

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

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

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## TOVUSHLARNING NOMLARI VA YOZILISHI

### 1. Tovushlarning nomlari

#### *Takrorlash uchun savollar*

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

#### *Og'zaki mashqlar*

1. Musiqaviy tovushqatorning asosiy pog'onalari nomlarini yuqorilama va pastlama harakat bo'yicha ayting:
  - a) bo'g'in nomlari bilan;
  - b) harfiy ishoralar bilan.
2. Musiqaviy tovushqatorning asosiy pog'onalarini, bo'g'in nomlari bo'yicha, yuqorilama va pastlama tartibda ayting, masalan;
  - a) do, re, mi, fa, sol, lya, si, do  
re, mi, fa, sol, lya, si, do, re;
  - b) do, si, lya, sol, fa, mi, re, do  
si, lya, sol, fa, mi, re, do, si.
3. Musiqaviy tovushqatorning asosiy pog'onalari bo'g'in nomlari bo'yicha, yuqoriga va pastga tomon bir pog'ona tushirib qoldirib ayting, masalan:

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

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

### *Yozma mashqlar*

1. Asosiy pog'onalarning nomlarini lotin alifbosining katta va kichik harflari bilan yozing.
2. Tovushlarning quyidagi bo'g'in nomlarini harfiy ishoralar bilan almashtiring:
  - a) do, re, mi, fa, sol, lya, si, do;
  - b) si, mi, fa, re, sol, mi, lya, fa, si, mi, re, lya, do;
  - d) Re, Fa, Sol, Do, La, Mi, Si, Fa, Do, La, Sol, Si, Mi;
  - e) do, fa, si, fa, mi, sol, do, re, si, la, mi, re, sol.
3. Tovushlarning quyidagi harfiy ishoralarini bo'g'in nomlari bilan almashtiring:
  - a) C, A, F, D, G, E, G, H, D, F, A, C, E;
  - b) c, g, d, a, e, h, f, c, e, a, d, g, e.
4. Musiqaviy tovushqatorning berilgan asosiy pog'onalarini katta va kichik harflar bilan yozing: I, III, V, VII, II, IV, VI, I, V, II, VI, III, VII, IV, I.
5. Fortepiano klaviaturasining bir oktava hajmidagi qismini yasang va har bir oq klavishga berilgan asosiy nomni yozing.

### *Fortepianoda bajariladigan mashqlar*

1. Quyidagi tovushlarni chaling:
  - a) do, re, mi, fa, sol, lya, si;
  - b) lya, fa, si, re, sol, mi, do, fa, si, mi, sol;
  - d) la, mi, sol, si, re, fa, la, do, mi, la, fa, re;
  - e) c, f, h, d, g, e, a, f, d, g, h, c.

## **2. Oktavalar**

### *Takrorlash uchun savollar*

1. Musiqaviy tovushqatorning bir xil nomdagi baland-past tovushlarini bir-biridan farqlash uchun tovushlar qanday guruhlanadilar?
2. Oktava nima?
3. Musiqada qo'llaniladigan barcha tovushlarni bir qator oktavalariga bo'lib chiqish nima uchun zarur?

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

### *Og'zaki mashqlar*

1. Quyidagi tovushlar joylashgan oktavalarini aniqlang:

- a) C<sub>1</sub>, G<sub>1</sub>, C, g, c, h, c<sup>1</sup>, h<sup>1</sup>, c<sup>2</sup>, h<sup>2</sup>, c<sup>3</sup>, h<sup>3</sup>, c<sup>4</sup>, h<sup>4</sup>;
- b) D, d<sup>3</sup>, F, f<sup>2</sup>, E, e<sup>1</sup>, A<sub>2</sub>, h<sup>3</sup>, g, c<sup>3</sup>.

### *Yozma mashqlar*

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

2. Quyidagi tovushlarni harfiy ishoralarini yozing:

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

### *Fortepianoda bajariladigan mashqlar*

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

2. Fortepianodagi noto'liq oktavalarini ko'rsatib va nomini ayting.

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

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

5. Quyidagi tovushlarni fortepianoda chaling:

- a) C<sub>1</sub>, g<sup>1</sup>, C, g, c, h<sup>1</sup>, c<sup>2</sup>, h<sup>2</sup>, c<sup>3</sup>, h<sup>3</sup>, c<sup>4</sup>, h<sup>4</sup>;

b) f, C, d<sup>1</sup>, h<sup>3</sup>, g<sup>2</sup>, c<sup>2</sup>, A, a<sup>4</sup>, F, h<sup>1</sup>, D, A<sub>2</sub>, c<sup>5</sup>, G, E<sub>1</sub>, a<sup>1</sup>, a<sup>2</sup>, E, h g<sup>1</sup>, c<sup>1</sup>, d<sup>2</sup>, e, g, g<sup>4</sup>, f, g<sup>3</sup>, a<sup>1</sup>, C, f<sup>3</sup>, g, E, g<sup>2</sup>, a<sup>1</sup>.

### 3. Yarim ton, butun ton va alteratsiya belgilari

#### *Takrorlash uchun savollar*

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

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

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

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

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

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

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

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

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

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

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

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

6. Tovushlarning harfiy ishoralarini bo'g'in nomlari bilan almashtiring: gisis, feses, cisis, ases, cisis, hisis, deses, fisis, aisis, ceses, heses, disis, geses, eses.

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

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

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

v) do-mi, sol-si, lya-do, fa#-lya#, mi#-sol#, sol-do, mi#-lya#, fa#-re, si#-fa#, do#-fa#, mi##-si##, do-si;

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

b) sol, si, mi, fa#, re#, do#, lya# tovushlaridan pastga tomon diatonik yarim tonlar tuzing.

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

b) mi, mi#, mi#, fa#, fa, fa#, si, si# tovushlaridan pastga tomon diatonik tonlar tuzing.

10. a) lya, mi, fa#, lya, do, re#, sol#, si, sol#, mi## tovushlaridan yuqoriga tomon;

b) si, fa, re, lya#, lya#, lya#, fa#, do#, sol# tovushlaridan pastga tomon-xromatik yarim tonlar tuzing.

11. a) sol, do, si#, lya##, mi, re##, fa, sol# tovushlaridan yuqoriga tomon;

b) mi#, lya, fa#, re#, si, sol#, mi, do# tovushlaridan pastga tomon-xromatik butun tonlar tuzing.

12. Quyidagi tovushlar orasida qanday yarim tonlar va butun tonlar hosil bo'lishini aniqlang: si-do, mi-fa#, fa#-fa#, sol- sol##, sol-sol#, si#-si#, do#-re#, lya#-lya##, re#-re#, mi#-fa#, re#-mi#, sol-sol#, si#-si#, lya#-lya#, do#-re#, fa#-sol#, mi#-fa, si#-do#, re-re#, lya##-si##.

## Yozma mashqlar

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

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

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

b) *d, as, f, geses, ais, es, fes, cis, h, b, des, c*.

3. Quyidagi tovushlarning nomlarini xromatik yarim tonga pasaytirib yozing:

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

b) *fis, as, g, e, des, cisis, es, disis, gisis*;

## Fortepianoda bajariladigan mashqlar

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

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

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

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

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

5. Forteplano quyidagi tovushlarni chaling:

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

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

6. Forteplano kichik oktavaning quyidagi tovushlarini chaling:

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

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

7. Forteplano quyidagi tovushlarni chaling:

a) *s, cis<sup>1</sup>, Cisis, ces<sup>2</sup>, his, gisis, b<sup>1</sup>, heses<sup>4</sup>, g, B<sub>2</sub>, Eis, es<sup>2</sup>, Eisis, eses<sup>1</sup>*;

b) *Ges, dis, fes<sup>2</sup>, A<sub>2</sub>, cis<sup>1</sup>, G, es<sup>3</sup>, F, ais, cis<sup>4</sup>, gis<sup>1</sup>, D<sub>1</sub>, fis<sup>3</sup>, as, g<sup>1</sup>, cisis<sup>2</sup>*.



## 4. Tovushlar engarmonizmi

### *Takrorlash uchun savollar*

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

### *Og'zaki mashqlar*

1. Quyidagi tovushlarga engarmonik teng tovushlarni ayting:
  - a) fa, lya, do, mi, si;
  - b) sol-diyez, re-diyez, fa-diyez;
  - d) do-bemol, mi-bemol, lya-bemol;
  - e) re-dubl-diyez, fa-dubl-diyez, do-dubl-diyez;
  - f) si-dubl-bemol, sol-dubl-bemol, re-dubl-bemol.
2. Quyidagi tovushlarga engarmonik teng tovushlarni harfiy ishoralar bilan ayting: *c, e, dis, ges, a, b, fis, cisis, d, h, es, fisis, as, f, des, disis, aisis, g, fes, h, des, gisis.*

### *Yozma mashqlar*

1. Quyidagi tovushlarga engarmonik teng tovushlarni bo'g'in nomlari bilan yozing:
  - a) *do, re, mi, fa, sol, lya, si;*
  - b) *do#, re#, mi#, fa#, sol#, lya#, si#;*
  - d) *dob, reb, mib, fab, solb, lyab, sib;*
  - e) *dox, rex, mix, fax, solx, lyax, six;*
  - f) *dobb, rebb, mibb, fabb, solbb, lyabb, sibb.*
2. Quyidagi tovushlarga engarmonik teng tovushlarni harfiy ishoralar bilan yozing: *cis, g, h, dis, b, es, disis, fis, fes, cisis, geses, c, d, es, f.*
3. Quyidagi tovushlarga engarmonik teng tovushlarni, bemollar qo'llanib bo'g'in nomlari bilan yozing: *do, re, mi, fa, sol, lya, si; do#, re#, mi#, fa#, sol#, lya#, si#; dox, rex, mix, fax, solx, lyax.*
4. Quyidagi tovushlarga engarmonik teng tovushlarni diyezlar qo'llanib bo'g'in nomlari bilan yozing: *do, re, mi, fa, sol, lya, si; dob, reb, mib, fab, solb, lyab, sib; dubb, rebb, mibb, fabb, solbb, lyabb, sibb.*
5. Bir oktava hajmidagi fortepiano klaviaturasini yasang va har bir oq va qora klavishlarga, ularga berish mumkin bo'lgan barcha nomlarini yozing.

## *Fortepianoda bajariladigan mashqlar*

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

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

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

a) diezlar bilan;

b) bemollar bilan ayting va chaling.

4. Oktavaning barcha 12 ta tovushini:

a) faqat diez nomlari bilan;

b) faqat bemol nomlari bilan ayting va chaling.

**NOTA YOZUVI**

**1. Tovush cho'zimlarining yozilishi**

**a) Cho'zimlarning asosiy belgilari**

*Takrorlash uchun savollar*

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

*Og'zaki mashqlar*

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



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



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

9. Quyidagi ritmik guruhlarda o'n oltiliklarning yig'indisini ayting:



10. Quyidagi ritmik guruhlarda choraktaliklarning yig'indisini ayting:



## Yozma mashqlar

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

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

2. Quyidagi notalarning har birini kasr bilan yozing:



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



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



5. Quyidagi kasrlarni nota belgilari bilan almashtiring:  $\frac{8}{16}$ ,  $\frac{2}{2}$ ,  $\frac{4}{32}$ ,  $\frac{4}{8}$ ,  $\frac{2}{16}$ ,  $\frac{8}{64}$ ,  $\frac{4}{4}$ ,  $\frac{8}{8}$ ,  $\frac{16}{32}$ ,  $\frac{2}{1}$ ,  $\frac{2}{1}$ ,  $\frac{2}{4}$ ,  $\frac{1}{2}$ .

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

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

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

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

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

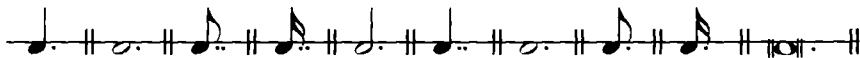
b) Tovush cho‘zimlarni uzaytiruvchi qo‘shimcha belgilar.

### *Takrorlash uchun savollar*

1. Tovush cho‘zimini uzaytirish qanday ifodalanadi?
2. Cho‘zimlarni uzaytiruvchi qo‘shimcha belgilarni sanab bering.
3. Liga nima?
4. Nota yozuvida liga qanday maqsadlar uchun xizmat qiladi?
5. Bir xil balandlikdagi notalarni bog‘lovchi liga qanday ahamiyatga ega bo‘ladi?
6. Notaning o‘ng tomoniga qo‘yilgan nuqta; qo‘sh nuqta; uchta nuqta nimani bildiradi va nimaga teng bo‘ladi?
7. Nuqta; qo‘sh nuqta; uchta nuqtali notani ifodalovchi kasrning surati doimo nimaga teng bo‘ladi?
8. Nuqta; qo‘sh nuqta; uchta nuqtali notani ifodalovchi kasrning maxraji doimo nimaga teng bo‘ladi?
9. Nota yonidagi nuqtani nima bilan almashtirish mumkin?
10. Fermata nima?

### *Og‘zaki mashqlar*

1. Quyidagi cho‘zimlarni ifodalovchi kasrlarni ayting:



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

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

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

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

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

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

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

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

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

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

### Yozma mashqlar

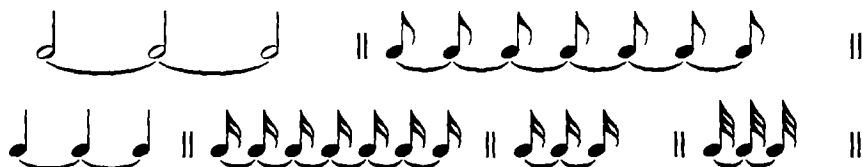
1. Nota yo'lining chiziqlariga va chiziqlar oralariga 3/2, 7/64, 3/4, 7/16, 7/4, 3/32, 3/8, 7/32, 3/16 cho'zimga teng nuqtali notalarni yozing.

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



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

a)



b)

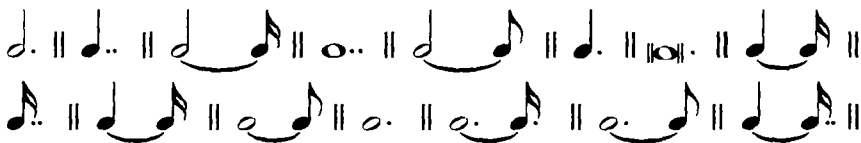


4. Quyidagi cho'zimlarni kasr bilan yozing:





5. Xuddi shu cho'zimlarni, nuqtalar ishlatmasdan, ligalar bilan yozing.  
 6. Quyidagi cho'zimlarni kasr bilan yozing:



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

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

## 2. Pauza cho'zmlarining yozilishi

### *Takrorlash uchun savollar*

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

### *Yozma mashqlar*

1. Quyidagi nota belgilarini, shu cho'zimlarga muvofiq pazalar bilan almashtiring.

a)



b)



d)

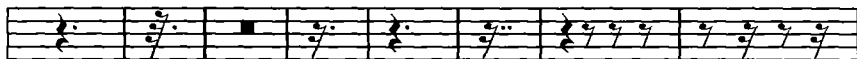
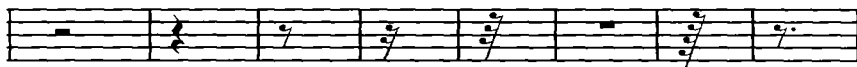




e)



2. Quyidagi pauza cho'zimlarini kasrlar bilan yozing.



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

### 3. Tovush balandliklarining yozilishi

a) Nota yo'li va unda tovushlarni joylashuvi

*Takrorlash uchun savollar*

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

*Yozma mashqlar*

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

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

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

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

## b) Kalitlar

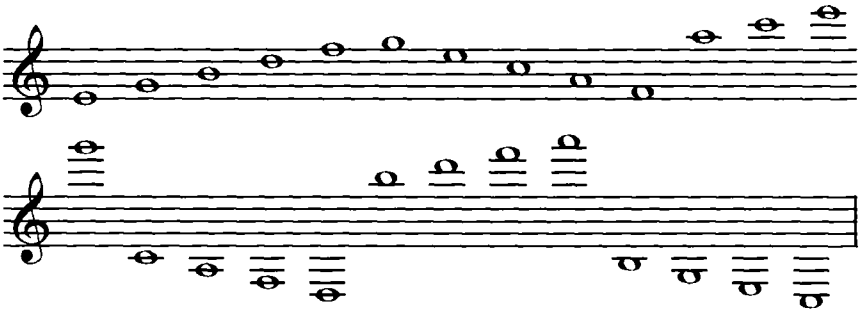
Takrorlash uchun savollar:

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

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

### Og'zaki mashqlar

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



### Yozma mashqlar

1. Skripka kalitida quyidagi tovushlarni yozing:  $g^1, a, d^2, h, c^2, f^3, c^1, e, a^3, c^4, g^2, f^4, h^3, c^3, d^4, g^4, e^1, h^2, a, g, d^1, f, e^2, f^2, c^3$ .
2. Bas kalitida quyidagi tovushlarni yozing:  $f, c^1, e^1, E, d, h^1, g, A_1, F, G, a, a^1, F_1, e, f^1, c, g, A_2, C$ .
3. Nota yo'lida skripka kalitida,  $g$  dan boshlab  $c^4$  gacha, balandlik tartibi bo'yicha, pastdan yuqoriga qarab barcha tovushlarni yozing, oktavalarni qavslar bilan belgilang, tovush va oktavalarni nomlarini ham yozing.
4. Nota yo'lida bas kalitida,  $g^1$  dan boshlab  $A_2$  gacha, balandlik tartibi bo'yicha, yuqoridan pastga qarab barcha tovushlarni yozing.
5. Skripka va bas kalitlarida *Do* tovushini barcha oktavalarda yozing.
6. *Do-mi-sol-lya-fa-re* tovushlarini ko'rsatilgan tartibda 1-, 3-, kichik, katta, 2-, 4- va kontr oktavalarda nota yo'lga yozing.
7. Skripka kalitida quyidagi tovushlarni yozing.
  - a)  $c^1, e^2, a, d^3, h^4, f^1, g^2, f^4, e^1, e^3, g, a^4, h^1, g^4$ .
  - b)  $b^1, as^2, disis^3, gis, ais^3, cis^1, eses^4, es, aisis^4, heses$ .
  - d)  $cis, ges, disis^2, geses^1, des^2, cis^3, ases, aisis^2, fis, eis^1$ .
8. Bas kalitida quyidagi tovushlarni yozing.
  - a)  $e, F, a^1, A_1, f, g^1, E, e^1, d, C_1, h^1, A_1, D_1, f^1, _2, c^2, g$ .
  - b)  $cis, Disis, geses, es^1, Fes, fisis, Gis, cisis^1, As_2, Deses, B$ .
  - d)  $bes^1, Ais_2, Ces, cis^1, B, ais, Gisis, Eis, fes, Ees, eses^1, fis$ .
9. Quyidagi tovushlarni harfiy ishoralarini yozing:

a)

b)

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

a)

b)

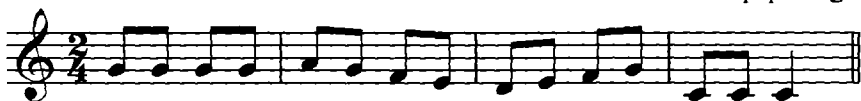
11. Quyidagi kuylarni bas kalitidan skripka kalitiga ko'chiring:

a)

b)

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

Rus xalq qo'shig'i



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

*Fortepianoda bajariladigan mashqlar*

1. Quyidagilarni fortepianoda chaling:

a)



b)



d)





#### 4. Ikki ovozlik va ko'p ovozlik musiqani yozilishi

##### *Takrorlash uchun savollar*

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

*Yozma mashqlar*

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

a) **Lento assai**

I. S. Bax. Fortepiano uchun fuga

b) **Andante con moto**

F. Mendelson. «So'zsiz qo'shiq»

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



A musical score for exercise 2, written in bass clef with a 6/8 time signature. The key signature has two flats (B-flat and E-flat). The score consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff contains a bass line with dotted half notes and eighth notes.

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



A musical score for exercise 3, written in bass clef with a 3/4 time signature. The key signature has two flats. The score consists of two staves. The upper staff contains a melodic line with quarter and eighth notes, and the lower staff contains a bass line with quarter and eighth notes.

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



A musical score for exercise 4, written in treble clef with a common time signature. The key signature has two flats. The score consists of two staves. The upper staff contains a melodic line with quarter and eighth notes, and the lower staff contains a bass line with quarter and eighth notes.

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

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

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



a) **Andante cantabile**

P. Chaykovskiy. Kvartet, op.11

V-no I  
*p dolce*

V-no II  
*p dolce*

Viola  
*p dolce*

Cello  
*p dolce*

b) **Allegro brillante**

M. Glinka. Torli kvartet

*pp*

*pp*

*pp*

*pp*

d) Adagio

A.Lyadov. Ruscha mavzuga variatsiya

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

a)

R. Shuman. Pyessa, op.15 № 13

b) Birmuncha sekin

R.Shuman. Pyesa, op 68

d) Andante

N. Myaskovskiy «Dala qo'shig'i»



e) Allegro non troppo

P. Chaykovskiy. 6-simfoniya



## 5. Nota yozuvini qisqartirish belgilari

### *Takrorlash uchun savollar*

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

2. Tremolo nima va u nota yozuvida qanday yoziladi?

3. Arpedjio nima va u qanday belgi bilan belgilanadi?

4. Oktavalar qisqartirilgan holda qanday yoziladi?

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

6. Bir necha takt davom qiladigan pauzalar qanday yoziladi?

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

8. Abbreviatura nima?

### *Yozma mashqlar*

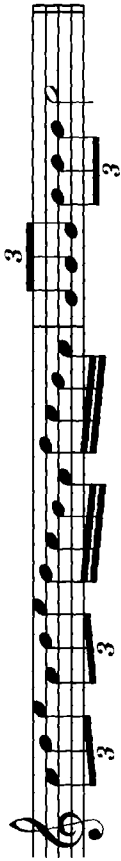
1. Quyidagi misollarni nota yozuvini qisqartirish belgilari bilan ko'chiring.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 3

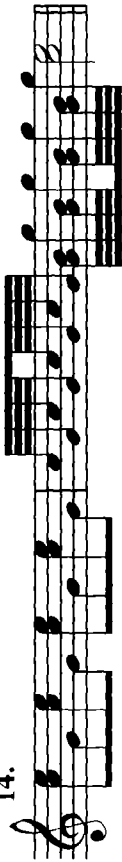
12.



13.



14.



15.



16.

Rus xalq qo'shig'ı



17. Allegretto

Ukrain xalq qo'shig'ı



18.

K.M.Veber. «Sehrli kamonchi» operasidan



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

1. 2. 3. 4. 5.

6. 7. 8. 8 8 8 8

9. 10. // // //

11. 12. 13.

14. 15. 16. *8<sup>va</sup>* 17. *alla 8 basso*

18.

19. 3

20.

21.

22. 23.

24. 25. *8<sup>va</sup>* 26.

3 3 3



27.

A. Borodin. «Knyaz Igor» operasidan

28.

Rus xalq qo'shig'i

29. Osoyishta

30. Tez

Rus xalq qo'shig'i

## METR VA RITM

### 1. Tovush cho'zmlarining asosiy (juft) bo'linishi

#### *Takrorlash uchun savollar*

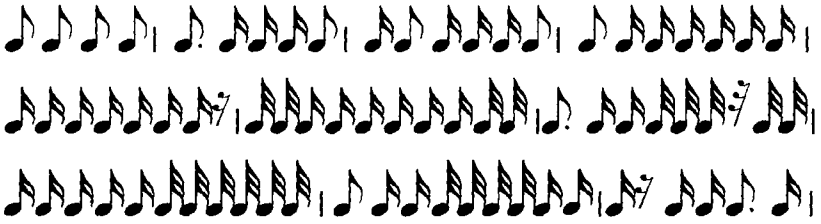
1. Ritm nima?
2. Musiqada tovush va pauza cho'zmlari qanday o'lchanadi?
3. Cho'zmlarining qanday bo'linishiga asosiy bo'linish deyiladi va nima uchun shunday deyiladi?
4. Asosiy cho'zmlarni sanab bering.
5. Notalar guruhlanishi deb nimaga aytiladi?
6. Notalar guruhlarga nima uchun va qanday qilib birlashadilar?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

#### *Yozma mashqlar*

1. Har bir guruhi ♩ ga teng bo'lgan quyidagi notalarni, kerakli joylarda yordamchi guruhlarga ajratib, chiziqlar bilan birlashtiring:



2. Shunga o'xshash mashqni har bir guruhi  $\frac{1}{2}$  ga teng bo'lgan notalar bilan bajaring:



3. Quyidagi mashqni har bir guruhi  $\frac{1}{2}$  ga teng notalar bilan bajaring:



4. Shunga o'xshash mashqni har bir guruhi  $\frac{1}{2}$  ga teng bo'lgan notalar bilan bajaring:



5. Quyidagi notalarni:



a)  $\frac{1}{2}$  ga teng bo'lgan sakkiztaliklar bilan;

b)  $\frac{1}{4}$  ga teng bo'lgan sakkiztaliklar bilan;

d)

ga teng bo'lgan o'n oltitaliklar bilan guruhlariga ajrating.

6. Quyidagi notalarni:



a)

ga teng bo'lgan sakkiztaliklar bilan;

b)

ga teng bo'lgan sakkiztaliklar bilan;

d)

ga teng bo'lgan o'n oltitaliklar bilan;

e)

ga teng bo'lgan o'n oltitaliklar bilan guruhlariga ajrating.

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

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



7. Berilgan misoldagi har bir cho'zimni:

a) 2 marta orttirib;

b) 4 marta kamaytirib;

d) 2 marta kamaytirib ko'chiring:



8. Berilgan misoldagi har bir cho'zimni:

a) 2 marta orttirib;

b) 2 marta kamaytirib ko'chiring:



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



10. Berilgan misoldagi har bir cho'zimni:

a) 2 marta orttirib;

b) 3 marta kamaytirib ko'chiring:



11. Berilgan misoldagi har bir cho'zimni:

a) 6 marta orttirib;

b) 2 marta kamaytirib ko'chiring:



## 2. Tovush cho'zmlarining erkin ravishda bo'linishi

### *Takrorlash uchun savollar*

1. Tovush cho'zmlarining erkin ravishda bo'linishi, cho'zmlarining asosiy (juft) bo'linishidan qanday farq qiladi?

2. Cho'zmlarining erkin ravishda bo'linish turlarini sanab bering.

3. Triol, kvintol, sekstol, septol, novemol, detsimol, duol, kvartollar nima?

4. Triol, kvintol, sekstol, septol, duol, kvartollar asosiy (juft) bo'linishning qancha cho'zimini almashtiradi?

5. Yuqorida sanab o'tilganlardan tashqari, cho'zmlarining erkin ravishda bo'linishning boshqacha turlari bormi?

*Yozma mashqlar*

1. Quyidagi cho'zimlarga teng triollar yozing:



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



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



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

a)

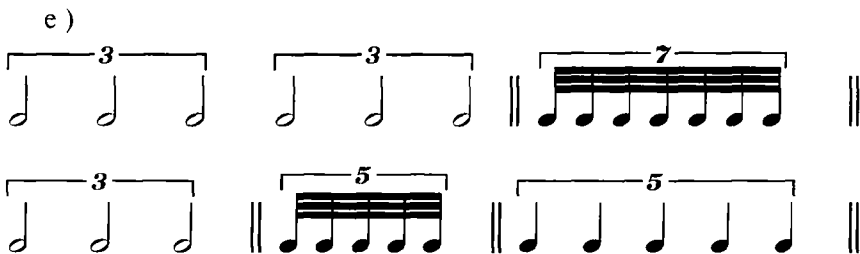


b)



d)





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

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

### *Og‘zaki mashqlar*

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

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

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

e) sakkiztalik, yarimtalik, choraktalik bilan ifodalangan duol;

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

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

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

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

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

3. a) butun notadagi sakkiztalik triollar;

b) yarimtalikdagi o‘n oltitalik kvintollar;

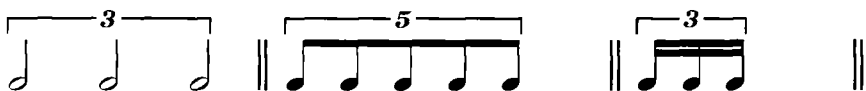
d) butun notadagi sakkiztalik sekstollar;

e) nuqtali chorakdagi o‘ttiz ikkitalik duolla

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

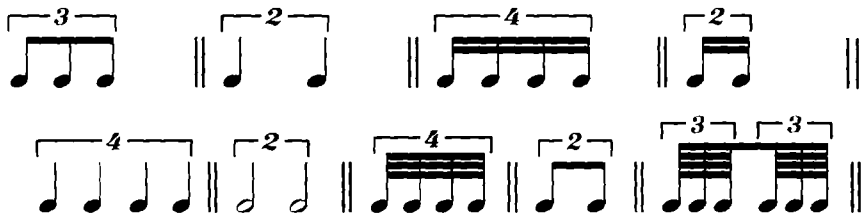
4. Cro‘zimlarning quyidagi har bir guruhini qanday bitta cho‘zimga teng ekanligini aniqlang:

a)

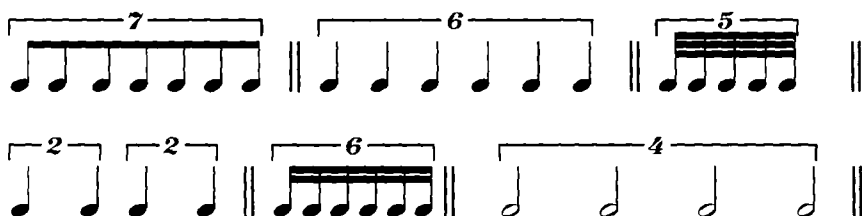




b)



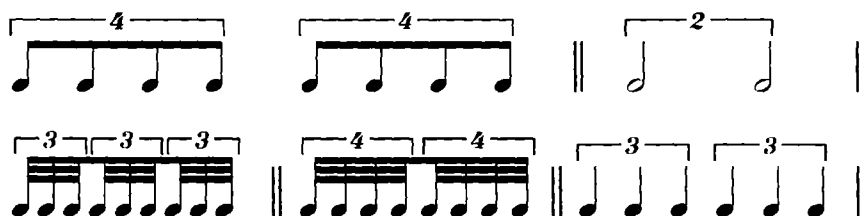
d)



e)



f)





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

a)



b)



d)



### 3. Oddiy o'lchovlar

#### *Takrorlash uchun savollar*

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

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

### *Yozma mashqlar*

1. Ixtiyoriy ravishda olingan nuqtali va nuqtasiz, har xil cho'zimdagi nota va pauzalardan -  $2/4$ ,  $3/4$ ,  $3/8$  o'lchovlarida, cho'zimlarini to'g'ri guruhlalib bir necha takt tuzing.

2. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 ta turlicha cho'zimlardan  $2/4$ ,  $3/4$ ,  $3/8$ ,  $2/2$ ,  $3/2$  o'lchovlarida to'g'ri guruhlangan taktlar tuzing.

3.  $2/4$ ,  $3/4$ ,  $3/8$  o'lchovlarida 4 ta turlicha cho'zimdan, ritmik jihatdan turlicha va to'g'ri guruhlangan 4 ta takt tuzing.

4.  $2/4$ ,  $3/4$ ,  $3/8$  o'lchovida 5 ta turlicha cho'zimdan, ritmik jihatdan turlicha va to'g'ri guruhlangan 4 ta takt tuzing.

5.  $2/4$  o'lchovida 8 takti shunday tuzingki, 1-taktda – bitta, 2- taktda- ikkita, 3-taktda-3 ta va h.k. notalar bo'lsin.

6. Xuddi shu vazifani  $3/4$ ,  $3/8$ ,  $3/2$  o'lchovlarida bajaring.

7. Ixtiyoriy ravishda olingan, nuqtali va nuqtasiz, nota va pauzalardan, triollardan foydalanib  $2/4$ ,  $3/4$ ,  $3/8$  o'lchovlarida, to'g'ri guruhlangan 4 takt tuzing.

8. Quyidagi  $2/4$  o'lchovida noto'g'ri guruhlangan cho'zimlarni to'g'ri guruhlansin.

a)



b)









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



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



d)



e)



f)



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

a)



b)



d)

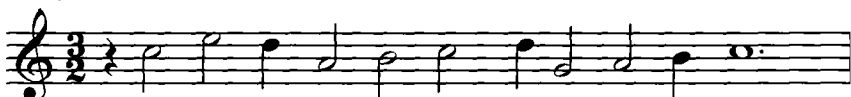


16. Shu vazifani 3/2 o'lchovida bajaring.

a)



b)



d)



17. Cho'zimlarning quyidagi qatorlarini 2/4 o'lchovida taktlarga ajrating va to'g'ri guruhlang.

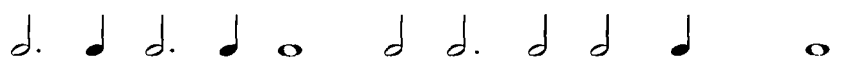
a)



b)



d)



g)



18. Shu vazifani 3/4 o'lchovida bajaring.

a)



b)



d)



e)



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

a)



b)



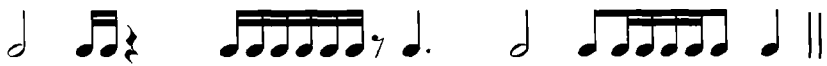
d)



e)



f)



g)



h)



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

a)



b)





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



a)



b)



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

a)



b)



d)

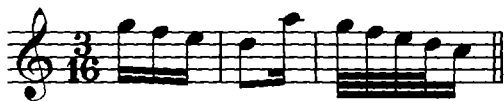


23. Berilgan nota misollarni shunday ko'chiringki, unda cho'zimplarni orttirish yoki kamaytirish yo'li bilan 2/4 o'lchovi 2/2, 2/8, 2/1 o'lchoviga aylansin.



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

a)



b)



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

a)



b)



#### 4. Murakkab o'lchovlar

##### *Takrorlash uchun savollar*

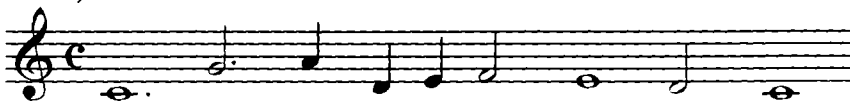
1. Qanday o'lchovlarga murakkab o'lchovlar deyiladi?
2. Murakkab o'lchovlar oddiy o'lchovlardan qanday farq qiladi?
3. Hissalar soniga ko'ra murakkab o'lchovlar qanday bo'ladi?
4. To'rt, olti, sakkiz, to'qqiz, o'n ikki hissali murakkab o'lchovlar qanday oddiy o'lchovlardan hosil bo'ladi?
5. Oddiy ikki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

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

### *Yozma mashqlar*

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

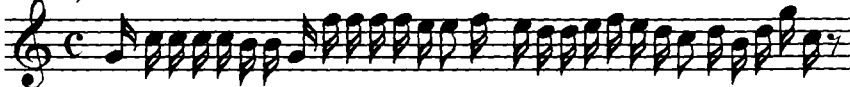
a)



b)



d)



e)



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

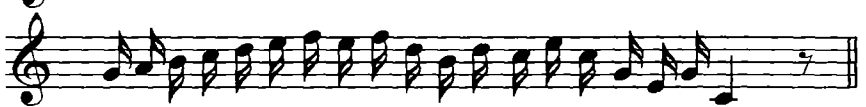
a)



b)



d)



e)



f)



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



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



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

a)



b)



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



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

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

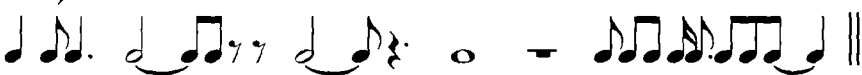
a)



b)



d)



e)



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

a)

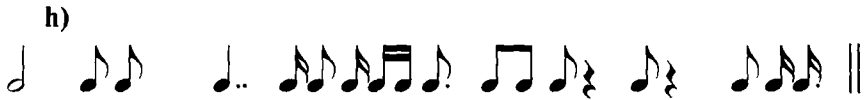


b)

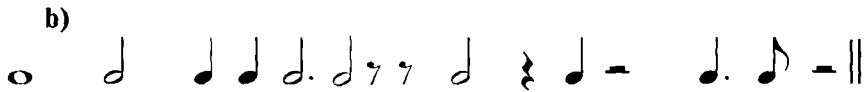
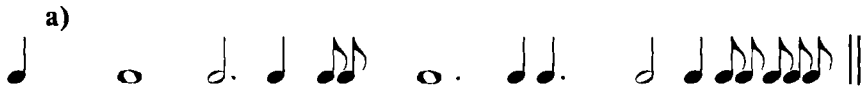


d)





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



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



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



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

a)



b)



d)



e)



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

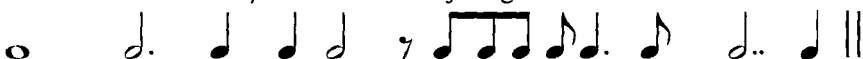
a)



b)



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

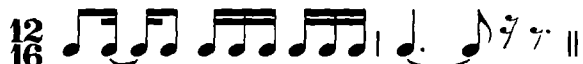


18. Shu vazifani 7/4 o'lchovida bajaring.

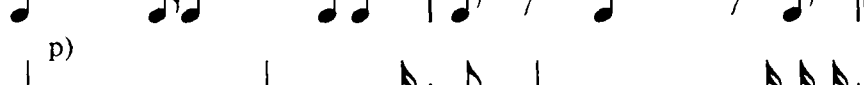
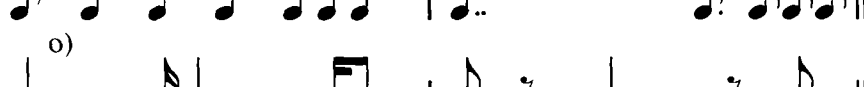


19. Cho'zimlarning quyidagi qatorlarini 3/4, 6/8, 12/16 o'lchovlarida qayta guruhlang:

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



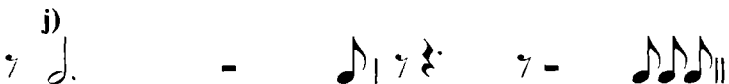
2. To'g'ri guruhlangan misollarni ritmini o'ng qo'l bilan uring, chap qo'l bilan dirijyorlik qilib, chaling.







