

Асен Карастоянов  
(1893 – 1976)

по хармония, полифония и оркестрация  
(1942)

Предпечат, примерни решения: Сабин Леви  
Музикални редактори: Сабин Леви, Николай Градев

София, 2015



Асен Карастоянов (1893 – 1976) е автор на много и важни музикални учебни пособия – включително *Хорово Дирижиране* (1947), *Полифония* (1952), *Сложен контрапункт, имитация, канон* (1957), *Полифонична хармония*, (1959, също на руски, 1964), *Мелодични и хармонични основи на българската народна песен* (1950) и други. Второто издание на *Задачника* е част от проекта на Сабин Леви за препубликация на част от музикално - теоретичното наследство на Карастоянов, което включва някои от заглавията изброени по-горе.

Първото издание на този задачник е от 1942 г. – написано на ръка. Нотния материал на това второ издание (2015) беше преписан (посредством *Финале* и австралийския шрифт за цифрован бас на Матю Хиндсън - <http://hindson.com.au/info/free/free-fonts-available-for-download>). Примерните решения на всички задачи са на Сабин Леви, а музикалния редактор е Николай Градев.

Асен Карастоянов  
Задачник  
А. Хармония  
Задачи с квинтакорди

Introduction for piano, showing chords and fingering. The right hand plays chords in G major and G minor, while the left hand plays a simple bass line. The chords are: G major (v), G minor (vi), G major (vi), G minor (v), G major (ii), G minor (v), G major (vi), G minor (vii), and G major (i).

[Задачи:]

1. Exercise 1: Bass line in G major, starting with a triplet of eighth notes (vi, v, vi) and ending with a quarter note (v). Fingering: 1, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

2. Exercise 2: Bass line in G major, starting with a quarter note (v) and ending with a quarter note (vii). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

3. Exercise 3: Bass line in G major, starting with a triplet of eighth notes (vii, iii, v) and ending with a quarter note (vii). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

4. Exercise 4: Bass line in G major, starting with a triplet of eighth notes (8-5-3) and ending with a quarter note (5). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

5. Exercise 5: Bass line in G major, starting with a triplet of eighth notes (vii, iii, v) and ending with a quarter note (v). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

6. Exercise 6: Bass line in G major, starting with a quarter note (v) and ending with a quarter note (v). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

7. Exercise 7: Bass line in G major, starting with a quarter note (v) and ending with a quarter note (vi). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

8. Exercise 8: Bass line in G major, starting with a triplet of eighth notes (8-5-3) and ending with a quarter note (3). Fingering: 1, 2, 3, 4, 5, 4, 3, 2, 1.

9. 5 10.

vi v v vi

v vii

### Примерно решение (задача 5)

#### 5. Квинтакорди

vii iii

#### Хармоничен минор

11.

# v # #5 # v vi ii # v

(8 5 3) 12. # #5 # v iv vi # v

13. 8 5 3 # # vii v

14. 8 # v iv

# vi # vii i #

15.

# vii i #5 #

16.

# # # vi

vii I # #

17.

# # # #

18.

b5 b

b b

11. Хармоничен минор

#v #5 #v vi ii #v (8 5 3)

# Натурален и мелодичен минор

## Образци

i ii v i v vii i i iv v i  
 #5 # # #

19.

#5 # # #5 #

20.

# #

21.

# # # #5 # #5

22.

# # #5 #

v iv 3 vii i vi v

# # # # #

22. [A. K.] → v iv 3 vii i vi v

#5 # # # #

# Обръщания на квинтакорд - мажор

Образци

vi i iv iii v

6/4 6/4 5/3 6/4 6/4 5/3 6 5

23.

6 6 6 6 6 6

24.

6 6/4 6 6 6 6/4 6 6 6/4

25.

3 6/4 5 8 6/4 5 6 6 6 6 6

26.

6 6 6 6/4 6/4 5/3 6 6 6

6 6 6 6 6/4 6 6 6/4 6/3

27.

6 6 6 6 6 6 6/4 6/4 5/3



26.

6  
6 6  
6 6  
6 6  
6 6 4  
6 6  
6 4  
6 3

28.

6 6 6 6 6 6 6 6

29.

6 6 6 6 6 6

30.

6 6 4 6 6 6 6

31.

6 6 6 3 6 5 6 6 5 6 6 6 6

32.

6 6 6 6 6 6 5 6 6 6 6 4

33.

6 6 6 6 6 6 6 6

6 6 6 4 6 6 3 6 5 6 6 6 4

34. 6 6 4 6 6 4 6 6 6 6 5 6 6 4 6

35. 6 6 6 6 6 5 3 6 4 5 6 6 4 6 6 6 6 5

36. 6 6 6 6 6 6 6 6 6

37. 6 6 6 6 6 6 6 4 6 #

38. 6 6 #6 8 6 # 5 6 4 5 3 6 6 6 5

39. 6 4 #6 6 6 6 4 6 6 4 5 #6 6

6 # 6 #6 #6 4 6 6 4 5 # 6

40. # #6 4 6 6 6 # 6 # 6 6 4 6

41.

6/4 # 6 6 6/4 6 # #6/4 6 #6 6 3 —

42.

