

5
3 4
1 2

Нотный стан

Скрипичные ключи

1 ми соль си ре фа

2 фа ля до ми

3 ре соль

4 фа ля фа

5 си соль ми

Длительности нот

целая

половина

четвертная

⊗ р-надеж "тератого", i m - на ③ ② ер.

размер, такт, тактовая черта
(упр. выработать хлопками)

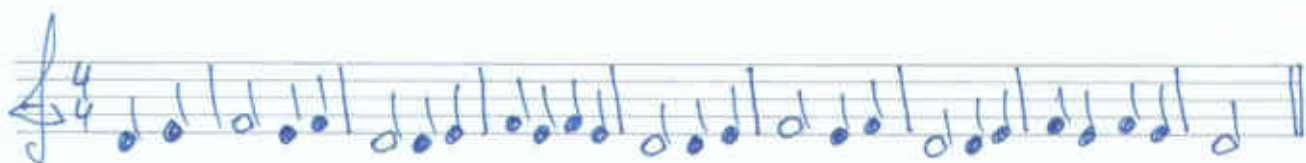
нота с точкой $\text{♩} \cdot = \text{♩} + \text{♩}$
1 2 3 1 2 3

⊗ - играть без нот

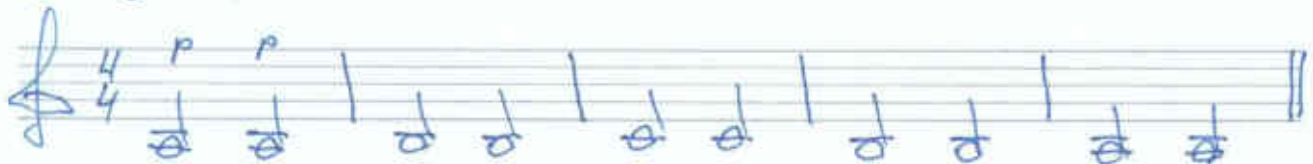
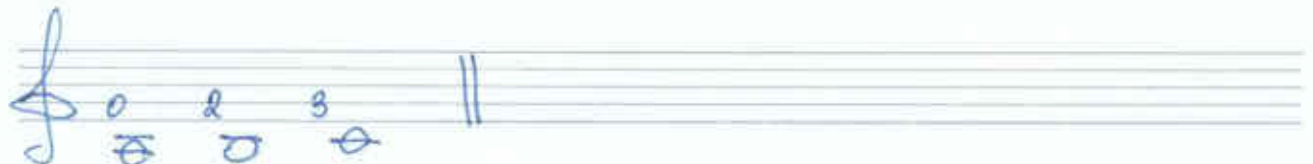
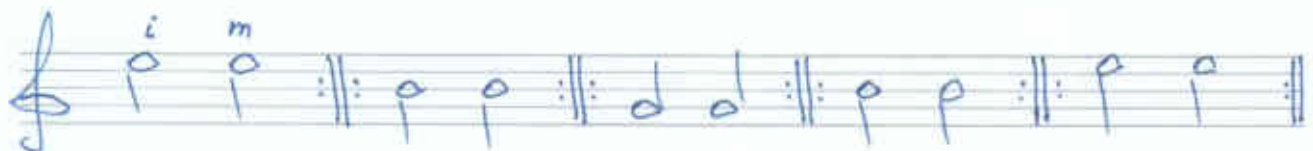
Щедрыя



Колыбельная Т. Захарыча



⊗ *i m* - „апоядо” *p* - на ④ ⑤ ⑥ стр.



Этюд

В. Косишени



Во саду ли в огороде



⊗ Упр. терещок (играется со свободными)



- 1) подпорките на ② ③ сѝр.
- 2) пророботатъ ролыбелли-та.



