G. A. Ahmedova

SOLFEDJIO

Bolalar musiqa va san'at maktablarining
1-sinf o'quvchilari uchun

ISHCHI DAFTAR

G.A.Ahmedova

SOLFEDJIO

Bolalar musiqa va san'at maktablarining

1-sinf o'quvchilari uchun

Ishchi daftar

G'afur G'ulom nomidagi
nashriyot-matbaa ijodiy uyi
TOSHKENT – 2022

UO‘K: 373.3:78(072)
KBK 85.31
A-71

Ahmedova Gulbahor

Solfedjio. Bolalar musiqa va san’at maktablarining 1-sinf o‘quvchilari uchun ishchi daftar [Matn]: metodik qo‘llanma / G.A. Ahmedova – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2022 – 44 b.

Nashrga tayyorlovchi
Madusmonov Beknazar Jumanazar o‘g‘li

Taqrizchilar:

I.M. Mirtolipova – O‘zDK “Musiqa nazariyasi” kafedrasi s.s.f.d (PhD), katta o‘qituvchisi.

Laylo Djurayeva – O‘zDK s.f.f.d. (PhD), katta o‘qituvchi

Sh.N. Berdixanova – Yunus Rajabiy nomidagi O‘zMMSI “O‘zbek maqomi tarixi va nazariyasi” kafedrasi mudiri, katta o‘qituvchi, san’atshunoslik fanlari bo‘yicha falsafa doktori (PhD)

Aziz o‘quvchi!

Musiqaning sehrli olamiga qadam qo‘yish arafasida turgan ekansiz, sizga qo‘lingizdagi qo‘llanma yordamga keladi. Ustozingiz yordamida bosqichma-bosqich doimiy vazifalarni bajarib borishingiz bilan musiqa olamini yanada yaxshiroq tushunib borasiz. Musiqaning sirli va o‘ziga xos jihatlarini siz oson va tez o‘rganib, uni bemalol amalda qo‘llay boshlaysiz.

Unda keltirilgan misollar, krossvordlar yanada qiziqarli bo‘lib, bilimingizni mustahkamlashga, xotirangizda chuqur iz qoldirishiga yordam beradi. Siz ushbu qo‘llanmadan foydalanish jarayonida nafaqat bilimingizni oshirasiz, balki mustaqil fikrlash, qiyinchiliksiz uni o‘quv jarayonida qo‘llash kabi malakalarni ham egallab borasiz.

Muallif

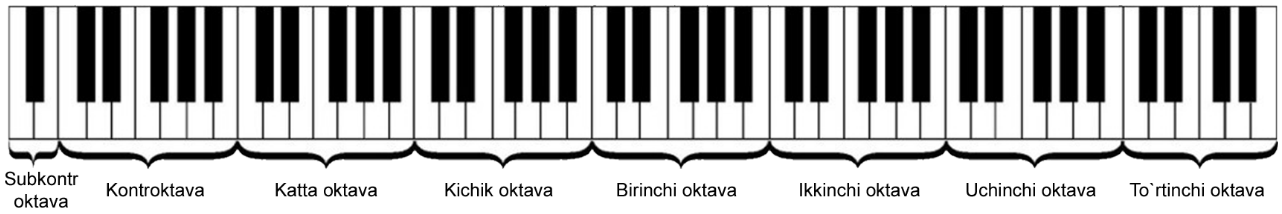
UO‘K: 373.3:78(072)
KBK 85.31

ISBN 978-9943-7009-6-3

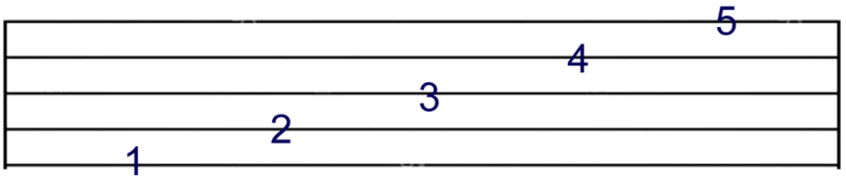
© Ahmedova G., 2022
© G‘afur G‘ulom nomidagi
nashriyot-matbaa ijodiy uyi, 2022

OKTAVALAR. NOTA YO‘LI. KALITLAR. NOTALARNI BIRINCHI OKTAVADA YOZILISHI

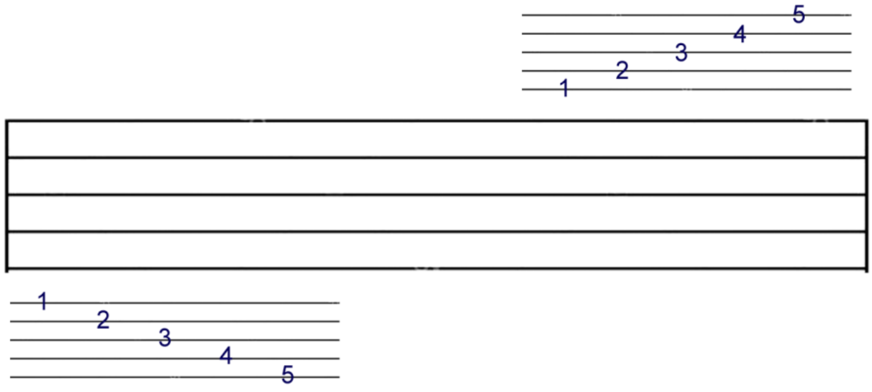
Bir xil pog‘onadagi tovushlar oralig‘iga oktava deyiladi. Oktava lotincha **“sakkiz”** degan ma’noni bildiradi.



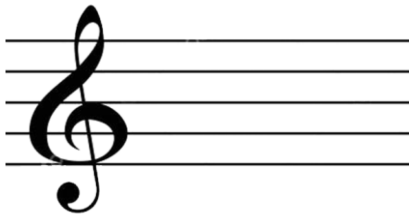
Asosiy nota chiziqlari.

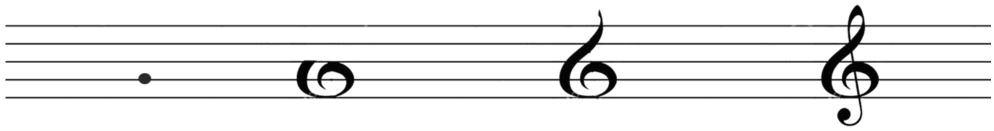


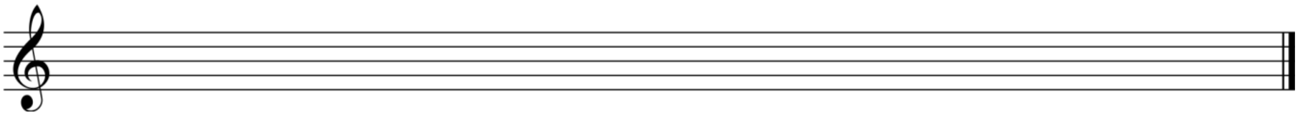
Yordamchi nota chiziqlari.

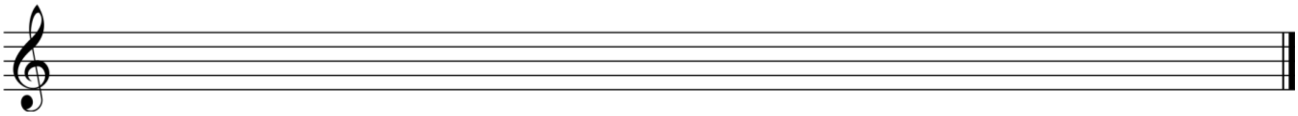


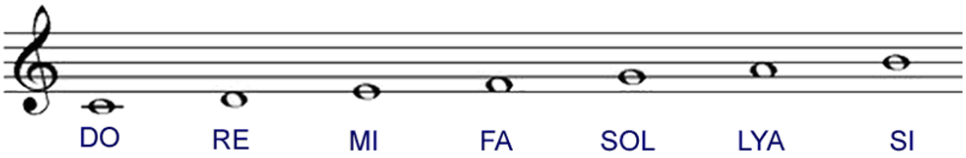
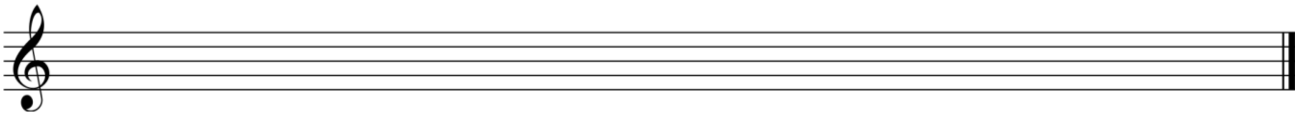
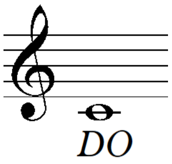
Tovushlarning muayyan balandligini aniqlash uchun maxsus belgi qo‘yiladi. Bu belgi kalit deyiladi.



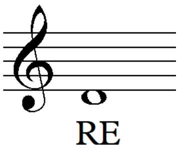
Skripka yoki sol kaliti.

Namunaga qarab skripka kalitini yozing

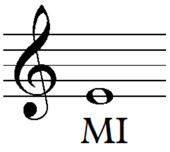


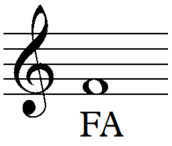


Birinchi oktava notalarining nota yo‘lida joylashuvi.



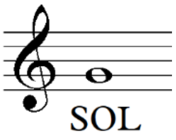
notasi pastki birinchi yordamchi chiziqda yoziladi.

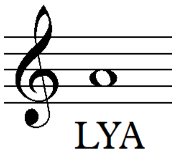
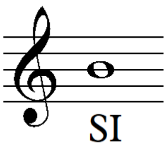


notasi birinchi chiziqning pastida yoziladi.

notasi birinchi chiziqda yoziladi.



notasi birinchi va ikkinchi chiziqlar orasida yoziladi.



notasi ikkinchi chiziqda yoziladi.

notasi ikkinchi va uchinchi chiziqlar orasida yoziladi.

notasi uchinchi chiziqda yoziladi.

Notalarni yozing

Do

Re

Mi

Fa

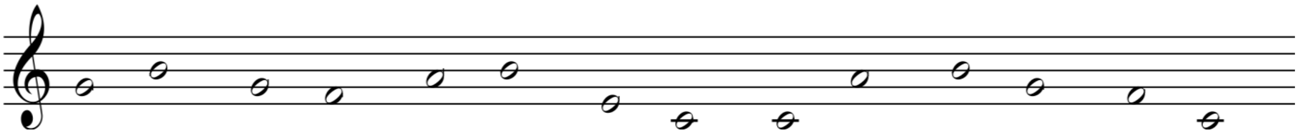
Sol

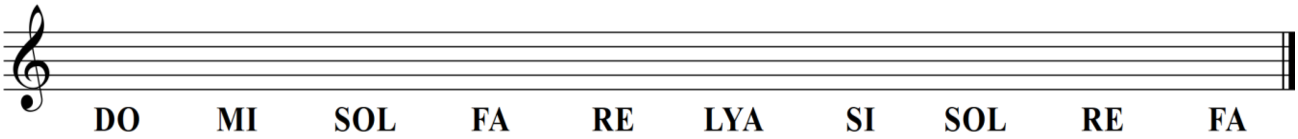
Lya

Si

Notalarni chiziqlar ustiga istalgan tartibda yozing. Qizil rangga bo‘yang va notalar nomini ayting.

Notalarni chiziqlar orasiga istalgan tartibda yozing. Yashil rangga bo‘yang va notalar nomini ayting.

Berilgan notalarning nomini ayting va tagiga yozing.

Ko‘rsatilgan notalarni birinchi oktavada yozing.



Nuqtalar o‘rniga kerakli nota nomini yozing.

……..nota yo‘lining birinchi yordamchi chizig‘ida joylashadi.

……..nota yo‘lining birinchi chizig‘ida joylashadi.

……..nota yo‘lining ikkinchi chizig‘ida joylashadi.

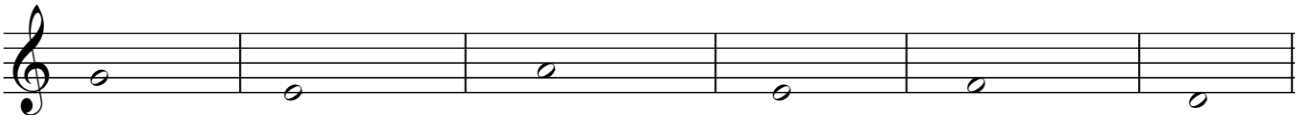
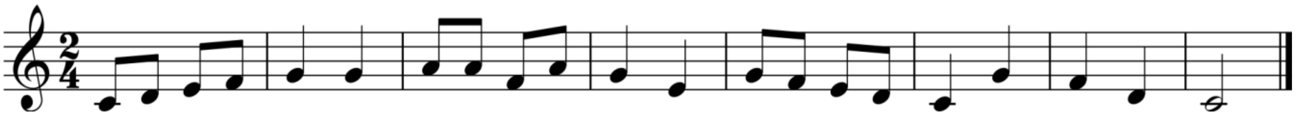
……..nota yo‘lining uchinchi chizig‘ida joylashadi.

……..nota yo‘lining birinchi chizig‘i pastida joylashadi.

……..nota yo‘lining birinchi va ikkinchi chiziqlari orasida joylashadi.

……..nota yo‘lining ikkinchi va uchinchi chiziqlari orasida joylashadi.

Berilgan notalardan oldingi va keyingi joylashgan notalarning nomini toping va yozing.



Berilgan kuyda nechta nota qatnashgan? ………………………………………

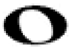
Eng yuqori notasini toping……………………………………………………

Eng pastki notasini ayting……………………………………………………..

Kuyda qaysi nota eng ko‘p ishlatilgan?..

Kuyda eng kam ishlatilgan notani toping……………………………………..

NOTALAR CHO‘ZIMI

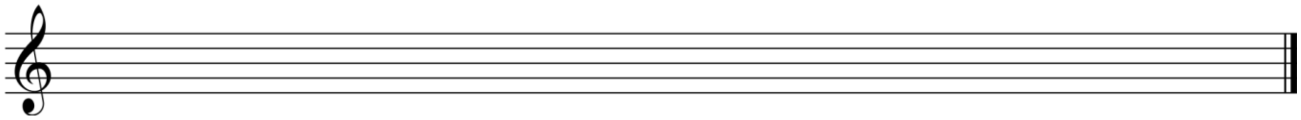
 Butun nota 1i 2i 3i 4i ga sanaladi.

Yarim nota 1i 2i ga sanaladi.

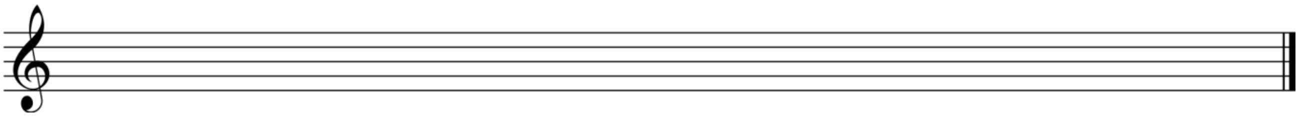
Chorak nota 1i ga sanaladi.

Nimchorak nota 1 ga yoki i ga sanaladi.

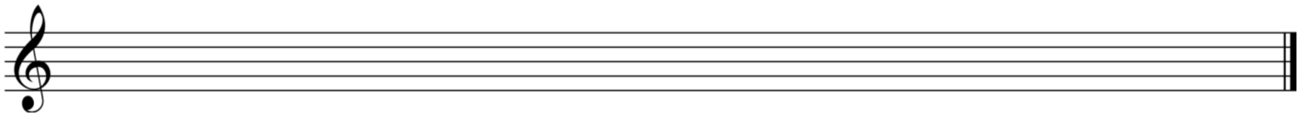
Butun notalarni istalgan tartibda yozing.



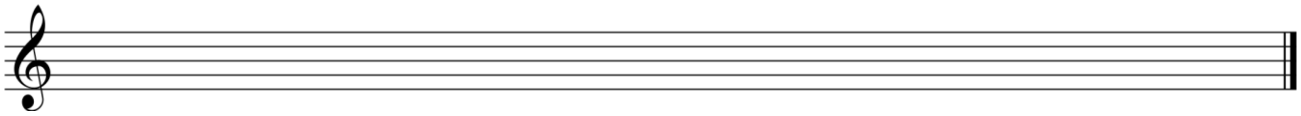
Yarimtalik notalarni istalgan tartibda yozing.



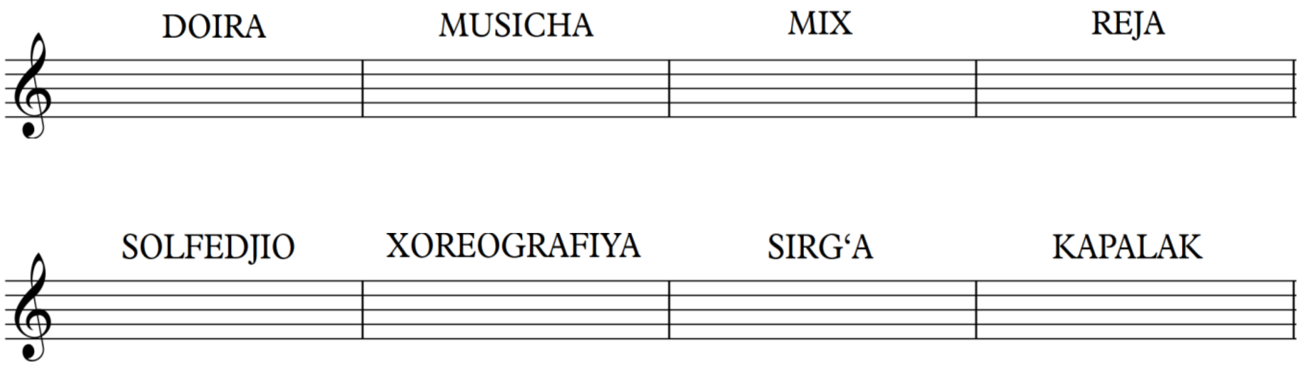
Chorak notalarni istalgan tartibda yozing



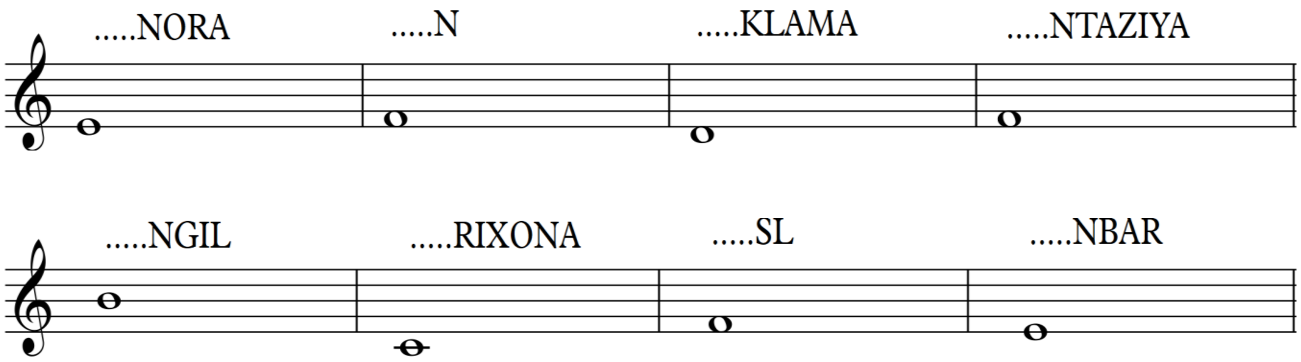
Nimchorak notalarni istalgan tartibda yozing.



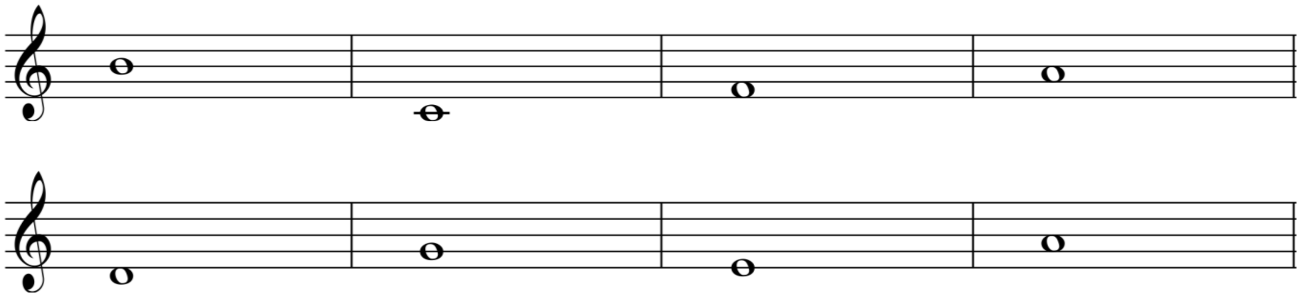
So‘zlar ichida yashiringan notalar nomini topib tagiga chizing. Nota yo‘liga yozing.



