The book cover features a vibrant blue background with abstract, overlapping circular shapes in shades of purple and blue. In the lower right, a portion of a piano keyboard is visible, with white and black keys. Several musical notes and a treble clef are scattered across the scene, appearing to float above the keyboard. The overall aesthetic is modern and artistic, emphasizing the theme of music.

**MUSIQANING ELEMENTAR
NAZARIYASI BO‘YICHA
MASHQ VA VAZIFALAR
TO‘PLAMI**

R-27

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MUSIQANING ELEMENTAR NAZARIYASI BO‘YICHA MASHQ VA VAZIFALAR TO‘PLAMI

*O‘zbekiston Respublikasi Oliy va o‘rta maxsus ta’lim vazirligi musiqa
ixtisos bo‘yicha ta’lim oluvchi (5141000 – «Musiq») bakalavriat ta’lim
yo‘nalishi talabalari uchun o‘quv qo‘llanma sifatida tavsiya etgan*



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Taqrizchilar:

Buxoro Davlat universiteti «Musiq nazariyasi va xalq cholg'u
asboblari» kafedrasini mudiri, p.f.n, dotsent **S. D.DO'STOV,**

shu kafedraning katta o'qituvchisi **A. BAHRIYEV.**

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TOVUSHLARNING NOMLARI VA YOZILISHI

1. Tovushlarning nomlari

Takrorlash uchun savollar

1. Fizik holatdagi tovush nima?
2. Musiqaviy tovush deb qanday tovushga aytiladi va u qanday xususiyatlarga ega?
3. Tovushning balandligi nimaga bog'liq?
4. Tovushning kuchi nimaga bog'liq?
5. Tovush cho'zimi nima?
6. Tovushning tembri nima va u nimaga bog'liq?
7. Tovushlar nechta asosiy nomga ega?
8. Tovushlar nomlanishining qanday ikkita tizimi bor?
9. Barcha asosiy tovushlarni bo'g'in nomlari bo'yicha sanab bering.
10. Barcha asosiy tovushlarni harfiy tizim bo'yicha sanab bering.

Og'zaki mashqlar

1. Musiqaviy tovushqatorning asosiy pog'onalari nomlarini yuqorilama va pastlama harakat bo'yicha ayting:

- a) bo'g'in nomlari bilan;
- b) harfiy ishoralar bilan.

2. Musiqaviy tovushqatorning asosiy pog'onalarini, bo'g'in nomlari bo'yicha, yuqorilama va pastlama tartibda ayting, masalan;

- a) do, re, mi, fa, sol, lya, si, do
re, mi, fa, sol, lya, si, do, re;
- b) do, si, lya, sol, fa, mi, re, do
si, lya, sol, fa, mi, re, do, si.

3. Musiqaviy tovushqatorning asosiy pog'onalari bo'g'in nomlari bo'yicha, yuqoriga va pastga tomon bir pog'ona tushirib qoldirib ayting, masalan:

- yuqoriga: do – mi - sol va h. k;
re – fa – lya va h. k;
pastga: do – lya – fa va h. k;
si – sol – mi va h. k.

4. Tovushlarning bo'g'in nomlarini harfiy ishoralar bilan almashtiring:
- mi, sol, do, fa, si, re, lya;
 - sol, re, si, do, fa, mi, la.
5. Tovushlarning harfiy ishoralarini bo'g'in nomlari bilan almashtiring:
- a, c, g, e, h, d, f;
 - D, H, F, A, C, G, E.

Yozma mashqlar

1. Asosiy pog'onalarning nomlarini lotin alifbosining katta va kichik harflari bilan yozing.

2. Tovushlarning quyidagi bo'g'in nomlarini harfiy ishoralar bilan almashtiring:

- do, re, mi, fa, sol, lya, si, do;
- si, mi, fa, re, sol, mi, lya, fa, si, mi, re, lya, do;
- Re, Fa, Sol, Do, La, Mi, Si, Fa, Do, La, Sol, Si, Mi;
- do, fa, si, fa, mi, sol, do, re, si, la, mi, re, sol.

3. Tovushlarning quyidagi harfiy ishoralarini bo'g'in nomlari bilan almashtiring:

- C, A, F, D, G, E, G, H, D, F, A, C, E;
- c, g, d, a, e, h, f, c, e, a, d, g, e.

4. Musiqaviy tovushqatorning berilgan asosiy pog'onalarini katta va kichik harflar bilan yozing: I, III, V, VII, II, IV, VI, I, V, II, VI, III, VII, IV, I.

5. Fortepiano klaviaturasining bir oktava hajmidagi qismini yasang va har bir oq klavishga berilgan asosiy nomni yozing.

Fortepianoda bajariladigan mashqlar

1. Quyidagi tovushlarni chaling:

- do, re, mi, fa, sol, lya, si;
- lya, fa, si, re, sol, mi, do, fa, si, mi, sol;
- la, mi, sol, si, re, fa, la, do, mi, la, fa, re;
- c, f, h, d, g, e, a, f, d, g, h, c.

2. Oktavalar

Takrorlash uchun savollar

1. Musiqaviy tovushqatorning bir xil nomdagi baland-past tovushlarini bir-biridan farqlash uchun tovushlar qanday guruhlanadilar?

2. Oktava nima?

3. Musiqada qo'llaniladigan barcha tovushlarni bir qator oktavalarga bo'lib chiqish nima uchun zarur?

4. Musiqaviy tovushqatorning har bir to'liq oktavasida nechtdan tovush bor?
5. Har bir to'liq oktavada nechta asosiy pog'ona bor?
6. Musiqada qo'llaniladigan barcha tovushlar nechta oktavaga bo'lingan?
7. Barcha oktavalarni pastdan- yuqoriga va yuqoridan-pastga tomon ayting.
8. Eng past tovushlar qaysi oktavaga tegishli? Eng yuqori tovushlarchi?
9. Fortepiano klaviaturasida qancha to'liq oktava bor? Ularni pastdan-yuqoriga tomon sanab bering.
10. Fortepiano klaviaturasidagi qaysi oktavalarni noto'liq hisoblanadi?
11. Fortepianodagi eng past va eng baland tovushni nomini ayting.
12. Turlicha oktavalarning tovushlari qanday tartibda yoziladi?
13. Diapazon nima?
14. Registr nima?

Og'zaki mashqlar

1. Quyidagi tovushlar joylashgan oktavalarni aniqlang:

- a) C₁, G₁, C, g, c, h, c¹, h¹, c², h², c³, h³, c⁴, h⁴;
- b) D, d³, F, f², E, e¹, A₂, h³, g, c³.

Yozma mashqlar

1. Katta, kichik, kontr, birinchi, ikkinchi, uchinchi, tortinchi oktavalarning *do, re, mi, fa, sol, lya, si* subkontroktavaning *lya, si* tovushlarini va beshinchi oktavaning *do* tovushini harfiy ishora bo'yicha yozing.

2. Quyidagi tovushlarni harfiy ishoralarini yozing:

birinchi oktava *sol*, kichik oktava *fa*, katta oktava *re*, uchinchi oktava *mi*, ikkinchi oktava *lya*, subkontr oktava *lya*, kontr oktava *si*, beshinchi oktava *do*, tortinchi oktava *do*.

Fortepianoda bajariladigan mashqlar

1. Fortepiano klaviaturasidagi barcha oktavalarni pastdan yuqoriga va yuqoridan pastga tomon ko'rsatib, nomini ayting.

2. Fortepianodagi noto'liq oktavalarni ko'rsating va nomini ayting.

3. Quyidagi tovushlarni har birini yuqoridan pastga tomon, barcha oktavalarda chaling: *do, lya, fa, mi, sol, re, si*.

4. Quyidagi tovushlarni har birini pastdan yuqoriga tomon, barcha oktavalarda chaling: *do, mi, sol, fa, re*.

5. Quyidagi tovushlarni fortepianoda chaling:

- a) C₁, g¹, C, g, c, h¹, c², h², c³, h³, c⁴, h⁴;

b) f, C, d¹, h³, g², c², A, a⁴, F, h¹, D, A₂, c⁵, G, E₁, a¹, a², E, h, g¹, c¹, d², e, g, g⁴, f, g³, a¹, C, f³, g, E, g², a¹.

3. Yarim ton, butun ton va alteratsiya belgilari

Takrorlash uchun savollar

1. Yarim ton nima?
2. Butun ton nima?
3. Oktavada qancha yarim va butun ton bor?
4. Tovushqatorning qaysi asosiy pog'onalari bir-biridan yarim ton oralig'ida joylashgan?
5. Tovushqatorning qaysi asosiy pog'onalari bir-biridan butun ton oralig'ida joylashgan?
6. Har bir asosiy pog'onani nechta yarim tonga ko'tarish va pasaytirish mumkin?
7. Tovushlarning asosiy nomlaridan tashqari, yana qanday nomlari bor?
8. Tovushqatorning yarim ton ko'tarilgan va pasaytirilgan pog'onalarning nomlari qanday hosil bo'ladi?
9. «Diez» va «bemol» so'zlari nimani anglatadi?
10. Ikki marta ko'tarilgan va pasaytirilgan pog'onalarning nomlari qanday hosil bo'ladi?
11. «Dubl-diez» va «dubl-bemol» so'zlari nimani anglatadi?
12. Tovushqatorning yarim ton ko'tarilgan va pasaytirilgan pog'onalarning harfiy tizim bo'yicha nomlanishi qanday hosil bo'ladi?
13. Diez va bemol so'zlari, tovushlarning harfiy tizimi bo'yicha qanday yoziladi?
14. «Dubl-diez» va «dubl-bemol» so'zlari tovushlarning harfiy tizimi bo'yicha qanday yoziladi?
15. Alteratsiya belgilari nima va ular nima uchun qo'llaniladi?
16. Asosiy pog'onalarni yarim ton ko'tarish va pasaytirish uchun qanday alteratsiya belgilari ishlatiladi?
17. Pog'onalarni ikki marta ko'tarish va ikki marta pasaytirish uchun qanday alteratsiya belgilari ishlatiladi?
18. Bekar nima va u nima uchun xizmat qiladi?
19. Qanday hollarda bekar yarim ton ko'tarish va pasaytirish; bir tonga ko'tarish va pasaytirish uchun xizmat qiladi?
20. Yarim va butun tonlarning qanday turlari bor?
21. Diatonik yarim va butun ton deb nimaga aytiladi?
22. Xromatik yarim va butun ton deb nimaga aytiladi?

Og'zaki mashqlar

1. Yarim ton ko'tarilgan va yarim ton pasaytirilgan barcha asosiy pog'onalarni bo'g'in nomlari bilan ayting.

2. Bir ton ko'tarilgan va bir ton pasaytirilgan barcha asosiy pog'onalarni bo'g'in nomlari bilan ayting.

3. Tovushlarning bo'g'in nomlarini harfiy ishoralar bilan almashtiring:

a) do-do-diyez, re-re-diyez, mi-mi-diyez, fa-fa-diyez, sol-sol-diyez, lya-lya-diyez, si-si-diyez;

b) do-do-bemol, re-re-bemol, mi-mi-bemol, fa-fa-bemol, sol-sol-bemol, lya-lya-bemol, si-si-bemol.

4. Tovushlarning harfiy ishoralarini bo'g'in nomlari bilan almashtiring:

a) ais, fis, dis, his, cis, gis;

b) ces, es, ges, b, as, fes, des.

5. Tovushlarning bo'g'in nomlarini harfiy ishoralar bilan almashtiring:

a) do-do-dubl-diyez, re-re-dubl-diyez va h.k;

b) do-do-dubl-bemol, re-re-dubl-bemol va h.k.

6. Tovushlarning harfiy ishoralarini bo'g'in nomlari bilan almashtiring:

gisis, feses, cisis, ases, cisis, hisis, deses, fisis, aisis, ceses, heses, disis, geses, eses.

7. Quyidagi tovushlar orasida qancha yarim va butun tonlar bor:

a) *do-re, re-mi, mi-fa, fa-sol, sol-lya, lya-si, si-do;*

b) *mi-fa#, lyab-sib, fa#-sol#, sibb-dob, dox-re#, lyabb-sibb;*

v) *do-mi, sol-si, lya-do, fa#-lya#, mi#-sob, sol-do, mi#-lyab, fa#-re, sib-fa#, dox-fax, mi#-sibb, do-si;*

8. a) *re, lya, do#, sol#, mi#, fax* tovushlaridan yuqoriga tomon;

b) *sol, si, mi, fa#, reb, do#, lyab* tovushlaridan pastga tomon *diatonik yarim tonlar* tuzing.

9. a) *mi, si, fa, reb, re#, sol, sol#* tovushlaridan yuqoriga tomon;

b) *mi, mi#, mi#, fab, fa, fax, si, sib* tovushlaridan pastga tomon *diatonik tonlar* tuzing.

10. a) *lya, mi, fa# lya, do, reb, solb, si, sol#, mi#b* tovushlaridan yuqoriga tomon;

b) *si, fa, re, lya#, lyab, lyax, fax, do#, solb* tovushlaridan pastga tomon *aromatik yarim tonlar* tuzing.

11. a) *sol, do, sib, lyabb, mi, rebb, fa, solb* tovushlaridan yuqoriga tomon;

b) *mi#, lya, fa#, rex, si, solx, mi, do#* tovushlaridan pastga tomon *aromatik butun tonlar* tuzing.

12. Quyidagi tovushlar orasida qanday yarim tonlar va butun tonlar hosil bo'lishini aniqlang: *si-do, mi-fa#, fa#-fax, sol- solbb, sol-solx, sib-sib, dox-re#, lyab-lyabb, re#-re#, mi#-fa#, reb-mib, sol-solb, sib-si#, lyab-lyab, do#-re#, fax-solx, mi#-fa, si#-do#, re-re#, lyabb-sibb.*

Yozma mashqlar

1. a) yarim ton ko'tarilgan;
- b) bir ton ko'tarilgan;
- d) yarim ton pasaytirilgan;
- e) bir ton pasaytirilgan — asosiy pog'onalarning bo'g'in nomlarini yuqorilama va pastlama tartibda yozing.

2. Quyidagi tovushlarning nomlarini xromatik yarim tonga ko'tarib yozing:

- a) *si♭, re, do♯, mi♭♭, fa, sol♭, fa♯, reb♭, lya, sol♯*;
- b) *d, as, f, geses, ais, es, fes, cis, h, b, des, c*.

3. Quyidagi tovushlarning nomlarini xromatik yarim tonga pasaytirib yozing:

- a) *mi♯, lya♭, si×, mi♭, re♯, do♯, fa, sol♯, reb, do×*;
- b) *fis, as, g, e, des, cisis, es, disis, gisis*;

Fortepianoda bajariladigan mashqlar

1. a) *do* tovushidan boshlab oktavaning barcha 12 tovushini balandlik tartibi bo'yicha pastdan yuqoriga va yuqoridan pastga qarab yarim tonlar bo'yicha chaling;

b) xuddi shu vazifani *sol* tovushidan boshlab chaling.

2. Tovushqatorning oraliq pog'onalarga ega bolmagan asosiy pog'onalarini fortepianoda ko'rsating va nomini ayting.

3. Forteplano qora klavishlarini pastdagi pog'onani ko'tarilgani, yuqoridagi pog'onani pasaytirilgani sifatida qarab, nomini ayting.

4. Tovushqatorning har bir asosiy pog'onasini mumkin bo'lgan barcha ozgarishlarini ayting va ularni fortepianoda chaling, masalan: *do, do-diyez, do-bemol, do-dubl-diyez, do-dubl-bemol* va h.k.

5. Forteplianoda quyidagi tovushlarni chaling:

a) *do-diyez, re-bemol, sol-diyez, si-bemol, mi-diyez, fa-bemol, do-bemol*;

b) *lya-dubl-bemol, fa-dubl-bemol, sol-bemol, sol-dubl-diyez, mi-dubl-bemol, si-dubl-bemol, do-dubl-diyez*.

6. Forteplianoda kichik oktavaning quyidagi tovushlarini chaling:

a) *lya♯, fa♭, reb, sol♯, mi♭, si♯, sol♭, re♯, do♭, fa♯, si♭, mi♯*;

b) *reb♭, sol×, lya♭♭, mi×, do♭♭, re×, si♭♭, mi♭♭, lya×, do×, fa×, sol♭♭*.

7. Forteplianoda quyidagi tovushlarni chaling:

a) *s, cis¹, Cisis, ces², his, gisis, b³, heses⁴, g, B₂, Eis, es², Eisis, eses¹*;

b) *Ges, dis, fes², A₂, cis¹, G, es³, F, ais, cis⁴, gis¹, D₁, fis³, as, g¹, cisis²*.

4. Tovushlar engarmonizmi

Takrorlash uchun savollar

1. Engarmonizm nima?
2. Qanday tovushlarga engarmonik teng tovushlar deyiladi?
3. Engarmonizm qanday hosil bo'ladi?
4. Tabiiy soz nima?
5. Temperatsiya qilingan soz nima?

Og'zaki mashqlar

1. Quyidagi tovushlarga engarmonik teng tovushlarni ayting:

- a) fa, lya, do, mi, si;
- b) sol-diyez, re-diyez, fa-diyez;
- d) do-bemol, mi-bemol, lya-bemol;
- e) re-dubl-diyez, fa-dubl-diyez, do-dubl-diyez;
- f) si-dubl-bemol, sol-dubl-bemol, re-dubl-bemol.

2. Quyidagi tovushlarga engarmonik teng tovushlarni harfiy ishoralar bilan ayting: *c, e, dis, ges, a, b, fis, cisis, d, h, es, fisis, as, f, des, disis, alsis, g, fes, h, des, gisis.*

Yozma mashqlar

1. Quyidagi tovushlarga engarmonik teng tovushlarni bo'g'in nomlari bilan yozing:

- a) *do, re, mi, fa, sol, lya, si;*
- b) *do#, re#, mi#, fa#, sol#, lya#, si#;*
- d) *dob, reb, mib, fab, solb, lyab, sib;*
- e) *dox, rex, mix, fax, solx, lyax, six;*
- f) *dobb, rebb, mibb, fabb, solbb, lyabb, sibb.*

2. Quyidagi tovushlarga engarmonik teng tovushlarni harfiy ishoralar bilan yozing: *cis, g, h, dis, b, es, disis, fis, fes, cisis, geses, c, d, es, f.*

3. Quyidagi tovushlarga engarmonik teng tovushlarni, bemollar qo'llanib bo'g'in nomlari bilan yozing: *do, re, mi, fa, sol, lya, si; do#, re#, mi#, fa#, sol#, lya#, si#; dox, rex, mix, fax, solx, lyax.*

4. Quyidagi tovushlarga engarmonik teng tovushlarni diyezlar qo'llanib bo'g'in nomlari bilan yozing: *do, re, mi, fa, sol, lya, si; dob, reb, mib, fab, solb, lyab, sib; dubb, rebb, mibb, fabb, solbb, lyabb, sibb.*

5. Bir oktava hajmidagi fortepiano klaviaturasini yasang va har bir oq va qora klavishlarga, ularga berish mumkin bo'lgan barcha nomlarini yozing.

Fortepianoda bajariladigan mashqlar

1. Oq va qora klavishlarga barcha mumkin bolgan engarmonik nomlarni bering va chaling.

2. Har bir oq klavishni unga yondosh 2 ta oq klavishlardan kelib chiqqan hosila nomlari bilan ayting va chaling.

3. Barcha asosiy pog'onalarining nomlarini yuqorilama va pastlama tartibda;

a) diezlar bilan;

b) bemollar bilan ayting va chaling.

4. Oktavaning barcha 12 ta tovushini:

a) faqat diez nomlari bilan;

b) faqat bemol nomlari bilan ayting va chaling.

NOTA YOZUVI

1. Tovush cho'zimlarining yozilishi

a) Cho'zimlarning asosiy belgilari

Takrorlash uchun savollar

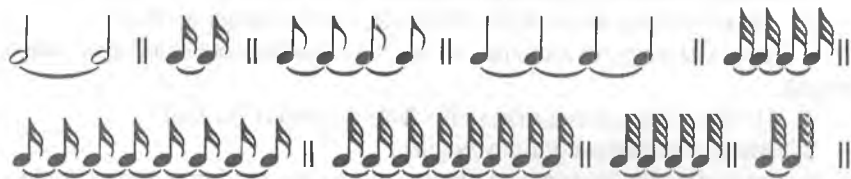
1. Nota nima?
2. Nota belgisi nimadan iborat?
3. Turlicha nota belgilari bilan tovushning qaysi xususiyatini tasvirlash mumkin?
4. «Butun nota» deb qanday notaga aytilada va u qanday yoziladi?
5. Tovushlarning asosiy (juft) bo'linishi deb nimaga aytiladi?
6. Tovushlarning cho'zimlarini ko'rsatuvchi asosiy nota belgilarini sanab bering.
7. Qo'llaniladigan eng qisqa cho'zimlar qanday bo'ladi?
8. «Brevis» nima va u qanday yoziladi?
9. Nota tayoqchalari nima va ular yozilishuning qanday umumiy qoidasi bor?
10. Nota belgilari aniq, doimiy tovush cho'zimini anglatadimi?

O g'zaki mashqlar

1. Butun notada nechta yarimtalik; choraktalik; sakkiztalik; o'n oltitalik; o'ttiz ikkitalik bor?
2. Butun notada nechta yarimtalik; yarimtalikda nechta choraktalik; choraktalikda nechta nimchorak; nimchorakda nechta o'n oltitalik; o'n oltitalikda nechta o'ttiz ikkitalik bor?
3. 2 ta yarimtalik; 4 ta nimchorak; 4 ta chorak; 8 ta o'n oltitalik; 4 ta o'ttiz ikkitalik; 2 ta butun nota qanday bitta cho'zimga teng?
4. Qaysi cho'zimda 2 ta chorak ; 8 ta o'n oltitalik; 4 ta o'ttiz ikkitalik bor?
5. Yig'indilari 1 ta o'n oltitalikka, 1 ta sakkiztalikka, 1 ta butun notaga, 4 ta choraktalikka, 8 ta o'n oltitalikka, 4 ta o'ttiz ikkitalikka, 16 ta o'ttiz ikkitalikka teng ikkita cho'zimni ayting.
6. Bularning sonini ayting:

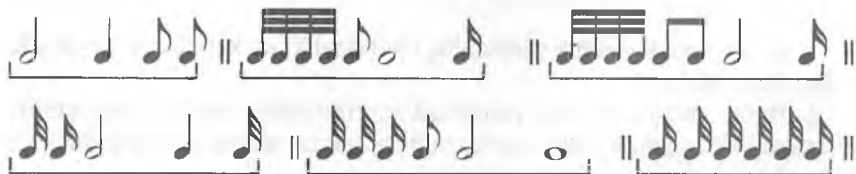


7. Quyidagi cho‘zimlarning yig‘indisi qanday bitta cho‘zimga teng:



8. Quyidagi kasrlarning har biri qanday bitta cho‘zimga teng: $\frac{2}{2}$, $\frac{8}{4}$, $\frac{4}{16}$, $\frac{8}{32}$, $\frac{2}{16}$, $\frac{12}{8}$, $\frac{12}{1}$, $\frac{12}{32}$, $\frac{4}{8}$, $\frac{8}{16}$.

9. Quyidagi ritmik guruhlarda o‘n oltitaliklarning yig‘indisini ayting:



10. Quyidagi ritmik guruhlarda choraktaliklarning yig‘indisini ayting:



Yozma mashqlar

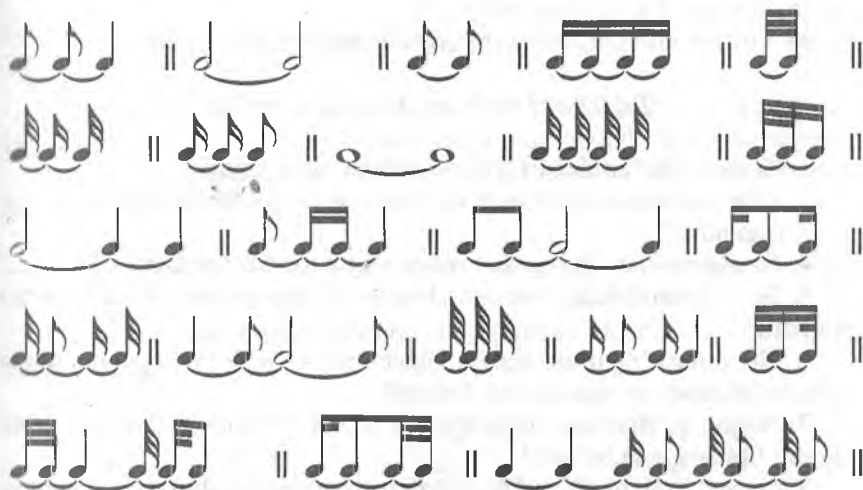
1. Nota yo'lining barcha chiziqlariga va chiziqlar oralariga yuqorilama va pastlama tartibda quyidagi cho'zimlarni yozing:

1/4, 1/8, 1/2, 1/16, 1/32, 1/64.

2. Quyidagi notalarning har birini kasr bilan yozing:



3. Har bir nota guruhidagi tovush cho'zimlarining umumiy yig'indisini bitta nota bilan yozing:



4. Har bir nota guruhidagi cho'zimlarning umumiy yig'indisini kasr bilan ifodalang:



5. Quyidagi kasrlarni nota belgilari bilan almashtiring: $8/16$, $2/2$, $4/32$, $4/8$, $2/16$, $8/64$, $4/4$, $8/8$, $16/32$, $2/1$, $2/1$, $2/4$, $1/2$.

6. Turlicha cho‘zimdagi 3 va 4 notani shunday yozingki, ularning umumiy yig‘indisi butun notaga; yarimtalikka va choraktalikka teng bo‘lsin.

7. Turlicha cho‘zimdagi 5, 6, 7 va 8 notani shunday yozingki, ularning umumiy yig‘indisi butun notaga; yarimtalikka va choraktalikka teng bo‘lsin.

8. 9, 10, 11, 12, 13, 14, 15 va 16 ta notani shunday yozingki, ularning umumiy yig‘indisi butun notaga teng bo‘lsin.

9. 2, 3, 4, 5, 6, 7 va 8 notani shunday yozingki, ularning umumiy yig‘indisi $3/4$ ga, $3/8$ ga, $3/2$ ga teng bo‘lsin.

10. Ixtiyoriy olingan turlicha cho‘zimdagi 6 ta notani shunday yozingki, ularning umumiy yig‘indisi $2/4$ ga, $3/8$ ga, $3/4$ ga, $5/4$ ga, $9/8$ ga, $12/16$ ga, $7/4$ ga, $3/2$ ga teng bo‘lsin.

b) Tovush cho‘zimlarni uzaytiruvchi qo‘shimcha belgilar.

Takrorlash uchun savollar

1. Tovush cho‘zimini uzaytirish qanday ifodalanadi?

2. Cho‘zimlarni uzaytiruvchi qo‘shimcha belgilarni sanab bering.

3. Liga nima?

4. Nota yozuvida liga qanday maqsadlar uchun xizmat qiladi?

5. Bir xil balandlikdagi notalarni bog‘lovchi liga qanday ahamiyatga ega bo‘ladi?

6. Notaning o‘ng tomoniga qo‘yilgan nuqta; qo‘sh nuqta; uchta nuqta nimani bildiradi va nimaga teng bo‘ladi?

7. Nuqta; qo‘sh nuqta; uchta nuqtali notani ifodalovchi kasrning surati doimo nimaga teng bo‘ladi?

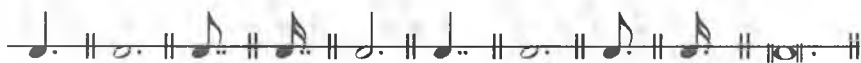
8. Nuqta; qo‘sh nuqta; uchta nuqtali notani ifodalovchi kasrning maxraji doimo nimaga teng bo‘ladi?

9. Nota yonidagi nuqtani nima bilan almashtirish mumkin?

10. Fermata nima?

Og‘zaki mashqlar

1. Quyidagi cho‘zimlarni ifodalovchi kasrlarni ayting:



2. 3 ta yarimtalikni, 7 ta choraklikni, 3 ta o‘n oltitalikni, 7 ta o‘n oltitalikni, 3 ta sakkiztalikni, 3 ta chorakni, 7 ta sakkiztalikni – nuqtalar yordamida qanday bitta cho‘zim bilan ifodalash mumkin?

3. Nuqtali butun, yarim va chorak notada nechta sakkiztalik bor?

4. Nuqtali butun, yarim va chorak notada nechta o‘n oltitalik bor?

5. $3/16$, $6/8$, $12/8$, $6/16$, $12/4$, $3/2$, $3/32$, $12/16$ qanday 2 ta cho'zimga teng?

6. $12/16$, $6/8$, $12/4$, $6/16$, $3/2$ qanday nuqtali nota belgisiga teng?

7. $3/4$, $12/8$, $6/16$, $3/2$, $12/4$, $3/16$, $6/4$, $12/16$ qanday 2 ta bir xil nuqtali notaga teng?

8. 2 nuqtali bitta choraktalikda qancha o'n olitalik; qancha o'ttiz ikkitalik bor?

9. $7/4$, $7/16$, $7/8$, $7/32$, $14/16$ qanday 3 ta cho'zimga teng?

10. $15/16$, $15/8$, $15/32$ qanday 4 ta cho'zimga teng?

11. Ikkita nuqtali yarimtalikda nechta sakkiztalik; ikkita nuqtali choraktalikda nechta sakkiztalik bor?

12. $7/32$, $14/8$, $7/16$, $15/32$, $7/8$, $14/16$ notalarni qanday bitta nuqtali nota bilan ifodalash mumkin?

Yozma mashqlar

1. Nota yo'lining chiziqlariga va chiziqlar oralariga $3/2$, $7/64$, $3/4$, $7/16$, $7/4$, $3/32$, $3/8$, $7/32$, $3/16$ cho'zimga teng nuqtali notalarni yozing.

2. Ligalardan foydalanib, quyidagi har bir cho'zimni 3 ta nota belgisi bilan yozing:



3. Quyidagi cho'zimlar yig'indisini nuqtalardan foydalanib, bitta nota bilan yozing:

a)



b)



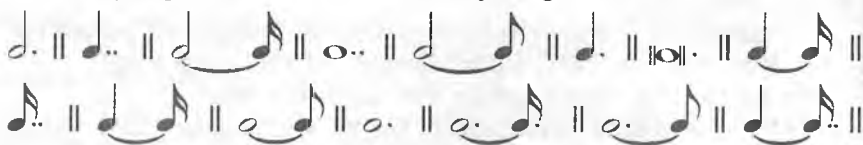
4. Quyidagi cho'zimlarni kasr bilan yozing:





5. Xuddi shu cho‘zimlarni, nuqtalar ishlatmasdan, ligalar bilan yozing.

6. Quyidagi cho‘zimlarni kasr bilan yozing:



7. Quyidagi kasrlarni nota belgilari bilan almashtirayotib, cho‘zimni bitta nota bilan ifodalash mumkin bo‘lmaganda, ligalar va nuqtalardan foydalaning.

a) $1/2$, $2/1$, $7/8$, $9/8$, $4/4$, $12/32$, $15/16$, $11/8$, $7/4$, $6/64$, $3/32$, $6/4$, $15/32$, $5/2$, $12/8$.

b) $3/4$, $6/8$, $3/16$, $7/8$, $3/2$, $6/16$.

2. Pauza cho‘zimlarining yozilishi

Takrorlash uchun savollar

1. Pauza nima?
2. Qanday pauzalar bo‘ladi?
3. Pauzaning o‘ng tomoniga qo‘yilgan nuqta, qo‘sh nuqta qanday ahamiyatga ega bo‘ladi?
4. Pauzaning ustidan yoki ostidan qo‘yilgan fermataning ahamiyati qanday?

Yozma mashqlar

1. Quyidagi nota belgilarini, shu cho‘zimlarga muvofiq pauzalar bilan almashtiring.

a)



b)



d)



c)



2. Quyidagi pauza cho'zimlarini kasrlar bilan yozing.



3. Quyidagi pauza cho'zimlarini nota yo'liga belgilar bilan yozing: 2/8, 3/8, 2/4, 1/16, 4/4, 3/16, 1/32, 7/8, 7/16, 2/1, 7/4, 7/8, 6/4, 3/16, 3/32, 3/64

3. Tovush balandliklarining yozilishi

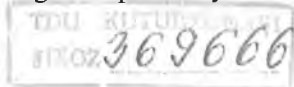
a) Nota yo'li va unda tovushlarni joylashuvi

Takrorlash uchun savollar

1. Nota yo'li nima va u nimadan iborat?
2. Nota yo'lining chiziqlari qanday tartibda sanaladi?
3. Nota belgilari nima uchun beshta parallel chiziqlar tizimiga qo'yiladi?
4. Nota belgilari besh parallel chizikli tizimining qayerlariga joylashtiriladi?
5. Qo'shimcha chiziqlar nima va ular qanday maqsadlarda ishlatiladi?
6. Qo'shimcha chiziqlar qanday bo'ladi?
7. Amaliyotda qo'llaniladigan yuqorigi va pastki qo'shimcha chiziqlarning, eng ko'p soni qancha bo'lishi mumkin?
8. Qaysi qo'shimcha chiziqlar yuqorigi va qaysilari pastki hisoblanadi?
9. Notalarni nota yo'liga yozishda tayoqchalar (shtillar) yo'nalishiga oid qaysi qoidaga amal qilish lozim?
10. Qo'shimcha chiziqlarni kamaytirishning qanday usullari bor?

Yozma mashqlar

1. Butun, yarimtalik va choraktalik notalarni nota yo'lining chiziqlariga, chiziqlar oralariga, yuqorigi va pastki yordamchi



chiziq'larga, yuqorigi yordamchi chiziq'larning ustiga, pastki yordamchi chiziq'larning ostiga yozing.

2. Bir xil tovush cho'zimini, uning balandlik tartibi bo'yicha pastdan yuqoriga qarab nota yo'lining pastki 5-yordamchi chizig'idan boshlab, yuqorigi 5-yordamchi chiziqgacha yozing.

3. Xuddi shu vazifani yuqoridan pastga qarab, yuqori 5-yordamchi chiziqdan boshlab, pastki 5-yordamchi chiziqgacha yozing.

b) Kalitlar

Takrorlash uchun savollar:

1. Kalit nima?
2. Nota yozuvida kalitlar nima uchun ishlatiladi?
3. Tashqi ko'rinishi bo'yicha, kalitlarning soni qanqa va ular qanday ataladi?
4. *Sol, fa, do* kalitlari qanday yoziladi?
5. *Sol, fa, do* kalitlari qaysi oktavaning qaysi tovushini ko'rsatadi?
6. Kalitlar nota yo'lining qayeriga qo'yiladi?
7. Kalitlarni nota yo'lga joylashtirishda nima asos qilib olinadi?
8. Nima uchun turlicha kalitlardan foydalanadilar?
9. Ikkinchi chiziqda joylashgan *sol* kaliti qanday ataladi?
10. To'rtinchi chiziqda joylashgan *fa* kaliti qanday ataladi?
11. Skrupka va bas kalitlari nima uchun asosiy kalitlar hisoblanadilar?
12. Balandligi bo'yicha qaysi tovushlarni skrupka kalitida yozish eng qulay hisoblanadi?
13. Balandligi bo'yicha qaysi tovushlarni bas kalitida yozish eng qulay hisoblanadi?
14. O'tgan davrlarda *sol* va *fa* kalitlari qaysi chiziq'larga yozilgan va ular qanday atalgan?
15. 1-, 2-, 3-, 4-, 5- chiziq'larga qo'yilgan *do* kaliti qanday ataladi?
16. Hozirga davrda qaysi *do* kalitlari qo'llaniladi va bu kalitlarda notalar, qaysi musiqa asboblari uchun yoziladi?
17. Qaysi musiqa asboblari uchun notalar tenor, alt, skripka va bas kalitlarida yoziladi?
18. Fortepiano, arfa, organ asboblari uchun notalar qaysi kalitlarda yoziladi?
19. Soprano, alt va tenor kalitlari nota yozuvida qaysi kalitlar bilan almashtiriladi?
20. Diapazoni bo'yicha erkak va ayollar ovozlari qanday bo'ladi va ular qanday ataladilar?
21. O'tgan davrlarda erkak va ayollar ovozlari uchun notalar qaysi kalitlarda yozilgan?

22. Skripka kalitida yozilgan tenor ovozinging notalari qanday o'qiladi?
23. Qaysi kalitlarni faqat qadimiy nota nashrlarida uchratish mumkin?
24. Kalitlar o'z nomlarini qayerdan va nima uchun olgan?

Og'zaki mashqlar

1. Quyidagi tovushlarni skripka kalitida, (shuningdek bas kalitida ham) oktavalarni ko'rsatgan holda, harfiy ishoralarini ayting.



Yozma mashqlar

1. Skripka kalitida quyidagi tovushlarni yozing: $g^1, a, d^2, h, c^2, f^3, c^1, e^1, a^1, c^4, g^2, f^4, h^3, c^3, d^4, g^4, e^3, h^2, a, g, d^1, f, e^2, f^2, c^3$.
2. Bas kalitida quyidagi tovushlarni yozing: $f, c^1, e^1, E, d, h^1, g, A_p, F, G, a, a^1, F_p, e, f^1, c, g, A_2, C$.
3. Nota yo'lida skripka kalitida, g dan boshlab c^4 gacha, balandlik tartibi bo'yicha, pastdan yuqoriga qarab barcha tovushlarni yozing, oktavalarni qavslar bilan belgilang, tovush va oktavalarni nomlarini ham yozing.
4. Nota yo'lida bas kalitida, g^1 dan boshlab A_2 gacha, balandlik tartibi bo'yicha, yuqoridan pastga qarab barcha tovushlarni yozing.
5. Skripka va bas kalitlarida *Do* tovushini barcha oktavalarda yozing.
6. *Do-mi-sol-lya-fa-re* tovushlarini ko'rsatilgan tartibda 1-, 3-, kichik, katta, 2-, 4- va kontr oktavalarda nota yo'lga yozing.
7. Skripka kalitida quyidagi tovushlarni yozing.
 - a) $c^1, e^2, a, d^3, h^4, f^1, g^2, f^4, e^1, e^3, g, a^4, h^1, g^4$.
 - b) $b^1, as^2, disis^3, gis, ais^3, cis^1, eses^4, es, aisis^4, heses$.
 - d) $cis, ges, disis^2, geses^1, des^2, cis^3, ases, aisis^2, fis, eis^1$.
8. Bas kalitida quyidagi tovushlarni yozing.
 - a) $e, F, a^1, A_1, f, g^1, E, e^1, d, C_1, h^1, A_1, D_1, f^1, c^2, g$.
 - b) $cis, Disis, geses, es^1, Fes, fisis, Gis, cisis^1, As_2, Deses, B$.
 - d) $bes^1, Ais_2, Ces, cis^1, B, ais, Gisis, Eis, fes, Ees, eses^1, fis$.
9. Quyidagi tovushlarni harfiy ishoralarini yozing:

a)

b)

10. Quyidagi kuylarni skripka kalitidan bas kalitiga ko'chiring:

a)

b)

11. Quyidagi kuylarni bas kalitidan skripka kalitiga ko'chiring:

a)

b)

12. Quyidagi kuyni skripka va bas kalitlarida barcha oktavalarda yozing:

Rus xalq qo'shig'i



13. Alteratsiya belgilarini to'g'ri yozishni o'rganing: diyez, bemol, dubl-diyez, dubl-bemol, bekar belgilarini chiziq'larga va chiziq'lar oralariga yozing.

Fortepianoda bajariladigan mashqlar

1. Quyidagilarni fortepianoda chaling:

a)



b)



d)





4. Ikki ovozlik va ko'p ovozlik musiqani yozilishi

Takrorlash uchun savollar

1. Bir nota yo'lida ikki ovozlikni yozishning qanday qoidalari bor?
2. Ko'p ovozlik musiqa qanday yoziladi?
3. Akkolada nima?
4. Fortepiana va boshqa klavishli asboblarning musiqasi qanday yoziladi?
5. To'rtovozlik aralash xor (soprano, al't, tenor va bas) musiqasi qanday yoziladi?
6. To'rtovozlik xor partiturasida tenor partiyasi nota yozuvining xususiyatlarini ko'rsating.
7. Torli kvartet uchun musiqa qanday yoziladi?
8. Orkestr uchun musiqa qanday yoziladi?
9. Partitura nima?

Yozma mashqlar

1. Quyidagi ikki ovozlik misollarni skripka kalitida bitta nota yo'liga yozing:

a) **Lento assai**

I. S. Bax. Fortepiano uchun fuga

Two systems of musical notation for exercise a). Each system consists of two staves (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the melody and accompaniment.

b) **Andante con moto**

F. Mendelson. «So'zsiz qo'shiq»

Two systems of musical notation for exercise b). Each system consists of two staves (treble and bass clefs). The key signature is D minor (two flats) and the time signature is 3/4. The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the melody and accompaniment, featuring triplets in the bass line.

2. Quyidagi misolni bas kalitida bitta nota yo'liga yozing.

3. Quyidagi misolni yuqorigi ovozini skripka kalitida, pastki ovozini bas kalitida yozing:

4. Quyidagi misolni yuqorigi ovozini soprano kalitida, pastki ovozini alt kalitida yozing:

5. Fortepiano uchun yozilgan turlicha musiqa asarlaridan parchalar ko'chiring:

Eslatma: Nota belgilari va pauzalarni yozishni mashq qilayotib, tashqi shaklini aniq belgilashga va ularni bosma shakliga muvofiq bo'lishiga harakat qilish lozim.

6. Quyidagi 4 yo'llik partituralarni 2 yo'llik fortepiano partiturasiga ko'chiring (bunda 2 ta yuqorigi ovozni skripka kalitida, 2 ta pastki ovozni bas kalitida yozing):

a) *Andante cantabile*

P. Chaykovskiy. Kvartet, op.11

Musical score for the first movement of Tchaikovsky's String Quartet, Op. 11, marked *Andante cantabile*. The score is in G minor and 2/4 time. It features four staves: Violin I, Violin II, Viola, and Cello. The tempo and mood are indicated by the text *p dolce* on each staff. The music is characterized by long, flowing lines and a sense of melancholy.

b) *Allegro brillante*

M. Glinka. Torli kvartet

Musical score for the second movement of Glinka's String Quartet, marked *Allegro brillante*. The score is in G minor and 3/4 time. It features four staves: Violin I, Violin II, Viola, and Cello. The tempo and mood are indicated by the text *pp* on each staff. The music is characterized by rhythmic patterns and a sense of energy.

d) Adagio

A.Lyadov. Ruscha mavzuga variatsiya

A musical score for a string quartet in 2/4 time, marked Adagio. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#). The music features a prominent melodic line in the Violin I part, characterized by slurs and grace notes. The other instruments provide harmonic support with sustained notes and rhythmic patterns.

7. Quyidagi misollarni torli kvartet uchun 4-yo'lik partitura shaklida: yuqorigi ovozni (1-Skripka) – skripka kalitida, 2-chi ovozni (2-Skripka) – skripka kalitida, 3-chi ovozni (Alt) – alt kalitida, 4-chi ovozni (Violonchel) – bas kalitida yozing.

a)

R. Shuman. Pyessa, op.15 № 13

A musical score for a short piece in 3/4 time, marked with a common time signature (C). The score is written for two staves: Treble and Bass clef. The key signature has one sharp (F#). The music consists of a simple, rhythmic melody in the right hand and a supporting bass line in the left hand.

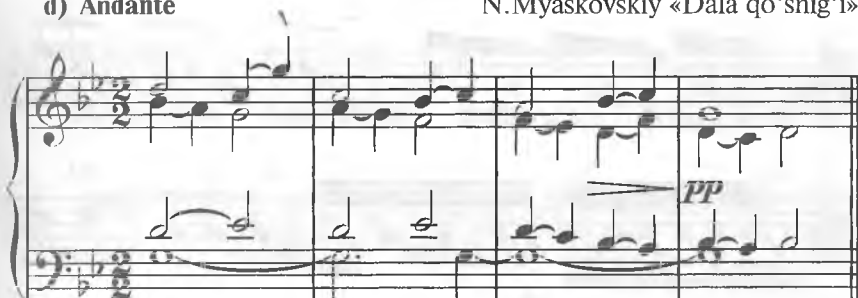
b) Birmuncha sekin

R. Shuman. Pyessa, op 68

A musical score for a short piece in 3/4 time, marked with a common time signature (C). The score is written for two staves: Treble and Bass clef. The key signature has two flats (Bb and Eb). The music features a melody in the right hand with some grace notes and a bass line in the left hand.

d) *Andante*

N.Myaskovskiy «Dala qo'shig'i»



e) *Allegro non troppo*

P.Chaykovskiy. 6-simfoniya



5. Nota yozuvini qisqartirish belgilari

Takrorlash uchun savollar

1. Bir takt yoki butun bir ichidagi notalar guruhini, bitta nota yoki akkordni, pyesani ayrim bir bo'laki yoki qismini, butun bir pyesani boshidan, pyesa qismini boshidan, pyesa qismini ma'lum bir joyidan takrorlashda, nota yozuvini qisqartirishning qanday usullari bor?

2. Tremolo nima va u nota yozuvida qanday yoziladi?

3. Arpedjio nima va u qanday belgi bilan belgilanadi?

4. Oktavalar qisqartirilgan holda qanday yoziladi?

5. Ayrim nota yoki kuy parchasi ustida yoki ostida turgan «con 8-va» ifodasi nimani anglatadi?

6. Bir necha takt davom qiladigan pazalar qanday yoziladi?

7. Qo'shimcha chiziq'larni qisqartirishni belgilash uchun qanday belgi ishlatiladi?

8. Abbreviatura nima?

Yozma mashqlar

1. Quyidagi misollarni nota yozuvini qisqartirish belgilari bilan ko'chiring.

1.  2. 

3.  4. 

5.  6. 

7.  8. 

9.  10. 

11. 

12. 

13. 

14. 

15. 

16. 

17. 

18. 

19. 

20. 

16.

Rus xalq qo'shig'i



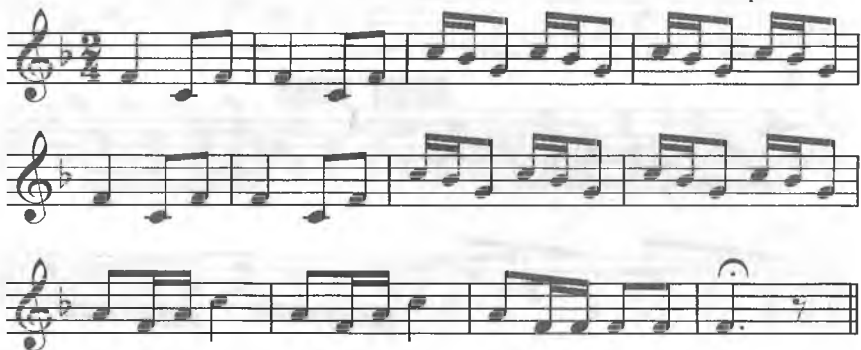
17. Allegretto

Ukrain xalq qo'shig'i



18.

K.M.Veber. «Sehrli kamonchi» operasidan



2. Qisqartirilgan holda yozilgan quyidagi misollarni qisqartish belgilarisiz to'raligicha ko'chiring:

11. 12. 13.

14. 15. 16. 17. *8va* *alla 8 basso*

18.

19. 3

20.

21.

22. 23.

24. 25. *8va* 26.

Detailed description: This page of a musical score contains 16 measures, numbered 11 through 26. Measures 11-13 are in treble clef, 4/4 time, with measure 11 containing a triplet of eighth notes and measure 12 a triplet of sixteenth notes. Measures 14-17 are in treble clef, 4/4 time, with measure 16 marked *8va* and a dashed line above it. Measure 17 is in bass clef, 4/4 time, with the instruction *alla 8 basso* below it. Measures 18-19 are in treble clef, 4/4 time, with measure 19 containing a triplet of eighth notes. Measures 20-21 are in treble clef, 2/4 time. Measures 22-23 are in grand staff (treble and bass clefs), 2/4 time. Measures 24-26 are in grand staff, 2/4 time, with measure 25 marked *8va* and a dashed line above it. Measure 26 ends with a double bar line and repeat dots.

27.

A.Borodin. «Knyaz Igor» operasidan

28.

Rus xalq qo'shig'i

29. Osoyishta

30. Tez

Rus xalq qo'shig'i

METR VA RITM

1. Tovush cho'zimlarining asosiy (juft) bo'linishi

Takrorlash uchun savollar

1. Ritm nima?
2. Musiqada tovush va pauza cho'zimlari qanday o'lchanadi?
3. Cho'zimlarining qanday bo'linishiga asosiy bo'linish deyiladi va nima uchun shunday deyiladi?
4. Asosiy cho'zimlarni sanab bering.
5. Notalar guruhlanishi deb nimaga aytiladi?
6. Notalar guruhlariga nima uchun va qanday qilib birlashadilar?
7. Ko'pchilik hollarda nota guruhlari qanday cho'zimlarga teng bo'ladi?
8. Notalarning asosiy va yordamchi guruhlari nima?
9. Vokal musiqasida notalar qanday guruhlanadi? Vokal musiqasida notalarni guruhlash nimaga bo'ysunadi?
10. Cholg'u musiqasida notalarni guruhlash nimaga bo'ysunadi?

Yozma mashqlar

1. Har bir guruhi $\frac{1}{2}$ ga teng bo'lgan quyidagi notalarni, kerakli joylarda yordamchi guruhlariga ajratib, chiziqlar bilan birlashtiring:

The image shows five lines of musical notation on a five-line staff. Each line contains a sequence of notes and rests, with vertical bar lines indicating measures. The notes are mostly eighth and sixteenth notes, often grouped together. The exercises are designed to be divided into groups of two notes each, which are equivalent to a half note (1/2). The first line has 10 notes. The second line has 10 notes. The third line has 10 notes. The fourth line has 10 notes. The fifth line has 10 notes.

2. Shunga o'xshash mashqni har bir guruhi ♩ ga teng bo'lgan notalar bilan bajaring:



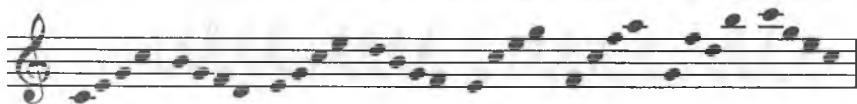
3. Quyidagi mashqni har bir guruhi ♩ ga teng notalar bilan bajaring:



4. Shunga o'xshash mashqni har bir guruhi ♩ ga teng bo'lgan notalar bilan bajaring:



5. Quyidagi notalarni:




a) ♩ ga teng bo'lgan sakkiztaliklar bilan;


b) ♩ ga teng bo'lgan sakkiztaliklar bilan;


d)  ga teng bo'lgan o'n oltitaliklar bilan guruhlarga ajrating.

6. Quyidagi notalarni:



a)  ga teng bo'lgan sakkiztaliklar bilan;

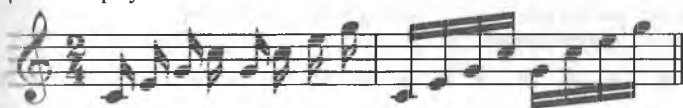
b)  ga teng bo'lgan sakkiztaliklar bilan;

d)  ga teng bo'lgan o'n oltitaliklar bilan;

e)  ga teng bo'lgan o'n oltitaliklar bilan guruhlarga ajrating.

Eslatma: Nota yo'lining turlicha joylarida joylashgan notalarni guruhlaganda, 3-chiziqdan yuqorida yoki pastda turgan notalar sonini e'tiborga olish zarur bo'ladi.

Xususan: guruhda shtillari (tayoqchalari) yuqoridan qo'yilgan notalar ko'p bo'lsa, chiziqchalar ham yuqoridan qo'yiladi va aksincha, agar guruhda tayoqchalari pastdan joylashgan notalar nisbatan ko'p bo'lsa, shtillar albatta, pastdan qo'yiladi. Masalan:



7. Berilgan misoldagi har bir cho'zimni:

- a) 2 marta orttirib;
- b) 4 marta kamaytirib;
- d) 2 marta kamaytirib ko'chiring:



8. Berilgan misoldagi har bir cho'zimni:

- a) 2 marta orttirib;
- b) 2 marta kamaytirib ko'chiring:



9. Berilgan misoldagi har bir cho‘zimni 2 marta orttirib ko‘chiring:



10. Berilgan misoldagi har bir cho‘zimni:

- a) 2 marta orttirib;
- b) 3 marta kamaytirib ko‘chiring:



11. Berilgan misoldagi har bir cho‘zimni:

- a) 6 marta orttirib;
- b) 2 marta kamaytirib ko‘chiring:



2. Tovush cho‘zimlarining erkin ravishda bo‘linishi

Takrorlash uchun savollar

1. Tovush cho‘zimlarining erkin ravishda bo‘linishi, cho‘zimlarining asosiy (juft) bo‘linishidan qanday farq qiladi?
2. Cho‘zimlarining erkin ravishda bo‘linishi turlarini sanab bering.
3. Triol, kvintol, sekstol, septol, novemol, detsimol, duol, kvartollar nima?
4. Triol, kvintol, sekstol, septol, duol, kvartollar asosiy (juft) bo‘linishning qancha cho‘zimini almashtiradi?
5. Yuqorida sanab o‘tilganlardan tashqari, cho‘zimlarining erkin ravishda bo‘linishning boshqacha turlari bormi?

