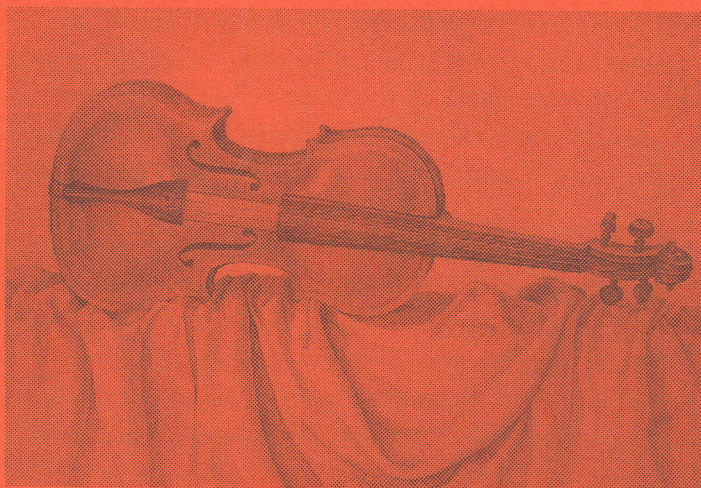


Эдуард ПУДОВОЧКИН

ТЕХНИЧЕСКОЕ  
ВОСПИТАНИЕ СКРИПАЧА

*Часть 1*



Начальные классы  
детской музыкальной школы



Издательство «Композитор • Санкт-Петербург»

2014



## Техническое воспитание скрипача

После окончания курса в подготовительной группе и проведения «праздника первой ноты»<sup>1</sup> начинается следующий период — изучение нотной грамоты и ознакомление учеников с основами скрипичной техники на индивидуальных и ансамблевых уроках.

С этой целью я отобрал необходимый технический материал и сконцентрировал его в двух сборниках, которые представляют наглядную перспективу технического развития ученика. Необходимые гаммы, этюды и упражнения даются здесь в объеме начальной музыкальной школы, что избавляет педагогов от поисков подобного материала в других источниках.

В основе идеи начальных форм технического развития лежат три принципа, которые помогают ученику успешно накапливать индивидуальную и ансамблевую технику скрипичной игры.

**Принцип первый** — «сухие» упражнения, этюды мы превращаем в игровой материал. Например: этюды исполняются как маленькие пьесы, с легким аккомпанементом, обязательно наизусть, различными штрихами. Штрихи — это не просто определенное техническое движение смычка, но и звуковая краска, характер. Ученики быстро усваивают зависимость характера музыки от характера штриха. Самый простой этюд, сыгранный энергично, целым смычком (деташе), превращается в марш; исполненный острым, коротким смычком (стаккато) — в танец либо звучит как песня, если сыграть этюд связно (легато). Когда же доходит очередь до изучения гамм, то самый лучший способ их полюбить — сначала исполнить ансамблем «Гамму-джаз» А. Медведовского<sup>2</sup>.

Для успешной ансамблевой игры необходимо приучать учеников к использованию однородных штрихов, поэтому на уроках ансамбля мы добиваемся одинакового исполнения разнообразных движений смычка на едином техническом материале. Отсюда проистекает **второй принцип** — стандартизация технического материала, то есть «стандартизированная техника», которой должен овладеть каждый ученик в начальный период обучения.

Наконец, **третий принцип** — использование на занятиях разнообразного технического материала, включающего развитие пальцевой беглости и овладение игрой в позициях.

Конечно, начинающие скрипачи не в состоянии довести до совершенства предлагаемые этюды и упражнения, но с первых же лет ученик должен попробовать как можно больше видов различной техники. В дальнейшем ему будет легче возвращаться к пройденному и более детально прорабатывать переходы, начиная с того момента, когда педагог выберет для ученика индивидуальный путь технического развития.

Представленным здесь техническим материалом на основе трех главных принципов я руководствовался на протяжении 20 лет в работе с любимыми учениками ансамбля «Светлячок» (г. Белгород), продолжая использовать их и в работе с другими ансамблями: «Светлячок-2» и болгарские «Звездочки» (сейчас уже подрастает новое поколение «Звездичек»). Вы можете ознакомиться с нашими музыкальными и техническими достижениями на различных сайтах Интернета.