Notalar yordamida so‘zlarni toping.



Berilgan notalar nomi qatnashgan so‘zlarni topib yozing.



Hikoyani o‘qing

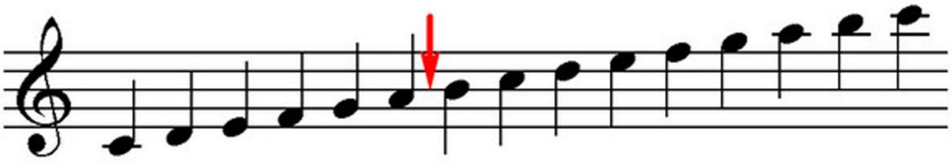
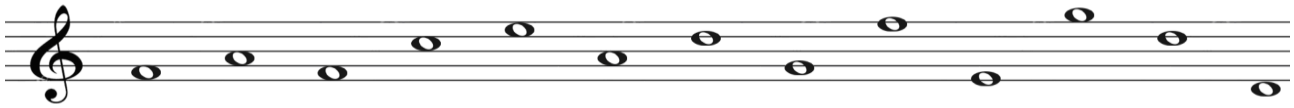
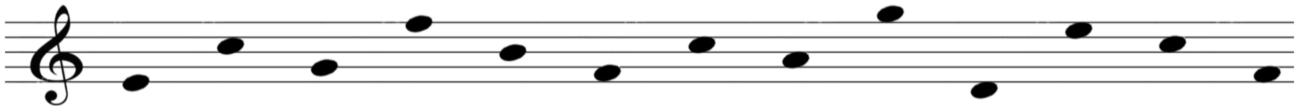
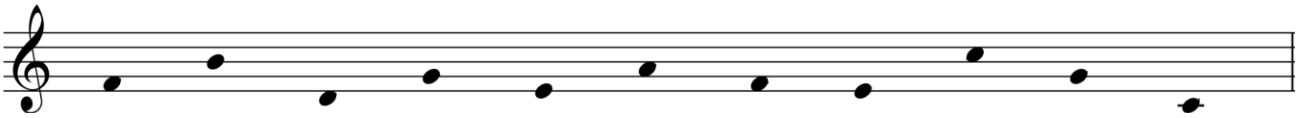
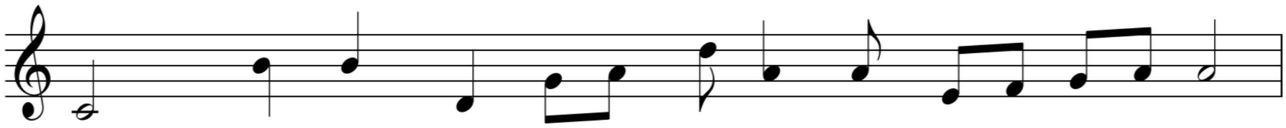
Qadim zamonda mu ***qa ola*** ***da***

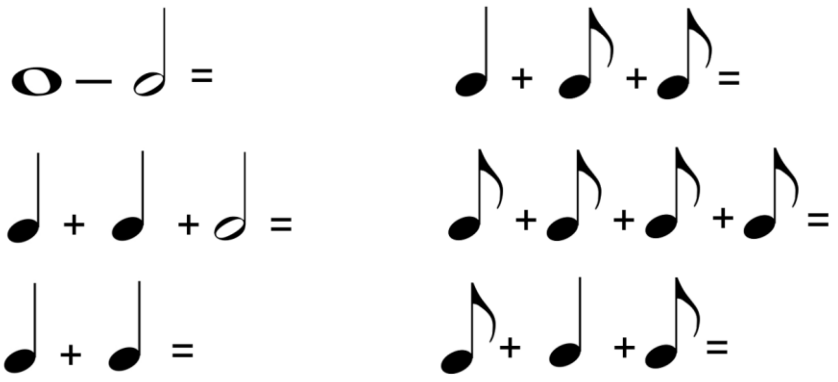
, ***, tanbur va kenja***

ngil ***cholg‘ulari inoq bo‘lib yashar ekan. Kunlardan bir kuni barcha cholg‘ular katta***

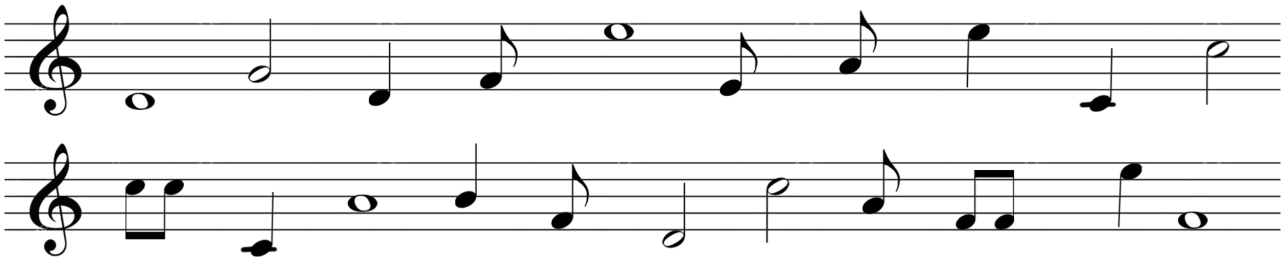
da kuy chalmoqchi bo‘ldilar. Lekin qancha urinsalar ham uddalay olmadilar. Shunda yordamga

cholg‘u ***keldi va hammaga sanashni buyurdi. Barcha cholg‘ular ijrosida go‘zal kuy yaraldi.***

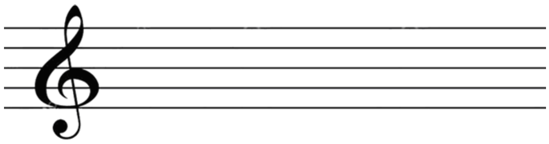
Notalarga tayoqcha (shtil)larni to‘g‘ri yozish.

Berilgan notalarga tayoqchalarni qo‘yib yarimtalik notalarga aylantiring.

Berilgan notalarga tayoqchalarni qo‘yib chorak notalarga aylantiring.

Berilgan notalarga tayoqchalarni va bayroqchalarni qo‘yib nimchorak notalarga aylantiring.

Berilgan notalarning tayoqchalari noto‘g‘ri qo‘yilganini toping, qizil doirachaga oling va to‘g‘rilab yozing.

Musiqiy matematik misollarni yeching.



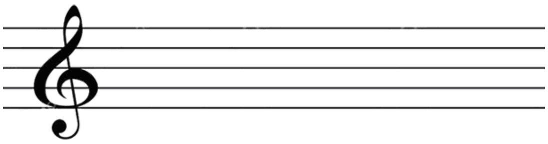
Berilgan notalardan avval butun, keyin yarim, chorak va nimchorak notalarni ajratib yozing.



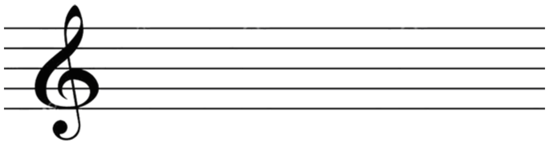
BUTUN



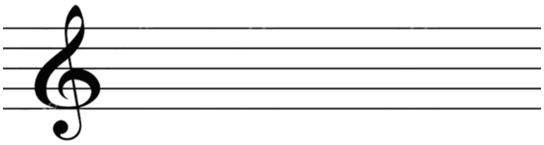
YARIM



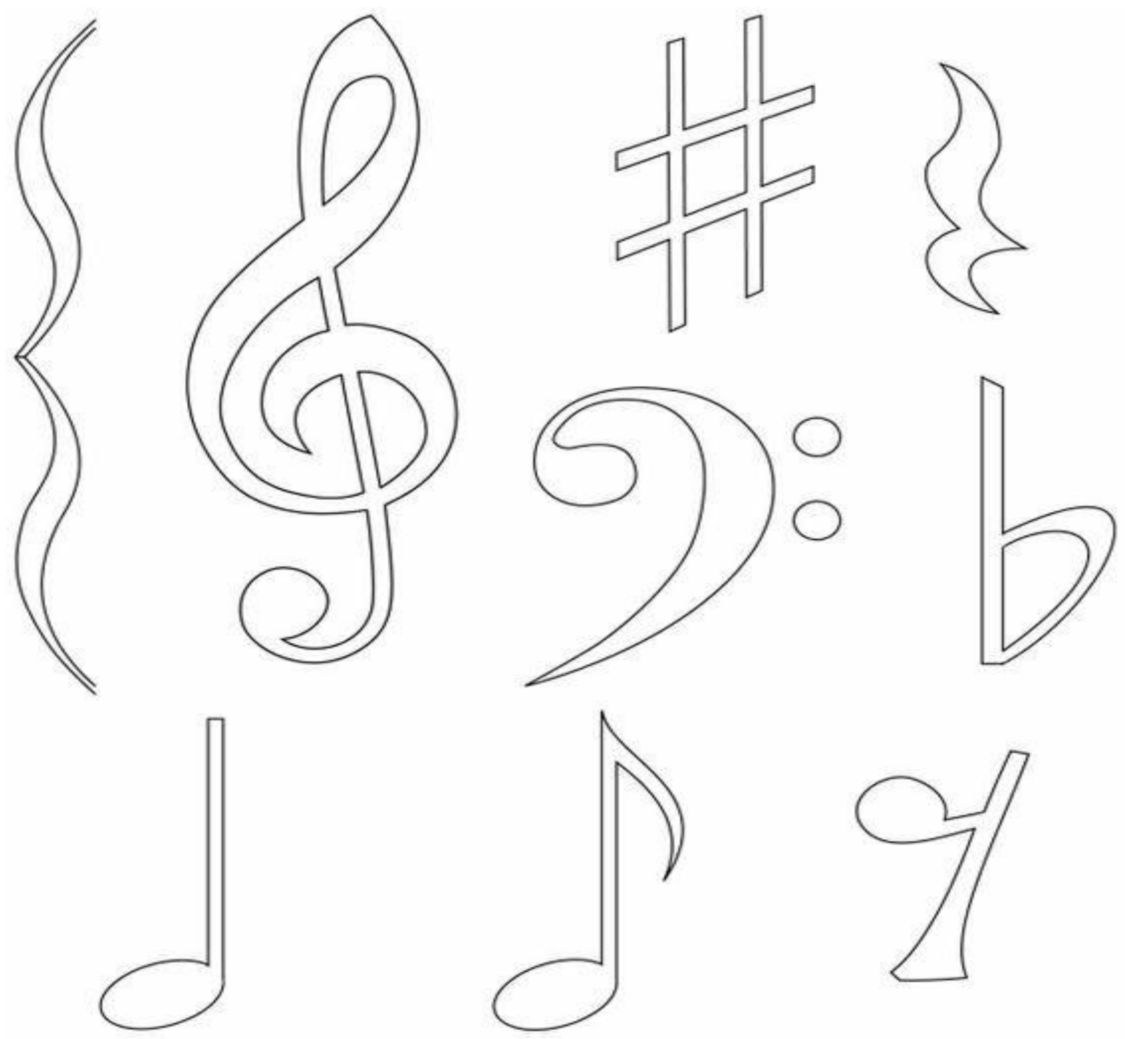
CHORAK



NIMCHORAK



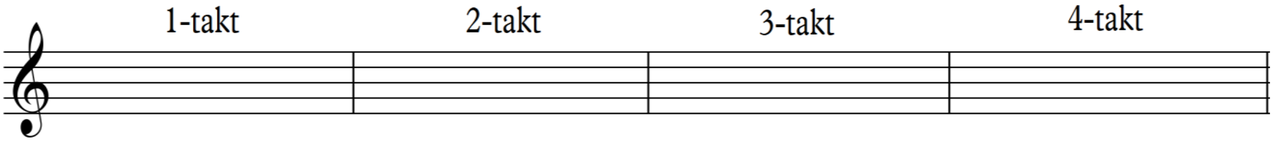
O‘zingiz bo‘yang



TAKT, TAKT CHIZIG‘I. O‘LCHOV.
KUCHLI VA KUCHSIZ HISSALAR

Nutqimizda so‘zlarni talaffuz qilayotganimizda so‘zning ma’lum bo‘g‘inlari urg‘u olib kuchli talaffuz qilinadi. Kuyda urg‘u tushadigan hissalar **kuchli hissa**, urg‘u tushmaydigan hissalar **kuchsiz hissalar** deyiladi.

Bir kuchli hissadan ikkinchi bir kuchli hissagacha bo‘lgan oraliq **takt** deyiladi. Taktlar nota yo‘lini vertikal kesib o‘tuvchi chiziq bilan ajratiladi. Bu chiziq takt chizig‘i deyiladi. Asar oxirida ikkita takt chizig‘i qo‘yiladi.



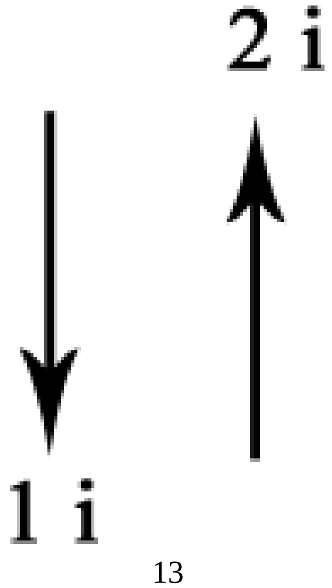
Metr hissasining ma’lum bir cho‘zimi, o‘lchov deyiladi. O‘lchovlar nota yo‘lining boshida kalit va alteratsiya belgilaridan keyin yoziladi. Yuqoridagi raqam hissalar sonini, pastdagi raqam hissalar o‘lchovini bildiradi.

O‘lchovlar 3 xil bo‘ladi.

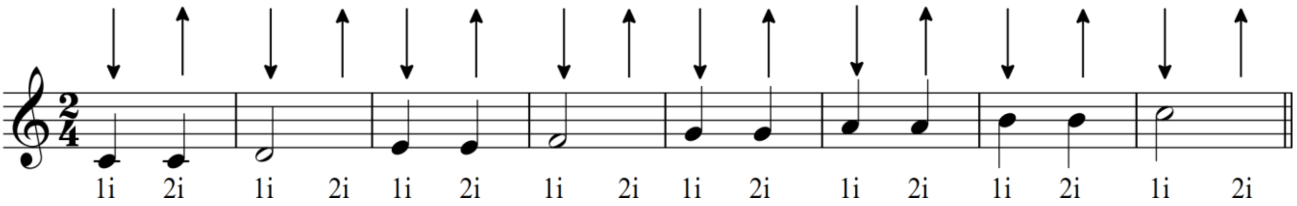
1. Oddiy o‘lchovlar. 2/4, 3/4, 3/8
2. Murakkab o‘lchovlar. 4/4, 6/4, 6/8
3. Aralash o‘lchovlar. 5/4, 7/4

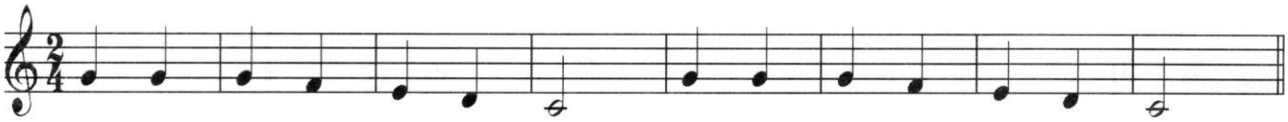
2/4 o‘lchovi oddiy o‘lchovlar guruhiga kiradi. Unda ikkita hissa mavjud. 1i 2i ga sanaladi. 1i kuchli hissa 2 i kuchsiz hissadir.

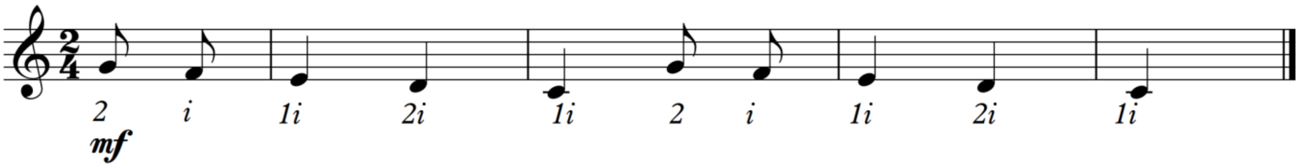
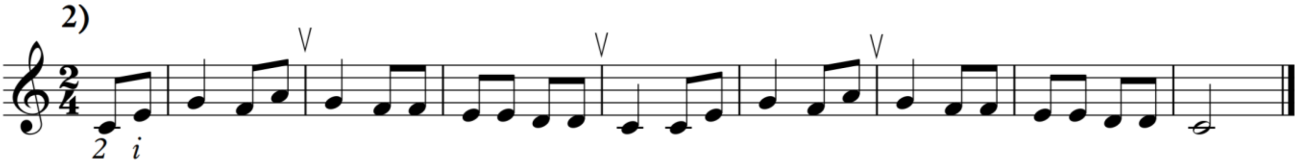
2/4 o‘lchovining dirijorlik sxemasi

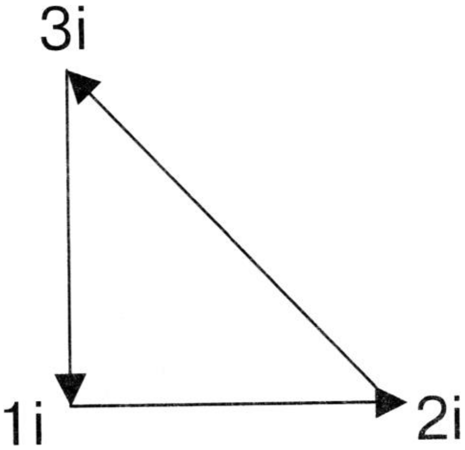


Nota yozuvida dirijorlik quyidagicha belgilanadi.

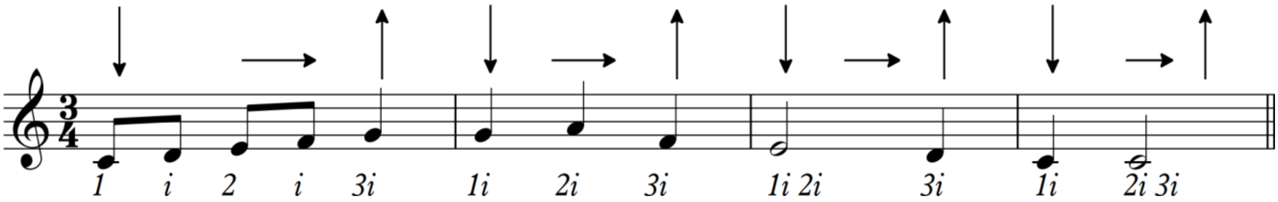


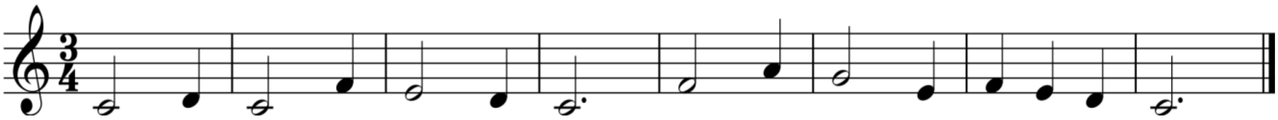
Berilgan kuyning sanog‘i va dirijorligini yozing.

Musiqa asari kuchsiz hissadan boshlansa, asar boshida to‘liq bo‘lmagan **takt** hosil bo‘ladi. Unga takt oldi deyiladi. Taktning qolgan qismi ko‘pincha asar oxirida beriladi.