Yozma mashqlar

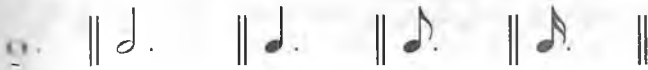
1. Quyidagi cho'zimlarga teng triollar yozing:



2. Quyidagi cho'zimlarga teng kvintol, sekstol, septollar yozing:

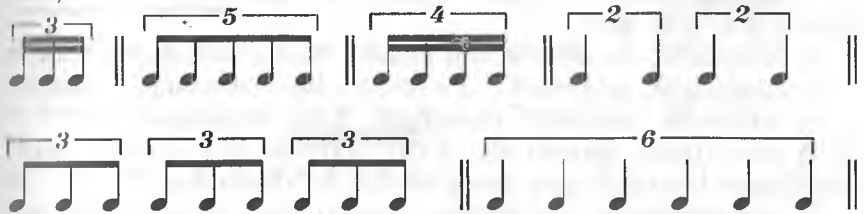


3. Quyidagi cho'zimlarga teng duol va kvartollar yozing:

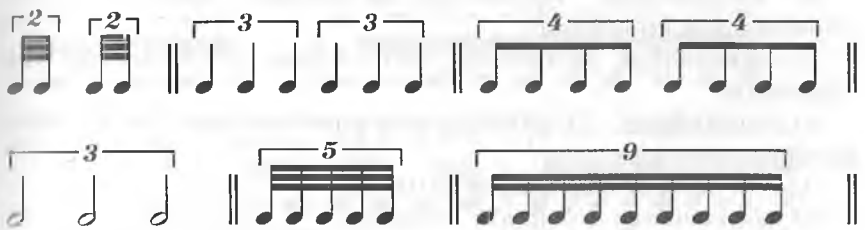


4. Cho'zimlarning quyidagi har bir guruhini, uning cho'zimiga teng bo'lgan bitta nota bilan yozing: (kerak bo'lgan joylarda nuqtalar ishlatib)

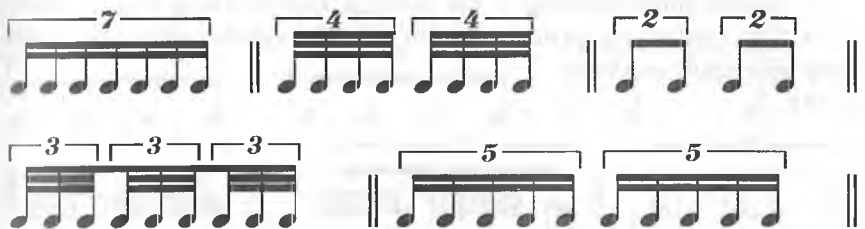
a)



b)



d)



e)



5. Quyidagi cho‘zimlarga teng triol, kvintol, sekstol, septollar yozing:
 $2/2$, $4/8$, $8/32$, $2/4$, $2/16$, $8/64$, $2/8$, $4/16$, $4/4$, $4/2$;

6. Quyidagi cho‘zimlarga teng duol va kvartollar yozing: $3/4$, $6/4$, $3/16$, $6/8$, $3/32$, $3/8$, $6/16$, $3/2$, $12/4$, $3/64$, $12/64$, $12/16$.

Og‘zaki mashqlar

1. a) choraktalik, o‘n oltitalik, yarimtalik, sakkiztalik, o‘ttiz ikkitalik bilan ifodalangan triol;

b) sakkiztalik, choraktalik, o‘n oltitalik bilan ifodalangan kvintol;

d) choraktalik, sakkiztalik, o‘n oltitalik bilan ifodalangan sekstol;

e) sakkiztalik, yarimtalik, choraktalik bilan ifodalangan duol;

f) sakkiztalik, choraktalik, o‘ttiz ikkitalik, o‘n oltitalik bilan ifodalangan kvartollar qaysi asosiy tovush cho‘zimga teng?

2. a) yarimtalikga, sakkiztalikga, choraktalikga, butun notaga, o‘n oltitalikga teng triollarni;

b) choraktalikga, yarimtalikga, sakkiztalikga, butun notaga, o‘n oltitalikga teng kvintollarni;

d) sakkiztalikga, yarimtalikga, choraktalikga, o‘n oltitalikga teng sekstollarni;

e) choraktalikga, o‘n oltitalikga teng septollarni qaysi cho‘zim bilan yozish kerak?

3. a) butun notadagi sakkiztalik triollar;

b) yarimtalikdagi o‘n oltitalik kvintollar;

d) butun notadagi sakkiztalik sekstollar;

e) nuqtali chorakdagi o‘ttiz ikkitalik duolla

f) nuqtali nimchorakdagi o‘ttiz ikkitalik kvartollarning soni qancha?

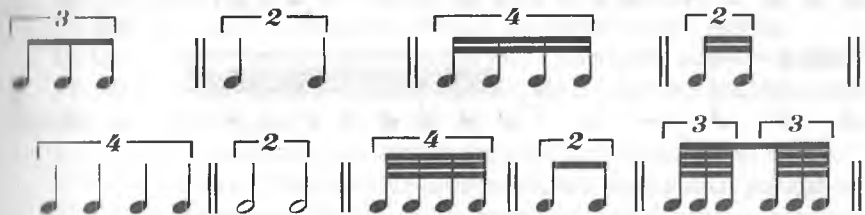
4. Cro‘zimlarning quyidagi har bir guruhini qanday bitta cho‘zimga teng ekanligini aniqlang:

a)

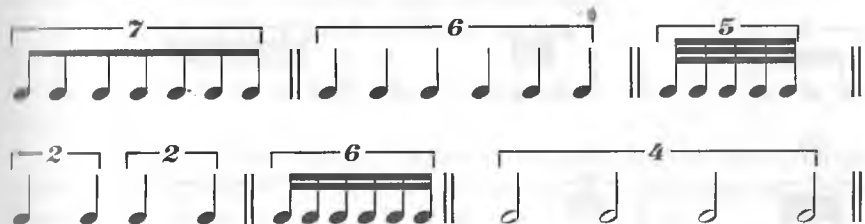




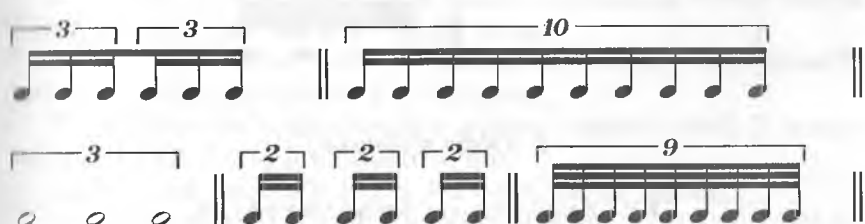
b)



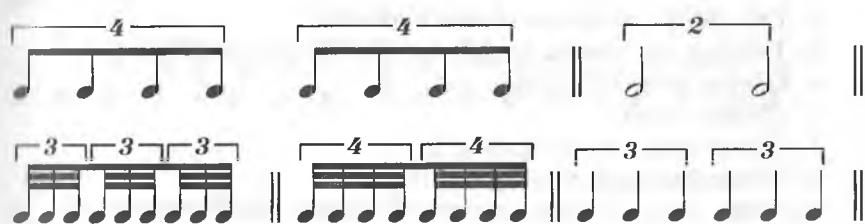
d)



e)



f)

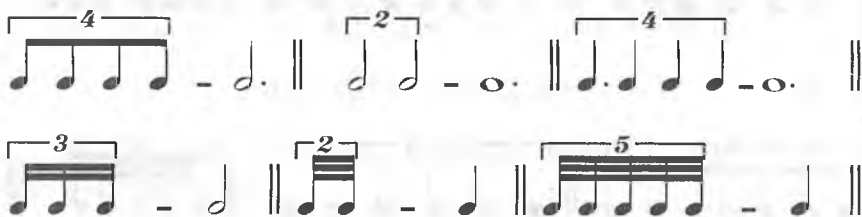


5. Cho'zimlarning erkin ravishda bo'linishidagi triollar, kvintollar va boshqalarning sonini ayting:

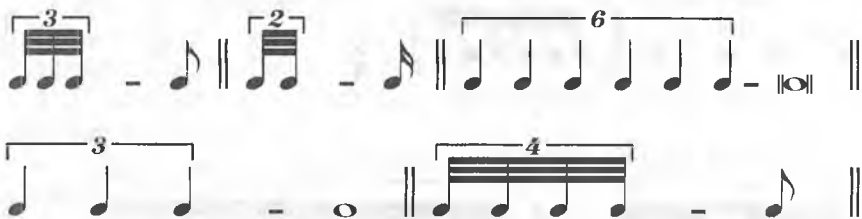
a)



b)



d)



3. Oddiy o'lchovlar

Takrorlash uchun savollar

1. Zarb nima?
2. Metr nima?
3. Takt nima?
4. Takt chizig'i nima va u nimani bildiradi?
5. Taktda qaysi hissalar kuchli, qaysilari kuchsiz hisoblanadi?
6. Qanday metrlar bo'ladi?
7. O'lchov nima?
8. O'lchovning turi nimaga bog'liq?
9. O'lchovlarning turlari qanday bo'ladi?
10. Nota yozuvida o'lchov qayerda va qanday tarzda ko'rsatiladi?

11. O'lov ko'rsatkichining yuqorigi va pastki raqamlari nimani bildiradi?
12. Qanday o'lovlar oddiy o'lovlar deyiladi?
13. Ikki hissali o'lov nima?
14. Uch hissali o'lov nima?
15. Ikki hissali o'lovlarning turlarini sanab bering.
16. Uch hissali o'lovlarning turlarini sanab bering.
17. Eng ko'p qo'llaniladigan oddiy o'lovlarni sanab bering.
18. Qaysi o'lovga *alla breve* deyiladi va u kalit yonida qanday yoziladi?
19. Musiqa asarlarining qadimiy nashrlarida o'lov ko'rsatkichi kalit yonida qanday yozilgan?
20. Oddiy o'lovlarda notalarni guruhlash qaysi qoidaga bo'ysunadi?
21. Oddiy ikki va uch hissali o'lovlarda notalarning nechta asosiy guruhi bor?
22. Ikki va uch hissali o'lovlarning qaysilarida guruhlashning umumiy qoidalari istisno qilinadi?
23. 2/4 va 3/4 o'lovlarida notalar guruhlanishining umumiy qoidalaridan qachon va qanday qilib chetlashiladi?
24. Ikkiga va uchga dirijerlik qilishni ko'rsating.

Yozma mashqlar

1. Ixtiyoriy ravishda olingan nuqtali va nuqtasiz, har xil cho'zimdagi nota va pauzalardan - 2/4, 3/4, 3/8 o'lovlarida, cho'zimlarini to'g'ri guruhlab bir necha takt tuzing.
2. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 ta turlicha cho'zimlardan 2/4, 3/4, 3/8, 2/2, 3/2 o'lovlarida to'g'ri guruhlangan taktlar tuzing.
3. 2/4, 3/4, 3/8 o'lovlarida 4 ta turlicha cho'zimdan, ritmik jihatdan turlicha va to'g'ri guruhlangan 4 ta takt tuzing.
4. 2/4, 3/4, 3/8 o'lovida 5 ta turlicha cho'zimdan, ritmik jihatdan turlicha va to'g'ri guruhlangan 4 ta takt tuzing.
5. 2/4 o'lovida 8 takti shunday tuzingki, 1-taktda — bitta, 2-taktda-ikkita, 3-taktda-3 ta va h.k. notalar bo'lsin.
6. Xuddi shu vazifani 3/4, 3/8, 3/2 o'lovlarida bajaring.
7. Ixtiyoriy ravishda olingan, nuqtali va nuqtasiz, nota va pauzalardan, triollardan foydalanib 2/4, 3/4, 3/8 o'lovlarida, to'g'ri guruhlangan 4 takt tuzing.
8. Quyidagi 2/4 o'lovida noto'g'ri guruhlangan cho'zimlarni to'g'ri guruhlang.

a)



b)



g)



h)



i)



10. Shu vazifani 3/8 o'Ichovida bajaring.

a)



b)



d)

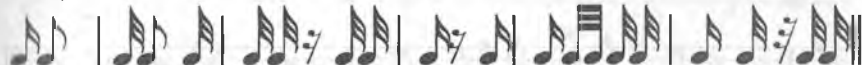


11. Shu vazifani 3/16 o'Ichovida bajaring.

a)



b)



12. Shu vazifani 3/2 o'Ichovida bajaring.

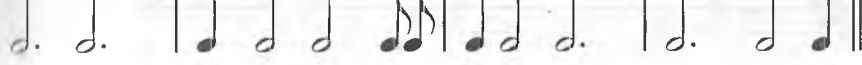
a)



b)



d)



e)



13. 2/4 o'lchovida yozilgan quyidagi misollarni taktlarga ajrating va to'g'ri guruhlang:
Eslatma: to'g'ri guruhlangan nota misollarini bir tekis sanab, fortepianoda chaling.

a)



b)



d)



e)

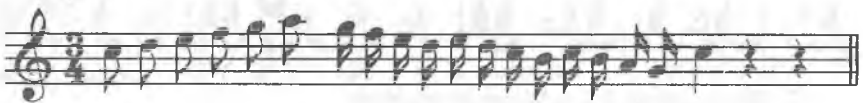


f)



14. Xuddi shu vazifani 3/4 o'lchovida bajaring.

a)



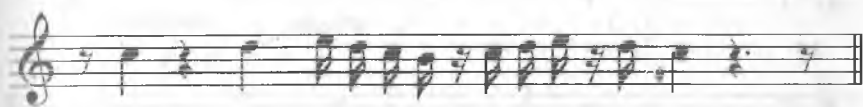
b)



d)



e)



f)



15. Shu vazifani 3/8 o'Ichovida bajaring.

a)

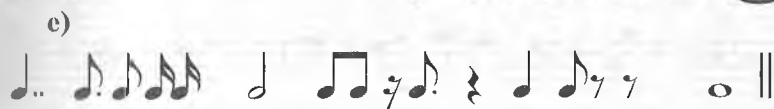


b)

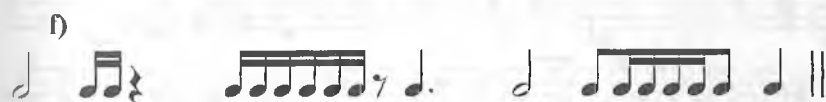


d)

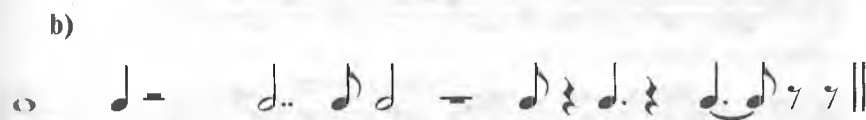




19. Shu vazifani 3/8 o'Ichovida bajaring.



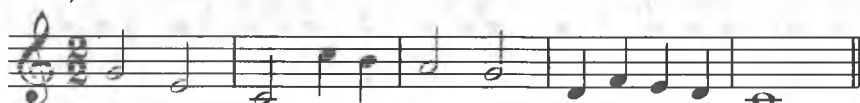
20. Shu vazifani 3/2 o'Ichovida bajaring.



21. Berilgan nota misollarni shunday ko'chiringki, unda cho'zimlarni orttirish yoki kamaytirish yo'li bilan (ularni ritmik nisbatini o'zgartmasdan) berilgan 2/2 o'lchovi, 2 hissali o'lchovlarning boshqa turiga aylansin. Masalan:



a)



b)



22. Berilgan nota misollarni shunday ko'chiringki, unda cho'zimlarni kamaytirish yo'li bilan berilgan 3/2 o'lchovi 3/4, 3/8, 3/1 o'lchoviga aylansin.

a)



b)



d)



23. Berilgan nota misollarni shunday ko'chiringki, unda cho'zimplarni orttirish yoki kamaytirish yo'li bilan $2/4$ o'lchovi $2/2$, $2/8$, $2/1$ o'lchoviga aylansin.



24. Berilgan nota misollarni shunday ko'chiringki, unda, cho'zimplarni orttirish yoki kamaytirish yo'li bilan berilgan $3/16$ o'lchovi, $3/4$, $3/8$, $3/1$ o'lchoviga aylansin.

a)

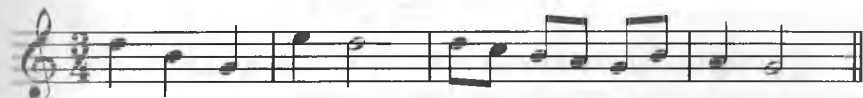


b)

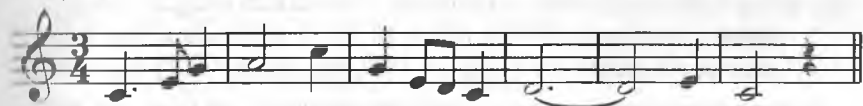


25. Berilgan nota misollarini shunday ko'chiringki, unda cho'zimplarni orttirish yoki kamaytirish yo'li bilan berilgan $3/4$ o'lchovi $3/2$, $3/8$, $3/1$, $3/16$ o'lchoviga aylansin.

a)



b)



4. Murakkab o'lchovlar

Takrorlash uchun savollar

1. Qanday o'lchovlarga murakkab o'lchovlar deyiladi?
2. Murakkab o'lchovlar oddiy o'lchovlardan qanday farq qiladi?
3. Hissalar soniga ko'ra murakkab o'lchovlar qanday bo'ladi?
4. To'rt, olti, sakkiz, to'qqiz, o'n ikki hissali murakkab o'lchovlar qanday oddiy o'lchovlardan hosil bo'ladi?
5. Oddiy ikki va uch hissali o'lchovlarning qo'shilishidan qanday murakkab o'lchovlar hosil bo'ladi?

6. Eng ko'p qo'llaniladigan murakkab o'lchovlarni sanab bering.
7. Murakkab o'lchovlardagi zarblar soni nima bilan aniqlanadi?
8. To'rt, olti, to'qqiz, o'n ikki hissali o'lchovlar qanday tuziladi va undagi zarblar qanday taqsimlanadi?
9. Barcha to'rt, olti, to'qqiz, o'n ikki hissali o'lchovlarni sanab bering va ular qanday yoziladilar?
10. To'rtga, oltiga, to'qqizga, o'n ikkiga qanday dirijyorlik qilinishini ko'rsating.
11. Qanday sharoitlarda qaysi oddiy o'lchovlar olti, to'qqiz, o'n ikki hissali o'lchovlarga o'xshaydi?
12. Kam uchraydigan 12/8; 15/4; 18/16; 24/16 o'lchovlari qanday tuziladi?
13. Murakkab o'lchovlarda notalarni guruhlash qanday qoidaga asosan amalga oshiriladi?
14. Olti, to'qqiz, o'n ikki hissali o'lchovlarda notalarning nechta asosiy guruhi bo'ladi?
15. Qanday o'lchovlarga aralash o'lchovlar deyiladi?
16. Eng ko'p qo'llaniladigan aralash o'lchovlarni sanab bering.
17. Besh, yetti hissali o'lchovlar qanday hosil bo'ladi?
18. Besh, yetti hissali o'lchovlarning qaysilari eng ko'p qo'llaniladi?
19. Beshga, yettiga qanday dirijyorlik qilinadi?
20. Aralash o'lchovlarda notalarni guruhlash qanday qoidaga asosan, amalga oshiriladi?

Yozma mashqlar

1. 10 ta turlicha cho'zimdan – 6/4, 6/8, 6/16, 9/8, 12/8, 5/4, 12/16 o'lchovlarida to'g'ri guruhlangan taktlar tuzing.
 2. 6/8 o'lchovida shunday sakkiz takt tuzingki, uning birinchi taktida bitta nota, ikkinchisida 2 ta, uchinchisida 3 ta va h.k. notalar bo'lsin.
 3. Xuddi shu vazifani 9/8, 12/8, 6/4, 6/16, 12/16 o'lchovlarda ham bajaring.
 4. Quyidagi misollarni 4/4 o'lchovida taktlarga ajrating va to'g'ri guruhlang:
- Eslatma: to'g'ri guruhlangan nota misollarini fortepianoda bir tekis sanab chaling.

a)



b)



d)



e)



5. Shu vazifani 6/8 o'lhovida bajaring.

n)



b)



d)



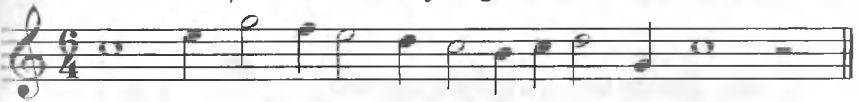
e)



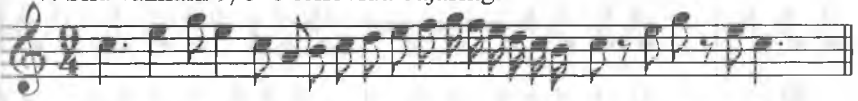
f)



6. Shu vazifani 6/4 o'lhovida bajaring.



7. Shu vazifani 9/8 o'lhovida bajaring.

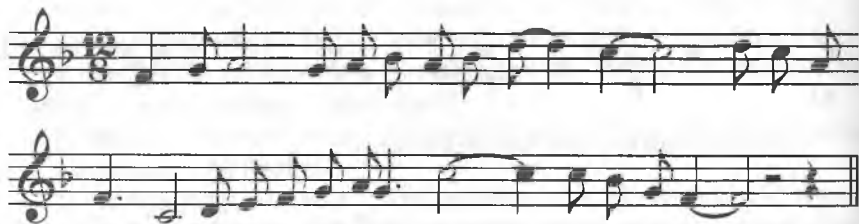


8. Shu vazifani 12/8 o'lhovida bajaring.

a)



b)



9. Shu vazifani 12/16 o'lchovida bajaring.



10. Cho'zimlarning quyidagi qatorlarini 4/4 o'lchovida taktlarga ajrating va to'g'ri guruhlang.

Eslatma: to'g'ri guruhlangan misollarni o'ng qo'l bilan ritmini uring va chap qo'l bilan dirijyorlik qilib, chaling.

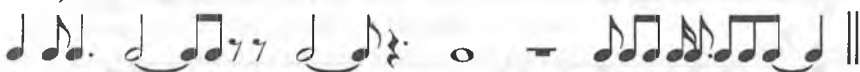
a)



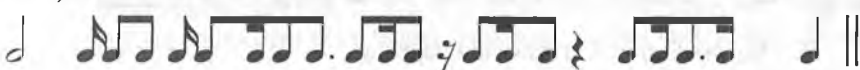
b)



d)



e)



11. Shu vazifani 6/8 o'lchovida bajaring.

a)

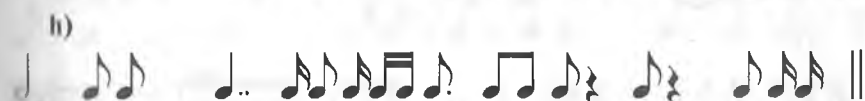


b)

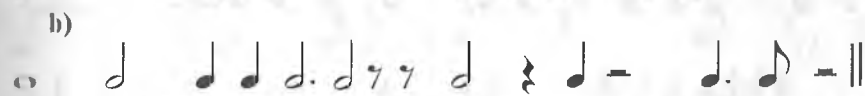
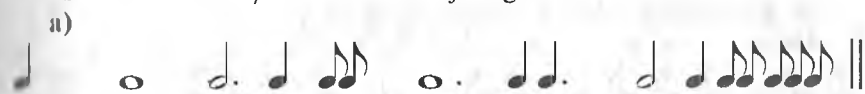


d)

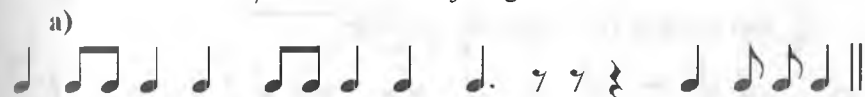




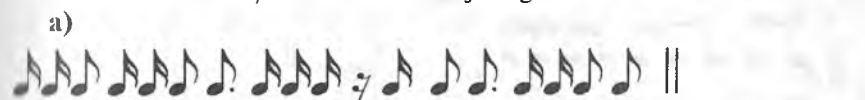
12. Shu vazifani 6/4 o'lchovida bajaring.



13. Shu vazifani 9/8 o'lchovida bajaring.



14. Shu vazifani 9/16 o'lchovida bajaring.



15. Shu vazifani 12/8 o'lchovida bajaring.

a)



b)



d)



e)



16. Shu vazifani 12/16 o'lchovida bajaring.

a)



b)



17. Shu vazifani 5/4 o'lchovida bajaring.



18. Shu vazifani 7/4 o'lchovida bajaring.



19. Cho'zimlarning quyidagi qatorlarini 3/4, 6/8, 12/16 o'lchovlarida qayta guruhlang:

Eslatma: 1. Cho'zimlarning har bir qatorini 3 marta dan guruhlash lozim, masalan:



2. To'g'ri guruhlangan misollarni ritmini o'ng qo'l bilan uring, chap qo'l bilan dirijyorlik qilib, chaling.

a) Musical notation for exercise a) showing a sequence of eighth notes followed by a quarter note and a half note.

b) Musical notation for exercise b) showing a sequence of quarter notes followed by a half note and a quarter note.

d) Musical notation for exercise d) showing a sequence of quarter notes, a half note, and a quarter note.

c) Musical notation for exercise c) showing a sequence of quarter notes, eighth notes, and quarter notes.

i) Musical notation for exercise i) showing a sequence of eighth notes, quarter notes, and eighth notes.

g) Musical notation for exercise g) showing a sequence of quarter notes, eighth notes, and quarter notes.

h) Musical notation for exercise h) showing a sequence of quarter notes, eighth notes, and quarter notes.

i) Musical notation for exercise i) showing a sequence of quarter notes, quarter notes, and quarter notes.

j) Musical notation for exercise j) showing a sequence of eighth notes, quarter notes, and eighth notes.

k) Musical notation for exercise k) showing a sequence of quarter notes, eighth notes, and quarter notes.

l) Musical notation for exercise l) showing a sequence of quarter notes, quarter notes, and quarter notes.

m) Musical notation for exercise m) showing a sequence of quarter notes, quarter notes, and quarter notes.

n) Musical notation for exercise n) showing a sequence of quarter notes, quarter notes, and quarter notes.

o) Musical notation for exercise o) showing a sequence of quarter notes, quarter notes, and quarter notes.

p) Musical notation for exercise p) showing a sequence of quarter notes, quarter notes, and quarter notes.

q)

r)

20. Cho'zimlarni quyidagi qatorlarini 3/2, 6/4, 12/8 o'lchovida qayta guruhlang:

a)

b)

d)

e)

f)

g)

h)

i)

j)

21. Quyidagi misollarda tushirib qoldirilgan (yetishmaydigan) cho'zimlarni o'rnini pazular bilan to'ldiring. Masalan:

a)

b)

c)

d)

e)

f)

g)

Og'zaki mashqlar

1. Quyida ko'rsatilgan o'lchovlarni qaysilari oddiy, qaysilari murakkab, qaysilari aralash o'lchovlar hisoblanadilar? Har bir o'lchovdagi zarblar joylashuvini ko'rsating.

2/2 || 6/8 || 7/4 || 3/2 || 6/4 || 4/2 || 12/8 || 9/4 || 3/8 || 5/4 || 9/8 || 3/1 ||
 6/16 || 7/8 || 4/4 || 9/16 || 5/8 || 3/4 || C || 12/16 || 4/8 || C || 8/4 || 2/8 ||

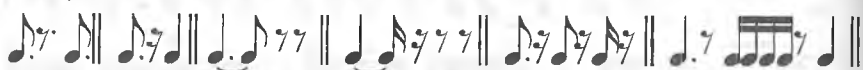
k)



l)



m)

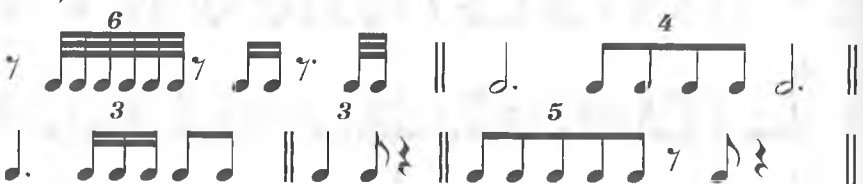


4. Cho'zimlarning erkin bo'linishidan hosil bo'lgan guruhlaridan iborat quyidagi taktlarni, notalar guruhlanishiga qarab o'lchovini aniqlang.

a)



b)



d)

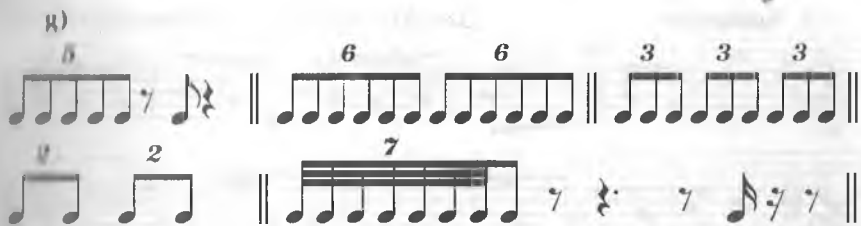


e)



f)





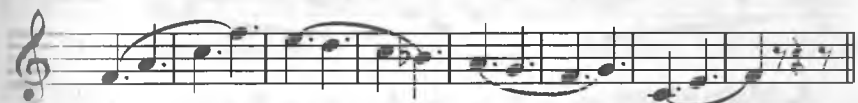
Fortepianoda bajariladigan mashqlar

1. Quyidagi kuylarda notalar guruhlanishiga qarab, ularning o'lchovini, taktning kuchli va kuchsiz hissalarini aniqlang va bir tekis sanab, ritmik jihatlarni to'g'ri chaling:

1. V. A. Motsart. Fortepiano uchun «Variatsiyalar» dan mavzu



2. Assai allegro L. Betxoven. F-p uchun sonata., op. 2 № 3



3. Tez emas R. Shuman. Kuy



4. Larghetto assai N. Rimskiy-Korsakov. «Oltin xo'rozcha» operasidan



5. Andantino

Rimskiy-Korsakov. «Sadko» operasidan



6. Presto

R. Shuman. «Simfonik etyudlar»



7.

F. Shubert. Vals



8. Molto allegro

J. Lyulli. Jiga



9. Andante

V. A. Motsart. F-p uchun sonata. A-dur



10. Sekin

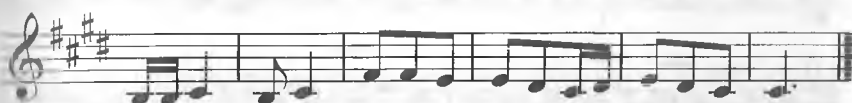
O'zbek xalq qo'shig'i «Fabrika»





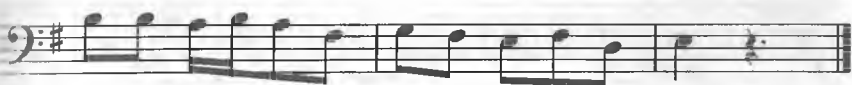
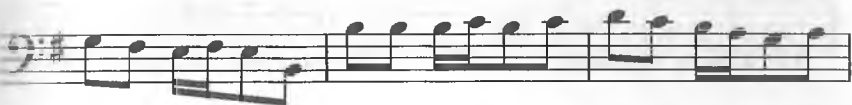
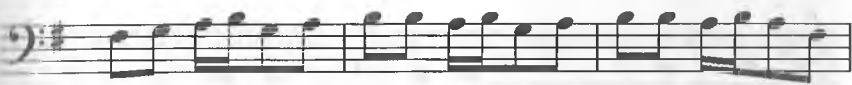
11. Sekin

Xorazm xalq qo'shig'i «Ganji qora bog'»



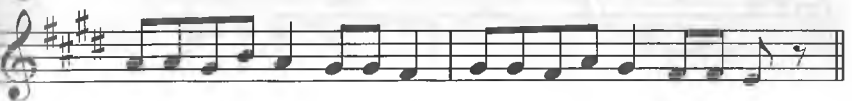
12. Allegro moderato

«Mehtar» Tojik halq kuyi



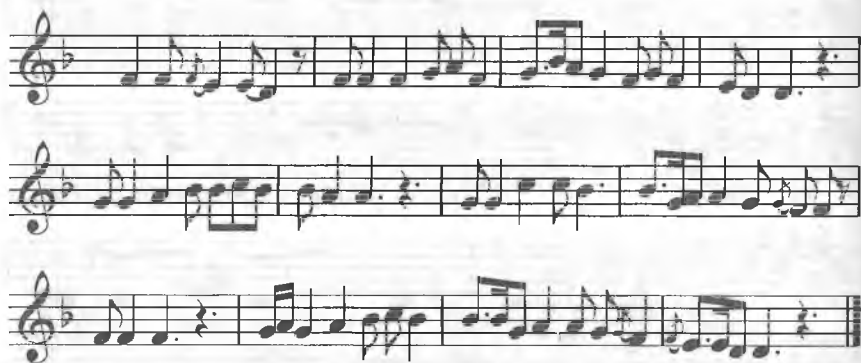
13. Andantino

«Ho, laylo» O'zbek xalq qo'shig'i



14. Moderato

«Hajagim» O'zbek xalq qo'shig'i



15. Con moto scherzando

«Salom» Tojik xalq kuyi



16. Allegro moderato

M.Burxonov «Ishqida». Romans



17. Allegro moderato

«Oqshomda ola otliq» O'zbek xalq qo'shig'i



18. Allegro moderato

V.Knyazev «Kuz»



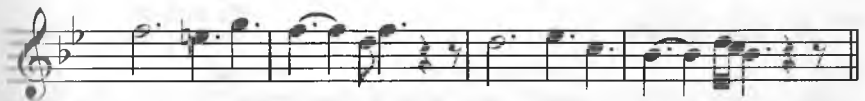
19.

Kalvizius (XV asr.) Xoral



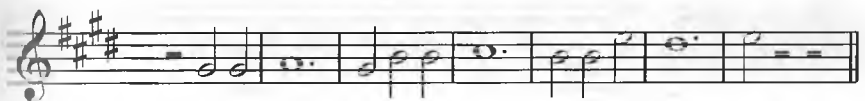
20. Andantino

Dj. Fild. Noktyurn



21.

Palestrina (XVI asr.)



2. Triol, kvintol, duol, kvartol va cho'zimlarni erkin bo'linishining boshqa turlaridan iborat quyidagi kuylarni:

a) notalar guruhlanishiga qarab o'lchovini aniqlang.

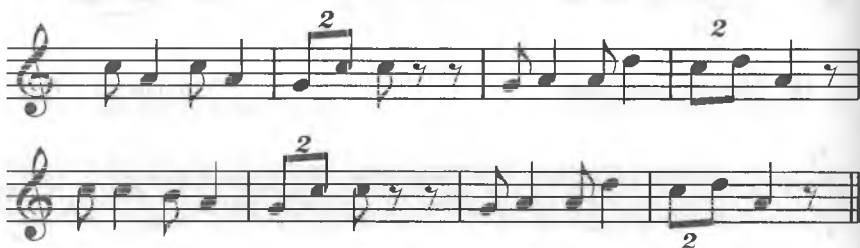
b) kuylarda uchragan cho'zimlarning erkin bo'linish turlarini ko'rsating va aniqlang. Har bir kuyni bir tekis sanab, ritmik jihatdan to'g'ri chaling.

1. M.Burxonov. O'zbekiston Davlat Madhiyasi



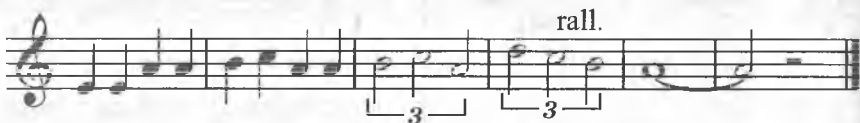
2. Sekin

Belorus xalq qo'shig'i «Alla»



3. Allegro

Ukrain xalq qo'shig'i «Vesnyanka»



4. Moderato

L.Delib. «Lakme» operasidan.



5. Juda cho'zib

Qozoq xalq qo'shig'i



6.

Rus xalq qo'shig'i

Musical score for item 6, featuring two staves of music. The first staff contains six measures of music, each starting with a triplet of eighth notes. The second staff contains five measures, also starting with triplets. The key signature has one sharp (F#).

7. Andante cantabile

N. Metner. Romans, or. I №1

Musical score for item 7, featuring two staves of music. The first staff contains four measures of music, each starting with a triplet of eighth notes. The second staff contains four measures, also starting with triplets. The key signature has three sharps (F#, C#, G#). Dynamics include *pp* and *legato*.

8. Allegro appassionato

E. Grig. «Bahorda»

Musical score for item 8, featuring two staves of music. The first staff contains four measures of music, each starting with a pair of eighth notes. The second staff contains four measures, also starting with pairs of eighth notes. The key signature has three sharps (F#, C#, G#).

9. Juda cho'zib

Qirg'iz xalq qo'shigi

Musical score for item 9, featuring two staves of music. The first staff contains four measures of music, each starting with a triplet of eighth notes. The second staff contains four measures, also starting with triplets. The key signature has one sharp (F#). Dynamics include *p* and *f*.

10. Andantino

R. Shuman. F-no uchun sonata., or.22

p

2 4 2

11. Andante assai S. Prokofev. «Nuroniy buvim ertaklari», or.32 №3

p

5 5

pp *pp*

12. Andante non troppo N. Rimskiy-Korsakov. «Sadko» operasidan

f

6

13. Allegro agevole

A. Skryabin. Vals, or.38

4 5



14. Allegro

A.Skryabin. Preljudiya, or.16 №2



15. Allegro con brio

Y. Haydn. F-no uchun sonata. №16



16.

«Chorgoh» Sharq maqomlaridan



17. Lento ma non troppo

F. Shopen. Mazurka

3. Asar mavzularida metro-ritmik o'zgarishlar bo'lgan quyidagi kuylarda, notalar guruhlanishiga qarab, o'lchovni aniqlang va bir tekis sanab, ritmik jihatdan to'g'ri chaling:

1. a) **Andante grazioso** X. V. Glyuk. «Ifigeniya Avlidada» operasidan

b) **Andante** X. V. Glyuk. «Ifigeniya Avlidada» operasidan

2. a) **Meno mosso** G. F. Gendel. F-p uchun syuita. (3-variatsiya)

b) **Allegro** G. F. Gendel. F-p uchun syuita. (4-variatsiya)

3. a) I. S. Bax. Fuga mavzulari («Kunst der Fuge» to'plamidan)



b)



d) Allegro assai



c)



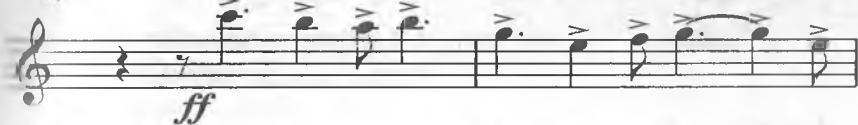
f)



4. a) Andante molto E. Grig. F-p uchun sonata., op.7 (e-moll)



b)



5. a) Poco andante Yu. Shaporin. «Kulikovo maydonida»



b)

Variatsiya I



6. a) Allegretto L. Betxoven. «Rus xalq mavzusiga 12 ta variatsiya»



b) Allegro

Variatsiya XII



7. a) Andanter Artsibusheva, Lyadova va boshqalar. F-p uchun variatsiyalar. Mavzu



b) Andante

A. Lyadovning VI variatsiyasi



d) Allegretto vivace

I. Vitolning V variatsiyasi

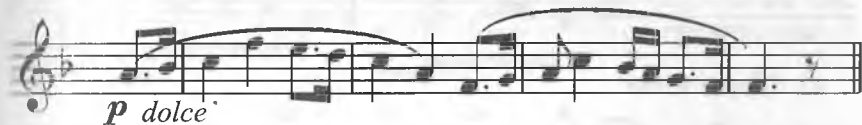


e) Alla polacca

A. Glazunovning VIII variatsiyasi



8. a) Moderato M. Glinka. «Shotland xalq mavzusiga variatsiyalar»



b) Vivace agitato



9. a) Andante mosso

P. Chaykovskiy, 5-simfoniya

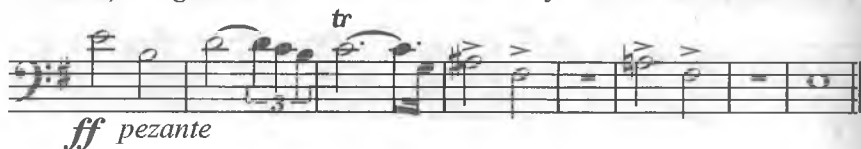


b) Andante cantabile



10. a) **Largo maestoso**

N. Rimskiy-Korsakov. «Shaxerezada»



b) **Allegro molto**



d) **Poco meno mosso**



e) **Allegro molto**



f) **Poco piu tranquillo**



11. a) **Molto moderato**

N. Rimskiy-Korsakov. «Shaxerezada»



b) **Allegro molt**



d) **Vivo**



e) **Allegro non troppo e maestoso**



12. a) **Moderato** A. Glazunov. Simfonik orkestr uchun suita, op. 5



b) **Allegretto**

Variatsiya III



d) **Tempo di polacca**

Variatsiya V



13. a) **Andante con moto**

P. Chaykovskiy. Trio, op.50



b) **Pio mosso**

Variatsiya II



d) Allegro moderato

Variatsiya VII

ff

14. a) Andante

A. Glazunov. 6-simfoniya

14. a) Andante

b) Allegretto

Variatsiya II

b) Allegretto

15. a) Allegro pesante

A. Glazunov. 6-simfoniya

Musical score for section 15. a) Allegro pesante. The score consists of four staves of music. The first staff begins with a forte (*ff*) dynamic marking. The music is written in a single melodic line on a treble clef staff. The tempo is marked Allegro pesante. The key signature has one sharp (F#). The score concludes with a double bar line.

b) Moderato maestoso

Musical score for section 15. b) Moderato maestoso. The score consists of four staves of music. The first staff begins with a forte (*ff*) dynamic marking. The music is written in a single melodic line on a treble clef staff. The tempo is marked Moderato maestoso. The key signature has one sharp (F#). The score concludes with a double bar line.

d) Andante maestoso

Musical score for section 15. d) Andante maestoso. The score consists of two staves of music. The music is written in a single melodic line on a treble clef staff. The tempo is marked Andante maestoso. The key signature has one sharp (F#). The score concludes with a double bar line.

16. a) Poco meno mosso N. Rimskiy-Korsaov. «Qorqiz» operasidan

Musical score for exercise 16a, consisting of four staves of music in a key signature of three flats and a common time signature. The music features a melodic line with various note values and rests, including a prominent dotted quarter note followed by an eighth note.

b) Andante

Musical score for exercise 16b, consisting of four staves of music in a key signature of three flats and a common time signature. The tempo is marked "Andante". The music is characterized by a long, sweeping melodic line with a "dolce assai" marking and "pp" (pianissimo) dynamics.

17. a) Moderato

Rus xalq qo'shig'i

Musical score for exercise 17a, consisting of one staff of music in a key signature of one flat and a common time signature. The tempo is marked "Moderato". The music features a rhythmic, eighth-note melody.

b) Allegro non troppo

Rus xalq qo'shig'i

Musical score for exercise 17b, consisting of one staff of music in a key signature of one flat and a common time signature. The tempo is marked "Allegro non troppo". The music features a fast, rhythmic eighth-note melody starting with a forte "f" dynamic.

d) Juda sekin

Rus xalq qo'shig'i



18. a) Shoshmasdan

Rus xalq qo'shig'i



b) Bir maromda, tez emas

Yuqoridagi qo'shiqning varianti



19. a) Andante

Ukrain xalq qo'shig'i



b) Moderato

Yuqoridagi qo'shiqning varianti



Musical notation for exercise 20. a) in G major (one sharp) and 2/4 time. The piece starts with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The second measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The third measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The fourth measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The fifth measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The sixth measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The seventh measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The eighth measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The ninth measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The tenth measure contains a quarter note G4, followed by a triplet of eighth notes (A4, B4, C5), then another triplet of eighth notes (D5, C5, B4), and finally a quarter note G4. The piece ends with a double bar line and repeat signs. Dynamics include *p* (piano) and *f* (forte).

20. a)

Tojik cholg'u kuyi

Musical notation for exercise 20. b) in G major (one sharp) and 2/4 time. The piece starts with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. The second measure contains a quarter note D5, followed by a quarter note C5, then a quarter note B4, and finally a quarter note A4. The third measure contains a quarter note G4, followed by a quarter note F#4, then a quarter note E4, and finally a quarter note D4. The fourth measure contains a quarter note C4, followed by a quarter note B3, then a quarter note A3, and finally a quarter note G3. The fifth measure contains a quarter note F#3, followed by a quarter note E3, then a quarter note D3, and finally a quarter note C3. The sixth measure contains a quarter note B2, followed by a quarter note A2, then a quarter note G2, and finally a quarter note F#2. The seventh measure contains a quarter note E2, followed by a quarter note D2, then a quarter note C2, and finally a quarter note B1. The eighth measure contains a quarter note A1, followed by a quarter note G1, then a quarter note F#1, and finally a quarter note E1. The ninth measure contains a quarter note D1, followed by a quarter note C1, then a quarter note B0, and finally a quarter note A0. The tenth measure contains a quarter note G0, followed by a quarter note F#0, then a quarter note E0, and finally a quarter note D0. The piece ends with a double bar line and repeat signs.

b)

Yuqoridagi kuyning varianti

Musical notation for exercise 20. c) in G major (one sharp) and 2/4 time. The piece starts with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by a quarter note A4, then a quarter note B4, and finally a quarter note C5. The second measure contains a quarter note D5, followed by a quarter note C5, then a quarter note B4, and finally a quarter note A4. The third measure contains a quarter note G4, followed by a quarter note F#4, then a quarter note E4, and finally a quarter note D4. The fourth measure contains a quarter note C4, followed by a quarter note B3, then a quarter note A3, and finally a quarter note G3. The fifth measure contains a quarter note F#3, followed by a quarter note E3, then a quarter note D3, and finally a quarter note C3. The sixth measure contains a quarter note B2, followed by a quarter note A2, then a quarter note G2, and finally a quarter note F#2. The seventh measure contains a quarter note E2, followed by a quarter note D2, then a quarter note C2, and finally a quarter note B1. The eighth measure contains a quarter note A1, followed by a quarter note G1, then a quarter note F#1, and finally a quarter note E1. The ninth measure contains a quarter note D1, followed by a quarter note C1, then a quarter note B0, and finally a quarter note A0. The tenth measure contains a quarter note G0, followed by a quarter note F#0, then a quarter note E0, and finally a quarter note D0. The piece ends with a double bar line and repeat signs.

21. a) Allegretto

Adigey xalq cholg'u kuyi

b) Allegro

Yuqoridagi kuyning varianti

5. O'zgaruvchan o'lchovlar

Takrorlash uchun savollar

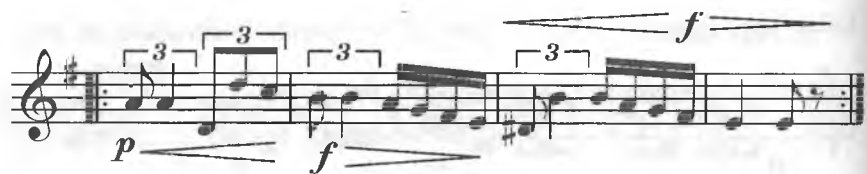
1. O'zgaruvchan o'lchovlar qanday bo'ladi?

Fortepianoda bajariladigan mashqlar

1. Quyidagi kuylarda notalar guruhlanishiga qarab, o'lchovni va uning o'zgarishini aniqlang; kuylarni bir tekis sanab, fortepianoda chaling:

1. **Moderato**

Qoraqalpoq xalq qo'shig'i «Ay, jonay»



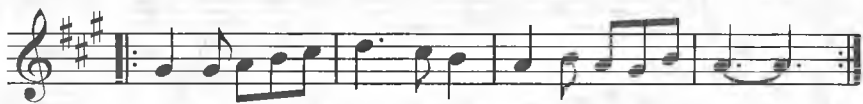
20. a)

Tojik cholgʻu kuyi



b)

Yuqoridagi kuyning varianti



21. a) Allegretto

Adigey xalq cholg'u kuyi



b) Allegro

Yuqoridagi kuyning varianti



5. O'zgaruvchan o'lchovlar

Takrorlash uchun savollar

1. O'zgaruvchan o'lchovlar qanday bo'ladi?

Fortepianoda bajariladigan mashqlar

1. Quyidagi kuylarda notalar guruhlanishiga qarab, o'lchovni va uning o'zgarishini aniqlang; kuylarni bir tekis sanab, fortepianoda chaling:

1. Moderato

Qoraqalpoq xalq qo'shig'i «Ay, jonay»





2. Moderato

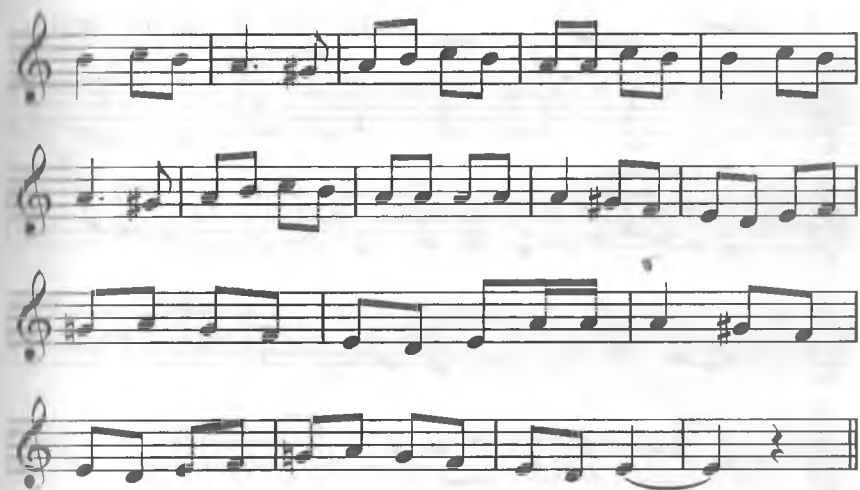
Tojik xalq qo'shig'i «Sad dog»



3. Andante

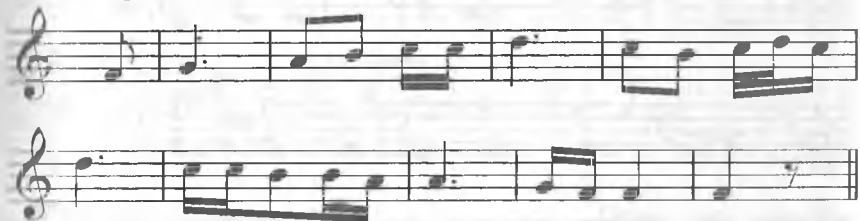
Tojik xalq qo'shig'i «Sari ko'hi baland»





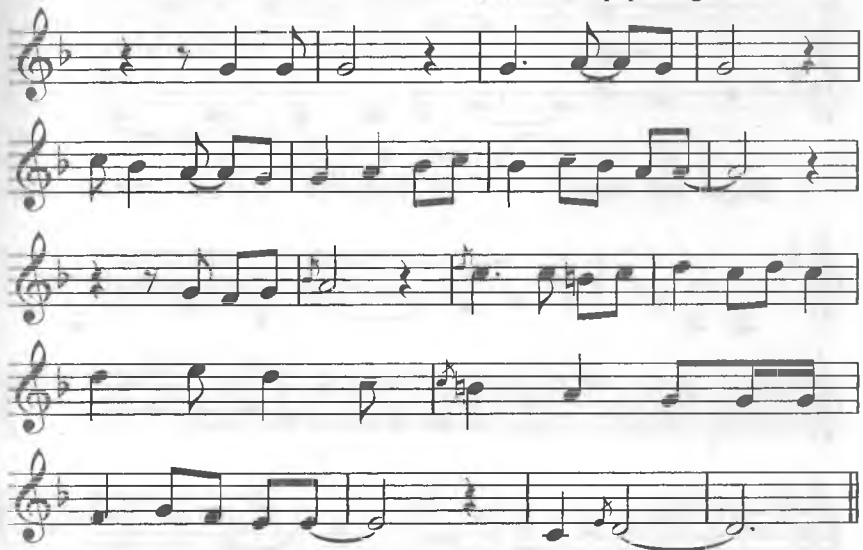
4. Allegro

O'zbek xalq qo'shig'i «Navoiy»



5. Andantino

O'zbek xalq qo'shig'i «Shahnoz»



6. Andante

«Gul uzra» Ik. Akbarov musiqasi

Musical score for «Gul uzra» by Ik. Akbarov, marked Andante. The score consists of nine staves of music in a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and a key signature of two flats. The second staff features a triplet of eighth notes marked with a '3' above it. The music is written in a single melodic line with various note values and rests.

7. Allegro non troppo

M. Burxonov. «Go'zal O'zbekistonim»

Musical score for «Go'zal O'zbekistonim» by M. Burxonov, marked Allegro non troppo. The score consists of three staves of music in a key signature of two sharps (F# and C#). The first staff begins with a treble clef and a key signature of two sharps. The music is written in a single melodic line with various note values and rests.



8. Largo

O'zbek xalq qo'shig'i «Nigorim»



9. O'ychan

Qozoq xalq qo'shig'i



10. Andantino e poco maestoso

Rus xalq qo'shig'i



11. Og'ir

Rus xalq qo'shig'i



12. Andantino

Rus xalq qo'shig'i



13. Andante

Qozoq xalq qo'shig'i



14. Andantino

Rus xalq qo'shig'i



15. O'ychan

Ukrain xalq qo'shig'i





16. Adagio

Rus xalq qo'shig'i



17. Shoshmasdan, g'amgin

Qozoq xalq qo'shig'i



18. Og'ir va vazmin

Qirg'iz xalq qo'shig'i



19. Lento

Ukrain xalq qo'shig'i «Moviy dengiz»



20. Largo

Rus xalq qo'shig'i



6. Sinkopa

Takrorlash uchun savollar

1. Sinkopa nima?
2. Sinkopalar qanday hosil bo'ladi?
3. Taktdagi zarblarning qanday o'zgarishi sinkopani hosil qiladi?
4. Sinkopalarning qanday shakllari bor?
5. Ikki va uch hissali sinkopalarning bir-biridan qanday farqi bor?
6. Sinkopalar qanday yoziladi?