*Э. Пудовочкин*

<sup>1</sup> См.: Пудовочкин Э. В. Скрипка раньше букваря. СПб.: Композитор • Санкт-Петербург, 2006.

<sup>2</sup> Пудовочкин Э. В. Светлячок: Вторая ступень. СПб.: Композитор • Санкт-Петербург, 2007.



# I. МАЛЕНЬКИЕ ЭТЮДЫ ДЛЯ РАЗВИТИЯ ТЕХНИКИ ПРАВОЙ РУКИ \*

1

*Игра на струне «Ре»*  
Умеренно

2

*Игра на струне «Ля»*  
Умеренно

3

*Игра половинными нотами*  
В среднем темпе

4

*Игра четвертными и половинными нотами*  
В среднем темпе

\* В «Маленьких этюдах» частично использованы этюды Т. Захарьиной, К. Тахтаджиева, К. Родионова.

4

5

*Игра наизусть*

**Умеренно**

6

*Игра на двух струнах — «Ре» и «Ля»*

**Умеренно**

7

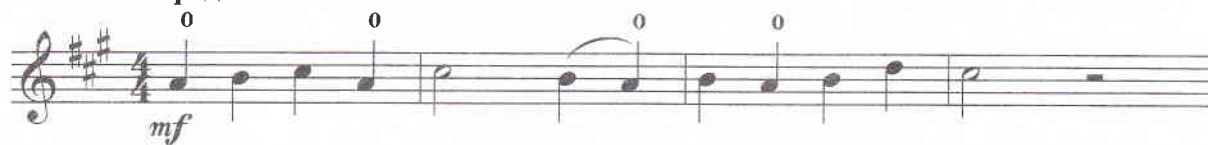
*Игра целым смычком*

**Умеренно**

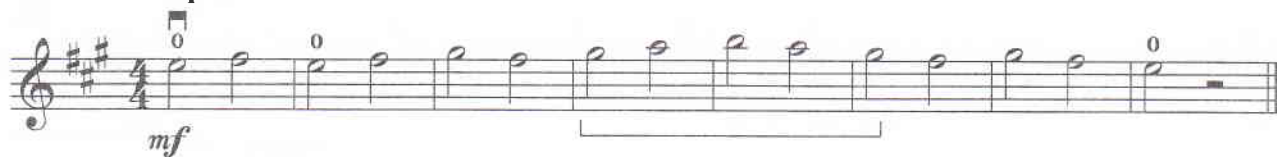
8

*К этому этюду нужно подобрать стихи***Сдержанно**

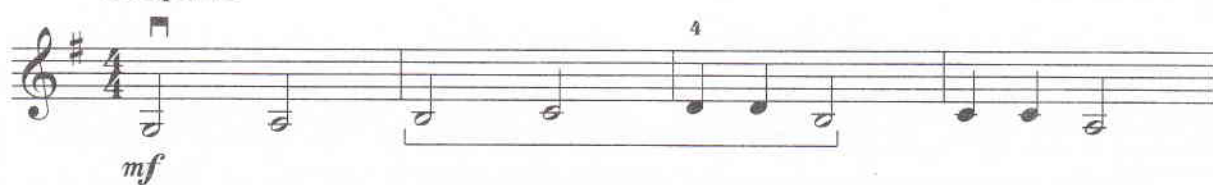
9

*Игра легато***В среднем темпе**

10

*Игра на струне «Ми»***Умеренно**

11

*Игра на струне «Соль»***Умеренно**

12

*Игра нижней половиной смычка***Умеренно**



16

## МАЛЕНЬКАЯ ПЕСНЯ

Умеренно

*mf*

17

*Использование различной скорости смычка*

Умеренно

*mf*

Ц.с.

18

*Исполнять этюд в характере вальса  
(на струнах «Ми», «Ля», «Ре», «Соль»)*

Умеренно

*mf*



19

*Полутон между 1-м и 2-м пальцами  
на струне «Ля»*

**В среднем темпе**

20

*Точно распределять смычок между четвертными  
и восьмыми нотами*

**Не быстро**

21

*Использование различной  
скорости смычка*

**В среднем темпе**

22

Соединение струн в легато

Умеренно

23

## ПЕСНЯ В МАЖОРЕ

Умеренно

24

## ПЕСНЯ В МИНОРЕ

Певуче

Ц.с.

