

Άσκηση Ακοής I, II

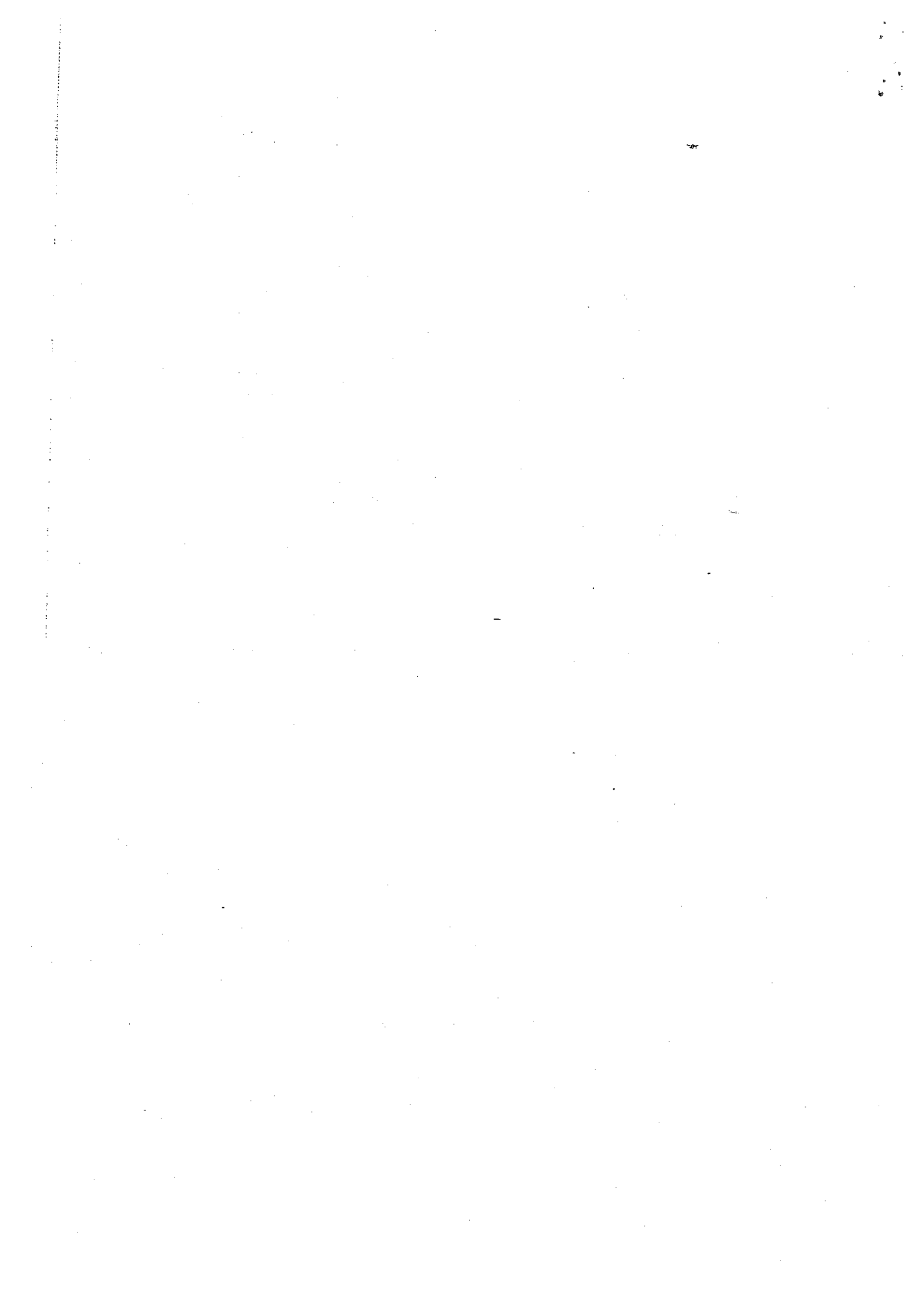
Ρυθμική Prima Vista

Σημειώσεις από το βιβλίο του

JÖRGEN JERSILD



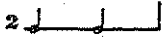


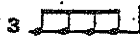

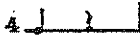




















(Professor at the Royal Danish Conservatory of Music, Copenhagen)

“EAR TRAINING”



1. Τετραμερή και Διμερή Μέτρα

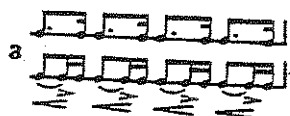
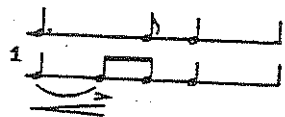
► Μεγαλύτερες αξίες και εύκολες υποδιαιρέσεις του βασικού παλμού.

A	B
1 	1 
2 	2 
3 	3 
4 	4 
5 	5 
6 	6 
7 	7 
8 	8 
9 	9 
10 	10 
11 	11 
12 	12 
13 	13 
14 	14 

C	D
1 	1 
2 	2 
3 	3 
4 	4 
5 	5 
6 	6 
7 	7 
8 	8 

► Παρεστιγμένες αξίες

1. Παρεστιγμένα και διπλά παρεστιγμένα με ακέραιη τη συμπληρωματική τους αξία



A
(4/4 Allegro)



B
(4/4 Adagio)



Altered to *adagio* (beat = ♩)



In 4/2 or ♩



Allegro (4/4)

Adagio (4/8)

Σημείωση: Η τελεία μιας παρεστιγμένης αξίας μπορεί κάποτε να αντικατασταθεί από παύση, οπότε μικραίνει η διάρκεια της πρώτης νότας και χωρίζεται ηχητικά από τη συμπληρωματική της:

1 ♩ 7 ♩ 7 ♩ | 2 ♩ 7 ♩ 7 ♩ κλπ

[2 ♩ 7 ♩ 7 ♩]

► Άρση

1. Άρση που ισοδυναμεί με μισό (1/2) χρόνο:

Allegro (4/4)	Adagio (4/8)	alla breve (4/2)
1 ♩ |	♩ |	♩ |
2 ♩ |	|	|
3 ♩ |	|	|
4 ♩ |	|	|
5 ♩ |	|	|
6 ♩ |	|	|

2. Άρση που ισοδυναμεί με 1/4 του χρόνου:

(τρόπος σκέψης:)

Allegro	Adagio	alla breve
7		
8		
9		

3. Άρση που ισοδυναμεί με 1/8 του χρόνου:

Allegro	Adagio	alla breve

4. Επιπλέον, συνηθίζεται και το παρακάτω σχήμα άρσης:

Allegro	Adagio	alla breve
(7)	(7)	(7)

► Αντιστροφή του σχήματος 'παρεστιγμένο-συμπληρωματική αξία' – Συγκοπή

⊙ Παρεστιγμένα

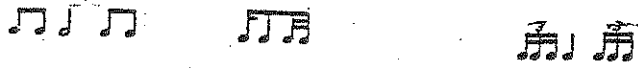
Allegro	Adagio
1	1
2	2
3	3
4	4
5	5

(Υποδιαίρεση της συμπληρωματικής αξίας:)

⊙ Συγκοπή

Συνεχόμενες συγκοπές:

Συγκοπές σε αργό tempo όπου η πρώτη ή/και η τελευταία αξίες υποδιαίρονται:



Συγκοπές όπου την πρώτη νότα αντικαθιστά παύση της ίδιας διάρκειας:



Συνηθέστερα σχήματα συγκοπών στο allegro 4/4:

Allegro 4/4	Adagio 4/8 (2/4)
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	10
11	11
12	12
13	13
14	14
15	15
16	16
17	17

► Παύσεις

Παύσεις μπορεί να υπάρχουν στην αρχή ή στο τέλος ενός παλμού:





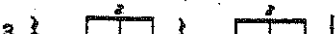













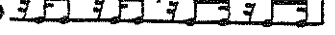
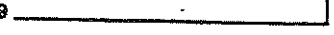






Στην περίπτωση συνεχόμενων παύσεων, πρέπει να αναγνωριστεί το συντομότερο δυνατόν σε ποιόν παλμό του μέτρου ανήκει κάθε παύση:

Beethoven's Piano Sonata, op. 57, first movement.

Piano Sonata, op. 10, no. 3, the largo

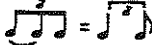

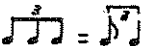

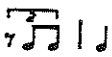
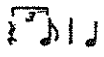
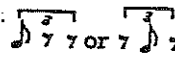
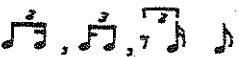
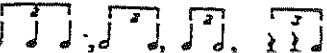
► Αντιχρονισμός

Allegro 4/4	Adagio 4/8 (2/4)
1 	1 
2 	2 
3 	3 
4 	4 
5 	5 
6 	6 
7 	7 
8 	8 
9 	9 
10 	10 
11 	11 
12 	12 



► Τρίπλα



allegro (beat = ♩) :

Διάφοροι σχηματισμοί:

1.  Practice with a supporting accent on the second triplet-eighth 
2.  Practice with a supporting accent on the third triplet-eighth 
3.  Practice with a silent supporting accent on the first triplet-eighth
4.  Practice with two silent supporting accents on the first and second triplet-eighths.
5.  , supporting accents should be felt during the rests
6. 
7. 

Προσοχή:

 # 

 # 

Τρίγχα με υποδιααιρεμένες αξίες:

► Δεμένες νότες

1		1 should be distinguished from
2		2 and
3		3 should be distinguished from
4		4;
5		5 is somewhat similar to
6		6 or its inversion:
7		7, which is similar to
8		8;
9		9 also occurs in the notation of
10		10 and has resemblance to
11		11 and
12		12, which is close to
13		13.

Jorgen Jersilo
"Ear training"

