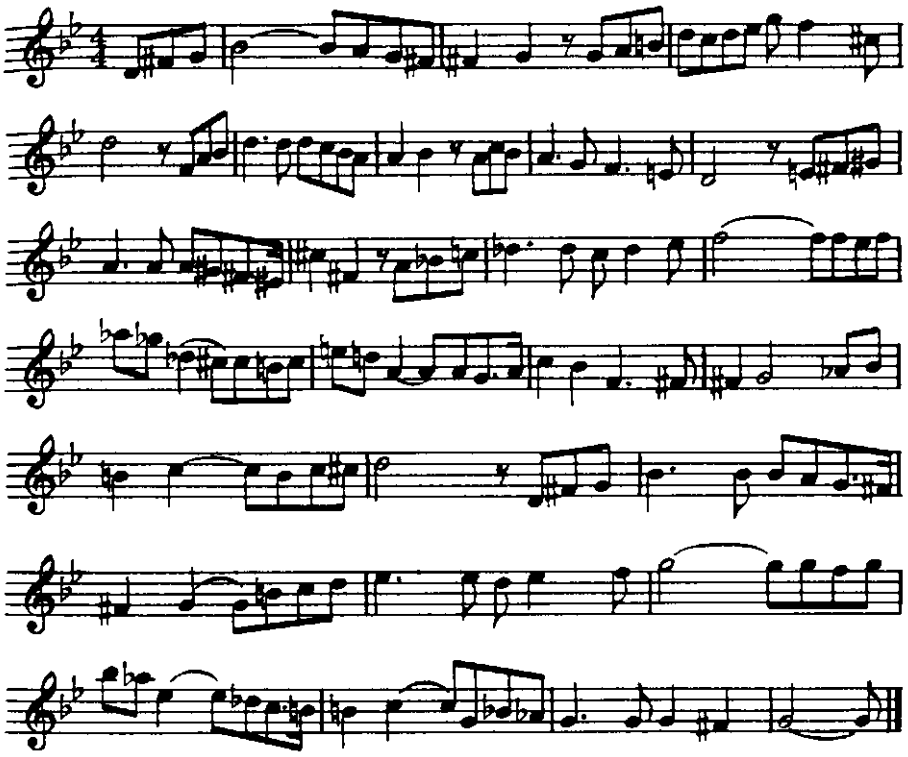

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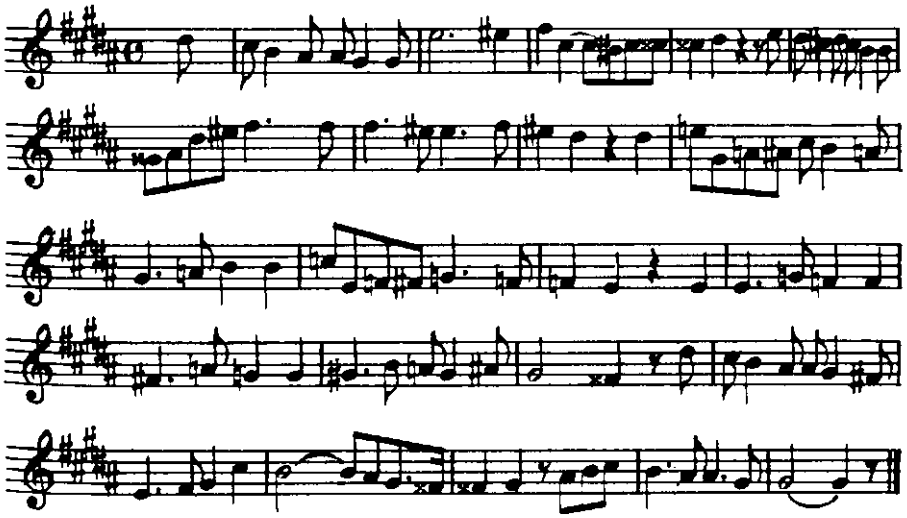

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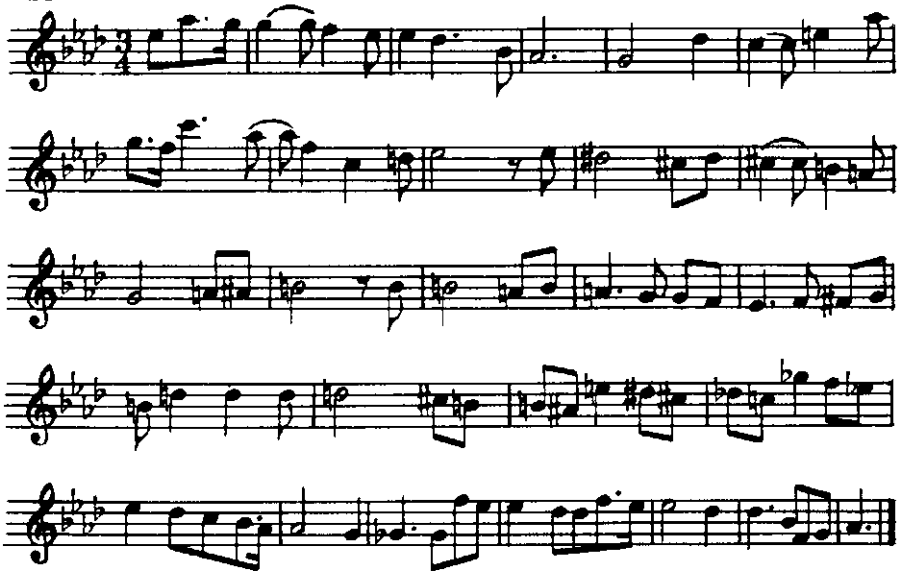

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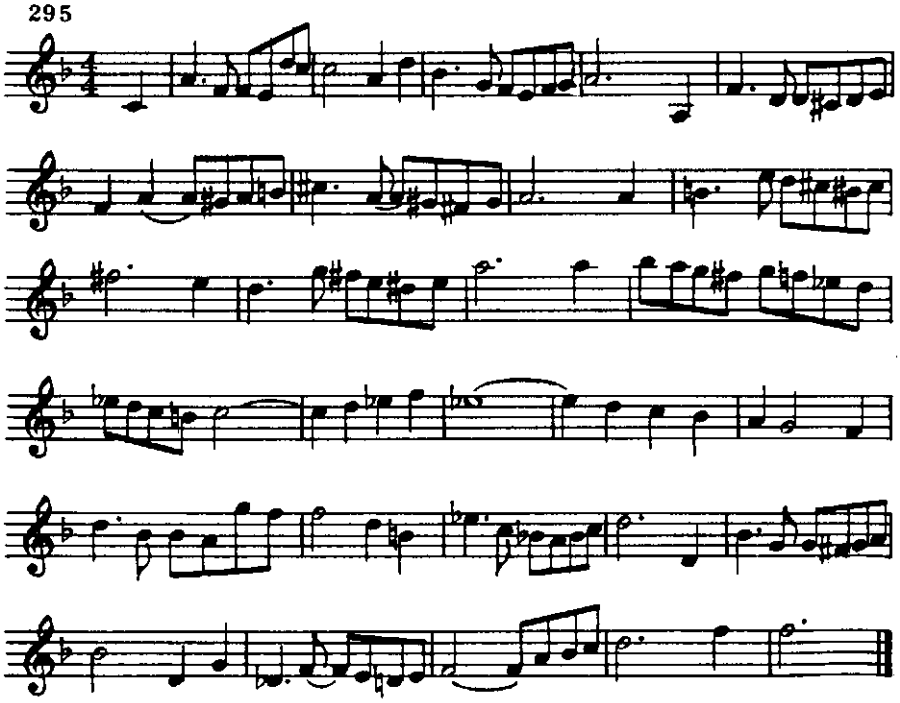

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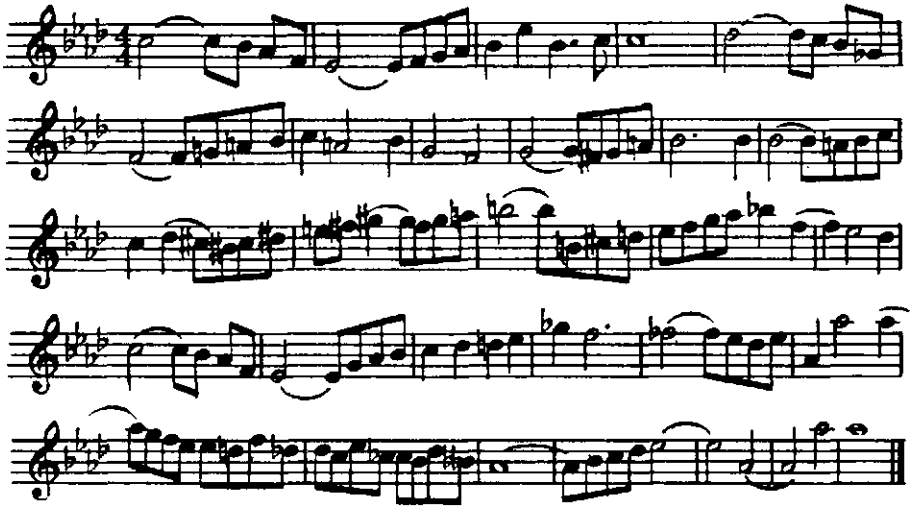

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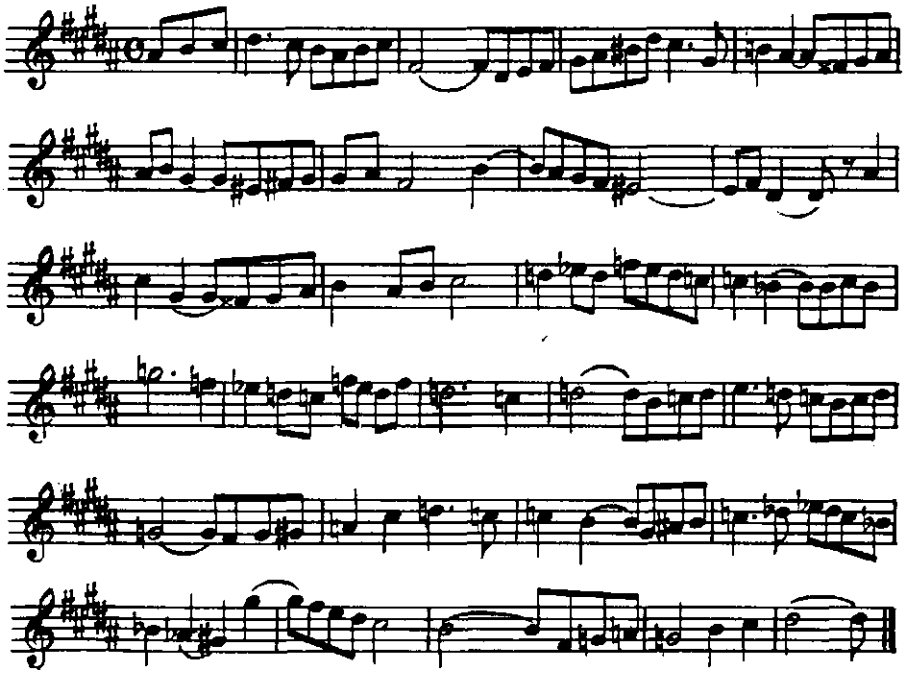

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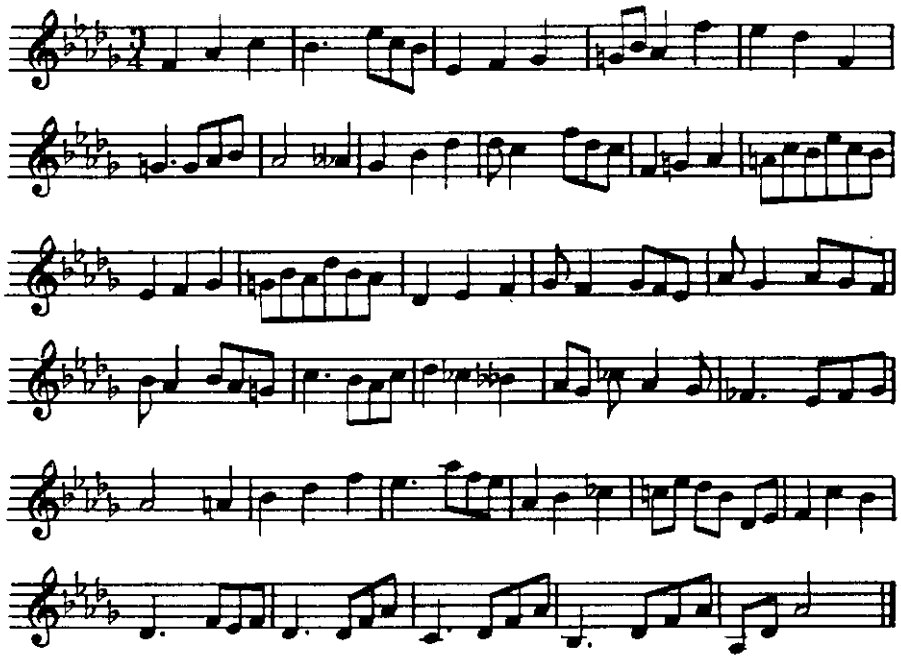

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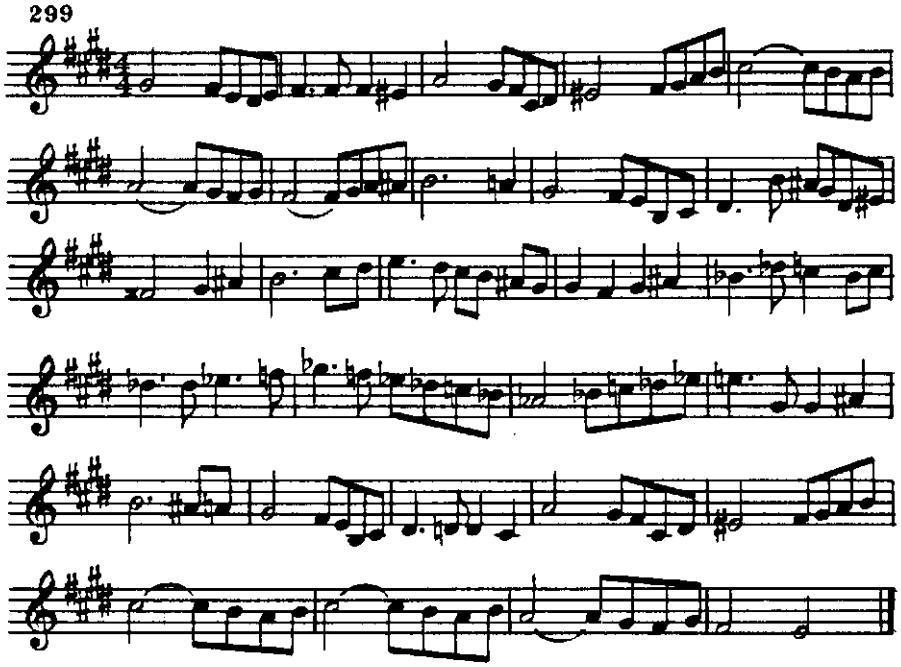