25

## ТАНЕЦ

Игриво

С.с.

Исполнять этюд в характере марша\*

Не быстро

Умеренно

Ю. СУЛИМОВ

\* Подготовка к пьесе «Детский марш» Н. Баклановой, сборник «Светлячок», ступень 1.



28

В среднем темпе

В. ЧЕРНЫШОВ

Н.п. 0 Ц.с. 0 В.п. 0 Ц.с. 0 Н.п. 0 Ц.с.

*f*

В.п. Ц.с. Н.п. 0 Н.п. 0 Ц.с.

*tr*

В.п. 0 Ц.с. 0 Н.п. Ц.с. В.п. Ц.с. Н.п. 0 Ц.с. 0

29

Умеренно

Т. ЗАХАРЬИНА

*mf*

0 4 0 0

0 4 0 0

0 0 0 0

30

Умеренно

К. РОДИОНОВ

Ц.с. 0 4

*mf*

4

31

Умеренно

О. КОМАРОВСКИЙ

Ц.с. 0

32

Умеренно

К. ТАХТАДЖИЕВ

33

В среднем темпе

Н. БАКЛАНОВА

Ц.с. 4 V 0

34

Умеренно  
Ц.с.  $\square$  *mf* К. ТАХТАДЖИЕВ

35

Умеренно  
Ц.с. 0 Н.п. А. ГРИГОРЯН

36

Умеренно  
Ц.с.  $\square$  2-2 А. ГРИГОРЯН

37

Умеренно  
Ц.с. 0 К. ТАХТАДЖИЕВ



В среднем темпе

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of ten staves of music. The tempo is marked "В среднем темпе". The score includes various fretting techniques: natural harmonics (Н.п.), natural notes (Ц.с.), and bends (В.п.). The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure is marked with a square symbol and "Н.п." above it. The second measure is marked "Ц.с." above it. The third measure has a "4" above it. The fourth measure is marked "Н.п." above it. The fifth measure has a "4" above it. The sixth measure is marked "Ц.с." above it. The first staff ends with a double bar line. The second staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure is marked "0" above it. The second measure is marked "4" above it. The third measure is marked "0" above it. The fourth measure is marked "0" above it. The fifth measure is marked "0" above it. The sixth measure is marked "0" above it. The seventh measure is marked "0" above it. The eighth measure is marked "0" above it. The ninth measure is marked "0" above it. The tenth measure is marked "0" above it. The second staff ends with a double bar line. The third staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure is marked "4" above it. The second measure is marked "4" above it. The third measure is marked "4" above it. The fourth measure is marked "4" above it. The fifth measure is marked "4" above it. The sixth measure is marked "4" above it. The seventh measure is marked "4" above it. The eighth measure is marked "4" above it. The ninth measure is marked "4" above it. The tenth measure is marked "4" above it. The third staff ends with a double bar line. The fourth staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure is marked "Н.п." above it. The second measure is marked "0" above it. The third measure is marked "4" above it. The fourth measure is marked "В.п." above it. The fifth measure is marked "4" above it. The sixth measure is marked "4" above it. The seventh measure is marked "4" above it. The eighth measure is marked "4" above it. The ninth measure is marked "4" above it. The tenth measure is marked "4" above it. The fourth staff ends with a double bar line. The fifth staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure is marked "0" above it. The second measure is marked "0" above it. The third measure is marked "0" above it. The fourth measure is marked "0" above it. The fifth measure is marked "0" above it. The sixth measure is marked "0" above it. The seventh measure is marked "0" above it. The eighth measure is marked "0" above it. The ninth measure is marked "0" above it. The tenth measure is marked "0" above it. The fifth staff ends with a double bar line. The sixth staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure is marked "0" above it. The second measure is marked "4" above it. The third measure is marked "4" above it. The fourth measure is marked "4" above it. The fifth measure is marked "4" above it. The sixth measure is marked "4" above it. The seventh measure is marked "4" above it. The eighth measure is marked "4" above it. The ninth measure is marked "4" above it. The tenth measure is marked "4" above it. The sixth staff ends with a double bar line. The seventh staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure is marked "4" above it. The second measure is marked "4" above it. The third measure is marked "4" above it. The fourth measure is marked "4" above it. The fifth measure is marked "4" above it. The sixth measure is marked "4" above it. The seventh measure is marked "4" above it. The eighth measure is marked "4" above it. The ninth measure is marked "4" above it. The tenth measure is marked "4" above it. The seventh staff ends with a double bar line. The eighth staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure is marked "4" above it. The second measure is marked "4" above it. The third measure is marked "4" above it. The fourth measure is marked "4" above it. The fifth measure is marked "4" above it. The sixth measure is marked "4" above it. The seventh measure is marked "4" above it. The eighth measure is marked "4" above it. The ninth measure is marked "4" above it. The tenth measure is marked "4" above it. The eighth staff ends with a double bar line. The ninth staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The first measure is marked "0" above it. The second measure is marked "4" above it. The third measure is marked "4" above it. The fourth measure is marked "0" above it. The fifth measure is marked "0" above it. The sixth measure is marked "0" above it. The seventh measure is marked "0" above it. The eighth measure is marked "0" above it. The ninth measure is marked "0" above it. The tenth measure is marked "0" above it. The ninth staff ends with a double bar line.

