

G'anijon XUDOYEV

**BOSHLANG'ICH
G'IJJAK DARSLIGI**

(Bolalar musiqa va san'at maktablarining I-II sinflari uchun darslik)

O‘ZBEKISTON RESPUBLIKASI MADANIYAT VAZIRLIGI

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“JAVOHIR-ILM-NASHR”

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G‘anijon XUDOYEV

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Mazkur darslik O‘zbekiston Respublikasi Madaniyat vazirligi Respublika madaniyat muassalari faoliyatini tashkil etish ilmiy-metodik markazi tomonidan tasdiqlangan Bolalar musiqa va san‘at maktablarining I-II sinflari uchun ishlab chiqilgan o‘quv dasturi asosida tayyorlandi. Shuningdek, muallifning 2015-yilda nashr etilgan “Boshlang‘ich g‘ijjak saboqlari” o‘quv qo‘llanmasining to‘ldirilgan va qayta ishlangan nashri hisoblanadi.

Muallif “Boshlang‘ich g‘ijjak darsligi” kitobini o‘n bitta dars kesimida quyidagicha yoritib bergan. Jumladan, kirish qismida g‘ijjak cholg‘usining qisqacha tarixi, nazariy qismida boshlang‘ich musiqa saboxonligi, metodik qismida g‘ijjakning tuzilishi, g‘ijjak qismlarining nomlanishi, torlarning sozlanishi, g‘ijjakni ijro qilishda kamonni to‘g‘ri ushlash, g‘ijjak cholg‘usida ijro etish holati, kamonni g‘ijjak torlari ustida to‘g‘ri yurgizish bo‘yicha bir necha darslarni olib borish jarayonini misollar bilan, turli mashqlar hamda o‘zining shaxsiy mashqlari orqali ijro etish uslubini ko‘rsatgan. Shuningdek, texnik qismida ijro texnikasini rivojlantirish uchun major, minor gamma va uchtovushliklari, bir necha mashq va etyudlar keltiriladi. Darslikning badiiy qismida esa ellikka yaqin oddiy va murakkab shakldagi turli millat va o‘zbek milliy kuylari, shu jumladan kompozitor va bastakorlar ijodidan saralangan asarlar keltirilgan.

Mazkur darslik Bolalar musiqa va san‘at maktabi o‘quvchilari hamda g‘ijjak sozini mustaqil o‘rganuvchilar uchun mo‘ljallangan.

Mas‘ul muharrir:

Oqilxon Ibrohimov

San‘atshunoslik fanlari doktori, professor

Taqrizchilar:

Sobirjon Jumayev

O‘zbekiston davlat san‘at va madaniyat instituti

Cholg‘u ijrochiligi kafedrasida professori

Fayzulla Karimov

O‘zbekiston davlat konservatoriyasi

Xalq cholg‘ularida ijrochilik kafedrasida dotsenti

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KIRISH

1-DARS

G'ijjak sozining qisqacha tarixidan

G'ijjak cholg'usi Markaziy Osiyo xalqlari, xususan o'zbek, tojik, turkman, shuningdek, kavkaz, ozarbayjon hamda arman xalqlari orasida keng tarqalgan kamoncha bilan chalinadigan torli cholg'u hisoblanadi. Ilk g'ijjaklarning kosaxonasi qovoqdan va kokos yong'og'i (norjil yong'oq) dan yasalgan bo'lib, dastasining o'rtasi kovak qilib o'yilgan uzun yog'ochdan ishlangan. Kosaxonaning ustiga pufak (molning yurak pardasi) yoki baliq teri qoplangan. Dastasi dumaloq bo'lib, kosaga yaqinlashgan sari ingichkalashtirib ishlangan. Kosaga o'rnatilgan temir oyoqchani ijrochi tizzasiga qo'ygan holatda o'tirib chalgan.

Ilk g'ijjaklarda uchta tor bo'lib, bular kvarta intervali bo'yicha sozlangan. Sozlanishi muqim bir tovushda bo'lmay, balki ashulachining ovozigga bobasta yoki ijro etiladigan kuyning xarakteriga qarab turlicha bo'lgan. Shu davrlardagi g'ijjaklar ovoz hajmi bir yarim oktava oralig'ida bo'lgan. XX asrning 20-yillariga kelib sozandalar g'ijjak ovozini kengaytirish va baland qilish maqsadida unison qilib sozlangan qo'shtorlardan foydalana boshladilar. G'ijjak sozi yakka holda va ansambllarda keng foydalanila boshlangan. Kamonchasi ot dumidan ishlanib, chalish vaqtida o'ng qo'l barmoqlari bilan tortib turilgan¹. 1930-yillarga kelib Ashot Ivanovich Petrosyans tomonidan o'zbek cholg'ulari takomillashtirilib, g'ijjakka to'rtta tor joriy qilindi². Bular skripka singari kvinta intervali oralig'ida joylashtirildi. Qayta ishlangan g'ijjak dastasi dumaloq emas, balki, skripka dastasidek yassi qilib ishlangan. Oyoqchasi stulda o'tirib chalish uchun qulaylashtirilgan³. Hozirgi musiqa istilohidagi g'ijjak sozi xuddi shu zaylda foydalanib kelinmoqda.

O'zbek xalq milliy cholg'ulari orasida g'ijjak sozi – o'zining mungi, nolishi va inson tovushiga hamohangligi bilan xarakterlidir. Nafaqat, mumtoz kuy-qo'shiqlarimiz, qolaversa, g'ijjak cholg'usida xalqimizning sho'x navolari, Yevropa klassik kompozitorlarining kuy va qo'shiqlarini ijro etibgina qolmay, balki turli qushlar va hayvonlar ovozini ham ifodalay olish mumkin.

Demak, bundan shuni anglash mumkinki, g'ijjakning imkoniyatlari benihoya keng. Unda Toshkent-Farg'ona yo'lidagi maqomlarni, Xorazm maqomlarini, Buxoro Shashmaqomini butun dardu-nolalarini aks ettirish, o'zbek hamda jahon kompozitor va bastakorlari tomonidan yaratilgan, o'ta texnik imkoniyatlar talab qiladigan kuy va mashqlarni me'yoriga yetkazib ijro eta olish imkoniyatiga ega.

Hattoki, qushlarning sayrashi-yu, qo'y va echkilarning ma'rashi, uy hayvonlarining o'kirishi-yu, itning hurishi, mushukning miyovi, suvlarning

¹ I.Akbarov. Musiqa lug'ati. – T.: O'qituvchi, 1997. 379-b.

² А.И.Петросьянц. Инструментоведение. – Т.: O'qituvchi, 1980. 7 – 8-b.

³ I.Akbarov. Musiqa lug'ati. – T.: O'qituvchi, 1997. 380-b.

marjon qoyalarga urilib oqishlarigacha, qo‘ying-ki, butun qishloq va shahar ko‘chalarining to‘la ovozlari aks ettirish mumkin.

G‘ijjak cholg‘usi o‘zining keng imkoniyatlari bilan boshqa cholg‘u sozlaridan farq qiladi.

Uning tovush hajmi (diapazoni): kichik oktava *sol* tovushidan 4-oktava *lya* tovushi qadar davom etadi.



Ushbu o‘quv qo‘llanmani besh qismga bo‘lib tadbiiq etdik, unga ko‘ra: kirish qism (g‘ijjak sozi tarixidan qisqacha ma‘lumotlar), nazariy qism, uslubiy qism (berilgan mashq va etyudlar tahlili), texnik qism, badiiy qismlardan tashkil topdi. Bunda joriy etilgan uslubiy ko‘rsatmalar bolalar musiqa va san‘at maktabi boshlang‘ich sinf o‘quvchilarida g‘ijjak sozini o‘zlashtirishlari uchun qo‘l keladi degan umiddamiz.

Mazkur o‘quv qo‘llanmadan Bolalar musiqa va san‘at maktab o‘quvchilari, madaniyat va san‘at kollejlari hamda Oliy ta‘lim muassasalari musiqiy ta‘lim yo‘nalishi bakalavr talabalariga g‘ijjak cholg‘usini mustaqil o‘zlashtirishlarida qo‘l kelishi mumkin.

Darsni mustahkamlash uchun savol va topshiriqlar

1. Shovqinli tovushlar va musiqiy tovushlar haqida so‘zlab bering.
2. G‘ijjakning paydo bo‘lish tarixiga oid yana qanday ma‘lumotlarga egasiz.
3. G‘ijjak sozining imkoniyatlari haqida nimalarni bilasiz?
4. G‘ijjakning ovoz kengligi (diapazoni) qancha?
5. O‘zbek milliy cholg‘ulari orasida g‘ijjak sozining o‘rni haqida gapirib bering.
6. An‘anaviy g‘ijjak va akademik g‘ijjak ijrochiligi haqida nimalarni bilasiz?
7. G‘ijjak cholg‘usiga o‘xshash boshqa millat musiqa cholg‘ulari haqida nimalarni ayta olasiz?

Tavsiya etiladigan adabiyotlar

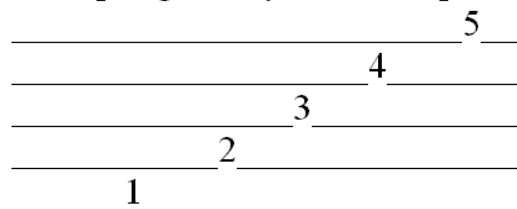
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2-DARS

NAZARIY QISM

Musiqqa savodxonligini oshirish bo'yicha ma'lumotlar.

Musiqadagi asosiy 5 ta chiziq:




(Tovushning balandligiga qarab, pastki va yuqorigi yordamchi chiziqlardan ham foydalaniladi)

Musiqadagi asosiy 7 tovushning skripka yoki sol kalitida joylashuv tartibi:




Tovushlarning ijro etilish cho'zimi

 Butun tovush 4 ham⁴ga qadar ijro etiladi.

 Yarimtalik tovush 2 hamga qadar ijro etiladi

 Choraktalik tovush 1 hamga qadar ijro etiladi

 Sakkiztalik tovush ikkitasi 1 hamga ijro etiladi

 O'n oltitalik tovush to'rttasi 1 hamga ijro etiladi

Skripka yoki sol kaliti



Ushbu kalitning gajagi (aylanmasi) sol tovushsi joylashgan nuqtadan boshlanganligi sababli sol kaliti yoki skripka kaliti deb nomlanadi.

⁴ "ham" atamasi asosan tovush cho'zimini ifodalashda foydalaniladi. Musiqiy amaliyotda rus tilida to'rtta sakkiztalik tovush "1 i 2 i" (raz i dva i) shaklida ifodalansa, o'zbek tilida "1 ham 2 ham" tarzida qo'llaniladi.

Aksent, hissa, metr, o'lchov, takt, takt chizig'i, takt oldi (zatakt)

Musiqada tovushlar ma'lum bir vaqt davomida tashkil etiladi (eshitiladi). Tovushlarning ma'lum bir vaqtlarda teng hissalariga bo'linib, almashib turishi musiqada bir tekis harakatlarni hosil qiladi (bunday harakatga pulsatsiya ham deyiladi). Tovushlarning ana shu harakati vaqtida ayrim hissalar urg'usi ajralib turadi. Bu urg'ularga **aksent** (zarb) deyiladi. Aksent tushadigan hissalar **kuchli hissalar** deyiladi. Aksent tushmaydigan hissalar **kuchsiz hissalar** deyiladi.

Kuchli va kuchsiz hissalarining tekis almashinib turishi **metr** deyiladi. Metr hissasi xilma-xil cho'zimlarda ifodalanishi mumkin.

Metr hissasining ma'lum bir cho'zimda ifodalanishi **o'lchov** deyiladi.

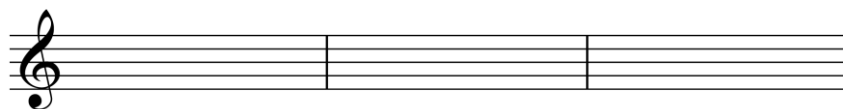
O'lchovlar tovush yozuvida ikkita raqam bilan yoziladi. Bu raqamlar birin-ketin yuqoridan pastga qo'yilgan bo'lib, skripka kalitidan so'ng joylashtiriladi.



Ustki raqam metrdagi teng hissalar sonini, quyi raqam esa mazkur o'lchovdagi metr hissasining qanday cho'zimda ifodalanganligini bildiradi.

Musiqasi asarining bir kuchli hissadan ikkinchi bir kuchli hissagacha bo'lgan oralig'i **takt** deyiladi⁵.

Tovush yozuvida har bir takt tovush yo'lini ko'ndalang kesib o'tgan vertikal chiziq bilan ajratiladi. Bu vertikal chiziqqa **takt chizig'i** deyiladi.



Takt chizig'i, odatda, takt oldi (zatakt)ni kuchli hissadan ajratib ko'rsatish uchun qo'yiladi.

Agar musiqasi asari kuchsiz hissadan boshlansa, asar boshida to'liq bo'lmagan takt hosil bo'lib, bunga **takt oldi**(zatakt) deyiladi. Takt oldi ko'pchilik hollarda umumiy taktning yarmidan oshmaydi.

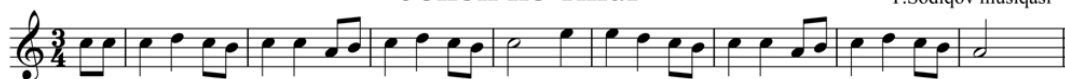


Takt oldi musiqasi asari o'rtasida, unga istalgan bir qismi boshlanishi oldida ham bo'lishi mumkin.

Ko'p hollarda takt oldi bilan boshlangan asar yoki uning biror qismi to'liq bo'lmagan takt bilan tugallanadi va u takt oldini to'ldiradi. Asar oxirida uning biror qismidan so'ng ikkita takt chizig'i qo'yiladi. Bu asarning ma'lum bir bo'laki yoki asar tugaganidan dalolat beradi.

Jonon ko'rinur

T.Sodiqov musiqasi



⁵ I.Akbarov. Musiqasi lug'ati. – T.: O'qituvchi, 1997-y., 280-b.

PAUZALAR

Musiqa asari ijrochiligida tinish va dam olish belgilariga **pauza** deb ataladi. Puzalar tovush cho‘zimplari singari butun, yarimtalik, choraktalik, sakkiztalik, o‘n olitalik kabi ko‘ri-nishlarga ega bo‘lib, tovush cho‘zimplaridan farqli o‘laroq ijro etilmay, balki o‘z nomiga munosib tovush cho‘zimida dam oladi.

Butun pauza



Butun pauza to‘rtinchi chiziqning ostida yoziladi, *to‘rt ham* mobaynida yoki butun tovush cho‘zimida dam oladi.

Yarimtalik pauza



Yarimtalik pauza uchinchi chiziqning ustida joylashadi, *ikki ham* mobaynida yoki yarimtalik tovush cho‘zimida dam oladi.

Choraktalik pauza



Choraktalik pauza *bir ham* mobaynida yoki choraktalik tovush cho‘zimida dam oladi.

Sakkiztalik pauza



Sakkiztalik pauza *bir* yoxud *hamga* dam oladi, yoki sakkiztalik tovush cho‘zimida dam oladi.

O‘n olitalik pauza



O‘n olitalik pauza o‘n olitalik tovush cho‘zimida dam oladi.

DINAMIK TUSLAR

Musiqa asarini ijro etishda tovush kuchini o‘zgartirish, uning badiiy ijrosiga erishish maqsadida foydalaniladigan turli ishora va ko‘rsatmalarga **dinamik tuslar** deb ataladi.

p (*piano*) – mayin, kuchsiz, yumshoq

pp (*pianissimo*) – juda mayin, juda kuchsiz

mp (*mezzo piano*) – kuchsizroq (*pianodan* kuchli, *fortedan* kuchsizroq)

f (*forte*) – qattiq, kuchli

ff (*fortissimo*) – juda qattiq, juda kuchli

mf (*mezzo forte*) – qattiqroq, kuchliroq

cr (*crecendo*) – tovushni tobora kuchaytirib borish

dim (*diminuendo*) – tovushni tobora kuchsizlantirib borish

sf (*sforzando*) – ayrim tovushlarni to‘satdan kuchli ijro etish.

TEMP

Musiqa asarining ijro etilish sur'atiga **temp** deb ataladi. Templar asosan uch xil ko'rinishda bo'ladi: og'ir templar, o'rtacha templar va tez templar.

Og'ir templar

Largo (*largo*) – juda vazmin, juda cho'zib

Lento (*lento*) – vazmin, cho'zib

Adajio (*adajio*) – og'ir

Grave (*grave*) – juda og'ir

O'rtacha templar

Andante (*andante*) – shoshilmasdan, o'rtacha og'ir

Moderato (*moderato*) – o'rtacha tez

Sostenuto (*sostenuto*) – salobatli

Allegretto (*allegretto*) – jonlanib

Tez templar

Allegro (*allegro*) – tez

Vivo (*vivo*) – jonli, chaqqon

Vivace (*vivace*) – jadal

Presto (*presto*) – tez, oshiqib

Prestissimo (*prestissimo*) – juda tez

INTERVALLAR

Ikki tovush oralig'idagi masofa interval deb ataladi. Agar ijrochi interval tovushlarini birin-ketin ijro etsa – **melodik interval**, birdaniga (bir vaqtda) ijro etsa – **garmonik interval** deb ataladi.

