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

“JAVOHIR-ILM-NASHR”
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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.

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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 ovoziga 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 turilgan[1]. 1930-yillarga kelib Ashot Ivanovich Petrosyans tomonidan o‘zbek cholg‘ulari takomillashtirilib, g‘ijjakka to‘rtta tor joriy qilindi[2]. 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 qulaylashtirilgan[3]. 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.

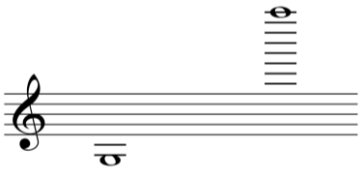
Hattoki, qushlarning sayrashi-yu, qo‘y va echkilarning ma’rashi, uy hayvonlarining o‘kirishi-yu, itning hurishi, mushukning miyovi, suvlarning

[1] I.Akbarov. Musiqa lug‘ati. – T.: O‘qituvchi, 1997. 379-b.
[2] А.И.Петросянц. Инструментоведение. – T.: 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 ovozlarini 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 tadbiq 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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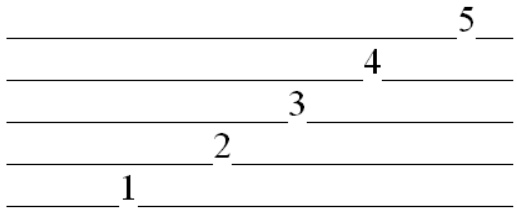
2-DARS

NAZARIY QISM

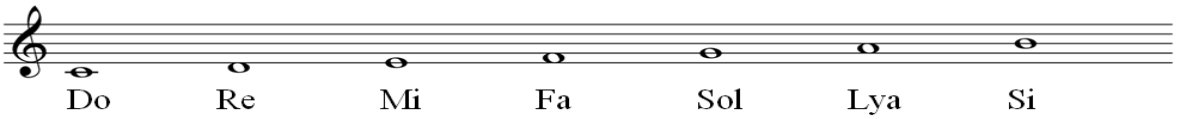
Musiqa savodxonligini oshirish bo‘yicha ma’lumotlar.

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:

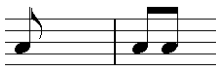


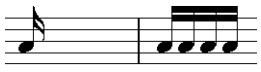
Tovushlarning ijro etilish cho‘zimi

Butun tovush 4 ham[4]ga 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.

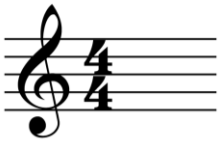
Aksent, hissa, metr, o‘lchov, takt, takt chizig‘i, takt oldi (zatakt)

Musiqada tovushlar ma’lum bir vaqt davomida tashkil etiladi (eshitiladi). Tovushlarning ma’lum bir vaqtlarda teng hissalarga 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 hissalarning tekis almashinib turishi **metr** deyiladi. Metr hissasi xilma-xil cho‘zimlarda ifodalanishi mumkin.

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

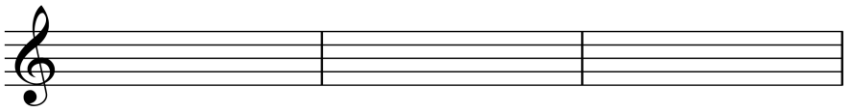
O‘lchovlar tovush yozuvida ikkita raqam bilan yoziladi. Bu raqamlar birin-ketin yuqoridan pastga qo‘yilgan bo‘lib, skripka kalitidan so‘ng joylashtiriladi.



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

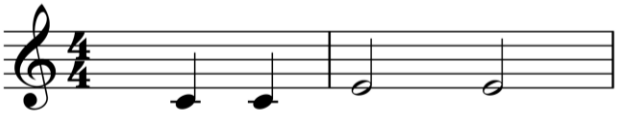
Musiqa asarining bir kuchli hissadan ikkinchi bir kuchli hissagacha bo‘lgan oralig‘i **takt** deyiladi[5].

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



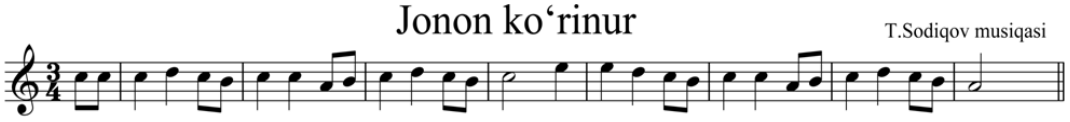
Takt chizig‘i, odatda, takt oldi (zatakt)ni kuchli hissadan ajratib ko‘rsatish uchun qo‘yiladi.

Agar musiqa 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 musiqa 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‘lagi yoki asar tugaganidan dalolat beradi.



[5] I.Akbarov. Musiqa lug‘ati. – T.: O‘qituvchi, 1997-y., 280-b.

PAUZALAR

Musiqa asari ijrochiligida tinish va dam olish belgilariga **pauza** deb ataladi. Pauzalar tovush cho‘zimlari singari butun, yarimtalik, choraktalik, sakkiztalik, o‘n oltitalik kabi ko‘ri-nishlarga ega bo‘lib, tovush cho‘zimlaridan 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 *ham*ga dam oladi, yoki sakkiztalik tovush cho‘zimida dam oladi.

O‘n oltitalik pauza

O‘n oltitalik pauza o‘n oltitalik 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 *(messo piano)* – kuchsizroq (*piano*dan kuchli, *forte*dan kuchsizroq)
f *(forte)* – qattiq, kuchli
ff *(fortissimo)* – juda qattiq, juda kuchli
mf *(messo forte)* – qattiqroq, kuchliroq
cr *(kreshchendo)* – tovushni tobora kuchaytirib borish
dim *(diminuendo)* – tovushni tobora kuchsizlantirib borish
sf *(sfortsando)* – ayrim tovushlarni to‘satdan kuchli ijro etish.

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

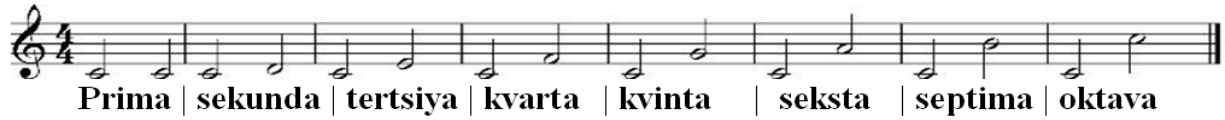
Tez templar

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

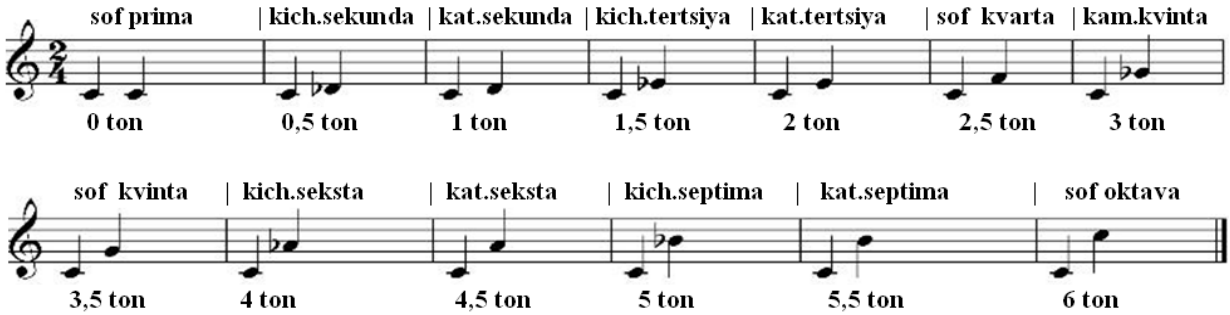
INTERVALLAR

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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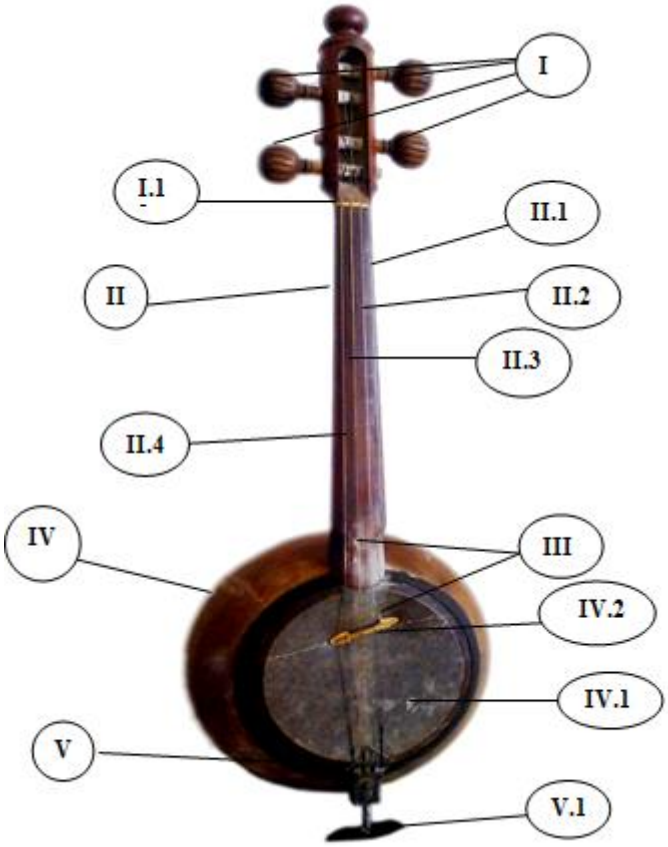
METODIK QISM

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:

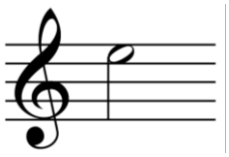
I. Yuqori qism(bosh qism)da to‘rt simni ushlab turish va sozlash uchun quloqlar joylashadi.

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

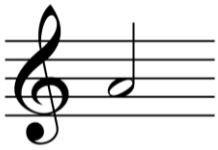
II. Dasta qismi

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 qolgancha) 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.

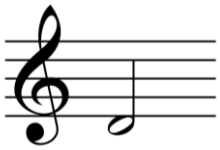
II.1. Birinchi eng ingichka sim *“Mi”* deb nomlanadi, ikkinchi oktavaning mi tovushi balandligini bildiradi:



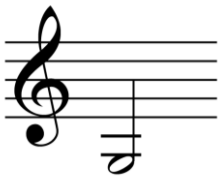
II.2. Ikkinchi sim *“Lya”* deb nomlanadi birinchi oktavaning lya tovushi balandligini bildiradi:



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.

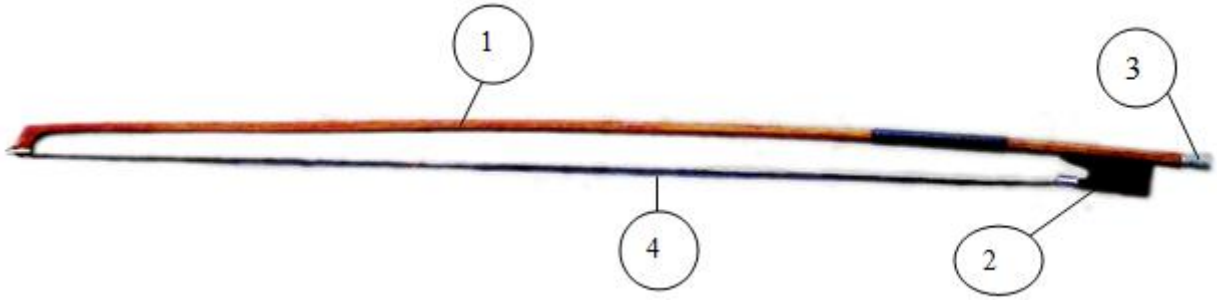
IV.2. Teri ustida to‘rt simni me’yorida ushlab turish uchun –“xarrak” joylashgan bo‘lib, uni dastaga yaqin joyda joylashtiriladi.

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 smdan 70 smgacha 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 kamonning pastki g‘ovak qismidan rezbalik metall (3) moslama (mexanizm) joylashadi. Kamon uchidagi yarim ilgak hamda kamonning past qismidagi yelim moslamaga otning yolidan (dumidan) tayyorlangan o‘ram (4) joylashtiriladi. Bu kamonning 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. Kamonning 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 tizzasi 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.

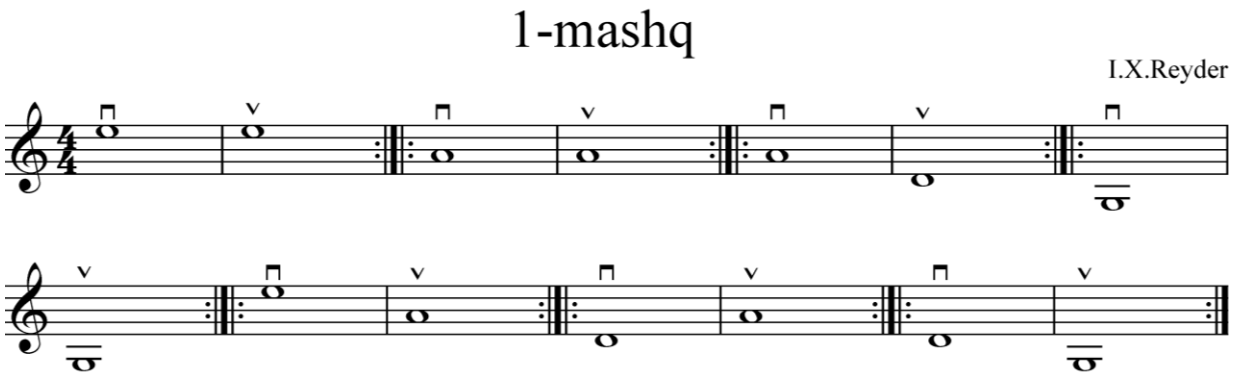
G‘ijjak ijrochiligida chap va o‘ng qo‘llarning ahamiyati juda muhim rol o‘ynaydi. Ayniqsa o‘ng qo‘lda kamonni bir tekisda, to‘g‘ri va erkin ushlash. Kamonni ravon harakatlantirganda – kistni chiroyli ishlatishga erishish, simdan simga ko‘chadigan holatlarda shoshilmasdan, bir tor ikkinchi torga halal 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 ushlash 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



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

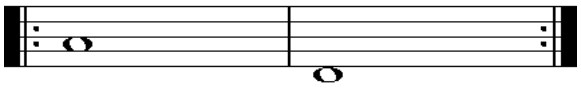
П - kamonni pastga ijro etish (yoki o‘ng tomonga harakatlantirish)

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

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.

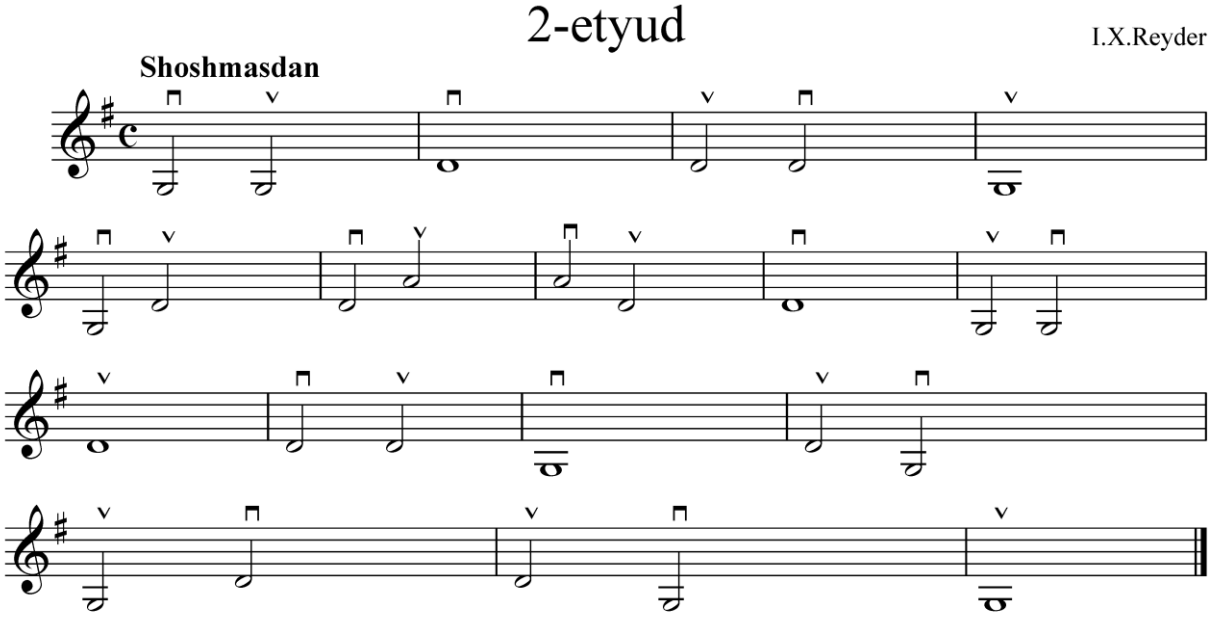
1-mashqimizda yana bir belgi: repriza, ya’ni takrorlash belgisi haqida ma’lumotga ega bo‘lamiz.

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



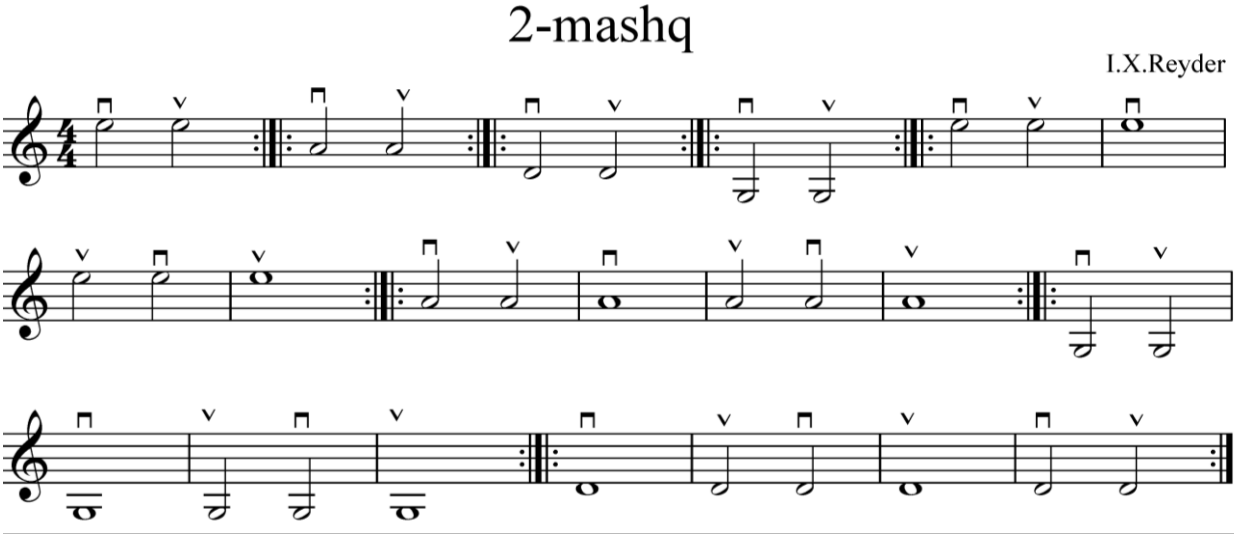
Bunda butun tovushlarda keltirilgan mashqlar o‘quvchiga ancha yengilroq kechadi. Sababi: kamonni boshidan-oxiriga, ya’ni 4 ham mobaynida cho‘zib, so‘ngra keyingi ochiq simdagi butun tovush ijrosiga o‘tiladi, yuqorida keltirilgan 1-mashq o‘quvchidan unchalik murakkablikni talab qilmaydi.

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



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:



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

Birinchi 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 torga 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.

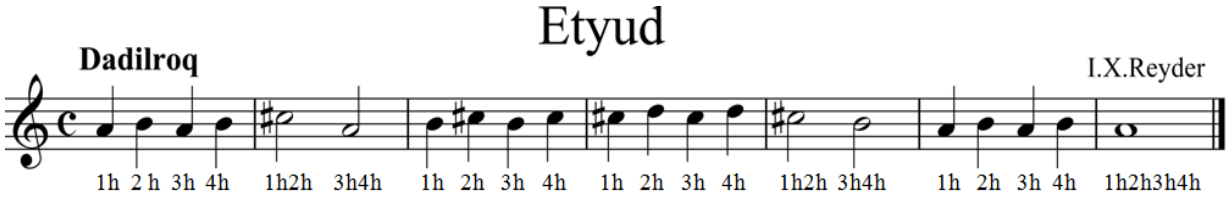
Har bir mashq, etyud yoki kuyni chaldirish davomida, uni ovoz bilan sanab ijro ettirish maqsadga muvofiq bo‘ladi.

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 ushlash va tekis harakatlantirish qoidalariga to‘la rioya qilish. Butun, yarimtalik va choraktalik tovushlar ishtirok etgan, xohlagan 2 ta kuyni sanab kelish[6]:



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 taktni to‘ldirib turibdi. Toki oxirgi taktgacha choraktalik va yarimtalik tovushlar taktma-takt almashib keladi, nihoyat oxirgi taktda butun **lya** tovushsida 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 diyez 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.

♯ **- Diyez** tovushni yarim ton ko‘tarish uchun ishlatiladi.

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

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

Darsni mustahkamlash uchun savol va topshiriqlar

1. Kamonni harakatlantirishda **П** va **V** nimani ifodalaydi?
2. G‘ijjak sozida to‘g‘ri ijro etish, kamonni to‘g‘ri ushlash 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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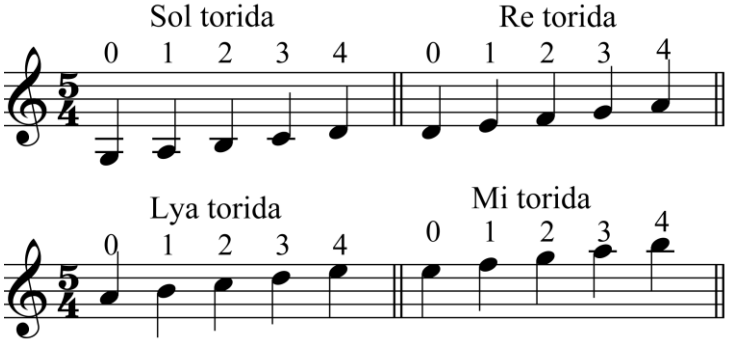
5-DARS

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‘ijjak 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)

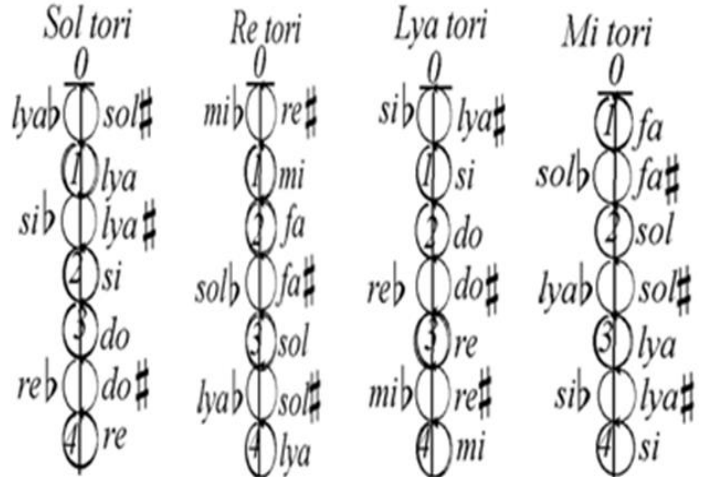
1-jadval:

Sol tori	Re tori	Lya tori	Mi tori
0	0	0	0
1 lya	1 mi	1 si	1 fa
2 si	2 fa	2 do	2 sol
3 do	3 sol	3 re	3 lya
4 re	4 lya	4 mi	4 si

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:

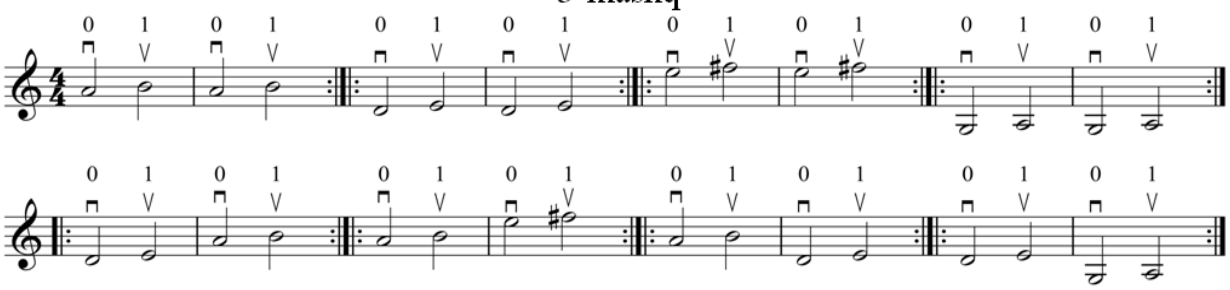


Yuqorida keltirilgan jadvallar yosh g‘ijjakchi uchun biroz murakkabroq bo‘lishiga qaramasdan bunda talaygina ma’lumotlar mujassam. Yuqorida keltirilgan 1-jadvalda har bir simning ustida keluvchi tovushlar tartib bilan, barmoqlar ketma-ketligida sxema tarzida aks etgan (2-jadvalda esa yuqorida ta’kidlaganimizdek, 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.

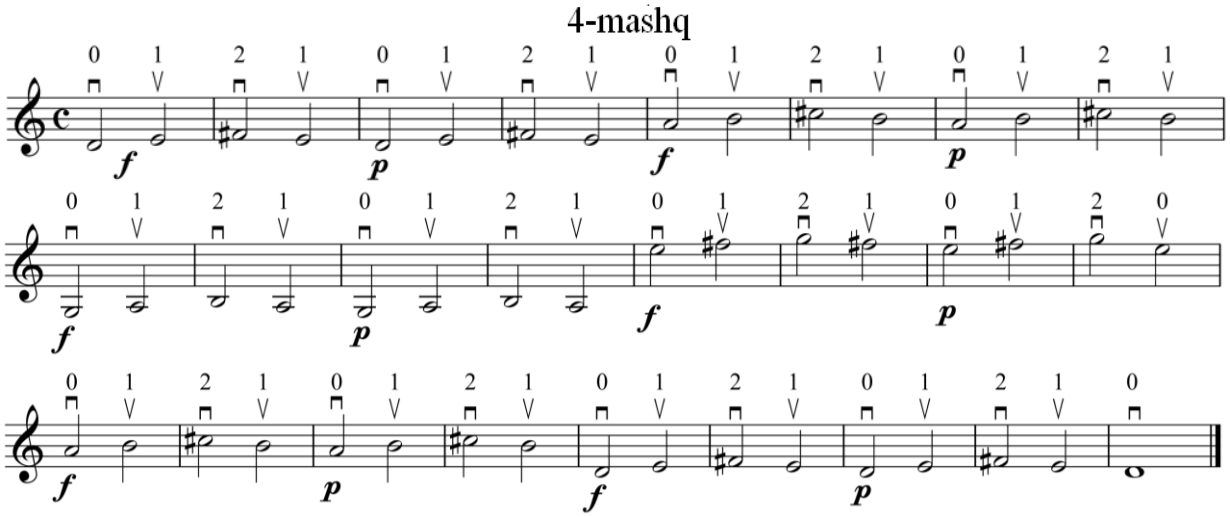
Mazkur darsimiz davomida barcha barmoqlar harakatiga doir qator mashq va etyudlar keltiramiz.

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):

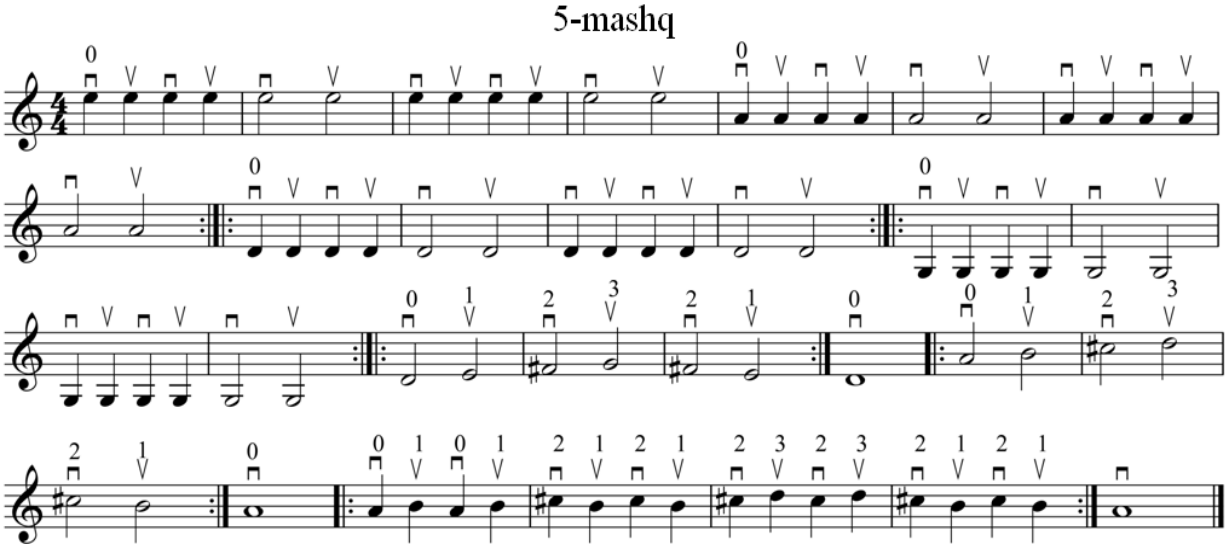
3-mashq



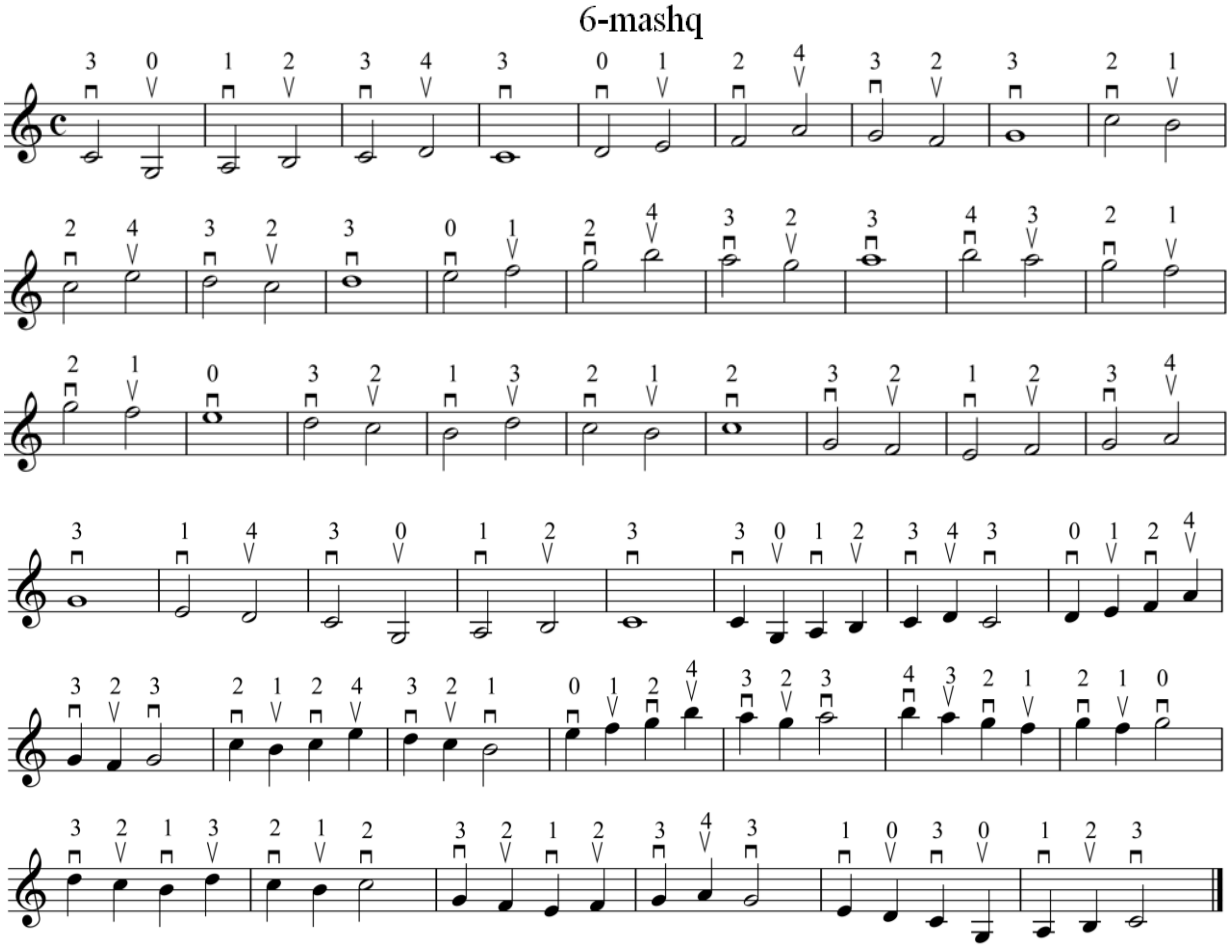
Endigi mashqda butun va yarimtalik tovushlar hamda yondosh tovushlar ishtirokida; ochiq tor, birinchi va ikkinchi barmoq harakatiga doir mashqni keltiramiz:



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.



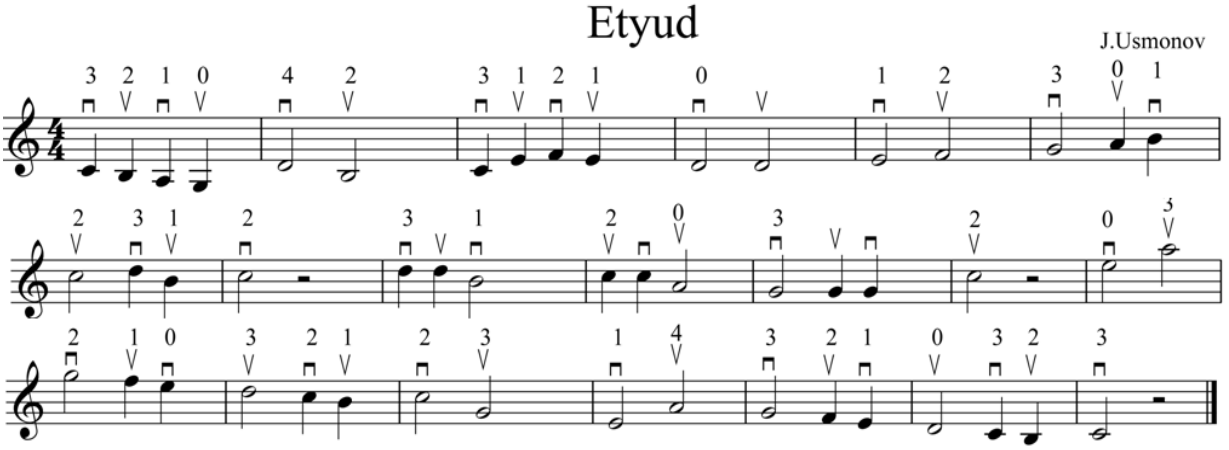
Endi barcha barmoqlarni torlar ustidagi harakatiga doir mashqni keltiramiz:



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:



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 chiqarmasdan 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.

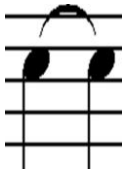
Tavsiya etiladigan adabiyotlar

1. Akbarov I.A. Musiqa lug‘ati. Qayta nashri. – T.: O‘qituvchi. 1997.
2. Usmonov J. Yosh g‘ijjakchi. 1-kitob. – T.: O‘qituvchi.1995.
3. 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 nomidagi nashriyot. 2015.

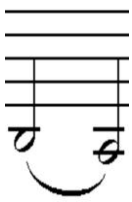
6-DARS

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.



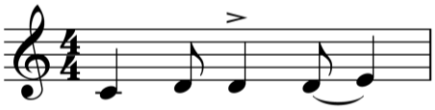
Legato – (lotinchada legato – “bog‘lab”, “silliqlab” ma’nolarini anglatadi) bir tovushdan ikkinchi tovushga to‘xtovsiz o‘tish yoki har xil balandlikdagi ikki va undan ortiq tovushlarni uzmasdan ijro qilish shunday nomlanadi. Ijro qilinadigan tovushlar xuddi liga tarzida pastdan yoki yuqoridan qavscha 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 qilish[7] 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 etish[8] 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.

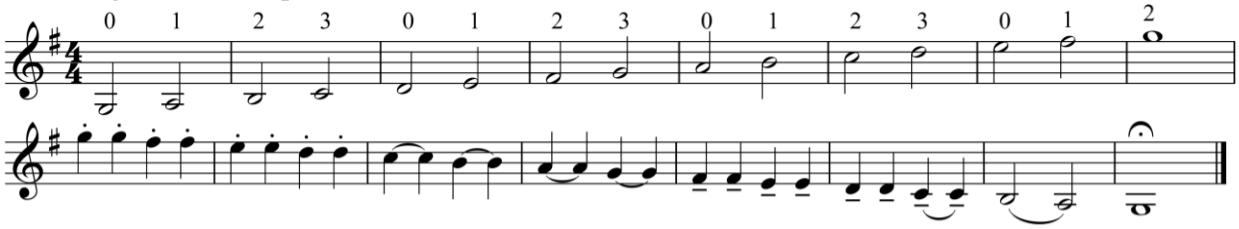
Sinkopa – (italyancha, yunoncha *synkope* – “qisqartish” ma’nosini anglatadi) qattiq chalinadigan (aksentli) tovushning odatdagi kuchli hissadan kuchsiz hissaga olib o‘tish[10] shunday ataladi. Tovushning ustiga belgi qo‘yish bilan farqlanadi.



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

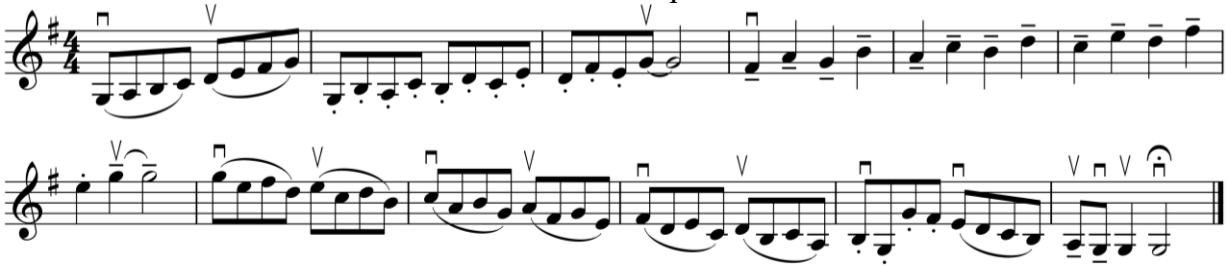
[7] Il.Akbarov. Musiqa lug‘ati. – T.: O‘qituvchi, 1997. 77-b.
[8] O‘sha adabiyot, 272-b.
[9] O‘sha adabiyot, 324-b.
[10] O‘sha adabiyot, 264-b.

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:



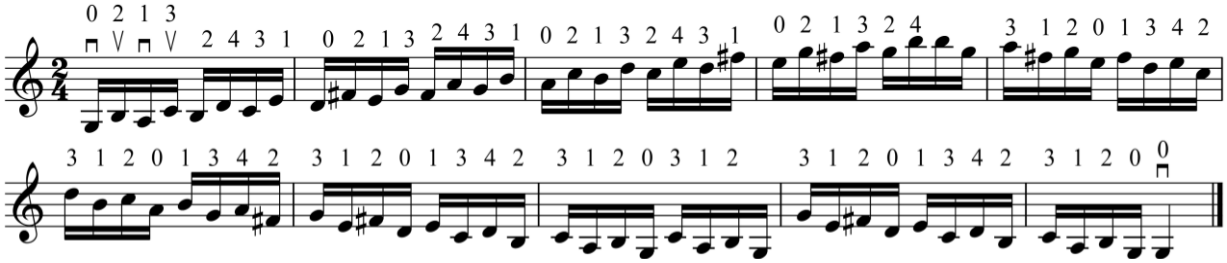
Endi xuddi shu musiqiy elementlarni sol major gammasida yozilgan bir nechta mashqlarda keltiramiz:

7-mashq



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

8-mashq

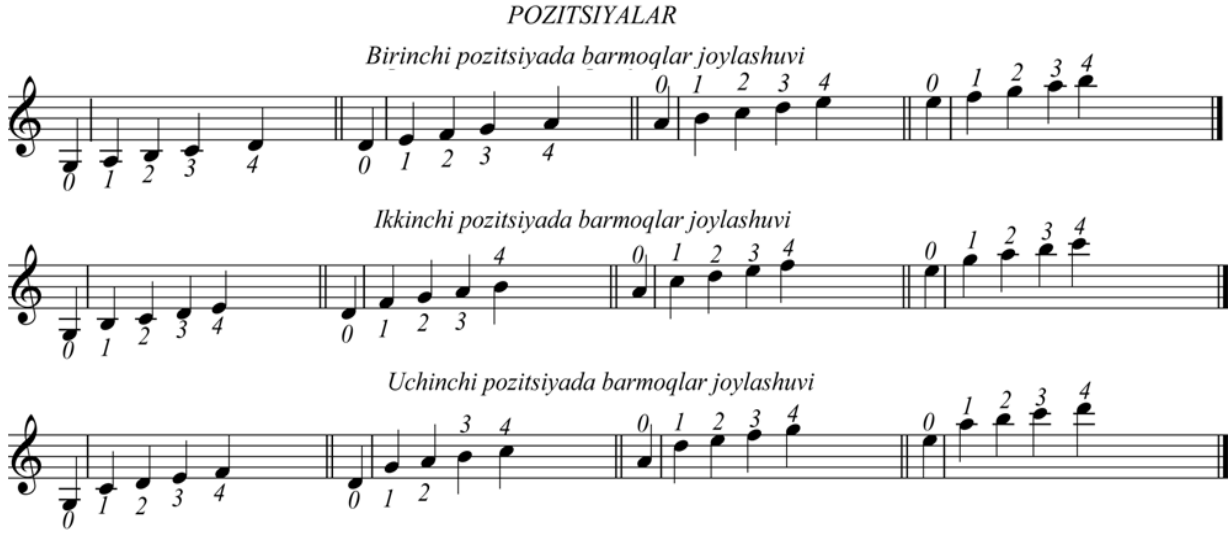


POZITSIYALAR XUSUSIDA

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 boradi[11]. (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.



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

1. Akbarov I.A. Musiqa lug‘ati. Qayta nashri. – T.: O‘qituvchi, 1997.
2. Алексеев А. Гаммы и арпеджио. – М., 1951.
3. Григорян А. Начальная школа игры на скрыпке. – М., 1986.
4. Reyder I. Yosh sripkachi uchun etyud va mashqlar. – T.: O‘qituvchi, 1967.
5. Toshmuhammedov M. G‘ijjak darsligi. –T.: O‘qituvchi,1995.
6. Usmonov J. Yosh g‘ijjakchi. 1-kitob. – T.: O‘qituvchi,1995.
7. Usmonov J. Yosh g‘ijjakchi. 2-kitob. –T.: O‘qituvchi, 1997.
8. Xolmuhamedov O.M. G‘ijjak sinfi metodikasi. – T.: G‘afur G‘ulom nomidagi adabiyot va san’at nashriyoti. 1987.
9. 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 nashr. 2015.
10. Xudoyev G‘. G‘ijjak saboqlari (2-kitob). Bolalar musiqa va san’at maktablari uchun o‘quv qo‘llanma. – T.: G‘afur G‘ulom nashr., 2016.

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‘qish[13]” darsi uchun alohida o‘quv dasturi tuzilgan bo‘lsada, dasturda aks etgan 2-sinflar uchun ajratilgan asarlarning jo‘rnavozsiz 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

1. Toshmuhammedov M. G‘ijjak darsligi. –T.: O‘qituvchi.1995.
2. Usmonov J. Yosh g‘ijjakchi. 1-kitob. – T.: O‘qituvchi.1995.
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.

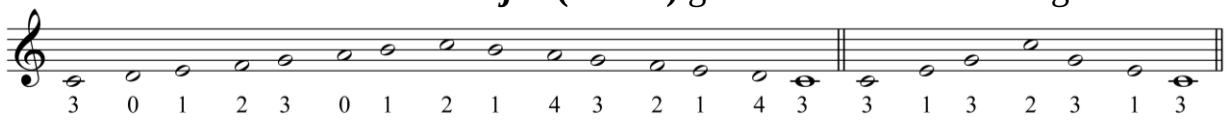
[13] “**Tovushni varaqdan o‘qish**” (Xalq cholg‘ulari uchun) O‘zbekiston Respublikasi Xalq ta’limi vazirligining 2011-yil 1-fevraldagi 15-sonli buyrug‘i bilan tasdiqlangan Bolalar musiqa va san’at maktablari uchun o‘quv dastur.

TEXNIK QISM

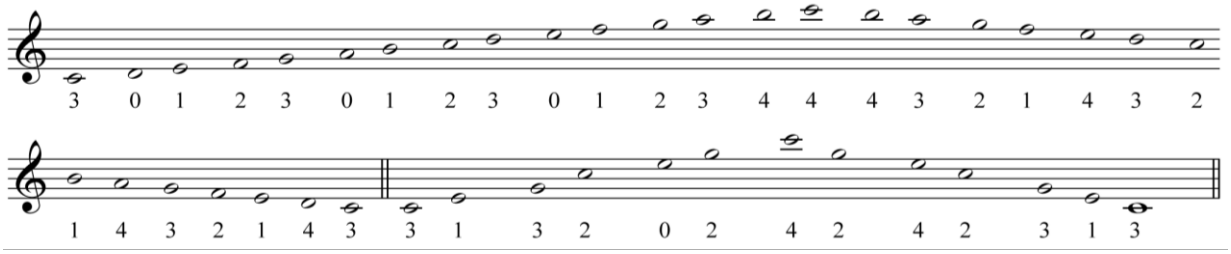
8-DARS

MAJOR GAMMALARI VA UCHTOVUSHLIKLARI

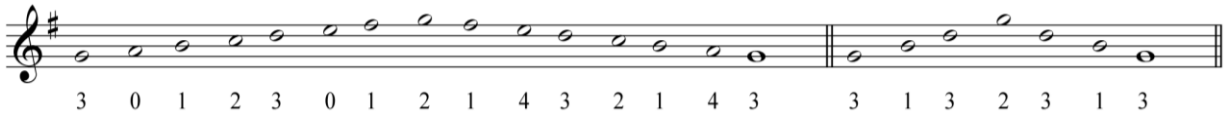
Bir oktavada ***Do major*** **(C-dur)** gammasi va uchtovushligi



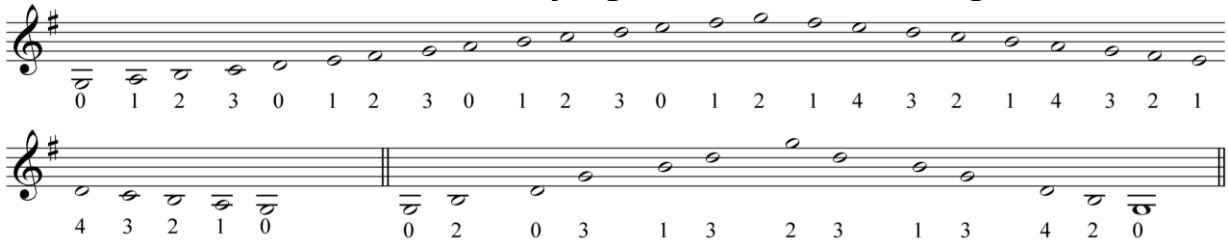
Ikki oktavada Do major gammasi va uchtovushligi



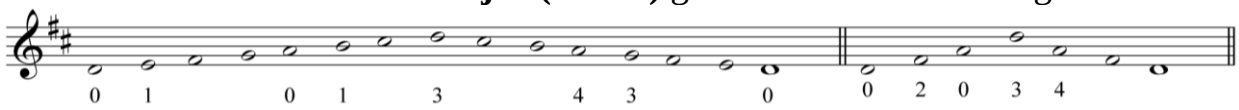
Bir oktavada **Sol major (G-dur)** gammasi va uchtovushligi



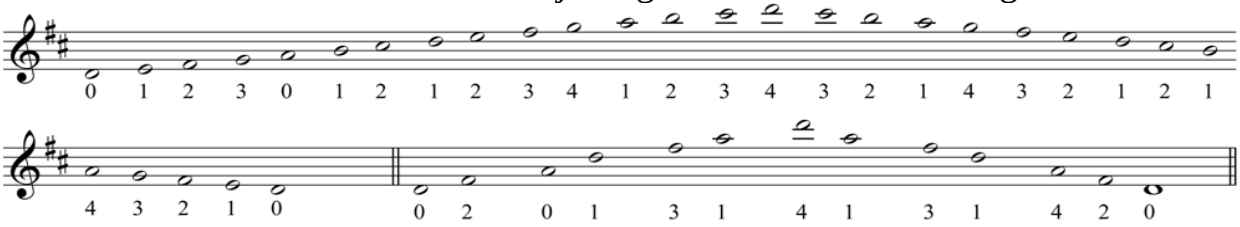
Ikki oktavada Sol major gammasi va uchtovushligi



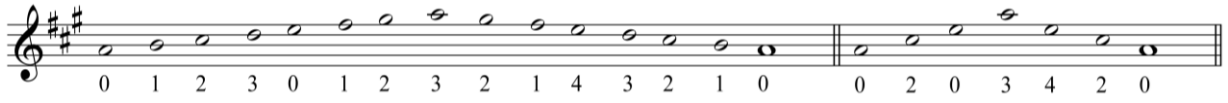
Bir oktavada **Re major (D-dur)** gammasi va uchtovushligi



Ikki oktavada *Re major*[14] gammasi va uchtovushligi

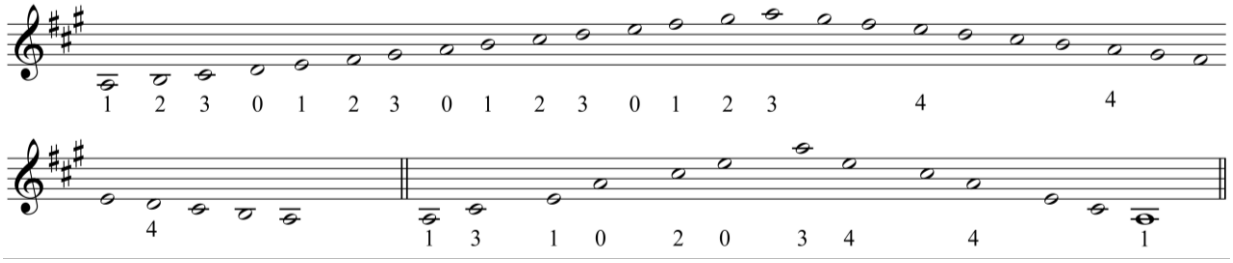


Bir oktavada ***Lya major (A-dur)*** gammasi va uchtovushligi

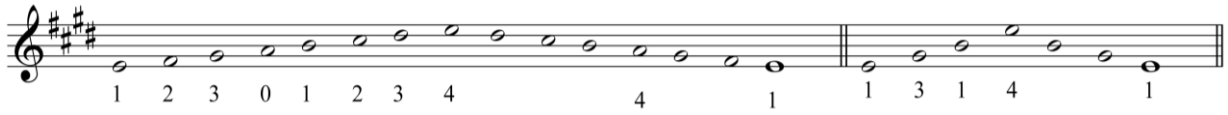


[14] Re major gammasi ikki oktavada ijro etilganda II oktava *re* tovushidan boshlab uchinchi pozitsiya barmoqlar harakatidan foydalaniladi.

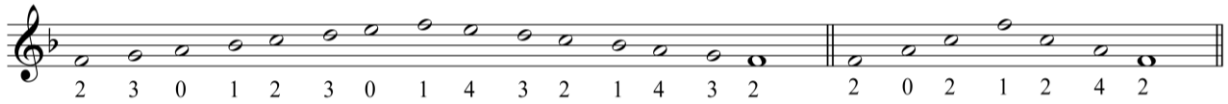
Ikki oktavada *Lya major* gammasi va uchtovushligi



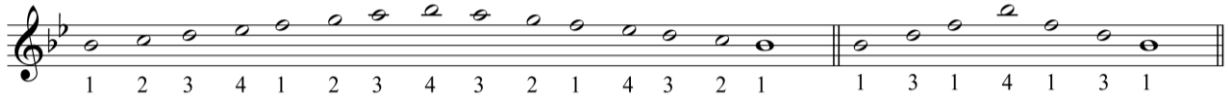
Bir oktavada ***Mi major (E-dur)*** gammasi va uchtovushligi



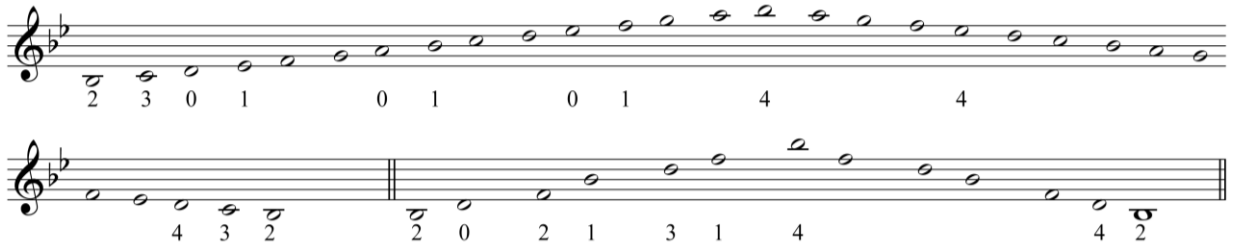
Bir oktavada ***Fa major (F-dur)*** gammasi va uchtovushligi



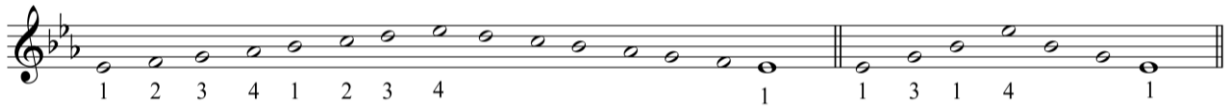
Bir oktavada ***Si ♭ major (B-dur)*** gammasi va uchtovushligi



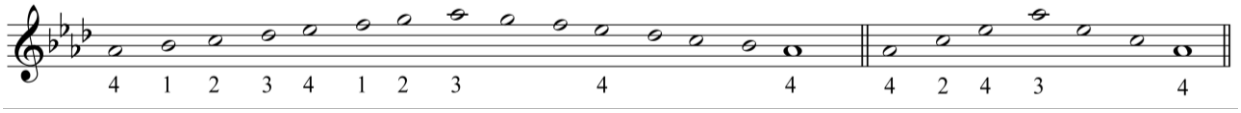
Ikki oktavada *Si ♭ major* gammasi va uchtovushligi



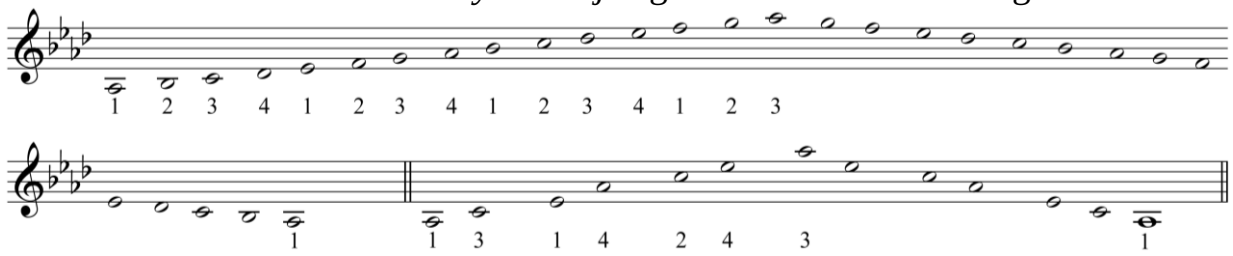
Bir oktavada ***Mi ♭ major (Es-dur)*** gammasi va uchtovushligi



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



Ikki oktavada *Lya ♭ major* gammasi va uchtovushligi



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.

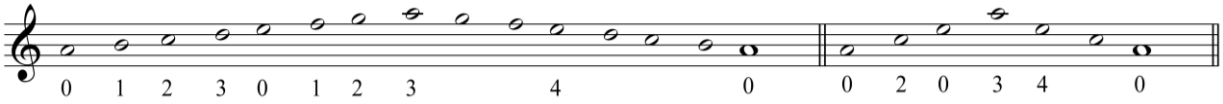
Tavsiya etiladigan adabiyotlar

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 пособые для начального обучения игре на скрипке. – М.: Советский композитор. 1989.
4. Григорян А. Начальная школа игры на скрыпке. – 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.

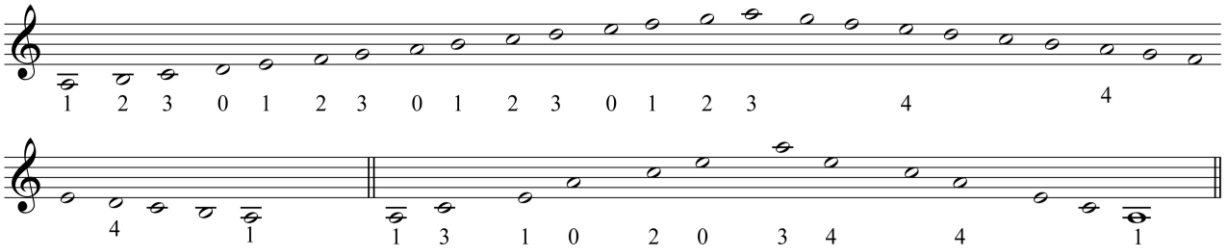
9-DARS

MINOR GAMMALARI VA UCHTOVUSHLIKLARI

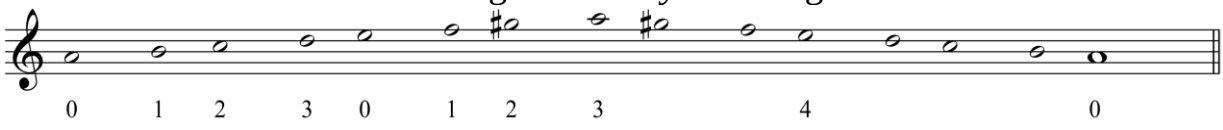
Bir oktavada tabiiy ***Lya minor (a-moll)*** gammasi va uchtovushligi



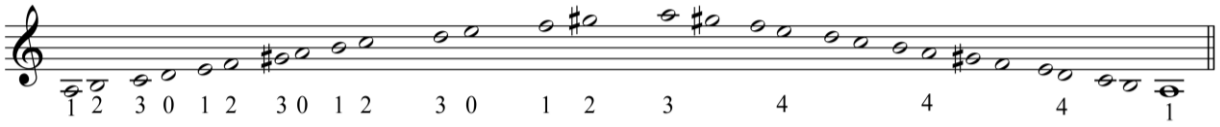
Ikki oktavada tabiiy *Lya minor* gammasi va uchtovushligi



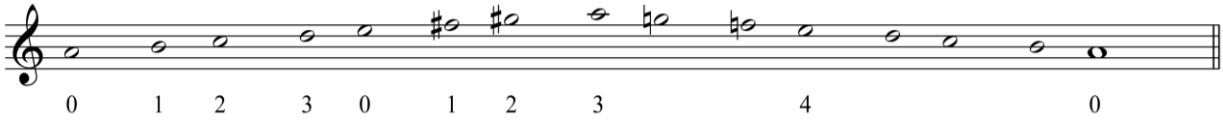
Bir oktavada garmonik *Lya minor* gammasi



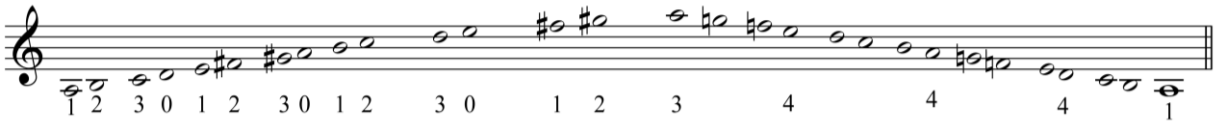
Ikki oktavada garmonik *Lya minor* gammasi



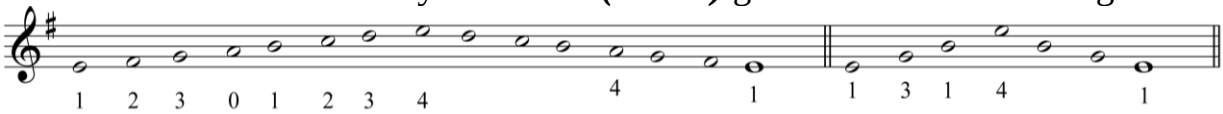
Bir oktavada melodik *Lya minor* gammasi



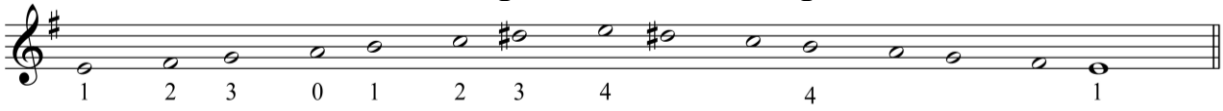
Ikki oktavada melodik *Lya minor* gammasi



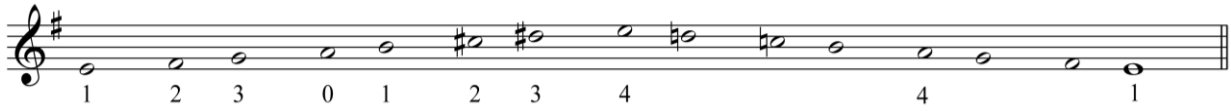
Bir oktavada tabiiy ***Mi minor (e-moll)*** gammasi va uchtovushligi



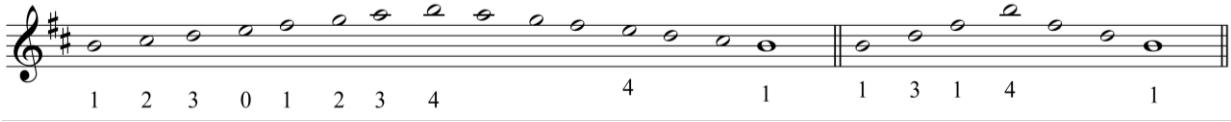
Bir oktavada garmonik *Mi minor* gammasi



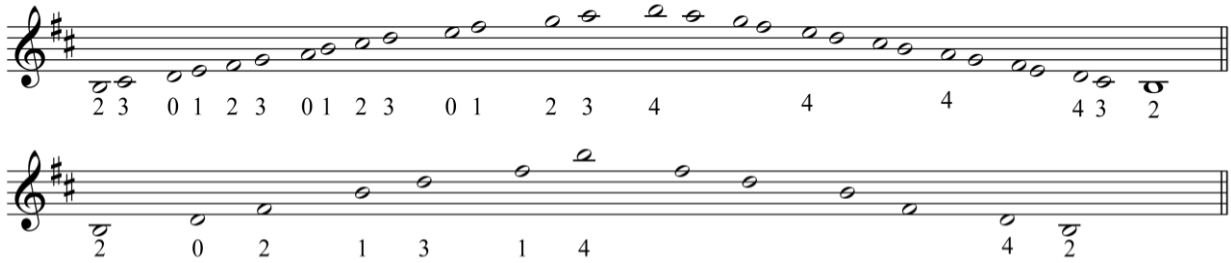
Bir oktavada melodik *Mi minor* gammasi



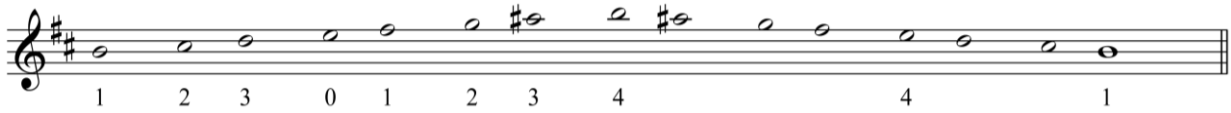
Bir oktavada tabiiy ***Si minor (h-moll)*** gammasi va uchtovushligi



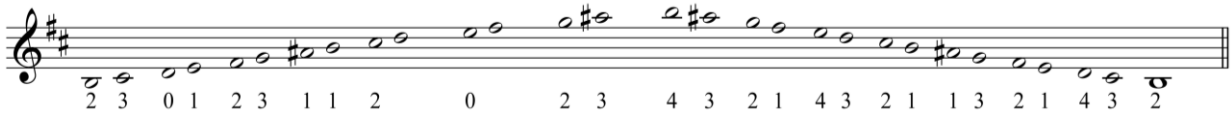
Ikki oktavada tabiiy *Si minor* gammasi va uchtovushligi



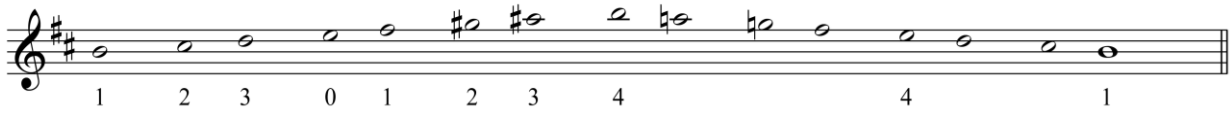
Bir oktavada garmonik *Si minor* gammasi



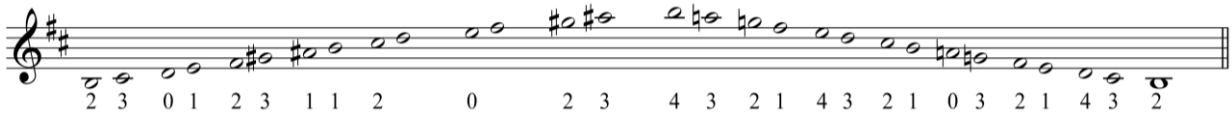
Ikki oktavada garmonik *Si minor* gammasi



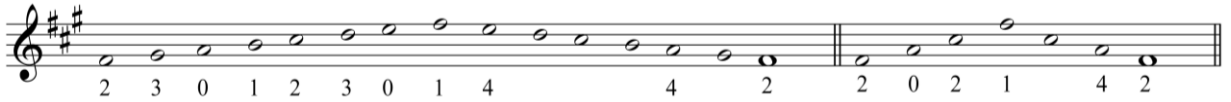
Bir oktavada melodik *Si minor* gammasi



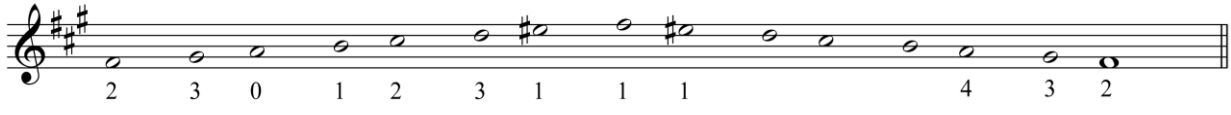
Ikki oktavada melodik *Si minor* gammasi