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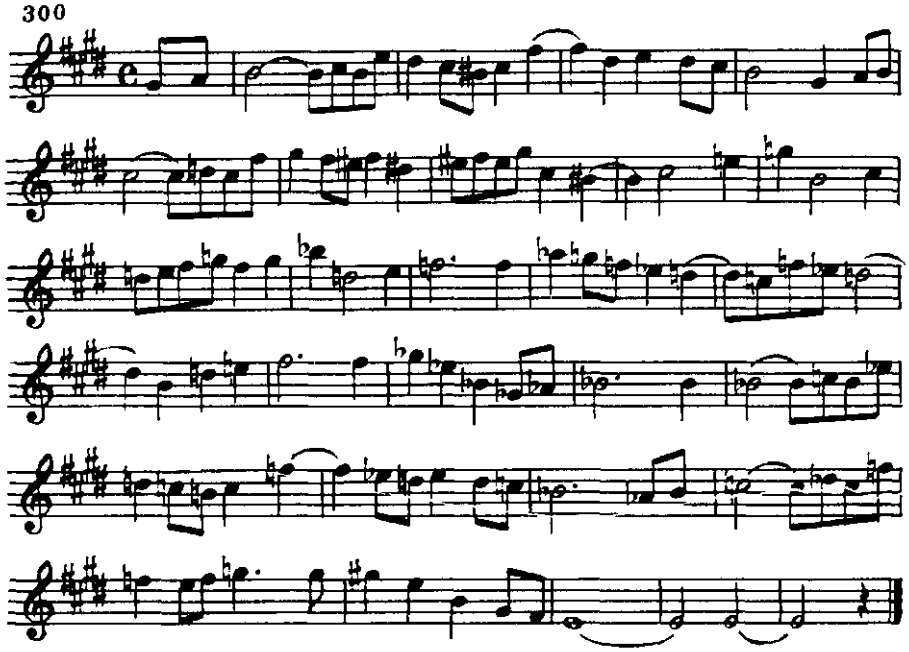

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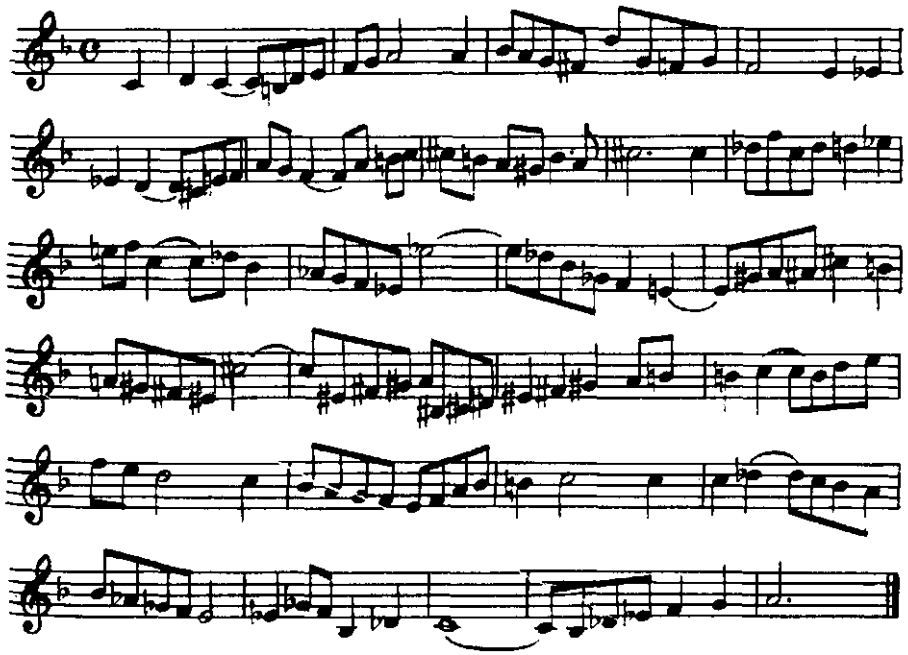

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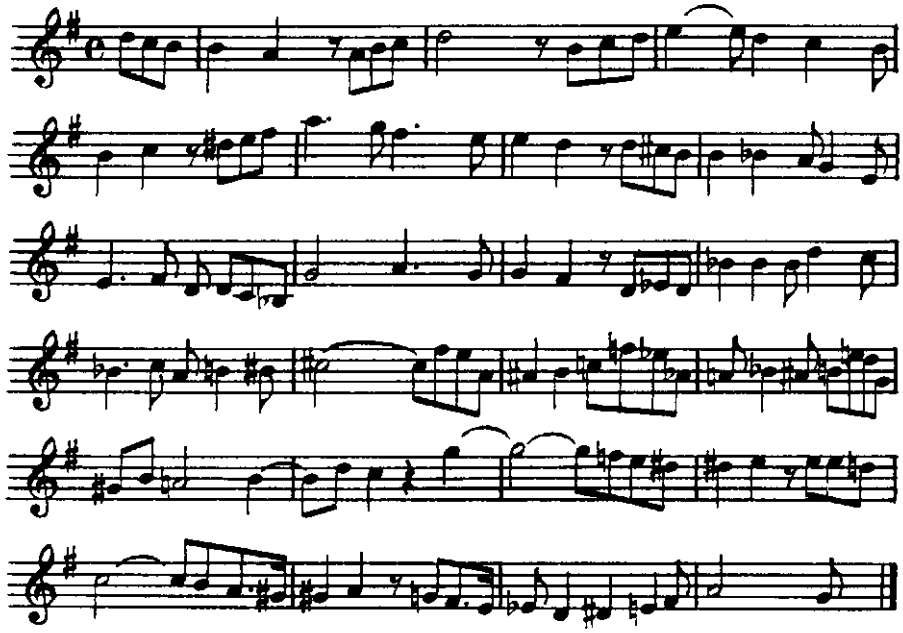

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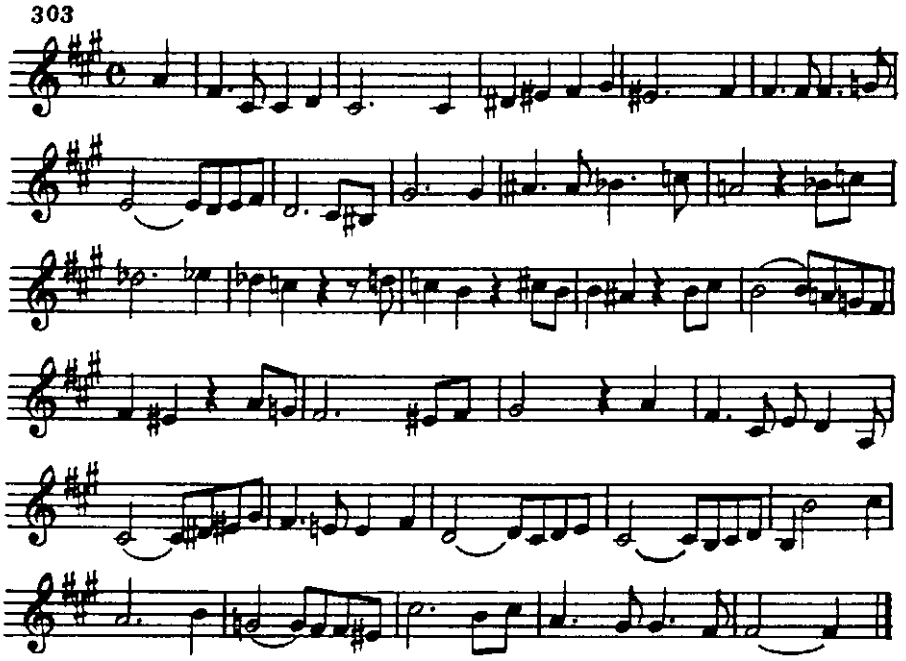

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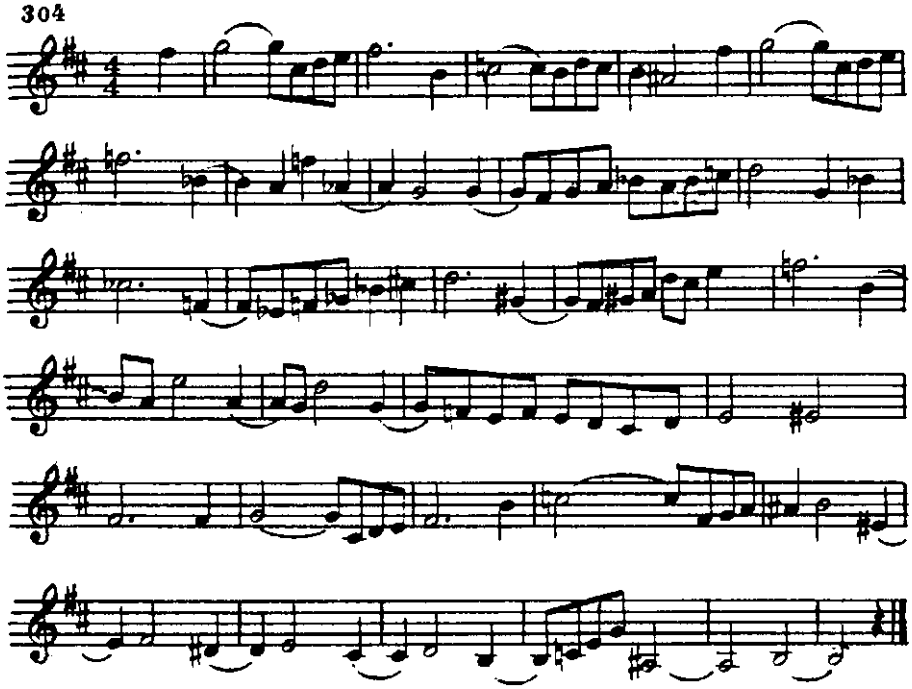

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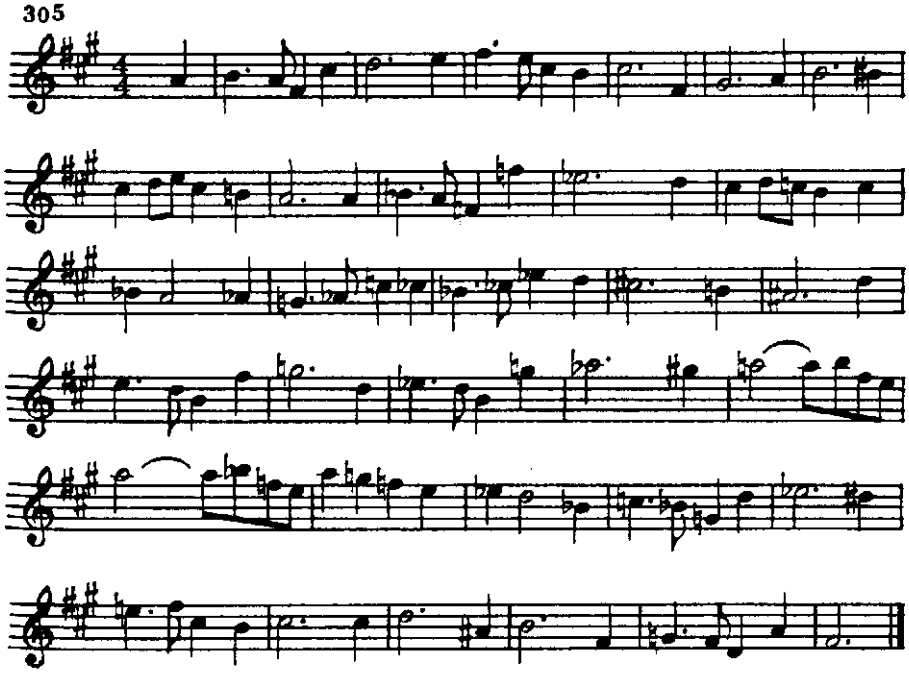

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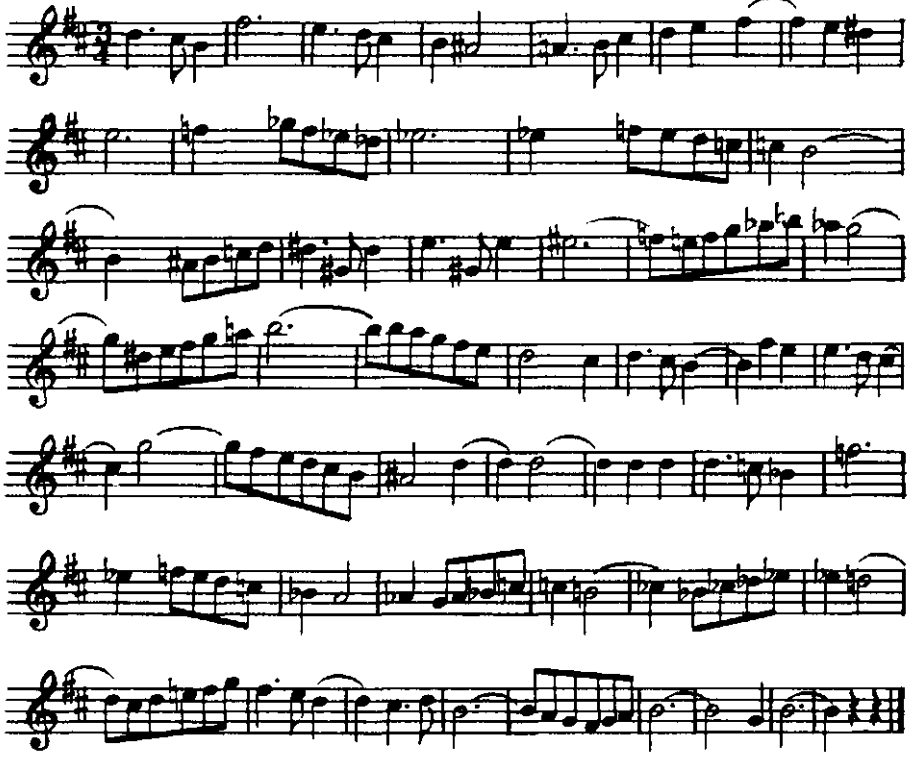