Ленешки



Парозодик - парозод



Сорока



* - играется в ансамбле с преподавателем

Перелеска

* * *pp*



То горози хейте

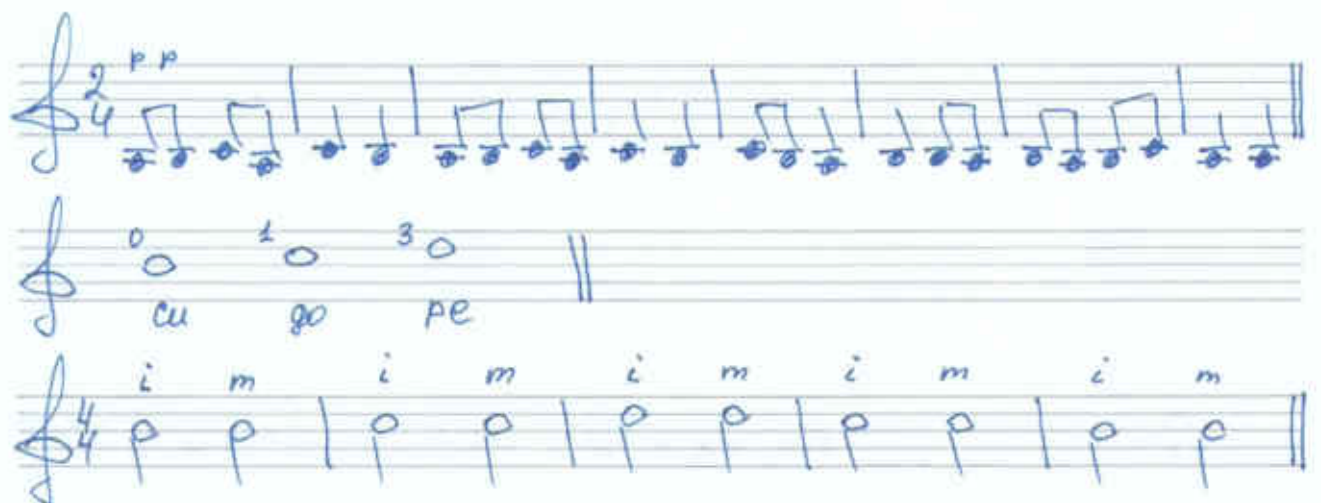
pp



Песенка

В. Шокарев

pp



с и р е
i m i m i m i m i m

Морз

В. Каминин

pp



i m i m i m i m i m i

Лагушкел

pp



i m i m i m i m i

* * - выучить наизусть и играть в ансамбле с преподавателем



Упр. в V позиции



повторить на 2 и 1 стр.

Шуше упр. к.п.



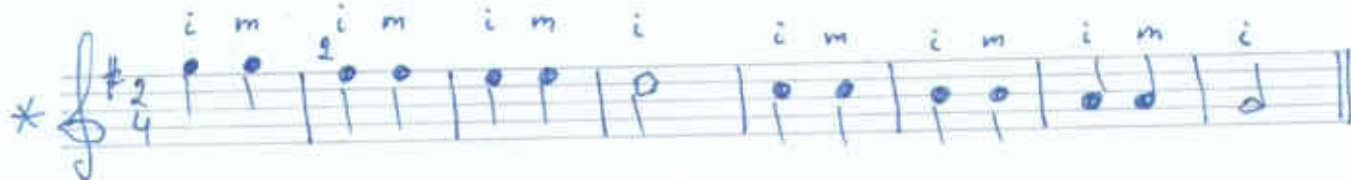
Ария



А урлю



Прелителли к ками урду



Дугарик

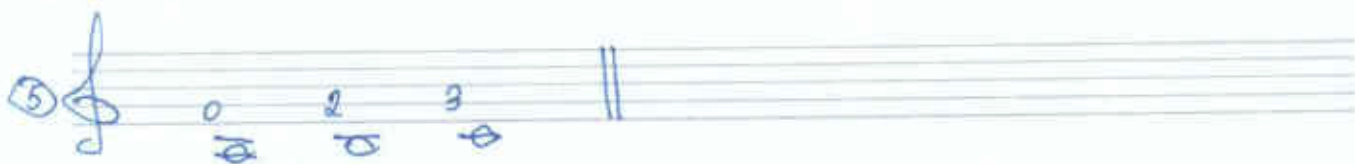
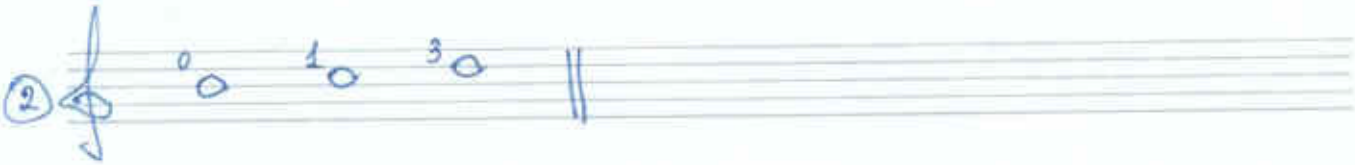


Эмгэг

М. Саране



Всё-то мы хор



⊗ „Тирандо” р-павольск на ④ стр.