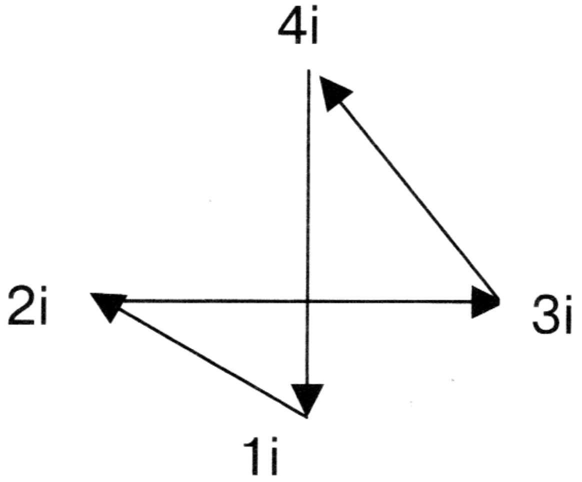
1)

2)

3/4 o‘lchovining dirijorlik sxemasi



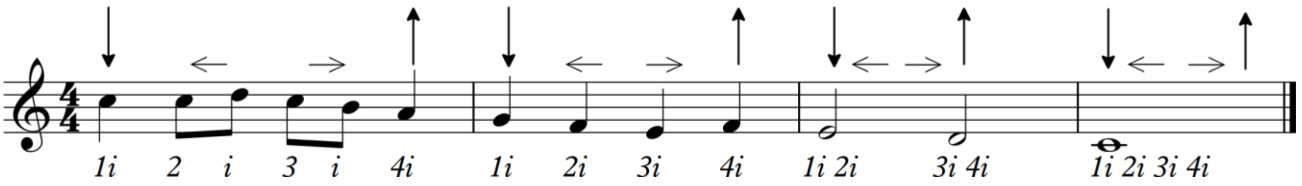
Nota yozuvida dirijorlik quyidagicha belgilanadi.

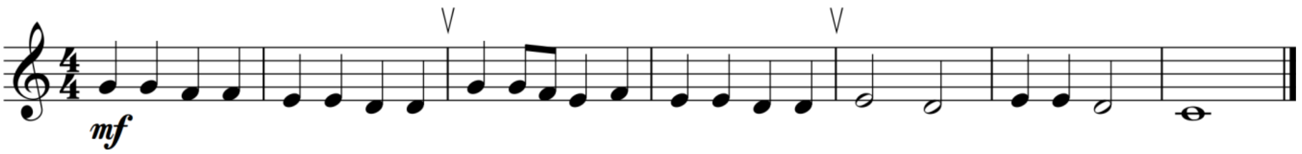


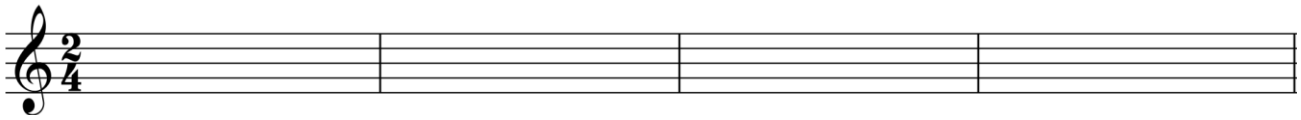
Berilgan kuyning sanog‘i va dirijorligini yozing.

4/4 o‘lchovining dirijorlik sxemasi



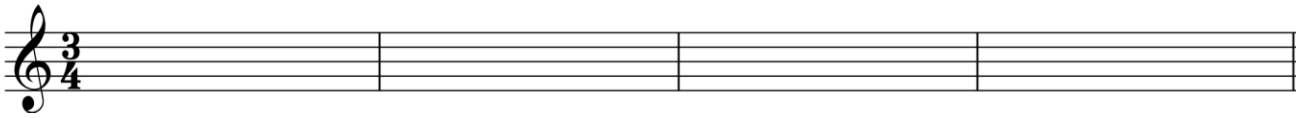
Nota yozuvida dirijorlik quyidagicha belgilanadi.



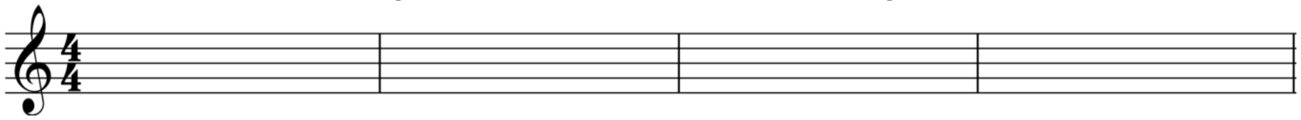
Berilgan kuyning sanog‘i va dirijorligini yozing.

Taktlarni faqat chorak notalar bilan ko‘rsatilgan o‘lchovlarda to‘ldiring.

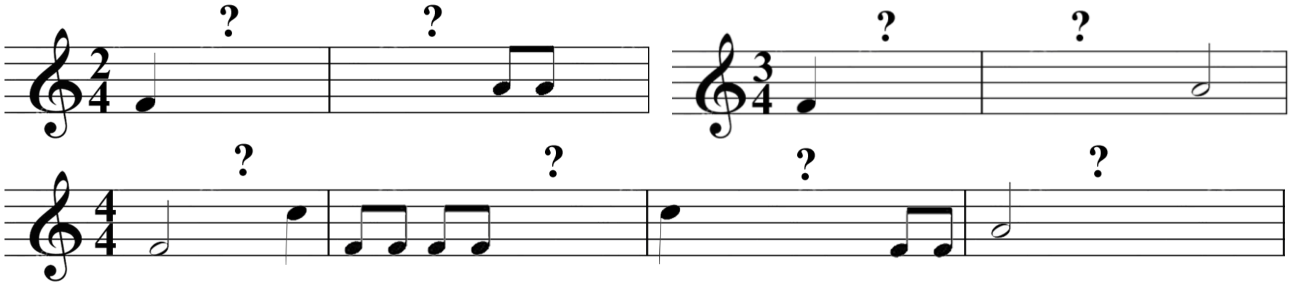
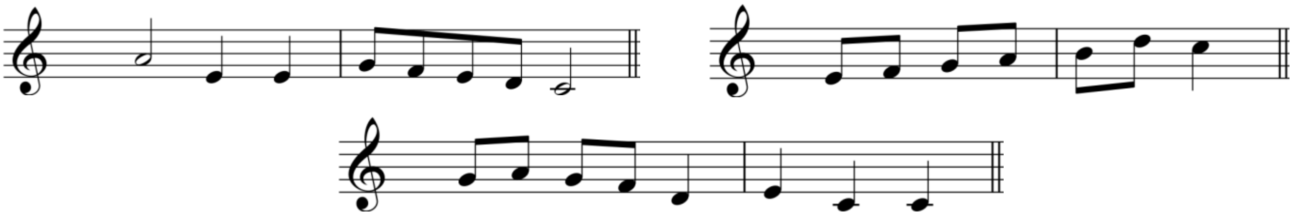
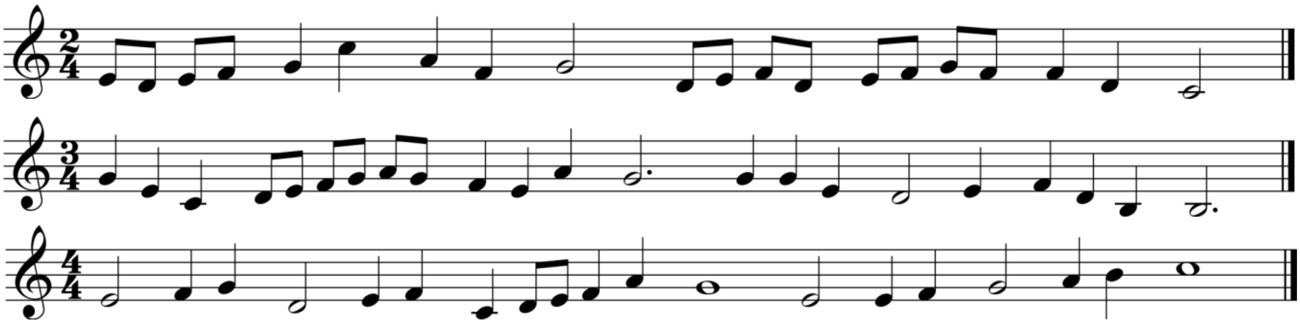


Taktlarni faqat nimchorak notalar bilan ko‘rsatilgan o‘lchovlarda to‘ldiring.



Turli xil cho‘zimdagi notalar bilan taktlarni to‘ldiring.



Turli xil nota cho‘zimlarda taktlarni to‘ldiring.

Musiqiy misollarga kerakli o‘lchovlarni yozing.

Quyidagi kuylarning o‘lchoviga qarab takt chiziqlari sanog‘ini yozing.

O‘zingiz bo‘yang

PAUZALAR

Tovush yangrashining vaqtincha to‘xtalishi **pauza** deyiladi. Pauzalar ham tovush cho‘zimlari kabi sanaladi.

Butun pauza 1i 2i 3i 4i ga sanaladi.

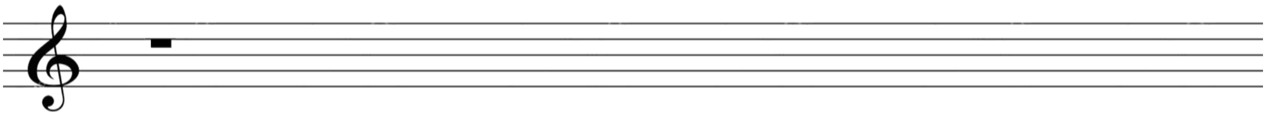
Yarim pauza 1i 2i ga sanaladi.

Chorak pauza 1i ga sanaladi.

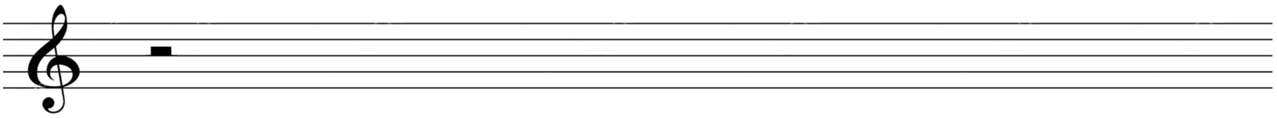
Nimchorak pauza 1 ga yoki i ga sanaladi.

Pauzalarni yozing.

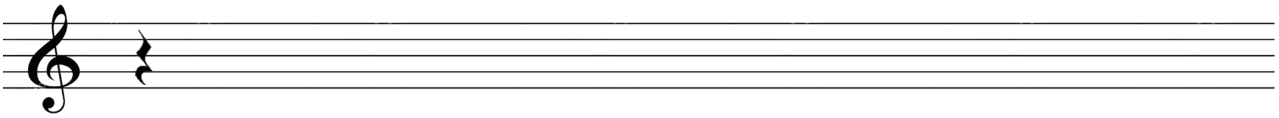
Butun pauza



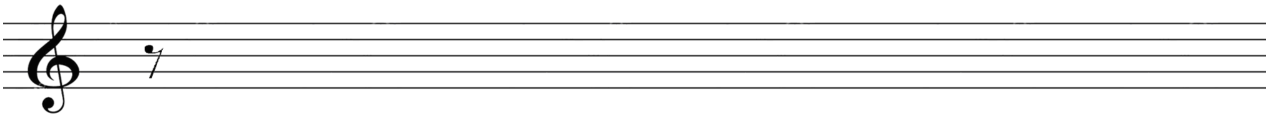
Yarim pauza

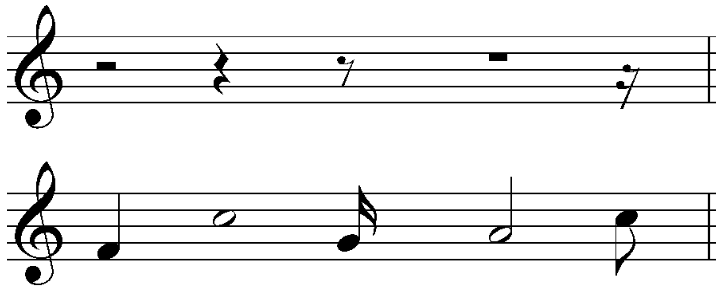


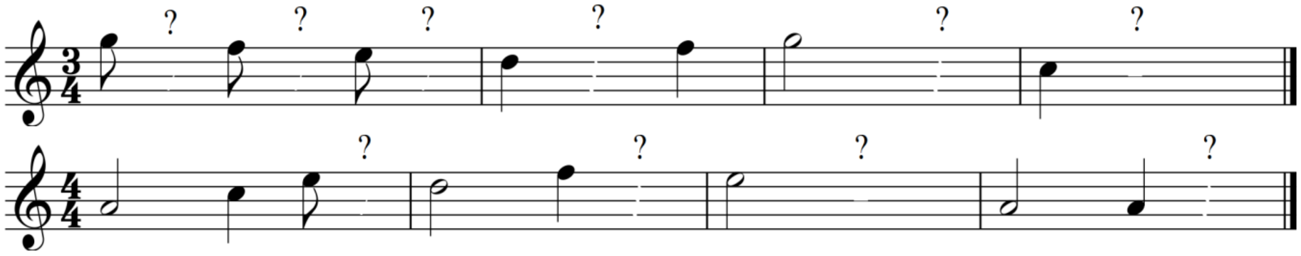
Chorak pauza



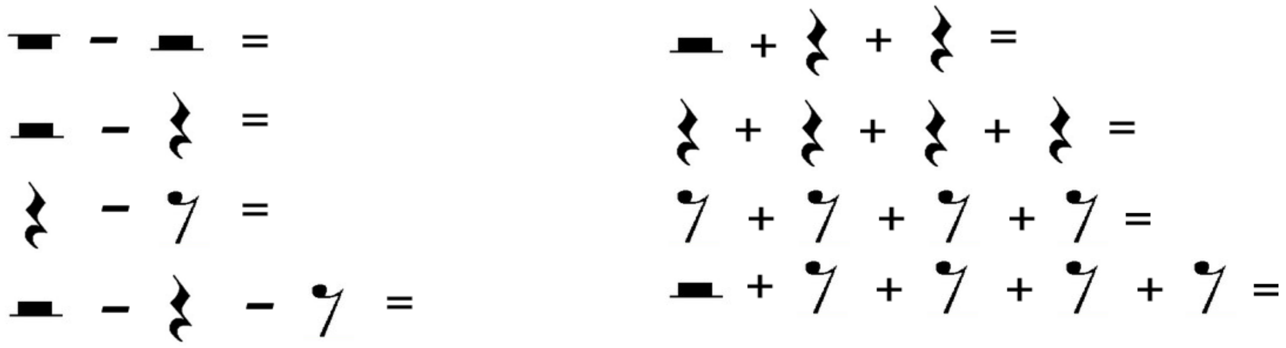
Nimchorak pauza

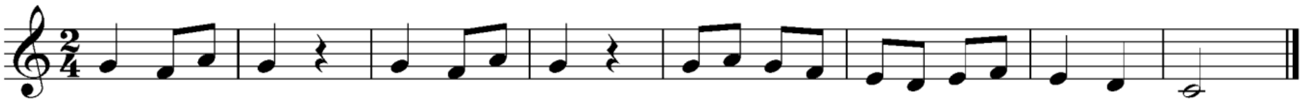


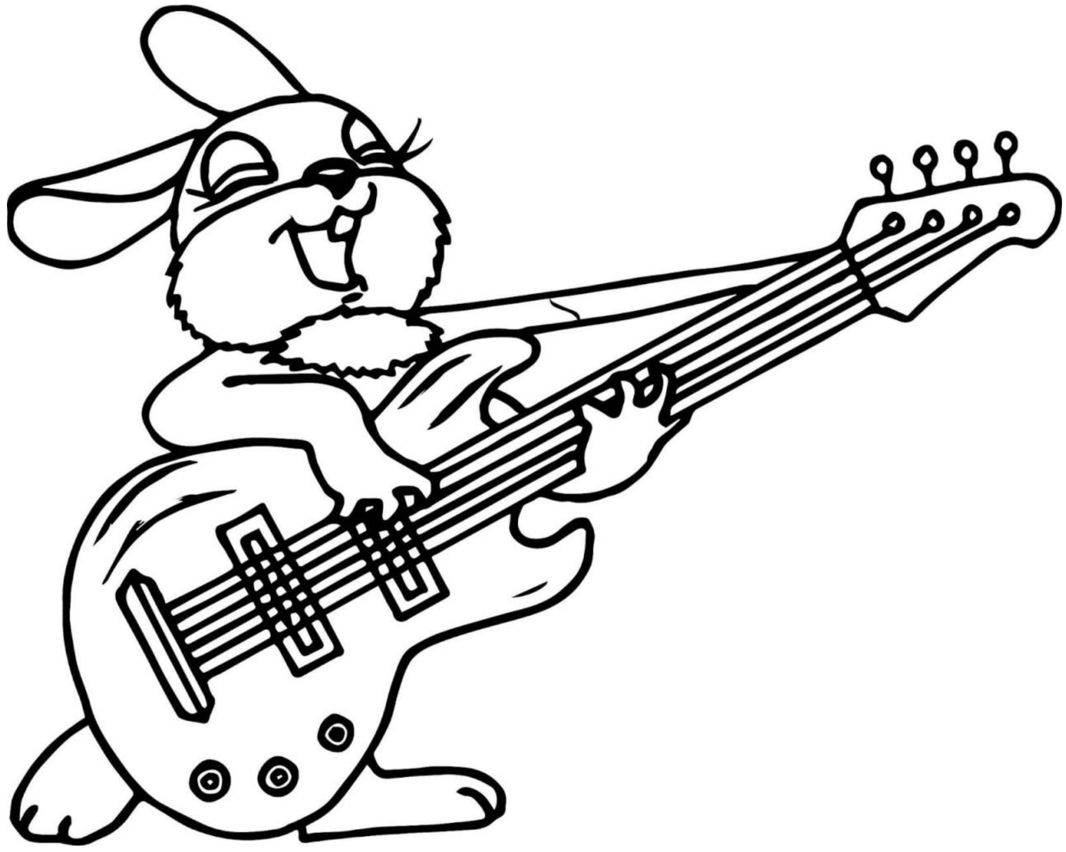
Bir xil cho‘zimdagi notalar va pauzalarni turli rangdagi chiziqlar bilan birlashtiring.

Tushirib qoldirilgan pauzalar bilan musiqiy misolni to‘ldiring.



Musiqiy matematik misollarni yeching.

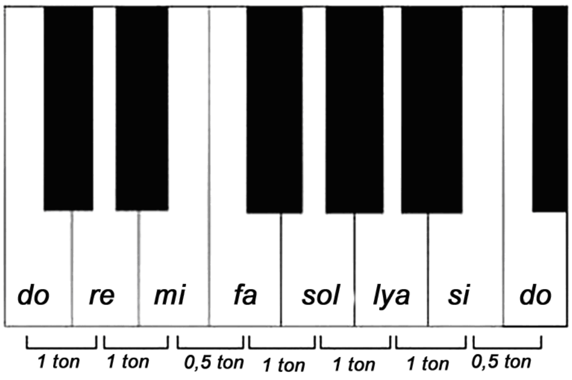


Kuydagi pauzani topib, nomini ayting va ajratib ko‘rsating.

O‘zingiz bo‘yang



BUTUN TON, YARIM TON.
ALTERATSIYA BELGILARI

Musiqada tovushlar oralig‘i ton va yarim tonlarda o‘lchanadi. Oq klavishlar va qora klavishlar orasi yarim (0,5) tonni tashkil etadi. Ikki oq klavishlar orasida qora klavishlar joylashsa 1 ton, qora klavishlar joylashmasa 0,5 (yarim) ton hisoblanadi.