EXERCISES I

Reading Drills without Pitch

$\frac{4}{4}$, $\frac{2}{4}$, $\frac{4}{2}$, C , $\frac{4}{8}$

1. $\frac{4}{4}$

2. $\frac{4}{8}$

3. $\frac{4}{2}$

4. $\frac{4}{4}$

5. $\frac{4}{4}$

6. $\frac{4}{4}$

7. $\frac{4}{8}$

8. $\frac{4}{8}$

9. *Adagio* $\frac{4}{4}$

10. $\frac{4}{2}$

Allegro

11. $\frac{4}{4}$

12. $\frac{4}{4}$

13. $\frac{4}{4}$

14. $\frac{4}{4}$

Adagio

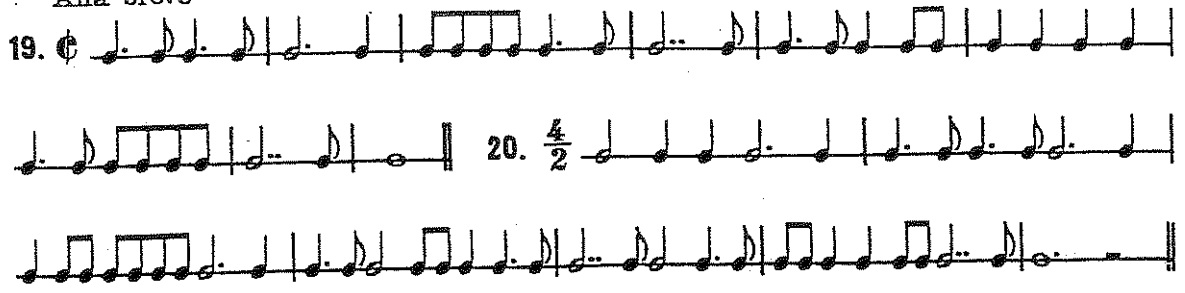
15. $\frac{4}{4}$

16. $\frac{4}{4}$


17. $\frac{4}{4}$


18. $\frac{4}{4}$

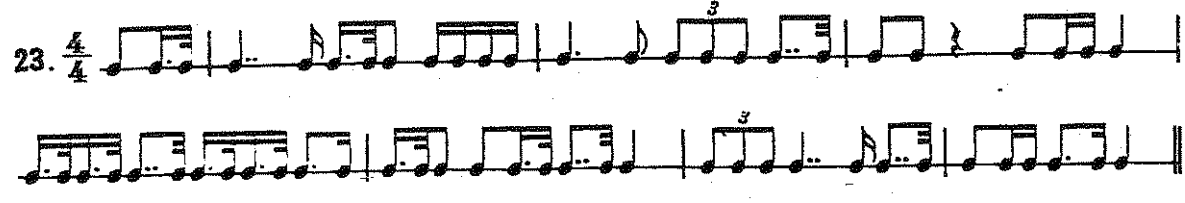
Alla breve

19. 

Allegro

21. 

22. 

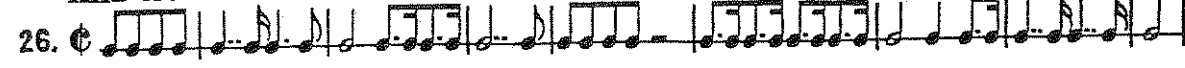
23. 

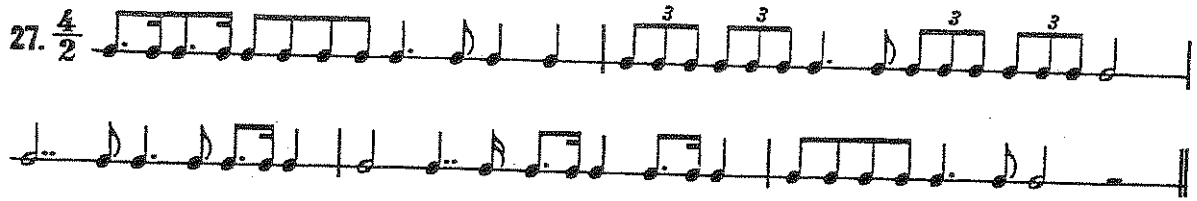
Adagio


24. 

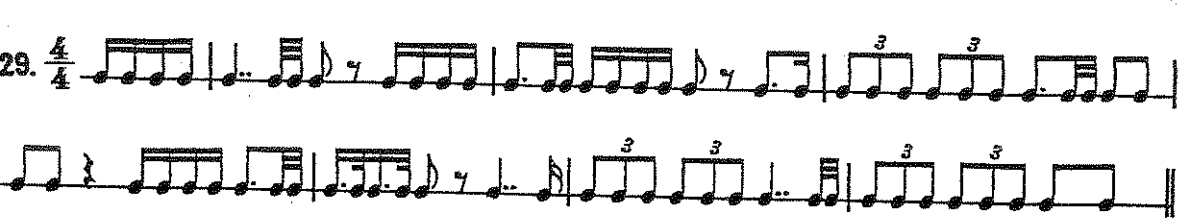
25. 

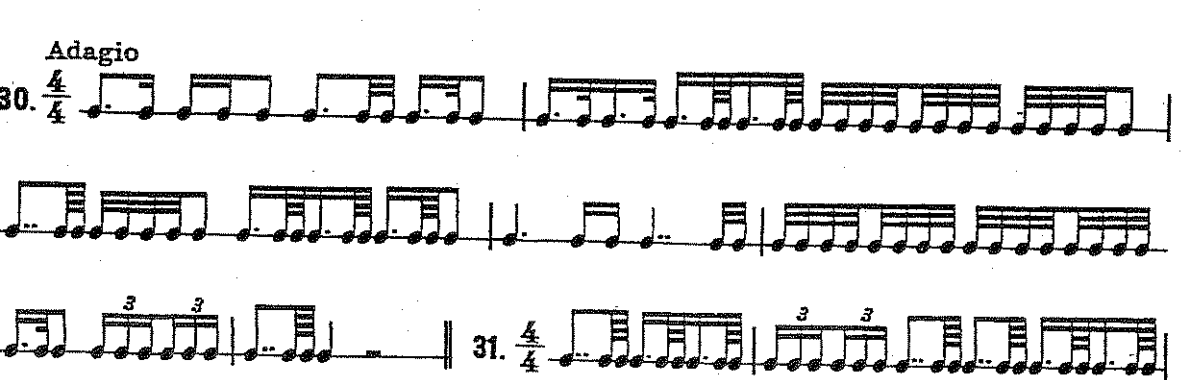
Alla breve

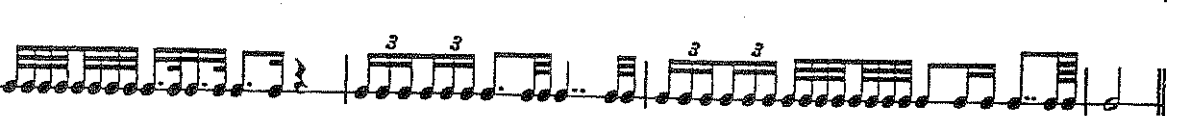
26. 

