



*Педагогический
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**ИЗБРАННЫЕ
УПРАЖНЕНИЯ**

ДЛЯ АЛЬТА



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УКРЕПЛЕНИЕ ПАЛЬЦЕВ, ИЗУЧЕНИЕ ПОЗИЦИЙ

О. ШЕВЧИК. Соч. 7 т. I

I ПОЗИЦИЯ

The musical score consists of several systems of exercises for the first position. Each system contains numbered lines (1-9) representing different exercises. The exercises are written in a single staff with a treble clef and a common time signature (C). The notes are primarily eighth and sixteenth notes, often beamed together. The exercises progress through various intervals and positions on the staff, including chromatic and diatonic runs. The bottom section, titled 'Варианты исполнения' (Variants of performance), shows four examples of how these exercises can be performed with slurs and triplets, with the number '3' indicating triplet groups. The text 'и т. д.' (and so on) is placed below each variant.

This page contains 12 staves of musical notation for guitar. The notation is written in a treble clef with a common time signature (C). The music consists of various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 0 and 4 above the notes. The staves are arranged in a vertical column, with each staff containing a single line of music. The notation is clear and legible, suitable for a school or instructional book.

This page of musical notation is for guitar and consists of 12 staves. The notation is written in a single system with a key signature of one flat (B-flat) and a 3/4 time signature. The music is characterized by frequent use of triplets, indicated by a '4' above the notes, and various slurs and phrasing marks. The first staff begins with a treble clef and a key signature of one flat. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often grouped in triplets. There are also some rests and dynamic markings throughout the piece. The piece concludes with a double bar line and repeat dots at the end of the final staff.

First system of musical notation for guitar, measures 1-4. The music is written on four staves in 3/4 time with a key signature of one sharp (F#). The first staff contains the melody with a circled '0' under the first measure. The second and third staves show the left hand with circled '0' and '4' indicating fret positions. The fourth staff shows the right hand with a circled '4' and a double bar line at the end.

Г. ШРАДИК. Упражнения, ч. I № 1

Second system of musical notation for guitar, measures 5-12. The music is written on four staves in 3/4 time with a key signature of one sharp (F#). Each measure is numbered from 1 to 12. The notation includes various rhythmic patterns and fretting techniques, with circled numbers indicating specific fret positions. The system concludes with a double bar line at the end of measure 12.

A series of ten musical staves, each containing two lines of music. The exercises are numbered 13 through 25. Each exercise consists of a sequence of eighth notes, often grouped with slurs. The key signature is one sharp (F#) and the time signature is 3/8. Exercises 13-24 end with a double bar line and repeat dots, while exercise 25 ends with a final note and a double bar line.

О. ШЕВЧИК. Соч. I № 5

Exercise 4 consists of two staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). It contains a sequence of eighth notes with slurs and accents. The second staff continues the sequence with similar notation. The exercise concludes with a double bar line.

The image displays a page of musical notation for guitar, consisting of 12 staves of music. Each staff begins with a treble clef, a 9/8 time signature, and a key signature of one flat (B-flat). The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. Phrasing is indicated by slurs and breath marks. The notation includes repeat signs and dynamic markings such as accents and slurs. The piece concludes with a final whole note chord.

The image displays a page of musical notation, likely for a guitar or piano, consisting of 12 staves. The notation is written in a single system, with each staff containing a sequence of eighth notes. The notes are grouped by slurs, and the staves are separated by bar lines. The first staff has a '4' above a slur and a '0' below the first note. The key signature changes from one flat to two flats across the staves. The notation is organized into measures by bar lines, with repeat signs at the end of several staves.

