

**O`ZBEKISTON RESPUBLIKASI OLIY VA O`RTA  
MAXSUSTA'LIM VAZIRLIGI.**

**Orifjon Azizov**

# **SOLFEDJIO**

**OLIV O`QUV YURTLARINING MUSIQA TA'LIMI YO`NALISHI BAKALAVRLARI  
UCHUN  
(5111100-musiqiy ta'lim)**

**DARSLIK**

**Toshkent - 2014**

Mazkur “Solfedjio” darsligida ovozlar uyg’unligiga, bir hamda ko`p ovozli kuylarni aniq kuylash, musiqa elementlarini eshitib aniqlash, bir va ikki ovozli namunalarni eshitib yoza olish ko`nikma, malakalarni shakllantirish, kuylashga asoslangan. Shuningdek, intervallar, akkordlar, lادلarni tinglab aniqlash, berilgan kuyni bir tonallikdan boshqa tonallikka transpozitsiya qila olishga katta e`tibor qaratilgan. Darslik 5111100-musiqa ta`limi yo`nalishi bo`yicha tahsil olayotgan bakalavrlarga mo`ljallangan.

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**МИНИСТЕРСТВО ВЫСШЕГО И СРЕДНЕГО СПЕЦИАЛЬНОГО  
ОБРАЗОВАНИЯ РЕСПУБЛИКИ УЗБЕКИСТАН**

**Орифжон Азизов**

# **Сольфеджио**

Для бакалавров направлений музыкального образования высших учебных заведений  
(5111100 – музыкальное образование)

Учебник

**Ташкент – 2014**

Данный учебник «Сольфеджио» основан на гармонии звуков, четком исполнении одноголосных и многоголосных песен, определении музыкальных элементов после прослушивания, умении написания одноголосных и двуголосных примеров после прослушивания, песни. Кроме того, уделено большое внимание интервалам, аккордам, определению ладов после прослушивания, транспозиции заданных мелодий с одной тональности на другую. Учебник нацелен на студентов, обучающихся по направлению 5111100 – Музыкальное образование.

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**The ministry of higher and secondary special education of the  
Republic of Uzbekistan**

**Orifjon Azizov**

# **SOLFEDJIO**

**For students of th musics department of universitety  
(5111100- musical education)**

**Text book**

**Tashkent - 2014**

This “Solfedjio” text book focuses on singing developing skills and abilities of recording musical elements based on multisounded and single-sounded and identical sounded tunes. As well as in the text book there outlined to improve the competence of identifying interval and accords .The text book can be used for the students of musics department of university.

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## Soʻz boshi

Ushbu darslik musiqa ta'limi yoʻnalishi talabalari uchun moʻljallangan boʻlib, unda boʻlgʻusi musiqa madaniyati oʻqituvchilari egallashi zarur boʻlgan bilim, malaka va koʻnikmalar minimum belgilab berilgan. Darslik ta'lim sohasida olib borilayotgan tub islohotlar, zamonaviy oʻqituvchiga talablar boy ma'naviy madaniy, musiqiy merosimzga yangicha yondashuvlarni hisobga olib yozilgan. Solfedjio fani talabalarning musiqiy xotirasini, ritm hissini, musiqaviy fikrlashni, ijodiy qobiliyatlarini, musiqiy tafakkurlarini rivojlantirish va musiqiy didini toʻgʻri yoʻnaltirishdan iboratdir .

Mavzular talabalarda xalq kuylari va klassik kompozitorlar asarlari bilan yaqindan tanishish imkonini beradi. Talabalar ushbu oʻquv darsligini oʻzlashtirish jarayonida amalga oshiriladigan masalalar doirasida turli xil major va minor gammalari, intervallar, akkordlar, xalq ladlari, laddagi pogʻonalar munosabatlari, ritm turlari, transpozisiya, tonalliklar pogʻonadoshligi, xromatizm, xromatik gamma, modulyasiya va ogʻishma, kuyni ayrim elementlar oʻzaro munosabatlari, koʻpchilik xalqlarning musiqa ijodidan keng oʻrin olgan lad-garmonik vositalarning qonuniyatlari, kuyni ibora, jumla, davriya va boshqa qismlariga boʻlinishi haqida bilishlari lozim.

-Turli hildagi major va minor gammalar, intervallar, akkordlar, halq ladlarini kuylash;

- sof, ma'noli, toʻgʻri me'yorda, xarakterda, dinamik ishoralarga e'tibor bergan holda xalq qoʻshiqlari va bir ovozli, ikki, uch, toʻrt ovozli klassik va zamonaviy asarlarni ijro eta olish;

- intervallar, akkordlar, lادلarni tinglab, aniqlash;

- berilgan kuyni bir tonallikdan boshqa tonallikka transpozisiya qila olish;

- oʻtilgan akkordlarni qoʻllagan holda garmonik ketma-ketliklarni davriya shaklda kuylash koʻnikmalariga ega boʻlishi lozimdir.

- Xalq kuylarini va xromatizimli tovushlar bilan hamda modulyasiya qilingan bir ovozli, garmonik va polifonik tuzilmadagi koʻp ovozli namunalarni solfedjiolash;

- ikki ovozli polifonik namunani yozib berish;

- intervallar, akkordlar, lادلarni eshitib, aniqlash malakalarga ega boʻlishi kerakdir.

*Muallifdan.*

## KIRISH

### Solfedjio faninig ish shakli

Musiqaviy tovushlarni yozib olishga bo'lgan dastlabki urinishlar juda qadim zamonlarga borib taqaladi.

Antik davrga mansub bir qancha musiqaviy asar yodgorliklariga qaraganda ularda tovush balandliklari harflar bilan belgilangan, ammo ular tovush cho'zimlarini ko'rsata olmaganlar.

Qadimiy Rusda ma'lum bir melodik ahamiyatga ega bo'lgan, kuy tovushlari yo'nalishlarini aks ettiruvchi "kryuklar" deb ataladigan maxsus belgilar qo'llanilib, ular yordamida kuylar yozib olingan.

G'arbiy Yevropada o'rta asrlarda tovushlarni yozish uchun "nevma"lar (nevma - yunoncha "neuma" - mimik harakat, belgi) deb ataladigan alohida belgilar qo'llanilib, ular tovushning aniq balandligini, uning cho'zimini ko'rsatmasdan, faqat melodik chiziqning yo'nalishi haqida tasavvur hosil qilgan, xolos.

Yozuvning bunday turlarini takomillashtirish zarur edi.

Nevmalar bilan yozilgan tovushlar balandligini aniqlash uchun musiqa asboblariga tortilgan torlarni eslatuvchi chiziqlardan foydalanila boshlandi. Dastlab ularning soni noaniq bo'lib (1 dan 18 gacha), ularning har biri aniq balandlik ahamiyatiga ega bo'lmasdan, qaysi tovush yuqori, qaysinisi past ekanligini ko'rsatgan, xolos.

XI asrda Italiyalik musiqa nazariyotchisi Gvido d'Aretsso 4 ta chiziqdan foydalanishni taklif qilib, hozirgi nota yozuviga asos solgan. Har bir chiziqning oldiga uning aniq balandligini belgilovchi harflar qo'yilib, bu harflar asrlar davomida o'z ko'rinishlarini o'zgartib, bizlarga tanish bo'lgan kalitlarga aylanganlar. Ularning nomlarida kelib chiqishiga aloqador bo'lgan ma'lumotlar saqlanib qolgan: **C** kaliti, **F** kaliti, **G** kaliti.

Davr taqozosi bilan nota belgilari ko'rinishlarini o'zgartdilar, 4 ta chiziq yoniga beshinchisi qo'shildi, ammo XI asrda kiritilgan nota yozuvi asoslari hozirgi kungacha saqlanib qoldi.

Shunday qilib, musiqaviy asarlarni yozish uchun tovushlarning aniq balandligi va cho'zimlarini, shuningdek, ularning pulsatsiyasi, ritmi, tempi, dinamikasi va h.k. larni aniq aks ettiruvchi, takomillashgan hozirgi nota yozuvi tizimi ishlab chiqildi.

Musiqa alifbosining kelib chiqish tarixi juda qadimiydir.

Eng dastlabki qadimiy yunon harfiy notatsiyasi eramizdan oldingi III asrdan yangi eraning X asrigacha mavjud bo'lgan. Erta o'rta asr davrida esa G'arbiy Yevropada qadimiy yunon harfiy notatsiyasi bilan birga lotincha harfiy notatsiya ham qo'llanilgan. Ikki oktava hajmidagi diatonik tovushqator A, B, C, D, E, F, G, a, b, c, d, e, f, g, a harflari bilan belgilangan, bunda a harfi hozirgi **lya** tovushining bo'g'in nomiga, c harfi esa **do** tovushining bo'g'in nomiga muvofiq kelgan. XI asrda qo'shiqchilik amaliyotiga Italiyalik musiqa nazariyotchisi Gvido d' Aretsso tomonidan tovushlarning yangi bo'g'in nomlari kiritilgan: **ut, re, mi, fa, sol, lya**. Bu nomlar cherkov xonandalarining qadimiy gimn matnidan olingan. Bu gimnda xonandalar muqaddas Ioanna xudosidan o'z ovozlari tiniq va toza saqlashni iltijo qilganlar. Qo'shiq matnidagi har bir misraning kuyi avvalgisidan bir pog'ona baland tovushdan boshlangan, har bir yangi misraning boshlang'ich bo'g'ini unga mos tovushga berkitilgan va shu tovush nomiga aylangan. Bu yangilik xonandalarga tovushlar oraliqlarini yodda saqlashga yengillik tug'dirgani uchun juda katta amaliy ahamiyatga ega bo'lgan. Talaffuz uchun noqulay bo'lgan **ut** bo'g'ini (Italiyalik nazariyotchi Dj. Doni tomonidan 1540-yillar arafasida) «**do**» bo'g'ini bilan almashtirilgan.

O'rta asr musiqa nazariyasi olti tovushli tovushqatorga, ya'ni **geksaxordga** asoslangani uchun tovushlarning oltita bo'g'in nomi bilan cheklangan. Keyinchalik olti tovushli tovushqatorga qo'shilgan yettinchi tovush uchun (X. Vilrant tomonidan 1574-yilda) gimn matnidagi oxirgi ikki so'zning birinchi harflari olinib, **si** bo'g'in nomi kiritilgan.

XII asrdan keyin harfiy notatsiya nevmalar va kvadrat notatsiya tomonidan siqib chiqarilgan, ammo u XIV-XVIII asrlar davomida organ va lyutnya tabulaturasida keng qo'llanilgan.

Tovushlarning harfiy notatsiya tizimi bizning davrimizgacha yetib kelgan; hozirda u musiqashunoslikda va o'quv amaliyotida keng qo'llanilmoqda.

Quyida shu gimnning hozirgi nota yozuvidagi taxminiy ko'rinishi keltirilgandır:

The image displays seven lines of musical notation in bass clef, representing a hymn. Each line consists of a five-line staff with a single note (half note) on each line, connected by a slur. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: Ut que - ant la - xis; Re - zo - na - re fib - ns; Mi ra ge - sto rum; Fa - rnu - li ta o - run; Sol - ve pol - lu - ti; La - bi - i re - a - tum; San - cte jo - an - nes.

**I. Nota yozuvi** - tarixan yuzaga kelgan, maxsus belgilar (notalar) vositasida tovushlarni yozish tizimi.

**2. Nota** - tovushlarni yozish uchun qo'llaniladigan maxsus belgilar.

**3. Nota yo'li** - yondosh chizilgan beshta parallel chiziq.

**4. Boshlang'ich chiziq** - nota yo'lining boshlanish qismida qo'yiladigan, besh chiziqni birlashtiruvchi vertikal chiziq.

**5. Butun nota** - oval shaklidagi, ichi bo'yalmagan belgi; eng davomli tovush cho'zimi.

6. **Brevis** - ikkita butun nota cho'zimga teng uzunlikdagi tovush cho'zimi.
7. **Yarim nota** - butun notaning yarmiga teng keladigan tovush cho'zimi; ovalning o'ng yoki chap tomonidan tayoqcha (shtil) tushirilgan belgi.
8. **Chorak nota** - butun notaning  $1/4$  qismiga teng bo'lgan tovush cho'zimi, tayoqcha tushirilgan ovalning ichi bo'yalgan shakli.
9. **Nimchorak yoki sakkiztalik nota** - butun notaning  $1/8$  qismiga teng bo'lgan tovush cho'zimi.
10. **O'n oltitalik** - butun notaning  $1/16$  qismiga teng bo'lgan tovush cho'zimi.
11. **Shtil** - nota belgisining o'ng yoki chap tomonidan, pastga yoki yuqoriga qo'yiladigan - yarim, chorak, nimchorak, o'n oltitalik va h.k tovush cho'zimlarini yozishda ishlatiladigan tayoqcha.
12. **Bayroqchalar** - nimchorak, o'n oltitalik va h.k tovush cho'zimlarini yozishda ishlatiladigan belgi.

### *Mavzuni mustahkamlash uchun savollar*

1. *Yarim ton nima?*
2. *Butun ton nima?*
3. *Tabiiy soz nima?*
4. *Nota qanday belgi?*
5. *Solfedijo fani qaysi fanlar bilan bog'liq?*
6. *Nimchorak yoki sakkiztalik nota nechga sanaladi?*

# I bob

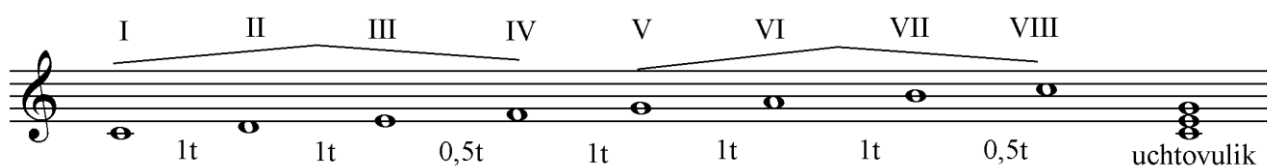
## Tonalliklar

### 1-mavzu. Major ladi tonalliklari

1. **Lad** - o'zaro bog'langan musiqaviy tovushlarning tonika deb ataladigan tayanch tovush doirasida joylashuvi.
2. **Turg'un tovushla**-tugallanganlik, tinchlik holatlarini yaratuvchi tayanch tovushlar.
3. **Noturg'un tovushlar**-tugallanmaganlik taassurotlarini beruvchi, keyingi harakatni va yechilishni talab qiluvchi tovushlar.
4. **Lad tovushqatori** - laddagi tovushlarning balandlik nisbati bo'yicha joylashuvi.
5. **Gamma-lad** pog'onalarining bir tonikadan navbatdagi oktavaning tonikasigacha bo'lgan pog'onama-pog'ona, ketma-ket harakati.
6. **Tonika** - ladning asosiy tayanch tovush vazifasini bajaruvchi I-pog'onasi.
7. **Tonika ohangdoshligi**-laddagi turg'un tovushlardan iborat akkord.
8. **Major ladi** -turg'un tovushlari uchta tovushdan iborat bo'ib, major uchtovushligini hosil qilgan yetti pog'onali lad.
9. **Tabiiy major ladi**-pog'onalari **ton, ton, 0,5ton, ton, ton, ton, 0,5ton** tizimi bo'yicha joylashgan lad.

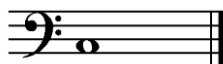
### Do major tonaligi.

Tonikasi do bo'lgan major tonoligi. Kalitoldi belgisi yo'q. Xarfiy ko'rsatkichi – C– dur Do major tonaligi ketma-ket kelgan ikki ( 1t , 1t, 0,5t tartibida kelgan ) tetraxordning qo'shilishidan tuzilgan. Do major akkordi shu tonallikning I, III va V pog'onalari tovushi – yani do , mi , sol



notalaridan tuziladiki, bu birinchi pog'onona uchtovushliligi deb ataladi.

Bas kalitida quyidagicha yoziladi.





Do-major

Do-major uchtovushlik

Do-major uchtovushlik ayllanmalari

3. Do major tonalikda shunday aytib ko'ring.

4. Berilgan mashqlarni notalarini kuylab aytib bering.

1.

2.

3.

4.

n

5.

6.





*Berilgan mashqlarni notalarini kuylab aytib bering.*



### 3-mavzu. Pog'analar nomlari

1. **Tonika** - ladning asosiy tayanch tovush vazifasini bajaruvchi I-pog'onasi.
2. **Dominanta** -- ladning tonikasidan sof 5 yuqorida joylashgan asosiy pog'ona.
3. **Subdominanta** - ladning tonikasidan sof 5 pastda joylashgan asosiy pog'ona.
4. **Medianta** - ladning T bilan D o'rtasidagi tovush.
5. **Submedianta** - ladning T bilan S o'rtasidagi tovush.
6. **Yetakchi tovushlar** - ladning VII va II pog'onalari.

pog'onalar	nomlari	qisqacha belgisi	ma'nosi
I pog'ona	Tonika	T	asosiy tayanch pog'ona
V pog'ona	Dominanta	D	ustun, asosiy

IV pog'ona	subdominanta	S	pastki dominanta
III pog'ona	Medianta	III	o'rtalik
VI pog'ona	submedianta	VI	pastki o'rtalik
II pog'ona	pastga yetaklovchi tovush	II	-
VII pog'ona	yuqoriga yetaklovchi tovush	VII	-

**Do major tonalikda pog'analar.**

Tonika Turg'un Noturg'un Yetakchi Turg'un pog'onalarini kuylang.

pog'onalar pog'onalar pog'onalar

T I III V VII II IV VI VII II I III V

**1. Pog'analarini do major tonaligida aytib bering.**

- a) I,II,III,II,V,VI,V,I.
- b) V, VI, VII, I, V, VI,IV, VII,I.
- v)III,I,III,I,V, VI,IV,II,V,I.
- g)I,VII,I,V,VI,IV,II,III,II,I.

*Do major tonalligida.*

I II III II V VI V I

V VI VII I V VI IV VII I

III I III I V IV II V I

I VII I V VI IV II III II I

2.Do major tonalliklarida I-tonika, III-medianta, V-dominanta pog'analarini kuylab bering.

*Misol uchun. Do major tonalligida.*



### Sekvensiya

**Sekvensiya** - kuy harakatini gammaning turli pog'onalarida bir xilda qytarilib yoki pastlashib takrorlanishi.

a)



b)



v)



g)



d)



### 4-mavzu. Tetraxordlar

1. **Tetraxord** - kvarta intervali doirasida, sekundalar bo'yicha joylashgan, 4 tovushdan iborat melodik yo'nalish.
2. **Pastki tetraxord** - gammaning I, II, III, IVpog'onalari harakatidan hosil bo'lgan melodik yo'nalish.

3. **Yuqorigi tetraxord** - gammaning V, VI, VII, (I) pog'onalari harakatidan hosil bo'lgan melodik yo'nalish.

4. Tabiiy major gammasining pastki va yuqorigi tetraxordlari **major tetraxordidan** iborat.

### Tetraxordlarning turlari.

a) **major tetraxordi** 1ton - 1ton - 0,5 ton tizimidagi to'rtta pog'ona:



b) **minor tetraxordi** 1ton - 0,5ton - 1ton tizimidagi to'rtta pog'ona:



d) **frigiya tetraxordi** 0,5 ton - 1ton - 1ton tizimidagi to'rtta pog'ona:

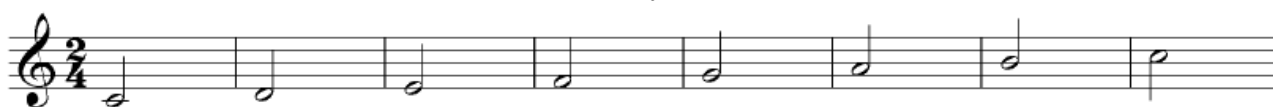


e) **garmonik tetraxord** 0,5 ton - 1,5 ton - 0,5 ton tizimidagi to'rtta pog'ona:



*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.



2.



3.



4.



5.



6.

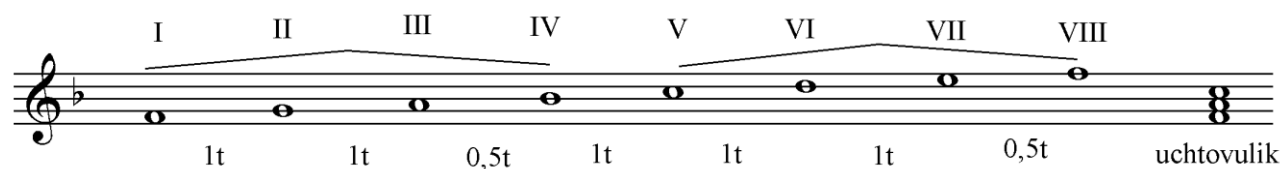


7.



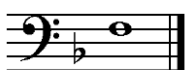
### 5-mavzu. Fa major tonaligi

Tonikasi fa bo'lgan major tonaligi F-dur (ef-dur) kalit oldida bitta bemol (si-bemol) bor.



Ba'zan maskur tonallikda yozilgan ayrim cholg'u peessalar shu nom bilan ataladi. Asosiy akkordi fa notasidan tuzilgan major uchtovlilik (fa-lya-do) dan tuziladi. Bu fa majoring tonika, ya'ni 1 pog'ona uchtovliligidir.

Kalitoldi belgilari bas kalitida quyidagicha yoziladi.



Fa major



Fa major uchtovlilik







7.

S.Jalil. Yosh askarlar qo'shig'i

Tempo di marsia

*mf*

8.

S.Jalil. Yosh askarlar qo'shig'i

Tempo di marsia

*mf*

### 6-mavzu. Takt oldi

Musiqa asarining bir kuchli hissadan ikkinchi bir kuchli hissagacha bo'lgan oralig'i **takt** deyiladi.

Nota yozuvida har bir takt nota yo'lini ko'ndalang kesib o'tgan vertikal chiziq bilan ajratiladi, bu vertikal chiziq **takt chizig'i** deyiladi. Takt chizig'i odatda takt oldidan kuchli hissani ajratib ko'rsatish uchun qo'yiladi.

Agar musiqa asari kuchsiz hissadan boshlansa, asar boshidan to'liq bo'lmagan takt hosil bo'ladi, bunga **takt oldi** deyiladi. Takt oldi ko'p hollarda umumiy takt cho'zimining yarmidan oshmaydi. Takt oldi musiqa asarining o'rtasida, uning istalgan bir qismi boshlanishi oldida ham uchrashi mumkin.

Asar oxirida yoki uning biron qismidan so'ng ikkita takt chizig'i qo'yiladi. Ko'pgina hollarda takt oldi bilan boshlangan asar yoki uning biror qismi to'liq bo'lmagan takt bilan tugallanadi va u takt oldini to'ldiradi.

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.

2.

3.

4.

5.

**Ritmik mashqlar.**

**Baxti erkatoy**

To'liqin Toshmatov musiqasi



2.



3.



4.



5.



6.



7.



8.



9.



10.



## 8-mavzu. Sinkopa

1. **Sinkopa** - ritm va metr zarblarining bir-biriga to'g'ri kelmay qolishi.

2. **Takt ichidagi sinkopalar** - bir taktning o'zida kuchsiz va kuchli hissalarining bir-biriga qo'shilib kelishi.

3. **Taktaro sinkopalar** - taktning oxirgi kuchsiz hissasini navbatdagi taktning kuchli hissasiga qo'shilib kelishi.

### Sinkopalarining turlari.

1. **Takt ichidagi sinkopalar** - kuchsiz hissadagi tovushning navbatdagi kuchli hissada ham davom etishi natijasida hosil bo'ladi.



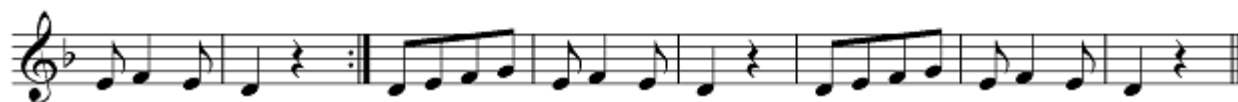
2. **Taktaro sinkopalar** - taktning oxirgi kuchsiz hissasidagi tovushning navbatdagi taktning kuchli hissasida ham davom etishi natijasida hosil bo'ladi.



3. **Pauzali sinkopalar** - kuchli yoki nisbiy kuchli hissadagi tovush o'rniga pauzaning paydo bo'lishi natijasida hosil bo'ladi.



1.



2.



3.

$\text{♩} = 112$  Aylanaman. O'XM

4.

$\text{♩} = 88$  Ey, nozanin. O'XM

5.

**Moderato** Olmacha anor. O'XM

6.

**Allegro** A. Mansurov. Chegarachi qo'shig'i

*f*

7.

$\text{♩} = 58$  Mahvash. O'XM

8.

$\text{♩} = 88$  Go'zal. O'XM

9.

$\text{♩} = 138$  Mirzadavlat II. O'XM

10.

11.

### 9-mavzu. Sol major tonalligi

– Tonikasi sol bilan boshlangan major tonalligi; G-dur (ge-dur) ham deb ataladi kalitoldi belgisi bitta fa-diezdan iborat.





7.

*Allegretto* X.Rahimov. Do'mboqchalar qo'shig'i

*f*

8.

9.

*Allegro ma non troppo* A.Ergashyev. "Xumo"

10.

11.

$\text{♩} = 108$  O'rtoqlar. O'XM

12.

*Allegretto* X.Rahimov. Do'mboqchalar qo'shig'i

*f*

13.



14.

### 10-mavzu. Murakab o'lchovlar

Bir xildagi oddiy metrlarning qo'shilishi natijasida murakkab metrlar xosil bo'ladi . Murakkab metr ikki va undan xam ko'proq oddiy metrlardan tarkib topishi mumkin . Shuning uchun ham murakkab metrlar vaqti-vaqti bilan keladigan bir necha kuchli xissaga egadir. Murakkab metrdagi kuchli vaqt xissasining soni uning tarkibidagi oddiy metrlar soniga teng bo'ladi.

Murakkab metr birinchi xissasining zarbi qolgan zarblarga nisbatan kuchliroq bo'ladi va shuning uchun xam xissaga kuchli xissa ,unga nisbatan kuchsizroq bo'lgan xissaga esa nisbatan kuchli xissa deyiladi.

Murakkab metrlarni ifodalovchi barcha o'lchovlar xam murakkab o'lchovlar deyiladi .Shu sababli yuqorida aytib o'tilgan murakkab metrlarning tarkibi haqidagi gaplar murakkab o'lchovlarga xam taaluqlidir.

Murakkab metrlarni ifodalovchi eng ko'p qo'llaniladigan o'lchovlar quyidagi murakkab o'lchovlardir:

a)To'rt xissali o'lchovlar: 4/4, 4/3va kam uchraydigani 4/8

b)Olti xissali o'lchovlar :6/4, 6/8 va kamuchraydigani 6/16

v)To'qqiz xissali o'lchovlar:9/8 va kam uchraydigani 9/4, 9/16

g)O'n ikkili o'lchovlar:12/8 va kam uchraydigani 12/16

Murakkab o'lchovlarda turkumlash shundan iboratki, ularni tashkil etgan oddiy o'lchovlar umumiy ritmik turkumlarga birlashtirilmay, ayrim-ayrim mustaqil turkumlarga birlashtiriladi.

Tovush biror murakkab takti butunligicha egallasa, bazan esa, cho'zimli oddiy taktlarga teng keladigan, liga bilan birlashtirilgan notalar yordamida xam yoziladi. Bu oxirgi usul murakkab o'lchovlarni turkumlash qoidasiga to'g'ri keladi.

### To'rt xissali o'lchov:

4/4

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.



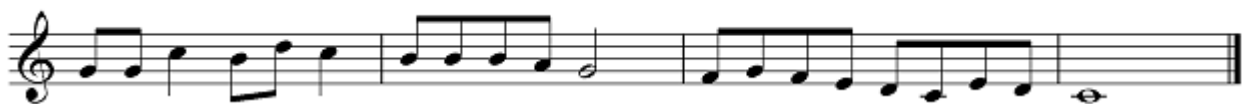
2.



3.



4.



5.



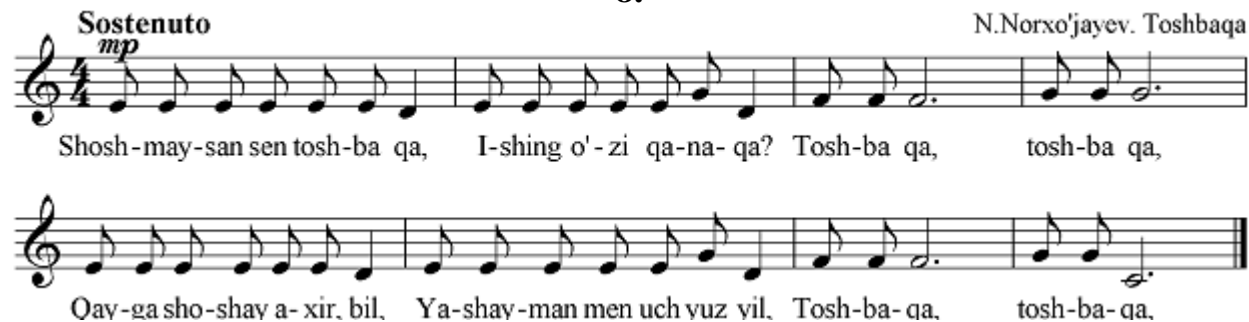
6.



7.



8.



### 11-mavzu. O'n oltitalik nota

Butun notaning o'n oltidan bir bo'lagi, ya'ni butunga nisbatan o'n olti marta qisqa nota; nimchorak shaklida yozilib, faqat yon chizig'i juft bo'ladi. Bir nim chorakda ikki o'n oltitalik, bir chorakda esa to'rtta o'n oltitalik nota bor. Bir chorakka teng bo'lgan to'rtta o'n oltitalik "bir" sanog'ida uriladi. Chorak va nimchorak, o'n oltitalik nota chizig'ini pastga yoki yuqoriga qarata chizish mumkin:



Berilgan mashqlarni notalarini kuylab aytib bering.

1.



2.



3.



4.

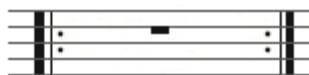


5.



## 12-mavzu. Repriza

– qaytarish belgisi, asarning ma’lum bir qismini yoki uni boshdan oxirigacha qaytarish uchun qo’yiladi.

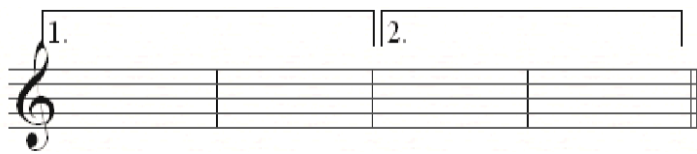


### Volta

– Musiqa asarini takrorlashda tashlab ketiladigan qismi.

Agar qaytariladigan qismning yoki butun asarning tugallanish qismi o’zgaradigan bo’lsa, o’zgaruvchi taktlar ustiga kvadrat qavslar qo’yiladi. Qavsdan keyin qaytariladigan taktlar yoziladi va ular ustiga ham kvadrat qavs qo’yiladi. Qavs ustiga 1 va 2 raqamlari yoziladi.

Raqamlar - birinchi vol’ta, ya’ni birinchi marta va ikkinchi marta qaytarilishini bildiradi:



v) agar asar uch qismli shaklda yoziladigan bo’lsa, u vaqtda uchinchi qism qayta yozilmaydi va ikkinchi qismdan keyin: **da capo al fine** – ya’ni «boshdan oxiri so’zigacha» deb, birinchi qism oxirida esa – **fine** (oxiri) so’zi yoziladi. Birinchi qism eng boshidan qaytarilmasa, qaytarish boshlanadigan takt ustiga **segno** belgisi qo’yiladi, ikkinchi qism oxirida esa, **Dal segno al fine** – ya’ni «segno belgisidan to oxirigacha» - deb yoziladi.

Har bir asarning qaytariladigan qismidan oldin keladigan qismiga o’tilganda, **Da capo al Segno poi coda** - ya’ni «boshidan segno belgisiga, so’ngra koda belgisiga o’tilsin» - deb yoziladi.

*Berilgan mashqlarni notalarini kuylab aytib bering.*



2.

**Allegro** A.Mansurov. Kim epchilu, kim chaqqon

3.

**Allegretto** X.Hasanova. Bog' ichida

4.

**Allegretto** G'ayra-g'ayra. O'XM

5.

**Ritmik mashqlar.**

**R.1.**

R.2.

Pog'analarini fa major va sol major tonaliklarida aytib bering.

- a) I,II,III,II,V,VI,V,I.
- b) V, VI, VII, I, V, VI, IV, VII, I.
- v)III,I,III,I,V, VI,IV,II,V,I.
- g)I,VII,I,V,VI,IV,II,III,II,I.

13-mavzu. Olti xissali o'lchov

6/8.

*Berilgan mashqlarni notalarini kuylab aytib bering*

1.

2.



3.

**Allegretto** S. Yudakov. "Maysaraning ishi"



Musical notation for exercise 3, first staff. Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. The melody consists of eighth and quarter notes with rests.



Musical notation for exercise 3, second staff. Treble clef, key signature of three sharps (F#, C#, G#), 6/8 time signature. The melody continues with eighth and quarter notes.

4.

$\text{♩} = 120$  O't o'yini. O'XM



Musical notation for exercise 4, first staff. Treble clef, key signature of two sharps (F#, C#), 6/8 time signature. Tempo marking is quarter note = 120. The melody features eighth and quarter notes.



Musical notation for exercise 4, second staff. Treble clef, key signature of two sharps (F#, C#), 6/8 time signature. The melody continues with eighth and quarter notes.



Musical notation for exercise 4, third staff. Treble clef, key signature of two sharps (F#, C#), 6/8 time signature. The melody continues with eighth and quarter notes.

5

$\text{♩} = 80$  Chamanda gul. O'XM



Musical notation for exercise 5, first staff. Treble clef, key signature of two sharps (F#, C#), 6/8 time signature. Tempo marking is quarter note = 80. The melody consists of eighth and quarter notes.



Musical notation for exercise 5, second staff. Treble clef, key signature of two sharps (F#, C#), 6/8 time signature. The melody continues with eighth and quarter notes.



Musical notation for exercise 5, third staff. Treble clef, key signature of two sharps (F#, C#), 6/8 time signature. The melody continues with eighth and quarter notes.

6.

**Allegro** T.Codiqov, B.Zeydman, Yu.Rajabiy, D.Zokirov. "Zaynab va Omon"



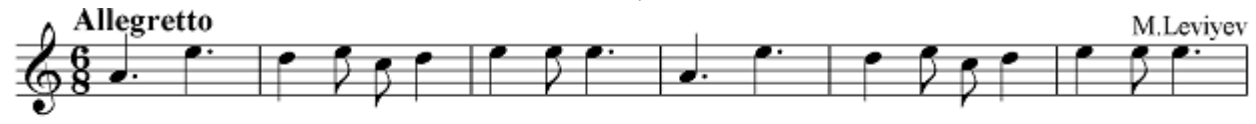
Musical notation for exercise 6, first staff. Treble clef, key signature of two flats (Bb, Eb), 6/8 time signature. Tempo marking is **Allegro**. The melody consists of eighth and quarter notes.



Musical notation for exercise 6, second staff. Treble clef, key signature of two flats (Bb, Eb), 6/8 time signature. The melody continues with eighth and quarter notes.

7.

**Allegretto** M.Leviyev



Musical notation for exercise 7, first staff. Treble clef, key signature of one flat (Bb), 6/8 time signature. Tempo marking is **Allegretto**. The melody consists of eighth and quarter notes.



Musical notation for exercise 7, second staff. Treble clef, key signature of one flat (Bb), 6/8 time signature. The melody continues with eighth and quarter notes.

8.

Andantino S.Yudakov. "Maysaraning ishi"

*mp*

9.

$\text{♩} = 84$  Qaydadur. O'XM

### 14-mavzu. Re major tonalligi

Tonikasi re bilan boshlangan major tonalligi; D-dur (de-dur) deb ham ataladi. Kalitoldi belgilari ikkita diez (fa-diez va do-diez) dan iborat.

I II III IV V VI VII VIII

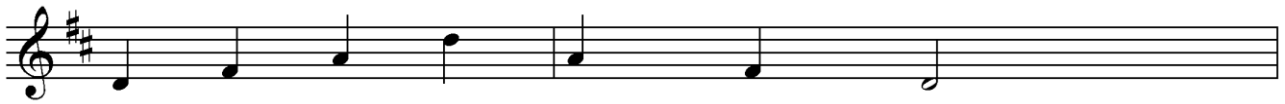
1t 1t 0,5t 1t 1t 1t 0,5t uchtovulik

Asosiy akkordi re notasidan tuzilgan major uchtovushlikdan iborat bo'lib, bular: re, fa-diez va lya tovushlaridan tuziladi. Bu re majorning tonika uchtovushliligi, ya'ni 1 pog'ona uchtovushliligidir.

Kalitoldi belgilari bas kalitida quyidagicha yoziladi.

Re major

Re major uchtovushlik

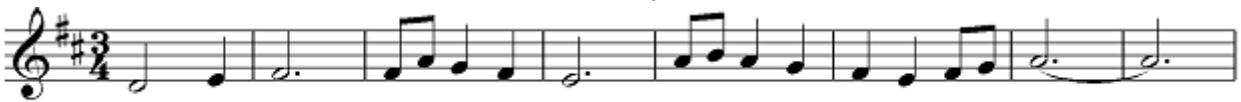


Re major uchtovushlik aylanmalari



*Berilgan mashqlarni notalarini kuylab aytib bering*

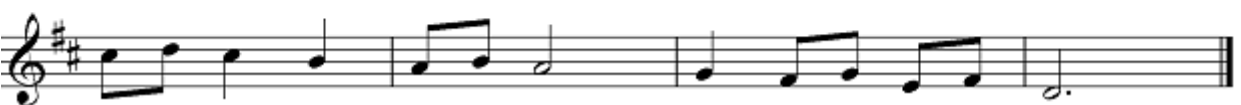
1.



2.



3.



4.

Musical notation for exercise 4, consisting of two staves in G major and 4/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of quarter and eighth notes, ending with a double bar line.

5.

**Allegretto** N.Norxo'jayev. Navro'zim

Musical notation for exercise 5, consisting of two staves in G major and 4/4 time. The first staff starts with a forte (*f*) dynamic and contains a sequence of eighth notes. The second staff contains a sequence of quarter and eighth notes, ending with a double bar line.

6.

Musical notation for exercise 6, consisting of two staves in G major and 4/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff contains a sequence of quarter and eighth notes, ending with a double bar line.

7.

**Allegro moderato** D.Omonullayeva. Nisholda

Musical notation for exercise 7, consisting of two staves in G major and 4/4 time. The first staff starts with a forte (*f*) dynamic and contains a sequence of eighth notes with some rests. The second staff contains a sequence of quarter and eighth notes, ending with a double bar line.

8.

**Moderato** D.Omonullayeva. Humo qushim

Musical notation for exercise 8, consisting of two staves in G major and 2/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic and contains a sequence of eighth notes. The second staff contains a sequence of quarter and eighth notes, ending with a double bar line.

9.

Allegretto F. Alimov. Sumalak

*f*

**Pog'analarini Re major tonaligida aytib bering.**

- a) I, II, III, II, V, VI, V, I.
- b) V, VI, VII, I, V, VI, IV, VII, I.
- v) III, I, III, I, V, VI, IV, II, V, I.
- g) I, VII, I, V, VI, IV, II, III, II, I.

**Ritmik mashqlar.**

1.

2/4

2/4

2/4

2.

**Sekventsiyalar ayting.**

1.

2.

yuqoriga  
davomettiramiz.

pastga  
davomettiramiz.

3.

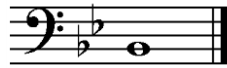
davomettiramiz.

### 15-mavzu. Si bemol major tonaligi

Tonikasi si-bemol bilan boshlangan major tonaligi; bu B-dur (be-dur) deb ham ataladi, kalitoldi belgilari ikkita bemol (si-bemol va mi-bemol) dan iborat.

Akkordi si-bemol notasi tuzilgan major uchtovushlilikdan iborat bo'lib, bular si-bemol re va fa sozlaridan tuziladi. Bu akkordning tonika, ya'ni 1 pog'ona uchtovushlilikidir.

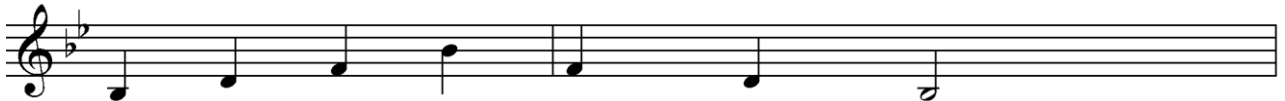
Kalitoldi belgilari bas kalitida quyidagicha yoziladi.



Si bémol major.



Si bémol major uchtovushlik



Si bémol major uchtovushlik aylanmalari



*Berilgan mashqlarni notalarini kuylab aytib bering.*

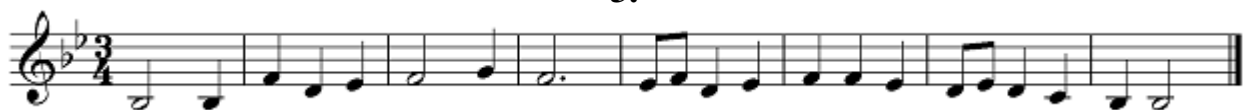
1.



2.



3.



4.



5.



**Pog'analarini Si bemol major tonalligida aytib bering.**

- a) I,II,III,II,V,VI,V,I.
- b) V, VI, VII, I, V, VI,IV, VII,I.
- v)III,I,III,I,V, VI,IV,II,V,I.
- g)I,VII,I,V,VI,IV,II,III,II,I.

**Sekvensiyalar ayting.**

1.



2.





## Ritmik mashq.

## Mavzularni mustahkamlash uchun savollar

1. Yarim ton nima?
2. Butun ton nima?
3. Tabiiy soz nima?
4. Nota qanday belgi?
1. Yarim ton nima?
2. Butun ton nima?
3. Oktavada qancha yarim va butun ton bor?
4. Tovushqatorning qaysi asosiy pog'onalari bir-biridan yarim ton oralig'ida joylashgan?
5. Tovushqatorning qaysi asosiy pog'onalari bir-biridan butun ton oralig'ida joylashgan?
6. Har bir asosiy pog'onani nechta yarim tonga ko'tarish va pasaytirish mumkin?
7. Tovushlarning asosiy nomlaridan tashqari, yana qanday nomlari bor?
8. Tovushqatorning yarim ton ko'tarilgan va pasaytirilgan pog'onalarining nomlari qanday hosil bo'ladi?
9. Musiqaviy tovushqatorning asosiy pog'onalarini, bo'g'in nomlari bo'yicha, yuqorilama va pastlama tartibda kuylang, 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
10. Zarb nima?
11. Metr nima?
12. Takt nima?