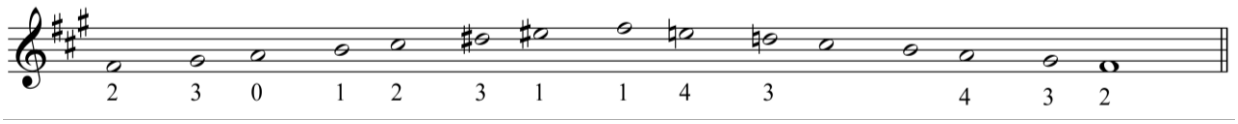
Bir oktavada tabiiy ***Fa# minor (fis-moll)*** gammasi va uchtovushligi



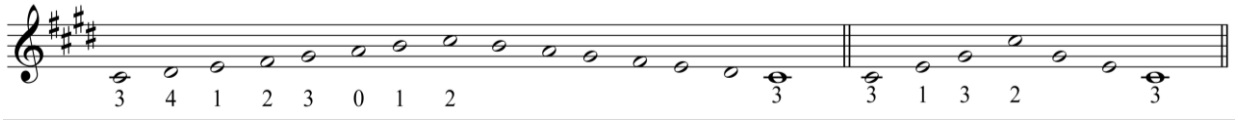
Bir oktavada garmonik *Fa# minor* gammasi



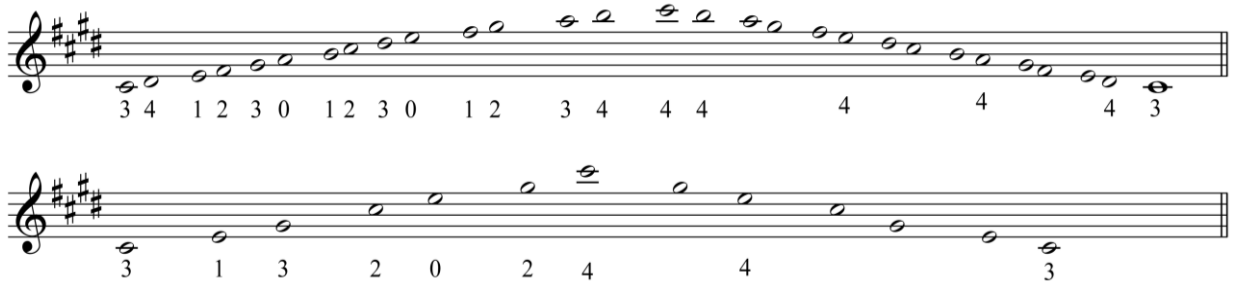
Bir oktavada melodik *Fa# minor* gammasi



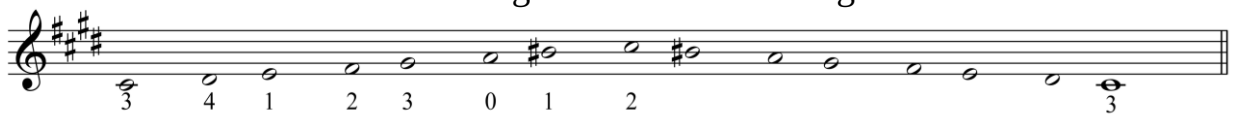
Bir oktavada tabiiy ***Do# minor (cis-dur)*** gammasi va uchtovushligi



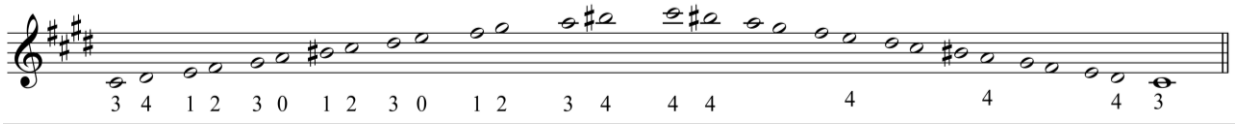
Ikki oktavada tabiiy *Do# minor* gammasi va uchtovushligi



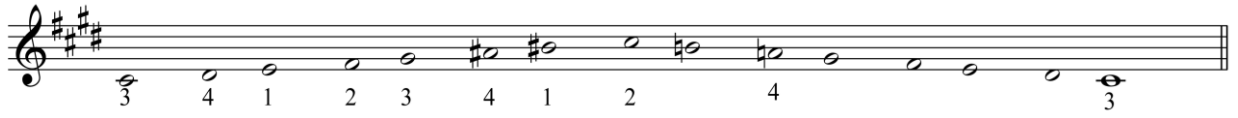
Bir oktavada garmonik *Do# minor* gammasi



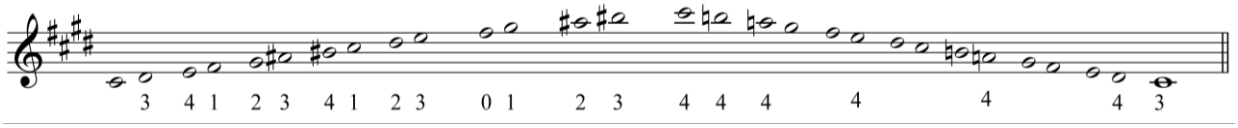
Ikki oktavada garmonik *Do# minor* gammasi



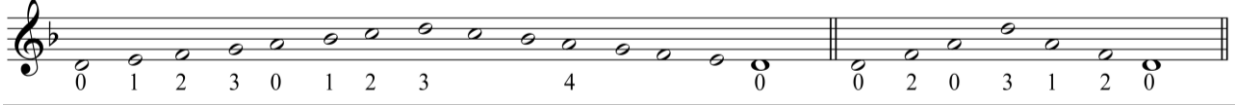
Bir oktavada melodik *Do# minor* gammasi



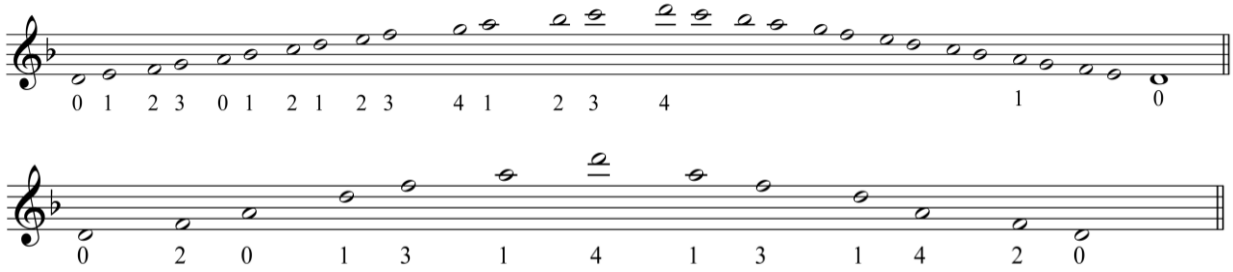
Ikki oktavada melodik *Do # minor* gammasi



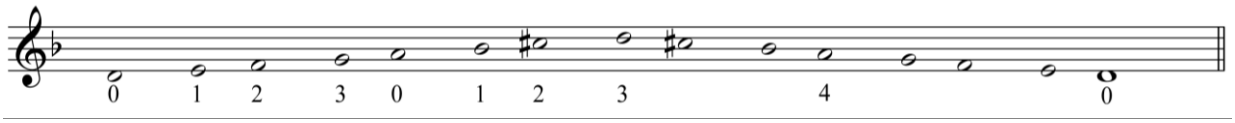
Bir oktavada tabiiy ***Re minor (d-moll)*** gammasi va uchtovushligi



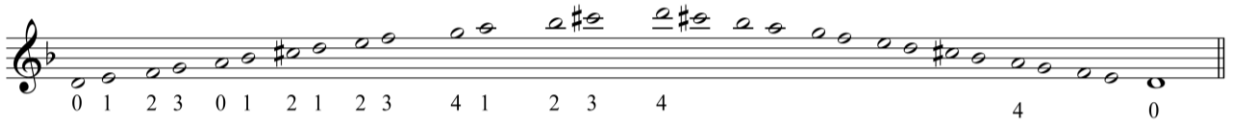
Ikki oktavada tabiiy *Re minor*[15] gammasi va uchtovushligi



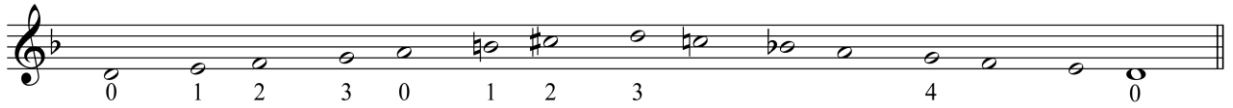
Bir oktavada garmonik *Re minor* gammasi



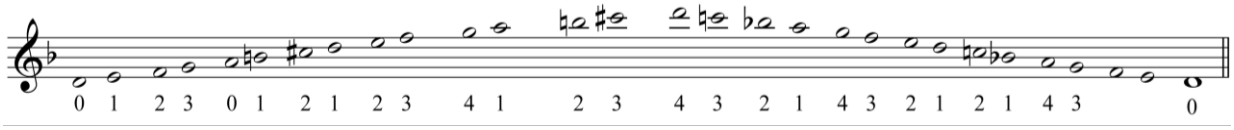
Ikki oktavada garmonik *Re minor* gammasi



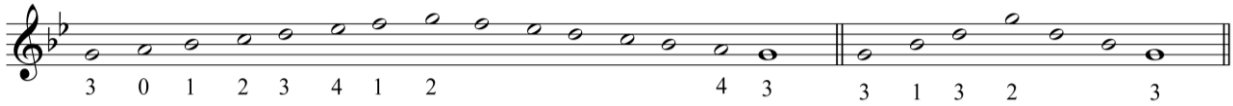
Bir oktavada melodik *Re minor* gammasi



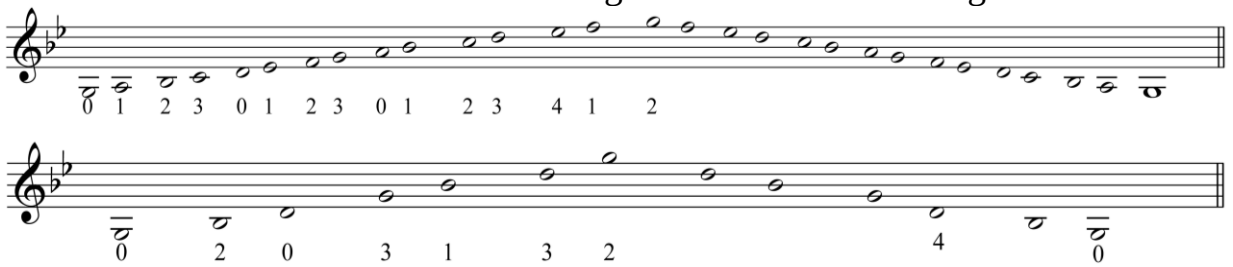
Ikki oktavada melodik *Re minor* gammasi



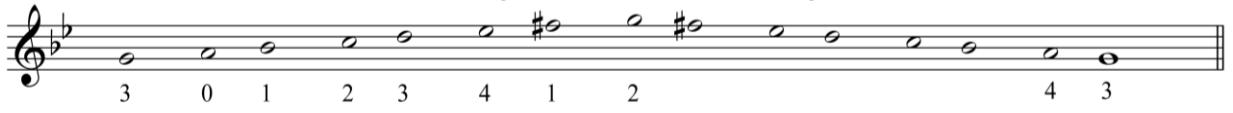
Bir oktavada ***Sol minor (g-moll)*** gammasi va uchtovushligi



Ikki oktavada *Sol minor* gammasi va uchtovushligi

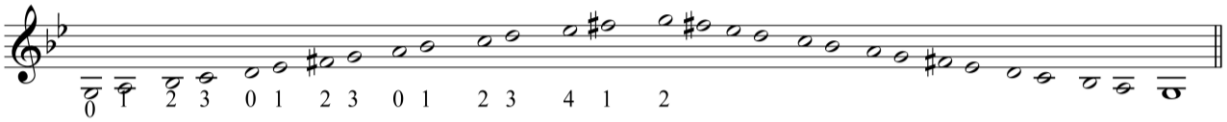


Bir oktavada garmonik *Sol minor* gammasi

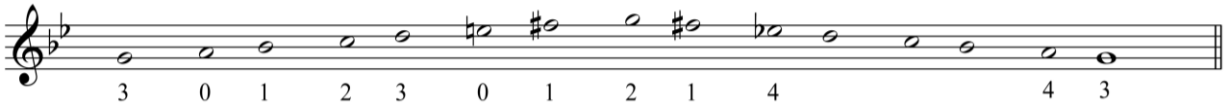


[15] Re minor gammasi ikki oktavada ijro etilganda II oktava ***re*** tovushidan boshlab uchinchi pozitsiya barmoqlar harakatidan foydalaniladi.

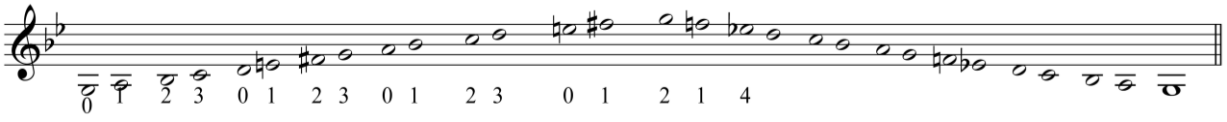
Ikki oktavada garmonik *Sol minor* gammasi



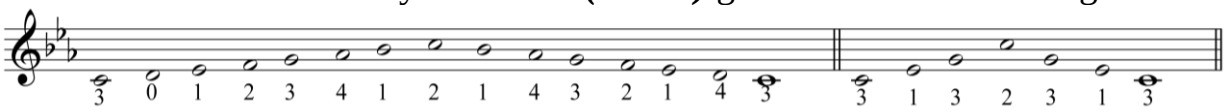
Bir oktavada melodik *Sol minor* gammasi



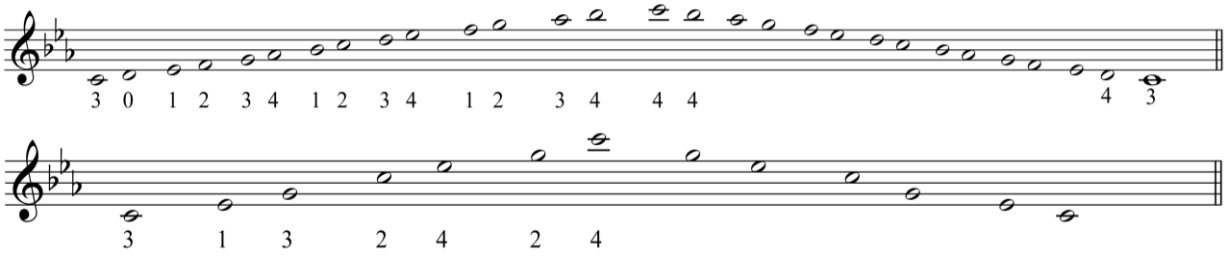
Ikki oktavada melodik *Sol minor* gammasi



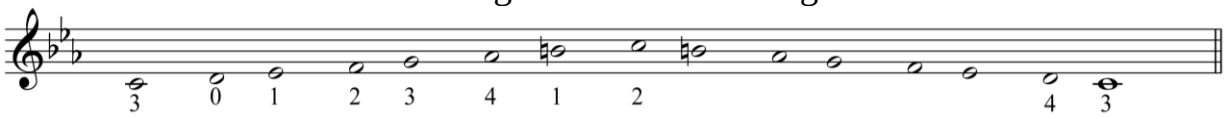
Bir oktava tabiiy ***Do minor (c-moll)*** gammasi va uchtovushligi



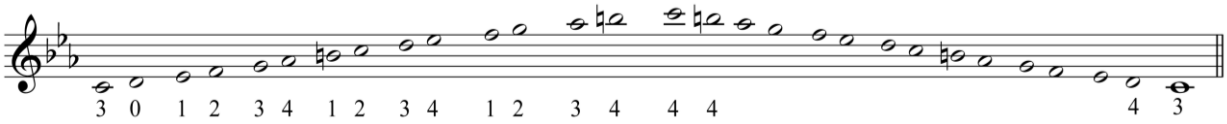
Ikki oktavada tabiiy *Do minor* gammasi va uchtovushligi



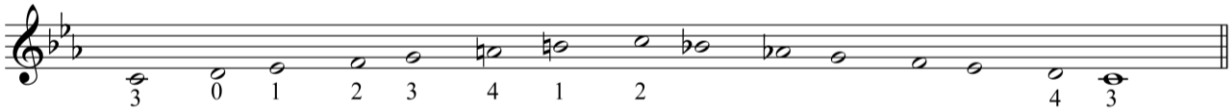
Bir oktavada garmonik *Do minor* gammasi



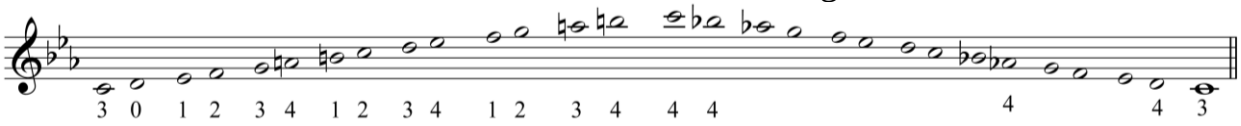
Ikki oktavada garmonik *Do minor* gammasi



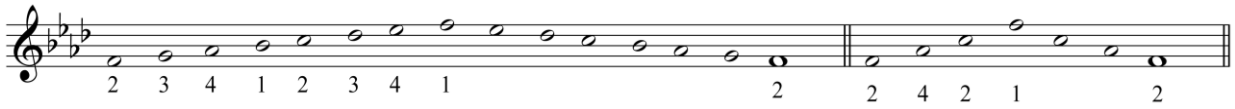
Bir oktavada melodik *Do minor* gammasi



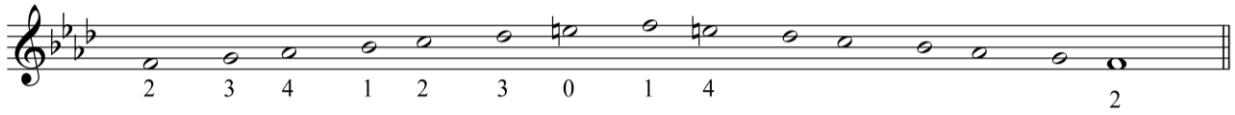
Ikki oktavada melodik *Do minor* gammasi



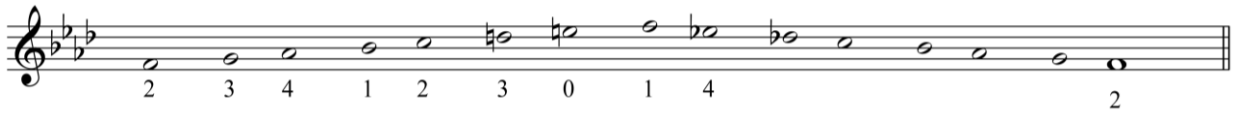
Bir oktavada tabiiy ***Fa minor (f-moll)*** gammasi va uchtovushligi



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.

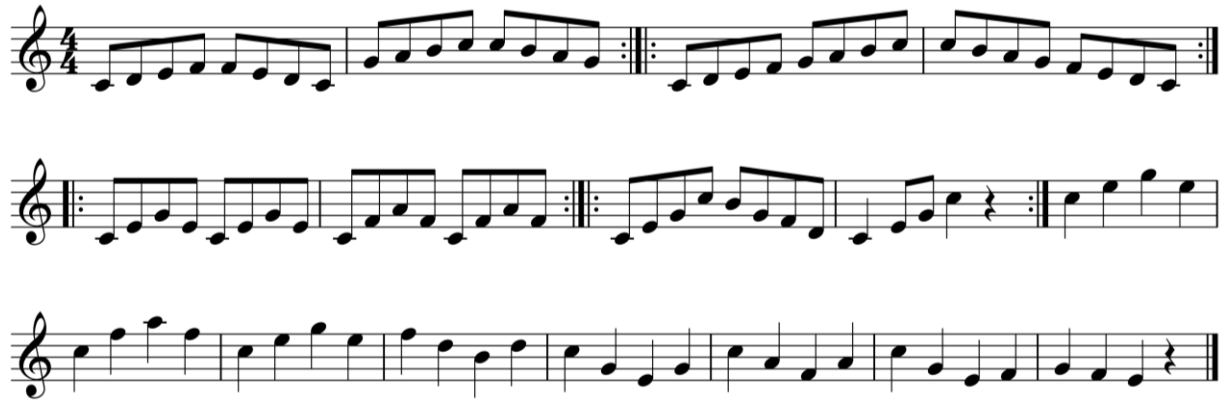
Tavsiya etiladigan adabiyotlar

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 пособые для начального обучения игре на скрипке. – М.: Советский композитор. 1989.
4. Григорян А. Начальная школа игры на скрыпке. – 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.

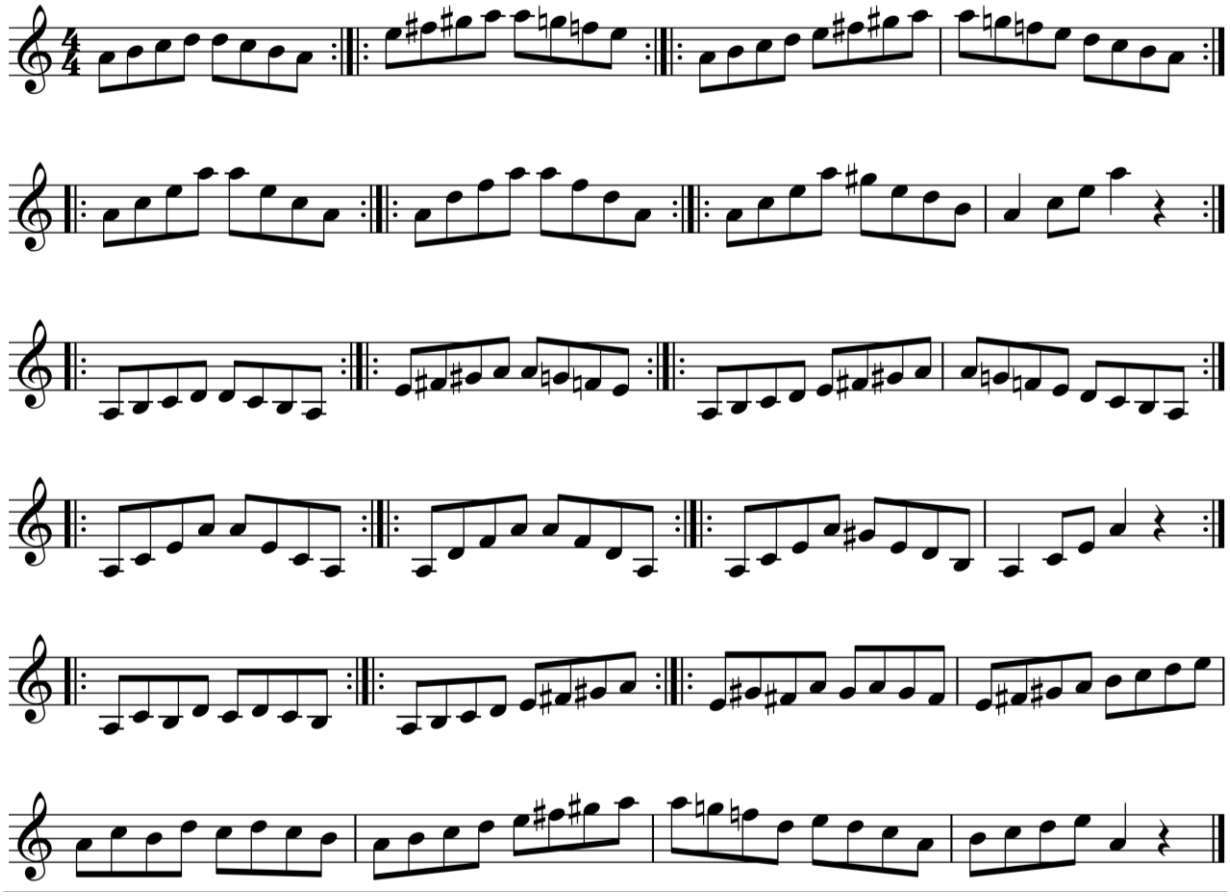
10-DARS

MASHQLAR[16]

DO MAJORDA MASHQ

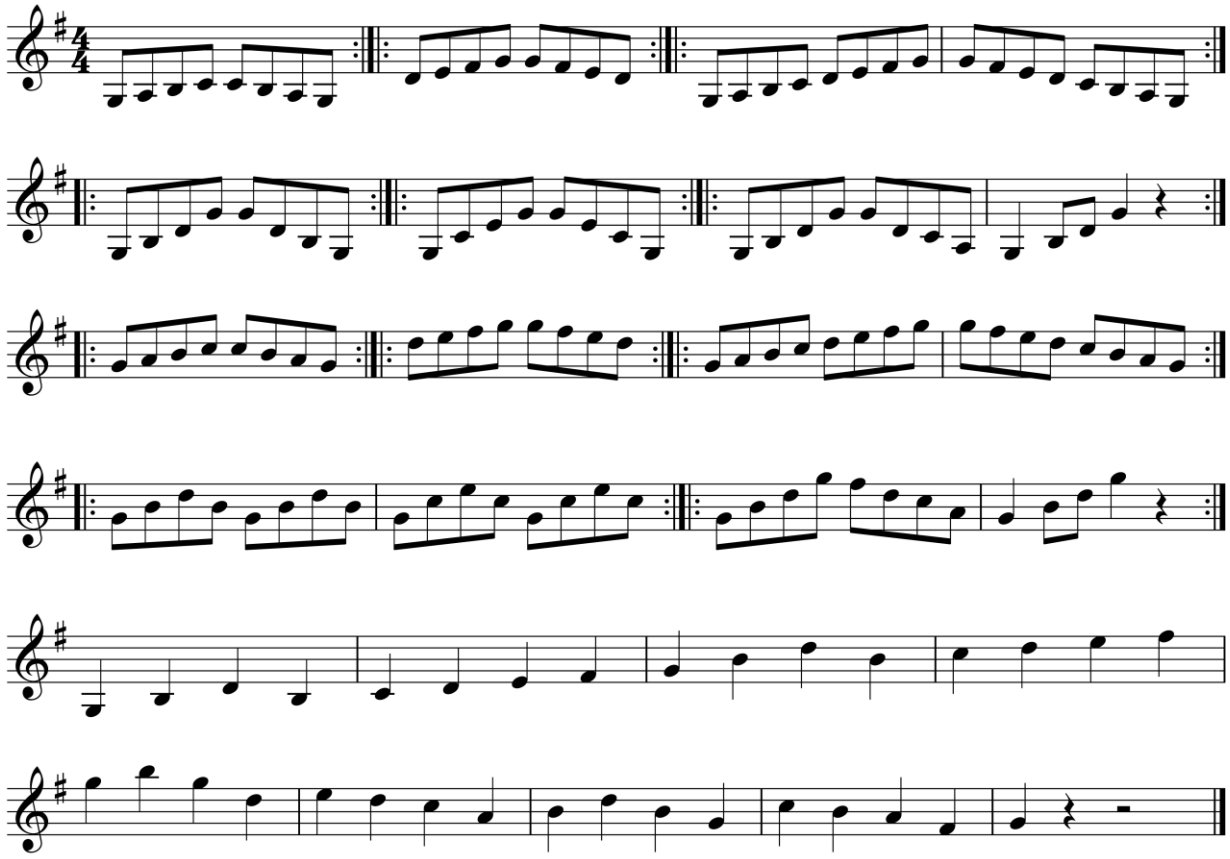


LYA MINORDA MASHQ

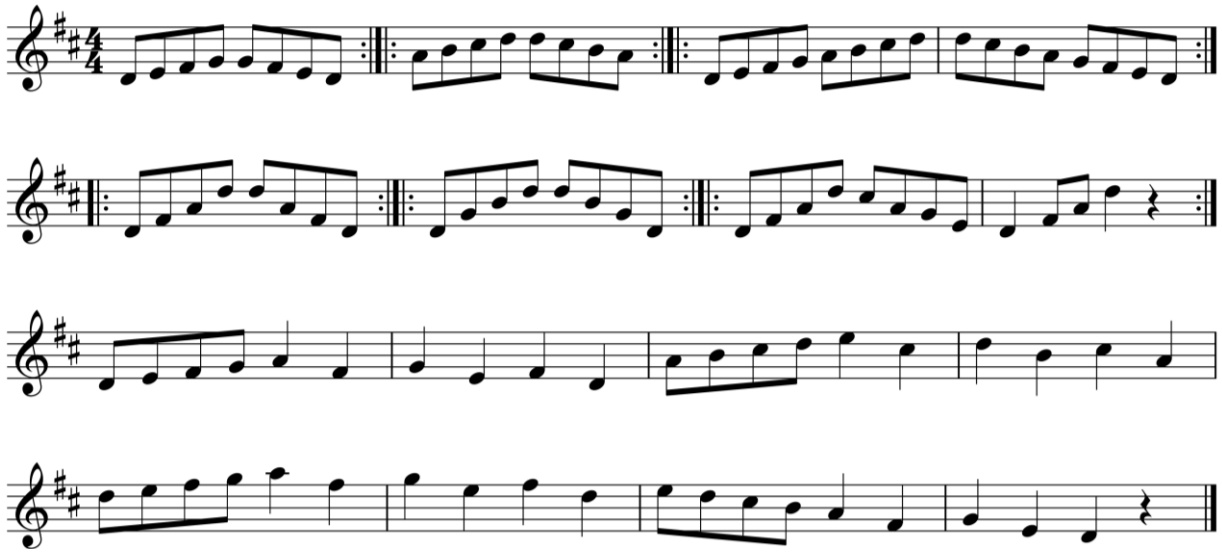


[16] Mashqlarni tuzishda N.V.Baklanovaning “Первые уроки пособые для начального обучения игре на скрипке”
(M; Sovetskiy kompozitor, 1989.) kitobidan foydalanildi.

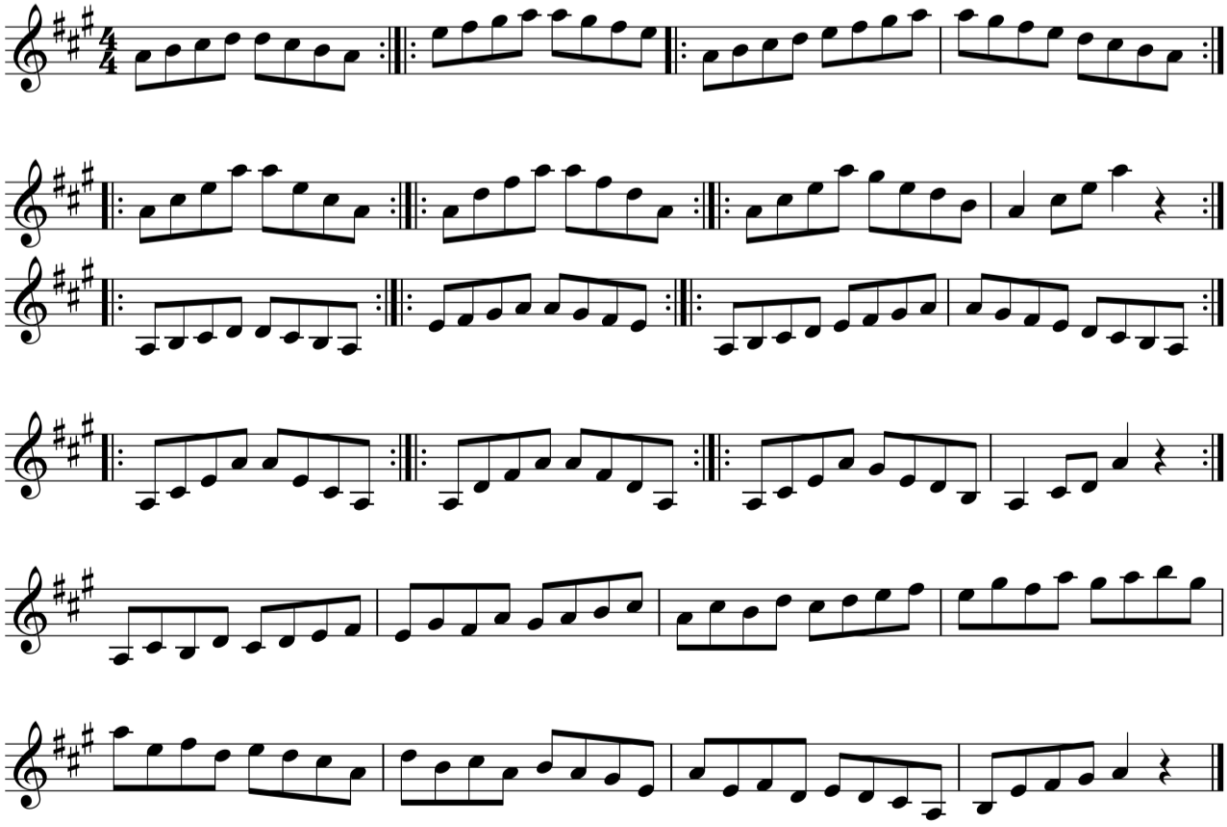
SOL MAJORDA MASHQ



RE MAJORDA MASHQ



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. lya 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.

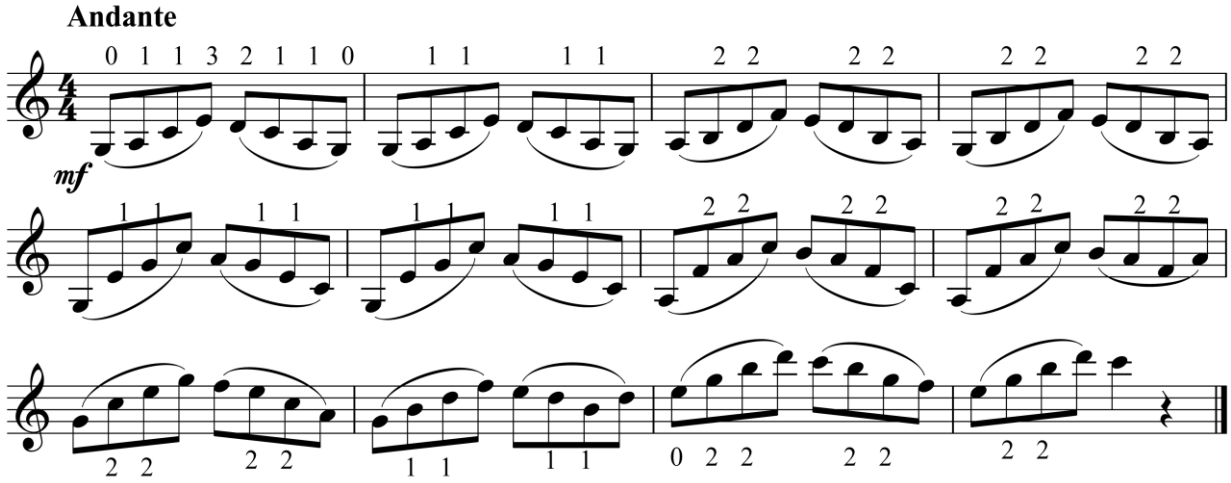
Tavsiya etiladigan adabiyotlar

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 пособые для начального обучения игре на скрипке. – М.: Советский композитор. 1989.
4. Григорян А. Начальная школа игры на скрыпке. – 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.

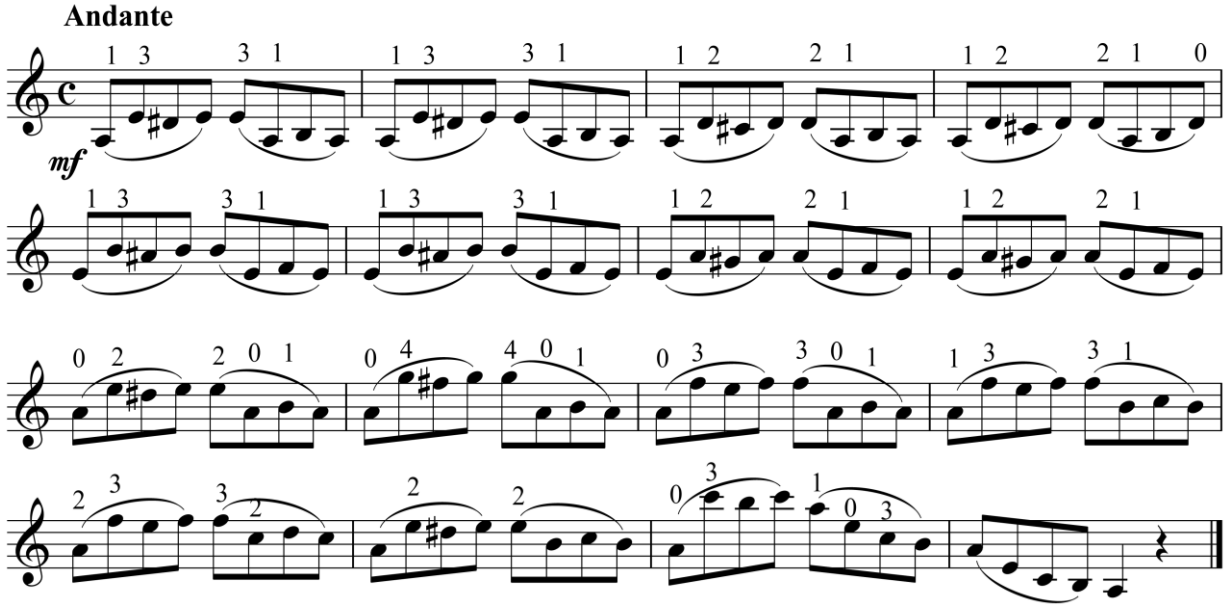
11-DARS

TURLI POZITSIYALARGA O‘TISH MASHQ[17]LARI

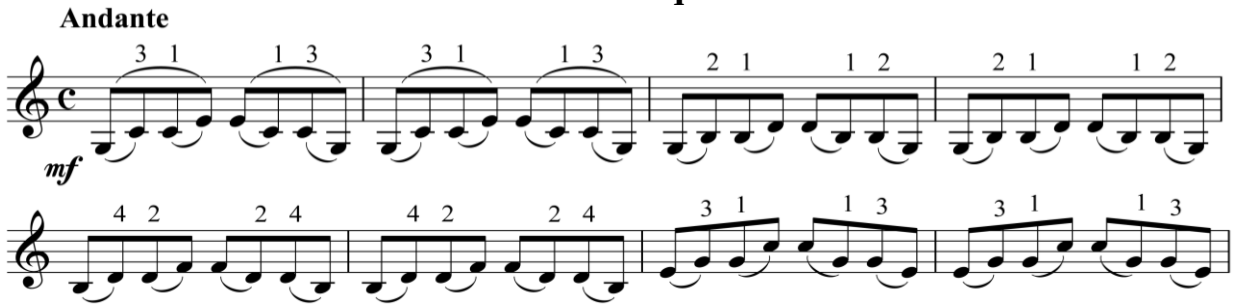
1-mashq



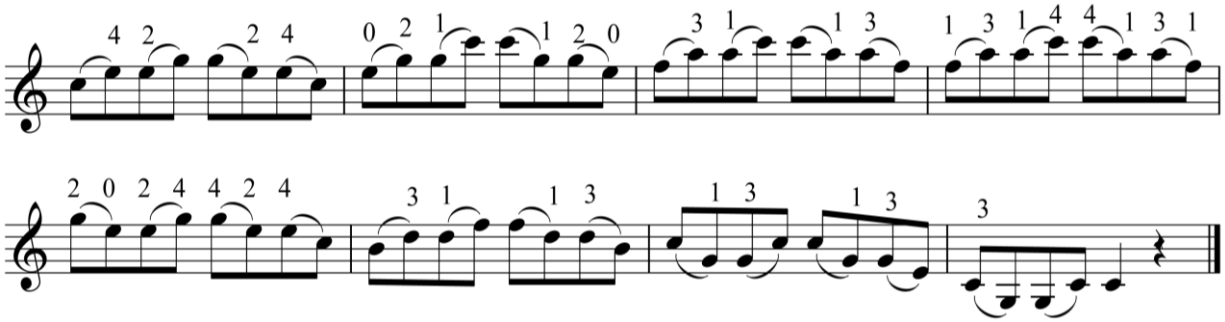
2-mashq



3-mashq

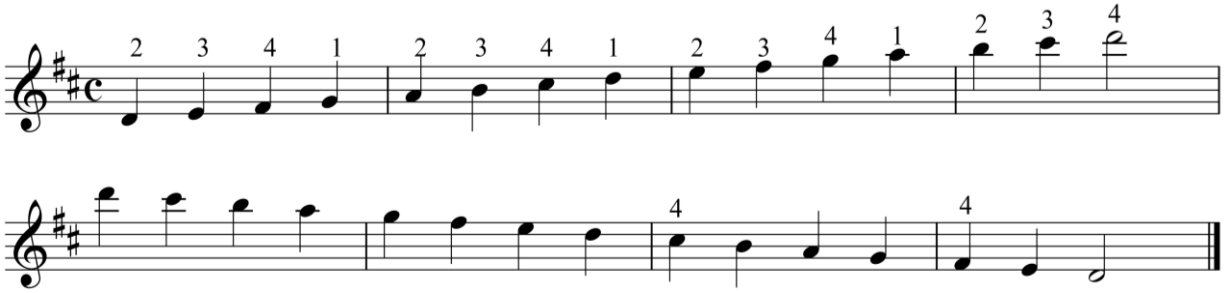


[17] Pozitsiyalarga o‘tish mashqlari N.V.Baklanovaning “Первые уроки пособые для начального обучения игре на скрипке” (M.: Sovetskiy kompozitor, 1989.) hamda M.Toshmuhamedovning “G‘ijjak darsligi” (T.: O‘qituvchi,1995.) nashrlaridan foydalanildi.

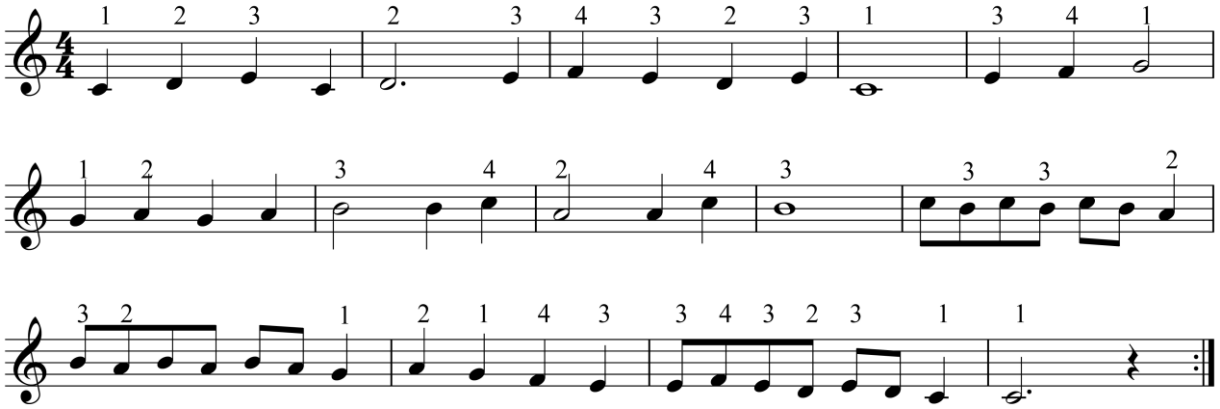


UCHINCHI POZITSIYAGA DOIR MASHQLAR

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

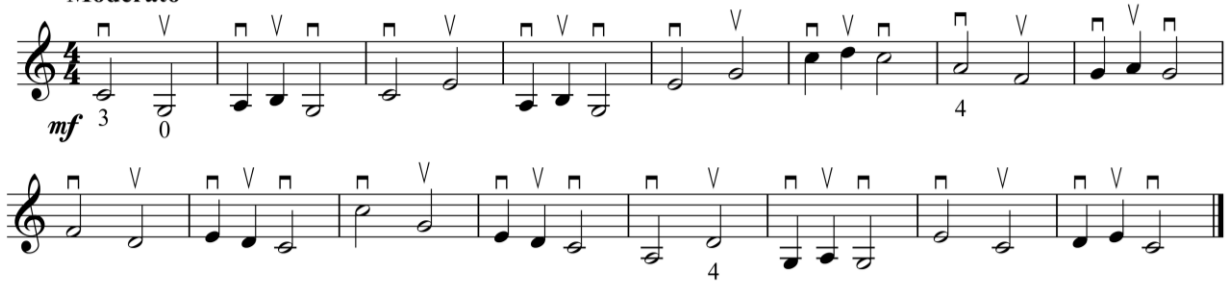
1. Бакланова Н.В. Первые уроки пособые для начального обучения игре на скрипке. – М.: Советский композитор. 1989.
2. Reyder I.X. Yosh sripkachi uchun etyud va mashqlar. – T.: O‘qituvchi. 1967.
3. Xudoyev G‘.M. Boshlang‘ich g‘ijjak saboqlari (1-kitob). BMSMlar uchun o‘quv qo‘llanma. – T.: G‘afur G‘ulom nashriyoti, 2015.

ETYUDLAR

1-etyud

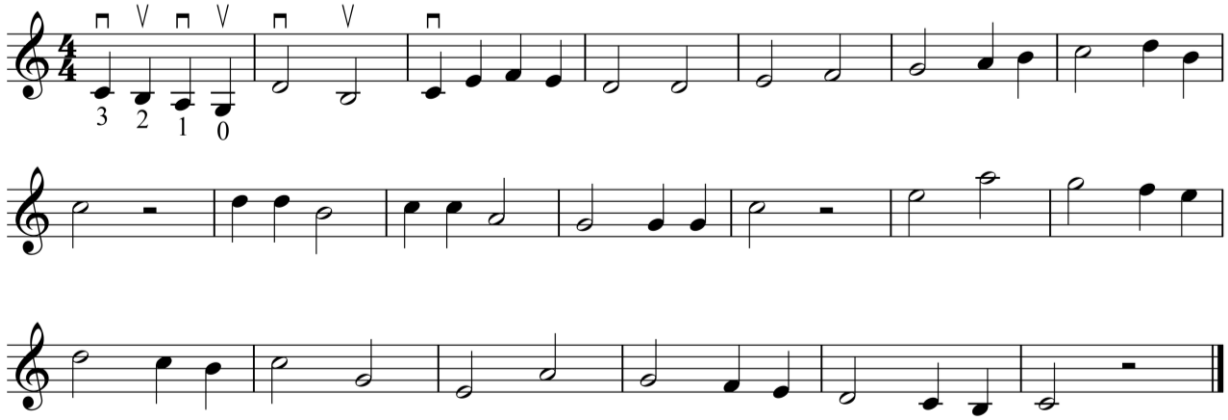
Moderato

O.Xolmuhamedov



2-etyud

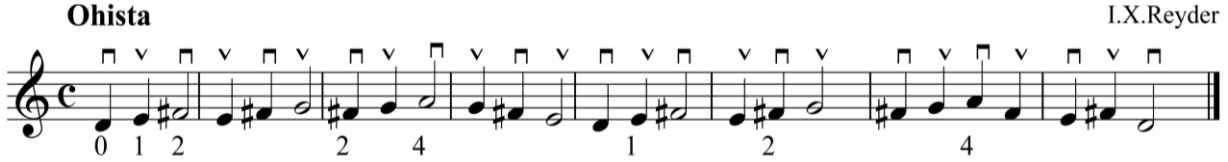
J.Usmonov



3-etyud

Ohista

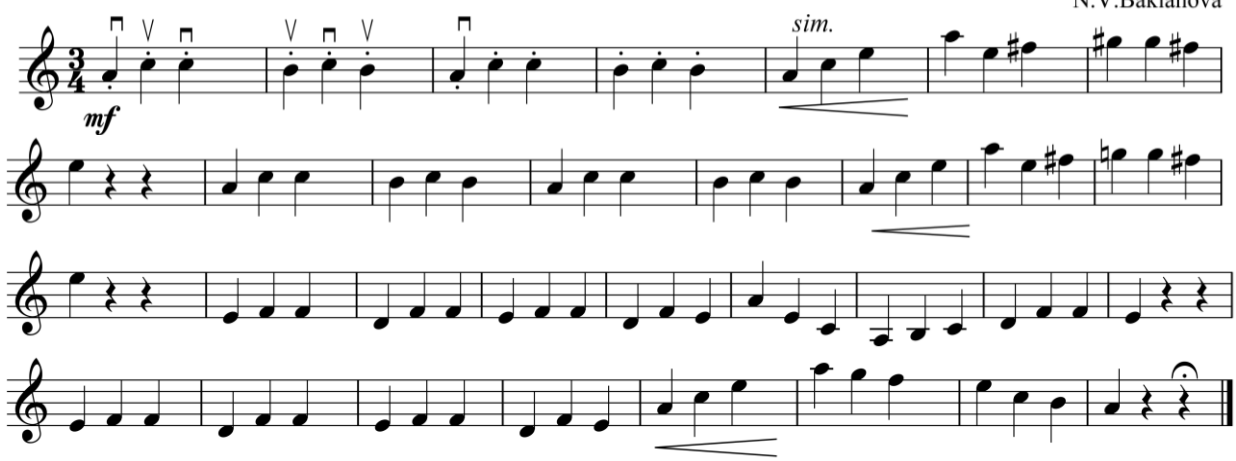
I.X.Reyder



4-etyud

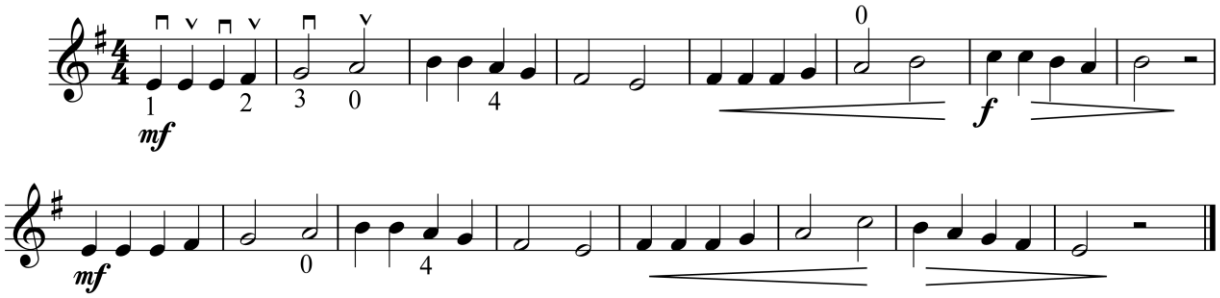
Moderato

N.V.Baklanova



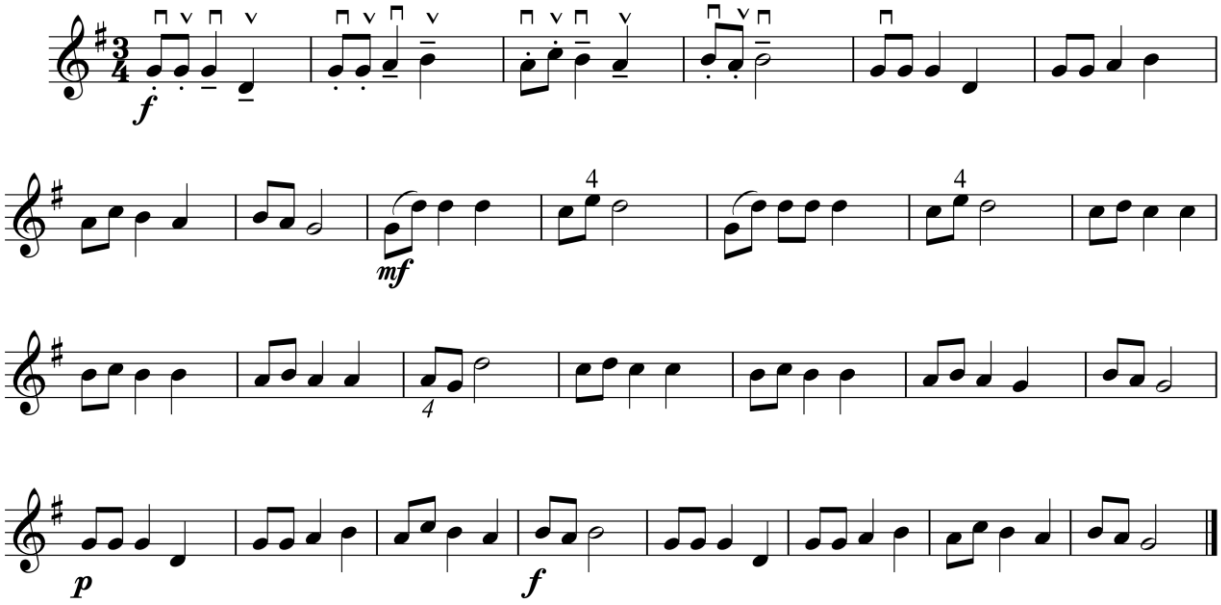
5-etyud

Shoshmasdan I.X.Reyder



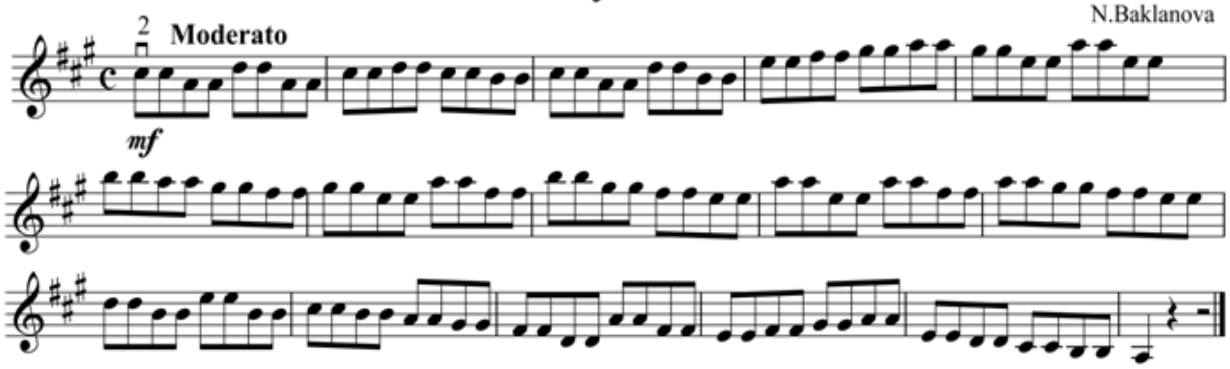
6-etyud

Allegro moderato O.Xolmuhamedov



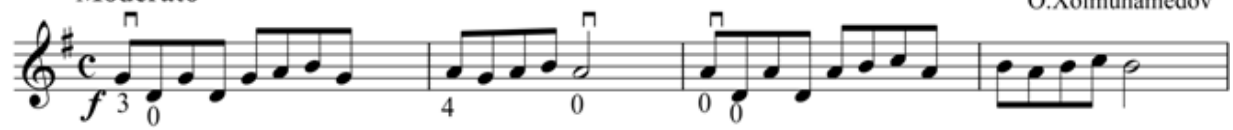
7-etyud

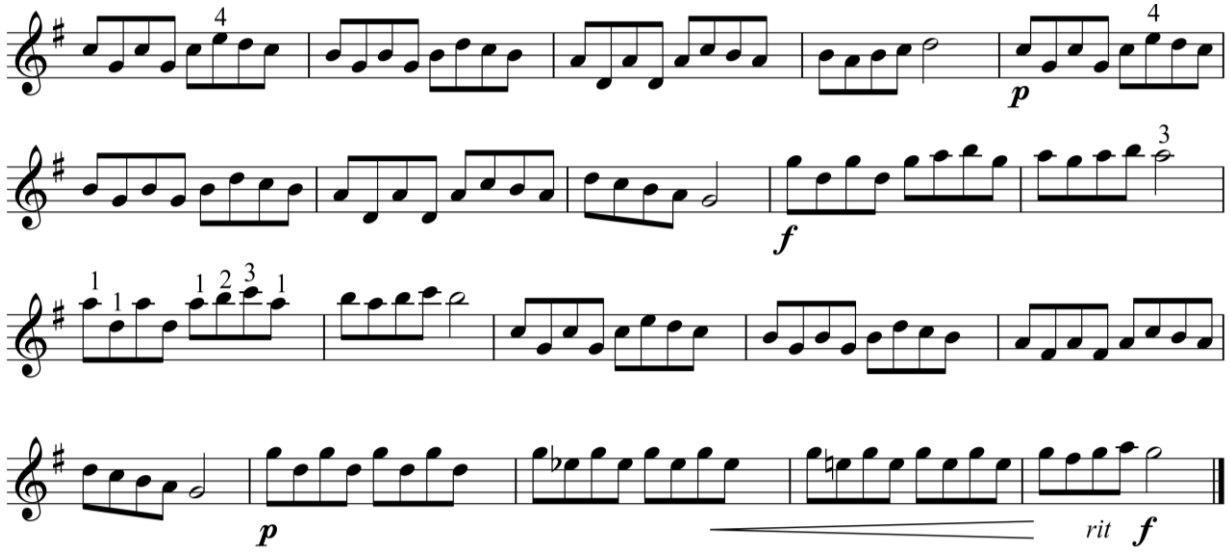
N.Baklanova



8-etyud

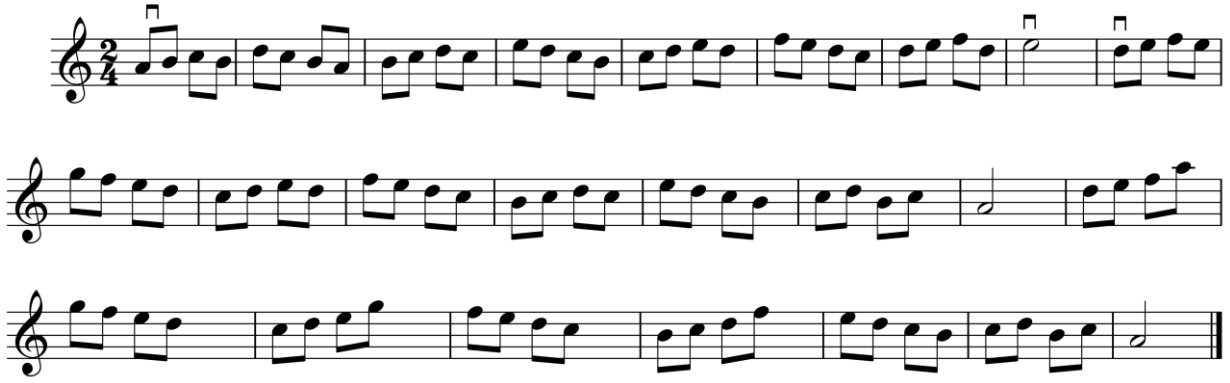
Moderato O.Xolmuhamedov





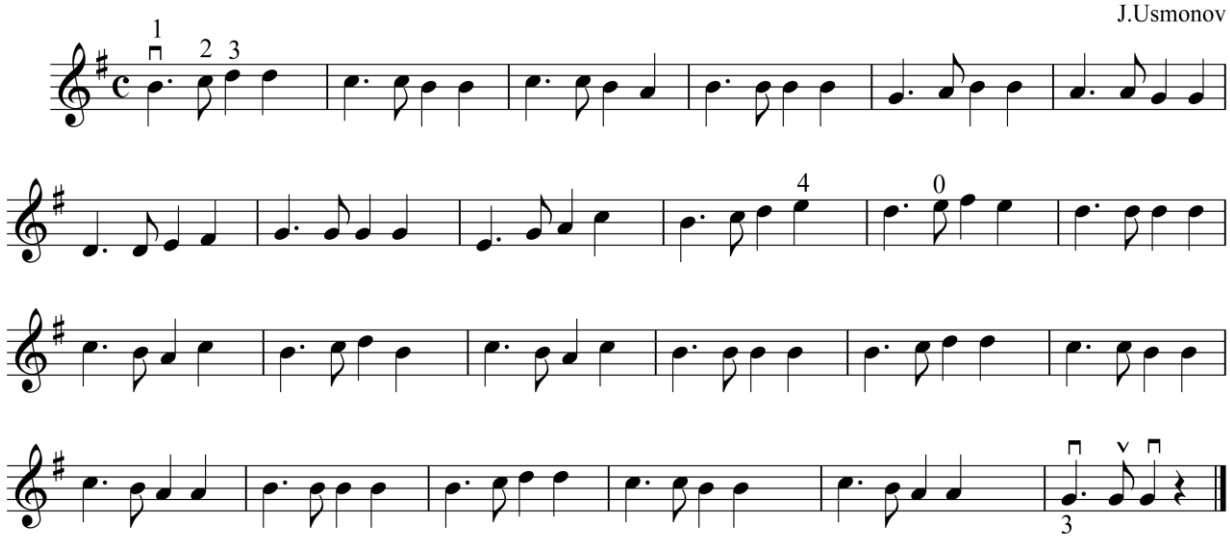
9-etyud

G‘.Qo‘chqorov



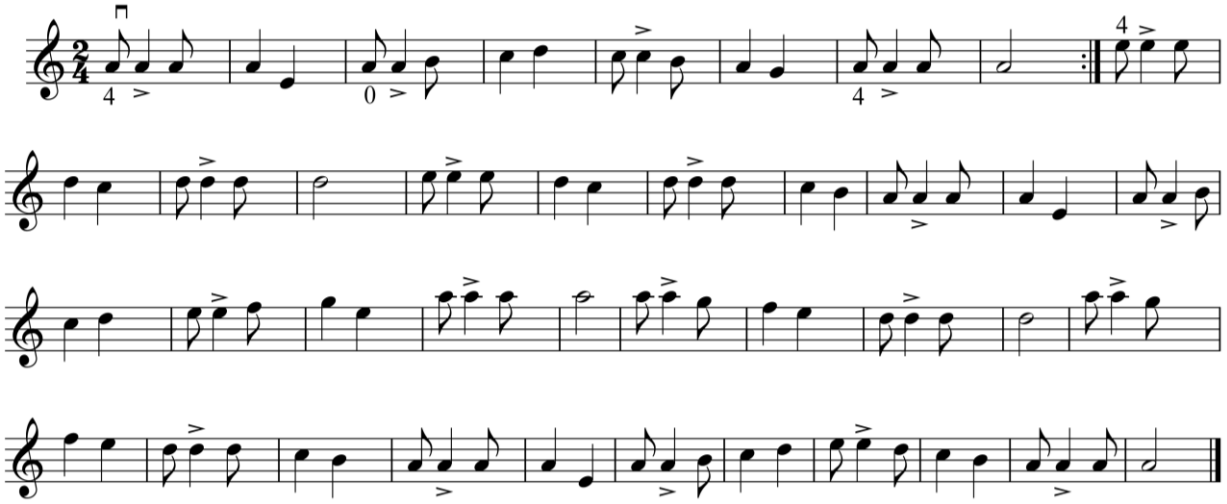
10-etyud

J.Usmonov



11-etyud

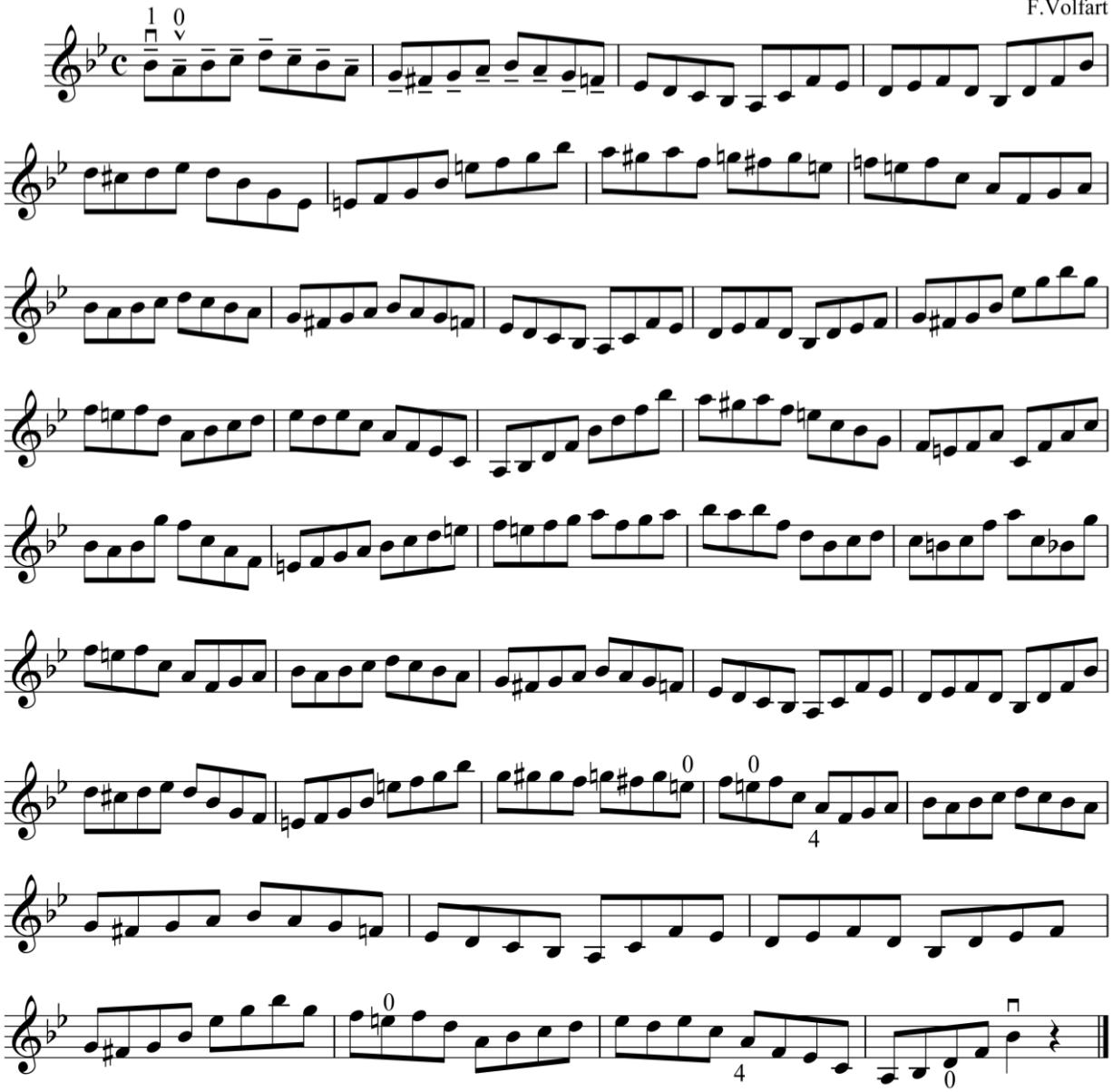
J.Usmonov



12-etyud

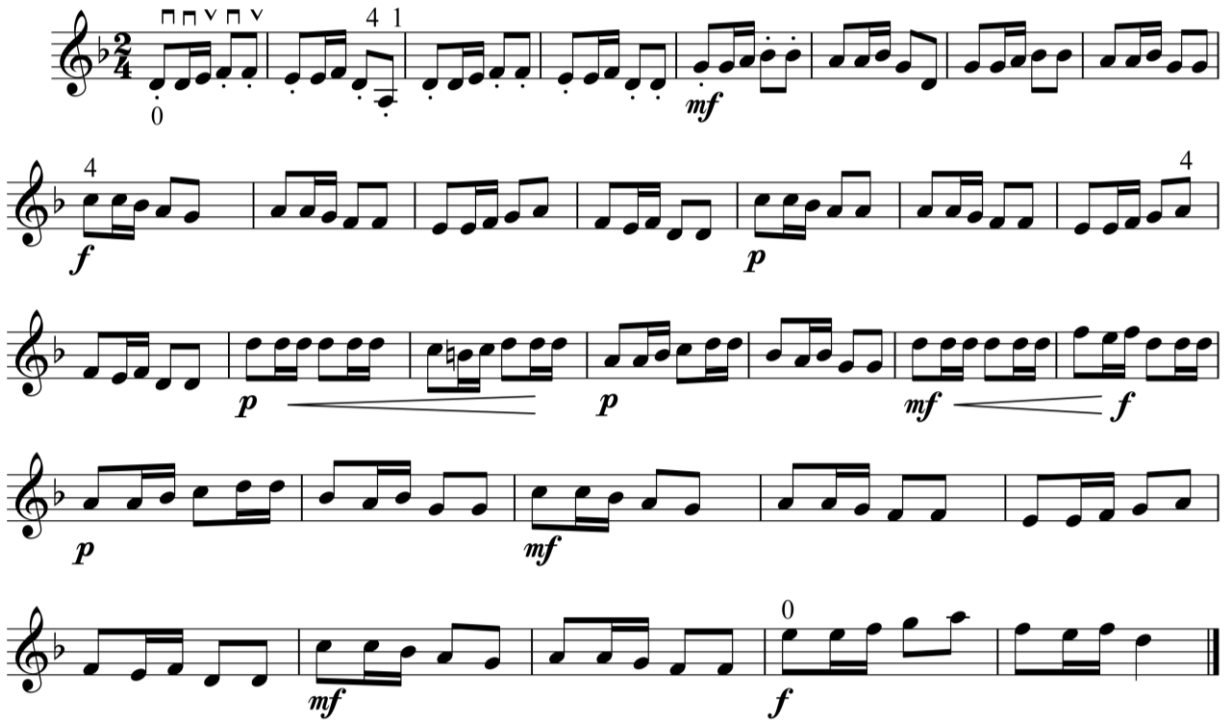
Allegro moderato

F.Volfart



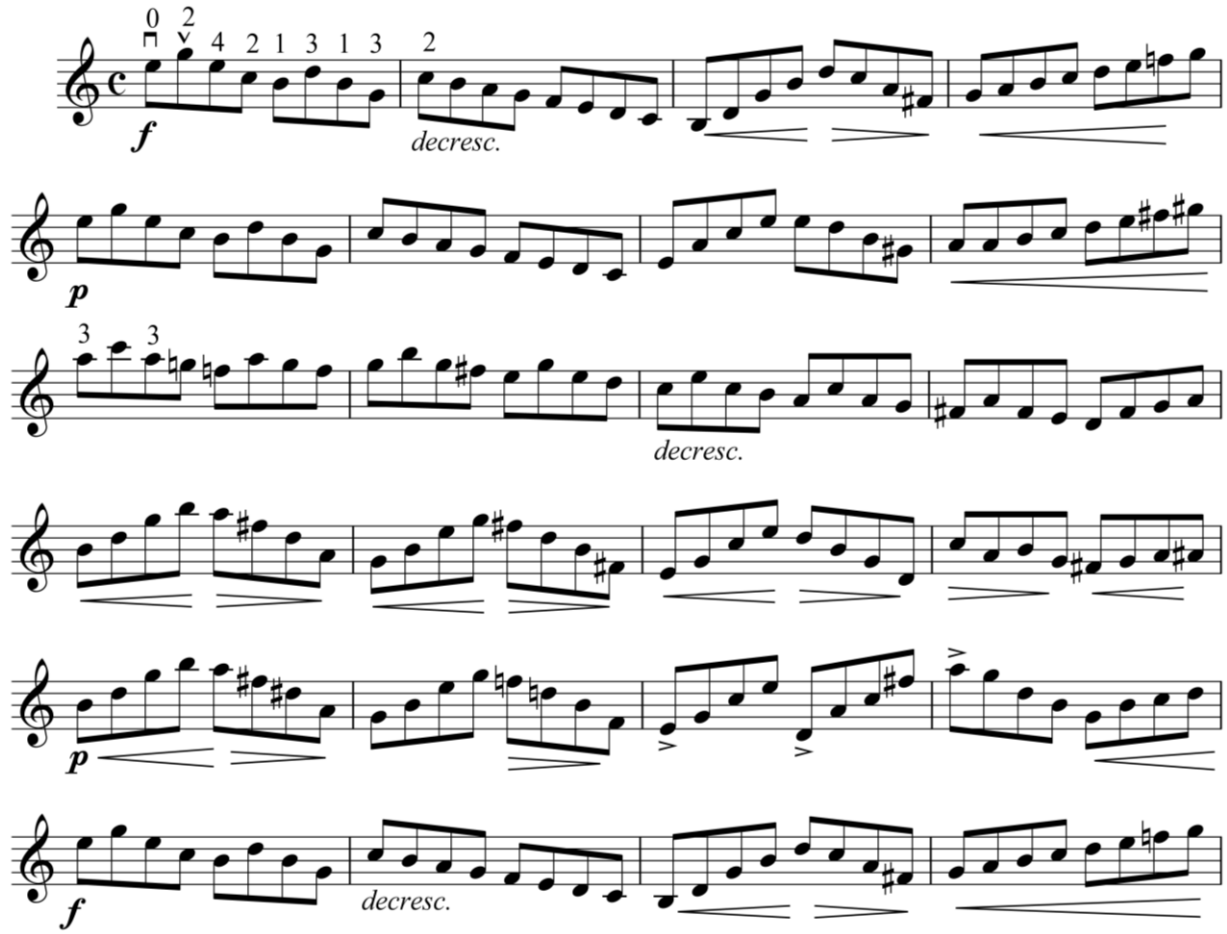
13-etyud

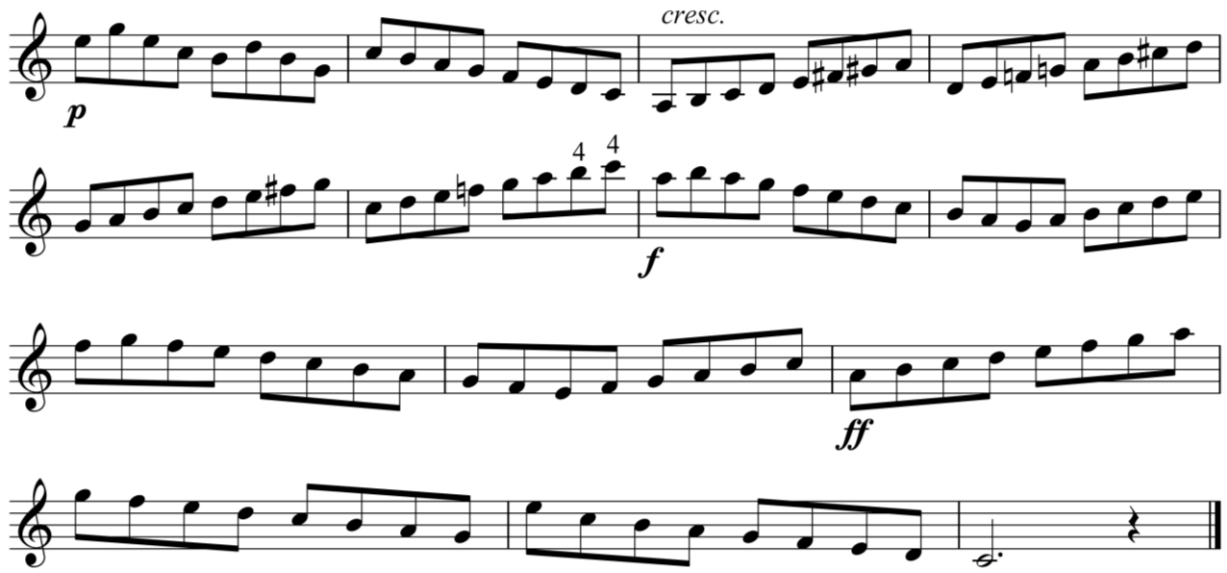
Allegro O.Xolmuhamedov



14-etyud

Allegro moderato G.Kayzer.