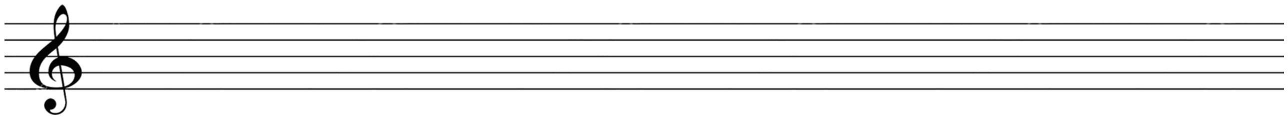


Asosiy pog‘onalarni ko‘tarilishi yoki pasayishi **alteratsiya** deyiladi. Alteratsiya belgilari beshta:

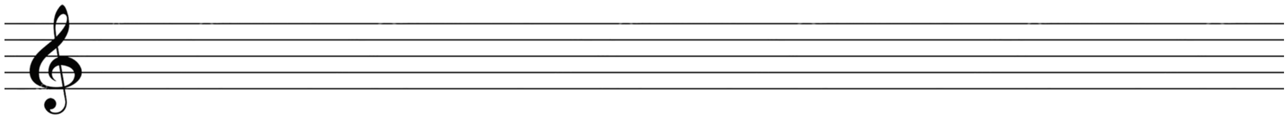
♯ Diyez tovushni yarim tonga ko‘taradi
♭ Bemol tovushni yarim tonga pasaytiradi
♮ Bekar alteratsiya belgilarini bekor qiladi
𝄪 Dubl diyez tovushni bir tonga ko‘taradi
𝄫 Dubl bemol tovushni bir tonga pasaytiradi

Alteratsiya belgilarini istalgan tartibda yozing

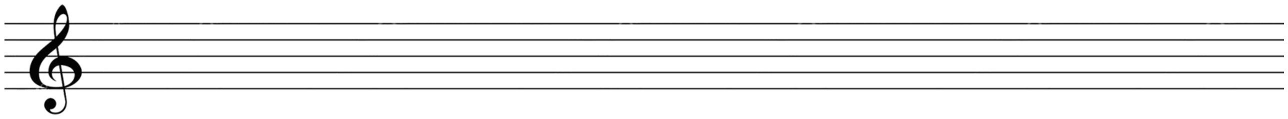
Diyez



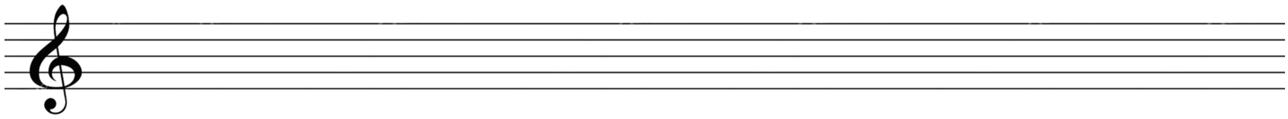
Bemol



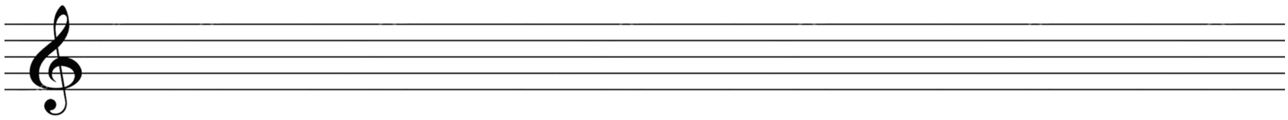
Dubl diyez



Dubl bemol



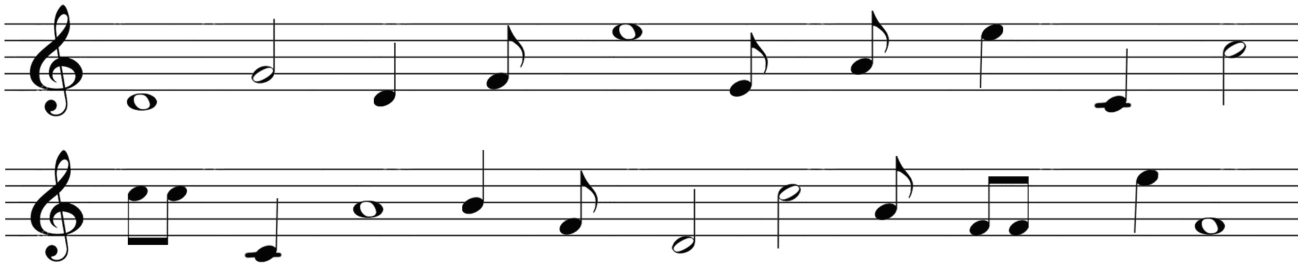
Bekar



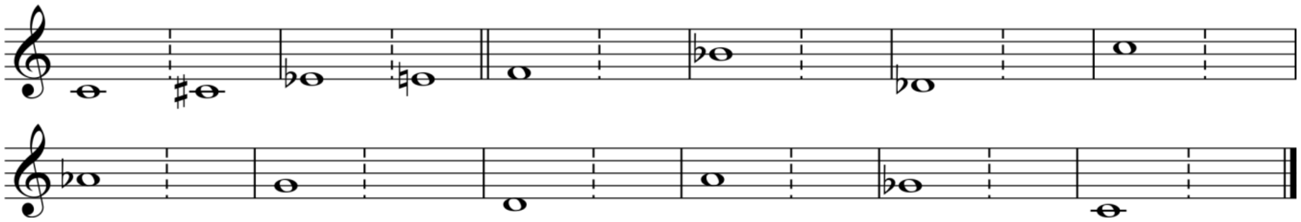
Berilgan alteratsiya belgilarini ularga mos keluvchi qoidalar, turli rangdagi chiziqlar bilan birlashtiring.

𝄫	Tovushni yarim tonga ko‘taradi
𝄪	Tovushni yarim tonga pasaytiradi
♭	Alteratsiya belgilarini bekor qiladi
♯	Tovushni bir tonga ko‘taradi
♮	Tovushni bir tonga pasaytiradi

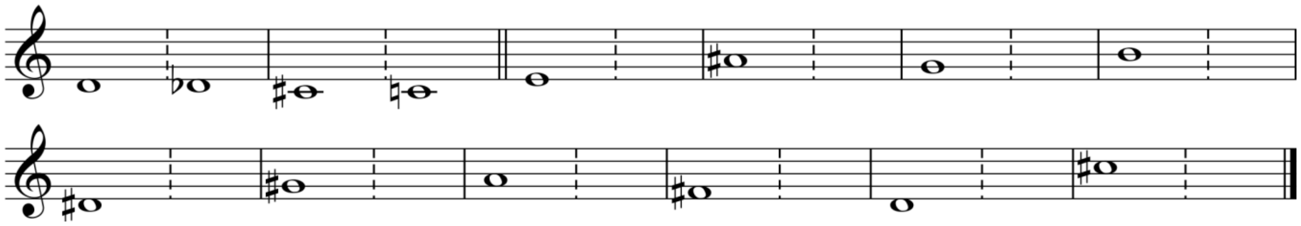
Berilgan misoldagi chorak notalar oldiga bemol, nimchorak notalar oldiga diyez, yarim notalarga dubl bemol, butun notalar oldiga dubl diyez belgilarini yozing.



Berilgan tovushlarni diyez yoki bekar belgilari orqali yarim tonga ko‘taring.

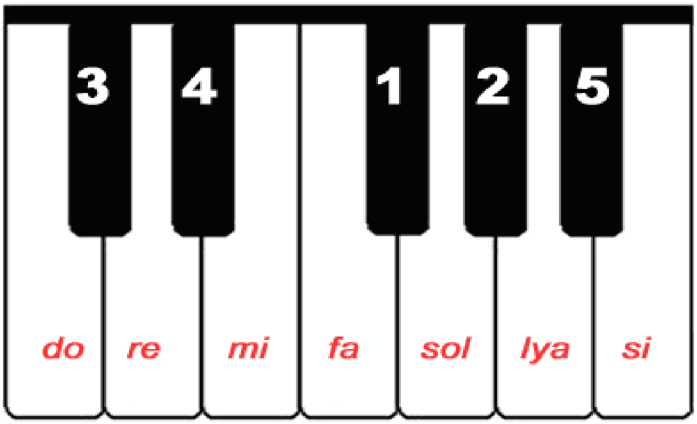


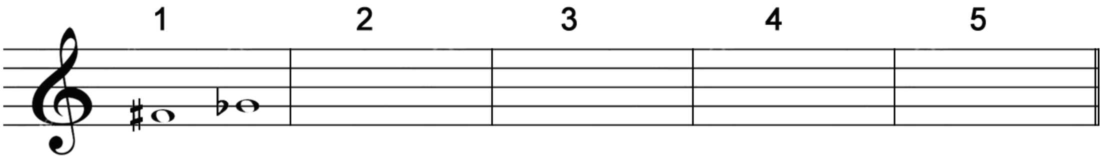
Berilgan tovushlarni bemol yoki bekar belgilari orqali yarim tonga pasaytiring.



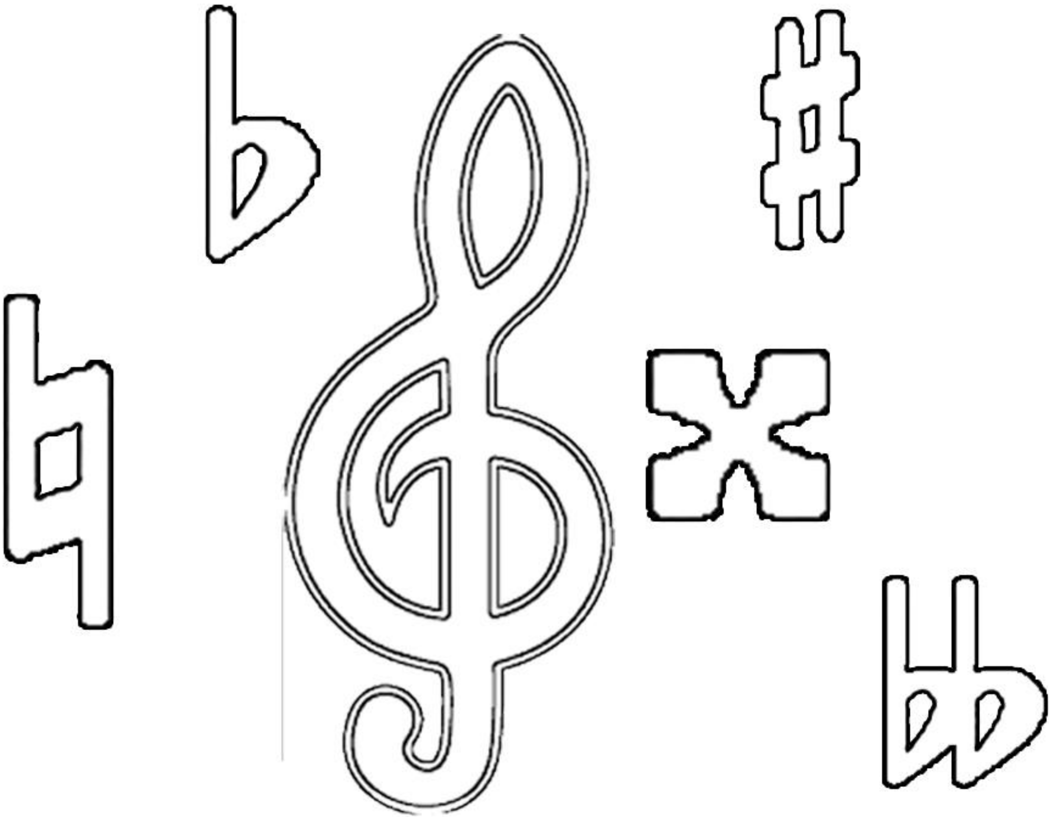
Klaviaturadagi qora klavishlarni 2 xil ko‘rinishda yozing.

Misol uchun:





O‘zingiz bo‘yang



MAJOR GAMMASI. TURG‘UN VA NOTURG‘UN POG‘ONALAR. YETAKCHI TOVUSHLAR. TONIKA

Musiqa asarini eshitganda yoki ijro etganda ayrim tovushlar boshqa tovushlardan ajralib tayanch vazifasini bajaradi. Bu tovushlar **turg‘un** tovushlar deyiladi. Turg‘un tovushlarga nisbatan kuchsiz bo‘lib eshitilgan tovushlar **noturg‘un** tovushlar deyiladi. Noturg‘un tovushlar turg‘un tovushlarga intiladilar. Noturg‘un tovushlarning turg‘un tovushlarga o‘tishi **tovushlar yechilishi** deyiladi.

Turg‘un tovushlar orasida bitta tovush keskin ajralib turadi. U **tonika** deb ataladi. Tonikaning ikki chetidagi tovushlari **yetakchi tovushlar** deyiladi.

Turg‘un va **noturg‘un** tovushlarning o‘zaro munosabati lad deyiladi. Lad tovushlarining yuqoriga yoki pastga birin-ketin joylashuvi **lad tovushqatori** yoki **gamma** deyiladi.

Gammalar ikki xil bo‘ladi.

1. **Major gammasi**
2. **Minor gammasi**

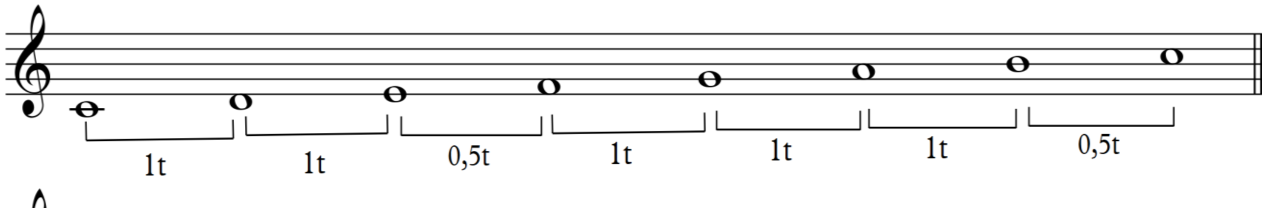
Tarkibi 1 ton, 1 ton, 0,5 ton, 1 ton, 1 ton, 1 ton, 0,5 tonlardan tashkil topgan gamma major gammasi deyiladi. Major gammasi tantanali, ko‘tarinki kayfiyatda bo‘ladi.

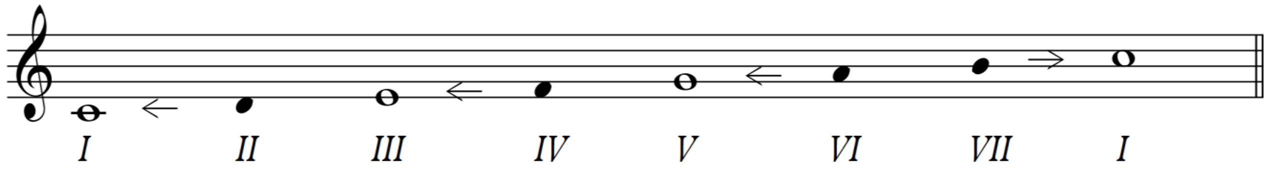
Tarkibi 1 ton, 0,5 ton, 1 ton, 1 ton, 0,5 ton, 1 ton, 1 tonlardan tashkil topgan gamma minor gammasi deyiladi. Minor gammasi ma’yus kuychan ohangda bo‘ladi.

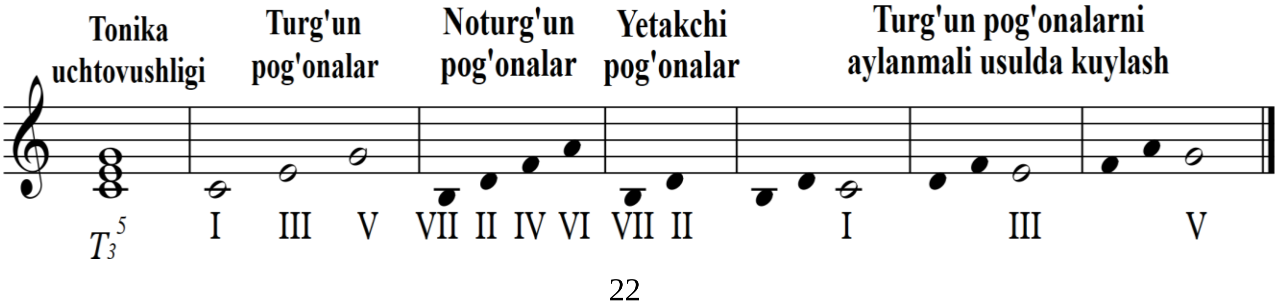
Gamma tovushlari **pog‘onalar** deyiladi va rim raqamlari bilan belgilanadi.

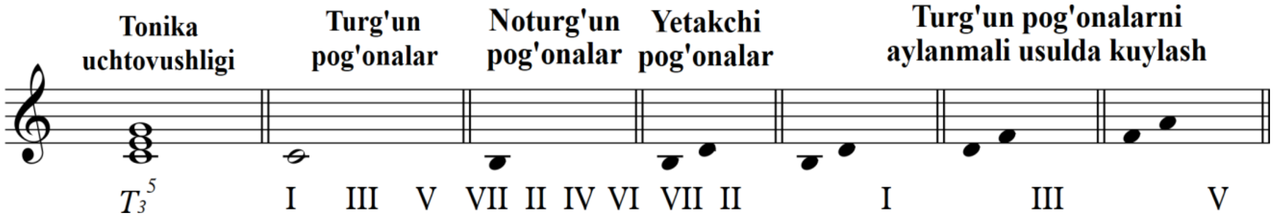
1-I
2-II
3-III
4-IV
5-V
6-VI
7-VIII

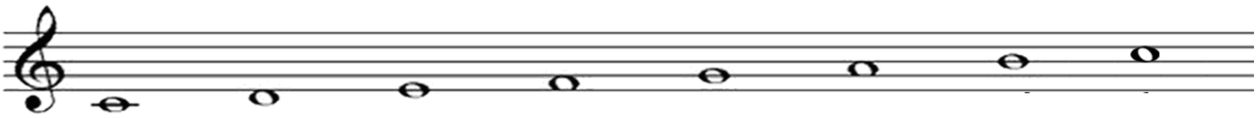
DO MAJOR



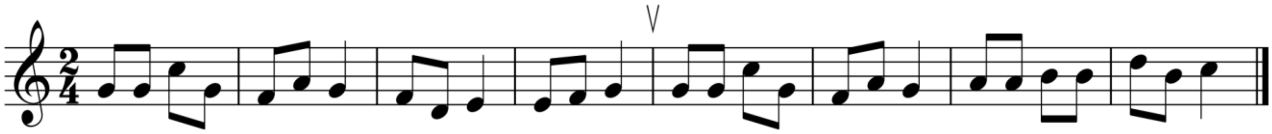




Kerakli tovushlar bilan davom ettiring.

Noturg‘un pog‘onalarni ajratib yozing.

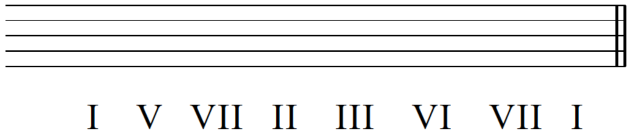


Turg‘un pog‘onalarni noturg‘un pog‘onalar qurshovida kuylangan taktlarni aniqlang.

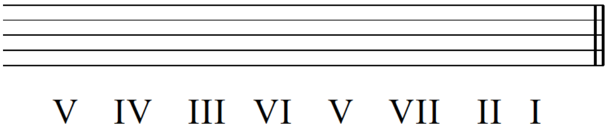


Tonallikda ko‘rsatilgan pog‘onalarni yozing.

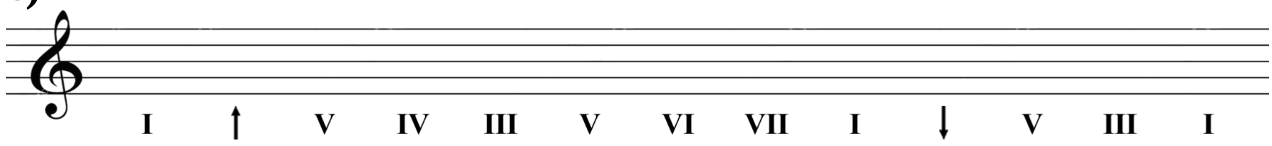
a)

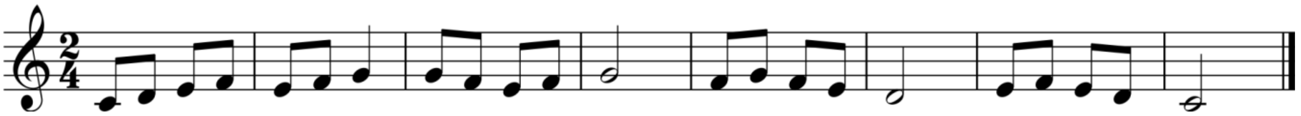
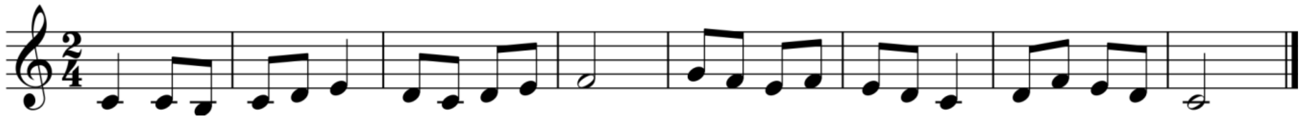


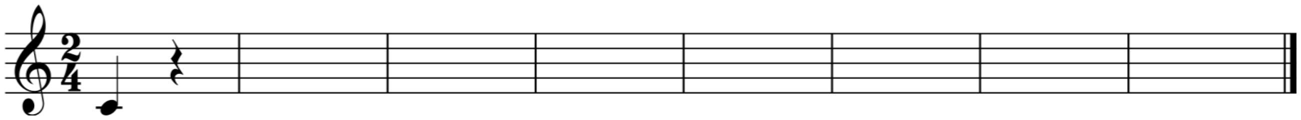
b)



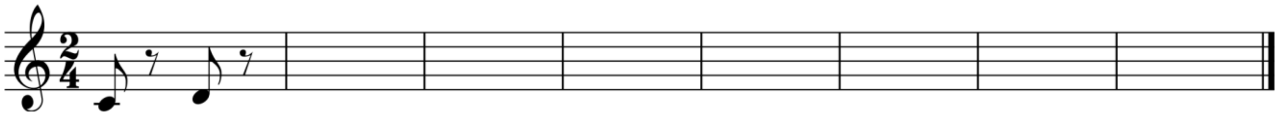
c)



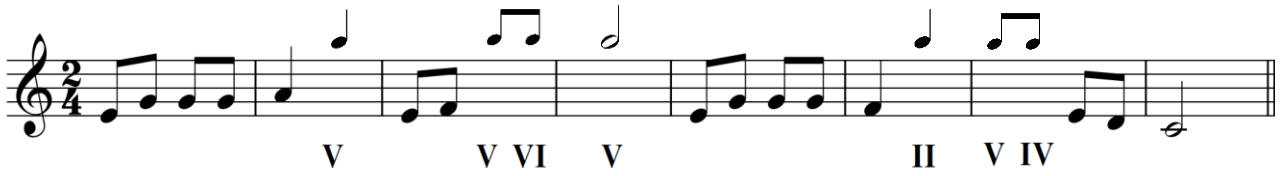
Berilgan kuydagi notalarni rim raqamlari bilan yozing.

