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ELEKTROGITARA CHOLG’USINING BOSHLANG‘ICH KURSI

O’rta va o’rta maxsus musiqa o’quv yurtlari uchun qo’llanma

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O‘zbekiston davlat konservatoriyasi Ilmiy-uslubiy Kengashi tomonidan nashrga tavsiya etilgan.

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Ushbu taqdim etilayotgan qo’llanma o’zbek estrada cholg’u ijrochiligi sohasida muhim o’rin tutgan elektrogitara sozining boshlang’ich kursini o’zida jamlagan. U 7 bo’limdan iborat bo’lib, unda bevosita cholg’uga oid tarixiy-nazariy ma’lumotlar, shuningdek, cholg‘uni ushlash, ijrochilik holati, dastlabki ijro ko‘nikmalari, tovush hosil qilish kabi mavzular atroflicha yoritilgan. Mazkur o’quv qo’llanma o’rta va o’rta maxsus musiqa bilim yurtlarining gitara ijrochiligi sinfida taxsil olayotgan o'quvchilar uchun mo’ljallangan.

So‘zboshi

Mamlakatimiz mustaqillikka erishgandan so‘ng hukumatimiz tomonidan musiqa san’atini rivojlantirish borasida katta ko’lamda ishlar amalga oshirilib bu jarayon bugun ham davom etmoqda. Ayniqsa 2008 yilda bolalar musiqa va san’at maktablarining moddiy-texnik bazasini yanada mustahkamlash to’g‘risida qabul qilingan Davlat dasturi[1] biz mutaxasislardan doimiy izlanishni yangi zamon talabiga javob beradigan darslik va o’quv qo‘llanmalar yaratishni taqozo etadi. Bugungi kunda O‘zbekiston musiqa san’atida elektro musiqa ijrochiligi ham o‘z o‘rniga ega bo‘lib bormoqda. Elektromusiqa ijrochilik san’ati esa milliy estrada san’ati bilan uzviy bog’liqligi hech kimga sir emas. Shu sababli ham bolalar va san’at maktablarida yosh avlodga bu yo‘nalish bo‘yicha kasbiy ta’lim berish, bo‘lajak mutaxassislarning dastlabki ko‘nikma va bilimlarini talab darajasida shakllantirish masalalari yuzaga chiqmoqda. Shu munosabat bilan tayyorlangan ushbu qo‘llanma muqaddam yaratilgan akustik gitara darslik va qo’llanmalari tajribalariga asoslangan holda yaratilgan. Bugun akustik gitara bo‘yicha Xal Leonardning “Ensiklopediya akkordov”,Dirko Juchem “Jazz christmas.”,E.Puhol “Shkola igri na shestistrunnoy gitare.”, Ponoyatov Lyuben, Vasilyevlar qalamiga mansub “Samouchitel na elektricheskoy gitare”, M.Karkasining “Shkola igri na shestistrunnoy gitare”, N.P.Agafoshinnnig “Shkola igri na shestistrunnoy gitare” kabi qo‘llanmalari amaliyotda qo‘llanib kelinayotganligi ko‘pchilikka ma’lum. Mazkur adabiyotlar elektrogitara cholg‘usi bo‘yicha maxsus o‘quv qo‘llanmani yaratishga turtki bo‘ldi. Qo‘llanma 7 bo’limdan iborat bo’lib, u tarixiy-nazariy ma’lumotlar, shuningdek, cholg‘uni ushlash, ijrochilik holati, dastlabki ijro ko‘nikmalari, tovush hosil qilish kabi mavzularni o’z ichiga oladi. Avvalgi akustik gitara qo‘llanmalaridan farqli ravishda, yuqorida qayd etilgan mavzularda elektrogitaraning xos tomonlari, uning xususiyatlariga asosiy e’tibor berilgan holda yondoshildi. Shu bilan birga musiqa

[1] Bolalar musiqa va san’at maktablarining moddiy texnika bazasini mustahkamlash va ularning faoliyatini yanada yaxshilash bo‘yicha 2009-2014 yillarga mo‘ljallangan davlat dasturi to‘g‘risida O‘zbekiston respublikasi Prezidenti farmoni. Toshknt, 2008.

va san’at maktabi o‘quvchilarining yoshi, gavda tuzulishi, ijro imkoniyatlarini hisobga olgan holda, mashqlar, dastlabki ijro namunalari, shuningdek etyudlar tanlab olindi. O‘quvchilarni Ona Vatanga, tabiatga, atrof-muhitga mehr-muhabbat ruhida tarbiyalash maqsadida qo’llanmaga “Qadim Turon”, “Salomat” , “Quyoncha” ,”Laylak keldi”, “Ochil paxtajon”, “Olma” kabi asarlar kiritildi. Shuningdek, elektrogitara cholg‘usi dunyoning deyarli barcha xalqlari musiqasida keng qo‘llanilayotgan bir paytda o‘quvchilarning milliy musiqa san’atimiz bilan birga, jahon musiqasi namunalarini birdek o‘zlashtruvchlar uchun (masalan, “Nemis xalq bolalar qo’shig‘i”, D.Kabalevskiy. “Kichkina polka”, E.Sherman. “Mariroze”, N.Rota.”Cho’qintirgan ota”, P.L.Vasilyev. “Etyudlar”) kabi asarlar qo‘llanmadan o‘rin olgan.

Shu bilan birga aynan elektrogitara ijrochiligi bilan bog‘liq glossariy ham mutaxassislar va o‘quvchilar hukmiga havola etildi.

Elektron musiqa va elektron cholg‘ular tarixidan

Elektron musiqa va elektron cholg‘u tushunchalari bir-biri bilan chambarchas bog‘liq. Elektron musiqa yo‘nalishi elektroakustik cholg‘ular hamda tovush kuchaytiruvchi uskunalar asosida XX asrning o‘rtalarida shakllangan. Dastlabki elektron musiqa yaratish tajribalari musiqa amaliyotiga elektron cholg‘ularni kiritish bilan boshlangan. Bunday cholg‘ularning ilk namunalari murakkab va qo‘pol bo‘lgan. Masalan amerikalik muxandis T.Kaxill yaratgan elektr organning og‘irligi 200 tonna bo‘lgan[1].

Haqiqiy elektro cholg‘ular yaratish imkoniyati faqatgina elektron lampa kashf etilgandan so‘ng paydo bo‘ldi. 1921-yilda rus muxandisi L.S.Termin o‘zi yaratgan termenvoks cholg‘usini jahonda birinchilardan bo‘lib musiqa ijrochiligiga tatbiq etgan. Shundan so‘ng dunyoning ko‘plab muxandislari yangi cholg‘ular ustida ishlay boshlaydilar. Elektron musiqa cholg‘ularini 4 turga bo‘lish mumkin:

1) Elektrlashtirilgan torli cholg‘ular
2) Elektron organlar
3) Elektron urma-zarbli cholg‘ular
4) Sintezatorlar

Elektrlashtirilgan torli cholg‘ularga elektrogitara, elektro skripka, elektro alt, elektro domra, elektro arfa kabilar kiradi. Bu cholg‘ularni elektrlashtirish mexanik tarzda, hosil qilingan tovushni elektromagnit tovush oluvchi qurilma (zvukosnimatel) yordamida amalga oshiriladi. Zamonaviy elektrogitaralar o‘z vasifasiga ko‘ra 4 ta asosiy turlarga bo‘linadi:

1) Ritm-gitara
2) Solo-gitara
3) Bas gitara
4) Gavay elektro gitarasi

Elektro gitaraning tovushi cholg‘uga o‘rnatilgan bir necha ruchkalar orqali hamda qo‘shimcha pedal va moslamalar orqali boshqariladi va o‘zgartiriladi.

[1] ”Ensiklopedicheskiy slovar yunogo muzikanta» M. “Pedagogika", 19..?

Elektro organlar murakkab polifonik ijrolar uchun moʻljallangan boʻlsa, urma-zarbli cholgʻularning barcha turlarining elektrlashtirilgan namunalari ritm berish va joʻrnavozlik vazifalarini bajarishga moʻljallangan. Elektron cholgʻularning soʻnggi vakili bu – sintezatorlar boʻlib, ularda juda katta hajmdagi tovushlar hamda murakkab sintezlar mavjud. Bu cholgʻular yordamida nafaqat murakkab zamonaviy musiqiy tovushlar sintezi, balki rang-barang boshqa tovushlar, har xil shovqin-suronlarni ifodalash imkoniyatlari yuqori. Yuqorida ta’kidlanganidek, elektron musiqa alohida bir yoʻnalish koʻrinishida XX asrning 50-yillarida shakllangan. Oʻsha paytlarda dastlabki elektro musiqa studiyalari paydo boʻla boshlagan edi. Ilk studiyalardan biri 1951-yilda Germaniyaning Kyoln shahrida paydo boʻlgan. Koʻplab kompozitorlar aynan elektron musiqa yoʻnalishida maxsus asarlar yaratganlar. Bugungi kunga kelib elektron musiqa kompyuter musiqasiga aylandi va bu raqamli sintezatorlarning paydo boʻlishiga sabab boʻldi. Kompyuter musiqasi imkoniyatlarining beqiyosligi kompozitorlarga yangi-yangi imkoniyatlarni taqdim etdi va musiqa ijrochiligini yuksak natijalarga olib keldi.

Elektrogitara cholgʻu ijrochiligi

Yuqorida ta’kidlanganidek, asrlar davomida paydo boʻlgan musiqiy uslub va cholgʻularning aksariyati ma’lum darajada oʻta aniq texnik yutuqlarning mahsuli boʻlib, elektrogitara shulardan biridir. 1920-30-yillarning jaz va blyuz guruh (bend)lari akustik gitaradan foydalanganlar. Biroq, mazkur cholgʻuning tovushi yaxshi eshitilmas edi, shu bois undan ritm gitara sifatida foydalanilgan. Koʻpincha u banjo cholgʻusi bilan birga ishlatilar edi. Bir muncha yorqin ovozi uchun elektr yordamida gitara tovushini kuchaytirish boʻyicha olib borilgan dastlabki mashhur tajribalar 1923-1924-yillarga taalluqlidir. Bu vaqtda GIPSON kompaniyasida mehnat qilgan muxandis va ixtirochi LLoyd Loer rezonator qutisi tebranishini qayd etuvchi elektrostatik tovush kuchaytirgichni ixtiro qiladi. 1931-yilda esa “Elektro string company”da elektromagnit tovush kuchaytirgich ixtiro qilindi. 1931-yillar oxiriga kelib koʻp sonli muxandislar tovush kuchaytirgichlarni bir

muncha an’anaviy ko‘rinishga ega bo‘lgan ichi g‘ovak korpusli ispan gitaralariga o‘rnata boshladilar. Ovoz kuchaytirgichlar va elektr uslubli gitaralarni ishlab chiqaruvchi Kaliforniya kompaniyasi kutilmaganda yangi bozor ochib, ilk bor yaxlit korpusli “Ispancha” elektrogitarani taklif eta boshladi. Bu yangi (novatorcha) musiqiy cholg‘u “Fender Esquere” deb nomlandi. Elektrogitaraning eng qadimiy mashhur turlari Fender Esquere, Telekaster (1952), Stratocasterlar (1954) bo‘lib, ular Fender, Les Paul (1952) va Gipson kabi kompaniyalar mahsulotidir. Yuqorida sanab o‘tilgan kompaniyalar tomonidan turli elektrogitaralarni ishlab chiqarish rivojlangani bu cholg‘uning dunyo miqyosida ommalashganidan va ijrrochilikning rivojlanganidan dalolat beradi. Bugun jahonning barcha xalqlari musiqasida elektrogitara ijrochiligi muayyan tarzda o‘z o‘rniga ega. Xususan bizning mamlakatimizda elektrogitara cholg‘u ijrochiligining taraqqiyotini ham milliy estrada san’ati shakllanishi bilan bog‘lash mumkin.

O’zbek estrada musiqasi 1957-yildan shakllana boshlagan. 1958-yilda O‘zbekiston teleradio kompaniyasi qoshida tashkil etilgan Estrada-simfonik orkestrining ijodiy va ijroviy faoliyatida esa o‘zbek milliy estrada san’atining shakllanishi va taraqqiyot jarayonini kuzatish mumkin. Orkestrning badiiy rahbari va dirijyori E.Jivayev, tashkilotchilar Sh. Ramazonov va E.Qalandarov, shuningdek, I.Akbarov, M.Burhonov, E.Salihov, D.Ilyosov kabi kompozitorlar yaratgan asarlar milliy estrada san’atining dastlabki namunalari edi. Bu borada O‘zbekiston xalq artisti Botir Zokirov ijodining o‘rni ayniqsa beqiyosdir. O’z navbatida aytish joizki, ushbu orkestr tarkibida ko’p yillar davomida Volodiya Svishnekovdek birinchi elektrogitara ijrosi ustalari faoliyat olib borganlar. “Qolaversa, “Yalla” (1970-yillarda) va “Original” (80-yillarda) guruhlari pop-rok uslubini keng miqyosda qo’llar edilar. “Boychechak”, “Ramazon”, “Navnihol” (“Yalla” guruhi), “Go’zal jonona”, “Bu nima?” (“Original” guruhi) kabi asarlar aranjirovkasida rok musiqasiga xos bo’lgan bit, elektro gitaraning o’ziga xos jarangi, shuningdek, pop-musiqasiga xos bo’lgan bayon turining oddiyligi (band-naqarot), ammo jarang borasida yorqin bo’lgan garmoniya mavjuddir”[1]. “Yalla”

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[1] Omonullayeva D., Omonova N. Jaz va Estrada musiqasi tarixi. T., 2008, 71-b.

ansamblining sozandalari Vitaliy Zuboryev, Abbos Aliyev (elektrogitara), Boris Gerskovich, Rustam Ilyosovlar (bas gitara) o‘zbek elektrogitara ijrochiligiga o‘z hissalarini qo‘shganlar, bugungi kunda Botir Toshxodjayev, Ziyod Eshonxo‘jayev, Vitaliy Popilov, A.Gorbenko, L.A.Anatolyevich kabi elektrogitarachi sozandalar nafaqat mohir sozanda, balki ustoz-murabbiy sifatida yosh avlodni tarbiyalash yo‘lida samarali faoliyat olib bormoqdalar.

Ta’kidlash joizki, o’zbek estrada cholg’u ijrohciligining rivojlanishida hozirgi Estrada simfonik orkestri (rahbar A.Ikromov) va Big-bend sozandalar orkestrining (rahbar M.Toshmatov) munosib hissasi bor.

I BO‘LIM

OLTITORLI ELEKTROGITARA QURILMASI

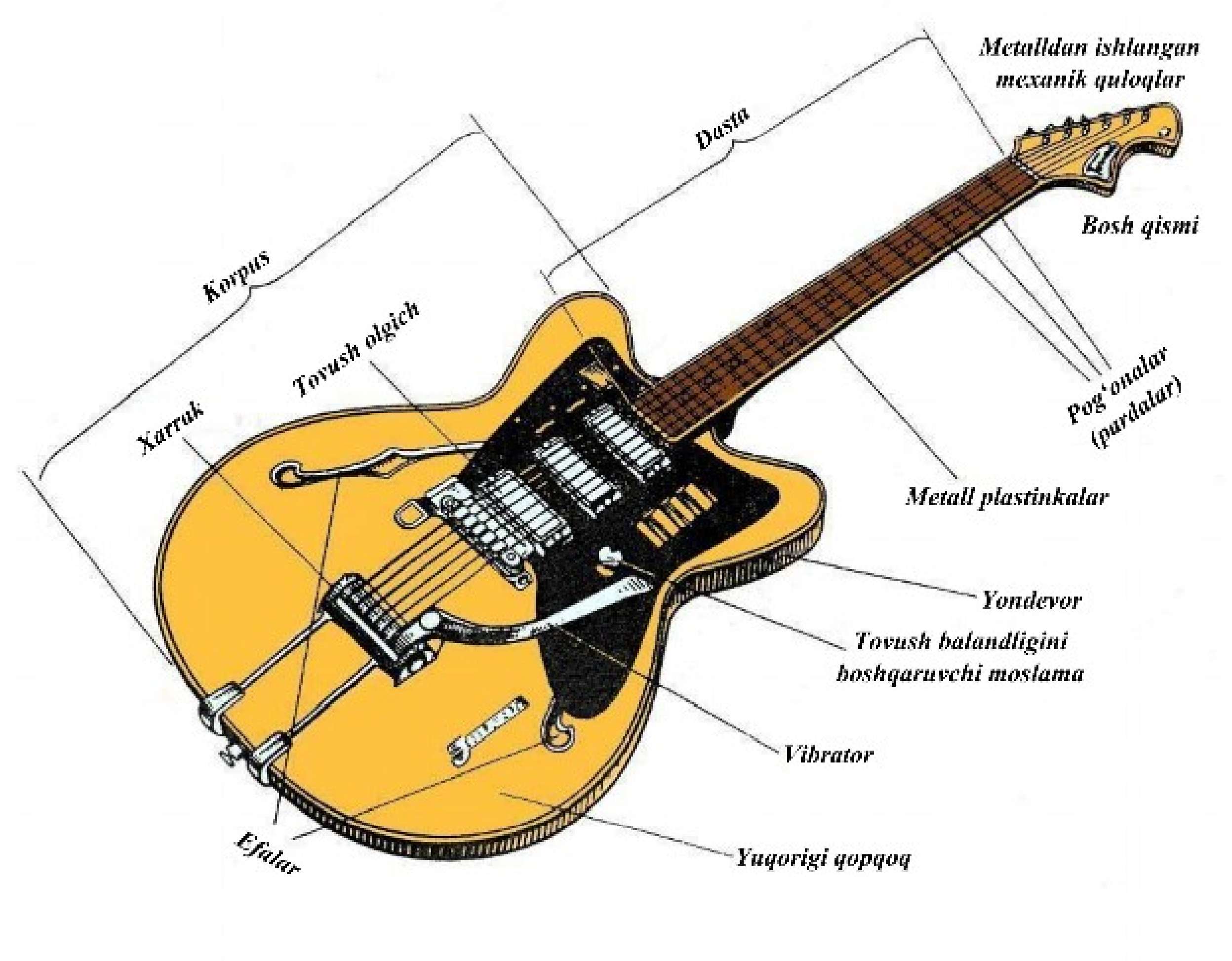
Ma’lumki, gitara ikki asosiy qismdan tarkib topgan: korpusi (qorni) va dastasi. Korpus ikkita taxta bo‘lagi – **yondevor** (obechayka) yordamida birlashtirilgan yuqorgi va pastki qopqoqlardan yasalgan. Yuqorgi qopqoqda yumaloq teshik – **rozetka** o‘yilgan, u elektrogitaralarda xuddi skripkalardagi kabi efalarga almashtirilgan. Rozetkaning pastrog‘ida – elektrogitaralarda siljuvchi **taglik** joylashgan.

Butun dasta bo‘ylab bir-biridan muayyan masofada joylashgan kichik ko‘ndalang metallik plastinkalar - **ostonachalar** o‘yilgan, ular dasta ustidan biroz turtib chiqqan va uni ladlarga bo‘lgan. Dastaning ayrim ladlarida mo‘ljal vazifasini o‘tovchi perlamutr yohud suyakli xalqalar yopishtirilgan.

Dastaning yuqorgi qismida yog‘ochli yoki suyakli ostonachalar joylashgan bo‘lib, ularning torlar uchun zarur bo‘lgan teshiklari bor. Ostki ostonacha torlar uchun mo‘ljallangan taglikka joylashgan.

Ustki va ostki ostonachalar o‘rtasidagi masofa gitara **menzurasi** deyiladi.

Estrada orkestrida ko‘pincha elektrogitaradan foydalaniladi. Klassik (mumtoz) gitara va uning o‘rtasidagi farq asosan, elektrogitara ta’minlangan turli elektron moslamalar bilan belgilanuvchi korpus shakli va tovush sifatlarida ko‘rinadi.



1-rasm.

Kolki – Metalldan ishlangan mexanik quloqlar (cholg‘u torlari mahkamlanadigan moslamalar)

Grif – dasta

Golovka – bosh qismi

Ladlar – pog‘onalar (pardalar)

Sheyka grifa – metall plastinkalar

Obechayka – yondevor

Regulyator gromkosti – tovush balandligini boshqaruvchi moslama

Korpus – korpus (cholg‘uning qorin qismi)

Zvukosnimatel – tovush olgich (tovushni pasaytiruvchi yoki ko‘taruvchi elektron moslama)

Podstavka – xarrak

Vibrator – vibrator (tovush to‘lqinlatuvchi moslama)

Verxnyaya deka – yuqorgi qopqoq

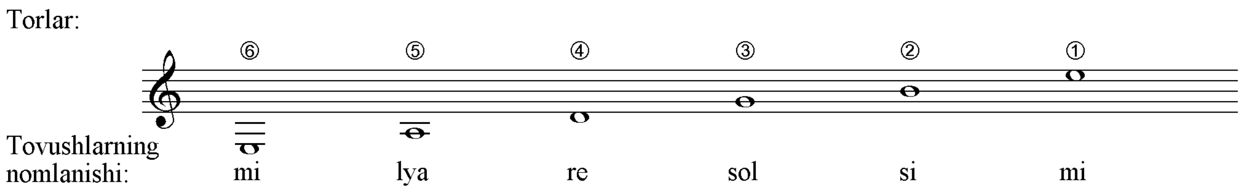
Efi – efalar (akustik tovush chiqish moslamasi).

Gitarani sozlash

Gitara torlari aylana ichiga olingan arabcha raqamlar bilan belgilanadi: 1 – (eng ingichka tor) 1-oktava ***mi*** notasiga sozlanadi, 2 tor kichik oktava ***si***, 3 tor kich.ok. ***sol***, 4 tor kich.ok ***re*** , 5 tor katta ok. ***lya***, 6 kat.ok ***mi*** notalariga sozlanadi.

Ochiq tor – 0 aylana belgisi bilan ifodalanadi.

Ochiq (bosilmaydigan) torlar tovushlarning quyidagi qatorini hosil qiladi:



Gitarani sozlash quyidagi bo‘ladi:

Ochiq birinchi tor ***mi*** tovushini beradi.

Beshinchi ladda bosilgan ikkinchi tor, birinchi ochiq tor bilan bir xil jaranglashi kerak.

To‘rtinchi ladda bosilgan uchinchi tor, ikkinchi ochiq tor bilan bir xil jaranglashi kerak.

Beshinchi ladda bosilgan to‘rtinchi tor, uchinchi ochiq tor bilan bir xil jaranglashi kerak.

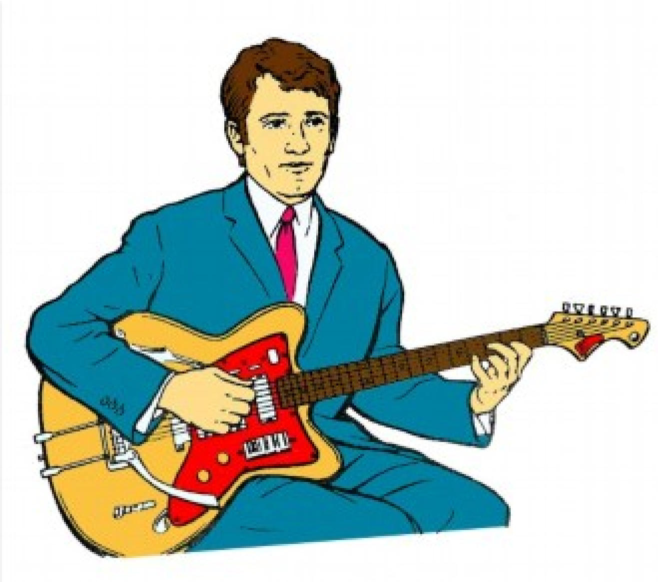
Beshinchi ladda bosilgan beshinchi tor, to‘rtinchi ochiq tor bilan bir xil jaranglashi kerak.

Beshinchi ladda bosilgan oltinchi tor, beshinchi ochiq tor bilan bir xil jaranglashi kerak.

Ijrochilik holati. O‘ng va chap qo‘lning joylashuvi

Gitara chalayotgan vaqtda ijrochi turishi yoki o‘tirishi mumkin. Elektrogitaralarida maxsus kamar mavjud. Cholg‘uni o‘tirib yoki turib chalishdan

qat’iy nazar bir xil holatda bo‘lishi uchun kamarning uzunligini o‘zgartirish mumkin.



2-rasm. 3-rasm.

Gitarani plektr (noxun) bilan chalishdagi holati (2,3-rasmlar) uni klassik uslub bilan chalishdan farq qiladi. (4-rasm).

4-rasm.

Rasmda ko‘rsatilganidek, plektr bilan chalish vaqtida cholg‘u dastasi ijrochi yelkasi tomon qaratilmagan, balki gorizontal holatga yaqin turibdi.

O‘tirgan holatda chalish vaqtida o‘ng oyoqqa (2-rasm), yoki o‘ng ustiga qo‘yilgan chap oyoqqa tayanish mumkin. O‘tirib chalishning yana bir, uchinchi holati mavjud (4-rasm) – bu klassik tovush hosilasidagi eng qulay holat: bunda gitara yonboshi bilan kichik o‘rindiqqa joylashgan chap oyoqqa qo‘yiladi. To‘g‘ri,

cholg‘uning bunday holati uni plektr bilan chalishda noqulayliklar tug‘diradi, boisi baland ko‘tarilgan dasta o‘ng qo‘l harakatiga halal beradi.

Cholg‘uning birinchi holatini va qo‘llarning qo‘yilishini ta’lim olishni boshlagandayoq o‘zlashtirish kerak bo‘ladi.

Chap qo‘l barmoqlari arab raqamlari bilan quyidagicha belgilanadi:

Ko‘rsatkich – 1

O‘rta – 2

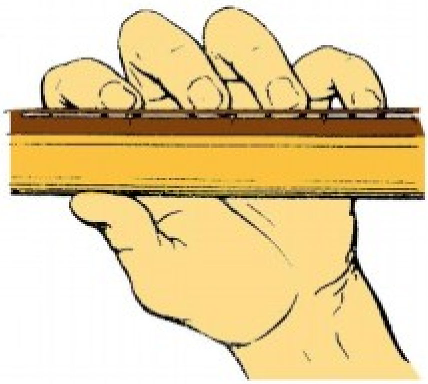
To‘rtinchi – 3

Jimjiloq – 4

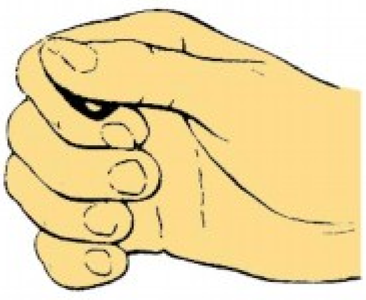
Plektr bilan chalayotib, chap qo‘lning klassik qo‘yilishiga rioya qilish lozim. U erkin holatda bo‘lib, cholg‘uchi korpusi (tanasi)ga yopishib qolmasligi kerak.

Chap qo‘l kafti dastaga tegmaydi. Katta barmoq doimo dasta bo‘yinchasida qolib, o‘zining holatini torlardagi barmoqlar holatiga qarab o‘zgartiradi.

Chap qo‘l barmoqlari dastadagi torlarni bosgan holda yarim egilgan holatda bo‘ladilar[1]. Katta barmoq dastada joylashib, torlarni bosib turgan to‘rtta barmoq uchun tayanch vazifasini o‘taydi. Katta barmoq dastani butkul qamrab ushlamasligiga, balki uni faqat birinchi suyagi bilan ushlab turishiga e’tibor berish lozim (5-rasm).



5-rasm.

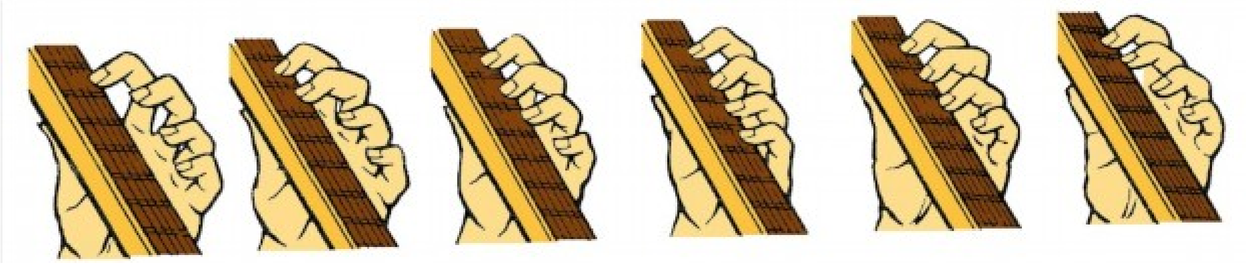


6-rasm.

Tovushlarning yuqorilovchi harakati davomida chap qo‘l barmoqlari ketma-ket qo‘yiladi va ko‘tarilmaydi. Pastlovchi harakat davomida barmoqlar bir vaqtda

[1] Torlarni barmoq uchlari yaxshilab bosishi uchun tirnoqlarni kalta qilib olish lozim.

qo‘yilib, ketma-ket ko‘tariladi (7-rasm). Torni bosar ekan, chap qo‘l barmoqlarining har biri mazkur ladning ostonachasida joylashgani ma’qul.



7-rasm.

Elektrogitarani chalishda, ma’lumki o‘ng qo‘l ham ishtirok etadi. Buning uchun plastmassali shoxli plastinka (plektr) qo‘llaniladi. Toshbaqa suyagidan yasalgan plektr eng yaxshisi hisoblanadi. Boshlovchi gitarachilar uchun o‘rta qattiqlik va yetarli egiluvchanlikdagi plektrlar birmuncha qulaydir. Barcha shakllar ichida uchburchak yoki noksimon shakldagi plektrlar maqsadga muvofiqlaridir.

8-rasm.

Torlarga tegib turuvchi plektrning uchi yaxshilab qirtishlangan bo‘lishi kerak. Uchlari qirtishlanmagan plektrlar keskin, noxush tovush chiqaradi va tordan torga o‘tishni qiyinlashtiradi.

Plektr o‘lchovlari va shakllarini ijrochi qo‘llarining o‘lchamiga qarab, individual tartibda tanlagan ma’qul.

Chalish davomida plektrni o‘ng qo‘lning katta va ko‘rsatkich barmoqlari orasida erkin (siqmasdan) ushlash kerak. Plektrning katta qismi barmoqlar bilan ushlanadi va chalish davomida uning uchigina ishlatiladi (6 rasm). Barmoqlarni musht qilib tugish zinhor mumkin emas, sababi bu plektrning yuqoriga va pastga tomon harakatini qiyinlashtiradi. Ammo plektrni egilmagan barmoqlar orasida ushlash ham mumkin emas.

Tovushning kuchi va tembri, zarb va uning berilgan o‘rni xarakteriga bog‘liq. Birmuncha kuchli va o‘tkir tovushlar rozetka (efalar) va ostki taglik o‘rtasida,

nisbatan yumshoq tovushlar esa, rozetka ustida va dastaga yaqin joyda hosil bo‘ladi.

Plektr orqali tovush hosil qilishda zarb yo‘nalishi quyidagi belgilar bilan aniqlanadi:

⊓ - plektrning pastga tomon zarbi.

V – plektrning yuqori tomon zarbi.

Pastga tomon zarblar orqali (⊓ ⊓) ko‘pincha butun va yarimtalik notalar, shuningdek, sekinlashtirilgan sur’atlarda choraktaliklar ijro etiladi. Ular faqat yuqori tomon zarblar bilan (V V) juda kamdan-kam ijro etiladi.

Choraktalik, nimchorak va o‘n oltitalik notalar oddiy qilib, pastga va yuqoriga tomon (⊓ V ⊓ V) ketma-ket zarblar bilan ijro etiladi.

Ijro davomida plektrni torlar ustida tikka ushlash va faqat panja harakatlarini amalga oshirish lozim.

NOTA YOZUVI

Musiqiy asar ni yozib olish uchun, **nota** deb nomlanuvchi maxsus belgilardan foydalaniladi.

Notalar turli balandlik va cho‘zimdagi tovushlarni anglatadi. Masalan, agar biz “bir, ikki, uch, to‘rt” deya bir maromda sanab, har bir sanoqqa bir tovushni solib chalsak, u holda cho‘zim jihatdan bir xil bo‘lgan to‘rtta tovushni hosil qilamiz. Bunday tovushlarning har biri (♩) belgisi bilan yoziladi.

Undan ikki baravar ko‘proq cho‘zilgan tovush (𝅗𝅥) bilan yoziladi.

To‘rt hissa davom etuvchi tovush bunday yoziladi: (𝅝).

Bu belgilar ularga mos keluvchi nomlarga ega: ♩ – **choraktalik** nota, 𝅗𝅥 – **yarimtalik** nota va 𝅝 – **butun** nota. Shuningdek, boshqa bo‘linishlar ham mavjud bo‘lib, ular xususida keyinchalik so‘z yuritiladi.

Tovush balandligini belgilash uchun besh chiziqli nota yozuvidan foydalaniladi. Pastki chiziq birinchi, yuqorgisi esa beshinchisi hisoblanadi.

Notalar chiziqlarga va ularning orasiga, shuningdek, besh chiziq ustiga va ostiga yoziladi. Asosiy chiziqlardan tashqari qo‘shimcha chiziqlar mavjud bo‘lib, ular besh chiziqning ustiga va ostiga yoziladi.

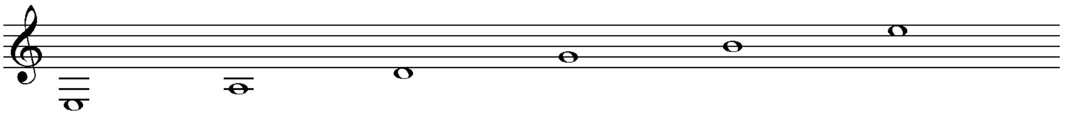
Besh chiziqning boshiga 𝄞 qo‘yiladi, u sol kaliti yoki skripka kaliti deyiladi. Bu kalit besh chiziqning ikkinchi chizig‘iga, birinchi oktava sol notasi yoziladigan chiziqqa qo‘yiladi.

Musiqiy asar nota yozuvida teng qismlarga bo‘linadi, ular **takt** deb ataladi. Bir takt boshqasidan takt chizig‘i yordamida ajratiladi.

Har bir takt hissalarning teng soniga ega, bunga kalit oldiga qo‘yilgan raqamlar ishora qiladi. Yuqorgi raqam taktdagi hissalar sonini, pastkisi esa ularning cho‘zimini, ya’ni takt o‘lchovini ko‘rsatadi.

Ikki hissali o‘lchov 2/4 ko‘rinishida yoziladi. Uch hissali o‘lchov – 3/4. Bularning barchasi oddiy o‘lchovlar bo‘lib, ularda taktning birinchi hissasi kuchli – urg‘uli hissa. Shuningdek, murakkab o‘lchovlar ham mavjud, masalan, 4/4. To‘rt hissali o‘lchov 4/4 bilan yoki **S** belgisi bilan ifodalanadi. ¢ belgisi bilan ko‘rsatilgan o‘lchov alla breve deyiladi. U 4/4 o‘lchoviga teng, ammo ikki baravar tezroq chalinadi.

Gitara ochiq torlarining tovushlari



Tovushlarning nomlanishi:	mi	lya	re	sol	si	mi
Torning harfiy belgisi:	E	A	D	G	H	E
Torlar:	⑥	⑤	④	③	②	①

Taktning birinchi hissasi **kuchli** deyiladi. O‘qitish jarayonida takt o‘lchoviga rioya qilish uchun, uning hissalarini (o‘quvchi) ichida yoki tovushni chiqarib sanash tavsiya etiladi.

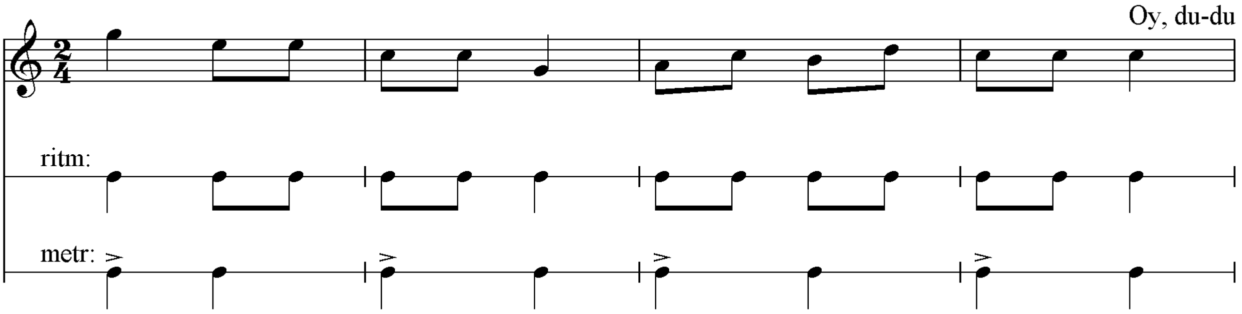
Bir urg‘u (aksent)da[1] ikki yoki uch hissaga ega bo‘lgan taktlar **oddiy** deyiladi:

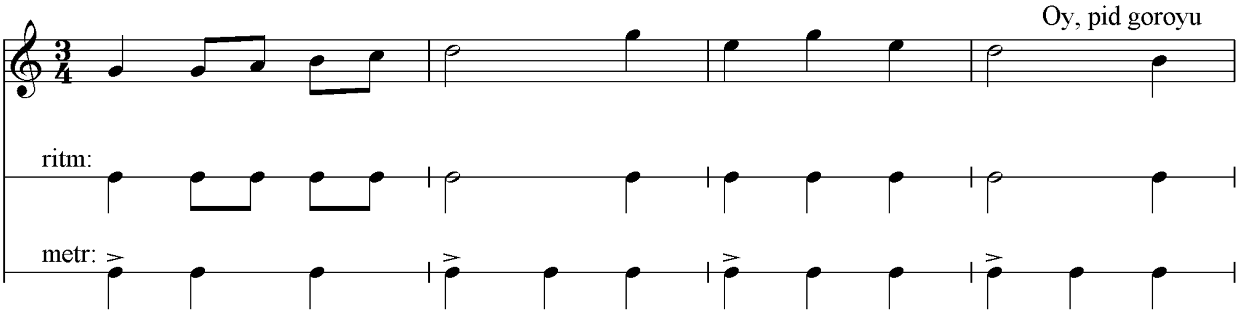
[1] Urg‘u (aksent) deb, o‘zini qurshab turgan boshqa tovushlarga nisbatan birmuncha baland chalingan tovushga aytiladi. U > yoki ^ belgisi bilan ifodalanadi.

To‘rt hissali (murakkab) o‘lchovda uchinchi hissa **nisbatan kuchli**:

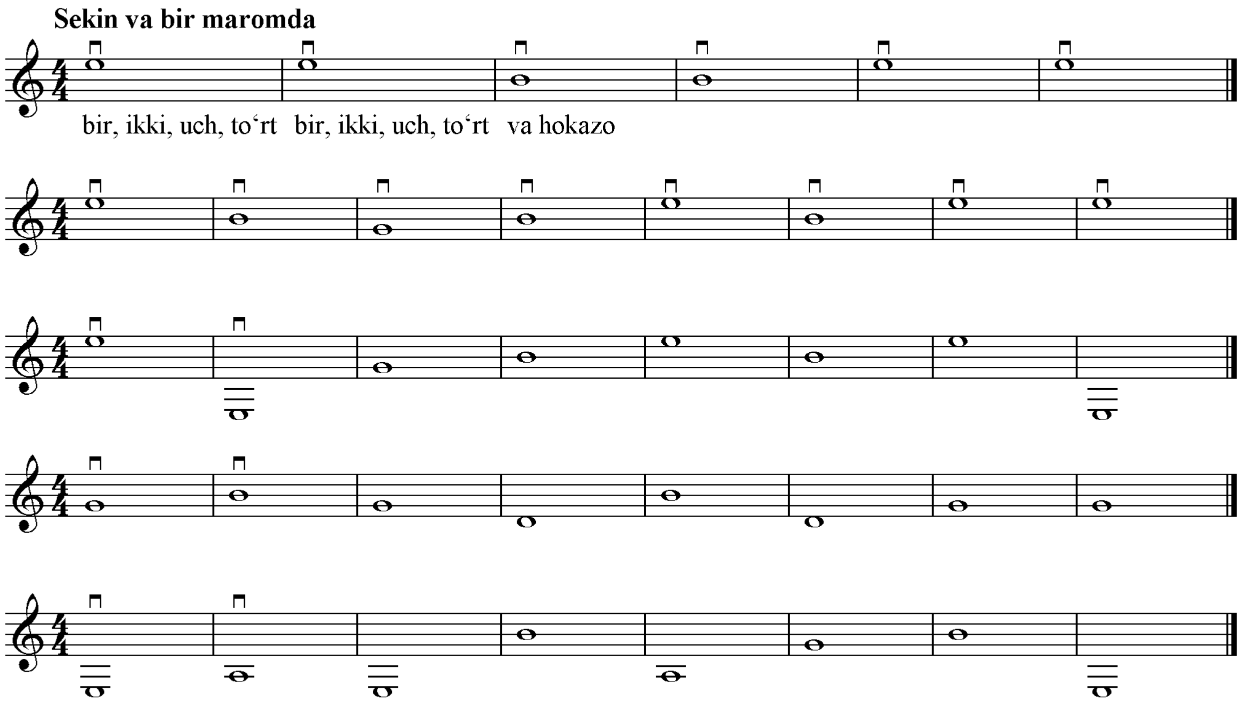
Har bir musiqiy asar o‘z **ritmiga** ega. Ritm deb, musiqiy asardagi tovush cho‘zimlarining tartibli ketma-ketligiga aytiladi. Ritmni o‘lchovchi vosita metr (vazn)dir.

Metr (vazn) – bu urg‘uli va urg‘usiz tovushlar ketma-ketligi bo‘lib, unda bir xil kuchga ega urg‘ular bir xil masofali vaqt o‘tgach paydo bo‘ladi:

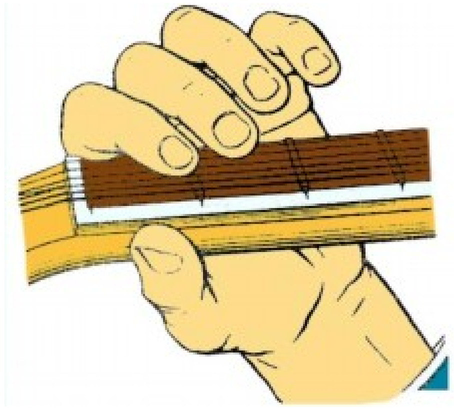




Ochiq torlarda butun notalar bilan mashq qilish

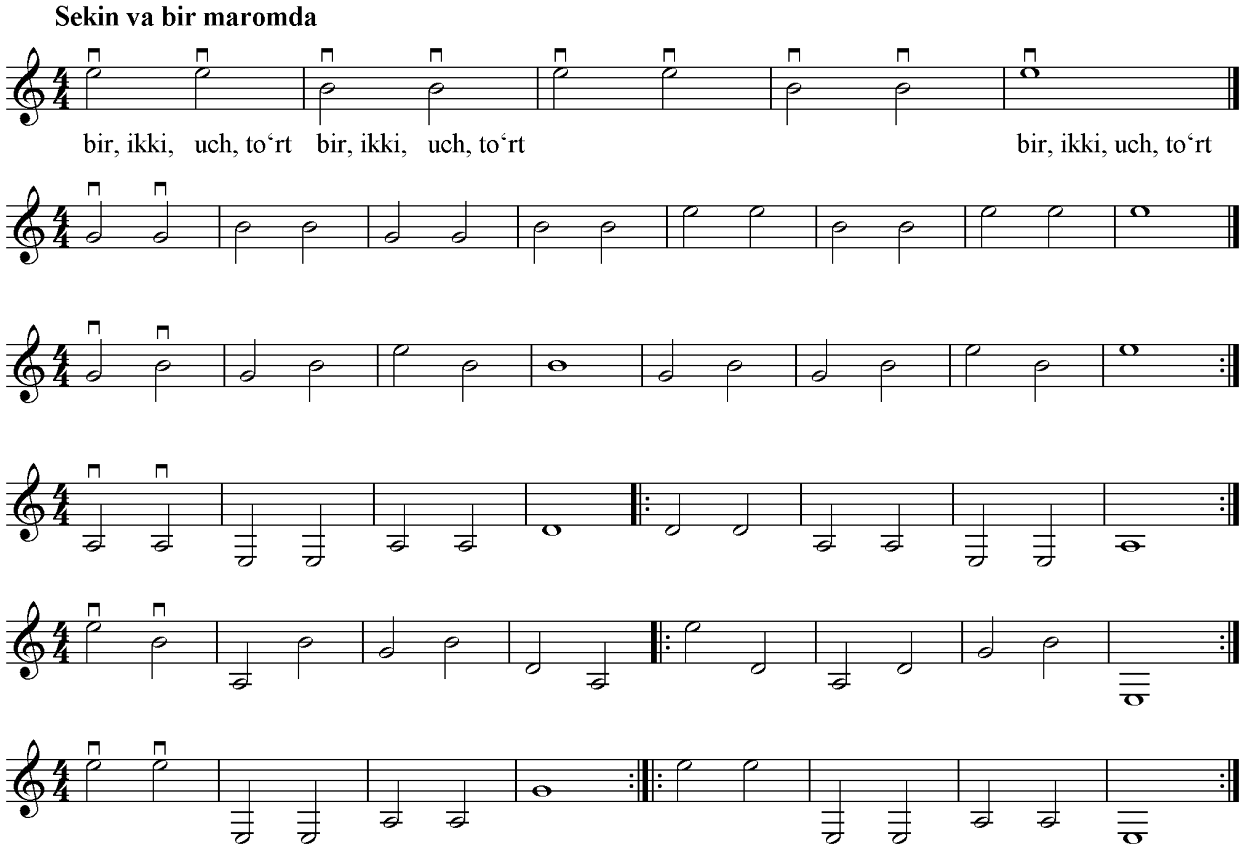


Gitarada butun nota bilan yozilgan tovushni chalish uchun torni chertib, bir maromda “bir, ikki, uch, to‘rt” deya sanash, so‘ngra esa tor jarangini (unga) chap qo‘l ko‘rsatkich barmog‘i bilan yengil tegib, o‘chirish lozim. (9-rasm). Yarimtalik notalarni chalishda tovush faqat “bir, ikki” deb sanash davomida, choraktalik notalar ijrosida esa bir sanoq davomida yangrashi kerak.



9-rasm.

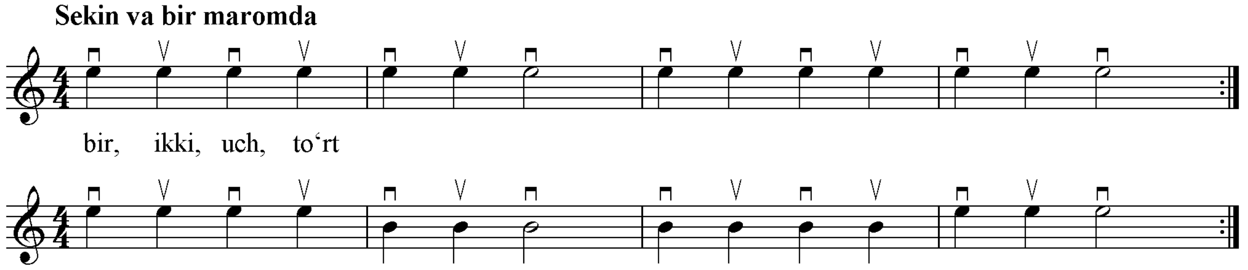
Yarimtalik notalar bilan mashq qilish

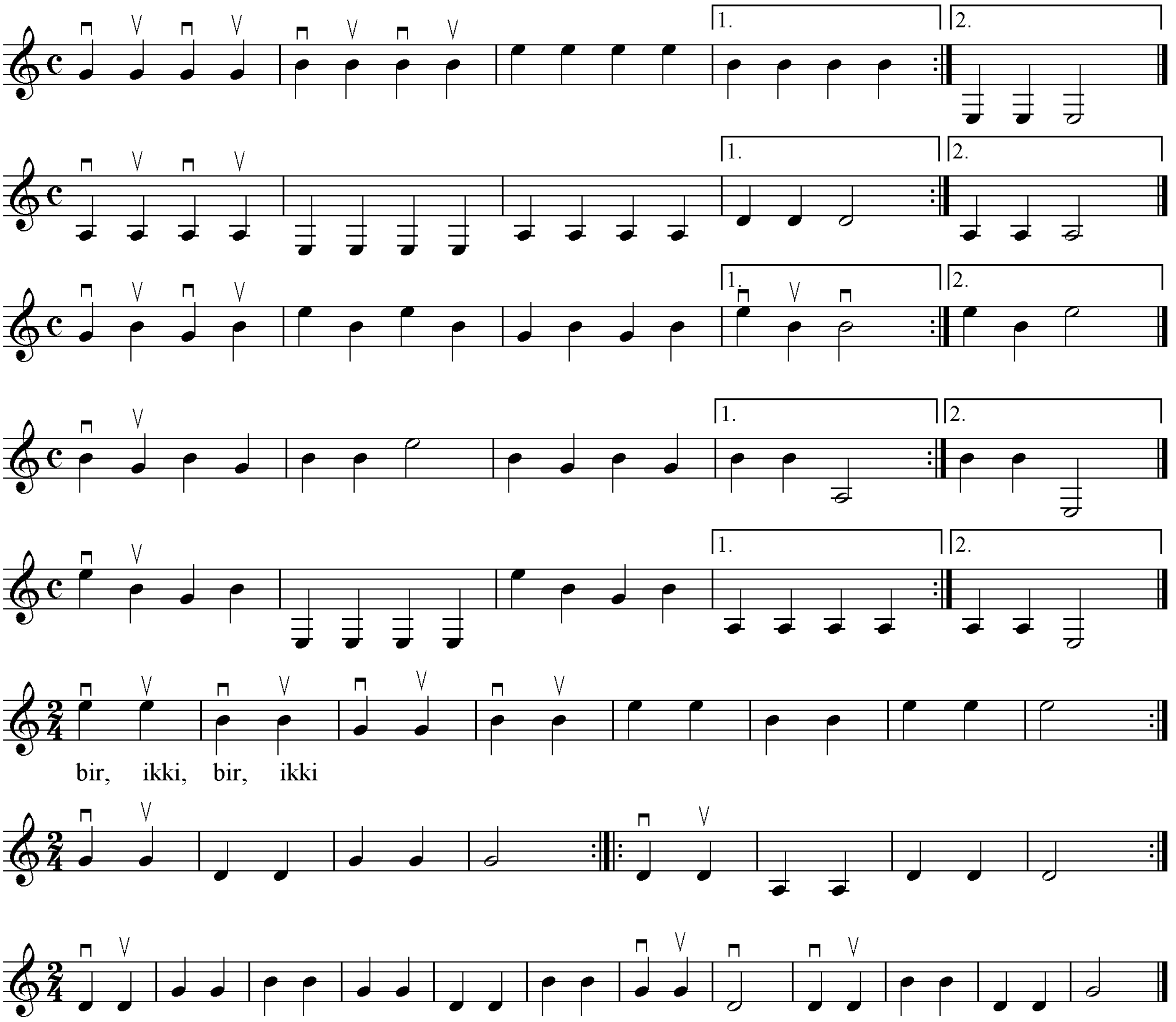


Nota yozuvida repriza (takror) belgisi qo‘llaniladi. Masalan, agar pyesa (mashq)ning oxirida ikkita chiziq va uning oldiga ikki nuqta qo‘yilsa, bu butun pyesaning ikki marta ijro etilishini bildiradi.

Asarning repriza belgisi (𝄆 𝄇) o‘rtasidagi qismi takrorlanadi.

Choraktalik notalar bilan mashq qilish



belgisi **volta** deyiladi. U asar ijrosi davomida 1-raqamli volta 1. bilan ajratilgan takt (ba’zan bir necha taktlar) chalinmasdan darhol ikkinchi raqamli voltaga 2 o‘tishni bildiradi.

Musiqada qo‘llaniluvchi muayyan balandlikka ega tovushlar yig‘indisi musiqiy tizimni hosil qiladi.

Yuqorilovchi yoki pastlovchi tartibda joylashgan musiqiy tizim tovushlari **tovushqator** deyiladi.

Musiqiy tizim va uning tovushqatori fortepianinoda birmuncha aniq ko‘rsatilgan. Zamonaviy fortepianinoda turli balandlikdagi 88ta tovush mavjud.

Gitarada 23 lad bilan turli balandlikdagi 48 xil tovushni chalish mumkin.