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



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





a)



b)



d)



e)



f)



g)



### *Og'zaki mashqlar*

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

$2/2 \parallel 6/8 \parallel 7/4 \parallel 3/2 \parallel 6/4 \parallel 4/2 \parallel 12/8 \parallel 9/4 \parallel 3/8 \parallel 5/4 \parallel 9/8 \parallel 3/1 \parallel$   
 $6/16 \parallel 7/8 \parallel 4/4 \parallel 9/16 \parallel 5/8 \parallel 3/4 \parallel C \parallel 12/16 \parallel 4/8 \parallel C \parallel 8/4 \parallel 2/8 \parallel$

The image displays ten staves of musical notation, labeled a) through j) from bottom to top. Each staff begins with a double bar line. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often grouped with beams. Slurs are used to indicate phrases or groups of notes. Some notes have dots above them, possibly indicating accents or specific articulation. The notation is presented in a simplified, schematic style without a staff or clef.

2. Nuqtali va nuqtasiz cho'zimlarning asosiy turlaridan iborat taktilardagi notalar guruhlanishiga qarab ularning o'chovlarini aniqlang.



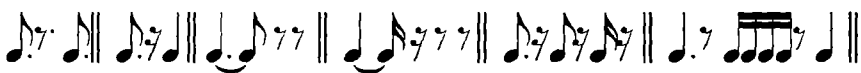
k)



l)



m)



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

a)



b)



d)

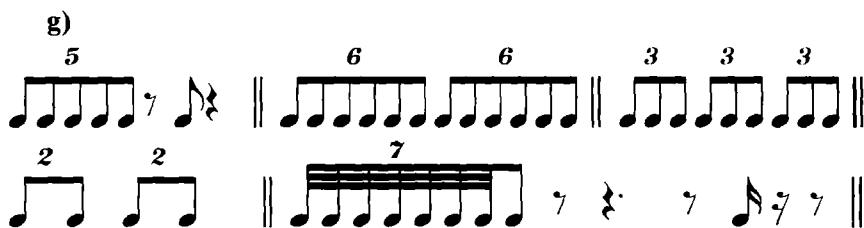


e)



f)





*Fortepianoda bajariladigan mashqlar*

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

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



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



3. Tez emas R. Shuman. Kuy



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



5. Andantino

Rimskiy-Korsakov. «Sadko» operasida:



6. Presto

R. Shuman. «Simfonik etyudlar



7.

F. Shubert. Val



8. Molto allegro

J. Lyulli. Jig



9. Andante

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



10. Sekin

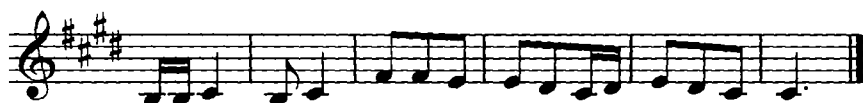
O'zbek xalq qo'shig'i «Fabrika





**11. Sekin**

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



**12. Allegro moderato**

«Mehtar» Tojik halq kuyi



**13. Andantino**

«Ho, laylo» O'zbek xalq qo'shig'i





14. Moderato

«Hajagim» O‘zbek xalq qo‘shig‘i



15. Con moto scherzando

«Salom» Tojik xalq kuyi



16. Allegro moderato

M.Burxonov «Ishqida». Romans



17. **Allegro moderato**

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



18. **Allegro moderato**

V.Knyazev «Kuz»



19.

Kalvizius (XV asr.) Xoral



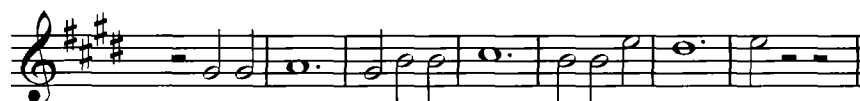
20. **Andantino**

Dj. Fild. Noktyurm



21.

Palestrina (XVI asr.)



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

a) notalar guruhlanishiga qarab o'lovini aniqlang.

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

1.

M. Burxonov. O'zbekiston Davlat Madhiyasi



2. Sekin

Belorus xalq qo'shig'i «Alla»



3. Allegro

Ukrain xalq qo'shig'i «Vesnyanka»



4. Moderato

L. Delib. «Lakme» operasidan.



5. Juda cho'zib

Qozoq xalq qo'shig'i



6.

Rus xalq qo'shig'i

Musical score for exercise 6, featuring two staves of treble clef music. The melody consists of eighth and quarter notes, with several triplet markings (indicated by a '3' above the notes) over eighth notes. The key signature has one sharp (F#).

7. Andante cantabile

N. Metner. Romans, or. 1 № 1

Musical score for exercise 7, featuring two staves of treble clef music. The melody is marked *pp* (pianissimo) and *legato*. It includes triplet markings (indicated by a '3' above the notes) over eighth notes. The key signature has three sharps (F#, C#, G#).

8. Allegro appassionato

E. Grig. «Bahorda»

Musical score for exercise 8, featuring two staves of treble clef music. The melody includes doublet markings (indicated by a '2' above the notes) over eighth notes. The key signature has three sharps (F#, C#, G#).

9. Juda cho'zib

Qirg'iz xalq qo'shigi

Musical score for exercise 9, featuring two staves of treble clef music. The melody includes triplet markings (indicated by a '3' above the notes) over eighth notes. It is marked with dynamics *p* (piano) and *f* (forte). The key signature has one sharp (F#). The second staff includes first and second endings (labeled '1.' and '2.').

10. Andantino

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

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

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

13. Allegro agevole

A. Skryabin. Vals, or.38



14. Allegro

A.Skryabin. Preljudyia, or.16 №2



15. Allegro con brio

Y. Haydn. F-no uchun sonata. №16



16.

«Chorghoh» Sharq maqomlaridan



17. Lento ma non troppo

F. Shopen. Mazurka

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

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

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

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

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

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



b)



d) Allegro assai



e)



f)



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



b)



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





b)

Variatsiya I



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



b) **Allegro**

Variatsiya XII



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



b) **Andante**

A. Lyadovning VI variatsiyasi



d) Allegretto vivace

I. Vitolning V variatsiyasi



e) Alla polacca

A. Glazunovning VIII variatsiyasi



8. a) Moderato

M. Glinka. «Shotland xalq mavzusiga variatsiyalar»



b) Vivace agitato



9. a) Andante mosso

P. Chaykovskiy, 5-simfoniya



b) Andante cantabile



10. a) **Largo maestoso**

N. Rimskiy-Korsakov. «Shaxerezada»

ff *pezante*

tr

This musical score is for a bass clef instrument in the key of D major. It begins with a piano (p) dynamic and a fermata over the first note. The melody consists of quarter and eighth notes, with a trill (tr) over a dotted quarter note. The dynamics increase to fortissimo (ff) and the instruction 'pezante' (heavy) is written below the staff.

b) **Allegro molto**

mf

This musical score is for a treble clef instrument in the key of D major. It features a rhythmic pattern of eighth and sixteenth notes with accents (>) above several notes. The dynamics are marked mezzo-forte (mf).

d) **Poco meno mosso**

This musical score is for a bass clef instrument in the key of D major, featuring a steady eighth-note melody.

e) **Allegro molto**

f sf

This musical score is for a bass clef instrument in the key of D major. It features a rhythmic pattern of eighth notes with triplet markings (3) above several groups of notes. The dynamics range from forte (f) to sfzando (sf).

f) **Poco piu tranquillo**

p

This musical score is for a treble clef instrument in the key of D major. It features a melodic line with slurs and ties, marked piano (p).

11. a) **Molto moderato**

N. Rimskiy-Korsakov. «Shaxerezada»

f

This musical score is for a treble clef instrument in the key of D major. It begins with a fermata over the first note, followed by eighth notes with triplet markings (3) above some groups. The dynamics are marked forte (f).

b) **Allegro molt**

p

This musical score is for a treble clef instrument in the key of D major. It features eighth notes with triplet markings (3) above some groups. The dynamics are marked piano (p).

d) **Vivo**

This musical score is for a treble clef instrument in the key of D major, featuring eighth notes with triplet markings (3) above some groups.

e) Allegro non troppo e maestoso



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



b) Allegretto

Variatsiya III



d) Tempo di polacca

Variatsiya V



13. a) Andante con moto

P. Chaykovskiy. Trio, op.50



b) Pio mosso

Variatsiya II



d) Allegro moderato

Variatsiya VII

14. a) Andante

A. Glazunov. 6-simfoniya

b) Allegretto

Variatsiya II

15. a) **Allegro pesante**

A. Glazunov. 6-simfoniya

Musical score for section 15a, **Allegro pesante**. The score consists of four staves of music. The first staff begins with a *ff* dynamic marking. The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody features a series of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

b) **Moderato maestoso**

Musical score for section 15b, **Moderato maestoso**. The score consists of four staves of music. The first staff begins with a *ff* dynamic marking. The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 6/4. The melody features a series of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

d) **Andante maestoso**

Musical score for section 15d, **Andante maestoso**. The score consists of two staves of music. The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 6/4. The melody features a series of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

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

b) Andante

17. a) Moderato

Rus xalq qo'shig

b) Allegro non troppo

Rus xalq qo'shig

d) Juda sekin

Rus xalq qo'shig'i



18. a) Shoshmasdan

Rus xalq qo'shig'i



b) Bir maromda, tez emas

Yuqoridagi qo'shiqning varianti



19. a) Andante

Ukrain xalq qo'shig'i



b) Moderato

Yuqoridagi qo'shiqning varianti







20. a)

Tojik cholg'u kuyi



b)

Yuqoridagi kuyning varianti



21. a) Allegretto

Adigey xalq cholg'u kuyi



b) Allegro

Yuqoridagi kuyning varianti



5. O'zgaruvchan o'lchovlar

*Takrorlash uchun savollar*

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

*Fortepianoda bajariladigan mashqlar*

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

1. Moderato

Qoraqalpoq xalq qo'shig'i «Ay, jonay»





2. Moderato

Tojik xalq qo'shig'i «Sad dog»



3. Andante

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





4. Allegro

O'zbek xalq qo'shig'i «Navoiy»



5. Andantino

O'zbek xalq qo'shig'i «Shahnoz»



6. Andante

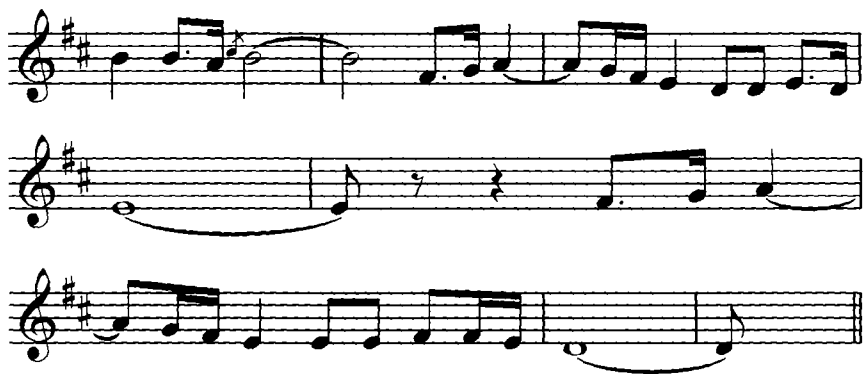
«Gul uzra» Ik. Akbarov musiqasi

Musical score for 'Gul uzra' by Ik. Akbarov. The score is written in a single system with eight staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Andante'. The first staff begins with a treble clef and a key signature change from two flats to one flat (F major). The second staff features a triplet of eighth notes. The piece concludes with a fermata over the final note.

7. Allegro non troppo

M. Burxonov. «Go'zal O'zbekistonim»

Musical score for 'Go'zal O'zbekistonim' by M. Burxonov. The score is written in a single system with three staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegro non troppo'. The first staff begins with a treble clef and a key signature change from two sharps to one sharp (D major). The piece concludes with a fermata over the final note.



8. Largo

O'zbek xalq qo'shig'i «Nigirim»



9. O'ychan

Qozoq xalq qo'shig'i



10. Andantino e poco maestoso

Rus xalq qo'shig'i



11. Og'ir

Rus xalq qo'shig'



12. Andantino

Rus xalq qo'shig'



13. Andante

Qozoq xalq qo'shig'



14. Andantino

Rus xalq qo'shig'



15. O'ychan

Ukrain xalq qo'shig'





16. Adagio

Rus xalq qo'shig'i



17. Shoshmasdan, g'amgin

Qozoq xalq qo'shig'i



18. Og'ir va vazmin

Qirg'iz xalq qo'shig'i





**19. Lento**

Ukrain xalq qo'shig'i «Movi dengiz»

**20. Largo**

Rus xalq qo'shig'i

**6. Sinkopa***Takrorlash uchun savollar*

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

*Og'zaki mashqlar*

1. Sakkiztaliklardan iborat 2/4 o'lchovidagi taktda, ikkinchi va uchinchi sakkiztaliklar sinkopaga birlashsa, cho'zimlar qanday guruhlanadi?
2. O'n oltitaliklardan iborat 3/4 o'lchovidagi taktda, ikkinchi va uchinchi; oltinchi va yettinchi; o'ninchi va o'n birinchi o'n oltitaliklar sinkopaga birlashsa, cho'zimlar qanday guruhlanadi?
3. Choraktaliklardan iborat 4/4 o'lchovidagi taktda, ikkinchi va uchinchi; to'rtinchi va navbatdagi taktning birinchi choraktaliklari sinkopaga birlashsa, cho'zimlar qanday guruhlanadi?
4. O'n oltitaliklardan iborat 3/8 o'lchovidagi taktda, ikkinchi va

uchinchi; to'rtinchi va beshinchi o'n oltitaliklar sinkopaga birlashsa, cho'zimlar qanday guruhlanadi?

*Yozma mashqlar*

1. 2/4, 2/2, 2/1, 4/4, 6/4, 6/8, 6/16, 3/4, 3/8, 3/2, 9/4, 9/8, 9/16, 12/8, 12/16 o'lchovlarida cho'zimi bir taktga teng bo'lgan sinkopalar yozing.

2. 12/8, 12/16 o'lchovlarida cho'zimi yarim taktga teng bo'lgan sinkopalar yozing.

3. 2/4, 2/2, 3/4, 3/8, 6/8, 5/4, 7/4 o'lchovlarida cho'zimi taktning asosiy hissasiga teng bo'lgan sinkopalar yozing.

4. 2/4, 3/8, 3/2, 6/4, 6/8, 9/8 cho'zimi taktning yordamchi hissalariga teng bo'lgan sinkopalar yozing.

5. Quidagi nota misollarini taktlarga ajrating va ko'rsatilgan o'lchovlarda chp'zimlarni to'g'ri guruhlang, mumkin bo'lgan joylarda ikki hissali sinkopalarni bitta nota bilan yozing:

2/4 o'lchovida:



2/4 o'lchovida:



3/4 o'lchovida:



3/2 o'lchovida:



6/8 o'lchovida:



12/8 o'lchovida:



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

1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



13.



14.



15.



16.



17.



18.



*Fortepianoda bajariladigan mashqlar*

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

1. **Chaqqon**

M. Muhammadjonov musiqasi «Lolaqizg'aldoq»



2. **Sekin**

O'zbek xalq qo'shig'i «Paxta terdik»



3. **Shoshmasdan**

G'. Qodirov musiqasi «Yosh mexanizator»

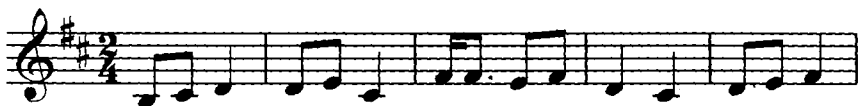




4. Sekin, shoshmasdan A. Otajonov musiqasi «Kel, jonginam kel»



5. Chaqqon P. Holiqov musiqasi «Mehnatda iqbol»





6. Shoshmasdan

O'zbek xalq qo'shig'i «Bilaguzuk»



7. Marsh tempida

S. Yudakov musiqasi «Yoshlar marshi»





8. Shoshmasdan

Qoraqalpoq xalq qo'shig'i «Lay-lay»



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







10. Quvnoq

Adigey xalq kuyi (raqs)



11.

V. A. Motsart. F-p uchun variatsiya



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





13.

R. Shuman «Karnaval», op. 9



14.

S. Komitas. Arman xalq qo'shig'i



15. Moderato

Ukrain xalq qo'shig'i



16. Andante

Ukrain xalq qo'shig'i



## 17. Shoshmasdan

Assiriy xalq qo'shig'i



## 18. Andante

Ukrain xalq qo'shig'i



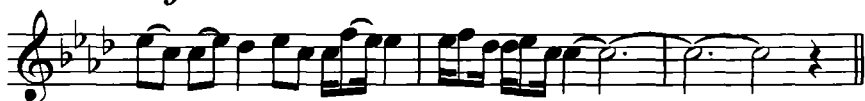
## 19. Andantino

Rus xalq qo'shig'i



## 20. Naturale

S. Komitas. Arman xalq qo'shig'i



## 21. Shoshmasdan

Adigey xalq qo'shig'i



## 22. Allegro moderato ma non bravura

Osetin xalq qo'shig'i





23. Allegretto

Sh. Guno. «Faust» operasidan



24. Tempo di valse

M. Glinka. «Ruslan va Lyudmila» operasidan



25. Pochissimo piu mosso

N. Rimskiy-Korsakov. «Shahrizoda»



26.

Ukrain xalq qo'shig'i



27.

O'zbek xalq qo'shig'i



## INTERVALLAR

### 1. Oddiy intervallar

#### a) Intervallarning pog'onalar (son) miqdori

##### *Takrorlash uchun savollar*

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

##### *Yozma mashqlar*

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

a)

1 6 8 6 7 6 4 3 4 6 3 6 8

b)

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

d)

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

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

a)

1 3 7 3 3 6 3 4

6 3 3 3 6 6 6 8

b)

8 3 6 6 3 4 6 7 3 6 6 6 8

d)

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

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

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

1 5 3 3 7 3 3 3 1

**1. Moderato**

P. Chaykovskiy «Bolalar albomi»

3 3 3 3 va h.k.

**2. Allegro**

G'. Qodirov «Bayram qo'shig'i»

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

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

**3. Allegro**

R. Hamroyev «Dilshod»

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

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



4. Tempo di marcia

I. Hamroyev «Bog'chamiz»

Musical score for 'Bog'chamiz' in 2/4 time. The first staff shows the melody with a treble clef and a key signature of one flat. The second staff shows the accompaniment with a treble clef and a key signature of one flat. The accompaniment includes a sequence of numbers: 4 4 3 3 3 3 1 1 1 1 3 3 1 1 1 1.

5. Moderato

S. Boboyev «Terimchi qiz qo'shig'i»

Musical score for 'Terimchi qiz qo'shig'i' in 2/4 time. The first staff shows the melody with a treble clef and a key signature of one flat. The second staff shows the accompaniment with a treble clef and a key signature of one flat. The accompaniment includes a sequence of numbers: 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1.

6. Moderato

V. Meyen «Mening qayiqcham»

Musical score for 'Mening qayiqcham' in 3/8 time. The first staff shows the melody with a treble clef and a key signature of one flat, marked with a forte *f* dynamic. The second staff shows the accompaniment with a treble clef and a key signature of one flat, marked with a piano *p* dynamic. The accompaniment includes a sequence of numbers: 1 1 1 1 1 1 3 3 3 4 3 1 1 1 1.

7. Andante

I. Hamroyev «Ohangaron»

Musical score for 'Ohangaron' in 3/4 time. The first staff shows the melody with a treble clef and a key signature of one flat. The second staff shows the accompaniment with a treble clef and a key signature of one flat. The accompaniment includes a sequence of numbers: 4 4 3 1 1 5 3 1 3 3 5 4 4 5 3 1 1 1.

8. Largo

I. Hamroyev «Cho'loq g'oz»

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

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

9. Allegro moderato

II. Akbarov «Olma»

4 6 5 3 3 3 1

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

10. Vivo

A. Berlin «Ch ilonzor»

8 6 6 4 4 1 1 1 3 4

4 5 3 1 1 3 1 1

11. Largo

I. Hamroyev «Tojikcha tarona»

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

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

12. Moderato

G'. Qodirov «Archa qo'shig'i»

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

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

13. Andante cantabile

S. Karimxo'jayev «So'zsiz qo'shiq»

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

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

14. Andantino

J. Kenjayev «Quyuncha»

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

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

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

15. Andante cantabile

A. Otajonov «Alla»

5 5 3 3 3 3 3 3

1 1 1 3 5 3 1 1 3 3

3 4 3 3 3 , 5 3 1

16. Tempo di valse

I. Hamroyev «Qoraqalpog'istonim mening»

5 5 3 1 5 5 3 1

1 1 1 1 1 1 2

5 5 3 1 5 6 3 1

1 1 1 3 5 3 1 1

17. Allegretto

E. Solihov «Quvnoq vals»

3 4 5 5

6 4 5 6

5 6 8 6 6

1 1 1 4 4 4 5 4 1

18.

I.Hamroyev «Xo'rozim»

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

6 6 8 5 3 3 3 4 3 1

19. *Andantino lamentabile*

M.Glinka «Ti , solovushka, umolkn!»

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

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

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

20. *Moderato*

I. Qodirov «O'zbekiston»



21. Tempo di marcia

X. Izomov «Yoshlik bayrami»



22. Allegro vivace

N Rimskiy-Korsakov. «Qorqiz» operasidan



23. Allegro assai

L. Betxoven 9-simfoniya

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

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

24.

V. A. Motsart. «Oqshom qo'shig'i»

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

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

25. Andante

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

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

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

*Og'zaki mashqlar*

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

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

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

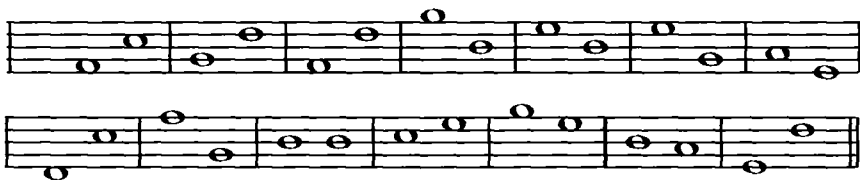
lya | lya | do | mi | fa | mi | do | si | si | do |  
si | fa | re | lya | si | sol | re | do | lya | si |

3. Qaysi kalitda bo'lishiga qaramasdan, nota yo'lida joylashuvi bo'yicha intervallarning pog'onalar (son) miqdorini aniqlang:

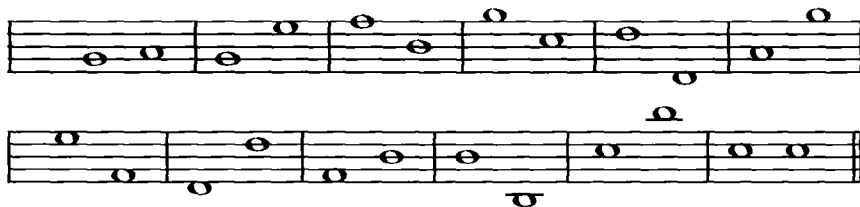
1.



2.



3.



4.



5.



### *Fortepianoda bajariladigan mashqlar*

1. Tovushqatorning har bir asosiy pog'onasidan, yuqoriga va pastga tomon quyidagi intervallarni tuzing: 1, 2, 3, 4, 5, 6, 7 va 8.

2. 2- va 3- og'zaki mashqlarni fortepianoda bajaring.

3. Ko'rsatilgan raqamlar bo'yicha yuqoriga tomon intervallar tuzing:



1. va h.k.

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

2.

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

3.

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

4.

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

5.

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

## b) Intervallarning tonlar (sifat) miqdori

*Takrorlash uchun savollar*

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

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

6. Unison nima?

7. Uchtonlik nima?

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

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

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

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

12. Qaysi interval kamaytirilmaydi?

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

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

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

### *Yozma mashqlar*

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

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

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

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

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





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

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

a)



b)



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

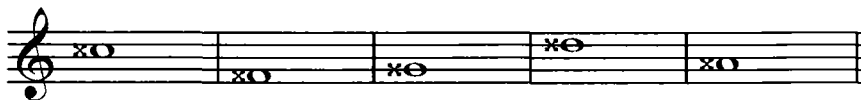
a)



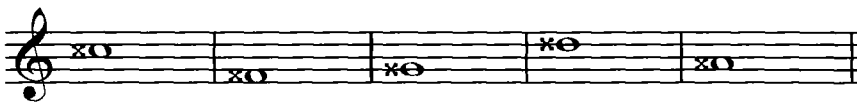
b)



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



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



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

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

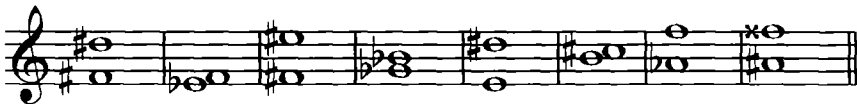
10. Quyidagi katta intervallardan – kichik, kamaytirilgan va orttirilgan intervallar hosil qiling:

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

a)

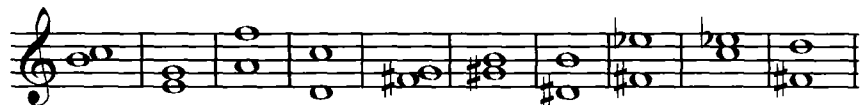


b)



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

a)



b)



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

a)



b)

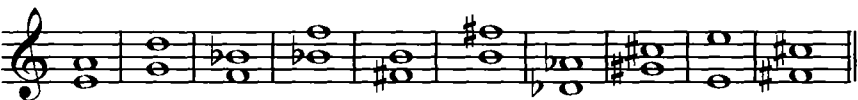


13. Orttirilgan intervallardan- katta, kichik va kamaytirilgan intervallar hosil qiling:



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

a)



b)



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



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



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

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

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

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

fa#, do#, solx, rex

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

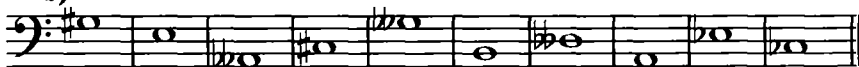
sib, solb, rebb, mibb, lyabb.

21. Quyidagi tovushlardan yuqoriga tomon barcha orttirilgan intervallarni tuzing:

a)



b)



22. Quyidagi tovushlardan yuqoriga tomon barcha kamaytirilgan intervallarni tuzing:

a)

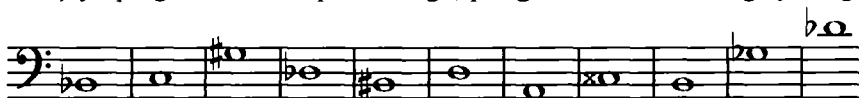


b)



23. Ko'rsatilgan intervalni tuzib:

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



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



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

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



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



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

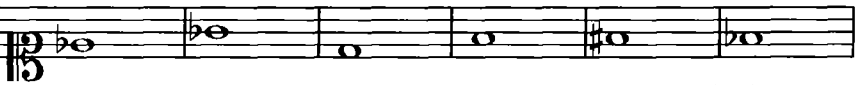
d) yuqoriga tomon skripka kalitiga, pastga tomon bas kalitiga yozing.



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



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

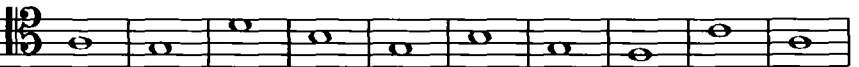


kich.3 kat.7 ort.2 kam.7 kich.2 kich.3



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

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

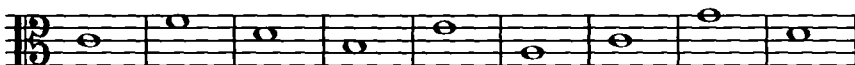


kat.7 kam.6 kam.5 kam.4 ort.2 kam.5 kam.7 kam.5 kam.7 kam.4

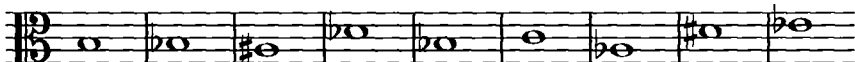


kat.6 kich.7 ort.5 kam.5 kam.7 ort.4 ort.3 sof.5 kat.6 ort.2

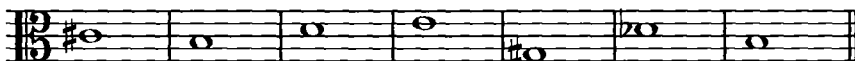
f) yuqoriga tomon alt kalitiga, pastga tomon tenor kalitiga yozing.



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



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



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

### *Og'zaki mashqlar*

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

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

3. Qaysi ikkita interval bir xil ton miqdoriga ega?

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

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

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

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

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

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

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

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

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

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

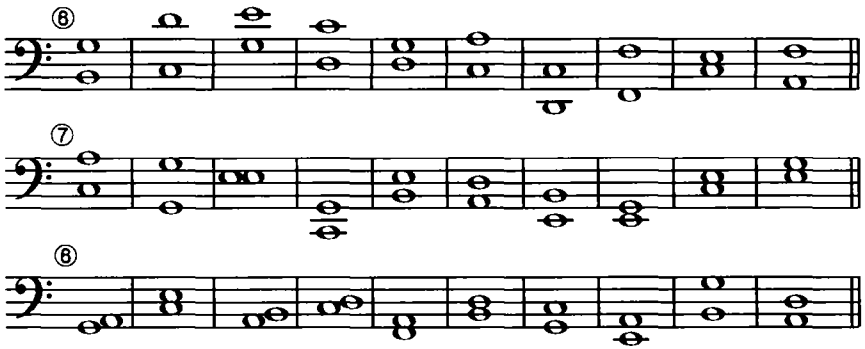


- a) *do, mi, lya* tovushlaridan yuqoriga tomon sekundalar;  
*re, fa, si* tovushlaridan pastga tomon septimalar;  
*mi, re, fa, si* tovushlaridan pastga tomon sekundalar;  
*mi, sol, lya* tovushlaridan yuqoriga tomon septimalar;
- b) *do, mi, sol, lya* tovushlaridan yuqoriga tomon tertsiyalar;  
*re,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

14. Quyidagi intervallarni aniqlang:

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

15. Quyidagi intervallarni aniqlang:



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

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

18. Quyidagi intervallarni yuqoriga va pastga tomon tuzing:

a) do<sub>2</sub>, si<sub>1</sub>, va re<sub>2</sub> tovushlaridan:

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

b) re, sol<sub>2</sub> va lya<sub>2</sub> tovushlaridan:

|       |       |        |       |        |       |        |
|-------|-------|--------|-------|--------|-------|--------|
| sof.4 | kat.6 | kich.7 | kam.5 | kich.2 | kat.7 | kich.3 |
|-------|-------|--------|-------|--------|-------|--------|

d) fa<sub>2</sub> va lya<sub>2</sub> tovushlaridan:

|       |       |        |       |       |       |        |
|-------|-------|--------|-------|-------|-------|--------|
| ort.4 | kat.7 | kich.2 | kat.6 | kat.3 | kat.2 | kich.7 |
|-------|-------|--------|-------|-------|-------|--------|

19. Quyidagi intervallarni tuzing:

a) barcha katta intervallarni – si, si<sub>2</sub>, si<sub>1</sub>, si<sub>2</sub> tovushlaridan yuqoriga tomon; do, do<sub>2</sub>, do<sub>1</sub>, do<sub>2</sub> tovushlaridan pastga tomon.

b) barcha kichik intervallarni – fa, fa<sub>2</sub>, fa<sub>1</sub>, fa<sub>2</sub>, sol, sol<sub>2</sub>, sol<sub>1</sub> tovushlaridan yuqoriga tomon; mi, mi<sub>2</sub>, mi<sub>1</sub>, mi<sub>2</sub>, lya, lya<sub>2</sub>, lya<sub>1</sub> tovushlaridan pastga tomon.

d) barcha sof intervallarni – fa, si, fa<sub>2</sub>, si<sub>2</sub>, fa<sub>1</sub>, si<sub>1</sub>, fa<sub>1</sub>, do<sub>2</sub>, do<sub>1</sub> tovushlaridan yuqoriga va pastga tomon.

e) orttirilgan kvartalarni – lya, si, sol, sol<sub>2</sub>, re, re<sub>2</sub>, re<sub>1</sub> tovushlaridan yuqoriga tomon; mi, mi<sub>2</sub>, mi<sub>1</sub>, lya<sub>2</sub>, lya<sub>1</sub>, do<sub>2</sub>, do<sub>1</sub> tovushlaridan pastga tomon.

f) kamaytirilgan kvintalarni – si, si<sub>2</sub>, fa<sub>1</sub>, sol, sol<sub>2</sub>, sol<sub>1</sub>, re, re<sub>2</sub>, re<sub>1</sub> tovushlaridan yuqoriga tomon; lya, lya<sub>2</sub>, lya<sub>1</sub>, mi, mi<sub>2</sub>, mi<sub>1</sub>, do tovushlaridan pastga tomon.

20. Re, sol<sub>2</sub>, do<sub>2</sub>, lya<sub>2</sub>, mi<sub>2</sub>, fa<sub>2</sub>, si<sub>2</sub> – tovushlaridan tonlar miqdori quyidagicha bo'lgan intervallarni tuzing: 2 ton., 4 ton., 1,5 ton., 6 ton.,

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

21. Quyidagi intervallarni aniqlang:

|                 |                 |                 |                 |                 |                  |                 |                 |
|-----------------|-----------------|-----------------|-----------------|-----------------|------------------|-----------------|-----------------|
| mi <sup>b</sup> | si              | lya             | sol             | mi <sup>b</sup> | mi               | do <sup>b</sup> | do <sup>♯</sup> |
| si <sup>b</sup> | do <sup>♯</sup> | re <sup>♯</sup> | re <sup>b</sup> | do              | sol <sup>♯</sup> | mi <sup>b</sup> | fa <sup>♯</sup> |

|                 |                 |                  |                  |                 |                  |                  |                  |
|-----------------|-----------------|------------------|------------------|-----------------|------------------|------------------|------------------|
| re <sup>♯</sup> | si <sup>b</sup> | do <sup>b</sup>  | sol <sup>♯</sup> | do <sup>♯</sup> | fa <sup>b</sup>  | lya <sup>b</sup> | do <sup>♯</sup>  |
| fa <sup>♯</sup> | re <sup>b</sup> | sol <sup>b</sup> | lya <sup>♯</sup> | mi              | sol <sup>b</sup> | re               | sol <sup>♯</sup> |

|                  |                  |                 |                  |                  |                 |                  |
|------------------|------------------|-----------------|------------------|------------------|-----------------|------------------|
| mi <sup>♯</sup>  | re <sup>b</sup>  | fa <sup>♯</sup> | fa <sup>b</sup>  | fa <sup>♯</sup>  | fa <sup>b</sup> | fa <sup>♯</sup>  |
| sol <sup>♯</sup> | lya <sup>b</sup> | mi <sup>♯</sup> | lya <sup>b</sup> | sol <sup>♯</sup> | si <sup>b</sup> | sol <sup>♯</sup> |

|                  |                 |                  |                  |                  |                  |                  |
|------------------|-----------------|------------------|------------------|------------------|------------------|------------------|
| sol <sup>♯</sup> | si <sup>b</sup> | sol <sup>♯</sup> | mi <sup>♯</sup>  | sol <sup>b</sup> | sol <sup>♯</sup> | lya <sup>b</sup> |
| fa <sup>♯</sup>  | fa <sup>b</sup> | fa <sup>♯</sup>  | lya <sup>♯</sup> | do <sup>b</sup>  | do <sup>♯</sup>  | si <sup>b</sup>  |

*Fortepianoda bajariladigan mashqlar*

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

a)

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

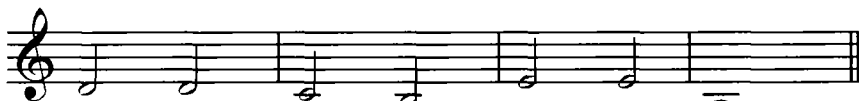
3. Quyidagi intervallarni yuqoriga tomon tuzing:

a)

b)

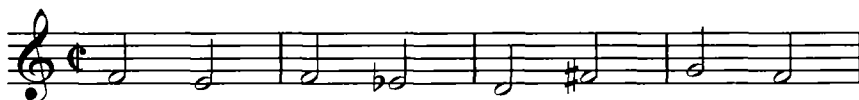


sof.1 kich.3 ort.4 kat.6 sof.1 kich.3 ort.4 kich.6 kich.2



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

d)



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



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

e)

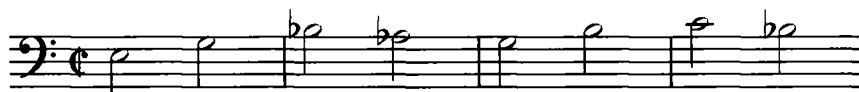


sof.8 kam.7 sof.5 kam.7 sof.5 ort.6 sof.8 kam.5

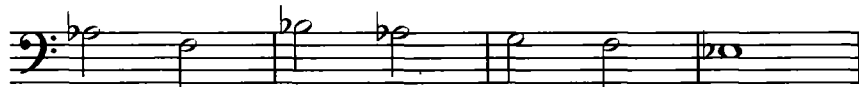


kich.3 ort.4 kich.6 kich.7 kich.6,kam.5 kich.3

f)

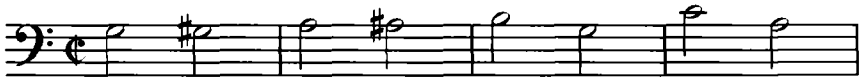


sof.8 kich.6 sof.5 ort.6 sof.8 kam.5 kich.3 ort.4



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

g)



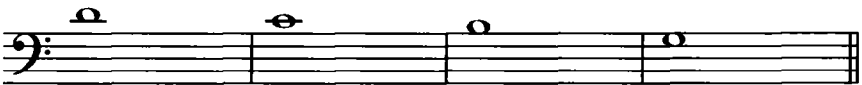
kat.3 kam.5 kich.3 kam.5 kich.3 ort.5 kat.3 kat.6



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



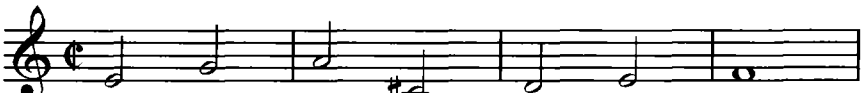
kich.7,kich.6 kich.3,kat.2 kat.7,kat.6 kam.5,kich.3



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

4. Quyidagi intervallarni pastga tomon tuzing:

a)



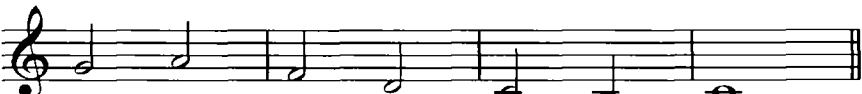
kat.3 kat.6 sof.8 ort.4 kat.6 sof.5 kich.3



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



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



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

b)

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

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

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

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

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

a) **Tempo di Marcia**

S. Varelas. «Maktabga»

b) **Allegro moderato**

D. Zokirov. «Oq gulzor»

d) Allegretto

G'. Qodirov «Ota-onalarga»

Musical score for 'Ota-onalarga' by G. Qodirov, marked Allegretto. The score is in 3/8 time and B-flat major. It consists of five staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/8 time signature. The dynamic marking *mp* is present. The second staff includes first and second endings. The piece concludes with a double bar line.

e) Andantino

V. Xaet. «Turnalar»

Musical score for 'Turnalar' by V. Xaet, marked Andantino. The score is in 2/4 time and D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The piece concludes with a double bar line.

f) Moderato

S. Varelas. «Toshkent haqida qo'shiq»

Musical score for 'Toshkent haqida qo'shiq' by S. Varelas, marked Moderato. The score is in common time (C) and D major. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The piece concludes with a double bar line.

g) **Allegro moderato**

G'. Qodirov. «Archa haqida qo'shiq»



## 2. Tarkibli intervallar

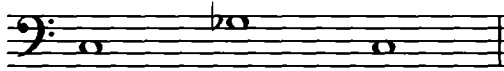
### *Takrorlash uchun savollar*

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

### *Yozma mashqlar*

1. Berilgan tovushlardan barcha tarkibli intervallarni tuzing:

a) yuqoriga tomon



b) pastga tomon

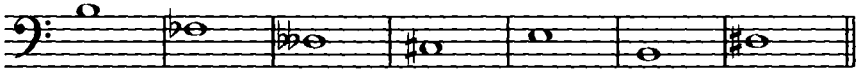


2. Berilgan tovushlardan quyidagi intervallarni tuzing: *katta nonalar; kichik detsimalar; katta tertsdetsimalar; kichik nonalar; sof undetsimalar; katta kvartdetsimalar; sof duodetsimalar; katta detsimalar; kichik tertsdetsimalar; kichik kvartdetsimalar.*



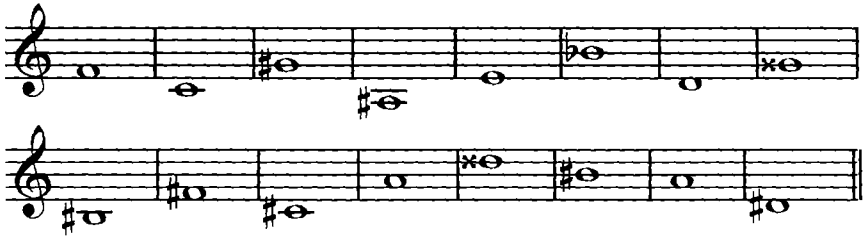
3. Berilgan tovushlardan yuqoriga tomon skripka kalitida quyidagi intervallarni tuzing: *orttirilgan nonalar; orttirilgan undetsimalar; orttirilgan tertsdetsimalar; orttirilgan detsimalar; orttirilgan duodetsimalar; orttirilgan kvartdetsimalar.*





4. Shu intervallarni pastga tomon bas kalitida tuzing.

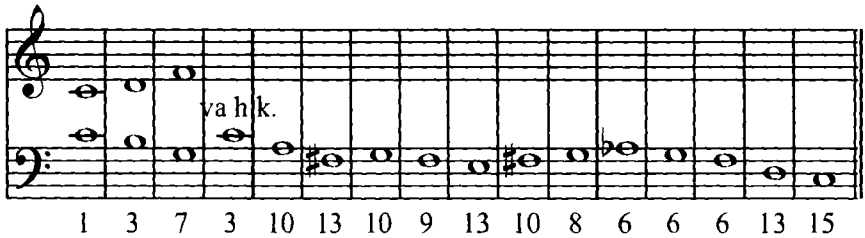
5. Quyida berilgan tovushlardan yuqoriga tomon barcha kamaytirilgan, pastga tomon bas kalitida esa barcha orttirilgan tarkibli intervallarni tuzing:



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

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

a)



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

b)



10 ≈3 3 10 10 2 12 10 8 6 3 3 6 ≈3 8

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

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

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

a)

Exercise a) consists of two staves. The top staff is in treble clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The notation includes chords and single notes. The word "vah.k." is written above the bass staff. Below the staves are two rows of numbers representing fret positions for the left hand.