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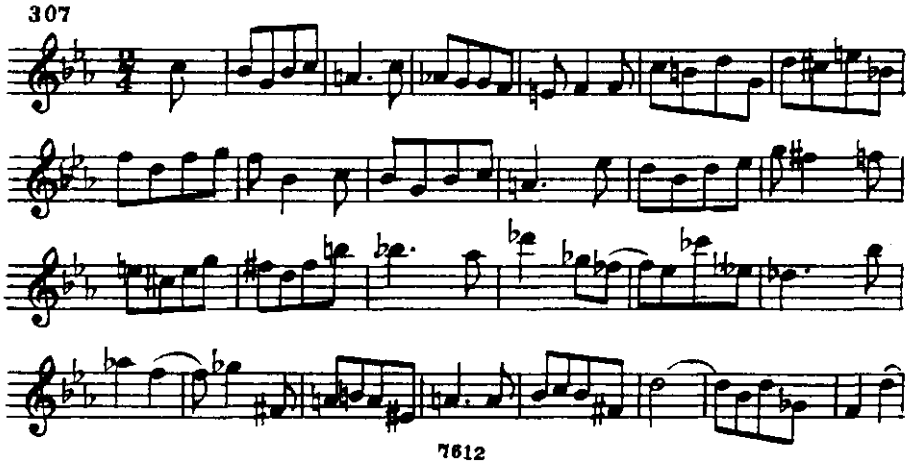

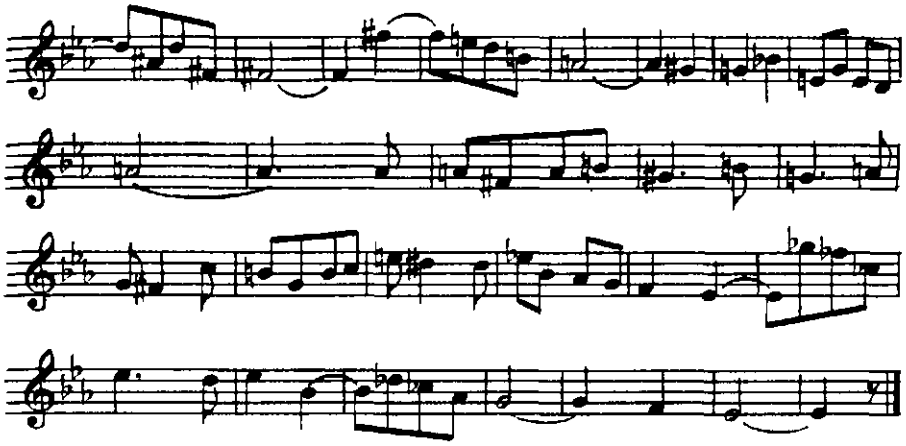

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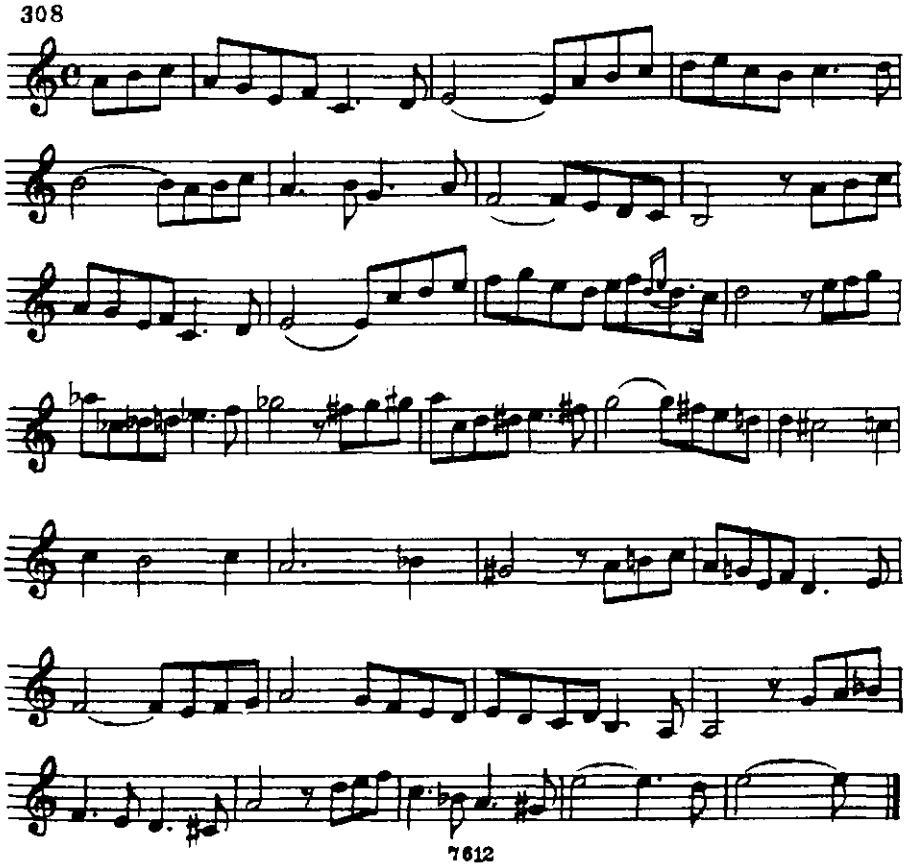

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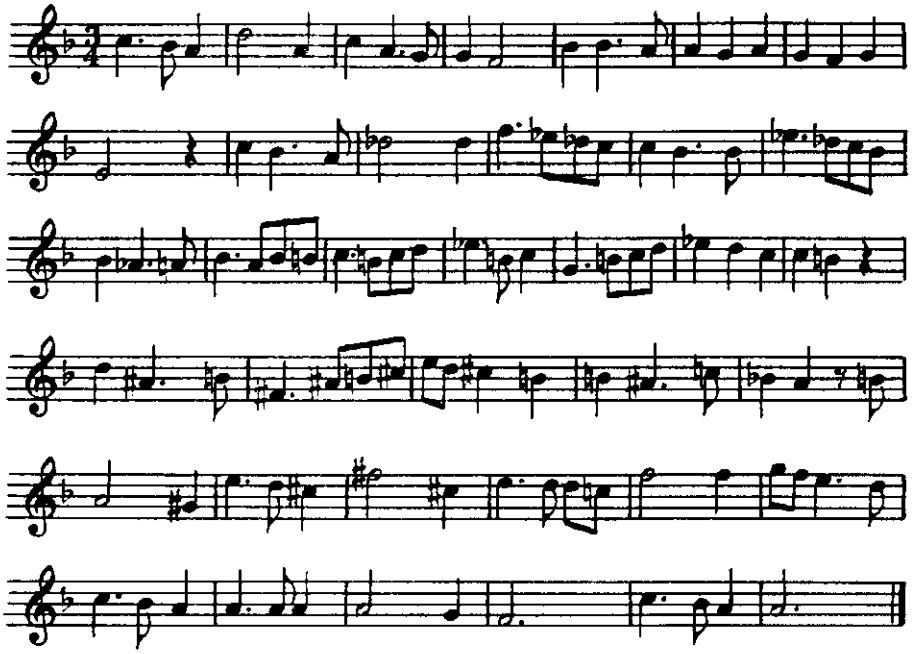

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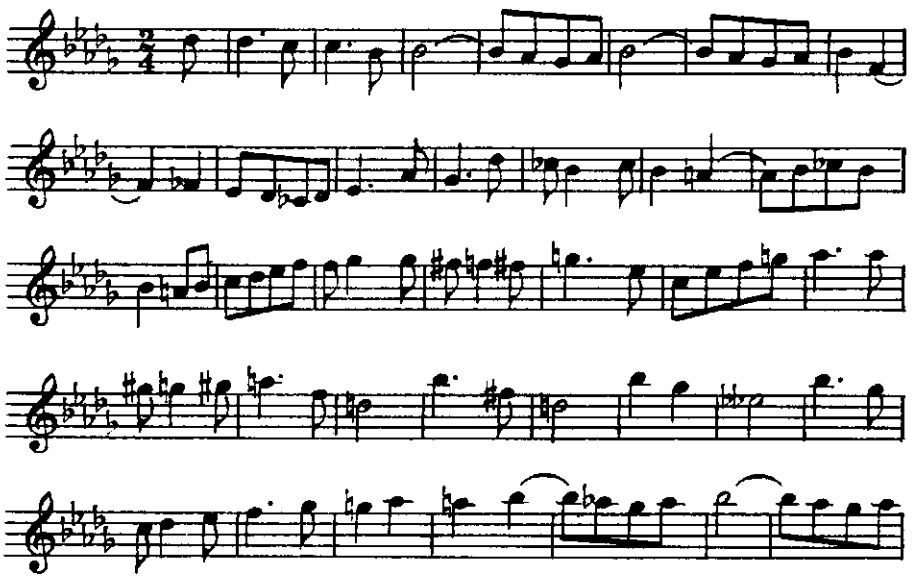

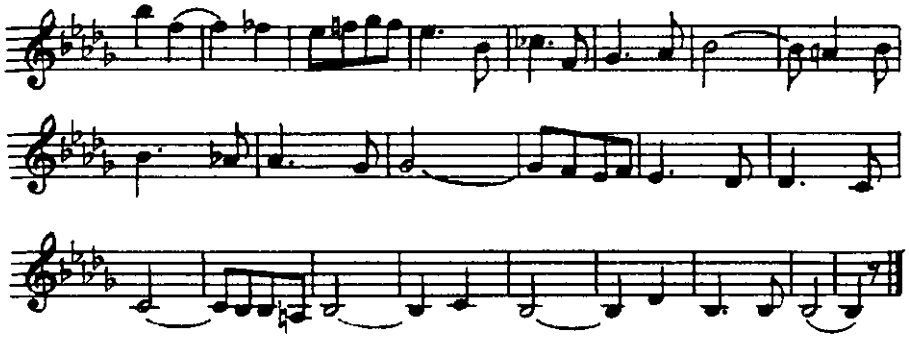

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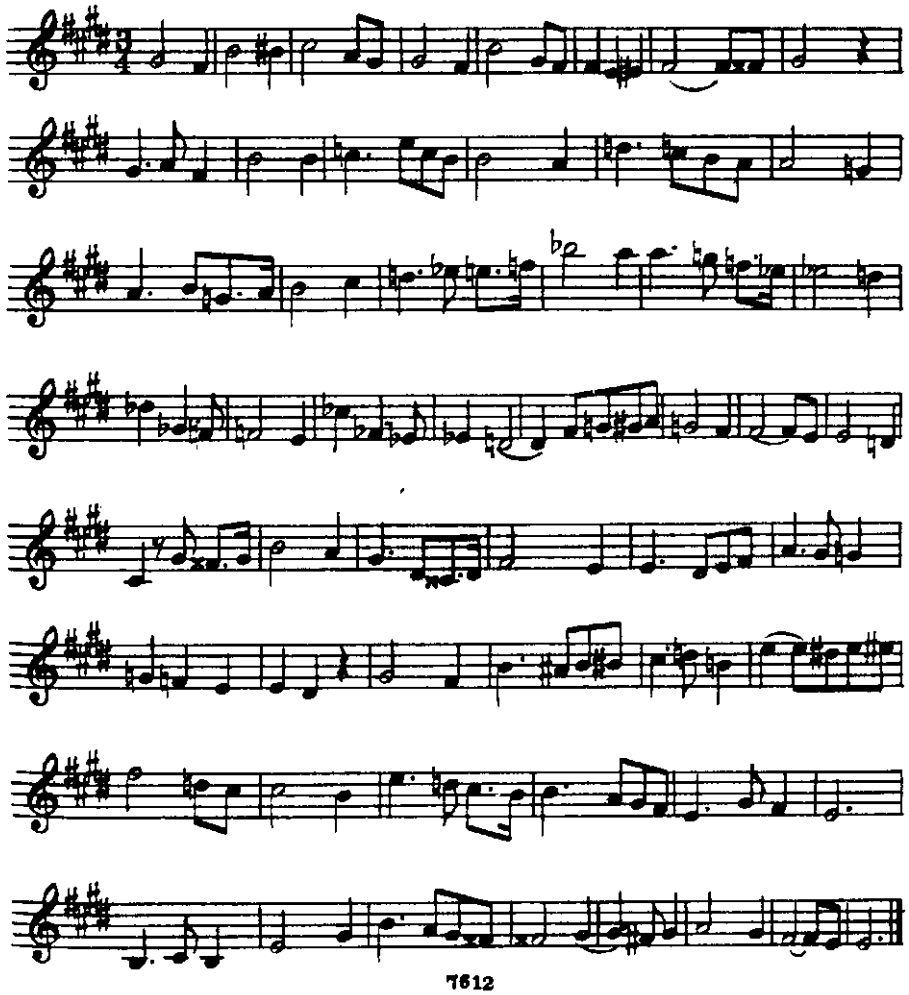