Pog‘ona deb, musiqiy tizim tovushiga aytiladi.

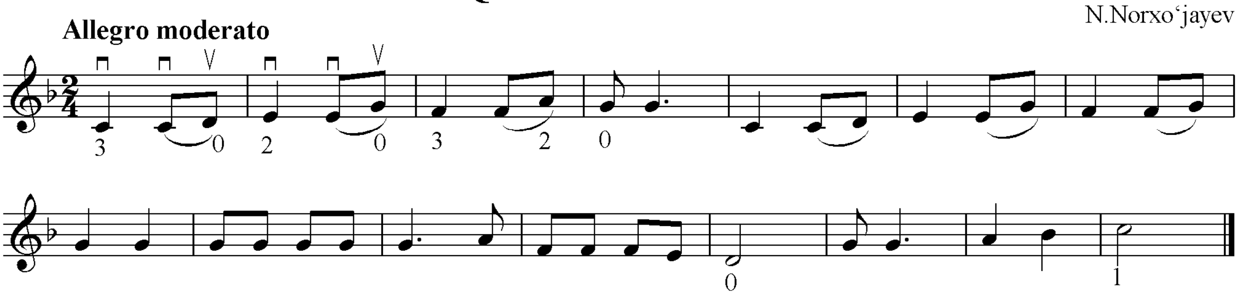
Tovushqatorning yettita **asosiy pog‘onasi** mavjud bo‘lib, ularga mustaqil nom berilgan. Ular bo‘g‘in yoki harflar bilan belgilanadi:

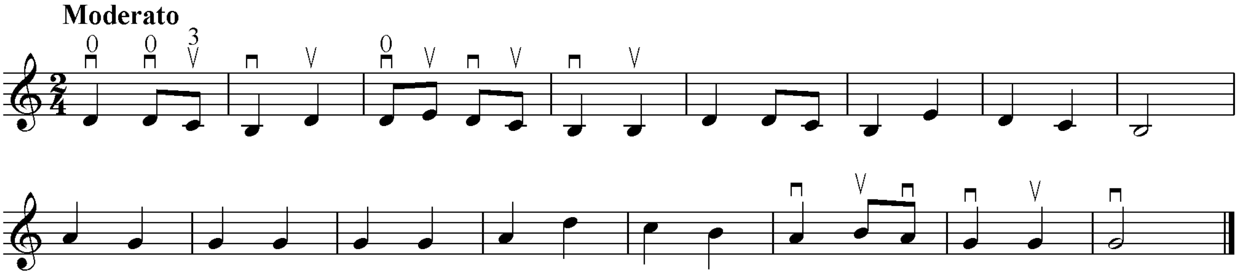
Do re mi fa sol lya si

C D E F G A H

Har bir sakkizinchi pog‘ona birinchi pog‘ona sifatida olingan pog‘onaga mos keladi. Shu bois u birinchi pog‘ona bilan bir xil nomga ega bo‘ladi.

QADIM TURON

N.Norxo‘jayev

BOLALAR ASHULASI



I Bo’lim yuzasidan savollar.

1.Olti torli elektrogitara qurilmasi haqida gapirib bering.

2. Gitaraning oltita ochiq torlari nomlarini aytib bering.

3.Nota cho’zimlarini sanab bering.

4.Ritm deb nimaga aytiladi?

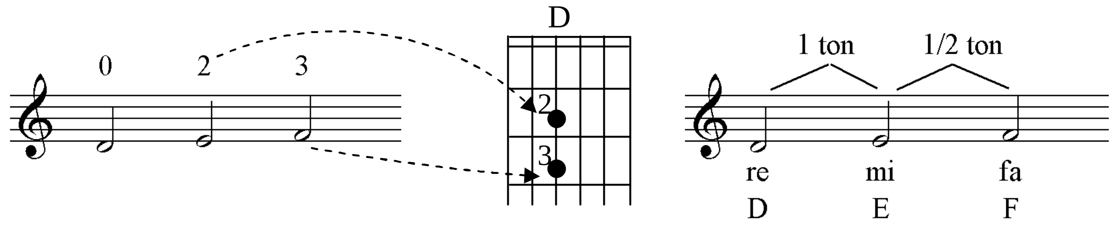
5.Harfiy tizimni aytib bering.

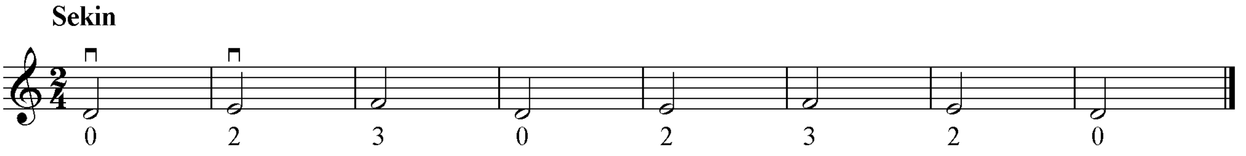
II BO‘LIM

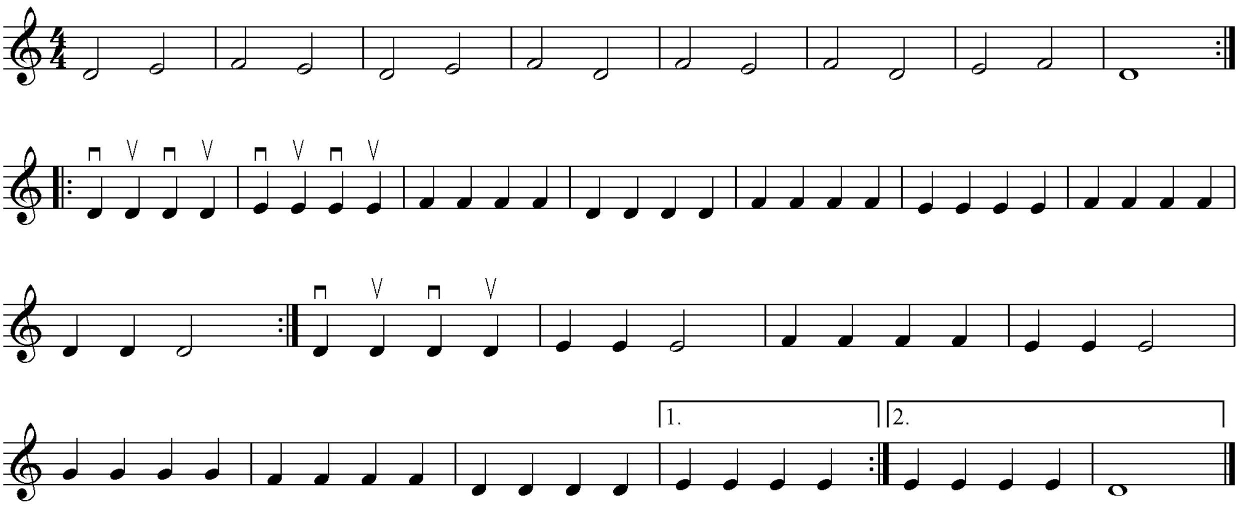
Ochiq va bosib chalinadigan torlarda mashq qilish

Mi va ***fa*** tovushlarini to‘rtinchi torda, uni ikkinchi barmoq bilan bosib ikkinchi ladda va uchinchi barmoq bilan bosgan holda uchinchi ladda chaling. ***Re*** va ***mi*** orasi – **butun ton**, ***mi*** va ***fa*** orasi esa – **yarim ton.**

Yarim ton – bu eng yaqin tovushlar orasidagi masofa. Ikkita yarim ton butun tonni tashkil etadi.



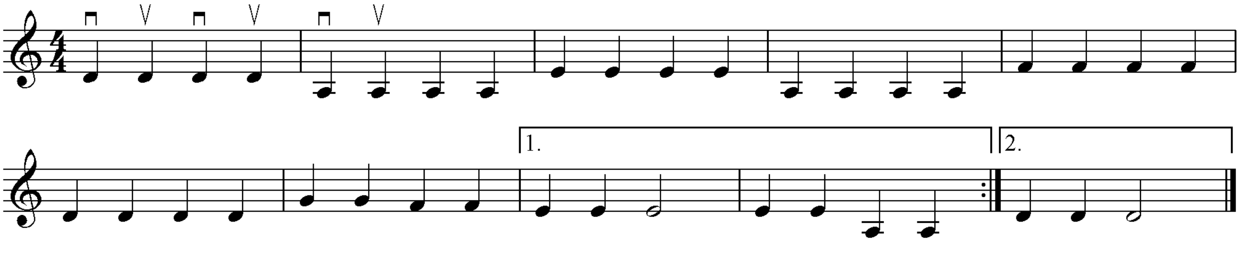


Mi tovushini chalgandan so‘ng ikkinchi barmoq ***fa*** yangrayotgani uchun ham torni bosib turishda davom etadi.

Dastaning har bir kelayotgan ladi tor jarangini yarim tonga o‘zgartiradi (masalan, birinchi ochiq tor – ***mi****,* birinchi ladda – ***fa*** bo‘lib keladi).

Qo‘shiq, pyesa yoki mashqning boshlanishida bu asarni qanday sur’atda (qaysi tezlik bilan) chalish kerakligi ko‘rsatiladi – mo‘‘tadil, vazmin, ohista, shoshmasdan, tez.

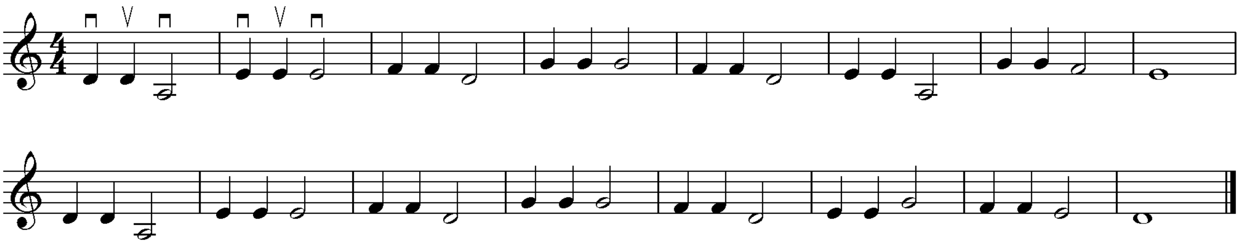
ETYUD*

Vazmin



ETYUD

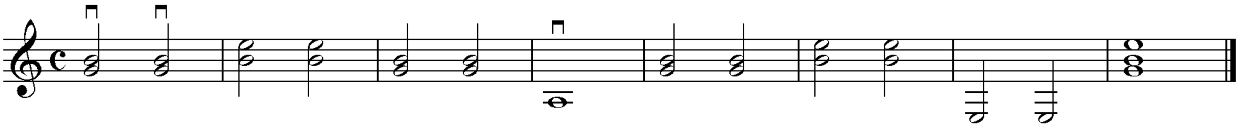
Mo‘tadil



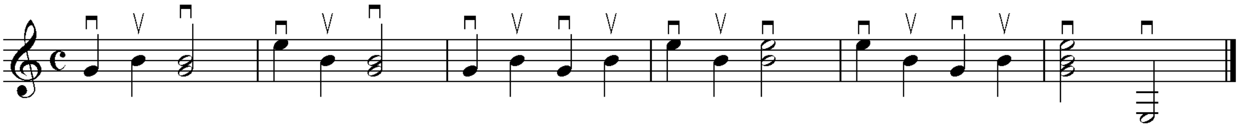
Ustma-ust yozilgan notalar bir vaqtda chalinadi.

MASHQLAR

Shoshmasdan

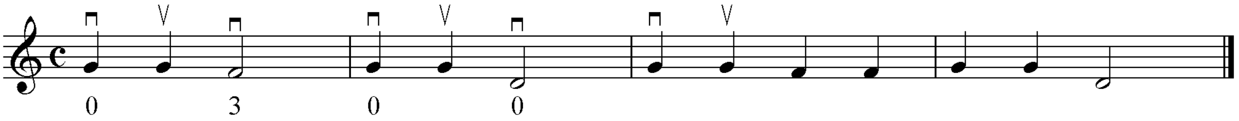


Mo‘tadil



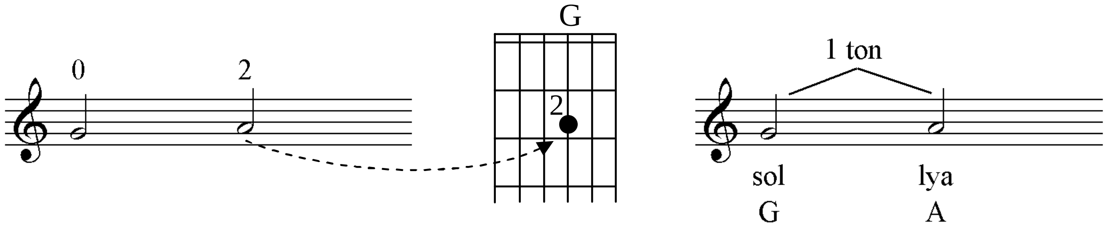
XO‘ROZCHA

Mo‘tadil

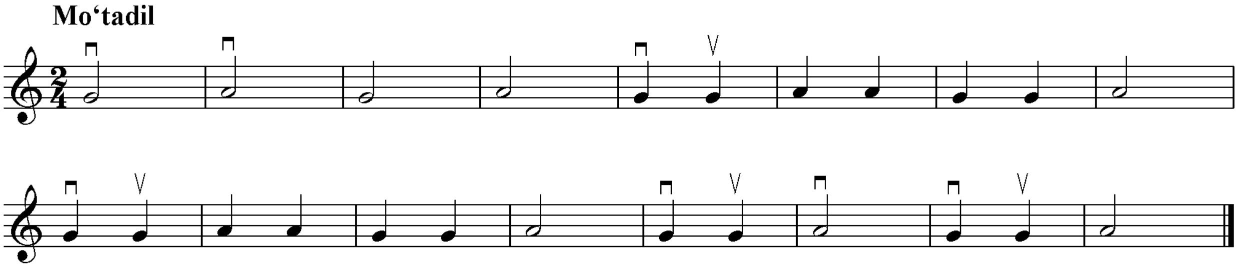


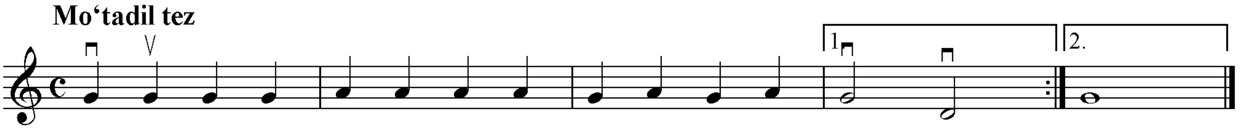
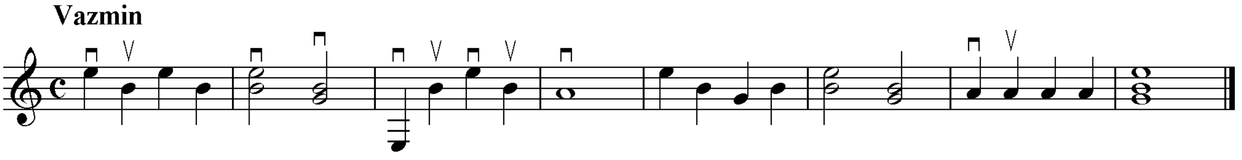
* Etyud deb, ijrochi texnikasini takomillashtirishga mo‘ljallangan cholg‘u pyesasiga aytiladi.

Lya tovushini uchinchi torda uni ikkinchi barmoq bilan bosgan holda, ikkinchi ladda chaling (***sol*** va ***lya*** tovushlarining orasi butun ton).

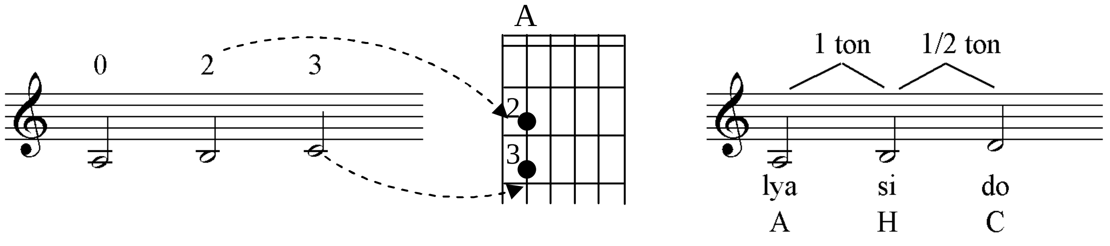


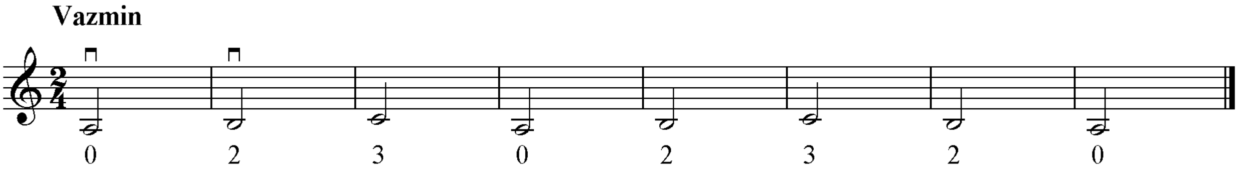
DON-DON



MASHQLAR



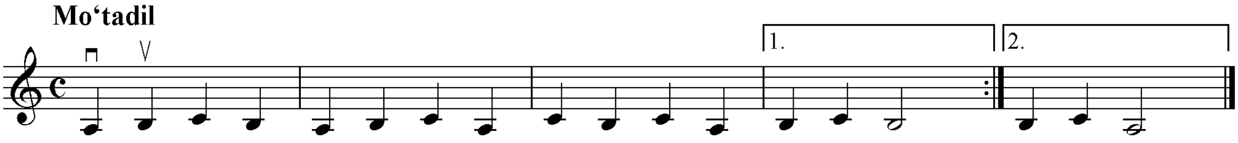
Si va ***do*** tovushlarini beshinchi torda, uni ikkinchi barmoq bilan bosgan holda ikkinchi ladda va uchinchi barmoq bilan bosib uchinchi ladda chaling.





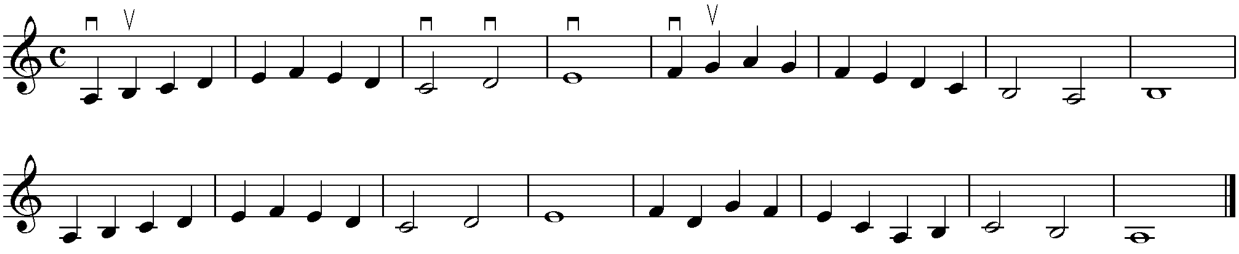
ETYUD

Mo'tadil



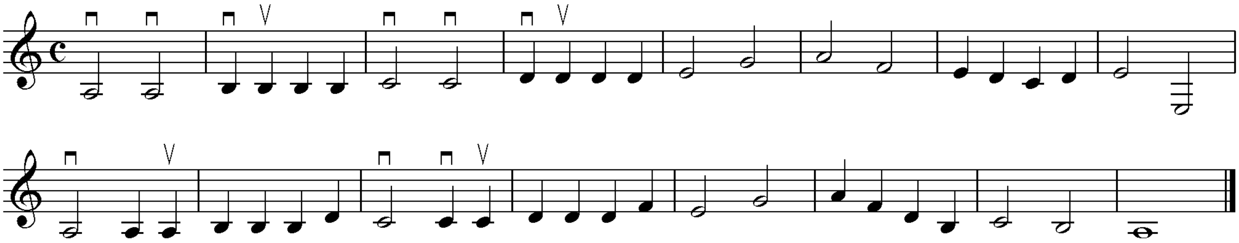
ETYUD

Shoshmasdan

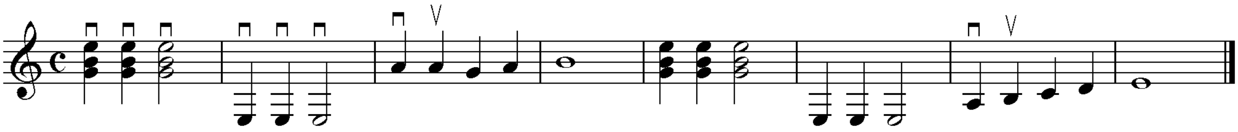


ETYUD

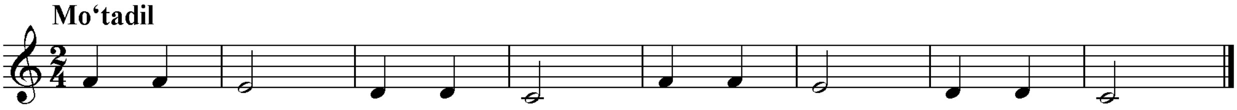
Shoshilmasdan



ETYUD

Vazmin

KICHIK KUY

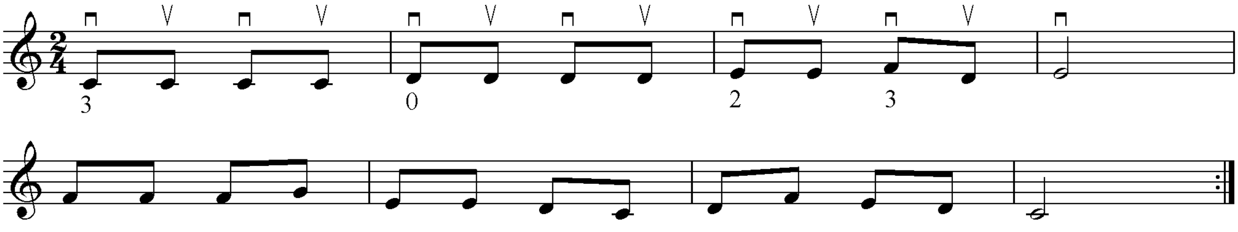
Mo'tadil



MAY BOLALAR QO'SHIG'I

Allegro

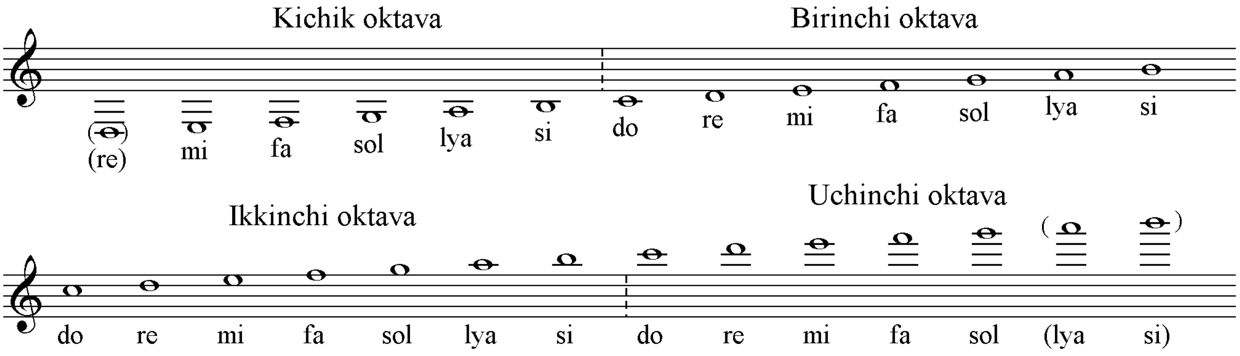
F.Qodirov musiqasi



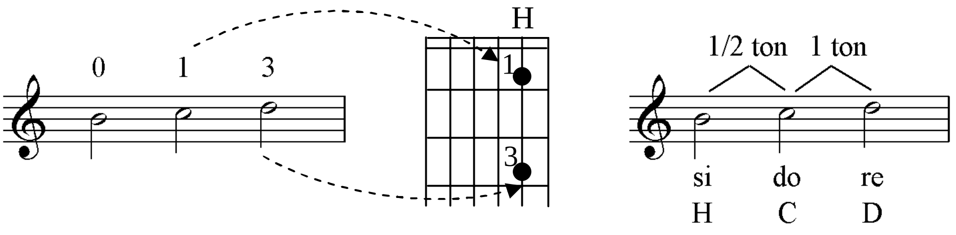
Mustaqil nomlarga ega yetti asosiy pog‘ona tovushqatorning turli uchastkalarida vaqt-vaqti bilan takrorlanib turadi.

Bir pog‘onadan sakkizinchisigacha bo‘lgan (yuqoriga yoki pastga tomon) masofa **oktava** deyiladi.

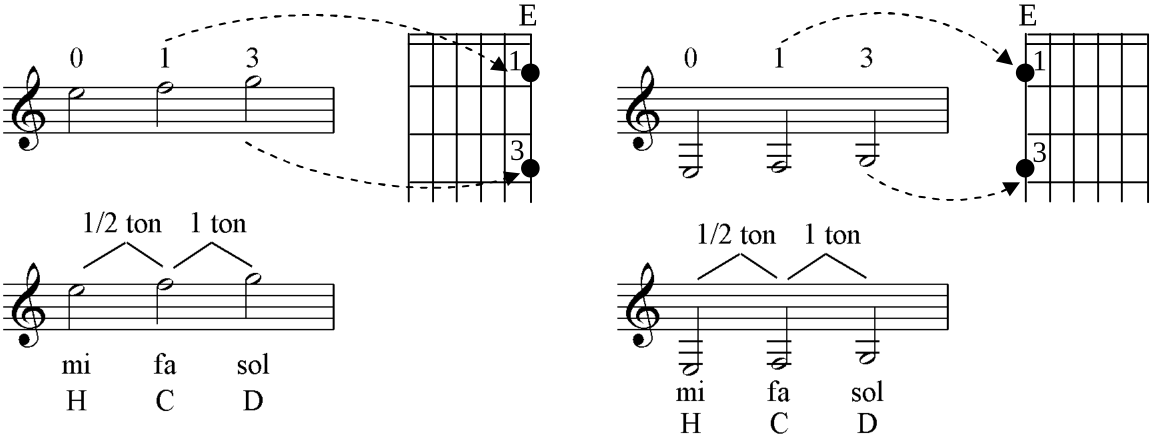
Gitara tovushlari asil jarangidan bir oktava yuqorida yoziladi. Oltitorli gitaraning musiqiy tovushqatori va oktavalar nomlanishi (yozilishi bo‘yicha):

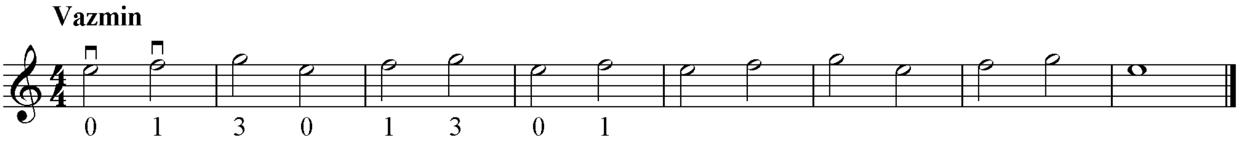


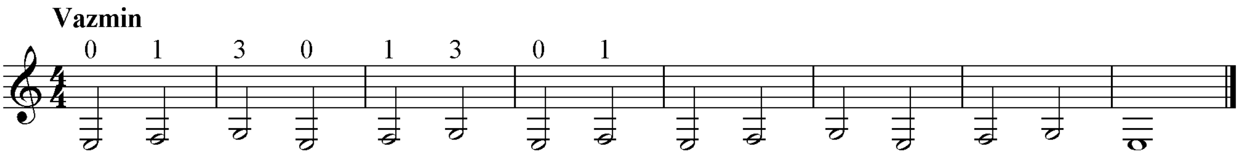
Do va ***re*** tovushlarini ikkinchi torda, uni ko‘rsatkich barmoq bilan bosgan holda, birinchi ladda va uchinchi barmoq bilan bosib, uchinchi ladda chaling.

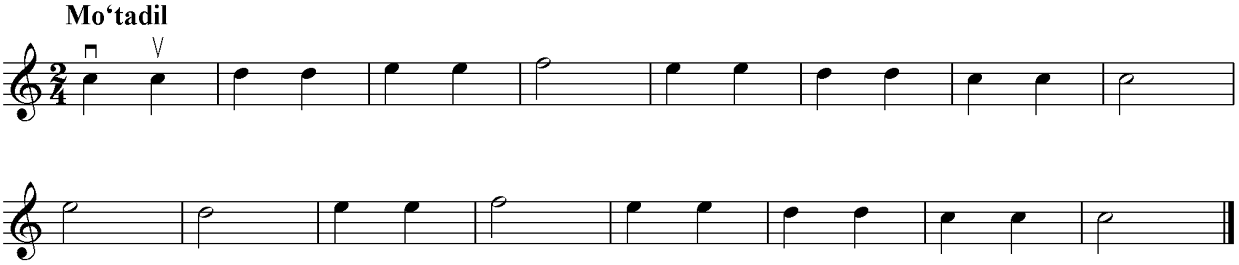
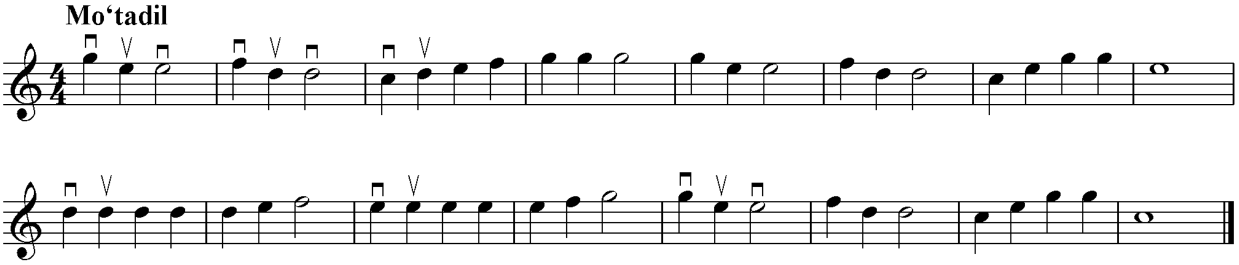


Fa va ***sol*** tovushlarini birinchi va oltinchi torlarda, ularni ko‘rsatkich barmoq bilan bosgan holda, birinchi ladda va uchinchi barmoq bilan bosib, uchinchi ladda chaling.





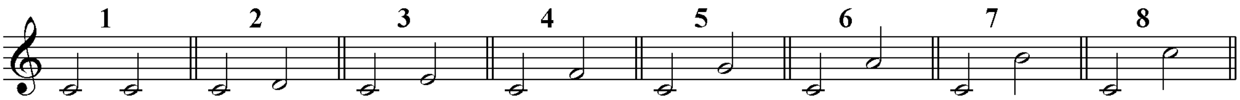


RUS XALQ KUYI

NEMISCHA BOLALAR QO‘SHIG‘I

INTERVALLAR

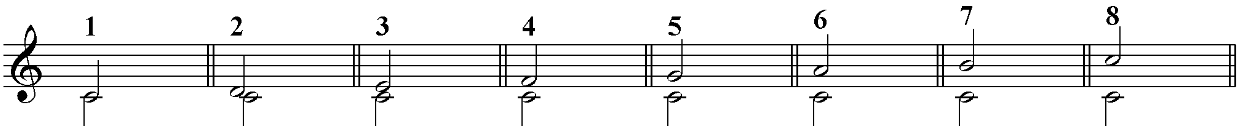
Interval deb, bir paytda yoki birin-ketin olingan ikki tovush oralig‘idagi masofaga aytiladi. Tovushlari birin-ketin olingan interval **melodik** interval deyiladi.

Tovushlari bir paytda olingan interval **garmonik** interval deyiladi.

Do tovushidan melodik intervallar:



Do tovushidan garmonik intervallar:



Interval hajmi ikki o‘lchamga ega: sifat (ton miqdori) va son – pog‘onalar soni bo‘yicha; shu kabi intervallarning asosiy nomi – sakkizta. Bu nomlanishlar quyidagicha:

Prima (unison) 1 raqami bilan belgilanadi

Sekunda 2 raqami bilan belgilanadi

Tersiya 3 raqami bilan belgilanadi

Kvarta 4 raqami bilan belgilanadi

Kvinta 5 raqami bilan belgilanadi

Seksta 6 raqami bilan belgilanadi

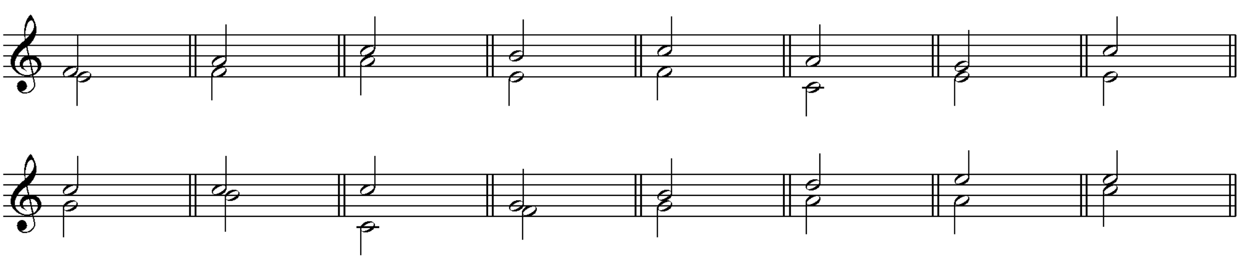
Septima 7 raqami bilan belgilanadi

Oktava 8 raqami bilan belgilanadi

Raqamlar turli intervallarning nechta pog‘onani o‘z ichiga olganini bildiradi, ya’ni ularning sonini. Masalan, ***do*** va ***mi*** tovushlari o‘rtasidagi intervalni aniqlash uchun ***do***dan ***mi***gacha bo‘lgan tovushlarni tovushqator bo‘yicha sanash lozim, ya’ni ***do, re, mi***. ***Mi*** tovushi ***do*** tovushidan boshlab sanaganda uchinchi bo‘ladi, demak, ***do-mi*** tovushlari tersiyani (3) hosil qiladi.

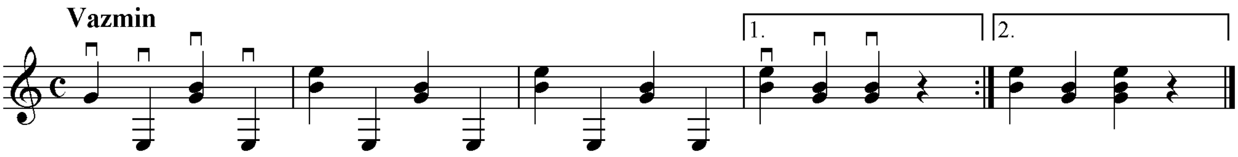
Topshiriqlar

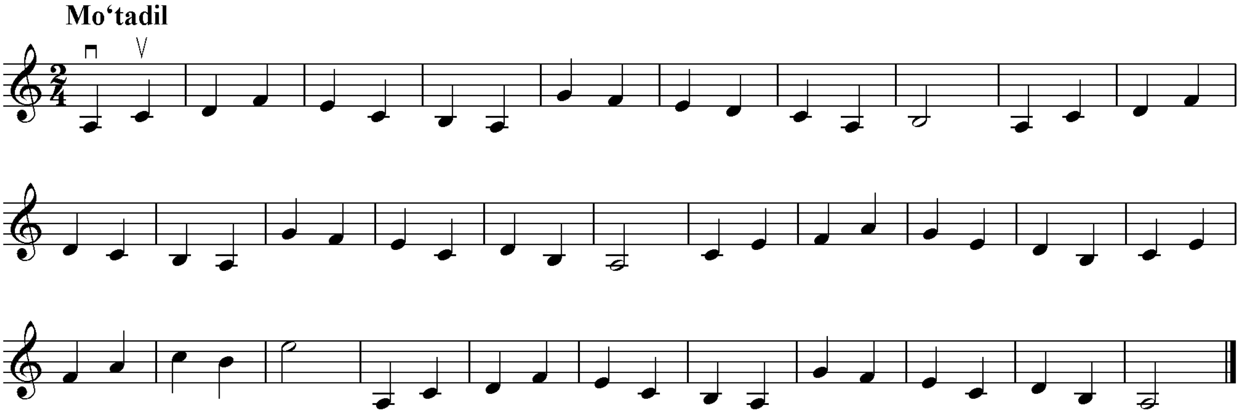
1) ***Re*** tovushidan yuqoriga va pastga tomon barcha intervallarni tuzish
2) ***Sol*** tovushidan yuqoriga va pastga tomon barcha intervallarni tuzish
3) Berilgan intervallarni aniqlash:



Shu yo‘l bilan ***re*** va ***lya*** tovushlari o‘rtasidagi intervalni aniqlaymiz. Tovush qator bo‘yicha sanaymiz: ***re, mi, fa, sol, lya***. ***Lya*** tovushi ***re***dan boshlab sanaganda beshinchi bo‘ladi, re-lya kvintani (5) hosil qiladi.

MASHQLAR





Intervalning sifat yoxud tonli miqdori deb, undagi ton va yarim tonlarning soniga aytiladi. Ton miqdoriga qarab intervallar s**of, katta, kichik, orttirilgan va kamaytirilgan** turlarga bo‘linishi mumkin.

Tovushqatorning asosiy pog‘onalari orasida quyidagi intervallar hosil bo‘ladi:

Sof primalar – 0 t.

Sof prima – 0 t., mazkur pog‘onaning ikki bora takrori.

Kichik sekunda – 0,5 t., katta sekundalar – 1t.

Sekunda – ushbu pog‘onaning unga yuqoridan yoki pastdan eng yaqin bo‘lgan pog‘ona bilan mutanosibligi.

Kichik tersiyalar – 1,5 t., katta tersiyalar – 2 t.

Tersiya – ushbu pog‘onaning boshqa, undan bitta keyin, yuqoridan yoki pastdan joylashgan pog‘ona bilan mutanosibligi. Nota chizig‘ida tersiyani bildiruvchi notalarning har ikkisi yo qo‘shni chiziqlar ustida, yoki har ikkisi ham chiziqlar orasida joylashadi.

Sof kvartalar – 2,5 t., orttirilgan kvarta – 3 t. (uchtonlik).

Kvarta – ushbu pog‘onaning o‘zidan ikki pog‘ona narida joylashgan pog‘ona bilan mutanosibligi.

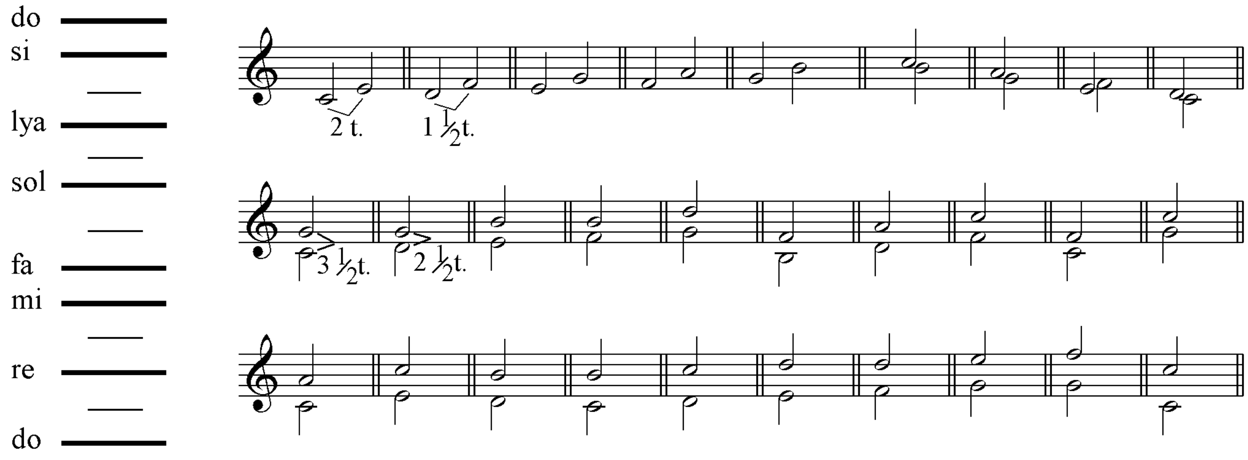
Sof kvintalar – 3,5 t., kamaytirilgan kvinta – 3 t. (uchtonlik).

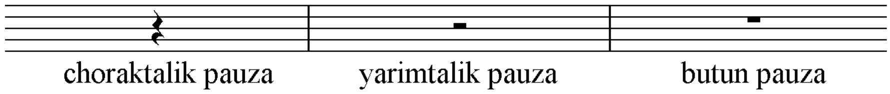
Kichik sekstalar – 4 t., katta sekstalar – 4,5 t.

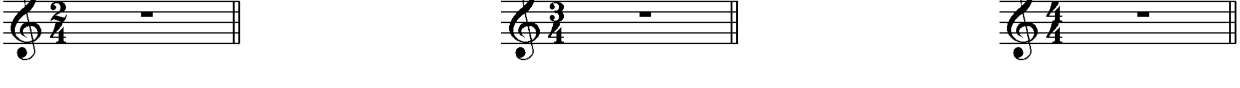
Kichik septimalar – 5 t., katta septimalar – 5,5 t.

Sof oktavalar – 6 t.

Biz bu yerda oddiy intervallarni ko‘rib chiqdik, ulardan tashqari yana tarkibli intervallar ham mavjud. Masalan, nona (oktava plyus sekunda), katta va kichik detsima (oktava plyus tersiya), undetsima (oktava plyus kvarta) va h.k.

Quyidagi intervallarning ton va yarim tonlari sonini yuqoridan va pastdan sanagan holda, ton miqdorini aniqlang.

Aniq ko‘rinishi uchun chapdan oktava chegarasidagi tovushqator hajmining grafik chizmasi berilgan.

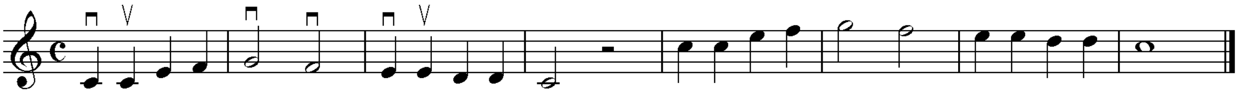
Pauza (to‘xtam) – jarangdagi tanaffus, sukunat belgisi. Pauzalar ham xuddi notalar singari turli cho‘zimlarga ega:

Butun pauzalar har qanday o‘lchovdagi bo‘sh taktlarda qo‘llaniladi.



ZAYKA (QUYONCHA)

Bolalar qo‘shig‘i

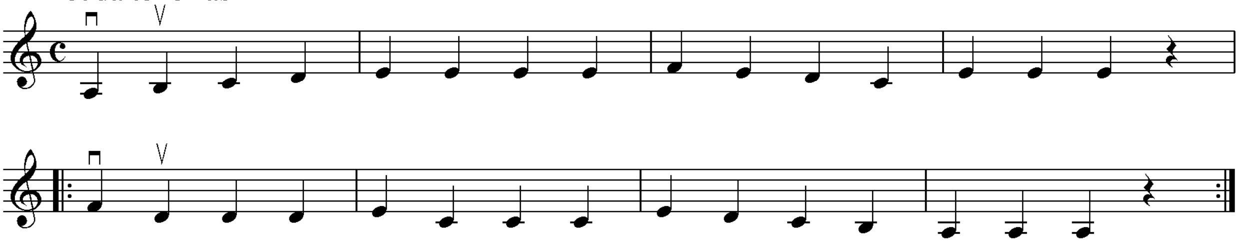
Jonli



PTICHKA (QUSHCHA)

Bolalar qo‘shig‘i

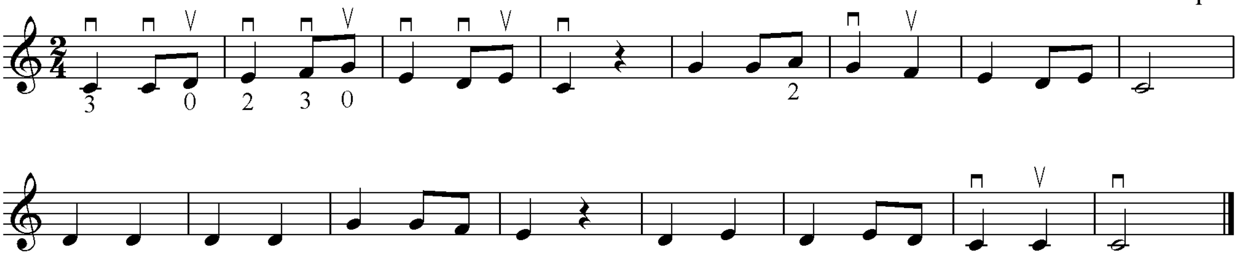
Juda tez emas



SALOMAT

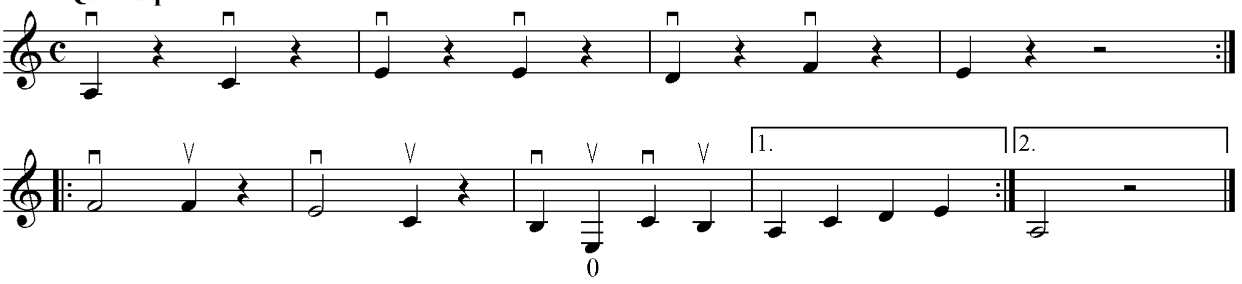
Allegro

I. Akbarov musiqasi



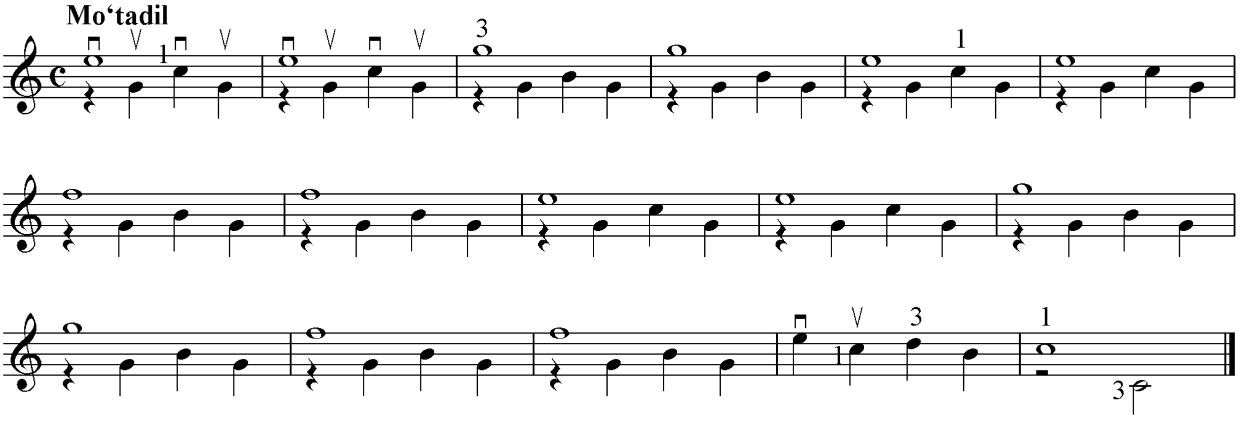
ETYUD

Quvnoq

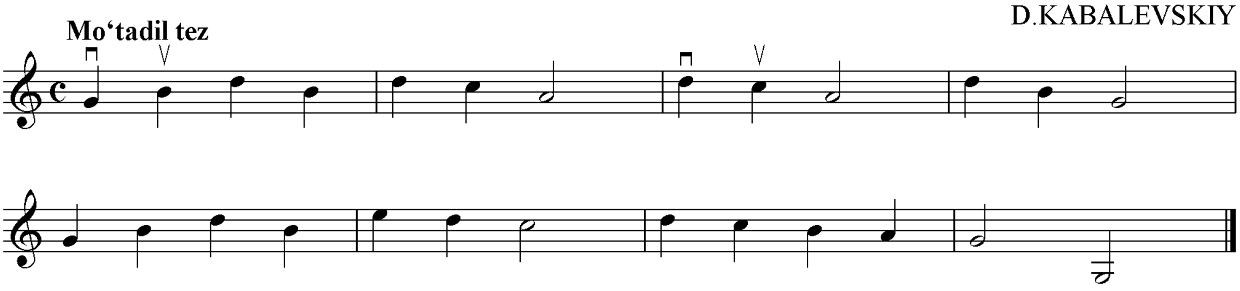


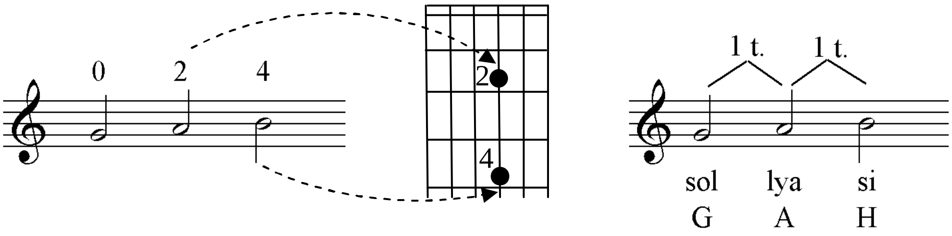
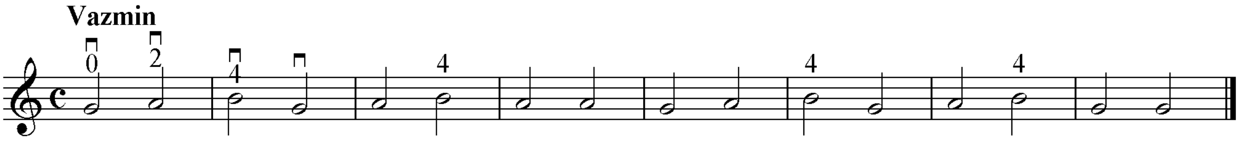
ETYUD

Mo‘tadil



MALENKAYA POLKA (KICHKINA POLKA)

D.KABALEVSKIY

Si tovushini uchinchi torda, uni to‘rtinchi barmoq bilan bosgan holda to‘rtinchi ladda chaling.



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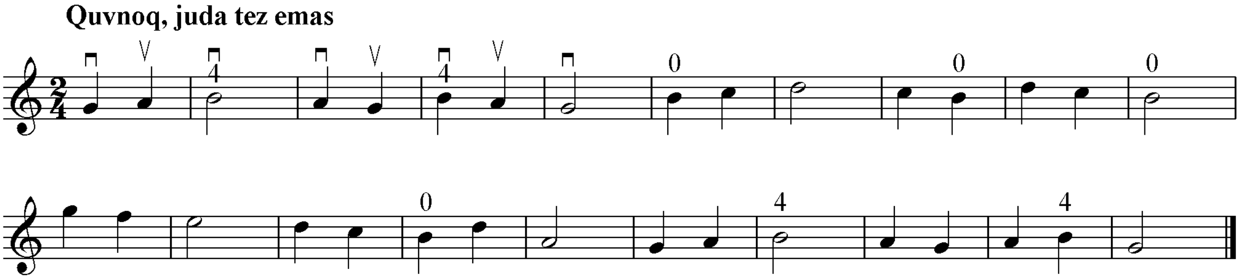


II Bo’lim yuzasidan savollar

1.Oktava deb nimaga aytiladi?

2. Etyud qanday pyesa?

3. Interval va garmonik interval nima?

4. Musiqada nechta interval bor? Ularni sanab bering va turlarini ayting.

III BO‘LIM

Dinamik belgilar (nyuanslar)

Dinamik belgilar deb, musiqiy asarni ijro etish vaqtidagi tovush balandligining darajasi (tovush balandligining o‘zgarishi)ga aytiladi.