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

b)

Exercise b) consists of two staves in bass clef with a common time signature (C). The notation includes single notes and chords. Below the staves are two rows of numbers representing fret positions for the left hand.

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

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

d)

Exercise d) consists of one staff in bass clef with a common time signature (C) and a key signature of one sharp (F#). The notation includes single notes and chords. Below the staff are two rows of numbers representing fret positions for the left hand.

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

e)

Exercise e) consists of two staves in bass clef with a common time signature (C) and a key signature of one flat (Bb). The notation includes single notes and chords. Below the staves are two rows of numbers representing fret positions for the left hand.

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

|     |     |    |    |   |   |    |   |
|-----|-----|----|----|---|---|----|---|
| #10 | #11 | 13 | 13 | 8 | 8 | 8  | 8 |
| 8   | 10  | 10 | 10 | 5 | 6 | b6 | 5 |
| 5   | 6   | 8  | 7  | 3 | 4 | 2  | 3 |

f)



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

g)

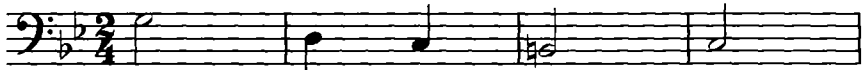


5 6 #6 8 9 #10 13 12 10  
 3 3 4 6 6 8 10 10 8  
 1 3 3 4 4 5 6 b7 5



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

h)



5 8 #10 9 10 12 11 10  
 3 5 8 6 7 10 8 8  
 1 3 5 #4 5 b7 5 5



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

*Og'zaki mashqlar*

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

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

2. Quyidagi intervallarni aniqlang:

a)



b)



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

|                                     |                                       |                                     |                                     |                                    |                                     |                                     |                                     |
|-------------------------------------|---------------------------------------|-------------------------------------|-------------------------------------|------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|
| do <sup>♯</sup><br>re <sup>♯</sup>  | lya <sup>♯</sup><br>mi <sup>♯</sup>   | si <sup>♯</sup><br>sol              | lya <sup>♯</sup><br>re <sup>♯</sup> | fa <sup>×</sup><br>mi              | sol <sup>♭</sup><br>re <sup>♭</sup> | fa <sup>♯</sup><br>si <sup>♯</sup>  | sol <sup>♯</sup><br>mi              |
| fa <sup>♭</sup><br>lya <sup>♭</sup> | re<br>mi                              | do <sup>×</sup><br>si               | fa <sup>♯</sup><br>re <sup>♯</sup>  | si <sup>♭</sup><br>mi <sup>♭</sup> | fa <sup>♯</sup><br>lya <sup>♭</sup> | mi <sup>♯</sup><br>sol <sup>×</sup> | sol <sup>♭</sup><br>re              |
| do <sup>♯</sup><br>sol <sup>×</sup> | sol <sup>♭</sup><br>sol <sup>♭♯</sup> | lya <sup>♯</sup><br>do <sup>♯</sup> | do <sup>♭</sup><br>sol <sup>♭</sup> | fa<br>do <sup>♭</sup>              | fa <sup>♯</sup><br>mi <sup>♯</sup>  | do <sup>♯</sup><br>mi <sup>♭</sup>  | lya <sup>♯</sup><br>do <sup>×</sup> |

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

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

a)

Shotland xalq qo'shig'i



b)

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



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

*p dolce*

e) I. S. Bax. Violonchel uchun menuet

*p dolce*

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

*mf*

*mf*

*mf*

*mf*

*Fortepianoda bajariladigan mashqlar*

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

a)

b)

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

a)

b)

10 6 3 4    6 7 3 4    ♯6 8 =7 ♯6    3 2 3 6

3 2 3 6    6 8 7 6    3 4 5 6    8

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

a)

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

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

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

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

b)

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

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

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



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

d)

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

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

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

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

e)

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

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

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

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

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

a)

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

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

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

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

b)

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

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

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

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

d)

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

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

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

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

e)

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

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

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

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

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

a) **Allegretto**

D.Shostakovich. 7-simfoniya

8<sup>va</sup>

(8)

(8)

(8)

b)

I.S. Bax. Tokkata

d) Moderato

E. Shukrullayev. «Duet»

The first system of music for 'Duet' is written in 5/8 time. The right hand (treble clef) features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) provides a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3.

The second system continues the melody in the right hand: G4, A4, B4, C5, B4, A4, G4. The left hand continues with eighth notes: G3, A3, B3, C4, B3, A3, G3.

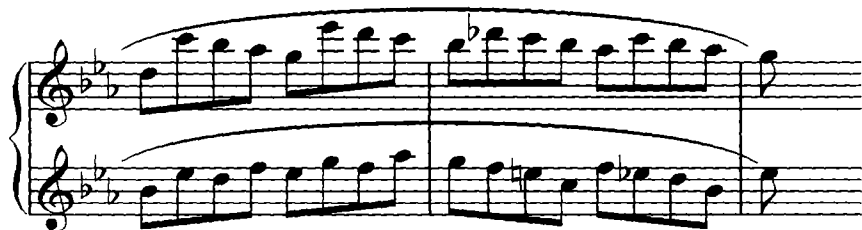
e) Allegro

Kramer. «Etyud»

The first system of 'Etyud' is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand has a melodic line with eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand has a rhythmic accompaniment of eighth notes: G3, A3, B3, C4, B3, A3, G3.

The second system continues the melody in the right hand: G4, A4, B4, C5, B4, A4, G4. The left hand continues with eighth notes: G3, A3, B3, C4, B3, A3, G3.

The third system continues the melody in the right hand: G4, A4, B4, C5, B4, A4, G4. The left hand continues with eighth notes: G3, A3, B3, C4, B3, A3, G3.



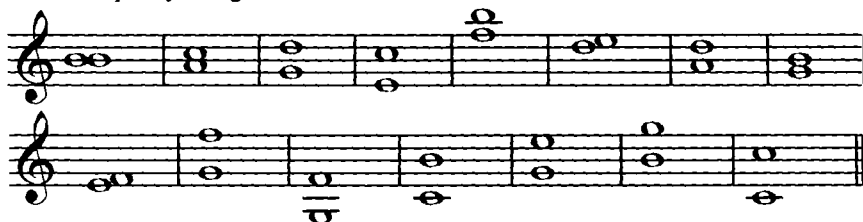
### 3. Intervallarning aylanishi

#### *Takrorlash uchun savollar*

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

#### *Yozma mashqlar*

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



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

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

4. Intervallar aylanmasini hosil qiling:

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



*Og'zaki mashqlar*

1. Quyidagi intervallar qaysi intervallarga aylanadilar?

katta sekundalar?  
 kichik septimalar?  
 katta tertsialar?  
 kichik sekstalar?  
 sof kvartalar?  
 sof kvintalar?  
 sof primalar?

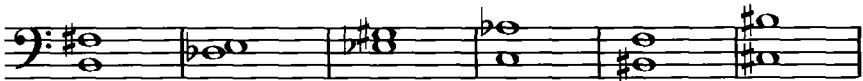
kichik sekundalar?  
 katta septimalar?  
 kichik tertsialar?  
 katta sekstalar?  
 orttirilgan kvartalar?  
 kamaytirilgan kvintalar?  
 sof oktavalar?

2. Quyidagi intervallar aylanmasidan hosil bo'ladigan intervallarni ayting:

a)



b)



3. Quyidagi intervallar qaysilariga aylanadilar?

katta nonalar?  
 kichik kvartdetsimalar?  
 katta detsimalar?  
 kichik tersdetsimalar?  
 sof undetsimalar?  
 sof duodetsimalar?

kichik nonalar?  
 katta kvartdetsimalar?  
 kichik detsimalar?  
 katta tersdetsimalar?  
 orttirilgan undetsimalar?  
 kamaytirilgan duodetsimalar?



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

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

### *Fortepianoda bajariladigan mashqlar*

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

a)



b)



### **4. Qonsanans va dissonans intervallar**

#### *Takrorlash uchun savollar*

1. Garmonik intervallar eshinish xarakteri bo'yicha qanday ikkita asosiy guruhga bo'linadilar?

2. Konsanans va dissonans nima?

3. Qaysi intervallar konsananslar hisoblanadi?

4. Konsanans intervallar qanday bo'ladi? Qaysi intervallar mukammal konsanans, qaysilari nomukammal konsananslar hisoblanadilar?

5. Qaysi intervallar dissonanslar hisoblanadi?

## Yozma mashqlar

1. *mi, la, do, re, si, sol, mi* tovushlaridan mukammal konsananslar tuzib yozing.

2. *re, si, do, la, fa, re* tovushlaridan nomukammal konsananslar tuzib, yozing.

3. *re, sol, la, mi, si, sol, do* tovushlaridan dissonans intervallar tuzib yozing.

## Og'zaki mashqlar

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

a)



b)



2. Quyidagi akkordlarda dissonans intervallarni toping va aniqlang.



*Fortepianoda bajariladigan mashqlar*

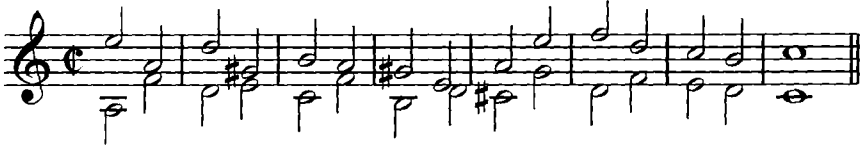
1. *sol, do#, mi♭, re#, do♭* tovushlaridan yuqoriga va pastga tomon mukammal konsananslar tuzing:

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

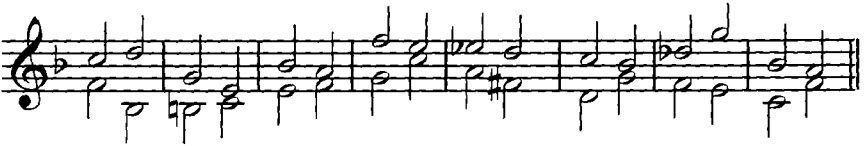
3. *si, lya♭, do#, sol♭, mi#* tovushlaridan dissonans intervallar tuzing.

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

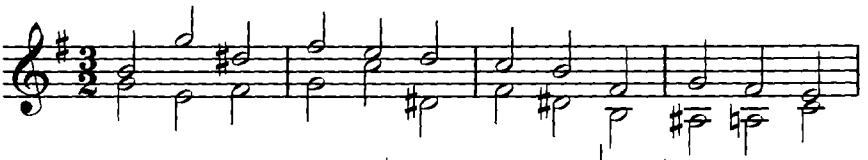
a)



b)



d)



e)



## 5. Intervallar engarmonizmi

### Takrorlash uchun savollar

1. Qanday intervallarga engarmonik teng intervallar deyiladi?

#### Yozma mashqlar

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

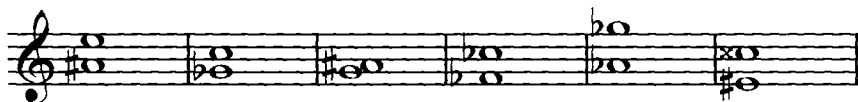
a)



b)



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



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

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

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

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



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



### *Og'zaki mashqlar*

1. Xromatik intervallarni engarmonik teng diatonik interval bilan almashtiring: *do-mi*; *re-mi<sup>b</sup>*; *fa<sup>#</sup>-mi<sup>b</sup>*; *do-sol<sup>#</sup>*; *si<sup>b</sup>-sol<sup>#</sup>*; *re<sup>b</sup>-do<sup>#</sup>*; *do<sup>x</sup>-fa<sup>x</sup>*; *re<sup>b</sup>-fa<sup>#</sup>*; *re<sup>b</sup>-fa*; *si-sol<sup>b</sup>*; *ya<sup>b</sup>-re<sup>#</sup>*; *fa<sup>#</sup>-re<sup>#</sup>*; *sol<sup>b</sup>-re*; *si-fa<sup>x</sup>*.

2. Diatonik intervallarni engarmonik teng xromatik interval bilan almashtiring: *do-re<sup>b</sup>*; *fa<sup>#</sup>-sol<sup>#</sup>*; *re<sup>#</sup>-fa<sup>#</sup>*; *ya<sup>b</sup>-do*; *si<sup>b</sup>-mi<sup>b</sup>*; *fa<sup>#</sup>-do<sup>#</sup>*; *si<sup>b</sup>-sol<sup>b</sup>*; *do<sup>#</sup>-sol*; *mi<sup>b</sup>-do<sup>#</sup>*; *ya<sup>b</sup>-re*; *mi<sup>b</sup>-re*; *fa<sup>#</sup>-mi*.

3. Quyidagi intervallarga engarmonik teng intervallarni ayting:

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

4. *reb* – tovushidan kichik seksta va sof kvartaga engarmonik teng boʻlgan kvinta intervali tuzing.

5. *sol#* – tovushidan katta tertsiya va orttirilgan sekundaga engarmonik teng boʻlgan kvarta intervali tuzing.

6. *fa#* – tovushidan kamaytirilgan septima va orttirilgan kvintaga engarmonik teng boʻlgan seksta intervali tuzing.

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

8. *lya* – tovushidan kichik septimaga engarmonik teng boʻlgan seksta intervali tuzing.

9. *si#* – tovushidan katta tertsiya va kamaytirilgan kvintaga engarmonik teng boʻlgan kvarta intervali tuzing.

## LAD VA TONALLIKLAR

### 1. Major ladi va major tonalliklari

#### a) Tabiiy major

#### *Takrorlash uchun savollar*

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

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

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

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

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

27. Major ladining asosiy ajralib turuvchi belgisi nima?

28. Tonallik nima?

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

30. Diyezli tonalliklar nima?

31. Bemolli tonalliklar nima?

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

33. Barcha diyezli major tonalliklarining soni qancha?

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

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

36. Barcha bemolli major tonalliklarining soni qancha?

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

38. Kalit alteratsiya belgilari nima?

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

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

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

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

43. Eshitilishi bo'yicha major tonalliklarining soni qancha?

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

45. Engarmonik teng tonalliklar nima?

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

### *Yozma mashqlar*

1. *do, do#, reb, re, mi#, mi, fa, fa#, sol#, sol, lyab, lya, sib, si, do#* tovushlarini tonika sifatida qabul qilib, bir oktava hajmidagi yuqorilama va pastlama major gammalari tuzing:



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

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

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

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

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

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

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

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

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

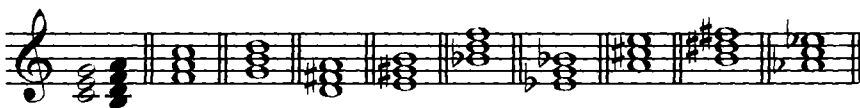
10. Skripka va bas kalitlarida barcha major tonalliklarining alteratsiya belgilarini yuqorilama, kvinta davrasi tartibida va tonallik nomlarini harfiy ishora bilan, nota yo'lining yuqorisiga yozing.

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

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

12. Barcha engarmonik teng major gammalarini yozing.

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



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



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



*Og'zaki mashqlar*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

|                  |                  |                  |                  |                  |                  |                  |
|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| 7 <sup>b</sup> ; | 2 <sup>b</sup> ; | 6 <sup>#</sup> ; | 1 <sup>#</sup> ; | 2 <sup>#</sup> ; | 5 <sup>b</sup> ; | 1 <sup>b</sup> ; |
| 6 <sup>b</sup> ; | 4 <sup>b</sup> ; | 7 <sup>#</sup> ; | 3 <sup>b</sup> ; | 5 <sup>#</sup> ; | 3 <sup>#</sup> ; | 4 <sup>#</sup> . |

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

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

do<sup>#</sup>, re<sup>b</sup>, si<sup>#</sup>, mi<sup>b</sup>, sol<sup>#</sup>, fa<sup>b</sup>, re<sup>#</sup>, la<sup>b</sup>, fa<sup>#</sup>, si<sup>b</sup>, la<sup>#</sup>, sol<sup>b</sup>, mi<sup>#</sup>, do<sup>b</sup>.

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

The image shows three systems of musical notation. Each system consists of two staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a bass clef on the top staff and a treble clef on the bottom staff. The third system has a bass clef on the top staff and a treble clef on the bottom staff. The key signatures are: System 1: Treble clef has three sharps (F#, C#, G#), Bass clef has two flats (Bb, Eb). System 2: Bass clef has three sharps (F#, C#, G#), Treble clef has two flats (Bb, Eb). System 3: Bass clef has one flat (Bb), Treble clef has one sharp (F#).

15. Qaysi major tonalligida quyidagilar oxirgi belgi hisoblanadi?

la<sup>b</sup>, do<sup>#</sup>, si<sup>#</sup>, do<sup>b</sup>, sol<sup>#</sup>, fa<sup>b</sup>, mi<sup>#</sup>, re<sup>b</sup>, la<sup>#</sup>, sol<sup>b</sup>, re<sup>#</sup>, mi<sup>b</sup>, fa<sup>#</sup>, si<sup>b</sup>

16. Quyidagilarga teng engarmonik tonalliklarni ayting:

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

*Fortepianoda bajariladigan mashqlar*

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

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

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

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

4. Quyidagi yuqorilama major gammalarini chaling:

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

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

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

## **b) Garmonik major**

### *Takrorlash uchun savollar*

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

### *Yozma mashqlar*

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

E s l a t m a:

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

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

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

## Og'zaki mashqlar

1. Quyidagi tonalliklarning VI pog'onalarini ayting:

|                       |                   |
|-----------------------|-------------------|
| tabiiy Sol-major,     | garmonik Des-dur, |
| garmonik Sol-major,   | tabiiy Des-dur,   |
| garmonik Fa-major,    | tabiiy B-dur,     |
| tabiiy Fa-major,      | garmonik B-dur,   |
| tabiiy Fa#-major,     | garmonik G-dur,   |
| garmonik Fa#-major,   | tabiiy G-dur,     |
| garmonik Solb-majolr, | tabiiy Es-dur,    |
| tabiiy Solb-major,    | garmonik Es-dur,  |
| tabiiy Re-major,      | garmonik E-dur,   |
| garmonik Re-major,    | garmonik E-dur.   |

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

3. *lyab, mb, sib, reb* tovushlari tabiiy va garmonik majorning qaysi tonalliklarida VI pog'ona hisoblanadi?

4. *dob, res, solb, sol#, lyc#, lyabb, sibb, fa#, mibb, do#* tovushlari garmonik majorning qaysi tonalliklarida VI- pog'ona hisoblanadi?

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

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

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

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

a)

b)

## 2. Minor ladi va minor tonalliklari

### a) Tabiiy minor

#### *Takrorlash uchun savollar*

1. Minor ladi deb qanday ladga aytiladi?
2. «Minor» (minore) so'zi nimani anglatadi?
3. Minor ladi harfiy nomlanishda qanday so'zlar bilan yoziladi va u nimani anglatadi?
4. Qanday ladga tabiiy minor ladi deyiladi?
5. Minor ladi nechta pog'onaga ega?
6. Tabiiy minor gammasi qanday tartibda tuziladi? Unda diatonik ton va yarim tonlar qanday tartibda almashadi?
7. Minor ladining qaysi pog'onalari turg'un, qaysilari noturg'un hisoblanadi?
8. Minor ladining turg'un pog'onalari qanday akkordni hosil qiladi?
9. Tabiiy minorda har bir noturg'un pog'onaning turg'un pog'onalarga tortilish yo'nalishi qanday?
10. Tabiiy minorning qaysi noturg'un pog'onalari yonidagi turg'un pog'onalardan yarim ton masofada joylashgan? Bir ton masofada-chi?
11. Minor tonalliklarining bo'g'in nomlari qanday yoziladi? Harfiy ishoralarda-chi?
12. Diyezli va bemolli minor tonalliklari qanday tartib bo'yicha joylashadilar?
13. Barcha diyezli minor tonalliklarining soni qancha?
14. Diyezli minor tonalliklarini kvinta davrasi tartibi bo'yicha sanab bering. Ulardan birinchisi va oxirgisi qanday ataladi?
15. Barcha bemolli minor tonalliklarining soni qancha?
16. Bemolli minor tonalliklarini kvinta davrasi tartibi bo'yicha sanab bering. Ulardan birinchisi va oxirgisi qanday ataladi?
17. Diyezli minor tonalliklarning alteratsiya belgilari qanday tartib bo'yicha qo'shiladilar? Bemolli tonalliklarning alteratsiya belgilari-chi?
18. Minor tonalliklarida oxirgi diyez yoki bemol belgisi qaysi pog'onaga to'g'ri keladi?
19. Minor tonalliklarining kvinta davrasi nima? Kvarta davrasi-chi?
20. Eshitilishi bo'yicha minor tonalliklarining soni qancha?
21. Musiqa amaliyotida qo'llaniladigan barcha minor tonalliklarining soni qancha?
22. Major va minorning parallel tonalliklari deb nimaga aytiladi?
23. Parallel tonalliklarning tonikalari bir-biridan qaysi interval oralig'ida joylashgan?
24. Parallel minorning tonikasi major tonikasidan qaysi interval bo'yicha va qaysi yo'nalishda joylashgan?

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

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

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

### Yozma mashqlar

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

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

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

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



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



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

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

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

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



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

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

### *Og'zaki mashqlar*

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

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

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

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

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

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

7. Qaysi minor tonalliklarining kalit alteratsiya belgilari soni quyidagicha:

5 $\flat$ , 6 $\sharp$ , 2 $\flat$ , 4 $\sharp$ , 4 $\flat$ , 7 $\sharp$ , 3 $\flat$ , 5 $\sharp$ , 1 $\flat$ , 3 $\sharp$ , 6 $\flat$ , 2 $\sharp$ , 1 $\sharp$ , 7 $\flat$ .

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

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

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

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

3 $\sharp$ , 3 $\flat$ , 5 $\sharp$ , 1 $\flat$ , 2 $\sharp$ , 6 $\flat$ , 7 $\sharp$ , 2 $\flat$ , 1 $\sharp$ , 4 $\flat$ , 4 $\sharp$ , 7 $\flat$ , 6 $\sharp$ , 5 $\flat$ .

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

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

### *Fortepianoda bajariladigan mashqlar*

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

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

3. Quyidagi tabiiy minor gammalarini chaling: a) yuqorilama harakat bilan: *ly $\flat$ -minor*, *do $\sharp$ -minor*, *mi-minor*, *fa-minor*, *sol $\sharp$ -minor*. b) pastlama harakat bilan: *sol-minor*, *m $\flat$ -minor*, *re-minor*, *lya $\sharp$ -minor*, *fa $\sharp$ -minor*.

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

### **b) Garmonik va melodik minor**

#### *Takrorlash uchun savollar*

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

#### *Yozma mashq va vazifalar*

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

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

2) Yarim tonlarni liga bilan belgilang.

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

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

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

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

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

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

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

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

①  $\frac{3}{4}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

②  $\frac{3}{8}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

③  $\frac{3}{4}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

④  $\frac{2}{4}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

⑤  $\frac{3}{8}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

⑥  $\frac{3}{8}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

⑦  $\frac{3}{8}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

⑧  $\frac{6}{8}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

⑨  $\frac{6}{8}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

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

①  $\frac{2}{4}$  C major: C4, D4, E4, F4, G4, A4, B4, C5

②  $\frac{6}{8}$  C harmonic minor: C4, D4, E4, F4, G4, A4, B4, C5

③  $\frac{6}{8}$  C harmonic minor: C4, D4, E4, F4, G4, A4, B4, C5

④  $\frac{6}{8}$  C harmonic minor: C4, D4, E4, F4, G4, A4, B4, C5

⑤  $\frac{6}{8}$  C harmonic minor: C4, D4, E4, F4, G4, A4, B4, C5

⑥  $\frac{6}{8}$  C harmonic minor: C4, D4, E4, F4, G4, A4, B4, C5

## Og'zaki mashq va vazifalar

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

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

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

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

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

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

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

- |  |  |
|--|--|
| a) <i>do</i> tovushidan yuqorilama:<br>tabiiy <i>re minor</i> ,<br>garmonik <i>fa minor</i> ,<br>melodik <i>sol minor</i> ;                            | b) <i>re</i> tovushidan pastlama:<br>tabiiy <i>mi minor</i><br>garmonik <i>fa# minor</i> ,<br>garmonik <i>si minor</i> ;                               |
| d) <i>mi</i> tovushidan yuqorilama:<br>tabiiy <i>fis-moll</i> ,<br>garmonik <i>cis-moll</i> ,<br>melodik <i>e-moll</i> ,<br>garmonik <i>gis-moll</i> ; | e) <i>fa</i> tovushidan pastlama:<br>garmonik <i>c-moll</i> ,<br>tabiiy <i>es-moll</i> ,<br>tabiiy <i>g-moll</i> ,<br>garmonik <i>b-moll</i> ;         |
| f) <i>sol</i> tovushidan pastlama:<br>tabiiy <i>mi minor</i> ,<br>garmonik <i>re minor</i> ,<br>garmonik <i>si minor</i> ;                             | g) <i>lya</i> tovushidan yuqorilama:<br>tabiiy <i>sol minor</i> ,<br>melodik <i>fa# minor</i> ,<br>garmonik <i>da# minor</i> ;                         |
| h) <i>si</i> tovushidan pastlama:<br>garmonik <i>f-moll</i> ,<br>garmonik <i>es-moll</i> ,<br>tabiiy <i>b-moll</i> ,<br>garmonik <i>d-moll</i> ;       | i) <i>do#</i> tovushidan yuqorilama:<br>tabiiy <i>dis-moll</i> ,<br>garmonik <i>g-moll</i> ,<br>melodik <i>gis-moll</i> ,<br>melodik <i>ais-moll</i> . |

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

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



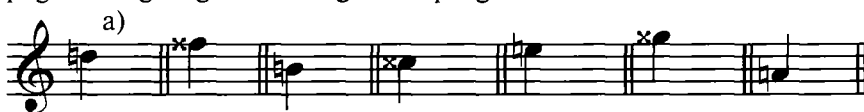


8. VI va VII pog'onalari quyidagi alteratsiya belgilaridan iborat bo'lgan garmonik va melodik minor tonalliklarini ayting: diyezlar; dubl-diyezlar; bekarlar va diyezlar; diyezlar va dubl-diyezlar; bekarlar.

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

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

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



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

## *Fortepianoda bajariladigan mashqlar*

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

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

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

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

The image displays nine numbered musical motifs (1-9) for ascending and descending minor scales. Motifs 1-5 are on the first staff, and motifs 6-9 are on the second staff. Each motif is a short melodic phrase in a specific key and time signature, indicated by a circled number above the staff. The motifs are: 1) 2/4, 2) 3/8, 3) 3/8, 4) 2/4, 5) 2/4, 6) 3/8, 7) 2/4, 8) 2/4, 9) 2/4.

### **3. Nomdosh major va minor tonalliklari**

#### *Takrorlash uchun savollar*

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

## Yozma mashq va vazifalar

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

a) yuqorilama harakat bilan;

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

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

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

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

Do major-do minor,  
lya minor-Lya major,  
Mi major-mi minor,  
fa minor-Fa major,  
Si major-si minor,  
*lyab* minor-Lya*ab* major,

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

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

a) tabiiy major va tabiiy minorda;

b) garmonik major va garmonik minorda.

E s l a t m a:

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

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

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

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

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

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

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

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

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

## Og'zaki mashqlar

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

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

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

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

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

a) tabiiy major va tabiiy minorda;

b) garmonik major va garmonik minorda.

Do major-do minor,

do# minor-Do# major,

Mi major-mi minor,

re minor-Re major,

Fa major-fa minor,

si minor-Si major,

G dur-g moll,

B dur-b moll,

as moll-As dur,

e mol-E dur,

Fis dur-fis moll,

a-moll-A-dur.

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

a) C-dur, E-dur, G-dur, D-dur, As-dur, Fis-dur;

b) h-moll, es-moll, cis-moll, as-moll, a-moll, f-moll, e-moll.

### *Fortepianoda bajariladigan mashqlar*

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

2. Berilgan tonikalardan gammalar chaling:

a) melodik minor va unga nomdosh tabiiy major gammasi;

b) garmonik minor va unga nomdosh garmonik major gammasi.

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

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

a) tabiiy major va unga nomdosh tabiiy minorda;

b) garmonik minor va unga nomdosh garmonik majorda.

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

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

a) tabiiy major va unga nomdosh tabiiy minorda;

b) garmonik minor va unga nomdosh tabiiy majorda.

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

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

d) 3/4 I-VII-VI V-VI-IV V-III-II I



5. Quyidagi kuylar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va ularni nomdosh tonalliklarda; major ladini minor ladi bilan va aksincha almashtirib chaling:

a) nomdosh tabiiy majorda chaling:

1.

2.

3.

4.

b) nomdosh tabiiy minorda chaling:

1.

2.

3.

4.

d) nomdosh garmonik minorda chaling:



#### 4. Major va minor ladlarining pog'onalari

*Takrorlash uchun savollar*

1. Gamma nima?
2. Gammaning har bir tovushini qanday atash qabul qilingan?
3. Major va minor gammalari nechta pog'onaga ega?
4. Pog'onalar qanday belgilanadi?
5. Ladning asosiy pog'onalari qaysilar? Yondosh pog'onalar-chi?
6. I, IV, V asosiy pog'onalar qanday maxsus nomlar bilan belgilanadi?
7. Tonika, dominantanta va subdominantanta so'zlari nimani anglatadi?
8. VII va II pog'onalar qanday ataladi? III va VI pog'onalar-chi?
9. Medianta va submedianta so'zlari nimani anglatadi?

*Og'zaki mashqlar*

1. Quyidagi major va minor tonalliklarining dominantasi va subdominantasi ayting: *Do major, lya minor, Re major, si minor, Mi major, do minor, Ly♭ major, fa minor.*

2. Quyidagi tovushlar qaysi major va minor tonalliklarida dominantanta va subdominantanta hisoblanadi: *do, do#, re, sb, lya, so#, mi, m♭, si, sol, fa#, fa.*

3. Quyidagi tonalliklarning yuqoriga va pastga boshlovchi tovushlarini ayting:

|            |            |            |           |           |
|------------|------------|------------|-----------|-----------|
| Do major,  | Lya major, | Fa major,  | Es-dur,   | D-dur,    |
| do minor,  | lya minor, | fa minor,  | es-moll,  | d-moll,   |
| Sol major, | Si major,  | Lya major, | Fis-dur,  | Cis-dur,  |
| Sol minor, | Si minor,  | lya minor, | fis-moll, | cis-moll. |

4. Qaysi tabiiy major va tabiiy minor tonalliklarida quyidagi tovushlar yuqoriga boshlovchi tovush hisoblanadi: fa#, lya#, si#, sol#, do#, mi, re, re#, lya, sol.

5. Qaysi tabiiy major va tabiiy minor tonalliklarida quyidagi tovushlar yuqoriga va qaysilarida pastga boshlovchi tovushlar hisoblanadi: do, do#, fa, sol, sol#, si#, re, lya, mi.

6. Quyidagi major va minor tonalliklarida medianta va submediantani aniqlang:

a) tabiiy major va tabiiy minorda;

b) garmonik major va garmonik minorda.

|           |            |           |         |          |
|-----------|------------|-----------|---------|----------|
| Do major, | Lya major, | Fis-dur,  | E-dur,  | As-dur,  |
| do minor, | lya minor, | fis-moll, | e-moll, | as-moll, |
| Si major, | Sol major, | Es-dur,   | B-dur,  | D-dur,   |
| si minor, | sol minor, | es-moll,  | b-moll, | d-moll.  |

7. Quyidagi tovushlar qaysi major va minor tonalliklarida medianta va submedianta hisoblanadi: fa, fa#, mi, mi#, re, si#, si, sol, do.

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

9. *Lya* tovushi V, III, II, IV pog'ona hisoblangan tonalliklarni ayting.

10. *Fa, sol, do#, si#, re, lya, mi#* tovushlari tonika, dominanta, subdominanta, medianta hisoblangan tonalliklarni ayting.

### *Yozma mashqlar*

1. Barcha major va minor tonalliklarida asosiy pog'onalarni yozing.

2. Tabiiy major va tabiiy minorning barcha tonalliklarida quyidagi pog'onalar qatorini notalar bilan yozing: I, III, V, VI, II, VII, IV, I.

E s l a t m a: Tonalliklarning alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying.

3. Shu vazifani garmonik majorning quyidagi tonalliklarida bajaring: A-dur, B-dur, Fis-dur, Es-dur, H-dur, Ges-dur.

4. Shu vazifani garmonik minorning quyidagi tonalliklarida bajaring: h-moll, es-moll, gis-moll, f-moll, as-moll.

5. Turlicha major va minor tonalliklarida quyidagi pog'onalar ketma-ketligini skripka va bas kalitlarida yozing.

E s l a t m a: 1. Misollardagi raqamlar major va minor ladlarining pog'onalarini bildiradi.