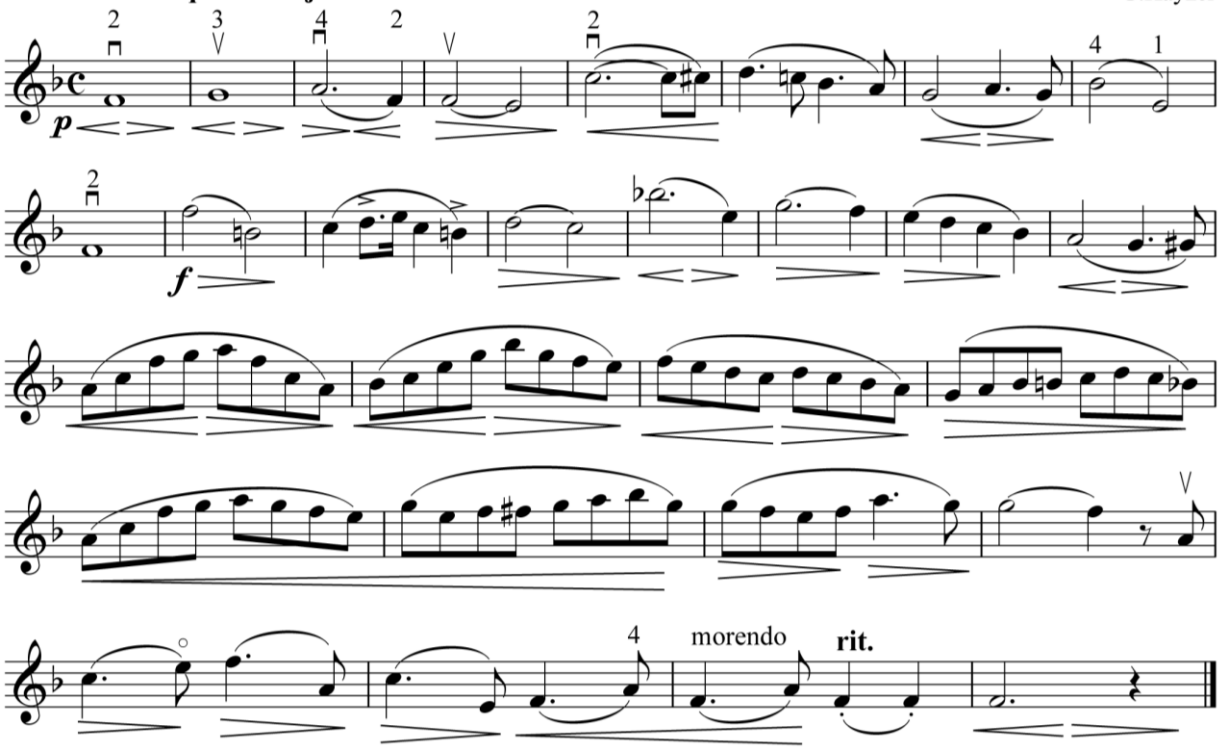




15-etyud

Andante quase adajio

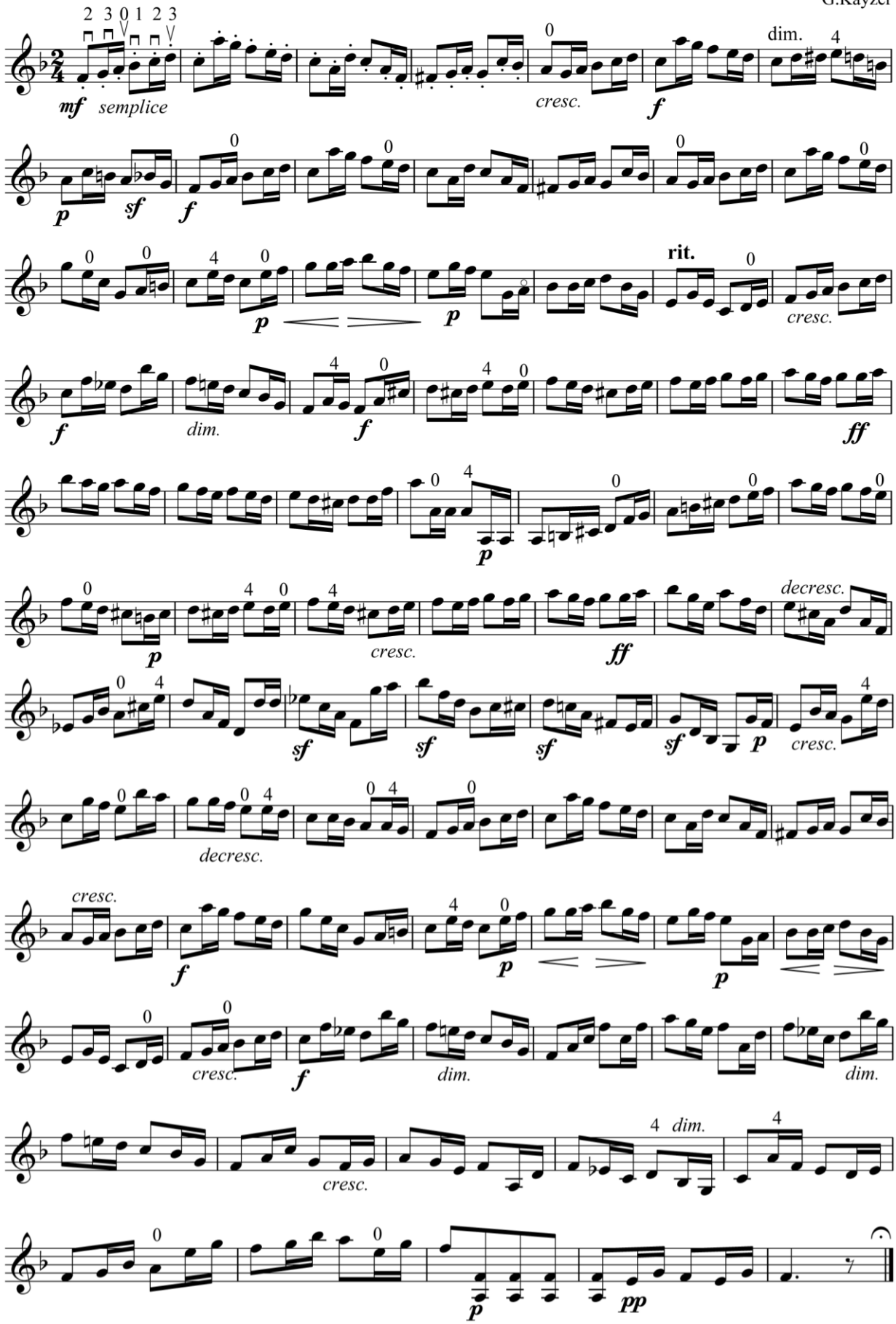
G.Kayzer



16-etyud

Allegretto

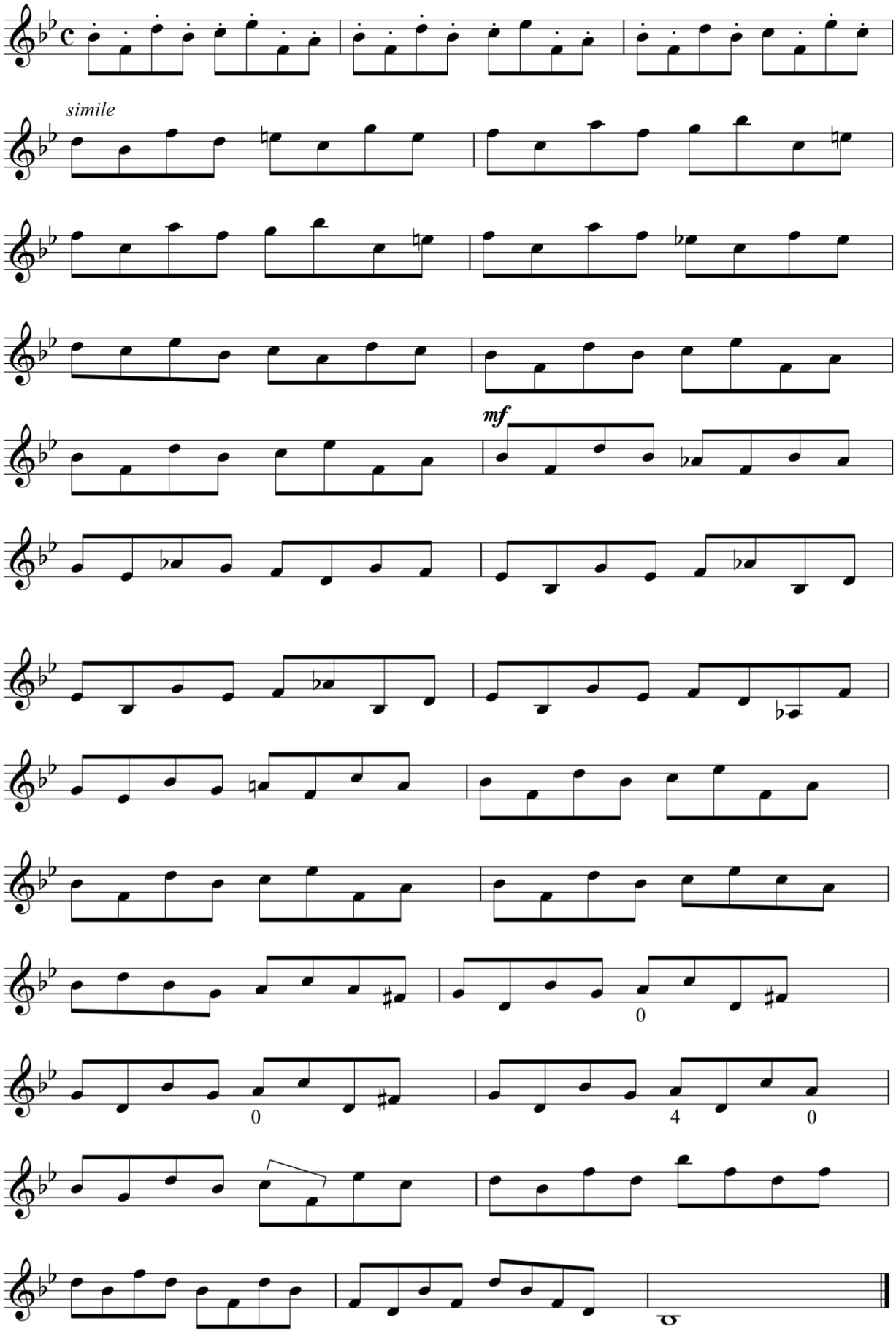
G.Kayzer



17-etyud

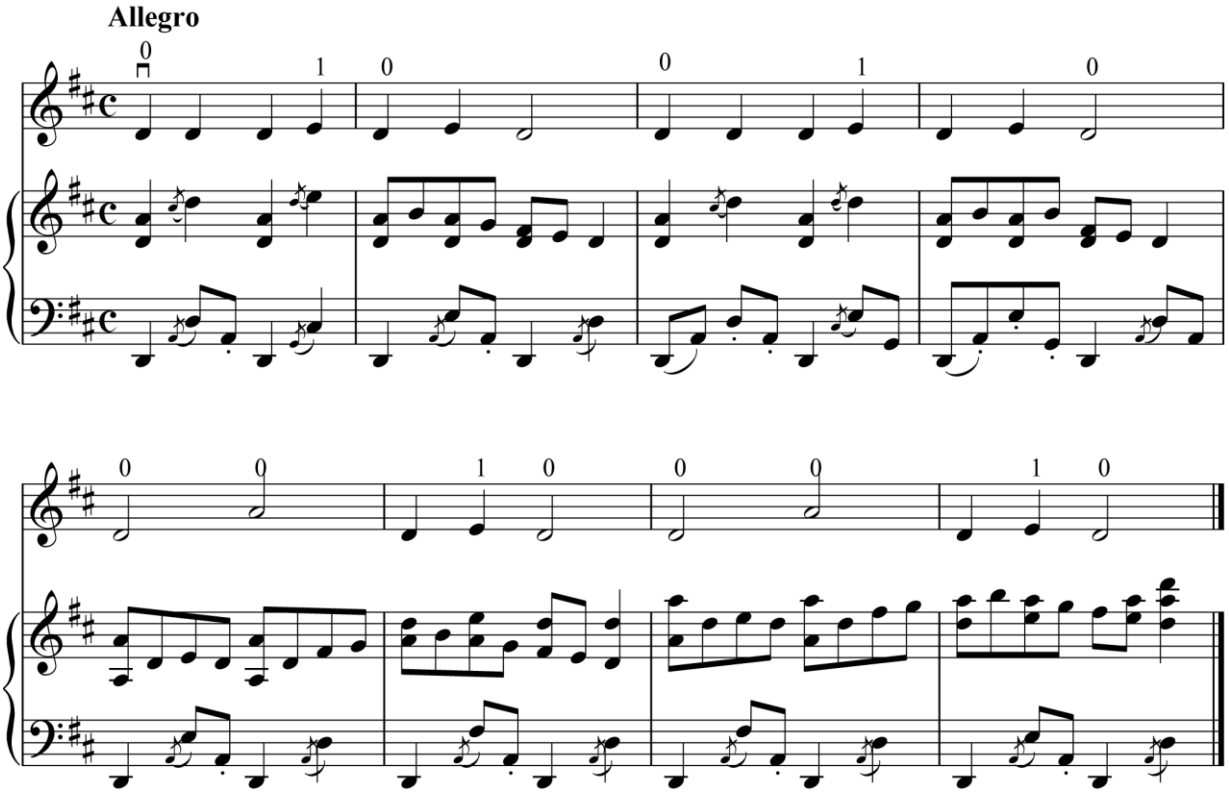
I.Reyder

Bardam, ildamroq



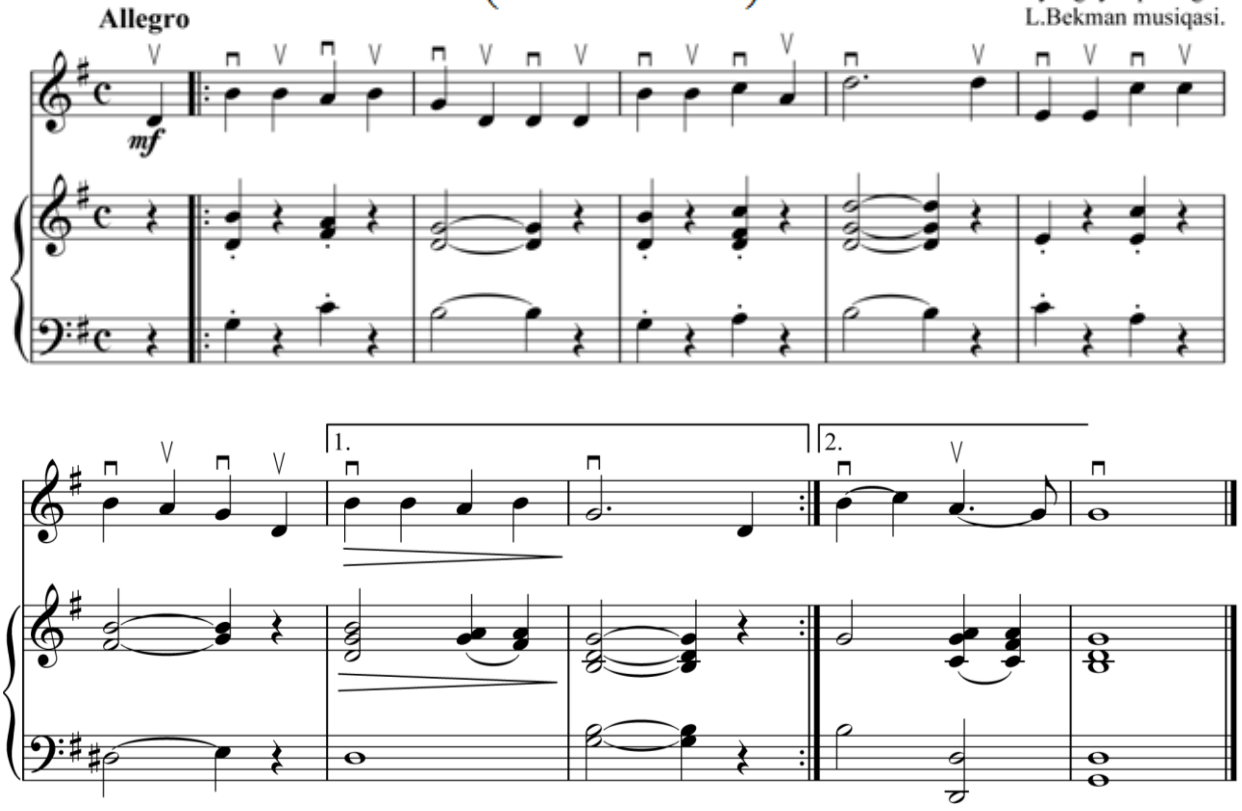
BADIIY QISM

CHITTI GUL



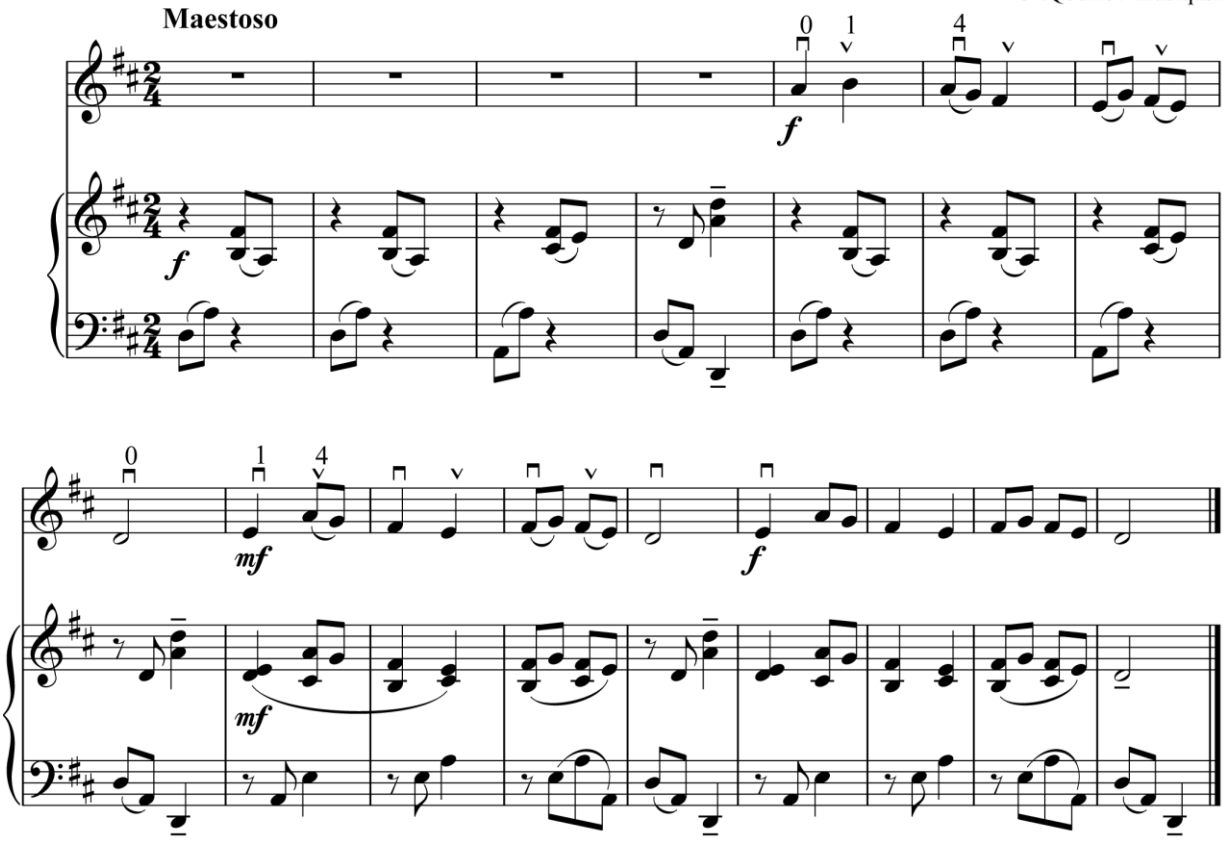
ЁЛОЧКА
(ARCHAJON)

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



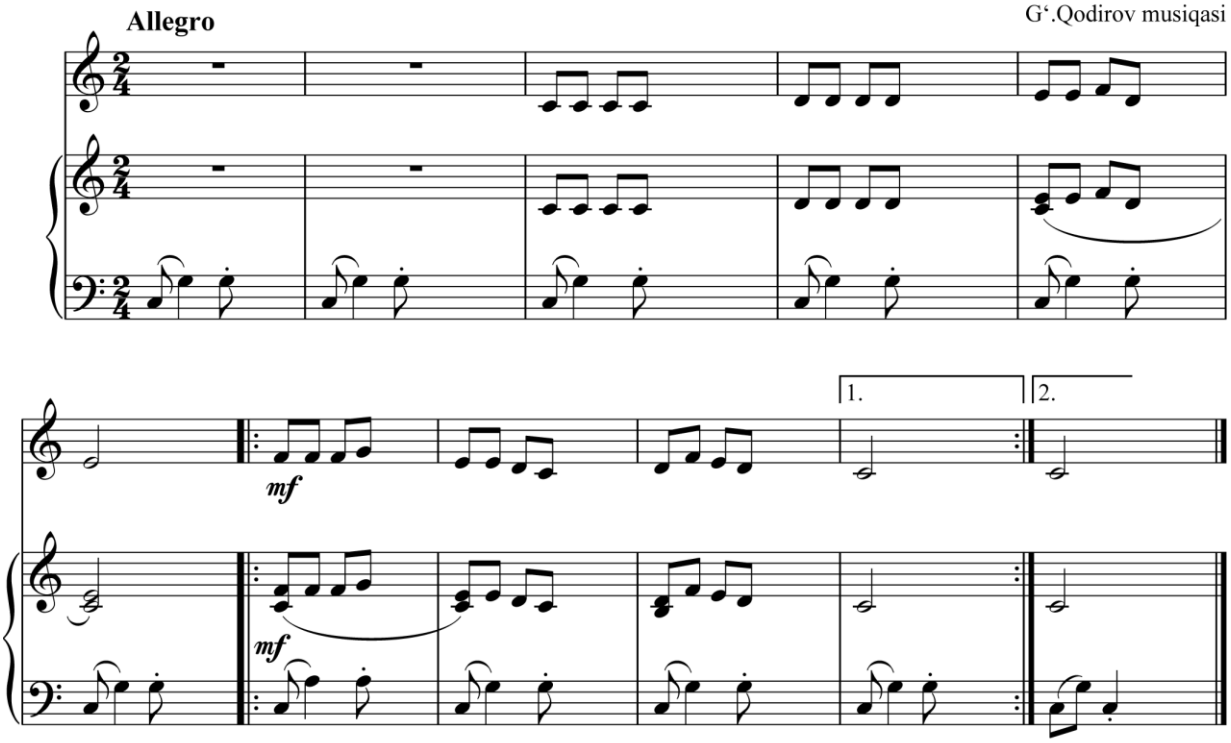
SALOM, YANGI YIL

G‘.Qodirov musiqasi

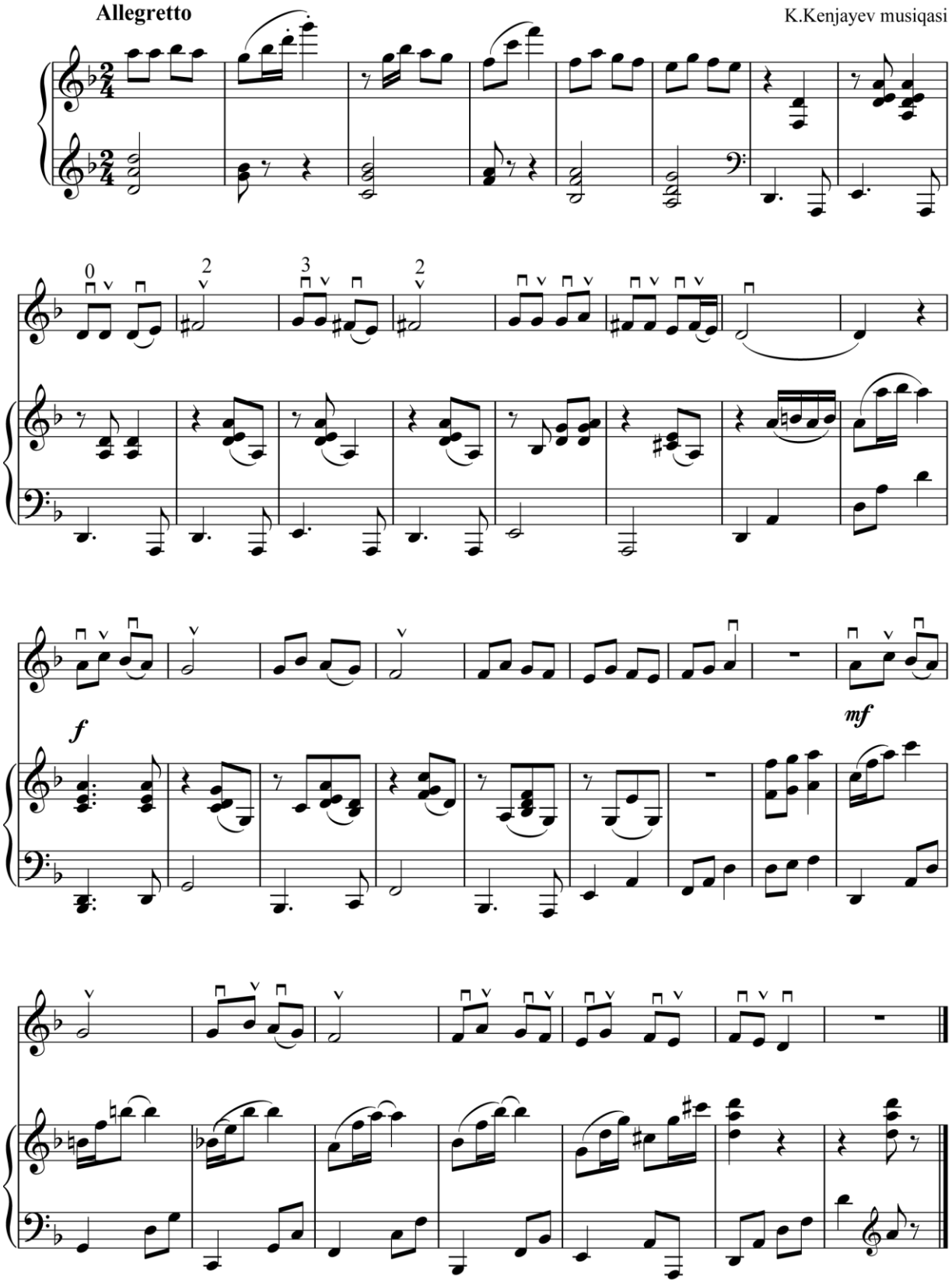


MAY

G‘.Qodirov musiqasi



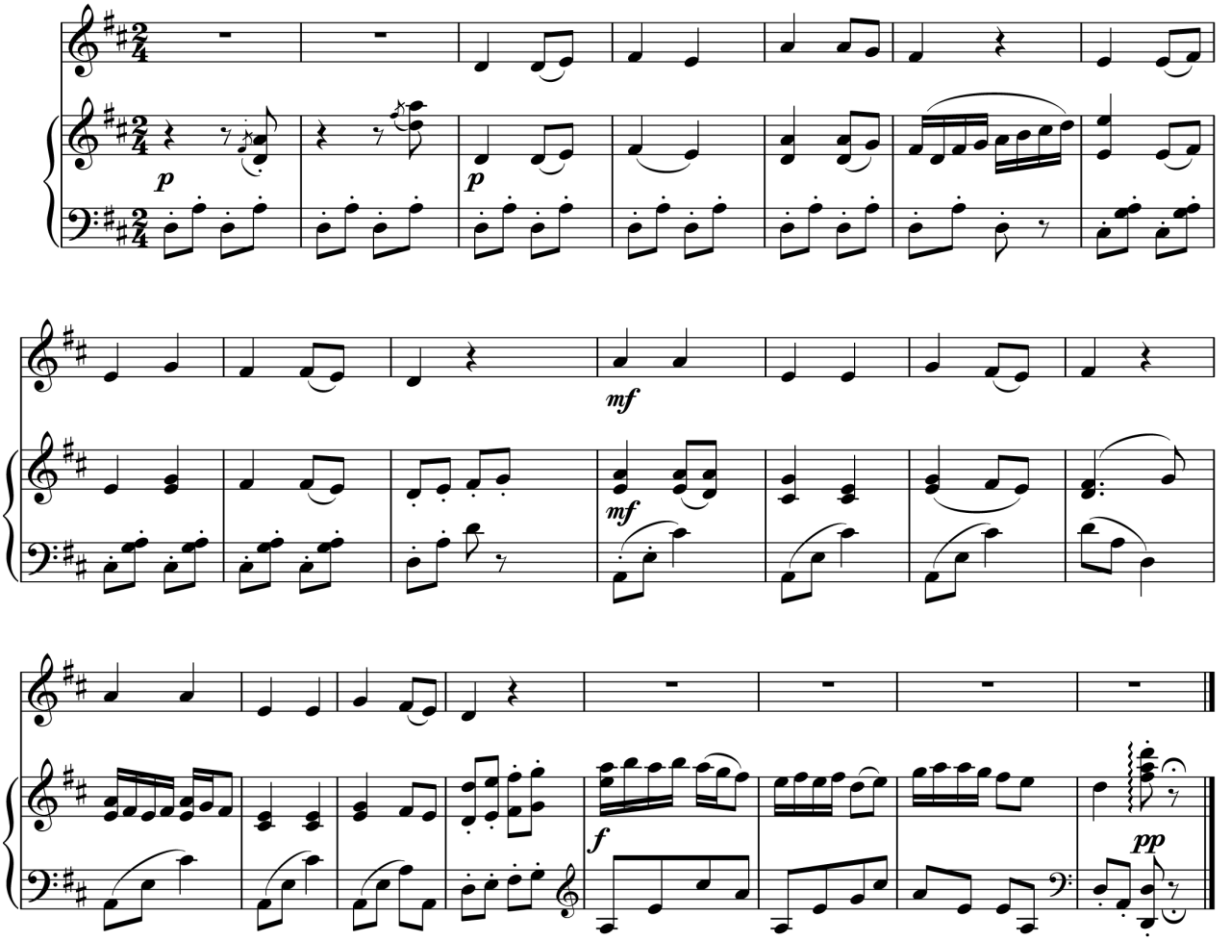
KICHKINTOYMIZ - GIJING TOYMIZ



TURNALAR VA QUYONLAR

Ilyos Akbarov musiqasi

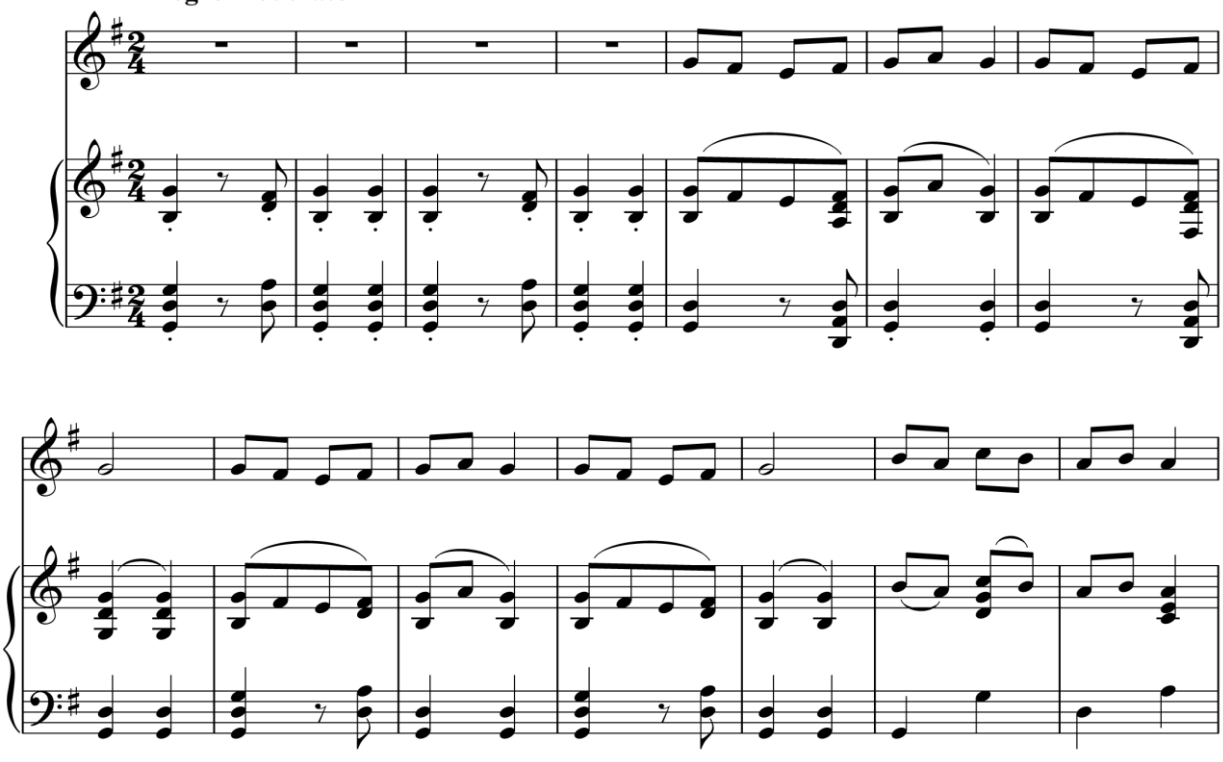
Moderato

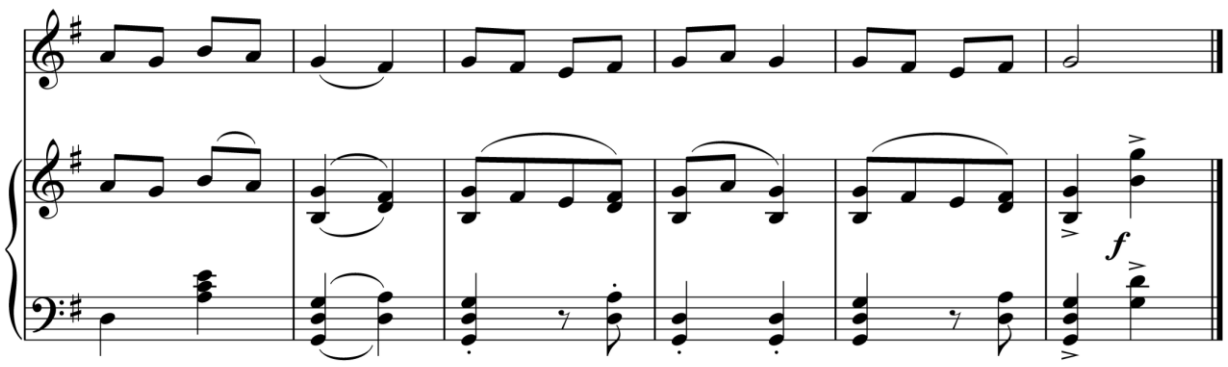


ARCHA QO‘SHIG‘I

G‘.Qodirov musiqasi

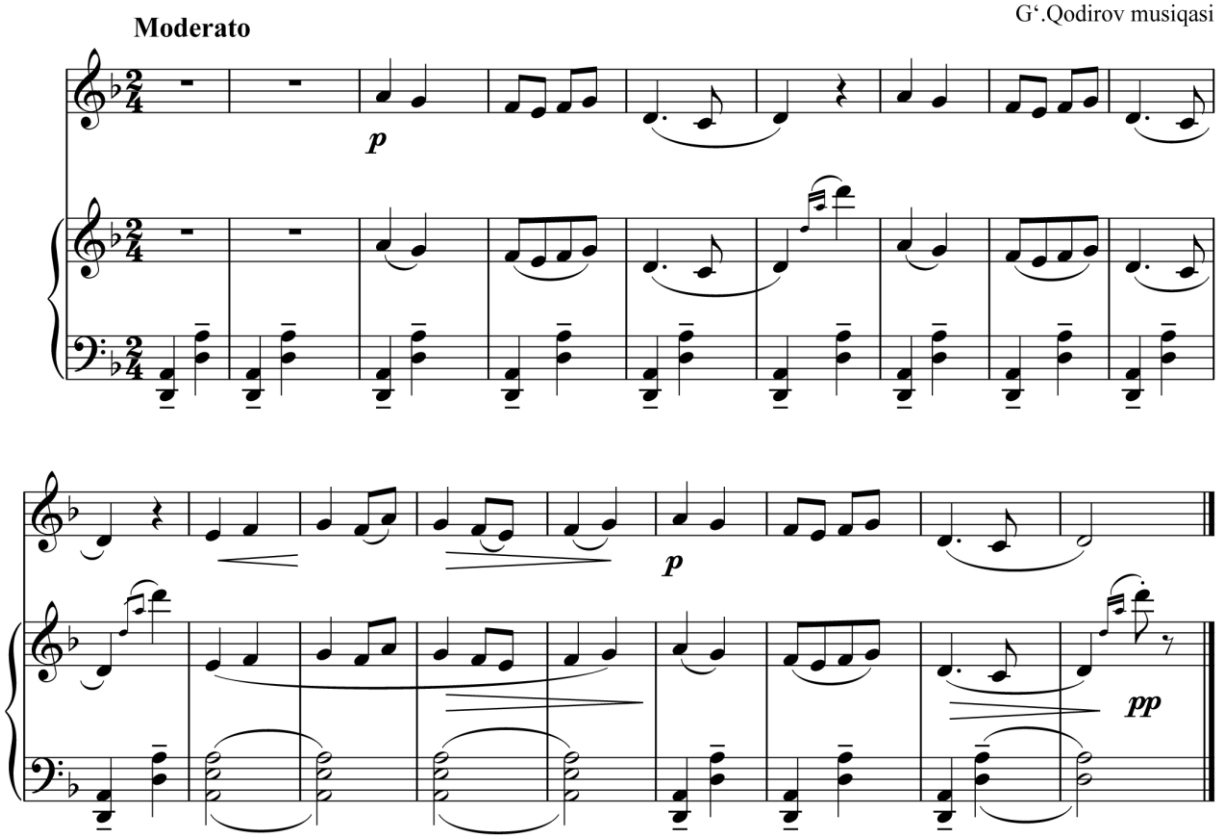
Allegro moderato





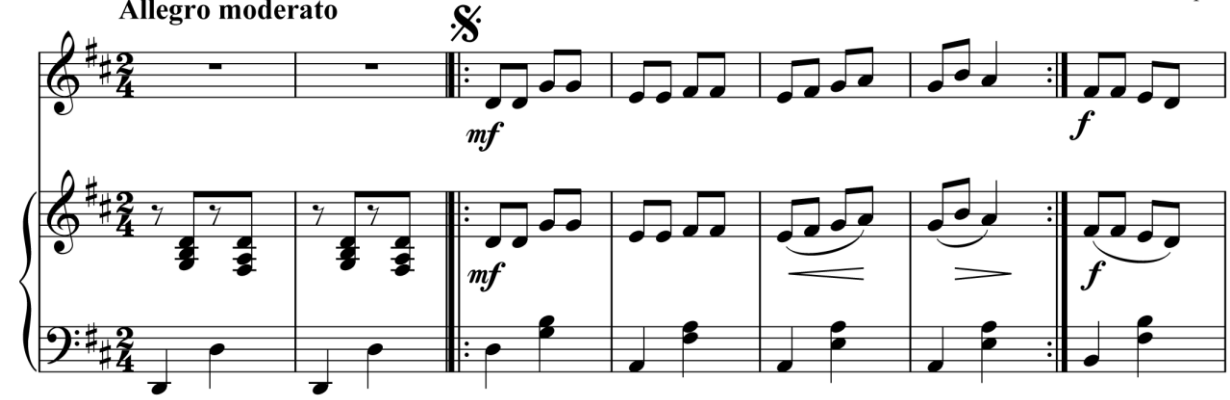
QISH

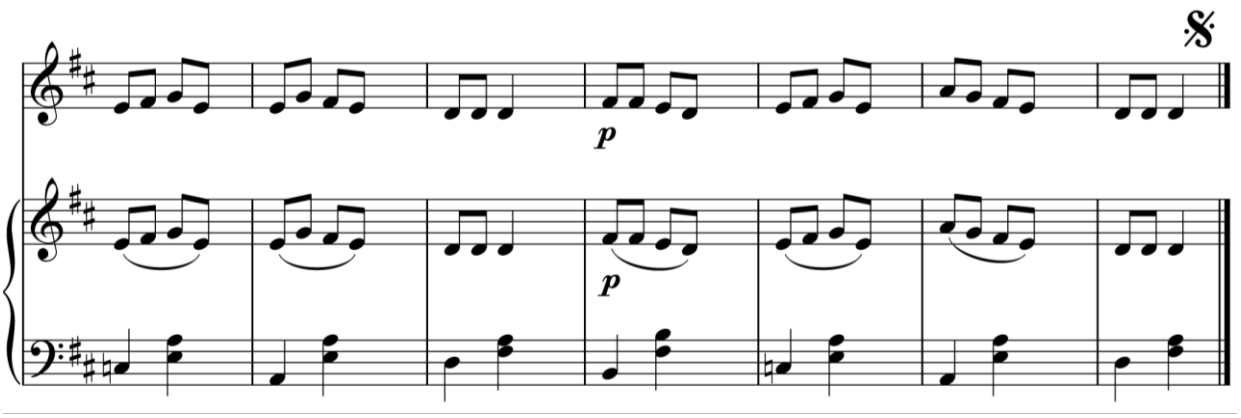
G‘.Qodirov musiqasi



SALYUT

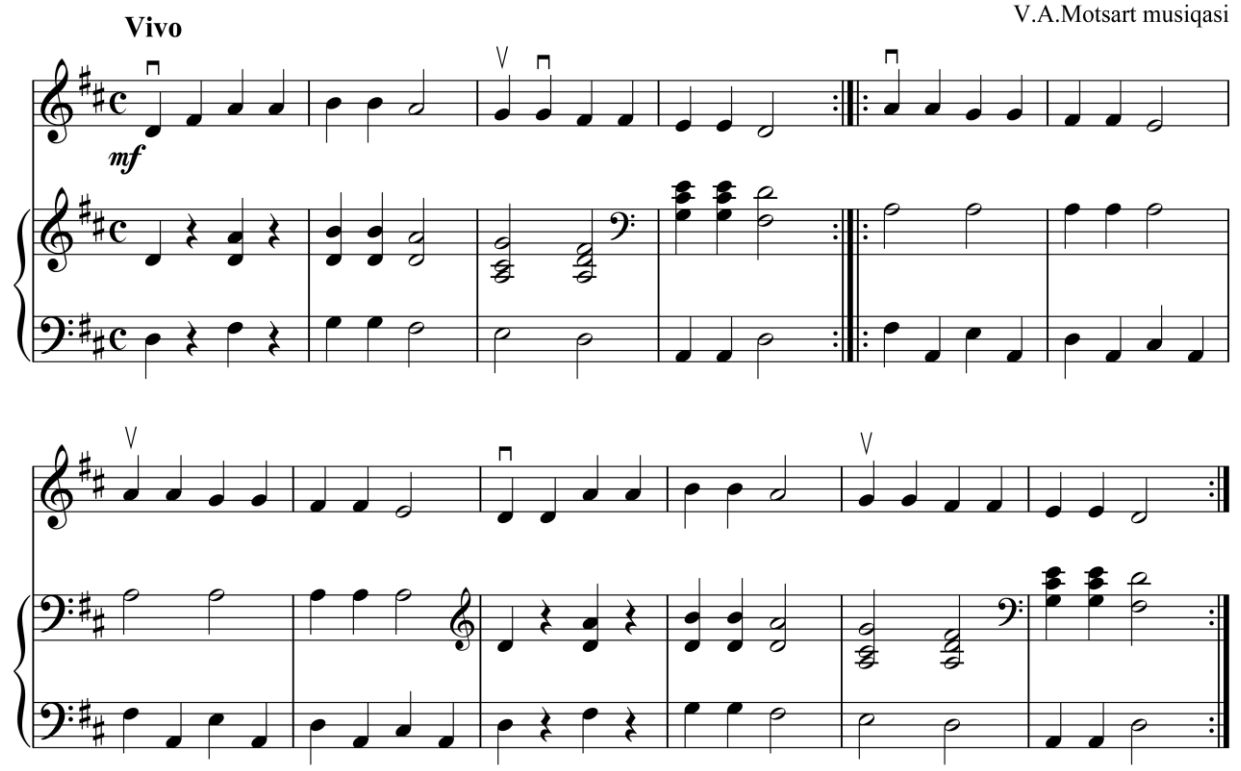
Ikrom Akbarov musiqasi





ALLEGRETTO

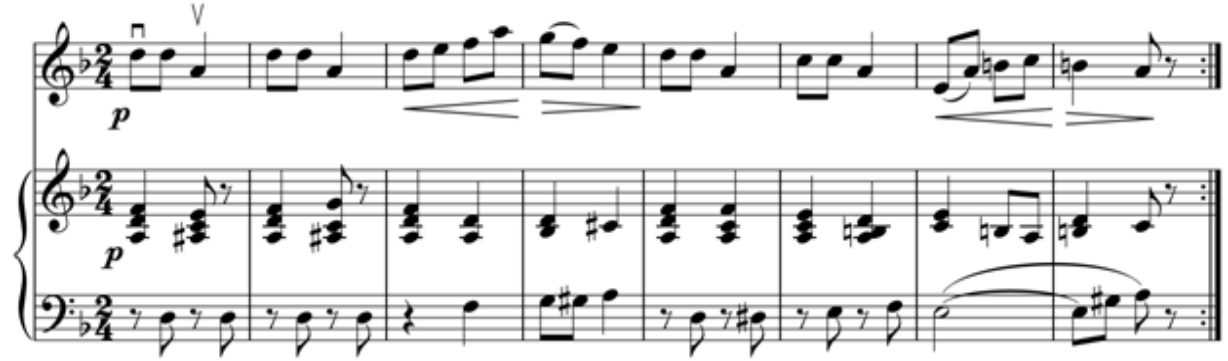
V.A.Motsart musiqasi

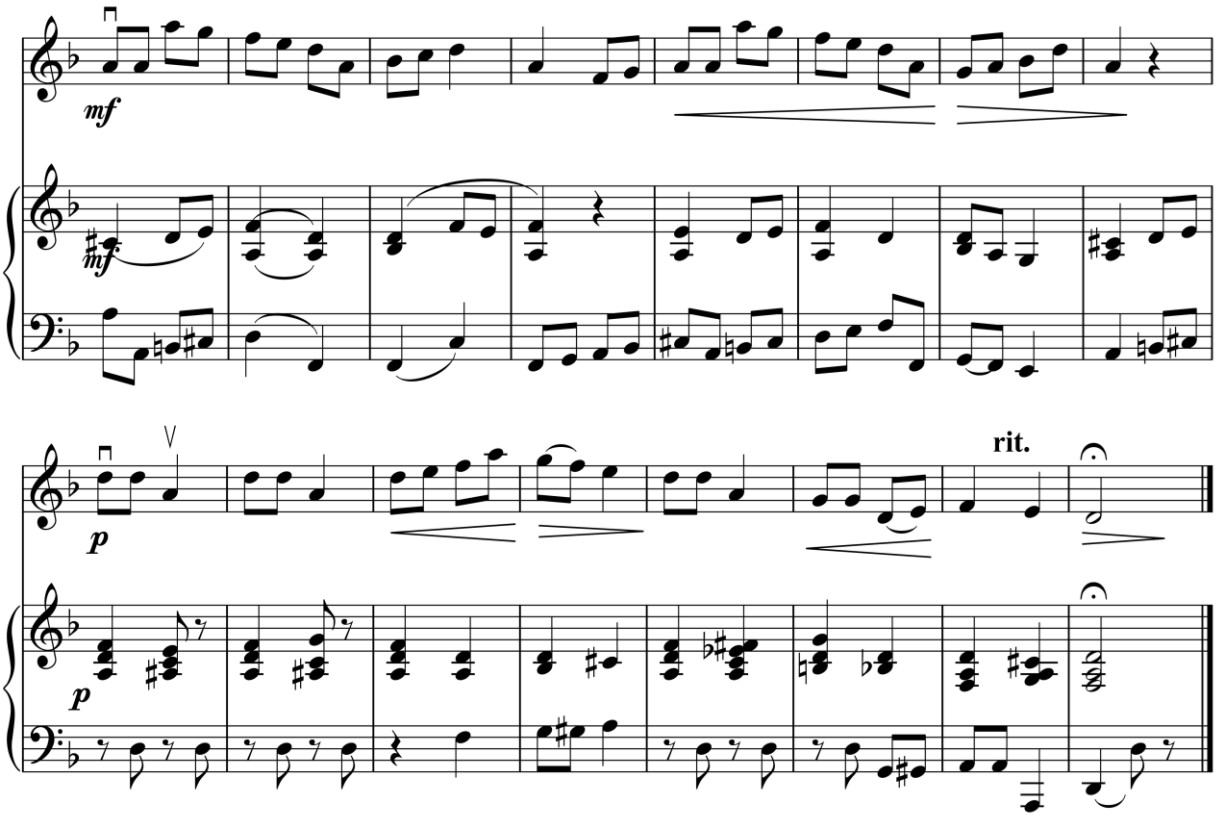


КОЛЫБЕЛЬНАЯ

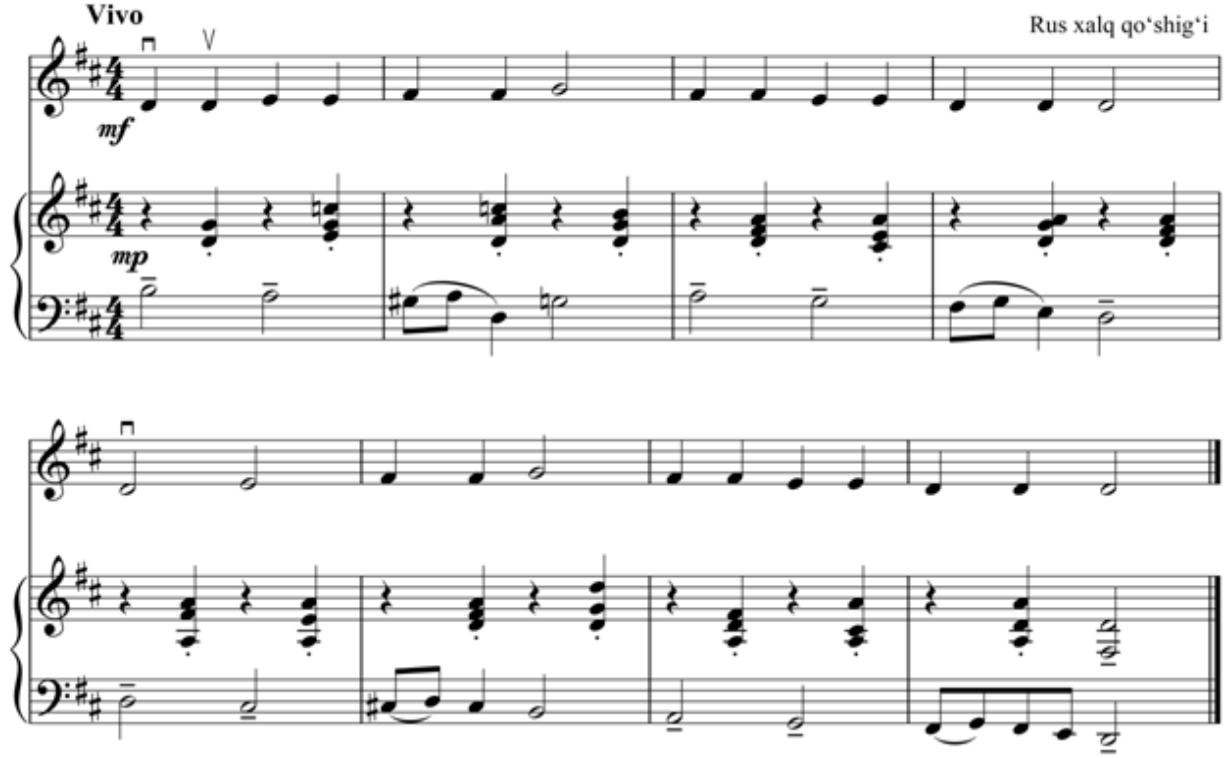
(ALLA)

N.Baklanova musiqasi



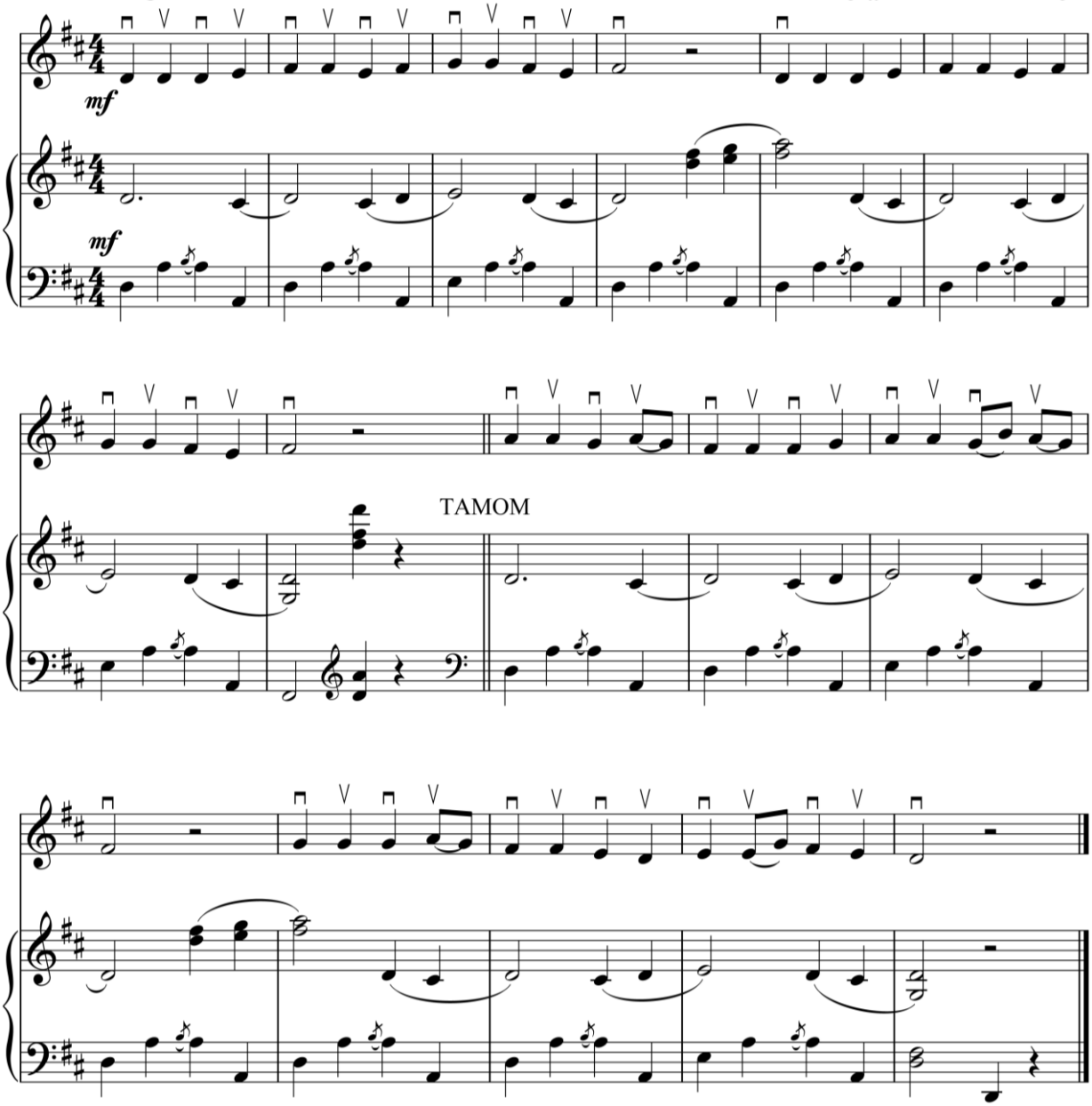


КАК ПОД ГОРКОЙ, ПОД ГОРОЙ
(BALANDLIK ORTIDAN, TOG‘LAR OSTIDAN)



ARCHAJON

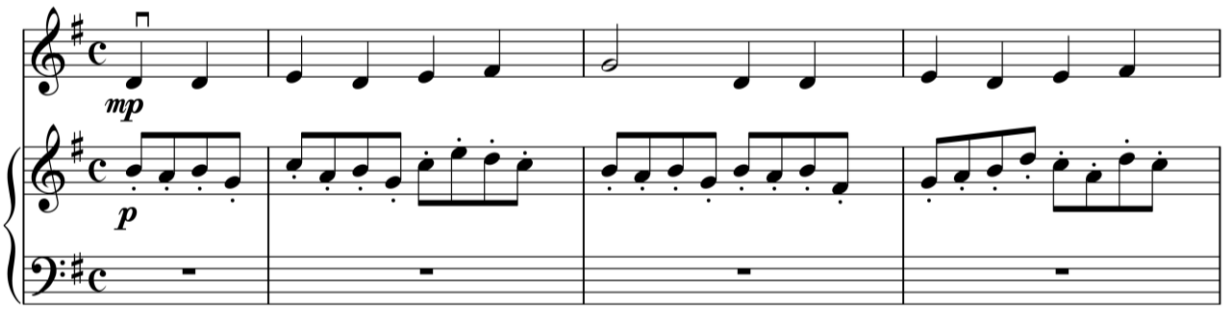
A.Muxamedov musiqasi.
J.Usmonov g‘ijjak uchun moslashtirgan