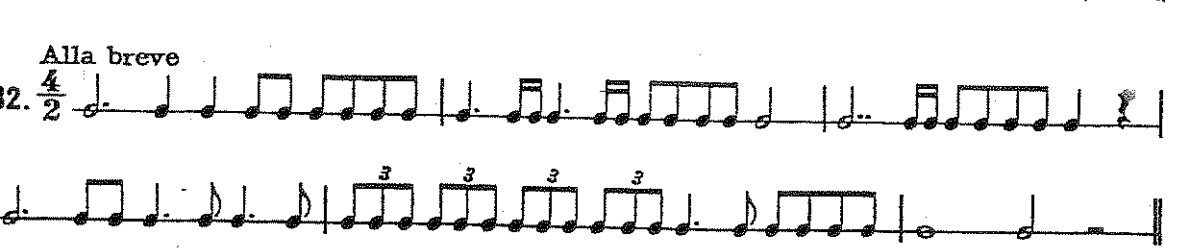
27. $\frac{4}{2}$ 

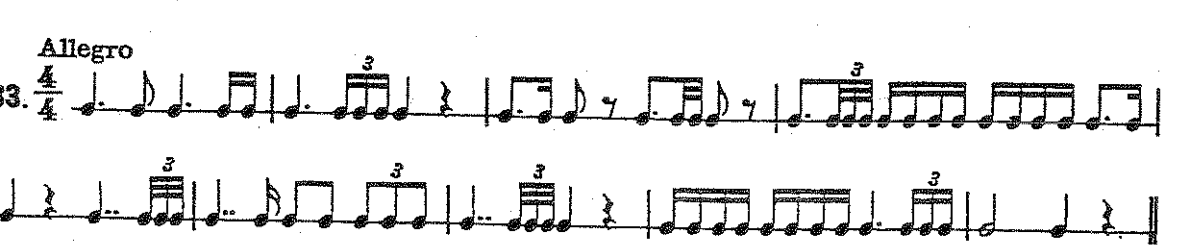
Allegro
28. $\frac{4}{4}$ 

29. $\frac{4}{4}$ 

Adagio
30. $\frac{4}{4}$ 

31. $\frac{4}{4}$ 

Alla breve
32. $\frac{4}{2}$ 

Allegro
33. $\frac{4}{4}$ 

34. $\frac{4}{4}$ Exercise 34 consists of two staves of music in 4/4 time. The first staff contains four measures of eighth-note triplets. The second staff contains four measures, including a triplet of eighth notes followed by a quarter rest, and a triplet of eighth notes followed by a quarter note.

Adagio
35. $\frac{4}{8}$ Exercise 35 is in Adagio tempo and 4/8 time, spanning three staves. It features eighth-note triplets throughout. The first staff has four measures, the second has four measures, and the third has four measures, ending with a double bar line.

Alla breve
37. $\frac{4}{2}$ Exercise 37 is in Alla breve tempo and 4/2 time, spanning two staves. It features eighth-note triplets. The first staff has four measures, and the second staff has four measures.

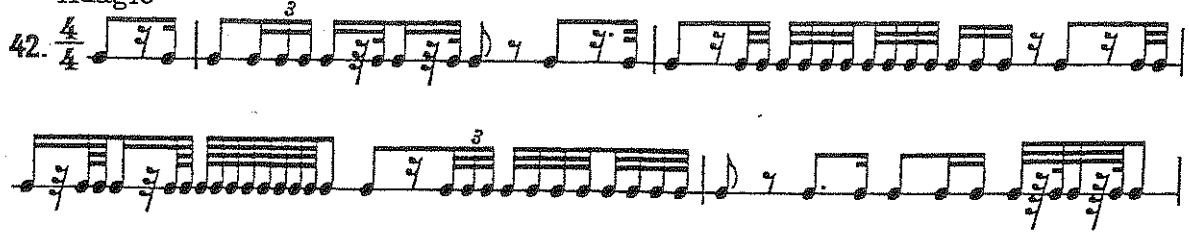
Allegro
38. $\frac{4}{4}$ Exercise 38 is in Allegro tempo and 4/4 time, spanning two staves. It features eighth-note triplets. The first staff has four measures, and the second staff has four measures.

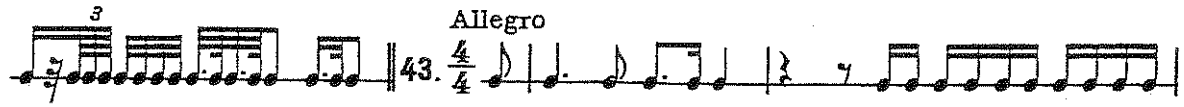
Adagio
39. $\frac{4}{4}$ Exercise 39 is in Adagio tempo and 4/4 time, spanning two staves. It features eighth-note triplets. The first staff has four measures, and the second staff has four measures.

Allegro
40. $\frac{2}{4}$ Exercise 40 is in Allegro tempo and 2/4 time, spanning two staves. It features eighth-note triplets. The first staff has four measures, and the second staff has four measures.

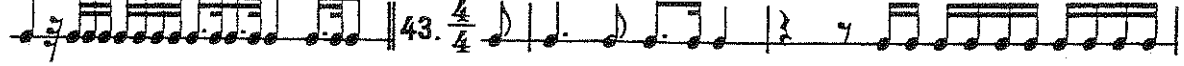
41. $\frac{4}{4}$ Exercise 41 is in 4/4 time, spanning two staves. It features eighth-note triplets. The first staff has four measures, and the second staff has four measures.