2. I pog'ona yoniga qo'yilgan \*belgisi bu tovushning bir oktava baland yozilishini bildiradi.

3. Notalar ko'rsatilgan o'lchovlarda teng cho'zimlar bilan yoziladi.
4. Tonallikning alteratsiya belgilari kalit yoniga emas, balki notalar oldiga qo'yiladi.

a) tabiiy major va tabiiy minorda:

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

b) garmonik minorda:

3/4 I-III-V VI-IV-II III-V-I\* I-VI-IV V-II-III I  
 2/4 V-III II-IV III-V I\*-VII VI-V IV-VI V-VII I\*

### *Fortepianoda bajariladigan mashqlar*

1. Turlicha major va minor tonalliklarida, rim raqamlari bilan ko'rsatilgan, pog'onalarining quyidagi ketma-ketligini chaling:

a) tabiiy major va tabiiy minorda:

2/4 I-III V-I\* VII-VI V VI-IV III-V IV-II I  
 2/4 I-II III-V IV-II III IV-III IV-VI V-VII I\*  
 3/4 I\*-VII-VI V-VI-VII VI-V-IV III IV-V-VI V-IV-III IV-III-II I  
 3/4



I - III V - I\* VI - I\* V IV - II V - III IV-III-II I

3/4



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

b) garmonik minorda:

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

## 5. Lad va tonalliklarni aniqlash

### *Takrorlash uchun savollar*

1. Diatonik major va minor deb nimaga aytiladi?
2. Kuyning ladi qanday qilib aniqlanadi?
3. Kuyning tovushqatori qanday qilib aniqlanadi?
4. Kuyning lad gammasi qanday qilib aniqlanadi?
5. Kuyning turg'un va noturg'un pog'onalari qanday qilib aniqlanadi?
6. Kuyning lad tonikasi qanday qilib aniqlanadi?
7. Tonallikning belgilari nota yozuvida qayerga qo'yiladi? Kalit va «tasodifiy» alteratsiya belgilari nima?

8. Kuyning major va minor tonalliklari qanday qilib aniqlanadi?
9. Ko'p ovozli musiqa asarining major va minor tonalliklari qanday qilib aniqlanadi?
10. Faqat alteratsiya belgilari bo'yicha major va minor tonalliklarini aniqlash mumkinmi?
11. Major va minor tonalliklarini aniq qilib belgilash uchun nima talab qilinadi?

### *Og'zaki mashqlar*

1. Kalit alteratsiya belgisi va oxirgi tonikasiga qarab, 38-58 va 167-179 betlarda berilgan misollarni qaysi major va minor tonalliklarga tegishli ekanligini aniqlang.

2. Quyidagi tovushlar qaysi major va minor tonalliklarida turg'un tovushlar ekanligini aniqlang:

The image displays six musical staves, each containing a sequence of notes and accidentals. The notes are primarily half notes and quarter notes, often grouped in pairs or small groups. The accidentals include natural signs, sharps, and flats, which are used to identify the key signature and the specific chords or scales being presented. The staves are arranged vertically, and each staff is a separate musical example for the student to analyze.

3. Quyidagi tovushlar qaysi major va minor tonalliklarida noturg'un tovushlar ekanligini aniqlang:

Seven staves of musical notation in treble clef, showing various scales and melodic fragments with different key signatures and accidentals.

4. Quyidagi kuylarda: a) ladni (major yoki minor ekanligini); b) ladning tonikasini; d) ladning turg'un pog'onalarini; e) ladning noturg'un pog'onalarini aniqlang va ularni yechilishini ko'rsating:

**1. Moderato**

A. Otajonov. «Bog'bon qiz»

Musical notation for exercise 1, Moderato, A. Otajonov. «Bog'bon qiz». The notation is in treble clef, 3/4 time signature, and shows a melodic line with various intervals and accidentals.

**2. Moderato**

Qoraqalpoq xalq qo'shig'i. «To'lqin»

Musical notation for exercise 2, Moderato, Qoraqalpoq xalq qo'shig'i. «To'lqin». The notation is in treble clef, 2/4 time signature, and shows a melodic line with various intervals and accidentals.

3. Allegro moderato

M. Leviyev. «Charos»



4. Moderato

T. Sodiqov. «Jonon ko'rinur»



5. Allegro

M. Yusupov. «Jo'jalar»



6. Lento

F. Shopen. «Vals»



7. Allegro

I. S. Bax. Fug



8. Allegro

J. Kenjayev. «Chumchuqcha»



9. Marsh tempida

R. Shuman. «Qo'shiq» or.45 №1



10. Allegro

S. Prokofyev. Marsh, or.12 №1



11. Largo

D. Shostakovich. 5-simfoniya



12. Vals tempida

P. Chaykovskiy. «Yevgeniy Onegin» operasidan



13. Vivace

N. Rimskiy-Korsakov. «Qorqiz» operasidan



14. Andante

P. Chaykovskiy. «Oqqush ko'li» baletidan



15. Adagio

N. Rimskiy-Korsakov. «Shoh kelini» operasidan





16. Shoshmasdan

Q. Rahimov. «Har yon charog'on»



17. Og'ir

A. Ixtiyorov. «O'tmishim»



18. Sekin

I. Hamroyev. «Laylak parvozi»



19. Sho'x

X. Taxalov. «Oyijon»



20. Sekin

I. Hamroyev. Simfonik syuitadan



21. Allegretto

I. Brams Vals



22. Ohangdor

A. Otajonov. «Amu oqshomi»



23. Sekin

S. Boboyev. «Kapalak»



24. Shoshmasdan

Qoraqalpoq xalq qo'shig'i. «Chimboy»



25. Shoshmasdan

O'zbek xalq qo'shig'i. «Dil kuyi»



26. Allegretto scherzando

M. Balakirev. Ispancha qo'shiq



27. Allegretto

E. Grig. «Yolg'iz yo'lovchi»



28. Moderato con animato

F. Shopen. Mazurka



29. Allegro

D. Skarlatti. F-p uchun sonata



30.

I. S. Bax. Organ fugasi



31. Lento ma non troppo

F. Shopen. «Etyud»



32. Andante

G. F. Gendel. Kantata



33. Lento

E. Grig. «O'rmon sukunati»



34. Andante

D. Chimaroza. Sonata



35. Allegretto alla marcia

N. Rimskiy-Korsakov. «Shoh Sulton haqida ertak» operasidan



36. Adagio comodo assai

M.Glinka. «Ruslan va Lyudmila»  
operasidan



37. Osoyishta

Qozoq xalq qo'shig'i



38. Andantino

M.Balakirev. «Alla»



39. Moderato

F. Shopen. Vals



40. Andantino e semplice

N. Myaskovskiy. 16-simfoniya



**41. Moderato**

Rus xalq qo'shig'i

**42. Tez**

Ukrain xalq qo'shig'i

**43. Allegro**

Rus xalq qo'shig'i

**44. Shoshmasdan**

Belorus xalq qo'shig'i



5. Quyidagi kuylarda: a) major va minor ladining tabiiy, garmonik va melodik turlarini; b) ularning turg'un va noturg'un pog'onalarini aniqlang; d) kuyni major yoki minorning u yoki bu turiga mansub ekanligini bilish mumkin bo'lgan alohida ajralib turuvchi lad belgilarini ko'rsating.

1. Sekin

I. Hamroyev. «Onam xotirasi»



2. Sekin

B. Giyenko. «Toy». Bolalar qo'shig'i



3.

Ukraincha qo'shiq



4. Birmuncha tez

Qirg'iz xalq qo'shig'i



5. Moderato

X.V.Glyuk. «Armida» operasidan



6. Moderato

M.Glinka. Romans. «Ne iskushay»



7. Andante

S.Prokofyev. Fortepiano uchun 3-konsert



8. Andante con moto

X.V.Glyuk .«Armida» operasidan



9. Moderato

I.Matteson. Sarabanda



10. Andante

Rus xalq qo'shig'i



11. Birmuncha sekin

F. Shubert. «Qariyalar»



12.

O'zbek xalq qo'shig'i



13. Allegretto

N. Rimskiy-Korsakov. «Shoh kelini» operasidan



14. Tez

Ukrain xalq qo'shig'i





15. Moderato sostenuto

M.Ippolitov-Ivanov.  
«Ozarboyjon navolari»

*pp*

*p*

*mf*

*p* *p*

16. Andante cantabile

P. Chaykovskiy. Barkarola

17. Poco allegretto

Belorus xalq qo'shig'i

18. Andantino

I. S. Bax. Klavesin uchun syuita

*pp*

## 19. Allegro

A.Dargomijskiy. «Inezilya, men bu yerdaman»



## 20. Maestoso

E.Grig. Norvegcha qo'shiq



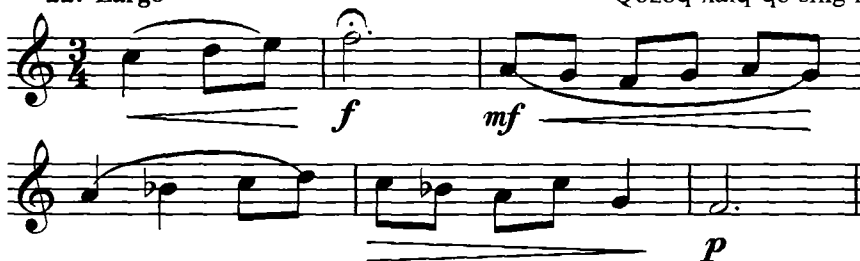
## 21. Adagio

D. Shostakovich. Kvintet



## 22. Largo

Qozoq xalq qo'shig'i



## 23. Adagio

O'zbek xalq qo'shig'i



## 24. Sekin

Tojik xalq qushig'i



## 25. Og'ir

J. Kenjayev. «Oy botganda»



## 26. Sekin

S. Jo'rayev. «Pomir qiziga»



## 27. Lento

Yu. Shaporin. «Kulikova maydonida»,  
oratoriya-kantatasidan «Alla»

28. Shoshmasdan

Rus xalq qo'shig'i



29. Andante

M.Glinka. «Fin qo'ltig'i»



30. Allegro moderato

A. Dargomijskiy. Kvintet



31. Moderato

F.Mendelson. «Iliya»



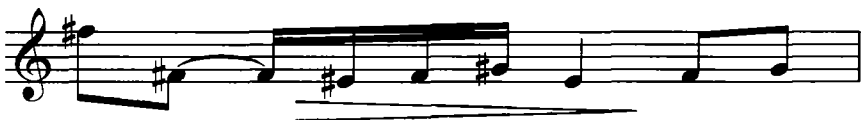
32. Lento

D. Shostakovich. Kvintet





33. **Andante non troppo** I.S.Bax. Skripka va f-no uchun sonata



34. **Andante mosso** M.Glinka. «Samoviy deya atama uni»



35. **Adagio** A. Korelli. Skripka uchun sonata, or.5 №6



36.

Gruzin xalq qo'shig'i



37. Shoshmasdan

Rus xalq qo'shig'i



38. Appena piu mosso

S.Prokofyev. «Poruchik Kije» syuitasidan



39. Allegretto

N. Rimskiy-Korsakov.  
«Yangi yil oqshomi» operasidan

40. Andantino

N. Rimskiy-Korsakov. «Qorqiz» operasidan



## 41. Molto andante e semplice

E. Grig. «Soqchi qo'shig'i»



42.

Ukrain xalq qo'shig'i



43. Adagio

N. Rimskiy-Korsakov.  
«Pskovityanka» operasidan

6. Quyidagi tovushlar tegishli bo'lgan diatonik major va minorning barcha tonalliklarini sanab bering.

E s l a t m a: Tonalliklarni aniqlaganda majorning ikki turi (tabiiy va garmonik) va minorning uch turi (tabiiy, garmonik va melodik) ni e'tiborga olish lozim.

do; do#; do♭; do×; do♯;

fa; fa#; fa♭; fa×; fa♯;

re; re#; re♭; re×;

sol; sol#; sol♭; sol×; sol♯;

mi; mi#; mi♭; mi♯♭; mi♯;

lya; lya#; lya♭; lya♯♭; lya♯

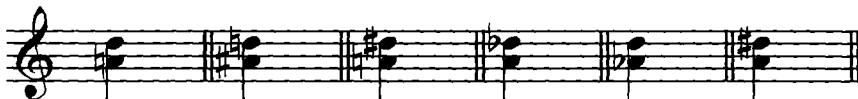
si; si#; si♭; si♯♭; si♯;

7. Quyidagi juft tovushlar diatonik major va minorning qaysi tonalliklariga tegishli ekanligini aniqlang:

a)



b)



d)



8. Quyidagi kuy parchalari qaysi major va minor tonalliklariga tegishli ekanligini aniqlang:







9. Quyidagi akkordlar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang.

E s l a t m a: Akkordlar tonalligini, ularning tovushlar tarkibigi qarab aniqlang:

10. Quyidagi kuy va kuy parchalari qaysi major va minor tonalliklariga tegishli ekanligini aniqlang:

E s l a t m a: Bu kuylarning xususiyati shundaki, ularning deyarli barchasi tonika bilan tugamaydi. Lad tonikasini aniqlash talab etiladi.

### 1. Ohangdor

J. Kenjayev. «Buvam qo‘shig‘i»

2. Sekin, ohangdor

K. Jabborov. «Assalom»



3. Sekin

O'zbek xalq qo'shig'i. «Bozorga boraymi, qizim»



4. Chaqqon

O'zbek xalq qo'shig'i. «Mehnat»



5. Juda sekin

O'zbek xalq qo'shig'i «Uch patir»



6. Sekin

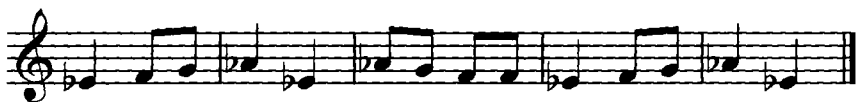
N. Hasanov. «Sanobar»





7. Tez

Rus xalq qo'shig'i



8. Andante

Ukrain xalq qo'shig'i



9. Allegro ma non troppo

L. Betxoven. 6-simfoniya



10. Moderato

L. Bokkereni. Menuet



11. Allegro assai ma pomposo

F. E. Bax. Sonata



12. Tez

J. Ramo. Rigodon



13. Poco piu animando

P. Chaykovskiy. «Bo'ron»



14. Larghetto

L. Betxoven. 2-simfoniya



15. Allegro

P. Chaykovskiy. «Uyqudagi go'zal» baletidan



16. Kuychan

Rus xalq qo'shig'i



17. Andantino

Ukrain xalq qo'shig'i



18. Allegro

L. Betxoven. Kvartet, or. 131



19. Allegro moderato

G. Gendel. Allemanda



20. Vivace

Ukrain xalq qo'shig'i



21. Largo

A. Korelli. Skripka uchun sonata



22. Con moto

E. Grig. «Xalq kuyi», or. 12 №5



23. Allegro

V. Motsart. «Sehrli nay» operasidan



24. Moderato

M. Glinka. «To'rg'ay»



25. Andante

P. Chaykovskiy. «Yevgeniy Onegin» operasidan



26. Moderato

Rus xalq qo'shig'i



27.

L. Kerubini. Kanon



28. Larghetto

I. Brams. Preljudyiya



29. Andantino

Ukrain xalq qo'shig'i





30. Birmuncha sekin

Rus xalq qo'shig'i



31. Allegretto

N. Rimskiy-Korsakov. «Yangi yil oqshomi»  
operasidan



32.

Tirol xalq qo'shig'i



33. Moderato con moto

P. Chaykovskiy. «Yevgeniy Onegin»  
operasidan



34. Allegro vivace

I. S. Bax. Fortepiano uchun fuga





35. Andante

Chex xalq qo'shig'i



36. Tempo di mazurka

P. Chaykovskiy. «Yevgeniy Onegin»  
operasidan



37.

V. Jelobinskiy. «Imeninalar» operasidan



38. Moderato

I. N. Gummel. «La bella capriciosa»





## 39. Allegro moderato

P. Chaykovskiy. «Yevgeniy Onegin»



operasidan



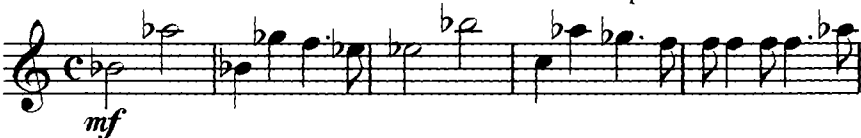
## 40. Andante moderato

Ukrain xalq qo'shig'i



## 41. Moderato

M. Ravel. Fortepiano uchun sonata



## 42. Lento

A. Skryabin. Or. 11, № 15



## 43. Tetik

Qozoq xalq qo'shig'i



## 44. Allegro

L. Betxoven. F-p uchun sonata., or. 31, №1



## 45. Allegro

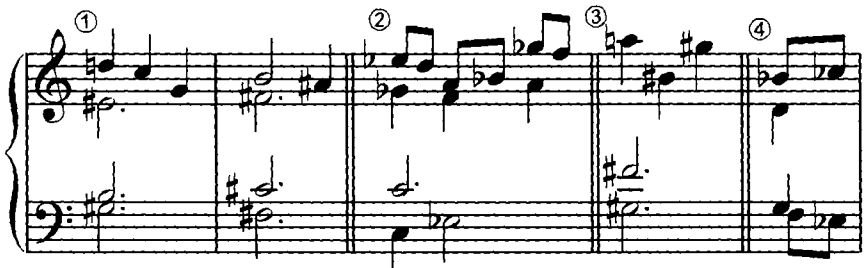
G. Gendel. F-p uchun XIV syuita

## 46. Vivace

J. Verdi. «Rigoletto» operasidan



11. Quyidagi musiqa asarlari bo'laklari major yoki minorning qaysi tonalliklariga tegishli ekanligini aniqlang:



*Yozma mashq va vazifalar*

1. 111-124 betlarda berilgan kuylarni ladini aniqlang va quyidagilarni yozing:

- a) ladning tonikasini belgilagan holda kuyning tovushqatori;
- b) tonikani belgilagan holda kuyning gammasi;
- d) ladning turg'un va noturg'un pog'onalari;

**E s l a t m a:** Kuyning tovushqatorini yozish uchun, uning eng past tovushini birinchi qo'yib, barcha boshqa tovushlarni balandligiga qarab, tartib bilan undan yuqoriga joylashtirib chiqish zarur.

Berilgan kuyning gammasini yozish uchun tovushlarni balandlik tartibi bo'yicha bir oktava hajmida pastki tonikadan yuqori tonikagacha joylashtirish kerak.

Turg'un pog'onalarni oq, noturg'un pog'onalarni esa qora notalar bilan yozing.

Noturg'un pog'onalarni turg'un pog'onalarga yechilishini strelkalar bilan ko'rsating. Masalan:

**Tez**

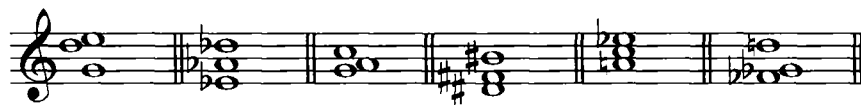
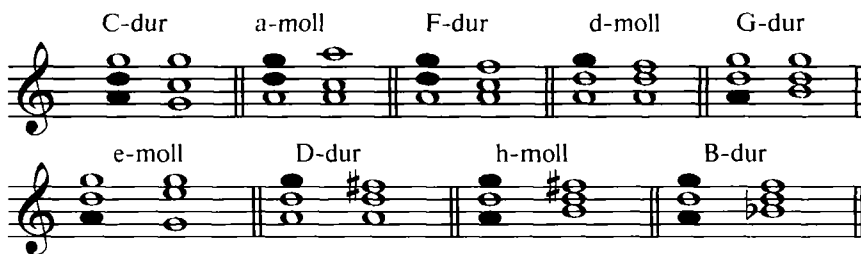
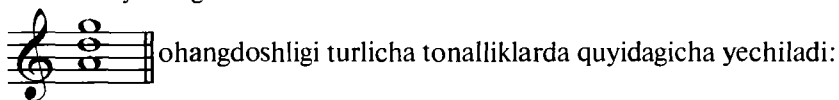
Rus xalq qo'shig'i



2. 111-114 betlardagi kuylarni ko'chiring, bunda alteratsiya belgilarini notalar oldiga emas, balki kalit yoniga yozing.

3. Quyidagi noturg'un ohangdoshliklarni qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va tortilishi bo'yicha turg'un ohangdoshga yeching.

E s l a t m a: Agarda ohangdosh o'zining tovush tarkibi bo'yicha bir nechta major va minor tonalliklariga tegishli bo'lsa, ularni ana shu tonalliklarning barchasida yeching. Masalan:



4. Quyidagi ohangdoshliklarni ko'rsatilgan tonalliklarda turg'un ohangdoshlarga yechish uchun ularning engarmonik ravishda almashtirish mumkin bo'lgan variantini toping:

a)      b)      d)      e)      f)      g)      h)      i)



*Fortepianoda bajariladigan mashqlar*

1. №3 vazifani fortepianoda bajaring.
2. №4 vazifani fortepianoda bajaring.

## MAJOR VA MINOR INTERVALLARI

### 1. Tabiiy major va tabiiy minor intervallari

#### *Takrorlash uchun savollar*

1. Qaysi major va minor ladiga diatonik lad deyiladi?
2. Qanday major va minor gammalariga diatonik gamma deyiladi?
3. Qanday intervallarga diatonik intervallar deyiladi?
4. Barcha diatonik intervallarni aytib bering.
5. Tabiiy majorda tonikadan barcha boshqa pog'onalarga yuqoriga tomon, qanday intervallar hosil bo'ladi?
6. Tabiiy minorda-chi?
7. Tabiiy majorda nechta (qaysi pog'onalarda) sof primalar, kichik sekundalar, katta sekundalar, kichik tertsiyalar, katta tertsiyalar, sof kvartalar, orttirilgan kvartalar, sof kvintalar, kamaytirilgan kvintalar, kichik sekstalar, katta sekstalar, kichik septimalar, katta septimalar, sof oktavalor bor?
8. Tabiiy minorda-chi?
9. Garmonik minorda-chi?

#### *Yozma mashq va vazifalar*

1. Kvinta davrasi tartibi bo'yicha tabiiy majorning barcha tonalliklaridan: *kichik va katta sekundalar, kichik va katta tertsiyalar, sof va orttirilgan kvartalar, sof va kamaytirilgan kvintalar, kichik va katta sekstalar, kichik va katta septimalarni* yozib oling.

E s l a t m a: Tonallikka tegishli bo'lgan alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying. Masalan:

Katta tertsiyalar:

C-dur                      G-dur                      D-dur                      va h.k.

I                      IV                      V

2. 1-vazifani tabiiy va garmonik minorda ham bajaring.
3. Tabiiy major va tabiiy minorning quyidagi nomdosh tonalliklaridan barcha katta intervallarni yozib oling:

*D-dur, As-dur, G-dur, Es-dur, Fis-dur.*  
*d-moll, as-moll, g-moll, es-moll, fis-moll.*

4. Tabiiy major va tabiiy minorning quyidagi nomdosh tonalliklaridan barcha kichik intervallarni yozib oling:

*F-dur, E-dur, B-dur, C-dur, G-dur.*  
*f-moll, e-moll, b-moll, c-moll, g-moll.*

5. Barcha kichik va katta intervallarni *sol, fa<sup>#</sup>, re, si<sup>b</sup>, mi, sol<sup>#</sup>, lya, mi<sup>b</sup>* tovushlaridan tuzing. Tuzilgan intervallarni qaysi major tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang va belgilab qo'ying.

6. Garmonik minor va garmonik majorning quyidagi tonalliklaridan barcha orttirilgan kvartalar va kamaytirilgan kvintalarni yozib oling:

*B-dur, fis-moll, As-dur, g-moll, A-dur, g-moll.*  
*D-dur, b-moll, E-dur, dis-moll, C-dur, a-moll.*

7. Orttirilgan kvarta va kamaytirilgan kvinta intervallarini *fa, lya, re, si, mi, do, sol* tovushlaridan tuzing. Tuzilgan intervallarni qaysi major tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang va belgilab qo'ying.

8. Tabiiy major va garmonik minorning quyidagi nomdosh tonalliklarida tonika, subdominant va dominantadagi tertsiyalarni yozib oling:

*C-dur, D-dur, B-dur, G-dur, Fis-dur, A-dur,*  
*c-moll, d-moll, b-moll, g-moll, fis-moll, a-moll.*

9. Tonika sifatida *sol, re, lya, do, si, fa<sup>#</sup>, mi<sup>b</sup>* tovushlarni olib, yuqoriga va pastga tomon, tabiiy major va nomdosh tabiiy minor uchun umumiy bo'lgan intervallarni yozing.

10. Quyidagi intervallar major va minorning qaysi tonalliklarida va ularning qaysi pog'onalarida uchrashini aniqlang va belgilab qo'ying:

*re-fa, fa-re<sup>b</sup>, mi<sup>b</sup>-re<sup>b</sup>, mi-lya<sup>#</sup>, do-sol<sup>b</sup>,*  
*sol-fa<sup>#</sup>, si-sol<sup>#</sup>, fa<sup>#</sup>-mi, sol<sup>b</sup>-si<sup>b</sup>, re<sup>#</sup>-lya,*  
*fa-lya, si<sup>b</sup>-do, mi<sup>b</sup>-do, sol-do, do-mi<sup>b</sup>,*  
*do<sup>#</sup>-lya, lya<sup>b</sup>-fa, lya-sol<sup>#</sup>, si<sup>#</sup>-fa<sup>#</sup>, mi<sup>b</sup>-fa.*

### *Og'zaki mashqlar*

1. Tabiiy major va tabiiy minorning I-II, I-III, I-IV, I-V, I-VI, I-VII pog'onalari orasida hosil bo'ladigan intervallarni aniqlang.

2. Tabiiy major, tabiiy va garmonik minorda nechta kichik sekunda bor va ular qaysi pog'onalarda joylashgan?

3. Quyidagi tonalliklardagi kichik sekundalarni tartib bilan ayting:

- a) *Do major, Sol major, Fa major, Re major, Si major,*  
*lya minor, mi minor, re minor, si minor, sol minor,*  
b) *Fa major, Mi major, Lya major, Do major, Si major,*  
*fa-minor, mi minor, lya minor, do minor, si minor.*

4. Tabiiy major, tabiiy va garmonik minorda nechta katta sekunda bor va ular qaysi pog'onalarda joylashgan?

5. Quyidagi tonalliklardagi katta sekundalarni tartib bilan ayting:

*Do major, Lya major, Fa major, Mi major, Si major,*  
*do minor, lya minor, fa minor, mi minor, si minor.*

6. Kvinta davrasi tartibida barcha major, tabiiy va garmonik minor tonalliklaridagi kichik sekundalarni ayting.

7. Quyidagi sekundalar tegishli bo'lgan barcha major va minor tonalliklarini tartib bilan ayting:

- a) *sol#-lya, fa#-sol, mi-fa, do#-re, re-mib, sol-lyab, lya#-si;*  
b) *do-re, mi-fa#, mib-fa, lyab-si#, fa#-sol#, reb-mib, sol-lya.*

8. Tabiiy major, tabiiy va garmonik minorda nechta katta septima bor va ular qaysi pog'onalarda joylashgan?

9. Quyidagi tonalliklardagi katta septimalarni tartib bilan ayting:

*Do major, Mi major, Sol major, Si major, Fa major,*  
*do minor, mi minor, sol minor, si minor, fa minor.*  
*garmonik garmonik garmonik garmonik garmonik*

10. Tabiiy major, tabiiy va garmonik minorda nechta kichik septima bor va ular qaysi pog'onalarda joylashgan?

11. Quyidagi tonalliklardagi kichik septimalarni tartib bilan ayting:

*Lya major, Sib major, Do# major, Re major, Fa# major,*  
*lya minor, sib minor, do# minor, re minor, fa# minor.*  
*garmonik garmonik garmonik garmonik garmonik*

12. Quyidagi septimalar tegishli bo'lgan barcha major va minor tonalliklarini tartib bilan ayting: *do-si, sol-fa#, lyab-solb, re-do#, re-do,*  
*solb-fa, fa-mib, si-lya#, lyab-sol, fa#-mi#, do-sib, mi-re#.*

13. Tabiiy major, tabiiy va garmonik minorda nech'ta kichik tertsiya bor va ular qaysi pog'onalarda joylashgan?



14. Quyidagi tonalliklardagi kichik tertsiyalarni tartib bilan ayting:

*Do major, Lyā major, Re major, Si major, Mīb major, Lyāb major, do minor, lyā minor, re minor, si minor, mīb minor, lyāb minor.*  
garmonik garmonik garmonik garmonik garmonik garmonik

15. Tabiiy major, tabiiy va garmonik minorda nechta katta tertsiya bor va ular qaysi pog'onalarda joylashgan?

16. Quyidagi tonalliklardagi katta tertsiyalarni tartib bilan ayting:

*Do major, Sol major, Fa major, Mi major, Sīb major, Fa# major, do minor, sol minor, fa minor, mi minor, sīb minor, fa# minor.*  
garmonik garmonik garmonik garmonik garmonik garmonik

17. Quyidagi tertsiyalar tegishli bo'lgan barcha major va minor tonalliklarini tartib bilan ayting: *mi-sol, sīb-re, do-mīb, do#-mi#, fa-lyā, sol#-si, sol-sīb, fa#-lyā#, reb-fa, sīb-reb, lyā-do, mi-sol#.*

18. Tabiiy major, tabiiy va garmonik minorda nechta katta seksta bor va ular qaysi pog'onalarda joylashgan?

19. Quyidagi tonalliklardagi kichik sekstalarni tartib bilan ayting:

*Do major, Lyā major, Mi major, Lyāb major, Fa major, Re major, do minor, lyā minor, mi minor, lyāb minor, fa minor, re minor,*  
garmonik garmonik garmonik garmonik garmonik garmonik

20. Quyidagi tonalliklardagi katta sekstalarni tartib bilan ayting:

*Do major, Lyā major, Do# major, Si major, Sol major, Mīb major, do minor, lyā minor, do# minor, si minor, sol minor, mīb minor,*  
garmonik garmonik garmonik garmonik garmonik garmonik

21. Quyidagi sekstalar tegishli bo'lgan barcha major va minor tonalliklarini tartib bilan ayting: *do-lyā, mi-do#, lyā-fa, mīb-do, re-sīb, sol#-mi, lyā-fa#, do-lyāb, sol-mi, lyā#-fa#, re#-si, sīb-sol.*

22. Tabiiy major, tabiiy va garmonik minorda nechta sof kvarta va sof kvinta bor va ular qaysi pog'onalarda joylashgan?

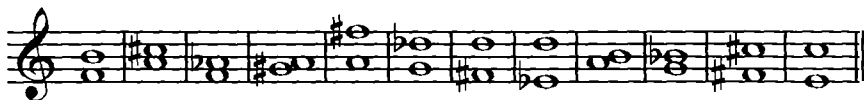
23. Tabiiy major, tabiiy va garmonik minorda nechta orttirilgan kvarta va kamaytirilgan kvinta bor va ular qaysi pog'onalarda joylashgan?

24. Kvinta davrasi tartibida barcha major, tabiiy va garmonik minor tonalliklaridagi orttirilgan kvarta va kamaytirilgan kvintalarni ayting.

25. Quyidagi orttirilgan kvarta va kamaytirilgan kvintalar tegishli bo'lgan barcha major va minor tonalliklarini tartib bilan ayting: *do-fa#, mi-sīb, do#-sol, fa#-si#, lyāb-re, lyāb-mi, mi#-si, sol#-re, fa-si, mīb-lyā, solb-do, re#-lyā, lyāb-re, reb-sol, re-sol#, do-solb.*

26. Quyidagi intervallar major va minorning qaysi tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:

a)



b)



d)



### *Fortepianoda bajariladigan mashqlar*

1. 127-129 betlarda berilgan №№3, 9, 11, 14, 16, 19, 20 vazifalarni fortepianoda bajaring.

## **2. Garmonik minor va garmonik majorning orttirilgan va kamaytirilgan intervallari**

### *Takrorlash uchun savollar*

1. Minorda VII pog'onaning ko'tarilishi natijasida qanday orttirilgan va kamaytirilgan intervallar (qaysi pog'onalarda) hosil bo'ladi?

2. Garmonik minorning qaysi pog'onalari orttirilgan sekunda, kamaytirilgan septima, orttirilgan kvinta va kamaytirilgan kvarta intervallarini hosil qiladi?

3. Garmonik va melodik minorda qancha (qaysi pog'onalarda) orttirilgan kvarta va kamaytirilgan kvinta intervallari bor?

4. Garmonik minorning VII pog'onasida qanday kamaytirilgan intervallar tuziladi?

5. Garmonik minorning VI pog'onasida qanday orttirilgan intervallar tuziladi?

6. Majorda VI pog'onaning pasaytirilishi natijasida qanday orttirilgan va kamaytirilgan intervallar (qaysi pog'onalarda) hosil bo'ladi?

7. Garmonik majorning qaysi pog'onalari orttirilgan sekunda, kamaytirilgan septima, orttirilgan kvinta va kamaytirilgan kvarta intervallarini hosil qiladi?

8. Garmonik majorda qancha (qaysi pog'onalarda) orttirilgan kvarta va kamaytirilgan kvinta intervallari bor?

9. Garmonik majorning VI pog'onasida qanday orttirilgan intervallar tuziladi?
10. Garmonik majorning VII pog'onasida qanday kamaytirilgan intervallar tuziladi?
11. Garmonik majorning III pog'onasida qanday kamaytirilgan intervallar tuziladi?
12. Garmonik major va garmonik minorning orttirilgan va kamaytirilgan intervallaridan qaysilari xromatik intervallar hisoblanadi? Nima uchun?

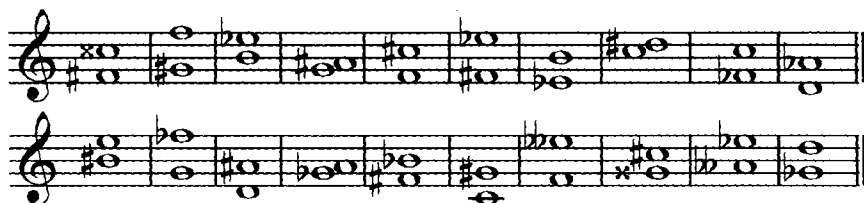
### *Yozma mashq va vazifalar*

1. Kvinta davrasi tartibida, garmonik minorning va garmonik majorning barcha tonalliklarida orttirilgan sekunda intervalini yozib oling.
2. Kvinta davrasi tartibida, garmonik minorning va garmonik majorning barcha tonalliklarida orttirilgan sekunda, kamaytirilgan septima, orttirilgan kvarta va kamaytirilgan kvinta intervallarini yozib oling.
3. Quyidagi tovushlardan orttirilgan sekunda intervalini tuzing va bu interval tegishli bo'lgan minor va major tonalliklarini aniqlang: *lyab, sib, lya, re, sol, mi<sup>b</sup>, do, reb, sol<sup>b</sup>, mi*.
4. Quyidagi tovushlardan kamaytirilgan septima intervalini tuzing va bu interval tegishli bo'lgan minor va major tonalliklarini aniqlang: *re, si, sol<sup>#</sup>, re<sup>#</sup>, lya, mi, si<sup>#</sup>, do<sup>#</sup>, lya<sup>#</sup>*.
5. Quyidagi tovushlardan orttirilgan kvinta intervalini tuzing va bu interval tegishli bo'lgan minor va major tonalliklarini aniqlang: *mi, lya, fa, re, sol, si, do, lyab, sib, mi<sup>b</sup>, reb, sol<sup>b</sup>*.
6. Quyidagi tovushlardan kamaytirilgan kvarta intervalini tuzing va bu interval tegishli bo'lgan minor va major tonalliklarini aniqlang: *sol, lya<sup>#</sup>, mi, si, lya, fa, re, fa<sup>#</sup>, do<sup>#</sup>, sol<sup>#</sup>*.

### *Og'zaki mashqlar*

1. Kvinta davrasi tartibida garmonik minorning va garmonik majorning barcha tonalliklarida orttirilgan sekunda intervalini ayting.
2. Kvinta davrasi tartibida garmonik minorning va garmonik majorning barcha tonalliklarida orttirilgan sekunda, kamaytirilgan septima, orttirilgan kvarta va kamaytirilgan kvinta intervallarini ayting.
3. Quyidagi intervallar major va minorning qaysi tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:





### *Fortepianoda bajariladigan mashqlar*

1. Garmonik minor va garmonik majorning barcha diyezli va bemolli tonalliklarida quyidagi intervallarni chaling: ort.2, kam.7, ort.5, kam.4.

### **3. Dissonans intervallarning yechilishi**

#### *Takrorlash uchun savollar*

1. Ladning qanday intervallari turg'un hisoblanadi?
2. Ladning qanday intervallari noturg'un hisoblanadi?
3. Dissonans intervallar qanday bo'ladi? Konsananslar-chi?
4. Konsanans intervalning turg'unlikka qanday aloqasi bor?  
Dissonansni-chi?
5. Konsanans interval ladda noturg'un bo'lishi mumkinmi?
6. Intervalning yechilishi deb nimaga aytiladi?
7. Dissonans intervallar qanday yechiladi?
8. Noturg'un intervallar qanday yechiladi?
9. Ikkita noturg'un pog'onadan hosil bo'lgan noturg'un intervalning yechilishida ovozlar qanday harakat qiladi?
10. Bitta turg'un va bitta noturg'un pog'onadan hosil bo'lgan noturg'un intervalning yechilishida-chi?
11. Orttirilgan va kamaytirilgan intervalning yechilishida ovozlar harakatining qanday farqi bor?
12. Dissonans intervallar yechilishining qaysi usuliga garmonik yechilish deyiladi?
13. Major va minorning (tabiiy va garmonik) qaysi pog'onalari uchtonlik hosil qiladi?
14. Orttirilgan kvarta va kamaytirilgan kvinta intervallari qaysi intervalga yechiladilar?
15. Orttirilgan kvarta va kamaytirilgan kvinta intervalining yechilishida ovozlar harakatining qanday farqi bor?
16. Sekunda va septima intervallari yechilishining turlarini sanab bering.
17. Orttirilgan sekunda va kamaytirilgan septima intervalining yechilishida ovozlar harakatining qanday farqi bor?

## Yozma mashqlar

1. Major va minorning quyidagi tonalliklarida faqat turg'un pog'onalardan hosil bo'ladigan barcha intervallarni yozing: *C-dur*, *a-moll*, *D-dur*, *f-moll*, *H-dur*, *e-moll*, *As-dur*.

Eslatma: № 1-10 vazifalar uchun. Turg'un pog'onalarni oq, noturg'unlarini esa qora notalar bilan yozing

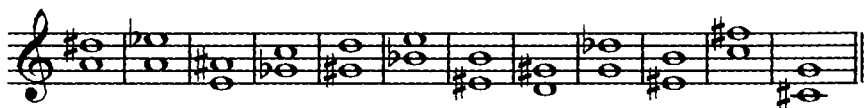
2. Tabiiy major va tabiiy minorning quyidagi tonalliklarida faqat noturg'un pog'onalardan hosil bo'ladigan barcha intervallarni yozing va ularni yeching: *C-dur*, *a-moll*, *D-dur*, *f-moll*.