39

В среднем темпе

Н. БАКЛАНОВА

The musical score is written for piano in 4/4 time, key of D major (two sharps). It consists of four systems of three staves each. The first system includes dynamics markings *mf* and *p*. The piece features a melodic line in the treble and a bass line in the bass, with piano accompaniment in the right hand. Fingerings and articulation marks are present throughout.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line with a long slur over three measures. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. It follows the same three-staff layout. The top staff has a melodic line with a slur and a fermata over the second measure. The grand staff continues the accompaniment.

Third system of musical notation. The top staff features a melodic line with a slur and a fermata over the second measure. The grand staff accompaniment includes some chordal textures.

Fourth system of musical notation, the final system on the page. It concludes with a double bar line. The top staff has a melodic line with a slur and a fermata over the second measure. The grand staff accompaniment ends with sustained chords.



40

Решительно

Н. БАКЛАНОВА

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "Решительно" (Decisively). The piano part starts with a mezzo-forte (*mf*) dynamic. The vocal line is marked with *sim.* (singing). The score consists of five systems of music. The first system shows the vocal line with a fermata over the first measure and a finger number '0' above the second measure. The piano accompaniment features a series of chords and a melodic line in the right hand. The second system continues the vocal line with a fermata and a finger number '3' above the final measure. The piano accompaniment has a long slur over the right-hand melody. The third system shows the vocal line with a fermata and a finger number '2' above the second measure, and a finger number '0' above the final measure. The piano accompaniment continues with a long slur. The fourth system shows the vocal line with a fermata and a finger number '0' above the final measure. The piano accompaniment has a long slur. The fifth system shows the vocal line with a fermata and a finger number '0' above the final measure. The piano accompaniment has a long slur.

