



Q.Rahimov

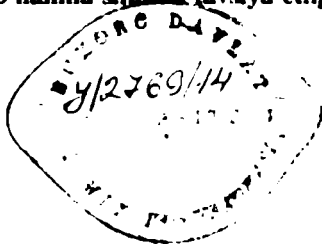
**GARMONIYA BO'YICHA
MASHQ VA MASALALAR TO'PLAMI**

Q. RAHIMOV

Garmoniya bo'yicha mashq va masalalar to'plami

I q i s m

O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirligi
tomonidan «Musiq» ta'lim yo'nalishi talabalari uchun o'quv
qo'llanma sifatida tavsiya etilgan



Toshkent
"ALOQACHI"
2005

Mazkur qo'llanma o'zbek tilida "Garmoniya" fanini amaliy o'rganishga qaratilgan o'quv adabiyotlarining juda ham kamligi sababli. S. Ye. Maksimovning "Uprajnenii po garmonii na fortepiano", B. Alekseyevning "Zadachi po garmonii", I. Asseyevning "Sbornik zadach po garmonii" va I. I. Dubovskiy (va boshqalar)ning "Garmoniya darsligi" kitoblari asosida tayyorlangan. Qo'llanma fanning I qism mavzulari va ularning eng asosiy qoidalarini amaliy tarzda o'rganishga qaratilgan. Unga akkordlar tuzish va ularni bir-biriga bog'lash mashqlari, fortepiyanoda kadensiyalar va sekvensiyalar chalish, garmonik tizimlar va badiiy asar namunalari tahlil qilish vazifalari kiritilgan.

Shuningdek, kursning har bir mavzusi bo'yicha bajariladigan masalalar, ularning yechilishiga doir amaliy ko'rsatmalar va akkordlarning garmonik izchilliklarini fortepiyanoda chalish mashqlari ham qo'llanmadan o'rin olgan.

Ushbu qo'llanma asosan Oliy o'quv yurtlarining 5141000-«Musika» ta'lim yo'nalishi talabalari uchun mo'ljallangan bo'lib, undan musiqa yo'nalishidagi o'rtacha maxsus o'quv yurtlarining o'quvchilari ham foydalanishlari mumkin.

To'plovchi va nashrga tayyorlovchi:

Al-Xorazmiy nomli
Urganch Davlat universiteti
«Musika» kafedrasining
dotsent v.b., O'zbekistonda
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Taqrizchilar:

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A. BAHRIYEV – «Musika nazariyasi va xalq cholg'u asboblari» kafedrasini katta o'qituvchisi.

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Kirish

Mustaqil Respublikamizda «Ta'lim to'g'risidagi qonun» va «Kadrlar tayyorlash Milliy Dasturi»ga muvofiq ta'lim tizimi tobora mukammallashib bormoqda.

Bugungi kunda tizimning barcha bosqichlarida ham, talaba va o'quvchilarni milliy tilda darslik va o'quv qo'llanmalari bilan ta'minlash – eng dolzarb muammolardan biri bo'lib qolmoqda.

Qo'lingizdagi «Garmoniya bo'yicha mashq va masalalar to'plami» ham Oliy ta'limning «Musika» ta'lim yo'nalishi bo'yicha bilim olayotgan talabalar uchun mo'ljallangan bo'lib, yuqoridagi muammoni hal qilinishiga baholi-qudrat hissa qo'shish, musiqiy-nazariy fanlar ichida muhim o'rinlardan birini egallagan, shu bilan birga murakkab bo'lgan «Garmoniya» ning nazariy asoslarini amaliy ravishda egallashga ko'maklashish maqsadida tayyorlandi.

Qo'llanma «Garmoniya» ning I - qism mavzularini o'z ichiga olgan bo'lib, unda har bir mavzuning o'zi bir necha turdagi mashq va vazifalardan iborat qilib tuzilgan.

1. *M A S H Q L A R* kurs mavzularinig eng asosiy qoidalarini amaliy tarzda o'rganishga qaratilgan bo'lib, unga akkordlar tuzish, ularni bir-biriga bog'lash yoki akkordlar tizimini tuzib, fortepiyanoda kadensiyalar va sekvensiyalar chalishga qaratilgandir. Ayrim mashqlar berilgan garmonik tizimlarni va badiiy musiqa asarlaridan olingan parchalarni garmonik tahlil qilish vazifalaridan iboratdir. Bu mashqlarni to'g'ridan-to'g'ri fortepiyanoda chalib o'rganish yoki bo'lmasa, avval dastarga yozib, keyin fortepiyanoda bajarish mumkin.

2. *M A S A L A L A R* avval yozma ravishda bajarilib, keyin fortepiyanoda chalish va eshitib ko'rishga mo'ljallangan.

3. *I J O D I Y M A S A L A L A R* maxsus musiqa tayyorgarligiga ega bo'lgan, iqtidorli talabalar uchun tanlangan bo'lib, ularning ijodiy qobiliyatlarini rivojlantirishga qaratilgan.

4. *A K K O R D L A R N I N G G A R M O N I K I Z C H I L L I K - L A R I* dan iborat mashqlar esa yozmasdan, faqat fortepiyanoda chalib o'rganiladi.

Qo'llanma *TAKRORLASH UCHUN MASHQLAR* bilan yakunlangan. Bu mashqlardan talabalarning yakuniy nazorat savollarini tuzishda foydalanish ham mumkin.

Mashq va vazifalarni o'rganish uchun zarur bo'lgan amaliy ko'rsatmalar har bir mavzuning o'zida berilgan.

Mavzularning joylashishi va ularni amaliy o'rganish garmoniya bo'yicha Oliy o'quv yurtlarining «Musika» ta'lim yo'nalishi bo'yicha qabul qilingan namunaviy o'quv dasturiga va Davlat ta'lim standartlariga mutlaqo muvofiqdir.

Materiallarni taqsimlash va har bir mavzu doirasidagi vazifalarni joylashtirishda qiyinchiliklarni sekin-asta o'stirib borishga harakat qilingan. Har bir mavzu bo'yicha zarur mashqlar miqdori u yoki bu guruh talabalarining tayyorgarlik darajasiga qarab, o'qituvchi tomonidan belgilanadi.

1. Major va minorning asosiy uchtovushliklari

1.1 To'rtovozlik bayondagi major va minor uchtovushligining olti xil holati

melodik holat

prima tersiya kvinta prima tersiya kvinta

zich joylashuv keng joylashuv

Zich joylashuvdagi akkord fortepiyanoda quyidagicha chalinadi: chap qo'l bilan - bas ovozi, o'ng qo'l bilan esa uchta yuqorigi ovoz olinadi. Keng joylashuvda har bir qo'lga ikkitadan ovoz topshiriladi.

1-mashq. Quyidagi uchtovushliklarni to'rtovozlik bayonda prima, tersiya va kvintaning melodik holatida yozing hamda navbatma-navbat chaling:

Eslatma: Garmoniya kursida xordagi odam ovozlarning bo'linishiga xos bo'lgan akkordlarning to'rtovozlik bayoni asos qilib olingan:

Soprano - Soprano (S)
Alt - Alto (A)
Tenor - Tenor (T)
Bas - Basso (B)

Soprano va alt partiyasi skripka kalitidagi nota yo'lga, tenor va bas partiyasi esa bas kalitli nota yo'lga yoziladi.

2-mashq. Quyidagi tovushlardan to'rtovozlik bayondagi uchtovushliklarni tuzing va chaling:

1) *sol* tovushidan - zich joylashuvda, tersiyaning melodik holatidagi minor uchtovushligi;

2) *re* tovushidan - keng joylashuvda, kvintaning melodik holatidagi major uchtovushligi;

3) *si* tovushidan - keng joylashuvda, primaning melodik holatidagi minor uchtovushligi;

4) *re-bemol* tovushidan - zich joylashuvda, kvintaning melodik holatidagi major uchtovushligi;

5) *do-diez* tovushidan - zich joylashuvda, primaning melodik holatidagi minor uchtovushligi;

6) *sol-diez* tovushidan - keng joylashuvda, tersiyaning melodik holatidagi major uchtovushligi.

3-mashq. Quyidagi akkordlarni tuzing:

1) *G-dur*: T¹ keng joylashuvda;

2) *fis-moll*: s¹ zich joylashuvda;

3) *D-dur*: D² zich joylashuvda;

4) *Es-dur*: S¹ keng joylashuvda;

5) *b-moll*: t¹ zich joylashuvda;

6) *f-moll*: D¹ keng joylashuvda.

2. Asosiy uchtovushliklarning qo`shilishi

2.1 Tonika va dominanta akkordlarining garmonik qo`shilishi

a-moll

C-dur



1-mashq. *h-moll*, *Es-dur*, *A-dur*, *f-moll* tonalliklarida T-D-T davrasini turli melodik holatlarda yozing va chaling.



3-mashq. Subdominant va dominant uchrovushliklarini melodik qo'shgan holda, *g-moll, A-dur, f-moll, Des-dur* tonalliklarida S-D-T davrasini oltita holat bo'yicha yozing va chaling:

Tonika va dominant uchrovushliklarining melodik qo'shilishi



Eslatma: Terziyaning melodik holatidagi dominant tonika bilan faqat garmonik qo'shiladi; chunki, yuqori ovozdagi yyetakchi tovush (akkordlarni faqat garmonik qo'shgandagina amalga oshirilishi mumkin bo'lgan) yarim ton yuqoriga o'tkazilishini talab etadi.

4-mashq. *e-moll, B-dur, fis-moll* tonalliklarida tonikani dominant bilan oltita holat bo'yicha, dominantani tonika bilan esa to'rtta holat bo'yicha melodik qo'shing.

Tonika va subdominant uchrovushliklarining melodik qo'shilishi



*maqсадga muvofiq emas

Eslatma: Plagal davralarda major tonika uchrovushligining terziyasi yuqori ovoza joylashsa, subdominantaga yyetakchi tovush hisoblanadi va yarim ton yuqoriga ko'tarilish harakatini talab etadi. Bunday hollarda akkordlar garmonik qo'shilishlari zarur.

5-mashq. *F-dur, h-moll, sis-moll* tonalliklarida tonikani subdominant bilan majorda to'rtta va minorda oltita holat bo'yicha qo'shing:

6-mashq. *d-moll, C-dur, b-moll* tonalliklarida subdominantani tonika bilan oltita holat bo'yicha melodik qo'shing:

7-mashq. Quyidagi davralarni melodik qo'shing:

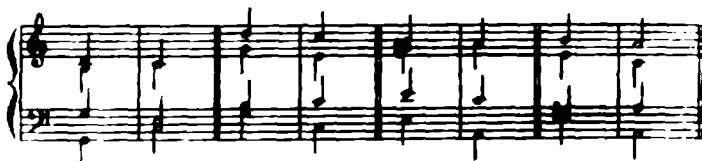
- 1) T³-D keng joylashuvda (G-dur, dis-moll);
- 2) S³-D zich joylashuvda (h-moll, Ges-dur);
- 3) T¹-S zich joylashuvda (e-moll, H-dur);
- 4) S¹-T keng joylashuvda (d-moll, E-dur);
- 5) S³-D keng joylashuvda (g-moll, As-dur);
- 6) D³-T keng joylashuvda (D-dur, b-moll).

8-mashq. *C-dur, g-moll, D-dur, f-moll, H-dur, cis-moll* tonalliklarida T-S-D-T garmonik ketma-ketligini yozing va chaling. Boshlang'ich akkordni turli melodik holatlarda oling:

Tahlil qilish va yoddan chalish uchun misol namunalari



2.3 Xotima davralaridagi noto'liq tonika uchtovushligi



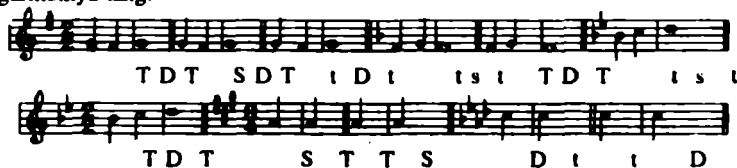
Eslatma: Dominantadagi yetakchi tovush o'ra ovozlarning birontasida joylashsagina (tenor yoki alt) xotimadagi tonika uchtovushligi to'liq bo'lmashi mumkin. Agarda yetakchi tovush yuqori ovozda (soprano) joylashsa, xotim uchtovushligi albatta to'liq bo'lishi lozim.

9-mashq. Muvofiq kelgan o'rinlarda xotima akkordda to'liq bo'lmagan uchtovushlikni qo'llab, D-T davralarini yozing va chaling:



Eslatma: Xotima davrasidagi to'liq bo'lmagan uchtovushlik faqat primaning melodik holatida bo'lishi lozim.

10-mashq. Asosiy uchtovushliklarni qo'llab, yuqorigi ovozni garmoniya-lang.



2.4 Akkordlarning garmonik izchilliklari (amaliy ko'rsatmalar)

Garmoniya kursining har bir mavzusi bo'yicha yozma masalalar yechish bilan birga, akkordlar izchilliklarini fortepiyanoda chalib mashq qilish ishlari parallel ravishda olib borilishi lozim.

Garmoniya bo'yicha berilayotgan har bir uy vazifasi yozma ishlar va garmonik tahlil vazifalaridan tashqari, garmonik izchilliklarni fortepiyanoda chalish mashqlarini ham o'z ichiga olgan bo'lishi lozim.

Ko'pchilik hollarda talabalar yozma masalalarni osongina echib, fortepiyanoda akkordlar yoki ayrim garmonik davra va kadensiyalarni engilgina qo'shib chalsalar-da, u yoki bu darajadagi davomli akkordlar izchilligini ma'lum bir temp va ritmda chalishga kelganda chorasiz qoladilar.

Mazkur mashqlar garmonik izchilliklarni chalish texnikasini egallashda talabalarga yordam ko'rsatishga qaratilgan.

Har bir mavzu bo'yicha mashqlarda berilayotgan garmonik vositalar o'rganilayotgan yozma ishlar mavzusiga doimo muvofiq qilib tuzilgan.

Garmonik shakllar asosan, bir xil osoyishta tempda chalish, ya'ni har bir akkordni bir metrik hissaga mos qilib olish, yakuniy akkordni esa takt oxirigacha cho'zib turish uchun mo'ljallangan. Garmonik izchilliklarni chalishda metro-ritmik pulsatsiyani buzilmasligiga alohida e'tibor berilishi ko'zim, aks holda ko'zlangan izchillik hosil bo'lmagan, ijro bir qator ayrim akkordlar yoki davralardangina iborat bo'lib qoladi. Har bir izchillikning ijrosida bir tomondan akkordlarni qo'shishdagi ovoz yo'nalmalarining to'g'riligi, ikkinchi tomondan esa melodik yo'nalishni to'g'ri shakllanayotganligi kuzatib boriladi.

Bir qator shakllarning birinchi akkordida keyingi garmonik harakat uchun eng qulay bo'lgan joylashuv va melodik holatlar ko'rsatilgan. Bunday belgilar qo'yilmagan shakllarda joylashuv va melodik holatlarni tanlash talaba ixtiyoriga havola qilingan.

Garmonik izchillik shakllarini xohlagan bir tonallikda erkin, yengil chalish malakalarini egallash uchun mustaqil ish jarayonida major shakllarini barcha major, minor shakllarini esa barcha minor tonalliklarida chalish o'rganish juda muhimdir.

Garmonik shakllarda qo'llanilgan ayrim belgilar tafsiloti quyidagichadir:

1. Akkordlarning chap tarafidan pastda quyilgan «z», «k», «a» harflari akkordning joylashuv holatini (ya'ni, z-zich, k-keng, a-aralash) bildiradi.

2. Akkord o'ng tomonining yuqorisiga qo'yilgan arab raqamlari - akkordning melodik holatini anglatadi.

3. Akkordning yoniga qo'yilgan «g», «b», «m» harflari esa ladning garmonik major, tabiiy yoki melodik minor ekanligini bildiradi.

4. Akkorddagi tushirib qoldirilgan tovushlar (-) belgisi bilan ko'rsatilgan: masalan, D⁷(⁹) belgisi, kvintasi tushirib qoldirilgan noto'liq dominanseptakkordni anglatadi.

T, S va D larning qo'shilishi

Quyidagi garmonik shakllarni chaling:

$$1) \kappa T^1 - S^1 D^1 - T^1 S^1 - S^1 D^1 - D^1 T^1 \parallel$$

$$2) z^1 t^1 - D^1 - t^1 s^1 - D^1 - t^1 D^1 - t^1 - s^1 t^1 - D^1 - D^1 t^1 \parallel$$

$$3) z^1 t^1 - s^1 - t^1 D^1 - t^1 - s^1 D^1 - t^1 - D^1 t^1 \parallel$$

$$4) \kappa T^2 - S^1 - D^1 - T^1 S^1 - T^1 - D^1 - D^1 - T^1 - S^1 - T^1 S^1 - D^1 - T^1 \parallel$$

$$5) \kappa z^1 t^1 - T^1 - D^1 - D^1 T^1 - S^1 - D^1 - t^1 S^1 - S^1 - D^1 - T^1 | S^1 - D^1 - T^1 - S^1 - S^1 - T^1 \parallel$$

$$6) \kappa z^1 t^1 - T^1 - D^1 - D^1 T^1 - S^1 - D^1 | S^1 - S^1 - D^1 - T^1 | S^1 - D^1 - T^1 - S^1 - S^1 - T^1 \parallel$$

$$7) \kappa z^1 t^1 - t^1 - s^1 | t^1 - s^1 | t^1 - s^1 | D^1 - - | t^1 - t^1 - t^1 | s^1 - s^1 | t^1 - D^1 | t^1 \parallel$$

$$8) \kappa z^1 t^1 - S^1 | T^1 - T^1 | S^1 - S^1 | D^1 - | D^1 - T^1 | S^1 - S^1 | D^1 - D^1 | T^1 \parallel$$

$$9) t^1 - s^1 | D^1 - t^1 - t^1 | D^1 - D^1 | t^1 - | t^1 - s^1 - t^1 | S^1 - D^1 | t^2 - s^1 - D^1 | t^1 \parallel$$

*5. 6, 7, va 8 shakllardagi akkordlar ketma-ketligini dastlabki berilgan joylashuvda (qavslarsiz), shuningdek, qavslarda ko'rsatilgan joylashuvda ham chalish zarur.

3. Akkordning o`rin almashuvi

3.1 Joylashuv holatini o`zgartmasdan o`rin almashtirish



1-mashq. Quyidagi uchtovushliklarning o`rin almashuvini yaqin melodik holatlarga - yuqoriga va pastga tomon yozing va chaling:



3.2 Masalalar

(amaliy ko`rsatmalar)

1. Berilgan kuyni tonalligi aniqlangandan keyin, uni har bir tovushi funksiya jihatidan T, S yoki D uchtovushligining asosiy tovushi, tersiyasi yoki kvintasi sifatida belgilanishi lozim. Birorta tovushni ikki xil sharhlashga imkon tug`ilganda keyingi garmonik harakatni hisobga olish zarur. Shu xilda «oldindan ko`rish» noto`g`ri qo`shilmalardan, shuningdek D - S ning o`rinsiz izchilligidan ham saqlanishga yordam beradi.

2. Bir butun tuzimning birinchi va oxirgi akkordi ham odatda harqaror funksiya - tonikadan iborat bo`ladi. Shunday bo`lsa ham ayrim vaqtlarda, (ko`pincha takt oldida) tuzim dominantadan boshlanishi ham mumkin. Tuzimning subdominanta bilan boshlanishi kam uchraydi.

3. Dastlab kuchsiz hissada kelgan akkordni yana bir marta kuchli hissada takrorlash o`rinsizdir. Murakkab o`lchovlarda (yoki oddiy o`lchovlardagi hissalar bo`linganda) bu qoida nisbiy kuchli hissaga ham ualluqlidir.

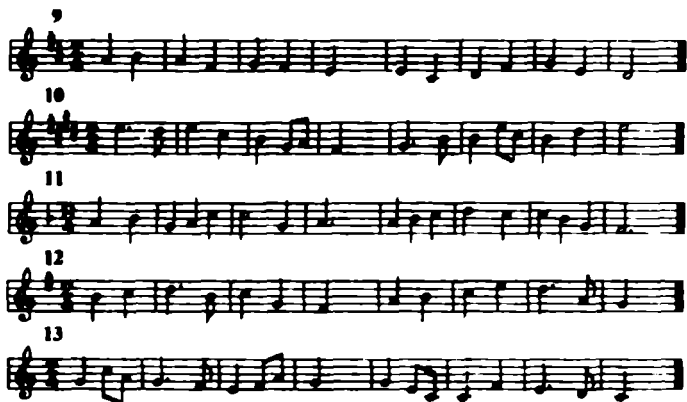
Eslatma: Bunday chegaralanish shu bilan bog`likki, odatda musiqaviy bayon kuchli va kuchsiz hissa orasidagi chegarada almashuvchi garmoniya bilan xarakterlanuvchi o`zining «garmonik pulsatsiyasi»ga, ya`ni «zarbga tayyorlanish» bilan «zarb berish» ni o`zida mujassam etgan harakatga ega bo`ladi.

Istisno: ugar akkord taktning kuchli hissasiida kiritilgan bo`lsa, u shu taktning chegarasidan tashqarida ham cho`zib turilishi mumkin.

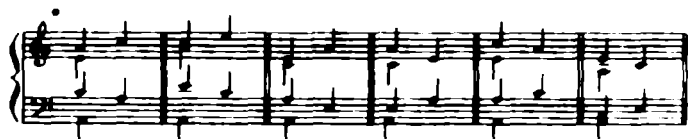
4. Har bir juft akkordlarning to'g'ri qo'shilishini; birinчисini ikkinچisi bilan, ikkinچisini uچinچisi bilan va hokazo shu kabi, qo'shilishlarni oxirigacha kuzatib boriladi.

5. Bas to'liqsimon chiziq bilan bir, bir yarim, ha'zida esa - ikki oktava oraliđi bilan chegaralangan holda barakatlanishi lozim. Bunga ko'tarilish harakati bilan tushish harakatini almashlab turish orqali erishiladi. Xususan, bir yo'nalishda ikki marta kvintaga (iloji bo'lsa kvartaga ham) bo'lgan yo'nalishga yo'l qo'ymaslik kerak, chunki basning bunday yo'li ayniqsa kuchli hissada boshlanib, yana kuchli hissada tugallansa, kuyچan xarakterga ega bo'lolmaydi. Basning kvartaga va kvintaga sakrashlaridan tashqari hirorta akkord takrorlangan paytlarda, oktavaga sakrashiga ham yo'l qo'yish mumkin bo'ladi.

Joylashuv holatini o'zgartirmasdan o'rin almashtirish ko'zda tutilgan quyidagi kuylarni asosiy uchtovushliklar bilan garmoniyalang:



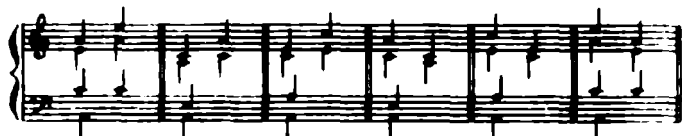
3.3 Yuqorigi ovozning tersiyaga yoki kvartaga tomon harakatida joylashuv holatini o'zgartib o'rin almashtirish



2-mashq. Yuqorigi ovozda tersiyaga yoki kvartaga harakat qilib va bunda joylashuv holatini o'zgartib, quyidagi uchtovushliklarni o'rin almashuvini yozing va chaling:



3.4 Yuqorigi ovozda kvintaga yoki sekstaga tomon sakrama harakatda joylashuv holatini o'zgartib o'rin almashtirish



3-mashq. Quyidagi uchtovushliklarning o'rin almashuvini yuqorigi ovozda kvintaga yoki sekstaga sakrashni qo'llab yozing va chaling:



4-mashq. Quyidagi garmonik davralarni har bir taktda 2, 3, 4 ta o'rin almashuv qo'llab, berilgan ritmik shakl bo'yicha to'rtovozlik bayonda yozing va chaling:

1) (G-dur, cis-moll) 2) (F-dur, cis-moll)

T - S - D - T T - - S - - D - - T

3) (h-moll, As-dur)

T - - - S - - - D - - - T - - -

4) (d-moll, E-dur)

S - - - T - - - D - - - T

5-mashq. Asosiy uchtovushliklar bilan yuqorigi ovozni garmoniyalang:

1 2 3

D - T s - t D - t t - D t

4

T D t - D t D t - s

6-mashq. Quyidagi kuy parchalarini o`rin almashuv bilan garmoniyalang:



7-mashq. Quyidagi baslarni asosiy uchtovushliklar bilan garmoniyalang:



3.5 Masalalar

(amaliy ko`rsatmalar)

1. Garmoniyalangan avvalgi misollarda asosiy uchtovushliklarni garmonik yoki melodik qo`shish yoxud o`rin almashtirishni qo`llash uchun masalalarni boshidan oxirigacha bir xil holat (zich yoki keng) saqlanib kelindi. Bundan keyin ham ikkita turlicha uchtovushliklarni qo`shganda joylashuv holatini o`zgartish mumkin emas. Ammo, endigi masalalarda joylashuv holatini o`zgartish bilan bog`liq o`rin almashtirishni ham qo`llash mumkin.