Og'zaki mashqlar

1. Sakkiztaliklardan iborat $2/4$ o'lchovidagi taktda, ikkinchi va uchinchi sakkiztaliklar sinkopaga birlashsa, cho'zimlar qanday guruhlanadi?

2. O'n oltitaliklardan iborat $3/4$ o'lchovidagi taktda, ikkinchi va uchinchi; oltinchi va yettinchi; o'ninchi va o'n birinchi o'n oltitaliklar sinkopaga birlashsa, cho'zimlar qanday guruhlanadi?

3. Choraktaliklardan iborat $4/4$ o'lchovidagi taktda, ikkinchi va uchinchi; to'rtinchi va navbatdagi taktning birinchi choraktaliklari sinkopaga birlashsa, cho'zimlar qanday guruhlanadi?

4. O'n oltitaliklardan iborat $3/8$ o'lchovidagi taktda, ikkinchi va

6. Quyidagi sinkopalashgan misollarni, mumkin bo'lgan joylarda ligalarni yo'qotib, to'g'ri yozing:

1.



2.



3.



4.



5.



6.



7.



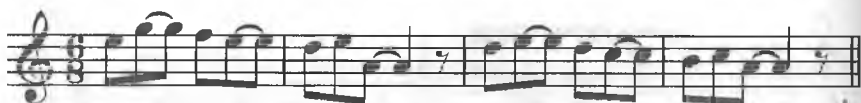
8.



17.



18.



Fortepianoda bajariladigan mashqlar

1. Quyidagi kuylarni ritmik jihatdan to'g'ri chaling, kuyda uchragan sinkopalarni aniqlang va ko'rsating:

1. **Chaqqon**

M. Muhammadjonov musiqasi «Lolaqizg'aldoq»



2. **Sekin**

O'zbek xalq qo'shig'i «Paxta terdik»



3. **Shoshmasdan**

G'. Qodirov musiqasi «Yosh mexanizator»



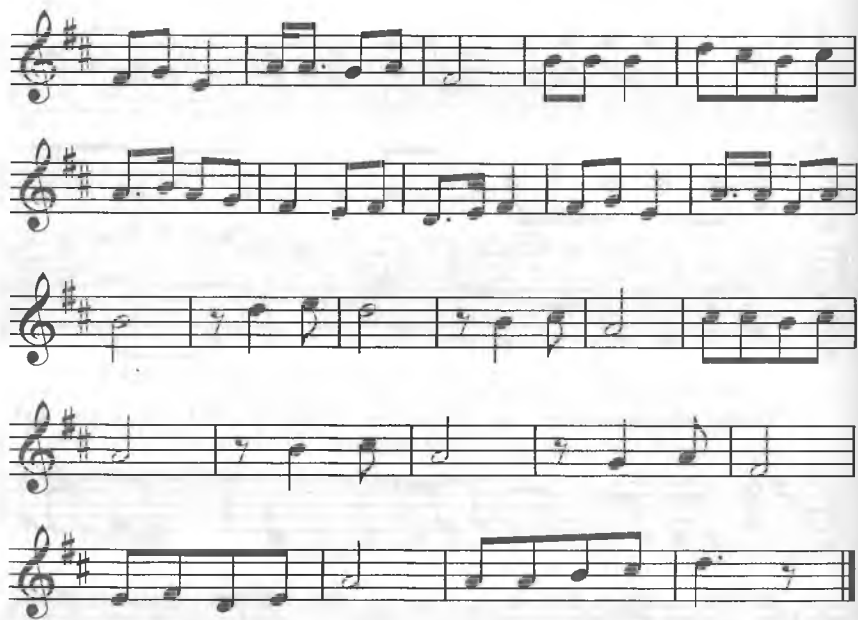


4. Sekin, shoshmasdan A. Otajonov musiqasi «Kel, jonginam kel»



5. Chaqqon P. Holiqov musiqasi «Mehnatda iqbol»





6. Shoshmasdan

O'zbek xalq qo'shig'i «Bilaguzuk»



7. Marsh tempida

S. Yudakov musiqasi «Yoshlar marshi»





8. Shoshmasdan

Qoraqalpoq xalq qo'shig'i «Lay-lay»



9. Allegro moderato M. Glinka. «Ivan Susanin» operasidan krakovyak





10. Quvnoq

Adigey xalq kuyi (raqs)



11.

V. A. Motsart. F-p uchun variatsiya



12. Con brio V. Shebalin. «Men bu yerdaman, Inezil'ya», op. 23 №6





13.

R. Shuman «Karnaval», op. 9



14.

S. Komitas. Arman xalq qo'shig'i



15. Moderato

Ukrain xalq qo'shig'i



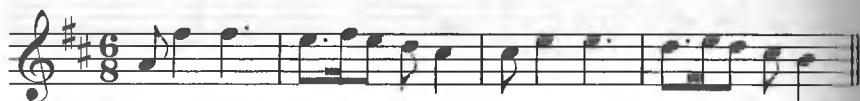
16. Andante

Ukrain xalq qo'shig'i



17. Shoshmasdan

Assiriy xalq qo'shig'i



18. Andante

Ukrain xalq qo'shig'i



19. Andantino

Rus xalq qo'shig'i



20. Naturale

S. Komitas. Arman xalq qo'shig'i



21. Shoshmasdan

Adigey xalq qo'shig'i



22. Allegro moderato ma non bravura

Osetin xalq qo'shig'i





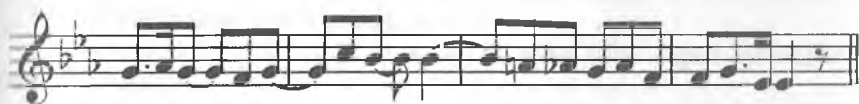
23. Allegretto

Sh. Guno. «Faust» operasidan



24. Tempo di valse

M. Glinka. «Ruslan va Lyudmila» operasidan



25. Pochissimo piu mosso

N. Rimskiy-Korsakov. «Shahrizoda»



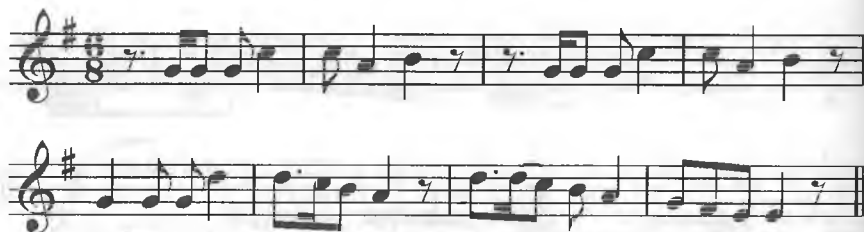
26.

Ukrain xalq qo'shig'i



27.

O'zbek xalq qo'shig'i



INTERVALLAR

1. Oddiy intervallar

a) Intervallarning pog'onalar (son) miqdori

Takrorlash uchun savollar

1. Musiqada interval deb nimaga aytiladi?
2. Intervallar qanday ikkita shaklda qo'llaniladi?
3. Melodik va garmonik intervallarning farqi nimada?
4. Intervallarning asosi va cho'qqisi nima?
5. Intervallar miqdori qanday aniqlanadi?
6. Intervallarning son miqdori qanday bo'ladi?
7. Intervallarning son miqdorini belgilash uchun qaysi so'zlar ishlatiladi?
8. Intervallarning nomlari qayerdan olingan?
9. Oddiy intervallar deb qaysi intervallarga aytiladi? Ularning somi qancha?
10. Bir oktava oralig'idagi intervallarning nomlarini ayting.
11. Prima, sekunda, tertsiya, kvarta, kvinta, seksta, septima va oktava nima?
12. Intervallar qisqa qanday belgilanadi?
13. Son miqdori 6, 3, 2, 7, 1, 5, 4 raqami bilan belgilangan intervallar qanday ataladi?
14. Sekunda, septima, kvarta, tertsiya, prima, seksta, kvinta va oktava intervallari qaysi raqamlar bilan belgilanadi?

Yozma mashqlar

1. Quyidagi tovushlarning har biridan prima, sekunda, tertsiya, kvarta, kvinta, seksta, septima va oktava intervallarini tuzib, skripka kalitida nota yo'lga yozing: do, re, mi, fa, sol, lya, si.
2. Pastki ovozdagi notalar ostiga qo'yilgan raqamlar bo'yicha interval tuzib, yuqorigi ovozni yozib chiqing.

a)



b)

d)

3. Yuqorigi ovozni, berilgan raqamlar bo'yicha, skripka kalitida boshqa nota yo'liga yozing.

a)

b)

d)

4. Quyidagi kuylarga ko'rsatilgan raqamlar bo'yicha interval tuzib, pastki ovozni yozib chiqing.

Eslatma: Yuqorigi ovoz notalarining tayoqchalarini yuqoriga, pastki ovoznikini pastga yozing, masalan:

1 5 3 3 7 3 3 3 1

1. Moderato

P. Chaykovskiy «Bolalar albomi»

3 3 3 3 va h.k.

2. Allegro

G'. Qodirov «Bayram qo'shig'i»

1 1 1 1 1 1 1 1 3 3 4 1 3

3 3 3 4 3 3 3 3 5 7 5 3 1

3. Allegro

R. Hamroyev «Dilshod»

1 3 1 3 1 1 1 1 1 3 1 3 3 3 1

1 3 1 3 1 1 1 1 1 3 1 1 1 1 1 1

4. Tempo di marcia

I. Hamroyev «Bog'chamiz»

Musical score for 'Bog'chamiz' in 2/4 time. The score consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The accompaniment features a rhythmic pattern of eighth and sixteenth notes. Below the second staff, the following fingerings are indicated: 4 4 3 3 3 3 1 1 1 1 3 3 1 1 1 1.

5. Moderato

S. Boboyev «Terimchi qiz qo'shig'i»

Musical score for 'Terimchi qiz qo'shig'i' in 2/4 time. The score consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The accompaniment features a rhythmic pattern of eighth and sixteenth notes. Below the second staff, the following fingerings are indicated: 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1.

6. Moderato

V. Meyen «Mening qayiqcham»

Musical score for 'Mening qayiqcham' in 3/8 time. The score consists of two staves. The first staff is the melody, marked with a forte (*f*) dynamic. The second staff is the accompaniment, marked with a piano (*p*) dynamic. Below the second staff, the following fingerings are indicated: 1 1 1 1 1 1 3 3 3 4 3 1 1 1 1.

7. Andante

I. Hamroyev «Ohangaron»

Musical score for 'Ohangaron' in 3/4 time. The score consists of two staves. The first staff is the melody, and the second staff is the accompaniment. The accompaniment features a rhythmic pattern of eighth and sixteenth notes. Below the second staff, the following fingerings are indicated: 4 4 3 1 1 5 3 1 3 3 5 4 4 5 3 1 1 1.

8. Largo

I. Hamroyev «Cho'loq g'oz»

9. Allegro moderato

II. Akbarov «Olma»

10. Vivo

A. Berlin «Ch ilonzor»

11. Largo

I. Hamroyev «Tojikcha tarona»

12. Moderato

G'. Qodirov «Archa qo'shig'i»

1 1 1 3 3 3 1 1 1 1 1 1 1 1 4 4 4 4

1 1 4 4 4 3 1 1 1 1 1 1 1 1 1 1 1

13. Andante cantabile

S. Karimxo'jayev «So'zsiz qo'shiq»

6 5 3 4 3 1 3 1 3 5 3 3

5 5 4 3 3 3 3 7 5 3 1 1

14. Andantino

J. Kenjayev «Quyuncha»

1 1 1 1 1 1 1 3 3 3 3 3 1 1

3 3 3 4 4 3 12 6 6 6 6 4 54

1 1 1 1 1 1 1 3 3 3 3 3 1 1

15. *Andante cantabile*

A. Otajonov «Alla»

5 5 3 3 3 3 3 3

1 1 1 3 5 3 1 1 3 3

3 4 3 3 3 5 3 1

16. *Tempo di valse*

I. Hamroyev «Qoraqalpog'istonim menin»

5 5 3 1 5 5 3 1

1 1 1 1 1 1 2

5 5 3 1 5 6 3 1

1 1 1 3 5 3 1 1

17. *Allegretto*

E. Solihov «Quvnoq vals»

3 4 5 5

6 4 5 6

5 6 8 6 6

1 1 1 4 4 4 5 4 1

18.

I.Hamroyev «Xo'rozim»

5 6 7 5 3 1 1 3 4 5 7 5 3 1 1 2 3 4

6 6 8 5 3 3 3 4 3 1

19. *Andantino lamentabile*

M.Glinka «Ti , solovushka, umolkni»

1 1 1 1 1 1 1 7 6 3 4 6 6

7 7 6 5 3 6 5 3 1 3 3 6 1 3

8 6 4 3 6 3 3 4 3 3 3 6 1 1

20. *Moderato*

I. Qodirov «O'zbekiston»

7 7

3 3 5 4 4 4 3 1 1 3 4 3 4 4 4

21. Tempo di marcia

X. Izomov «Yoshlik bayrami»

5 5 4 3 3 3 3 1 1 3 3 3 1 1

3 3 3 3 3 3 3 2 3 3 3 1 1 1

22. Allegro vivace

N Rimskiy-Korsakov. «Qorqiz» operasidan

6 6 6 6 6 6 6 va h.k.

23. Allegro assai

L. Betxoven 9-simfoniya

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

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

24.

V. A. Motsart. «Oqshom qo'shig'i»

1 6 6 6 3 6 3 1 3 3 3 3 5 2

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

25. Andante

Gruzin xalq qo'shig'i «Tilla qo'ng'iz»

1 1 6 3 6 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3

Og'zaki mashqlar

1. Alteratsiya belgilarini qo'llamasdan, berilgan tovushlardan yuqoriga va pastga tomon barcha oddiy intervallarni tuzing: do, re, mi, fa, sol, lya, si.

2. Quyidagi intervallarning pog'onalar (son) miqdorini aniqlang:

sil | ya | si | do | mi | do | fa | lya | re | mi |
 mi | do | re | fa | re | sol | do | mi | sol | fa |

lya | lya | do | mi | fa | mi | do | si | si | do |
 si | fa | re | lya | si | sol | re | do | lya | si |

1.

va h.k.

8 6 3 6 6 5 7 3 3 3 6 8

2.

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

3.

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

4.

1 3 4 6 5 3 6 8 3 5 3 5 6 6 3 1

5.

8 6 3 3 3 6 6 5 3 3 6 3 6 6 8

b) Intervallarning tonlar (sifat) miqdori

Takrorlash uchun savollar

1. Intervallarning tonlar (sifat) miqdori nima?
2. Intervallarning tonlar (sifat) miqdorini belgilash uchun qaysi so'z'lad ishlatiladi?
3. Qaysi intervallarga sof, katta va kichik intervallar deyiladi?
4. Sof prima, sof kvarta, sof kvinta, sof oktava, katta sekunda, kichik sekunda, kichik tertsiya, kichik seksta, kichik septima, orttirilgan kvarta kamaytirilgan kvinta intervallarining tonlar (sifat) miqdori nimaga teng?
5. 0 tonga teng prima, 0,5 tonga teng sekunda, 1 tonga teng sekunda, 1,5 tonga teng tertsiya, 2 tonga teng tertsiya, 2,5 tonga teng kvarta, 3 tonga teng kvarta, 3,5 tonga teng kvinta, 3 tonga teng kvinta, 4 tonga teng

seksta, 4,5 tonga teng seksta, 5 tonga teng septima, 5,5 tonga teng septima, 6 tonga teng oktava intervallari qanday ataladi?

6. Unison nima?

7. Uchtonlik nima?

8. Qaysi intervallar orttirilgan va kamaytirilgan deyiladi? Ular qanday hosil bo'ladi?

9. Har bir intervalni tonlar (sifat) miqdorini qancha va qaysi usul bilan orttirish va kamaytirish mumkin?

10. Intervallarning har ikkala tovushini xromatik 0,5 yoki 1 tonga ko'tarish yoki pasaytirish natijasida nima o'zgaradi? 11. a) katta intervallarni xromatik 0,5 tonga orttirish; b) kichik intervallarni xromatik 0,5 tonga pasaytirish; d) sof intervallarni xromatik 0,5 tonga orttirish; e) sof intervallarni xromatik 0,5 tonga pasaytirish natijasida qanday intervallar hosil bo'ladi?

11. a) barcha kichik, katta, sof intervallarni xromatik 0,5 tonga orttirish; b) barcha kichik, katta, sof intervallarni xromatik 0,5 tonga tonga pasaytirish; d) kamaytirilgan kvintani xromatik 0,5 tonga orttirish; e) orttirilgan kvartani xromatik 0,5 tonga pasaytirish natijasida qanday intervallar hosil bo'ladi?

12. Qaysi interval kamaytirilmaydi?

13. Orttilgan va kamaytirilgan prima, sekunda, tertsiya, kvarta, kvinta, seksta, septima, oktava intervallarining tonlar miqdori nimaga teng?

14. Qaysi intervallar diatonic yarim va butun tonga, qaysilari xromatik yarim va butun tonga ega?

15. Intervallarning tonlar (sifat) miqdori qisqacha qanday yoziladi?

Yozma mashqlar

1. Tovushqatorning har bir asosiy pog'onasidan quyidagi intervallarni tuzib, skripka kalitida alteratsiya belgilarini ishlatmasdan, notalar bilan yozing va ularni tonlar (sifat) miqdorini belgilang: prima, sekunda, tertsiya, kvarta, kvinta, seksta, septima, oktava.

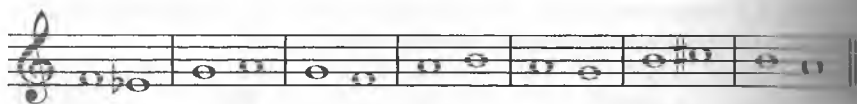
Eslatma: Intervallarning tonlar (sifat) miqdorini quyidagi bo'g'inlar bilan belgilang: katta intervallarni – kat., kichiklarni – kich., soflarni – sof., orttirilganlarni – ort., kamaytirilganlarni – kam.

2. Tovushqatorning asosiy pog'onalari orasida hosil bo'luvchi barcha katta, kichik, va sof intervallarni skripka va bas kalitlarida yozing.

3. Tovushqatorning har bir asosiy pog'onasidan yuqoriga va pastga tomon barcha oddiy intervallarni yozing.

Eslatma: Intervallarni skripka kalitida quyidagi namuna bo'yicha yozing: katta sekundalar

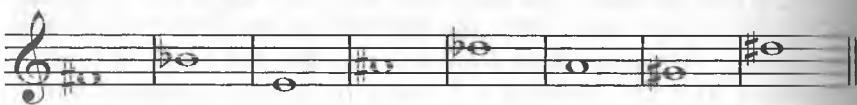
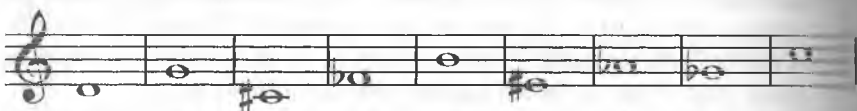




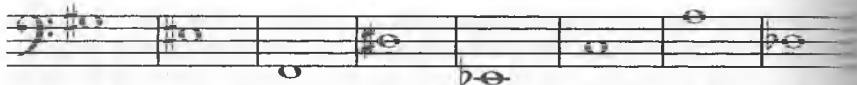
4. Oddiy intervallarni barcha ko‘tarilgan va pasaytirilgan pog‘onalardan ham tuzing.

5. Quyidagi tovushlardan yuqoriga va pastga tomon barcha oddiy intervallarni tuzib, yozing.

a)



b)

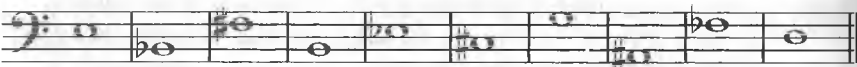


6. Quyidagi tovushlardan yuqoriga va pastga tomon barcha katta, kichik va sof intervallarni tuzing:

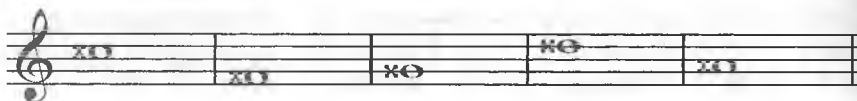
a)



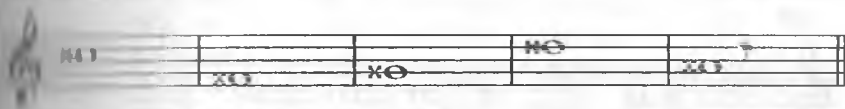
b)



7. Berilgan tovushlardan yuqoriga tomon barcha kichik intervallarni, pastga tomon barcha katta intervallarni, hamda orttirilgan kvartani tuzing.



6. Berilgan tovushlardan yuqoriga tomon barcha katta intervallarni, pastga tomon barcha kichik intervallarni, hamda kamaytirilgan kvintari tuzing.



7. Tovushqatorning barcha asosiy pog'onalaridan yuqoriga va pastga tomon tonlar miqdori quyidagicha bo'lgan intervallarni tuzing.

3 t	1,5 t	4 t	6 t	0,5 t	3 t	5 t
2,5 t	4,5 t	2 t	3,5 t	1 t	5 t	0 t

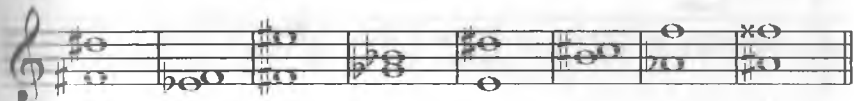
10. Quyidagi katta intervallardan – kichik, kamaytirilgan va orttirilgan intervallar hosil qiling:

Uslatma: Intervalning o'zgarishini mumkin bo'lgan joylarda bir necha xil usul bilan, chunkinchi: a) faqat cho'qqisini, b) faqat asosini, d) bir vaqtning o'zida tom asosini, ham cho'qqisini o'zgartib amalga oshiring.

a)

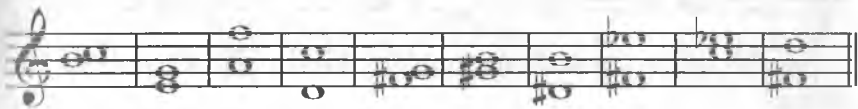


b)

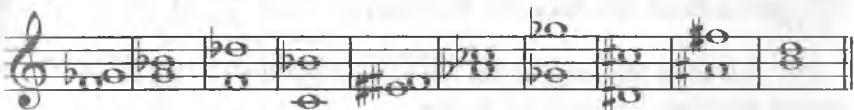


11. Kichik intervallardan- katta, orttirilgan va kamaytirilgan intervallar hosil qiling:

a)

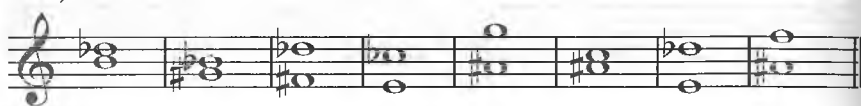


b)

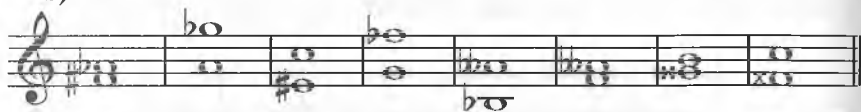


12. Kamaytirilgan intervallardan- kichik, katta va orttirilgan intervallar hosil qiling:

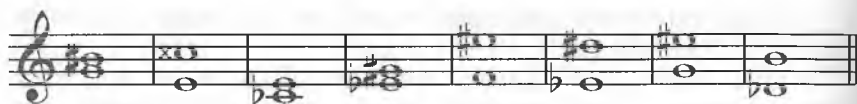
a)



b)



13. Orttirilgan intervallardan- katta, kichik va kamaytirilgan intervallar hosil qiling:

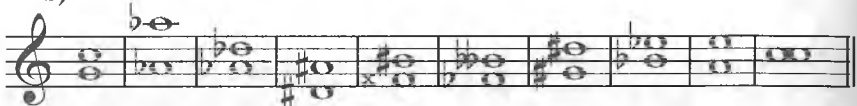


14. Sof intervallardan – kamaytirilgan va orttirilgan intervallar hosil qiling:

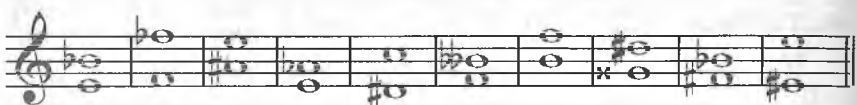
a)



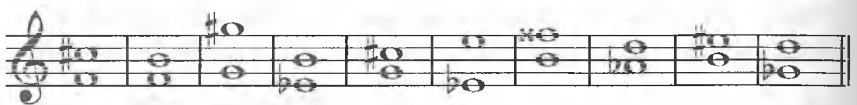
b)



15. Kamaytirilgan intervallardan – sof va orttirilgan intervallar hosil qiling:



16. Orttirilgan intervallardan – sof va kamaytirilgan intervallar hosil qiling:



17. Tovushqatorning har bir asosiy pog'onasidan yuqoriga va pastga tomon quyidagi intervallarni tuzing:

katta, kichik va orttirilgan sekundalar;
 katta, kichik, orttirilgan va kamaytirilgan tertsiyalar;
 katta, kichik, orttirilgan va kamaytirilgan sekstalar;
 katta, kichik, orttirilgan va kamaytirilgan septimalar;
 sof, orttirilgan va kamaytirilgan kvartalar;
 sof, orttirilgan va kamaytirilgan kvintalar;
 sof va orttirilgan primalar;
 sof, orttirilgan va kamaytirilgan oktavalalar.

18. Tovushqatorning har bir asosiy pog'onasidan yuqoriga va pastga tomon barcha orttirilgan va kamaytirilgan intervallarni tuzing.

19. Quyidagi tovushlardan yuqoriga tomon barcha kichik va kamaytirilgan intervallarni va pastga tomon barcha katta va orttirilgan intervallarni tuzing:

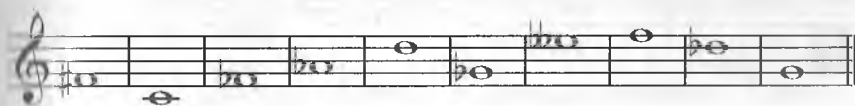
fa#, do#, solx, rex

20. Quyidagi tovushlardan yuqoriga tomon barcha katta va orttirilgan intervallarni va pastga tomon barcha kichik va kamaytirilgan intervallarni tuzing:

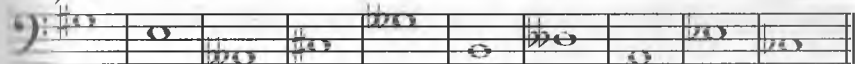
si \flat , sol \flat , rebb, mi $\flat\flat$, lyabb.

21. Quyidagi tovushlardan yuqoriga tomon barcha orttirilgan intervallarni tuzing:

a)



b)

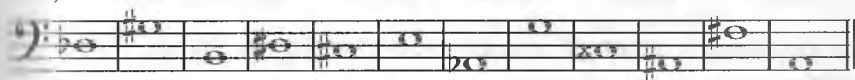


22. Quyidagi tovushlardan yuqoriga tomon barcha kamaytirilgan intervallarni tuzing:

a)

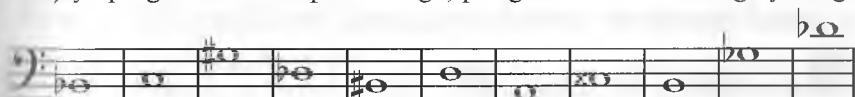


b)

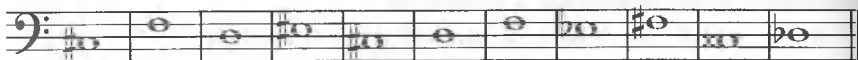


23. Ko'rsatilgan intervalni tuzib:

a) yuqoriga tomon skripka kalitiga, pastga tomon bas kalitiga yozing.



ort.6 kam.7 kat.6 ort.6 kich.7 kam.4 kam.7 kich.6 kam.3 ort.4 ort.5



ort.4 ort.6 kam.6 kat.7 kam.7 ort.2 kich.3 ort.6 kam.3 kich.7 ort.5

b) yuqoriga tomon skripka kalitiga, pastga tomon bas kalitiga yozing.



ort.2 kam.4 kat.7 ort.5 kam.3 kat.6 ort.3 ort.4 kich.6 kat.3 kich.7 ort.6



kam.4 ort.4 kam.3 ort.6 kam.5 kam.7 sof.5 kat.6 ort.2 kam.7 kam.4 kat.7

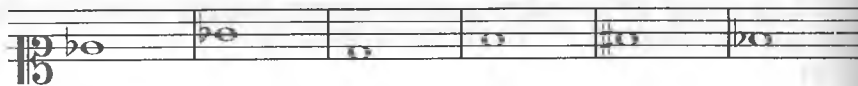
d) yuqoriga tomon skripka kalitiga, pastga tomon bas kalitiga yozing.



ort.2 kam.3 ort.5 kam.7 sof.4 kat.7



kich.6 kat.3 kam.4 kam.5 sof.4 kat.7



kich.3 kat.7 ort.2 kam.7 kich.2 kich.3

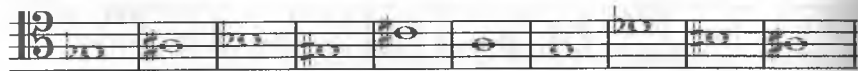


kat.6 kat.7 ort.4 kam.5 kam.4 kat.7

e) yuqoriga tomon alt kalitiga, pastga tomon bas kalitiga yozing.



kat.7 kam.6 kam.5 kam.4 ort.2 kam.5 kam.7 kam.5 kam.7 kam.4

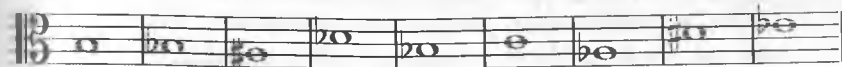


kat.6 kich.7 ort.5 kam.5 kam.7 ort.4 ort.3 sof.5 kat.6 ort.2

f) yuqoriga tomon alt kalitiga, pastga tomon tenor kalitiga yozing.



ort.2 kam.4 kat.7 ort.5 kam.3 ort.8 kam.3 ort.4 kich.6



kat.3 ort.6 sof.5 kat.6 kat.2 kich.7 sof.4 kat.7 kich.3



kam.5 ort.6 ort.4 kam.7 kat.6 ort.5 kam.7

Og'zaki mashqlar

1. Sof oktava, kichik seksta, katta sekunda, orttirilgan kvarta, katta septima, kichik tertsiya, kamaytirilgan kvinta intervallarining tonlar (sifat) miqdori nimaga teng?

2. Tonlar miqdori 0,5 tonga, 5 tonga, 2,5 tonga, 4,5 tonga, 2 tonga, 3,5 tonga, 0 tonga teng bo'lgan intervallar qanday ataladi?

3. Qaysi ikkita interval bir xil ton miqdoriga ega?

4. Tovushqatorning asosiy pog'onalari orasida prima-oktava, sekunda-septima, tertsiya-seksta intervallarining qaysilari uchraydi?

5. Tovushqatorning asosiy pog'onalari orasida katta sekunda, kichik septima, kichik sekunda, katta septima intervallarining soni qancha?

6. Tovushqatorning I-pog'onasidan boshlab, tartib bilan barcha katta sekunda, kichik septima, kichik sekunda, katta septima intervallarini ayting.

7. Tovushqatorning asosiy pog'onalari orasida katta tertsiya, kichik seksta, kichik tertsiya, katta seksta intervallarining soni qancha?

8. Tovushqatorning I-pog'onasidan boshlab, tartib bilan barcha katta tertsiya, kichik seksta, kichik tertsiya, katta seksta intervallarini ayting.

9. Tovushqatorning asosiy pog'onalari orasida sof kvarta, sof kvinta, orttirilgan kvarta, kamaytirilgan kvintalarning soni qancha?

10. Tovushqatorning I-pog'onasidan boshlab, tartib bilan barcha sof kvarta, sof kvinta, orttirilgan kvarta, kamaytirilgan kvintalarni ayting.

11. Tovushqatorning asosiy pog'onalari orasida sof prima, sof oktavalarning soni qancha?

12. Tovushqatorning I-pog'onasidan boshlab, tartib bilan barcha sof prima, sof oktavalarni ayting.

13. Ko'rsatilgan tovushlardan tonlar miqdorini aniqlab, quyidagi intervallarni tuzing:

- a) *do, mi, lya* tovushlaridan yuqoriga tomon sekundalar;
re, fa, si tovushlaridan pastga tomon septimalar;
mi, re, fa, si tovushlaridan pastga tomon sekundalar;
mi, sol, lya tovushlaridan yuqoriga tomon septimalar;
- b) *do, mi, sol, lya* tovushlaridan yuqoriga tomon tertsiyalar;
re, fa, si tovushlaridan pastga tomon sekstalar;
re, fa, si tovushlaridan pastga tomon tertsiyalar;
mi, sol, lya tovushlaridan yuqoriga tomon sekstalar;
- d) *do, mi, fa, lya* tovushlaridan yuqoriga tomon kvartalar;
re, sol, si tovushlaridan pastga tomon kvintalar;
re, sol, mi tovushlaridan pastga tomon kvartalar;
do, mi, fa, si tovushlaridan yuqoriga tomon kvintalar.

14. Quyidagi intervallarni aniqlang:

sol mi	lya re	si re	fa lya	si do	fa si	si re	lya mi	do lya	re fa
fa sol	si fa	mi fa	lya re	do sol	fa re	mi sol	lya do	sol fa	re sol
mi lya	sol si	re lya	lya si	do fa	do re	mi do	re re	si sol	mi re

15. Quyidagi intervallarni aniqlang:

①

②

③

④

⑤

(6)

(7)

(8)

16. Tovushqatorning asosiy pog'onalaridan hosil bo'ladigan quyidagi intervallarini ayting: kichik va katta sekundalar; kichik va katta tertsiyalar; kichik va katta sekstalar; kichik va katta septimalar; sof kvartalar va sof kvintalar; orttirilgan kvarta va kamaytirilgan kvinta.

17. Xuddi shu intervallarni tovushqatorning ko'tarilgan va pasaytirilgan pog'onalaridan ham tuzib ayting.

18. Quyidagi intervallarni yuqoriga va pastga tomon tuzing:

a) do#, si^b, va re# tovushlaridan:

sof.5	kat.2	kich.7	kich.6	ort.4	kich.3	kich.2
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b) re, sol# va lya^b tovushlaridan:

sof.4	kat.6	kich.7	kam.5	kich.2	kat.7	kich.3
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d) fa^b va lya# tovushlaridan:

ort.4	kat.7	kich.2	kat.6	kat.3	kat.2	kich.7
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19. Quyidagi intervallarni tuzing:

a) barcha katta intervallarni — si, si#, si^b, si^b tovushlaridan yuqoriga tomon; do, do#, do^b, do* tovushlaridan pastga tomon.

b) barcha kichik intervallarni — fa, fa#, fa*, fa^b, sol, sol^b, sol# (tovushlaridan yuqoriga tomon; mi, mi#, mi^b, mi^b, lya, lya#, lya^b (tovushlaridan pastga tomon).

d) barcha sof intervallarni — fa, si, fa#, si#, fa*, si^b, fa^b, do#, do^b (tovushlaridan yuqoriga va pastga tomon).

e) orttirilgan kvartalarni — lya, si, sol, sol^b, re, re#, re^b (tovushlaridan yuqoriga tomon; mi, mi#, mi^b, lya^b, lya#, do#, do^b (tovushlaridan pastga tomon).

f) kamaytirilgan kvintalarni — si, si^b, fa*, sol, sol#, sol^b, re, re#, re^b (tovushlaridan yuqoriga tomon; lya, lya#, lya^b, mi, mi#, mi^b, do (tovushlaridan pastga tomon).

20. Re, sol#, do^b, lya#, mi^b, fa*, si# — tovushlaridan tonlar miqdori quyidagicha bo'lgan intervallarni tuzing: 2 ton., 4 ton., 1,5 ton., 6 ton.,

0,5 ton., 4,5 ton., 1 ton., 5 ton., 3,5 ton., 5,5 ton., 2,5 ton., 1,5 ton., 1 ton., 0 ton.

21. Quyidagi intervallarni aniqlang:

mi ^b	si	lya	sol	mi ^b	mi	do ^b	do [#]
si ^b	do [#]	re [#]	re ^b	do	sol [#]	mi ^{bb}	fa ^x

re [#]	si ^{bb}	do ^b	sol ^x	do [#]	fa ^b	lya ^b	do ^x
fa ^x	re ^b	sol ^{bb}	lya [#]	mi	sol ^b	re	sol [#]

mi [#]	re ^{bb}	fa [#]	fa ^b	fa ^x	fa ^b	fa ^x
sol [#]	lya ^b	mi [#]	lya ^{bb}	sol ^x	si ^{bb}	sol [#]

sol [#]	si ^{bb}	sol ^x	mi [#]	sol ^b	sol [#]	lya ^{bb}
fa [#]	fa ^b	fa ^x	lya [#]	do ^b	do ^x	si ^{bb}

Fortepianoda bajariladigan mashqlar

1. Berilgan tovushlardan yuqoriga va pastga tomon barcha katta va kichik intervallarni tuzing:

a)



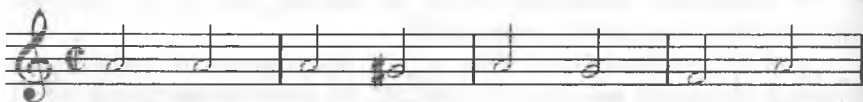
b)



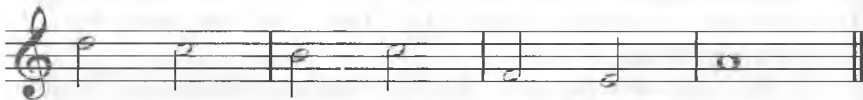
2. Yuqoridagi vazifada ko'rsatilgan tovushlardan mumkin bo'lgan joylarda, orttirilgan kvarta va kamaytirilgan kvinta intervallarini tuzing.

3. Quyidagi intervallarni yuqoriga tomon tuzing:

a)



sof.1 kich.3 kat.2 kich.6 kich.3 ort.4 kat.6 sof.5



kich.3 sof.4 kam.5 kat.3 kat.6 sof.5 sof.1

b)

sof.1 kich.3 ort.4 kat.6 sof.1 kich.3 ort.4 kich.6 kich.2

kat.6 kat.2 kat.6 kich.7 sof.4 kat.3 sof.8

Detailed description: This exercise consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains eight notes: G4, A4, B4, C5, B4, A4, G4, F#4. The second staff contains eight notes: G4, F#4, E4, D4, C4, B3, A3, G3. The notes are beamed in pairs. The labels 'sof.1', 'kich.3', 'ort.4', 'kat.6', 'sof.1', 'kich.3', 'ort.4', 'kich.6', 'kich.2' are placed below the first staff, and 'kat.6', 'kat.2', 'kat.6', 'kich.7', 'sof.4', 'kat.3', 'sof.8' are placed below the second staff.

d)

sof.8 kich.6 kat.3 ort.4 sof.8 kam.5 kich.3 kat.6

kich.6 kich.7 kich.6 sof.5 kat.6 kat.3 sof.8

Detailed description: This exercise consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains eight notes: G4, A4, B4, C5, B4, A4, G4, F#4. The second staff contains eight notes: G4, F#4, E4, D4, C4, B3, A3, G3. The notes are beamed in pairs. The labels 'sof.8', 'kich.6', 'kat.3', 'ort.4', 'sof.8', 'kam.5', 'kich.3', 'kat.6' are placed below the first staff, and 'kich.6', 'kich.7', 'kich.6', 'sof.5', 'kat.6', 'kat.3', 'sof.8' are placed below the second staff.

e)

sof.8 kam.7 sof.5 kam.7 sof.5 ort.6 sof.8 kam.5

kich.3 ort.4 kich.6 kich.7 kich.6,kam.5 kich.3

Detailed description: This exercise consists of two staves of music in treble clef with a key signature of one sharp (F#). The first staff contains eight notes: G4, A4, B4, C5, B4, A4, G4, F#4. The second staff contains eight notes: G4, F#4, E4, D4, C4, B3, A3, G3. The notes are beamed in pairs. The labels 'sof.8', 'kam.7', 'sof.5', 'kam.7', 'sof.5', 'ort.6', 'sof.8', 'kam.5' are placed below the first staff, and 'kich.3', 'ort.4', 'kich.6', 'kich.7', 'kich.6,kam.5', 'kich.3' are placed below the second staff.

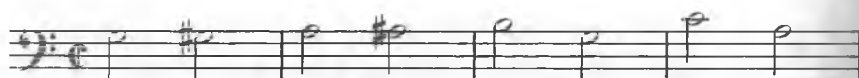
f)

sof.8 kich.6 sof.5 ort.6 sof.8 kam.5 kich.3 ort.4

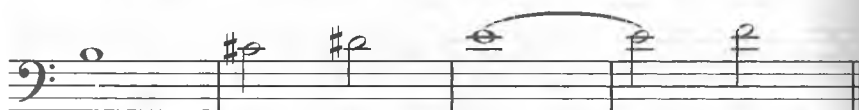
kat.6 kich.7 kat.3 kat.6 kich.6 kich.6 sof.8

Detailed description: This exercise consists of two staves of music in bass clef with a key signature of one flat (Bb). The first staff contains eight notes: G3, F3, E3, D3, C3, B2, A2, G2. The second staff contains eight notes: G3, F3, E3, D3, C3, B2, A2, G2. The notes are beamed in pairs. The labels 'sof.8', 'kich.6', 'sof.5', 'ort.6', 'sof.8', 'kam.5', 'kich.3', 'ort.4' are placed below the first staff, and 'kat.6', 'kich.7', 'kat.3', 'kat.6', 'kich.6', 'kich.6', 'sof.8' are placed below the second staff.

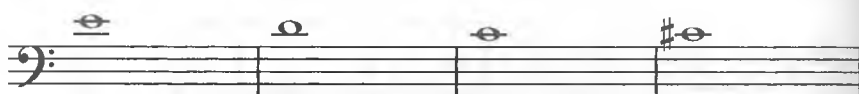
g)



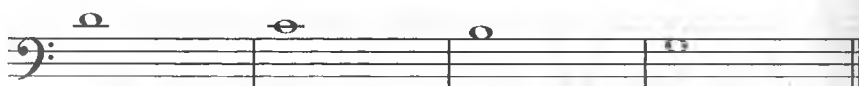
kat.3 kam.5 kich.3 kam.5 kich.3 ort.5 kat.3 kat.6



kat.6,sof.8 kat.6 kam.5 sof.4,kat.2 kich.3 kat.2



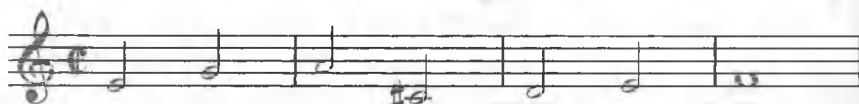
kich.7,kich.6 kich.3,kat.2 kat.7,kat.6 kam.5,kich.3



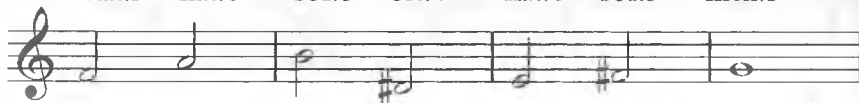
sof.1,ort.1 kat.3,ort.4 kat.6 sof.8

4. Quyidagi intervallarni pastga tomon tuzing:

a)



kat.3 kat.6 sof.8 ort.4 kat.6 sof.5 kich.3



kich.3 kat.6 sof.8 ort.4 kat.6 sof.5 kich.3



kich.6 kich.3 kich.3 ort.4 kich.7 kich.6 kat.3 ort.4



kich.7 kich.6 kich.3 kat.6 sof.4 kat.3 sof.8

b)

sof.8 kat.3 kich.7 kat.3 kat.7 kat.3 kich.7 sof.5
kich.6 kich.6 kich.3 ort.4 kat.6 ort.5 kat.3 sof.5
kat.3 kam.5 sof.8 kat.6 kat.6 kich.5 kich.3 sof.5
kat.3 sof.5 kich.6 kat.3 kat.6 sof.5 sof.1

5. Yuqorigi va pastki ovozlar orasida hosil bo'lgan intervallarni aniqlab, berilgan nota misollarini chaling:

a) **Tempo di Marcia**

S.Varelas. «Maktabga»

Exercise a) consists of three staves of music in 2/4 time. The first staff contains a melody with eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and rhythmic patterns.

b) **Allegro moderato**

D. Zokirov. «Oq gulzor»

Exercise b) consists of two staves of music in 8/8 time. The first staff features a melody with eighth and sixteenth notes. The second staff provides a rhythmic accompaniment with eighth notes and rests.

d) Allegretto

G'. Qodirov «Ota-onalarga»

mp

1. 2.

e) Andantino

V. Xaet. «Turnalar»

✕

f) Moderato

S. Varelas. «Toshkent haqida qo'shiq»

C

1.

2.

g) **Allegro moderato**

G'. Qodirov. «Archa haqida qo'shiq»

1.

2.

2. Tarkibli intervallar

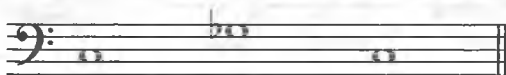
Takrorlash uchun savollar

1. Oktavaga taqqoslanishi bo'yicha intervallar qanday guruhlanadilar?
2. Qaysi intervallarga tarkibli intervallar deyiladi?
3. Ikki oktava hajmidagi tarkibli intervallarni aytib bering.
4. Barcha oddiy va tarkibli intervallarni sanab bering (oldin har bir oddiy intervalni va undan keyin unga muvofiq tarkibli intervallarni sanab bering).
5. Tarkibli intervallarning tonlar miqdori qanday aniqlanadi?
6. Nona, detsima, undetsima, duodetsima, tertsdetsima, kvartdetsima, kvintdetsima kabi tarkibli intervallar qaysi raqamlar bilan belgilanadilar?

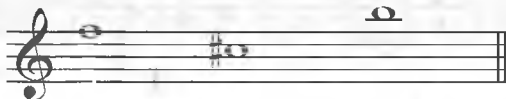
Yozma mashqlar

1. Berilgan tovushlardan barcha tarkibli intervallarni tuzing:

a) yuqoriga tomon



b) pastga tomon



2. Berilgan tovushlardan quyidagi intervallarni tuzing: *katta nonalar; kichik detsimalar; katta tertsdetsimalar; kichik nonalar; sof undetsimalar; katta kvartdetsimalar; sof duodetsimalar; katta detsimalar; kichik tertsdetsimalar; kichik kvartdetsimalar.*



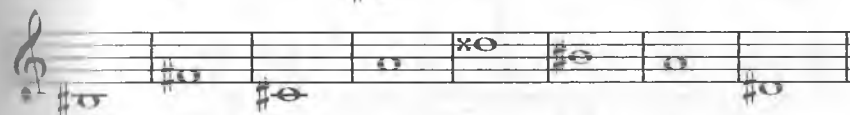
3. Berilgan tovushlardan yuqoriga tomon skripka kalitida quyidagi intervallarni tuzing: *orttirilgan nonalar; orttirilgan undetsimaslar; orttirilgan tertsdetsimalar; orttirilgan detsimalar; orttirilgan duodetsimalar; orttirilgan kvartdetsimalar.*





4. Shu intervallarni pastga tomon bas kalitida tuzing.

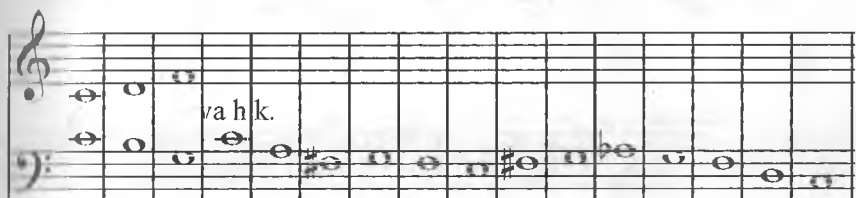
5. Quyida berilgan tovushlardan yuqoriga tomon barcha kamaytirilgan, pastga tomon bas kalitida esa barcha orttirilgan tarkibli intervallarni tuzing:



6. Berilgan ovozga yuqorigi ovozni shunday yozingki, uning yuqorigi va pastki ovozlari orasida, raqamlar bilan ko'rsatilgan intervallarning qatori hosil bo'lsin:

Eslatma: Yuqorigi ovozni boshqa nota yo'lida skripka kalitida yozing:

a)



1 3 7 3 10 13 10 9 13 10 8 6 6 6 13 15

b)



10 #3 3 10 10 2 12 10 8 6 3 3 6 #3 8

7. Quyidagi raqamlangan baslarga uchta yuqorigi ovozni shunday yozingki, bunda intervallarning pastki qatori bas va tenor, o'rta qatori bas va alt, yuqori qatori esa bas va soprano orasida hosil bo'lsin.

Eslatma: Tenor ovozinin notalarini pastki nota yo'lida bas kalitida, alt va soprano ovozlarning notalarini esa yuqorigi nota yo'lida skripka kalitida yozing.

Bas va alt ovozlari notalarining tayoqchalarini pastga tomon, tenor va soprano ovozlarni esa yuqoriga tomon yozing. Raqamlar oldiga qo'yilgan alteratsiya belgilari, shu raqam bilan belgilangan interval notasi oldiga qo'yilishi lozim ...

a)

va h.k.

12	10	13	13	10	13	11	10	15
10	8	10	10	8	6	6	7	10
8	5	4	3	5	3	1	1	5

b)

10	12	10	12	#10	10	10	10	10	15
8	#10	10	10	9	8	7	6	5	10
5	7	5	8	7	7	6	5	3	6

12	#11	13	12	10	10	8	#10	15
10	10	10	10	9	8	6	7	10
7	6	8	#7	5	5	4	5	8

d)

8	9	10	11	12	15	11	10	8	10	10	13	11	10	15
5	6	8	10	10	12	8	7	6	9	8	10	8	7	10
3	4	5	6	8	10	6	5	3	5	6	8	6	5	8

e)

8	9	10	13	10	11	13	15	12	12	10	10
5	#6	8	10	8	9	10	13	11	10	5	#6
3	4	5	6	5	6	4	6	8	8	1	3

b10	b11	13	13	8	8	8	8
8	10	10	10	5	6	b6	5
5	6	8	7	3	4	2	3

f)

10 11 13 13 13 13 15 #11 13 15 12 #13 15 12 15
8 9 10 11 12 11 12 9 10 11 10 12 13 7 10
5 6 6 8 10 b10 #10 6 6 #6 8 10 11 3 8

g)

5 6 #6 8 9 #10 13 12 10
3 3 4 6 6 8 10 10 8
1 3 3 4 4 5 6 b7 5

14 13 13 13 6 #6 8 6 12 8
12 12 #11 13 4 5 6 4 #10 5
10 10 . b10 10 3 3 4 1 7 3

h)

5 8 #10 9 10 12 11 10
3 5 8 6 b7 10 8 8
1 3 5 #4 5 b7 5 5

9 8 6 #6 8 15 12
6 6 5 5 6 12 10
4 4 3 3 4 #10 8

Og'zaki mashqlar

1. Sol, fa#, sim&, mi, lyam& tovushlaridan quyidagi tarkibli intervallarni tuzing:

a) kat.9, ort.11, kich.10, kat.13, ort.9, sof.12, kich.13, kat.10.

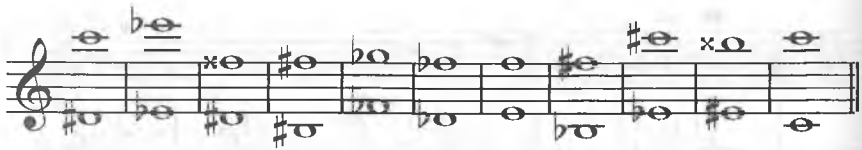
b) kich.9, ort.13, kam.10, sof.11, kam.14, sof.15, kam.12, kat.14.

d) kat.13, ort.10, ort.9, kam.11, kich.14, ort.12, kat.14, sof.15.

2. Quyidagi intervallarni aniqlang:

a)

b)



3. Quyidagi intervallarning har birini oddiy va tarkibli interval sifatida qarab, aniqlang:

do#	lya	si ^b	lya#	fa ^x	sol ^b	fa#	sol#
re#	mi ^b	sol	re#	mi	re ^b	si#	mi
fa ^b	re	do ^x	fa#	si ^b	fa#	mi#	sol ^b
lya ^b	mi	si	re#	mi ^b	lya ^b	sol ^x	re
do#	sol ^b	lya#	do ^b	fa	fa#	do#	lya#
sol ^x	sol ^{bb}	do#	sol ^b	do ^b	mi#	mi ^b	do ^x

4. Quyida keltirilgan kuylardagi intervallarni aniqlang, unda uchraydigan tarkibli intervallarni ko'rsating va belgilab chiqing.