13. Takt chizig'i nima va u nimani bildiradi?
14. Taktida qaysi hissalar kuchli, qaysilari kuchsiz hisoblanadi?
15. Qanday metrlar bo'ladi?
16. O'lchov nima?
17. O'lchovning turi nimaga bog'liq?
18. O'lchovlarning turlari qanday bo'ladi?
19. Nota yozuvida o'lchov qayerda va qanday tarzda ko'rsatiladi?
20. Qanday o'lchovlarga oddiy o'chovlar deyiladi?
21. Ikki hissali o'lchov nima?
22. Uch hissali o'lchov nima?
23. Ikki hissali o'lchovlarning turlarini sanab bering.
24. Uch hissali o'lchovlarning turlarini sanab bering
25. Tonika ladning nechanchi pog'onasidan tuziladi? .
26. Dominanta ladning nechanchi pog'onasidan tuziladi?
27. Subdominanta ladning nechanchi pog'onasidan tuziladi?
28. Medianta ladning qaysi pog'analari orasidagi tovush?
29. Submedianta ladning qaysi pog'analari orasidagi tovush?
30. Yetakchi tovushlar ladning nechanchi pog'onalaridan tuziladi.

## II bob

### Minor tonalliklari

#### 16-mavzu. Minor ladi tonalliklari

1. **Minor ladi** - lurg'un tovushlari minor uchtovushligini hosil qilgan yetti pog'onali lad.

2. **Tabiiy minor ladi** - pog'onalari ton, yarim ton, ton, ton, yarim ton, ton, ton tartibida joylashgan lad.

3. **Garmonik minor** - VII pog'onasi 0,5 ton ko'tarilgan tabiiy minor.

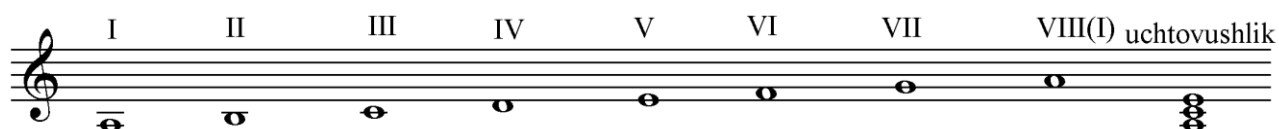
Garmonik minor gammasining pastki tetraxordi **minor**, yuqorigisi esa **garmonik** tetraxordidan iborat.

4. **Melodik minor** - yuqorilama harakatda VI va VII pog'onalari ko'tarilgan va pastlama harakatda o'z holicha qaytgan tabiiy minor.

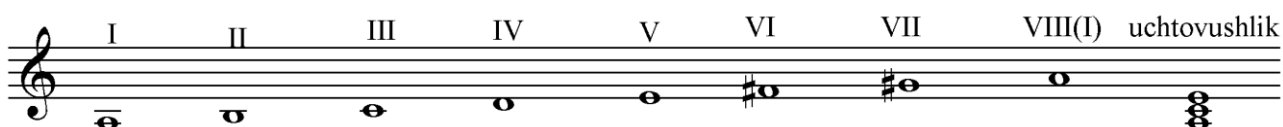
Melodik minor gammasining pastki tetraxordi **minor**, yuqorigisi esa **major** tetraxordidan iborat.

#### Lya minor tonaligi.

Tonikasi lya bo'lgan minor tonaligi ,a-moll ham deb ataladi. Kalitoldi belgisi yo'q.



Lya minorning VII pog'onasi ko'tarilsa –*garmonik*, VI va VII pog'onalari ko'tarilsa –*melodik* minor bo'ladi .



Lya minor akkordi lya notasidan tuzilgan minor (kichik) uchtovushligidan iborat bo'lib ,bular lya,do va mi tovushlaridir. Bu lya –minorning tonika uchtovushligi ,ya'ni 1 pog'ona uchtovushligidir.

## Sekventsiyalar ayting

1.



Musical notation for exercise 1, first part, in 4/4 time. It consists of two staves of music. The first staff contains a sequence of eighth and quarter notes with rests. The second staff continues the sequence, ending with a double bar line.

davom ettiramiz.

2.



Musical notation for exercise 2, first part, in 3/4 time. It consists of one staff of music with a sequence of eighth and quarter notes.

yuqoriga davom ettiramiz.



Musical notation for exercise 2, second part, in 3/4 time. It consists of one staff of music with a sequence of eighth and quarter notes, including some accidentals.

pastga davom ettiramiz.

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.



Musical notation for exercise 3, first part, in 3/4 time. It consists of one staff of music with a sequence of quarter and eighth notes.

2.



Musical notation for exercise 3, second part, in 4/4 time. It consists of two staves of music. The first staff contains a sequence of eighth and quarter notes. The second staff continues the sequence, ending with a double bar line.

3.



Musical notation for exercise 3, third part, in 3/4 time. It consists of two staves of music. The first staff contains a sequence of quarter and eighth notes. The second staff continues the sequence, ending with a double bar line.

4.

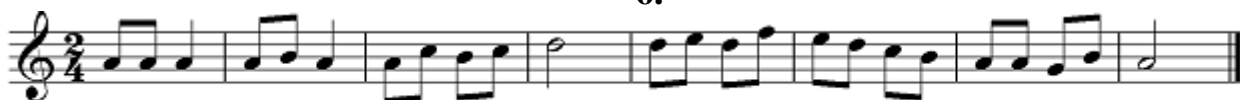


Musical notation for exercise 3, fourth part, in 3/4 time. It consists of one staff of music with a sequence of quarter and eighth notes.

5.



6.



7.



8.



9.



*Garmonik minor*

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.



2.



3.



*Melodik minor*

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.



2.



3.



4.



5.



**Ritmik mashqlar.**

r.1.



r.2.

### 17-mavzu. Mi minor tonalligi

Tonikasi mi bo'lgan minor tonalligi bo'lib e-moll deb xam ataladi .Kalitoldida bitta diez (fa diez ) bor.

Mi minorning yettinchi pog'onasi ko'tarilsa garmonik ,VI-VII-pog'onalari ko'tarilsa melodik minor bo'ladi.

Mi minor akkordi mi notasidan tuzilgan minor (kichik) uchtovushligidan iborat bo'lib ,bular mi,so'l va si tovushlaridan tuziladi.Bu mi minorning tonika ,yani I pog'ona uchtovushligidir . Mi minorning kalitoldi belgilari bas kalitida quyidagicha yoziladi.

tabiiy

garmonik

melodik

uchovozlik ayllanmalari



Sekventsiyalar ayting

1.



2.



Pog'analarini Mi minor tonalligida aytib bering.

- a) I,II,III,II,V,VI,V,I.
- b) V, VI#, VII#, I, V, VI#,IV, VII#,I.
- v)III,I,III,I,V, VI,IV,II,V,I.
- g)I,VII#,I,V,VI#,IV,II,III,II,I.

Berilgan mashqlarni notalarini kuylab aytib bering

1.



2.





3.

Exercise 3 consists of two staves of music in 6/8 time with a key signature of one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes, mirroring the rhythm of the first staff.

4.

Exercise 4 is a single staff of music in 2/4 time with a key signature of one sharp (F#). It is marked *Allegro* and *mf*. The melody consists of eighth and sixteenth notes. The composer's name, A. Muhamedov, and the name of the piece, Salimjon, are written at the end of the staff.

5.

Exercise 5 consists of two staves of music in 2/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes, mirroring the rhythm of the first staff.

6.

Exercise 6 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes, mirroring the rhythm of the first staff.

7.

Exercise 7 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes, mirroring the rhythm of the first staff.

8.

Exercise 8 consists of two staves of music in 4/4 time with a key signature of one sharp (F#). The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes, mirroring the rhythm of the first staff.

9.



10.



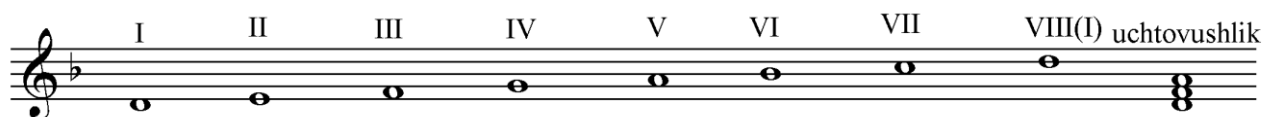
**Ritmik mashqlar.**

r.1.

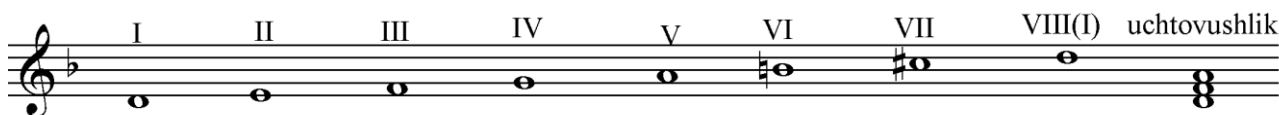


**18-mavzu. Re minor tonalligi**

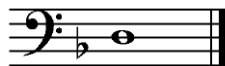
Tonikasi re bo'lgan minor tonalligi d-moll ham deb ataladi. Kalitoldi belgilari bitta bemoll(mi bemol)dan iborat.



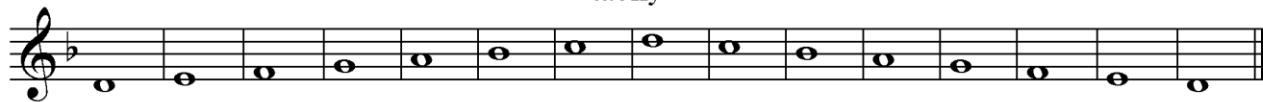
Re minorning VII pog'onalarini yarim tondan ko'tarilsa –garmonik, VI va VII pog'onalarini yarim tonga ko'tarilsa melodik minor xosil bo'ladi.



Asosiy akkordi –re notasidan tuzilgan minor uchtovushligidan iborat bo'lib, bular re, fa va lya tovushlaridir. Bu re minorning tonika uchtovushligi, ya'ni I pog'ona uchtovushligidir. Re minorning kalitoldi belgilari bas kalitida quyidagicha yoziladi.



tabiiy



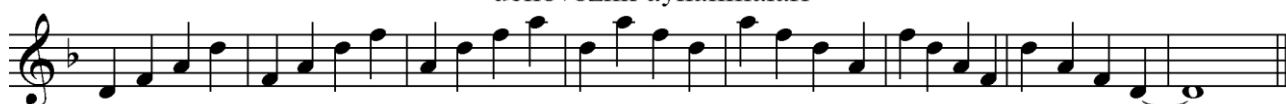
garmonik



melodik



uchovozlik ayllanmalari



## Sekvensiyalar ayting

1.



2.



**Pog'analarini Re minor tonaligida aytib bering.**

- a) I, II, III, II, V, VI, V, I.
- b) V, VI, VII#, I, V, VI, IV, VII#, I.
- v) III, I, III, I, V, VI, IV, II, V, I.
- g) I, VII#, I, V, VI, IV, II, III, II, I.

**Berilgan mashqlarni notalarini kuylab aytib bering**

1.



2.

**Moderato** M.Burhonov. Lola gullar

*mf*

3.

**Andantino** N.Norxo'jayev. Diyor madhi

*mf*

4.

$\text{♩} = 120$  Sayyora. O'XM

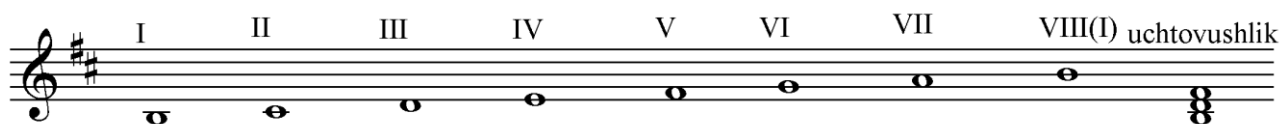
5.

$\text{♩} = 96$  Fabrika. O'XM

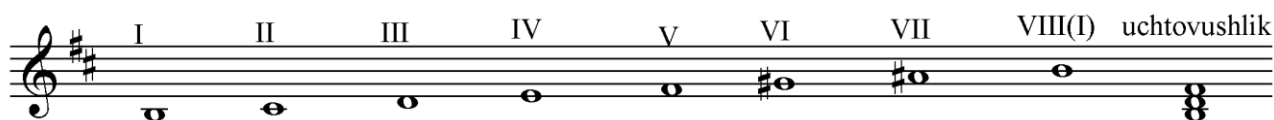
**Ritmik mash.**

## 19-mavzu. Si minor tonalligi

Tonikasi mi bo'lgan minor tonalligi h-moll (hash moll); kalitoldi belgilari 2 diez (fa # va do#)dan iborat.

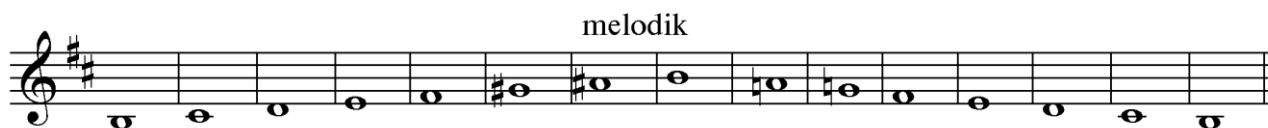
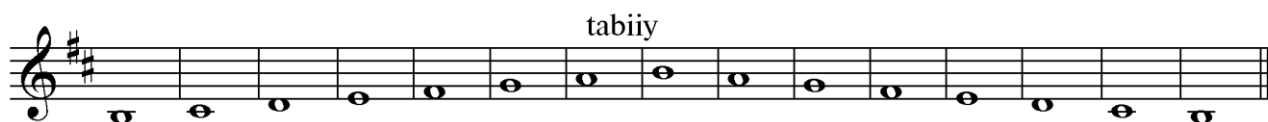


Si minorning VII pog'onami ko'tarilsa –garmonik ,VI va VII pog'onalari ko'tarilsa – melodik minor bo'ladi.



Si minorning asomiy akkordi mi notamidan tuzilgan minor uchtovushligidan iborat bo'lib ,si,re va fa diez tovushlaridan tuzilgan .Bu si minorning tonika ,ya'ni I pog'ona uchtovushligidir.

Si minorning kalitoldi belgilari bas kalitida quyidagicha.



### Sekvensiyalar ayting

1.



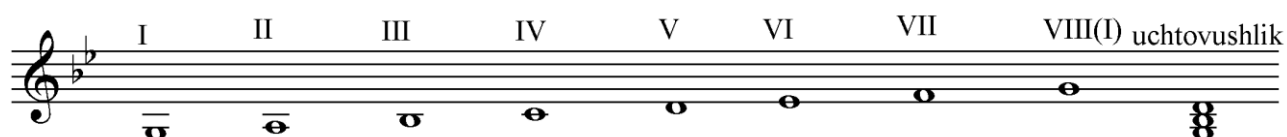


## Ritmik mashq.

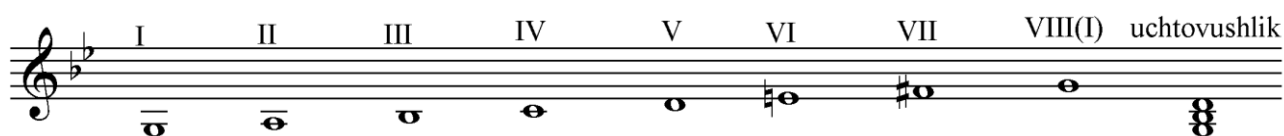


## 20-mavzu. Sol minor tonalligi

Tonikasi mi bo'lgan minor tonalligi g moll ham deb ataladi, kalitoldi belgilari ikki bemol (si bemol va mi bemol)dan iborat.



VII pog'onasi ko'tarilsa –garmonik, VI-VII pog'onalari ko'tarilsa melodik minor bo'ladi.



Sol minorning asosiy akkordi sol notasidan tuzilgan minor uchtovushligi (sol, si bemol va re)dan iborat. Bu tonallikning tonika, ya'ni 1 pog'ona uchtovushligidir.

Sol minorning kalitoldi belgilari bas kalitida quyidagicha.



tabiiy

garmonik

melodik

uchtovushlik ayllanmalari

## Sekvensiyalar ayting

1.

davom ettiramiz.

2.

yuqoriga davom ettiramiz.

pastga davom ettiramiz.

3.

yuqoriga davom ettiramiz.

pastga davom ettiramiz.

**Pog'analarini Sol minor tonalligida aytib bering.**

- a) I, II, III, II, V, VI, V, I.
- b) V, VI, VII#, I, V, VI, IV, VII#, I.
- v) III, I, III, I, V, VI, IV, II, V, I.
- g) I, VII#, I, V, VI, IV, II, III, II, I.



*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.



2.



3.



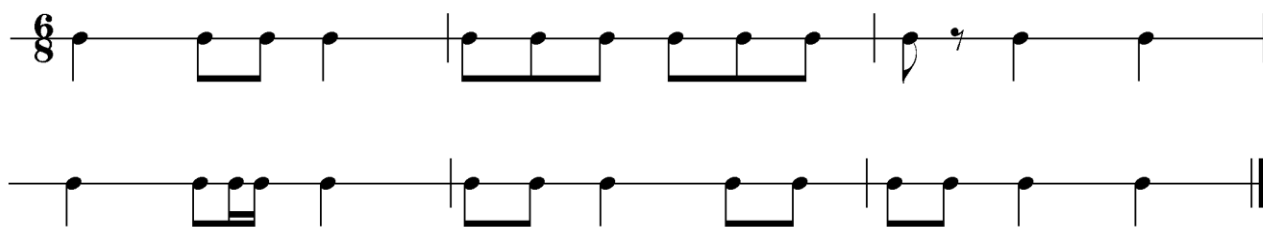
4.



5.



## Ritmik mashq



## 21-mavzu. Triollar

**Triol-**(lotincha tres –so’zidan)-uch notadan tuzilgan maxsus ritmik shakil bo’lib ,buning uzunlik miqdori shu turdagi ,odatda ikki nuqtaga teng .Triol kurmivda yozilgan 3 raqami bilan ko’rsatiladi.Ba’zan shu raqami ust yoki ostidan kvadrat qavs qo’yiladi.

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.



2.



3.



4.

5.

6.

7.

Tempo di valse

S. Jalil. Lirik vals

8.

9.

Allegro M.Ashrafiy. "Dilorom"

*f*

10

Moderato R.Abdullayev. Charxpalak

11.

Allegro F.Alimov. Kontseri

*f*

### 22-mavzu. Aralash metr va o'lchovlar

Har qanday oddiy metrlarning qo'shilishi natijasida murakkab metrlar hosil bo'ladi. Ikki yoki bir necha har xil ko'rinishdagi oddiy metrlar birlashuvi natijasida murakkab aralash metrlar hosil bo'ladi. Bu xildagi metrlar **aralash metrlar**, ularni ifodalovchi o'lchovlar esa **aralash o'lchovlar** deb ataladi.

Musiqada aralash o'lchovlar oddiy va murakkab o'lchovlarga qaraganda ancha kam uchraydi. Bular orasida besh hissali va yetti hissali o'lchov ko'proq qo'llaniladi.

Ba'zida aralash o'lchovlarning boshqa xillari ham uchrashi mumkin. Masalan:  $\frac{11}{4}$ .

Aralash o'lchovlar murakkab o'lchovlardan ayrim xususiyatlari bilan farq qiladi.

1. Aralash o'lchovlarning tuzilishi ularni hosil qiladigan oddiy o'lchovlarning ketma-ket kelishiga bog'liqdir. Bu esa, kuchli va nisbatan kuchli hissalarining almashinib turishiga ham ta'sir etadi:

2. Taktning kuchli va nisbatan kuchli hissalarining almashinib turishi tekis bormaydi. Masalan: a) besh hissali o'lchovlar:



Yuqoridagi birinchi misolda aksent taktning birinchi va uchinchi hissalariga, ikkinchi misolda esa taktning birinchi va to'rtinchi hissalariga to'g'ri keladi. b) yetti hissali o'lchovlar:



Bunda birinchi misolda kuchli zarb taktning birinchi, to'rtinchi va oltinchi hissalariga, ikkinchi misolda esa taktning birinchi, uchinchi va beshinchi hissalariga to'g'ri kelmoqda. Ayrim vaqtlarda bir musiqa asari ichida aralash o'lchovni hosil qiladigan o'lchovlarning almashinish tartibi o'zgarib ham turadi.

Aralash o'lchovli notalarni o'qish qulay bo'lishi uchun, ba'zida o'lchovni ko'rsatuvchi asosiy raqam yoniga qavs ham yoziladi. Bundan tashqari, ba'zan takt oddiy o'lchovlar boshlanishini ko'rsatuvchi punktir bilan qo'shimcha takt chizig'i yoziladi.

Murakkab o'lchovli cho'zimlar qanday turkumlansa, aralash o'lchovli cho'zimlar ham shunday turkumlanadi. Aralash o'lchovli cho'zimlar turkumlanishining xususiyati shuki, aralash o'lchovlar tarkibiga kiradigan har xil ko'rinishdagi oddiy o'lchovlarning ritmik turkumlari teng bo'lmaydi.

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.

**Largo** F.Yanov-Yanovskiy. Largo



*pp*



Detailed description: This exercise is written in bass clef with a key signature of one sharp (F#) and a 5/4 time signature. The tempo is marked 'Largo'. The first system starts with a piano-piano (*pp*) dynamic. The melody consists of quarter notes and half notes, ending with a whole note. The second system is identical to the first.

2.

**Allegro** G.Mushel. Fuga



Detailed description: This exercise is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 5/4 time signature. The tempo is marked 'Allegro'. The melody is a continuous eighth-note pattern. The first system shows the initial four measures, and the second system shows the next four measures.

3.



Detailed description: This exercise is written in treble clef with a key signature of one sharp (F#) and a 5/8 time signature. The tempo is not explicitly marked but appears to be moderate. The melody consists of eighth notes and quarter notes. The first system contains five measures, the second system contains four measures, and the third system contains four measures.

4.

**Allegro molto** M.Bafoyev. Raqs



*f*



Detailed description: This exercise is written in treble clef with a key signature of two flats (Bb, Eb) and a 5/8 time signature. The tempo is marked 'Allegro molto'. The melody is a continuous eighth-note pattern. The first system starts with a forte (*f*) dynamic and contains four measures. The second system contains four measures.

5.

Musical score for exercise 5, consisting of two staves of music in treble clef with a key signature of one sharp (F#) and a 3/8 time signature.

6.

Vivace

D.Omonullayeva. Sho'x qizaloq

*mf*

Musical score for exercise 6, consisting of two staves of music in treble clef with a key signature of one flat (Bb) and a 7/8 time signature.

7.

Allegro non troppo

S.Yudakov. "Maysaraning ishi"

*mp*

Musical score for exercise 7, consisting of two staves of music in treble clef with a key signature of one sharp (F#) and a 7/8 time signature.

8.

Musical score for exercise 8, consisting of two staves of music in treble clef with a key signature of two sharps (F#, C#) and a 7/8 time signature.

9.

Musical score for exercise 9, consisting of two staves of music in treble clef with a key signature of two flats (Bb, Eb) and a 5/4 time signature.

## 23-mavzu. O'zgaruvchan o'lchovlar

Musiqada bir asar davomida metrning, ayni paytda o'lchovning ham o'zgarib turish hollari uchraydi. Bunday o'lchovlar o'zgaruvchan o'lchovlar deyiladi. O'zgaruvchan o'lchovlarni xalq qo'shiqlarida va boshqa turli musiqa asarlarida uchratish mumkin.

O'lchovlar tekis va notekis almashinadilar. O'lchovlar tekis almasha, kalit belgisi yoniga kasr shaklida ikkita raqam qo'yiladi. O'lchovlar notekis almashib tursa, nota matnida o'lchovlarning har bir o'zgarishi yozib qo'yiladi. Shuni ham aytib o'tish kerakki, bu xildagi takt tuzilishi musiqada deyarli uchramaydi.

Musiqada xilma-xil metrlarning birdaniga (ustma-ust) kelishi ham uchraydi, bunga polimetriya deyiladi. Polimetriyaning tub xususiyati musiqa asarlaridagi ayrim ovoz (partiya)larning xilma-xil metr o'lchovi bilan ifodalanishidir. Bunda metr aksentlari bir-birlariga mos tushishi va mos tushmasligi ham mumkin.

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.

$\text{♩} = 116$  Nigor. O'XM

2.

$\text{♩} = 116$  Cho'li kurt. O'XM

3.

$\text{♩} = 66$  Unutma. O'XM



4.

$\text{♩} = 160$  To'rg'ay. O'XM

The musical score for 'To'rg'ay. O'XM' consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 160. The music is written in a 2/4 time signature and features a melodic line with various rhythmic values and rests. The second and third staves continue the melody, with the third staff ending with a double bar line.

5.

$\text{♩} = 160$  Shodiyona. O'XM

The musical score for 'Shodiyona. O'XM' consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 160. The music is written in a 2/4 time signature and features a melodic line with various rhythmic values and rests. The second and third staves continue the melody, with the third staff ending with a double bar line.

6.

$\text{♩} = 168$  Do'stlar. O'XM

The musical score for 'Do'stlar. O'XM' consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a tempo marking of quarter note = 168. The music is written in a 2/4 time signature and features a melodic line with various rhythmic values and rests. The second and third staves continue the melody, with the third staff ending with a double bar line.

7.



8.



### Mavzularni mustahkamlash uchun savollar

1. Minor ladi deb qanday ladga aytiladi?
2. «Minor» (minore) soʻi nimani anglatadi?
3. Minor ladi harfiy nomlanishda qanday soʻzlar bilan yoziladi va u nimani anglatadi?
4. Qanday ladga tabiiy minor ladi deyiladi?
5. Minor ladi nechta pogʻonaga ega?
6. Minor ladining qaysi pogʻonalari turgʻun, qaysilari noturgʻun hisoblanadi?
7. Minor ladining turgʻun pogʻonalari qanday akkordni hosil qiladi?
8. Tabiiy minorda har bir noturgʻun pogʻonaning turgʻun pogʻonalarga tortilish yoʻnalishi qanday?
9. Tabiiy minorning qaysi noturgʻun pogʻonalari yonidagi turgʻun pogʻonalardan yarim ton masofada joylashgan? Bir ton masofada-chi?
10. Minor tonalliklarining boʻgʻin nomlari qanday yoziladi? Harfiy ishoralarda-chi?
11. Minor tonalliklarining kvinta davrasi nima? Kvarta davrasi-chi?
12. Eshitilishi boʻyicha minor tonalliklarining soni qancha?
13. Musiqa amaliyotida qoʻllaniladigan barcha minor tonalliklarining soni qancha?
14. Major va minorning parallel tonalliklari deb nimaga aytiladi?
15. Parallel tonalliklarning tonikalari bir-biridan qaysi interval oraligʻida joylashgan?
16. Parallel major minordan qaysi interval boʻyicha va qaysi yoʻnalishda joylashgan?
17. Parallel tonalliklarning oʻxshash va farq qiluvchi tomonlari nimada?
18. Qoʻllaniladigan minor tonalliklari orasida engarmonik teng tonalliklarning soni qancha?
19. Minor ladi nechta tovushdan tuziladi.

## III bob

### Intervallar

#### 24-mavzu. Oddiy intervallar

**Interval** - musiqada ikkita tovushning balandlik bo'yicha nisbati.

**Melodik interval** - birin-ketin eshitilgan ikkita tovush oralig'i.

**Garmonik interval** - bir vaqtda eshitilgan ikkita tovush oralig'i.

**Intervalning asosi** - intervalning pastki tovushi.

**Intervalning cho'qqisi** - intervalning yuqorigi tovushi.

The image shows two musical staves. The first staff illustrates a Melodic interval: it starts with a treble clef and a double bar line. The first part shows two notes, G4 and A4, with 'cho'qqisi' (top) above A4 and 'asosi' (bottom) below G4. The second part shows two notes, A4 and B4, with 'cho'qqisi' above B4 and 'asosi' below A4. The second staff illustrates a Harmonic interval: it starts with a treble clef and a double bar line. The first part shows two notes, G4 and A4, with 'asosi' below G4. The second part shows two notes, G4 and B4, with 'asosi' below G4. The word 'Melodik' is centered below the first staff, and 'Garmonik' is centered below the second staff.

#### Oddiy intervallar.

**Oddiy intervallar** - bir oktava oralig'idan oshmaydigan intervallar.

**Oddiy intervallarning nomlari:**

**Prima** - 1, birinchi

**Sekunda** - 2, ikkinchi

**Tertsiya** - 3, uchinchi

**Kvarta** - 4, to'rtinchi

**Kvinta** - 5, beshinchi

**Seksta** - 6, oltinchi

**Septima** - 7, yettinchi

**Oktava** - 8, sakkizinchi

Prima	Sekunda	Tertsiya	Kvarta	Kvinta	Seksta	Septima	Oktava
1	2	3	4	5	6	7	8

The image shows a musical staff with a treble clef and a common time signature (C). It contains eight measures, each representing an interval from Prima to Oktava. The notes are: 1. C4 and C4 (Prima), 2. C4 and D4 (Sekunda), 3. C4 and E4 (Tertsiya), 4. C4 and F4 (Kvarta), 5. C4 and G4 (Kvinta), 6. C4 and A4 (Seksta), 7. C4 and B4 (Septima), 8. C4 and C5 (Oktava).

Prima Sekunda Tertsiya Kvarta Kvinta Seksta Septima Oktava



*Berilgan oddiy intervallarni aniqlab aytib kuylab bering*

Do major tonalligida.

1.



2.



3.



Fa major tonalligida.

4.



5.



6.



Sol major tonalligida.

7.



8.



9.



Si bemol major tonalligida.

10.



11.



12.



Re major tonalligida.

13.



14.



15.



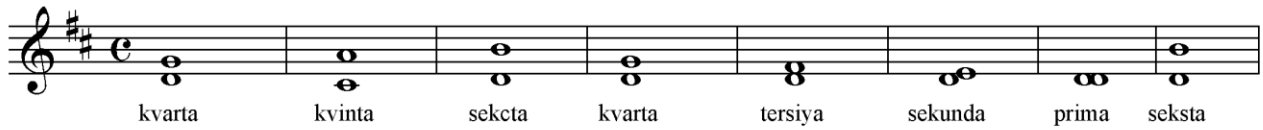
*Berilgan melodik oddiy intervallarni aniqlab aytib kuylab bering*

16.

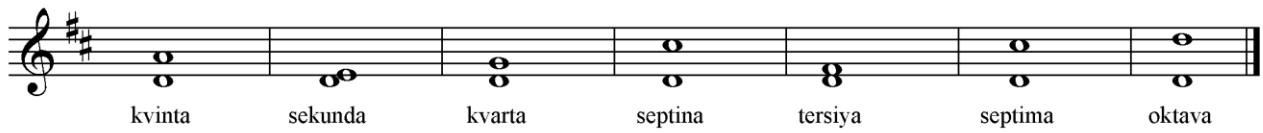


*Berilgan oddiy intervallarni kuylab bering.*

17.



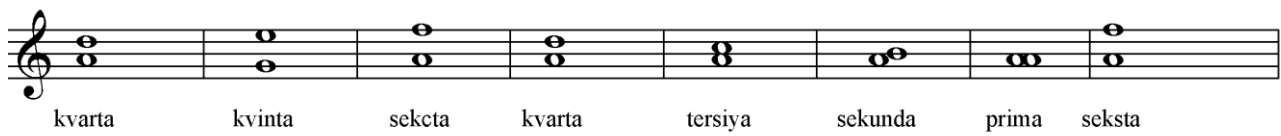
kvarta kvinta sekcta kvarta tersiya sekunda prima seksta



kvinta sekunda kvarta septina tersiya septima oktava

**25-mavzu. Minor tonalligida intervallar**

Lya minor tonalligi (tabbiy)



kvarta kvinta sekcta kvarta tersiya sekunda prima seksta



kvinta sekunda kvarta septina tersiya septima oktava

*Berilgan kuydagi oddiy intervallarni aniqlab aytib kuylab bering*

1.



2.

*Andante* R. Abdullayev. "Quyoshga ta'zim"



3.

Moderato D.Zokirova. So'zsiz qo'shiq

*mp*

4.

Moderato R.Abdullayev. Alla

*p*

5.

$\text{♩} = 96$  Gul yostiq. O'XM

5.

### 26-mavzu. Diatonik intervallar

1. Sof prima = 0 tonga
2. Kichik sekunda=0/5 tonga
3. Katta sekunda = 1.tonga
4. Kichik tersiya =1/5 tonga
5. Katta tersiya =2.tonga
6. Sof kvarta= 2/5 tonga
7. Orttirilgan kvarta =3. tonga
8. Kamaytirilgan kvinta= 3. tonga
9. Sof kvinta =3/5 tonga
10. Kichik seksta =4. tonga
11. Katta seksta= 4/5 tonga

12. Kichik septima= 5. tonga

13. Katta septima =5/5 tonga

14. Sof oktava = 6 tonga teng.

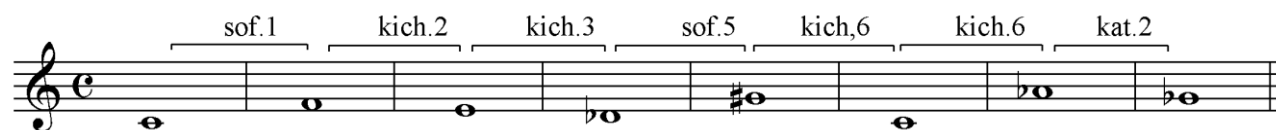
sof 1 kich.2 kat.2 kich.3 kat.3 sof 4 ort.4



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

**Berilgan diatonik intervallarni aytib kuylab bering**

melodik.



garmonik.



**Berilgan mashqlarni notalarini kuylab aytib bering.**

1.



2.





3.

Allegro X.Hasanova, Tantana

*f*

4.

Tempo di marsia T.Qurbonov. "Shiroq", Forscha marsh

5.

$\text{♩} = 88$  Bo'g'ma bilagim. O'XM

**27-mavzu. Orttirilgan va kamaytirilgan (xromatik) intervallar**

**Orttirilgan intervallar** - sof va katta intervallarni xromatik 0,5 tonga orttirish natijasida hosil bolgan intervallar.

**Kamaytirilgan intervallar** - sof va kichik intervallarni xromatik 0,5 tonga kamaytirish natijasida hosil bo'lgan intervallar.

**Xromatik intervallar** - orttirilgan kvarta va kamaytirilgan kvintadan tashqari barcha orttirilgan va kamaytirilgan intervallar.

ort.1    ort.2    ort.3    ort.5    ort.6    ort.7    ort.8

ort.1    ort.2    ort.3    ort.5    ort.6    ort.7    ort.8

Kamaytirilgan intervallar ( yuqoriga).



kam.2      kam.3      kam.4      kam. 6      kam.7      kam.8

Kamaytirilgan intervallar (pastga)



kam.2      kam.3      kam.4      kam. 6      kam.7      kam.8

Engarmonik tenglik



ort.2 = kam.3      kam.7 = kat.6

Quyidagi tovushlardan yuqoriga tomon barcha kamaytirilgan intervallarni tuzing va garmonik holda kuylab ko'ring.



Quyidagi tovushlardan yuqoriga tomon barcha orttirilgan intervallarni tuzing garmonik holda kuylab ko'ring.



**Berilgan mashqlardagi kuylab xromatik intervallarni aytib bering.**

1.



2.



3.



4.



5.



6.



7.

Andante con moto

A. Ergashev. "Xumo"



8.

Exercise 8 consists of two staves of music in 2/4 time with a key signature of one flat. The first staff contains a melodic line with eighth and sixteenth notes, including some chromaticism. The second staff provides a harmonic accompaniment with chords and moving lines.

9.

Moderato

O. Abdullayeva

Exercise 9 consists of two staves of music in 2/4 time with a key signature of one flat. The tempo is marked 'Moderato'. The first staff begins with a forte (*f*) dynamic. The composer is O. Abdullayeva.

10.

Moderato

O. Abdullayeva

Exercise 10 consists of three staves of music in 2/4 time with a key signature of one flat. The tempo is marked 'Moderato'. The composer is O. Abdullayeva.

11.

Allegretto

X. Hasanova. Nargislar

Exercise 11 consists of two staves of music in 6/8 time with a key signature of one sharp. The tempo is marked 'Allegretto'. The composer is X. Hasanova. The title is 'Nargislar'.

12.

Allegretto

X. Hasanova. Do'stlik bog'i

Exercise 12 consists of one staff of music in 2/4 time with a key signature of one sharp. The tempo is marked 'Allegretto'. The composer is X. Hasanova. The title is 'Do'stlik bog'i'.

13

**Allegretto** N.Norxo'jayev. Antiqua musobaqa

14.

**Moderato** X.Hasanova. Tilla yurtim

**28-mavzu. Tonalliklarda orttirilgan kvarta**

Orttirilgan kvarta- 3 tonga teng bo'lib, birin ketin kelgan to'rt pog'ona oralig'idagi interval. Agar 4 pog'ona oralig'iga teng bo'lsa –sof kvarta bo'ladi .Odatda Orttirilgan kvarta so'zi qisqartirilib ort.4 tartibida yoziladi .Orttirilgan kvarta triton (uchton) ga teng.

Bilamizki tonalliklardan hohlagan intervalni tuzishimiz mumkin. Misol uchun sekundalar yoki tersiyalar.

Endi do major tonalligining hamma bosqichlardan sof kvarta va orttirilgan kvarta intervallarini tuzib chiqamiz va aytib ko'ramiz

Do major tonalligida.

Ko'rib turimizki hamma major tonalliklarning IV- bosqichidan orttirilgan kvarta tuzilar ekan.

*Fa,Sol,Si bemol va Re major hamda Lya,Re,Mi,Sol,Si minor tonalliklarining hamma bosqichlardan sof kvarta va orttirilgan kvarta intervallarini tuzib chiqamiz va aytib ko'ramiz.*

1.

Staff 1: C major scale. Notes: C, D, E, F, G, A, B. Intervals: I (Sof.4), II (Sof.4), III (Sof.4), IV (Ortirilgan 4), V (Sof.4), VI (Sof.4), VII (Sof.4).

2.

Staff 2: G major scale. Notes: G, A, B, C, D, E, F#. Intervals: I (Sof.4), II (Sof.4), III (Sof.4), IV (Ortirilgan 4), V (Sof.4), VI (Sof.4), VII (Sof.4).

3.

Staff 3: F major scale. Notes: F, G, A, B, C, D, E. Intervals: I (Sof.4), II (Sof.4), III (Sof.4), IV (Ortirilgan 4), V (Sof.4), VI (Sof.4), VII (Sof.4).

4.

Staff 4: D major scale. Notes: D, E, F#, G, A, B, C#. Intervals: I (Sof.4), II (Sof.4), III (Sof.4), IV (Ortirilgan 4), V (Sof.4), VI (Sof.4), VII (Sof.4).

5.

Staff 5: E major scale. Notes: E, F#, G, A, B, C#, D#. Intervals: I (Sof.4), II (Sof.4), III (Sof.4), IV (Ortirilgan 4), V (Sof.4), VI (Sof.4), VII (Sof.4).

6.

Staff 6: B major scale. Notes: B, C#, D, E, F#, G#, A#. Intervals: I (Sof.4), II (Sof.4), III (Sof.4), IV (Ortirilgan 4), V (Sof.4), VI (Sof.4), VII (Sof.4).

7.

Staff 7: A major scale. Notes: A, B, C, D, E, F#, G#. Intervals: I (Sof.4), II (Sof.4), III (Sof.4), IV (Ortirilgan 4), V (Sof.4), VI (Sof.4), VII (Sof.4).

8.

Musical notation for exercise 8. It shows a scale in G minor (one flat) with notes G, A, B, C, D, E, F. The scale degrees are labeled I through VII. Above the notes, 'Sof.4' is written above I, II, III, V, VI, and VII. Above the fourth degree (C), 'Ortirilgan 4' is written, indicating a lowered fourth degree (Bb).

9.

Musical notation for exercise 9. It shows a scale in D major (two sharps) with notes D, E, F#, G, A, B, C#. The scale degrees are labeled I through VII. Above the notes, 'Sof.4' is written above I, II, III, V, VI, and VII. Above the fourth degree (G), 'Ortirilgan 4' is written, indicating a lowered fourth degree (F#).

Quydagi mashqlarni *Fa, Sol, Si bemol*, *Re major* hamda *lya, Re, Mi, Sol, Si minor* tonalliklarida aytib ko'ring.

10.

*Major: Fa, Sol, Si bemol, Re.*

Musical notation for exercise 10. It shows a major scale in F major (one flat) with notes F, G, A, Bb, C, D, E. The notes are written on a single staff with a treble clef.

11.

*Minor: Lya, Re, Mi, Sol, Si. (garmonik)*

Musical notation for exercise 11. It shows a harmonic minor scale in F minor (one flat) with notes F, G, Ab, Bb, C, D, Eb. The notes are written on a single staff with a treble clef.

### 29-mavzu. Tonalliklarda kamaytirilgan kvinta

Do major tonalligining hamma bosqichlardan kvinta intervallarini tuzib chiqamiz va aytib ko'ramiz .

Do major tonalligida.

Musical notation for exercise 29. It shows the D major scale (two sharps) with notes D, E, F#, G, A, B, C#. Above the notes, 'Sof 5' is written above I, II, III, IV, V, and VI. Above the seventh degree (C#), 'kamaytirilgan 5' is written, indicating a lowered fifth interval (B).

Ko'rib turimizki hamma minor tonalliklarning VII- bosqichidan kamaytirilgan kvinta tuzilar ekan.

*Fa, Sol, Si bemol va Re major* hamda *Lya, Re, Mi, Sol, Si minor* tonalliklarining hamma bosqichlardan *sof kvinta* va *kamaytirilgan kvinta intervallarini tuzib chiqamiz va aytib ko'ramiz.*

1.

Musical notation for exercise 1. It shows the F major scale (one flat) with notes F, G, A, Bb, C, D, E. Above the notes, 'Sof 5' is written above I, II, III, IV, V, and VI. Above the seventh degree (E), 'kamaytirilgan 5' is written, indicating a lowered fifth interval (Eb).

