

	T	S	D
I	T ₅₃	S ₆₄	
II			D ₆₄
III	T ₆		
IV		S ₅₃	
V	T ₆₄		D ₅₃
VI		S ₆	
VII			D ₆

ТРЕЗВУЧИЕ

Мажорное

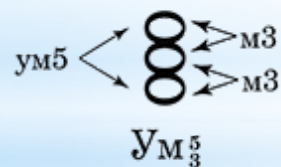


Минорное

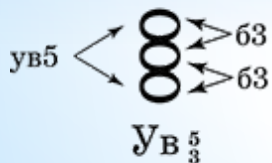


ТРЕЗВУЧИЕ

Уменьшенное

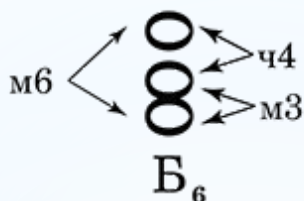


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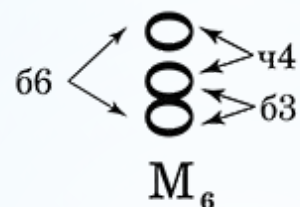


СЕКСТАККОРД

Мажорный

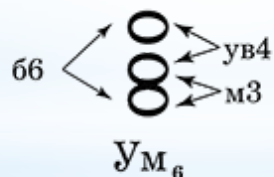


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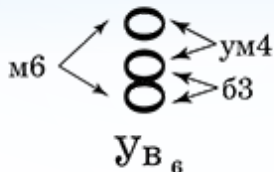


СЕКСТАККОРД

Уменьшенный

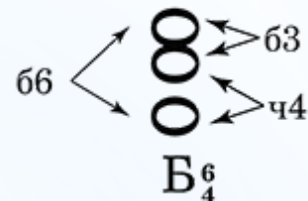


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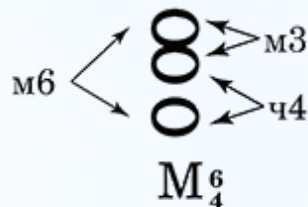


КВАРТСЕКСТАККОРД

Мажорный

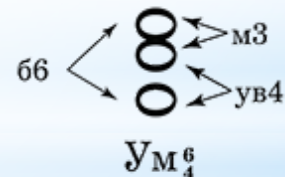


Минорный

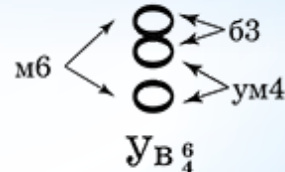


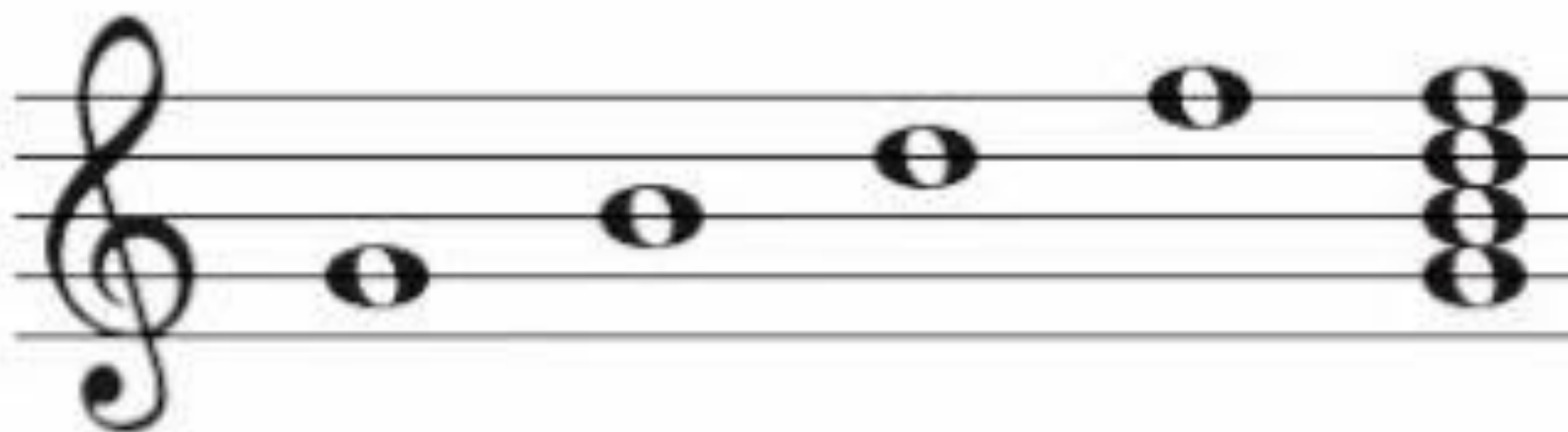
КВАРТСЕКСТАККОРД

Уменьшенный



Увеличенный





Доминантсептаккорд D7

Доминантовый септаккорд

Аккорд, строящийся на пятой ступени мажора и гармонического минора.

D₇ имеет три обращения:

первое обращение – **D₆₅** (доминантовый квинтсектаккорд)
строится на VII ступени

второе обращение – **D₄₃** (доминантовый терцквартаккорд)
строится на II ступени

третье обращение – **D₂** (доминантовый секундаккорд)
строится на IV ступени

Аккорды	Их строение	Их разрешение в тональности До мажор (минор)
D₇	б.3 + м.3 + м.3	 D ₇ T ₅₃
D₆₅	м.3 + м.3 + б.2	 D ₆₅ T ₅₃
D₄₃	м.3 + б.2 + б.3	 D ₄₃ T ₅₃
D₂	б.2 + б.3 + м.3	 D ₂ T ₆

КАК ЗАПОМНИТЬ НАЗВАНИЯ?