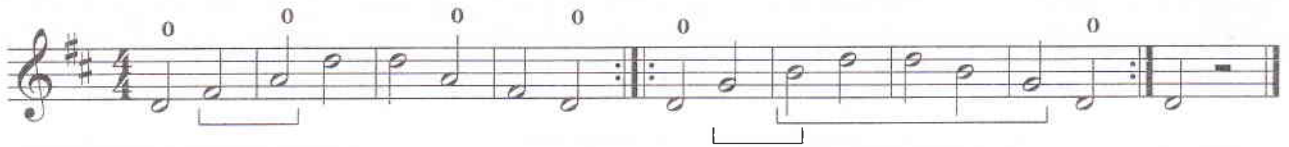
## II. ОДНООКТАВНЫЕ ГАММЫ И ТРЕЗВУЧИЯ

### ГАММА РЕ МАЖОР. ШТРИХОВЫЕ ВАРИАНТЫ ИСПОЛНЕНИЯ



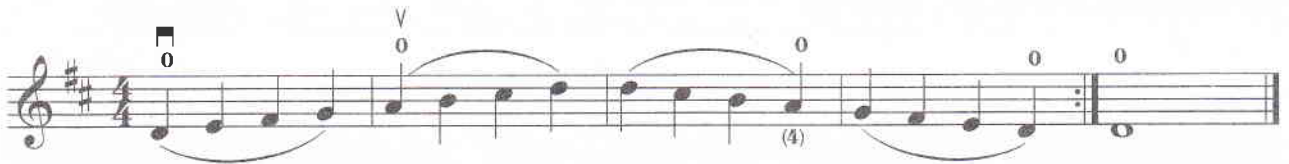
1

*Легато – плавно и связно*



2

*Деташе, стаккато  
широко и отдельно*



*отрывисто и отдельно*



3

*Распределение смычка в деташе*



Ц.с. В.п. Ц.с. Н.п. *sim.*



Ц.с. В.п. Ц.с. Н.п. *sim.*

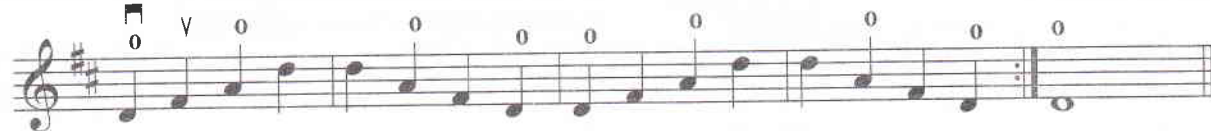
4

Поочередное исполнение в нижней, верхней, средней частях смычка с использованием штриха дэташе



5

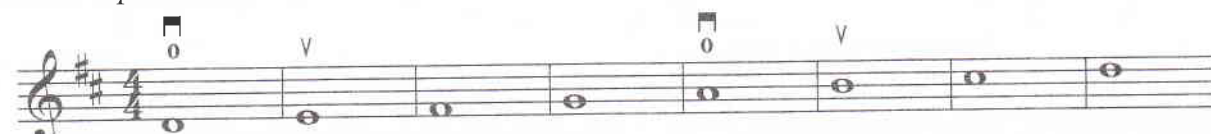
Трезвучия



6

Ц.с.

Развитие ровного тона



7

Также упражняйтесь очень медленно, выдерживая каждый звук на восемь счетов

Восьмые ноты



8

Также упражняйтесь: 1) по две ноты легато, 2) по четыре ноты легато

Распределение смычка в нижней половине



Н.п. Ц.с. Н.п. Н.п. *sim.*



Н.п. Ц.с. Н.п. Н.п. *sim.*

9

Распределение смычка в легато





## ОСНОВНЫЕ ШТРИХИ

## 1. Деташе



*Раздельное исполнение каждой ноты целым смычком и различными его частями.*

## 2. Стаккато



*Исполняется с легким уколом небольшим отрезком смычка, с остановкой на каждой ноте.*

## 3. Легато



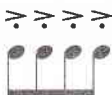
*Слитное, плавное исполнение двух и более нот на один смычок.*

## 4. 2 и 4 стаккато



*На один смычок.*

## 5. Маргле



*Резкий, отрывистый, острый звук с паузой, исполняется широким смычком.*

## 6. Акцентированный штрих



*Исполняется по принципу деташе с активным ударом каждой ноты.*

## 7. Смешанные штрихи



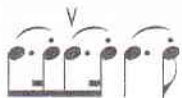
*Требуют точного распределения смычка.*

## 8. Пунктирный штрих



*В легато.*

## 9. Пунктирный штрих



*В стаккато.*

## 10. Дубль-штрих



*Исполняется легким движением кисти, пальцев в середине смычка; подготовка к штриху стаккато.*

Ля мажор

Two staves of musical notation in A major (4/4 time). The first staff contains a sequence of notes with fret numbers 0, 0, 0, 0, 4, and 0. The second staff contains a similar sequence with double bar lines and repeat signs.

Соль мажор

Four staves of musical notation in G major (4/4 time). The first staff contains a sequence of notes with fret numbers 0, 0, 4, and 0. The second and fourth staves contain similar sequences with double bar lines and repeat signs. The third staff contains a sequence of notes with fret numbers 0, 0, 4, and 4.