2.

I II III IV V VI VII

3.

I II III IV V VI VII

4.

I II III IV V VI VII

5.

I II III IV V VI VII

6.

I II III IV V VI VII

7.

I II III IV V VI VII

8.

I II III IV V VI VII

9.

I II III IV V VI VII

*Quydaqi mashqlarni Fa,Sol,Si bemol , Re major hamda Iya,Re,Mi,Sol,Si minor tonalliklarida aytib ko'ring.*



10.

*Major: Fa, Sol, Si bemol, Re.*



*Minor: Lya, Re, Mi, Sol, Si.(garmonik)*

11.



### Mavzularni mustahkamlash uchun savollar

1. Qaysi ladga minor ladi deyiladi?
2. Tabiiy minor gammasida sekundalarning birin-ketin tartibi qanday?
3. Minorning qaysi ko'rinishi garmonik minor deyiladi?
4. Minorning qaysi ko'rinishi melodik minor deyiladi?
5. Qaysi tonalliklar tonallik bo'ladi?
6. Qanday tonalliklar nomdosh bo'ladi?
7. Aralash metrlar bilan o'lchovlar qanday bo'ladi?
8. O'lchovlar almashinuvi qasrda va qanday belgilanadi?
9. Metr deb nimaga aytiladi?
10. Oddiy intervallar deb qaysi intervallarga aytiladi?
11. Har bir diatonik intervalning sifat miqdori nimaga teng?
12. Ortirilgan va kamaytirilgan intervallar qanday hosil bo'ladi?
13. Tabiiy major va tabiiy minor pog'onalaridan qanday intervallar hosil bo'ladi?
14. Asosiy intervallarning boshqacha nomi qanday bo'ladi?
15. Unison nima?
16. Intervallarning sifat miqdori qanday so'zlar bilan ifodalanadi?
17. Tovushqatorning asosiy pog'onalari orasida hosil bo'ladigan intervallarni aytib bering?
18. Uch tonlik nima?
19. Interval miqdori qanday aniqlanadi?

## IV bob

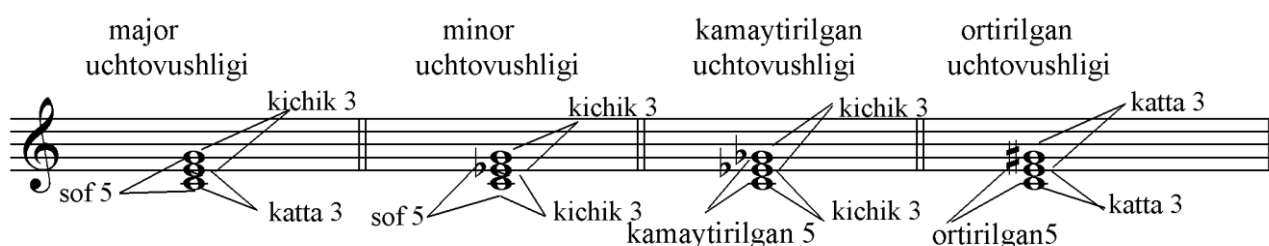
### Uchtovushlik

#### 30-mavzu. Uchtovushliklar va ularning aylanmalari

Bir vaqtda qo'shib eshutilgan hamda tertsiya bo'yicha joylashgan uch va undan ortiq tovushlarga akkord deyiladi. Akkord berilgan pastki tovushdan yuqoriga qarab tuziladi.

Uchta tovushdan iborat, tertsiya bo'yicha joylashgan akkord uchtovushlik deyiladi. Uchtovushlikning qaysi holatda bo'lishi shu uchtovushlik tarkibiga kiradigan tertsiyalarning joylashuv tartibi va holatiga bog'liq bo'ladi.

1. Major yoki katta uchtovushlik kat.3 va kich.3 dan tuziladi hamda ikki chetidagi tovushlar sof 5 intervalidan iborat bo'ladi.
2. Minor yoki kichik uchtovushlik kich.3 va kat.3 dan tuziladi, ikki chetidagi tovushlar sof 5 intervalidan iborat bo'ladi.
3. Orttirilgan uchtovushlik ikkita kat.3 dan tuziladi. Ikki chetidagi tovushlar oralig'i ort. 5 dan iborat bo'ladi.
4. Kamaytirilgan uchtovushlik ikkita kich.3 dan tuziladi va ikki chetidagi tovushlar oralig'i kam.5 dan iborat bo'ladi:



Major va minor uchtovushligidan hosil bo'lgan barcha intervallar ohangdosh intervallarga kiradi. Orttirilgan va kamaytirilgan uchtovushliklardan tuzilgan intervallar esa noohangdosh intervallarga kiradi, ular ort.5 va kam.5 dan iborat.

Demak, major va minor uchtovushliklari ohangdosh bo'ladi, orttirilgan va kamaytirilgan uchtovushliklar esa noohangdosh bo'ladi.

Akkord tovushlari tertsiya bo'yicha joylashgan bo'lsa, unga akkordning asosiy ko'rinishi deyiladi.

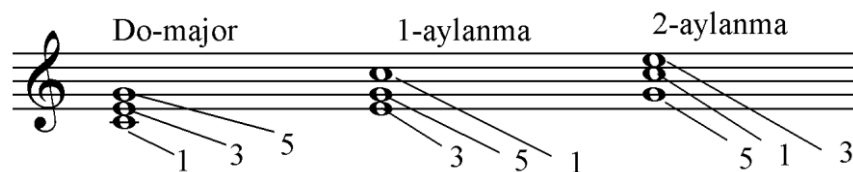
Akkordning har bir tovushi mustaqil nomga ega. Tovushlarning nomlari asosiy ko'rinishdagi akkordning pastdan yuqoriga tomon joylashgan tovushlari hosil qilgan

intervallar nomidan kelib chiqadi. Uchtovushlikning eng pastki, ya'ni asosiy tovushi prima, ikkinchi yoki o'rta tovushi – tertsiya, uchinchi yoki yuqori tovushi – kvinta deyiladi.

Agar uchtovushlikda eng pastki tovush tertsiya yoki kvinta bo'lsa, bu uchtovushlik aylanmasi deyiladi.

Uchtovushlik ikkita aylanmaga ega, birinchisiga sekstakkord deyiladi, unda prima tovushi bir oktava yuqoriga ko'chiriladi, ikkinchi aylanmasi kvartsekstakkord deyiladi, bunda prima bilan tertsiya bir oktava yuqoriga ko'chadi.

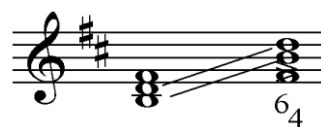
Sekstakkordning pastki tovushi tertsiya bo'ladi, kvartsekstakkordning pastki tovushi esa kvinta bo'ladi:



Sekstakkord 6 raqami bilan belgilanadi. Kvartsekstakkord esa 6/4 raqamlari bilan belgilanadi. Akkord asosiy tovushdan prima va tertsiya tomon tuziladi. Masalan, re majorda sekstakkord tuzish talab etilsa, quyidagicha bo'ladi:



Yoki si minorda kvartsekstakkord tuzish talab qilinsa, quyidagicha bo'ladi:



## Major va minor tonalliklarda turg'un, noturg'un tovushlarni.

*Major va minor tonalliklarda turg'un, noturg'un tovushlarni kuylang.*

### Major.

#### 1.

Do major:



2.

Sol major:

Musical notation for Sol major scale in treble clef, common time. The scale is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chord diagrams are shown below the staff: T, I III, V, VII II IV VI VII II, I, III, V, I.

3.

Fa major:

Musical notation for Fa major scale in treble clef, common time. The scale is: F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). Chord diagrams are shown below the staff: T, I III, V, VII II IV VI VII II, I, III, V, I.

4.

Re major:

Musical notation for Re major scale in treble clef, common time. The scale is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), F#4-E4 (beamed eighth notes), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (half). Chord diagrams are shown below the staff: T, I III, V, VII II IV VI VII II, I, III, V, I.

5.

Si bemol major:

Musical notation for Si bemol major scale in treble clef, common time. The scale is: Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), D5-C5 (beamed eighth notes), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (half). Chord diagrams are shown below the staff: T, I III, V, VII II IV VI VII II, I, III, V, I.

**Minor.**

6.

Lya minor:

Musical notation for Lya minor scale in treble clef, common time. The scale is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chord diagrams are shown below the staff: T, I III, V, VII II IV VI VII II, I, III, V, I.

7.

Mi minor:

Musical notation for Mi minor scale in treble clef, common time. The scale is: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (half). Chord diagrams are shown below the staff: T, I III, V, VII II IV VI VII II, I, III, V, I.

8.

Re minor:

Musical notation for Re minor scale in treble clef, common time. The scale is: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4-E4 (beamed eighth notes), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half). Chord diagrams are shown below the staff: T, I III, V, VII II IV VI VII II, I, III, V, I.

9.

Si minor:

T I III V VII II IV VI VII II I III V I

10.

Sol minor:

T I III V VII II IV VI VII II I III V I

**31-mavzu. Major va minor tonalliklarini T-S-D aylanmalari**

Major va minor tonalliklarini T-S-D aylanmalari kuylab ko'ring.

1.

Do major:

T T6 T64  
S S6 S64  
D D6 D64

2.

Sol major:

T T6 T64  
S S6 S64  
D D6 D64

3.

Fa major:

Musical notation for Fa major triads and dyads. The first staff shows the triads T, T6, and T64. The second staff shows the dyads S, S6, and S64. The third staff shows the dyads D, D6, and D64.

4.

Re major:

Musical notation for Re major triads and dyads. The first staff shows the triads T, T6, and T64. The second staff shows the dyads S, S6, and S64. The third staff shows the dyads D, D6, and D64.

5.

Si bemol major:

Musical notation for Si bemol major triads and dyads. The first staff shows the triads T, T6, and T64. The second staff shows the dyads S, S6, and S64. The third staff shows the dyads D, D6, and D64.

**Minor.**  
**6.**  
Lya minor:

Musical notation for Lya minor triads and dyads. The first staff shows the triad T (Tonic) and the dyads T6 (Tonic-Dominant) and T64 (Tonic-Dominant-Subdominant). The second staff shows the triad S (Supertonic) and the dyads S6 (Supertonic-Dominant) and S64 (Supertonic-Dominant-Subdominant). The third staff shows the triad D (Dominant) and the dyads D6 (Dominant-Dominant) and D64 (Dominant-Dominant-Subdominant).

**7.Mi minor:**

Musical notation for Mi minor triads and dyads. The first staff shows the triad T (Tonic) and the dyads T6 (Tonic-Dominant) and T64 (Tonic-Dominant-Subdominant). The second staff shows the triad S (Supertonic) and the dyads S6 (Supertonic-Dominant) and S64 (Supertonic-Dominant-Subdominant). The third staff shows the triad D (Dominant) and the dyads D6 (Dominant-Dominant) and D64 (Dominant-Dominant-Subdominant).

**8.Re minor:**

Musical notation for Re minor triads and dyads. The first staff shows the triad T (Tonic) and the dyads T6 (Tonic-Dominant) and T64 (Tonic-Dominant-Subdominant). The second staff shows the triad S (Supertonic) and the dyads S6 (Supertonic-Dominant) and S64 (Supertonic-Dominant-Subdominant). The third staff shows the triad D (Dominant) and the dyads D6 (Dominant-Dominant) and D64 (Dominant-Dominant-Subdominant).

**9.**  
**Si minor:**

Musical notation for Si minor triads and dyads. The first staff shows the triad T (Tonic) and the dyads T6 (Tonic-Dominant) and T64 (Tonic-Dominant-Subdominant). The second staff shows the triad S (Supertonic) and the dyads S6 (Supertonic-Dominant) and S64 (Supertonic-Dominant-Subdominant). The third staff shows the triad D (Dominant) and the dyads D6 (Dominant-Dominant) and D64 (Dominant-Dominant-Subdominant).

10.  
Sol minor:

The image shows three staves of musical notation for the Sol minor triad and its inversions. The first staff shows the root position triad (T) with notes G, Bb, and D. The second staff shows the first inversion (S) with notes Bb, D, and G. The third staff shows the second inversion (D) with notes D, G, and Bb. Each staff includes a label (T, S, D) and its corresponding inversion labels (T6, S6, D6) and a fourth label (T64, S64, D64) indicating the triad's position in a four-part setting.

**32-mavzu. Ikki ovozlik mashqlar**

Ikki ovozli kuyni kuylashga o'tish ko'p ovozli qo'shiq ijrochiligiga erishishda asosiy bosqich hisoblanadi. Bu o'rinda to'g'ri yo'lga qo'yilgan va tizimli ravishda olib boriladigan, aniq maqsadga qaratilgan mashg'ulotlar natijasida muvaffaqiyatlarga erishish mumkin.

Ko'p ovozli kuylashga o'rgatish ularning musiqa o'quvi va xotirasini o'stirish orqali olib boriladi. Sof unison kuylashga erishish va bunda hosil qilingan malaka ikki ovozli kuylashga erishishning asosidir.

Sof unisonga erishish malakalari quyidagilarda ko'rinadi:

- musiqani tinglay bilish uni tushunish, shu jarayonda tovushlar baland-pastligini tahlil qila bilish va eslab qolishi;

- musiqani zehn qo'yib tinglash orqali uni his etish eng muhimdir. Bunda musiqiy fikrlashga o'rganish bilan bolalarni umumiy musiqiy o'quvi, qobiliyati o'sib, shakllanib boradi, bu o'z navbatida ularni qo'shiq aytishga tayyorlovchi bosqich hisoblanadi.

Kuyni harakatlanishi (baland-pastga tomon) ni, ayrim tovushlarni qaytarilishini, kuy parchalari, ayrim qismlarni qaytarilishi, ulardagi uyg'unlik va farqli jihatlarni, tekis va sakrama ovoz yo'nalishlarini ajrata bilish, musiqiy uquv va xotirasini o'sishi va rivojlanishi bilan bog'liq holda kechadi.

Musiqani eshitish va qo'shiqni kuylashda asar tonalligini, tonikasini, uch tovushligini his etish juda muhim kasb etadi.

1.

The image shows a two-voice exercise in 2/4 time. The top staff is the treble clef and the bottom staff is the bass clef. The melody consists of quarter notes and eighth notes, with a final measure containing a half note. The exercise is enclosed in a double bar line.



2.

3.

4.

5.

Moderato

6.

Moderato

First system of musical notation for exercise 6. It consists of two staves in 2/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a bass clef and contains whole rests for the first two measures, followed by quarter notes G2, F2, E2, and D2.

Second system of musical notation for exercise 6. The upper staff continues the melody with quarter notes D5, E5, F5, and G5. The lower staff continues with quarter notes C2, B1, A1, and G1. The system concludes with a double bar line.

7.

Moderato

First system of musical notation for exercise 7. It consists of two staves in 2/4 time. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4 and B4, quarter notes C5 and D5, and quarter notes E5 and F5. The lower staff begins with a bass clef and contains whole rests for the first three measures, followed by quarter notes G2, F2, E2, and D2.

Second system of musical notation for exercise 7. The upper staff continues the melody with quarter notes D5, C5, B4, and A4. The lower staff continues with quarter notes C2, B1, A1, and G1. The system concludes with a double bar line.

8.

Allegro

*mf*

First system of musical notation for exercise 8. It consists of two staves in 4/4 time. The upper staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a quarter note G4, followed by eighth notes A4 and B4, quarter notes C5 and D5, and quarter notes E5 and F5. The lower staff begins with a bass clef and contains whole rests for the first two measures, followed by quarter notes G2, F2, E2, and D2.

Second system of musical notation for exercise 8. The upper staff continues the melody with quarter notes D5, C5, B4, and A4. The lower staff continues with quarter notes C2, B1, A1, and G1. The system concludes with a double bar line.

9.

**Allegro moderato**

*mf*

Musical score for exercise 9, measures 1-6. The score is in 2/4 time and marked **Allegro moderato** with a dynamic of *mf*. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and A5. The bass line is silent. The second system continues the melody with quarter notes B5, C6, D6, E6, F6, G6, and A6, followed by a half note G6. The bass line remains silent. The third system shows the melody with quarter notes F6, E6, D6, C6, B5, A5, and G5, followed by a half note F5. The bass line remains silent. The fourth system continues the melody with quarter notes E5, D5, C5, B4, A4, and G4, followed by a half note F4. The bass line remains silent. The fifth system shows the melody with quarter notes E4, D4, C4, B3, A3, and G3, followed by a half note F3. The bass line remains silent. The sixth system continues the melody with quarter notes E3, D3, C3, B2, A2, and G2, followed by a half note F2. The bass line remains silent.

10.

**Allegro moderato**

*mf*

Musical score for exercise 10, measures 1-6. The score is in 2/4 time and marked **Allegro moderato** with a dynamic of *mf*. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and A5. The bass line is silent. The second system continues the melody with quarter notes B5, C6, D6, E6, F6, G6, and A6, followed by a half note G6. The bass line remains silent. The third system shows the melody with quarter notes F6, E6, D6, C6, B5, A5, and G5, followed by a half note F5. The bass line remains silent. The fourth system continues the melody with quarter notes E5, D5, C5, B4, A4, and G4, followed by a half note F4. The bass line remains silent. The fifth system shows the melody with quarter notes E4, D4, C4, B3, A3, and G3, followed by a half note F3. The bass line remains silent. The sixth system continues the melody with quarter notes E3, D3, C3, B2, A2, and G2, followed by a half note F2. The bass line remains silent.

## Mavzularni mustahkamlash uchun savollar

1. Akkordning qaysi xiliga uchtovushlik deyiladi?
2. Uchtovushlik necha xil bo'ladi va ular nima deb aytiladi va ularni kuylab bering.
3. Uchtovushliklar qaysi ko'rinishlarda tuziladi?
4. Uchtovushlik tovushlari qanday ataladi va ularni kuylab bering.
5. Uchtovushlik nechta aylanmaga ega?
6. Akkordning asosiy ko'rinishi deb nimaga aytiladi va ularni kuylab bering.
7. Akkordning asosiy ko'rinishidan tashqari yana qanday ko'rinishlarga ega?
8. Ladning I, IV, va V pog'onalarida tuzilgan uchtovushliklar nima deb ataladi?
9. Tabiiy major uchtovushliklari qanday tuziladi?
10. Akkordlarning bo'g'lanishi nimani bildiradi?
11. Major va minor tonalliklarini T-S-D aylanmalari kuylab bering.
12. do, lya, re $\sharp$ , sol $\flat$ , si, fa $\sharp$ , mi, sol $\sharp$ , lya $\flat$  tovushlarining har biridan ko'rsatilgan ton va yarim tonlar bo'yicha, engarmonik teng intervallarning bir juftini tuzing va kuylang.
  - a) 3t., 0,5t., 6t., 2t., 2,5t., 5t;
  - b) 4,5t., 1t., 4t., 3,5t., 1,5t., 5,5t.
13. Xromatik intervallarni engarmonik teng diatonic interval bilan almashtiring, kyeyin ikkala intervalni ham aniqlang va kuylab ko'ring.



14. Diatonik intervallarni engarmonik teng xromatik interval bilan almashtiring, ikkala intervalni ham aniqlang kuylab ko'ring.



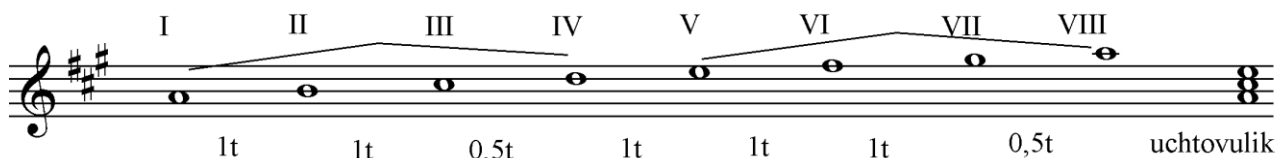
15. re $\flat$ - tovushidan kichik seksta va sof kvartaga engarmonik teng bo'lgan kvinta intervali tuzing kuylab ko'ring.
16. sol $\sharp$ - tovushidan katta tertsiya va orttirilgan sekundaga engarmonik teng bo'lgan kvarta intervali tuzing kuylab ko'ring.
17. fa $\sharp$  – tovushidan kamaytirilgan septima va orttirilgan kvintaga engarmonik teng bo'lgan seksta intervali tuzing va kuylab ko'ring.
18. do- tovushidan orttirilgan sekunda va kamaytirilgan kvartaga engarmonik teng bo'lgan tertsiya intervali tuzing va kuylab ko'ring.

## V bob

### Major va minor tonalliklari

#### 33-mavzu. Lya major tonalligi

Tonikasi lya bo'lgan major tonalligi A-dur deb ham ataladi. Kalitoldida uchta diez (fa-diez, do-diez va sol-diez) bor.



Lya major akkordi lya notasidan tuzilgan major uchtovushlilikidan iborat bo'lib, bular lya, do-diez va mi tovushlaridan tuziladi. Bu lya majorning tonika uchtovushlilikigi, ya'ni 1 pog'ona uchtovushlilikidir.

Lya majorning kalitoldi belgilari bas kalitida quyidagicha yoziladi.



#### Lya major



#### Lya major uchtovushlik



#### Lya major uchtovushlik aylanmalari



### Sekvensiyalar ayting.



**Pog'analarini Lya major tonaligida aytib bering.**

- a) I,II,III,II,V,VI,V,I.
- b) V, VI, VII, I, V, VI,IV, VII,I.
- v)III,I,III,I,V, VI,IV,II,V,I.
- g)I,VII,I,V,VI,IV,II,III,II,I.

**Berilgan mashqlarni notalarini kuylab aytib bering.**

1.



2.



3.

Tempo di valse

H.Rahimov. Ustozlarim



4.



5.



**Ritmik mashqlar.**

*Murakab o'lchovlar.*

r.1

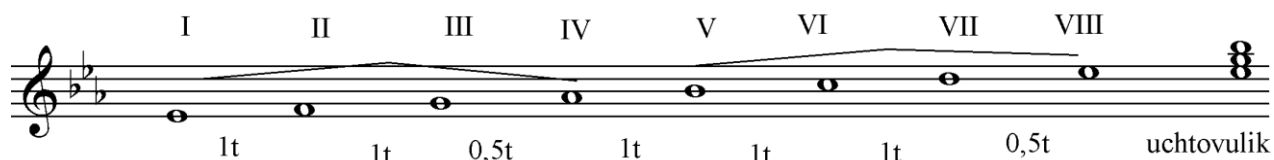


r.2

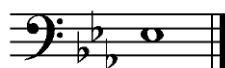


**34-mavzu. Mi bemol major tonalligi**

Tonikasi mi-bemol bo'lgan major tonalligi bo'lib, Es-dur (Es-dur) deb ham ataladi. Mi-bemol majorning kalitoldi belgilari uchta bemol (si-bemol, mi-bemol va lya bemol).



Ayrim peessalar shu nom bilan ataladi. Chunki bu peessada asosiy tanallikda (mi-bemol) major bo'lib, tugallanishi ham tonallikda (mi-bemolda) bo'ladi. Mi bemol major akkordi mi notasidan tushilgan major (katta) uchtovushlilikdan iborat bo'lib, bular mi-bemol, sol va mi-bemollardir. Bu M-bemol majorning tonika uchtovushlilikgi, ya'ni I-pog'ona uchtovushlilikidir. Mi bemol majorning kalitoldi belgilari bas kalitida quyidagicha yoziladi.



Mi-bemol major



Mi-bemol uchtovushlik



Mi-bemol uchtovushlik aylanmalari



**Sekventsiyalar ayting.**



**Pog'analarini Mi-bemol major tonalligida aytib bering.**

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





**Ritmik mashqlar.**  
*Murakkab o'lchovlar.*

**R.1**

**R.2**

**35-mavzu. Mi major tonalligi**

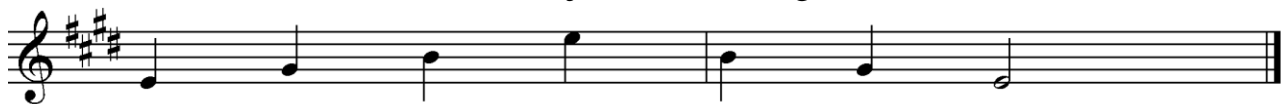
Tonikami Mi bo'lgan major tonalligi, E-dur – (e-dur) deb ham ataladi. Kalitoldi to'rtta diez (fa-diez, do-diez, sol-diez va re-diez) bor.

Mi major akkordi mi notamidan tuzilgan major (katta) uchtovushliklardan iborat bo'lib, bular mi, sol-diez va mi tovushlaridir. Bu Mi major –tonika uchtovushliligi, ya'ni I pog'ona uchtovushliligidir.

Mi major



Mi major uchtovushligi.



Mi major  
uchtovushlik aylanmalari



**Sekvensiyalar ayting.**



**Pog'analarini Mi major tonatligida aytib bering.**

- a) I,II,III,II,V,VI,V,I.
- b) V, VI, VII, I, V, VI,IV, VII,I.
- v)III,I,III,I,V, VI,IV,II,V,I.
- g)I,VII,I,V,VI,IV,II,III,II,I.

**Berilgan mashqlarni notalarini kuylab aytib bering.**

1.



2.



3.



4.



5.

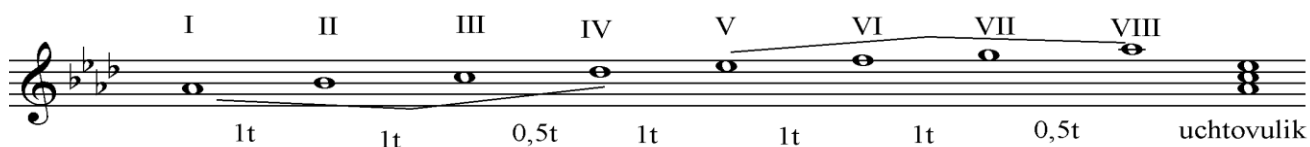


### Ritmik mashqlar.

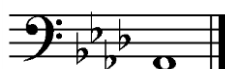


### 36-mavzu. Lya bemol major tonalligi

Tonikasi lya-bemol major bo'lgan tonalligi, ikkinchi atalishi As-dur kalitdan so'ng to'rt bemol (mi-bemol, mi-bemol, lya-bemol va re-bemol) yoziladi.



Ayrim peessalar shu nom bilan ataladi. Chunki bu peessada asosiy tonallik lya-bemol major bo'lib, tugallanishi ham shu tonika (lya-bemol) da bo'ladi. Lya-bemol major akkordi lya-bemol notasida tuzilgan major (katta) uchtovushliklardan iborat bo'lib, bular lya-bemol, do va mi-bemolidir. Lya –bemol majorning tonika uchtovushliligi I pog'ona uchtovushliligidir. Lya-bemol majorning kalitoldi belgilari bas kalitida quyidagicha yoziladi.



#### Lya bemol major



#### Lya bemol major uchtovushligi



#### Lya bemol major uchtovushlik aylanmalari



**Pog'analarini Lya bemol major tonalligida aytib bering.**

- a) I, II, III, II, V, VI, V, I.
- b) V, VI, VII, I, V, VI, IV, VII, I.
- v) III, I, III, I, V, VI, IV, II, V, I.
- g) I, VII, I, V, VI, IV, II, III, II, I.

## Sekventsiyalar ayting.

yuqoriga davom ettiramiz.

pastga davom ettiramiz.

## Ritmik mashqlar.

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.

2.

**Allegro** K. Abdullayev. Olma

*p*

3.

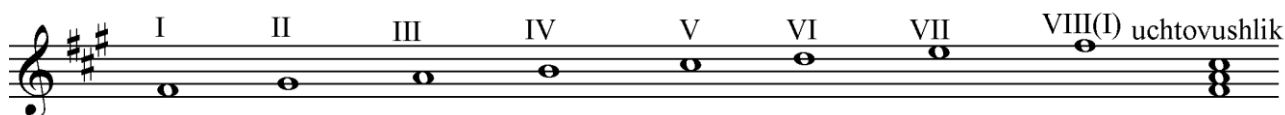
4.

5.

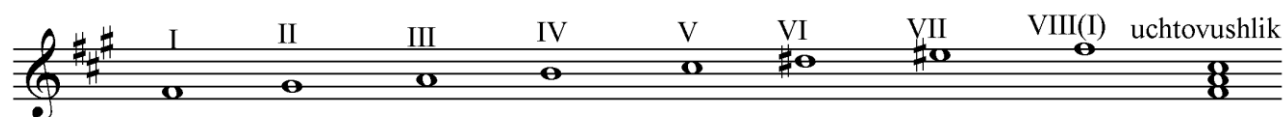


### 37-mavzu. Fa-diez minor tonalligi

Tonikasi fa-diez bo'lgan minor tonalligi fis moll (fis moll); kalitoldida uchta diez (fa diez, do diez va sol diez) bor.

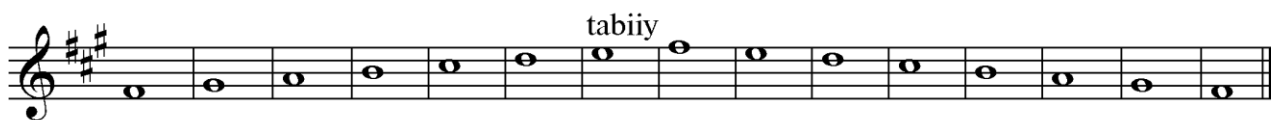


Tabiiy fa diez minorining VII pog'onasi yarim ton ko'tarilsa –garmonik, VI-VII pog'onalari ko'tarilsa melodik bo'ladi.



Bazan mazkur tonallikda yozilgan ayrim cholg'u piesalar uning nomi bilan ataladi. Asosiy akkordi fa diez notasidan tuzilgan minor uchtovushligidan iborat bo'lib, bular fa diez, lya va do diez tovushlaridir. Bu fa diez minorning tonika, ya'ni birinchi pog'ona uchtovushligidir.

Fa diez minorning kalitoldi belgilari bas kalitida quyidagicha



## Sekventsiyalar aytinq.

1.



yuqoriga davom ettiramiz.



pastga davom ettiramiz.

2.



yuqoriga davom ettiramiz.



pastga davom ettiramiz.

3.



davom ettiramiz.

**Pog'analarini Fa-diez minor tonasligida aytib bering.**

- a) I,II,III,II,V,VI#,V,I.
- b) V, VI#, VII#, I, V, VI#,IV, VII,I.
- v)III,I,III,I,V, VI,IV,II,V,I.
- g)I,VII#,I,V,VI#,IV,II,III,II,I.

**Ritmik mashqlar.**  
*Murakkab o'lchovlar.*



Four staves of rhythmic exercises in 4/4 time. The first staff shows a sequence of eighth and quarter notes. The second staff shows a sequence of quarter notes. The third and fourth staves show more complex rhythmic patterns with repeat signs.



Berilgan mashqlarni notalarini kuylab aytib bering.

1.



2.



3.



4.



5.



### 38-mavzu. Do minor tonalligi

Tonikasi do bo'lgan minor tonalligi .Kalit oldida uchta bemol belgisi bor.





Pog'analarini do minor tonalligida aytib bering.

- a) I,II,III,II,V,VI,V,I.
- b) V, VI, VII, I, V, VI<sup>b</sup>,IV, VII<sup>b</sup>,I.
- v)III,I,III,I,V, VI,IV,II,V,I.
- g)I,VII<sup>b</sup>,I,V,VI<sup>b</sup>,IV,II,III,II,I.

**Ritmik mashqlar.  
Triollar.**

Berilgan mashqlarni notalarini kuylab aytib bering.

1.

*Andante con amore* M.Ashrafiy. "Dilorom"

*p*

2.

*Allegretto* R.Abdullayev. Mustaqillik lolalarimiz

*f*

3.

4.

Andante A.Xoshimov. Alla

5.

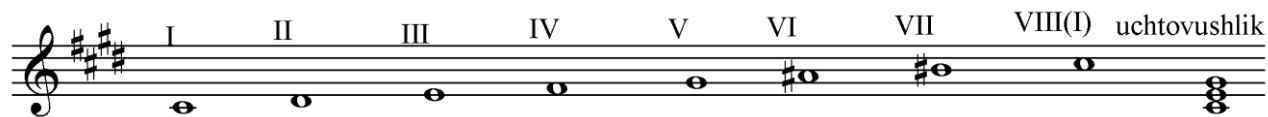
6.

7.

**39-mavzu. Do diez minor tonalligi**

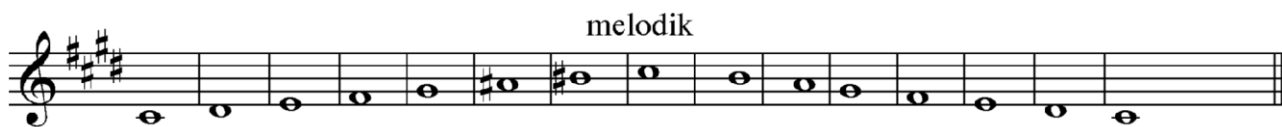
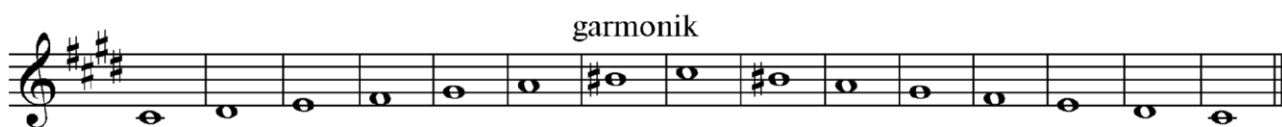
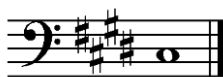
Tonikasi do # bo'lgan minor tonalligi bo'lib . Kalit oldida to'rtta diez belgimi bor.

Harfiy ko'rsatish *cis-moll* bo'lib ,*Mi major* (E-dur) tonalligiga yondoshdur. Do diez minorning asl (natural) garmonik va melodik turlari bor.



Agar asl do diez minorning VII pog'onasi yarim ton ko'tarilsa *garmonik*, VI-VII pog'onalari ko'tarilsa *melodik minor* tonalliklari xosil bo'ladi. Do diez minorning nomdosh majori Do-diez majordir.

Do -diez minorning kalitoldi belgilari bas kalitida quyidagicha.



### Sekvensiyalar ayting



**Pog'analarini do minor tonalligida aytib bering.**

- a) I,II,III,II,V,VI,V,I.
- b) V, VI#, VII#, I, V, VI,IV, VII<sup>b</sup>,I.
- v) III,I,III,I,V, VI,IV,II,V,I.
- g) I,VII,I,V,VI,IV,II,III,II,I.

### Ritmik mashqlar.

Three staves of rhythmic exercises in 8/4 time. The first staff contains four measures of rhythmic patterns. The second staff contains four measures of rhythmic patterns. The third staff contains four measures of rhythmic patterns.

*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.

Musical notation for exercise 1 in 2/4 time, key of D major. The melody consists of quarter and eighth notes.

2.

Musical notation for exercise 2 in 2/4 time, key of D major. The melody consists of quarter and eighth notes.

3.

Musical notation for exercise 3 in 2/4 time, key of D major. The melody consists of eighth and sixteenth notes.

4.

Musical notation for exercise 4 in 2/4 time, key of D major. The melody consists of eighth and sixteenth notes.

5.

Musical notation for exercise 5 in 4/4 time, key of D major. The melody consists of quarter and eighth notes.

Musical notation for exercise 6 in 4/4 time, key of D major. The melody consists of quarter and eighth notes.

## 40-mavzu. Fa minor tonalligi

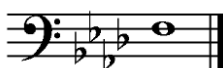
Tonikasi fa bo'lgan minor tonalligi f-moll, kalit oldida to'rtta bemol (Si-bemol, mi-bemol, lya- bemol va re- bemol) bor.



Tabiiy fa minorning VII pog'onasi yarim ton ko'tarilsa –*garmonik*, VI-VII pog'onalari ko'tarilsa *melodik* minor tonalligi bo'ladi.



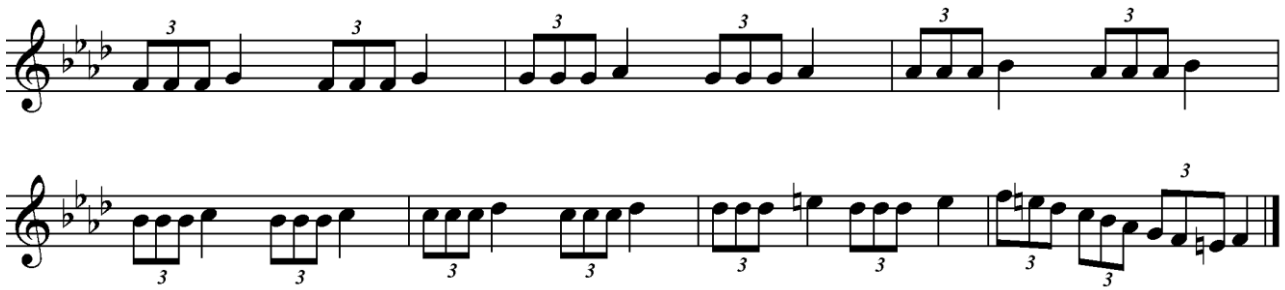
Fa minorning kalitoldi belgilari bas kalitida quyidagicha.



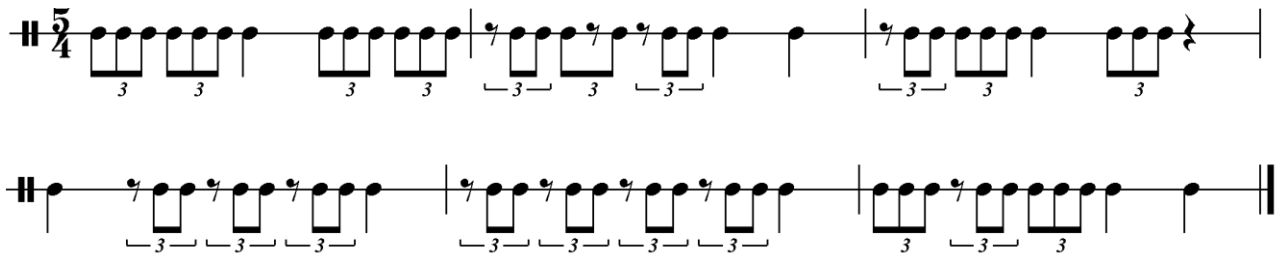
**Pog'analarini do minor tonalligida aytib bering.**

- a) I, II, III, II, V, VI, V, I.
- b) V, VI<sup>b</sup>, VII<sup>b</sup>, I, V, VI, IV, VII<sup>b</sup>, I.
- v) III, I, III, I, V, VI, IV, II, V, I.
- g) I, VII, I, V, VI, IV, II, III, II, I.

## Sekvensiyalar ayting.



## Ritmik mashqlar.



Berilgan mashqlarni notalarini kuylab aytib bering.

1.



2.

Andantino S. Boboyev. Hamza



3.

Allegretto G. Mushel. Fuga





## 41-mavzu. Major va minor tonalliklarda intervallar

*Berilgan oddiy intervallarni aniqlab aytib kuylab bering.*

Lya major tonalligida.



Mi bemol major tonalligida.



Mi major tonalligida.



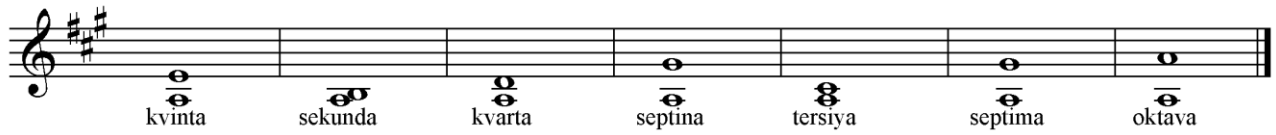
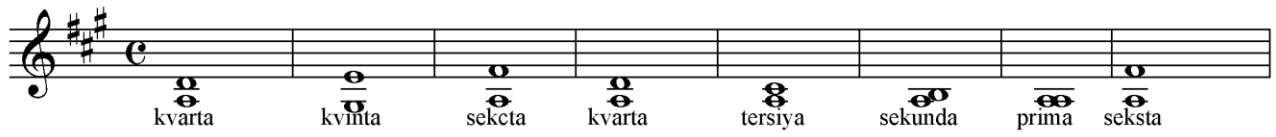
Lya bemol major tonalligida.



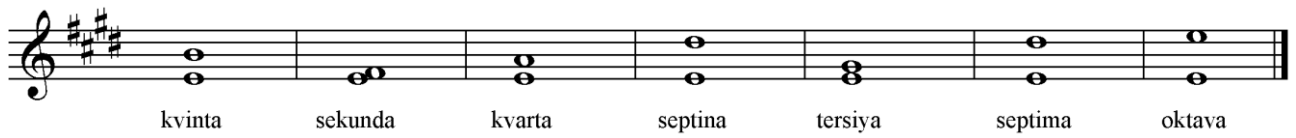
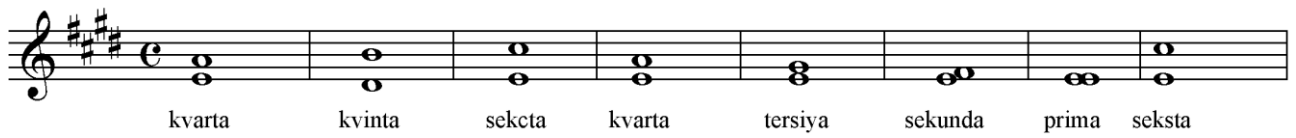


*Berilgan oddiy intervallarni kuylab bering.*

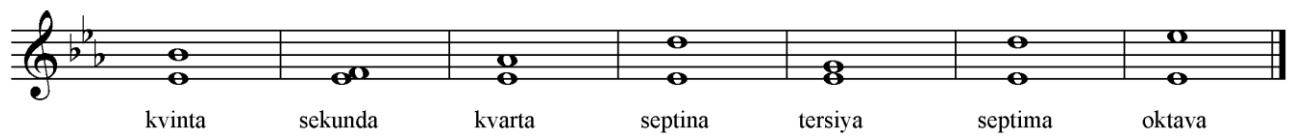
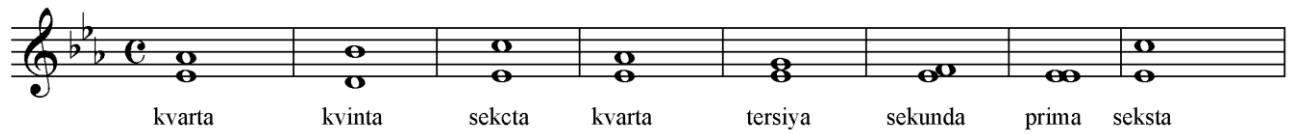
1.



