G'anijon XUDOYEV

# MUSIQA TO‘GARAKLARIDA O‘ZBEK MILLIY CHOLG‘ULARINI O‘RGANISH

**O‘ZBEKISTON RESPUBLIKASI MADANIYAT VAZIRLIGI**

**G‘ANIJON XUDOYEV**

# MUSIQA TO‘GARAKLARIDA O‘ZBEK MILLIY CHOLG‘ULARINI O‘RGANISH

“JAVOHIR-ILM-NASHR”
Toshkent-2024

**UO‘K 780.6.08**
**KBK 85.952**
**X 98**

**G‘anijon XUDOYEV**

**MUSIQA TO‘GARAKLARIDA O‘ZBEK MILLIY CHOLG‘ULARINI O‘RGANISH / o‘quv qo‘llanma / T: “JAVOHIR-ILM-NASHR”,– 2024, 208 b**

Mazkur o‘quv qo‘llanma musiqa to‘garaklarida, umumta’lim maktablarining musiqa madaniyati darslarida o‘zbek milliy cholg‘ularini o‘rganish uchun maxsus tayyorlandi. Bunda O‘zbekiston Respublikasi Prezidentining 2021-yil 9-dekabrdagi “Madaniyat va san’atni rivojlantirishni qo‘llab-quvvatlash tizimini yanada takomillashtirish to‘g‘risida”gi PQ-68-sonli Qaroridagi “Madaniyat va san’at sohasida kadrlarni tayyorlash, qayta tayyorlash va ularning malakasini oshirish tizimini takomillashtirish, shu bilan birga, madaniyat va san’at muassasalarini zarur adabiyotlar va davriy nashrlar bilan ta’minlash” bandiga muvofiq ishlab chiqildi. Shuningdek, 2022-yil 2-fevraldagi “Madaniyat va san’at sohasini yanada rivojlantirishga doir qo‘shimcha chora-tadbirlar to‘g‘risida”gi PQ-112-sonli Qaroriga muvofiq “Umumiy o‘rta ta’lim muassasalari o‘quvchilari milliy musiqa cholg‘ularidan kamida bittasida kuy ijro etish mahoratini o‘rgatilishi hamda bu haqda ularning ta’lim to‘g‘risidagi hujjatiga (shahodatnoma) tegishli qayd kiritilishi” bandi asos qilib olindi.

O‘quv qo‘llanmaning kirish qismida mazkur adabiyotning yaratilishiga asos bo‘luvchi Hukumat qarorlari hamda huquqiy me’yoriy hujjatlar keltirib o‘tildi. Nazariy qismda musiqa savodxonligi haqida tayanch ko‘nikmalar berilgan. Metodik qismda esa umumta’lim maktablarida o‘quvchilar qo‘shimcha ixtiyoriy ravishda o‘rganilishi kerak bo‘lgan yettita musiqa cholg‘ulari, jumladan **dutor, do‘mbira, doyra, tanbur, qashqar rubobi, g‘ijjak, nay** kabi cholg‘ular haqida atroflicha to‘xtalib o‘tildi. Jumladan, cholg‘ularning tuzilishi, cholg‘u qismlarining nomlanishi, torlarning sozlanishi, ovoz hajmi (diapazoni), cholg‘ularda ijro etish holati, o‘quvchilarda ijro ko‘nikmalarini shakllantirish uchun turli mashqlar hamda muallifning shaxsiy mashqlari orqali cholg‘ularda ijro etish uslubi ko‘rsatib o‘tilgan. Shuningdek, o‘quv adabiyotining texnik qismida o‘quvchilarni musiqa cholg‘ularida ijro texnikalarini rivojlantirish uchun major, minor gammalari va uchtovushliklari hamda bir necha mashq va etyudlar keltirilgan. O‘quv qo‘llanmaning badiiy qismida esa musiqa cholg‘ulari uchun bir qator oddiy va murakkab shakldagi kuylar keltirilgan.

O‘quv qo‘llanmadan umumta’lim maktablarining musiqa o‘quvchilari, shuningdek, musiqa madaniyati darslari o‘tiladigan respublikamizdagi barcha ixtisoslashgan ijod maktablari hamda madaniyat markazlarining musiqa to’garaklarida keng foydalanish mumkin.

**Mas’ul muharrir**:
**Oqilxon Ibrohimov**
San’atshunoslik fanlari doktori,
O‘zbekiston Respublikasi Fanlar Akademiyasi San’atshunoslik instituti bosh ilmiy xodimi, O‘zbekiston davlat san’at va madaniyat instituti professori

**Taqrizchilar:**

**Anvar Turopxo‘jayev**
O‘zbekiston Respublikasi Madaniyat va Turizm vazirligi Ta’lim muassasalari va sohani metodologik ta’minlash boshqarmasi bosh mutaxassisi

**Hikmat Rajabov**
O‘zbekiston kompozitorlari va bastakorlari uyushmasi a’zosi, O‘zbekiston davlat konservatoriyasi Nukus filiali Xalq cholg‘ulari kafedrasi professori, kompozitor, sozanda, dirijyor

*Mazkur* o‘quv qo‘llanma *O‘zbekiston Respublikasi Madaniyat vazirligi Ilmiy-metodik jamoatchilik Respublika Kengashi (Musiqa yo‘nalishi)ning 2022-yil 26-noyabrdagi yig‘ilishida nashrga tavsiya etilgan.*
*(2022-yil 26-noyabr 3-sonli bayonnomasi)*

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ISBN 978-9910-9145-5-6

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# KIRISH

Yangi O‘zbekistonni har tomonlama jadal rivojlantirish maqsadida O‘zbekiston Respublikasi Prezidentining 2017-yil 7-fevraldagi “O‘zbekiston Respublikasini yanada rivojlantirish bo‘yicha Harakatlar strategiyasi to‘g‘risida”gi PF-4947-sonli Farmoni va bunga mos ravishda bir qancha O‘zbekiston Respublikasi Hukumat Qarorlari ishlab chiqildiki, bu O‘zbekistonning yaqin kelajakda barcha jabhalarda eng rivojlangan mamlakatlar qatoridan o‘rin olishiga xizmat qiladi.

Shuningdek, yoshlarning ma’naviyatini yuksaltirish va ularning bo‘sh vaqtini mazmunli tashkil etish bo‘yicha beshta muhim tashabbusning eng birinchisi, “Yoshlarning musiqa, rassomlik, adabiyot, teatr, va san’atning boshqa turlariga qiziqishlarini oshirishga, iste’dodini yuzaga chiqarishga xizmat qiladi” deb nomlanishi – bu albatta yoshlarimizning madaniy tafakkurini o‘stirishda, milliy an’ana va urf odatlarini chuqur o‘rganib, asrab avaylab, Vataniga, xalqiga va ona zaminga bo‘lgan mehr-muhabbatlarini yanada mustahkamlaydi.

O‘zbekiston Respublikasi Prezidentining 2022-yil 2-fevraldagi “Madaniyat va san’at sohasini yanada rivojlantirishga doir qo‘shimcha chora-tadbirlar to‘g‘risida”gi PQ-112-sonli Qarori qabul qilindiki, bundan ko‘zlangan asosiy maqsad, “aholi, ayniqsa, olis hududlarda istiqomat qiladigan fuqarolarga madaniy dam olish xizmatlari ko‘rsatish darajasini oshirish, respublikaning barcha hududlarida teatr, sirk va boshqa turdagi ommaviy-madaniy va konsert-tomosha tadbirlarini tizimli ravishda yo‘lga qo‘yish, madaniyat va san’at sohasida iste’dodli yosh ijodkorlarni izlab topish va qo‘llab-quvvatlash, ta’lim muassasalarini milliy cholg‘ular, musiqa darsliklari, notalar to‘plamlari va o‘quv-metodik adabiyotlar bilan ta’minlashning yaxlit tizimini yaratish”[1] qilib belgilandi. Bunda, “umumiy o‘rta ta’lim muassasalari o‘quvchilari milliy musiqa cholg‘ularidan kamida bittasida kuy ijro etish mahorati o‘rgatilishi hamda bu haqda ularning ta’lim to‘g‘risidagi hujjatiga (shahodatnoma) tegishli qayd kiritilishi, shuningdek, musiqa fani uchun haftasiga belgilangan bir o‘quv soati hamda unga qo‘shimcha ravishda har hafta milliy musiqa cholg‘ularida kuy ijro etish amaliy to‘garaklari va fakultativ darslari o‘tkazilishi”[2] ko‘zda tutildi.

Mazkur o‘quv qo‘llanma yuqoridagilarga asoslanib musiqa to‘garaklarida, musiqa madaniyati darslarida milliy cholg‘ularni o‘rganish uchun maxsus tayyorlandi. O‘quv qo‘llanmani yaratishda madaniyat, san’at, xususan, musiqa ta’limi o‘qitiladigan oliy va o‘rta maxsus ta’lim muassasalari uchun yaratilgan o‘quv adabiyotlardan, shuningdek, respublika bolalar musiqa va san’at maktablari, musiqaga ixtisoslashgan litsey va kollejlar uchun yozilgan o‘quv qo‘llanmalar, umumiy o‘rta ta’lim maktablari uchun yaratilgan musiqa darsliklari, oliy ta’lim muassasalari uchun soha mutaxassislari tomonidan yaratilgan darslik va o‘quv qo‘llanmalardan maqsadli foydalanildi[3]. Bunda

[1] O‘zbekiston Respublikasi Prezidentining 2022-yil 2-fevralda qabul qilingan “Madaniyat va san’at sohasini yanada rivojlantirishga doir qo‘shimcha chora-tadbirlar to‘g‘risida”gi PQ-112-sonli Qaroridan olindi.

[2] O‘zbekiston Respublikasi Prezidentining 2022-yil 2-fevralda qabul qilingan “Madaniyat va san’at sohasini yanada rivojlantirishga doir qo‘shimcha chora-tadbirlar to‘g‘risida”gi PQ-112-sonli Qaroridan olindi.

[3] Foydalangan adabiyotlar ro‘yxatiga qaralsin.

o‘zbek milliy cholg‘ulari haqida umumiy ma’lumotlar hamda cholg‘ularning tuzilishi va ijro etish imkoniyatlari xususida qisqacha to‘xtalib o‘tildi. Jumladan, o‘zbek milliy cholg‘ularidan dutor, do‘mbira, doyra, tanbur, qashqar rubobi, g‘ijjak, nay kabi milliy cholg‘ularimizni qisqa muddatda amaliy o‘zlashtirishga doir uslubiy ko‘rsatmalar berildi.

O‘quv qo‘llanmaning nazariy qismida musiqa savodxonligi haqida tayanch ko‘nikmalar turli misollar vositasida yoritib berildi. Nazariy qismdan keyingi sahifalarda cholg‘ularning umumiy ko‘rinishdagi fotosuratlari keltiriladi. Adabiyotda berilgan tayanch nazariy ko‘nikmalarga tayangan holda cholg‘ularni amaliy o‘zlashtirish uchun metodik qismga o‘tiladi.

Metodik qismda umumta’lim maktablarida o‘quvchilar qo‘shimcha ixtiyoriy ravishda o‘rganilishi kerak bo‘lgan yyettita musiqa cholg‘ulari, jumladan dutor, do‘mbra, doyra, tanbur, qashqar rubobi, g‘ijjak, nay kabi cholg‘ulari haqida atroflicha to‘xtalib o‘tiladi. Jumladan, har bir cholg‘ularning tuzilishi, qismlarining nomlanishi, torlarining sozlanishi, ovoz hajmi (diapazoni), cholg‘ularda ijro etish holati, o‘quvchilarda ijro ko‘nikmalarini shakllantirish uchun turli mashqlar hamda muallifning shaxsiy mashqlari orqali cholg‘ularda ijro etish uslubi ko‘rsatib o‘tilgan. Mazkur mashqlar barcha cholg‘ular uchun mo‘ljallanganligi bois ijrodagi shtix va barmoqlar raqamlarda ko‘rsatilmadi. Bu bevosita o‘quvchi tomonidan qaysi cholg‘u tanlansa shunga mos ravishda o‘qituvchi tomonidan amalga oshirilishi ko‘zda tutildi. Shuningdek, o‘quv adabiyotining texnik qismida o‘quvchilarni musiqa cholg‘ularida ijro texnikalarini rivojlantirish uchun major, minor gamma va uchtovushliklari, bir necha mashq va etyudlar keltirilgan. O‘quv qo‘llanmaning badiiy qismida esa musiqa cholg‘ulari uchun bir qator oddiy va murakkab shakldagi kuylar berilgan.

Har bir cholg‘uga kreativ (ijodiy) yondashgan holda o‘quvchilarga amaliy o‘rgatish masalasi umumta’lim maktablarida faoliyat olib borayotgan oliy ma’lumotli musiqa madaniyati fani o‘qituvchisi va to‘garak rahbarlari zimmasida qoldirildi.

## NAZARIY QISM[4]

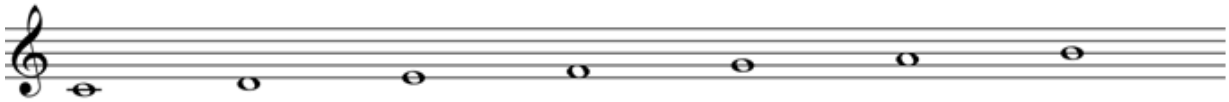
### Musiqiy savodxonlik

Musiqadagi asosiy 5 ta chiziq:

5
4
3
2
1

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

Musiqadagi yettita asosiy pog‘onalar yoki tovushlarning skripka (sol) kalitida joylashuv tartibi:



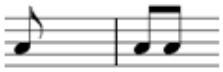
Do, Re, Mi, Fa, Sol, Lya, Si.

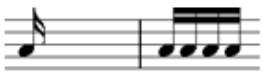
### Tovushlarning ijro etilish cho‘zimi

Butun tovush 4 ham[5]ga qadar ijro etiladi

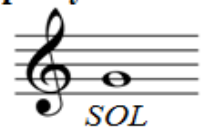
Yarimtalik tovush 2 hamga qadar ijro etiladi

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] Muallif G‘anijon Xudoyevning Bolalar musiqa va san’at maktablari uchun nashr etilgan “Boshlang‘ish g‘ijjak saboqlari” ( – T.: G‘afur G‘ulom nashriyoti, 2016. – B.124) nomli o‘quv qo‘llanmasidan foydalanildi.

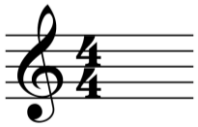
## AKSENT, HISSA, METR, O‘LCHOV, TAKT, TAKT CHIZIG‘I, TAKT OLDI (ZATAKT)

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.

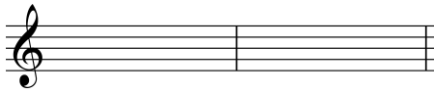
O‘lchovlar tovush yozuvida ikkita raqam bilan yoziladi. Bu raqamlar birin-ketin yuqoridan pastga qo‘yilgan bo‘lib, skripka kalitidan so‘ng joylashtiriladi.



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

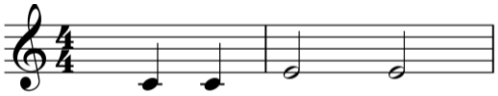
Musiqa asarining bir kuchli hissadan ikkinchi bir kuchli hissagacha bo‘lgan oralig‘i **takt** deyiladi[5].

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



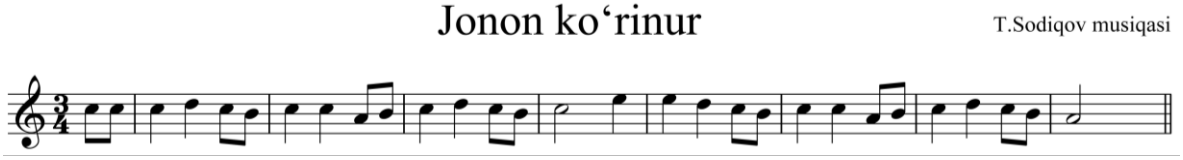
Takt chizig‘i, odatda, takt oldi (zatakt)ni kuchli hissadan ajratib ko‘rsatish uchun qo‘yiladi.

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 ijrochiligida tinish va dam olish belgilariga **pauza** deb ataladi. Pauzalar tovush cho‘zimlari singari butun, yarimtalik, choraktalik, sakkiztalik, o‘n oltitalik kabi ko‘rinishlarga ega bo‘lib, tovush cho‘zimlaridan farqli o‘laroq ijro etilmay, balki o‘z nomiga munosib tovush cho‘zimida dam oladi.

Bu pauzalar quyidagicha ko‘rinishda yoziladi *(har bir pauzaga aynan shu nomdagi nota ham berildi)*:

### 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.

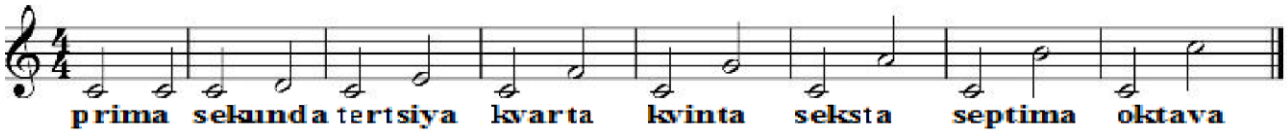
## INTERVALLAR

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.

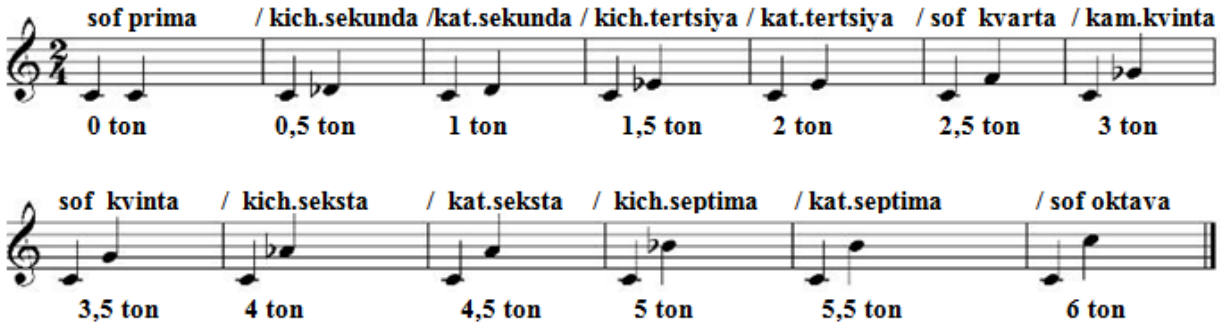
Jami intervallar sakkizta bo‘lib, ular quyidagilardan iborat:

1. Prima – (sof prima 0 ton, do-do)
2. Sekunda – (katta sekunda 1 ton, do-re)
3. Tertsiya – (katta tertsiya 2 ton, do-mi)
4. Kvarta – (sof kvarta 2.5 ton, do-fa)
5. Kvinta – (sof kvinta 3.5 ton, do-sol)
6. Seksta – (katta seksta 4.5 ton, do-lya)
7. Septima – (katta septima 5.5 ton, do-si)
8. Oktava – (sof oktava 6 ton, do-Do)

Bu intervallar nota misollarida quyidagicha keladi *(**do** tovushi misolida):*




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

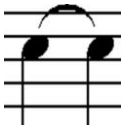



## DINAMIK BELGILAR (TUSLAR)

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.

## MUSIQIY TOVUSHLARGA BEZAK VA SAYQAL BERUVCHI BA‘ZI BIR MUSIQIY ELEMENTLAR[6]



**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

[6] Mazkur musuqiy elementlarni yoritishda G‘.Xudoyevning Bolalar musiqa va san’at maktablari uchun nashr etilgan “Boshlang‘ish g‘ijjak saboqlari” (I qism, - T: G‘afur G‘ulom nashriyoti, 2016-y. – B.124) va “G‘ijjak saboqlari” (II qism, - T: G‘afur G‘ulom nashriyoti, 2016-y. – B.164) o‘quv qo‘llanmalaridan foydalanildi.

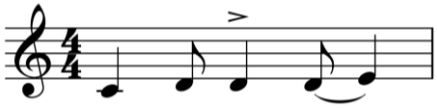
shunday nomlanadi. Ijro qilinadigan tovushlar xuddi liga tarzida pastdan yoki yuqoridan qavscha shaklidagi egri chiziq bilan bog‘lanadi.

**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.

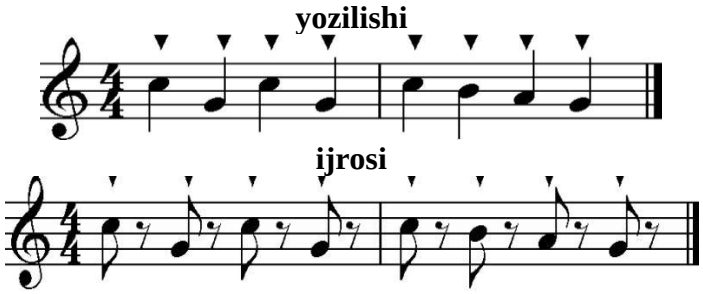
**Stakkato** – (italyanchada *staccato* – “ajratilgan”, “alohida” ma`nolarini anglatadi) tovushlarni qisqa-qisqa, bir-birovidan pauzalar bilan ajratib ijro etish orqali amalga oshiriladi. U tovushning ostiga yoki ustiga nuqta qo‘yish bilan farqlanadi.

**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), 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 shunday ataladi. Tovushning ustiga belgi qo‘yish bilan farqlanadi.



**Martle**[8] – (italyanchada “martele” – “uzib chalish” degan ma’noni anglatadi) uzib chalinadigan shtrixlardan biri bo‘lib, qaysiki tovushning ustiga yoki ostiga qo‘yilsa mazkur tovushni kuchli hissa bilan boshlab, har bir tovush cho‘zimini uzmagan holda birdaniga to‘xtatish orqali amalga oshiriladi. Martleni belgilashda tovushning ustiga yoki ostiga stakkatoga o‘xshash nuqta (.) yoki uchi pastga qaragan to‘liq uchburchak (▼) belgilari qo‘llaniladi.

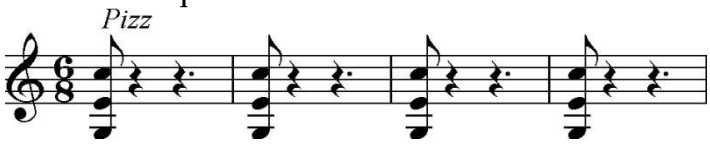



**Pitssikato –** (italyanchada “pizzicato” – “tirnalab” degan ma’noni anglatadi) bunda torni barmoq bilan tirnab ijro qilish orqali amalga oshiriladi. Bu

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

[8] ***Martle***ning stakkatodan farqli jihati shundaki, stakkatoda bir necha tovush qamrab olinsa, *martle*da bitta tovushga urg’u beriladi.

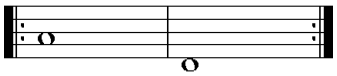
holatda tovushlar jarangi qisqa va sekin eshitiladi. Yozilishida notaning ustiga “pizz” yozuvi qo‘yish bilan farqlanadi.




*Yuqorida berilgan misolda pitssikatoning akkordli ijrosi keltirilgan. Uning oddiy notalarda ham xuddi shunday, barmoq bilan tirnab chalinadigan ijrosi mavjud.*

## REPRIZA

Repriza – bu ma’lum bir kuyning bo‘lagini hech qanday o‘zgarishsiz takroriy ijro etishga aytiladi. Nota chizig‘ida quyidagicha yoziladi:



## 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

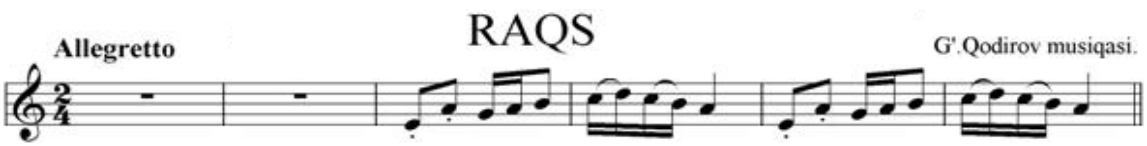
### O‘rtacha templar

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

### Tez templar

*Allegro* (allegro) – tez
*Vivo* (vivo) – jonli, chaqqon
*Vivace* (vivache) – jadal
*Pretso* (pretso) – tez, oshiqib
*Pretsissimo* (pretsissimo) – juda tez

*Biror bir ijro etilayotgan asarning tempi yozilishda 1-qatordagi skripka kalitining yuqorisidan quyidagi tartibda yoziladi:*



## OKTAVA

Oktava so‘zi lotincha “octava” so‘zidan olingan bo‘lib “sakkizinchi” degan ma’noni bildiradi. Musiqada kengligi sakkizta ketma-ketlikdagi pog‘onani qamrab olgan oraliq masofa oktava deb yuritiladi. Bu “do” tovushidan keyingi “do” tovushiga qadar bo‘lgan oraliq masofani anglatadi.

Musiqada oktavalar 9 ta bo‘lib, ular quyidagicha nomlarda keladi:

1) Subkontr oktava (*to‘liqsiz oktava, faqat **lya** va **si** tovushlari mavjud*),
2) Kontr oktava,
3) Katta oktava,
4) Kichik oktava,
5) Birinchi oktava,
6) Ikkinchi oktava,
7) Uchinci oktava,
8) To‘rtinchi oktava,
9) Beshinchi oktava (*to‘liqsiz oktava, faqat **do** tovushi mavjud*).

Yuqorida qayd etilgan ikkita to‘liqsiz (subkontr, beshinchi) oktavalar – bu oralig‘i oktava bo‘lishi uchun talab etiladigan yyettita tovushni to‘liq qamramaganligi bois to‘liqsiz oktava hisoblanadi.

Barcha oktavalar fortepiano cholg‘usi klavishlarida quyidagicha joylashadi:

## ALTERATSIYA BELGILARI

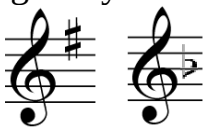
Alteratsiya belgilari deb, musiqa asarini ijro qilishda tovushni yarim tonga ko‘tarish, tushirish yoki o‘z holiga qaytarish alomatlariga aytiladi.

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

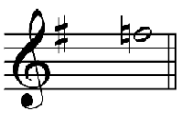
♭ – **Bemol** tovushni yarim ton tushirish uchun ishlatiladi

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

Alteratsiya belgilari (**diyez, bemol**) qaysi tovushni yarim tonga o‘zgartirish uchun ishlatilmoqchi bo‘lsa, shu tovush joylashgan nuqtaning ustiga skripka kalitidan keyin qo‘yiladi. Bu quyidagicha yoziladi:



Faqat **bekar** belgisi skripka kalitidan keyin qo‘yilgan *diyez* va *bemol* belgilarini bekor qilish uchun kuy orasida alteratsiya belgisi (*diyez* yoki *bemol*) qo‘yilgan tovushni o‘zgartirish uchun aynan mazkur tovushdan oldin quyidagicha qo‘yiladi:



## TOVUSHLARNING HARFIY IFODALANISHI

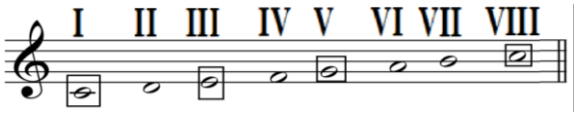
Musiqada pog‘onalar qisqartirilib harflar bilan ham yoziladi. Bunda yyettita asosiy pog‘onalar harflarda quyidagicha ifodalanadi:

“C” – **do** tovushiga, “D” – **re** tovushiga, “E” – **mi** tovusiga, “F” – **fa** tovushiga, “G” – **sol** tovushiga, “A” – **lya** tovushiga, “H” – **si** tovushiga nisbattan ishlatiladi. Qachonki, *si tovushi* – **si bemol** tovushi bo‘lib kelganda yoki major va minor gammalarida “B” harfi bilan ifodalanadi.

## MAJOR VA MINOR HAQIDA QISQACHA MA’LUMOT

**Major**, major ladi – turg‘un tovushlarda katta (major) uchtovushligini hosil qilgan lad. Major ladi harfiy ifodalanganda *Dur* (dur) deb ham ataladi. Major ladida keladigan turg‘un uchtovushlikka boshqa noturg‘un tovushlari tortiladi. Majorda yetti pog‘ona bo‘lib, 1-, 3- va 5-pog‘onalari turg‘un tovushlar hisoblanadi. Major ladining bir necha turlari mavjud bo‘lib *(tabiiy, garmonik, melodik)*, bulardan eng asosiysi tabiiy majordir[9].

Biz quyidagi nota namunasida tabiiy major gammasini va kvadratlar ichida turg‘un tovushlarni belgilab ko‘rsatamiz. Mazkur nota misoli do major *(C-dur)* gammasida berilmoqda:

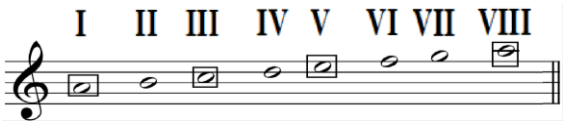



Tovushlar singari majorlar ham harfiy ifodalanishi yuqoridagi misollardan anglashiladi. Shu bilan barcha diyezli va bemolli major gammalarining harfiy ifodalanishi quyidagicha ko‘rinish kasb etadi. Diyezli major gammalarida: do major – “C-dur”, sol major – “G-dur”, re major – “D-dur”, lya major – “A-dur”, mi major – “E-dur”, si major – “H-dur”, fa diyez major – “Fis-dur” kabi harfiy ifodalanadi. Bemolli major gammalarida: fa major – “F-dur”, si bemol major – “B-dur”, mi bemol major – “Es-dur”, lya bemol major – “As-dur”, re bemol major – “Des-dur”, sol bemol major – “Ges-dur”, do bemol major – “Ces-dur”, fa bemol major – “Fes-dur” kabi harfiy ifodalanadi. E’tibor bering, major gammalari harfiy ifodalanganda bosh harflar bilan yoziladi (Minor gammalarida esa, aksincha kichik harflarda yoziladi).

**Minor**, minor ladi (italyancha minor “kichik” ma’nosini anglatadi) – turg‘un tovushlaridan kichik (minor) ustovushligi hosil bo‘ladigan lad. Minorda yyettita pog‘ona mavjud bo‘lib, 1-, 3- va 5-pog‘onalari turg‘un tovushlar hisoblanadi. Minorda turg‘un uchtovushlikka noturg‘un tovushlar tortiladi. Minor ladi harfiy ifodalanganda *moll* (mol) deb yuritiladi. Minor ladining ham tabiiy, garmonik, melodik turlari mavjud.

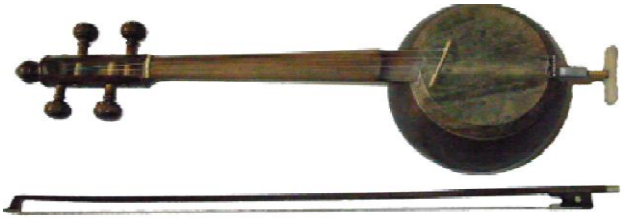
Biz quyidagi nota namunasida tabiiy minor gammasi va kvadratlar bilan turg‘un tovushlarini belgilab ko‘rsatamiz. Bu misol ***lya minor*** (a-moll) gammasida berildi:

[9] Il.Akbarov. Musiqa lug‘ati. – T.: O‘qituvchi, 1997-y. 161-b.




Yuqorida major gammalarida ta’kidlanganidek, minor gammalari ham harfiy ifodalanishga ega bo‘lib, harfiyda kichik harflar bilan quyidagicha yoziladi. Diyezli minor gammalari yozilishi: lya minor – “a-moll”, mi minor – “e-moll”, si minor – “h-moll”, fa diyez minor – “fis-moll”, do diyez minor – “cis-moll”, sol diyez minor – “gis-moll”, re diyez minor – “dis-moll” singari harfiyda yoziladi. Bemolli major gammalari: re minor – “d-moll”, sol minor – “g-moll”, do minor – “c-moll”, fa minor – “f-moll”, si bemol minor – “b-moll”, mi bemol minor – “es-moll” kabi harfiy yoziladi. *Bular “**Major va minor gammalari**” bandida to‘liq amaliy o‘zlashtiriladi.*

## O‘ZBEK XALQ MUSIQA CHOLG‘ULARINING RASMLARI

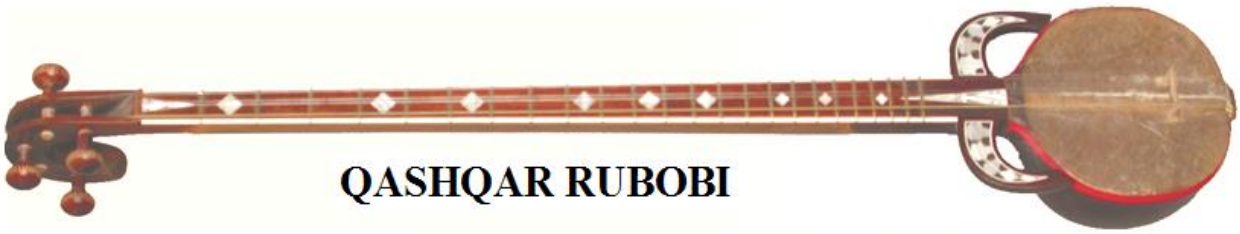


G‘IJJAK

Nay

DOYRA

TANBUR



QASHQAR RUBOBI

Do‘mbira

DUTOR

## METODIK QISM

### G‘ijjak cholg‘usi

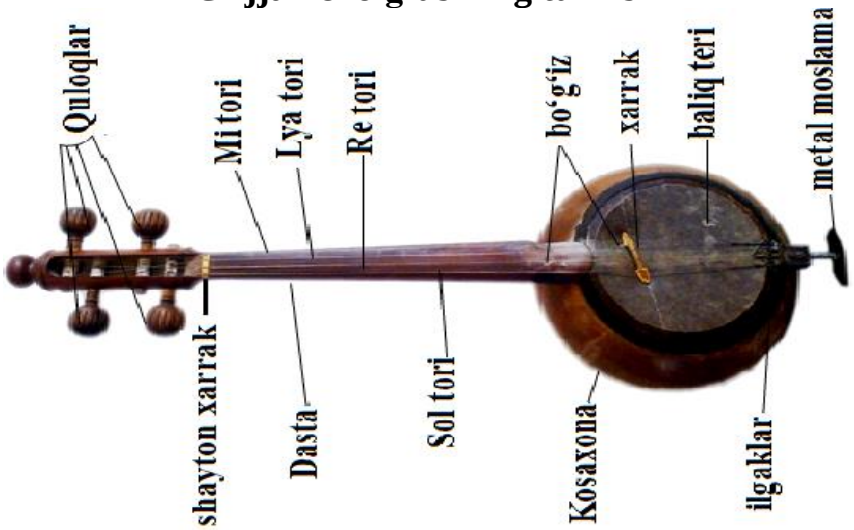
O‘zbek xalq milliy cholg‘ulari orasida g‘ijjak sozi – o‘zining mungi, nolishi va inson tovushiga hamohangligi bilan xarakterlidir. Nafaqat, mumtoz kuy-qo‘shiqlarimiz, qolaversa, g‘ijjak cholg‘usida xalqimizning sho‘x navolari, Yevropa klassik kompozitorlarining kuy va qo‘shiqlarini ijro etibgina qolmay, 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. G‘ijjak cholg‘usi o‘zining keng imkoniyatlari bilan boshqa cholg‘u sozlaridan farq qiladi.

Uning tovush hajmi (diapazoni): kichik oktava ***sol*** tovushidan to‘rtinchi oktava ***lya*** tovushiga qadar davom etadi.

**G‘ijjak cholg‘usining umumiy ko‘rinishi**

**G‘ijjak cholg‘usining tuzilishi**



Endi biz g‘ijjak cholg‘u sozining boshqa sozlar singari qator qismlardan tashkil topganini ko‘rib turibmiz. Buni birma-bir qismlarga ajratib o‘rganib olamiz:

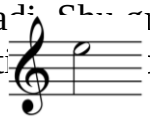
**I. Yuqori qism** (bosh qism)da to‘rt simni ushlab turish va sozlash uchun **quloqlar** joylashadi.

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

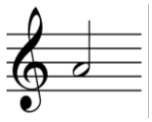
**II. Dasta qismi**

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 ustidagi quloqlar harakatlantirilib musiqiy ovoz hosil qilinadi.

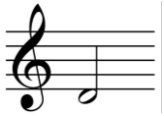
**II.1.** Birinchi eng ingichka sim *“***Mi***”* deb nomlanadi, ikkinchi oktavaning *“Mi”* tovushi balandligini bildiradi:



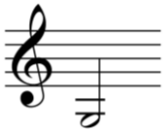
**II.2.** Ikkinchi sim *“***Lya***”* deb nomlanadi birinchi oktavaning “*Lya*” tovushi balandligini bildiradi:



**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 (bo‘g‘iz).** 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.

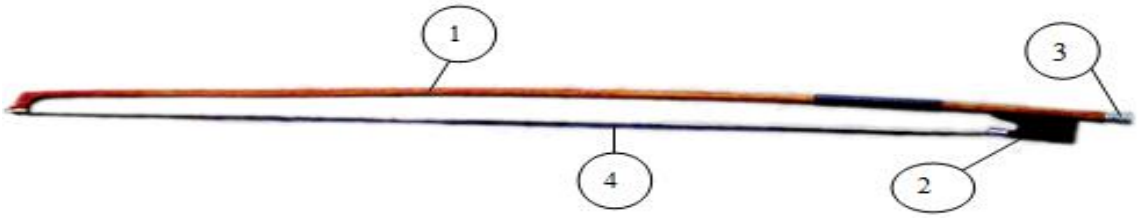
**IV.2.** Teri ustida to‘rt simni me`yorida ushlab turish uchun –“**xarrak**” joylashgan bo‘lib, uni dastaga yaqin joyda joylashtiriladi.

**V. Kosaxonaning pastki qismi**da 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.

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

Akademik ijroda kamon ushlash:

An’anaviy ijroda kamon ushlash:

**G‘ijjak cholg‘usida ijro etish holati**[10]

[10] Avvalambor, o‘qituvchi g‘ijjak cholg‘usini mukammal o‘zlashtirib olishi uchun G‘.Xudoyevning Bolalar musiqa va san’at maktablari uchun nashr etilgan “Boshlang‘ish g‘ijjak saboqlari” (I qism, – T.: G‘afur G‘ulom nashriyoti, 2016. – B.124) va “G‘ijjak saboqlari” (II qism, – T.: G‘afur G‘ulom nashriyoti, 2016. – B.164) o‘quv qo‘llanmalari tavsiya etiladi.

## G‘ijjak cholg‘usida ijro etish bo‘yicha uslubiy ko‘rsatmalar[11]

Avvalambor, o‘quvchining yoshiga va bo‘yiga mos ravishda stul tanlanadi, 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 aniq, 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 natijasida g‘ijjakdan yoqimli va dardli ijroning yangrashini ta’minlaydi.

Endi o‘ng qo‘l bilan 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 tovushlardan iborat bo‘ladi. Keyinchalik ***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 torlarida 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 murakkab tuyiladi, 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 borishi shart[12].

Shu tartibda oddiy mashq va kuylarni o‘rgatib bola uchun nisbattan katta asarlar ijro etish ko‘nikmasinini shalallantira boshlaymiz.

[11] Bu qaqida qarang: G‘.Xudoyev. Boshlang‘ich g‘ijjak saboqlari. I qism, – T.: G‘afur G‘ulom nashriyoti, 2016.
[12] G‘.Xudoyev. Boshlang‘ich g‘ijjak saboqlari. I qism, – T.: G‘afur G‘ulom nashriyoti, 2016. 15-16-betlar.

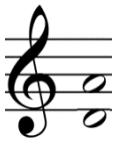
## DUTOR cholg‘usi

**Dutor –** *(forschadan olingan bo‘lib dutor “ikki tor”, ya’ni ijro etiladigan cholg‘u sozining ikkita simdan iboratligini bildiradi)* o‘zbek milliy musiqa cholg‘ularidan bo‘lib, torli tirnama cholg‘ular sirasiga kiradi. Dutor, nafaqat o‘zbek, balki tojik, turkman va uyg‘ur xalqlari orasida ham keng tarqalgan. Dutor ikki qism – dasta va kosadan iborat bo‘lib, bularni birlashtirib turuvchi bo‘lagi “bo‘g‘iz” deb ataladi. Dutor cholg‘usining kosaxonasi ikki xil bo‘lib, ular “o‘yma dutorlar” hamda “qobirg‘ali dutorlar” deb yuritiladi. “O‘yma dutorlar” bir bo‘lak tut daraxtidan o‘yib ishlansa, “qobirg‘ali dutorlar” uzun dastasi tut daraxtidan ishlanib, kosaxonasi 8 yoki 10 bo‘lakchalardan iborat yupqa taxtachalarni egib birlashtirish orqali yasaladi. Kosa ustiga yopishtiriladigan qopqoq ham tut daraxtidan ishlanadi. Aksariyat hollarda o‘zbek an’anaviy dutorlarining dastasi olma yog‘ochidan ishlangan bo‘lib, unga 13 yoki 14 ta molning ichagidan tayyorlangan ichak pardalar bilan bog‘lanadi. Dutorlarning umumiy uzunligi 1200-1300 millimetrni tashkil etib, ayrim hollarda 750-800 millimetrli dutorlarni ham uchratish mumkin. Ipakdan tayyorlangan ikki tor kvarta yoki kvinta intervaliga sozlanadi[13].

Dutor cholg‘usining tovush hajmi (diapazoni): birinchi oktava ***re*** tovushidan ikkinchi oktava ***sol*** yoki ***lya*** tovushlariga qadar davom etadi.

Bu skripka kalitida quyidagicha yoziladi:

Yuqorida ta’kidlanganidek, dutor cholg‘usining kvarta va kvinta intervallariga sozlanish ko‘rinishlari mavjud bo‘lib, kvinta intervaliga sozlanganda birinchi oktava ***re – lya*** tovushilariga sozlanadi. Va nota misolida quyidagicha ko‘rinish kasb etadi:



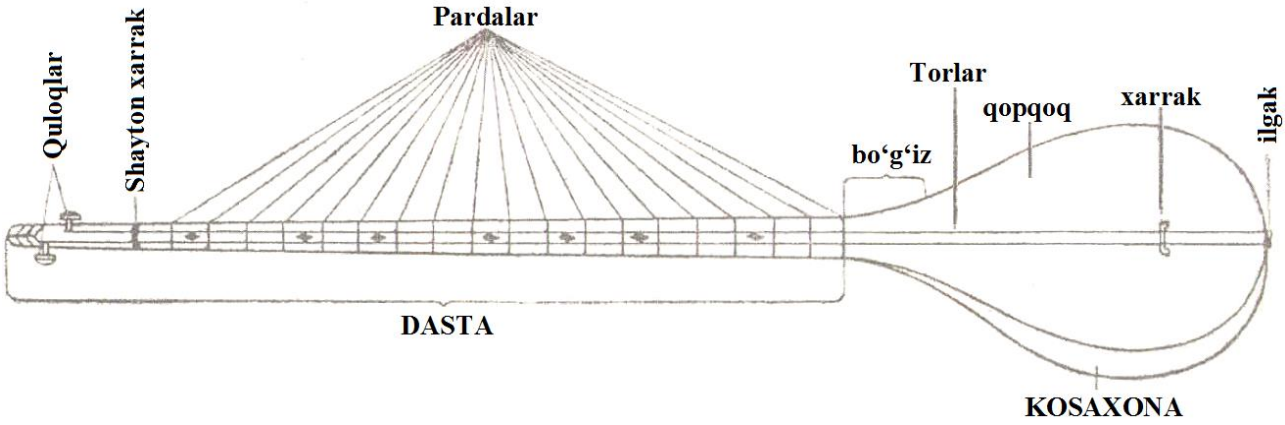
Dutor cholg‘usi ijrochilik amaliyotida kvarta soziga ham sozlanadi. Bunda birinchi oktava ***re – sol*** tovushlariga sozlanadi. Va nota misolida quyidagicha ko‘rinish kasb etadi:

Dutor sozining umumiy ko‘rinishi:

[13] Bu haqida qarang: Il.Akbarov. Musiqa lug‘ati. – T.: O‘qituvchi, 1997-y. 95-96-b.

Dutor cholg‘usidan kuy ijro etishda o‘ng qo‘l barmoqlari bilan pastga va yuqoriga chertib yoki urib chalinadi. Chap qo‘l barmoqlari esa dutor dastasida joylashgan pardalarni ohangga mos tarzda bosib turli balandlikda yozilgan kuylarni sadolantirishda o‘ziga xos o‘rin tutadi. Dutor cholg‘usi kamer cholg‘ular sirasiga kirib musiqiy ijrochikda asosan stulda o‘tirgan holda kuy ijro etiladi. Ba’zi hollarda (bayram, ochiq sahna va b.) turib ijro etiladigan holatlari ham mavjud.

**Dutor cholg‘usining tuzilishi**




Dutor cholg‘usining tuzilishini ikkita qismga bo‘lib o‘rganish mumkin. Bular **dasta** va **kosaxona** qismi bo‘lib ular quyidagicha kichik qismlardan tashkil topadi:

### I. Dutorning dasta qismida joylashgan kichik qismlar

I.1. **Quloqlar** – ikkita torni ushlab turish va torlarni kvinta (re-lya) yoki kvarta (re-sol) intervallariga sozlash uchun yog‘och materialidan tayyorlangan moslama;

I.2. **Shayton xarrak** – ikkita torni bir tekislikda ushlab turish va pardalardan ma’lum balandlikda saqlash uchun ishlatiladi. Qattiq yog‘och yoki qattiq yelim (plastmas) mahsulotlaridan tayyorlanadi.

I.3. **Pardalar** – 18 ta turli balandlikdagi pardalarni ajratib turish uchun metalldan yoki qattiq yog‘ochdan tayyorlangan tayoqchalar dasta uzunligining eniga joylashgan bo‘ladi. An’anaviy (diatonik) dutorlarda esa pardalar ichak yoki sintetik torlardan tayyorlanib, dasta uzunligi bo‘ylab eniga parda o‘rnida bog‘lab chiqiladi.

### II. Dutorning kosaxona qismida joylashgan kichik qismlar

II.1. **Bo‘g‘iz** – dasta va kosaxona qismini bog‘lab turuvchi bo‘g‘iz nomlanishdagi kishik qism bo‘lib, bu qattiq yog‘och materialidan maxsus tayyorlanadi (Ayrim professional dutorchilar bo‘g‘iz ustidan ham yuqori balandlikdagi nota tovushlarini topib, asarga o‘ziga xos ohanglar qo‘shib ijro qilishadi).

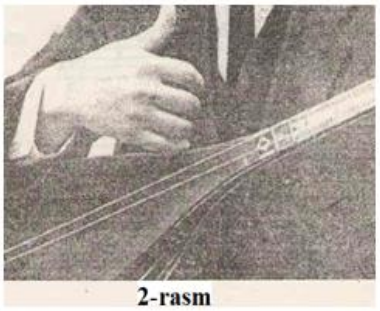
II.2. **Torlar** – dasta va kosaxona qismiga birdek ta’sir ko‘rsatadi, chunki bu dutor cholg‘usining asosiy ohang taratuvchi tuzilmasi bo‘lib xizmat qiladi.

II.3. **Qopqoq** – yog‘ochdan yupqa qilib ishlangan bo‘lib, kosaxona ustiga qoplanadigan moslama. Bu asosan dutordan chiqayotgan ohangni chiroyli sadolanishida o‘ziga xos o‘rin tutadi (Ayrim hollarda professional dutorchilar o‘ng qo‘l barmoqlari bilan qopqoq ustiga sekin urish orqali turli xil usullar chiqarish kabi noodatiy ijrolarni ham amalga oshirib, tinglovchilarga zavq-shavq bag‘ishlashadi).

II.4. **Xarrak** – dutor cholg‘usining ikkita torini kosaxona ustida bir tekisda ushlab turish uchun qo‘llaniladi. Agar xarrak qopqoq ustida o‘z nuqtasini topa olmasa tovush tarovatiga jiddiy ta’sir ko‘rsatadi, buni har bir mutaxassis o‘zi juda yaxshi farqiga boradi. Bu moslama ham yog‘ochdan yoki qattiq elim materialdan tayyorlanadi.

II.5. **Ilgak** – dutor cholg ‘usida torlarni kosaxona tomondan ushlab turish uchun qo‘llaniladigan qattiq yog‘och yoki yelimdan tayyorlangan moslama.

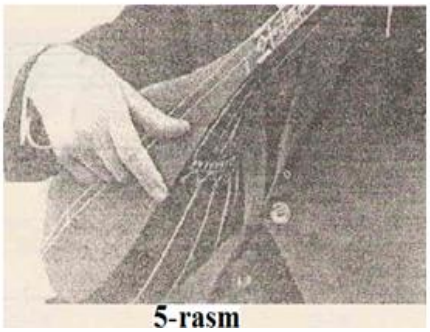
**Dutor cholg‘u sozida ijro etish holati**

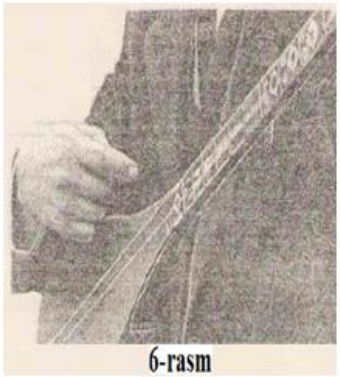

2-rasm

1-rasm

3-rasm

4-rasm


5-rasm


6-rasm

Dutor cholg‘u sozida ijro qilishdan oldin yuqorida keltirilgan dutor cholg‘usining tuzilishini hamda quyida keltirilayotgan dutor sozini to‘g‘ri ushlash qoidalarini (**1-rasm**) qunt bilan o‘rganish talab etiladi. Biz mazkur dutor cholg‘u sozini o‘rganishga bag‘ishlangan sahifalarda sohaning yetuk mutaxassislari uslubiga tayandik[14].

Dutor ijrochiligida o‘ng qo‘l zarblari turlicha ko‘rinishlar kasb etadi:

1. “**Bilak zarbi (2-rasm)** – dutorda bu zarb uch barmoq bilan (bosh va ko‘rsatgich barmoq ishtirokisiz) o‘rta barmoq, yon barmoq va jimjiloq bilan faqat pastga chalinadi;

[14] Bu haqida qarang: Rahimov Sh. Dutor (*Musiqa va san’at maktablari uchun o‘quv qo‘llanma*). – T., 2004.

2. **Terma zarb (3-rasm)** – barmoqlarning zarbi aniq, bir tekis va bir xil kuchda bo‘lishi kerak. Ko‘rsatgich va bosh barmoqlarni ketma-ket pastga urish, undan so‘ng bosh barmoq va ko‘rsatgich barmoqlarni yuqoriga ko‘tarish usulida tovush hosil qilinadi. Bosh barmoq **b** harfi bilan belgilanadi. Ko‘rsatgich barmoq esa **k** harfi bilan belgilanadi;

3. **Aylanma zarb (4-rasm)** – bu zarb ham terma zarb kabi aniq, bir tekis va bir xil kuchda, ko‘rsatgich va bosh barmoqlar ketma-ket pastga, so‘ng ko‘rsatgich barmoq yuqoriga tezlik bilan ko‘tarish usulida tovush hosil qilinadi;

4. **Teskari zarb (5-rasm)** – bunda ko‘rsatgich barmoq pastga, bosh barmoq yuqoriga, ko‘rsatgich barmoq yuqoriga, ko‘rsatgich barmoq pastga, ko‘rsatgich barmoq yuqoriga, ko‘rsatgich barmoq pastga, va bosh barmoq yuqoriga chalish usuli orqali hosil qilinadi;

5. **Tremola (6-rasm)** – bir vaqtning o‘zida olingan bir yoki ikki tovushning ko‘rsatgich barmoq uchi bilan bir necha marotaba ketma-ket tez chalinishidir;

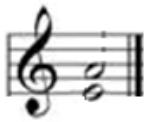
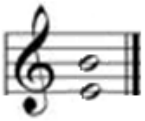
6. Pitssikato (chimdib chalish) – dutor chalishda bittalik va ikkitalik pitssikato usuli qo‘llaniladi. Bittalik pitssikato galma-galdan bosh barmoqni pastga tushirish va ko‘rsatgich barmoqni yuqoriga galma-gal ko‘tarishdan tovush hosil qilinadi”[15].

[15] Rahimov Sh. Dutor (Musiqa va san’at maktablari uchun o‘quv qo‘llanma). – T., 2004. 10-11-betlar.

## DO‘MBIRA cholg‘usi

**Do‘mbira** – “tanbura” so‘zidan olingan torli, chertma o‘zbek xalq musiqa cholg‘usi hisoblanadi. Bugungi kunda o‘zbek va qozoq do‘mbira turlari mavjud. Musiqashunos Fayzullo Karamatlining yozishicha, o‘zbek do‘mbirasining dastasi silliq, pardalari belgilanmagan bo‘ladi. Cholg‘uning asosiy qismi kosaxona va dasta qismlari o‘rik, tog‘ olchasi yoki archa daraxtidan yaxlit tarzda, kosaxonasi o‘yib ishlanadi. Torlari kvarta, kvinta, ba’zida oktava intervallari oralig‘ida sozlanadi, diapazoni taxminan ikki oktava bo‘ladi[16].

**Kvarta sozlanishi:** **Kvinta sozlanishi:** **Ovoz hajmi:**

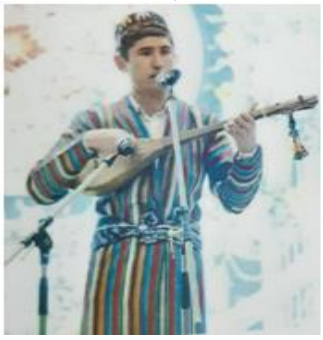



Do‘mbira asosan barmoq uchi bilan tirnab yoki urib chalinadi. Do‘mbira sozi ham g‘ijjak soziga o‘xshagan ma’lum pardalari mavjud emas. Do‘mbirada asosan baxshilar o‘z dostonlariga jo‘rsoz sifatida foydalanadilar[17].

Do‘mbira dutorga o‘xshab ikki tordan iborat. Dutordan farqli ravishda do‘mbiraning kosasi kichikroq va dastasi kattaroq bo‘ladi. Do‘mbiraning xarragi qattiq tut yoki yong‘oq daraxtidan yasaladi. Do‘mbiraning torlari plastik iplardan yasaladi. Qadimda cholg‘u torlari ichakdan, keyinchalik esa ipakdan eshilgan.[18]

Do‘mbira nafaqat o‘zbek xalq cholg‘ulari ijrochiligida, balki, qozoq, boshqird va boshqa xalqlar musiqa ijrochiligida ham shaklan turlicha ko‘rinishlarda uchraydi.

Do‘mbira cholg‘usi asosan baxshilarning doston va termalariga jo‘rsozlikda turgan holatda va ayrim hollarda o‘tirgan holda ijro etiladi:



Do‘mbira cholg‘usidan asosan Surxondaryo, Qashqadaryo va Samarqand dostonchilik maktablaridan yetishib chiqqan baxshilar keng foydalanadilar. Shuningdek, boshqa viloyatlarning ayrim tumanlarida ham keng tarqalganligini ko‘rishimiz mumkin. Mazkur cholg‘udan baxshilar xalq dostonlarini, termalarni kuylashda jo‘rovoz sifatida, do‘mbirakashlar esa “Cho‘poncha”, “Do‘mbira kuy”, “Baxshi kuy”, “Kelinoy”, “Qo‘ng‘iroti” kabi bir qator do‘mbira kuylarini ijro qilishda foydalanadilar[19].

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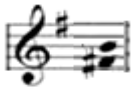
[16] Караматов Ф. Узбекская домбровая музыка. – Т.: Гослитиздат, 1962. – 8 стр.
[17] Akbarov I. Musiqa lug‘ati. – T.: O‘qituvchi, 1997. 99-b.
[18] Davronov B. Cholg‘u ijrochiligi. O‘quv qo‘llanma. – T.: Fan va ta’lim poligraf, 2019. 23-b.
[19] Safarov B. Do‘mbira sozining tuzilishi, imkoniyatlari va doston ijrochiligida tutgan o‘rni. “Oriental Art and Culture” Scientific-Methodical Journal (Ilmiy-metodik electron jurnal). Volume 3 Issue 2/June 2022. – Qo‘qon, 796-b.

Biz bilamizki, Surxondaryo va Qashqadaryo doston ijrochiligi Xorazm va Qoraqalpoq doston ijrochiligidan farqli ravishda baxshilarning asosiy cholg‘usi – bu do‘mbira cholg‘usi ustivor cholg‘u sifatida ko‘riladi.

Albatta vaqt har bir narsaga o‘z ta’sirini o‘tkazgani kabi do‘mbira cholg‘usi ham bugungi kunga kelib bir muncha o‘zgarganligini ko‘rishimiz mumkin. Avvallari do‘mbiraning tori qo‘yning ichagidan tortilgan bo‘lsa, baxshilar auditoriyasi kengayib borgan sari do‘mbira sadosi ham balandroq chiqishi talab qilingan va hozirgi plastik torlarga ehtiyoj sezila boshlagan. Qaysidir ma’noda do‘mbira zamon talablariga moslashgan bo‘lsada bu narsa do‘mbira sadosiga va tuzilishiga aytarli ta’sir ko‘rsatmagan[20].

Do‘mbira sozining umumiy ko‘rinishi:

Biz yuqorida ta’kidlaganimizdek, do‘mbira cholg‘usi ko‘p hollarda kvarta oralig‘ida sozlanishi e’tirof etildi. Do‘mbiraning yana bir o‘ziga xos xususiyatlaridan biri shundaki, har bir ijro etilayotgan asarning xarakteri va tovushlar balandligiga mos tarzda sozlanishi ham hozirgi baxshi ijrochilarining repertuarlarida yaqqol ko‘zga tashlanada. Buni yaqinda nashr yuzini ko‘rgan Zafar baxshi Hayitovning oliy ta’lim muassasalari talabalari uchun tayyorlab chop etgan “Doston ijrochiligi (baxshichilik)”[21] o‘quv-uslubiy qo‘llanmasi misolida ko‘rish mumkin. Bunda har bir berilayotgan kuyning boshida qaysi sozda ijro etilishi yozib qo‘yilgan. Bunda biz do‘mbiraning sof kvarta yoki sof kvinta doirasida sozlanishi bilan bir qatorda sof kvarta sozlanishidagi pastki tovushining, ya’ni ikkinchi tori turg‘un tovushga (*fa diyez*) ham sozlanishining guvohi bo‘lamiz:



Bu ham qaysidir ma’noda baxshining do‘mbira ijrosidagi o‘ziga xos badihago‘yligidan dalolat beradi.

Biz mazkur kitobning **“Do‘mbira cholg‘usi uchun tavsiya etiladigan asarlar”** bandida tanlangan asarlarni ham aynan Zafar baxshi Hayitov tomonidan notaga olingan uncha murakkab bo‘lmagan kuy (nag‘ma[22])lardan saralab oldik.