Eslatma: Kuylarning interval tahlilini qilib bo'lgach, ularni fortepianoda chaling.

a)

Shotland xalq qo'shig'i



b)

V. A. Motsart. Xalq raqs kuyi (Lendler)



d) **Largo** A. Korelli. Skripka sonatasidan – Sarabanda, or.5 №10

p dolce

e) I. S. Bax. Violonchel uchun menuet

p dolce

f) **Moderato** M. Ippolitov-Ivanov. «Asya» operasidan qariya Bursh qo'shig'i

mf

mf

mf

mf

mf

mf

b)

10 6 3 4 6 7 3 4 #6 8 #7 #6 3 2 3 6

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

3. Berilgan raqamlar bo'yicha yuqoriga tomon intervallar tuzing:

a)

kat.10 kat.6 kich.6 kat.3 kich.10 kich.6 kat.6 kat.3

kich.10 kat.2 kich.7 kat.6 kat.6 kich.3 kich.7 sof.5

sof.8 kam.5 kat.2 kich.3 sof.8 kam.5 ort.2 kat.3

kich.9 kich.6 sof.4 kich.10 kat.6 kich.3 sof.1

b)

sof.8 kat.3 kat.6 kat.3 kat.6 kam.5 sof.4 kich.3 kich.6

sof.4 kat.3 kat.3 kat.3 kich.10 kat.9 kat.10 kat.6 kam.5

kat.3 kat.10 kat.9 kich.10 kich.6 kam.5 kat.5 sof.5 ort.4

kat.6 sof.8 kich.10 sof.8 sof.11 kat.10 sof.8

d)

kat.10 kich.6 sof.5 ort.6 sof.8 kam.5 kich.3 ort.4

kich.6 kich.7 kat.3 kat.6 kich.10 kam.12 kat.10 kat.13

kat.10 kat.13 kich.13 kich.14 kat.10 kat.13 kich.13 kich.14

kich.10 kat.13 kich.13 ort.13 sof.15 kat.6 sof.8

e)

kich.10 ort.4 kich.6 kat.3 kat.6 kich.6 kich.7 kam.5

kich.6 kat.6 kat.6 kat.10 kich.10 ort.14 kat.3

kat.6 kich.10 kich.6 kich.6 kat.6 ort.9 kat.6 kich.13

kat.13 kich.6 kat.3 kat.6 kich.6 ort.4 kat.6

4. Berilgan raqamlar bo'yicha pastga tomon intervallar tuzing:

a)

sof.5 kat.6 kat.6 kat.3 kat.3 sof.5 kich.3 sof.5

kat.10 sof.8 kam.7 kat.2 kich.3 sof.8 kich.10 kich.6

kat.10 kich.6 kich.13 kich.6 kich.10 kat.6 kich.7 sof.4

kich.7 ort.4 kat.7 sof.4 kat.7 ort.4 kich.9 sof.5 kam.5 kich.3 sof.1

b)

sof.5 kat.3 kich.7 sof.5 kich.7 kich.3 kich.6

kat.3 kich.10 kich.3 kat.10 kat.3 kat.10 kich.6 kich.7

kat.3 kat.2 kich.6 ort.4 kat.6 ort.4 kich.6 sof.5

kat.10 kam.10 sof.8 kam.7 sof.5 kich.10 sof.5 kat.7 kich.6

d)

sof.8 sof.5 kat.3 kich.10 kat.3 kat.6 kich.10 kich.7

kat.3 kich.6 kich.10 ort.4 sof.8 sof.15 kat.13 kam.12

kich.10 kich.13 kich.13 sof.12 kich.10 kich.13 kich.13 ort.12

kat.10 kat.13 kich.13 kat.10 kat.13 kich.10 sof.8

e)

sof.1 kich.3 ort.4 kich.6 sof.5 kich.6 kich.3

kat.3 kich.3 kat.6 sof.5 sof.4 kich.10 sof.8 kat.6

sof.5 ort.6 sof.8 kich.10 sof.6 ort.6 sof.5 kat.13

kich.10 ort.12 kat.10 sof.12 kich.10 ort.11 kat.13 kich.10 sof.8

5. Yuqorigi va pastki ovozlarda hosil bo'lgan intervallarni aniqlab, musiqa adabiyotidan olingan quyidagi misollarni chaling:

a) Allegretto

D. Shostakovich. 7-simfoniya

8va

(8)

(8)

(8)

b)

I.S. Bax. Tokkata

d) Moderato

E. Shukrullayev. «Duet»

The first system of music for 'Duet' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3.

The second system continues the piece. The upper staff has a quarter note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The bass line has a quarter note D3, followed by quarter notes E3, F3, and G3, then a half note A3.

e) Allegro

Kramer. «Etyud»

The first system of 'Etyud' is in treble and bass clefs, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody in the upper staff is a continuous eighth-note scale starting on G4. The bass line is a continuous eighth-note scale starting on G2.

The second system continues the eighth-note scale. The upper staff has a sharp sign (#) under the second measure, indicating a sharp sign for the second note (A4).

The third system continues the eighth-note scale. The upper staff has a sharp sign (#) under the second measure, indicating a sharp sign for the second note (A4).



3. Intervallarning aylanishi

Takrorlash uchun savollar

1. Intervallarning aylanishi nima?
2. Intervallarning aylanishi qanday amalga oshiriladi?
3. Prima, sekunda, tertsiya, kvarta, kvinta, seksta, septima va oktava intervallarning aylanishi natijasida qanday intervallar hosil bo'ladi?
4. Intervallarning aylanishida ularning turiga nisbatan nimani kuzatish mumkin?
5. Katta, kichik, orttirilgan, kamaytirilgan, sof intervallar aylanganda qanday intervallar hosil bo'ladi?
6. Interval va uning aylanmasida pog'onalar soni qanday nisbatda bo'ladi?
7. O'zaro aylangan intervallarning tonlar yig'indisi nimaga teng?
8. Qaysi intervallar aylanganda bir xil tonlar miqdori saqlanadi?
9. Tarkibli intervallarning aylanishi qanday amalga oshiriladi?
10. Barcha tarkibli intervallar qaysi intervallarga aylanadilar?

Yozma mashqlar

1. Quyidagi intervallarning aylanmasini hosil qiling va ikkala intervalni ham aniqlab yozing:



2. Quyidagi intervallarning aylanmasini hosil qiling va ikkala intervalni ham aniqlab yozing:

3. Berilgan tovushlarda quyidagi intervallar aylanmasidan hosil bo'ladigan intervallarni tuzing:

sof.1 kich.6 kich.3 sof.4 kich.7 kat.6 kam.5 kat.3

kat.2 sof.5 kich.7 ort.4 kam.7 ort.5 kat.7 kam.3

kich.6 ort.3 kat.7 kam.4 ort.2 ort.6 kam.8 kam.4

4. Intervallar aylanmasini hosil qiling:

5. Quyidagi tarkibli intervallar aylanmasini hosil qiling va ikkala intervalni ham aniqlab yozing:



Og'zaki mashqlar

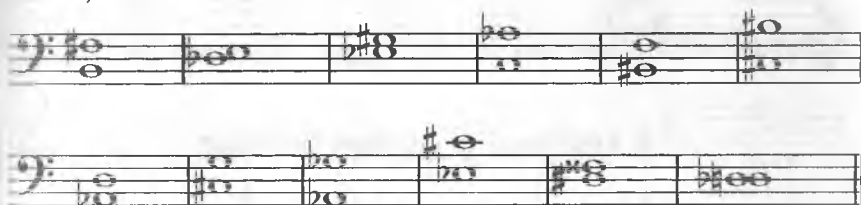
1. Quyidagi intervallar qaysi intervallarga aylanadilar?

- | | |
|--------------------|--------------------------|
| katta sekundalar? | kichik sekundalar? |
| kichik septimalar? | katta septimalar? |
| katta tertsialar? | kichik tertsialar? |
| kichik sekstalar? | katta sekstalar? |
| sof kvartalar? | orttirilgan kvartalar? |
| sof kvintalar? | kamaytirilgan kvintalar? |
| sof primalar? | sof oktavalar? |

2. Quyidagi intervallar aylanmasidan hosil bo'ladigan intervallarni ayting
a)



b)



3. Quyidagi intervallar qaysilariga aylanadilar?

- | | |
|-------------------------|------------------------------|
| katta nonalar? | kichik nonalar? |
| kichik kvartdetsimalar? | katta kvartdetsimalar? |
| katta detsimalar? | kichik detsimalar? |
| kichik tersdetsimalar? | katta tersdetsimalar? |
| sof undetsimalar? | orttirilgan undetsimalar? |
| sof duodetsimalar? | kamaytirilgan duodetsimalar? |

4. Qaysi tarkibli intervallar aylanganda quyidagi intervallar hosil bo'ladi?

katta sekundalar?	kichik sekundalar?	kichik sekstalar?
kichik septimalar?	katta septimalar?	sof kvintalar?
katta tertsiolar?	kichik tertsiolar?	orttirilgan kvartalar?
katta sekstalar?	sof kvartalar?	kamaytirilgan kvintalar?

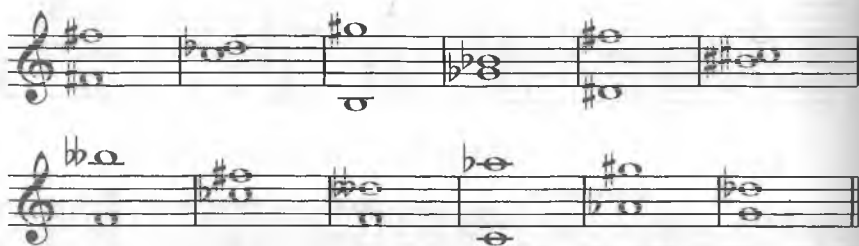
Fortepianoda bajariladigan mashqlar

1. Quyidagi intervallar va ularning aylanmasidan hosil bo'ladigan intervallarni aniqlang:

a)



b)



4. Qonsanans va dissonans intervallar

Takrorlash uchun savollar

1. Garmonik intervallar eshinish xarakteri bo'yicha qanday ikkita asosiy guruhga bo'linadilar?
2. Qonsanans va dissonans nima?
3. Qaysi intervallar qonsananslar hisoblanadi?
4. Qonsanans intervallar qanday bo'ladi? Qaysi intervallar mukammal qonsanans, qaysilari nomukammal qonsananslar hisoblanadilar?
5. Qaysi intervallar dissonanslar hisoblanadi?

Yozma mashqlar

1. *mi, lya, do, re \sharp , si \flat , sol \sharp , mi \flat* tovushlaridan mukammal konsananslar tuzib yozing.

2. *re, si, do \sharp , lya \flat , fa \sharp , re \flat* tovushlaridan nomukammal konsananslar tuzib, yozing.

3. *re, sol, lya \sharp , mi \flat , si \sharp , sol \flat , do \flat* tovushlaridan dissonans intervallar tuzib yozing.

Og'zaki mashqlar

1. Quyidagi intervallarning qaysilari mukammal konsanans, qaysilari nomukammal konsanans, va qaysilari dissonans ekanligini aniqlang:

a)

Exercise a) consists of two staves of music. The first staff shows a sequence of intervals: a perfect fifth (C4-G4), a major third (C4-E4), a minor third (C4-B3), a perfect fourth (C4-F4), a major second (C4-D4), and a minor second (C4-B3). The second staff shows a sequence of intervals: a perfect fifth (C4-G4), a major third (C4-E4), a minor third (C4-B3), a perfect fourth (C4-F4), a major second (C4-D4), and a minor second (C4-B3).

b)

Exercise b) consists of two staves of music. The first staff shows a sequence of intervals: a perfect fifth (C4-G4), a major third (C4-E4), a minor third (C4-B3), a perfect fourth (C4-F4), a major second (C4-D4), and a minor second (C4-B3). The second staff shows a sequence of intervals: a perfect fifth (C4-G4), a major third (C4-E4), a minor third (C4-B3), a perfect fourth (C4-F4), a major second (C4-D4), and a minor second (C4-B3).

2. Quyidagi akkordlarda dissonans intervallarni toping va aniqlang.

Exercise 2) consists of two staves of music. The first staff shows a sequence of chords: a major triad (C4-E4-G4), a minor triad (C4-E3-G3), a major triad (C4-E4-G4), a minor triad (C4-E3-G3), a major triad (C4-E4-G4), a minor triad (C4-E3-G3), a major triad (C4-E4-G4), and a minor triad (C4-E3-G3). The second staff shows a sequence of chords: a major triad (C4-E4-G4), a minor triad (C4-E3-G3), a major triad (C4-E4-G4), a minor triad (C4-E3-G3), a major triad (C4-E4-G4), a minor triad (C4-E3-G3), a major triad (C4-E4-G4), and a minor triad (C4-E3-G3).

Fortepianoda bajariladigan mashqlar

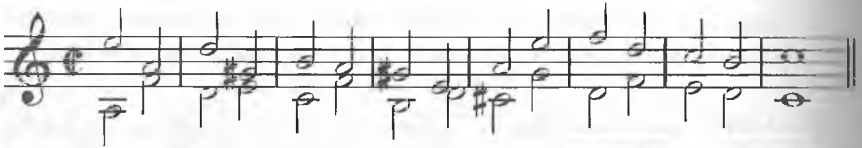
1. *sol*, *do#*, *mi♭*, *re#*, *do♭* tovushlaridan yuqoriga va pastga tomon mukammal konsananslar tuzing:

2. *lya*, *fa#*, *si♭*, *sol#*, *re♭* tovushlaridan yuqoriga va pastga tomon nomukammal konsananslar tuzing:

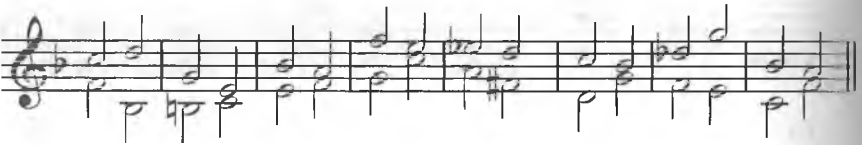
3. *si*, *lyab*, *do#*, *sol♭*, *mi#* tovushlaridan dissonans intervallar tuzing.

4. Quyidagi nota misollaridagi intervallarni aniqlab chaling: konsanans va dissonans intervallarni ko'rsating:

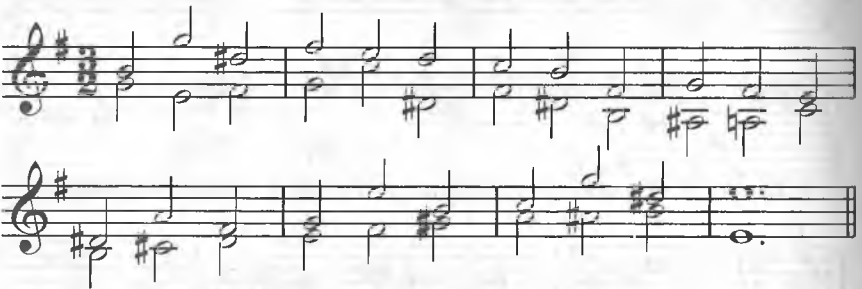
a)



b)



d)



e)



5. Intervallar engarmonizmi

Takrorlash uchun savollar

1. Qanday intervallarga engarmonik teng intervallar deyiladi?

Yozma mashqlar

1. Quyidagi intervallarga engarmonik teng intervallarni yozing; ikkala intervalni ham aniqlang:

a)

Exercise a) consists of two staves of music. The first staff is in treble clef with a key signature of one sharp (F#). It contains six intervals: a major second (D4-E4), a minor second (E4-F#4), a major third (F#4-A4), a minor third (A4-B4), a major fourth (B4-D5), and a minor fourth (D5-E5). The second staff is in bass clef with a key signature of one sharp (F#). It contains six intervals: a major second (F#3-G3), a minor second (G3-A3), a major third (A3-C4), a minor third (C4-D4), a major fourth (D4-F#4), and a minor fourth (F#4-G4).

b)

Exercise b) consists of two staves of music. The first staff is in bass clef with a key signature of one flat (Bb). It contains six intervals: a major second (Bb2-C3), a minor second (C3-D3), a major third (D3-F3), a minor third (F3-G3), a major fourth (G3-Bb4), and a minor fourth (Bb4-C4). The second staff is in bass clef with a key signature of one flat (Bb). It contains six intervals: a major second (Bb3-C4), a minor second (C4-D4), a major third (D4-F4), a minor third (F4-G4), a major fourth (G4-Bb5), and a minor fourth (Bb5-C5).

2. Quyidagi intervallarni xuddi shunday son va sifat miqdoridagi engarmonik teng intervallar bilan almashtiring (masalan, katta tertsiyalarni katta tertsiyalar bilan, sof kvintalarni sof kvintalar bilan va h.k.).

Exercise 2 consists of two staves of music. The first staff is in treble clef with a key signature of two sharps (F#, C#). It contains six intervals: a major second (D4-E4), a minor second (E4-F#4), a major third (F#4-A4), a minor third (A4-B4), a major fourth (B4-D5), and a minor fourth (D5-E5). The second staff is in treble clef with a key signature of two sharps (F#, C#). It contains six intervals: a major second (D4-E4), a minor second (E4-F#4), a major third (F#4-A4), a minor third (A4-B4), a major fourth (B4-D5), and a minor fourth (D5-E5).

3. *do*, *lya*, *re#*, *solb*, *si*, *fa#*, *mi*, *sol#*, *lya*^b tovushlarining har biridan ko'rsatilgan ton va yarim tonlar bo'yicha, engarmonik teng intervallarning bir juftini tuzing:

a) 3t., 0,5t., 6t., 2t., 2,5t., 5t;

b) 4,5 t., 1 t., 4 t., 3,5 t., 1,5 t., 5,5 t.

4. Xromatik intervallarni engarmonik teng diatonik interval bilan almashtiring, keyin ikkala intervalni ham aniqlang:



5. Diatonik intervallarni engarmonik teng xromatik interval bilan almashtiring, ikkala intervalni ham aniqlang:



Og'za ki mashqlar

1. Xromatik intervallarni engarmonik teng diatonik interval bilan almashtiring: *do^b-mi*; *re-mi[#]*; *fa[#]-mi^b*; *do-sol[#]*; *si^b-sol[#]*; *re^b-do[#]*; *do^x-fa[#]*; *re^b-fa[#]*; *re[#]-fa*; *si-sol^b*; *ya^b-re[#]*; *fa[#]-re[#]*; *sol^b-re*; *si-fa^x*.

2. Diatonik intervallarni engarmonik teng xromatik interval bilan almashtiring: *do-re^b*; *fa[#]-sol[#]*; *re[#]-fa[#]*; *ya^b-do*; *si^b-mi^b*; *fa[#]-do[#]*; *si^b-sol^b*; *do[#]-sol*; *mi[#]-do[#]*; *ya^b-re*; *mi^b-re*; *fa[#]-mi*.

3. Quyidagi intervallarga engarmonik teng intervallarni ayting:

sof prima;	orttirilgan prima;	katta sekunda;
katta tertsiya;	kichik tertsiya;	kamaytirilgan tertsiya;
orttirilgan tertsiya;	sof kvarta;	kamaytirilgan kvarta;
sof kvinta;	orttirilgan kvinta;	katta seksta;
kichik seksta;	katta septima;	kichik septima;
kamaytirilgan septima;	kamaytirilgan oktava;	orttirilgan oktava;
kamaytirilgan kvinta;	orttirilgan sekunda;	kichik sekunda;
orttirilgan seksta;	sof oktava;	

4. *re^b* – tovushidan kichik seksta va sof kvartaga engarmonik teng bo‘lgan kvinta intervali tuzing.

5. *sol[#]* – tovushidan katta tertsiya va orttirilgan sekundaga engarmonik teng bo‘lgan kvarta intervali tuzing.

6. *fa[#]* – tovushidan kamaytirilgan septima va orttirilgan kvintaga engarmonik teng bo‘lgan seksta intervali tuzing.

7. *do* – tovushidan orttirilgan sekunda va kamaytirilgan kvartaga engarmonik teng bo‘lgan tertsiya intervali tuzing.

8. *lya* – tovushidan kichik septimaga engarmonik teng bo‘lgan seksta intervali tuzing.

9. *si[#]* – tovushidan katta tertsiya va kamaytirilgan kvintaga engarmonik teng bo‘lgan kvarta intervali tuzing.

LAD VA TONALLIKLAR

1. Major ladi va major tonalliklari

a) Tabiiy major

Takrorlash uchun savollar

1. Lad nima?
2. Ladning qanday tovushlari turg'un, qandaylari noturg'un hisoblanadi?
3. Tovushlar tortilishi deb nimaga aytiladi?
4. Noturg'un tovushning turg'un tovushga o'tishi nima deyiladi?
5. Tovushqator nima?
6. Gamma nima?
7. Gamma pog'onasi nima?
8. Ladning tonikasi nima?
9. Ladning tonika ohangdoshligi nima?
10. Eng ko'p qo'llaniladigan ikkita ladning nomlari nima?
11. Major ladi deb qanday ladga aytiladi?
12. «Major» (maggiore) so'zi nimani anglatadi?
13. Major ladi harfiy nomlanishda qanday so'zlar bilan yoziladi va u nimani anglatadi?
14. Qanday ladga tabiiy major ladi deyiladi?
15. Major ladi nechta pog'onaga ega?
16. Tabiiy major gammasida diatonik ton va yarim tonlar qanday tartibda almashadi?
17. Major gammasining qaysi pog'onalari orasida diatonik yarim tonlar joylashgan?
18. Tetraxord nima? Major gammasi nechta tetraxorddan iborat?
19. Gammaning pastki tetraxordi nima? Yuqorigisi-chi?
20. Major ladining qaysi pog'onalari turg'un, qaysilari noturg'un hisoblanadi?
21. Major ladi nechta turg'un pog'onaga ega va ular qanday akkordni hosil qiladi?
22. Tabiiy major ladi nechta noturg'un pog'onaga ega va ular qanday akkordni hosil qiladi?
23. Major ladining har bir turg'un tovushi yonida nechta noturg'un

pog'ona bor va ular bu turg'un tovushdan qaysi interval oralig'ida joylashgan?

24. Tabiiy major ladining VII, II, IV, VI noturg'un pog'onalari qaysi turg'un pog'onalariga, qaysi yo'nalishda (yuqorilama, pastlama) va qaysi intervallar bo'yicha yechiladi?

25. Major ladining qaysi pog'onasi asosiy turg'un tovush hisoblanadi?

26. Tabiiy major ladining qaysi noturg'un pog'onalari turg'un pog'onalariga keskin tortilish xususiyatiga ega? Nima uchun?

27. Major ladining asosiy ajralib turuvchi belgisi nima?

28. Tonallik nima?

29. Major tonalliklarining bo'g'in nomlari qanday yoziladi? Harfiy ishoralarda-chi?

30. Diyezli tonalliklar nima?

31. Bemolli tonalliklar nima?

32. Diyezli major tonalliklari qanday tartib bo'yicha joylashadilar?

33. Barcha diyezli major tonalliklarining soni qancha?

34. Diyezli major tonalliklarini kvinta davrasi tartibi bo'yicha sanab bering. Ulardan birinchisi va oxirgisi qanday ataladi?

35. Bemolli major tonalliklari qanday tartib bo'yicha joylashadilar?

36. Barcha bemolli major tonalliklarining soni qancha?

37. Bemolli major tonalliklarini kvinta davrasi tartibi bo'yicha sanab bering. Ulardan birinchisi va oxirgisi qanday ataladi?

38. Kalit alteratsiya belgilari nima?

39. Diyezli tonalliklarning alteratsiya belgilari qanday tartib bo'yicha qo'shiladilar? Bemolli tonalliklarning alteratsiya belgilari-chi?

40. Kalit yonidagi diyez va bemol alteratsiya belgilari qanday tartib bo'yicha yoziladi? Diyez va bemollar bir-biriga nisbatan qanday tartibda yoziladi?

41. Major tonalliklarida oxirgi diyez yoki bemol belgisi qaysi pog'onaga to'g'ri keladi?

42. Major tonalliklarining kvinta davrasi nima? Kvarta davrasi-chi?

43. Eshitilishi bo'yicha major tonalliklarining soni qancha?

44. Musiqa amaliyotida qo'llaniladigan barcha major tonalliklarining soni qancha?

45. Engarmonik teng tonalliklar nima?

46. Qo'llaniladigan major tonalliklari orasida engarmonik teng tonalliklarning soni qancha?

Yozma mashqlar

1. *do, do#, re^b, re, mi^b, mi, fa, fa#, sol^b, sol, la^b, la, si^b, si, do^b* tovushlarini tonika sifatida qabul qilib, bir oktava hajmidagi yuqorilama va pastlama major gammalari tuzing:

2. Shu tonikalarning o'zidan major ladining turgun pogonalarini tuzing.

3. *do, re, mi, fa, sol, la, si* tovushlarining har birini major gammasining IV, III va II pog'onalari sifatida qabul qilib, qolgan barcha pog'onalarni yuqorigi tonikagacha yuqorilama harakatda yozing.

4. *do, re, mi, fa, sol, la, si* tovushlarining har birini major gammasining V, VI va VII pog'onasi sifatida qabul qilib, qolgan barcha pog'onalarni pastki tonikagacha pastlama harakatda yozing.

5. *do#, re#, fa#, sol#, la#* tovushlarining har birini major gammasining IV, VI va VII pog'onasi sifatida qabul qilib, qolgan barcha pog'onalarni pastki tonikagacha pastlama harakatda yozing.

6. *do#, re#, fa#, sol#, la#* tovushlarining har birini major gammasining II, III va VI pog'onasi sifatida qabul qilib, qolgan barcha pog'onalarni yuqorigi tonikagacha, yuqorilama harakatda yozing.

7. *mi#, sol#, la#, si#* tovushlarining har birini major gammasining II, III va VI pog'onasi sifatida qabul qilib, qolgan barcha pog'onalarni pastki tonikagacha, pastlama harakatda yozing.

8. *mi#, sol#, la#, si#* tovushlarining har birini major gammasining IV, III va II pog'onasi sifatida qabul qilib, qolgan barcha pog'onalarni yuqorigi tonikagacha, yuqorilama harakatda yozing.

9. Kalit alteratsiya belgilarining soni quyidagicha bo'lgan major tonalliklarining nomlarini harfiy ishoralar bilan yozing:

2 bemol;	4 diyez;	5 bemol;	2 diyez;	6 diyez;	6 bemol;
3 diyez;	4 bemol;	1 diyez;	7 diyez;	5 diyez;	3 bemol;
7 diyez;	1 bemol;	0 diyez;	0 bemol.		

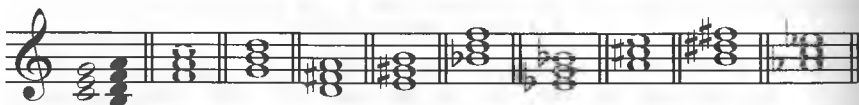
10. Skripka va bas kalitlarida barcha major tonalliklarining alteratsiya belgilarini yuqorilama, kvinta davrasi tartibida va tonallik nomlarini harfiy ishora bilan, nota yo'lining yuqorisiga yozing.

11. Quyidagi tonalliklarning kalit alteratsiya belgilarini skripka va bas kalitlarida yozing:

Des-dur; D-dur; Es-dur; E-dur; F-dur; Fis-dur; B-dur; G-dur; As-dur; A-dur; Ges-dur; G-dur; Ces-dur; Cis-dur.

12. Barcha engarmonik teng major gammalarini yozing.

13. Berilgan turg'un pog'onalarga tabiiy majorning noturg'un pog'onalarini yozib chiqing:



14. Berilgan noturg'un pog'onalarga tabiiy majorning turg'un pog'onalarini yozib chiqing:



15. Quyidagi motivlarni tabiiy majorning barcha pog'onalariga ko'chirib, turlicha tonalliklarda yuqorilama va pastlama harakat bilan diatonik sekvensiyalar yozing:



Og'zaki mashqlar

1. Barcha diezli va bemolli major gammalarini yuqorilama va pastlama harakat bo'yicha, ayting.

2. Tonikalari *G, F, D, B, A, Es, E, As, g, Des, Fis, Ges, Cis, Ces* bo'lgan major gammalarini yuqorilama va pastlama harakat bo'yicha ayting.

3. *Re, fa#, sol, do#, mi, sib, lya* tovushlarining har biri qaysi major tonalliklarida turg'un, qaysilarida noturg'un bo'lishini ayting.

4. *Re-major, Lyab-major, Mi-major, Fa-major, Si-major* tonalliklarida turg'un pog'onalardan diatonik yarim ton masofada joylashgan, tabiiy majorning noturg'un pog'onalarini ayting.

5. *Lya, sib, re, sol, fa#* tovushlarining har biri tabiiy majorning noturg'un pog'onasi hisoblangan va unga qo'shni turg'un pog'onadan diatonik yarim ton masofada joylashgan tonalliklarni ayting.

6. *Mi, sol, fa#, sib* tovushlarining har biri tabiiy majorning noturg'un pog'onasi hisoblangan va unga qo'shni turg'un pog'onadan bir ton masofada joylashgan tonalliklarni ayting.

7. Yuqorilama va pastlama harakatdagi major gammalarini, ko'rsatilgan tartibda ayting:

do tovushidan – *F-dur, Des-dur, b-dur, As-dur*

re tovushidan – *G-dur, d-dur, A-dur, Es-dur*

mi tovushidan – *H-dur, G-dur, E-dur, F-dur*

fa tovushidan – *Es-dur, Ges-dur, As-dur, B-dur*

sol tovushidan – *F-dur, B-dur, Es-dur, D-dur*

lya tovushidan – *D-dur, E-dur, B-dur, G-dur*

si tovushidan – *G-dur, A-dur, E-dur, Fis-dur*

do# tovushidan – *G-dur, A-dur, E-dur, D-dur*

sib tovushidan – *Des-dur, As-dur, F-dur, Ges-dur.*

8. Quyidagi tetraordlar qaysi major tonalliklarida yuqorigi, qaysilarida pastki bo'lishini ayting:

9. *Do-majordan* boshlab major tonalliklarining kvinta davrasini va kvarta davrasini tuzing.

10. Kalit alteratsiya belgilari quyidagicha bo'lgan major tonalliklarini ayting:

7 diyez;	7 bemol;	3 diyez;	3 bemol;
4 diyez;	4 bemol;	6 diyez;	6 bemol;
2 diyez;	2 bemol;	1 diyez;	1 bemol.
5 diyez;	5 bemol;		

11. Qaysi major tonalliklarida kalit belgilarining soni quyidagicha bo'ladi?

7b;	2b;	6#;	1#;	2#;	5b;	1b;
6b;	4b;	7#;	3b;	5#;	3#;	4#.

12. Diyezlar va bemollardan iborat barcha yettita kalit alteratsiya belgilarini tartib bilan sanab bering.

13. Quyidagilar son tartibi bo'yicha nechanchi kalit belgisi hisoblanadilar?

do#, reb, si#, mi#, sol#, fab, re#, lya#, fa#, sib, lya#, solb, mi#, do#.

14. Quyidagi kalit alteratsiya belgilari qaysi major tonalliklariga mansub ekanligini ayting:



15. Qaysi major tonalligida quyidagilar oxirgi belgi hisoblanadi?

lya#, do#, si#, do#, sol#, fab, mi#, reb, lya#, solb, re#, mi#, fa#, sib

16. Quyidagilarga teng engarmonik tonalliklarni ayting:

Des-dur, Fis-dur, Ces-dur, Cis-dur, G-dur, Ges-dur.

Fortepianoda bajariladigan mashqlar

1. Kalit belgilarining soni bir xil bo'lgan diyezli va bemolli major tonalliklarini chaling. Masalan: *G-dur-F-dur; D-dur-B-dur* va h.k.

2. Tonikalari xromatik ravisgda o'zgargan diyezli va bemolli major tonalliklarini chaling. Masalan *C-dur*, *Cis-dur*, *Ces-dur* va h.k.

3. Kalit alteratsiya belgilarining soni quyidagicha bo'lgan major gammalarini yuqorilama va pastlama harakat bo'yicha chaling:

1#, 7b, 3#, 5b, 6#, 4b, 2#, 6b, 4#, 3b, 5#, 2b, 7#, 1b.

4. Quyidagi yuqorilama major gammalarini chaling:

D-dur, *Cis-dur*, *Des-dur*, *F-dur*, *Ges-dur*, *B-dur*, *A-dur*
H-dur, *G-dur*, *Ces-dur*, *As-dur*, *Es-dur*, *Fis-dur*, *E-dur*.

5. Quyidagi pastlama major gammalarini chaling: *Lya-major*, *Do#-major*, *Reb-major*, *Sib-major*, *Fa-major*, *Si-major*, *Fa#-major*, *Mi-major*, *Sol-major*, *Mb-major*, *Lydb-major*, *Re-major*.

6. Tarkibida quyidagi tovushlar bo'lgan barcha major gammalarini yuqoriga va pastga tomon chaling: *do*, *do#*, *re*, *reb*, *re#*, *mi* va h. k.

b) Garmonik major

Takrorlash uchun savollar

1. Major ladining qanday turlari bor?
2. Garmonik major nima?
3. Garmonik majorning VI va VII pog'onalari orasida qanday interval hosil bo'ladi?
4. Garmonik majorning noturg'un pog'onalari qanday akkordni hosil qiladi?
5. Melodik major nima?

Yozma mashqlar

1. Diyezli va bemolli tonalliklarning barchasida garmonik major gammalarini yozing.

Eslatma:

1. Turg'un pog'onalarni oq, noturg'un pog'onalarni esa qora notalar bilan yozing.
2. Alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying.
3. Oraliqlari yarim ton bo'lgan pog'onalarni liga belgisi bilan belgilang.
4. Ortirilgan sekunda intervalini alohida belgi bilan belgilang.

2. *C*, *Cis*, *Ces*, *G*, *Ges*, *F*, *Fis*, *D*, *Des*, *B*, *H*, *A*, *As*, *E*, *Es* tonalliklarida garmonik majorning noturg'un pog'onalarini yozing.

3. Kvinta davrasi tartibi bo'yicha, garmonik majorning barcha tonalliklarida VI va VII pog'onalar orasida hosil bo'ladigan orttirilgan sekunda intervalini yozing.

Og'zaki mashqlar

1. Quyidagi tonalliklarning VI pog'onalarini ayting:

tabiiy Sol-major,	garmonik Des-dur,
garmonik Sol-major,	tabiiy Des-dur,
garmonik Fa-major,	tabiiy B-dur,
tabiiy Fa-major,	garmonik B-dur,
tabiiy Fa \sharp -major,	garmonik G-dur,
garmonik Fa \sharp -major,	tabiiy G-dur,
garmonik Sol \flat -major,	tabiiy Es-dur,
tabiiy Sol \flat -major,	garmonik Es-dur,
tabiiy Re-major,	garmonik E-dur,
garmonik Re-major,	garmonik E-dur.

2. VI pog'onasida bemol, dubl-bemol va bekar belgisi uchraydigan garmonik major tonalliklarini kvinta davrasi tartibi bo'yicha ayting.

3. *lyab*, *mi \flat* , *si \flat* , *re \flat* tovushlari tabiiy va garmonik majorning qaysi tonalliklarida VI pog'ona hisoblanadi?

4. *dob*, *re \sharp* , *sol \flat* , *sol \sharp* , *lya \sharp* , *lyab \flat* , *si $\flat\flat$* , *fa \sharp* , *mi $\flat\flat$* , *do \sharp* tovushlari garmonik majorning qaysi tonalliklarida VI- pog'ona hisoblanadi?

5. Quyidagicha kalit alteratsiya belgilari bo'lgan garmonik major gamma-larini ayting:

4 \sharp , 5 \flat , 2 \sharp , 3 \flat , 6 \sharp , 1 \flat , 3 \sharp , 6 \flat , 5 \sharp , 2 \flat , 1 \sharp .

6. Kvinta davrasi tartibi bo'yicha, garmonik majorning barcha tonalliklarida VI va VII pog'onalar orasida hosil bo'ladigan orttirilgan sekundani ayting.

7. Quyidagi tovushlar garmonik majorning qaysi tonalliklariga tegishli ekanligini aniqlang:

a)

b)

2. Minor ladi va minor tonalliklari

a) Tabiiy minor

Takrorlash uchun savollar

1. Minor ladi deb qanday ladga aytiladi?
2. «Minor» (minore) soʻzi nimani anglatadi?
3. Minor ladi harfiy nomlanishda qanday soʻzlar bilan yoziladi va u nimani anglatadi?
4. Qanday ladga tabiiy minor ladi deyiladi?
5. Minor ladi nechta pogʻonaga ega?
6. Tabiiy minor gammasi qanday tartibda tuziladi? Unda diatonik ton va yarim tonlar qanday tartibda almashadi?
7. Minor ladining qaysi pogʻonalari turgʻun, qaysilari noturgʻun hisoblanadi?
8. Minor ladining turgʻun pogʻonalari qanday akkordni hosil qiladi?
9. Tabiiy minor har bir noturgʻun pogʻonaning turgʻun pogʻonalarga tortilish yoʻnalishi qanday?
10. Tabiiy minorning qaysi noturgʻun pogʻonalari yonidagi turgʻun pogʻonalardan yarim ton masofada joylashgan? Bir ton masofada-chi?
11. Minor tonalliklarining boʻgʻin nomlari qanday yoziladi? Harfiy ishoralarda-chi?
12. Diyezli va bemolli minor tonalliklari qanday tartib boʻyicha joylashadilar?
13. Barcha diyezli minor tonalliklarining soni qancha?
14. Diyezli minor tonalliklarini kvinta davrasi tartibi boʻyicha sanab bering. Ulardan birinchisi va oxirgisi qanday ataladi?
15. Barcha bemolli minor tonalliklarining soni qancha?
16. Bemolli minor tonalliklarini kvinta davrasi tartibi boʻyicha sanab bering. Ulardan birinchisi va oxirgisi qanday ataladi?
17. Diyezli minor tonalliklarning alteratsiya belgilari qanday tartib boʻyicha qoʻshiladilar? Bemolli tonalliklarning alteratsiya belgilari-chi?
18. Minor tonalliklarida oxirgi diyez yoki bemol belgisi qaysi pogʻonaga toʻgʻri keladi?
19. Minor tonalliklarining kvinta davrasi nima? Kvarta davrasi-chi?
20. Eshitilishi boʻyicha minor tonalliklarining soni qancha?
21. Musiqa amaliyotida qoʻllaniladigan barcha minor tonalliklarining soni qancha?
22. Major va minorning parallel tonalliklari deb nimaga aytiladi?
23. Parallel tonalliklarning tonikalari bir-biridan qaysi interval oraligʻida joylashgan?
24. Parallel minorning tonikasi major tonikasidan qaysi interval boʻyicha va qaysi yoʻnalishda joylashgan?

25. Parallel major minordan qaysi interval bo'yicha va qaysi yo'nalishda joylashgan?

26. Parallel tonalliklarning o'xshash va farq qiluvchi tomonlari nimada?

27. Qo'llaniladigan minor tonalliklari orasida engarmonik teng tonalliklarning soni qancha?

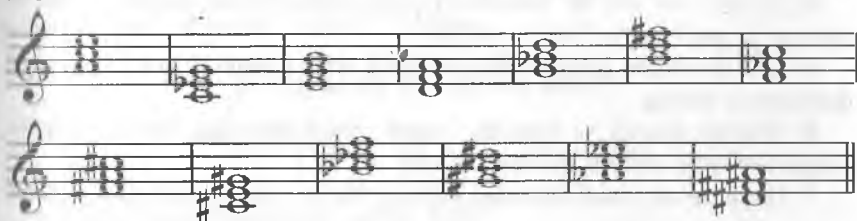
Yozma mashqlar

1. *do, do#, re, re#, mi♭, mi, fa, fa#, sol, sol#, lya♭, lya, lya#, sib, si* tovushlarini tonika hisoblab, tabiiy minorning bir oktava hajmidagi yuqorilama va pastlama gammalarini tuzib yozing.

2. Shu tovushlardan (tonikalardan) minor ladining turg'un tovushlarini (tonika uchtovushligini) tuzing.

3. Tabiiy minorning diyezli va bemolli barcha tonalliklarida noturg'un pog'onalarni turg'un pog'onalarga yechilishi bo'yicha yozing.

4. Quyida berilgan turg'un pog'onalar yoniga tabiiy minorning noturg'un pog'onalarini yozing:



5. Tabiiy minorning quyidagi noturg'un pog'onalari yoniga turg'un pog'onalarini yozib chiqing:



6. Barcha diyezli va bemolli minor tonalliklarining harfiy ishoralarini kvinta davrasi tartibida yozing.

7. Barcha diyezli va bemolli minor tonalliklarining alteratsiya belgilarini skripka va bas kalitlarida yozing. Bu alteratsiya belgilari tegishli bo'lgan tonalliklarning harfiy ishoralarini yozing.

8. Quyidagi minor tonalliklarining alteratsiya belgilarini skripka va bas kalitlarida yozing:

g-moll, c-moll, fis-moll, b-moll, dis-moll, d-moll, f-moll, es-moll, gis-moll, g-moll, cis-moll, as-moll, ais-moll, e-moll.

9. Quyidagicha belgilar soniga ega bo'lgan minor tonalliklarining harfiy ishoralarini yozing:

3 diyez,	5 diyez,	4 diyez,	6 bemol,	4 bemol,
5 bemol,	2 bemol,	3 bemol,	7 diyez,	1 bemol
1 diyez,	6 diyez,	2 diyez,	7 bemol.	

Og'zaki mashqlar

1. Barcha diyezli va bemolli tabiiy minor gammalarini kvinta davrasi tartibi bo'yicha ayting.

2. a) Kalit belgilarining soni bir xil bo'lgan diyezli va bemolli tabiiy minor gammalarini ayting. Masalan, *e-moll-d-moll*, *g-moll-g-moll* va h.k. b) Tonikalari xromatik ravishda o'zgargan diyezli va bemolli tabiiy minor gammalarini ayting. Masalan, *a-moll*, *as-moll*, *ais-moll*; *c-moll*, *cis-moll* va h.k.

3. Minor ladining barcha tonalliklarida turg'un va noturg'un pog'onalarini kvinta davrasi tartibida ayting.

4. *fa*, *mi*, *do*, *sol*, *si* tovushlari qaysi minor tonalliklarida turg'un va noturg'un pog'ona bo'lishini aniqlang.

5. Lya-minordan boshlab barcha minor tonalliklarining kvinta va kvarta davralarini tuzing.

6. Barcha diyezli va bemolli minor tonalliklarining kalit alteratsiya belgilarini ortib borishi tartibida ayting.

7. Qaysi minor tonalliklarining kalit alteratsiya belgilari soni quyidagicha:

5^b, 6[#], 2^b, 4[#], 4^b, 7[#], 3^b, 5[#], 1^b, 3[#], 6^b, 2[#], 1[#], 7^b.

8. Qaysi minor tonalliklarida quyidagilar oxirgi kalit alteratsiya belgisi hisoblanadi: sol-diyez, mi-bemol, lya-diyez, fa-bemol, si-diyez, sol-bemol, do-bemol, do-diyez, re-diyez, re-bemol, mi-diyez.

9. Barcha major tonalliklari va ularga parallel minor tonalliklarini kvinta tartibida ayting.

10. Quyidagi tonalliklarga parallel tonalliklarni va ularning kalit alteratsiya belgilarini ayting: Sol-major, sol[#]-minor, lya-minor, Re^b-major, Fa-major, do[#]-minor, lya[#]-minor, Lya-major, Do^b-major, sol-minor, e-moll, A-dur, Cis-dur, f-moll, fis-moll, H-dur, Ges-dur, c-moll, dis-moll, B-dur.

11. Qaysi parallel major va minor tonalliklari quyidagicha kalit alteratsiya belgilariga ega:

3[#], 3^b, 5[#], 1^b, 2[#], 6^b, 7[#], 2^b, 1[#], 4^b, 4[#], 7^b, 6[#], 5^b.

12. *sol*, *re*, *sol*, *mi*, *si*, *do*, *mi*, *do*, *si*, *lya* tovushlari uchraydigan minor tonalliklarini kvinta davrasi tartibida ayting.

13. Quyidagi tonalliklarga engarmonik teng tonalliklarni va ularning kalit alteratsiya belgilarini ayting: as-moll, dis-moll, ais-moll, gis-moll, b-moll, es-moll.

Fortepianoda bajariladigan mashqlar

1. Diyezli va bemolli tabiiy minor gammalarini kvinta davrasi tartibi bo'yicha yuqorilama va pastlama harakat bilan chaling.

2. Yuqorilama va pastlama major gammalarini va ularga parallel tabiiy minor gammalarini chaling. Masalan, *C-dur-a-moll*, *F-dur-d-moll*, *D-dur-h-moll*, *H-dur-gis-moll* va h.k.

3. Quyidagi tabiiy minor gammalarini chaling: a) yuqorilama harakat bilan: *lyab-minor*, *da#-minor*, *mi-minor*, *fa-minor*, *sol#-minor*. b) pastlama harakat bilan: *sol-minor*, *mb-minor*, *re-minor*, *lya#-minor*, *fa#-minor*.

4. Kalit alteratsiya belgilari soni quyidagicha bo'lgan yuqorilama va pastlama tabiiy minor gammalarini chaling: 3 diyez, 3 bemol, 5 diyez, 5 bemol, 2 diyez, 2 bemol, 6 diyez, 6 bemol, 1 diyez, 1 bemol, 7 diyez, 7 bemol, 4 diyez, 4 bemol, 5 diyez, 5 bemol.

b) Garmonik va melodik minor

Takrorlash uchun savollar

1. Minor ladining qanday turlari bor?
2. Garmonik minor nima?
3. Garmonik minorning gammasi qanday tuziladi?
4. Garmonik minor tabiiy minordan qanday farq qiladi?
5. Garmonik minorning noturg'un tovushlari qanday akkordni hosil qiladi?
6. Melodik minor nima?
7. Melodik minorning gammasi qanday tuziladi?
8. Melodik minor tabiiy minordan qanday farq qiladi?
9. Garmonik va melodik minor VI va VII pog'onalarining tortilish yo'nalishi qanday?

Yozma mashq va vazifalar

1. Barcha garmonik minor gammalarini bir oktava hajmida yuqorilama va pastlama harakat bilan, kvinta davrasi tartibida yozing.

Eslatma: 1) Turg'un pog'onalami oq, noturg'unlarni esa qora notalar bilan yozing.

2) Yarim tonlarni liga bilan belgilang.

3) Alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying.

4) VI va VII pog'inalar orasida hosil bo'ladigan orttirilgan sekundani alohida belgi bilan belgilang.

2. Quyidagi har bir tovushni garmonik minor gammadining V va VI pog'onasi sifatida qarab, qolgan pog'onalarni pastlama tartibda, pastki tonikagacha yozing: do, re, mi, fa, sol, lya, si.

3. Quyidagi har bir tovushni garmonik minor gammadining IV, III va II pog'onasi sifatida qarab, qolgan pog'onalarni yuqorilama tartibda, yuqorigi tonikagacha yozing: do, re, mi, fa, sol, lya, si.

4. Barcha diyezli va bemolli melodik minor gammalarini bir oktava hajmida, yuqorilama va pastlama harakat bilan kvinta davrasi tartibida yozing.

5. Barcha diyezli va bemolli melodik minor gammalarini yuqorigi tetraordini yuqorilama va pastlama harakat bilan yozing.

6. Barcha diyezli va bemolli garmonik minorning noturg'un pog'onalarini yozing.

7. Quyidagi motivlarni garmonik va melodik minorning barcha pog'onalariga ko'chirib, turlicha tonalliklarda, yuqorilama va pastlama tartib bo'yicha sekvensiyalar yozing. Yozilgan sekvensiyalarni fortepianoda chaling:

Musical notation for exercise 7, showing nine numbered motifs in various time signatures and keys:

- ① 2/4, C major: C4, D4, E4, F4, G4, A4, B4, C5
- ② 3/8, C major: C4, D4, E4, F4, G4, A4, B4, C5
- ③ 3/4, C major: C4, D4, E4, F4, G4, A4, B4, C5
- ④ 2/4, C major: C4, D4, E4, F4, G4, A4, B4, C5
- ⑤ 3/8, C major: C4, D4, E4, F4, G4, A4, B4, C5
- ⑥ 3/8, C major: C4, D4, E4, F4, G4, A4, B4, C5
- ⑦ 3/8, C major: C4, D4, E4, F4, G4, A4, B4, C5
- ⑧ 9/8, C major: C4, D4, E4, F4, G4, A4, B4, C5
- ⑨ 9/8, C major: C4, D4, E4, F4, G4, A4, B4, C5

8. Quyidagi motivlarni bir pog'ona orqali, pastlama yo'nalishda garmonik minorda yozing:

Musical notation for exercise 8, showing six numbered motifs in 2/4 time signature, illustrating harmonic minor scale descent:

- ① C major: C4, D4, E4, F4, G4, A4, B4, C5
- ② C major: C4, D4, E4, F4, G4, A4, B4, C5
- ③ C major: C4, D4, E4, F4, G4, A4, B4, C5
- ④ C major: C4, D4, E4, F4, G4, A4, B4, C5
- ⑤ C major: C4, D4, E4, F4, G4, A4, B4, C5
- ⑥ C major: C4, D4, E4, F4, G4, A4, B4, C5

Og'zaki mashq va vazifalar

1. Diyezli va bemolli garmonik minor gammalarini yuqorilama va pastlama harakat bo'yicha o'qing.

Eslatma: Gammani o'qimasdan oldin tonallikning barcha kalit va tasodifiy alteratsiya belgilarini o'rnatish kerak.

2. Diyezli va bemolli melodik minor gammalarini yuqorilama va pastlama harakat bo'yicha o'qing.

3. Quyidagi garmonik va melodik minor gammalarini o'qing:
a-moll, e-moll, g-moll, f-moll, fis-moll, b-moll, ais-moll,
d-moll, dis-moll, g-moll, es-moll, gis-moll, as-moll, cis-moll.

4. Tonalliklardagi kalit belgilarining soni quyidagicha bo'lgan garmonik va melodik minor gammalarini o'qing:

2#, 1b, 5#, 3b, 4#, 6b, 2b, 6#, 4b, 3#, 7b, 1#, 5b.

5. Oldindan har bir tonallikning kalit va tasodifiy alteratsiya belgilarini o'rnatgan holda minor gammalarini o'qing:

a) *do* tovushidan yuqorilama:

tabiiy *re minor*,
garmonik *fa minor*,
melodik *sol minor*;

d) *mi* tovushidan yuqorilama:

tabiiy *fis-moll*,
garmonik *cis-moll*,
melodik *e-moll*,
garmonik *gis-moll*;

f) *sol* tovushidan pastlama:

tabiiy *mi minor*,
garmonik *re minor*,
garmonik *si minor*;

h) *si* tovushidan pastlama:

garmonik *f-moll*,
garmonik *es-moll*,
tabiiy *b-moll*,
garmonik *d-moll*;

b) *re* tovushidan pastlama:

tabiiy *mi minor*
garmonik *fa# minor*,
garmonik *si minor*;

e) *fa* tovushidan pastlama:

garmonik *c-moll*,
tabiiy *es-moll*,
tabiiy *g-moll*,
garmonik *b-moll*;

g) *lya* tovushidan yuqorilama:

tabiiy *sol minor*,
melodik *fa# minor*,
garmonik *do# minor*;

i) *do#* tovushidan yuqorilama:

tabiiy *dis-moll*,
garmonik *g-moll*,
melodik *gis-moll*,
melodik *ais-moll*.

6. Garmonik minorning quyidagi tonalliklarida noturg'un pog'onalarni ayting: *a, as, ais, cis, d, dis, e, es, f, fis, g, gis, g, b*.

7. Quyidagi noturg'un pog'onalar qaysi minor tonalliklariga tegishli ekanligini aniqlang:





8. VI va VII pog'onalari quyidagi alteratsiya belgilaridan iborat bo'lgan garmonik va melodik minor tonalliklarini ayting: diyezlar; dubl-dyezlar; bekarlar va diyezlar; diyezlar va dubl-dyezlar; bekarlar.

9. Garmonik minorning qaysi tonalliklarida ko'tarilgan VII pog'ona quyidagi tovushlardan iborat bo'ladi: *fa#*, *do#*, *mi#*, *sol#*, *fa**, *si#*, *lya#*, *re*, *mi#*, *sol#*, *sol**, *si#*, *lya#*, *do**.

10. Melodik minorning qaysi tonalliklarida quyidagi tovushlar ko'tarilgan VI pog'ona hisoblanadi: *mi-diyez*, *re-bekar*, *sol-diyez*, *lya-bekar*, *re-diyez*, *mi-bekar*, *fa-dubl-diyez*, *sol-bekar*, *si-diyez*, *do-bekar*, *lya-diyez*, *fa-bekar*.

11. Quyidagi tovushlar garmonik va melodik minorning qaysi pog'onalariga tegishli ekanligini aniqlang:



12. Quyidagi tetraxordlar qaysi minor tonalliklariga va ularning qaysi turiga tegishli ekanligini hamda shu tetraxord minor gammasining yuqori yoki pastki tetraxordi ekanligini aniqlang:

Fortepianoda bajariladigan mashqlar

1. Diyezli va bemolli garmonik (hamda melodik) minor gammalarini yuqorilama va pastlama harakat bilan chaling.

2. Kalit alteratsiya belgilarining soni quyidagicha bo'lgan garmonik minor tonalliklarida noturg'un pog'onalarni turg'un pog'onalarga yechilishi bilan chaling: 3#, 5b, 2#, 1b, 4#, 3b, 7#, 2b, 6#, 4b, 1#, 6b, 5#, 7b.

3. Quyida berilgan tonalliklarda minor gammasining uch turini (tabiiy, garmonik, melodik) yuqorilama va pastlama harakat bilan chaling: fis, as, es, cis, d, g, b, gis, f, dis, g, ais, e, c.

4. Quyidagi motivlarni garmonik va melodik minorning barcha tonalliklarida pog'onalar bo'yicha yuqoriga va pastga tomon sekvensiyalar chaling:



3. Nomdosh major va minor tonalliklari

Takrorlash uchun savollar

1. Nomdosh major va minor nima?
2. Nomdosh major va minorning bir-biriga o'xshash va farq qiluvchi tomonlari nimada?
3. Minorning turg'un pog'onasiga aylantirish uchun majorning qaysi pog'onasini va qanday qilib o'zgartirish kerak?
4. Majorning turg'un pog'onasiga aylantirish uchun minorning qaysi pog'onasini va qanday qilib o'zgartirish kerak?
5. Nomdosh tabiiy major va tabiiy minor bir-biridan qaysi pog'onalari bilan farq qiladi? Bu farqlar nimadan iborat?
6. a) nomdosh tabiiy major va garmonik minor-chi?
b) nomdosh garmonik major va garmonik minor-chi?
d) nomdosh tabiiy major va melodik minor-chi?
7. Nomdosh tonalliklar deb nimaga aytiladi?
8. Nomdosh tonalliklarning kalit alteratsiya belgilarida qanday farq bor?
9. Berilgan minorning kalit alteratsiya belgilarini nomdosh major bo'yicha qanday qilib aniqlash mumkin?