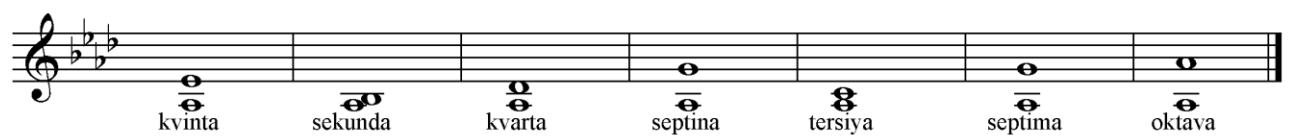
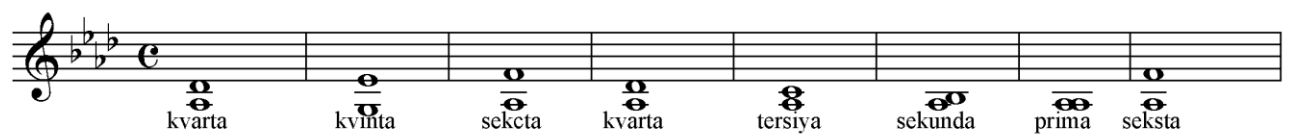
2.



3.



4.



5.

Fa-diez minor tonalligida.

6.

Do minor tonalligida.

7.

Do diez minor tonalligida. (tabbiy)

8.

Fa minor minor tonalligida.

## 42-mavzu. Major va minor

### Diatonik intervalar

Quyidagi tovushlardan kichik sekunda intervalarini tuzing va kuylab ko'ring.

Quyidagi tovushlardan katta sekunda intervalarini tuzing va kuylab ko'ring.

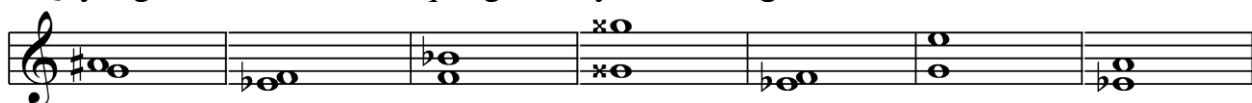
Quyidagi tovushlardan kichik tersiya intervallarini tuzing va kuylab ko'ring.



Quyidagi tovushlardan katta seksta intervallarini tuzing va kuylab ko'ring.

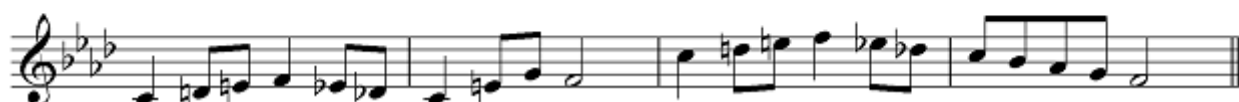


Quyidagi intervallarini aniqlang va kuylab ko'ring.



*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.



2.



G.Mushel. Preludiya

## 43-mavzu. Major va minor tonalliklarda orttirilgan kvarta

*Lya, Mi bemol, Mi, Lya bemol hamda Fa-diez, Do, Do diez, Fa minor tonalliklarining hamma bosqichlardan sof kvarta va orttirilgan kvarta intervallarini tuzib chiqamiz va aytib ko'ramiz.*

Staff 1: Major scale (C major). Intervals: I-II (Sof.4), II-III (Sof.4), III-IV (Sof.4), IV-V (Ortirilgan 4), V-VI (Sof.4), VI-VII (Sof.4), VII-VIII (Sof.4).

Staff 2: Minor scale (C minor). Intervals: I-II (Sof.4), II-III (Sof.4), III-IV (Sof.4), IV-V (Ortirilgan 4), V-VI (Sof.4), VI-VII (Sof.4), VII-VIII (Sof.4).

Staff 3: Major scale (F# major). Intervals: I-II (Sof.4), II-III (Sof.4), III-IV (Sof.4), IV-V (Ortirilgan 4), V-VI (Sof.4), VI-VII (Sof.4), VII-VIII (Sof.4).

Staff 4: Minor scale (F# minor). Intervals: I-II (Sof.4), II-III (Sof.4), III-IV (Sof.4), IV-V (Ortirilgan 4), V-VI (Sof.4), VI-VII (Sof.4), VII-VIII (Sof.4).

Staff 5: Major scale (D major). Intervals: I-II (Sof.4), II-III (Sof.4), III-IV (Sof.4), IV-V (Ortirilgan 4), V-VI (Sof.4), VI-VII (Sof.4), VII-VIII (Sof.4).

Staff 6: Minor scale (D minor). Intervals: I-II (Sof.4), II-III (Sof.4), III-IV (Sof.4), IV-V (Ortirilgan 4), V-VI (Sof.4), VI-VII (Sof.4), VII-VIII (Sof.4).

Staff 7: Major scale (E major). Intervals: I-II (Sof.4), II-III (Sof.4), III-IV (Sof.4), IV-V (Ortirilgan 4), V-VI (Sof.4), VI-VII (Sof.4), VII-VIII (Sof.4).

Staff 8: Minor scale (E minor). Intervals: I-II (Sof.4), II-III (Sof.4), III-IV (Sof.4), IV-V (Ortirilgan 4), V-VI (Sof.4), VI-VII (Sof.4), VII-VIII (Sof.4).

Quyidagi mashqlarni *Lya, Mi bemol, Mi, Lya bemol major* hamda *Fa-diez, Do, Do diez, Fa minor* tonalliklarida aytib ko'ring.

1.

*Major.*

*Lya major*



*Minor. (garmonik)*

*Fa-diez minor*



**44-mavzu. Major va minor tonalliklarda orttirilgan kvarta tonalliklarda kamaytirilgan kvinta**

*Lya, Mi bemol, Mi, Lya bemol major* hamda *Fa-diez, Do, Do diez, Fa minor* tonalliklarining hamma bosqichlardan sof kvinta va kamaytirilgan kvinta intervallarini tuzib chiqamiz va aytib ko'ramiz.

*Major.*

**Minor.**

I II III IV V VI VII

I II III IV V VI VII

I II III IV V VI VII

I II III IV V VI VII

**Quydagi mashqlarni Lya, Mi bemol, Mi, Lya bemol major hamda Fa-diez, Do, Do diez, Fa minor tonalliklarida aytib ko'ring.**

**1.**

**Major.**

**Lya major**

**Minor. (garmonik)**

**Fa-diez minor**

**45-mavzu. Orttirilgan va kamaytirilgan (xromatik) intervallar**

Ko'rsatilgan tovushlardan yuqoriga qarab intervallarlar tuzing va kuyla ko'ring .

( Ort.1, kam.6, kam.8, ort.3, ort.5, ort.7, ort.3, kam.6, ort.1, ort.7, ort.3, kam.8, kam.3, kam.5, kam.6, kam.8, kam.3, kam.5, ort.1, ort.7, ort.3)

*Ko'rsatilgan intervallarni aniqlang va kuylang..*

1.

Musical exercise 1: A sequence of seven chords on a treble clef staff. The chords are: G2-Bb2 (dyad), G2-Bb2 (dyad), G2-Bb2 (dyad), G2-Bb2 (dyad), G2-Bb2 (dyad), G2-Bb2 (dyad), G2-Bb2 (dyad).

2.

**Allegretto** N.Norxo'jayev. Antiqua musobaqa

Musical exercise 2: A melody on a treble clef staff in 2/4 time, key of D major. The melody consists of eighth and quarter notes.

3.

**Moderato** A.Ergashev. "Xumo"

*p*

Musical exercise 3: A melody on a treble clef staff in 3/4 time, key of D major. The melody consists of quarter and eighth notes.

4.

**Moderato** X.Hasanova. Tilla yurtim

Musical exercise 4: A melody on a treble clef staff in common time, key of D major. The melody consists of quarter and eighth notes.

5.

**Adagio** M.Tojiyev. Adajio

Musical exercise 5: A melody on a treble clef staff in 2/4 time, key of D major. The melody consists of quarter and eighth notes.



## 46-mavzu. Major va minor tonalliklarda turg'un, noturg'un tovushlar

Major va minor tonalliklarda turg'un, noturg'un tovushlarni kuylang.

### Major

Lya major:



Musical notation for the Lya major scale in C major, showing the sequence of notes and their corresponding Roman numerals: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Mi bemol major:



Musical notation for the Mi bemol major scale in D-flat major, showing the sequence of notes and their corresponding Roman numerals: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Mi major:



Musical notation for the Mi major scale in D major, showing the sequence of notes and their corresponding Roman numerals: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Lya bemol major:



Musical notation for the Lya bemol major scale in B-flat major, showing the sequence of notes and their corresponding Roman numerals: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

### Minor

Fa-diez minor:



Musical notation for the Fa-diez minor scale in D major, showing the sequence of notes and their corresponding Roman numerals: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Do minor:



Musical notation for the Do minor scale in C minor, showing the sequence of notes and their corresponding Roman numerals: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Do diez minor:



Musical notation for the Do diez minor scale in C major, showing the sequence of notes and their corresponding Roman numerals: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Fa minor:



Musical notation for the Fa minor scale in F minor, showing the sequence of notes and their corresponding Roman numerals: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

## 47-mavzu. Major va minor tonalliklarini T-S-D aylanmalari

Major va minor tonalliklarini T-S-D aylanmalari kuylab ko'ring.

### Major

Lya major:

Three staves of musical notation for the Lya major scale and its T-S-D cycles. The first staff shows the T cycle (T, T6, T64). The second staff shows the S cycle (S, S6, S64). The third staff shows the D cycle (D, D6, D64). The key signature has two sharps (F# and C#).

Mi bemol major:

Three staves of musical notation for the Mi bemol major scale and its T-S-D cycles. The first staff shows the T cycle (T, T6, T64). The second staff shows the S cycle (S, S6, S64). The third staff shows the D cycle (D, D6, D64). The key signature has three sharps (F#, C#, G#).

Lya bemol major:

Three staves of musical notation for the Lya bemol major scale and its T-S-D cycles. The first staff shows the T cycle (T, T6, T64). The second staff shows the S cycle (S, S6, S64). The third staff shows the D cycle (D, D6, D64). The key signature has two flats (Bb and Eb).

# Minor

Fa-diez minor:

Musical notation for the Fa-diez minor scale in treble clef, C major key signature. The scale is shown in three staves. The first staff contains the notes F, G, A, B, C, D, E, F. The second staff contains the notes G, A, B, C, D, E, F, G. The third staff contains the notes A, B, C, D, E, F, G, A. Chord symbols T, T6, and T64 are placed below the first staff. Chord symbols S, S6, and S64 are placed below the second staff. Chord symbols D, D6, and D64 are placed below the third staff.

Do minor:

Musical notation for the Do minor scale in treble clef, B-flat major key signature. The scale is shown in three staves. The first staff contains the notes F, G, A, B, C, D, E, F. The second staff contains the notes G, A, B, C, D, E, F, G. The third staff contains the notes A, B, C, D, E, F, G, A. Chord symbols T, T6, and T64 are placed below the first staff. Chord symbols S, S6, and S64 are placed below the second staff. Chord symbols D, D6, and D64 are placed below the third staff.

Do diez minor:

Musical notation for the Do diez minor scale in treble clef, C major key signature. The scale is shown in three staves. The first staff contains the notes F, G, A, B, C, D, E, F. The second staff contains the notes G, A, B, C, D, E, F, G. The third staff contains the notes A, B, C, D, E, F, G, A. Chord symbols T, T6, and T64 are placed below the first staff. Chord symbols S, S6, and S64 are placed below the second staff. Chord symbols D, D6, and D64 are placed below the third staff.

Fa minor:

Musical notation for the Fa minor scale in treble clef, B-flat major key signature. The scale is shown in three staves. The first staff contains the notes F, G, A, B, C, D, E, F. The second staff contains the notes G, A, B, C, D, E, F, G. The third staff contains the notes A, B, C, D, E, F, G, A. Chord symbols T, T6, and T64 are placed below the first staff. Chord symbols S, S6, and S64 are placed below the second staff. Chord symbols D, D6, and D64 are placed below the third staff.

Quydagı mashqlarnı major hamda minor tonalliklarıda aytib ko'ring.

1.  
Major

Do major.

Do major.

2.  
Minor

Lya minor .(tabbiy)

Lya minor. (garmonik)

## Mavzularni mustahkamlash uchun savollar

1. Major gammasining pog'onalari qaysi tartibda joylashadi?
2. Gamma pog'onalarining har biriga raqamli belgilardan tashqari yana qanday nomlar qo'yilgan?
3. Barcha major tonalliklarni qanday ajratiladi?
4. Barcha diezli major tonalliklarini aytib bering?
5. Barcha bemolli major tonalliklarini aytib bering?
6. Qanday tonalliklar yondash deyiladi?
7. Parallel minor tonikasi majorning qaysi pog'onasida bo'ladi?
8. Minor gammasining qaysi pog'onalarida diezlar va bemollar hosil bo'ladi?
9. Barcha diezli minor gammalarini aytib bering?
10. Barcha bemolli minor gammalarini aytib bering?
11. Diyezli tonalliklar nima?
12. Bemolli tonalliklar nima?
13. Diyezli major tonalliklari qanday tartib bo'yicha joylashadilar?
14. Barcha diyezli major tonalliklarining soni qancha?
15. Diyezli major tonalliklarini kvinta davrasi tartibi bo'yicha sanab bering.  
Ulardan birinchisi va oxirgisi qanday ataladi?
16. Bemolli major tonalliklari qanday tartib bo'yicha joylashadilar?
17. Barcha bemolli major tonalliklarining soni qancha?
18. Bemolli major tonalliklarini kvinta davrasi tartibi bo'yicha sanab bering.  
Ulardan birinchisi va oxirgisi qanday ataladi?
19. Kalit alteratsiya belgilari nima?
20. Diyezli tonalliklarning alteratsiya belgilari qanday tartib bo'yicha qo'shiladilar?  
Bemolli tonalliklarning alteratsiya belgilari-chi?
21. Kalit yonidagi diyez va bemol alteratsiya belgilari qanday tartib bo'yicha yoziladi? Diyez va bemollar bir-biriga nisbatan qanday tartibda yoziladi?
22. Major tonalliklarida oxirgi diyez yoki bemol belgisi qaysi pog'onaga to'g'ri keladi?
23. Major tonalliklarining kvinta davrasi nima? Kvarta davrasi-chi?
24. Eshitilishi bo'yicha major tonalliklarining soni qancha?

## VI bob. Xalq musiqasi ladlari 48-mavzu.

### Xalq musiqasining yetti pog'onali diatonik ladlari

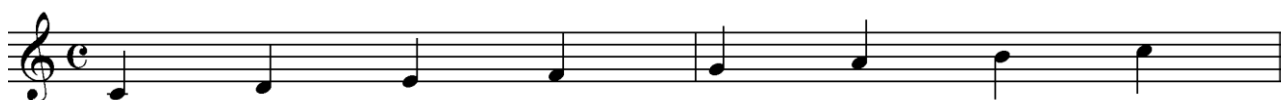
Xalq musiqasida ketma-ket kelgan va turli diatonik pog'onalardan tuzilgan yetti pog'onali ladlar ko'p uchraydi. Biz bilamizki, lad pog'onalarining birin-ketin kelishi, tovushqatorda katta va kichik sekundalar joylashishiga bog'liq.

Xalq musiqasi ladlarining tabiiy major va minordan farqi

Qadimgi nomi	Hozirgi major-minor tuzilmasidagi o'rni	Diatonik tovushqatordagi o'rni
Ioniy	diatonik tabiiy do major	c tovushidan boshlab tuziladi
Doriy	6-bosqichi ko'tarilgan minor	d tovushidan boshlab tuziladi
Frigiy	2-pog'onasi pasaytirilgan minor	e tovushidan boshlab tuziladi
Lidiy	4 – pog'onasi ko'tarilgan major	f tovushidan boshlab tuziladi
Miksolidiy	7-pog'onasi pasaytirilgan major	g tovushidan boshlab tuziladi
Eoliy	tabiiy minor	a tovushidan boshlab tuziladi
Gipofrigiy yoki Lokriy	2 va 5-bosqichlari yarim ton ko'tarilgan minor	h tovushidan boshlab tuziladi

Xalq ladlari diatonik tovushqatordagi ma'lum tovushlardan tuzilganda, yuqoridagi jadvalda ko'rsatilganidek hech qanday alteratsiya belgilariga ega bo'lmaydi:

Ioniy ladi.



Doriy ladi.



Frigiy ladi.



Lidiy ladi.



Miksolidiy ladi.



Eoliy ladi.



Gipofrigiy yoki Lokriy ladi.



1. Ioniy ladi — tabiiy majorga muvofiq keladigan lad.
2. Miksolidiy ladi – kichik septimali. VII pog'onasi pasaytirilgan major ladi.
3. Lidiy ladi - orttirilgan kvartali, IV pog'onasi ko'tarilgan major ladi.
4. Eoliy ladi - tabiiy minorga muvofiq keluvchi lad.
5. Doriy ladi - katta sekstali. VI pog'onasi ko'tarilgan minor ladi.
6. Frigiy ladi - kichik sekundali, II pog<sup>4</sup>onasi pasaytirilgan minor ladi.
7. Lokriy ladi – tonikasi kamaytirilgan uchtovushlikdan iborat bo'lgan lad.

### 49-mavzu. Ioniy ladi

**Ioniy ladi** — tabiiy majorga muvofiq keladigan lad.



1.



2.

Exercise 2 consists of two staves of music in 3/4 time with a key signature of one flat (B-flat). The first staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; a quarter note D5, a quarter note E5, a quarter note F5; a quarter note G5, a quarter note A5, a quarter note B5; and a quarter note C6, a quarter note B5, a quarter note A5. The second staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; a quarter note D5, a quarter note E5, a quarter note F5; a quarter note G5, a quarter note A5, a quarter note B5; and a quarter note C6, a quarter note B5, a quarter note A5.

3.

Exercise 3 consists of four staves of music in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo marking is quarter note = 116. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The first staff starts with a quarter rest followed by a quarter note G5, then eighth notes A5-G5, B5-A5, C6-B5, and a quarter note G5. The second staff continues with eighth notes A5-G5, B5-A5, C6-B5, D6-C6, E6-D6, F6-E6, G6-F6, and a quarter note G6. The third staff continues with eighth notes A6-G6, B6-A6, C7-B6, D7-C7, E7-D7, F7-E7, G7-F7, and a quarter note G7. The fourth staff continues with eighth notes A7-G7, B7-A7, C8-B7, D8-C8, E8-D8, F8-E8, G8-F8, and a quarter note G8.

4.

Exercise 4 consists of two staves of music in 3/4 time with a key signature of two sharps (F#, C#). The first staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; a quarter note D5, a quarter note E5, a quarter note F5; a quarter note G5, a quarter note A5, a quarter note B5; and a quarter note C6, a quarter note B5, a quarter note A5. The second staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; a quarter note D5, a quarter note E5, a quarter note F5; a quarter note G5, a quarter note A5, a quarter note B5; and a quarter note C6, a quarter note B5, a quarter note A5.

5.

Exercise 5 consists of two staves of music in 3/4 time with a key signature of one flat (B-flat). The first staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; a quarter note D5, a quarter note E5, a quarter note F5; a quarter note G5, a quarter note A5, a quarter note B5; and a quarter note C6, a quarter note B5, a quarter note A5. The second staff contains four measures: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5; a quarter note D5, a quarter note E5, a quarter note F5; a quarter note G5, a quarter note A5, a quarter note B5; and a quarter note C6, a quarter note B5, a quarter note A5.



6.

♩ = 108 Do'st taralla. O'XM



**50-mavzu. Miksolidiy ladi**

Miksolidiy ladi - kichik septimali. VII pog'onasi pasaytirilgan major ladi.



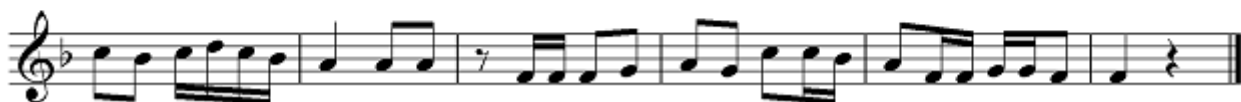
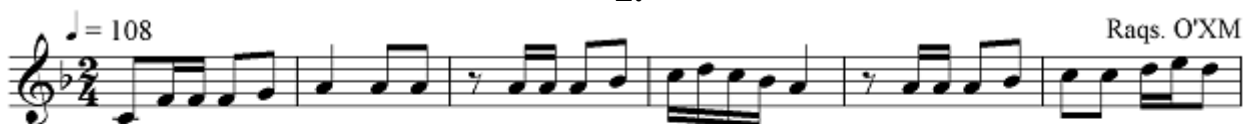
1.

♩ = 100 Hammaniz. O'XM



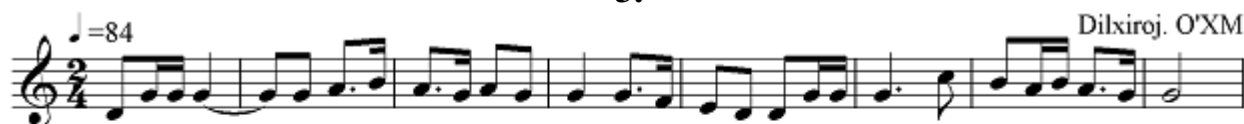
2.

♩ = 108 Raqs. O'XM



3.

♩ = 84 Dilxiroj. O'XM



4.

♩ = 80 Tarasha tushdi. O'XM



5.

*Allegretto* X.Hasanova. Mehr qo'shig'i

6.

$\text{♩} = 120$  Charx II. O'XM

7.

$\text{♩} = 120$  Askar. O'XM

8.

$\text{♩} = 72$  Saba yurgil. O'XM

### 51-mavzu. Lidiy ladi

**Lidiy ladi** - orttirilgan kvartali, IV pog'onasi ko'tarilgan major ladi.

1.

Musical notation for exercise 1, first system. Treble clef, 2/4 time signature. Key signature: one sharp (F#). The melody consists of eighth and quarter notes.

2.

Musical notation for exercise 2, first system. Treble clef, 3/4 time signature. Key signature: two sharps (F#, C#). The melody consists of quarter and eighth notes.

3.

Musical notation for exercise 3, first system. Treble clef, 3/4 time signature. Key signature: two flats (Bb, Eb). The melody consists of quarter and eighth notes.

4.

Musical notation for exercise 4, first system. Treble clef, 3/4 time signature. Key signature: one sharp (F#). The melody consists of quarter and eighth notes.

**52-mavzu. Eoliy ladi**

Eoliy ladi - tabiiy minorga muvofiq keluvchi lad.

Musical notation for the beginning of 'Eoliy ladi', first system. Treble clef, 2/4 time signature. Key signature: two flats (Bb, Eb). The melody consists of quarter notes.

1.

$\text{♩} = 72$  Subhidam. O'XM

*p*

Musical notation for 'Eoliy ladi', second system. Treble clef, 2/4 time signature. Key signature: two flats (Bb, Eb). The melody consists of quarter and eighth notes. Includes tempo marking  $\text{♩} = 72$ , dynamics *p*, and performance instruction Subhidam. O'XM.

Musical notation for 'Eoliy ladi', third system. Treble clef, 2/4 time signature. Key signature: two flats (Bb, Eb). The melody consists of quarter and eighth notes.

2.

*♩* = 144 Sharob I. O'XM

3.

*♩* = 120 Baljuvon. O'XM

4.

**Andante** G. Mushel. Fuga

*f*

5.

*♩* = 168 Mchnat kuyi. O'XM

6.

*♩* = 120 Qarinavo. O'XM

**53-mavzu.**

**Frigiy ladi**

**Frigiy ladi** - kichik sekundali, II pog onasi pasaytirilgan minor ladi.

1.

Ohangaron

Musical score for Ohangaron, consisting of two staves of music in 2/4 time. The melody is written on the top staff and the accompaniment on the bottom staff.

2.

Suvora II. O'XM

$\text{♩} = 132$

Musical score for Suvora II. O'XM, consisting of two staves of music in 3/8 time. The tempo is marked as quarter note = 132. The melody is on the top staff and the accompaniment on the bottom staff.

3.

Hanuz. O'XM

$\text{♩} = 92$

Musical score for Hanuz. O'XM, consisting of three staves of music in 2/4 time. The tempo is marked as quarter note = 92. The melody is on the top staff, and the accompaniment is split between the middle and bottom staves.

4.

Suvora I. O'XM

$\text{♩} = 132$

Musical score for Suvora I. O'XM, consisting of three staves of music in common time. The tempo is marked as quarter note = 132. The melody is on the top staff, and the accompaniment is split between the middle and bottom staves.

5.

$\text{♩} = 96$  Yallo-yallo, O'XM



6.

**Allegro moderato** S.Yudakov. O'zbekiston

*mf*



### 54-mavzu. Doriy ladi

**Doriy ladi** - katta sekstali. VI pog'onasi ko'tarilgan minor ladi.



1.

**Allegro** G'Qodirov. Raqs

*mp*



2.

$\text{♩} = 108$  Dala kuylari. O'XM



3.

4.

$\text{♩} = 100$  Ufori qalabandi. O'XM

### 55-mavzu. Ikki ovozlik mashqlar

1.

Moderato





3.

Allegretto

The musical score consists of three systems, each with a piano (p) and violin (v) part. The piano part is written in treble clef with a 3/8 time signature. The violin part is written in treble clef. The first system shows the piano part with a melodic line and the violin part with a similar line. The second system continues the melodic development. The third system concludes the piece with a final cadence. The tempo is marked 'Allegretto'.

4.

Moderato

The image displays a musical score for a piece marked "Moderato". The score is organized into three systems, each consisting of two staves. The first system begins with a treble clef and a 4/4 time signature. The melody in the upper staff features a sequence of eighth notes, followed by a half note, and then a series of eighth notes with slurs. The lower staff provides a harmonic accompaniment with a similar rhythmic pattern. The second system continues the melodic and harmonic development, with the upper staff showing more complex rhythmic figures and the lower staff maintaining a steady accompaniment. The third system concludes the piece with a final cadence, marked by a double bar line at the end of the lower staff.

5.

Moderato

The first system of musical notation consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bottom staff begins with a bass clef and a key signature of one flat. It starts with a half note G3, followed by quarter notes A3, Bb3, and C4. A dynamic marking of *mp* is placed between the two staves. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The top staff continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The bottom staff continues with a half note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The top staff continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The bottom staff continues with a half note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The top staff continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The bottom staff continues with a half note G3, followed by quarter notes A3, Bb3, and C4. The system concludes with a double bar line.

6.

**Allegro**

The musical score consists of four systems, each with two staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro'. The first system begins with a rhythmic pattern of eighth and quarter notes. The second system continues with similar patterns, including some eighth-note runs. The third system features a more complex rhythmic structure with eighth-note groups and quarter notes. The fourth system concludes the piece with a final cadence.

Allegro

### 56-mavzu. Tonalliklarni aniqlash

#### Transpozitsiya

Kalit oldi va tasodifiy alteratsiya belgilari, kuyning tuzilishi, uning boshlanishi va tugash bosqichi, uning tonikasi, uchtovushligini belgilovchi asosiy va tayanch tovushlar berilgan kuyning lad va tonalliklarini aniqlovchi asosiy vositalar hisoblanadi.

Kuyning so'nggi tovushidan tonallikni hamisha ham aniqlash mumkin bo'lavermaydi. Chunki, ba'zi asarlarda kuy tonikadan boshqa bosqichlarda tugashi, bundan tashqari, kuy birinchi bosqich tovushi bilan boshlanmasligi ham mumkin.

Agar kuy jo'r bo'luvchi ovozlarga ega bo'lsa, uning ladi va tonalligini aniqlash oson bo'ladi. Bunda jo'r bo'luvchi akkordlar yordam beradi. Ayniqsa, oxirgi akkord tonika tovushlaridan tuzilgan bo'ladi.

Musiqa asarining tonalligini aniqlashda asosan uchta usuldan foydalanish maqsadga muvofiq:

- 1) kalit oldi belgilariga ko'ra;
- 2) boshlanish va tugash tovushlari orqali va;
- 3) asarni ijro etib yoki ijroni tinglab aniqlash, yakuniy xulosaga kelish mumkin.

Musiqasi asarining biror tonallikdan boshqa tonallikka ko'chirilishi **transpozitsiya** deyiladi. Transpozitsiya ayniqsa, vokal ijrochiligida keng qo'llaniladi. Bundan tashqari, transpozitsiya biror musiqasi asarining asl ko'rinishidan boshqa bir asbobga, masalan, qashqar rubobi uchun yozilgan p'esani g'ijjakka moslab qaytadan yozishda ham qo'llaniladi.

Transpozitsiya uch usul orqali, ya'ni:

- *mazkur intervalda o'zgarish yasash;*
- *kalit belgilarini o'zgartirish;*
- *kalitning o'zini o'zgartirish* yo'li bilan amalga oshiriladi.

Biror intervalda transpozitsiya qilish lozim bo'lganda, oldin transpozitsiya qilinadigan tonallik aniqlanadi. Masalan, si majordan sof kvarta yuqoriga transpozitsiya qilsak, yangi tonallik mi bemol major bo'ladi. Barcha notalar original tonallikda qaysi pog'ona va akkordlarga mos kelishi oldindan aniqlanib, mi bemol major tonalligiga ko'chiriladi.



Komp'yuter tizimlarida, masalan, nota matnlari tahririga mo'ljallangan *Sibelius Finale* komp'yuter dasturining 1, 2, 3, 4, 5, 6 - versiyalarida bu ma'lum murvatni bosish orqali engil amalga oshiriladi.

Ikkinchi usul xromatik yarim ton yuqoriga yoki pastga qarab transpozitsiya qilishdan iborat. Bu holda kalit yonidagi belgilar o'zgaradi, notalar o'z holicha qoladi, tasodifiy belgilar esa yangi kalit belgisining ko'tarilishi yoki pasaytirilishiga qarab o'zgarib turadi.

Masalan, Iya bemol majordan Iya majorga transpozitsiya qilsak: a) kalit yonidagi 4 ta bemolni 3 ta diyez belgisi bilan almashtiramiz;



b) agar tasodifiy belgilar uchrasa, bekarlarni diyezlar bilan, bemollarni esa bekarlar bilan almashtiramiz.

v) uchinchi usulda nota yo'liga yangi kalit tanlanib, original tonallik tonikasi qayerda yozilgan bo'lsa, yangi tonallik tonikasi ham o'sha erda yozilaveradi.

**Transpozitsiya qilingan kuylarni kuylab ko'ring.**

a) Ma'lum bir interval bo'yicha transpozitsiya qilish, masalan, kat.2 yuqoriga:



b) Berilgan asarda pog'onalar va akkordlarni belgilab chiqish orqali transpozitsiya qilish, masalan, sof. 4 pastga:



d) Kalit belgilarini o'zgartish orqali-transpozitsiya qilish, masalan, 0,5 ton pastga:



e) Kalitning o'zini o'zgartish orqali transpozitsiya qilish, masalan, C-dur ga B-dur ga:



B-dur Archa qo'shig'i Rus.x.q.

Kuyni D-dur tonalligidan C-dur tonalligiga transpozitsiya qiling va kuylang.

S.Boboyev Bayram bugun

Kuyni 2,5 tonga yuqoriga transpozitsiya qiling va kuylang.

*Allegro* B.Giyenko Chumchuqcha

Kuyni 6,0 tonga yuqoriga transpozitsiya qiling va kuylang.

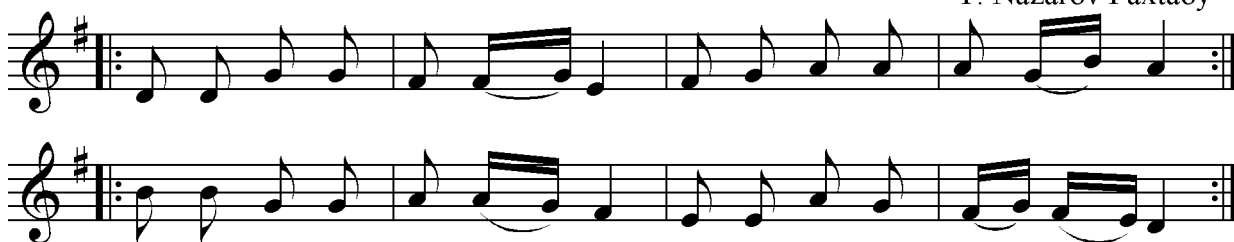
*Allegro* D.Omonullayeva Etikcham

Kuyni F-durdan H-durga transpozitsiya qiling,akkordlarini aniqlang va kuylab ko'ringlar.



Kuyni 3,5 tonga yuqoriga transpozitsiya qiling va kuylang.

F. Nazarov Paxtaoy



### Mavzularni mustahkamlash uchun savollar

1. Xalq musiqasi yetti pog'onali ladlarni pog'onalarining diatonik tuzilmasi nimaga bog'liq bo'ladi?
2. Yettinchi pog'onasi pasaytirilgan majorga qandaylad deyiladi?
3. Xalq musiqasida qaysi ko'rinishdagi diatonik etti pog'onali ladlar uchraydi?
4. To'rtinchi pog'onasi ko'tarilgan majorga qanday lad deyiladi?
5. Pog'onalari kichik sekunda hosil qilmaydigan ladning nomini aytib bering?
6. Oltinchi pog'onasi ko'tarilgan minorga qanday lad deyiladi?
7. Pentatonika tovushqatori nechta pog'onadan iborat?
8. Ikkinchi po'g'onasi pasaytirilgan minorga qanday lad deyiladi?
9. Pentatonikaning pog'onalari izchil kelishida qanday intervallar hosil bo'ladi?  
Qaysi lادلarga o'zgaruvchan ladlar deyiladi?
10. Musiqada major va minor ladlaridan tashqari, boshqa ladlar mavjudmi?
11. Qadimda G'arbiy Yevropa va Sharq musiqasida qanday ladlar qo'llanilgan?
12. Yettita qadimiy ladlar nomlarini sanab bering.
13. Xalq musiqasida bu lادلarning qaysi birlari uchraydi?
14. Tetraxord nima?
15. Tetraxordlarning qancha turi bor va ular bir-biridan nimasi bilan farq qiladi?
16. Quyidagi lادلarni tabiiy major va tabiiy minor bilan taqqoslagan holda tavsiflab bering: doriy, frigi, lidi, miksolidiy.
17. Yuqorida ko'rsatilgan lادلardan qaysilarining turg'un pog'onalari major uch-tovushligidan iborat? Minor uch-tovushligidan-chi?
18. Quyidagi lادلarning bir-biridan farq qiluvchi lad belgilarini ko'rsating: doriy, frigi, lidi, miksolidiy.

19. Pentatonikaning major va minor bilan o'xshash va farq qiluvchi elementlarini ko'rsating.
20. Pentatonikaning farq qiluvchi lad belgilarini ko'rsating.
21. Ikkita orttirilgan sekundali lad gammasi qanday tuziladi?
22. O'zgaruvchan lad nima?
23. Major-minor deb qanday ladga aytiladi?
24. Butun tonli gamma qanday bo'radi va unda qancha pog'ona bor?
25. Har bir kuyni ladi aniqlangandan keyin, va kuylab ko'ring..

**Shoshmasdan** O'zbek xalq qo'shig'i "Paxta do'ndiq"

**Bir tekis, shoshmasdan** Tatarcha

**Sho'x** O'zbek xalq qo'shig'i "To'y myborak"

**Sho'x** O'zbek xalq qo'shig'i "Nigorum kelur"

**Sekin** Qoraqalpoq xalq qo'shig'i "Aruxon"

**Sekin** O'zbek xalq qo'shig'i "Chaman ichra"

## VII bob

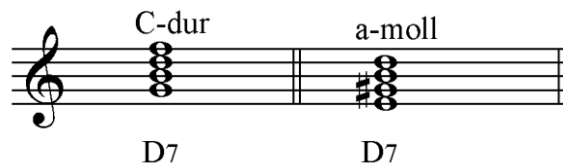
### Septakkordlar

#### 57-mavzu. Septakkord. Dominantseptakkord va uning aylanmalari

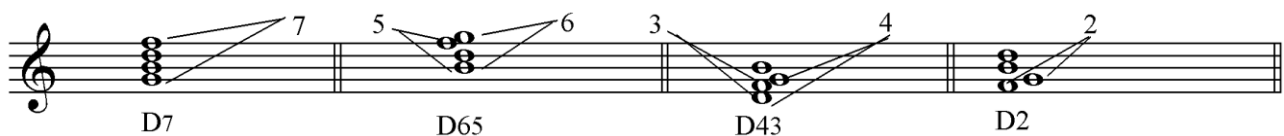
Tertsiya asosida joylashgan, to'rt tovushli akkordga *septakkord* deyiladi. Septakkordning ikki chetidagi tovushlar oralig'i septima intervalni hosil qilganligi uchun bu akkord septakkord nomini olgan.

Musiqada septakkord xilma-xil ko'rinishlarda qo'llaniladi. Major va garmonik minorning 5 – pog'onasidan tuzilgan septakkord eng ko'p tarqalgan septakkordlardan biridir. Bu akkord **dominantseptakkord** deyiladi.

Dominantseptakkord yuqori tomondan kichik tertsiya qo'shilgan major uchtovushligidan (kat.3 + kich.3 + kich.3) tuziladi. Dominantseptakkord tovushlari asosiy tovushdan boshlab sanalganda: prima (akkordning negizi), tertsiya, kvinta va septima (akkord cho'qqisi) lardan iborat bo'ladi. Dominantseptakkord quyidagi belgi bilan yoziladi: - **D<sub>7</sub>**



Dominantseptakkord 3 ta aylanmaga ega, bulardan birinchi aylanma - kvintsektakkord (**D<sub>6/5</sub>**). Ikkinchi aylanma – tertskvartakkord (**D<sub>4/3</sub>**) va uchinchi aylanma – sekundakkord (**D<sub>2</sub>**) deb aytiladi.



Dominantseptakkord aylanmalarining nomi, akkordning eng pastki tovushi – negizidan cho'qqisiga qarab tuziladigan tovushlar intervallariga asoslanadi.

Biror tonallik yoki tovushdan dominantseptakkord yoki aylanmalarini tuzish uchun dastlab, akkordni tashkil qiluvchi intervallarning joylashishi va tuziladigan pog'onalarning kelish tartibini bilish zarur.

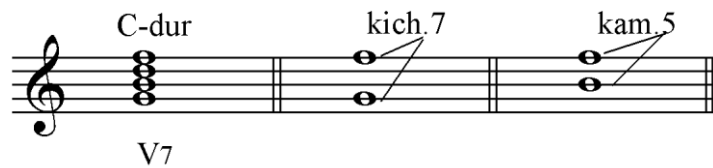
Dominantseptakkord (D<sub>7</sub>) – kat.3 + kich.3 + kich.3; 5 – pog'onadan;

Dominantkvintsektakkord (D<sub>6/5</sub>) – kich.3+kich.3+kat.2; 7–pog'onadan;

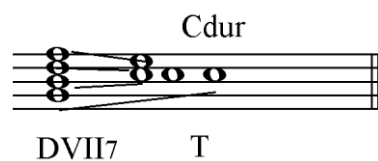
Dominanttertskvartakkord (D<sub>4/3</sub>) – kich.3 + kich.2 + kat.3; 2 – pog'onadan;

Dominantsekundakkord ( $D_2$ ) – kat.2 + kat.3 + kich.3; 4 – pog'onadan tuziladi.

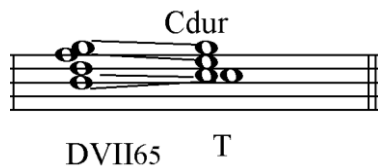
Dominantseptakkord noohangdosh akkordlarga kiradi. Uning tarkibida ikkita noohangdosh interval bor, bular kich.7 va kam.5 intervallaridir.



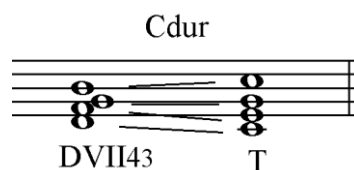
Dominantseptakkord kvintasiz, asosiy tovushi uchlantirilgan to'liq bo'lmagan tonika uchtovushligiga yechiladi: bunda 5, 7 va 2 – pog'onalar 1 – pog'onaga o'tadi, 4 – pog'ona esa 3 – pog'onaga o'tadi, 5 – pog'ona kvarta yuqoriga ko'chadi.



Kvintsektakkord primasi juftlantirilgan, to'liq bo'lmagan tonika uchtovushligiga yechiladi: 7 va 2 – pog'onalar 1 – pog'onaga, 4 - pog'ona 3 – pog'onaga o'tadi, 5 – pog'ona o'z o'rnida qoladi.

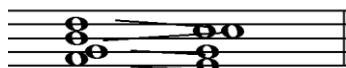


Tertskvartakkord asosiy tovushi oktavaga juftlantirilgan, to'liq tonika uchtovushligiga yechiladi: 2- pog'ona 1 – pog'onaga, 4 – pog'ona 3 – pog'onaga o'tadi, 5 – pog'ona o'z o'rnida qoladi; 7 – pog'ona esa oktavaga juftlantirilgan 1- pog'onaga o'tadi.



Sekundakkord primasi juftlantirilgan tonika sekstakkordiga yechiladi: 6 – pog'onasi 3 – pog'onaga o'tadi, 5 – pog'ona o'z o'rnida qoladi, 7 va 2 – pog'onalar 1 – pog'onaga o'tadi:

Cdur



DVII2 T6

## Dominantseptakkordni aylanmalari bilan kuylab ko'ramiz

Major.

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

**58-mavzu.**

**Minor**

(garmonik)

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

D7 T D65 T D43 T D2 T6

### 59-mavzu. Yetakchi septakkordlar (DVII<sub>7</sub>). Ikkinchi pog'ona septakkordi (SII<sub>7</sub>)

Septakkordlar orasida dominantseptakkorddan tashqari yetakchi septakkordlar ham ko'p qo'llaniladi. Ular tabiiy va garmonik majorning, shuningdek, garmonik minorning 7 – pog'onasida tuziladi va **yetakchi septakkord** deyiladi.