[20] Safarov B. Do‘mbira sozining tuzilishi, imkoniyatlari va doston ijrochiligida tutgan o‘rni. “Oriental Art and Culture” Scientific-Methodical Journal (Ilmiy-metodik electron jurnal). Volume 3 Issue 2/June 2022. – Qo‘qon, 797-b.

[21] Bu haqida qarang. Hayitov Z. Doston ijrochiligi (baxshichilik). O‘quv-uslubiy qo‘llanma. – T., Yu.Rajabiy nomidagi O‘zbek milliy musiqa san’ati instituti. – B.58.

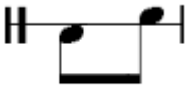
[22] Hayitov Z. Doston ijrochiligi (baxshichilik). O‘quv-uslubiy qo‘llanma. – T., 3-5-betlar.

Do‘mbira cholg‘usida ijro etish holatining umumiy ko‘rinishi

## DOYRA cholg‘usi

Doyra (o‘zbekchada “dapp”, “childirma”, “chirmanda” kabi nomlanadi) – o‘zbek, tojik va uyg‘ur xalqlari orasida keng tarqalgan, tovush balandligi noaniq urma cholg‘u hisoblanadi. Diametri taxminan 400 mm bo‘lgan, gardishi ilgarilari uzum zangidan qilingan, keyinchalik yog‘ochni egib yo kichik yog‘och bo‘laklarini bir-biriga ulab yasaladi. Doyra gardishiga buzoq yoki baliq terisi qoplanadi, qirqdan ortiq halqachalar taqilib, bular doyrani chalganda qo‘shimcha sado berib turadi. Doyrada ikkita asosiy tovush bo‘lib, ular past tovushi “bum” va baland tovush “bak” deb yuritiladi. Ketma-ket kelgan ikkita qisqa tovushlar esa, “bakko” yoki “bakka” deb yuritiladi. Doyra keng tarqalgan cholg‘ulardan bo‘lib, unda asosan turli ansambl, orkestr va yakka hollarda ijro etiladi[23].

Doyra usullari bitta chiziq ustida quyidagicha yoziladi:



bum - bak

Ma’lum bir kuy usulini ifodalashda quyidagicha yoziladi:

(**ijrosi:** *bak bak-ka bum bak* I *bak bak-ka bum bak*)

### Doyra sozining umumiy ko‘rinishi:

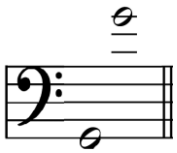
Doyra cholg‘usida ijro etish holati:

[23] Akbarov I. Musiqa lug‘ati. – T.: O‘qituvchi, 1997-y. 84-b.

## TANBUR cholg‘usi

Tanbur – O‘zbekiston, Tojikiston janubiy Xitoyning Sinzyan viloyatida keng tarqalgan torli tirnama qadimiy cholg‘u sozi. Tanburning kosasi nok shaklida o‘yilib yoki bir necha kichik yog‘och bo‘laklaridan iborat “qobirg‘a”lardan yopishtirilib, bunga uzun dasta ulanadi. Tanbur cholg‘usining uzunligi 1000-1300 millimetrgacha yetadi. Dastaga ichakdan qilingan parda bog‘lanidi. Baland tovushlarni olish uchun ichak pardalardan tashqari qopqog‘iga kichik va kalta cho‘plar yopishtiriladi, bular “has parda” deb yuritiladi. Tanburning asosiy pardalar soni 18-20 tani tashkil etadi. Tovushqatori diatonik bo‘lib, to‘rtta (ilgarilari uchta) sim tor taqiladi. Bu torlardan 1-, 2- va 4- sim torlari bir ovozli (unison) bo‘lib, 3-tor kvarta, kvinta ba’zan sekunda past sozlanadi. Ular 1-, 2- va 4-torlari katta oktavadagi sol tovushiga sozlansa, 3-tori esa katta oktavadagi re (kvarta sozi), do (kvinta sozi) yoki katta oktava fa (sekunda sozi) tovushlariga sozlanadi. Tanbur sozining notalari nota chiziqlarida bas va skripka kalitlarida yoziladi. Tanbur cholg‘usining umumiy ovoz hajmi (diapazoni) katta oktava sol tovushidan birinchi oktavadagi sol tovushiga qadar davom etadi[24].

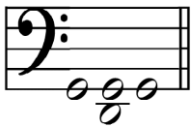
Tanbur cholg‘usining ovoz hajmi nota ko‘rinishida quyidagicha bo‘ladi:



Tanbur cholg‘usining sozlanishlari nota misollarida quyidagicha namoyon bo‘ladi:

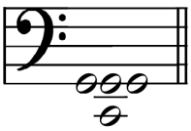
***Kvarta sozlanish***

katta oktava sol (1-2-4-torlar unison) – katta oktava re (3-tor):



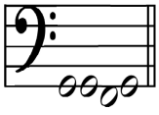
***Kvinta sozlanish***

katta oktava sol (1-2-4-torlar unison) – katta oktava do (3-tor):



***Sekunda sozlanish***

katta oktava sol (1-2-4-torlar unison) – katta oktava fa (3-tor):



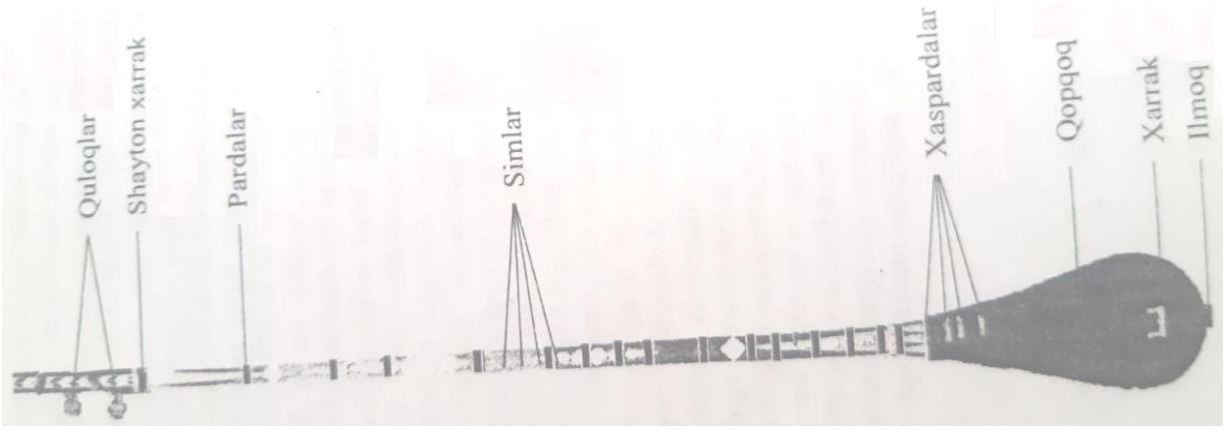
[24] Akbarov I. Musiqa lug‘ati. – T.: O‘qituvchi, 1997-y. 284-b.

Tanbur cholg‘usini ijro qilishda o‘ng qo‘lning ko‘rsatgich barmog‘iga kiygizilgan maxsus noxun bilan chalinadi. Chalinganda faqat birinchi tor urilib, qolganlari esa qo‘shimcha sado berish uchun foydalaniladi. Ayrim vaqtlarda bu torlarning hammasi bir yo‘la uriladi. Natijada qo‘sh tovushlar eshitiladi[25].

Tanbur cholg‘usi bilan xalq musiqalari, ayniqsa, maqom cholg‘u yo‘llarini ijro etganda yakka holda yoki ansambl bilan ashulachiga jo‘r bo‘ladi. Tanburdan yakka holda (solo) cholg‘u musiqalarini ijro etishda ham foydalaniladi.[26]

Tanbur cholg‘usining umumiy ko‘rinishi:

Tanbur cholg‘usining tuzilishi




Tanbur cholg‘usida ijro etish holati

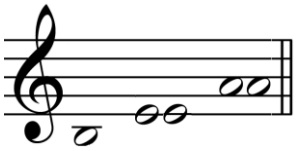
[25] Akbarov I. Musiqa lug‘ati. – T.: O‘qituvchi, 1997. 284-b.
[26] O‘sha adabiyot. 284-b.

## QASHQAR rubobi cholg‘usi

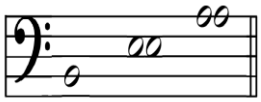
**QASHQAR rubobi – “**Osiyoning ayrim xalqlari (xususan o‘zbeklar va tojiklar) o‘rtasida keng tarqalgan torli tirnama cholg‘u sozidir. O‘rta Osiyo xalqlariga nisbattan janubiy Xitoyning Sinszyan viloyatida yashovchi uyg‘urlar o‘rtasida keng tarqalgan turi **Qashqar rubobi”**[27] deb yuritiladi. Ular turlicha sozlanishlarga ega bo‘lgan.

“Bizning respublikamizda hozirgi vaqtda qo‘llanilayotgan rubob qayta ishlanib, yarim pardalar (xramatik) asosida ishlangan va pardalar doimiy, surilmaydigan qilib yasalgan. Bu rubobdagi besh torning to‘rttasi sim tor bo‘lib, beshinchisi ichak tordan yasaladi”[28]. Bizning diyorimizda qo‘llaniladigan qashqar rubobi kvarta oralig‘ida sozlanib, ichakdan yasalgan 5-tori katta oktavadagi **si tovushi**ga sozlansa, 4- va 3-torlari unison tarzda kichik oktavaning **mi tovushi**ga sozlanadi. Qashqar rubobining 2- va 1-torlari ham bir-biriga unison tarzda kichik oktvaning **lya tovushi**ga sozlanadi.

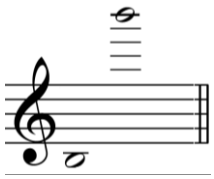
Quyida qashqar rubobining sozlanishini nota misolida ko‘ramiz:



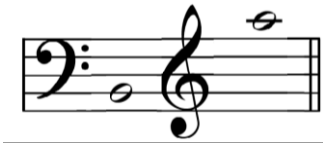
Qashqar rubobi nota chiziqlarida yozilishiga nisbattan ijro etilishida bir oktava past eshitiladi. Eshitilishi nota misolida quyidagicha aks etadi:



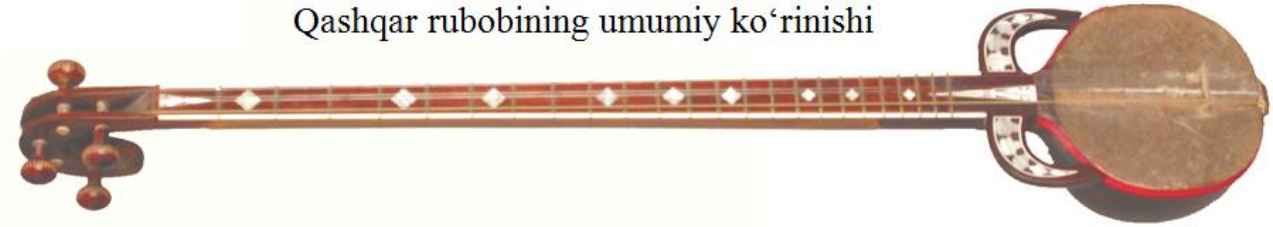
Qashqar rubobining ovoz hajmi (diapazoni) **katta oktava si tovushi**dan **ikkinchi oktava lya tovushi**ga qadar davom etadi. Nota ko‘rinishida quyidagicha aks etadi:



Yuqoridagi qashqar rubobining diapazoni ijroga nisbattan eshitilishida quyidagicha ko‘rinishda namoyon bo‘ladi:

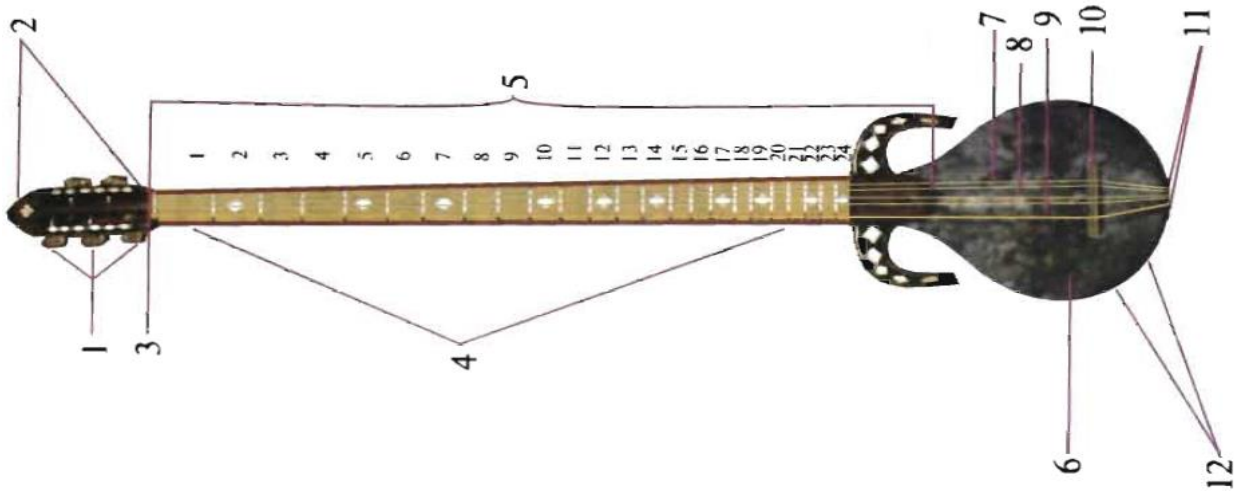


Qashqar rubobining umumiy ko‘rinishi



[27] Akbarov I. Musiqa lug‘ati. – T.: O‘qituvchi, 1997. 246-b.
[28] Shu adabiyot. 246-b.

## Qashqar rubobining tuzilishi




1.Quloqlar, 2.Rubobning bosh qismi, 3.Shayton xarrak, 4.Pardalar, 5.Dasta, 6.Teri, 7.1-tor, 8.2-tor, 9.3-tor, 10.Xarrak, 11.Ilmoqlar, 12.Kosaxona.

## Qashqar rubobini to‘g‘ri ushlash va ijro etish yo‘llari

Qashqar rubobida ijro qilishdan oldin yuqorida keltirilgan qashqar rubobini tuzilishini hamda rubobni to‘g‘ri ushlash qoidalarini qunt bilan o‘rganish talab etiladi. Biz mazkur qashqar rubobida o‘rganishga bag‘ishlangan sahifalarda sohaning yetuk mutaxassislari uslubiga tayandik[29].

Qashqar rubobida tik turgan holatda yoki o‘tirgan holatda quyidagi qoidalarga rioya etgan holda ijro etiladi:

1. “Rubob kosasini ko‘krakdan sal pastroq, o‘ng qo‘lning bilagi orasida qattiq siqmasdan ushlash kerak (1-rasm).

2. Rubob dastasini chap qo‘lning bosh va birinchi barmog‘i orasida erkin tutish lozim (2-rasm).

3. Rubob chalishni o‘rganishdagi dastlabki mashg‘ulotlarda qo‘llar tez charchab qolishi mumkin. Bunday hollarda qo‘llarni pastga tushirib, ularga bir oz dam berish kerak. Agar bu qoidaga rioya qilib chalinsa, keyinchalik ijrochining qo‘llari charchamaydigan bo‘lib qoladi.

4. Rubobda yakka ijro etganda tik turish va gavdani to‘g‘ri tutish lozim. Rubobning quloqlari o‘rnatilgan qismi ijrochining yelkasi bilan baravar turishi kerak” [30](4-rasm).

5. Mediator o‘ng qo‘lning bosh va ko‘rsatgich barmoqlari bilan qattiq siqmasdan ushlanadi hamda ijro davomida barmoqlar kaftga tegib ketmaslik talab etiladi
(3-rasm).

[29] Bu haqida qarang: Usmonov Q. Boshlang‘ich rubob darsligi. *O‘quv qo‘llanma.* – T.: G‘afur G‘ulom nashriyoti. 2004.

[30] Usmonov Q. Boshlang‘ich rubob darsligi. O‘quv qo‘llanma. – T.: “G‘afur G‘ulom” nashriyoti. 2004. 5-b.

(4-rasm)

(1-rasm)

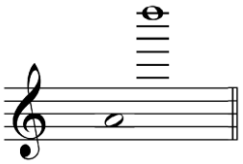
(3-rasm)

(2-rasm)

## NAY cholg‘usi

Nay qadimiy o‘zbek xalq puflama cholg‘u sozlaridan bo‘lib, O‘zbekistonda juda keng tarqalgan. Nay o‘zbek xalq cholg‘ulari ansambli va orkestrlarida muhim o‘rin tutadi. Uning tovush tembri juda baland bo‘lganligi bois ansambl va orkestrlarda yetakchi soz sifatida qo‘llaniladi. Shuningdek, ovoz hajmi (diapazoni)-ning kengligi bois katta dipazondagi xalq musiqalari va maqomlarda juda qo‘l keladi. Nay cholg‘usi ovoz hajmining kengligi ***birinchi oktava lya*** tovushidan ***to‘rtinchi oktava re*** tovushiga qadar davom etadi.

Nay cholg‘usining diapazoni nota chizig‘ida quyidagicha aks etadi:



Nay **cholg‘usining umumiy ko‘rinishi**

Notalar qanday eshitilsa, skripka kalitida xuddi shunday yoziladi.

Nay chaluvchi sozanda nayni ijro qilish uchun mo‘ljallangan teshikchalariga labini shunday qo‘yishi kerakki, lab uning to‘rtdan bir qismini berkitishi lozim. Qo‘l barmoqlarini yaxo‘i ishlata bilishi kerak. Sozni sadolantirishda nafas olish tez, chiqarishi juda tekis hamda davomli bo‘lishi talab etiladi. Nafasni chiqarganda o‘pkada yig‘ilgan havoning hammasini oxirigacha chiqarish tavsiya etilmaydi. Chunki, tovushning sifati, yoqimliligi bevosita shularga bog‘liq bo‘ladi. Nayda puflash kuchini o‘zgartirish orqali 2 yarim oktavagacha tovushqator hosil qilish mumkin[31].

## Nay cholg‘usini to‘g‘ri ushlash va ijro etish yo‘llari bo‘yicha uslubiy ko‘rsatmalar[32]

“Dars jarayonida o‘quvchiga qomatni qanday tutish lozimligi haqida albatta tushuntirilishi kerak. Nay cholg‘usini chalishda qomatni tutish deyilganda ijrochining gavda holati, cholg‘uni ushlay olish va tovush chiqarish qo‘llari tushuniladi. Bunda yelkalar sal kerilgan tirsaklar bir oz ko‘tarilgan holda tutilishi lozim, aks holda, ko‘krak qafasi siqilib, nafas olish qiyinlashadi. Nay cholg‘usini ushlaganda qo‘llar holati tabiiy, erkin bo‘lishi lozim, shundagina har qaysi barmoqning yengil harakat qilishi uchun imkoniyat yaratiladi. Tovushni tembr jihatdan to‘g‘ri hosil qilish uchun ma’lum qoidalarga rioya qilish zarur. Tovush hosil qilishda lablarga o‘ta zo‘r bermaslik, puflab chiqarilayotgan havoning kuchi muayyan balandlikdagi tovush uchun zarur normada bo‘lishi va bunda havo oqimi lablar oralig‘ini kengaytirmasligi kerak”[33].

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[31] Toshmatov O‘., Beknazarov X. Cholg‘ushunoslik. Darslik. – T.: Turon-Iqbol. 2018. 43-b.

[32] Bu haqida qarang: Vohidov Yu. Nay ijrochiligi bo‘yicha uslubiy ko‘rsatmalar. *elektron maqola*. http:cyberleninka.ru.

[33] Vohidov Yu. Nay ijrochiligi bo‘yicha uslubiy ko‘rsatmalar. *elektron maqola*. http:cyberleninka.ru. 160-164-betlar.

“Puflab ijro etiladigan cholg‘uda ijro etayotganda nafas olish va nafas chiqarish goh bir tekis, goh asta tezlashib, goh esa ohista sekinlashib boradi. Bu ijro etilayotgan asarning xarakteriga, kuyning ma’lum qismlari va ohangiga bog‘liqdir. Nafasning eng to‘g‘ri uslubi diafragmatik yoki ko‘krak qorin uslubidir. Bu uslub uchun yelkani ko‘tarmasdan va bo‘yin mushaklarini zo‘riqtirmasdan nafas olinishi lozim. Bu holda diafragma faol ishlaydi va nafas kengayadi”[34].

“Ijrochilik nafasini to‘g‘ri bajarish shartlari aniq va oddiy bo‘lib, bu shartlar diafragma, pastki va o‘rta qovurg‘alarning faolligi hamda nafas olganda yelkalarning qimirlamasligidan iborat. Nafas musiqaviy ifodalikning eng muhim vositalaridan biridir. U ijrochida qanchalik taraqqiy etgan bo‘lsa, uning kuyga mosligi va tovush sifati yorqin, tiniq va xilma xil bo‘ladi. Nafas olish malakasini har tamonlama taraqqiy ettirish va undan musiqiy ifoda vositasi sifatida barcha turdagi ijro usullarini keng o‘rganish mumkin”[35].

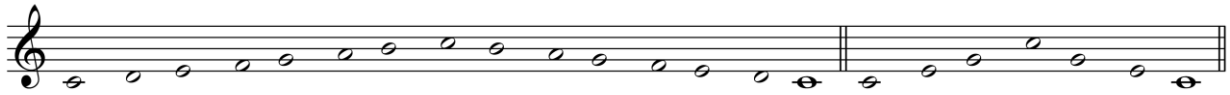
“Nay cholg‘usida texnik ijrochilik mahoratini rivojlantirishda milliy pardalar asosida tuzilgan gamma, arpedjio, turli mashq va mashqlarni muntazam ravishda o‘rganib borish katta ahamiyatga egadir. Gamma, arpedjio va mashqlar ustida ishlashda ijrochilikning sifatiga, mayin harakatiga va uning yumshoq ijrosiga, tovushning nafisligiga, ritmni aniq his etishiga, musiqiy ohang (intonatsiya) aniqliligiga va sadolanayotgan milliy ohangning sifatiga e’tibor berish zarur”[36].

[34] Shu manba, 161- b.
[35] Vohidov Yu. Nay ijrochiligi bo‘yicha uslubiy ko‘rsatmalar. *elektron maqola*. http:cyberleninka.ru. 162-b.
[36] Shu manba, 163-b.

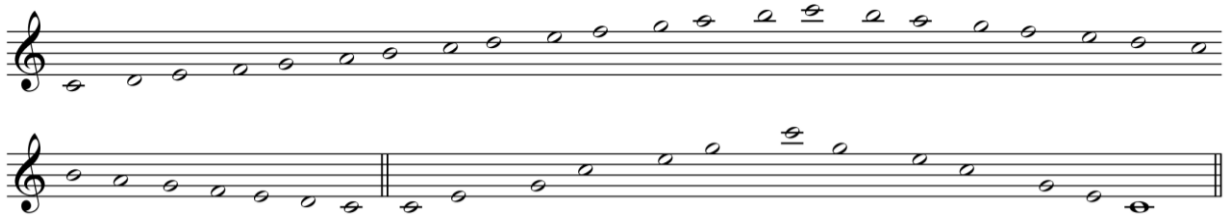
# TEXNIK QISM[37]

## MAJOR GAMMALARI VA UCHTOVUSHLIKLARI

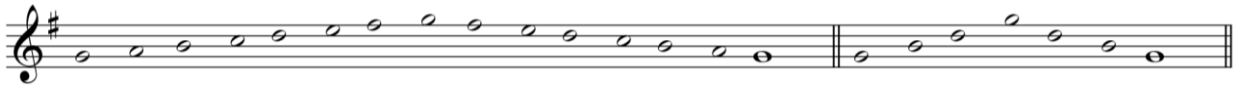
Bir oktavada ***Do major*** **(C-dur)** gammasi va uchtovushligi



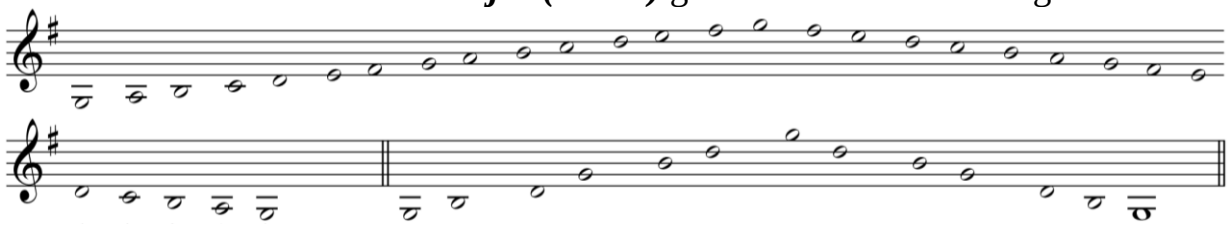
Ikki oktavada ***Do major*** **(C-dur)** gammasi va uchtovushligi



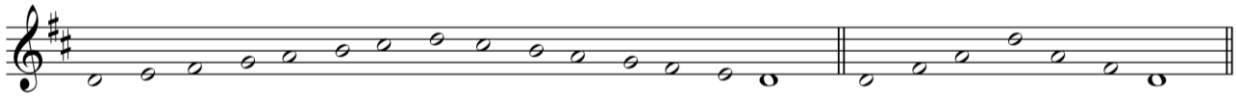
Bir oktavada ***Sol major (G-dur)*** gammasi va uchtovushligi



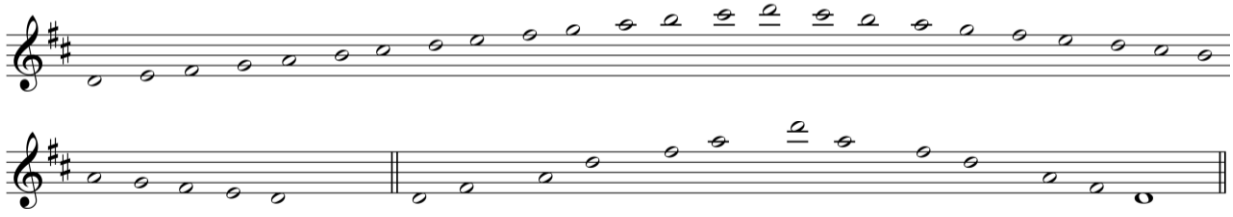
Ikki oktavada ***Sol major (G-dur)*** gammasi va uchtovushligi



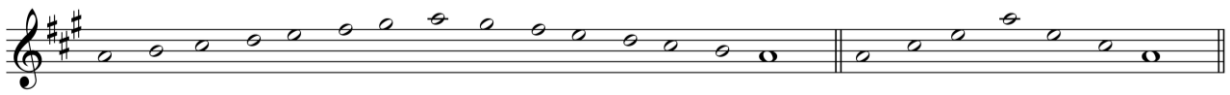
Bir oktavada ***Re major (D-dur)*** gammasi va uchtovushligi



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

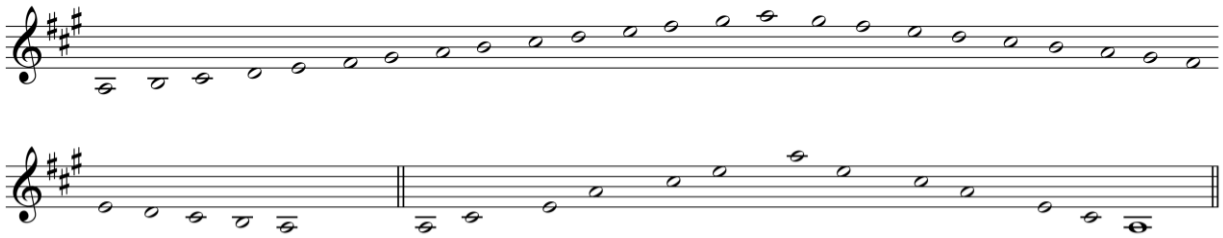


Bir oktavada ***Lya major (A-dur)*** gammasi va uchtovushligi

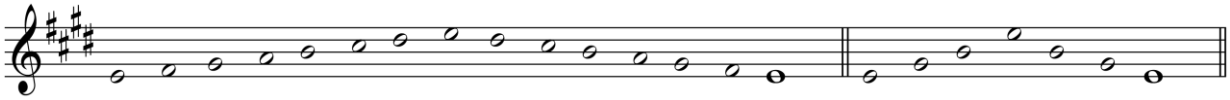


[37] G‘.Xudoyevning “Boshlang‘ish g‘ijjak saboqlari” (I qism, - T: G‘afur G‘ulom nashriyoti, 2016. – B.124) va “G‘ijjak saboqlari” (II qism, - T: G‘afur G‘ulom nashriyoti, 2016. – B.164) o‘quv qo‘llanmalaridan foydalanildi.

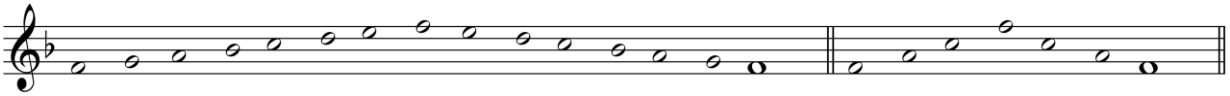
Ikki oktavada ***Lya major (A-dur)*** gammasi va uchtovushligi



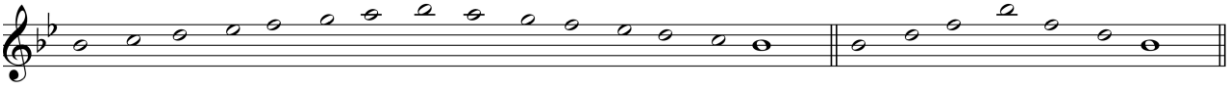
Bir oktavada ***Mi major (E-dur)*** gammasi va uchtovushligi



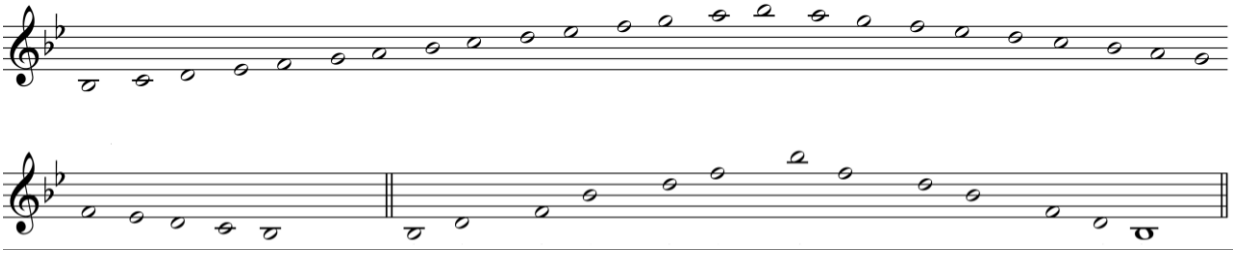
Bir oktavada ***Fa major (F-dur)*** gammasi va uchtovushligi



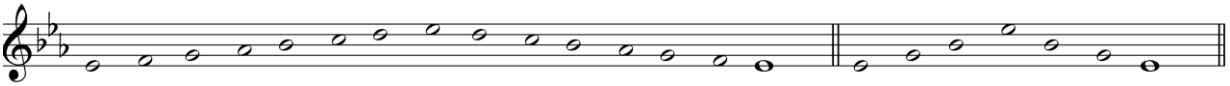
Bir oktavada ***Si ♭ major (B-dur)*** gammasi va uchtovushligi



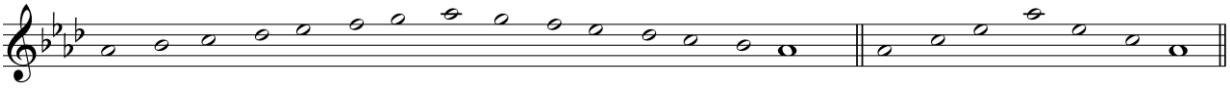
Ikki oktavada ***Si ♭ major (B-dur)*** gammasi va uchtovushligi



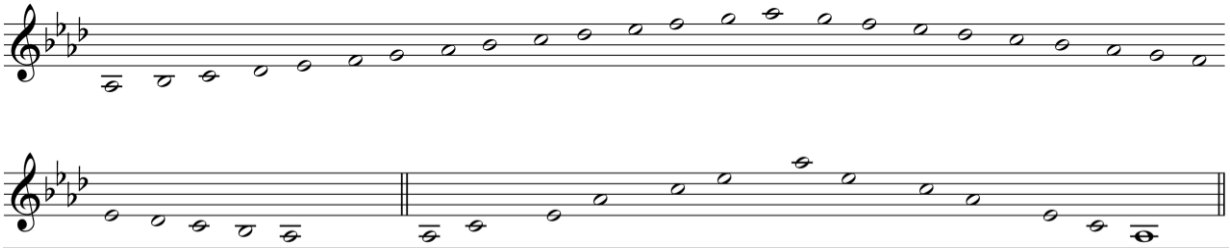
Bir oktavada ***Mi ♭ major (Es-dur)*** gammasi va uchtovushligi



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

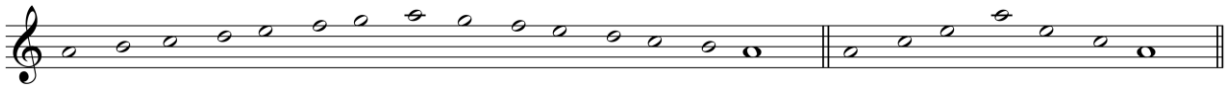


Ikki oktavada ***Lya ♭ major (As-dur)*** gammasi va uchtovushligi

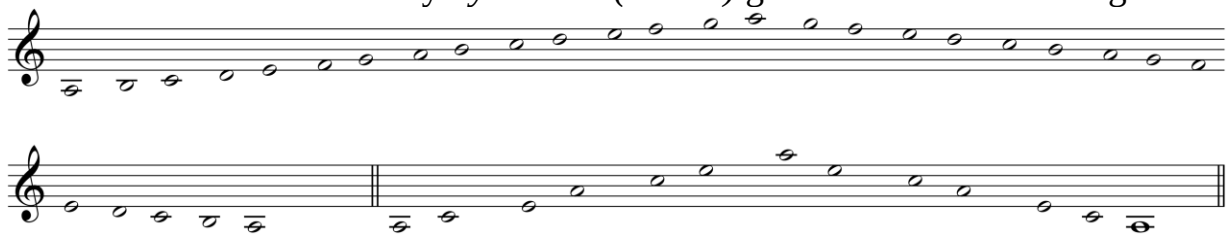


## MINOR GAMMALARI VA UCHTOVUSHLIKLARI

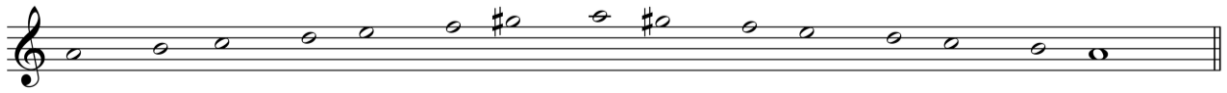
Bir oktavada tabiiy ***Lya minor (a-moll)*** gammasi va uchtovushligi



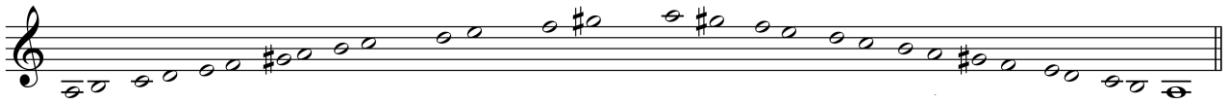
Ikki oktavada tabiiy *Lya minor (a-moll)* gammasi va uchtovushligi



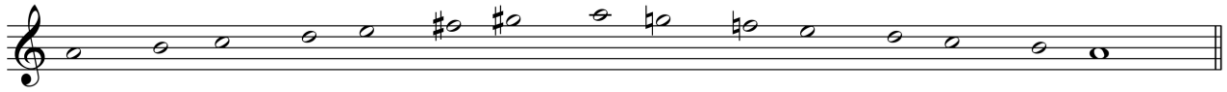
Bir oktavada garmonik *Lya minor (a-moll)* gammasi



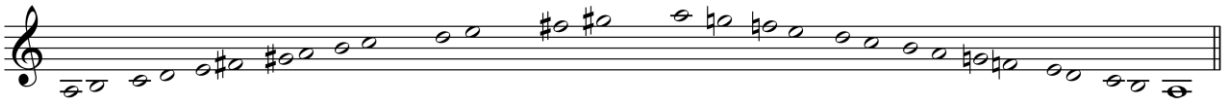
Ikki oktavada garmonik *Lya minor (a-moll)* gammasi



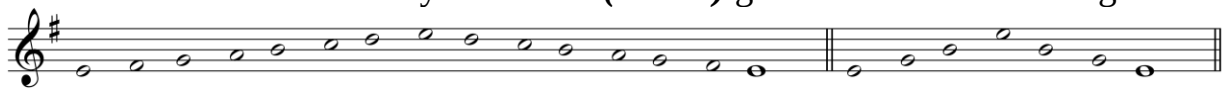
Bir oktavada melodik *Lya minor (a-moll)* gammasi



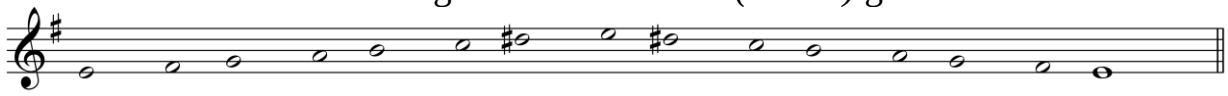
Ikki oktavada melodik *Lya minor (a-moll)* gammasi



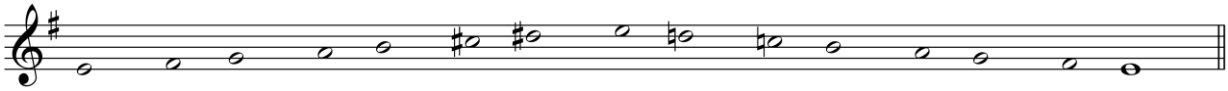
Bir oktavada tabiiy ***Mi minor (e-moll)*** gammasi va uchtovushligi



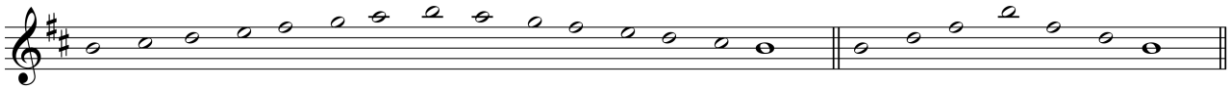
Bir oktavada garmonik *Mi minor (e-moll)* gammasi



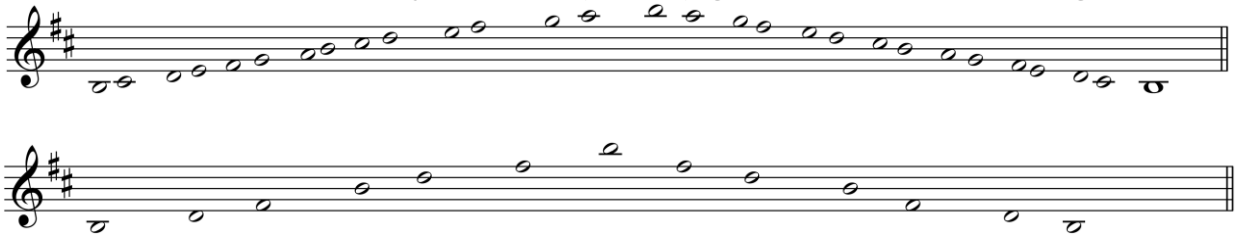
Bir oktavada melodik *Mi minor (e-moll)* gammasi



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

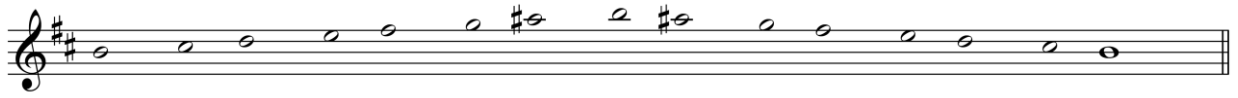


Ikki oktavada tabiiy *Si minor (h-moll)* gammasi va uchtovushligi

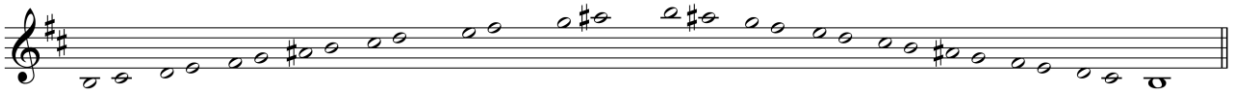




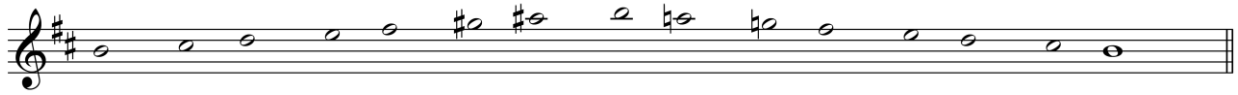
Bir oktavada garmonik *Si minor (h-moll)* gammasi



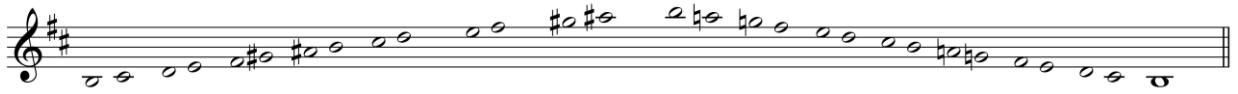
Ikki oktavada garmonik *Si minor (h-moll)* gammasi



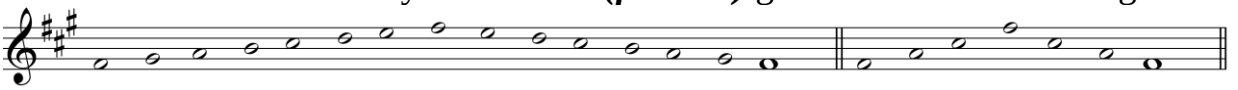
Bir oktavada melodik *Si minor (h-moll)* gammasi



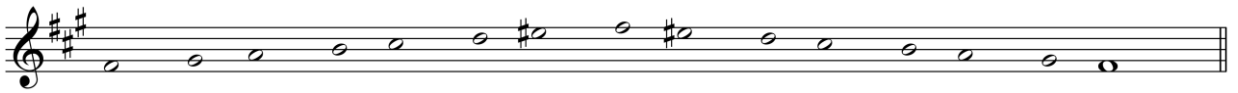
Ikki oktavada melodik *Si minor (h-moll)* gammasi



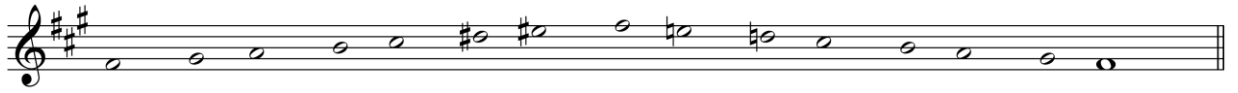
Bir oktavada tabiiy ***Fa# minor (fis-moll)*** gammasi va uchtovushligi



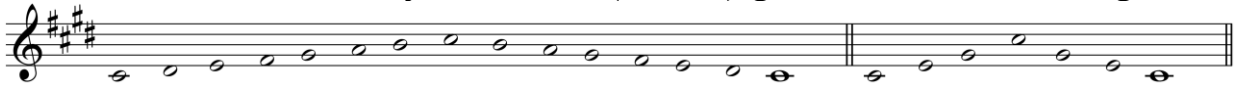
Bir oktavada garmonik *Fa# minor (fis-moll)* gammasi



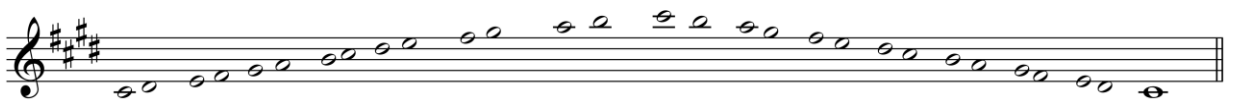
Bir oktavada melodik *Fa# minor (fis-moll)* gammasi

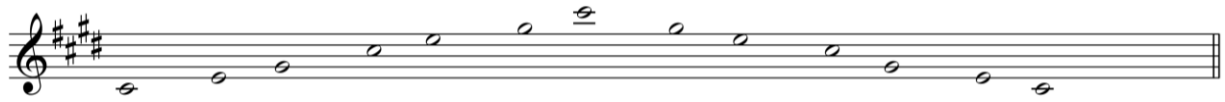


Bir oktavada tabiiy ***Do# minor (cis-dur)*** gammasi va uchtovushligi

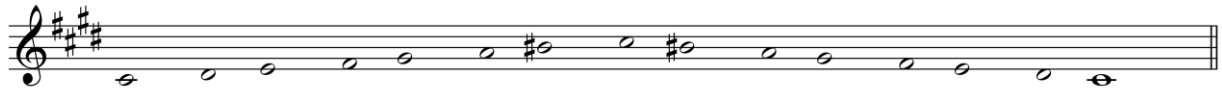


Ikki oktavada tabiiy *Do# minor (cis-dur)* gammasi va uchtovushligi

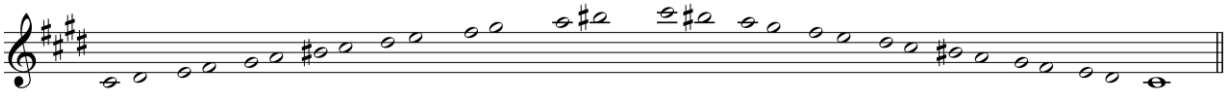




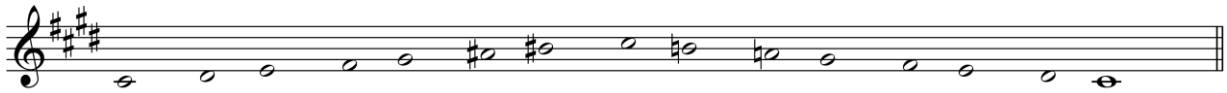
Bir oktavada garmonik *Do# minor (cis-dur)* gammasi



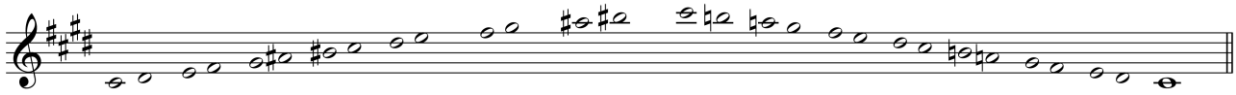
Ikki oktavada garmonik *Do# minor (cis-dur)* gammasi



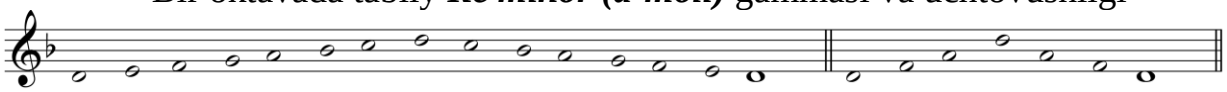
Bir oktavada melodik *Do# minor (cis-dur)* gammasi



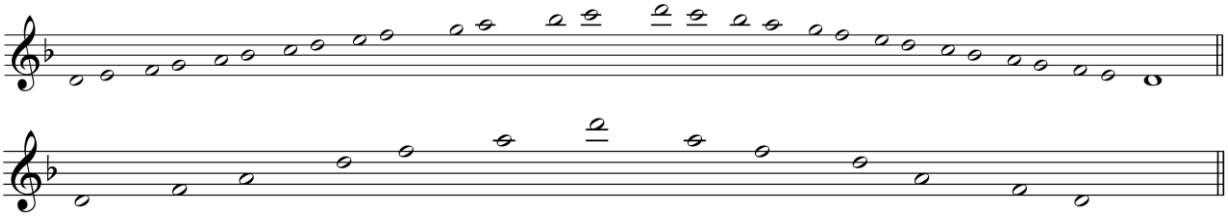
Ikki oktavada melodik *Do# minor (cis-dur)* gammasi



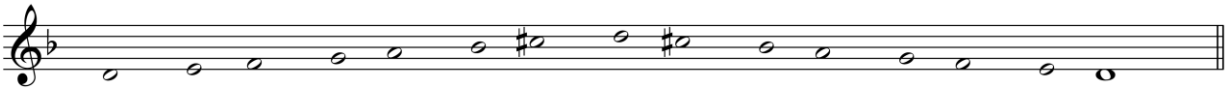
Bir oktavada tabiiy ***Re minor (d-moll)*** gammasi va uchtovushligi



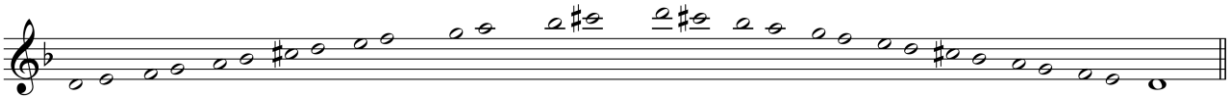
Ikki oktavada tabiiy *Re minor (d-moll)* gammasi va uchtovushligi



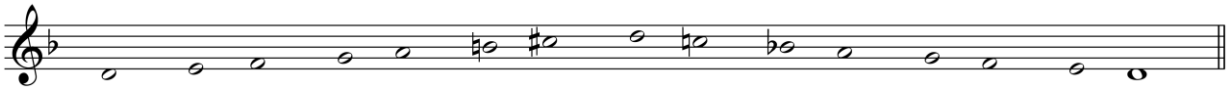
Bir oktavada garmonik *re minor (d-moll)* gammasi



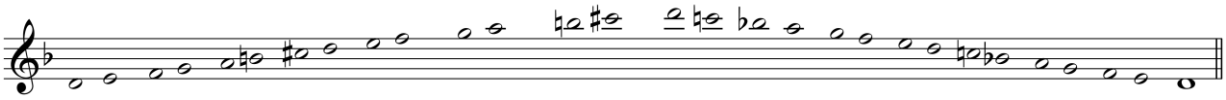
Ikki oktavada garmonik *re minor (d-moll)* gammasi



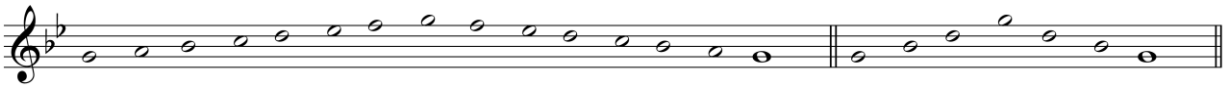
Bir oktavada melodik *re minor (d-moll)* gammasi



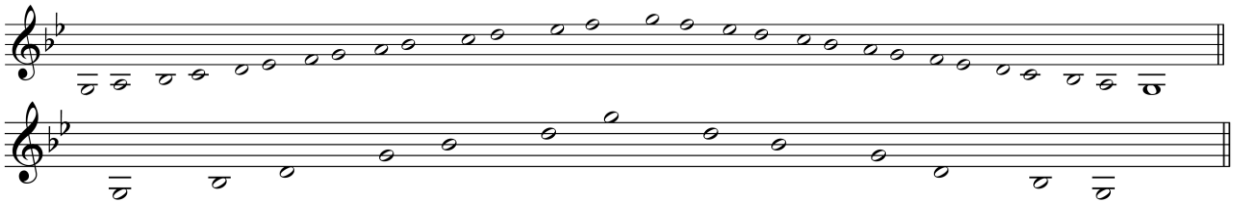
Ikki oktavada melodik *re minor (d-moll)* gammasi



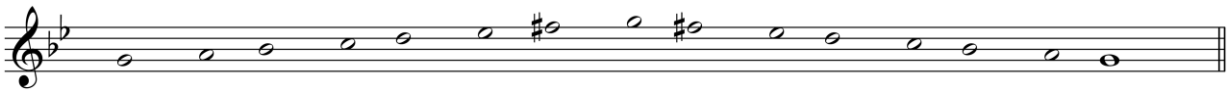
Bir oktavada ***sol minor (g-moll)*** gammasi va uchtovushligi



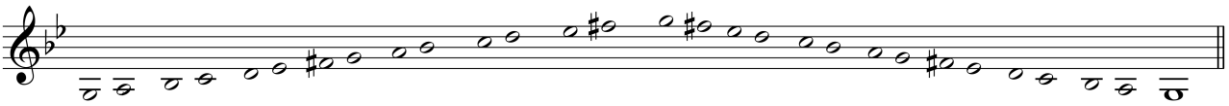
Ikki oktavada *sol minor (g-moll)* gammasi va uchtovushligi



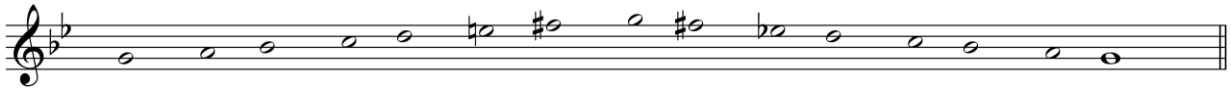
Bir oktavada garmonik *sol minor (g-moll)* gammasi



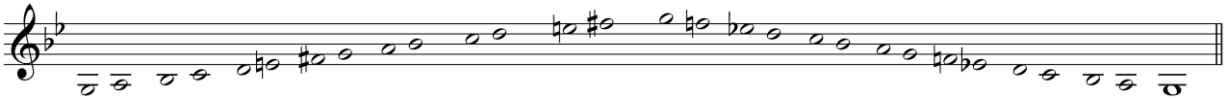
Ikki oktavada garmonik *sol minor (g-moll)*gammasi



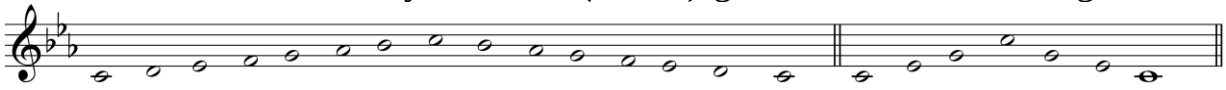
Bir oktavada melodik *sol minor (g-moll)*gammasi



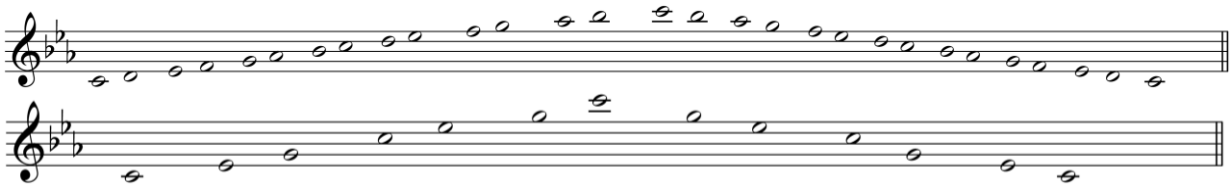
Ikki oktavada melodik *sol minor (g-moll)*gammasi



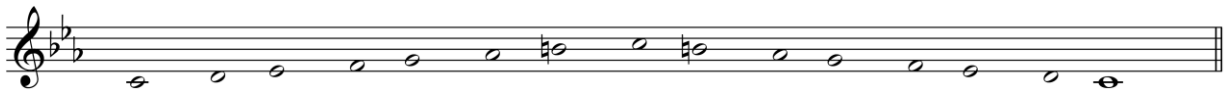
Bir oktava tabiiy ***do minor (c-moll)*** gammasi va uchtovushligi



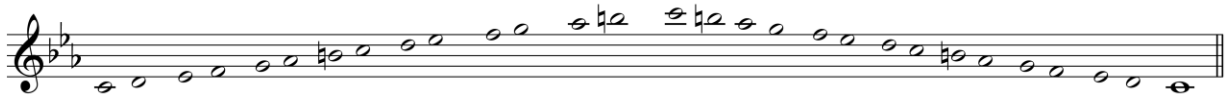
Ikki oktavada tabiiy *do minor (c-moll)* gammasi va uchtovushligi



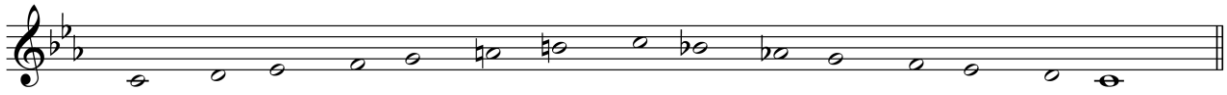
Bir oktavada garmonik *do minor (c-moll)* gammasi



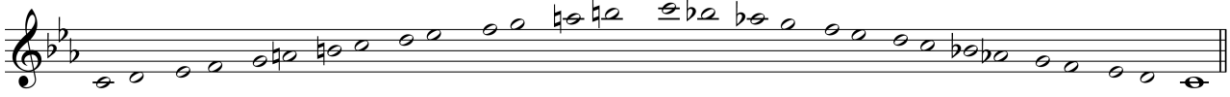
Ikki oktavada garmonik *do minor (c-moll)* gammasi



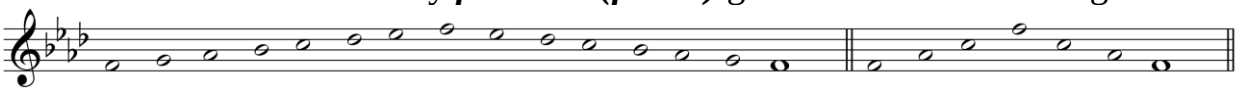
Bir oktavada melodik *do minor (c-moll)* gammasi



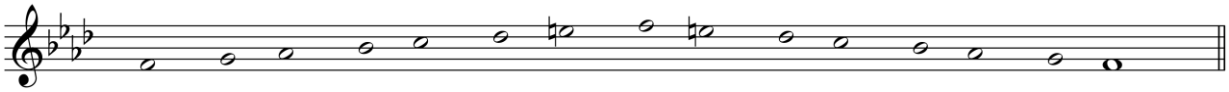
Ikki oktavada melodik *do minor (c-moll)* gammasi



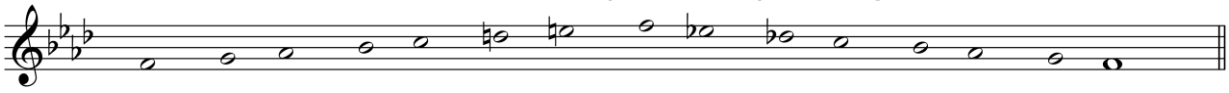
Bir oktavada tabiiy ***fa minor (f-moll)*** gammasi va uchtovushligi