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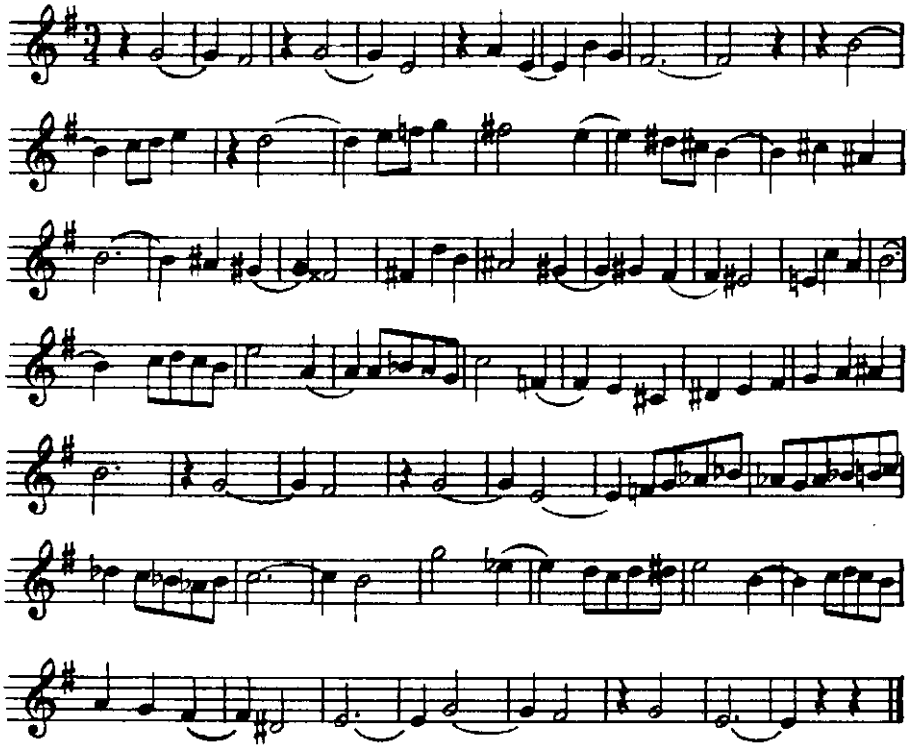

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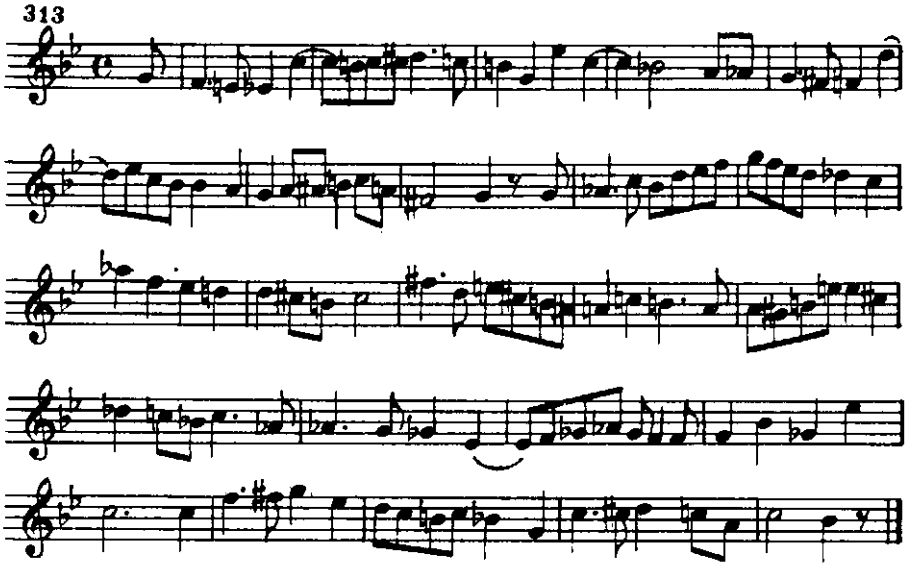

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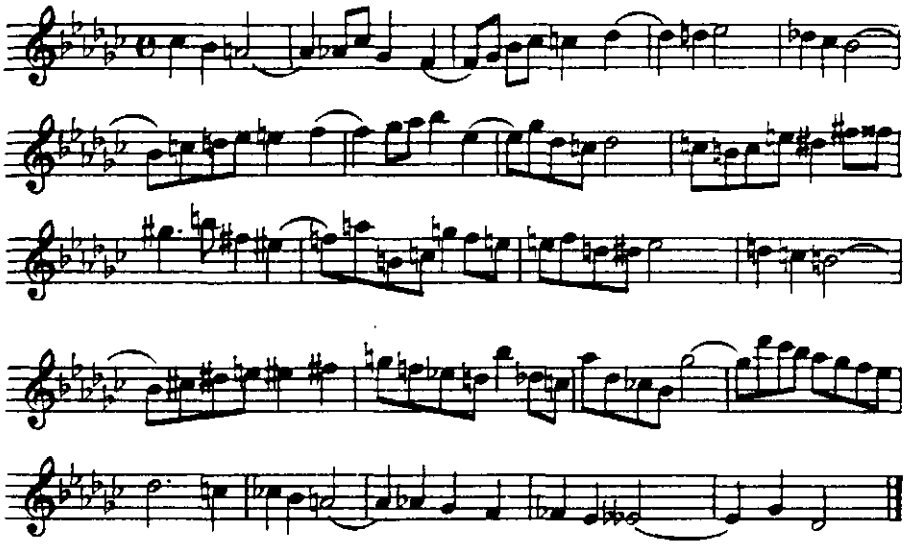

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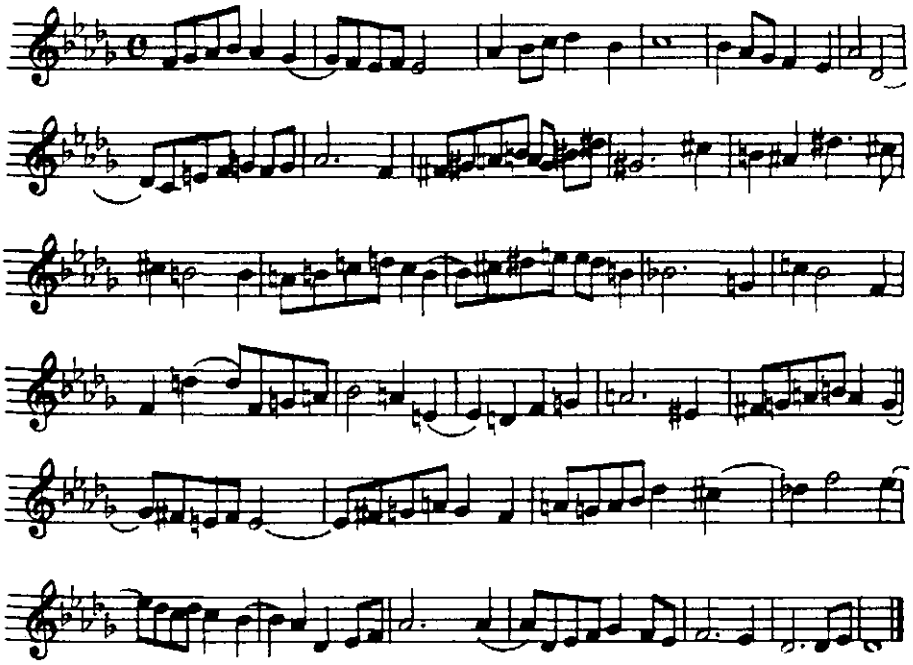

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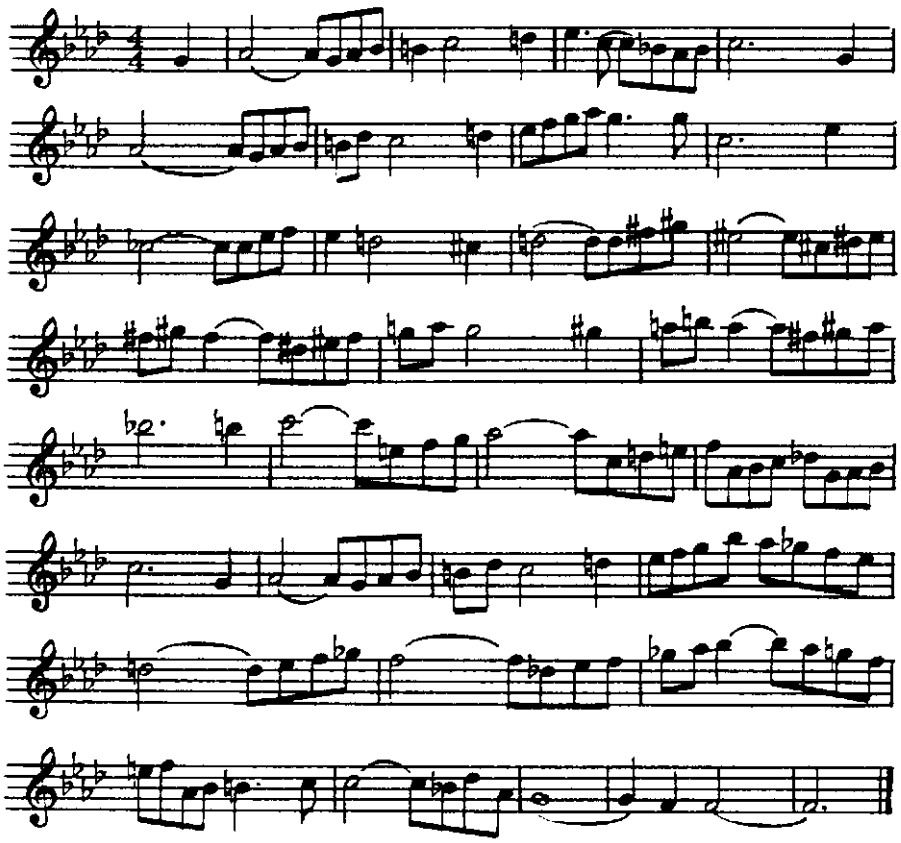

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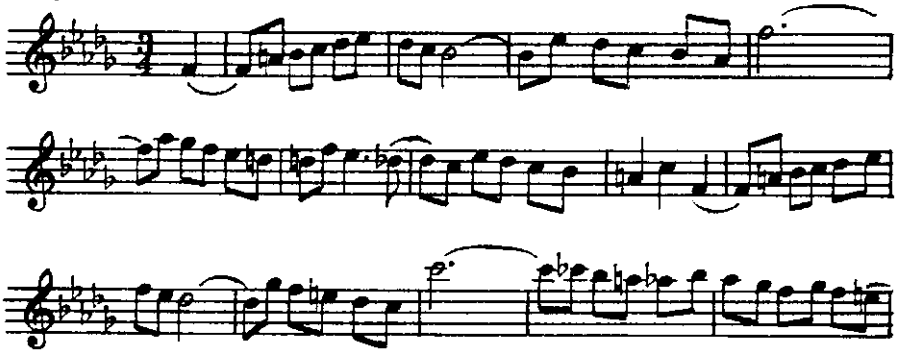

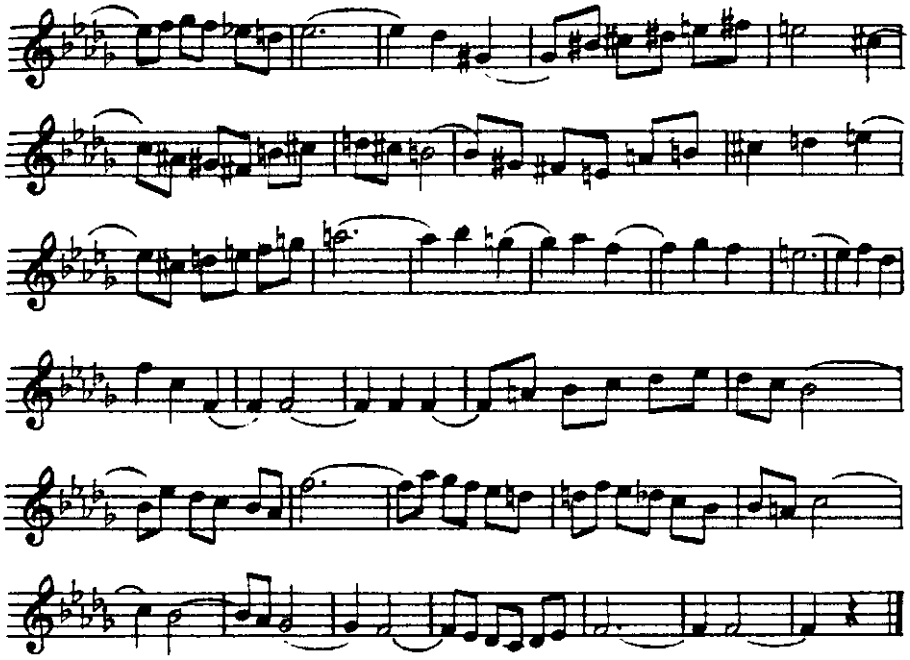

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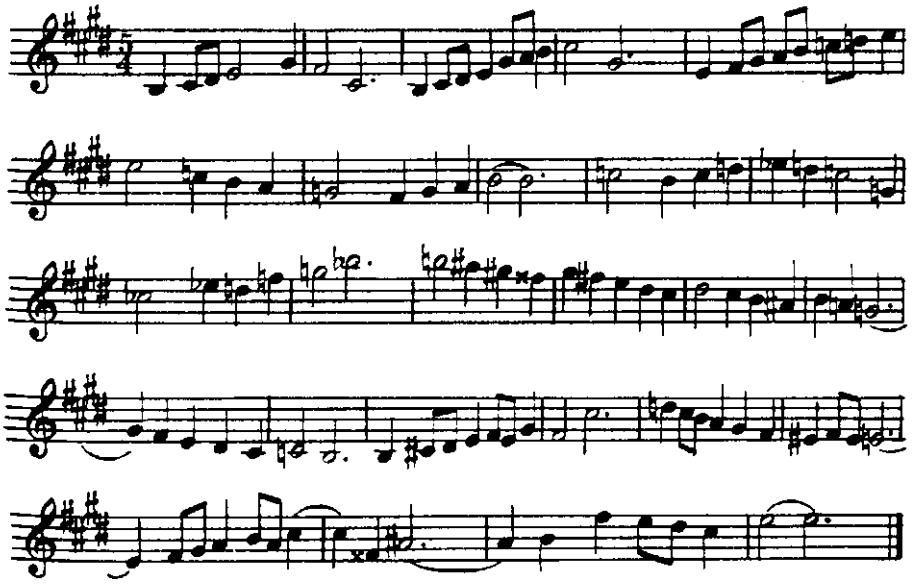