Yozma mashq va vazifalar

1. Quyida berilgan har bir tovushni tonika sifatida qabul qilib, tabiiy major va unga nomdosh tabiiy minor gammalarini yozing:

a) yuqorilama harakat bilan;

b) pastlama harakat bilan: fa, re, $ly\flat$, $do\sharp$, si, $fa\sharp$, $mi\flat$.

2. Quyida berilgan har bir tovushni tonika sifatida qabul qilib, garmonik major va unga nomdosh garmonik minor gammalarini yuqorilama harakat bilan yozing: sol, $si\flat$, mi, $ly\flat$, $do\sharp$, fa.

3. Yuqorida berilgan har bir tovushni tonika sifatida qabul qilib, major va unga nomdosh minor tonalliklarining turg'un pog'onalarini yozing.

4. Quyidagi nomdosh tonalliklarda tabiiy major va tabiiy minorning noturg'un pog'onalarini yozing:

Do major-do minor,
lya minor-Lya major,
Mi major-mi minor,
fa minor-Fa major,
Si major-si minor,
 $ly\flat$ minor-Ly \flat major,

Ddur-d moll,
b moll-B-dur,
Cis dur-cis moll,
es moll-Es dur,
Fis dur-fis moll,
g-moll, g-dur.

5. Yuqoridagi vazifada ko'rsatilgan nomdosh tonalliklarda pog'onalarining quyidagi ketma-ketligini nota yo'lga notalar bilan, skripka va bas kalitlarida yozing:

a) tabiiy major va tabiiy minorda;

b) garmonik major va garmonik minorda.

E s l a t m a:

1. Rim raqamlari bilan major va minor ladlarining pog'onalari ko'rsatilgan.

2. Berilgan pog'onalarining tovushlarini bir oktava hajmida pastki tonikadan yuqori tonikagacha yozing.

3. I raqami yoniga qo'yilgan *belgi shu tonikani pastki tonikaga nisbatan, bir oktava yuqorida yozish kerakligini bildiradi.

4. Misollarni ko'rsatilgan o'lchovlarda teng cho'zimlar bilan yozing.

5. Tonallikning alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying.

2/4 I-III II-VI V-IV V-VII I*

2/4 I*-VII VI-V VI-IV II-V III-II I

2/4 I-II III-VI V-IV III-II V-VII I*

3/4 I-III-V VI-IV-II III-V-I VII-VI-V IV-III-II I*

Og'zaki mashqlar

1. Berilgan tonikalardan major ladi va unga nomdosh minor ladining turg'un pog'onalarini tuzing: do, lya, $do\sharp$, $mi\flat$, fa, $ly\flat$, re.

2. Shu tonikalardan yuqorilama tabiiy major gammasi va unga nomdosh yuqorilama tabiiy minor gammasi tuzing.

3. Berilgan tonikalardan pastlama tabiiy major gammasi va nomdosh minor gammasi tuzing: fa, mi, sol, si, fa#, si#.

4. Shu tonikalardan yuqorilama va pastlama garmonik major gammasi va unga nomdosh garmonik minor gammasi tuzing.

5. Quyidagi tonalliklarning III, VI va VII pog'onalarini ayting:

- tabiiy major va tabiiy minorda;
- garmonik major va garmonik minorda.

Do major-do minor,	G dur-g moll,
do# minor-Do# major,	B dur-b moll,
Mi major-mi minor,	as moll-As dur,
re minor-Re major,	e mol-E dur,
Fa major-fa minor,	Fis dur-fis moll,
si minor-Si major,	a-moll-A-dur.

6. Quyidagi tonalliklarga nomdosh tonalliklarda nechta va qanday alteratsiya belgilari bor:

- C-dur, E-dur, G-dur, D-dur, As-dur, Fis-dur;
- h-moll, es-moll, cis-moll, as-moll, a-moll, f-moll, e-moll.

Fortepianoda bajariladigan mashqlar

1. Berilgan tonikalardan tabiiy major gammasi va unga nomdosh tabiiy minor gammalarini chaling: F, Fis, G, As, A, D, h, Es, Cis, H.

2. Berilgan tonikalardan gammalar chaling:

- melodik minor va unga nomdosh tabiiy major gammasi;
- garmonik minor va unga nomdosh garmonik major gammasi.

a, f, g, e, h, fis, cis, es, as, d.

3. Quyidagi tonalliklarda noturg'un va turg'un pog'onalarni chaling:

- tabiiy major va unga nomdosh tabiiy minorda;
- garmonik minor va unga nomdosh garmonik majorda.

D-dur, As-dur, Fis-dur, E-dur, B-dur, Cis-dur

4. Quyida berilgan pog'onalar ketma-ketligini turlicha tonalliklarda chaling:

- tabiiy major va unga nomdosh tabiiy minorda;
 - garmonik minor va unga nomdosh tabiiy majorda.
- 2/4 I-II III-V VI-IV II-III V-VII I*
 - 2/4 I-III IV-II III-V VI-IV V-VII I*
 - 3/4 I-VII-VI V-VI-IV V-III-II I

Yozma mashq va vazifalar

1. Quyida berilgan har bir tovushni tonika sifatida qabul qilib, tabiiy major va unga nomdosh tabiiy minor gammalarini yozing:

a) yuqorilama harakat bilan;

b) pastlama harakat bilan: fa, re, *lyab*, do#, si, fa#, *mi^b*.

2. Quyida berilgan har bir tovushni tonika sifatida qabul qilib, garmonik major va unga nomdosh garmonik minor gammalarini yuqorilama harakat bilan yozing: sol, *si^b*, mi, *lyab*, do#, fa.

3. Yuqorida berilgan har bir tovushni tonika sifatida qabul qilib, major va unga nomdosh minor tonalliklarining turg'un pog'onalarini yozing.

4. Quyidagi nomdosh tonalliklarda tabiiy major va tabiiy minorning noturg'un pog'onalarini yozing:

Do major-do minor,

lya minor-Lya major,

Mi major-mi minor,

fa minor-Fa major,

Si major-si minor,

lyab minor-Lyab major,

Ddur-d moll,

b moll-B-dur,

Cis dur-cis moll,

es moll-Es dur,

Fis dur-fis moll,

g-moll, g-dur.

5. Yuqoridagi vazifada ko'rsatilgan nomdosh tonalliklarda pog'onalarining quyidagi ketma-ketligini nota yo'liga notalar bilan, skripka va bas kalitlarida yozing:

a) tabiiy major va tabiiy minorda;

b) garmonik major va garmonik minorda.

E s l a t m a:

1. Rim raqamlari bilan major va minor ladlarining pog'onalari ko'rsatilgan.

2. Berilgan pog'onalarining tovushlarini bir oktava hajmida pastki tonikadan yuqori tonikagacha yozing.

3. I raqami yoniga qo'yilgan *belgi shu tonikani pastki tonikaga nisbatan, bir oktava yuqorida yozish kerakligini bildiradi.

4. Misollarni ko'rsatilgan o'lchovlarda teng cho'zimlar bilan yozing.

5. Tonallikning alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying.

2/4 I-III II-VI V-IV V-VII I*

2/4 I*-VII VI-V VI-IV II-V III-II I

2/4 I-II III-VI V-IV III-II V-VII I*

3/4 I-III-V VI-IV-II III-V-I VII-VI-V IV-III-II I*

Og'zaki mashqlar

1. Berilgan tonikalardan major ladi va unga nomdosh minor ladining turg'un pog'onalarini tuzing: do, *lya*, do#, *mi^b*, fa, *lyab*, re.

2. Shu tonikalardan yuqorilama tabiiy major gammasi va unga nomdosh qoparlama tabiiy minor gammasi tuzing.

3. Berilgan tonikalardan pastlama tabiiy major gammasi va nomdosh minor gammasi tuzing: fa, mi, sol, si, fa#, si#.

4. Shu tonikalardan yuqorilama va pastlama garmonik major gammasi va unga nomdosh garmonik minor gammasi tuzing.

5. Quyidagi tonalliklarning III, VI va VII pog'onalarini ayting:

- tabiiy major va tabiiy minorda;
- garmonik major va garmonik minorda.

Do major-do minor,	G dur-g moll,
do# minor-Do# major,	B dur-b moll,
Mi major-mi minor,	as moll-As dur,
re minor-Re major,	e mol-E dur,
Fa major-fa minor,	Fis dur-fis moll,
si minor-Si major,	a-moll-A-dur.

6. Quyidagi tonalliklarga nomdosh tonalliklarda nechta va qanday alteratsiya belgilari bor:

- C-dur, E-dur, G-dur, D-dur, As-dur, Fis-dur;
- h-moll, es-moll, cis-moll, as-moll, a-moll, f-moll, e-moll.

Fortepianoda bajariladigan mashqlar

1. Berilgan tonikalardan tabiiy major gammasi va unga nomdosh tabiiy minor gammalarini chaling: F, Fis, G, As, A, D, h, Es, Cis, H.

2. Berilgan tonikalardan gammalar chaling:

- melodik minor va unga nomdosh tabiiy major gammasi;
- garmonik minor va unga nomdosh garmonik major gammasi.

a, f, g, e, h, fis, cis, es, as, d.

3. Quyidagi tonalliklarda noturg'un va turg'un pog'onalarni chaling:

- tabiiy major va unga nomdosh tabiiy minorda;
- garmonik minor va unga nomdosh garmonik majorda.

D-dur, As-dur, Fis-dur, E-dur, B-dur, Cis-dur

4. Quyida berilgan pog'onalar ketma-ketligini turlicha tonalliklarda chaling:

- tabiiy major va unga nomdosh tabiiy minorda;
 - garmonik minor va unga nomdosh tabiiy majorda.
- 2/4 I-II III-V VI-IV II-III V-VII I*
 - 2/4 I-III IV-II III-V VI-IV V-VII I*
 - 3/4 I-VII-VI V-VI-IV V-III-II I

5. Quyidagi kuylar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va ularni nomdosh tonalliklarda; major ladini minor ladi bilan va aksincha almashtirib chaling:

a) nomdosh tabiiy majorda chaling:

1.

3.

4.

b) nomdosh tabiiy minorda chaling:

1.

2.

3.

4.

4.

d) nomdosh garmonik minorda chaling:

1.

2.

3.

4.

4. Major va minor ladlarining pog'onalari

Takrorlash uchun savollar

1. Gamma nima?
2. Gammaning har bir tovushini qanday atash qabul qilingan?
3. Major va minor gammalari nechta pog'onaga ega?
4. Pog'onalar qanday belgilanadi?
5. Ladning asosiy pog'onalari qaysilar? Yondosh pog'onalar-chi?
6. I, IV, V asosiy pog'onalar qanday maxsus nomlar bilan belgilanadi?
7. Tonika, dominanta va subdominanta so'zlari nimani anglatadi?
8. VII va II pog'onalar qanday ataladi? III va VI pog'onalar-chi?
9. Medianta va submedianta so'zlari nimani anglatadi?

Og'zaki mashqlar

1. Quyidagi major va minor tonalliklarining dominantasi va subdominantasini ayting: *Do major, lya minor, Re major, si minor, Mi major, do# minor, Lyø major, fa minor.*

2. Quyidagi tovushlar qaysi major va minor tonalliklarida dominanta va subdominanta hisoblanadi: *do, do#, re, sb, lya, so#, mi, mb, si, sol, fa#, fa.*

3. Quyidagi tonalliklarning yuqoriga va pastga boshlovchi tovushlarini ayting:

Do major,	Lya major,	Fa major,	Es-dur,	D-dur,
do minor,	lya minor,	fa minor,	es-moll,	d-moll,
Sol major,	Si major,	Lya major,	Fis-dur,	Cis-dur,
Sol minor,	Si minor,	lya minor,	fis-moll,	cis-moll.

4. Qaysi tabiiy major va tabiiy minor tonalliklarida quyidagi tovushlar yuqoriga boshlovchi tovush hisoblanadi: fa#, lya#, si#, sol#, do#, mi, re, re#, lya, sol.

5. Qaysi tabiiy major va tabiiy minor tonalliklarida quyidagi tovushlar yuqoriga va qaysilarida pastga boshlovchi tovushlar hisoblanadi: do, do#, fa, sol, sol#, sib, re, lya, mi.

6. Quyidagi major va minor tonalliklarida medianta va submediantani aniqlang:

a) tabiiy major va tabiiy minorlarda;

b) garmonik major va garmonik minorlarda.

Do major,	Lya major,	Fis-dur,	E-dur,	As-dur,
do minor,	lya minor,	fis-moll,	e-moll,	as-moll,
Si major,	Sol major,	Es-dur,	B-dur,	D-dur,
si minor,	sol minor,	es-moll,	b-moll,	d-moll.

7. Quyidagi tovushlar qaysi major va minor tonalliklarida medianta va submedianta hisoblanadi: fa, fa#, mi, mi♭, re, sib, si, sol, do.

8. Melodik minorning qaysi tonalliklarida quyidagi tovushlar ko'tarilgan VI pog'ona hisoblanadi: *si-diyez, re-bekar, sol-diyez, lya-bekar, fa-diyez, mi-bekar, fa-dubl-diyez, sol-bekar, mi-diyez, do-bekar, lya-diyez.*

9. Lya tovushi V, III, II, IV pog'ona hisoblangan tonalliklarni ayting.

10. Fa, sol, do#, sib, re, lya, mi♭ tovushlari tonika, dominant, subdominant, medianta hisoblangan tonalliklarni ayting.

Yozma mashqlar

1. Barcha major va minor tonalliklarida asosiy pog'onalarni yozing.

2. Tabiiy major va tabiiy minorning barcha tonalliklarida quyidagi pog'onalar qatorini notalar bilan yozing: I, III, V, VI, II, VII, IV, I.

Eslatma: Tonalliklarning alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying.

3. Shu vazifani garmonik majorning quyidagi tonalliklarida bajaring: A-dur, B-dur, Fis-dur, Es-dur, H-dur, Ges-dur.

4. Shu vazifani garmonik minorning quyidagi tonalliklarida bajaring: h-moll, es-moll, gis-moll, f-moll, as-moll.

5. Turlicha major va minor tonalliklarida quyidagi pog'onalar ketma-ketligini skripka va bas kalitlarida yozing.

Eslatma: 1. Misollardagi raqamlar major va minor ladlarining pog'onalarini bildiradi.

2. I pog'ona yoniga qo'yilgan *belgisi bu tovushning bir oktava baland yozilishini bildiradi.

3. Notalar ko'rsatilgan o'lchovlarda teng cho'zimlar bilan yoziladi.
4. Tonallikning alteratsiya belgilari kalit yoniga emas, balki notalar oldiga qo'yiladi.

a) tabiiy major va tabiiy minorda:

2/4 I-III V-I VI-VII I*-V IV-II III-VI V-II I

2/4 I-I* VII-VI V-IV III-II III-VI V-IV III-II I

2/4 I-II III-IV V-IV II-III IV-V VI-I* VII-V I*

b) garmonik minorda:

3/4 I-III-V VI-IV-II III-V-I* I-VI-IV V-II-III I

2/4 V-III II-IV III-V I*-VII VI-V IV-VI V-VII I*

Fortepianoda bajariladigan mashqlar

1. Turlicha major va minor tonalliklarida, rim raqamlari bilan ko'rsatilgan, pog'onalarining quyidagi ketma-ketligini chaling:

a) tabiiy major va tabiiy minorda:

2/4 I-III V-I* VII-VI V VI-IV III-V IV-II I

2/4 I-II III-V IV-II III IV-III IV-VI V-VII I*

3/4 I*-VII-VI V-VI-VII VI-V-IV III IV-V-VI V-IV-III IV-III-II I

3/4



I - III V - I* VI - I* V IV - II V - III IV-III-II I

3/4



I - III V - III IV-VI V I*-VII-VI V - III IV - II I

b) garmonik minorda:

2/4 I-III II-IV V-III IV-VI V-VII I

2/4 I-III V-I VI-IV V IV-II III-I II-VII I

2/4 I-V III-I IV-II V VI-V IV-VI V-VII I

5. Lad va tonalliklarni aniqlash

Takrorlash uchun savollar

1. Diatonik major va minor deb nimaga aytiladi?
2. Kuyning ladi qanday qilib aniqlanadi?
3. Kuyning tovushqatori qanday qilib aniqlanadi?
4. Kuyning lad gammasi qanday qilib aniqlanadi?
5. Kuyning turg'un va noturg'un pog'onalari qanday qilib aniqlanadi?
6. Kuyning lad tonikasi qanday qilib aniqlanadi?
7. Tonallikning belgilari nota yozuvida qayerga qo'yiladi? Kalit va «tasodifiy» alteratsiya belgilari nima?

8. Kuyning major va minor tonalliklari qanday qilib aniqlanadi?

9. Ko'p ovozli musiqa asarining major va minor tonalliklari qanday qilib aniqlanadi?

10. Faqat alteratsiya belgilari bo'yicha major va minor tonalliklarini aniqlash mumkinmi?

11. Major va minor tonalliklarini aniq qilib belgilash uchun nima talab qilinadi?

Og'zaki mashqlar

1. Kalit alteratsiya belgisi va oxirgi tonikasiga qarab, 38-58 va 167-179 betlarda berilgan misollarni qaysi major va minor tonalliklarga tegishli ekanligini aniqlang.

2. Quyidagi tovushlar qaysi major va minor tonalliklarida turg'un tovushlar ekanligini aniqlang:

The image displays six musical staves, each containing a sequence of notes and rests. The notes are written in a standard musical notation on a five-line staff with a treble clef. The notes are arranged in groups, often separated by double bar lines, representing different chords or intervals. The notes include natural, sharp, and flat symbols, and some are beamed together. The staves are numbered 1 through 6 from top to bottom.

3. Quyidagi tovushlar qaysi major va minor tonalliklarida noturg'un tovushlar ekanligini aniqlang:

4. Quyidagi kuylarda: a) ladni (major yoki minor ekanligini); b) ladning tonikasini; d) ladning turg'un pog'onalarini; e) ladning noturg'un pog'onalarini aniqlang va ularni yechilishini ko'rsating:

1. Moderato

A. Otajonov. «Bog'bon qiz»

2. Moderato

Qoraqalpoq xalq qo'shig'i. «To'lqin»

3. Allegro moderato

M. Leviyev. «Charo»



4. Moderato

T. Sodiqov. «Jonon ko'rinur»



5. Allegro

M. Yusupov. «Jo'jalar»



6. Lento

F. Shopen. «Vals»



7. Allegro

I. S. Bax. Fuga



8. Allegro

J. Kenjayev. «Chumchuqcha»



9. Marsh tempida

R. Shuman. «Qo'shiq» or.45 №2



10. Allegro

S. Prokofyev. Marsh, or.12 №1



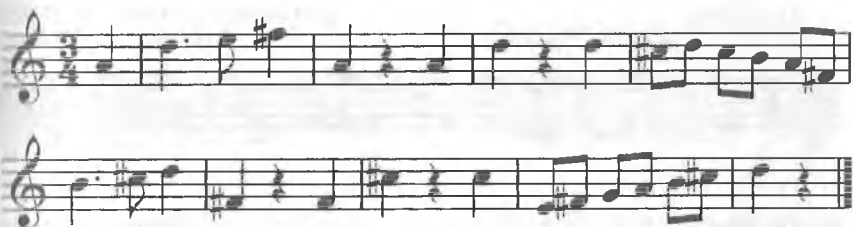
11. Largo

D. Shostakovich. 5-simfoniya



12. Vals tempida

P. Chaykovskiy. «Yevgeniy Onegin» operasidan



13. Vivace

N. Rimskiy-Korsakov. «Qorqiz» operasidan



14. Andante

P. Chaykovskiy. «Oqqush ko'li» baletidan



15. Adagio

N. Rimskiy-Korsakov. «Shoh kelini» operasidan



16. Shoshmasdan

Q. Rahimov. «Har yon charog'on»



17. Og'ir

A. Ixtiyorov. «O'tmishim»



18. Sekin

I. Hamroyev. «Laylak parvozi»



19. Sho'x

X. Taxalov. «Oyijon»



20. Sekin

I. Hamroyev. Simfonik syuitadan



21. Allegretto

I. Brams Vals



22. Ohangdor

A. Otajonov. «Amu oqshomi»



23. Sekin

S. Boboyev. «Kapalak»



24. Shoshmasdan

Qoraqalpoq xalq qo'shig'i. «Chimboy»



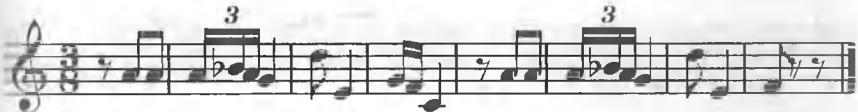
25. Shoshmasdan

O'zbek xalq qo'shig'i. «Dil kuyi»



26. Allegretto scherzando

M. Balakirev. Ispancha qo'shiq



27. Allegretto

E. Grig. «Yolg'iz yo'lovchi»



28. Moderato con animato

F. Shopen. Mazurka



29. Allegro

D. Skarlatti. F-p uchun sonata



30.

I. S. Bax. Organ fugasi



31. Lento ma non troppo

F. Shopen. «Etyud»



32. Andante

G. F. Gendel. Kantata



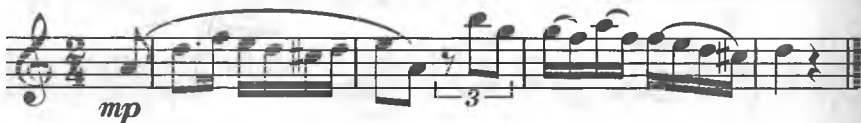
33. Lento

E. Grig. «O'rmon sukunati»



34. Andante

D. Chimaroza. Sonata



35. Allegretto alla marcia

N. Rimskiy-Korsakov. «Shoh Sulton
haqida ertak» operasidan



36. Adagio commodo assai

M.Glinka. «Ruslan va Lyudmila»
operasidan



37. Osoyishta

Qozoq xalq qo'shig'i



38. Andantino

M.Balakirev. «Alla»



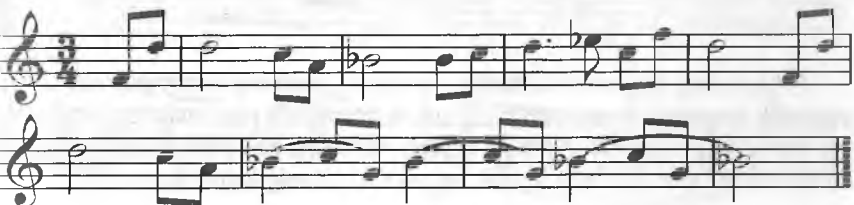
39. Moderato

F. Shopen. Vals



40. Andantino e semplice

N. Myaskovskiy. 16-simfoniya



41. Moderato

Rus xalq qo'shig'i



42. Tez

Ukrain xalq qo'shig'i



43. Allegro

Rus xalq qo'shig'i



44. Shoshmasdan

Belorus xalq qo'shig'i



5. Quyidagi kuylarda: a) major va minor ladining tabiiy, garmonik va melodik turlarini; b) ularning turg'un va noturg'un pog'onalarini aniqlang; d) kuyni major yoki minorning u yoki bu turiga mansub ekanligini bilish mumkin bo'lgan alohida ajralib turuvchi lad belgilarini ko'rsating.

1. Sekin

I. Hamroyev. «Onam xotirasi»



2. Sekin

B. Giyenko. «Toy». Bolalar qo'shig'i



3.

Ukraincha qo'shiq



4. Birmuncha tez

Qirg'iz xalq qo'shig'i



41. Moderato

Rus xalq qo'shig'i



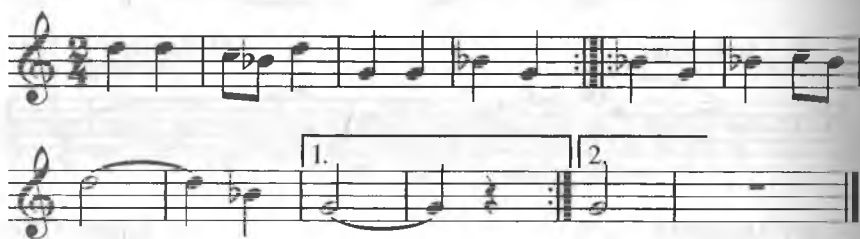
42. Tez

Ukrain xalq qo'shig'i



43. Allegro

Rus xalq qo'shig'i



44. Shoshmasdan

Belorus xalq qo'shig'i



5. Quyidagi kuylarda: a) major va minor ladining tabiiy, garmonik va melodik turlarini; b) ularning turg'un va noturg'un pog'onalarini aniqlang; d) kuyni major yoki minorning u yoki bu turiga mansub ekanligini bilish mumkin bo'lgan alohida ajralib turuvchi lad belgilarini ko'rsating.

1. Sekin

I. Hamroyev. «Onam xotirasi»



2. Sekin

B. Giyenko. «Toy». Bolalar qo'shig'i



3.

Ukraincha qo'shiq



4. Birmuncha tez

Qirg'iz xalq qo'shig'i



5. Moderato

X.V.Glyuk. «Armida» operasidan

6. Moderato

M.Glinka. Romans. «Ne iskushay»

7. Andante

S.Prokofyev. Fortepiano uchun 3-konsert

8. Andante con moto

X.V.Glyuk «Armida» operasidan

9. Moderato

I.Matteson. Sarabanda

10. Andante

Rus xalq qo'shig'i



11. Birmuncha sekin

F. Shubert. «Qariyalar»



12.

O'zbek xalq qo'shig'i



13. Allegretto

N. Rimskiy-Korsakov. «Shoh kelini» operasidan



14. Tez

Ukrain xalq qo'shig'i



15. Moderato sostenuto

M. Ippolitov-Ivanov
«Ozarboyjon navolar»

pp

p

mf

p

p

16. Andante cantabile

P. Chaykovskiy. Barkarola

17. Poco allegretto

Belorus xalq qo'shig'i

18. Andantino

I. S. Bax. Klavesin uchun syuita

♩

♭

19. Allegro

A.Dargomijskiy. «Inezilya, men bu yerdaman»



20. Maestoso

E.Grig. Norvegcha qo'shiq



21. Adagio

D. Shostakovich. Kvintet



22. Largo

Qozoq xalq qo'shig'i



23. Adagio

O'zbek xalq qo'shig'i



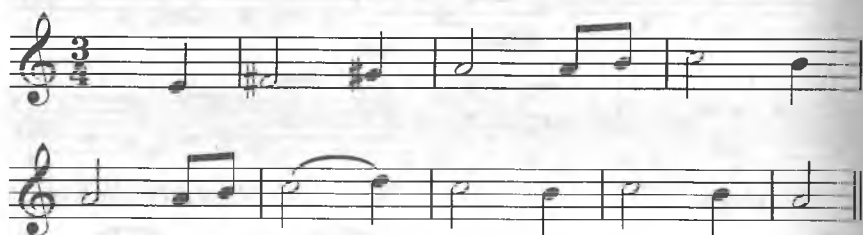
24. Sekin

Tojik xalq qushig'i



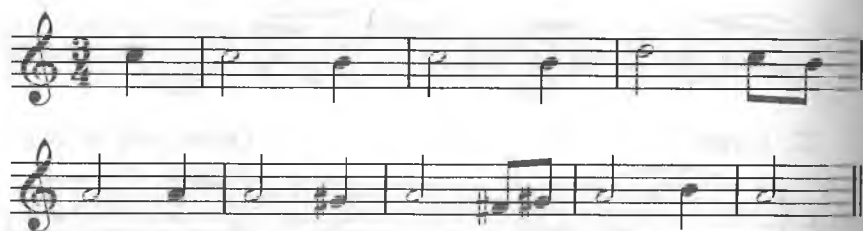
25. Og'ir

J. Kenjayev. «Oy botganda»



26. Sekin

S. Jo'rayev. «Pomir qiziga»



27. Lento

Yu. Shaporin. «Kulikova maydonida»,
oratoriya-kantatasidan «Alla»

28. Shoshmasdan

Rus xalq qo'shig'i



29. Andante

M.Glinka. «Fin qo'ltig'i»



30. Allegro moderato

A. Dargomijskiy. Kvintet



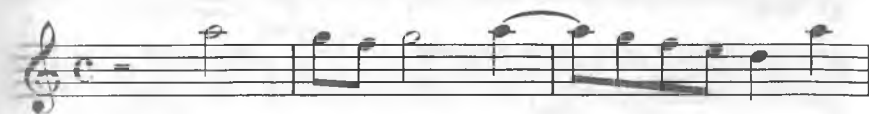
31. Moderato

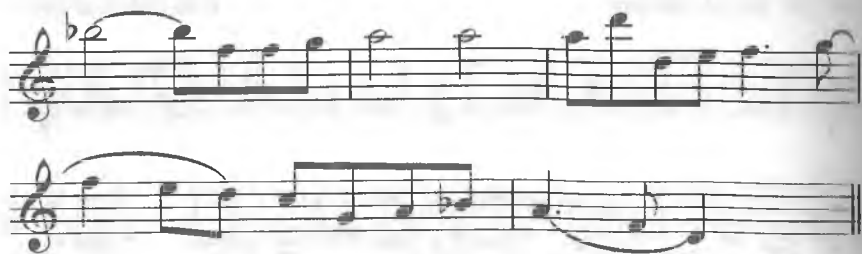
F.Mendelson. «Iliya»



32. Lento

D. Shostakovich. Kvintet





33. Andante non troppo I.S.Bax. Skripka va f-no uchun sonata



34. Andante mosso M.Glinka. «Samoviy deya atama uni»



35. Adagio A. Korelli. Skripka uchun sonata, or.5 №6



36.

Gruzin xalq qo'shig'i



37. Shoshmasdan

Rus xalq qo'shig'i



38. Appena piu mosso

S.Prokofyev. «Poruchik Kije» syuitasidan



39. Allegretto

N. Rimskiy-Korsakov.
«Yangi yil oqshomi» operasidan

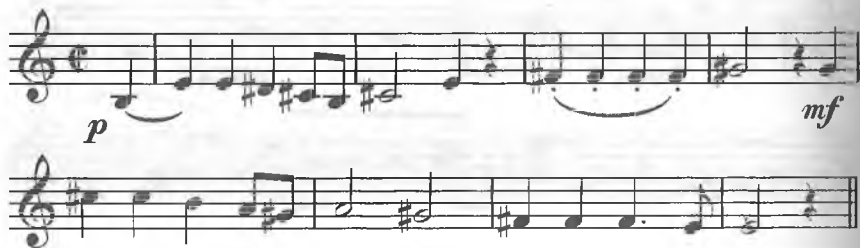
40. Andantino

N. Rimskiy-Korsakov. «Qorqiz» operasidan



41. Molto andante e semplice

E. Grig. «Soqchi qo'shig'i»



42.

Ukrain xalq qo'shig'i



43. Adagio

N. Rimskiy-Korsakov.
«Pskovityanka» operasidan

6. Quyidagi tovushlar tegishli bo'lgan diatonik major va minorning barcha tonalliklarini sanab bering.

E s l a t m a: Tonalliklarni aniqlaganda majorning ikki turi (tabiiy va garmonik) va minorning uch turi (tabiiy, garmonik va melodik) ni e'tiborga olish lozim.

do; do#; do♭; do×; do♯;

fa; fa#; fa♭; fa×; fa♯;

re; re#; re♭; re♯;

sol; sol#; sol♭; sol×; sol♯;

mi; mi#; mi♭; mi♯; mi×;

lya; lya#; lyab; lyab♯; lya×;

si; si#; si♭; si♯; si×;

7. Quyidagi juft tovushlar diatonik major va minorning qaysi tonalliklariga tegishli ekanligini aniqlang:

a)



b)



d)



8. Quyidagi kuy parchalari qaysi major va minor tonalliklariga tegishli ekanligini aniqlang:





9. Quyidagi akkordlar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang.

E s l a t m a: Akkordlar tonalligini, ularning tovushlar tarkibigi qarab aniqlang.



10. Quyidagi kuy va kuy parchalari qaysi major va minor tonalliklariga tegishli ekanligini aniqlang:

E s l a t m a: Bu kuylarning xususiyati shundaki, ularning deyarli barchasi tonika bilan tugamaydi. Lad tonikasini aniqlash talab etiladi.

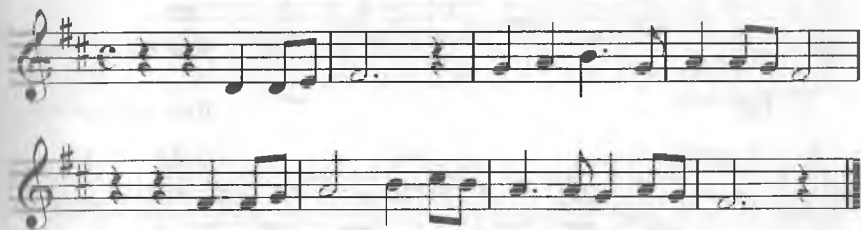
1. Ohangdor

J. Kenjayev. «Buvam qo‘shig‘i»



2. Sekin, ohangdor

K. Jabborov. «Assalom»



3. Sekin

O'zbek xalq qo'shig'i. «Bozorga boraymi, qizim»



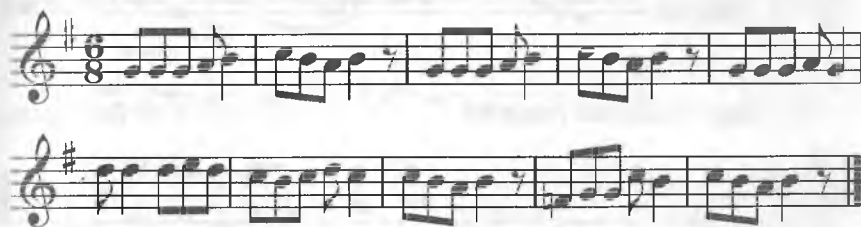
4. Chaqqon

O'zbek xalq qo'shig'i. «Mehnat»



5. Juda sekin

O'zbek xalq qo'shig'i «Uch patir»



6. Sekin

N. Hasanov. «Sanobar»





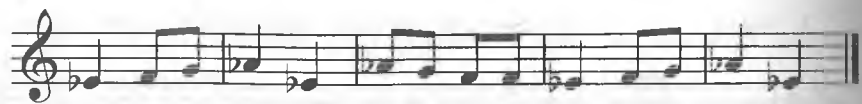
7. Tez

Rus xalq qo'shiqi



8. Andante

Ukrain xalq qo'shiqi



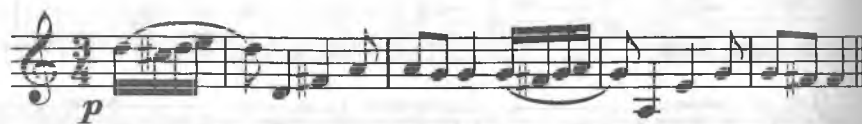
9. Allegro ma non troppo

L. Betxoven. 6-simfoniya



10. Moderato

L. Bokkereni. Menuet



11. Allegro assai ma pomposo

F. E. Bax. Sonata



12. Tez

J. Ramo. Rigodon



13. Poco piu animando

P. Chaykovskiy. «Bo'ron»



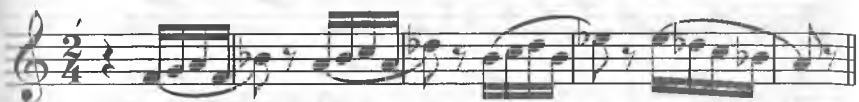
14. Larghetto

L. Betxoven. 2-simfoniya



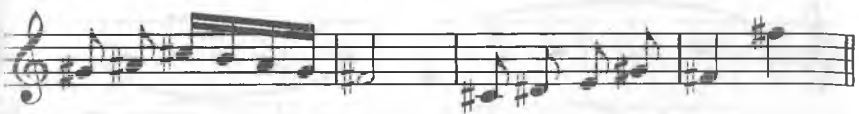
15. Allegro

P. Chaykovskiy. «Uyqudagi go'zal» baletidan



16. Kuychan

Rus xalq qo'shig'i



17. Andantino

Ukrain xalq qo'shig'i



18. Allegro

L. Betxoven. Kvartet, or. 131



19. Allegro moderato

G. Gendel. Allemanda



20. Vivace

Ukrain xalq qo'shiqi



21. Largo

A. Korelli. Skripka uchun sonata



22. Con moto

E. Grig. «Xalq kuyi», or. 12 №5



23. Allegro

V. Motsart. «Sehrlı nay» operasidan



24. Moderato

M. Glinka. «To'rg'ay»



25. Andante

P. Chaykovskiy. «Yevgeniy Onegin» operasidan



26. Moderato

Rus xalq qo'shig'i



27.

L. Kerubini. Kanon



28. Larghetto

I. Brams. Preljudiya



29. Andantino

Ukrain xalq qo'shig'i





30. Birmuncha sekin

Rus xalq qo'shig'i



31. Allegretto

N. Rimskiy-Korsakov. «Yangi yil oqshomi»
operasidan



32.

Tirol xalq qo'shig'i



33. Moderato con moto

P. Chaykovskiy. «Yevgeniy Onegin»
operasidan



34. Allegro vivace

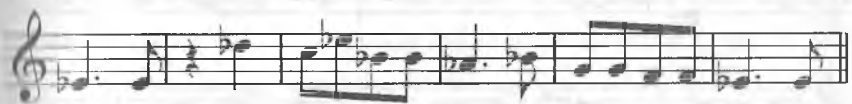
I. S. Bax. Fortepiano uchun fuga





35. Andante

Chex xalq qo'shig'i



36. Tempo di mazurka

P. Chaykovskiy. «Yevgeniy Onegin»
operasidan



37.

V. Jelobinskiy. «Imeninalar» operasidan



38. Moderato

I. N. Gummel. «La bella capriciosa»



39. Allegro moderato

P. Chaykovskiy. «Yevgeniy Onegin»



operasidan



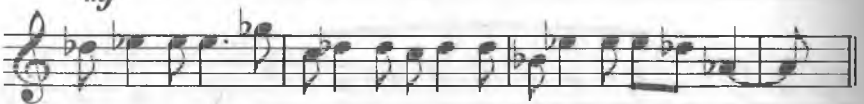
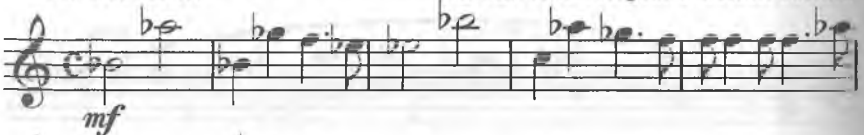
40. Andante moderato

Ukrain xalq qo'shig'i



41. Moderato

M. Ravel. Fortepiano uchun sonata



42. Lento

A. Skryabin. Or. 11, № 15



43. Tetik

Qozoq xalq qo'shig'i



44. Allegro

L. Betxoven. F-p uchun sonata., or. 31, №1

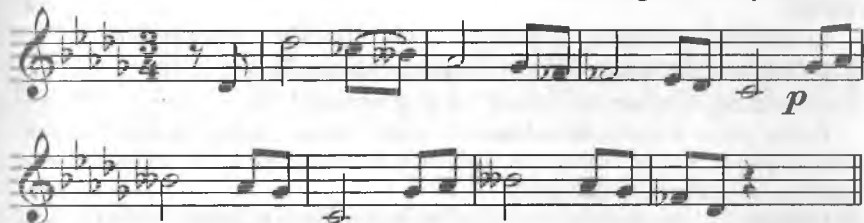


45. Allegro

G. Gendel. F-p uchun XIV syuita

46. Vivace

J. Verdi. «Rigoletto» operasidan



11. Quyidagi musiqa asarlari bo'laklari major yoki minorning qaysi tonalliklariga tegishli ekanligini aniqlang:



Yozma mashq va vazifalar

1. 111-124 betlarda berilgan kuylarni ladini aniqlang va quyidagilarni yozing:

- ladning tonikasini belgilagan holda kuyning tovushqatori;
- tonikani belgilagan holda kuyning gammasi;
- ladning turg'un va noturg'un pog'onalari;

E s l a t m a: Kuyning tovushqatorini yozish uchun, uning eng past tovushini birinchi qo'yib, barcha boshqa tovushlarni balandligiga qarab, tartib bilan undan yuqoriga joylashtirib chiqish zarur.

Berilgan kuyning gammasini yozish uchun tovushlarni balandlik tartibi bo'yicha bir oktava hajmida pastki tonikadan yuqori tonikagacha joylashtirish kerak.

Turg'un pog'onalarni oq, noturg'un pog'onalarni esa qora notalar bilan yozing.

Noturg'un pog'onalarni turg'un pog'onalarga yechilishini strelkalar bilan ko'rsating. Masalan:

Tez

Rus xalq qo'shig'i

Two staves of music. The top staff shows the F major scale (F, G, A, Bb, C, D, E, F) with a final F major triad chord. The bottom staff shows the F major scale (F, G, A, Bb, C, D, E, F) with a final F major triad chord. The label "F dur" is positioned to the right of the second staff.

2. 111-114 betlardagi kuylarni ko'chiring, bunda alteratsiya belgilarini notalar oldiga emas, balki kalit yoniga yozing.

3. Quyidagi noturg'un ohangdoshliklarni qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va tortilishi bo'yicha turg'un ohangdoshga yeching.

E'slatma: Agarda ohangdosh o'zining tovush tarkibi bo'yicha bir nechta major va minor tonalliklariga tegishli bo'lsa, ularni ana shu tonalliklarning barchasida yeching. Masalan:

A single staff of music showing a chord of F major (F, A, C) resolving to a chord of C major (C, E, G). The text "ohangdoshligi turlicha tonalliklarda quyidagicha yechiladi:" is written to the right of the staff.

Two staves of music showing various chords. The first staff shows C-dur, a-moll, F-dur, d-moll, and G-dur. The second staff shows e-moll, D-dur, h-moll, and B-dur. Each chord is represented by its constituent notes on a staff.

a)

Two staves of music for exercise a. The first staff shows a sequence of chords: C major, F major, C major, F major, C major. The second staff shows a sequence of chords: C major, F major, C major, F major, C major.

b)

Three staves of music for exercise b. The first staff shows a sequence of chords: C major, F major, C major, F major, C major. The second staff shows a sequence of chords: C major, F major, C major, F major, C major. The third staff shows a sequence of chords: C major, F major, C major, F major, C major.

Yozma mashq va vazifalar

1. 111-124 betlarda berilgan kuylarni ladini aniqlang va quyidagilarni yozing:

- ladning tonikasini belgilagan holda kuyning tovushqatori;
- tonikani belgilagan holda kuyning gammasi;
- ladning turg'un va noturg'un pog'onalari;

E s l a t m a: Kuyning tovushqatorini yozish uchun, uning eng past tovushini birinchi qo'yib, barcha boshqa tovushlarni balandligiga qarab, tartib bilan undan yuqoriga joylashtirib chiqish zarur.

Berilgan kuyning gammasini yozish uchun tovushlarni balandlik tartibi bo'yicha bir oktava hajmida pastki tonikadan yuqori tonikagacha joylashtirish kerak.

Turg'un pog'onalarni oq, noturg'un pog'onalarni esa qora notalar bilan yozing.

Noturg'un pog'onalarni turg'un pog'onalarga yechilishini strelkalar bilan ko'rsating. Masalan:

Tez

Rus xalq qo'shig'i

Two staves of music. The top staff shows the F major scale (F, G, A, Bb, C, D, E, F) in treble clef. The bottom staff shows the F major chord (F, A, C) in treble clef. The text "F dur" is written to the right of the second staff.

2. 111-114 betlardagi kuylarni ko'chiring, bunda alteratsiya belgilarini notalar oldiga emas, balki kalit yoniga yozing.

3. Quyidagi noturg'un ohangdoshliklarni qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va tortilishi bo'yicha turg'un ohangdoshga yeching.

E, s l a t m a: Agarda ohangdosh o'zining tovush tarkibi bo'yicha bir nechta major va minor tonalliklariga tegishli bo'lsa, ularni ana shu tonalliklarning barchasida yeching. Masalan:

A single staff of music showing a chord of F major (F, A, C) resolving to a chord of C major (C, E, G). The text "ohangdoshligi turlicha tonalliklarda quyidagicha yechiladi:" is written to the right of the staff.

Two staves of music showing various chords in treble clef. The first staff shows C-dur (C, E, G), a-moll (A, C, E), F-dur (F, A, C), d-moll (D, F, A), and G-dur (G, B, D). The second staff shows e-moll (E, G, Bb), D-dur (D, F#, A), h-moll (A, C, E), and B-dur (B, D, F#).

a)

A single staff of music showing a sequence of chords: C major, F major, D minor, and C major.

A single staff of music showing a sequence of chords: F major, D minor, B minor, and F major.

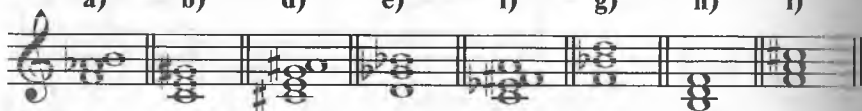
b)

A single staff of music showing a sequence of chords: C major, F major, D minor, and C major.

A single staff of music showing a sequence of chords: C major, F major, D minor, and C major.

4. Quyidagi ohangdoshliklarni ko'rsatilgan tonalliklarda turg'un ohangdoshlarga yechish uchun ularning engarmonik ravishda almashtirish mumkin bo'lgan variantini toping:

a) b) d) e) f) g) h) i)



Fortepianoda bajariladigan mashqlar

1. №3 vazifani fortepianoda bajaring.
2. №4 vazifani fortepianoda bajaring.

MAJOR VA MINOR INTERVALLARI

1. Tabiiy major va tabiiy minor intervallari

Takrorlash uchun savollar

1. Qaysi major va minor ladiga diatonik lad deyiladi?
2. Qanday major va minor gammalariga diatonik gamma deyiladi?
3. Qanday intervallarga diatonik intervallar deyiladi?
4. Barcha diatonik intervallarni aytib bering.
5. Tabiiy majorda tonikadan barcha boshqa pog'onalarga yuqoriga tomon, qanday intervallar hosil bo'ladi?
6. Tabiiy minorda-chi?
7. Tabiiy majorda nechta (qaysi pog'onalarda) sof primalar, kichik sekundalar, katta sekundalar, kichik tertsiyalar, katta tertsiyalar, sof kvartalar, orttirilgan kvartalar, sof kvintalar, kamaytirilgan kvintalar, kichik sekstalar, katta sekstalar, kichik septimalar, katta septimalar, sof oktavalor bor?
8. Tabiiy minorda-chi?
9. Garmonik minorda-chi?

Yozma mashq va vazifalar

1. Kvinta davrasi tartibi bo'yicha tabiiy majorning barcha tonalliklaridan: *kichik va katta sekundalar, kichik va katta tertsiyalar, sof va orttirilgan kvartalar, sof va kamaytirilgan kvintalar, kichik va katta sekstalar, kichik va katta septimalarni yozib oling.*

E s l a t m a: Tonallikka tegishli bo'lgan alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying. Masalan:

Katta tertsiyalar:

C-dur G-dur D-dur va h.k.

The image shows three musical staves in treble clef. The first staff is for C major, showing notes C, E, and G with Roman numerals I, IV, and V below them. The second staff is for G major, showing notes G, B, and D with a sharp sign above the B note. The third staff is for D major, showing notes D, F#, and A with sharp signs above the F# and A notes.

2. 1-vazifani tabiiy va garmonik minorda ham bajaring.
3. Tabiiy major va tabiiy minorning quyidagi nomdosh tonalliklaridan barcha katta intervallarni yozib oling:

D-dur, As-dur, G-dur, Es-dur, Fis-dur.
d-moll, as-moll, g-moll, es-moll, fis-moll.

4. Tabiiy major va tabiiy minorning quyidagi nomdosh tonalliklaridan barcha kichik intervallarni yozib oling:

F-dur, E-dur, B-dur, C-dur, G-dur.
f-moll, e-moll, b-moll, c-moll, g-moll.

5. Barcha kichik va katta intervallarni *sol, fa#, re, sib, mi, sol#, lya, mi* tovushlaridan tuzing. Tuzilgan intervallarni qaysi major tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang va belgilab qo'ying.

6. Garmonik minor va garmonik majorning quyidagi tonalliklaridan barcha orttirilgan kvartalar va kamaytirilgan kvintalarni yozib oling:

B-dur, fis-moll, As-dur, g-moll, A-dur, g-moll.
D-dur, b-moll, E-dur, dis-moll, C-dur, a-moll.

7. Orttirilgan kvarta va kamaytirilgan kvinta intervallarini *fa, lya, re, si, mi, do, sol* tovushlaridan tuzing. Tuzilgan intervallarni qaysi major tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang va belgilab qo'ying.

8. Tabiiy major va garmonik minorning quyidagi nomdosh tonalliklarida tonika, subdominant va dominantadagi tertsiyalarni yozib oling:

C-dur, D-dur, B-dur, G-dur, Fis-dur, A-dur,
c-moll, d-moll, b-moll, g-moll, fis-moll, a-moll.

9. Tonika sifatida *sol, re, lya, do, si, fa#, mi* tovushlarni olib, yuqoriga va pastga tomon, tabiiy major va nomdosh tabiiy minor uchun umumiy bo'lgan intervallarni yozing.

10. Quyidagi intervallar major va minorning qaysi tonalliklarida va ularning qaysi pog'onalarida uchrashini aniqlang va belgilab qo'ying:

re-fa, fa-reb, mi-reb, mi-lya#, do-sob,
sol-fa#, si-sol#, fa#-mi, sob-sib, re#-lya,
fa-lya, sib-do, mi-do, sol-do, do-mib,
do#-lya, lya#-fa, lya-sol#, si#-fa#, mi#-fa.

Og'zaki mashqlar

1. Tabiiy major va tabiiy minorning I-II, I-III, I-IV, I-V, I-VI, I-VII pog'onalarida hosil bo'ladigan intervallarni aniqlang.

2. Tabiiy major, tabiiy va garmonik minorlarda nechta kichik sekunda bor va ular qaysi pog'onalarda joylashgan?

3. Quyidagi tonalliklardagi kichik sekundalarni tartib bilan ayting:

- a) *Do major, Sol major, Fa major, Re major, Si major,*
lya minor, mi minor, re minor, si minor, sol minor,
- b) *Fa major, Mi major, Lya major, Do major, Si major,*
fa-minor, mi minor, lya minor, do minor, si minor.

4. Tabiiy major, tabiiy va garmonik minorda nechta katta sekunda bor va ular qaysi pog'onalarda joylashgan?

5. Quyidagi tonalliklardagi katta sekundalarni tartib bilan ayting:

Do major, Lya major, Fa major, Mi major, Si major,
do minor, lya minor, fa minor, mi minor, si minor.

6. Kvinta davrasi tartibida barcha major, tabiiy va garmonik minor tonalliklaridagi kichik sekundalarni ayting.

7. Quyidagi sekundalar tegishli bo'lgan barcha major va minor tonalliklarini tartib bilan ayting:

- a) *sol#-lya, fa#-sol, mi-fa, do#-re, re-mib, sol-lyab, lya#-si;*
b) *do-re, mi-fa#, mib-fa, lyab-si#, fa#-sol#, reb-mib, sol-lya.*

8. Tabiiy major, tabiiy va garmonik minorda nechta katta septima bor va ular qaysi pog'onalarda joylashgan?

9. Quyidagi tonalliklardagi katta septimalarni tartib bilan ayting:

Do major, Mi major, Sol major, Si major, Fa major,
do minor, mi minor, sol minor, si minor, fa minor.
garmonik garmonik garmonik garmonik garmonik

10. Tabiiy major, tabiiy va garmonik minorda nechta kichik septima bor va ular qaysi pog'onalarda joylashgan?

11. Quyidagi tonalliklardagi kichik septimalarni tartib bilan ayting:

Lya major, Sib major, Do# major, Re major, Fa# major,
lya minor, sib minor, do# minor, re minor, fa# minor.
garmonik garmonik garmonik garmonik garmonik

12. Quyidagi septimalar tegishli bo'lgan barcha major va minor tonalliklarini tartib bilan ayting: *do-si, sol-fa#, lyab-solb, re-do#, re-do, solb-fa, fa-mib, si-lya#, lyab-sol, fa#-mi#, do-sib, mi-re#.*

13. Tabiiy major, tabiiy va garmonik minorda nechta kichik tertsiya bor va ular qaysi pog'onalarda joylashgan?

14. Quyidagi tonalliklardagi kichik tertsiyalarni tartib bilan ayting:

*Do major, Lya major, Re major, Si major, M^b major, Ly^a major,
do minor, lya minor, re minor, si minor, m^b minor, ly^a minor.
garmonik garmonik garmonik garmonik garmonik garmonik*

15. Tabiiy major, tabiiy va garmonik minorda nechta katta tertsiya bor va ular qaysi pogʻonalarda joylashgan?

16. Quyidagi tonalliklardagi katta tertsiyalarni tartib bilan ayting:

*Do major, Sol major, Fa major, Mi major, S^b major, Fa[#] major,
do minor, sol minor, fa minor, mi minor, s^b minor, fa[#] minor.
garmonik garmonik garmonik garmonik garmonik garmonik*

17. Quyidagi tertsiyalar tegishli boʻlgan barcha major va minor tonalliklarini tartib bilan ayting: *mi-sol, s^b-re, do-m^b, do[#]-mi[#], fa-lya, sol[#]-si, sol-s^b, fa[#]-lya[#], re^b-fa, s^b-re^b, lya-do, mi-sol[#].*

18. Tabiiy major, tabiiy va garmonik minorda nechta katta seksta bor va ular qaysi pogʻonalarda joylashgan?

19. Quyidagi tonalliklardagi kichik sekstalarni tartib bilan ayting:

*Do major, Lya major, Mi major, Ly^a major, Fa major, Re major,
do minor, lya minor, mi minor, ly^a minor, fa minor, re minor,
garmonik garmonik garmonik garmonik garmonik garmonik*

20. Quyidagi tonalliklardagi katta sekstalarni tartib bilan ayting:

*Do major, Lya major, Do[#] major, Si major, Sol major, M^b major,
do minor, lya minor, do[#] minor, si minor, sol minor, m^b minor,
garmonik garmonik garmonik garmonik garmonik garmonik*

21. Quyidagi sekstalar tegishli boʻlgan barcha major va minor tonalliklarini tartib bilan ayting: *do-lya, mi-do[#], lya-fa, m^b-do, re-s^b, sol[#]-mi, lya-fa[#], do-ly^a, sol-mi, lya[#]-fa[#], re[#]-si, s^b-sol.*

22. Tabiiy major, tabiiy va garmonik minorda nechta sof kvarta va sof kvinta bor va ular qaysi pogʻonalarda joylashgan?

23. Tabiiy major, tabiiy va garmonik minorda nechta orttirilgan kvarta va kamaytirilgan kvinta bor va ular qaysi pogʻonalarda joylashgan?