Bir oktavada garmonik  *fa minor (f-moll)* gammasi

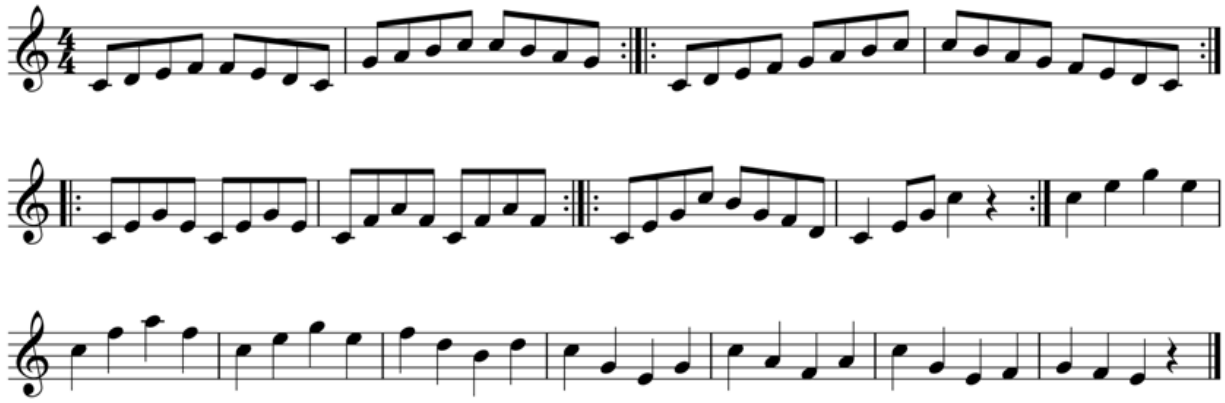


Bir oktavada melodik *fa minor (f-moll)* gammasi

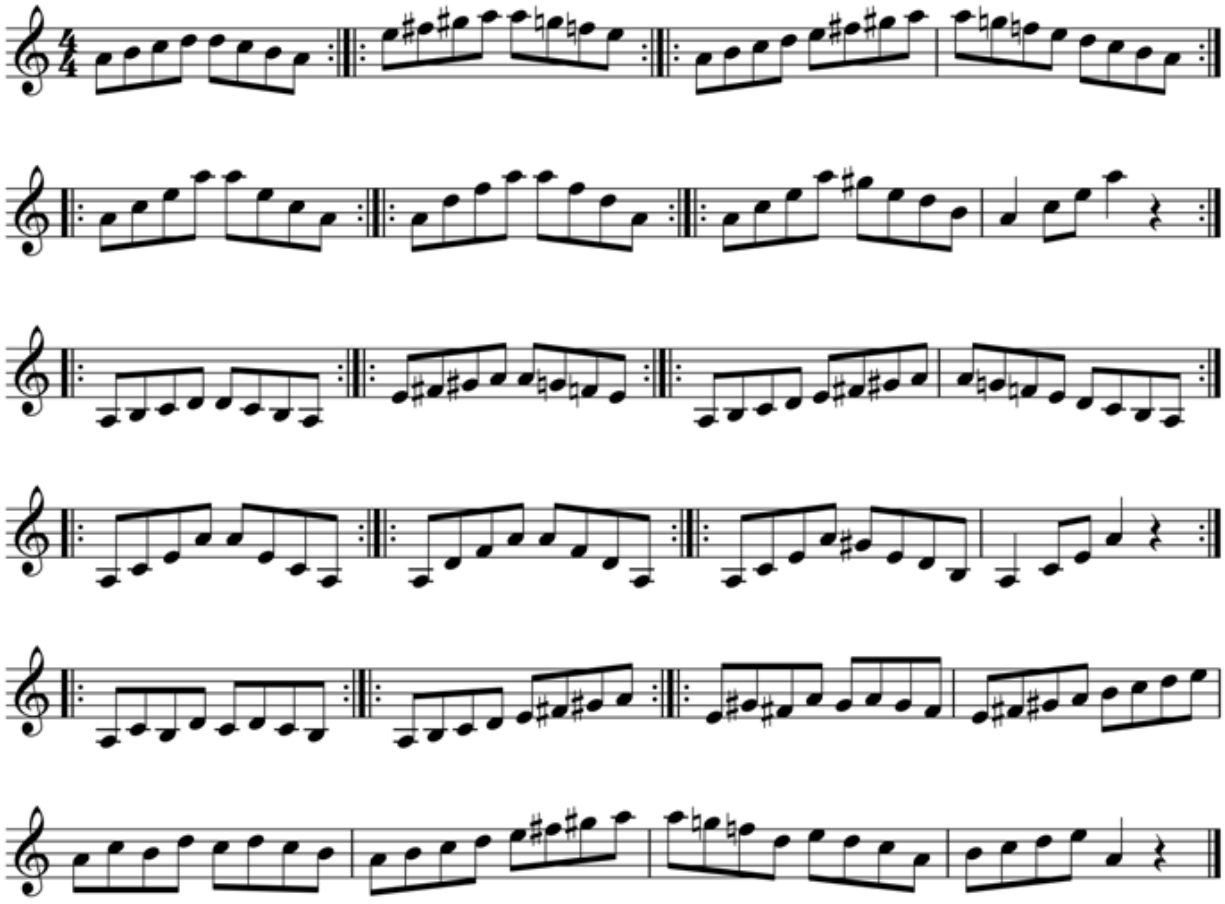


# MASHQLAR[38]

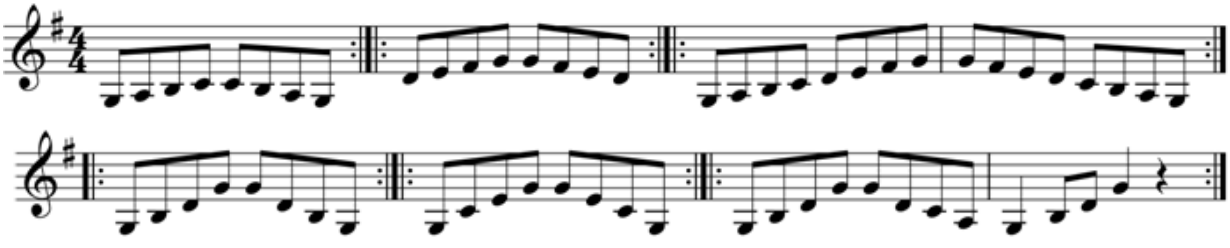
## Do majorda mashq



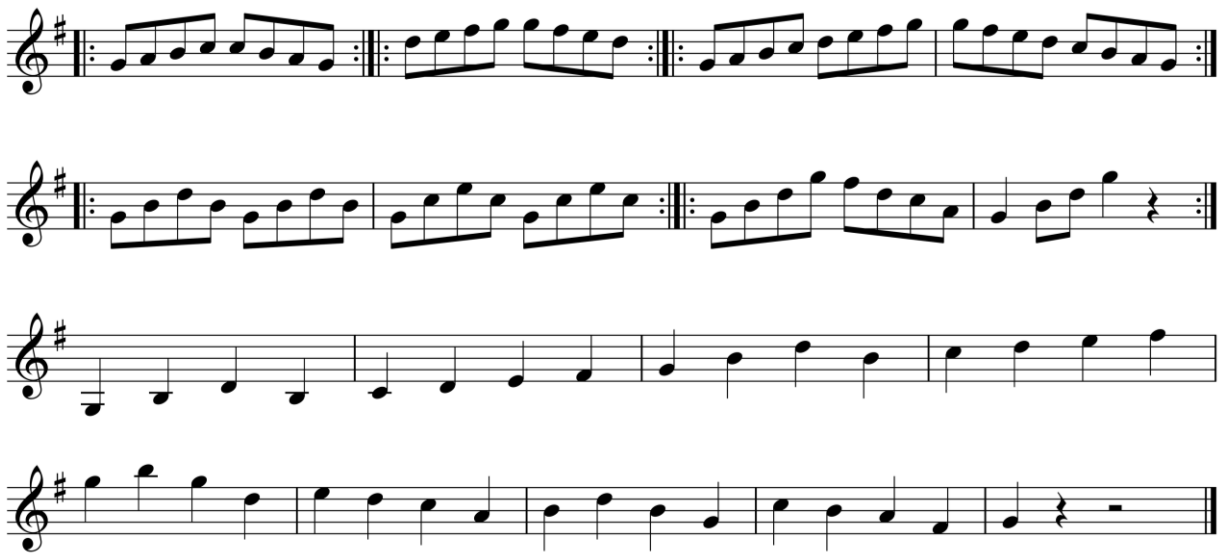
## Lya minorda mashq



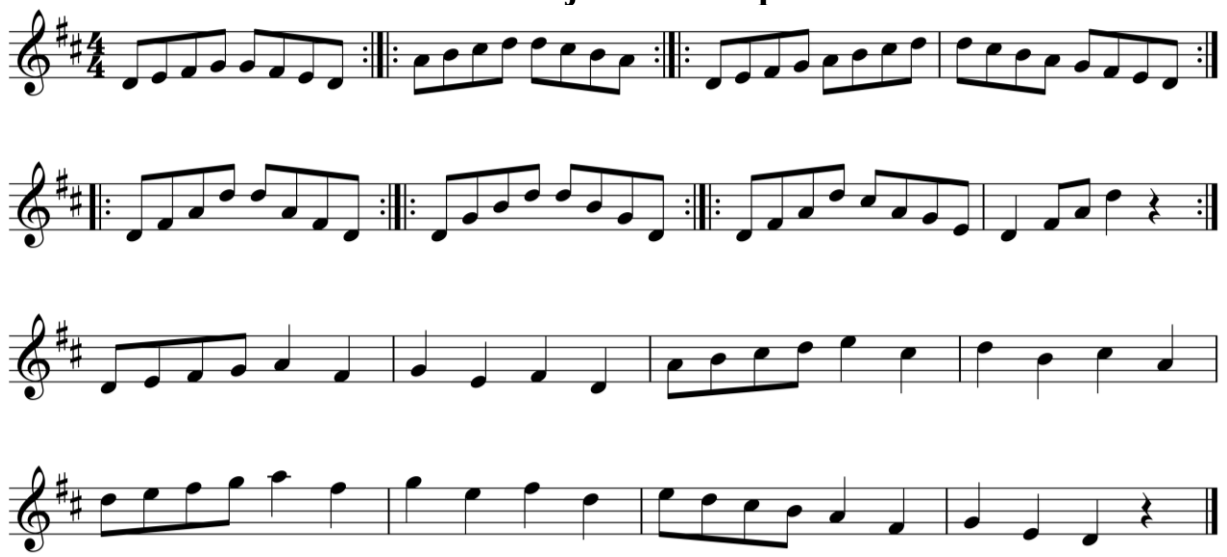
## Sol majorda mashq



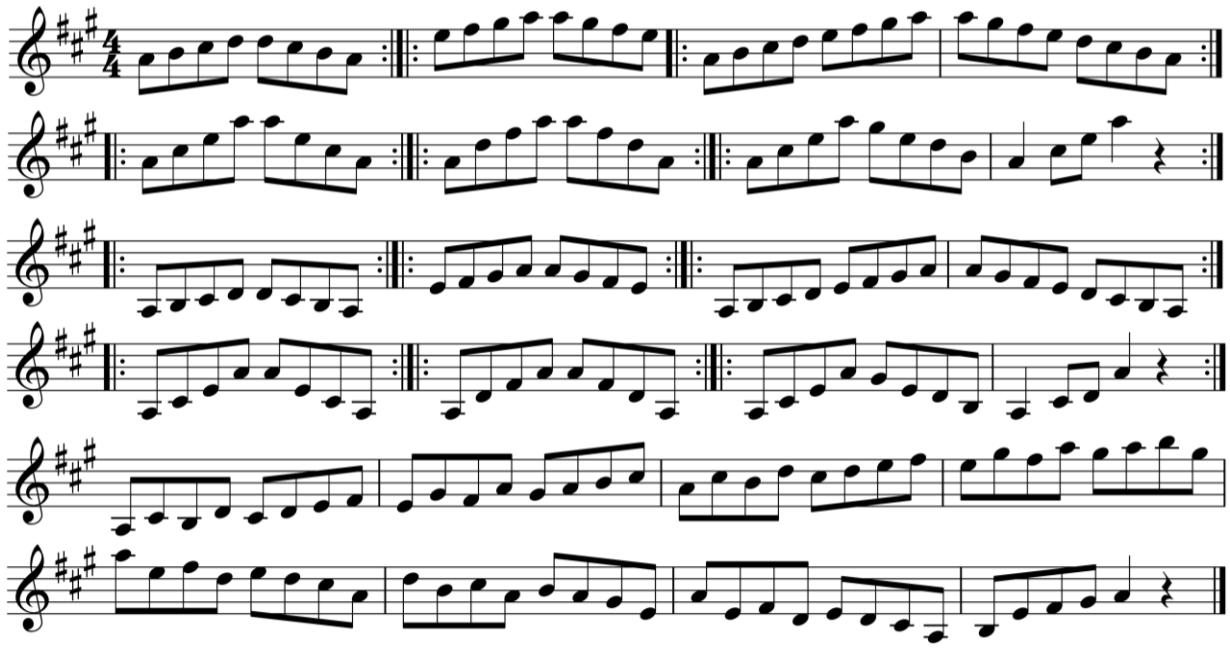
[38] Qarang: Mashqlarni tuzishda N.V.Baklanovaning “Perviye uroki posobie dlya nachalnogo obucheniya igre na skripke” (- M.: izd-vo. im.“Sovetskiy kompozitor”, 1989.) kitobidan foydalanildi.



## Re majorda mashq



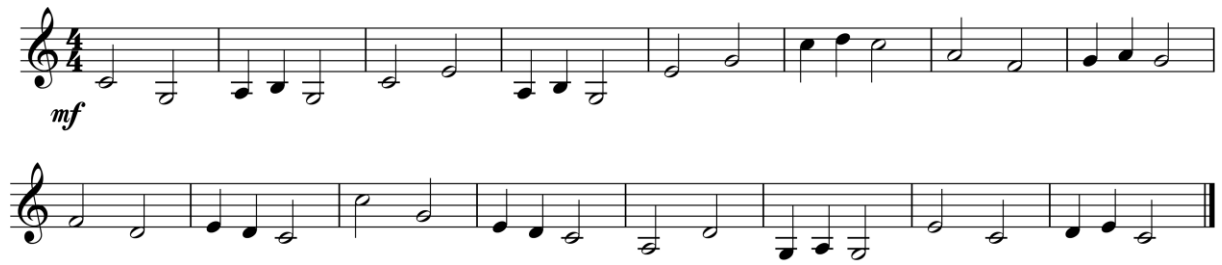
## Lya majorda mashq



# ETYUDLAR[39]

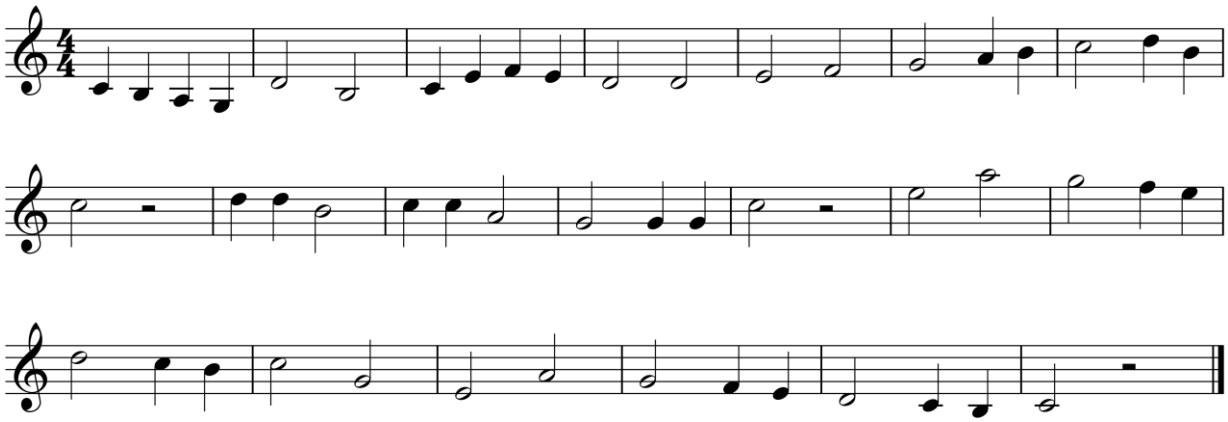
## 1-etyud

**Moderato** O.Xolmuhamedov



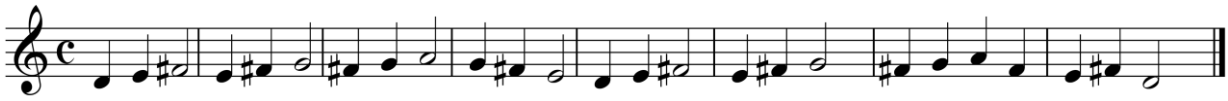

## 2-etyud

J.Usmonov



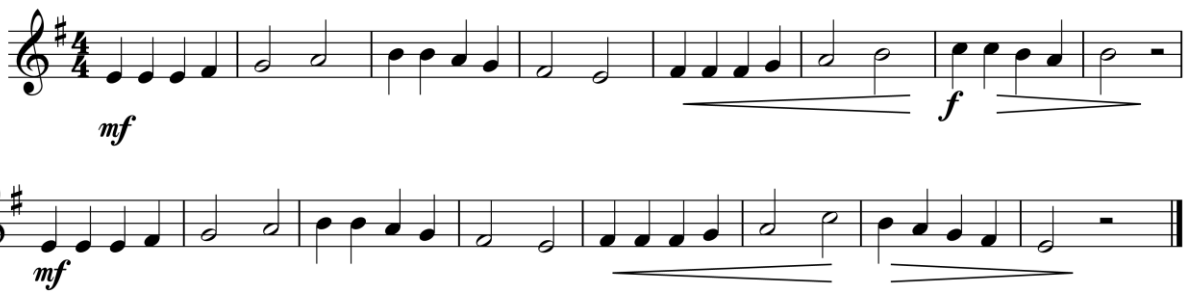
## 3-etyud

**Ohista** I.X.Reyder



## 4-etyud

**Shoshmasdan** I.X.Reyder

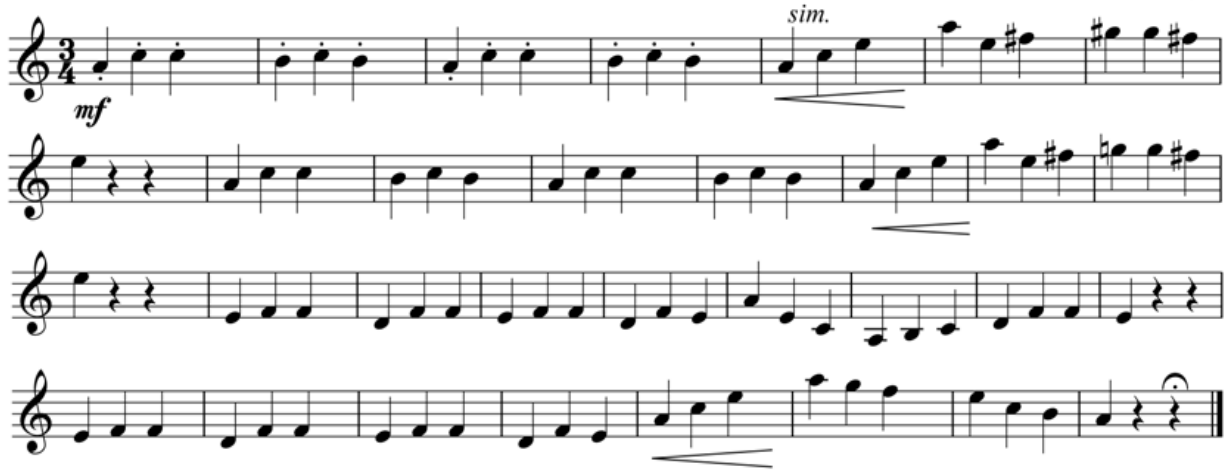



[39] Muallif G‘anijon Xudoyevning Bolalar musiqa va san’at maktablari uchun nashr etilgan “Boshlang‘ish g‘ijjak saboqlari” ( – T.: G‘afur G‘ulom nashriyoti, 2016. – B.124) nomli o‘quv qo‘llanmasidan foydalanildi.