3. 2-vazifani garmonik minor va garmonik majorning quyidagi tonalliklarida ham bajaring: *F-dur*, *h-moll*, *E-dur*, *g-moll*.

4. Tabiiy major va garmonik minorning quyidagi tonalliklarida bitta turg'un va bitta noturg'un pog'onadan hosil bo'ladigan barcha noturg'un intervallarni tuzing va yeching: *A-dur*, *B-dur*, *fis-moll*, *c-moll*.

5. Tabiiy major, garmonik minor va garmonik majorning kvinta davrasi tartibidagi barcha tonalliklarida uchtonliklarni (orttirilgan kvarta va kamaytirilgan kvinta) yozib oling va ularni yeching.

6. Quyidagi intervallar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va ularni yeching:



7. Garmonik minor va garmonik majorning kvinta davrasi tartibidagi barcha tonalliklaridan quyidagi noturg'un intervallarni yozib oling va ularni yeching: orttirilgan sekunda; kamaytirilgan septima; orttirilgan kvarta; kamaytirilgan kvinta.

8. Garmonik minor va garmonik majorning orttirilgan va kamaytirilgan intervallarini (ort.2, kam.7, ort.5, kam.4, ort.4, kam.5) *re*, *mi*, *sol*, *do*, *fa*, *lya*, *fa#* tovushlaridan tuzing va ular tegishli bo'lgan tonalliklarni aniqlab, yeching.

9. 153-betning № 5 vazifasida berilgan intervallarni major va minorning qaysi tonalliklariga tegishli ekanligini aniqlang va ularni yeching.

10. Garmonik minor va garmonik majorning quyidagi tonalliklarida orttirilgan intervallarni (ort.2, ort.5, ort.4) yozing va ularni yeching:

*G-dur*, *b-moll*, *Fis-dur*, *cis-moll*, *As-dur*, *dis-moll*,  
*f-moll*, *E-dur*, *Des-dur*, *es-moll*, *H-dur*, *h-moll*.

11. Garmonik minor va garmonik majorning quyidagi tonalliklarida kamaytirilgan intervallarni (kam.7, kam.4, kam.5) yozing va ularni yeching:

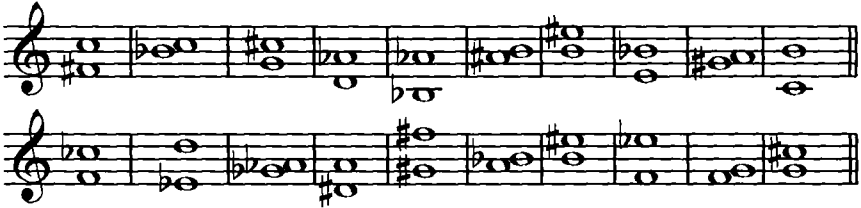
*G-dur*, *As-dur*, *gis-moll*, *B-dur*, *fis-moll*,  
*g-moll*, *A-dur*, *dis-moll*, *Ges-dur*, *d-moll*.

12. Quyidagi intervallarni ko'rsatilgan tonalliklardagi mumkin bo'lgan yechilishlarini yozing:



C-dur, a-moll, H-dur, E-dur, As-dur, d-moll, G-dur, Fis-dur, f-moll  
 F-dur, Es-dur, cis-moll, as-moll, h-moll, D-dur, cis-moll, Es-dur  
 Des-dur, A-dur  
 b-moll, fis-moll

13. Quyidagi intervallar tegishli bo'lgan barcha major va minor tonalliklarida ularning mumkin bo'lgan yechilishlarini amalga oshiring:



14. Quyidagi dissonans intervallarni *d, a, es, gis, f, h, cis, as* tovushlarining har biridan tuzing va ularni garmonik ravishda yeching:

- orttirilgan kvarta va kamaytirilgan kvinta;
- katta va kichik sekundalar;
- katta va kichik septimalar.

### Og'zaki mashqlar

1. Quyidagi intervallar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va ularni yeching:

- do-re, lyab-sib, sol-lya#, fa#-sol#, sib-do#, mi-fax, mi#-fab, si-dox, solb-lya, fab-sol, do#-re;*
- lya#-sol, mi#-reb, reb-do, mi#-reb, reb-dob, do#-sib, fa#-mi#, sib-lya, do -si, do-sibb, fa-mibb;*
- sol-re#, lya-mib, reb-lya, do#-sol, fa-do#, solb-re;*
- lya-reb, sib-mi, reb-sola, fa-sib, dox-fa#, mi#-lya, reb-solb;*
- sib-mi, re-sola#, lya-mib, si-mi#, reb-lyab, lya#-mi.*

### Fortepianoda bajariladigan mashqlar

1. Tabiiy va garmonik major, tabiiy va garmonik minorning kvinta davrasi tartibidagi barcha tonalliklarida barcha orttirilgan kvarta va kamaytirilgan kvinta intervallarini tuzing va yeching.

2. Garmonik minor va garmonik majorning kvinta davrasi tartibidagi barcha tonalliklarida ort.2, kam.7, ort.5, kam.4 intervallarini tuzing va yeching.

3. Quyidagi intervallar qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va ularni yeching:

a)



b)



v)



Three musical staves labeled a), b), and v). Each staff contains a sequence of intervals between notes on a five-line staff. Staff a) shows intervals in a major scale. Staff b) shows intervals in a minor scale. Staff v) shows intervals in a major scale, with some notes marked with an 'x'.

4. Quyidagi dissonans intervallarni garmonik ravisrda yeching:

a)



b)



Two musical staves labeled a) and b). Each staff contains a sequence of dissonant intervals between notes on a five-line staff. Staff a) shows dissonant intervals in a major scale. Staff b) shows dissonant intervals in a minor scale.

**AKKORDLAR**

**1. Uchtovushliklar**

*Takrorlash uchun savollar:*

1. Ohangdoshlik nima?
2. Akkord nima?
3. Uchtovushlik nima?
4. Uchtovushliklarning barcha turini sanab bering.
5. Katta yoki major uchtovushligi nima?
6. Kichik yoki minor uchtovushligi nima?
7. Orttirilgan uchtovushlik nima?
8. Kamaytirilgan uchtovushlik nima?
9. Uchtovushlikning har bir tovushi qanday ataladi? Nega shunday ataladi?
10. Uchtovushlikning asosiy tovushi yoki primasi nima?
11. Uchtovushlikning tertsiyasi nima?
12. Uchtovushlikning kvintasi nima?
13. Major uchtovushligini minor uchtovushligi qilish uchun va aksincha, minor uchtovushligini major uchtovushligi qilish uchun qanday o'zgarish qilish kerak?
14. Asosiy tovushdan yuqoriga tomon hisoblaganda:
  - a) major uchtovushligi;
  - b) minor uchtovushligi;
  - d) orttirilgan uchtovushlik;
  - e) kamaytirilgan uchtovushlik qanday intervallardan tuziladi?
15. Qaysi uchtovushliklar konsonans va qaysilari dissonans hisoblanadi? Nima uchun?
16. Orttirilgan va kamaytirilgan uchtovushlik tarkibiga qanday dissonans intervallar kiradi?

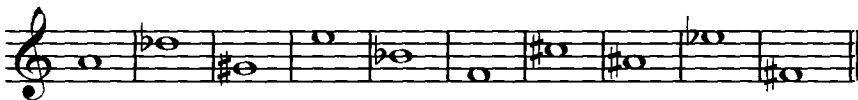
*Yozma mashq va vazifalar*

1. Quyidagi tovushlarning har biridan major va minor uchtovushliklari tuzing:

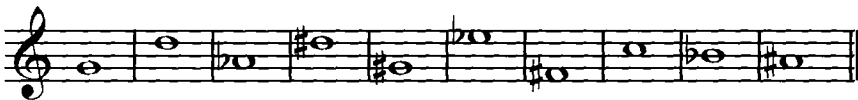
|              |              |              |              |               |               |               |
|--------------|--------------|--------------|--------------|---------------|---------------|---------------|
| <i>do</i> ,  | <i>re</i> ,  | <i>mi</i> ,  | <i>fa</i> ,  | <i>sol</i> ,  | <i>lya</i> ,  | <i>si</i> ;   |
| <i>do#</i> , | <i>re#</i> , | <i>mi#</i> , | <i>fa#</i> , | <i>sol#</i> , | <i>lya#</i> , | <i>si#</i> ;  |
| <i>dob</i> , | <i>reb</i> , | <i>mib</i> , | <i>fab</i> , | <i>solb</i> , | <i>lyab</i> , | <i>si#b</i> ; |



2. Quyidagi har bir tovushni kvinta sifatida qabul qilib, major va minor uchtovushliklari yozing:



3. Quyidagi har bir tovushni tertsiya sifatida qabul qilib, major va minor uchtovushliklari yozing:



4. Quyidagi tovushlarning har biridan orttirilgan va kamaytirilgan uchtovushliklari yozing: *do, sol, mi♭, fa♯, lya, si♭, do♯, re♭, mi, lyab.*

5. Quyidagi har bir tovushni avval tertsiya, keyin esa kvinta sifatida qabul qilib, orttirilgan va kamaytirilgan uchtovushliklari yozing:



6. Quyidagi har bir tovushni avval asosiy tovush, keyin tertsiya, undan keyin esa kvinta sifatida qabul qilib, uchtovushliklarning to'rtta turini (major, minor, orttirilgan va kamaytirilgan) yozing: *do, do♯, do♭, re, re♯, re♭, mi, mi♯, mi♭...* va h.k.

### *Og'zaki mashqlar*

1. Quyidagi tovushlardan uchtovushliklarning to'rtta turini (major, minor, orttirilgan va kamaytirilgan) tuzing: *do, do♯, do♭, re, re♯, re♭, mi, mi♯, mi♭...* va h.k.

2. *fa, si, sol, lya, mi, fa♯, lyab, sol♯, do♯, re♭, re, do* tovushlari tertsiya hisoblanganda:

- major uchtovushligi;
- minor uchtovushligi;
- kamaytirilgan uchtovushlik;
- orttirilgan uchtovushliklarning asosiy tovushini (primasi) va kvintasini ayting.

3. *re, fa♯, sol, si♭, lya, mi, do♯, re♯, lyab, sol♯, fa, mi♭* tovushlari kvinta hisoblanganda:

- major uchtovushligi;
- minor uchtovushligi;
- kamaytirilgan uchtovushlik;
- orttirilgan uchtovushliklarning asosiy tovushini (primasi) va tertsiyasini ayting.

#### 4. Uchtovushliklarning turini aniqlang:



#### *Fortepianoda bajariladigan mashqlar*

1. Quyidagi tovushlardan uchtovushliklarning to'rtta turini (major, minor, orttirilgan va kamaytirilgan) tuzing: *mi, sol#, sib, re, fa#, lyax, fa, reb, sol, mi#, do#*.

2. Yozma mashqlardagi 2, 3 va 5 vazifalarni fortepianoda bajaring.

## 2. Uchtovushliklarning aylanmalari

### *Takrorlash uchun savollar*

1. Uchtovushlikning aylanmasi nima?
2. Uchtovushlik nechta aylanmaga ega?
3. Uchtovushlikning 1-aylanmasiga nima deyiladi? 2- aylanmasiga-chi?
4. Nima uchun uchtovushlikning 1- aylanmasiga sekstakkord, 2-aylanmasiga kvartsekstakkord deyiladi?
5. Sekstakkordning pastida uchtovushlikning qaysi tovushi joylashgan? Kvartsekstakkordda-chi?
6. Pastki tovushdan hisoblaganda:
  - a) major sekstakkordi;
  - b) minor sekstakkordi?
  - d) major kvartsekstakkordi;
  - e) minor kvartsekstakkordi qanday intervallardan tuziladi?
7. Sekstakkordning qaysi tovushlari orasida seksta, qaysilari orasida tertsiya intervali hosil bo'ladi?
8. Kvartsekstakkordning qaysi tovushlari orasi kvarta, qaysilarining orasi esa seksta intervalini hosil qiladi?
9. Pastki tovushdan o'rta tovushgacha, o'rta tovushdan yuqori tovushgacha hisoblaganda major va minor sekstakkordlari qanday intervallardan tashkil topadi? Major va minor kvartsekstakkordlari-chi?
10. Sekstakkord va kvartsekstakkord qaysi raqamlar bilan belgilanadi?

## Yozma mashq va vazifalar

1. Quyidagi tovushlardan major va minor uchtovushliklari tuzing va ularning aylanmalarini hosil qiling: *do, lya, re, mi♭, fa♯, si♭, sol♯*.

2. Quyidagi tovushlardan major va minor sekstakkordlari va kvartsekstakkordlari tuzing: *do, do♯, do♭, re, re♯, re♭, mi, mi♯, mi♭...* va h.k.

3. 2-vazifada ko'rsatilgan tovushlarning har biridan:

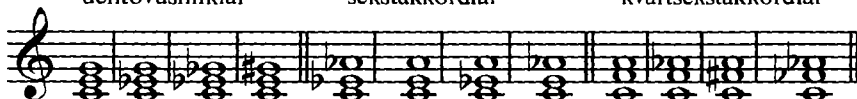
a) major, minor, orttirilgan va kamaytirilgan uchtovushliklar;

b) major, minor, orttirilgan va kamaytirilgan sekstakkordlar;

d) major, minor, orttirilgan va kamaytirilgan kvartsekstakkordlar tuzing.

E s l a t m a: Masalan do tovushida:

|  |                 |                |                     |
|--|-----------------|----------------|---------------------|
|  | uchtovushliklar | sekstakkordlar | kvartsekstakkordlar |
|--|-----------------|----------------|---------------------|



The image shows a single musical staff with a treble clef. It contains 12 groups of notes, each representing a different triad or chord built on the 'do' note. The groups are: 1) do, re, mi (major triad); 2) do, re, mi♭ (minor triad); 3) do, re♯, mi (augmented triad); 4) do, re♭, mi (diminished triad); 5) do, re, mi, fa (quart chord); 6) do, re, mi, fa♯ (quart chord); 7) do, re, mi, fa♭ (quart chord); 8) do, re, mi, sol (quart chord); 9) do, re, mi, sol♯ (quart chord); 10) do, re, mi, sol♭ (quart chord); 11) do, re, mi, sol, la (quint chord); 12) do, re, mi, sol, la♭ (quint chord).

## Og'zaki mashqlar

1. Quyidagi tovushlardan major va minor uchtovushliklari tuzing va ularning aylanmalarini hosil qiling: *do, re, mi, fa, sol, lya, si*.

2. Shu tovushlarning o'zidan major va minor sekstakkordlari va kvartsekstakkordlari tuzing.

3. Shu tovushlarning o'zidan orttirilgan va kamaytirilgan sekstakkordlar va kvartsekstakkordlar tuzing.

4. Quyidagi tovushlardan sekstakkord va kvartsekstakkordlarning barcha turini tuzing: *do, re, sol, fa♯, si♭, lya, sol♯, mi, do♯, fa, lya♭, re♭, si*.

E s l a t m a: Masalan: mi tovushidan sekstakkordlarning tuzilishi:

major sekstakkordi: *mi - sol - do*;

minor sekstakkordi: *mi - sol♯ - do♯*;

kamaytirilgan sekstakkord: *mi - sol - do?*;

orttirilgan sekstakkord: *mi - sol♯ - do*.

5. Quyidagi akkordlarni aniqlang:

a)



The image shows two musical staves with a treble clef. The first staff contains six chords: 1) do, re, mi (major); 2) do, re, mi♭ (minor); 3) do, re, mi, fa (quart); 4) do, re, mi, fa♯ (quart); 5) do, re, mi, sol (quart); 6) do, re, mi, sol♯ (quart). The second staff contains six chords: 1) do, re, mi, sol, la (quint); 2) do, re, mi, sol, la♭ (quint); 3) do, re, mi, sol, la, si (sext); 4) do, re, mi, sol, la, si♭ (sext); 5) do, re, mi, sol, la, si♯ (sext); 6) do, re, mi, sol, la, si♭, do (sept).

b)



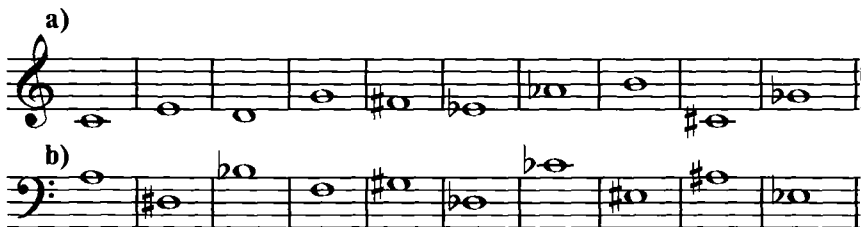
6. Quyidagi akkordlarda oq notalar bilan uchtovushlikning qaysi tovushi (asosiy tovush, tertsiya, kvinta) belgilanganligini aniqlang:



*Fortepianoda bajariladigan mashqlar*

1. 120 betdagi № 4 vazifada berilgan uchtovushliklarning aylanmalarini, sekstakkordlari va kvartsekkordlarini chaling.

2. Quyidagi tovushlardan major va minor uchtovushliklari tuzing va ularning aylanmalarini hosil qiling:



3. Quyidagi tovushlarning har biridan uchtovushlik sekstakkord va kvartsekkordlarning to'rtta turini tuzib chaling: *do, do#, do♭, re, re#, re♭, mi, mi#, mi♭* ... va h.k.

4. Quyidagi tovushlardan major va minor sekstakkordlari va kvartsekkordlarini tuzib chaling:



### 3. Major va minorning asosiy uchtovushliklari

#### *Takrorlash uchun savollar*

1. Major va minorning qaysi uchtovushliklari asosiy uchtovushliklar hisoblanadi?
2. Major va minorning asosiy uchtovushliklari qaysi pog'onalardan tuziladi? Ular qanday nomlanadilar?
3. Ladning qaysi uchtovushligiga tonika uchtovushligi deyiladi?
4. Qaysi uchtovushlikga subdominanta, qaysisiga dominanta uchtovushligi deyiladi?
5. a) tabiiy majorda;  
b) tabiiy minorda;  
d) garmonik minorda;
- e) garmonik majorda asosiy uchtovushliklarning tuzilishi qanday bo'ladi?
6. Tonika, subdominanta va dominanta uchtovushliklari qisqacha qanday yoziladi?
7. Asosiy uchtovushliklarning qaysi biri turg'un hisoblanadi?
8. Asosiy uchtovushliklarning qaysilari noturg'un hisoblanadi?

#### *Yozma mashq va vazifalar*

1. Tabiiy major va garmonik minorning barcha diyezli va bemolli tonalliklarida asosiy uchtovushliklar (T – tonika, S – subdominanta, D – dominanta)ni yozing:

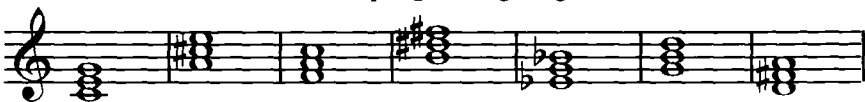
E s l a t m a: Tonallikning alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying, masalan:



2. Tabiiy major va garmonik minorning quyidagi nomdosh tonalliklarida tonika, subdominanta va dominanta uchtovushliklarini yozing:

*C-dur, D-dur, B-dur, G-dur, E-dur, Fis-dur, As-dur, G-dur,  
c-moll, d-moll, b-moll, h-moll, e-moll, fis-moll, as-moll, g-moll.*

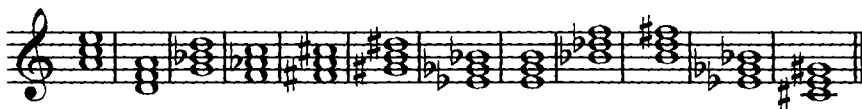
3. Quyidagi uchtovushliklar qaysi major tonalliklarida tonika, dominanta va subdominanta bo'lishini aniqlang va belgilang:



T – C-dur  
S – G-dur  
D – F-dur



4. Quyidagi uchtovushliklar garmonik minorning qaysi tonalliklarida tonika, subdominanta bo'lishini aniqlang va belgilang:



t – a-moll  
s – e-moll

5. Quyidagi uchtovushliklar garmonik minorning qaysi tonalliklarida dominanta uchtovushligi bo'lishini aniqlang va belgilang:



6. Tabiiy va garmonik majorning barcha tonalliklarida subdominanta uchtovushligini quyidagi tartibda yozing:

*C-dur, G-dur, F-dur, D-dur, B-dur ... va h.k.*

7. № 4 mashqda berilgan uchtovushliklar garmonik majorning qaysi tonalliklarida subdominanta uchtovushligi bo'lishini aniqlang va belgilang.

### *Og'zaki mashqlar*

1. Asosiy uchtovushliklarni quyidagi tonalliklarda tuzing: *Do major* (tabiiy), *lya minor* (garmonik).

2. Tabiiy major va tabiiy minorning quyidagi tonalliklarida tonika, subdominanta va dominanta uchtovushliklarining tovushlarini ayting:

|            |            |            |            |
|------------|------------|------------|------------|
| Sol major, | mi minor,  | Fa major,  | re minor,  |
| Re major,  | si minor,  | Re major,  | si minor,  |
| Lya major, | fa minor,  | Sol major, | mi minor,  |
| Fa major,  | re minor,  | Si major,  | sol minor, |
| Si major,  | sol minor, | Do major,  | lya minor. |

3. Tabiiy major va tabiiy minorning quyidagi nomdosh tonalliklarida tonika, subdominanta va dominanta uchtovushliklarining tovushlarini ayting:

C-dur, c-moll, E-dur, e-moll,  
F-dur, f-moll, H-dur, h-moll,  
D-dur, d-moll, Es-dur, es-moll,

B-dur, b-moll, Fis-dur, fis-moll,  
G-dur, g-moll, As-dur, as-moll.

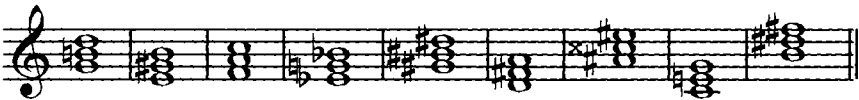
4. Quyidagi uchtovushliklar qaysi major tonalliklarida tonika, subdominant, dominant uchovushliklari bo'ladi:



5. Garmonik minorning qaysi tonalliklarida quyidagi uchtovushliklar tonika, subdominant bo'ladi:



6. Quyidagi uchtovushliklar garmonik minorning qaysi tonalliklarida dominant uchovushligi bo'ladi:



7. Qaysi major va minor tonalliklarida quyidagi tovushlar tonika uchovushligining asosiy tovushi (primasi) bo'ladi:

*d, es, g, gis, cis.*

8. Yuqoridagi tovushlar tabiiy major va garmonik minorning qaysi tonalliklarida a) tonika uchovushligining tertsiyasi; b) tonika uchovushligining kvintasi bo'ladi?

9. Qaysi major va minor tonalliklarida quyidagi tovushlar subdominant uchovushligining asosiy tovushi (primasi) bo'ladi:

*a, b, cis, es, h.*

10. Yuqoridagi tovushlar tabiiy major va garmonik minorning qaysi tonalliklarida a) subdominant uchovushligining tertsiyasi; b) subdominant uchovushligining kvintasi bo'ladi?

11. Qaysi major va minor tonalliklarida quyidagi tovushlar dominant uchovushligining asosiy tovushi (primasi) bo'ladi:

*c, f, g, d.*

12. Yuqoridagi tovushlar tabiiy major va garmonik minorning qaysi tonalliklarida a) dominanta uchtovushligining tertsiyasi; b) dominanta uchtovushligining kvintasi bo'ladi?

*Fortepianoda bajariladigan mashqlar*

1. Major va minorning turlicha tonalliklarida asosiy uchtovushliklarni (tonika, subdominant, dominant) chaling: a) tabiiy majorda; b) garmonik minorda; d) garmonik majorda; e) tabiiy major va garmonik minorning nomdosh tonalliklarida.

**Asosiy uchtovushliklarning aylanmalari**

*Yozma mashqlar*

1. Barcha major va minor tonalliklarida quyidagi akkordlarni yozing:
  - a) tonika uchtovushligi, uning sekstakkordi va kvartsekstakkordi (T, T6, T64);
  - b) subdominant uchtovushligi, uning sekstakkordi va kvartsekstakkordi (S, S6, S64);
  - d) dominant uchtovushligi, uning sekstakkordi va kvartsekstakkordi (D, D6, D64).

E s l a t m a: Tonallikning alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying, masalan:

|        |    |     |          |    |     |        |    |     |
|--------|----|-----|----------|----|-----|--------|----|-----|
| Es-dur |    |     | cis-moll |    |     | b-moll |    |     |
|        |    |     |          |    |     |        |    |     |
| T      | T6 | T64 | S        | S6 | S64 | D      | D6 | D64 |

2. Tabiiy major va garmonik minorning turlicha tonalliklarida akkordlarning quyidagi ketma-ketligini yozing:

- |                  |                                     |
|------------------|-------------------------------------|
| T – D6 – T;      | T – T6 – S – S6 – D – D6 – T;       |
| T – S64 – T;     | T – S6 – D6 – T – S64 – T;          |
| T6 – S – T6;     | T – D64 – T6 – S – D6 – T;          |
| S6 – T64 – D;    | T – S6 – T64 – S – T6 – D64 – T;    |
| T – D64 – T6;    | T – T6 – S6 – D – D6 – T;           |
| S6 – D – D6 – T; | T – D64 – T6 – S – S6 – D – D6 – T. |

E s l a t m a: Har bir misolni bir necha major va minor tonalliklarida yozish lozim, xususan:

- a) parallel tonalliklarda, masalan: D, h, As, f, H, gis va h. k.
- b) nomdosh tonalliklarda, masalan: G, g, Es, es va h. k.
- d) tonikalari bir-biridan xromatik yarim ton oralig'ida joylashgan tonalliklar, masalan: C, Ces, Cis, a, as, ais, D, Des, f, fis va h. k.



Alteratsiya belgilarini kalit yoniga emas, balki notalar oldiga qo'ying. Masalan: T – S6 – D – D6 – T akkordlar ketma-ketligi E-dur tonalligida quyidagicha yoziladi.



3. Yuqoridagi vazifani garmonik majorda ham bajaring.

4. Quyidagi tonalliklarda dominanta va subdominant uchtovushliklarini noturg'un tovushlarni yechilish yo'li bilan tonika akkordiga qo'shing: C-dur, G-dur, F-dur, a-moll, e-moll, d-moll, Es-dur, g'-dur, As-dur, fis-moll, g-moll, gis-moll.

E s l a t m a: Akkordning turg'un tovushlarini oq notalar bilan, noturg'unlarini esa qora notalar bilan yozing. Masalan: *Do major* tonalligida dominant va subdominant uchtovushliklarini tonika akkordiga qo'shilishini quyidagicha yozish lozim:



5. Quyidagi noturg'un akkordlarni ko'rsatilgan tonalliklarda, noturg'un tovushlarni yechilish yo'li bilan, tonika akkordiga qo'shing: C-dur, D-dur, a-moll, g-moll, As-dur, E-dur, dis-moll, f-moll, Ges-dur, h-moll.

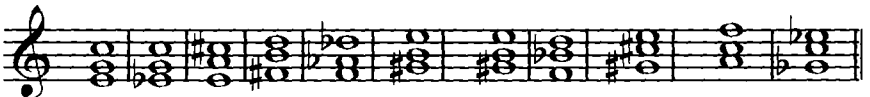
- dominant sekstakkordi (D6);
- dominant kvartsekstakkordi (D64);
- subdominant sekstakkordi (S6);
- subdominant kvartsekstakkordi (S64).

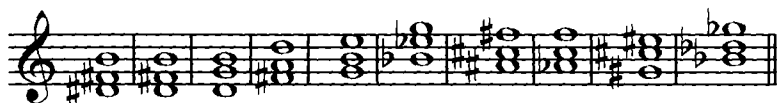
### Og'zaki mashqlar

1. Major va minorning quyidagi tonalliklarida tonika, subdominant va dominantaning uchtovushliklari, sekstakkordlari va kvartsekstakkordlari tovushlarini ayting:

|            |            |            |            |
|------------|------------|------------|------------|
| Do major,  | do minor,  | Si major,  | si minor,  |
| Sol major, | sol minor, | Fa major,  | fa minor,  |
| Re major,  | re minor,  | Mi major,  | mi minor,  |
| Lya major, | lya minor, | Lya major, | lya minor. |

2. Quyida berilgan sekstakkordlar va kvartsekstakkordlar major va minorning qaysi tonalliklarida tonikaga, subdominantaga va dominantaga tegishli bo'lishini aniqlang:





*Fortepianoda bajariladigan mashqlar*

1. Tabiiy major va garmonik minorning quyidagi tonalliklarida akkordlarning quyidagi ketma-ketligini chaling:

|             |           |                       |
|-------------|-----------|-----------------------|
| T-T6-T64-T; | T-S6-D;   | T-S6-D-D6-T;          |
| S-S6-S64-S; | D-T64-D;  | T-T6-S-S6-D-D6-T;     |
| D-D6-D64-D; | T-D64-T6; | T-D64-T6-D6-T-S64-T;  |
| T-D6-T;     | T-S64-T;  | T-T6-S-T64-S6-D-D6-T. |

E s l a t m a: 1. Akkordlarning bu ketma-ketliklarini *C-dur* tonalligidagi quyidagi misol kabi chaling: T-T6-S6-D6-T.



2. Har bir misolni bir necha major va minor tonalliklarida chalish lozim, xususan:

- a) parallel tonalliklarda, masalan: *D, h, As, f, H, gis* va *h.k.*
- b) nomdosh tonalliklarda, masalan: *G, g, Es, es* va *h.k.*
- v) tonikalari bir-biridan xromatik yarim ton oraliqda joylashgan tonalliklar, masalan: *C, Ces, Cis, a, as, ais, D, Des, f, fis* va *h.k.*

2. Yuqoridagi akkordlarni arpedjio usulida (ya'ni akkord tovushlarini ketma-ket, birini izidan boshqasini) chaling;

- a) yuqorilama to'g'ri harakat bilan (pastdan yuqoriga);
- b) pastlama to'g'ri harakat bilan (yuqoridan pastga);
- d) bir akkordni yuqorilama harakat, navbatdgisini pastlama harakat bilan (yuqorilama harakatni pastlama harakat bilan almashtirgan holda);
- e) «siniq» akkordlar shaklida.

E s l a t m a: Masalan, T-D64-T6-T akkordlari ketma-ketligini *C-dur* tonalligida quyidagicha chalish lozim:

- a) yuqorilama harakat bilan:
- b) pastlama harakat bilan:



- d) yuqorilama harakatni pastlama harakat bilan almashtirgan holda va aksincha:



g) «siniq» akkordlar shaklida:



3. Quyida berilgan baslar va raqamlar bo'yicha akkordlar tuzing:

1. 2. 3. 4.

64 6 6 64

5. 6. 7. 8.

64 6 6 6 64

9. 10. 11.

64 6 6 6 6

12. 13.

6 6 64 6 64 6

14. 15.

6 64 64 6 6 6 6 6 6

16. 17.

64 6 6 64 6

18. 19.

64 6 64 6 64 6 6 6

20.

6 6 6 6 6 6 64

21. 22.

6 64 6 6 64 6 64

Detailed description: This block contains 22 numbered musical exercises for bass clef. Each exercise is presented on a single staff with a key signature of one flat (B-flat). The exercises are numbered 1 through 22. Each exercise consists of a sequence of notes and rests, with a circled note above the staff indicating the chord to be played. Below the staff, a sequence of numbers (6 and 64) indicates the fingering for the notes. The exercises are arranged in a grid-like fashion, with 4 exercises per row and 5 rows in total. The first row contains exercises 1-4, the second row 5-8, the third row 9-11, the fourth row 12-13, the fifth row 14-15, the sixth row 16-17, the seventh row 18-19, the eighth row 20, and the ninth row 21-22.

23.

5. Yuqoridagi vazifada keltirilgan misollarni:  
 a) 4, 5, 6 ta alteratsiya belgili tonalliklarga;  
 b) berilgan tonallikdan yarim ton oraliqda joylashgan tonalliklarga transpozitsiya qilib chaling, masalan: *G-dur*, *Ges-dur*, *a-moll*, *ais-moll*... va h.k.
6. Quyidagi misollardagi akkordlarni aniqlang va chaling:

a)

b)

7. Yuqoridagi vazifada keltirilgan misollarni boshqa tonalliklarga transpozitsiya qilib, chaling.

#### 4. Major va minorning yondosh uchtovushliklari

##### *Takrorlash uchun savollar*

1. Major va minorning qaysi uchtovushliklari yondosh uchtovushliklar hisoblanadi?
2. Tabiiy majorning pog'onalarida qanday uchtovushliklarni tuzish mumkin?
3. Tabiiy minorda-chi?
4. Garmonik minorda-chi?
5. Garmonik majorda-chi?

##### *Yozma mashq va vazifalar*

1. Barcha major tonalliklarida I, III, IV pog'onadagi minor uchtovushliklarini yozing.

2. Barcha minor tonalliklarida III, VI va VII pog'onadagi major uchtovushliklarini yozing.

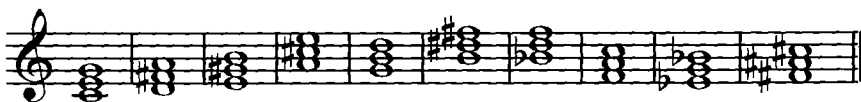
3. Garmonik minorning barcha tonalliklarida II va VII pog'onadagi kamaytirilgan uchtovushliklarni yozing.

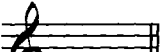
4. Garmonik minorning barcha tonalliklarida III pog'onadagi orttirilgan uchtovushliklarni yozing.

5. Garmonik majorning barcha tonalliklarida II va VII pog'onadagi kamaytirilgan uchtovushliklarni yozing.

6. Garmonik majorning barcha tonalliklarida VI pog'onadagi orttirilgan uchtovushliklarni yozing.

7. Quyidagi major uchtovushliklari qaysi 3 ta major va 4 ta minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:

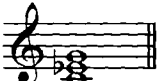


Eslatma: Bu va bundan keyingi vazifalarda berilgan akkordlarning tonalligini aniqlash uchun major va minorning ikki turini: ya'ni, tabiiy va garmonik turini oling. Masalan,  uchtovushligi quyidagi tonalliklarga tegishlidir:

C G F a f e d  
I IV V III t. V VI VII t.

8. Quyidagi minor uchtovushliklari qaysi 4 ta major va 3 ta minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:



Eslatma: Masalan,  uchtovushligi quyidagi tonalliklarga tegishlidir:

C g f B As Es g  
I IV V t. II III VI IV g.

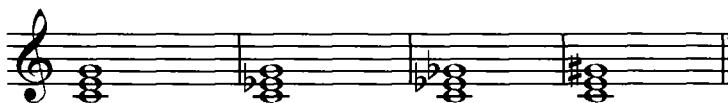
9. Quyidagi kamaytirilgan uchtovushliklar qaysi major va minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:



10. Quyidagi orttirilgan uchtovushliklar qaysi major va minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:



11. Quyidagi tovushlarning har birida uchtovushliklarning barcha turlarini tuzing; har bir tuzilgan uchtovushlikning pastiga, qaysi tonallikka va uning qaysi pog'onasiga tegishli ekanligini yozib qo'ying; (bunda major va minorning 2 turi: tabiiy va garmonik turlarini e'tiborga oling): *do, re, mi, fa, sol, lya, si, do#, fa#, sol#, mi#, lya#, si#*. Masalan:



I-C; IV-G; V-F; I-c; IV-g; V-f; II-B; VII-Des; II-B III-a; VI-E.  
III-a; VI-e; VII-d; V-f. III-As; VI-Es; IV-G; II-b.

12. Yuqoridagi vazifada ko'rsatilgan tovushlardan sekstakkord va kvartsekstakkordlarning barcha turlarini tuzing; har bir tuzilgan akkordning qaysi tonallikka tegishli ekanligini yozib qo'ying; (bunda major va minorning 2 turi: tabiiy va garmonik turlarini e'tiborga oling).

E s l a t m a: Sekstakord va kvartsekstakkordlarning pog'onalari uning uchtovushligiga yoki asosiy tovushiga (primasiga) qarab aniqlanadi.

13. Quyidagi sekstakkord va kvartsekstakkordlar qaysi major va minor tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang va belgilang:



## Og'zaki mashqlar

1. Tabiiy *Do* majorning barcha pog'onalarida uchtovushliklar tuzing va ularning turlarini aniqlang.

2. Tabiiy majorning pog'onalarida qaysi uchtovushliklar bo'lishi va ularning ketma-ket kelish tartibini aniqlang.

3. Tabiiy *lya minorning* barcha pog'onalarida uchtovushliklar tuzing va ularning ketma-ket kelish tartibini aniqlang.

4. Yuqorida keltirilgan vazifani garmonik *lya minorda* ham bajaring.

5. Garmonik *Do* majorning barcha pog'onalarida uchtovushliklar tuzing va ularning turlarini aniqlang.

6. Tabiiy *Do* majorda asosiy va yondosh uchtovushliklarning tovushlarini ayting.

7. Garmonik *lya minorda* asosiy va yondosh uchtovushliklarning tovushlarini ayting.

8. Quyidagi tonalliklarda yondosh uchtovushliklarni ayting: *G-dur, e-moll, D-dur, g-moll, E-dur, f-moll, A-dur, b-moll, Fis-dur, es-moll.*

9. Quyidagi uchtovushliklar tabiiy majorning qaysi pog'onalarida uchraydi?

- a) major uchtovushligi;
- b) minor uchtovushligi;
- d) kamaytirilgan uchtovushlik.

10. Quyidagi uchtovushliklar tabiiy minorning qaysi pog'onalarida uchraydi?

- a) major uchtovushligi;
- b) minor uchtovushligi;
- d) kamaytirilgan uchtovushlik.

11. Quyidagi uchtovushliklar garmonik minorning qaysi pog'onalarida uchraydi?

- a) major uchtovushligi;
- b) minor uchtovushligi;
- d) kamaytirilgan uchtovushlik;
- e) orttirilgan uchtovushlik.