This page of musical notation is for a guitar, featuring 12 staves of music. Each staff contains three measures of music, with various accidentals and phrasing slurs. The notation is as follows:

- Staff 1: Three measures of music, each with a slur over the notes. The first measure has a natural sign on the first note, the second has a natural sign on the second note, and the third has a flat sign on the second note.
- Staff 2: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 3: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 4: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 5: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 6: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 7: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 8: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 9: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 10: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 11: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.
- Staff 12: Three measures of music, each with a slur over the notes. The first measure has a flat sign on the second note, the second has a flat sign on the second note, and the third has a flat sign on the second note.

A series of eight musical staves, each containing a sequence of eighth notes with various accidentals (sharps, flats, naturals) and slurs. The notation is consistent across all staves, showing a progression of notes and rests.

Г. ШРАДИК. Упражнения, ч. I № 2

1.
5.
2.
3.
4.

Exercises 5 through 12 are presented as a series of eight staves. Each staff contains a single melodic line in a 12-measure format. The key signature is one flat (B-flat), and the time signature is 3/8. Exercises 5, 6, 7, 8, 9, and 10 feature a 4-measure phrase at the end of the exercise, indicated by a '4' above the notes. Exercises 11 and 12 do not have such a phrase. The exercises consist of eighth and sixteenth notes, often beamed together, with various accidentals (sharps and flats) throughout.

Г. ШРАДИК. Упражнения, ч. I № 3

Exercises 1 through 6 are presented as a series of four staves. Each staff contains a single melodic line in a 6-measure format. The key signature is one sharp (F-sharp), and the time signature is 3/8. Exercises 1, 2, 3, 4, 5, and 6 feature a 4-measure phrase at the end of the exercise, indicated by a '4' above the notes. The exercises consist of eighth and sixteenth notes, often beamed together, with various accidentals (sharps and flats) throughout.

7. 4 8.

9.

10.

11.

12.

13.

14.

15. 4 0 3 3

Detailed description: This block contains eight staves of musical notation, numbered 7 through 15. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The exercises consist of continuous eighth-note patterns, often grouped in fours. Exercise 7 starts with a repeat sign and a fermata. Exercises 8 through 15 show various rhythmic and melodic variations, with some including slurs and dynamic markings like '4' and '0 3 3'.

Г. ШРАДИК. Упражнения, ч. I № 5

7. 1. 2. 3.

Detailed description: This block contains four staves of musical notation, numbered 1 through 3. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The exercises consist of continuous eighth-note patterns, often grouped in fours. Exercise 1 starts with a repeat sign and a fermata. Exercises 2 and 3 show variations of the eighth-note patterns.

This page of musical notation is for guitar, featuring 12 numbered measures (4-15) in a key signature of two sharps (F# and C#) and a 12/8 time signature. The notation is arranged in a single column of 12 staves. Each staff begins with a treble clef, a key signature of two sharps, and a 12/8 time signature. The music consists of a series of chords and melodic lines, often connected by slurs. Measure 4 starts with a 4-fingered chord. Measure 5 features a 5-fingered chord. Measure 6 has a 6-fingered chord. Measure 7 has a 7-fingered chord. Measure 8 has an 8-fingered chord. Measure 9 has a 9-fingered chord. Measure 10 has a 10-fingered chord. Measure 11 has an 11-fingered chord. Measure 12 has a 12-fingered chord. The notation includes various chord voicings and melodic lines, often connected by slurs. The page number 12 is in the top left corner. The number 14089 is at the bottom center.

11.

12.

Г. ШРАДИК. Упражнения, ч. I № 6

8.

1.

2.

3.

4.

5.

6.
 7.
 8.
 9.
 10.
 11.

This section contains six staves of musical notation, numbered 6 through 11. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of eighth and sixteenth notes, often grouped in pairs or fours. Slurs are used to indicate phrasing across multiple notes. Measure 11 includes some triplet markings (3) and a first ending bracket (1).

Allegro moderato

И. ПАЛАШКО.

9.
 p
 mf
 p

This section contains five staves of musical notation, numbered 9 through 14. The notation continues with eighth and sixteenth notes, many of which are beamed together in groups of four. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). Slurs and accents are used throughout to guide performance.