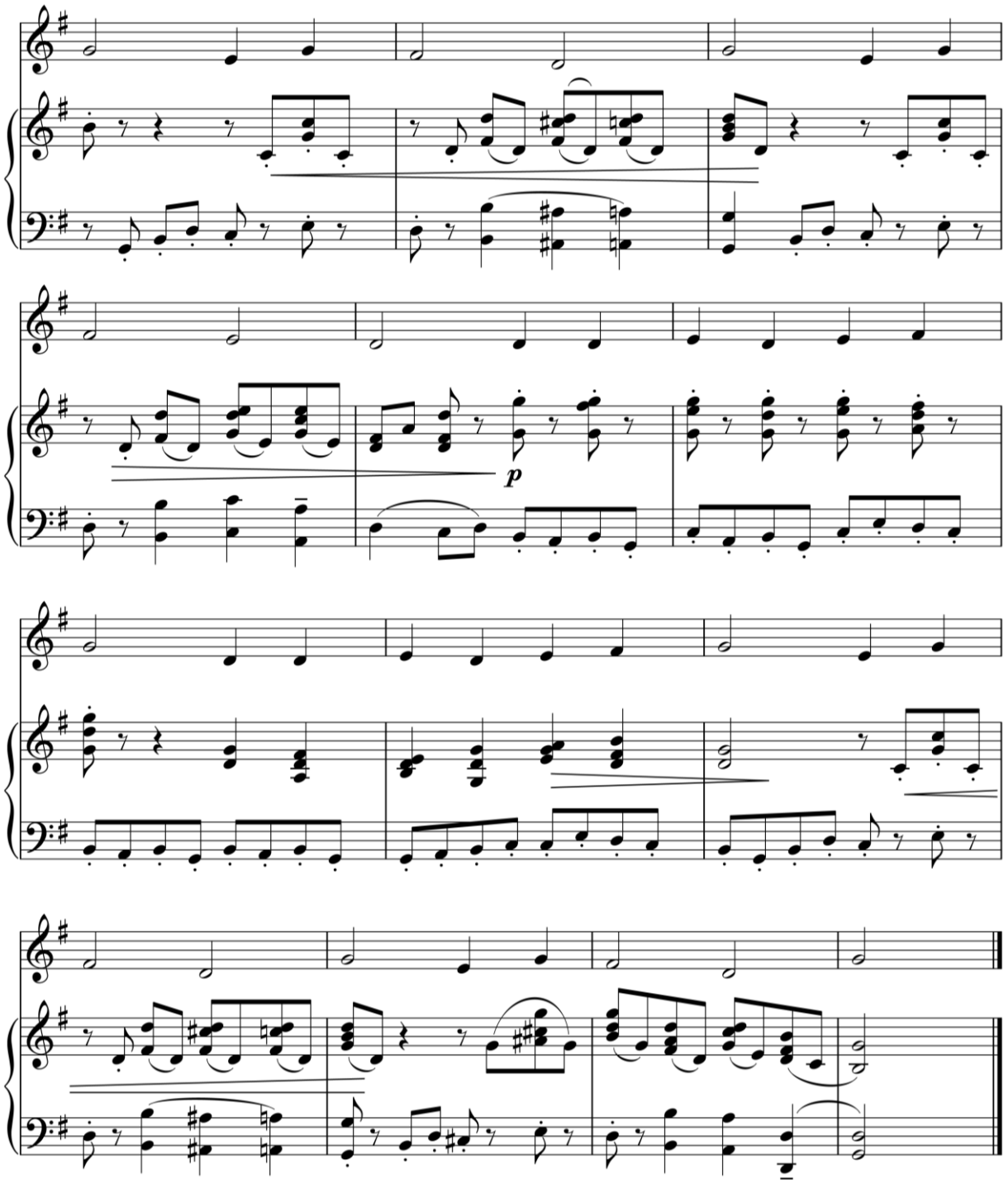


Boshidan "Tamom" so‘zigacha

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

Komarovskiy qayta ishlagan,
Rus xalq qo‘shig‘i

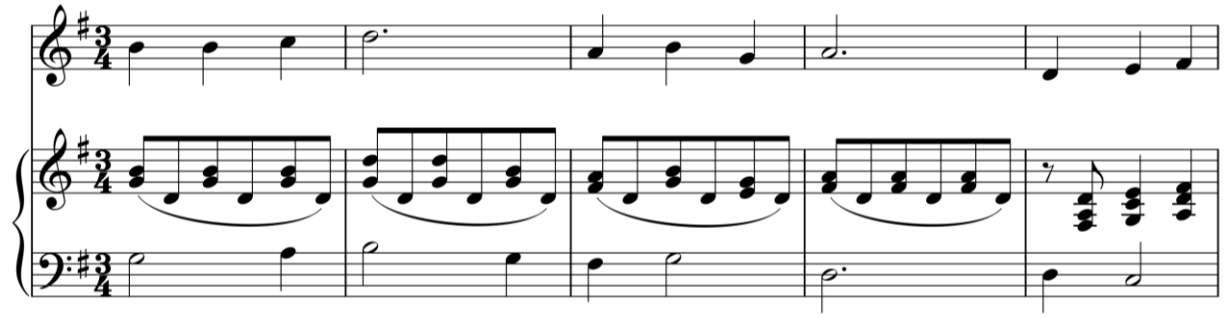


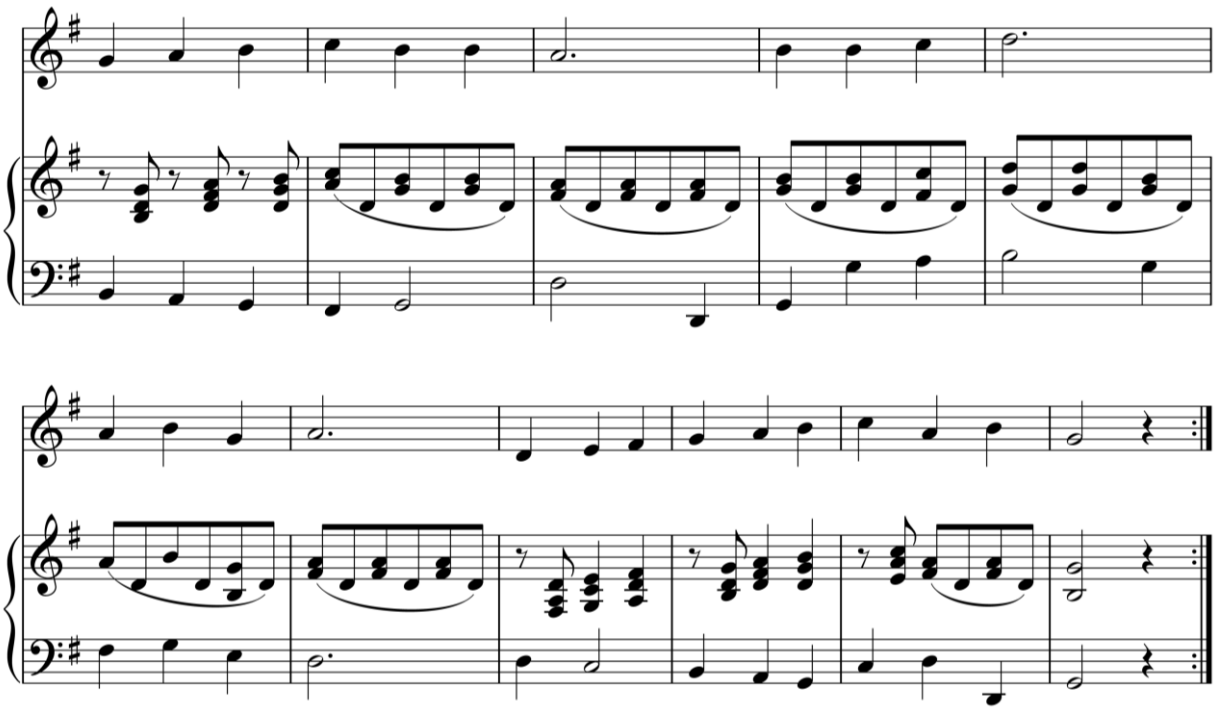


KUY

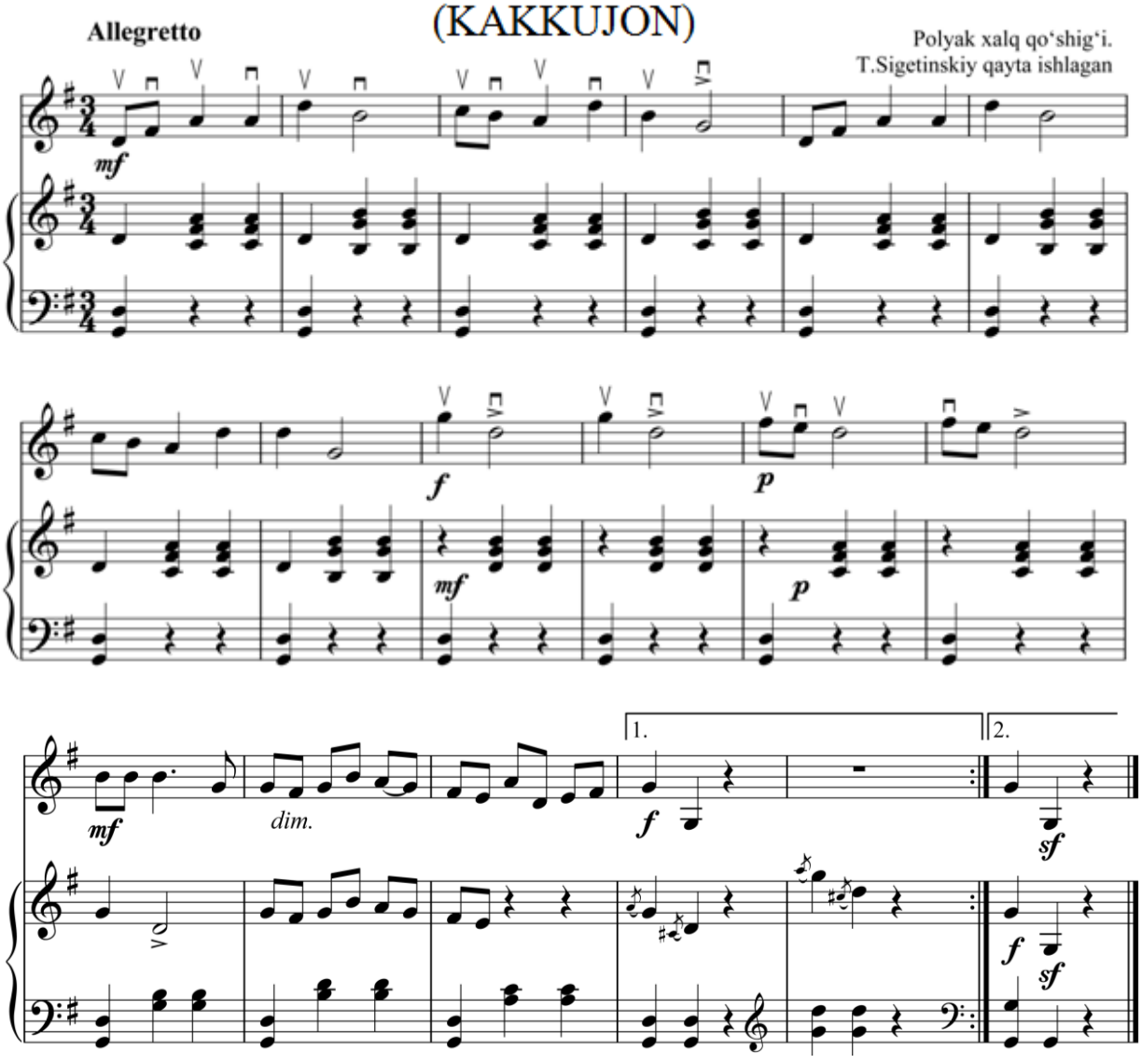
J.B.Lyuli (1633-1687)

Andantino (Shoshmasdan)

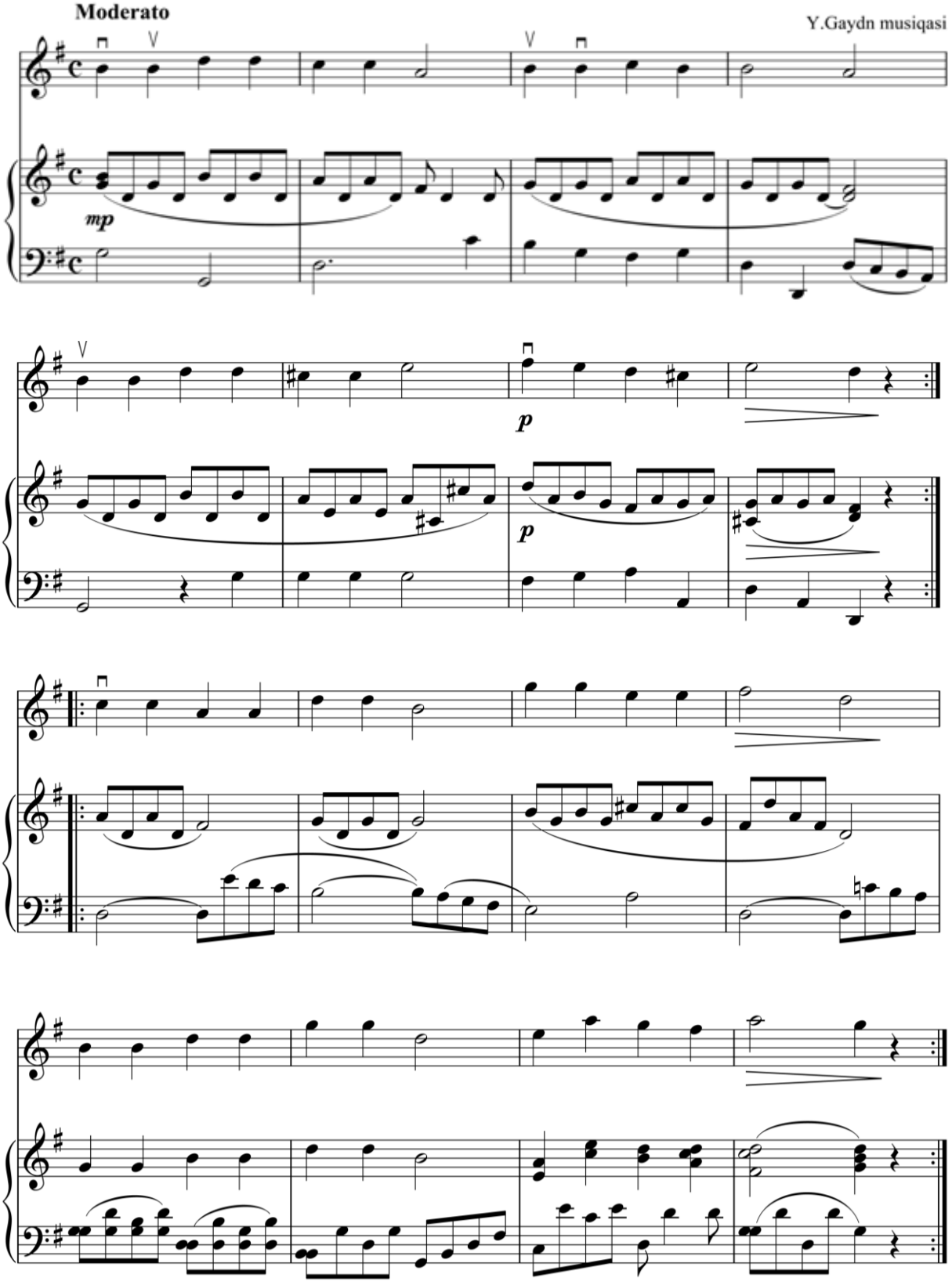




КУКУШЕЧКА
(KAKKUJON)



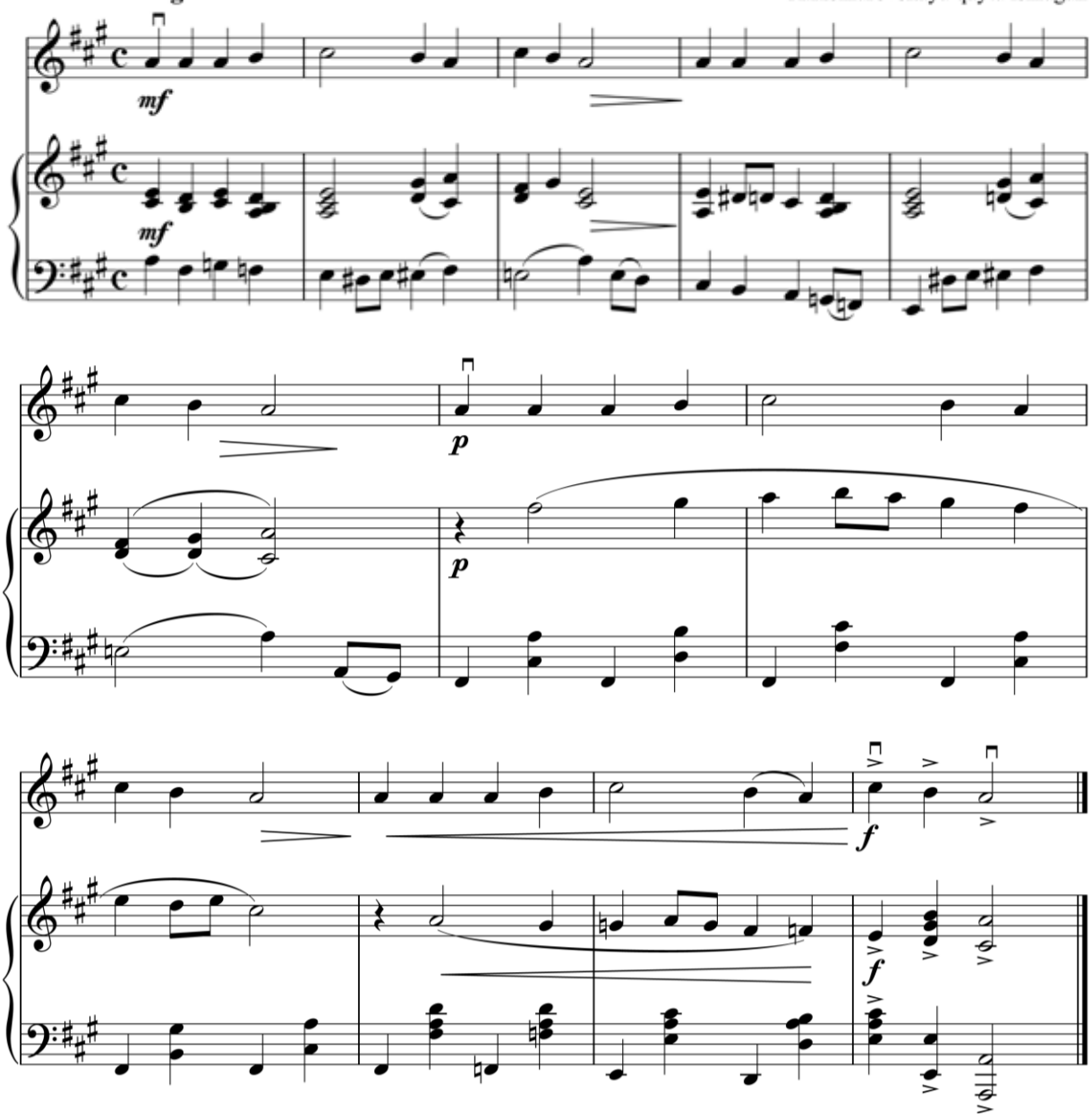
KUY



ХОДИТ ЗАЙКА
(ODIMLAGAN QUYONCHA)

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

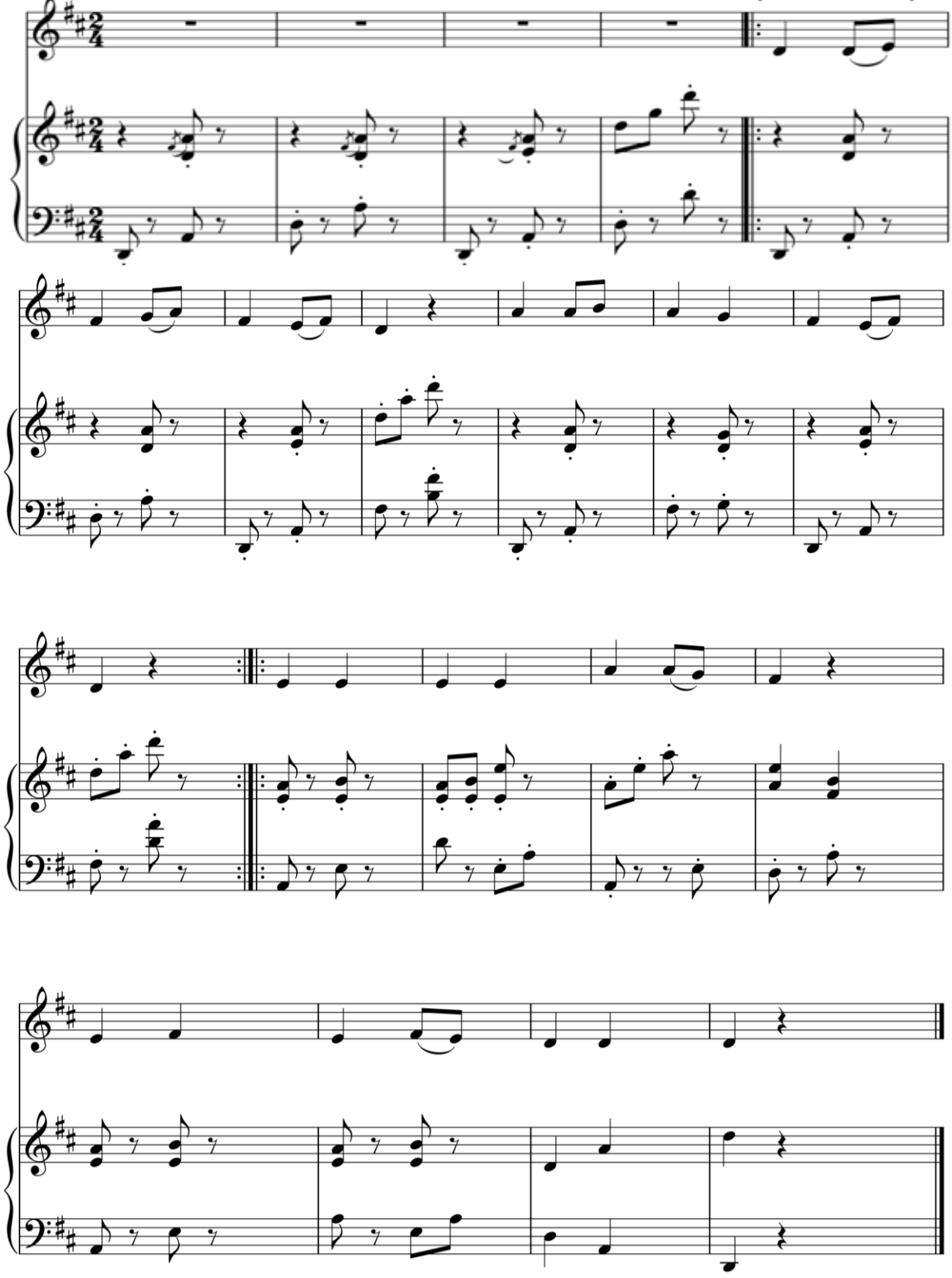
Allegretto



SALOMAT

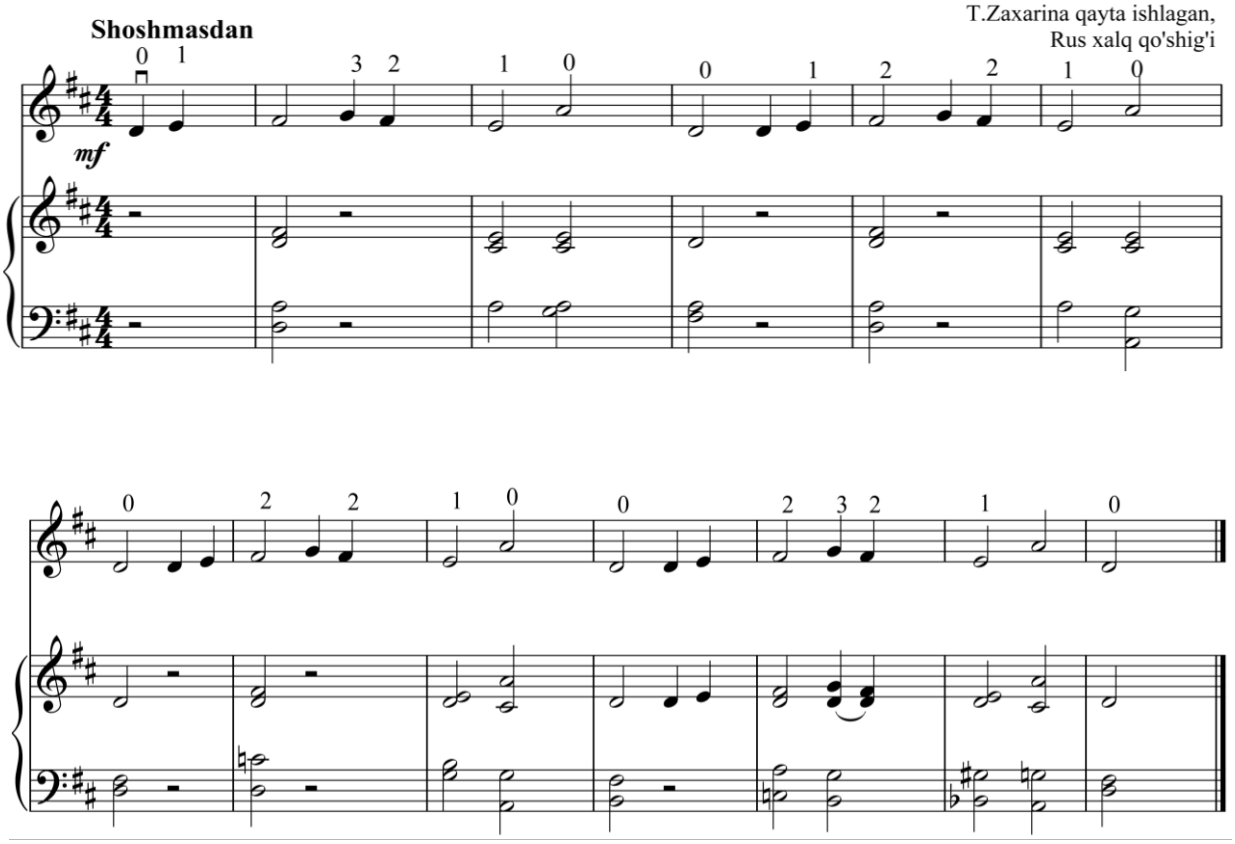
Andante

Ilyos Akbarov musiqasi



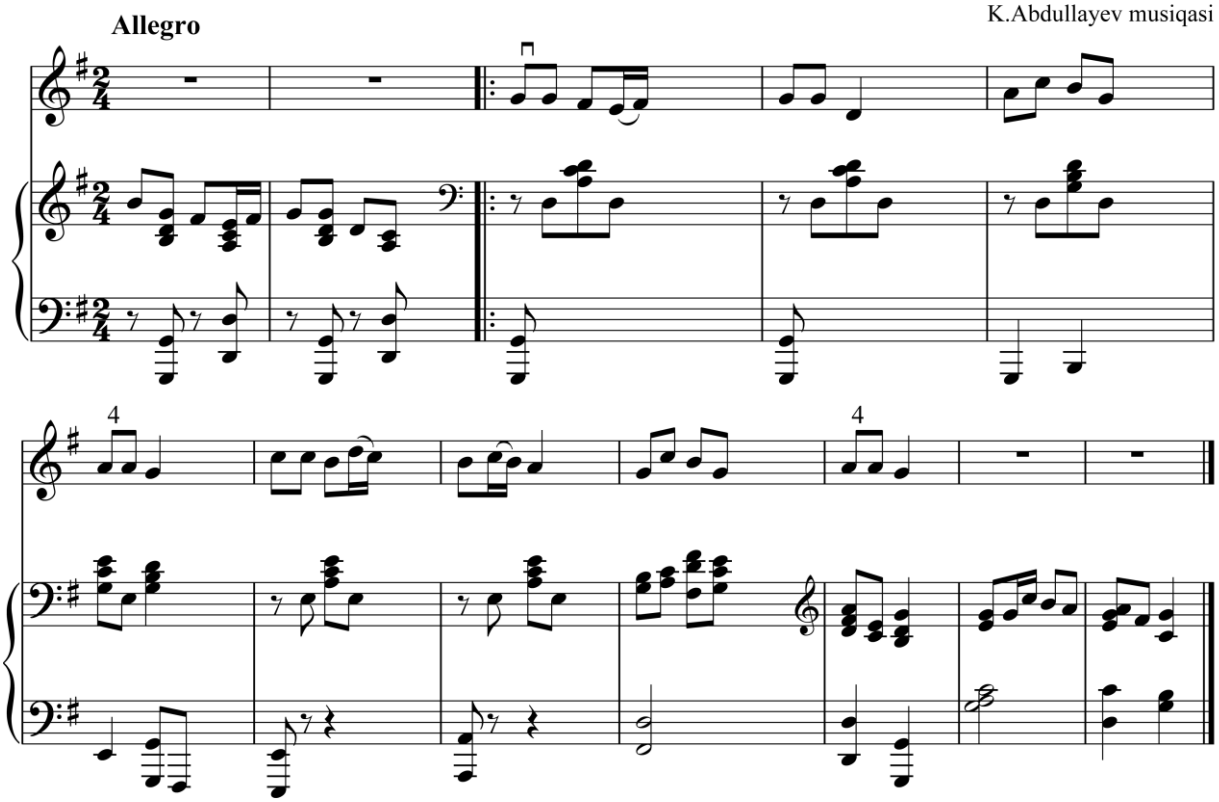
НА ЗЕЛЁНОМ ЛУГУ
(MAYSAZORDA)

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



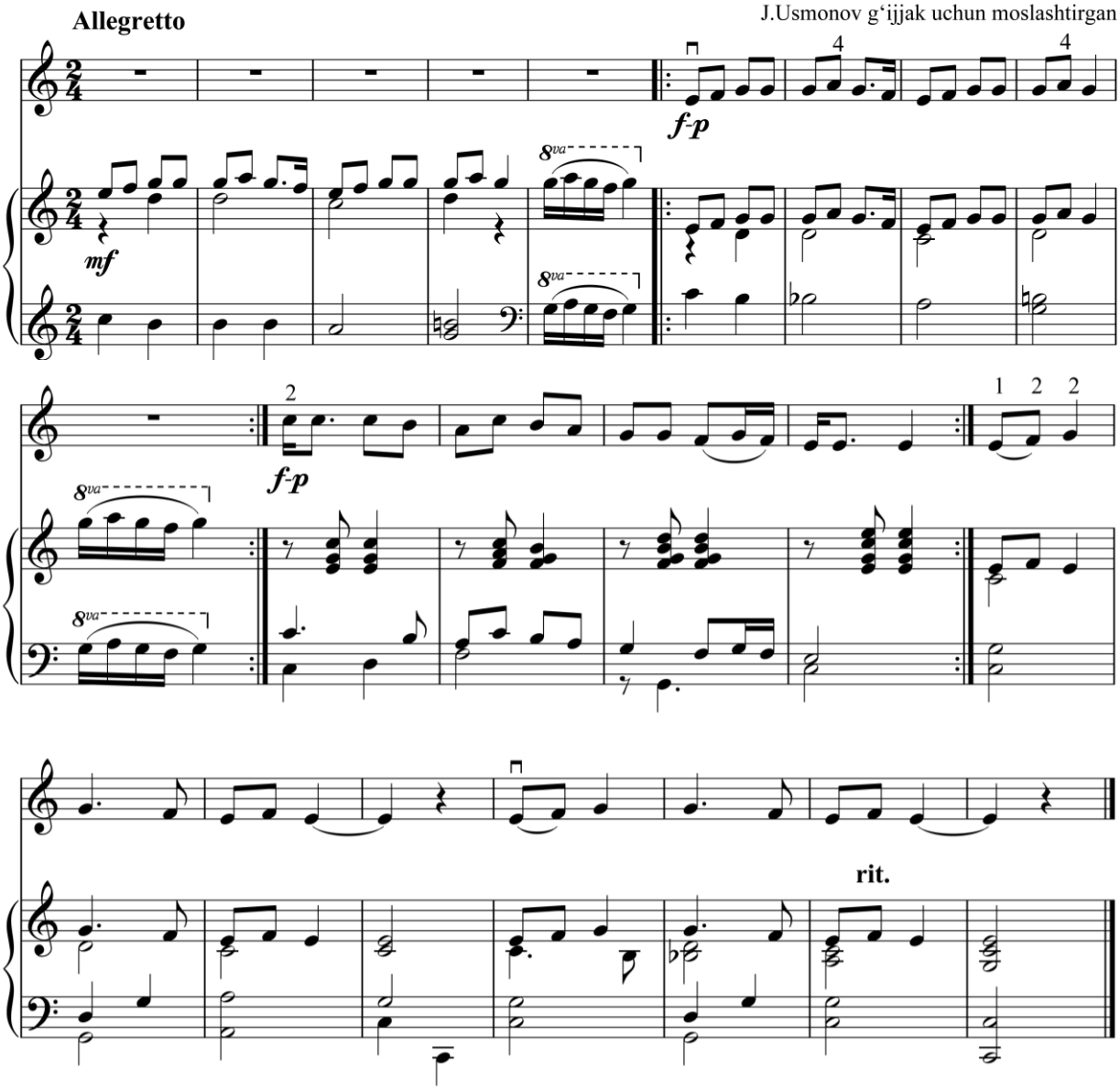
OLMA

K.Abdullayev musiqasi

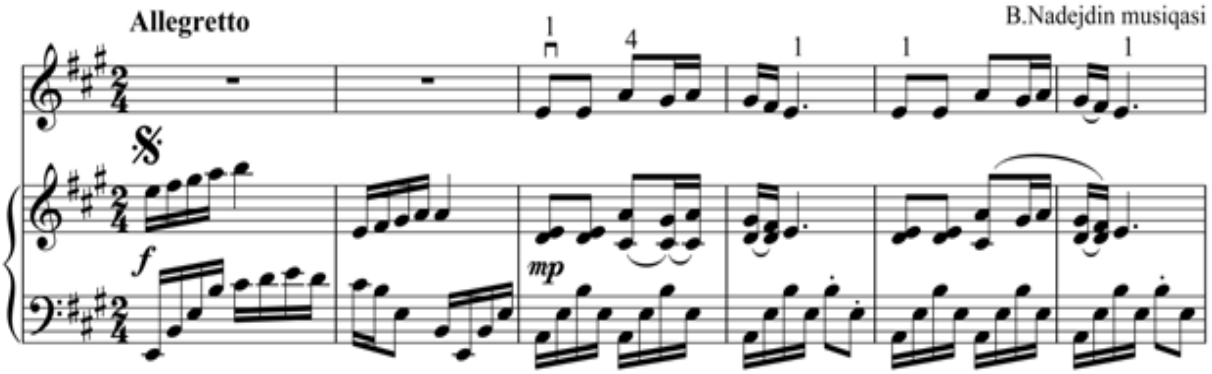


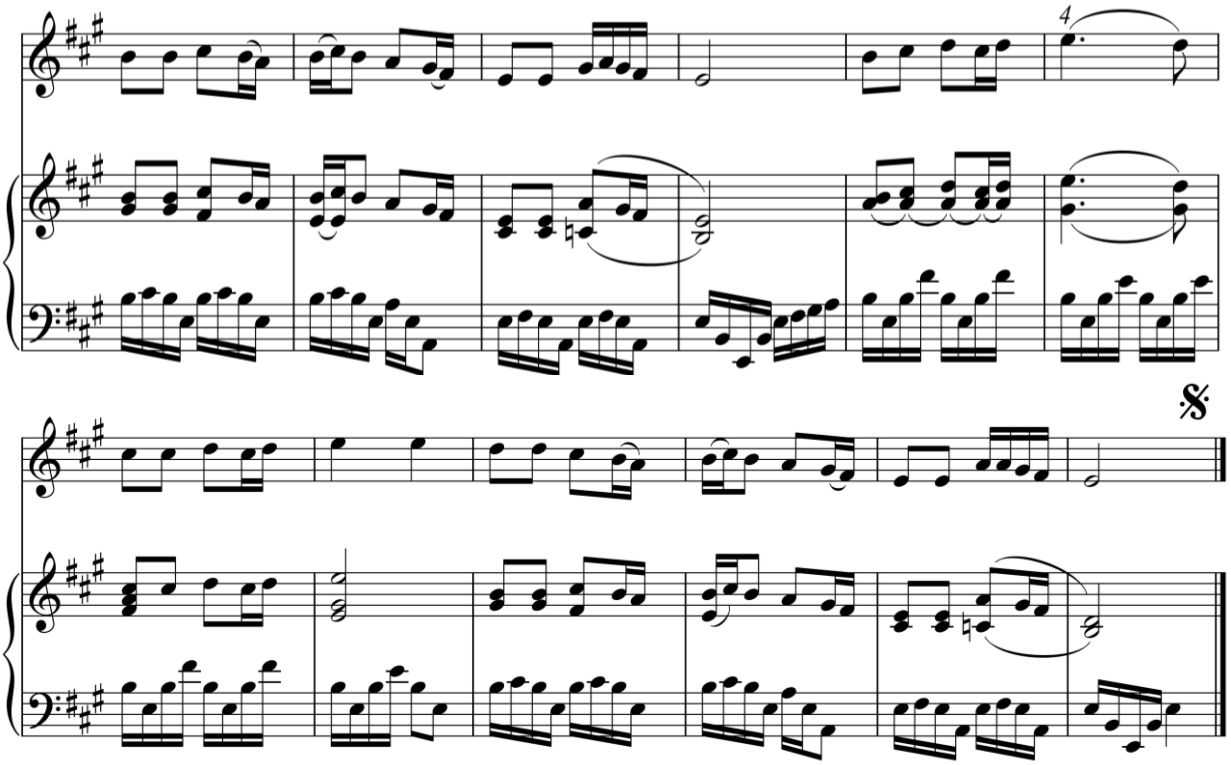
KO‘YLAGIM

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

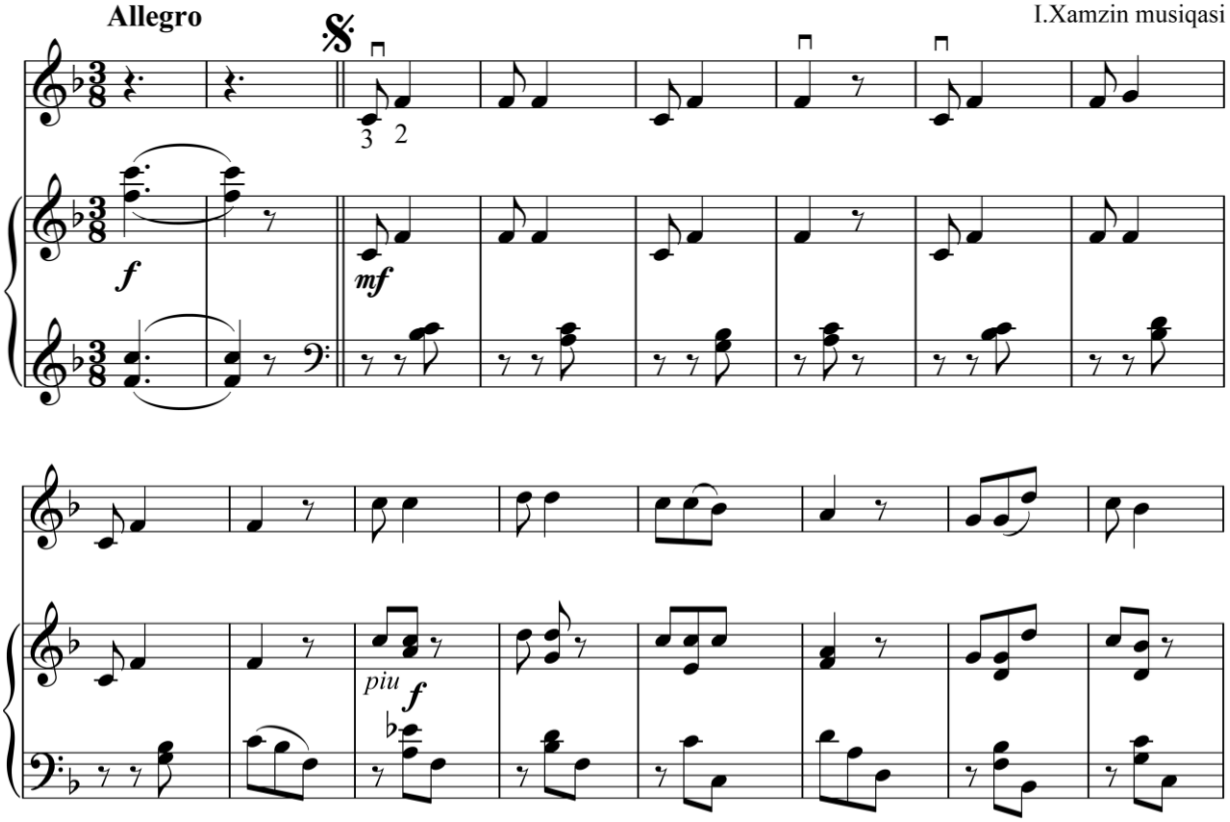


QALDIRG‘OCH





LAYLAK KELDI



piu *f*

ВЕСЁЛЫЕ ГУСИ
(QUVNOQ G‘OZLAR)

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

Allegro

3 0

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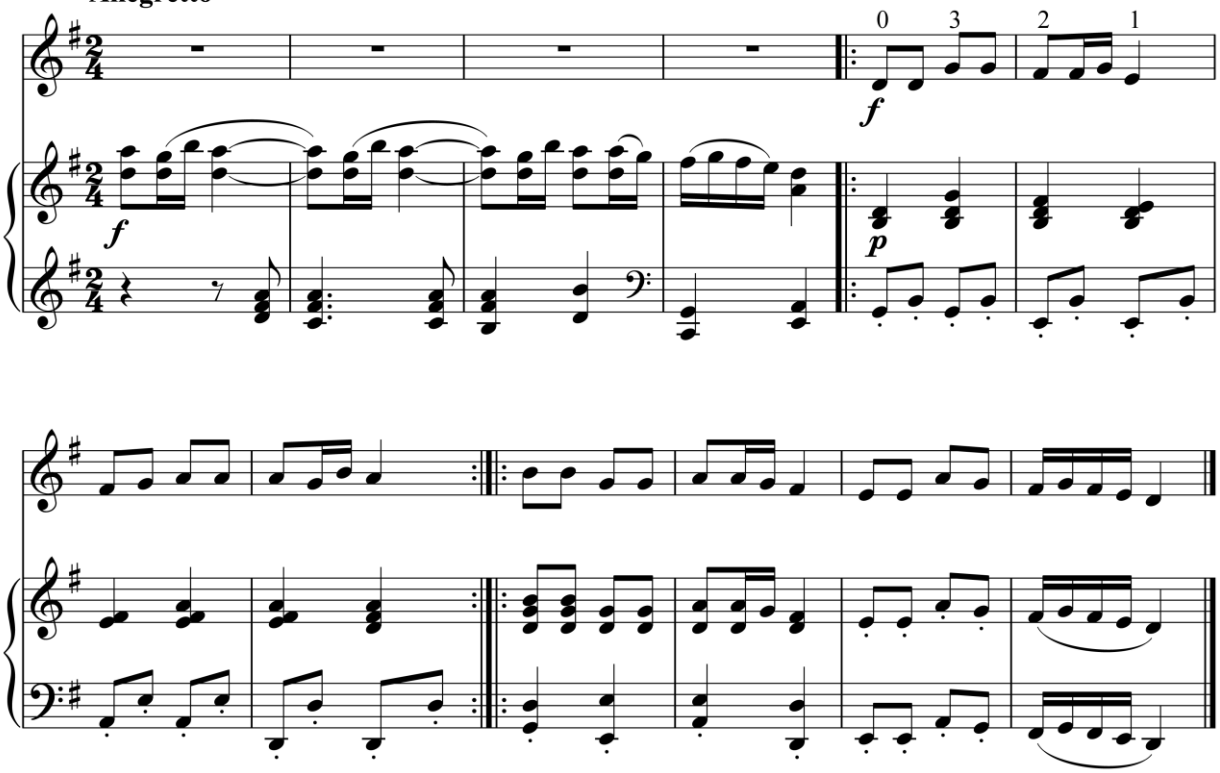
p

PAXTAOY

F.Nazarov musiqasi

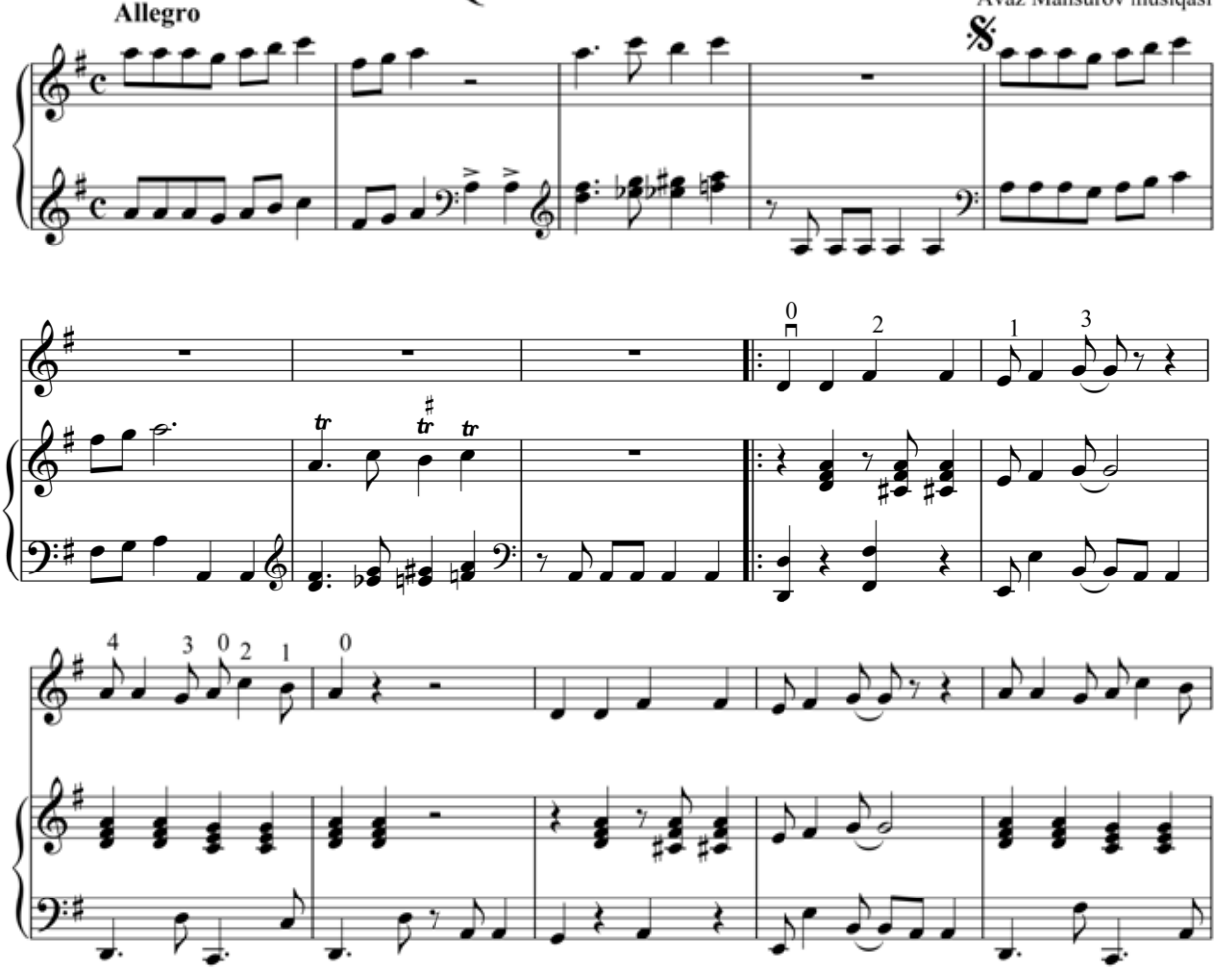
Allegretto

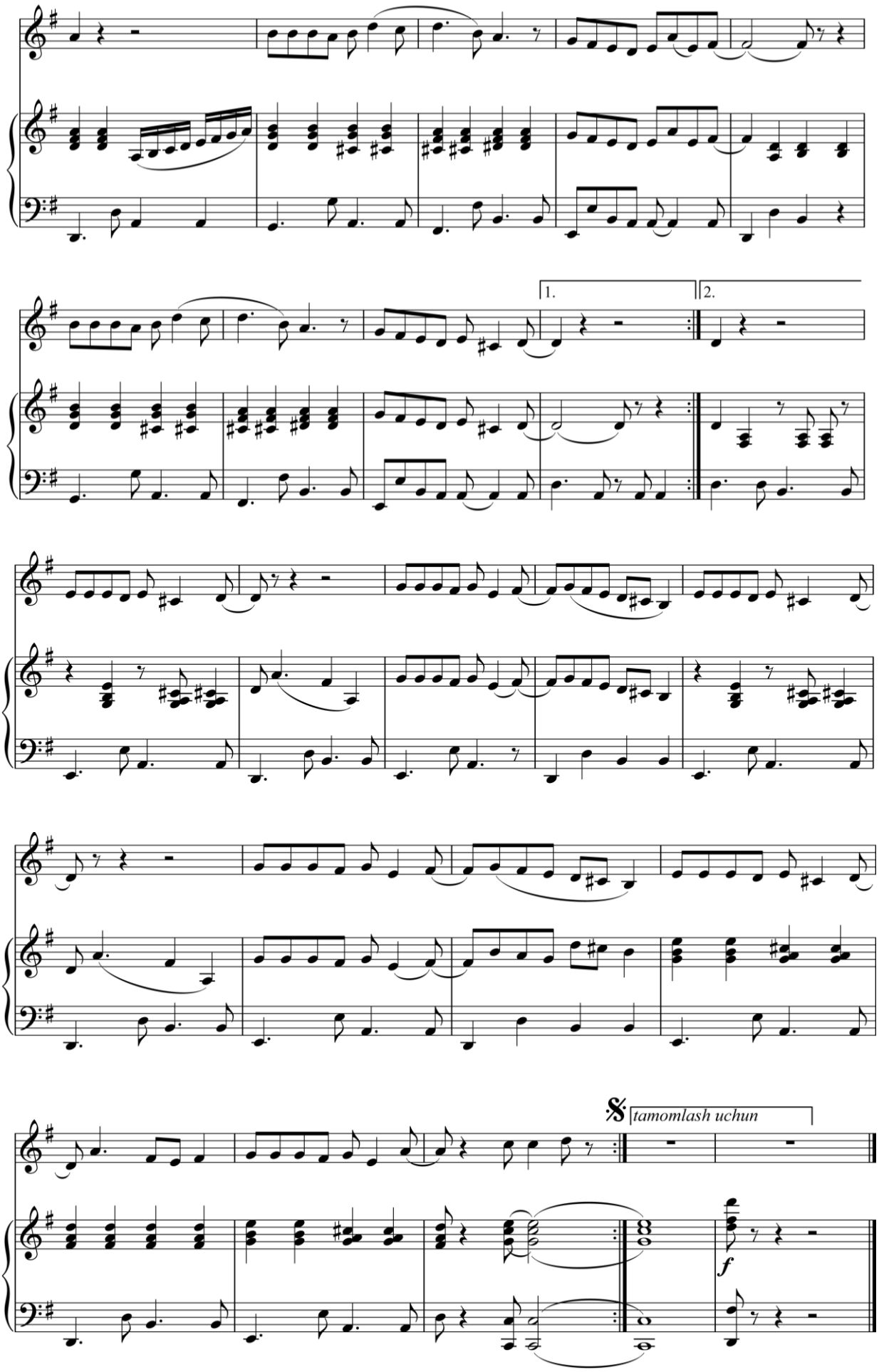


QORBO‘RON

Avaz Mansurov musiqasi

Allegro

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2.
tamomlash uchun
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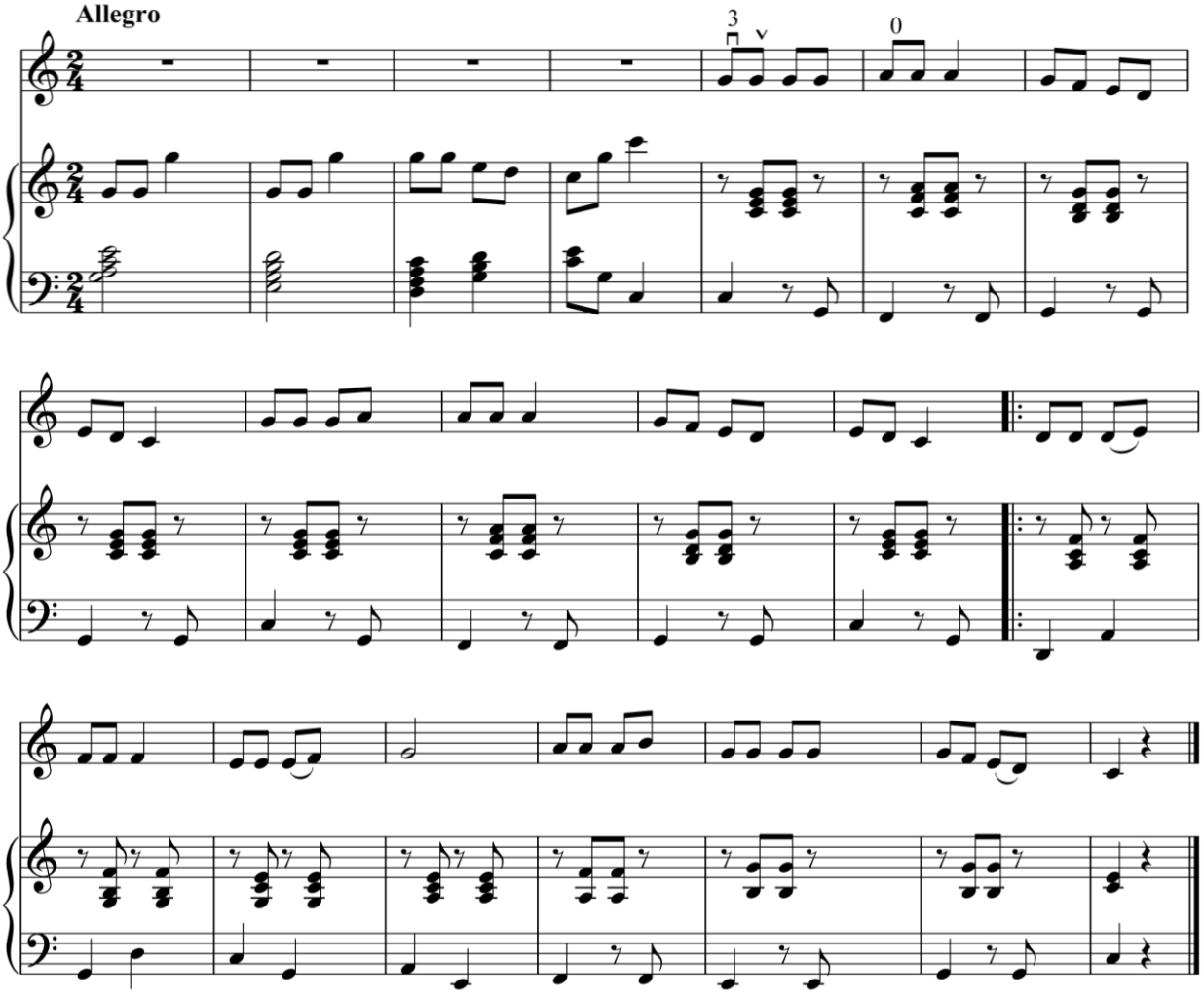
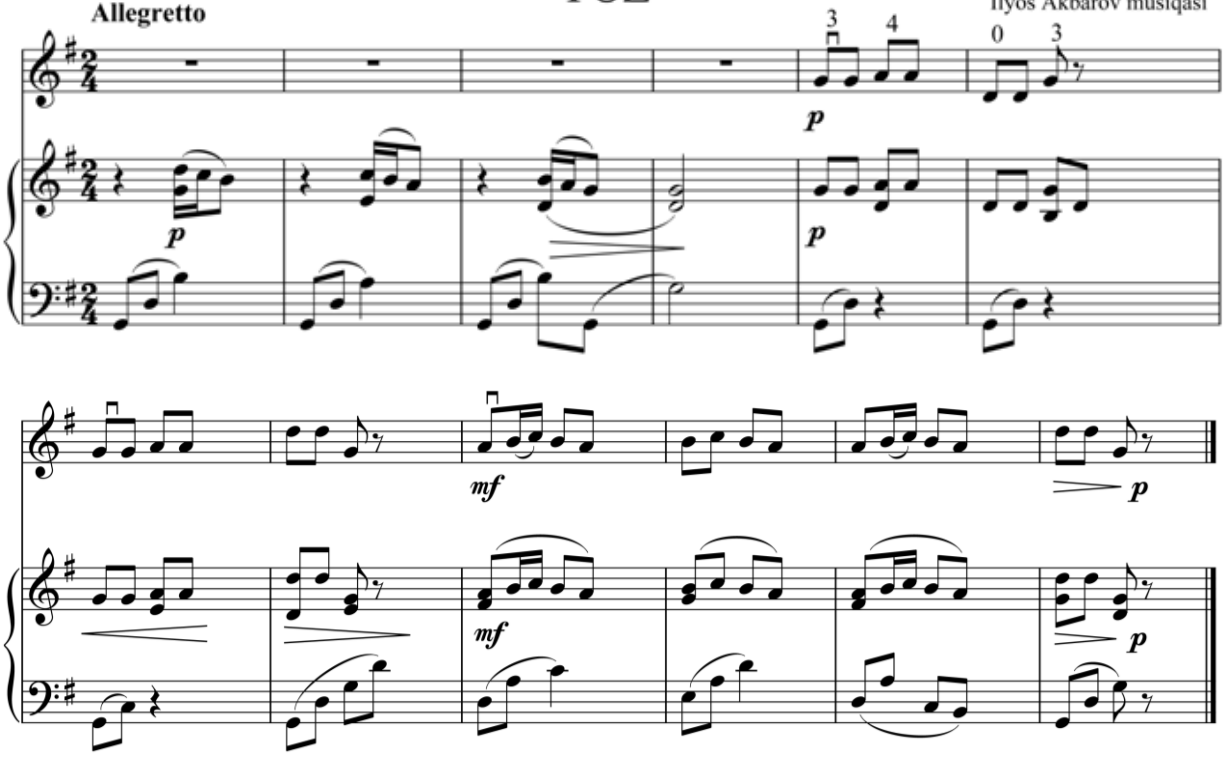
NEVARALAR QO‘SHIG‘I

N.Norxo‘jayev musiqasi



YOZ

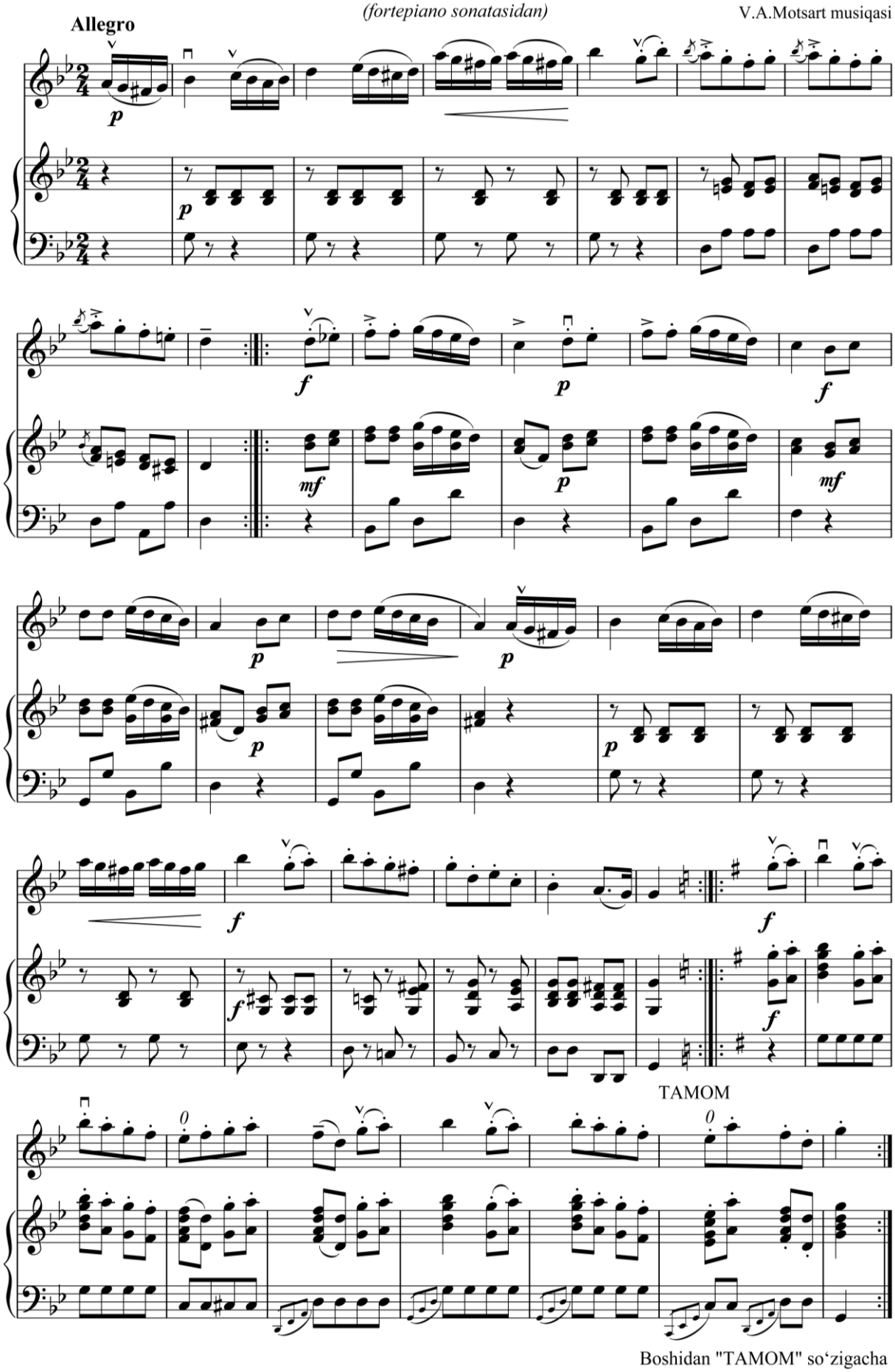
Ilyos Akbarov musiqasi



RONDO

(fortepiano sonatasidan)