Nota yo‘liga Do major gammasini chorak nota va chorak pauzalar bilan yozing.

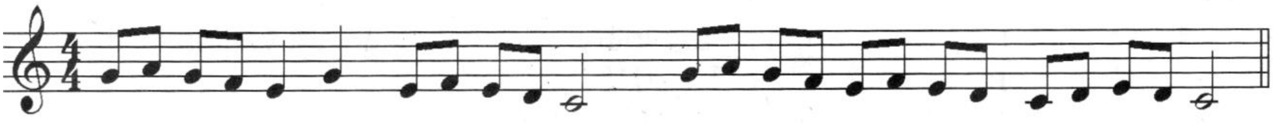


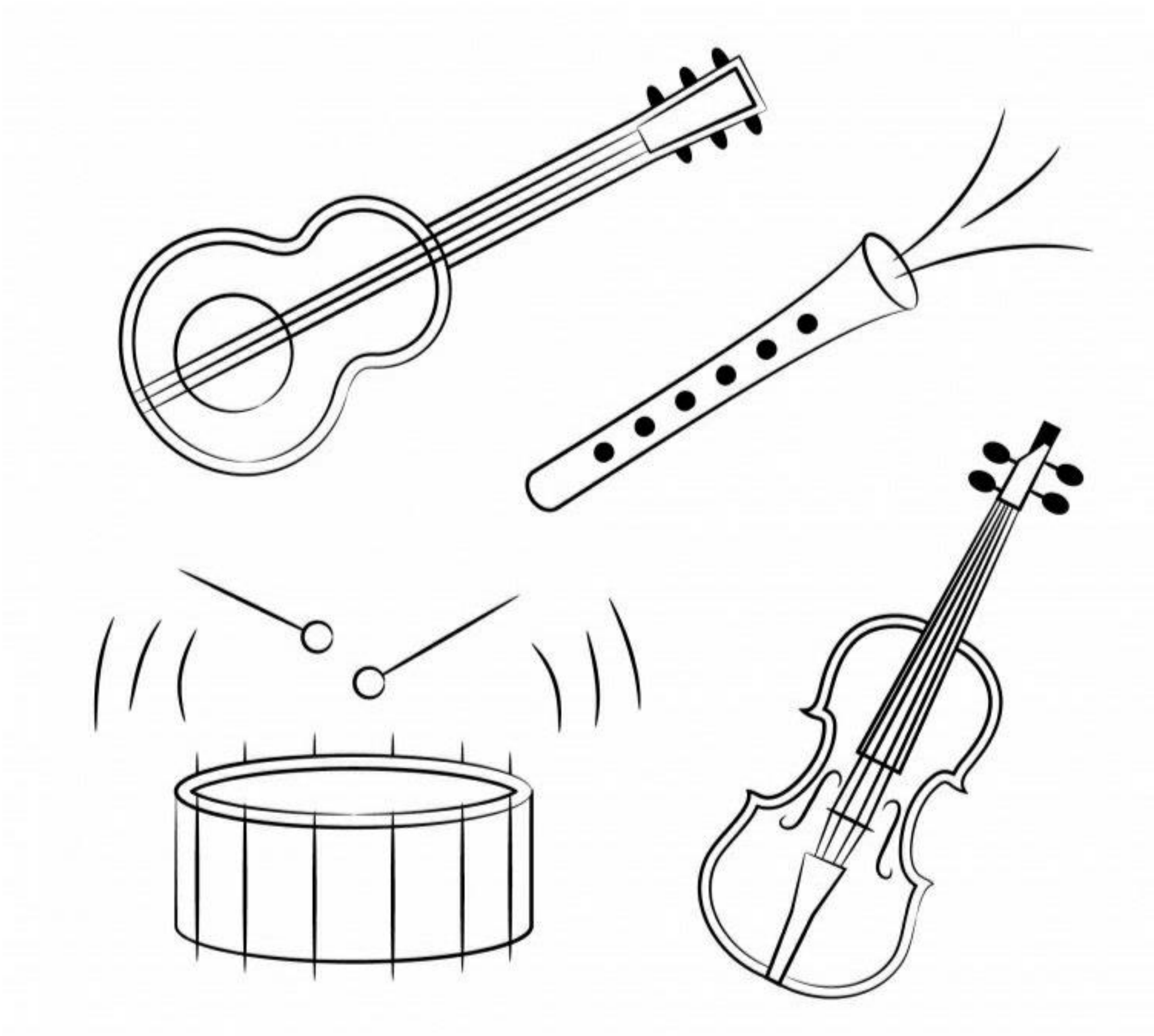
Nota yo‘liga Do major gammasini nimchorak nota va nimchorak pauzalar bilan yozing.



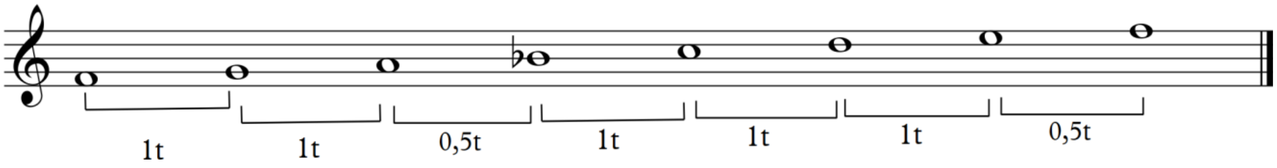
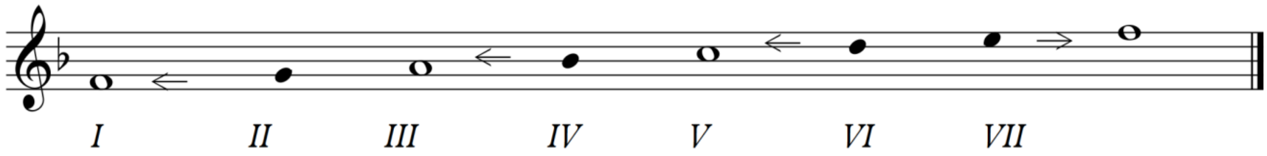
Tushirib qoldirilgan pog‘onadagi notalarni topib, kuyni to‘ldiring.



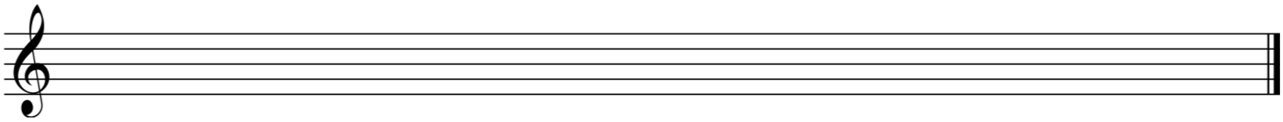
O‘lchovga mos qilib takt chizig‘ini qo‘ying.

Musiqiy cholg‘ularni toping va bo‘yang.

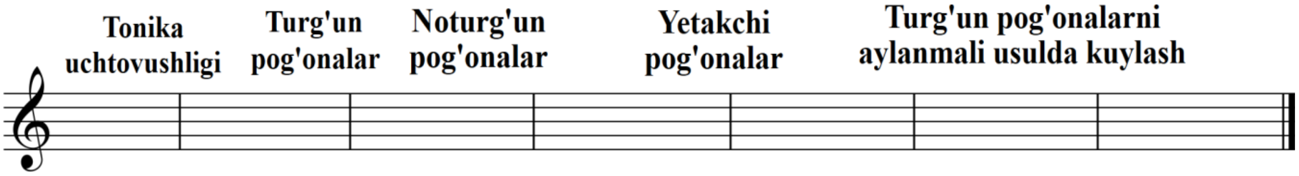


FA MAJOR

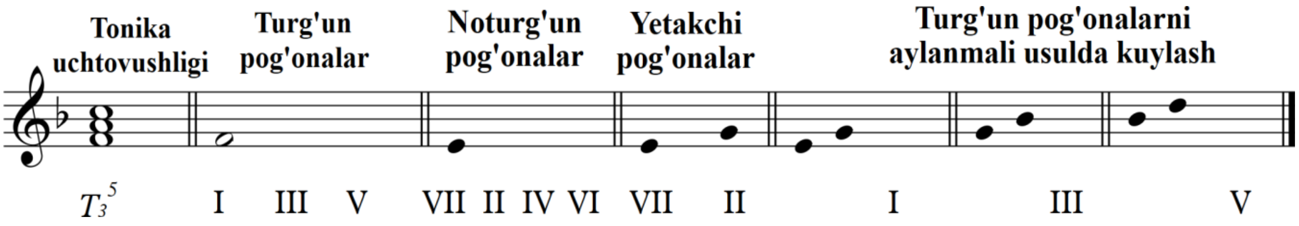


Fa major gammasini yozing

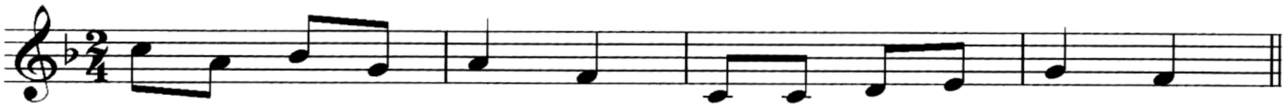




Kerakli tovushlar bilan davom ettiring.



Noturg‘un pog‘onalarni ajratib yozing.

Turg‘un pog‘onalarni noturg‘un pog‘onalar qurshovida kuylangan taktlarni aniqlang.

Tonallikda ko‘rsatilgan pog‘onalarni yozing.

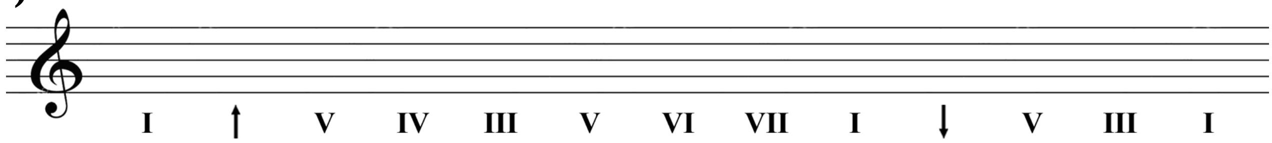
a)

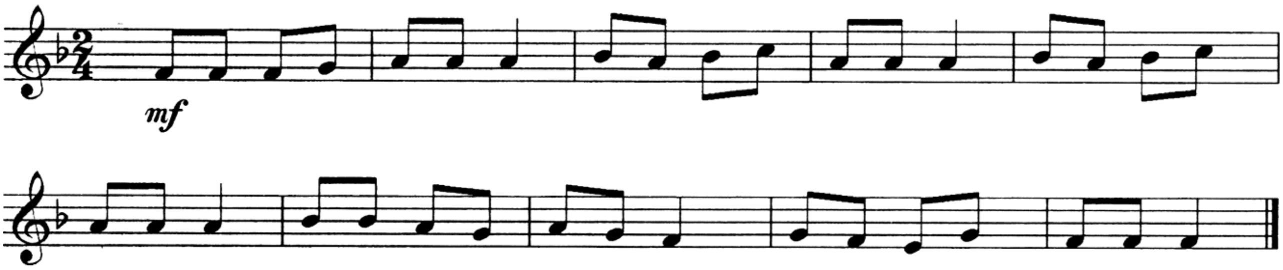
I V IV II III VI VII I

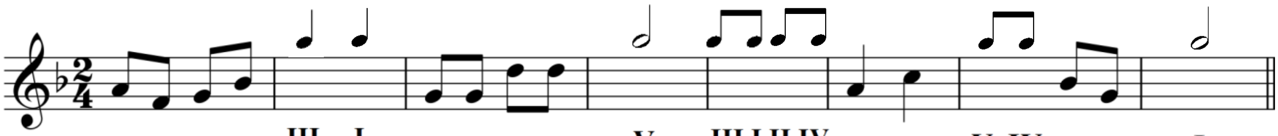
b)

V IV III VI V VII II I

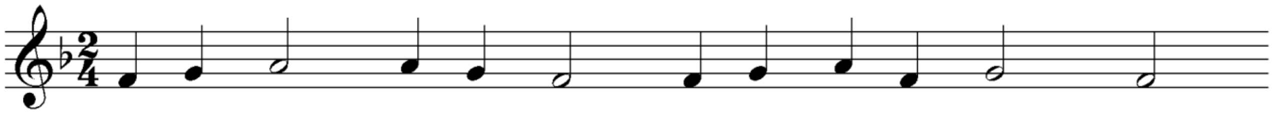
c)

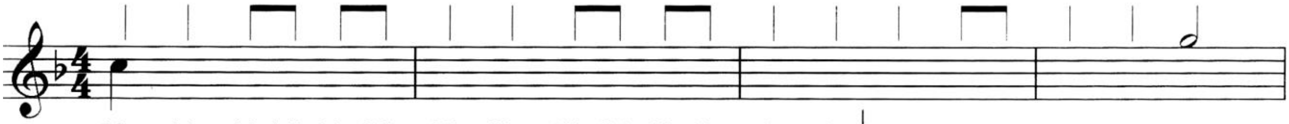
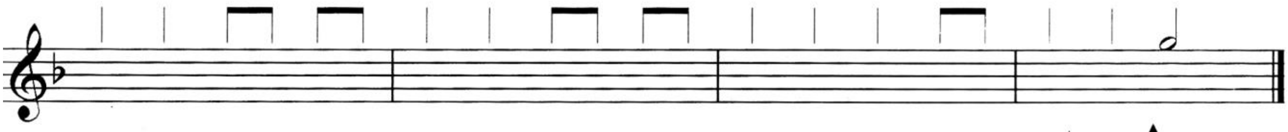


Berilgan kuydagi notalarni rim raqamlari bilan yozing.

Tushirib qoldirilgan pog‘onadagi notalarni topib kuyni to‘ldiring.

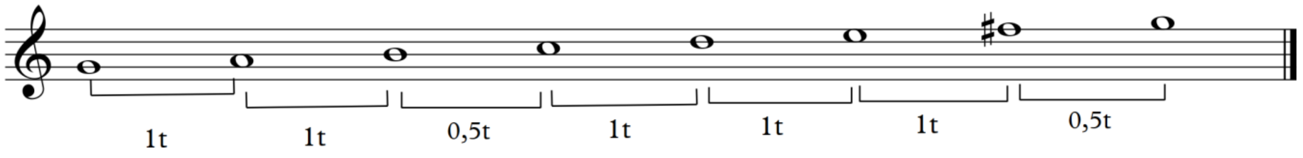
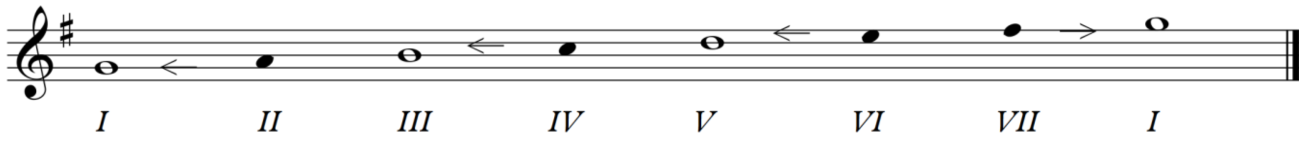


O‘lchovga mos qilib takt chizig‘ini qo‘ying.

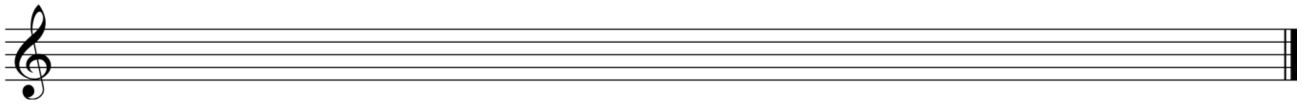
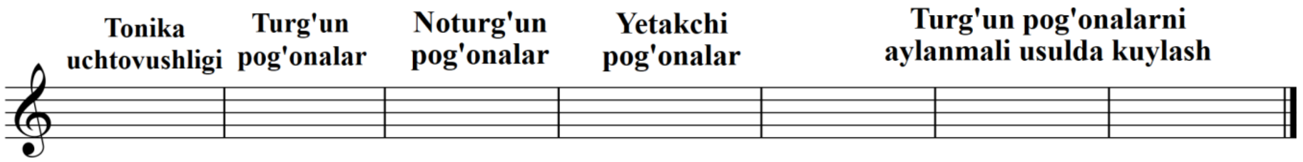


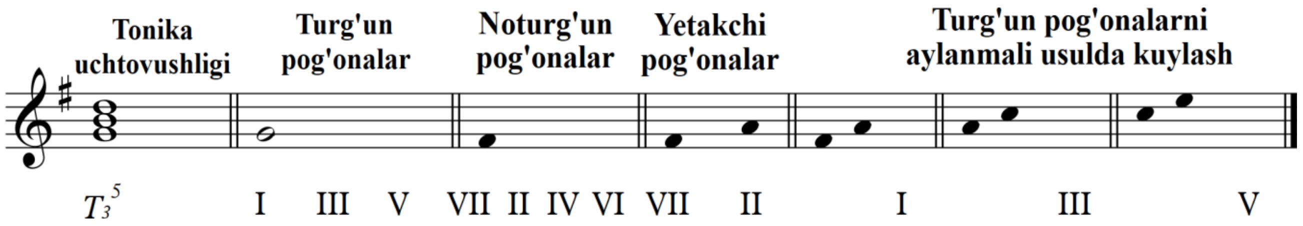
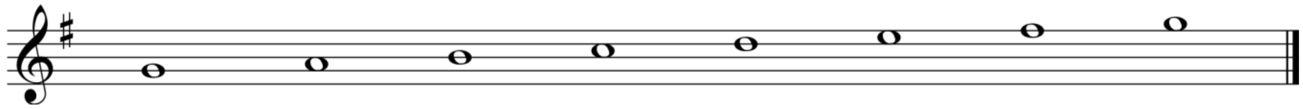
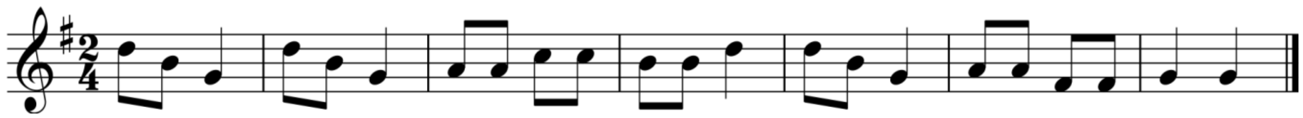
Pog‘onalarga qarab notalarni topib yozing.