6 6 5 6 6 # #6 6 6/4 # 6 6 #

43.

6 #6/4 6 # 6 #6 6 6 6 6/4 5 # #6 6

44.

# 6/4 5/3 8 — 6 # 6 #6/4 # —

45.

6 # 6 6 6/4 5 # # 6

#6/4 6 # 6 6 6/4 5 # 6 6 6 #



50.

v vi

51.

6 #

50.

v vi  
(A. K.)

52.

53. #3

54.

55.

v vi ii v

56.

v vi v i

57.

58.

59.

60.

Доминантов септакорд и обръщенията му

Образци

7 6 4/3 6 6/4 7 6/4 5/3 6/4 7# 6/4 5/3

61.

6/5 2 6 4/3 7 6 2 6 6/5 6

62.

6/4 7 6 6/5 12 7 6 4/3 6

63.

2 6 6/4 7 6/4 5/3 7 6 #6/4/3 6/5

64.

#6/4 6-4/2 6 6 7 #6 6 7 7 7 6 4/3

6 6 6 7 6 6 2 6 6/4 2 6 6 7

63.

7 6 #6/4/3 6/5 #6/4 6 4/2 6 6 7 #6 6 7

65.

3 6/5 6 7 4/3 6/5 2 6 6 6/5 6 6/4 7 6 4/3

66.

#6/4/3 6 6/5 4/2 6 6/5 6 6 6/4/3 6 7

67.

6 6 6/4 7 6/5 4/3 3 6



4/3 6 6 6 7 6 2 6 4/3 6/5 6/4 7

68.

7# 6 6 #6/4 6 6# 7 6/5 6 4/2 #6/4 6 6/4 7

69.

6/5 6 7 6 #6/4 6 4/2 6 6 6/4

70.

#6 6 6/5 7# 6 #6/4 6 6/4 4/2 6 6/4 4/2 6 6/4 #

Мелодии за хармонизиране

71.

v vi iv v ii v

72.

73.

74.

v vi

Detailed description: This block contains the first two staves of music. The first staff starts with measure 74 in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody and includes the Roman numerals 'v' and 'vi' centered under the notes. The piece concludes with a double bar line.

75.

Detailed description: This block contains the next two staves of music. The first staff starts with measure 75 in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody continues with eighth and quarter notes. The second staff continues the melody and includes a double bar line.

76.

Detailed description: This block contains the next two staves of music. The first staff starts with measure 76 in a key signature of one sharp (F#) and a 3/8 time signature. The melody continues with eighth notes. The second staff continues the melody and includes a double bar line.

77.

Detailed description: This block contains the next two staves of music. The first staff starts with measure 77 in a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody continues with eighth and quarter notes. The second staff continues the melody and includes a double bar line.

78.

Detailed description: This block contains the next two staves of music. The first staff starts with measure 78 in a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody continues with eighth notes. The second staff continues the melody and includes a double bar line.

79.

Detailed description: This block contains the next two staves of music. The first staff starts with measure 79 in a key signature of three flats (B-flat, E-flat, and A-flat) and a 2/4 time signature. The melody continues with eighth and quarter notes. The second staff continues the melody and includes a double bar line.

80.

4 2 6 4 6

Второстепенни септакорди и обръщенията им

81.

6 5 7 6 6 5 6 7 4 3 6 5

6 5 6 4 7 2 6 7 7 6 6 5 6 6 6 5 2 6 7 6 5 6 5

83.

6 4 6 6 5 6 5 2 6 7 6 5 7 7 6 2 6 2 6 7 7 6 5

84.

# 6 6 6 4 2 6 4 3 7 # 6 6 6 5 # 6 5 # # 7 8 6 6 5 4 #

85.

6 7 7 6 6 5 7 6 2 6 6 5 6 5 7 2 6 7 7 6 6 4 7

86.

6 5 2 6 7 4 3 6 6 6 5 2 6 6 5 2 6 6 5 2 6 6 5 2 6 4 3

87.

7 6 2 4 3 7 6 6 6 5 6 6 6 4 2 6 7

7 3 6 5 6 6 4 6 7 7 6 5 7 6 6 6 6 7

87.

6 6 6 4 2 6 7 7 3 6

5 6 6 4 2 6 7 7 6 5 7 6 6 6 6 7

88.

2 6 7 4 # 6 #6 6 6 # 7 7 7 #6 3

Мелодии за хармонизиране

89.

90.



ii vi ii6 v



### Нонакорди

Образци

v9 v9 3/2 9

9 1 18 6 9 6 6 5

94.

6 6 9/7 2 6 6 7 9/7 6 6 6 9/7 6/4 7 7 6/4 5/3

95.

6 6 9/7 6 6 9/7 6/4 2 6 4/3 6/4 7 9/7 7

96.

6 9/4 6 6/4 5/3 9/7 7 4 6/5

97.

2 6 3/2 6 4/3 6 6 6 6/4 7 6 6 3/2 6

6 6 7 9 6 7 6 3/2 6 6 6 6/7 7

98.

6 6/5 9/# #7 8 4/2 6 6/5 4/3 # 6 9/# 8 7 #6/4/3 6 7 6/5 9/# 8

98.