Handwritten musical notation for the first system, consisting of three staves. The notes are mostly half notes and quarter notes. Dynamic markings include *i*, *m*, and *a*. There are repeat signs (double bars with dots) in the first two staves.

Handwritten musical notation for the second system, consisting of a single staff with a dynamic marking *d*.

Handwritten musical notation for the third system, consisting of three staves. The notes are mostly quarter notes. The lyrics are written above the notes. Dynamic markings include *i*, *m*, and *a*. There are repeat signs in the first two staves.

i m i m i m m i m i m i
m a m a m a a m a m a m
i a i a i a a i a i a i

Handwritten musical notation for the fourth system, consisting of a single staff with a dynamic marking *2*.

Handwritten musical notation for the fifth system, consisting of three staves. The notes are mostly quarter notes. The lyrics are written above the notes. Dynamic markings include *i*, *a*, and *m*.

i m a i i a m i
a m i a d i m a
m a i m m i a m

Apnegecuo

1

p i m

p m i

p m a

p a m

p i a

p a i

2

p i m a

p i a m

p a m i

p a i m

p m i a

p m a i

3

p i m i

p m i m

p m a m

p a m a

p i a i

p a i a

4

i m

p

m i

p

m a

p

a m

p

i a

p

a i

p

5

i m a

p

i a m

p

a m i

p

a i m

p

m i a

p

m a i

p

6

m m
p i i

a a
p m m

a a
p i i

7

p i m i

p m i a

p i a i

p a i a

p m i m

p i m i

8

i a
p m

a i
p

a m
p i

m a
p

m a
p i

a m
p

Этюд

И. Корсаков

Handwritten musical notation for the first system. It consists of a single staff in 2/4 time. The melody starts with a quarter note 'i', followed by eighth notes 'm' and 'a'. The second measure contains eighth notes 'i', 'm', 'a', 'm'. The piece concludes with a double bar line and a final chord.

Этюд

И. Рах

Handwritten musical notation for the second system, consisting of two staves in 2/4 time. The upper staff begins with a quarter note 'i', followed by eighth notes 'm', 'p', 'm', 'a'. The lower staff starts with a quarter note 'p', followed by eighth notes 'p', 'p', 'i', 'a', 'm'. The system ends with a double bar line and a final chord.

Этюд

И. Перс

Handwritten musical notation for the third system, consisting of three staves in 3/4 time. The notation is more complex, featuring triplets and slurs. The upper staff starts with a quarter note 'i' and a quarter note 'm'. The middle and lower staves contain rhythmic accompaniment with various note values and rests.

1-„аподецо”

Этюд

И. Корсаков

Handwritten musical notation for the fourth system, consisting of three staves in 3/4 time. The notation includes triplets and slurs. The upper staff begins with a quarter note 'i' and a quarter note 'm'. The middle and lower staves provide a rhythmic accompaniment.

Amюг

X. Салперас

Amюг

D. Popmea

Amюг

A. Соковода

Amюг

A. Соковода

Этюд

Л. Соколова

Во саду и в огороде

Садок и Трещетка

Этюд

Этюд

p m p m

Этюд

В. Кашин

p i m *p i m i*

Маленький Этюд

В. Кашин

p i m *p i m p*

Мазурка

В. Кашин

a n i m a n i m m i p i m i p i a n i m a n i m m i p i m

Этюд

В. Кашин

m i m i p p m i m i p

p-novits kn ④

Как помим келим подружки

Р. и. п.

Handwritten musical notation for the piece 'Как помим келим подружки'. It features a single staff in 2/4 time with a treble clef. The music consists of a sequence of chords and eighth notes. Above the first few measures, there are markings 'm' and 'i' with vertical lines pointing to specific notes.

p-novits kn ⑤

Как у мелиса

Р. и. п.

Handwritten musical notation for the piece 'Как у мелиса'. It features a single staff in 3/4 time with a treble clef. The music consists of a sequence of chords and eighth notes. Above the first few measures, there are markings 'm' and 'i' with vertical lines pointing to specific notes.

Тависка

В. Керемкин

Handwritten musical notation for the piece 'Тависка'. It consists of two staves in 2/4 time with a treble clef. The music features a sequence of chords and eighth notes. Above the first few measures of the first staff, there are markings 'p', 'm', and 'i' with vertical lines pointing to specific notes.