Д7

Д65

Д43

Д2

ЧИТАЕМ В ОБРАТНОМ
ПОРЯДКЕ!

СЕПТ
АККОРД

КВИНТСЕКСТ
АККОРД

ТЕРЦКВАРТ
АККОРД

СЕКУНД
АККОРД

Разрешение D7

D7 разрешается в неполное тоническое трезвучие, с утроенной тоникой. Прима, терция и квинта D7 переходят в тонику, а септима D7 разрешается в **III** ступень.

The diagram illustrates the resolution of the D7 chord in five different keys. Each key is shown with its chord symbol and the resolution of the D7 chord to a tonic triad with a tripled tonic. The resolution of the seventh is shown as moving to the third of the tonic triad.

- D dur**: D7 chord resolves to T³ (tonic triad with tripled tonic).
- A dur**: D7 chord resolves to T³ (tonic triad with tripled tonic).
- B dur**: D7 chord resolves to T³ (tonic triad with tripled tonic).
- fis moll**: D₇ chord resolves to t³ (tonic triad with tripled tonic).
- d moll**: D₇ chord resolves to t³ (tonic triad with tripled tonic).

Below the resolution diagrams, two boxes show the fingering for the tonic triad with a tripled tonic, illustrating the placement of the fingers on the strings.

(D65)

Квинтсектаккорд

Первое обращение D7 называется **квинтсектаккорд**, обозначается **D65** интервальный состав аккорда м.3+ м.3+ б.2. Разрешается в тоническое трезвучие с удвоенной тоникой.

ля♭ мажор

ля♭ минор

м.3 м.3 б.2

$D_5^6 - T_3^5$ $D_5^6 - T_3^5$



(Д43) Терцквартаккорд

Второе обращение септаккорда – **терцквартаккорд**, который состоит из м.3+б.2+б.3.

Обозначается **D 43**.

Разрешается в полное (развернутое) **тоническое трезвучие**.

The image shows a musical staff with a treble clef. It illustrates the resolution of the tertquart chord (D43) into the tonic triad for both major and minor keys. Above the staff, the intervals m.3, б.2, and б.3 are indicated. The first part shows the resolution for the major key (фа мажор), with the chord labeled D₃⁴ - T₃⁵. The second part shows the resolution for the minor key (фа минор), with the chord labeled D₃⁴ - T₃⁵. A small icon of a hand is visible in the bottom left corner.

(D2) Секундаккорд

Третье обращение доминантсептаккорда называется **секундаккорд**, он состоит из интервалов б.2+б.3+м.3 и обозначается

D2. Разрешается в тонический сектаккорд, с удвоением тоники.

The image shows a musical staff with a treble clef. On the left, a chord is represented by three notes: G4 (second line), B4 (third space), and D5 (fifth space). Below this chord is the label D_2 . An arrow points from this chord to the right, where a chord is represented by three notes: D4 (first space), F4 (second space), and A4 (third space). Below this chord is the label T_6 . To the right of the T_6 label is a small square icon containing a stylized representation of a double tonic, consisting of two overlapping ovals.

до мажор

The image shows a single staff of music in treble clef, divided into four measures. Each measure contains a chord or dyad with a slur over it. Roman numerals are placed above each measure, and figured bass notation is placed below. The notes are as follows: Measure 1: D4, F#4, A4; Measure 2: D4, F#4, A4, B4; Measure 3: D4, F#4, A4, B4; Measure 4: D4, F#4, A4, B4.

Measure	Roman Numerals	Figured Bass
1	V - I	D ₇ - T ₃
2	VII - I	D ₅ ⁶ - T ₃ ⁵
3	II - I	D ₃ ⁴ - T ₃ ⁵
4	IV - III	D ₂ - T ₆

Напиши разрешение доминантовых аккордов. Стрелочками укажи разрешение неустойчивых ступеней. Сыграй и спой.

1) Ля мажор

The image shows a musical staff in the treble clef with a key signature of two sharps (F# and C#). It contains four measures of music, each with a chord symbol below it. The first measure has a D7 chord (dominant seventh) with a 'V' below it. The second measure has a D9 chord (dominant ninth) with a 'VII' below it. The third measure has a D#9 chord (dominant ninth with a sharp on the ninth) with a 'II' below it. The fourth measure has a D2 chord (dominant second) with an 'IV' below it. Dotted lines connect the chords from left to right, indicating a sequence of resolutions.

2) фа# минор

The image shows a musical staff in the treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures of music, each with a chord symbol below it. The first measure has a D7 chord (dominant seventh) with a 'V' below it. The second measure has a D9 chord (dominant ninth) with a 'VII' below it. The third measure has a D#9 chord (dominant ninth with a sharp on the ninth) with a 'II' below it. The fourth measure has a D2 chord (dominant second) with an 'IV' below it. Dotted lines connect the chords from left to right, indicating a sequence of resolutions.

Домашнее задание:

1) Ми́ мажор



D_7 T_3 D_3^{\flat} T_3^{\flat} D_4^{\flat} $T_3^{\flat p.}$ D_2 T_6
V I VII I II I IV III

2) до минор



D_7 T_3 D_3^{\flat} T_3^{\flat} D_4^{\flat} $T_3^{\flat p.}$ D_2 T_6
V I VII I II I IV III