6 6/5 9/# #7 8 4/2 6 6/5 4/3 #

6 9/# 8 7 #6/4/3 6 7 6/5 9/# 8

99.

4# 7 6 # 9# 9 7 4/2 6 6/4 7/# 6/4 5/3

100.

6 9# #6 6 9# 7 6 9/7 6 6/4 6 6/5 6/4 7/#

Алтеровани акорди

101.

6/5 6/4/3 6/4 6/2 6 6/4/2 # b7 6/4 6/4/3 6/b5 7/#

102.

6 6 b6 6/5 6/b5 6/4/3 7 6 #6/5 6

103.

b6 6/4 7 6 6 6 6/4/3 6/4 2 6

104.

6 6 6/4/3 b7 6/4/3 6/4 7 6/4 4/3 6/4/3

105.

b7 5 4/2 6 6 6 7 6 6 4/3 b6/4/3 6/4 7 6

6/4/3 6/4 4/2 6 6/4/3 b 6/5 b 6 7/b5 b7 6 6/4/3 6/4 b

104.

6 5    4 3    6 4 3    7 5 4 2 6    6 6 7    6 6 4 3    6 4 7

106.

7 #    # 4 3    6 #7    #6 x6 4 3    # 6 4 3    #6 6 6 5 4 #

Мелодии за хармонизиране

107.

v vi

108.

109.

110.

111.



112.

113. Задържания

6 4 3 6 9 8 6 5 2 6- 9 10 6 9 6 5 7 4 3

114.

#6 6 7 3 6 6 8 6 7 5 7 4 7 #7 8  
5 4 # 4 - 4 # 4 3 2 3

115.

7 6 7 6 5 7 4 3 3 7 6 6 9 8 6 6 6 6 7 7  
5 4 3 3 4 3 4 - # 4 3 4 - 3 6 4 5 4 3  
3 2 2 3 3 3 4 -

116.

9 8 7 6 5 6 6 9 8 4 7 4 3 4 6 9 8 6 9 8 7 7  
3 2 3 6 4 3 3 6 5 2 3

4 3 6 7 6 9 8 9 8 6 6 9 8 6 6 6 5 9 8  
7 6 7 6 5 5 9 8 6 6 4 3 7 8  
3 - 5 5 4 3

117

6 6 4 6 7 6 6 4 6 6 9 8  
5 2 5 4 3 5 2 2 - 7 4

114.

Chords and fingering for exercise 114:

System 1: #6, 6, 7/5/4, #, 3, 6, 6, 5/4/2, 6, 7

System 2: 5/4/2, 3/3, 7, 4, 7/#, #7, 7/5/3, 6/4/2, 5/2, 6, 7/3/3, 6/4/3, 6/4, 5, 7/#, 4, 3

### Модулативни отклонения

Образец

Chords and fingering for 'Модулативни отклонения':

System 1: 7, 7/h, 5, 7, 6/5, 5, 4/2, 6, 9/7/4, 5/#

System 2: b5, 9/7, 7, 5, 7, 6/5, 9/4, 6, 7/5/b, 6/4, 6/5, 4/2

$\flat 7$   $\frac{6}{4}$   $\frac{\sharp 6}{5}$  \ 5 7 6  $\frac{6}{5}$  4  $\frac{7}{5}$  4

118. 3

6 6 2 7  $\frac{7}{5}$  6 7 6  $\frac{\flat 6}{4}$   $\frac{5}{2}$  -  $\frac{6}{4}$   $\frac{7}{\sharp 5}$   $\frac{9}{7}$  7

$\sharp 5$   $\frac{6}{\flat 4}$   $\flat 6$   $\frac{\flat 6}{\flat 4}$  6  $\frac{\sharp 6}{\sharp 4}$   $\frac{\flat 6}{\sharp 3}$   $\frac{\flat 6}{\sharp 4}$   $\sharp 7$   $\frac{\flat 6}{4}$  5 7  $\frac{5}{4}$   $\sharp$  - 6 6 5 3

119.

5 6 6 2 5 6  $\sharp 2$   $\sharp$   $\frac{6}{\flat 5}$  2

$\frac{6}{\flat 5}$   $\flat 2$   $\frac{\flat 7}{\flat 5}$   $\frac{\sharp 6}{x4}$   $\frac{\sharp 6}{\sharp 3}$   $\frac{\sharp 6}{x4}$  5  $\frac{\sharp 6}{\sharp 4}$   $\frac{\sharp 6}{\sharp 4}$   $\frac{\sharp 6}{\sharp 2}$   $\frac{\flat 6}{\flat 4}$  5

6 7 6  $\frac{6}{5}$  5 2  $\frac{\sharp 6}{\sharp 4}$   $\frac{6}{4}$  7

119.