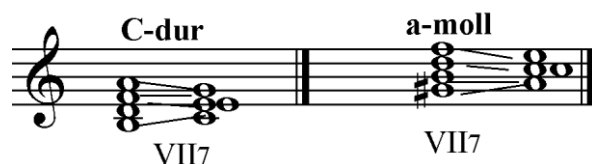
Yetakchi septakkordning ikki chetidagi tovushlar tabiiy majorda kichik septima intervalini hosil qiladi va **kichik yetakchi septakkord** deyiladi. Kichik yetakchi septakkord ustki tomonidan katta tertsiya qo'shilgan kamaytirilgan uchtovushliklardan tuziladi (kich.3, kich.3, kat.3).

Yetakchi septakkordning ikki chetidagi tovushlari garmonik major va minorda kamaytirilgan septimani tashkil qiladi. Shuning uchun ham u **kamaytirilgan yetakchi**

**septakkord** deyiladi. Kamaytirilgan yetakchi septakkord kamaytirilgan uchtovushlikdan iborat bo'lib, ustki tomonidan kichik tertsiya qo'shiladi (kich.3, kich.3, kich.3). Yetakchi septakkord quyidagicha yoziladi – **DVII<sub>7</sub>**.



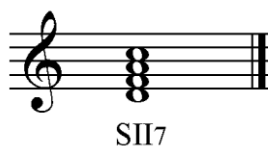
Yetakchi septakkordlar ham uchta aylanmaga ega bo'lib, ular asosiy va aylanma septakkordlar tarzida qo'llaniladi. Yetakchi septakkordlar: a) tertsiyasi juftlantirilgan tonika uchtovushligiga yechiladi:



**U**oki **D<sub>7</sub>** hamda uning aylanmalari orqali **T** ga yechiladi.

Septakkordlarning keng tarqalgan turlaridan yana biri, bu ikkinchi bosqich septakkordidir. Ikkinchi bosqich septakkordining tertsiyasi, kvintasi va septimasi subdominantaga tegishli, primasi esa tovushqatorning ikkinchi pog'onasi tovushi bo'lganligi uchun ushbu akkord **SII<sub>7</sub>** bilan belgilanadi.

**SII<sub>7</sub>** tovushqatorning ikkinchi pog'onasidan boshlab tuziladi. Uning intervallari kich.3., kat.3., kich.3. ni, chetki tovushlari esa kich.7 ni tashkil etadi.



Subdominantseptakkord dominantseptakkord va uning aylanmalari orqali tonikaga yechiladi.

### Yetakchi septakkordlarni aylanmalari bilan kuylab ko'ramiz

Major.



VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2



VII7 VII65 VII43 VII2

Garmonik major.

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2

VII7                      VII65                      VII43                      VII2  
 VII7                      VII65                      VII43                      VII2  
 VII7                      VII65                      VII43                      VII2  
 VII7                      VII65                      VII43                      VII2

**60-mavzu. Subdominantseptakkord (SII<sub>7</sub>) aylanmalari major tonalliklarida quyab ko'ramiz**

II7                      D43                      T                      II65                      D2                      T6  
 II43                      D7                      T                      II2                      D65                      T  
 II7                      D43                      T                      II65                      D2                      T6  
 II43                      D7                      T                      II2                      D65                      T  
 II7                      D43                      T                      II65                      D2                      T6  
 II43                      D7                      T                      II2                      D65                      T  
 II7                      D43                      T                      II65                      D2                      T6  
 II43                      D7                      T                      II2                      D65                      T

II7      D43      T      II65      D2      T6  
 II43      D7      T      II2      D65      T

**61-mavzu. Garmonik solfedijo**

1.

Moderato

*p*

2.

Moderato

Musical score for exercise 2, marked Moderato in 4/4 time. The score consists of four systems of two staves each. The first system features a melodic line with a long slur over the first four measures and a final chord, and a bass line with a long slur over the first four measures. The second system continues the melodic line with a slur over the first four measures and a final chord, and the bass line with a slur over the first four measures. The third system shows the melodic line with a slur over the first four measures and a final chord, and the bass line with a slur over the first four measures. The fourth system concludes with the melodic line having a slur over the first four measures and a final chord, and the bass line with a slur over the first four measures.

3.

Moderato

Musical score for exercise 3, marked Moderato in 4/4 time. The score consists of three systems of two staves each. The first system features a melodic line with a slur over the first four measures and a final chord, and a bass line with a slur over the first four measures. The second system continues the melodic line with a slur over the first four measures and a final chord, and the bass line with a slur over the first four measures. The third system concludes with the melodic line having a slur over the first four measures and a final chord, and the bass line with a slur over the first four measures.

4.

Moderato

The first system of exercise 4 consists of two staves in 4/4 time with a key signature of one sharp (F#). The upper staff features a series of chords: a triad of F#, A, and C in the first measure, followed by a dyad of F# and A in the second, a triad of F#, A, and C in the third, a dyad of F# and A in the fourth, a triad of F#, A, and C in the fifth, and a dyad of F# and A in the sixth. The lower staff contains a simple eighth-note melody: F#4, A4, C5, B4, A4, G4, F#4, E4, D4, C4.

The second system of exercise 4 continues with two staves. The upper staff has chords: a triad of F#, A, and C in the first measure, a dyad of F# and A in the second, a triad of F#, A, and C in the third, a dyad of F# and A in the fourth, a triad of F#, A, and C in the fifth, and a dyad of F# and A in the sixth. The lower staff continues the eighth-note melody: C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2.

5.

Moderato

The first system of exercise 5 consists of four staves in 4/4 time with a key signature of one sharp (F#). The upper staff features a melodic line with a slur over the first four measures: F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The second staff contains a bass line with a slur over the first four measures: F#2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0. The third staff contains a melodic line with a slur over the first four measures: F#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The fourth staff contains a bass line with a slur over the first four measures: F#2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0.

6.

Moderato

Musical score for exercise 6, marked Moderato, in common time (C). The score consists of two systems of two staves each. The first system features a melody in the upper staff with a long slur over the first two measures, and a bass line in the lower staff with a long slur over the first two measures. The second system continues the melody and bass line. The third system features a melody in the upper staff with a long slur over the first two measures, and a bass line in the lower staff with a long slur over the first two measures. The fourth system continues the melody and bass line. The fifth system features a melody in the upper staff with a long slur over the first two measures, and a bass line in the lower staff with a long slur over the first two measures. The sixth system continues the melody and bass line. The seventh system features a melody in the upper staff with a long slur over the first two measures, and a bass line in the lower staff with a long slur over the first two measures. The eighth system continues the melody and bass line. The score concludes with a double bar line.

7.

Allegro moderato

Musical score for exercise 7, marked Allegro moderato, in 4/4 time. The score consists of two systems of two staves each. The first system features a melody in the upper staff with a long slur over the first two measures, and a bass line in the lower staff with a long slur over the first two measures. The second system continues the melody and bass line. The third system features a melody in the upper staff with a long slur over the first two measures, and a bass line in the lower staff with a long slur over the first two measures. The fourth system continues the melody and bass line. The score concludes with a double bar line.

## 62-mavzu. Xromatik gamma

Barcha xromatik gammalar birin – ketin keladigan yarim tonliklardan tuziladi. Xromatik gamma mustaqil ko'rinishli lادلarni hosil qila olmaydi, uning negizi major yoki minor gammasi hisoblanadi.

Xromatik gamma major yoki minor tabiiy gammalaridagi katta sekundalarning xromatik tovushlar yordami bilan to'ldirilishidan hosil bo'ladi. Ularning yozilishi qoidasi tonalliklar uyushiqligiga asoslanadi.

Majorda bu qoidalar quyidagi tartibda bo'ladi: gammaning barcha asosiy pog'onalari o'zgarmaydi, katta sekundalar yuqoriga tomon I, II, IV va V – pog'onalarining ko'tarilishi bilan to'ldiriladi, pastga tomon VI – pog'onaning ko'tarilishi o'rniga, VII– pog'ona pasaytiriladi.

Pastga tomon harakat qilganda, katta sekundalar: VII, VI, III, II–pog'onalar pasaytirilishi bilan to'ldiriladi, V – pog'onani pasaytirish o'rniga IV – pog'ona ko'tariladi.

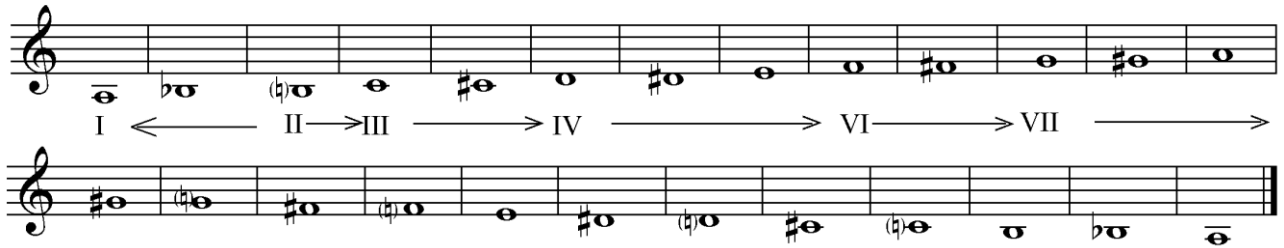
The image displays two musical staves illustrating chromatic scales. The first staff shows an ascending chromatic scale with notes: C, C#, D, D#, E, E, F, F#, G, G#, A, A, B, B, C. Below the staff, degree labels are placed under each note: I, II, IV, V, VI, VII. Arrows indicate the direction of movement: I to II, II to IV, IV to V, V to VI, and VI to VII. The second staff shows a descending chromatic scale with notes: B, B, A, A, G, G, F, F#, E, E, D, D#, C, C#, B. Below the staff, degree labels are placed under each note: VII, VI, V, IV, III, II, I. Arrows indicate the direction of movement: VII to VI, VI to V, V to IV, IV to III, III to II, and II to I.

Ushbu misoldan ko'rinib turganidek, yuqoriga tomon harakat qilganda, VII – pog'onani pasaytirish va pastga tomon harakat qilganda, IV – pog'onani ko'tarish vaqtida o'zgartirilgan barcha pog'ona tovushlari tabiiy yoki majordagi pog'onadosh tonalliklar pog'onalariga teng bo'lishi zarur.

Masalan, Iya diyez va sol bemol tovushlari do majorga pog'onadosh tonalliklarda uchramaydi, shuning uchun xromatik gamma bo'ylab yuqoriga tomon harakat qilinganda VI – pog'ona ko'tarilmasligi va pastga tomon harakat qilinganda V – pog'ona pasaytirilmasligi zarur.

Minor xromatik gammasining yuqoriga tomon harakatini yozish qoidasi parallel majorga o'xshash bo'ladi. Minorning 1 pog'onasi unga parallel bo'lgan majorda VI –

pog'ona bo'ladi, buning natijasida I – pog'ona ko'tarilmaydi, uning o'rniga II – pog'ona pasaytiriladi. Pastga tomon harakat qilinganda minor xromatik gammasi nomdosh major gammasi singari yoziladi.



Shuni ta'kidlash lozimki, musiqa amaliyotida ba'zan xromatik gammalarni ko'rsatilganicha yozish qoidasidan chekinish hollari ham uchraydi. Masalan, tertsiyalar bilan xromatik harakat qilinganda o'qilishi qulay bo'lishi va tertsiyalarni boshqa intervallar bilan engarmonik tartibda almashtirmaslik uchun shunday qilinadi.

1.



2.



3.





4.

**Allegretto** X.Hasanova. Do'stlik bog'i

5.

**Allegretto** N.Norxo'jayev. Antiqa musobaqa

6.

**Moderato** X.Hasanova. Tilla yurtim

7.

**Allegro** A.Mansurov. Oq terakmi, ko'k terak

8.

**Tempo di valse** A.Ergashev. "Xumo"

*p*

## Mavzularni mustahkamlash uchun savollar

1. Qanday akkordga septakkord deyiladi?
2. Akkordning asosiy (prima) tovushidan boshlab, septakkord qanday inter lardan 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?
11. Dominantseptakkord nechta aylanmaga ega?
12. Dominantseptakkordning birinchi, ikkinchi va uchinchi aylanmalari qanday ataladi?
13. Dominantseptakkordning aylanmalari qaysi raqamlar bilan belgilanadi?
14. Pastdan yuqoriga qarab hisoblaganda dominantkvintsekkord, dominanttertskvartakkord va dominantsekundakkord qaysi intervallardan iborat?
15. Nima uchun dominantseptakkordning 1-aylanmasiga kvintsekkord, 2-aylanmasiga tertskvartakkord va 3-aylanmasiga sekundakkord deyiladi?
16. Dominantseptakkordning aylanmalari qaysi akkordlarga yechiladi?
17. Quyidagi shakllar bo'yicha barcha major va minor tonalliklarida akkordlar ketma-ketligini chaling va kuylang.

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.

Eslatma: Masalan, T - T6 - D43 - D65 - T akkordlar ketma-ketligini *C-dur* tonalligida shunday chalish kerak:



18. Yetakchi septakkord nima?
19. Yetakchi septakkord major va minorning qaysi pog'onasida tuziladi?
20. Yetakchi septakkord tarkibiga major va minorning qaysi noturg'un pog'onalari kiradi?
21. Pastdan yuqoriga qarab hisoblaganda, yetakchi septakkord:
  - a) tabiiy majorda;
  - b) garmonik majorda;
  - v) garmonik minorda qaysi intervallardan iborat?
22. Yetakchi septakkord tarkibiga qaysi dissonans intervallar kiradi?
23. Yetakchi septakkordning asosida qaysi uchtovushlik joylashgan?

24. Kamaytirilgan yetakchi septakkord nima va u qanday tuziladi?  
 25. Tabiiy majorning yetakchi septakkordi qanday ataladi va interval tarkibi bo'yicha, kamaytirilgan septakkorddan qanday farq qiladi?  
 26. Yetakchi septakkord qaysi akkordga va qanday tarzda yechiladi?  
 27. 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.  
 28. Quyidagi tovushlarda kamaytirilgan yetakchi septakkord tuzing, tonalligini aniqlang va yeching: *mi, sol, re, sol, si, re, lya, mi, lya, fa, si, do.*  
 29. Quyidagi dominantseptakkordlar qaysi tonallikka tegishli ekanligini aniqlang:

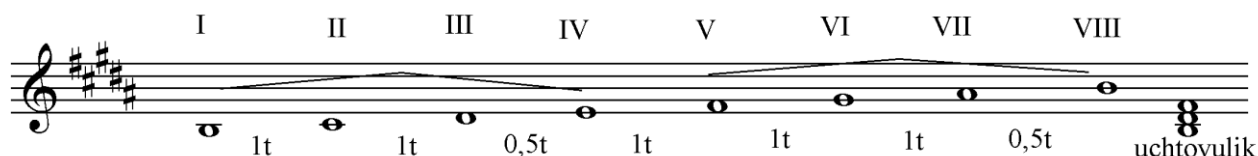


## VIII bob

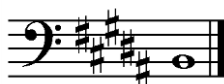
### 5-7 belgilik major va minor tonalliklari

#### 63-mavzu. Si major tonalligi

Tonikasi si bilan boshlangan major tonalligi, belgisi H-dur (Xa-dur) kalitoldi belgilari beshta diez (fa-diez, do-diez, sol-diez, re-diez va lya-diez) dan iborat.



Si-major akkordi mi notasidan tuzilgan major uchtovushliklardan iborat bo'lib, bular si-re-diez va fa-diez tovushlaridan tuziladi. Bu uning tonikasi, ya'ni I pog'ona uchtovushliligidir. Kalitoldi belgilari bas kalitida quyidagicha yoziladi.



### Si major



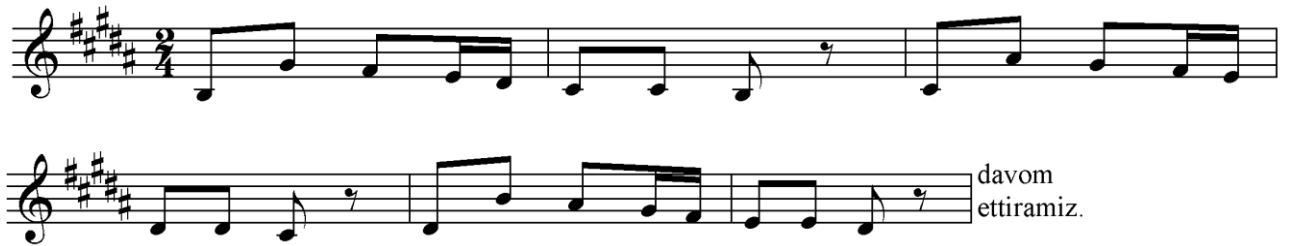
#### Si major uchtovushlik



Si major uchtovushlik aylanmalari



**Sekvensiyani ayting.**



davom  
ettiramiz.

**Pog'analarini si major tonalligida aytib bering.**

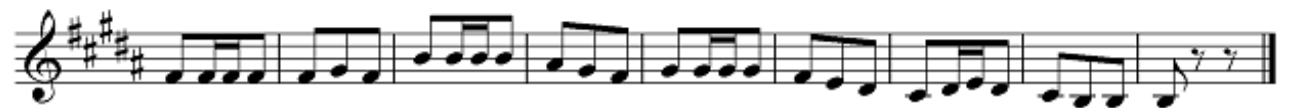
- a) I,II,III,II,V,VI,V,I.
- b) V, VI, VII, I, V, VI,IV, VII,I.
- v)III,I,III,I,V, VI,IV,II,V,I.
- g)I,VII,I,V,VI,IV,II,III,II,I.

**Berilgan mashqlarni notalarini kuylab aytib bering.**

1.



2.



3.



4.

*Andante* G.Mushel. Samarqand afsonasi

5.

*Allegretto* S.Boboyev. "Hamza"

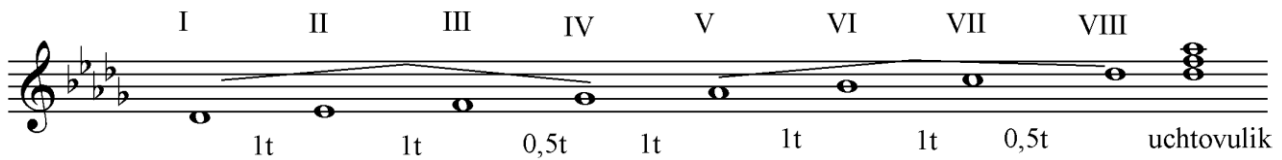
6.

*Tempo di marsia* Sh. Ramazonov. Go'zal

**Ritmik mashq .**

**64-mavzu. Re bemol major tonalligi**

Tonikasi re-bemol major bilan boshlangan major tonalligi, bu Des- dur tarzida ham yoziladi. Kalitoldi belgilari beshta bemol (mi-bemol, mi-bemol, lya-bemol va sol-bemol) dan iborat.



Re-bemol major – akkordi re bemol notasidan tuzilgan major (katta) uchtovushliklardan iborat bo’lib, bular re-bemol, fa va lya-bemol tovushlaridan tuziladi. Bu re-bemol majorning tonika tovushliligi, ya’ni I pog’ona uchtovushliligidir. Kalitoldi belgilari bas kalitida quyidagicha yoziladi.



Re bemol major



Re bemol major uchtovushlik



Re bemol major uchtovushlik aylanmalari.



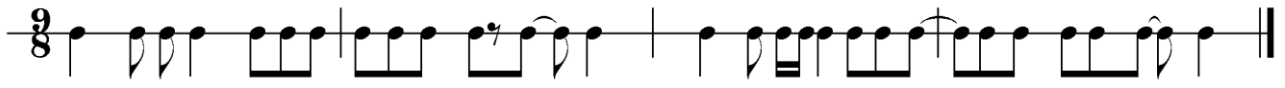
**Sekvensiyani ayting.**



**1. Pog’analarini re major tonalligida aytib bering.**

- a) I,II,III,II,VII,VI,V,I.
- b) V, VI, VII, I, IV, VI, V, VI, I.
- v) III,I,III,I,V, VI,IV,II,V,I.
- g) I,VII,I,V,VI, V,II,III,II,I.

**Ritmik mashq .**



*Berilgan mashqlarni notalarini kuylab aytib bering.*

1.

**Moderato** X.Hasanova. Sharlar

2.

$\text{♩} = 76$  Ililla yor. O'XM

3.

**Allegro** N.Norxo'jayev. Ona yer taronasi

4.



5.

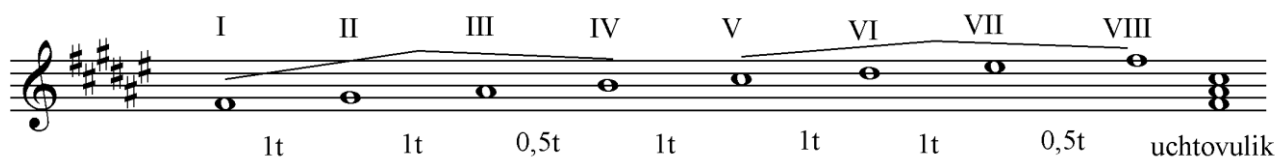


6.



### 65-mavzu. Fa diez major tonalligi

Tonika si fa-diez bo'lgan major tonalligi, Fis-dur (fis-dur) deb yoziladi. Kalit oldida 6 ta diez (fa-diez, do-diez, sol-diez, re-diez, lya-diez va mi-diez) bor.



Ba'zan maskur tonalikda yozilgan ayrim cholg'u peessalari uning nomi bilan ataladi. Asosiy akkordi fa-diez notasidan tuzilgan major (katta) uchto'vushliklardan iborat bo'lib, bular fa-diez, lya-diez va do-diez tovushlaridan tuziladi. Bu fa-diez majorning tonikasi ya'ni I pog'ona uchto'vushlilikidir. Eshitilishi bo'yicha sol-bemol major (Ges-dur) ga teng, ya'ni bular engarmonik teng tonallikdir.

Kalitoldi belgilari bas kalitida quyidagicha yoziladi.





Fa diez major



Fa diez major uchtovushlik



Fa diez major uchtovushlik aylanmalari.



**Sekvensiyani ayting.**



**Pog'analarini fa diyez major tonalligida aytib bering.**

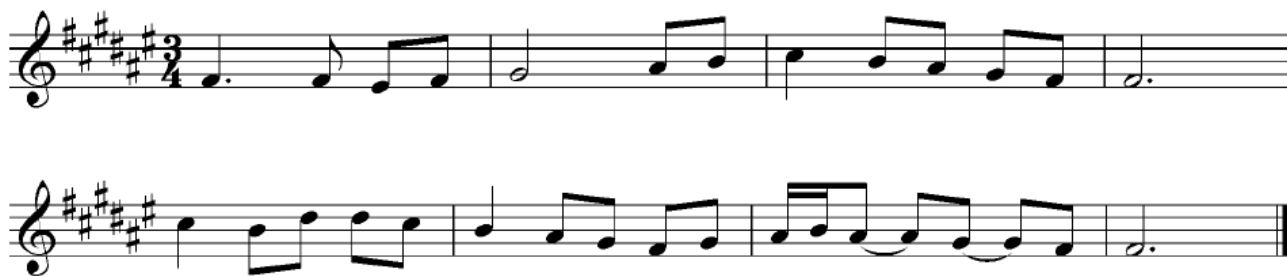
- a) I,II,III,II,VII,VI,VII,I.
- b) V, VI, VII, I, IV, VI,IV, VII,I.
- v)III,I,III,I,V, VI,IV,III,V,I.
- g)I,VII,I,V,VII,IV,II,III,II,I.

**Ritmik mashq .**



Berilgan mashqlarni notalarini kuylab aytib bering.

1.



2.



3.



4.



X.Rahimov. Bolalar

5.



D.Omonullayeva. Buvijon

## 6.

Oromijon. O'XM

**66-mavzu. Sol bemol major tonalligi**

Tonikasi sol-bemol major bilan boshlangan major tonalligi, Ges-dur (ges-dur) deb ham ataladi. Kalitoldi belgilari 6 ta (mi-bemol, mi-bemol, lya-bemol, re-bemol, sol-bemol, va do-bemol) dan iborat.

Ba'zan Sol Bemol major tonallikida yozilgan ayrim peessalar shu nom bilan yuritiladi. Uning asosiy akkordi sol-bemol notasidan tuzilgan major uchtovushlik (sol-bemol, mi-bemol va re-bemol) dan iborat. Bu Sol-bemol majorning tonikasi, ya'ni I pog'ona uchtovushlikidir. Kalitoldi belgilari bas kalitida quyidagicha yoziladi.

## Sol bemol major

## Sol bemol major uchtovushlik

## Sol bemol major uchtovushlik aylanmalari.



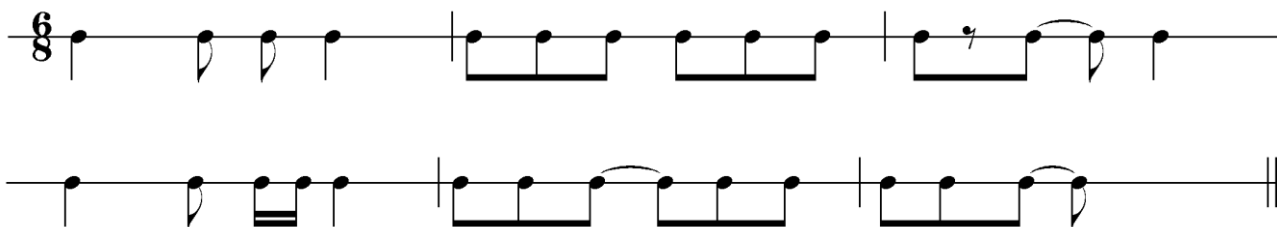
### Sekventsiyani ayting.



**Pog'analarini sol bemol major tonalligida aytib bering.**

- a) I, II, III, II, VII, VI, V, I.
- b) V, VI, VII, I, IV, VI, IV, VII, I.
- v) III, I, III, I, V, VI, IV, II, V, I.
- g) I, VII, I, V, VI, IV, II, III, II, I.

### Ritmik mashq .



**Berilgan mashqlarni notalarini kuylab aytib bering.**

1.



2.



3.



4.



4.

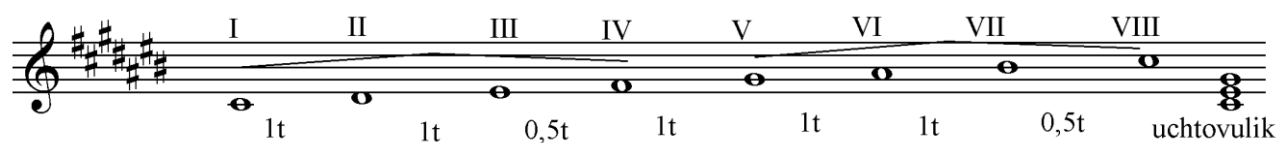


5.

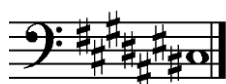


### 67-mavzu. Do diyez major tonalligi

Tonikasi Do-diez bilan boshlangan major tonalligi, kalitoldida 7 ta diez belgisi bor. Harfiy ko'rsatilishi cis-dur eshitalishiga ko'ra kalit oldida 5 ta bemol belgisi bo'lgan Re-bemol major (des-dur) ga engarmonik teng tonalligidir.



Kalitoldi belgilari bas kalitida quyidagicha yoziladi.



Do diyez major.



Do diyez major uchtovushlik .



Do diyez major uchtovushlik aylanmalari.



**Sekventsiyani ayting.**

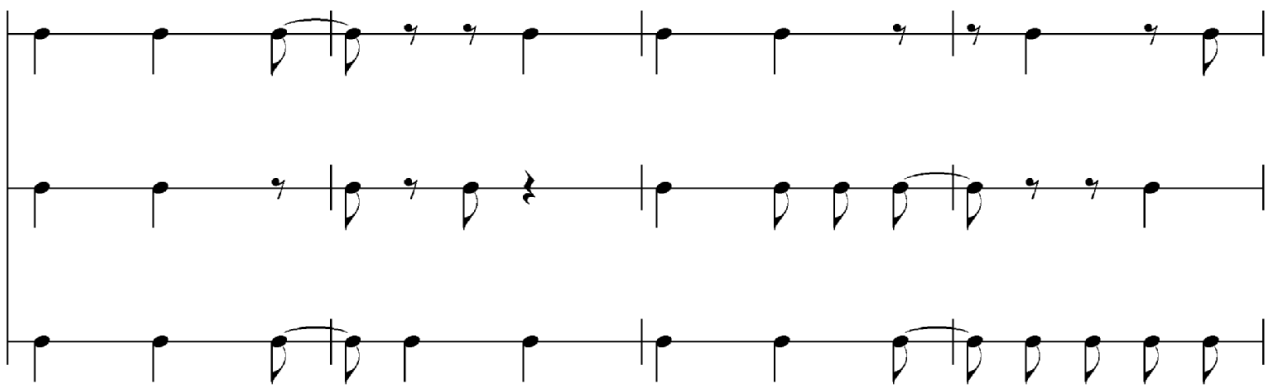
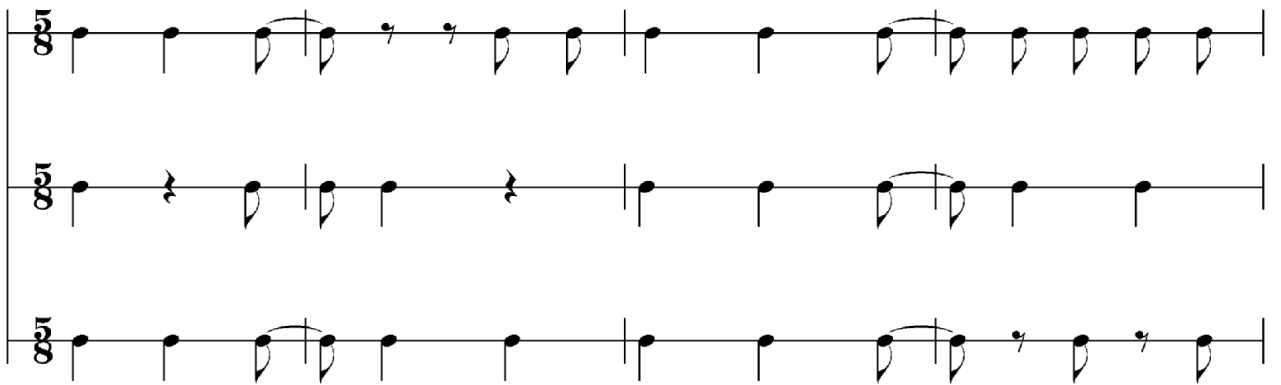


**1. Pog'analarini do diyez major tonalligida aytib bering.**

a) I,II,III,IV, VII,VI,V,I.

b) V, VI, VII, I, V, VI,IV, VII,I.

**Ritmik mashq .**



**Berilgan mashqlarni notalarini kuylab aytib bering.**

**1.**

**Allegro moderato** S, Boboev musiqasi "Yomg'ir yog'oloq"

*mf* Yom - g'ir yo - g'o - loq, yam - ya - shil o't - loq  
En - di e - kin - lar chi - qa - rar qu - loq  
tor - nov - lar - dan suv tu - sha - di sho - shib  
jil - g'a - cha - lar - dan o - qar - u - to - shib

**2.**

**Allegro**

3.

Allegro

**68-mavzu. Do bemol major tonalligi**

Tonikasi Do-bemol major bilan boshlangan major tonalligi, kalit oldida 7 ta bemol keladi, harfiy ko'rsatilishi cis-dur eshitalishiga ko'ra kalit oldida 5 ta bemol belgisi bo'lgan re bemol- major (des-dur) ga engarmonik teng tonalligidir.

Kalitoldi belgilari bas kalitida quyidagicha yoziladi.

Do bemol major.



Do bemol major uchtovushlik.



Do bemol major uchtovushlik aylanmalari.



### Sekventsiyani ayting



Pog'analarini do bemol major tonalligida aytib bering.

- a) I, II, III, IV, VII, VI, VII, I.
- b) V, VI, VII, I, V, VI, IV, VI, I.
- v) I, VI, III, I, V, VI, IV, III, V, I.
- g) I, VI, I, V, VI, IV, II, III, II, I.

### Ritmik mashq



**Berilgan mashqlarni notalarini kuylab aytib bering.**

1.

2.

**Moderato**

**Ik. Akbarov "Ipak qurti "**

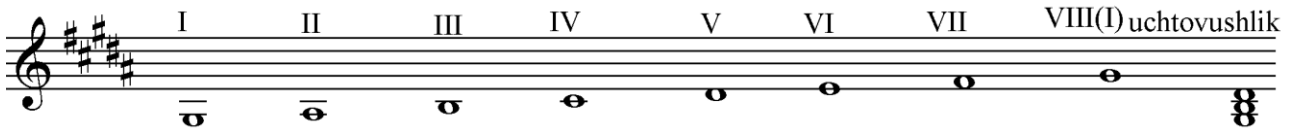
*mp* Oq qurut, ko'k qurut, o - la - qurt bir - bi - ri - dan  
 sa - ra qurt se - mi - ra - di yil - til - lab pil - la u - rar  
 sel - kil - lab. Oq pil - la, sa - riq pil - la pil - la - mas a -  
 sil til - la, Pil - la ke - rak biz - lar - ga — i - pak bo' - lar  
 qiz - lar - ga Oq qurt, ko'k qurt sa - riq qurt.

3.

**Moderato**

## 69-mavzu. Sol-diez minor tonalligi

Tonikasi sol # bo'lgan minor tonalligi bo'lib . Kalit oldida 5ta diez belgisi bor.



Harfiy ko'rsatish *gis-moll* bo'lib sol diez minorning asl (natural) garmonik va melodik turlari bor.



Agar asl sol diez minorning VII pog'onasi yarim ton ko'tarilsa *garmonik*, VI-VII pog'onalari ko'tarilsa *melodik minor* tonalliklari xosil bo'ladi. Bazen shu tonalliklarda yozilgan pesalar shu nom bilan yuritiladi. Akkordi So'l diez notasidan tuzilgan minor uchtovushligi. (So'l diez, si va re diez)dan iborat. Bu tonallikning tonika , 1 pog'ona uchtovushligidir.

Sol diez minorning kalitoldi belgilari bas kalitida quyidagicha.



Sol-diez minor.

tabiiy

garmonik

melodik

uchtovushlik ayllanmalari

## Sekventsiyani ayting

yuqoriga davom ettiramiz.

Pog'analarini do bemol major tonalligida aytib bering.

- a) I,II,III,IV,VII#,VI,VII#,I.
- b) V, VI, VII#, I, V, VI,IV, VI,I.
- v) I,VI,III,I,V, VI,IV,III,V,I.
- g)I,VI ,I,V,VI,IV,II,III,II,I.

**Ritmik mashq**

**O'zgaruvchan o'lchovlar**

A rhythmic exercise consisting of three staves of music. The first staff starts in common time (C) and changes to 2/4. The second staff starts in 2/4 and changes to 3/8. The third staff starts in 3/4 and changes back to common time (C). The notes are primarily quarter and eighth notes, with some rests.

Berilgan mashqlarni notalarini kuylab aytib bering.

1.

Musical notation for exercise 1. It is in 2/4 time, key of D major (two sharps), and marked 'Con moto' with a dynamic of 'p' (piano). The melody consists of quarter and eighth notes. The composer/arranger is R. Glier, T. Sodiqov. "Layli va Majnun".

2.

Musical notation for exercise 2. It is in 6/8 time, key of D major (two sharps), and marked 'Allegro con moto' with a dynamic of 'f' (forte). The melody consists of quarter and eighth notes. The composer is M. Ashrafiy. "Dilorom".

3.

$\text{♩} = 84$  Yolg'iz. O'XM

4.

**Allegro** X.Rahimov. Kontsert

5.

### 70-mavzu. Si bemol minor tonalligi

Tonikasi si bemol bo'lgan minor tonalligi bo'lib . Kalit oldida 5ta bemol belgisi bor.

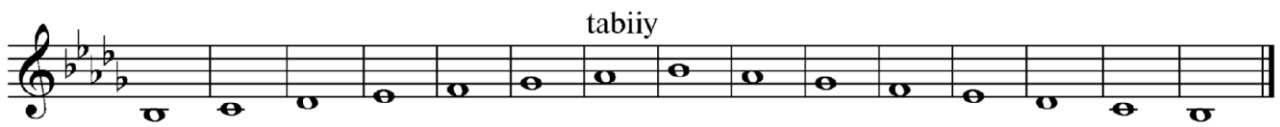
Harfiy ko'rsatish *b-moll* bo'lib .Agar asl si bemol minorning VII pog'onasi yarim ton ko'tarilsa *garmonik*, VI-VII pog'onalari ko'tarilsa *melodik minor* tonalliklari xosil bo'ladi.

Kalit oldida 5 bemol (si-bemol,mi- bemol,lya- bemol va re bemol,so'l bemol) bor.

Akkordi si bemol notasidan tuzilgan uch tovushlikdan iborat bo'lib ,bular si bemol, re bemol va fa tovushlaridir. Bu tonallikning tonika, 1pog'ona uchtovushligidir. Si bemol minorning kalitoldi belgilari bas kalitida quyidagicha.



Si bemol minor



### Sekventsiyani aytig



Pog'analarini do bemol major tonalligida aytib bering.

- a) I,II,III,IV, VII,VI, VII,I.
- b) V, VI, VII, I, V, VI,IV, VI,I.
- v) I,VI,III,I,V, VI,IV,III,V,I.
- g)I,VI ,I,V,VI,IV,II,III,II,I.

### Ritmik mashq .

#### O'zgaruvchan o'lchovlar.



Berilgan mashqlarni notalarini kuylab aytib bering.

1.

*Andante cantabile* A.Muhamedov. Alla



*mp*



2.

*Allegro* Sh.Yormatov. Zamonim



*mf*



3.

*Allegretto* F.Alimov. Sumalak



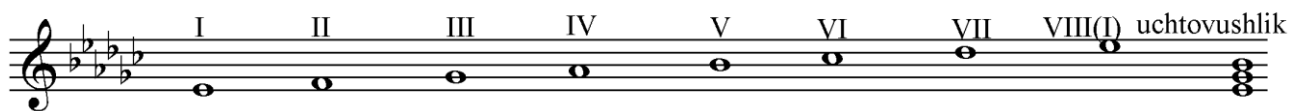
4.



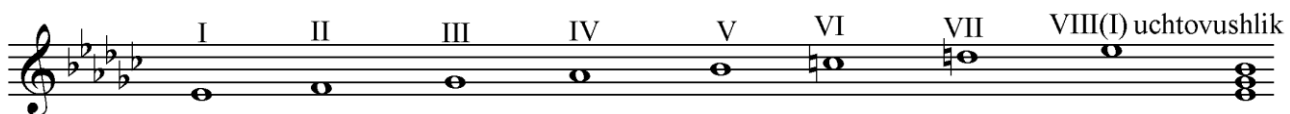


### 71-mavzu. Mi bemol minor tonalligi

Tonikasi mi bemol bo'lgan minor tonalligi bo'lib . Kalit oldida 6ta bemol belgisi bor.

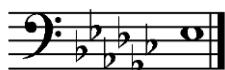


Harfiy ko'rsatish *es-moll* bo'lib, agar mi bemol minorning VII pog'onasi yarim ton ko'tarilsa *garmonik*, VI-VII pog'onalari ko'tarilsa melodik minor tonalliklari xosil bo'ladi.



Kalit oldida 6 bemol (si-bemol,mi- bemol,lya- bemol va re- bemol,so'l bemol,do bemol) bor, akkordi mi bemol notasidan tuzilgan minor uchtovushligidan iborat bo'lib bular mi bemol,so'l bemol va si bemol tovushlaridan tuziladi. Bu tonallikning tonika , I pog'ona uchtovushligidir.

Mi bemol minorning kalitoldi belgilari bas kalitida quyidagicha.





## Mi bemol



minor.

### Sekvensiyani ayting.

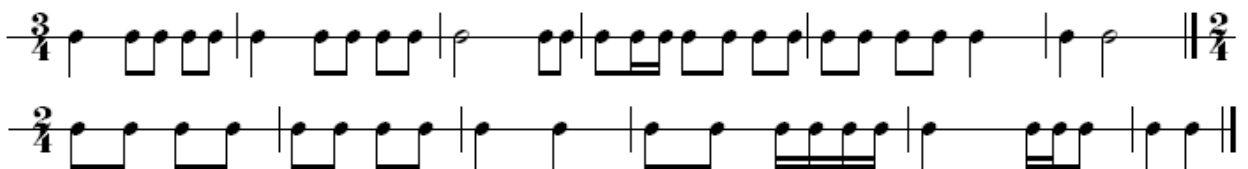


Pog'analarini do bemol major tonalligida aytib bering.

- a) I,II,III,IV, VII,VI, VII,I
- b) V, VI, VII, I, V, VI,IV, VI,I
- v) I,VI,III,I,V, VI,IV,III,V,I
- g)I,VI ,I,V,VI,IV,II,III,II,I

### Ritmik mashq

### O'zgaruvchan o'lchovlar





## 72-mavzu. Re diyez minor tonalligi

Tonikasi re diyez bo'lgan minor tonalligi bo'lib, kalit oldida 6ta diyez belgisi bor.

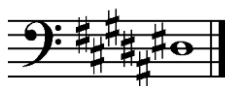


Harfiy ko'rsatish *dis-moll* bo'lib, agar re diyez minorning VII pog'onasi yarim ton ko'tarilsa *garmonik*, VI-VII pog'onalari ko'tarilsa melodik minor tonalliklari xosil bo'ladi.



Kalit oldida 6 diyez (fa diyez, do diyez, sol diyez, re diyez, lya diyez, mi diyez) bor. Akkordi re diyez notasidan tuzilgan minor uch tovushligidan iborat bo'lib bular: re diyez, fa diyez va lya diyez tovushlaridan tuziladi. Bu tonallikning tonika, I pog'ona uchtovushligidir.

Re diyez minorning kalitoldi belgilari bas kalitida quyidagicha:



Re diyez minor.