Buning uchun berilgan har bir kuyni garmoniyalashdan oldin uning tuzilishini sinchiklab tahlil qilish zarur:

a) tersiya yo`nalmalaridan qaysilarining bir uchtovushlik (T, S, D) doirasida o`rin almashuvni taqozo etishini va qaysilari melodik qo`shilish vaqtida bir akkordni boshqa bir akkord bilan almashtirishni talab etganligini aniqlang;

b) berilgan kuyda kvartaga sakrash yo`li bilan vujudga keladigan o`rin almashuvni barcha hollarini belgilab chiqing;

v) kvintaga yoki sekstaga yuqorilama sakrash vaqtida zich joylashuvdan keng joylashuvga, pastlama sakrash vaqtida esa keng joylashuvdan zich joylashuvga o`tish talab qilinishini hisobga olib, bularning hammasi uchun oldindan zarur bo`lgan joylashuv holatlarini tayyorlab qo`yish lozim.

Quyidagi kuyilarni o'rin almashtirishni barcha holatlarini qo'llab, garmoniyalang:

The image displays seven numbered musical staves, each illustrating a different technique for reharmonizing a melody. The original melody is shown in the first staff (1). The subsequent staves (2-7) show the same melody with various harmonic changes, such as changing the key signature, using different chord progressions, or altering the accompaniment to create a new harmonic context while maintaining the original melodic contour.

Basni garmoniyalashga doir amaliy ko'rsatmalar

O'rin almashtirishni asosan tubandagi hollarda:

- a) bas takrorlangan paytda;
- b) basda oktavaga sakrashlar bo'lganda;
- v) bas ancha yirik cho'zimli notalardan iborat bo'lganda qo'llanish maqsadga muvofiqdir.

Ovozni yo'naltirish vaqtida sodir bo'ladigan xatolarni oldini olish uchun basning kvartaga yo'nalishi garmonik va melodik qo'shilishga, kvintaga yo'nalishi esa faqat garmonik qo'shilishga yo'l qo'yishini esda tutish lozim.

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Ijodiy masalalar

Ijodiy masalalarning o'ziga xos xususiyati talabalarning ijodiy faolligini oshirishga intilishdan iboratdir. Bu intilish vazifalarning quyidagi shakllarida o'z ifodasini topgan:

- a) davriyani birinchi jumla asosida yakunlash;
- b) oddiy ikki va uch qisimli ayrim tuzilmalarni va turlicha kadensiyalarni ijod qilish;
- v) bir kuyni o'zini turlicha variantlarda garmoniyalash;
- g) masalani erkin fakturada yechish va h.k.

Bunga o'xshagan vazifalarni birmuncha yengillashtirish maqsadida o'ziga xos ritmik va garmonik «ko'rsatma»lardan foydalaniladi, strekali chiziqalar bilan avjning o'mi ko'rsatiladi, sekvensiyalar belgilanadi.

1

2

3

4



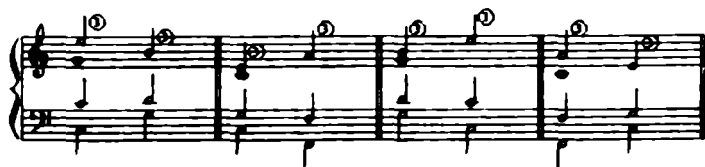
3.6 Garmonik izchilliklar

- 1) kT¹ - S I D - T I S - zS¹ I D - S I T - S I T ||
- 2) kT¹ - T - D I T - S - zS I D - D - kD I T ||
- 3) z¹ - kt¹ - D I t - z¹ - s I D - t - s I D - D - kD¹ I t ||
- 4) kT¹ - T - S - zS I D - T - D - kD I T - S - D - D I T - S - T ||
- 5) kD¹ I T - D I T - zT I S - T I S - kS I D - D I T ||

- 6) $zt^1 - D - t \mid D - kD - t \mid s - t - s \mid D - zD - D \mid \parallel$
 7) $zt^1 - kt - D^1 - zD^1 \mid t - kt^1 - s^1 - zs^1 \mid D - t^1 - s - s^1 \mid D - kD^1 \mid t^1 - t^1 - s - t^1$
 $\mid s^1 - t - s^1 - zs^1 \mid D^1 - kD^1 - \mid t^1 - s - t^1 \parallel$

4. Tersiya sakramalari

4.1 Sopranoda tersiya sakramalari



4.2 Tenorda tersiya sakramalari



1-mashq. *D-dur, g-moll* tonalliklarida T - D va T - S davralarini tersiya sakramalari bilan yozing va chaling:

Eslatma. Tersiya sakramalarida ovozlarning joylashuvi o'zgaradi.

Sopranodagi tersiya sakramalarida sakrashning yuqorilama harakatida zich joylashuv - keng joylashuvga, pastlama harakatida esa keng joylashuv - zich joylashuvga almashadi. Tenordagi tersiya sakramalarida esa bularning aksi bo'ladi.

2-mashq. Tersiya sakramalari bo'lgan (yoki ularning tenorda bo'lishi mumkinligini hisobga olib) quyidagi kuy parchalarini garmoniyalang:



3-mashq. Quyidagi bir xil kuy parchalarini turlicha variantlarda garmoniyalanganligiga e'tibor berib va misollarni yoddan chaling:

The image shows three systems of piano accompaniment exercises. Each system contains four variations of a single melody. The variations are labeled as follows:

- System 1: 1a, 1b, 2a, 2b
- System 2: 2v, 3a, 3b, 3v
- System 3: 4a, 4b, 4v

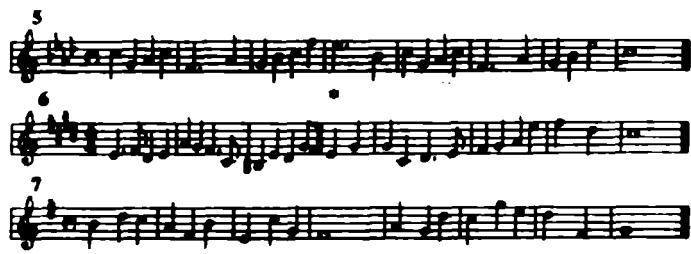
The exercises are written on grand staves (treble and bass clefs) and show different harmonic accompaniments for the same melodic line.

43 Masalalar (amaliy ko'rsatmalar)


Masalalarning dastlabki tahlili umuman oldingi mavzular doirasida qilinadi. Faqat, qarab chiqilayotgan sakrashlarning ayrimlari tersiya sakramalari bo'lishi va uning bilan bog'liq joylashuv holatlarining o'zgarishi mumkinligini esda tutish lozim.

The image shows four numbered musical staves (1, 2, 3, 4) illustrating the concept of tritone substitutions. Each staff shows a melodic line with various chromatic and intervallic shifts, demonstrating how a tritone substitution can be used to create a new harmonic context for a given melody.


5




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8



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Ijodiy masalalar

1



2



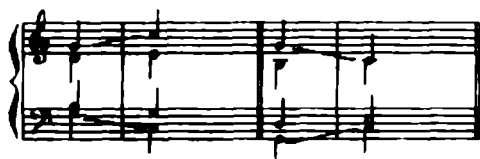
3



4



5.2 Qarama-qarshi oktavali mukammal avtentik kadensiyalar



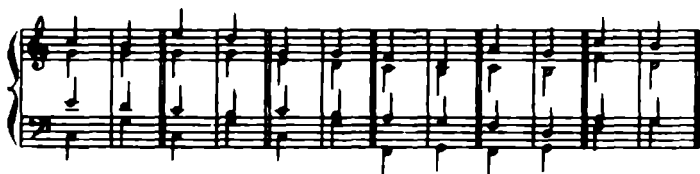
2-mashq. *G-dur, E-dur, b-moll* tonalliklarida qarama-qarshi oktavali mukammal avtentik kadensiyalarni zich va keng joylashuvda yozing va chaling.

5.3 Nomukammal avtentik kadensiyalar



3-mashq. *F-dur, e-moll, Des-dur* tonalliklarida nomukammal avtentik kadensiyaning bir necha variantini yozing va chaling.

5.4 Yarim avtentik kadensiyalar



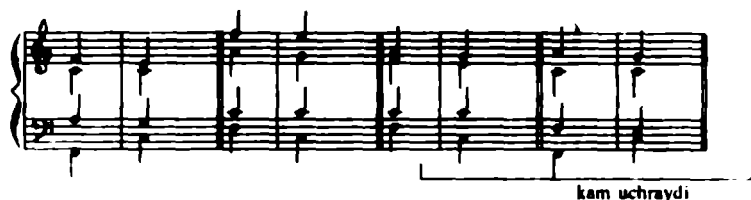
4-mashq. *B-dur, gis-moll* tonalliklarida yarim avtentik kadensiyaning bir necha variantini yozing va chaling.

5.5 Mukammal plagal kadensiyalar



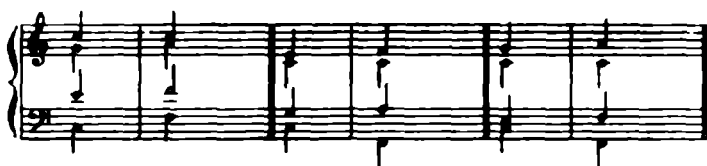
5-mashq. *A-dur, c-moll* tonalliklarida mukammal plagal kadensiyaning bir necha variantini yozing va chaling.

5.6 Nomukammal plagal kadensiyalar



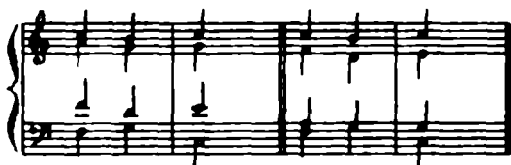
6-mashq. *C-dur, fis-moll* tonalliklarida nomukammal plagal kadensiyaning bir necha variantini yozing va chaling.

5.7 Yarim plagal kadensiyalar



7-mashq. *H-moll, Fis-dur* tonalliklarida yarim plagal kadensiyaning bir necha variantini yozing va chaling.

5.8 To'liq mukammal kadensiya



8-mashq. *As-dur, cis-moll* tonalliklarida to'liq mukammal kadensiyaning bir necha variantini yozing va chaling.

5.9 To'liq nomukammal kadensiyalar



9-mashq. *d-moll, H-dur* tonalliklarida to'liq nomukammal kadensiyaning bir necha variantini yozing va chaling.

10-mashq. Ko'rsatilgan tonalliklarda quyidagi kadensiyalarni yozing va chaling:

- 1) Mukammal plagal kadensiya (*g-moll, E-dur*);
- 2) To'liq mukammal kadensiya (*h-moll, C-dur*);
- 3) Yarim avtentik kadensiya (*D-dur, f-moll*);
- 4) Nomukammal avtentik kadensiya (*G-dur, b-moll*);
- 5) Yarim plagal kadensiya (*B-dur, cis-moll*);
- 6) To'liq nomukammal kadensiya (*A-dur, c-moll*);
- 7) Nomukammal plagal kadensiya (*e-moll, Des-dur*);
- 8) Mukammal avtentik kadensiya (*c-moll, H-dur*).

6. Uchtovushliklardan iborat motivlarda sekvensiyalar chalish

Sekvensiyalarning bu bo'limida keyingi mavzularning shunga muvofiq bo'limlaridagidek, akkordlarning o'zaro funksional aloqalarini saqlagan holda garmonik motivlarni turlicha tonalliklarga ko'chirib chalish uchun materiallar berilgan. Sekvensiyalarning bu turi **modulatsiyalovchi sekvensiyalar** nomini olgan.

Modulyatsiyalovchi sekvensiyalar bo'yicha mashq qilish - texnik jihatdan berilgan misollarni ko'rsatilgan intervallarga ko'chirib borishdan boshqa narsa emas, natijada modulyatsiyalashning bu turi alohida tushuntirishga ham muhtoj emas.

1-mashq. T-D davrasini motiv sifatida foydalanib, bir ton bo'yicha yuqorilama va pastlama (kat.2 lar bo'yicha modulatsiyalovchi) sekvensiyalar chaling:

6.1 Pastlama sekvensiya namunasi:

a g f c cis b a

xotima kadansi

Pastlama sekvensiyalar uchun motivlar:

6.2 Yuqorilama sekvensiya namunasi:

C D E Fis As B C

xotima kadansi

Eslama: Badiiy amaliyotda sekvensiyalar odatda 2-3 halqa doirasida cheklangan holda o'tkaziladi, bu hol talabalarining garmonik mashqlarida ko'rsatilgan sekvensiya halqalar sonini cheklash uchun asos bo'la olmaydi.

**Yuqorilama sekvensiyalar uchun
motivlar**



2-mashq. Badiiy adabiyot namunalaridan asosiy uchtovushliklardan iborat kadensiyalarni toping. Kadentsiya turini aniqlab, uning garmonik shaklini turli tonallikka transpozitsiya (ko'chirish) qilish bilan chaling:

Avtentik kadensiyaning namunasi

Allegro con brio

L. Betxoven 5-simfoniya



7. Kadans kvartsekkstakkordi

**7.1 Kadans kvartsekkstakkordning dominanta
uchtovushligiga yechilishidagi olti xil holati**

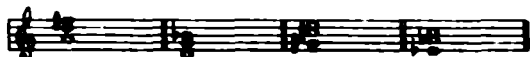
C-dur



a-moll



1-mashq. Yuqorida berilgan namuna bo'yicha quyidagi kadans kvarsekstakkordlarni dominantaga yechilishi bilan yozing va chaling. Har bir garmonik davrani tonika uchtovushligi bilan yakunlang:



Mashqni bajarish namunalari

Misollarni tahlil qiling va yoddan chaling:



2-mashq. Berilgan tonalliklarda quyidagi kadans kvarsekstakkordlarni tuzing va yeching:

- 1) *E-dur* da tersiyaning melodik holatidagi, zich joylashgan K_{64}
- 2) *fis-moll* da kvintaning melodik holatidagi, zich joylashgan K_{64}
- 3) *B-dur* da primaning melodik holatidagi, keng joylashgan K_{64}
- 4) *gis-moll* da tersiyaning melodik holatidagi, keng joylashgan K_{64}

3-mashq. *B-dur*, *A-dur*, *f-moll* tonalliklarida T - S - K_{64} - D - T garmonik ketma-ketligini yozing va chaling.

Garmonik tahlil qilish va yoddan chalish uchun misol namunalari

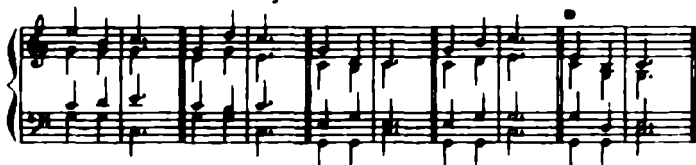


7.2 Kadans kvartsettakkordning to'liq kadensiyalarda yechilishining alohida shakllari

Yuqorigi uch ovozning ko'tarilish harakati orqali yechilishi

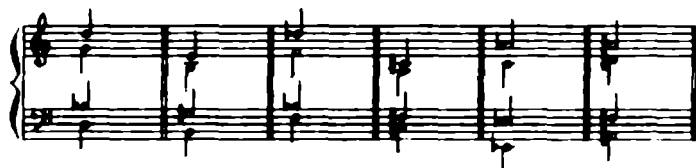


Kuydagi yetakchi tovushga yuqorilama va pastlama sakrash orqali yechilishi



*Bir yo'nalishda yuqorigi uchala ovozda ham sakrashlarning mavjudligi tufayli maqsadga muvofiq emas.

4-mashq. Quyidagi kadans kvartsettakkordlarni pog'onama-pog'ona harakat orqali yoki kuyda yetakchi tovushga tomon sakrash orqali yechilishi bilan yozing va chaling. Har bir misolni tonikaga qadar yetkazing.



7.3 Kadans kvartsettakkordli kadensiyalar

To'liq kadensiyalarning namunalari



Yarim kadensiyalarning namunalari



5-mashq. Ko'rsatilgan ritmik shaklga muvofiq kvarekstakkordli to'liq kadensiyalar tuzib yozing va chaling:

① (F-dur, as-moll); ② (A-dur, cis-moll);

S - K64 D T S - K64 - D

③ (e-moll, Des-dur); ④ (B-dur, cis-moll);

S - - K64 D T S - K64 - D - T

6-m a s h q. h-moll, As-dur, cis-moll, F-dur tonalliklarida ko'rsatilgan ritmik shaklga muvofiq akkordlarning quyidagi ketma-ketligini yozing va chaling:

○ ○ ♪ ♪ ○

T S K64 D T

7.4 Kadans kvarekstakkordi kiritilgan sekvensiyalar

7-mashq. Tersiyalar bo'yicha yuqoriga va pastga tomon, major va minor tonalliklarining almashinishidan iborat bo'lgan sekvensiyalar chaling:

Sekvensiyalar uchun motivlar:



Lad almashuvi bilan bo'ladigan sekvensiyalarda tonalliklarning tersiyalar bo'yicha almashinib turishi quyidagicha amalga oshiriladi:

Majordan

pastlama sekvensiyada kichik tersiya pastga, ya'ni, parallel tonallikka;

yuqorilama sekvensiyada katta tersiya yuqoriga, ya'ni, dominantaga parallel tonallikka.

Minordan

pastlama harakatda katta tersiya pastga, ya'ni, subdominantaga parallel tonallikka;

yuqorilama harakatda kichik tersiya yuqoriga, ya'ni, parallel tonallikka o'tadi.

Sekvensiyalarning oxiri - mashq paytlarida odatda, fortepiyano klaviaturasining chap va o'ng chegaralariga (eng past va eng yuqori registrlardan tashqari) to'g'ri keladi.

pastlama sekvensiyada - majordan C → a; minordan a → F;

yuqorilama sekvensiyada - majordan C → e; minordan a → C.

Pastlama sekvensiya namunasi:

C a F d

s K64 D T

Yuqorilama sekvensiya namunasi

a C e G

s K64 D t

7.5 Masalalar

(amaliy ko'rsatmalar)

1. Masalalarni garmoniyalash tonallikni to'g'ri aniqlagandan keyin boshlanadi.

2. Davriyadagi har bir jumlani chegaralari aniqlanadi.

3. O'rta va xotima kadensiyalar uchun garmoniyalar va garmonik davralar belgilanadi.

4. Sezuraning o'ziga xos xususiyatlari hisobga olinadi. Sezura garmonik harakatda asosan tinim taassurotini beradi; natijada birinchi jumlaning oxirgi akkordi bilan ikkinchi jumlaning boshlang'ich akkordi bevosita funktsiya aloqasida bo'lmaydi. Shuning uchun ham ikkinchi jumlaning istalgan bir garmoniyadan - D, T va hatto S dan ham (yarim kadensiyadagi dominantadan keyin) boshlash mumkin.

5. Garmoniyalash uchun berilgan ovozda qo'shimcha plagal kadensiya ham uchrashi mumkin; bu kadensiyani maxsus belgi bilan ko'rsatish va davriyaning xotima kadensiyasidan ajratish kerak.

6. Basni garmoniyalashda kuyning birinchi va ikkinchi jumlaridagi ritmik shakliga e'tibor berish kerak. Kuyning ikkinchi jumlasini:

a) birinchi jumlaning ritmik shakliga o'xshatib;

b) qo'shimcha kontrast asosida;

v) ko'rsatilgan har ikkala usulni erkin qo'llanish yo'li bilan tuzish mumkin.

Quyida berilgan kuy va baslarni garmoniyalang:

1
2
3
4

5



6



7



8



9




10




Ujodiy masalalar

1



2



3

4

5

6

7.6 Garmonik izchilliklar

- 1) $kT^1 - T \text{ IS} - S \text{ IK}_{64} - D \text{ I T} \parallel$
- 2) $zT^1 - D \text{ I T} - T \text{ IS} - S \text{ IK}_{64} - D \text{ I T} \parallel$
- 3) $kT^1 - D - T \text{ IS} - S - D \text{ I T} - S - T \text{ IK}_{64} - K_{64} - D \text{ I T} \parallel$
- 4) $zT^1 - T - S - D \text{ I T} - S - D - D \text{ I T} - S - K_{64} - D \text{ I T} \parallel$
- 5) $kt^1 - zD^1 - t \text{ I } s - D - D \text{ I t} - t - s \text{ I } K_{64} - K_{64} - D \text{ I t} \parallel$
- 6) $T^1 - S - T^1 - S \text{ I D} - T - S - S \text{ I } K_{64} - D - T - S \text{ I T} \parallel$
- 7) $kt^1 - D^1 - t \text{ I } D^1 - t - z \text{ I } s^1 - s - s \text{ I } K_{64} - D - \text{I } D^1 - t - t \text{ I } s - s - s^1 \text{ I } K_{64} - K_{64} - D \text{ I t} \parallel$

8. Asosiy uchtovushliklarning sekstakkordlari

8.1 Sekstakkordning o`nta holati



1-mashq. Quyidagi sekstakkordlarni har birini to`rtovozlik bayonda o`nta holat bo`yicha yozing va chaling.



2-mashq. To`rtovozlik bayondagi quyidagi sekstakkordlarni yozing va chaling:

1) *si* tovushidan – asosiy tovushi oktavada juftlangan, primaning melodik holatidagi major sekstakkordi;

2) *fa* tovushidan – kvintasi oktavada juftlangan, primaning melodik holatidagi minor sekstakkordi;

3) *do* tovushidan – kvintasi unisonda juftlangan, primaning melodik holatidagi major sekstakkordi;

4) *do-diez* tovushidan – asosiy tovushi unisonda juftlangan, primaning melodik holatidagi minor sekstakkordi;

5) *mi-bemol* tovushidan – kvintasi oktavada juftlangan, kvintaning melodik holatidagi major sekstakkordi.

3-mashq. Ko`rsatilgan tonalliklarda quyidagi akkordlarni tuzing:

1) primasi unisonda juftlangan, primaning melodik holatidagi S_6 (*g-moll, Des-dur*);

2) kvintasi oktavada juftlangan, kvintaning melodik holatidagi D_6 (*A-dur, c-moll*);

3) primasi oktavada juftlangan, primaning melodik holatidagi T_6 (*C-dur, cis-moll*);

4) kvintasi oktavada juftlangan, primaning melodik holatidagi D_6 (*D-dur, b-moll*);

5) primasi unisonda juftlangan, kvintaning melodik holatidagi S_6 (*f-moll, H-dur*).