Ре мажор (в полторы октавы)

Four staves of musical notation in D major (4/4 time), spanning one and a half octaves. The first and second staves contain a sequence of notes with fret numbers 0, 0, 0, 4, 4, 4, and 0. The third and fourth staves contain similar sequences with double bar lines and repeat signs.

*Соль мажор*

First system of musical notation for Sol major, 4/4 time. It consists of two staves. The first staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C3



*Ре минор натуральный*

Musical notation for the natural minor scale of Re (D minor) in 4/4 time. The first staff shows the ascending scale with fret numbers 0, 0, 0, 0 and a (4) indicating a barre. The second staff shows the descending scale with fret numbers 0, 0, 0, 0, 0, 0 and a (4) indicating a barre.

*Ля минор натуральный*

Musical notation for the natural minor scale of La (A minor) in 4/4 time. The first staff shows the ascending scale with fret numbers 0, 0, 0, 0, 0, 0 and a (4) indicating a barre. The second staff shows the descending scale with fret numbers 0, 0, 0, 0, 0, 0 and a (4) indicating a barre.

*Ми минор натуральный*

Musical notation for the natural minor scale of Mi (E minor) in 4/4 time. The first staff shows the ascending scale with fret numbers 0, 4, 4, 4 and a (4) indicating a barre. The second staff shows the descending scale with fret numbers 4, 4, 0, 4, 4, 0 and a (4) indicating a barre.

*Си минор натуральный*

Musical notation for the natural minor scale of Si (B minor) in 4/4 time. The first staff shows the ascending scale with fret numbers 0, 4, 4, 4, 4 and a (4) indicating a barre. The second staff shows the descending scale with fret numbers 4, 4, 0, 4, 4, 0 and a (4) indicating a barre.

*До мажор*

Musical notation for the major scale of Do (C major) in 4/4 time. The first staff shows the ascending scale with fret numbers 0, 0, 4, 4 and a (4) indicating a barre. The second staff shows the descending scale with fret numbers 0, 0, 0, 0, 0, 0 and a (4) indicating a barre.

*Фа мажор*

*Си-бемоль мажор*

*Ми-бемоль мажор*

*Соль минор (в две октавы)*

*До минор*

*Фа-диез минор*

*Си минор (в две октавы)*



### III. РАЗВИТИЕ ТЕХНИКИ ПАЛЬЦЕВ

#### РАЗЛИЧНЫЕ ВИДЫ ДВИЖЕНИЙ ПАЛЬЦЕВ ЛЕВОЙ РУКИ

##### Опускание и снятие пальцев левой руки

*Штриховые варианты:*

1 2 3 4 5 6 7 8 9

Ц.с. В.п. В.п. Ц.с. Н.п. Ц.с.

*Играть на струнах «Ре», «Соль» и «Ми»*

*Штриховые варианты:*

*Упражнения по Г. Шрадику*

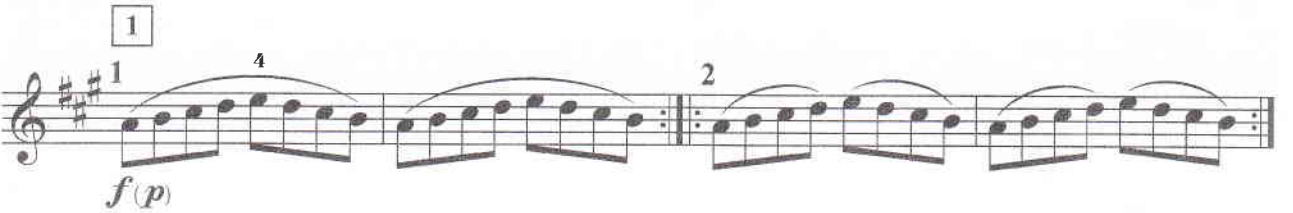
1 2 3 4 5 6



*Когда ученик приступит к изучению минорных тональностей, рекомендуется эти же упражнения играть в одноименном миноре*



### Вертикальные движения пальцев



\*)  
\*\*) 2 3

4 5 (\*\*\*)

6 4

7 0 \*\*) 4

8 4 (\*\*\*)

9

10 4 4 4

11 4 0 4

\* Далее все упражнения выполняются в восьми вариантах штрихов.