Бауце

В. Керемкин

Handwritten musical notation for the piece 'Бауце'. It consists of three staves in 3/4 time with a treble clef. The music features a sequence of chords and eighth notes. Above the first few measures of the first staff, there are markings 'p', 'i', and 'm' with vertical lines pointing to specific notes. The piece concludes with first and second endings.

Этюд

В. Керемкин

Handwritten musical notation for the piece 'Этюд'. It features a single staff in 4/4 time with a treble clef. The music consists of a sequence of chords and eighth notes.

Андалетина

М. Карраси

Этюд

Танец

из кн. Кс. А. Гроф

Этюд

X. Сазеррае



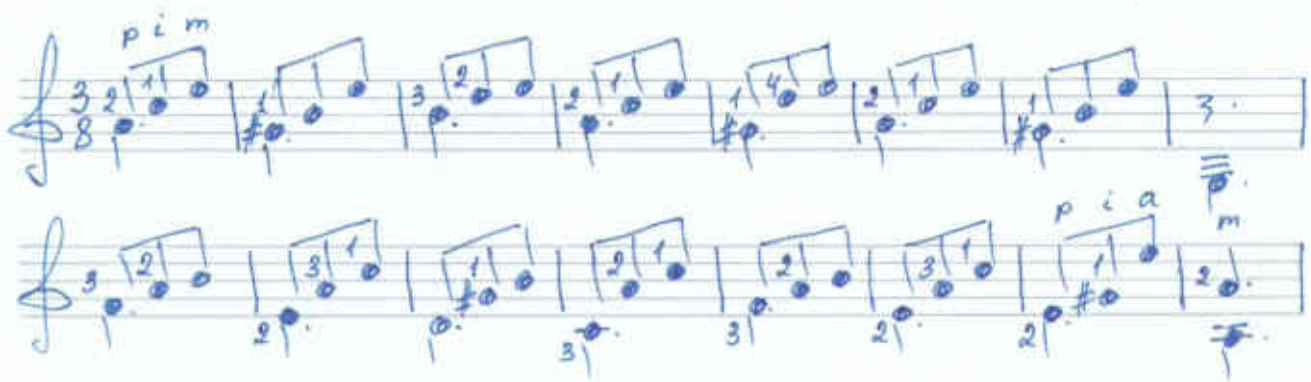
Этюд

X. Сазеррае



Вальс

Н. Швакова-Кривская



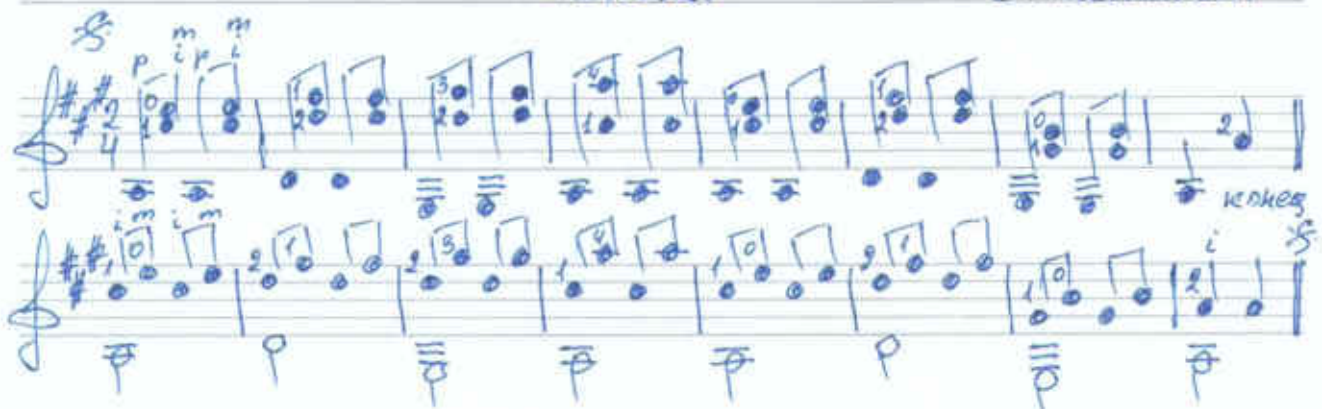
Кукушечка

Томская И. П.