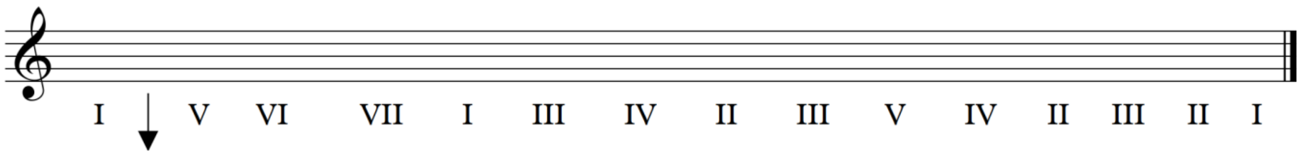
SOL MAJOR



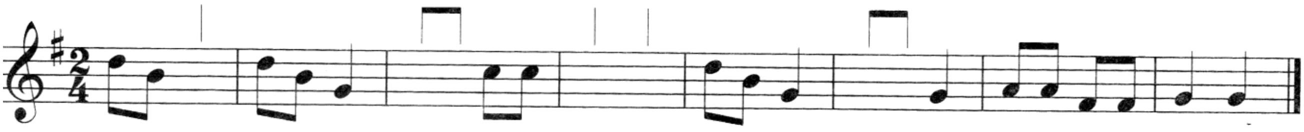
Sol major gammasini yozing

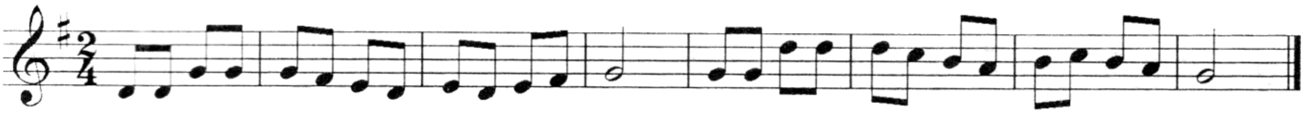
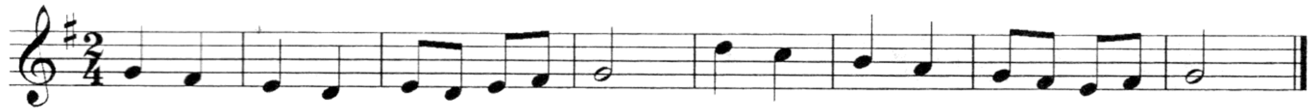


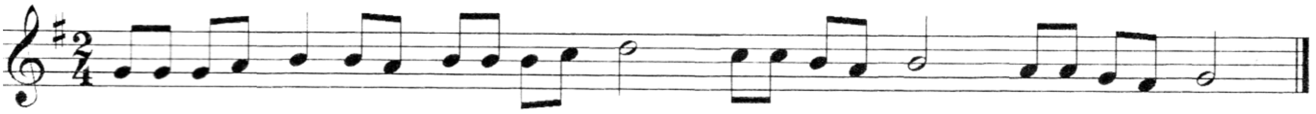
Kerakli tovushlar bilan davom ettiring.

Noturg‘un pog‘onalarni ajratib yozing.

Turg‘un pog‘onalarni noturg‘un pog‘onalar qurshovida kuylangan taktlarni aniqlang.

Tonallikda ko‘rsatilgan pog‘onalarni yozing.

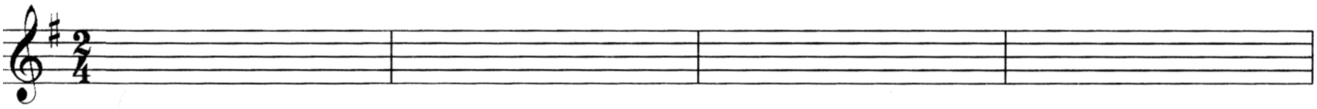


I V VI VII I III IV II III V IV II III II I

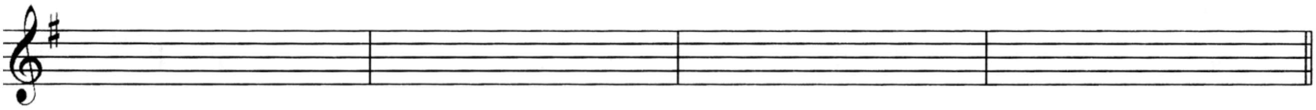
Tushirib qoldirilgan notalarni topib yozing.

I II II III V III V

Berilgan kuydagi notalarni rim raqamlari bilan yozing.



Berilgan kuyning o‘lchoviga qarab takt chiziqlarini qo‘ying.

Sol major notalarini yozib chiqing.

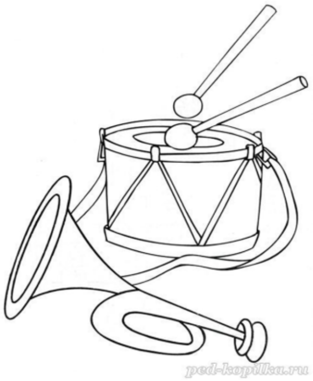


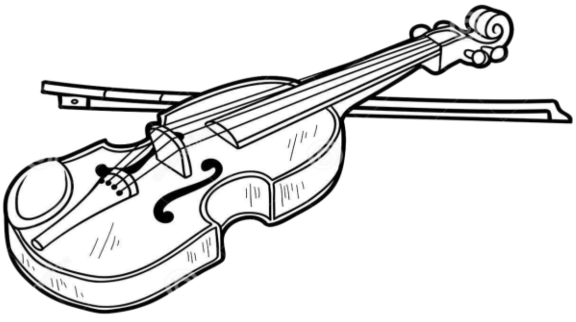
I III I III V V V V V IV III IV V V



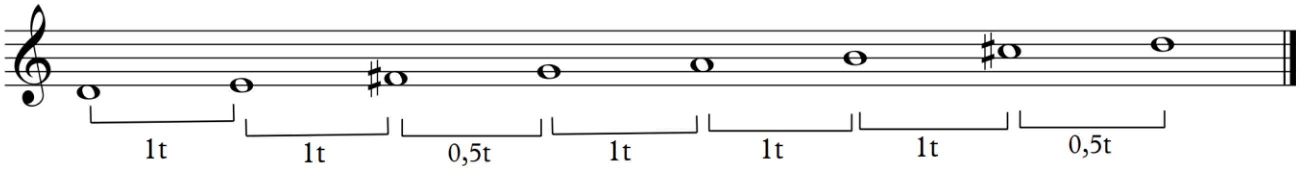
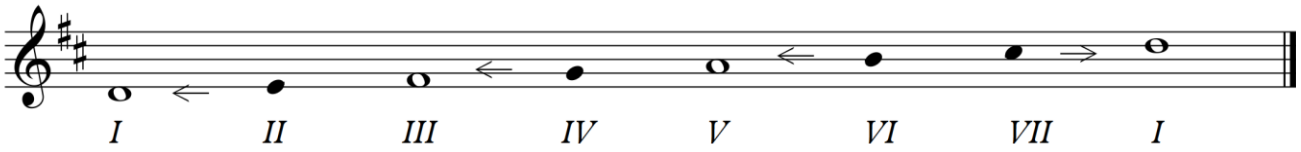
I III I III V V V V I I II II I I

O‘zingiz bo‘yang

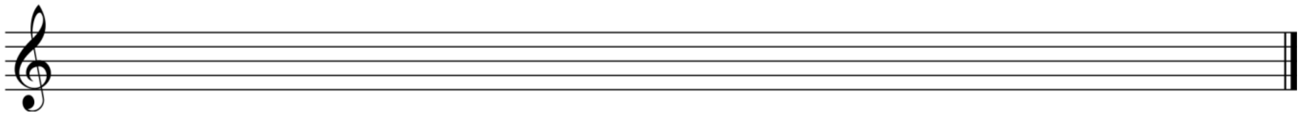
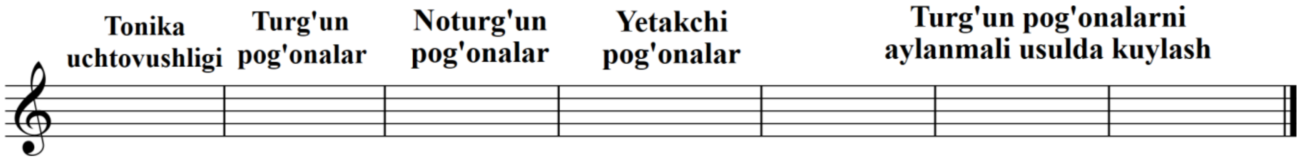


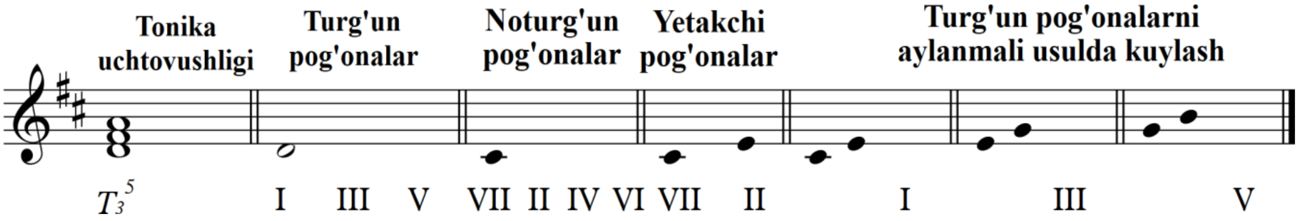
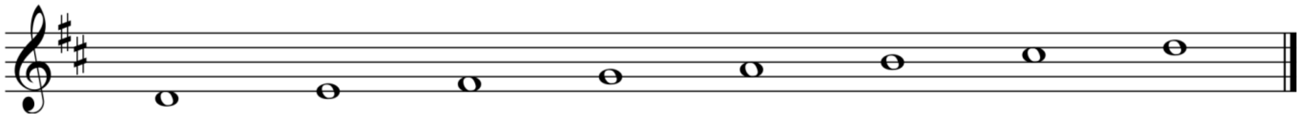


RE MAJOR

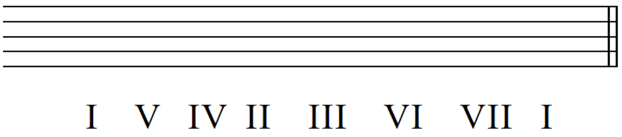


Re major gammasini yozing

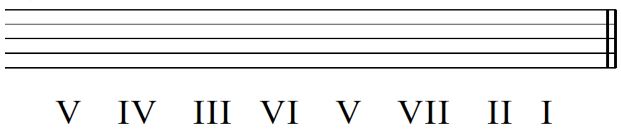


Kerakli tovushlar bilan davom ettiring.

Noturg‘un pog‘onalarni ajratib yozing.

Tonallikda ko‘rsatilgan pog‘onalarni yozing.

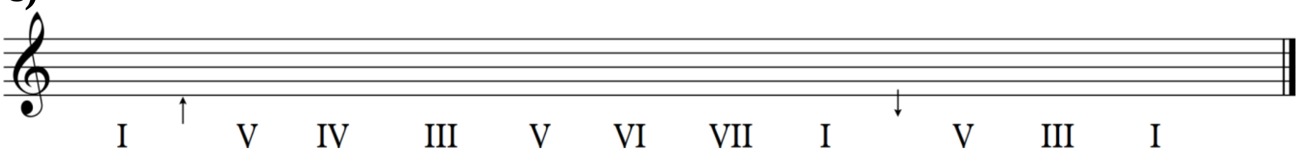
a)



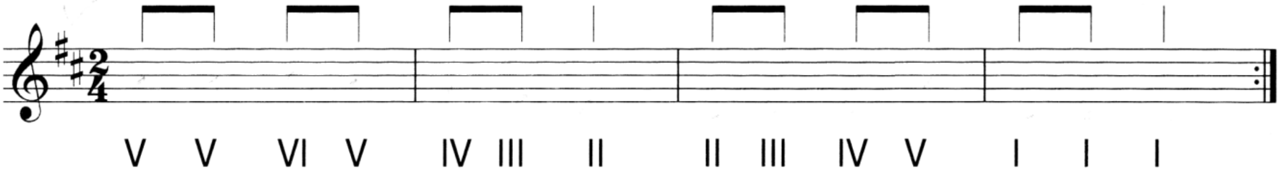
b)

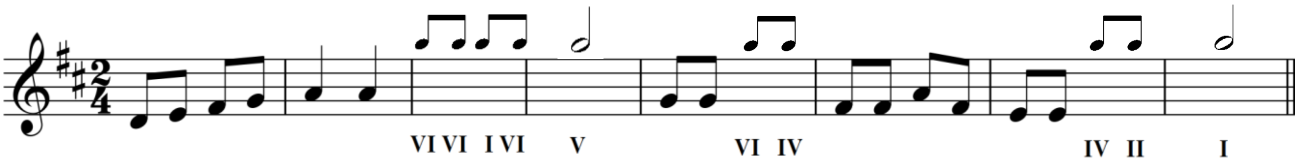
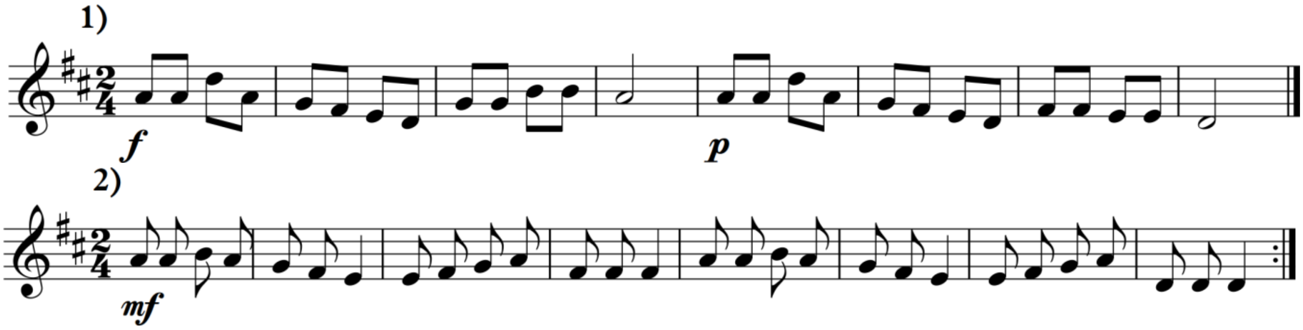


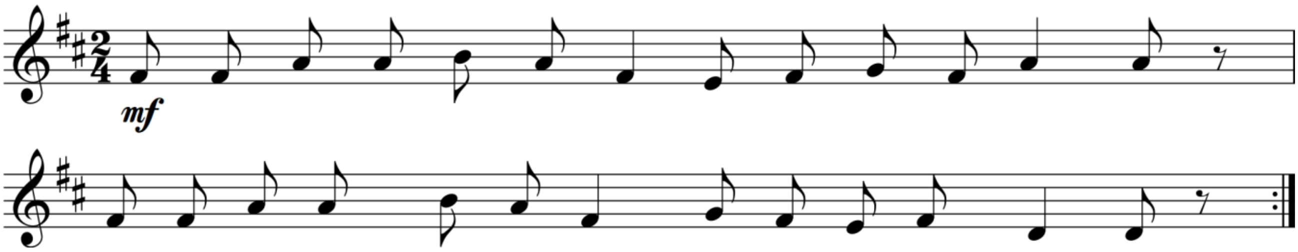
c)



Pog‘onalarga qarab notalarni yozing.



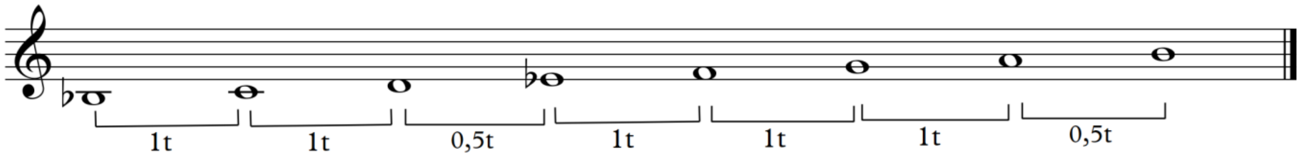
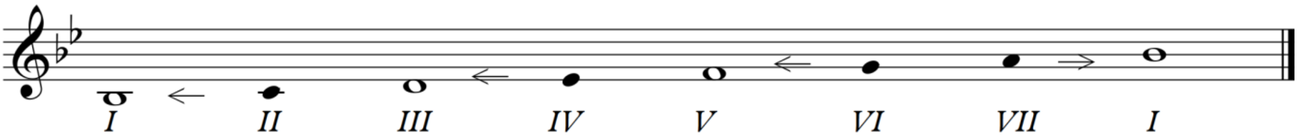
Tushirib qoldirilgan notalarni topib yozing.

Berilgan kuydagi notalarni rim raqamlari bilan yozing.

Berilgan kuyni o‘lchoviga qarab takt chiziqlarini qo‘ying.



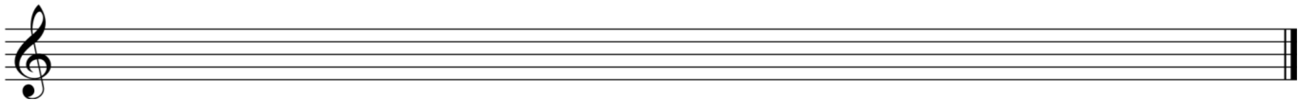
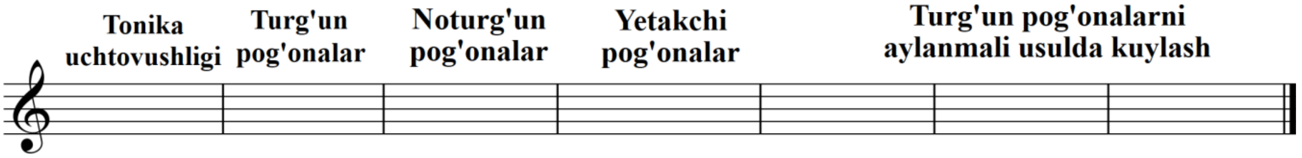
Musiqa cholg‘ulari nomini toping va yozing

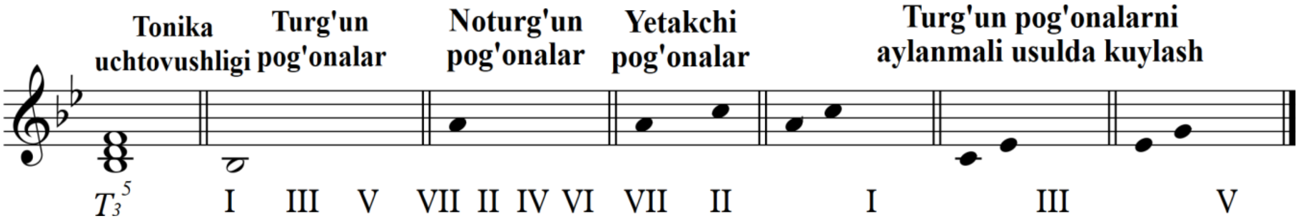
_______________ _________________ ____________________

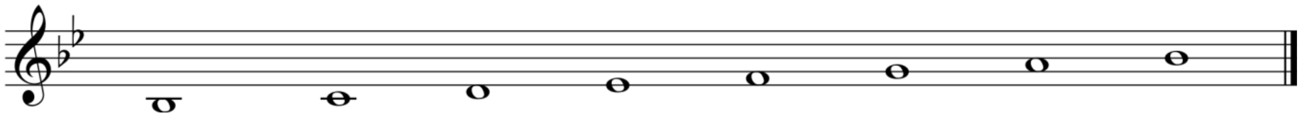
SI BEMOL MAJOR



Si bemol major gammasini yozing

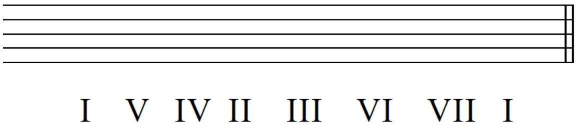


Kerakli tovushlar bilan davom ettiring.

Noturg‘un pog‘onalarni ajratib yozing.

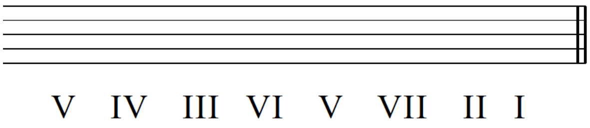


Tonallikda ko‘rsatilgan pog‘onalarni yozing.