Jami intervallar sakkizta bo'lib, ular quyidagilardan iborat bo'ladi: **prima, sekunda, tertsiya, kvarta, kvinta, seksta, septima, oktava.**



Mazkur intervallar tuzilishi va ijro etilishiga qarab turlicha (kat. – katta, kich. – kichik, sof, kam. – kamaytirilgan, ort. – orttirilgan) ko'rinishlarda uchraydi:



Darsni mustahkamlash uchun savol va topshiriqlar

1. Musiqada asosiy nechta nota chiziqlari mavjud.
2. Skripka yoki sol kaliti haqida nimalarni bilasiz?
3. Musiqada yana qanday kalitlar haqida ma'lumotga egasiz?
4. Nota chiziqlarida tovushlarning joylashuvini aytib bering.
5. Tovushlarning cho'zimi qanday bo'ladi va ularni yozib bering?
6. "ham" atamasi nimani anglatadi?
7. Aksent, hissa, metr, o'lchov, takt, takt chizig'i, takt oldi haqida qanday ma'lumotlarga egasiz?
8. Musiqada qanday pauzalar bor ?,
9. Pauzalarga misollar keltiring.
10. Templar necha xilga bo'linadi?
11. Templarni yoddan aytib berng.
12. Dinamik tuslar haqida gapirib bering.
13. Intervallar haqida so'zlab bering.

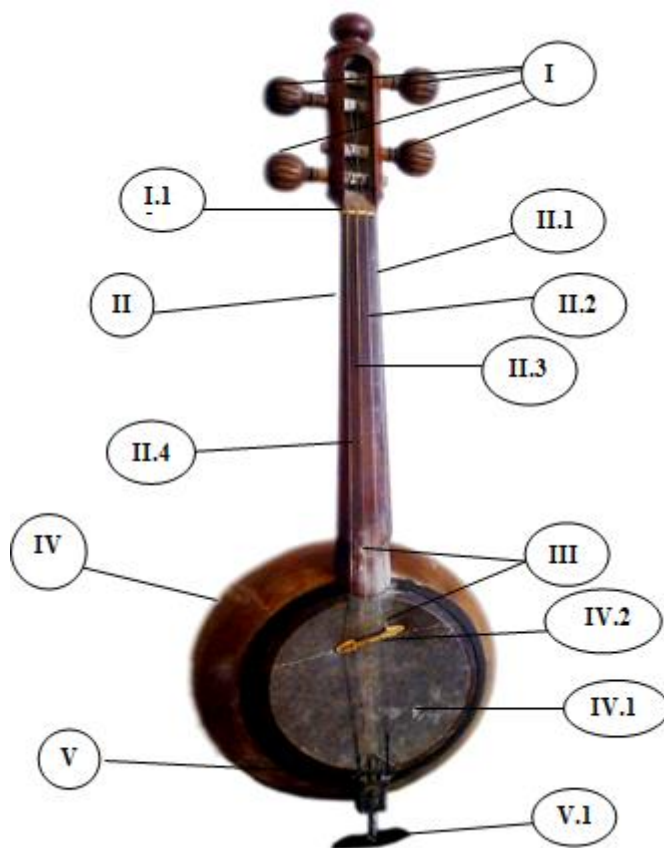
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METODIK QISM

3-DARS

G'ijjak cholg'usining tuzilishi



Yuqorida keltirilgan musiqiy savod ko'nikmalarini o'zlashtirish bilan birgalikda g'ijjak cholg'usi bilan tanishishni boshlaymiz.

G'ijjak cholg'u sozining boshqa sozlar singari qator qismlardan tashkil topganini ko'rib turibmiz. Buni birma-bir qismlarga ajratib o'rganamiz:

I. Yuqori qism(bosh qism)da to'rt simni ushlab turish va sozlash uchun quloqlar joylashadi.

I.1. Undan pastda simlarni me'yorida ushlab turish uchun kichkina xarrakcha, yoki shayton xarrak joylashadi.

II. Dasta qismi

Simlarni barmoq bilan bosib chalinadigan qismi **dasta** deyiladi. U asosan o'rik yoki yong'oq daraxtidan yasaladi va kosaxonaga ulanadi. Gijjakning yuqori qismdan dastaning usti bilan kosaxonaga tegib turgan joyigacha (4-5 santimetr qolgan) yassi, silliq grif joylashadi. Shu grifning ustidan g'ijjak cholg'usining to'rtta simi kesib o'tadi. Simlar ustida barmoqlar harakatlantirilib musiqiy ovoz hosil qilinadi.

II.1. Birinchi eng ingichka sim "Mi" deb nomlanadi, ikkinchi oktavaning mi tovushi balandligini bildiradi:



II.2. Ikkinchi sim “*Lya*” deb nomlanadi birinchi oktavaning lya tovushi balandligini bildiradi:



II.3. Uchinchi (yo‘g‘on) sim “*Re*” deb nomlanadi birinchi oktavaning re tovushi balandligini bildiradi:



II.4. To‘rtinchi (pastki, eng yo‘g‘on) sim “*Sol*” deb nomlanadi kichik oktavaning sol tovushi balandligini bildiradi:



III. Dasta va kosaxona ulangan qism. Grifning tugagan joyidan toki xarrakkacha bo‘lgan maxsus oraliqda kamon harakatlanadi.

IV. Kosaxona qismi. U aylana shaklda, g‘ovak qilib ishlangan.

IV.1. Kosaxona ustiga baliq terisi qoplanadi.

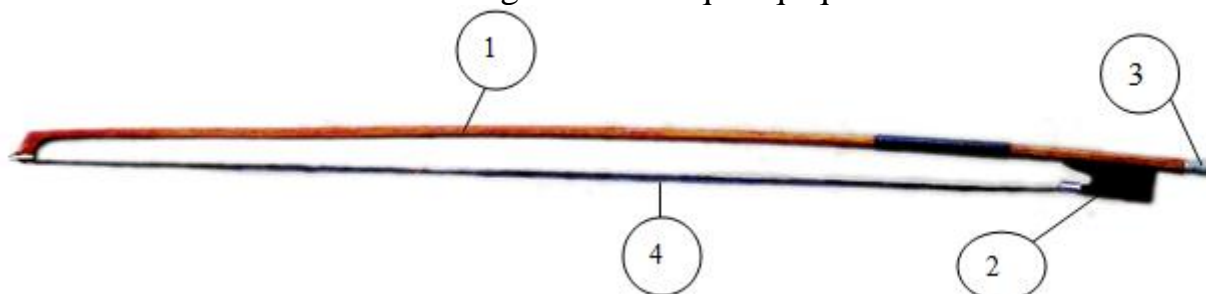
IV.2. Teri ustida to‘rt simni me‘yorida ushlab turish uchun –“xarrak” joylashgan bo‘lib, uni dastaga yaqin joyda joylashtiriladi.

V. Kosaxonaning pastki qismida to‘rt simni ushlab turish uchun ilgaklar joylashtiriladi.

V.1. G‘ijjakni oyoqda ushlab turish uchun – metal moslama biriktirilgan.

Kamon (smichok)

Endi shu tartibda kamonning tuzilishi haqida qisqacha to‘xtalib o‘tamiz:



Kamonning asosiy qismi qattiq yog‘ochdan tayyorlangan bo‘lib, ingichka, uzunligi 50 sm dan 70 sm gacha bo‘lgan, uchi ilgak shaklida tayyorlangan qattiq yog‘och (1) ni tashkil qiladi. Yog‘ochning pastki qismi 5-7 santimetrgacha o‘yilgan bo‘lib, utski qismiga ilgich tomonga to‘g‘rilab qattiq yelim yoki juda qattiq yog‘och (2) mahsulotidan maxsus moslama o‘rnatiladi.

Bu moslama orqaga-oldingga (o'ngga-chapga) harakatlantirish uchun kamoning pastki g'ovak qismidan rezbalik metall (3) moslama (mexanizm) joylashadi. Kamon uchidagi yarim ilgak hamda kamoning past qismidagi yelim moslamaga otning yolidan (dumidan) tayyorlangan o'ram (4) joylashtiriladi. Bu kamoning yoli hisoblanib, kuyning texnik holatiga qarab, pastki metal moslamada tarang va sust holatga keltiriladi.

Har 4-5 soatlik mashqdan so'ng kamon yolini kanifol yordamida oqartirib turishlik tavsiya etiladi.

Darsni mustahkamlash uchun savol va topshiriqlar

1. G'ijjak sozining tuzilishi haqida gapirib bering.
2. G'ijjak qanday qismlardan tashkil topadi ?
3. G'ijjak sozining to'rtta simlari qaysi balandliklarda sozlanadi ?
4. Kamoning tuzilishi haqida so'zlab bering.
5. Kamon qanday qismlardan tashkil topadi?

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4-DARS

G'IJJAK CHOLG'USIDA IJRO ETISH HOLATI

(stulda to'g'ri o'tirish va kamonni to'g'ri ushlash)



Endi yuqorida keltirilgan musiqiy ko'nikmalarga tayangan holda yosh o'quvchi bilan g'ijjak cholg'u sozida ijro etish sir asrorlarini o'rganib boshlaymiz.

Avvalambor o'quvchining yoshiga va bo'yiga mos ravishda stul tanlaymiz, chunki o'quvchining tizzasini qiya tekis holatda bukilishi va undan g'ijjak cholg'usi tushib ketmaydigan holatda joylashishi shart. Shunda o'quvchida erkin harakat qilish ko'nikmalari hosil bo'ladi.

G'ijjak ijrochiligida chap va o'ng qo'llarning ahamiyati juda muhim rol o'ynaydi. Ayniqsa o'ng qo'lda kamonni bir tekisda, to'g'ri va erkin ushlash. Kamonni ravon harakatlantirganda – kistni chiroyli ishlatishga erishish, simdan simga ko'chadigan holatlarda shoshilmasdan, bir tor ikkinchi torga halal bermasdan, aniq ko'chish va yoqimli ohang talab qilinadi. Bizga kuyning toza va chiroyli yangrashini ta'minlovchi – chap qo'l sanaladi. Chap qo'lni g'ijjak dastasida to'g'ri ushlash. Chap qo'l barmoqlarini torlar ustida o'z o'rniga aniq va erkin bosish natijada g'ijjakdan yoqimli va dardli ijroning yangrashini ta'minlaydi.

O'ng qo'lda kamonni to'g'ri ushlash qoidasi



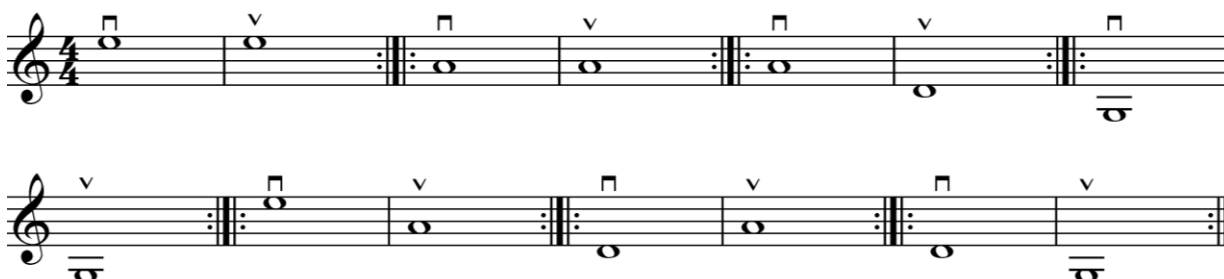
Endi o'ng qo'l bilan smichokni ya'ni kamonni ko'rsatilgan holatda ushlab, cholg'u sozining to'rt simida, ya'ni ochiq simlarda kamonni yo'naltira boshlaymiz. Oldin 2 yo'g'on simda qator mashqlar bajaramiz. Mashqlar 2/4 va 4/4 o'lchovida bo'lib ular butun, yarimtalik, choraktalik, sakkiztalik tovushlarda iborat bo'ladi.

Sol va Re simlariga o'tish mashqlarini bajaramiz. O'quvchini qo'llari va kist qismlari bu paytda risoladagidek deyarli ishlamaydi, shuning uchun o'quvchini toliqtirib qo'ymaslik uchun unga tez-tez dam berib, o'quvchiga o'zimiz g'ijjak cholg'u sozida texnik kuylar va mumtoz kuylardan namunalar ijro etib beramiz. O'quvchi biroz tinim va dam olgach, yana oldingi mashqimizni davom ettirib, endi lya va mi simlarida ham kamon bilan ochiq simlarda butun, yarimtalik, choraktalik tovushlar cho'zimida kamonni o'ngga va chapga yo'naltira boshlaymiz. Bu mashqimizda to'rt sim ham ishtirok etayotganligi uchun biroz murakkabroq tuyilishi aniq, shu sababli qo'l toliqib kamonni noto'g'ri ushlab qolishi mumkin, bu holat o'qituvchidan jiddiy nazoratni talab qiladi. O'quvchini diqqat bilan kuzatib: uning o'ng qo'li toliqib qolganda kamon ushlab biroz egri bo'lib boshlaydi, buni o'qituvchi tuzatib turishi shart. Endi o'quvchiga mustaqil tayrlanishi uchun 8 takt yoki 16 taktdan ko'p bo'lmagan ochiq simlarda ijro etilgan kuylarni yoki mashqlarni topshiriq qilib beramiz va birinchi sabog'imizga yakun yasaymiz.

Mustaqil tayyorlash uchun topshiriq

1-mashq

I.X.Reyder



Kamonni yo'naltirishda ham shartli belgilardan foydalaniladi, yuqorida keltirilgan mashqda: kamonni butun tovushlarda pastga va yuqoriga ijro etish tavsiya etilmoqda.

Π - kamonni pastga ijro etish (yoki o'ng tomonga harakatlantirish)

V - kamonni yuqoriga ijro etish (yoki chap tomonga harakatlantirish)

Ushbu ijroda kamon to'liqligicha yo'naltirilib, har bir berilgan ochiq simdagi tovushlarda kamon aniq va tekis oxirigacha harakatlanadi hamda toza va ravon tovush yangrashiga erishiladi. Ayniqsa kamonni simdan – simga ko'chish harakatlari o'quvchidan o'ta ehtiyotkorlikni talab qiladi.

1-mashqimizda yana bir belgi: repriza, ya'ni takrorlash belgisi haqida ma'lumotga ega bo'lamiz.

Repriza – ma'lum bir kuyning bo'lagini hech qanday o'zgarishsiz takroriy ijro etish:



Bunda butun tovushlarda keltirilgan mashqlar o'quvchiga ancha yengilroq kechadi. Sababi: kamonni boshidan-oxiriga, ya'ni 4 ham mobaynida cho'zib, so'ngra keyingi ochiq simdagi butun tovush ijrosiga o'tiladi, yuqorida keltirilgan 1-mashq o'quvchidan unchalik murakkablikni talab qilmaydi.

Oldingi sabog'imizda o'tgan g'ijjakni to'g'ri ushlar, stulda to'g'ri o'tirish, kamon(smichok)ni to'g'ri ushlar qoidalariga rioya qilgan holda keyingi darsimizni boshlaymiz. Ochiq simlarda ijro etiladigan oldingi darsimizdagi 1-mashqlarimizga hamohanglikda quyidagi etyudni keltiramiz:

2-etyud

I.X.Reyder

Shoshmasdan



Yuqorida keltirilgan etyud o'quvchi ijrosida bo'lib, undan unchalik katta mahorat talab qilmaydi, faqatgina uchta sol, re, lya torlarida kamonni to'g'ri yo'naltirish buni o'qituvchi tomonidan o'z vaqtida nazorat qilib turishlik talab qilinadi. Chunki o'quvchida o'ng qo'li hali kamonni to'g'ri yo'naltirish imkoniyati pastroq bo'lishi tabiiy, o'quvchining o'ng qo'li charchab kamonni noto'g'ri ushlashi yoki noto'g'ri yo'naltirishi mumkin. Buni o'qituvchi o'z vaqtida tuzatib turishligi tavsiya etiladi.

Keyingi keladigan mashqi(2)miz ochiq simlarda yarimtalik va butun tovushlarning almashib kelishi va kamonni simdan simga ko'chishi:

2-mashq

I.X.Reyder



Bu mashqimizda kelayotgan yarimtalik tovushlarda kamonni harakatlantirish butun tovushlarga nisbatan sal tezroq, sanoqqa qarab tortiladi. Va kamonning simdan-simga ko'chib kelishida ham o'quvchidan ehtiyotkorlikni talab qiladi.