Полька

В. Каминин



Тесенка *Савицкий Н. П.*

mi mi mim mi mi mim mi mi mim mi mi mim

Этюд

Этюд *Х. Сагараев*

Этюд *Х. Сагараев*

Этюд *Х. Сагараев*

i m i m

V позиция

2) d d d d

1) o o o o

1 || 1 1 2 2 | 3 3 4 4 | 3 3 2 2 | 1 1 || ① ② ③

1) o - целыми

2) o' - половинками

счет - 1 2 3 4

счет 1 2 3 4

2 || 1 1 2 2 | 3 3 4 4 | 3 3 2 2 | 1 1 || ① ② ③

o' - четвертьками

счет 1 2

2 || 1 1 3 3 | 2 2 4 4 | 2 2 3 3 | 1 1 || ④ ② ③

i m i m i m i m

3 || 1 2 3 4 | 4 3 2 1 || ① ② ③

o' - четвертьками
счет - 1 2 3 4

i m i m i m i m

3 || 1 3 2 4 | 4 2 3 1 || ① ② ③

IV позиция

i m i m i m i m i

4 || : 0 4 3 4 | 2 4 1 4 : || 0 || ① ② ③

повторить 4 раза на каждой струне

i m i m i m i m i

4 || : 0 4 1 4 | 2 4 3 4 : || 0 || ① ② ③

повторить 4 раза на каждой струне

Упр. в разные позиции

IX i m i m i m i m VIII VII i m i m i m i

5^a | 0432 | 1234 | 0432 | 1234 | 0432 | 1234 | 0

♩ | c IX no V ||

♩ | c IX no III ||

2 | c IX no I ||

Упр. по горизонтали

I i m i m II III IV V

6^a | 1212 | 1212 | 1212 | 1212 | 1212 | Вернется
до I позиции
на ① стр.

I i m i m

♩ | 2323 | ут.г.

i m i m

♩ | 3434 | ут.г.

Упр. по вертикали I позиция

a i m i m ♩ i m i m b i m i m

7 | 1212 | c ① no ⑥ | 2323 | 3434 ||

Упр. 10а середня I нозутка

$\dot{i} \quad \underline{\dot{m}}$ $\dot{i} \quad \underline{\dot{m}}$ $\dot{i} \quad \underline{\dot{m}}$ $\dot{i} \quad \underline{\dot{m}}$ $\dot{i} \quad \underline{\dot{m}}$ $\dot{i} \quad \underline{\dot{m}}$ $\dot{i} \quad \underline{\dot{m}}$

8 | 1 0 1 0 | 2 0 2 0 | 3 0 3 0 | 4 0 4 0 | 3 0 3 0 | 2 0 2 0 | 1 0 1 0 |

1) ⑥ ⑤ ④ 2) ③ ② ①

Упр. 8 I нозутка

$\dot{i} \quad \underline{\dot{m}}$ $\dot{i} \quad \underline{\dot{m}}$ \dot{i}

9 | 0 3 4 3 | 0 3 4 3 :| 0 || 1) ① ② ③ 2) ④ ⑤ ⑥

$\dot{i} \quad \underline{\dot{m}}$ $\dot{i} \quad \underline{\dot{m}}$ \dot{i}

10 | 0 2 4 2 | 0 2 4 2 :| 0 || 1) ① ② ③ 2) ④ ⑤ ⑥

Упр. 10а розробка кисти

\dot{i} $\dot{i} \quad \underline{\dot{m}}$ \dot{i} $\dot{i} \quad \underline{\dot{m}}$ \dot{i}

11 | 1 2 1 | 1 2 1 || I - V - I ①

12 | 2 3 2 | 2 3 2 || I - V - I ①

\dot{i}

13 | 3 4 3 | 3 4 3 || I - V - I ①

12 ^a $\overline{i m i m i}$ | 1 | $\overline{i m i m i}$ | 1 || I - V - I ①

δ $\overline{2 3 2 3}$ | 2 | $\overline{2 3 2 3}$ | 2 || I - V - I ①

6 $\overline{3 4 3 4}$ | 3 | $\overline{3 4 3 4}$ | 3 || I - V - I ①

13 ^a $\overline{i m i m i}$ || $\overline{2 3 2 1}$ | 2 || I - V - I ①

δ $\overline{3 4 3 2}$ | 3 || I - V - I ①

Упр. на открытых струнах

14 ^a $\begin{matrix} \textcircled{5} i \\ \textcircled{6} p \end{matrix}$ || $\begin{matrix} \textcircled{4} i \\ \textcircled{5} p \end{matrix}$ || $\begin{matrix} \textcircled{3} i \\ \textcircled{4} p \end{matrix}$ || $\begin{matrix} \textcircled{2} i \\ \textcircled{3} p \end{matrix}$ || $\begin{matrix} \textcircled{1} i \\ \textcircled{2} p \end{matrix}$ || *берется на* $\begin{matrix} \textcircled{5} \\ \textcircled{6} \end{matrix}$