\*\*) (\*\*\*)



The image displays a series of musical exercises in treble clef. Exercises 1 through 4 are in 6/8 time, each consisting of two measures of eighth-note patterns with slurs and accents. Exercise 1 starts with a box containing the number '1' and a '3' below the first measure. Exercises 2, 3, and 4 each have a box with their respective numbers and an accent 'V' above the first measure. Exercises 2, 3, and 4 also include the text 'и т. д.' at the end of the second measure. Exercises 5 through 7 are in 4/4 time, each consisting of four measures of sixteenth-note patterns with slurs and accents. Exercise 5 has a '0' above the first measure, exercise 6 has a '4' above the first measure, and exercise 7 has a '4' above the first measure.

**Горизонтальные движения пальцев**

2V

2 2 1 1V 1 1 0

2

1 1 2 2 И т. д.

3

1 1 2 2 И т. д.

4

1 1 2 2 И т. д.

### Хроматические последовательности

*Первая позиция*

*Движение вверх от открытой струны*

*Движение вниз с четвертого пальца*

*Также играйте, связывая: 1) по две ноты, 2) по четыре ноты*

V

3 4 0 1 1 2 2 3 4 0 1 1 2 3

2V 1V 1 0

4 3 2 2 1 1 0 4 3

V

0 1 1 2 2 3 4 0 1 1 2 2 3

V

3 2 2 1 1 0 4 3 2 2 1 1 0

V

0 1 1 2 2 3 4 0 1 1 2 2 3

V

3 2 2 1 1 0 4 3 2 2 1 1 0



### Расширенная хроматическая гамма

Также играйте, связывая: 1) по две ноты, 2) по четыре ноты



## IV. ТРИ КОНЦЕРТНЫХ ЭТЮДА

Violino

## 1. ЭТЮД-ТАНЕЦ

Ф. ВОЛЬФАРТ — Т. ПОПАТЕНКО

Оживлённо 3 чуть замедляя

\* В темпе

*mf*

*poco a poco cresc.*

*sf* замедляя

\* Варианты штрихов:

1 и т. д. 2 и т. д. 3 и т. д.

**Violino**

### 2. ЭТЮД-ВАЛЬС

Ф. ВОЛЬФАРТ — Т. ПОПАТЕНКО

Подвижно

The score is written for violin in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Подвижно' (Allegretto). The piece consists of ten staves of music. The first staff starts with a measure containing a whole note G5 with a fingering of 5. The second staff begins with a half note G4 with a fingering of 4. The music features various slurs and ties, with fingering numbers (1-5) indicated throughout. The tempo changes to 'замедляя' (Ritardando) in the eighth staff and returns to 'в темпе' (Allegretto) in the ninth staff. The piece concludes with a double bar line at the end of the tenth staff.

Violino

3. ЭТЮД-ШУТКА

Ф. ВОЛЬФАРТ

Довольно скоро

замедляя

в темпе

3

*mf*

4

*p*

*f*

*mf*

0

4

4

4

4

*cresc.*

4

замедляя

в темпе

*mf*

*cresc.*

0

0

*f*

*dim.*

4

*pizz.*



## 1. ЭТЮД-ТАНЕЦ

Ф. ВОЛЬФАРТ — Т. ПОПАТЕНКО

Оживлённо

чуть замедляя

В темпе



First system of musical notation, consisting of three staves. The top staff is a single melodic line with eighth and sixteenth notes. The middle and bottom staves are a grand staff with chords and accompaniment.

Second system of musical notation, consisting of three staves. Similar to the first system, it features a melodic line on top and accompaniment in the grand staff below.

Third system of musical notation, consisting of three staves. The top staff has a melodic line with a *poco a poco cresc.* marking. The grand staff below has a *p* (piano) dynamic marking.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line with a *sf* (sforzando) marking. The grand staff below has *sf* markings in both the upper and lower parts. The system concludes with the instruction *замедляя* (ritardando).