12. Quyidagi uchtovushliklar garmonik majorning qaysi pog'onalarida uchraydi?

- a) major uchtovushligi;
- b) minor uchtovushligi;
- d) kamaytirilgan uchtovushlik;
- e) orttirilgan uchtovushlik.

13. Quyidagi sekstakkord va kvartsekstakkordlar tabiiy va garmonik major hamda garmonik minorning qaysi tonalliklariga va ularning qaysi pog'onalariga tegishli ekanligini aniqlang:



## Fortepianoda bajariladigan mashqlar

1. Quyida berilgan baslar va raqamlar bo'yicha akkordlar tuzing:

1. 6 6 6 6 6 4

2. 6 6 6 6 6 6

3. 6 6 6 6 6 6

4. 6 6 6 6 6 6

5. 6 6 6 6 6 6

6. 6 6 6 6 6 6

7. 6 6 6 6 6 6 6 4

8. 6 6 6 6 6 6

9. 6 6 6 6 6 4 6 4 6 6 6 6 6 6

10. 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 4

11. 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

2. Rim raqamlari bo'yicha ko'rsatilgan akkordlar ketma-ketligini major va minor tonalliklarida chaling:

I- $\text{VI}$ 6-V- $\text{I}$ 6; I-VII6- $\text{I}$ 6; I-VII6- $\text{I}$ 6- $\text{II}$ 6-V6- $\text{I}$ .

I- $\text{I}$ 6- $\text{II}$ 6-V-V6- $\text{I}$ ; I-VI6-VII6- $\text{I}$ 6- $\text{II}$ 6-V;

I- $\text{I}$ 6-Iv- $\text{II}$ 6-I64-V- $\text{I}$ 6.

3. Quyidagi misollarda ko'rsatilgan akkordlarni aniqlang va chaling:

a)





## 5. Dominantseptakkord

### *Takrorlash uchun savollar*

1. Qanday akkordga septakkord deyiladi?
2. Akkordning asosiy (prima) tovushidan boshlab, septakkord qanday intervallardan tashkil topadi?
3. Septakkordda har bir juft tovushlar orasi qaysi intervallarni hosil qiladi?
4. Major va garmonik minorning V pog'onasidan tuzilgan septakkordga qanday septakkord deyiladi?
5. Dominantseptakkord qanday belgilanadi?
6. Dominantseptakkord:
  - a) akkordning asosiy tovushidan yuqori tovushgacha;
  - b) har bir juft tovushlar orasini hisoblaganda qanday intervallardan tuziladi?
7. Dominantseptakkord tarkibiga qanday dissonans intervallar kiradi?
8. Dominantseptakkord asosida qanday uchtovushlik joylashgan?
9. Dominantseptakkord tarkibiga major va minorning qaysi turg'un va noturg'un tovushlari kiradi?
10. Dominantseptakkordning yechilishi nima? Dominantseptakkord qaysi uchtovushlikga va qanday tarzda yechiladi?

### *Yozma mashq va vazifalar*

1. Barcha major va minor tonalliklarida dominantseptakkord tuzing.
2. Quyidagi tovushlarning har birida dominantseptakkord tuzing, ularni qaysi tonallikka tegishli ekanligini aniqlang va belgilang: *do, re, mi, fa, sol, lya, si, do#, re#, fa#, sol#, mi♭, sol♭, lya♭, si♭, re♭*.
3. Quyidagi tovushlarni dastlab tertsiya, keyin kvinta, undan keyin esa septima sifatida mo'ljal qilib, dominantseptakkord tuzing: *do, re, mi, sol#, si♭, do#, lya, fa#*.
4. Kvinta davrasi tartibi bo'yicha, barcha major va minor tonalliklarida dominantseptakkord tuzing va tonika uchtovushligiga yeching.
5. Quyidagi tovushlarning har birida dominantseptakkord tuzing, ularni qaysi tonallikka tegishli ekanligini aniqlang va yeching: *a, fis, b, cis, gis, h, des, f, d, es, e*.

## Og'zaki mashqlar

1. Yuqorilama kvinta davrasi tartibi bo'yicha, barcha major va minor tonalliklarida dominantseptakkord tuzing.

2. Quyidagi tovushlarning har birida dominantseptakkord tuzing, ularni major va minorning qaysi tonalligiga tegishli ekanligini aniqlang: *sol, mi, fa#, sib, lya, do#, do, re, sol#, fa, si, lya#, reb, mi#*.

3. Quyidagi dominantseptakkordlar qaysi tonallikka tegishli ekanligini aniqlang:



## Fortepianoda bajariladigan mashqlar

1. Quyidagi har bir major va minor tonalliklarida dominantseptakkord tuzing va yeching: *C-a; F-d; D-h; B-g; A-fi; Es-c; As-f; H-gis; Des-b; Fis-dis; Ges-es; Cis-ais*.

2. Og'zaki mashqlarning № 3 vazifasida ko'rsatilgan dominantseptakkordlarni yeching.

3. Quyidagi har bir tovushda dominantseptakkord tuzib, qaysi tonallikka tegishli ekanligini aniqlang va yeching: *do, re, mi, fa, sol, lya, si, do#, re#, fa#, sol#, lya#, reb, mi#, sol#, lya#, sib*.

## 6. Dominantseptakkordning aylanmalari

### Takrorlash uchun savollar

1. Dominantseptakkord nechta aylanmaga ega?
2. Dominantseptakkordning birinchi, ikkinchi va uchinchi aylanmalari qanday ataladi?
3. Dominantseptakkordning aylanmalari qaysi raqamlar bilan belgilanadi?
4. Pastdan yuqoriga qarab hisoblaganda dominantkvintsekkord, dominantterskvartakkord va dominantsekundakkord qaysi intervallardan iborat?
5. Nima uchun dominantseptakkordning 1-aylanmasiga kvintsekkord, 2-aylanmasiga terskvartakkord va 3-aylanmasiga sekundakkord deyiladi?
6. Dominantseptakkordning aylanmalari qaysi akkordlarga yechiladi?

## Yozma mashq va vazifalar

1. Barcha major minor tonalliklarida, quyidagi tartibda dominantseptakkord va uning aylanmalarini tuzing: *C, a, G, e, F, d, D, h, B, g, va h. k.*

2. Quyidagi major va minor tonalliklarida dominantseptakkordning 1-aylanmasi (D65) ni tuzing va yeching: *D-dur, As-dur, cis-moll, e-moll, H-dur, f-moll, A-dur, es-moll.*

3. Quyidagi major va minor tonalliklarida dominantseptakkordning 2-aylanmasi (D43) ni tuzing va yeching: *F-dur, h-moll, As-dur, gis-moll, d-moll, cis-moll.*

4. Quyidagi major va minor tonalliklarida dominantseptakkordning 3-aylanmasi (D2) ni tuzing va yeching: *G-dur, b-moll, E-dur, Des-dur, Ges-dur, dis-moll.*

5. Quyidagi tovushlarning har biridan D7, D65, D43, D2 tuzing va ular tegishli bo'lgan major va minor tonalliklarini aniqlang: *do, re, mi, fa, sol, lya, si, do#, fa#, sol#, mi#, lya#, si#.*

Eslatma: Masalan, do tovushidan tuzilgan dominantseptakkord va uning aylanmalari quyidagicha bo'ladi:

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). Four chords are written on the staff, each with its notes and a label below it:

- D7**: Notes F (first line), f (second space), and B-flat (second line). Label: *F, f;*
- D65**: Notes D (first space), F (first line), and B-flat (second line). Label: *Des, des;*
- D43**: Notes B (second line), D (first space), and F (first line). Label: *B, b;*
- D2**: Notes G (first line), B (second line), and D (first space). Label: *G, g.*

6. Kalit alteratsiya belgilarining soni 1, 2, 3, 4, 5 va 6 ta bo'lgan tonalliklarda akkordlarning quyidagi ketma-ketligini yozing: *T6-D43-T; T-T6-D-D2-T6-D65-T; D-D2-T6-D43-T; T-S6-D7-D65-T-S64-T; T-S6-D-D2-T6-D65-T.*

Eslatma: Tonalliklarning belgilarini kalit yoniga emas, balki notalar oldiga qo'ying.

## Og'zaki mashqlar

1. Quyidagi tonalliklarda dominantseptakkord va uning barcha aylanmalarini tuzing: *C, a, G, e, F, d, A, fis, Des, b.*

2. Quyidagi tovushlarda dominantseptakkord tuzib, barcha aylanmalarini hosil qiling: *lya, re, do, fa, si, do#, si#, lya#, fa#, mi#, sol.*

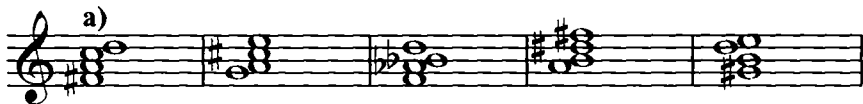
3. Major va minor tonalliklarida, quyidagi tartibda kvintsektakkord, tertskvartakkord va sekundakkord tuzing va yeching: *C, a, G, e, F, d, D, h, B, g, va h. k.*

4. Quyidagi tovushlarning har birida dominantseptakkordning 1-aylanmasi (D65) ni tuzing, bu akkordlar tegishli bo'lgan major va minor tonalliklarini aniqlang: *re, sol, fa#, do#, lya, si#, fa, do, mi, sol#, mi#, si#.*

5. Quyidagi tovushlarning har birida dominantseptakkordning 2-aylanmasi (D43) ni tuzing, bu akkordlar tegishli bo'lgan major va minor tonalliklarini aniqlang: *mi♭, do♯, si♭, sol♯, fa, re♯, do, ly♭, mi, si, lya, re♭.*

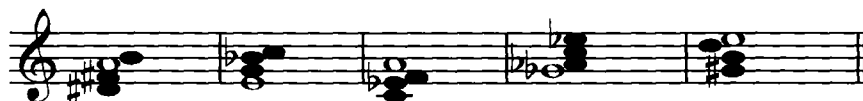
6. Yuqoridagi vazifada ko'rsatilgan tovushlardan dominantseptakkordning 3-aylanmasi (D2) ni tuzing, bu akkordlar tegishli bo'lgan major va minor tonalliklarini aniqlang.

7. Berilgan akkordlarni va ular tegishli bo'lgan tonalliklarni aniqlang:



8. Yuqoridagi vazifada berilgan akkordlarni yeching.

9. Quyidagi akkordlarda oq notalar bilan akkordning qaysi tovushi (prima, tertsiya, kvinta, septima) belgilanganligini aniqlang:



### *Fortepianoda bajariladigan mashqlar*

1. Diyezli va bemolli major va minor tonalliklarida dominantseptakkord va aylanmalarini tuzing.

2. Quyidagi tovushlarda dominantseptakkord, kvintsekkord, tertskvartakkord va sekundakkord tuzing: *re, fa#, si<sup>b</sup>, lya, mi<sup>b</sup>, do#, fa, sol#, lya<sup>b</sup>, si, re#, do, mi.*

3. Quyidagi akkordlarni aniqlang va yeching:

a)

b)

4. Quyidagi tovushlarda dominantseptakkord va uning barcha aylanmalarini tuzing, ularning tonalligini aniqlab, yeching: *e, h, a, g, f, es, d, b, fis, as, c, dis, cis, fis.*

5. Quyidagi shakllar bo'yicha barcha major va minor tonalliklarida akkordlar ketma-ketligini chaling:

T-D7-T;                      T-D7-D65-D43-T;                      T-S6-D7-T;  
 T-D65-T;    D-D2-D43-D65-T;                      T-T6-D-D2-T6-D43-T;  
 T6-D43-T;    T-T6-D43-T;                      T-S6-D7-D65-T;  
 D-D2-T6;    T-D6-D43-T;                      T6-S-D43-T.

E s l a t m a: Masalan, T-T6-D43-D65-T akkordlar ketma-ketligini *C-dur* tonalligida shunday chalish kerak:

6. Quyidagi baslar va raqamlar bo'yicha akkordlar tuzing:

4. 2 6 64 2 6 43 6 43 65 7

5. 2 6 43 65 64 6 2

6. 6 2

7. 6 65 6 7 65 6 64 2

8. 6 6 65 6 7

9. 6

10. 2 6 43 7 65 6

11. 43 65 64 64 2 43

12. 2 6 43 64

13. 6 43 65

14. 6 7 64 2 6 43 6 64 7

15. 43 6 6 65

## 7. Yetakchi septakkord

### *Takrorlash uchun savollar*

1. Yetakchi septakkord nima?
2. Yetakchi septakkord major va minorning qaysi pog'onasida tuziladi?
3. Yetakchi septakkord tarkibiga major va minorning qaysi noturg'un pog'onalari kiradi?
4. Pastdan yuqoriga qarab hisoblaganda, yetakchi septakkord:
  - a) tabiiy majorda;
  - b) garmonik majorda;
  - v) garmonik minorda qaysi intervallardan iborat?
5. Yetakchi septakkord tarkibiga qaysi dissonans intervallar kiradi?
6. Yetakchi septakkordning asosida qaysi uchtovushlik joylashgan?
7. Kamaytirilgan yetakchi septakkord nima va u qanday tuziladi?
8. Tabiiy majorning yetakchi septakkordi qanday ataladi va interval tarkibi bo'yicha, kamaytirilgan septakkorddan qanday farq qiladi?
9. Yetakchi septakkord qaysi akkordga va qanday tarzda yechiladi?
10. Yetakchi septakkord qisqacha qanday belgilanadi?

### *Yozma mashq va vazifalar*

1. Barcha major va minor tonalliklarida kamaytirilgan yetakchi septakkord tuzing.
2. Quyidagi tovushlarda kamaytirilgan yetakchi septakkord tuzing: *do, do#, re, re#, mi, mi#, fa, fa#, fa\*, sol, sol#, sol\*, lya, lya#, si, si#, sib*.
3. Tertsiyasi, kvintasi va septimasi *do, re, mi, fa#, sib, mi#, sol#, fa, lya* tovushi bo'lgan kamaytirilgan yetakchi septakkord tuzing.
4. Barcha major va minor tonalliklarida quyidagi tartibda kamaytirilgan yetakchi septakkord tuzing va tonika uchtovushligiga yechin: *C-dur – a-moll; G-dur – e-moll; F-dur – d-moll; D-dur – h-moll; B-dur – g-moll* va *h.k.*
5. Quyidagi tovushlarda kamaytirilgan yetakchi septakkord tuzing, tonalligini aniqlang va yeching: *mi, sol, re, sol, si, re, lya, mi, lya, fa, si, do*.
6. Tabiiy va garmonik majorning barcha tonalliklarida kvinta davrasi tartibi bo'yicha kamaytirilgan yetakchi septakkord tuzing.

### *Og'zaki mashqlar*

1. Barcha major va minor tonalliklarida yuqorilama kvinta davrasi tartibi bo'yicha kamaytirilgan yetakchi septakkord tuzing.
2. Quyidagi tovushlarda kamaytirilgan yetakchi septakkord tuzing va ular tegishli bo'lgan tonalliklarni aniqlang: *fis, e, a, cis, d, dis, g*.

3. Quyidagi septakkordlarning major va minor tonalliklarini aniqlang:



4. Tabiiy va garmonik majorning quyidagi tonalliklarida kamaytirilgan yetakchi septakkordlar tuzing: *D, B, Fis, As, E, Des, G, Ces, H, Ges, Cis*.

*Fortepianoda bajariladigan mashqlar*

1. №№ 1, 2, 3, 4, 5, 6 yozma mashqlarni fortepianoda ham bajaring.

2. Og'zaki mashqlarning № 3 vazifasida berilgan kamaytirilgan septakkordlarni tonika uchtovushligi tovushlariga yeching.

**8. Kuydagi akkordlar**

*Takrorlash uchun savollar*

1. Akkord figuratsiyasi nima?
2. Arpedjio (arpeggio) nima?

*Og'zaki mashqlar*

1. Quyidagi akkordlarni aniqlang:





2. Quyidagi kuylarda tonika, subdominanta va dominanta tovushlaridan hosil bo'luvchi, aniq ifodalangan akkordlarni toping va aniqlang.

a) Quyidagi kuylarda uchtovushliklar va ularning aylanmalarini toping:

**1. Allegretto**

Rus xalq qo'shig'i

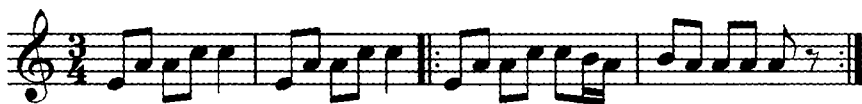
**2. Allegro**

Ukraincha «Bahor qo'shig'i»



3. Adagio

Ukrain xalq qo'shig'i



4. Allegro

L. Betxoven. Shotlandcha qo'shiq



5. Moderato

Chex xalq qo'shig'i



6. Shoshmasdan

Qadimiy raqs «Kontradans»



7. Allegro

Ukrain xalq qo'shig'i



8. Allegro agitato

M.Glinka. «Ruslan va Lyudmila» operasidan



9. Moderato

F.Shubert. «Qayerga»



10. Moderato

L. Betxoven. Tirolcha qo'shiq, op.107. nomer.1



11. Andantino

F.Shubert. Raqs



12. Allegro

Nemis xalq raqsi



13. Quvnoq va tetik

R.Shuman. «Quvnoq dehqon»



14. Moderato non troppo

M.Musorgskiy. «Sorochin yarmarkasi»  
operasidan



15. [Allegro]

R.Shuman. «Botir chavandoz», op.68



16. Allegro

G.F.Gendel. Organ va orkestr uchun konsert



17.

V.A.Motsart. Menuet



18.

Ukrain xalq qo'shig'i

*p* *mf*  
*pp* *rit.*  
*pp*

19. Andante con moto

Polsha xalq qo'shig'i

*mf*

20. Moderato

Ukrain xalq qo'shig'i

21. Presto

I. Gaydn. 18-simfoniya

22.

Chex xalq qo'shig'i

## 23. Allegro

Polsha xalq qo'shig'i



## 24. Allegretto

I. Gaydn. Raqs



## 25. Allegretto ma non troppo

J. Ramo, Jiga



## 26. Allegro con fuoco

F. Mendelson. So'zsiz qo'shiq



b) Quyidagi kuylarda septakkordlar (dominantseptakkord va uning aylanmalari, yetakchi septakkord) shuningdek, barcha boshqa akkordlarni toping va aniqlang:

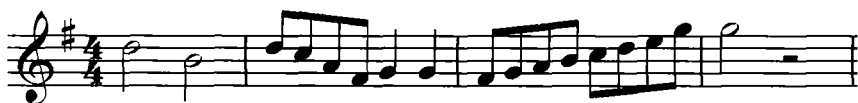
1.

Chex xalq qo'shig'i



2.

V.A.Motsart. Sonatina



3. Moderato

Polsha xalq qo'shig'i



4. Allegro

V.A.Motsart. «Don Juan» operasidan



5.

V.A.Motsart. «Ekossez»



6.

*Fine**D.C.*

## 7. Andantino

N.Rimskiy-Korsakov. «Shoh Sulton haqida ertak»  
operasidan

## 8.

L.Betxoven. Kontradans



## 9. Allegretto

Polsha xalq qo'shig'i



## 10. Largo

Dj.B.Pergolezi. 13-sonata



## 11.

Xorvat xalq qo'shig'i





12. Moderato

V.A.Motsart. Menuet



13.

Ukrain xalq qo'shig'i



14. Allegro non troppo

Polsha xalq qo'shig'i



15. Agitato

F.Mendelson. «So'zsiz qo'shiq»



16. Moderato

Polsha xalq qo'shig'i



17. Moderato

Chex xalq qo'shig'i



*un poco rit.*

18. Allegro non troppo

I.S.Bax. Fuga



19. Allegro

Dj.Verdi. «Trubadur-Maddoh» operasidan



20. Allegro

F.Shubert. «Bo'ronli tong»



## XROMATIZM

### *Takrorlash uchun savollar*

1. Ladning qanday ko'rinishlari «xromatizm» tushunchasi ostiga birlashadi?
2. Diatonik yarim ton va diatonik ton nima?
3. Xromatik yarim ton va xromatik ton nima?
4. Major (tabiiy) ladining qaysi noturg'un pog'onalari xromatik ravishda o'zgartirilishi (alteratsiyalanishuvi) mumkin? Qaysi yo'nalishda (yuqoriga, pastga)?
5. Minor (tabiiy) ladining qaysi noturg'un pog'onalari xromatik ravishda o'zgartirilishi (alteratsiyalanishuvi) mumkin? Qaysi yo'nalishda (yuqoriga, pastga)?
6. Xromatik gamma nima?
7. Major va minor xromatik gammalari yozilishining qanday qoidalari qabul qilingan?
8. Xromatik gammalarning yozilish qoidalari nimaga asoslangan? Qanday hollarda bu qoidalar o'z ahamiyatini yo'qotadi?
9. Xromatik gammaning major yoki minorligi nima bilan aniqlanadi?
10. Qanday intervallarga xromatik intervallar deyiladi?

### *Yozma mashq va vazifalar*

1. Quyidagi tovushlardan yuqoriga va pastga tomon diatonik va xromatik yarim tonlar tuzing:

a)



b)





2. Yuqoridagi mashqda berilgan tovushlardan diatonik butun tonlar, mumkin bo'lgan joylarda esa xromatik butun tonlar ham tuzing.

3. Quyidagi tovushlar orasini xromatizm bilan to'ldiring:



4. Quyidagi tonalliklarda major va minor ladining har bir turg'un pog'onasiga yondosh diatonik va xromatik noturg'un tovushlarni yozing:

*C-dur, G-dur, F-dur, D-dur, H-dur, Es-dur, Fis-dur,  
a-moll, e-moll, d-moll, h-moll, gis-moll, es-moll, fis-moll.*

Eslatma: Ladning turg'un pog'onalarini oq, noturg'un pog'onalarini esa qora notalar bilan yozing.

5. Majorda II pog'onani xromatik yarim tonga ko'tarish va pasaytirish natijasida hosil bo'ladigan quyidagi xromatik intervallarni; *C, G, F, A, Des, H, Es, D, B, E* tonalliklarida tuzing va yeching:

orttirilgan sekundalar, orttirilgan kvintalar, orttirilgan sekstalar,  
kamaytirilgan septimalar, kamaytirilgan kvartalar,  
kamaytirilgan tertsiyalar.

6. Minorda II pog'onani pasaytirish natijasida hosil bo'ladigan yuqoridagi intervallarni *a, e, d, h, g, fis, c, cis, b* tonalliklarida tuzing va yeching.

7. a) Majorda:

ko'tarilgan VI va pasaytirilgan IV pog'onalar,  
tabiiy VII va II pasaytirilgan pog'onalar,  
tabiiy IV va pasaytirilgan II pog'onalar oralarida hosil bo'ladigan  
orttirilgan seksta va kamaytirilgan tertsiya intervallarini *C, Cis, D, Des, E,  
Es, F, Fis, G, Ges, A, As, B, H* tonalliklarida:

b) minorda:

tabiiy VI va pasaytirilgan IV pog'onalar,  
pasaytirilgan II va ko'tarilgan VII pog'onalar oralarida hosil bo'ladigan  
orttirilgan seksta va kamaytirilgan tertsiya intervallarini *a, as, h, b, cis, d,  
dis, e, es, f, fis, g, gis* tonalliklarida tuzing va yeching.

8. Quyidagi intervallarni ko'rsatilgan tonalliklarda turg'un tovushlarga yeching:

|                |                                 |
|----------------|---------------------------------|
| <i>do#-si</i>  | g-moll, A-dur tonalliklarida;   |
| <i>mi#-re</i>  | Des-dur, b-moll tonalliklarida; |
| <i>fa#-si</i>  | E-dur, e-moll tonalliklarida;   |
| <i>re#-lya</i> | A-dur, C-dur tonalliklarida;    |
| <i>sol#-mi</i> | b-moll, Des-dur tonalliklarida; |
| <i>mi-sol#</i> | D-dur, F-dur tonalliklarida;    |
| <i>lya-do#</i> | G-dur, B-dur tonalliklarida;    |
| <i>fa#-re#</i> | A-dur, e-moll tonalliklarida.   |

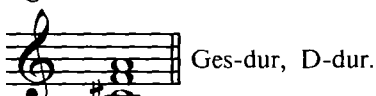
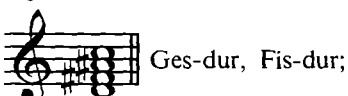
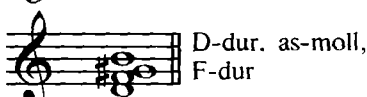
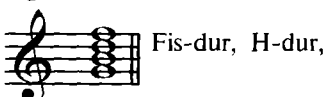
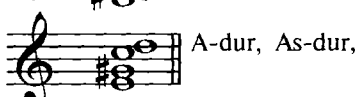
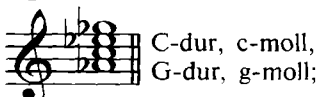
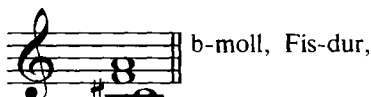
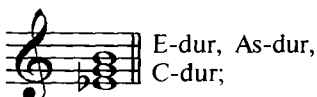
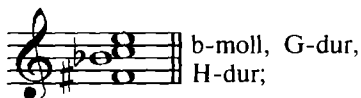
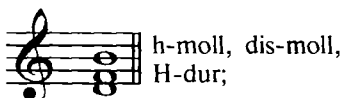
9. Quyidagi akkordlar tarkibiga kiruvchi xromatik intervallarni toping, aniqlang va belgilang:



10. 9 mashqda berilgan akkordlarni qaysi major va minor tonalliklariga tegishli ekanligini aniqlang va lad tovushlarining tortilishi bo'yicha yeching.

11. 146 bet № 3 vazifada berilgan akkordlarni ko'rsatilgan tonalliklarda turg'un tovushlarga tortilishi bo'yicha yeching, bu akkordlardagi xromatik intervallarni toping, aniqlang va belgilang.

12. Berilgan akkordlarni ko'rsatilgan tonalliklarda tonika akkordiga yechish uchun engarmonik ravishda almashtiring:



13. Kvinta davrasi tartibi bo'yicha, barcha tonalliklarda major xromatik gammalarini yuqorilama va pastlama harakat bilan yozing.

E s l a t m a: Tabiiy majorning diatonik pog'onalarini oq, xromatik pog'onalarni esa qora notalar bilan yozing

14. Kvinta davrasi tartibi bo'yicha, barcha tonalliklarda minor xromatik gammalarini yuqorilama va pastlama harakat bilan yozing, xromatik pog'onalarni esa qora notalar bilan yozing

15. Quyidagi nomdosh tonalliklarda major va minor xromatik gammalarini yuqorilama harakat bo'yicha yozing:

*D-dur, Es-dur, cis-moll, B-dur, f-moll, A-dur,  
d-moll, es-moll, Cis-dur, b-moll, F-dur, a-moll.*

### *O g ' z a k i m a s h q l a r*

1. *Re, fa, sol, do#, lya#, mi♭* tovushlaridan yuqoriga va pastga tomon diatonik va xromatik yarim tonlar tuzing.

2. *Re mi♭, lya, sol♭, fa* tovushlaridan yuqoriga tomon diatonik va xromatik butun tonlar tuzing.

3. Shu vazifani *do#, sol, fa#, mi, re#* tovushlaridan pastga tomon bajaring.

4. Quyidagi diatonik yarim ton va butun tonlarni engarmonik teng xromatiklari bilan almashtiring: *re#-mi, do-re♭, mi#-re#, fa-sol♭, fa\*-sol#*, *do♭-re♭, do\*-re#, mi♭-fa, mi♭♭-re♭, sol\*-lya#*.

5. Quyidagi xromatik yarim ton va butun tonlarni engarmonik teng diatoniklari bilan almashtiring: *fa-fa#, lya♭-lya#, do-do\*, sol#-soli, si♭-si♭♭, re-re\*, do#-do\*, mi♭-mi♭♭*.

6. Yuqoridagi vazifani bajargach, diatonik butun tonlar orasini xromatizm bilan to'ldiring.

7. Tabiiy majorning qaysi noturg'un pog'onalarini xromatik ravishda ko'tarish yoki pasaytirish mumkin?

8. Tabiiy minorda-chi?

9. Major tonalliklarida quyidagi pog'onalarni ayting va ularni yeching:

pasaytirilgan II  
ko'tarilgan IV

ko'tarilgan II  
pasaytirilgan VI

10. Minor tonalliklarida II, IV pog'onalarni ayting va yeching.

11. II pog'onani ko'tarish, II ni pasaytirish, IV ni ko'tarish va VI ni pasaytirish natijasida hosil bo'ladigan quyidagi xromatik intervallarni turlicha major tonalliklarida tuzing va yeching.

orttirilgan sekstalar,  
kamaytirilgan tertsiyalar,  
orttirilgan sekundalar,  
kamaytirilgan septimalar,

orttirilgan kvintalar,  
kamaytirilgan kvartalar,  
orttirilgan kvartalar,  
kamaytirilgan kvintalar.

12. II pog'onani ko'tarish, IV ni ko'tarish va VII ni ko'tarish natijasida hosil bo'ladigan yuqoridagi xromatik intervallarni turlicha minor tonalliklarida tuzing va yeching.

13. Orttirilgan seksta va kamaytirilgan tertsiya intervallari qaysi intervallarga yechiladi?

14. Orttirilgan seksta va kamaytirilgan tertsiya intervallarining yechilishida ovoz harakatlarining farqi nimadan iborat?

15. Quyidagi tonalliklarda xromatik major gammalarini yuqorilama va pastlama harakat bo'yicha o'qing:

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

16. Quyidagi tonalliklarda minor xromatik gammalarini yuqorilama va pastlama harakat bo'yicha o'qing:

*a, c, d, fis, g, h, e, es, gis, as, b, dis, ais.*

17. Quyidagi major va minor xromatik gammalarini o'qing:

yuqorilama *Fa# major,*

pastlama *re minor,*

pastlama *Solb major,*

yuqorilama *sol# minor,*

pastlama *Si major,*

yuqorilama *sol minor,*

yuqorilama *lya# minor,*

pastlama *Do# major.*

18. Xromatik gammalarning quyidagi bo'laklari qaysi major va minor tonalliklariga tegishli ekanligini aniqlang:

The image shows ten fragments of chromatic scales, numbered 1 through 10, written on a single treble clef staff. Each fragment consists of eight notes. Fragments 1, 3, 5, and 7 are in 4/4 time, while fragments 2, 4, 6, 8, 9, and 10 are in 3/4 time. The fragments represent various chromatic scales in different keys and directions.

11. 12. 13.

14. 15. 16.

19. Quyidagi kuylarni lad va tonalliklarini aniqlang, ularda uchraydigan barcha xromatik tovushlarni (xromatik tovushlar o'tkinchi va yordamchi tovush ko'rinishida; pog'onama-pog'ona yoki sakrama harakat tarzida; kuyning xromatik gamma bo'icha harakati shaklida bo'lishi mumkin) ko'rsating va aniqlang. Har bir kuyni lad-tonallik jihatdan tahlil qilib bo'lgach, fortepianoda chalish zarur:

1.

V.A.Motsart. Raqs

2.

I. Gaydn. Raqs

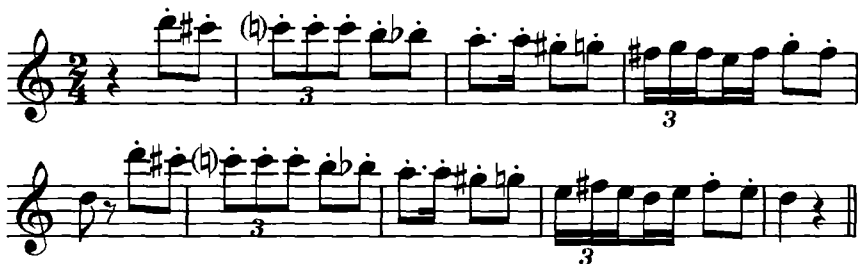
3. a) Allegretto quasi andantino

J. Bize. «Karmen» operasidan





b)



4. Presto

K.M.Beber. Menuet



5. Allegro vivace

P.Chaykovskiy. «Uyqudagi go'zal» baletidan



6. Allegro

Lyove. Ballada



7. Andante con moto

P.Chaykovskiy. «Qarg'a ayol» operasidan



8. Allegro assai

I.Gaydn. 15-simfoniya



9.

G.Doniseti. «Lyuchiya di Lammermur» operasidan



10. Allegro

V.A.Motsart. Fortepiano uchun 5-konsert





11. **Grazioso** L.Betxoven. Fortepiano uchun 2-sonata, op.2



12. **Lento** K.Sen-Sans. «Samson va Dalila» operasidan



13. **Poco andante** E.Grig. Elegiya. op.47



14. **Moderato e con grazia** K.M.Veber. Rondo brillante, op.6



15. Allegro agitato

F.Shopen. Preljudiya



16. Sempre lento (Cantando)

Fr.List. Petrarki



17. Moderato

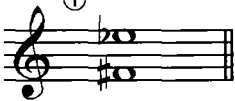


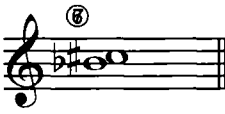

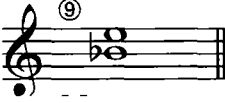
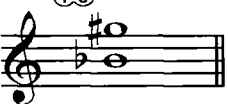
T.Xrennikov. «Bulbul airgul haqida vashf etgandek»



*Fortepianoda bajariladigan mashqlar*



1. 164-167 betlardagi 19–vazifada berilgan kuylarni lad va tonalligini aniqlang va ularni fortepianoda chaling.

2. Quyidagi xromatik intervallarni ko'rsatilgan tonalliklarda turg'un tovushlarga yeching:

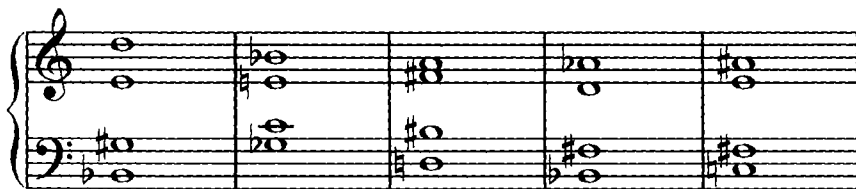
|  |  |  |
|--|--|--|
| D-dur,<br>c-moll;  | Es-dur,<br>g-moll;   | G-dur,<br>dis-moll;  |
| ①<br> | ②<br> | ③<br> |
| Fis-dur;   | B-dur,<br>as-moll;   | A-dur,<br>B-dur;   |
| ④<br> | ⑤<br> | ⑥<br> |
| F-dur, As-dur<br>c-moll;   | G-dur,<br>Fis-dur;   | A-dur,<br>b-moll;  |
| ⑦<br> | ⑧<br> | ⑨<br> |
| D-dur,<br>a-moll;  |  |  |
| ⑩<br> |  |  |

3. Quyidagi akkordlar tarkibidagi xromatik intervallarni toping va aniqlang; berilgan noturg'un akkordlarni ko'rsatilgan tonalliklarda, turg'un tovushlarga tortilishi bo'yicha, yeching:

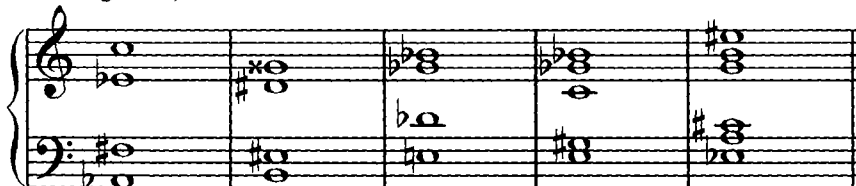
a)

|   |                   |                           |                          |                   |
|---|-------------------|---------------------------|--------------------------|-------------------|
| F-dur,<br>E-dur   | G-dur,<br>Des-dur | Ges-dur<br>e-moll, a-moll | D-dur,<br>b-moll         | Fis-dur<br>h-moll |
|  |                   |                           |                          |                   |
| F-dur   | Es-dur            | H-dur                     | D-dur,<br>d-moll, g-moll |                   |
|  |                   |                           |                          |                   |

A-dur, a-moll    Des-dur,    cis-moll    Es-dur    h-moll  
 D-dur, d-moll    f-moll    fis-moll    g-moll    E-dur, H-dur



G-dur,            dis-moll            f-moll  
 g-moll, c-moll    fis-moll            b-moll            F-dur            D-dur



To'qqizinchi bo'lim

**MODULYATSIYA**

*Takrorlash uchun savollar*

1. Pog'onadosh tonalliklar deb nimaga aytiladi?
2. Tonalliklarning pog'onadoshligi nima bilan aniqlanadi?
3. Berilgan major va minor tonalliklariga qaysi tonalliklar yaqin pog'onadosh hisoblanadi?
4. Modulyatsiya nima?
5. Kuyda (yaqin tonalliklarga) modulyatsiya qanday tarzda ro'y beradi?
6. Asosiy tonallikning va kuyda yoki butun asar davomida uchraydigan boshqa tonalliklarning, alteratsiya belgilari odatda qayerga qo'yiladi?
7. Kuyda ro'y bergan modulyatsiyani qanday qilib aniqlash mumkin?