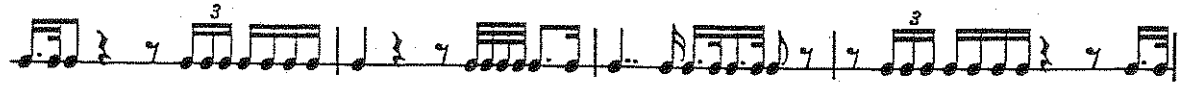
Adagio

42. $\frac{4}{4}$ 



Allegro

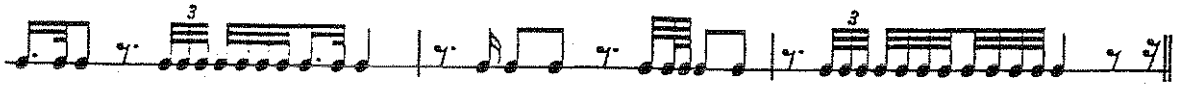
43. $\frac{4}{4}$ 



Adagio

44. $\frac{4}{4}$ 

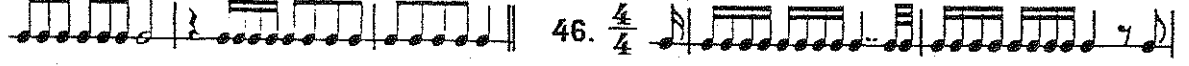




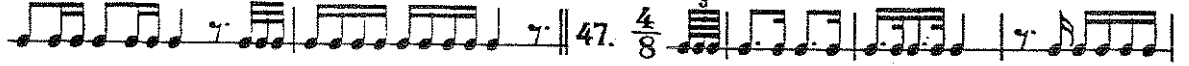
Alla breve

45. 

Allegro

46. $\frac{4}{4}$ 

Adagio

47. $\frac{4}{8}$ 



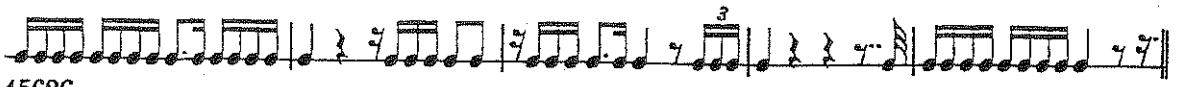
Alla breve

48. $\frac{4}{2}$ 



Allegro

49. $\frac{4}{4}$ 



Adagio

50. $\frac{4}{4}$

Allegro

51. $\frac{4}{4}$

Adagio

52. $\frac{4}{4}$

Allegro

53. $\frac{4}{4}$

Adagio

54. $\frac{4}{4}$

Alla breve

55. $\frac{4}{2}$

Allegro

56. $\frac{4}{4}$

Allegro

57. $\frac{4}{4}$

58. $\frac{4}{4}$

Adagio

59. $\frac{4}{4}$

Adagio

60. $\frac{4}{4}$

Alla breve

61. $\frac{4}{2}$

Allegro

62. $\frac{4}{4}$

Adagio

63. $\frac{4}{4}$

Alla breve

64. $\frac{4}{2}$

Allegro

65. $\frac{4}{4}$

Adagio

66. $\frac{4}{4}$

Alla breve

67. $\frac{4}{2}$

Allegro

68. $\frac{4}{4}$

69. $\frac{4}{4}$

70. $\frac{4}{4}$

71. $\frac{4}{4}$

72. $\frac{4}{4}$

72. $\frac{4}{4}$

Adagio

73. $\frac{4}{4}$

74. $\frac{4}{4}$

Alla breve

75. $\frac{4}{2}$

76.

Allegro

77. $\frac{4}{4}$

78. $\frac{4}{4}$

Alla breve

79.

80.

Allegro

81.

82.

Adagio

83.

Allegro

84.

85.

86. $\frac{2}{4}$

Adagio

87. $\frac{4}{4}$

88. $\frac{4}{8}$

Alla breve

89. C

90. $\frac{4}{2}$

Allegro

91. $\frac{4}{4}$

92. $\frac{4}{4}$

Adagio

93. $\frac{4}{4}$

Alle breve

94. $\frac{4}{2}$

Allegro

95. $\frac{4}{4}$

96. $\frac{4}{4}$

97. $\frac{4}{4}$

Adagio and Allegro (moderato)

98. $\frac{4}{4}$



Adagio and Allegro (moderato)

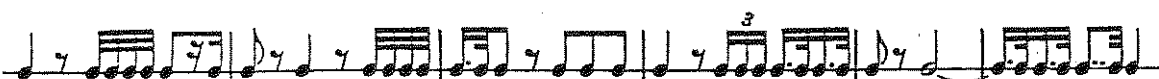
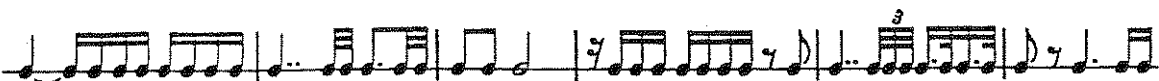
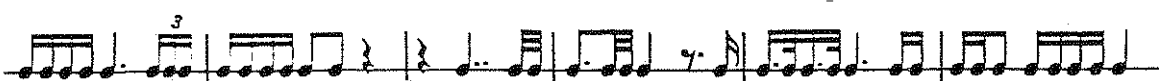
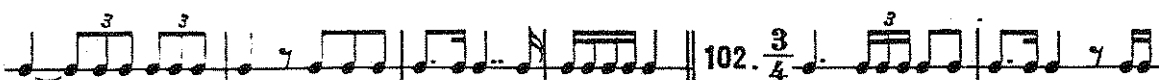


Allegro (molto moderato)



$\frac{3}{4}$

Allegro



45626

105. $\frac{3}{4}$
Musical notation for exercise 105, consisting of two staves in 3/4 time. The first staff contains a sequence of eighth and sixteenth notes with some rests. The second staff continues the melody with triplets and eighth notes.