Musical score for guitar, measures 1-10. The score is written on six staves in 12/8 time. The first two staves are marked *f* and *p* respectively. The music features a mix of eighth and sixteenth notes, often beamed together. Fingering numbers (1, 2, 3, 4) are indicated above several notes. A double bar line is present at the end of the first system.

М. ШАЛЕСКИЙ. Школа

Musical score for guitar, measures 11-18. The score is written on six staves in 12/8 time. The first staff is numbered '10.' and has a common time signature 'C'. The music continues with similar rhythmic patterns and fingering as the previous section. A double bar line is present at the end of the first system.

II ПОЗИЦИЯ

11. *mf*

Г. ШРАДИК. Упражнения, ч. I № 8

12.

7.

R.

9.

10.

11.

12.

This page contains 12 numbered musical exercises for guitar. Each exercise is presented on two staves. Exercises 10, 11, and 12 include specific fingering numbers (1-4) written below the notes to guide the player. The music is written in a key with one flat and a 6/8 time signature. The exercises progress from simple eighth-note patterns to more complex rhythmic and melodic lines.

Allegro

13.

mf *f* *p* *mf* *f* *p*

Г. ШРАДИК. Упражнения, ч. I № 10

14.

1. 2.

2.



9. 4

10.

11.

12.

IV ПОЗИЦИЯ

A. КАРС

Moderato

15. 6/8

f

19 21

Г. ШРАДИК. Упражнения, ч. I № 12

16. 1. 2. 3. 4. 5. 6. 7. 8.

9. Musical notation for measure 9, featuring a sequence of eighth notes with a slur above. Measure 10 continues with eighth notes and a slur above.

11. Musical notation for measure 11, featuring a sequence of eighth notes with a slur above. Measure 12 continues with eighth notes and a slur above.

12. Musical notation for measure 12, featuring a sequence of eighth notes with a slur above. Measure 13 continues with eighth notes and a slur above.

14. Musical notation for measure 14, featuring a sequence of eighth notes with a slur above. Measure 15 continues with eighth notes and a slur above.

16. Musical notation for measure 16, featuring a sequence of eighth notes with a slur above. Measure 17 continues with eighth notes and a slur above.

18. Musical notation for measure 18, featuring a sequence of eighth notes with a slur above. Measure 19 continues with eighth notes and a slur above.

20. Musical notation for measure 20, featuring a sequence of eighth notes with a slur above. Measure 21 continues with eighth notes and a slur above.

22. Musical notation for measure 22, featuring a sequence of eighth notes with a slur above. Measure 23 continues with eighth notes and a slur above.

24. Musical notation for measure 24, featuring a sequence of eighth notes with a slur above. Measure 25 continues with eighth notes and a slur above.

26. Musical notation for measure 26, featuring a sequence of eighth notes with a slur above. Measure 27 continues with eighth notes and a slur above.

Moderato

17. *mf*

18. ^{IV}
1. ₁

2.

3.

4. ₂

5. _{1 1 3 4}

6. _{4 4 4 4}

7.

8. ₄

9.

10.

11.

12. _x

Detailed description: The image shows a page of musical notation for exercise 14. It consists of 12 numbered staves, each containing a single melodic line. The music is written in a 12/16 time signature and a key signature of two sharps (F# and C#). The first staff is marked with a Roman numeral 'IV' and a first fingering '1'. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Some staves feature dynamic markings like 'c' (crescendo) and 'f' (forte). The exercise concludes with a double bar line and repeat dots at the end of the 12th staff.

13.

14.

СМЕНА ПОЗИЦИЙ

В. АЛЕКСЕЕВ. Упражнения

I-III поз.

19.

I-IV поз.

26 I-V поз.

1.

2.

II-IV поз.

1.

4.

5.

II-V поз.

1.

II-VI поз.

1.