8.2 Uchtovushliklarni sekstakkordga almashishi

Uchtovushliklar shu pog'onaning sekstakkordiga quyidagi usullarning biri bilan almashadi:

a) ikkita umumiy tovushni o'z joyida saqlash yo'li bilan (bu usul uchtovushlikning tersiyasi melodik holatda bo'lganda ayniqsa, qulaydir):



b) bitta ovozni o'z joyida saqlash yo'li bilan, masalan:



v) ovozlarning barchasini harakat qildirish yo'li bilan, masalan:

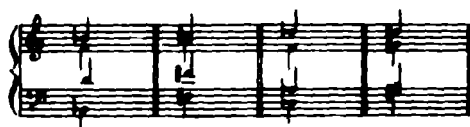


4-mashq. Quyidagi uchtovushliklarni sekstakkordga almashtiring:

a) ikkita ovozni o'z joyida saqlab:



b) bitta ovozni o'z joyida saqlab:



v) barcha ovozlarni harakatini qo'llab.



8.3 Sekstakkordlarning kvarta-kvinta nisbatidagi uchtovushliklar bilan qo'shilishi (T - D₆; T - S₆)

Sekstakkord kvarta-kvinta nisbatidagi uchtovushlik bilan ovozlarning ravon harakat bilan, garmonik qo'shiladi.



5-mashq. Asosiy uchtovushliklarning sekstakkordlarini qo'llagan holda, quyidagi garmonik davralarini turlicha variantda yozing va chaling:



(T₆ - D; T₆ - S)



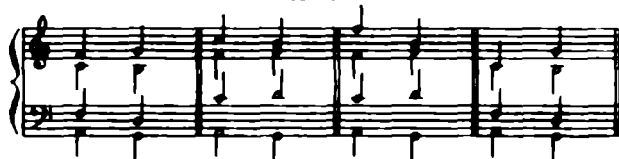
6-mashq. Berilgan garmonik shakllarni ko'rsatilgan tonalliklarda yozing va chaling:

- 1) T6-S-D-T6 (*F-dur, cis-moll*);
- 2) S-T6-D (*h-moll, Des-dur*);
- 3) T-T6-D-T-S-T6 (*d-moll, H-dur*);
- 4) D-T6-S-T6 (*g-moll, E-dur*).

8.4 Sekstakkordning sekunda nisbatidagi uchtovushlik bilan qo'shilishi

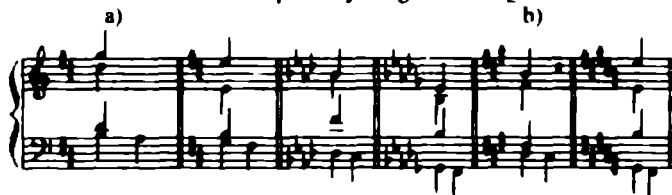
Bu akkordlarni qo'shganda ovozlarni ravon harakat bilan yo'naltirish maqsadga muvofiqdir, ammo, sakrashlarga ham yo'l quyish mumkin.

S6 - D



7-mashq. S6-D davrasini:

- a) ovozlarning ravon harakati;
- b) sakrama harakatlarini qo'llab yozing va chaling.

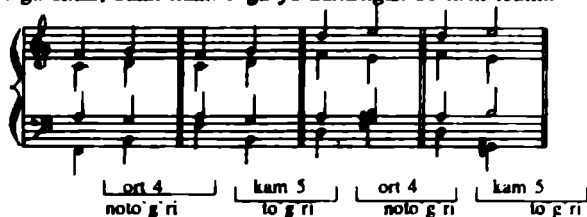


S - D6

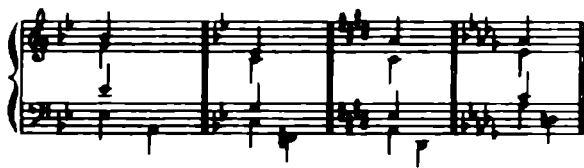
Bu qo'shilish ko'pgina man etilgan parallelizmlarni hosil qilishi mumkin, shuning uchun ham o'ziga alohida diqqatni talab etadi.



Eslatma: S - D6 qo'shilishida (majorda ham, minorda ham) basning harakati ort. 4 ga emas, balki kam. 5 ga yo'naltirilgan bo'lishi lozim.



8-mashq. Ovozlarning ravon harakati, shuningdek variant sifatida sakrama harakatni qo'llagan holda S - D6 davrasini yozing va chaling:



8.5 Masalalar

Sekstakkordlarning qo'llanilishi o'zining melodik shakli jihatidan kuydan keyin muhim hisoblanadigan basning harakat yo'lini ancha boyitishi mumkin. Shuning uchun berilgan kuylarni garmoniyalashda bas partiyasining melodik shakliga alohida e'tibor berish, buning uchun:

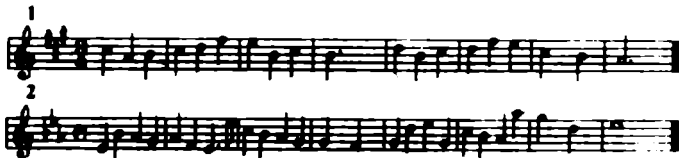
a) T, S va D uchtovushliklarini ularning sekstakkordlari bilan navbatma - navbat berish;

b) asosiy uchtovushliklarni asosan kadensiyalarda qo'llanish uchun saqlab turish;

v) ikki chetki ovozlarning baravariga sakrashidan saqlanish;

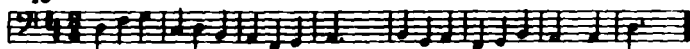
g) ikkinchi jumlada asosiy qo'rinishdagi tonikani faqat boshda va eng oxirda berish;

d) garmoniyalashda, yuqorida ko'rsatib o'tilganidek, umumiy yaxlit rejani nazarda tutish lozim.



This image shows a page of musical notation consisting of 15 numbered staves. The notation is written in a single system across the page. Each staff is numbered from 3 to 15. The music is written in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The staves are arranged vertically, with the first staff at the top and the last staff at the bottom. The overall layout is clean and professional, typical of a music manuscript or a printed score.

16

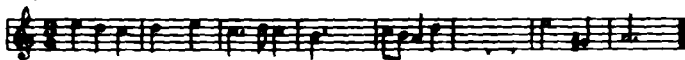


Ujodiy masalalar

1



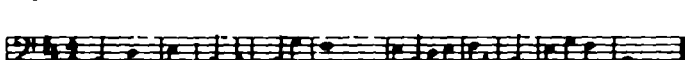
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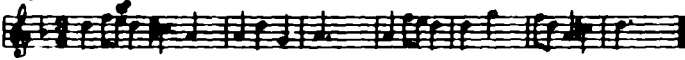
3



4



5



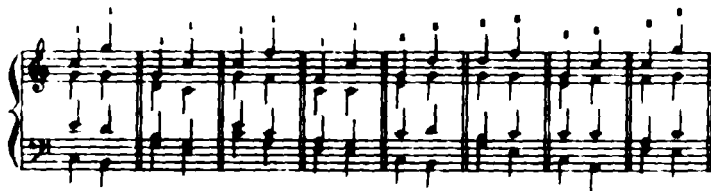
6



9. Uchtovushlikning sekstakkord bilan qo`shilishidagi sakrashlar

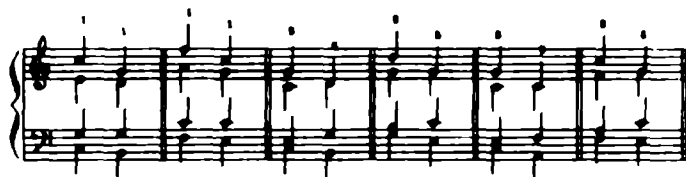
9.1 Primalar yoki kvintalarning yuqorilama sakrashlari

Birinchi akkord *z i ch* yoki *k e n g* joylashgan uchtovushlik, ikkinchisi esa sekstakkord bo'lishi shart. Bas pastga, ya'ni sakrashga qarama-qarshi yo'naladi:

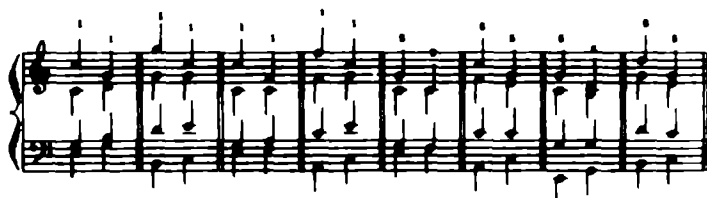


9.2 Prima yoki kaintalarning *p a s t l a m a* sakrashini garmoniyalashning ikki xil varianti:

1) birinchi akkord keng joylashgan asosiy uchtovushlik, ikkinchisi esa sekstakkord bo'lishi mumkin. Bas pastga, ya'ni sakrash yo'li bilan bir tomonga harakatlanadi.



2) birinchi akkordni aralash joylashuvdagi sekstakkord, ikkinchisini esa zich joylashgan uchtovushlik qilib ham olish mumkin. Bu holda bas yuqoriga, sakrashga qarama-qarshi tomonga yo'naladi.



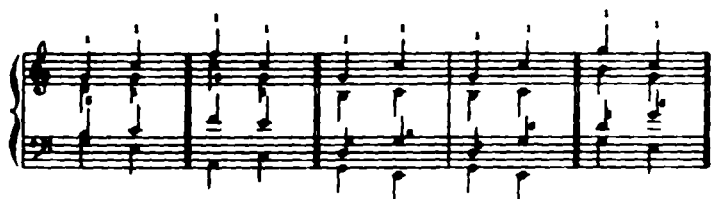
9.3 O`rta ovozlardagi sakrashlar *

Shu qoidalarga asosanib, o`rta ovozlarda ham sakrashlarga yo`l qo`yish mumkin.



9.4 Qo`shaloq sakrashlar

Zarur hollarda primaning-primaga, kvintaning-kvintaga baravariga qo`shaloq sakrashlariga ham yo`l qo`yish mumkin. Bunda ular joylashgan ovozlarda parallel yoki qarama-qarshi kvartalar bilan harakatlanishlari lozim.



9.5 Aralash sakrashlar

Sekstakkordni boshqa funksiyadagi uchtovushlik bilan yonma-yon qo'llanish ularning turli tovushlarning sakrashlariga imkon beradi. (1-3, 5-3 va h.k.)



1-mashq. *D-dur, F-dur, h-moll* tonaliklarida akkordlarning quyidagi ketma-ketligini sopranoda *yu q o r i l a m a* sakrash bilan yozing va chaling:

a) T-S6-D; b) T-D6; v) D-T6.

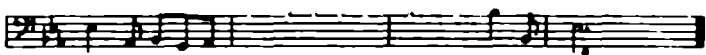
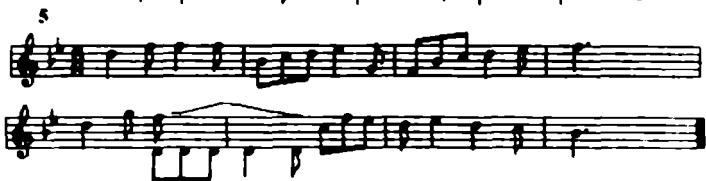
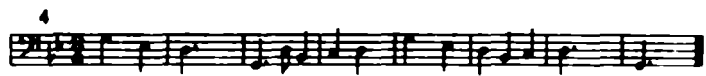
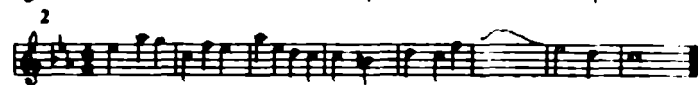
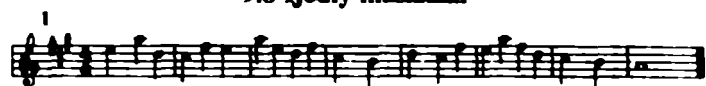
2-mashq. *A-dur, g-moll, C-dur* tonalliklarida akkordlarning quyidagi ketma-ketligini sopranoda *p a s i l a m a* sakrash bilan yozing va chaling.

a) T-T6-S; b) T-S6-D.

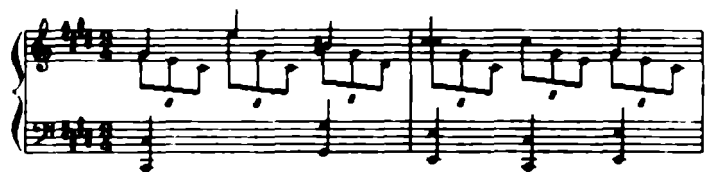
3-mashq. Quyidagi kuy parchalarini garmoniyalang:



9.6 Ijodiy masalalar



7 Berilgan birinchi jumlani davriyagacha to'ldiring:



Eslatma: Garmoniyalanishi lozim bo'lgan bu parchani, boshlangan faktura bayoni saqlangan holda tugatish tavsiya etiladi. Davriya tuzilishi, kadanlar to'g'risida yuqorida berilgan ma'lumotlarga asoslanib, dastlab kuyni boshdan oxirigacha taxminan, tugallab yozib chiqing, so'ng uni to'rt ovozli tuzimda garmoniyalang va shundan keyingina belgilangan akkordlar izchilligini tavsiya qilingan figuratsiya (jo'r) yordamida bayon qilish maqsudga muvofiqdir. Garmonik bayonning bu ko'rinishi masalani romans, qo'shiq turiga yaqinlashtiradi.

9.7 Garmonik izchilliklar

- 1) $kT^1 - T_6 \mid S - D_6 \mid T - S_6 \mid K_{64} - D \mid T \parallel$
- 2) $kT^1 - S_6 - D \mid T_6 - S - S_6 \mid K_{64} - K_{64} - D \mid T \parallel$
- 3) $T - T_6 - S \mid D - D_6 - T \mid S_6 - K_{64} - D \mid T \parallel$
- 4) $t - s_6 - D - t_6 \mid s - s_6 - K_{64} - D \mid t - s - t \parallel$
- 5) $T - T_6 - D - D_6 \mid T - S - D_6 - T \mid K_{64} - D - T \parallel$
- 6) $T_6 - T \mid S_6 - S \mid K_{64} - D \mid T - S \mid T \parallel$
- 7) $kt^1 - s - t_6^3 - t_6^1 \mid s^1 - s_6^1 - D - D_6^1 - t^1 - s_6^1 - s_6^3 \mid K_{64} - D - t \parallel$
- 8) $kt^3 - D_6^1 - t^1 \mid s_6^1 - D - t_6 \mid s^3 - ks^3 - s_6 \mid K_{64} - D - D_6 - t - s_6 \mid D - t_6 - s \mid K_{64} - K_{64} - D \mid t \parallel$

10. Ikkita sekstakkordning qo'shilishi

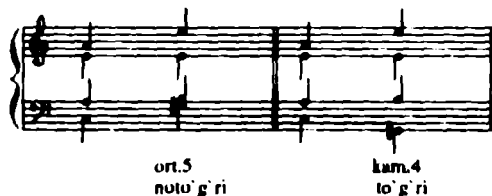
10.1 Kvarta-kvinta nisbatidagi ikki sekstakkordning qo'shilishi

$T_6 - D_6$, $T_6 - S_6$ lar (va aksincha) quyidagi usullar bilan qo'shiladilar:

- a) ikkita umumiy tovushni o'z joyida saqlab;
- b) bitta umumiy tovushni o'z joyida saqlab.



Eslatma: Minorda $T_6 - D_6$ lar qo'shilishlarida basni ort.5 o'miga kam.4 ga yo naltirish lozim, masalan:



1-mashq. Quyidagi davralarni to'ldiring va chaling:

a) ikkita umumiy tovushni o'z joyida saqlab;

b) hitta umumiy tovushni o'z joyida saqlab.

a) b)

10.2 Sekunda nisbatidagi ikki sekstakkordning qo'shilishi (S6 - D6)

ort.2 noto'g'ri kam.7 to'g'ri kat.2 to'g'ri

Eslatma: Minorda qo'shilganda hasning harakati ort.2 ga em^{is}, balki kam.7 ga melodik minorda esa kat.2 ga yo'naltirilgan bo'lishi mumkin.

2-mashq. Quyidagi davralarni to'ldiring va chaling:

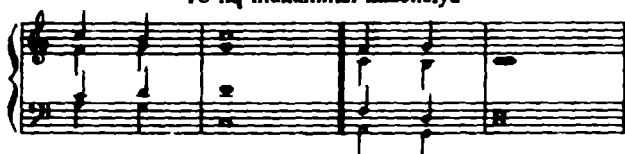
3-mashq. Quyidagi qo'shilmalarni ko'rsatilgan tonalliklarda yozing va chaling:

1. T - D6 - T (*G-dur, f-moll*);
2. T - S6 - T (*c-moll, E-dur*);
3. T - T6 - D6 (*h-moll, Des-dur*);
4. T6 - S6 - S (*d-moll, Fis-dur*);

5. S - S6 - D (*D-dur, b-moll*);
6. D - D6 - T6 (*e-moll, H-dur*);
7. S6 - D6 - T (*g-moll, As-dur*);
8. S6 - T6 - S - D6 (*B-dur, cis-moll*);
9. T - T6 - S6 - S - K64 - D - T (*C-dur, gis-moll*);
10. S6 - D - T6 - S - K64 - D - T (*F-dur, dis-moll*).

10.3 Sekstakkordli kadensiyalar

To'liq mukammal kadensiya



To'liq nomukammal kadensiya



Kvarsekstakkordli to'liq kadensiya



4-mashq. Asosiy uchtovushliklarning sekstakkordlari kiritilgan kadensiyalarni yozing va chaling:

- 1) to'liq mukammal kadensiya (*D-dur, As-dur, gis-moll*);
- 2) to'liq nomukammal kadensiya (*d-moll, h-moll, Ges-dur*);
- 3) kvarsekstakkordli to'liq kadensiya (*e-moll, fis-moll, Des-dur*).

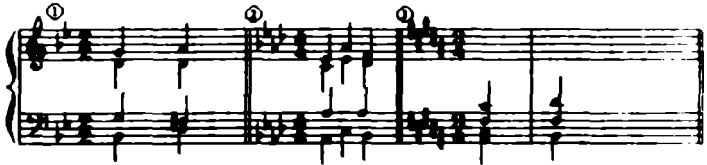
10.4 Sekstakordli sekvensiyalar

5-mashq. Asosiy uchtovushliklarning sekstakordlari qoʻllanilgan motiylarga sekvensiyalar chaling:

a) bir ton boʻyicha pastga tomon;



b) bir ton boʻyicha yuqoriga tomon;



v) kichik tersiyalar boʻyicha yuqoriga tomon;



g) major va minorni almashtirgan holda, tersiyalar boʻyicha pastga tomon.



6-mashq. Badiiy musiqa adabiyoti namunalaridan asosiy uchtovushliklar-ning sekstakkordlari kiritilgan garmonik davralarni toping. Misollarni tahlil qilgach, ularning garmonik shaklini turli tonalliklarga ko'chirib chaling.

Asosiy uchtovushliklarning sekstakkordlari qo'llanilgan badiiy parcha namunasi:

P. Chaykovskiy "Hulbul"

Andante molto

Sov-may-mam men op-poz-gi-ding-a Sov-may-mam bo'-roo-li sha-mol-in

10.5 Masalalar

Bu mavzuda bayon qilingan imkoniyatlarni ta'limning dastlabki bosqichidagi qat'iy chegaralanishlar bilan taqqoslaganda, turlicha sakrashlarning (tersiya sakramalari, prima va kvintalarning sakrashlari, aralash sakrashlar) qo'llanilishi ovoz yo'nalishi vositalarini ancha kengaytirishi o'z-o'zidan ayon bo'ladi.

Endi kuyga faqat akkordlarning o'rin almashuvi yordamdagina emas balki, turlicha akkordlar orasidagi sakrashlar bilan ham rang-baranglik kiritish mumkin bo'ladi. O'z-o'zidan ma'lumki, ko'pincha sakrashlar ovozning ravon harakati bilan almashtirilib turiladi. Bunda turlicha akkordlar orasidagi sakrashdan keyin ovozning qarama-qarshi tomonga qiladigan harakati, bir akkord doirasidagi o'rin almashuvdigagina qaraganda ham yanada muhimroqdir.

Masalalarning dastlabki tahlilida sakrashlar yolg'iz tersiyaning-terseyaga sakrashi yoki o'rin almashuvlar vaqtidagina emas balki, prima va kvintalarning sakrashlarida ham uchrashi mumkinligini e'tiborga olish lozim. Xuddi avvaldagidek sakrashlarni vujudga keltiruvchi tovushlar ostiga mo'ljallangan akkordlarning baslarini oldindan qo'yib chiqish va yo'l-yo'lakay ikki chekkadagi ovozlarni orasida yashirin oktava va yashirin kvintalar bor-yo'qligini tekshirib borish tavsiya etiladi.

Quyida berilgan kuy va baslarni garmoniyalang

A musical score consisting of 13 numbered staves, each containing a line of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings. The staves are numbered 2 through 13. The music is written in a single system on a five-line staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes eighth and sixteenth notes, rests, and various accidentals. The score is presented in a clean, black-and-white format.

14

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17

18

Ujodiy masalalar

1

2

3

4

5

10.6 Garmonik izchilliklar

- 1) $zT^1 - kS^1 \mid D - D6 \mid T6 - S6 \mid K64 - D \mid T \parallel$
- 2) $S6 - D \mid T6 - D6 - T \mid D - D6 - T \mid S6 - S - S \mid K64 - K64 - D \mid T \parallel$
- 3) $T - T6 - T \mid D6 - D - T \mid S6 - S - S6 \mid K64 - K64 - D \mid T \parallel$
- 4) $kT^1 - zD^1 \mid T6 - S6 \mid K64 - D \mid T \parallel$
- 5) $T6 \mid D6 - T \mid S6 - S \mid K64 - D \mid T \parallel$
- 6) $T6 - S6 - D6 \mid T - S - S6 \mid K64 - K64 - D \mid T \parallel$
- 7) $zT^1 - T6^1 - D6^1 - T \mid S6 - zT^1 - kS^1 - S6 \mid K64 - K64 - D - D6^1 \mid T^1 - S - T \parallel$
- 8) $t - s6 - D6 \mid t - D - t6 \mid s - t6 - t \mid s6 - K64 - D \mid t \parallel$
- 9) $zT^1 - D6^3 - T6^3 \mid S6 - S - D \mid T6 - S - S6 \mid K64 - K64 - D \mid T \parallel$
- 10) $at6^3 - t^1 - s6 \mid D - D6^3 \mid t^3 - t6^1 - ks^3 \mid t6 - zt6^1 \mid K64 - K64 - D \mid T \parallel$

11. O'tkinchi va yordamchi kvartsekkordlar

11.1 O'tkinchi kvartsekkordlar

Tonika uchtovushligi va uning sekstakkordi (yoki aksincha) orasiga o'tkinchi dominant kvartsekkordi, subdominant uchtovushligi va uning sekstakkordi (yoki aksincha) orasiga esa o'tkinchi tonika kvartsekkordlari joylashadilar.

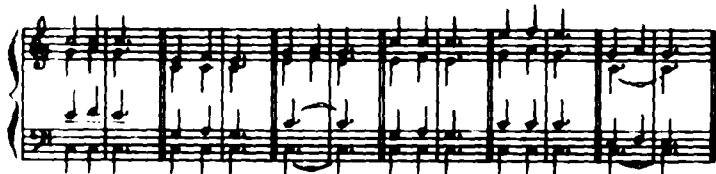


1-mashq. O'tkinchi kvartsekkordni turlicha melodik holatlarda yozing va chaling:

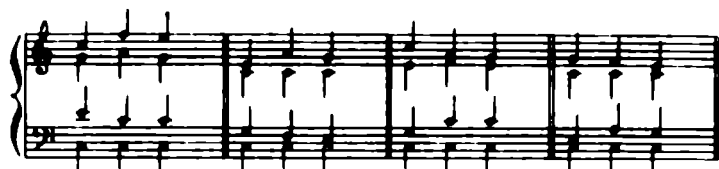
- tonika uchtovushligi va uning sekstakkordi orasida (*e-moll, B-dur*);
- subdominant uchtovushligi va uning sekstakkordi orasida (*c-moll, E-dur*);
- tonika sekstakkordi va uning uchtovushligi orasida (*fis-moll, As-dur*);
- subdominant sekstakkordi va uning uchtovushligi orasida (*D-dur, b-moll*).