Birinci taktdagi ochiq torda mi yarimtalik tovushlarining ijrosida – kamonni ushlab turgan o'ng qo'limiz (nisbatan) oldinroqqa chiqadi. Ikkinchi taktdagi lya ochiq tor yarimtalik tovushlarning ijrosida kamon nisbatan orqaroq olinib, re toriga tegib ketmaslik uchun o'qituvchi va o'quvchidan o'ta ehtiyotkorlik talab qilinadi.

Uchinchi taktdagi re torining ijrosidagi 2 ta yarimtalik tovushlarda kamonni harakatlantirish uchun o'ng qo'limiz nisbatan orqaroqqa olib ijro etiladi. Re va lya torlari o'rta simlar bo'lganligi sababli (bir-biriga) ijro vaqtida kamon keyingi toriga tegib ketish ehtimoli bo'lishi mumkin, shuning uchun, har bir tordagi berilgan yarimtalik tovushlarga diqqat qilib, alohida – alohida ijro etishlik talab qilinadi. To'rtinchi taktdagi ochiq Sol yarimtalik tovushlarining ijrosida g'ijjak cholg'umizni chap tomonga salgina buramiz. Shunday qilib kamon to'la **sol** torining ustida harakatlana boshlaydi va kamonni ochiq **sol** torining ustida aniq-ravon ijrosiga erishiladi. Bunda re torining ham hech qanday ta'siri bo'lmaydi.

2-mashqning 1-jumlasidagi to'rtta taktning har biri reprizaga asoslanib takror ijro etiladi. 1-jumlaning 5,6,7 va 8-taktlarda ochiq **mi** torining o'zida yarimtalik va butun tovushlar almashib keladi va repriza yordamida ushbu to'rt takt yana takrorlanadi. 1-jumladan farqli o'laroq, 2-jumlada taktma-takt emas, balki oldingi to'rt takt takrorlanadi va keyingi to'rt takt ham reprizaga uchrab alohida takrorlanadi.

Uchinchi jumlada, oldingi 4 takt sol butun va yarimtalik tovushlardan iborat bo'lib, ochiq – eng yo'g'on **sol** simida ijro etiladi, repriza yordamida ushbu to'rtta takt takrorlanadi. Uchinchi jumlaning 5,6,7 va 8-taktlarida kamon ochiq **re** simiga ko'chadi, butun va yarimtalik tovushlar yozilganday ijro etilib ushbu 4 ta takt ham takrorlanadi.

Har bir mashq, etyud yoki kuyni chaldirish davomida, uni ovoz bilan sanab ijro ettirish maqsadga muvofiq bo'ladi.

Masalan: bir ham ikki ham, uch ham to'rt ham tarzida sanaladi.

Yuqorida ko‘rsatilgan tartibda mashqni ijro qilib kelishini ta’kidlab sabog‘imizga yakun yasaymiz va mustaqil topshiriq qilib quyidagilarni topshiramiz:

Mustaqil tayyorlash uchun topshiriq

Oldingi darslarimizda o‘tilgan 1- va 2- mashqlarni ko‘rsatilgandek ijro etish, stulda to‘g‘ri o‘tirish, kamonni to‘g‘ri ushlab va tekis harakatlantirish qoidalariga to‘la rioya qilish. Butun, yarimtalik va choraktalik tovushlar ishtirok etgan, xohlagan 2 ta kuyni sanab kelish⁶:

Etyud

Dadilroq I.X.Reyder

1h 2h 3h 4h 1h2h 3h4h 1h 2h 3h 4h 1h 2h 3h 4h 1h2h 3h4h 1h 2h 3h 4h 1h2h3h4h

Yuqorida keltirilayotgan etyud “sanashni” yaxshi shakllantirish uchun nazarda tutilib keltirildi. Ushbu etyudni o‘quvchi qiynalmasdan sanashi uchun kichik izoh keltiramiz. Demak, etyud C (bu o‘lchov cho‘zimi 4/4 o‘lchovga teng) o‘lchovda yozilgan bo‘lib har bir taktning oralig‘i to‘rt hamga sanaladi. 1-taktda 4 ta choraktalik tovush ishtirok etgan bo‘lsa, 2 taktda esa 2 ta yarimtalik tovush takti to‘ldirib turibdi. Toki oxirgi taktgacha choraktalik va yarimtalik tovushlar taktma-takt almashib keladi, nihoyat oxirgi taktda butun **Iya** tovushida tugaydi. Ularning sanog‘i esa oldingi darslarimizdagi nazariy bilimlarga asoslanib sanaladi (sanalish tartibi tovushlar ostida yozib ko‘rsatildi). Yuqorida sanash uchun keltirilgan etyudda alteratsiya belgilaridan diyetz alomati ishtirok etmoqda, shu sababli alteratsiya belgilari haqida tushunchaga ega bo‘lamiz.

Alteratsiya belgilari

Alteratsiya belgilari deb, musiqa asarini ijro qilishda tovushni yarim tonga ko‘tarish, tushirish yoki o‘z holiga qaytarish alomatlariga aytiladi.

- **Diyetz** tovushni yarim ton ko‘tarish uchun ishlatiladi.

b - **Bemol** tovushni yarim ton tushirish uchun ishlatiladi

h - **Bekar** ko‘tarilgan yoki tushirilgan tovushni o‘z holiga qaytarib bekor qilish uchun ishlatiladi.

Darsni mustahkamlash uchun savol va topshiriqlar

1. Kamonni harakatlantirishda **II** va **V** nimani ifodalaydi?
 2. G‘ijjak sozida to‘g‘ri ijro etish, kamonni to‘g‘ri ushlab qoidalarini ko‘rsatib bering.
 3. 1-mashqni solfedjio qilib kuylab bering.
 4. 2/4 o‘lchovining sxemasi haqida ma’lumotga egamisiz.
 5. 4/4 o‘lchovini ko‘rsatib bering?
 6. Repriza haqida so‘zlab bering.
- Uchinchi darsda berilgan etyudni solfedjio qilib kuylab bering.

⁶ Tovushning ostida raqamlardan so‘ng berilayotgan “h” harfi “ham”ning qisqartmasi.

7. Darsda berilgan 2-mashqni solfedjio qilib kuylang.
8. Mustaqil tayyorlash uchun topshiriqda berilgan etyudni solfedjio qilib kuylab bering.
9. Darsdan tashqari 2/4 va 4/4/ o'lchovlarda yozilgan boshqa asarlarni olib mustaqil sanashni o'rganing.
10. Alteratsiya belgilari haqida gapirib bering.
11. Alteratsiya belgilari haqida qo'shimcha nimalarni bilasiz?

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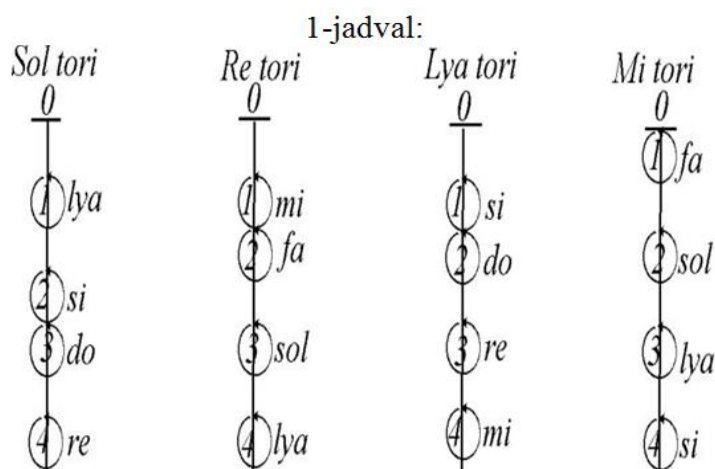
5-DARS

TO‘RTTA TORDA BARMOQLARNING TOVUSHLAR USTIDA JOYLASHUVI

Oldingi darslarimizda o‘tilgan bilim va ko‘nikmalarga tayangan holda navbatdagi darsimizni boshlaymiz. Ochiq simlarda berilgan mashq va etyudlar bir-bir ijro etiladi. Ularning qanchalik to‘g‘ri va aniqligi o‘qituvchi tomonidan nazorat qilib boriladi. Uyga berilgan nazariy topshiriqlar ham ko‘zdan kechiriladi. Endi o‘quvchi g‘ijak cholg‘usida kamonni-ochiq simlar ustida ancha aniq va ravon harakatlantira boshlaydi. Atsa-sekinlik bilan o‘quvchining chap qo‘l barmoqlari harakatiga e‘tiborimizni qaratsak ham bo‘ladi. Endi nafaqat ochiq simlar balki, barmoqlar bilan simlarni bosib aniq tovushlar chiqarish ustida turli mashq, etyud va kuylar ijro etishga erishish lozim bo‘ladi. Endi biz chap qo‘l barmoqlari yordamida, to‘rt simdan tovush hosil qilish yo‘llari ustida ish olib boramiz. To‘rtta torda barmoqlar joylashuviga doir jadvalni keltirishdan oldin, ushbu tovushlarni tovush yo‘lidagi joylashuvini keltiramiz (Bu birinchi pozitsiya hisoblanadi).



To‘rtta torda barmoqlarning tovushlar ustida joylashuv jadvali (I pozitsiya)



- 0- Ochiq simdagi ijro
- 1- Birinchi barmoq bilan ijro
- 2- Ikkinchi barmoq bilan ijro
- 3- Uchinchi barmoq bilan ijro
- 4- To‘rtinchi barmoq bilan ijro

Endi xuddi shu jadvalni barcha yondosh tovushlari bilan birgalikda qay tarzda joylashuvini 2-jadvalda keltiramiz:

2-jadval:

<i>Sol tori</i>	<i>Re tori</i>	<i>Lya tori</i>	<i>Mi tori</i>
0 lyab — sol#	0 mib — re#	0 sib — lya#	0 fa
1 sib — lya#	1 mi	1 si	1 solb — fa#
2 si	2 fa	2 do	2 sol
3 do	3 solb — fa#	3 reb — do#	3 lyab — sol#
4 reb — do#	4 lya — sol#	4 mib — re#	4 sib — lya#
5 re	5 lya	5 mi	5 si

Yuqorida keltirilgan jadvallar yosh g‘ijjakchi uchun biroz murakkabroq bo‘lishiga qaramasdan bunda talaygina ma’lumotlar mujassam. Yuqorida keltirilgan 1-jadvalda har bir simning ustida keluvchi tovushlar tartib bilan, barmoqlar ketma-ketligida sxema tarzida aks etgan (2-jadvalda esa yuqorida ta’kidlaganimizdek, yondosh tovushlar joylashuvi aks etgan, bu jadvalga doir mashq va etyudlarimizni gammalar ijrosidan keyingi bandlarimizda berib boramiz). Bu sxemani o‘quvchi yodlab olib takror-takror ijro etaversa: o‘ng qo‘lda kamonning harakati, ya’ni simdan-simga ko‘chishi ancha faollashadi, bir sim ikkinchi simga xalal bermaydi va chap qo‘lda barmoqlarning harakati ancha rivojlanadi, atsa-sekinlik bilan barmoqlar aniq, muqim tovushni ijro etishligiga o‘quvchida ko‘nikma hosil bo‘ladi.

Mazkur darsimiz davomida barcha barmoqlar harakatiga doir qator mashq va etyudlar keltiramiz.

Yarimtalik tovushlar va yondosh tovushlar ijrosida ochiq tor va birinchi barmoq harakatiga doir mashqni keltiramiz (bunda ijro etilayotgan yondosh tovushlar o‘quvchi uchun yangilik sanaladi, shu sabab uni fortepiano sozida aniqligini kuzatib borish talab qilinadi):

3-mashq

Endigi mashqda butun va yarimtalik tovushlar hamda yondosh tovushlar ishtirokida; ochiq tor, birinchi va ikkinchi barmoq harakatiga doir mashqni keltiramiz:

4-mashq

Keyingi berilayotgan mashqimizda butun tovush, yarimtalik tovush va choraktalik tovushlar hamda yondosh tovushlar ijrosida ochiq tor, birinchi, ikkinchi va uchinchi barmoqlar harakatiga doir mashqni keltiramiz: bunda yondosh tovushlarni aniq va chiroyli ijrosiga erishish, har bir o‘qituvchidan o‘quvchi ijrosiga fortepiano bilan birgalikda ijro qilib o‘ta kuchli nazoratni talab qiladi. Chunki yondosh tovushlar o‘quvchi uchun biroz qiyinchiliklar tug‘dirishi ehtimoldan xoli emas. Har bir ijro qilinayotgan yondosh tovush fortepiano bilan tuzatib borilsa, o‘quvchida tovushlarni aniq va ravon ijro qilish ko‘nikmasi hosil bo‘lib, tovushlarning toza ohangdorligiga erishiladi.

5-mashq

Endi barcha barmoqlarni torlar ustidagi harakatiga doir mashqni keltiramiz:

6-mashq

The musical score for the 6-finger exercise is written in treble clef with a 4/4 time signature. It consists of six staves of music. Each staff contains a sequence of notes with fingerings (0-4) and breath marks (V) above them. The exercise covers the entire range of the guitar strings.

Darsimizga yakun yasab, yuqorida keltirilgan amaliy va nazariy bilimlarimizni chuqurlashtirish asnosida bir etyudni mustaqil ijro qilib kelish uchun topshiramiz.

Mustaqil topshiriq

Mazkur etyudda choraktalik va yarimtalik tovushlarni kamon bilan to'g'ri taqsimlab torlar ustida to'liq harakatlantirish talab etiladi:

Etyud

J.Usmonov

The musical score for the study piece is written in treble clef with a 4/4 time signature. It consists of three staves of music. Each staff contains a sequence of notes with fingerings (0-5) and breath marks (V) above them. The exercise focuses on precise fretting and bowing techniques.

Darsni mustahkamlash uchun savol va topshiriqlar

1. Berilgan etyud va mashqlarni solfedjio qilib kuylab bering.
2. Birinchi pozitsiyada barmoqlar harakatini kamonsiz torlar ustida g'ijjakda ovoz chiqarimasdan harakat qildiring.
3. O'ng qo'l bo'g'imi(kist)ni kamon yordamida ravon harakatlanishga o'rgating.
4. 1- va 2-jadvaldan siz nimani tushundingiz?
5. Darsdan tashqari yarimtalik va choraktalik notalar ishtirok etgan asarlarni olib sanash va solfedjio qilib kuylash orqali bilimlarni mustahkamlash.
6. G'ijjakda mashqlarni ijro qilishda kuylab chaling.
7. Mustaqil topshiriqda berilgan etyudni kuylab chaling.

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6-DARS

Endi o‘quvchida faqat birinchi pozitsiyada g‘ijjak sozining barcha torlarida to‘rtta barmoq bilan ijro qilish ko‘nikmasi anchagina shakllandi. O‘quvchining qobiliyati hamda imkoniyatlaridan unumli foydalanib g‘ijjak ijrochiligida muhim bo‘lgan musiqiy elementlar (liga, legato, detashe, stakkato, fermata) va gammalarni ijro qilishga o‘tsak ham bo‘ladi.

Ba‘zi bir musiqiy elementlarning qisqacha izohini berib o‘tamiz:

Liga – (lotinchada *liga* – “bog‘layman” ma’nosini anglatadi) bir xil balandlikdagi ikki va undan ortiq tovushlarni uzmasdan ijro qilish shunday nomlanadi. Va tovushlarni pastdan yoki yuqoridan yarim oy shaklidagi egri chiziq bilan bog‘lash orqali amalga oshiriladi.



Legato – (lotinchada *legato* – “bog‘lab”, “silliqlab” ma’nolarini anglatadi) bir tovushdan ikkinchi tovushga to‘xtovsiz o‘tish yoki har xil balandlikdagi ikki va undan ortiq tovushlarni uzmasdan ijro qilish shunday nomlanadi. Ijro qilinadigan tovushlar xuddi liga tarzida pastdan yoki yuqoridan qavscha shaklidagi egri chiziq bilan bog‘lanadi.



Detashe – (fransuzchada *detache, detacher* – “bo‘lish” va “ajratish” ma’nolarini beradi) bunda har bir ijro etilayotgan tovushni kamon bilan bir tomonga (pastga yoki yuqoriga) ajratib ijro qilish⁷ bilan amalga oshiriladi. Va tovush ostiga yoki ustiga chiziqcha qo‘yish bilan farqlanadi.



Stakkato – (italyanchada *staccato* – “ajratilgan”, “alohida” ma’nolarini anglatadi) tovushlarni qisqa-qisqa, bir-birovidan pauzalar bilan ajratib ijro etish⁸ orqali amalga oshiriladi. U tovushning ostiga yoki ustiga nuqta qo‘yish bilan farqlanadi.



Fermata – (italyanchada *fermata* – “to‘xtash”, “to‘xtab turish” ma’nolarini anglatadi) biror tovushning ostiga yoki ustiga fermata belgisi qo‘yilsa, mazkur tovushni, asarning xarakteriga qarab istalgancha cho‘zib ijro qilish (Ijrochining didi va mahoratiga bog‘liq)⁹, ya’ni nota yoki pauzani bir yarim barobariga cho‘zib ijro qilinadi.