5 6 6 2 5 6  $\sharp 2$   $\sharp$   $\frac{6}{\flat 5}$  2



2 \ #6/5 - 6/5 9 8 7/5 #6/5 4 5 5 7 6 5

6 7 6 5 6/4 2 5 6 #5 #6

#7 #6/5 #6/5 6 4 #7/5 6 #8 7 #6 7 5 # 6 9 8 7/5 4

123.  
6 6/5 6 6/5 4 # 6 7 6 5 4 6

7 7 # 6/5 6 5 6/5 6 6/5 4 2

6 6/5 5 7 # # 4/2 6 7 #6/4 3 6 5 7

5 #6 6 4/2 6 4 6 #7 5/4 3 7 6 5

6 7 6 7 6 #6 6 5 4 3

124.

8 . . . 2 . 4 6 6 6 4 6 5

2 . 6 7 #6 #5 # # 6 7 #6 5

6 5 # 7 5 6 # 8 . . . 6 4 6 6 6 4 6 5

125.

5 4 # 7 - 8 2 . 9 8 6 6 . 6 7 4 3

#5 #2 . #5 # 6 #6 # 6 #6 #5 # # 45 b

7 # b5 . 6 5 5 4 # 45 9 6 7 6 5 6 5 4 7

126.

6 6 5 2 . 5 . 2 6 6 4 7 9 8 5 45 5 45 5 #5 6

6 6 7 7 6 6 4 5 4 4 6 9 5 4 6 9 5 45 8 6

6 #5 7 6 5 6 6 6 6 4 . 5 7 8

# Нецифрован бас

127.



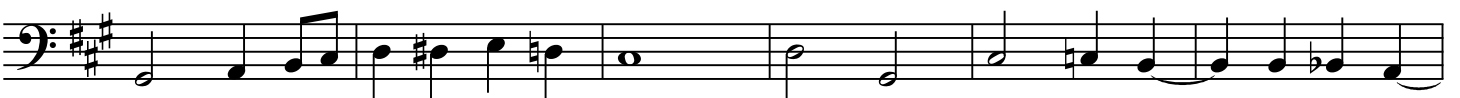
128.



129.



130.



131.

Мелодии за хармонизиране

132.

133.

(b)

134.





# Модуляции

137. C - h

138. C - h

C:I iii

Detailed description: This block contains two musical exercises, 137 and 138, both in common time (C). Exercise 137 shows a modulation from C major to h minor. The first system (measures 1-4) is in C major, with a treble clef and a bass clef. The second system (measures 5-8) is in h minor, indicated by a key signature change to two sharps (F# and C#). Exercise 138 also shows a modulation from C major to h minor. The first system (measures 1-4) is in C major, and the second system (measures 5-8) is in h minor. The notation includes chords, single notes, and slurs.

139. C - h

Detailed description: This block contains exercise 139, a modulation from C major to h minor. The score is in common time (C) and consists of two systems of four measures each. The first system is in C major, and the second system is in h minor, indicated by a key signature change to two sharps (F# and C#). The notation includes chords, single notes, and slurs.

140. C - G

141. D - E

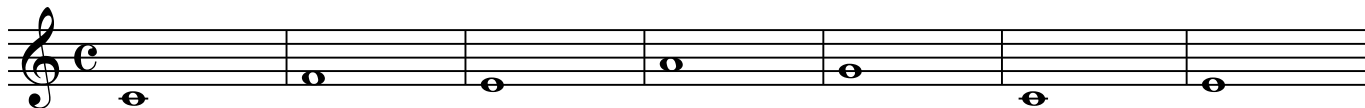
Detailed description: This block contains two musical exercises, 140 and 141, both in common time (C). Exercise 140 shows a modulation from C major to G major. The first system (measures 1-4) is in C major, and the second system (measures 5-8) is in G major, indicated by a key signature change to one sharp (F#). Exercise 141 shows a modulation from D major to E major. The first system (measures 1-4) is in D major, indicated by two sharps (F# and C#), and the second system (measures 5-8) is in E major, indicated by three sharps (F#, C#, and G#). The notation includes chords, single notes, and slurs.

142. [E - F]

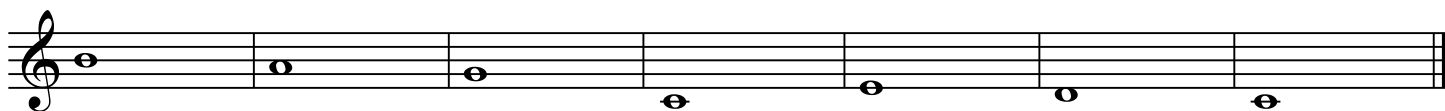
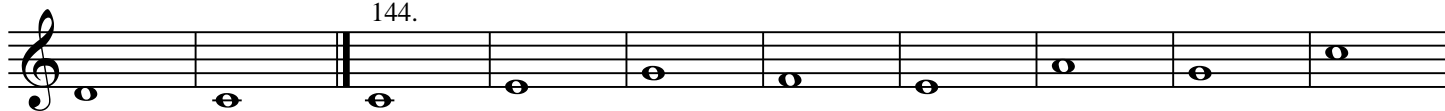
Detailed description: This block contains exercise 142, a modulation from E major to F major. The score is in common time (C) and consists of two systems of four measures each. The first system is in E major, indicated by three sharps (F#, C#, and G#), and the second system is in F major, indicated by one sharp (F#). The notation includes chords, single notes, and slurs.