24. Kvinta davrasi tartibida barcha major, tabiiy va garmonik minor tonalliklaridagi orttirilgan kvarta va kamaytirilgan kvintalarni ayting.

25. Quyidagi orttirilgan kvarta va kamaytirilgan kvintalar tegishli boʻlgan barcha major va minor tonalliklarini tartib bilan ayting: *do-fa[#], mi-s^b, do[#]-sol, fa[#]-si[#], ly^a-re, ly^a-mi, mi[#]-si, sol[#]-re, fa-si, m^b-lya, sol^b-do, re[#]-lya, ly^a-re, re^b-sol, re-sol[#], do-sol^b.*

26. Quyidagi intervallar major va minorning qaysi tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:

a)



b)



d)



Fortepianoda bajariladigan mashqlar

1. 127-129 betlarda berilgan №№3, 9, 11, 14, 16, 19, 20 vazifalarni fortepianoda bajaring.

2. Garmonik minor va garmonik majorning orttirilgan va kamaytirilgan intervallari

Takrorlash uchun savollar

1. Minorda VII pog'onaning ko'tarilishi natijasida qanday orttirilgan va kamaytirilgan intervallar (qaysi pog'onalarda) hosil bo'ladi?

2. Garmonik minorning qaysi pog'onalari orttirilgan sekunda, kamaytirilgan septima, orttirilgan kvinta va kamaytirilgan kvarta intervallarini hosil qiladi?

3. Garmonik va melodik minorda qancha (qaysi pog'onalarda) orttirilgan kvarta va kamaytirilgan kvinta intervallari bor?

4. Garmonik minorning VII pog'onasida qanday kamaytirilgan intervallar tuziladi?

5. Garmonik minorning VI pog'onasida qanday orttirilgan intervallar tuziladi?

6. Majorda VI pog'onaning pasaytirilishi natijasida qanday orttirilgan va kamaytirilgan intervallar (qaysi pog'onalarda) hosil bo'ladi?

7. Garmonik majorning qaysi pog'onalari orttirilgan sekunda, kamaytirilgan septima, orttirilgan kvinta va kamaytirilgan kvarta intervallarini hosil qiladi?

8. Garmonik majorda qancha (qaysi pog'onalarda) orttirilgan kvarta va kamaytirilgan kvinta intervallari bor?

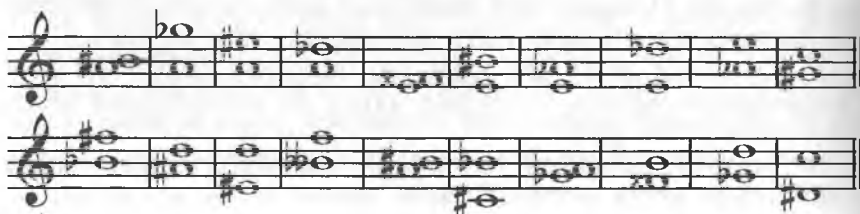
9. Garmonik majorning VI pog'onasida qanday orttirilgan intervallar tuziladi?
10. Garmonik majorning VII pog'onasida qanday kamaytirilgan intervallar tuziladi?
11. Garmonik majorning III pog'onasida qanday kamaytirilgan intervallar tuziladi?
12. Garmonik major va garmonik minorning orttirilgan va kamaytirilgan intervallaridan qaysilari xromatik intervallar hisoblanadi? Nima uchun?

Yozma mashq va vazifalar

1. Kvinta davrasi tartibida, garmonik minorning va garmonik majorning barcha tonalliklarida orttirilgan sekunda intervalini yozib oling.
2. Kvinta davrasi tartibida, garmonik minorning va garmonik majorning barcha tonalliklarida orttirilgan sekunda, kamaytirilgan septima, orttirilgan kvarta va kamaytirilgan kvinta intervallarini yozib oling.
3. Quyidagi tovushlardan orttirilgan sekunda intervalini tuzing va bu interval tegishli bo'lgan minor va major tonalliklarini aniqlang: *lyab, st[♯], lya, re, sol, mi^b, do, reb, sol^b, mi*.
4. Quyidagi tovushlardan kamaytirilgan septima intervalini tuzing va bu interval tegishli bo'lgan minor va major tonalliklarini aniqlang: *re, st, sol[♯], reb, lya, mi, si[♯], do[♯], lya[♯]*.
5. Quyidagi tovushlardan orttirilgan kvinta intervalini tuzing va bu interval tegishli bo'lgan minor va major tonalliklarini aniqlang: *mi, lya, fa, re, sol, si, do, lya^b, si^b, mi^b, reb, sol^b*.
6. Quyidagi tovushlardan kamaytirilgan kvarta intervalini tuzing va bu interval tegishli bo'lgan minor va major tonalliklarini aniqlang: *sol, lya[♯], mi, si, lya, fa, re, fa[♯], do[♯], sol[♯]*.

Og'zaki mashqlar

1. Kvinta davrasi tartibida garmonik minorning va garmonik majorning barcha tonalliklarida orttirilgan sekunda intervalini ayting.
2. Kvinta davrasi tartibida garmonik minorning va garmonik majorning barcha tonalliklarida orttirilgan sekunda, kamaytirilgan septima, orttirilgan kvarta va kamaytirilgan kvinta intervallarini ayting.
3. Quyidagi intervallar major va minorning qaysi tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:





Fortepianoda bajariladigan mashqlar

1. Garmonik minor va garmonik majorning barcha diyezli va bemolli tonalliklarida quyidagi intervallarni chaling: ort.2, kam.7, ort.5, kam.4.

3. Dissonans intervallarning yechilishi

Takrorlash uchun savollar

1. Ladning qanday intervallari turg'un hisoblanadi?
2. Ladning qanday intervallari noturg'un hisoblanadi?
3. Dissonans intervallar qanday bo'ladi? Konsananslar-chi?
4. Konsanans intervalning turg'unlikka qanday aloqasi bor? Dissonansni-chi?
5. Konsanans interval ladda noturg'un bo'lishi mumkinmi?
6. Intervalning yechilishi deb nimaga aytiladi?
7. Dissonans intervallar qanday yechiladi?
8. Noturg'un intervallar qanday yechiladi?
9. Ikkita noturg'un pog'onadan hosil bo'lgan noturg'un intervalning yechilishida ovozlar qanday harakat qiladi?
10. Bitta turg'un va bitta noturg'un pog'onadan hosil bo'lgan noturg'un intervalning yechilishida-chi?
11. Orttilirilgan va kamaytirilgan intervalning yechilishida ovozlar harakatining qanday farqi bor?
12. Dissonans intervallar yechilishining qaysi usuliga garmonik yechilish deyiladi?
13. Major va minorning (tabiiy va garmonik) qaysi pog'onalari uchtonlik hosil qiladi?
14. Orttilirilgan kvarta va kamaytirilgan kvinta intervallari qaysi intervalga yechiladilar?
15. Orttilirilgan kvarta va kamaytirilgan kvinta intervalning yechilishida ovozlar harakatining qanday farqi bor?
16. Sekunda va septima intervallari yechilishining turlarini sanab bering.
17. Orttilirilgan sekunda va kamaytirilgan septima intervalning yechilishida ovozlar harakatining qanday farqi bor?

Yozma mashqlar

1. Major va minorning quyidagi tonalliklarida faqat turg'un pog'onalardan hosil bo'ladigan barcha intervallarni yozing: *C-dur, a-moll, D-dur, f-moll, H-dur, e-moll, As-dur*.

Eslatma: № 1-10 vazifalar uchun. Turg'un pog'onalarni oq, noturg'unlarini esa qora notalar bilan yozing

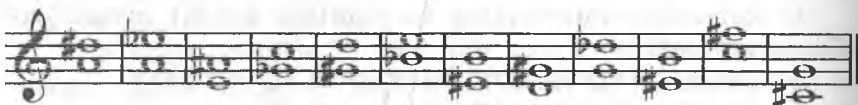
2. Tabiiy major va tabiiy minorning quyidagi tonalliklarida faqat noturg'un pog'onalardan hosil bo'ladigan barcha intervallarni yozing va ularni yeching: *C-dur, a-moll, D-dur, f-moll*.

3. 2-vazifani garmonik minor va garmonik majorning quyidagi tonalliklarida ham bajaring: *F-dur, h-moll, E-dur, g-moll*.

4. Tabiiy major va garmonik minorning quyidagi tonalliklarida bitta turg'un va bitta noturg'un pog'onadan hosil bo'ladigan barcha noturg'un intervallarni tuzing va yeching: *A-dur, B-dur, fis-moll, c-moll*.

5. Tabiiy major, garmonik minor va garmonik majorning kvinta davrasi tartibidagi barcha tonalliklarida uchtonliklarni (orttirilgan kvarta va kamaytirilgan kvinta) yozib oling va ularni yeching.

6. Quyidagi intervallar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va ularni yeching:



7. Garmonik minor va garmonik majorning kvinta davrasi tartibidagi barcha tonalliklaridan quyidagi noturg'un intervallarni yozib oling va ularni yeching: orttirilgan sekunda; kamaytirilgan septima; orttirilgan kvarta; kamaytirilgan kvinta.

8. Garmonik minor va garmonik majorning orttirilgan va kamaytirilgan intervallarini (ort.2, kam.7, ort.5, kam.4, ort.4, kam.5) *re, mi, sol, do, fa, la, fa#* tovushlaridan tuzing va ular tegishli bo'lgan tonalliklarni aniqlab, yeching.

9. 153-betning № 5 vazifasida berilgan intervallarni major va minorning qaysi tonalliklariga tegishli ekanligini aniqlang va ularni yeching.

10. Garmonik minor va garmonik majorning quyidagi tonalliklarida orttirilgan intervallarni (ort.2, ort.5, ort.4) yozing va ularni yeching:

G-dur, b-moll, Fis-dur, cis-moll, As-dur, dis-moll,
f-moll, E-dur Des-dur, es-moll, H-dur, h-moll.

11. Garmonik minor va garmonik majorning quyidagi tonalliklarida kamaytirilgan intervallarni (kam.7, kam.4, kam.5) yozing va ularni yeching:

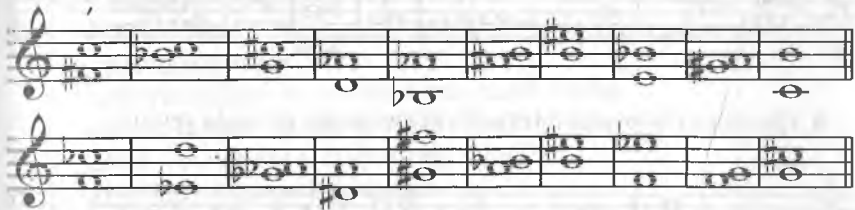
G-dur, As-dur, gis-moll, B-dur, fis-moll,
g-moll, A-dur, dis-moll, Ges-dur, d-moll.

12. Quyidagi intervallarni ko'rsatilgan tonalliklardagi mumkin bo'lgan yechilishlarini yozing:



C-dur, a-moll, H-dur, E-dur, As-dur, d-moll, G-dur, Fis-dur, f-moll
 F-dur, Es-dur, cis-moll, as-moll, h-moll, D-dur, cis-moll, Es-dur
 Des-dur, A-dur
 b-moll, fis-moll

13. Quyidagi intervallar tegishli bo'lgan barcha major va minor tonalliklarida ularning mumkin bo'lgan yechilishlarini amalga oshiring:



14. Quyidagi dissonans intervallarni *d, a, es, gis, f, h, cis, as* tovushlarining har biridan tuzing va ularni garmonik ravishda yeching:

- orttirilgan kvarta va kamaytirilgan kvinta;
- katta va kichik sekundalar;
- katta va kichik septimalar.

Og'zaki mashqlar

1. Quyidagi intervallar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va ularni yeching:

- do-re, lya^b-si^h, sol-lya[#], fa^h-sol[#], si^b-do[#], mi-fa^x, mi^b-fa^b, si-do^x, sol^b-lya, fa^b-sol, do^b-re;*
- lya[#]-sol, mi^h-re^b, re[#]-do, mi^h-re^h, re^h-do^b, do[#]-si^b, fa[#]-mi^b, si^b-lya, do -si, do-si^b, fa-mi^b;*
- sol-re[#], lya-mi^b, re^b-lya, do^b-sol, fa-do[#], sol^b-re;*
- lya-re^b, si[#]-mi, re[#]-sol^h, fa-si^b, do^x-fa[#], mi^h-lya, re^h-sol^b;*
- si^b-mi, re-sol[#], lya-mi^b, si-mi[#], re^h-lya^b, lya[#]-mi.*

Fortepianoda bajariladigan mashqlar

1. Tabiiy va garmonik major, tabiiy va garmonik minorning kvinta davrasi tartibidagi barcha tonalliklarida barcha orttirilgan kvarta va kamaytirilgan kvinta intervallarini tuzing va yeching.

2. Garmonik minor va garmonik majorning kvinta davrasi tartibidagi barcha tonalliklarida ort.2, kam.7, ort.5, kam.4 intervallarini tuzing va yeching.

3. Quyidagi intervallar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va ularni yeching:

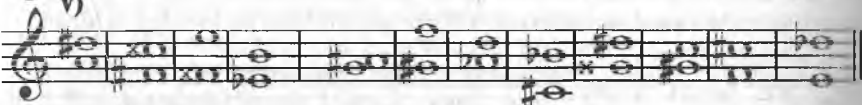
a)



b)



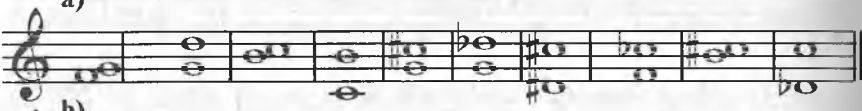
v)



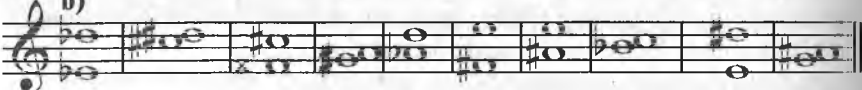
Three musical staves, each containing two lines of music. Staff a) shows intervals in G major and G minor. Staff b) shows intervals in D major and D minor. Staff v) shows intervals in C major and C minor. Each staff contains a sequence of notes with stems and flags, representing various intervals.

4. Quyidagi dissonans intervallarni garmonik ravisrda yeching:

a)



b)



Two musical staves, each containing two lines of music. Staff a) shows dissonant intervals in G major and G minor. Staff b) shows dissonant intervals in D major and D minor. Each staff contains a sequence of notes with stems and flags, representing various dissonant intervals.

AKKORDLAR

1. Uchtovushliklar

Takrorlash uchun savollar:

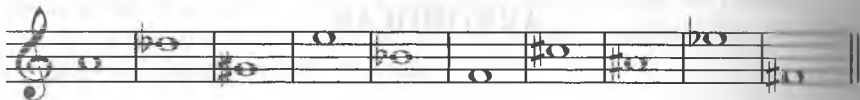
1. Ohangdoshlik nima?
2. Akkord nima?
3. Uchtovushlik nima?
4. Uchtovushliklarning barcha turini sanab bering.
5. Katta yoki major uchtovushligi nima?
6. Kichik yoki minor uchtovushligi nima?
7. Orttirilgan uchtovushlik nima?
8. Kamaytirilgan uchtovushlik nima?
9. Uchtovushlikning har bir tovushi qanday ataladi? Nega shunday ataladi?
10. Uchtovushlikning asosiy tovushi yoki primasi nima?
11. Uchtovushlikning tertsiyasi nima?
12. Uchtovushlikning kvintasi nima?
13. Major uchtovushligini minor uchtovushligi qilish uchun va aksincha, minor uchtovushligini major uchtovushligi qilish uchun qanday o'zgarish qilish kerak?
14. Asosiy tovushdan yuqoriga tomon hisoblaganda:
 - a) major uchtovushligi;
 - b) minor uchtovushligi;
 - d) orttirilgan uchtovushlik;
 - e) kamaytirilgan uchtovushlik qanday intervallardan tuziladi?
15. Qaysi uchtovushliklar konsonans va qaysilari dissonans hisoblanadi? Nima uchun?
16. Orttirilgan va kamaytirilgan uchtovushlik tarkibiga qanday dissonans intervallar kiradi?

Yozma mashq va vazifalar

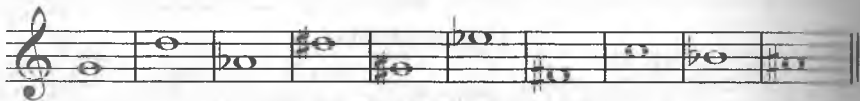
1. Quyidagi tovushlarning har biridan major va minor uchtovushliklari tuzing:

<i>do,</i>	<i>re,</i>	<i>mi,</i>	<i>fa,</i>	<i>sol,</i>	<i>lya,</i>	<i>si;</i>
<i>do#,</i>	<i>re#,</i>	<i>mi#,</i>	<i>fa#,</i>	<i>sol#,</i>	<i>lya#,</i>	<i>si#;</i>
<i>do^b,</i>	<i>re^b,</i>	<i>mi^b,</i>	<i>fa^b,</i>	<i>sol^b,</i>	<i>lya^b,</i>	<i>si^b;</i>

2. Quyidagi har bir tovushni kvinta sifatida qabul qilib, major va minor uchtovushliklari yozing:



3. Quyidagi har bir tovushni tertsiya sifatida qabul qilib, major va minor uchtovushliklari yozing:



4. Quyidagi tovushlarning har biridan orttirilgan va kamaytirilgan uchtovushliklari yozing: *do, sol, mi♭, fa♯, lya, si♭, do♯, re♭, mi, lya♭.*

5. Quyidagi har bir tovushni avval tertsiya, keyin esa kvinta sifatida qabul qilib, orttirilgan va kamaytirilgan uchtovushliklari yozing:



6. Quyidagi har bir tovushni avval asosiy tovush, keyin tertsiya, undan keyin esa kvinta sifatida qabul qilib, uchtovushliklarning to'rtta turini (major, minor, orttirilgan va kamaytirilgan) yozing: *do, do♯, do♭, re, re♯, re♭, mi, mi♯, mi♭ ... va h.k.*

Og'zaki mashqlar

1. Quyidagi tovushlardan uchtovushliklarning to'rtta turini (major, minor, orttirilgan va kamaytirilgan) tuzing: *do, do♯, do♭, re, re♯, re♭, mi, mi♯, mi♭ ... va h.k.*

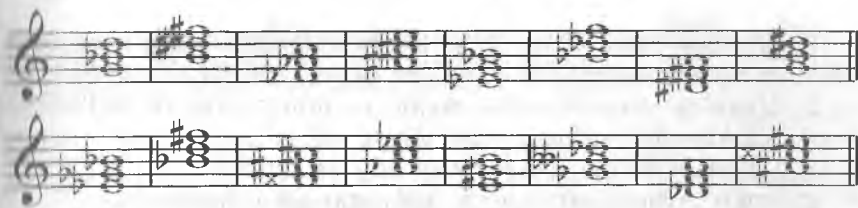
2. *fa, si, sol, lya, mi, fa♯, lya♭, sol♯, do♯, re♭, re, do* tovushlari tertsiya hisoblanganda:

- major uchtovushligi;
- minor uchtovushligi;
- kamaytirilgan uchtovushlik;
- orttirilgan uchtovushliklarning asosiy tovushini (primasi) va kvintasini ayting.

3. *re, fa♯, sol, si♭, lya, mi, do♯, re♯, lya♭, sol♯, fa, mi♭* tovushlari kvinta hisoblanganda:

- major uchtovushligi;
- minor uchtovushligi;
- kamaytirilgan uchtovushlik;
- orttirilgan uchtovushliklarning asosiy tovushini (primasi) va tertsiyasini ayting.

4. Uchtovushliklarning turini aniqlang:



Fortepianoda bajariladigan mashqlar

1. Quyidagi tovushlardan uchtovushliklarning to'rtta turini (major, minor, orttirilgan va kamaytirilgan) tuzing: *mi, sol#, sib, re, fa#, lya#, fa, reb, sol, mi#, do#*.

2. Yozma mashqlardagi 2, 3 va 5 vazifalarni fortepianoda bajaring.

2. Uchtovushliklarning aylanmalari

Takrorlash uchun savollar

1. Uchtovushlikning aylanmasi nima?
2. Uchtovushlik nechta aylanmaga ega?
3. Uchtovushlikning 1-aylanmasiga nima deyiladi? 2- aylanmasiga-chi?
4. Nima uchun uchtovushlikning 1- aylanmasiga sekstakkord, 2-aylanmasiga kvartsekstakkord deyiladi?
5. Sekstakkordning pastida uchtovushlikning qaysi tovushi joylashgan? Kvartsekstakkordda-chi?
6. Pastki tovushdan hisoblaganda:
 - a) major sekstakkordi;
 - b) minor sekstakkordi?
 - d) major kvartsekstakkordi;
 - e) minor kvartsekstakkordi qanday intervallardan tuziladi?
7. Sekstakkordning qaysi tovushlari orasida seksta, qaysilari orasida tertsiya intervali hosil bo'ladi?
8. Kvartsekstakkordning qaysi tovushlari orasi kvarta, qaysilarining orasi esa seksta intervalini hosil qiladi?
9. Pastki tovushdan o'rta tovushgacha, o'rta tovushdan yuqori tovushgacha hisoblaganda major va minor sekstakkordlari qanday intervallardan tashkil topadi? Major va minor kvartsekstakkordlari-chi?
10. Sekstakkord va kvartsekstakkord qaysi raqamlar bilan belgilanadi?

Yozma mashq va vazifalar

1. Quyidagi tovushlardan major va minor uchtovushliklari tuzing va ularning aylanmalarini hosil qiling: *do, lya, re, mi^b, fa[#], si^b, sol[#]*.

2. Quyidagi tovushlardan major va minor sekstakkordlari va kvartsekstakkordlari tuzing: *do, do[#], do^b, re, re[#], re^b, mi, mi[#], mi^b...* va h.k.

3. 2-vazifada ko'rsatilgan tovushlarning har biridan:

a) major, minor, orttirilgan va kamaytirilgan uchtovushliklar;

b) major, minor, orttirilgan va kamaytirilgan sekstakkordlar;

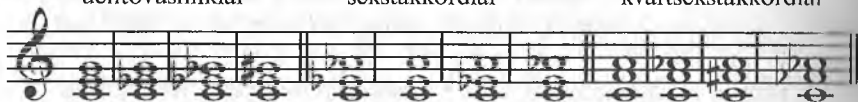
d) major, minor, orttirilgan va kamaytirilgan kvartsekstakkordlar tuzing.

E s l a t m a: Masalan do tovushida:

uchtovushliklar

sekstakkordlar

kvartsekstakkordlar



Og'zaki mashqlar

1. Quyidagi tovushlardan major va minor uchtovushliklari tuzing va ularning aylanmalarini hosil qiling: *do, re, mi, fa, sol, lya, si*.

2. Shu tovushlarning o'zidan major va minor sekstakkordlari va kvartsekstakkordlari tuzing.

3. Shu tovushlarning o'zidan orttirilgan va kamaytirilgan sekstakkordlar va kvartsekstakkordlar tuzing.

4. Quyidagi tovushlardan sekstakkord va kvartsekstakkordlarning barcha turini tuzing: *do, re, sol, fa[#], si^b, lya, sol[#], mi, do[#], fa, lya^b, re^b, si*.

E s l a t m a: Masalan: mi tovushidan sekstakkordlarning tuzilishi:

major sekstakkordi: *mi - sol - do*;

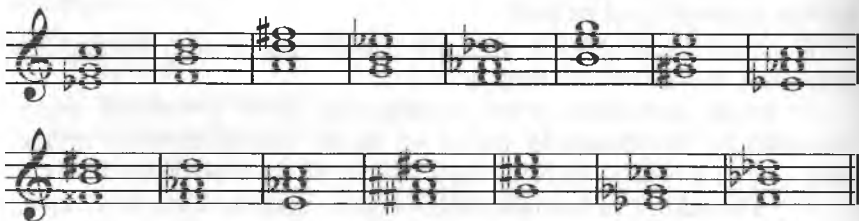
minor sekstakkordi: *mi - sol[#] - do[#]*;

kamaytirilgan sekstakkord: *mi - sol - do?*;

orttirilgan sekstakkord: *mi - sol[#] - do*.

5. Quyidagi akkordlarni aniqlang:

a)



3. Major va minorning asosiy uchtovushliklari

Takrorlash uchun savollar

1. Major va minorning qaysi uchtovushliklari asosiy uchtovushliklar hisoblanadi?

2. Major va minorning asosiy uchtovushliklari qaysi pog'onalardan tuziladi? Ular qanday nomlanadilar?

3. Ladning qaysi uchtovushligiga tonika uchtovushligi deyiladi?

4. Qaysi uchtovushlikga subdominant, qaysisiga dominant uchtovushligi deyiladi?

5. a) tabiiy majorda;

b) tabiiy minorda;

d) garmonik minorda;

e) garmonik majorda asosiy uchtovushliklarning tuzilishi qanday bo'ladi?

6. Tonika, subdominant va dominant uchtovushliklari qisqacha qanday yoziladi?

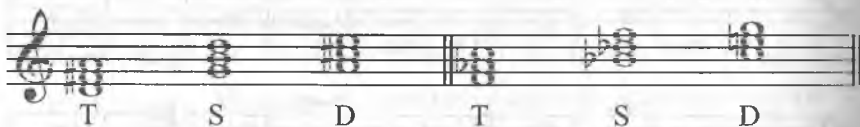
7. Asosiy uchtovushliklarning qaysi biri turg'un hisoblanadi?

8. Asosiy uchtovushliklarning qaysilari noturg'un hisoblanadi?

Yozma mashq va vazifalar

1. Tabiiy major va garmonik minorning barcha diyezli va bemolli tonalliklarida asosiy uchtovushliklar (T – tonika, S – subdominant, D – dominant)ni yozing:

E s l a t m a: Tonallikning alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying, masalan:

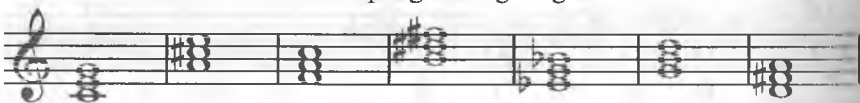


A musical staff in treble clef showing six chords. The first three are major: T (C major), S (F major), and D (G major). The next three are minor: T (C minor), S (F minor), and D (G minor). Accidentals (sharps and flats) are placed on the notes of the chords to indicate the key signature.

2. Tabiiy major va garmonik minorning quyidagi nomdosh tonalliklarida tonika, subdominant va dominant uchtovushliklarini yozing:

C-dur, D-dur, B-dur, G-dur, E-dur, Fis-dur, As-dur, G-dur, c-moll, d-moll, b-moll, h-moll, e-moll, fis-moll, as-moll, g-moll.

3. Quyidagi uchtovushliklar qaysi major tonalliklarida tonika, dominant va subdominant bo'lishini aniqlang va belgilang:



A musical staff in treble clef showing six chords: C major, G major, F major, C minor, F minor, and G minor. Accidentals are placed on the notes to indicate the key signature.

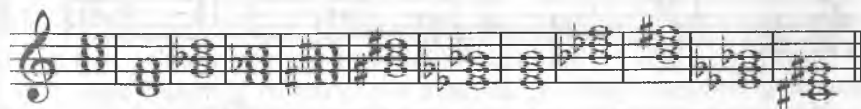
T – C-dur

S – G-dur

D – F-dur



4. Quyidagi uchtovushliklar garmonik minorning qaysi tonalliklarida tonika, subdominanta bo'lishini aniqlang va belgilang:



t – a-moll
s – e-moll

5. Quyidagi uchtovushliklar garmonik minorning qaysi tonalliklarida dominanta uchtovushligi bo'lishini aniqlang va belgilang:



6. Tabiiy va garmonik majorning barcha tonalliklarida subdominanta uchtovushligini quyidagi tartibda yozing:

C-dur, G-dur, F-dur, D-dur, B-dur ... va h.k.

7. № 4 mashqda berilgan uchtovushliklar garmonik majorning qaysi tonalliklarida subdominanta uchtovushligi bo'lishini aniqlang va belgilang.

Og'zaki mashqlar

1. Asosiy uchtovushliklarni quyidagi tonalliklarda tuzing: *Do major* (tabiiy), *lya minor* (garmonik).

2. Tabiiy major va tabiiy minorning quyidagi tonalliklarida tonika, subdominanta va dominanta uchtovushliklarining tovushlarini ayting:

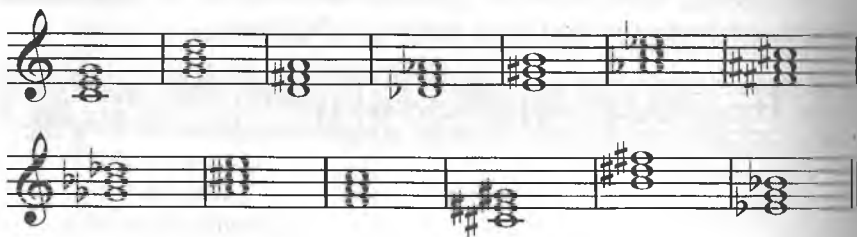
Sol major,	mi minor,	Fa major,	re minor,
Re major,	si minor,	Re major,	si minor,
Lya major,	fa minor,	Sol major,	mi minor,
Fa major,	re minor,	Si major,	sol minor,
Si major,	sol minor,	Do major,	lya minor.

3. Tabiiy major va tabiiy minorning quyidagi nomdosh tonalliklarida tonika, subdominanta va dominanta uchtovushliklarining tovushlarini ayting:

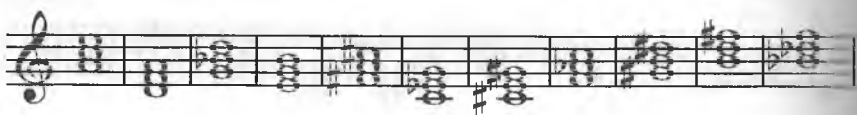
C-dur, c-moll, E-dur, e-moll,
F-dur, f-moll, H-dur, h-moll,
D-dur, d-moll, Es-dur, es-moll,

B-dur, b-moll, Fis-dur, fis-moll,
G-dur, g-moll, As-dur, as-moll.

4. Quyidagi uchtovushliklar qaysi major tonalliklarida tonika, subdominant, dominant uchovushliklari bo'ladi:



5. Garmonik minorning qaysi tonalliklarida quyidagi uchtovushliklar tonika, subdominant bo'ladi:



6. Quyidagi uchtovushliklar garmonik minorning qaysi tonalliklarida dominant uchovushligi bo'ladi:



7. Qaysi major va minor tonalliklarida quyidagi tovushlar tonika uchovushligining asosiy tovushi (primasi) bo'ladi:

d, es, g, gis, cis.

8. Yuqoridagi tovushlar tabiiy major va garmonik minorning qaysi tonalliklarida a) tonika uchovushligining tertsiyasi; b) tonika uchovushligining kvintasi bo'ladi?

9. Qaysi major va minor tonalliklarida quyidagi tovushlar subdominant uchovushligining asosiy tovushi (primasi) bo'ladi:

a, b, cis, es, h.

10. Yuqoridagi tovushlar tabiiy major va garmonik minorning qaysi tonalliklarida a) subdominant uchovushligining tertsiyasi; b) subdominant uchovushligining kvintasi bo'ladi?

11. Qaysi major va minor tonalliklarida quyidagi tovushlar dominant uchovushligining asosiy tovushi (primasi) bo'ladi:

c, f, g, d.

12. Yuqoridagi tovushlar tabiiy major va garmonik minorning qaysi tonalliklarida a) dominanta uchtovushligining tertsiyasi; b) dominanta uchtovushligining kvintasi bo'radi?

Fortepianoda bajariladigan mashqlar

1. Major va minorning turlicha tonalliklarida asosiy uchtovushliklarni (tonika, subdominant, dominant) chaling: a) tabiiy majorda; b) garmonik minorda; d) garmonik majorda; e) tabiiy major va garmonik minorning nomdosh tonalliklarida.

Asosiy uchtovushliklarning aylanmalari

Yozma mashqlar

1. Barcha major va minor tonalliklarida quyidagi akkordlarni yozing:
 a) tonika uchtovushligi, uning sekstakkordi va kvartsekstakkordi (T, T6, T64);
 b) subdominant uchtovushligi, uning sekstakkordi va kvartsekstakkordi (S, S6, S64);
 d) dominant uchtovushligi, uning sekstakkordi va kvartsekstakkordi (D, D6, D64).

E s l a t m a: Tonallikning alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying, masalan:

Es-dur	cis-moll	b-moll
T T6 T64	S S6 S64	D D6 D64

2. Tabiiy major va garmonik minorning turlicha tonalliklarida akkordlarning quyidagi ketma-ketligini yozing:

- | | |
|------------------|-------------------------------------|
| T – D6 – T; | T – T6 – S – S6 – D – D6 – T; |
| T – S64 – T; | T – S6 – D6 – T – S64 – T; |
| T6 – S – T6; | T – D64 – T6 – S – D6 – T; |
| S6 – T64 – D; | T – S6 – T64 – S – T6 – D64 – T; |
| T – D64 – T6; | T – T6 – S6 – D – D6 – T; |
| S6 – D – D6 – T; | T – D64 – T6 – S – S6 – D – D6 – T. |

E s l a t m a: Har bir misolni bir necha major va minor tonalliklarida yozish lozim, xususan:

- a) parallel tonalliklarda, masalan: D, h, As, f, H, gis va h. k.
 b) nomdosh tonalliklarda, masalan: G, g, Es, es va h. k.
 d) tonikalari bir-biridan xromatik yarim ton oralig'ida joylashgan tonalliklar, masalan: C, Ces, Cis, a, as, ais, D, Des, f, fis va h. k.

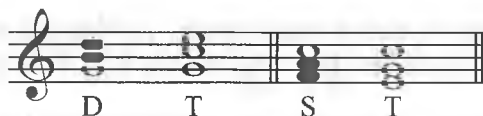
Alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying. Masalan: T – S6 – D – D6 – T akkordlar ketma-ketligi E-dur tonalligida quyidagicha yoziladi



3. Yuqoridagi vazifani garmonik majorda ham bajaring.

4. Quyidagi tonalliklarda dominant va subdominant uchtovushliklarini noturg'un tovushlarni yechilish yo'li bilan tonika akkordiga qo'shing: C-dur, G-dur, F-dur, a-moll, e-moll, d-moll, Es-dur, g'-dur, As-dur, fis-moll, g-moll, gis-moll.

E s l a t m a: Akkordning turg'un tovushlarini oq notalar bilan, noturg'unlarni esa qora notalar bilan yozing. Masalan: *Do major* tonalligida dominant va subdominant uchtovushliklarini tonika akkordiga qo'shilishini quyidagicha yozish lozim:



5. Quyidagi noturg'un akkordlarni ko'rsatilgan tonalliklarda, noturg'un tovushlarni yechilish yo'li bilan, tonika akkordiga qo'shing: C-dur, D-dur, a-moll, g-moll, As-dur, E-dur, dis-moll, f-moll, Ges-dur, h-moll.

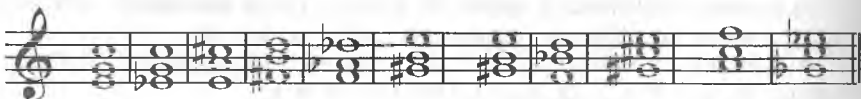
- dominant sekstakkordi (D6);
- dominant kvartsekstakkordi (D64);
- subdominant sekstakkordi (S6);
- subdominant kvartsekstakkordi (S64).

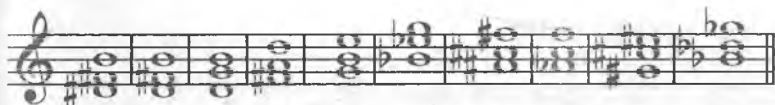
Og'zaki mashqlar

1. Major va minorning quyidagi tonalliklarida tonika, subdominant va dominantaning uchtovushliklari, sekstakkordlari va kvartsekstakkordlari tovushlarini ayting:

Do major,	do minor,	Si major,	si minor,
Sol major,	sol minor,	Fa major,	fa minor,
Re major,	re minor,	Mi major,	mi minor,
Lya major,	lya minor,	Lya major,	lya minor.

2. Quyida berilgan sekstakkordlar va kvartsekstakkordlar major va minorning qaysi tonalliklarida tonikaga, subdominantaga va dominantaga tegishli bo'lishini aniqlang:



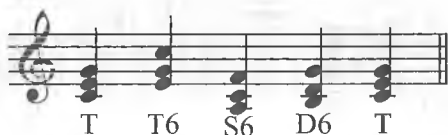


Fortepianoda bajariladigan mashqlar

1. Tabiiy major va garmonik minorning quyidagi tonalliklarida akkordlarning quyidagi ketma-ketligini chaling:

T-T6-T64-T;	T-S6-D;	T-S6-D-D6-T;
S-S6-S64-S;	D-T64-D;	T-T6-S-S6-D-D6-T;
D-D6-D64-D;	T-D64-T6;	T-D64-T6-D6-T-S64-T;
T-D6-T;	T-S64-T;	T-T6-S-T64-S6-D-D6-T.

Eslatma: 1. Akkordlarning bu ketma-ketliklarini *C-dur* tonalligidagi quyidagi misol kabi chaling: T-T6-S6-D6-T.



2. Har bir misolni bir necha major va minor tonalliklarida chalish lozim, xususan:

- parallel tonalliklarda, masalan: *D, h, As, f, H, gis* va *h.k.*
- nomdosh tonalliklarda, masalan: *G, g, Es, es* va *h.k.*
- tonikalari bir-biridan xromatik yarim ton oralig'ida joylashgan tonalliklar, masalan: *C, Ces, Cis, a, as, ais, D, Des, f, fis* va *h.k.*

2. Yuqoridagi akkordlarni arpedjio usulida (ya'ni akkord tovushlarini ketma-ket, birini izidan boshqasini) chaling;

- yuqorilama to'g'ri harakat bilan (pastdan yuqoriga);
- pastlama to'g'ri harakat bilan (yuqoridan pastga);
- bir akkordni yuqorilama harakat, navbatdaxisini pastlama harakat bilan (yuqorilama harakatni pastlama harakat bilan almashtirgan holda);
- «siniq» akkordlar shaklida.

Eslatma: Masalan, T-D64-T6-T akkordlari ketma-ketligini *C-dur* tonalligida quyidagicha chalish lozim:

- yuqorilama harakat bilan:
- pastlama harakat bilan:



- yuqorilama harakatni pastlama harakat bilan almashtirgan holda va aksincha:



g) «siniq» akkordlar shaklida:



3. Quyida berilgan baslar va raqamlar bo'yicha akkordlar tuzing:

1. 2. 3. 4.

64 6 6 64

5. 6. 7. 8.

64 6 6 6 6 64

9. 10. 11.

64 6 6 6 6

12. 13.

6 6 64 6 64 6

14. 15.

6 64 6 6 6 6 6

16. 17.

64 6 6 64 6

18. 19.

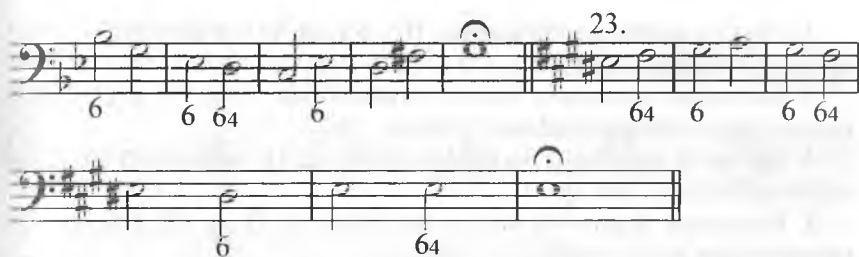
64 6 64 6 64 6 6

20.

6 6 6 6 6 6 64

21. 22.

6 64 6 6 64 6 64

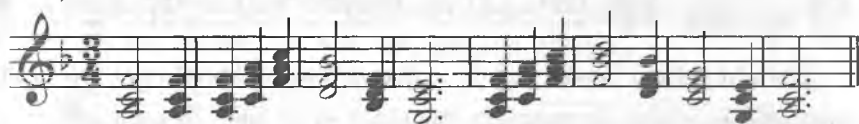


5. Yuqoridagi vazifada keltirilgan misollarni:

- 4, 5, 6 ta alteratsiya belgisi tonalliklarga;
- berilgan tonallikdan yarim ton oraliqda joylashgan tonalliklarga transpozitsiya qilib chaling, masalan: *G-dur*, *Ges-dur*, *a-moll*, *ais-moll*... va h.k.

6. Quyidagi misollardagi akkordlarni aniqlang va chaling:

a)



b)



7. Yuqoridagi vazifada keltirilgan misollarni boshqa tonalliklarga transpozitsiya qilib, chaling.

4. Major va minorning yondosh uchtovushliklari

Takrorlash uchun savollar

1. Major va minorning qaysi uchtovushliklari yondosh uchtovushliklar hisoblanadi?
2. Tabiiy majorning pog'onalarida qanday uchtovushliklarni tuzish mumkin?
3. Tabiiy minorda-chi?
4. Garmonik minorda-chi?
5. Garmonik majorda-chi?

Yozma mashq va vazifalar

1. Barcha major tonalliklarida I, III, IV pog'onadagi minor uchtovushliklarini yozing.

2. Barcha minor tonalliklarida III, VI va VII pog'onadagi majior uchtovushliklarini yozing.

3. Garmonik minorning barcha tonalliklarida II va VII pog'onadagi kamaytirilgan uchtovushliklarni yozing.

4. Garmonik minorning barcha tonalliklarida III pog'onadagi orttirilgan uchtovushliklarni yozing.

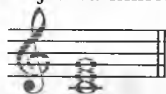
5. Garmonik majorning barcha tonalliklarida II va VII pog'onadagi kamaytirilgan uchtovushliklarni yozing.

6. Garmonik majorning barcha tonalliklarida VI pog'onadagi orttirilgan uchtovushliklarni yozing.

7. Quyidagi majior uchtovushliklari qaysi 3 ta majior va 4 ta minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:



Eslatma: Bu va bundan keyingi vazifalarda berilgan akkordlarning tonalligini aniqlash uchun majior va minorning ikki turini: ya'ni, tabiiy va garmonik turini oling. Masalan,



uchtovushligi quyidagi tonalliklarga tegishlidir:

C G F a f e d
I IV V III t. V VI VII t.

8. Quyidagi minor uchtovushliklari qaysi 4 ta majior va 3 ta minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:



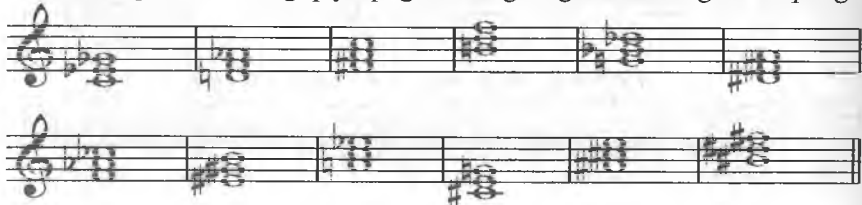
Eslatma: Masalan,



uchtovushligi quyidagi tonalliklarga tegishlidir:

C g f B As Es g
I IV V t. II III VI IV g.

9. Quyidagi kamaytirilgan uchtovushliklar qaysi majior va minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:



10. Quyidagi orttirilgan uchtovushliklar qaysi major va minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:



11. Quyidagi tovushlarning har birida uchtovushliklarning barcha turlarini tuzing; har bir tuzilgan uchtovushlikning pastiga, qaysi tonallik va uning qaysi pog'onasiga tegishli ekanligini yozib qo'ying; (bunda major va minorning 2 turi: tabiiy va garmonik turlarini e'tiborga oling): *do, re, mi, fa, sol, nya, si, do#, fa#, sol#, mi♭, nya♭, si♭*. Masalan:

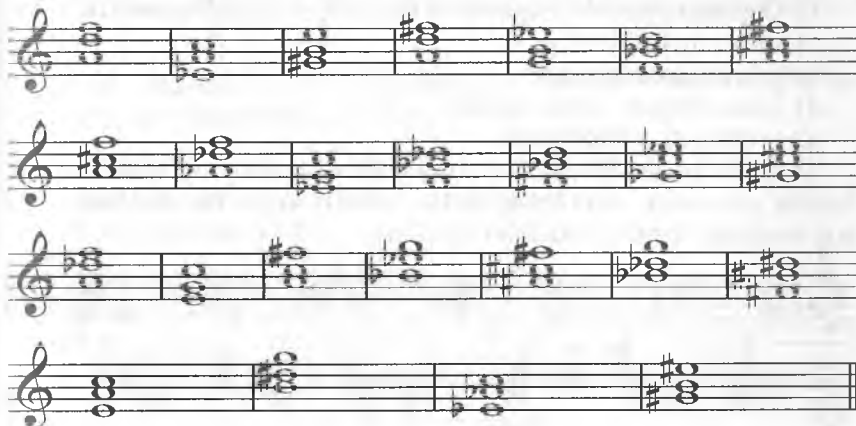


I-C; IV-G; V-F; I-c; IV-g; V-f; II-B; VII-Des; II-B III-a; VI-E.
III-a; VI-e; VII-d; V-f. III-As; VI-Es; IV-G; II-b.

12. Yuqoridagi vazifada ko'rsatilgan tovushlardan sekstakkord va kvartsekstakkordlarning barcha turlarini tuzing; har bir tuzilgan akkordning qaysi tonallikga tegishli ekanligini yozib qo'ying; (bunda major va minorning 2 turi: tabiiy va garmonik turlarini e'tiborga oling).

E s l a t m a: Sekstakkord va kvartsekstakkordlarning pog'onalari uning uchtovushligiga yoki asosiy tovushiga (primasiga) qarab aniqlanadi.

13. Quyidagi sekstakkord va kvartsekstakkordlar qaysi major va minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang va belgilang:



Og'zaki mashqlar

1. Tabiiy *Do* majorning barcha pog'onalarida uchtovushliklar tuzing va ularning turlarini aniqlang.

2. Tabiiy majorning pog'onalarida qaysi uchtovushliklar bo'lishi va ularning ketma-ket kelish tartibini aniqlang.

3. Tabiiy *lya minorning* barcha pog'onalarida uchtovushliklar tuzing va ularning ketma-ket kelish tartibini aniqlang.

4. Yuqorida keltirilgan vazifani garmonik *lya minorda* ham bajaring.

5. Garmonik *Do* majorning barcha pog'onalarida uchtovushliklar tuzing va ularning turlarini aniqlang.

6. Tabiiy *Do* majorda asosiy va yondosh uchtovushliklarning tovushlarini ayting.

7. Garmonik *lya minorda* asosiy va yondosh uchtovushliklarning tovushlarini ayting.

8. Quyidagi tonalliklarda yondosh uchtovushliklarni ayting: *G-dur, e-moll, D-dur, g-moll, E-dur, f-moll, A-dur, b-moll, Fis-dur, es-moll*.

9. Quyidagi uchtovushliklar tabiiy majorning qaysi pog'onalarida uchraydi?

a) major uchtovushligi;

b) minor uchtovushligi;

d) kamaytirilgan uchtovushlik.

10. Quyidagi uchtovushliklar tabiiy minorning qaysi pog'onalarida uchraydi?

a) major uchtovushligi;

b) minor uchtovushligi;

d) kamaytirilgan uchtovushlik.

11. Quyidagi uchtovushliklar garmonik minorning qaysi pog'onalarida uchraydi?

a) major uchtovushligi;

b) minor uchtovushligi;

d) kamaytirilgan uchtovushlik;

e) orttirilgan uchtovushlik.

12. Quyidagi uchtovushliklar garmonik majorning qaysi pog'onalarida uchraydi?

a) major uchtovushligi;

b) minor uchtovushligi;

d) kamaytirilgan uchtovushlik;

e) orttirilgan uchtovushlik.

13. Quyidagi sekstakkord va kvartsekstakkordlar tabiiy va garmonik major hamda garmonik minorning qaysi tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:



Fortepianoda bajariladigan mashqlar

1. Quyida berilgan baslar va raqamlar bo'yicha akkordlar tuzing:

1. 6 6 64

2. 6 6

3. 6 6 6 6

4. 6 6 6 6

5. 6 6 6 6

6. 6 6 6 6

7. 6 6 64 6

8. 6 6 6 6 6 6

9. 6 6 64 6 6 6 6 6 6

10. 6 6 6 6 6 6 6 64

11. 6 6 6 6 6 6 6 6

6 6 64 64

2. Rim raqamlari bo'yicha ko'rsatilgan akkordlar ketma-ketligini ma-
jor va minor tonalliklarida chaling:

I- II_6 -V-I $_6$; I-VII $_6$ -I $_6$; I-VII $_6$ -I $_6$ -II $_6$ -V $_6$ -I.
 I-I $_6$ -II $_6$ -V-V $_6$ -I; I-VI $_6$ -VII $_6$ -I $_6$ -II $_6$ -V;
 I-I $_6$ -IV-II $_6$ -I $_6$ -V-I $_6$.

3. Quyidagi misollarda ko'rsatilgan akkordlarni aniqlang va chaling:

a)



5. Dominantseptakkord

Takrorlash uchun savollar

1. Qanday akkordga septakkord deyiladi?
2. Akkordning asosiy (prima) tovushidan boshlab, septakkord qanday intervallardan tashkil topadi?
3. Septakkordda har bir juft tovushlar orasi qaysi intervallarni hosil qiladi?
4. Major va garmonik minorning V pog'onasidan tuzilgan septakkordga qanday septakkord deyiladi?
5. Dominantseptakkord qanday belgilanadi?
6. Dominantseptakkord:
 - a) akkordning asosiy tovushidan yuqori tovushgacha;
 - b) har bir juft tovushlar orasini hisoblaganda qanday intervallardan tuziladi?
7. Dominantseptakkord tarkibiga qanday dissonans intervallar kiradi?
8. Dominantseptakkord asosida qanday uchtovushlik joylashgan?
9. Dominantseptakkord tarkibiga major va minorning qaysi turg'un va noturg'un tovushlari kiradi?
10. Dominantseptakkordning yechilishi nima? Dominantseptakkord qaysi uchtovushlikga va qanday tarzda yechiladi?

Yozma mashq va vazifalar

1. Barcha major va minor tonalliklarida dominantseptakkord tuzing.
2. Quyidagi tovushlarning har birida dominantseptakkord tuzing, ularni qaysi tonallikka tegishli ekanligini aniqlang va belgilang: *do, re, mi, fa, sol, lya, si, do#, re#, fa#, sol#, mib, solb, lya^b, sib, reb*.
3. Quyidagi tovushlarni dastlab tertsiya, keyin kvinta, undan keyin esa septima sifatida mo'ljallab, dominantseptakkord tuzing: *do, re, mi, sol#, sib, do#, lya, fa#*.
4. Kvinta davrasi tartibi bo'yicha, barcha major va minor tonalliklarida dominantseptakkord tuzing va tonika uchtovushligiga yeching.
5. Quyidagi tovushlarning har birida dominantseptakkord tuzing, ularni qaysi tonallikka tegishli ekanligini aniqlang va yeching: *a, fis, b, cis, gis, h, des, f, d, es, e*.

Og'zaki mashqlar

1. Yuqorilama kvinta davrasi tartibi bo'yicha, barcha major va minor tonalliklarida dominantseptakkord tuzing.

2. Quyidagi tovushlarning har birida dominantseptakkord tuzing, ularni major va minorning qaysi tonalligiga tegishli ekanligini aniqlang: *sol, mi, fa#, sib, lya, do#, do, re, sol#, fa, si, lya#, reb, mi#*.

3. Quyidagi dominantseptakkordlar qaysi tonallikka tegishli ekanligini aniqlang:



Fortepianoda bajariladigan mashqlar

1. Quyidagi har bir major va minor tonalliklarida dominantseptakkord tuzing va yeching: *C-a; F-d; D-h; B-g; A-fi; Es-c; As-f; H-gis; Des-b; Fis-dis; Ges-es; Cis-ais*.

2. Og'zaki mashqlarning № 3 vazifasida ko'rsatilgan dominantseptakkordlarni yeching.

3. Quyidagi har bir tovushda dominantseptakkord tuzib, qaysi tonallikka tegishli ekanligini aniqlang va yeching: *do, re, mi, fa, sol, lya, si, do#, re#, fa#, sol#, lya#, reb, mi#, sol#, lya#, sib*.