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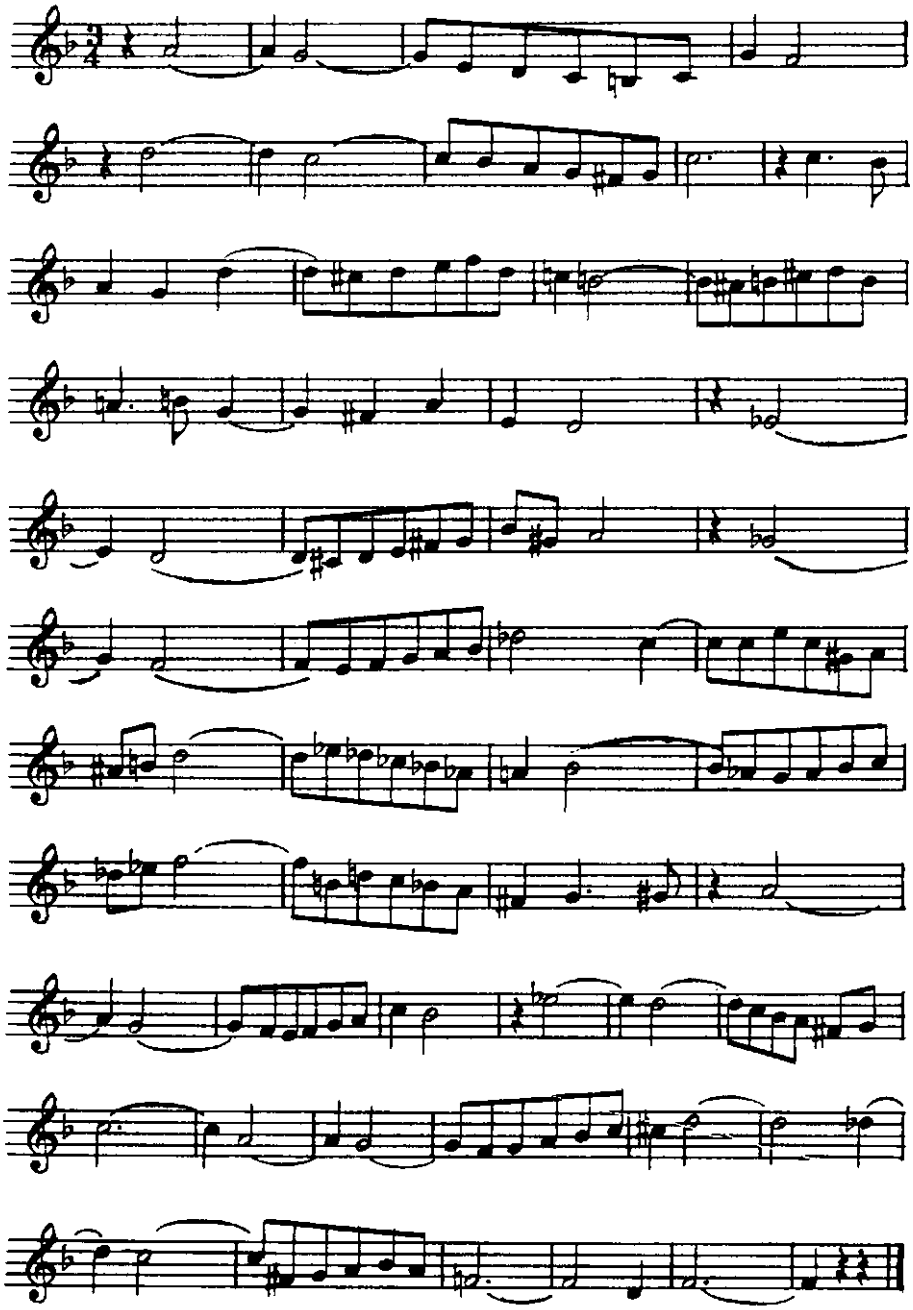

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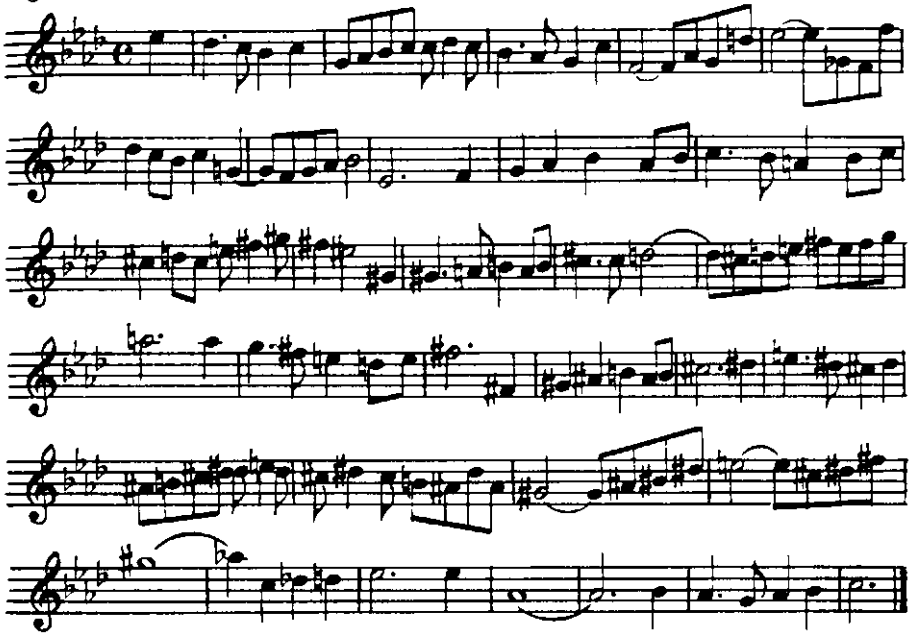

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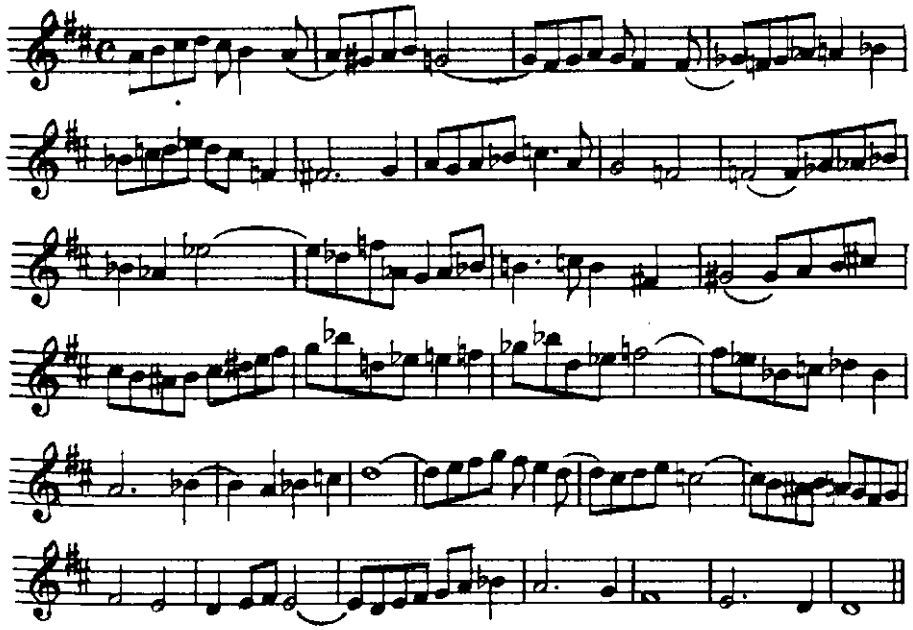

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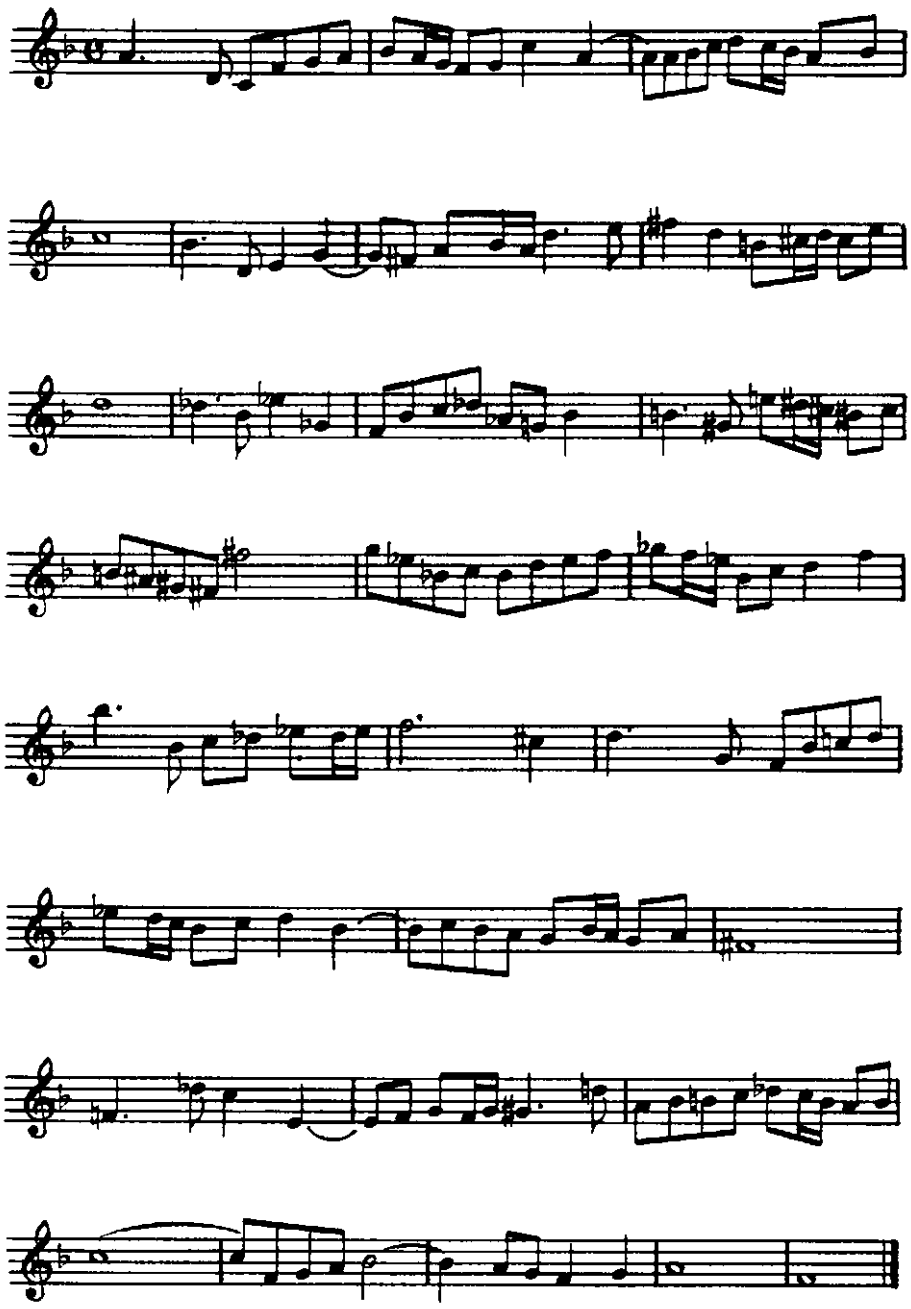

ПРИЛОЖЕНИЯ

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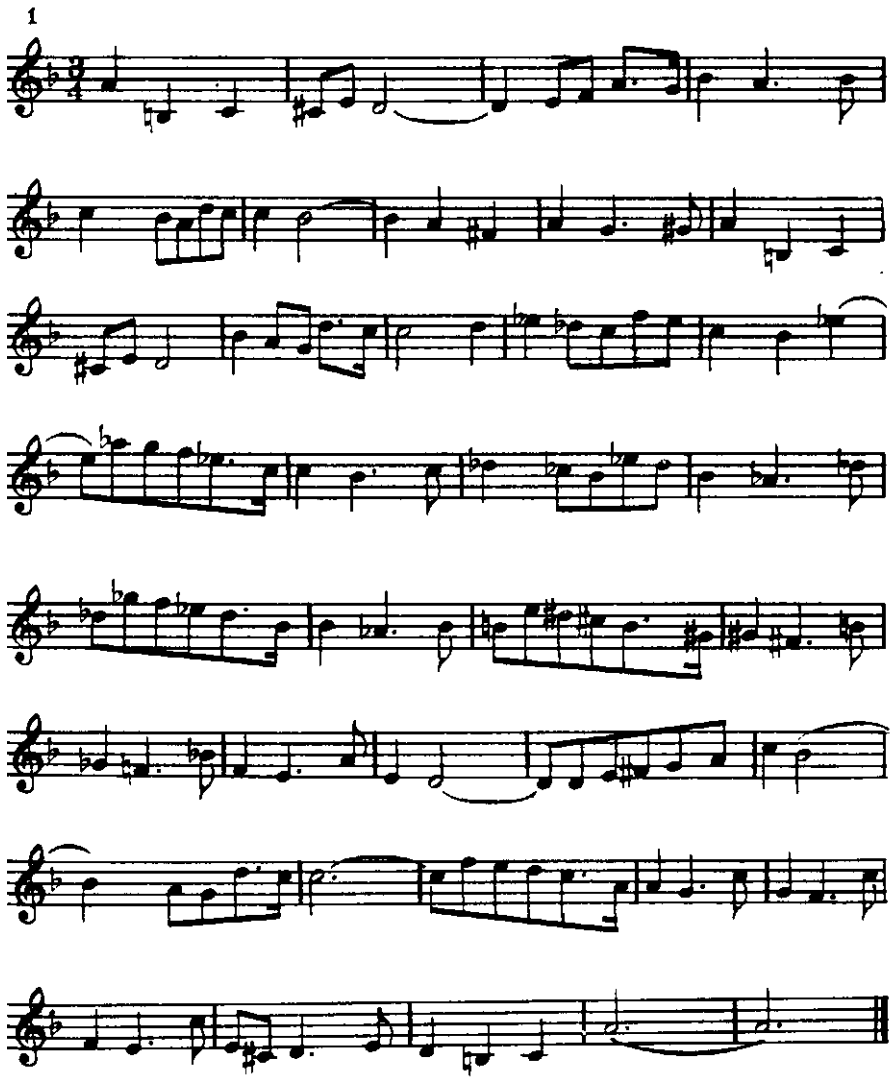