# Задачи по контрапункт - кантус фирмус

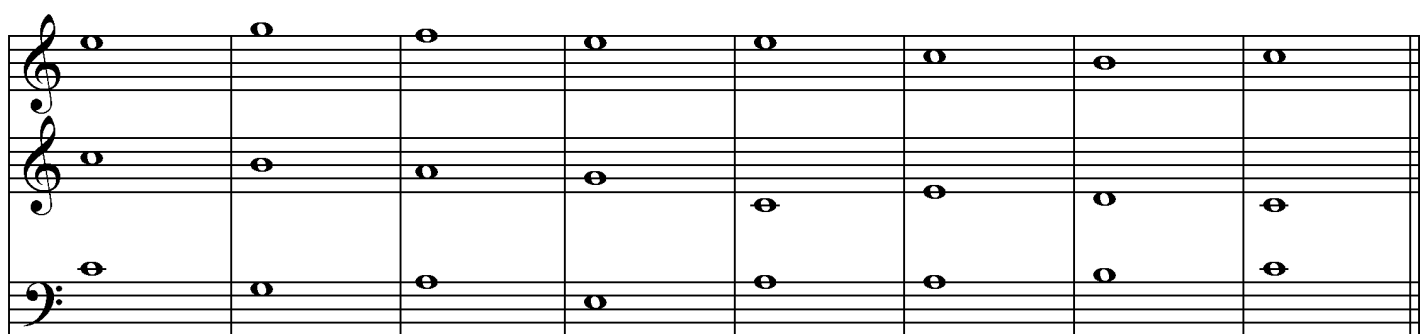
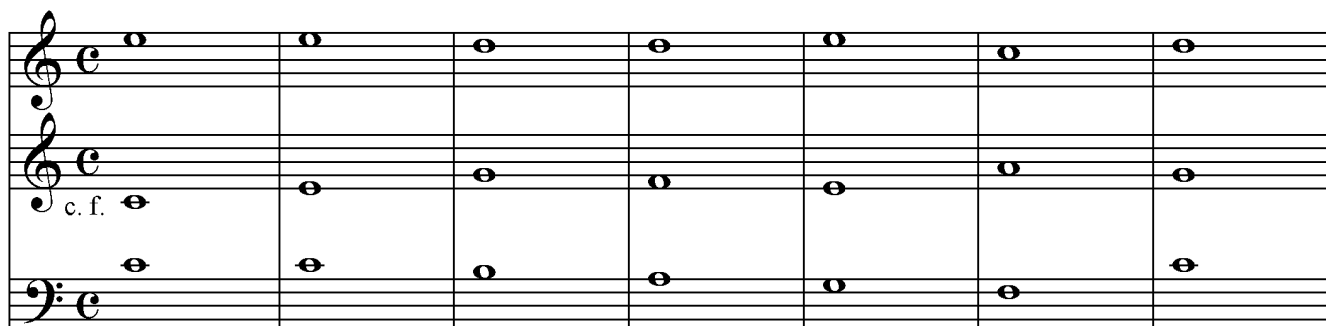
143.



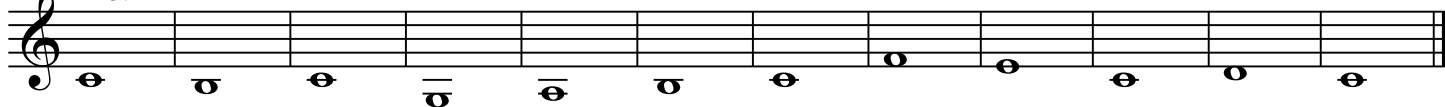
144.



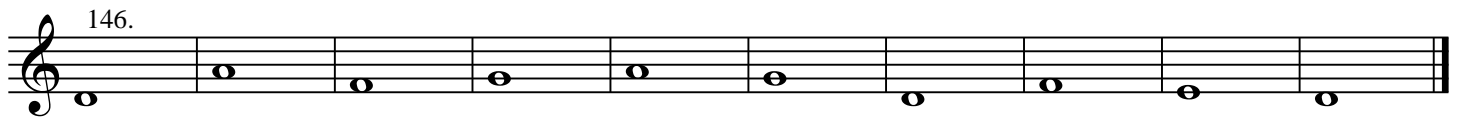
144. Зададения кантус фирмус е по средата.  
Има контрапунктирац глас над него и под него  
(трите не звучат едновременно).



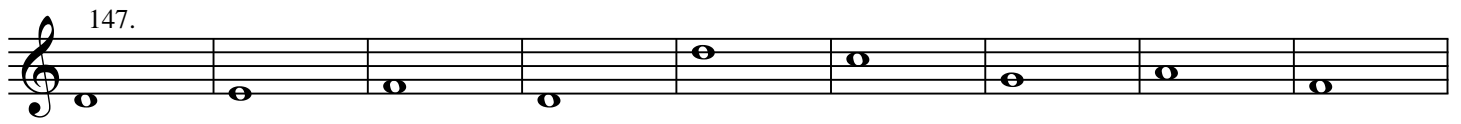
145.



146.