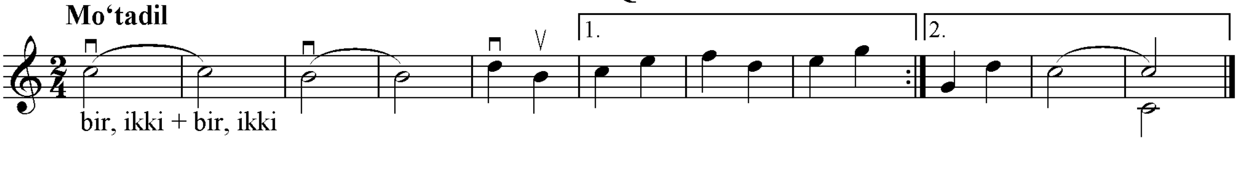
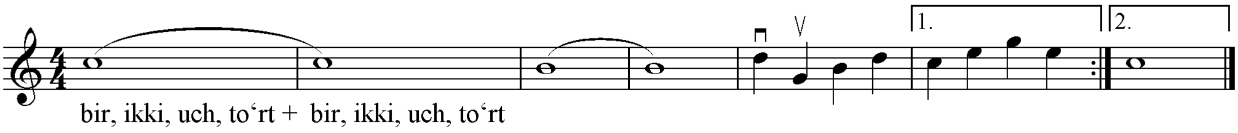
Quyidagi dinamik belgilar birmuncha ko‘proq qo‘llaniladi:

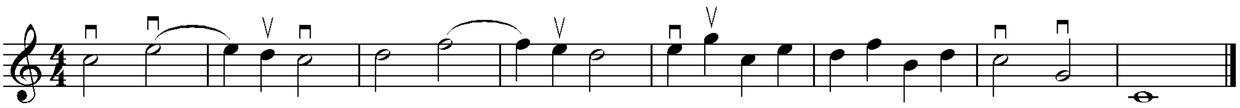
Italyancha atamalar	talaffuzi	ahamiyati
Pianissimo (pp)	pianissimo	juda past tovush bilan
Piano (p)	piano	past tovush bilan
Messo piano (mp)	messo piano	unchalik past tovush emas
Messo forte (mf)	messo forte	unchalik baland tovush emas
Forte (f)	forte	baland tovush bilan
Fortissimo (ff)	fortissimo	juda baland tovush bilan

Jarang kuchining tobora ortishi crescendo (qisqartirilgani cresc. yoki belgisi bilan) atamasi bilan ifodalanadi, kreshendo, deb talaffuz qilinadi.

Jarang kuchining tobora pasayib borishi diminuendo (qisqartirilgani dim. yoki belgisi bilan) atamasi bilan ifodalanadi, diminuendo, deb talaffuz qilinadi.

Liga. Bu belgi liga deyiladi. Agar liga ikkita qo‘shni, balandligi bo‘yicha bir xil notalarni birlashtirsa, u holda ikkinchi nota takroran chalinmaydi, balki birinchisining davomi sifatida keladi, ya’ni qo‘shilgan notalardan bitta, ularning miqdoriga teng, nisbatan yirik cho‘zim hosil bo‘ladi.

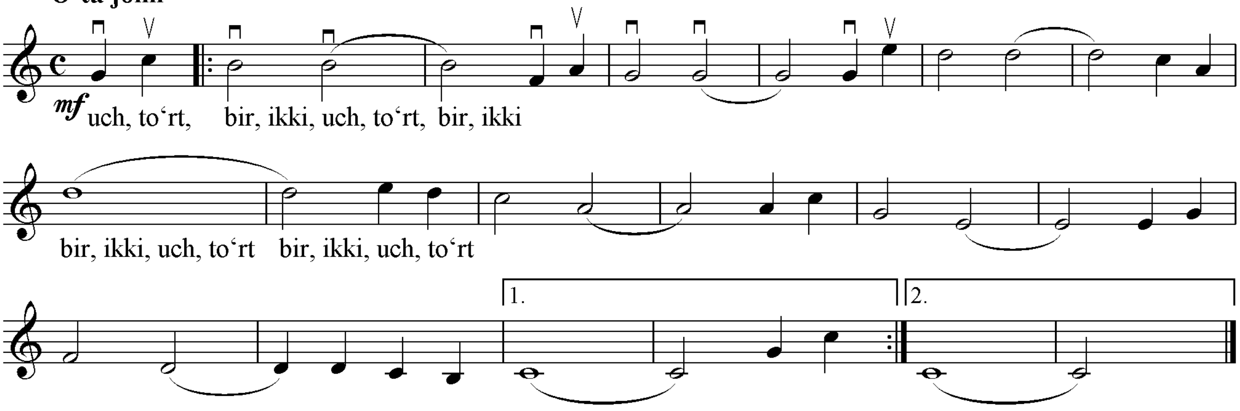
MASHQLAR





Taktoldi. Taktoldi deya, noto‘liq (kuchli hissasiz) taktni namoyon etib, asarni boshlovchi tovush yoki tovushlar guruhiga aytiladi.

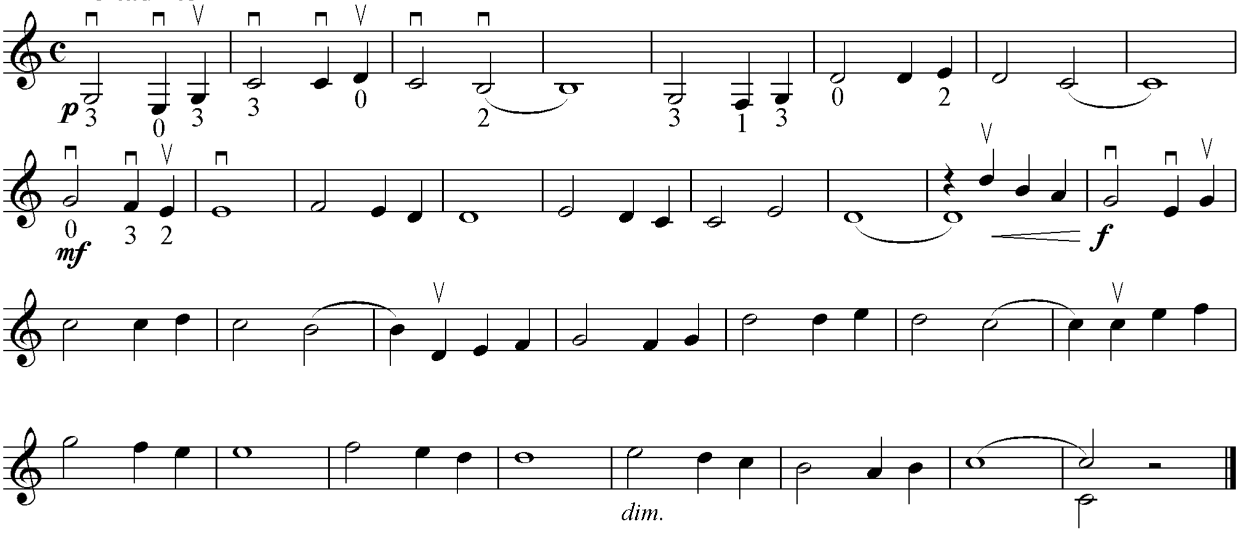
MARIROZE

O‘ta jonli E.SHERMAN

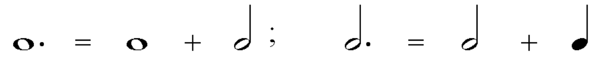


SMERT POETA (SHOIRNING O‘LIMI)

Mo‘tadil tez



Notaning o‘ng tomoniga qo‘yilgan **nuqta** uning jarang davomiyligini yarim cho‘zimi qadar orttiradi. Pauza oldiga qo‘yilgan nuqta ham xuddi nota oldidagi kabi ahamiyatga ega bo‘ladi.

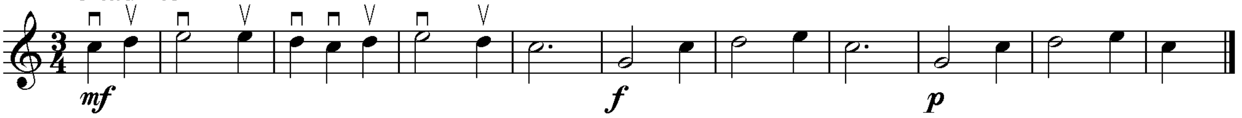


3/4 o‘lchovi – bu uch hissali takt bo‘lib, unda har bir hissa choraktalik cho‘zimda. Har bir kuchli hissadan keyin ikkita kuchsiz hissa keladi.

UJ KAK SHEL KUZNETS (TEMIRCHI QANDAY QILIB KELDI)

Rus xalq qo‘shig‘i

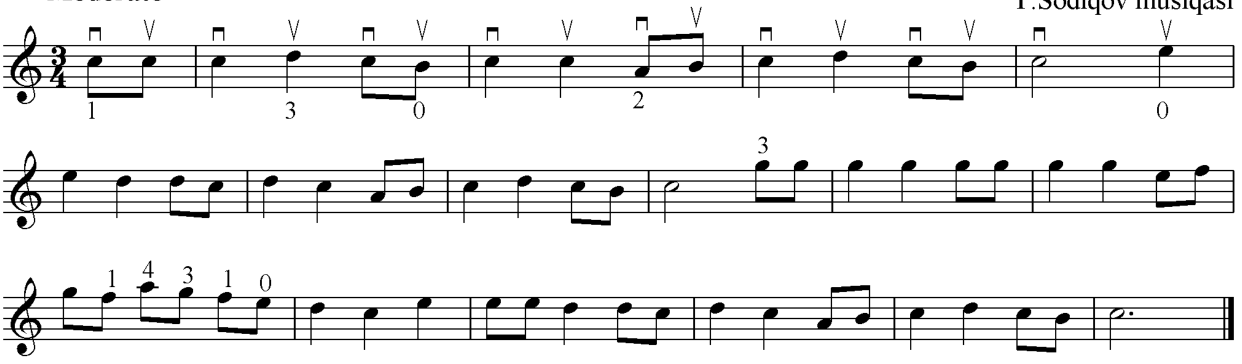
Mo‘tadil tez



JONON KO‘RINUR

Moderato

T.Sodiqov musiqasi



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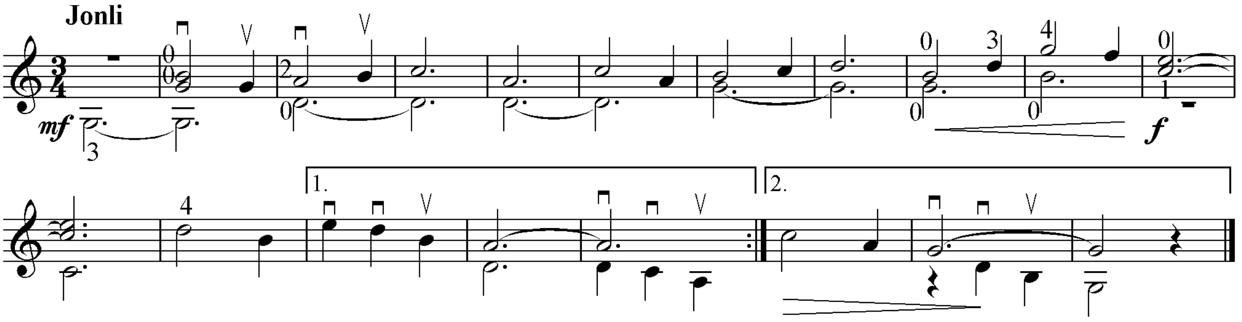
Jonli

Legato – aloqali ijro. Agar liga balandligi turlicha bo‘lgan notalar guruhini qamrab olsa, u ularning legato deb nomlangan (legato) aloqali ijrosini anglatadi (bunda har bir tovush shunday ushlanganki, ular orasida hatto eng qisqa pauza ham hosil bo‘lmaydi).

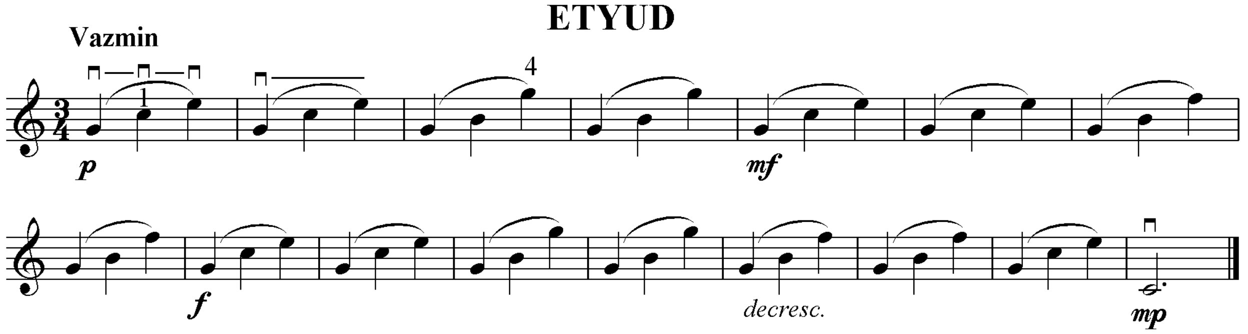
Plektrning tordan torga sirpanishi natijasida ijro etiladigan ko‘tariluvchi va pastlovchi legato

Mazkur uslub, agar legato tovushlari turli torlarda hosil qilinsa mumkindir.

Legato ijrosi davomida plastinkani torlarga egiltiring. Legato shuningdek, belgilar o‘rtasiga qo‘yiladigan, zarb yo‘nalishini ko‘rsatuvchi chiziqchalar bilan

ham belgilanishi mumkin: ⊓–⊓, V–V yoki ⊓–, V–. Legatoni qo‘llashdagi bu ifoda faqat o‘quv amaliyotidagina foydalaniladi.

ETYUD



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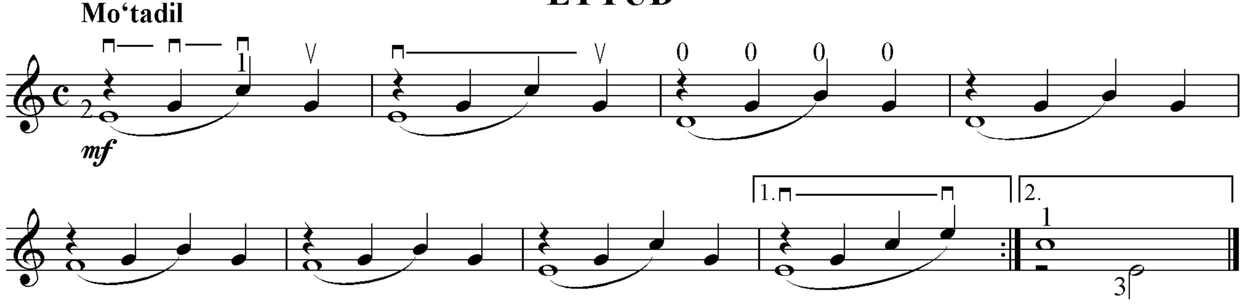
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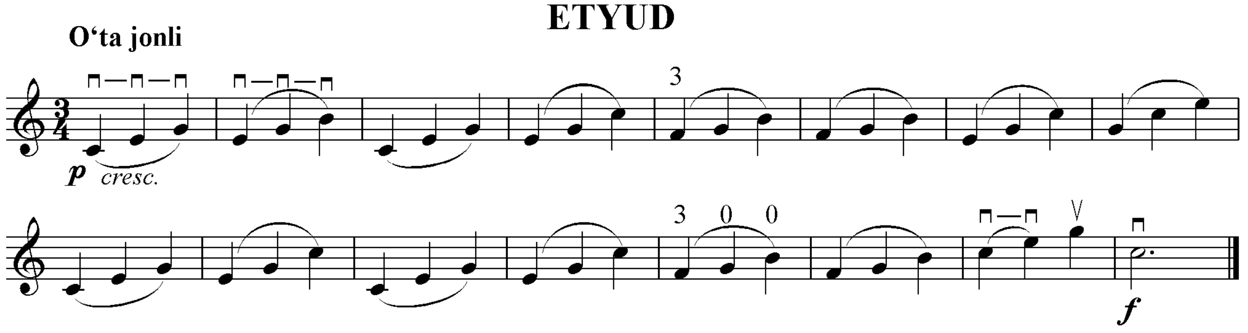
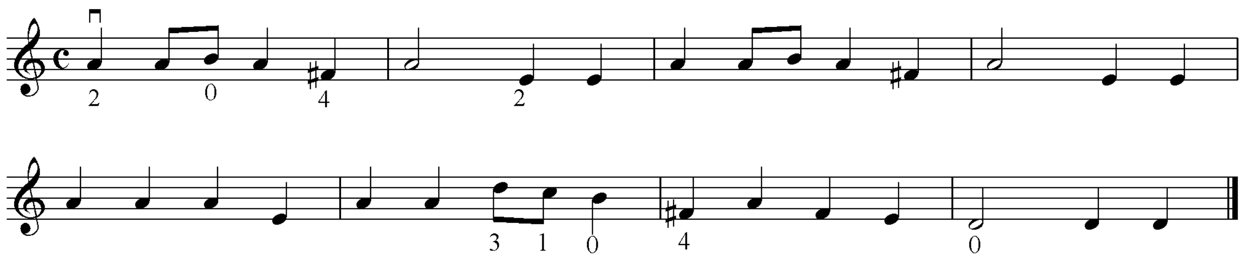
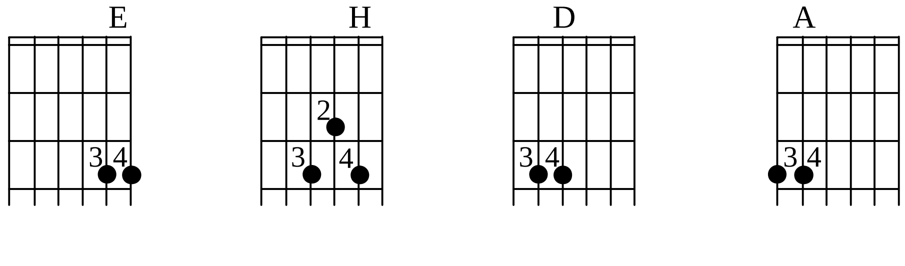


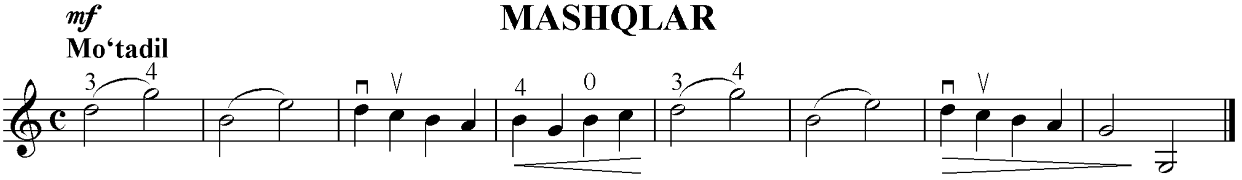
LAYLAK KELDI

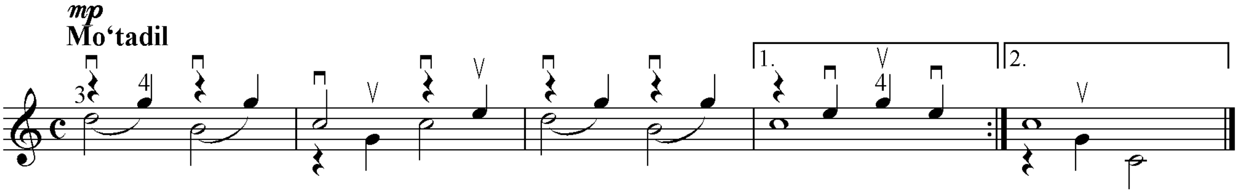


Chap qo‘lning uchinchi barmog‘i uchinchi ladda qo‘llanadigan mashqlar, etyudlar va pyesalar

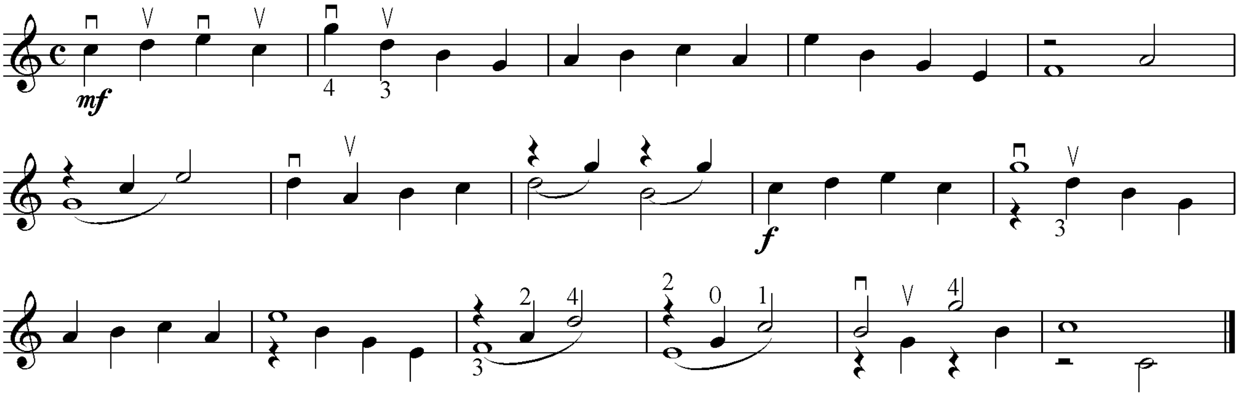


MASHQLAR

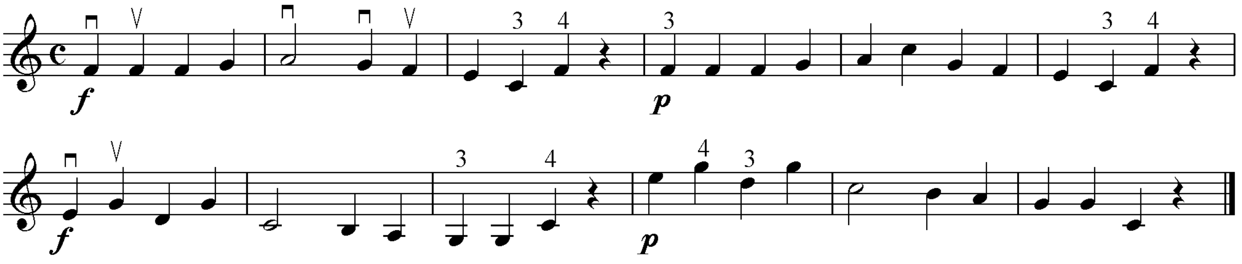
Mo‘tadil

Mo‘tadil



ETYUD

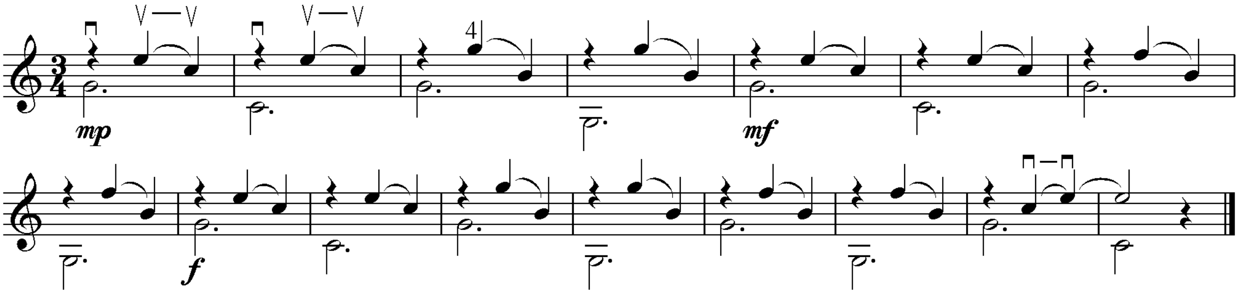
Marsh tempida

ETYUD

Jonli, harakatchan



ETYUD

Vazmin, suzuvchan



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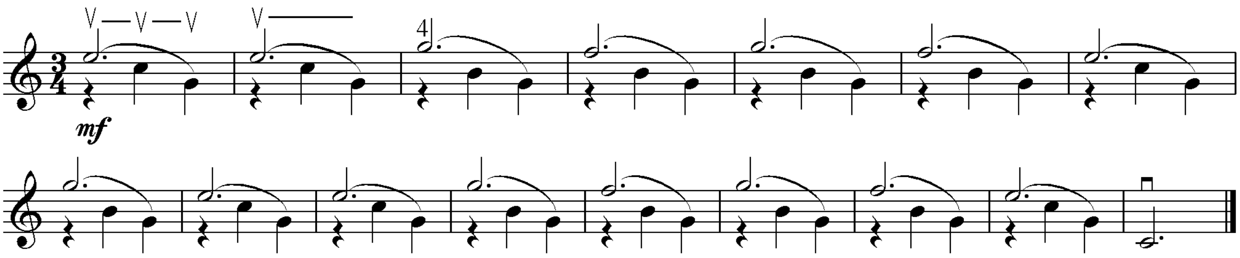
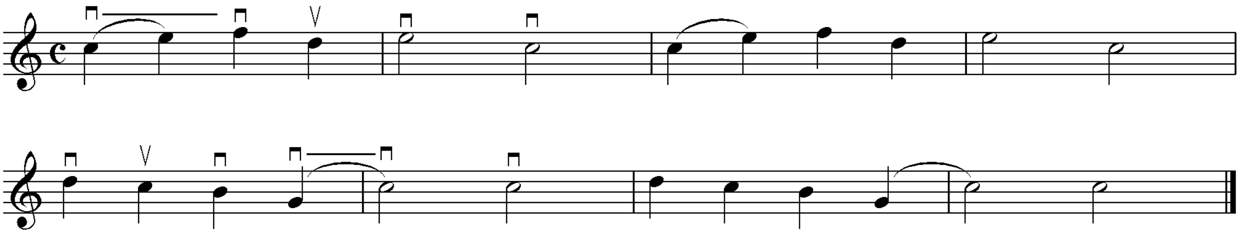
Vazmin, suzuvchan

A KTO U NAS UMNIY? (ORAMIZDA KIM AQLLI?)

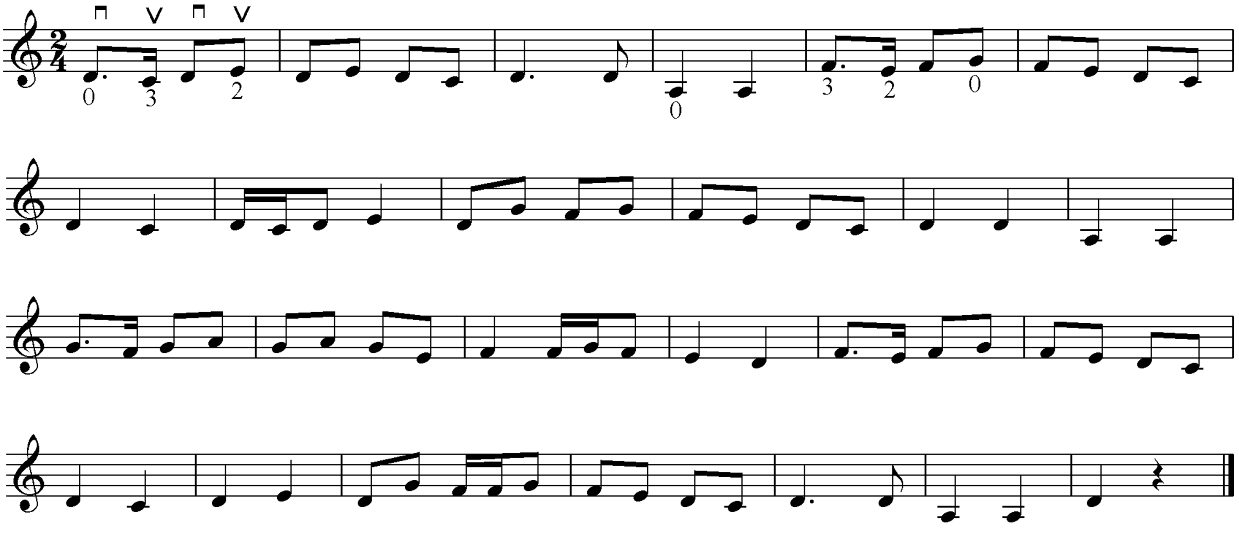
Mo'tadil

An.Aleksandrov



NORIM-NORIM

O'zbek xalq kuyi

O'rtacha

III Bo'lim yuzasidan savollar

1.Dinamik belgilar deb nimaga aytiladi?

2. Liga nima?

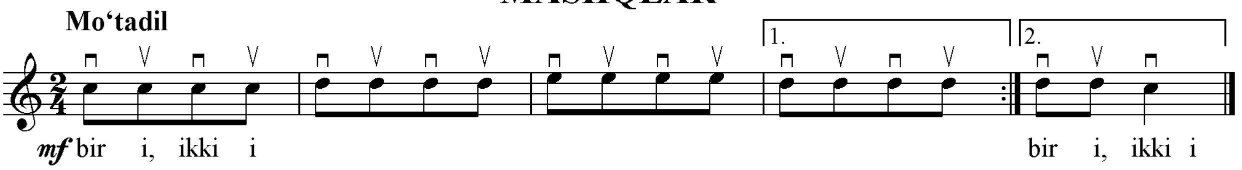
3. Legato nima?

4. Nuqtalarning vazifasi nima?

IV BO‘LIM

Nimchorak notalar. Choraktaliklarga qaraganda ikki baravar tezroq ijro etiladigan cho‘zimlar **nimchoraklar** deyiladi. Bitta choraktalikka ikkita nimchorak to‘g‘ri keladi. Nimchorak notalar ijrosini osonlashtirish uchun har bir sanoqdan keyin “va” so‘zi aytiladi.

Nimchorak pauzalar quyidagi belgi bilan ifodalanadi: 𝄾.

MASHQLAR

Kuy muayyan o‘zaro bog‘liqlikda bo‘lgan barqaror va beqaror tovushlardan tashkil topadi. Barqaror tovushlardan biri bosh sanalib, **tonika** deb nomlanadi. Tonika atrofidagi musiqiy tovushlar tashkiloti **lad** deyiladi (Bu tushunchani gitara dastasidagi lad bilan chalkashtirmang).

Oktava ichidagi ladning yettita turli pog‘onasi I dan VII gacha bo‘lgan rim raqamlari bilan ifodalanadi. Ladning I pog‘onasi – tonika – eng barqaror. III va V pog‘onalar nisbatan barqaror, qolgan pog‘onalar esa beqaror.

Birinchi pog‘ona (tonika), beshinchi pog‘ona (dominanta) va to‘rtinchi pog‘ona (subdominanta) – ladning asosiy pog‘onalari, zero ular eng muhim akkordlar asosi bo‘lib xizmat qiladi. **Akkord** deb, tersiya bo‘yicha joylashgan uch va undan ortiq tovushlardan iborat ohangdoshlikka aytiladi. Uchta tovushdan iborat akkord **uchtovushlik** deyiladi.

Ladning birinchi, uchinchi va beshinchi pog‘onalari **tonika** uchtovushligini hosil qiladi.

Ladning asosiy pog‘onalarida tuzilgan asosiy uchtovushliklar: **tonika** uchtovushligi – I pog‘onada, **dominanta** uchtovushligi – V pog‘onada va **subdominanta** uchtovushligi – IV pog‘onada tuziladi.

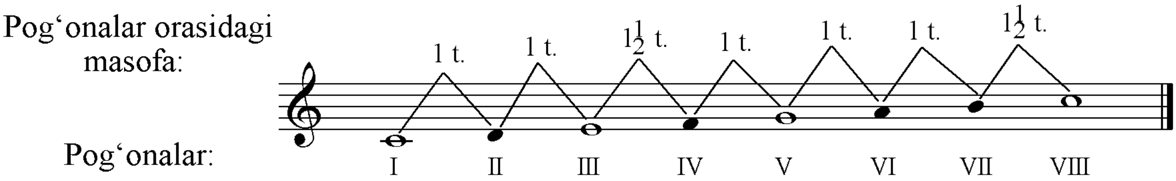
Musiqada bir nechta lad tizimlari mavjud bo‘lib, ulardan eng ko‘p qo‘llaniladiganlari **major** va minor ladlaridir.

Major ladi yohud major deb, tonikasida katta tersiya va kichik tersiyadan tarkib topgan major uchtovushligi hosil bo‘lgan akkordga aytiladi. Harfiy tizimda major dur (dur) so‘zi bilan ifodalanadi.

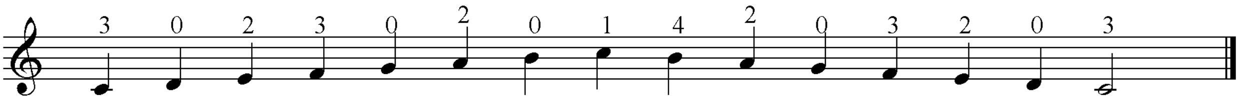
Minor ladi yohud minor deb, tonikasida kichik tersiya va katta tersiyadan tarkib topgan minor uchtovushligi hosil bo‘lgan akkordga aytiladi. Harfiy tizimda major moll (mol) so‘zi bilan ifodalanadi.

Harfiy tizimdan farqli o‘laroq, estrada musiqasida major va minorni belgilash uchun bosh harflar yozilib qo‘llaniladigan harfiy-raqamli tizim ham mavjud; bunda minorni belgilash uchun m (F, Fm) harfi qo‘shiladi.

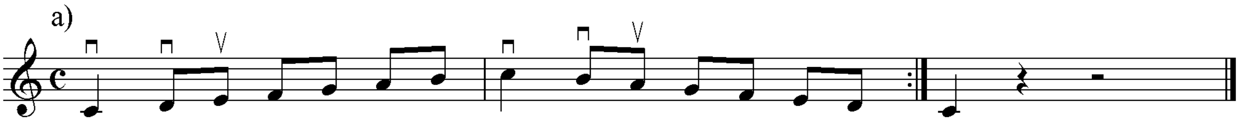
Gamma deb, lad tovushlarining tonikadan tonikagacha joylashuvi izchilligiga aytiladi. Gamma yuqorilovchi va pastlovchi bo‘lishi mumkin. Gammalar xuddi ladlar singari majorli va minorli bo‘ladi.

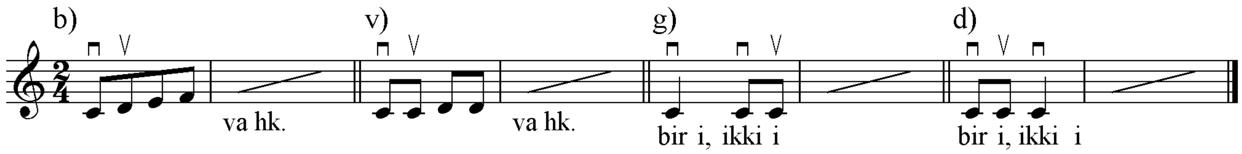


Do major gammasi



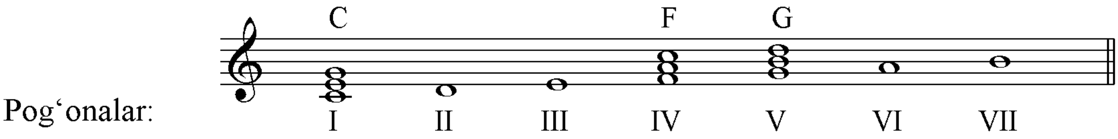
Ijro variantlari





Tonallik deb, ladning konkret balandligiga aytiladi.

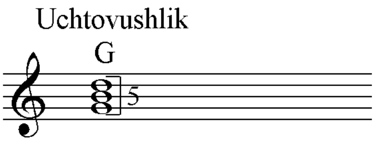
Do majordagi asosiy uchtovushliklar

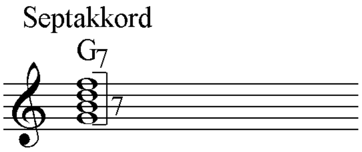


Har qanday holatda ham uchtovushlikning pastki tovushi – asos bo‘lib, u asosiy yoki **prima** deb ataladi va 1 raqami bilan belgilanadi, ikkinchi tovush **tersiya** deb ataladi va 3 raqami bilan belgilanadi, uchinchisi bo‘lsa, **kvinta** deya atalib, 5 raqami bilan belgilanadi.

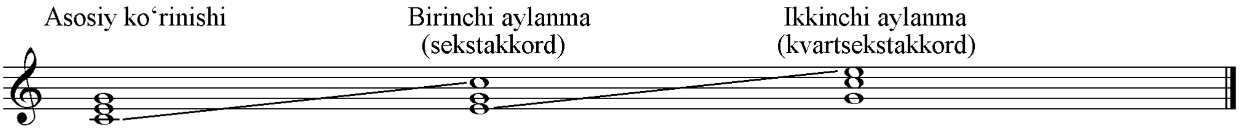
To‘rtta tovushdan tashkil topgan akkord **septakkord** deyiladi.[1]

“Septakkord” nomi asosiy va akkordning eng yuqorgi tovushi o‘rtasida hosil bo‘lgan septima intervalidan olingan. Major gammalarining pog‘onalarida tuzilishi mumkin bo‘lgan barcha septakkordlar orasida dominantseptakkord eng ko‘p qo‘llaniladi. U ladning beshinchi pog‘onasida tuziladi va 7 raqami bilan belgilanadi.





Uchtovushlikning aylanmalari. Aylanmadagi uchtovushlik deb shunga aytiladiki, unda pastki tovush tersiya yoki kvinta bo‘ladi:



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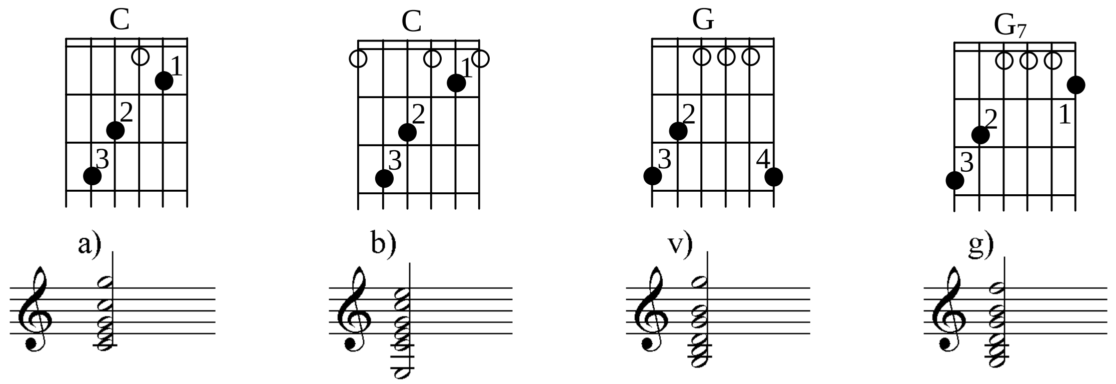
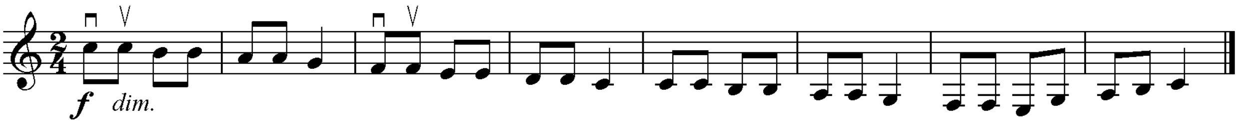
[1] Septakkordlar xususida keyinchalik batafsil so‘z yuritiladi.

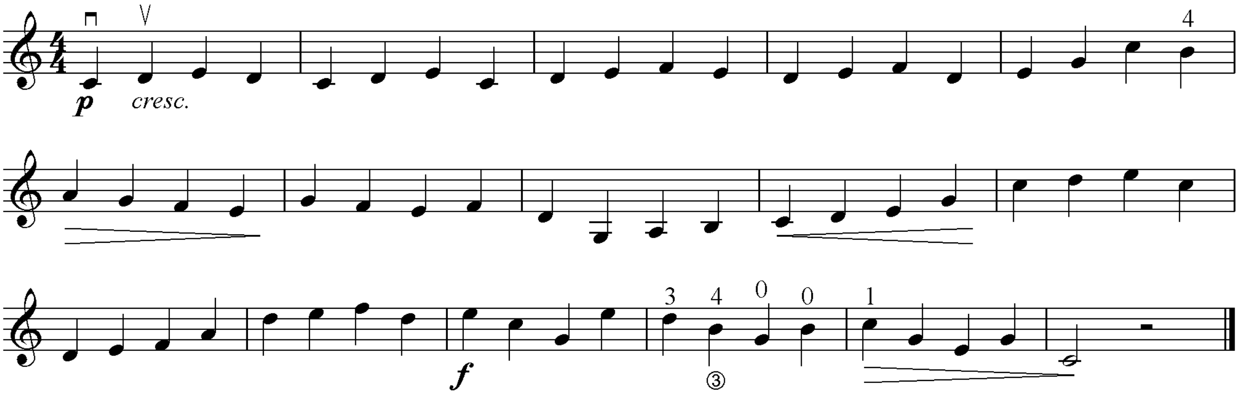
Uchtovushlik tovushlarini ikkilantirish mumkin. Ko‘pincha asosiy tovush ikkilantiriladi, kamdan-kam hollarda tersiya. Shu tariqa, gitarada uchtovushliklardan to‘rt, besh va oltitovushli akkordlarni hosil qilish va chalish mumkin:



ETYUD

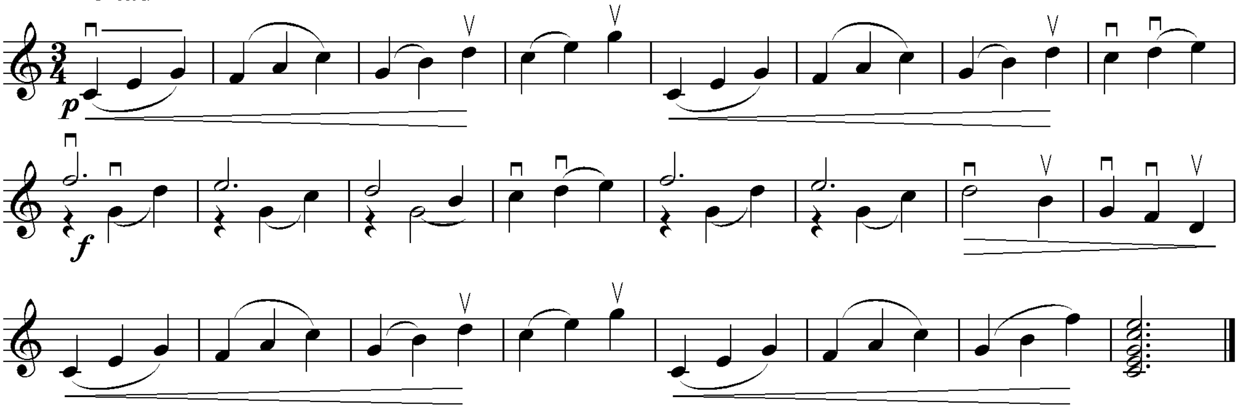
Mo‘tadil

ETYUD

Mo‘tadil



ETYUD

Mo‘tadil



Alteratsiya. Tovushqatorning har bir asosiy pog‘onasi ko‘tarilishi va pasayishi mumkin. Pog‘onaning ko‘tarilishi yoki pasayishi alteratsiya deb ataladi.

Alteratsiya belgilari yoki xromatik belgilar deb, notaning oldiga qo‘yiladigan va uning ko‘tarilishi yoki pasayishini bildiradigan belgilarga aytiladi.

Alteratsiya belgilari beshta:

1) yarim tonga ko‘tarilishni bildiruvchi belgi – diez (♯);

2) bir tonga ko‘tarilishni bildiruvchi belgi –dubl-diez (𝄪);

3) yarim tonga pasayishni bildiruvchi belgi – bemol (♭);

4) bir tonga pasayishni bildiruvchi belgi – dubl bemol (𝄫);

5) diez, bemol, dubl diez, dubl bemol kabi belgilar kuchini bekor qiluvchi belgi – bekar (♮).

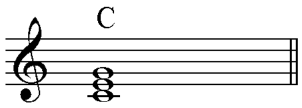
do	(si♯)	C	(H♯)
si	(do♭)	H	(C♭)
	lya♯, si♭		A♯, B♭
lya		A	
	sol♯, lya♭		G♯, A♭
sol		G	
	fa♯, sol♭		F♯, G♭
fa	(mi♯)	F	(E♯)
mi	(fa♭)	E	(F♭)
	re♯, mi♭		D♯, E♭
re		D	
	do♯, re♭		C♯, D♭
do		C	

Nota oldiga qo‘yilgan diez yoki bemol alteratsiyaning **tasodifiy** belgilari deyiladi. Alteratsiyaning kalit belgilari xususida quyida so‘z yuritiladi. Tasodifiy belgi faqat o‘zi qo‘yilgan taktdagina ta’sir kuchiga ega.

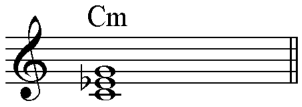
Uchtovushliklardagi alteratsiyalangan tovushlar mos keluvchi raqamda yozilgan ko‘tarilish yoki pasayish belgilari bilan ifodalanadi, bu ko‘pincha 3 – tersiya tovushi va 5 – kvinta tovushi. Yarim tonga ko‘tarish mos keluvchi raqamda yozilgan ♯ belgisi bilan yoki + (plyus) bilan belgilanadi. Yarim tonga pasayish bemol belgisi ♭ bilan yoki - (minus) bilan belgilanadi.

Tovushqatorning har bir pog‘onasidan quyidagi uchtovushliklarni tuzish mumkin:

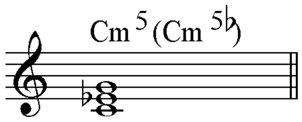
1) Katta yoki major uchtovushligi:



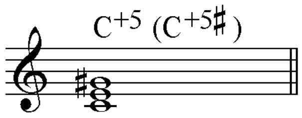
2) Kichik yoki minor uchtovushligi:



3) Ikkita kichik tersiyadan tashkil topgan Kamaytirilgan uchtovushlik:



4) Ikkita katta tersiyadan tashkil topgan Orttirilgan uchtovushlik:



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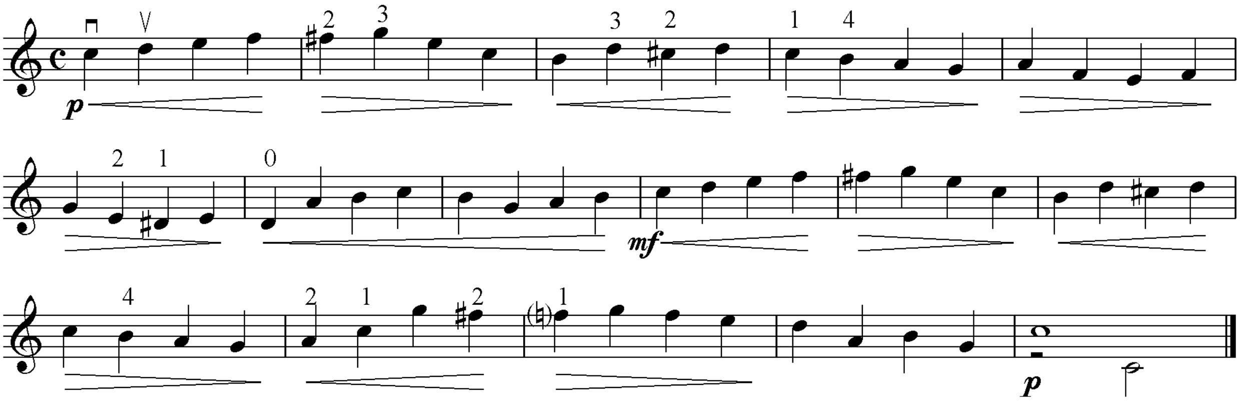
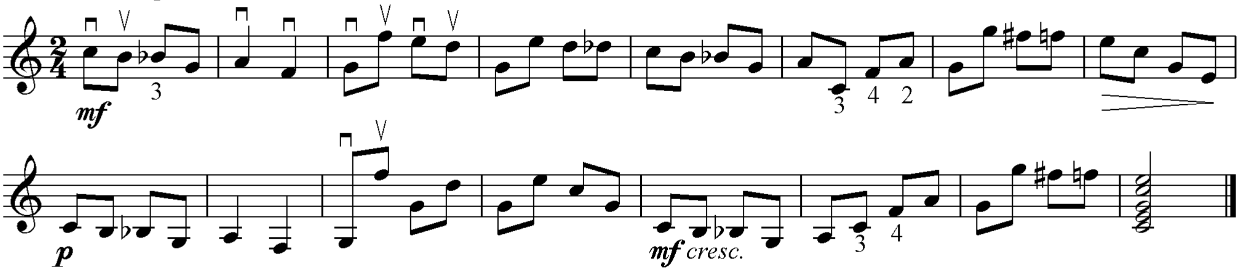

ETYUD

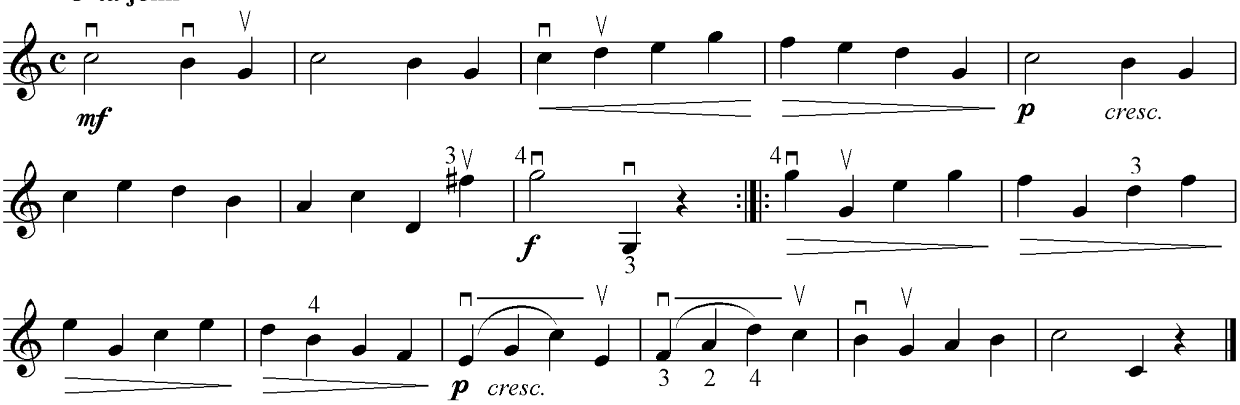
Quvnoq



ETYUD

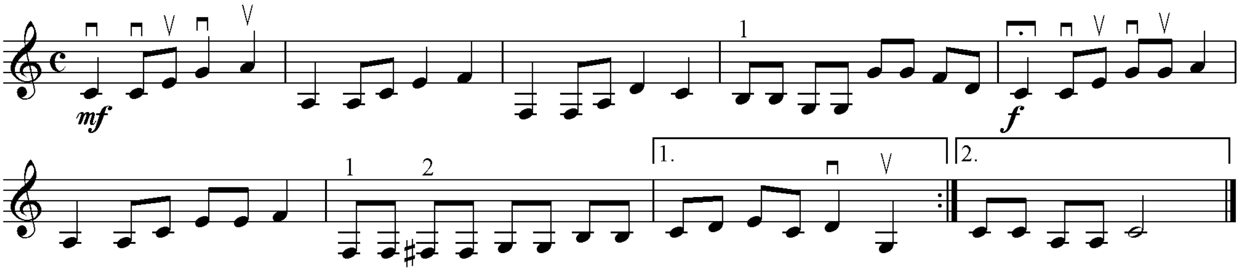
O'ta jonli

F.Sor

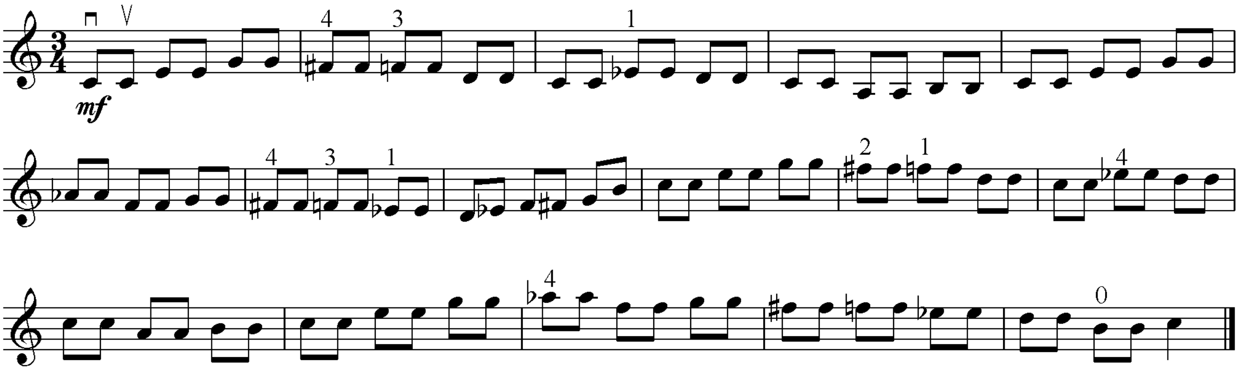


ETYUD

Jonli

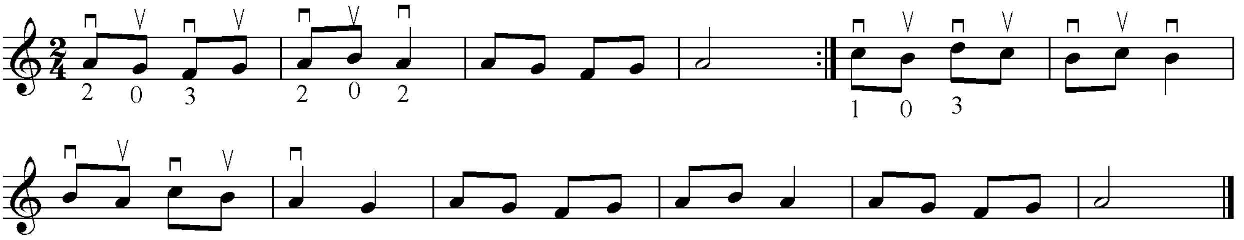


ETYUD

Mo'tadil

ARCHA QO'SHIG'I

Allegro

F.Qodirov musiqasi



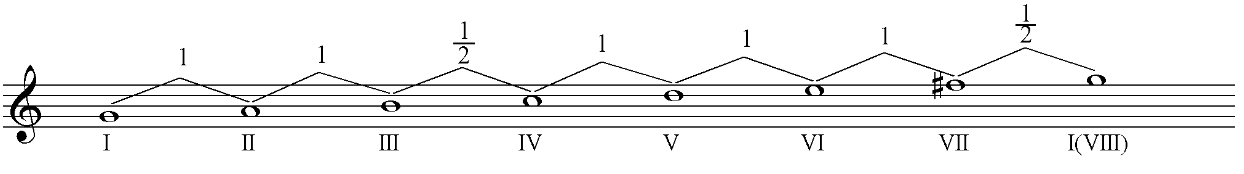
Major tonalliklari

Pog'onalar orasidagi ton va yarim tonlar izchilligini saqlagan holda, asosiy tovushlarni ko'tarib yoki pasaytirib, major ladi sxemasidan foydalangan holda, har qanday tovushdan major gammalarini tuzish mumkin:

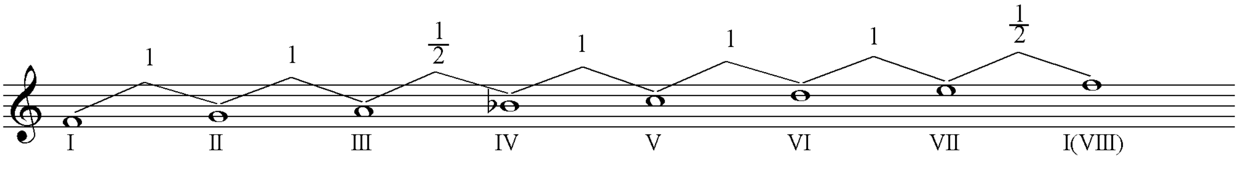
Intervallar: 1t. 1t. 0,5t. 1t. 1t. 1t. 0,5t.