# 5-etyud

**Moderato**

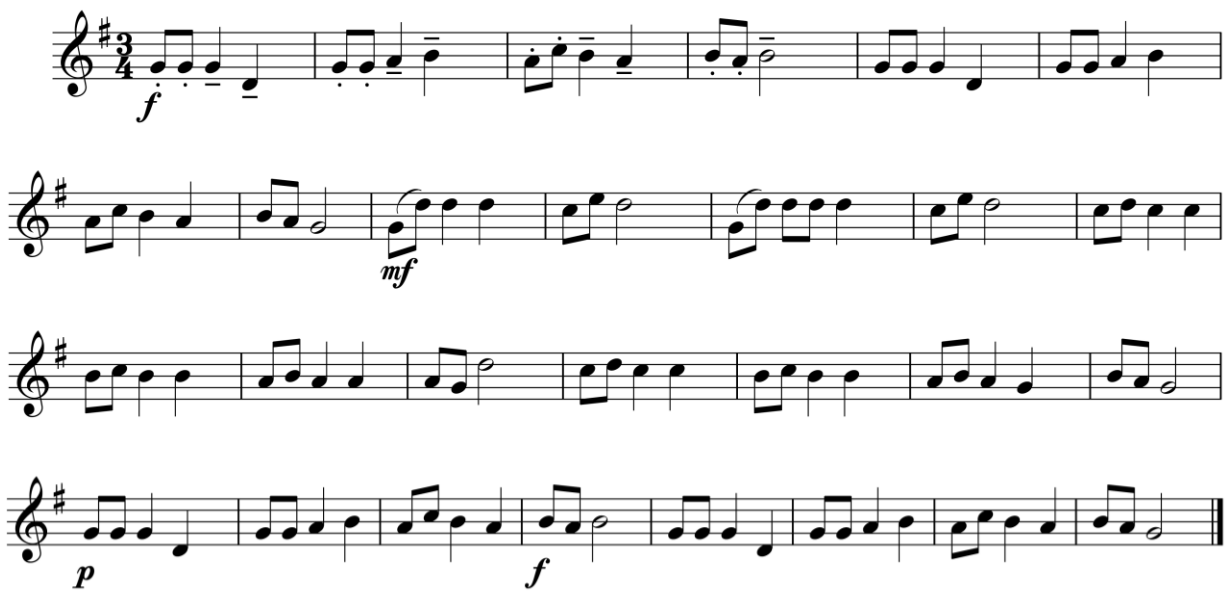
N.V.Baklanova




# 6-etyud

**Allegro moderato**

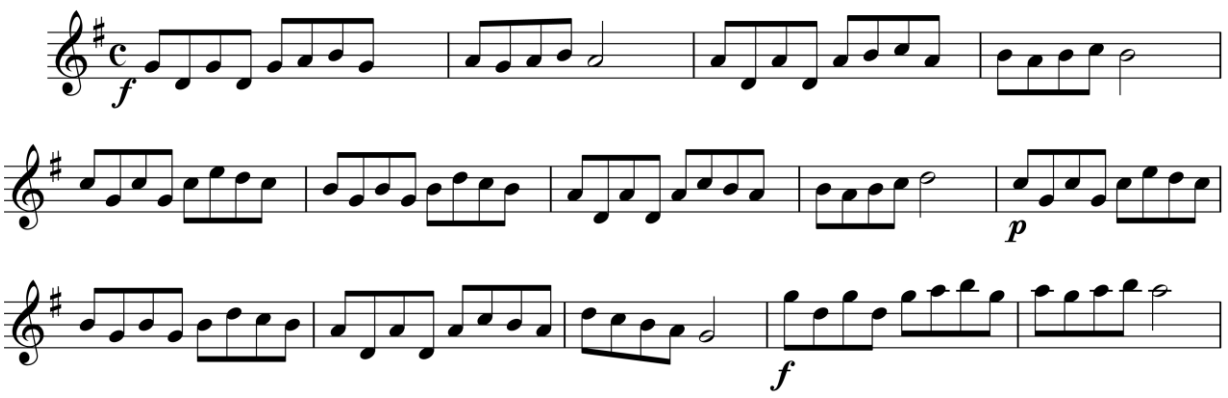
O.Xolmuhamedov

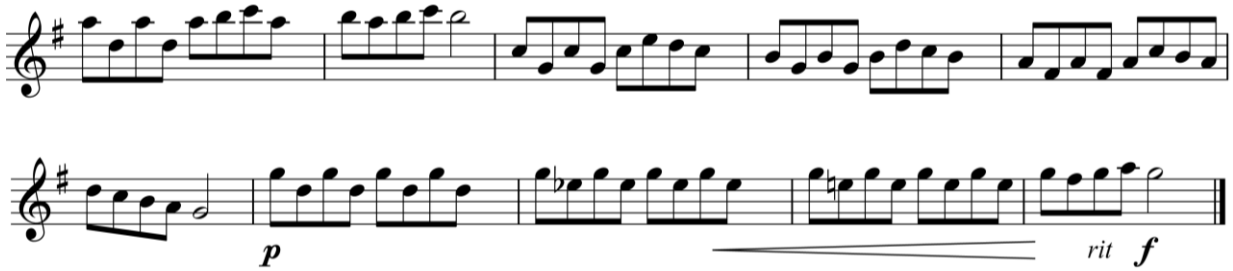



# 7-etyud

**Moderato**

O.Xolmuhamedov

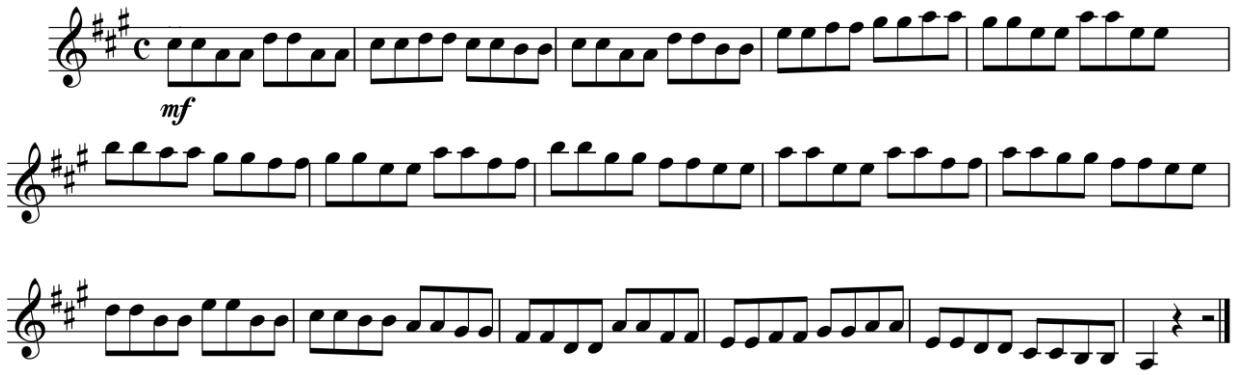





## 8-etyud

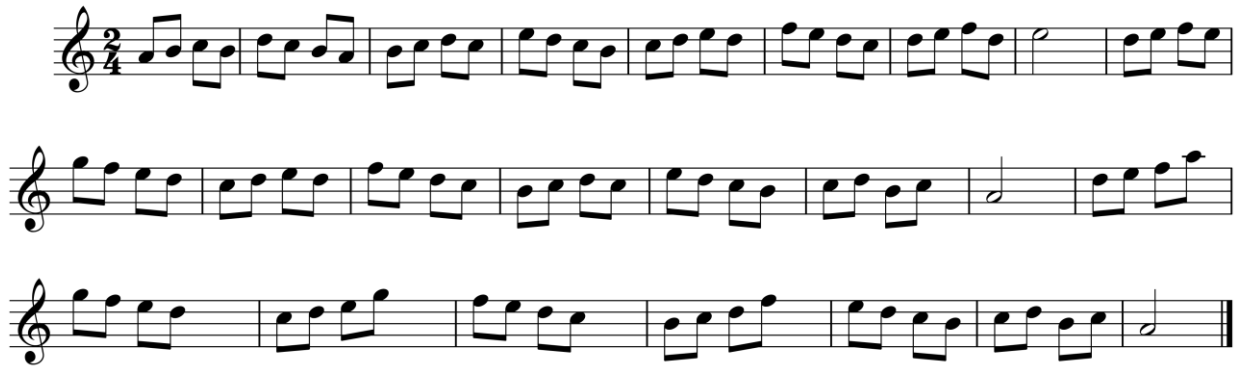
**Moderato**

N.Baklanova



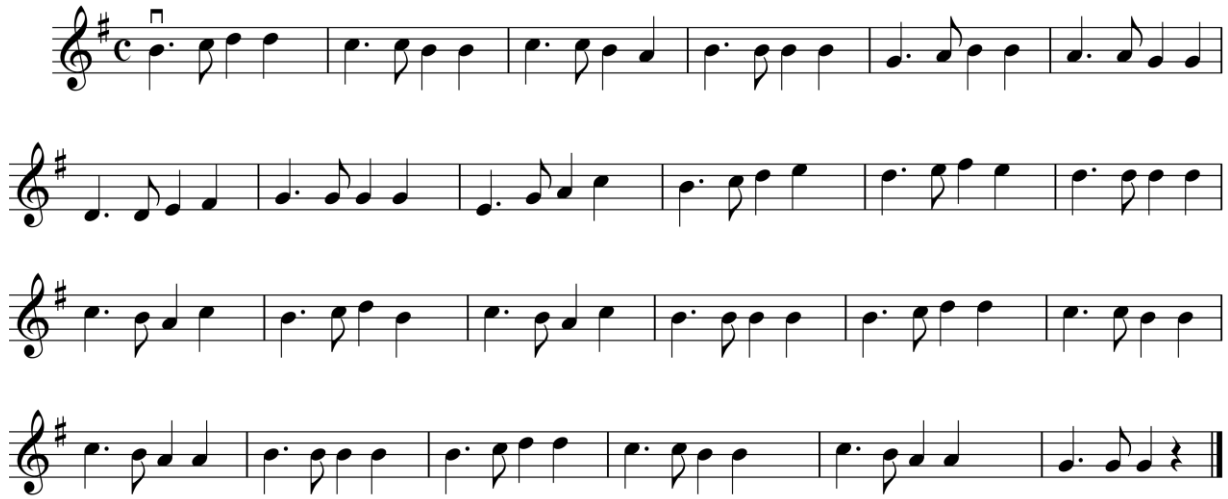

## 9-etyud

G‘.Qo‘chqorov



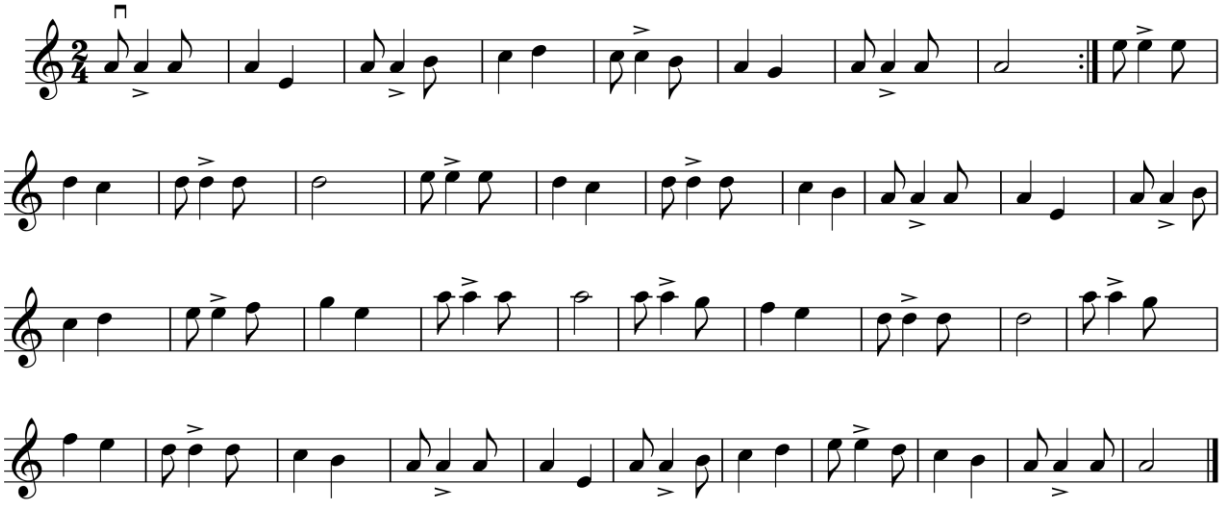
## 10-etyud

J.Usmonov



# 11-etyud

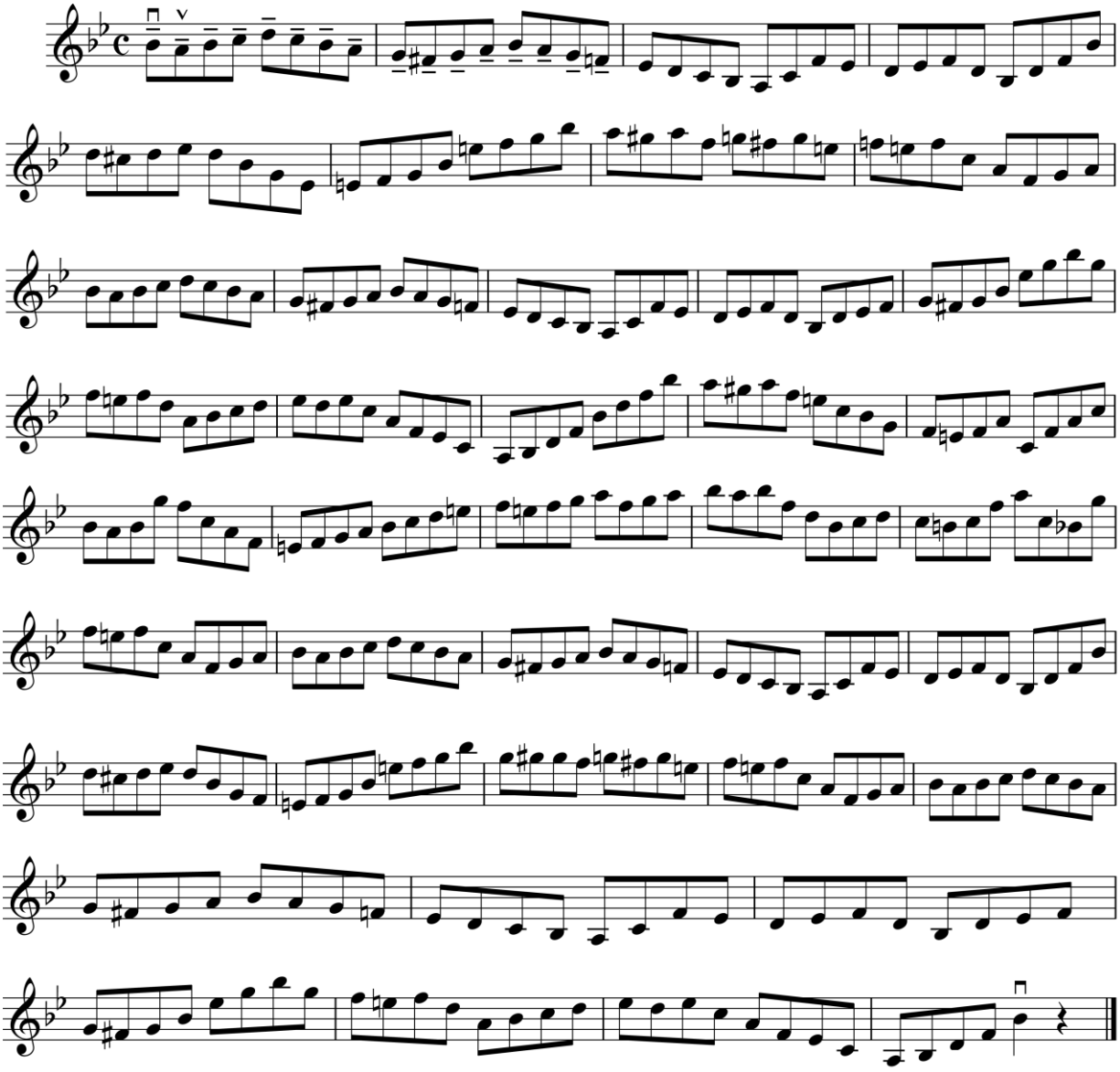
J.Usmonov



# 12-etyud

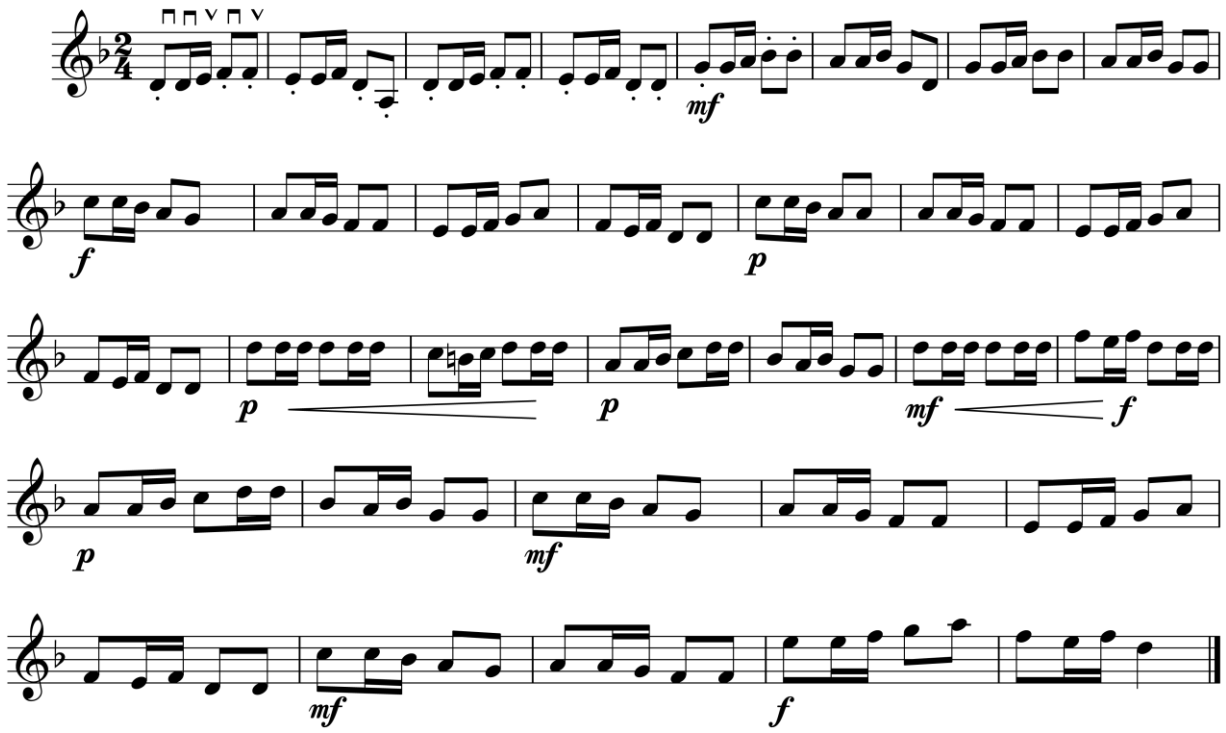
**Allegro moderato**

F.Volfart



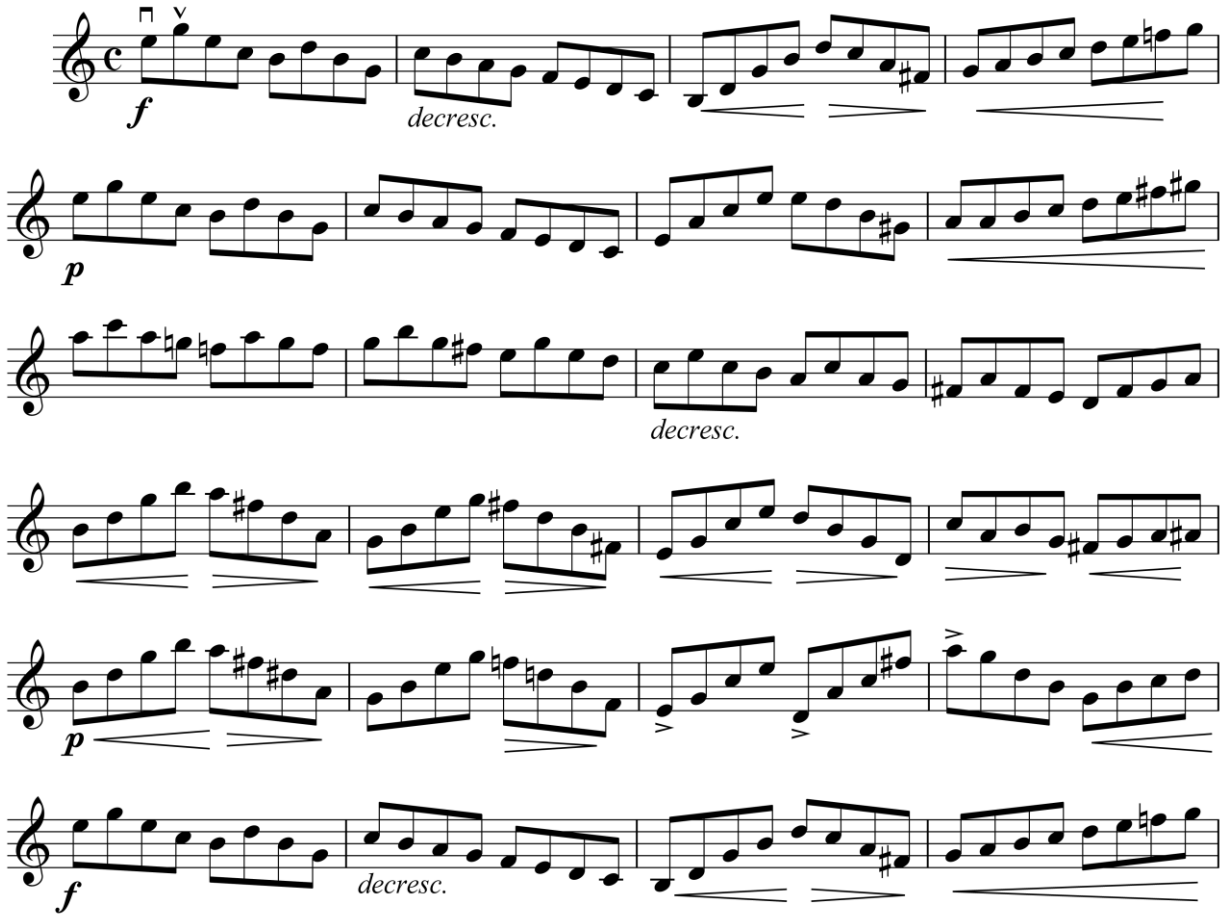
# 13-etyud

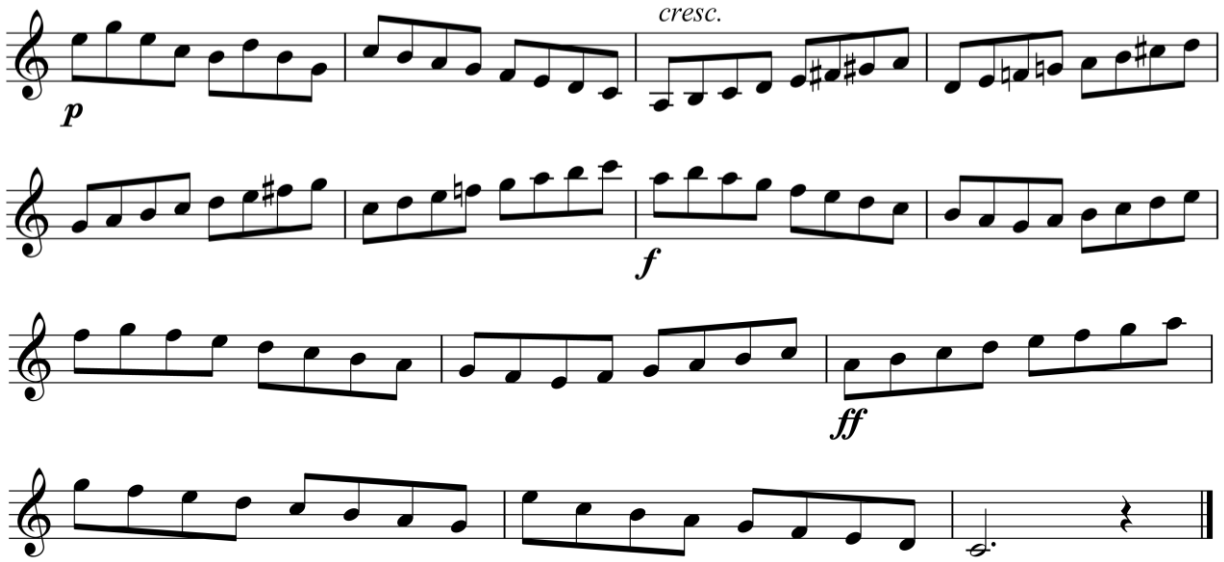
**Allegro** O.Xolmuhamedov




# 14-etyud

**Allegro moderato** G.Kayzer.

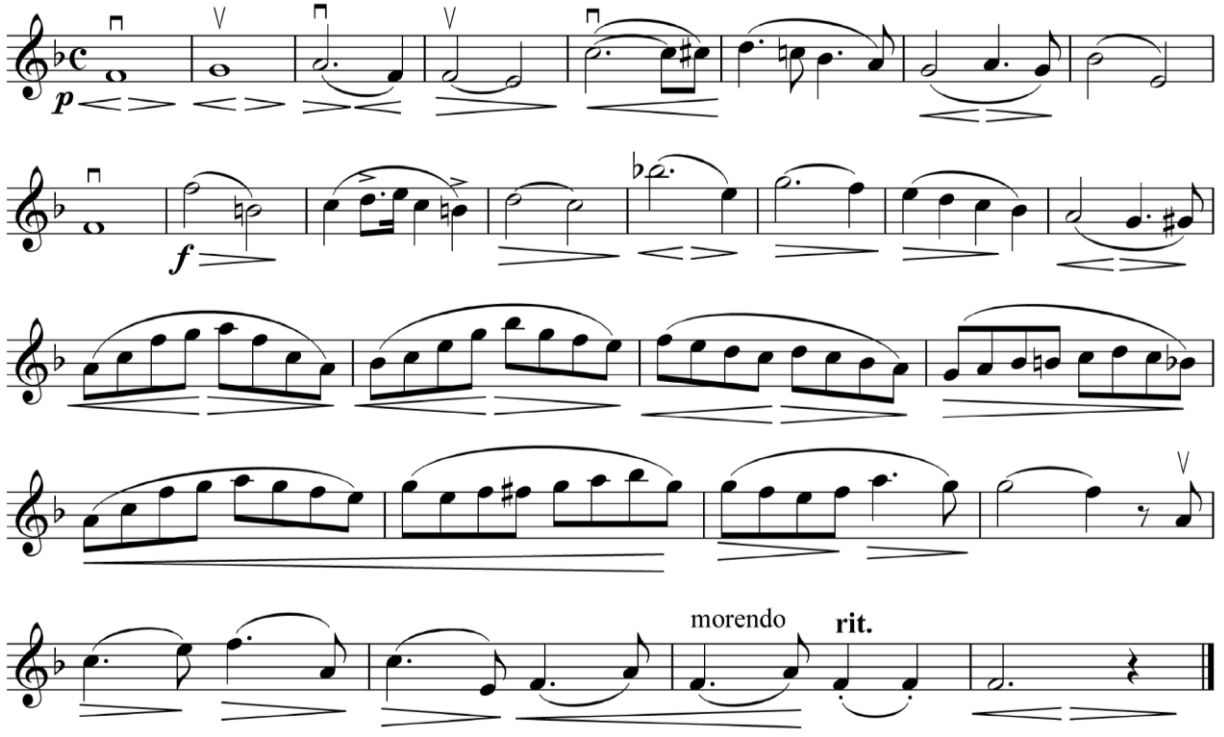





## 15-etyud

**Andante quase adajio**

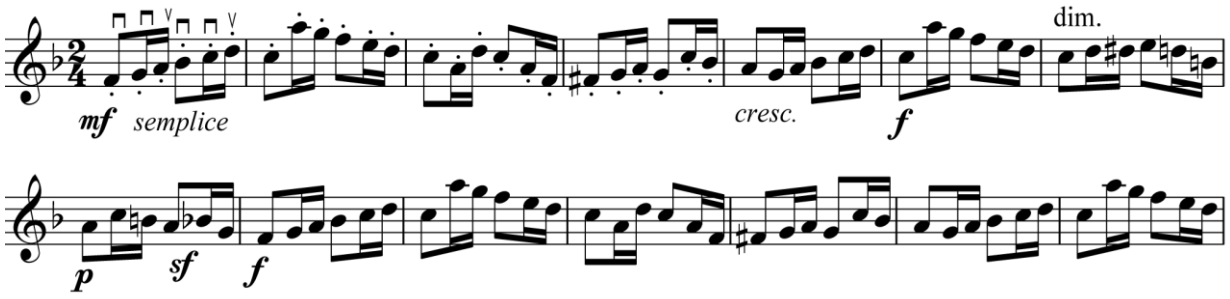
G.Kayzer

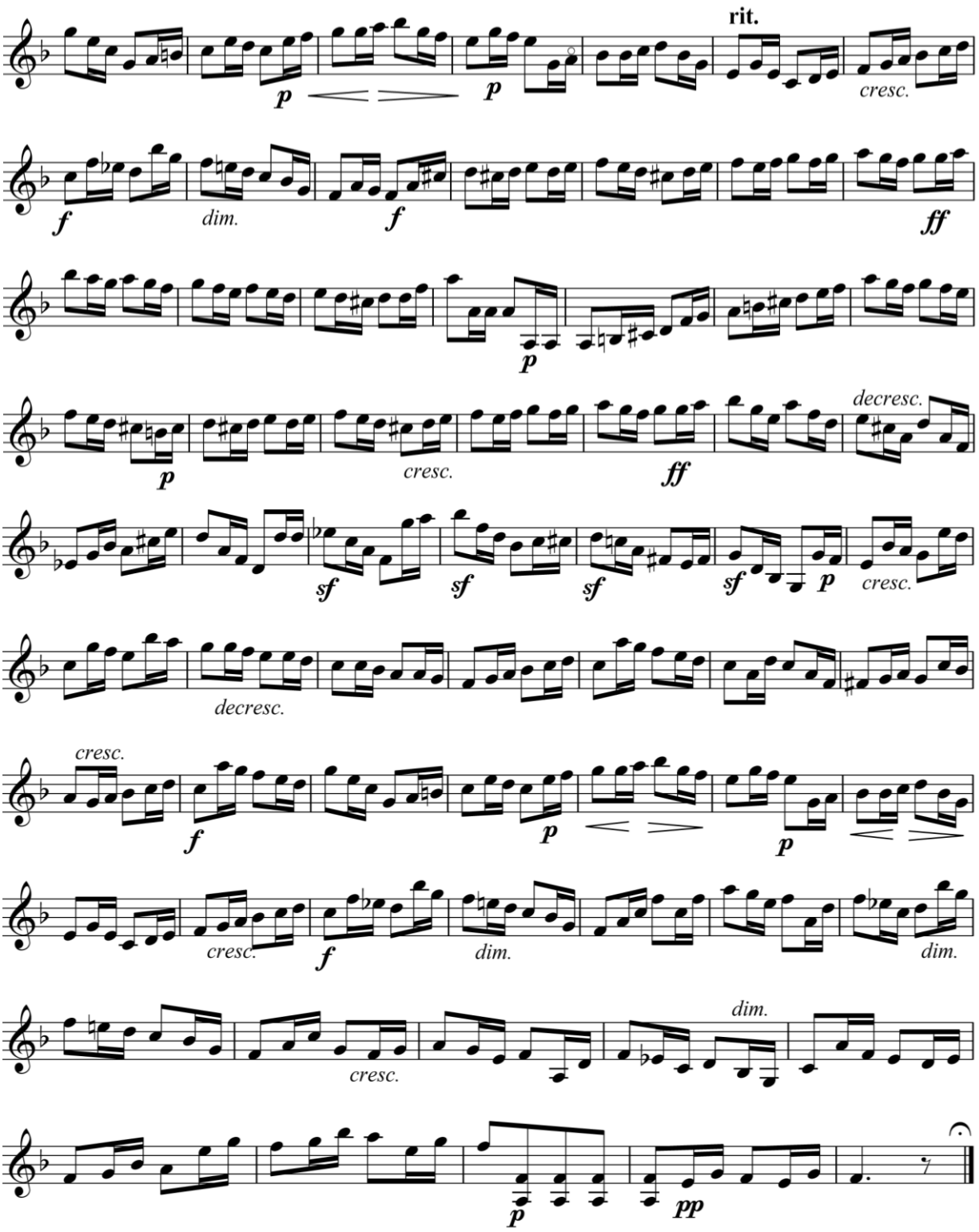



## 16-etyud

**Allegretto**

G.Kayzer

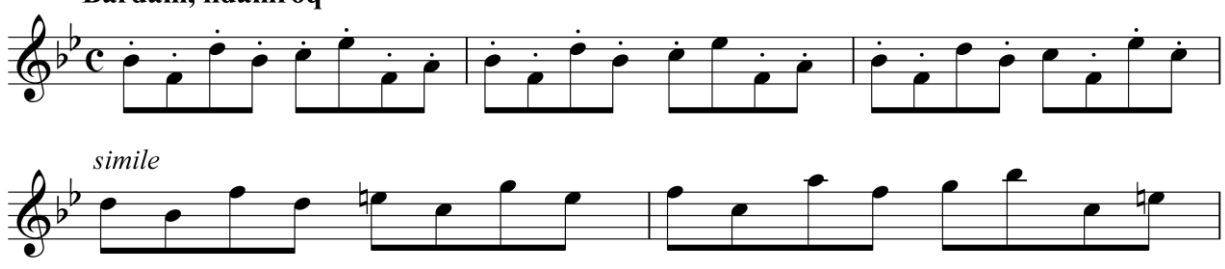


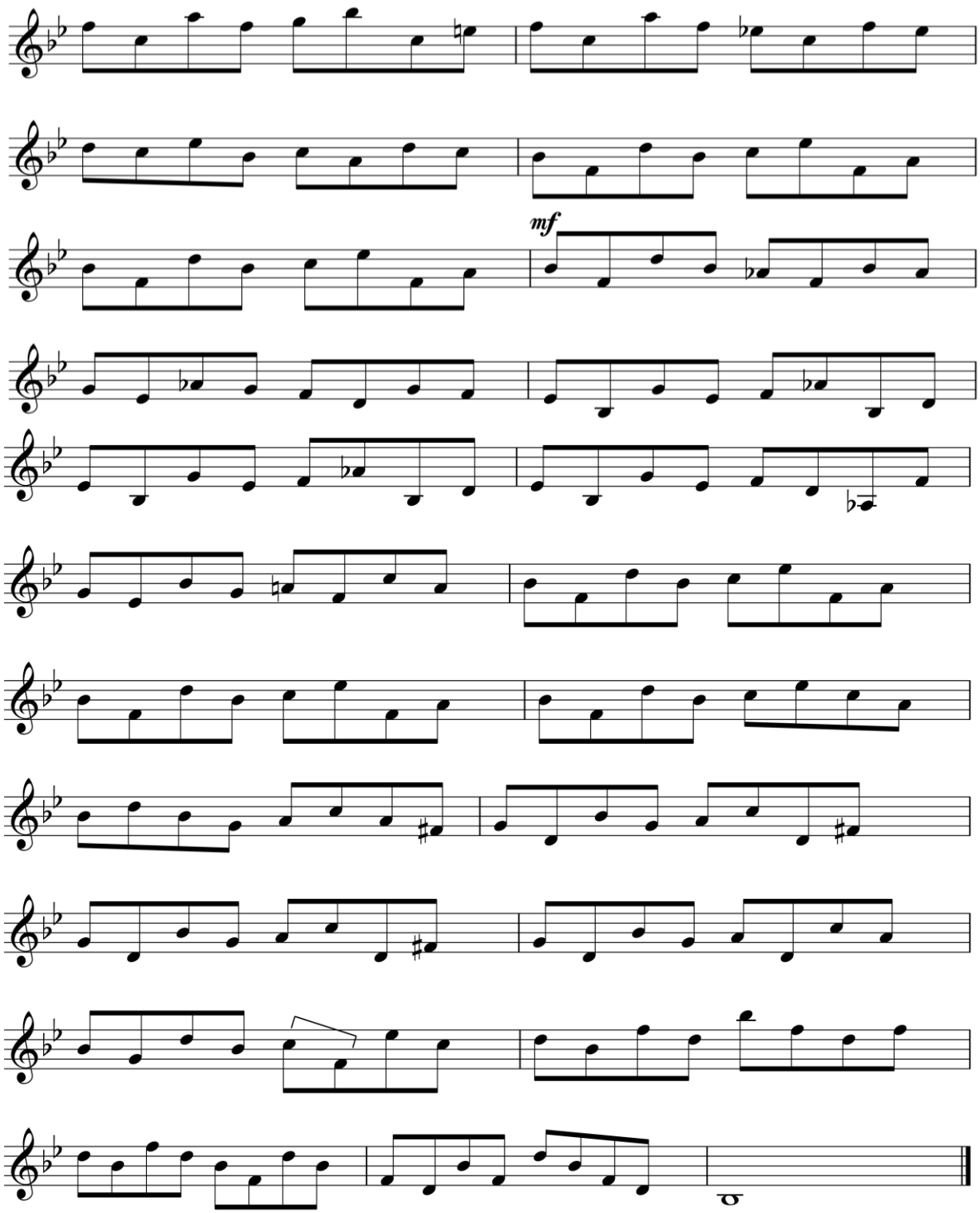



# 17-etyud

I.Reyder

**Bardam, ildamroq**



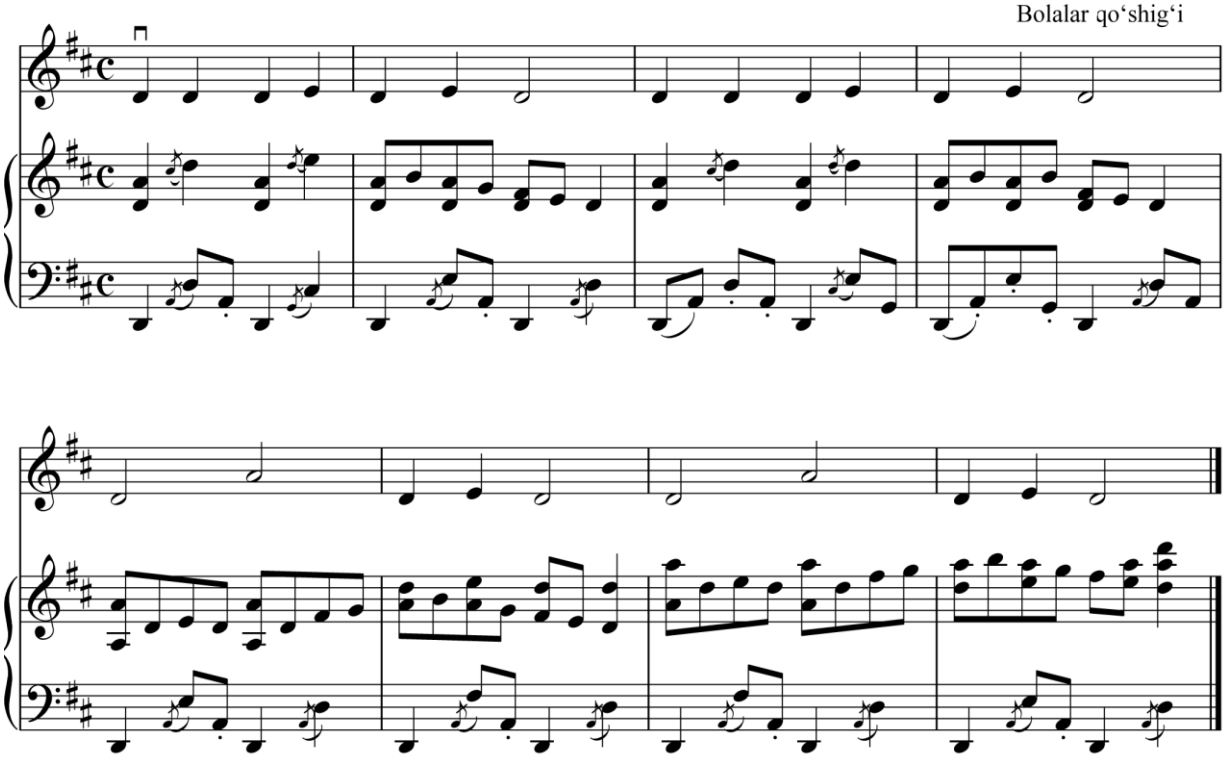

mf

# BADIIY QISM

## CHITTI GUL

Allegro

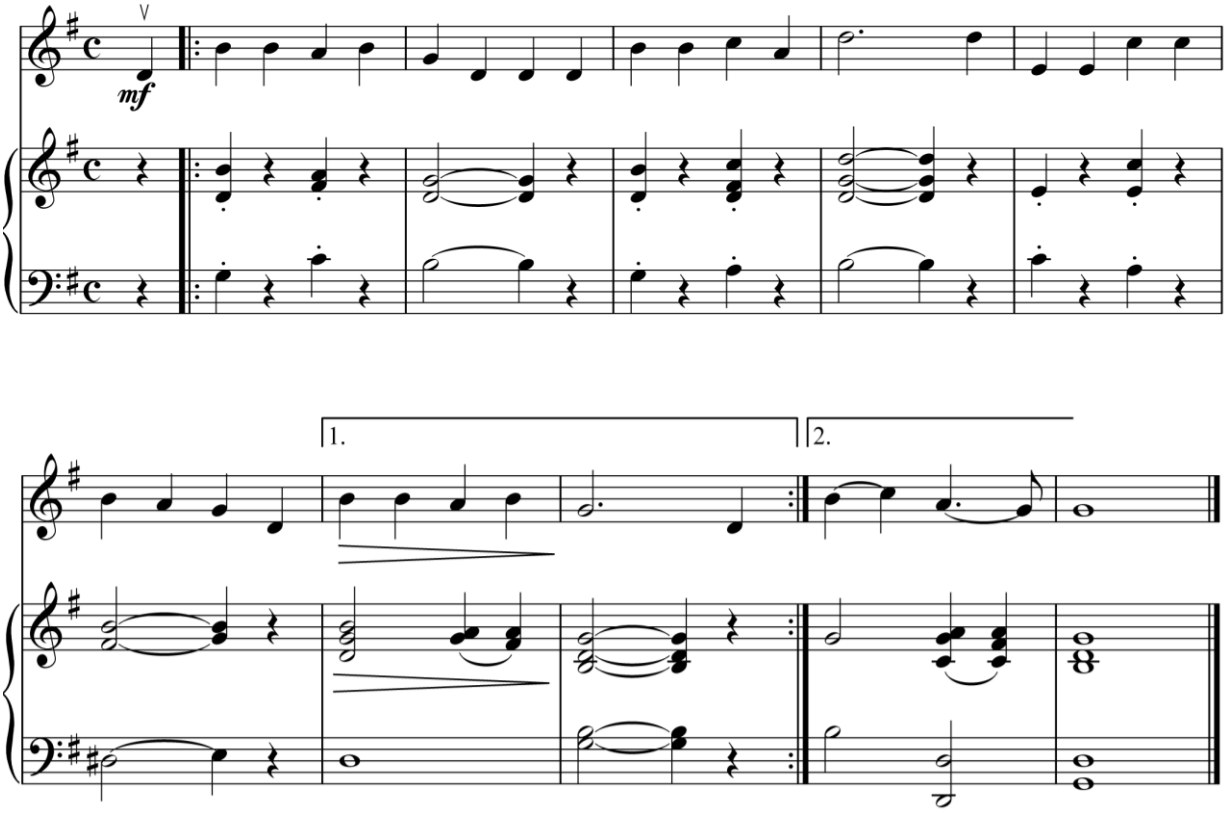
Bolalar qo‘shig‘i



## ARCHAJON

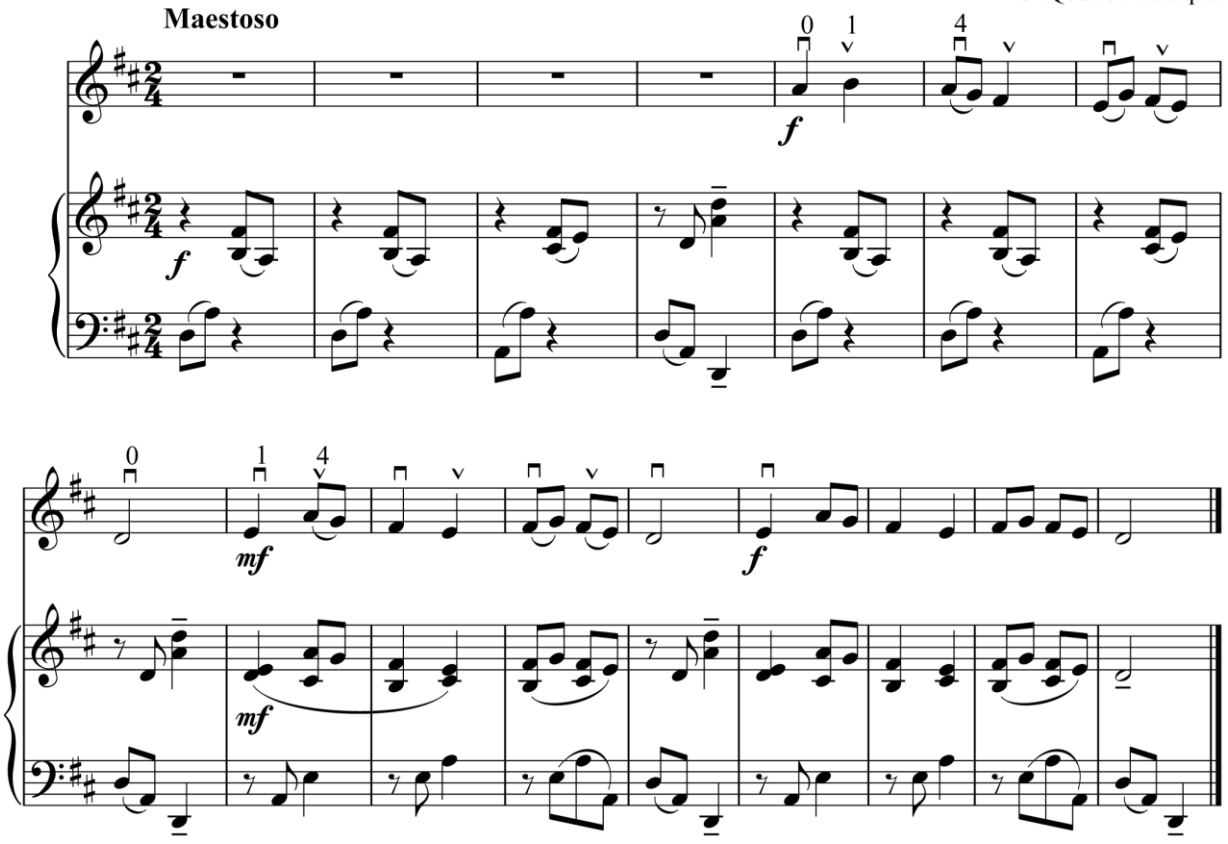
Allegro

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



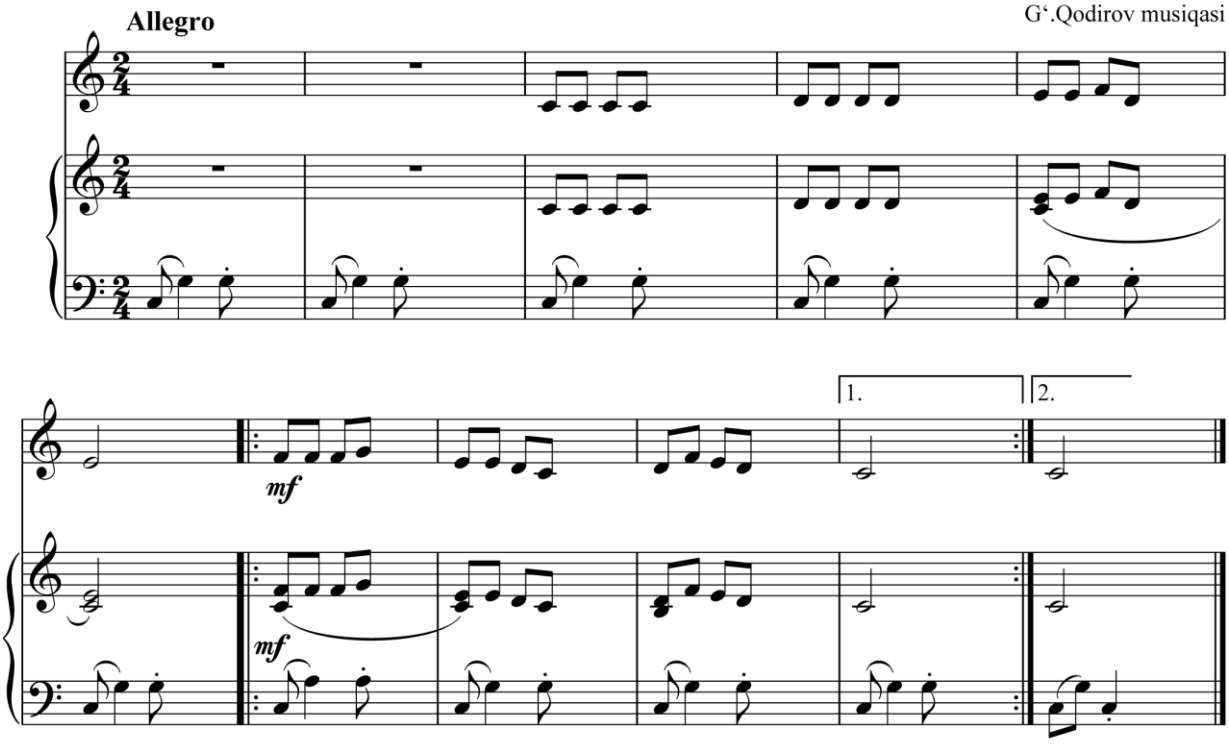
# SALOM, YANGI YIL

G‘.Qodirov musiqasi

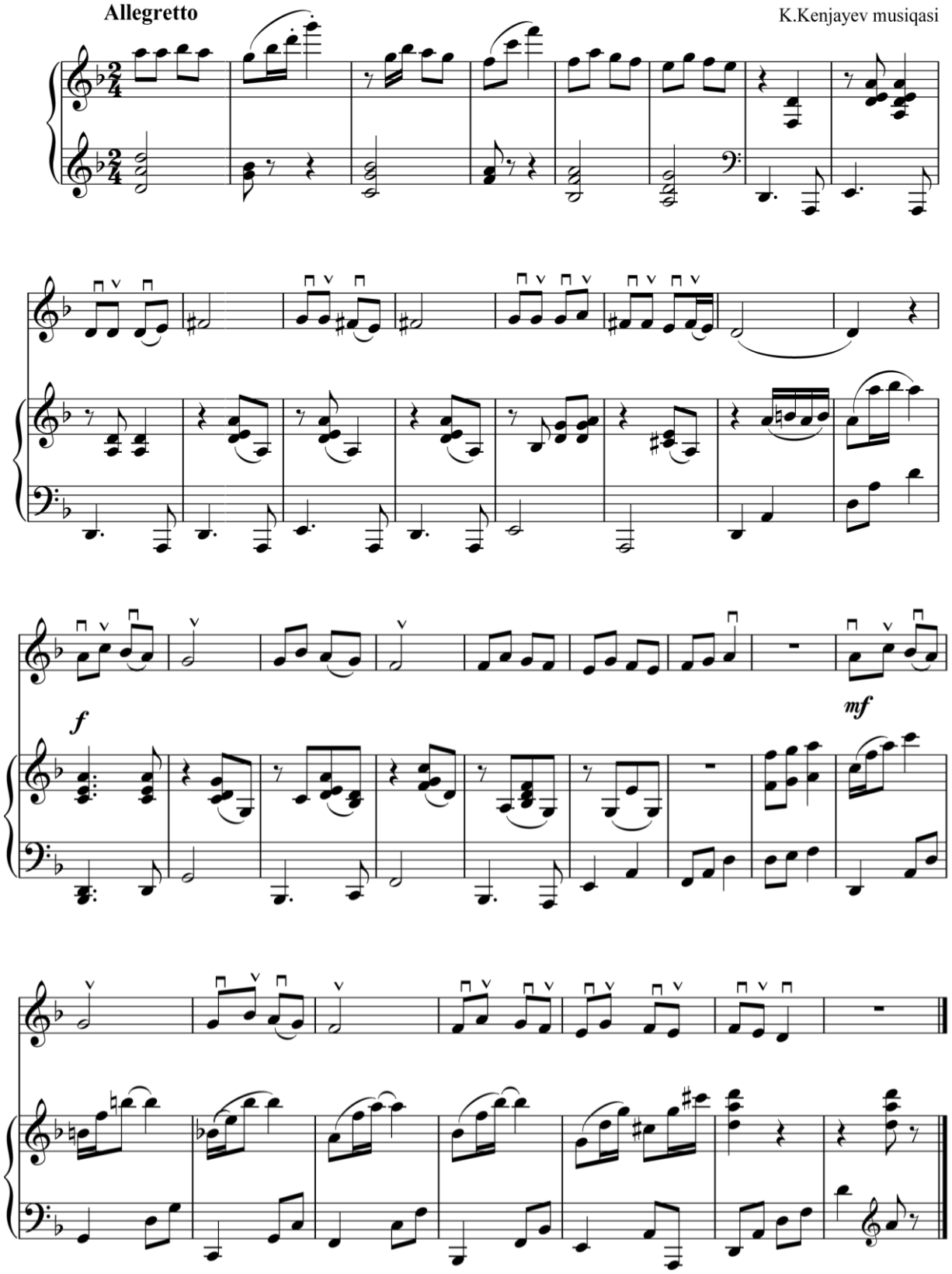



# MAY

G‘.Qodirov musiqasi



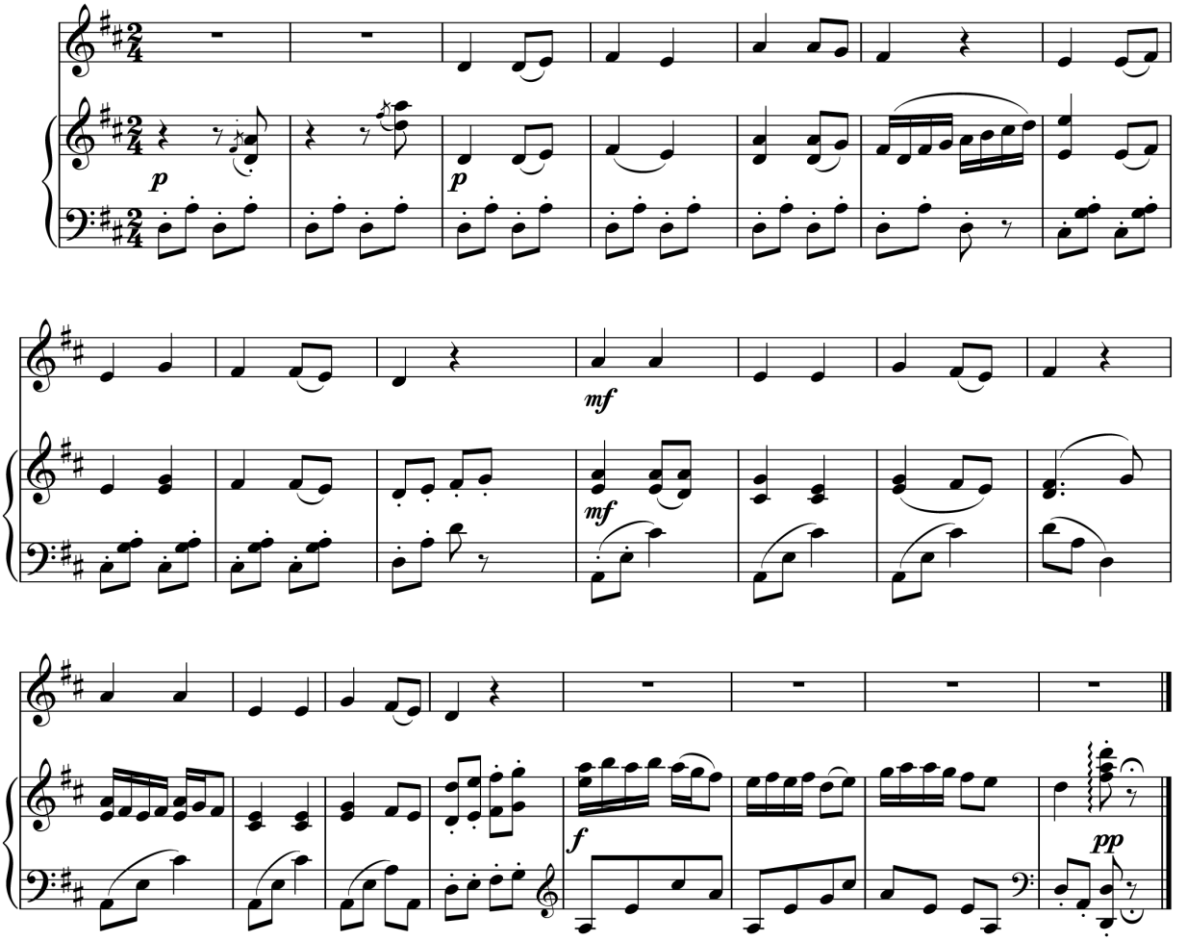
# KICHKINTOYMIZ - GIJING TOYMIZ



# TURNALAR VA QUYONLAR

Ilyos Akbarov musiqasi

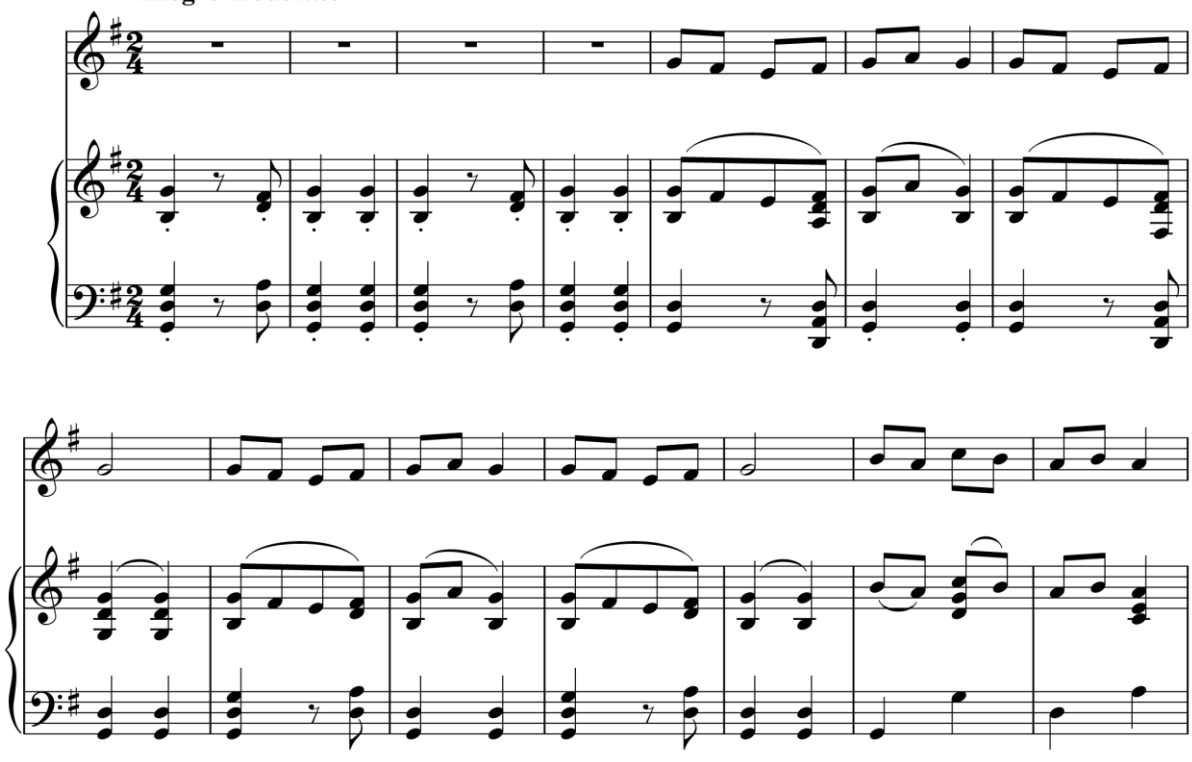
**Moderato**

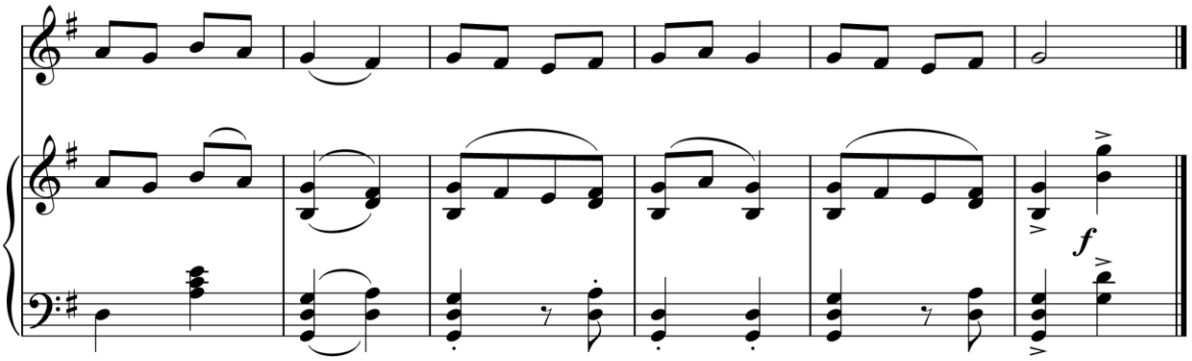



# ARCHA QO‘SHIG‘I

G‘.Qodirov musiqasi

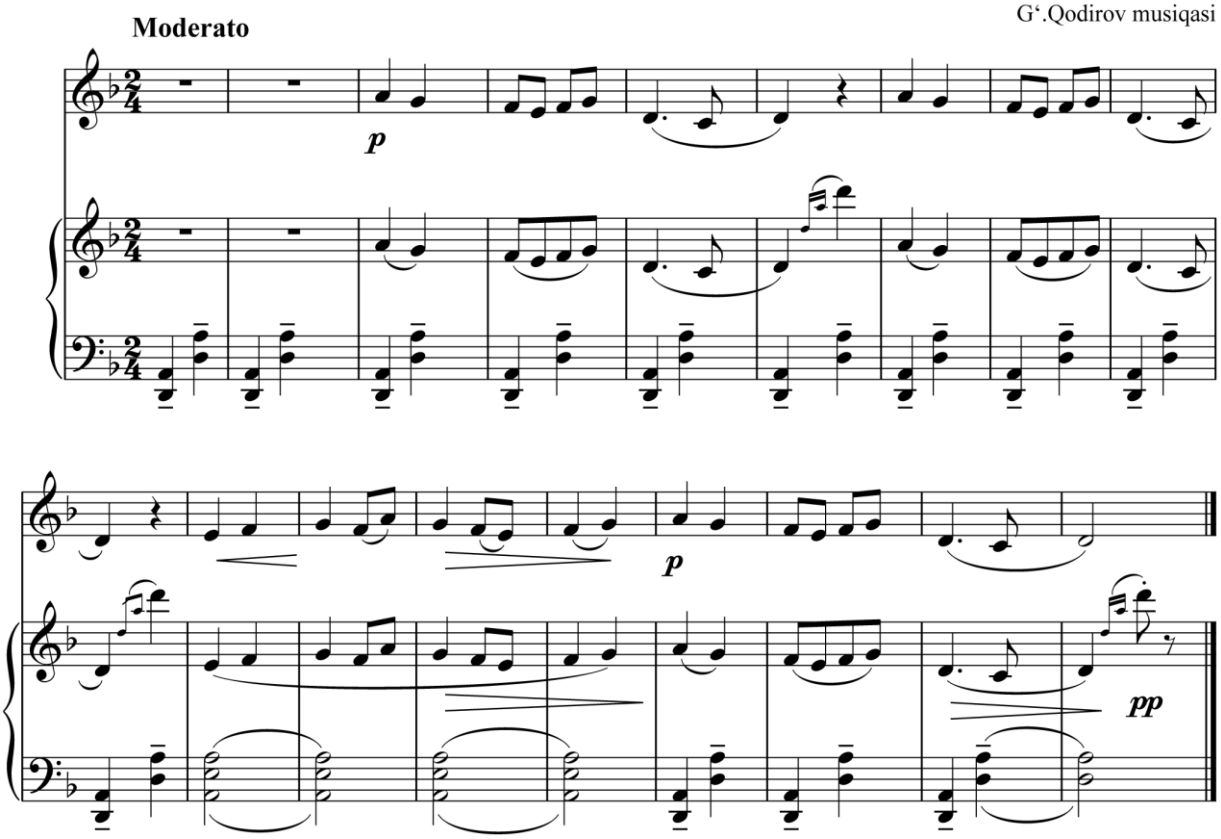
**Allegro moderato**





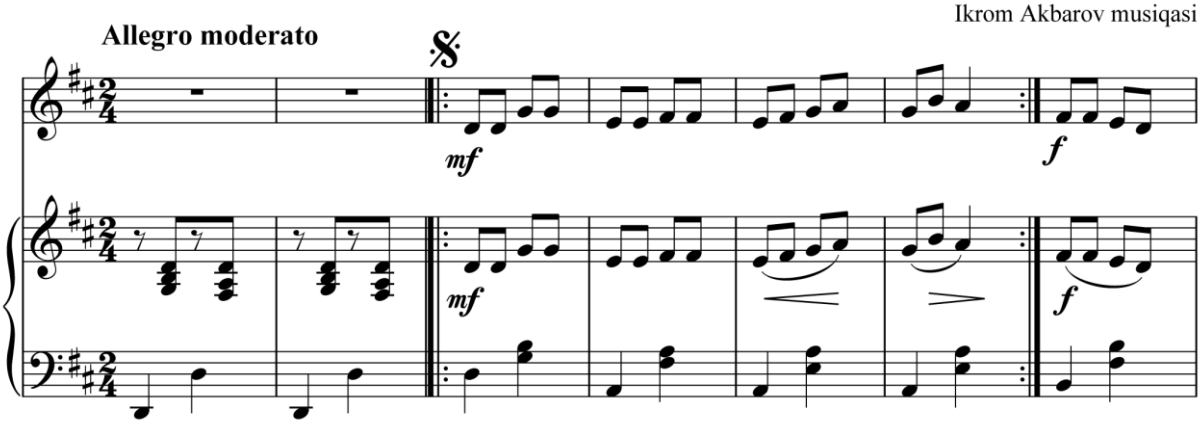
# QISH

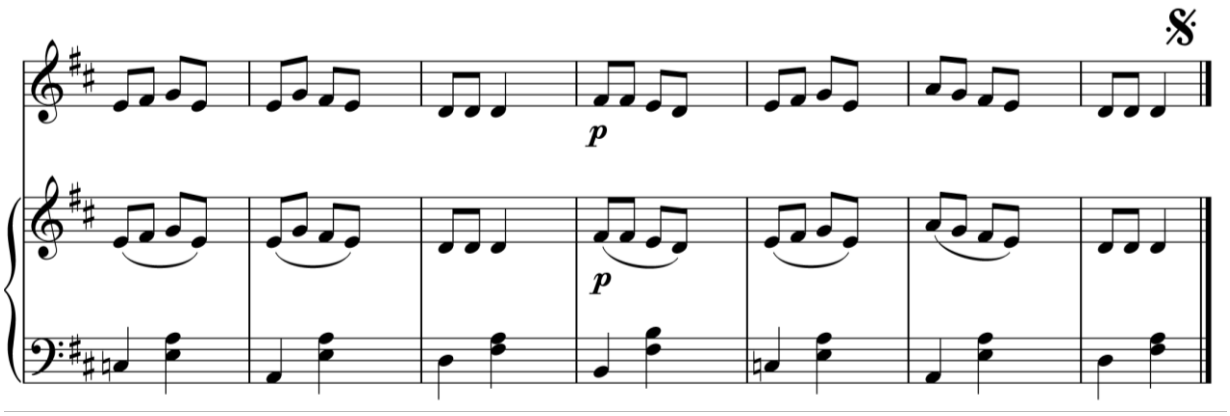
G‘.Qodirov musiqasi




# SALYUT

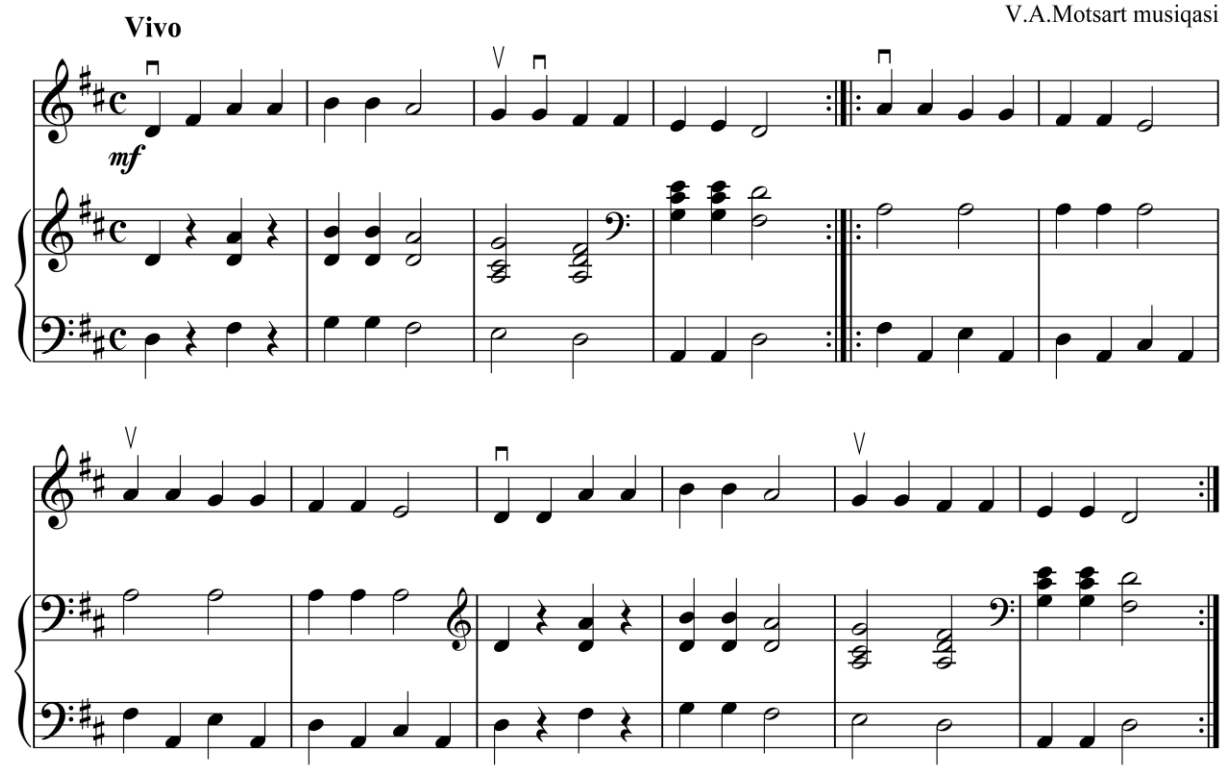
Ikrom Akbarov musiqasi





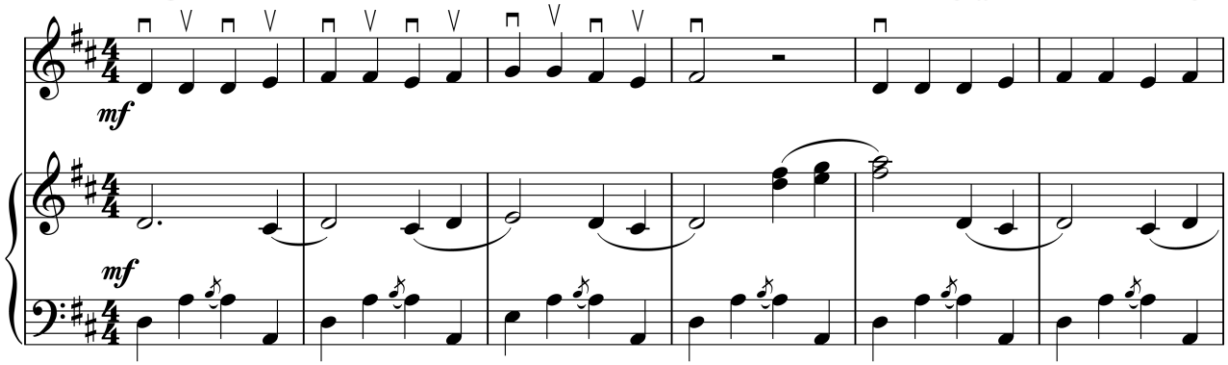

# ALLEGRETTO

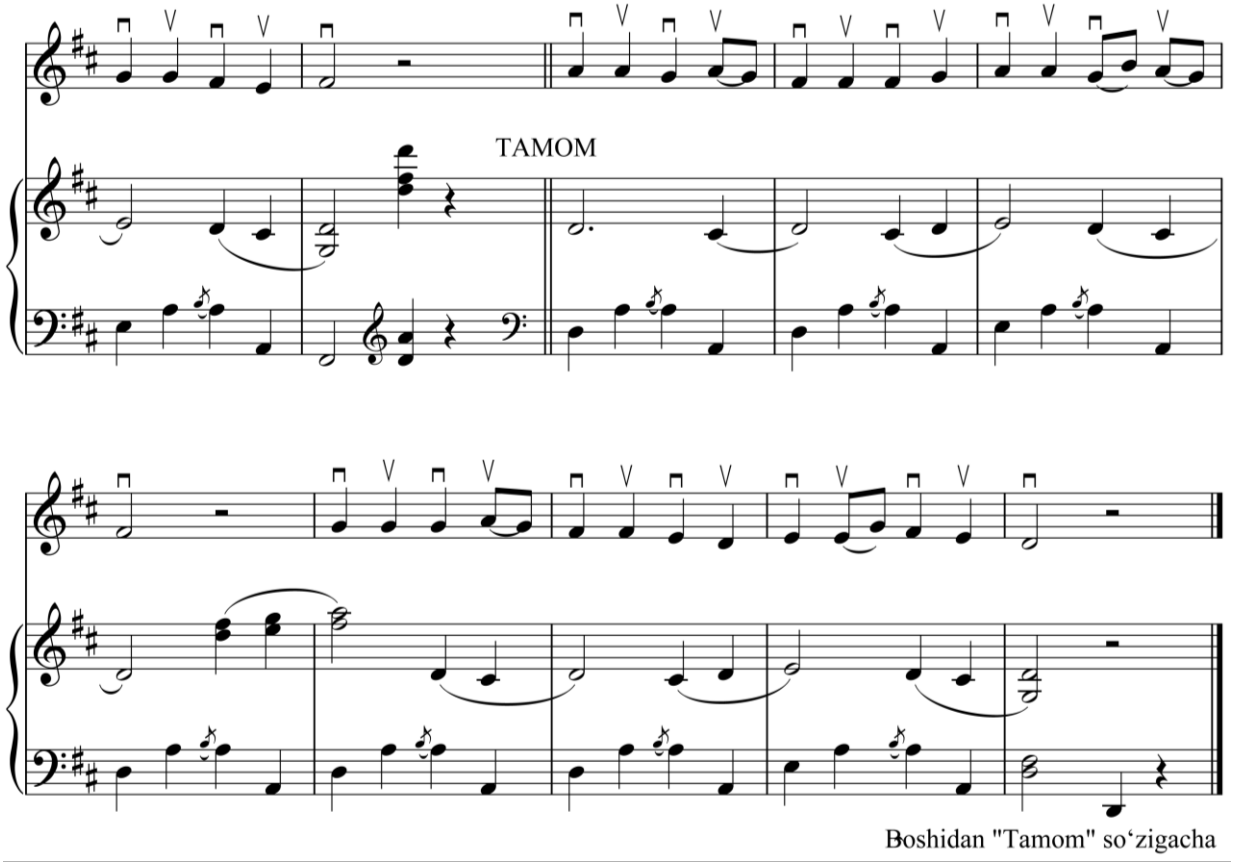
V.A.Motsart musiqasi




# ARCHAJON

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



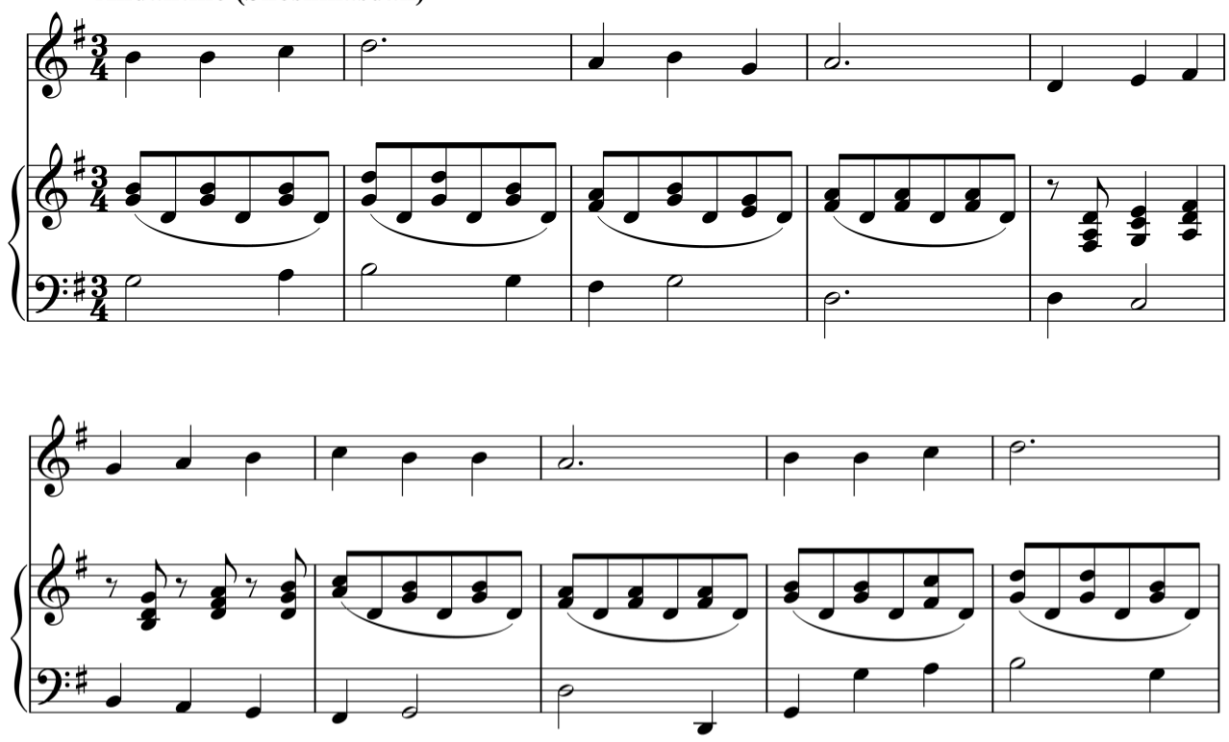


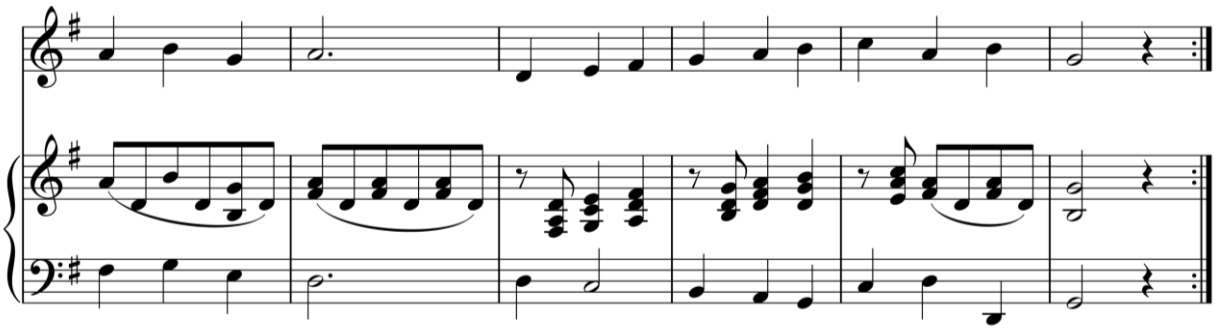

Boshidan "Tamom" so‘zigacha

# KUY

J.B.Lyuli (1633-1687)