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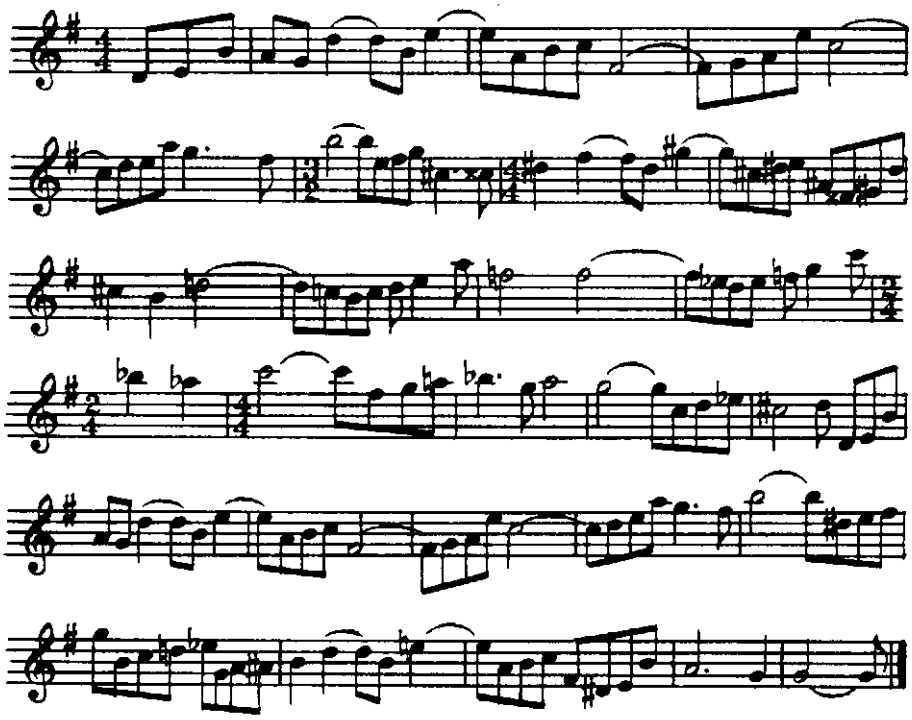

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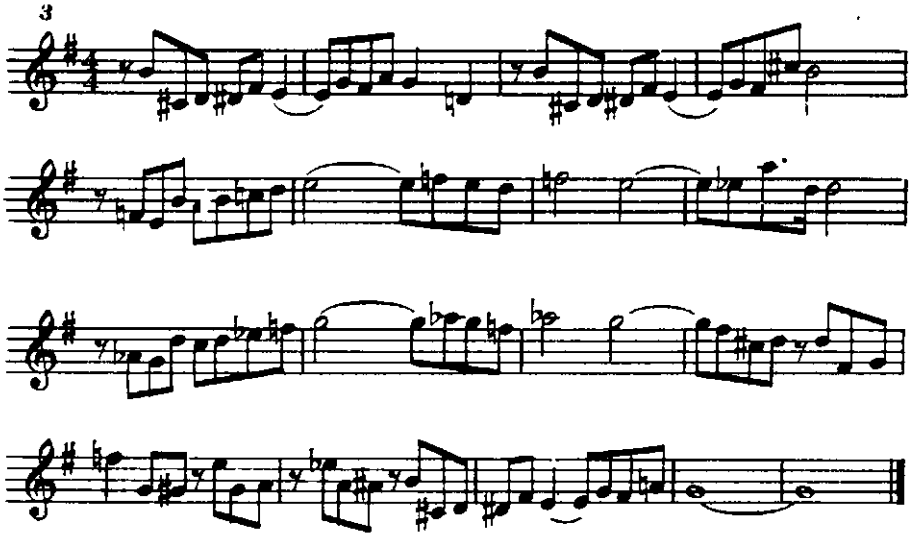

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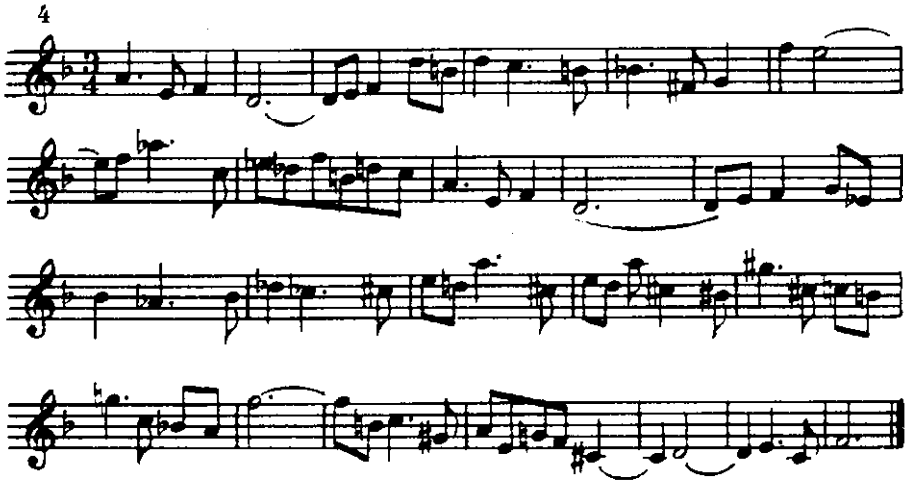

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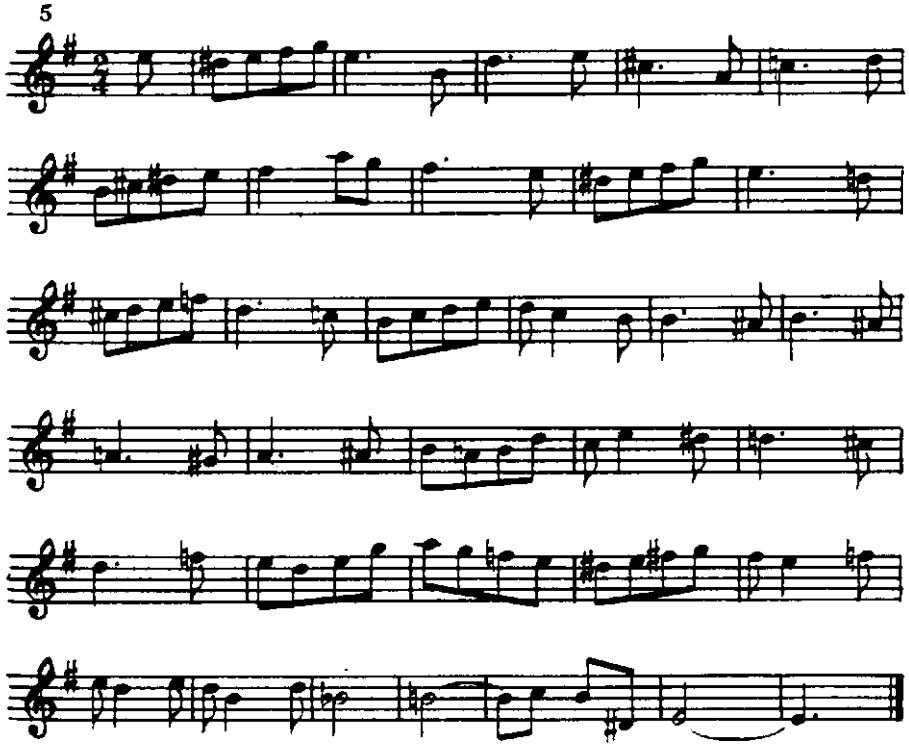

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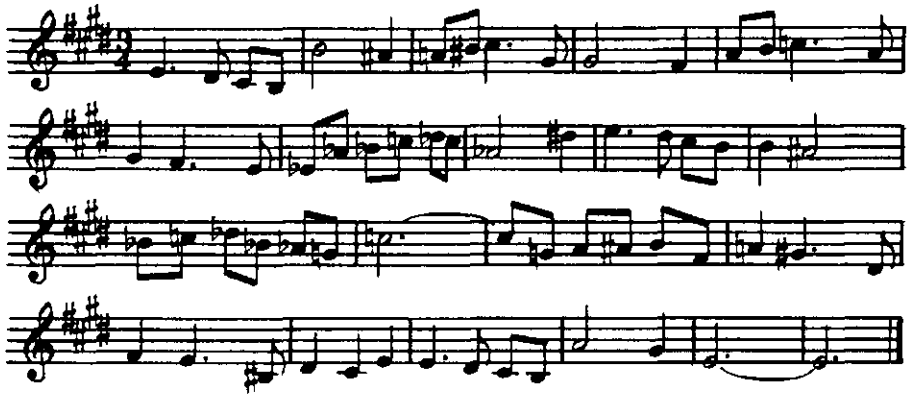

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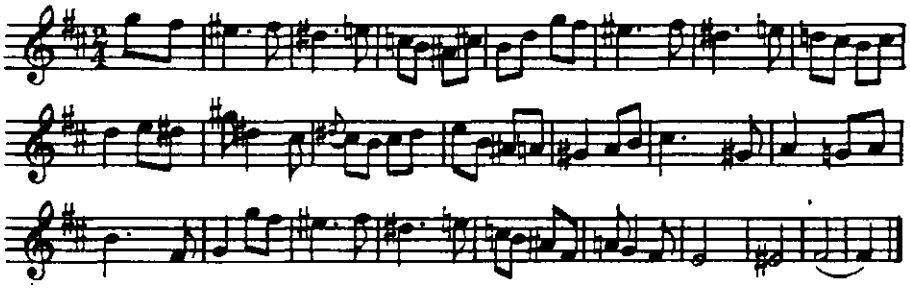

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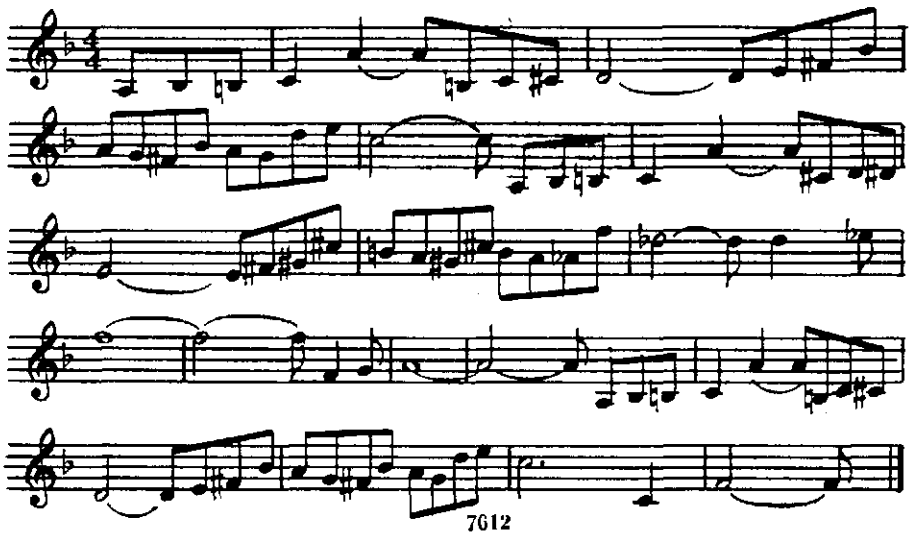

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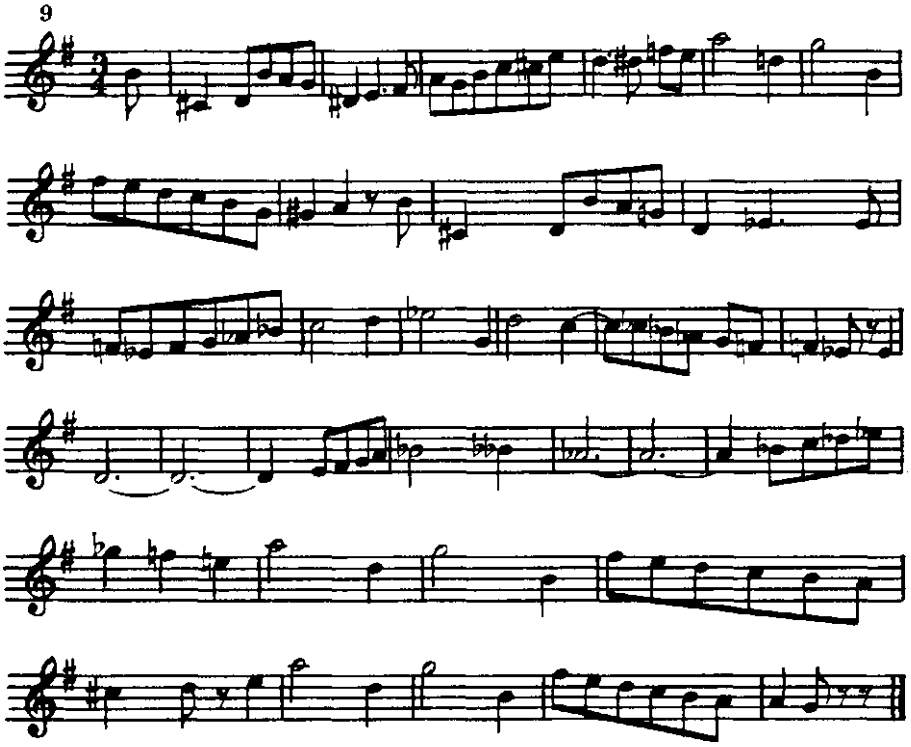