Pog'onalar: I II III IV V VI VII I (VIII)

Sol major gammasi



Fa major gammasi



Do, fa va ***sol*** tovushlaridan tuzilgan major ladlari o‘zaro bir-birlaridan faqat jarangining balandligi bilan ajralib turadi. Shunday qilib, ***do*** tovushidan tuzilgan major ladi Do major (C-dur) degan nomdagi tonallik bo‘ladi, ***sol*** tovushidan tuzilgan lad esa Sol major (G-dur) deyiladi va h.k.

Bo‘g‘inli tizimda	Harfiy tizimda
Do major	C-dur
Sol major	G-dur
Mi-bemol major	Es-dur
Fa-diez major	Fis-dur

Gammaning nomlanishi tonallik nomlanishi bilan bir xil bo‘ladi (Do major gammasi – Do major tonalligi; Sol major gammasi – Sol major tonalligi va h.k.).

U yoki bu tonallikni hosil qilish uchun talab etilgan alteratsiya belgilari kalit oldiga qo‘yiladi va kalitli alteratsiya belgilari deyiladi. Ular tovushqatorning barcha oktavalari uchun haqiqiy bo‘lib, butun asar davomida saqlanib qoladi va yangi belgilar paydo bo‘lmaguncha kuchda bo‘ladi.

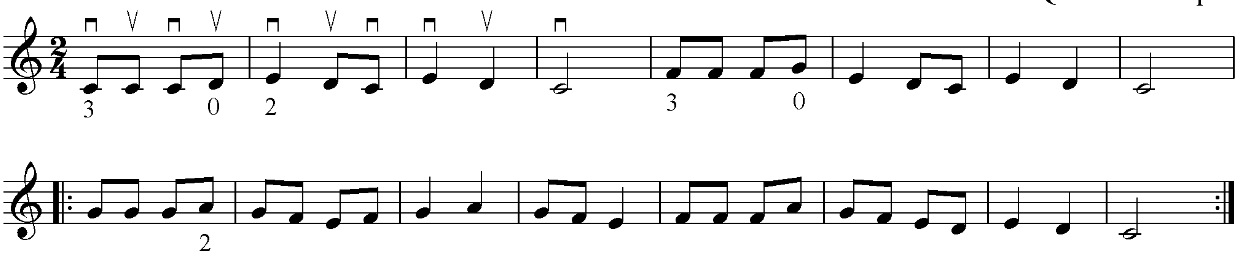
Kalitli belgilar doimo bir turlidir: ya’ni faqat diezlar yoki faqat bemollar. Shunga ko‘ra tonalliklar diezli va bemolli toifalarga bo‘linadilar.

Kalitli belgilar soni deyarli yettitadan oshmaydi. Shuningdek, kalitda yettita belgi ham kam uchraydi.

OCHIL PAXTAJON

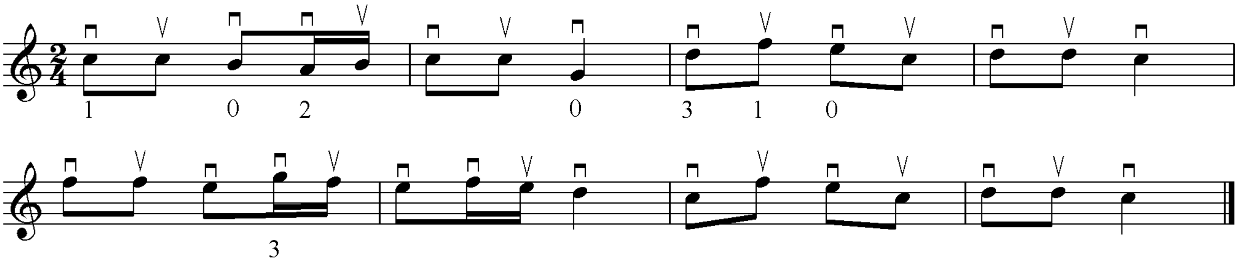
Allegro

F.Qodirov musiqasi

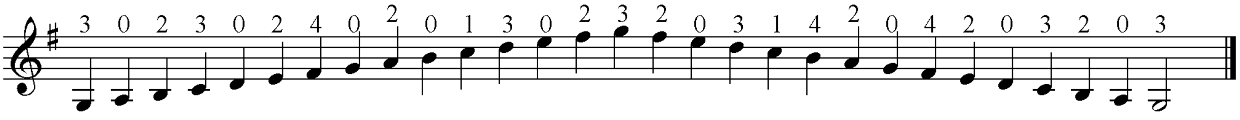


OLMA

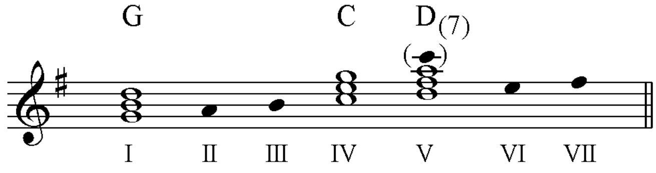
Andante K.Abdullayev musiqasi



Sol major (G-dur)
Ikki oktavali sol major gammasi[1]



Akkordlar:



Pog‘onalar:

Majorli uchtovushliklarni ifodalashda faqat bosh harf yoziladi (“dur” so‘zisiz), masalan F.

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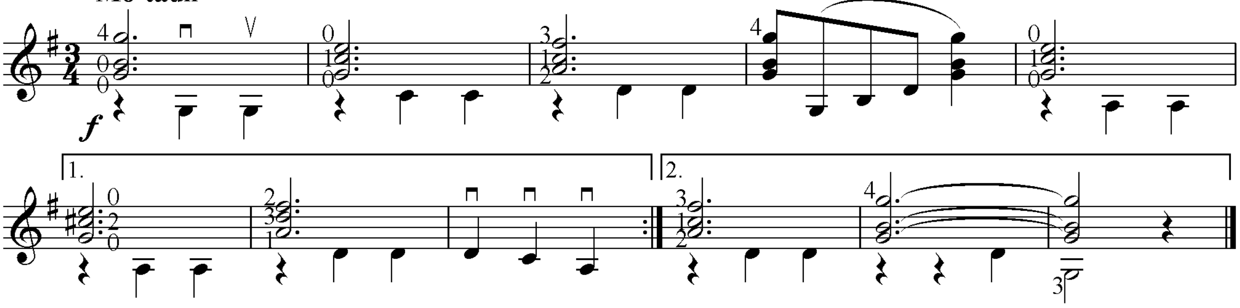
Mo‘tadil



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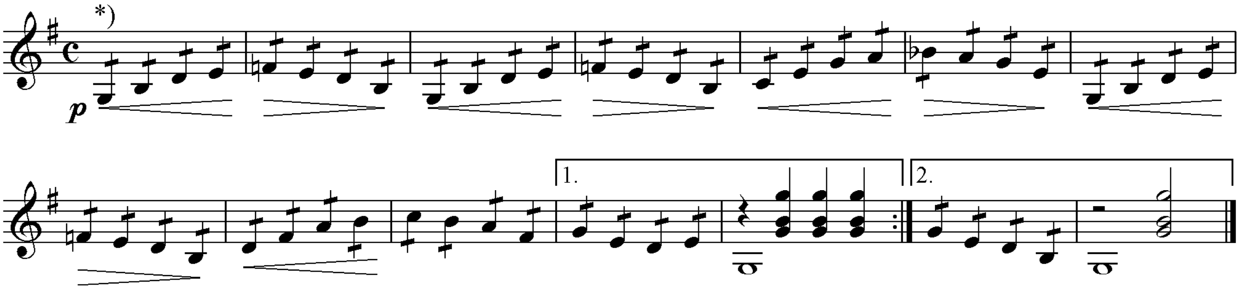
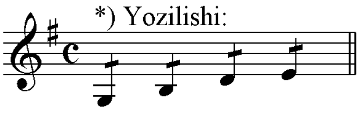
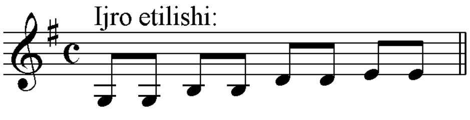
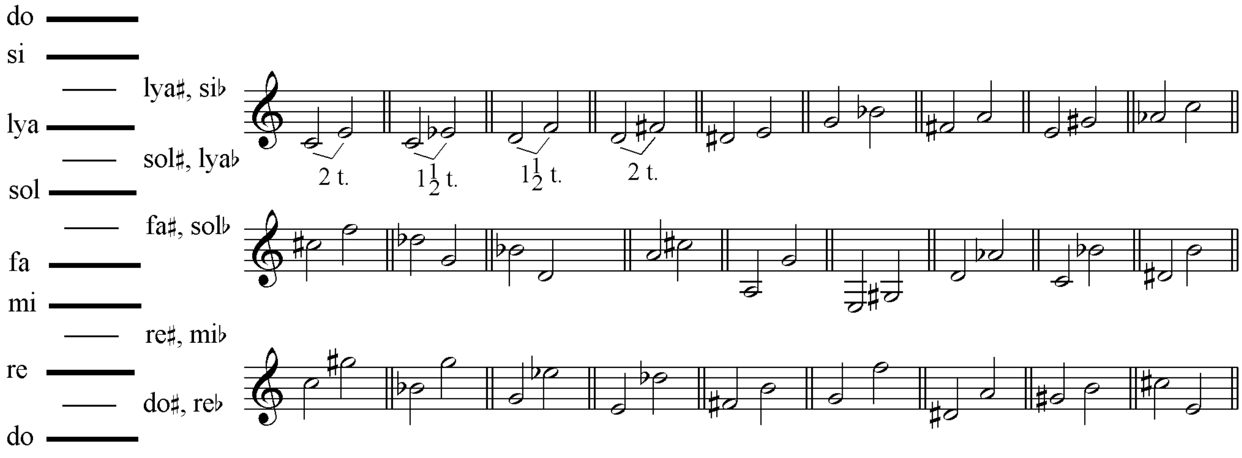
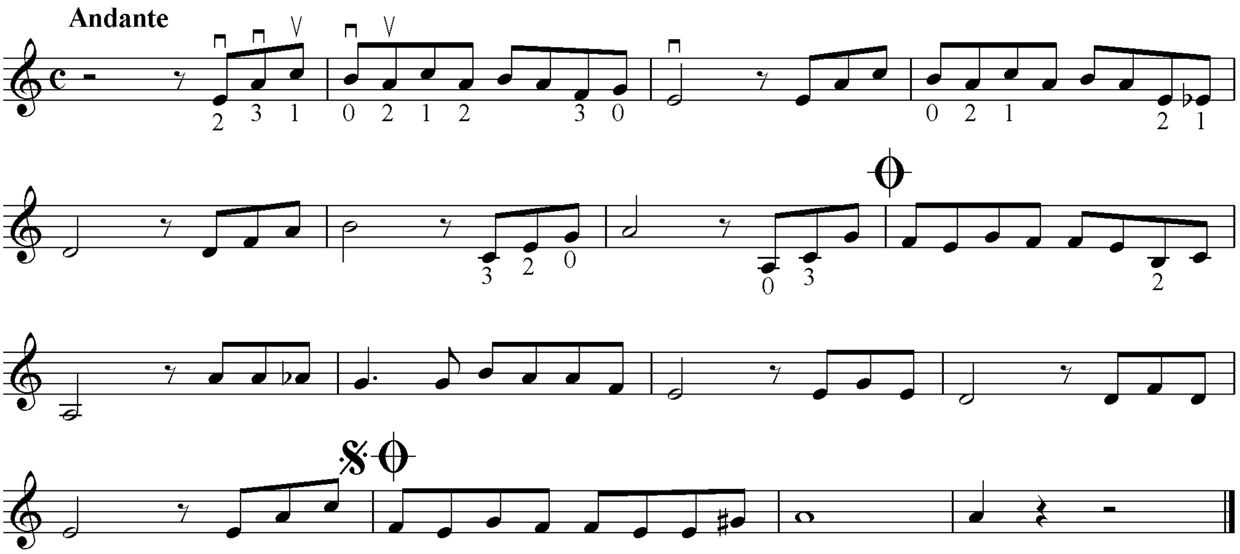
Jonli



[1] Do major gammasida keltirilgan ijro variantlaridan foydalaning.

Quyidagi intervallar miqdorini aniqlang:

KRYESTNIY OTES (CHO‘QINTIRGAN OTA)

N.Rota

[1]

IV Bo’lim yuzasidan savollar

1.Akkord deb nimaga aytiladi? Ularning turlarini gapiring.

2. Asosiy lad pog’onalarini sanab bering.

3. Major va minor deb nimaga aytiladi?

4. Gamma nima?

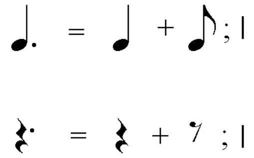
5. Tonallik deb nimaga aytiladi?

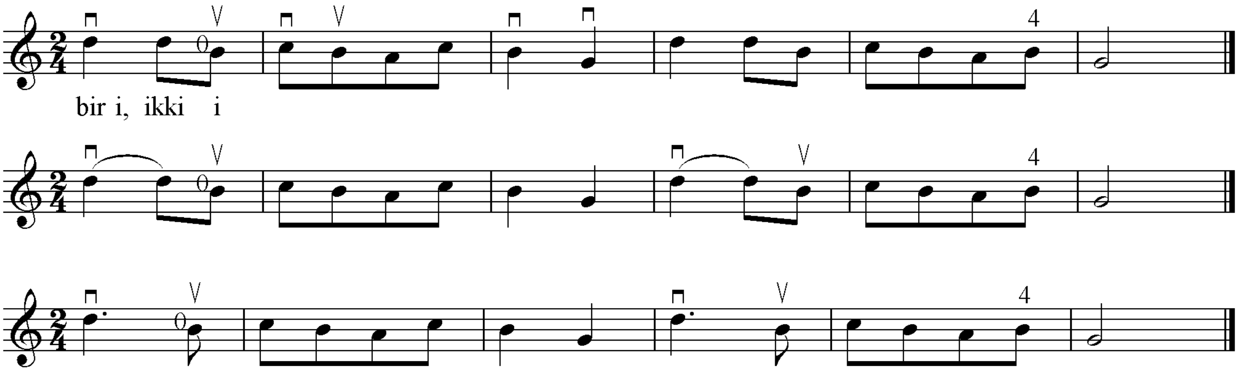
[1] ⊕ – bu belgi musiqada “fonar” deya nomlanib, unga amal qilish uslubi quyidagicha: bu belgi nota matninig muayyan ikki joyiga qo’yiladi, va asar boshidan ikkinchi fonar turgan joygacha chalinib, yana boshiga qaytadi va birinchi fonar turgan joygacha ijro qilinib, so’ngra darhol ikkinchi fonar qo’yilgan taktga o’tilib, u yerdan oxirigacha ijro etiladi.

V BO‘LIM

Choraktalik nuqtali

Nota yoki pauzaning o‘ng tomoniga qo‘yilgan nuqta uni yarim cho‘zimga uzaytiradi. Masalan,

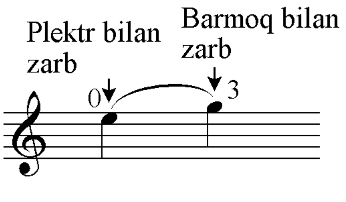


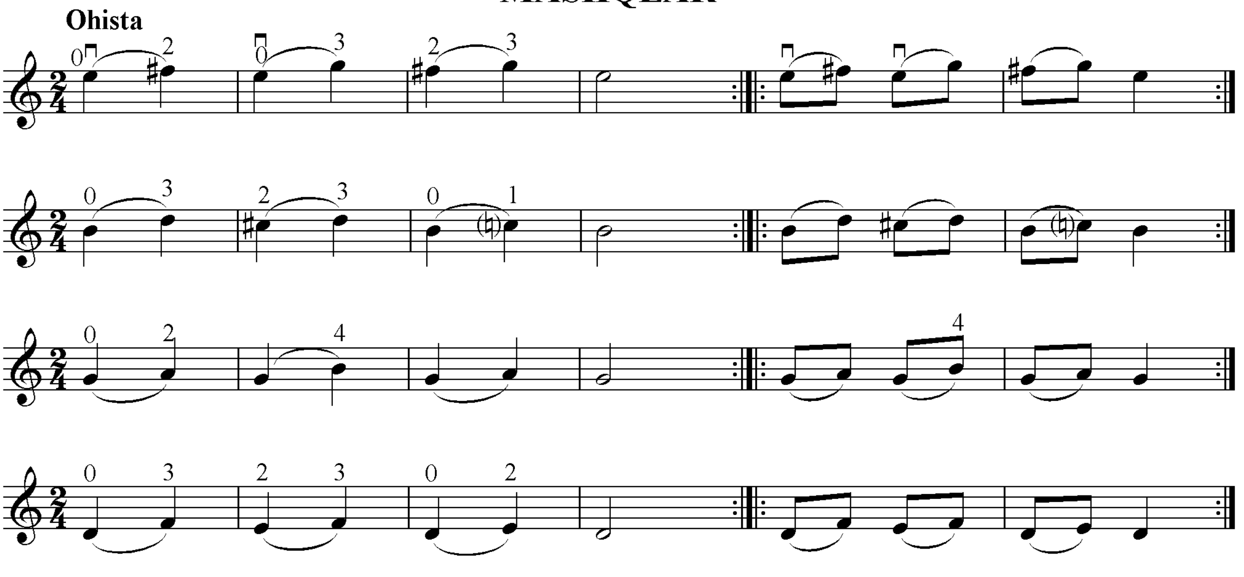
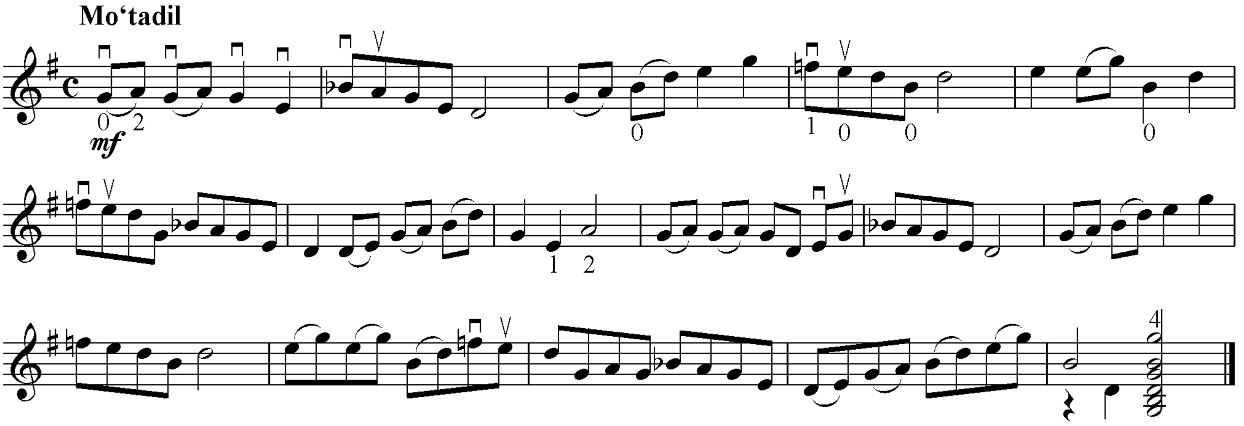


Bir tordagi ko‘tariluvchi legato

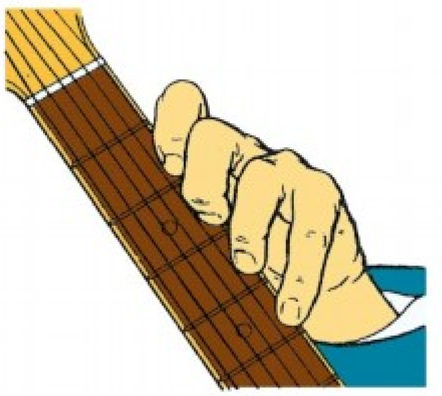
Avval ta’riflangan tovushlarning aloqali hosilasi (legato)dan farqli o‘laroq, boshqa asosiy, – legato chalish usuli mavjud bo‘lib, u quyidagicha:

Birinchi tovush plektr zarbi bilan hosil qilinadi, ikkinchisi esa – chap qo‘lning mos keluvchi barmog‘i yordamida dasta tori bo‘ylab kuchli zarb bilan. Bu ko‘tariluvchi legato.



MASHQLAR

ETYUD

Pozitsiya (lotincha positio) – chap qo‘l barmoqlarining gitara dastasidagi joylashuv holati.

Gitara dastasidagi pozitsiya odatda chap qo‘l ko‘rsatkich barmog‘ining laddagi joylashuv o‘rni bilan belgilanadi. Agar ko‘rsatkich barmoq birinchi ladda joylashgan bo‘lsa, u holda qo‘l I pozitsiyada bo‘ladi (10 rasm). Agar ko‘rsatkich barmoqni ikkinchi ladga tomon sursak, qo‘l II pozitsiyada (11 rasm) bo‘ladi va h.k.

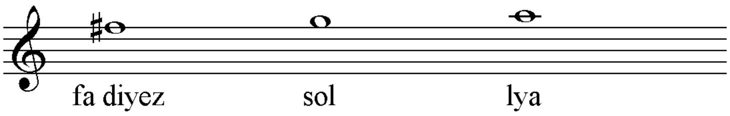


10-rasm. 11-rasm.

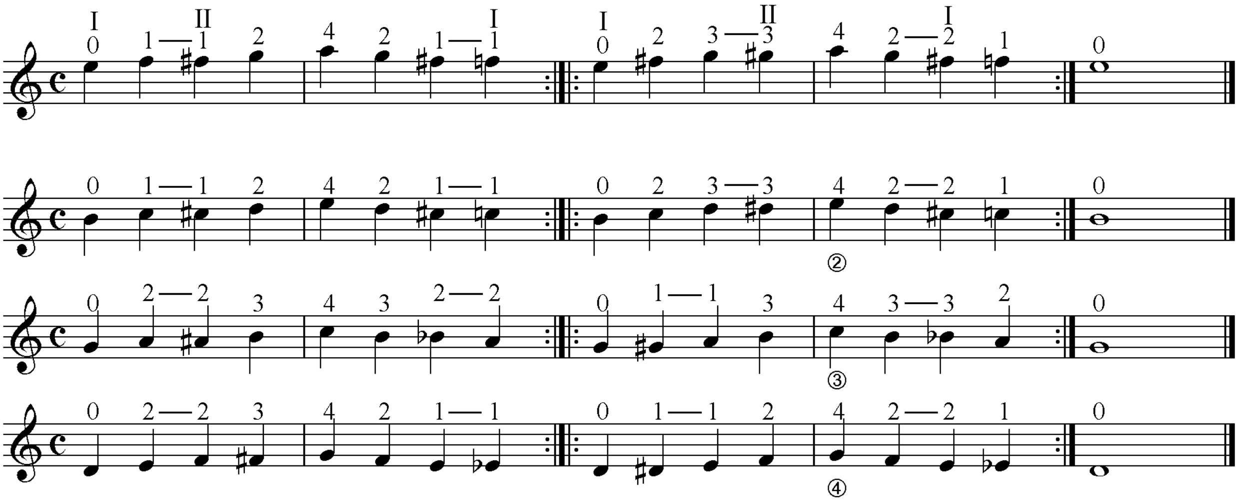
Glissando (italyancha glissando - sirpanib) – chap qo‘lning bir yoki bir necha barmoqlarini torlar bo‘ylab bir laddan boshqasiga, yuqoriga yoki pastga sirg‘anishi. Glissando gitaraning bir pozitsiyasidan boshqasiga o‘tishida nihoyatda xosdir.

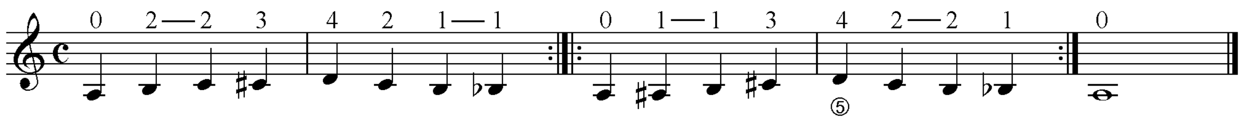
Nota matnida glissando ijro etiluvchi notalarni qo‘shuvchi chiziq bilan belgilanadi.

Ikkinchi oktava fa-diez, sol va lya tovushlarining ijrosi.



Glissando shtrixini qo‘llagan holda birinchi pozitsiyadan ikkinchisiga o‘tish ustida ishlang.





Minor tonalliklari

Minor ladi uch xil bo‘ladi: tabiiy, garmonik va melodik.

Tabiiy minor quyidagi sxema bo‘yicha tuziladi:

Intervallar: 1t. 0,5t. 1t. 1t. 0,5t. 1t. 1t.

Pog‘onalar: I II III IV V VI VII I (VIII)

Garmonik minor – VII pog‘onasi ko‘tarilgan minor – quyidagi sxema bo‘yicha tuziladi:

Intervallar: 1t. 0,5t. 1t. 1t. 0,5t. 1,5t. 0,5t.

Pog‘onalar: I II III IV V VI VII I (VIII)

Melodik minor – VI va VII pog‘onalari ko‘tarilgan minor – quyidagi sxema bo‘yicha tuziladi:

Intervallar: 1t. 0,5t. 1t. 1t. 1t. 1t. 0,5t.

Pog‘onalar: I II III IV V VI VII I (VIII)

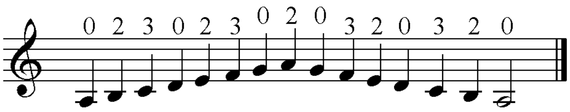
Melodik minor gammasi ko‘pincha yuqorilovchi harakatda qo‘llaniladi (pastlaganda u tabiiy minor ko‘rinishini oladi).

Minorning garmonik va melodik turlariga taalluqli bo‘lgan alteratsiya belgilari kalitga yozilmaydi.

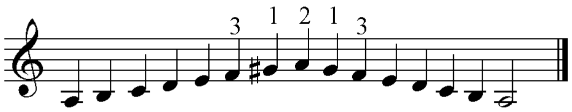
Bo‘g‘inli tizim bo‘yicha	Harfiy tizim bo‘yicha:
Lya minor	a-moll
Mi minor	e-moll
Re minor	d-moll

Lya minor (a-moll)

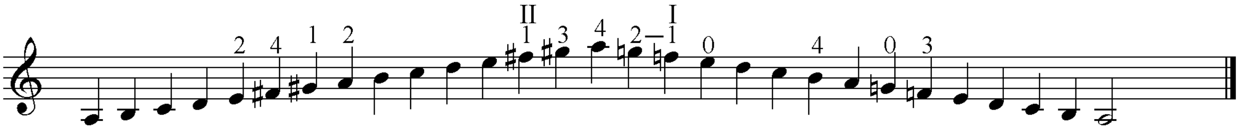
Natural gamma



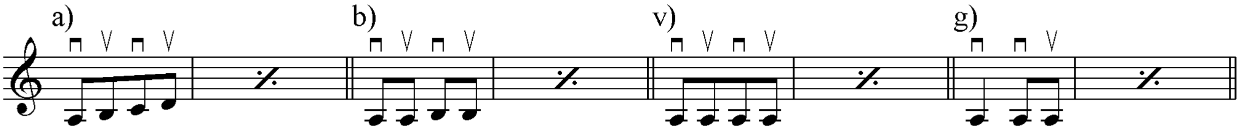
Garmonik gamma



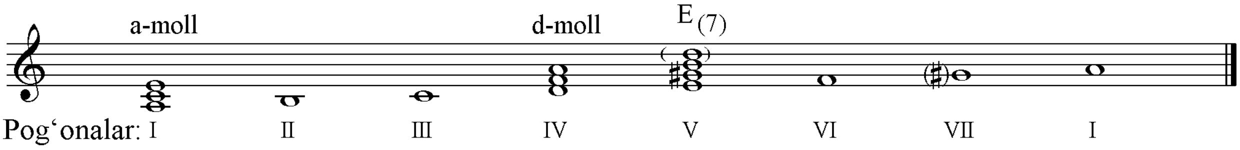
Melodik gamma



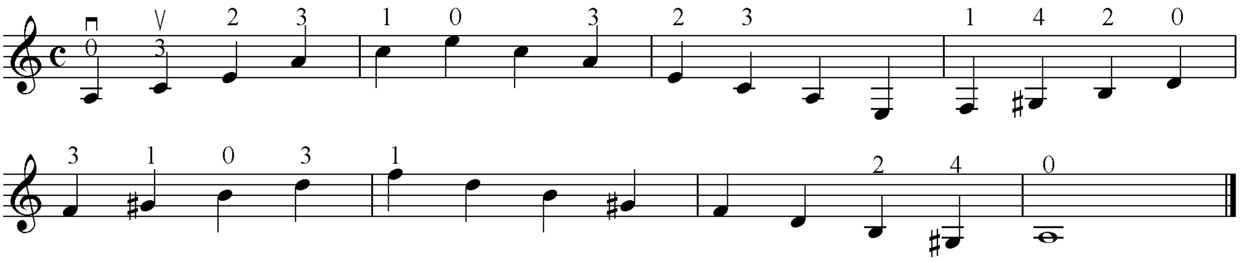
Ijro variantlari

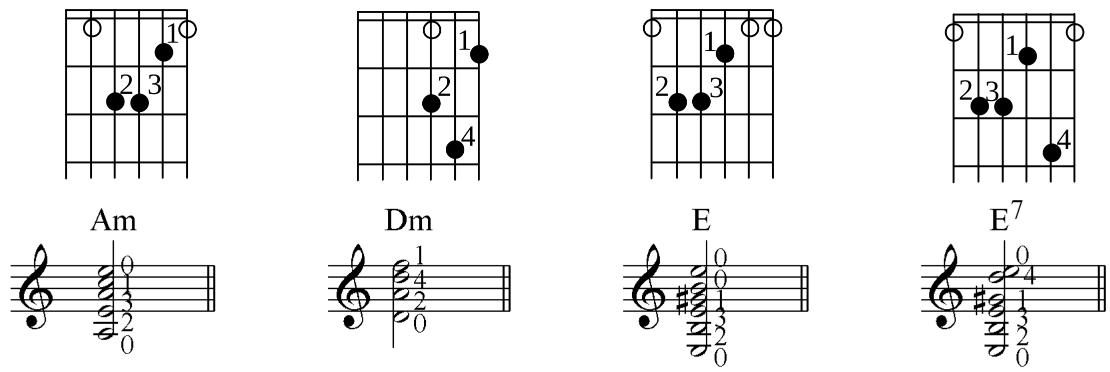


Akkordlar

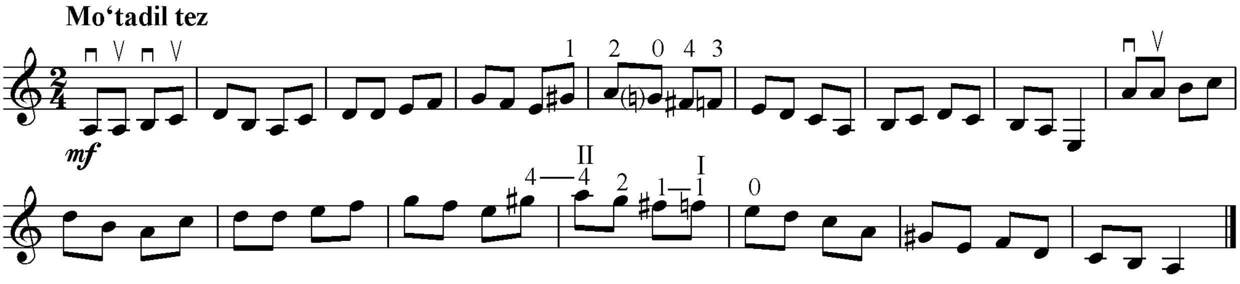


MASHQ



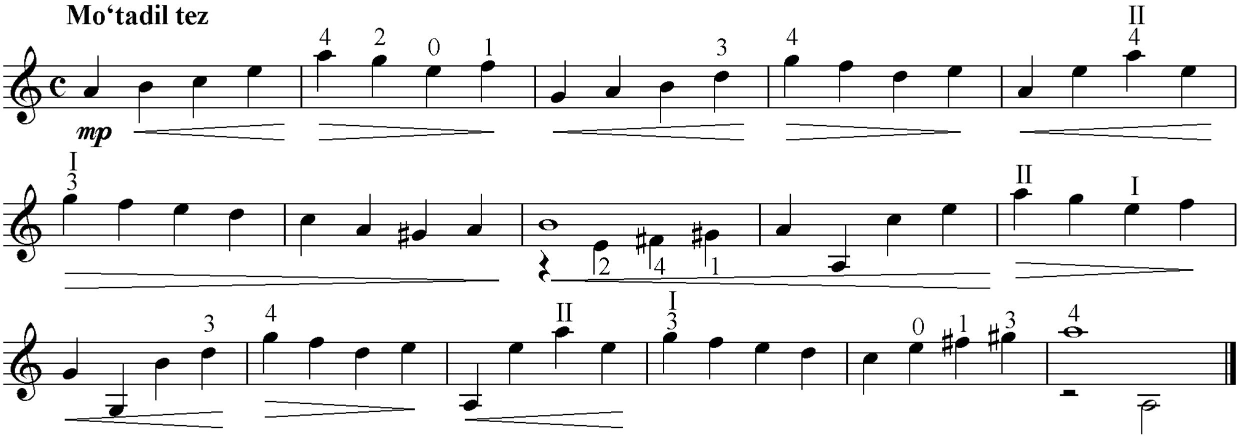


ETYUD

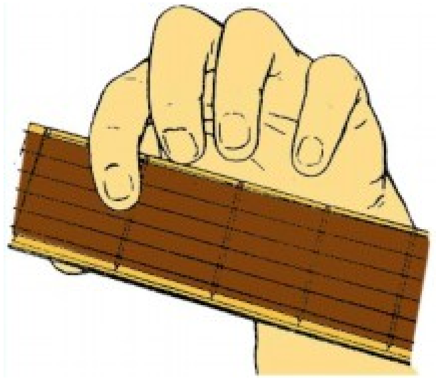


Erkin tordan foydalangan holda, birinchi pozitsiyadan ikkinchisiga o‘tish ustida ishlang.

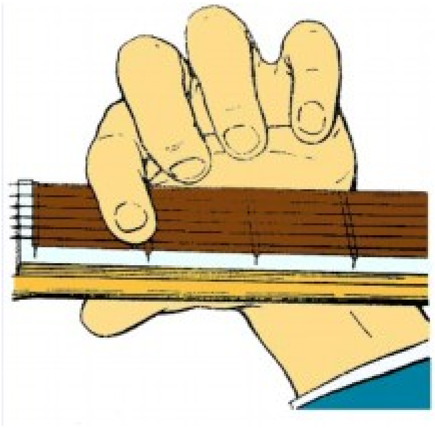
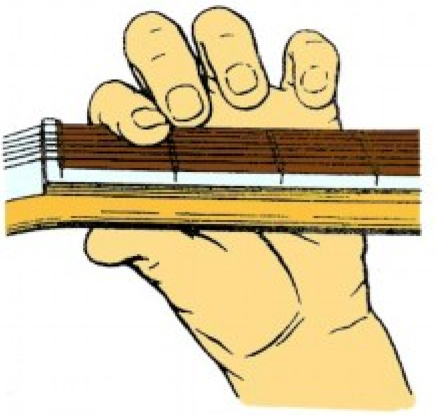
ETYUD



Barre – (fransuzcha barre – to‘siq) – chalish usuli, unda chap qo‘l barmoqlaridan biri (ko‘pincha ko‘rsatkichi) dastaning bitta ladidagi barcha yoki bir necha torlarni bosadi.



12-rasm.

13-rasm. 14-rasm.

Kichik barre boʻladi, unda dastlabki ikki, uch yoki toʻrtta tor bosiladi, va **kattasi** boʻladi, unda besh yoki oltita tor bosiladi.

Barreni belgilash uchun akkord oldiga qavs qoʻyiladi. Agar barre oʻrta barmoq, toʻrtinchi barmoq yoki jimjiloq bilan chalinsa, qavsdan oldin barmoqni koʻrsatuvchi arab raqami yoziladi. Akkord ustidagi pozitsiyani koʻrsatish uchun rim raqamlari qoʻyiladi. Sovet nashrlarida barre usuli koʻpincha qavssiz rim raqamlari bilan koʻrsatilgan.

Chap qoʻlning koʻrsatkich barmogʻi barre holatida boʻlsa, qolganlari akkordlar yoki kuy passajlarini ijro etish uchun erkin boʻlishi kerak. Shu bois oʻrta barmoqni koʻrsatkichga qoʻyish mumkin emas.

Barre rang-barang akkordlarni barcha pozitsiyalarda hosil qilish uchun muvaffaqiyatli qoʻllaniladi. Uning vositasida koʻp sonli kalit belgilariga ega tonalliklardagi ijroning texnik qiyinchiliklarini yengib oʻtish mumkin.

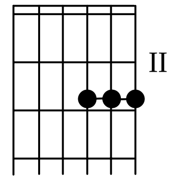
Bu usulni osongina egallash uchun quyidagilar tavsiya etiladi:

a) koʻrsatkich barmoqni boʻgʻimlarga bukmaslik kerak (uni tor ustiga toʻgʻri holatda qoʻyish lozim);

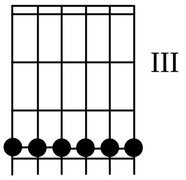
b) torlarni bevosita ostonachada bosish va koʻrsatkich barmoqni ostonacha bilan bir chiziqqa tushirish lozim;

v) chap qoʻl panjasi torlarni dastaga qulay va mahkam bosishi uchun koʻrsatkich barmoqqa koʻrsatkich barmoqqa imkon bergan holda, yonga yoʻnaltirilgan boʻlishi kerak;

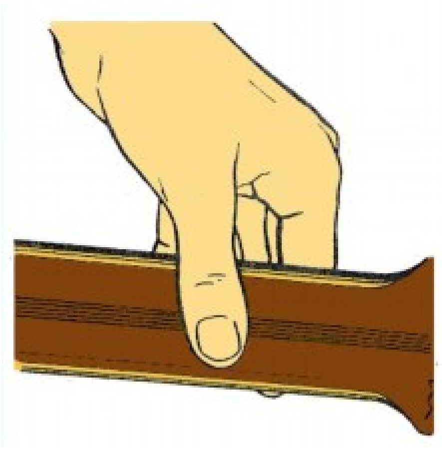
g) chap qo‘lning katta barmog‘i barreni ijro etuvchi barmoq uchun tayanch vazifasini bajaradi (15 rasm).



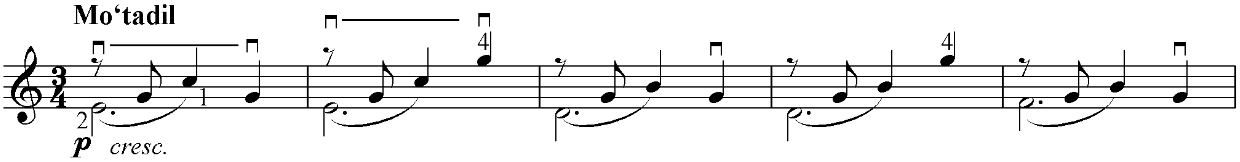
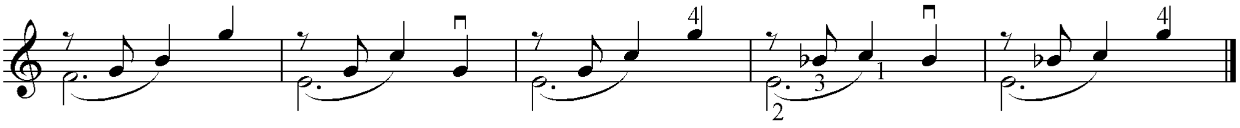
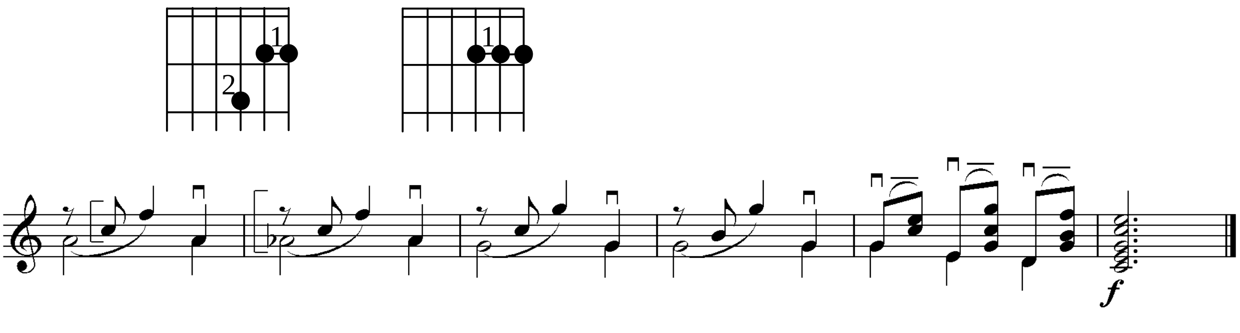
Kichik barre
ikkinchi pozitsiyada



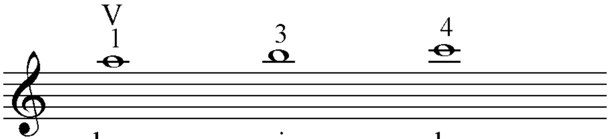
Katta barre
uchinchi pozitsiyada



15-rasm.

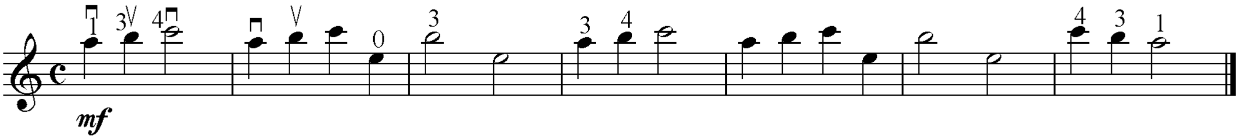
ETYUD



Ikkinchi oktava ***lya, si***, uchinchi oktava ***do*** tovushlarini beshinchi pozitsiyada ijro etish.

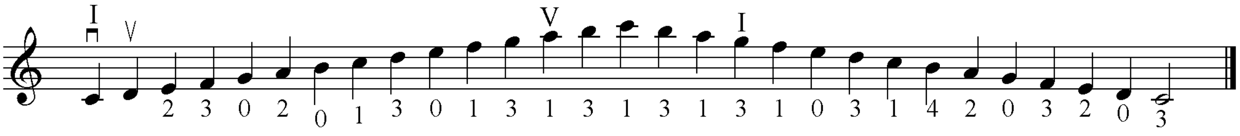


ETYUD

Mo‘tadil



Ikki oktavada Do major gammasi[1]



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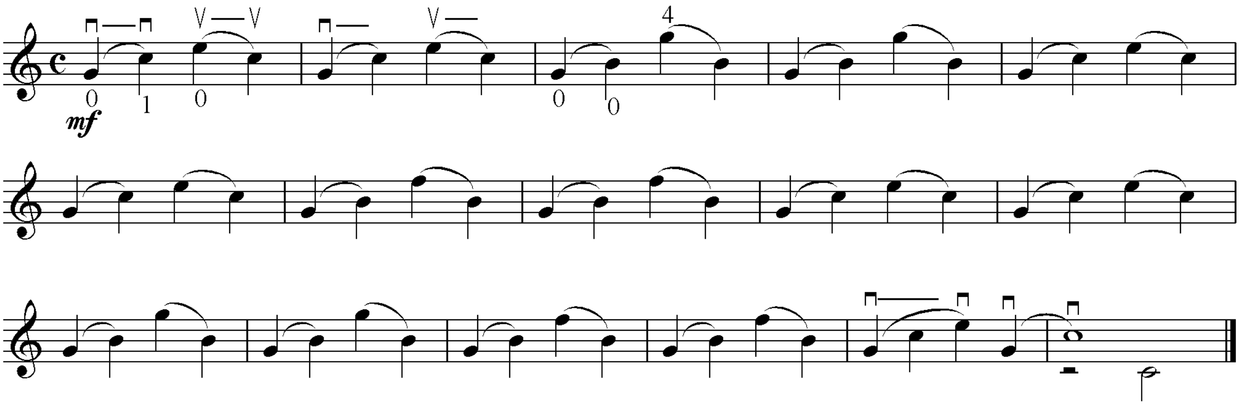
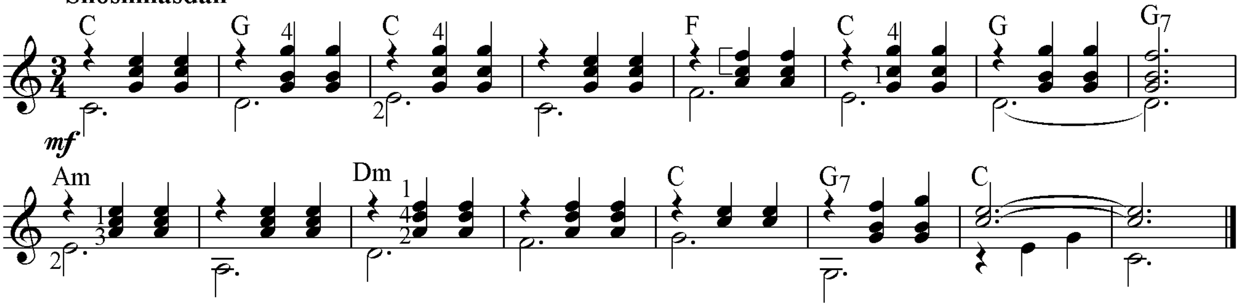
Mo‘tadil

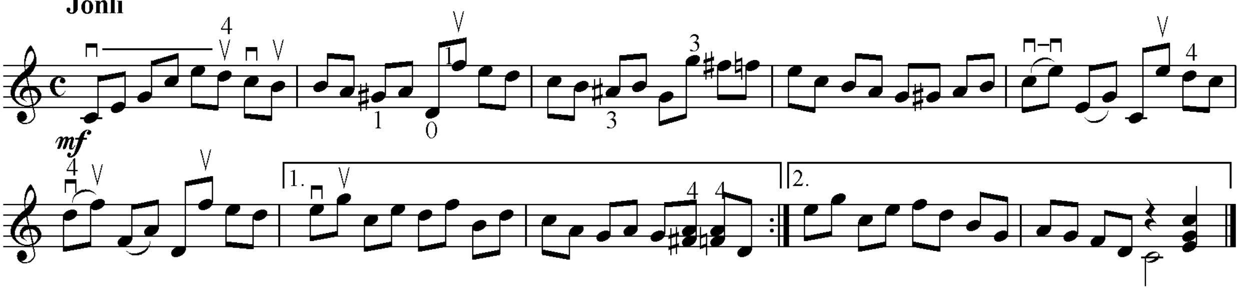


ETYUD

Shoshmasdan



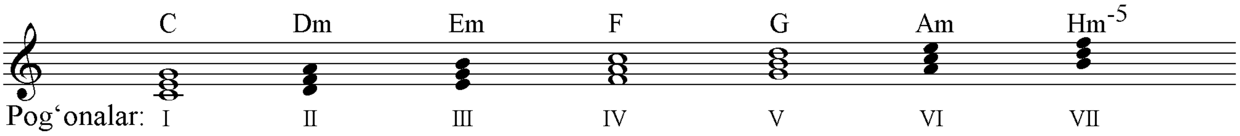
ETYUD

Jonli

[1] lya minor gammasi ijrosining variantlarini qo‘llang.

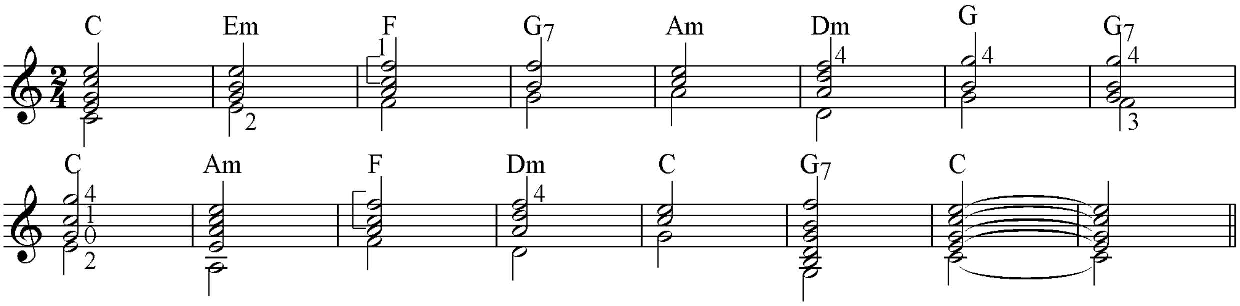
VI BO‘LIM

Bosh va yondosh uchtovushliklar Do majorda

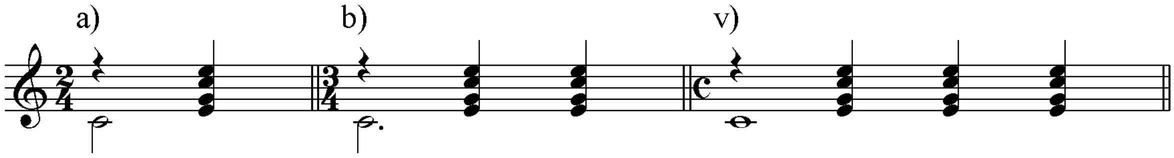
Do majordagi **bosh** uchtovushliklar deb, har bir major va minorli tonalliklarda bo‘lgani singari I, IV va V pog‘onalarda tuziladigan uchtovushliklarga aytiladi. Qolgan pog‘onalarda tuzilgan uchtovushliklar (II, III, VI va VII) **yondosh** uchtovushliklar bo‘ladi.