## 2. ЭТЮД-ВАЛЬС

Ф. ВОЛЬФАРТ — Т. ПОПАТЕНКО

The first system of the musical score is written for piano and bass. The key signature has one sharp (F#) and the time signature is 3/4. The piano part (treble clef) begins with a melodic line of eighth notes, followed by a half note and a quarter note. The bass part (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamic markings include *cresc.* (crescendo) and *sf* (sforzando).

Подвижно

The second system continues the piece with the tempo marking **Подвижно** (Allegretto). The piano part features a more active melodic line with slurs. The bass part continues with a steady accompaniment. A dynamic marking of *mp* (mezzo-piano) is present.

The third system shows further development of the melodic and harmonic themes. The piano part has a series of slurred eighth notes, while the bass part maintains a consistent accompaniment.

The fourth system concludes the piece with a final melodic phrase in the piano part and a corresponding accompaniment in the bass part.

The first system of music consists of three staves. The top staff is a single treble clef with a melodic line of eighth notes, some beamed together and some with slurs. The middle and bottom staves are grouped by a brace on the left, representing a piano accompaniment. The middle staff has a treble clef and contains chords and some melodic fragments. The bottom staff has a bass clef and contains a bass line with chords and some melodic fragments.

The second system of music consists of three staves. The top staff is a single treble clef with a melodic line of eighth notes, some beamed together and some with slurs. The middle and bottom staves are grouped by a brace on the left, representing a piano accompaniment. The middle staff has a treble clef and contains chords and some melodic fragments. The bottom staff has a bass clef and contains a bass line with chords and some melodic fragments.

The third system of music consists of three staves. The top staff is a single treble clef with a melodic line of eighth notes, some beamed together and some with slurs. The middle and bottom staves are grouped by a brace on the left, representing a piano accompaniment. The middle staff has a treble clef and contains chords and some melodic fragments. The bottom staff has a bass clef and contains a bass line with chords and some melodic fragments. There are dynamic markings 'v' and 'dm' at the bottom of the system.

The fourth system of music consists of three staves. The top staff is a single treble clef with a melodic line of eighth notes, some beamed together and some with slurs. The middle and bottom staves are grouped by a brace on the left, representing a piano accompaniment. The middle staff has a treble clef and contains chords and some melodic fragments. The bottom staff has a bass clef and contains a bass line with chords and some melodic fragments. There are dynamic markings 'v' and 'dm' at the bottom of the system.



First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper treble staff and accompaniment in the grand staff. There are several slurs and ties across measures.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The tempo marking "замедляя" (ritardando) is placed above the first staff. The music continues with melodic and accompaniment parts.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The tempo marking "в темпе" (allegretto) is placed above the first staff. The music continues with melodic and accompaniment parts.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music concludes with a double bar line. The dynamic marking "cresc." is in the grand staff, and "sf" (sforzando) is in the upper treble staff.



## 3. ЭТЮД-ШУТКА

Ф. ВОЛЬФАРТ

Довольно скоро

замедляя

*mf* легко

*mf*

*p*

*p*

*p*

First system of musical notation. Treble clef staff contains a melodic line starting with a dynamic marking *f*. The grand staff (treble and bass clefs) provides accompaniment with chords and moving lines.

Second system of musical notation, continuing the melodic and accompanimental lines.

Third system of musical notation. The treble staff begins with a dynamic marking *mf*. The accompaniment in the grand staff continues with complex chordal textures.

Fourth system of musical notation. Both the treble and bass staves of the grand staff include dynamic markings *cresc.* (crescendo). The treble staff also features a *b* (flat) dynamic marking in the second measure.

замедляя      в темпе

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with a dynamic marking of *mf*. The grand staff contains accompaniment with a dynamic marking of *p* and a hairpin crescendo.

Second system of musical notation, continuing the three-staff format from the first system. It features similar melodic and accompanimental lines.

Third system of musical notation. The top staff has a dynamic marking of *cresc.* (crescendo). The grand staff continues the accompaniment.

Fourth system of musical notation. The top staff starts with a dynamic marking of *f* followed by *dim.* (diminuendo). The grand staff also has a *dim.* marking. The system concludes with a dynamic marking of *sf* (sforzando) and a *pizz.* (pizzicato) instruction. An 8-measure rest is indicated above the grand staff.

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