## Sekvensiyani ayting.

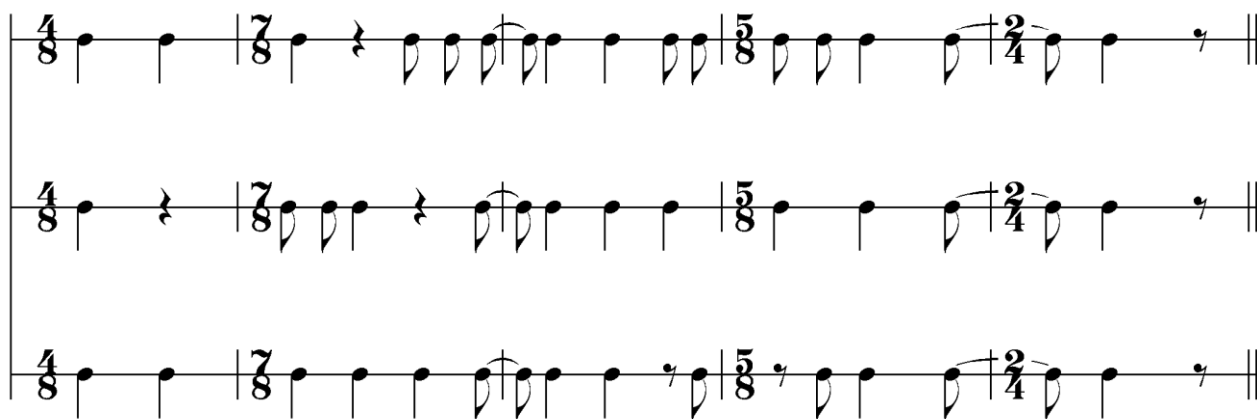


Pog'analarini do bemol major tonalligida aytib bering.

- a) I, II, III, IV, VII, VI#, VII, I.
- b) V, VI, VII, I, V, VI, IV, VI, I.
- v) I, VI, III, I, V, VI, IV, III, V, I.
- g) I, VI#, I, V, VI#, IV, II, III, II, I.

## Ritmik mashq .

### O'zgaruvchan o'lchovlar.



Berilgan mashqlarni notalarini kuylab aytib bering.

1.



2.



3.

4.

**Andantino** O. Abdullayeva. "Ko'nglimning ko'chasi"

*mp*

5.

6.

### 73-mavzu. Lya-bemol minor tonalligi

Tonikasi lya-bemol bo'lgan minor tonalligi bo'lib, as-moll deb ham ataladi, kalit oldida 7 bemol (si-bemol, mi-bemol, lya-bemol va re-bemol, so'l bemol, do bemol, fa bemol) bor.

I    II    III    IV    V    VI    VII    VIII(I) uchtovushlik

Lya bemol minor engarmonik soʻl diez minorga teng. Agar lya bemol minorning VII pogʻonasi yarim ton koʻtarilsa *garmonik*, VI-VII pogʻonalari koʻtarilsa *melodik minor* tonalliklari xosil boʻladi.



Asosiy tonalligi lya bemol minor boʻlgan ayrim pesalar shu nom bilan ataladi , tugallanishi ham shu tonallikda (lya bemolda) boʻladi.

Lya bemol minor akkordi lya bemol notasidan tuzilgan minor (kichik) uchtovushligidan iborat boʻlib , bular lya bemol minorning tonika uchtovushligi , yaʼni 1 pogʻona uchtovushligidir.

Lya bemol minorning kalitoldi belgilari bas kalitida quyidagicha.



Lya bemol minor.  
tabiiy



garmonik



melodik



uchtovushlik aylanmalari



**Sekvensiyani ayting.**



yuqoriga davom ettiramiz.

**Pog'analarini do bemol major tonalligida aytib bering.**

- a) I,II,III,IV,VII,VI,VII,I.
- b) V, VI, VII, I, V, VI,IV, VI,I.
- v) I,VI,III,I,V, VI,IV,III,V,I.
- g)I,VI ,I,V,VI,IV,II,III,II,I.

**Ritmik mashq .**

**74-mavzu.Lya-diyez minor tonalligi**

Tonikasi lya- diyez bo'lgan minor tonalligi bo'lib, ais-moll deb ham ataladi, kalit oldida 7 diyez (fa diyez, do diyez, sol diyez, re diyez, lya diyez, mi diyez, si diyez) bor.

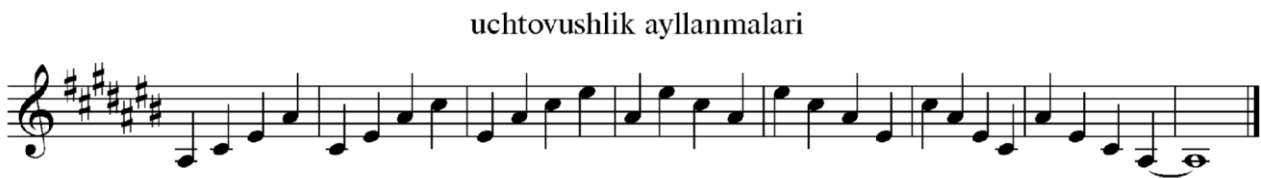
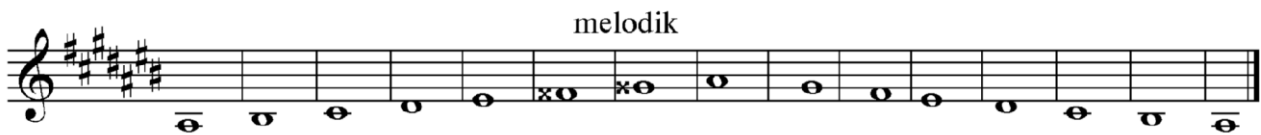
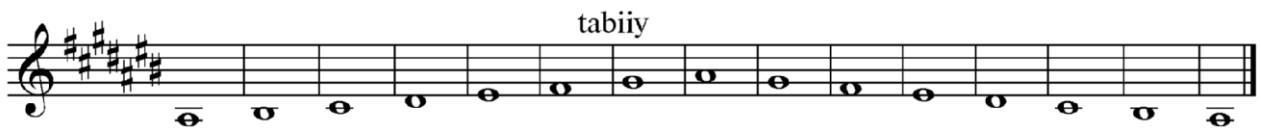
Agar lya diyez minorning VII pog'onasi yarim ton ko'tarilsa *garmonik*, VI-VII pog'onalari ko'tarilsa melodik minor tonalliklari xosil bo'ladi.

Lya diyez minor akkordi lya diyez notasidan tuzilgan minor (kichik) uchtovushligidan iborat bo'lib, bular lya diyez minorning tonika uchtovushligi, ya'ni 1 pog'ona uchtovushligidir.

Lya diyez minorning kalitoldi belgilari bas kalitida quyidagicha.



Lya diyez minor.



### Sekvensiyani ayting



1. Pog'analarini do bemol major tonaligida aytib bering.

- a) I, II, III, IV, VII, VI, VII, I.
- b) V, VI, VII#, I, V, VI, IV, VI, I.
- v) I, VI, III, I, V, VI, IV, III, V, I.
- g) I, VI, I, V, VI, IV, II, III, II, I.



## Ritmik mashq

Musical notation for a rhythmic exercise in 7/8 time. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features eighth and sixteenth notes, rests, and slurs.

*Berilgan ikki ovozli mashqlarni notalarini kuylab aytib bering.*

1.

**Allegro**

Musical notation for exercise 1 in 2/4 time, marked **Allegro**. It consists of three systems of two staves each (treble and bass clef). The key signature has four sharps (F#, C#, G#, D#). The music features eighth and sixteenth notes, rests, and slurs.

2.

Moderato

First system of musical notation for exercise 2. It consists of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the lower staff begins with a quarter note G3, followed by quarter notes A3, B3, and C4. The system concludes with a double bar line.

Second system of musical notation for exercise 2. The upper staff continues the melody with quarter notes D5, E5, F#5, G5, and A5. The lower staff continues the bass line with quarter notes D4, E4, F#4, G4, and A4. The system concludes with a double bar line.

3.

Exercise 3 is presented in a grand staff with a common time signature (C). The upper staff features a series of chords, starting with a triad of G4, B4, and D5, and ending with a triad of G4, B4, and D5. The lower staff features a series of eighth notes, starting with G3 and ending with G3. The exercise concludes with a double bar line.

# 75-mavzu.Ko'p ovozli solfedijo

1.

**Allegro**

The musical score is written for a piano in 2/4 time with a key signature of two sharps (D major). It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic. The melody in the right hand features eighth and quarter notes, while the left hand provides a steady accompaniment of chords and single notes. The piece concludes with a final forte (*f*) dynamic.

2.

Allegro moderato

The first system of the musical score consists of four staves. The top staff is the melody, starting with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff provides harmonic support with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The third staff features a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth staff continues the rhythmic accompaniment with eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamic marking *f* is placed below the first staff.

The second system of the musical score consists of four staves. The top staff continues the melody with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff provides harmonic support with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The third staff features a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, B4, A4, G4. The fourth staff continues the rhythmic accompaniment with eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamic marking *f* is placed below the first staff.

3.

*Allegro moderato*

The musical score consists of three systems, each with three staves. The key signature is G major (one sharp) and the time signature is 3/4. The first system features a melody in the upper voice with eighth-note patterns and a bass line with a steady eighth-note accompaniment. The second system continues the melody with some chromatic movement and includes a section with sustained chords in the bass. The third system concludes with a melodic phrase in the upper voice and sustained chords in the bass, ending with a double bar line.

4.

Allegro moderato

First system of musical notation, consisting of three staves. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a treble clef and a common time signature. The music features a series of eighth notes, with the first measure containing a triplet of eighth notes. The second and third staves mirror the first staff's melody.

Second system of musical notation, consisting of three staves. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a treble clef. The music continues with eighth notes and triplets, maintaining the melodic line from the first system.

Third system of musical notation, consisting of three staves. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a treble clef. The music concludes with eighth notes and triplets, ending with a double bar line.

## 76-mavzu.5-7 belgili tonalliklarda intervallar

*Berilgan oddiy intervallarni aniqlab aytib kuylab bering*

Si major tonalligida.

Three staves of musical notation for the Si major scale. The first staff shows the scale in a single line. The second staff shows the scale with chords indicated by numbers 1-7. The third staff shows the scale with chords indicated by letters C-G.

Re bemol major tonalligida.

Three staves of musical notation for the Re bemol major scale. The first staff shows the scale in a single line. The second staff shows the scale with chords indicated by numbers 1-7. The third staff shows the scale with chords indicated by letters C-G.

Fa diyez major tonalligida.

Three staves of musical notation for the Fa diyez major scale. The first staff shows the scale in a single line. The second staff shows the scale with chords indicated by numbers 1-7. The third staff shows the scale with chords indicated by letters C-G.

Sol bemol major tonalligida.

Three staves of musical notation for the Sol bemol major scale. The first staff shows the scale in a single line. The second staff shows the scale with chords indicated by numbers 1-7. The third staff shows the scale with chords indicated by letters C-G.

Do diyez major tonalligida.

Three staves of music for the Do diyez major scale. The first two staves show the scale in eighth notes, and the third staff shows the corresponding triads (chords) for each note.

Do bemol major tonalligida.

Three staves of music for the Do bemol major scale. The first two staves show the scale in eighth notes, and the third staff shows the corresponding triads (chords) for each note.

*Berilgan oddiy intervalarni kuylab bering.*

Staff 1: Intervals in Do diyez major. Labels: kvarta, kvinta, sekta, kvarta, tersiya, sekunda, prima, seksta.

Staff 2: Intervals in Do bemol major. Labels: kvinta, sekunda, kvarta, septina, tersiya, septima, oktava.

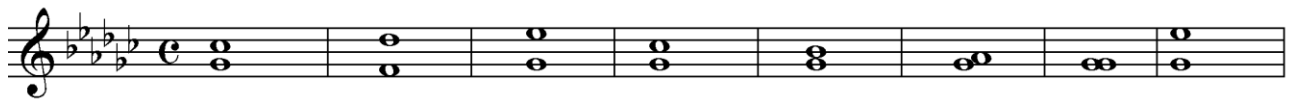
Staff 3: Intervals in Do diyez major. Labels: kvarta, kvinta, sekta, kvarta, tersiya, sekunda, prima, seksta.

Staff 4: Intervals in Do bemol major. Labels: kvinta, sekunda, kvarta, septina, tersiya, septima, oktava.

Staff 5: Intervals in Do diyez major. Labels: kvarta, kvinta, sekta, kvarta, tersiya, sekunda, prima, seksta.

Staff 6: Intervals in Do bemol major. Labels: kvinta, sekunda, kvarta, septina, tersiya, septima, oktava.





kvarta kvinta sekcta kvarta tersiya sekunda prima seksta



kvinta sekunda kvarta septina tersiya septima oktava



kvarta kvinta sekcta kvarta tersiya sekunda prima seksta



kvinta sekunda kvarta septina tersiya septima oktava



kvarta kvinta sekcta kvarta tersiya sekunda prima seksta



kvinta sekunda kvarta septina tersiya septima oktava

Si bemol minor tonalligida.



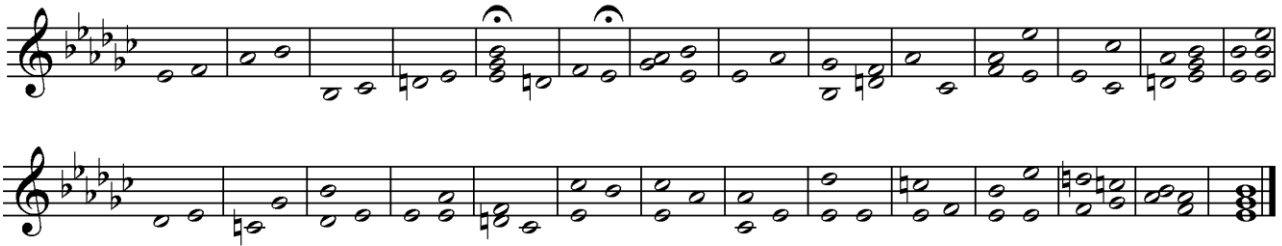
Sol diez minor tonalligida.



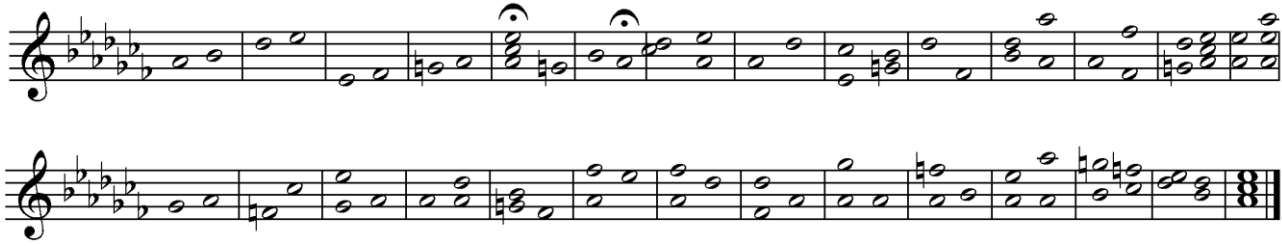
Re diez minor tonalligida.



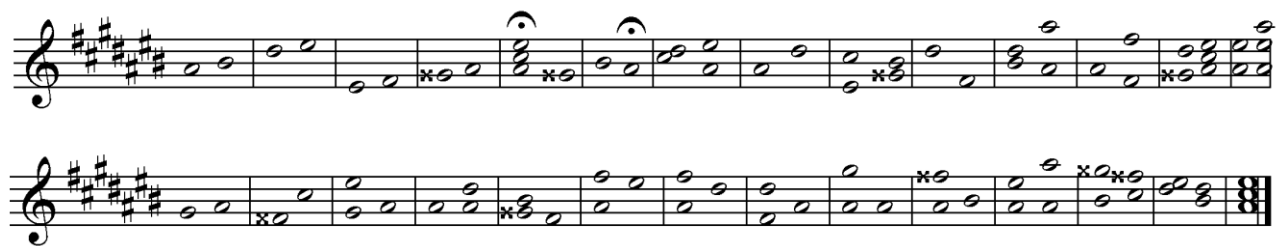
Mi bemol minor tonalligida.



Lya bemol minor tonalligida.



Lya diez minor tonalligida.



### 77-mavzu. Diatonik intervalar

Quydingi tovushlardan kichik seksta intervallarini tuzing va kuylab ko'ring.



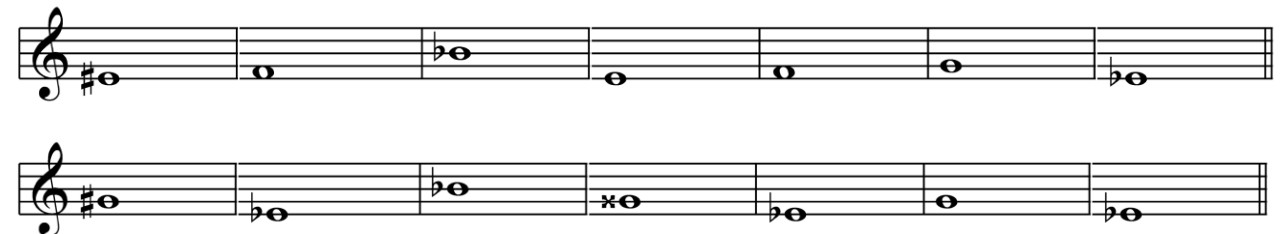
Quydingi tovushlardan katta septima intervallarini tuzing va kuylab ko'ring.



Quydingi tovushlardan katta tersiya intervallarini tuzing va kuylab ko'ring.



Quydingi tovushlardan ortirilgan seksta intervallarini tuzing va kuylab ko'ring.



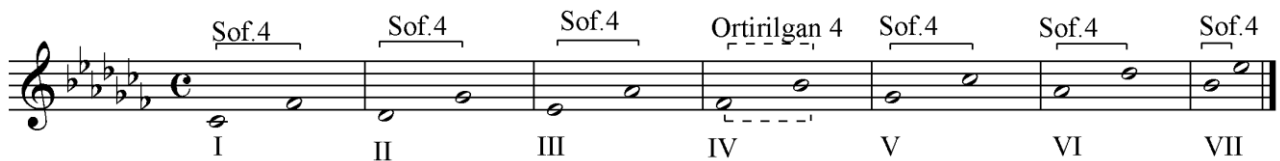
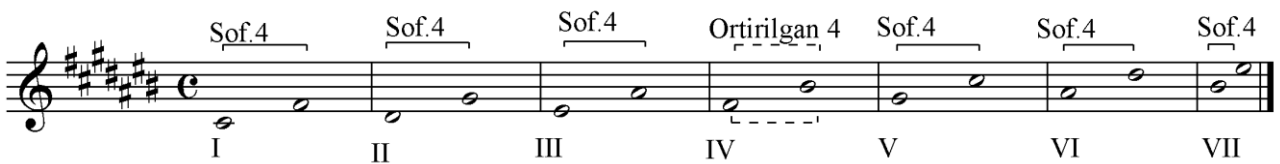
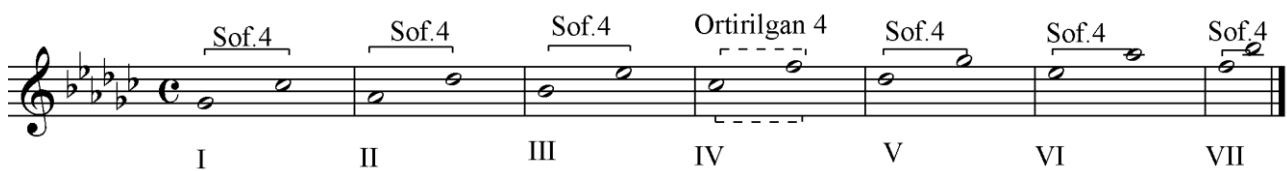
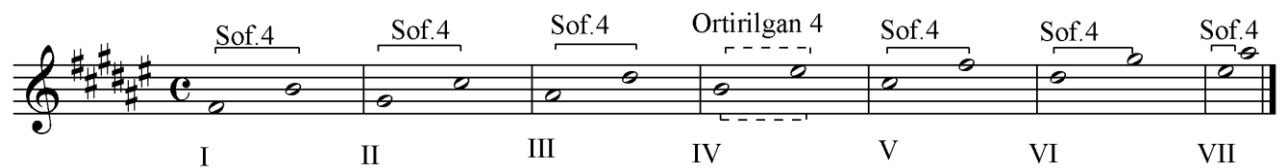
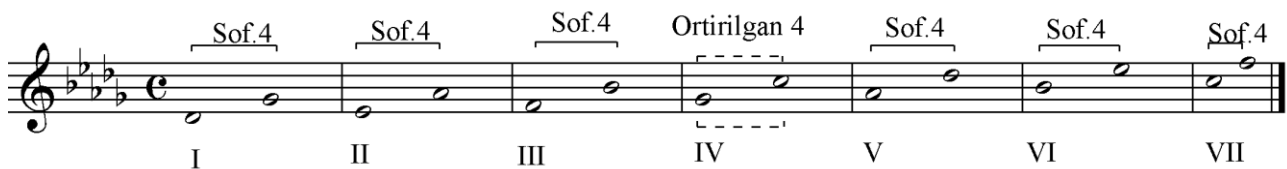
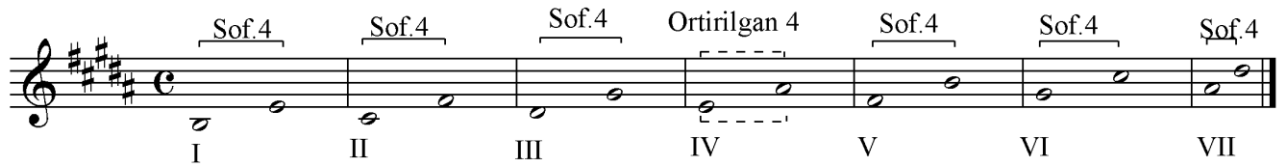


Quyidagi intervallarini aniqlang va kuylab ko'ring.



### 78-mavzu. 5-7 belgili tonalliklarda orttirilgan kvarta

*Si, Re bemol, Sol bemol, Fa diyez, Do bemol, Do diyez hamda , Si bemol, Sol, diyez Re diyez, Mi bemol, Lya diez, Lya bemol minor tonalliklarining hamma bosqichlardan sof kvarta va orttirilgan kvarta intervallarini tuzib chiqamiz va aytib ko'ramiz.*



Quyidagi mashqlarni Si, Re bemol, Sol bemol, Fa diez, Do bemol, Do diez major hamda Si bemol, Sol diez, Re diez, Mi bemol, Lya diez, Lya bemol minor tonalliklarida aytib ko'ring.

*Major.*

Misol uchun:

*Si major*



*Minor. (garmonik)  
Sol diez minor*



**79-mavzu. 5-7 belgili tonalliklarda kamaytirilgan kvinta**

Si, Re bemol, Sol bemol, Fa diez, Do bemol, Do diez major hamda Si bemol, Sol diez, Re diez, Mi bemol, Lya diez, Lya bemol minor (garmonik) tonalliklarining hamma bosqichlardan sof kvarta kamaytirilgan kvinta intervallarini tuzib chiqamiz va aytib ko'ramiz.

*Major.*

The image displays five musical staves, each representing a different scale. Each staff shows the sequence of notes from the tonic (I) to the seventh degree (VII). Brackets above the notes indicate the intervals between adjacent notes. The first four intervals are labeled 'Sof 5' (perfect fourth), and the fifth interval is labeled 'kamaytirilgan 5' (diminished fifth). The scales shown are:

- Staff 1: Si major (key signature: three sharps: F#, C#, G#)
- Staff 2: Sol diez minor (key signature: three flats: Bb, Eb, Ab)
- Staff 3: Re diez minor (key signature: four flats: Bb, Eb, Ab, Db)
- Staff 4: Do diez major (key signature: four sharps: F#, C#, G#, D#)
- Staff 5: Si bemol minor (key signature: two sharps: F#, C#)

**Minor**

**Quyidagi mashqlarni Si, Re bemol, Sol bemol, Fa diyez, Do bemol, Do diyez major hamda Si bemol, Sol diyez, Re diyez, Mi bemol, Lya diez, Lya bemol minor (garmonik) minor tonalliklarida aytib ko'ring.**

**Major**

**Misol uchun:**

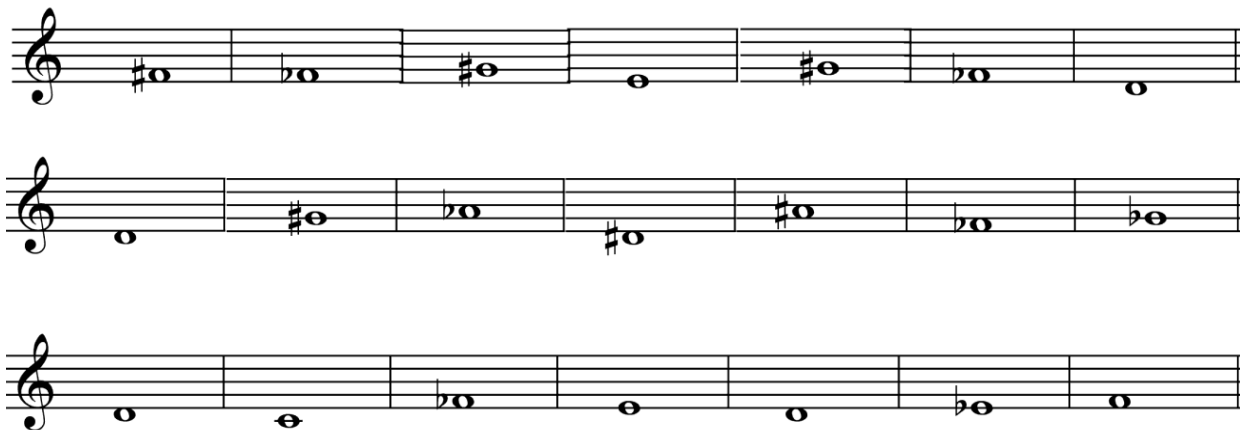
**Si major**

*Minor. ( garmonik)  
Sol diez minor*



**80-mavzu. Orttirilgan va kamaytirilgan (xromatik) intervallar**

Ko'rsatilgan tovushlardan yuqoriga qarab intervallarlar tuzing va kuyla ko'ring .  
( Ort.2, kam.3, kam.3, ort.4, ort.5, ort.8, ort.3, kam.8, ort.1, ort.6, ort.3, kam.5, kam.6, kam.5, kam.6, kam.8, kam.3, kam.5, ort.2, ort.3, ort.7)



**81-mavzu.**

**Major va minor tonalliklarda turg'un, noturg'un tovushlarni**

Major va minor tonalliklarda turg'un, noturg'un tovushlarni kuylang.

**Major**

Si major:



Re bemol major:



Fa diez major:



Sol bemol major:

Musical notation for the Sol bemol major scale (F major) in treble clef, common time. The scale is written as a sequence of notes: F, G, A, Bb, C, D, E, F. The notes are grouped into four measures: F (T), G (I), A (III), Bb (V); C (VII), D (II), E (IV), F (VI); G (VII), A (VI), Bb (VII), C (II); D (II), E (IV), F (VI), G (VII). The notes are marked with fingerings: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Do diyez major:

Musical notation for the Do diyez major scale (D major) in treble clef, common time. The scale is written as a sequence of notes: D, E, F#, G, A, B, C, D. The notes are grouped into four measures: D (T), E (I), F# (III), G (V); A (VII), B (II), C (IV), D (VI); E (VII), F# (VI), G (VII), A (II); B (II), C (IV), D (VI), E (VII). The notes are marked with fingerings: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Do bemol major:

Musical notation for the Do bemol major scale (Bb major) in treble clef, common time. The scale is written as a sequence of notes: Bb, C, D, Eb, F, G, A, Bb. The notes are grouped into four measures: Bb (T), C (I), D (III), Eb (V); F (VII), G (II), A (IV), Bb (VI); C (VII), D (VI), Eb (VII), F (II); G (II), A (IV), Bb (VI), C (VII). The notes are marked with fingerings: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

### Minor (tabbiy)

*Sol* diez minor:

Musical notation for the Sol diez minor scale (F# minor) in treble clef, common time. The scale is written as a sequence of notes: F#, G, A, B, C, D, E, F#. The notes are grouped into four measures: F# (T), G (I), A (III), B (V); C (VII), D (II), E (IV), F# (VI); G (VII), A (VI), B (VII), C (II); D (II), E (IV), F# (VI), G (VII). The notes are marked with fingerings: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

*Si bemol* minor:

Musical notation for the Si bemol minor scale (Bb minor) in treble clef, common time. The scale is written as a sequence of notes: Bb, C, D, Eb, F, G, Ab, Bb. The notes are grouped into four measures: Bb (T), C (I), D (III), Eb (V); F (VII), G (II), Ab (IV), Bb (VI); C (VII), D (VI), Eb (VII), F (II); G (II), Ab (IV), Bb (VI), C (VII). The notes are marked with fingerings: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Re diyez minor:

Musical notation for the Re diyez minor scale (D minor) in treble clef, common time. The scale is written as a sequence of notes: D, E, F, G, A, B, C, D. The notes are grouped into four measures: D (T), E (I), F (III), G (V); A (VII), B (II), C (IV), D (VI); E (VII), F (VI), G (VII), A (II); B (II), C (IV), D (VI), E (VII). The notes are marked with fingerings: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Mi bemol minor:

Musical notation for the Mi bemol minor scale (Eb minor) in treble clef, common time. The scale is written as a sequence of notes: Eb, F, G, Ab, Bb, C, D, Eb. The notes are grouped into four measures: Eb (T), F (I), G (III), Ab (V); Bb (VII), C (II), D (IV), Eb (VI); F (VII), G (VI), Ab (VII), Bb (II); C (II), D (IV), Eb (VI), F (VII). The notes are marked with fingerings: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Lya diez minor:

Musical notation for the Lya diez minor scale (F# minor) in treble clef, common time. The scale is written as a sequence of notes: F#, G, A, B, C, D, E, F#. The notes are grouped into four measures: F# (T), G (I), A (III), B (V); C (VII), D (II), E (IV), F# (VI); G (VII), A (VI), B (VII), C (II); D (II), E (IV), F# (VI), G (VII). The notes are marked with fingerings: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

Lya bemol minor:

Musical notation for the Lya bemol minor scale (B-flat minor) in treble clef, 4/4 time. The scale is written as a single line of music with fingerings indicated below the notes: T, I, III, V, VII, II, IV, VI, VII, II, I, III, V, I.

## 82-mavzu. Major va minor tonalliklarini T-S-D aylanmalari

Major va minor tonalliklarini T-S-D aylanmalari kuylab ko'ring.

### Major

Si major:

Musical notation for the Si major scale (C major) in treble clef, 4/4 time. The scale is written as a single line of music with T-S-D cycles indicated below the notes: T, T6, T64, S, S6, S64, D, D6, D64.

Re bemol major:

Musical notation for the Re bemol major scale (F major) in treble clef, 4/4 time. The scale is written as a single line of music with T-S-D cycles indicated below the notes: T, T6, T64, S, S6, S64, D, D6, D64.

Fa diyez major:

Musical notation for the Fa diyez major scale (D major) in treble clef, 4/4 time. The scale is written as a single line of music with T-S-D cycles indicated below the notes: T, T6, T64, S, S6, S64, D, D6, D64.



Sol bemol major:

Musical notation for Sol bemol major (F major) showing triads and their sixths and fourths:

- T: F, A, C
- S: F, A, C
- D: F, A, C
- T6: F, A, C
- S6: F, A, C
- D6: F, A, C
- T64: F, A, C
- S64: F, A, C
- D64: F, A, C

Do diyez major:

Musical notation for Do diyez major (D major) showing triads and their sixths and fourths:

- T: D, F#, A
- S: D, F#, A
- D: D, F#, A
- T6: D, F#, A
- S6: D, F#, A
- D6: D, F#, A
- T64: D, F#, A
- S64: D, F#, A
- D64: D, F#, A

Do bemol major:

Musical notation for Do bemol major (Bb major) showing triads and their sixths and fourths:

- T: Bb, D, F
- S: Bb, D, F
- D: Bb, D, F
- T6: Bb, D, F
- S6: Bb, D, F
- D6: Bb, D, F
- T64: Bb, D, F
- S64: Bb, D, F
- D64: Bb, D, F

**83-mavzu. Minor (garmonik)**  
**tonalliklarida T-S-D aylanmalari**

Sol diez minor:

Musical notation for Sol diez minor (A minor) showing triads and their sixths and fourths:

- T: A, C, E
- S: A, C, E
- D: A, C, E
- T6: A, C, E
- S6: A, C, E
- D6: A, C, E
- T64: A, C, E
- S64: A, C, E
- D64: A, C, E

Si bemol minor:

T T6 T64

S S6 S64

D D6 D64

Re diyez minor:

T T6 T64

S S6 S64

D D6 D64

Mi bemol minor:

T T6 T64

S S6 S64

D D6 D64

Lya diyez minor:

T T6 T64

S S6 S64

D D6 D64

Lya bemol minor:

T T6 T64  
S S6 S64  
D D6 D64

*Quydaqi mashqlarni Si, Re bemol, Sol bemol, Fa diyez, Do bemol, Do diyez major hamda Si bemol, Sol diyez, Re diyez, Mi bemol, Lya diez, Lya bemol minor tonalliklarida aytib ko'ring.*

**Major.**

*Misol uchun:*

Si major.

T T6 T64 S S6  
S64 D D6 D64 T

**Minor. (garmonik)**

Sol diyez minor. (garmonik)

T T6 T64  
S S6 S64  
D D6 D64 T

## Mavzularni mustahkamlash uchun savollar

1. Major va minorning qaysi uchtovushliklari yondosh uchtovushliklar hisoblanadi?
2. Tabiiy majorning poHonalari qanday uchtovushliklarni tuzish mumkin?
3. Tabiiy minorda-chi?
4. Garmonik minorda-chi?
5. Garmonik majorda-chi?
- 6 Major va minorning qaysi uchtovushliklari asosiy uchtovushliklar hisoblanadi?
- 7 Major va minorning asosiy uchtovushliklari qaysi pog'onalardan tuziladi? Ular qanday nomlanadilar?
8. Ladning qaysi uchtovushligiga tonika uchtovushligi deyiladi?
9. Qaysi uchtovushlikga subdominanta, qaysisiga dominant uchtovushligi deyiladi?
- 10a) tabiiy majorda;
- b) tabiiy minorda;
- d) garmonik minorda;
- e) garmonik majorda asosiy uchtovushliklarning tuzilishi qanday bo'ladi?
11. onika, subdominanta va dominant uchtovushliklari qisqacha qanday yoziladi?
- 11 Asosiy uchtovushliklarning qaysi biri turg'un hisoblanadi?
- 12 Asosiy uchtovushliklarning qaysilari noturg'un hisoblanadi?

13 Tabiiy major va tabiiy minorning quyidagi tonalliklarida tonika, subdominanta va dominant uchtovushliklarining tovushlarini ayting:

<i>Sol major,</i>	<i>mi minor,</i>	<i>Fa major,</i>	<i>re minor,</i>
<i>Re major,</i>	<i>si minor,</i>	<i>Re major,</i>	<i>si minor,</i>
<i>Lya major,</i>	<i>fa minor,</i>	<i>Sol major,</i>	<i>mi minor,</i>
<i>Fa major,</i>	<i>re minor,</i>	<i>Si major,</i>	<i>sol minor,</i>
<i>Si major,</i>	<i>sol minor,</i>	<i>Do major,</i>	<i>lya minor.</i>

14. Tabiiy major va tabiiy minorning quyidagi nomdosh tonalliklarida tonika, subdominanta va dominant uchtovushliklarining tovushlarini ayting:

<i>C-dur,</i>	<i>c-moll,</i>	<i>E-dur,</i>	<i>e-moll,</i>
<i>F-dur,</i>	<i>f-moll,</i>	<i>g'-dur,</i>	<i>h-moll,</i>
<i>D-dur,</i>	<i>d-moll,</i>	<i>Es-dur,</i>	<i>es-moll,</i>
<i>B-dur,</i>	<i>b-moll,</i>	<i>Fis-dur,</i>	<i>fis-moll,</i>
<i>G-dur,</i>	<i>g-moll,</i>	<i>As-dur,</i>	<i>as-moll.</i>

15 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;

**IX bob**  
**5-7 Belgili tonalliklarda septakkordlar**

**84-mavzu**  
**Septakkord. Dominantseptakkord va uning aylanmalari**

Dominantseptakkordni aylanmalari bilan kuylab ko'ramiz.

Major.

The image displays six musical staves, each representing a different major key. Each staff contains a sequence of seven chords: D7, T, D65, T, D43, T, D2, and T6. The chords are connected by a melodic line that moves stepwise between the roots of the chords. The keys are: 1. D major (two sharps), 2. E major (three sharps), 3. F# major (four sharps), 4. G major (one sharp), 5. A major (no sharps or flats), and 6. B major (two sharps).

Minor.  
(garmonik)

The image displays two musical staves, each representing a different minor key. Each staff contains a sequence of seven chords: D7, T, D65, T, D43, T, D2, and T6. The chords are connected by a melodic line that moves stepwise between the roots of the chords. The keys are: 1. D minor (two sharps), and 2. E minor (three sharps).

D7 T D65 T D43 T D2 T6  
 D7 T D65 T D43 T D2 T6  
 D7 T D65 T D43 T D2 T6  
 D7 T D65 T D43 T D2 T6

**85-mavzu. Yetakchi septakkordlar (DVII<sub>7</sub>). Ikkinchi pog'ona septakkordi (SII<sub>7</sub>)**

Yetakchi septakkordlarni aylanmalari bilan kuylab ko'ramiz.

**Major**

VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2

**Garmonik major.**

VII7 VII65 VII43 VII2

VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2  
 VII7 VII65 VII43 VII2

**86-mavzu. Subdominantseptakkordni (II<sub>7</sub>) aylanmalari bilan major tonalliklarida**

II7 D43 T II65 D2 T6  
 II43 D7 T II2 D65 T  
 II7 D43 T II65 D2 T6  
 II43 D7 T II2 D65 T  
 II7 D43 T II65 D2 T6  
 II43 D7 T II2 D65 T

II7      D43      T      II65      D2      T6  
 II43      D7      T      II2      D65      T  
 II7      D43      T      II65      D2      T6  
 II43      D7      T      II2      D65      T  
 II7      D43      T      II65      D2      T6  
 II43      D7      T      II2      D65      T

**87-mavzu. Garmonik solfedijo**

1.

**Moderato**



2.

Musical score for exercise 2, consisting of two systems of two staves each. The first system has a treble staff with chords and a bass staff with a simple melodic line. The second system is similar but with more complex chordal textures in the treble staff.

3.

Moderato

Musical score for exercise 3, consisting of three systems of two staves each. The first system is marked 'Moderato' and includes a treble staff with chords and a bass staff with a simple melodic line. The second system features more complex chordal textures in the treble staff. The third system concludes with a double bar line in both staves.

4.

Musical score for exercise 4, consisting of two systems of two staves each. The first system features a treble clef with a key signature of one flat (B-flat). The upper staff contains chords: a triad of G4, Bb4, and D5 in the first measure, followed by a triad of G4, Bb4, and D5 in the second measure, a whole rest in the third measure, a triad of G4, Bb4, and D5 in the fourth measure, a triad of G4, Bb4, and D5 in the fifth measure, and a whole rest in the sixth measure. The lower staff contains a whole note G3 in the first measure, a whole note G3 in the second measure, a whole note G3 in the third measure, a whole note G3 in the fourth measure, a whole note G3 in the fifth measure, and a whole note G3 in the sixth measure. The second system features a treble clef with a key signature of one flat. The upper staff contains chords: a triad of G4, Bb4, and D5 in the first measure, a triad of G4, Bb4, and D5 in the second measure, a triad of G4, Bb4, and D5 in the third measure, a triad of G4, Bb4, and D5 in the fourth measure, a triad of G4, Bb4, and D5 in the fifth measure, and a whole rest in the sixth measure. The lower staff contains a whole note G3 in the first measure, a quarter note G3 in the second measure, a quarter note G3 in the third measure, a quarter note G3 in the fourth measure, a quarter note G3 in the fifth measure, and a whole note G3 in the sixth measure.

5.

Musical score for exercise 5, consisting of four staves. The key signature is one flat (B-flat). The first staff (treble clef) contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350,

### 88-mavzu. Modulyatsiya

Musiqa asari yoki qismining biror yangi tonallikka o'tishi va shu tonallikda tugallanishiga **modulyatsiya** deyiladi.

Modulyatsiga o'tish.

a) G-dur

b) e-moll

v) a-moll

g) F- dur

d) d-moll

C- dur

### Modulyatsiga o'tish.

The image shows a musical score for a modulation exercise. It starts with a main melody in **a- moll**. From a specific point in the melody, five different paths branch out, each leading to a new key signature:

- a)** **e- moll**
- b)** **G- dur**
- v)** **C- dur**
- g)** **F- dur**
- d)** **d- moll**

Agar musiqa asari biror yangi tonallikka vaqtincha o'tsa va yana dastlabki tonallikka qaytib tugallansa **og'ishma** deyiladi. Og'ishmalar odatda o'tkinchi xarakterga ega bo'ladi, ular musiqa asari tarkibida uchraydigan ayrim akkordlar funksiyasini qisqa muddat ichida ajratib ko'rsatish vositasi hisoblanadi.

The image shows three staves of musical notation in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is chromatic, moving through various notes to illustrate a modulation process.

Yangi tonallikka o'tish ko'p hollarda tasodifiy belgilarning hosil bo'lishi bilan bog'liq bo'ladi, modulyatsiyani ayrim vaqtlarda jo'r bo'luvchi akkordlarga qarab ham belgilash mumkin. Chunki tasodifiy belgilar faqat pastki tovushlargagina qo'yiladi.

e-moll

G-dur

C-dur a-moll

e-moll

*Modulyatsiyalarni kuylaymiz.*

1.

Andante

I. Akbarov. Noktyurn

*pp*

2.

Allegro

O. Abdullayeva. "Ko'nglimning ko'chasi"

*f*

3.

*Allegro* I.Akbarov. Skertso



*p*

Musical notation for exercise 3, first staff. Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a half rest followed by a quarter note, then a series of eighth notes, and ending with a quarter note.



Musical notation for exercise 3, second staff. Treble clef, key signature of three flats, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter note, followed by eighth notes, and ending with a quarter note.



Musical notation for exercise 3, third staff. Treble clef, key signature of three flats, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

4.

*Allegretto* G.Mushel. Fuga



*p*

Musical notation for exercise 4, first staff. Treble clef, key signature of four sharps (F#, C#, G#, D#), 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a half rest followed by a quarter note, then a series of eighth notes, and ending with a quarter note.



Musical notation for exercise 4, second staff. Treble clef, key signature of four sharps, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter note, followed by eighth notes, and ending with a quarter note.




Musical notation for exercise 4, third staff. Treble clef, key signature of four sharps, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter note, followed by eighth notes, and ending with a quarter note.