106. $\frac{3}{4}$
Musical notation for exercise 106, consisting of two staves in 3/4 time. The first staff features a series of eighth notes and triplets. The second staff continues with eighth notes and rests.

107. $\frac{3}{4}$
Musical notation for exercise 107, consisting of two staves in 3/4 time. The first staff has eighth notes and rests. The second staff continues with eighth notes and rests.

108. $\frac{3}{4}$
Musical notation for exercise 108, consisting of two staves in 3/4 time. The first staff starts with a triplet of eighth notes. The second staff continues with eighth notes and triplets.

109. $\frac{3}{4}$
Musical notation for exercise 109, consisting of two staves in 3/4 time. The first staff features eighth notes and triplets. The second staff continues with eighth notes and rests.

110. $\frac{3}{4}$
Musical notation for exercise 110, consisting of two staves in 3/4 time. The first staff has eighth notes and rests. The second staff continues with eighth notes and rests.

111. $\frac{3}{4}$
Musical notation for exercise 111, consisting of one staff in 3/4 time. The notation features eighth notes and triplets.

Musical notation for measures 110 and 111. The music is written on two staves. Measure 110 features a triplet of eighth notes. Measure 111 features a triplet of eighth notes and a quarter note.

112. $\frac{3}{4}$ Musical notation for measures 112 and 113. Measure 112 includes a doublet and a triplet. Measure 113 includes a triplet and a quarter note.

Musical notation for measures 114 and 115. Measure 114 includes a triplet and a quarter note. Measure 115 includes a doublet and a quarter note.

114. $\frac{3}{4}$ Musical notation for measures 116 and 117. Measure 116 includes a triplet and a quarter note. Measure 117 includes a doublet and a quarter note.

Musical notation for measures 118 and 119. Measure 118 includes a triplet and a quarter note. Measure 119 includes a triplet and a quarter note.

Adagio

115. $\frac{3}{4}$ Musical notation for measures 120 and 121. Measure 120 includes a doublet and a quarter note. Measure 121 includes a triplet and a quarter note.

Musical notation for measures 122 and 123. Measure 122 includes a triplet and a quarter note. Measure 123 includes a triplet and a quarter note.

116. $\frac{3}{4}$ Musical notation for measures 124 and 125. Measure 124 includes a triplet and a quarter note. Measure 125 includes a triplet and a quarter note.

Musical notation for measures 126 and 127. Measure 126 includes a triplet and a quarter note. Measure 127 includes a triplet and a quarter note.

$\frac{3}{2}$

117. $\frac{3}{2}$

118. $\frac{3}{2}$

119. $\frac{3}{2}$

120. $\frac{3}{2}$

$\frac{3}{8}$

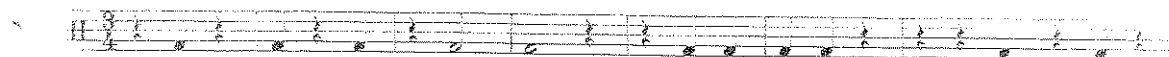
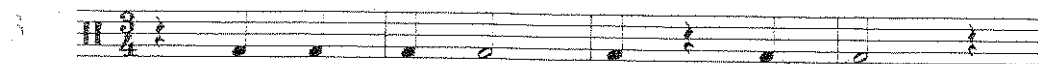
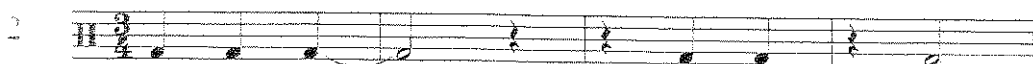
121. $\frac{3}{8}$

-Τριμερή & σύνθετα μέτρα-
από το βιβλίο

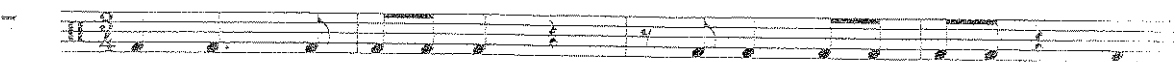
Essential Ear Training
for Today's Musician

Steve Prosser
Berklee Press (2000)

“Εργαστήρι 2” – Τρίσημοι ρυθμοί, με κάποιες συζεύξεις



“Εργαστήρι 3” – Παρεστιγμένα



“Εργαστήρι 4”

7

Two staves of musical notation. The first staff is numbered 7 and contains a sequence of notes with stems pointing down, including a half note and a quarter note. The second staff continues the sequence with similar note values and stems.

“Εργαστήρι 5” – Σύνθετα μέτρα

1

Staff 1: Musical notation for measure 1, starting with a treble clef and a 3/8 time signature. It contains a sequence of notes with stems pointing down.

2

Staff 2: Musical notation for measure 2, continuing the sequence of notes with stems pointing down.

3

Staff 3: Musical notation for measure 3, continuing the sequence of notes with stems pointing down.

4

Staff 4: Musical notation for measure 4, continuing the sequence of notes with stems pointing down.

5

Staff 5: Musical notation for measure 5, continuing the sequence of notes with stems pointing down.

6

Staff 6: Musical notation for measure 6, continuing the sequence of notes with stems pointing down.

7

Staff 7: Musical notation for measure 7, continuing the sequence of notes with stems pointing down.

8

Staff 8: Musical notation for measure 8, continuing the sequence of notes with stems pointing down.