6. Dominantseptakkordning aylanmalari

Takrorlash uchun savollar

1. Dominantseptakkord nechta aylanmaga ega?

2. Dominantseptakkordning birinchi, ikkinchi va uchinchi aylanmalari qanday ataladi?

3. Dominantseptakkordning aylanmalari qaysi raqamlar bilan belgilanadi?

4. Pastdan yuqoriga qarab hisoblaganda dominantkvintsekkord, dominantterskvartakkord va dominantsekundakkord qaysi intervallardan iborat?

5. Nima uchun dominantseptakkordning 1-aylanmasiga kvintsekkord, 2-aylanmasiga tertskvartakkord va 3-aylanmasiga sekundakkord deyiladi?

6. Dominantseptakkordning aylanmalari qaysi akkordlarga yechiladi?

1. Barcha major minor tonalliklarida, quyidagi tartibda dominantseptakkord va uning aylanmalarini tuzing: *C, a, G, e, F, d, D, h, B, g, va h. k.*

2. Quyidagi major va minor tonalliklarida dominantseptakkordning 1-aylanmasi (D65) ni tuzing va yeching: *D-dur, As-dur, cis-moll, e-moll, H-dur, f-moll, A-dur, es-moll.*

3. Quyidagi major va minor tonalliklarida dominantseptakkordning 2-aylanmasi (D43) ni tuzing va yeching: *F-dur, h-moll, As-dur, gis-moll, d-moll, cis-moll.*

4. Quyidagi major va minor tonalliklarida dominantseptakkordning 3-aylanmasi (D2) ni tuzing va yeching: *G-dur, b-moll, E-dur, Des-dur, Ges-dur, dis-moll.*

5. Quyidagi tovushlarning har biridan D7, D65, D43, D2 tuzing va ular tegishli bo'lgan major va minor tonalliklarini aniqlang: *do, re, mi, fa, sol, lya, si, do#, fa#, sol#, mib, lya, sib.*

E s l a t m a: Masalan, do tovushidan tuzilgan dominantseptakkord va uning aylanmalari quyidagicha bo'ladi:

F, f;
Des, des;
B, b;
G, g.

D7
D65
D43
D2

6. Kalit alteratsiya belgilarining soni 1, 2, 3, 4, 5 va 6 ta bo'lgan tonalliklarda akkordlarning quyidagi ketma-ketligini yozing: T6-D43-T; T-T6-D-D2-T6-D65-T; D-D2-T6-D43-T; T-S6-D7-D65-T-S64-T; T-S6-D-D2-T6-D65-T.

E s l a t m a: Tonalliklarning belgilarini kalit yoniga emas, balki notalar oldiga qo'ying.

Og'zaki mashqlar

1. Quyidagi tonalliklarda dominantseptakkord va uning barcha aylanmalarini tuzing: *C, a, G, e, F, d, A, fis, Des, b.*

2. Quyidagi tovushlarda dominantseptakkord tuzib, barcha aylanmalarini hosil qiling: *lya, re, do, fa, si, do#, sib, lya, fa#, mib, sol.*

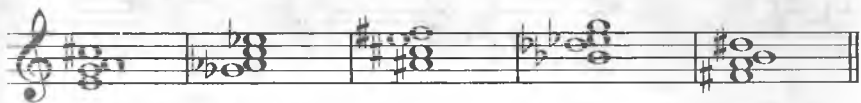
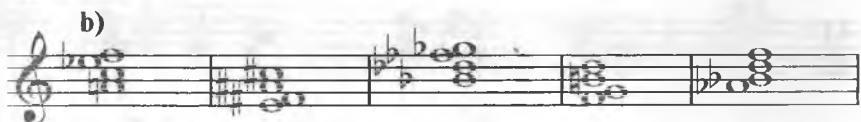
3. Major va minor tonalliklarida, quyidagi tartibda kvintsekstakkord, tertskvartakkord va sekundakkord tuzing va yeching: *C, a, G, e, F, d, D, h, B, g, va h. k.*

4. Quyidagi tovushlarning har birida dominantseptakkordning 1-aylanmasi (D65) ni tuzing, bu akkordlar tegishli bo'lgan major va minor tonalliklarini aniqlang: *re, sol, fa#, do#, lya, sib, fa, do, mi, sol#, mi#, sib.*

5. Quyidagi tovushlarning har birida dominantseptakkordning 2-aylanmasi (D43) ni tuzing, bu akkordlar tegishli bo'lgan major va minor tonalliklarini aniqlang: *mi♭, do♯, si♭, sol♯, fa, re♯, do, la♭, mi, si, lya, reb.*

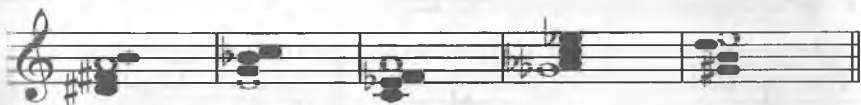
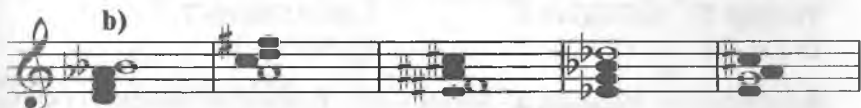
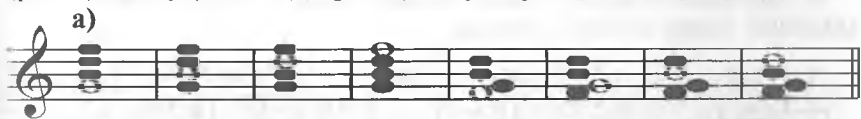
6. Yuqoridagi vazifada ko'rsatilgan tovushlardan dominantseptakkordning 3-aylanmasi (D2) ni tuzing, bu akkordlar tegishli bo'lgan major va minor tonalliklarini aniqlang.

7. Berilgan akkordlarni va ular tegishli bo'lgan tonalliklarni aniqlang:



8. Yuqoridagi vazifada berilgan akkordlarni yeching.

9. Quyidagi akkordlarda oq notalar bilan akkordning qaysi tovushi (prima, tertsiya, kvinta, septima) belgilanganligini aniqlang:



Fortepianoda bajariladigan mashqlar

1. Diyezli va bemolli major va minor tonalliklarida dominantseptakkord va aylanmalarini tuzing.

2. Quyidagi tovushlarda dominantseptakkord, kvintsektakkord, tertskvartakkord va sekundakkord tuzing: *re, fa#, sib, lya, mi#, do#, fa, sol#, lya, si, re#, do, mi.*

3. Quyidagi akkordlarni aniqlang va yeching:

a)



b)



4. Quyidagi tovushlarda dominantseptakkord va uning barcha aylanmalarini tuzing, ularning tonalligini aniqlab, yeching: *e, h, a, g, f, es, d, b, fis, as, c, dis, cis, fis.*

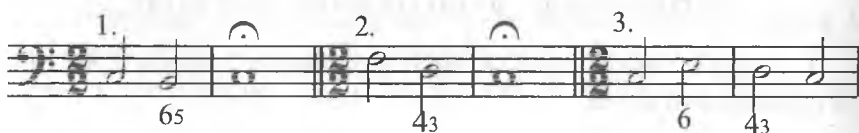
5. Quyidagi shakllar bo'yicha barcha major va minor tonalliklarida akkordlar ketma-ketligini chaling:

T-D7-T; T-D7-D65-D43-T; T-S6-D7-T;
 T-D65-T; D-D2-D43-D65-T; T-T6-D-D2-T6-D43-T;
 T6-D43-T; T-T6-D43-T; T-S6-D7-D65-T;
 D-D2-T6; T-D6-D43-T; T6-S-D43-T.

E s l a t m a: Masalan, T-T6-D43-D65-T akkordlar ketma-ketligini C-dur tonalligida shunday chalish kerak:



6. Quyidagi baslar va raqamlar bo'yicha akkordlar tuzing:



4.

2 6 64 2 6 43 6 43 65 7

5.

2 6 43 65 64

6.

6 2

7.

6 65 6 7 65 6 64 2

8.

6 65 6 7

9.

6

10.

2 6 43 7 65 6

11.

43 65 64 64 2 43

12.

2 6 43 64

13.

6 43 65

14.

6 7 64 2 6 43 6 64 7

15.

43 6 6 65

7. Yetakchi septakkord

Takrorlash uchun savollar

1. Yetakchi septakkord nima?
2. Yetakchi septakkord major va minorning qaysi pogʻonasida tuziladi?
3. Yetakchi septakkord tarkibiga major va minorning qaysi noturgʻun pogʻonalari kiradi?
4. Pastdan yuqoriga qarab hisoblaganda, yetakchi septakkord:
 - a) tabiiy majorda;
 - b) garmonik majorda;
 - v) garmonik minorda qaysi intervallardan iborat?
5. Yetakchi septakkord tarkibiga qaysi dissonans intervallar kiradi?
6. Yetakchi septakkordning asosida qaysi uchtovushlik joylashgan?
7. Kamaytirilgan yetakchi septakkord nima va u qanday tuziladi?
8. Tabiiy majorning yetakchi septakkordi qanday ataladi va interval tarkibi boʻyicha, kamaytirilgan septakkorddan qanday farq qiladi?
9. Yetakchi septakkord qaysi akkordga va qanday tarzda yechiladi?
10. Yetakchi septakkord qisqacha qanday belgilanadi?

Yozma mashq va vazifalar

1. Barcha major va minor tonalliklarida kamaytirilgan yetakchi septakkord tuzing.

2. Quyidagi tovushlarda kamaytirilgan yetakchi septakkord tuzing: *do*, *do#*, *re*, *re#*, *mi*, *mi#*, *fa*, *fa#*, *fa**, *sol*, *sol#*, *sol**, *lya*, *lya#*, *si*, *si#*, *si**.

3. Tertsiyasi, kvintasi va septimasi *do*, *re*, *mi*, *fa#*, *si**, *mi**, *sol#*, *fa*, *lya* tovushi boʻlgan kamaytirilgan yetakchi septakkord tuzing.

4. Barcha major va minor tonalliklarida quyidagi tartibda kamaytirilgan yetakchi septakkord tuzing va tonika uchtovushligiga yechin: *C-dur* – *a-moll*; *G-dur* – *e-moll*; *F-dur* – *d-moll*; *D-dur* – *h-moll*; *B-dur* – *g-moll* va *h.k.*

5. Quyidagi tovushlarda kamaytirilgan yetakchi septakkord tuzing, tonalligini aniqlang va yeching: *mi*, *sol*, *re*, *sol*, *si*, *re*, *lya*, *mi*, *lya*, *fa*, *si*, *do*.

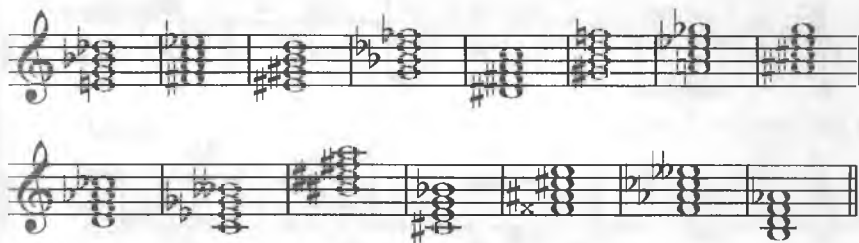
6. Tabiiy va garmonik majorning barcha tonalliklarida kvinta davrasi tartibi boʻyicha kamaytirilgan yetakchi septakkord tuzing.

Ogʻzaki mashqlar

1. Barcha major va minor tonalliklarida yuqorilama kvinta davrasi tartibi boʻyicha kamaytirilgan yetakchi septakkord tuzing.

2. Quyidagi tovushlarda kamaytirilgan yetakchi septakkord tuzing va ular tegishli boʻlgan tonalliklarni aniqlang: *fis*, *e*, *a*, *cis*, *d*, *dis*, *g*.

3. Quyidagi septakkordlarning major va minor tonalliklarini aniqlang:



4. Tabiiy va garmonik majorning quyidagi tonalliklarida kamaytirilgan yetakchi septakkordlar tuzing: *D, B, Fis, As, E, Des, G, Ces, H, Ges, Cis.*

Fortepianoda bajariladigan mashqlar

1. №№ 1, 2, 3, 4, 5, 6 yozma mashqlarni fortepianoda ham bajaring.

2. Og‘zaki mashqlarning № 3 vazifasida berilgan kamaytirilgan septakkordlarni tonika uchtovushligi tovushlariga yeching.

8. Kuydagi akkordlar

Takrorlash uchun savollar

1. Akkord figuratsiyasi nima?

2. Arpedjio (arpeggio) nima?

Og‘zaki mashqlar

1. Quyidagi akkordlarni aniqlang:



13. 14. 15. 16.

17. 18. 19. 20.

21. 22. 23. 24.

25. 26. 27. 28.

29. 30. 31. 32.

2. Quyidagi kuylarda tonika, subdominanta va dominanta tovushlaridan hosil bo'luvchi, aniq ifodalangan akkordlarni toping va aniqlang.

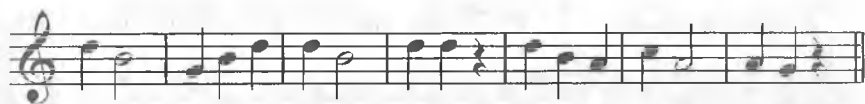
a) Quyidagi kuylarda uchtovushliklar va ularning aylanmalarini toping:

1. Allegretto

Rus xalq qo'shig'i

2. Allegro

Ukraincha «Bahor qo'shig'i»



3. Adagio

Ukrain xalq qo'shig'i



4. Allegro

L. Betxoven. Shotlandcha qo'shiq



5. Moderato

Chex xalq qo'shig'i



6. Shoshmasdan

Qadimiy raqs «Kontradans»



7. Allegro

Ukrain xalq qo'shig'i



14. Moderato non troppo

M.Musorgskiy. «Sorochin yarmarkasi»
operasidan

15. [Allegro]

R.Shuman. «Botir chavandoz», op.68



16. Allegro -

G.F.Gendel. Organ va orkestr uchun konsert



17.

V.A.Motsart. Menuet



18.

Ukrain xalq qo'shig'i

p *mf*

pp

pp *rit.*

19. Andante con moto

Polsha xalq qo'shig'i

mf

20. Moderato

Ukrain xalq qo'shig'i

21. Presto

I. Gaydn. 18-simfoniya

22.

Chex xalq qo'shig'i

23. Allegro

Polsha xalq qo'shig'i



24. Allegretto

I. Gaydn. Raqs



25. Allegretto ma non troppo

J. Ramo, Jiga



26. Allegro con fuoco

F. Mendelson. So'zsiz qo'shiq



b) Quyidagi kuylarda septakkordlar (dominantseptakkord va uning aylanmalari, yetakchi septakkord) shuningdek, barcha boshqa akkordlarni toping va aniqlang:

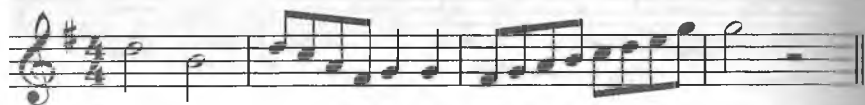
1.

Chex xalq qo'shig'i



2.

V.A.Motsart. Sonatina



3. Moderato

Polsha xalq qo'shig'i



4. Allegro

V.A.Motsart. «Don Juan» operasidan



5.

V.A.Motsart. «Ekossez»



6.



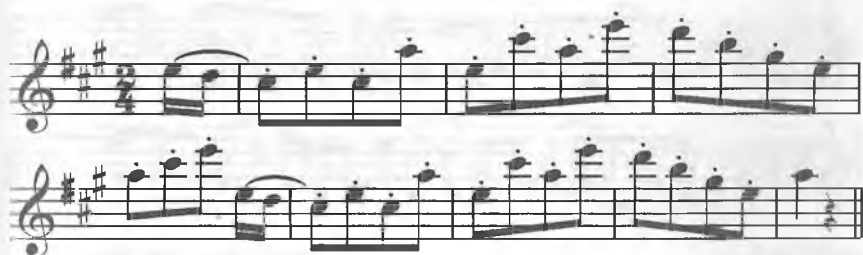
7. Andantino

N.Rimskiy-Korsakov. «Shoh Sulton haqida ertak»
operasidan



8.

L.Betxoven. Kontradans



9. Allegretto

Polsha xalq qo'shig'i



10. Largo

Dj.B.Pergolezi. 13-sonata



11.

Xorvat xalq qo'shig'i



12. Moderato

V.A.Motsart. Menuet



13.

Ukrain xalq qo'shiq'i



14. Allegro non troppo

Polsha xalq qo'shiq'i



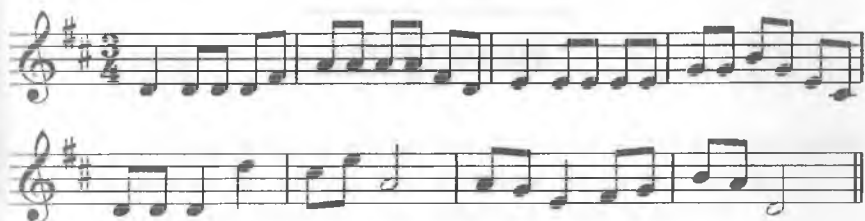
15. Agitato

F.Mendelson. «So'zsiz qo'shiq»



16. Moderato

Polsha xalq qo'shig'i



17. Moderato

Chex xalq qo'shig'i



18. Allegro non troppo

I.S.Bax. Fuga



19. Allegro

Dj.Verdi. «Trubadur-Maddoh» operasidan



20. Allegro

F.Shubert. «Bo'ronli tong»



XROMATIZM

Takrorlash uchun savollar

1. Ladning qanday ko'rinishlari «xromatizm» tushunchasi ostiga birlashadi?
2. Diatonik yarim ton va diatonik ton nima?
3. Xromatik yarim ton va xromatik ton nima?
4. Major (tabiiy) ladining qaysi noturg'un pog'onalari xromatik ravishda o'zgartirilishi (alteratsiyalanishuvi) mumkin? Qaysi yo'nalishda (yuqoriga, pastga)?
5. Minor (tabiiy) ladining qaysi noturg'un pog'onalari xromatik ravishda o'zgartirilishi (alteratsiyalanishuvi) mumkin? Qaysi yo'nalishda (yuqoriga, pastga)?
6. Xromatik gamma nima?
7. Major va minor xromatik gammalari yozilishining qanday qoidalari qabul qilingan?
8. Xromatik gammalarning yozilish qoidalari nimaga asoslangan? Qanday hollarda bu qoidalar o'z ahamiyatini yo'qotadi?
9. Xromatik gammaning major yoki minorligi nima bilan aniqlanadi?
10. Qanday intervallarga xromatik intervallar deyiladi?

Yozma mashq va vazifalar

1. Quyidagi tovushlardan yuqoriga va pastga tomon diatonik va xromatik yarim tonlar tuzing:

a)



b)



v)



2. Yuqoridagi mashqda berilgan tovushlardan diatonik butun tonlar, mumkin bo'lgan joylarda esa xromatik butun tonlar ham tuzing.

3. Quyidagi tovushlar orasini xromatizm bilan to'ldiring:



4. Quyidagi tonalliklarda major va minor ladining har bir turg'un pog'onasiga yondosh diatonik va xromatik noturg'un tovushlarni yozing:

C-dur, G-dur, F-dur, D-dur, H-dur, Es-dur, Fis-dur, a-moll, e-moll, d-moll, h-moll, gis-moll, es-moll, fis-moll.

E s l a t m a: Ladning turg'un pog'onalarini oq, noturg'un pog'onalarini esa qora notalar bilan yozing.

5. Majorda II pog'onani xromatik yarim tonga ko'tarish va pasaytirish natijasida hosil bo'ladigan quyidagi xromatik intervallarni; *C, G, F, A, Des, H, Es, D, B, E* tonalliklarida tuzing va yeching:

orttirilgan sekundalar, orttirilgan kvintalar, orttirilgan sekstalar,
kamaytirilgan septimalar, kamaytirilgan kvartalar,
kamaytirilgan tertsiyalar.

6. Minorda II pog'onani pasaytirish natijasida hosil bo'ladigan yuqoridagi intervallarni *a, e, d, h, g, fis, c, cis, b* tonalliklarida tuzing va yeching.

7. a) Majorda:

ko'tarilgan VI va pasaytirilgan IV pog'onalar,
tabiiy VII va II pasaytirilgan pog'onalar,
tabiiy IV va pasaytirilgan II pog'onalar oralarida hosil bo'ladigan
orttirilgan seksta va kamaytirilgan tertsiya intervallarini *C, Cis, D, Des, E, Es, F, Fis, G, Ges, A, As, B, H* tonalliklarida:

b) minorda:

tabiiy VI va pasaytirilgan IV pog'onalar,
pasaytirilgan II va ko'tarilgan VII pog'onalar oralarida hosil bo'ladigan
orttirilgan seksta va kamaytirilgan tertsiya intervallarini *a, as, h, b, cis, d, dis, e, es, f, fis, g, gis* tonalliklarida tuzing va yeching.

8. Quyidagi intervallarni ko'rsatilgan tonalliklarda turg'un tovushlarga yeching:

<i>do#-si\flat</i>	g-moll, A-dur tonalliklarida;
<i>mi\flat-re\flat</i>	Des-dur, b-moll tonalliklarida;
<i>fa\flat-si</i>	E-dur, e-moll tonalliklarida;
<i>re#-lya</i>	A-dur, C-dur tonalliklarida;
<i>sol\flat-mi\flat</i>	b-moll, Des-dur tonalliklarida;
<i>mi-sol#</i>	D-dur, F-dur tonalliklarida;
<i>lya-do#</i>	G-dur, B-dur tonalliklarida;
<i>fa\flat-re#</i>	A-dur, e-moll tonalliklarida.

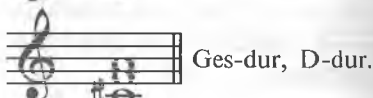
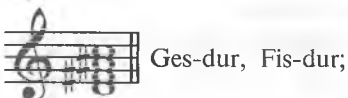
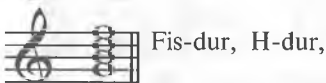
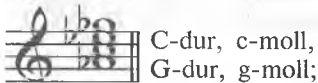
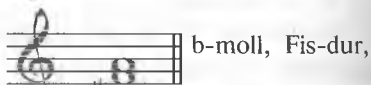
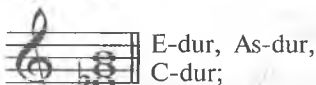
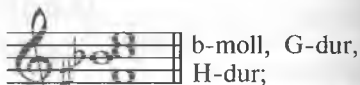
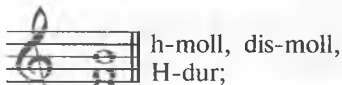
9. Quyidagi akkordlar tarkibiga kiruvchi xromatik intervallarni toping, aniqlang va belgllang:



10. 9 mashqda berilgan akkordlarni qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va lad tovushlarining tortilishi bo'yicha yeching.

11. 146 bet № 3 vazifada berilgan akkordlarni ko'rsatilgan tonalliklarda turg'un tovushlarga tortilishi bo'yicha yeching, bu akkordlardagi xromatik intervallarni toping, aniqlang va belgilang.

12. Berilgan akkordlarni ko'rsatilgan tonalliklarda tonika akkordiga yechish uchun engarmonik ravishda almashtiring:



13. Kvinta davrasi tartibi bo'yicha, barcha tonalliklarda major xromatik gammalarini yuqorilama va pastlama harakat bilan yozing.

E s l a t m a: Tabiiy majorning diatonik pog'onalarini oq, xromatik pog'onalarni esa qora notalar bilan yozing

14. Kvinta davrasi tartibi bo'yicha, barcha tonalliklarda minor xromatik gammalarini yuqorilama va pastlama harakat bilan yozing, xromatik pog'onalarni esa qora notalar bilan yozing

15. Quyidagi nomdosh tonalliklarda major va minor xromatik gammalarini yuqorilama harakat bo'yicha yozing:

*D-dur, Es-dur, cis-moll, B-dur, f-moll, A-dur,
d-moll, es-moll, Cis-dur, b-moll, F-dur, a-moll.*

O g ' z a k i m a s h q l a r

1. *Re, fa, sol, do#, nya#, mi♭* tovushlaridan yuqoriga va pastga tomon diatonik va xromatik yarim tonlar tuzing.

2. *Re mi♭, nya, sol♭, fa* tovushlaridan yuqoriga tomon diatonik va xromatik butun tonlar tuzing.

3. Shu vazifani *do#, sol, fa#, mi, re#* tovushlaridan pastga tomon bajaring.

4. Quyidagi diatonik yarim ton va butun tonlarni engarmonik teng xromatiklari bilan almashtiring: *re#-mi, do-re♭, mi#-re#, fa-sol♭, fa*-sol#, do♭-re♭, do*-re#, mi♭-fa, mi♭♭-re♭, sol*-nya#.*

5. Quyidagi xromatik yarim ton va butun tonlarni engarmonik teng diatoniklari bilan almashtiring: *fa-fa#, nya♭-nya#, do-do*, sol#-sol#, si♭-si♭♭, re-re*, do#-do*, mi♭-mi♭♭.*

6. Yuqoridagi vazifani bajargach, diatonik butun tonlar orasini xromatizm bilan to'ldiring.

7. Tabiiy majorning qaysi noturg'un pog'onalarini xromatik ravishda ko'tarish yoki pasaytirish mumkin?

8. Tabiiy minorda-chi?

9. Major tonalliklarida quyidagi pog'onalarni ayting va ularni yeching:

pasaytirilgan II

ko'tarilgan II

ko'tarilgan IV

pasaytirilgan VI

10. Minor tonalliklarida II, IV pog'onalarni ayting va yeching.

11. II pog'onani ko'tarish, II ni pasaytirish, IV ni ko'tarish va VI ni pasaytirish natijasida hosil bo'ladigan quyidagi xromatik intervallarni turlicha major tonalliklarida tuzing va yeching.

orttirilgan sekstalar,
kamaytirilgan tertsiyalar,
orttirilgan sekundalar,
kamaytirilgan septimalar,

orttirilgan kvintalar,
kamaytirilgan kvartalar,
orttirilgan kvartalar,
kamaytirilgan kvintalar.

12. Il pog'onani ko'tarish, IV ni ko'tarish va VII ni ko'tarish natijasida hosil bo'ladigan yuqoridagi xromatik intervallarni turlicha minor tonalliklarida tuzing va yeching.

13. Orttirilgan seksta va kamaytirilgan tertsiya intervallari qaysi intervallarga yechiladi?

14. Orttirilgan seksta va kamaytirilgan tertsiya intervallarining yechilishida ovoz harakatlarining farqi nimadan iborat?

15. Quyidagi tonalliklarda xromatik major gammalarini yuqorilama va pastlama harakat bo'yicha o'qing:

B, A, F, E, As, G, Es, D, Ges, H, Des, Fis, Ces.

16. Quyidagi tonalliklarda minor xromatik gammalarini yuqorilama va pastlama harakat bo'yicha o'qing:

a, c, d, fis, g, h, e, es, gis, as, b, dis, ais.

17. Quyidagi major va minor xromatik gammalarini o'qing:

yuqorilama *Fa# major,*

pastlama *Sob major,*

pastlama *Si major,*

yuqorilama *lya# minor,*

pastlama *re minor,*

yuqorilama *sol# minor,*

yuqorilama *sol minor,*

pastlama *Do# major.*

18. Xromatik gammalarning quyidagi bo'laklari qaysi major va minor tonalliklariga tegishli ekanligini aniqlang:

1. 2.
3. 4.
5. 6.
7. 8.
9. 10.

11. 12. 13.

14. 15. 16.

19. Quyidagi kuylarni lad va tonalliklarini aniqlang, ularda uchraydigan barcha xromatik tovushlarni (xromatik tovushlar o‘tkinchi va yordamchi tovush ko‘rinishida; pog‘onama-pog‘ona yoki sakrama harakat tarzida; kuyning xromatik gamma bo‘icha harakati shaklida bo‘lishi mumkin) ko‘rsating va aniqlang. Har bir kuyni lad-tonallik jihatdan tahlil qilib bo‘lgach, fortepianoda chalish zarur:

1.

V.A.Motsart. Raqs

2.

I.Gaydn. Raqs

3. a) Allegretto quasi andantino

J.Bize. «Karmen» operasidan



b)



4. Presto

K.M.Beber. Menuet



5. Allegro vivace

P.Chaykovskiy. «Uyqudagi go'zal» baletidan



6. Allegro

Lyove. Ballada



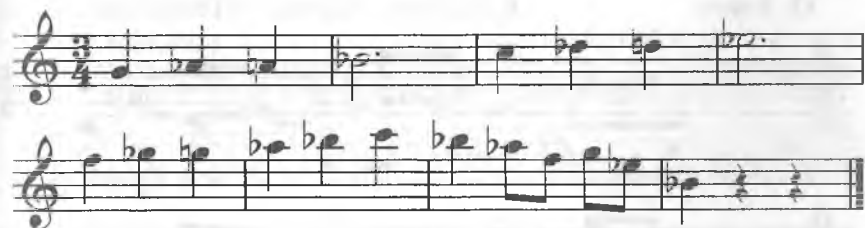
7. Andante con moto

P.Chaykovskiy. «Qarg'a ayol» operasidan



8. Allegro assai

I.Gaydn. 15-simfoniya



9.

G.Donisetti. «Lyuchiya di Lammermur» operasidan



10. Allegro

V.A.Motsart. Fortepiano uchun 5-konsert





11. Grazioso

L.Betxoven. Fortepiano uchun 2-sonata, op.2



12. Lento

K.Sen-Sans. «Samson va Dalila» operasidan



13. Poco andante

E.Grig. Elegiya. op.47



14. Moderato e con grazia

K.M.Veber. Rondo brillante, op.6



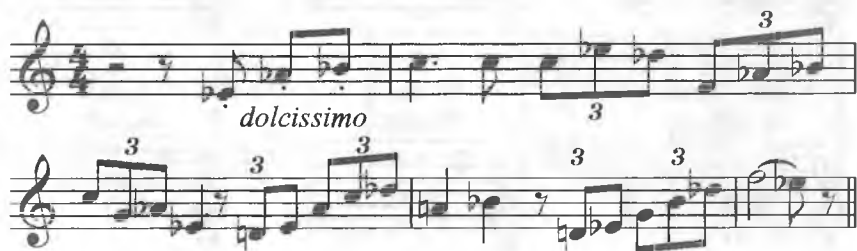
15. Allegro agitato

F.Shopen. Preljudyiya



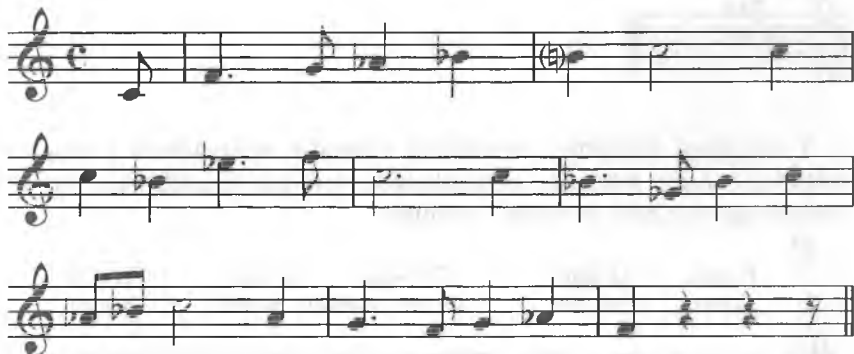
16. Sempre lento (Cantando)

Fr.List. Petrarki



17. Moderato

T.Xrennikov. «Bulbul airgul haqida vashf etgandek»

*Fortepianoda bajariladigan mashqlar*

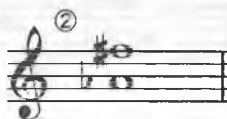
1. 164-167 betlardagi 19-vazifada berilgan kuylarni lad va tonalligini aniqlang va ularni fortepianoda chaling.

2. Quyidagi xromatik intervallarni ko'rsatilgan tonalliklarda turg'un tovushlarga yeching:

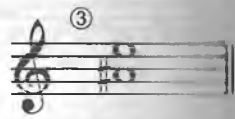
D-dur,
c-moll;



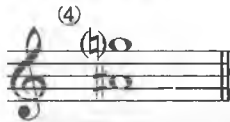
Es-dur,
g-moll;



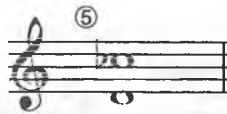
G-dur,
dis-moll;



Fis-dur;



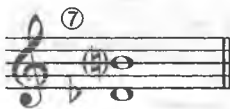
B-dur,
as-moll;



A-dur,
B-dur;



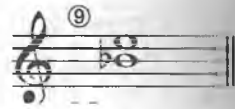
F-dur, As-dur
c-moll;



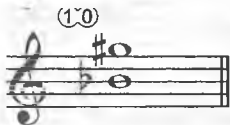
G-dur,
Fis-dur;



A-dur,
b-moll;



D-dur,
a-moll;



3. Quyidagi akkordlar tarkibidagi xromatik intervallarni toping va aniqlang; berilgan noturg'un akkordlarni ko'rsatilgan tonalliklarda, turg'un tovushlarga tortilishi bo'yicha, yeching:

a)

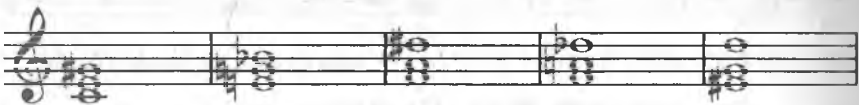
F-dur,
E-dur

G-dur,
Des-dur

Ges-dur
e-moll, a-moll

D-dur,
b-moll

Fis-dur
h-moll



F-dur

Es-dur

H-dur

D-dur,
d-moll, g-moll



A-dur, a-moll Des-dur, cis-moll Es-dur h-moll
 D-dur, d-moll f-moll fis-moll g-moll E-dur, H-dur

Musical notation for the first set of chords, showing five pairs of notes on a grand staff (treble and bass clefs). The notes are: 1. C4, G4; 2. D4, A4; 3. E4, B4; 4. F4, C5; 5. G4, D5.

G-dur, dis-moll f-moll
 g-moll, c-moll fis-moll b-moll F-dur D-dur

Musical notation for the second set of chords, showing five pairs of notes on a grand staff (treble and bass clefs). The notes are: 1. G4, D5; 2. A4, E5; 3. B4, F5; 4. C5, G5; 5. D5, A5.



3. Andante

F.Mendelson. «So'zsiz qo'shiq»



4. Moderato

V.A.Motsart. Fortepiano uchun bolalar pyesasi



5. Tez

Don qozoqlarining kuyi. «Qazachoq»



6. Abdabte con moto

A.Gurilyev. «Oqlov»

7. Kuchli va tetik

R.Shuman. «Notanish», op.68

8. Allegro

Ukrain xalq qo'shig'i

9. Marciale

R.Shuman. «Bahor qo'shig'i», op.45, 2-son

10. Moderato

M.Glinka. «Eh, go'zal ma'shuqa»

11. Sekin

R.Shuman. Romans, op.54, 3-son

12. Andante espressivo

F.Mendelson. «So'zsiz qo'shiq»

13. Andantino

Ukrain xalq qo'shig'i

14. Allegro con brio

L. Betxoven. 2-simfoniya

p
sf
sf

15. Allegro assai

P. Chaykovskiy. Vals

mf

16. Allegro

Ukrain xalq qo'shig'i

17. Allegretto

Rus xalq qo'shig'i

14. Allegro con brio

L.Betxoven. 2-simfoniya

p

sf

sf

15. Allegro assai

P.Chaykovskiy. Vals

mf

16. Allegro

Ukrain xalq qo'shig'i

17. Allegretto

Rus xalq qo'shig'i

18. Juda tez emas

F.Shubert, «Forel»



19. Andante mosso

M.Glinka. «Ivan Susanin» operasidan



3. Quyidagi kuylarda, yaqin tonalliklarga bo'lgan modulyatsiyani aniqlang:

1. Andante quasi allegretto

A.Dargomijskiy. «Sen meni tezda unutasan»



2. Allegro moderato

P.Chaykovskiy. 5-simfoniya



3. Moderato

V.A.Motsart. «Don Juan» operasidan

Musical score for '3. Moderato' by V.A. Mozart, «Don Juan» operasidan. It consists of three staves of music in 4/4 time, featuring a melody with eighth and sixteenth notes and rests.

4. Andante espressivo

I.S.Bax. Fuga

Musical score for '4. Andante espressivo' by I.S. Bax, Fuga. It consists of two staves of music in 3/4 time, featuring a melody with eighth and sixteenth notes and rests.

5. Juda tez emas

Rus xalq qo'shig'i

Musical score for '5. Juda tez emas' by Rus xalq qo'shig'i. It consists of three staves of music in 2/4 time, featuring a melody with eighth and sixteenth notes and rests.

6. Moderato

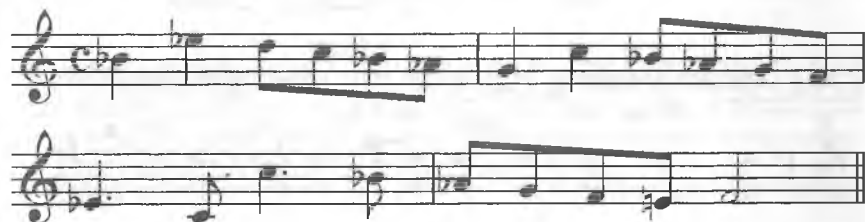
Ukain xalq qo'shig'i

Musical score for '6. Moderato' by Ukain xalq qo'shig'i. It consists of two staves of music in 2/4 time, featuring a melody with eighth and sixteenth notes and rests.

7. R.Shuman. «Shoirning mulohazasi», op.15, 13-son



8. A.Serov. «Yovning kuchi» operasidan



9. Shotland xalq qo'shig'i



10. Allegro ma non troppo L. Betxoven. Violonchel uchun sonata, op.69



11. Con anima

F.Shopen. Mazurka

Musical score for Mazurka by Frédéric Chopin, marked "Con anima". The score is in 3/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melody with similar rhythmic patterns and includes a triplet of eighth notes. The third staff concludes the piece with a final cadence, including a triplet of eighth notes and a fermata over the final note.

12. Andante sostenuto

F.Mendelson. «Zyuleyka»

Musical score for «Zyuleyka» by Felix Mendelssohn, marked "Andante sostenuto". The score is in common time (C) and consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence, including a fermata over the final note and a dynamic marking of *sf* (sforzando).

4. Og'ishmaga ega bo'lgan quyidagi kuylarda:

a) kuyning asosiy tonalligini;

b) qaysi tonallikka og'ishma qilinganligi va uni qaysi joydan boshlanganligini aniqlang:

1. Allegro moderato

R.Shuman. Qo'shiq, op.36, 1-son

Musical score for Qo'shiq, op.36, 1-son by Robert Schumann, marked "Allegro moderato". The score is in common time (C) and consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns and includes a first ending (1.) and a second ending (2.) marked with first and second endings.



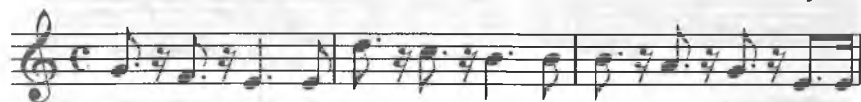
2. Moderato

A.Varlamov. «Men uni sevardim»



3. Andante

R.Shuman. Variatsiyalar



4. Allegretto non troppo lento

A.Dargomijskiy. «Tungi sharaf»



5. Andante

Morav xalq qo'shig'i



6.

Rus xalq qo'shig'i



7. Presto

Venger xalq qo'shig'i



8. Andante

F.Mendelson. «Salomalaykum!»



9. Moderato

A.Dargomijskiy. «G'oyatda tashnaman»

10. Adagio sostenuto

I.S.Bax. «Astus trgigus»

11. Allegretto non troppo

F.Mendelson. «Dala gullari»



12. Moderato K.M.Veber. «Men atirgulni ko'rdim», op.15, 5-son



13. Birmuncha sekin A.Yakovlev. «Qish oqshomi»



14. Allegro

F.Shubert. Qo'shiq, op.108, 1-son

Musical score for '14. Allegro' by Franz Schubert, Op. 108, No. 1. The score consists of five staves of music in G major, 3/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece is in a simple, folk-like style with a clear rhythmic pattern.

15. Moderato

A.Dargomijskiy. «Og'ushlarningga talpinaman»

Musical score for '15. Moderato' by Alexander Dargomyzhsky, «Og'ushlarningga talpinaman». The score consists of five staves of music in G major, 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece is in a simple, folk-like style with a clear rhythmic pattern. The word *rit.* is written above the fourth staff.



5. Uzoq tonalliklarga va nomdosh tonallikga bo'lgan modulyatsiyalarni aniqlang:

1. **Allegro con spirito** M.Glinka. «Ruslan va Lyudmila» operasidan



2. **Og'ir**

F.Shubert. Op. 4, 2-son





3. Moderato

F.Shubert, «Min'ona»



4. Adagio

L.Betxoven. 9-simfoniya



5. Allegretto

I.Brams



6. Allegretto

L.Betxoven. 7-simfoniya





7. Allegretto

Fr.Shubert. «Vaqt parvozi»



8. Andante

Dj.Meyerber. «Iblis Robert» operasidan



9. Tempo di valse

R.Glier. Vals

Musical score for '9. Tempo di valse' by R. Glier. The score consists of five staves of music in 3/4 time, key of D major. The melody is characterized by flowing eighth and sixteenth notes, often grouped in pairs or fours, with some notes beamed together. The piece concludes with a final cadence on the fifth staff.

10. Andantino con moto

N.Chemberdji. «Dengizchi qo'shig'i»

Musical score for '10. Andantino con moto' by N. Chemberdji. The score consists of six staves of music in 2/4 time, key of D major. The melody features a mix of eighth and sixteenth notes, with some rests and dynamic markings. The piece concludes with a final cadence on the sixth staff.

XALQ MUSIQASI LADLARI

Takrorlash uchun savollar

1. Musiqada major va minor ladlaridan tashqari, boshqa ladlar mavjudmi?
2. Qadimda G'arbiy Yevropa va Sharq musiqasida qanday ladlar qo'llanilgan?
3. Yettita qadimiy ladlar nomlarini sanab bering.
4. Xalq musiqasida bu lادلarning qaysi birlari uchraydi?
5. Tetraxord nima?
6. Tetraxordlarning qancha turi bor va ular bir-biridan nimasi bilan farq qiladi?
7. Quyidagi lادلarni tabiiy major va tabiiy minor bilan taqqoslagan holda tavsiflab bering: doriy, frigiylidiy, miksoliydiy.
8. Yuqorida ko'rsatilgan lادلardan qaysilarining turg'un pog'onalar major uchtovushligidan iborat? Minor uchtovushligidan-chi?
9. Quyidagi lادلarning bir-biridan farq qiluvchi lad belgilarini ko'rsating: doriy, frigiylidiy, miksoliydiy.
10. Pentatonika nima?
11. Pentatonikaning major va minor bilan o'xshash va farq qiluvchi elementlarini ko'rsating.
12. Pentatonikaning farq qiluvchi lad belgilarini ko'rsating.
13. Ikkita orttirilgan sekundali lad gammasi qanday tuziladi?
14. O'zgaruvchan lad nima?
15. Major-minor deb qanday ladga aytiladi?
16. Butun tonli gamma qanday bo'ladi va unda qancha pog'ona bor?

Yozma mashq va vazifalar

1. *Re, Iya, fa#, sib, mi, do#* tovushlaridan tetraxordlarning turlicha ko'rinishlarini yozing.
2. Berilgan tovushlarni tonika sifatida qabul qilib, besh pog'onali major va minor pentatonikasini yozing: *do, fa, si, sol#, sib, do#, reb, Iya, mi*
3. Yuqoridagi mashqda ko'rsatilgan tovushlardan *doriy, frigiylidiy, miksoliydiy, Iidiy* va *ikkita orttirilgan sekundali* gammalarni yozing.

4. 230-239 betlarda berilgan kuylarni ladini aniqlang; kuy tovushqatorini, gammasini, ladning turg'un va noturg'un pog'onalarini yozing.

Og'zaki mashqlar

1. Quyidagi gammalar qaysi ladga (doriy, frigiy, lidiy, miksolidiy) tegishli ekanligini aniqlang:

- tonikasi re tovushidan boshlangan 4 ta bemolli;
- tonikasi si tovushidan boshlangan 4 ta diyezli;
- tonikasi sol tovushidan boshlangan 3 ta bemolli;
- tonikasi sol tovushidan boshlangan 2 ta diyezli;
- tonikasi do tovushidan boshlangan 1 ta diyezli;
- tonikasi lya tovushidan boshlangan 1 ta bemolli.

2. Quyidagi lادلarning tonikasini ayting:

- 5 ta diyezli va 2 ta bemolli doriy ladi;
- 5 ta diyezli va 3 ta bemolli frigiy ladi;
- 4 ta diyezli va 4 ta bemolli miksolidiy ladi;
- 6 ta diyezli va 1 ta bemolli lidiy ladi;
- 7 ta diyezli va 5 ta bemolli frigiy ladi;
- 6 ta bemolli va 4 ta diyezli doriy ladi;
- 4 ta diyezli va 3 ta diyezli miksolidiy ladi;
- 3 ta bemolli va 2 ta diyezli lidiy ladi.

3. Quyidagi lادلarning qancha va qanday alteratsiya belgilari bor:

- a) tonikasi *fa*; *si* tovushlari bo'lgan doriy ladi?
- b) tonikasi *re*; *lya* tovushlari bo'lgan lidiy ladi?
- d) tonikasi *fa#*; *sol* tovushlari bo'lgan frigiy ladi?
- e) tonikasi *si*; *mi* tovushlari bo'lgan miksolidiy ladi?

4. Quyidagi kuylarni ladi, tonikasi, ladning turg'un va noturg'un pog'onalarini aniqlang:

E s l a t m a: 1. Bu kuylar doriy, frigiy, lidiy, miksolidiy, ikkita orttirilgan sekundali, o'zgaruvchan, major-minor va pentatonika lادلarida yozilgan.

2. Har bir kuyni ladi aniqlangandan keyin, fortepianoda chaling:

a) Xalq kuylari:

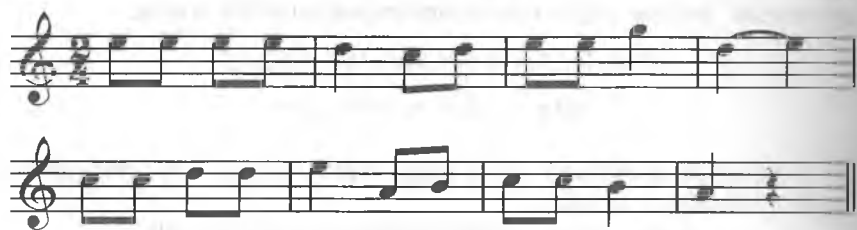
1. Shoshmasdan

O'zbek xalq qo'shig'i «Paxta do'ndiq»



2. Allegro molto

Rus xalq qo'shig'i



3. Bir tekis, shoshmasdan

Tatarcha



4. Adagio

Ukraincha



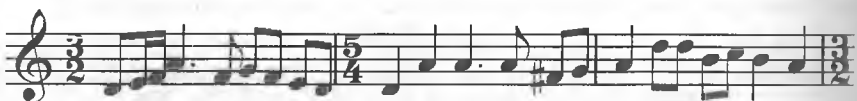
5. Sho'x

O'zbek xalq qo'shig'i «To'y muborak»



6. Andante

Rus xalq qo'shig'i





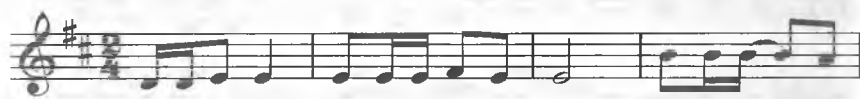
7.

Ukrain xalq qo'shig'i



8. Shoshmasdan

O'zbek xalq qo'shig'i «Maktab»



9. Sho'x

O'zbek xalq qo'shig'i «Nigorim kelur»



10. Sekin

O'zbek xalq qo'shig'i «Notavonman»

Musical score for '10. Sekin' (O'zbek xalq qo'shig'i «Notavonman»). The score consists of five staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Sekin' (Ad libitum). The melody is written in a single voice line. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of eighth and quarter notes, with some rests. The piece concludes with a double bar line and repeat dots.

11. Osoyishta

Qirg'izcha

Musical score for '11. Osoyishta' (Qirg'izcha). The score consists of three staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Osoyishta' (Andante). The melody is written in a single voice line. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat dots.

12.

Ukraincha

Musical score for '12.' (Ukraincha). The score consists of three staves of music in G major (one sharp) and 2/4 time. The tempo is not explicitly marked. The melody is written in a single voice line. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a mix of quarter and eighth notes, with some rests. The piece concludes with a double bar line and repeat dots.



16. Shoshmasdan

O'zbek xalq qo'shig'i «Dalu»



17. Andante

Ukraincha



18. Allegretto

Rus xalq qo'shig'i





19. Sekin, ohangdor

O'zbek xalq qo'shig'i «Bahor ayyomida»



20. Sekin

O'zbek xalq qo'shig'i «Saodat ona»



21. Sekin

Qozoqcha

Musical score for '21. Sekin' in C major, 4/4 time. The piece consists of three staves. The first staff begins with a *mf* dynamic and features a crescendo leading to a *f* dynamic on the final note. The second staff continues with a *mf* dynamic. The third staff concludes with a *p* dynamic.

22. Quvnoq, tetik

Rus xalq qo'shig'i

Musical score for '22. Quvnoq, tetik' in D major, 2/4 time. The piece consists of two staves of music.

23.

Ukrain xalq qo'shig'i

Musical score for '23.' in D major, 2/4 time. The piece consists of two staves of music.

24. Sekin

Qoraqalpoq xalq qo'shig'i «Dilbar»

Musical score for '24. Sekin' in B-flat major, 2/4 time. The piece consists of two staves of music.



25. Chaqqon

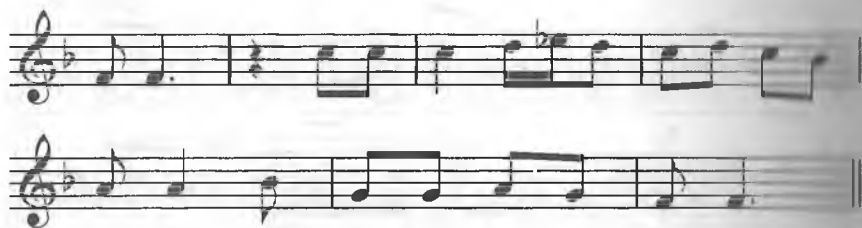
O'zbek xalq qo'shig'i «Sayri bog'»



26. Sekin

O'zbek xalq qo'shig'i «Suvchi yigit»





27. Allegro

Gruzinka



28.

Armancha



29.

Ruscha



Musical score for 'Birmuncha tez' in 3/4 time, B-flat major. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a simple, rhythmic style. The second and fourth staves contain a circled '1' in the second measure, indicating a first ending. The piece concludes with a double bar line.

31. Shoshmasdan

Tojik xalq qo'shig'i «Sevikli yor keladi»

Musical score for 'Shoshmasdan' in 3/4 time, D major. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody is written in a simple, rhythmic style. The piece concludes with a double bar line.

32.

Maricha



33. Sekin

O'zbek xalq qo'shig'i «Do'mbog'ini»



34.

Armancha



35. Og'ir va g'amgin

Qirg'izcha



36. Chaqqon, sho'x

O'zbek xalq qo'shig'i «Signal»

Musical score for 'Chaqqon, sho'x' in G major (one sharp) and common time (C). The score consists of eight staves of music. The melody is characterized by eighth and sixteenth notes, often beamed together in groups. There are several measures with rests, and the piece concludes with a double bar line.

37. Juda og'ir

Rus xalq qo'shig'i

Musical score for 'Juda og'ir' in G major (one sharp) and common time (C). The score consists of three staves of music. The melody is slower and more melodic, featuring long, sweeping lines with many slurs. The piece ends with a double bar line.

38. Allegretto

Armancha



39.

Moldovancha



40. Osoyishta va mungli

Qirg'izcha



b) Kompozitorlar asarlaridan namunalar:

41. Sekin

A.Otajanov musiqasi. «Oro berib o'zingga»

Musical score for '41. Sekin' by A. Otajanov. The score consists of five staves of music in G major and 3/4 time. The melody is slow and features a mix of quarter, eighth, and dotted notes, with some phrases spanning across bar lines.

42. Shoshmasdan, ohangdor

I.Hamroyev. Chang uchun konsert

Musical score for '42. Shoshmasdan, ohangdor' by I. Hamroyev. The score consists of four staves of music in B-flat major and 2/4 time. The melody is lively and rhythmic, featuring eighth and sixteenth notes.

43. Vals sur'atida

Sh.Ramazonov musiqasi. «Bog'cha valsi»

Musical score for 'Vals sur'atida' by Sh.Ramazonov. It consists of four staves of music in 3/4 time, featuring a simple melodic line with a key signature of one sharp (F#) and a common time signature.

44. Sho'x

T.Jalilov musiqasi. «Ey, do'stlar»

Musical score for 'Sho'x' by T.Jalilov. It consists of four staves of music in 2/4 time, featuring a more complex melodic line with a key signature of two flats (Bb, Eb) and a common time signature.

45. Tranquillo

N.Rimskiy-Korsakov. «Pskovlik ayol» operasidan

Musical score for 'Tranquillo' by N.Rimskiy-Korsakov. It consists of two staves of music in 3/4 time, featuring a simple melodic line with a key signature of two flats (Bb, Eb) and a common time signature.

46. Allegro moderato e tranquillo

E. Grig. «Bolal-ik kunlarimdan», op.65



47.