Musical notation for exercise 4, fourth staff. Treble clef, key signature of four sharps, 6/8 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

6.



Musical notation for exercise 6, first staff. Treble clef, key signature of two sharps (F#, C#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter note, followed by eighth notes, and ending with a quarter note.



Musical notation for exercise 6, second staff. Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

7.



Musical notation for exercise 7, first staff. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter note, followed by eighth notes, and ending with a quarter note.



Musical notation for exercise 7, second staff. Treble clef, key signature of one sharp, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, starting with a quarter note, followed by eighth notes, and ending with a quarter note.

8.



### 89-mavzu. Og'ishma

Agar musiqa asari biror yangi tonallikka vaqtincha o'tsa va yana dastlabki tonallikka qaytib tugallansa **og'ishma** deyiladi. Og'ishmalar odatda o'tkinchi xarakterga ega bo'ladi, ular musiqa asari tarkibida uchraydigan ayrim akkordlar funksiyasini qisqa muddat ichida ajratib ko'rsatish vositasi hisoblanadi.

#### *Og'ishma kuylaymiz*

1.



2.



3.

Musical notation for exercise 3, measures 1-4. The first staff is in 6/8 time with a key signature of one sharp (F#). The second staff continues the melody. The third staff concludes the exercise with a double bar line.

4.

*Vivo* O. Abdullayeva. Trio

*f*

Musical notation for exercise 4, measures 1-4. The first staff is in 2/4 time with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic and a *Vivo* tempo marking. The second staff continues the melody. The third staff concludes the exercise with a double bar line.

5.

Musical notation for exercise 5, measures 1-4. The first staff is in 3/4 time with a key signature of one flat (Bb). The second staff continues the melody. The third staff concludes the exercise with a double bar line.

6.

Musical notation for exercise 6, measures 1-4. The first staff is in 3/4 time with a key signature of three flats (Bb, Eb, Ab). The second staff continues the melody. The third staff concludes the exercise with a double bar line.



7.



8.



9.



10.



**90-mavzu. Kuyning metro-ritmik va sintaksis tuzilishi**

**Ritm** - metr yordamida tashkil qilingan bir xil yoki turlicha cho'zimdagi tovush va pauzalarning izchil almashib turishi.

**Tsezura** -kuydagi bir tuzilma bilan ikkinchi tuzilmaning ajralishi ro'y beradigan soniya.

**Kadentsiya** –musiqaviy tuzilmaning ikki vaundan ortiq tovushlar bilan birin-ketin tugalanishi.

**Mukammal kadentsiya** -kuyning tonika uchtovushligining asosiy tovushi (primasi) bilan tugallanishi.

**Nomukammal kadentsiya** -kuyning tonika uchtovushligining tertsiyasi yoki kvintasi bilan tugallanishi.

**Yarim kadentsiya** -kuyning noturg'un tovush bilan, shuningdek, D yoki D<sub>7</sub>ning primasi bo'lgan V pog'ona bilan tugashi.

**Davriya** -tugallangan musiqaviy fikrni ifodalovchi musiqaviy tuzilma.

**Jumla** -davriya bo'linadigan ikkita musiqaviy tuzilma.

**Yakka tonkllikli davriya** -davriyaning asosiy tonallilik bilan tugallanishi.

**Modulyatsiyalashgan davriya** -davriyaning biron-bir tonallik bilan boshlanib boshqa bir tonallikda tugallanishi.

**Ibora** -jumlar bo'linadigan ikkita musiqaviy tuzilma.

**Motiv** -bitta asosiy metrik zarbni o'z ichiga olgan tuzilma.

**Davriya.**

*Jumla.*

*Jumla.*

*Ibora.*

*Ibora*

*Ibora*

*Ibora*

*Motiv*

*Motiv*

*Motiv*

*Motiv*

*Motiv*

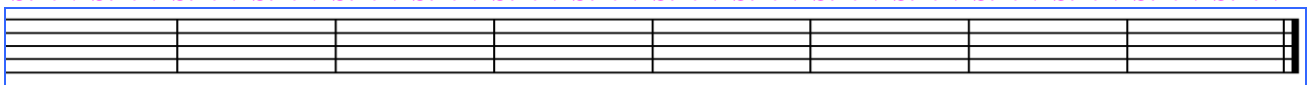
*Motiv*

*Motiv*

*Motiv*

*Motiv*

*S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v S.m-v*



*Kuylarni tarkiblarga bo'ling va kuylang .*

1.

**Allegro** Tom boshida tog'ora. O'XM



Musical notation for exercise 1, first system: Treble clef, common time (C), key signature of one flat (Bb). The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. A half note G5 is followed by a quarter rest. The second system continues with quarter notes G5, F5, E5, D5, C5, Bb4, A4, G4, ending with a double bar line and repeat sign.

2.

$\text{♩} = 160$  Yor, nimalar devdim sizga. O'XM



Musical notation for exercise 2, first system: Treble clef, 2/4 time, key signature of one flat (Bb). The tempo is marked as quarter note = 160. The melody consists of eighth and sixteenth notes. The second system continues the melody. The third system ends with a double bar line and repeat sign.

3.

**Moderato** R.Abdullayev. Qo'shiq

*f*



Musical notation for exercise 3, first system: Treble clef, common time (C), key signature of two flats (Bb, Eb). The tempo is marked as Moderato. The melody starts with a quarter note G3, followed by quarter notes A3, Bb3, C4, D4, E4, F4, G4. A half note G4 is followed by a quarter rest. The second system continues with quarter notes G4, F4, E4, D4, C4, Bb3, A3, G3, ending with a double bar line and repeat sign.

4.

**Allegretto** R.Abdullayev. Fuga



Musical notation for exercise 4, first system: Treble clef, 3/4 time, key signature of two flats (Bb, Eb). The tempo is marked as Allegretto. The melody consists of eighth and sixteenth notes. The second system continues the melody and ends with a double bar line and repeat sign.

5.

$\text{♩} = 92$  Jamalagim. O'XM



Musical notation for exercise 5, first system: Treble clef, 6/8 time, key signature of one sharp (F#). The tempo is marked as quarter note = 92. The melody consists of eighth and sixteenth notes. The second system continues the melody and ends with a double bar line and repeat sign.

## 91-mavzu.

Maktab reperturaridan qo'shiq va kuylarni tahlil etib solfedjiolash

*Kuyning qoldirilgan notalarini qo'ying va qo'ying va qo'shiqni aytib ko'ring.*

### Bolalar va g'ozlar

O'rtacha Q Muhammadjon she'ri  
X Najmiddinov musiqasi

G'oz - lar qo' - shiq kuy - lay- siz g'oq g'oq g'oq,  
Qa - yer - lar - da o'y - nay- siz g'oq g'oq  
g'oq

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of five staves. The first staff begins with a treble clef, a sharp sign, and a 2/4 time signature. The lyrics are written below the notes. The piece ends with a double bar line and repeat dots.

*Kuyning qoldirilgan notalarini qo'ying va qo'shiqni aytib ko'ring.*

### Ayiqcha

M. Ikramova she'ri va musiqasi

O'rtacha tez

A - yiq pol - von yu - ra - di  
Shun - day, shun - day A - sal - ni ya - lab yey- di  
Shun - day, shun - day

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three staves. The first staff begins with a treble clef, a sharp sign, and a 3/4 time signature. The lyrics are written below the notes. The piece ends with a double bar line and repeat dots.

*Kuyning qoldirilgan notalarini qo'ying va so'zlarini yozib aytib ko'ring.*

## Bulbulcham

Q. Muhammadiy she'ri  
M. Nasimov musiqasi

O'zing kich-ki na O-vo- zing yax - shi

Qa-ni bul-bul cham *p*

The musical score for 'Bulbulcham' is written in a single treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It consists of five staves of music. The lyrics are written below the notes. The first staff contains the lyrics 'O'zing kich-ki na O-vo- zing yax - shi'. The second staff contains 'Qa-ni bul-bul cham' followed by a fermata and a piano (*p*) dynamic marking. The remaining three staves continue the melody.

*Kuyning tayoqchalarini qo'ying va notalarini ritmik ifodalang va so'zlarini yozib davom etirib aytib ko'ring.*

## KAKKU

A. Raxmat she'ri  
M. Muhammedov musiqasi

O'rtacha tez

*mf* Kuz ku - ni biz - lar da - la - ga chiq - dik.

The musical score for 'KAKKU' is written in a single treble clef with a key signature of one sharp (F-sharp) and a 2/4 time signature. It consists of four staves of music. The tempo is marked 'O'rtacha tez' and the dynamic is 'mf'. The lyrics are 'Kuz ku - ni biz - lar da - la - ga chiq - dik.'. The score includes a repeat sign at the beginning and end of the first line.

*Kuyning qoldirilgan notalarini qo'ying va notalarini kuylab ko'ring.*

## Yallama- yorim

O'rtacha tez O'ZBEK HALQ QO'SHI'G'I

*mf* *mp*

*Kuyning o'lchovga qarab takt chizig'larini qo'ying va so'zlarini bilanaytib ko'ring.*

## Choriy chanbar

O'zbek xalq bolalar oyini

O'rtacha tez

Cho -riy chan-bar bi - ri an-bar.  
O- na qiz qay-da? O- la bu-la tog'- da. Tog'- man zuv-man Ona qiz qay-da  
San tur san-chiq Ku-mush bol-g'a O-na- vosh yon-bosh gul- dur gup.

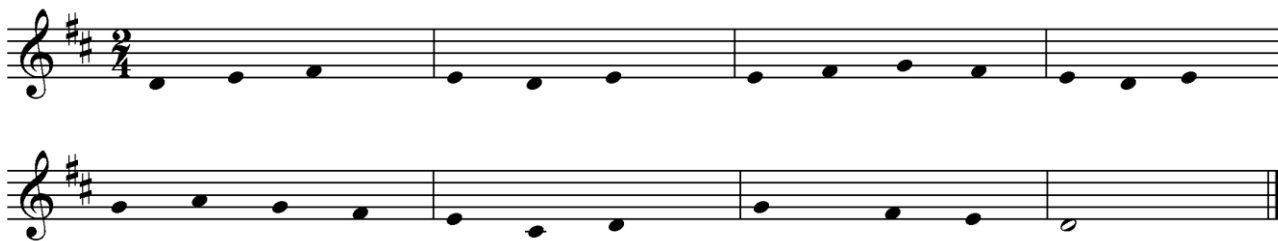
**Berilgan tonalliklardan ritmik jixatdan to'g'ri keladigan kuylar yarating notalarini kuylab ko'ring.** (D-dur, a-moll, C-dur, F-dur, G-dur, d-moll, Es -dur)

*Misol uchun D-durda:*

*Kuy.*

*Ritmik jixatdan.*

*Kuy jixatidan.*



*Kuyning qolgan akkord belgilarini qo'yib va kuylang.*



### Mavzularni mustahkamlash 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?
8. Akkord figuratsiyasi nima?
9. Arpedjio (arpeggio) nima?
10. Ladning qanday ko'rinishlari «xromatizm» tushunchasi ostiga birlashadi?
11. Diatonik yarim ton va diatonik ton nima?
12. Xromatik yarim ton va xromatik ton nima?
13. Major (tabiiy) ladning qaysi noturg'un pog'onalari xromatik ravishda o'zgartirilishi (alteratsiyalanishuvi) mumkin? Qaysi yo'nalishda (yuqoriga, pastga)?
14. Minor (tabiiy) ladning qaysi noturg'un pog'onalari xromatik ravishda o'zgartirilishi (alteratsiyalanishuvi) mumkin? Qaysi yo'nalishda (yuqoriga, pastga)?
15. Xromatik gamma nima?
16. Major va minor xromatik gammalari yozilishining qanday qoidalari qabul qilingan?
17. Pog'onadosh tonalliklar deb nimaga aytiladi?
18. Tonalliklarning pog'onadoshligi nima bilan aniqlanadi?
19. Berilgan major va minor tonalliklariga qaysi tonalliklar yaqin pog'onadosh hisoblanadi?
29. Modulyatsiya nima?
21. Kuyda (yaqin tonalliklarga) modulyatsiya qanday tarzda ro'y beradi?
22. Asosiy tonallikning va kuyda yoki butun asar davomida uchraydigan boshqa tonalliklarning, alteratsiya belgilari odatda qayerga qo'yiladi?
23. Kuyda ro'y bergan modulyatsiyani qanday qilib aniqlash mumkin?

- 24Tsezura nima?
- 25Kuydagi kadentsiya nima?
- 26Kadentsiyalarning turlarini sanab bering.
- 27 Qanday kadentsiyaga to'liq, yarim, mukammal, nomukammal kadentsiya deyiladi?
- 26Davriya deb qanday musiqaviy tuzilmaga aytiladi?
- 27Jumla nima?
- 28Davriyada qancha jumla bor?
- 29 Kadentsiyalar davriyada qanday vazifani bajaradilar? Ularning davriyadagi o'rnini qayerda joylashadi va o'zaro munosabatlari qanday bpo'ladi?
- 30Jumlalarga bo'linmaydigan davriyalar bo'lishi mumkinmi?
- 31 YAKka tonallikli davriya qanday bo'ladi?
- 32 Modulyatsiyalovchi davriya qanday bo'ladi?
- 33 Frazada deb qanday musiqaviy tuzilmaga aytiladi? Motiv deb-chi?
- 34Transpozitsiya nima?
- 35Kuyni va butun musiqa asarini transpozitsiya qilish zaruriyati nimadan kelib chiqadi?
- 36Transpozitsiyaning qancha va qanday usullari bor?
- 37Kalitlarni almashtirish yordamida transpozitsiya qilish qanday bo'ladi?
- 38Kalitlarni almashtirish yordamida xromatik yarim tonga transpozitsiya qilish mumkinmi?
- 39Transpozitsiya musiqa asari yozilgan kalitlarni saqlagan holda, qanday qilinadi?
- 40Transpozitsiyani kalit yonidagi alteratsiya belgilarini almashtirish yordamida qaysi inter-valga qilish mumkin?
- 41Transpozitsiyani kalit yonidagi alteratsiya belgilarini almashtirish yordamida diyezli tonalliklardan yuqoriga qilish mumkinmi? Bemolli tonalliklardan pastga-chi?
- 42Transpozitsiya qilishda musiqa asarida uchraydigan «tasodifiy» belgilarni qanday o'zgartirish kerak?
- 43.Asarni yoddan kuylarg.

**Shoshmasdan, ohangdor** I. Hamroev. Chang uchun kontsert

The image shows a musical score for a piece titled "Shoshmasdan, ohangdor" by I. Hamroev. The score is written for a single melodic line on a treble clef staff. The time signature is 3/4. The music consists of two staves of notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The second staff continues the melody with eighth notes D5, E5, F5, and G5, followed by a quarter note G5. The piece concludes with a double bar line.



## Mustaqil ishlarning mavzulari

1-4 belgili tonalliklarda diatonik sekvensiyalarni kuylash.

2 belgigacha major, minor  $D_7$ ,  $DVII_7$ ,  $SII_7$  aylanmalari va yechilishlari bilan kuylash.

3 belgigacha major, minor  $D_7$ ,  $DVII_7$ ,  $SII_7$  aylanmalari va yechilishlari bilan kuylash.

4 belgigacha major, minor  $D_7$ ,  $DVII_7$ ,  $SII_7$  aylanmalari va yechilishlari bilan kuylash.

4 ta belgigacha parallel va nomdosh tonalliklarni kuylab berish.

4 ta belgili major va minor tonalliklarida xarakterli intervallarni tuzish va yechib kuylash.

5 belgigacha major, minor  $D_7$ ,  $DVII_7$ ,  $SII_7$  aylanmalari va yechilishlari bilan kuylash.

5 belgigacha major, minor tonalliklarda T, S, D va ularning aylanmalarini kuylash.

5 ta belgigacha tonalliklarda asosiy uctovshliklari va ularning aylanmalarini kuylash.

5 ta belgigacha tonalliklarda oddiy iboradan iborat diatonik sekvensiyalarni yozib kuylash.

5 ta belgigacha tonalliklarda oddiy intervallarni yechib kuylash, eshitib aniqlash.

Oddiy intervallardan iborat bir ovozli nomerlarni solfedjiolash.

6 belgigacha major, minor  $D_7$ ,  $DVII_7$ ,  $SII_7$  aylanmalari va yechilishlari bilan kuylash.

7 belgigacha major, minor  $D_7$ ,  $DVII_7$ ,  $SII_7$  aylanmalari va yechilishlari bilan kuylash.

Barcha tonalliklarda xomatik gammalarni kuylash.

Barcha xalq ladlarini asosiy tovushlardan kuylash.

Birinchi darajali pog`onadosh tonalliklarga modulyatsiya qilish bosqichlarini bilishni ustida ishlash.

$D_7$  aylanmalari bilan.

Diatonik sekvensiyalar.

Garmonik davralardan iborat diatonik sekvensiyalarni kuylash.

Interval va uctovshliklarni eshitib aniqlashni ustida ishlash.

Intervallar.

Ladaning asosiy uctovshliklari va ularning aylanmalari.

Ladaning asosiy uctovshliklari va ularning aylanmalari.

Ladning asosiy septakkordlari.

Major ladi 4 ta belgigacha gammalarni kuylash, turg'un va noturg'un tovushlar.

Major ladi 5 ta belgigacha gammalarni kuylash, turg'un va noturg'un tovushlar.

Major ladi 6 ta belgigacha gammalarni kuylash, turg'un va noturg'un tovushlar.

Major va minor ladlari 7 ta belgigacha gammalarini kuylash.

Minor ladi 4 ta belgigacha gammalarni kuylash, turg'un va noturg'un tovushlar.

Minor ladi 5 ta belgigacha gammalarni kuylash, turg'un va noturg'un tovushlar.

Minor ladi 6 ta belgigacha gammalarni kuylash, turg'un va noturg'un tovushlar.

Modulyatsiyalovchi davriya shaklida berilgan to`rt ovozli bayondagi akkordlar ketma-ketliklarni kuylash.

Nomdosh tonalliklarni taqqoslab, pog'onalarni kuylash.

Oddiy intervallardan iborat bir ovozli nomerlarni solfedjiolash.

Oddiy intervallarni berilgan tovushdan kuylash, eshitib aniqlash.

Parallel va nomdosh tonalliklar.

Qisqa melodik davralardan iborat xomatik sekvensiyalarni kuylash.

$T-D_6-T$ ;  $T-S_4^6-T$  As-dur, Fis-dur tonalliklarida kuylash.

$T-D_6-T$ ;  $T-S_4^6-T$  C-dur, G-dur tonalliklarida kuylash.

$T-D_6-T$ ;  $T-S_4^6-T$  V-dur, A-dur tonalliklarida kuylash.

$T-D_6-T$ ;  $T-S_4^6-T$  C-dur, E-dur tonalliklarida kuylash.

Transpozitsiya.

Ucntovshliklari va ularning aylanmalari.

Xalq ladlari asosida turli hil kuylarni bastalash va notaga tushirish.

Xarakterli intervalar.

Yetakchi septakkordlar.

## Testlar

Adajio	*Og`ir	Keng	Cho`zib	O`rtacha
Akkord	*Tersiya bo`yicha tuzilgan uch yoki undan ortiq tovushlarninr bir vaqtda eshitalishi	Kvarta bo`yicha tuzilgan uch tovushlik	Tersiya yoki kvinta tovushlari bo`yicha tuzilgan	Tersiya va Kvarta bo`yicha tuzilgan
Akkordlar necha tovushdan iborat?	*3 ta	2 ta	5 ta	4 ta
Allegro	*Tez	Juda tez	Salobatli	Juda og`ir
Alterotsiya belgilari necha xil bo`ladi	*5 xil	7 xil	4xil	6 xil
Alteratsiya belgilari qanday nomlanadi?	*Diez, dubl —diez, bemol, dubl — bemol, bekar	Diez, dubl — diez, bemol bekar	Diez, bemol, bekar	Diez, dubl – bekar, bemol
Aralash metr qanday o`lchovlar qanday ifodalanadi?	*Ikki oddiy o`lchovni qo`shilishidan	Murakkab o`lchovni qo`shilishidan	Ikkita murakkab o`lchovning qo`shilishidan	Ikki oddiy o`lchov va murakkab o`lchov qo`shilishidan
Bayroqchalar	*Tovush cho`zimlarini yozishda ishlatiladigan belgi	Tovush cho`zimlarini yozishda ishlatiladigan tayogcha	Tovush cho`zimlarini yozishda ishlatiladigan chiziqcha	Tovush o`lchamlarini bildiradigan
Bemol nima qiladi	*0,5 ton pasaytiradi	0,5 ton ko`taradi	1 ton pasaytiradi	1 ton ko`taradi
Cho`zimlar qanday bo`linadi?	*Triol, kvintol, sekstol, septol', duol, kvartol	Kvintol, sekstol, pauza, ritm,	Triol, sekstol, duol, kvartol	Pauza, ritm, triol sekstol
D <sub>7</sub> akkordi qaysi funktsiyaga echiladi?	*T-ga	5-ga	D-ga	S II <sub>7</sub>
D <sub>7</sub> nechta aylanmasi bor?	*3 ta	2 ta	4 ta	5 ta
D <sub>7</sub> tuzilishi qaysi javobda to`g`ri ko`rsatilgan?	*Kat.3+kich.3+kich.3	Kich.3+kich.3+kich.3	Kat.3+kat.3+kich.3	kich.3+kat.3+ki ch.3
Diez nima qiladi?	*0.5 ton kutaradi	1 ton ko`taradi	0,5 t pasaytiradi	1 ton pasaytiradi,
Domienandseku ndakkord	*IV chi pog`ona	II chi pog`ona	V chi pog`ona	III chi pog`ona
Dominanta nechinchi pog`onadan tuziladi	*V	II	I	VI
Dubl, bemol nima qiladi?	*0,5 t pasaytiradi	1 t pasaytiradi	0,5 t ko`taradi	1 t kutaradi
Eng katta	*4 i	8 i	2 i	3i

chuzim nechaga sanaladi?				
Etakchi tovushlar	*VII-II pog`onalar	VI-VII pogonalar	III-IV pog`onalar	II-III pog`onalar
Garmonik majorda nechanchi pog`ona pasaytiriladi	*6 chi	5 chi	4 chi	2 chi
Garmonik minorda nechanchi pog`ona ko`tariladi?	*7 pog`ona	5 pog`ona	3 pog`ona	6 pog`ona
Hromatik gamma	*Barcha pog`onalarni ko`tarish yoki pasaytirish natijasida hosil bo`lgan	Barcha pog`onalarni ko`tarilishi	Barcha pog`onalarni pasayishi	Major va minor gammasining bir birlari bilan butun ton oralig`ini joylashishi
Interval aylanishi.	*Katta kichikga, Sof- sofga	Kichik kichikga	Katta kattaga ,	Sof- kattaga
Interval necha xil bo`ladi?	*8 ta	6 ta	9 ta	7 ta
Intervallar qanday aniqlanadi	*Son va sifat miqdori bilan	Boskichlar soni bilan.	Diez va bemol bilan	boskichlar soni va diez bilan
Intervallar necha tondan iborat.	*6 ton	5 ton	7 ton	8 ton
Kadensiya ma`nosi	*tugallash	Qaytarish	boshlash	repriza
Krishendo	*Kuchaytirish belgisi	Pasaytirish belgisi	Balandlatish belgisi	Tina boshlash belgisi
Kuy bezaklari qaysi javobda to`g`ri ko`rsatilgan?	*Forshlag, gruppetto, trel, legata, stakkatto, glitsanda	Forshlag, trel, dinamika, fermoto	Forshlag, stakato, repriza, volta, segna	trel, dinamika, fermoto, segna
Kvinta davrasi buyicha nechanchi pogona ishlatiladi?	*5	4	6	10
Ladning 4 pogonasi qanday nomlanadi?	*Subdominanta	Dominanta	Tonika .	Dominanta, Tonika, Subdominanta
Ladning noturg`un tovushlari	*II-IV-VI-VII	V-VI-VII	I-II-III-IV	III-V-I
Ladning turg`un pog`onalari	*I-III-V	I-II-III	II-III-IV	V-VI-VII
Liga qaerda ishlatiladi?	*notalarni bir - biriga boglashda	Tugallashda	ulchovda	bulinishda
Ligato	*Tovushlarni bir biriga bog`lab, qo`shib ijro etish	Tovushlarning bir biriga ulab cholish	Tovushlarni uzib uzib cholish	Tovushlarni uzib, qo`shib ijro etish

Major ladi qaysi tertsiya tovushlari bilan aniklanadi?	*Katta tertsiya, kichik tertsiya	Kichik tertsiya, kichik tertsiya	Katta tertsiya, katta tertsiya	Kichik tertsiya, katta tertsiya
Major ladining asosiy tonligi?	*1, 1, 05, 1, 1, 1, 05,	1, 05, 1, 05, 1, 1,	1, 05, 05, 1, 1, 1,	1, 1, 1, 05, 1, 1
Major tonliklari	*1,1,0,5,1,1,1,0,5	1,0,5,1,1,0,5,1,1	1,0,5,1,0,5,1,1,1	1,1,1, 5,1,1,0,5
Melizm	*Kuyni bezash uchun ishlatiladigan turli melodik figuralar	Kuyni pasaytirish yoki balandlatish	Sekin asta kuchaytirish	Sekin asta ishlatiladigan turli melodik figuralar
Minor necha xil bo'ladi?	*3 xil	2 xil	5 xil	4 xil
Modulyatsiya qaysi javobda to'g'ri ko'rsatilgan?	*Kuyni bir tonallikdan boshqa tonallikka o'tib o'sha tonallikda tugashi	Muzikada kalchr belgisini o'zgarishi natijasida	Asarni qismlarga bo'linishida	Kuyni qismlarga bo'linishida
Murakkab o'lchovlar qanday ifodalanadi?	*To'rt xissali bo'lsa	Ikki xissali bo'lsa	Bir xissali bo'lsa	3 xissali bo'lsa
Musiqi bezaklari.	*Forshlag, stokatto, glisanda	Stokatto, repriza, pauza	Fermata, liga, volta	Repriza, liga, farshlag
Musiqaviy sistemaning tovush katori nechta?	*5 ta	7 ta	8 ta	4 ta
Melodik minorda nechanchi pog'onalar ko'tariladi	*6 -7 chi ko'tarilib, qaytishda tabiiy minor holi qaytadi	7 pog'ona pasaytiriladi	6 pog'ona ko'tariladi	8 pog'ona ko'tariladi
Metr xissasi qanday ifodalanadi?	*Mert xissasining ma'lum bir cho'zimdagi ifodalanishi	Metr xissasining xilma —xil cho'zimdagi ifodalanishi	Metrning takt orqali ifodalanishi	Metrning cho'zimdagi ifodalanishi
Nona kanday intervallar tarkibiga kiradi	*Tarkibli intervallarga	Oddiy intervallarga	Oxangdosh intervallarga	Diatonik intervallarga
Nona nechanchi interval?	*9	5	7	6
Nooxangdosh interval nima?	*Dissonans	Konsonans	Kuchsiz	Kuchli
Nota so'zi nimani bildiradi?	*Belgi	Ovoz	Tovush	Raqam
Nota yo'llari nechta chiziqdan iborat?	*5 ta	7 ta	3 ta	4 ta
Notalarni cho'zish uchun qanday belgilar	*Nuqta, ikki nuqta, liga, fermota	Nuqta, ikki nuqta, liga, pauza	ikki nuqta, pauza, ligata, forshlag.	Liga, fermato, forshlag

qo'yiladi?				
Nechta intervallar bor?	*8 ta	7 ta	9 ta	5 ta
Oddiy metr ulchovlar	*2/4; 3/4; 3/8	6/4; 9/8; 12/8	5/4; 7/4; 6/8	6/8,2/4,12/8
Og'ishma qaysi javobda to'g'ri ko'rsatilgan?	*Kuyni bir tonallikdan boshqa tonallikdan o'tishi,o'sha tonallikda tugallanishi	Kuyni bir tonallikdan boshqa tonallikka o'tishi	Kuyni bir tonallikka o'tib yana qaytib o'z tonalligiga qaytish .	Kuyni bir tonallikda tugashi
Ohangdoshlik	*Bir bilan uyg'unlashgan tovushlarning bir vaqtda eshitalishi	Tovushlarning birin ketin eshitalishi	Tovushlarning bir vaqtda yoki birin ketin eshitalishi	Bir xissali bo'lsa
Oktava nechta?	*9 ta	8 ta	6 ta	10 ta
Oktava.	*Bir hil nomdagi tovushlar oralig'i	Har hil nomdosh tovushlar	Bir hil tovushlar	to'rt xissali bo'lsa
Oktavalarining soni	*8 ta	9 ta	7 ta	10 ta
Ortirilgan kvarta necha tonga teng	*3 ton	3.5 ton	4 ton	2 ton
Oxangdosh interval nima?	*Konsonans	Kuchli	Dissonans	Kuchsiz
Oxangdosh nooxangdosh intervallar	*Diatonik shakldagi garmonik intervallar	Gammofonik tuzilma orqali	Polifonik tuzilma orqali .	Tovushlarning birin ketin eshitalishi
Parallel tonliklar	*Kalit belgisi bir hil bo'lgan major va milor tonligi	Kalit belgisi har hil bo'lgan tonliklar	Kalit belgisi bir hil va har hil bo'lgan tonliklar	Kalitni o'zgarishi
Parallel tonlikni topish uchun necha ton pastga tushish kerak ?	*1,5 t	2t	1t	3 t
Pauza nima?	*Tuxtalish belgisi	Tovushni ko'taradigan belgi	kaytarish belgisi	Dam olish belgisi
Pentatonika	*5 pog'onali lad	3 pog'onali	6 pog'onali	7 pog'onali
Pentatonika necha pog'onadan tashkil topgan?	*5 -pogonadan	4- pog'onadan	7- pog'onadan ,	3- pog'onadan
Qanday o'lchovlar bor	*Aralash, murakkab, oddiy o'lchovlar, o'zgaruvchan	Murakkab, oddiy	O'zgaruvchan o'lchov.	Oddiy, o'zgaruvchan-o'lchov.
Ritm	*Musiqada tovush cho'zimlarining ma'lum bir ritmda almashib turishi	Kuchli va kuchsiz xissaning almashib turishi	Bir vaqt jarayonida kechadigan xarakatning har qanday almashib turishi	O'zgaruvchan o'lchov.
Repriza nima?	*kaytarilish belgisi	kypaytirish belgisi	kamaytirish belgisi	ortirish belgisi

Solfedijo fanini boshqa fanlar bilan bog`liqligi	*Musiqqa elementar nazariyasi, garmoniya, vakal. Xo`r drijorligi, musiqqa asarlar tahlili	Matematika, musiqqa, xor drijorligi	Garmoniya musiqqa asarlar tahlili, matematika	Fizika musiqqa asarlar tahlili, matematika
Segna	*Takrorlash belgisi	Qaytarish belgisi	To`xtash belgisi	Qaytarish belgisi, To`xtash belgisi, Takrorlash belgisi
Shtil	*Tovush cho`zimini yozishda ishlatadigan tayo`cha	Tovush cho`zimini yozishda ishlatadigan chiziqcha	Tovush cho`zimini yozishda ishlatadigan bayroqcha	Musiqaviy tovush belgisi
SII <sub>7</sub> qanday tuziladi?	*Kich 3+ kat 3+ kich <sub>3</sub>	Kich 3+kich 3+ kich 3	Kat 3+ kat 3 + kat <sub>3</sub>	Kich <sub>3</sub> +kich 3+kat <sub>3</sub>
Sinkopa,	*Ritm va metrning bir — biriga to`g`ri kelmay qolishi	Alteratsiya belgisini tushib qolishi	Kalitni o`zgarishi	Ritm va Alteratsiya belgisini tushib qolishi
Sof kvarta necha tondan iborat?	*2,5 tondan	5 tondan	4 tondan	3 tondan
Solfedijo fani nimani o`rgatadi	*Kuylash	Mashq qilish	Eshitish	Yozish
Soprano qaysi ovoz?	*Xotin qizlarni baland ovozi	Erkaklarning baland ovozi	Xotin qizlarning past ovozi	Erkaklarning past ovozi
Stokattoning ijrosi	*uzib-uzib chalish	chuzib chalish	nota ustiga kuyilgan nuktali nota ijrosi	ulab chalish
Subdominanta	*IV chi pog`ona	V chi pog`ona	I chi pog`ona	VI chi pog`ona
Subkontr oktavani qaysi son bilan yoziladi?	*1	2 .	3	5
Septakkordlar necha tovushdan iborat?	*4 ta	3 ta	5 ta	2 ta
Tonika qanday bosqichda aniqlanadi?	*Ladning I pog`onasida	Ladning II pog`onasida .	Ladning IV pog`onasida	Ladning III pog`onasida
Tovush cho`zimlarini uzaytiruvchi qo`shimcha belgi	*Liga, nuqta, qo`sh nuqta, fermato	Liga, nuqta, stakata, ligata	Stakkato, ligatto, q o`sh nuqta	Liga, nuqta
Tovush xarfiy sistemasining to`g`ri javobi?	*C, D, E, F, G, A, H	C, D, F, E, A, H, G	C, D, E, F, H, A, G	C, E, F, D, G, A, B.
Tovush xususiyatlari.	*Balandlik, kattiklik va tembr	Yumshok, mayin, keskin	Suet, baland, past	Kattiklik,
Tovushning fizik	*Balandlik, qattiqlik, tembr	Balandlik, zarb, aktsent	Tembr, temp, ritm	Zarb, kattiklik, ritm

xususiyatlari				
Transpozitsiya qaysi javobda to'g'ri ko'rsatilgan?	*Bir tonallikdan boshqa bir tonallikka o'tishi	Biror asarni tasodifiy belgisi o'zgaranda	Kuyni o'z tonaligidan alteratsiyani o'zgarishida	Tembr, temp, ritm
Templar nechchiga bulinadi.	*3 ga	2 ga	5 ga	4 ga
Templar qaysi savolda to'g'ri ko'rsatilgan?	*Tez, o'rta, sekin	Tez, juda tez, sekin, oxista.	Tez, urta, pastrok.	sekin, pastrok, urta
Uch tovushlik necha turga bo'linadi?	*4 turga	3 turga	5 turga	2 turga
Uchtovushliklar ning ko'rinishi	*Major, minor, orttirilgan, kamaytirilgan	Major, minor, tonika, septakkord	Minor, uchtovushlik, tertsiya	Minor, sof, dominanta,
Uchtovushlikni nechta aylanmasi bor	*2 ta	4 ta	3 ta	5 ta
Unison	*Bir hil blandlikdagi tovushning ikki yoki bir necha ovoz bilan bir vaqtda eshitalishi	Har hil balandlikdagi tovushlarni bir vaqtda eshitalishi	Ikki yoki uchta ovozni bir vaqtda eshitalishi	Tovushlarning qattiq eshitalisi
Xarfiy sistemada sol tovushi.	*G	F	C	D
Xo'r	*Xonandalar jamoasi	Ashulachilar jamoasi	Sozandalar guruhi	Estrada jamoasi
Xromatik tonallikda nechta tovush bor?	*12ta	8 ta	7 ta	9 ta
Yonma yon joylashgan 2 ta tovushning nomi.	*Diatonik	Xromatik	Parallel	Garmonik
Tremolo nima?	*Titrab turuvchi	To'htab turish	Pastga urililadigan shtrix	Yuqoriga uriladigan shtrix
Takt oldi nima?	*To'liq bo'lmagan takt	Kuchli hisadan boshlansa	Kuchli va kuchsiz hissalaridan boshlansa	Takning buzilishi
Falset nima ?	* Soxta ovozda kuylash	Bolalar ovozi	Ayollarni yuqori ovozi	Erkaklarning o'rtacha ovozi



# Diktantlar to'plami

1.



2.



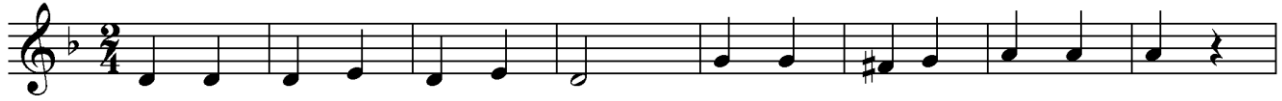
3.



4.



5.



6.



7.



8.



9.



10.



11.



12



13.



14.



15.



16.



17.



18.



19.



20.



21.



22.

Exercise 22 consists of two staves of music in 6/8 time with a key signature of three flats. The first staff contains a melodic line with eighth and quarter notes, and a half rest. The second staff contains a bass line with eighth and quarter notes, and a half rest.

23.

Exercise 23 consists of two staves of music in 2/4 time with a key signature of one flat. The first staff contains a melodic line with eighth and quarter notes, and a half note. The second staff contains a bass line with eighth and quarter notes, and a half note.

24.

Exercise 24 consists of two staves of music in 6/8 time with a key signature of one sharp. The first staff contains a melodic line with eighth and quarter notes, and a half note. The second staff contains a bass line with eighth and quarter notes, and a half note.

25.

Exercise 25 consists of two staves of music in 2/4 time with a key signature of two flats. The first staff contains a melodic line with eighth and quarter notes, and a half note. The second staff contains a bass line with eighth and quarter notes, and a half note.

26.

Exercise 26 consists of two staves of music in 6/8 time with a key signature of one sharp. The first staff contains a melodic line with eighth and quarter notes, and a half note. The second staff contains a bass line with eighth and quarter notes, and a half note.

27.

Exercise 27 consists of two staves of music in 2/4 time with a key signature of one flat. The first staff contains a melodic line with eighth and quarter notes, and a half note. The second staff contains a bass line with eighth and quarter notes, and a half note.

28.



29.



30.



31.



*Ikkovozlik diktantlar.*

1.



2.

3.

4.

*Garmonik diktantlar.*

1.

2.

3.

4.

5.

Musical notation for exercise 5, consisting of two staves in C major, 4/4 time. The first staff has chords D7, D65, and D43. The second staff has chords D2 and T.

6.

Musical notation for exercise 6, consisting of two staves in 4/4 time. The first staff has chords and a melodic line. The second staff has a bass line.

7.

Musical notation for exercise 7, consisting of two staves in D major, 4/4 time. The first staff has a melodic line with slurs. The second staff has a bass line with slurs.

8.

Musical notation for exercise 8, consisting of two staves in D major, 4/4 time. The first staff has chords. The second staff has a bass line.





6.

Musical score for exercise 6, featuring three staves in 3/8 time. The first staff contains a melody with eighth notes and a dotted quarter note. The second and third staves provide accompaniment with eighth notes and quarter notes.

7.

Musical score for exercise 7, featuring two systems of staves in 2/4 time. The first system has two staves with eighth and sixteenth notes. The second system also has two staves with eighth and sixteenth notes, including some triplet-like patterns.

8.

Musical score for exercise 8, featuring two systems of staves in 6/8 time. The first system has two staves with eighth and sixteenth notes. The second system also has two staves with eighth and sixteenth notes, including some triplet-like patterns.

9.

Musical score for exercise 9, featuring two systems of staves in 3/4 time. The first system has two staves with eighth and sixteenth notes. The second system also has two staves with eighth and sixteenth notes, including some triplet-like patterns.

10.

Musical score for exercise 10, consisting of two systems of piano accompaniment. Each system has two staves. The first system's top staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second system's top staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The third system's top staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The fourth system's top staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The score concludes with a double bar line.

11.

Musical score for exercise 11, consisting of two systems of piano accompaniment. Each system has two staves. The first system's top staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second system's top staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The third system's top staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The fourth system's top staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff contains a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The score concludes with a double bar line.

## 1 juftlik soatidagi amaliy mashg'ulot texnologik xaritasi

<b>№</b>	<b>Bosqichlar</b>	<b>Vaqt (daqiqqa)</b>	<b>Ta'lim beruvchi faoliyati</b>	<b>Ta'lim oluvchi faoliyati</b>	<b>Ta'lim vositalar</b>	<b>Ta'lim metodlari</b>
1	Motivatsiya	10	Amaliy mashg'ulot maqsadi va vazifalari bilan tanishtiradi. Talabalarni faollashtiradi. Muammoni bayon etadi.	Tinglaydilar. Savollar bilan murojaat qilishadi	Kompyuter proyektor Tarqatma f-no, material	Aqliy hujum
2	Kichik guruhlariga ajratish	5	Kichik guruhlarini tashkil etadi va muammoli topshiriqlar beradi	Rangli kartochkalar orqali kichik guruhlar tashkil etishadi	Raqamli vositalar Kompyuter proyektor	Guruhiy ishlash
3	Kichik guruhlarida muammoning kelib chiqish sabablarini tahlil qilish va oqibatlarini to'g'risida fikr yuritish	20	Ko'rsatmalar beradi va yo'naltiradi.	Har bir kichik guruh muammoning kelib chiqish sabablarini tahlil qiladilar, oqibatlarini to'g'risida fikr yuritadilar va kartochkalarga yozadilar .	Rangli kartochkalar Kompyuter proyektor	Muammoli vaziyat, munozara
4	Kichik guruhlarida muammo yechimi bo'yicha ishlash	20	Ko'rsatmalar beradi va yo'naltiradi, maslahatlar beradi.	Har bir kichik guruh muammoni yechimini ishlab chiqadilar.	Rangli kartochkalar markerlar Kompyuter proyektor	Munozara
5	Kichik guruhlar taqdimoti	15	Guruhni boshqaradi	Guruh ishini taqdimot qiladilar. Muammo yechimi bo'yicha fikr yuritadilar	Pinbord va magnitli doska Kompyuter proyektor	Namoyish, muzokara
5	Kichik guruhlar ishini baholash	5	Kichik guruhlar ishini tahlil qiladi va baholaydi.	Kichik guruhlar bir birining ishini tahlil qiladi baholaydi, fikrlarini bayon etadi.	Pinvand, doska, magnit	O'zaro baholash

7	Yakuniy qism	5	Natijalarni tahlil qiladi. Kamchiliklar bo'yicha tavsiyalar beradi. Mustaqil ishlash uchun topshiriqlar beradi va amaliy mashg'ulotga yakun yasaydi	Savollar beradi. Mustaqil ish topshiriqlarini yozib oladilar		Munozara
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### ***Guruhda va yakka tartibda ishlash ko'nikmalarini shakillantirish materialari***

Bu turdagi materiallar qachonki mashg'ulot kichik guruhlarda yoki individual shakllarda tashkil etilganida alohida ishlab chiqiladi.