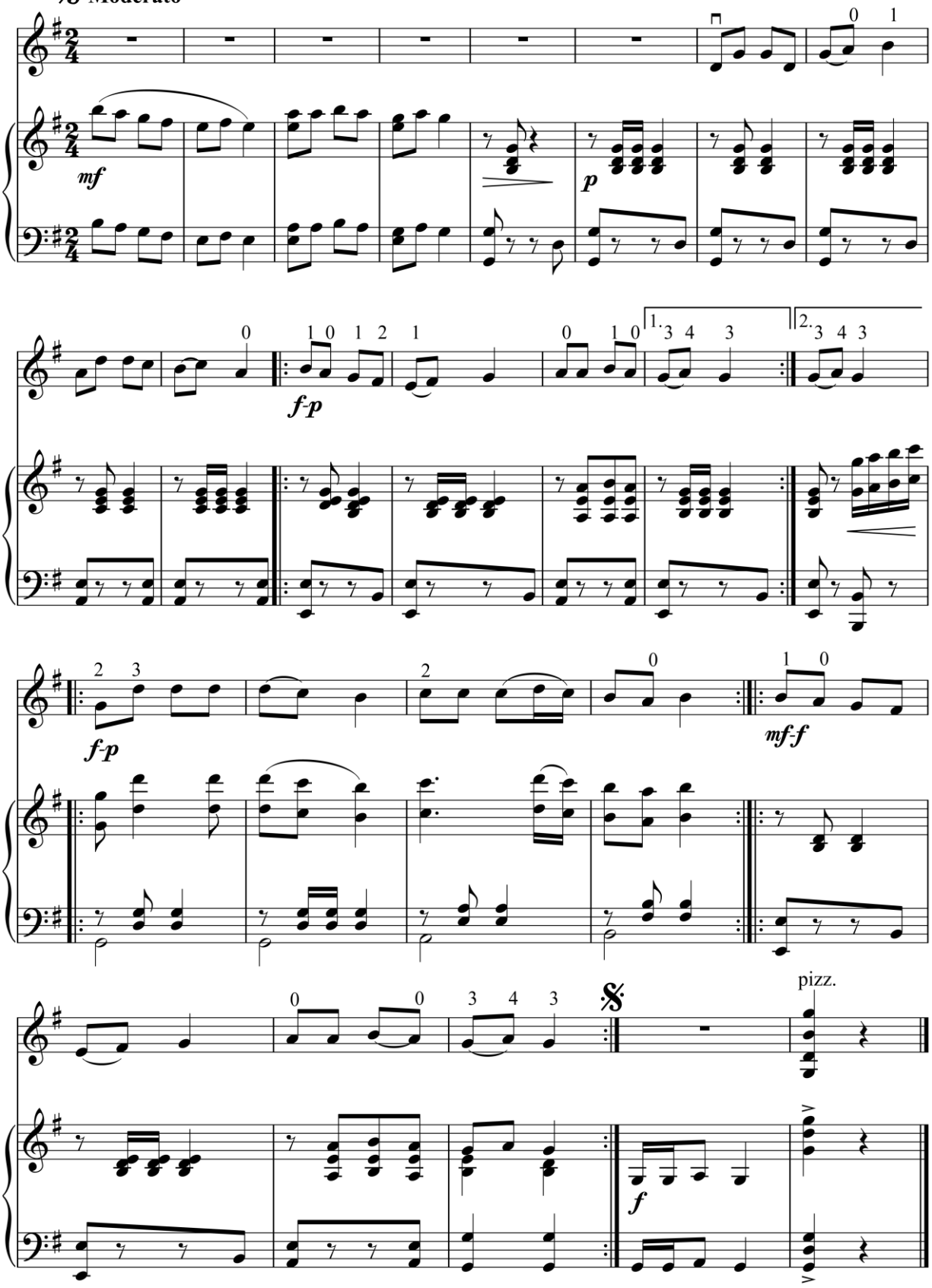
V.A.Motsart musiqasi



Boshidan "TAMOM" so‘zigacha

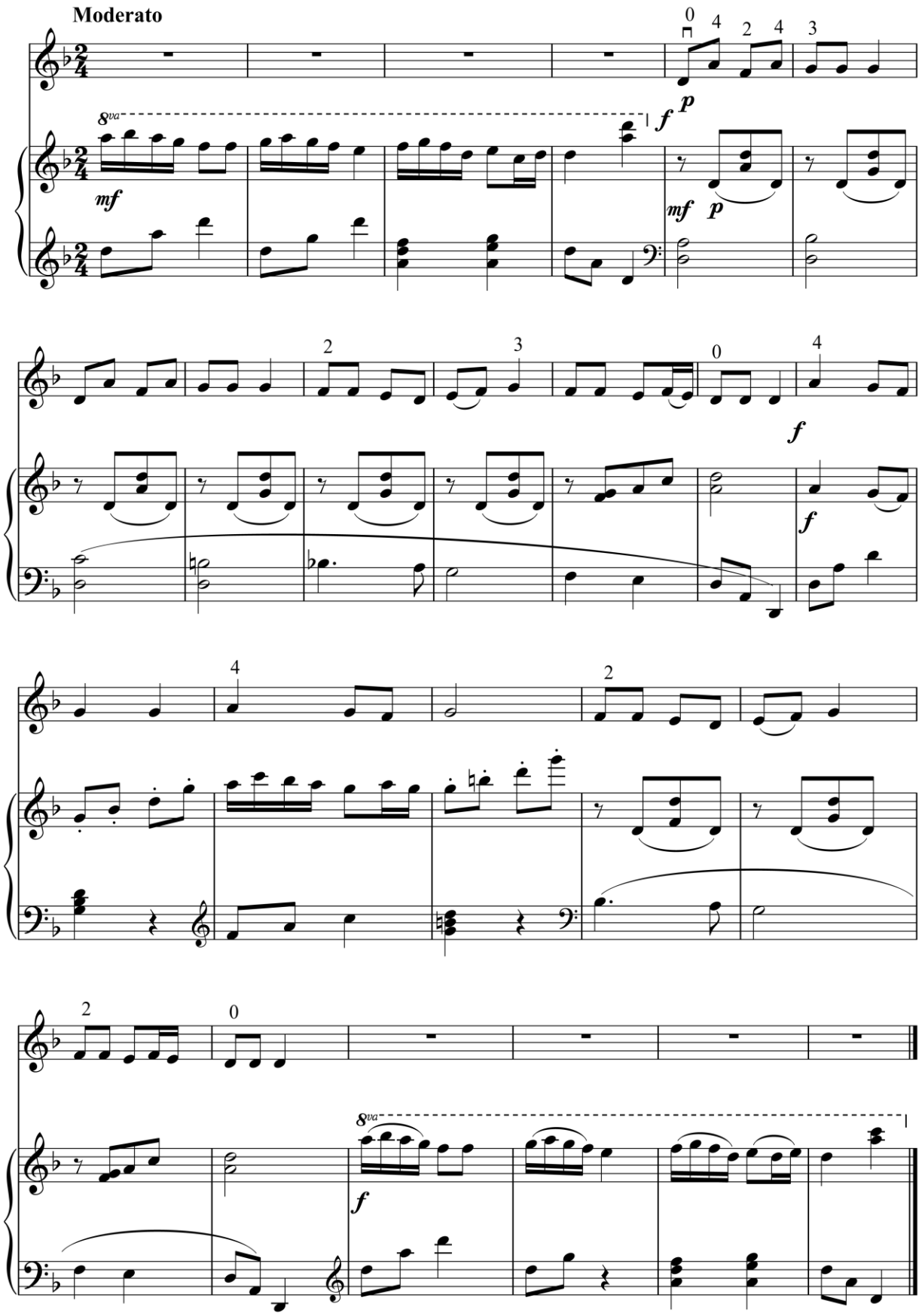
YOSHLIK QO‘SHIG‘I

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



QO‘G‘IRCHOG‘IM

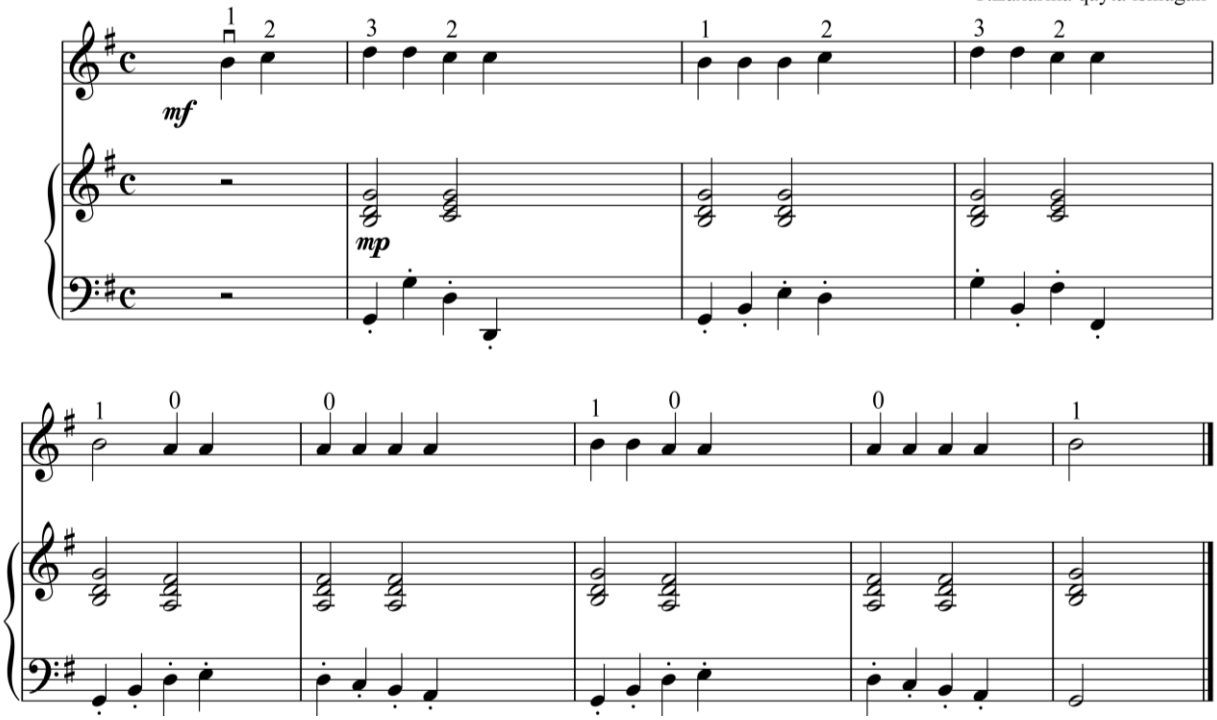
S.Abramova musiqasi.
J.Usmonov g‘ijjak uchun moslashtirgan



КАК ПОШЛИ НАШИ ПОДРУЖКИ
(DUGONALAR YURGANDA)

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

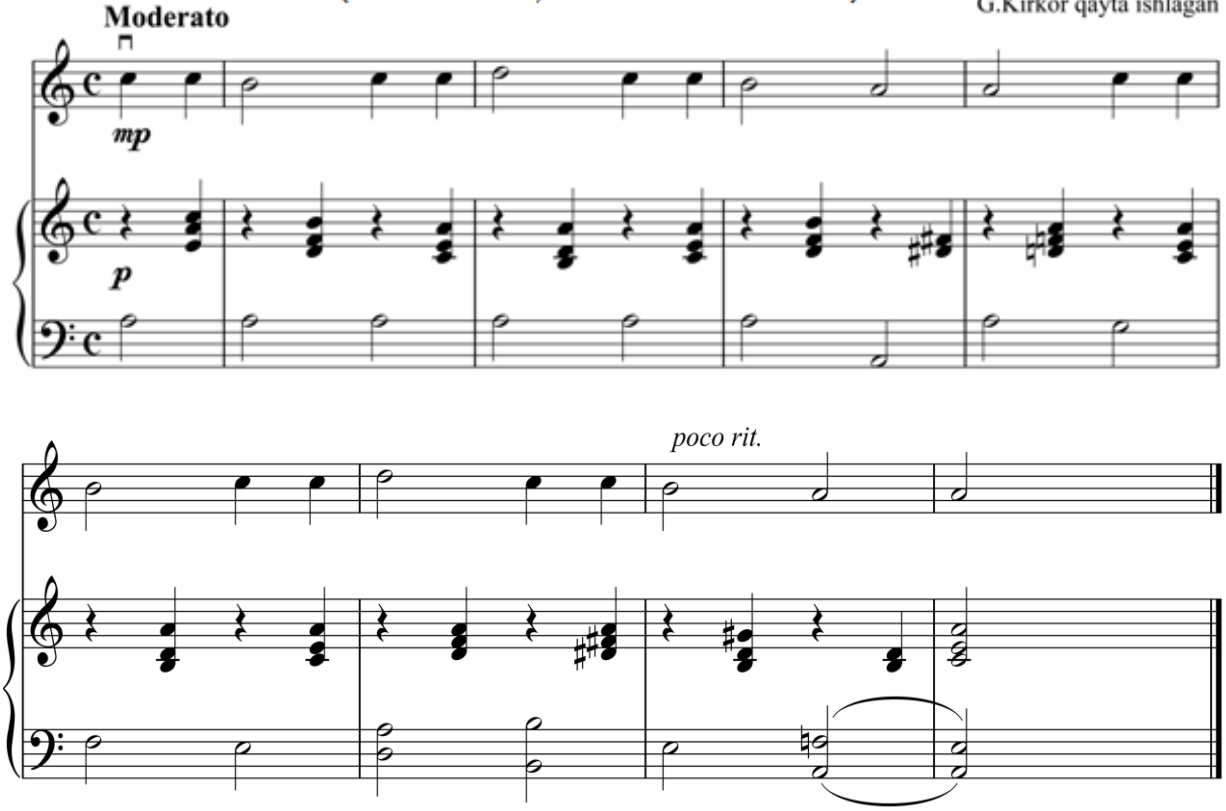
Shoshilmasdan



НЕ ЛЕТАЙ, СОЛОВЕЙ
(UCHMA, BULBULCHA)

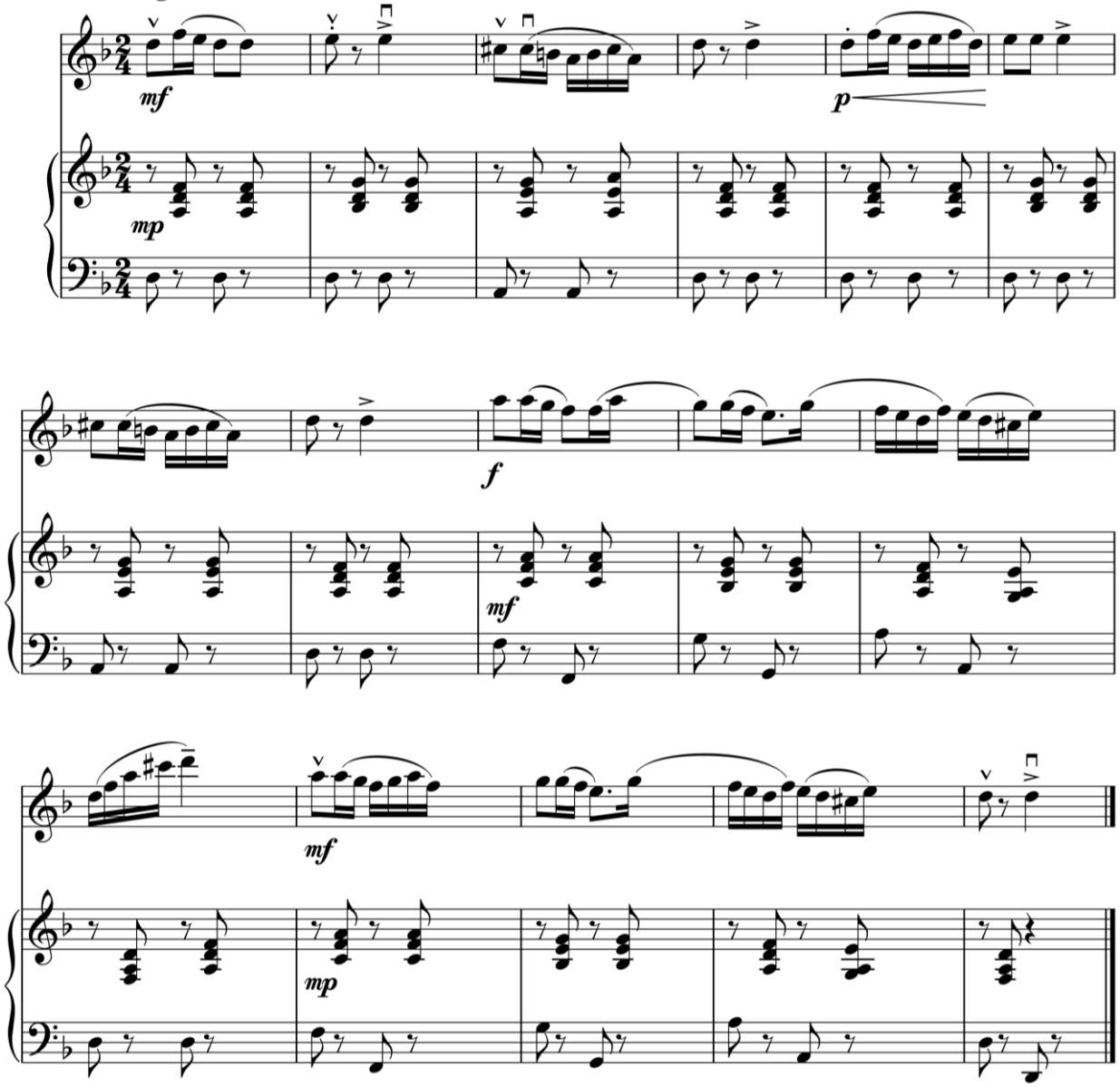
Rus xalq qo‘shig‘i.
G.Kirkor qayta ishlagan

Moderato



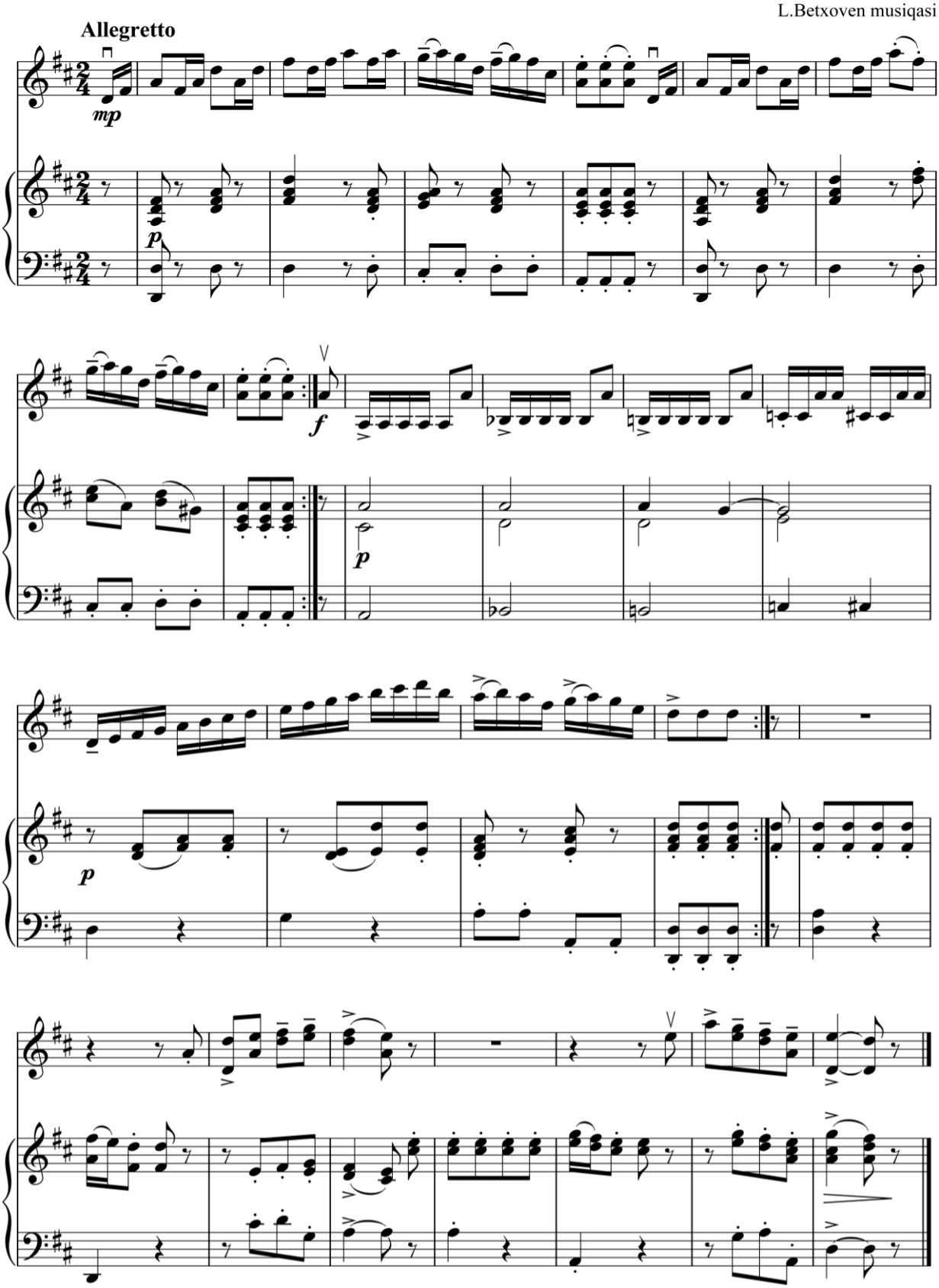
POLKA

Allegretto M.Glinka musiqasi



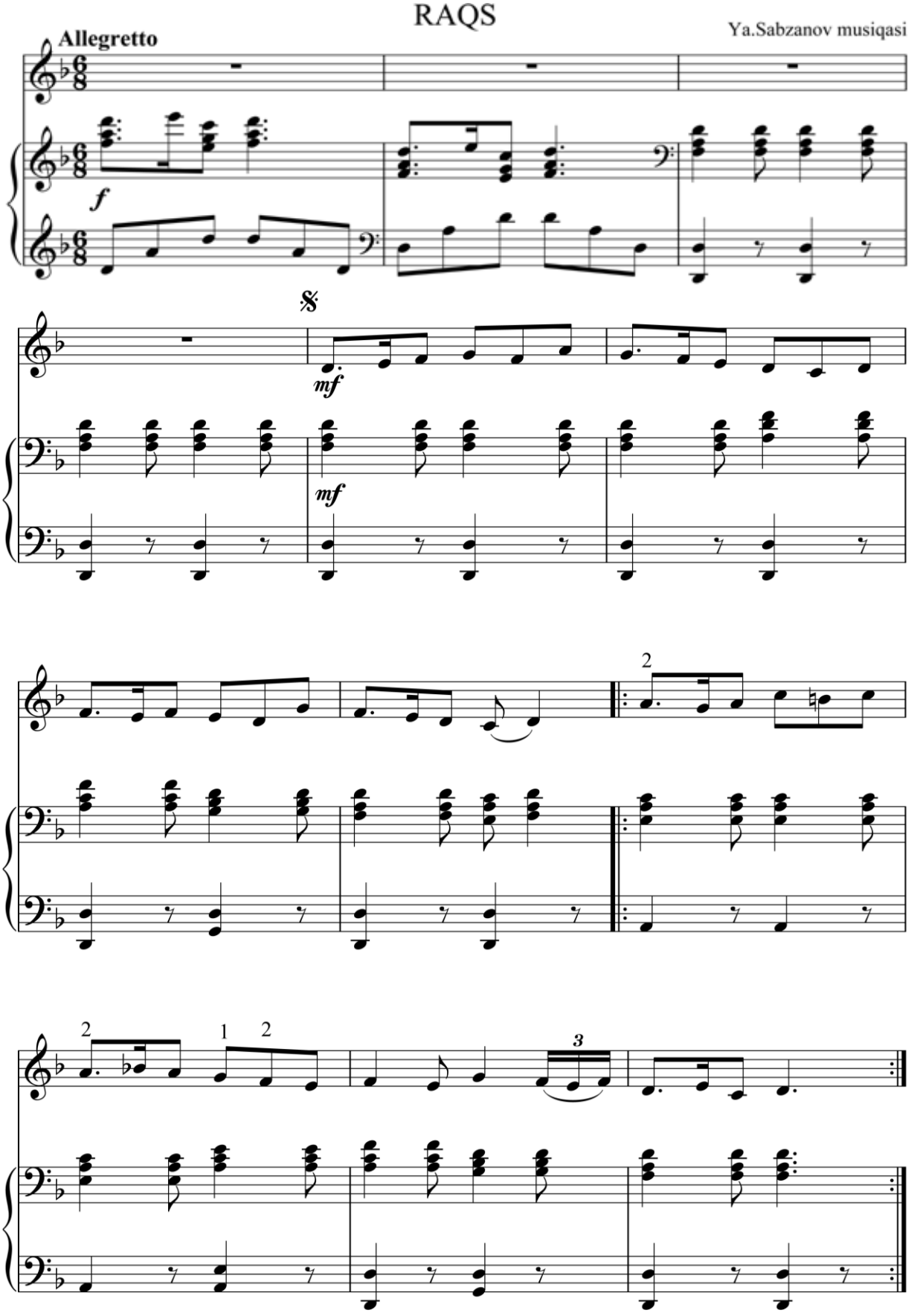
KONTRADANS

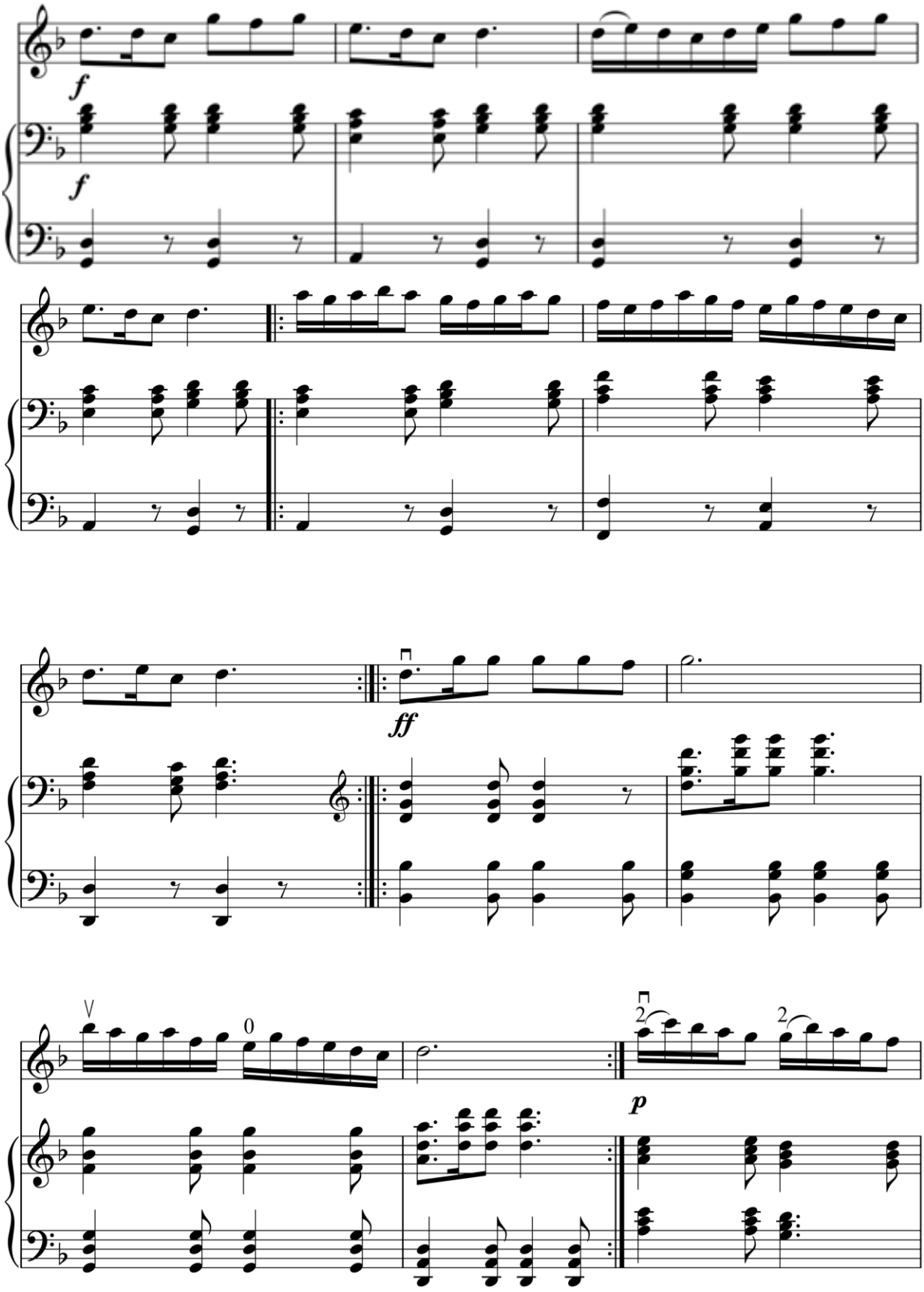
L.Betxoven musiqasi



RAQS

Ya.Sabzanov musiqasi

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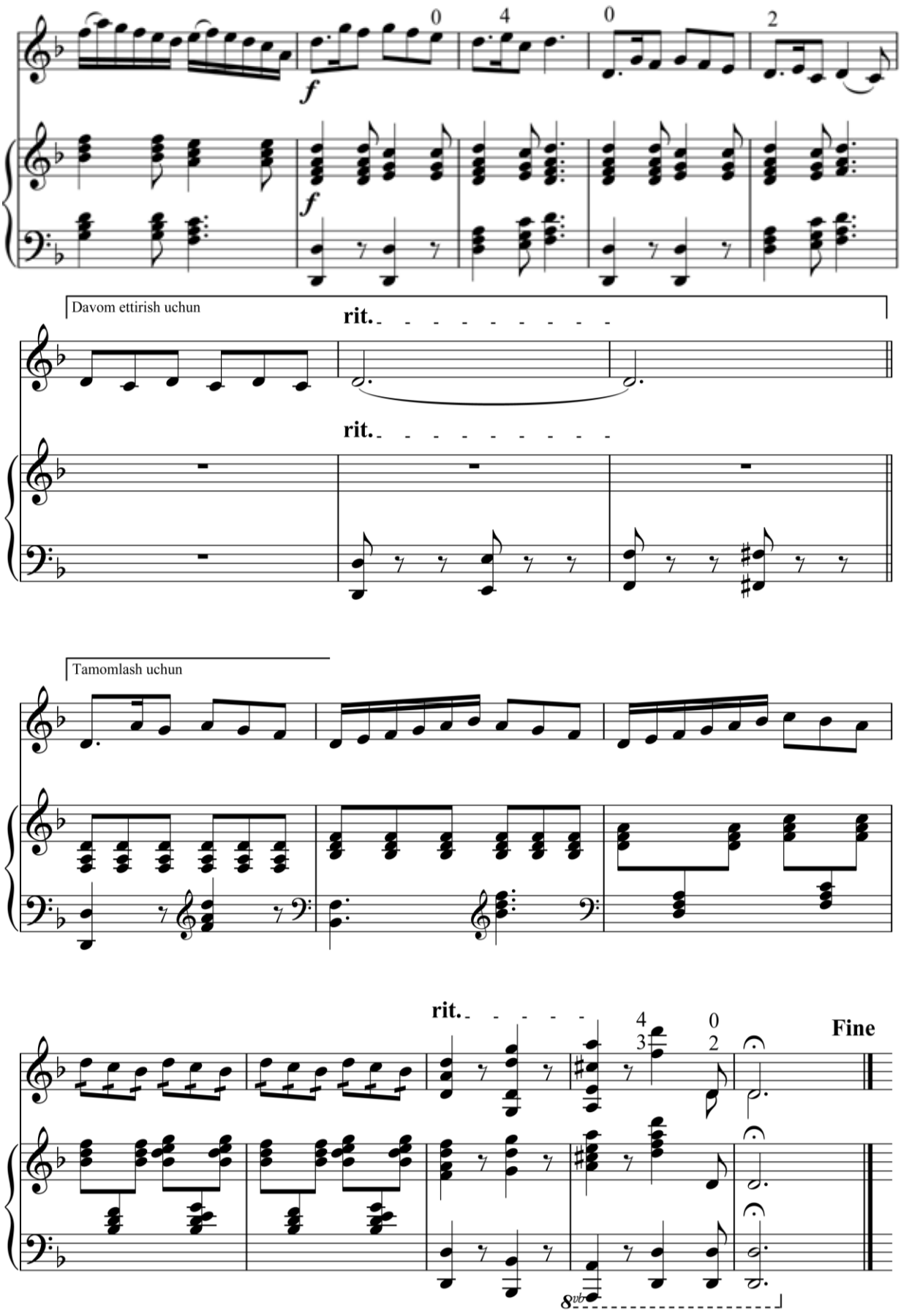
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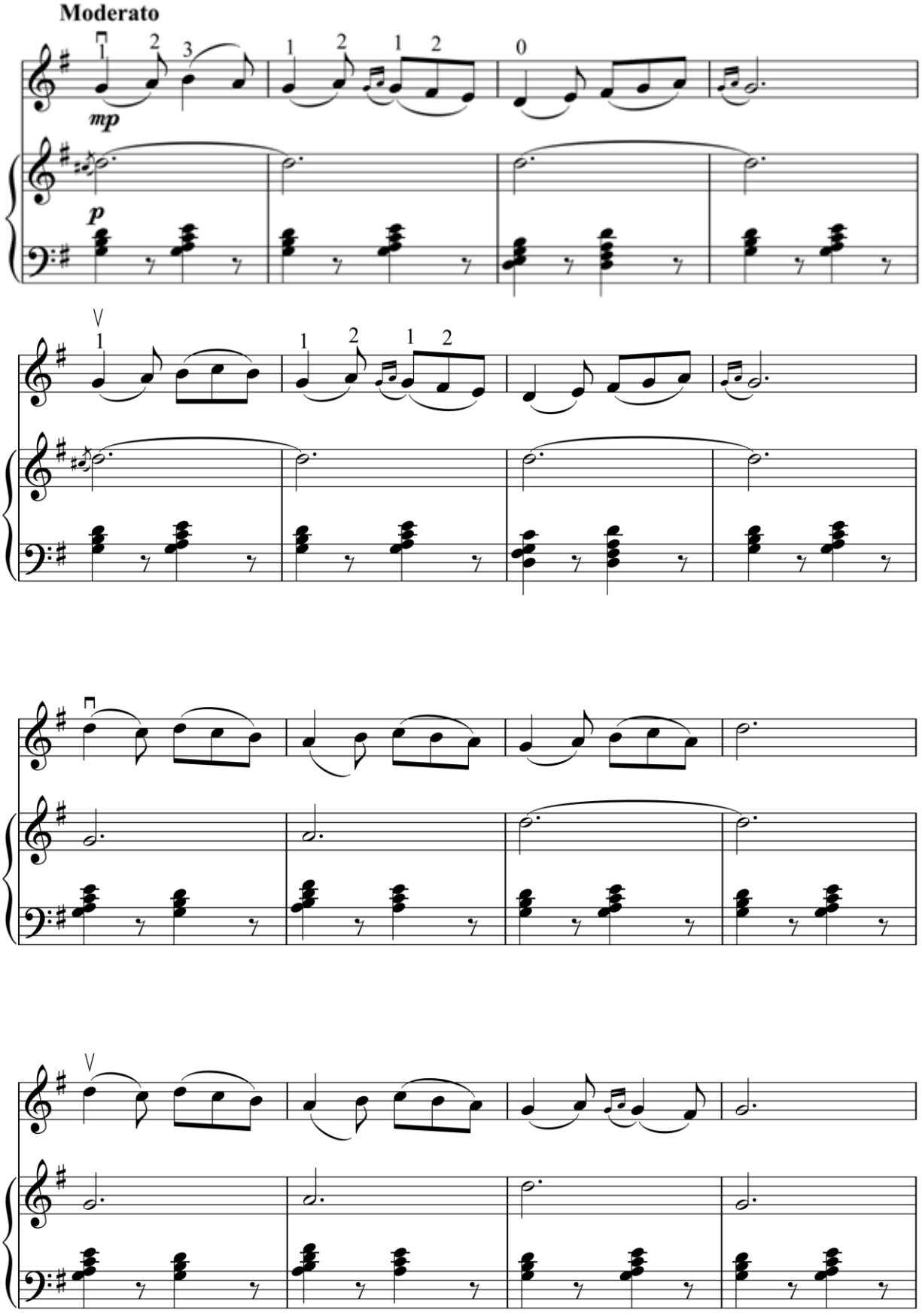
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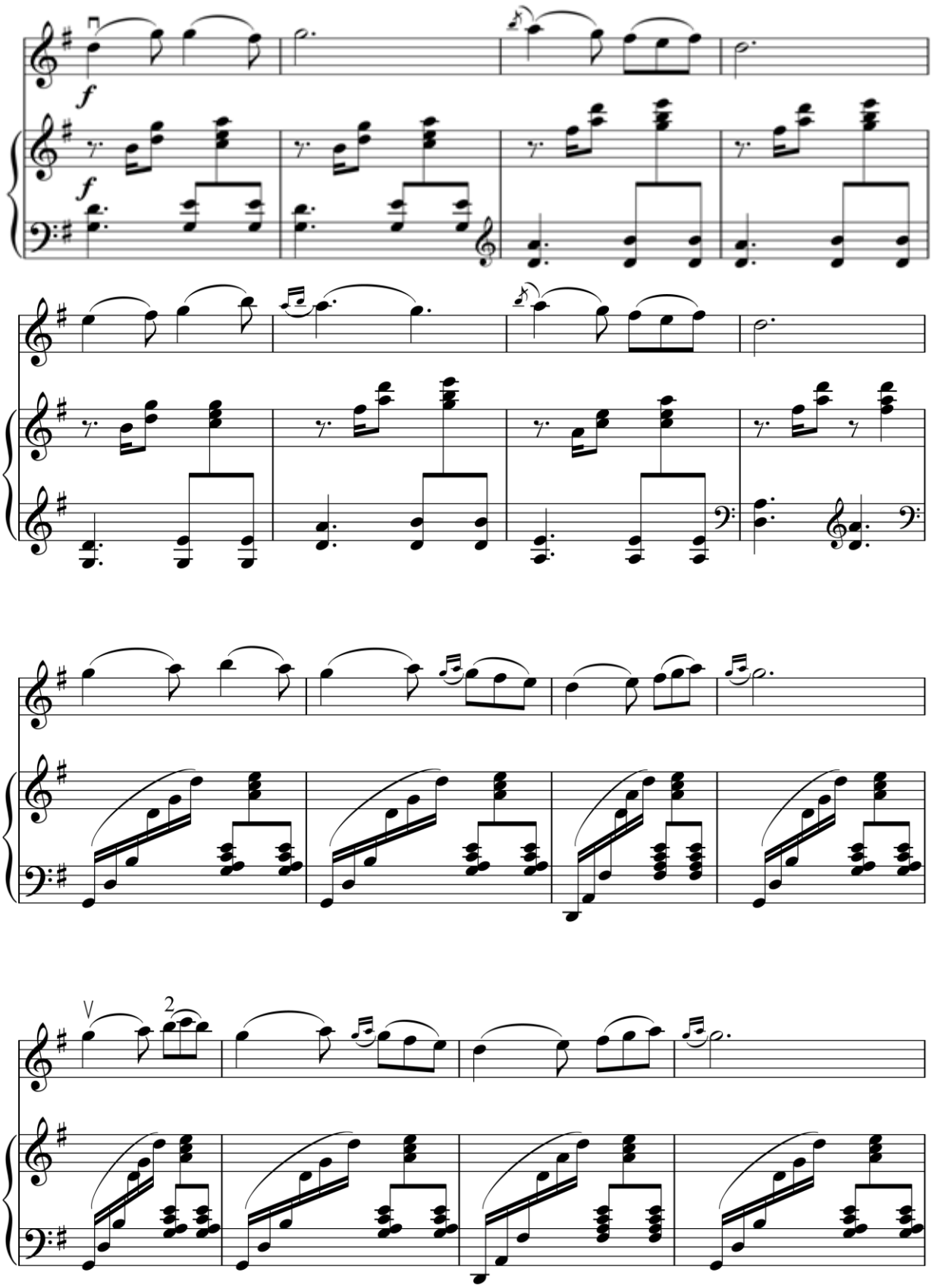
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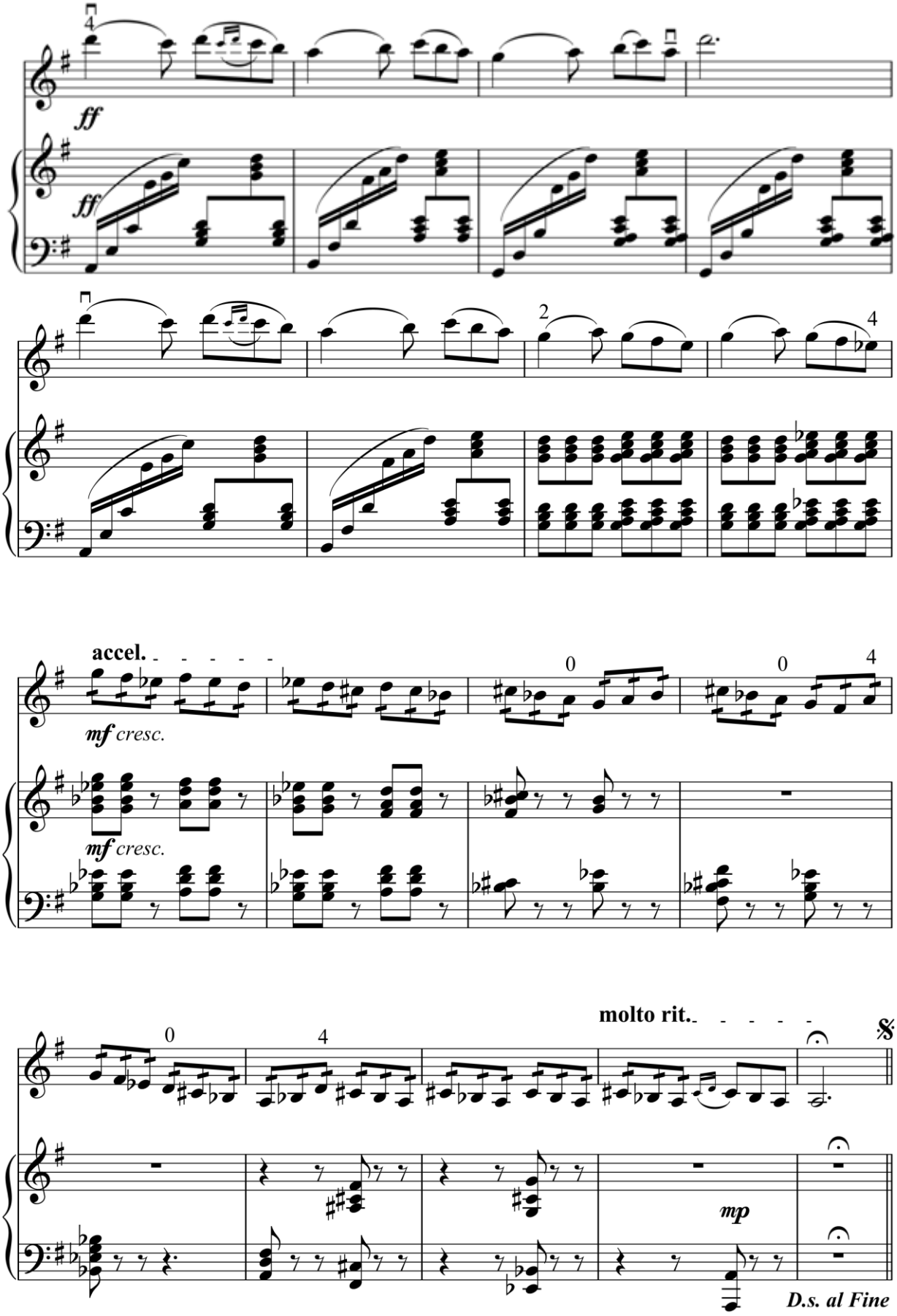
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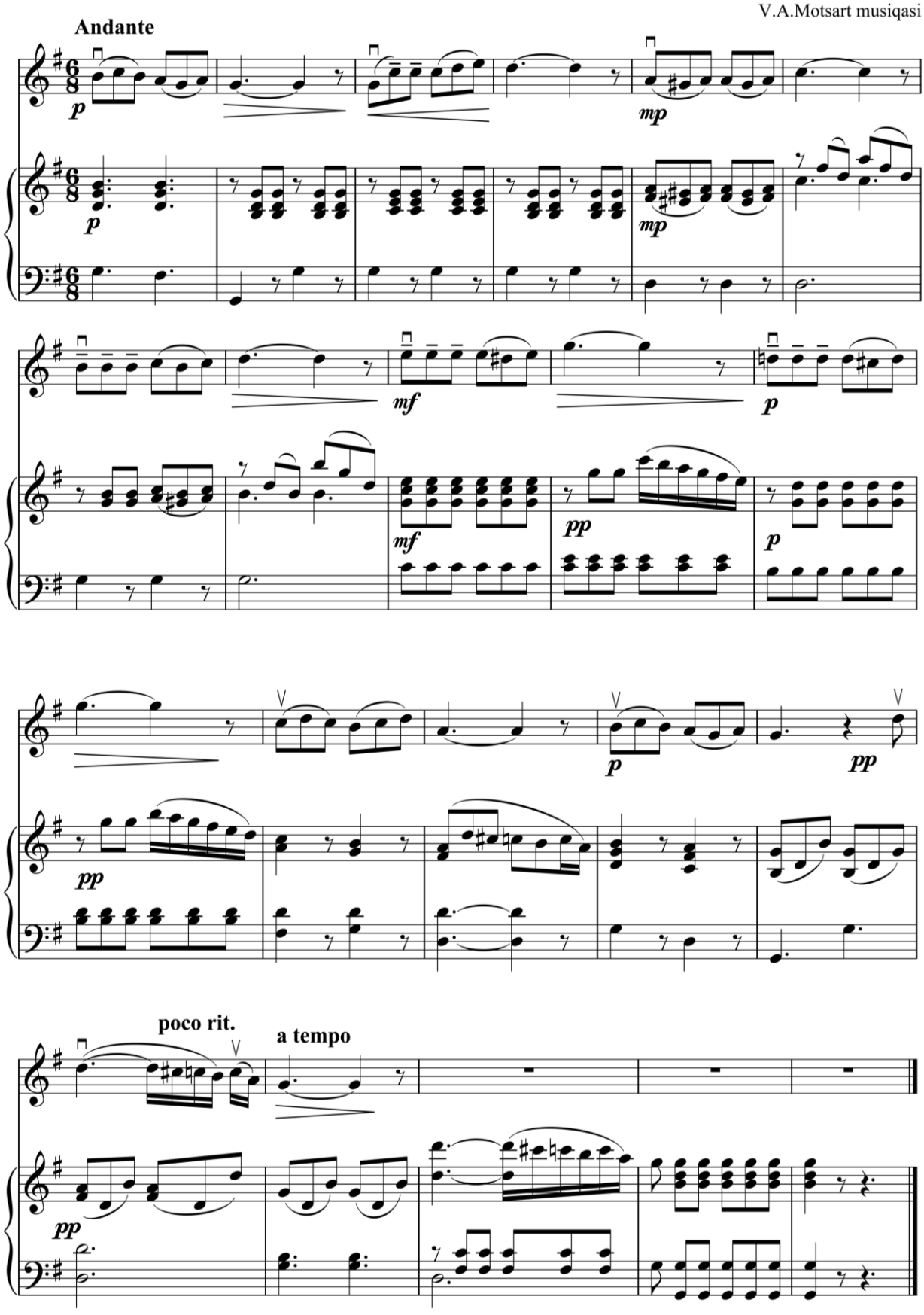
D.s. al Fine

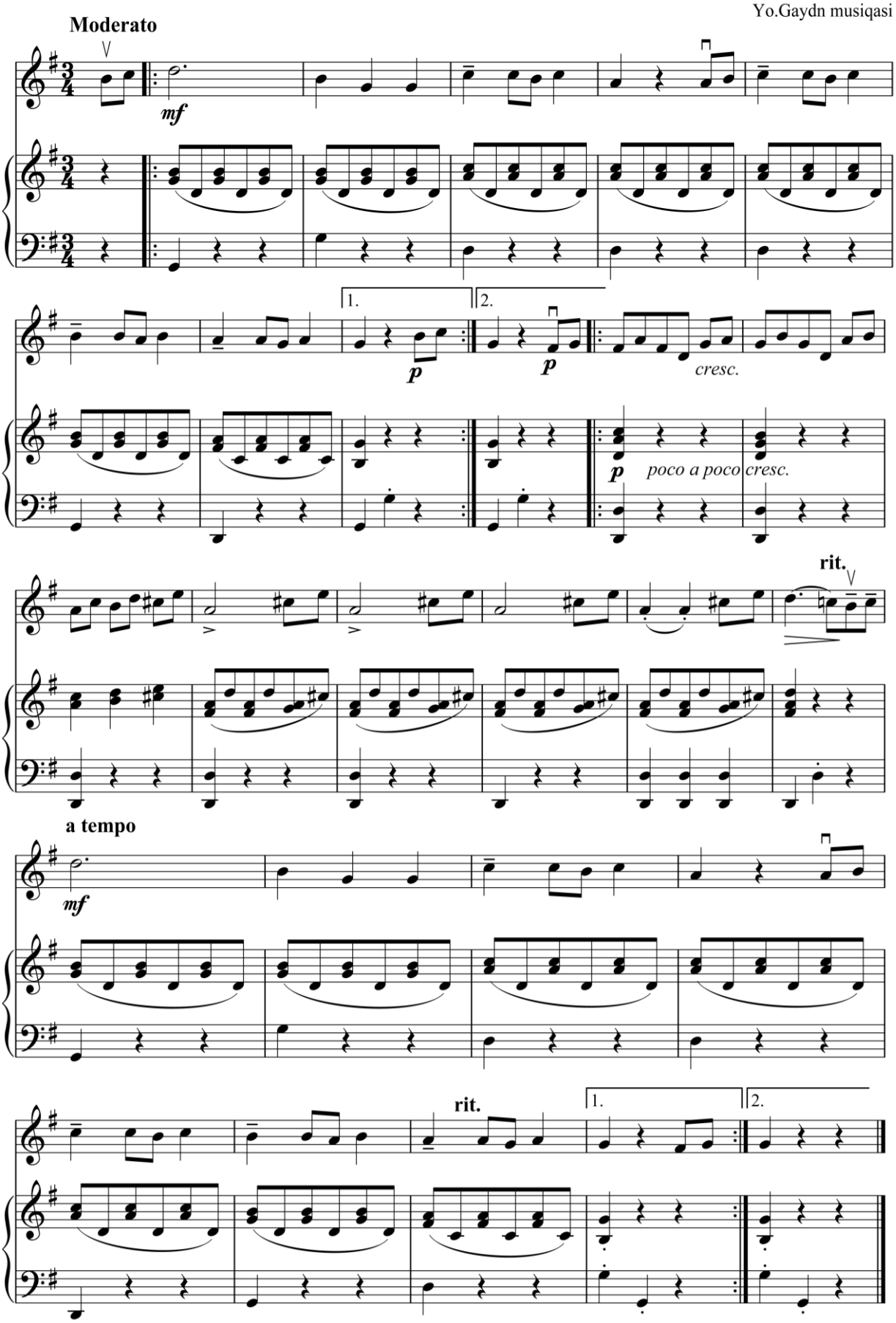
ALLA

V.A.Motsart musiqasi



MENUET

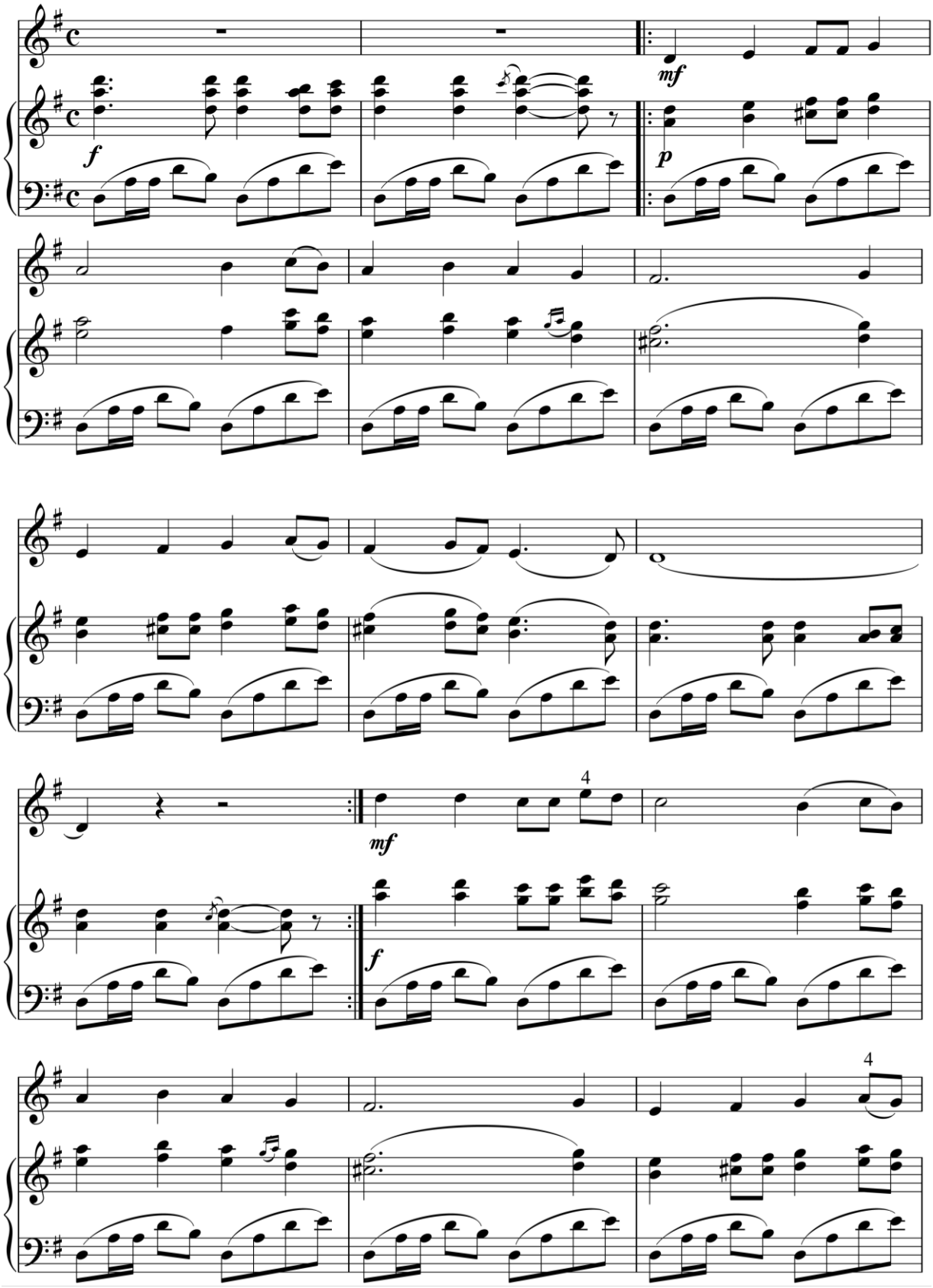
Yo.Gaydn musiqasi

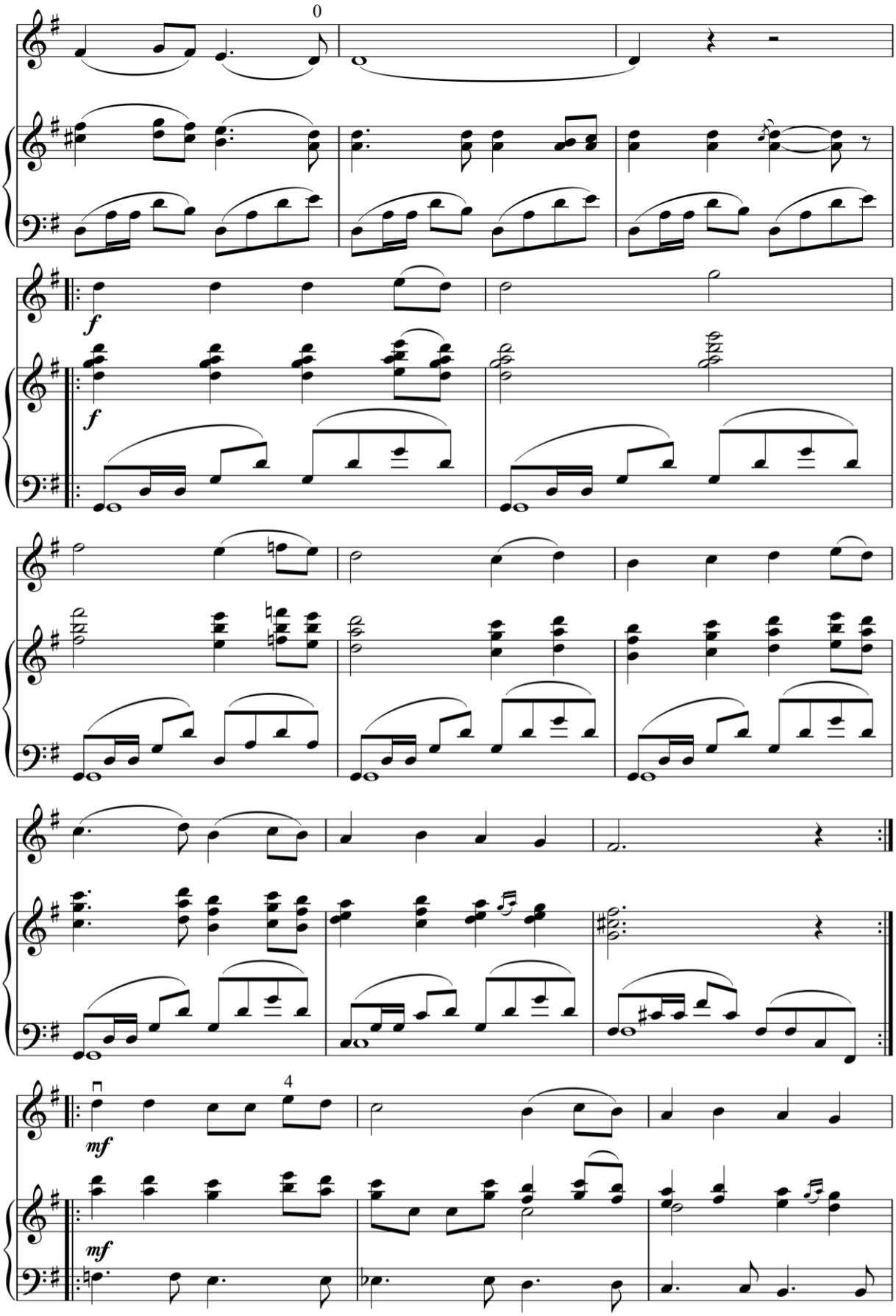


SAYYORA

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

Moderato

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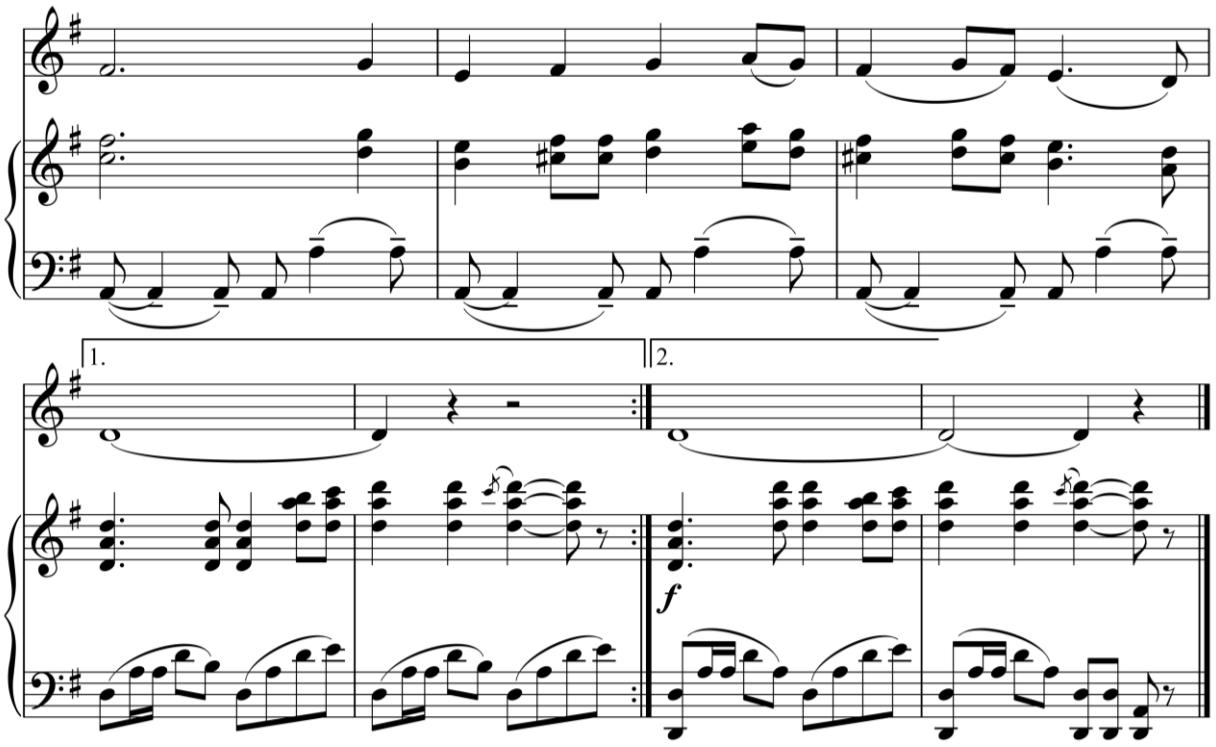
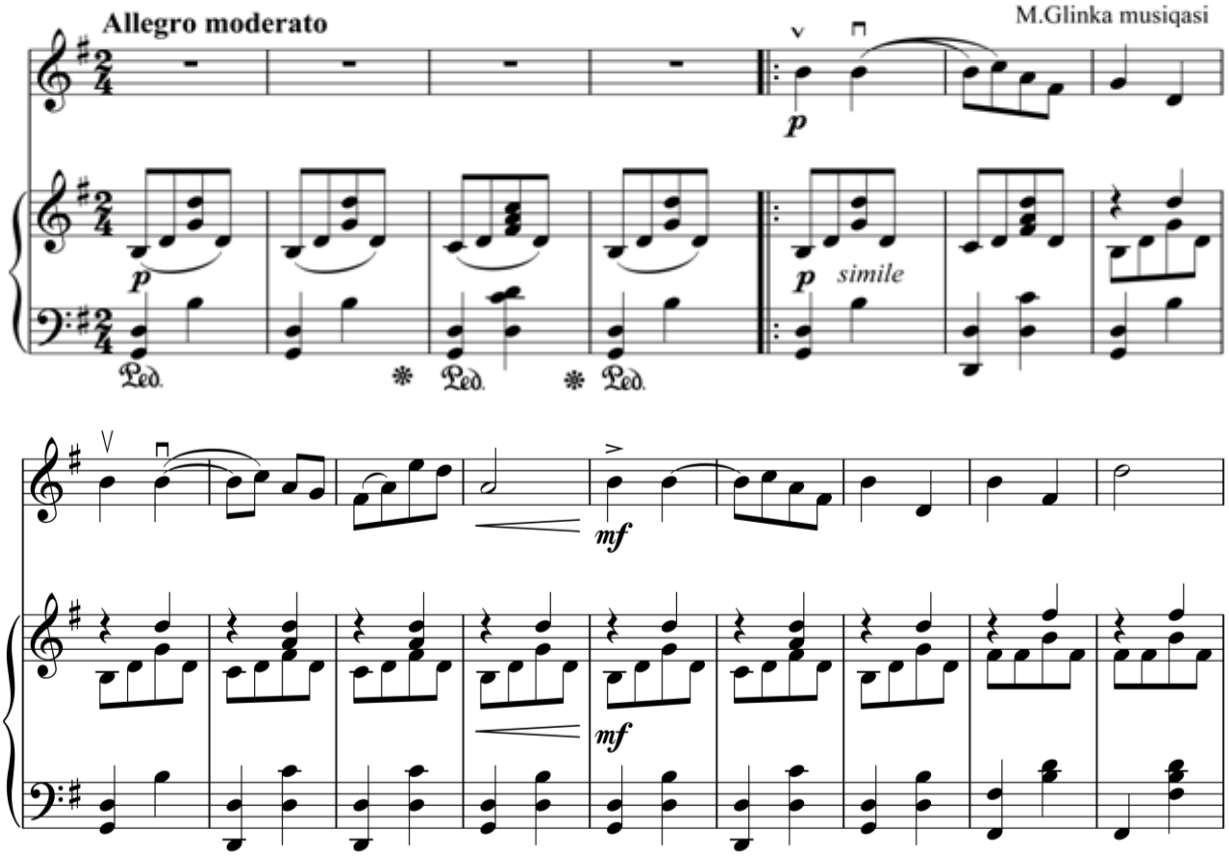
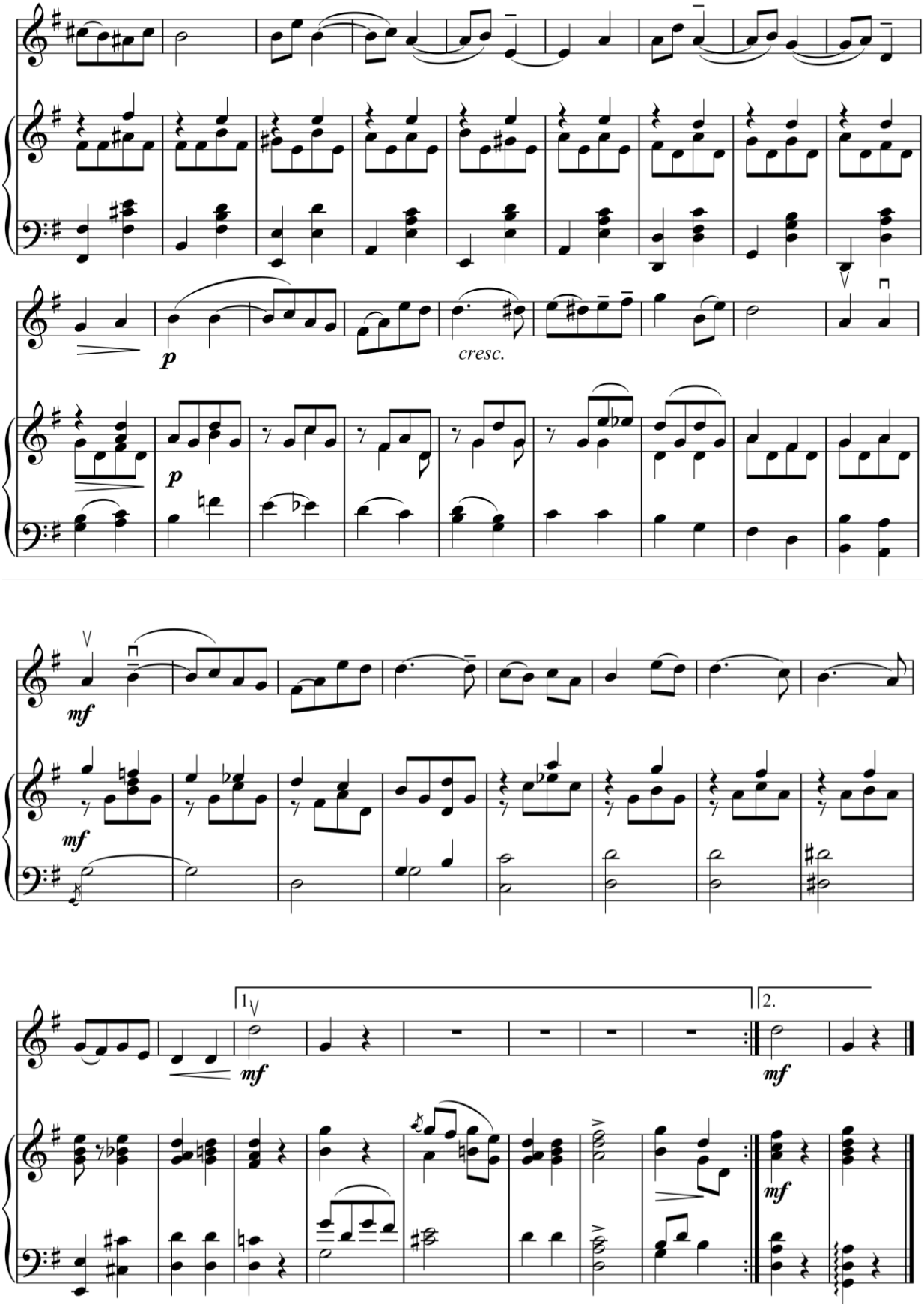


ПЕСНЯ ВАНИ
(“Ivan Susanin” operasidan
VANYANING QO‘SHIG‘I)

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mf
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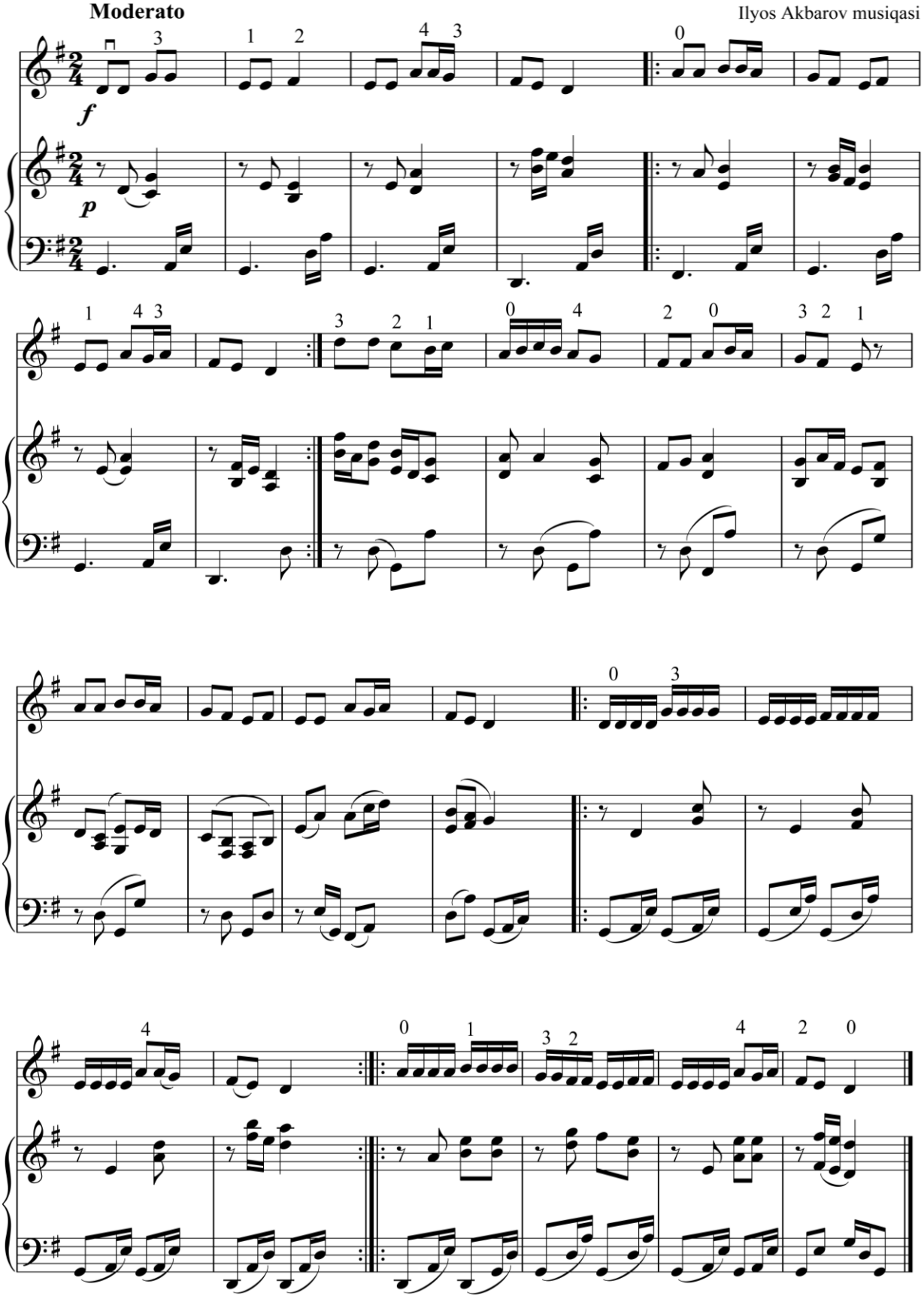
mf
mf