Ko‘rsatilgan uchtovushliklardan C, F va G – majorli, D, E va A – minorli, VII pog‘onada tuzilgan uchtovushlik kamaytirilgan bo‘lib, u ikkita kichik tersiyadan iborat.



Ijro variantlari



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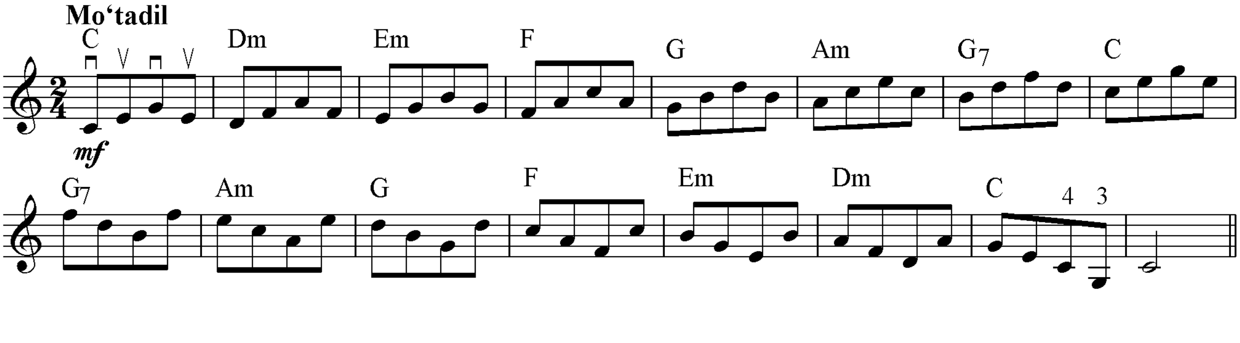

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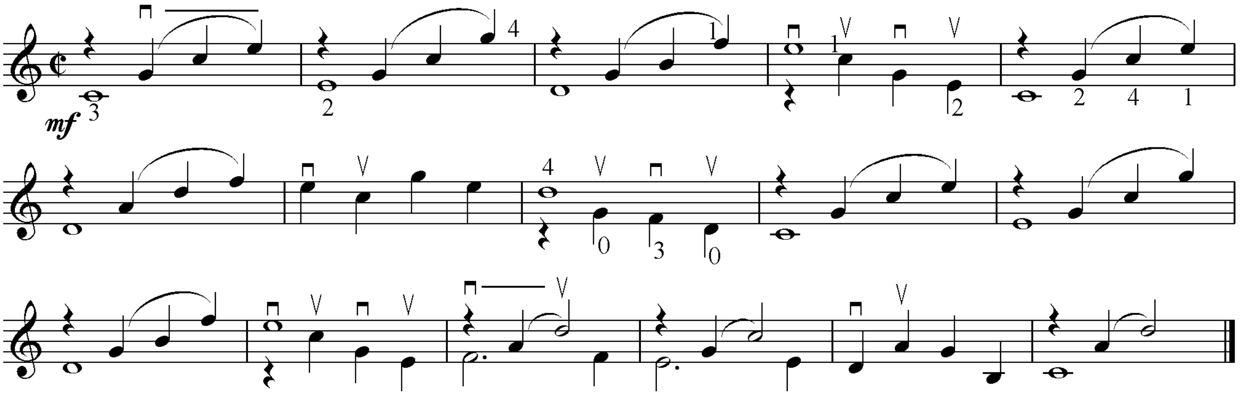
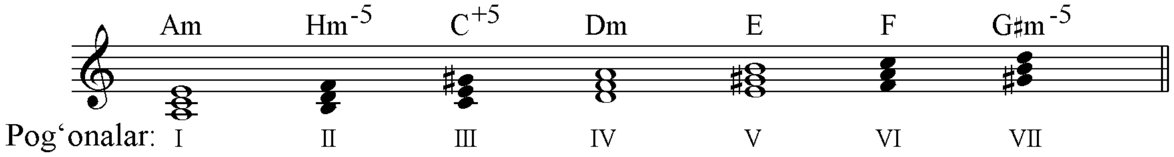
Mo‘tadil

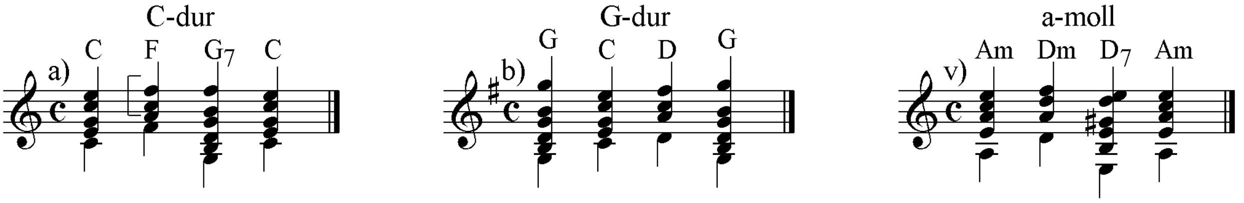


Bosh va yondosh uchtovushliklar lya minorda



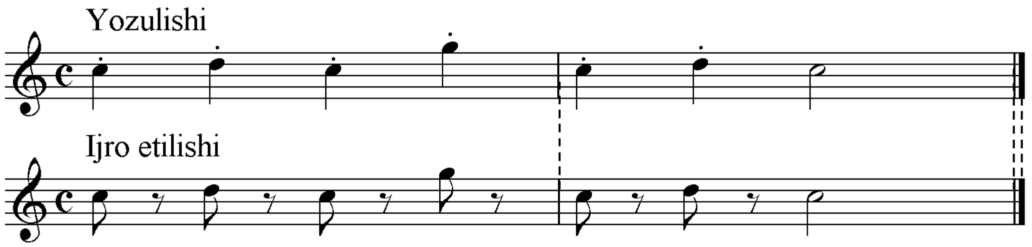
I va IV pog‘onalarda tuzilgan uchtovushliklar (Am va Dm) – minorli, V va VI pog‘onalarda tuzilganlari (E va F) – majorli, II va VII pog‘onalarda tuzilgan (H_m^{-5}va $G\sharp_m^{-5}$) uchtovushliklar – kamaytirilgan, III pog‘onada tuzilganlari esa (G^{+5}) – orttirilgan uchtovushliklardir.

Kadensiya deb, musiqiy tuzilmani yakunlab beruvchi bir necha tovush yoki akkordlar ketma-ketligiga aytiladi.



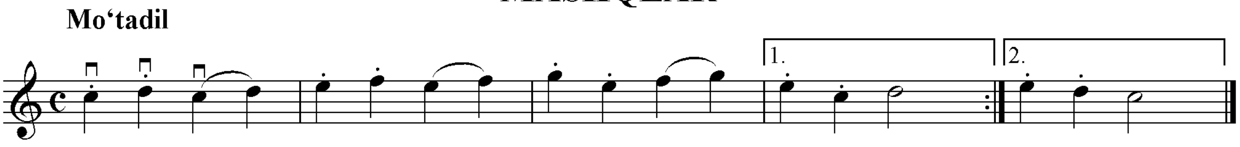
Musiqiy asarlar gitarada turli usullar bilan ijro etiladi. Gitaraga xos bo‘lgan asosiy usullar – legato, stakkato, glissando.

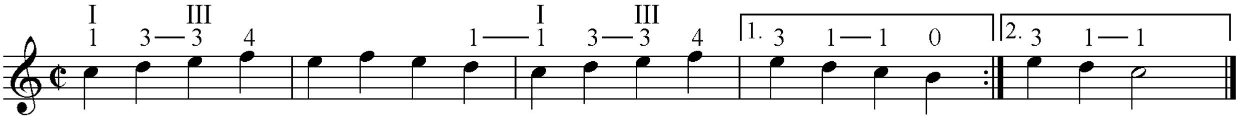
Stakkato (italyancha staccato) – tovushlarni uzib ijro etish. U notalar ustiga yoki ostiga qo‘yilgan nuqtalar bilan belgilanadi:



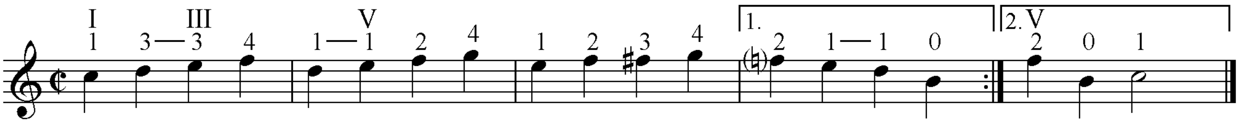
Stakkato gitarada ikki xil uslubda ijro etiladi:

1) tovush yoki akkordni o‘ng qo‘l bilan olib, uni torga o‘ng qo‘l barmog‘i yoki barmoqlarini qo‘ygan holda, shu zahotiyoq o‘chirish kerak;
2) tovush yoki akkordni o‘ng qo‘l bilan olib, chap qo‘l barmoqlari bilan torlarga bosimni zaiflashtirish kerak.

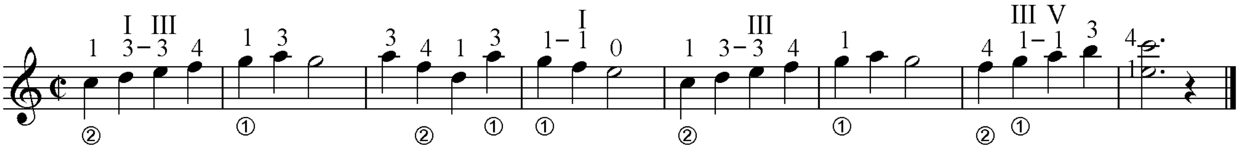
MASHQLAR

Ikkinchi tordagi mashq, birinchidan uchinchi pozitsiyaga o‘tishni o‘z ichiga olgan.



Ikkinchi tordagi mashq, birinchidan uchinchi va beshinchi pozitsiyalarga o‘tishni o‘z ichiga olgan.



Birinchi va ikkinchi torlardagi mashq, birinchidan uchinchi va beshinchi pozitsiyalarga o‘tishni o‘z ichiga olgan.



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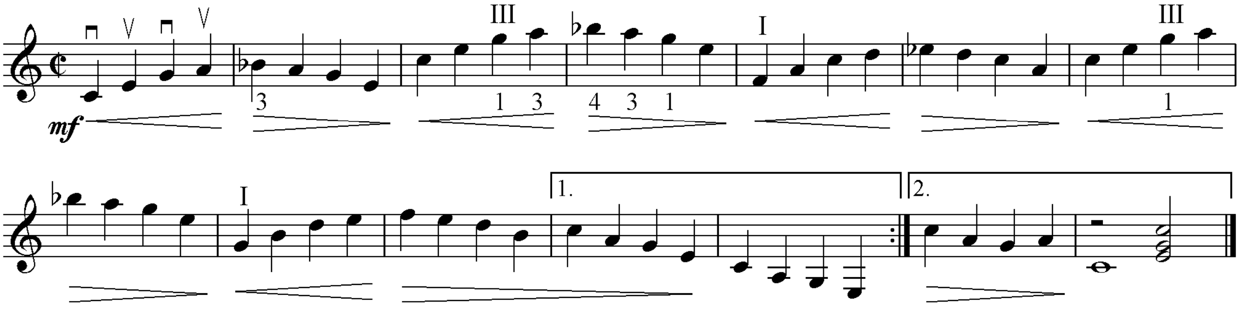
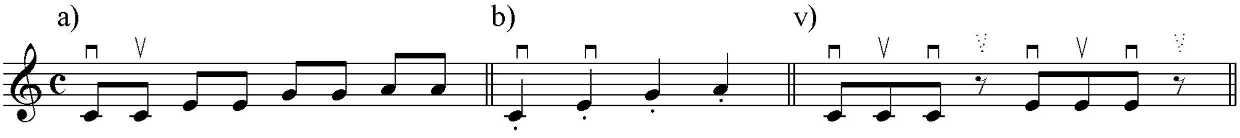
Jonli



Ijro variantlari



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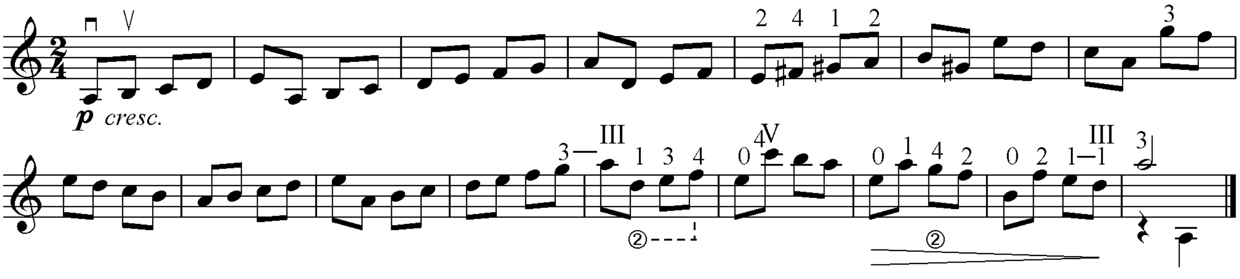
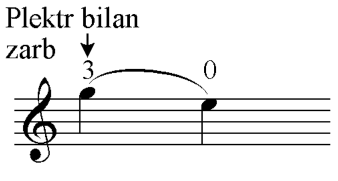
Juda tez emas



Bitta tordagi pastlovchi legato

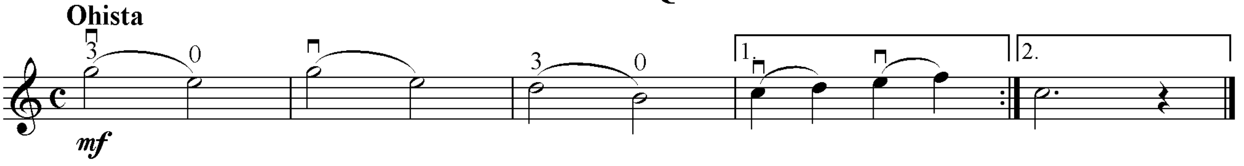
Tovushlarni pastlovchi izchillikda legato usuli bilan sadolantirish uchun birinchi tovushni plektr orqali chiqarish, ikkinchisini esa (nisbatan pastrog‘ini) chap qo‘l barmog‘ining chetga tomon keskin kuchli uzib chalishi orqali sadolantirish lozim.

Agar ikkinchi tovush ochiq torda sadolantirilmasa, u holda u chap qo‘lning mos keluvchi barmog‘i bilan talab qilingan ladda avvaldan bosilishi kerak.



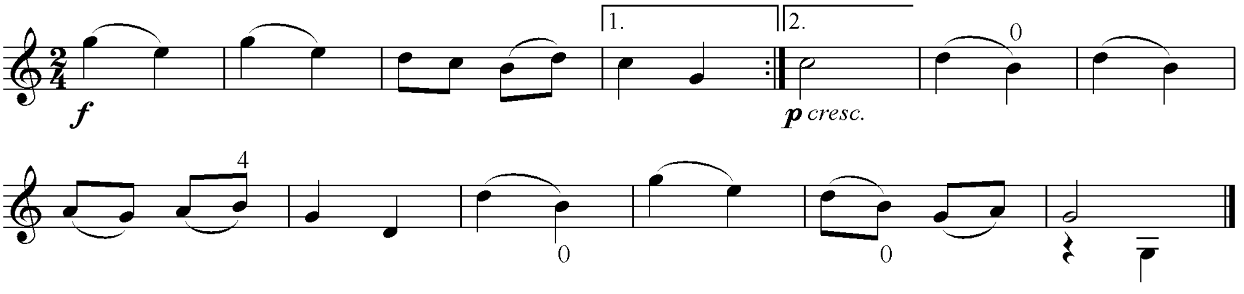
MASHQ

Ohista



ETYUD

Mo'tadil



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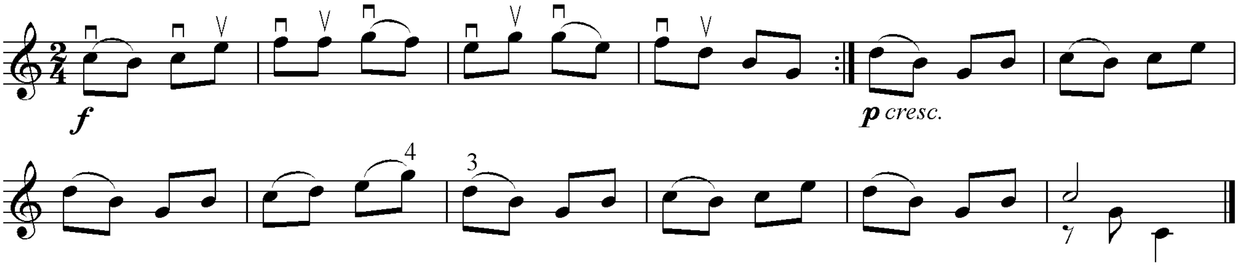

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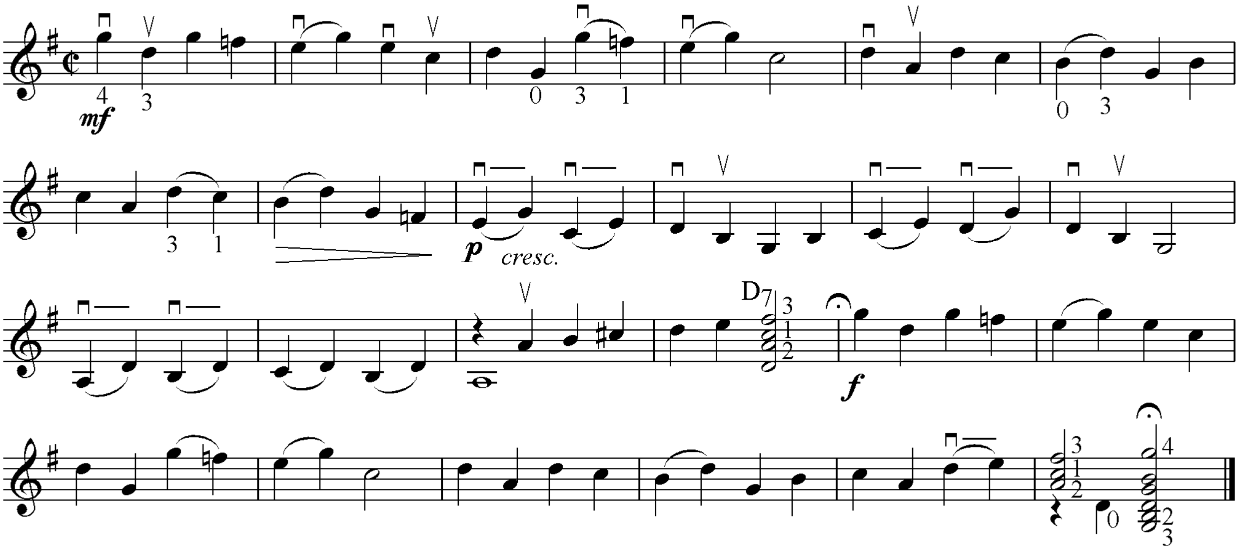
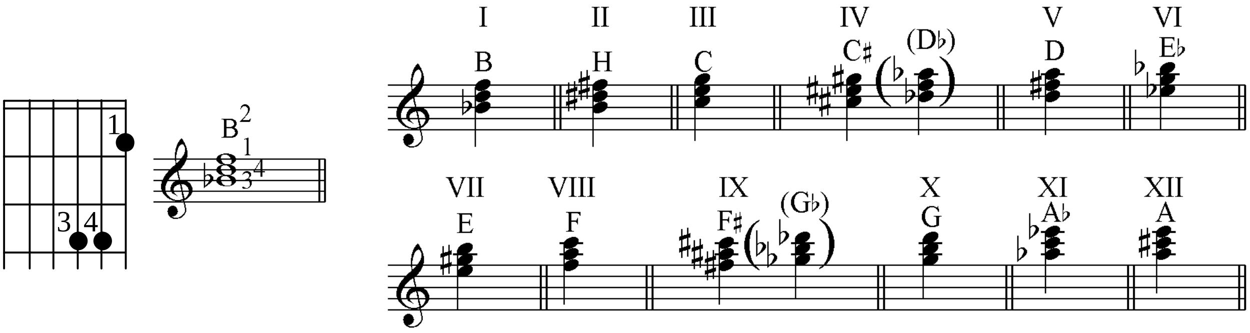
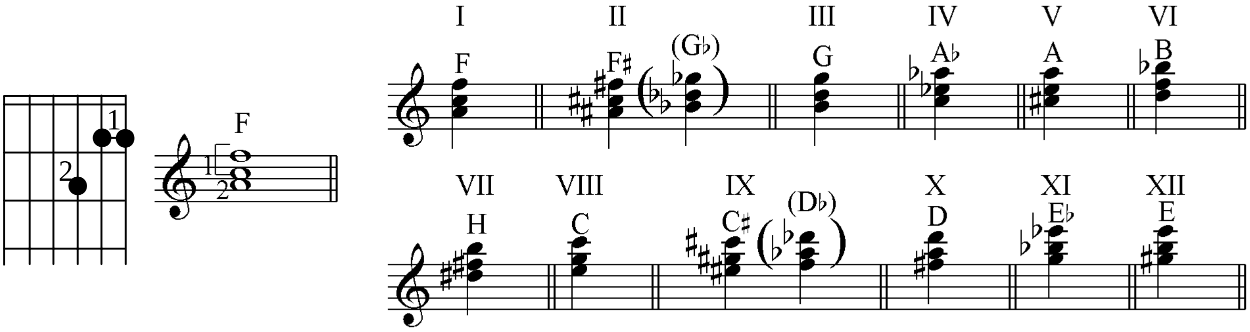
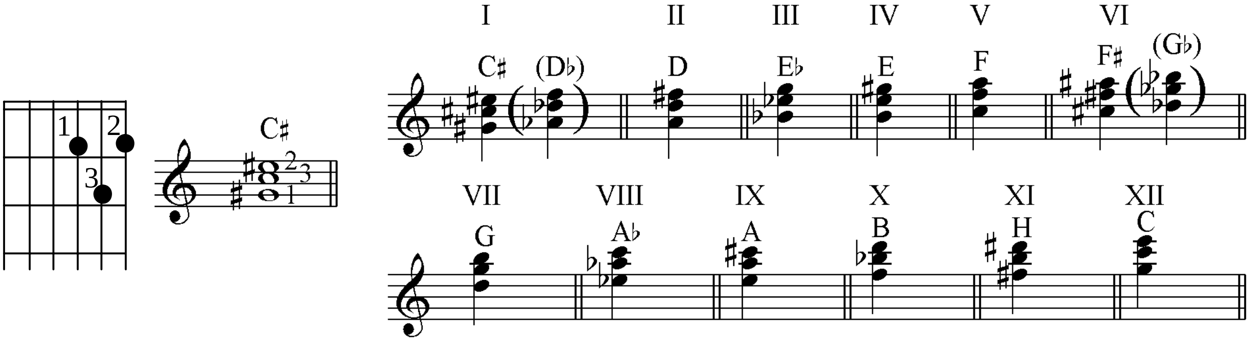

Majorli va minorli uchtovushliklar hamda ularning aylanmalari

Chap qo‘lning dasta bo‘ylab harakatlanishi bilan, applikatura[1] o‘zgarishlarisiz ijro etiluvchi major uchtovushliklari.

Asosiy ko‘rinishdagi uchtovushliklar.

Sekstakkordlar



Kvartsekstakkordlar



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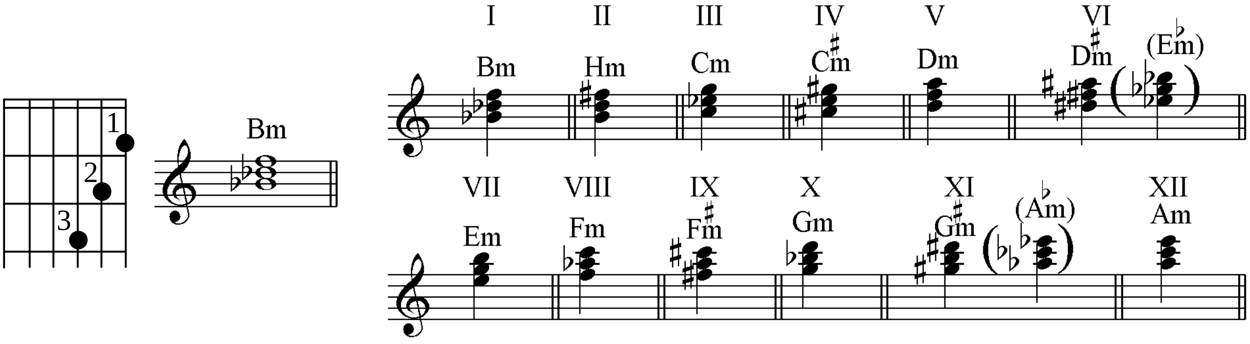
[1] Applikatura deb, musiqiy cholg‘ular ijrosida barmoqlarning taqsimlanishiga aytiladi.

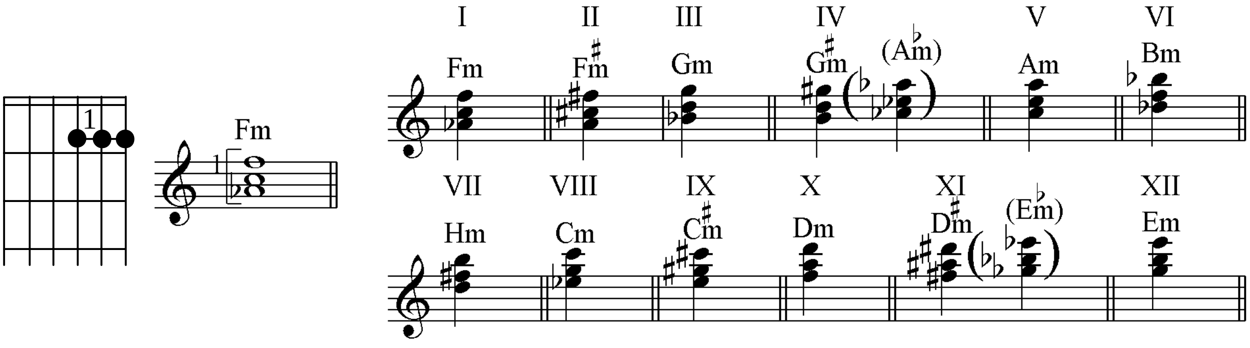
[2] Si-bemol tovushi “B” harfi bilan belgilanadi. Shunga muvofiq major uchtovushligi “B” – minor uchtovushligi “b” bo‘ladi (B-dur, b-moll).

Chap qo‘lning dasta bo‘ylab harakatlanishi bilan, applikatura o‘zgarishlarisiz ijro etiluvchi minor uchtovushliklari

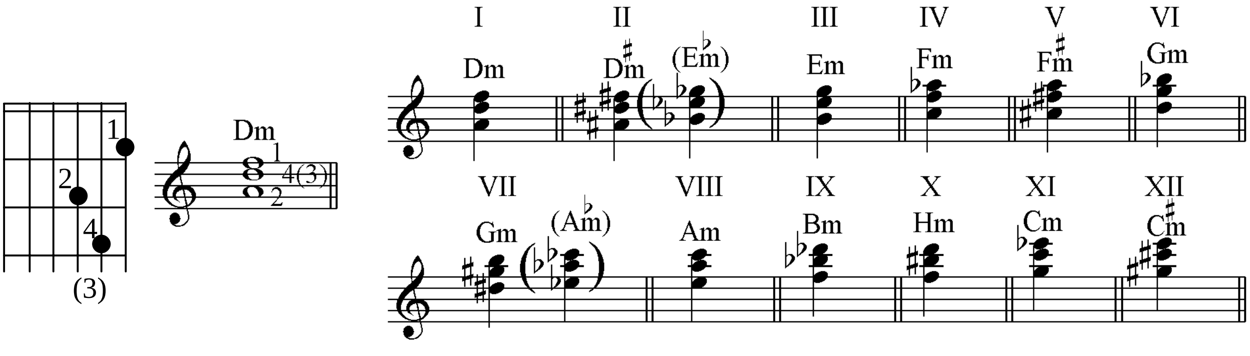
Asosiy ko‘rinishdagi uchtovushliklar.

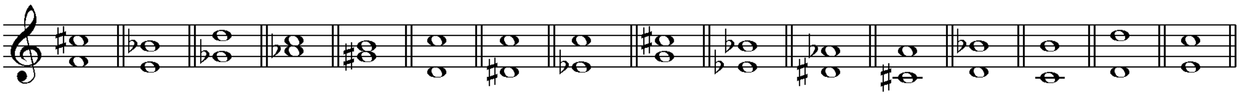


Sekstakkordlar



Kvartsekstakkordlar



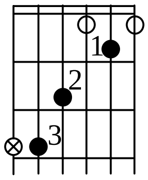
Quyidagi intervallar miqdorini aniqlang:

Jo‘rlik

Jo‘rlik (fransuzcha accompagnement) – kuyga, ko‘proq akkordli kuyga jo‘r bo‘lish.

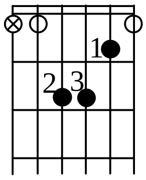
Estrada orkestrida gitara jo‘rnavoz va yakkanavoz cholg‘u sifatida qo‘llaniladi. Orkestrdagi jo‘rnavoz gitara ritm-gitara deyiladi. Jo‘rlik ikki xil usul bilan amalga oshiriladi: zarb bilan – akkord va arpedjioning barcha tovushlarini bir vaqtdagi sadolanishi.

Akkordlar ko‘rsatkich barmoq yoki plektr orqali qisqa zarblar bilan sadolantiriladi. Bunda qo‘l faqat panjadan harakatlanadi (16-rasm).

Ba’zan akkordlar ijrosi davomida ayrim tovushlarni olib tashlash lozim. Keraksiz tovushlarning olib tashlanishiga chap qo‘lning sadolanishi kerak bo‘lmagan torga yaqin turgan barmog‘i bilan yengil teginish orqali erishiladi. Shu tariqa, plektr keraksiz torlarga tegmagan holda, olti tor bo‘ylab o‘tadi, bu esa ijrochi uchun juda qulay. Berilgan sxemalarda tovushni olib tashlash ⊗ belgisi bilan ko‘rsatilgan.

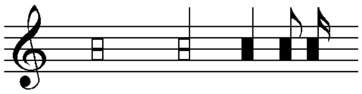


3-barmoq 6-torni so‘ndiradi

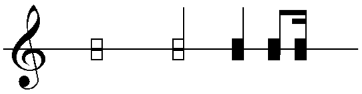


Bosh barmoq 6-torni so‘ndiradi

Estrada orkestrida ritmik chizma quyidagicha ifodalanadi:

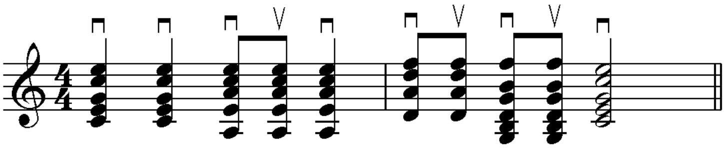


yoki

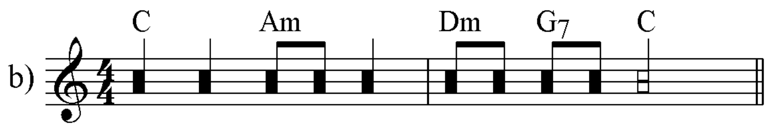


Mashqlar uch xil usulda yozilgan:

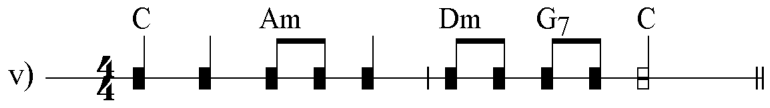
Nota begilari bilan

a) 

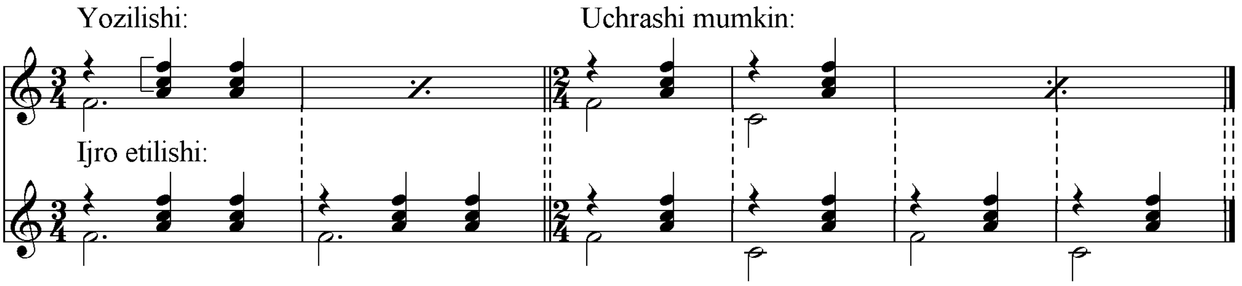
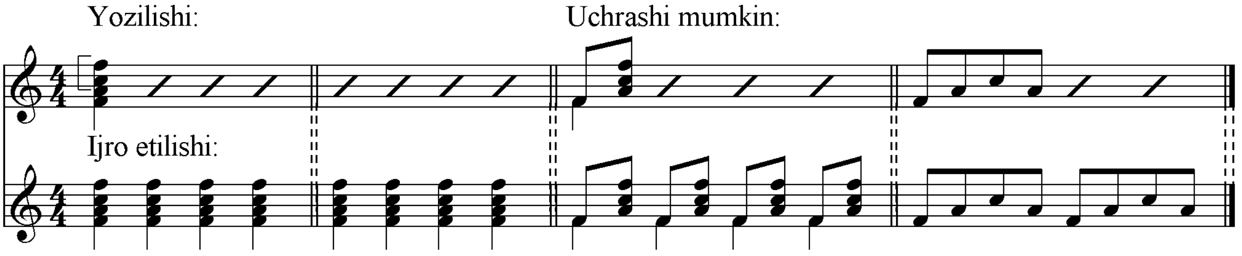
Nota chizig‘idagi harfli-raqamli ifoda

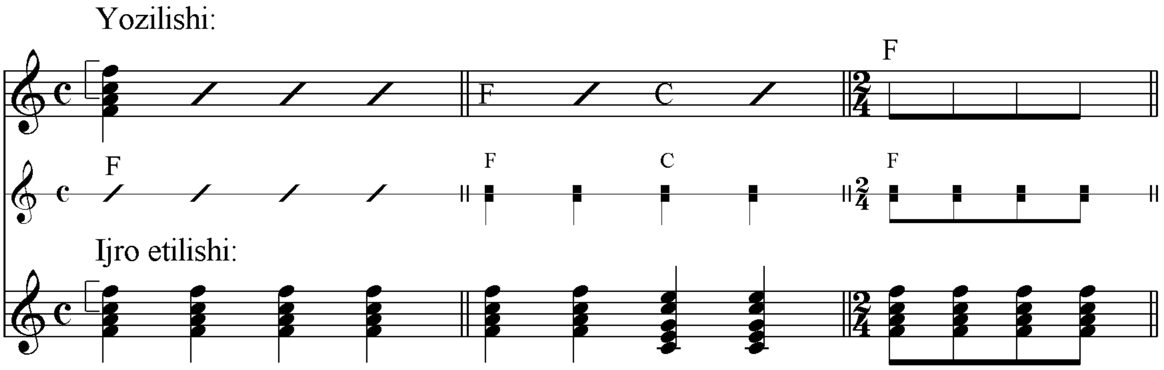


Shuning o‘zi bir chiziqda

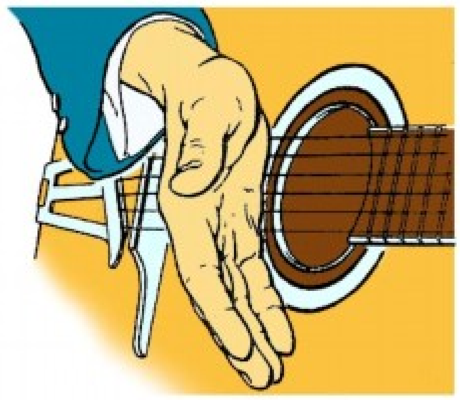


Bir yoki ikki takt takrori uchun qo‘yiladigan belgilar, bir xil akkordlar yoki ritmik figuralar takrori uchun qo‘yiladigan belgilar singari nota yozuvini qisqartiruvchi ba’zi belgilar ham keng tarqalgan:





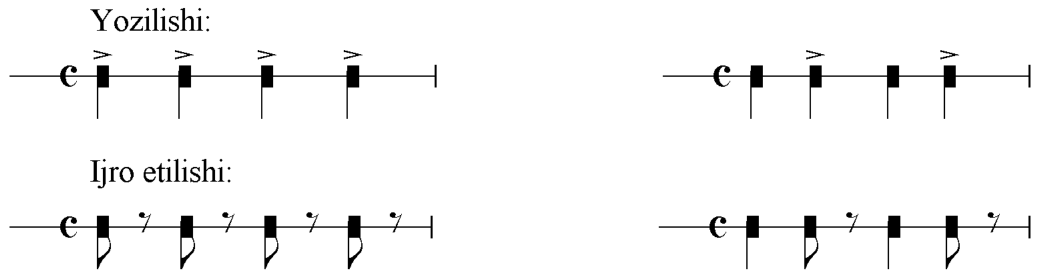
16-rasm.



17-rasm.

Zamonaviy estrada musiqasi jo‘rligida ko‘pincha, mumtoz musiqa uchun g‘ayritabiiy bo‘lgan joylarda ham urg‘ular qo‘yiladi. Shunday raqssimon usullar mavjudki, ularda ikkinchi va to‘rtinchi hissalarga (fokstrot), to‘rtinchi hissaga (argentinacha tango) urg‘ular qo‘yiladi.

Akkord urg‘uli bo‘lib yangrashi uchun erkin torlar sadolanayotganda stakkatoni qisqa chalish lozim, buning uchun esa torlar jarangini o‘ng kaftning tashqi qovurg‘asi bilan o‘chirish yoki bosilgan torlardagi akkordlar ijrosi davomida chap qo‘l barmoqlari bilan tordagi bosimni zaiflashtirish kerak (17-rasm).

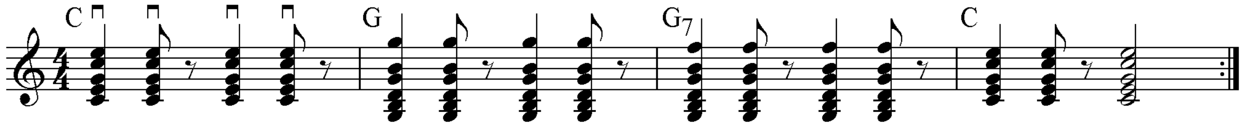


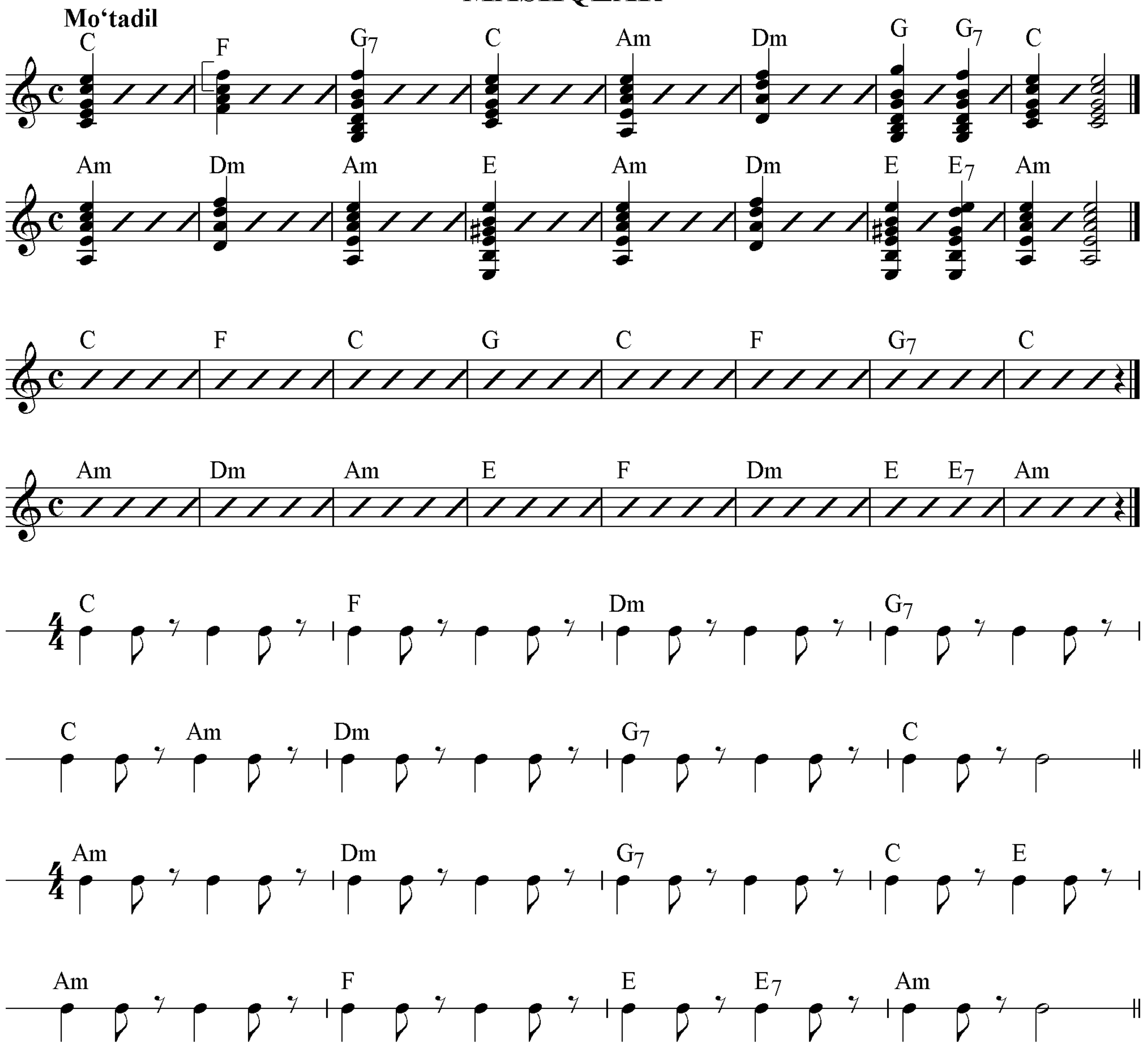
Ko‘pincha orkestrda gitara faqat kuchsiz hissadagi akkordlarni ijro etadi, kuchli hissalarni esa bas-gitara (kontrabas) yoki boshqa bir cholg‘u chaladi.

Akkordlarning nota yozuviga odatda kichik tarkiblar murojaat etadi. unda akkord (va aylanmalari)ning garmonik holati katta ahamiyatga ega. Katta

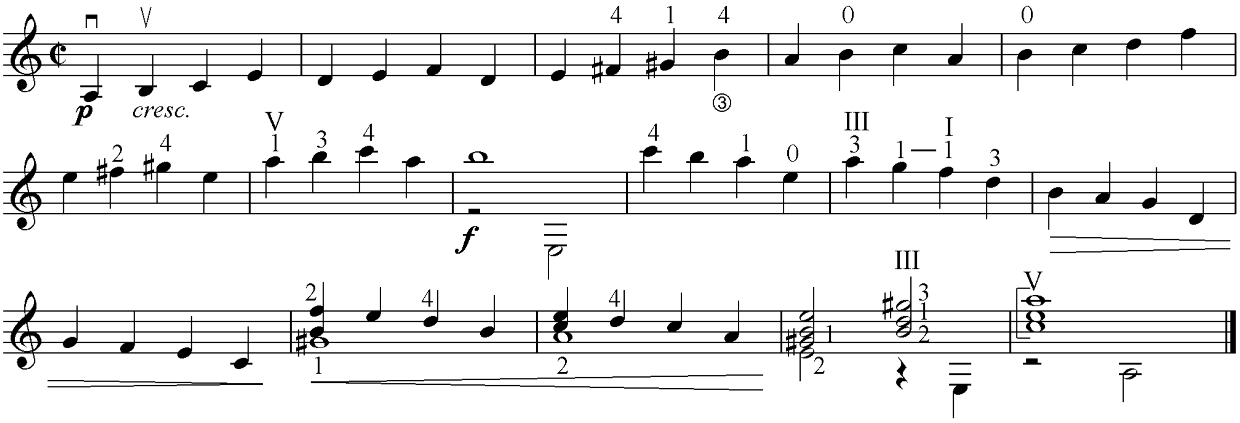
tarkiblarda ko‘pincha harfiy-raqamli belgilashdan foydalaniladi, va gitarachining o‘zi ijro uchun eng qulay bo‘lgan akkord turini aniqlaydi.

Ikkinchi va to‘rtinchi hissalarni o‘ng qo‘l kafti bilan yopib chalish mashqi.



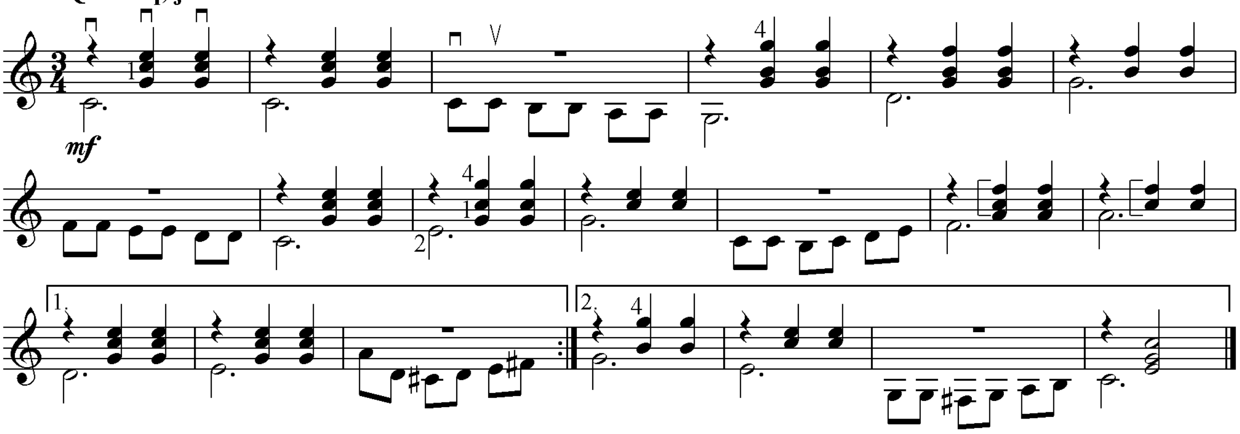
MASHQLAR

ETYUD

Erkin

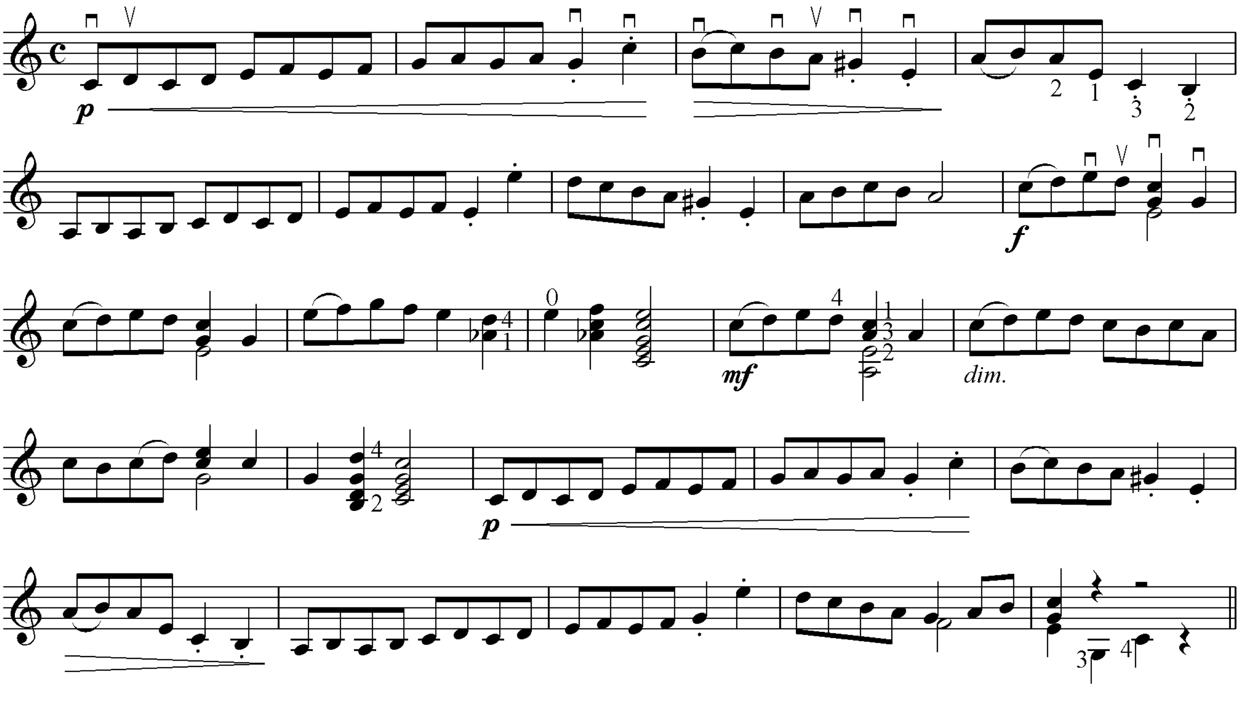


ETYUD

Quvnoq, juda tez emas



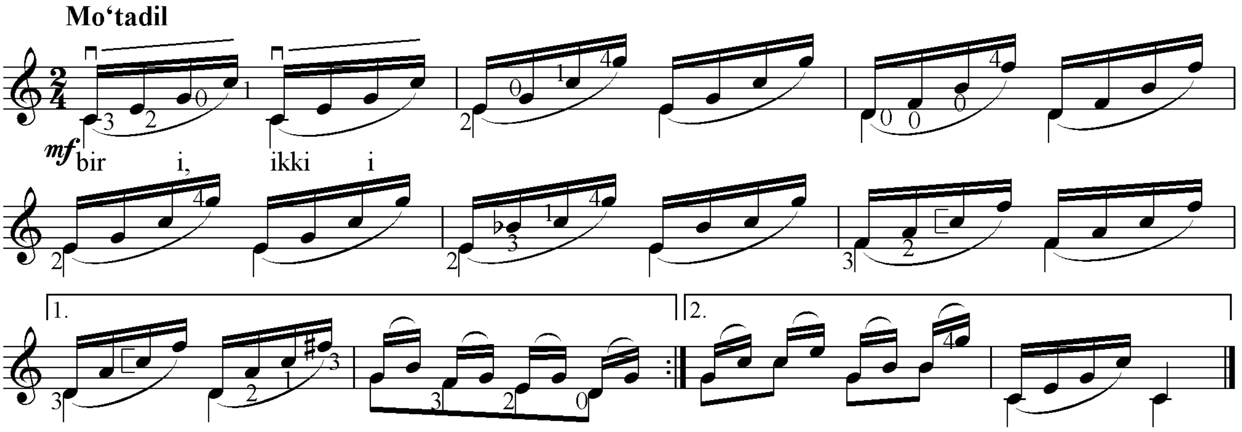
ETYUD

Mo'tadil

VII BO‘LIM

O‘n oltitalik notalar. Nimchorak notalardan ikki baravar tezroq chalinadigan cho‘zimlar o‘n oltitaliklar deyiladi. O‘n oltitaliklarni chalayotib, sanoqni nimchorak notalarni sanagandek sanash va har bir sanoqda ikkitadan o‘n oltitalik notani sadolantirish kerak.

O‘n oltitalik notalar pauzalar 𝄿 belgi bilan ifodalanadi.