III-VI поз.

1.

♩ = 48

А. РЫВКИН

Играть медленно, с большим звуком и вибрацией

20*

* Эти упражнения рекомендуется играть различной аппликатурой, применяя 1-2, 1-3, 1-4 или 2-3, 2-4 пальцы, как указано в нотах.

21.

О. ШЕВЧИК. Соч. 8 № 3

22.

О. ШЕВЧИК. Соч. 8 № 4

IV-

23.

I

II

III

I

IV-----

24.

III-----

II-----

I-----

IV-----

25.

III-----

II-----

I-----

26.

О. ШЕВЧИК. Соч. 8 № 23

27.

28. **IV**

III

II

I

О. ШЕВЧИК. Соч. 8 № 31

29. **IV**

III

II

I

♩ = 96

30.

IV

III

II

I

Г. ШРАДИК. Упражнения, ч. I № 15

31.

1. а) IV

б) IV

This section of the musical score contains measures 3 through 16. It is written for guitar in a key with two sharps (D major) and a 3/4 time signature. The notation includes various fretting techniques such as triplets (e.g., measure 3), natural harmonics (e.g., measure 16, IV), and complex string patterns. Fingerings are indicated by numbers 1-4. The piece is titled 'ТЕХНИКА ШТРИХОВ' (Technique of Striking) by O. Shevchik, Op. 1 No. 6.

ТЕХНИКА ШТРИХОВ

О. ШЕВЧИК. Соч. 1 № 6

This section of the musical score contains measures 32 and 33. It continues the guitar piece with rhythmic patterns and string techniques. Measure 32 features a triplet of eighth notes. Measure 33 shows a sequence of eighth notes with specific fretting and fingerings. The notation includes various string patterns and rhythmic values.

Four staves of musical notation for guitar. The first two staves are in a higher register, while the last two are in a lower register. Fret numbers 0 and 4 are indicated above and below notes. The notation includes eighth and sixteenth notes, often beamed together.

(♩ = 92)

1. V

2. Вп. Нп.

3. С.

4.

5. Ц. Вп.

6. Нп. Ц.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

(♩ = 104)

1. С.

2. С.

3. С.

4. С.

5. С.

6. С.

7. С.

8. С.

9. С.

10. С.

11. Ц. Вк.

12. Ц. Вк.

13. Ц. Нп.

14. Ц.

15. Ц.

16. К.

17. Ц.

18. Ц.

19. Ц. Вк.

20. Ц. К.

(♩ = 116)

(♩ = 126)

20. С.

21. С.

22. С.

23. С.

24. С.

25. С.

26. С.

27. С.

28. С.

29. Ц.

30. Ц.

31. Ц. Вк. Ц. К.

(♩ = 108) * Восьмые с точкой (♩ = 126)

1. C. 2. Ц. 3. Ц. 4. П V 5. V П 6. Ц. 7. Ц.

(♩ = 104) 8. Ц. Вк. Ц. К. 9. Ц. Ц. 10. Ц. Вк. Ц. Вк. 11. Ц. Вк. Ц. Ц. 12. Ц. Вк. Ц. Ц. 13. Ц. Ц. 14. Ц. Ц. 15. Ц. 16. Ц. 17. Ц. 18. 1/3 Вк. 19. Ц. Вк. 20. Ц. Ц. 21. Ц. Ц. 22. Ц. Ц. 23. Ц. Ц. 24. Ц. Ц. 25. Ц. Ц.

(♩ = 108) 1/3 В.

1. СИНКОПЫ 2. 3. 4. Вк. Ц.

(♩ = 92) 5. К. Ц. Вк. Ц. 6. Ц. 7. К. Ц. 8. Ц. Вк. Ц. К. 9. Ц.

(♩ = 120) staccato 1. 2. С. 3. С. 4. 5. 6. С. 7. Ц. 8. Ц. Вк. 9. 10. 11. 12. 13. Ц. 14. Ц. 15. 16. 17. 18. 19.