Sinkopa – (italyancha, yunoncha *synkope* – “qisqartish” ma’nosini anglatadi) qattiq chalinadigan (aksentli) tovushning odatdagi kuchli hissadan kuchsiz hissaga olib o‘tish¹⁰ shunday ataladi. Tovushning ustiga belgi qo‘yish bilan farqlanadi.



(Yuqorida berilgan musiqiy elementlarni g‘ijjak ijrosidagi oddiy mashq va gammalarda bajarishga urinamiz)

⁷ Il.Akbarov. Musiqa lug‘ati. – T.: O‘qituvchi, 1997. 77-b.

⁸ O‘sha adabiyot, 272-b.

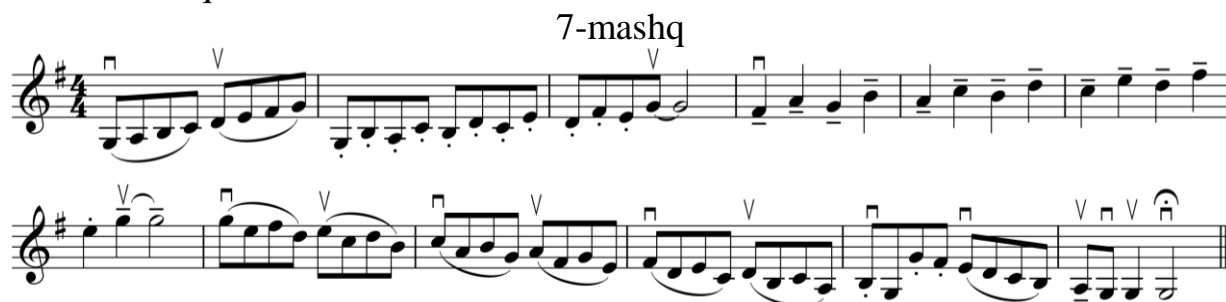
⁹ O‘sha adabiyot, 324-b.

¹⁰ O‘sha adabiyot, 264-b.

Endi o'quvchi birinchi pozitsiyani to'rtta tordagi barcha tovushlarda ijro qila olish imkoniyatiga ega bo'ldi. G'ijjak cholg'usida ijro qilish uchun eng qulay bo'lgan sol major gammasini yuqorida keltirilgan turli elementlar orqali chalishga harakat qilamiz:



Endi xuddi shu musiqiy elementlarni sol major gammasida yozilgan bir nechta mashqlarda keltiramiz:



Yuqorida keltirilgan mashqlarga hamohanglikda keltirilayotgan mazkur mashqni barcha torlarda bajarish mumkin.



POZITSİYALAR XUSUSIDA

POZITSIYA – bu, cholg'uda chap qo'l barmoqlarining mos harakatini ta'minlash uchun qo'llaniladigan holat bo'lib, bunda chap qo'l dastada o'z joyini o'zgartirib pastlab borgan sari pozitsiya o'zgarib boradi¹¹. (Turli pozitsiyalarga o'tish harakatlarini texnik qismning mashq va etyudlar bandidagi "turli pozitsiyalarga o'tish mashqlari"ida keltiramiz).

Endi g'ijjak torlarida 1-, 2- va 3-pozitsiyalarda chap qo'l barmoqlari joylashuvi jadvalini keltiramiz:

¹¹ G'ijjak ijrochiligida asosan yettita pozitsiya mavjud bo'lib, biroq boshlang'ich jarayonda o'quvchining imkoniyatlaridan kelib chiqib, uch xil pozitsiyada barmoqlar joylashuvi holati o'zlashtirilsa ham juda katta ijobiy yutuq sanaladi.

POZITSİYALAR

Birinchi pozitsiyada barmoqlar joylashuvi



Ikkinchi pozitsiyada barmoqlar joylashuvi



Uchinchi pozitsiyada barmoqlar joylashuvi



Darsni mustahkamlash uchun savol va topshiriqlar

1. Liga nima?
2. Do major va sol major gammalarini stakkato qilib ijro qiling.
3. G'ijjak ijrochiligida legato va liga belgilari nimalarda farqlanadi?
4. Fermato qanday ijro qilinadi?
5. Pozitsiya – nima degani ?
6. Pozitsiyalar haqida yana nimalarni bilasiz.
7. Detashe belgisini gijjakda turli mashqlarda ijro qilib ko'rsating.
8. Sinkopa qanday ijro qilinadi?
9. Darsda berilgan mashqlarni solfedjio qilib kuylang.
10. G'ijjakda ijro qilganda mashqlarni kuylab chaling.

Tavsiya etiladigan adabiyotlar

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7-DARS

TOVUSHNI VARAQDAN O‘QISH VA TAHLIL QILISH

O‘quvchining musiqa bilimini oshirish uchun shaxsiy o‘quv rejasidagi asarlardan tashqari ularga turli mazmundagi bir necha musiqa asarlarini varaqdan o‘qish vazifasi topshiriladi. Mutaxassislik sinfida tovushni varaqdan o‘qish ishlari o‘quvchilarning o‘zlashtirishiga har tomonlama yordam beradi. Shu sababli o‘quvchi ikkinchi sinfdan boshlab tovushni varaqdan o‘qishni o‘rgana borishi zarur. Tovush nomlarini varaqdan o‘qish va tahlil etish bir-biriga bog‘liqdir. O‘qituvchi oquvchiga varaqdan o‘qish va tahlil qilish uchun tegishli musiqa asarlarini puxta o‘ylab tanlashi kerak, bunda o‘quvchilarning darsga qiziqishi va talablarini, qobiliyati va shaxsiy xususiyatlarini hisobga olish kerak. O‘quvchilarning ansambl va orkestrda ijro etishlari ham tovushni varaqdan ongli ravishda to‘g‘ri va tez tahlil etish malakasini rivojlantirish uchun ularga musiqa adabiyoti bilan mustaqil tanishishga intilish hissini uyg‘otish zarur.¹²

“Tovushni varaqdan o‘qish va tahlil etish” Bolalar musiqa va san‘at maktablarida mutaxassislikdan keyin turadigan dars bo‘lsada, biroq aynan mutaxassislik darsida keng qo‘llaniladigan darsning bir bo‘lagi bo‘lib xizmat qiladi.

“Tovushni varaqdan o‘qish¹³” darsi uchun alohida o‘quv dasturi tuzilgan bo‘lsada, dasturda aks etgan 2-sinflar uchun ajratilgan asarlarning jo‘rnavozi yakka ijrosini keltirishni (badiiy qismdan so‘ng) joiz ko‘rdik. Biroq har bir asarni musiqiy tahlil qilib o‘quvchiga tushuntirishni o‘qituvchi zimmasida qoldiramiz.

Darsni mustahkamlash uchun savol va topshiriqlar

1. Tovushni varaqdan o‘qish deganda nimani tushundingiz ?
2. Har bir berilgan asarni varaqdan o‘qishdan oldin asarda kelgan musiqiy belgilarni o‘rganib chiqing.
3. Asarlarda keladigan tasodifiy belgilarni sinchkovlik bilan o‘rganing va ularga amal qilgan holda g‘ijjak cholg‘usini ijro qilishga harakat qiling.
4. Har xil oddiy asarlarni mustaqil tarzda varaqdan o‘qishga va g‘ijjakda mustaqil ijro qilishga harakat qiling,
5. Har xil oddiy va murakkablikdagi asarlarni mustaqil tarzda varaqdan o‘qishga harakat qiling, bu sizning mukammal ijrochi bo‘lib etishingizda yordam beradi.

Tavsiya etiladigan adabiyotlar

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3. Usmonov J. Yosh g‘ijjakchi. 2-kitob. –T.: O‘qituvchi.1997.

¹² O‘zbekiston Respublikasi Xalq ta’limi vazirligining 2011-yil 1-fevraldagi 15-sonli buyrug‘i bilan tasdiqlangan Bolalar musiqa va san‘at maktablari uchun o‘quv dasturi (G‘ijjak uchun) ning 5-betidan olindi.

¹³ “Tovushni varaqdan o‘qish” (Xalq cholg‘ulari uchun) O‘zbekiston Respublikasi Xalq ta’limi vazirligining 2011-yil 1-fevraldagi 15-sonli buyrug‘i bilan tasdiqlangan Bolalar musiqa va san‘at maktablari uchun o‘quv dastur.

TEXNIK QISM

8-DARS

MAJOR GAMMALARI VA UCHTOVUSHLIKLARI

Bir oktavada *Do major (C-dur)* gammasi va uchtovushligi

3 0 1 2 3 0 1 2 1 4 3 2 1 4 3 3 1 3 2 3 1 3

Ikki oktavada Do major gammasi va uchtovushligi

3 0 1 2 3 0 1 2 3 0 1 2 3 4 4 4 3 2 1 4 3 2
1 4 3 2 1 4 3 3 1 3 2 0 2 4 2 4 2 3 1 3

Bir oktavada *Sol major (G-dur)* gammasi va uchtovushligi

3 0 1 2 3 0 1 2 1 4 3 2 1 4 3 3 1 3 2 3 1 3

Ikki oktavada Sol major gammasi va uchtovushligi

0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 1 4 3 2 1 4 3 2 1
4 3 2 1 0 0 2 0 3 1 3 2 3 1 3 4 2 0

Bir oktavada *Re major (D-dur)* gammasi va uchtovushligi

0 1 0 1 3 4 3 0 0 2 0 3 4

Ikki oktavada *Re major*¹⁴ gammasi va uchtovushligi

0 1 2 3 0 1 2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 2 1
4 3 2 1 0 0 2 0 1 3 1 4 1 3 1 4 2 0

Bir oktavada *Lya major (A-dur)* gammasi va uchtovushligi

0 1 2 3 0 1 2 3 2 1 4 3 2 1 0 0 2 0 3 4 2 0

¹⁴ Re major gammasi ikki oktavada ijro etilganda II oktava *re* tovushidan boshlab uchinchi pozitsiya barmoqlar harakatidan foydalaniladi.

Ikki oktavada *Lya major* gammasi va uchtovushligi

1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4 4

4 1 3 1 0 2 0 3 4 4 1

Bir oktavada *Mi major (E-dur)* gammasi va uchtovushligi

1 2 3 0 1 2 3 4 4 1 1 3 1 4 1

Bir oktavada *Fa major (F-dur)* gammasi va uchtovushligi

2 3 0 1 2 3 0 1 4 3 2 1 4 3 2 2 0 2 1 2 4 2

Bir oktavada *Si b major (B-dur)* gammasi va uchtovushligi

1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 1 3 1 4 1 3 1

Ikki oktavada *Si b major* gammasi va uchtovushligi

2 3 0 1 0 1 0 1 4 4

4 3 2 2 0 2 1 3 1 4 4 2

Bir oktavada *Mi b major (Es-dur)* gammasi va uchtovushligi

1 2 3 4 1 2 3 4 1 3 1 4 1

Bir oktavada *Lya b major (As-dur)* gammasi va uchtovushligi

4 1 2 3 4 1 2 3 4 4 4 4 2 4 3 4

Ikki oktavada *Lya b major* gammasi va uchtovushligi

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

1 3 1 4 2 4 3 1

Darsni mustahkamlash bo'yicha savol va topshiriqlar

1. Bir oktavada berilgan major gammalarini solfedjio qilib kuylang.
2. Bir oktavada berilgan major gammalarini kuylab g'ijjakda ijro eting.
3. Berilgan major gammalaridagi alteratsiya belgilarini yoddan aytib bering.
4. Gammalarning harfiy ifodalarini aytib bering.
5. Do major harfiy qanday ifodalanadi ?
6. G-dur qaysi major gammasini anglatadi ?
7. Re majorda nechta belgi bor ?
8. Re major harfiy qanday ifodalanadi ?
9. A-dur qaysi major gammasini ifodalaydi, unda nechta alteratsiya belgisi bor ?
10. E-dur haqida gapirib bering ?
11. Fa majorda nechta belgi bor, harfiyda qanday ifodalanadi ?
12. Si bemol major haqida gapirib bering.
13. Mi bemol majorda nechta belgi bor, harfiyda qanday ifodalanadi ?
14. As-dur haqida haqida gapirib bering.

Tavsiya etiladigan adabiyotlar

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9-DARS

MINOR GAMMALARI VA UCHTOVUSHLIKLARI

Bir oktavada tabiiy *Lya minor (a-moll)* gammasi va uchtovushligi

Musical notation for the natural Lya minor scale (a-moll) in one octave, including fingerings. The scale is shown on a single staff with a treble clef. The notes are A2, B2, C3, D3, E3, F3, G3, A3. The descending scale is A3, G3, F3, E3, D3, C3, B2, A2. Fingerings are indicated below the notes: 0 1 2 3 0 1 2 3 4 0 0 2 0 3 4 0.

Ikki oktavada tabiiy *Lya minor* gammasi va uchtovushligi

Musical notation for the natural Lya minor scale in two octaves, including fingerings. The scale is shown on two staves with a treble clef. The notes are A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4. The descending scale is A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2. Fingerings are indicated below the notes: 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4 4 4 4 1 1 3 1 0 2 0 3 4 4 1.

Bir oktavada garmonik *Lya minor* gammasi

Musical notation for the harmonic Lya minor scale in one octave. The scale is shown on a single staff with a treble clef. The notes are A2, B2, C3, D3, E3, F#3, G3, A3. The descending scale is A3, G3, F#3, E3, D3, C3, B2, A2. Fingerings are indicated below the notes: 0 1 2 3 0 1 2 3 4 0.

Ikki oktavada garmonik *Lya minor* gammasi

Musical notation for the harmonic Lya minor scale in two octaves. The scale is shown on two staves with a treble clef. The notes are A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4. The descending scale is A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2. Fingerings are indicated below the notes: 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4 4 4 4 1 1 3 1 0 2 0 3 4 4 1.

Bir oktavada melodik *Lya minor* gammasi

Musical notation for the melodic Lya minor scale in one octave. The scale is shown on a single staff with a treble clef. The notes are A2, B2, C3, D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3, C3, B2, A2. The descending scale is A3, G3, F#3, E3, D3, C3, B2, A2. Fingerings are indicated below the notes: 0 1 2 3 0 1 2 3 4 0.

Ikki oktavada melodik *Lya minor* gammasi

Musical notation for the melodic Lya minor scale in two octaves. The scale is shown on two staves with a treble clef. The notes are A2, B2, C3, D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3, C3, B2, A2, B3, A3, G3, F#3, E3, D3, C3, B2, A2. The descending scale is A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2. Fingerings are indicated below the notes: 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4 4 4 4 1 1 3 1 0 2 0 3 4 4 1.

Bir oktavada tabiiy *Mi minor (e-moll)* gammasi va uchtovushligi

Musical notation for the natural Mi minor scale (e-moll) in one octave, including fingerings. The scale is shown on a single staff with a treble clef and a key signature of one sharp (F#). The notes are E3, F#3, G3, A3, B3, C4, D4, E4. The descending scale is E4, D4, C4, B3, A3, G3, F#3, E3. Fingerings are indicated below the notes: 1 2 3 0 1 2 3 4 4 1 1 3 1 4 1.

Bir oktavada garmonik *Mi minor* gammasi

Musical notation for the harmonic Mi minor scale in one octave. The scale is shown on a single staff with a treble clef and a key signature of one sharp (F#). The notes are E3, F#3, G3, A3, B3, C#4, D4, E4. The descending scale is E4, D4, C#4, B3, A3, G3, F#3, E3. Fingerings are indicated below the notes: 1 2 3 0 1 2 3 4 4 1.

Bir oktavada melodik *Fa# minor* gammasi

Musical notation for the one-octave melodic *Fa# minor* scale. The scale is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4. Fingering numbers are: 2, 3, 0, 1, 2, 3, 1, 1, 4, 3, 4, 3, 2.

Bir oktavada tabiiy *Do# minor (cis-dur)* gammasi va uchtovushligi

Musical notation for the one-octave natural *Do# minor (cis-dur)* scale and its tritone substitution. The scale is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: C#4, D#4, E4, F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D#4, C#4. Fingering numbers are: 3, 4, 1, 2, 3, 0, 1, 2, 3, 1, 3, 2, 3.

Ikki oktavada tabiiy *Do# minor* gammasi va uchtovushligi

Musical notation for the two-octave natural *Do# minor (cis-dur)* scale and its tritone substitution. The scale is written on two staves in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: C#4, D#4, E4, F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D#4, C#4, C#5, D#5, E5, F#5, G#5, A5, B5, C#6, B5, A5, G#5, F#5, E5, D#5, C#5. Fingering numbers are: 3, 4, 1, 2, 3, 0, 1, 2, 3, 4, 4, 4, 4, 4, 4, 4, 3.

Bir oktavada garmonik *Do# minor* gammasi

Musical notation for the one-octave harmonic *Do# minor* scale. The scale is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: C#4, D#4, E4, F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D#4, C#4. Fingering numbers are: 3, 4, 1, 2, 3, 0, 1, 2, 3.