**Andantino (Shoshmasdan)**

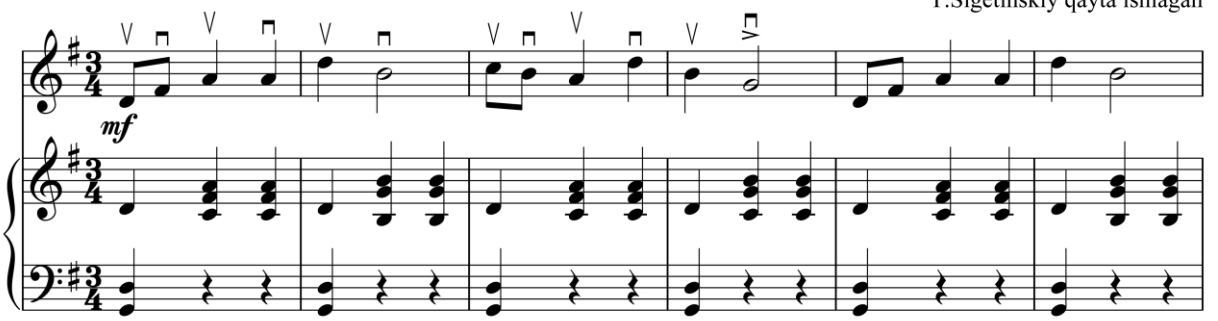


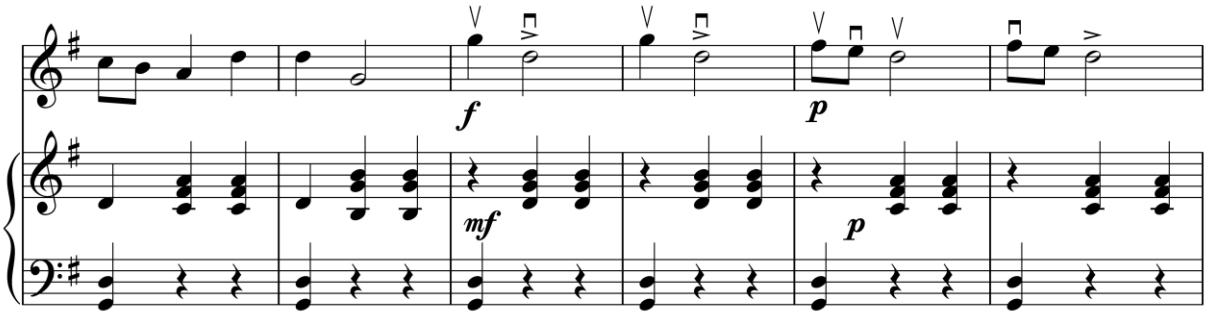


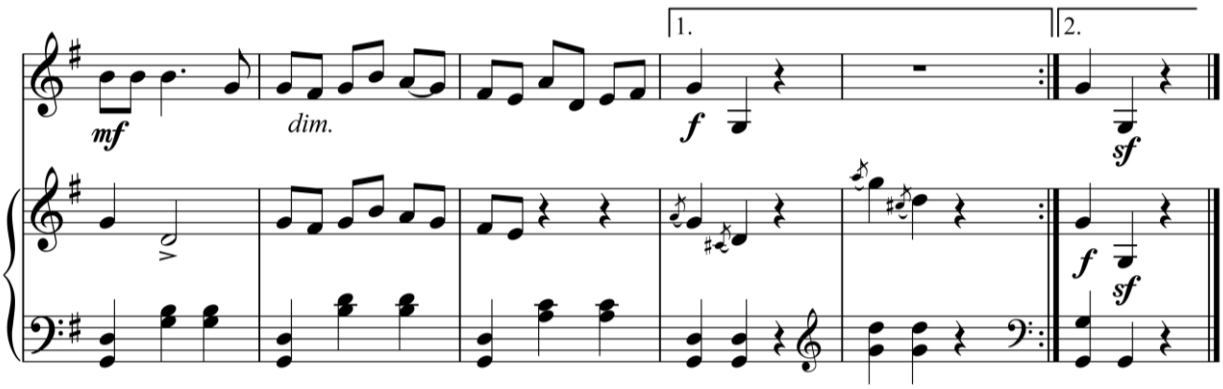
# KUKUSHECHKA

Allegretto

Polyak xalq qo‘shig‘i.
T.Sigetinskiy qayta ishlagan



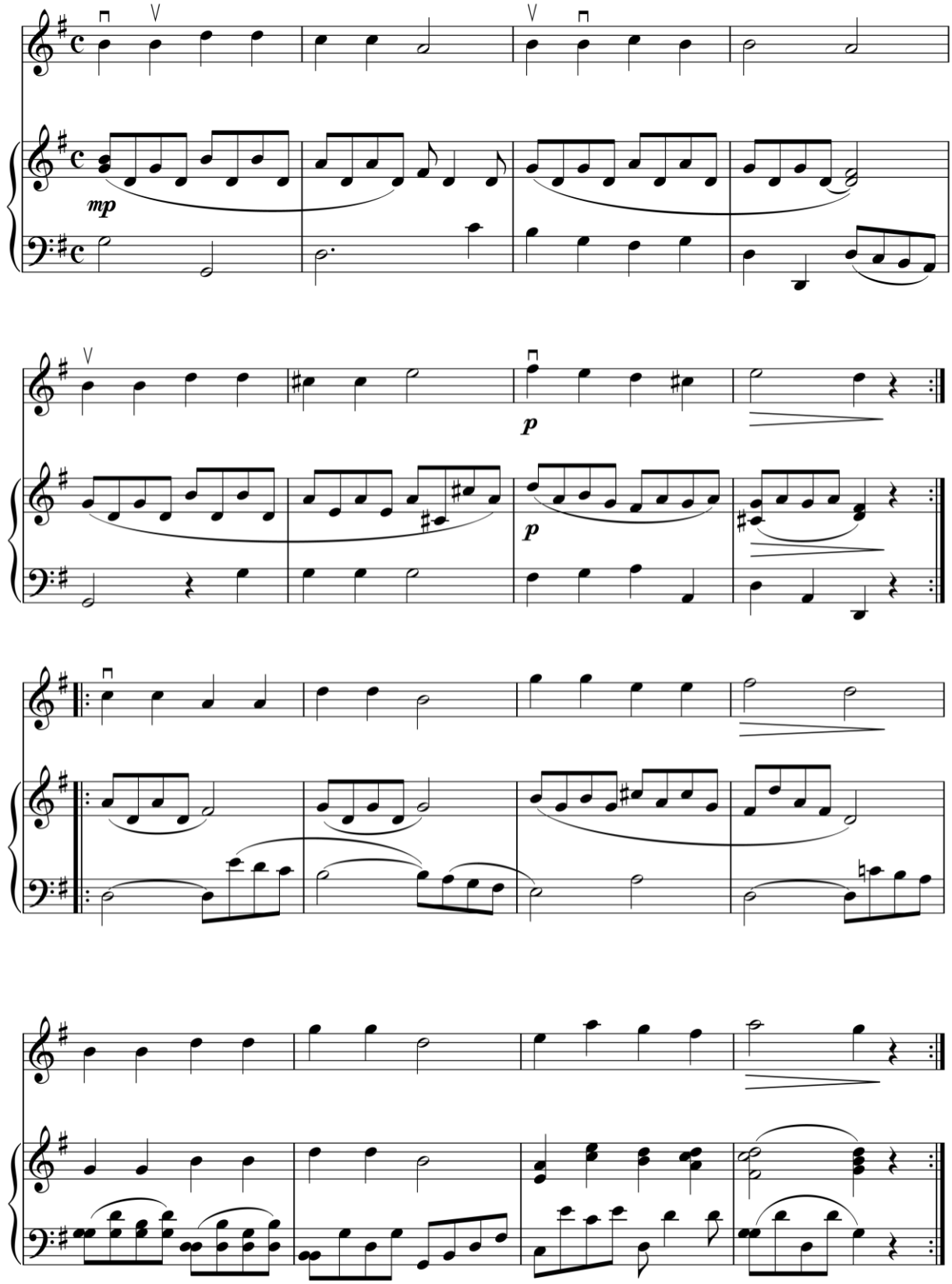



# KUY

Y.Gaydn musiqasi

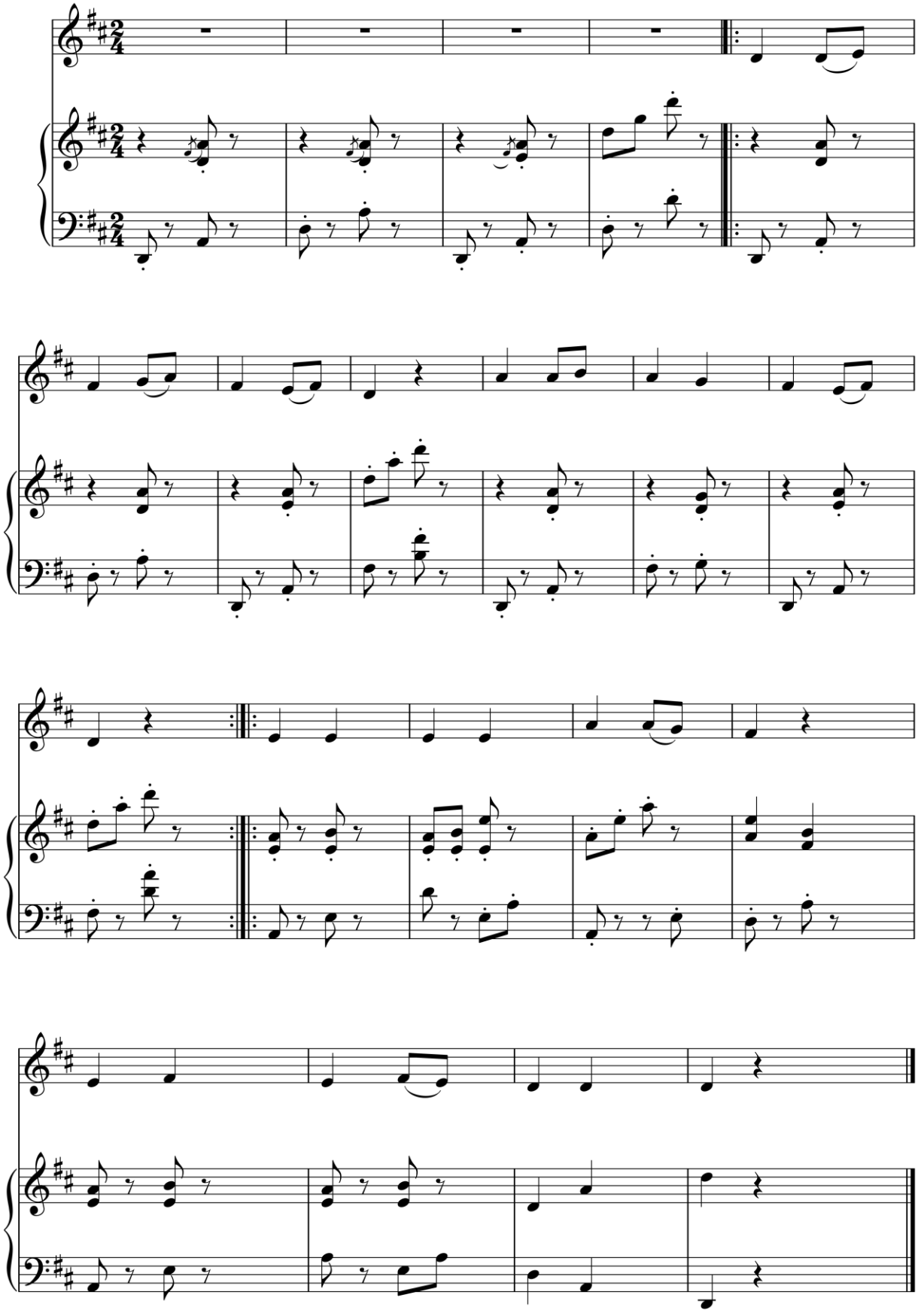
**Moderato**



# SALOMAT

**Andante**

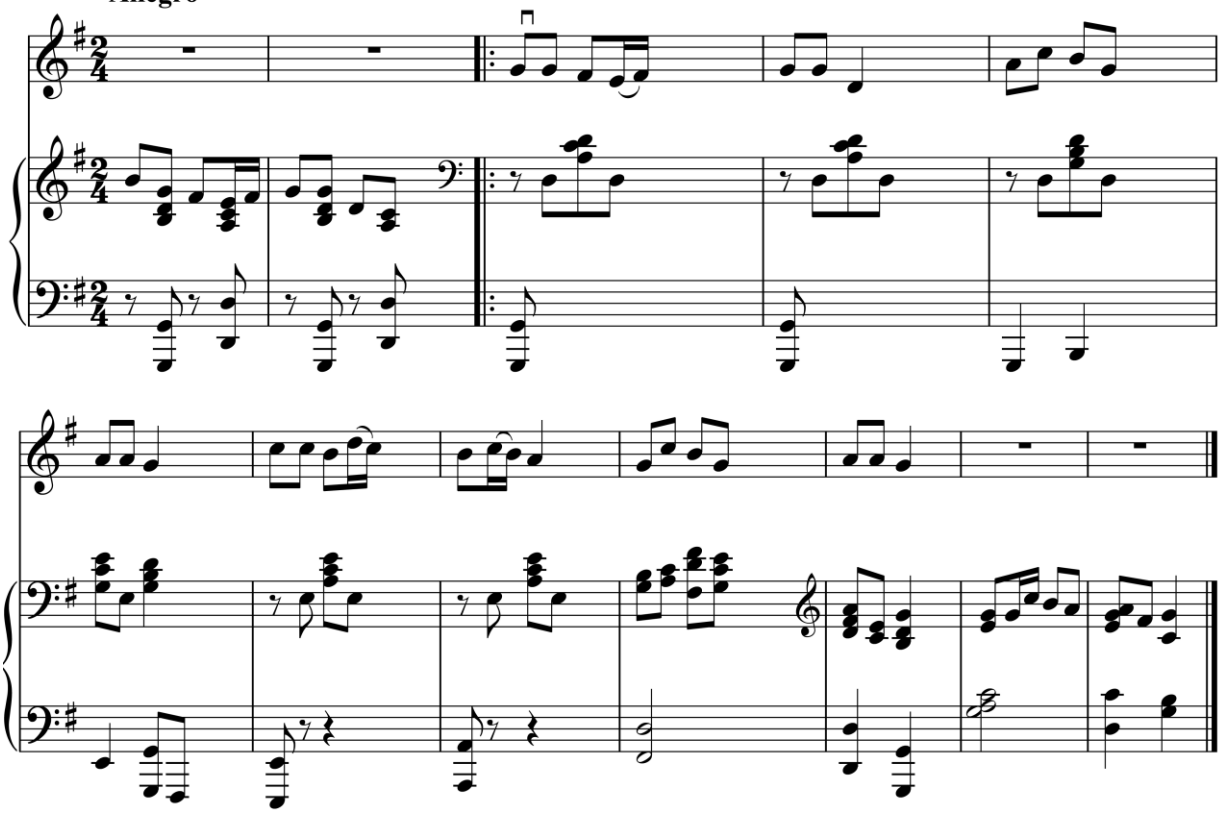
Ilyos Akbarov musiqasi



# OLMA

K.Abdullayev musiqasi

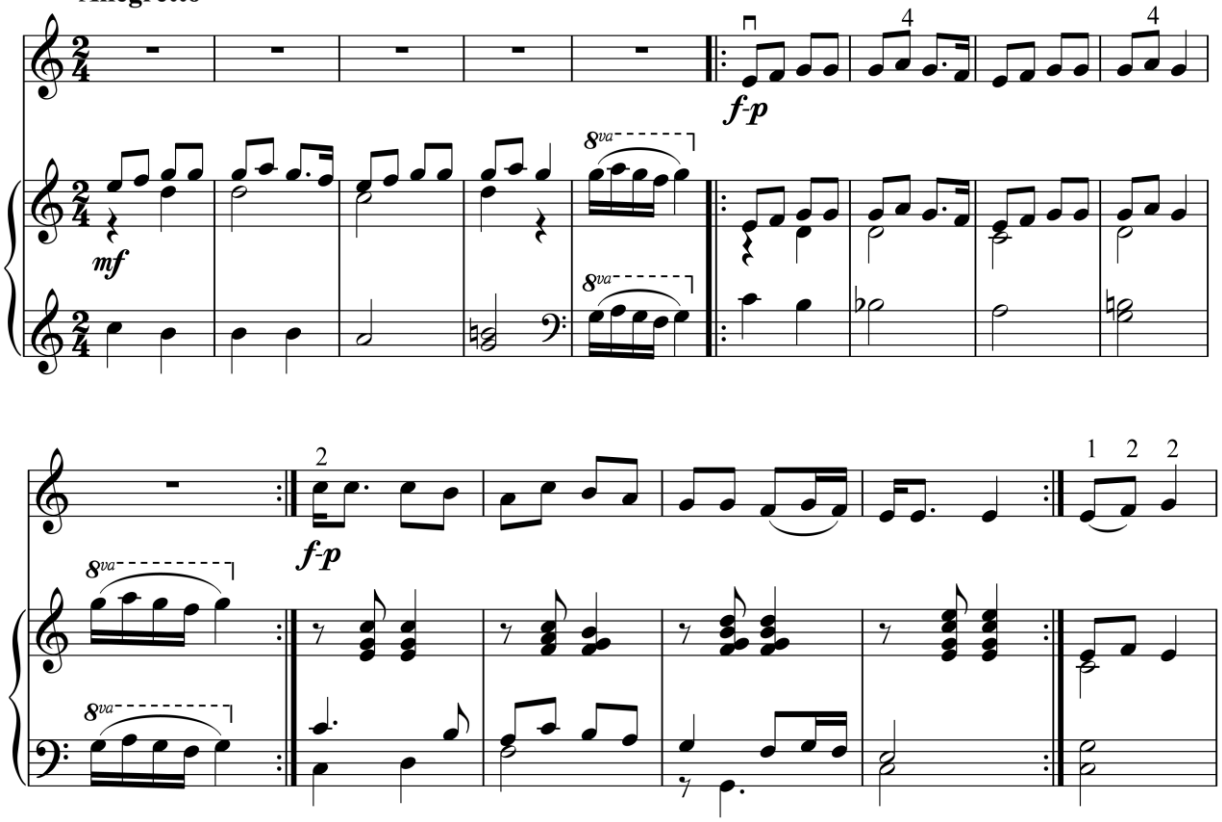
**Allegro**

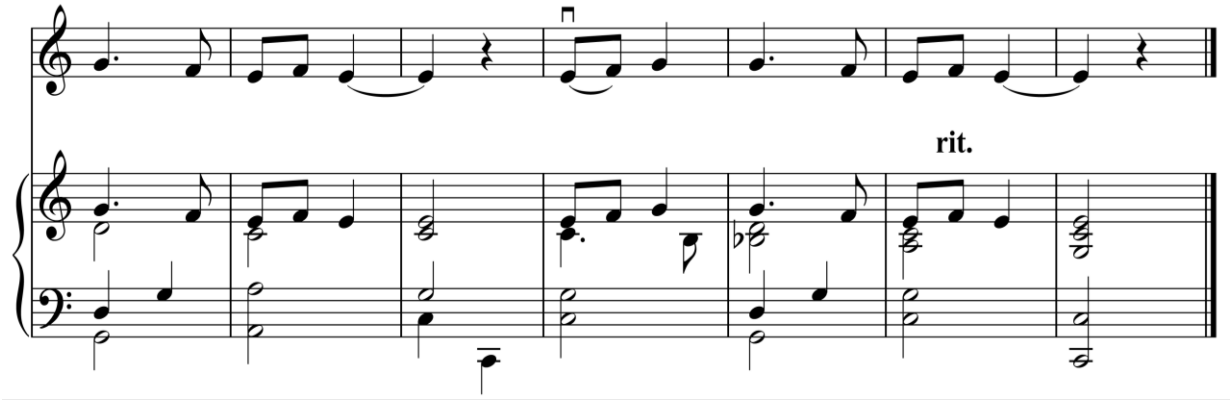


# KO‘YLAGIM

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

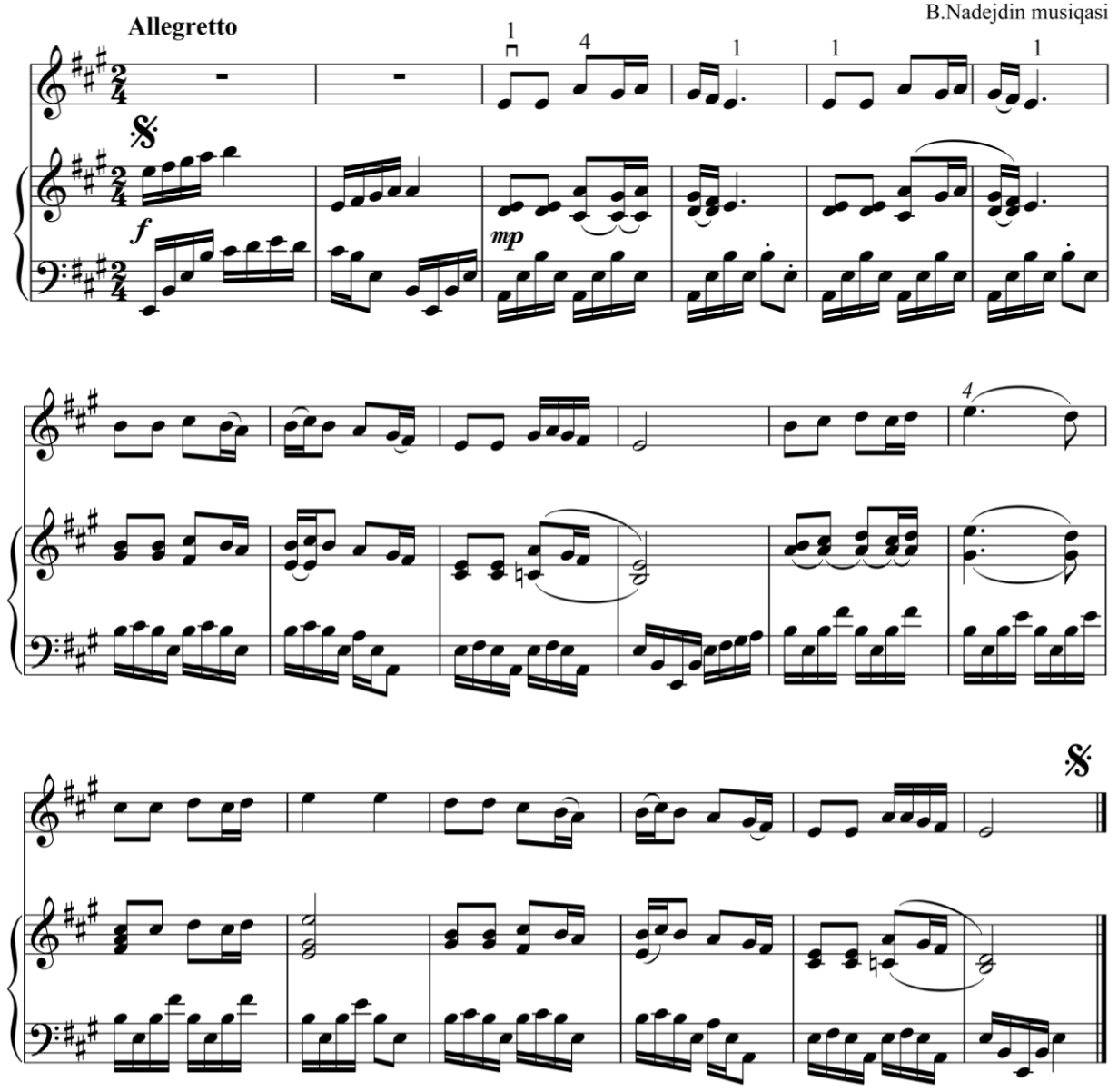
**Allegretto**






# QALDIRG‘OCH

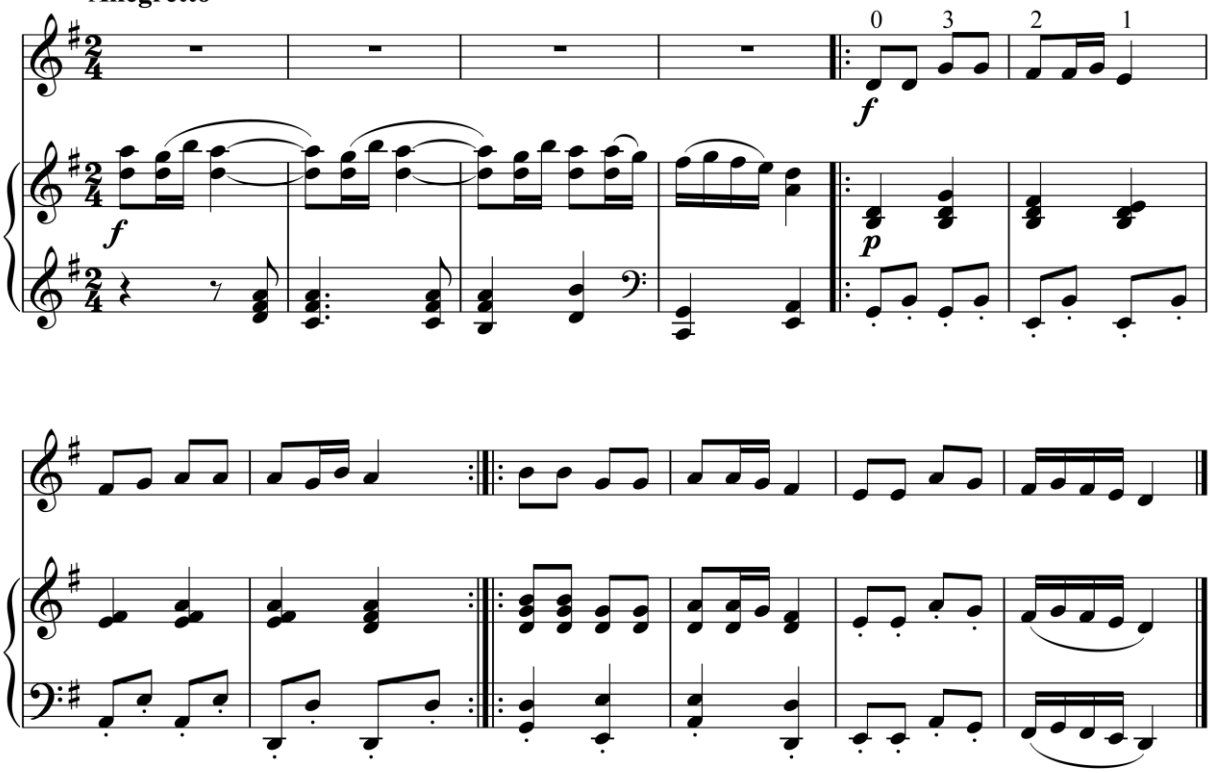
B.Nadejdin musiqasi



# PAXTAOY

F.Nazarov musiqasi

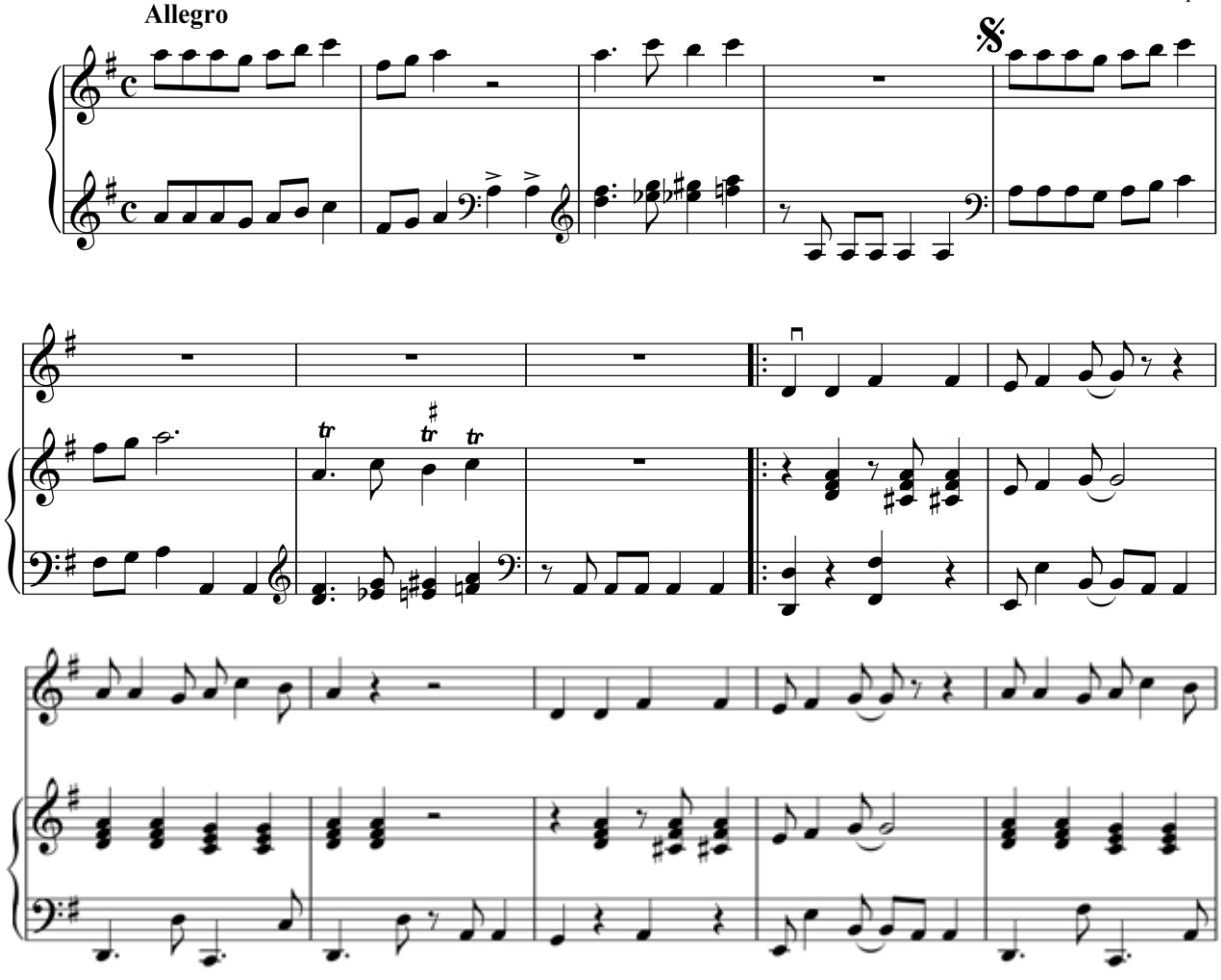
**Allegretto**

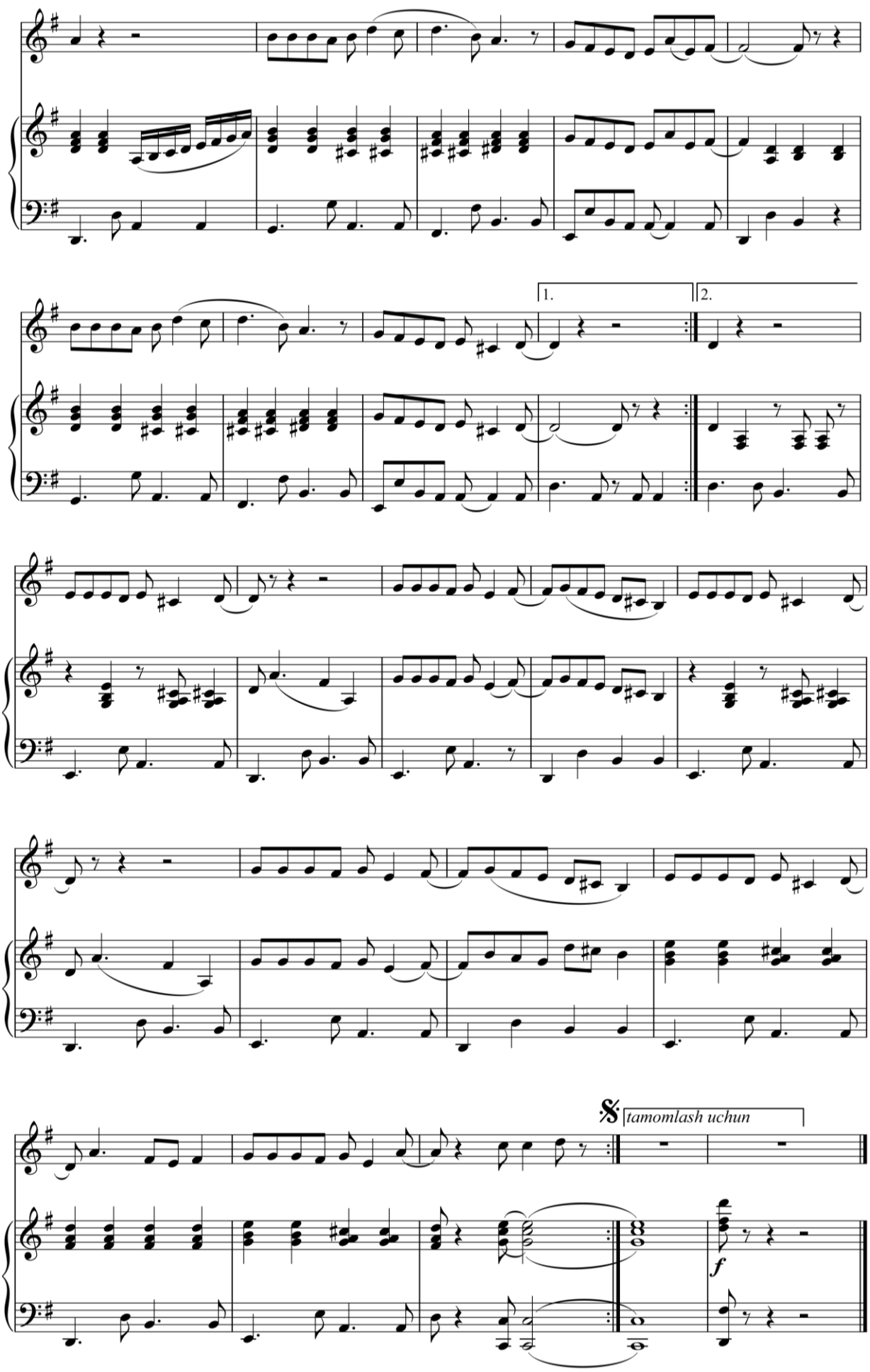


# QORBO‘RON

Avaz Mansurov musiqasi

**Allegro**

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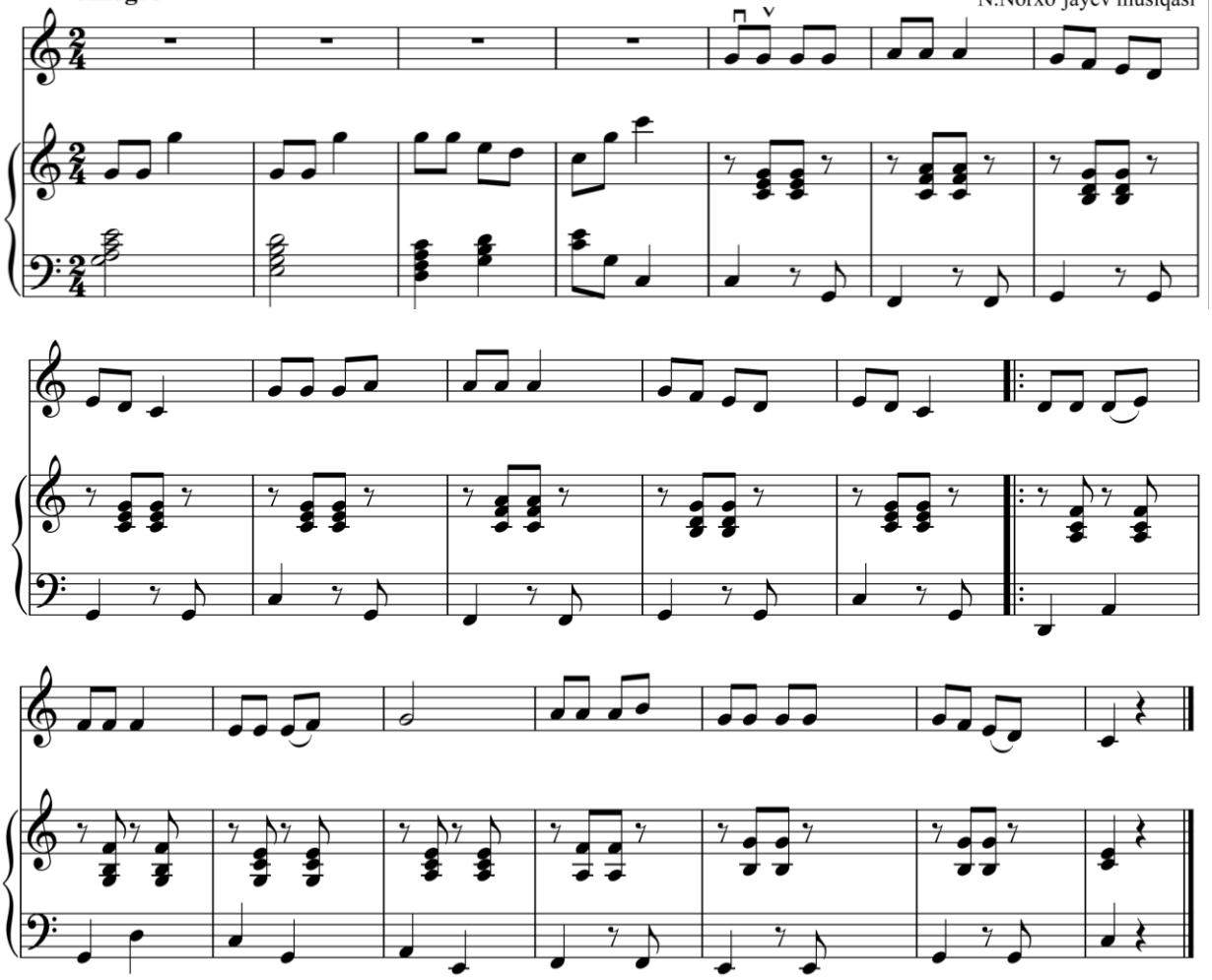
tamomlash uchun
f

# NEVARALAR QO‘SHIG‘I

Allegro

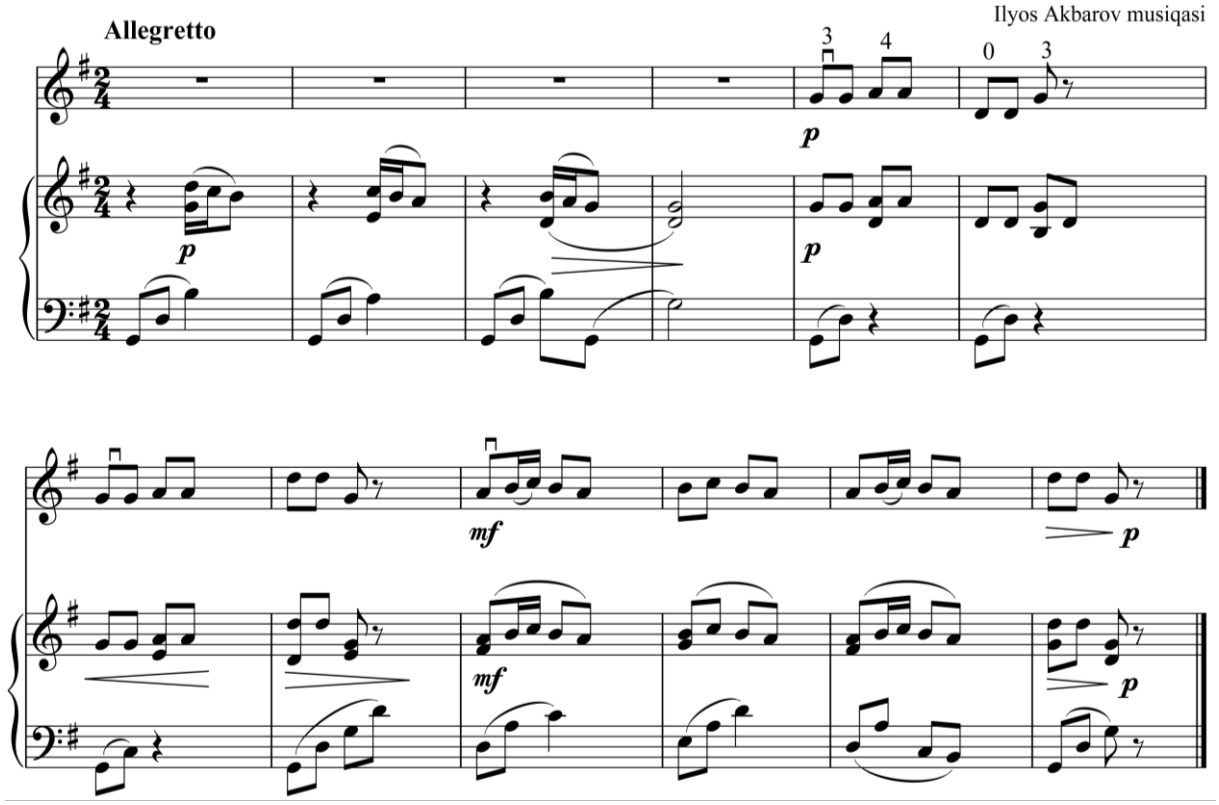
N.Norxo‘jayev musiqasi



# YOZ

Allegretto

Ilyos Akbarov musiqasi

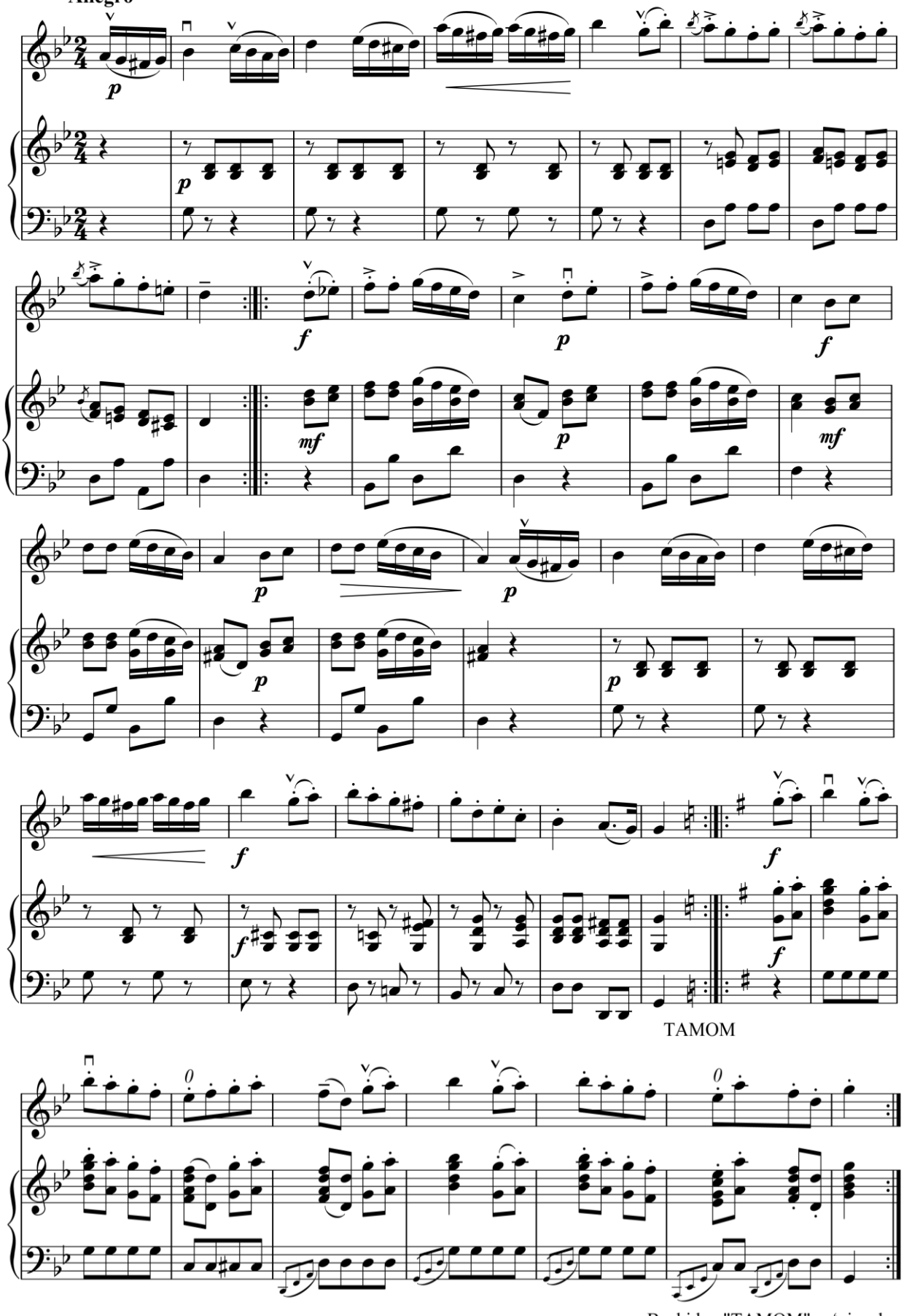


# RONDO

*(fortepiano sonatasidan)*

V.A.Motsart musiqasi

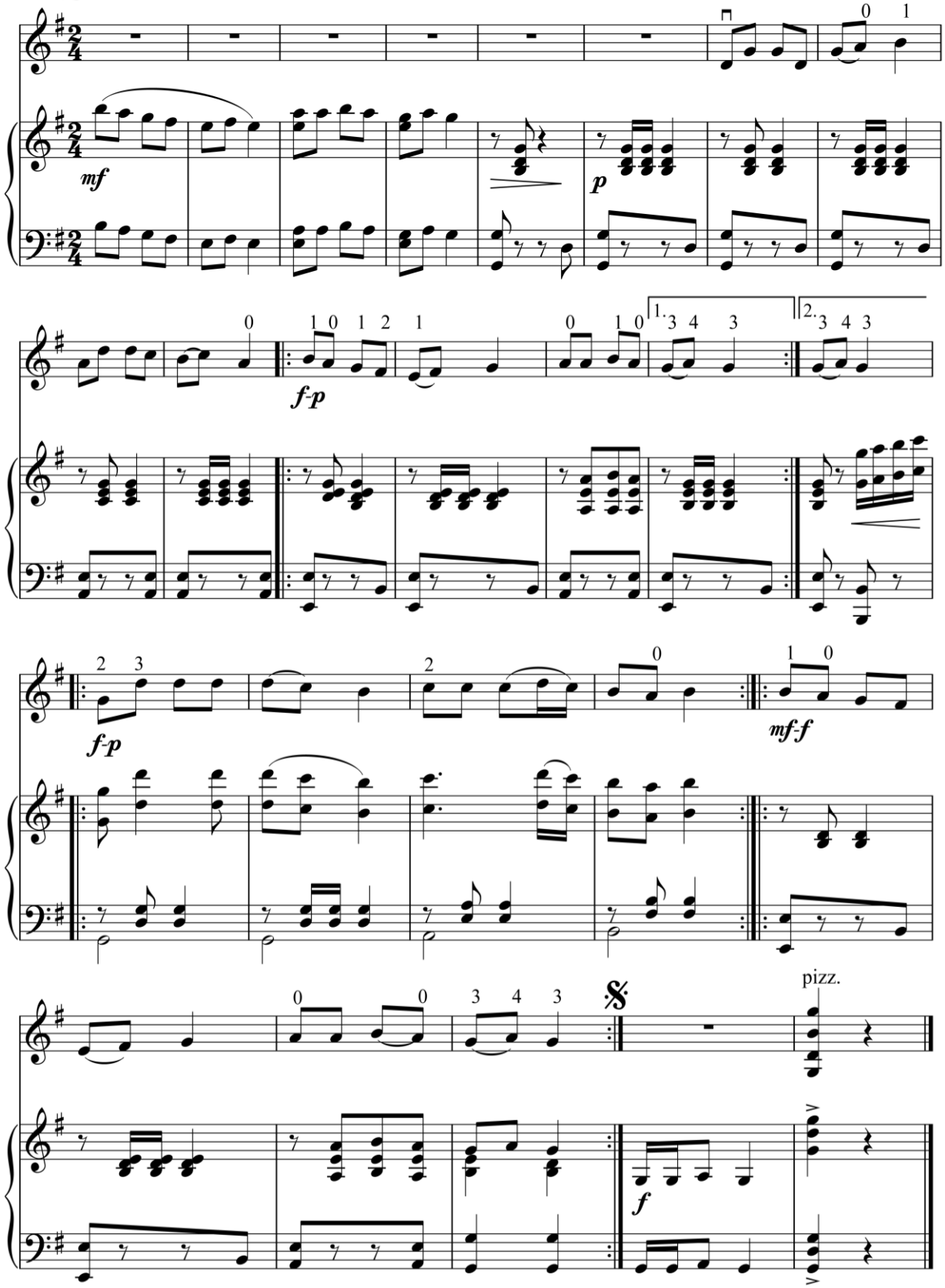
**Allegro**




Boshidan "TAMOM" so‘zigacha

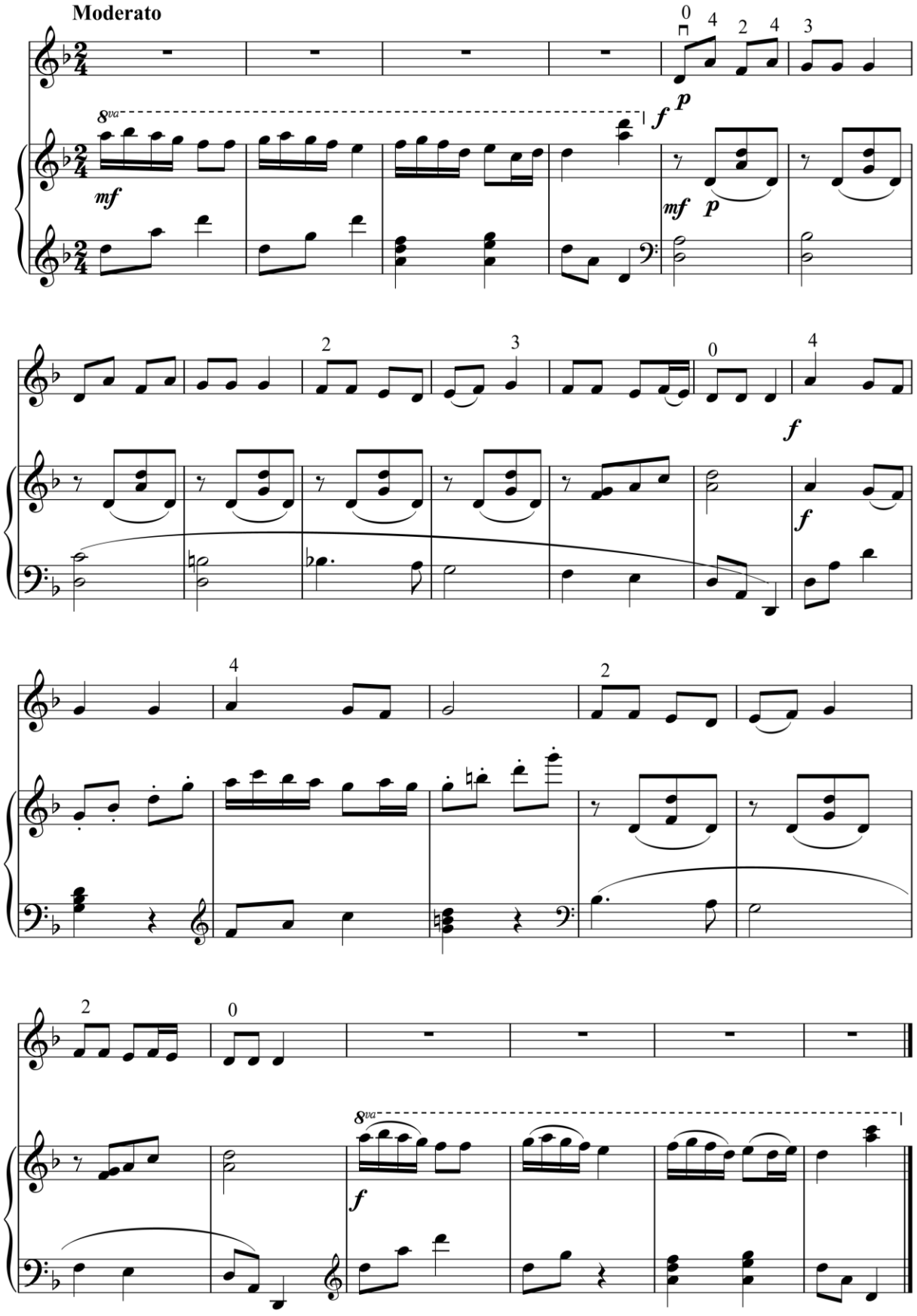
# YOSHLIK QO‘SHIG‘I

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



# QO‘G‘IRCHOG‘IM

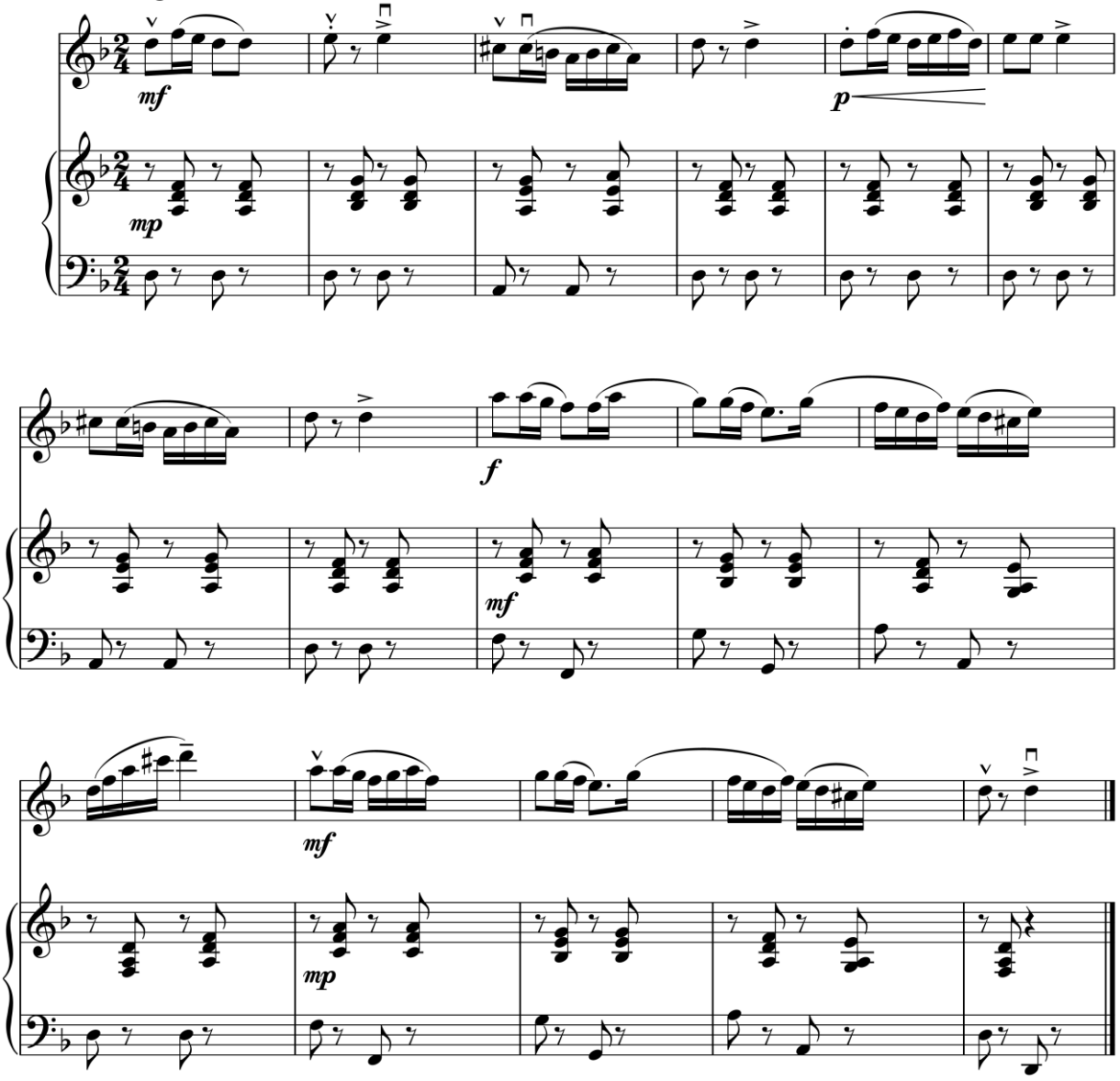
S.Abramova musiqasi.
J.Usmonov g‘ijjak uchun moslashtirgan