(♩ = 104) 20. 21. К. Ц. Вк. Ц. 22. Ц. Ц. 23. Ц. Вк. Ц. 24. 25. Ц. Вк. Ц. К. 26. V П. С. 27. V П. С. 28. V П. С. 29. С. 30. 31. С. 1/3 Вк. 32. Ц. 33. Ц. 34. Ц. 35. Ц. 36. Ц. 37. Ц.

(♩ = 92) 38. Ц. 39. Ц. 40. 41. 42. V П. С. 43. V П. С. 44. V П. С. 45. С.

46. Ц. 47. Ц. 48. Ц. 49. Ц. 3 3 3 3

50. Ц. 51. Ц.

(♩ = 182) spiccato

1. C. (p) K. (f) 2. C. K. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. K. C. 17. K. C. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. C. C.

(♩ = 104)

29. C. 30. C. 31. 32. 3 3 3 3 3 3 33. 3 3 3 3 3 3

(♩ = 80) sautillé

1. C. 2. sautillé C. detache

(♩ = 100) detache sautillé

3. C. 4. C. f >3 >3 >3 >3 p 3 3 3 3 3 3 5. C.

1. V ricochet

2. V 3. V 4. V 5. V 6. V 7. V 8. V

(♩ = 92) У колодки

1. К. 2. V V V V V V V V 3. V V V V V V V V 4. V V V V V V V V

♩ = 104 Ударять концом смычка

1. Вк. 2. Вк. 3. Вк. 4. Вк.

♩ = 126 Crescendo - decrescendo

1. p Ц. f Ц. p f 2. detache p f

38.

3. *p* Ц. *f* Вк. *p* К. *f* С. 4.
 5. *p* К. *f* Ц. *p* Вк. *f* Ц. *p* С. 6.
 7. *f* К. *p* Ц. *f* Вк. *p* Ц. *f*

О. ШЕВЧИК. Соч. 1 № 11

33.

33. 34. 35. 36. 37. 38.
 39. 40. 41. 42. 43. 44. 45. 46. 47.
 48. 49. 50. 51. 52. 53. 54. 55. 56.
 57. 58. 59. 60. 61. 62. 63.

This page contains 15 numbered guitar exercises, each consisting of two staves (treble and bass clef). The exercises are written in G major (one sharp) and 3/4 time. Exercise 1 is marked with a 'C' for common time. Exercises 1 through 10 feature eighth-note patterns, while exercises 11 through 15 feature sixteenth-note patterns. Some exercises include fingerings (e.g., 4, 3, 0, 4, 3) and a '4' indicating a four-measure phrase. The exercises are arranged in a grid-like fashion across the page.

Allegro

The musical score consists of 12 staves of music, primarily in treble clef with a key signature of one sharp (F#). The piece is marked 'Allegro'. The notation includes various fretting techniques such as triplets, slurs, and specific fingering (1-4). The score is divided into sections labeled 'III поз.' (III position) and 'IV поз.' (IV position). The first staff begins with a measure number '35.'. The music features a mix of eighth and sixteenth notes, often beamed together. The final two staves show a transition to a different rhythmic pattern, possibly a double bass line or a specific guitar accompaniment.

Andantino

36.

М. ШАЛЕССКИЙ. Школа

37.

Allegretto

38. *p*

p¹

p

p

p

p

p

p

cresc.

cresc.

14089

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *p* (piano).

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte).

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *mf* (mezzo-forte), *f* (forte).

Allegretto moderato

Р. ГОФМАН

simile

Measure 39, treble staff. *Allegretto moderato*. *simile*.

Measure 40, treble staff.

Measure 41, treble staff.

Measure 42, treble staff.

Measure 43, treble staff.

Measure 44, treble staff.