9

Staff 9: Musical notation for measure 9, continuing the sequence of notes with stems pointing down.

Staff 10: Musical notation for measure 10, continuing the sequence of notes with stems pointing down.

“Εργαστήρι 6” – Περισσότερες συζεύξεις...

2 


4 

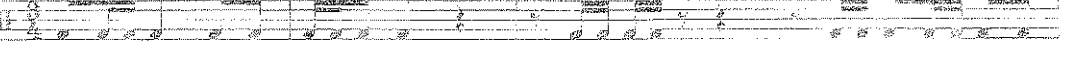
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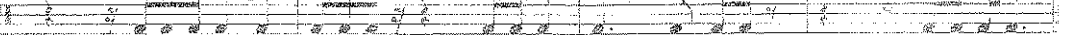
8 

10 

“Εργαστήρι 7” – Τετραμερής υποδιαίρεση του χρόνου και παύσεις

3 


12 

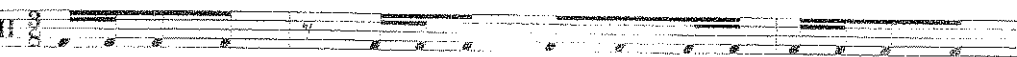


“Εργαστήρι 8” – Παύσεις 8^ο & 16^ο

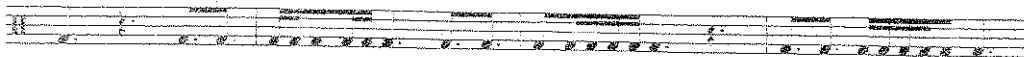
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5 

6 

8 

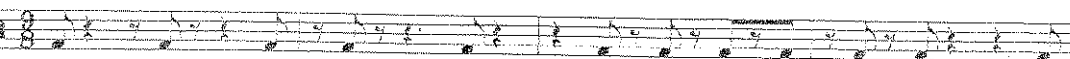
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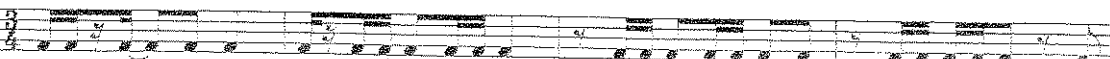


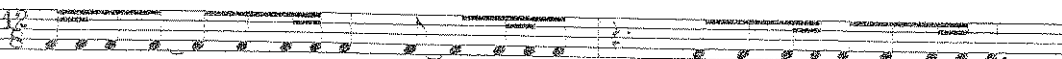
“Εργαστήρι 9” – 16^α, παύσεις και συζεύξεις

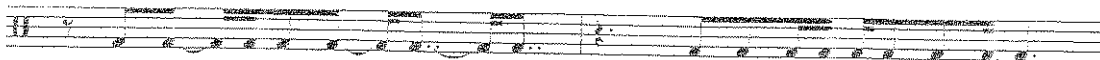
2 

4 

5 

9 

10 



12



14



-Δίφωνοι ρυθμοί-
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“Εργαστήριο 1”

DUETS

9

10

“Εργαστήρι 2”

DUETS

9

Musical notation for exercise 9, measures 1-4. The score is written on two staves, labeled 'a' and 'b'. The key signature has one flat (B-flat) and the time signature is 2/4. The music consists of quarter and eighth notes.

Musical notation for exercise 9, measures 5-8. The score is written on two staves, labeled 'a' and 'b'. The key signature has one flat (B-flat) and the time signature is 2/4. The music consists of quarter and eighth notes.

10

Musical notation for exercise 10, measures 1-4. The score is written on two staves, labeled 'a' and 'b'. The key signature has one flat (B-flat) and the time signature is 2/4. The music consists of quarter and eighth notes.

Musical notation for exercise 10, measures 5-8. The score is written on two staves, labeled 'a' and 'b'. The key signature has one flat (B-flat) and the time signature is 2/4. The music consists of quarter and eighth notes.

“Εργαστήρι 3”

DUETS

9

10

11

“Εργαστήρι 4” – Σύνθετα μέτρα

DUETS

2

3

4

10

“Εργαστήρι 5”

DUETS

17

18

19

“Εγκαστήρι 6”

DUETS

17

Two staves of musical notation for duet 17, measures 1-2. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 6/8. The music consists of eighth and sixteenth notes.

Two staves of musical notation for duet 17, measures 3-4. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 6/8. The music consists of eighth and sixteenth notes.

18

Two staves of musical notation for duet 18, measures 1-2. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The music consists of quarter and eighth notes.

Two staves of musical notation for duet 18, measures 3-4. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 4/4. The music consists of quarter and eighth notes.

19

Two staves of musical notation for duet 19, measures 1-2. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 8/8. The music consists of eighth and sixteenth notes.

Two staves of musical notation for duet 19, measures 3-4. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 8/8. The music consists of eighth and sixteenth notes.

“Εργαστήρι 7”

DUETS

17

Musical notation for exercise 17, measures 1-4. It consists of two staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain rhythmic patterns of eighth and sixteenth notes.

Musical notation for exercise 17, measures 5-8. It consists of two staves in the same key signature and time signature as the previous system. The notation continues with rhythmic patterns of eighth and sixteenth notes.

18

Musical notation for exercise 18, measures 1-4. It consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The notation features a mix of eighth and sixteenth notes.

Musical notation for exercise 18, measures 5-8. It consists of two staves in the same key signature and time signature as the previous system. The notation continues with rhythmic patterns of eighth and sixteenth notes.

19

Musical notation for exercise 19, measures 1-4. It consists of two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The notation includes eighth and sixteenth notes.