11.2 Yordamchi kvartsekkordlar

- Tonika basi fonidagi yordamchi subdominant kvartsekkord



Zich va keng joylashuvning almashuviga asoslangan yordamchi kvartsekkord varianti



2-mashq. *A-dur, g-moll, H-dur, cis-moll* tonalliklarida turlicha melodik holatlardan tonika basi fonidagi yordamchi kvartsekkordni yozing va chaling.

Dominanta basi fonidagi yordamchi tonika kvartsekkordi



3-mashq. *B-dur, e-moll, As-dur, fis-moll* tonalliklarida turlicha melodik holatlardan dominanta basi fonidagi yordamchi kvartsekkordni yozing va chaling.

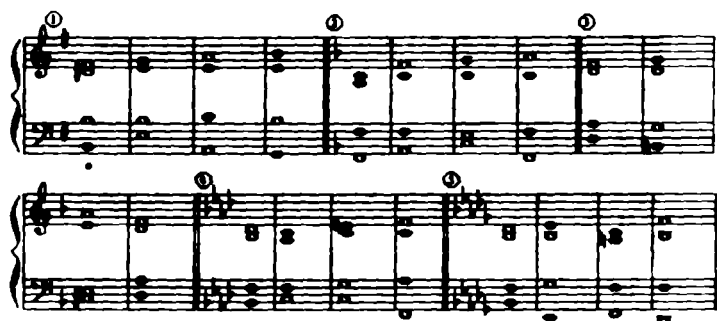
4-mashq. Ko'rsatilgan tonalliklarda avtentik kadensiyaning turlicha variantlarini, undan keyin esa tonika basi fonidagi yordamchi kvartsekkord bilan qo'shimcha plagal kadensiya yozing va chaling:

- 1) to'liq va qo'shimcha plagal kadensiya (*D-dur, f-moll*);
- 2) nomukammal avtentik va qo'shimcha plagal kadensiya (*B-dur, gis-moll*);
- 3) kvartsekkordli to'liq va qo'shimcha plagal kadensiya (*F-dur, cis-mol*);
- 4) mukammal avtentik va qo'shimcha plagal kadensiya (*Es-dur, fis-moll*).

5-mashq. Qo'shimcha plagal kadensiyali quyidagi misollarni chaling va tahlil qiling. Shundan keyin birinchi misolni *F-dur* ga, ikkinchi misolni esa *a-moll* ga ko'chirib chaling.

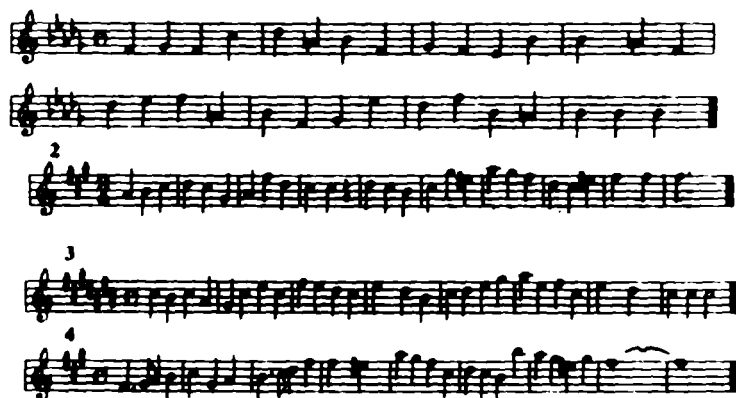


6-mashq. Asosiy uchtovushliklar va ularning aylanmalaridan iborat akkordlar ketma-ketligini aniqlang. Misollarni boshqa tonalikalarga ko'chirayotib yoddan chaling.



11.3 Masalalar

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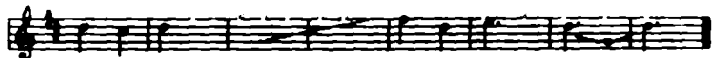
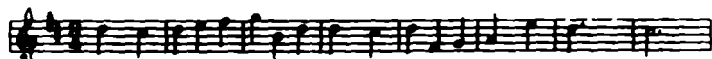
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Ijodiy masalalar

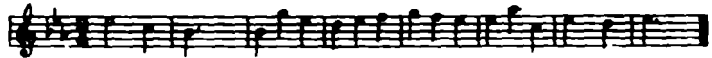
1



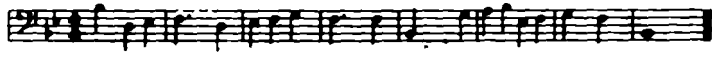
2



3



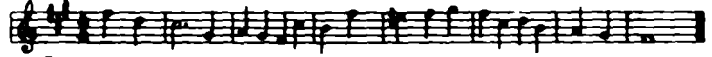
4



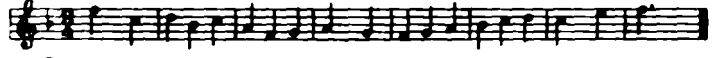
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6



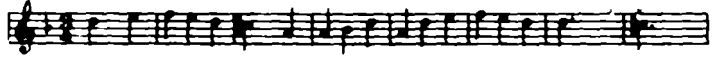
7



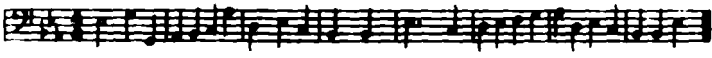
8



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11.4 Garmonik izchilliklar

- 1) T - T6 | S - D6 | T6 - S6 | K64 - D | T - S64 | T ||
- 2) D - D6 | T - D64 - T6 | S - S - S6 | K64 - K64 - D | T - S64 - S64 - T ||
- 3) T - D6 - T | S6 - T64 - S | K64 - K64 - D | T ||
- 4) t6 - t | D6 - t | s6 - s | K64 - D | t - s64 | t ||
- 5) t6 - D64 - t | s6 - t64 - s | K64 - K64 - D | t - t - s64 | t ||
- 6) T - D64 | T6 - S6 | D - T³ | S³ - S6 | kK64 - zD³ | T - S64 | T ||
- 7) T - T6 - D64 - T | S6 - T64 - S - S6 | K64 - K64 - K64 - D | T - S64 - T ||

- 8) t - D - t6 | s - t64 - s² | D - D - D6 | t - D64 - t6 | s - K64 - D | t ||
 9) T-S64-T | D6 - D6 - D | T6 - D64-T | S6-S- 64 | S6 - K64 - D | T- T-
 S64 | T ||
 10) kt¹ - D64 - t6 | D³ - D³ | t6 - s - t64 | s6 - s | K64⁵ - K64¹ - D | t¹ - s64 |
 t ||

12. Dominanseptakkord

12.1 To'liq dominanseptakkord



1-mashq. *D-dur, c-moll, As-dur* va *gis-moll* tonalliklarida to'liq dominanseptakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

12.2 Noto'liq dominanseptakkord



2-mashq. *B-dur, f-moll, H-dur* va *c-moll* tonalliklarida noto'liq dominanseptakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

3-m a s h q. Dominanseptakkordlarni quyidagicha tuzing va yeching:

- 1) *f-moll* da - keng joylashuvda, tersiyaning melodik holatidagi to'liq D7;
- 2) *cis-moll* da - zich joylashuvda, kvintaning melodik holatidagi to'liq D7;
- 3) *F-dur*da - zich joylashuvda, septimaning melodik holatidagi noto'liq D7;
- 4) *dis-mollda* - zich joylashuvda, tersiyaning melodik holatidagi noto'liq D7;

- 5) *Ges-du* da-keng joylashuvda, kvintaning melodik holatidagi u'liq D7;
 6) *A-durda*- keng joylashuvda, primaning melodik holatidagi noto'liq D7.

12.3 Masalalar (amaliy ko'rsatmalar)

Bu mavzu bo'yicha berilgan masalalarda D7 ni faqat kadensiyalarda emas, balki tuzim oralarida ham qo'llanish o'rindir.

Ko'pchilik hollarda D7 ni dominanta uchtovushligi yoki uning sekstakkordi o'rniga kiritish mumkin. Faqat, D7 bilan garmoniyalanayotgan tovushning keyingi yo'nalishi uning odatdagi yechilish shakliga mos kelish yoki kelmasligini aniq tasavvur etish lozim.

Gammaning IV pog'onasi shu vaqtgacha subdominantaning nishonasi deb hisoblanar edi. Endilikda bu pog'ona III pog'ona tomon sekunda bo'yicha yo'naltirilgan bo'lsa, dominantaning nishonasi deb ham hisoblanishi mumkin, huddi shu izohni afzal ko'rib, dominantseptakkordni T-S-D-T va T-D-T davralariga kiritish lozim.

Plagal davralarni esa qo'shimcha plagal kadensiyalarda va berilgan ovozdak subdominanta hamroh bo'lishi mumkin bo'lgan gammaning VI pog'onasi (kamdan-kam IV) kelgan paytlarda qo'llanish, undan keyin esa tonikani kiritish maqsadga muvofiqdir.

Quyidagi kuy va haslarni garmoniyalang:

The image displays four musical exercises, numbered 1 through 4. Each exercise consists of a melodic line on a single staff and a harmonic accompaniment on a grand staff (treble and bass clefs).
 - Exercise 1: Melody starts on G4, moving through A4, B4, C5, D5, E5, F5, G5, then descending through F5, E5, D5, C5, B4, A4, G4. Accompaniment features a steady bass line with chords.
 - Exercise 2: Melody starts on G4, moves to A4, B4, C5, D5, E5, F5, G5, then descends through F5, E5, D5, C5, B4, A4, G4. Accompaniment is similar to exercise 1.
 - Exercise 3: Melody starts on G4, moves to A4, B4, C5, D5, E5, F5, G5, then descends through F5, E5, D5, C5, B4, A4, G4. Accompaniment is similar to exercise 1.
 - Exercise 4: Melody starts on G4, moves to A4, B4, C5, D5, E5, F5, G5, then descends through F5, E5, D5, C5, B4, A4, G4. Accompaniment is similar to exercise 1.

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Detailed description: This block contains musical notation for measures 5 through 12. Measures 5-8 are written in treble clef with a key signature of two flats and a 3/4 time signature. Measures 9-12 are written in bass clef with the same key signature and time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Ijodiy masalalar

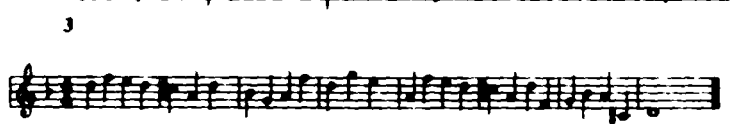
1



2



3



Detailed description: This block contains musical notation for measures 1, 2, and 3. Measure 1 is in treble clef, while measures 2 and 3 are in bass clef. The key signature is two flats and the time signature is 3/4. The notation consists of eighth and sixteenth notes.

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12.4 Garmonik izchilliklar

- 1) T-D64 - T6 | S - T64 - S6 | K64 - K64 - D7 | T ||
- 2) t - t6 - D64 | t - s6 - t64 | s - K64 - D7 | t - t - s64 | t ||
- 3) T - D6 - T | S6 - T6 - S | K64 - K64 - D7 | T - T - S64 | T ||
- 4) t - t6 - s | D - D6 - t | s6 - t64 - s | K64 - K64 - D7 | t - t - s64 | t ||
- 5) T-D64 | T6-S6 | K64- K64 | D-D7 | T- S6 | D6-T | S6-S | K64-D7 | T-S64 | T ||
- 6) t6 - D64 - t | D6 - D6 - t | s6 - t64 - s | K64 - D- D7 | t ||
- 7) T - D64 - T6 | S6 - T64 - S | T6 - D6 - T | S6 - K64 - D7 | T - S6 - S | T ||
- 8) t-s6-S6m-D6 - t | s6- t64 - s - s6¹ | D7¹ - t - s6 - s | K64 - D7 - t - s64 | t ||
- 9) T - D6 | T6 - D64 | T - T6 | S - T64 | S6 - S | K64 - D7 | T - S64 | T ||

13. Dominantseptakkordning aylanmalari

Kvinsektakkord



1-mashq. *F-dur, h-moll, Es-dur* va *gis-moll* tonalliklarida dominantKvinsektakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Terskvartakkord



2-mashq. *G-dur, d-moll, fis-moll* va *As-dur* tonalliklarida dominantterskvartakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Sekundakkord



3-mashq. *B-dur, e-moll, Des-dur* va *f-moll* tonalliklarida dominantsekundakkordni yechilishi bilan turlicha melodik holatlarda yozing va chaling.

4-mashq. Ko'rsatilgan tonalliklarda quyidagi akkordlarni tuzing va yeching:

1) *F-dur* va *gis-moll* tonalliklarida - keng joylashuvda, tersiyaning melodik holatidagi D_4 ;

2) *e-moll* va *Des-dur* tonalliklarida - zich joylashuvda, septimaning melodik holatidagi D6s;

3) *A-dur* va *f-moll* tonalliklarida - zich joylashuvda, primaning melodik holatidagi D2;

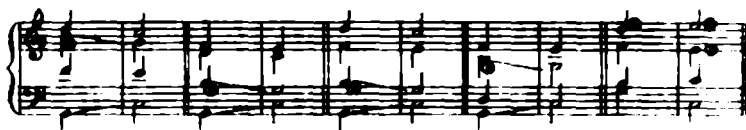
4) *G-dur* va *b-moll* tonalliklarida - keng joylashuvda, tersiyaning melodik holatidagi D2;

5) *d-moll* va *Ges-dur* tonalliklarida - keng joylashuvda, kvintaning melodik holatidagi D6s;

6) *B-dur* va *dis-moll* tonalliklarida - zich joylashuvda, primaning melodik holatidagi D4s.

13.1 Dominanseptakkord va aylanmalarining erkin ravishda yechilishi

Asosiy dominanseptakkord



Xotima davralaridagi asosiy dominanseptakkord



5-mashq. *e-moll*, *B-dur*, *f-moll* va *H-dur* tonalliklarida to'liq va noto'liq dominanseptakkordni erkin ravishda yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Kvinssekstakkord



6-mashq. *F-dur.* *c-moll* va *Ges-dur* tonalliklarida dominantkvintsektakkordni erkin ravishda yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Terskvartakkord



7-mashq. *F-dur.* *c-moll* va *Ges-dur* tonalliklarida dominanterskvartakkordni erkin ravishda yechilishi bilan turlicha melodik holatlarda yozing va chaling.

Sekundakkord



8-mashq. *d-moll.* *Es-dur* va *b-moll* tonalliklarida dominantsekundakkordni erkin ravishda yechilishi bilan turlicha melodik holatlarda yozing va chaling.

9-mashq. Quyidagi garmonik formulalarni ko'rsatilgan ritmik shaklga muvofiq chaling:

1) G-moll, D₇-dom.; 2) G₇-moll, F₇-dom.; 3) F₇-dom, G₇-moll;

4) A₇-dom, b₇-moll; 5) G₇-moll, H₇-dom.; 6) D₇-dom, g₇-moll;

7) G₇-moll, A₇-dom.; 8) G₇-dom, d₇-moll;

13.2 Dominansepakkordning o'rin almashuv shakllari

10-mashq. Dominansepakkordning o'rin almashuvlarini yozing va chaling.

- 65 7 43 - 43 65 7 -43 7 65 -7 43 7 - 65 7

13.3 Tayyorlangan va tayyorlanmagan septimall dominantseppakkord

| tayyorlangan septima | | tayyorlanmagan septima |

11-mashq. Ko'rsatilgan garmonik shakllarni ikki variantda:
 a) tayyorlangan septimali;
 b) tayyorlanmagan septimali dominanseptakkord bilan yozing va
 chaling.

- 1) S - D7 - T (*B-dur, fis-moll*);
- 2) S6 - D7 - T (*g-moll, A-dur*);
- 3) S - D6s - T (*D-dur, cis-moll*);
- 4) S6 - D6s - T (*e-moll, As-dur*);
- 5) S - D4s - T (*h-moll, Des-dur*);
- 6) S - D2 - T (*c-moll, H-dur*).

Eslatma: Qariy to'rtovozlik garmoniyada ikkita katta terziyaning (yoki ularning aylanmasi- ikkita kichik sekstaning) bir ton masofaga yerish ketma-ketligi ta'qiqlanadi, masalan:

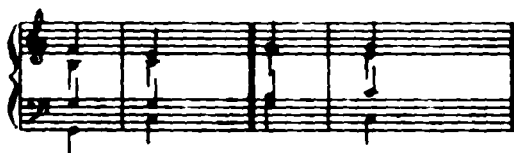


13.4 Dominanseptakkordli kadensiya

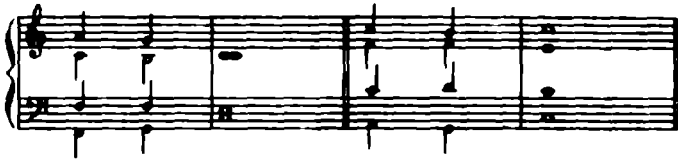
Mukammal avtentik kadensiya



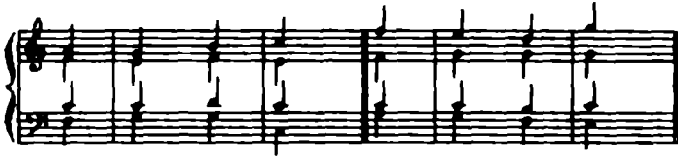
Nomukammal avtentik kadensiya



To'liq kadensiya



Kvarekstakkordli to'liq kadensiya



12-mashq. Dominanseptakkord qo'llanilgan quyidagi kadensiyalarni har birini bir necha variantda yozing va chaling:

- 1) nomukammal avtentik kadensiya (*F-dur, h-moll, E-dur, dis-moll*);
- 2) kvarekstakkordli to'liq kadensiya (*G-dur, d-moll, cis-moll, Fis-dur*);
- 3) mukammal avtentik kadensiya (*D-dur, g-moll, cis-moll, Fis-dur*);
- 4) to'liq kadensiya (*e-moll, B-dur, A-dur, gis-moll*).

13-mashq. Quyidagi garmonik formulalarni ko'rsatilgan ritmik shakl bo'yicha yozing va chaling:

1) (*B-dur, cis-moll*); 2) (*g-moll, F-dur*);

3) (*fis-moll, As-dur*);

4) (*d-moll, Ges-dur*).

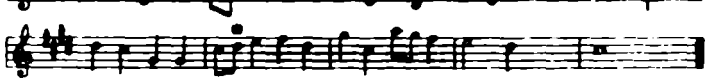
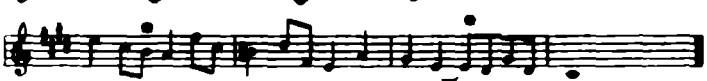
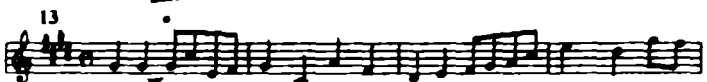
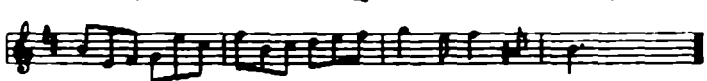
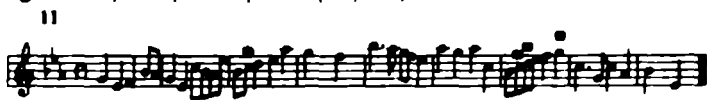
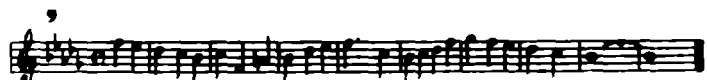
14-mashq. Misollarni tahlil qiling va keyin yoddan chaling.

13.5 Dominanseptakkord kiritilgan sekvensiyalar

15-mashq. Dominanseptakkordli motivlarga sekvensiyalar chaling:

a) bir ton yuqoriga va pastga tomon

b) major va minorni almashlab, tersiyalar bo'yicha pastga tomon



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23

Ijodiy masalalar

1

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3

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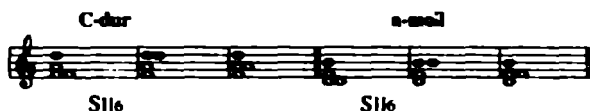
Detailed description: This image shows a page of musical notation with ten measures. Measures 4 and 5 are in treble clef with a key signature of two flats and a 3/4 time signature. Measures 6 and 7 are in treble clef with a key signature of two flats and a 3/4 time signature. Measure 8 is in bass clef with a key signature of two flats and a 3/4 time signature. Measures 9 and 10 are in treble clef with a key signature of two flats and a 3/4 time signature. Measure 11 is in treble clef with a key signature of two flats and a 3/4 time signature. Measure 12 is in treble clef with a key signature of two flats and a 3/4 time signature. Measure 13 is in treble clef with a key signature of two flats and a 3/4 time signature. Measure 14 is in bass clef with a key signature of two flats and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

13.7 Garmonik izchilliklar

- 1) T - D2 - T6 - D43 | T - T6 - S - S6 | K64 - D7 - T - S64 | T ||
- 2) T - D64 - 16 s | D2 - 16 D43 - t | s6 - s - K64 - D7 | t - s64 - t ||
- 3) T - T6 - S - D2 | T6 - D64 - T - S6 | K64 - D7 - T - S64 | T ||
- 4) aT6¹ - kT¹ - aS6¹ - T64 | kS¹ - D43¹ - T - S | 7D2³ - T6 - kK64¹ - D7 | T ||
- 5) t - D2 - 16 | s6 - 164 - s | D2 - 16 - D65 | t - S6m - D61 | t - s - s6 | K64 - K64 - D7 | t ||
- 6) T - D43 - T6 | S - S6 - T64 | S - D2 - T6 | K64 - K64 - D7 | T - T - S64 | T ||
- 7) t - 16 - D43 - t | s6 - 164 - s - D65 | t - s6 - K64 - D7 | t - s64 - t ||
- 8) T - D65 - T - T6 | S6 - S - D - D2 | T - D64 - T - S | K64 - D7 - T - S64 | T ||
- 9) t - D43 - 16 | s - D65 - t | s6 - 164 - s | K64 - K64 - D7 | t - s64 - s64 | t ||
- 10) T - D65 - T¹ S¹ | D - D2 - T6 - S6 | D - D65 - T - S6 | K64 - D7 - T - S64 | T ||

14. II - pog`ona sekstakkordi va uchtovushligi

14.1 II - pog`ona sekstakkordi



I-mashq. Quyidagi II-pog`ona sekstakkordlarini tuzib yozing va chaling:

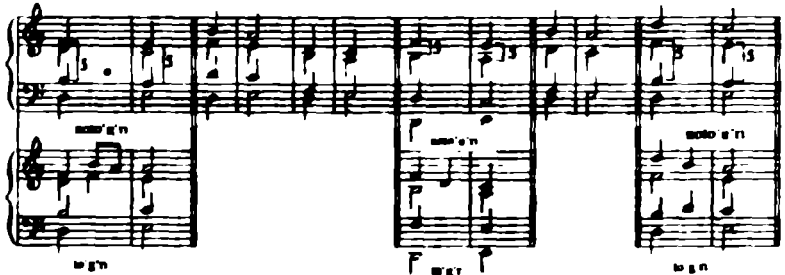
- 1) *e-moll*, *As-dur* tonalliklarida, zich joylashuvda, primaning melodik holatidagi tersiyasi juftlangan;
- 2) *g-moll*, *H-dur* tonalliklarida, keng joylashuvda, tersiyasi juftlangan va melodik holatda berilgan;
- 3) *d-moll*, *E-dur* tonalliklarida, zich joylashuvda, kvintaning melodik holatidagi tersiyasi juftlangan;
- 4) *G-dur*, *cis-moll* tonalliklarida, keng joylashuvda, primaning melodik holatidagi tersiyasi juftlangan;
- 5) *B-dur*, *gis-moll* tonalliklarida, zich joylashuvda, primasi juftlangan va melodik holatda berilgan.