*Og'zaki mashqlar*

1. Quyidagi tonalliklarga pog'onadosh bo'lgan barcha tonalliklarni ayting: *F-dur, e-moll, Des-dur, h-moll, A-dur, es-moll, H-dur, g-moll, fis-moll, As-dur, D-dur, c-moll, Fis-dur, b-moll.*

2. Quyidagi kuylarda, xromatik belgi va yangi tonallikning tonikasi paydo bo'lishi bilan, topish mumkin bo'lgan modulyatsiyani aniqlang:

**1. Adagio**

Rus xalq qo'shig'i



**2. Allegretto**

L. Betxoven. Fortepiano uchun sonata, op.2





3. Andante

F.Mendelson. «So'zsiz qo'shiq»



4. Moderato

V.A.Motsart. Fortepiano uchun bolalar pyesasi



5. Tez

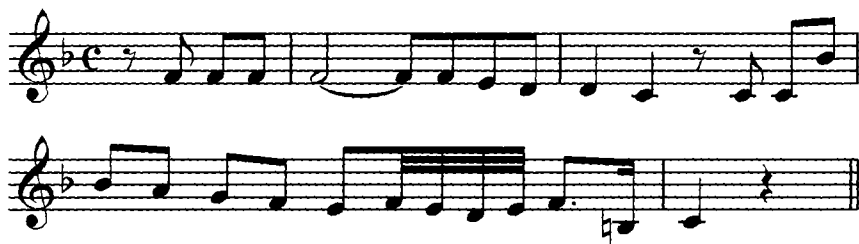
Don qozoqlarining kuyi. «Qazachoq»





6. Abdabte con moto

A.Gurilyev. «Oqlov»



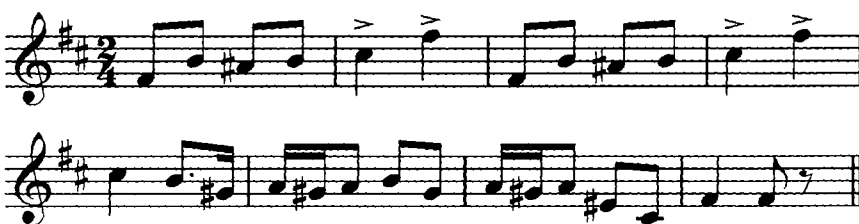
7. Kuchli va tetik

R.Shuman. «Notanish», op.68



8. Allegro

Ukrain xalq qo'shig'i



9. Marciale

R.Shuman. «Bahor qo'shig'i», op.45, 2-son



## 10. Moderato

M.Glinka. «Eh, go'zal ma'shuqa»

## 11. Sekin

R.Shuman. Romans, op.54, 3-son

## 12. Andante espressivo

F.Mendelson. «So'zsiz qo'shig'i»

## 13. Andantino

Ukrain xalq qo'shig'i

14. Allegro con brio

L. Betxoven. 2-simfoniya

*p*

*sf*

*sf*

15. Allegro assai

P. Chaykovskiy. Vals

*mf*

16. Allegro

Ukrain xalq qo'shig'i

17. Allegretto

Rus xalq qo'shig'i

18. Juda tez emas

F.Shubert, «Forel»



19. Andante mosso

M.Glinka. «Ivan Susanin» operasidan



3. Quyidagi kuylarda, yaqin tonalliklarga bo'lgan modulyatsiyani aniqlang:

1. Andante quasi allegretto

A.Dargomijskiy. «Sen meni tezda unutasan»



2. Allegro moderato

P.Chaykovskiy. 5-simfoniya



3. Moderato

V.A.Motsart. «Don Juan» operasidan

Musical score for 'Moderato' by V.A. Mozart. The score consists of three staves of music in 4/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature change to one flat. The second staff continues the melody with various note values and rests. The third staff concludes the piece with a final note and a double bar line.

4. Andante espressivo

I.S.Bax. Fuga

Musical score for 'Andante espressivo' by I.S. Bax. The score consists of two staves of music in common time (C) with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature change to one sharp. The second staff continues the melody with various note values and rests, ending with a double bar line.

5. Juda tez emas

Rus xalq qo'shig'i

Musical score for 'Juda tez emas' by Russian folk song. The score consists of three staves of music in common time (C) with a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature change to one flat. The second and third staves continue the melody with various note values and rests, ending with a double bar line.

6. Moderato

Ukain xalq qo'shig'i

Musical score for 'Moderato' by Ukrainian folk song. The score consists of two staves of music in common time (C) with a key signature of two flats (B-flat and E-flat). The first staff begins with a treble clef and a key signature change to two flats. The second staff continues the melody with various note values and rests, ending with a double bar line.

7.

R.Shuman. «Shoirning mulohazasi», op.15, 13-son



8.

A.Serov. «Yovning kuchi» operasidan



9.

Shotland xalq qo'shig'i



10. Allegro ma non troppo

L. Betxoven. Violonchel uchun sonata,  
op.69

11. Con anima

F.Shopen. Mazurka

Musical score for Mazurka by Frédéric Chopin, Op. 24, No. 11. The score is in 3/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes and a fermata. The third staff concludes the piece with a final triplet of eighth notes and a fermata.

12. Andante sostenuto

F.Mendelson. «Zyuleyka»

Musical score for «Zyuleyka» by Felix Mendelssohn. The score is in common time (C) and consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of quarter and eighth notes. The second staff continues the melody with a series of quarter and eighth notes. The third staff concludes the piece with a series of quarter and eighth notes, ending with a fermata and a dynamic marking of *sf* (sforzando).

4. Og'ishmaga ega bo'lgan quyidagi kuylarda:

a) kuyning asosiy tonalligini;

b) qaysi tonallikga og'ishma qilinganligi va uni qaysi joydan boshlanganligini aniqlang:

1. Allegro moderato

R.Shuman. Qo'shiq, op.36, 1-son

Musical score for the first piece of Schumann's Op. 36. The score is in common time (C) and consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a series of quarter and eighth notes. The second staff continues the melody with a series of quarter and eighth notes, including a first and second ending marked with 1. and 2. respectively.



**2. Moderato**

A.Varlamov. «Men uni sevardim»



**3. Andante**

R.Shuman. Variatsiyalar



**4. Allegretto non troppo lento**

A.Dargomijskiy. «Tungi sharaf»





## 5. Andante

Morav xalq qo'shig'i



## 6.

Rus xalq qo'shig'i



## 7. Presto

Venger xalq qo'shig'i



## 8. Andante

F.Mendelson. «Salomalaykum!»



9. Moderato

A.Dargomijskiy. «G'oyatda tashnaman»

10. Adagio sostenuto

I.S.Bax. «Astus trgigus»

11. Allegretto non troppo

F.Mendelson. «Dala gullari»



12. Moderato K.M.Veber. «Men atirgulni ko'rdim», op.15, 5-son



13. Birmuncha sekin A.Yakovlev. «Qish oqshomi»



## 14. Allegro

F.Shubert. Qo'shiq, op.108, 1-son

## 15. Moderato

A.Dargomijskiy. «Og'ushlaringga talpinaman»



5. Uzoq tonalliklarga va nomdosh tonallikka bo'lgan modulyatsiyalarni aniqlang:

1. **Allegro con spirito** M.Glinka. «Ruslan va Lyudmila» operasidan



2. **Og'ir**

F.Shubert. Op. 4, 2-son





3. Moderato

F.Shubert, «Min'ona»



4. Adagio

L.Betxoven. 9-simfoniya



5. Allegretto

I.Brams



6. Allegretto

L.Betxoven. 7-simfoniya





7. Allegretto

Fr. Shubert. «Vaqt parvozi»



8. Andante

Dj. Meyerber. «Iblis Robert» operasidan



9. Tempo di valse

R.Glier. Vals

10. Andantino con moto

N.Chemberdji. «Dengizchi qo'shig'i»



## XALQ MUSIQASI LADLARI

### *Takrorlash uchun savollar*

1. Musiqada major va minor ladlaridan tashqari, boshqa ladlar mavjudmi?
2. Qadimda G'arbiy Yevropa va Sharq musiqasida qanday ladlar qo'llanilgan?
3. Yettita qadimiy ladlar nomlarini sanab bering.
4. Xalq musiqasida bu lادلarning qaysi birlari uchraydi?
5. Tetraxord nima?
6. Tetraxordlarning qancha turi bor va ular bir-biridan nimasi bilan farq qiladi?
7. Quyidagi lادلarni tabiiy major va tabiiy minor bilan taqqoslagan holda tavsiflab bering: doriy, frigiyy, lidiyy, miksoliyy.
8. Yuqorida ko'rsatilgan lادلardan qaysilarining turg'un pog'onalari major uchtovushligidan iborat? Minor uchtovushligidan-chi?
9. Quyidagi lادلarning bir-biridan farq qiluvchi lad belgilarini ko'rsating: doriy, frigiyy, lidiyy, miksoliyy.
10. Pentatonika nima?
11. Pentatonikaning major va minor bilan o'xshash va farq qiluvchi elementlarini ko'rsating.
12. Pentatonikaning farq qiluvchi lad belgilarini ko'rsating.
13. Ikkita orttirilgan sekundali lad gammasi qanday tuziladi?
14. O'zgaruvchan lad nima?
15. Major-minor deb qanday ladga aytiladi?
16. Butun tonli gamma qanday bo'ladi va unda qancha pog'ona bor?

### *Yozma mashq va vazifalar*

1. *Re, lya, fa#, s#b, mi, do#* tovushlaridan tetraxordlarning turlicha ko'rinishlarini yozing.
2. Berilgan tovushlarni tonika sifatida qabul qilib, besh pog'onali major va minor pentatonikasini yozing: *do, fa, si, sol#, s#b, do#, re#, lya, mi*.
3. Yuqoridagi mashqda ko'rsatilgan tovushlardan *doriy, frigiyy, miksoliyy, lidiyy* va *ikkita orttirilgan sekundali* gammalarni yozing.

4. 230-239 betlarda berilgan kuylarni ladini aniqlang; kuy tovushqatorini, gammasini, ladning turg'un va noturg'un pog'onalarini yozing.

### Og'zaki mashqlar

1. Quyidagi gammalar qaysi ladga (doriy, frigiyl, lidiyl, miksolidiyl) tegishli ekanligini aniqlang:

- tonikasi re tovushidan boshlangan 4 ta bemolli;
- tonikasi si tovushidan boshlangan 4 ta diyezli;
- tonikasi sol tovushidan boshlangan 3 ta bemolli;
- tonikasi sol tovushidan boshlangan 2 ta diyezli;
- tonikasi do tovushidan boshlangan 1 ta diyezli;
- tonikasi lya tovushidan boshlangan 1 ta bemolli.

2. Quyidagi lادلarning tonikasini ayting:

- 5 ta diyezli va 2 ta bemolli doriy ladi;
- 5 ta diyezli va 3 ta bemolli frigiyl ladi;
- 4 ta diyezli va 4 ta bemolli miksolidiyl ladi;
- 6 ta diyezli va 1 ta bemolli lidiyl ladi;
- 7 ta diyezli va 5 ta bemolli frigiyl ladi;
- 6 ta bemolli va 4 ta diyezli doriy ladi;
- 4 ta diyezli va 3 ta diyezli miksolidiyl ladi;
- 3 ta bemolli va 2 ta diyezli lidiyl ladi.

3. Quyidagi lادلarning qancha va qanday alteratsiya belgilari bor:

- a) tonikasi *fa*; *si* tovushlari bo'lgan doriy ladi?
- b) tonikasi *re*; *lya* tovushlari bo'lgan lidiyl ladi?
- d) tonikasi *fa#*; *sol* tovushlari bo'lgan frigiyl ladi?
- e) tonikasi *si*; *mi* tovushlari bo'lgan miksolidiyl ladi?

4. Quyidagi kuylarni ladi, tonikasi, ladning turg'un va noturg'un pog'onalarini aniqlang:

E s l a t m a: 1. Bu kuylar doriy, frigiyl, lidiyl, miksolidiyl, ikkita orttirilgan sekundali, o'zgaruvchan, major-minor va pentatonika lادلarida yozilgan.

2. Har bir kuyni ladi aniqlangandan keyin, fortepianoda chaling:

a) Xalq kuylari:

#### 1. Shoshmasdan

O'zbek xalq qo'shig'i «Paxta do'ndiq»



2. Allegro molto

Rus xalq qo'shig'i



3. Bir tekis, shoshmasdan

Tatarcha



4. Adagio

Ukraincha



5. Sho'x

O'zbek xalq qo'shig'i «To'y muborak»



6. Andante

Rus xalq qo'shig'i





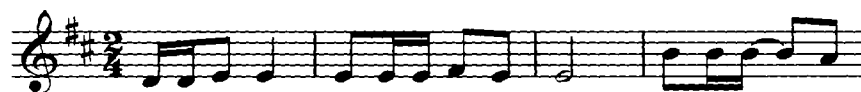
7.

Ukrain xalq qo'shig'i



8. Shoshmasdan

O'zbek xalq qo'shig'i «Maktab»



9. Sho'x

O'zbek xalq qo'shig'i «Nigirim kelur»



## 10. Sekin

O'zbek xalq qo'shig'i «Notavonman»

## 11. Osoyishta

Qirg'izcha

## 12.

Ukraincha

13. Juda keng

Qirg'izcha



14. Sekin

Qoraqalpoq xalq qo'shig'i «Aruxon»



15. Sekin

O'zbek xalq qo'shig'i «Chaman ichra»





16. Shoshmasdan

O'zbek xalq qo'shig'i «Dala»



17. Andante

Ukraincha



18. Allegretto

Rus xalq qo'shig'i





19. Sekin, ohangdor

O'zbek xalq qo'shig'i «Bahor ayyomida»



20. Sekin

O'zbek xalq qo'shig'i «Saodat ona»





## 21. Sekin

Qozoqcha

## 22. Quvnoq, tetik

Rus xalq qo'shig'i

## 23.

Ukrain xalq qo'shig'i

## 24. Sekin

Qoraqalpoq xalq qo'shig'i «Dilbar»



**25. Chaqqon**

O'zbek xalq qo'shig'i «Sayri bog'»



**26. Sekin**

O'zbek xalq qo'shig'i «Suvchi yigit»





27. Allegro

Gruzincha



28.

Armancha



29.

Ruscha



30. Birmuncha tez

Beloruscha

Musical score for 'Birmuncha tez' in G minor, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in eighth and sixteenth notes. The second staff continues the melody with a trill-like figure in the second measure. The third and fourth staves complete the piece, ending with a double bar line.

31. Shoshmasdan

Tojik xalq qo'shig'i «Sevikli yor keladi»

Musical score for 'Shoshmasdan' in D major, 6/8 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. The melody is written in eighth and sixteenth notes. The second and third staves continue the melody with various rhythmic patterns. The fourth and fifth staves further develop the piece, and the sixth staff concludes with a double bar line.

32.

Maricha



33. Sekin

O'zbek xalq qo'shig'i «Do'mbog'im»



34.

Armancha



35. Og'ir va g'amgin

Qirg'izcha



36. Chaqqon, sho'x

O'zbek xalq qo'shig'i «Signal»

Musical score for 'Chaqqon, sho'x' in G major (one sharp) and common time (C). The score consists of eight staves of music. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several measures with rests, and some measures contain a '7' indicating a triplet. The piece concludes with a double bar line.

37. Juda og'ir

Rus xalq qo'shig'i

Musical score for 'Juda og'ir' in G major (one sharp) and common time (C). The score consists of three staves of music. The melody is slower and more melodic, featuring long notes and slurs. The piece concludes with a double bar line.

38. Allegretto

Armanchi

39.

Moldovanchi

40. Osoyishta va mungli

Qirg'izcha

b) Kompozitorlar asarlaridan namunalar:

41. Sekin

A.Otajonov musiqasi. «Oro berib o'zingga»

Musical score for '41. Sekin' by A. Otajonov. The score consists of five staves of music in G major (one sharp) and 2/4 time. The melody is slow and features a mix of quarter, eighth, and dotted notes, with some rests and a final fermata.

42. Shoshmasdan, ohangdor

I.Hamroyev. Chang uchun konsert

Musical score for '42. Shoshmasdan, ohangdor' by I. Hamroyev. The score consists of four staves of music in B-flat major (two flats) and 3/4 time. The melody is lively and features eighth and sixteenth notes, with some rests and a final fermata.



43. Vals sur'atida

Sh. Ramazonov musiqasi. «Bog'cha valsii»



44. Sho'x

T. Jalilov musiqasi. «Ey, do'stlar»



45. Tranquillo

N. Rimskiy-Korsakov. «Pskovlik ayol» operasidan



46. Allegro moderato e tranquillo

E.Grig. «Bolal-ik kunlarimdan», op.65



47.

I.S.Bax. Kantata



48. Adagio

M.Musorgskiy. «Boris Godunov» operasidan



49. Sekin

A.Xalimov musiqasi. «Vatanim – jonim onam»



50. Juda tez

G.Mushel. «Simfoniya»



51. Shoshmasdan

I.Hamroyev musiqasi. «Baxtiyor qizman»



52. Shoshmasdan

J.Shomurodov musiqasi. «Bahorni suymoq»



53. **Shoshmasdan** D.Zokirov musiqasi. «Qishloq dalasi»

54. **Molto adagio** L.Betxoven. Kwartet, op.13:

Musical score for three staves. The first staff starts with a piano (*p*) dynamic and features a melodic line with a sharp sign. The second staff starts with a forte (*f*) dynamic, then a piano (*p*) dynamic, and features a melodic line with a sharp sign. The third staff features a melodic line with a piano (*p*) dynamic.

55. Moderato

A. Borodin. 3-simfoniya

Musical score for two staves. The first staff is in 3/4 time and starts with a mezzo-forte (*mf*) dynamic. The second staff continues the melodic line.

56.

G. Fore. «Pavana»

Musical score for two staves. The first staff is in common time (C) and features a triplet of eighth notes. The second staff continues the melodic line.

57. Moderato

A. Xachaturyan. «Sevimli bog'im»

Musical score for two staves. The first staff is in 6/8 time and features a melodic line. The second staff continues the melodic line.



58. Lento

F.Shopen. Mazurka, op.24, 1-son

*Fortepianoda bajariladigan mashqlar*

1. Quyidagi tovushlarni tonika hisoblab, ulardan doriy, frigiyl, lidiyl, miksolidiyl gammalarini tuzing: *mi, do#, fa, sol#, re, lya<sup>b</sup>, reb, sol*.

2. Quyidagi tovushlarni tonika hisoblab, ulardan besh pog'onali va 2 ta orttirilgan sekundali gammalarni tuzing: *lya, do, fa#, mi<sup>b</sup>, sol#, si, re, lya?*

**KUY**

**1. Kuyning harakat yo'nalmasi**

*Takrorlash uchun savollar*

1. Kuy nima?
2. Kuyning asosiy elementlari qaysilar?
3. Melodik harakat nima?
4. Melodik harakatning avji nima?
5. Melodik harakatning asosiy turlarini sanab bering.
6. Sekventsiya nima?

*Og'zaki mashqlar*

1. Quyidagi kuylarda:
  - a) melodik harakatni umumiy yo'nalishini (yuqorilama; pastlama; to'liqinsimon; aralash) aniqlang.
  - b) kuy harakatining qanday o'zgarib turishini (yuqorilama harakatni pastlama harakat bilan (yoki aksincha) almashishi va h.k. larni) kuzating.
  - d) kuyning avjini toping va uning joylashgan o'rnini (kuyning boshida; o'rtasida yoki oxirida) ko'rsating.
  - e) kuy harakatini xarakterini (ravon harakat; pog'onama-pog'ona (to'g'ri) harakat; sakrama va aralash harakat) aniqlang.
  - f) kuyda katta intervallarga sakrashlarni mavjudligini aniqlang; bunday sakrashlarning ravon, pog'onama-pog'ona kuy harakati bilan o'zaro munosabatlarini ko'rsating.
  - g) kuydagi takroriy melodik shakllarni (aniq takror, sekventsiyali takror, variatsiyali takror) ko'rsating.

Kuylarni melodik tahlil qilish uchun misollar

1.

Rus xalq termasi





2. Allegro molto e vivace

L. Betxoven. 1-simfoniya



3. Allegretto

I. Gaydn. Raqs



4. Allegro con brio

L. Betxoven. «Fidelio» operasidan





5. Allegro

V.A.Motsart. «Seraliyadan olib qochish» operasidan

Two staves of musical notation in treble clef, 2/4 time signature, and G major. The first staff contains a melodic line with a key signature change to F# major in the second measure. The second staff contains a bass line with a key signature change to D major in the second measure.

6. Sekin

A.Xachaturyan. «Boshqo to'lisha boshladi»

Four staves of musical notation in treble clef, 3/4 time signature, and B-flat major. The first staff is marked *mp*. The second and third staves are marked *mf*. The fourth staff is marked *f*. The music features a steady eighth-note accompaniment in the lower staves and a melodic line in the upper staves.

7. Allegretto

L.Betxoven. Allemanda

Three staves of musical notation in treble clef, 3/8 time signature, and D major. The music is characterized by a continuous eighth-note accompaniment across all staves. The first staff is marked *mf*.

8. Largo

A.Korelli. Sarabanda



9. Ohangdor

R.Hamroyev musiqasi. «Ulug'bek yulduzlari»



10. Andante

N.Rimskiy-Korsakov. «Shoh Sulton haqida ertak»  
operasidan



11. Andante sostenuto

I.S.Bax. Preljudyia



12. Allegro

G.F.Gendel. «Passakalya»



13. Allegro

R.Shuman. «Kapalaklar»



14. Andante sostenuto

I.S.Bax. Kaprichchio



15. Allegro moderato

J.Verdi

Musical score for 'Allegro moderato' by J. Verdi. The score consists of four staves of music in G major (one sharp) and 3/4 time. The first staff begins with a piano (*p*) dynamic marking. The music features a mix of eighth and quarter notes, with some rests. The key signature is G major, and the time signature is 3/4. The piece concludes with a final whole note chord.

16. Non troppo allegro

S.Prokofyev. Mumtoz simfoniyadan gavot

Musical score for 'Non troppo allegro' by S. Prokofiev. The score consists of five staves of music in D major (two sharps) and 4/4 time. The first staff begins with a forte (*f*) dynamic marking. The music features a mix of eighth and quarter notes, with some rests and accents. The key signature is D major, and the time signature is 4/4. The piece concludes with a final whole note chord. Dynamic markings include *f*, *mf*, *p*, and *ff*.

17. Cantabile

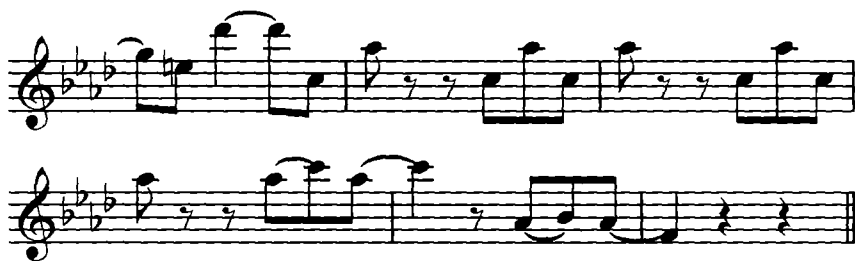
P.Chaykovskiy. 4-simfoniya

18. Allegretto

V.A.Motsart. «Sehrli nay» operasidan

19.

I.Gaydn. Fortepiano uchun sonata, 13-son



20. Narrante e lugubre

N. Myaskovskiy. Fortepiano uchun sonata, op.57



21. Allegro

N. Rimskiy-Korsakov. «Sadko» operasidan



22. Adagio

N.Rimskiy-Korsakov. «Sadko» operasidan

*p*

23. Andantino

A.Lyadov. Polyak xalq mavzusiga variatsiyalar  
(var.VIII), op.51

*dolce*

24. Allegretto

F.Shubert. Sonata, op.122

*p*

25. **Allegro assai** L. Betxoven. «Skerso». Fortepiano uchun sonatadan

Musical score for exercise 25, **Allegro assai** by L. Beethoven. The score is written on two staves in treble clef, 3/8 time signature, with a key signature of one sharp (F#). The first staff contains the first two measures, and the second staff contains the next two measures, ending with a double bar line. A dynamic marking of *sf* (sforzando) is placed below the second staff.

26. **Andantino**

F. Shopen, Mazurka

Musical score for exercise 26, **Andantino** by F. Chopin. The score is written on three staves in treble clef, 3/4 time signature, with a key signature of three flats (Bb, Eb, Ab). The first staff contains the first two measures, the second staff contains the next two measures, and the third staff contains the final two measures, ending with a double bar line.

27. **Allegro agitato**

A. Skryabin. Preljudiya, op.11, 8-son

Musical score for exercise 27, **Allegro agitato** by A. Scriabin. The score is written on five staves in treble clef, 3/4 time signature, with a key signature of three sharps (F#, C#, G#). The score is characterized by frequent triplets, indicated by the number '3' above or below the notes. The first staff contains the first two measures, the second staff contains the next two measures, the third staff contains the next two measures, the fourth staff contains the next two measures, and the fifth staff contains the final two measures, ending with a double bar line.



## 28. Andante

V.Shebalin. 3-son kvartet

allargando

3

*p*

## 29. Andante ma non troppo e cantabile

A.Xachaturyan. «Boltiq dengizi»

3

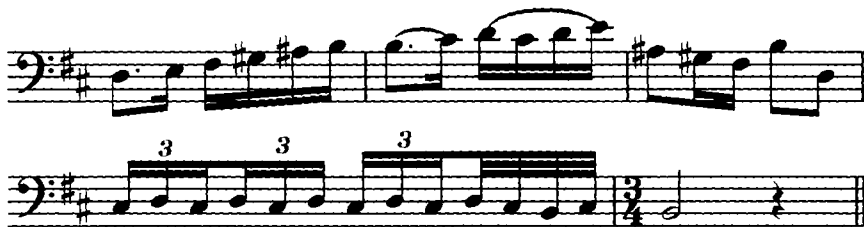
*p*

## 30. Adagio molto cantabile

An.Aleksandrov. «Mumtoz syuita»dan ariya

*p* *espress* *cresc.*

*mf*



31. Allegretto

D.Shostakovich. 7-simfoniya



*Fortepianoda bajariladigan mashqlar*

1. 186-193 betlarda berilgan kuylarni fortepianoda chaling va ularda uchraydigan sekvensiyalarni ko'rsating.

2. Diatonik sekvensiyalarni o'z ichiga olgan quyidagi kuylarda, kvadrat qavs bilan ifodalangan motivlarni, ko'rsatilgan intervallar bo'yicha o'rin almashlab chaling:

a) Motivlarni sekunda pastga tushirib chaling:

1.

V.A.Motsart



2.

Rus xalq qo'shig'i



3.

a)

Chex xalq qo'shig'i



b) Moderato

A.Arenskey



4. Vivache

I.S.Bax

5. Allegro

L. Betxoven

6. Allegro con moto

E. Grig

b) Motivlarni sekunda yuqoriga ko'tarib chaling:

1. Moderato



2. Presto

L. Betxoven



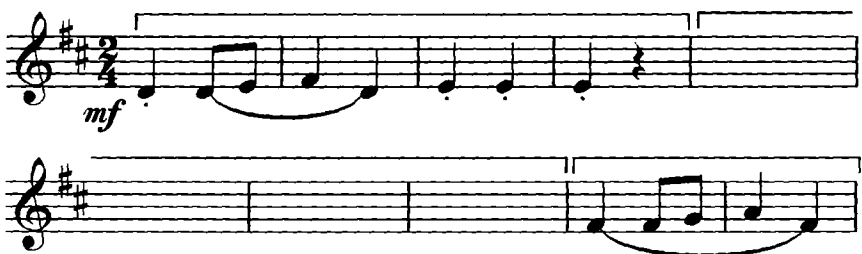
3. Adagio ma non troppo

Chex xalq qo'shig'i



4. Tez

Venger xalq qo'shig'i



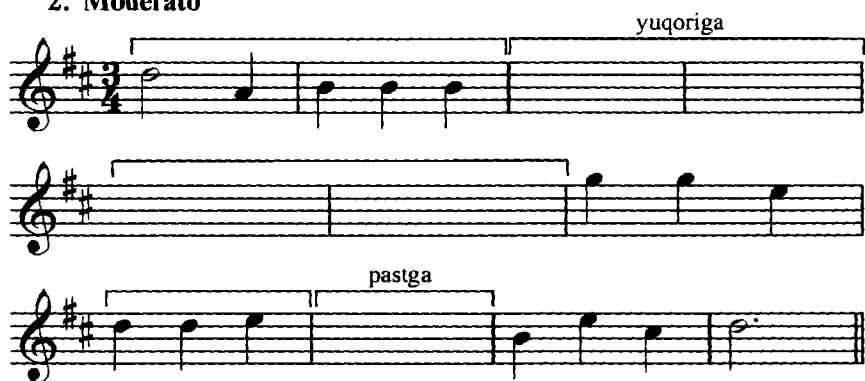


v) Motivlarni sekunda yuqoriga va pastga ko'chirib chaling:

1. Moderato



2. Moderato



g) Motivlarni tertsiya pastga ko'chirib chaling:

1. Allegro



2. Allegro ma non troppo

F.Shopen

The image shows two staves of musical notation in 3/4 time with a key signature of one flat (B-flat). The first staff contains a melodic line with a slur over the first two measures and a repeat sign. The second staff continues the melody, with a first ending (marked '1.') and a second ending (marked '2.').

d) Motivlarni tertsiya yuqoriga ko'tarib chaling:

1. Osoyishta

A.Arenskiy

The image shows two staves of musical notation in 6/8 time with a key signature of three flats (E-flat major). The first staff has a slur over the first two measures. The second staff continues the melody with a slur over the first four measures.

e) Motivlarni tertsiya yuqoriga va pastga ko'chirib chaling:

1. Moderato

The image shows two staves of musical notation in common time (C) with a key signature of two sharps (D major). The first staff is labeled 'yuqoriga' and has a slur over the first two measures. The second staff is labeled 'pastga' and has a slur over the first two measures.

2. Allegro

The image shows two staves of musical notation in common time (C) with a key signature of four sharps (A major). The first staff is labeled 'yuqoriga' and has a slur over the first two measures. The second staff is labeled 'pastga' and has a slur over the first two measures.

## 2. Kuyning metro-ritmik va sintaksis tuzilishi

### *Takrorlash uchun savollar*

1. Ritm nima?
2. Tsezura nima?
3. Kuydagi kadentsiya nima?
4. Kadentsiyalarning turlarini sanab bering.
5. Qanday kadentsiyaga to'liq, yarim, mukammal, nomukammal kadentsiya deyiladi?
6. Davriya deb qanday musiqaviy tuzilmaga aytiladi?
7. Jumla nima?
8. Davriyada qancha jumla bor?
9. Kadentsiyalar davriyada qanday vazifani bajaradilar? Ularning davriyadagi o'rni qayerda joylashadi va o'zaro munosabatlari qanday bo'ladi?
10. Jumlalarga bo'linmaydigan davriyalar bo'lishi mumkinmi?
11. Yakka tonalikli davriya qanday bo'ladi?
12. Modulyatsiyalovchi davriya qanday bo'ladi?
13. Fraza deb qanday musiqaviy tuzilmaga aytiladi? Motiv deb-chi?

### *Og'zaki mashqlar*

1. 167-172 betlarda berilgan kuylardagi melodik harakatning metro-ritmik xarakterini:
  - a) kuyning tez yoki og'ir tempdagi harakati;
  - b) kuyning bir tekis ravon, notekis yoki o'zgaruvchan harakati;
  - d) kuyning uzoq-uzoq yoki uzluksiz harakatini aniqlang;
2. Shu kuylardagi metro-ritmik shaklni, quyidagi reja bo'yicha xarakterlang:
  - a) kuyning ayrim tuzilmalari ritmini aniqlang, masalan: bir tekis ravon, notekis, sinkopali, punktir va h.k. metro-ritm;
  - b) takroriy ritmik shakllarni belgilang;
  - d) kuydagi bir ritmik harakatning ikkinchisiga sekin-asta yoki taqqoslash (kontrast) usullari orqali o'tishini aniqlang; kuydagi ritmik o'zgarishlarni (tezlashuv, sekinlashuv, ritmning murakkablashuvlari) kuzating.
3. Davriya shaklidagi quyidagi kuylarni:
  - a) jumlalarga bo'lib chiqing va har bir jumladagi kadentsiyalarni aniqlang;
  - b) davriya ikkita bir-biriga o'xshash (takroriy) yoki noo'xshash (turlicha) jumlalardan iboratligini aniqlang;
  - d) davriya - hajm jihatidan ikkita bir-biriga teng yoki teng bo'lmagan jumlalardan iboratligini (teng bo'lmagan jumlalarda ikkinchi jumla birinchisidan katta, kengaytirilgan bo'ladi) aniqlang;



e) Davriyadagi har bir jumlani yanada kichik: bir taktili va ikki taktili tuzilmalarga bo'lib chiqing.

E s l a t m a. Melodik tuzilmalarni bir-biridan tsezuralar bilan (yoki V) ajrating. Pauzalar, ritmik uzilishlar, biron-bir ritmik shaklni aynan takrorlanishi yoki o'zgarishi musiqaviy tuzilma chegaralarining asosiy belgilari hisoblanadi.

Metro-ritmik tahlil qilish uchun kuy namunalari:

1. Tez, quvnoq

Rus xalq qo'shig'i



2. Andante

Rus xalq qo'shig'i



3. Allegretto

Rus xalq qo'shig'i



4.

Ukrain xalq qo'shig'i



5. O'ychan

Rus xalq qo'shig'i



6. Moderato

Ukrain xalq qo'shig'i



7. Allegro ma non troppo

F.Shopen. «Tilak»



8. Andante

G.Persell. Ariya



9. Largamente cantando

N.Metner. «Ertak». op.34, 1-son



10. Allegretto

M.Glinka. «Ruslan va Lyudmila» operasidan



11. Moderato

D.Skarlatti. Ariya



12. Allegro agitato

M.Glinka. «Ruslan va Lyudmila» operasidan



13.

S.Prokofyev. «Semen Kotko» operasidan

14. *Andante cantabile e rubato*

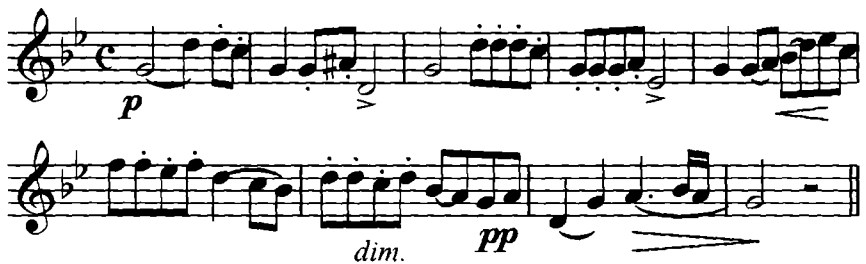
N.Myaskovskiy. Qo'shiq, op.58

15. *Marsh sur'atida*

N.Chemberdji. «Stratonavtlar qo'shig'i»

16. *Andantino*

A. Arenskiy. «Ertak»



17. Allegretto

V.A.Motsart. 13-kvartet



18. Andante assai

S.Prokofyev. «Urush va tinchlik» operasidan



19. Vivache

I.Gaydn. 12 ta kichik pyesalar (6-son)



20. Grazioso

M.Glinka. «Ivan Susanin» operasidan



21. Con grazia

S.Prokofyev. «Poruchik Kije»  
kinofilmiga yozilgan musiqadan

*p*

*p*

22. Moderato assai

P.Chaykovskiy. «Italyancha qo'shiq»

*p*

23. Allegretto

D.Shostakovich. «Uchrashuv haqida qo'shiq»

*f*

24. Allegro vivo

M.Ippolitov-Ivanov. «Ozarbayjon navolari»

*f*

ff f ff

25. Allegro

T.Xrennikov. «Eh, qahraton qish»

p cresc.

26. Moderato assai

P.Chaykovskiy. «Ishonmagin, do'stim»

p mf



27. Allegro non troppo

F. Shubert. «Manzil»



28. Allegro con spirito

P. Chaykovskiy. «Bolalar qo'shiqlari»





29. Moderato

N. Myaskovskiy. «Bahoriy kayfiyatlar», op.43 1-son

*rit.*

30. Moderato con moto

D.Kabalevskiy. «Yengil variatsiyalar»,  
op.40 2-son

*p*

*Yozma mashqlar*

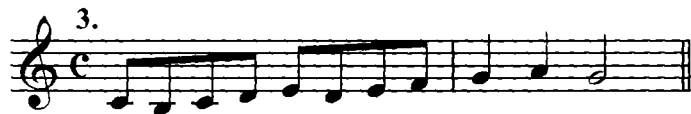
1. Yarim kadentsiya bilan tugallanuvchi quyidagi ikki taktli tuzilmalarga, to'liq (mukammal) kadentsiya bilan tugallanuvchi, ikki taktli, javob tuzilmalarini yozing.

Javob tuzilmalarini ikki variantda:

a) birinchi tuzilmaning metro-ritmik va melodik shaklidan hamda garmonik asosidan foydalangan holda, masalan:



b) birinchi tuzilmaning metro-ritmik va melodik shaklidan foydalangan holda, ammo boshqacha melodik aylanmalar va boshqa garmonik asosda, xususan, birinchi tuzilmadagi tonika va dominanta o'rniga, ikkinchi tuzilmada aksincha ketma-ketlik ya'ni, dominanta va tonikani oling. Masalan:



6. Musical notation for exercise 6: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The melody consists of quarter notes Bb, Eb, F, G, quarter rests, quarter notes Bb, Eb, F, G, quarter rests.

7. Musical notation for exercise 7: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes E, F, G, quarter note A, eighth notes Bb, A, G, F.

8. Musical notation for exercise 8: Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. The melody consists of quarter notes F#, G#, quarter note A, eighth notes B, A, G, quarter note F#.

9. Musical notation for exercise 9: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes E, F, G, quarter note A, eighth notes Bb, A, G, quarter note F.

10. Musical notation for exercise 10: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The melody consists of eighth notes F#, G#, A, B, eighth notes C#, D, E, F#, eighth notes G#, A, B, eighth notes C#, D, E, F#.

11. Musical notation for exercise 11: Treble clef, key signature of three sharps (F#, C#, G#), 3/8 time signature. The melody consists of quarter notes F#, G#, eighth notes A, G, F, eighth notes E, D, C#, quarter note B.

12. Musical notation for exercise 12: Treble clef, key signature of three flats (Bbb, Ebb, Ab), 2/4 time signature. The melody consists of quarter notes Bbb, Ebb, quarter notes F, G, quarter notes Ab, Bbb.

13. Musical notation for exercise 13: Treble clef, key signature of one sharp (F#), common time signature. The melody consists of quarter notes F#, G, quarter notes A, B, eighth notes C, B, A, eighth notes G, F, quarter note E.

14. Musical notation for exercise 14: Treble clef, key signature of two flats (Bb, Eb), 2/4 time signature. The melody consists of quarter notes Bb, Eb, quarter notes F, G, quarter notes Ab, Bb.

15. Musical notation for exercise 15: Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. The melody consists of quarter notes Bb, Eb, quarter notes F, G, quarter notes Ab, Bb, quarter note C#.