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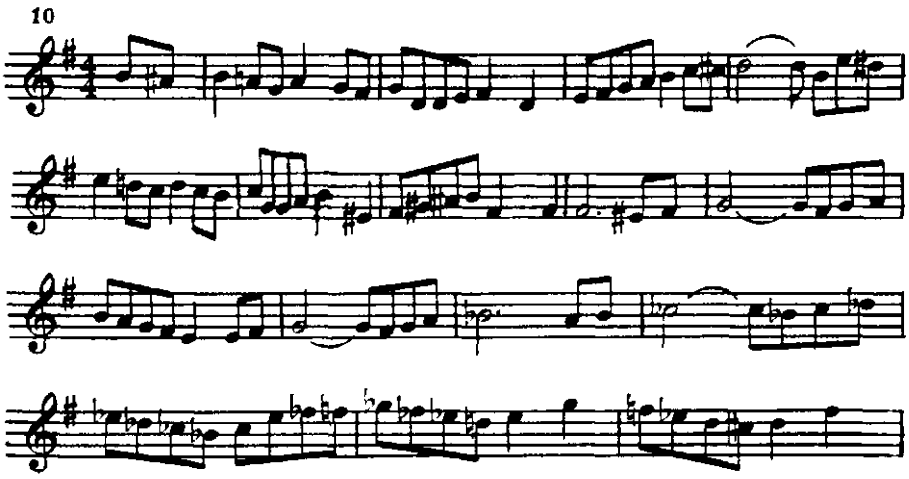

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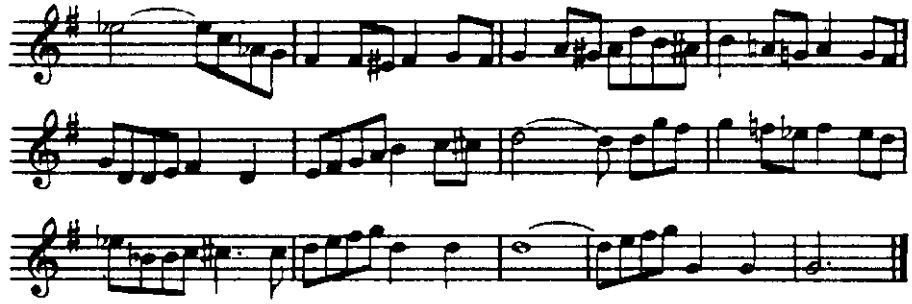

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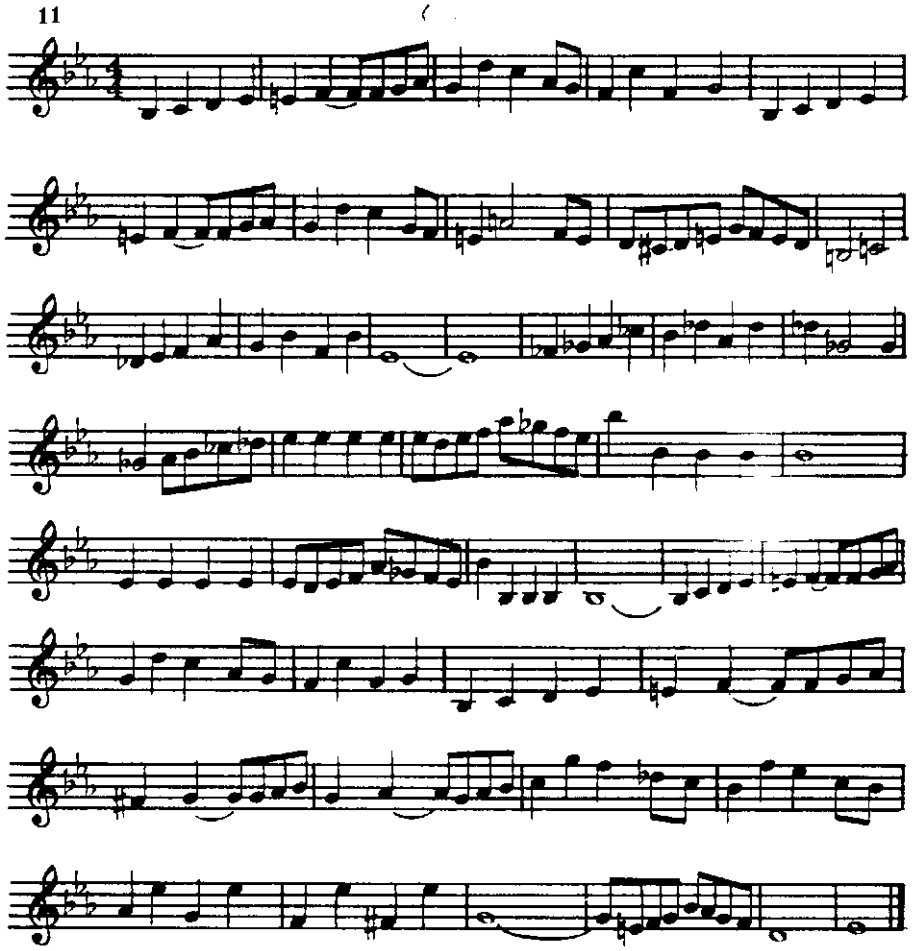

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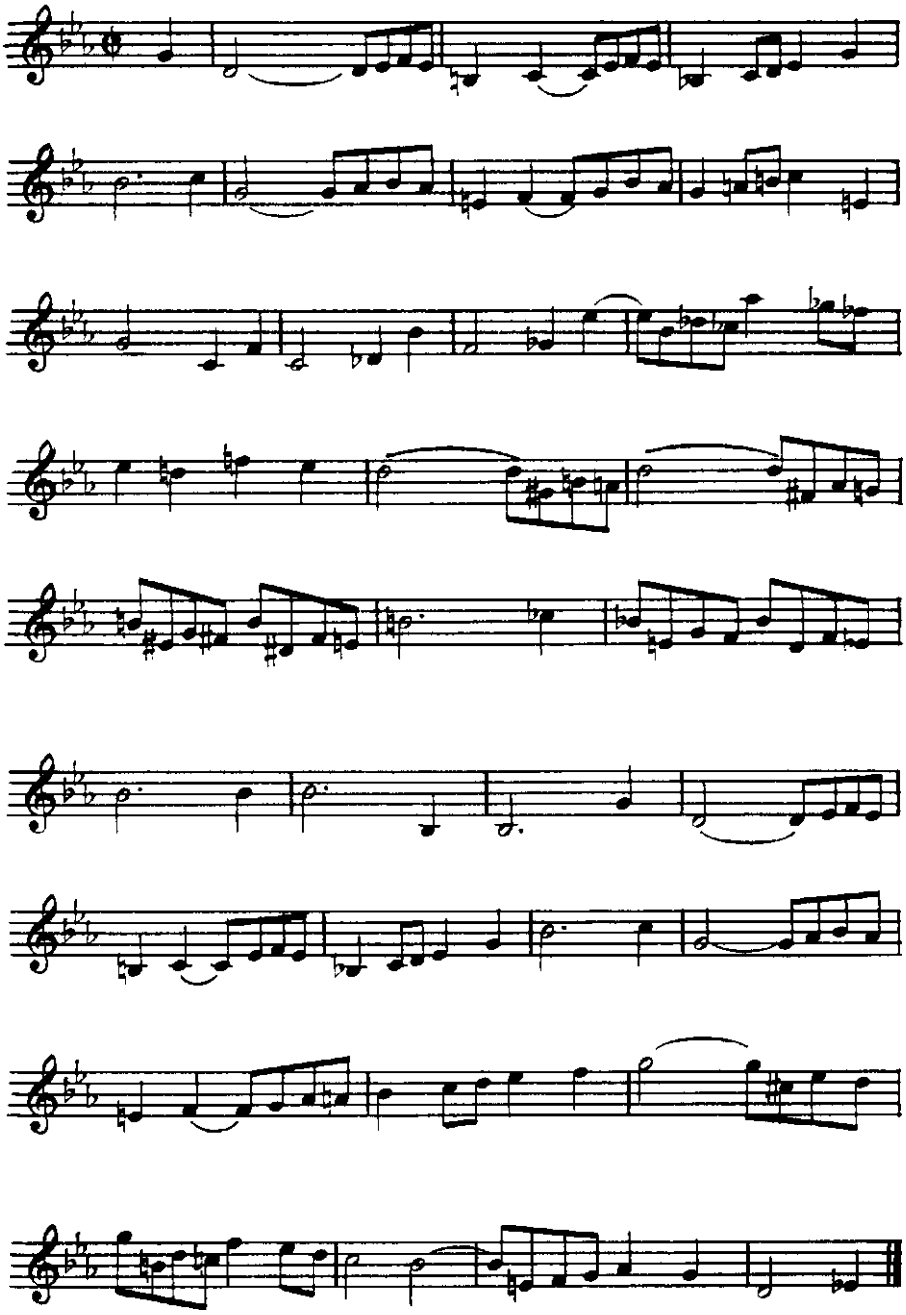

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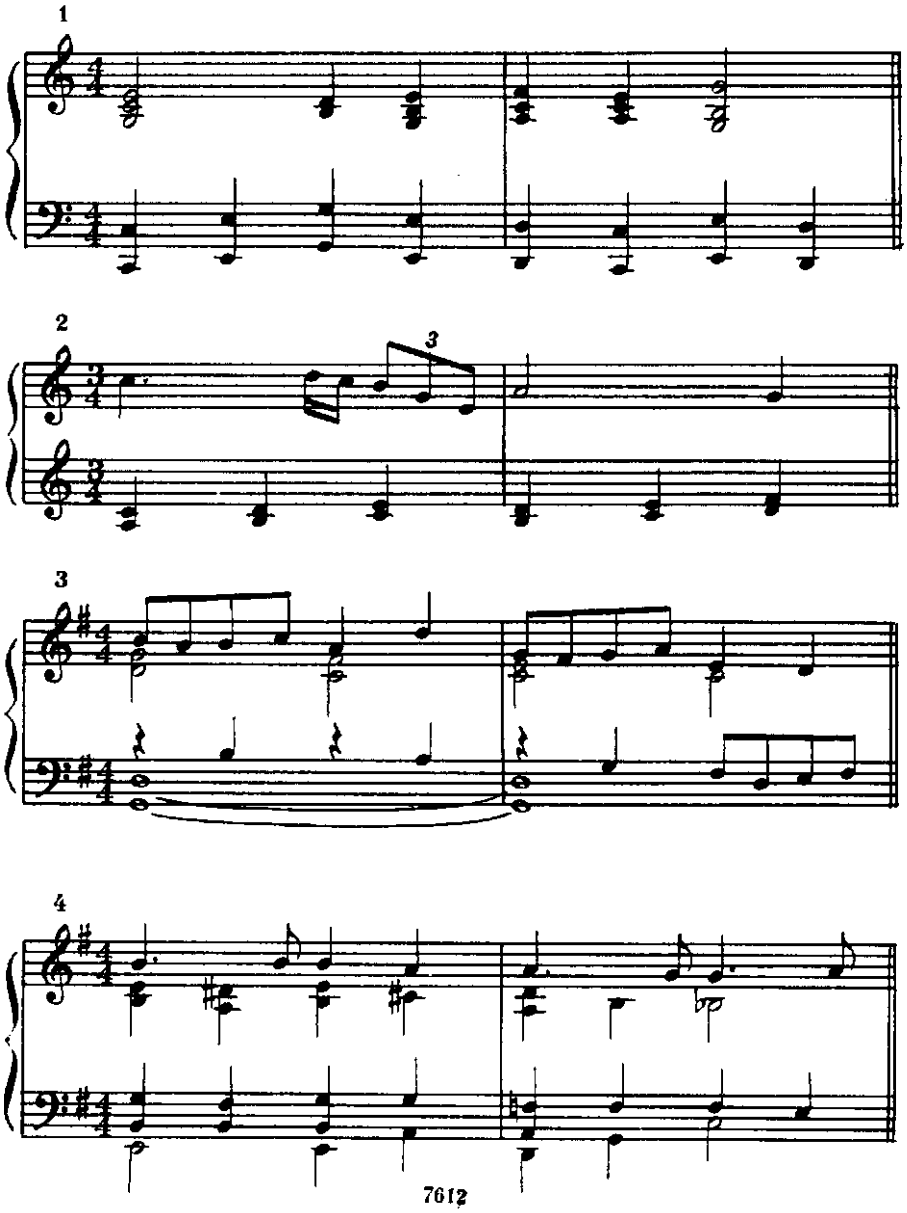