Ikki oktavada garmonik *Do# minor* gammasi

Musical notation for the two-octave harmonic *Do# minor* scale. The scale is written on two staves in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: C#4, D#4, E4, F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D#4, C#4, C#5, D#5, E5, F#5, G#5, A5, B5, C#6, B5, A5, G#5, F#5, E5, D#5, C#5. Fingering numbers are: 3, 4, 1, 2, 3, 0, 1, 2, 3, 4, 4, 4, 4, 4, 4, 4, 3.

Bir oktavada melodik *Do# minor* gammasi

Musical notation for the one-octave melodic *Do# minor* scale. The scale is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: C#4, D#4, E4, F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D#4, C#4. Fingering numbers are: 3, 4, 1, 2, 3, 4, 1, 2, 4, 3.

Ikki oktavada melodik *Do # minor* gammasi

Musical notation for the two-octave melodic *Do # minor* scale. The scale is written on two staves in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: C#4, D#4, E4, F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D#4, C#4, C#5, D#5, E5, F#5, G#5, A5, B5, C#6, B5, A5, G#5, F#5, E5, D#5, C#5. Fingering numbers are: 3, 4, 1, 2, 3, 4, 1, 2, 3, 0, 1, 2, 3, 4, 4, 4, 4, 4, 4, 4, 3.

Bir oktavada tabiiy *Re minor (d-moll)* gammasi va uchtovushligi

Musical notation for the one-octave natural *Re minor (d-moll)* scale and its tritone substitution. The scale is written on a single staff in treble clef with a key signature of one flat (Bb). The notes are: D4, E4, F4, G4, Ab4, G4, F4, E4, D4, C4, B3, Ab3. Fingering numbers are: 0, 1, 2, 3, 0, 1, 2, 3, 4, 0, 2, 0, 3, 1, 2, 0.

Ikki oktavada tabiiy *Re minor*¹⁵ gammasi va uchtovushligi

Bir oktavada garmonik *Re minor* gammasi

Ikki oktavada garmonik *Re minor* gammasi

Bir oktavada melodik *Re minor* gammasi

Ikki oktavada melodik *Re minor* gammasi

Bir oktavada *Sol minor (g-moll)* gammasi va uchtovushligi

Ikki oktavada *Sol minor* gammasi va uchtovushligi

Bir oktavada garmonik *Sol minor* gammasi

¹⁵ Re minor gammasi ikki oktavada ijro etilganda II oktava *re* tovushidan boshlab uchinchi pozitsiya barmoqlar harakatidan foydalaniladi.

Ikki oktavada garmonik *Sol minor* gammasi

0 1 2 3 0 1 2 3 0 1 2 3 4 1 2

Bir oktavada melodik *Sol minor* gammasi

3 0 1 2 3 0 1 2 1 4 4 3

Ikki oktavada melodik *Sol minor* gammasi

0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 1 4

Bir oktava tabiiy *Do minor (c-moll)* gammasi va uchtovushligi

3 0 1 2 3 4 1 2 1 4 3 2 1 4 3 3 1 3 2 3 1 3

Ikki oktavada tabiiy *Do minor* gammasi va uchtovushligi

3 0 1 2 3 4 1 2 3 4 1 2 3 4 4 4 4 3

3 1 3 2 4 2 4

Bir oktavada garmonik *Do minor* gammasi

3 0 1 2 3 4 1 2 4 3

Ikki oktavada garmonik *Do minor* gammasi

3 0 1 2 3 4 1 2 3 4 1 2 3 4 4 4 4 3

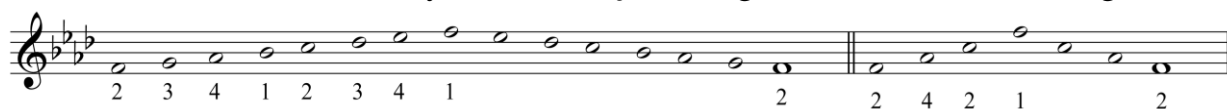
Bir oktavada melodik *Do minor* gammasi

3 0 1 2 3 4 1 2 4 3

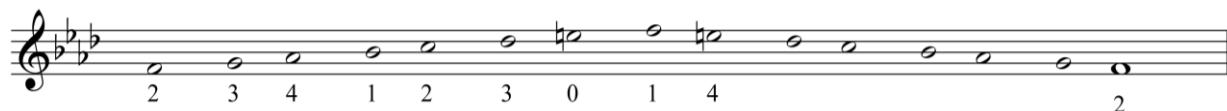
Ikki oktavada melodik *Do minor* gammasi

3 0 1 2 3 4 1 2 3 4 1 2 3 4 4 4 4 3

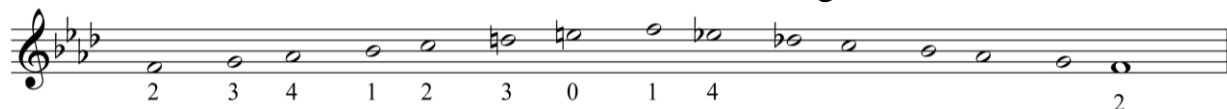
Bir oktavada tabiiy *Fa minor (f-moll)* gammasi va uchtovushligi



Bir oktavada garmonik *Fa minor* gammasi



Bir oktavada melodik *Fa minor* gammasi



Darsni mustahkamlash bo'yicha savol va topshiriqlar

1. Bir oktavada berilgan minor gammalarini solfedjio qilib kuylang.
2. Bir oktavada berilgan minor gammalarini kuylab g'ijjakda ijro eting.
3. Berilgan minor gammalaridagi alteratsiya belgilarini yoddan aytib bering.
4. Gammalarning harfiy ifodalarini aytib bering.
5. Lya minor harfiy qanday ifodalanadi ?
6. e-mol qaysi minor gammasini anglatadi ?
7. Si minorda nechta belgi bor ?
8. Si minor harfiyda qanday ifodalanadi ?
9. fis-mol qaysi minor gammasini ifodalaydi, unda nechta belgisi bor ?
10. cis-moll haqida gapirib bering ?
11. Re minorda nechta belgi bor, harfiyda qanday ifodalanadi ?
12. Sol minor haqida gapirib bering.
13. Do minorda nechta belgi bor, harfiyda qanday ifodalanadi ?
14. f-moll haqida haqida gapirib bering.

Tavsiya etiladigan adabiyotlar

1. Akbarov I.A. Musiqa lug'ati. Qayta nashri. – T.: O'qituvchi. 1997.
2. Алексеев А. Гаммы и арпеджио. – М., 1951.
3. Бакланова Н.В. Первые уроки пособие для начального обучения игре на скрипке. – М.: Советский композитор. 1989.
4. Григорян А. Начальная школа игры на скрипке. – М., 1986.
5. Reyder I.X. Yosh sripkachi uchun etyud va mashqlar. – T.: O'qituvchi. 1967.
6. Xudoyev G'.M. Boshlang'ich g'ijjak saboqlari (1-kitob). Bolalar musiqa va san'at maktablari uchun o'quv qo'llanma. – T.: G'afur G'ulom nashriyoti., 2015.

10-DARS

MASHQLAR¹⁶

DO MAJORDA MASHQ

Musical notation for 'DO MAJORDA MASHQ' in 4/4 time, consisting of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes, with repeat signs and double bar lines indicating specific sections.

LYA MINORDA MASHQ

Musical notation for 'LYA MINORDA MASHQ' in 4/4 time, consisting of seven staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody features various intervals, including tritones and chromatic lines, with repeat signs and double bar lines indicating specific sections.

¹⁶ Mashqlarni tuzishda N.V.Baklanovanning “Первые уроки пособие для начального обучения игре на скрипке” (M; Sovetskiy kompozitor, 1989.) kitobidan foydalanildi.

SOL MAJORDA MASHQ



Musical score for Sol Major Mashq, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score is written in treble clef and includes various rhythmic patterns and melodic lines. The first three staves feature more complex rhythmic patterns with repeated notes and slurs. The last three staves feature simpler, more linear melodic lines.

RE MAJORDA MASHQ



Musical score for Re Major Mashq, consisting of four staves of music. The key signature is two sharps (F# and C#) and the time signature is 4/4. The score is written in treble clef and includes various rhythmic patterns and melodic lines. The first two staves feature more complex rhythmic patterns with repeated notes and slurs. The last two staves feature simpler, more linear melodic lines.

LYA MAJORDA MASHQ

Darsni mustahkamlash bo'yicha savol va topshiriqlar

1. C-durda berilgan mashqni tahlil qilib bering.
2. Do majorning parallel minori qaysi?
3. a-mollda nechta belgi bor?
4. Iya minorda berilgan mashqda uchragan tasodifiy alteratsiya belgilari nimani ifodalaydi.
5. Sol major harfiyda qanday yoziladi?
6. Sol majorning parallel minori haqida gapirib bering.
7. D-durda nechta alteratsiya belgilari mavjud.
8. A-dur va uning parallel minori haqida gapirib bering.

Tavsiya etiladigan adabiyotlar

1. Akbarov I.A. Musiqa lug'ati. Qayta nashri. – T.: O'qituvchi. 1997.
2. Алексеев А. Гаммы и арпеджио. – М., 1951.
3. Бакланова Н.В. Первые уроки пособие для начального обучения игре на скрипке. – М.: Советский композитор. 1989.
4. Григорян А. Начальная школа игры на скрипке. – М., 1986.
5. Reyder I.X. Yosh sripkachi uchun etyud va mashqlar. – T.: O'qituvchi. 1967.
6. Xudoyev G'.M. Boshlang'ich g'ijjak saboqlari (1-kitob). Bolalar musiqa va san'at maktablari uchun o'quv qo'llanma. – T.: G'afur G'ulom nashriyoti., 2015.

11-DARS

TURLI POZITSİYALARGA O‘TISH MASHQ¹⁷LARI

1-mashq

Andante

mf

2-mashq

Andante

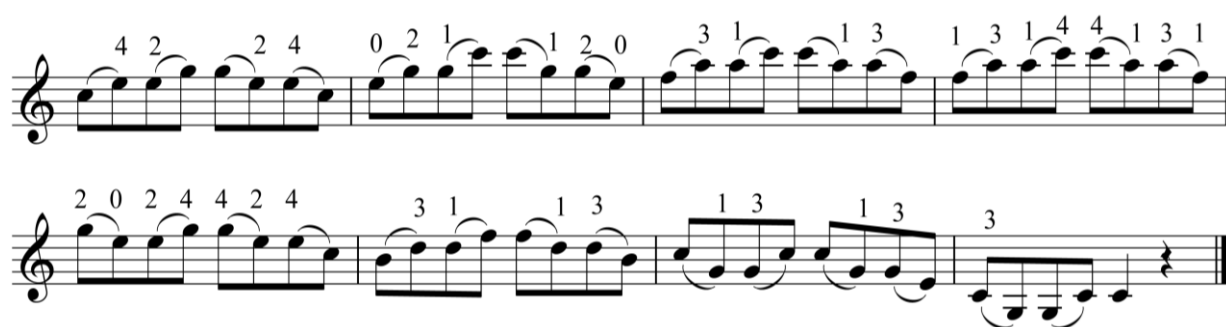
mf

3-mashq

Andante

mf

¹⁷ Pozitsiyalarga o‘tish mashqlari N.V.Baklanovaning “Первые уроки пособие для начального обучения игре на скрипке” (M.: Sovetskiy kompozitor, 1989.) hamda M.Toshmuhamedovning “G‘ijjak darsligi” (T.: O‘qituvchi, 1995.) nashrlaridan foydalanildi.



UCHINCHI POZITSIYAGA DOIR MASHQLAR

4-mashq



5-mashq



Darsni mustahkamlash bo'yicha savol va topshiriqlar

1. 1-mashqni sanab va solfedjio qilib kuylang.
2. 2-mashqni sanab bering.
3. 3-mashqni sanab bering.
4. 5-mashqni sanab va solfedjio qilib kuylang.

Tavsiya etiladigan adabiyotlar

1. Бакланова Н.В. Первые уроки пособие для начального обучения игре на скрипке. – М.: Советский композитор. 1989.
2. Reyder I.X. Yosh sripkachi uchun etyud va mashqlar. – T.: O'qituvchi. 1967.
3. Xudoyev G'.M. Boshlang'ich g'ijjak saboqlari (1-kitob). BMSMlar uchun o'quv qo'llanma. – T.: G'afur G'ulom nashriyoti, 2015.

ETYUDLAR

1-etyud

Moderato O.Xolmuamedov

mf 3 0 4 4

2-etyud

J.Usmonov

3 2 1 0

3-etyud

Ohista I.X.Reyder

0 1 2 2 4 1 2 4

4-etyud

Moderato N.V.Baklanova

mf *sim.*

5-etyud

Shoshmasdan

I.X.Reyder

1 2 3 0 4 0 4

mf *f*

mf

6-etyud

Allegro moderato

O.Xolmuamedov

f *mf* *p* *f*

7-etyud

N.Baklanova

2 *Moderato* *mf*

8-etyud

Moderato

O.Xolmuamedov

f 3 0 4 0 0 0

Musical score for a 4-staff piece in G major. The first staff features a 4-fingered arpeggio. The second staff features a 3-fingered arpeggio. The third staff features a 1-2-3-1 fingering. The fourth staff features a *p* dynamic and a *rit f* marking.

9-etyud

G'.Qo'chqorov

Musical score for a 3-staff piece in 2/4 time. The first staff has a 2/4 time signature and a fermata. The second and third staves continue the melody.

10-etyud

J.Usmonov

Musical score for a 4-staff piece in G major, 3/4 time. The first staff has a 1-2-3 fingering. The second staff has a 4-fingered arpeggio and a 0-fingered arpeggio. The third and fourth staves continue the melody.

11-etyud

J.Usmonov

Musical score for 11-etyud, composed by J.Usmonov. The piece is in 2/4 time and features a melody with various ornaments and fingerings. The notation includes a trill (tr) at the beginning, a grace note (grace) above the first measure, and a four-fingered chord (4) at the end. The score consists of four staves of music.

12-etyud

Allegro moderato

F.Volfart

Musical score for 12-etyud, composed by F.Volfart. The piece is in 2/4 time and features a continuous eighth-note melody. The notation includes a trill (tr) at the beginning, a grace note (grace) above the first measure, and a four-fingered chord (4) at the end. The score consists of eight staves of music.

13-etyud

Allegro

O.Xolmuamedov

0 4 1 *mf*

4 *f* *p* 4

p *p* *mf* *f*

p *mf*

mf *f* 0

14-etyud

Allegro moderato

G.Kayzer.

0 2 4 2 1 3 1 3 2 *f* *decresc.*

p

3 3 *decresc.*

p

f *decresc.*

p *cresc.* *f* *ff*

15-etyud

Andante quase adajio

G.Kayzer

p *f* *morendo* *rit.*

16-etyud

Allegretto

G.Kayzer

2 3 0 1 2 3

mf *semplice* *cresc.* *f* *dim.* 4

p *sf* *f* *p* *p* *rit.* *cresc.*

f *dim.* *f* *ff*

p *cresc.* *ff* *decresc.*

sf *sf* *sf* *sf* *p* *cresc.*

decresc. *cresc.* *f* *p* *p*

cresc. *f* *dim.* *dim.*

cresc. 4 *dim.* 4

p *pp*

17-etyud

I.Reyder

Bardam, ildamroq

The musical score is written for a single melodic line in G minor (one flat) and 3/4 time. It consists of 13 staves. The first staff is marked "Bardam, ildamroq". The second staff is marked "simile". The fifth staff is marked "mf". The score includes various musical notations such as notes, rests, accidentals, and fingerings. The piece concludes with a double bar line and a final note on the 13th staff.

BADIIY QISM

CHITTI GUL

Allegro

Musical score for 'CHITTI GUL' in G major, 2/4 time. The score consists of two systems. The first system has a vocal line with fingerings 0, 1, 0, 0, 1, 0 and piano accompaniment. The second system continues the piano accompaniment with a double bar line at the end.

ЁЛОЧКА (ARCHAJON)

Bolalar yangi yil qo'shig'i.
L.Bekman musiqasi.

Allegro

Musical score for 'ЁЛОЧКА (ARCHAJON)' in G major, 2/4 time. The score consists of two systems. The first system has a vocal line with accents (V) and a dynamic marking of *mf*, and piano accompaniment. The second system includes first and second endings for the vocal line and piano accompaniment.

SALOM, YANGI YIL

G'.Qodirov musiqasi

Maestoso

Musical score for 'SALOM, YANGI YIL' in 2/4 time, key of D major. The score is in Maestoso tempo. It consists of two systems. The first system has a vocal line starting with a forte (*f*) dynamic and a piano accompaniment. The second system continues the vocal line with dynamics of mezzo-forte (*mf*) and forte (*f*), and the piano accompaniment. Fingerings are indicated with numbers 0, 1, and 4. The piece concludes with a double bar line.

MAY

G'.Qodirov musiqasi

Allegro

Musical score for 'MAY' in 2/4 time, key of D major. The score is in Allegro tempo. It consists of two systems. The first system shows the vocal line and piano accompaniment. The second system features a first ending (1.) and a second ending (2.) in the vocal line, with the piano accompaniment continuing. Dynamics include mezzo-forte (*mf*). The piece concludes with a double bar line.