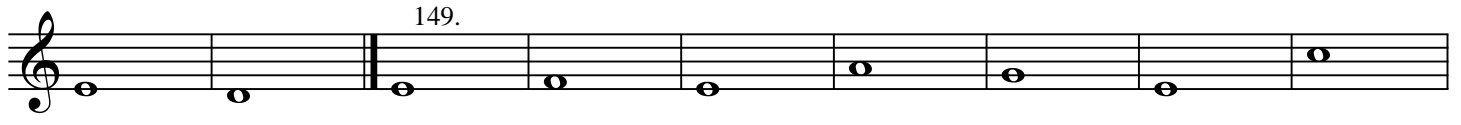
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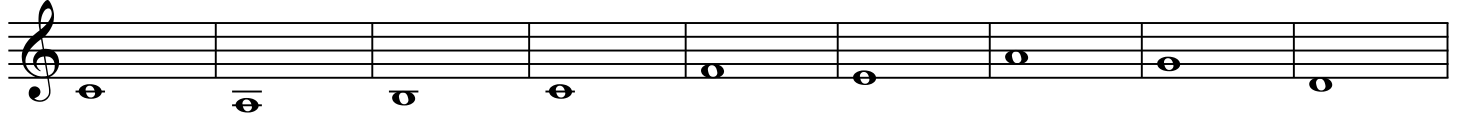
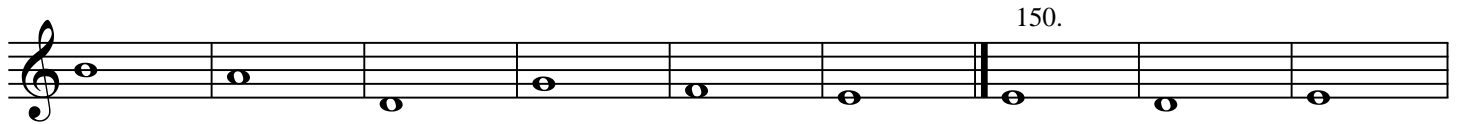
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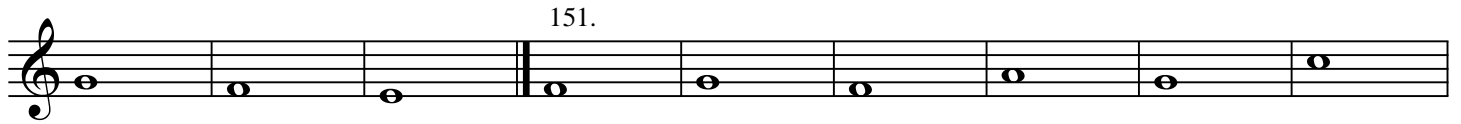
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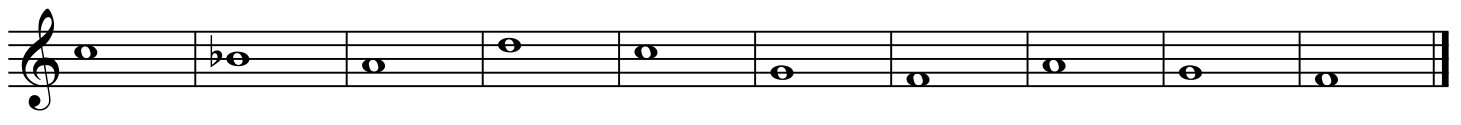
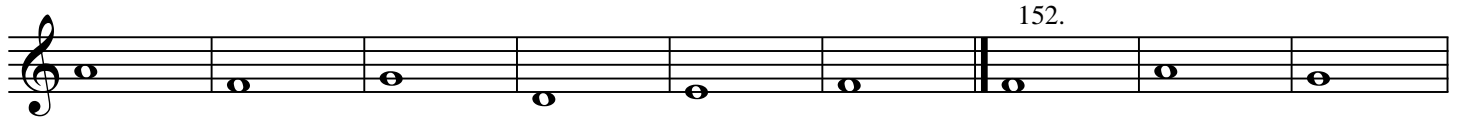
150.



151.



152.



151.

Musical score for exercise 151, measures 1-6. The score is in common time (C) and consists of three staves. The top staff is in treble clef, the middle staff is in treble clef with a dynamic marking of *c. f.*, and the bottom staff is in bass clef. The music features a sequence of chords and single notes across six measures.

Musical score for exercise 151, measures 7-12. The score continues from the previous system, maintaining the same three-staff structure and common time signature. The music concludes with a double bar line at the end of the sixth measure.

153.

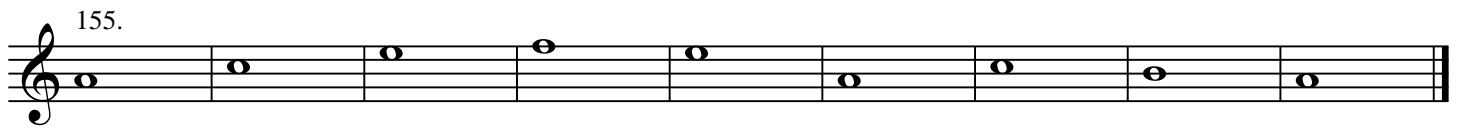
Musical score for exercise 153, measures 1-8. The score is in common time (C) and consists of a single staff in treble clef. The music features a sequence of chords and single notes across eight measures.