Talabalarning o'zlashtirish imkoniyatlari va psixologik xususiyatlarini inobatga olib kichik guruhlarda va individual ishlash uchun muayyan mavzuga oid bir biriga bog'liq bo'lgan masalalar, topshiriqlar, muammoli vaziyatlar ishlab chiqiladi. Ularni bajarish uchun aniq kursatmalar va tavsiyalar beriladi. Guruhlarda ishlashda talabalarning muloqatga kirishish, o'z fikrini aytish, boshqalar fikrini bulmasdan eshitish, faol ishtirok etish xuquqiga ega bo'lish bir-birlarining turli nuqtai-nazarlarini qadrlash kabi tarbiyaviy xususiyatlar va ko'nikmalar shakllanadi.

## **Musiqiy lug'atlar**

### **A.**

**A** - *lya* tovushining xarfiy belgisi.

**Avj** - *musiqa bayoni va rivojida eng yuqori nuqta.*

**Ajam** - *o'zbek ,tojik xalqlari musiqa merosidagi cholg'u kuylar.*

**Aytm yo'li**-*Xorazim maqomlarining vokal (ashula) bo'limi.*

**A Kapella**-*sozsiz cholg'u jo'risiz odatda xor tomonidan ijro etiladigan musiqa asari.*

**Akkolada** (fransuscha *accolade*-qavs bilan bog'lash)-*ikki yoki bir nechta nota yo'lidagi ijroni ko'rsatuvchi qavs.*

**Akkord** (ital.*accordo* fr.*accord*-birdamlik)-*turli balandlikdagi uch va undan ortiq tovushlarning qo'shib ,yaxlit xolda yangrashi.*

**Aksent**-*biror tovush yokiakkordni qattiq cholish.*

**Alla breva**- *to'rt chorakli o'lchovda yozilgan taktdagi notalarnixar ikki choragi "bir" hisobidan,yani takt 2/2 o'lchovida sanalishini ko'rsatkichi.*

**Alt**-*Xor va vocal ansanbllarda ,bolalar yoki xotin qizlarning pastki(metsosoprano,kontralto)ovozi,tenordan yuqoqiroq yangraydi.*

**Alteratsiya**-*yetti pog'onadagi tovushlarning balandligini yarim yo butun tonga o'zgartirish.*

**Aranjirofka**-*bir yoki bir necha cholg'u asboblari uchun yozilgan musiqa asarini boshqa bir yoki bir necha cholg'u asboblarda ijro etish uchu moslashtirish.*

**Ariya**-*Ashula kabi kuychan ,mukammallashgan va keng ko'lamli shakilga ega ,odatda lirik va dramatic mazmunli tugallangan asar.*

**Arpedjio**-*anig'rog'i arpedjo-akkord tovushlarini bir yo'la emas ,tartib bilan birin ketin ijro etish.*

**Ashula**-*keng tarqalgan vokal musiqa janri va shakli bo'lib, unda sh'eriy va musiqiy obrazlar bir-biriga uyg'unlashgan xolda gavdalanadi.*

### **B.**

**Bayot**-*Toshkent-Farg'onada mashhur maqom yo'llaridagi besh qismdan iborat yirik ashula turkumi.*

**Balet**-*sintetik sa'nat turlaridan biri,saxnada ko'rsatilgan badiiy asar ,asosan musiqa va xoreografiya vositalari bilan ifoda qilinadi.*

**Bastakor**-monodiya uslubida asarlar yaratuvchi ijodkor.

**Bekar**-alteratsiya belgisi diyoz yordamida yarim ton ko'tarilgan yoki bemol yordamida yarim ton pasaygan tovushlarni asil xoliga qaytaradi.

**Bemol**-tovushlarni yarim ton pasaytirish belgisi.

**Bozgo'y**-qaytariq ma'lum bir kuy tarkibidagi muayyan bo'lakning xar doim takrorlanib kelishi.

**Buzruk, Buzrug**-Shashmaqomdagi maqomlardan birinchisi.

## V.

**Vals**-ikki kishidan bo'lib ,oxista o'ylanadigan raqs .

**Variatsiya**-Musika asari mavzui , kuyi yoki jo'r qismining turlanishi.

**Vokoliz**-ashulachilar so'zsiz aytadigan mashq yoki etyudlar.

**Vokolist**-ashulachi.

**Volta**-bir nota yozuvida musika asarining ma'lum qismini ,qayta takrorlashda turlicha tugatish uchun qo'yiladigan belgi.

## G.

**Gamma**-oktavadan kam bo'lmagan oraliqdagi tovushqatorning bir tekis ko'tarilishi yoki pasayishi.

**Gardun**-Shashmaqomning Mushkilot qismidagi kuy.

**Garmoniya**-Bir yo'la eshitilgan bir necha tovushlarning o'zaro bog'lanishda kelishi.

**Gimn**-badiiy – ramziy ma'noga ega asar ,qo'shiq.

**Glissando**-bir tovushdan ikkinchi tovushga sirg'anib o'tish.

## D.

**Davriya**-tugallangan kichik bir musika tuzilishi bo'lib ,bu turlicha kadanslar bilan tugallangan ikki jumlaning qo'shilishidan xosil bo'ladi .

**Diapazon**-Ashulachining ovozi ,cholg'u asbob ,tovushqator ,lad,kuy va boshqalarning tovush xajmi.

**Diatonik yarim ton** –Tovushqatordagi ikki turli pog'onadan tuzilgan yarim ton bo'lib , kichik sekunda intervalini xosil qiladi .

**Diatonik ton**-diatonik butun ton .

**Diyez**-tovushlarni yarim ton yuqori ko'tarish belgisi.

**Dinamika**-musika tovushlarining qattiq-sekin ijro qilinishi.

**Dirijyor**-musika asarini ijro etuvchi jamoalarga raxbarlik qiluvchi san'atkor.

**Disgarmoniya**-garmoniyaning buzilishi ,xamoxangsizlik ,cholg'u asbob sozining buzilishi.

**Diskant**-Bolalarning baland tovushi .

**Dissonans**-Tinglovchini bezovta qiluvchi ,go'yo o'zaro qovushmagan tovushlar.

**Dovudiy**,**Dovudiy ovoz**-kuchli va yoqimli ovoz ma'nosida.

**Dugoh**,**maqomi dugoh**-Shashmaqomga kiruvchi maqomlarning to'rtinchisi .

**Dugoh husayniy**-Toshkent,Farg'onada keng tarqalgan maqomsimon besh qismli vokal turkumi.

**Duet**-ikki ijrochidan tuzilgan ansanbl.

## **Y.**

**Yovvoyi shorgoh**-Toshkent ,Farg'ona xonandalari ijro qilgan "chorgoh"ning cholg'u asboblarisiz aytiladigan varianti bo'lib , bunda xar bir ijrochi o'zlaricha melodic o'zgarishlar bilan aytganlar.

**Yondosh tonalliklar**-major –minor lad sistemasida kalitoldi belgilari bir xil bo'lgan : biri major ,ikkinchisi minor tonalliklar .

## **J.**

**Javziy**-o'n ikki maqom shubalaridan birining nomi.

**Jumla**-garmonik tugallanish (kadans)da bo'lgan kichik bir musiqa tuzilmasi.

## **Z.**

**Zangula**,**maqomi zangula**–XIII-XVII-asr o'rtalarida O'rta Osiyo ,Ozarbayjon va Xurason xalqlarida keng tarqalgan o'n ikki maqomning sakkizinchisi .

**Zatakt**-taktoldi,to'la bo'lmagan boshlang'ich takt.

**Zebo pari**-Shashmaqomning ashula qismida keladigan katta avj bo'lib,namud vazifasini bajaradi.

**Zirafkand**,**Maqomi zirafkand**-XIII-XVII asr o'rtalarida O'rta Osiyo ,Ozarbayjon va Xurason xalqlarida keng tarqalgan o'n ikki maqomning o'n birinchisi xisoblanadi.

**Zich joylashish**-to'rt ovozli akkordning yuqorigi uch ovoz oraliqlari oktavadan oshiq bo'lmagan vaziyatidir.

## **I.**

**Interval**- aniq balandlikka ega bo'lgan ikki tovushning balandlik bo'yicha oralig;i.

**Isfaxon ,maqomi isfaxon-XIII asr o'rtalarida O'rta Osiyo ,Ozarbayjon va Xurason xalqlarida keng tarqalgan o'n ikki maqomning o'ninchisi xisoblanadi.**

## **K.**

**Kadentsiya**-Tartibli xolatda eshitilayotgan musiqaning tugallangan ,bir maqsadga kelib to'xtagani yoki musiqa asarining butunlay tamom bo'lgani bo'lib,bu boshqacha kadans deb ham ataladi.

**Kakafoniya**-musiqada nosozlik ,quloqqa yoqmaydigan xunuk,yoqimsiz tovush.

**Kamer musiqa**-orkestr va xorlardan farq qiluvchi kichik bir to'da ijrochilari uchun yaratilgan cholg'u yoki vokal .

**Kontata**- yakka xonandalar ,xor va orkestr uchun yozilgan yirik vokal sinfonik musiqa janri.

**Kapella**-professional xor jamoasi.

**Katta avj**-katta ashula va maqomlarda eng yuqorigi avj.

**Katta ashula**-Farg'ona vodiysida ,qisman Toshkentda ijro etiladigan ashulaning bir turi.

**Kemencha**-kamoncha

**Keng joylanish**-to'rtovozli akkordlar joylashganda ikkinchi va to'rtinchi ovozlarning oralig'I oktavadan ortiq bo'lgan joylanish

**Koda**-ayrim musiqa asarlarining oxirida keladigan qo'shimcha qism bo'lib ,bu asarning tuzilish shaklini aniqlashda xisobga kirmardi.

**Koloratura**-kuyni turli mayday o'lchovdagi tovushlar bilan bezash.

**Koloraturali soprana**-xotin qizlarning eng yuqori o'ynoqi ovozi.

**Kompozitor**-musiqa asarini yaratuvchi ijodkor.

**Konservatoriya**-oliy musiqa o'quv yurti.

**Kuy**-turli baland va uzunlikdagi tovushlarning ma'lum bir ritm va ladda badiiy holatga kelishi .

**Kulminatsiya**-musiqa asri yoki uning ma'lum bir qismining eng yuqorigi nuqtasi,avji.

**Kuplet**-bir necha bor qaytariladigan qo'shiqning bir band sherda qaytarilishi.

**Kuplet shakli**-ikki qismli naqorat va kupletdan tuzilgan vocal asari bo'lib ,bir necha bor turli sherlar bilan qaytariladi.



**Ko'p ovozli musiqa**-*ma'lum balandlikda bo'lgan bir necha ovozning bir yo'la eshitalishi.*

## L.

**Lad** – *Turli balandlikda bo'lgan tovushlarning o'zaro aloqasi .*

**Libretto** –*Teatrda moslangan yirik musiqa asarining mukammal yozma matni.*

## M.

**Marsiya** – *yaqin kishisining vafotidan so'ng , g'am alam ifodasida xotin qizlar tomonidan cholg'u asbobisiz aytiladigan ashula .*

**Maqom**- *Musiqa cholg'u asboblari parda va tovushlar o'rnini bildirgan.*

**Maqomchi**- *Maqom yo'llarini ijro qiluvchi ashulachi va sozandalar.*

**Maqom ansambli** –*maqom yo'llarini ijro etuvchi sozanda va xonandalar to'dasu.*

**Melodeklamatsiya** – *Musiqa jo'rligida badiiy o'qish.*

**Melodramma**- *Musiqali dramatik pjesaning monolog va dialoglarida musiqa jo'r bo'lishi yoki o'rni bilan chalinib turishi.*

**Modulyatsiya**-*musiqa asarida bir tonallikdan ikkinchi tonallikka ko'chish.*

**Motiv**- *Musiqa mavzusini ifodalovchi kichik bir musiqa bo'lagi ohangi.*

**Mugam Mug'om**-*Ozərbayjon xalq musiqasi ladi.*

**Murabbai komil**-*Xorazim maqomlaridan rostning chertim bo'limiga kiruvchi kuy.*

**Murabbai rost**- *Xorazim maqomlaridan Rostning chertim bo'limlaridagi kuy.*

**Musabbai rost**-*Xorazm maqomlaridan Rostning chertim bo'limlaridagi kuy.*

**Musiqa**- *turli tuman tovushlar bilan badiiy obraz yaratib beruvchi ,g'oyaviy-emotsional mazmunga ega bo'lgan san'atning bir turi.*

**Musiqali deklamatsiya**- *Melodeklamatsiyaning ikkinchi nomi.*

**Mustahzod**- *“Navo”maqomi “Nars” qismining ikkinchi shubasiga kiruvchi ashulalardan.*

**Muhayyar**-*Shashmaqomdagi Iroq maqomining nasr bo'limida keladigan ashulla yo'llaridan .*

**Muxammas**- *O'zbek mumtoz she'riyatida muayyan shakil bo'lib ,bunda birinchi bandining xamma besh misrasi o'zaro bir biriga qofiyadosh ,keyingi bandlarning to'rt yo'li – o'zaro , beshinchi misrasi esa – birinchi bandga qofiyadosh bo'ladi.*

**Muxammasi ajam**- *Shashmaqom sistemasidagi segoh maqomining mushkilot bo'limi kuylaridan.*

**Muxammasi bayot**- *Navo maqomining mushkilot bo'limi kuylaridan*

**Muxammasi dugoh**-*Shashmaqomdagi dugoh maqomining mushkilot bo'limi kuylaridan .*

**Muxammasi jadid** –*Xorazm maqomlaridan Rostning chertim bo'limida murabbi komildan so'ng ijro qilingan kuy.*

**Muxammasi jadidi feruz**-*Xorazm maqomlaridan Rostning chertim bo'limidagi Muhammasi feruzdan so'ng ijro etiladigan kuy.*

**Muxammasi mirza hakim** –*Shashmaqomdagi segoh maqomining mushkilot bo'limidagi kuy.*

**Muxammasi navo** -*Shashmaqomdagi navo maqomining mushkilot bo'limidagi kuy.*

**Muxammasi nasrullohi**- *Shashmaqomdagi buzruk maqomining mushkilot bo'limidagi kuy.*

**Muxammasi panjgoh**-*Rost maqomining mushkilot bo'limidagi kuy.*

**Muxammasi rost**- *Xorazm maqomlarida rostning chertim bo'limi kuylaridan.*

**Muxammasi segoh** -*Shashmaqomdagi segoh maqomining mushkilot bo'limidagi kuy.*

**Muxammasi ushshoq**- *Shashmaqomdagi rost maqomining mushkilot bo'limi kuylaridan .*

**Muxammasi feruz**- *Xorazm maqomlaridan Buzruk va Iroqning chertim bo'limi kuylari .*

**Muxammasi chor sarxona** – *Shashmaqomdagi Dugoh maqomining mushkilot bo'limi kuylaridan.*

**Muxammasi chorgoh**- *Shashmaqomdagi dugoh maqomining mushkilot bo'limi kuylaridan.*

**Muxammasi xojixo'ja**-*Shashmaqomdagi dugoh maqomining mushkilot bo'limi kuylaridan.*

**Muxammasi xusayniy**-*Shashmaqomdagi Navo maqomining mushkilot bo'limi kuylaridan.*

**Mushkilot**-*Shashmaqom yo'llarining cholg'u bo'limi.*

**Muqaddimai dugohi xusayniy**-*Xorazm maqomlaridan Navo va Dugohning nasr bo'limidagi ashullalar.*

**Muqaddimai nasri ajam**- *Nasri ajam muqaddimasi.*

**Muqaddimai nasri uzzol** –Xorazm maqomlaridan Buzrukning aytim bo'limidagi ashulalardan bo'lib ,nasri uzzolning muqaddimasi ,ya'ni shunga qadar aytiladigan kichik bir ashula.

**Muqaddimai nasri hijoz**-Xorazm maqomlaridan Dugoh va Segohning aytim bo'limidagi ashulalardan.

**Muqaddimai talqin**-Xorazm maqomlaridan Segohning aytim bo'limidagi ashulalardan.

**Mug'anniy**-Xorazmda ashulachi –xonanda shu nom bilan ataladi.

**Mo'gulcha**-Shashmaqom nasr bo'limining ikkinchi guruh sho'balariga kiradigan ashulalar.

## N.

**Navo**- XIII-XVII asrlarda O'rta Osiyo, Ozarboyjon va Xuroson xalqlari o'rtasida keng tarqalgan o'n ikki maqomning uchinchi xisoblanib ,tovushqatori hozirgi o'qilishiga eoliy ladi.

**Navro'zi ajam**- Shashmaqomdagi Segoh maqomining nasr bo'limi birinchi guruhi sho'balaridagi ashulalardan.

**Navro'zi sabo**-sabo

**Navro'zi xoro**-Shashmaqomdagi segoh maqomining nasr bo'limi birinchi guruhi sho'balaridagi ashulalardan biri.

**Namud**-biror ashula ma'lum bir qismining ikkinchi bir ashula tarkibida qaytarilishi.

**Nasr**-Shashmaqomning ashula bo'limi.

**Nasri ajam**- Shashmaqomdagi segox maqomining nasr bo'limi ashulalaridan.

**Nasri bayot**- Shashmaqomdagi navo maqomining nasr bo'limi ashulalaridan

**Nasri navro'zi xoro**- Nasri xoro

**Nasri sabo**- Sabo

**Nasri segoh**- Shashmaqomdagi Segoh maqomining nasr bo'limi ashulalaridan.

**Nasri oraz**- Shashmaqomdagi Navi va Dugoh maqomlarining nasr bo'limidagi ashulalardan .

**Nasri uzzol**-Shashmaqomdagi Buzruk maqomining nasr bo'limi ashulalaridan.

**Nasri ushshoq**- Ushshoq

**Nasri hijoz**- Xorazim maqomlaridan Segohning aytim bo'limi ashulalaridan.

**Nasri xoro**-Shashmaqomdagi segoh maqomining nasr bo'limi ashulalaridan.

**Nasri chorgoh**-Chorgoh

**Nasri xusayniy**-Shashmaqomda Navo va dugoh maqomlarining nasr bo'limidagi ashulalaridan .

**Nasrullovi**-Shashmaqomdagi buzruk maqomining nasr bo'limi birinchi sho'basidagi shula.

**Nasrchi**-Shashmaqomdagi nasr yo'llarini ijro etuvchi xofiz.

**Naqorat**-ashulaning bir necha bor qaytariladigan qismi.

**Naqsh**-Ashula oralig'ida ijro qilinadigan cholg'u musiqa.

**Naqshi iroq nafurdim**-Xorazm maqomlaridan Iroqning chertim bo'limidagi kuy.

**Nag'mai oraz**- Shashmaqomda navo maqomining mushkilot bo'limidagi kuy nomi.

**Nevmlar**-Nota yozuvining qadimgi turlaridan.

**Nomdosh tonalliklar**-turli ladlarda bo'lib , tonikasi bir xil bo'lgan tonalliklar.

**Nomukammal modulyatsiya**-bir tonallikdan ikkinchi tonallikka o'tib ,yangi tonallikda mustaxkamlanmagan modulyatsiya.

**Nona**-To'qqiz pog'ona kengligida bo'lgan interval,bu 9 raqami bilan ko'rsatiladi.

**Nonakkord**-tertsiya intervali bo'yicha taqsim qilinishi mumkin bo'lgan 5 tovushdan tuzilgan akkord.

**Nota yozuvi**- musiqa tovushlarini yozib ko'rsatuvchi grafik belgilar yig'indisi.

**Nuqta**-nota va pauzalarning uzunligini oshiruvchi belgi.

**Nyuans**-tovush ohangdoshligi.

## O.

**Opera**- musiqali dramatik asar.

**Operetta**-sho'z quvnoq xarakterdagi musiqali saxna asari bo'lib, bunda ayrim nutqlar ashula qilib aytilsa ,ayrimlari faqat so'z bilan beriladi.

**Oraz**- Shashmaqomdagi Navo va Dugoh maqomlarining nasr bo'limida keladigan ashula yo'li.

**Orkestr**-turli cholg'u asboblarda chaluvchi sozandalardan tuzilgan jamoa bo'lib ,shu tarkib uchun yaratilgan musiqa asarini ijro etadi.

**Og'ishma**-nomukammal modulyatsiya .

## P.

**Partiya**-Ansamb*il* ,orkestr ,xor qatnashchilaridan birining yoki unison xolda ijro etuvchilarning notalari.

**Paxta zarb, Foxtiy zarb-Xorazim** maqomlaridan dugohning chertim bo'limidagi kuylardan.

**Peshrav**-Maqomlarning mushkilot bo'limida keladigan kuylardan biri.

**Pionissimo**-Musiqasi asarining juda sekin ijro etilishi.

**Pitsikato**-torli kamonchali cholg'u asboblari kamonchasi, barmoqlar bilan tirnab chalish.

**Polimetriye**-Ko'p ovozli musiqada turli metrdagi taktlarning bir vaqtda qo'shib kelishi.

**Polifoniya**-Ko'p ovozli musiqasi turi, xar biri alohida mustaqillikka ega bo'lgan bir necha kuyning garmonik qo'shib, murakkablashib rivojlanishi.

**Poema**-Uncha katta bo'lmagan lirik yoki hikoyaviy lirik xarakterdagi cholg'u musiqasi asari, piesa.

## R.

**Rapsodiya**-Xalq mavzularida erkin shakli yaratilgan cholg'u asar.

**Rahoviy, Maqomi Rahoviy**-XIII-XVII asrlarda Markaziy Osiyo, Ozarboyjon va Xuroson xalqlarida keng tarqalgan 12 maqomning yettinchisi.

**Registr**-Ma'lum bir maqsadda bir qism tovush qatorining qo'shni tovushlar bilan qo'shib kelishi.

**Rechitativ**-Vokal musiqaning bir turi bo'lib, intonatsiya va ritm jihatidan deklomatsiyali so'zga yaqin bo'ladi.

**Ritm**-Musiqasi asaridagi tovushlarning uzun qisqaliklari jihatidan munosabatlari.

**Romans**-Bir ovoz uchun vocal asar.

**Rondino**-rondo shaklidagi uncha katta bo'lmagan piesa.

**Rondo**-Bosh mavzuni bir necha bor, turli mazmundagi epizodlardan so'ng xar doim qaytarilishidan tuzilgan musiqali shakli.

**Rost maqomi**-XIII-XVII-asrlarda O'rta Osiyo Ozarbayjon va Xuroson xalqlarida keng tarqalgan 12 maqomning to'rtinchisi.

**Royal**-barmoqlar bilan bosib chalinadigan torli klavushli musiqasi asobi.

## S.

**Sabo**-mayn, yoqimli shamol, tongotar chog'ida esgan yel.

**Savt**-Shashmaqom nasr bo'limining ikkinchi guruh sho'balari kiruvchi ashulalar: Ushshoq, Sabo, Navo va hokozolar.

**Savti nag'ma-** *musiqqa tovushi*

**Savti Sarvinoz-q.** *Sarvinoz*

**Savti Ushshoq-q.** *Ushshoq*

**Savtxon-q.** *Nasrchi*

**Sadr-o'zbek raqslarida chalinadigan doira usuli**

**Sayri gulshan** – *Xorazm maqomlaridan Buzrukning aytim bo'limidagi ashula.*

**Sayqal-** *tovushni titratish.*

**Samoi dugoh-** *Shashmaqomdagi Dugoh maqomining mushkilot kuylaridan biri.*

**Samoiy-** *Tinglash,, musiqqa raqs, Darvishlarning qo'shiq , musiqqa va raqs bilan zikr tushuvi.*

**Saraxbor-** *maqomlarning nasr bo'limidagi birinchi sho'bada keladigan ashula yo'li.*

**Sarvinoz-** *Buzruk maqomining nasr bo'limidagi , ikkinchi guruh sho'balarga kiruvchi ashula yo'li.*

**Sausul-** *Xorazm maqomlaridan Iroqning chertim bo'limidagi kuy.*

**Sausuli Feruz-** *Xorazm maqomlaridan Segohning chertim bo'limidagi kuy.*

**Saqil-** *Shashmaqomning mushkilot bo'limidagi keng tarqalgan kuylardan biri.*

**Saqili Ashqullo-** *Dugoh maqomining mushkilot bo'limidagi kuylardan.*

**Saqili Bastanigor-** *Segoh maqomining Mushkilot bo'limidagi kuylardan.*

**Saqili Vazmin-** *Rost maqomining mushkilot bo'limidagi kuylardan.*

**Saqili islomxoniy-** *Buzruk maqomining mushkilot bo'limidagi kuylardan.*

**Saqili Kalon-** *Iroq maqomining mushkilot bo'limidagi kuylardan.*

**Saqili Mirza-** *Xorazm Rost maqomining chertim bo'limidagi kuylardan.*

**Saqili Muhrkan-** *Xorazm Rost maqomining chertim bo'limidagi kuylardan.*

**Saqili Niyozjonxo'ja-** *Xorazm buzruk maqomining chertim bo'limidagi kuylardan.*

**Saqili Rag-rag-** *Shashmaqom rost maqomining mushkilot bo'limidagi kuylardan.*

**Saqili Sulton-** *Shashmaqom Buzruk maqomining mushkilot bo'limidagi kuylardan.*

**Saqili Feruz-** *Xorazm maqomlaridan Dugoh va Segoh maqomlarining chertim bo'limidagi kuylardan.*

**Segoh.** **Segoh maqomi-** *Shashmaqom tarkibidagi beshinchi maqom.*

**Sekventsiya-** *Bir va ko'p ovozli musiqqa asari yoki ayrim parchasining asta sekin yuqorilashib yoki pasayib borishi.*

**Sinfonik orkestr**-turli cholg'u asboblardan tuzilgan va nisbatan boy va murakkab turdagi orkestr.

**Sinfonik poema**-sinfonik orkestr uchun yozilgan programmali musiqaning xarakterli janrlaridan biri.

**Sinfonik fantaziya**-aniq bir mavzu va mazmunda sinfonik orkestr uchun yozilgan musiqa asari.

**Sinfoniya**-sanata shaklida sinfonik orkestr uchun yaratilgan monumental musiqa asari.

**Sinkopa**-qattiq chalinadigan notaning odatdagi kuchli xissadan kuchsiz xissaga ko'chishi.

**Siporish, Suporish**- maqomlarning nasr bo'limida bir ashula yo'lidan ikkinchisiga o'tish uchun vosita bo'luvchi kuy parchasi.

**Soz**-Tovushlarning balandlik holati va munosabati.

**Solist**-yakka ovoz yoki biror cholg'u asbobi uchun yozilgan musiqa asarini ijro etuvchi yakkaxon xonanda.

**Solfedjo**-eshituv malakasini yuksaltirish va notaga qarab ularni tez o'qishni o'rganish uchun o'tkaziladigan vocal mashq.

**Soprano-xotin**- qizlarning eng yuqori ovozi.

**Soqiynoma**-shashmaqomdagi maqomlarning nasr bo'limi ikkinchi bo'lim sho'balariidagi ashula nomi.

**Suvora**-Xorazm maqomlarning ayrim bo'limida keladigan ashula nomi.

**Suporish-xar**- bir maqom va ular tarkibidagi sho'balarning tugallanish qismi.

**Supirdi-xamma** maqomlarning saqillarida bir xonadan ikkinchi xonaga o'tish uchun kichik bo'lakcha chalinadi.

**Syuita**-xar bir qismi mustaqil asar bo'lgan turli xarakterdagi musiqa piesalarining bog'lanib kelishi.

## T.

**Takt**-bir kuchli xissadan shu kabi ikkinchi kuchli xissaga qadar bo'lgan oraliq-metrning xar doim qaytarilib turishi.

**Talqin**-Shashmaqom nasr bo'limining birinchi sho'basi –Saraxbor taronalaridan so'ng keladigan ashula yo'li.

**Talqini bayot**-Navo maqomining nasr bo'limidagi ashula yo'li .



**Talqini Dugoh Husayn**-Xorazm maqomlaridan Navoning aytim bo'limidagi ashula yo'llaridan .

**Talqini Mustazot**-Xorazm maqomlaridan Navoning aytim bo'limidagi ashula yo'li.

**Talqini Uzzol**-Shashmaqomdagi Buzruk maqomining ashula yo'llaridan

**Talqini Ushshoq** –Shashmaqomdagi rost maqomining ashula yo'llaridan .

**Talqini Chorgoh**-Shashmaqomdagi Dugoh maqomining Ashula yo'llaridan .

**Talqincha**-maqomlarning nasr bo'limlarining ikkinchi sho'balari kiruvchi ashula.

**Talqinchi**- Xorazmda dutor bilan xalq ashulalarini ijro etuvchi.

**Tani maqom**-Xorazmda xar bir maqomning birinchi qismi.

**Tarji, Tarje**-Shashmaqomning mushkilot qismidagi kuylardan biri.

**Tarona**-maqomlarning ashula qismidagi Saraxbor, Talqin, Nasrdek asosiy sho'balari oralig'ida keladigan kichik ashulalar.

**Taronai nasri ajam**-Xorazm segoh maqomining aytim bo'limidagi kuy.

**Tasnif**-Shashmaqomning mushkilot bo'limi.

**Tembr**-tovush tusi xar- bir musiqa cholg'u asbobining yoki ashulachi ovozinin o'ziga xos tovush harakteri.

**Tovush.un**-biror jismning to'lqinlanishidan xosil bo'ladigan ovoz.

**Tonallik**-laddagi tovushlarning balandligi.

**Tonika**-Laddagi eng turg'un pog'ona.

**Transpozitsiya**-tovushlarni boshqa balandlikka ko'chirish.

**Trio**-Uch ijrochidan tuzilgan ansambl.

**Turk avji**-Shashmaqomning ashula qismi sho'balarida keladigan katta avj bo'lib ,namud vazifasini bajaradi, lekin ma'lum bir sho'badan olinmaydi.

## U.

**Uvertyura**-Opera, balet, oratoriya, drama , kinofilm, va boshqalarning boshlanishi oldidan ijro etiluvchi cholg'u **piesasi** bo'lib , orkestr uchun yoziladi.

**Unison**-bir xil balandlikdagi ikki tovushning bir yo'la yangrashi.

**Ushshoq**-XIII-XVII asrlarda O'rta Osiyo, Ozarboyjon va Xuroson xalqlari o'rtasida keng tarqalgan 12 maqomning birinchisi.

## F.

**Fantaziya**-erkin shakilda yozilgan cholg'u asari , **piesa**.



**Filarmoniya**-yuksak badiiy musiqa asarlari va ijrochilik san'atining targ'ib etuvchi konsert tashkiloti.

**Final**-sinfoniya ,sonata ,konsert,trio,kvartet va shu kabi ko'p qismli musiqa asarlarining oxirgi qismi.

**Folklor**-og'zaki xalq adabiyoti va musiqa ijodiyoti .Xalq musiqasi

## **X.**

**Xalfa**-Xorazmda shoir,sozanda va ashulachi xotin- qizlar.

**Xor** – Vokal,xor musiqasini aytuvchi ijrochi jamoa.

**Xoral**- cherkov jamoasi ijro etadigan diniy ashula bo'lib ,katoliklarda bir ovozli,protestantlarda –organ cholg'u asbobi jo'rligida aytiladigan ko'povozli musiqa.

**Xotima**-Fugada mavzuning oxirgi marta qo'llanishidan so'ng keladigan qo'shiq.

**Xromatizm**-diatonik laddagi pog'onalarining yarim tondan o'zgarishi.

## **Ch.**

**Chapandoz**-Shashmaqomdagi buzruk va rost maqomlarining nasr bo'limi ikkinchi guruhi sho'balaridagi ashula.

**Chardash**-Venger xalq raqsi.

**Chorgoh,chohorgoh**-Shashmaqomdagi Dugoh maqomining mushkilot va nasr bo'limlaridagi kuylardan.

## **Sh.**

**Shashmaqom**-O'zbek va tojik xalqlari musiqa merosining yetuk mukammal asari.

**Sho'ba**-Shashmaqom ashula bo'limidagi yirik ashula yo'li

## **E.**

**Engarmonizm**-Bir tovushni ikki xil nom bilan atalishi.

## **O'.**

**O'n ikki maqom** –Rahoviy,Husayniy,Zangula,Rost,Ushshoq,Navo , Buslik, Xijoz, Iroq,Isfaxon,Zirafkand va Buzruk maqomlari bilan XII-XIII asrlarda Markaziy Osiyo ,Xuroson va Ozarboyjon xalqlaridan yetishib chiqqan sozanda xonanda va bastakorlar tomonidan malum bir tartibga solinadigan maqomlar tizimi.

## **Q.**

**Qo'shiq-she'r** va *kuyi xalq tomonidan ijod qilinib va xalq orasida keng tarqalgan janr.*

## **G'.**

**G'azal-O'zbek mumtoz she'riyatining asosiy lirik janri.**

## **H.**

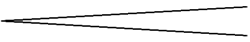
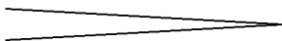
**Hafif,Hafifi segoh-Shashmaqomdagi Segoh maqomining mushkilot bo'limidagi kuy nomi.**

**Hijoziy,Maqomi Hijoziy-XIII-XVII asrlarda O'rta Osiyo.Ozarboyjon ,Xuroson xalqlarida keng tarqalgan o'n ikki maqomning oltinchisi.**

**Hofiz-Ilgarilari quronni yozgan qiroat bilan chiroyli o'qiganlarni hofiz deb ataganlar.**

**Husayniy,Maqomi Husayniy-XIII-XVII asr o'rtalarida keng tarqalgan o'n ikki maqomning beshinchisi.**

*Dinamik iboralar*

<b>Iboraning to'liq nomi</b>	<b>Qisqacha belgisi</b>	<b>Talaffuzi</b>	<b>Tovush kuchi</b>
<u><i>forte</i></u>	<i>F</i>	<i>forte</i>	<i>qattik</i>
<u><i>mezzo forte</i></u>	<i>mf</i>	<i>metstso-forte</i>	<i>o'rtacha qattiq</i>
<u><i>fortissimo</i></u>	<i>ff</i>	<i>fortissimo</i>	<i>juda qattiq</i>
<u><i>piano</i></u>	<i>P</i>	<i>piano</i>	<i>sekin</i>
<u><i>mezzo piano</i></u>	<i>Mp</i>	<i>metstso-pyano</i>	<i>o'rtacha sekin</i>
<u><i>pianissimo</i></u>	<i>PP</i>	<i>pianissimo</i>	<i>juda sekin</i>
<u><i>crescendo</i></u>		<i>kreiuendo</i>	<i>kuchaytirib</i>
<u><i>poco a poco crescendo</i></u>	<i>pocoapoco cresc.</i>	<i>poko-a-poko kreiuendo</i>	<i>sekin-asta kuchaytirib</i>
<u><i>diminuendo</i></u>		<i>diminuyendo</i>	<i>pasaytirib</i>
<u><i>poco a poco diminuendo</i></u>	<i>pocoapoco dim.</i>	<i>poko-a-poko diminuyendo</i>	<i>sekin-asta pasaytirib</i>
<u><i>sforzando</i></u>	<i>sf</i>	<i>sfortsando</i>	<i>to'satdan kuchaytirib</i>

## Major tonalliklari

### C-dur



### G-dur



### F-dur



### D-dur



### B-dur



### A-dur



### Es-dur



### E-dur



*As-dur*

tabbiy                      garmonik                      melodik

Musical notation for the As-dur scale in three parts: tabbiy, garmonik, and melodik. The key signature has one flat (B-flat).

*H-dur*

tabbiy                      garmonik                      melodik

Musical notation for the H-dur scale in three parts: tabbiy, garmonik, and melodik. The key signature has two sharps (F# and C#).

*Des-dur*

tabbiy                      garmonik                      melodik

Musical notation for the Des-dur scale in three parts: tabbiy, garmonik, and melodik. The key signature has two flats (B-flat and E-flat).

*Fis-dur*

tabbiy                      garmonik                      melodik

Musical notation for the Fis-dur scale in three parts: tabbiy, garmonik, and melodik. The key signature has three sharps (F#, C#, and G#).

*Ges-dur*

tabbiy                      garmonik                      melodik

Musical notation for the Ges-dur scale in three parts: tabbiy, garmonik, and melodik. The key signature has three flats (B-flat, E-flat, and A-flat).

*Cis-dur*

tabbiy                      garmonik                      melodik

Musical notation for the Cis-dur scale in three parts: tabbiy, garmonik, and melodik. The key signature has four sharps (F#, C#, G#, and D#).

*Ces-dur*

tabbiy                      garmonik                      melodik

Musical notation for the Ces-dur scale in three parts: tabbiy, garmonik, and melodik. The key signature has four flats (B-flat, E-flat, A-flat, and D-flat).

# Minor tonalliklar

## *a-moll*

tabbiy                      garmonik                      melodik

The musical notation for a-moll (A minor) is shown in three parts: 'tabbiy' (natural), 'garmonik' (harmonic), and 'melodik' (melodic). The 'tabbiy' part shows the natural A minor scale (A-B-C-D-E-F-G-A). The 'garmonik' part shows the harmonic minor scale (A-B-C-D-E-F#-G-A). The 'melodik' part shows the melodic minor scale (A-B-C-D-E-F#-G#-A).

## *e-moll*

tabbiy                      garmonik                      melodik

The musical notation for e-moll (E minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The 'tabbiy' part shows the natural E minor scale (E-F-G-A-B-C-D-E). The 'garmonik' part shows the harmonic minor scale (E-F-G-A-B-C#-D-E). The 'melodik' part shows the melodic minor scale (E-F-G-A-B-C#-D#-E).

## *d-moll*

tabbiy                      garmonik                      melodik

The musical notation for d-moll (D minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The 'tabbiy' part shows the natural D minor scale (D-E-F-G-A-B-C-D). The 'garmonik' part shows the harmonic minor scale (D-E-F-G-A-B#-C-D). The 'melodik' part shows the melodic minor scale (D-E-F-G-A-B#-C#-D).

## *h-moll*

tabbiy                      garmonik                      melodik

The musical notation for h-moll (B minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The 'tabbiy' part shows the natural B minor scale (B-C-D-E-F-G-A-B). The 'garmonik' part shows the harmonic minor scale (B-C-D-E-F#-G-A-B). The 'melodik' part shows the melodic minor scale (B-C-D-E-F#-G#-A-B).

## *g-moll*

tabbiy                      garmonik                      melodik

The musical notation for g-moll (G minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The 'tabbiy' part shows the natural G minor scale (G-A-B-C-D-E-F-G). The 'garmonik' part shows the harmonic minor scale (G-A-B-C-D#-E-F-G). The 'melodik' part shows the melodic minor scale (G-A-B-C-D#-E#-F-G).

## *fis-moll*

tabbiy                      garmonik                      melodik

The musical notation for fis-moll (F# minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The 'tabbiy' part shows the natural F# minor scale (F#-G-A-B-C-D-E-F#). The 'garmonik' part shows the harmonic minor scale (F#-G-A-B-C#-D-E-F#). The 'melodik' part shows the melodic minor scale (F#-G-A-B-C#-D#-E-F#).

## *c-moll*

tabbiy                      garmonik                      melodik

The musical notation for c-moll (C minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The 'tabbiy' part shows the natural C minor scale (C-D-E-F-G-A-B-C). The 'garmonik' part shows the harmonic minor scale (C-D-E-F-G#-A-B-C). The 'melodik' part shows the melodic minor scale (C-D-E-F-G#-A#-B-C).

## *cis-moll*

tabbiy                      garmonik                      melodik

The musical notation for cis-moll (C# minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The 'tabbiy' part shows the natural C# minor scale (C#-D-E-F-G-A-B-C#). The 'garmonik' part shows the harmonic minor scale (C#-D-E-F#-G-A-B-C#). The 'melodik' part shows the melodic minor scale (C#-D-E-F#-G#-A-B-C#).

*f-moll*

tabbiy                      garmonik                      melodik



The musical notation for f-moll (F minor) is shown in three parts: 'tabbiy' (natural scale), 'garmonik' (harmonic scale), and 'melodik' (melodic scale). The key signature has two flats (Bb and Eb).

*gis-moll*

tabbiy                      garmonik                      melodik



The musical notation for gis-moll (G minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The key signature has one flat (Bb).

*b-moll*

tabbiy                      garmonik                      melodik



The musical notation for b-moll (B minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The key signature has two flats (Bb and Eb).

*dis -moll*

tabbiy                      garmonik                      melodik



The musical notation for dis-moll (D minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The key signature has one flat (Bb).

*es-moll*

tabbiy                      garmonik                      melodik



The musical notation for es-moll (E minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The key signature has three flats (Bb, Eb, and Ab).

*ais-moll*

tabbiy                      garmonik                      melodik



The musical notation for ais-moll (A minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The key signature has no flats or sharps.

*as-moll*

tabbiy                      garmonik                      melodik



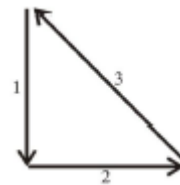
The musical notation for as-moll (A minor) is shown in three parts: 'tabbiy', 'garmonik', and 'melodik'. The key signature has three flats (Bb, Eb, and Ab).

**Dirijyorlik qoydalar**  
**Oddiy o'lchovlar**

***Ikki hissali***

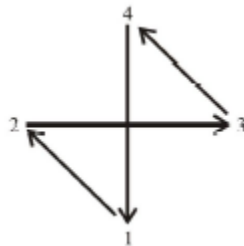


***Uch hissali***

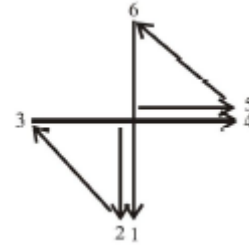


**Murakkab o'lchovlar**

***To'rt hissali***

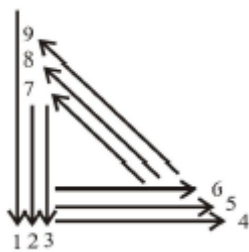


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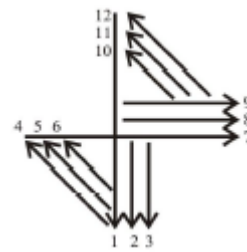


**Aralash o'lchovlar**

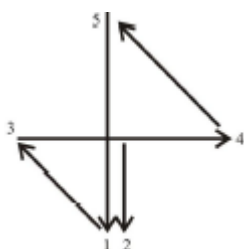
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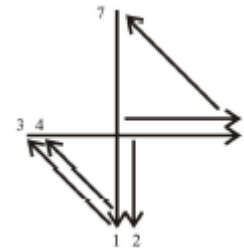
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***Besh hissali***



***Yetti hissali***





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