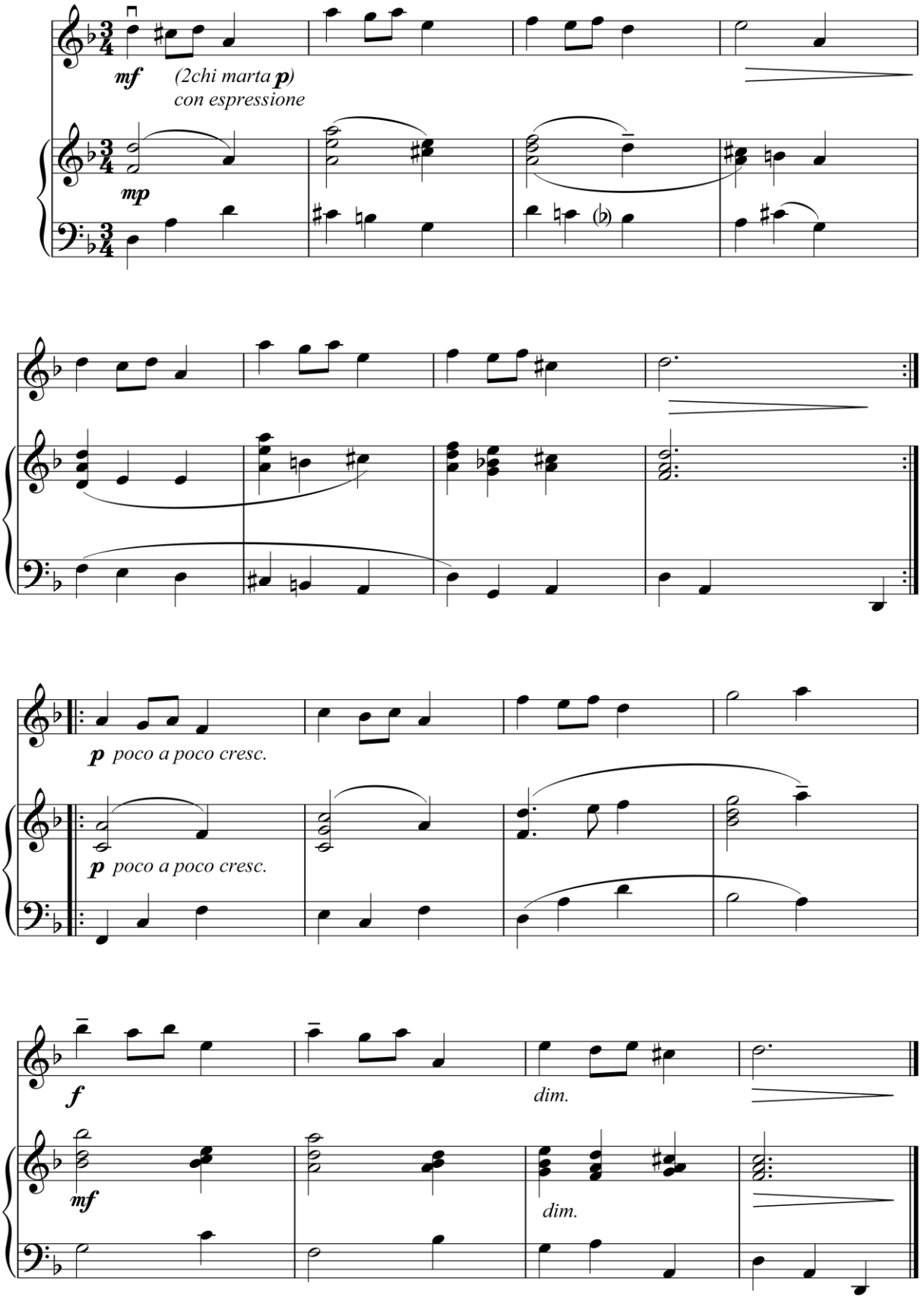
GULLOLA



ARIYA

Larghetto (keng)

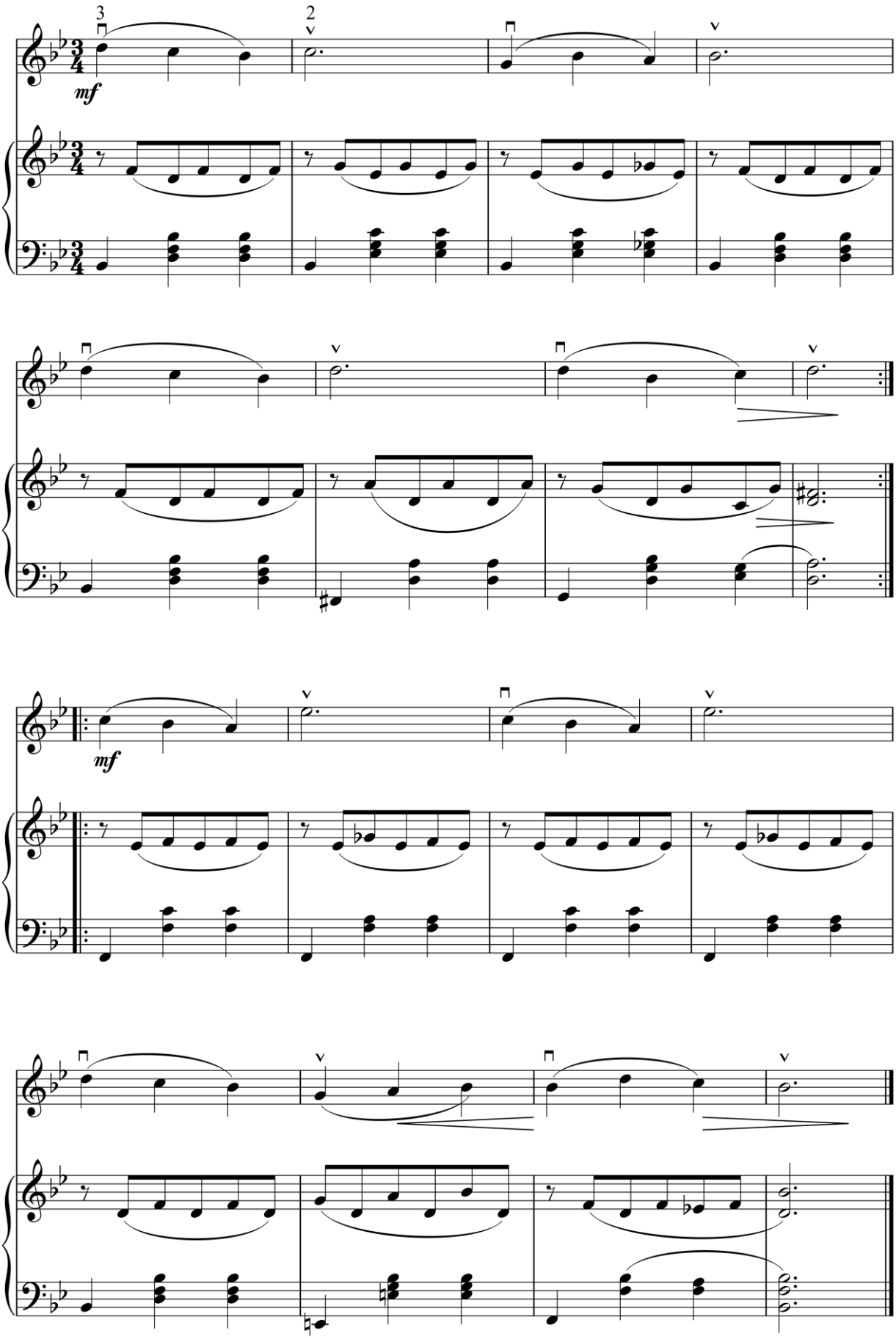
G.Persell musiqasi



VALS

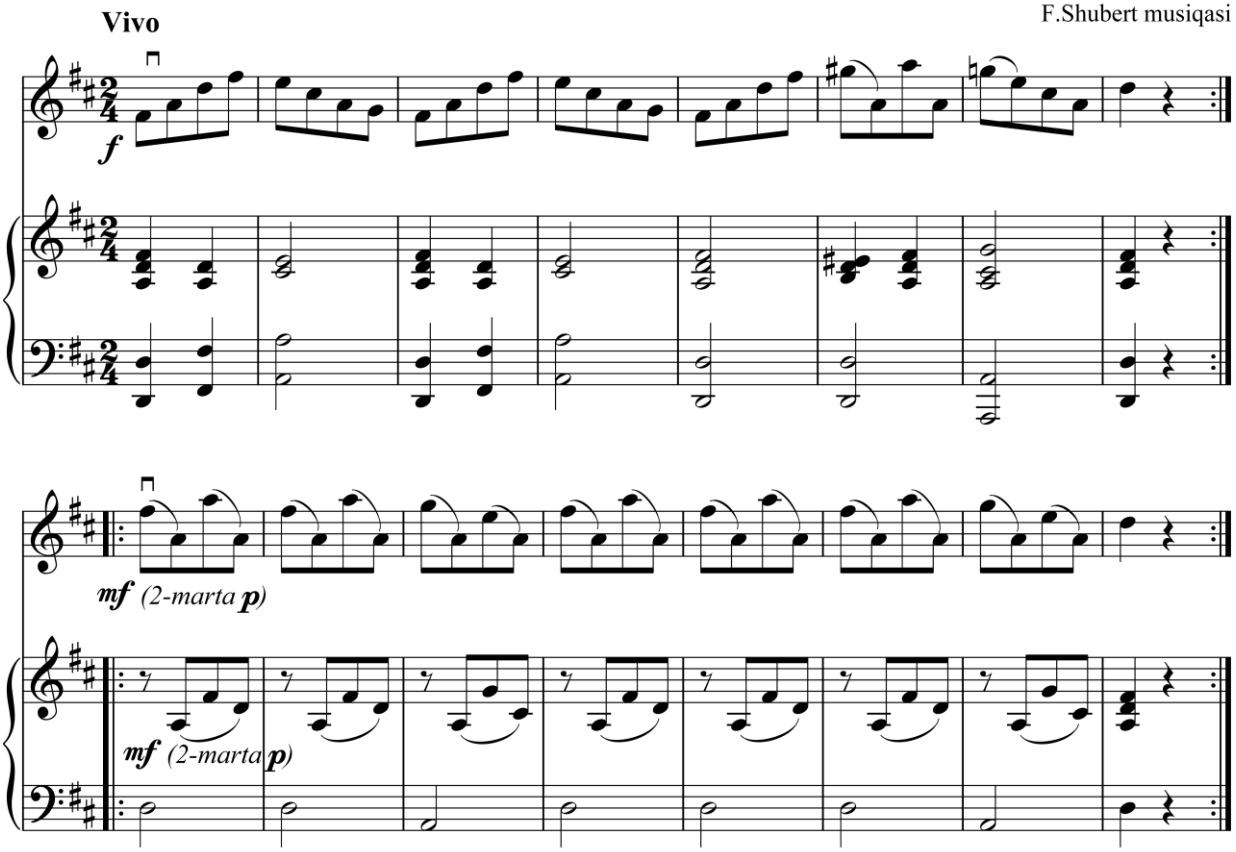
Allegretto

F.Shubert musiqasi



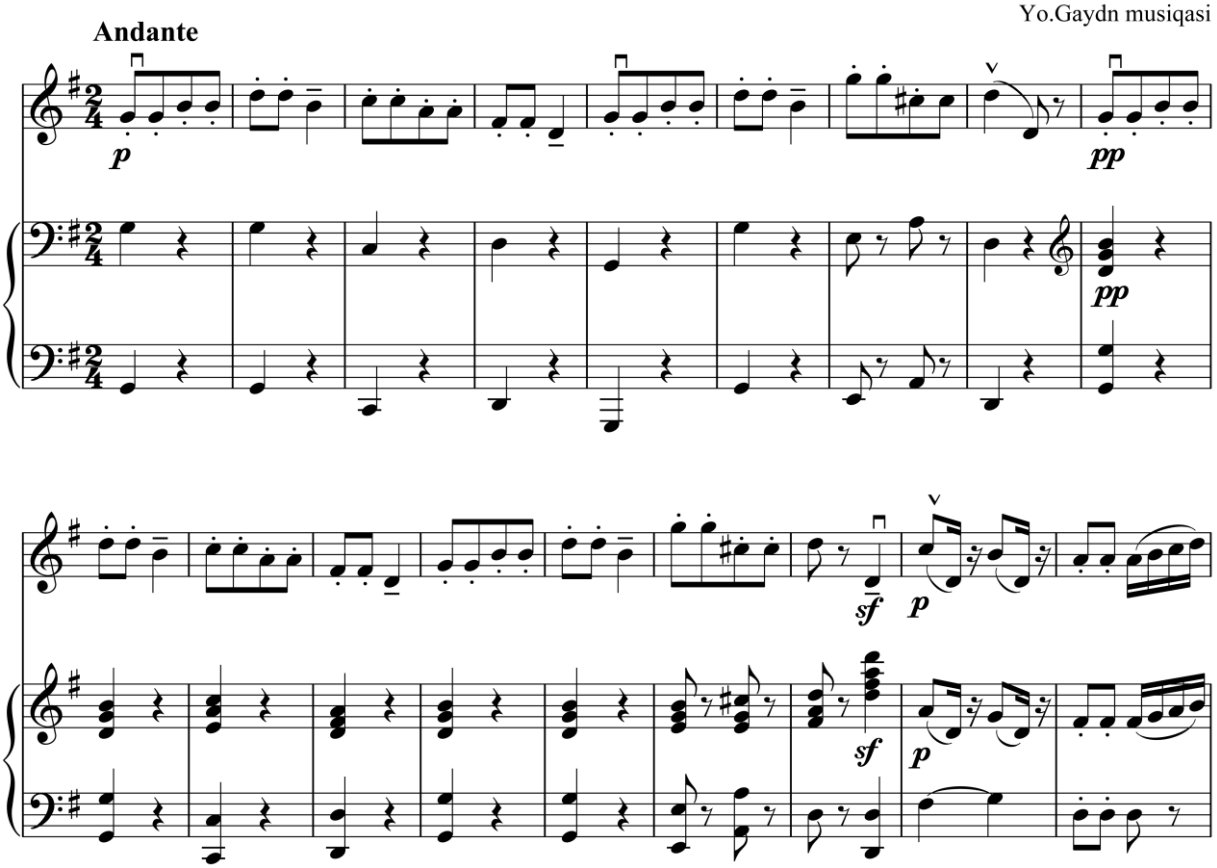
ECOSEZ

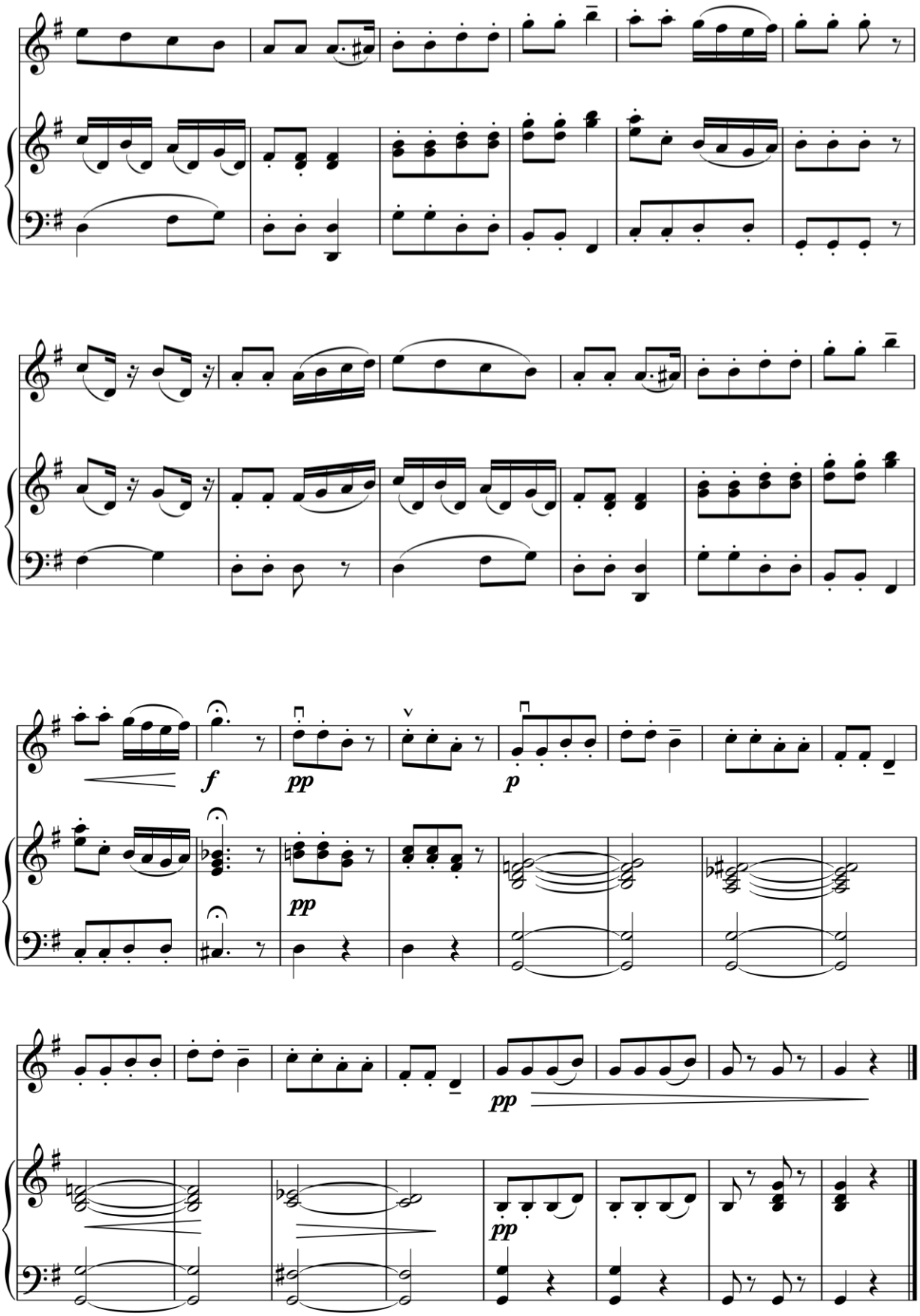
F.Shubert musiqasi



ANDANTE

Yo.Gaydn musiqasi

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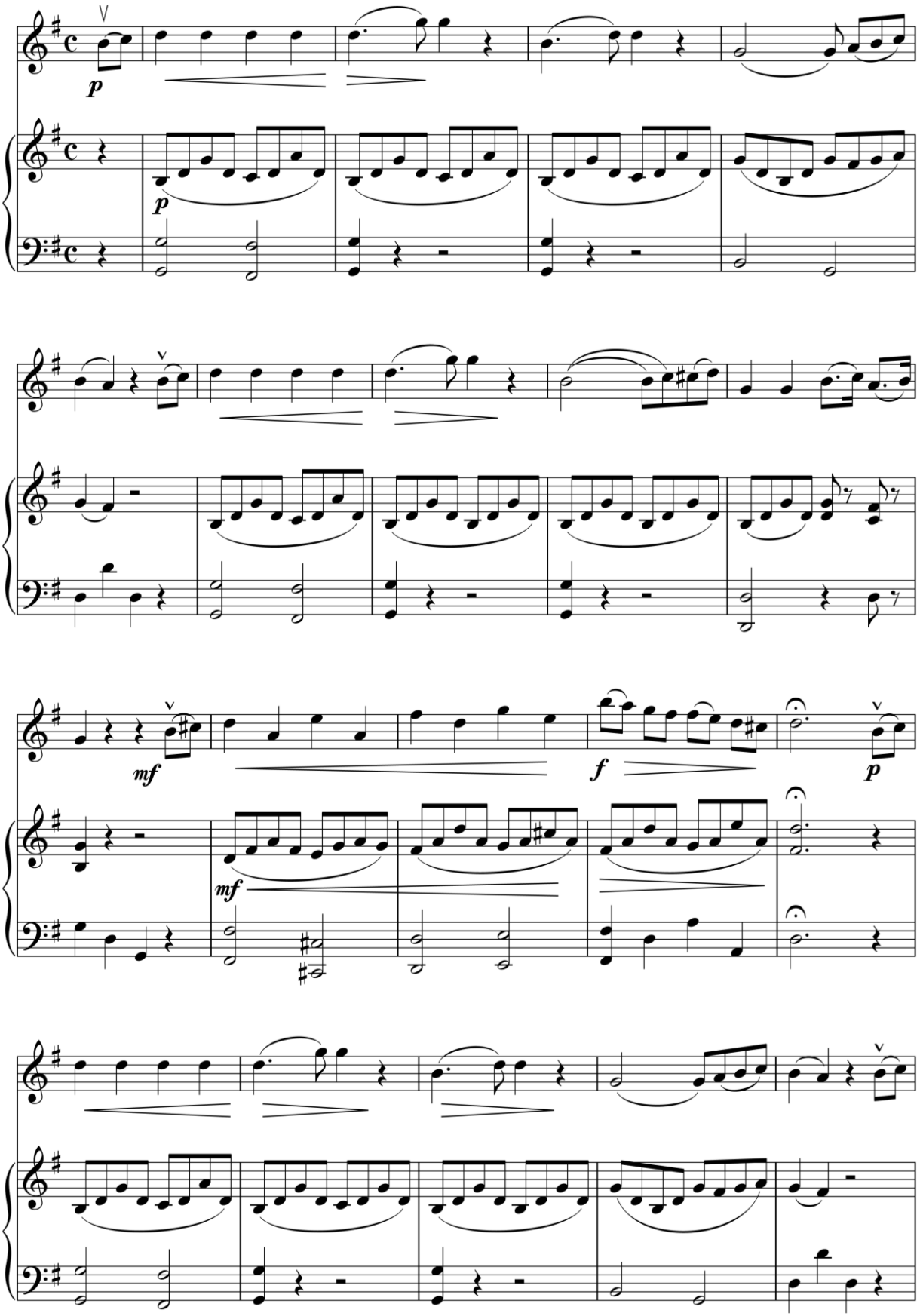
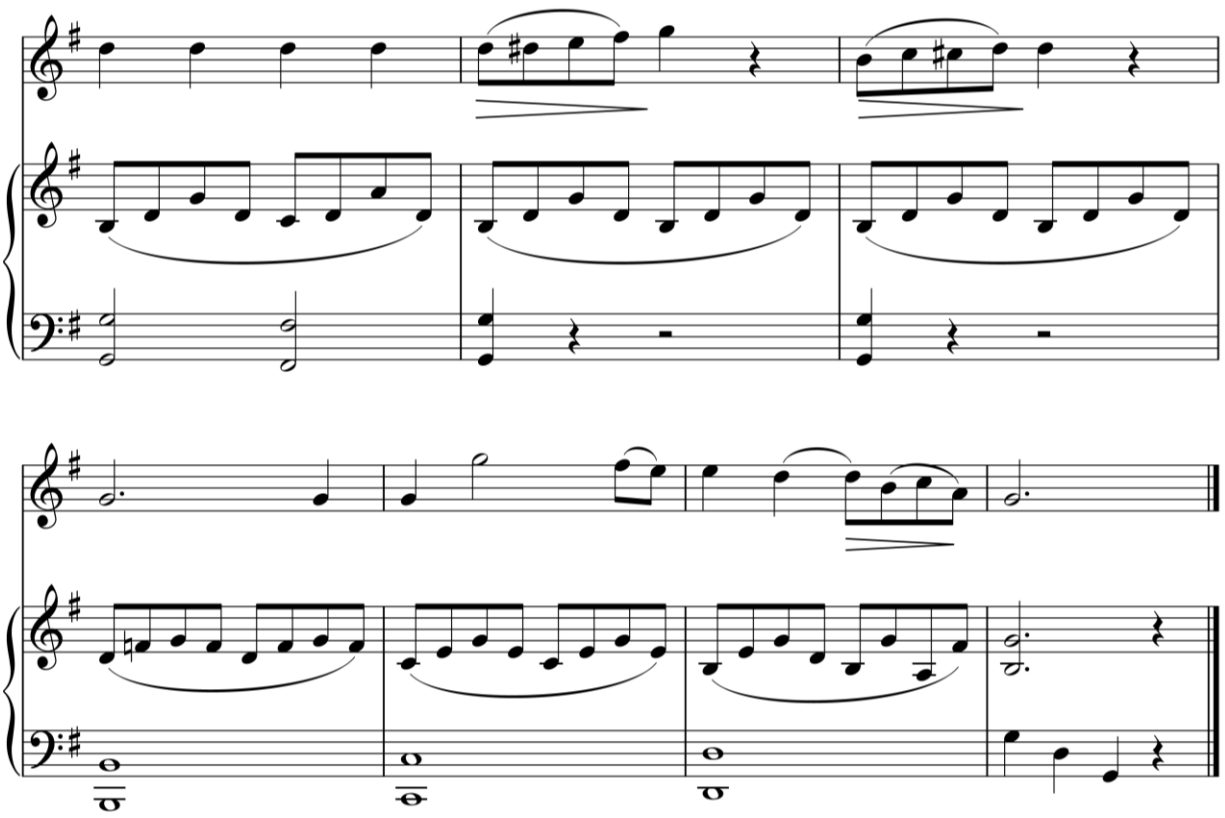
ПЕСНЯ ПАСТУШКА
(CHO‘PON BOLA QO‘SHIG‘I)

Allegretto V.A.Motsart musiqasi

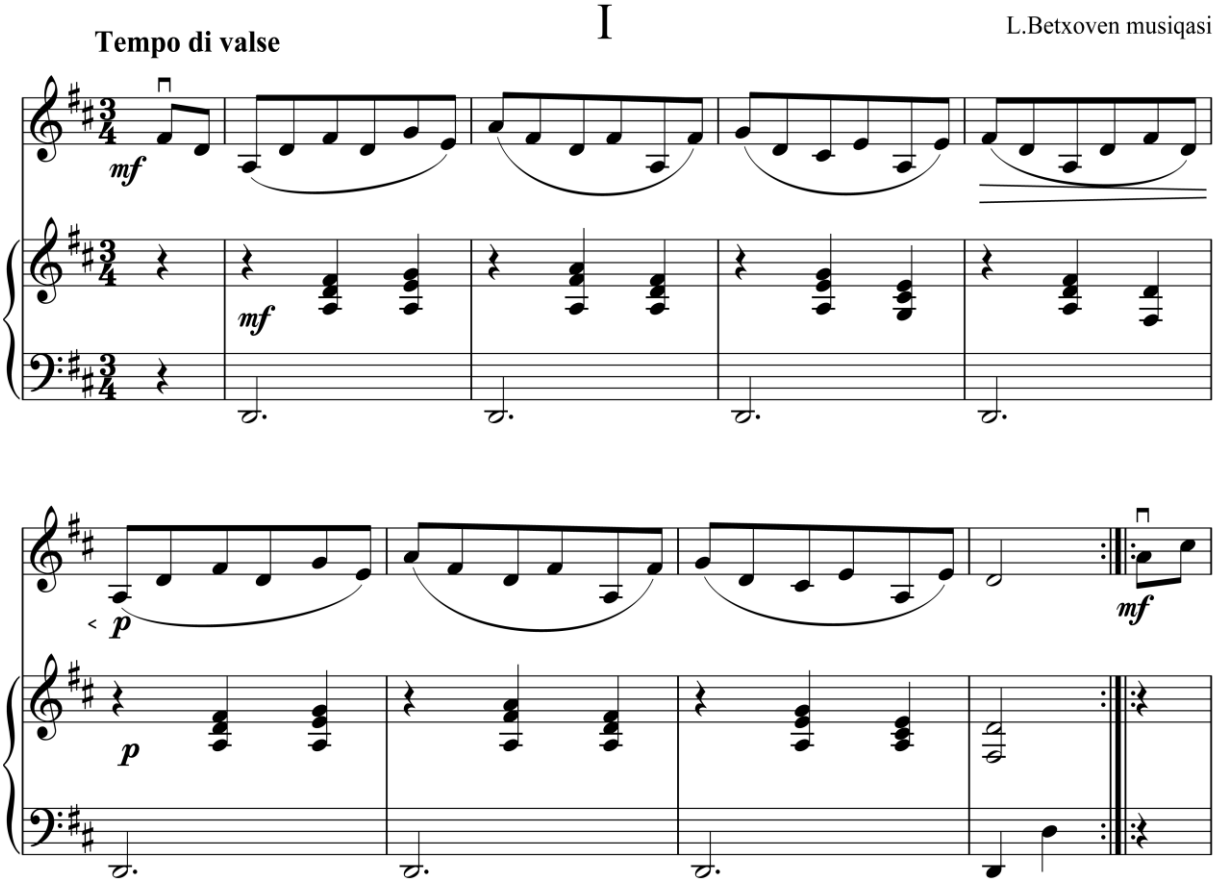


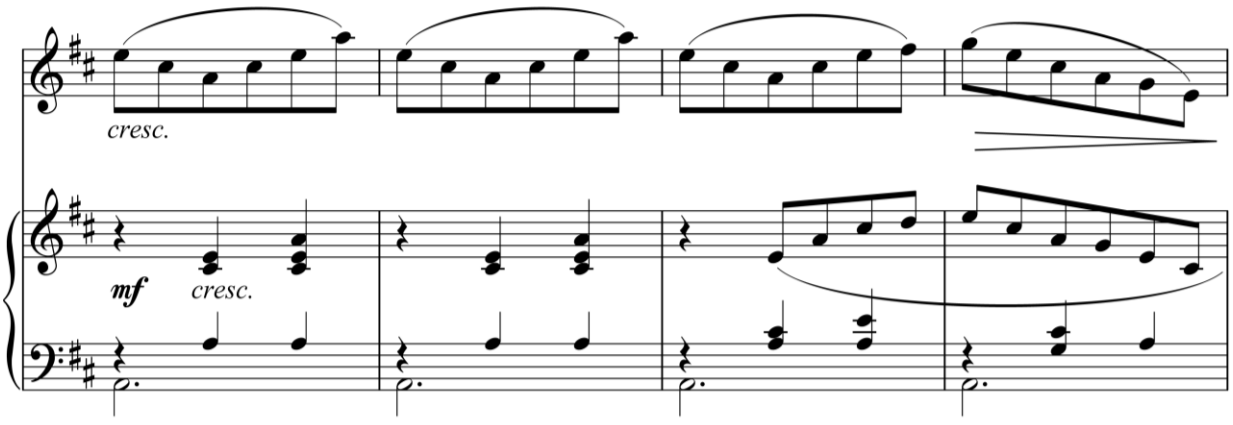


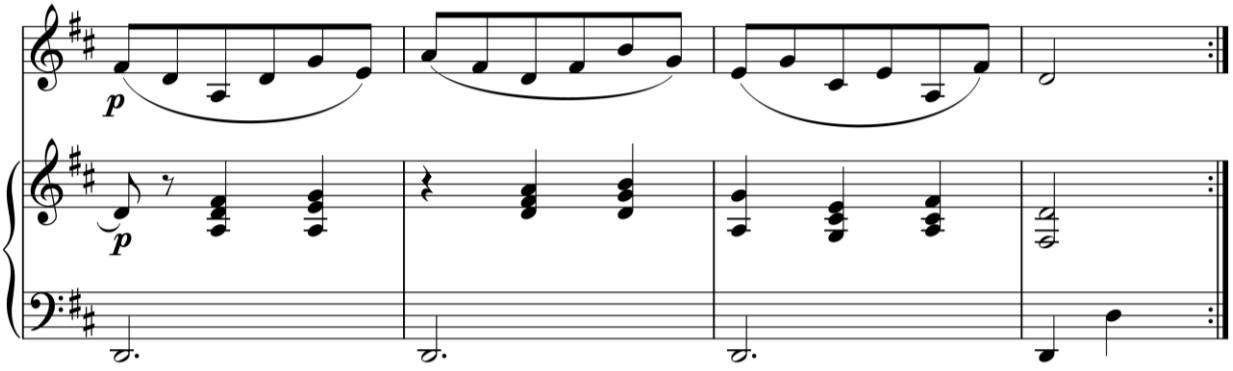
IKKI XALQ RAQSI

I

L.Betxoven musiqasi

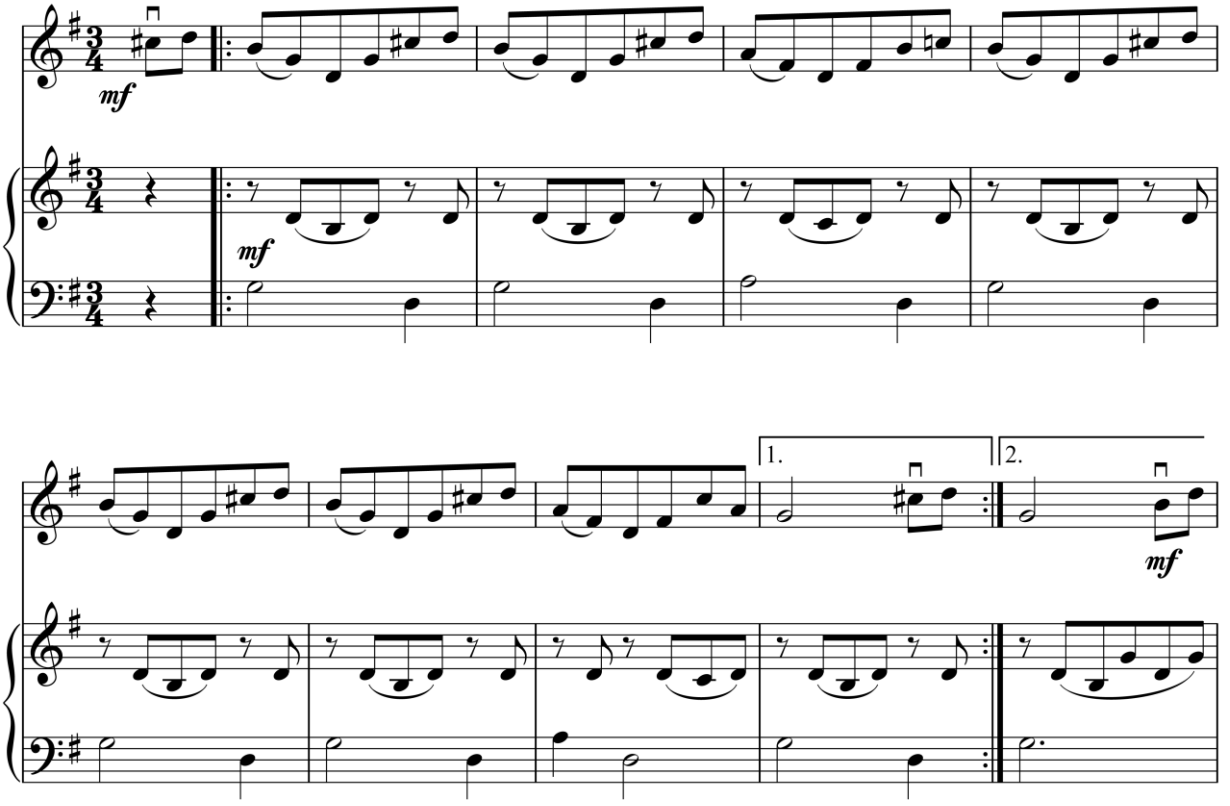


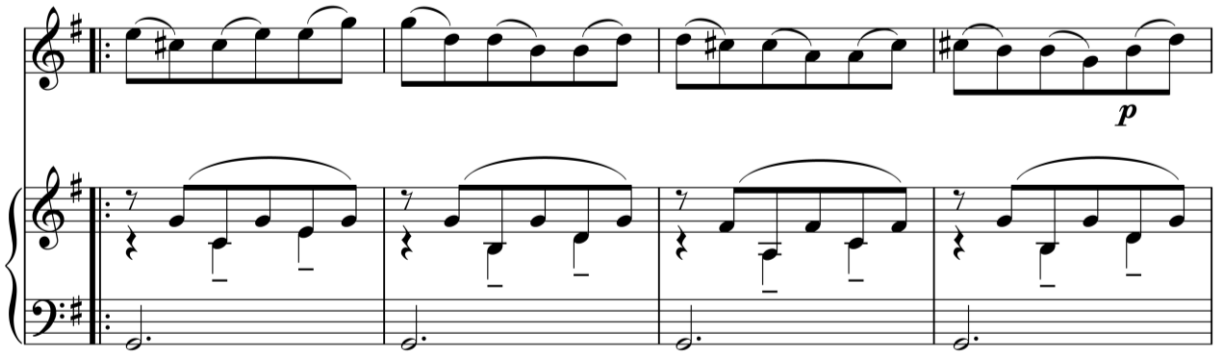


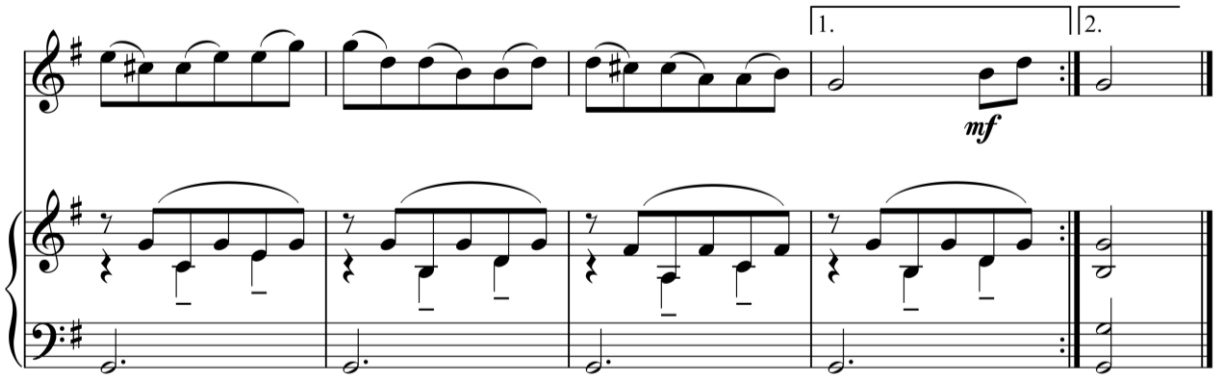


II

Shoshmasdan



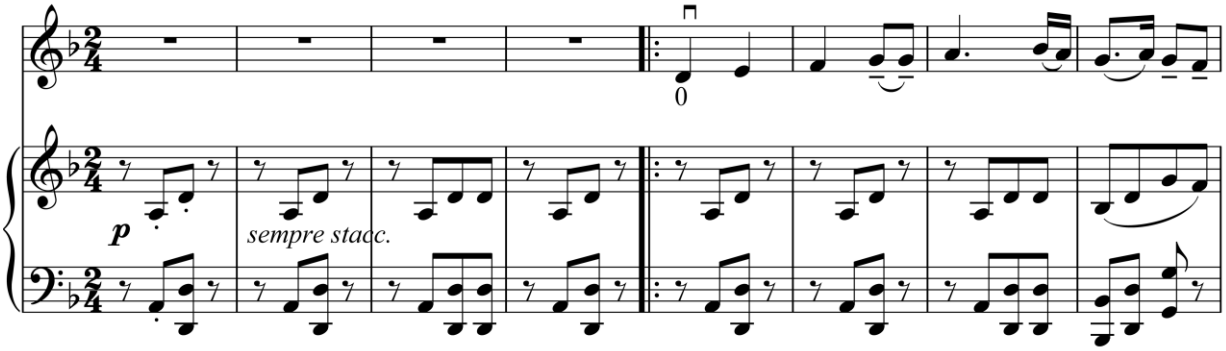


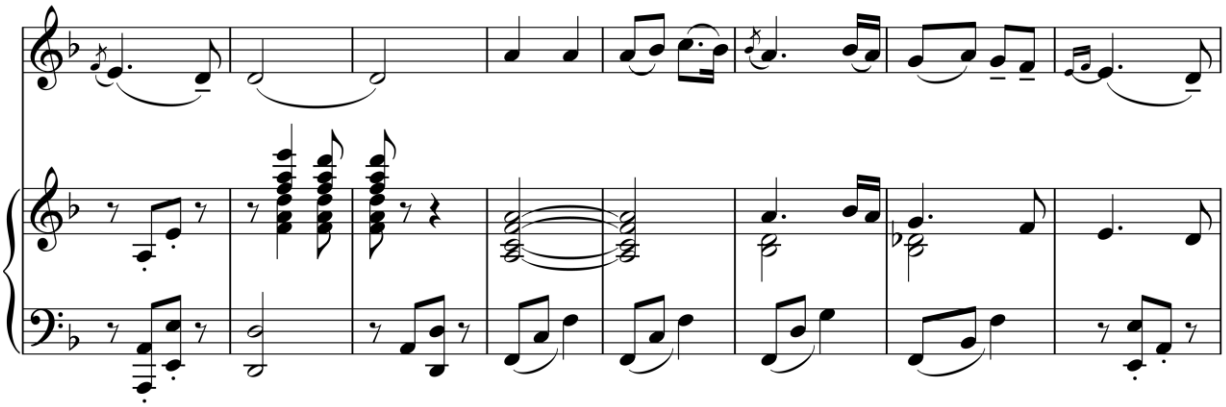


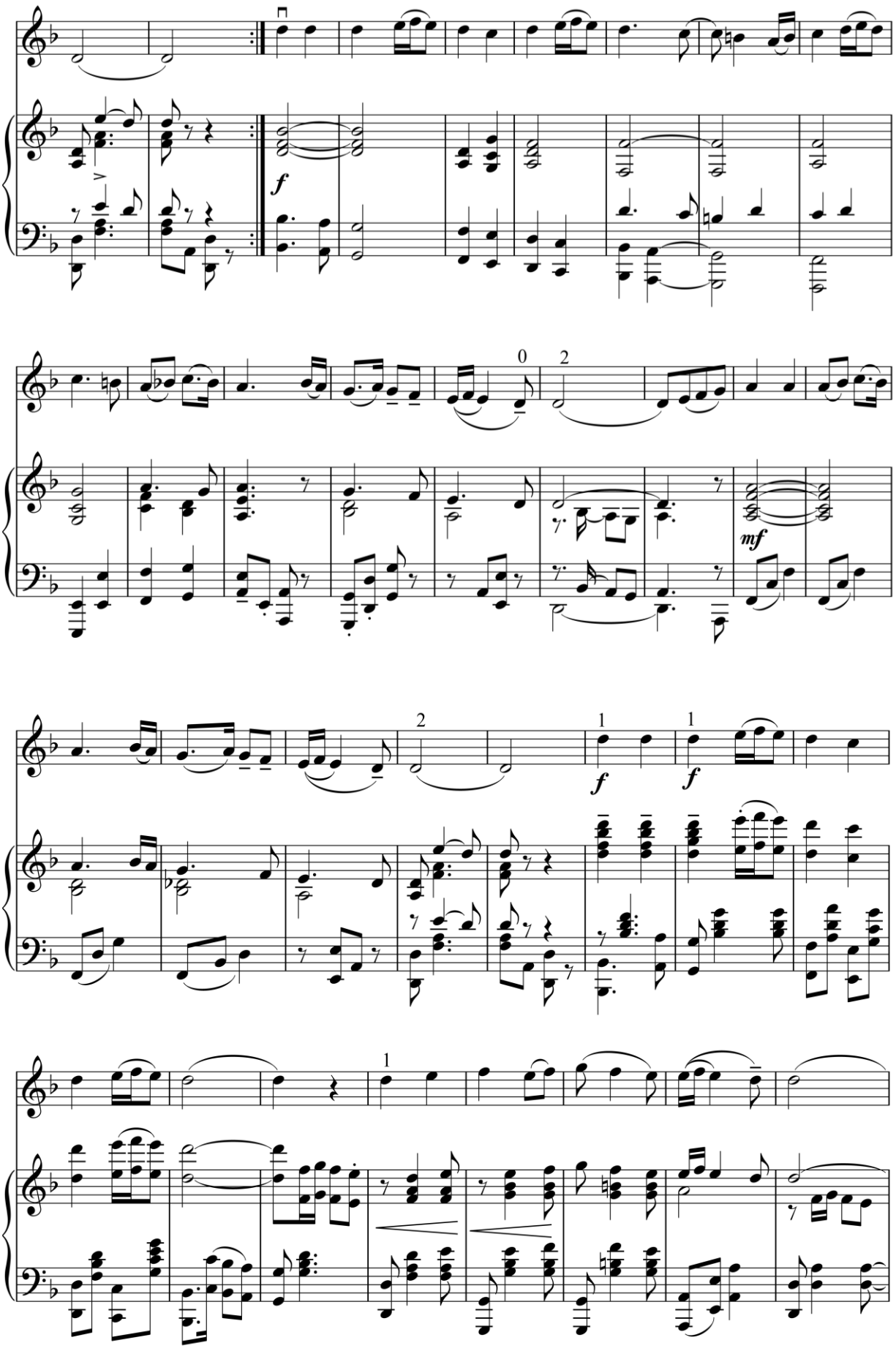
YOLG‘IZ

O‘zbek xalq kuyi.
B.Giyenko qayta ishlagan

Moderato



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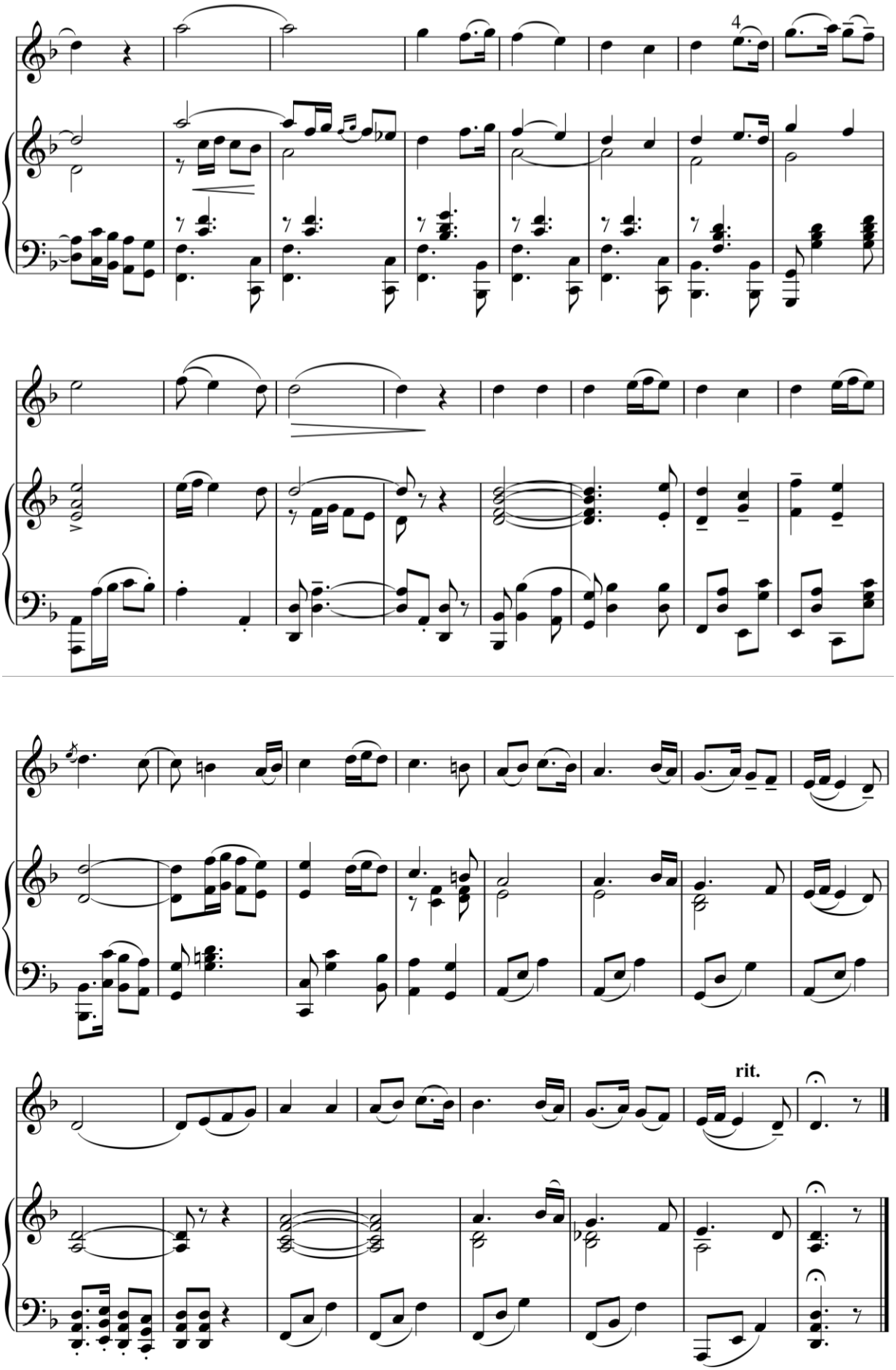
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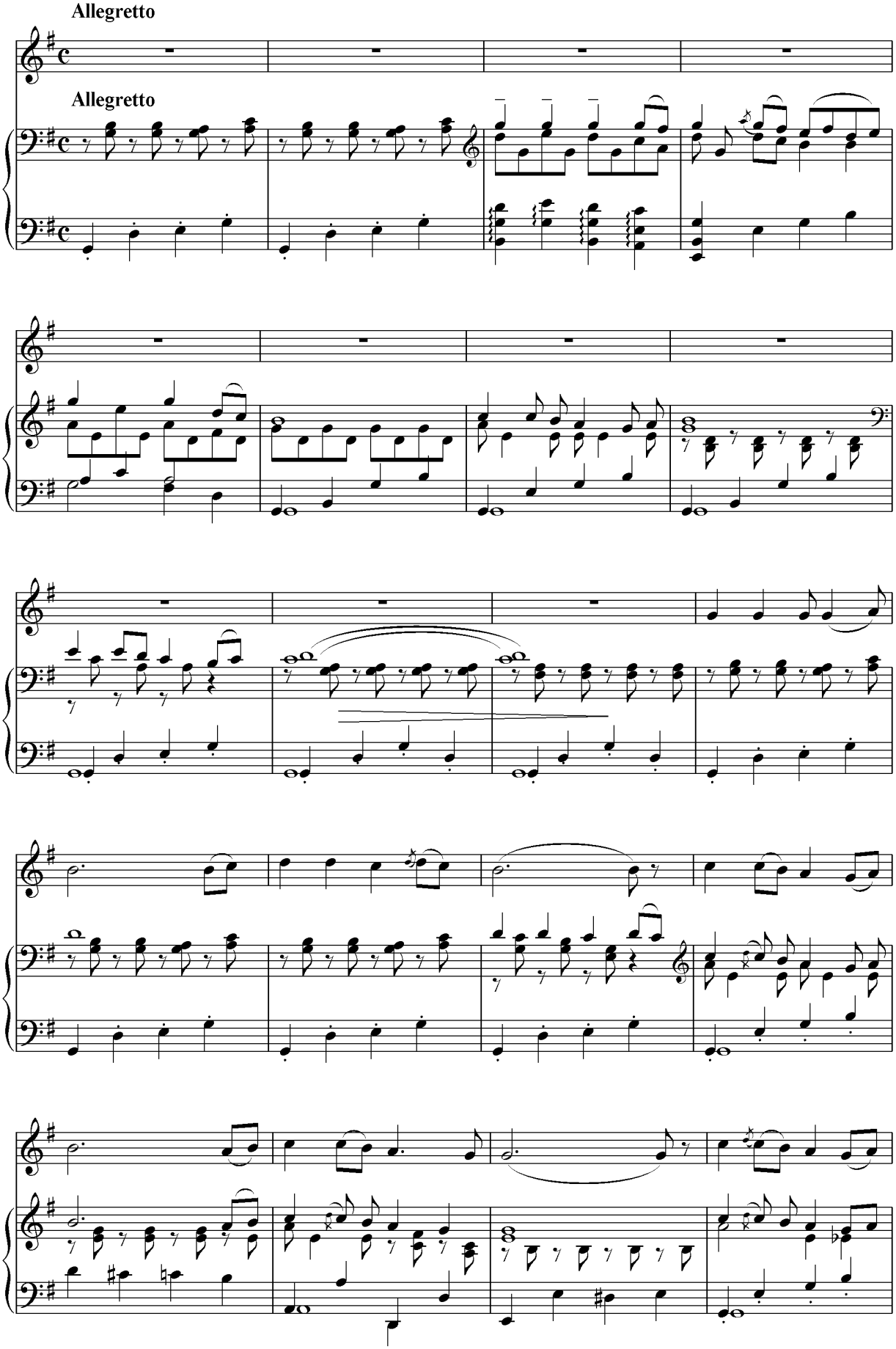
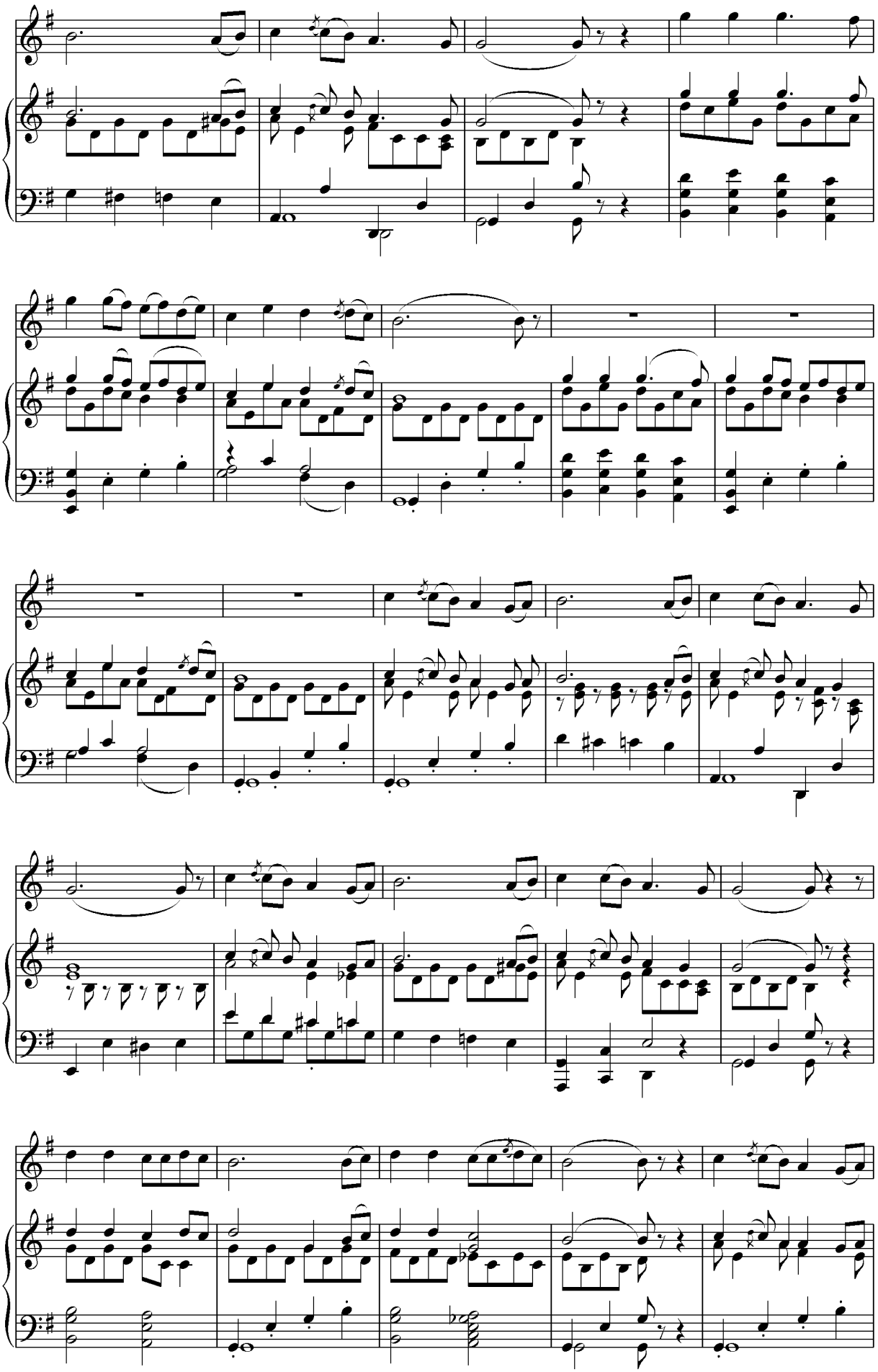
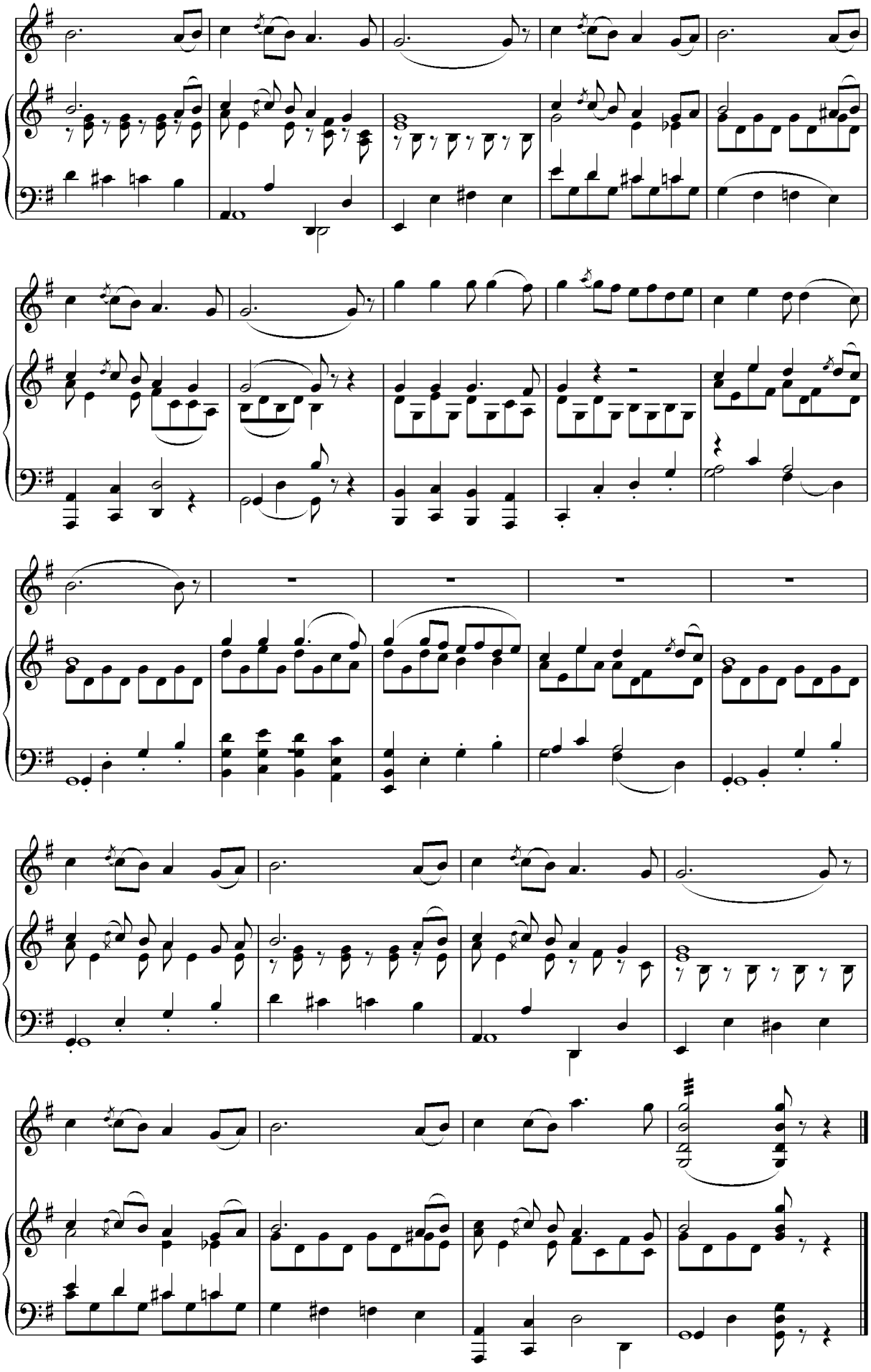
YOSHLIK QO'SHIG'I

M.Ashrafiy musiqasi.