KICKINTOYMIZ - GIJING TOYMIZ

Allegretto

K.Kenjajev musiqasi

The musical score is written for piano and consists of four systems. The first system shows the initial chords and melody. The second system includes fingering (0, 2, 3, 2) and articulation (accents) for the right hand. The third system features dynamic markings 'f' and 'mf'. The fourth system concludes the piece with a double bar line.

TURNALAR VA QUYONLAR

Ilyos Akbarov musiqasi

Moderato

Musical score for 'TURNALAR VA QUYONLAR' in 2/4 time, key of D major. The score consists of three systems. The first system includes a vocal line and piano accompaniment with dynamics *p*. The second system continues the vocal and piano parts with dynamics *mf*. The third system concludes the piece with a piano flourish and dynamics *f* and *pp*.

ARCHA QO'SHIG'I

G'.Qodirov musiqasi

Allegro moderato

Musical score for 'ARCHA QO'SHIG'I' in 2/4 time, key of D major. The score consists of two systems. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment.

QISH

Moderato

G'.Qodirov musiqasi

SALYUT

Allegro moderato

Ikrom Akbarov musiqasi

p

ALLEGRETTO

Vivo

V.A.Motsart musiqasi

mf

КОЛЫБЕЛЬНАЯ

(ALLA)

Shoshilmasdan

N.Baklanova musiqasi

p

mf

mf

p

p

rit.

КАК ПОД ГОРКОЙ, ПОД ГОРОЙ (BALANDLIK ORTIDAN, TOG‘LAR OSTIDAN)

Vivo

Rus xalq qo‘shig‘i

mf

mp

ARCHAJON

Allegro moderato

A.Muxamedov musiqasi.
J.Usmonov g'ijjak uchun moslashtirgan

The first system of the musical score for 'ARCHAJON' consists of two staves. The upper staff is a single melodic line in treble clef, marked with a mezzo-forte (*mf*) dynamic. It features a series of eighth notes with accents, some marked with a 'V' above them. The lower staff is a piano accompaniment in bass clef, also marked *mf*, consisting of a steady eighth-note bass line with chords.

The second system continues the piece. The upper staff has a double bar line followed by a repeat sign. The word 'TAMOM' is written above the piano staff. The piano accompaniment continues with the same rhythmic pattern.

The third system concludes the piece. The upper staff ends with a double bar line. The piano accompaniment also concludes with a final chord.

Boshidan "Tamom" so'zigacha

СИДИТ ВОРОН НА ДУБУ (DUB DARAXTIDA TURGAN QARG'A)

Komarovskiy qayta ishlagan,
Rus xalq qo'shig'i

Andante

The first system of the musical score for 'СИДИТ ВОРОН НА ДУБУ' consists of two staves. The upper staff is a single melodic line in treble clef, marked with a mezzo-piano (*mp*) dynamic. The lower staff is a piano accompaniment in bass clef, marked with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes.

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes chords and moving lines in both hands.

Second system of musical notation, continuing the vocal and piano parts. A piano dynamic marking (*p*) is present in the piano accompaniment.

Third system of musical notation, showing the continuation of the vocal melody and piano accompaniment.

Fourth system of musical notation, concluding the piece with a double bar line at the end of the vocal line.

KUY

Andantino (Shoshmasdan)

J.B.Lyuli (1633-1687)

Fifth system of musical notation, showing the beginning of the 'KUY' section in 3/4 time. It features a vocal line and piano accompaniment.

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

КУКУШЕЧКА (KAKKIJON)

Allegretto

Polyak xalq qo'shig'i.
T.Sigetinskiy qayta ishlagan

Third system of musical notation, including vocal line and piano accompaniment. Dynamic markings: *mf*.

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamic markings: *f*, *p*, *mf*.

Fifth system of musical notation, including vocal line and piano accompaniment. Dynamic markings: *mf*, *dim.*, *f*, *sf*.

KUY

Moderato

Y.Gaydn musiqasi

The first system of the musical score for 'KUY' by Haydn. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The first staff begins with a 'V' (Vibrato) marking above the first two notes. The grand staff features a piano accompaniment starting with a 'mp' (mezzo-piano) dynamic. The first two staves of this system are connected by a slur.

The second system of the musical score. It continues with three staves. The top staff has a 'V' marking above the first note and a 'p' (piano) dynamic marking below the second measure. The grand staff continues with piano accompaniment, also marked with a 'p' dynamic. The first two staves of this system are connected by a slur.

The third system of the musical score. It consists of three staves. The top staff begins with a repeat sign (double bar line with dots). The grand staff continues with piano accompaniment. The first two staves of this system are connected by a slur.

The fourth system of the musical score. It consists of three staves. The top staff begins with a repeat sign. The grand staff continues with piano accompaniment. The first two staves of this system are connected by a slur.

ХОДИТ ЗАЙКА (ODIMLAGAN QUYONCHA)

Rus xalq qo'shig'i.
A.Komarovskaya qayta ishlagan

Allegretto

The musical score is written for piano and consists of three systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system begins with a *mf* dynamic marking. The second system includes a *p* dynamic marking. The third system concludes with a *f* dynamic marking and a double bar line. The piano accompaniment features various textures, including chords, arpeggios, and melodic lines. The vocal line is a simple, rhythmic melody.

SALOMAT

Andante

Ilyos Akbarov musiqasi

The musical score for "SALOMAT" is written in 2/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line has a simple melody with some rests. The score is divided into two systems, each with a repeat sign at the beginning.

НА ЗЕЛЁНОМ ЛУГУ (MAYSAZORDA)

Shoshmasdan

T.Zaxarina qayta ishlagan,
Rus xalq qo'shig'i

The first system of the musical score for 'На Зелёном Лугу' consists of two staves. The upper staff is a single melodic line in treble clef, starting with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains six measures of music with various fingerings indicated above the notes: 0 1, 3 2, 1 0, 0, 1 2, 2 1 0. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of two sharps and a 4/4 time signature. It contains six measures of accompaniment, primarily consisting of chords and simple harmonic support.

The second system of the musical score for 'На Зелёном Лугу' continues the piece. The upper staff has six measures with fingerings: 0, 2 2, 1 0, 0, 2 3 2, 1 0. The lower staff continues the piano accompaniment with six measures of chords and harmonic support.

OLMA

Allegro

K.Abdullayev musiqasi

The first system of the musical score for 'Olma' consists of two staves. The upper staff is a single melodic line in treble clef, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains four measures of music, with a repeat sign at the beginning and a fermata over the final note. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of two sharps and a 2/4 time signature. It contains four measures of accompaniment, featuring a rhythmic pattern of eighth notes and chords.

KO'YLAGIM

D.Zokirov musiqasi.
J.Usmonov g'ijjak uchun moslashtirgan

Allegretto

The musical score for 'KO'YLAGIM' is in 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The score is marked with dynamics such as *mf*, *fp*, and *rit.*. There are also performance instructions like *8va* and fingering numbers (1, 2, 4). The piece concludes with a double bar line.

QALDIRG'OCH

B.Nadejdin musiqasi

Allegretto

The musical score for 'QALDIRG'OCH' is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The score is marked with dynamics such as *f* and *mp*. There are also performance instructions like *8va* and fingering numbers (1, 4). The piece concludes with a double bar line.

First system of musical notation, including vocal line and piano accompaniment. The piano part features a triplet in the right hand and a steady eighth-note bass line. A fermata is placed over the final measure of the piano accompaniment.

LAYLAK KELDI

Allegro

I.Xamzin musiqasi

Second system of musical notation, including vocal line and piano accompaniment. The piano part includes a triplet in the right hand and a steady eighth-note bass line. Dynamics include *f*, *mf*, and *piu f*. A fermata is placed over the first measure of the piano accompaniment.

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is B-flat major and the time signature is 2/4. The piano part includes dynamic markings *p* and *f*.

ВЕСЁЛЫЕ ГУСИ (QUVNOQ G‘OZLAR)

Ukrain xalq qo‘shig‘i.
M.Karasev qayta ishlagan

Allegro

Musical score for the second system, featuring a vocal line and piano accompaniment. The key signature is D major and the time signature is 2/4. The piano part includes dynamic markings *f* and *p*.

PAXTAOY

F.Nazarov musiqasi

Allegretto

Musical score for 'Paxtaoy' by F. Nazarov. The piece is in 2/4 time and G major. It features a melody in the right hand and a piano accompaniment in the left hand. The score includes a first system with a repeat sign and a second system. Fingerings are indicated as 0, 3, 2, 1 for the first system. Dynamics include *f* and *p*.

QORBO‘RON

Avaz Mansurov musiqasi

Allegro

Musical score for 'Qorbo‘ron' by Avaz Mansurov. The piece is in common time (C) and G major. It features a melody in the right hand and a piano accompaniment in the left hand. The score includes a first system with a repeat sign and a second system. Fingerings are indicated as 0, 2, 1, 3 for the first system and 4, 3, 0, 2, 1, 0 for the second system. Trills are marked with 'tr'. A fermata is present over the first measure of the second system.

First system of a musical score in G major. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Second system of the musical score. It includes a first ending (marked '1.') and a second ending (marked '2.'). The vocal line has a melodic line with a repeat sign. The piano accompaniment continues with chords and moving lines in both hands.

Third system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Fourth system of the musical score. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Fifth system of the musical score. It includes a section marked 'tamomlash uchun' (for the end). The vocal line has a melodic line with a repeat sign. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, ending with a fermata and a forte dynamic marking.

NEVARALAR QO'SHIG'I

N.Norxo'jayev musiqasi

Allegro

The first system of the musical score for 'NEVARALAR QO'SHIG'I' is in 2/4 time. It features a treble clef for the melody and a grand staff for the piano accompaniment. The melody begins with a rest, followed by a triplet of eighth notes (marked with a '3' and a 'v' above) and a quarter note (marked with a '0' above). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The second system continues the melody and piano accompaniment. The melody has a repeat sign at the end of the system. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

The third system concludes the piece. The melody ends with a final note and a repeat sign. The piano accompaniment also concludes with a final chord and a repeat sign.

YOZ

Allegretto

Ilyos Akbarov musiqasi

The first system of the musical score for 'YOZ' is in 2/4 time with a key signature of one sharp (F#). It features a treble clef for the melody and a grand staff for the piano accompaniment. The melody begins with a rest, followed by a triplet of eighth notes (marked with a '3' and a 'p' below) and a quarter note (marked with a '0' and a '3' above). The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The second system continues the melody and piano accompaniment. The melody has a dynamic marking of *mf* and a crescendo hairpin leading to a dynamic marking of *p*. The piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

RONDO

(fortepiano sonatasidan)

V.A.Motsart musiqasi

Allegro

The first system of the musical score is in 2/4 time and B-flat major. It begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes.

The second system continues the piece, showing dynamic contrasts. It includes sections marked *f* (forte), *p* (piano), and *mf* (mezzo-forte). The right hand has more complex rhythmic patterns, and the left hand continues its accompaniment.

The third system features a return to the piano (*p*) dynamic. The right hand has a melodic line with slurs, and the left hand continues with its accompaniment.

The fourth system is marked with a forte (*f*) dynamic. The right hand has a more active melodic line, and the left hand provides a rhythmic accompaniment.

The fifth system concludes the piece with the word "TAMOM" (The End). It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand.

Boshidan "TAMOM" so'zigacha

YOSHLIK QO'SHIG'I

D.Zokirov musiqasi.

J.Usmonov g'ijjak uchun moslashtirgan

S Moderato

QO'G'IRCHOG'IM

S.Abramova musiqasi.
J.Usmonov g'ijjak uchun moslashtirgan

Moderato

The musical score is written for a guitar and piano. It consists of four systems of staves. The first system includes a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system concludes the piece with a final vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamics like *mf*, *f*, and *p*. There are also fingerings indicated by numbers 0, 2, 3, 4 above the notes. A dashed line labeled *8va* indicates an octave shift in the piano part.

КАК ПОШЛИ НАШИ ПОДРУЖКИ (DUGONALAR YURGANDA)

Shoshilmasdan

Rus xalq qo'shig'i.
T.Zaxarina qayta ishlagan

Musical score for the first piece, 'Как пошли наши подружки'. It consists of two systems. The first system has a vocal line with notes and fingerings (1, 2, 3, 2, 1, 2, 3, 2) and a piano accompaniment with a *mf* dynamic. The second system continues the piano accompaniment with a *mp* dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

НЕ ЛЕТАЙ, СОЛОВЕЙ (UCHMA, BULBULCHA)

Moderato

Rus xalq qo'shig'i.
G.Kirkor qayta ishlagan

Musical score for the second piece, 'Не летай, соловей'. It consists of two systems. The first system has a vocal line with a *mp* dynamic and a piano accompaniment with a *p* dynamic. The second system continues the piano accompaniment with a *poco rit.* marking. The key signature is one sharp (F#) and the time signature is common time (C).

POLKA

Allegretto

M.Glinka musiqasi

The musical score is arranged in three systems, each with three staves. The top staff is for the Violin, the middle for the Piano, and the bottom for the Cello. The key signature is one flat (B-flat) and the time signature is 2/4. The score includes dynamic markings such as *mf*, *p*, *f*, and *mp*. The first system shows the beginning of the piece with a *mf* dynamic in the violin and *p* in the piano. The second system features a *f* dynamic in the violin and *mf* in the piano. The third system concludes with a *mf* dynamic in the violin and *mp* in the piano. The score is marked with various musical notations including accents, slurs, and articulation marks.

KONTRADANS

L.Betxoven musiqasi

Allegretto

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *mp* and contains a series of eighth and sixteenth notes with slurs. The lower staff is in bass clef with the same key signature and time signature, starting with a dynamic marking of *p*. It features a bass line with eighth notes and rests, and a piano accompaniment of chords and dyads.

The second system continues the piece. The upper staff features a dynamic marking of *f* and includes a trill-like figure. The lower staff has a dynamic marking of *p* and shows a piano accompaniment with chords and a bass line. The system concludes with a double bar line.

The third system shows the continuation of the melody in the upper staff and the piano accompaniment in the lower staff. The upper staff has a dynamic marking of *p*. The system ends with a double bar line.

The fourth system is the final system on this page. It contains the concluding measures of the piece, with a double bar line at the end. The upper staff has a dynamic marking of *p*. The piano accompaniment in the lower staff provides harmonic support throughout the system.

RAQS

Ya.Sabzanov musiqasi

Allegretto

f

§

mf

mf

2

2 1 2 3

First system of a musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The treble staff begins with a dynamic marking of *f*. The grand staff features chords in the right hand and chords with grace notes in the left hand. The bottom bass staff contains a simple rhythmic accompaniment of eighth notes with grace notes.

Second system of the musical score, continuing the three-staff format. It includes repeat signs in the treble and grand staves, indicating a first and second ending. The dynamics and musical textures remain consistent with the first system.

Third system of the musical score. The treble staff features a dynamic marking of *ff* (fortissimo) and includes a fermata over a note. The grand staff shows a change in texture with more complex chordal structures. The bottom bass staff continues with its rhythmic accompaniment.

Fourth system of the musical score. The treble staff includes fingering numbers (V, 0, 2) and a dynamic marking of *p* (piano). The grand staff features a change in texture with more complex chordal structures. The bottom bass staff continues with its rhythmic accompaniment.

First system of musical notation. The treble clef part begins with a series of sixteenth notes, followed by quarter notes. The bass clef part provides harmonic support with chords and single notes. A forte (*f*) dynamic marking is present. Fingerings 0, 4, 0, 2 are indicated above the treble clef staff.

Davom ettirish uchun

rit.

Second system of musical notation. The treble clef part features a fermata over a note. The bass clef part continues with rhythmic accompaniment. A *rit.* (ritardando) marking is shown above the treble clef staff.

Tamomlash uchun

Third system of musical notation. The treble clef part has a melodic line. The bass clef part features a complex texture with chords and a treble clef sub-staff. The piece is approaching its conclusion.

rit.

Fine

Fourth system of musical notation. The piece concludes with a *Fine* marking. The treble clef part has fingerings 4, 0, 3, 2. The bass clef part includes an *8vb* (octave below) marking. A *rit.* marking is also present above the treble clef staff.

Moderato

mp

p

V

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (*f*) dynamic. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Second system of the musical score, continuing the vocal and piano parts from the first system. The vocal line continues with melodic phrases and rests. The piano accompaniment maintains its rhythmic accompaniment.

Third system of the musical score. The vocal line features a melodic line with some grace notes. The piano accompaniment continues with its characteristic rhythmic accompaniment.

Fourth system of the musical score. The vocal line includes a fermata over a note and is marked with a *V* (ritardando) and a *2* (second ending). The piano accompaniment continues with its rhythmic accompaniment.

First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a fermata over the first measure. The lower staff is in grand staff (treble and bass clefs) with the same key signature. Both staves are marked with a forte dynamic (*ff*). The music features melodic lines with slurs and chords.