# POLKA

Allegretto

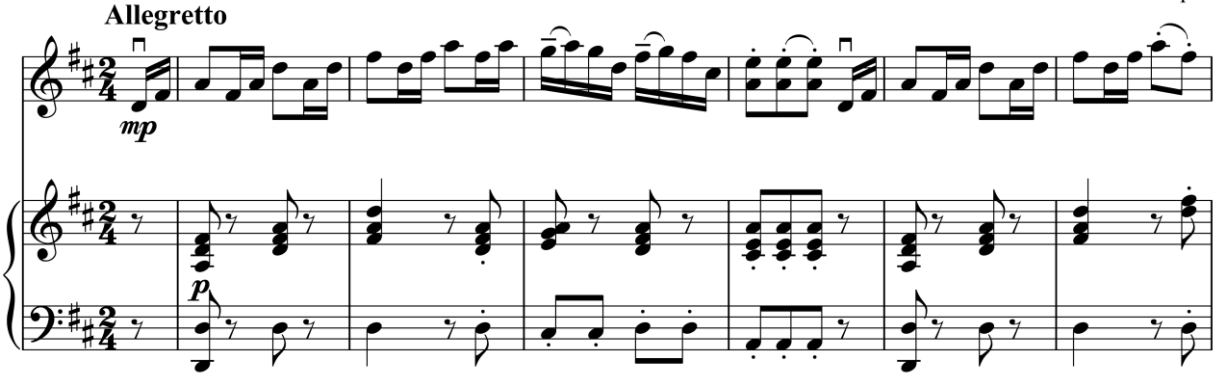
M.Glinka musiqasi

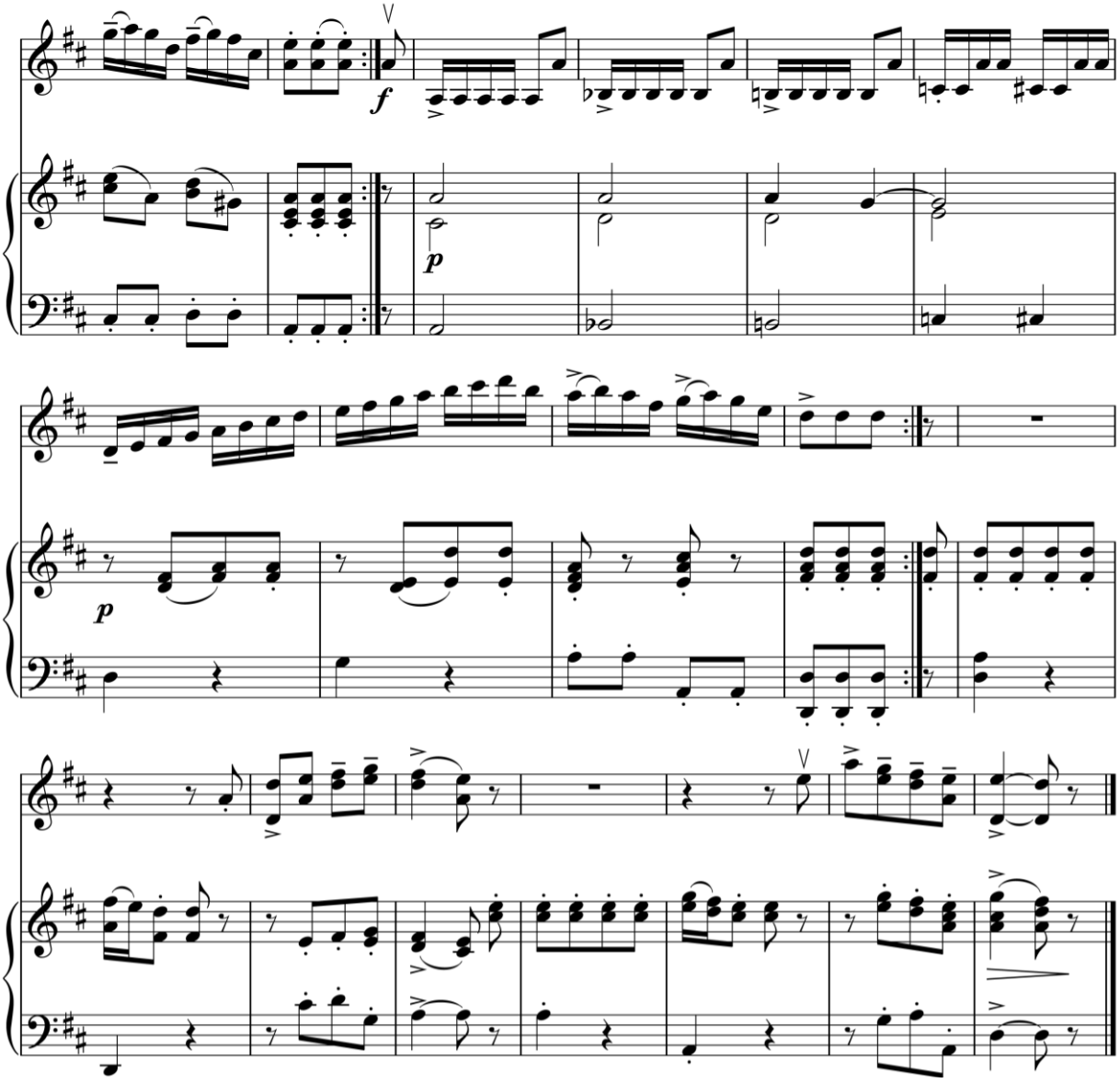



# KONTRADANS

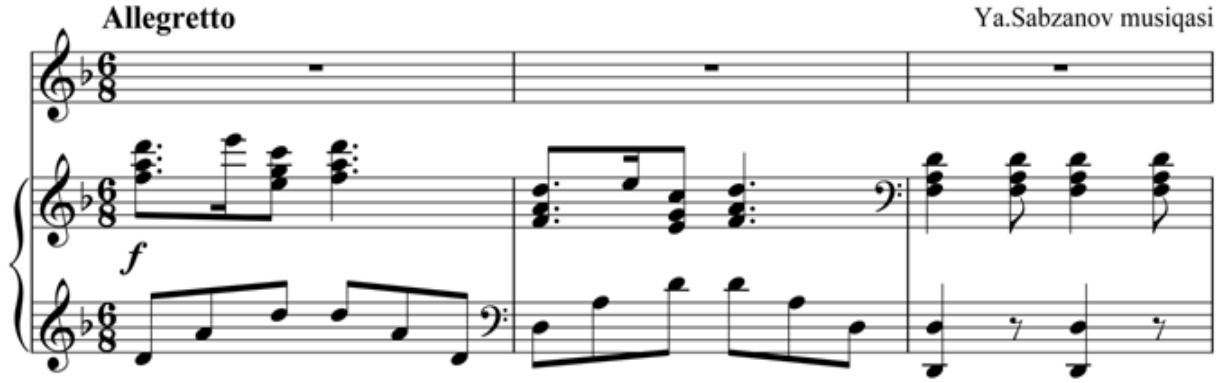
L.Betxoven musiqasi

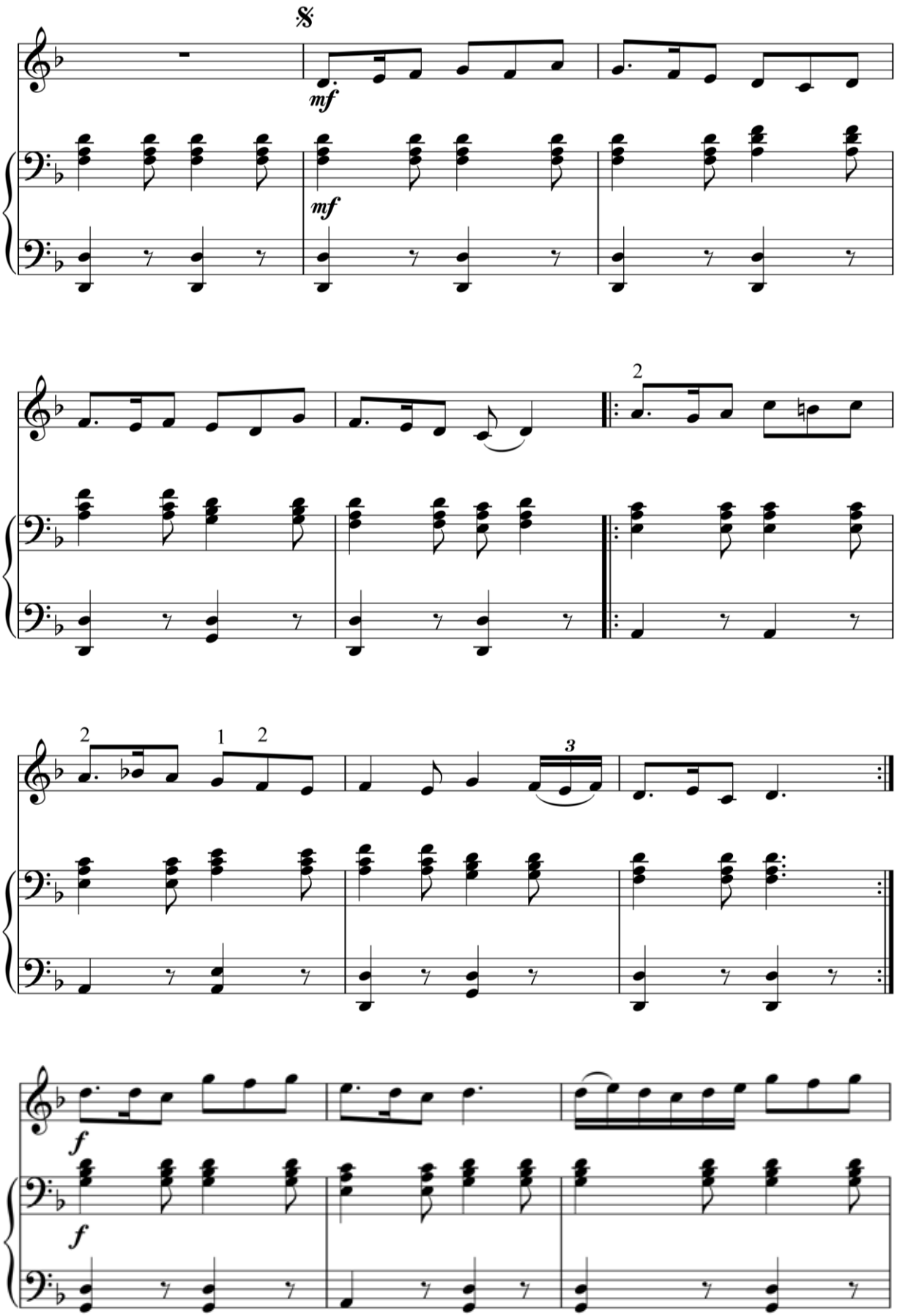
Allegretto





## RAQS

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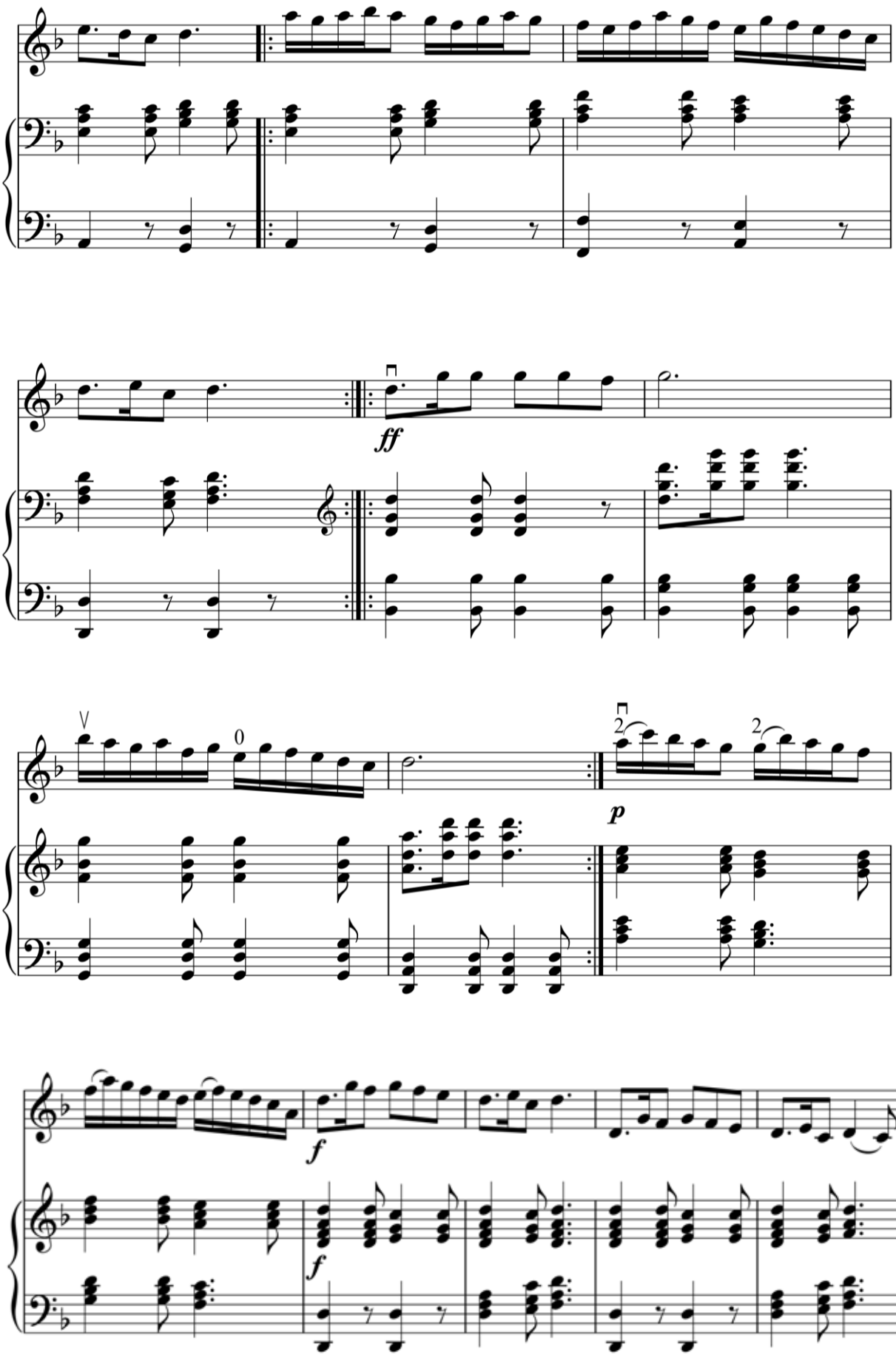
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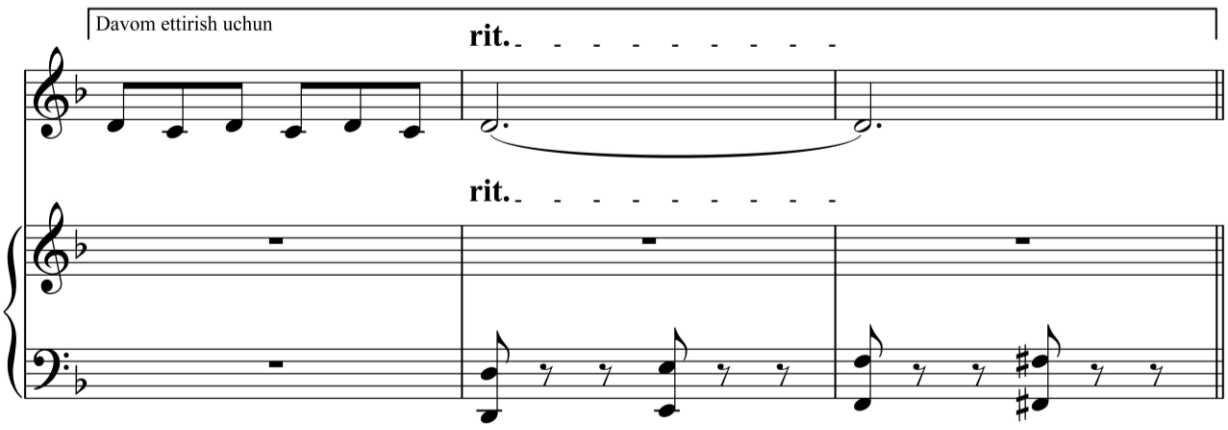
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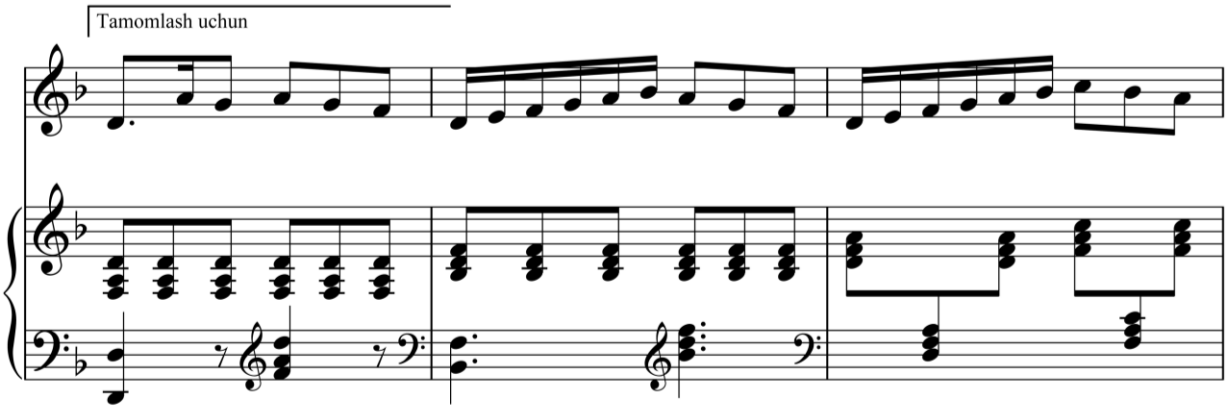
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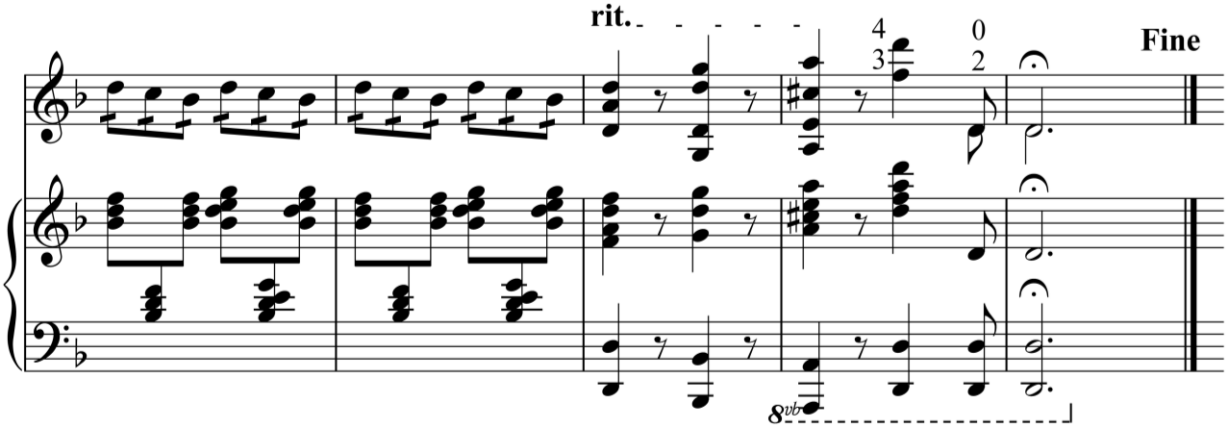
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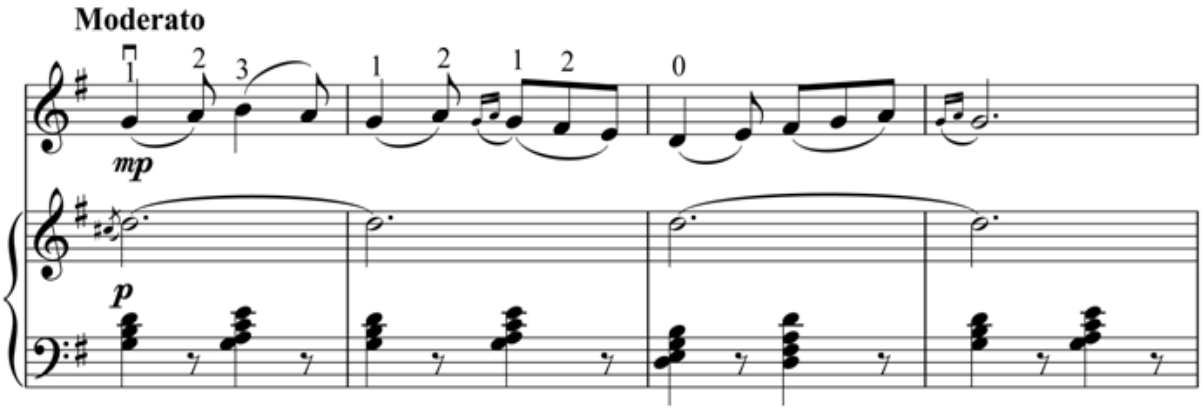
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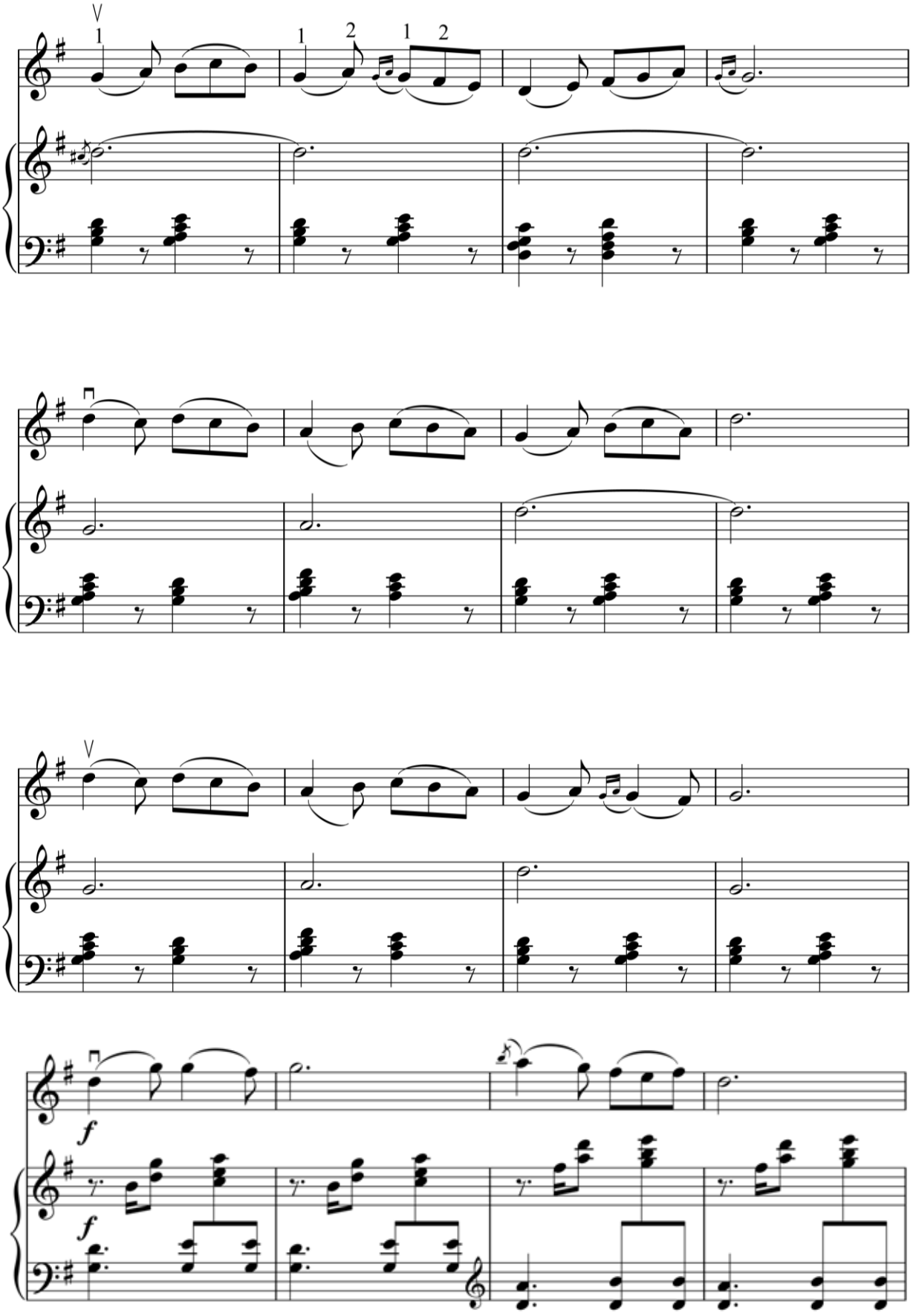
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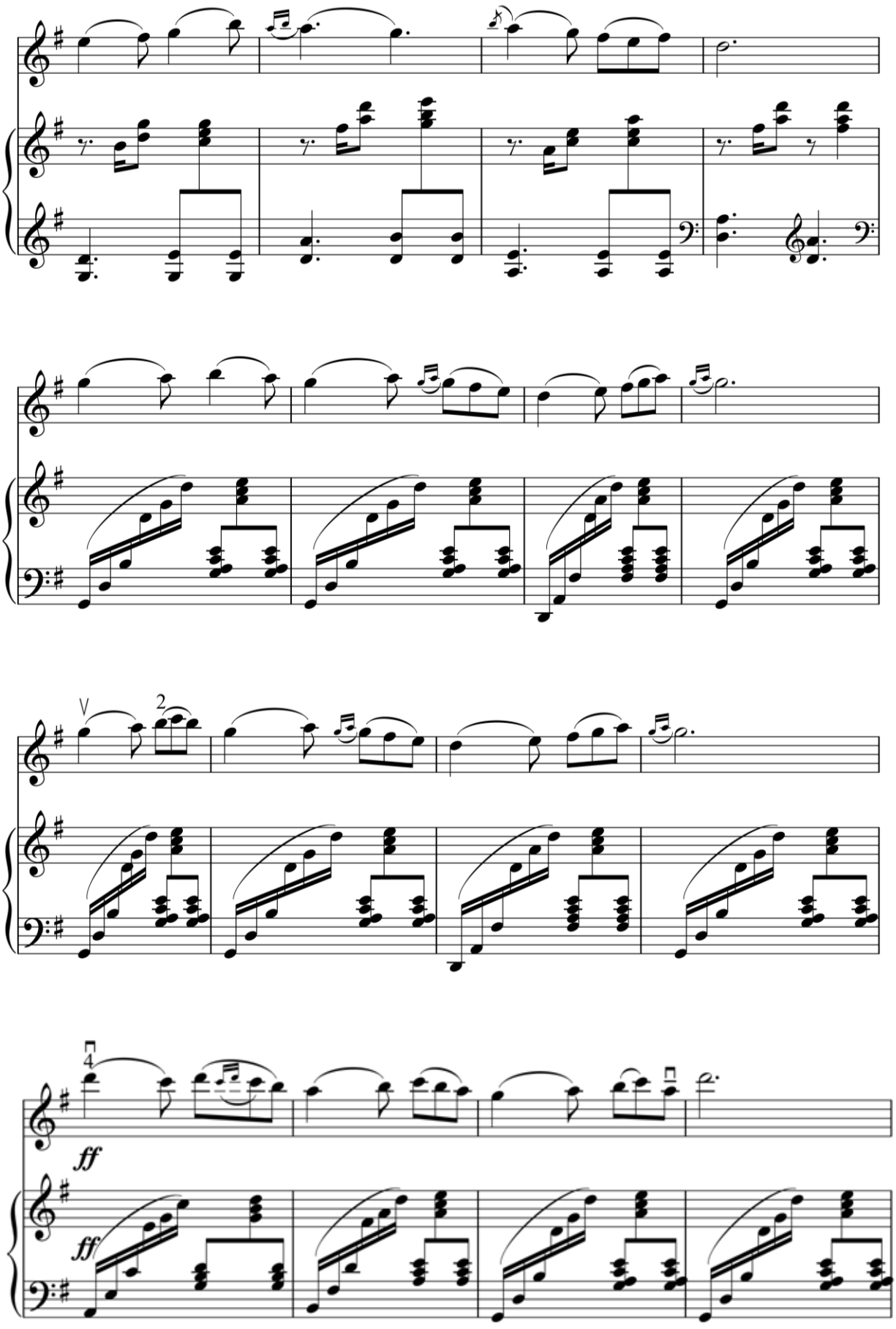
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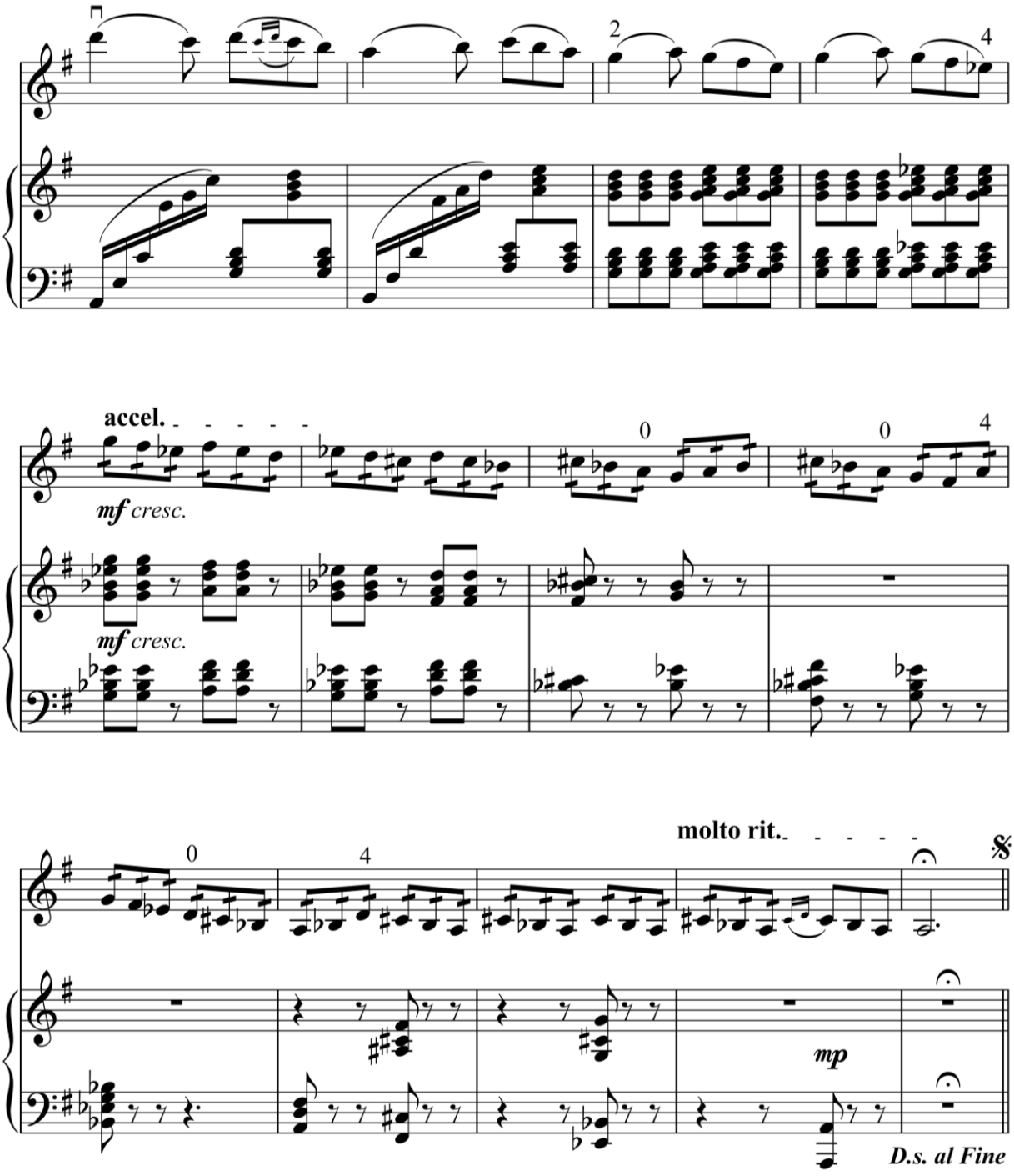
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mf cresc.
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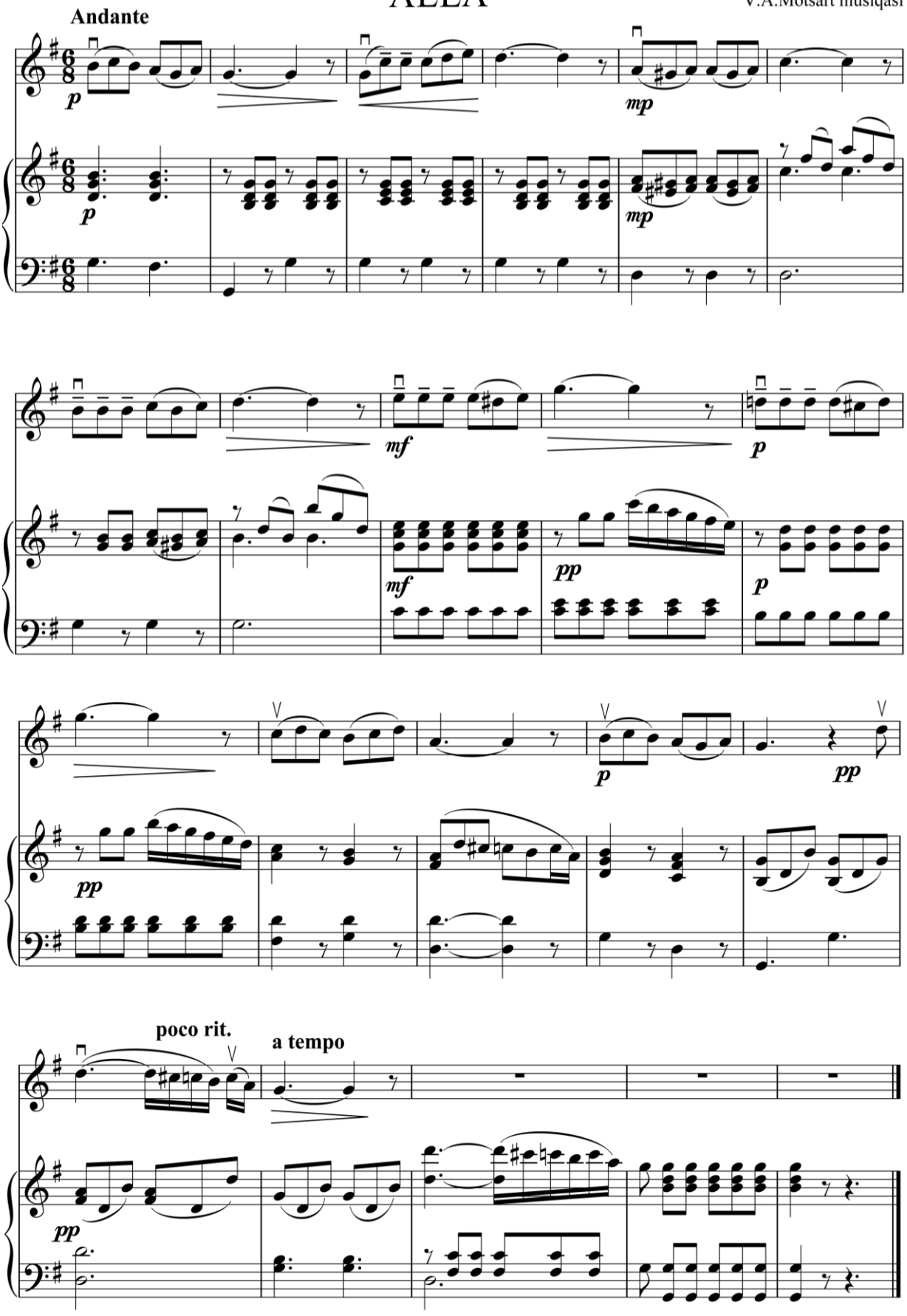
molto rit.
mp
D.s. al Fine

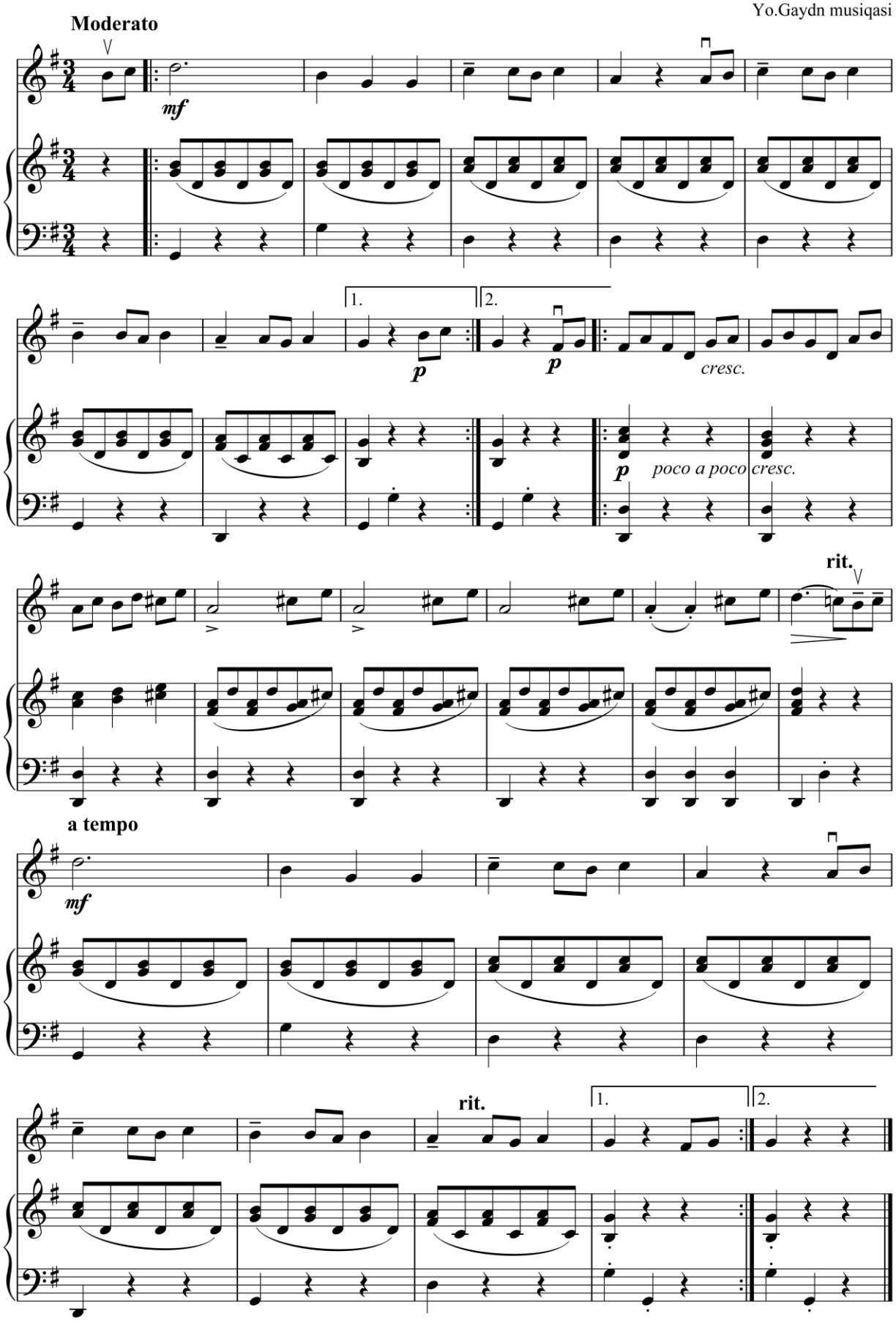
# ALLA

V.A.Motsart musiqasi



# MENUET

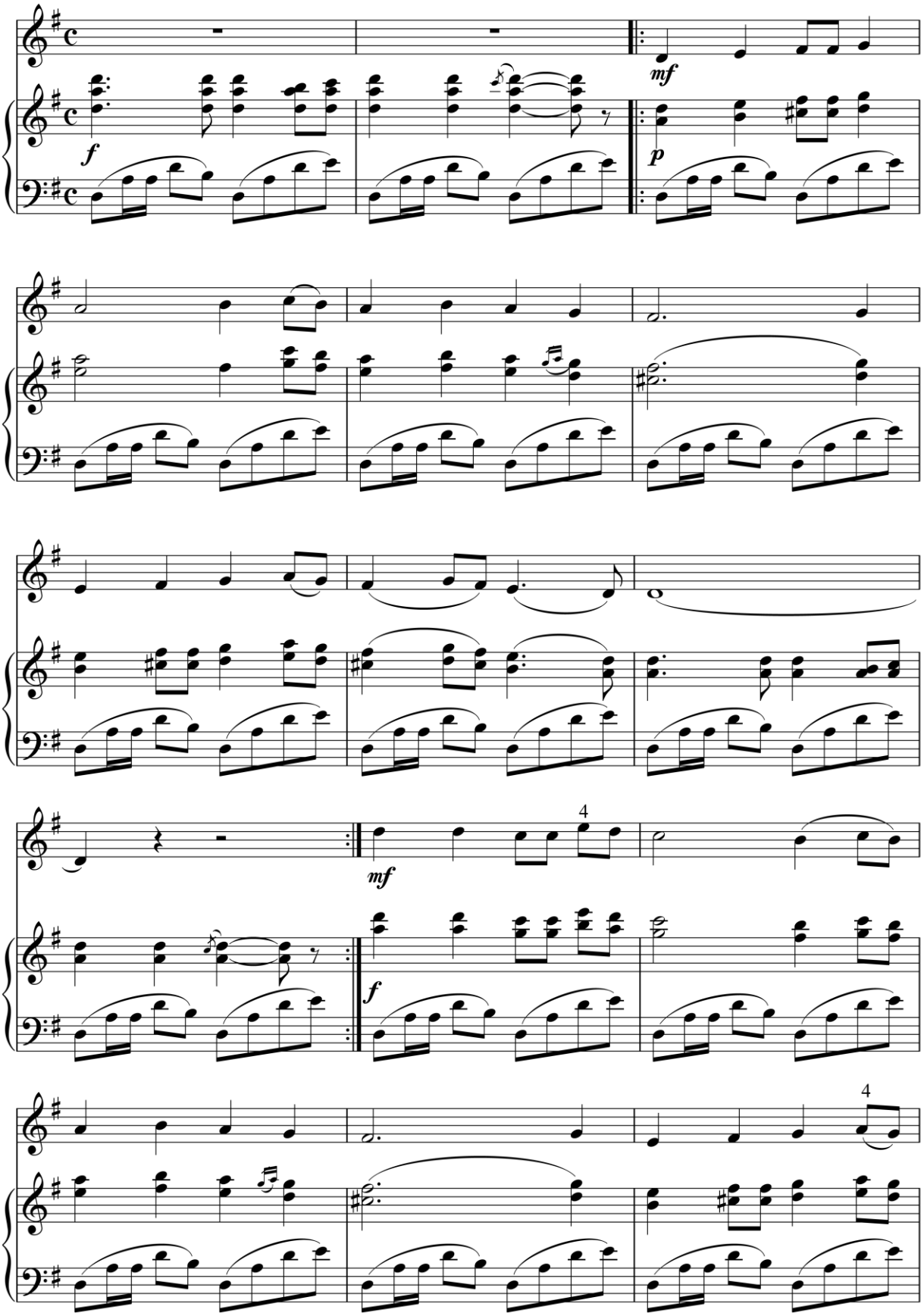
Yo.Gaydn musiqasi

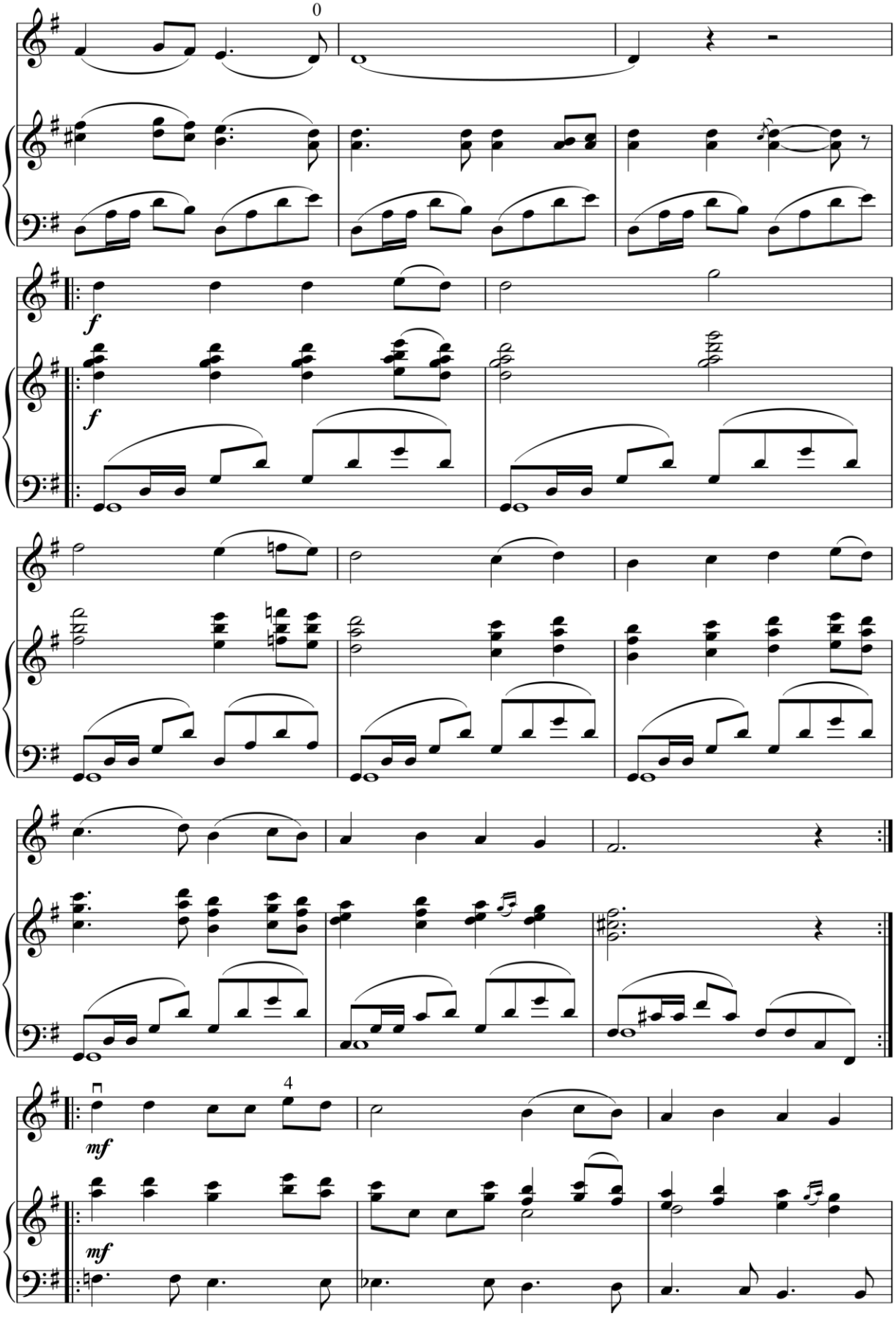


# SAYYORA

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

**Moderato**

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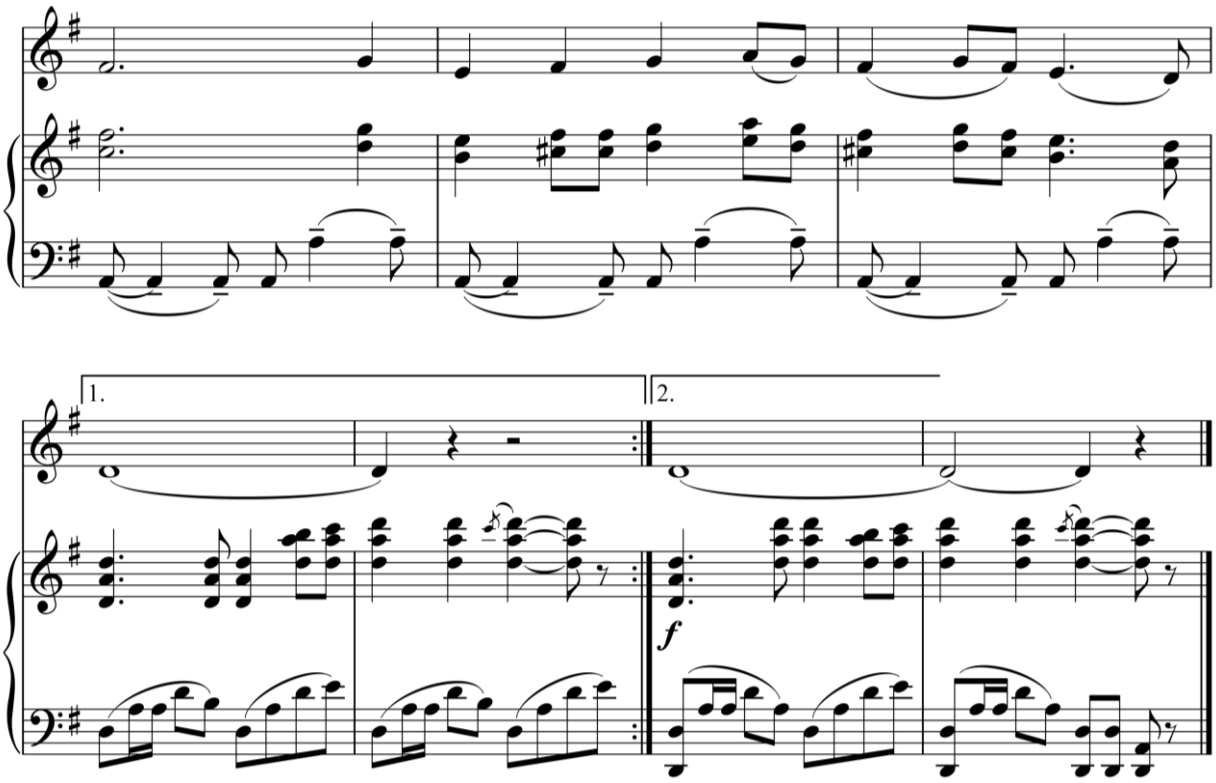
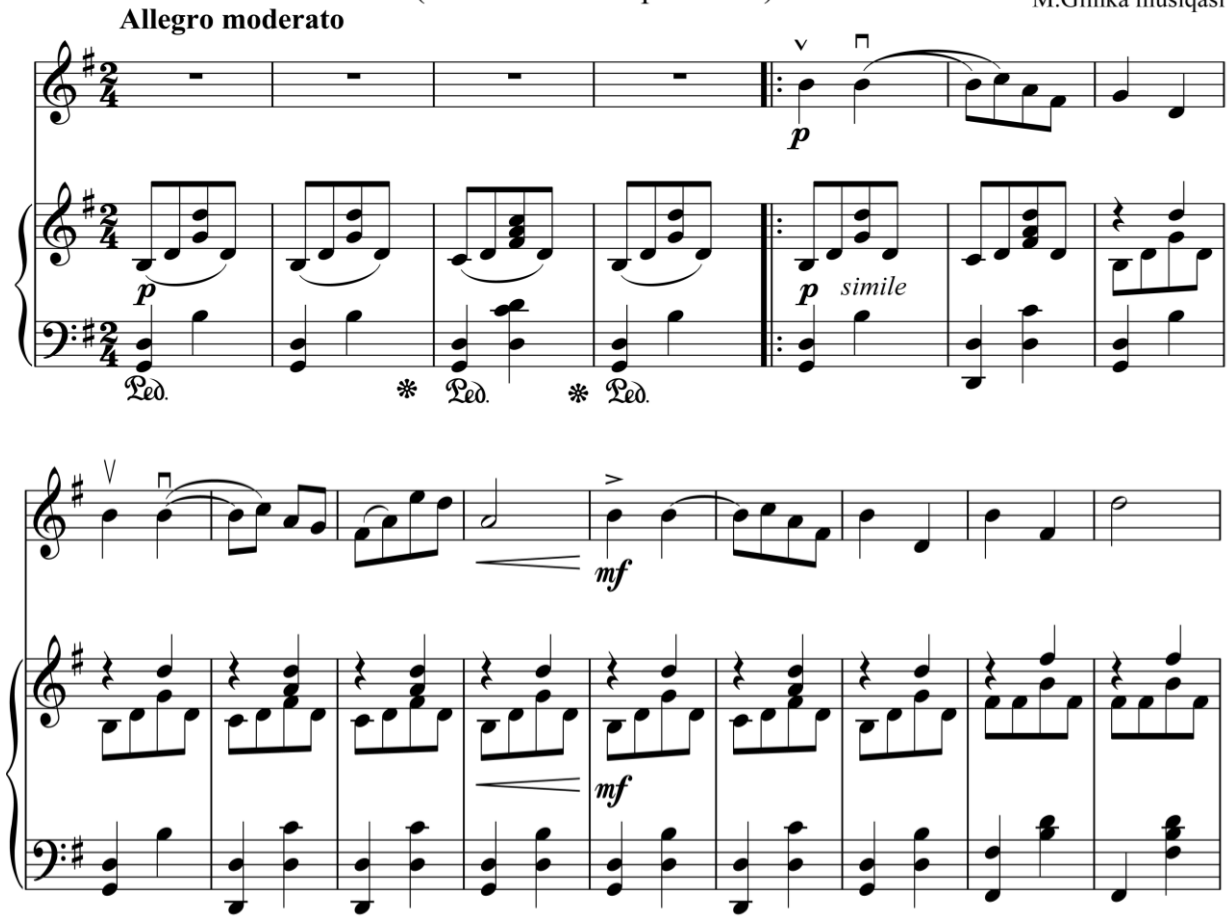
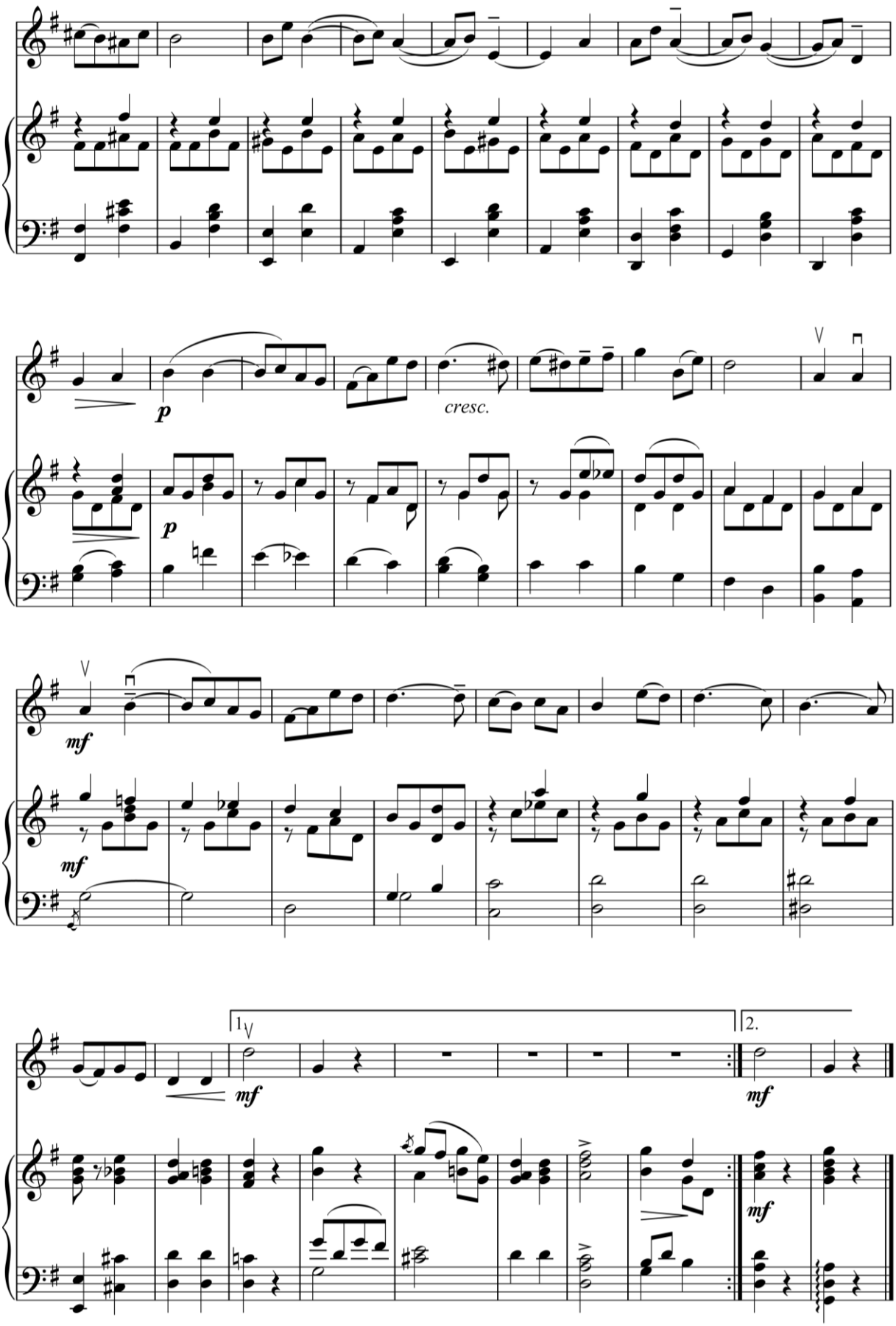



# VANYANING QO‘SHIG‘I

("Ivan Susanin" operasidan)

M.Glinka musiqasi

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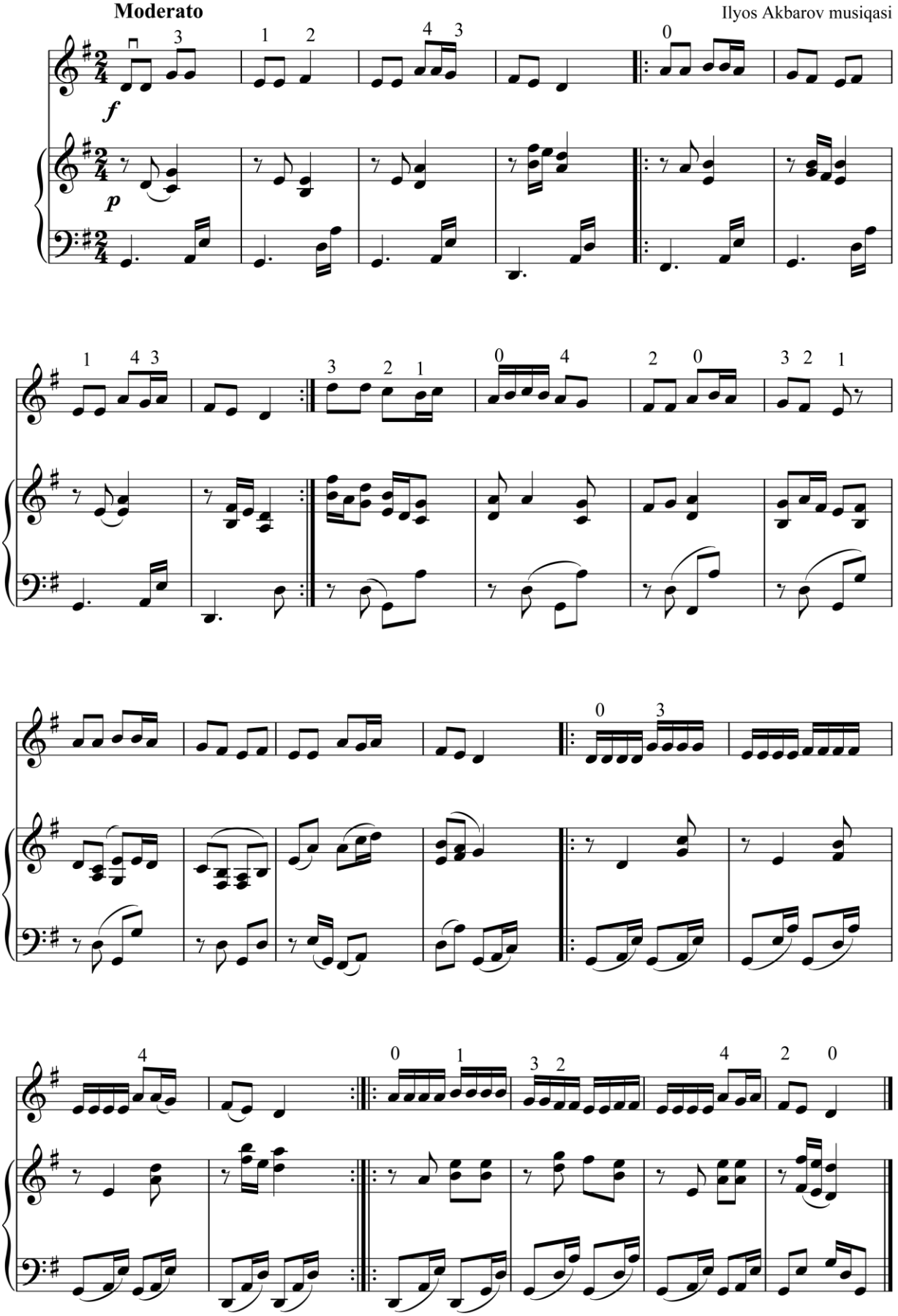
mf
mf