ETYUD

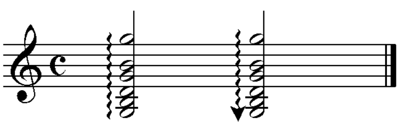


Arpedjio (italyancha arpeggio) – bu usul akkord yoki ohangdoshlik tovushlarini ketma-ketlikda sadolantirishdir. Arpedjio notaning chap tomoniga vertikal to‘lqinsimon chiziq bilan yoziladi.

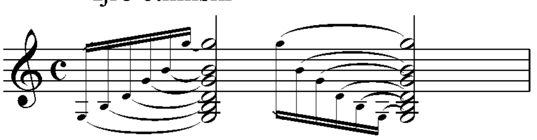
Mos keluvchi ijroni arpeggio belgisi bilan, to‘lqinsimon chiziqsiz ko‘rsatish mumkin. Bunday ijroni tugaganini ko‘rsatish uchun boshqa – non arpeggio belgisini qo‘yish mumkin.

Arpedjioni ijro etayotganda plektr barcha torlar bo‘ylab – pastdan tepaga qarab yoki tepadan patga tomon tezda sirpanadi.

Yozilishi



Ijro etililishi



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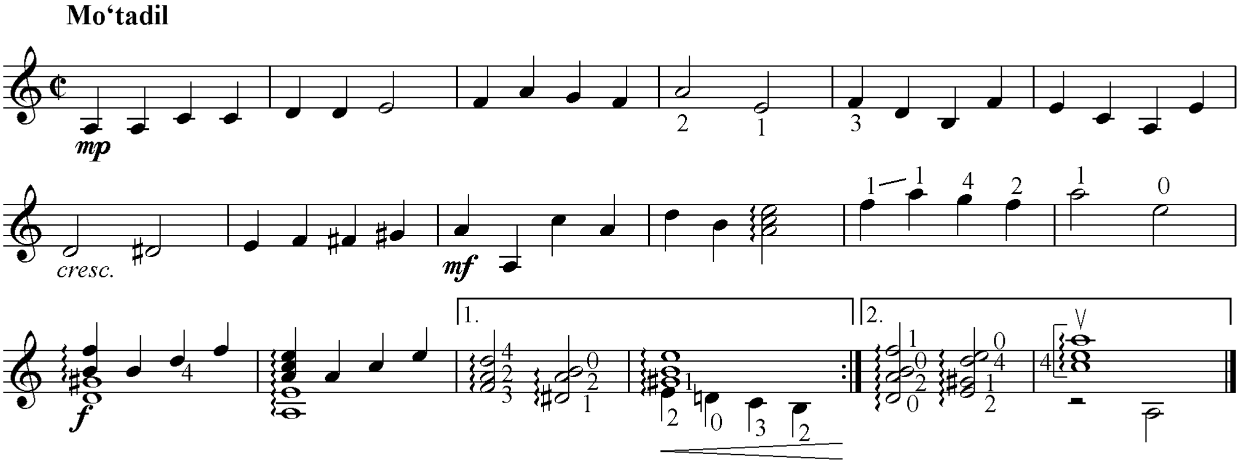
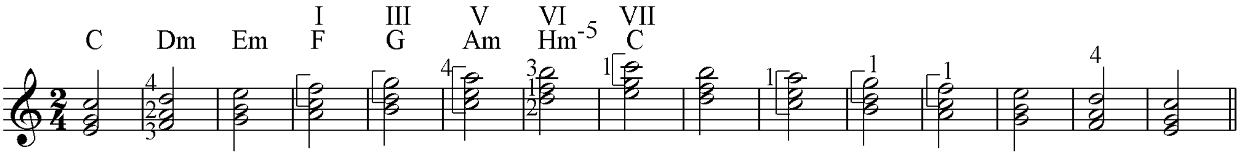
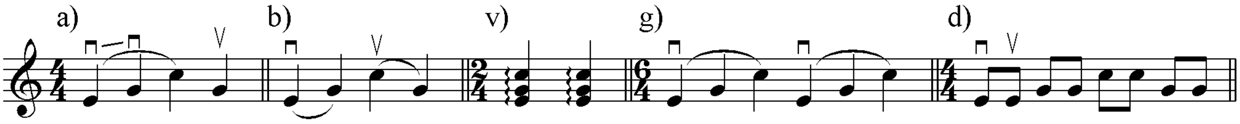

Do majordagi sekstakkordlar

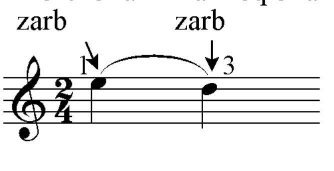


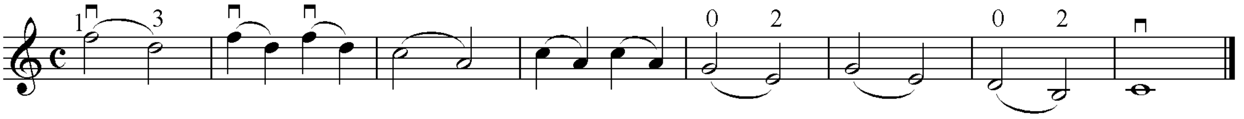
Ijro variantlari



Turli torlardagi pastlovchi legato

Pastlovchi harakatdagi legato bilan ijro etiluvchi tovushlar quyidagicha sadolantiriladi: birinchisi – plektr bilan, ikkinchisi esa (nisbatan pastrog‘i) – chap qo‘l barmog‘ini mos torga urish orqali.



MASHQ

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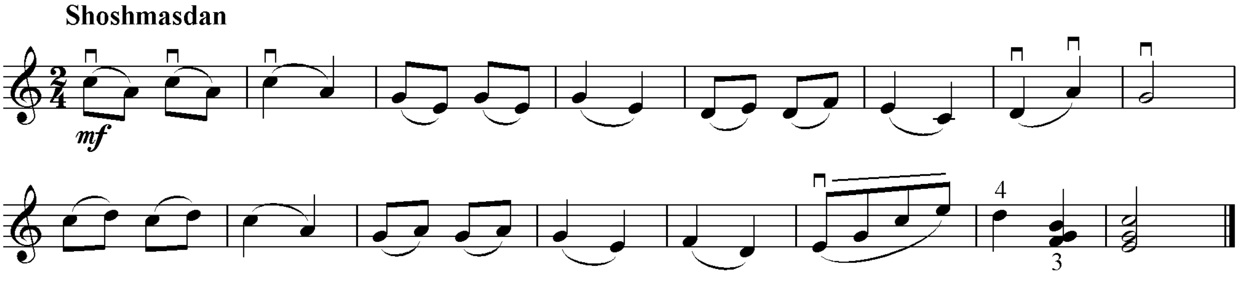
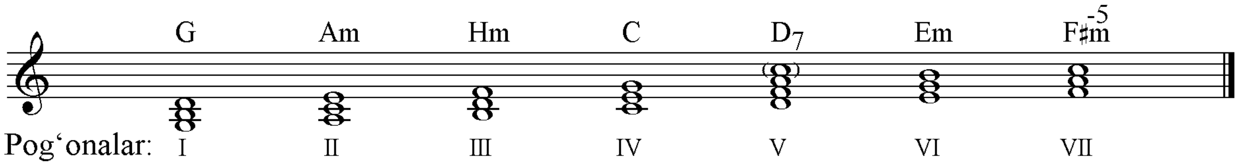

Sol majordagi bosh va yondosh uchtovushliklar



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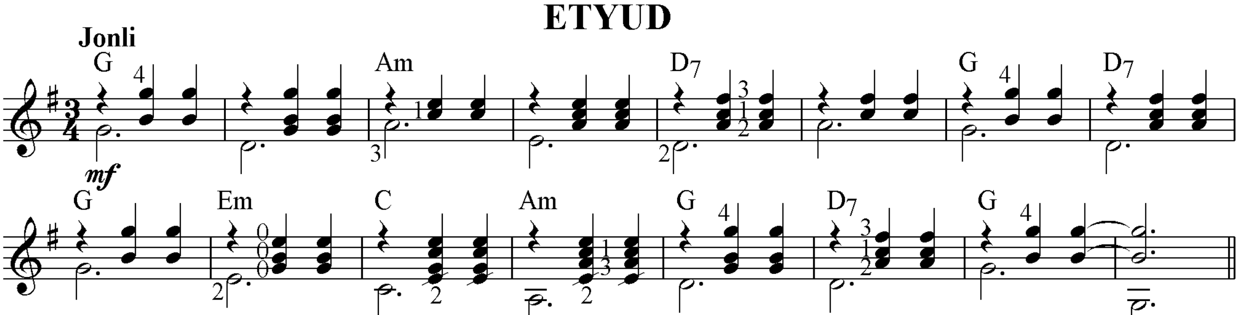
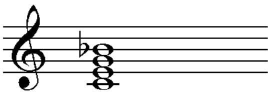


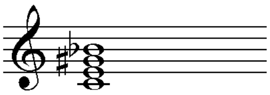
Septakkordlar

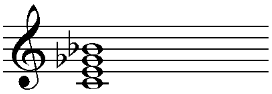
Bizga ma’lum bo‘lganidek, septakkord deb, tersiya bo‘yicha joylashgan va to‘rtovozdan iborat bo‘lgan akkordga aytiladi. Septakkord, uchtovushlikka yuqoridan yana bir tersiyani qo‘shish orqali hosil qilingan bo‘lishi mumkin (ya’ni asosiy tondan hisoblaganda septimani qo‘shish orqali).

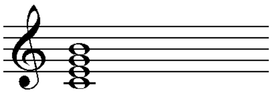
Septakkorddagi uchta tovush (xuddi uchtovushliklardagi kabi) **prima, tersiya, kvinta** deyiladi, to‘rtinchi tovush esa septima bo‘ladi.

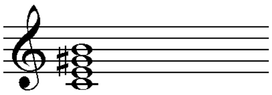
Misol uchun quyida ***do*** tovushidan tuzilgan septakkordlarning harfiy-raqamli belgilanishini keltiramiz:

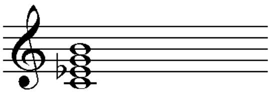
Dominantseptakkord (kichik majorli septakkord):  C_7

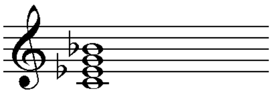
Ko‘tarilgan kvintali Dominantseptakkord:  C_7^{+5} yoki $C_7^{5}\sharp$

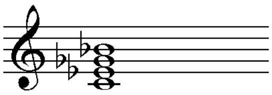
Pasaytirilgan kvintali Dominantseptakkord:  C_7^{-5} yoki $C_7^{5}\flat$

Katta majorli septakkord:  Cmaj (Cj_7) yoki $C_7\natural$

Orttirilgan septakkord yoki ko‘tarilgan kvintali katta majorli septakkord:  $Cmaj^{+5}$ yoki $C_7\natural^{/5+}$

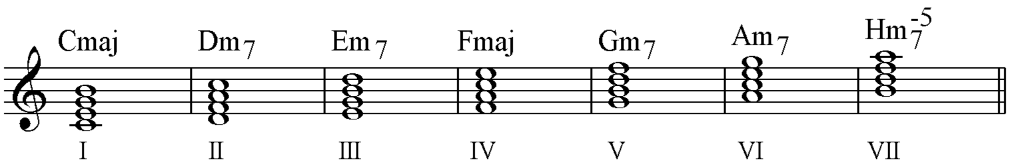
Katta minorli septakkord:  Cm^{+7} yoki $C_7\natural$

Kichik minorli septakkord:  Cm_7

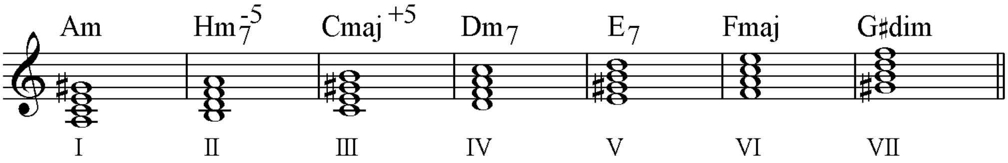
Kichik yetakchi septakkord yoki Kamaytirilgan kvintali kichik yetakchi septakkord:  Cm_7^{-5} yoki $Cm_7^{5}\flat$

Kamaytirilgan septakkord: Cdim, Cverm., C^0

Do major tonalligidagi septakkordlar

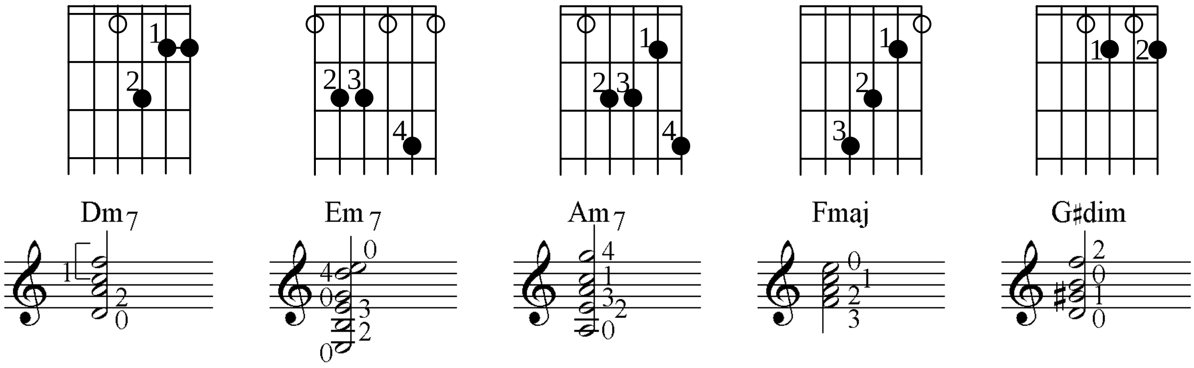


Lya minor (garmonik) tonalligidagi septakkordlar

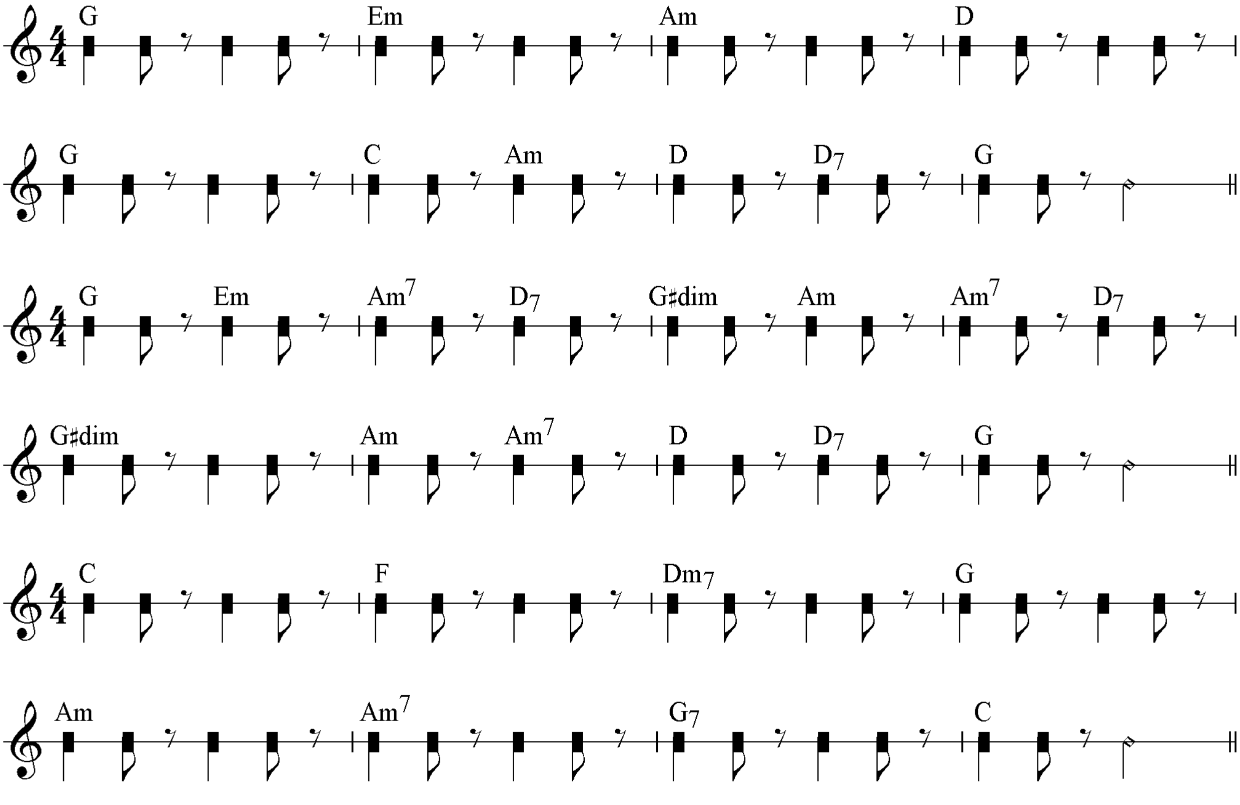


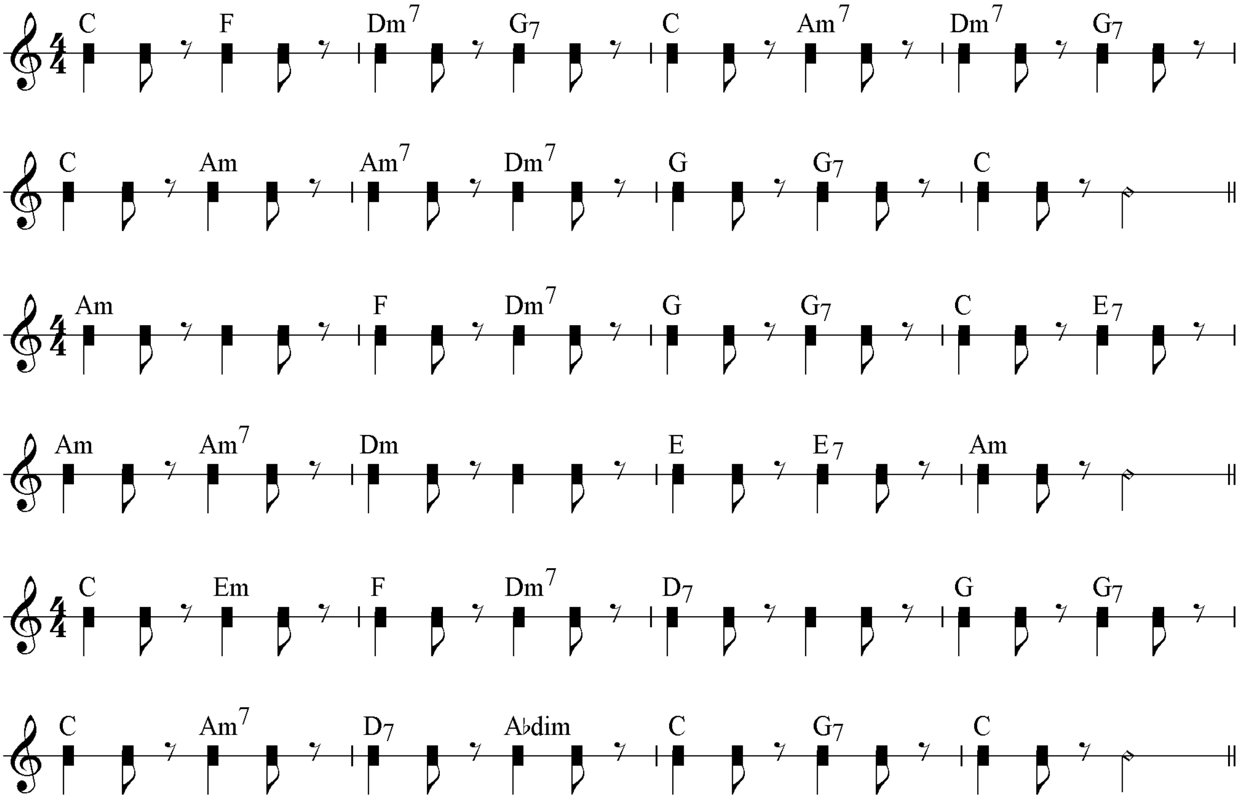
Tovushlar ikkilantirilishi va turli xil tartibda joylashtirilishi mumkin.

Septakkord aylanmalari deb, septakkordning pastki tovushi tersiya, kvinta, septima bo‘lgan turlariga aytiladi.

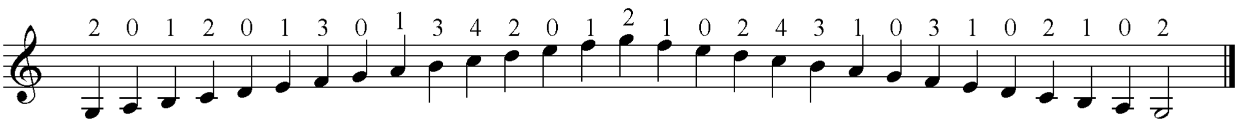


Sol major, Do major va lya minorda mashqlar

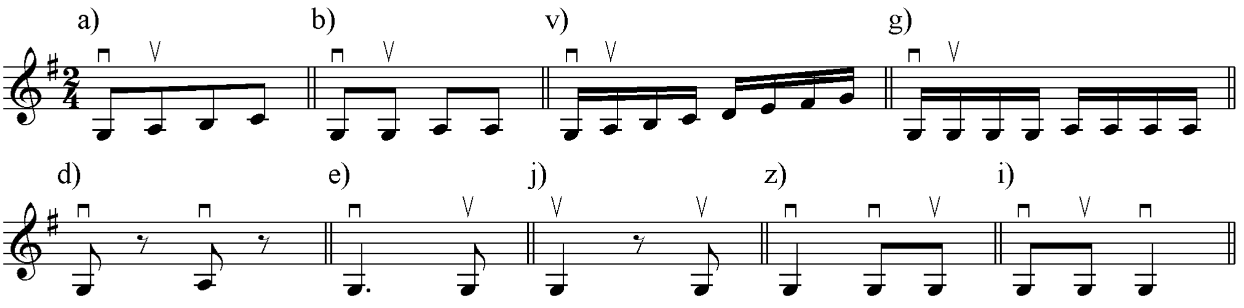




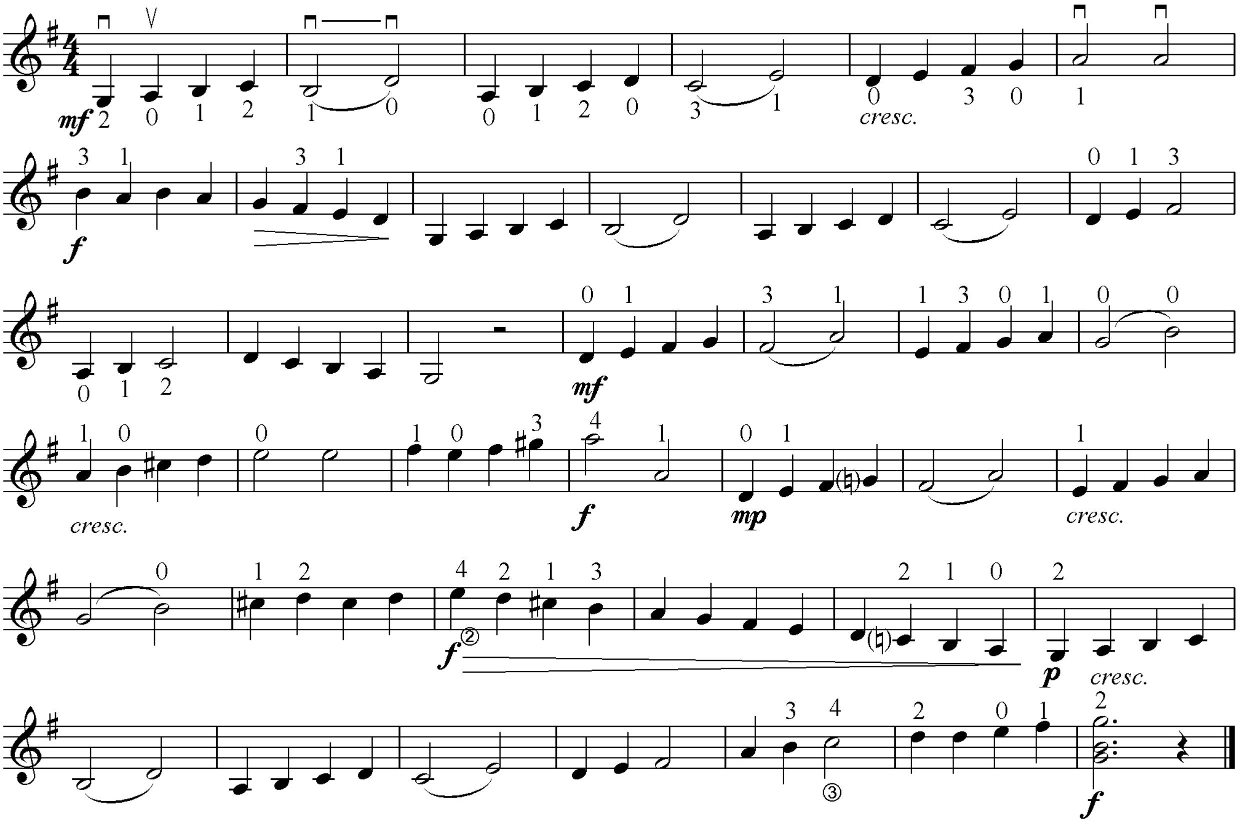
Sol major gammasi ikkinchi pozitsiyada



Ijro variantlari



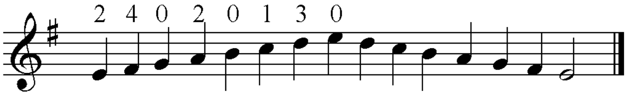
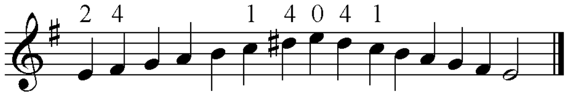
ETYUD

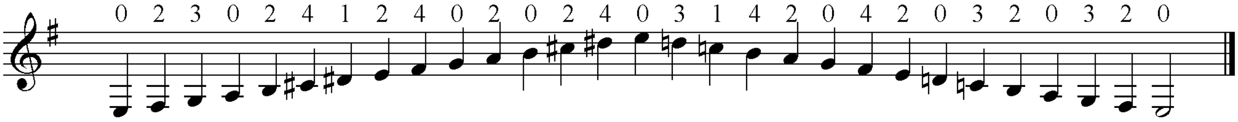
Mo‘tadil A.Komarovskiy

Parallel tonalliklar. Bir xil kalit belgilariga ega bo‘lgan major va minor tonalliklari parallel tonalliklar deyiladi. Parallel minor tonallik majoridan kichik tersiyaga orqada qoladi (masalan, Do major va lya minor, Sol major va mi minor, Fa major va re minor).

Sol major va unga parallel bo‘lgan mi minor tonalliklari kalitida bitta diez mavjud bo‘lib (***fa-diez***), u ***sol*** tovushidan tuzilgan majorli gammaning qurilishi davomida VII pog‘onaning ko‘tarilishidan hosil bo‘lgan. Bu ko‘tarilish major gammasining pog‘onalari orasidagi zarur intervalni saqlash imkonini berdi.

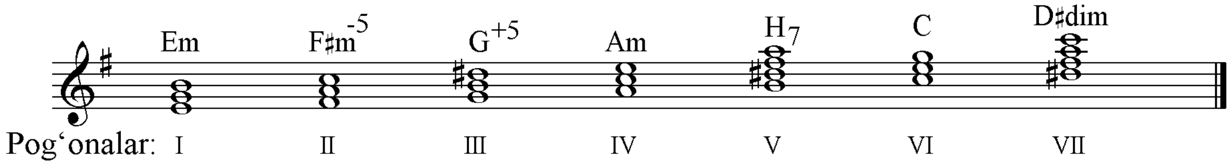
Mi minor garmonik gammasi yuqorilashda va pasayishda ko‘tarilgan VII pog‘onaga, melodik turi esa, yuqorilovchi harakatda ko‘tarilgan VI va VII pog‘onalarga (***do-diez*** va ***re-diez***) ega. Bular tasodifiy belgilar bo‘lib, kalit oldiga qo‘yilmaydi.

Mi minor (e-moll)

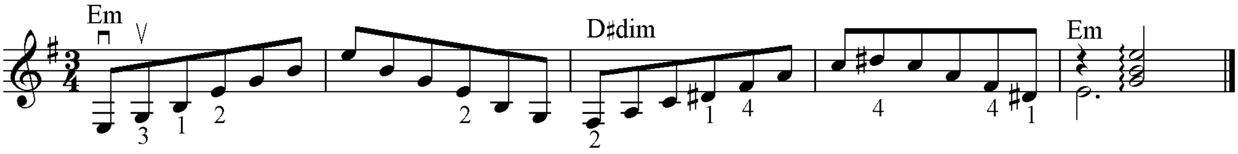
Tabiiy gamma

Garmonik gamma

Melodik gamma

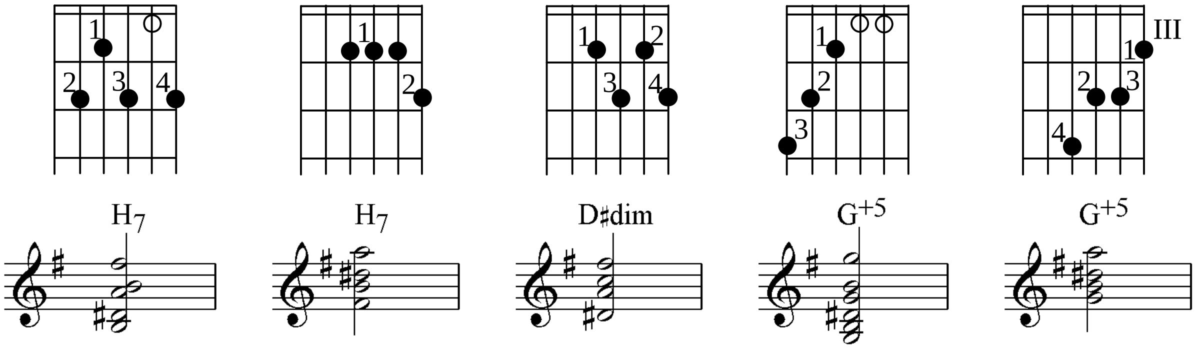


Akkordlar



MASHQ





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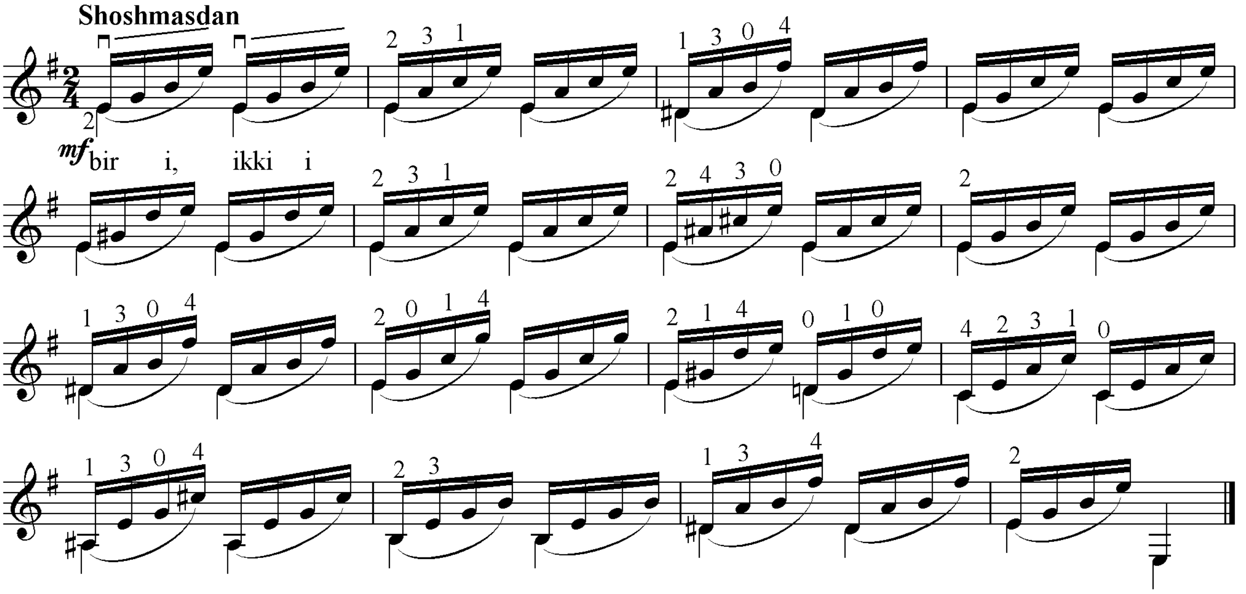
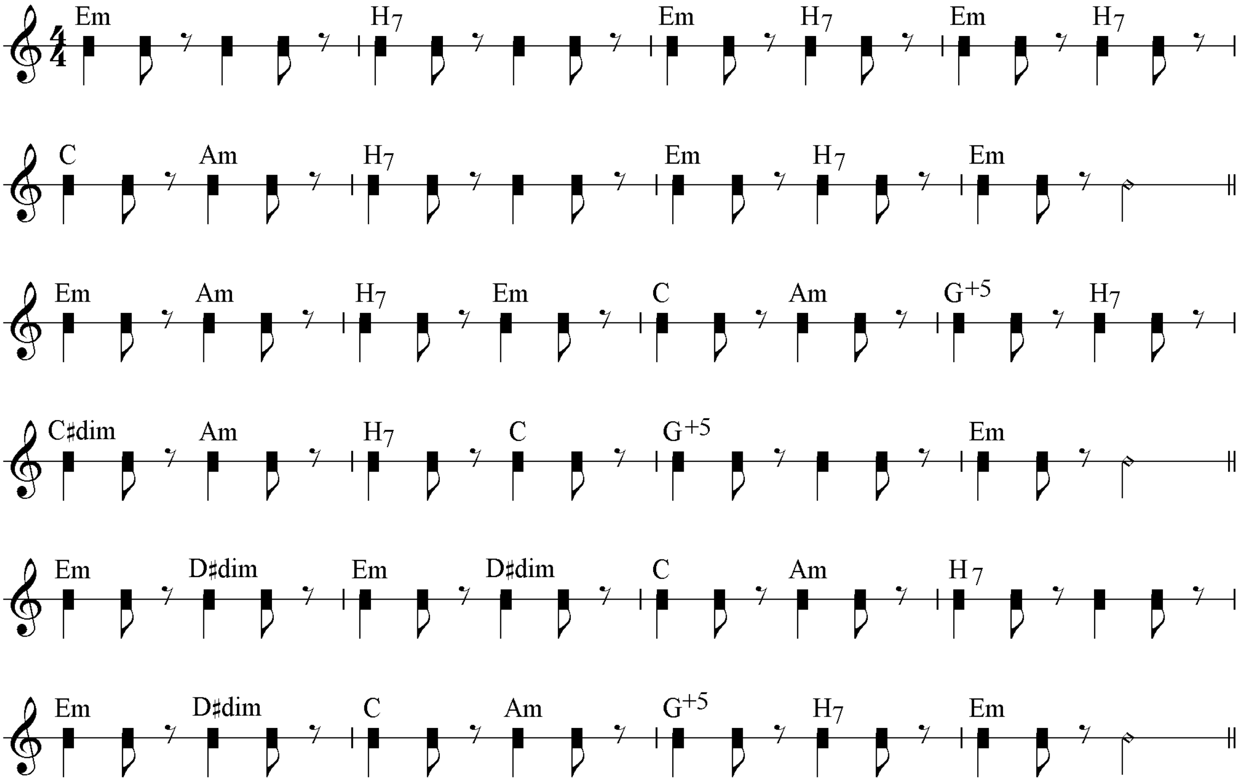


Mi-minorda mashqlar



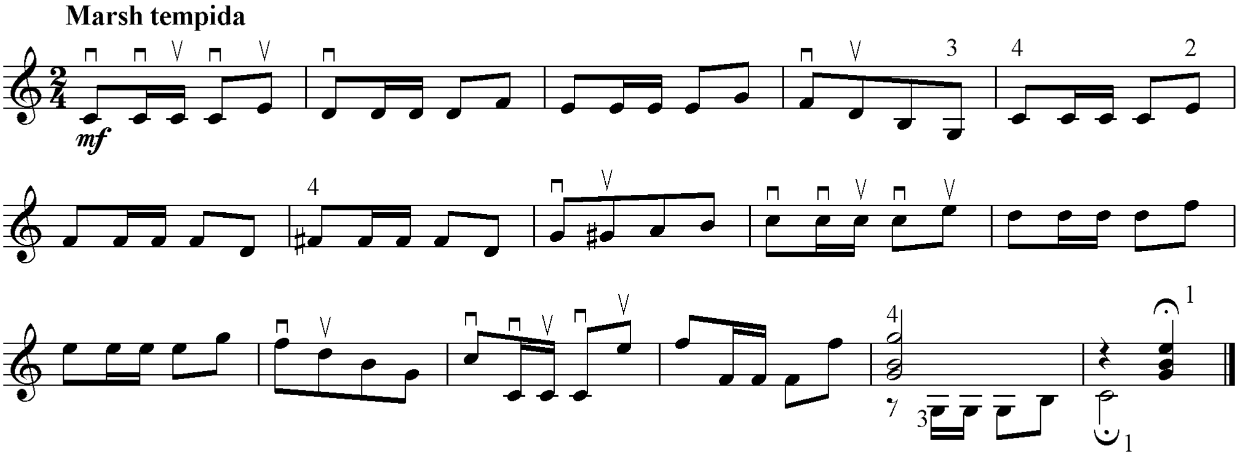
Bilganimizdek, musiqa ijrosining tezligi **sur’at** deyiladi.

Aniq sur’atni metronom yordamida o‘rnatish mumkin. Odatda asosiy o‘lchov birligi sifatida takt hissasiga teng bo‘lgan cho‘zim olinadi. (Sur’at so‘z bilan yozilgandan so‘ng, tenglik belgisi va metronom raqamini ifodalovchi sanoq birligi qo‘yiladi).

Misol: ♪=132

Estrada musiqasida keng tarqalgan sur’at atamalari.

Italyancha nomlanishi	Inglizcha nomlanishi	Ahamiyati
Largo (largo)	Blues, Bright	O‘ta vazmin
Adajio (adajio)	Very slow	Vazmin
Andante (andante)	Slow, Medium	Shoshmasdan
Moderato (moderato)	Moderately	Mo‘’tadil
Allegretto (allegretto)	Swing	Yetarli tezlikda
Allegro (allegro)	Fast	Tez, jonli
Presto (presto)	Very fast	Juda tez

ETYUD

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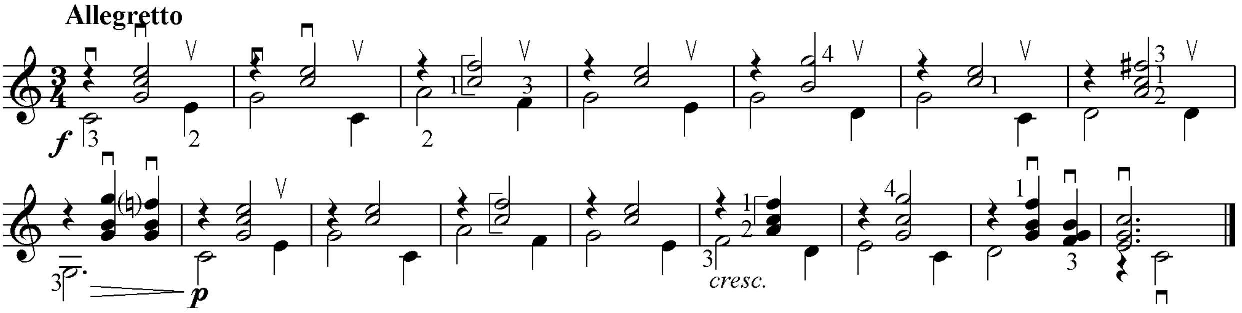
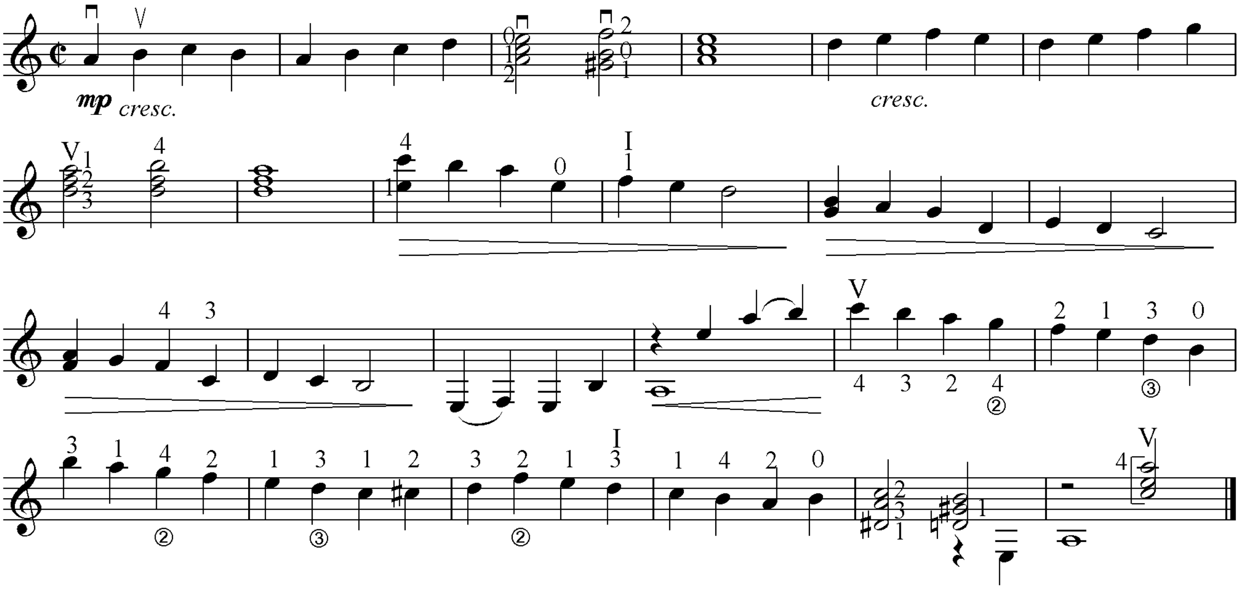


[1] Fermata – jarang (yoki pauza)ni bir yarim baravardan kam bo‘lmagan cho‘zimda ijrochi ixtiyoriga qarab cho‘zish belgisidir.

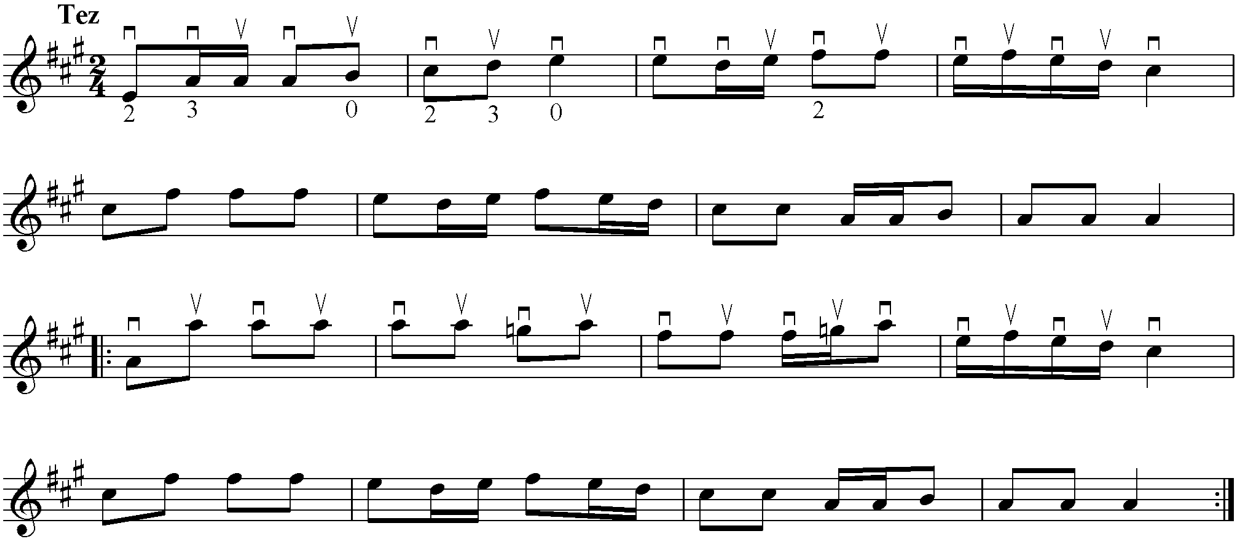
ETYUD

Andante (𝅗𝅥=66)



QASHQARCHA

O'zbek xalq kuyi

Tez

V-VI-VII Bo’limlar yuzasidan savollar

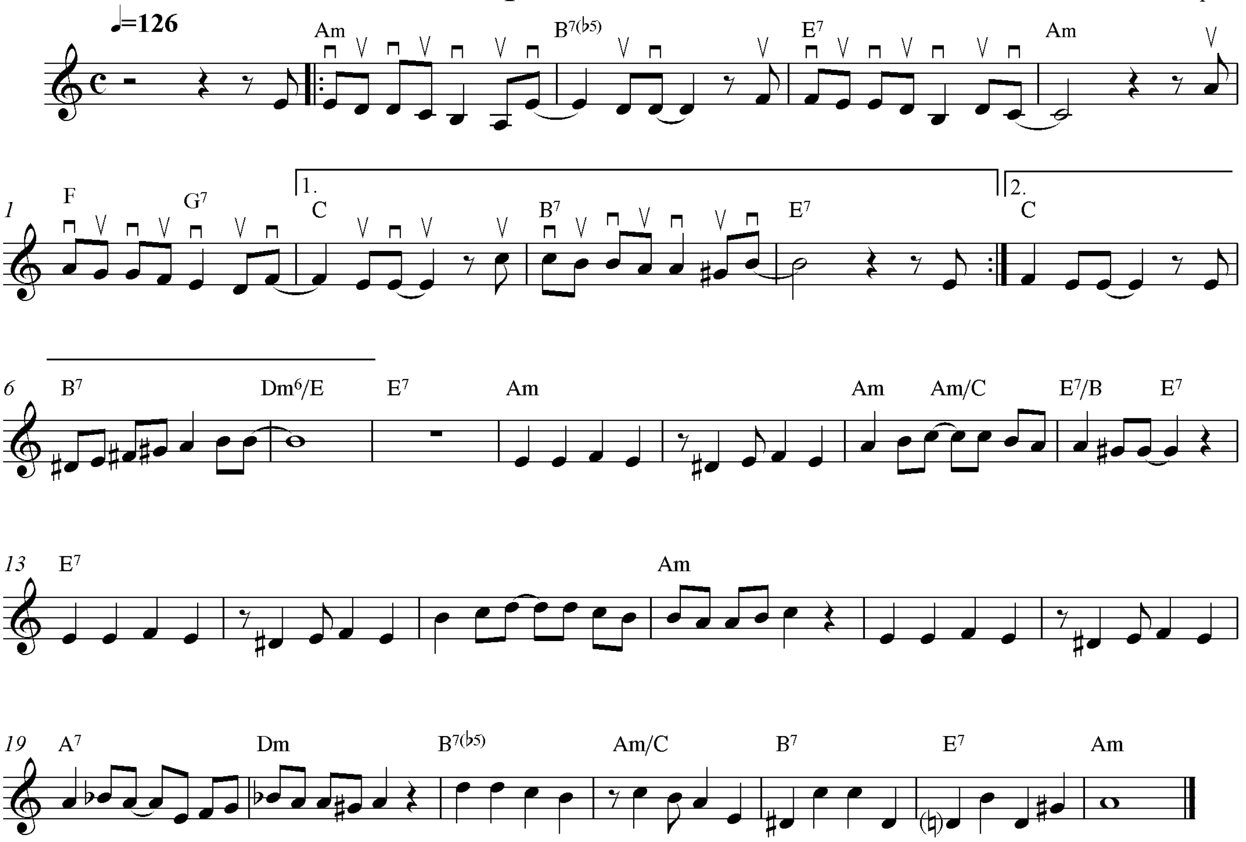
1.Pozitsiya deb nimaga aytiladi?
2. Glissando nima?
3.Barre nima va qanaqa barrelar bor?
4.Applikatura nima?
5.Jo’rlik deb nimaga aytiladi?
6.Arpedjo nima?
7.Fermata nima?

ADABIYOTLAR RO‘YXATI

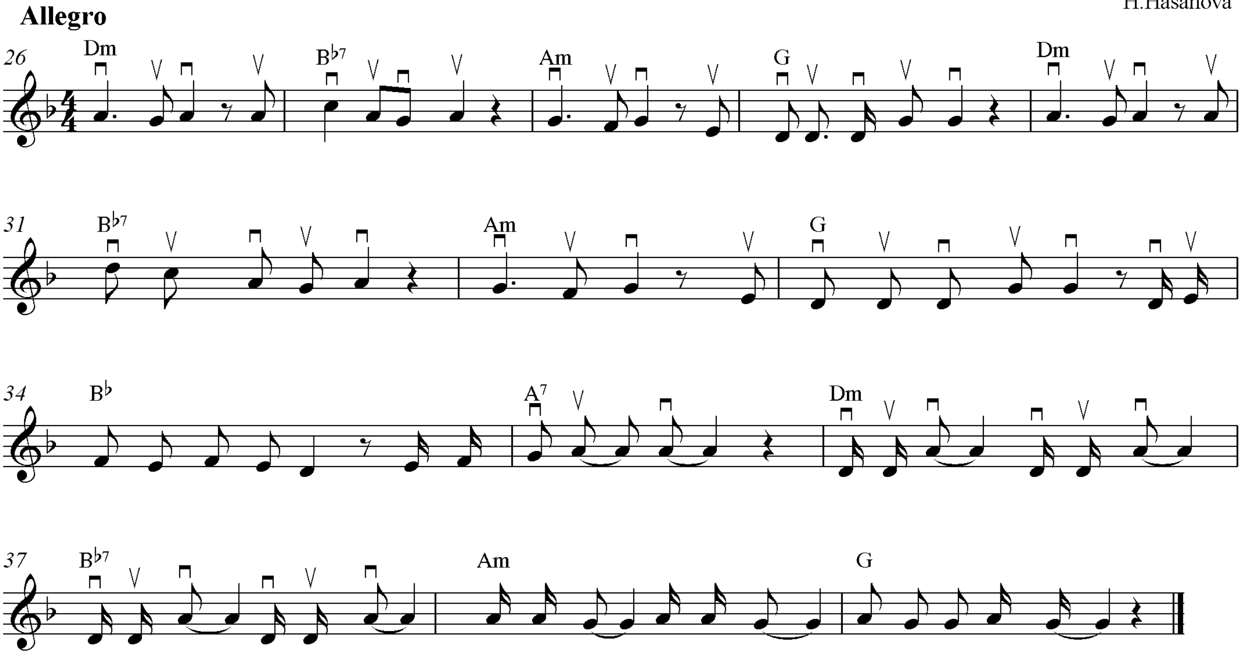
1. Lyuben Ponayatov -“Plektrgitara darsligi”.Москва-1981.
2.Matteo Karkassi-“Olti torli gitara uchun darslik” Москва-1990.
3.Pyotr Agafoshin-“Olti torli gitara uchun darslik”. «Музыка».1983
4.Y.Larichev-“Gitara uchun qo’llanma” «Музыка».1971,1984,2002.
5.D.S.Medvedovskiy, O.N.Guzeyevich-“Elektrogitara darsligi” Ленинградский. «Энергия» 1970-1974.
6.Friderik Noud-“Mustaqil o’rganuvchilar uchun plektrgitara darsligi”
7.Mel Bay J.S – Bach for Electric Guitar – 2012 y.
8.P.Veshitskiy-“Olti torli gitara uchun qo’llanma” 1990 y.
9. A.Nikolayev-“Olti torli gitara uchun darslik” 1999 y.
10.Xolnazarov-“Gitara” Toshkent-2000.
11.Nadim Norxo’jayev qo’lyozmalaridan. Toshkent-2005.
12.Valeriy Saparov qo’lyozmalaridan. Toshkent - 2010 y.
13. F.Qodirov qo’lyozmalaridan. Toshkent-2002
14. I.Akbarov qo’lyozmalaridan. Toshkent-2014
15. T.Sodiqov qo’lyozmalaridan. Toshkent-1998
16. V.Simonenko – Sbornik – jazoviy proizvidenie 1987 – y.PDF.RUS
17. X.Nazarov qo’lyozmalaridan – 2013 y.
18. Dirko Juchem – Jazzy christmas (Skywalk Records, 2005).