Musical notation for exercise 19, measures 5-8. It consists of two staves in the same key signature and time signature as the previous system. The notation continues with rhythmic patterns of eighth and sixteenth notes.

“Εργαστήρι 8”

DUETS

17

Musical notation for exercise 17, measures 1-4. It consists of two staves, labeled 'a' and 'b'. The top staff (a) contains a melodic line with eighth and sixteenth notes. The bottom staff (b) contains a bass line with eighth and sixteenth notes. The key signature has one flat, and the time signature is 2/4.

19

Musical notation for exercise 17, measures 5-8. It consists of two staves, labeled 'a' and 'b'. The top staff (a) contains a melodic line with eighth and sixteenth notes. The bottom staff (b) contains a bass line with eighth and sixteenth notes. The key signature has one flat, and the time signature is 2/4.

Musical notation for exercise 19, measures 1-4. It consists of two staves, labeled 'a' and 'b'. The top staff (a) contains a melodic line with eighth and sixteenth notes. The bottom staff (b) contains a bass line with eighth and sixteenth notes. The key signature has one flat, and the time signature is 2/4.

Musical notation for exercise 19, measures 5-8. It consists of two staves, labeled 'a' and 'b'. The top staff (a) contains a melodic line with eighth and sixteenth notes. The bottom staff (b) contains a bass line with eighth and sixteenth notes. The key signature has one flat, and the time signature is 2/4.

Musical notation for exercise 19, measures 9-12. It consists of two staves, labeled 'a' and 'b'. The top staff (a) contains a melodic line with eighth and sixteenth notes. The bottom staff (b) contains a bass line with eighth and sixteenth notes. The key signature has one flat, and the time signature is 2/4.

“Εργαστήρι 9”

DUETS

17

System 17, measures 1-2. Two staves of music. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a rhythmic accompaniment with eighth notes.

System 17, measures 3-4. Two staves of music. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment.

System 17, measures 5-6. Two staves of music. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment.

18

System 18, measures 1-2. Two staves of music. The top staff contains a melodic line with eighth notes. The bottom staff contains a rhythmic accompaniment with eighth notes.

System 18, measures 3-4. Two staves of music. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment.

System 18, measures 5-6. Two staves of music. The top staff continues the melodic line. The bottom staff continues the rhythmic accompaniment.

Ρυθμικοί πίνακες από το σύστημα Longy (1969-1970)

(Μέθοδος Ploger)

Ρυθμικά μοτίβα πάνω στις διαφορετικές υποδιαιρέσεις του παλμού

Δίσημοι ρυθμοί:	Πεντάσημοι ρυθμοί:	Εξάσημοι ρυθμοί:
1 2	1 2 3 4 5	1 2 3 4 5 6 | . . . . .
. .	. . . . .	1 2 3 4 5 . | . . . . . 6
1 .	1 2 3 4 .	1 2 3 4 . 6 | . . . . . 5 .
. 2	1 2 3 . 5	1 2 3 . 5 6 | . . . . . 4 . .
	1 2 . 4 5	1 2 . 4 5 6 | . . . . . 3
	1 . 3 4 5	1 . 3 4 5 6 | . 2
	. 2 3 4 5	. 2 3 4 5 6 | 1
<u>Τρίσημοι ρυθμοί:</u>		
1 2 3	1 2 3 . .	1 2 3 4 . . | . . . . . 5 6
. . .	1 2 . 4 .	1 2 3 . 5 . | . . . . . 4 . 6
1 2 .	1 . 3 4 .	1 2 . 4 5 . | . . . . . 3 . . 6
1 . 3	. 2 3 4 .	1 . 3 4 5 . | . 2 6
. 2 3	1 2 . . 5	. 2 3 4 5 . | 1 6
1 . .	1 . 3 . 5	1 2 3 . . 6 | . . . . . 4 5 .
. 2 .	. 2 3 . 5	1 2 . 4 . 6 | . . . . . 3 . 5 .
. . 3	1 . . 4 5	1 . 3 4 . 6 | . 2 5 .
	. 2 . 4 5	. 2 3 4 . 6 | 1 5 .
<u>Τετράσημοι ρυθμοί:</u>	. . 3 4 5	1 2 . . 5 6 | . . . . . 3 4 . .
1 2 3 4	1 2 . . .	1 . 3 . 5 6 | . 2 . 4 . . .
.	1 . 3 . .	. 2 3 . 5 6 | 1 . . 4 . . .
1 2 3 .	1 . . 4 .	1 . . 4 5 6 | . 2 3
1 2 . 4	1 . . . 5	. 2 . 4 5 6 | 1 . 3
1 . 3 4	. 2 3 . .	. . 3 4 5 6 | 1 2
. 2 3 4	. 2 . 4 .	1 . . . 5 6 | . 2 3 4 . . .
1 2 . .	. 2 . . 5	1 . . 4 . 6 | . 2 3 . 5 . .
1 . 3 .	. . 3 4 .	1 . 3 . . 6 | . 2 . 4 5 . .
1 . . 4	. . 3 . 5	1 2 . . . 6 | . . 3 4 5 . .
. 2 3 .	. . . 4 5	. 2 3 . . 6 | 1 . . 4 5 . .
. 2 . 4	1 . . . .	. 2 . 4 . 6 | 1 . 3 . 5 . .
. . 3 4	. 2 . . .	. 2 . . 5 6 | 1 . 3 4 . . .
1 . . .	. . 3 . .	. . 3 . 5 6 | 1 2 . 4 . . .
. 2 . .	. . . 4 .	. . 3 4 . 6 | 1 2 . . 5 . .
. . 3 .	. . . . 5	. . . 4 5 6 | 1 2 3
. . . 4		