T-SII6 ning qo'shilishi



2-mashq. SII6 da avval tersiyani, keyin esa prima yoki kvintani juftlab, *F-dur, h-moll, Des-dur* tonalliklarida T-SII6 davrasini oltita holat bo'yicha yozing va chaling.

SII6- K64 ning qo'shilishi



3-mashq. T- S II6- K64-D7-T akkordlari ketma-ketligini *G-dur, d-moll, H-dur, va es-moll* tonalliklarida yozing va chaling.

4-mashq. Ko'rsatilgan tonalliklarda quyidagi garmonik shakllarni yozing va chaling:

1) (e-moll, Des-dur); 2) (G-dur, b-moll); 3) (A-dur, f-moll);

T SII6 - D T T6 SII6 - K64 D7 T T S6 SII6

4) (d-moll, F#-dur); 5) (h-moll, A#-dur)

D7 - T SII6 D D7 T6 T6 T S S6 SII6 D43 D7 T

14.2 II-pog`ona uchtovushligi

Eslatma: II-pog`ona uchtovushligi (sekvensiyalardan tashqari) faqat major tonalliklarida qo`llaniladi.

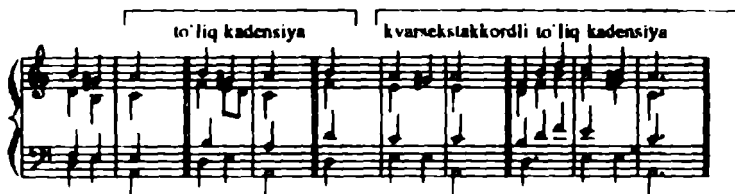
S-II larning qo`shilishi

melodik qo`shilishi garmonik qo`shilishi tersiya sakramalari b-n qo`shilishi

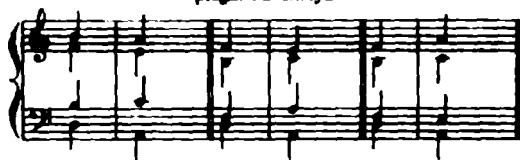


5-mashq. Avval melodik qo`shilishni, keyin garmonik qo`shilishni va nihoyat, tersiya sakramalari bilan qo`shilishni qo`llab *G-dur*, *B-dur* va *Des-dur* tonalliklarida S - II davrasini oltita holat bo`yicha yozing va chaling.

14.3 II- pog`ona sekstakkordi qo`llanilgan kadensiyalar



plagal kadensiya



14.4 II- pog`ona uchtovushligi kiritilgan kadensiyalar (faqat majorda)

The image shows a musical score for exercise 6. It consists of two staves, treble and bass clef. The first part is labeled 'to`liq kadensiya' and the second part is labeled 'kvartsestakkordli to`liq kadensiya'. The notation includes various chords and melodic lines.

6-mashq. II-pog`ona sekstakkordi qo`llanilgan quyidagi kadensiyalarni ko`rsatilgan tonalliklarda yozing va chaling:

- 1) to`liq kadensiya (*e-moll, B-dur, gis-moll*);
- 2) plagal kadensiya (*D-dur, g-moll, b-moll*);
- 3) kvartsestakkordli to`liq kadensiya (*d-moll, Es-dur, cis-moll*).

Vazifani bajarish namunalari

Misollarni avval tahlil qiling, keyin esa notaga qarab, yoddan chaling.

The image shows a musical score for exercise 7. It consists of two staves, treble and bass clef. The notation includes three examples of cadences, each marked with a circled number 1, 2, and 3. The notation includes various chords and melodic lines.

7-mashq. II- pog`ona uchtovushligi qo`llanilgan quyidagi kadensiyalarni har birini ko`rsatilgan tonalliklarda turlicha melodik holatlarda yozing va chaling:

- 1) to`liq kadensiya (*F-dur, A-dur, Des-dur*);
- 2) kvartsestakkordli to`liq kadensiya (*G-dur, As-dur, H-dur*).

14.5 Masalalar

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The image displays eleven numbered musical exercises, each on a single staff. Exercises 1 through 7 are written on treble clefs, while exercises 8 through 11 are on bass clefs. All exercises are in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The exercises consist of various rhythmic patterns and melodic lines, including eighth and sixteenth notes, rests, and slurs. Exercise 7 features a fermata over a note. Exercise 8 has a fermata over a note in the final measure. Exercise 10 ends with a double bar line and repeat dots.

Ujodiy masalalar

1



2



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10

Two staves of musical notation. The first staff contains measures 10 and 11. The second staff continues the melody from measure 11. The music is in a treble clef with a key signature of one flat and a 2/4 time signature.

11

Two staves of musical notation. The first staff contains measures 11 and 12. The second staff continues the melody from measure 12. The music is in a treble clef with a key signature of one flat and a 2/4 time signature.

12

Two staves of musical notation. The first staff contains measures 12 and 13. The second staff continues the melody from measure 13. The music is in a treble clef with a key signature of one flat and a 2/4 time signature.

13

A single staff of musical notation containing measure 13. The music is in a bass clef with a key signature of one flat and a 2/4 time signature.

14

Two staves of musical notation. The first staff contains measures 14 and 15. The second staff continues the melody from measure 15. The music is in a treble clef with a key signature of one flat and a 2/4 time signature.

15

Two staves of musical notation. The first staff contains measures 15 and 16. The second staff continues the melody from measure 16. The music is in a bass clef with a key signature of one flat and a 2/4 time signature.

16

A single staff of musical notation containing measure 16. The music is in a bass clef with a key signature of one flat and a 2/4 time signature.

14.6 Garmonik izchilliklar

- 1) $zT^1 - D43 - t6 \mid s - t64 - s6 \mid D - D65 - t \mid II6 - K64 - D7 \mid t \parallel$
- 2) $D43 \mid T - S - D65 \mid T - S6 - II6 \mid K64 - K64 - D7 \mid T - T - S64 \mid T \parallel$
- 3) $T - II - T6 \mid S - D2 - T6 \mid D6 - D65 - T \mid S - S - II6 \mid K64 - K64 - D7 \mid T \parallel$
- 4) $t - D65 - t \mid s6 - II6 - D2 \mid t6 - D43 - t \mid S6m - D6 - D7 \mid t - s - II6 \mid K64 - K64 - D7 \mid t \parallel$
- 5) $zT^1 - T6 \mid II - D6 - D65 \mid T - T6 \mid D - II6 - D2 \mid T6^1 - T6^1 \mid S^1 - II^1 \mid K64 - D7 \mid T - S64 \mid T \parallel$
- 6) $kt^1 - II6 - D43 \mid t \mid s6 - t64 - s - II6 \mid K64 - D - D2 \mid t6 - s - D65 - t \mid s6 - t64 - II6 - t6 \mid K64 - D - D7 \mid t - s64 - t \parallel$
- 7) $zT^1 - D43 - T6 \mid II - T6 - S \mid D43 - T - II6 \mid K64 - D - II6 - D2 - T6 \mid D6 - D65 - T \mid S6 - S - II \mid K64 - K64 - D7 \mid T - S6 - II6 \mid T \parallel$

15. Garmonik major

15.1 Garmonik major subdominanta guruhining akkordlari



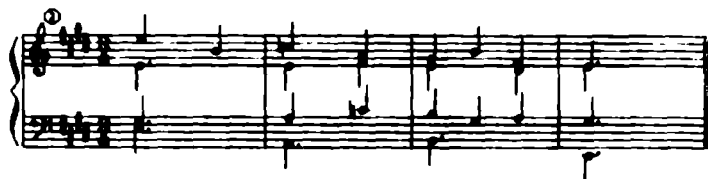
1-mashq. Ko'rsatilgan garmonik major tonalliklarida quyidagi shakllarni yozing va chaling:

- 1) T - S - D - T (*B-dur, E-dur*);
- 2) T6 - S - K64 - D7 - T (*A-dur, Des-dur*);
- 3) T - SI6 - D2 - T6 (*G-dur, As-dur*);
- 4) SI6 - K64 - D7 - T (*D-dur, Ges-dur*).

Mashqni bajarish namunasi

Misollarni tahlil qilib bo'lgach, notaga qurab, yoddan chaling.

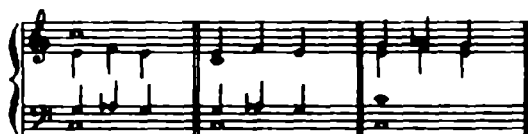




15.2 Garmonik major akkordlari qo'llanilgan kadensiyalar



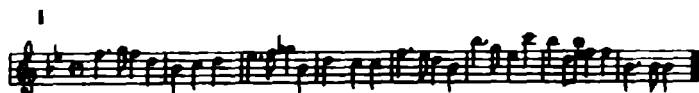
Tonika basi fonidagi qo'shimcha plagal kadensiya



2-mashq. Ko'rsatilgan garmonik major tonalliklarida quyidagi kadensiyalarni yozing va chaling:

- 1) mukammal plagal kadensiya (*F-dur, H-dur*);
- 2) nomukammal to'liq kadensiya (*A-dur, Des-dur*);
- 3) cho'zib turilgan tonika basidagi qo'shimcha plagal kadensiya (*D-dur, Ges-dur*);
- 4) to'liq mukammal kadensiya (*B-dur, Fis-dur*);
- 5) nomukammal plagal kadensiya (*G-dur, Es-dur*);
- 6) kvartsekkordli to'liq kadensiya (*E-dur, As-dur*).

15.3 Masalalar



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Ujodiy masalalar

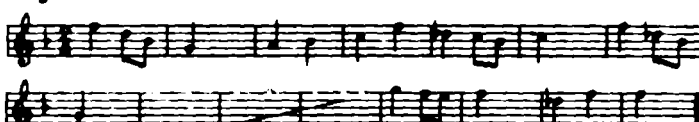
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15.4 Garmonik izchilliklar

- 1) $kT^1 - D2 \mid T6 - D43 \mid T - T6 \mid S - \text{II}6g \mid K64 - D7 \mid T \parallel$
- 2) $zT^1 - D6 - T - S6 \mid T6 - T6 - S - sg \mid K64 - K64 - D7 - D7 \mid T - s64g - T \parallel$
- 3) $kT^1 - D64 - T6 \mid D2 - T6 - S \mid D - D65 - T \mid \text{II} - \text{II} - \text{II}6g \mid K64 - K64 - D7 \mid T \parallel$
- 4) $T - T6 - S \mid D2 - T6 - S6 \mid K64 - K64 - D7 \mid T - T - s64g \mid T \parallel$
- 5) $T - D64 - T6 \mid sg - D - D65 \mid T - s6g - \text{II}6g \mid K64 - K64 - D7 \mid T \parallel$
- 6) $T - D43 - T6 - sg \mid D65 - T - s6g - sg \mid K64 - D7 - T - s64g \mid T \parallel$
- 7) $kT^1 - s6g - D - D2 \mid T6 - D43 - T - T6 \mid S - T64 - S6 - s6g \mid K64 - D - D65 \mid T - \text{II} - D2 - T6 \mid S6 - T64 - S - \text{II}6g \mid K64 - K64 - D - D7 \mid T - s64g - T \parallel$

16. VI – pog`ona uchtovushligi

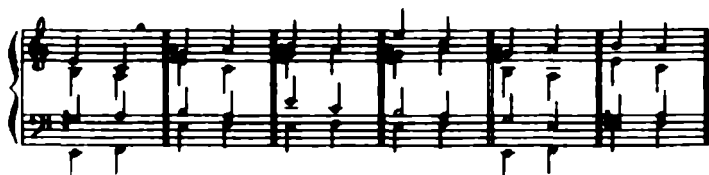
16.1 Dominanta akkordlarining VI-pog`ona uchtovushligi bilan qo`shilishi

Majordagi D-VI akkordlarning ketma-ketligi



1-mashq. D-VI davrasini *G-dur*, *E-dur*, *Des-dur* tonalliklarida oltita holat bo`yicha yozing va chaling.

Minordagi D-VI akkordlarning ketma-ketligi



Eslatma: Minor tonalliklarida dominantani VI-pog`ona uchtovushligi bilan qo`shganda ort.2 yo`nalishiga yo`l qo`ymaslik uchun, so`nggi akkordda albatta tersiya juftlanishi zarur, masalan:



2-mashq. D-VI davrasini *d-moll*, *fis-moll*, *es-moll* tonalliklarida oltita holat bo`yicha yozing va chaling.

D7 ning VI-pog'ona uchtovushligiga yechilishi



Eslatma: D7 ning VI-pog'ona uchtovushligiga yechilishi major hamda minorda bir xildir.

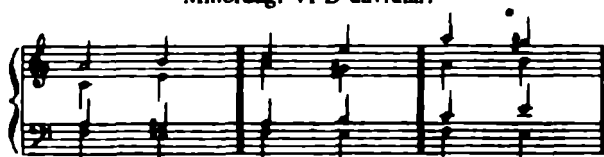
3-mashq. *g-moll, D-dur, As-dur* tonalliklarida dominantseptakordni avval tonikaga, keyin esa VI-pog'ona uchtovushligiga yechilishi bilan yozing va chaling.

Majorda VI-pog'ona uchtovushligining D ga qo'shilishi



4-mashq. *F-dur, A-dur, Ges-dur* tonalliklarida VI-V-T davrasini turlicha melodik holatlarda yozing va chaling.

Minordagi VI-D davralari



5-mashq. Quyidagi garmonik shakllarni ko'rsatilgan tonalliklarda zich va keng joylashuvlarda yozing va chaling.

- T - D - VI - S - T (*h-moll, b-moll*);
- T - VI - S - T (*D-dur, b-moll*);
- T - VI - T6 - S - T (*e-moll, Des-dur*);
- T - VI - K64 - D2 - T6 (*F-dur, gis-moll*);
- T - D - VI - S116 - D (*g-moll, H-dur*);
- T - D7 - VI - S116 - K64 - D7 - T (*B-dur, cis-moll*).

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Ujodiy masalalar

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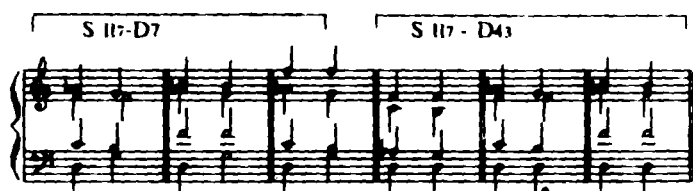
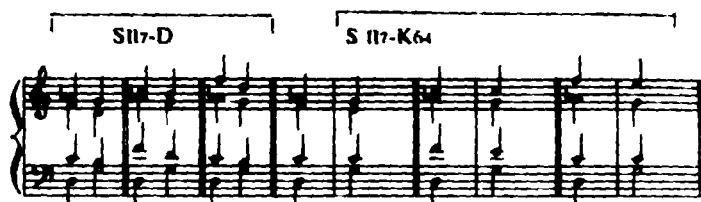
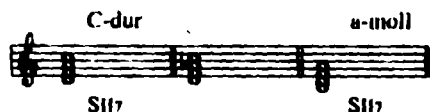
14

16.4 Garmonik izchilliklar

- 1) T-D2-T6-D43 | T-T6-S6-II6 | K6+-K6+-D-D7 | VI-T6-S-II6 | K6+-D7-T-S64 | T II
- 2) t-D65-t¹s¹-t6+s6 | D-D-D2 | t6-s-II6 | K6+-K6+-D7 | VI-VI-S | t II
- 3) T-T6 | S-D2 | T6-D43 | T-II6 | K6+-D7 | VI-II6 | K6+-D7 | T-s64g | T II
- 4) t6-D6+t | D65-t-VI | II6-D2-t6 | s-K6+-D7 | VI-s-II6 | K6+-K6+-D7 | t II
- 5) T-T6-S-D65 | T-VI-S-II6g | K6+-D7-VI-S | K6+-D7-T-s64g | T II
- 6) at6¹-D43¹-t | s6¹-t6¹-s | D2-t6-D65 | t-s-II6 | K6+-K6+-D7 | VI-VI-s | K6+-K6+-D7 | t II
- 7) T-D6+-T6 | II6-D2-T6 | D43-T-s6g | K6+-D-D65 | T-VI-S | D2-T6-II | K6+-K6+-D7 | VI-s6g-II6g | K6+-K6+-D7 | T-T-s64g | T II
- 8) t-D2-t6-s | D65-t-s6-t64 | s-t6-VI-II6 | K6+-K6+-D-D2 | t6-D43-t-D7 | VI-s-t6-II6 | K6+-D7-t-s64 | t II
- 9) T-VI-II | D²-D65-T | S6-S-II | K6+-D7-VI | S-II6g-D7 | T-S64s64g | T II
- 10) D-D65 | t-t6-s6-II6 | D-D2-t6-t | VI-s-K6+-D7 | t-VI-t II

17. Subdominanseptakkord

17.1 II-pog`ona septakkordi



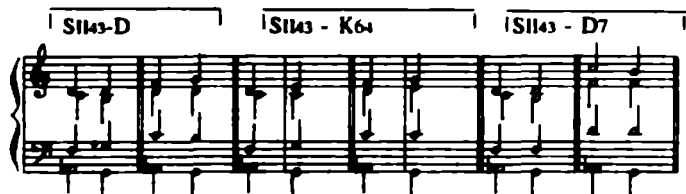
1-mashq. II-pog`ona septakkordini to`rtta usul bilan, xususan:

- 1) dominanta uchtovushligiga;
- 2) kadans kvarsekstakkordiga;
- 3) noto`liq dominanseptakkordga;
- 4) dominanta tertskvartakkordiga yechib *e-moll*, *B-dur*, *fis-moll*, *As-dur* tonalliklarida, turlicha melodik holatlarda yozing va chaling.

17.2 II-pog`ona septakkordning aylanmalari



- 2-mashq. II-pog`ona kvinsektakkordini uchta usul bilan, xususan:
- 1) dominanta uchtovushligiga;
 - 2) kadans kvarsektakkordiga;
 - 3) dominant sekundakkordiga yechib, *D-dur, g-moll, cis-moll, H-dur* tonalliklarida, turlicha melodik holatlarda yozing va chaling.



- 3-mashq. II-pog`ona tertskvartakkordini uchta usul bilan, xususan:
- 1) dominanta uchtovushligiga;
 - 2) kadans kvarsektakkordiga;
 - 3) asosiy dominantseptakkordga yechib, *G-dur, d-moll, E-dur, b-moll* tonalliklarida, turlicha melodik holatlarda yozing va chaling.



- 4-mashq. II-pog`ona sekundakkordini dominanta sektakkordiga va dominanta Kvinsektakkordiga yechib, *F-dur, h-moll, Des-dur, gis-moll* tonalliklarida, turlicha melodik holatlarda yozing va chaling.

5-mashq. Quyidagi misollar garmoniyasini tahlil qiling va ularni fortepiyanoda chaling. Misollarni yoddan turlicha tonalliklarga transpozitsiya qiling.

Three staves of musical notation for exercise 5. Each staff shows a piano accompaniment with chords and melodic lines. The first staff starts with a treble clef and a key signature of one flat. The second and third staves also start with a treble clef and a key signature of one flat. The notation includes various chord symbols and melodic fragments.

6-mashq. Quyidagi garmonik shakllarni, ko'rsatilgan tonalliklarda yozing va chaling.

(F-dur, ga-moll); (c-moll, Des-dur); (D-dur, b-moll); (FG-dur, da-moll);
 T Slla5 D Slla5 D2 Tc Tc Sll7 D D7 T9v7 Tc Slla5 Slla5
 (Bb-moll, Aa-dur); (B-dur, ca-moll).
 T VI Slla5 Ka D7 T T Slla5 I Slla5 D D2 Tc Slla5 T

17.3 Subdominantseptakkord qo'llanilgan kadensiyalar

To'liq mukammal kadensiya

Musical notation for a full perfect cadence using a subdominant seventh chord. The notation is written on a grand staff (treble and bass clefs) and shows a sequence of chords leading to a final cadence.

To'liq nomukammal kadensiya



Kvartsekkordli to'liq kadensiya



Mukammal plagal va kengaytirilgan plagal kadensiyalar



7-mashq. Subdominanseptakkord kiritilgan quyidagi kadensiyalarni har birini bir necha variantlarda yozing va chaling.

- 1) nomukammal to'liq kadensiya (*D-dur, g-moll, H-dur, es-moll*);
- 2) mukammal plagal kadensiya (*F-dur, h-moll, dis-moll*);
- 3) kvartsekkordli to'liq kadensiya (*e-moll, B-dur, cis-moll, Ges-dur*);
- 4) nomukammal plagal kadensiya (*G-dur, fis-moll, b-moll*);
- 5) kengaytirilgan plagal kadensiya (*d-moll, Es-dur, gis-moll*);
- 6) to'liq mukammal kadensiya (*A-dur, c-moll, Des-dur*).

8-mashq. Biror bir musiqaviy frazani, subdominanseptakkord yoki uning aylanmasidan iborat kadans asosida tugallab, oldindan tayyorgarliksiz chaling (improvizatsiya qiling). Shundan keyin bu frazani parallel tonallikda (ayrim o'zgarishlar bilan) kadansdagi xuddi shu garmonik shaklni saqlagan holda takrorlang, masalan:

1

Shohimardan



2

Doston ruhida



17.4 Subdominantseptakkord qo'llanilgan sekvensiyalar

9-mashq. II-pog'ona septakkordi kiritilgan motivlarda sekvensiyalar chaling:

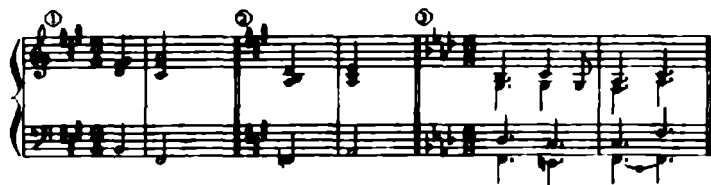
a) bir ton bo'yicha yuqoriga tomon;



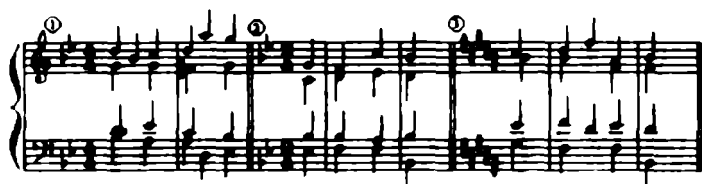
b) bir ton bo'yicha pastga tomon;



v) kichik tersiyalar bo'yicha yuqoriga tomon;



g) major va minorni almashlab, tersiyalar bo'yicha pastga tomon.



10-mashq. Badiiy musiqa asarlaridan olingan quyidagi parchalarni garmonik tahlil qiling. Misolning jo'mavozlik partiyasini notaga qarab va ko'rsatilgan tonalliklarga transpozitsiya qilib chaling.

Andantino A. Guriev «Matushka-golubushka»

Ma-tush-ka go-lu-bush-ka, so-l-nish-ko-so-...

A musical score for the song 'Matushka-golubushka' by A. Guriev. It features a vocal line on a single staff and piano accompaniment on two staves. The tempo is marked 'Andantino'. The lyrics are: 'Ma-tush-ka go-lu-bush-ka, so-l-nish-ko-so-...'. The piano part consists of chords and moving lines in both hands.

(c-moll tonalligiga transpozitsiya q iling)

Allegretto

M. Glinka. Pesnya Illishna

Xo-da ve-tar e-vo-sot, e-vo-sot-ka-sot-la-ydi

pp tempo

(g-moll tonalligiga transpozitsiya qiling)

[Andante]

A. Dargomajskiy. -Rusalka-

Aa, pu-ablo to-vie-nya, vie-nya zo-lo-to-e

(d-moll tonalligiga transpozitsiya qiling)

17.5 Masalalar

II-pog'ona septakkordi va uning aylanmalari agar, berilgan ovoznig ko'zlanayotgan harakati uning to'g'ri yechilishiga yoki II7 ga o'tishiga muvofiq kelsagina, subdominantaning birmuncha oddiy ko'rinishlari (xususan S va SII) o'rinda qo'llanilishi mumkin.