This page contains 12 staves of musical notation. Each staff consists of a treble clef staff on top and a bass clef staff on the bottom. The music is written in a single system across all staves. The notation includes various note values, rests, and dynamic markings such as accents and slurs. The key signature appears to be one flat (B-flat), and the time signature is 4/4. The music is a complex, multi-voice setting, possibly for a string quartet or a similar ensemble. The notation is dense, with many sixteenth and thirty-second notes, and some slurs indicating phrasing. There are also some rests and dynamic markings like 'f' and 'p' scattered throughout the piece.

Allegro

40.

Штрих Виотти

Moderato

41.

1.

2.

3.

4.

5.

6.

7.

8.

Vivace

9.

10.

11.

12.

Presto

13.

saltando

14.

saltando

15.

saltando

16.

f

Allegro molto

42.

ДВОЙНЫЕ НОТЫ

ТЕРЦИИ

Ю. КОНИУС. Упражнения

43.

С. КОРГУЕВ

О. ШЕВЧИК. Соч. 9 № 14

44.

и т. д.

О. ШЕВЧИК. Соч. 9 № 25

45.

А. РЫВКИН.

♩ = 66
I поз.

46.

II поз.

III поз.

А. РЫВКИН

♩ = 50

IV-III

III-II

II-I

47.

А. РЫВКИН

♩ = 50

I-III поз.

II-IV поз.

III-V поз.

48.

А. РЫВКИН

♩ = 50

49.

This exercise consists of three staves of music in 3/8 time. The first staff begins with a tempo marking of ♩ = 50. It contains two measures of music with fingerings 1, 2, 3, 4 and 3, 4, 3, 4. The second and third staves continue the rhythmic pattern with various fingerings and articulations, including slurs and accents.

А. РЫВКИН

♩ = 50

50.

Импоз.

This exercise consists of three staves of music in 3/8 time. It begins with a tempo marking of ♩ = 50 and the instruction 'Импоз.' (Impassioned). The first staff has fingerings 2, 1, 4 and 4, 3, 0. The second and third staves continue the pattern with fingerings 1, 4, 3, 3, 0 and 1, 4, 3, 3, 0. The exercise concludes with two first and second endings on the third staff.

Moderato

Г. ЗИТТ

51.

This exercise consists of five staves of music in 3/8 time. It begins with a tempo marking of Moderato. The first staff has a fingering of 1. The second and third staves have fingerings 1, 1, 1 and 2, 2, 2. The fourth and fifth staves have fingerings 2, 2, 2 and 2, 2, 2. The exercise concludes with a final chord on the fifth staff.

СЕКСТЫ

Ю. КОНИУС. Упражнения

52.

Exercise 52 consists of seven staves of music. The first staff is in 3/4 time and begins with a treble clef and a common time signature. The subsequent staves are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, often grouped with slurs and repeat signs.

С. КОРГУЕВ

A single staff of music in 3/4 time, continuing the exercise. It features a continuous melodic line with slurs over groups of notes.

О. ШЕВЧИК. Соч. 9 № 11

53.

Exercise 53 consists of four staves of music. The first staff is in 3/4 time and begins with a treble clef and a common time signature. The subsequent staves are in bass clef. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests, often grouped with slurs and repeat signs. Fingerings (1, 2, 3) are indicated above several notes.

54.

Musical score for exercise 54, Op. 9 No. 21 by O. Shchepchik. It consists of four staves of music in 12/8 time, featuring complex rhythmic patterns and fingerings.

55.

Musical score for exercise 55, Op. 9 No. 23 by O. Shchepchik. It consists of five staves of music in 12/8 time, featuring complex rhythmic patterns and fingerings.

56.

Musical score for exercise 56, Op. 9 No. 23 by O. Shchepchik. It consists of three staves of music in 12/8 time, featuring complex rhythmic patterns and fingerings. The score includes labels for "Поз.", "Шлоз.", "IV Поз.", and "V Поз.".