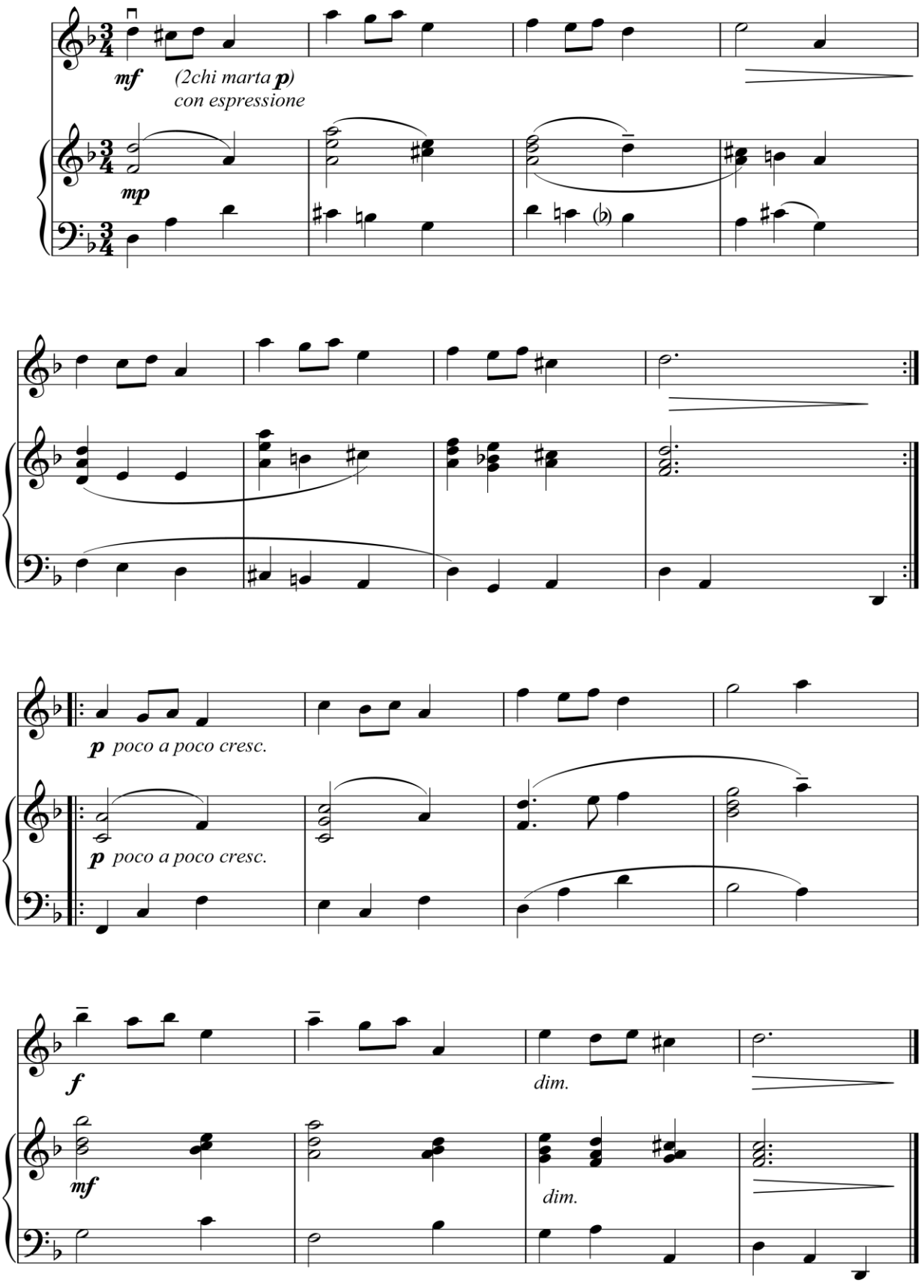
# GULLOLA



# ARIYA

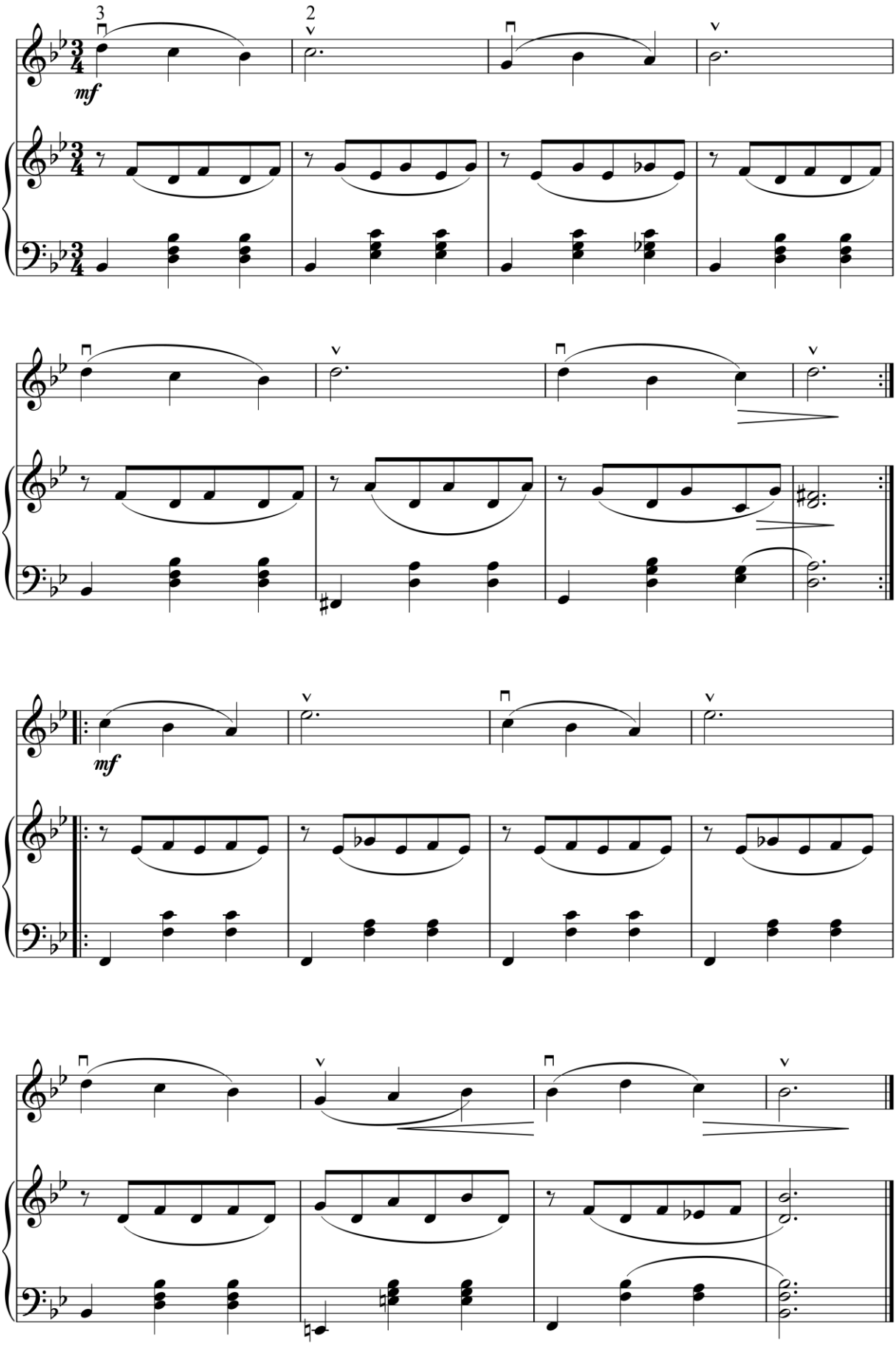
**Larghetto (keng)**

G.Persell musiqasi



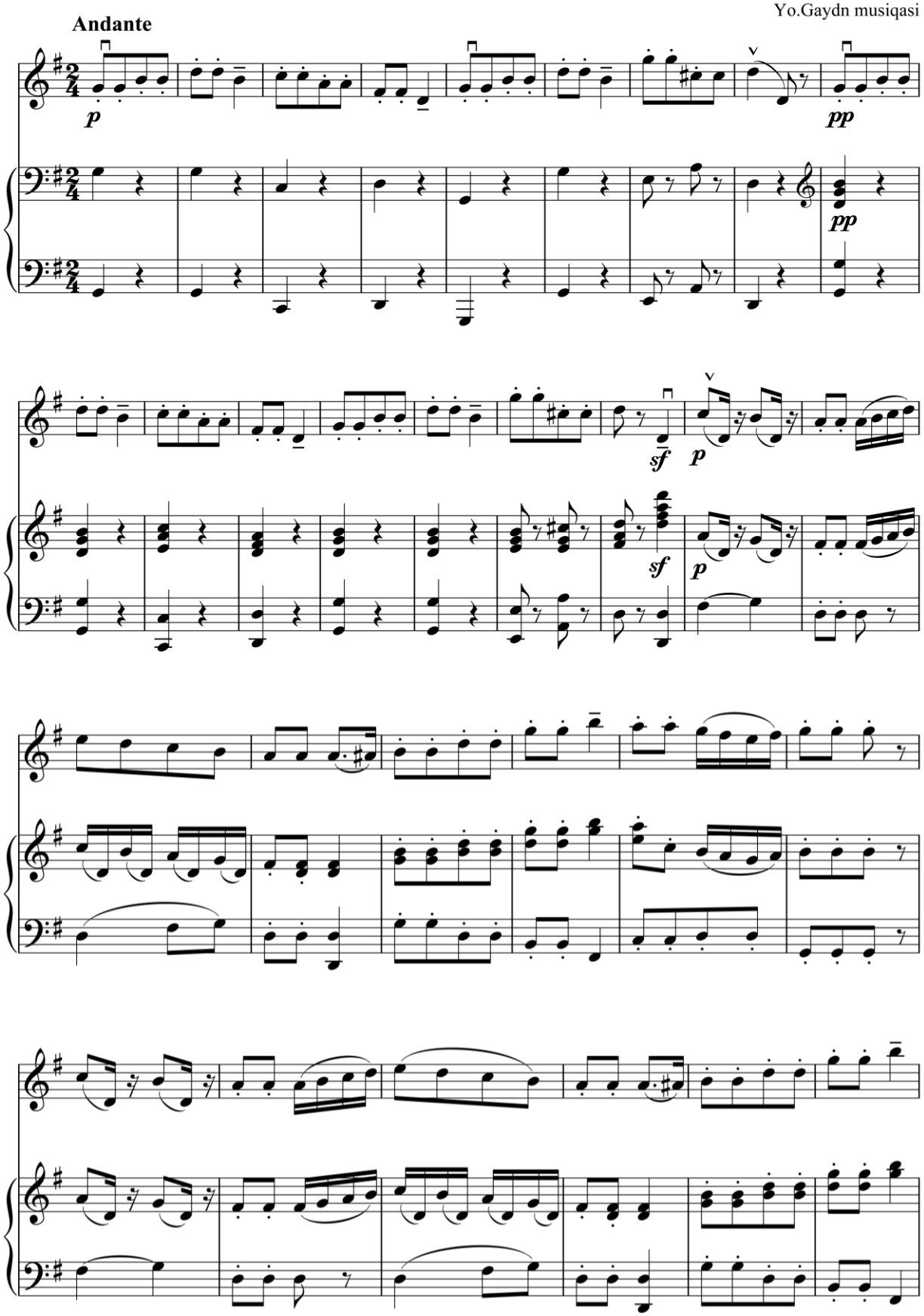
# VALS

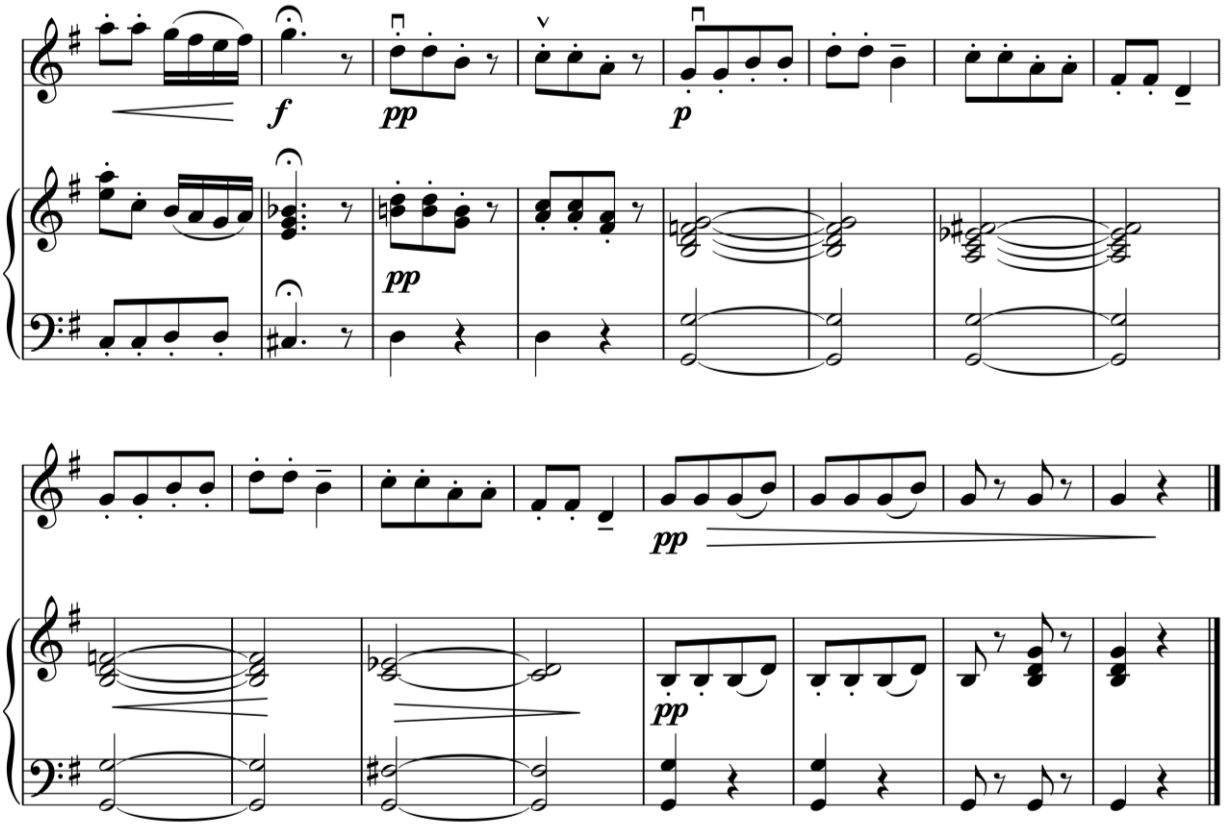
**Allegretto** F.Shubert musiqasi



# ANDANTE

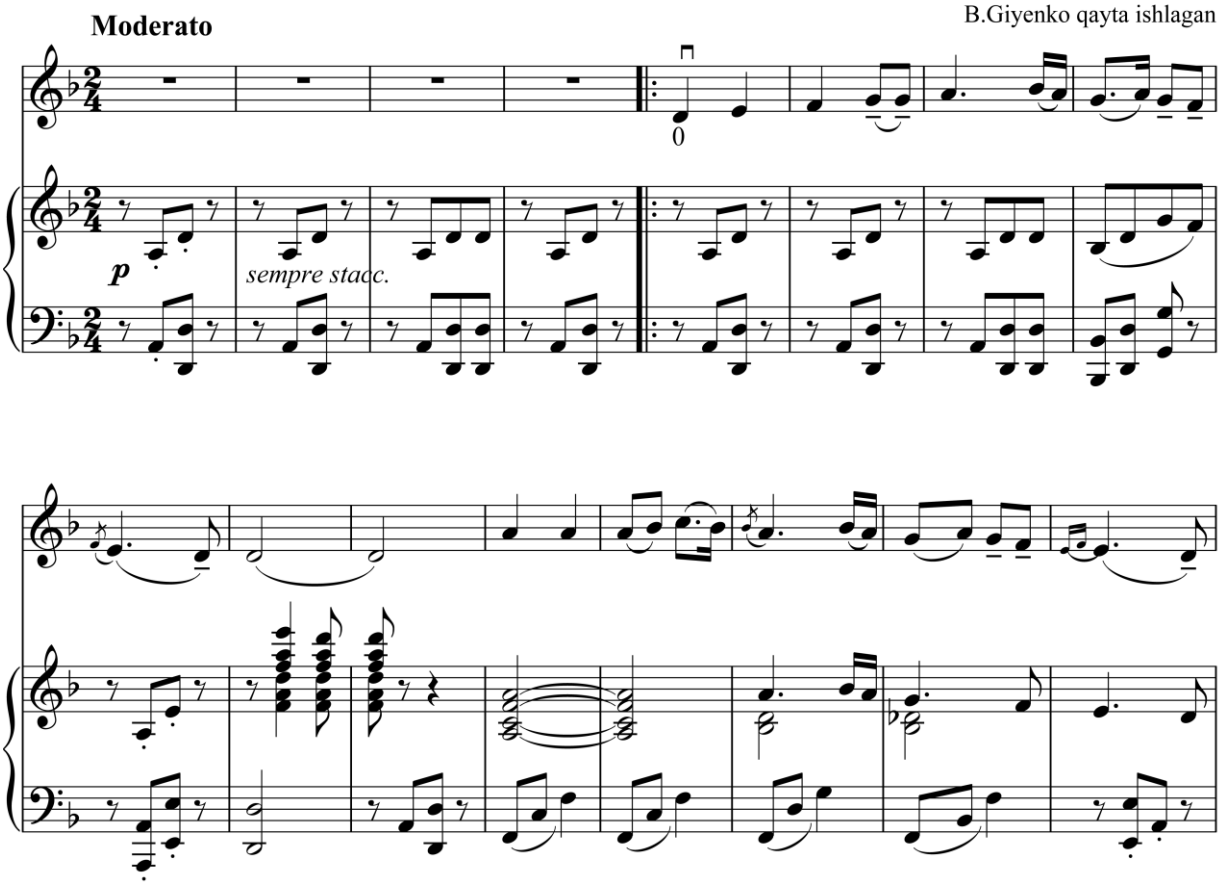
Yo.Gaydn musiqasi

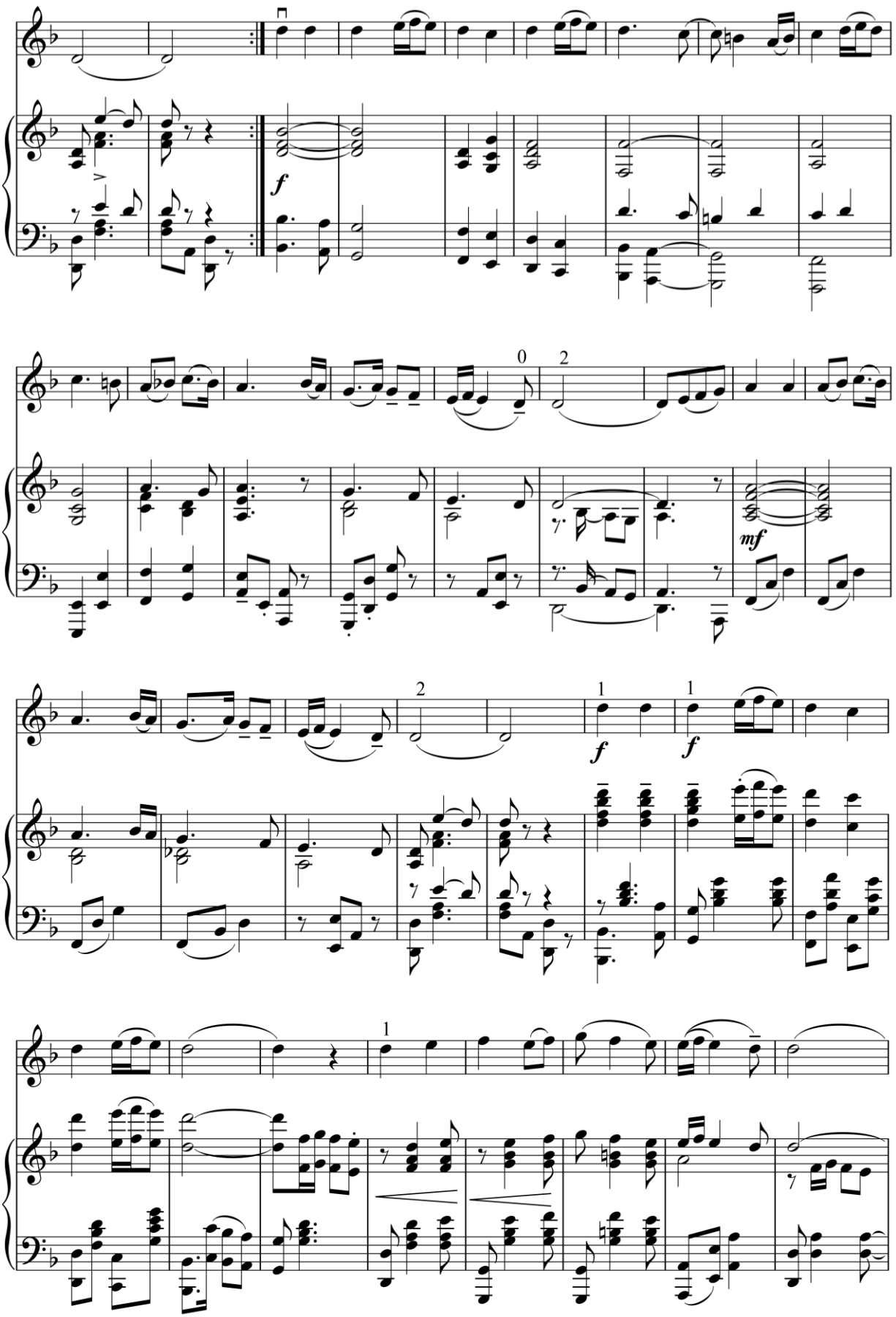





# YOLG‘IZ

O‘zbek xalq kuyi.
B.Giyenko qayta ishlagan

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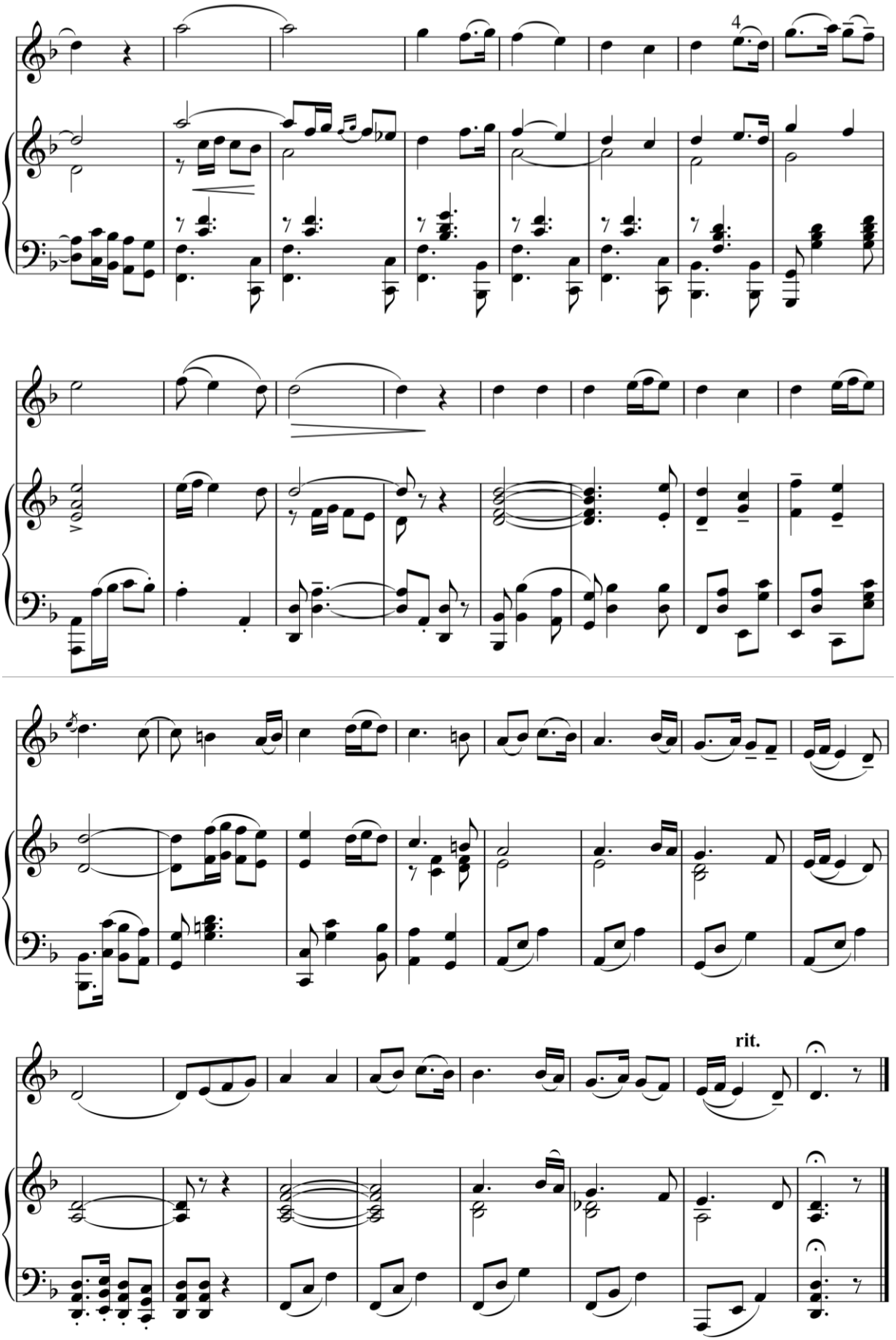
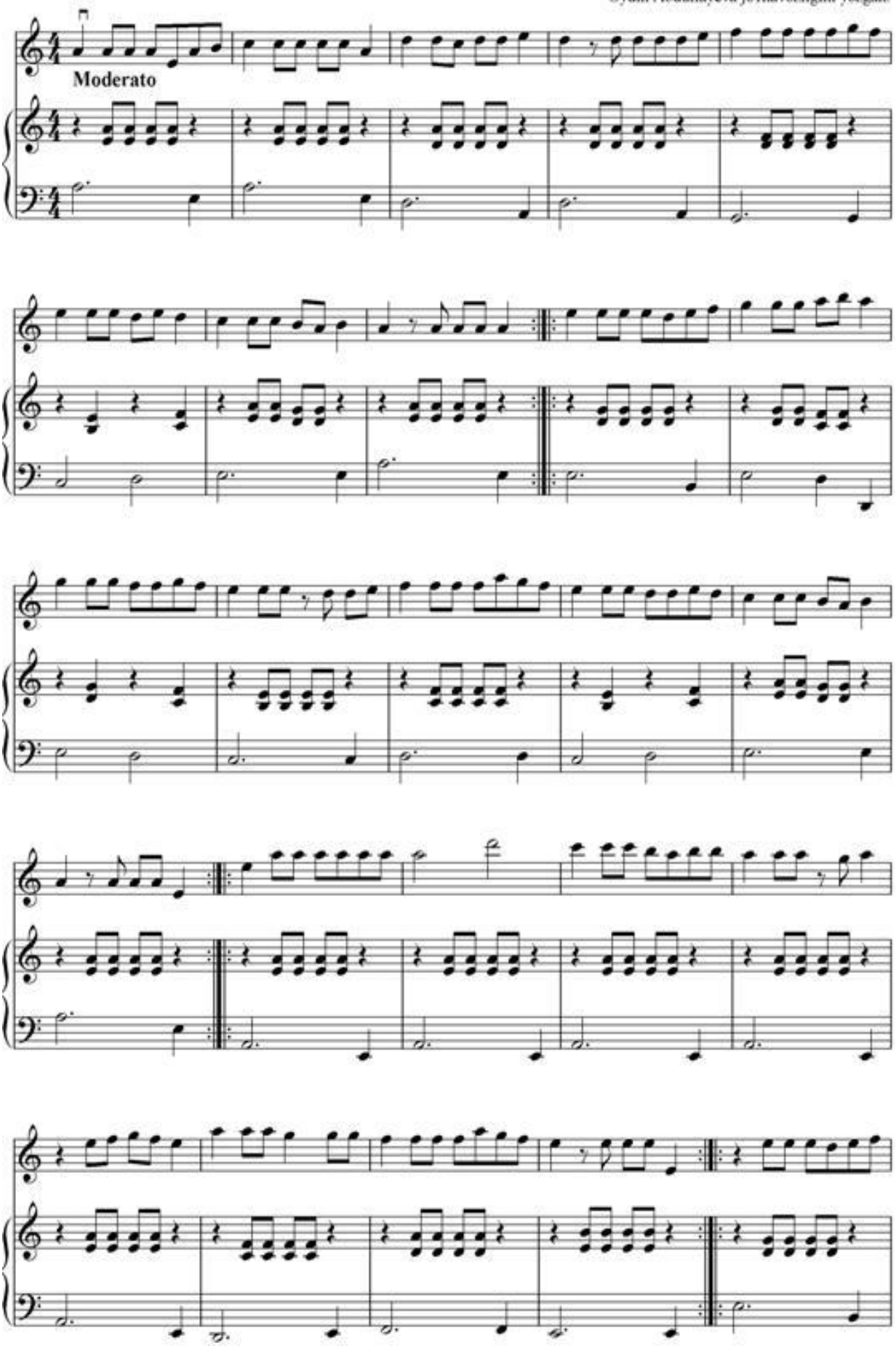
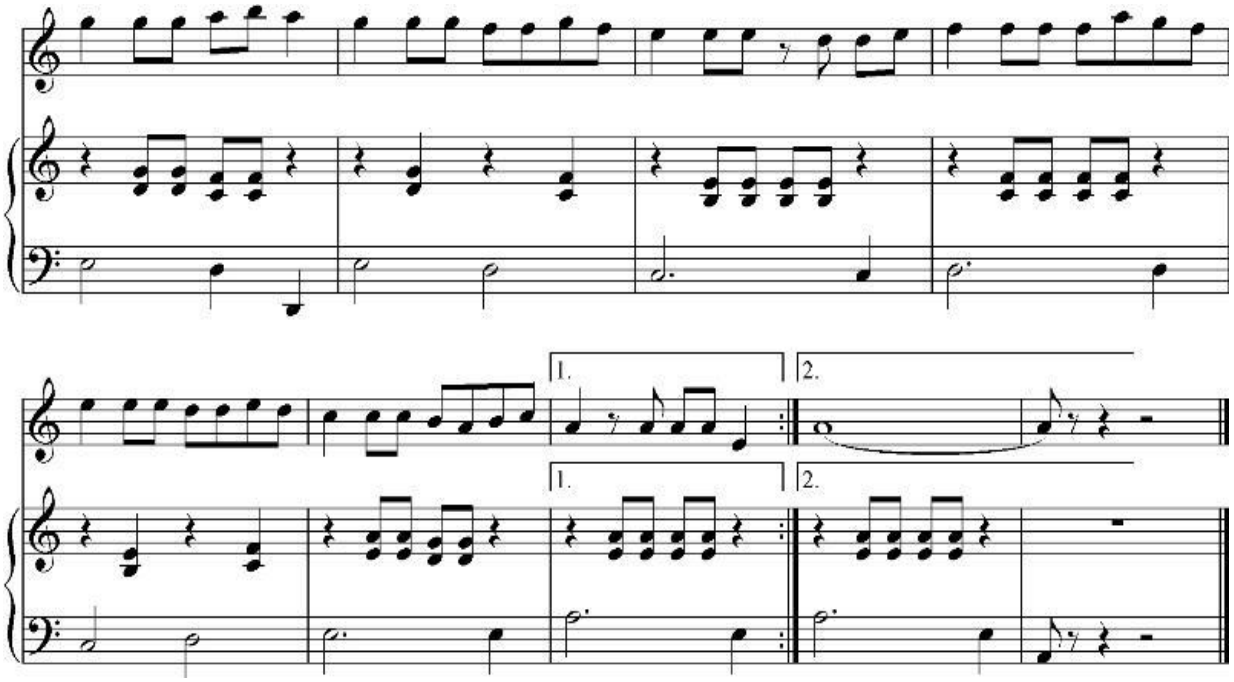

4
rit.

# SHAROB I

O'zbek xalq kuyi,
Oydin Abdullayeva jo'rnavozligini yozgan.

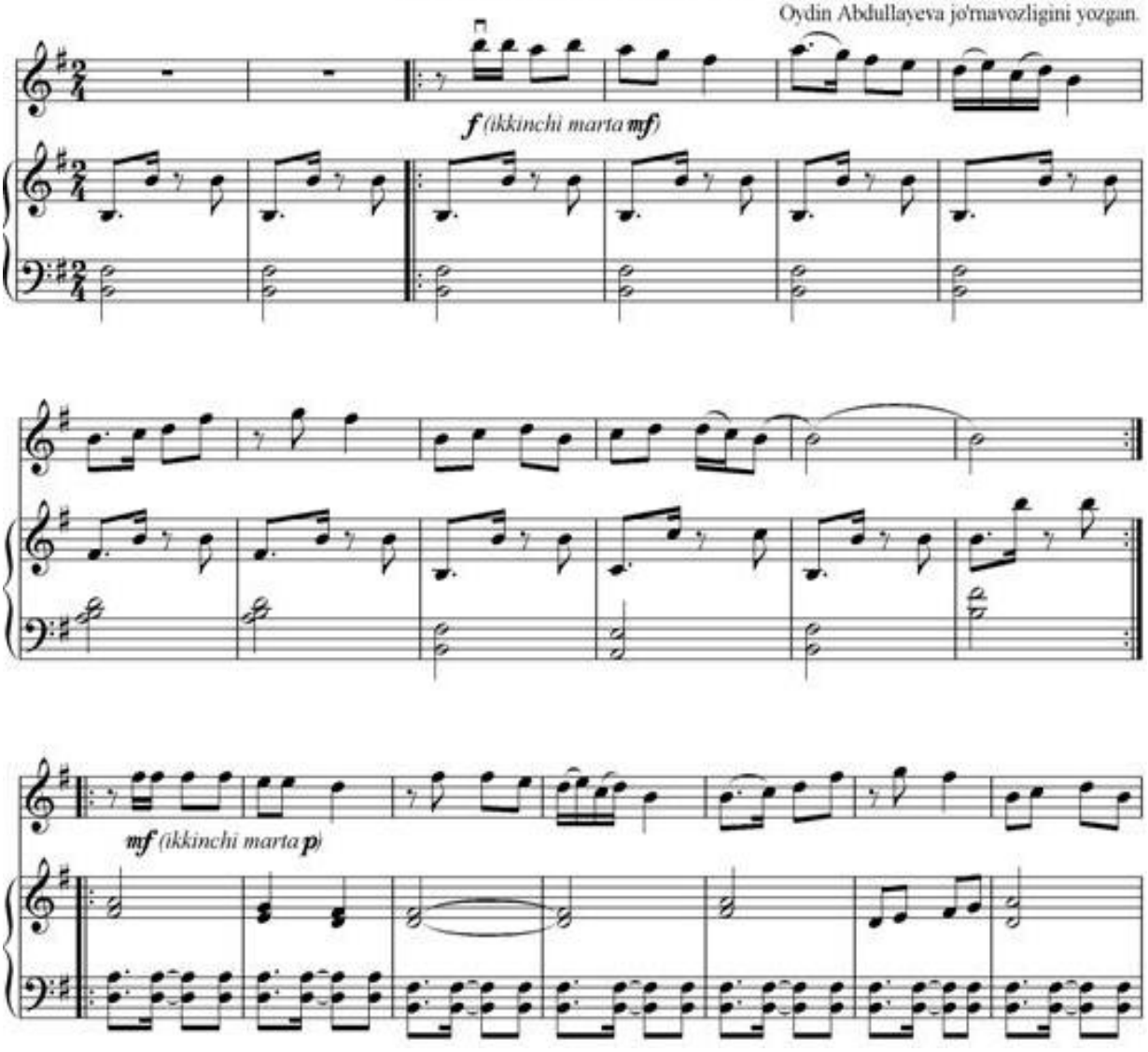
Moderato

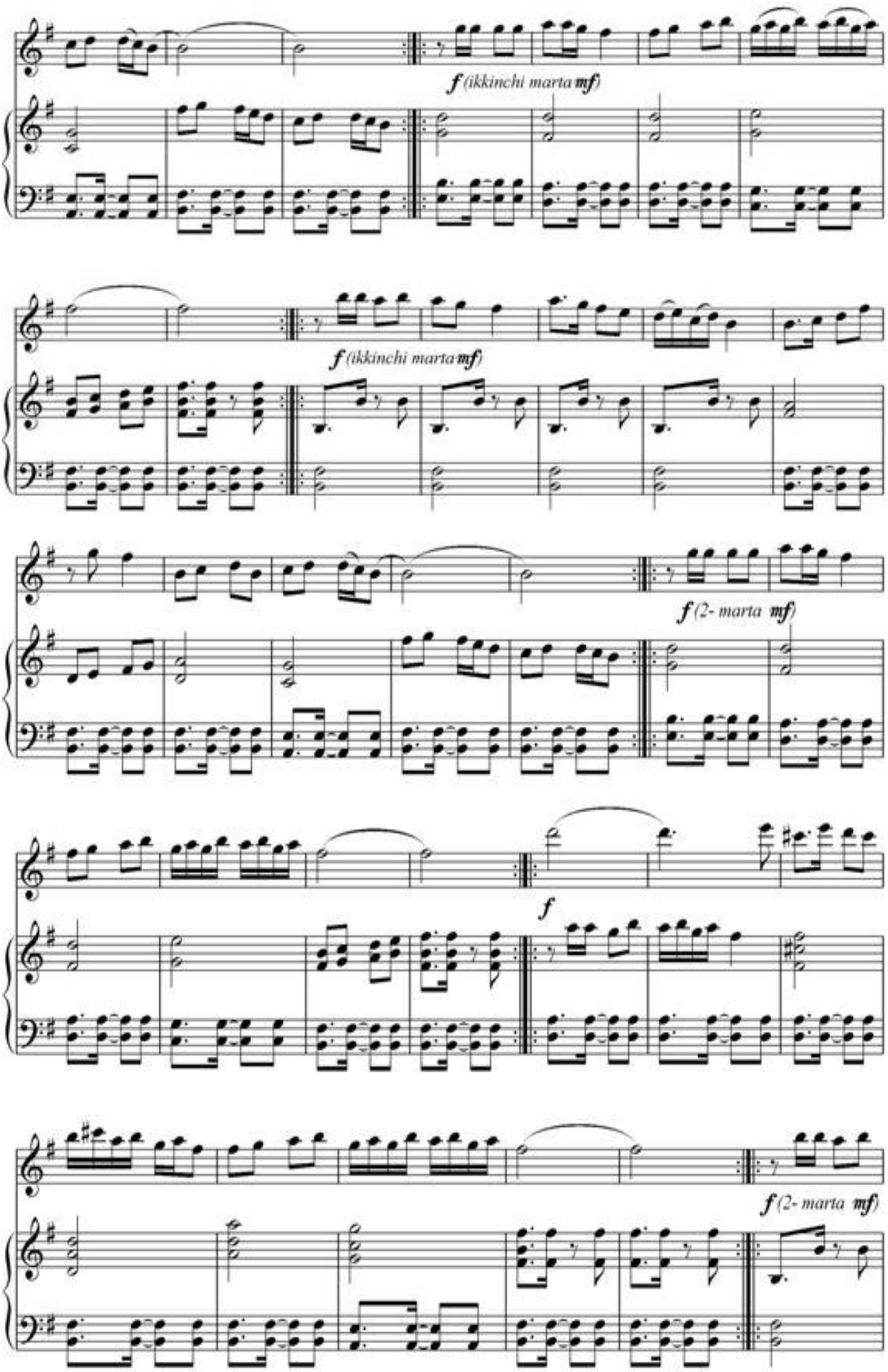





# YANGI TANOVAR

M.Mirzayev musiqasi,
Oydin Abdullayeva jo'rnavozligini yozgan.

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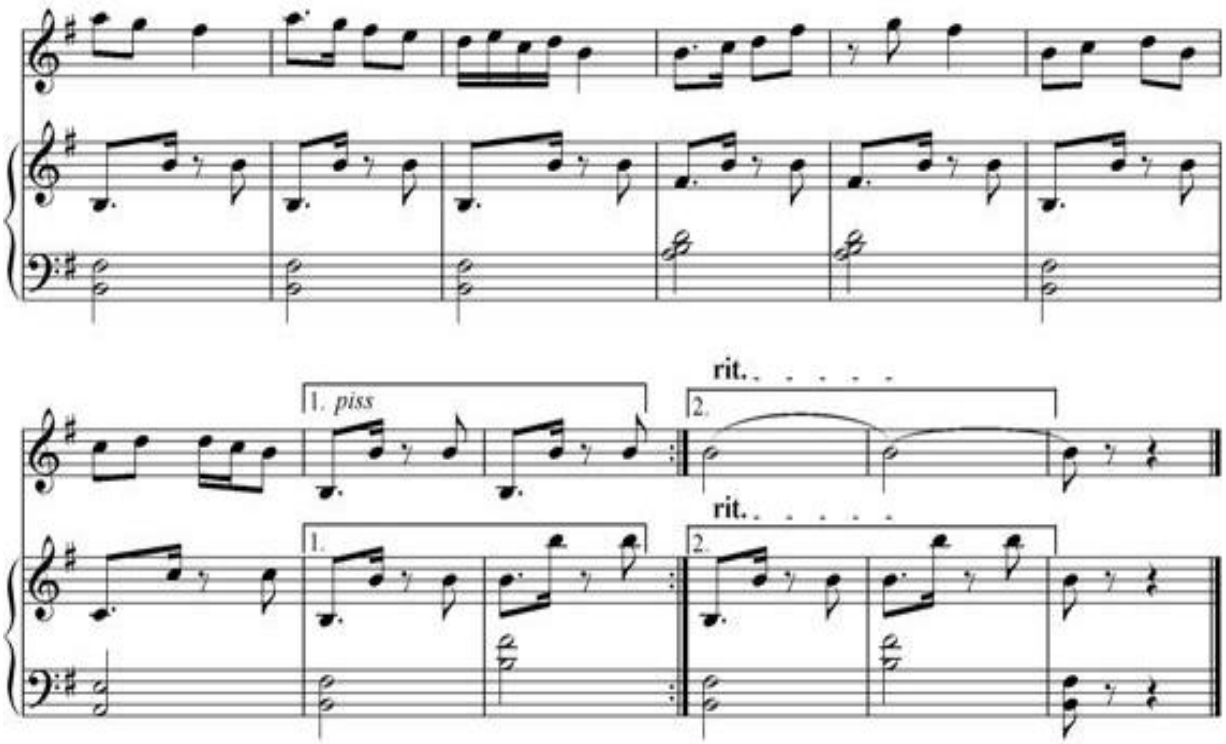
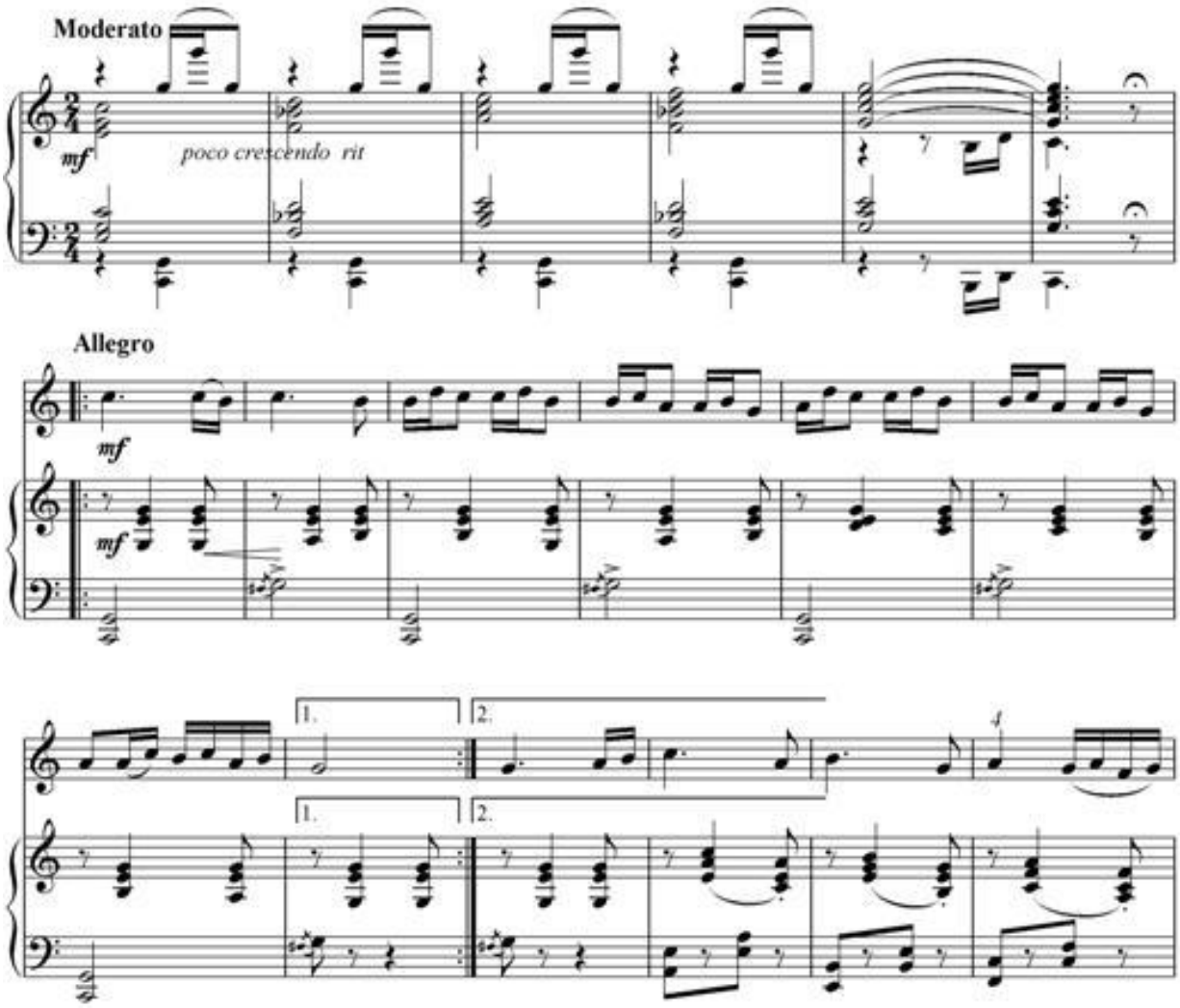
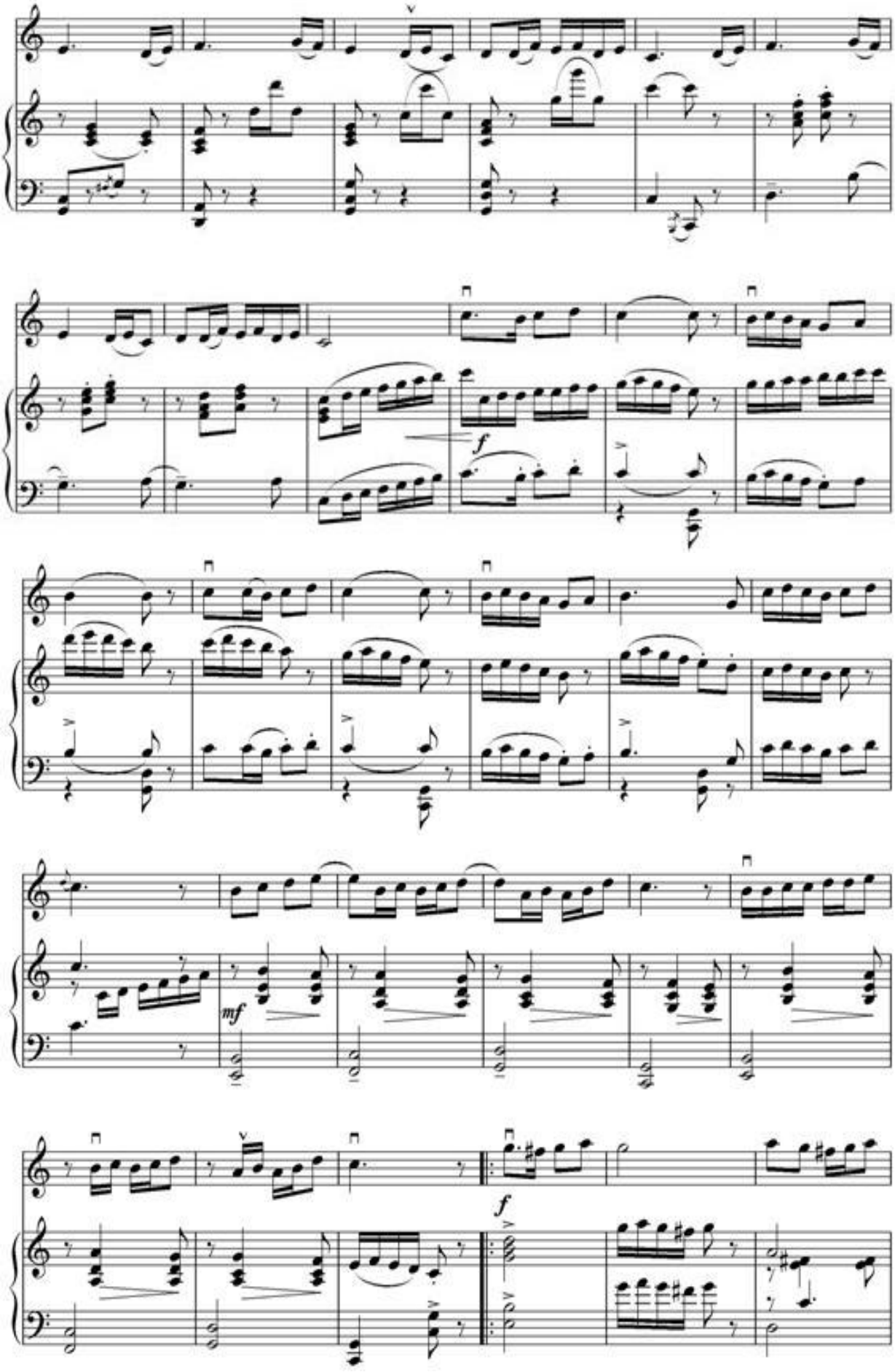



# NAYREZ

Tojik xalq kuyi, B.Giyenko qayta ishlagan.

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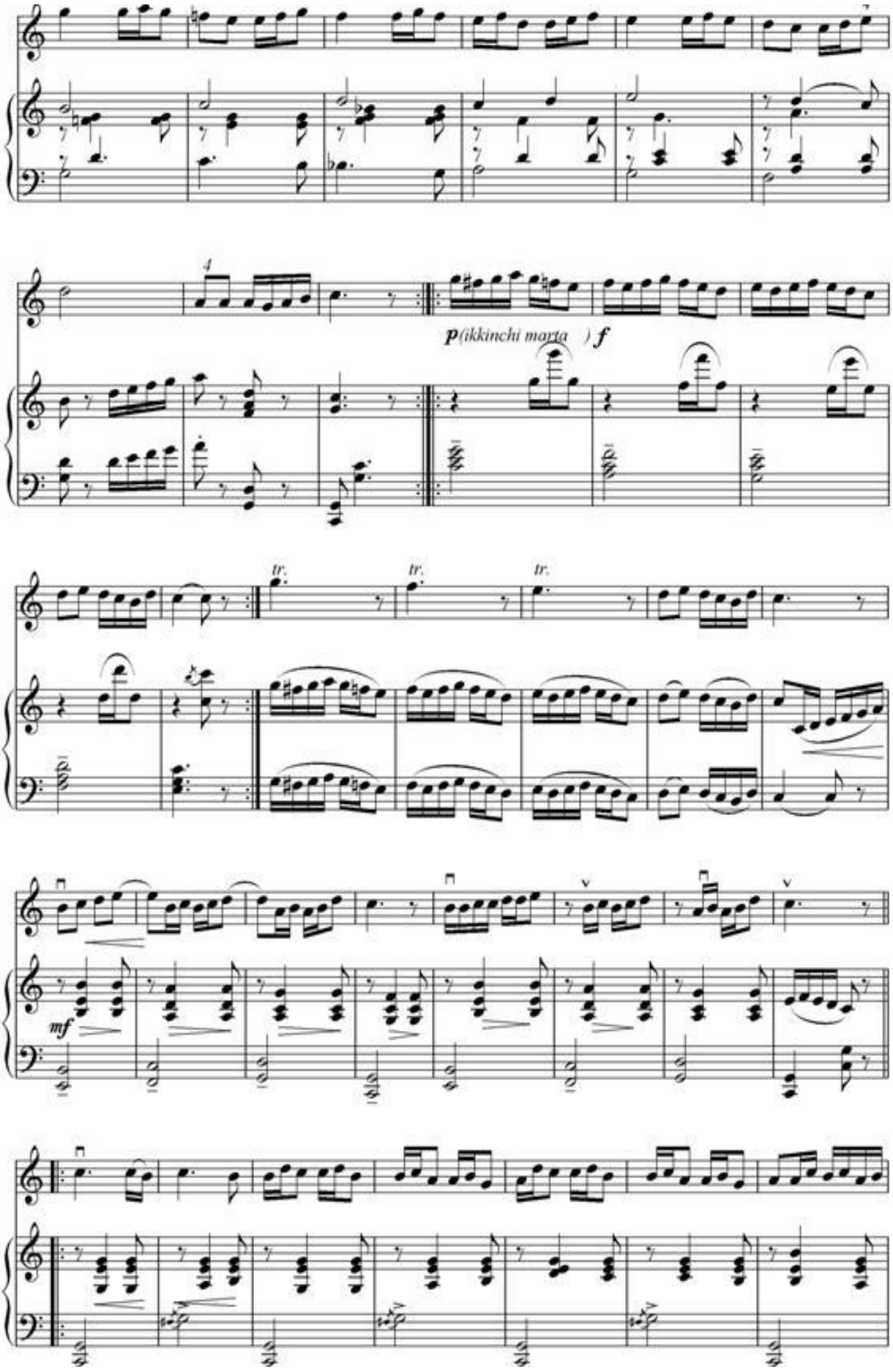
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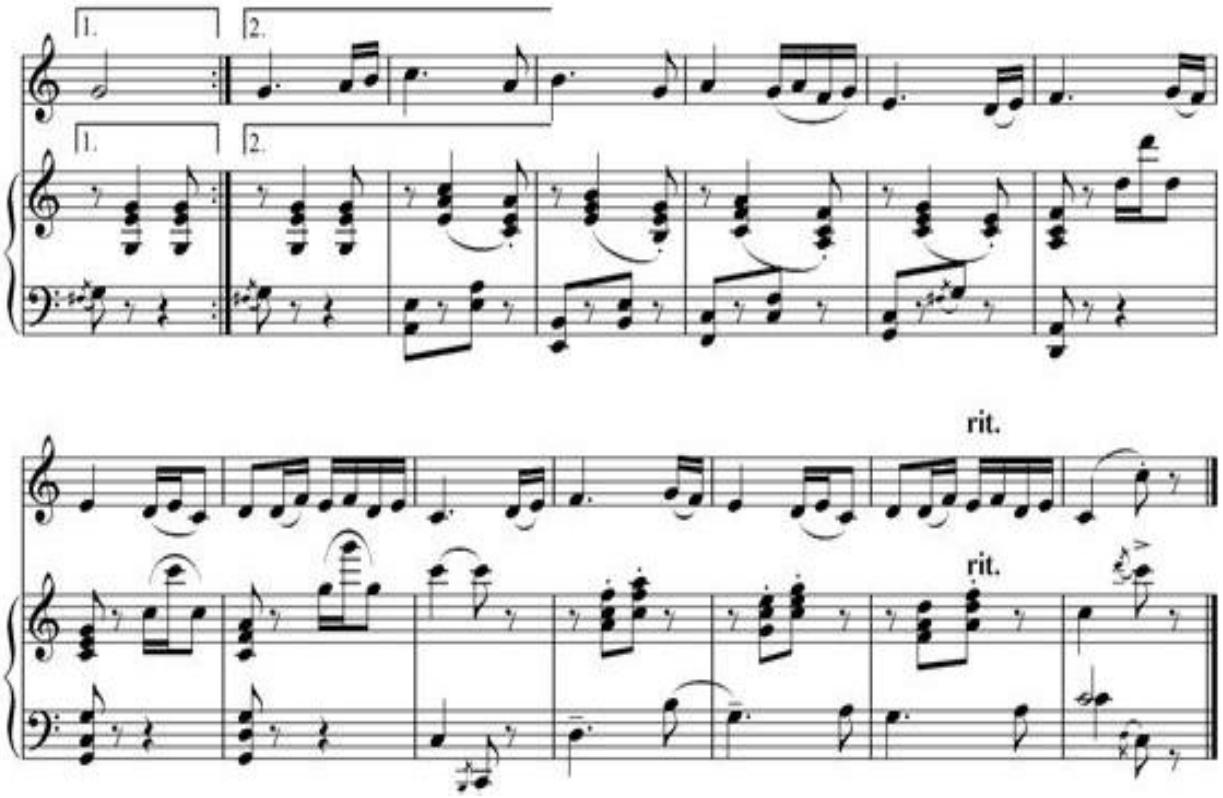
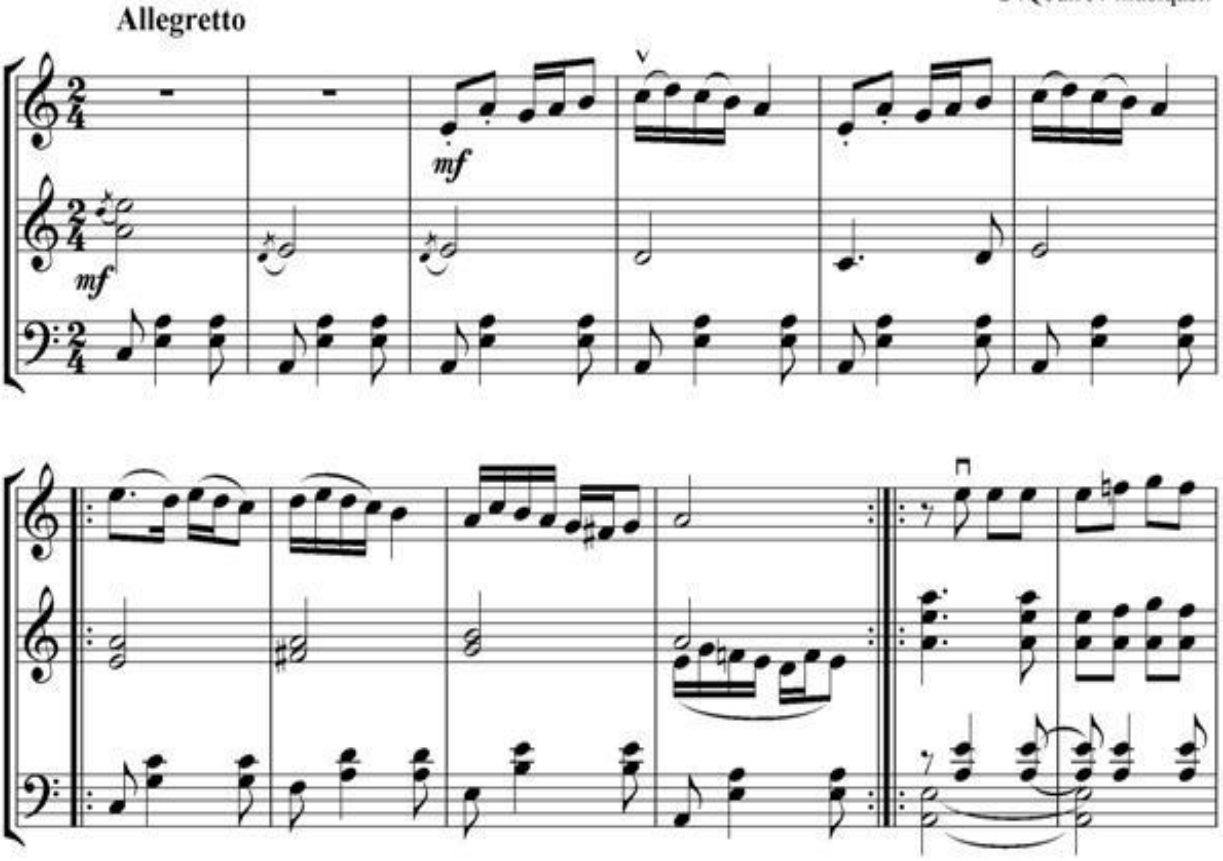
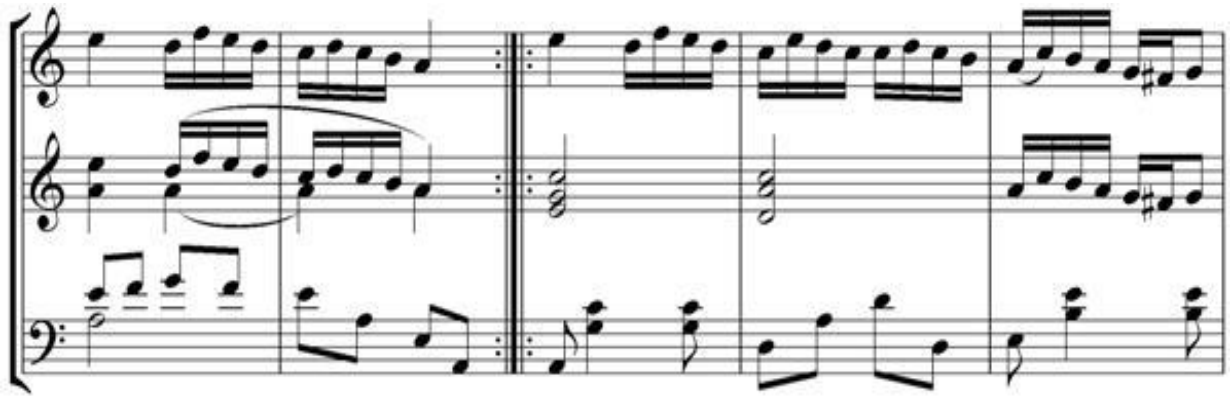
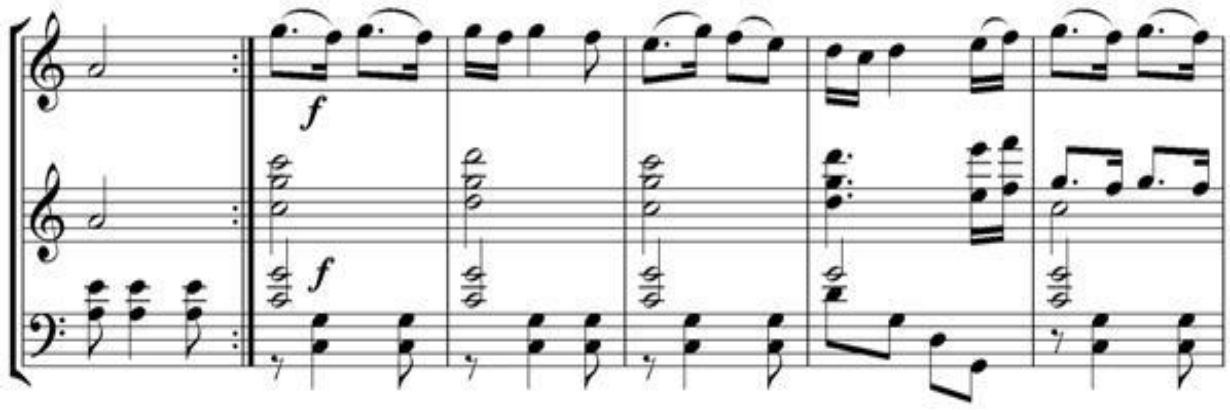



# RAQS

G'.Qodirov musiqasi.



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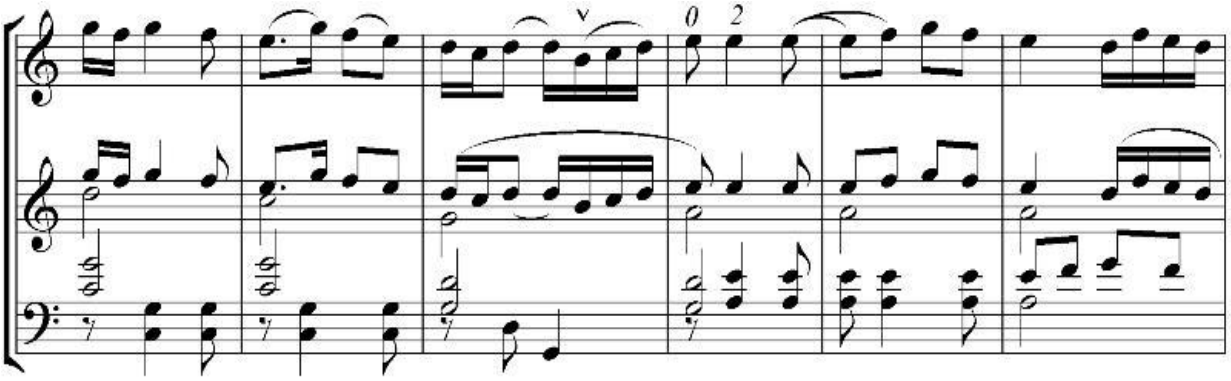
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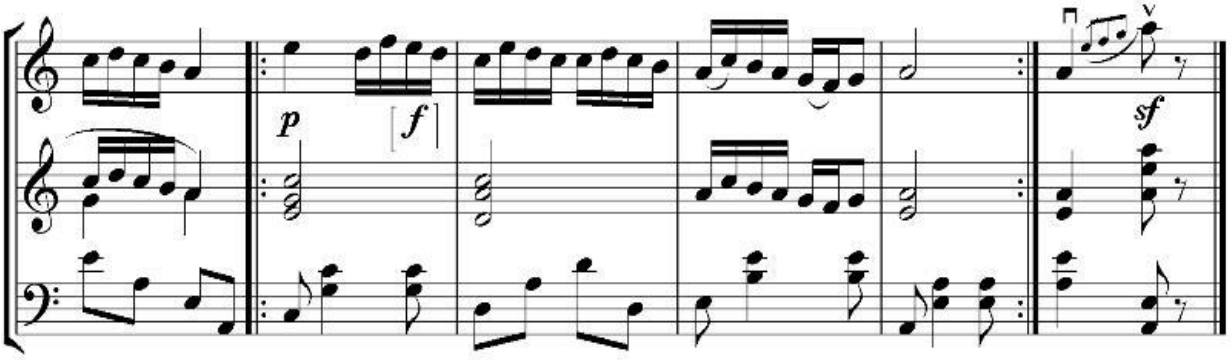
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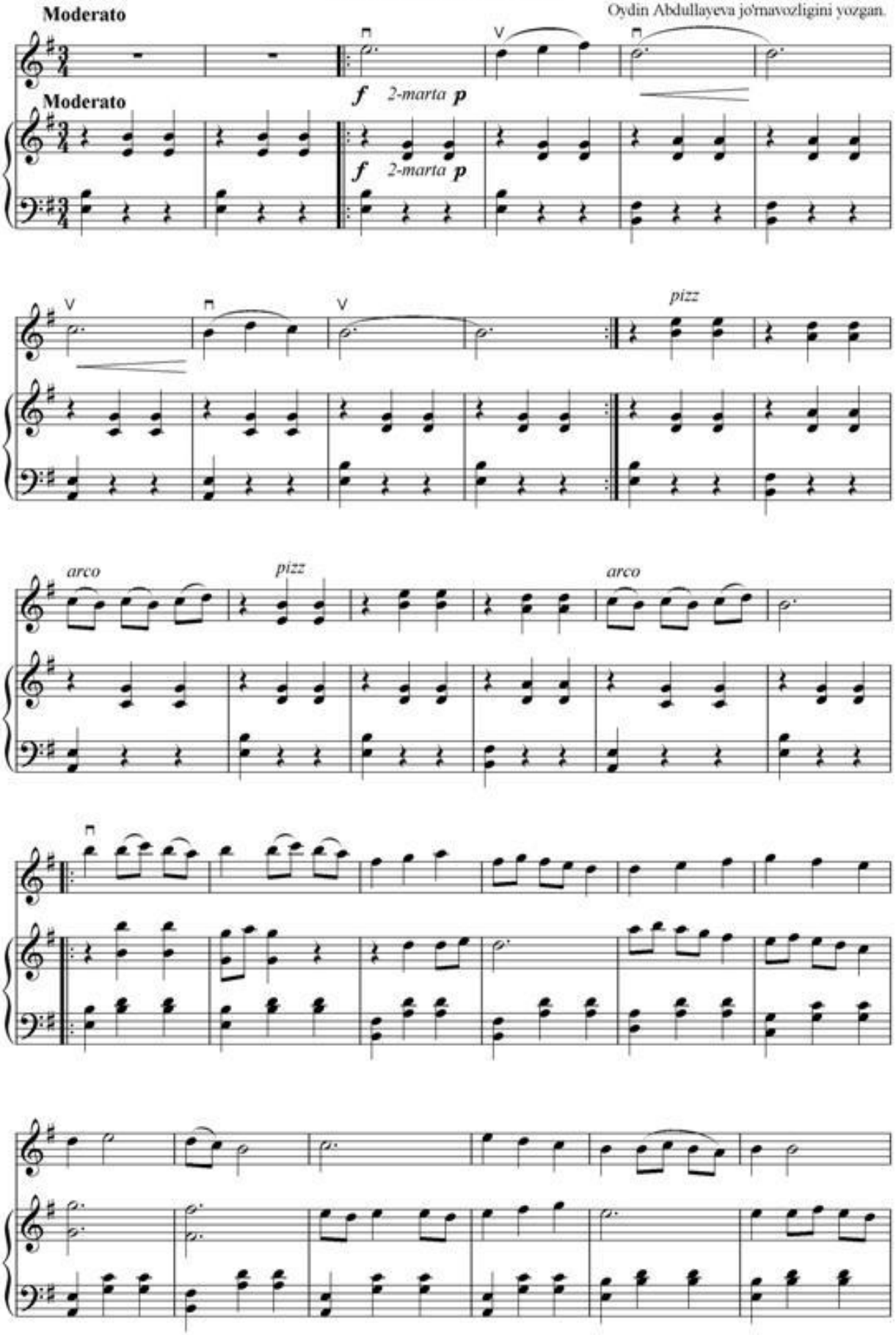
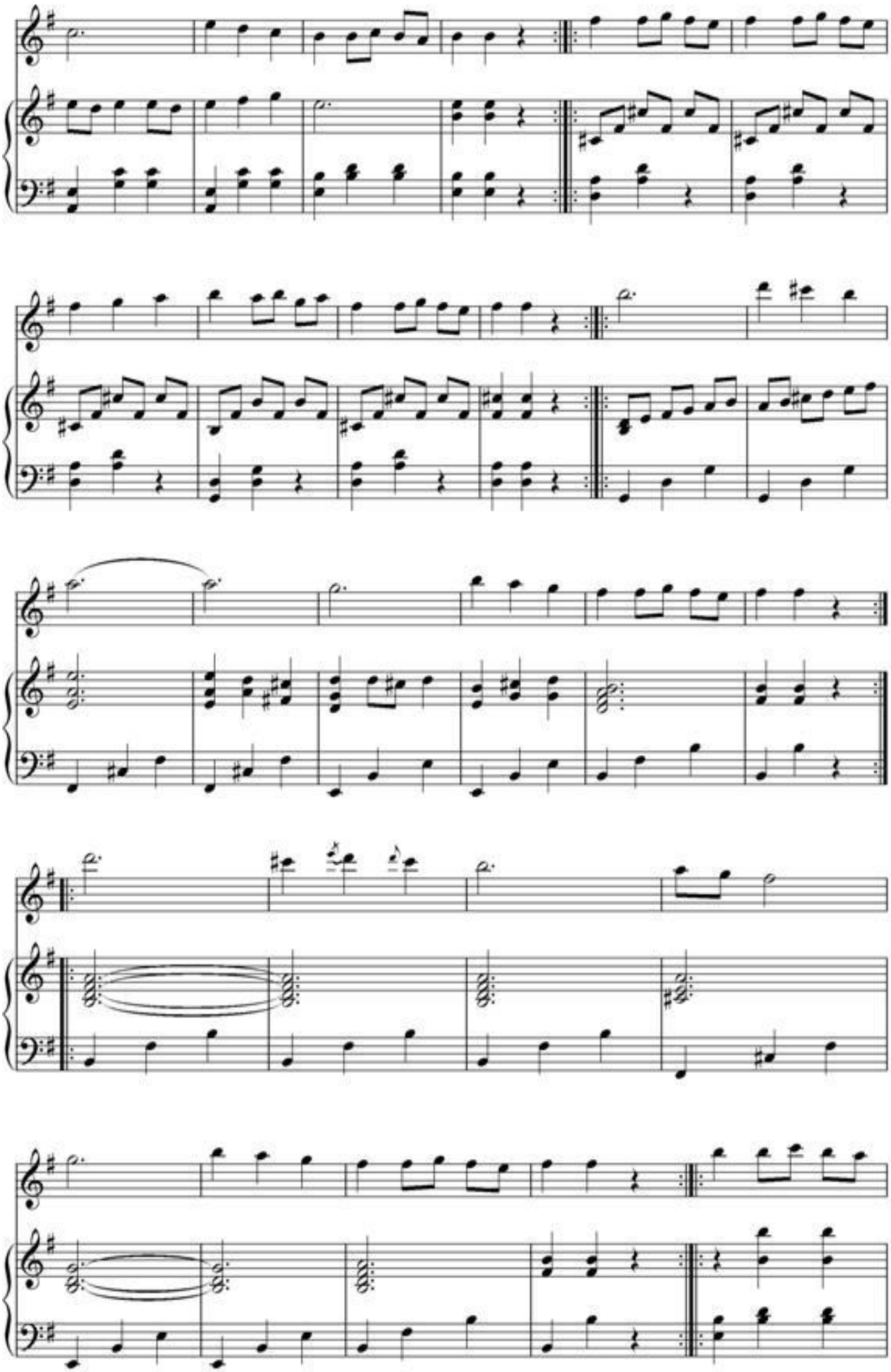
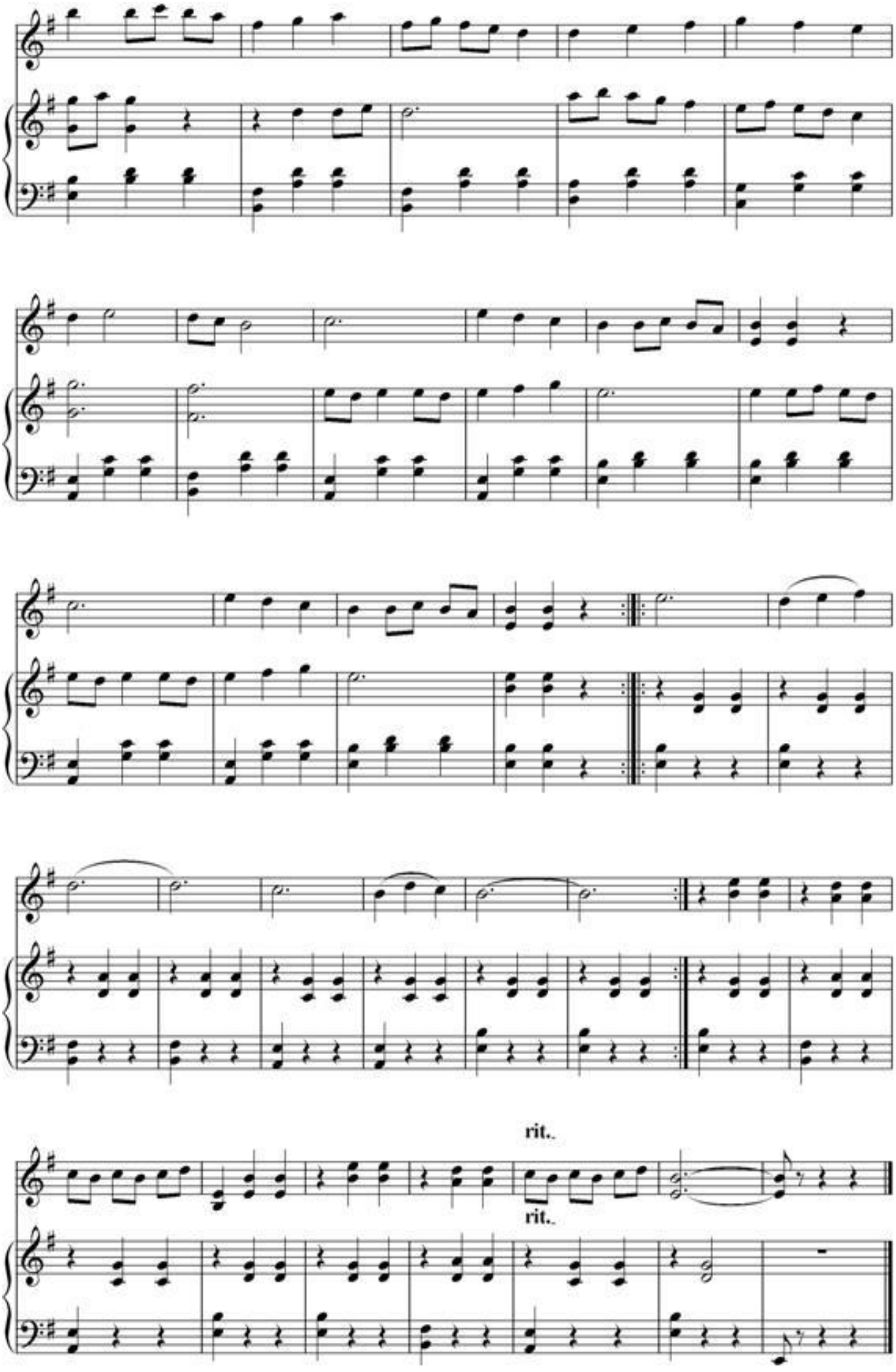
# BAHOR VALSI

M.Mirzayev musiqasi,
Oydin Abdullayeva jo'rnavozligini yozgan.