2. Sakkiz taktli yakka tonallik davriyalar tuzing. Yarim kadentsiya bilan tugallanuvchi, berilgan 4 taktli jumlagi, to'liq kadentsiya bilan tugallanuvchi, 4 taktli javob jumlasini yozing. Javob tuzilmalarini birinchi jumlaning metro-ritmik va melodik shaklini takrorlash usulida, ammo, to'liq kadentsiya bilan tugallanadigan qilib, tuzing.

1.



2. Allegretto

L. Betxoven



3.

I.Gaydn



4. Moderato

Slovak xalq qo'shig'i



5. Allegretto

V.A.Motsart



6. Andante

F.Shubert



7. Allegro

E.N.Megyul



8.

Fransuz xalq qo'shig'i



9.

R.Shuman



10. Moderato

P.Mendelson



11. Allegro ma non troppo

L. Betxoven



12. Andante



3. 8 taktli yakka tonallik davriyalar tuzing. Berilgan 4 taktli jummalarga, birinchi jumalani metro-ritmik va melodik shaklidan foydalanib, ammo, boshqacha melodik aylanmalar va boshqa garmonik asosda 4 taktli javob jumalari yozing, xususan: tonika va dominanta asosiga tuzilgan birinchi jumla, dominanta va tonika asosida tuzilgan ikkinchi jumla javob beradi.

1.



2.



3.



4.



5.



6. Tez

F. Shubert



7.

Ukrain xalq qo'shig'i



8. Allegro molto

I. Gaydn



9.

G. Donisetti



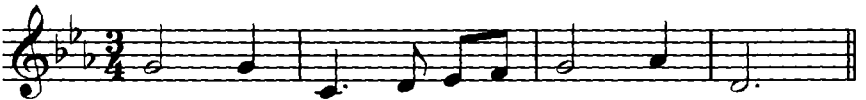
10. Allegro molto

I. Gaydn



11. Adagio

A. Rubinshtyen



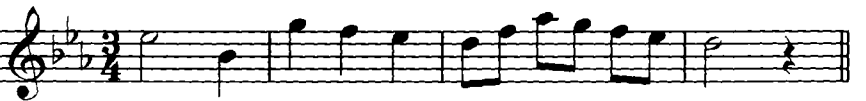
12. Molto allegro

V.A. Motsart



13.

V.A. Motsart



14.

Kampan'oli



## TRANSPOZITSIYA

### *Takrorlash uchun savollar*

1. Transpozitsiya nima?
2. Kuyni va butun musiqa asarini transpozitsiya qilish zaruriyati nimadan kelib chiqadi?
3. Transpozitsiyaning qancha va qanday usullari bor?
4. Kalitlarni almashtirish yordamida transpozitsiya qilish qanday bo'ladi?
5. Kalitlarni almashtirish yordamida xromatik yarim tonga transpozitsiya qilish mumkinmi?
6. Transpozitsiya musiqa asari yozilgan kalitlarni saqlagan holda, qanday qilinadi?
7. Transpozitsiyani kalit yonidagi alteratsiya belgilarini almashtirish yordamida qaysi intervalga qilish mumkin?
8. Transpozitsiyani kalit yonidagi alteratsiya belgilarini almashtirish yordamida diyezli tonalliklardan yuqoriga qilish mumkinmi? Bemolli tonalliklardan pastgachi?
9. Transpozitsiya qilishda musiqa asarida uchraydigan «tasodifiy» belgilarni qanday o'zgartirish kerak?

### *Yozma mashqlar*

1. Quyida keltirilgan kuylarni turlicha tonalliklarga transpozitsiya qiling:  
a) *0,5 ton; 1 ton; 1,5 ton; 2 ton; 3 ton; 3,5 ton; 4 ton* yuqoriga va pastga;  
b) *kich.2; kat.2; kich.3; kat.3; sof.4; ort.4; sof.5; kam.5* yuqoriga va pastga;
2. № 10 va № 15 kuylarni:  
a) *kam.3, kam.4, kich.6, kat.6* yuqoriga;  
b) *ort.2, ort.3* pastga;
3. № 4 va № 8 kuylarni:  
a) *kam.4, ort.4, kam.5, kat.6* yuqoriga;  
b) *ort.1, ort.4* pastga;
4. № 5, № 9 va № 17 kuylarni:  
a) *ort.2, kich.6* yuqoriga;  
b) *kam.4, kat.6* pastga.



E s l a t m a: Transpozitsiya qilishda qo'shimcha chiziqlar sonini ko'paytirib yubormaslik uchun, ayrim hollarda, skripka kalitini bas kaliti bilan (yoki aksincha) almashtirish lozim.

### Transpozitsiya qilish uchun kuylar

1.

L. Betxoven



2. Moderato

Rus xalq qo'shig'i



3. Allegretto

A. Dargomijskiy. «Talvasa»



4. Allegro

V. A. Motsart. Skripka uchun sonata



5. Moderato assai

N. Rimskiy-Korsakov «Qorqiz» operasidan



6. Andante

Ukrain xalq qo'shig'i



7.

I. S. Bax. Fuga



8. Lento

A. Glazunov. Fortepiano uchun fuga., or.101



## 9. Con vivace

S. Prokofev. «O'tkinchi lahzalar»

pp

## 10. Lento

F. Shopen. Etyud

espress.

p

## 11. Allegro moderato

M. Glinka. «Ajib onlar yodimda»

## 12. Andante

E. Grig. «Kuzda» op. 26

p

Fine

Musical score for exercise 13, featuring two staves of music in B-flat major. The first staff has a triplet of eighth notes. The second staff includes dynamics *cresc.* and *f*, a triplet of eighth notes, and the instruction *D.C. al Fine*.

13. Andante

V. A. Motsart. Skripka uchun sonata

Musical score for exercise 14, featuring three staves of music in D major with a 2/4 time signature. The music consists of eighth and quarter notes.

14. Largo

I. S. Bax. Fuga

Musical score for exercise 15, featuring three staves of music in D major with a 3/4 time signature. The music includes various note values and rests.

15. Moderato

A. Glazunov. Fortepiano uchun fuga., or.101

Musical score for exercise 16, featuring two staves of music in D major with a 4/4 time signature. The music includes eighth and quarter notes.

## 16. Lento doloroso

M. Musorgskiy. «Alla»

*pp*

## 17. Allegretto

Sh. Guno. «Faust» operasidan

## 18. Tempo di mazurka

E. Grig. «Anitra raqsi»

*pp*

*f*

19. Dolente

S. Prokofev. «O'tkinchi lahzalar»

5. I. S. Baxning quyidagi fuga mavzularini engarmonik teng tonalliklarga transpozitsiya qiling:

1. Allegro energico

«Yaxshi sozlangan klavir», II t. № 3

2. Andante con moto

«Yaxsh. soz. kl.» I t, № 8

3. Andante

«Yaxsh. soz. kl.» II t, № 23

4. Lento

«Yaxsh. soz. kl.» II t, № 22

5. Allegro non troppo

«Yaxsh. soz. kl.» II t, № 13



6. Quyidagi ikki ovozli va ko'p ovozli misollarni ko'rsatilgan tonalliklarga transpozitsiya qiling:

Eslatma: Qo'shimcha chiziqlarni ko'paytirib yubormaslik uchun kalitlarni almashtirish va oktavaga ko'chirish usullaridan foydalaning;

- 1) kich.2; kat.2; kich.3; sof.4; sof.5; ort.4. yuqoriga;  
0,5 ton; 1 ton; 1,5 ton; 2 ton; 2,5 ton pastga.

**Allegro moderato**

I. Hamroyev. «Binafsha»



- 2) ort.1; kat.2; kich.3; kat.3; sof.4; sof.5; ort.4 yuqoriga;  
0,5 ton; 1 ton; 1,5 ton; 2 ton; 2,5 ton pastga.

L. Knipper. «Eh, dalalar, dalalar»



3) ort.1; kich.2; kat.3; ort.4; kam.5. yuqoriga;  
ort.1; kich.2; kich.3. pastga.

**Con moto**

M. Glinka. Fuga

4) kich.2; kich.3; kam.4; 1 ton; 2 ton; 2,5 ton yuqoriga;  
ort.1; kich.2; ort.2; kat.3; 1 ton; 1,5 ton; 2 ton; 2,5 ton pastga.

**Allegro moderato**

M. Glinka «Kamarincha»

5) ort.1; kich.2; kich.3; sof.4; 1 ton; 2 ton; 3 ton yuqoriga;  
ort.1; kich.2; kat.2; kat.3; 1,5 ton; 2,5 ton pastga.

**Allegro**

V. A. Motsart. F-p uchun sonata





6) kat.2; kich.2; kich.3; sof.4; 2 ton; 3 ton yuqoriga  
kich.2; kat.2; ort.4; 1,5 ton; 2,5 ton pastga.

**Andante con moto**

A. Borodin. 1-torli kvartet

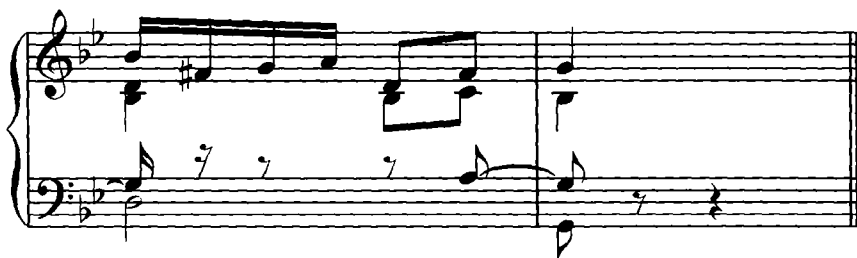


7) ort.1; kich.2; kich.3; sof.4;. 1 ton; 2 ton; 3 ton yuqoriga;  
kat.2; kat.3; kam.4; sof.5; 0,5 ton; 1,5 ton; 2,5 ton pastga.

**Adagio**

M. Glinka. «Ivan Susanin» operasidan

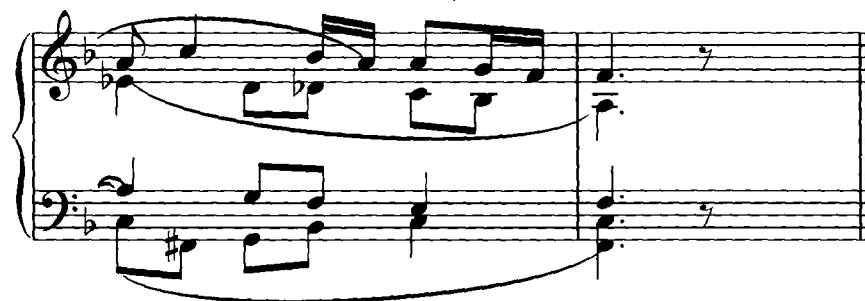




8) ort.1; kich.2; ort.4; kam.5; 1,5 ton; 2 ton; 2,5 ton yuqoriga;  
kat.2; kich.3; kam.4; sof.4; 0,5 ton4 3 ton pastga

**Moderato**

M. Glinka. Shotland mavzusiga variatsiyalar



9) kich.2; kam.4; ort.4; kam.5; 10ton; 1,5 ton; 2,5 ton yuqoriga;  
ort.1; kich.2; kat.2; kich.3; 2 ton; 2,5 ton pastga.

**Andantino**

S. Prokofev. Fortepiano uchun 3-kontsert





10) kich.2; kat.3; kam.4; 1 ton; 1,5 ton; 2,5 ton yuqoriga;  
ort.1; kich.2; kich.3; 1 ton; 2 ton; 2,5 ton pastga.

**Semplice (Andantino)**

N. Myaskovskiy. «Oddiy varyatsiyalar»



11) kich.2; kam.3; kich.3; kam.4; 1 ton; 2 ton; 2,5 ton yuqoriga;  
ort.1; kat.2; kam.2; kat.3; 1,5 ton; 2,5 ton pastga.

**Moderato**

D. Kabalevskiy. «Klamsilik usta» operasidan





12) kich.2; kat.2; kat.3; kam.4; 2 ton; 1,5 ton yuqoriga;  
ort.1; kich.3; ort.4; sof.5; 1 ton; 2 ton; 2,5 ton pastga.

Og'ir

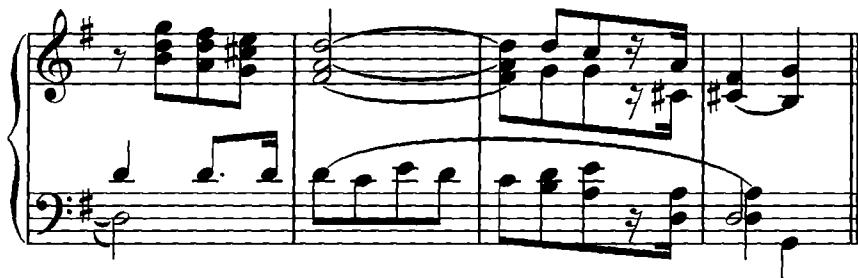
R. Shuman. «Tun yulduzi»



13) kich.2; kat.2; kich.34 kat.3; 2,5 ton; 3 ton yuqoriga;  
ort.1; kich.2; kat.3; sof.5; 1,5 ton; 2,5 ton; 3 ton pastga.

R. Shuman. Or.15 №11

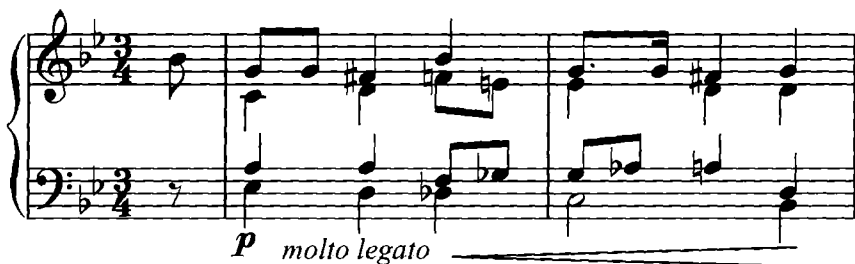




14) ort.1; kat.2; kich.3; kat.3; sof.4; 3 ton; 3,5 ton yuqoriga;  
kich.2; kat.2; kich.3; 2 ton. pastga.

**Andante espressivo**

E. Grig. Ballada, or. 24



*Og'zaki mashqlar*

1. Kalit va «tasodifiy» alteratsiya belgilari quyidagicha bo'lgan kuylarni, ko'rsatilgan intervallar bo'yicha transpozitsiya qilishda qanday kalit va «tasodifiy» alteratsiya belgilari hosil buladi:

a) kalitda bir diyez va «tasodifiy» *fa* va *mi* belgilari bo'lganda; kat.2 yuqoriga? kat.2 pastga?

b) kalitda bir bemol va «tasodifiy» *fa* va *mi* belgilari bo'lganda; kat.3 yuqoriga? kat.2 pastga?

d) kalitda uch diyez va «tasodifiy» *si#* va *do#* belgilari bo‘lganda; kat.3 yuqoriga? kich.3 pastga?

e) kalitda to‘rt bemol va «tasodifiy» *re#* va *fa#* belgilari bo‘lganda; ort.2 yuqoriga? kam.5 pastga?

j) kalitda besh diyez va «tasodifiy» *do#* va *fa#* belgilari bo‘lganda; kam.5 yuqoriga? sof.4 pastga?

z) kalitda olti bemol va «tasodifiy» *mi#* va *lya#* belgilari bo‘lganda; ort.2 yuqoriga? kat.3 pastga?

2. Quyidagi kalitlarda yozilgan notalarni ko‘rsatilgan intervallar bo‘yicha transpozitsiya qilganda notalarni qaysi kalitda o‘qish zarur bo‘ladi?

a) skripka kalitidan sekunda yuqoriga (septima pastga)?

b) skripka kalitidan sekunda pastga (septima yuqoriga)?

v) skripka kalitidan tertsiya yuqoriga (seksta pastga)?

g) skripka kalitidan tertsiya pastga (seksta yuqoniga)?

d) skripka kalitidan kvarta yuqoriga (kvinta pastga)?

e) bas kalitidan sekunda yuqoriga (septima pastga)?

yo) bas kalitidan sekunda pastga (septima yuqoriga)?

j) bas kalitidan tertsiya yuqoriga (seksta pastga)?

z) bas kalitidan tertsiya pastga (seksta yuqoniga)?

i) bas kalitidan kvarta yuqoriga (kvinta pastga)?

3. a) Agar skripka kalitini – bas, alt yoki tenor kaliti bilan almashtirilsa *C-dur*, *a-moll*, *Es-dur*, *h-moll*, *Des-dur*, *fis-moll*, *As-dur*, *g-moll* tonalliklarida yozilgan notalarni qaysi tonalliklarda o‘qish zarur bo‘ladi?

b) agar bas kalitini – skripka, tenor yoki alt kaliti bilan almashtirilsa-chi?

### *Fortepianoda bajariladigan mashqlar*

1. 197-201 betlarda berilgan kuylarni turlicha tonalliklarga transpozitsiya qiling:

a) 0,5 ton, 1 ton, 1,5 ton, 2 ton va h.k. yuqoriga va pastga;

b) kich.2; kat.2; kich.3; kat.4 va h.k. yuqoriga va pastga.

E s l a t m a: Kuyni boshqa tonallikda chalmasdan oldin:

a) berilgan kuyni lad va tonalligini aniqlash;

b) qaysi intervalga transpozitsiya qilish zarurligiga qarab, yangi tonallikni qidirib topish;

d) kuy yo‘nalishining asosiy ko‘rinishlari, lad va metro-ritmik tuzilish xususiyatlarini tahlil qilish zarur bo‘ladi.

2. Quyidagi motivlardan iborat modulyatsiyalashuvchi sekvensiyalar chaling. Berilgan motivlarni quyidagi tonalliklarga transpozitsiya qiling:

a) yuqorilama va pastlama butun tonlar tartibidagi tonalliklarga;

b) yuqorilama va pastlama yarim tonlar tartibidagi tonalliklarga;

d) yuqorilama va pastlama kvinta davrasi tartibidagi tonalliklarga;

e) yuqorilama va pastlama kvarta davrasi tartibidagi tonalliklarga.

Es la t m a: Motivlar namuna sifatida *C-dur* va *a-moll* tonalliklarida berilgan.

Major

Musical notation for Major scale motifs 1 through 18. Motifs 1-5 are chords in 2/4 time. Motifs 6-8 are chords in 3/4 time. Motifs 9-18 are melodic lines in 2/4, 3/4, and 2/4 time signatures.

Minor

Musical notation for Minor scale motifs 1 through 8. Motifs 1-5 are chords in 2/4 time. Motifs 6-8 are chords and a melodic line in 3/4 time.

9. 10. 11. 12. 13. 14. 15. 16. 17.

3. Quyidagi motivlarni ko'rsatilgan tonalliklarga transpozitsiya qiling:

Major

Tonalliklarni quyidagi tartibda almashtiring:

1. a) *sof kvartalar* bo'yicha yuqoriga tomon,
- b) *sof kvintalar* bo'yicha pastga tomon,
- d) *butun tonlar* bo'yicha yuqoriga tomon;

2. a) *sof kvartalar* bo'yicha yuqoriga tomon,
- b) *butun tonlar* bo'yicha pastga tomon;



3. a) *butun tonlar* bo'yicha pastga tomon,  
 b) *sof kvartalar* bo'yicha yuqoriga tomon;



4. a) *sof kvartalar* bo'yicha yuqoriga tomon,  
 b) *katta tertsiyalar* bo'yicha pastga tomon,  
 v) *butun tonlar* bo'yicha pastga tomon;

R. Shuman



5. a) *sof kvintalar* bo'yicha pastga tomon,  
 b) *sof kvartalar* bo'yicha pastga tomon;

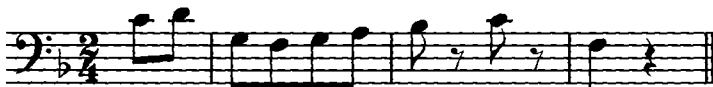
I. S. Bax



6. a) *butun tonlar* bo'yicha pastga tomon,  
 b) *sof kvartalar* bo'yicha yuqoriga tomon;

**Allegro**

N. Rimskiy-Korsakov



7. a) *katta tertsiyalar* bo'yicha yuqoriga tomon.  
 b) *kichik tertsiyalar* bo'yicha pastga tomon,  
 d) *sof kvartalar* bo'yicha pastga tomon,  
 e) *sof kvartalar* bo'yicha yuqoriga tomon:

E. Grig



8. a) *sof kvartalar* bo'yicha pastga tomon,  
 b) *butun tonlar* bo'yicha pastga tomon;

**Moderato**

P. Chaykovskiy



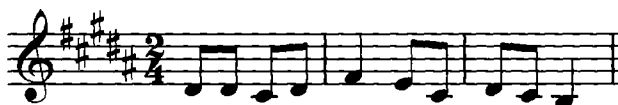
9. a) *kichik tertsiyalar* bo'yicha pastga tomon,  
 b) *sof kvartalar* bo'yicha yuqoriga tomon;

Shuman



10. a) *kichik tertsiyalar* bo'yicha yuqoriga tomon,  
 b) *sof kvartalar* bo'yicha yuqoriga tomon;

**Allegretto**



11. a) *katta tertsiyalar* bo'yicha pastga tomon,  
 b) *sof kvartalar* bo'yicha pastga tomon;

**Andante**

E. Grig



12. a) *sof kvartalar* bo'yicha pastga tomon,  
 b) *butun tonlar* bo'yicha pastga tomon;

**Allegro**

M. Glinka



13. a) *butun tonlar* bo'yicha pastga tomon,  
 b) *yarim tonlar* bo'yicha pastga tomon,  
 d) *sof kvartalar* bo'yicha yuqoriga tomon;



Minor

1. a) *butun tonlar* bo'yicha yuqoriga tomon,  
 b) *yarim tonlar* bo'yicha pastga tomon,  
 d) *kichik tertsiyalar* bo'yicha pastga tomon,  
 e) *sof kvintalar* bo'yicha yuqoriga tomon;

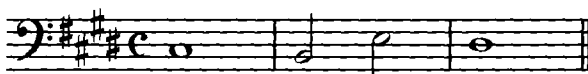


2. a) *butun tonlar* bo'yicha yuqoriga tomon,  
 b) *butun tonlar* bo'yicha pastga tomon,  
 d) *sof kvartalar* bo'yicha pastga tomon;



3. a) *sof kvintalar* bo'yicha yuqoriga tomon,  
 b) *sof kvartalar* bo'yicha yuqoriga tomon,  
 d) *kichik tertsiyalar* bo'yicha yuqoriga tomon,  
 e) *butun tonlar* bo'yicha pastga tomon,  
 f) *butun tonlar* bo'yicha yuqoriga tomon;

I. S. Bax



4. a) *butun tonlar* bo'yicha yuqoriga tomon,  
 b) *sof kvintalar* bo'yicha pastga tomon,  
 d) *sof kvartalar* bo'yicha yuqoriga tomon;

I. S. Bax



5. a) *sof kvintalar* bo'yicha yuqoriga tomon;

I. S. Bax



6. a) *kichik tertsiyalar* bo'yicha yuqoriga tomon,  
b) *sof kvartalar* bo'yicha yuqoriga tomon,  
d) *butun tonlar* bo'yicha yuqoriga tomon,  
e) *butun tonlar* bo'yicha pastga tomon;

L. Betxoven



7. a) *sof kvartalar* bo'yicha yuqoriga tomon,  
b) *kichik tertsiyalar* bo'yicha yuqoriga tomon;

K. Veber



8. a) *kichik tertsiyalar* bo'yicha yuqoriga tomon,  
b) *katta tertsiyalar* bo'yicha yuqoriga tomon,  
d) *sof kvartalar* bo'yicha yuqoriga tomon;

N. Rimskiy-Korsakov



9. a) *sof kvartalar* bo'yicha yuqoriga tomon,  
b) *kichik tertsiyalar* bo'yicha yuqoriga tomon,  
v) *butun tonlar* bo'yicha pastga tomon;

N. Rimskiy-Korsakov



10. a) *sof kvintalar* bo'yicha pastga tomon;

N. Rimskiy-Korsakov



11. a) *sof kvartalar* bo'yicha yuqoriga tomon,

b) *kichik tertsiyalar* bo'yicha yuqoriga tomon;

**Allegro molto**

N. Rimskiy-Korsakov



12. a) *kichik tertsiyalar* bo'yicha yuqoriga tomon;

**Andantino**

N. Rimskiy-Korsakov



4. Skripka kalitini boshqa kalitlar bilan almashtirish orqali, boshqa tonalliklarga transpozitsiya qilingan quyidagi misollarni:

a) har birini tonalligini aniklash;

b) berilgan tonallikka nisbatan qaysi intervalga transpozitsiya qilinganligini aniqlash va fortepianoda chalish talab etiladi.

Berilgan kuy:

M. Glinka. «Ruslan va Lyudmila» operasidan



Transpozitsiyalar:

a)

Two staves of musical notation in bass clef, key of D major (two sharps), and 2/4 time. The first staff contains a melodic line starting with a half note D2, followed by quarter notes E2, F2, G2, A2, B2, C3, and ending with a half note D3. The second staff contains a rhythmic accompaniment starting with a quarter note D2, followed by quarter notes E2, F2, G2, A2, B2, C3, and ending with a half note D3.

b)

Two staves of musical notation in alto clef (C4), key of D major (two sharps), and 2/4 time. The first staff contains a melodic line starting with a half note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, and ending with a half note D5. The second staff contains a rhythmic accompaniment starting with a quarter note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, and ending with a half note D5.

v)

Two staves of musical notation in alto clef (C4), key of D major (two sharps), and 2/4 time. The first staff contains a melodic line starting with a half note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, and ending with a half note D5. The second staff contains a rhythmic accompaniment starting with a quarter note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, and ending with a half note D5.

**MELIZMLAR**

*Takrorlash uchun savollar*

1. Melizmlar nima?
  2. Melizmlarning eng ko'p qo'llaniladigan turlari qaysilar?
  3. Forshlag nima?
  4. Forshlaglarning qanday turlari bor va ular qanday yoziladilar?
  5. Uzun forshlag qisqa forshlagdan qanday farq qiladi?
  6. Nuqtali nota oldidan qo'yilgan uzun forshlag qanday ijro qilinadi?
- Nuqtasiz nota oldidan quyilsa-chi?
7. Qisqa forshlag qanday ijro qilinadi?
  8. Ikki, uch va undan ko'p tovushdan iborat bo'lgan forshlag qanday ijro qilinadi?
  9. Akkord notalaridan birortasining oldidan qo'yilgan qisqa forshlag qanday ijro qilinadi?
10. Mordent nima?
  11. Mordentlarning qanday turlari bor? Ular qanday yoziladilar?
  12. Chizilmagan oddiy mordent qanday ijro qilinadi? Chizilgani-chi?
  13. Chizilmagan juft mordent qanday ijro qilinadi? Chizilgani-chi?
  14. Gruppetto nima?
  15. Gruppetto qayerda quyiladi va u qanday belgi bilan yoziladi?
  16. Gruppetto qancha tovushdan iborat?
  17. Gruppettoda qaysi tovush asosiy hisoblanadi?
  18. Gruppettoning tovushlari qanday tartibda ijro qilinadi?
  19. Nota ustiga, bir xil notalar orasiga, har xil notalar orasiga, nuqtali nota va uning qo'shimchasi orasiga, qo'sh nuqtali nota va uning qo'shimchasi orasiga qo'yilgan gruppetto qanday ijro qilinadi?

20. Trel nima?
21. Trel qanday yoziladi?
22. Trel qaysi notadan boshlanadi va qanday tugatiladi?
23. Trel yana qanday boshlanishi mumkin va unda notada qanday ko'rsatmalar bo'lishi lozim?
24. Ikki, uch va undan ko'p ovozlarda bir vaqtning o'zida trel qilinsa, u qanday yoziladi?
25. Melizmatik belgilarning ustidan yoki ostidan qo'yilgan alteratsiya belgilari qaysi tovushlarga taalluqli hisoblanadi?

*Yozma mashqlar*

1. Quyidagi melizmlarning ijro qilinish uslublarini yozing:

Forshlag

1.



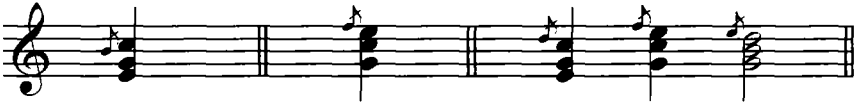
2.



3.





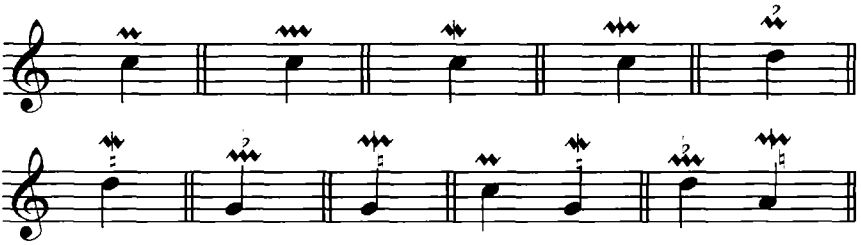


4.



Mordent

5.



6.



Gruppetto

7.

Exercise 7 consists of two staves of music. The first staff contains five measures of music, each starting with a doublet (a '2' above the note) over a quarter note. The notes are G4, A4, B4, C5, and B4. The second staff contains three measures of music, each starting with a doublet over a quarter note. The notes are G4, A4, B4, C5, and B4. The first measure of the second staff has a fermata over the final note.

8.

Exercise 8 consists of two staves of music. The first staff contains five measures of music, each starting with a doublet over a quarter note. The notes are G4, A4, B4, C5, and B4. The second staff contains seven measures of music, each starting with a doublet over a quarter note. The notes are G4, A4, B4, C5, and B4. The first measure of the second staff has a fermata over the final note.

9.

Exercise 9 consists of two staves of music. The first staff contains four measures of music, each starting with a doublet over a quarter note. The notes are G4, A4, B4, C5, and B4. The second staff contains three measures of music, each starting with a doublet over a quarter note. The notes are G4, A4, B4, C5, and B4. The first measure of the second staff has a fermata over the final note.

Trel

10.

Exercise 10 consists of one staff of music. It contains five measures of music, each starting with a trill (a 'tr' above the note) over a quarter note. The notes are G4, A4, B4, C5, and B4. The first measure of the fifth staff has a fermata over the final note.



11.



12.



13.





2. Melizmlardan iborat quyidagi misollarni, bir tekis o'lchovli nota yozuvi bilan yozing:

1.



2.



3.



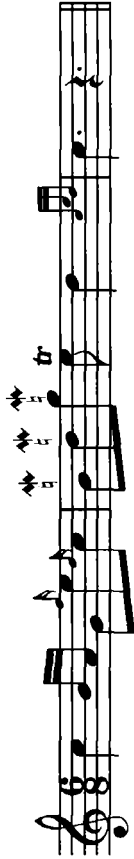
4.



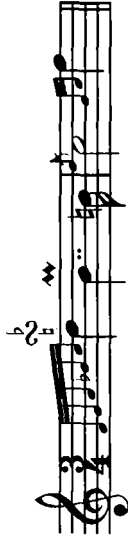
5.



6.



7.



8.



9.

Exercise 10, first system: A single staff in 2/4 time with a key signature of one flat (Bb). The melody consists of eighth and sixteenth notes. Trills are marked with 'tr' above the notes on the first and third measures. The piece concludes with a double bar line and a repeat sign.

10.

Exercise 10, second system: Continuation of the melody from the first system. It features a trill marked 'tr' on the second measure and a final cadence with a double bar line and repeat sign.

11.

Exercise 11: A single staff in 4/4 time with a key signature of two sharps (F# and C#). The melody is more complex, featuring sixteenth notes, eighth notes, and trills marked with 'tr' and 'w'. The piece ends with a double bar line and a repeat sign.

12.



13.



14.



15.



16.





17.



18.



2. Quyidagi melizmatik bezaklarni, shularga mos melizmlar bilan yozing:





6. <sup>3</sup> <sup>3</sup> 7. <sup>></sup> <sup>></sup>

8. <sup>></sup> <sup>></sup> <sup>></sup> 9. 10.

11. 12. <sup>3</sup> <sup>3</sup>

13. 14.

15. 16.

17. <sup>3</sup>

18. <sup>3</sup> <sup>3</sup>

19. <sup>3</sup> <sup>3</sup> <sup>></sup>

20. <sup>3</sup> <sup>3</sup> <sup>3</sup>

Detailed description: This image shows a musical score for guitar, consisting of ten staves of music. The notation is in treble clef. The first staff (measures 6-7) features a triplet of eighth notes followed by a triplet of sixteenth notes, then a quarter note with an accent. The second staff (measures 8-9) continues with eighth notes and a quarter note with an accent. The third staff (measures 10-11) shows a quarter note with an accent and a half note. The fourth staff (measures 12-13) contains two triplet eighth notes. The fifth staff (measures 14-15) features eighth notes with a sharp sign. The sixth staff (measures 16-17) shows eighth notes with a sharp sign and a triplet eighth note. The seventh staff (measure 18) has two triplet eighth notes. The eighth staff (measure 19) contains two triplet eighth notes and a quarter note with an accent. The ninth staff (measure 20) features three triplet eighth notes.

21. 22.



23. 3



24. 7 7



25. 7 7



26. 7 7



27.



28. 3 29.



3 3



30. 

31. 

32. 

33. 

34. 

*Fortepianoda bajariladigan mashqlar*

Melizmlardan iborat quyidagi misollarni fortepianoda chaling:

**1. Adagio**

X.V.Glyuk, «Paris va Yelena» operasidan



2.

V.A.Motsart. Vals

Two staves of musical notation in 3/4 time, key of B-flat major. The melody is written in the treble clef. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. The music features a simple, elegant waltz rhythm with a mix of eighth and quarter notes, some with slurs.

3. Allegretto grazioso

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

Two staves of musical notation in 2/4 time, key of C major. The melody is written in the treble clef. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. The music is characterized by a light, graceful feel with frequent sixteenth-note patterns and slurs.

4.

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

Two staves of musical notation in 2/4 time, key of C major. The melody is written in the treble clef. The first staff contains measures 3 and 4, and the second staff contains measures 5 and 6. The music consists of a steady sequence of chords and single notes, maintaining a consistent rhythmic pattern.

5. Allegro

Norveg xalq qo'shig'i

Two staves of musical notation in 2/4 time, key of C major. The melody is written in the treble clef. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 4. The music is a lively folk tune with a mix of eighth and quarter notes.

6. Allegro

L. Betxoven. Fortepiano uchun sonata., op. 13



7. Andantino

N. Rimskiy-Korsakov. «Shaxrizoda»



8. Allegretto e dolce

E. Grig. «Albomdagi varaqlar»



9. Andante molto cantabile e con dolore

M. Musorgskiy.

«Ko'rgazmadagi suratlar»dan



10. Andantino

P. Chaykovskiy. «Uyqudagi go'zal» baletidan



11. Allegro

K. Veber. «Pretsioza» operasidan



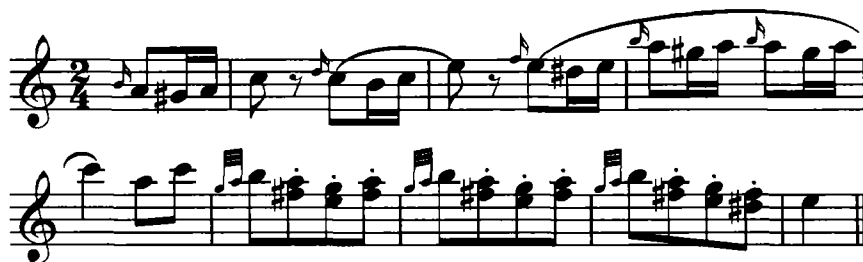
12. Allegretto

E. N. Megyul. Sonata, op.1



13. Allegretto

V.A.Motsart, Fortepiano uchun sonatadan  
(alla turca) rondo



14. Allegretto

Leopold Mtsart. Fortepiano uchun pyesa



15.

J. Ramo. Myuzett



16. Bir muncha tez

J. Ramo. Tamburin

*f* *staccato*

*p*

17. Mayin, juda sekin emas

F. Kuperen. «Singlim Monika»

*f*

18. Allegretto

I. S. Bax. Menuet

*f*



19. Allegretto comodo

J. Ramo. «Dehqon ayol»



20.

G. F. Gendel. Menuet



21. Shoshmasdan

J. Ramo. «Venetsiancha» (Rondo)



22. Andante

D. Skarlatti. Sonata № 110



23.

F. Kuperen.

Musical score for exercise 23 by F. Kuperen. It consists of two staves of music in 2/4 time, key of D major. The first staff contains a melodic line with various ornaments and a final quarter rest. The second staff continues the melody with similar ornaments and concludes with a half note G4.

24.

I. S. Bax. Gavot

Musical score for exercise 24 by I. S. Bax, Gavot. It consists of three staves of music in 2/4 time, key of D major. The first staff has a half note G4 with an accent and a slur over the next two notes. The second staff continues with a slur and accents. The third staff continues the melodic line.

25. Allegro giusto

Gummel

Musical score for exercise 25 by Gummel. It consists of two staves of music in common time, key of D major. The first staff starts with a piano (*p*) dynamic and features a slur with a "2" above it. The second staff starts with a mezzo-forte (*mf*) dynamic and continues the melodic line.

26. Allegremente

K. M. Veber. Rondo, op.3 № 6

Musical score for exercise 26 by K. M. Veber, Rondo, op.3 № 6. It consists of two staves of music in 2/4 time, key of D major. Both staves feature a melodic line with slurs and a "2" above them, indicating a second ending or a specific articulation.

27. Adagio

I. Gaydn. Fortepiano uchun sonata.

mf p mf

28. Allegro

I. Gaydn. Fortepiano uchun sonata. № 19

mf

## 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 – «Musiq» ta'lim yo'nalishi bo'yicha Davlat ta'lim standarti.
2. Musiqaning elementar nazariyasi fani 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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## MUNDARIJA

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**QADAMBOY RAHIMOV**

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

*Oliy o‘quv yurtlarining «Musiq» ta‘lim yo‘nalishi  
talabalari uchun o‘quv qo‘llanma*

Muharrir *B.Ashurov*

Badiiy muharrir *O. Fozilov*

Техник muharrir *T.Xaritonova*

Компьютерда tayyorlovchi *B.Ashurov*



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