Akkordning asosiy tovushi (gammaning II pog'onasi) kuyda kichik intervallar bo'yicha (sekunda, tersiya) pastga yo'naltirilgan hollarda II-pog'ona akkordini septimasiz (odatda II6 shaklida) olish zarur, chunki bunday vaqtda septakkordni to'g'ri yechish mumkin emas.

1

2

This image shows a page of musical notation, likely a score for a piece of music. The notation is arranged in 11 systems, each consisting of two staves. The systems are numbered 3 through 11. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some dynamic markings and phrasing slurs. The overall style is that of a traditional musical score.

12



13



14



15



16



17



18



19



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21



Detailed description: This image shows a page of musical notation with 11 systems. Each system is numbered from 12 to 21. Systems 12-15 each consist of two staves of music. Systems 16-19 each consist of one staff of music. Systems 20 and 21 each consist of one staff of music. The notation includes various rhythmic values, accidentals, and phrasing slurs. The key signature changes from one flat to two flats between systems 14 and 15.



Ujodly masalalar

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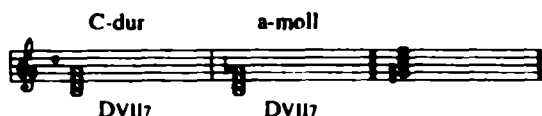
17.6 Garmonik izchilliklar

- 1) I- s6 -II 65 | D2- t6 -D 65 | I-II 43 -II7 | K 64 -D-D2 | t 6 -D 43 -I | II2-D 65 -I | II 43 -K 64 -D7 | I-I- s64 | I II
- 2) T-II 65g | T 6 -D 43 | T-T 6 | S-D7 | VI-II 43g | K 64 -D2 | T 6 -II7g | K 64 -D7 | T II2g | T II
- 3) T-II 65 -D2 | T 6 -D 43 - | S 6 - II 6 - II 65g | K 64 - K 64 - D7 | T- T- II2g | T II
- 4) I-t 6 -D 43 -I | II 43 -D7- I- II 6 | D2 - t 6 - s - II 43 | K 64 - D7 - t - II2 | I II

- 5) T - D6 - D6s | T - VI - II6s | D2 - T6 - II7 | K64 - K64 - D7 | VI - II43g - II65g | K64 - K64 - D7 | T ||
- 6) zT² - D64 - T6 | S - D2 - T6 | II6s - K64 - D7 | VI - S - II65g | K64 - K64 - D7 | T ||
- 7) kt¹ - D2 - t6 - s | D6 - D6s - t - VI | II43 - D7 - VI - II7 | K64 - D7 - t - II2 | t ||
- 8) T - II6s - D2 - T6 | S - II7g - D43 - T | VI - II43g - K64 - D7 | T - II2g - T ||
- 9) t - t6 - II7 - D43 | t - VI - II43 - D | VI - t6 - s - II6s | K64 - D7 - t - II6s | t ||
- 10) T - D43 - T6 | S - II6s - VI64 | II7 - D7 - T | II2 - D6s - T | s6g - T64 - II65g | K64 - K64 - D7 | T - S64 - II2g | T ||

18. Yetakchi septakkordlar

18.1 VII-pog`ona septakkordi



DVII7 ning - T ga yechilishi



DVII7 ning funksiya ichidagi yechilishi (DVII7-D6s)



1-mashq. *B-dur, e-moll, cis-moll* tonalliklarida turlicha melodik holatlardagi etakchi septakkord tuzing va quyidagi variantlarda yeching:

- a) tersiyasi juftlangan (mumkin bo'lgan joylarda esa primasi juftlangan) tonika uchtovushligiga;
- b) funksiya ichida.

18.2 VII-pog`ona septakkordining aylanmalari va ularning yechilishi

DVII65 ning – T6 ga yechilishi



mumkin
emas

Eslatma: Parallel kvintalar hosil bo'lishi tufayli etakchi kvinsektakkordning tonika uchtovushligiga yechilishi mumkin emas.

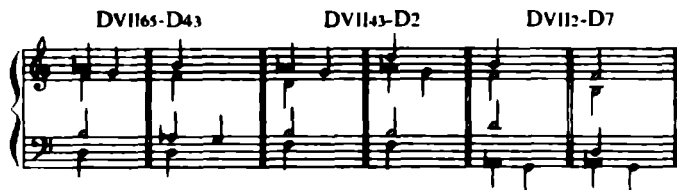
DVII43 ning – T6 ga yechilishi



DVII2 ning – K64 ga o'tishi



VII-pog'ona septakkordi aylanmalarining funktsiya ichidagi yechilishi



2-mashq. *F-dur, h-moll, Es-dur* tonalliklarida etakchi septakkordning turlicha melodik holatlardagi kvinsektakkordini tuzib, uni tonika sekstakkordiga va funktsiya ichida yeching.

3-mashq. *G-moll, A-dur, b-moll* tonalliklarida etakchi septakkordning turlicha melodik holatlardagi terskvartakkordini tuzib, uni tonika sekstakkordiga (tersiyasi va primasi juftlangan) va funktsiya ichida yeching.

4-mashq. *D-moll, fis-moll, As-dur* tonalliklarida etakchi septakkordning turlicha melodik holatlardagi sekundakkordini tuzib, uni turlicha usullar bilan kadans kvartakkordiga va funktsiya ichida yeching.

5-mashq. Ko'rsatilgan tonalliklarda quyidagi davralarni har biri turlicha melodik holatlarda yozing va chaling:

- 1) *c-moll*: DVII65 - D43 - T;
- 2) *D-dur*: DVII43 - T6;
- 3) *f-moll*: DVII7 - D65;
- 4) *E-dur*: DVII2 - D7;
- 5) *cis-moll*: DVII7 - t;
- 6) *H-dur*: DVII43 - D2- T6.

18.3 VII-pog'ona terskvartakkordli alohida plagal kadans (DVII43 - T)



6-mashq. *d-moll, A-dur, b-moll, Fis-dur* tonalliklarida, har biri turlicha melodik holatlardagi VII-pog'onaning terskvartakkordli alohida plagal kadansini tuzib yozing va chaling.

7-mashq. Quyidagi garmonik shakllarni ko'rsatilgan tonelliklarda yozing va chaling:

1) (e-moll, B-dar); 2) (g-moll, D-dar); 3) (D-dar, g-moll)

T DVI⁷ Da⁷ T Sa DVI⁷ D⁷ T S DVI⁷ T⁶ - SI⁷ SVI⁷ T Sa DVI⁷

4) (e-moll, B-dar); 5) (B-moll, A-dar)

Ka⁷ D⁷ T T VI DVI⁷ T⁶ - D DVI⁷ IV⁷ DVI⁷ D⁷ T SVI⁷ T

6) (D-dar, g-moll); 7) (B-moll, A-dar)

T D⁷ VI DVI⁷ IV⁷ DVI⁷ T S SVI⁷ T T VI DVI⁷ V DVI⁷ Ka⁷ D⁷ T

18.4 Kamaytirilgan septakkord engarmonizmi

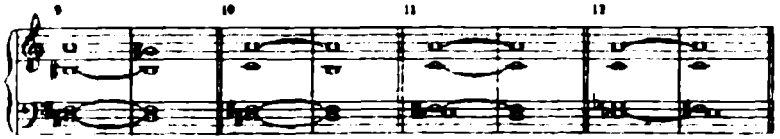
DVI⁷ DVI⁷_b DVI⁷_c DVI⁷_d DVI⁷

DVI⁷_A DVI⁷_B DVI⁷_C DVI⁷_C

8-mashq. Yechilishiga qarab kamaytirilgan etakchi septakkordning turini aniqlang. Misollarni tonikaga qadar yetkazib chaling.

1 2 3 4

5 6 7 8



18.5 Masalalar

1

2

3

4

5

6

7

The image shows seven numbered musical staves, each containing a single line of music. The staves are numbered 1 through 7. Each staff begins with a treble clef and a key signature of one flat. The music consists of a sequence of notes, primarily quarter and eighth notes, with some slurs and ties. The staves are arranged vertically, with the first staff at the top and the seventh at the bottom.

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Ujodiy masalalar

1

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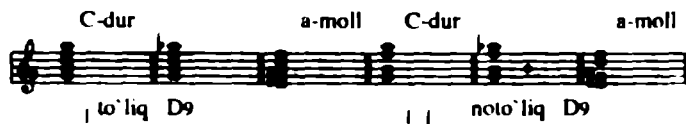
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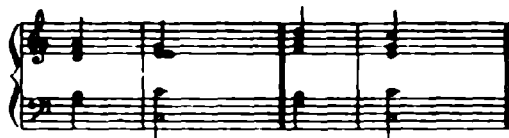
18.6 Garmonik izchilliklar

- 1) t-II2-kam.VII7-D6s | t- I-II6s-D2 | t6- II7-K64-D7 | VI-kam.VII43-t ||
- 2) T-D6-VI | S-II6sg-D2 | T6-II7 | kam.VII6s-D43-T-II43g | K64-K64-D7 | T ||
- 3) t-D43-t6 | kam.VII43-D2-t6 | II7-D43-D7 | VI-II6s-II7 | K64-K64-7 | t ||
- 4) aT6⁵- S-VII6s | T6-s g-II7g | D43-T-kam.VII2 | K64 primasi juft.- K64 D7 | T-S64-T ||
- 5) t-kam.VII7-6s | t-II6s-VI64 | II7-D-D6s-t | II43-K64-D7 | t-kam.VII43-t ||
- 6) t-kam.VII7-zl¹ | k3³-t64-s6 | kam.VII2-D-D6s | t-VI-II6s | K64-K64-D7 | t ||
- 7) T-II2 | D6s-T | VI-VI6 | II-II6s | K64-D7 | VI-kam.VII43 | T ||
- 8) t-II6s-D2 | t6-D43-t | s6-t64-II6s | K64-D-D7 | VI-s-II7 | D43-t-II43 | K64-K64-D7 | t-t-kam.VII43 | t ||
- 9) T-II2-kam.VII7-D6s | T-II43g-D7-VI | VII43-D2-T6-S | VII43-T64-VII2-kam.VII2 | K64-K64-K64-D7 | T-II2g-T ||
- 10) T-II7g-kam.VII6s-D43 | T-D6-VI-II6s | D2-T6-VII6s-VI64 | II6sg-kam.VII43-T-II43g | K64-D7-T-kam.VII43 | T ||

19. Dominantnonakkord

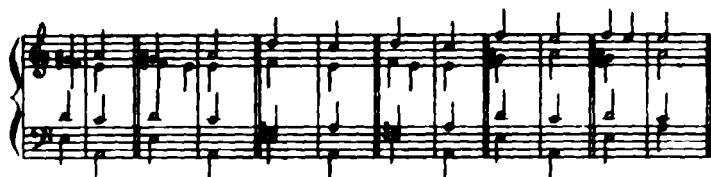


Beshovozlik hayondagi D9 ning T ga yechilishi



1-mashq. *d-moll*, *Es-dur*, *cis-moll* tonalliklarida turticha melodik holat-lardagi to'liq dominantnonakkord tuzing va yeching.

To'rtovozlik bayondagi D9 ning T ga yechilishi
Ichki funksional yechilish (D9 - D7)



2-mashq. *G-dur, h-moll, As-dur, dis-moll* tonalliklarida turlicha melodik holatlardagi noto'liq dominantnonakkord tuzib, uni ikki xil usul bilan:

- a) bevosita;
- b) dominantseptakkord orqali tonikaga yeching.

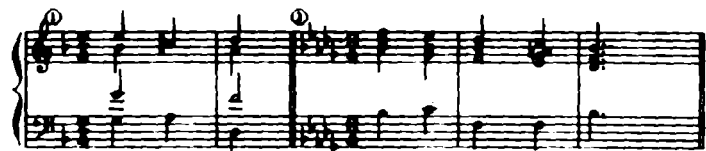
19.1 Dominantnonakkord qo'llanilgan sekvensiyalar

3-mashq. Dominantnonakkord kiritilgan motivlarda sekvensiyalar chaling.

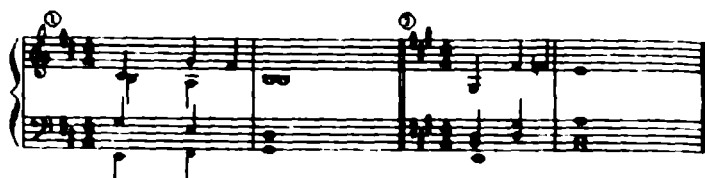
- a) bir ton bo'yicha pastga tomon;



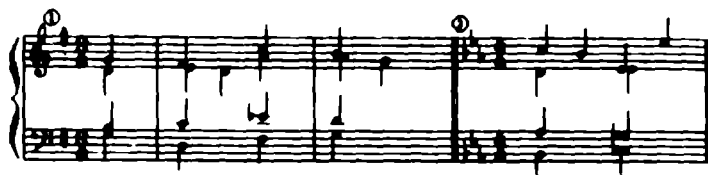
- b) major va minorni almashlab, tersiyalar bo'yicha pastga tomon;



- v) major va minorni almashlab, tersiyalar bo'yicha yuqoriga tomon;



g) katta tersiyalar bo'yicha yuqoriga tomon.



19.2 Massalalar

1

Musical notation for exercise 1. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

2

Musical notation for exercise 2. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

3

Musical notation for exercise 3. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

4

Musical notation for exercise 4. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

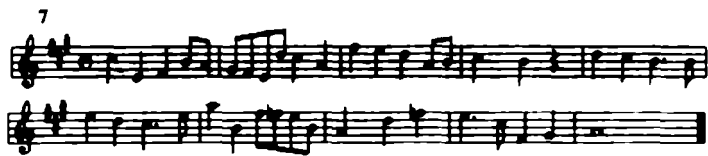
5

Musical notation for exercise 5. It consists of two staves, treble and bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

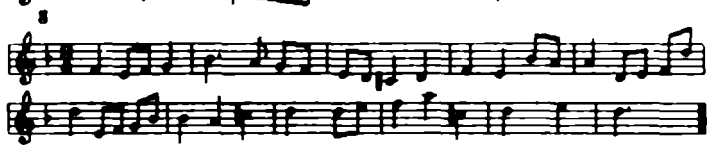
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Ujodly masalalar

1



1-mashq. Ko'rsatilgan tonalliklarda to'rtovozlik bayondagi quyidagi VII-pog'ona sekstakkordlarini tuzing:

1) *D-dur, f-moll-keng* joylashuvda, primaning melodik holatidagi tersiyasi juftlangan;

2) *e-moll, As-dur-keng* joylashuvda, kvintaning melodik holatidagi tersiyasi juftlangan;

3) *B-dur, gis-moll-zich* joylashuvda, primaning melodik holatidagi tersiyasi juftlangan;

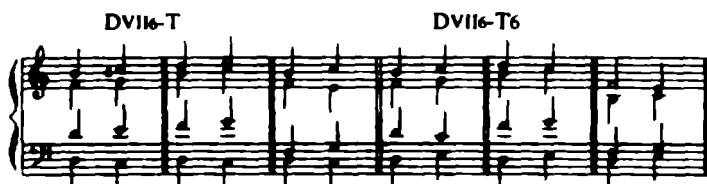
4) *H-dur, d-moll-zich* joylashuvda, kvintasi juftlangan va melodik holatdagi;

5) *F-dur, cis-moll-zich* joylashuvda, tersiyasi juftlangan va melodik holatdagi;

6) *E-dur, g-moll-zich* joylashuvda, primaning melodik holatidagi kvintasi juftlangan;

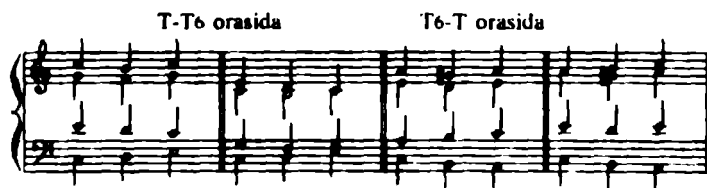
7) *Des-dur, h-moll-keng* joylashuvda, kvintaning melodik holatidagi tersiyasi juftlangan.

DVII6 ning tonika akkordiga yechilishi



2-mashq. *G-dur, c-moll, As-dur* tonalliklarida turlicha melodik holatlardagi VII-pog'ona sekstakkordini tuzib, tonika uchtovushligiga va tonika sekstakkordiga yechilishi bilan yozing va chaling.

20.2 VII-pog'ona o'tkinchi sekstakkordl



3-mashq. *D-dur, f-moll* tonalıklarida tonika uchtovushligi va uning sekstakkordi orasidagi VII-pog'ona o'tkinchi sekstakkordini yozing va chaling.

4-mashq. *fis-moll, Des-dur* tonalliklarida tonika sekstakkordi va uning uchtovushligi orasidagi VII-pog'ona o'tkinchi sekstakkordini yozing va chaling.

Yuqorilama major gammasining yuqorigi tetraxordini garmoniyalashtirgani

VII-pog'ona sekstakkordi (DVII⁶)



5-mashq. *F-dur, E-dur, As-dur* tonalliklarida yuqorigi yuqorilama tetraxordni navbatma-navbat turli ovozlarga joylashtirib garmoniyalang.

Melodik minor gammasining yuqorigi tetraxordini garmoniyalashtirgani

VII-pog'ona sekstakkordi (DVII⁶)

Eslatma: Ikkita katta tersiyaning bir ton oralig'idagi izchilligi mas'adga muvofiq emas.



16 s2 °dVII⁶ 1

6-mashq. *d-moll, h-moll, cis-moll* melodik minor gammalaridagi yuqorigi yuqorilama tetraxordni garmoniyalang.

7- mashq. Quyidagi garmonik shakllarni ko'rsatilgan tonallilarda yozing va chaling:

1) (*F-dur, fis-moll*); 2) (*fis-moll, Des-dur*); 3) (*A-dur, b-moll*);

4) (*g-moll, E-dur*); 5) (*D-dur, cis-moll*);

6) (*B-dur, dis-moll*); 7) (*c-moll, E-dur*).

20.3 III-pog`ona uchtovushligi va sekstakkordi

20.4 Majordagi III-pog`ona uchtovushligi

III - S III - VI kam uchraydi III - T kam uchraydi



8-mashq. Quyidagi davralarni har birini bir nycha holatlarda yozing va chaling.

- 1) III - S (*B-dur, Fis-dur*);
- 2) III - VI (*G-dur, E-dur*);
- 3) III - T (*F-dur, Des-dur*);
- 4) III - S¹⁶ (*D-dur, As-dur*);
- 5) T - III⁶ (*Es-dur, H-dur*);
- 6) VI - III (*A-dur, Ges-dur*).

Eslatma: Sekunda nisbatidagi III-IV pog`ona uchtovushliklari melodik ravishda qo`shiladilar. Kvarta-kvinta va tersiya nisbatidagi III-VI va III-T (yoki VI-III va T-III) uchtovushliklar esa garmonik, kamdan-kam hollarda melodik qo`shiladilar.

9-mashq. Quyidagi garmonik shakllarni ko`rsatilgan tonalliklarda yozing va chaling:

1) (*G-dur, Fis-dur*); 2) (*As-dur, H-dur*); 3) (*D-dur, Cis-dur*);

4) (*A-dur, Es-dur*); 5) (*B-dur, Des-dur*); 6) (*F-dur, H-dur*);

7) (*G-dur, Des-dur*); 8) (*F-dur, E-dur*).

20.5 III-pog`ona sekstakkordi (Seksstali dominanta DIII6)

C-dur

a-moll

- 3) SII - DIII- T (*D-dur, H-dur*);
 4) S6 - DIII- T (*A-dur, gis-moll*).

14-mashq. Garmonik shakllardagi yondosh pog'onalarining uchtovushliklari va uchtakkordlaridan iborat akkordlar ketma-ketligini aniqlang. Ularni turli tonalliklarda yoddan chaling.

20.7 Massalalar

A musical score for guitar, consisting of eight numbered sections. Each section is written on two staves (treble and bass clef). The music is in a key with one flat (F major or D minor) and a 3/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The sections are numbered 2 through 8, with the first section starting at measure 2. The score is presented in a clear, black-and-white format.

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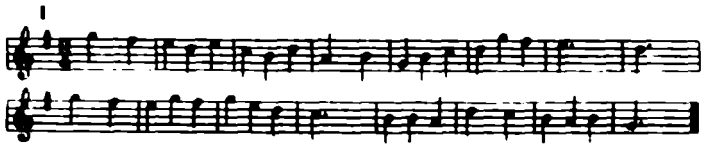
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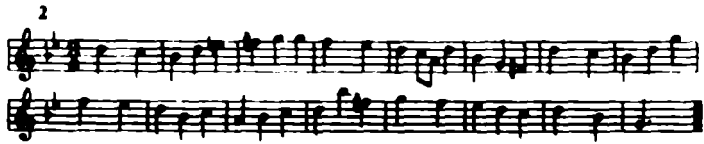
16

Ujodiy masalalar

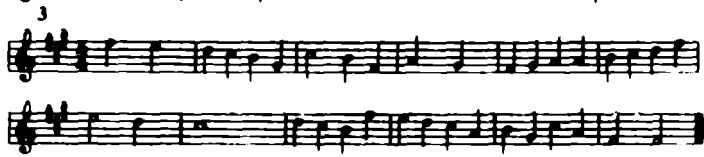
1



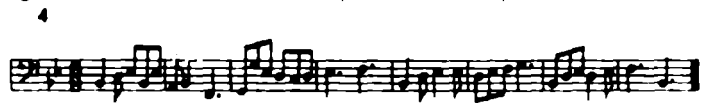
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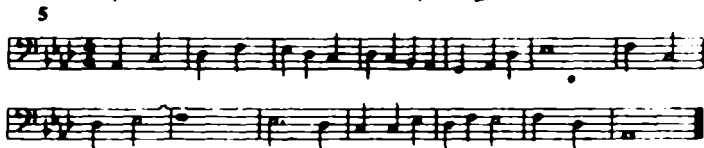
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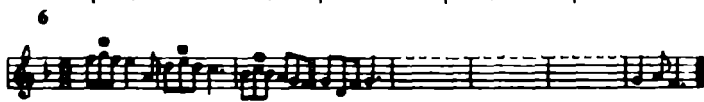
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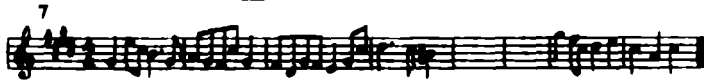
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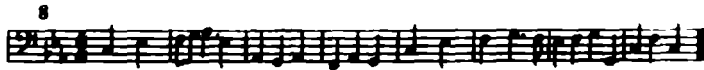
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20.8 Garmonik izchilliklar

1) T - D6⁵ - T - III | S - II2g | D6 - D7⁶ | VI - II43g | K6+ - D7⁶ | T - s64g | T ||

2) t - v - D2⁶ | t6 - D43 - t | II43 - t6+ - II65 | K6+ - D⁶ - D2 | t6 - s - t6+ | II43 - D - D2⁶ | t6⁺ - s6 - II65 | K6+ - D - D7⁶ | t - s6+ - II2 | t ||

3) zT¹ - S¹ - T6 - D43 | T - VI - II65 - II65g | K6+ - K6+ - D9 - D7 | T - III - S - II65g | D - D2 - T6 - II43g | K6+ - D7⁶ - T - II2g | T ||

4) T - T6 - S - | kam. VII65 - D43 - T - | VI - VI - II6 - II65g | K6+ - D - D2 | T6 - D6+ - T - T6 | II65 - II65g - K6+ - D7⁶ | VI - II43 - II43g | K6+ - K6+ - D9g - D7 | T ||

5) T - T6 - II65 - II65g | D2 - D2⁶ - T6 - D43 | T - VI - II6 - II65g | K6+ - K6+ - D - D2 | T6 - D6+ - T - VI | VII43 - D2⁶ - T6 - II7g | K6+ - D7 - T - s64g | T ||

6) T - T - II2 - II2g | kam. VII7 - D65⁶ - T - 6 | S6 - T6+ - II65 - II65g | K6+ - K6+ - D7⁶ - T - VI | II6 - VI6+ - II - II7g | K6+ - D7³ - T - s64g | T ||

7) T6¹ - VII6 - T | II9¹ - D7⁶ - D7 | VI - III - S | K6+ - K6+ - D9⁶g | T - S6+ - II2g | T ||

8) zT¹-VI-S-II IT-D6-VI- kam.VII2 | K64- K64- D⁶-D2 | T6 - II6sg - T II

9) zT¹ - kT¹ - D6s | T-III-S | D9 - D7 - D2 | T6 - II7 - II7g | K64 - D7⁶-
D7 |

VI - II4sg - D7⁶ | T - II6sg - kam.VII4s | T II

10) T - T6 - S - VII6 | T - VI - II6s- II6sg | K64- D⁶ - D2 | T6- sg -
T II

21. Tabiiy minor

21.1 Tabiiy minorning dominanta guruhi akkordlari

a-moll



21.2 Yuqori ovozdagi frigiya davrasi

Garmoniyalash namunalari



1-mashq. Yuqori ovozdagi frigiya davrasini turli uslublar bilan garmoniyalang:



21.3 Basdagi frigiy davrasi

Garmoniyalash namunalari

The image shows a piano accompaniment for a piece in the Basdagi Phrygian mode. It consists of two staves, treble and bass. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The notes in the melody are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, 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G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A3

4

Two staves of musical notation. The top staff contains measures 4 and 5, and the bottom staff contains measures 4 and 5. The music is in 2/4 time with a key signature of one flat.