Second system of the musical score. The upper staff continues the melodic line with slurs and includes fingerings '2' and '4'. The lower staff continues the accompaniment with chords and slurs. The dynamic remains *ff*.

Third system of the musical score. The upper staff is marked with *mf cresc.* and *accel.*. It includes fingerings '0' and '4'. The lower staff is also marked with *mf cresc.* and features chords with slurs. The dynamic is *mf*.

Fourth system of the musical score. The upper staff is marked with *molto rit.* and includes fingerings '0' and '4'. The lower staff is marked with *mp*. The system concludes with a double bar line and the instruction *D.s. al Fine*.

ALLA

V.A.Motsart musiqasi

Andante

The musical score is written for a voice and piano. It is in the key of F# (one sharp) and 6/8 time. The tempo is marked 'Andante'. The score is divided into five systems. The first system begins with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic. The third system includes a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The fourth system continues with a piano (*p*) dynamic. The fifth system starts with a piano (*p*) dynamic, followed by a 'poco rit.' (poco ritardando) section, and concludes with an 'a tempo' marking. The piano accompaniment consists of chords and melodic lines in both hands, while the vocal line features various note values and rests.

MENUET

Yo.Gaydn musiqasi

Moderato

First system of musical notation (measures 1-5). The piece is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a dynamic marking of *mf* and a fermata over the first measure. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Second system of musical notation (measures 6-11). It features a first ending (1.) and a second ending (2.). Dynamics include *p* and *cresc.* in the first staff, and *p poco a poco cresc.* in the piano accompaniment.

Third system of musical notation (measures 12-17). The first staff includes a *rit.* marking and a fermata over the final measure. The piano accompaniment continues with chords and a bass line.

a tempo

Fourth system of musical notation (measures 18-23). The first staff starts with a dynamic marking of *mf* and a fermata over the first measure. The piano accompaniment is consistent with the previous systems.

Fifth system of musical notation (measures 24-29). It includes a *rit.* marking and first/second endings. The first staff concludes with a double bar line.

SAYYORA

H.H.Niyoziy musiqasi.
S.Yudakov qayta ishlagan

Moderato

The musical score for 'SAYYORA' is presented in a standard piano score format. It consists of four systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score features various dynamics: *f* (forte) in the piano accompaniment, *mf* (mezzo-forte) in the vocal line, and *p* (piano) in the piano accompaniment. There are repeat signs and first/second endings throughout. A '4' above a note in the vocal line indicates a fourth ending. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the bass line and chords in the treble line.

0

f

mf

4

This musical score is written for piano and voice. It consists of eight systems of staves. The first system includes a vocal line and a grand staff (treble and bass clefs). The second system is a grand staff with a forte (*f*) dynamic. The third system is a grand staff with a mezzo-forte (*mf*) dynamic. The fourth system is a grand staff with a mezzo-forte (*mf*) dynamic. The fifth system is a grand staff with a mezzo-forte (*mf*) dynamic. The sixth system is a grand staff with a mezzo-forte (*mf*) dynamic. The seventh system is a grand staff with a mezzo-forte (*mf*) dynamic. The eighth system is a grand staff with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

1. | 2.

f

ПЕЧНЯ ВАНИ
 ("Ivan Susanin" operasidan
 VANYANING QO'SHIG'I)

Allegro moderato

M.Glinka musiqasi

p

p simile

mf

mf

ped. * *ped.* * *ped.*

The first system of the musical score consists of two systems of staves. The top system has a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a melodic line with various note values and rests. The piano accompaniment is in the same key and time, with a bass clef. It consists of chords and moving lines in both the right and left hands. The second system continues the vocal line, starting with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) marking. The piano accompaniment continues with similar textures, including some grace notes and slurs.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a dynamic marking of *mf* (mezzo-forte) and includes a fermata over a note. The piano accompaniment continues with a similar texture, featuring chords and moving lines. The key signature remains one sharp, and the time signature is common time.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *mf* and includes a first ending bracket labeled "1." and a second ending bracket labeled "2.". The piano accompaniment continues with a similar texture, featuring chords and moving lines. The key signature remains one sharp, and the time signature is common time.

GULLOLA

Moderato

Ilyos Akbarov musiqasi

The musical score for "GULLOLA" is presented in six systems, each consisting of a piano part (left hand) and a guitar part (right hand). The tempo is marked "Moderato" and the key signature is one sharp (D major). The piano part is marked with a piano dynamic (*p*), and the guitar part is marked with a forte dynamic (*f*). The score includes various musical notations such as notes, rests, and fingerings. The first system includes fingerings 3, 1, 2, 4, 3, and 0. The second system includes fingerings 1, 4, 3, 3, 2, 1, 0, 4, 2, 0, 3, 2, 1. The third system includes fingerings 0, 3. The fourth system includes fingerings 4, 0, 1, 3, 2, 4, 2, 0. The score concludes with a double bar line.

ARIYA

Larghetto (keng)

G.Persell musiqasi

mf (2chi marta *p*)
con espressione

mp

p poco a poco cresc.

f *dim.*

mf *dim.*

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. The third system begins with a repeat sign and includes the instruction *p poco a poco cresc.* for both the vocal and piano parts. The fourth system concludes with a repeat sign and includes the instruction *f dim.* for the vocal part and *mf dim.* for the piano part.

VALS

Allegretto

F.Shubert musiqasi

The first system of musical notation consists of three staves. The top staff is the right-hand part, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It begins with a dynamic marking of *mf*. The first measure contains a triplet of eighth notes (F4, G4, A4) beamed together, followed by a half note (B-flat4) and a dotted half note (C5). The second measure has a half note (B-flat4) and a dotted half note (C5). The third measure has a half note (A4) and a dotted half note (B-flat4). The fourth measure has a half note (G4) and a dotted half note (F4). The bottom two staves are the left-hand part, starting with a bass clef. The first measure has a quarter note (F3) and a dotted half note (C4). The second measure has a quarter note (F3) and a dotted half note (C4). The third measure has a quarter note (F3) and a dotted half note (C4). The fourth measure has a quarter note (F3) and a dotted half note (C4).

The second system of musical notation consists of three staves. The top staff continues the right-hand part from the first system. The first measure has a half note (B-flat4) and a dotted half note (C5). The second measure has a half note (A4) and a dotted half note (B-flat4). The third measure has a half note (G4) and a dotted half note (F4). The fourth measure has a half note (F4) and a dotted half note (E-flat4). The bottom two staves continue the left-hand part. The first measure has a quarter note (F3) and a dotted half note (C4). The second measure has a quarter note (F3) and a dotted half note (C4). The third measure has a quarter note (F3) and a dotted half note (C4). The fourth measure has a quarter note (F3) and a dotted half note (C4).

The third system of musical notation consists of three staves. The top staff continues the right-hand part. The first measure has a half note (E-flat4) and a dotted half note (F4). The second measure has a half note (D4) and a dotted half note (E-flat4). The third measure has a half note (C4) and a dotted half note (D4). The fourth measure has a half note (B-flat4) and a dotted half note (C4). The bottom two staves continue the left-hand part. The first measure has a quarter note (F3) and a dotted half note (C4). The second measure has a quarter note (F3) and a dotted half note (C4). The third measure has a quarter note (F3) and a dotted half note (C4). The fourth measure has a quarter note (F3) and a dotted half note (C4).

The fourth system of musical notation consists of three staves. The top staff continues the right-hand part. The first measure has a half note (A4) and a dotted half note (B-flat4). The second measure has a half note (G4) and a dotted half note (F4). The third measure has a half note (F4) and a dotted half note (E-flat4). The fourth measure has a half note (E-flat4) and a dotted half note (D4). The bottom two staves continue the left-hand part. The first measure has a quarter note (F3) and a dotted half note (C4). The second measure has a quarter note (F3) and a dotted half note (C4). The third measure has a quarter note (F3) and a dotted half note (C4). The fourth measure has a quarter note (F3) and a dotted half note (C4).

ECOSEZ

Vivo

F.Shubert musiqasi

The first system of the musical score for 'ECOSEZ' consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The middle staff contains chords and the bass staff contains a simple accompaniment of eighth notes.

The second system of the musical score for 'ECOSEZ' consists of three staves. The top staff continues the melodic line from the first system, marked with a mezzo-forte (*mf*) dynamic and a first ending bracket labeled '(2-marta p)'. The middle and bottom staves continue the accompaniment, also marked with *mf* and '(2-marta p)'. The middle staff features a rhythmic pattern of eighth notes with slurs, and the bass staff continues with eighth notes.

ANDANTE

Andante

Yo.Gaydn musiqasi

The first system of the musical score for 'ANDANTE' consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are a grand staff with the same key signature and time signature. The middle staff contains chords and the bass staff contains a simple accompaniment of eighth notes. The system ends with a piano (*pp*) dynamic marking.

The second system of the musical score for 'ANDANTE' consists of three staves. The top staff continues the melodic line, marked with a piano (*p*) dynamic and a first ending bracket. The middle and bottom staves continue the accompaniment, also marked with *p*. The system ends with a piano (*pp*) dynamic marking.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The piano accompaniment in the bass staff features a steady eighth-note bass line and chords in the right hand.

Second system of musical notation. The treble staff continues the melodic line with various rhythmic patterns. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

Third system of musical notation. The treble staff includes dynamic markings: *f* (forte), *pp* (pianissimo), and *p* (piano). The piano accompaniment features chords and a bass line with rests.

Fourth system of musical notation. The treble staff concludes with a melodic phrase and a final cadence. The piano accompaniment provides harmonic support with chords and a bass line.

ПЕСНЯ ПАСТУШКА (CHO'PON VOLA QO'SHIG'I)

Allegretto

V.A.Motsart musiqasi

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and a *v* (accents) marking above the first two notes. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic bass line in the left hand.

The second system continues the musical piece. The upper staff shows melodic development with various note values and rests. The piano accompaniment maintains its rhythmic pattern, with some changes in the bass line to support the melody.

The third system introduces dynamic contrast. The upper staff features a *mf* (mezzo-forte) dynamic at the start, followed by a *f* (forte) dynamic, and ends with a *p* (piano) dynamic. The piano accompaniment also shows dynamic changes, starting with *mf* and ending with a sustained chord in the right hand.

The fourth system concludes the piece. The upper staff returns to a *p* dynamic and features a *v* marking above the final notes. The piano accompaniment provides a simple harmonic foundation throughout.

First system of musical notation. The vocal line (top staff) consists of quarter notes in the first measure, followed by eighth-note pairs in the second and third measures. The piano accompaniment (middle and bottom staves) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Second system of musical notation. The vocal line continues with quarter notes and eighth-note pairs. The piano accompaniment maintains the eighth-note texture in the right hand and the bass line in the left hand.

IKKI XALQ RAQSI

I

L.Betxoven musiqasi

Tempo di valse

Third system of musical notation. The tempo is marked "Tempo di valse". The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Fourth system of musical notation. The vocal line continues with a piano (*p*) dynamic, marked with an accent (<). The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The system concludes with a mezzo-forte (*mf*) dynamic marking.

cresc.

mf cresc.

p

p

II

Shoshmasdan

mf

mf

1.

2.

mf

p

1. *mf* 2.

YOLG'IZ

O'zbek xalq kuyi.
B.Giyenko qayta ishlagan

Moderato

p *sempre stacc.*

First system of a musical score. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff begins with a whole note, followed by a double bar line and a repeat sign. The grand staff contains complex accompaniment with various chords and melodic lines. A dynamic marking of *f* is present in the grand staff.

Second system of the musical score. The treble staff features a melodic line with slurs and fingerings 0 and 2. The grand staff continues the accompaniment. A dynamic marking of *mf* is visible in the grand staff.

Third system of the musical score. The treble staff includes slurs and fingerings 2, 1, and 1. A dynamic marking of *f* appears twice in the treble staff. The grand staff accompaniment is dense with chords and moving lines.

Fourth system of the musical score. The treble staff has a slur and fingering 1. The grand staff accompaniment features complex chordal textures and melodic fragments.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a fermata over the first two measures and a fourth finger fingering (4) above the final measure. The grand staff features a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

Second system of the musical score, continuing the three-staff format. The melodic line in the top staff has a fermata over the first two measures. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Third system of the musical score. The melodic line in the top staff shows a more active eighth-note pattern. The piano accompaniment maintains its accompanimental role with consistent rhythmic accompaniment.

Fourth system of the musical score. The melodic line in the top staff concludes with a fermata and a 'rit.' (ritardando) marking above it. The piano accompaniment also concludes with a fermata in the right hand and a final chord in the bass.

YOSHLIK QO'SHIG'I

M.Ashrafiy musiqasi.

Allegretto

Allegretto

System 1: Treble clef with a whole rest. Bass clef with a rhythmic accompaniment of eighth notes and chords.

System 2: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment of eighth notes and chords.

System 3: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment of eighth notes and chords.

System 4: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment of eighth notes and chords.

System 5: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment of eighth notes and chords.

System 1: Treble clef with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

System 2: Treble clef with eighth notes G4, A4, B4, C5, followed by quarter notes D5, E5, and F5. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

System 3: Treble clef with a whole rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

System 4: Treble clef with a whole note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand.

System 5: Treble clef with eighth notes G4, A4, B4, C5, followed by quarter notes D5, E5, and F5. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand.

System 1: Treble clef melody with a half note rest, eighth notes, and quarter notes. Piano accompaniment in the right hand features eighth-note chords and sixteenth-note runs. The left hand plays a simple bass line with quarter notes.

System 2: Treble clef melody continues with eighth notes and quarter notes. Piano accompaniment in the right hand has a more active eighth-note pattern. The left hand continues with quarter notes and some dyads.

System 3: Treble clef melody has a half note rest. Piano accompaniment in the right hand features a complex eighth-note pattern with some ties. The left hand plays a steady bass line.

System 4: Treble clef melody resumes with eighth notes and quarter notes. Piano accompaniment in the right hand has a consistent eighth-note accompaniment. The left hand plays quarter notes.

System 5: Treble clef melody concludes with a half note and a final chord. Piano accompaniment in the right hand has a final flourish. The left hand plays a final bass line.

BADIIY QISMDA BERILGAN ASARLARNING JO'RSIZ YAKKA IJROLARI

CHITTI GUL

Allegro Bolalar qo'shig'i



Musical score for Chitti Gul, featuring a treble clef, key signature of one sharp (F#), and common time (C). The tempo is marked Allegro. The score consists of a single line of music with fingerings (0, 1, 0, 0, 1, 0, 0, 0, 1, 0, 0, 0, 1, 0) and accents (v) above the notes.

ЁЛОЧКА (ARCHAJON)

Allegro Bolalar yangi yil qo'shig'i.
L. Bekman musiqasi.



Musical score for Yochka (Archaion), featuring a treble clef, key signature of one sharp (F#), and common time (C). The tempo is marked Allegro. The score consists of two lines of music. The first line starts with a mezzo-forte (mf) dynamic and includes accents (v) above the notes. The second line includes first and second endings (1. and 2.) and a crescendo hairpin.

SALOM, YANGI YIL

Maestoso G'. Qodirov musiqasi



Musical score for Salom, Yangi Yil, featuring a treble clef, key signature of one sharp (F#), and 2/4 time. The tempo is marked Maestoso. The score consists of two lines of music. The first line starts with a forte (f) dynamic and includes fingerings (4, 0, 1, 4, 0, 1, 4) and accents (v) above the notes. The second line starts with a forte (f) dynamic.

MAY

Allegro G'. Qodirov musiqasi



Musical score for May, featuring a treble clef, key signature of one sharp (F#), and 2/4 time. The tempo is marked Allegro. The score consists of a single line of music with fingerings (2, 3, 0, 1, 2, 0, 1, 2) and accents (v) above the notes. It includes first and second endings (1. and 2.) and a mezzo-forte (mf) dynamic.

KICHKINTOYMIZ - GIJING TOYMIZ

Allegretto K. Kenjayev musiqasi



Musical score for Kichkintoyimiz - Gijing Toyimiz, featuring a treble clef, key signature of one flat (Bb), and 2/4 time. The tempo is marked Allegretto. The score consists of two lines of music with fingerings (8, 0, 2, 3, 2) and accents (v) above the notes.



TURNALAR VA QUYONLAR

Moderato

Ilyos Akbarov musiqasi



ARCHA QO'SHIG'I

Allegro moderato

G'.Qodirov musiqasi



QISH

Moderato

G'.Qodirov musiqasi



SALYUT

Allegro moderato

Ikrom Akbarov musiqasi



ALLEGRETTO

Vivo

V.A.Motsart musiqasi

Musical score for Allegretto by V.A. Mozart. It consists of two staves of music in G major and common time. The first staff begins with a dynamic marking of *mf* and includes a first ending bracket. The second staff includes a second ending bracket. Both staves feature various articulation marks such as accents and slurs.