Musical score for exercise 153, measures 9-12. The score continues from the previous system, maintaining the same single-staff structure and common time signature. The music concludes with a double bar line at the end of the fourth measure.

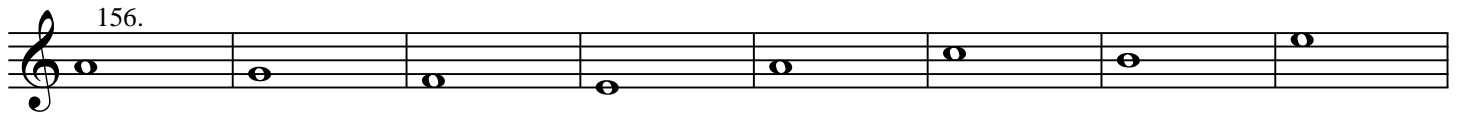
154.

Musical score for exercise 154, measures 1-10. The score is in common time (C) and consists of a single staff in treble clef. The music features a sequence of chords and single notes across ten measures.

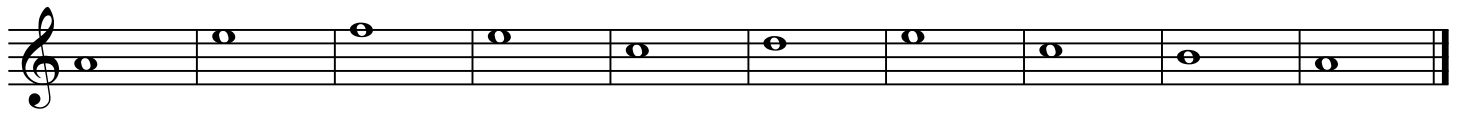
155.



156.

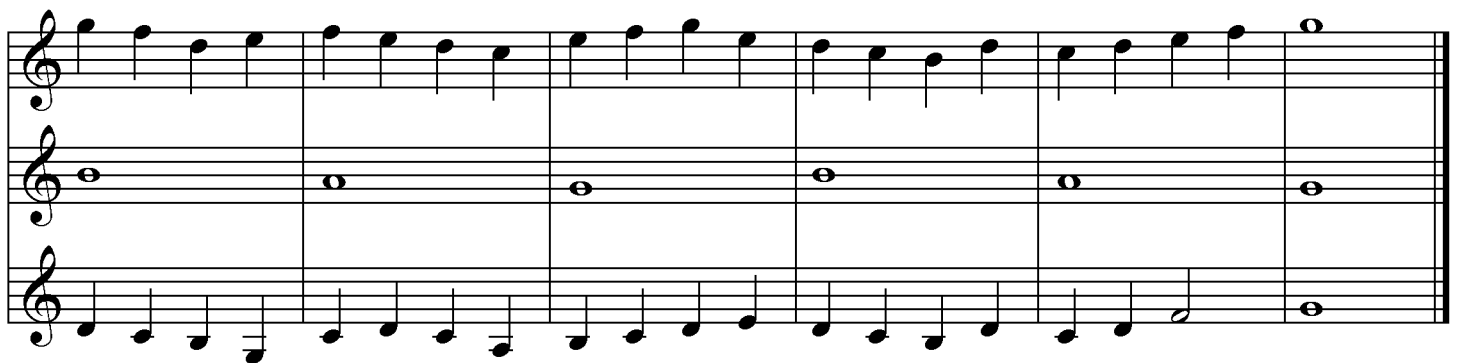
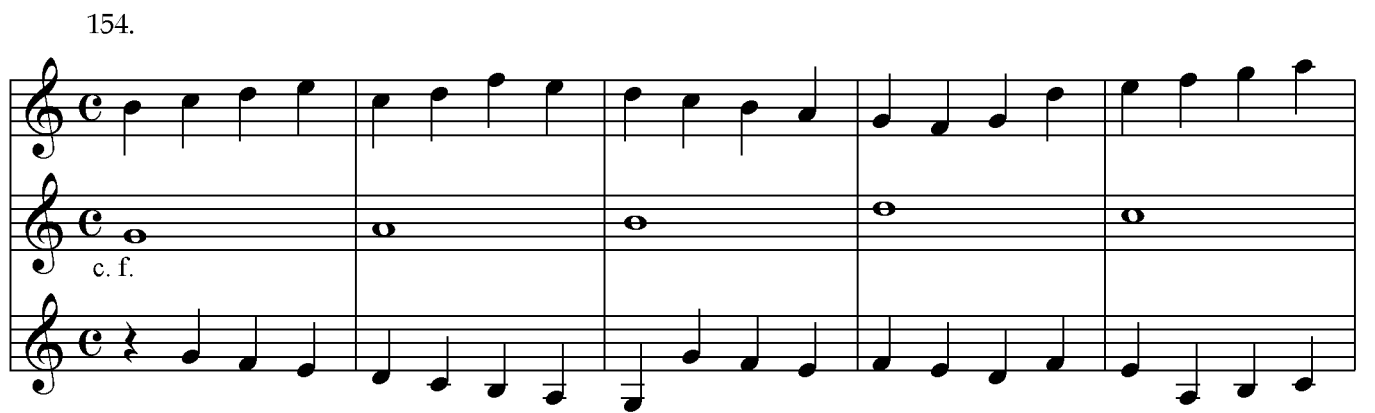


157.