ILOVALAR

Yoshlik manzaralari
Картины детства

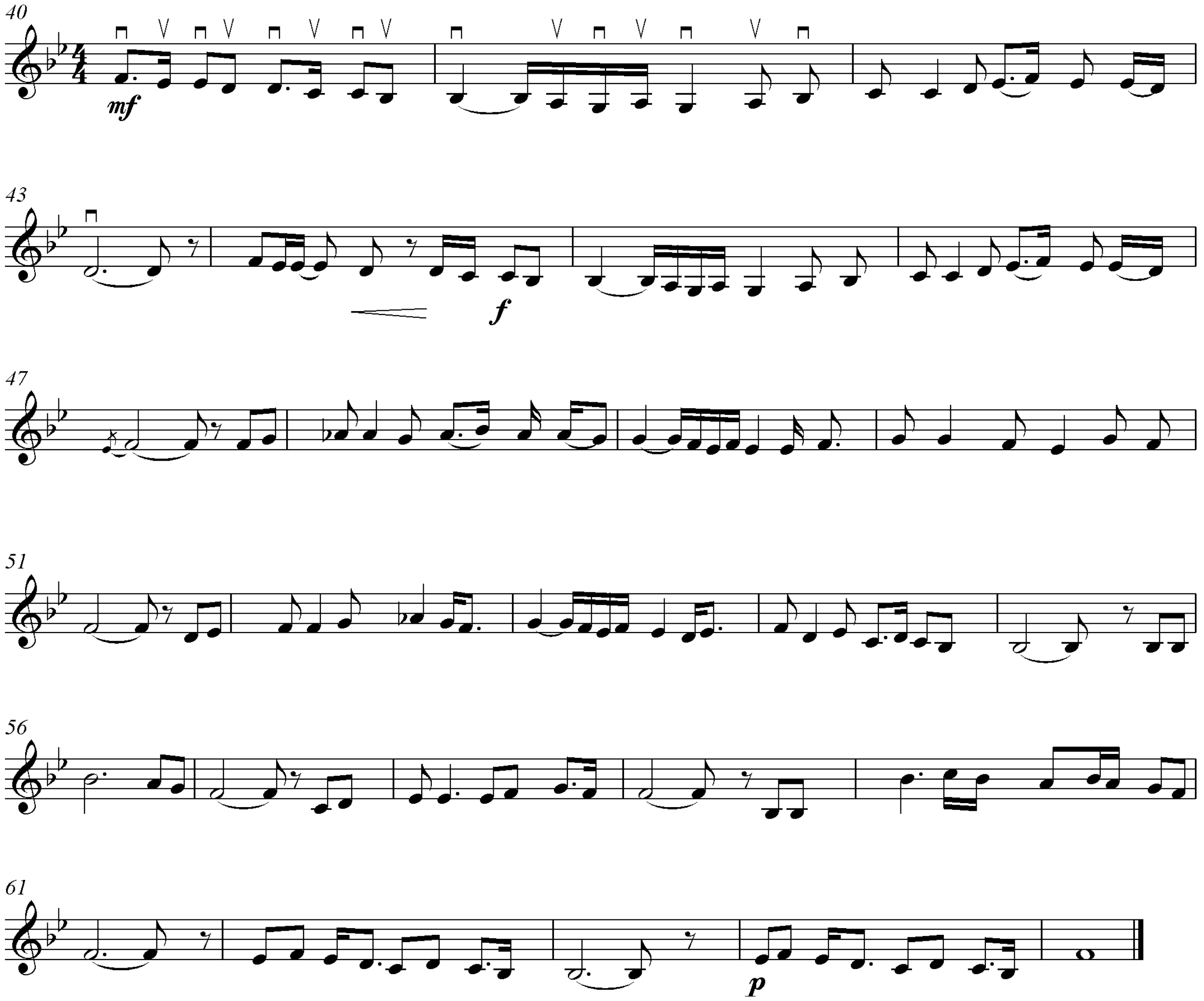
В.Сапаров

Yulduz bo'laman
Я буду звездой

H.Hasanova

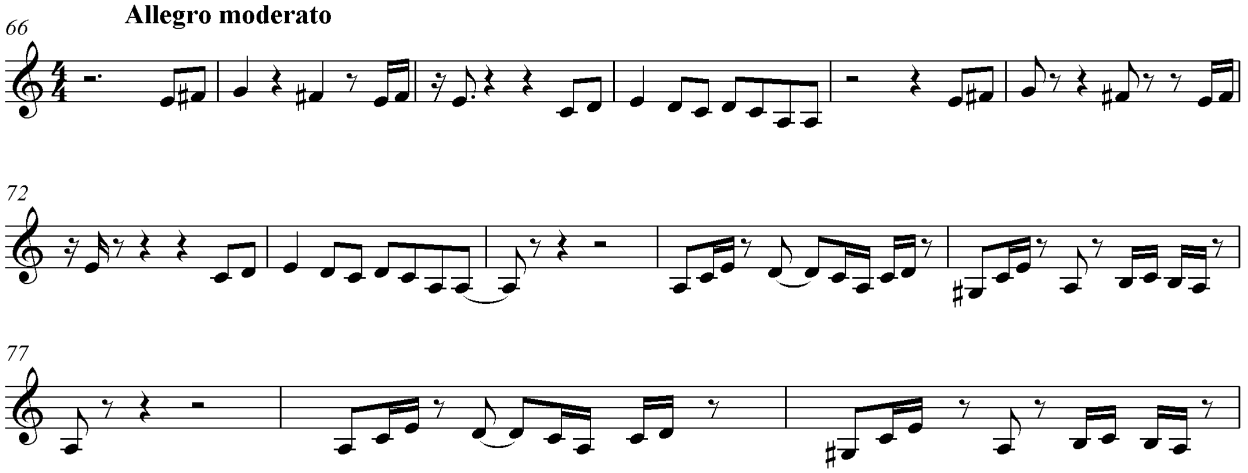
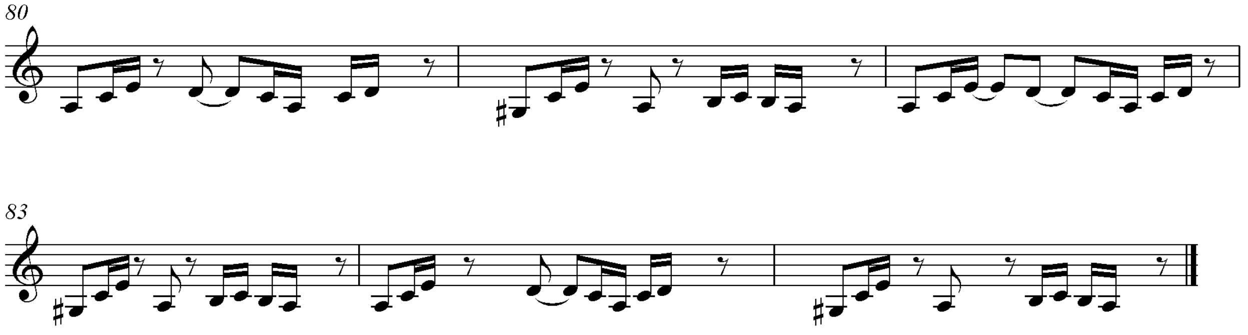


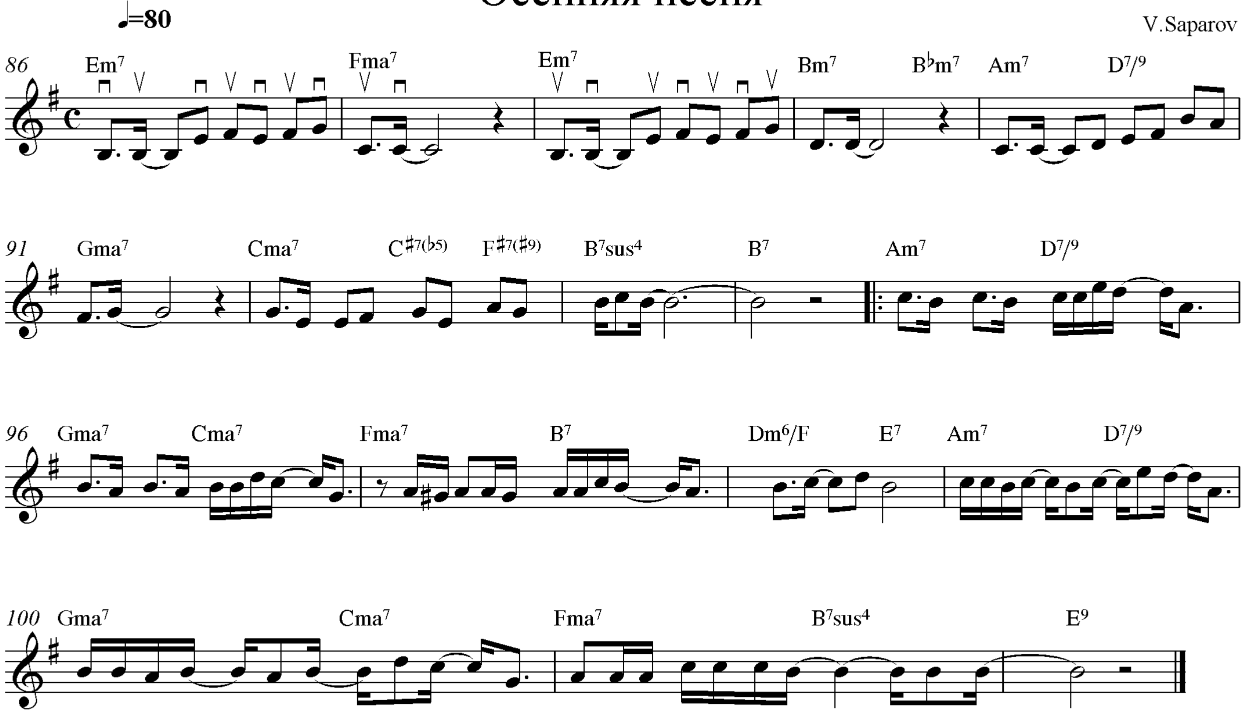
Oq laylaklar
Белые аисты

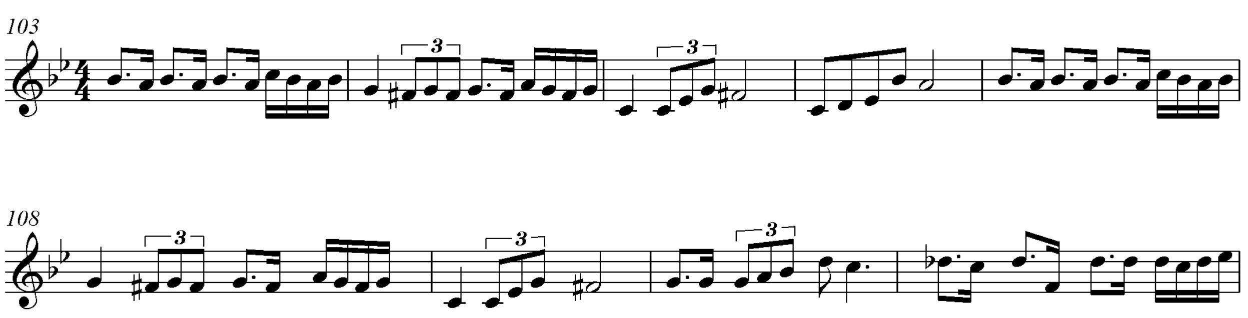
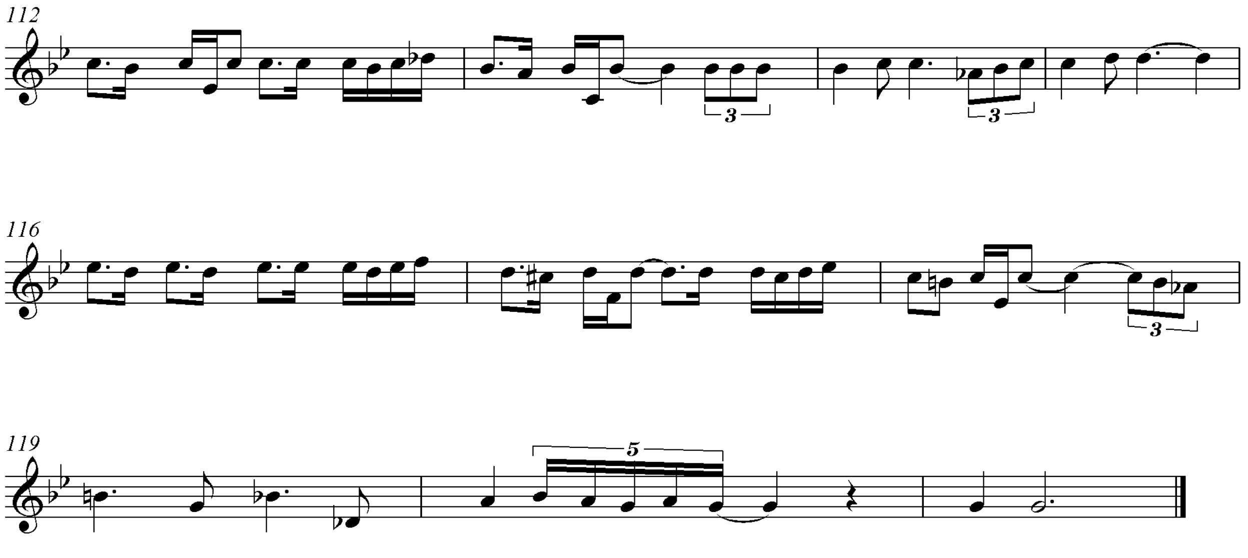
D.Omonullaeva

Moderato cantabile

Pick The Fruit

B.Makkover

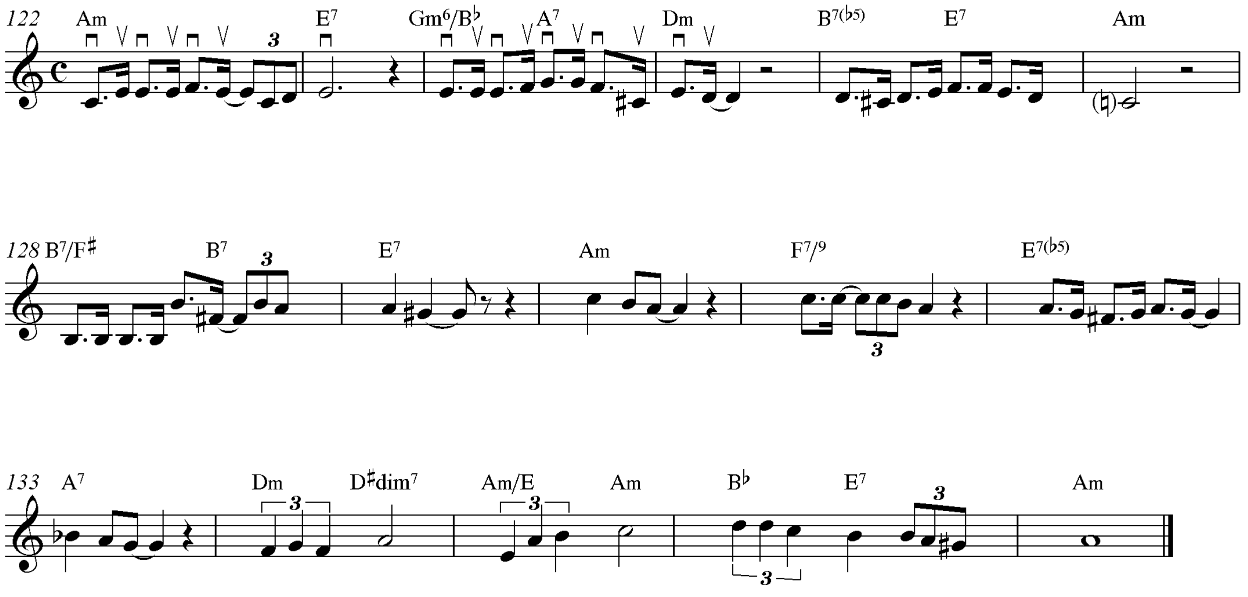
Allegro moderato

Kuz Qo'shig'i
Осенняя песня

V.Saparov

Une Vie D'amure

M.Legran

Bolalik ko'chasi
Улица детства

Allegro

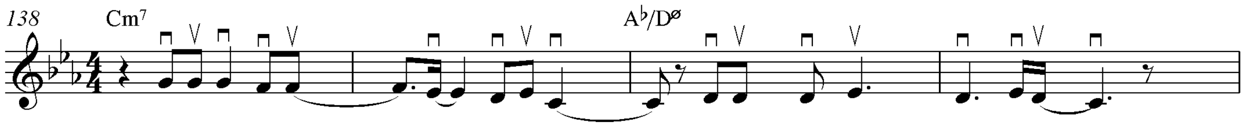
V.Saparov

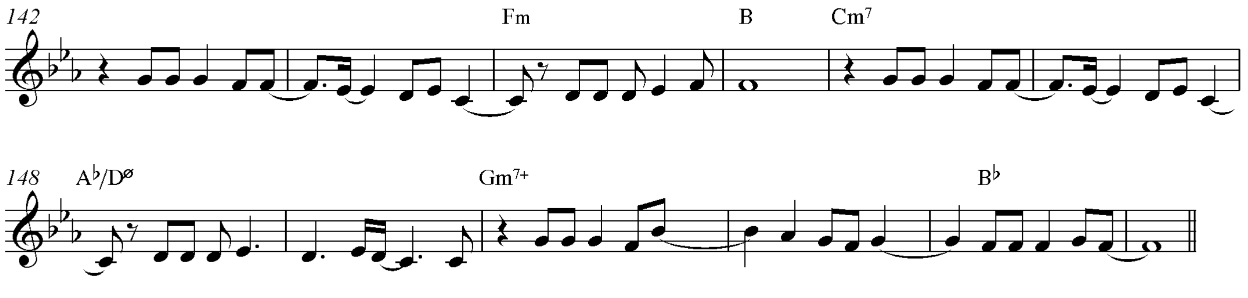


So'zsiz qo'shiq
Песня без слов

Allegro

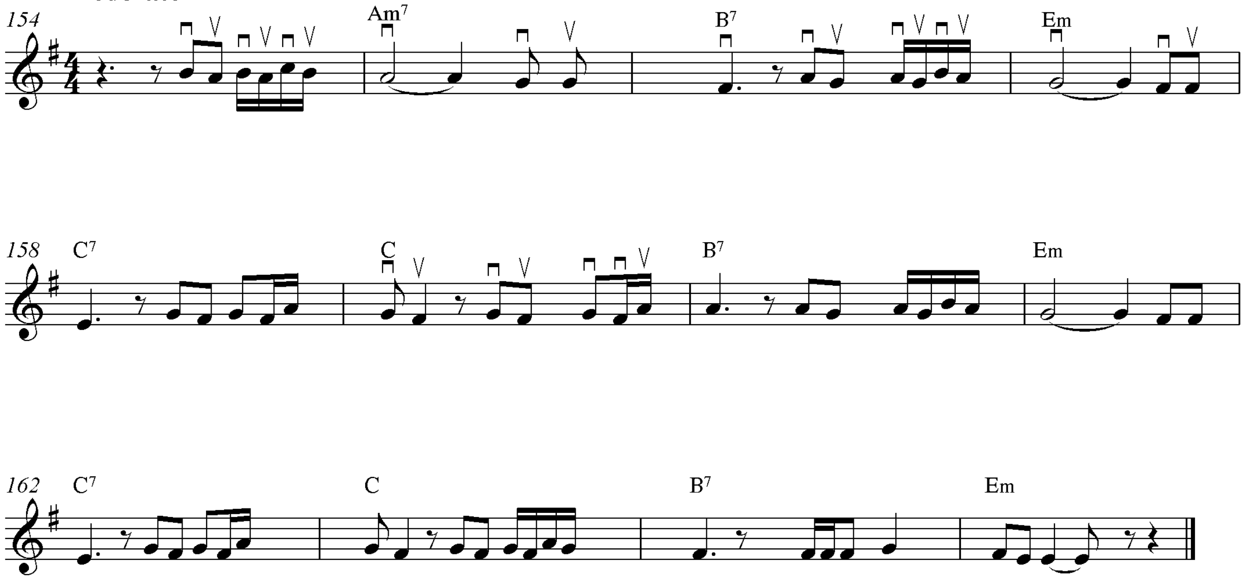
H.Nazarov





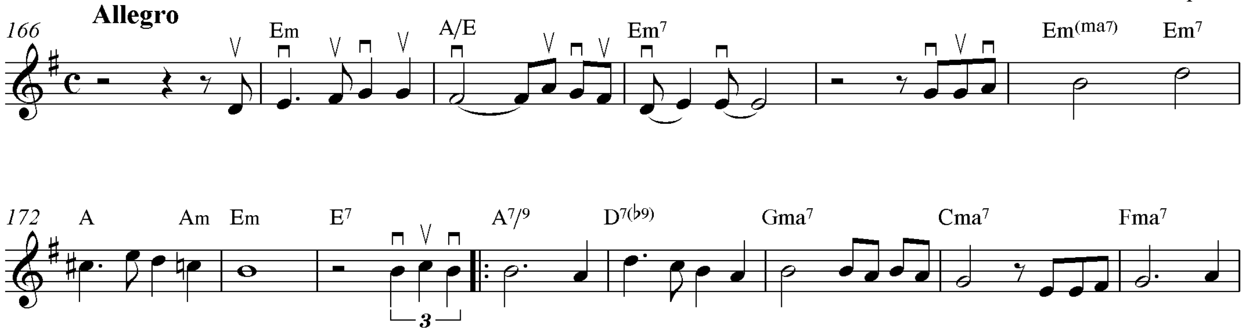
Ulug'imsan, Vatanim
Ты, великая моя Родина

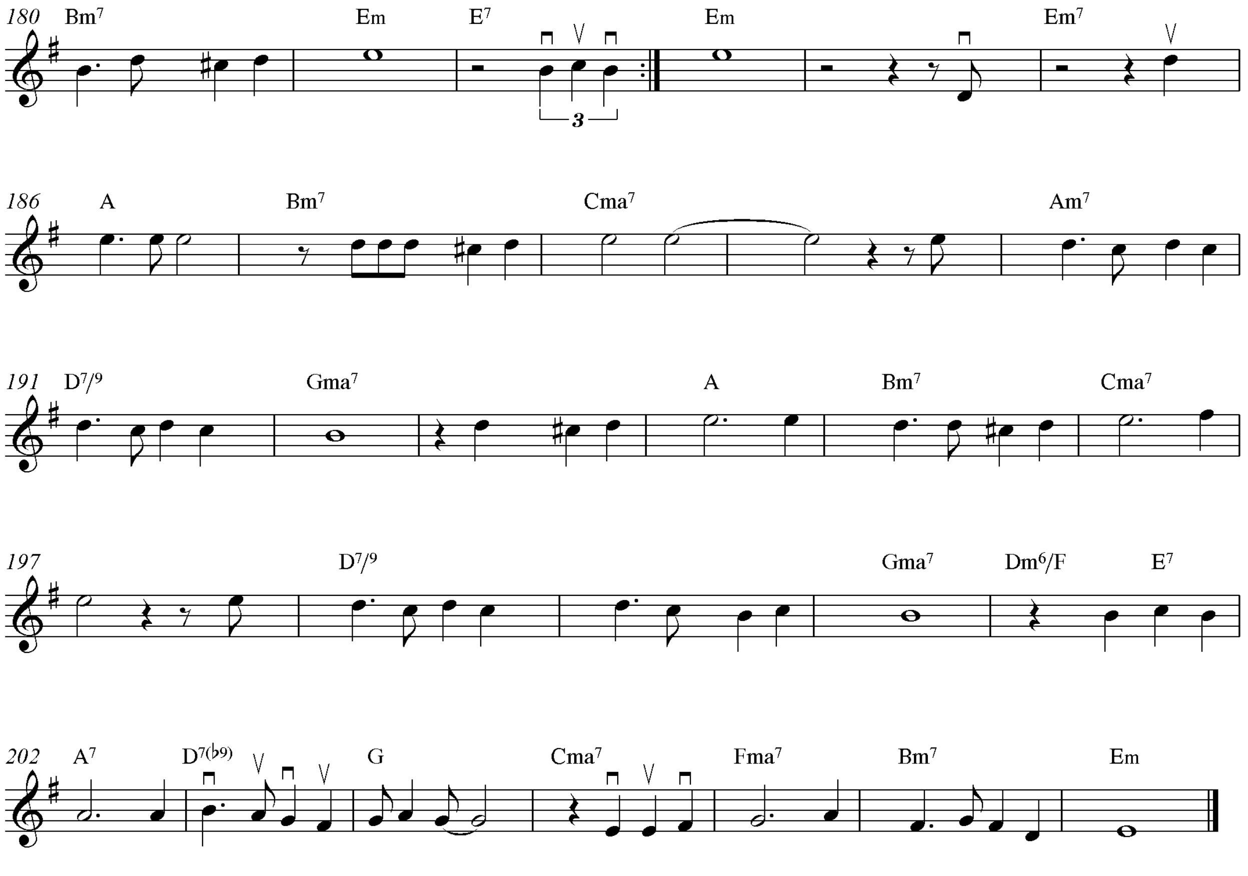
S.Nazarxon

Moderato

Hormang, O'zbekiston!