δ $\begin{matrix} \textcircled{4} m \\ \textcircled{5} i \\ \textcircled{6} p \end{matrix}$ || $\begin{matrix} \textcircled{3} m \\ \textcircled{4} i \\ \textcircled{5} p \end{matrix}$ || $\begin{matrix} \textcircled{2} m \\ \textcircled{3} i \\ \textcircled{4} p \end{matrix}$ || $\begin{matrix} \textcircled{1} m \\ \textcircled{2} i \\ \textcircled{3} p \end{matrix}$ || *берется* $\begin{matrix} \textcircled{4} \\ \textcircled{5} \\ \textcircled{6} \end{matrix}$

6 $\begin{matrix} \textcircled{3} a \\ \textcircled{4} m \\ \textcircled{5} i \\ \textcircled{6} p \end{matrix}$ || $\begin{matrix} \textcircled{2} a \\ \textcircled{3} m \\ \textcircled{4} i \\ \textcircled{5} p \end{matrix}$ || $\begin{matrix} \textcircled{1} a \\ \textcircled{2} m \\ \textcircled{3} i \\ \textcircled{4} p \end{matrix}$ || *берется* $\begin{matrix} \textcircled{3} \\ \textcircled{4} \\ \textcircled{5} \\ \textcircled{6} \end{matrix}$

Упр на бөппе

\bar{V} \bar{IV}

$\begin{array}{|l} a \\ b \end{array} \left[\begin{array}{|l} \textcircled{1} l m \quad \textcircled{1} 0 m \\ \textcircled{2} l i \quad \textcircled{2} 0 i \end{array} \right] \parallel \left[\begin{array}{|l} \textcircled{1} l m \quad \textcircled{1} 0 m \\ \textcircled{2} l i \quad \textcircled{2} 0 i \end{array} \right] \parallel go \text{ I } nozeticeli$

\bar{V}

$\delta \left[\begin{array}{|l} \textcircled{1} l m \quad \textcircled{1} 0 m \\ \textcircled{2} l i \quad \textcircled{2} 0 i \\ \textcircled{3} l p \quad \textcircled{3} 0 p \end{array} \right] \parallel \bar{V} - \bar{I}$

\bar{V}

$\beta \left[\begin{array}{|l} \textcircled{1} l a \quad \textcircled{1} 0 a \\ \textcircled{2} l m \quad \textcircled{2} 0 m \\ \textcircled{3} l i \quad \textcircled{3} 0 i \\ \textcircled{4} l p \quad \textcircled{4} 0 p \end{array} \right] \parallel \bar{V} - \bar{I}$

\bar{V}

$2 \left[\begin{array}{|l} \textcircled{1} l a \quad \textcircled{1} 0 a \\ \textcircled{2} l m \quad \textcircled{2} 0 m \\ \textcircled{3} l i \quad \textcircled{3} 0 i \\ \textcircled{5} l p \quad \textcircled{5} 0 p \end{array} \right] \parallel \bar{V} - \bar{I}$

\bar{V}

$\delta \left[\begin{array}{|l} \textcircled{1} l a \quad \textcircled{1} 0 a \\ \textcircled{2} l m \quad \textcircled{2} 0 m \\ \textcircled{3} l i \quad \textcircled{3} 0 i \\ \textcircled{6} l p \quad \textcircled{6} 0 p \end{array} \right] \parallel \bar{V} - \bar{I}$

Blank musical staves for practice.

Упр. 50 II разучивать.

16 *a* *i m i m i m i m i*
||: 0 4 2 4 | 1 4 2 4 :|| 0 || *постопить 4 пазца.*
① - ⑤ *exp.*

i m i m i m i m i
||: 0 4 3 4 | 1 4 3 4 || 0 || *4 p.*
① - ⑤

Упр. 50 II разучивать

17 *a* *i m i m i m i m i m i m i m i*
||: 1 2 1 2 | 4 2 4 2 | 1 4 1 4 | 2 4 2 4 :|| 1 || ①-⑤

i m i m i m i m i m i
||: 1 3 1 3 | 4 3 4 3 | 1 4 1 4 | 3 4 3 4 :|| 1 || ①-⑤

Blank musical staves for practice.