154.

c. f.



Цветисти мелодии

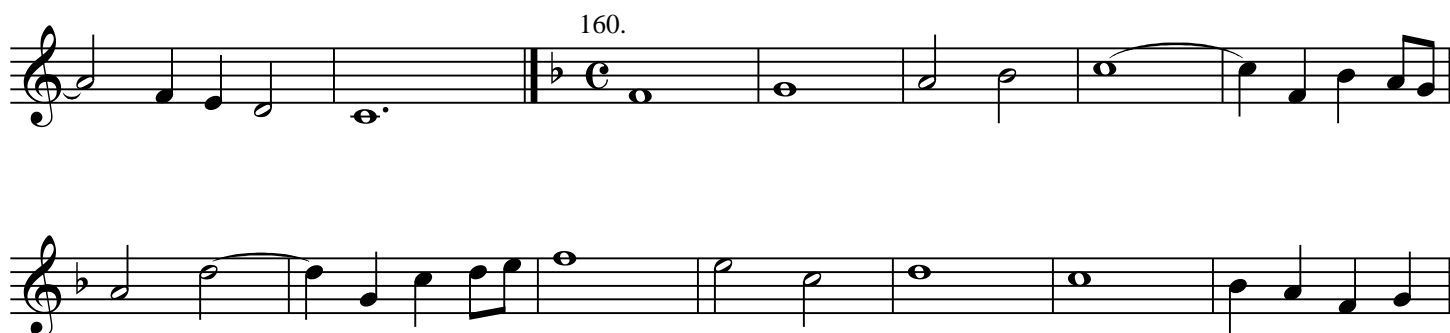
158.



159.



160.



161.



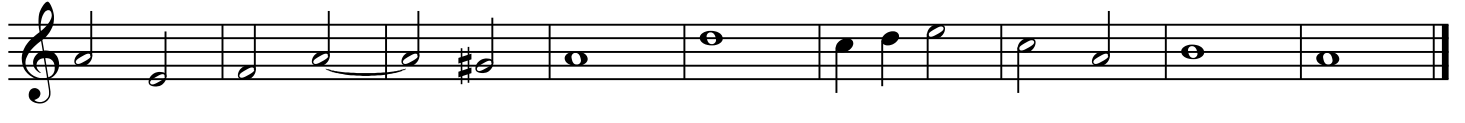
160. Цветиста мелодия (в средния глас). Както и при всички други решения в три петолиния, средния глас е решен с контрапункт отгоре и отдолу поотделно, т. е. трите гласа не звучат едновременно.

The musical score for exercise 160 is presented in three systems, each with three staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody in the top staff consists of a series of eighth and quarter notes. The middle staff provides a harmonic accompaniment with a mix of quarter and half notes. The bottom staff features a rhythmic accompaniment of eighth notes. The second system continues this pattern, with the melody moving through various intervals. The third system concludes the piece with a double bar line.

162.

The musical score for exercise 162 consists of two single-staff systems. The first system begins with a treble clef, a common time signature, and a key signature of one flat. The melody is composed of a sequence of eighth and quarter notes. The second system continues the melody, ending with a double bar line.





Теми за имитации и канони

166. 167.

168. 169. 170.

171. 172.

169. Канон

173. 174. 175.

176. 177. 178.

179. 180. 181.

182. 183.

184. 185.

173. Тригалсен канон

Фугови теми

186. 187. 188.

189. 190.

191. 192. 193.

194. 195.

196.

197.

198.

199.

200. 201.

202.

Задачи по инструментация

The image displays four systems of musical notation for piano, each consisting of two measures. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Measure 204 is marked *Moderato* and *p*. Measure 205 is marked *Andante* and *p*.
- System 2:** Measure 206 is marked *Marsch*, *f*, and has a 3/4 time signature with triplets. Measure 207 is marked *Moderato*, *ff*, and has a 3/4 time signature with triplets.
- System 3:** Measure 208 is marked *Moderato* and *f*, with a 3/4 time signature. Measure 209 is marked *Allegro* and *p*, with a 3/4 time signature.
- System 4:** Measure 210 is marked *Andante* and *sfz*, with a 2/4 time signature. The second measure of this system is marked *f*, the third *ff*, and the fourth *p*.

211. Moderato

Musical score for piano, measures 211-214, Moderato. The score is in 3/4 time and B-flat major. It consists of three systems of staves. The first system has a treble clef staff with a whole rest in measure 211 and a half note chord in measure 212. The second system has a treble clef staff with a half note chord in measure 212, a half note chord in measure 213, and a half note chord in measure 214. The third system has a treble clef staff with a half note chord in measure 212, a half note chord in measure 213, and a half note chord in measure 214. The bass clef staff has a half note chord in measure 211, a half note chord in measure 212, a half note chord in measure 213, and a half note chord in measure 214. Dynamics include *mf*, *pp*, *f*, and *p*.