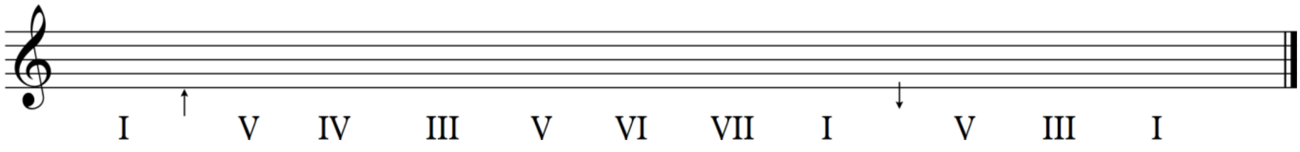
a)

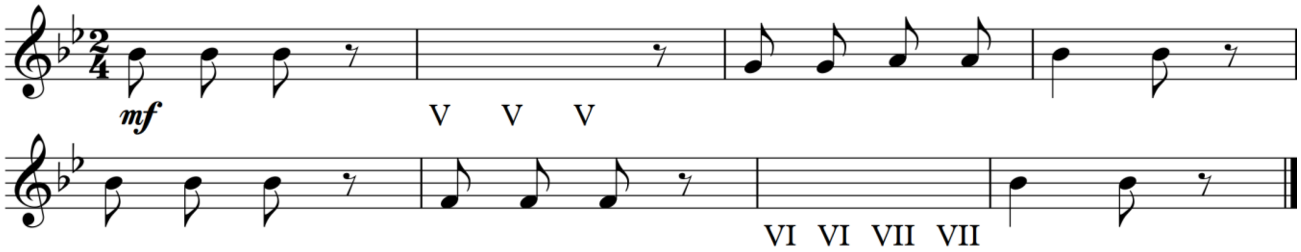


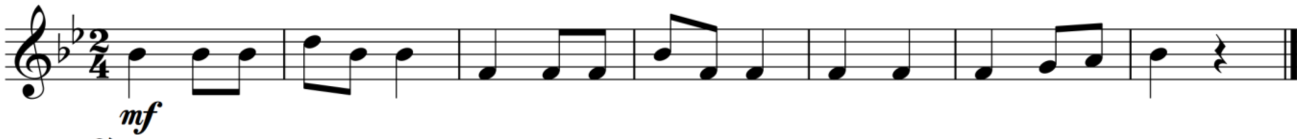
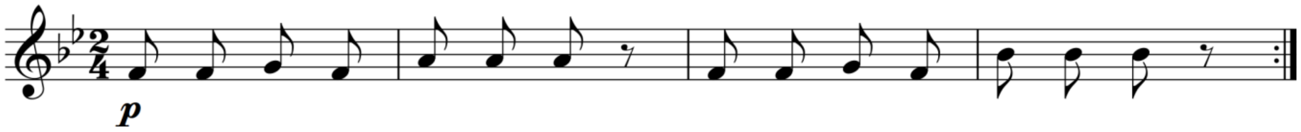
b)

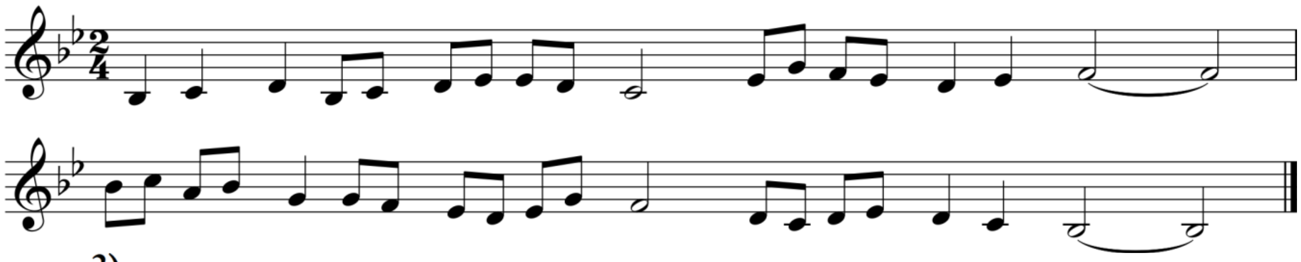
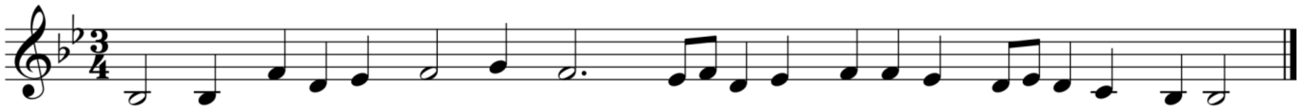


c)



Pog‘onalarga qarab notalarni yozing.

Berilgan kuydagi notalarni rim raqamlari bilan yozing.

1)

2)

Berilgan kuyning o‘lchoviga qarab takt chiziqlarini qo‘ying.

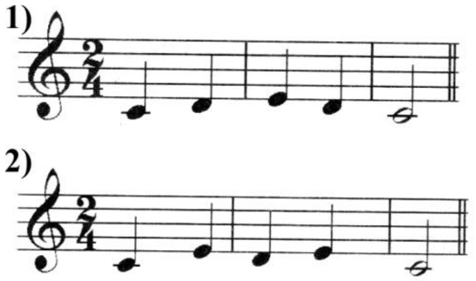
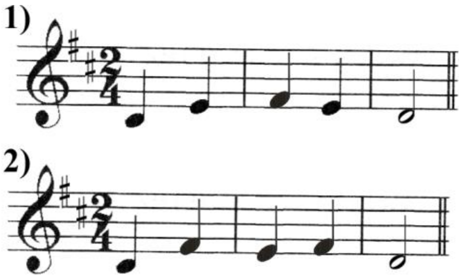
1)

2)

Musiqa cholg‘ular ichidan milliy cholg‘ularni nomini toping va yozing

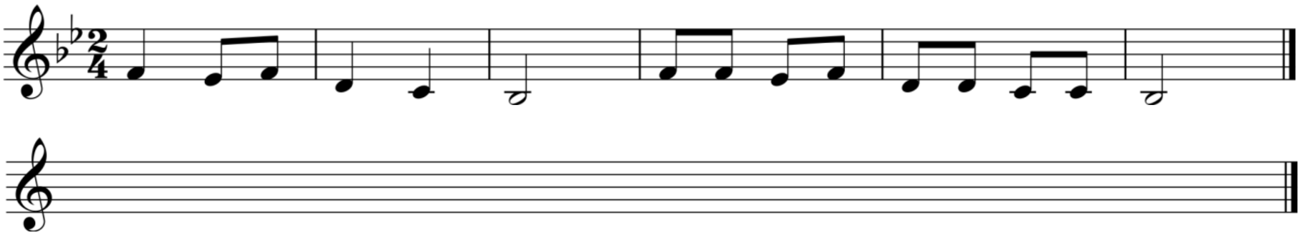
TRANSPOZITSIYA

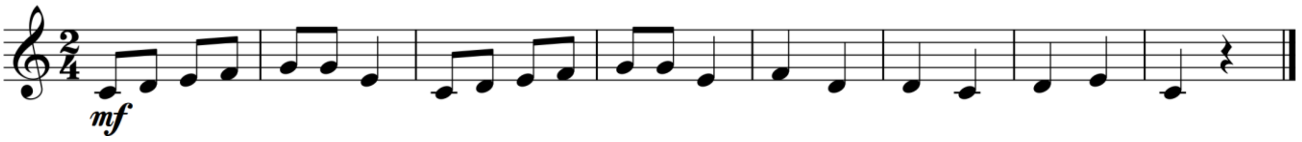
Musiqiy asar yoki kuyning bir tonallikdan boshqa bir tonallikka ko‘chirilishi transpozitsiya deyiladi. Transpozitsiya cholg‘u ijrochiligida (masalan, bir cholg‘u uchun mo‘ljallangan asarni boshqa cholg‘u uchun), vokal ijrochiligida (masalan, bir ovoz uchun yozilgan asarni boshqa ovoz uchun) moslashtirishda keng qo‘llaniladi. Transpozitsiya uch usulda amalga oshiriladi.

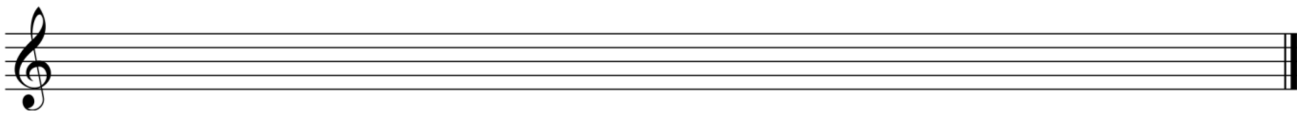
1. Intervalda o‘zgarish yasash
2. Kalit belgilarini o‘zgartirish
3. Kalitning o‘zini o‘zgartirish

Masalan: kuyimiz Do major gammasida berilgan bo‘lsa, biz uni Re majorda yozib chiqishimiz mumkin. Do va re notalarining orasi bir tonni tashkil etgani uchun kuydagi har bir tovushni bir pog‘ona yuqoriga yozamiz.

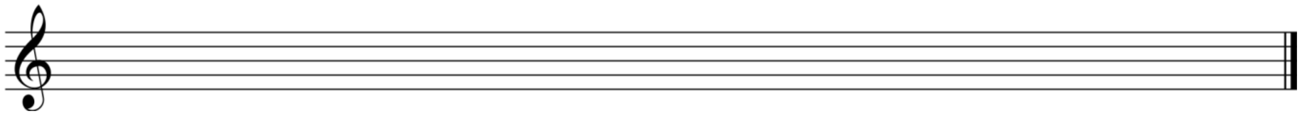
Do major

Re major

Berilgan kuyni do major tonalligiga transpozitsiya qiling.



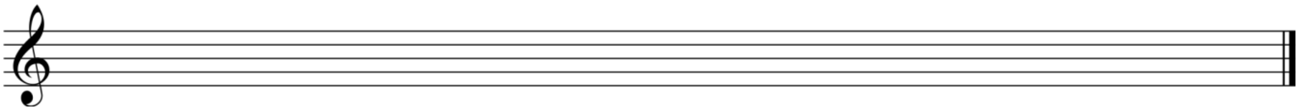
Berilgan kuylarni ko‘rsatilgan tonalliklarga transpozitsiya qiling.

Si bemol major



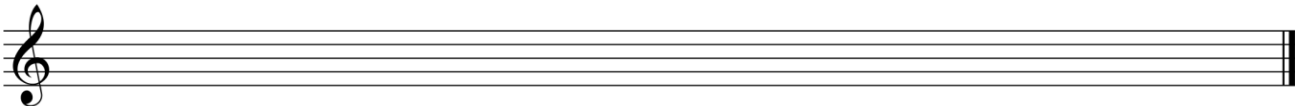
Re major



Fa major



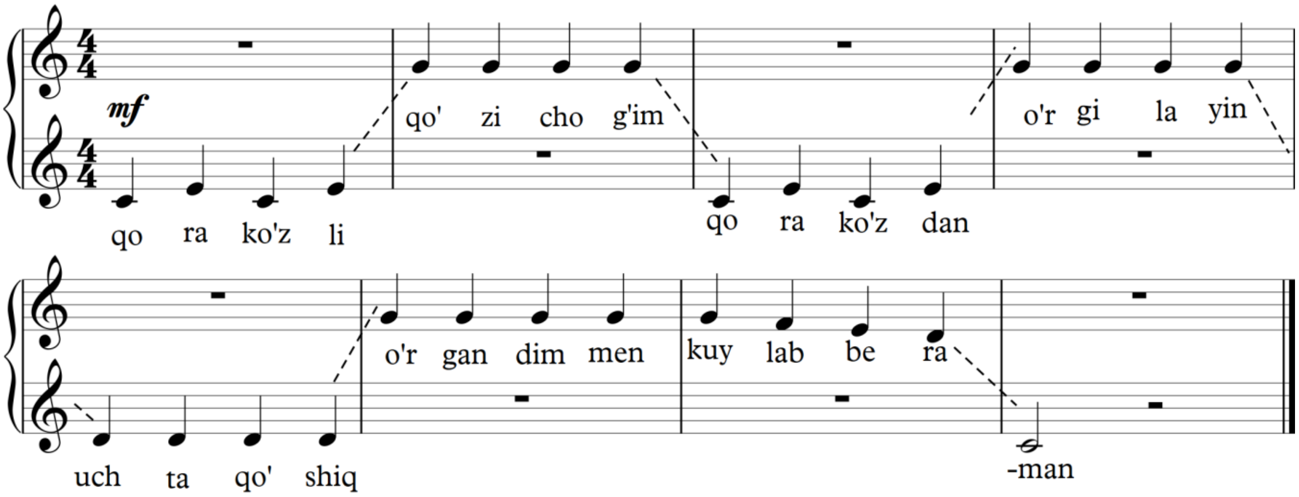
Sol major



Qo'zichoq

Polyak xalq kuyi

Andante-shoshilmasdan

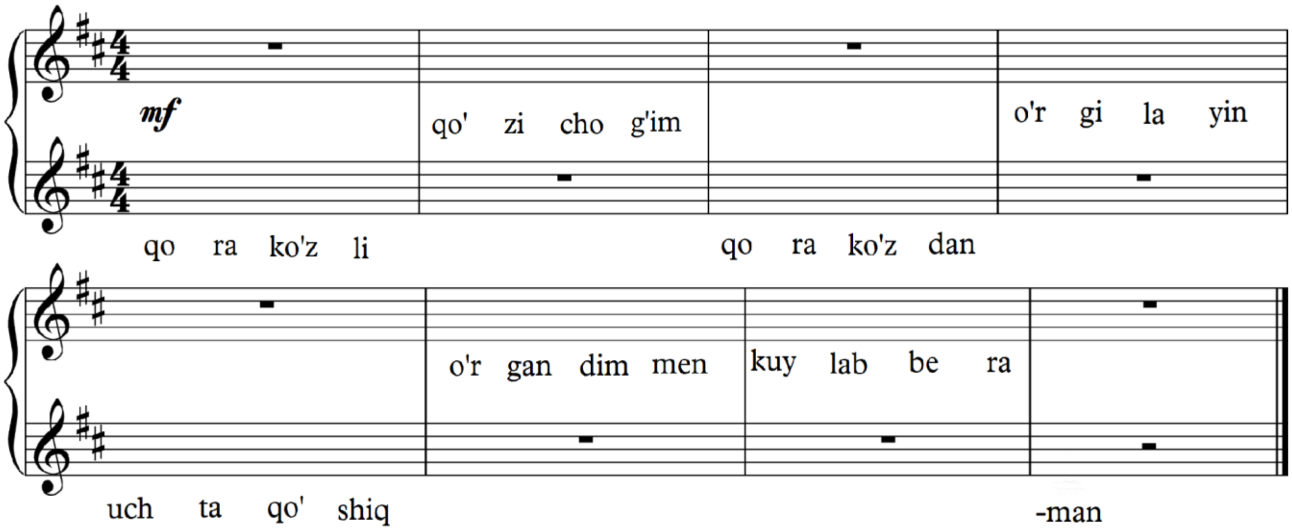


Re major tonalligiga transpozitsiya qiling.

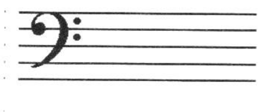
Qo'zichoq

Polyak xalq kuyi

Andante-shoshilmasdan

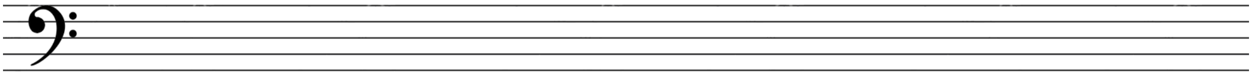


BAS KALITI



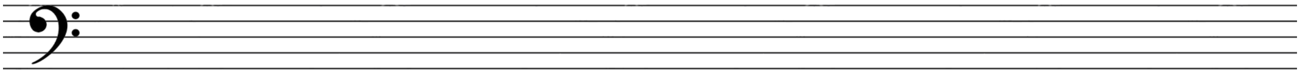
- **bas kaliti** (**fa** kaliti)

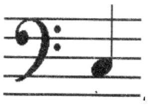
Bas kalitini yozing



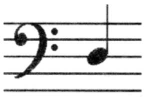
Kichik oktava notalarining yozilishi.

Kichik oktava notalarini yozing.

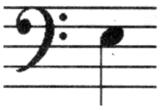




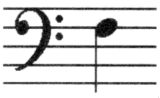
notasi ikkinchi va uchinchi chiziqlar orasiga yoziladi.

DO

notasi uchinchi chiziqda yoziladi.

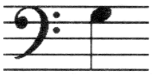
RE

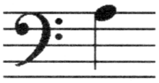


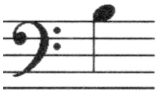
notasi uchinchi va to‘rtinchi chiziqlar orasiga yoziladi.

MI

notasi to‘rtinchi chiziqda yoziladi.

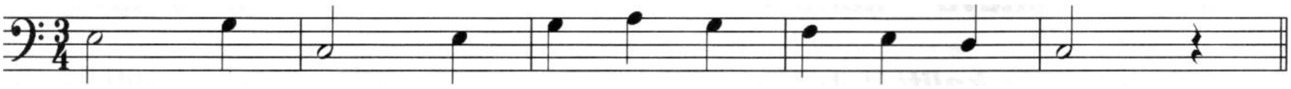
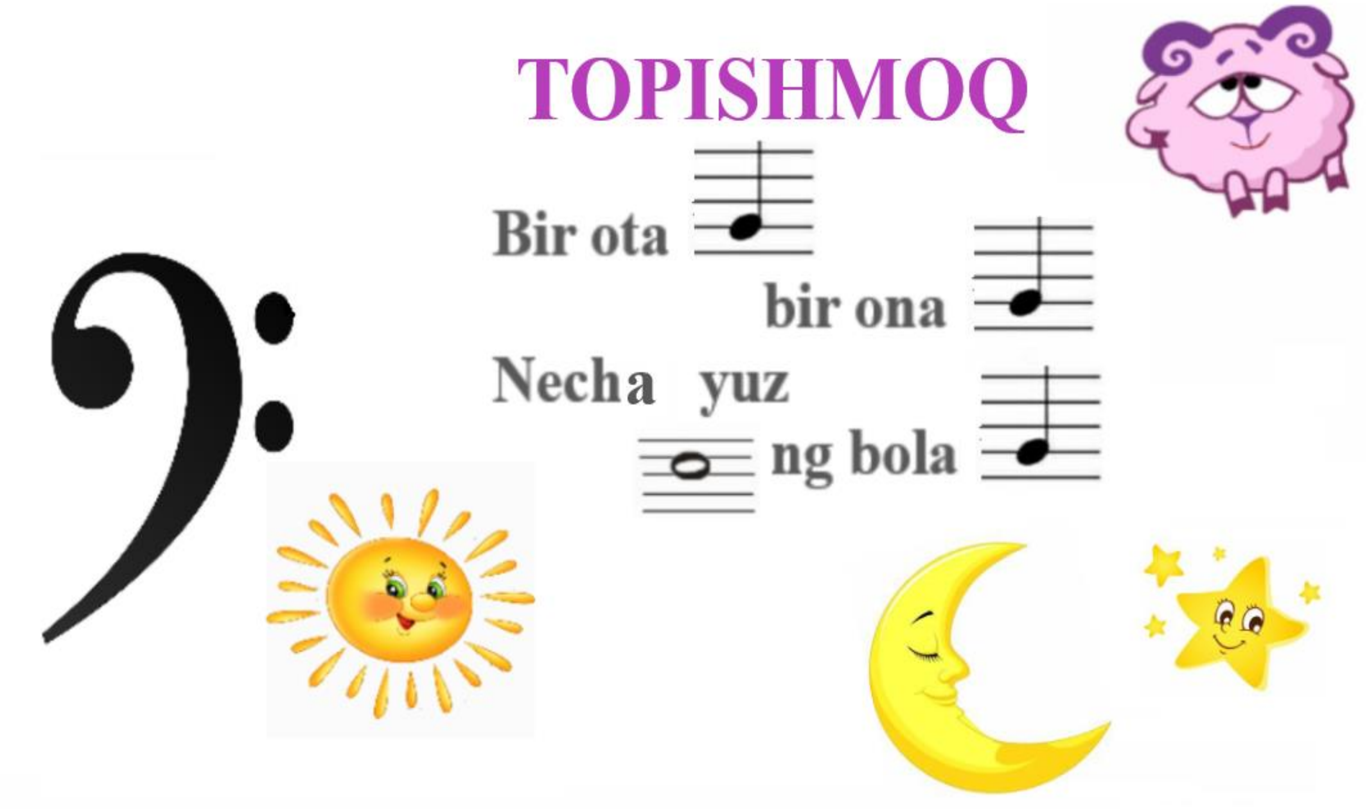
FA

 notasi to‘rtinchi va beshinchi chiziqlar orasida yoziladi.

SOL

notasi beshinchi chiziqda yoziladi.

LYA

notasi beshinchi chiziq ustiga yoziladi.

SI

Berilgan kuyning notalarini yozing va nomini ayting.

TEMP (SUR’AT)

Musiqada harakat tezligiga (sur’at) – temp deb ataladi. Templar, asosan, uch xil bo‘ladi: vazmin templar, o‘rtacha templar va tez templar.

Vazmin templar

Largo (largo) – juda vazmin, juda cho‘zib.
Lento (lento) – vazmin, cho‘zib.
Adajio (adajio) – og‘ir.
Grave (grave) – juda og‘ir.