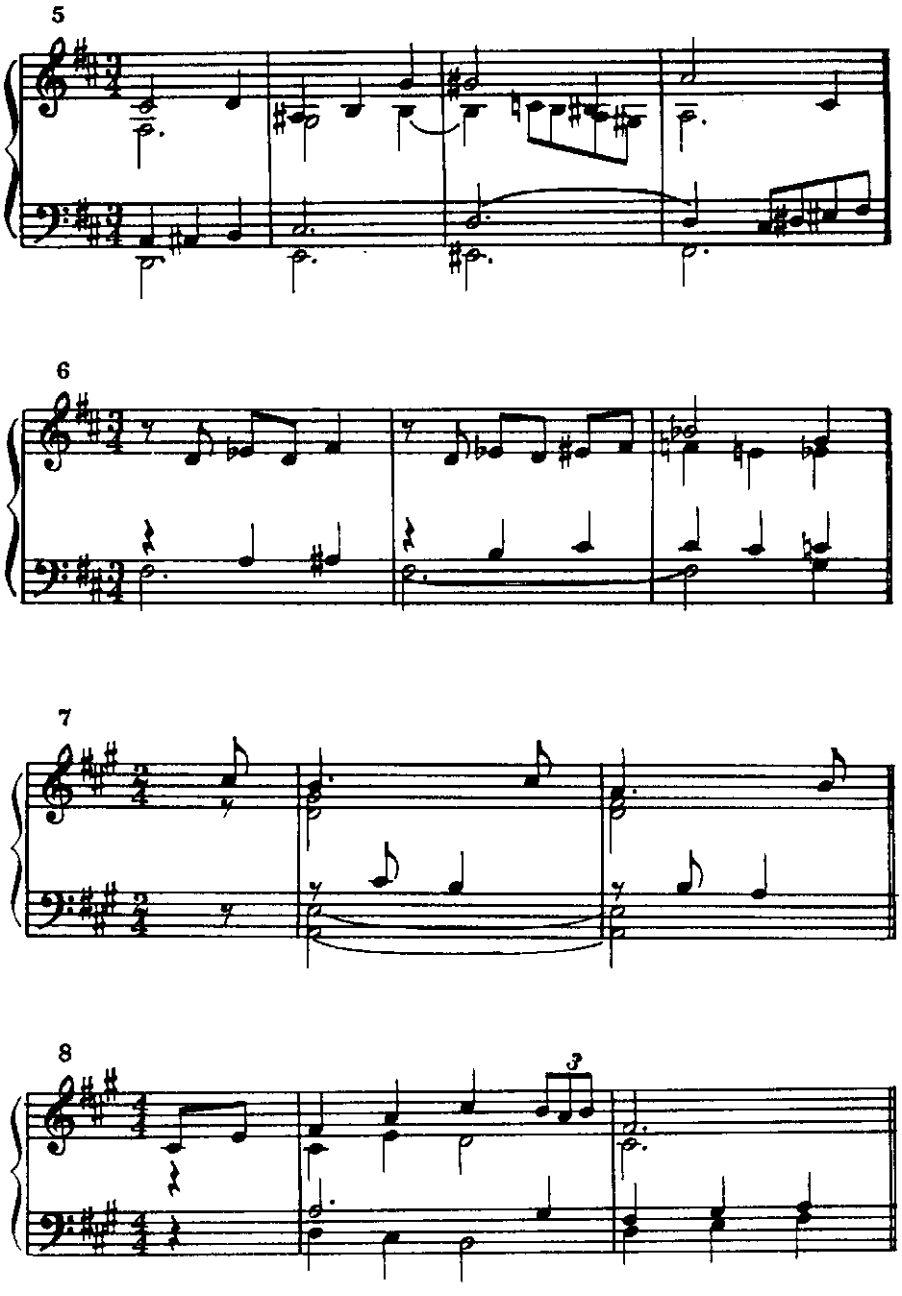
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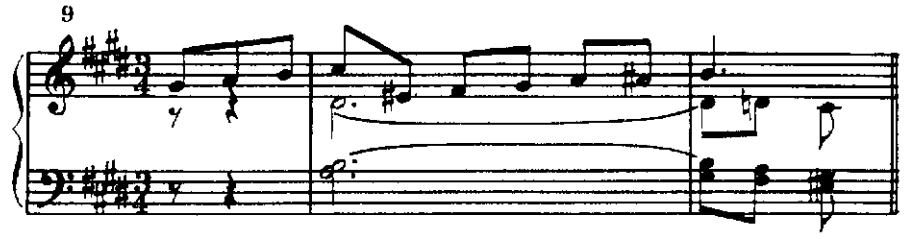

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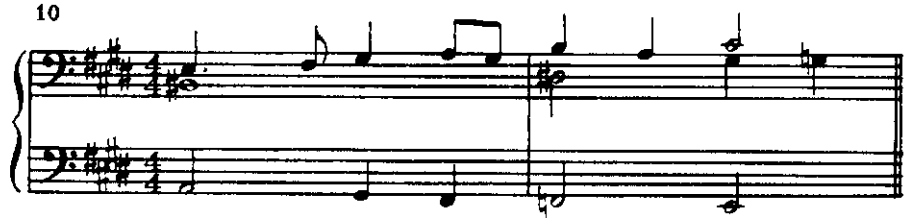

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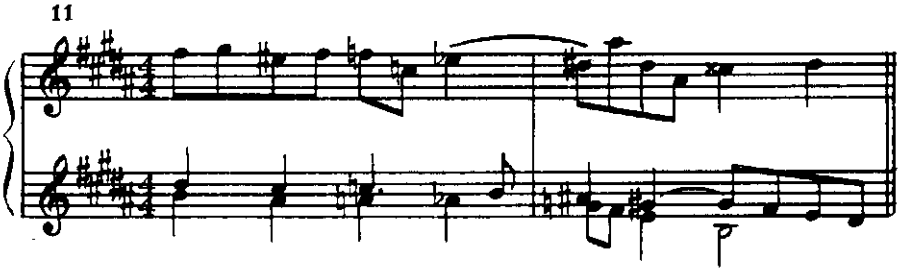

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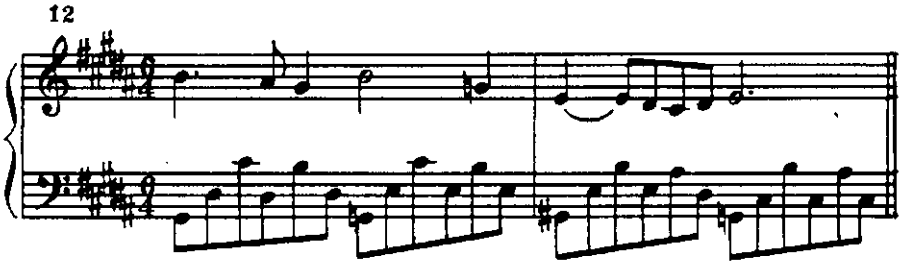

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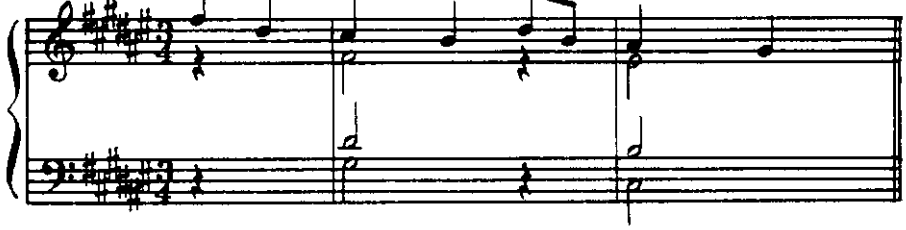

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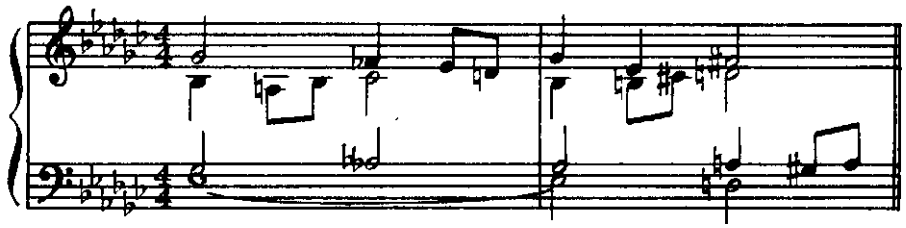

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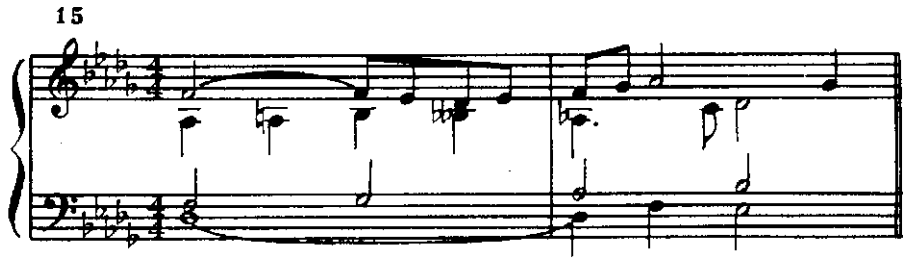

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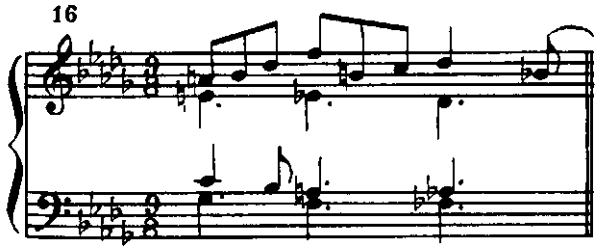

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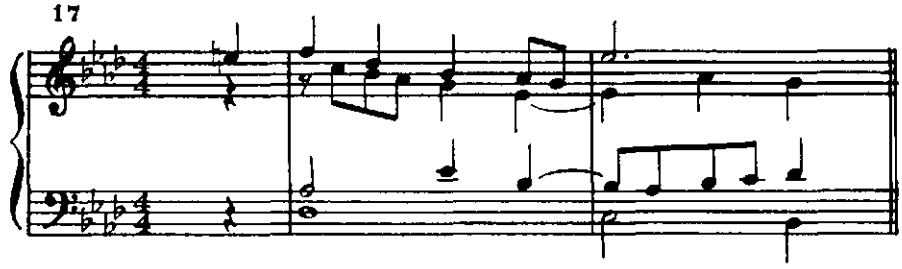

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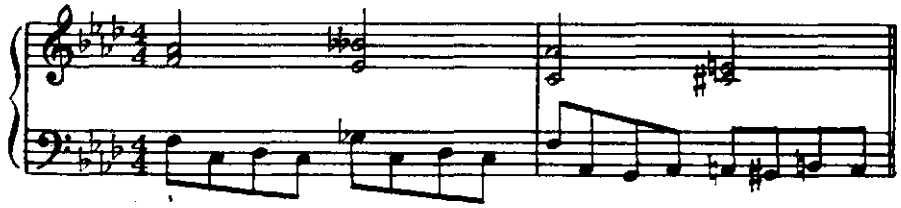

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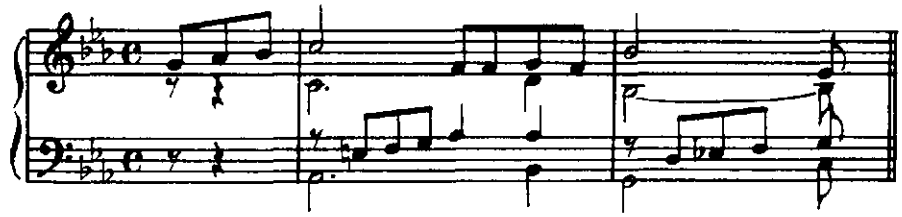

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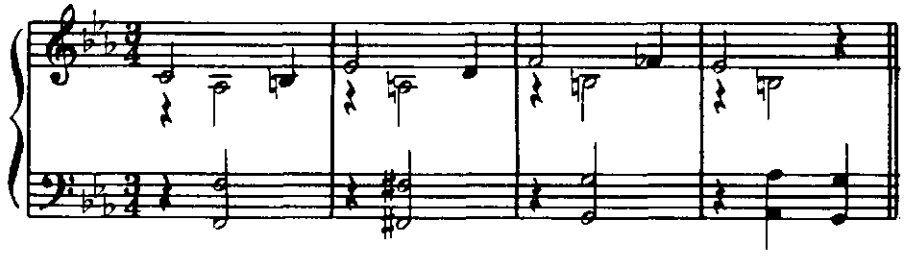

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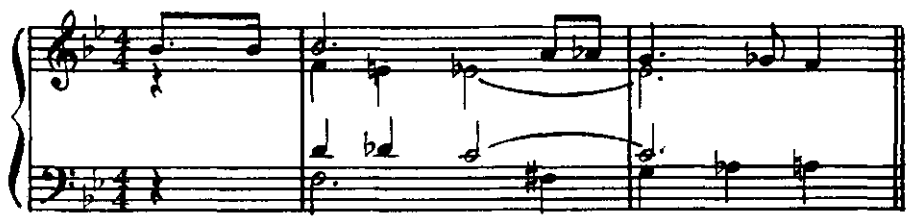

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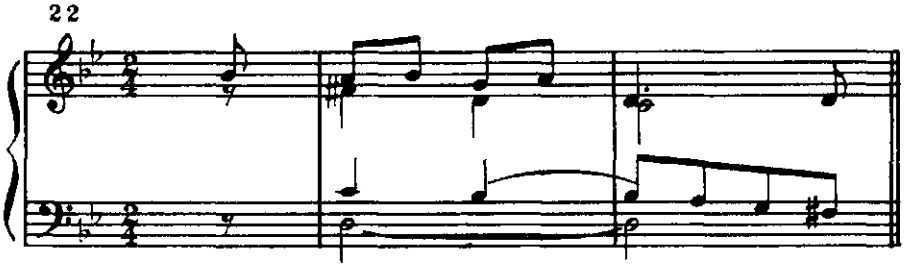

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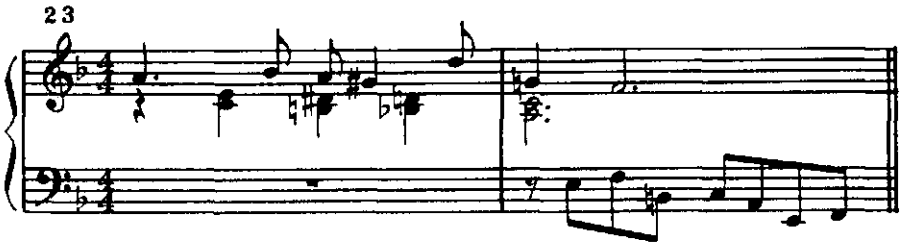

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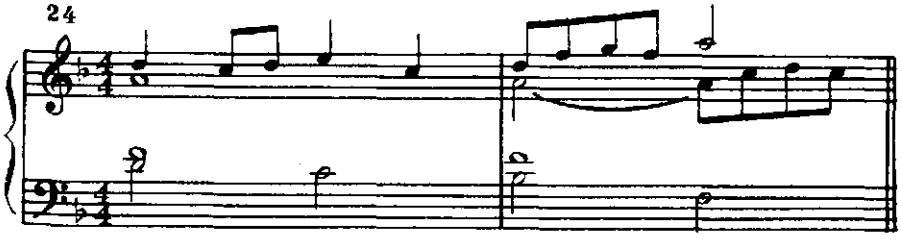

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БЕРКОВ ВИКТОР ОСИПОВИЧ
СТЕПАНОВ АЛЕКСЕЙ АЛЕКСЕЕВИЧ
ЗАДАЧИ ПО ГАРМОНИИ

Редактор А. Трейстер
Худож. редактор А. Головкина
Техн. редактор Г. Заблоцкая
Корректор А. Барискин

Подписано к печати 15/I 1973 г.
Формат бумаги 60×90¹/₁₆ Печ. л. 8,0
Уч.-изд. л. 8,0 Тираж 15.000 экз. Изд. № 7612
Т. п. 1973 г., № 602 Зак. 51 Цена 38 к., на бум. № 2

Издательство «Музыка», Москва, Неглинная, 14.

Московская типография № 6 Союзполиграфпрома
при Государственном комитете Совета
Министров СССР по делам издательств,
полиграфии и книжной торговли
109088, Москва, Ж-88, Южнопортовая ул., 24.