КОЛЫБЕЛЬНАЯ (ALLA)

Shoshilmasdan

N.Baklanova musiqasi

Musical score for Kolymbelnaya by N. Baklanova. It consists of three staves of music in B-flat major and 2/4 time. The first staff starts with a dynamic marking of *p*. The second staff starts with *mf*. The third staff starts with *p* and includes a *rit.* marking. The score features various articulation marks, including accents, slurs, and phrasing slurs.

КАК ПОД ГОРКОЙ, ПОД ГОРОЙ (BALANDLIK ORTIDAN, TOG‘LAR OSTIDAN)

Vivo

Rus xalq qo‘shig‘i

Musical score for Kak pod Gorkoy, pod Goroy. It consists of two staves of music in G major and 4/4 time. The first staff begins with a dynamic marking of *mf*. Both staves feature various articulation marks such as accents and slurs.

ARCHAJON

Allegro moderato

A.Muxamedov musiqasi.
J.Usmonov g‘ijjak uchun moslashtirgan

Musical score for Archajon by A. Muxamedov. It consists of three staves of music in G major and 4/4 time. The first staff starts with a dynamic marking of *mf*. The word "TAMOM" is written below the second staff. The score features various articulation marks, including accents and slurs.

Boshidan "TAMOM" so‘zigaacha

СИДИТ ВОРОН НА ДУБУ (DUB DARAXTIDA TURGAN QARG'A)

Komarovskiy qayta ishlagan,
Rus xalq qo'shig'i

Andante

Musical score for 'Siddit Voron na Dubu' in G major, common time (C). The piece is marked 'Andante' and begins with a mezzo-piano (*mp*) dynamic. It consists of three staves of music, each containing a series of quarter notes and half notes, ending with a double bar line.

ПЕСЕНКА (KUY)

Andantino (Shoshmasdan)

J.B.Lyuli (1633-1687)

Musical score for 'Pesenka (Kuy)' in G major, 3/4 time. The piece is marked 'Andantino (Shoshmasdan)'. It consists of three staves of music. The first staff includes accents (*v*) over the first three notes. The piece concludes with a double bar line.

КУКУШЕЧКА (KAKKIJON)

Allegretto

Polyak xalq qo'shig'i.
T.Sigetinskiy qayta ishlagan

Musical score for 'Kukushchka (Kakkijon)' in G major, 3/4 time. The piece is marked 'Allegretto'. It consists of three staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and includes accents (*v*) over several notes. The second staff features dynamics of forte (*f*) and piano (*p*). The third staff includes dynamics of mezzo-forte (*mf*), diminuendo (*dim.*), forte (*f*), and sfz (*sf*). The piece concludes with a first ending (1.) and a second ending (2.), both leading to a final double bar line.

KUY

Y.Gaydn musiqasi

Moderato

mf

p

ХОДИТ ЗАЙКА (ODIMLAGAN QUYONCHA)

Rus xalq qo'shig'i.
A.Komarovskaya qayta ishlagan

Allegretto

mf

p

f

SALOMAT

Ilyos Akbarov musiqasi

Andante

4

v

3 4

0 1

НА ЗЕЛЁНОМУ ЛУГУ (MAYSAZORDA)

Shoshmasdan

T.Zaxarina qayta ishlagan,
Rus xalq qo'shig'i

Musical score for 'На Зелёному Лугу' (Maysazorda). It consists of two staves of music in G major and 4/4 time. The first staff begins with a mezzo-forte (mf) dynamic and includes fingerings: 0, 1, 3, 2, 1, 0, 0, 1, 2, 2, 1, 0. The second staff includes fingerings: 0, 2, 2, 1, 0, 0, 2, 3, 2, 1, 0.

OLMA

Allegro

K.Abdullayev musiqasi

Musical score for 'Olma'. It consists of two staves of music in G major and 2/4 time. The first staff starts with a whole rest followed by a repeat sign and eighth notes. The second staff features sixteenth-note patterns with a fourth finger (4) indicated.

KO'YLAGIM

Allegretto

D.Zokirov musiqasi.
J.Usmonov g'ijjak uchun moslashtirgan

Musical score for 'Ko'ylagim'. It consists of two staves of music in G major and 2/4 time. The first staff includes a fermata, a repeat sign, and dynamics *f* and *p*. Fingerings 5, 4, 4, and 2 are shown. The second staff includes fingerings 1, 2, 2 and a *rit.* marking.

LAYLAK KELDI

Allegro

I.Xamzin musiqasi

Musical score for 'Laylak keldi'. It consists of two staves of music in G major and 3/8 time. The first staff includes a fermata, a repeat sign, and fingerings 3, 2. The second staff includes a fermata and a final double bar line.

QALDIRG'OCH

Allegretto

B.Nadejdin musiqasi

Musical score for 'Qaldirg'och'. It consists of three staves of music in G major and 2/4 time. The first staff includes a fermata and fingerings 1, 4, 1, 1, 1. The second and third staves feature sixteenth-note patterns with a fourth finger (4) and a fermata.

ВЕСЁЛЫЕ ГУСИ (QUVNOQ G‘OZLAR)

Ukrain xalq qo‘shig‘i.
M.Karasev qayta ishlagan

Allegro

ПАХТАОУ

F.Nazarov musiqasi

Allegretto

QORBO‘RON

Avaz Mansurov musiqasi.

Allegro

NEVARALAR QO'SHIG'I

N.Norxo'jayev musiqasi

Allegro

4 3 4 0 3 4 0 3 4

YOZ

Ilyos Akbarov musiqasi

Allegretto

4 3 4 0 3

p *mf* *p*

RONDO

(fortepiano sonatasidan)

V.A.Motsart musiqas

Allegro

4 3 4 0 3

p *f* *p* *f* *f*

TAMOM

YOSHLIK QO‘SHIG‘I

D.Zokirov musiqasi.
J.Usmonov g‘ijjak uchun moslashtirgan

Moderato

The score for 'Yoshlik Qo'shig'i' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of three staves. The first staff begins with a dynamic marking of *mf* and a tempo marking of **Moderato**. The second staff features a dynamic marking of *fp*. The third staff concludes with a dynamic marking of *mf* and a **pizz.** (pizzicato) instruction. Fingerings are indicated by numbers 0-4 above the notes.

QO‘G‘IRCHOG‘IM

S.Abramova musiqasi.
J.Usmonov g‘ijjak uchun moslashtirgan

Moderato

The score for 'Qo'g'irchog'im' is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of three staves. The first staff begins with a dynamic marking of *p* and a tempo marking of **Moderato**. The second staff features a dynamic marking of *f*. The third staff concludes with a dynamic marking of *f*. Fingerings are indicated by numbers 0-4 above the notes.

КАК ПОД ГОРКОЙ, ПОД ГОРОЙ (BALANDLIK ORTIDAN, TOG‘LAR OSTIDAN)

Rus xalq qo‘shig‘i

Vivo

The score for 'Kak pod gorkoy, pod goroy' is written in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. It consists of two staves. The first staff begins with a dynamic marking of *mf* and a tempo marking of **Vivo**. The second staff concludes with a dynamic marking of *mf*. Fingerings are indicated by numbers 0-4 above the notes.

POLKA

M.Glinka musiqasi

Allegretto

The score for 'Polka' is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of three staves. The first staff begins with a dynamic marking of *mf* and a tempo marking of **Allegretto**. The second staff features a dynamic marking of *f*. The third staff concludes with a dynamic marking of *mf*. Fingerings are indicated by numbers 0-4 above the notes.

НЕ ЛЕТАЙ, СОЛОВЕЙ (UCHMA, BULBULCHA)

Rus xalq qo'shig'i.
G.Kirkor qayta ishlagan
poco rit.

Moderato



KONTRADANS

L.Betxoven musiqasi

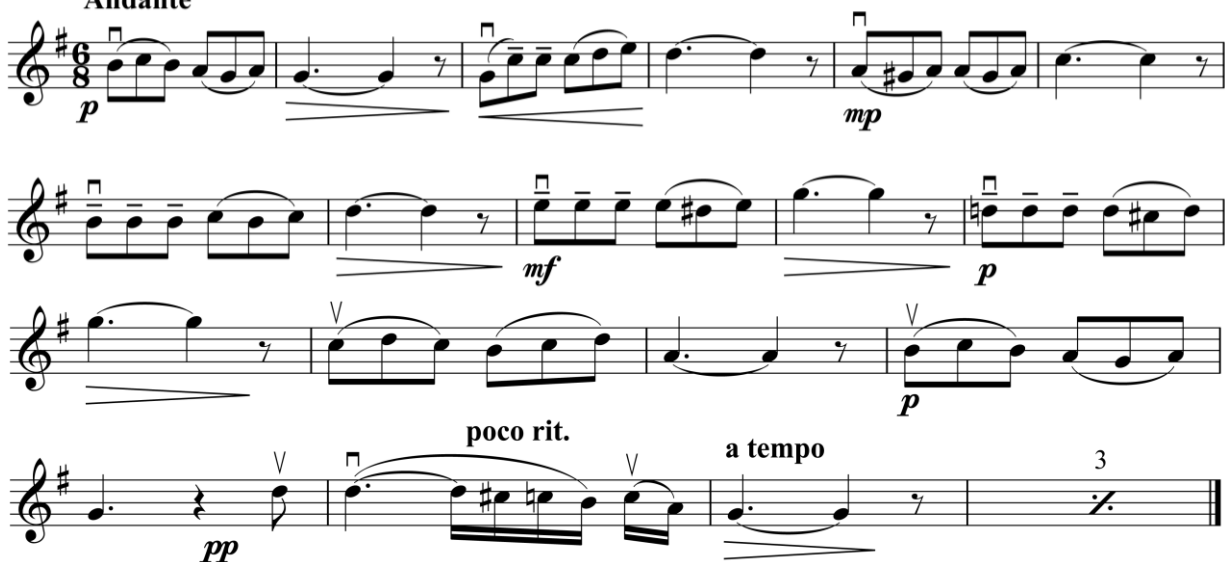
Allegretto



ALLA

V.A.Motsart musiqasi

Andante



RAQS

Ya.Sabzanov musiqasi

Allegretto

4
mf

2

2 1 2 3

f

ff

V 0 2 2
p

f 0 4 0 2

Davom ettirish uchun *rit.*

Tamomlash uchun *rit.* 4 0 3 2 **Fine**

Moderato

The musical score consists of ten staves of music in G major. The first staff begins with a *mp* dynamic and includes fingering numbers 1, 2, 3, 1, 2, 1, 2, and 0. The second staff has a *V* marking and fingering 1, 1, 2, 1, 2. The third staff has a *f* dynamic. The fourth staff has a *V* marking. The fifth staff has a *f* dynamic. The sixth staff has a *V* marking and fingering 2. The seventh staff has a *ff* dynamic and a *4* marking. The eighth staff has a *ff* dynamic and a *2* marking. The ninth staff has a *mf cresc.* dynamic, an *accel.* marking, and a *4* marking. The tenth staff has a *molto rit.* marking and a *4* marking. The piece concludes with a *D.s. al Fine* instruction and a double bar line with a repeat sign.

D.s. al Fine

MENUET

Yo.Gaydn musiqasi

Moderato

mf

p *p* *cresc.*

rit.

a tempo

mf

rit.

SAYYORA

S.Yudakov qayta ishlagan,
H.H.Niyoziy musiqasi

Moderato

mf

mf

f

mf

ПЕСНЯ ВАНИ

(“Ivan Susanin” operasidan Vanyaning qo‘shig‘i)

Allegro moderato

M.Glinka musiqasi

Musical score for "Pesnya Vani" (The Song of Vanya) by M. Glinka. The score is in G major, 2/4 time, and consists of six staves of music. It features various dynamics including *p*, *mf*, and *cresc.*, along with articulation marks like accents and slurs.

GULLOLA

Moderato

Ilyos Akbarov musiqasi

Musical score for "Gullola" (The Windmill) by Ilyos Akbarov. The score is in G major, 2/4 time, and consists of four staves of music. It features a forte (*f*) dynamic and includes numerous fingerings and slurs.

ARIYA

Larghetto (keng)

G.Persell musiqasi

Musical score for Ariya, G.Persell musiqasi. The piece is in 3/4 time and B-flat major. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Larghetto (keng)'. The dynamics are 'mf (2 chi marta p)'. The second staff continues the melody with dynamics 'p poco a poco cresc.', 'f', and 'dim.'. The piece ends with a double bar line and repeat dots.

VALS

Allegretto

F.Shubert musiqasi

Musical score for Vals, F.Shubert musiqasi. The piece is in 3/4 time and B-flat major. It consists of four staves. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Allegretto'. The dynamics are 'mf'. The piece features a waltz rhythm with triplets and accents. The second and third staves continue the melody with dynamics 'mf'. The fourth staff concludes the piece with a double bar line and repeat dots.

ECOSEZ

Vivo

F.Shubert musiqasi

Musical score for Ecosez, F.Shubert musiqasi. The piece is in 2/4 time and D major. It consists of two staves. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The tempo is marked 'Vivo'. The dynamics are 'f'. The piece features a lively, rhythmic melody. The second staff continues the melody with dynamics 'mf (2-marta p)'. The piece ends with a double bar line and repeat dots.

ANDANTE

Andante

Yo.Gaydn musiqasi

Musical score for Andante, Yo.Gaydn musiqasi. The piece is in 2/4 time and D major. It consists of three staves. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The tempo is marked 'Andante'. The dynamics are 'p'. The piece features a slow, steady melody. The second staff continues the melody with dynamics 'sf' and 'p'. The third staff concludes the piece with a double bar line and repeat dots.

ПЕСНЯ ПАСТУШКА (CHO‘PON BOLA QO‘SHIG‘)

Allegretto

V.A.Motsart musiqasi

IKKI XALQ RAQSI

I

Tempo di valse

L.Betxoven musiqasi

cresc.

p

II

Shoshmasdan

mf

mf

p

mf

YOLG'IZ

O'zbek xalq kuyi.
B.Giyenko qayta ishlagan

Moderato

4

0

0

2

2

YOSHLIK QO‘SHIG‘I

M.Ashrafiy musiqasi

Allegro

TOVUSHNI VARAQDAN O'QISH UCHUN TAVSIYA ETILADIGAN ASARLAR

NAYREZ

Tojik xalq kuyi.
B.Giyenko qayta ishlagan

Allegro

The musical score is written in treble clef with a 2/4 time signature. It begins with a 6-measure rest followed by a 2-measure rest, then a melody starting on a half note G4. The first ending is marked with a first ending bracket and a repeat sign. The second ending is marked with a second ending bracket and a repeat sign. The score includes various dynamics: *mf*, *pp*, and *ff*. There are also trills marked with 'tr.' and articulation marks like 'p' and 'v'. The piece concludes with a ritardando ('rit.') and a final cadence.

RAQS

G.Sobitov

Allegretto

Musical score for RAQS, composed by G.Sobitov. The piece is in 2/4 time and G major. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some triplet patterns. The piece concludes with a double bar line and repeat signs.

YANGI TANOVAR

M.Mirzayev musiqasi

Allegro

Musical score for YANGI TANOVAR, composed by M.Mirzayev. The piece is in 2/4 time and G major. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score includes dynamic markings: *mf* (mezzo-forte) and *f* (forte). The music features a mix of eighth and sixteenth notes, with some triplet patterns. The piece concludes with a double bar line and repeat signs.



НЕАПОЛИТАНСКАЯ ПЕСЕНКА (NEAPOLITANCHA RAQS)

Andante

P.Chaykovskiy musiqasi



GAVOT

Allegro moderato

I.S.Bax musiqasi



SONATINA

Moderato

N.Baklanova musiqəsi

f *f* *mf* *f* *p* *f* *p* *p* *mf* *f* *p* *espress.* *mp* *mf* *p* *f* *p* *p* *p* *p* *cresc.* *f*

p *p*
cresc. *f*
f

ПЕСНЯ ИНДИЙКОГО ГОСТЯ

(“Sadko” operasidan HIND MEHMONI QO‘SHIG‘I)

Andantino

N.Rimskiy-Korsakov musiqasi

mp *p* *SOLO*
p dolce
p dolce
p
p
f espressivo

MENUET

Allegretto giocoso

V.A.Mosart musiqasi

MARSH

Tempo di marcia

S.Prokofyev musiqasi

RAQS

G'.Qodirov musiqasi

Allegretto

Musical score for 'RAQS' in 2/4 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a dynamic marking of *mf* and a first ending bracket. The second staff continues the melody with a dynamic marking of *f*. The third and fourth staves provide accompaniment, with the third staff ending with a dynamic marking of *mp*. The piece concludes with a final cadence.

OHANGARON

Allegro

M.Leviyev musiqasi.

Musical score for 'OHANGARON' in 2/4 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a dynamic marking of *f* and a first ending bracket. The second staff continues the melody with a dynamic marking of *f*. The third and fourth staves provide accompaniment. The fifth and sixth staves continue the melody with a dynamic marking of *f*. The seventh and eighth staves provide accompaniment, with the eighth staff ending with a dynamic marking of *f* and a first ending bracket. The piece concludes with a final cadence.

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Gʻanijon XUDOYEV

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