5

Two staves of musical notation. The top staff contains measures 6 and 7, and the bottom staff contains measures 6 and 7. The music is in 2/4 time with a key signature of one flat.

6

Two staves of musical notation. The top staff contains measures 8 and 9, and the bottom staff contains measures 8 and 9. The music is in 2/4 time with a key signature of one flat.

7

Two staves of musical notation. The top staff contains measures 10 and 11, and the bottom staff contains measures 10 and 11. The music is in 2/4 time with a key signature of one flat.

8

Two staves of musical notation. The top staff contains measures 12 and 13, and the bottom staff contains measures 12 and 13. The music is in 2/4 time with a key signature of one flat.

9

Two staves of musical notation. The top staff contains measures 14 and 15, and the bottom staff contains measures 14 and 15. The music is in 2/4 time with a key signature of one flat.

10

Two staves of musical notation. The top staff contains measures 16 and 17, and the bottom staff contains measures 16 and 17. The music is in 2/4 time with a key signature of one flat.

11

12

13

14

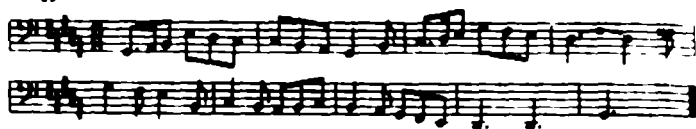
15

16

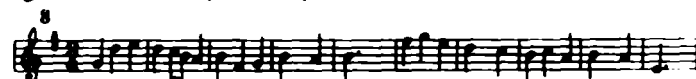
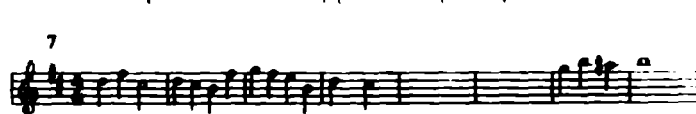
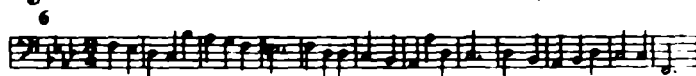
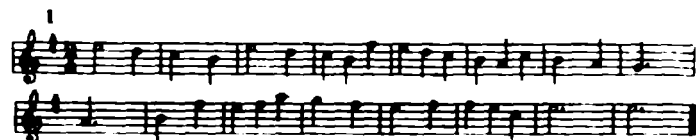
17

18

Detailed description: This image shows a page of musical notation with 18 numbered measures. Measures 11 and 12 are in treble clef with a key signature of one flat and a 3/4 time signature. Measures 13 and 14 are in bass clef with the same key signature and time signature. Measures 15 and 16 are in bass clef with a key signature of two flats and a 3/4 time signature. Measures 17 and 18 are in bass clef with a key signature of two flats and a 3/4 time signature. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and dynamic markings.



Ijodiy masalalar



9



10



11



12



13



14



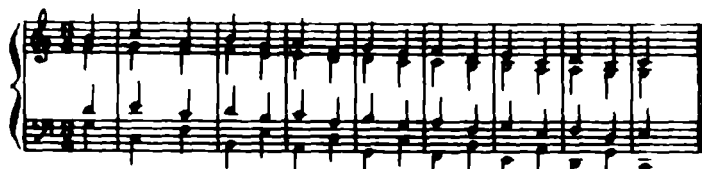

21.5 Garmonik izchilliklar

- 1) t - t6 - VII64 - VI6 | D6 - D6s - t - t2 | s6 - t64 - s - II6s | K64 - K64+ - D - D6s⁶ | t - III t - s - II6s | D - D7⁶ - VI - II43 | K64 - D7⁶ - t - kam.VII43 | t ||
- 2) zt¹ t6 - II6s - D2⁶ | t6³ - D43 - t - II43 | K64 - K64+ - D - | t - t6 - VII64 - VI6 | kam.VII7 - D6s - t - II6s | K64 - D9 - t ||
- 3) kt¹ t6 | II7 - VI64 | II6s - D2⁶ | t6 - III t | VI - II43 | K64 - D7⁶ | t - II2 | t ||
- 4) t - t6 - D43 | t - VI - II6s | D2⁶ - t6 - III | t s - K64 - D7⁶ | t ||
- 5) t₆ - D43 - t | VI - II6s - VI64 | II, - D⁶ - D, | VI - III t | s | K64 - K64+ - D₉⁶ | t ||

22. Tonal sekvensiyalar

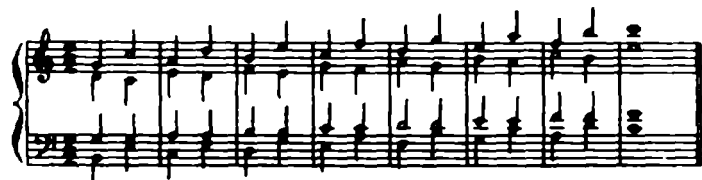
22.1 Uchtovushlik va sekstakkordlardan iborat sekvensiyalar

Pog'onama-pog'ona pastlama sekvensiya namunasi



V - I IV - VII III - VI II - V I - IV VII-III VI - II V - I

Pog'onama-pog'ona yuqorilama sekvensiya namunasi



V6 - I6 VI6-III6 I6 - IV6 II6-V6 III6 -VI6 IV6-VII6 I

I-mashq. Major tonalliklari pog'onalari bo'ylab pastlama va yuqorilama tonal sekvensiyalar chaling:



V - I V - I6 V6 - I IV - II - V



I III IV I V VI I6 - VI6 I III6 VI

Pog'onama-pog'ona pastlama sekvensiyaning minordagi namunasi

IV - V III - IV II - III I - II VII - I VI - II V - VI IV - V I

Pog'onama-pog'ona yuqorilama sekvensiyaning minordagi namunasi

VI - I I6 - II III III6 - IV IV6 - V V6 - VI VI6 - VII VII6 - I

Eslatma: Minor sekvensiyaning dastlabki va oxirgi halqasi garmonik minorda, barcha boshqa halqalar esa tabiiy minorda tuziladi.

2-mashq. Uchtovushlik va sekvantakordlardan iborat quyidagi motivlarni minor tonalliklari pog'onalari bo'ylab, pastga va yuqoriga tomon chaling:

22.2 Uchtovushlikga yoki sekstakkordga o'tuvchi septakkordlardan iborat sekvensiyalar

Pastlama tonal sekvensiya namunasi

V7 - I IV7-VII III7-VI II7-V I7- IV VII7-III VI7- II V7 - I

Yuqorilama tonal sekvensiya namunasi

V43 - I VI43-II VII43-III I43 - IV II43 - V III43-VI IV43-VII V43 - I

3-mashq. Major tonalliklari pog'onalari bo'ylab pastlama va yuqorilama tonal sekvensiyalar chaling:

22.3 Septakkordga o'tuvchi septakkordlardan iborat sekvensiyalar

Septakkordlardan iborat pastlama tonal sekvensiyalar namunasi



Septakkordlardan iborat yuqorilama tonal sekvensiyalar namunasi



4-m a sh q. Septakkordlarga o'tuvchi septakkordlardan iborat motivlarda pastlama va yuqorilama tonal sekvensiyalar chaling.



22.4 Masalalar



2

3

4

5

6

7

8

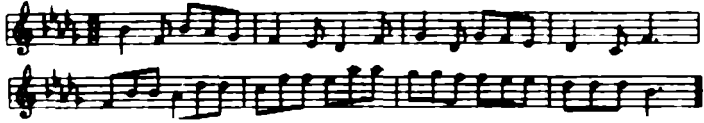
9

Largo

10

Andante cantabile

11



12



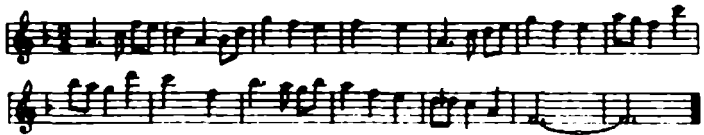
13



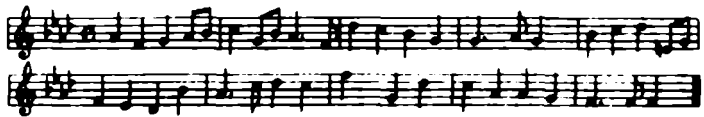
14



15



16



17

Two staves of musical notation for measures 17 and 18. The music is in 3/4 time with a key signature of one sharp (F#). The melody is primarily in the right hand, with accompaniment in the left hand.

18

Two staves of musical notation for measures 18 and 19. The music continues from the previous system.

19

Lento

Two staves of musical notation for measures 19 and 20. The tempo marking *Lento* is present above the first staff.

20

Two staves of musical notation for measures 20 and 21.

21

Two staves of musical notation for measures 21 and 22.

22

Largo

Two staves of musical notation for measures 22 and 23. The tempo marking *Largo* is present above the first staff.

23

Andante

Two staves of musical notation for measures 23 and 24. The tempo marking *Andante* is present above the first staff.

24

Musical notation for measures 24 and 25, consisting of two staves. The notation includes various rhythmic values and accidentals.

25

51 2 51 2 51 41 51 41 51 2 6 65 51 2 6 65 51 2 6 65

51 6 6 65 51 64 6 65 64 - 51 - 51 2 51 6 65 51 2 51 6 65 51 2 6 65

51 2 51 7 51 2 6 6 - 41 7 2 65 64 - 7 - 51 2 51

Musical notation for measures 25 and 26, consisting of two staves. The notation includes various rhythmic values and accidentals. Fingerings are indicated by numbers 1-5 below the notes.

26

Musical notation for measures 26 and 27, consisting of two staves. The notation includes various rhythmic values and accidentals.

27

Musical notation for measures 27 and 28, consisting of two staves. The notation includes various rhythmic values and accidentals.

28

Musical notation for measures 28 and 29, consisting of two staves. The notation includes various rhythmic values and accidentals.

29

Musical notation for measures 29 and 30, consisting of two staves. The notation includes various rhythmic values and accidentals.

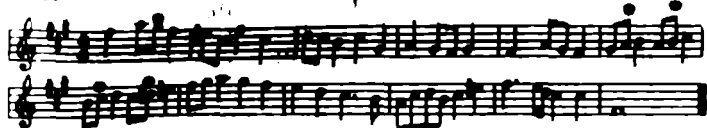
30

Musical notation for measures 30 and 31, consisting of two staves. The notation includes various rhythmic values and accidentals.

10



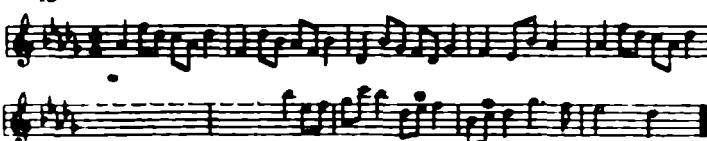
11



12



13



22.5 Garmonik izchiliklar

1) $kT^1 - T_6 - II^{(5)} - D_7 | VI - VI_6 - VII^{(5)} - III_7 | S - VI_{43}^7 - II_7 - II_{65} | K_{64} - D - D_2 | T_6 - D_{43} - T - T_2 | S_6 - T_{64} - II_{65} - kam.VII_{43} | T_6 - II_7 - K_{64} - D_6 | T - II_7 - T ||$

2) $t - II_{65} - t_6 | D_6 - D_{65} | t - kam.VII_{43} - t_6 | s - II_{43} | D - D_2 - t_6 | II_7 - VI_{64} - II_{65} | K_{64} - K_{64} | D - | t - t_7 - II_7 | D_6 - II_{64m} - D_7 | VI - VII_7 - III_6 | t | s_7 - s_6 - t_{64} | s_7 - II_{65} | K_{64} - K_{64} - K_{64} | D_7^6 - D_7 | t ||$

3) $kT^{(5)} - T_2^3 - VI_7 - s_6 | D - kam.VII_{43} - T_6 - | kIII^{(5)} - III_7 - T_7 - VI_6 | VII - II_{43} - III_6 - D_2 | T_6^1 - T_6^3 - II_7 - g - T_6 - s | g | D_6 - D_6^1 - T - D_{64} - T_6 | II_{65g} - VI_{64g} - II_7 - II_{65g} | K_{64} - D_7^6 - T ||$

4) $kt^1 - VII - t - VI - II_7 | t^1 - III_{43t} - VI_7 - II_{43} | d_7 - t_{43} - s_7 - II_{43} | K_{64} - K_{64} - D - | t^1 - II_7^1 - t^1 - s_6^1 | d_6 - VI - II_6^1 - II_6^{(5)} | K_{64} - K_{64} - d_7^1 - d_7^{(5)} | VI - t_{43} - s_7 - II_{43}^1 | t^1 ||$

5) $zT^1 - VI_{43} - VII_6 - T - T_2 | S_6 - II_{43} - T_{64} - S - II_7 | T_6 - II_{43}^1 - II_{43}^1 | D^6 - D - D_2^6 | T_6^1 - III_7 - VI_6 - VI_{65} | VII_6 - II_7 - D_6 - D_{65} | VI_6 - T_2 - S_6 - s_{65g} | K_{64} - K_{64} - D_{6g} | T ||$

6) z¹-kam.VII65-t₆-kam.VII, | t- t₂- VI - t43 | II65 - D₇ - t₆ - II, | D - t64 - D - | kam.VII₂⁵-III₂g-s₇-VII, | III65-II₆-III₇-VI, | II65-t₆-II₇-D, | VI kam.VII43 - | ||

7) aT₆¹-VII₆-VI₆-D₆⁵ D₆¹-III₂¹ | VI₆¹-D₆ S₆-III₆¹ III₆¹-T₂ | S₆-III₆-II₆-T₆¹-T₆¹-II₆¹ | D₇⁶-D₇-I s₆¹g-s₆³g-II65¹g-T₆³-II, | D₆-D₆-III65-II₆-III₂ | VI₆-VI₆-S65-III₆-VI43 | II, g-D₇¹-D₆⁶g T₆⁶ ||

8) kt¹-S¹m-D₂ | t₆-t₂¹ s₆¹-s₆⁵-VII, | III₆¹-III65 | VI -VI₂-VII43 | d - d₂ - VI43 | s - s₂ - D43 | t¹ - | VI¹ - II₂t -VI, | d₆ - kam.VII, | t - II₂ - t, | VII₂t - kam.VII65 | t₆ - t₆¹ - t63¹ | s - VI43¹ - II, | D⁶ - D - D₇⁶ | t ||

9) zT³-kT³-III₇¹-III₂³ | II₆¹- II65 - D - | zS²-kS¹- VI₇- VI₂ | D₆ - kam.VII, - T | S₆⁵ S₆¹- VI, - VII₂ | III₆⁵-III₆¹-D₇-VI₂ | II₆⁵-II, D⁶-D, | T - II₂g - T ||

10) zT³-S64-T- T₂³ | VI¹-II64-VI- VI₂³ | S¹-D₂-T₆-II₂g | D - T64 - D - | VII43¹-III-D43-T | T43¹-S-VI43-II | II43¹-D₇-III43¹-VI, | K64-D₆¹g - T - ||

23. Qo'sh dominanta

23.1 Qo'sh dominanta septakkordi

C-dur c-moll •

DD7 DD7

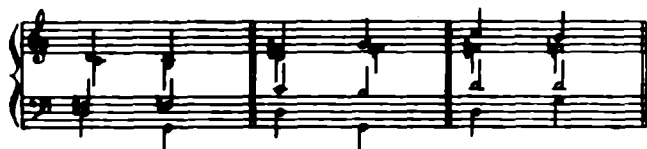
DD7- D7 DD7- D43 DD7-DV165

I-mashq. *G-dur, c-moll, dis-moll* tonalliklarida turlicha melodik holatlardagi qo'sh dominantaning septakkordini tuzib, uni:

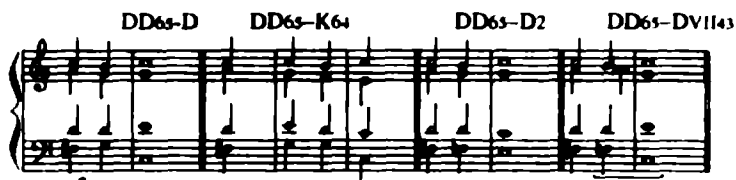
- a) dominantseptakkordga;
- b) dominantterskvartakkordga;
- v) yetakchi kvinsektakkordga (majorda-kichik va kamaytirilgan. minorda faqat kamaytirilgan) yeching.

Har bir misolni tonika akkordi bilan tugallang.

Noto'liq DD7- D7



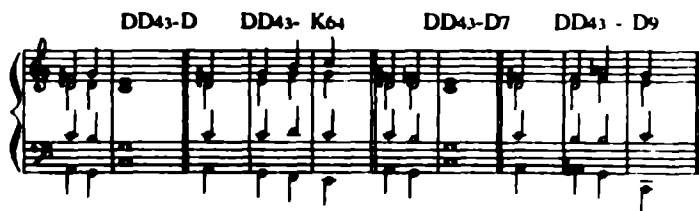
2-mashq. *h-moll, f-moll, Des-dur* tonalliklarida turlicha melodik holatlardagi qo'sh dominantaning noto'liq septakkordini tuzib, uni to'liq dominantseptakkordga yeching.



3-mashq. *d-moll, E-dur, Ges-dur* tonalliklarida turlicha melodik holatlardagi qo'sh dominantaning kvintseptakkordini tuzib, uni to'rtta uslub bilan, xususan:

- 1) dominanta uchtovushligiga;
- 2) kadans kvartseptakkordiga;
- 3) dominanta sekundakkordiga;
- 4) yetakchi terskvartakkordga yeching.

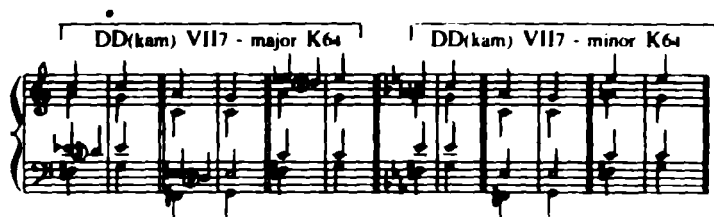
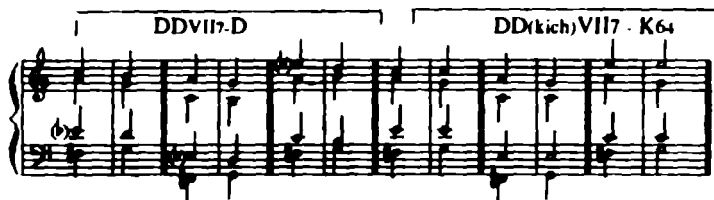
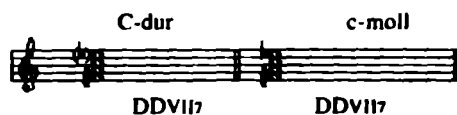
Har bir misolni tonika akkordi bilan tugallang.



4-mashq. *g-moll, A-dur, es-moll* tonalliklarida turlicha melodik holatlardagi qo'sh dominantaning terskvartakkordini tuzib, uni to'rtta uslub bilan, xususan:

- 1) dominanta uchtovushligiga;
- 2) kadans kvartseptakkordiga;

23.2 Qo'sh dominantaning yetakchi septakkordi



Eslatma: Shaklda yaqqol ko'rsatilgan kamaytirilgan yetakchi septakkordning septumasmi dominantaga engarmonik almashtirish har safar DDVII7 ning major K64 ga yechilishida talab etiladi.



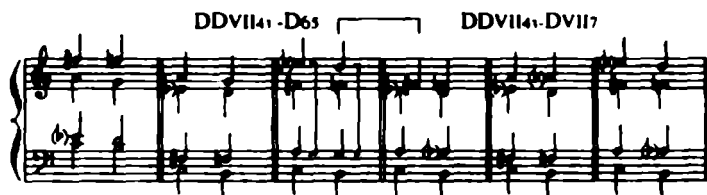
Eslatma: Misollardagi qavslar bilan ko'rsatilgan kvintalar parallelizmi qat'iy xor to'rtovozligiga asoslangan mashqlarda ta'qiqlanadi. Ammo, faktura bayonida bunday parallelizmlarga bema'lol yo'l qo'yiladi.

8-mashq. *e-moll, B-dur, cis-moll* tonalliklarida turlicha melodik holatlardagi dominantaga yetakchi septakkordni tuzib, uni to'rtta uslub bilan, xususan:

- 1) dominantaga uchtovushligiga;
- 2) kadans kvartsektakkordiga;
- 3) dominantaga sekundakkordiga;
- 4) yetakchi tertskvartakkordga yeching.
- 5) yechilishni tonikagacha yetkazing.



9-mashq. *F-dur, A-dur, gis-moll* tonalliklarida turlicha melodik holatlardagi dominantaga yetakchi kvintsektakkordni tuzib, uni kadans kvartsektakkordiga va yetakchi sekundakkordga eching. Har bir misolni tonikagacha yetkazing.



10-mashq. *G-dur, Es-dur, b-moll* tonalliklarida turlicha melodik holatlardagi dominantaga yetakchi tertskvartakkordni tuzib, uni dominantaga kvintsektakkordiga va yetakchi septakkordga yeching. Har bir misolni tonikagacha etkazing.

DDVII2-D43

DDVII2 - DVII6s

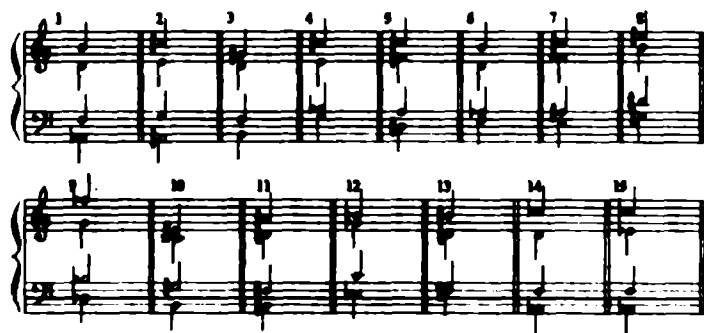


11-mashq. *d-moll, fis-moll, H-dur* tonalliklarida turlicha melodik holatlardagi dominantaga yetakchi sekundakkordni tuzib, uni dominanta terskvartakkordiga va yetakchi kvinsekstakkordga eching. Har bir misolni tonikagacha yetkazing.

12-mashq. Quyidagi garmonik shakllarni yozing va chaling.