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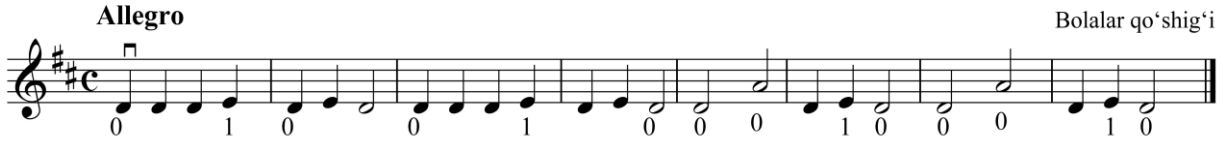
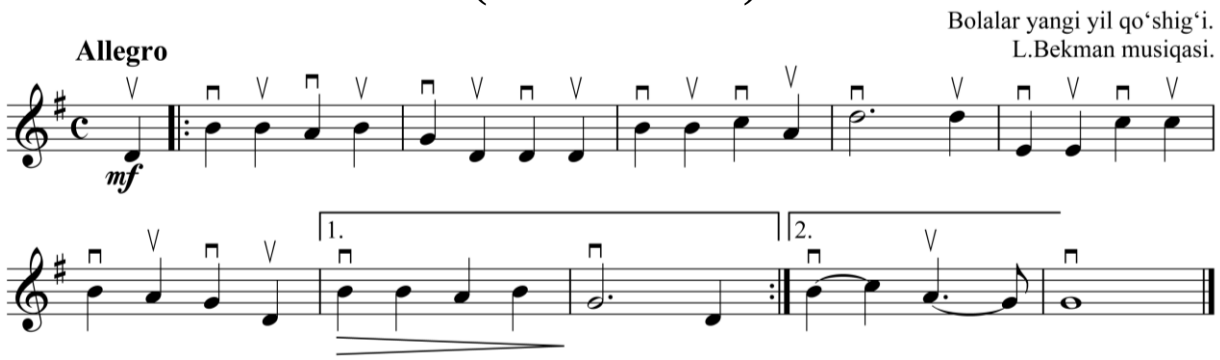
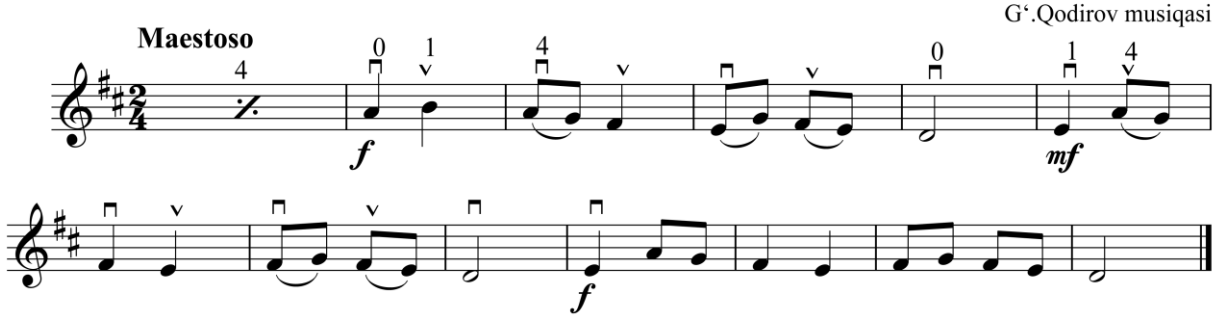
CHITTI GUL



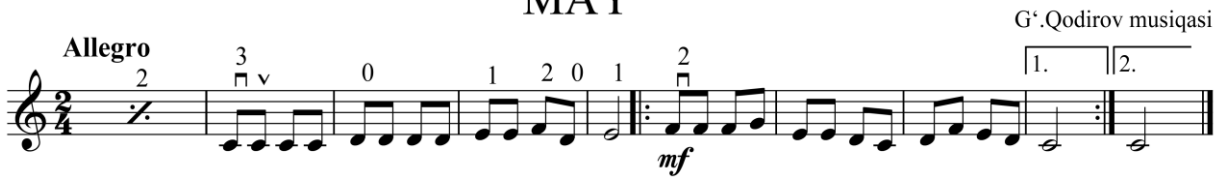
ЁЛОЧКА
(ARCHAJON)



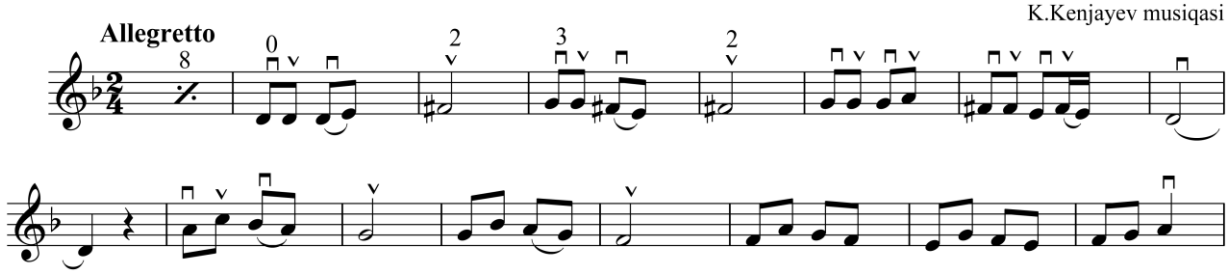
SALOM, YANGI YIL

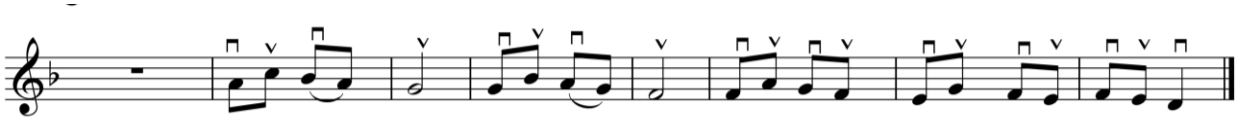


MAY



KICHKINTOYMIZ - GIJING TOYMIZ

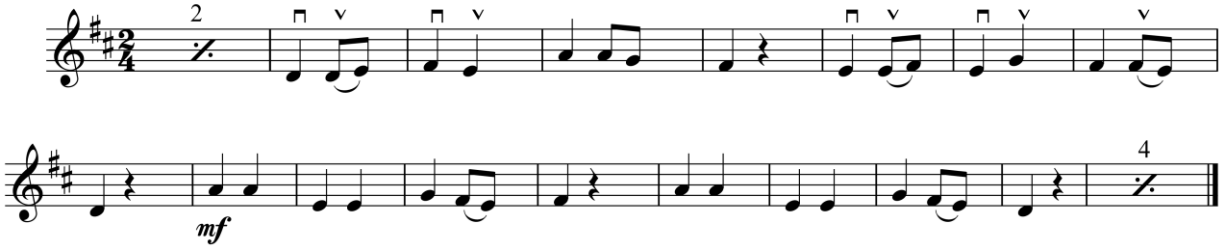




TURNALAR VA QUYONLAR

Moderato

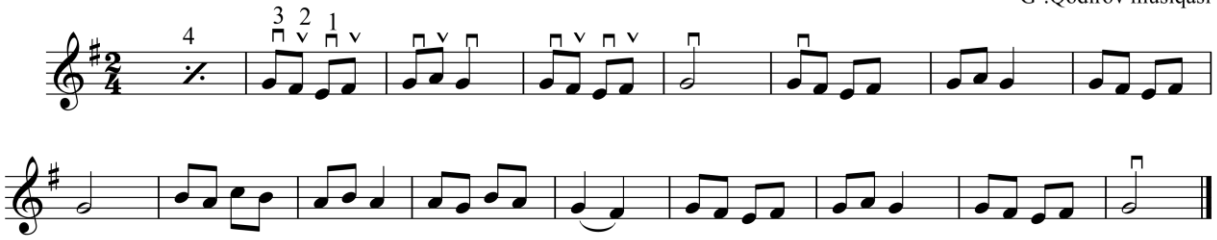
Ilyos Akbarov musiqasi



ARCHA QO‘SHIG‘I

Allegro moderato

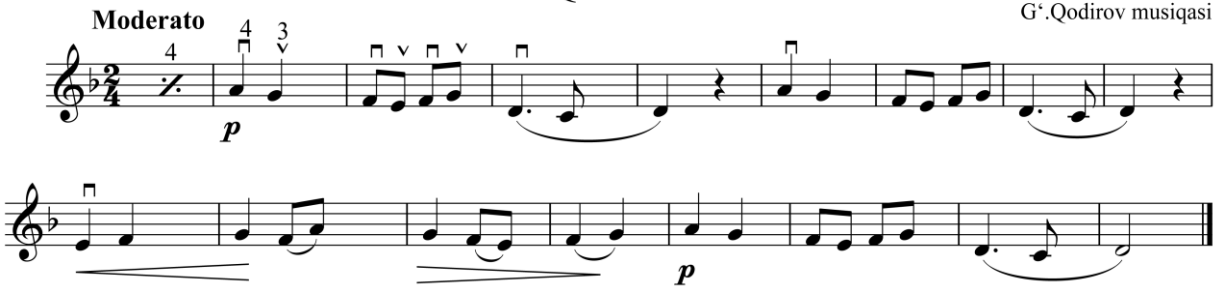
G‘.Qodirov musiqasi



QISH

Moderato

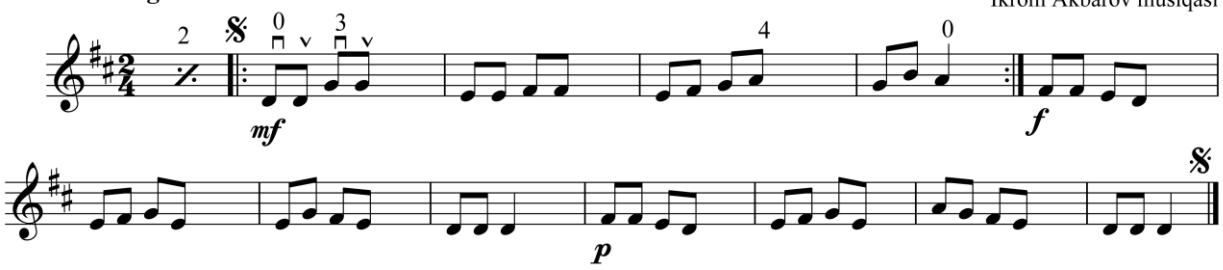
G‘.Qodirov musiqasi



SALYUT

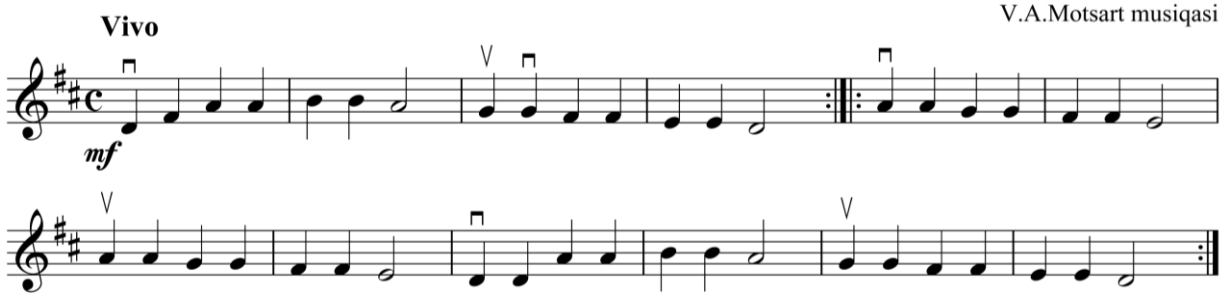
Allegro moderato

Ikrom Akbarov musiqasi



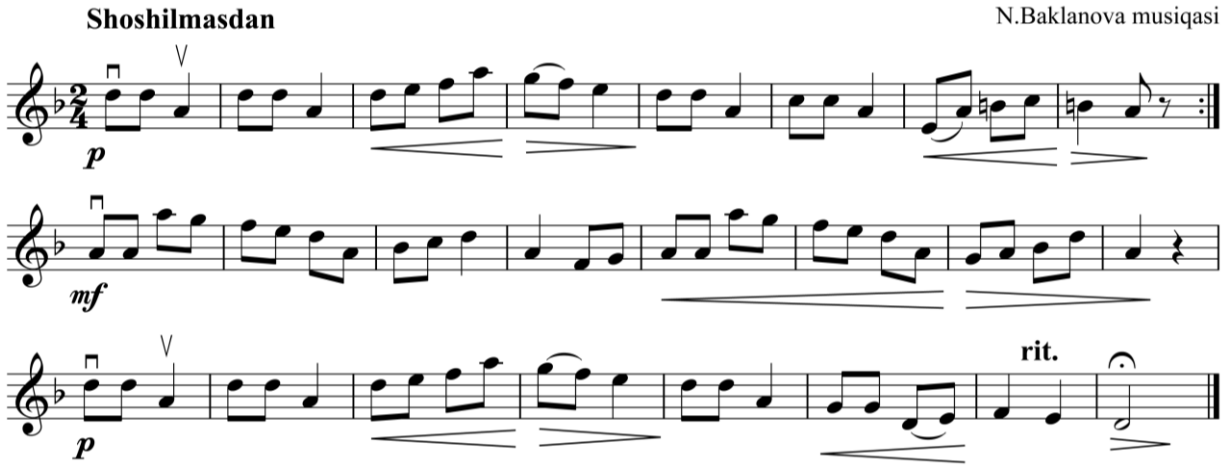
ALLEGRETTO

V.A.Motsart musiqasi



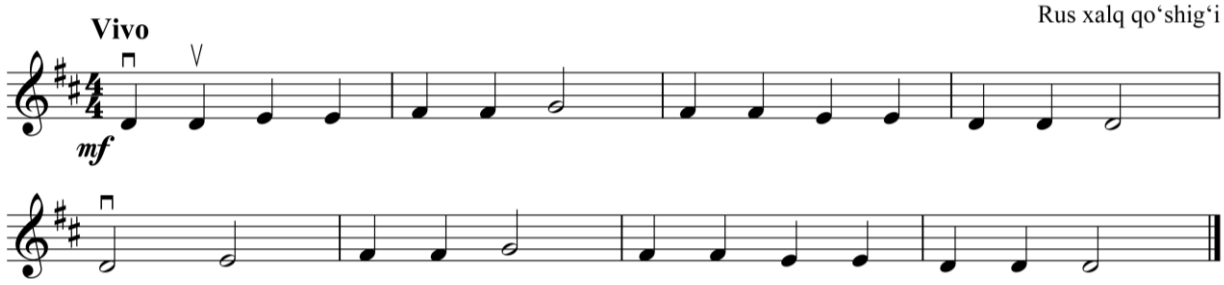
КОЛЫБЕЛЬНАЯ
(ALLA)

N.Baklanova musiqasi



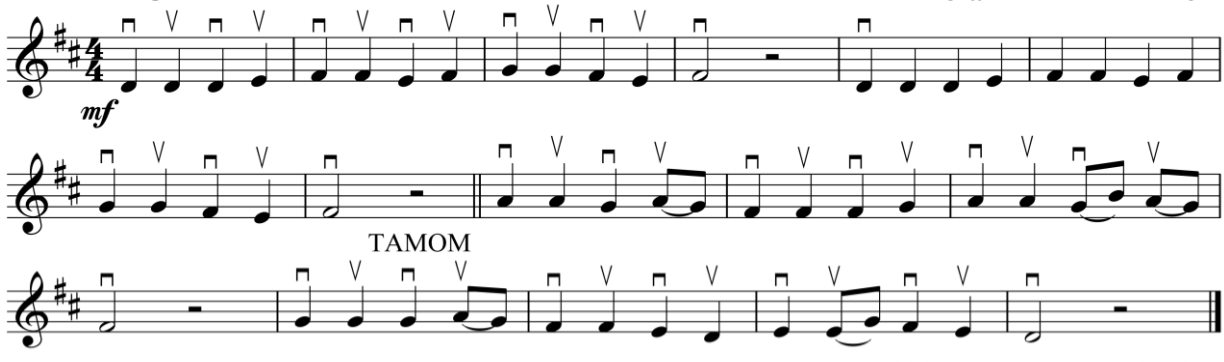
КАК ПОД ГОРКОЙ, ПОД ГОРОЙ
(BALANDLIK ORTIDAN, TOG‘LAR OSTIDAN)

Rus xalq qo‘shig‘i



ARCHAJON

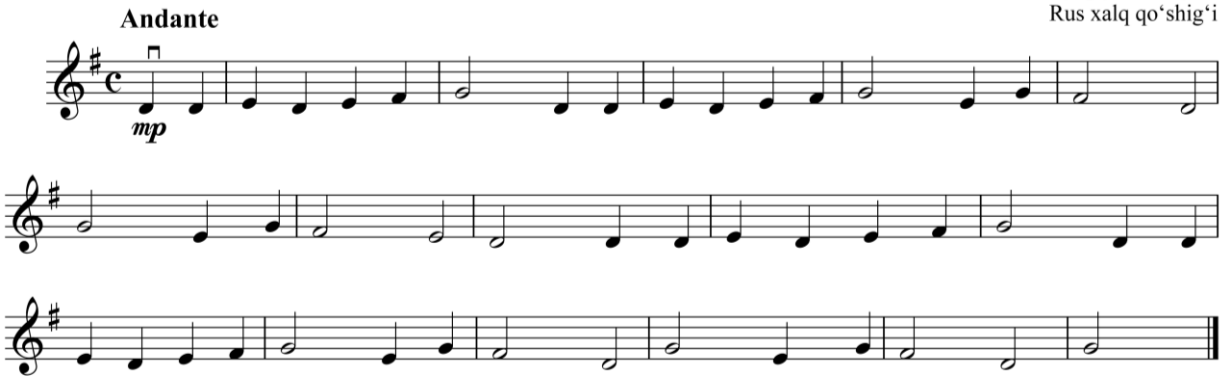
A.Muxamedov musiqasi.
J.Usmonov g‘ijjak uchun moslashtirgan



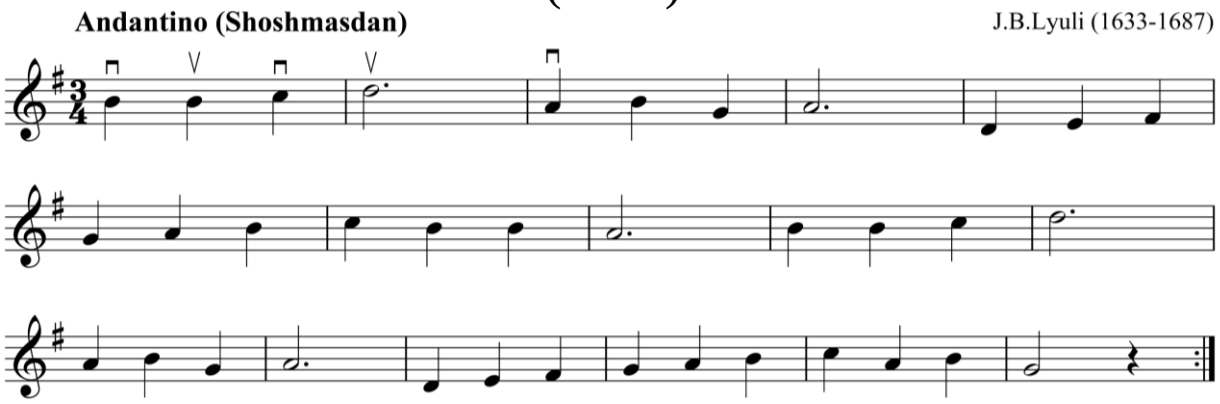
Boshidan "TAMOM" so‘zigacha

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

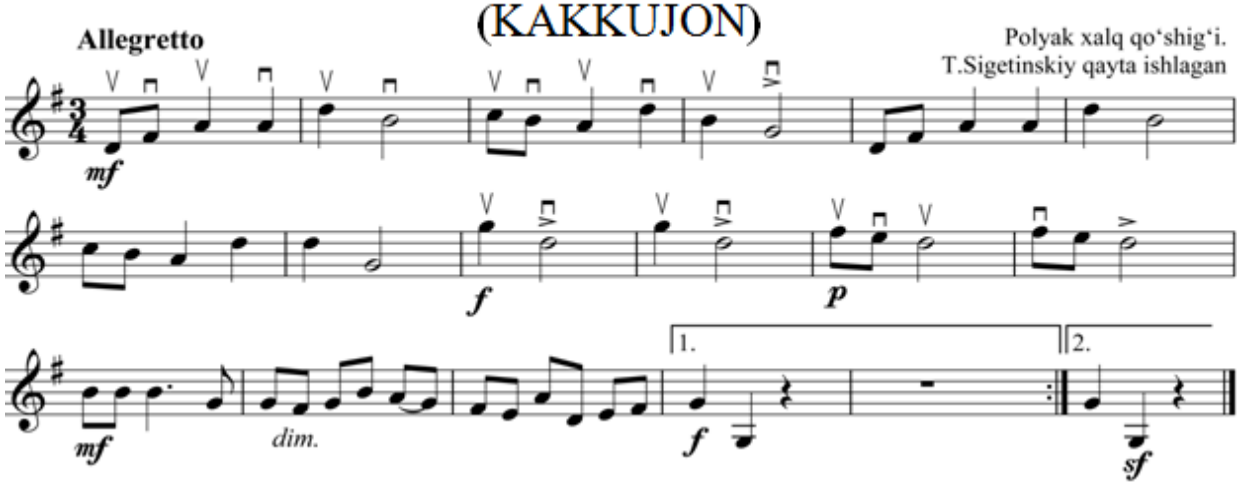
Komarovskiy qayta ishlagan,
Rus xalq qo‘shig‘i



ПЕСЕНКА
(KUY)

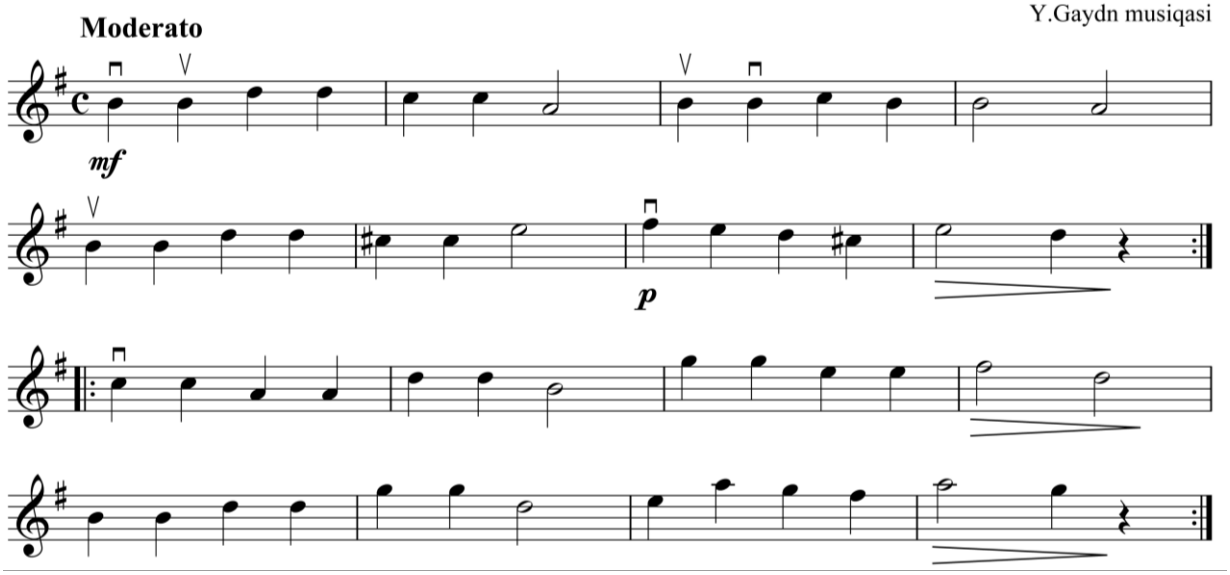


КУКУШЕЧКА
(KAKKUJON)



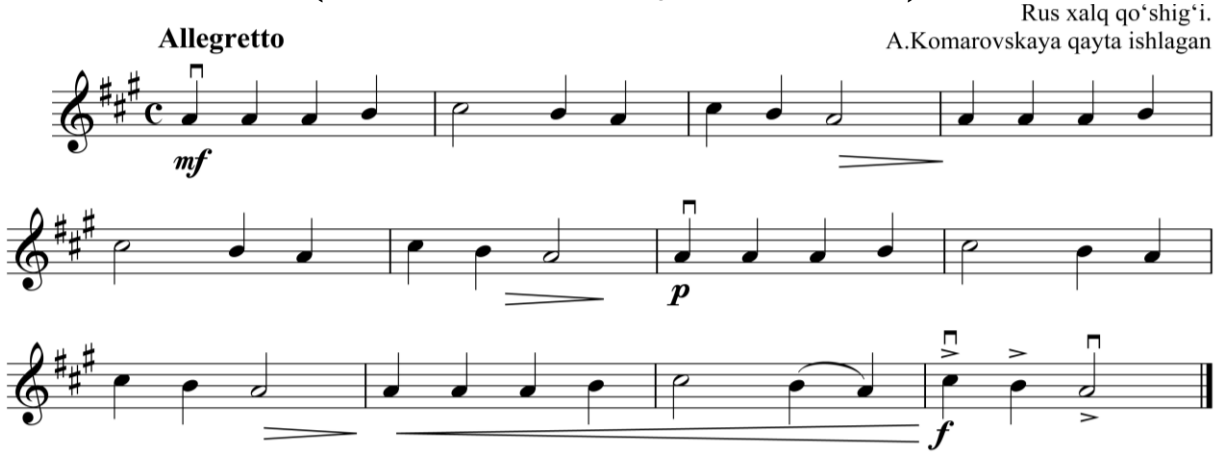
KUY

Y.Gaydn musiqasi



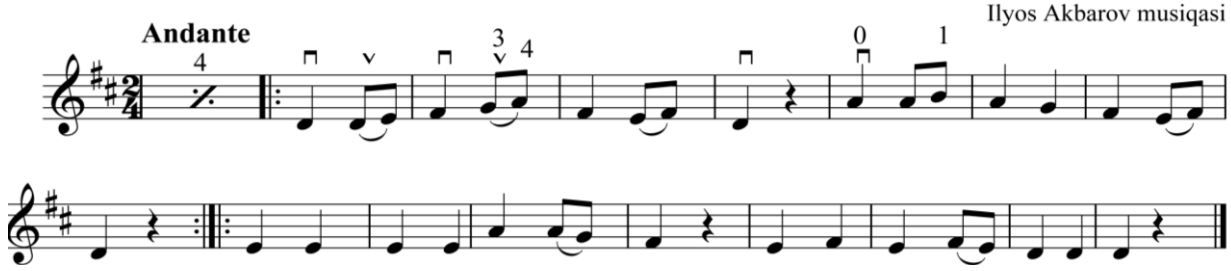
ХОДИТ ЗАЙКА
(ODIMLAGAN QUYONCHA)

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



SALOMAT

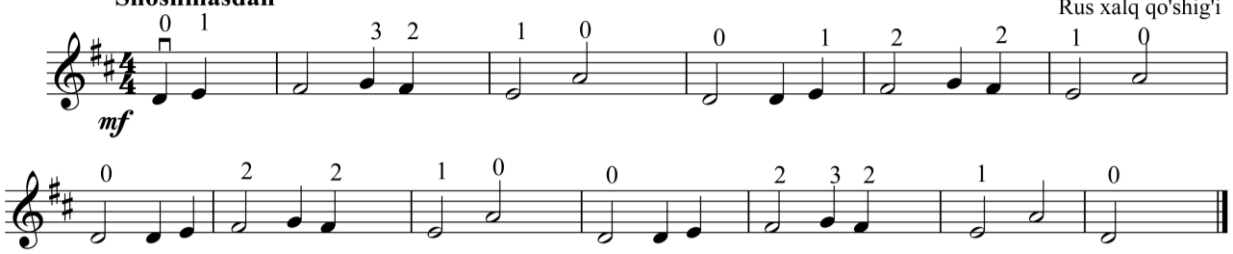
Ilyos Akbarov musiqasi



НА ЗЕЛЁНОМУ ЛУГУ
(MAYSAZORDA)

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

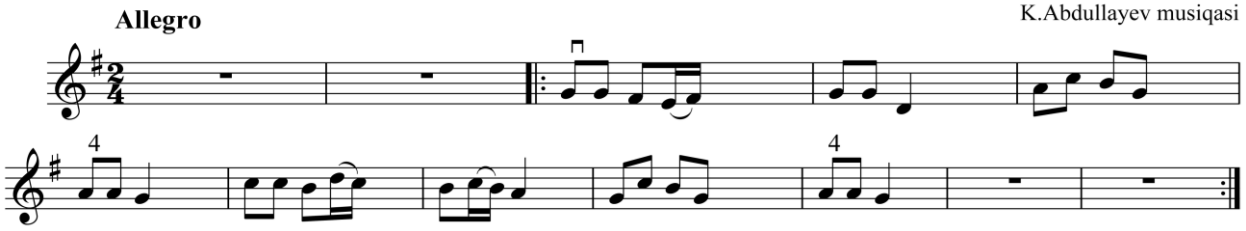
Shoshmasdan



OLMA

K.Abdullayev musiqasi

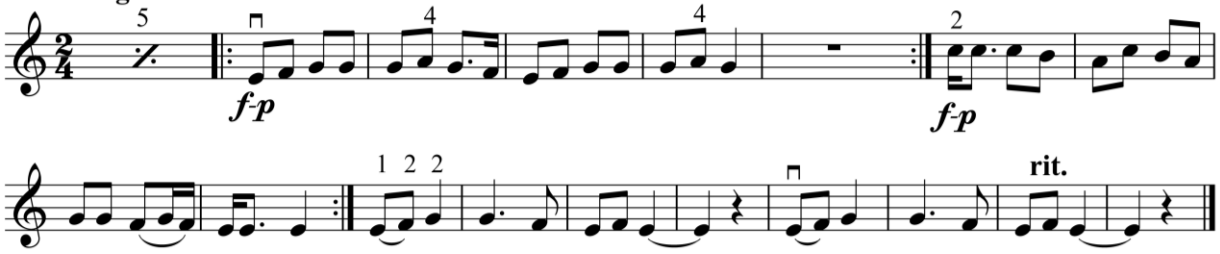
Allegro



KO‘YLAGIM

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

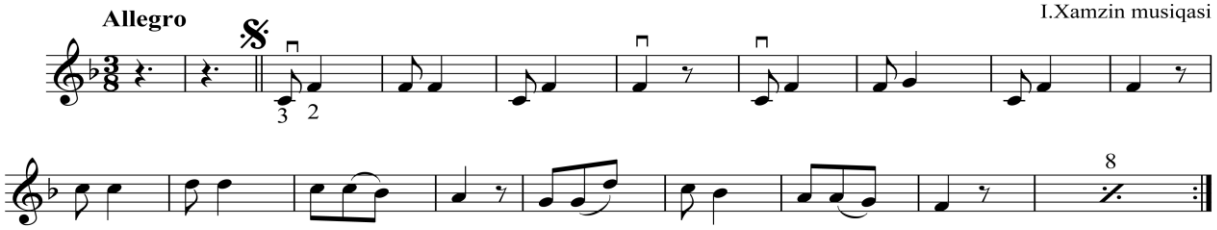
Allegretto



LAYLAK KELDI

I.Xamzin musiqasi

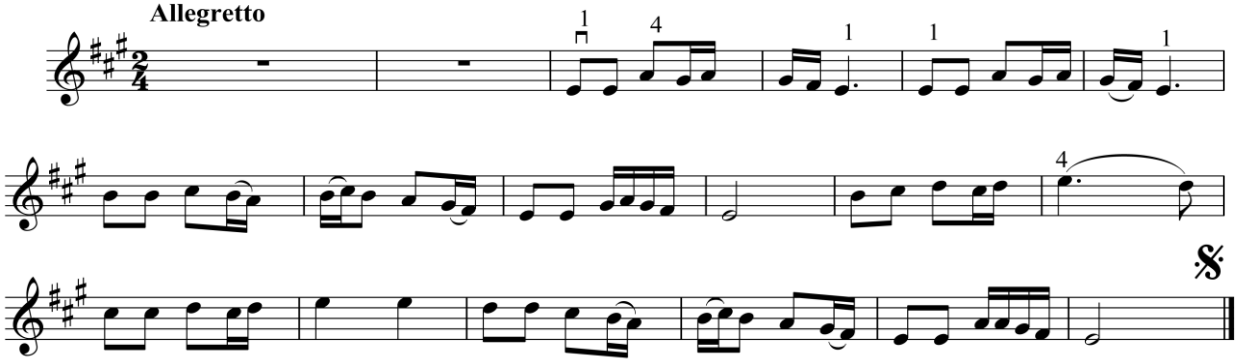
Allegro



QALDIRG‘OCH

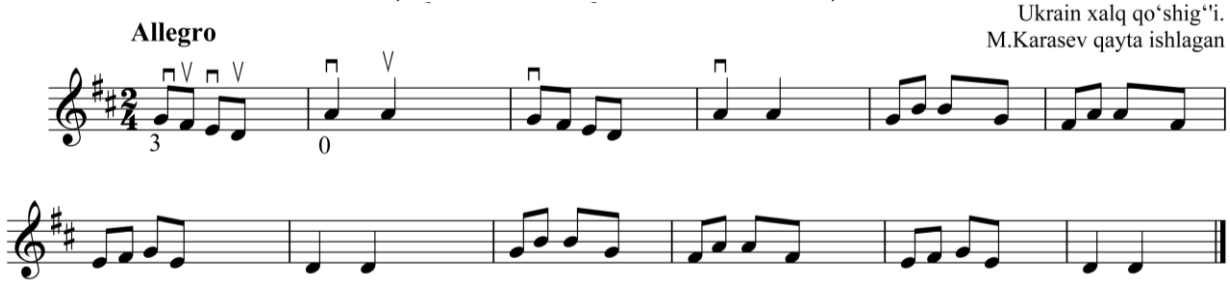
B.Nadejdin musiqasi

Allegretto



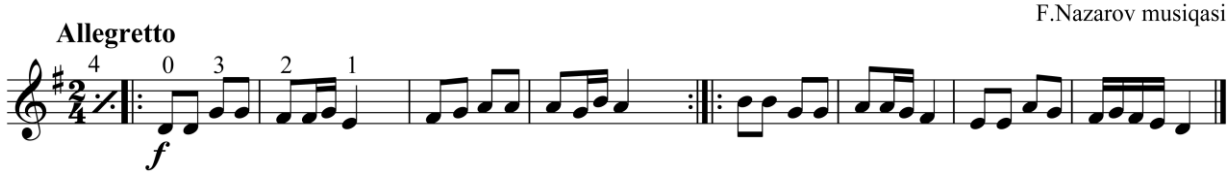
ВЕСЁЛЫЕ ГУСИ
(QUVNOQ G‘OZLAR)

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



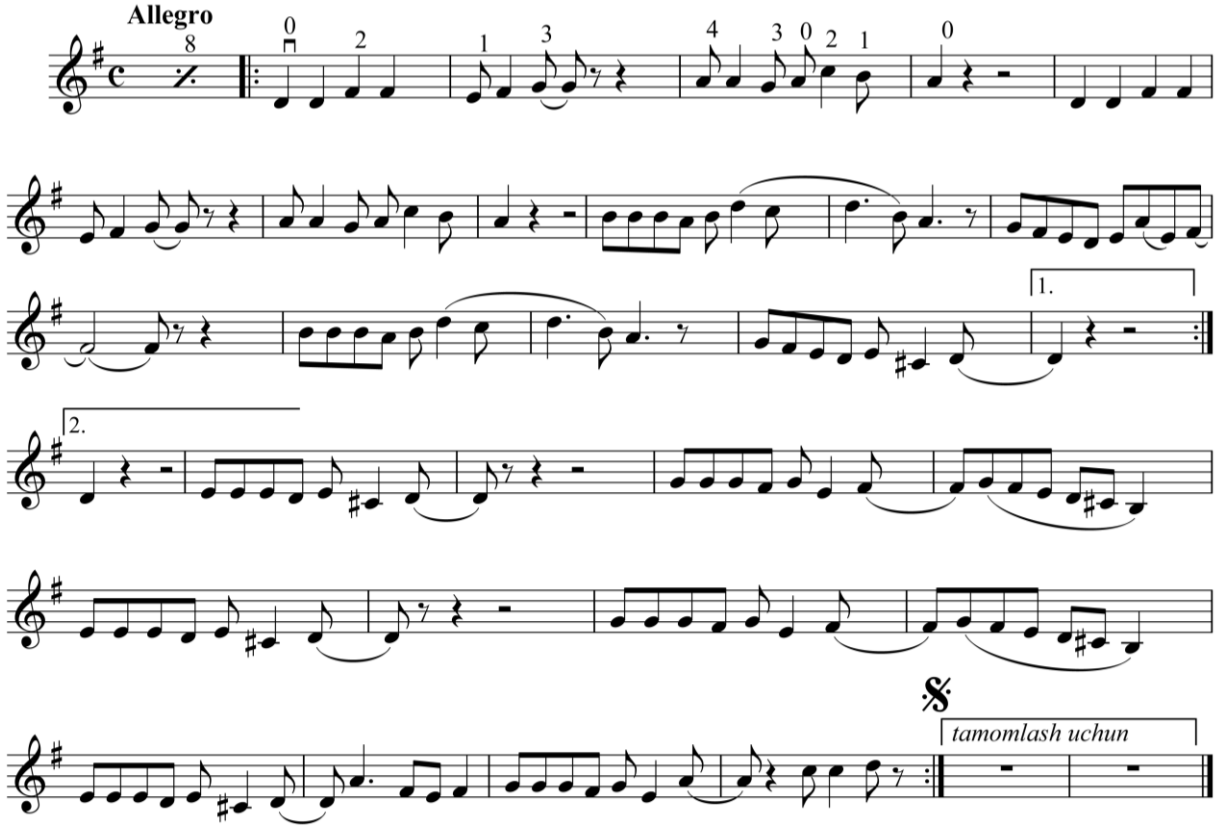
PAXTAOY

F.Nazarov musiqasi



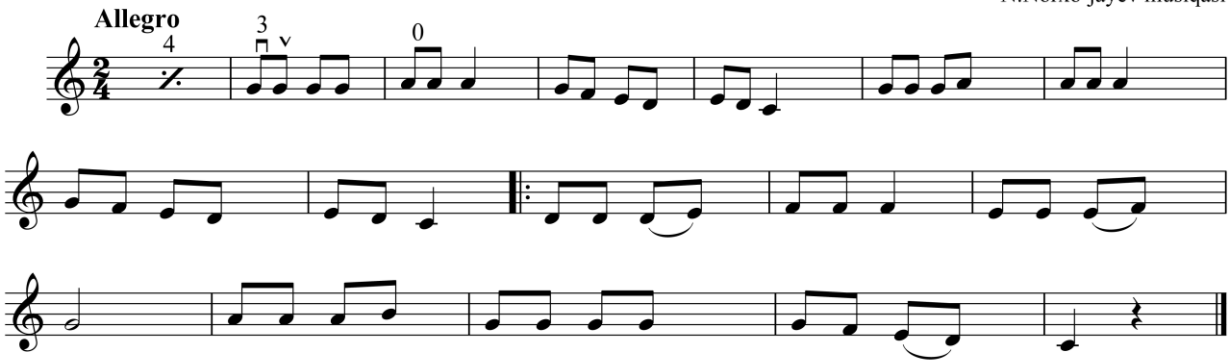
QORBO‘RON

Avaz Mansurov musiqasi.



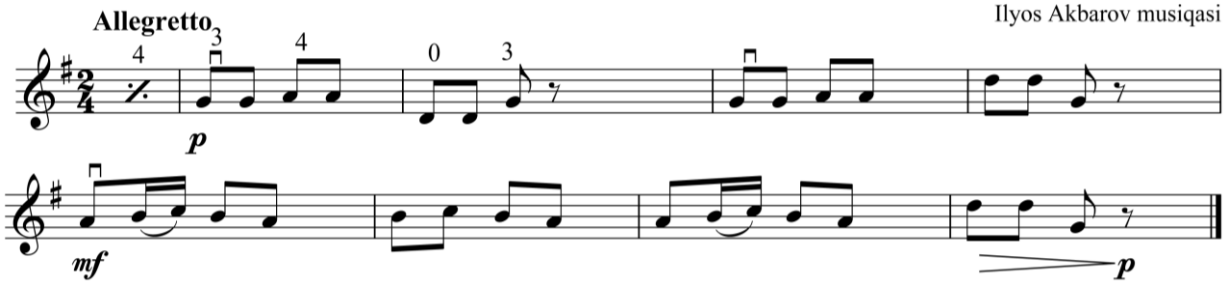
NEVARALAR QO‘SHIG‘I

N.Norxo‘jayev musiqasi



YOZ

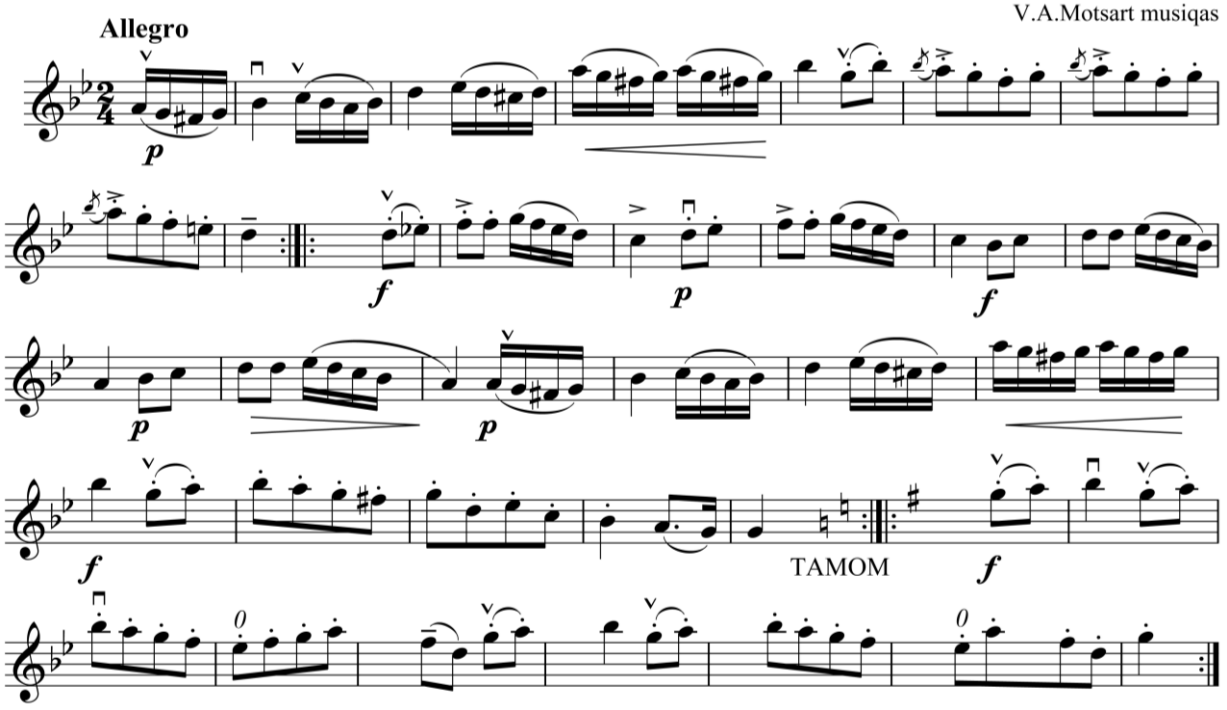
Ilyos Akbarov musiqasi



RONDO

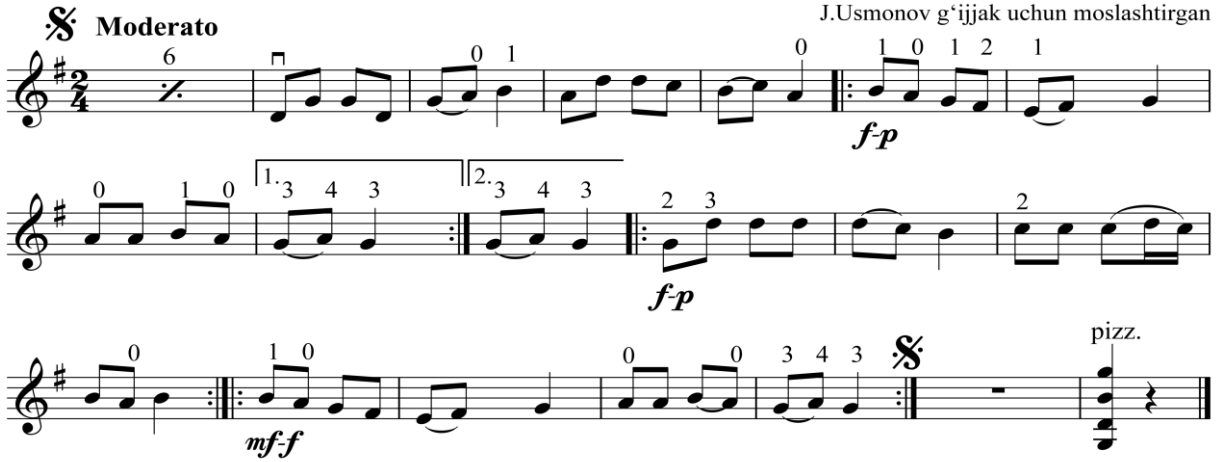
(fortepiano sonatasidan)

V.A.Motsart musiqas



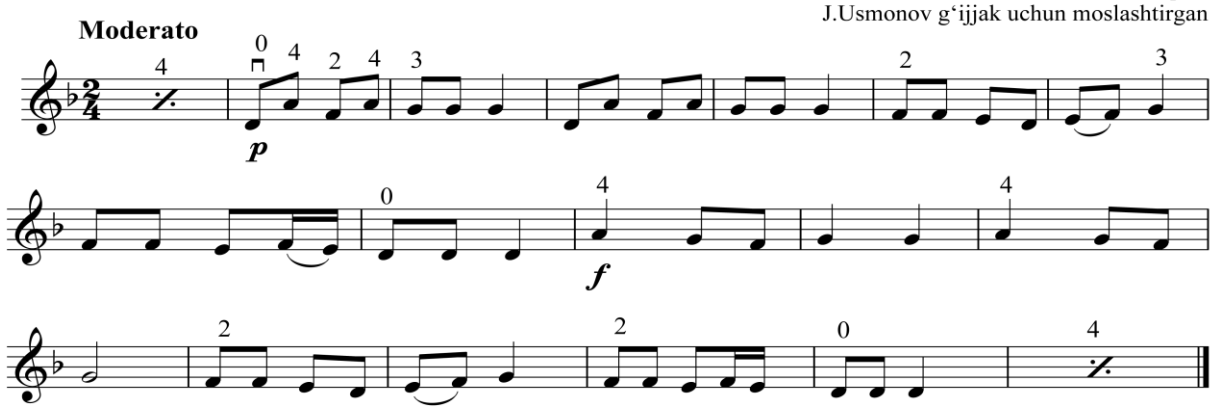
YOSHLIK QO‘SHIG‘I

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



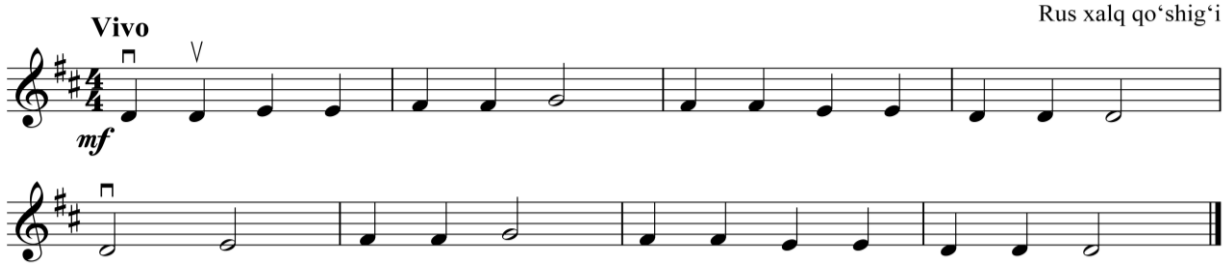
QO‘G‘IRCHOG‘IM

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



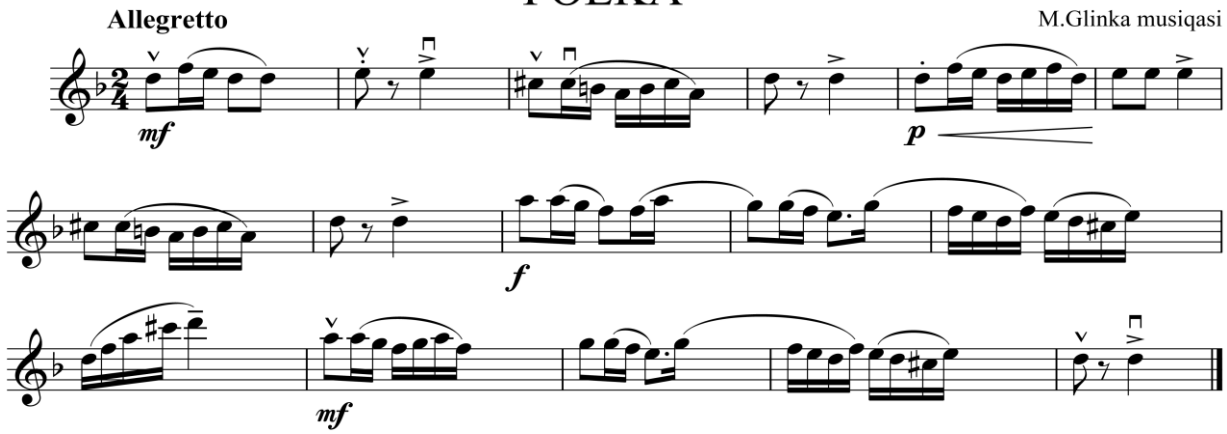
КАК ПОД ГОРКОЙ, ПОД ГОРОЙ
(BALANDLIK ORTIDAN, TOG‘LAR OSTIDAN)

Rus xalq qo‘shig‘i



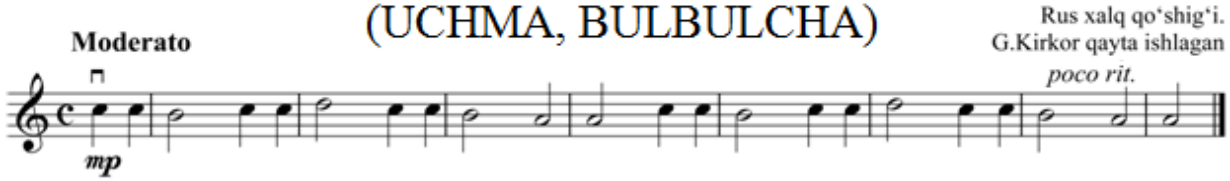
POLKA

M.Glinka musiqasi



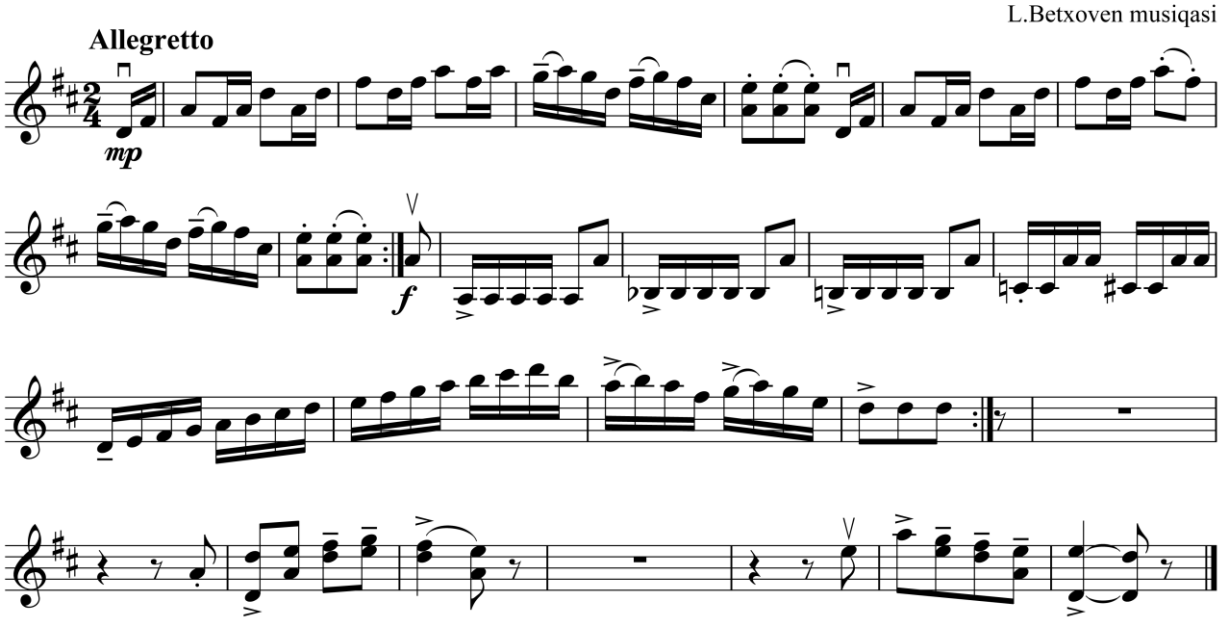
НЕ ЛЕТАЙ, СОЛОВЕЙ
(UCHMA, BULBULCHA)

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



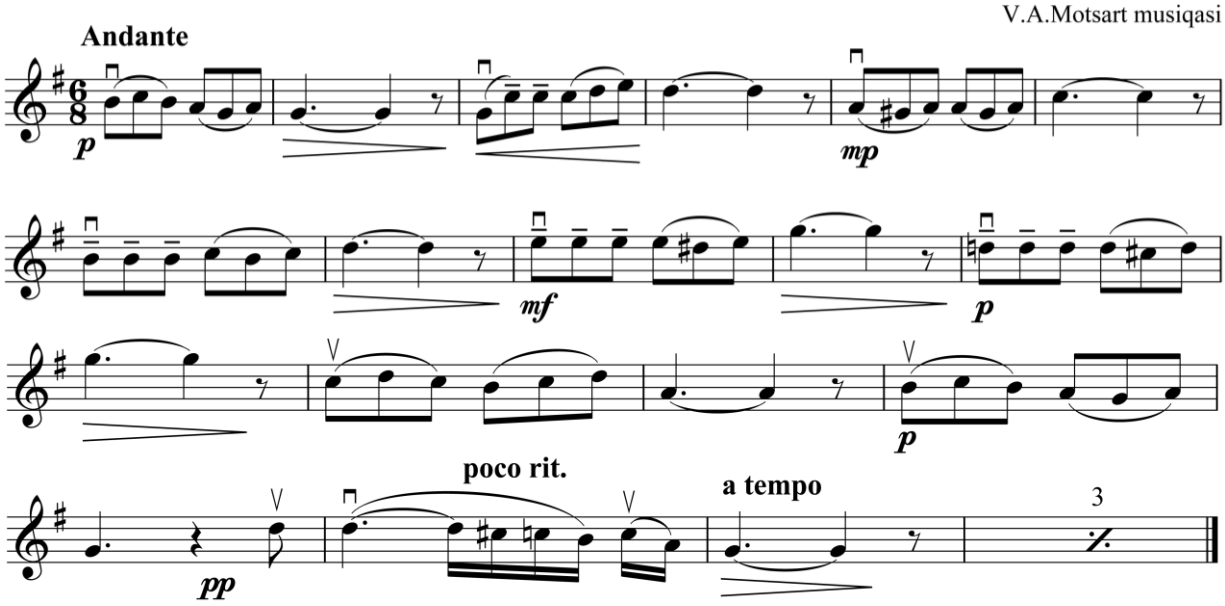
KONTRADANS

L.Betxoven musiqasi



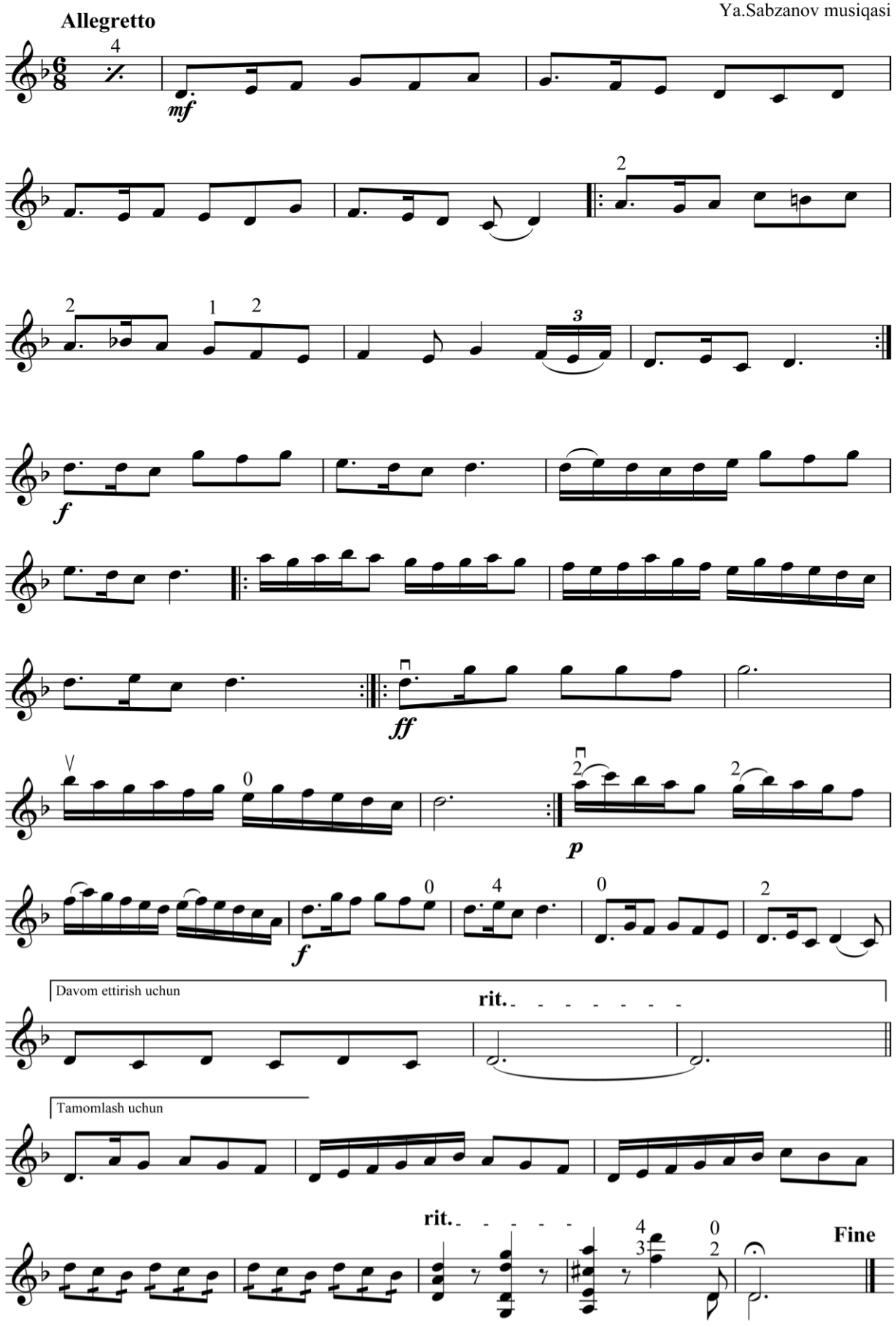
ALLA

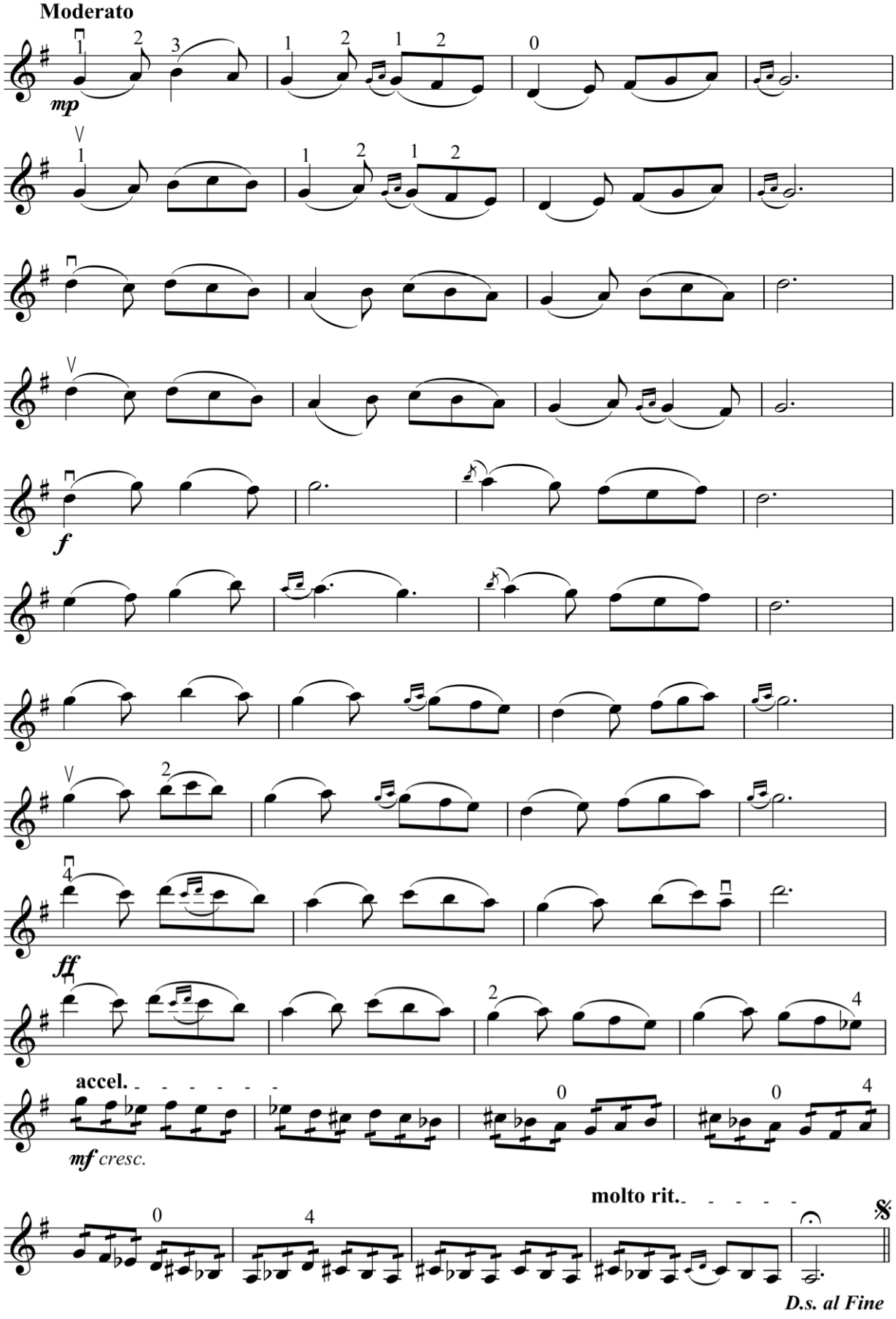
V.A.Motsart musiqasi



RAQS

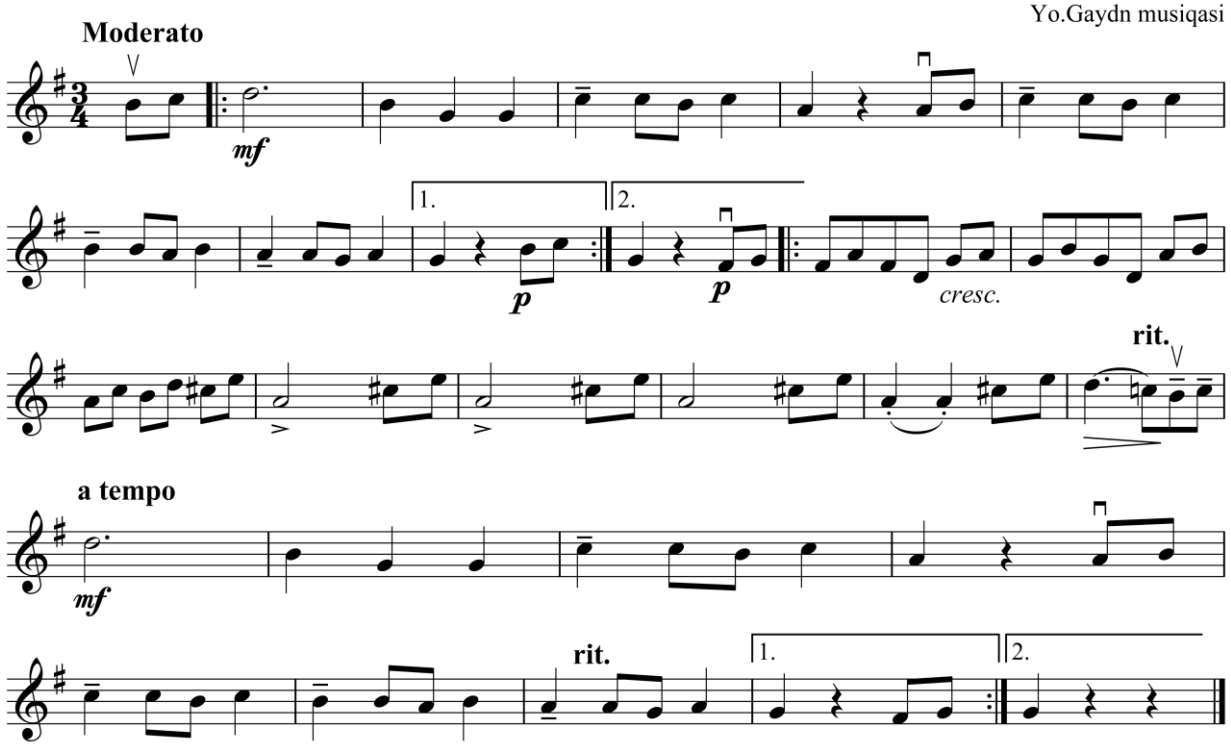
Ya.Sabzanov musiqasi




Moderato
mp
f
ff
accel.
mf cresc.
molto rit.
D.s. al Fine

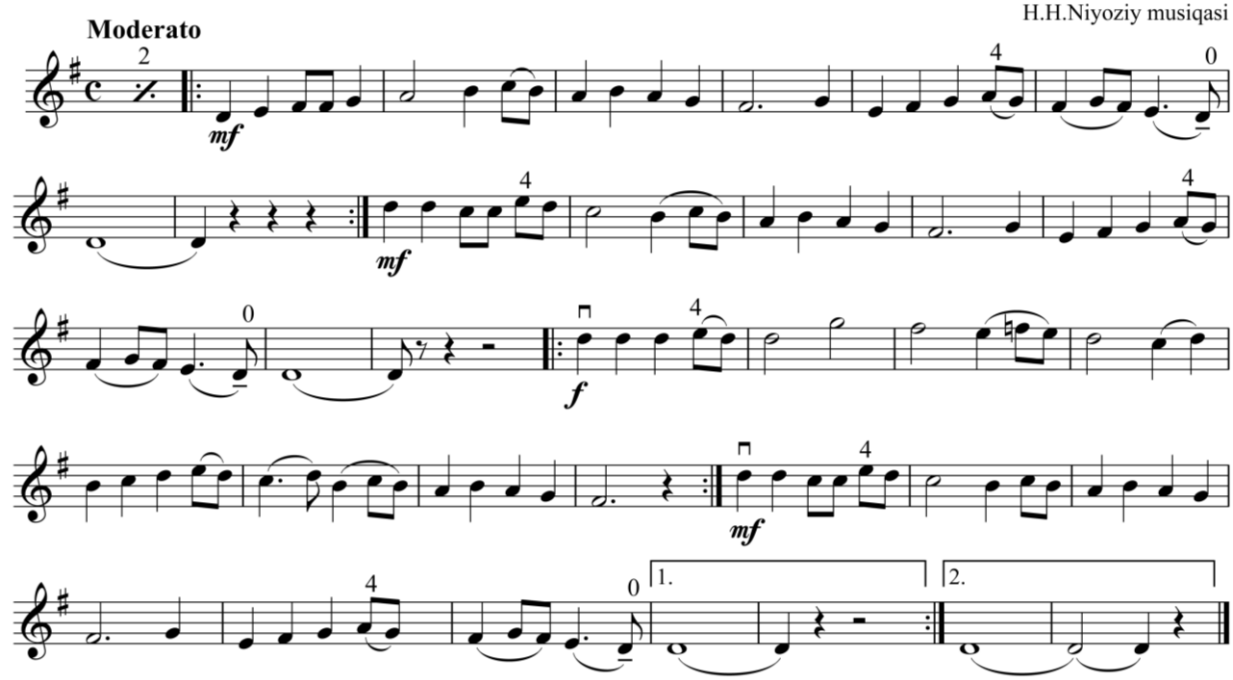
MENUET

Yo.Gaydn musiqasi



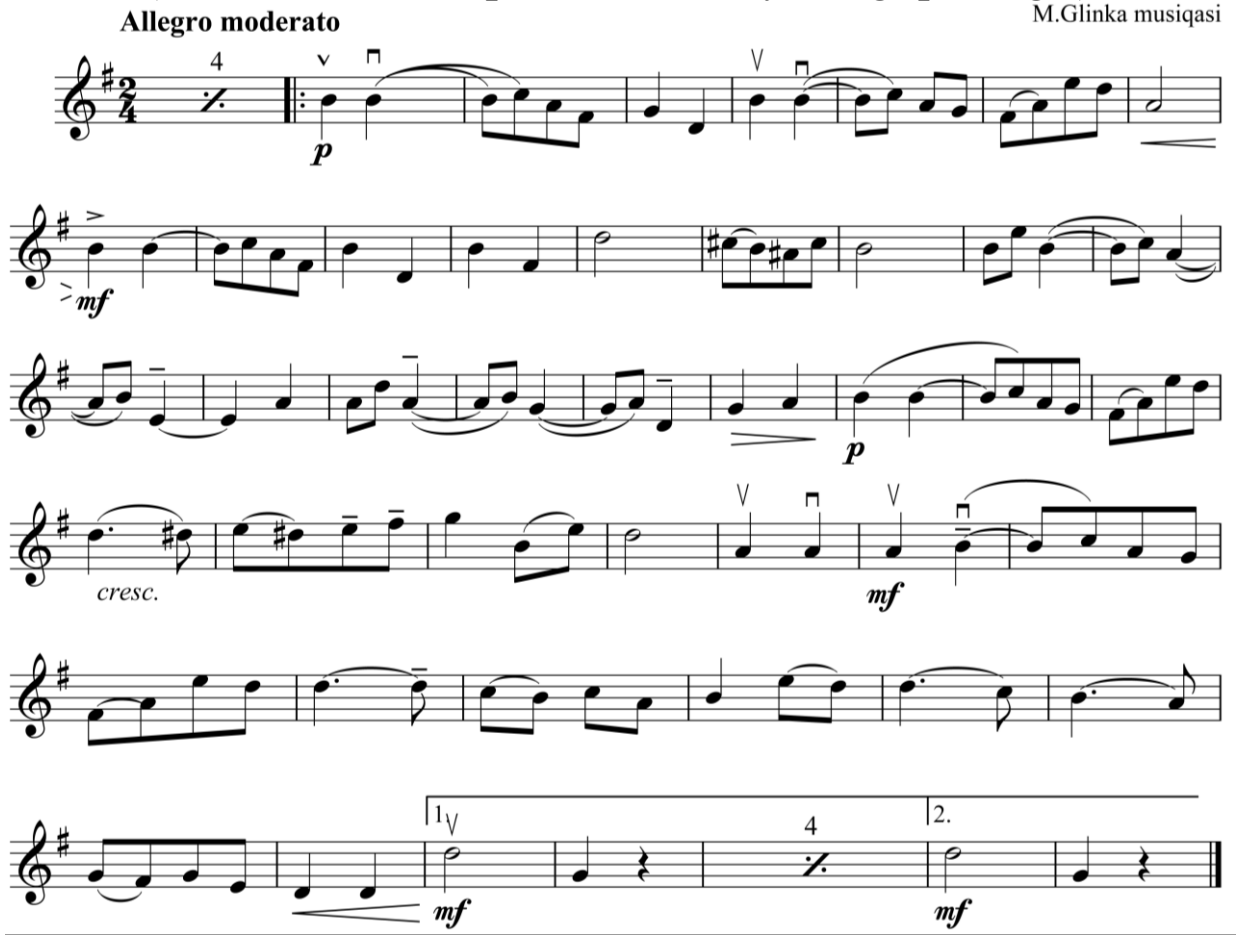
SAYYORA

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

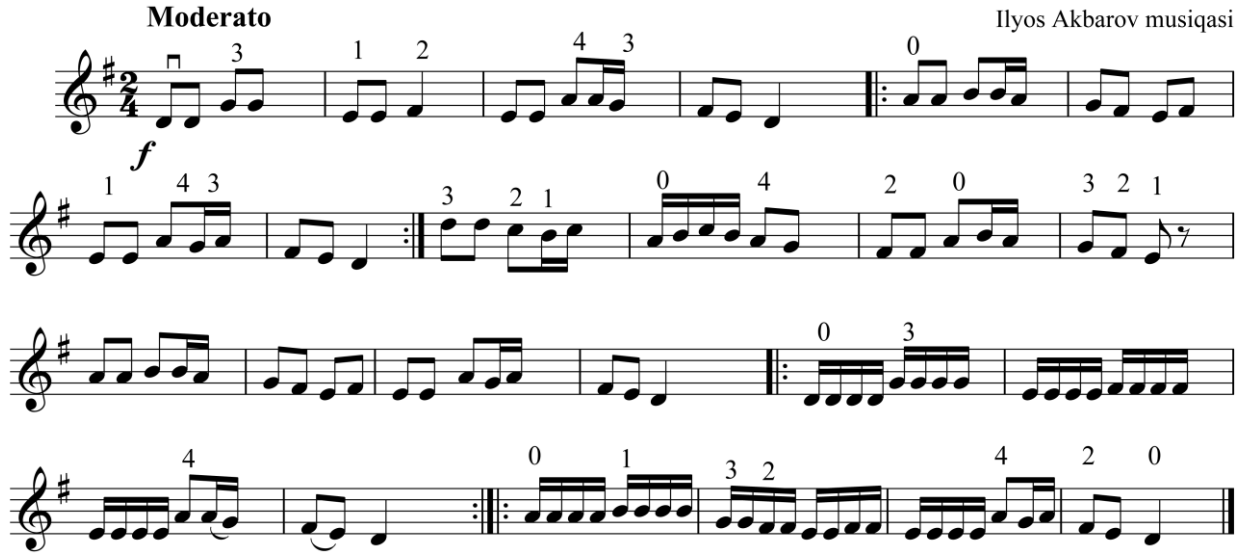


ПЕСНЯ ВАНИ

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



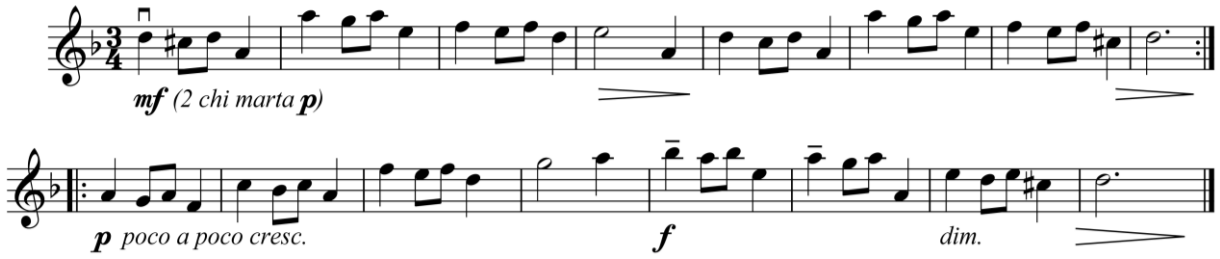
GULLOLA



ARIYA

Larghetto (keng)