O‘rtacha templar

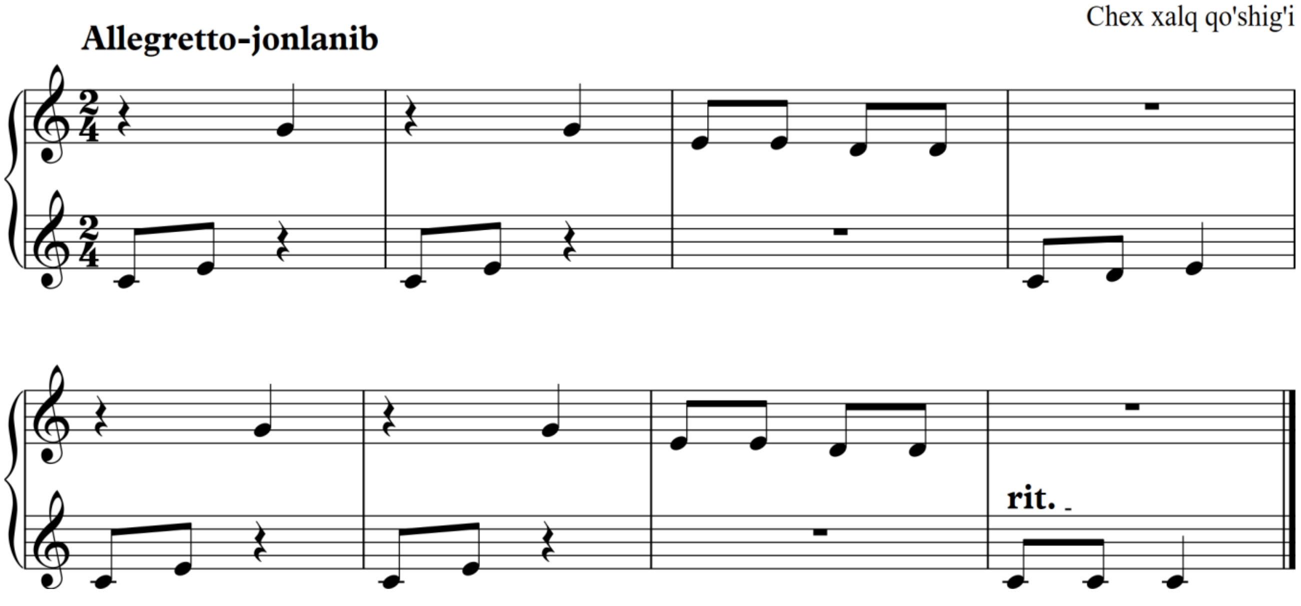
Andante (andante) – shoshilmasdan, o‘rtacha og‘ir.
Moderato (moderato) – o‘rtacha tez.
Sostenuto (sotsenuto) – salobatli.
Allegretto (allegretto) – jonlanib.

Tez templar

Allegro (allegro) – tez.
Vivo (vivo) – jonli, chaqqon.
Vivace (vivache) – jadal.
Presto (presto) – tez, oshiqib.
Prestissimo (prestissimo) – juda tez.

Yetib ol

Chex xalq qo'shig'i



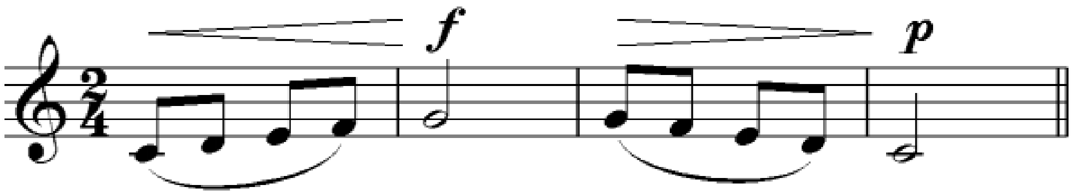
DINAMIK BELGILAR

Musiqa asarining ijrosi yoqimli bo‘lishi yoki biror musiqiy obraz ta’sirini boyitib, tinglovchilarga eshittirish, tovushning qanday kengaytirilishini ko‘rsatish uchun musiqada maxsus belgilar qo‘llaniladi.

Musiqada eshitilish kuchining turli darajalari dinamik belgilar deyiladi.

Ushbu belgilar nomlari italyanchadan olingan bo‘lib quyidagicha yoziladi va talaffuz qilinadi:

p (*piano*) – mayin, kuchsiz, ohista;
pp (*pianissimo*) – juda mayin, juda kuchsiz;
mp (*messo piano*) – kuchsizroq (*piano*dan kuchli, *forte*dan kuchsizroq);
f (*forte*) – qattiq, kuchli;
ff (*fortissimo*) – juda qattiq, juda kuchli
mf *(messo forte)* – qattiqroq, kuchliroq
cr *(kreshchendo)* – tovushni tobora kuchaytirib borish
dim *(diminuendo)* – tovushni tobora kuchsizlantirib borish
sf *(sfortsando)* – ayrim tovushlarni to‘satdan kuchli ijro etish.



IJODIY VAZIFALAR:

BOSHQOTIRMALARNI YECHING

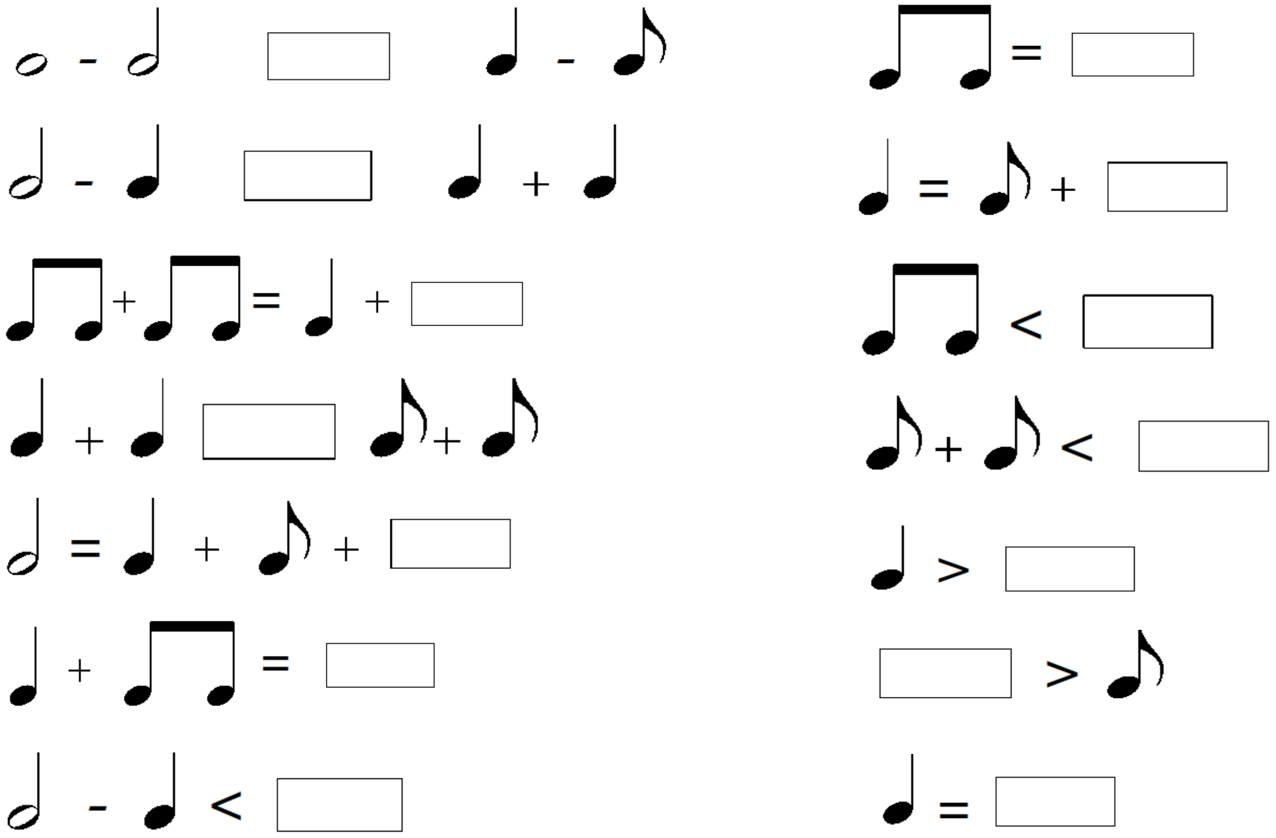
					T					
1					***R***					
					A					
2					***N***					
3					***S***					
4					***P***					
5					***O***					
6					***Z***					
					I					
					T					
					S					
7					***I***					
					Y					
					A					

1. Gammalardan biri….. deyiladi.
2. Nota cho‘zimlaridan biri…. deyiladi.
3. Ikkinchi chiziqda joylashgan notaning nomi.
4. Musiqada harakat tezligi nima deyiladi?
5. Bir xil pog‘onadagi tovushlar oralig‘i nima deb ataladi?
6. Tovush yangrashining vaqtincha to‘xtalishiga nima deyiladi?
7. Tovushni yarim tonga ko‘taruvchi alteratsiya belgisi nima deb ataladi?

1		***A***						
		L						
2		***T***						
		E						
3		***R***						
		A						
4		***T***						
		S						
5		***I***						
		Y						
		A						

1. Turg‘un va noturg‘un tovushlarning o‘zaro munosabati …..deyiladi.
2. Bir kuchli hissadan ikkinchi bir kuchli hissagacha bo‘lgan oraliq….deyiladi.
3. Kuyda takrorlash belgisi nima deb ataladi?
4. Birinchi pog‘ona nima deb ataladi?
5. Ma’yus kuychan ohangdagi gamma nima deb ataladi?

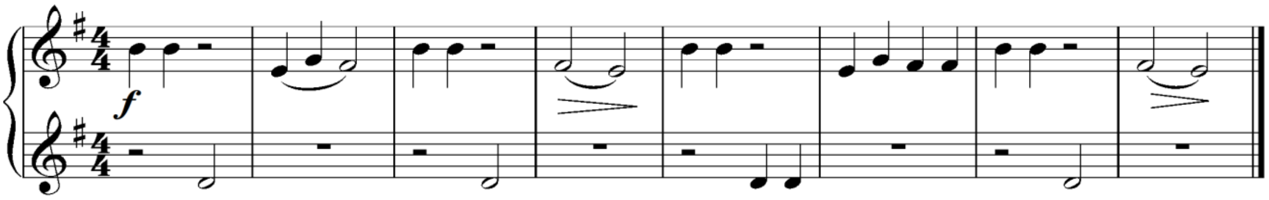
Matematik misollarni yeching.



Re notasining oldiga diyez belgisini qo‘yib ijro eting.

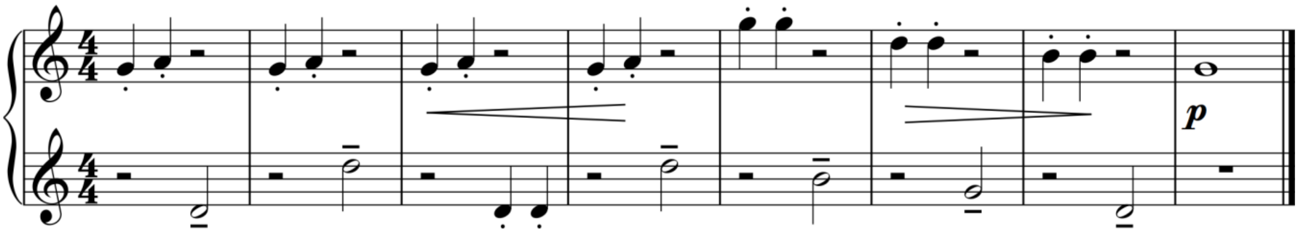
Turna

Andante-shoshilmasdan

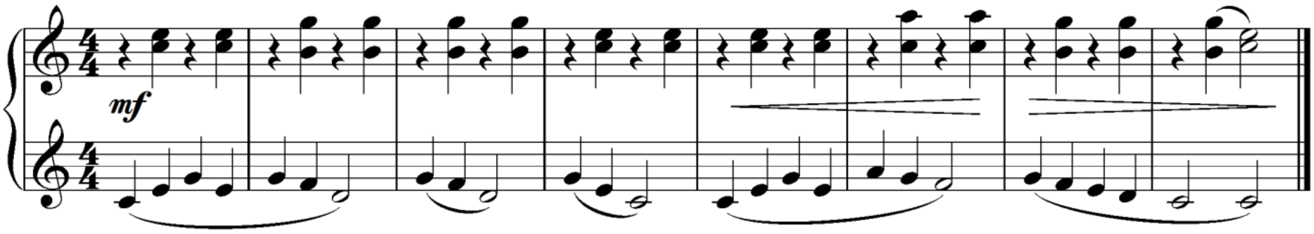
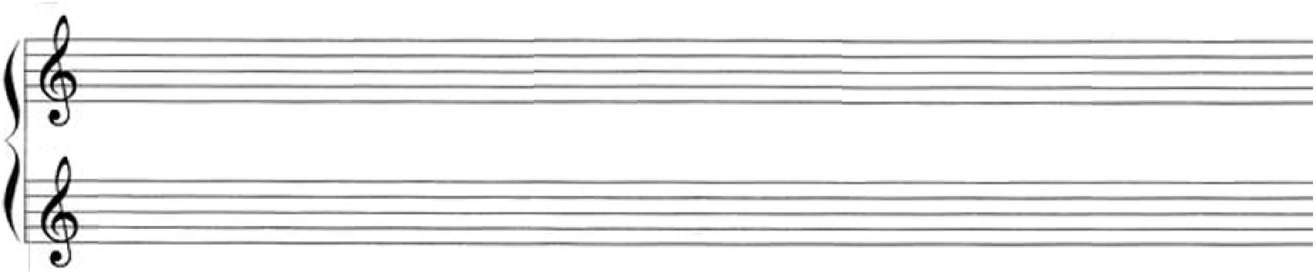
M. Krasev

Notalar oldiga bemol belgisini yozib ijro eting.

Etyud

Moderato-o'rtacha tez

Y.Gnesina

Berilgan kuyni Re major gammasiga transpozitsiya qiling.

Kichik polka

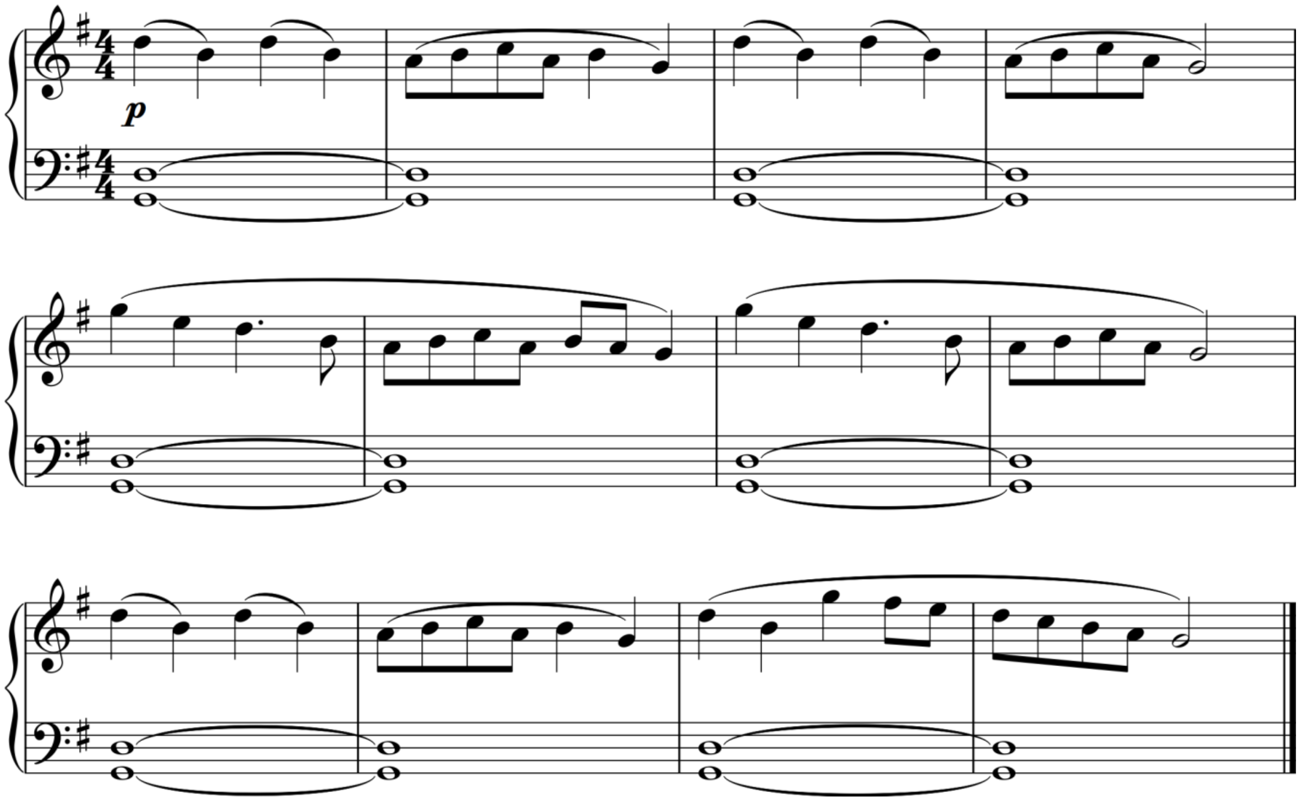
Allegretto-jonlanib **D.Kabalevskiy**



Berilgan kuyga mos dinamik belgilarni yozing.

Alla

(Колыбельная)

Andante-shoshilmasdan kuychan **I.Filipp**



FOYDALANILGAN ADABIYOTLAR RO‘YXATI

1. A.N.Azimova, N.F.Bahtiyorova, Solfedjio,T., 2016.
2. Oydin Abdullayeva, Solfedjio, T., 2012.
3. Э.М.Золина, Солфеджио 1 класс, М., 2006.
4. Б.Калмиков, Г.Фридкин, Солфеджио, М., 1985.
5. I.Hamrayev, Solfedjio, T., 1971.
6. Н.Баева,Т. Зебряк, Солфеджио,1-2 класс. М., 2006.
7. Т.Л.Стоклиская, 100 уроков солфеджио для самих маленких, М.,1999.
8. Татяна Ясенко, Солфеджио для самих маленких, П., 2014.
9. O.Yu.Lejneva,Prakticheskaya rabota na urokax solfedjio, M., 2003.
10. Dildora Djamalova, Fortepiano, T., 2018.
11. M.B.Agayeva, Musiqa nazariyasi, T., 2016.
12. G.A.Ibrahimjanova, L.A.Urmanova, M.X.Xodjayeva, F.N.Xalilov, Musiqa elementar nazariyasi. Garmoniya, T., 2017.
13. А.Николаев, Фортепианная игра, М., 1991.
14. V.A. Vaxromeyev, Muzikaning elementar nazariyasi, T., 1980.
15. Г. Ф. Калинина, Солфеджио. Рабочая тетрад. 1 класс, М., 2005.

MUNDARIJA

1. Oktavalar. Nota yo‘li. Kalitlar. Notalarni birinchi oktavada yozilishi 3
2. Notalar cho‘zimi 7
3. Takt. Takt chizig‘i. O‘lchov. Kuchli va kuchsiz hissalar 12
4. Pauzalar.. 16
5. Butun ton, yarim ton. Alteratsiya belgilari... 18
6. Major gammasi. Turg‘un va noturg‘un pog‘onalar. Yetakchi tovushlar. Tonika
Do major 21
7. Fa major 24
8. Sol major.. 26
9. Re major... 28
10. Si bemol major 30
11. Transpozitsiya 32
12. Bas kaliti 34
13. Temp (sur’at) 36
14. Dinamik belgilar... 37
15. Ijodiy vazifalar 38
16. Foydalanilgan adabiyotlar ro‘yxati 41

O‘quv nashri

G.A.Ahmedova

SOLFEDJIO

Bolalar musiqa va san’at maktablarining 1-sinf o‘quvchilari uchun Ishchi daftar

Muharrir	Go‘zal Ro‘ziyeva
Musahhih	Adolat Mustafoyeva
Texnik muharrir	Shoxruh Botirov
Dizayner	Bahodir To‘xliyev
Sahifalovchi	Dilmurod Jalilov

Nashr. litsenziyasi № AI 290. 04.11.2016 yil.
2022 yil 23 sentabrda bosishga ruxsat etildi.
Bichimi 60x84 1/8. “Times New Roman” garniturasi. Ofset bosma.
1,66 shartli bosma taboq. 2,5 nashr tabog‘i. Adadi 15 000 nusxa.
..... -raqamli buyurtma. Bahosi shartnoma asosida.

G‘afur G‘ulom nomidagi nashriyot-matbaa
ijodiy uyida chop etildi.
100128, Toshkent, Labzak ko‘chasi, 86.
Telefon: (371) 241-25-24, 241-83-29
Faks: (371) 241-82-69

www.gglit.uz   ***e-mail: info@gglit.uz***