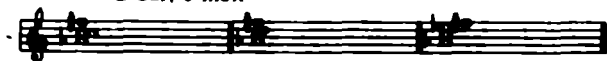
- 1) T - S - DDVII7 - K64 - D7 - T (*g-moll, As-dur*);
- 2) T - S - DDVII7 - D (*h-moll, Des-dur*);
- 3) DD6 - K64 - D7 - T (*F-dur, fis-moll*);
- 4) T - S - DD - D7 - VI (*h-moll, Fis-dur*);
- 5) T * VI - DDVII7 - K64 - D7 - T (*F-dur, b-moll*);
- 6) T - DD7 - D7 - VI (*c-moll, A-dur*);
- 7) T - DD2 - D64 - T (*Es-dur, gis-moll*);
- 8) T - VI - DD9 - K64 - D (*D-dur, cis-moll*);
- 9) T - DD6s - D7 - VI (*G-dur, f-moll*);
- 10) T - DDVII6s - I64 - DVII7 - I64 - D7 - T (*e-moll, Des-dur*);
- 11) T - SI6s - D6s - D (*B-dur, dis-moll*);
- 12) T - DDVII43 - D6s - IV6s - D43 - T (*d-moll, Ges-dur*).

13-mashq. Quyidagi qo'sh dominantaga akkordlari bo'yicha tonallikni aniqlang, keyin ularni yechilishi mumkin bo'lgan uslublarning biri bilan tonikagacha yetkazib yozing va chaling.



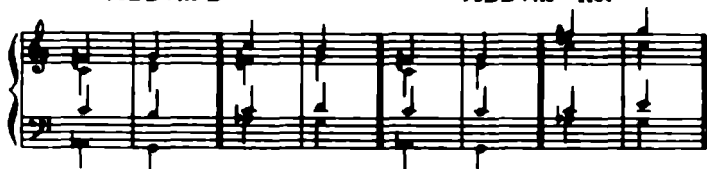
23.3 Qo'sh dominantaning alteratsiyasi (Ottirilgan sekstali akkordlar)

C-dur, c-moll



$\flat 3DDVII6-D$

$\flat 3DDVII6 - K64$



14-mashq. *B-dur, cis-moll* tonalliklarida turlicha melodik holatlardagi ortirilgan sekstakkordni dominantaga uchtovushligiga va kadans kvarsekstakkordiga yechilishi bilan yozing va chaling. Har bir misolni tonika bilan yakunlang.

$\flat 5DD43- K64$

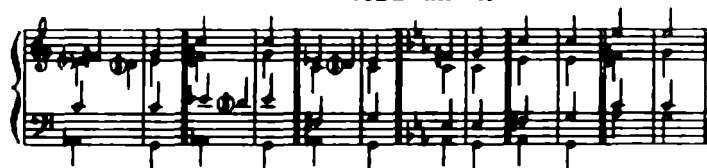
$\flat 5DD43-D$



15-mashq. *e-moll, As-dur, dis-moll* tonalliklarida turlicha melodik holatlardagi ortirilgan terskvartakkordni ikki variantda:

- keyinchalik tonikaga yetkazilishi bilan kadans kvarsekstakkordiga;
- dominantaga uchtovushligiga yechilishi bilan yozing va chaling.

$\flat 3DDVII65 - K64$



16-mashq. *D-dur, fis-moll, H-dur* tonalliklarida, turlicha melodik holatlarda keyinchalik, tonikagacha yetkazilishi bilan $b3DDVII65 - K64$ davrasini yozing va chaling.

$b3DDVII65 - D$
 («motsartcha» parallel kvintalar bilan) (ichki funksional ochilishi)

17-mashq. *g-moll, A-dur, Des-dur* tonalliklarida turlicha melodik holatlardagi orttirilgan kvinsektakkordni ikki variantda:

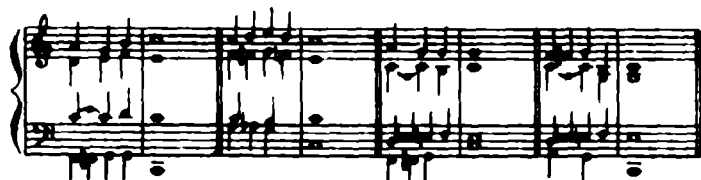
- a) «motsartcha» parallel kvintalar bilan;
- b) ichki funksional yechilishi bilan yozing va chaling.

18-mashq. Ko'rsatilgan tonalliklarda quyidagi garmonik shakllarni yozing va chaling.

- 1) T - S6 - $\flat 5DD43$ - K64 - D - T (*Fdur, b-moll*);
- 2) T - $DDVII65$ - $b3DDVII65$ - $DIII6$ - D7 - T (*Es-dur, cis-moll*);
- 3) $SII43$ - $\flat 5DD43$ - K64 - D2 - T6 (*h-moll, E-dur*);
- 4) T - $b3DDVII6$ - $SII43$ - D7 - T (*G-dur, es-moll*);
- 5) T - $DD43$ - $b5DD43$ - D - D7 - VI (*c-moll, Fis-dur*);
- 6) S6 - $b3DDVII65$ - D - D7 - T (*D-dur, gis-moll*);
- 7) T - $\flat 3DDVII65$ - $DIII6$ - T (*B-dur, f-moll*);
- 8) S - $SII43$ - $\flat 5DD43$ - K64 - D7 - VI (*e-moll, Ges-dur*);
- 9) T - S6 - $b3DDVII6$ - D (*d-moll, H-dur*);
- 10) D - VI - $b3DDVII6$ - K64 - D7 - T (*g-moll, Des-dur*).

23.4 Kadensiyalardagi qo'sh dominanta

Qo'sh dominantali kadans davralarining eng xarakterli namunalari



SIM3-DD65-K64-D7-T S6-DD43-ID6-D7-T S165-DDV117-K64-D7-T S143-DDV1165-K64-D7-T

19-mashq. Qo'sh dominantali quyidagi kadensiyalarni qat'iy to'rt ovozli shaklda va oddiy tipdagi fakturada yozing va chaling.

- 1) DDV117 - K64 - D7 - T (*G-dur, B-dur, E-dur, As-dur*);
- 2) DD43- K64 - D7 - T (*D-dur, cis-moll, b-moll, Ges-dur*);
- 3) DDV1165- K64 - D7 - T (*h-moll, Es-dur, c-moll, Fis-dur*);
- 4) DD65- K64 - D7 - T (*F-dur, A-dur, h-dur, Des-dur*).

DD65- K64 - D7 - T



20-mashq. *D-dur, fis-moll, As-dur, es-moll* tonalliklarida turlicha melodik holatlardagi perecheneli DD65- K64 - D7 - T kadans davrasini qo'sh dominantaga yechilishi bilan yozing va chaling.

21-mashq. Qo'sh dominantaga kiritilgan garmonik shakllardagi akkordlar ketma-ketligini aniqlang. Misollarni turli tonalliklarga transpozitsiya qilib, yoddan chaling.





22-mashq. Bir-ikki fraza hajmidagi melodik tuzilmalarni, qo'sh dominanta kiritilgan garmonik davra bilan boslab va tugallab, improvizatsiya qiling.

23-mashq. Quyidagi badiiy musiqa asarlaridan olingan parchalarda qo'sh dominanta kiritilgan garmonik davralarni toping. Misollarning garmonik shakllarini tahlil qilib bo'lgach, turli tonalliklarda chaling.

Sains
Lyudmila»

M. Glinka. «Ruslan va Lyudmila»

(As-dur tonalligiga transpozitsiya qiling)

Adagio sostenuto assai F. List. Fortpiano va orkestr uchun
konsert №2



23.5 Masalalar

a) Kadensiyalardagi qo'sh dominanta

1

2

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11

12

b) Tuzim ichidagi qo'sh dominanta

13

14

15

16



17



18



19



20



21



22



23



24



The image displays a sequence of musical notation for measures 16 through 24. Each measure is represented by a pair of staves (treble and bass clefs) with various notes, rests, and accidentals. The notation is in a single system, with measures 16-17, 18-19, 20-21, 22-23, and 24 each consisting of two staves. The key signature is one flat (B-flat), and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

25

26

27

28

v) Alteratsiyalangan qo'sh dominanta


29

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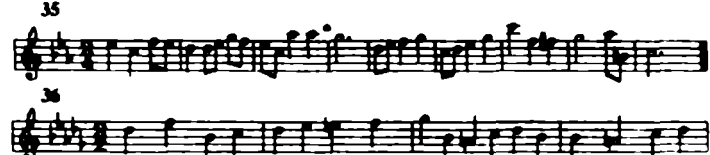
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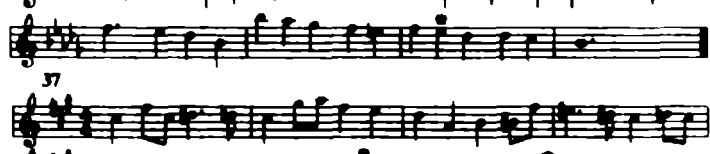
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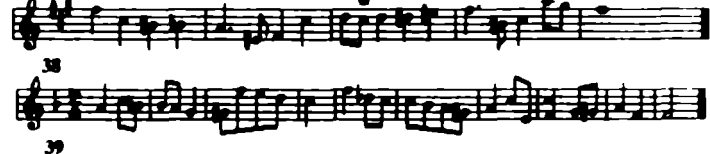
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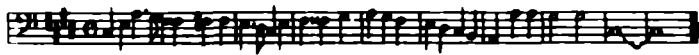
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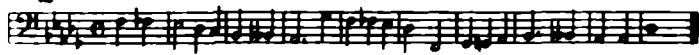
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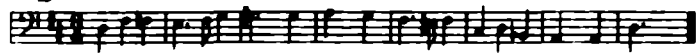
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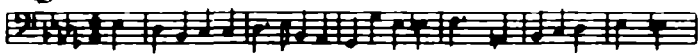
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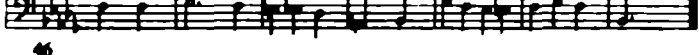
44



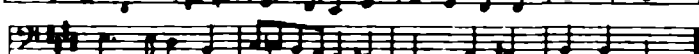
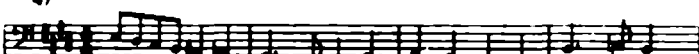
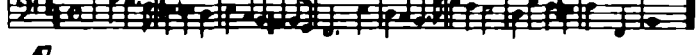
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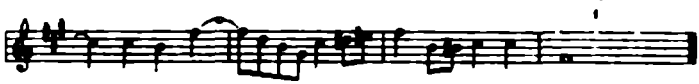
47



Ujodly masalalar



1



2



2

45



3



4

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11

12

2 6

13

14

15

16

17

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20

Detailed description: This image shows a page of musical notation with 28 measures. The notation is arranged in pairs of staves, with measure numbers 13 through 20 placed above the first staff of each pair. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. The first system (measures 13-14) features a melodic line in the upper staff and a bass line in the lower staff. The second system (measures 15-16) continues the melodic and bass lines. The third system (measures 17-18) shows a change in the melodic line. The fourth system (measures 19-20) features a more rhythmic bass line. The fifth system (measures 21-22) continues the melodic development. The sixth system (measures 23-24) shows a continuation of the bass line. The seventh system (measures 25-26) features a melodic line with some rests. The eighth system (measures 27-28) concludes the page with a final melodic and bass line.



23.6 Garmonik izchilliklar

a) Kadensiyalardagi qo'sh dominanta

- 1) $\kappa T^1 - VII_{43} | III - VI | II_{65} - DD_{65} | K_{64} - D_7 | T - s_{64g} | T ||$
- 2) $\kappa T^1 - II_{43} - D - D_2^6 | \text{I}_6 - III - s - \text{kam.} DDVII, | D - VI - II_{43} - DD_{43} | K_{64} - D_7 - t ||$
- 3) $T - S_6 - II_{43g} | D_7 - VI - II_{65} | \text{kam.} DDVII, - K_{64} - D_7^6 | T ||$
- 4) $\kappa T^1 - II_{65} - II_{65g} | D_2^6 - T_6 - II, - II_{65} | DD_{65} - K_{64} - D_7^6 | T - T^1 - DD_7^{\#1} | T ||$

b) Tuzim ichidagi qo'sh dominanta

- 1) $T_6 - DD_7 - D_{43} - t | s_6 - DD_{43} - D - D_{65}^6 | t - \text{kam.} DDVII_{43} - t - \text{I}_6 | s - II_{65} - DD_{65} - \text{kam.} DDVII, | K_{64} - D_9 - t ||$
- 2) $T - VI - DD_{65} - D_2^6 | T_6 - II_7 - VI_{64} - II_{65} - DDVII, | K_{64} - DDVII_{65} - K_{64} - D_7 | T - s_{64g} - T ||$
- 3) $AT_6^1 - S | T_6 - DD_7 | II_7g - D_2^6 | T_6 - T | DD_{43} - D_7^6 | VI - III | S - DDVII, | K_{64} - D_7 | T ||$

v) Qo'sh dominanta alteratsiyasi

- 1) $T - III - S | VII_6 - T - T_6 | S - II_{43} - DD_{43}^{\#1} | K_{64} - K_{64} - D_{6g} | T ||$
- 2) $t - D_{43} - \text{I}_6 | s_6 - D_{65} - t | s - \text{kam.} DDVII_{65} - \text{kam.} DDVII_{65} b^1 | K_{64} - D - D_7^6 | t ||$
- 3) $t - D_{43} - \text{I}_6 | s - VII_{65} - D_{43} | t - II_{43} - t_{64} | II_{65} - DD_{65} - \text{kam.} DDVII, s^1 | K_{64} - K_{64} - D_9 | t - s_{64} - II_2 | t ||$

24. Yakka tonallik davriya

24.1 Oddiy akkordlarni o'rin almashuvi qo'llanilgan yakka tonallikli davriya



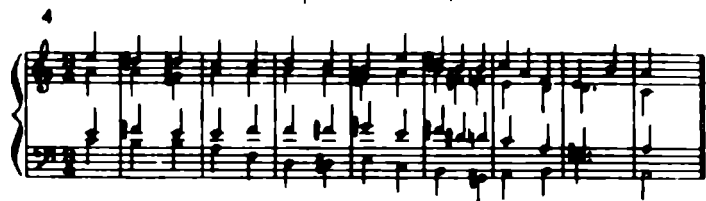
Nomukammal kadensiyali birinchi jumla Mukammal kadensiyali ikkinchi jumla



• 1-jumla D da yarim kadensiya bilan,
2-jumla T da to'liq kadensiya bilan yakunlangan.

24.2 Rivojlangan garmoniyali yakka tonallik davriya





1-mashq. Yuqorida keltirilgan yakka tonallik davriya misollarini tahlil qiling, keyin ularni yoddan chaling. Qo'shimcha mashq sifatida bu davriyalarni yoddan boshqa tonalliklarga transpozitsiya qilish tavsiya etiladi.

2-mashq. Badiiy musiqa asarlaridan olingan yakka tonallik davriyalarni tahlil qiling, keyin ularni garmonik shakllarini yoddan turli tonalliklarda chaling.

Masalan:

Allargo ma non tempo

F. Shopen. "Tikil"

Za. bb ya sol. sab-kun sa so-bu sa-ya-h

ya b dya la- bya moy drug, tol-ko i bh. ste-h

(B-dur tonalligiga transpozitsiya qiling.)

• 25. Takrorlash uchun mashqlar

Birinchi vazifa

1. *A-dur* tonalligida IV-pog`ona terskvartakkordini tuzing va uni VII-pog`ona septakkordiga eching. Hosil bo`lgan motivda pog`onalar bo`yicha pastga tomon tonal sekvensiya chaling.

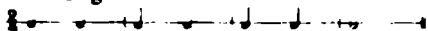
2. *Re-lya-bemol-fa-si* akkordini aniqlang va yeching. Keyin tovushlarni engarmonik ravishda almashirib, bu akkordni boshqa tonalliklarda eching.

3. *g-moll* tonalligida kvintaning melodik holatidagi, zich joylashgan tonika uchtovushligini dominanta terskvartakkordi bilan qo`shing, oxirgi akkordni tonika uchtovushligiga sakrash orqali eching.

4. *Do-diez-si-lya-sol-diez* pastlama frigiy tetraxordini oldin yuqori ovozga, keyin esa barga joylashtirib bir necha variantlarda garmoniyalang.

5. *Es-dur* tonalligida III-pog`ona sekstakkordli to`liq kadensiya chaling va tonika basi fonidagi minor subdominantali qo`shimcha plagal kadensiya bilan tugallang.

6. *D-dur* tonalligida ko'rsatilgan ritmik shakl bo'yicha, birinchi taktning birinchi choragida qo'sh dominantaning sekundakkordini qo'llagan holda jumla tuzing va chaling:



7. Quyidagi misolni garmonik tahlil qiling, keyin uni garmonik shaklini yoddan chaling:

Andante non tanto P. Chaykovskiy "Bergany Oranga"

Ikkinchi vazifa

1. *Lya* tovushidan qo'sh dominantaning septakkordini, kvinsektakkordini va sekundakkordini tuzing va har birini tonikaga yetkazib yeching.

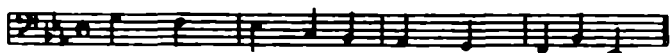
2. Quyidagi akkordlarni aniqlang va yeching:

3. *fis-moll* tonalligida I-pog'ona uchtovushligi va sektakkordi orasidagi o'tkinchi kvinsektakkordni chaling.

4. Quyidagi basni garmoniyalang:

5. Garmonik *D-dur* tonalligida II-pog'ona sektakkordi kiritilgan to'liq kadensiya chaling.

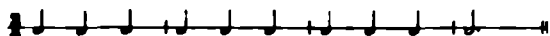
4. Quyidagi basni avval ko'rsatilgan funksiyalar bo'yicha, keyin o'z variantingiz asosida garmoniyalang:



T6 DD7-D4; T VI DIII6 II6-V2 I6-IV2 VII6 D7 T

5. *fis-moll* tonalligida plagal kadensiyaning bir necha variantini chaling.

6. *Es-dur* tonalligida septakkorddan-septakkordga o'tuvchi ikki-uch halqadan iborat ikki hissali tonal sekvensiyani qo'llab, ko'rsatilgan ritmik shakl bo'yicha jumla tuzing:



7. Quyidagi misolni chaling va bir vaqtning o'zida garmonik tahlil ham qiling. Keyin bu parchani ko'rsatilgan tonalliklarga transpozitsiya qiling.



(F-dur va Des-dur tonalliklariga transpozitsiya qiling)

To'rtinchi vazifa

1. Quyidagi tuzilmani motiv sifatida foydalanib, yarim tonlar bo'yicha pastga tomon modulatsiyalovchi sekvensiyalar chaling:



2. Quyidagi akkordlarni aniqlang va yeching:

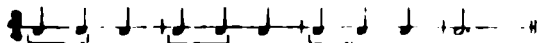


3. *gis-moll* tonalligida IV-pog'ona sekstakkordi va uchtovushligi orasidagi o'tkinchi kvartsekstakkordni chaling.

4. Yuqorilama melodik re-minor va pastlama tabiiy re-minor gammalarini harmoniyalang.

5. *A-dur* tonalligida kengaytirilgan plagal kadans chaling.

6. *e-moll* tonalligida ko'rsatilgan ritmik shakl bo'yicha birinchi chorakdan-ikkinchi chorakka o'tgan akkordlarda o'rin almashuvni qo'llab, jumla tuzing va chaling:



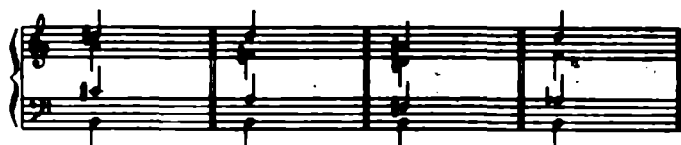
7. Quyidagi misolni tahlil qiling, keyin uning harmonik shaklini o'z tonalligida va dominantanta tonalligida chaling.

Allagro L. Beethoven. Sonata, soch. 2, №1

Beshinchi vazifa

1. Do#-tovushida dominantaga kamaytirilgan yetakchi septakkord tuzing va kamaytirilgan yetakchi terakvartakkordga yeching. Hosil bo'lgan qo'shilmani motiv sifatida foydalanib, kichik terziyalar bo'yicha pastga tomon modulatsiyalovchi sekvensiyalar chaling.

2. Quyidagi akkordlarni aniqlang va yeching:

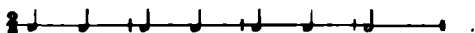


3. *E-dur* tonalligida quyidagi davrni chaling: S16 - D7 - VI.

4. Yuqorilama va pastlama *As-dur* gammasini harmoniyalang.

5. *h-moll* tonalligida sekstali dominantani qo'llab to'liq kadensiya chaling.

6. Garmonik *Fa-major* tonalligida ko'rsatilgan ritmik shakl bo'yicha ikki halqadan iborat septakkorddan-septakkordga o'tuvchi tonal sekvensiyani qo'llab, jumla tuzing va chaling.



7. Quyidagi misolni garmonik tahlil qiling, keyin uni kichik tersiya mastga transpozitsiya qiling.

Moderato assai

P. Chaykovskiy.

«Bulbul»

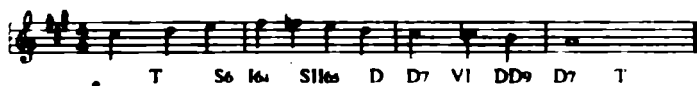
Oltinchi vazifa

1. *mi-tovush*dan avval dominantseptakkord, keyin II-pog'ona septakkordi va nihoyat, kamaytirilgan yetakchi septakkord bo'yicha terskvartakkord tuzing. Barcha misollarni bevosita minor tonalliklarining tonikasiga (ikkinchi va uchtinchisini plagal ravishda) eching.

2. *do#-sol#-mi-lya* akkordini aniqlang, keyin bu akkord uchraydigan barcha tonalliklarda uni yeching. Hosil bo'lgan qo'shilmani tonalliklarning birida pastlama tonal sekvensiya sifatida foydalaning.

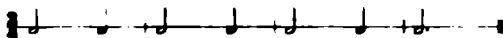
3. *b-moll* tonalligida tonika basi fonidagi yordamchi kvarsekstakkordning bir necha variantini chaling.

4. Berilgan kuyni avval ko'rsatilgan funksiyalar bo'yicha, keyin o'z variantingiz asosida garmoniyalang.



5. *E-dur* tonalligida quyidagi kadansni chaling: S-SII+V(garm.)-K64-D-D7-T.

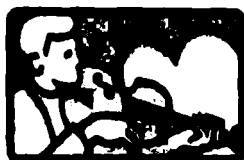
6. *As-dur* tonalligida ko'rsatilgan ritmik shakl bo'yicha, oxirgi taktdan oldin dominantnonakkordni funksiya ichida echib, jumla tuzing va chaling.



7. Berilgan musiqaviy tuzilmani taklif etilgan mavzu materialidan foydalanib davriyagacha etkazing. Improvizatsiyani teknikada tugallangan garmonik kadans bilan yakunlang.

O'ychan





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 - "Musiqa" ta'lim yo'nalishi bo'yicha Davlat ta'lim standarti.

2. Garmoniya bo'yicha namunaviy o'quv dasturi - Nizomiy nomli Toshkent Davlat pedagogika universiteti Ilmiy kengashining 1999 yil 28 iyunidagi 13 - sonli qarori bilan nashrga tavsiya etilgan.

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"ALOQACHI"

Nashriyot shartnomasi 32-03

Boshiga ruxsat eildii 9.12.2003 y. Bichini 60x84 1/16

"Times New Roman" harflida terildi. Hajmi - 10.73 b.t.

Akad. 500. Buyurtma № 346.

Toshkent axborot texnologiyalari universiteti. "ALOQACHI" nashriyot-matbaa markazida chop eildi.

Toshkent sh., Amir Temur ko'chasi, 108-uy.