I.S.Bax. Kantata



48. Adagio

M. Musorgskiy. «Boris Godunov» operasidan



49. Sekin

A. Xalimov musiqasi. «Vatanim – jonim onam»



50. Juda tez

G.Mushel. «Simfoniya»



51. Shoshmasdan

I.Hamroyev musiqasi. «Baxtiyor qizman»



52. Shoshmasdan

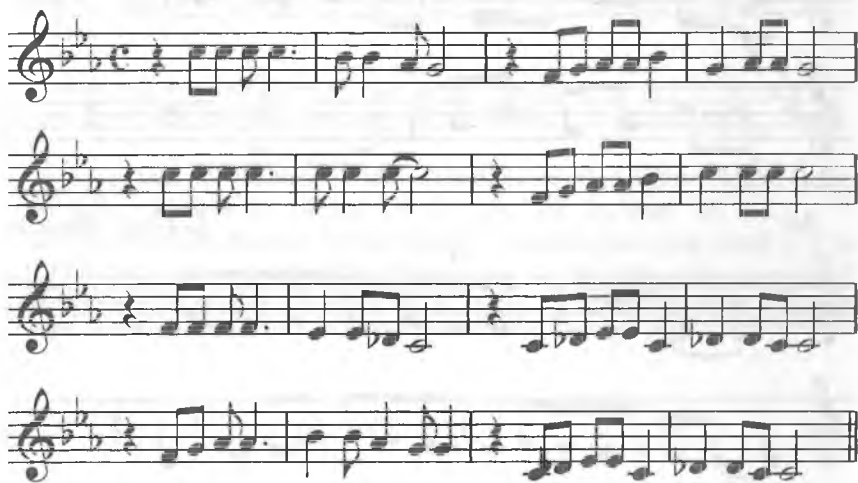
J.Shomurodov musiqasi. «Bahorni suymoq»





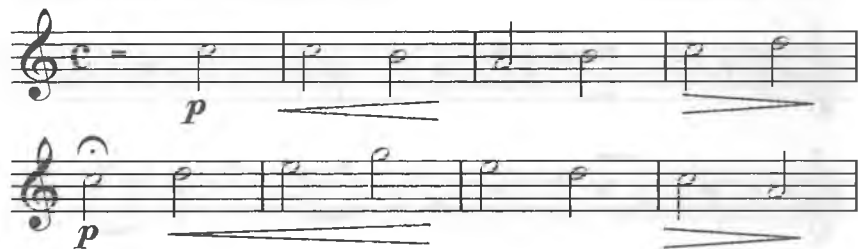
53. Shoshmasdan

D.Zokirov musiqasi. «Qishloq dalasi»



54. Molto adagio

L.Betxoven. Kvartet, op.132



p
f *p*
p

55. Moderato

A. Borodin. 3-simfoniya

mf

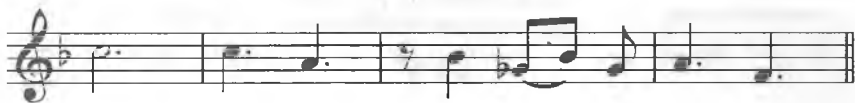
56.

G. Fore. «Pavana»

3

57. Moderato

A. Xachaturyan. «Sevimli bog'im»



58. Lento

F.Shopen. Mazurka, op.24, 1-son



Fortepianoda bajariladigan mashqlar

1. Quyidagi tovushlarni tonika hisoblab, ulardan doriy, frigi, lidiy, miksolidiy gammalarini tuzing: *mi, do#, fa, sol#, re, lya, reb, sol*.

2. Quyidagi tovushlarni tonika hisoblab, ulardan besh pog'onali va 2 ta o'rtirilgan sekundali gammalarni tuzing: *lya, do, fa#, mi, sol#, si, re, lya?*



2. Allegro molto e vivace

L. Betxoven. 1-simfoniya



3. Allegretto

I. Gaydn. Raqs



4. Allegro con brio

L. Betxoven. «Fidelio» operasidan



5. Allegro

V.A.Motsart. «Seraliyadan olib qochish» operasidan



6. Sekin

A.Xachaturyan. «Boshqoq to'lisha boshladi»

mp

mf

f

7. Allegretto

L.Betxoven. Allemanda

mf

8. Largo

A.Korelli. Sarabanda



9. Ohangdor

R.Hamroyev musiqasi. «Ulug'bek yulduzlari»



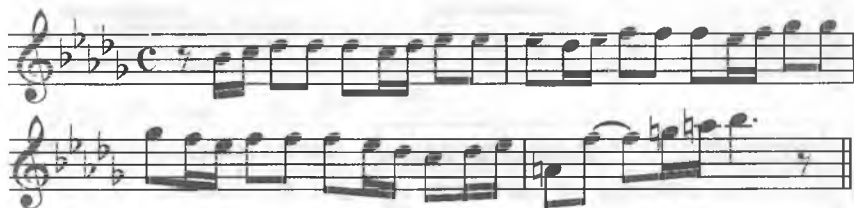
10. Andante

N.Rimskiy-Korsakov. «Shoh Sulton haqida ertak»
operasidan



11. Andante sostenuto

I.S.Bax. Preludiya



12. Allegro

G.F.Gendel. «Passakalya»



13. Allegro

R.Shuman. «Kapalaklar»



14. Andante sostenuto

I.S.Bax. Kaprichchio



15. Allegro moderato

J.Verdi

Musical score for Verdi's piece, measures 1-4. The score is written in G major, 2/4 time, and begins with a piano (*p*) dynamic. It consists of four staves of music.

16. Non troppo allegro

S.Prokofyev. Mumtoz simfoniya dan gavot

Musical score for Prokofiev's piece, measures 1-5. The score is written in D major, 4/4 time, and begins with a forte (*f*) dynamic. It consists of five staves of music. Dynamics include *f*, *mf*, *p*, and *ff*. There are also accents (>) and a breath mark (h) in the second staff.

17. Cantabile

P.Chaykovskiy. 4-simfoniya

Musical score for 17. Cantabile by P. Chaykovskiy. The score consists of six staves of music in G major, 3/4 time, featuring a melodic line with various intervals and rests.

18. Allegretto

V.A.Motsart. «Sehrli nay» operasidan

Musical score for 18. Allegretto by V.A. Mozart. The score consists of two staves of music in D major, 3/8 time, featuring a rhythmic melody with trills and a final note marked with a breath mark (h).

19.

I.Gaydn. Fortepiano uchun sonata, 13-son

Musical score for 19. Fortepiano uchun sonata, 13-son by I. Haydn. The score consists of two staves of music in G major, 3/4 time, featuring a melodic line with various intervals and rests.



20. Narrante e lugubre

N.Myaskovskiy. Fortepiano uchun
sonata, op.57



21. Allegro

N.Rimskiy-Korsakov. «Sadko» operasidan



22. Adagio

N.Rimskiy-Korsakov. «Sadko» operasidan

p

23. Andantino

A.Lyadov. Polyak xalq mavzusiga variatsiyalar
(var.VIII), op.51

dolce

24. Allegretto

F.Shubert. Sonata, op.122

p

25. Allegro assai L. Betxoven. «Skerso». Fortepiano uchun sonatadan

Two staves of musical notation in treble clef, key of D major, and 3/8 time. The first staff contains the first two measures, and the second staff contains the next two measures. The second measure of the second staff is marked with a dynamic of *sf*.

26. Andantino F. Shopen, Mazurka

Three staves of musical notation in treble clef, key of B-flat major, and 3/4 time. The first staff contains the first two measures, the second staff contains the next two measures, and the third staff contains the final two measures.

27. Allegro agitato A. Skryabin. Preljudyiya, op.11, 8-son

Five staves of musical notation in treble clef, key of D major, and 2/4 time. The piece features numerous triplet markings, indicated by the number '3' above or below groups of notes.

28. Andante

V.Shebalin. 3-son kvartet

allargando

p

29. Andante ma non troppo e cantabile

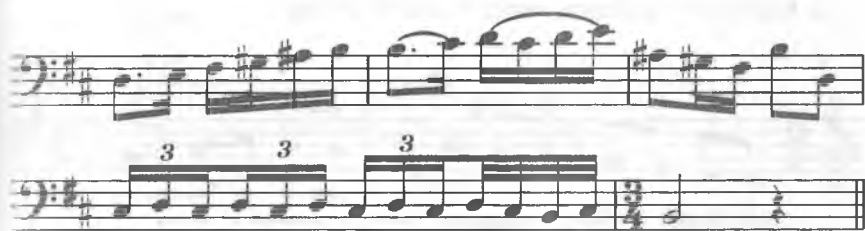
A.Xachaturyan. «Boltiq dengizi»

30. Adagio molto cantabile

An.Aleksandrov. «Mumtoz syuita»dan ariya

p *espress* *cresc.*

mf



31. Allegretto

D. Shostakovich. 7-simfoniya

Fortepianoda bajariladigan mashqlar

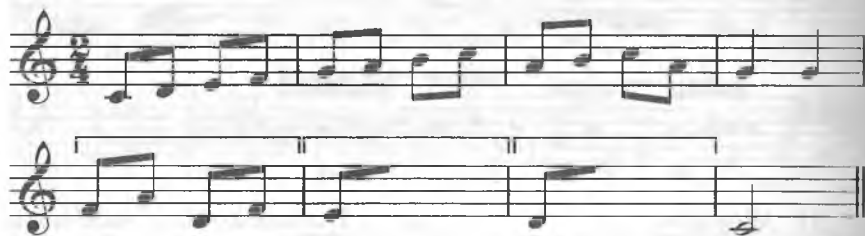
1. 186-193 betlarda berilgan kuylarni fortepianoda chaling va ularda uchraydigan sekvensiyalarni ko'rsating.

2. Diatonik sekvensiyalarni o'z ichiga olgan quyidagi kuylarda, kvadrat qavs bilan ifodalangan motivlarni, ko'rsatilgan intervallar bo'yicha o'rin almashlab chaling:

a) Motivlarni sekunda pastga tushirib chaling:

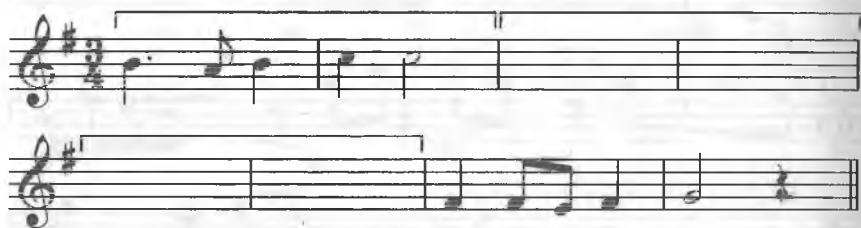
1.

V.A.Motsart



2.

Rus xalq qo'shig'i



3.

a)

Chex xalq qo'shig'i



b) Moderato

A.Arenskiy



4. Vivache

I.S.Bax

5. Allegro

L. Betxoven

6. Allegro con moto

E. Grig

b) Motivlarni sekunda yuqoriga ko'tarib chaling:

1. Moderato



2. Presto

L. Betxoven



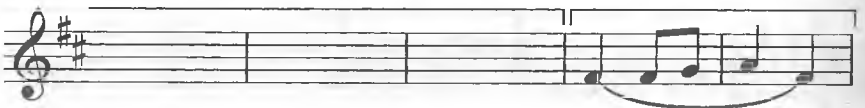
3. Adagio ma non troppo

Chex xalq qo'shig'i



4. Tez

Venger xalq qo'shig'i





v) Motivlarni sekunda yuqoriga va pastga ko'chirib chaling:

1. Moderato



2. Moderato



g) Motivlarni tertsiya pastga ko'chirib chaling:

1. Allegro



2. Allegro ma non troppo

F.Shopen

d) Motivlarni tertsiya yuqoriga ko'tarib chaling:

1. Osoyishta

A.Arenskiy

e) Motivlarni tertsiya yuqoriga va pastga ko'chirib chaling:

1. Moderato

2. Allegro

2. **Kuyning metro-ritmik va sintaksis tuzilishi**

Takrorlash uchun savollar

1. Ritm nima?
2. Tsezura nima?
3. Kuydagi kadentsiya nima?
4. Kadentsiyalarning turlarini sanab bering.
5. Qanday kadentsiyaga to'liq, yarim, mukammal, nomukammal kadentsiya deyiladi?
6. Davriya deb qanday musiqaviy tuzilmaga aytiladi?
7. Jumla nima?
8. Davriyada qancha jumla bor?
9. Kadentsiyalar davriyada qanday vazifani bajaradilar? Ularning davriyadagi o'rni qayerda joylashadi va o'zaro munosabatlari qanday bo'ladi?
10. Jumlalarga bo'linmaydigan davriyalar bo'lishi mumkinmi?
11. Yakka tonallikli davriya qanday bo'ladi?
12. Modulyatsiyalovchi davriya qanday bo'ladi?
13. Fraza deb qanday musiqaviy tuzilmaga aytiladi? Motiv deb-chi?

Og'zaki mashqlar

1. 167-172 betlarda berilgan kuylardagi melodik harakatning metro-ritmik xarakterini:

- a) kuyning tez yoki og'ir tempdagi harakati;
- b) kuyning bir tekis ravon, notekis yoki o'zgaruvchan harakati;
- d) kuyning uzoq-uzoq yoki uzluksiz harakatini aniqlang:

2. Shu kuylardagi metro-ritmik shaklni, quyidagi reja bo'yicha xarakterlang:

- a) kuyning ayrim tuzilmalari ritmini aniqlang, masalan: bir tekis ravon, notekis, sinkopali, punktir va h.k. metro-ritm;
- b) takroriy ritmik shakllarni belgilang;
- d) kuydagi bir ritmik harakatning ikkinchisiga sekin-asta yoki taqqoslash (kontrast) usullari orqali o'tishini aniqlang; kuydagi ritmik o'zgarishlarni (tezlashuv, sekinlashuv, ritmning murakkablashuvlari) kuzating.

3. Davriya shaklidagi quyidagi kuylarni:

- a) jumlalarga bo'lib chiqing va har bir jumladagi kadentsiyalarni aniqlang;
- b) davriya ikkita bir-biriga o'xshash (takroriy) yoki noo'xshash (turlicha) jumlalardan iboratligini aniqlang;
- d) davriya - hajm jihatidan ikkita bir-biriga teng yoki teng bo'lmagan jumlalardan iboratligini (teng bo'lmagan jumlalarda ikkinchi jumla birinchisidan katta, kengaytirilgan bo'ladi) aniqlang;

e) Davriyadagi har bir jumlani yanada kichik: bir taktli va ikki taktli tuzilmalarga bo'lib chiqing.

E s l a t m a. Melodik tuzilmalarni bir-biridan tsezuralar bilan (yoki V) ajrating. Puzalar, ritmik uzilishlar, biron-bir ritmik shaklni aynan takrorlanishi yoki o'zgarishi musiqaviy tuzilma chegaralarining asosiy belgilari hisoblanadi.

Metro-ritmik tahlil qilish uchun kuy namunalari:

1. Tez, quvnoq

Rus xalq qo'shig'i



2. Andante

Rus xalq qo'shig'i



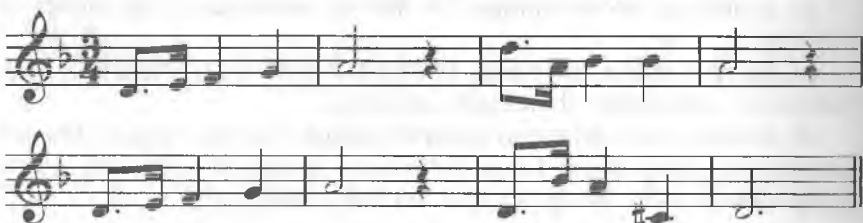
3. Allegretto

Rus xalq qo'shig'i



4.

Ukrain xalq qo'shig'i



5. O'ychan

Rus xalq qo'shig'i



6. Moderato

Ukrain xalq qo'shig'i



7. Allegro ma non troppo

F.Shopen. «Tilak»



8. Andante

G.Persell. Ariya



9. Largamente cantando

N.Metner. «Ertak». op.34, 1-son



10. Allegretto

M.Glinka. «Ruslan va Lyudmila» operasidan



11. Moderato

D.Skarlatti. Ariya



12. Allegro agitato

M.Glinka. «Ruslan va Lyudmila» operasidan



13.

S.Prokofyev. «Semen Kotko» operasidan

14. Andante cantabile e rubato

N.Myaskovskiy. Qo'shiq, op.58

15. Marsh sur'atida

N.Chemberdji. «Stratonavlilar qo'shig'i»

16. Andantino

A. Arenskiy. «Ertak»

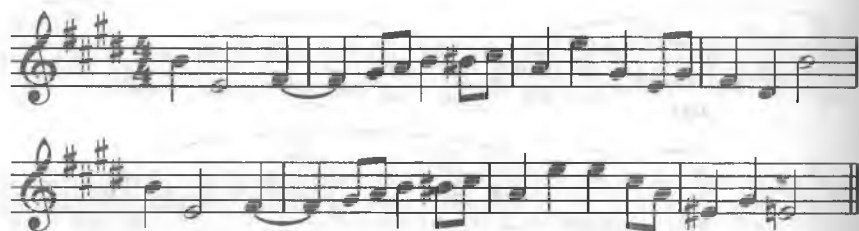
17. Allegretto

V.A.Motsart. 13-kvartet



18. Andante assai

S.Prokofyev. «Urush va tinchlik» operasidan



19. Vivache

I.Gaydn. 12 ta kichik pyesalar (6-son)



20. Grazioso

M.Glinka. «Ivan Susanin» operasidan



21. Con grazia

S.Prokofyev. «Poruchik Kije»
kinofilmiga yozilgan musiqadan

p

p

22. Moderato assai

P.Chaykovskiy. «Italyancha qo'shiq»

p

23. Allegretto

D.Shostakovich. «Uchrashuv haqida qo'shiq»

24. Allegro vivo

M.Ippolitov-Ivanov. «Ozarbayjon navolari»

f

ff f ff

25. Allegro

T.Xrennikov. «Eh, qahraton qish»

p cresc.

26. Moderato assai

P.Chaykovskiy. «Ishonmagin, do'stim»

p mf



27. Allegro non troppo

F. Shubert. «Manzil»



28. Allegro con spirito

P. Chaykovskiy. «Bolalar qo'shiqlari»



29. Moderato

N. Myaskovskiy. «Bahoriy kayfiyatlar», op.43 1-son

The musical score for exercise 29 consists of four staves of music. The first two staves are in treble clef with a key signature of one flat and a 4/4 time signature. The melody is written in a single line with a slur over the first two staves. The third staff continues the melody, and the fourth staff concludes it. A 'rit.' marking is placed below the second staff.

30. Moderato con moto

D.Kabalevskiy. «Yengil variatsiyalar»,
op.40 2-son

The musical score for exercise 30 consists of four staves of music. The first two staves are in treble clef with a key signature of one flat and a 2/2 time signature. The melody is written in a single line with a slur over the first two staves. The third and fourth staves continue the melody. A 'p' dynamic marking is placed below the first staff.

Yozma mashqlar

1. Yarim kadentsiya bilan tugallanuvchi quyidagi ikki taktli tuzilmalarga, to'liq (mukammal) kadentsiya bilan tugallanuvchi, ikki taktli, javob tuzilmalarini yozing.

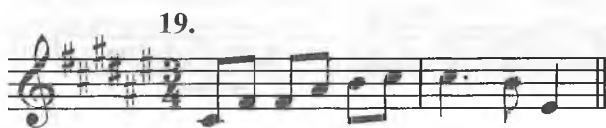
Javob tuzilmalarini ikki variantda:

a) birinchi tuzilmaning metro-ritmik va melodik shaklidan hamda garmonik asosidan foydalangan holda, masalan:



b) birinchi tuzilmaning metro-ritmik va melodik shaklidan foydalangan holda, ammo boshqacha melodik aylanmalar va boshqa garmonik asosda, xususan, birinchi tuzilmadagi tonika va dominanta o'rniga, ikkinchi tuzilmada aksincha ketma-ketlik ya'ni, dominanta va tonikani oling. Masalan:





2. Sakkiz taktli yakka tonallik davriyalar tuzing. Yarim kadentsiya bilan tugallanuvchi, berilgan 4 taktli jumlaga, to'liq kadentsiya bilan tugallanuvchi, 4 taktli javob jumlasini yozing. Javob tuzilmalarini birinchi jumlaning metro-ritmik va melodik shaklini takrorlash usulida, ammo, to'liq kadentsiya bilan tugallanadigan qilib, tuzing.

1.



2. Allegretto

L. Betxoven



11. Allegro ma non troppo

L. Betxoven

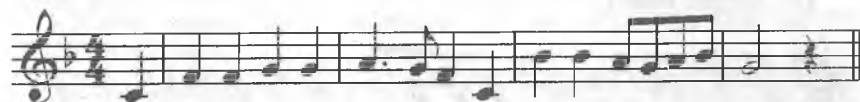


12. Andante



3. 8 taktli yakka tonallik davriyalar tuzing. Berilgan 4 taktli jummalarga, birinchi jumalani metro-ritmik va melodik shaklidan foydalanib, ammo, boshqacha melodik aylanmalar va boshqa garmonik asosda 4 taktli javob jumalari yozing, xususan: tonika va dominanta asosiga tuzilgan birinchi jumlaga, dominanta va tonika asosida tuzilgan ikkinchi jumla javob beradi.

1.



2.



3.



4.



5.



6. Tez

F. Shubert



7.

Ukrain xalq qo'shig'i



8. Allegro molto

I. Gaydn



9.

G. Donisetti



10. Allegro molto

I. Gaydn



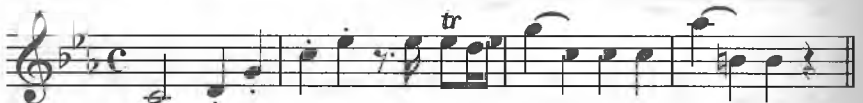
11. Adagio

A. Rubinshtyen



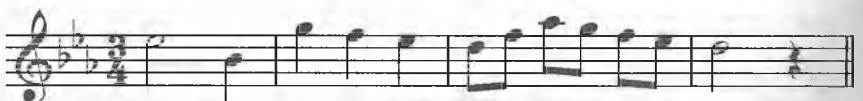
12. Molto allegro

V.A. Motsart



13.

V.A. Motsart



14.

Kampan'oli



TRANSPOZITSIYA

Takrorlash uchun savollar

1. Transpozitsiya nima?
2. Kuyni va butun musiqa asarini transpozitsiya qilish zaruriyati nimadan kelib chiqadi?
3. Transpozitsiyaning qancha va qanday usullari bor?
4. Kalitlarni almashtirish yordamida transpozitsiya qilish qanday bo'ladi?
5. Kalitlarni almashtirish yordamida xromatik yarim tonga transpozitsiya qilish mumkinmi?
6. Transpozitsiya musiqa asari yozilgan kalitlarni saqlagan holda, qanday qilinadi?
7. Transpozitsiyani kalit yonidagi alteratsiya belgilarini almashtirish yordamida qaysi intervalga qilish mumkin?
8. Transpozitsiyani kalit yonidagi alteratsiya belgilarini almashtirish yordamida diyezli tonalliklardan yuqoriga qilish mumkinmi? Bemolli tonalliklardan pastgachi?
9. Transpozitsiya qilishda musiqa asarida uchraydigan «tasodifiy» belgilarni qanday o'zgartirish kerak?

Yozma mashqlar

1. Quyida keltirilgan kuylarni turlicha tonalliklarga transpozitsiya qiling:
a) 0,5 ton; 1 ton; 1,5 ton; 2 ton; 3 ton; 3,5 ton; 4 ton yuqoriga va pastga;
b) kich.2; kat.2; kich.3; kat.3; sof.4; ort.4; sof.5; kam.5 yuqoriga va pastga;
2. № 10 va № 15 kuylarni:
a) kam.3, kam.4, kich.6, kat.6 yuqoriga;
b) ort.2, ort.3 pastga;
3. № 4 va № 8 kuylarni:
a) kam.4, ort.4, kam.5, kat.6 yuqoriga;
b) ort.1, ort.4 pastga;
4. № 5, № 9 va № 17 kuylarni:
a) ort.2, kich.6 yuqoriga;
b) kam.4, kat.6 pastga.

5. Moderato assai

N. Rimskiy-Korsakov «Qorqiz» operasidan



6. Andante

Ukrain xalq qo'shig'i



7.

I. S. Bax. Fuga



8. Lento

A. Glazunov. Fortepiano uchun fuga., or.101



9. Con vivace

S. Prokofev. «O'tkinchi lahzalar»

pp

10. Lento

F. Shopen. Etyud

espress.
p

11. Allegro moderato

M. Gliinka. «Ajib onlar yodimda»

12. Andante

E. Grig. «Kuzda» op. 26

p *Fine*

cresc. *f* 3 *D.C. al Fine*

13. Andante

V. A. Motsart. Skripka uchun sonata

14. Largo

I. S. Bax. Fuga

15. Moderato

A. Glazunov. Fortepiano uchun fuga., or.101

16. Lento doroloso

M. Musorgskiy. «Alla»

pp

17. Allegretto

Sh. Guno. «Faust» operasidan

3

3 *3* *3*

18. Tempo di mazurka

E. Grig. «Anitra raqsi»

pp

f

19. Dolente

S. Prokofev. «O‘tkinchi lahzalar»

5. I. S. Baxning quyidagi fuga mavzularini engarmonik teng tonalliklarga transpozitsiya qiling:

1. Allegro energico

«Yaxshi sozlangan klavir», II t. № 3

2. Andante con moto

«Yaxsh. soz. kl.» I t, № 8

3. Andante

«Yaxsh. soz. kl.» II t, № 23

4. Lento

«Yaxsh. soz. kl.» II t, № 22

5. Allegro non troppo

«Yaxsh. soz. kl.» II t, № 13



6. Quyidagi ikki ovozli va ko'p ovozli misollarni ko'rsatilgan tonalliklarga transpozitsiya qiling:

Eslatma: Qo'shimcha chiziqlarni ko'paytirib yubormaslik uchun kalitlarni almashtirish va oktavaga ko'chirish usullaridan foydalaning;

- 1) kich.2; kat.2; kich.3; sof.4; sof.5; ort.4. yuqoriga;
0,5 ton; 1 ton; 1,5 ton; 2 ton; 2,5 ton pastga.

Allegro moderato

I. Hamroyev. «Binafsha»



- 2) ort.1; kat.2; kich.3; kat.3; sof.4; sof.5; ort.4 yuqoriga;
0,5 ton; 1 ton; 1,5 ton; 2 ton; 2,5 ton pastga.

L. Knipper. «Eh, dalalar, dalalar»



3) ort.1; kich.2; kat.3; ort.4; kam.5. yuqoriga;
ort.1; kich.2; kich.3. pastga.

Con moto

M. Glinka. Fuga

4) kich.2; kich.3; kam.4; 1 ton; 2 ton; 2,5 ton yuqoriga;
ort.1; kich.2; ort.2; kat.3; 1 ton; 1,5 ton; 2 ton; 2,5 ton pastga.

Allegro moderato

M. Glinka «Kamarincha»

5) ort.1; kich.2; kich.3; sof.4; 1 ton; 2 ton; 3 ton yuqoriga;
ort.1; kich.2; kat.2; kat.3; 1,5 ton; 2,5 ton pastga.

Allegro

V. A. Motsart. F-p uchun sonata



6) kat.2; kich.2; kich.3; sof.4; 2 ton; 3 ton yuqoriga
kich.2; kat.2; ort.4; 1,5 ton; 2,5 ton pastga.

Andante con moto

A. Borodin. 1-torli kvartet



7) ort.1; kich.2; kich.3; sof.4; 1 ton; 2 ton; 3 ton yuqoriga;
kat.2; kat.3; kam.4; sof.5; 0,5 ton; 1,5 ton; 2,5 ton pastga.

Adagio

M. Glinka. «Ivan Susanin» operasidan

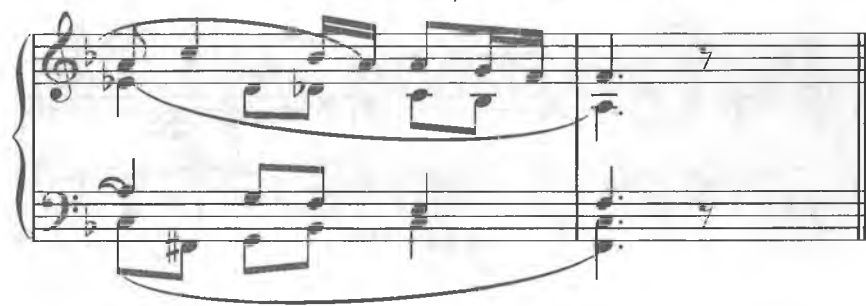




8) ort.1; kich.2; ort.4; kam.5; 1,5 ton; 2 ton; 2,5 ton yuqoriga;
kat.2; kich.3; kam.4; sof.4; 0,5 ton 3 ton pastga

Moderato

M. Glinka. Shotland mavzusiga variatsiyalar



9) kich.2; kam.4; ort.4; kam.5; 10ton; 1,5 ton; 2,5 ton yuqoriga;
ort.1; kich.2; kat.2; kich.3; 2 ton; 2,5 ton pastga.

Andantino

S. Prokofev. Fortepiano uchun 3-kontsert





10) kich.2; kat.3; kam.4; 1 ton; 1,5 ton; 2,5 ton yuqoriga;
ort.1; kich.2; kich.3; 1 ton; 2 ton; 2,5 ton pastga.

Semplice (Andantino)

N. Myaskovskiy. «Oddiy varyatsiyalar»



11) kich.2; kam.3; kich.3; kam.4; 1 ton; 2 ton; 2,5 ton yuqoriga;
ort.1; kat.2; kam.2; kat.3; 1,5 ton; 2,5 ton pastga.

Moderato

D. Kabalevskiy. «Klamsilik usta» operasidan





12) kich.2; kat.2; kat.3; kam.4; 2 ton; 1,5 ton yuqoriga;
ort.1; kich.3; ort.4; sof.5; 1 ton; 2 ton; 2,5 ton pastga.

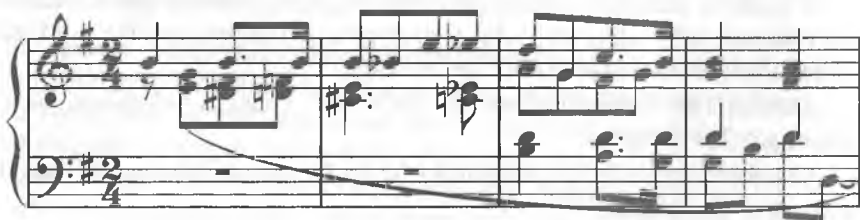
Og'ir

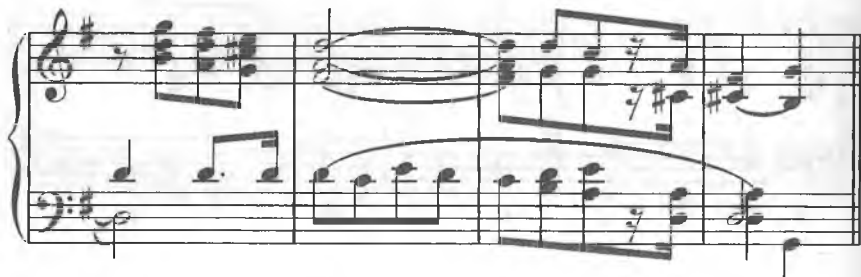
R. Shuman. «Tun yulduzi»



13) kich.2; kat.2; kich.34 kat.3; 2,5 ton; 3 ton yuqoriga;
ort.1; kich.2; kat.3; sof.5; 1,5 ton; 2,5 ton; 3 ton pastga.

R. Shuman. Or.15 №11





14) ort.1; kat.2; kich.3; kat.3; sof.4; 3 ton; 3,5 ton yuqoriga;
kich.2; kat.2; kich.3; 2 ton. pastga.

Andante espressivo

E. Grig. Ballada, or. 24



p molto legato



Og'zaki mashqlar

1. Kalit va «tasodifiy» alteratsiya belgilari quyidagicha bo'lgan kuylarni, ko'rsatilgan intervallar bo'yicha transpozitsiya qilishda qanday kalit va «tasodifiy» alteratsiya belgilari hosil buladi:

a) kalitda bir diyez va «tasodifiy» *fa#* va *mi♭* belgilari bo'lganda; kat.2 yuqoriga? kat.2 pastga?

b) kalitda bir bemol va «tasodifiy» *fa#* va *mi♭* belgilari bo'lganda; kat.3 yuqoriga? kat.2 pastga?

d) kalitda uch diyez va «tasodifiy» *si#* va *do#* belgilari bo'lganda; kat.3 yuqoriga? kich.3 pastga?

e) kalitda to'rt bemol va «tasodifiy» *re#* va *fa#* belgilari bo'lganda; ort.2 yuqoriga? kam.5 pastga?

j) kalitda besh diyez va «tasodifiy» *do#* va *fa** belgilari bo'lganda; kam.5 yuqoriga? sof.4 pastga?

z) kalitda olti bemol va «tasodifiy» *mi#b* va *lya#* belgilari bo'lganda; ort.2 yuqoriga? kat.3 pastga?

2. Quyidagi kalitlarda yozilgan notalarni ko'rsatilgan intervallar bo'yicha transpozitsiya qilganda notalarni qaysi kalitda o'qish zarur bo'ladi?

a) skripka kalitidan sekunda yuqoriga (septima pastga)?

b) skripka kalitidan sekunda pastga (septima yuqoriga)?

v) skripka kalitidan tertsiya yuqoriga (seksta pastga)?

g) skripka kalitidan tertsiya pastga (seksta yuqoniga)?

d) skripka kalitidan kvarta yuqoriga (kvinta pastga)?

e) bas kalitidan sekunda yuqoriga (septima pastga)?

yo) bas kalitidan sekunda pastga (septima yuqoriga)?

j) bas kalitidan tertsiya yuqoriga (seksta pastga)?

z) bas kalitidan tertsiya pastga (seksta yuqoniga)?

i) bas kalitidan kvarta yuqoriga (kvinta pastga)?

3. a) Agar skripka kalitini — bas, alt yoki tenor kaliti bilan almashtirilsa *C-dur*, *a-moll*, *Es-dur*, *h-moll*, *Des-dur*, *fis-moll*, *As-dur*, *g-moll* tonalliklarida yozilgan notalarni qaysi tonalliklarda o'qish zarur bo'ladi?

b) agar bas kalitini — skripka, tenor yoki alt kaliti bilan almashtirilsa-chi?

Fortepianoda bajariladigan mashqlar

1. 197-201 betlarda berilgan kuylarni turlicha tonalliklarga transpozitsiya qiling:

a) 0,5 ton, 1 ton, 1,5 ton, 2 ton va h.k. yuqoriga va pastga;

b) kich.2; kat.2; kich.3; kat.4 va h.k. yuqoriga va pastga.

E s l a t m a: Kuyni boshqa tonallikda chalmasdan oldin:

a) berilgan kuyni lad va tonalligini aniqlash;

b) qaysi intervalga transpozitsiya qilish zarurligiga qarab, yangi tonallikni qidirib topish;

d) kuy yo'nalishining asosiy ko'rinishlari, lad va metro-ritmik tuzilish xususiyatlarini tahlil qilish zarur bo'ladi.

2. Quyidagi motivlardan iborat modulyatsiyalashuvchi sekvensiyalar chaling. Berilgan motivlarni quyidagi tonalliklarga transpozitsiya qiling:

a) yuqorilama va pastlama butun tonlar tartibidagi tonalliklarga;

b) yuqorilama va pastlama yarim tonlar tartibidagi tonalliklarga;

d) yuqorilama va pastlama kvinta davrasi tartibidagi tonalliklarga;

e) yuqorilama va pastlama kvarta davrasi tartibidagi tonalliklarga.

Eslatma: Motivlar namuna sifatida C-dur va a-moll tonalliklarida berilgan.

Major

Musical notation for Major scale motifs 1 through 18. The motifs are arranged in six rows of two staves each. Motifs 1-5 are chords in 2/4 time. Motif 6 is a chord in 3/4 time. Motif 7 is a chord in 3/4 time. Motif 8 is a melodic line in common time (C). Motif 9 is a melodic line in common time (C). Motif 10 is a melodic line in common time (C). Motif 11 is a melodic line in common time (C). Motif 12 is a melodic line in common time (C). Motif 13 is a melodic line in common time (C). Motif 14 is a melodic line in common time (C). Motif 15 is a melodic line in common time (C). Motif 16 is a melodic line in 3/4 time. Motif 17 is a melodic line in 3/4 time. Motif 18 is a melodic line in 2/4 time.

Minor

Musical notation for Minor scale motifs 1 through 8. The motifs are arranged in two rows of two staves each. Motifs 1-5 are chords in 2/4 time. Motif 6 is a chord in 3/4 time. Motif 7 is a chord in 3/4 time. Motif 8 is a melodic line in common time (C).

3. Quyidagi motivlarni ko'rsatilgan tonalliklarga transpozitsiya qiling:

Major

Tonalliklarni quyidagi tartibda almashtiring:

1. a) *sof kvartalar* bo'yicha yuqoriga tomon,
- b) *sof kvintalar* bo'yicha pastga tomon,
- d) *butun tonlar* bo'yicha yuqoriga tomon;

2. a) *sof kvartalar* bo'yicha yuqoriga tomon,
- b) *butun tonlar* bo'yicha pastga tomon;

3. a) *butun tonlar* bo'yicha pastga tomon,
 b) *sof kvartalar* bo'yicha yuqoriga tomon;



4. a) *sof kvartalar* bo'yicha yuqoriga tomon,
 b) *katta tertsiyalar* bo'yicha pastga tomon,
 v) *butun tonlar* bo'yicha pastga tomon;

R. Shuman



5. a) *sof kvintalar* bo'yicha pastga tomon,
 b) *sof kvartalar* bo'yicha pastga tomon;

Ĭ.S. Bax



6. a) *butun tonlar* bo'yicha pastga tomon,
 b) *sof kvartalar* bo'yicha yuqoriga tomon;

Allegro

N. Rimskiy-Korsakov



7. a) *katta tertsiyalar* bo'yicha yuqoriga tomon,
 b) *kichik tertsiyalar* bo'yicha pastga tomon,
 d) *sof kvartalar* bo'yicha pastga tomon,
 e) *sof kvartalar* bo'yicha yuqoriga tomon;

E. Grig



8. a) *sof kvartalar* bo'yicha pastga tomon,
b) *butun tonlar* bo'yicha pastga tomon;

Moderato

P. Chaykovskiy



5. a) *sof kvintalar* bo'yicha yuqoriga tomon;

I. S. Bax



6. a) *kichik tertsiyalar* bo'yicha yuqoriga tomon,
b) *sof kvartalar* bo'yicha yuqoriga tomon,
d) *butun tonlar* bo'yicha yuqoriga tomon,
e) *butun tonlar* bo'yicha pastga tomon;

L. Betxoven



7. a) *sof kvartalar* bo'yicha yuqoriga tomon,
b) *kichik tertsiyalar* bo'yicha yuqoriga tomon;

K. Veber



8. a) *kichik tertsiyalar* bo'yicha yuqoriga tomon,
b) *katta tertsiyalar* bo'yicha yuqoriga tomon,
d) *sof kvartalar* bo'yicha yuqoriga tomon;

N. Rimskiy-Korsakov



9. a) *sof kvartalar* bo'yicha yuqoriga tomon,
b) *kichik tertsiyalar* bo'yicha yuqoriga tomon,
v) *butun tonlar* bo'yicha pastga tomon;

N. Rimskiy-Korsakov



Transpozitsiyalar:

a)

Exercise a) consists of two staves of music in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The first staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, all under a slur. The second staff contains a bass line starting with a quarter note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, with rests above the notes.

b)

Exercise b) consists of two staves of music in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The first staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, all under a slur. The second staff contains a bass line starting with a quarter note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, with rests above the notes.

v)

Exercise v) consists of two staves of music in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The first staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, all under a slur. The second staff contains a bass line starting with a quarter note G2, followed by quarter notes A2, B2, C3, D3, E3, and F3, with rests above the notes.

MELIZMLAR

Takrorlash uchun savollar

1. Melizmlar nima?
2. Melizmlarning eng ko'p qo'llaniladigan turlari qaysilar?
3. Forshlag nima?
4. Forshlaglarning qanday turlari bor va ular qanday yoziladilar?
5. Uzun forshlag qisqa forshlagdan qanday farq qiladi?
6. Nuqtali nota oldidan qo'yilgan uzun forshlag qanday ijro qilinadi?
Nuqtasiz nota oldidan quyilsa-chi?
7. Qisqa forshlag qanday ijro qilinadi?
8. Ikki, uch va undan ko'p tovushdan iborat bo'lgan forshlag qanday ijro qilinadi?
9. Akkord notalaridan birortasining oldidan qo'yilgan qisqa forshlag qanday ijro qilinadi?
10. Mordent nima?
11. Mordentlarning qanday turlari bor? Ular qanday yoziladilar?
12. Chizilmagan oddiy mordent qanday ijro qilinadi? Chizilgani-chi?
13. Chizilmagan juft mordent qanday ijro qilinadi? Chizilgani-chi?
14. Gruppetto nima?
15. Gruppetto qayerda quyiladi va u qanday belgi bilan yoziladi?
16. Gruppetto qancha tovushdan iborat?
17. Gruppettoda qaysi tovush asosiy hisoblanadi?
18. Gruppettoning tovushlari qanday tartibda ijro qilinadi?
19. Nota ustiga, bir xil notalar orasiga, har xil notalar orasiga, nuqtali nota va uning qo'shimchasi orasiga, qo'sh nuqtali nota va uning qo'shimchasi orasiga qo'yilgan gruppetto qanday ijro qilinadi?

20. Trel nima?
21. Trel qanday yoziladi?
22. Trel qaysi notadan boshlanadi va qanday tugatiladi?
23. Trel yana qanday boshlanishi mumkin va unda notada qanday ko'rsatmalar bo'lishi lozim?
24. Ikki, uch va undan ko'p ovozlarda bir vaqtning o'zida trel qilinsa, u qanday yoziladi?
25. Melizmatik belgilarning ustidan yoki ostidan qo'yilgan alteratsiya belgilari qaysi tovushlarga taalluqli hisoblanadi?

Yozma mashqlar

1. Quyidagi melizmlarning ijro qilinish uslublarini yozing:

Forshlag

1.



2.



3.





4.



Mordent

5.



6.



Gruppetto

7.

Exercise 7 consists of two staves of music. The first staff contains five measures of eighth notes, each with a doublet (a '2' above the note). The second staff contains three measures of eighth notes, also with doublets. The notes are: G4, A4, B4, C5, D5 in the first staff; and G4, A4, B4, C5, D5, E5, F5, G5 in the second staff.

8.

Exercise 8 consists of two staves of music. The first staff contains five measures of eighth notes, each with a doublet. The second staff contains five measures of eighth notes, each with a doublet. The notes are: G4, A4, B4, C5, D5 in the first staff; and G4, A4, B4, C5, D5, E5, F5, G5 in the second staff.

9.

Exercise 9 consists of two staves of music. The first staff contains four measures of eighth notes, each with a doublet. The second staff contains three measures of eighth notes, each with a doublet. The notes are: G4, A4, B4, C5, D5 in the first staff; and G4, A4, B4, C5, D5, E5, F5, G5 in the second staff.

Trel

10.

Exercise 10 consists of one staff of music with five measures of eighth notes, each with a trill (a 'tr' above the note). The notes are: G4, A4, B4, C5, D5, E5, F5, G5.



11.

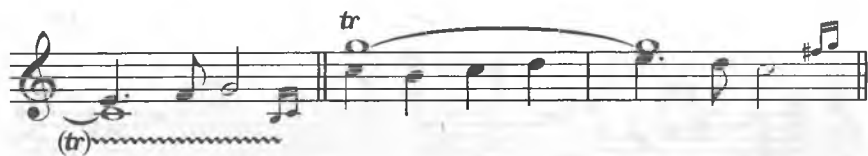


12.



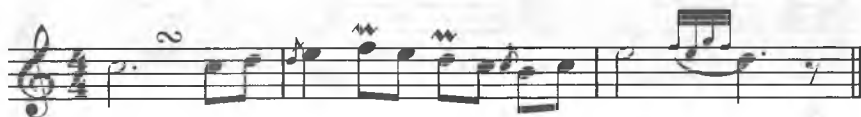
13.





2. Melizmlardan iborat quyidagi misollarni, bir tekis o'Ichovli nota yozuvi bilan yozing:

1.



2.



3.



4.



5.



6.



7.



8.



9.



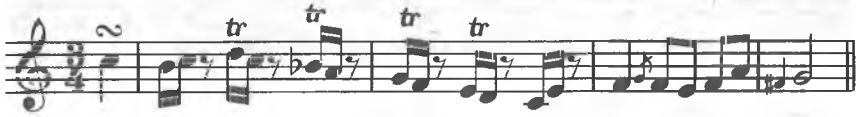
10.



11.



12.



13.



14.



15.



16.

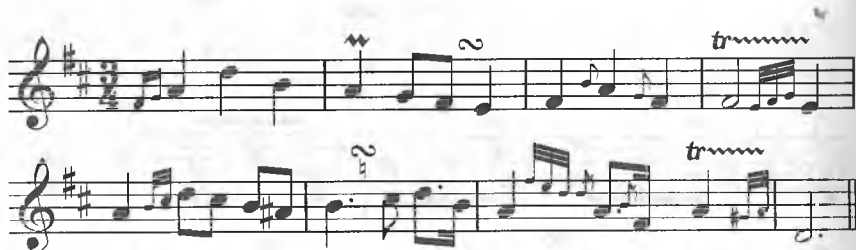




17.



18.



2. Quyidagi melizmatik bezaklarni, shularga mos melizmlar bilan yozing:



6. 3 3 7.

8.

9. 10.

11. 12. 3 3

13. 14.

15. 16.

17. 3

18.

3 3

19. 3 3

20. 3 3 3

Detailed description: This page contains 15 staves of musical notation for guitar, numbered 6 through 20. Each staff begins with a treble clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Several measures feature triplets, indicated by a '3' above the notes. Some notes have accents (>) above them. The music is organized into measures separated by double bar lines. The overall style is that of a technical exercise or a short piece for guitar.

21. 22.

23.

24.

25.

26.

27.

28. 29.

30.

31.

32.

33.

34.

Fortepianoda bajariladigan mashqlar

Melizmlardan iborat quyidagi misollarni fortepianoda chaling:

1. Adagio

X.V.Glyuk, «Paris va Yelena» operasidan

2.

V.A.Motsart. Vals



3. Allegretto grazioso

V.A.Motsart. F-p uchun sonata. C-dur



4.

V.A.Motsart. F-p uchun sonata.



5. Allegro

Norveg xalq qo'shig'i



6. Allegro

L. Betxoven. Fortepiano uchun sonata., op. 13



7. Andantino

N. Rimskiy-Korsakov. «Shaxrizoda»



8. Allegretto e dolce

E. Grig. «Albomdagi varaqlar»



9. Andante molto cantabile e con dolore

M. Musorgskiy.
«Ko'rgazmadagi suratlar» dan



10. Andantino

P. Chaykovskiy. «Uyqudagi go'zal» baletidan



11. Allegro

K. Veber. «Pretsioza» operasidan



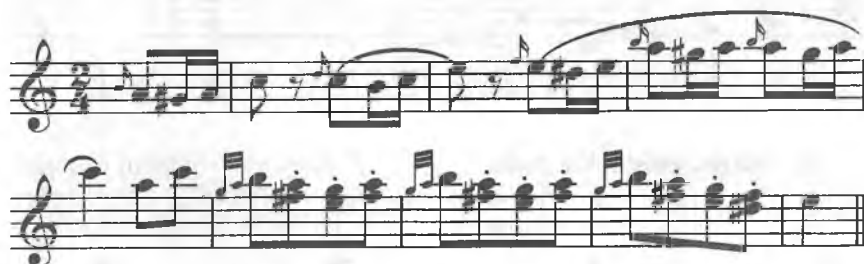
12. Allegretto

E. N. Megyul. Sonata, op.1



13. Allegretto

V.A.Motsart, Fortepiano uchun sonatadan
(alla turca) rondo



14. Allegretto

Leopold Motsart. Fortepiano uchun pyesa



15.

J. Ramo. Myuzett



16. Bir muncha tez

J. Ramo. Tamburin

f *staccato*

p

17. Mayin, juda sekin emas

F. Kuperen. «Singlim Monika»

18. Allegretto

I. S. Bax. Menuet

19. Allegretto comodo

J. Ramo. «Dehqon ayol»



20.

G. F. Gendel. Menuet



21. Shoshmasdan

J. Ramo. «Venetsiancha» (Rondo)



22. Andante

D. Skarlatti. Sonata № 110



23.

F. Kuperen.

24.

I. S. Bax. Gavot

25. Allegro giusto

Gummel

26. Allegremente

K. M. Veber. Rondo, op.3 № 6

27. Adagio

I. Gaydn. Fortepiano uchun sonata.

Musical score for Adagio, I. Haydn. Fortepiano sonata. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The melody is characterized by a series of eighth and sixteenth notes, with a long, sweeping slur covering the latter part of the phrase. The second staff continues the melody, also starting with a mezzo-forte (*mf*) dynamic and featuring a similar melodic structure with slurs and ties.

28. Allegro

I. Gaydn. Fortepiano uchun sonata. № 19

Musical score for Allegro, I. Haydn. Fortepiano sonata No. 19. The score consists of a single staff. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a mezzo-forte (*mf*) dynamic. The melody is lively and rhythmic, featuring eighth and sixteenth notes with various articulations, including slurs and accents. The score concludes with a double bar line.

FOYDALANILGAN ADABIYOTLAR RO'YXATI

1. O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligining 2002 yil 21 fevral 54-son buyrug'i bilan tasdiqlangan va kuchga kiritilgan 5141000 – «Musiqqa» ta'lim yo'nalishi bo'yicha Davlat ta'lim standarti.
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MUNDARIJA

Birinchi bo'lim.

Tovushlarning nomlari va yozilishi

1. Tovushlarning nomlari	3
2. Oktavalar	4
3. Yarim ton, butun ton va alteratsiya belgilari	6
4. Tovushlar engarmonizmi	9

Ikkinchi bo'lim.

Nota yozuvi

1. Tovush cho'zimlarining yozilishi	11
a) Chozimlarning asosiy belgilarib) Tovush cho'zimini uzaytiruvchi qo'shimcha belgilar	11
2. Pauza cho'zimlarining yozilishi	16
3. Tovush balandligini yozilishi	17
a) Nota yo'li va unda tovushlarni joylashuvi	17
b) Kalitlar	18
4. Ikki ovozli va ko'p ovozli musiqalarni yozilishi	22
5. Nota yozuvini qisqartirish belgilar	27

Uchinchi bo'lim.

Metrvaritm

1. Tovush cho'zimlarining asosiy (juft) bo'linishi	33
2. Tovush cho'zimlarining erkin ravishda bo'linishi	36
3. Oddiy o'lchovlar	40
4. Murakkab o'lchovlar	49
5. O'zgaruvchan o'lchovlar	81
6. Sinkopa	88

To'rtinchi bo'lim.
I n t e r v a l l a r

1. Oddiy intervallar	101
a) Intervallarning pog'ona (son) miqdori	101
b) Intervallarning tonlar (sifat) miqdori	112
2. Tarkibli intervallar	128
3. Intervallarning aylanishi	141
4. Konsanans va dissonans intervallar	144
5. Intervallar engarmonizmi	147

Beshinchi bo'lim.
L a d v a t o n a l l i k l a r

1. Major ladi va major tonalliklari	150
a) Tabiiy major	150
b) Garmonik major	156
2. Minor ladi va minor tonalliklari	158
a) Tabiiy minor	158
b) Garmonik va melodik minor	161
3. Nomdosh major va minor tonalliklari	165
4. Major va minor ladlarining pog'onolari	169
5. Lad va tonalliklarnin aniqlash	171

Oltinchi bo'lim.
M a j o r v a m i n o r i n t - e r v a l l a r i

1. Tabiiy major va tabiiy minor intervallari	205
2. Garmonik minor va garmonik majoring orttirilgan va kamaytirilgan intervallari	209
3. Dissonans intervallarning yechilishi	211

Yettinchi bo'lim.
A k k o r d l a r

1. Uchtovushliklar	215
2. Uchtovushliklarning aylanmalari	217
3. Major va minorning asosiy uchtovushliklari	220
4. Major va minorning yondosh uchtovushliklari	227
5. Dominantseptakkord	232
6. Dominantseptakkordning aylanmalari	233
7. Yetakchi septakkord	238
8. Kuydagi akkordlar	239

Sakkizinchi bo'lim

Xromatizm 250

To'qqizinchi bo'lim

Modulyatsiya 262

O'ninchi bo'lim

Xalq musiqasi ladlari 280

O'n birinchi bo'lim

K u y

1. Kuyning harakat yo'nalishi 302

2. Kuyning metro-ritmik va sintaksis tuzilishi 319

O'n ikkinchi bo'lim

Transpozitsiya 335

O'n uchinchi bo'lim

Melizmlar 358

Tuzuvchi

QADAMBOY RAHIMOV

**MUSIQANING ELEMENTAR NAZARIYASI
BO'YICHA MASHQ VA VAZIFALAR TO'PLAMI**

*Oliy o'quv yurtlarining «Musiqqa» ta'lim yo'nalishi
talabalari uchun o'quv qo'llanma*

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Badiiy muharrir *O. Fozilov*

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The image is an abstract graphic design. It features a background of various shades of blue and purple. In the upper right, there are several overlapping circles and rings in shades of purple and blue. Two vertical lines, one light blue and one darker blue, run down the center of the page. Several thin, light blue lines cross the page diagonally from the top left to the bottom right. The overall composition is modern and geometric.

“O‘ZBEKISTON”