V.Saparov

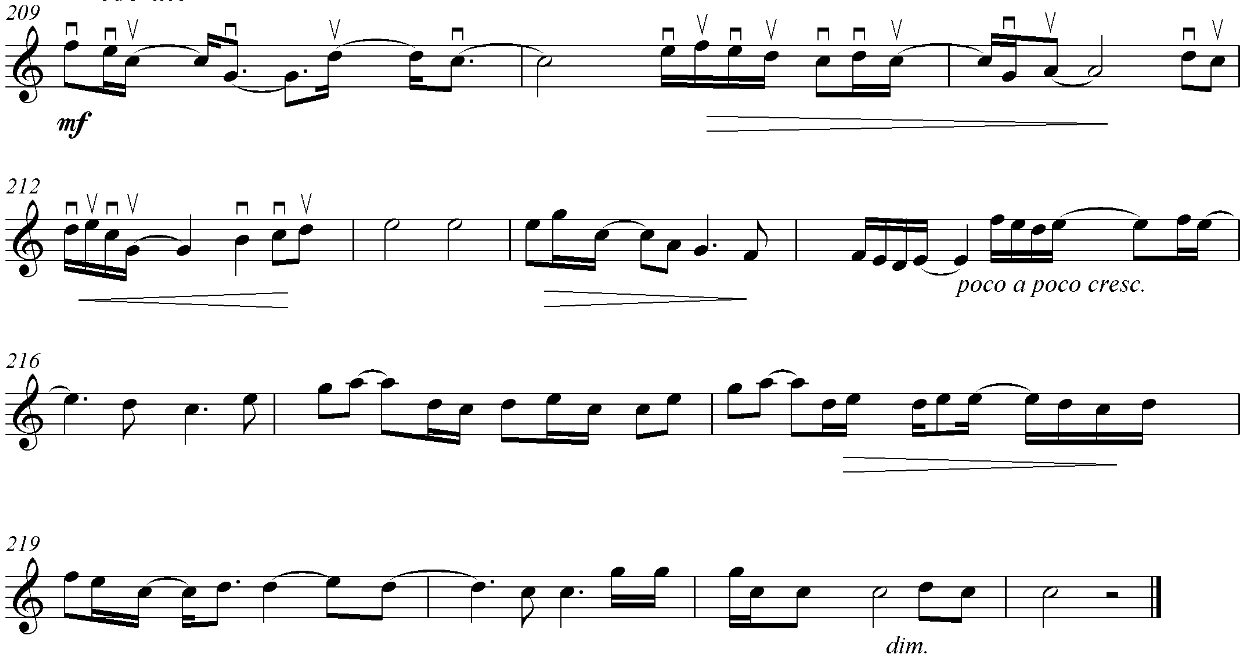
Allegro

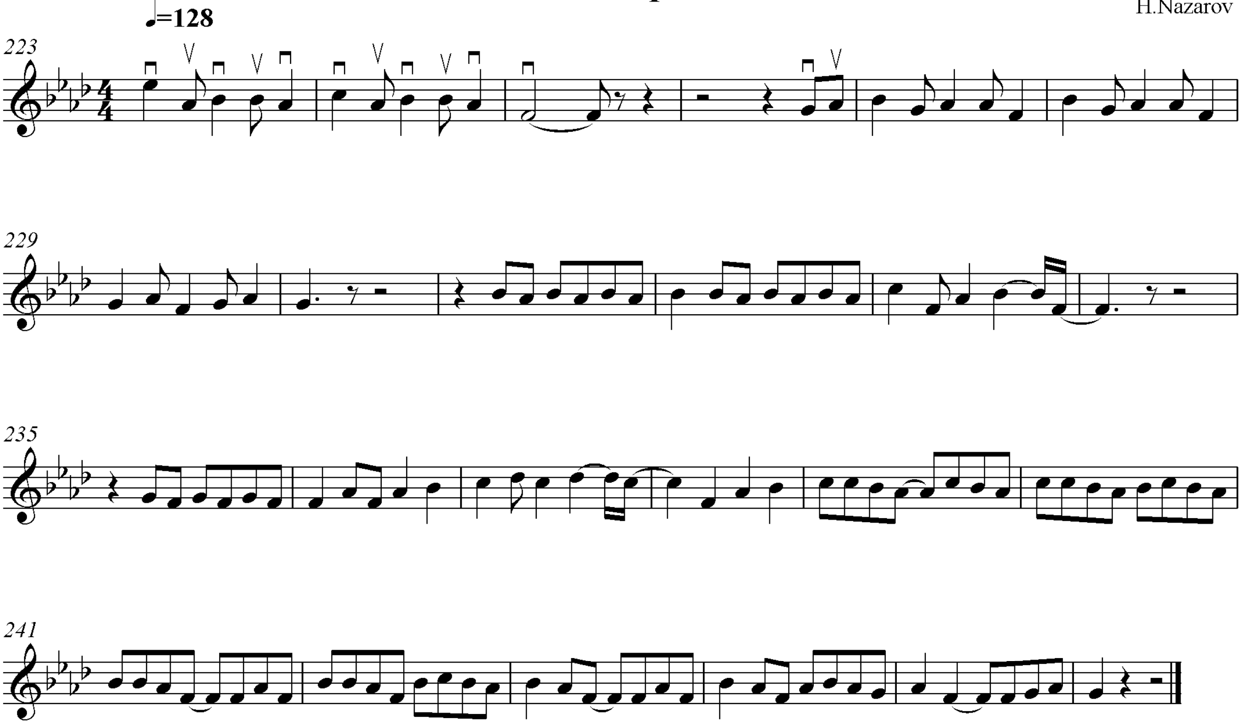


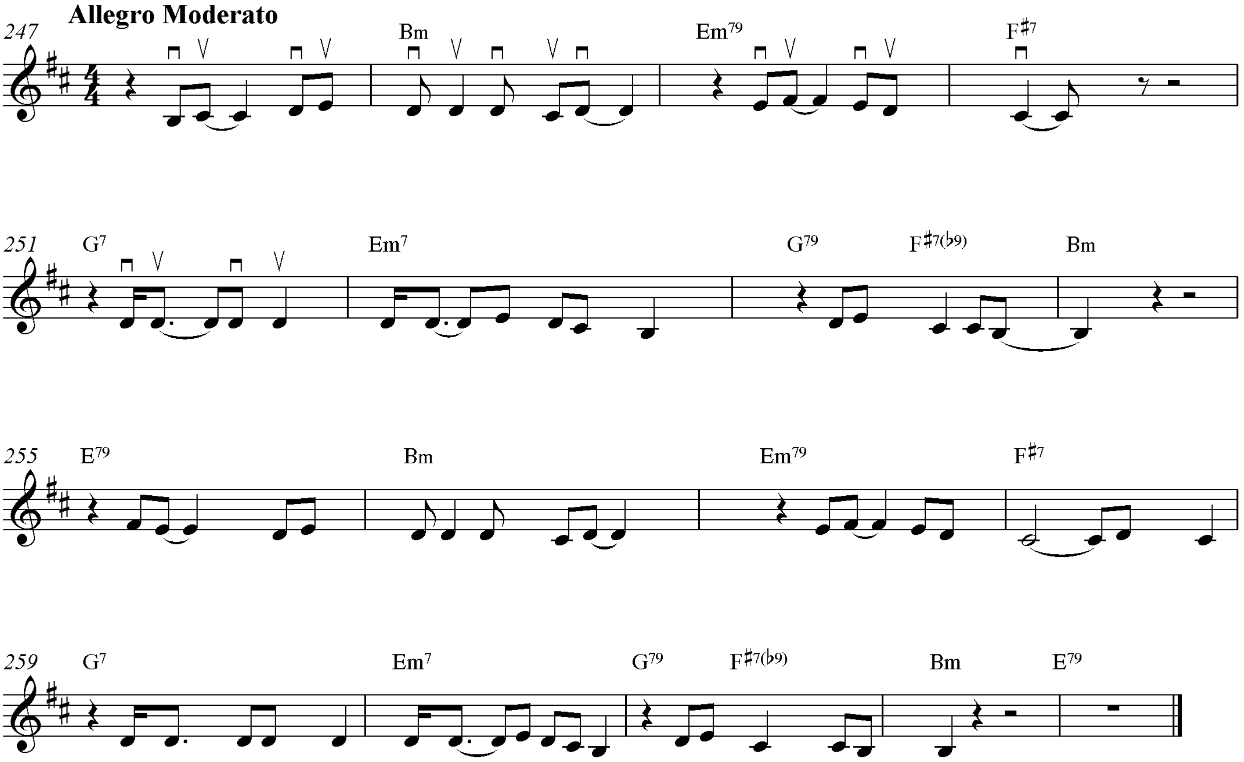


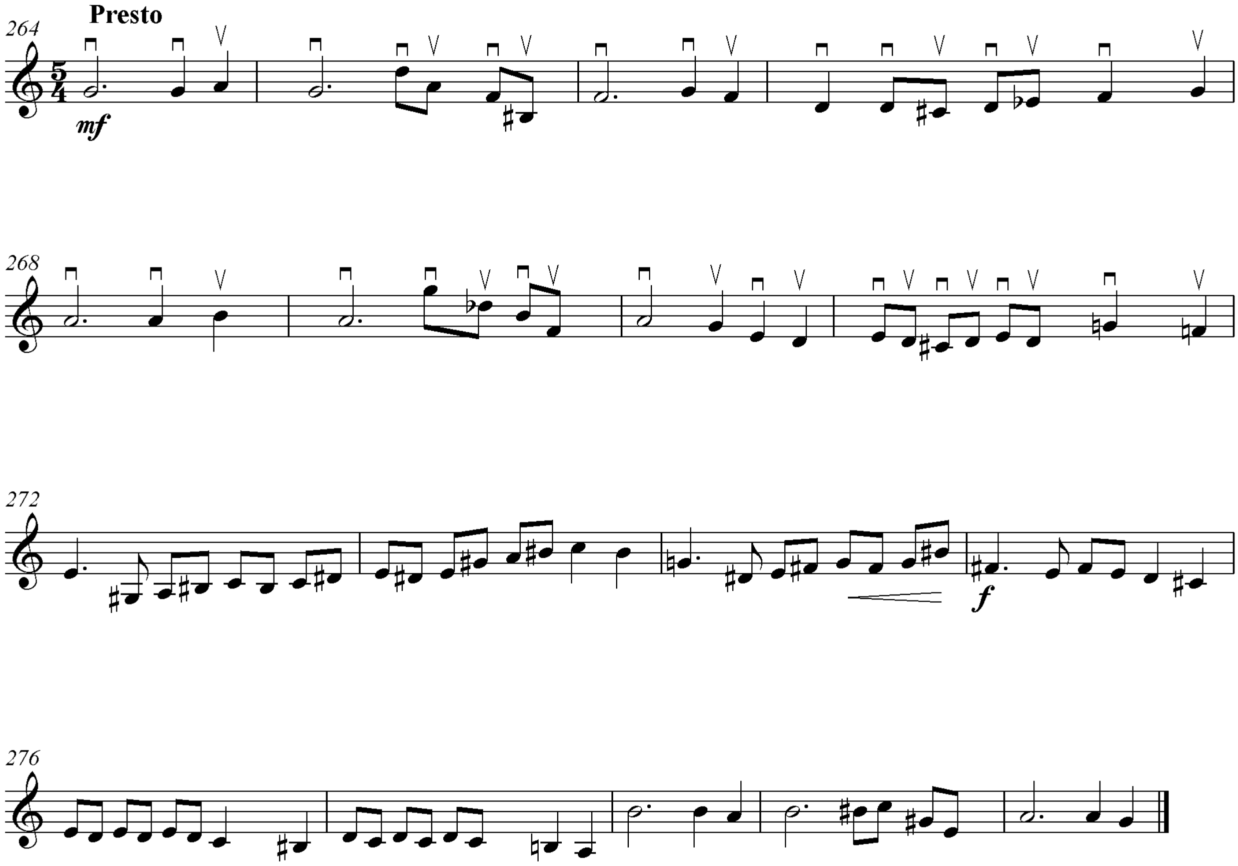
Serenada

H.Nazarov

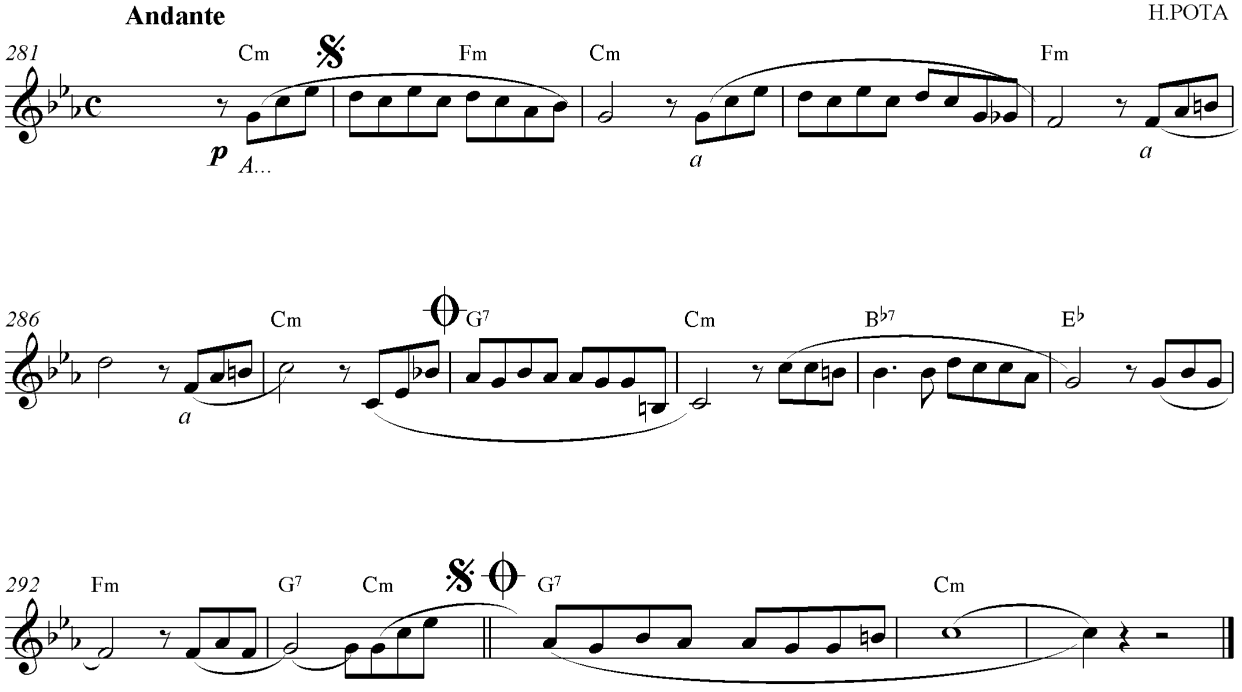
Moderato

Kelmaydi
Она не придёт

H.Nazarov

Ayol ko'ngli
Женская душа

H.Nazarov

Прелюдия №4

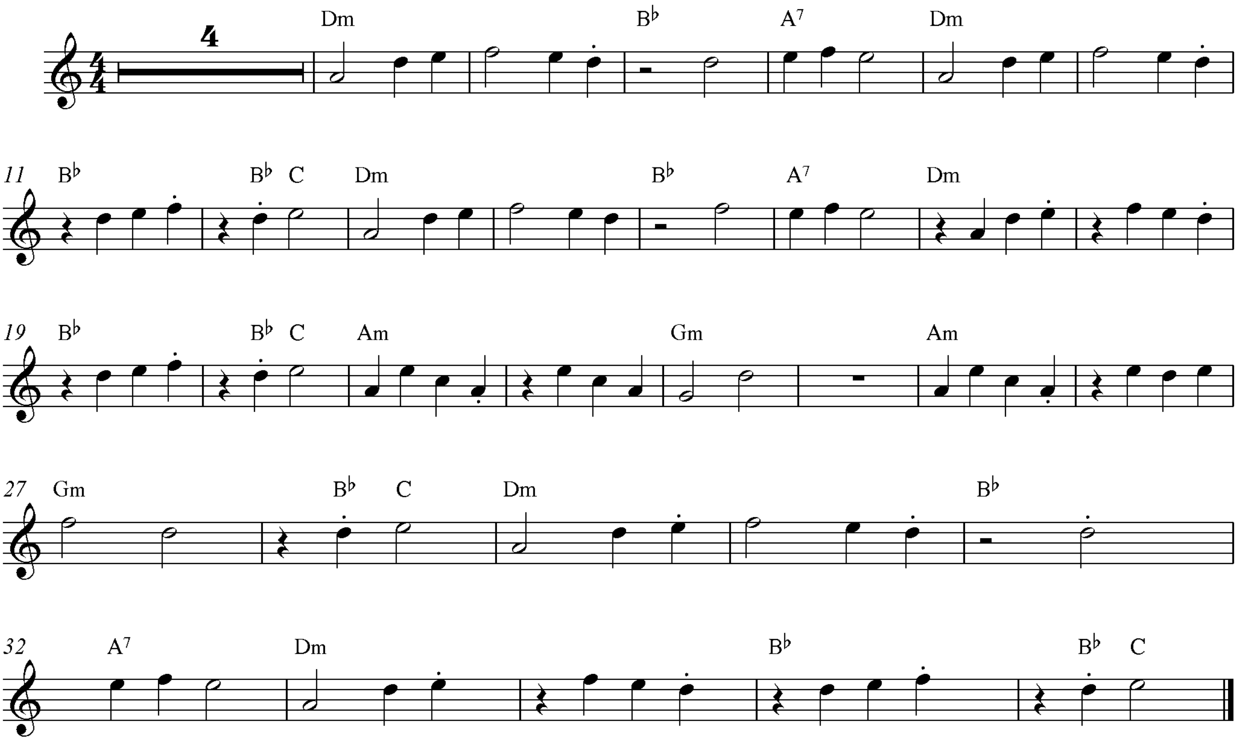
V.Saparov

Крёстный отец

Н.РОТА

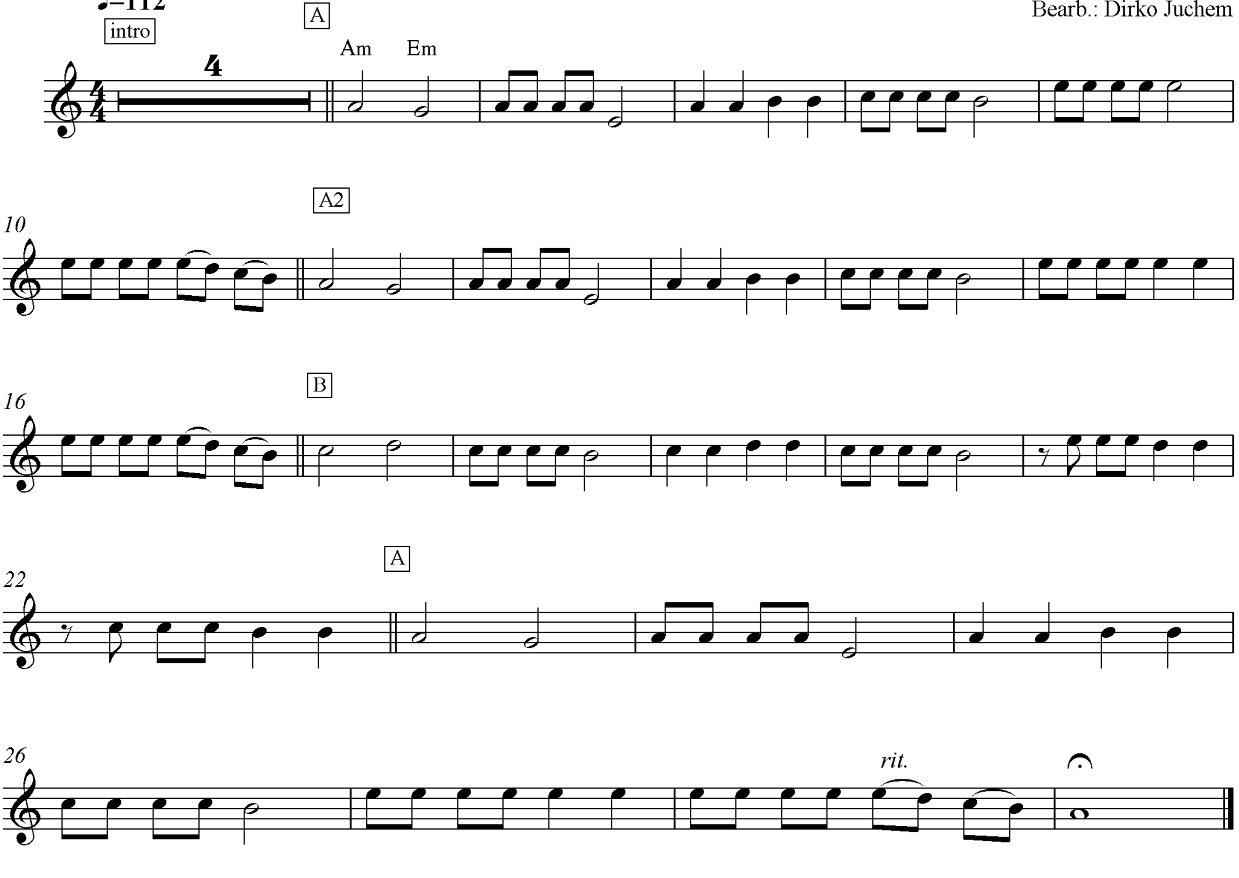


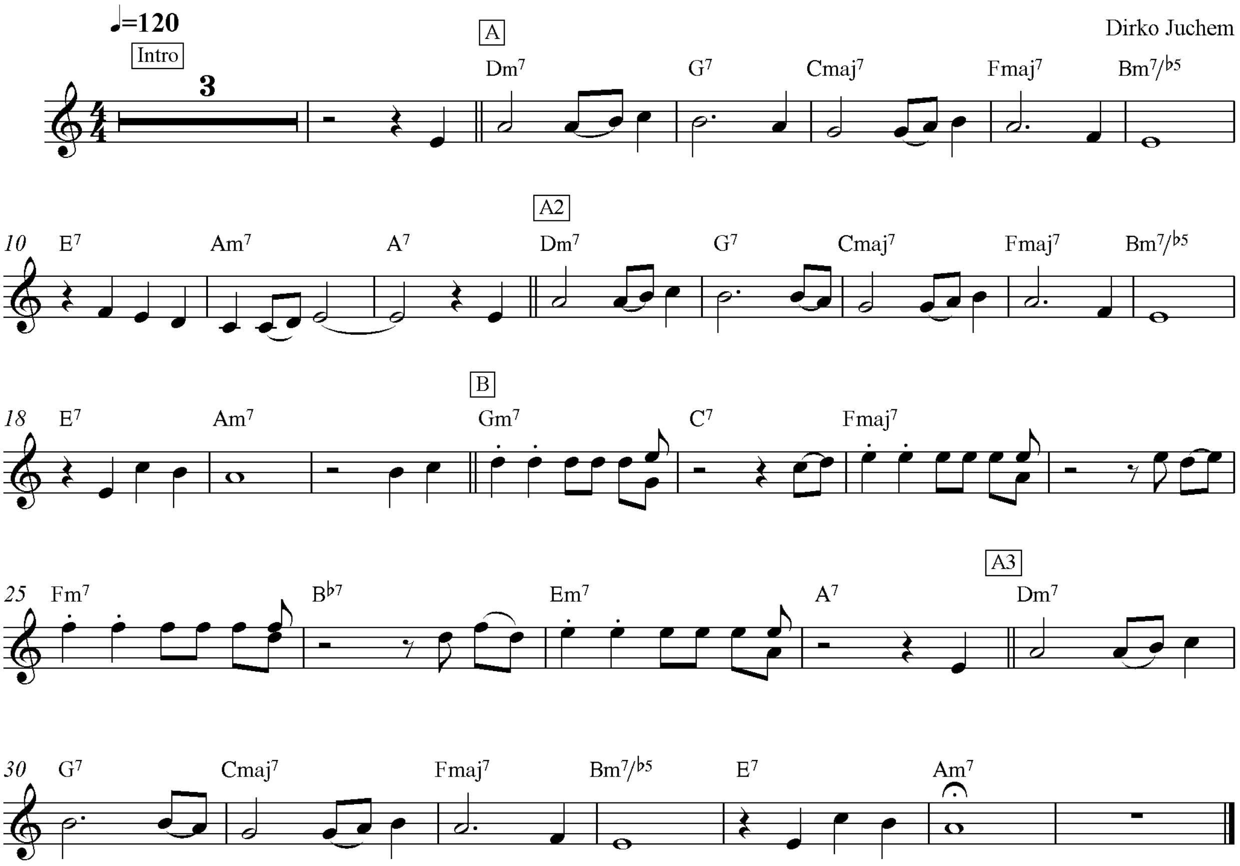
JAMAICA SUN

Dirko juchem

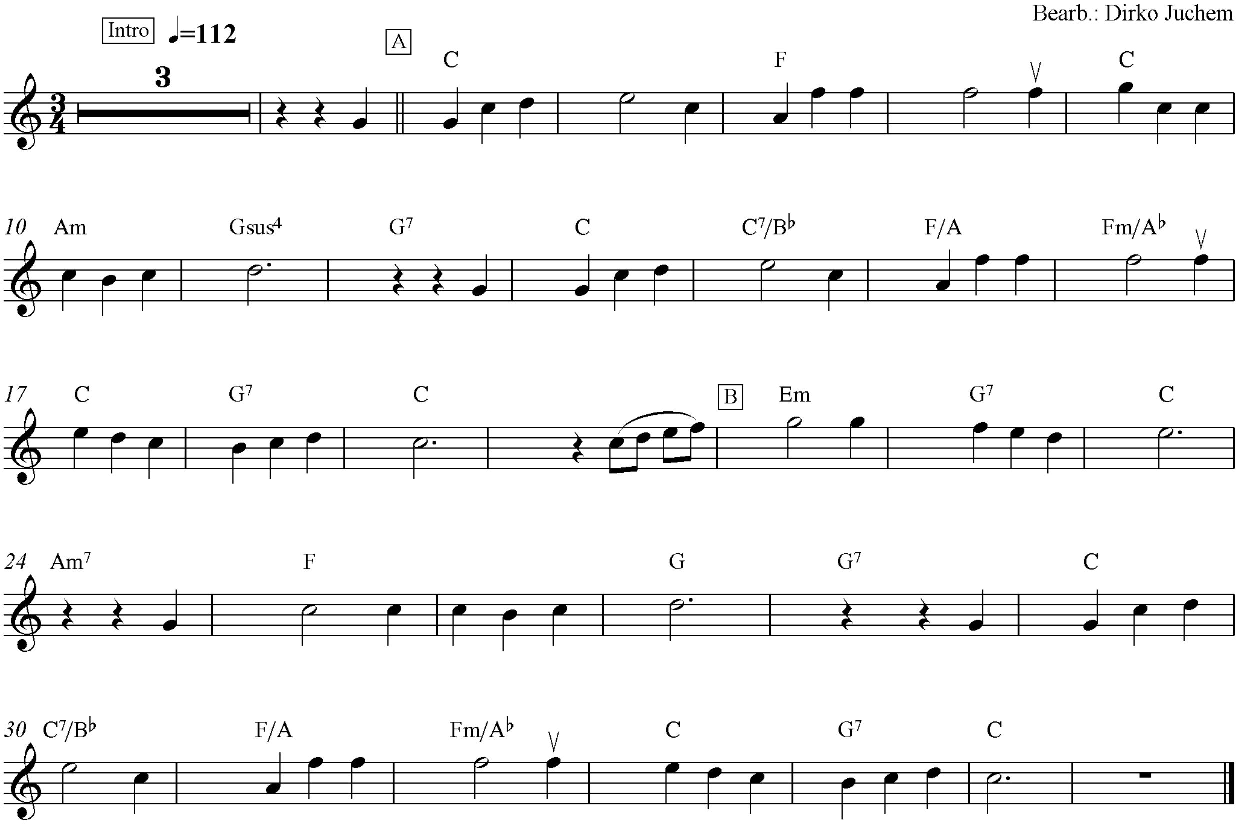
♩=124

HEY - YOH

Treditional aus England
Bearb.: Dirko Juchem

♩=112

SPRING COMES

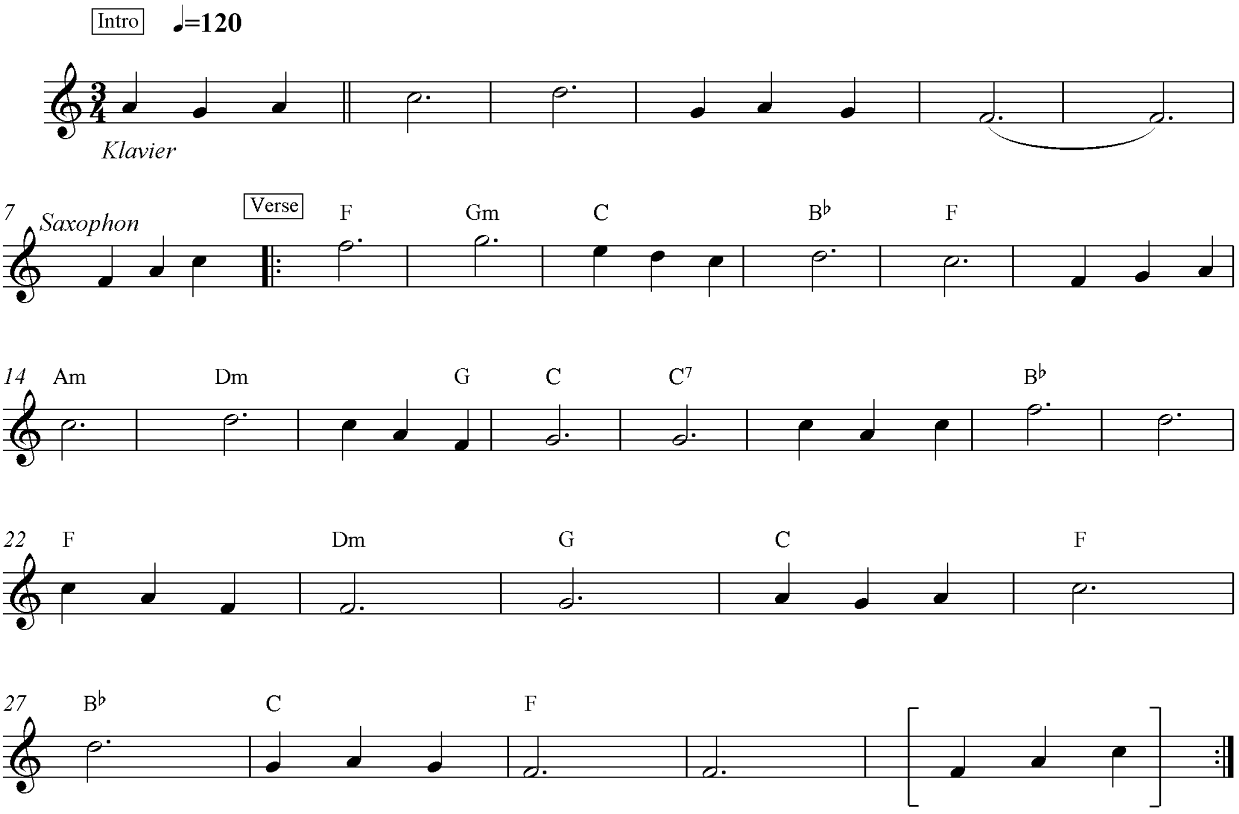
Dirko Juchem

HOME ON THE RANGE

Traditional aus Amerika
Bearb.: Dirko Juchem



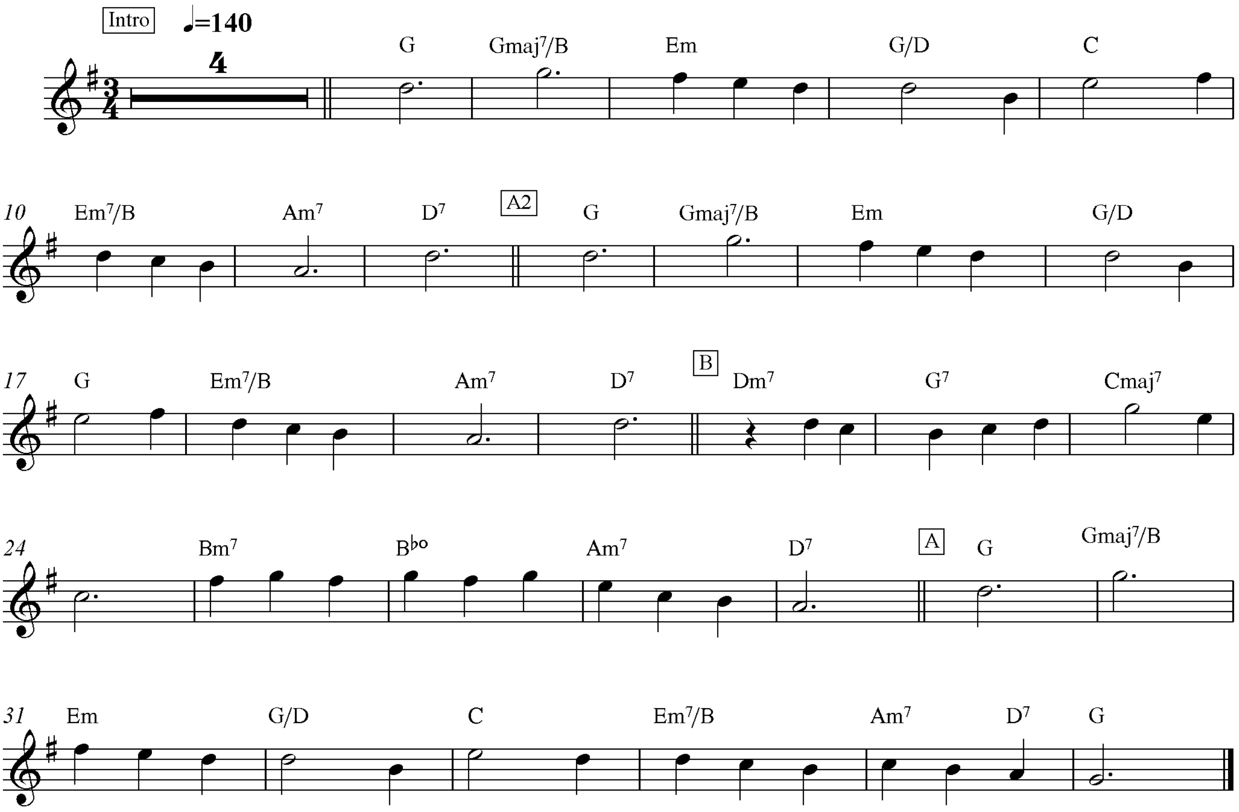
MORNING HAS BROKEN

Traditional aus Irland
Bearb.: Dirko Juchem

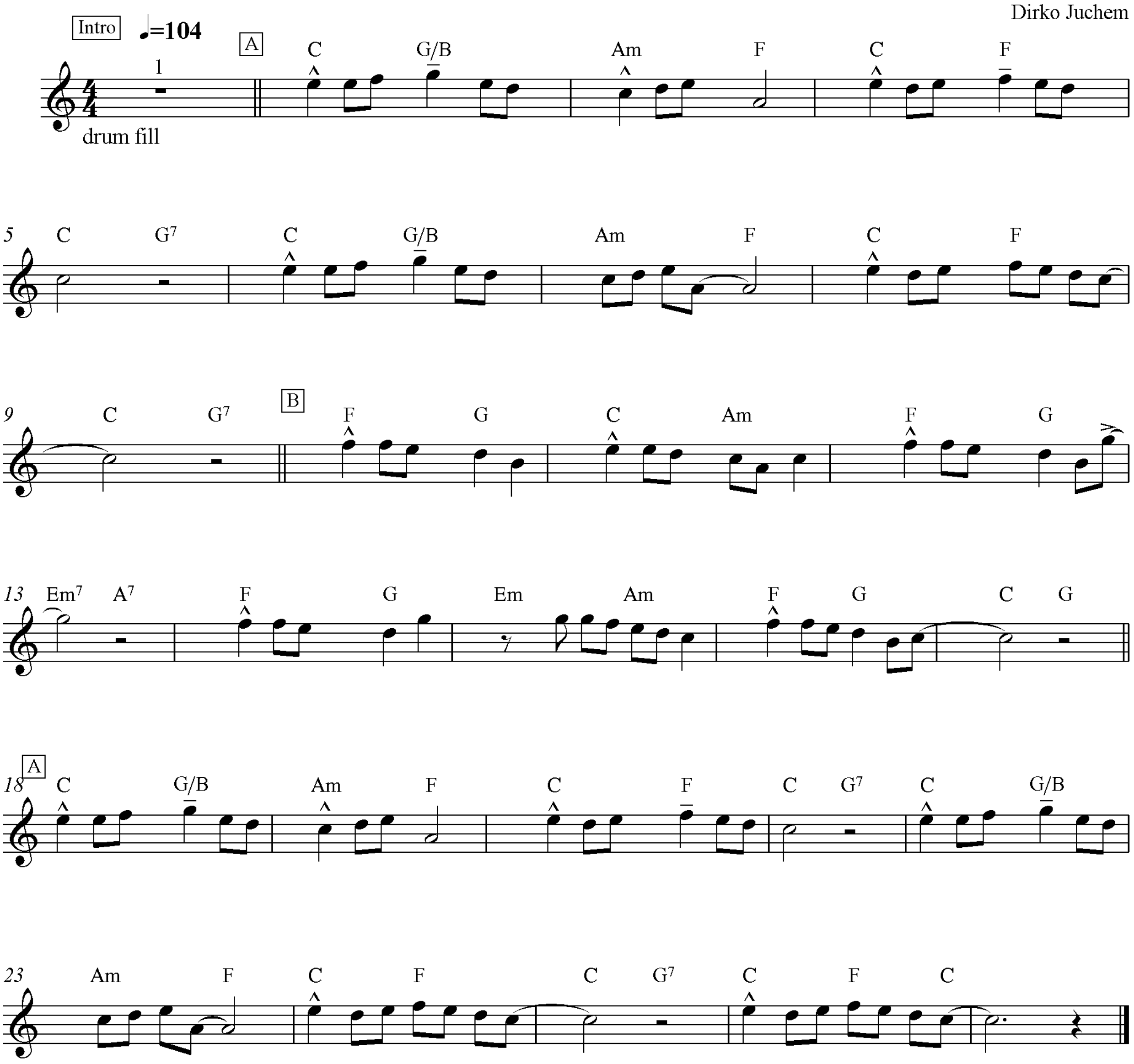


STELLA'S LULLABY Jazz - Waltz

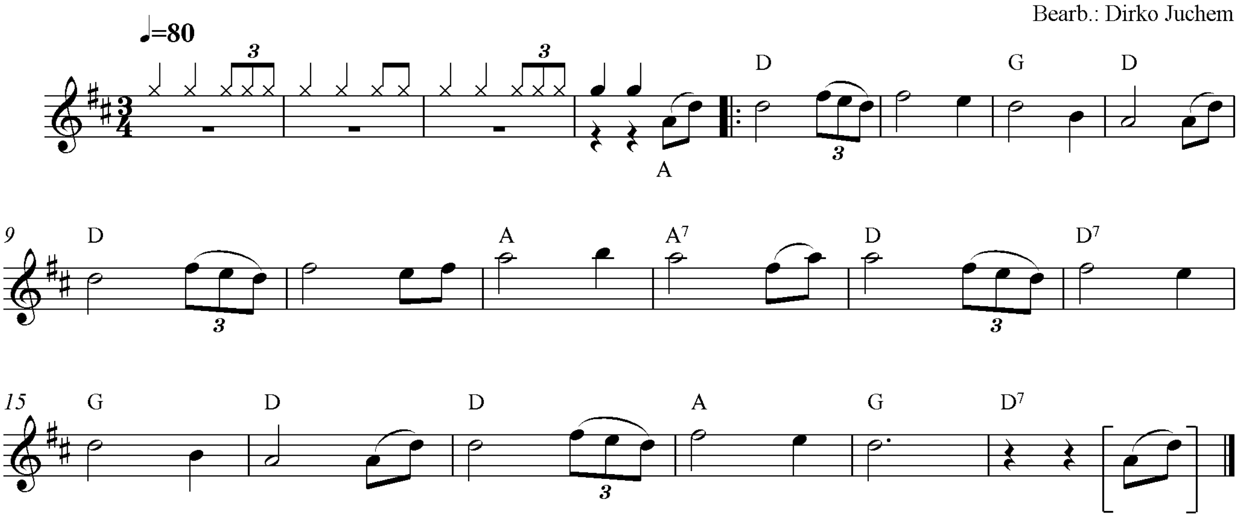
Dirko Juchem



STREETS OF NO CRY Pop

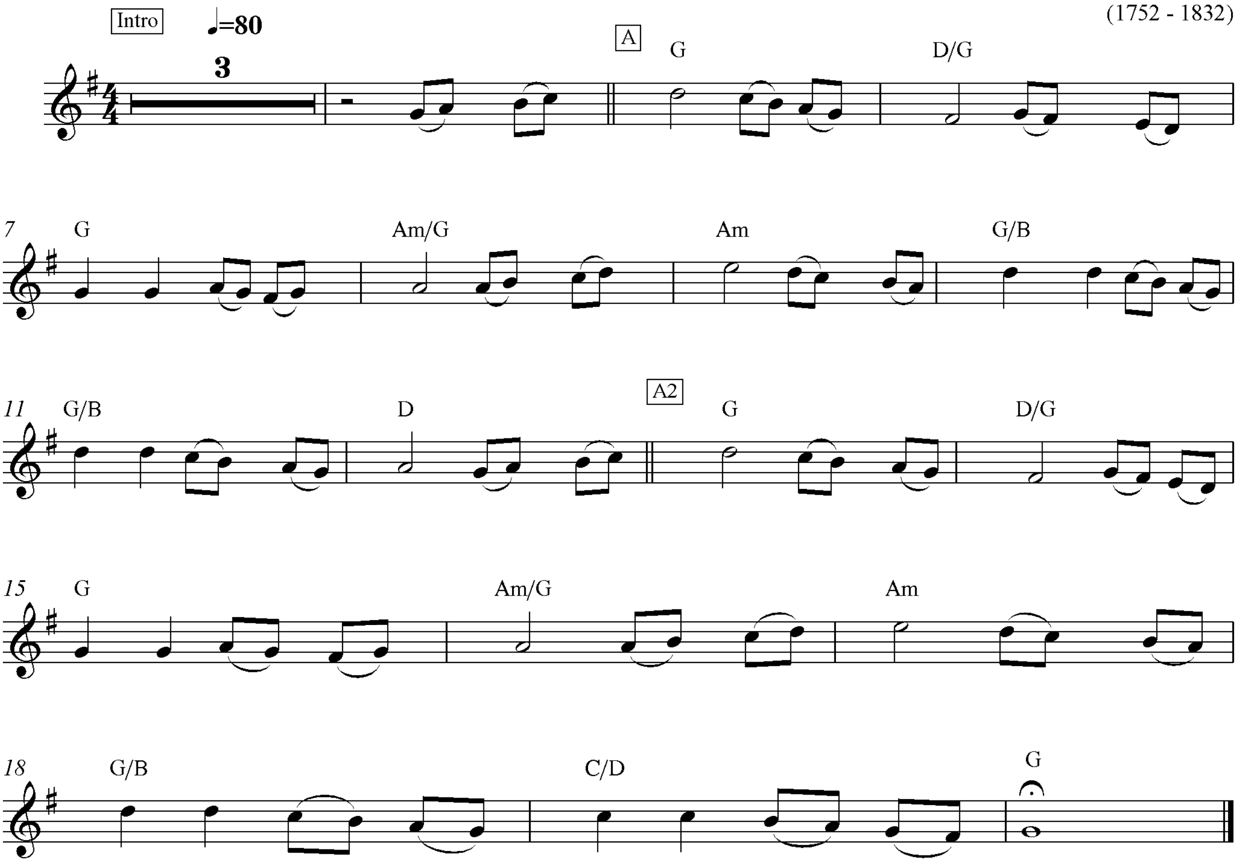
Dirko Juchem

AMAZING GRACE

Traditional aus Schottland
Bearb.: Dirko Juchem

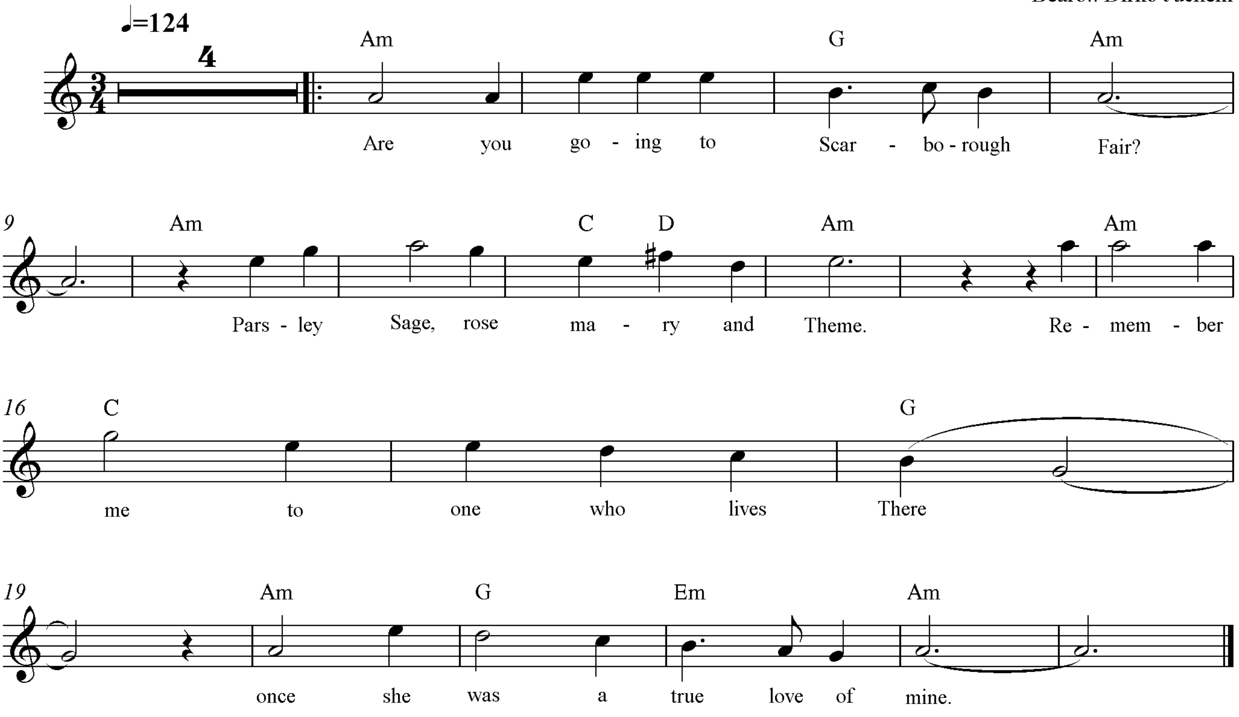


RONDO
Pop - ballade

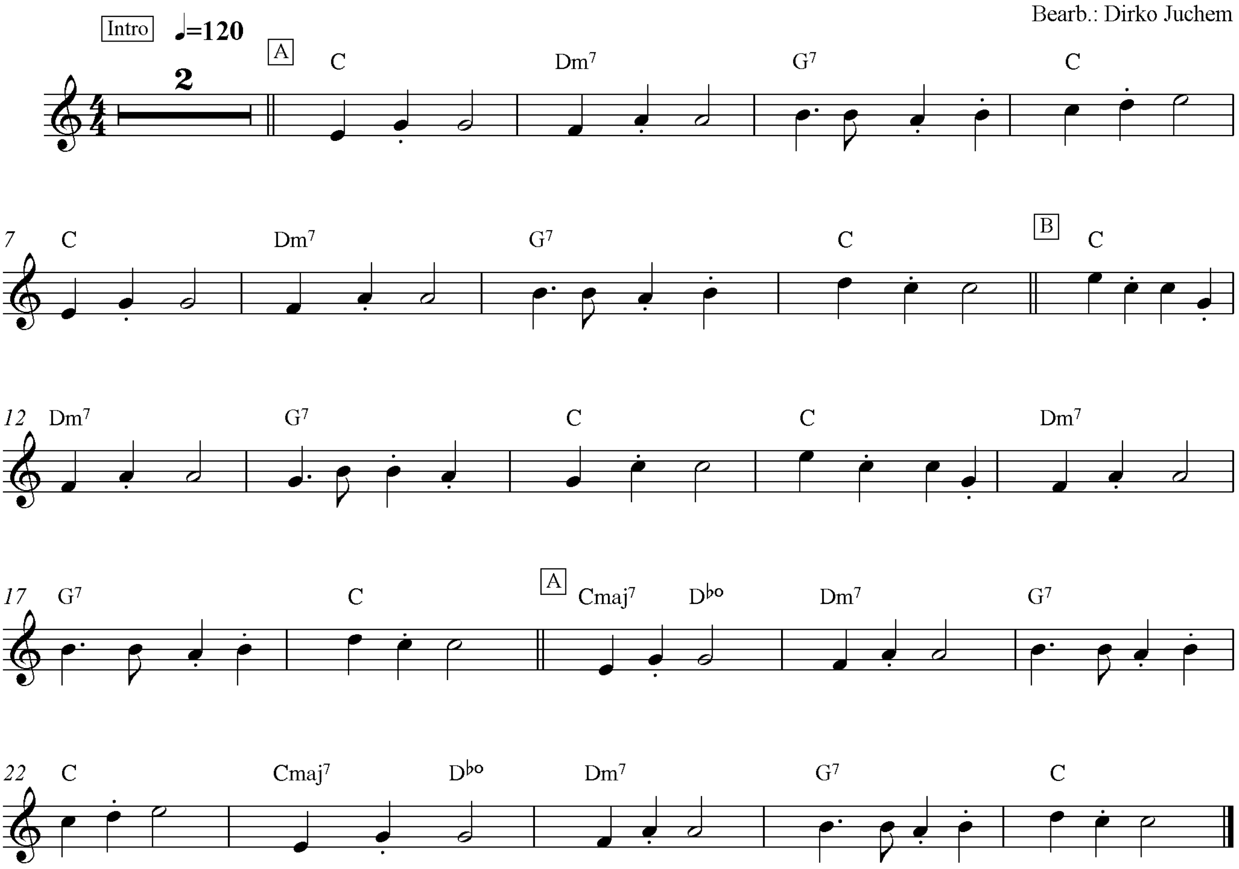
Muzio Clementi
(1752 - 1832)



SCARBOROUGH FAIR

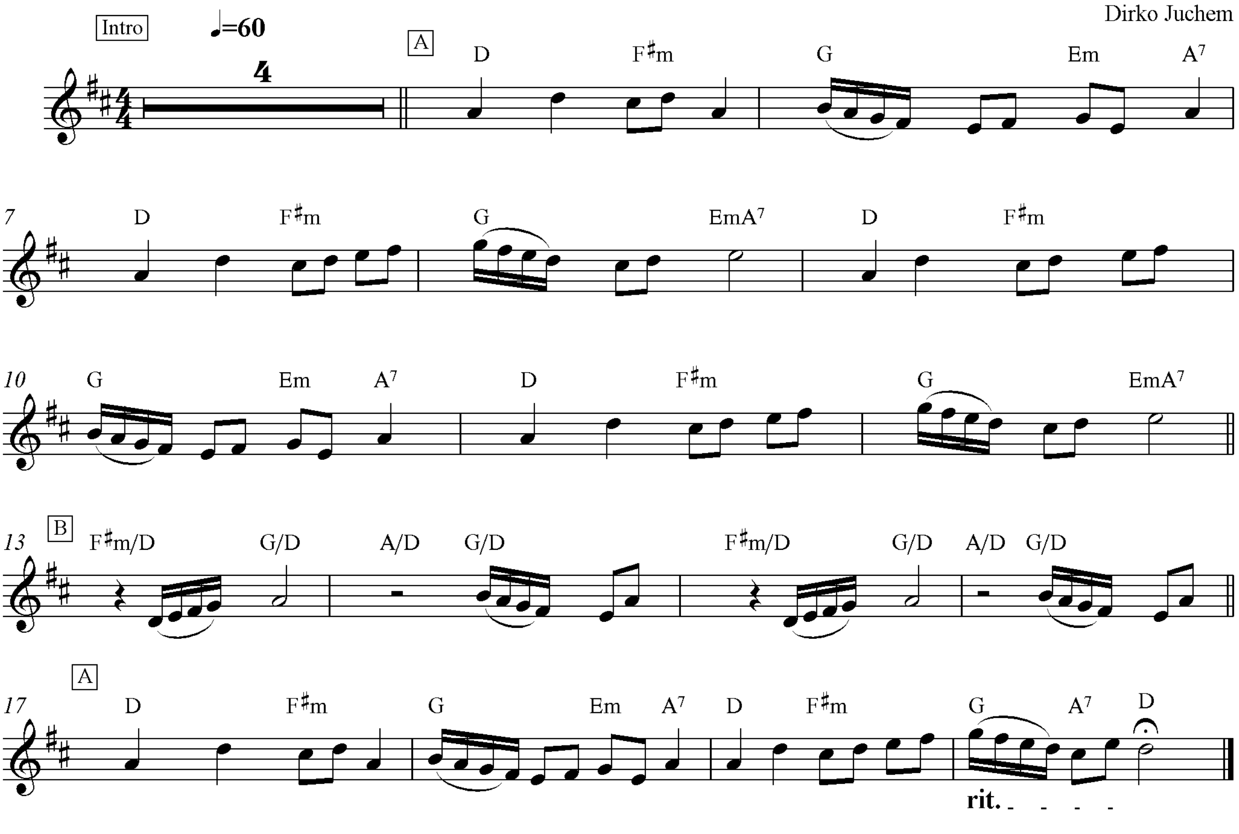
Traditional aus England
Bearb.: Dirko Juchem

LITTLE BROWN JUG

Traditional aus Amerika
Bearb.: Dirko Juchem

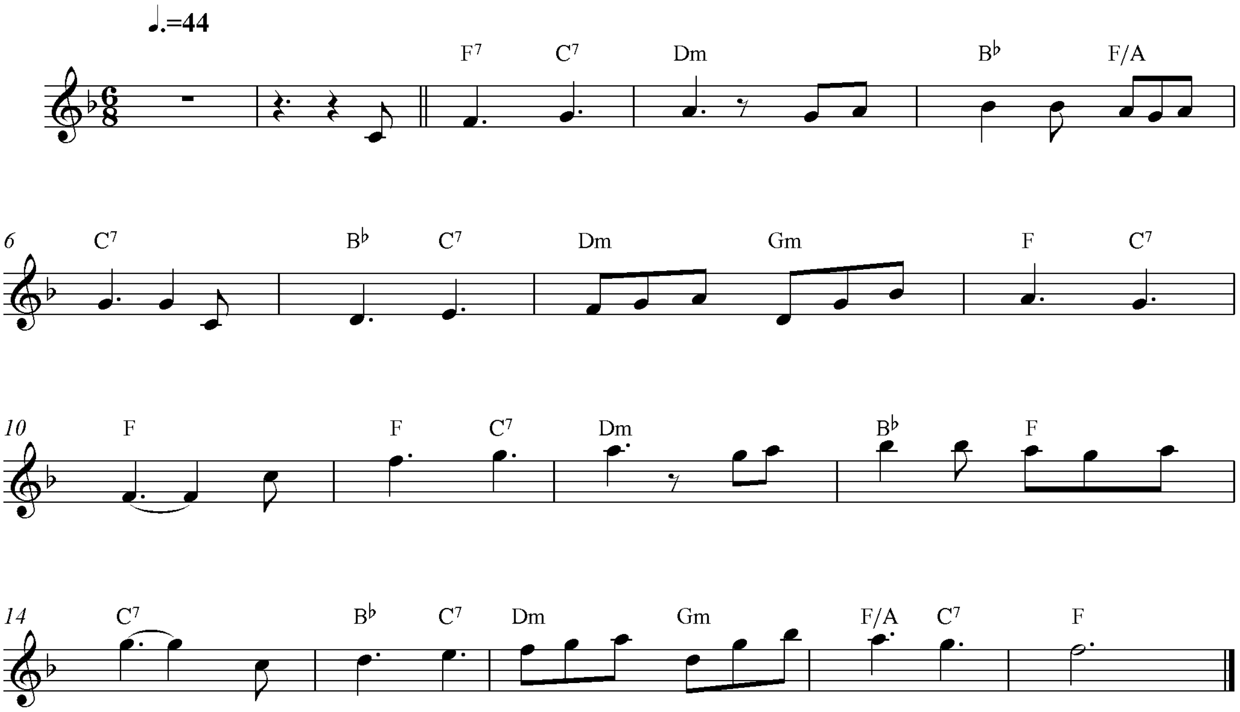


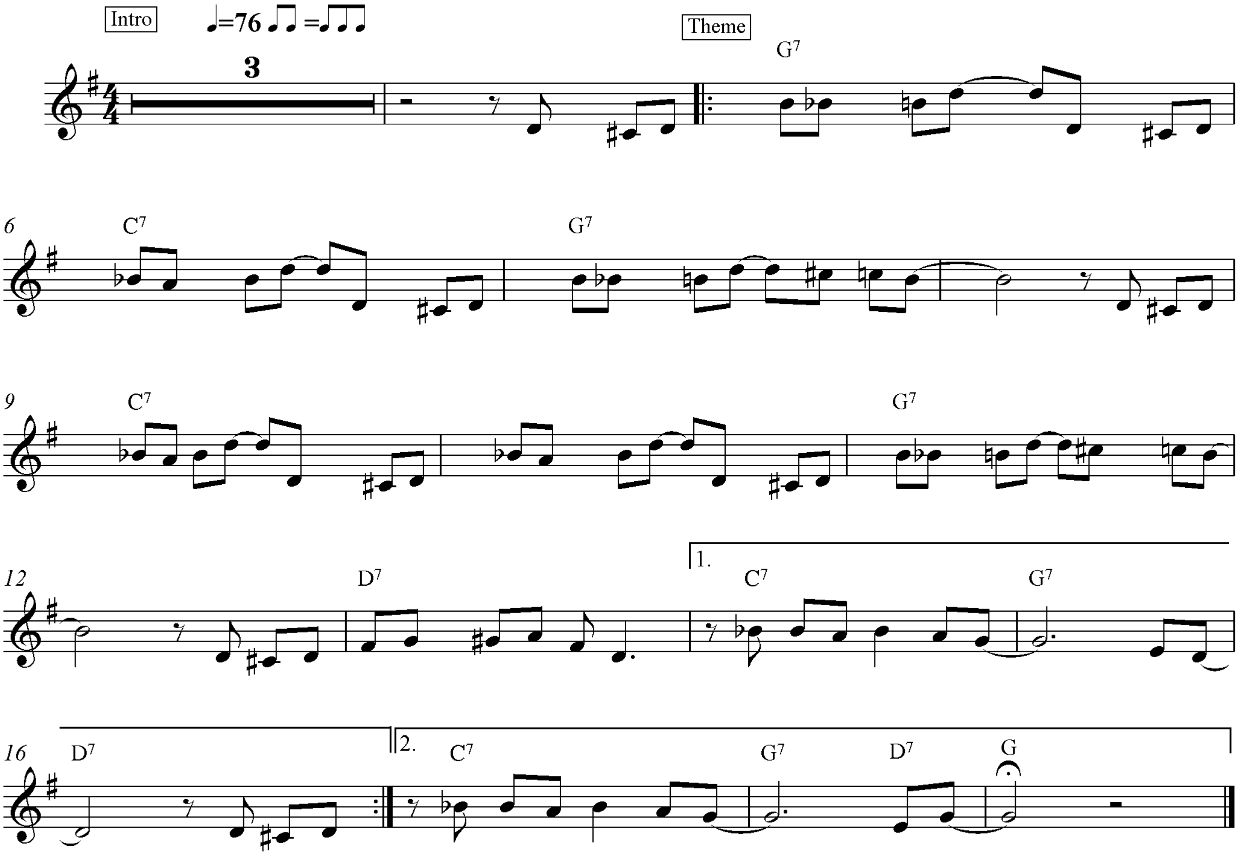
TITLE

Dirko Juchem



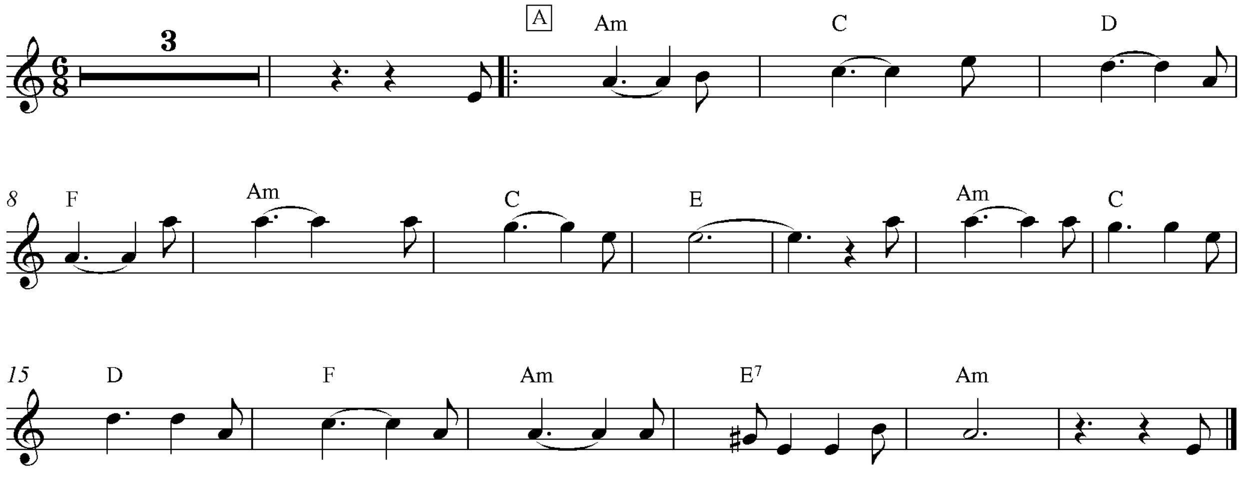
PLAISIR D'AMOUR

Traditional aus Frankreich
Bearb.: Dirko Juchem

SHORT STEP BLUES

Dirko Juchem

HOUSE OF THE RISING SUN

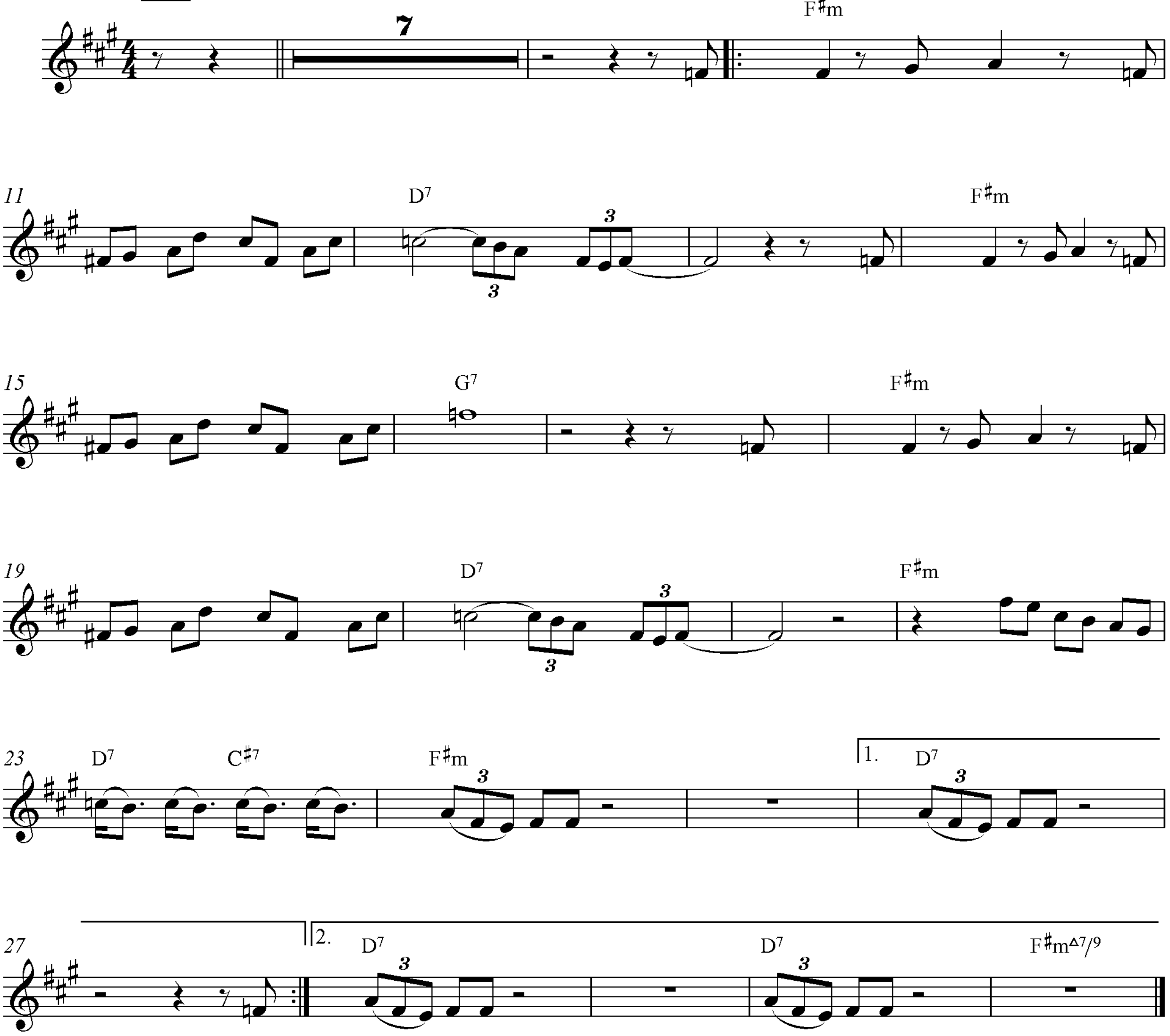
Traditional au Amerika
Bearb.: Dirko Juchem

Intro ♩=54

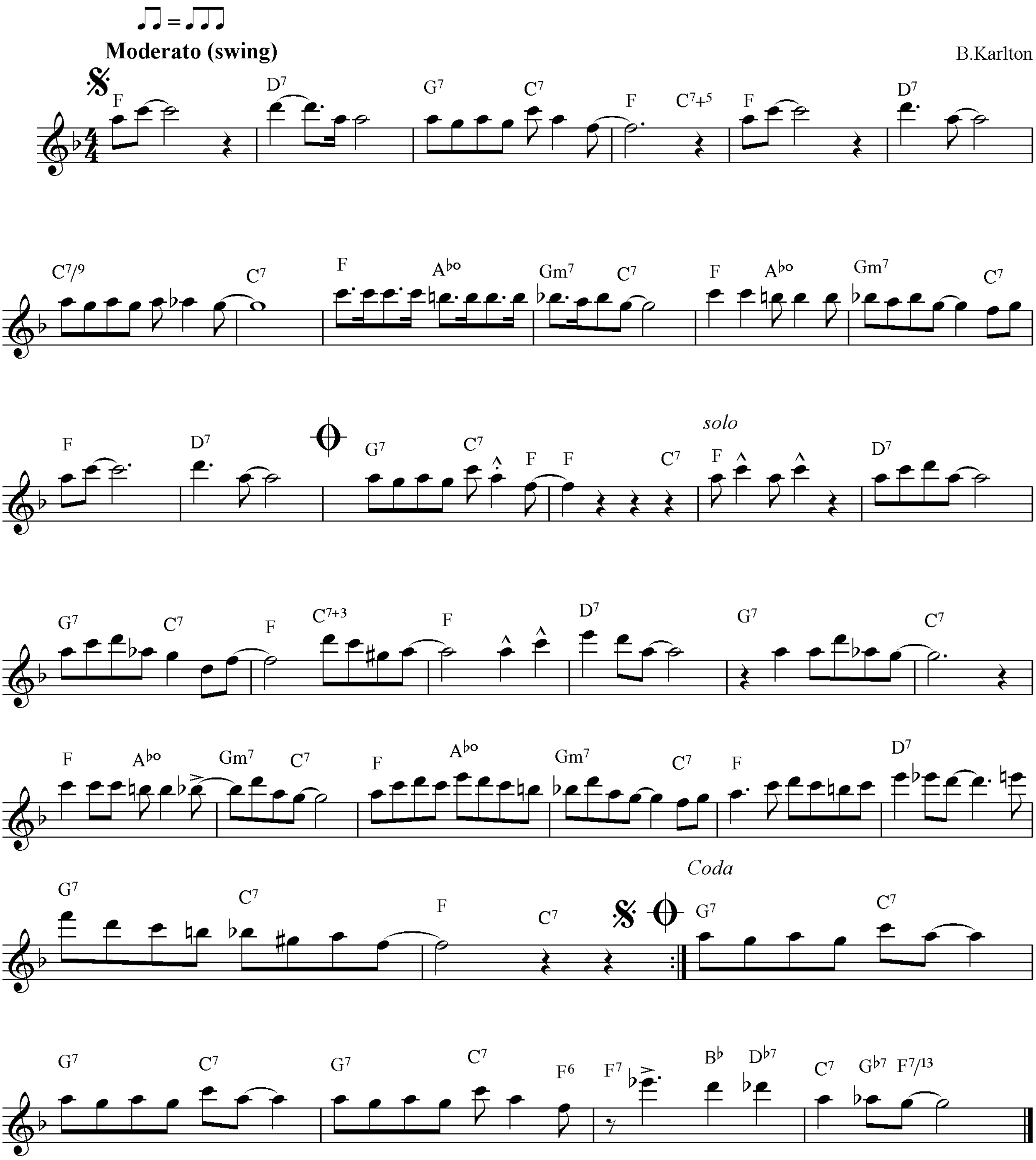


PINK PANTHER

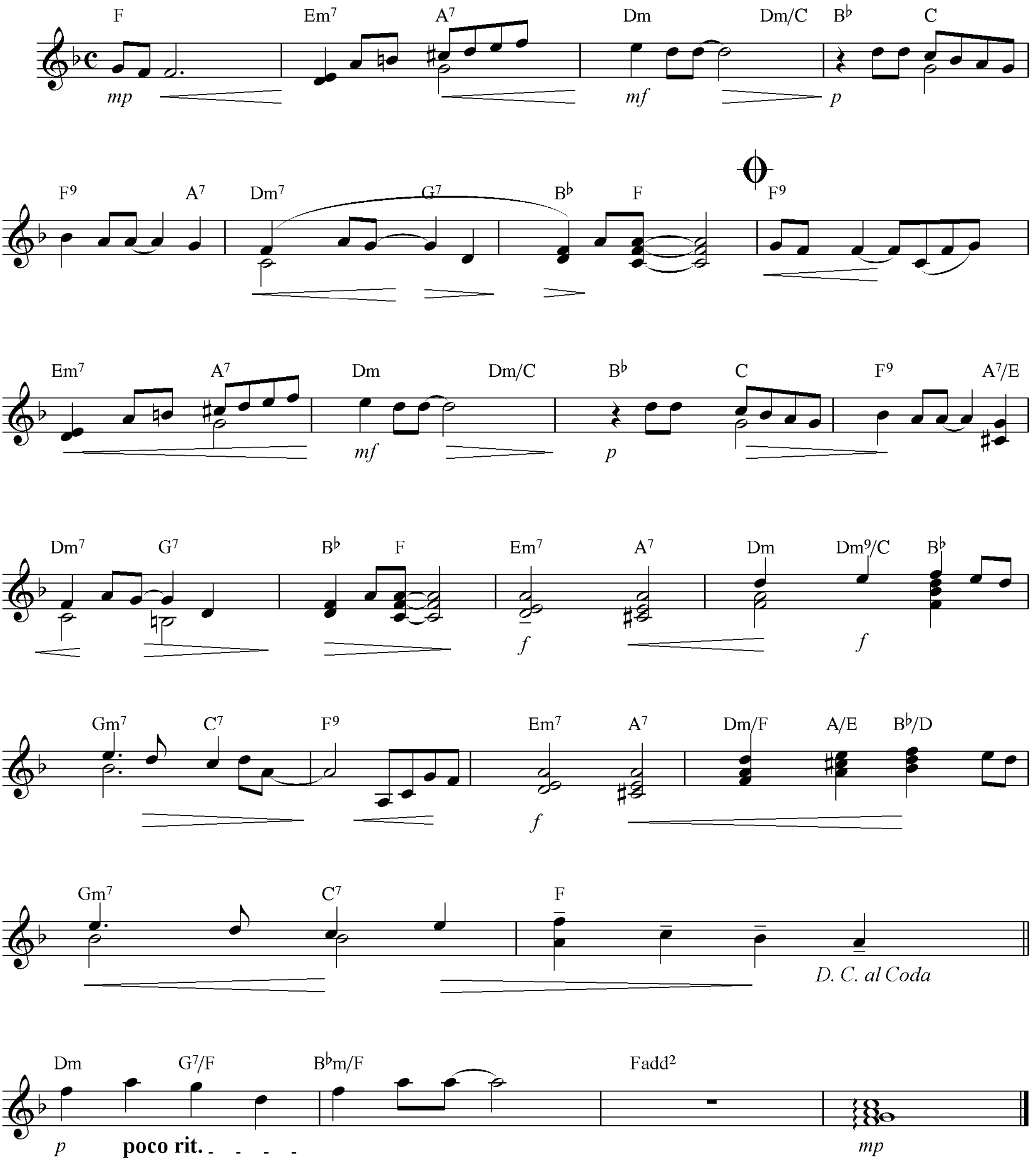
Henry Mancini
(1924 - 1980)

Intro ♩=104 Theme

JA - DA

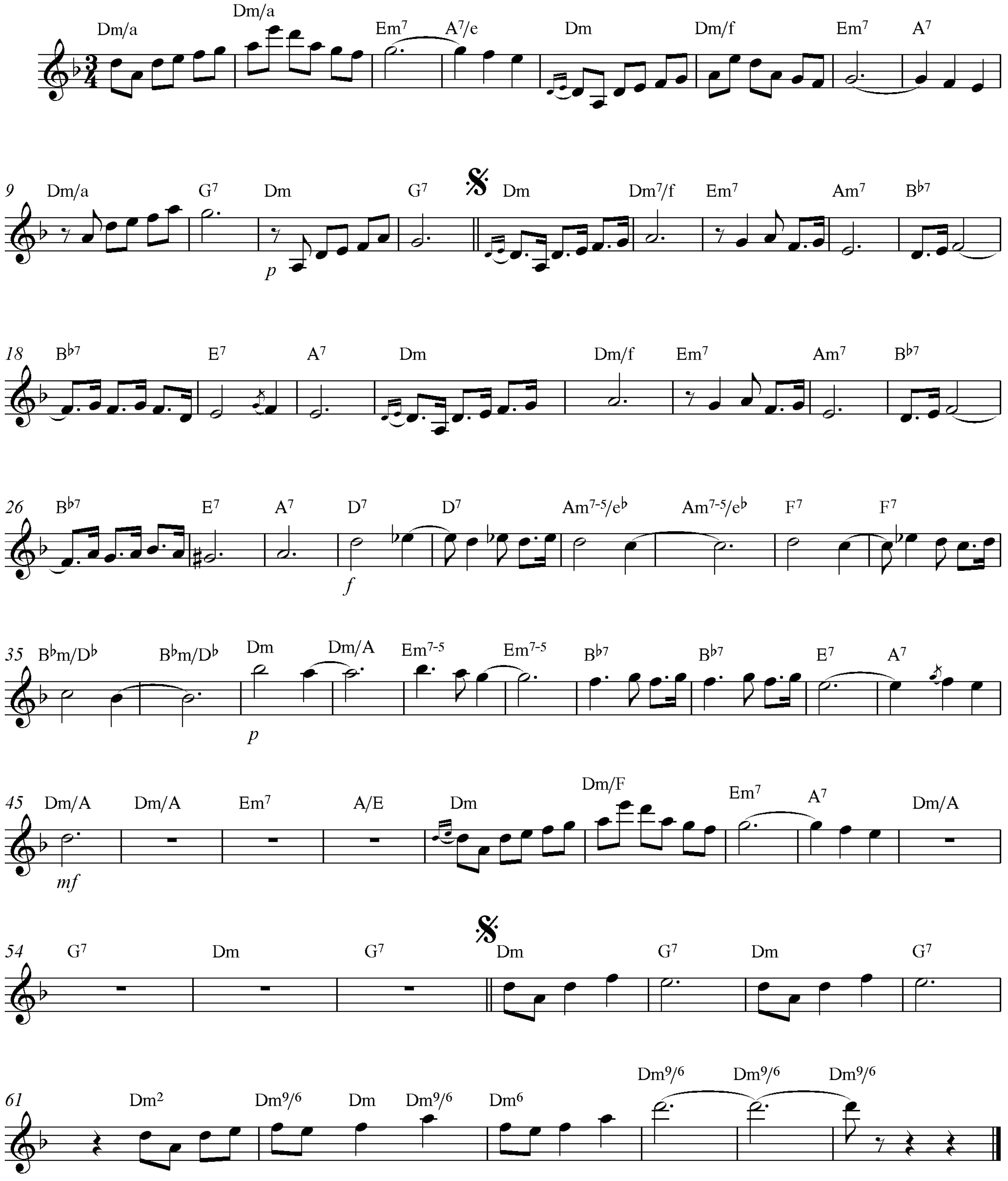
Moderato (swing)

B.Karlton

YESTERDAY

Moderato

Music by John Lennon & Paul McCartney

Jaz - Vals

Allegretto ♩=124

Nadim Narho'djaev

MUNDARIJA

So‘zboshi 3
Elektron musiqa va elektron cholg‘ular tarixidan 5
Elektrogitara cholg‘u ijrochiligi 6
I BO‘LIM 8
Oltitorli elektrogitara qurilmasi 8
Gitarani sozlash 10
Ijrochilik holati. O‘ng va chap qo‘lning joylashuvi 10
Nota yozuvi 14
Gitara ochiq torlarining tovushlari 15
Ochiq torlarda butun notalar bilan mashq qilish 16
Yarimtalik notalar bilan mashq qilish 18
Choraktalik notalar bilan mashq qilish 18
II BO‘LIM 21
Ochiq va bosib chalinadigan torlarda mashq qilish 21
Intervallar 26
III BO‘LIM 32
Dinamik belgilar (nyuanslar) 32
Plektrning tordan torga sirpanishi natijasida ijro etiladigan ko‘tariluvchi va pastlovi legato 34
IV BO‘LIM 38
Nimchorak notalar 38
Do major gammasi 39
Do majordagi asosiy uchtovushliklar 40
Uchtovushlikning aylanmalari 40
Alteratsiya 42
Major tonalliklari 45
Sol major 47
V BO‘LIM 49
Choraktalik nuqtali 49
Bir tordagi ko‘tariluvchi legato 49
Pozitsiya 50
Glissando 51
Minor tonalliklari 52
Lya minor 53
Barre 54
VI BO‘LIM 58
Bosh va yondosh uchtovushliklar Do majorda 58
Bosh va yondosh uchtovushliklar lya minorda 59
Bitta tordagi pastlovchi legato 61
Majorli va minorli uchtovushliklar hamda ularning aylanmalari 63
Jo‘rlik 65
VII BO‘LIM 70
O‘n oltitalik notalar 70

Arpedjio 70
Turli torlardagi pastlovchi legato 71
Sol majordagi bosh va yondosh uchtovushliklar 72
Septakkordlar 72
Sol major gammasi ikkinchi pozitsiyada 75
Parallel tonalliklar 76
Mi minor 77
Foydalanilgan adabiyotlar ro‘yxati 81
Ilovalar ....