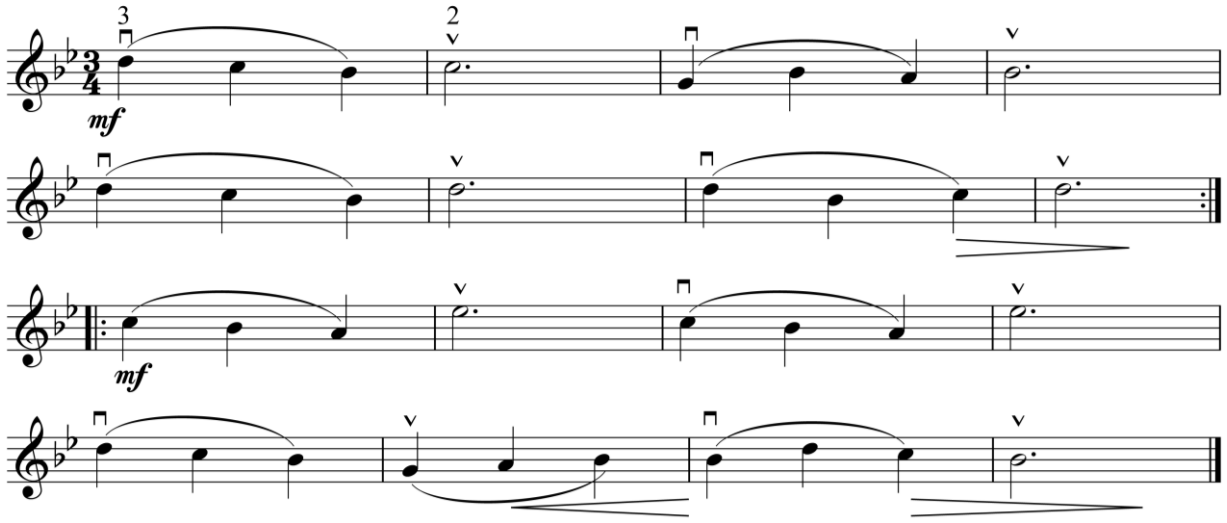
G.Persell musiqasi



VALS

Allegretto

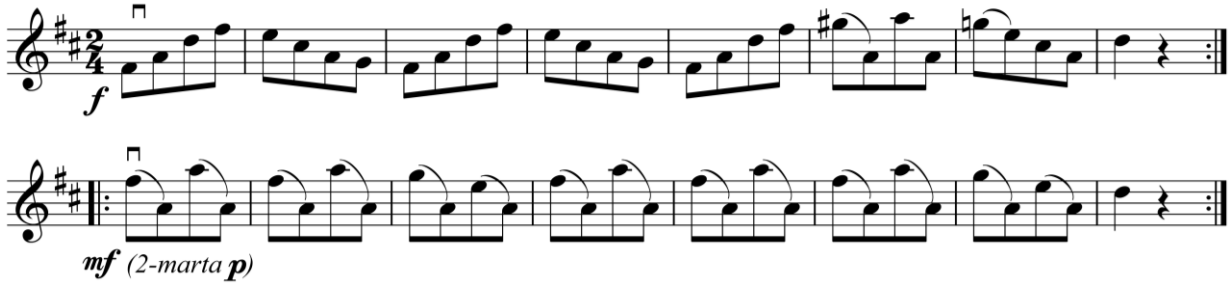
F.Shubert musiqasi



ECOSEZ

Vivo

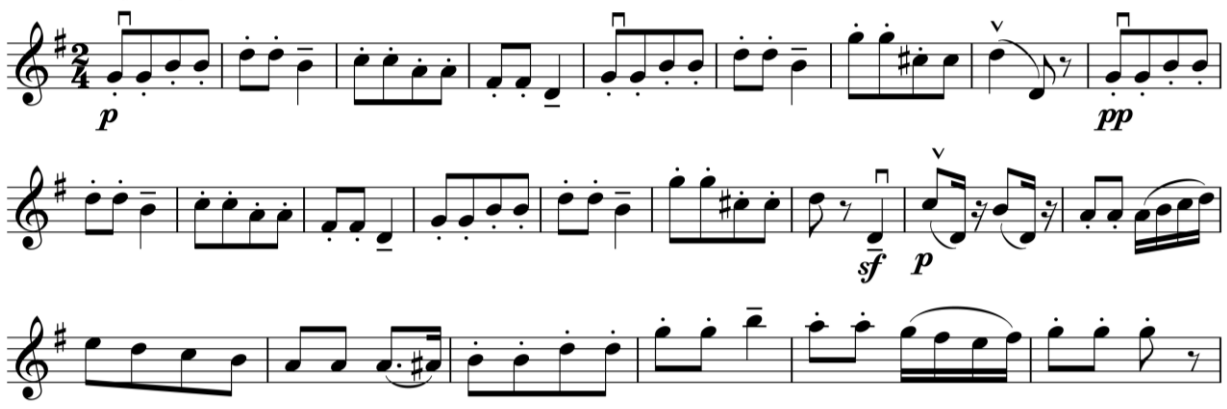
F.Shubert musiqasi

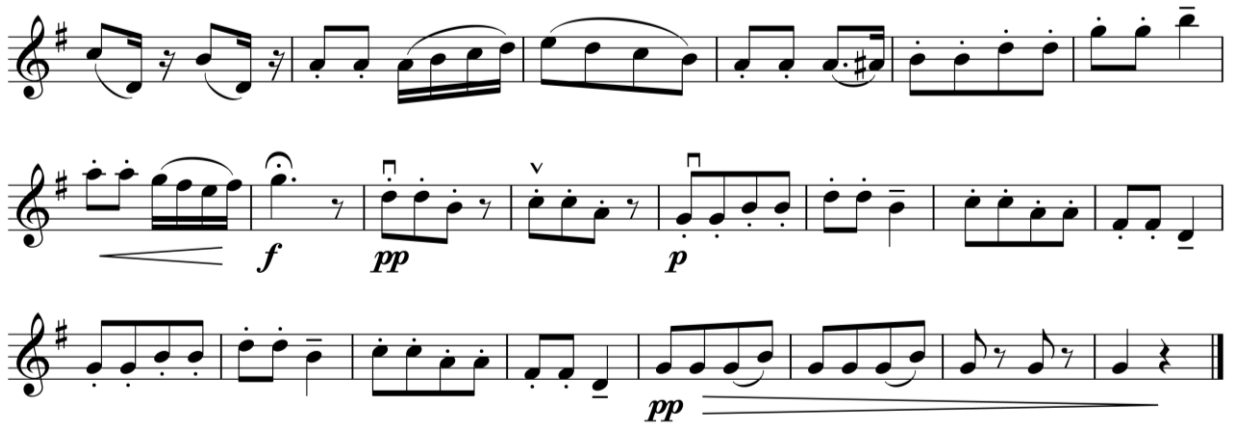


ANDANTE

Andante

Yo.Gaydn musiqasi

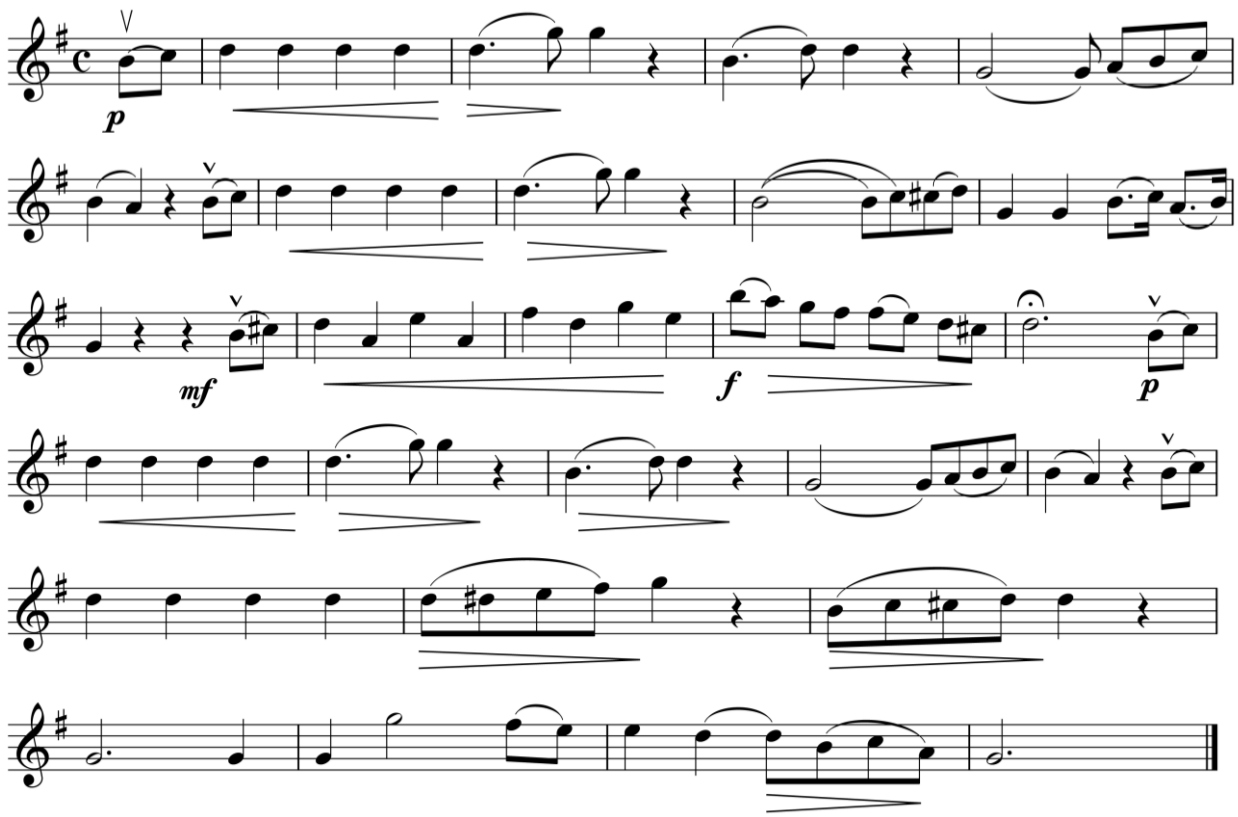




ПЕСНЯ ПАСТУШКА
(CHO‘PON BOLA QO‘SHIG‘)

Allegretto

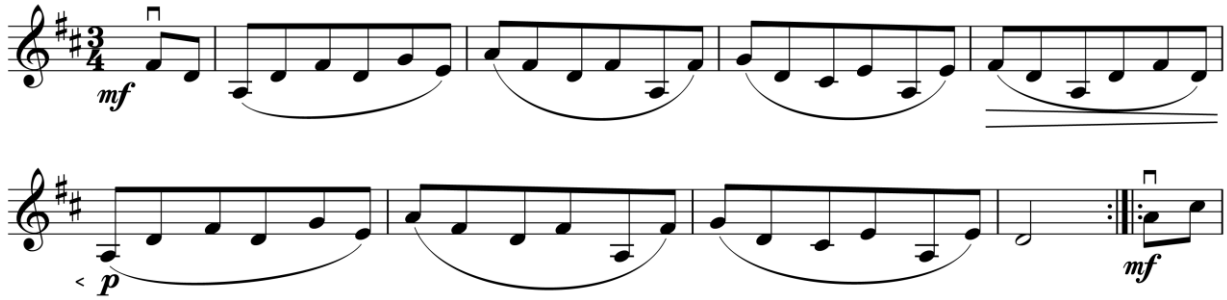
V.A.Motsart musiqasi

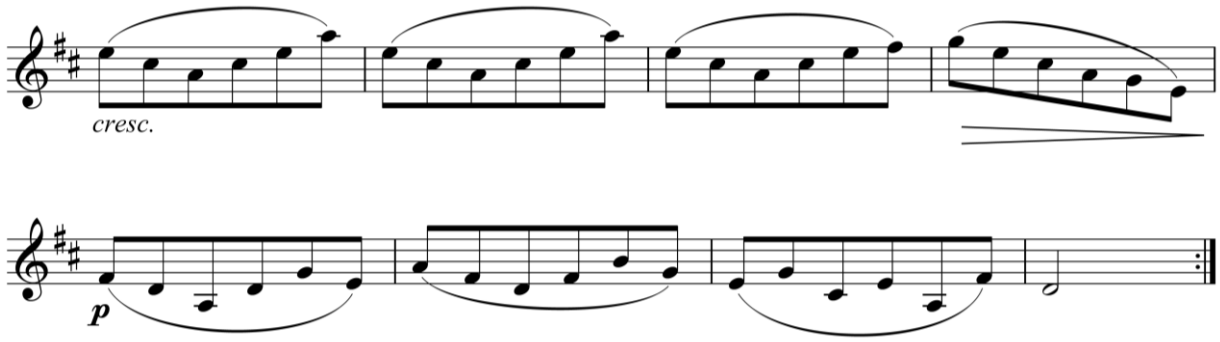


IKKI XALQ RAQSI
I

Tempo di valse

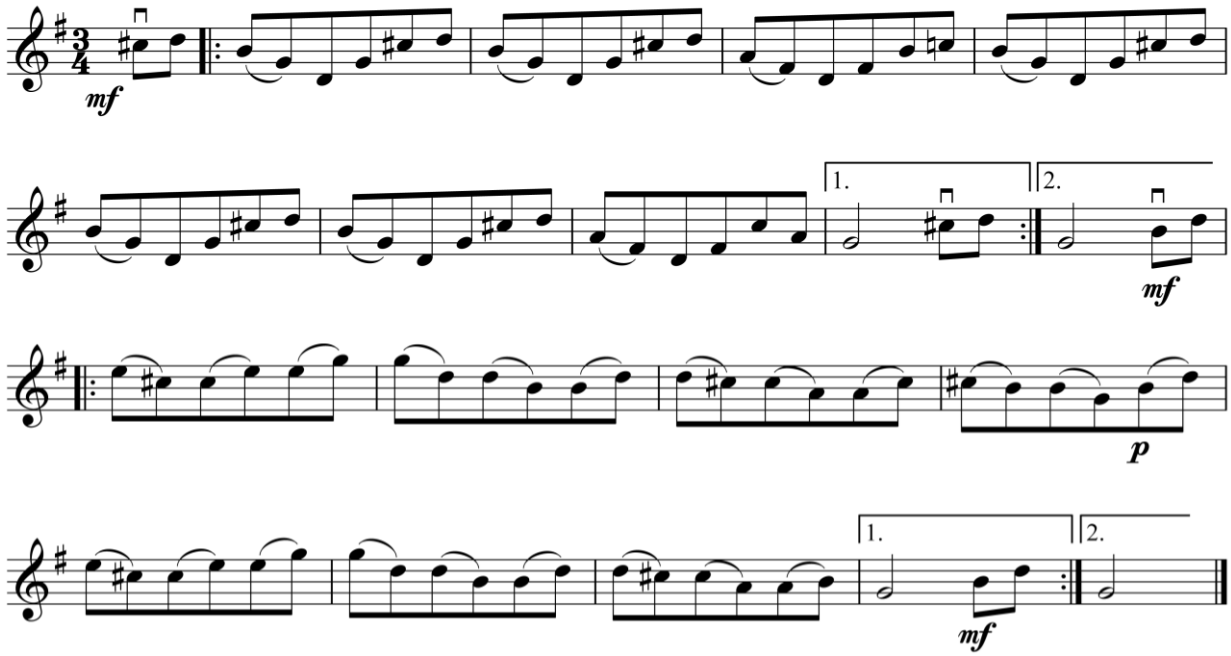
L.Betxoven musiqasi





II

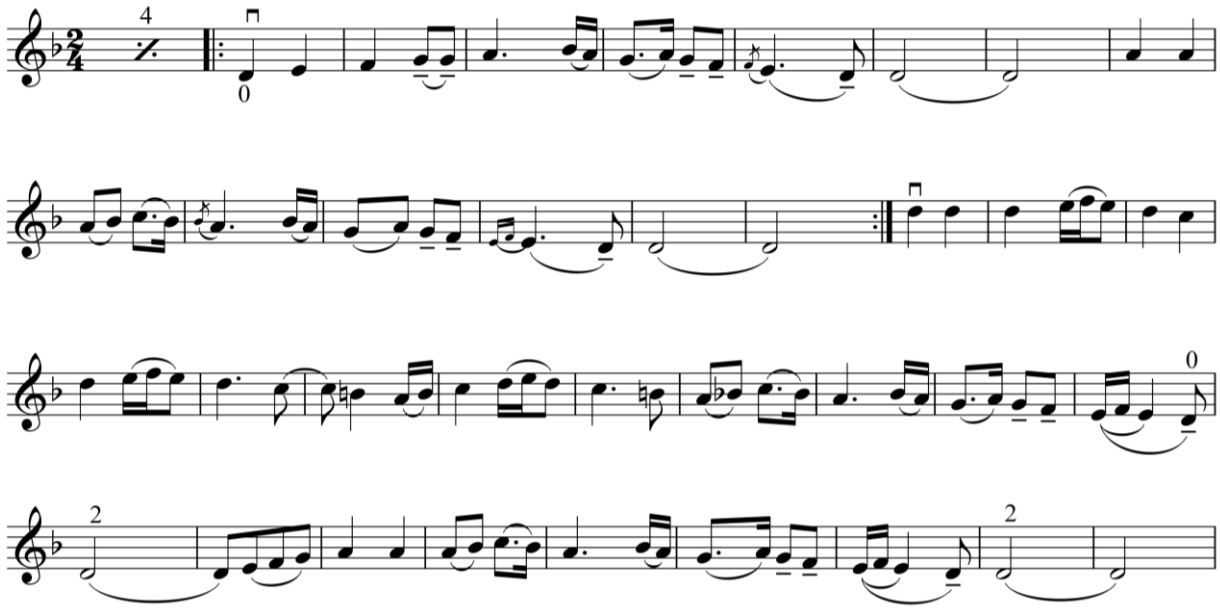
Shoshmasdan

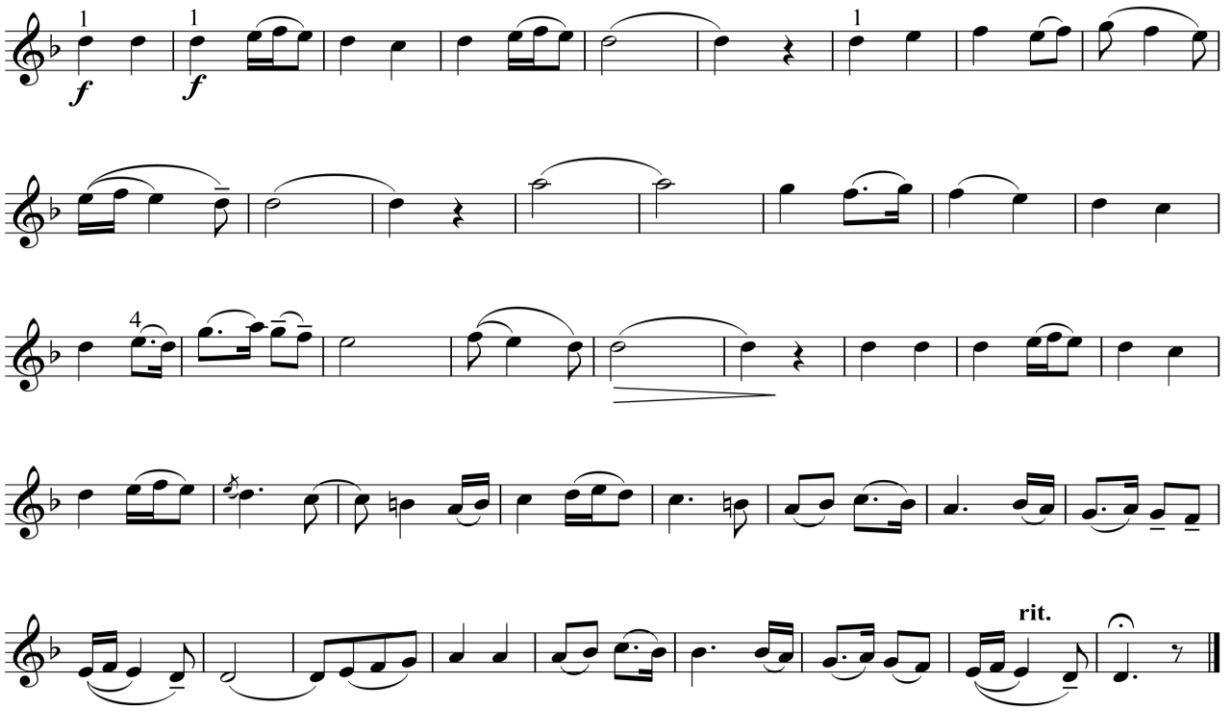


YOLG‘IZ

O‘zbek xalq kuyi.
B.Giyenko qayta ishlagan

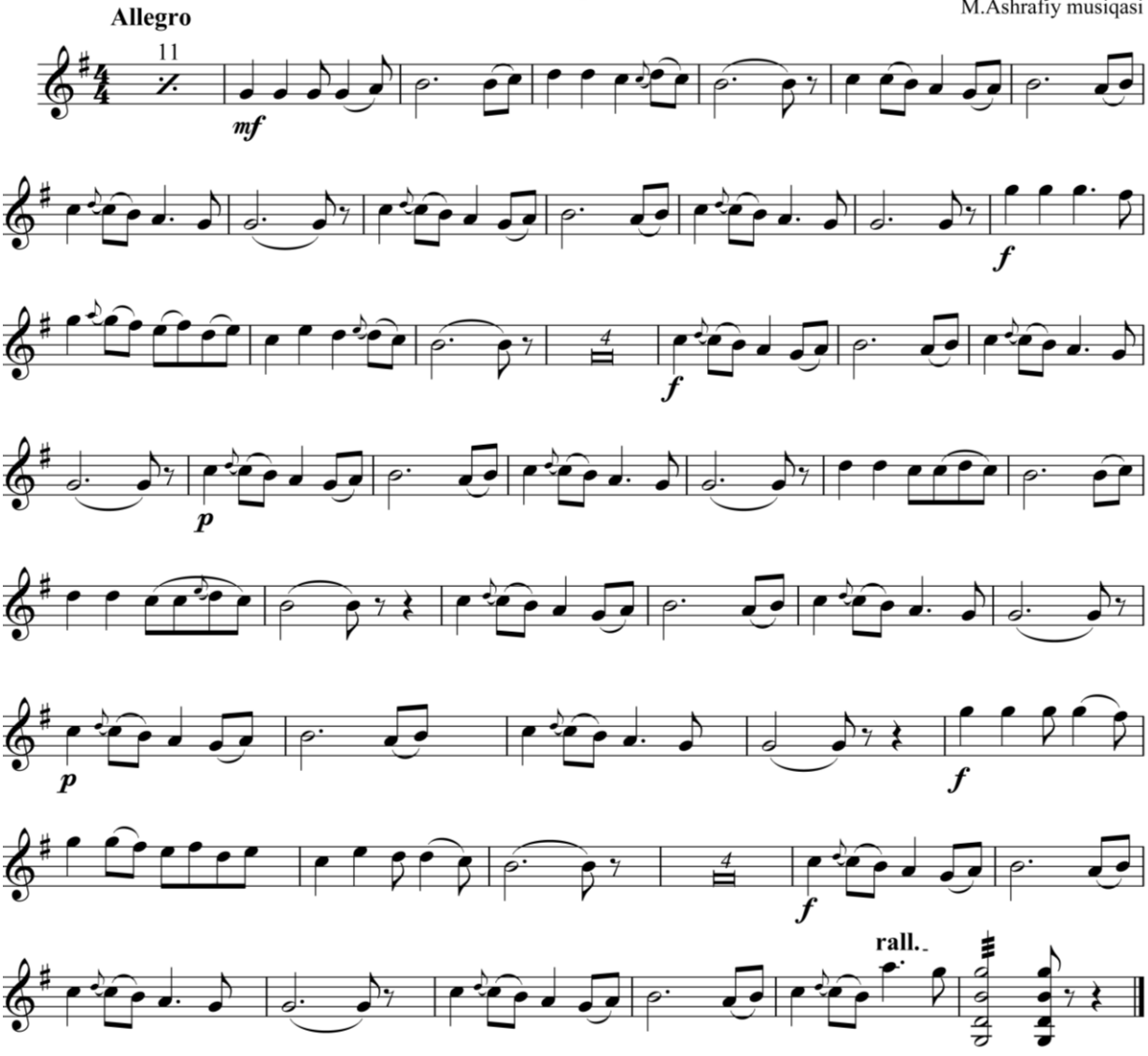
Moderato





YOSHLIK QO‘SHIG‘I

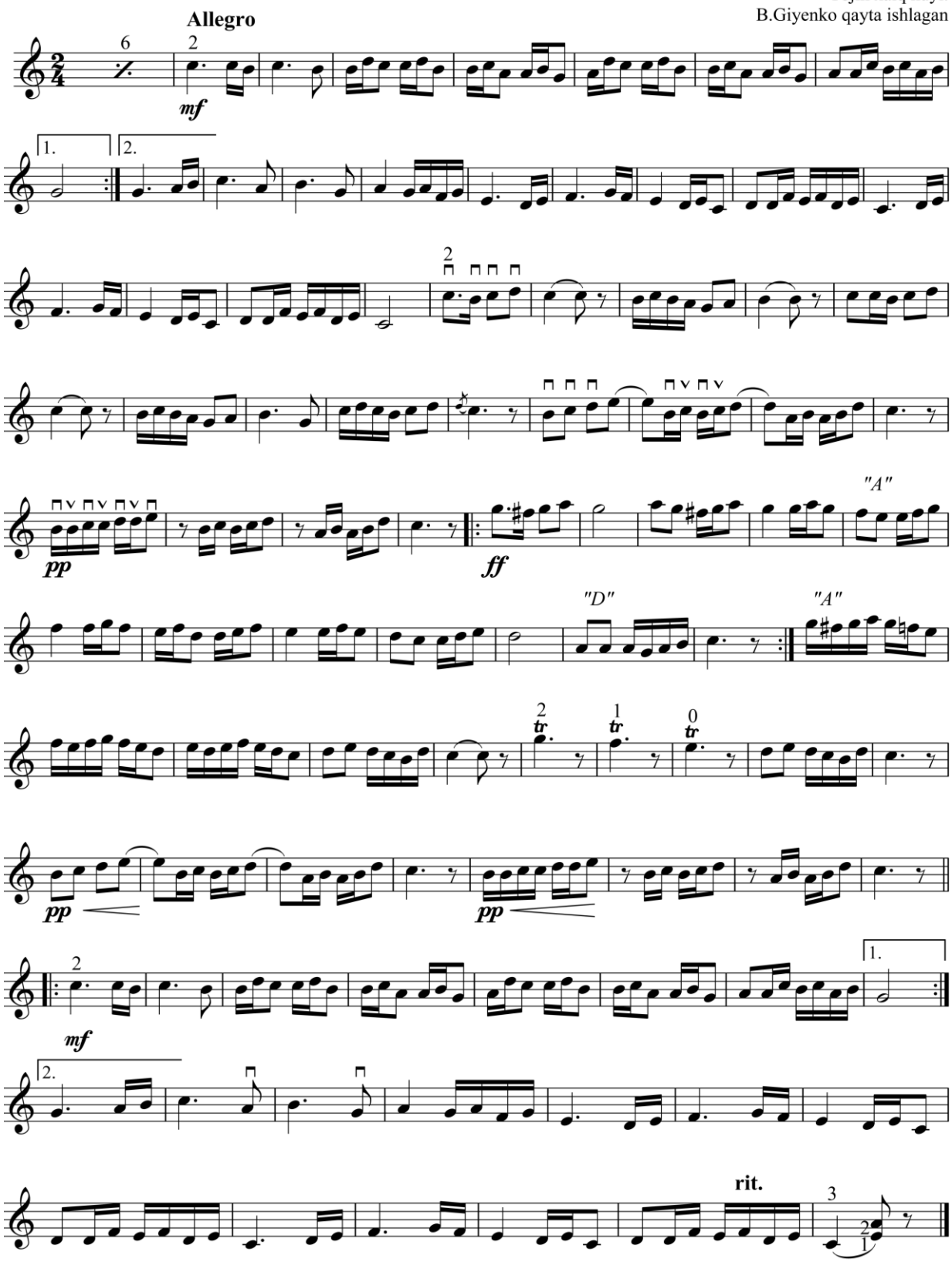
M.Ashrafiy musiqasi



TOVUSHNI VARAQDAN O‘QISH UCHUN TAVSIYA ETILADIGAN ASARLAR

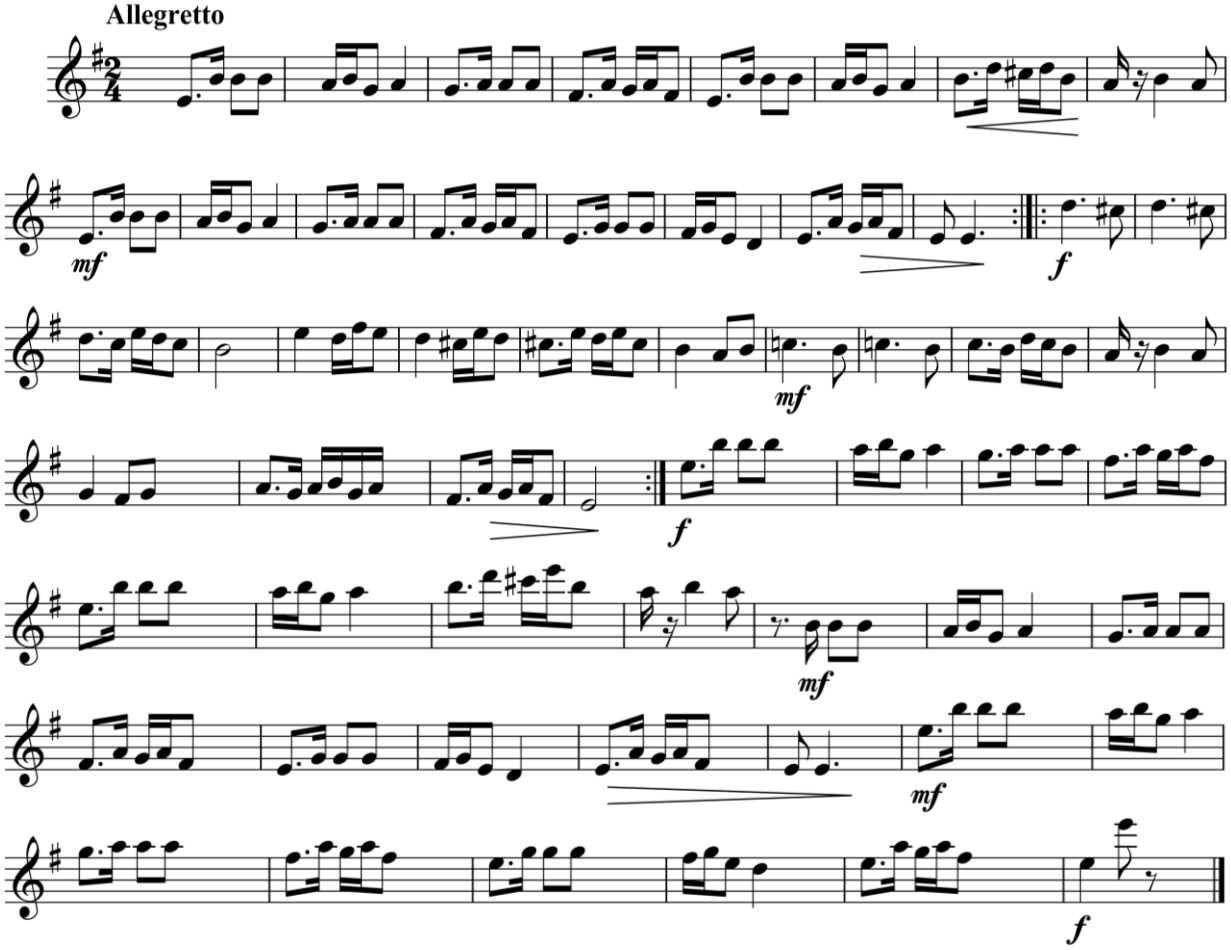
NAYREZ

Tojik xalq kuyi.
B.Giyenko qayta ishlagan



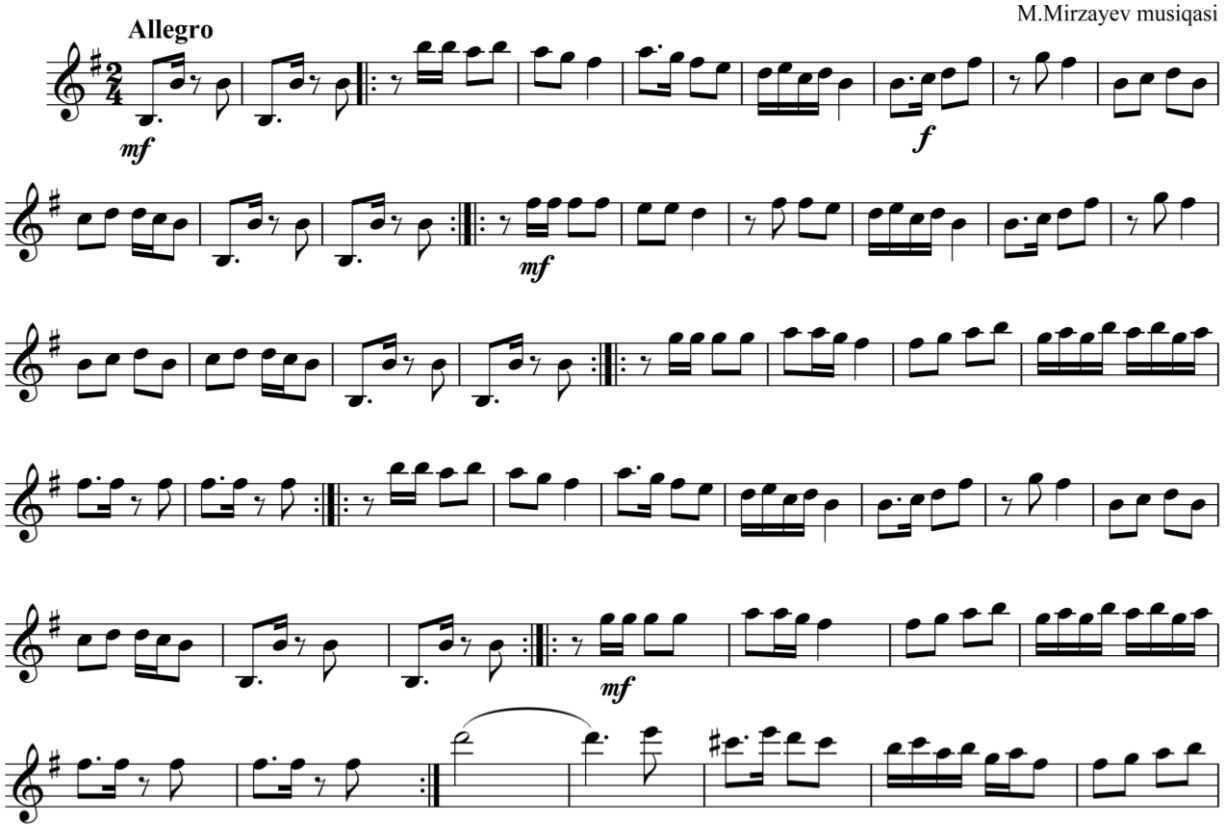
RAQS

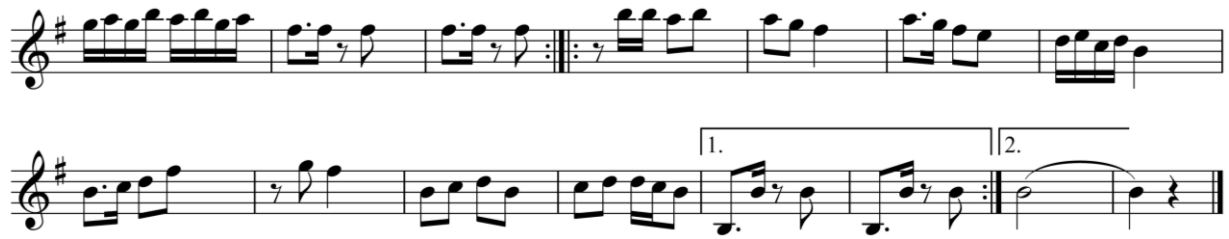
G.Sobitov



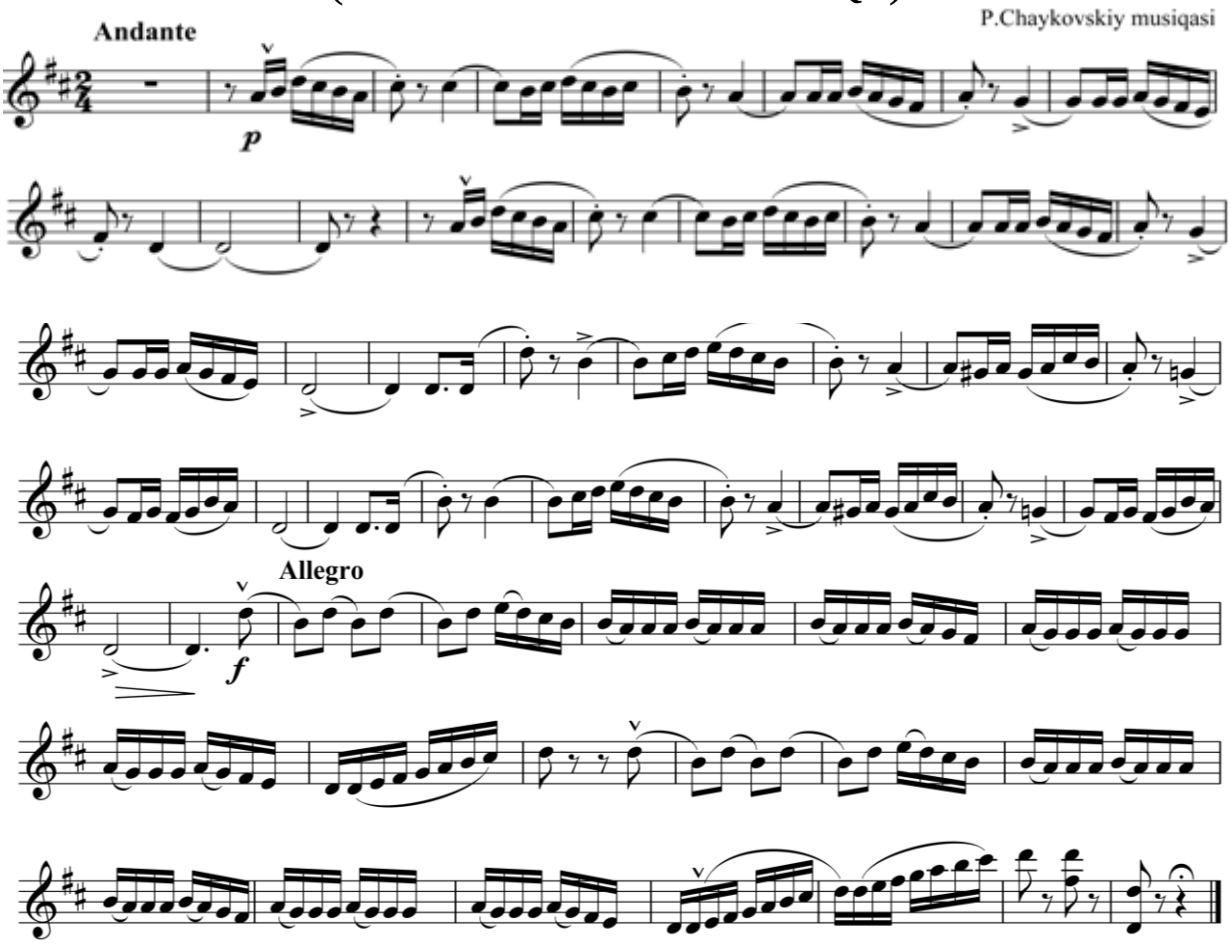
YANGI TANOVAR

M.Mirzayev musiqasi

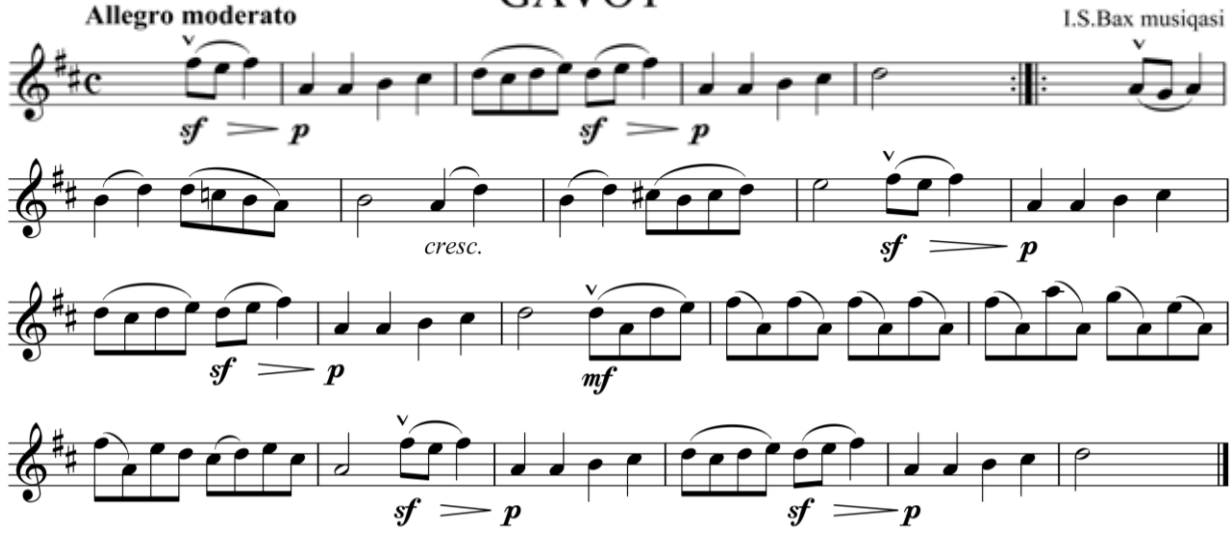




НЕАПОЛИТАНСКАЯ ПЕСЕНКА
(NEAPOLITANCHA RAQS)



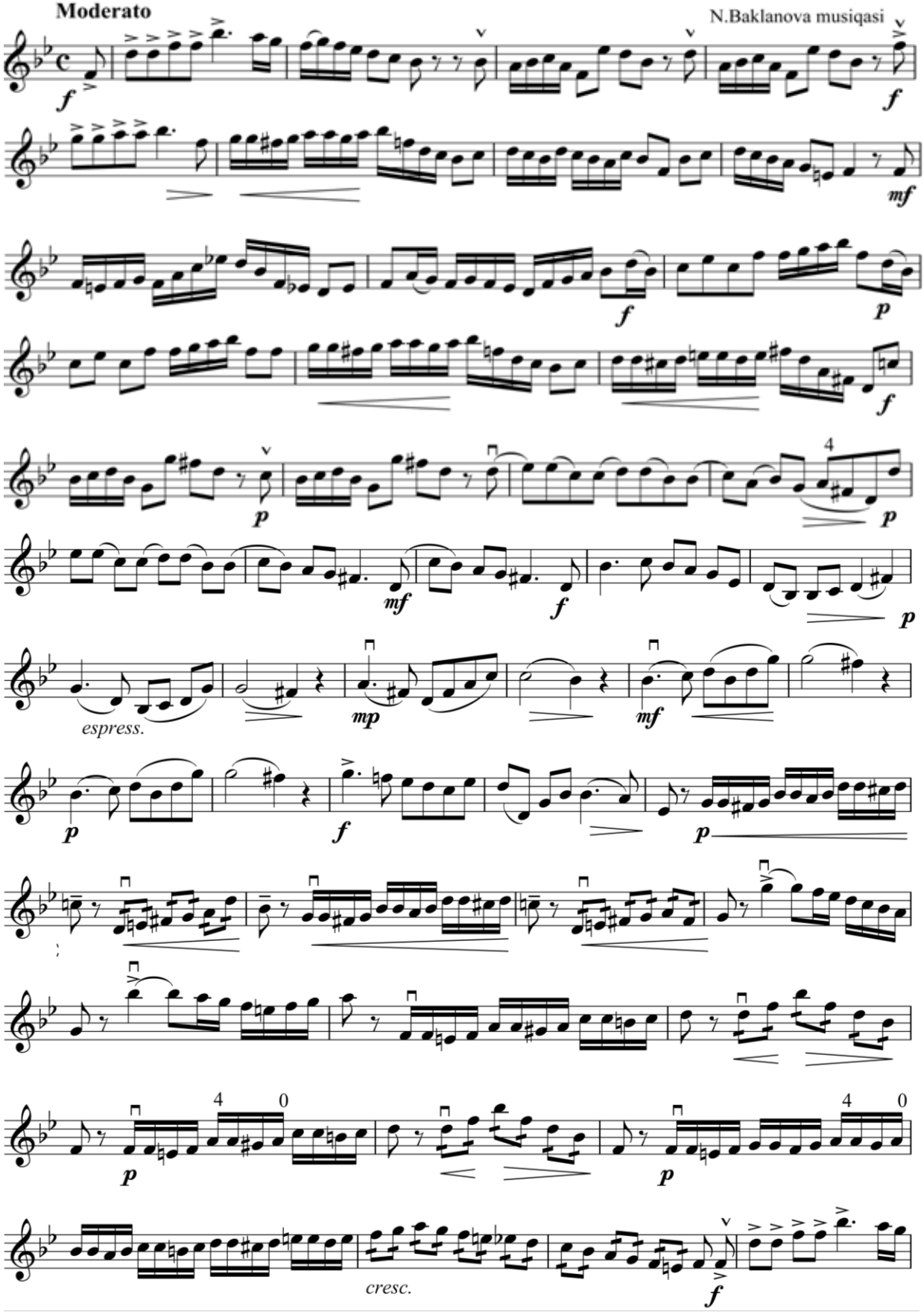
GAVOT

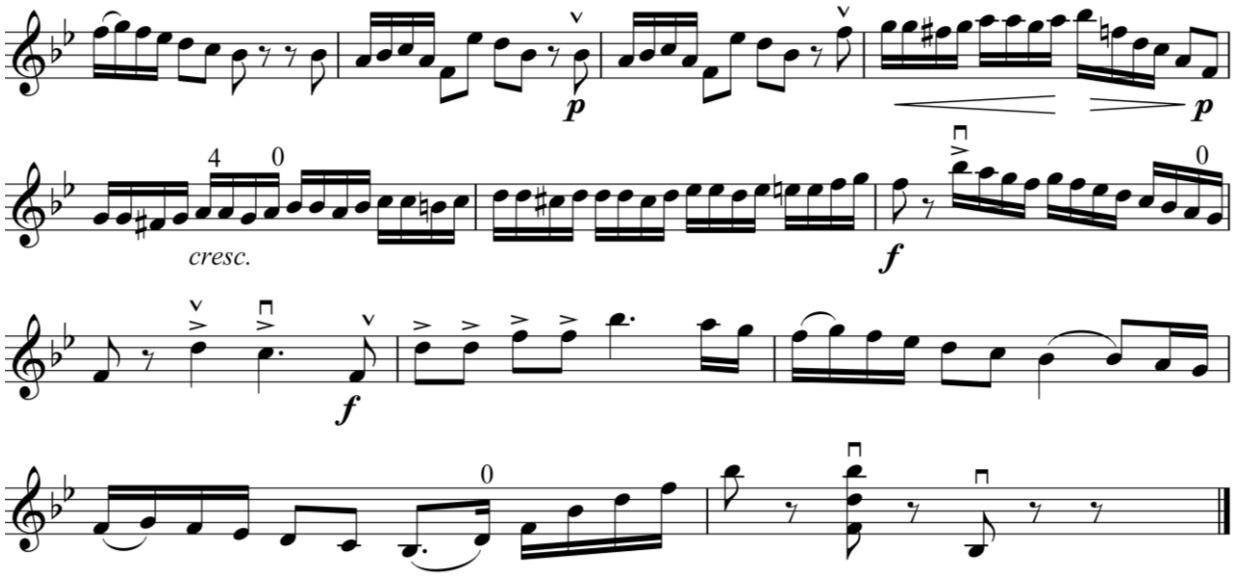


SONATINA

Moderato

N.Baklanova musiqasi



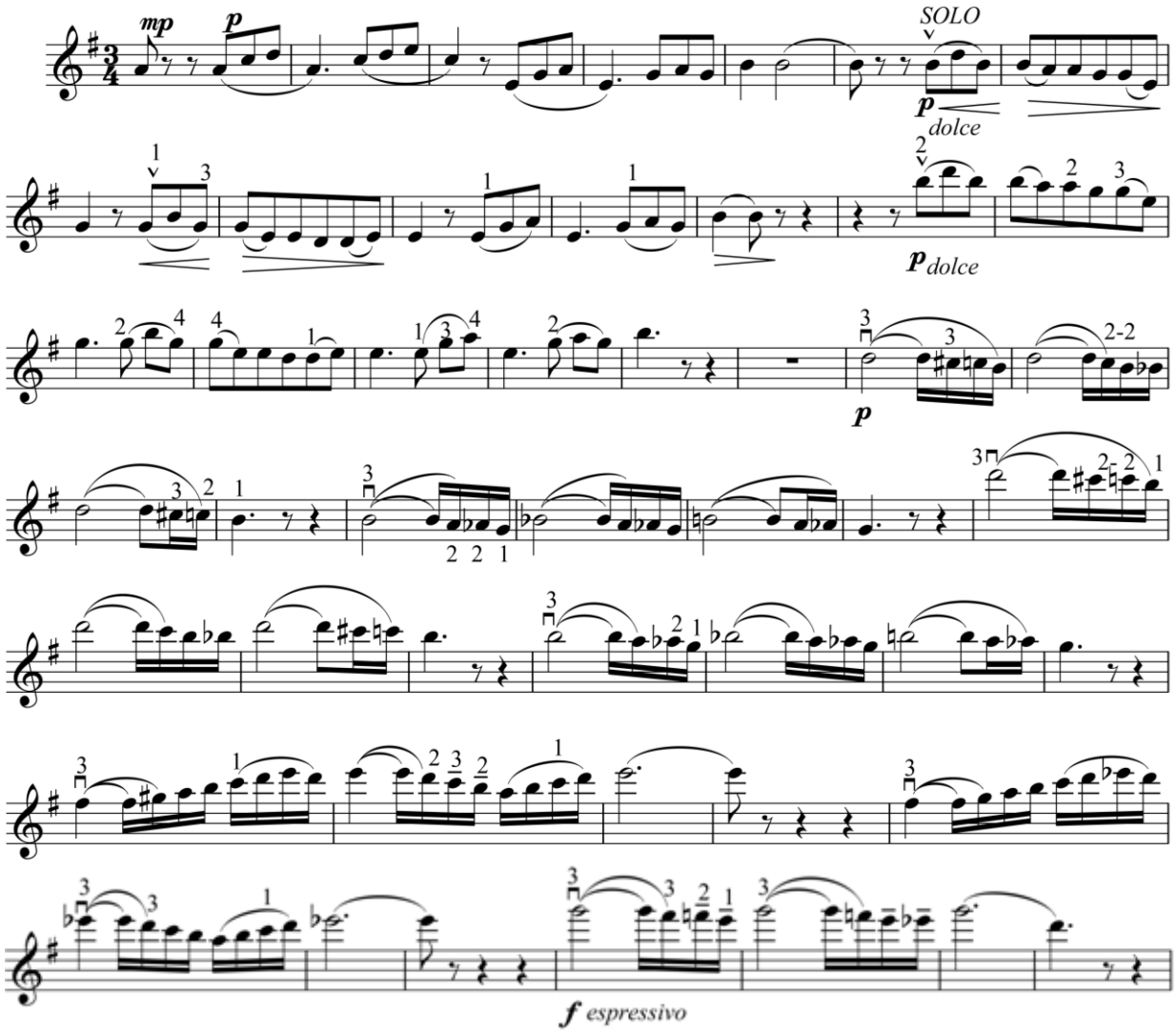


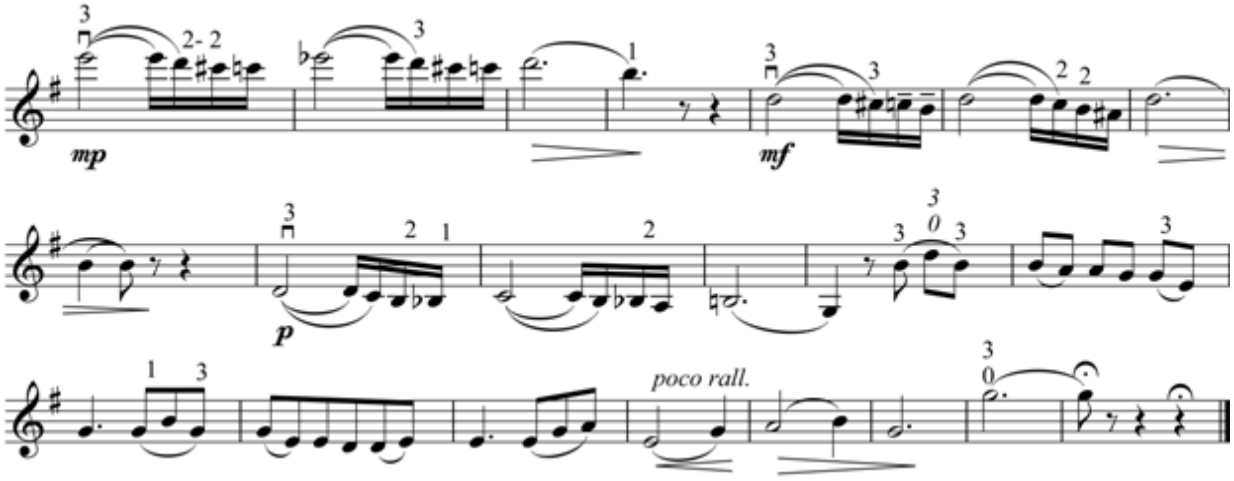
ПЕСНЯ ИНДИЙКОГО ГОСТЯ

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

Andantino

N.Rimskiy-Korsakov musiqasi

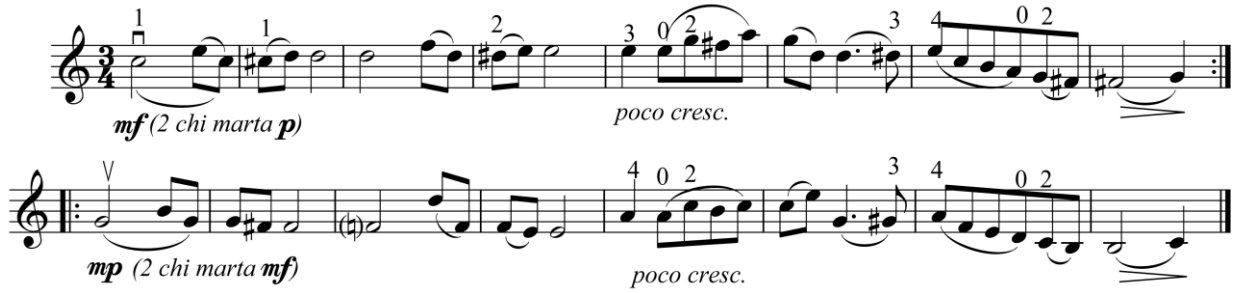




MENUET

Allegretto giocoso

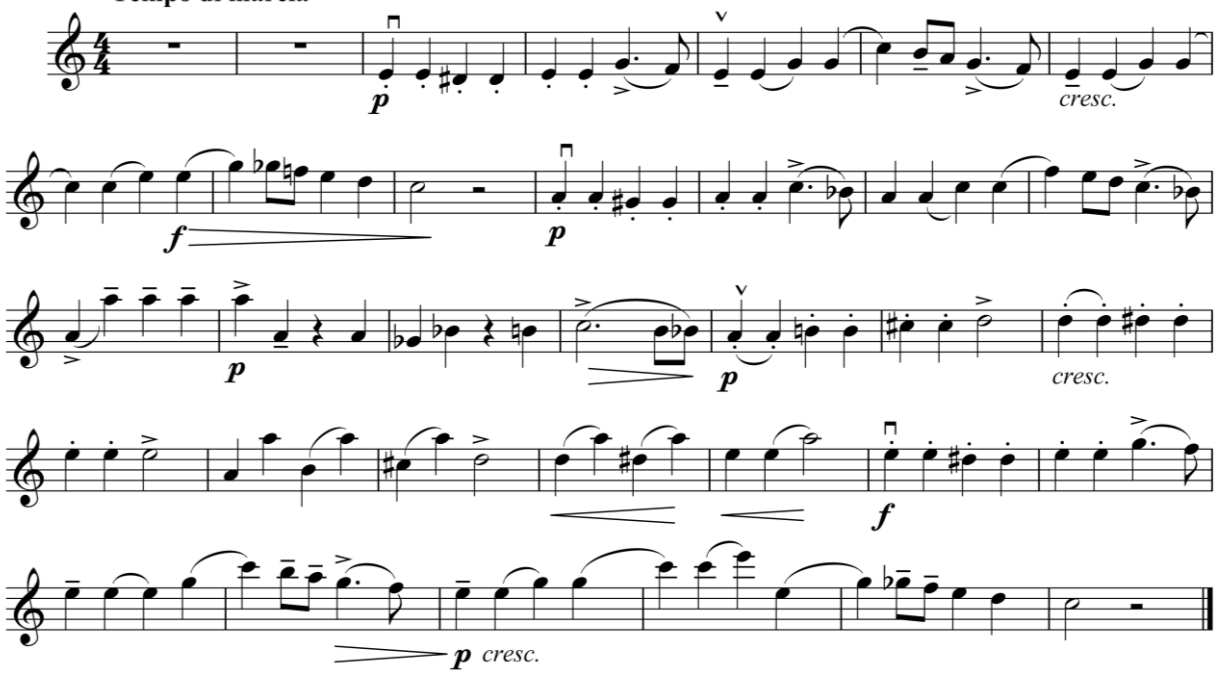
V.A.Mosart musiqasi



MARSH

S.Prokofyev musiqasi

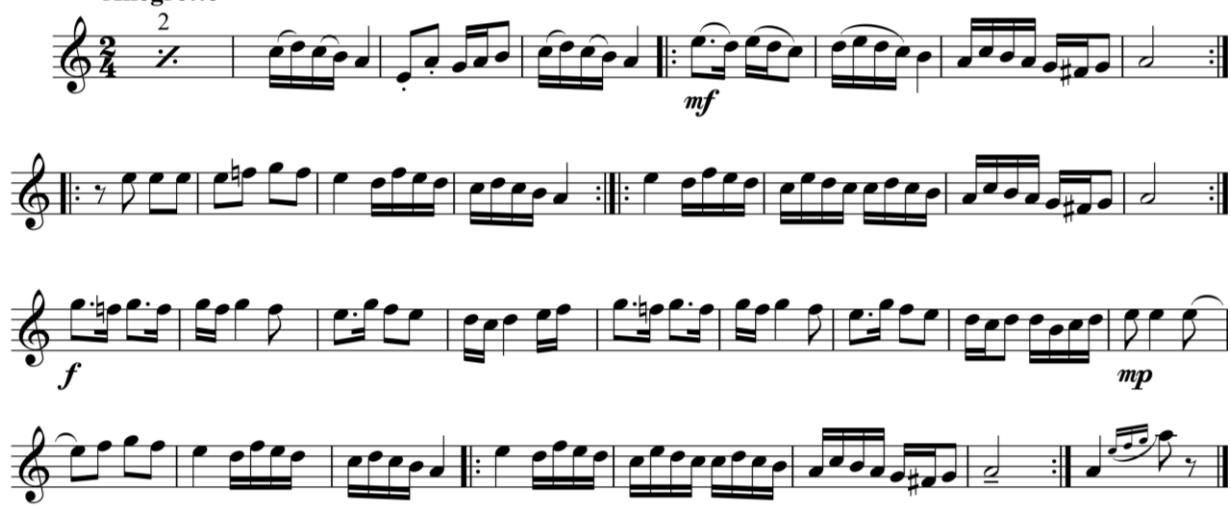
Tempo di marcia



RAQS

G‘.Qodirov musiqasi

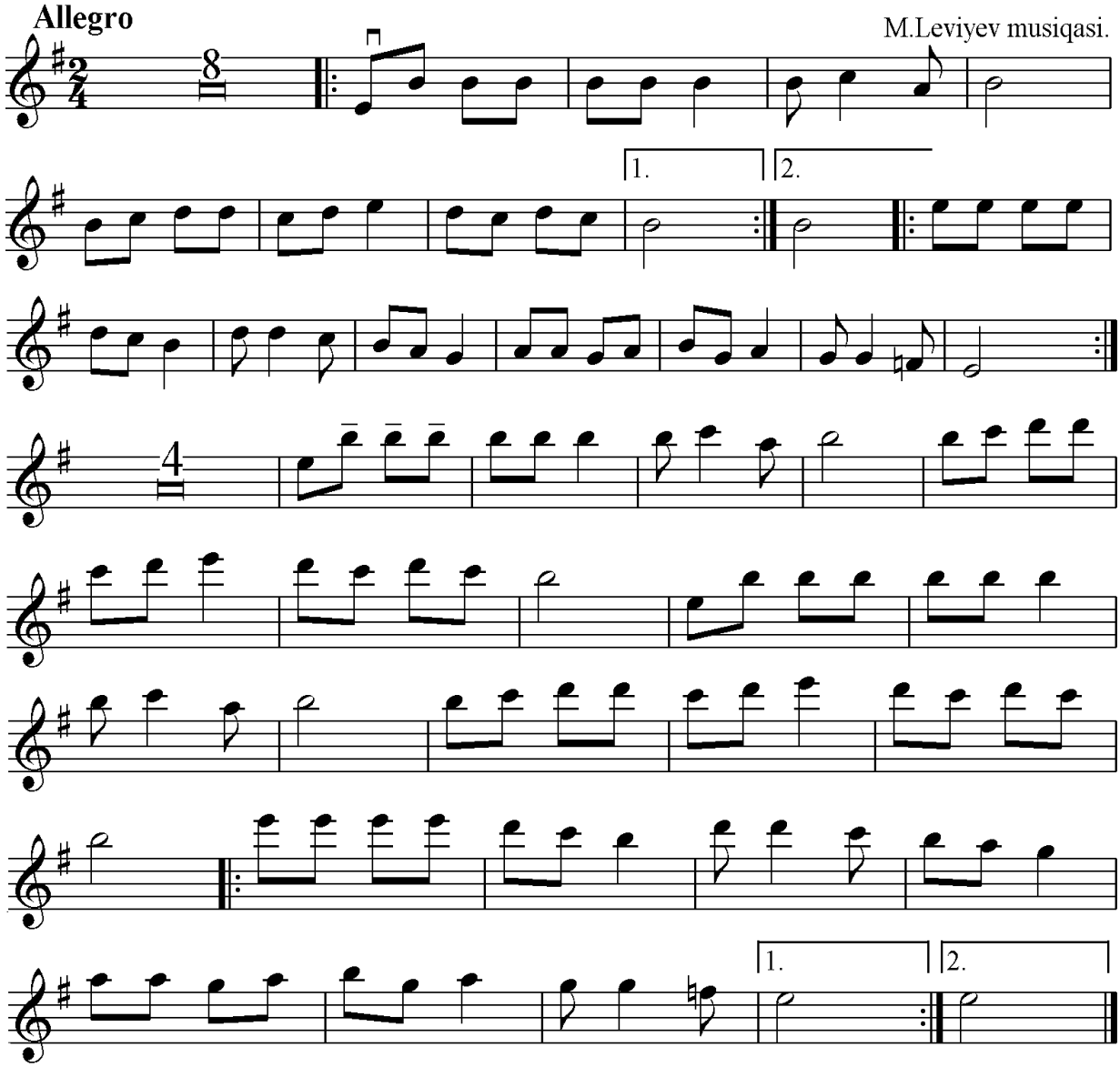
Allegretto



OHANGARON

Allegro

M.Leviyev musiqasi.



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G‘anijon XUDOYEV

BOSHLANG‘ICH G‘IJJAK DARSLIGI

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