А. РЫВКИН

♩ = 50
I поз.

57. 

II поз. 

III поз. 

I поз. 

II поз. 

III поз. 

I поз. 

II поз. 

III поз. 

ОКТАВЫ

Ю. КОНИУС. Упражнения

58. 



О. ШЕВЧИК. Соч. 9 № 9

59.

О. ШЕВЧИК. Соч. 9 № 19

60.

61.

IV-III- III-II IV-III II-I III-II IV-III

Detailed description: This exercise consists of four staves of music. The first staff is in bass clef with a C-clef (soprano position), the second in treble clef, the third in treble clef, and the fourth in bass clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings (1-4) and articulations (accents, slurs) are clearly marked throughout the piece.

Andantino

Г. ШЕРЕМИ

62.

Detailed description: This exercise consists of seven staves of music. The first staff is in bass clef with a C-clef (soprano position), the second in bass clef, the third in bass clef, the fourth in bass clef, the fifth in bass clef, the sixth in bass clef, and the seventh in treble clef. The music is in 3/4 time and features complex rhythmic patterns, including eighth and sixteenth notes, often beamed together. Fingerings (1-4) and articulations (accents, slurs) are clearly marked throughout the piece. Dynamic markings such as *f* (forte) and *p* (piano) are used to indicate volume changes.

ДВОЙНЫЕ НОТЫ В РАЗЛИЧНЫХ ПОЗИЦИЯХ

О. ШЕВЧИК. Соч. 1, ч. I № 17

I поз.

63.

О. ШЕВЧИК. Соч. 1, ч. 2 № 2

II поз.

64.

65. *Шпоз.*

О. ШЕВЧИК. Соч. 1, ч. 2 № 14

Musical score for guitar, measures 58-65. The score is written in a 12-string guitar format with two staves per system. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The music features complex chordal textures with many accidentals and slurs. Measure numbers 58, 59, 60, 61, 62, 63, 64, and 65 are indicated at the beginning of their respective systems.

О. ШЕВЧИК. Соч. 1, ч. 2 № 22

IV поз.

Musical score for guitar, measures 66-72. The score is written in a 12-string guitar format with two staves per system. The key signature is one flat, and the time signature is 3/4. The music features complex chordal textures with many accidentals and slurs. Measure numbers 66, 67, 68, 69, 70, 71, and 72 are indicated at the beginning of their respective systems.

Three staves of musical notation for guitar. Each staff contains complex chordal textures with many notes beamed together and slurs. The notation includes various accidentals and fingering indications.

АККОРДЫ

Ю. КОНИУС. Упражнения

simile

67. Musical staff 67, starting with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. It features guitar-specific notation including 'V' markings above notes, indicating vibrato or similar effects.

Ossia: Musical staff for an ossia variation, showing an alternative phrasing of the preceding material.

A series of seven musical staves showing harmonic progressions and chord changes. The notation includes various accidentals, slurs, and dynamic markings like 'p.' (piano). Some staves have 'res.' markings above notes, possibly indicating resonance or breath marks.

60

1. 2.
3. 4.

Allegro risoluto

Б. КАМПАЊОЛИ

68. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f* *p* *f* *p* *f*
p *f* *p* *f* *p* *f* *p* *f* *p* *f*
f *p* *f* *p* *f*

Moderato

Г. ЗИТТ

69. *f*

И. ИОАХИМ. Школа

70. *f*

Moderato

simile

А. БРУНИ. Школа

71. *f* *p* *f* *p*

Ю. КОНИУС

Largamente

72.

ФЛАЖОЛЕТЫ

И. ИОАХИМ. Школа

Звучит:

73.

Исполняется: Квинтовые Квартовые Терцовые

И. ИОАХИМ. Школа

74. 

И. ИОАХИМ. Школа

75. Allegretto 

Б. КАМПАНОЛИ

76. 

Fine

Trio 

Da capo al Fine

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