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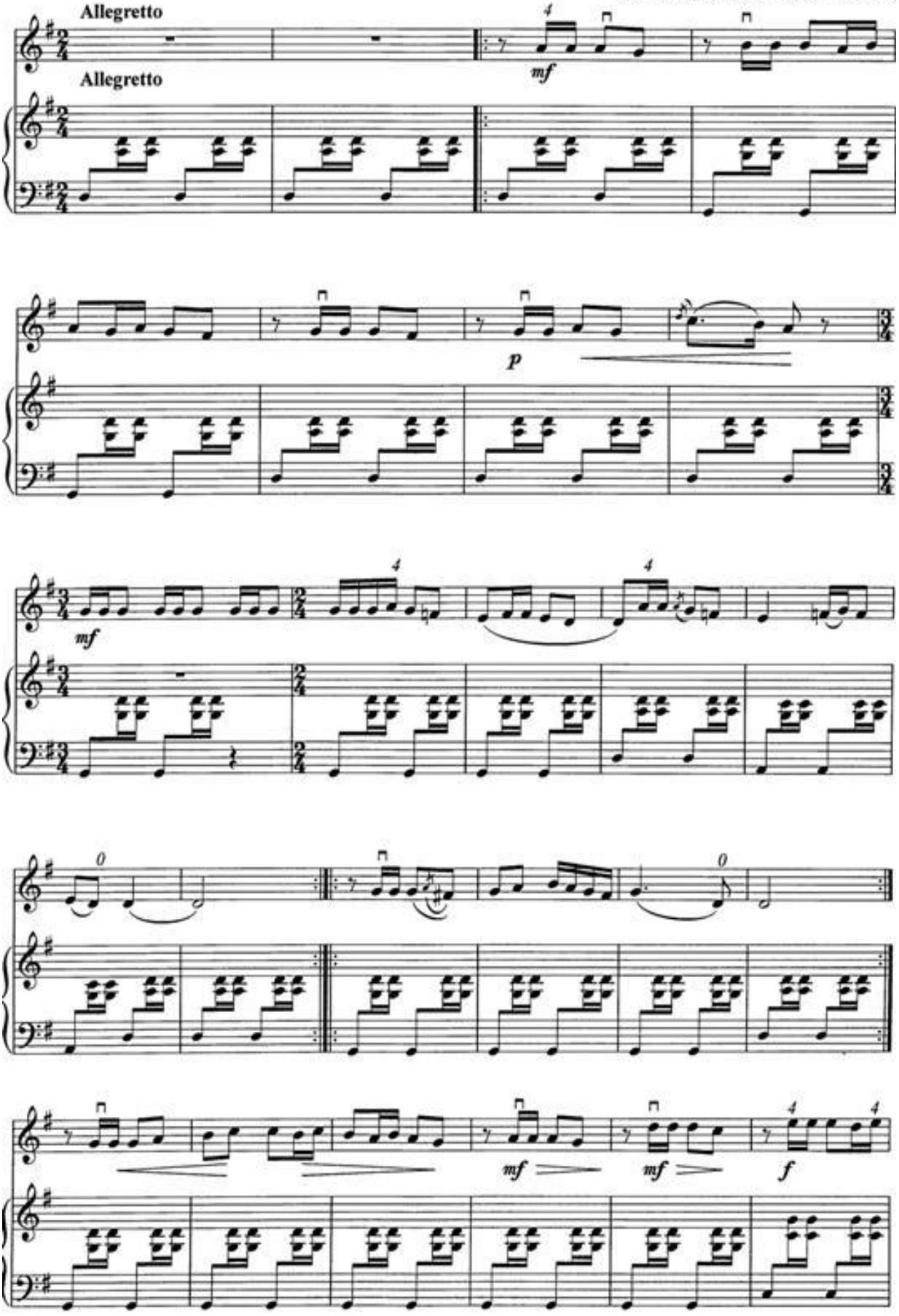
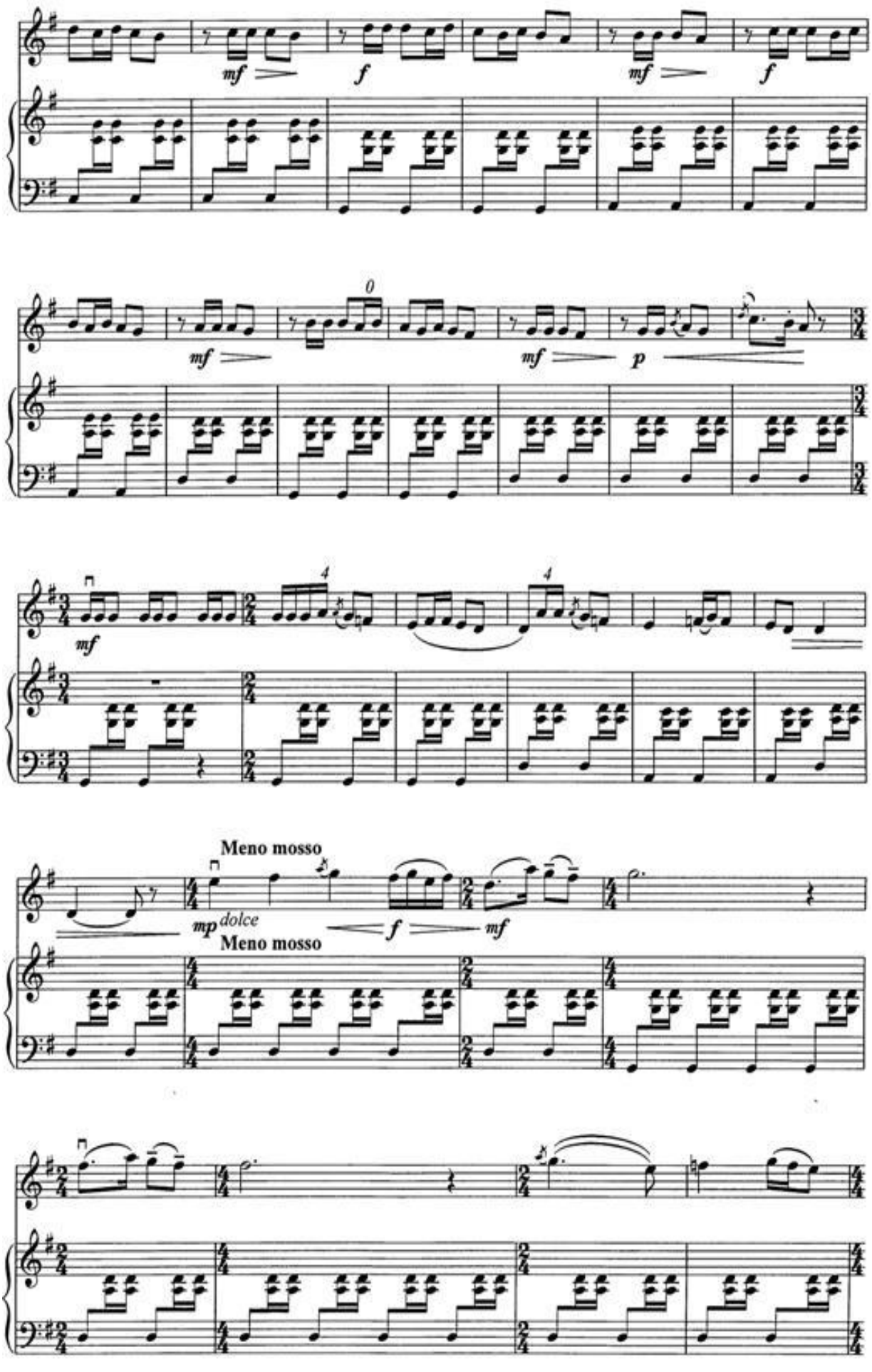
# DILXIROJ

O'zbek xalq kuyi
Oydin Abdullayeva jo'rnavozligini yozgan.

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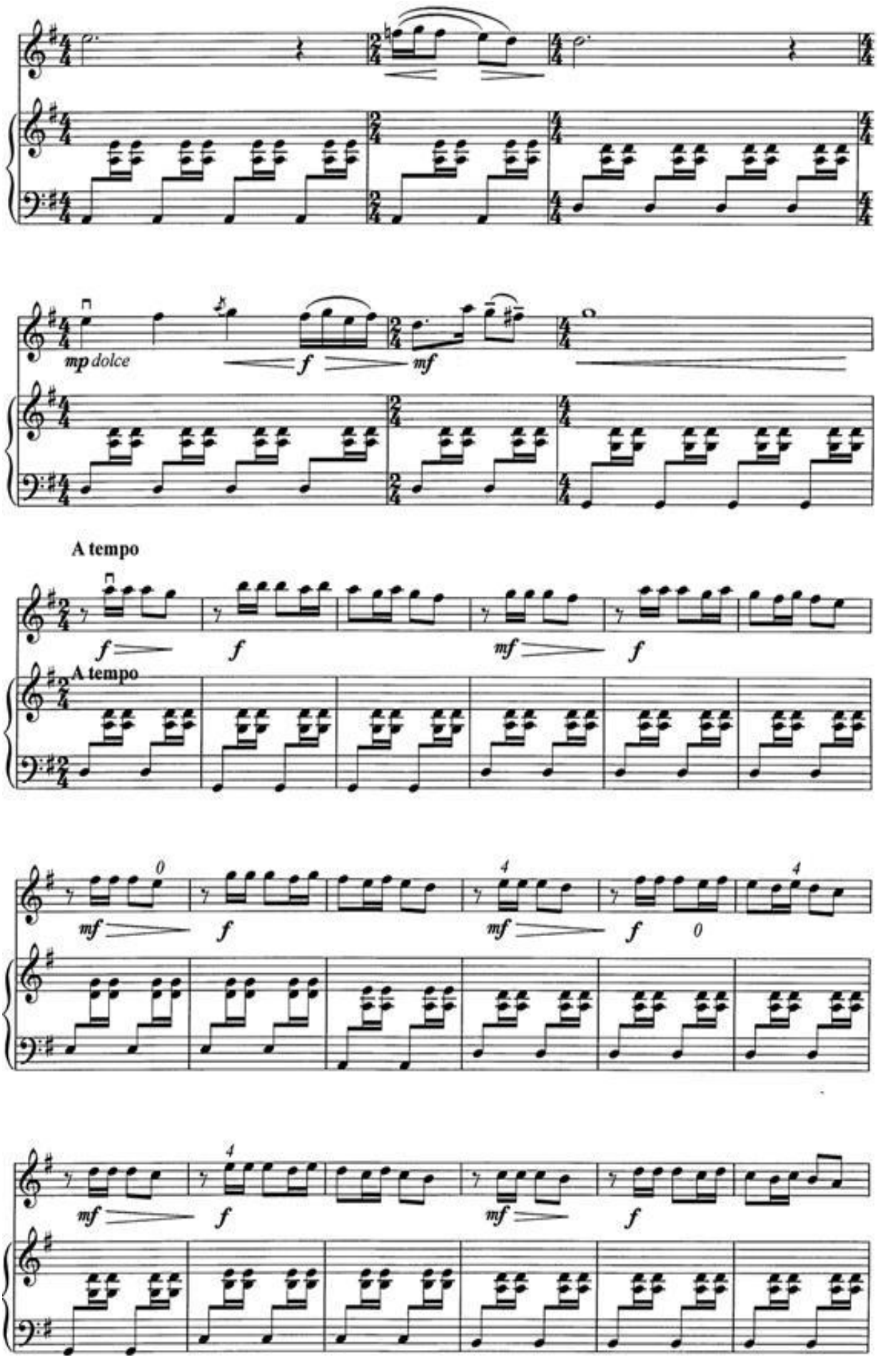
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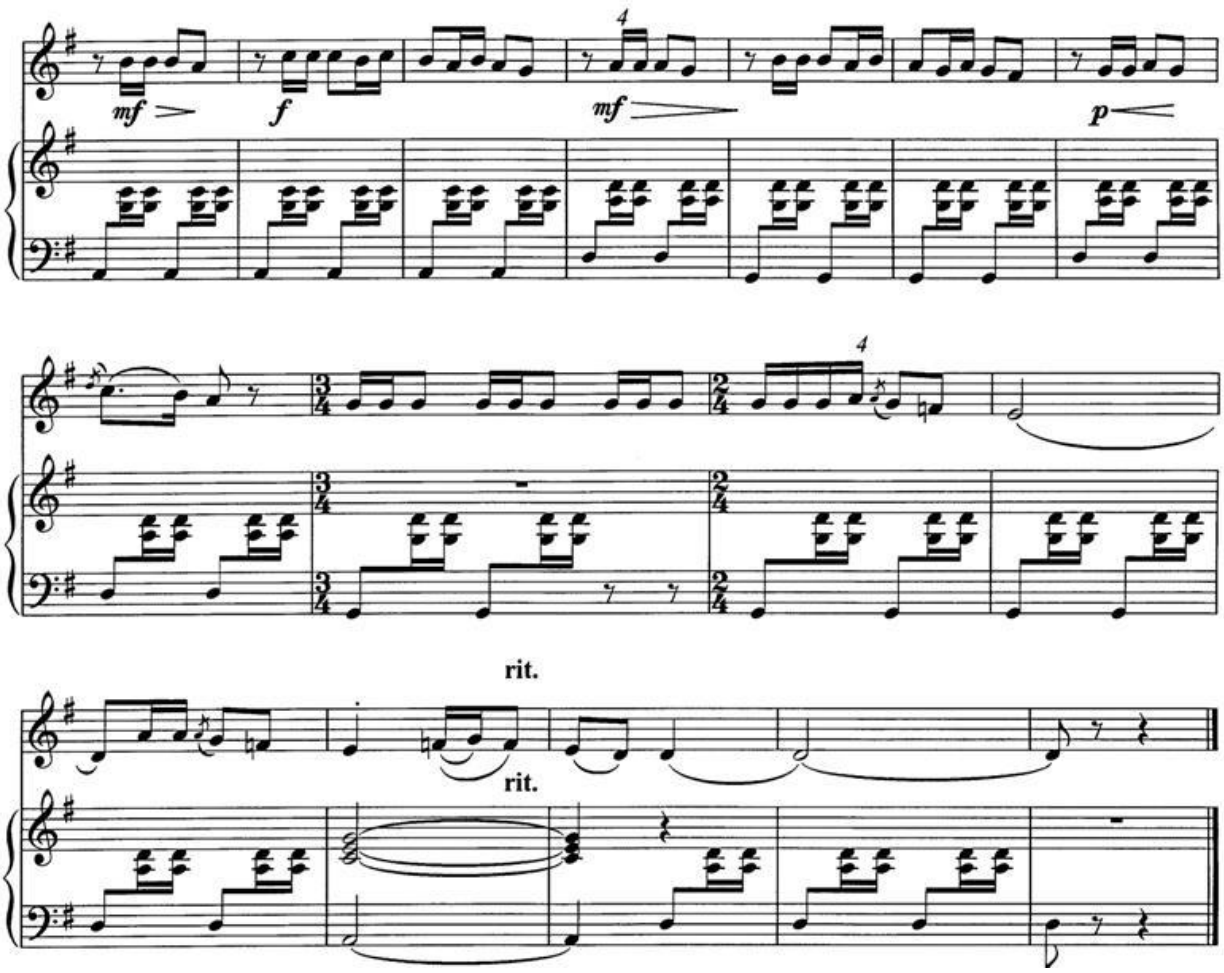
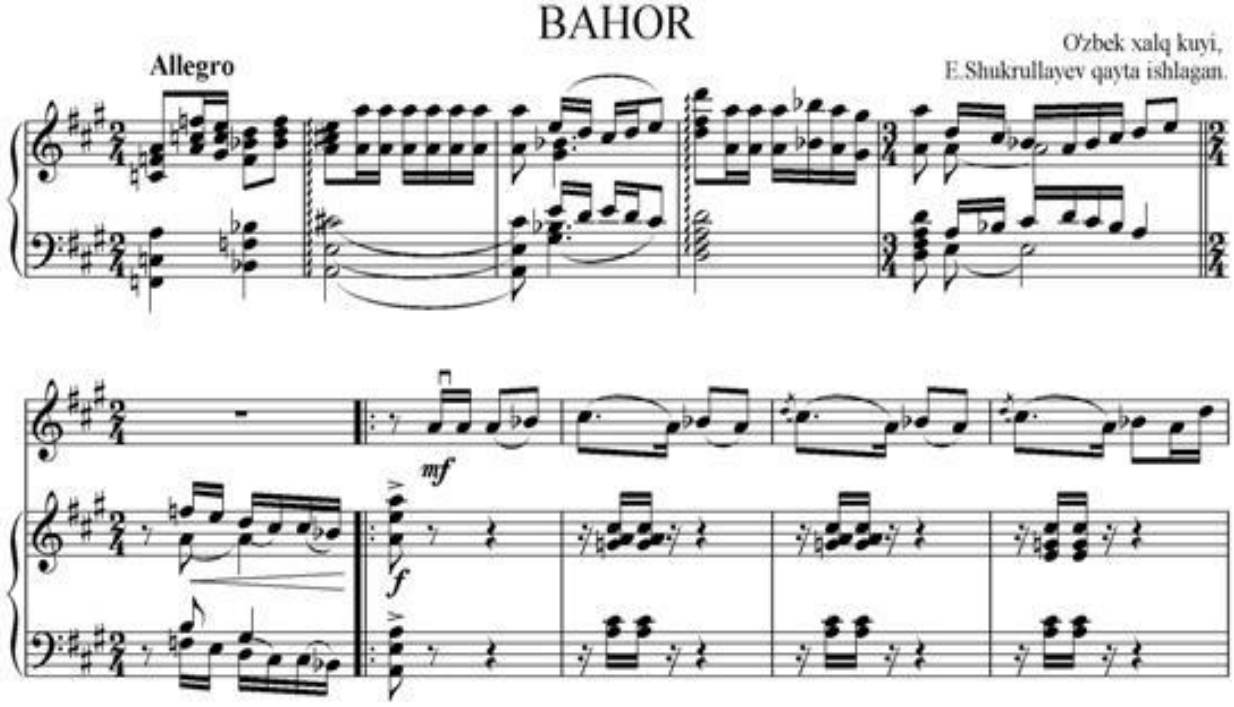
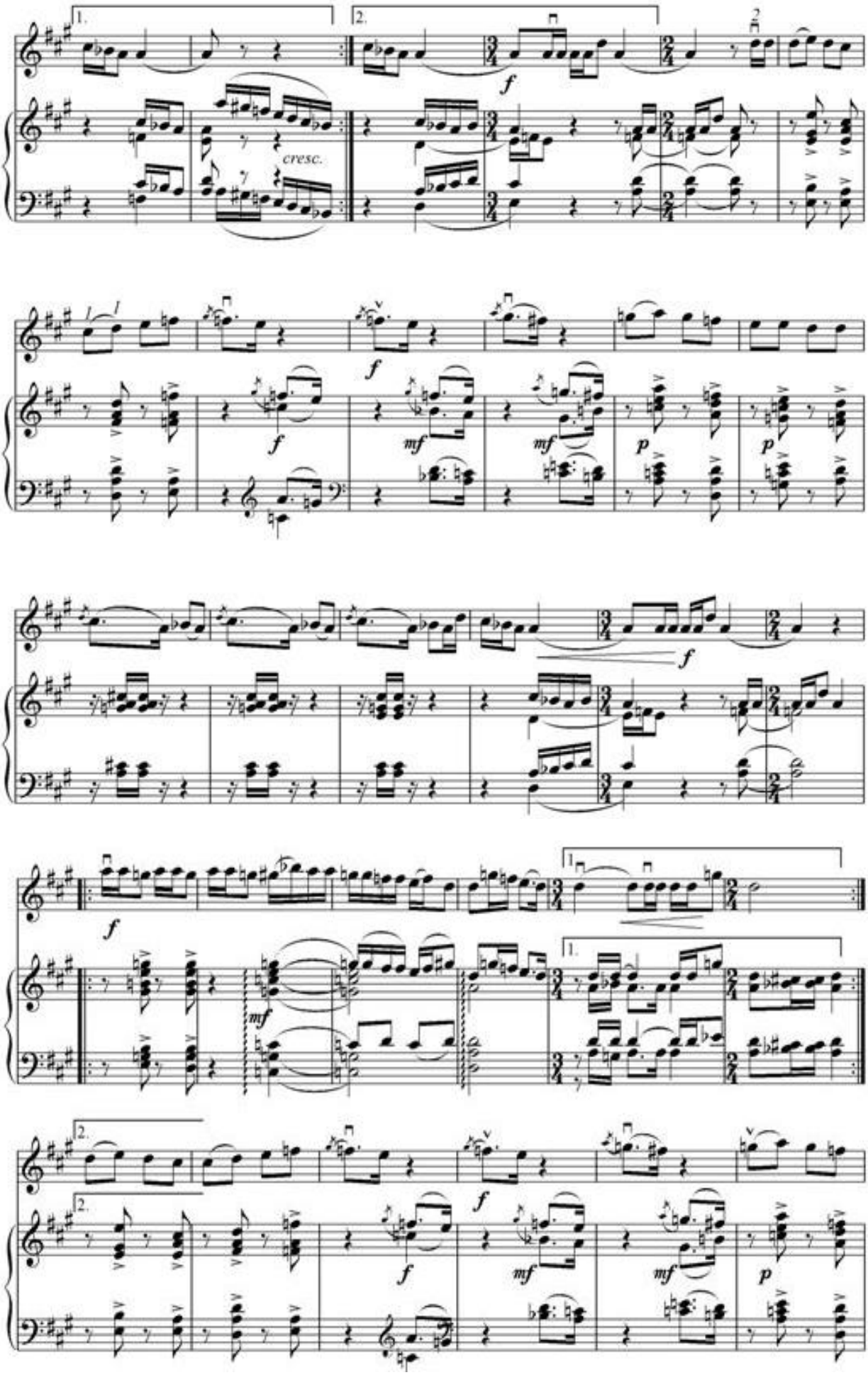



# BAHOR

O'zbek xalq kuyi,
E.Shukrullayev qayta ishlagan.

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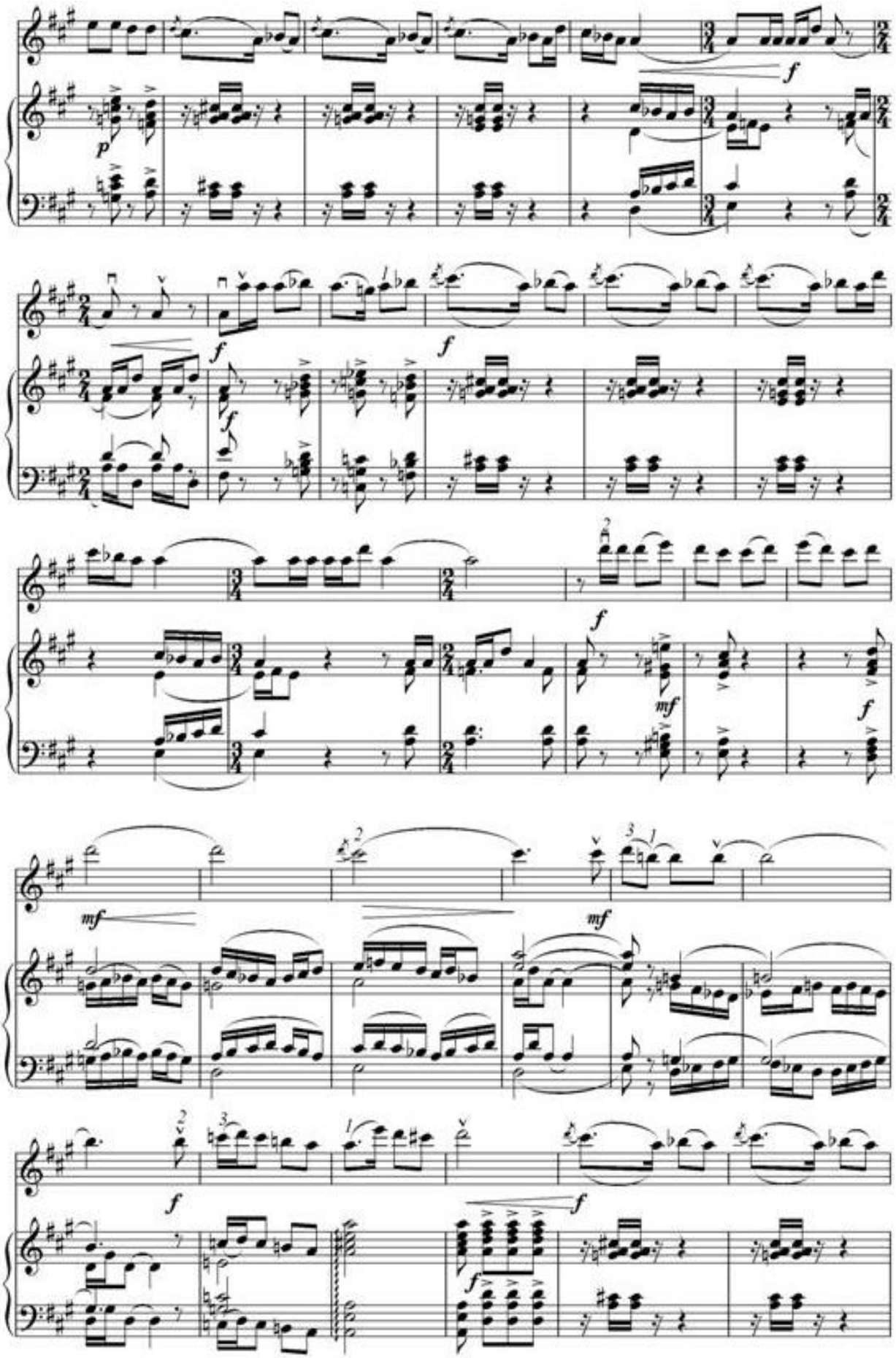

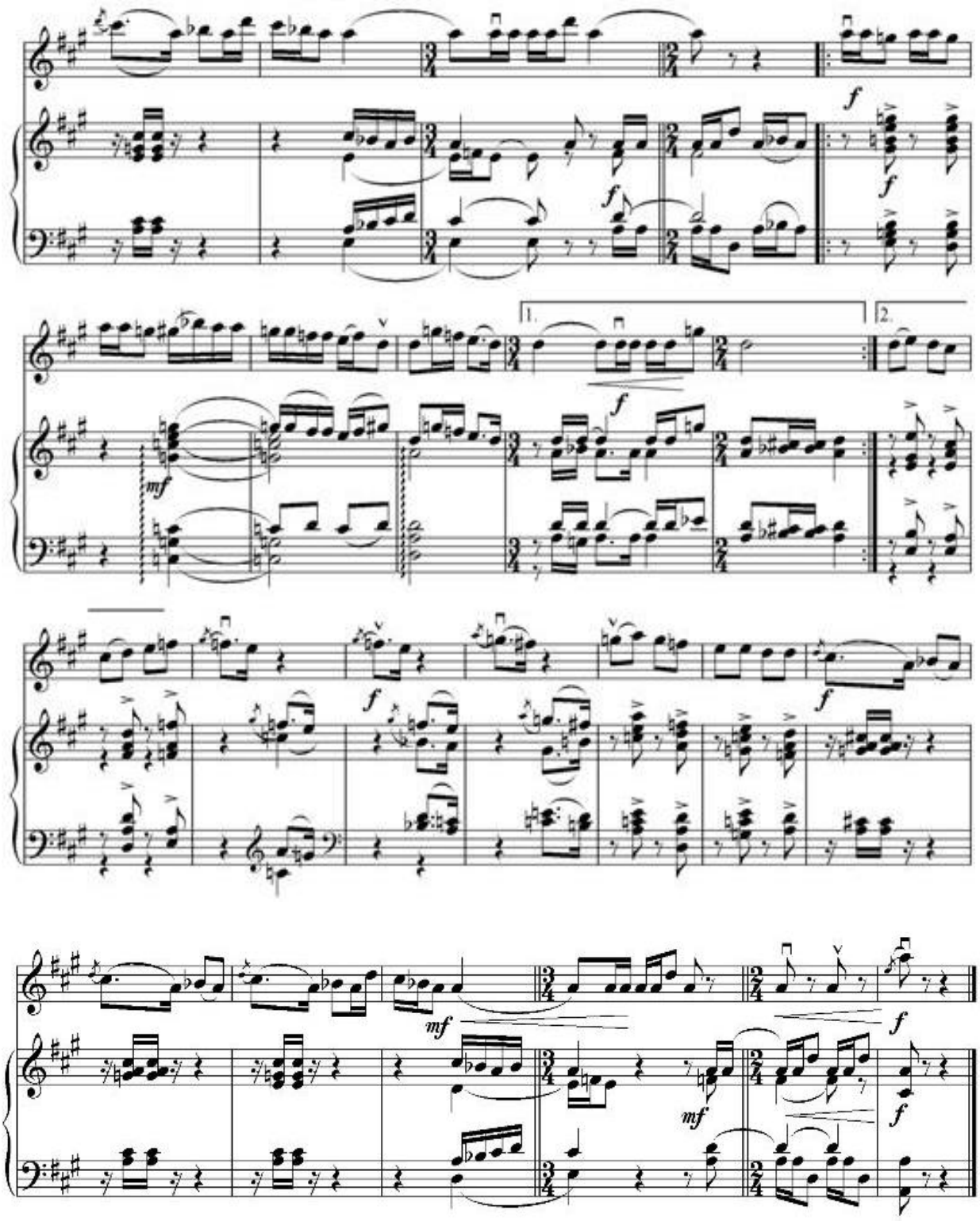
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2.
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mf
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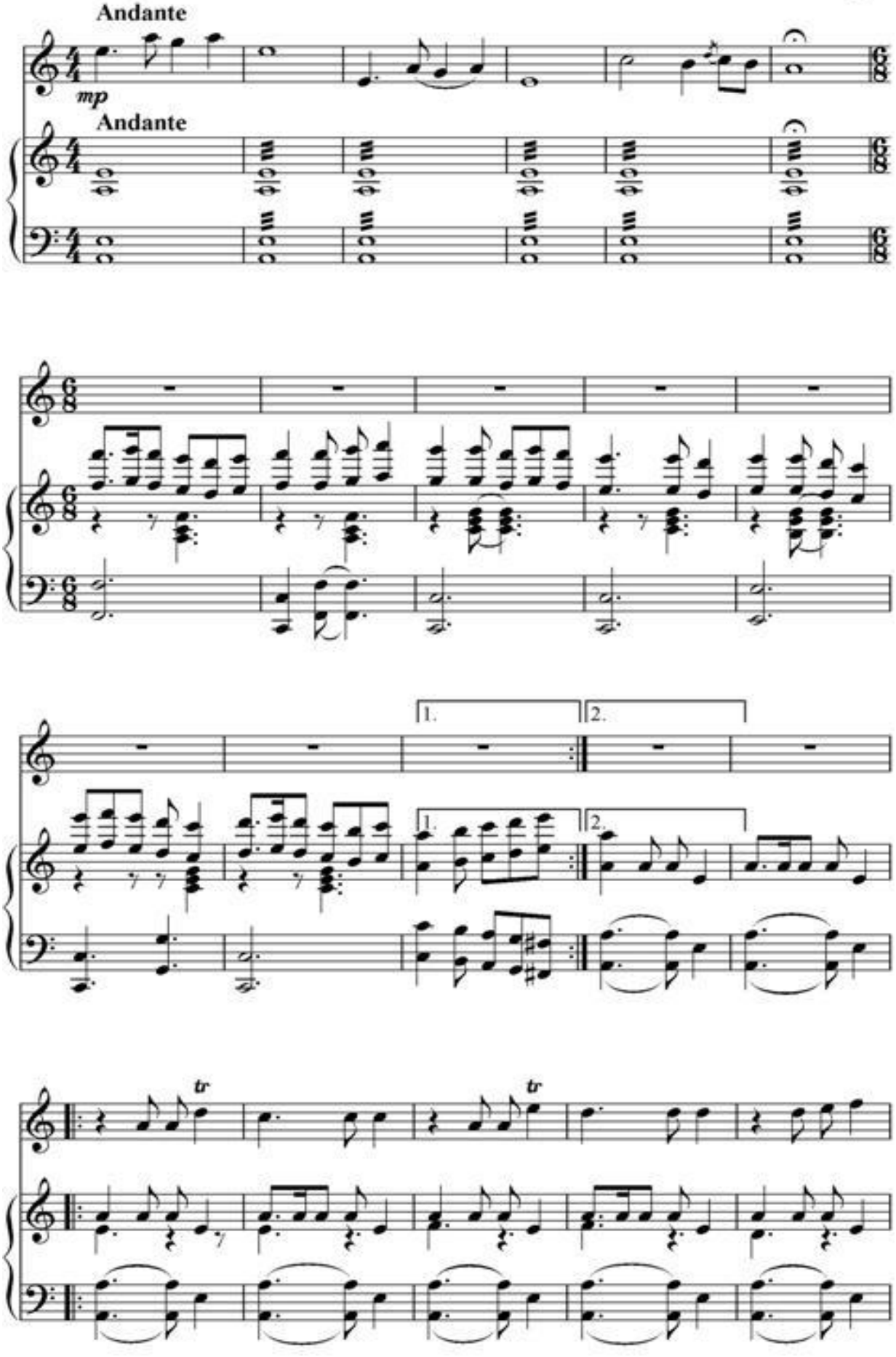
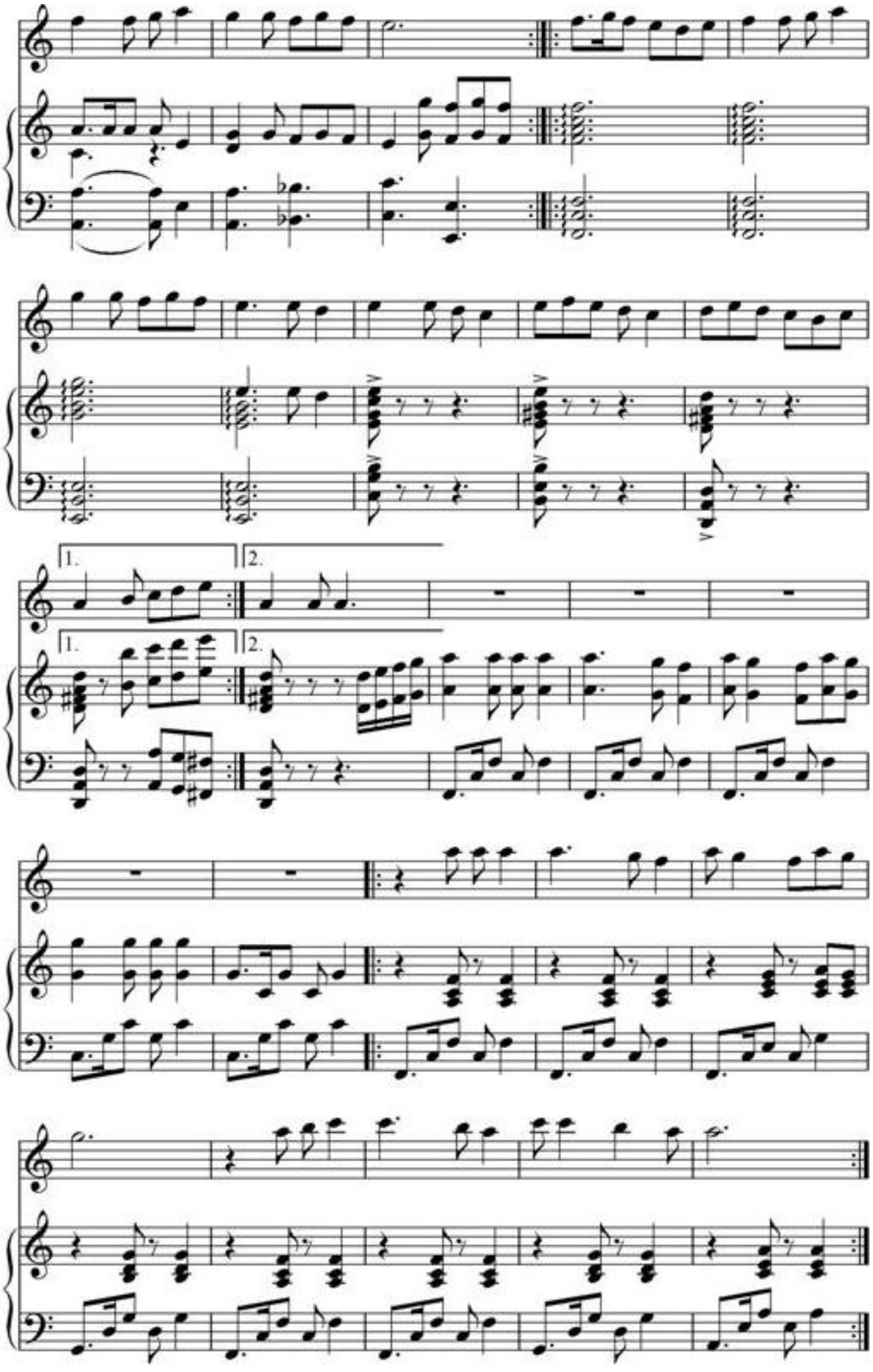
# DURDONA

T.Azimov musiqasi.

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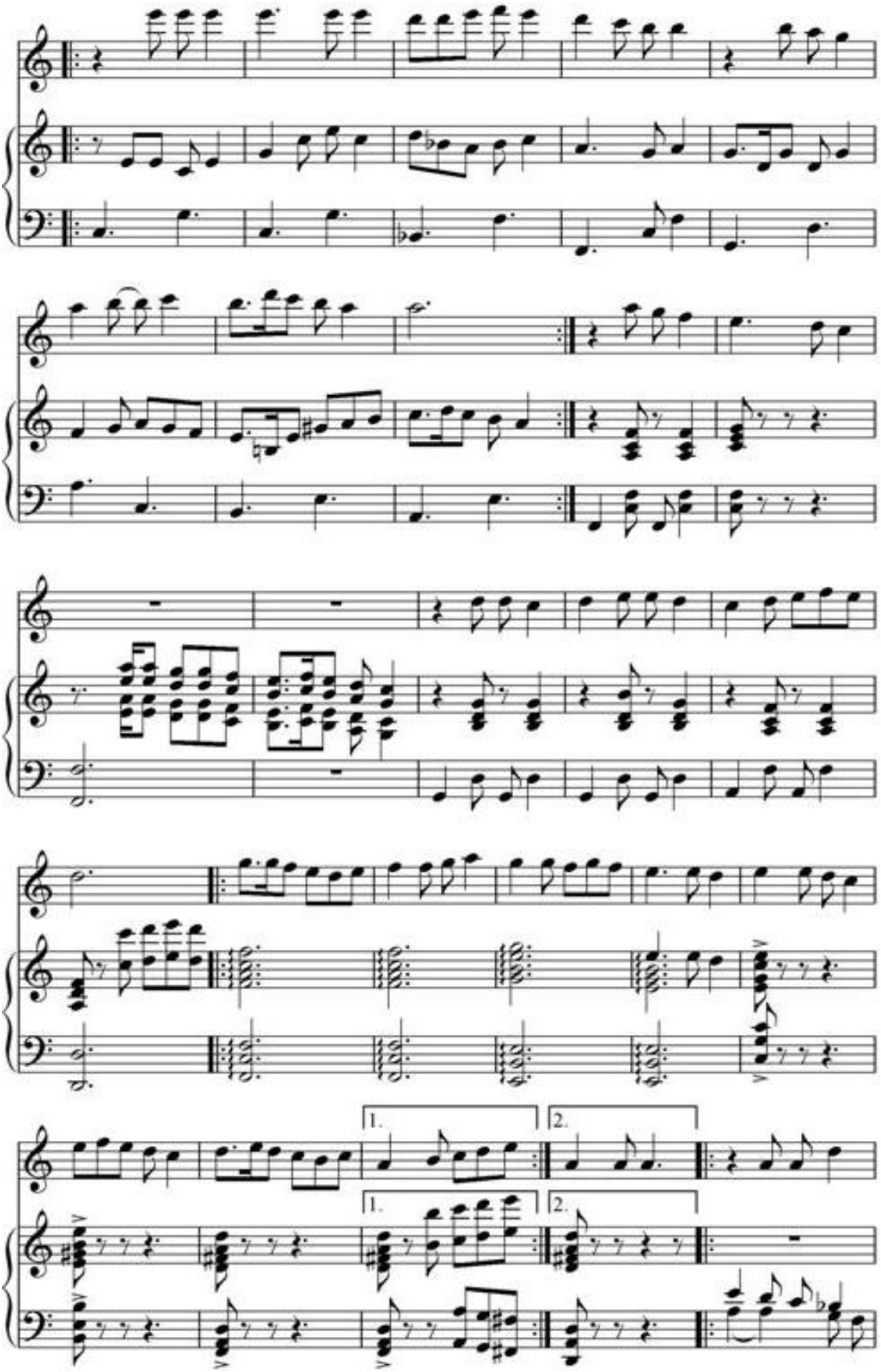
2.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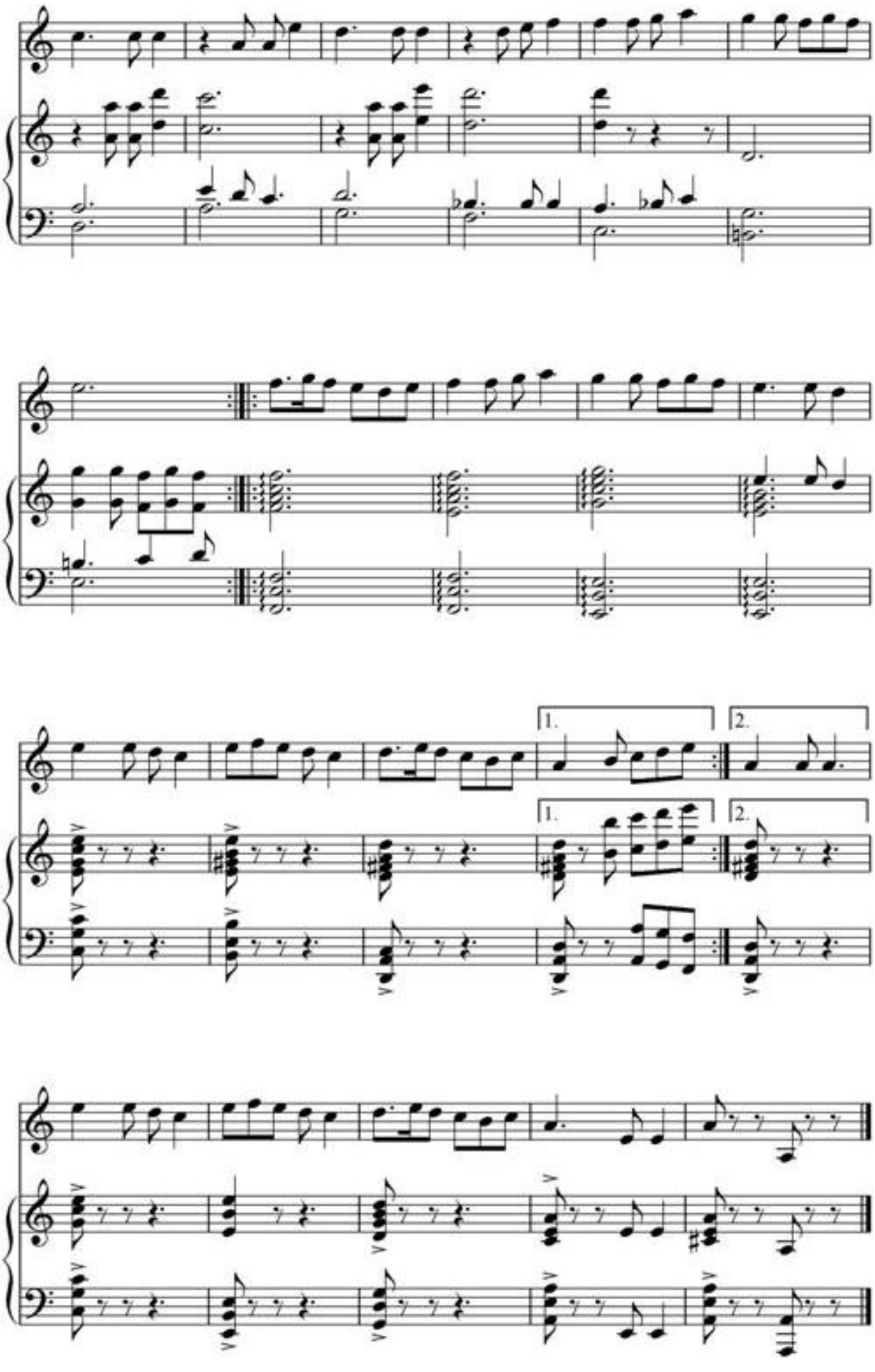
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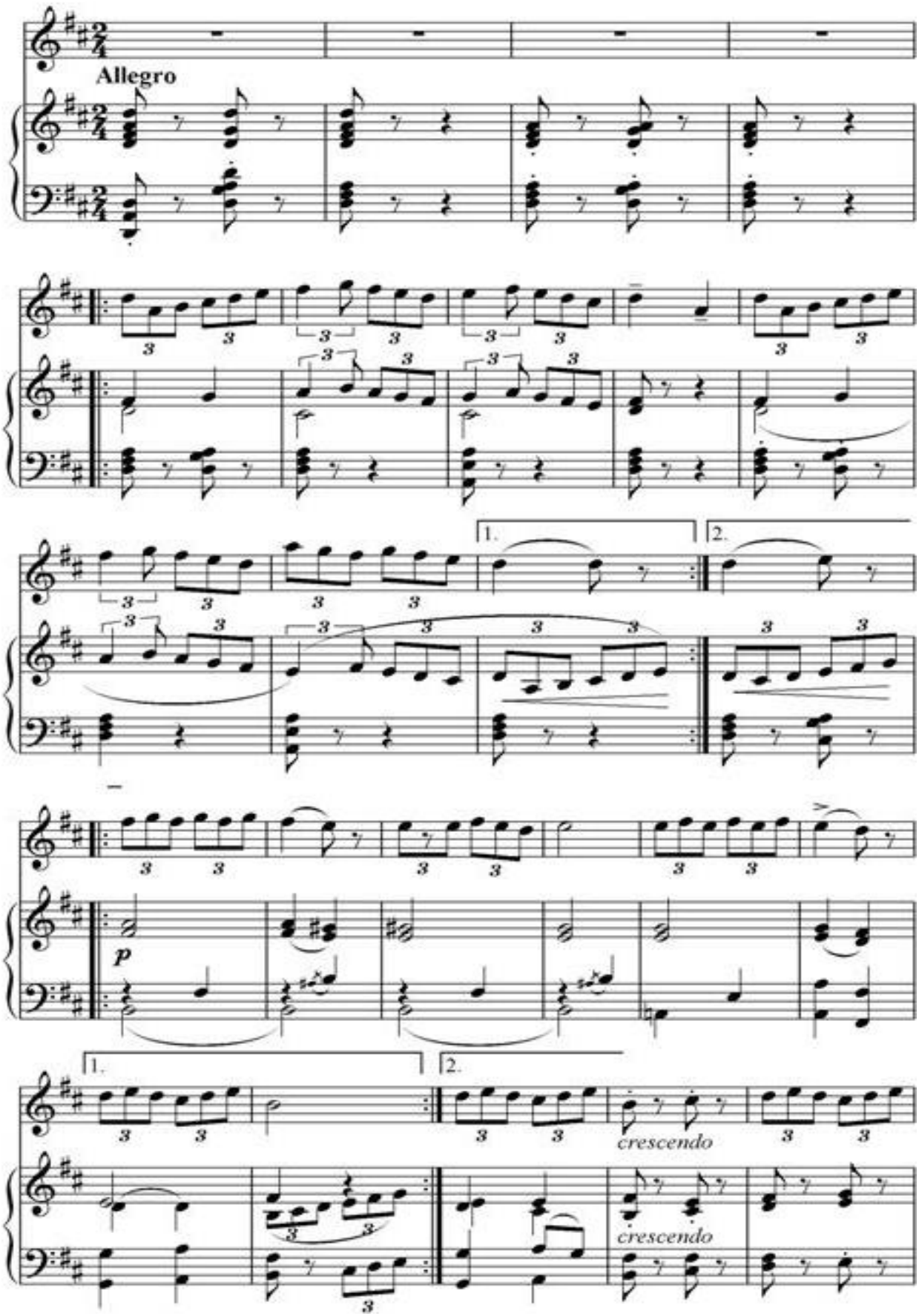
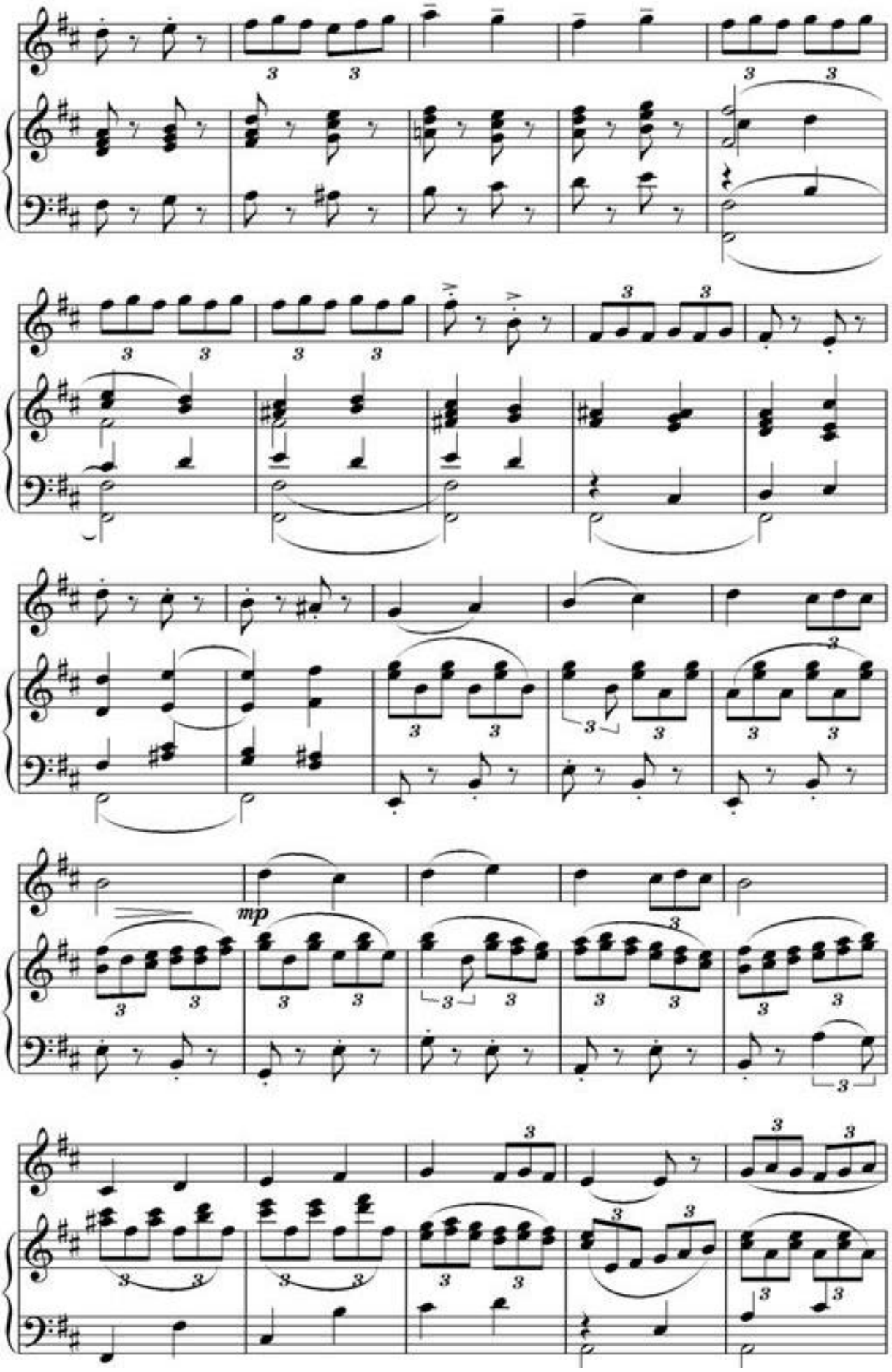
# GRUZINCHA RAQS

N.Narimanidze musiqasi.

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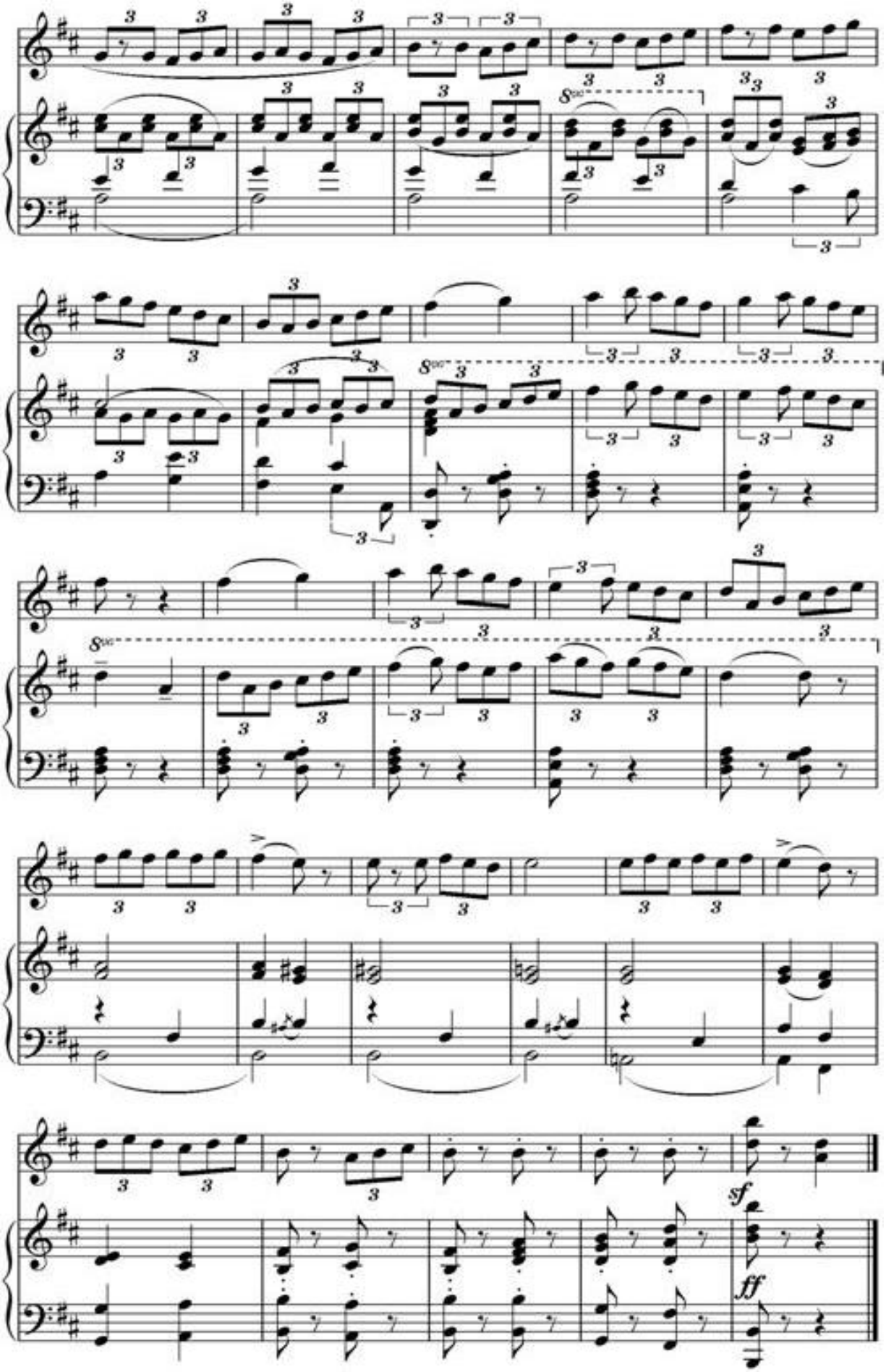
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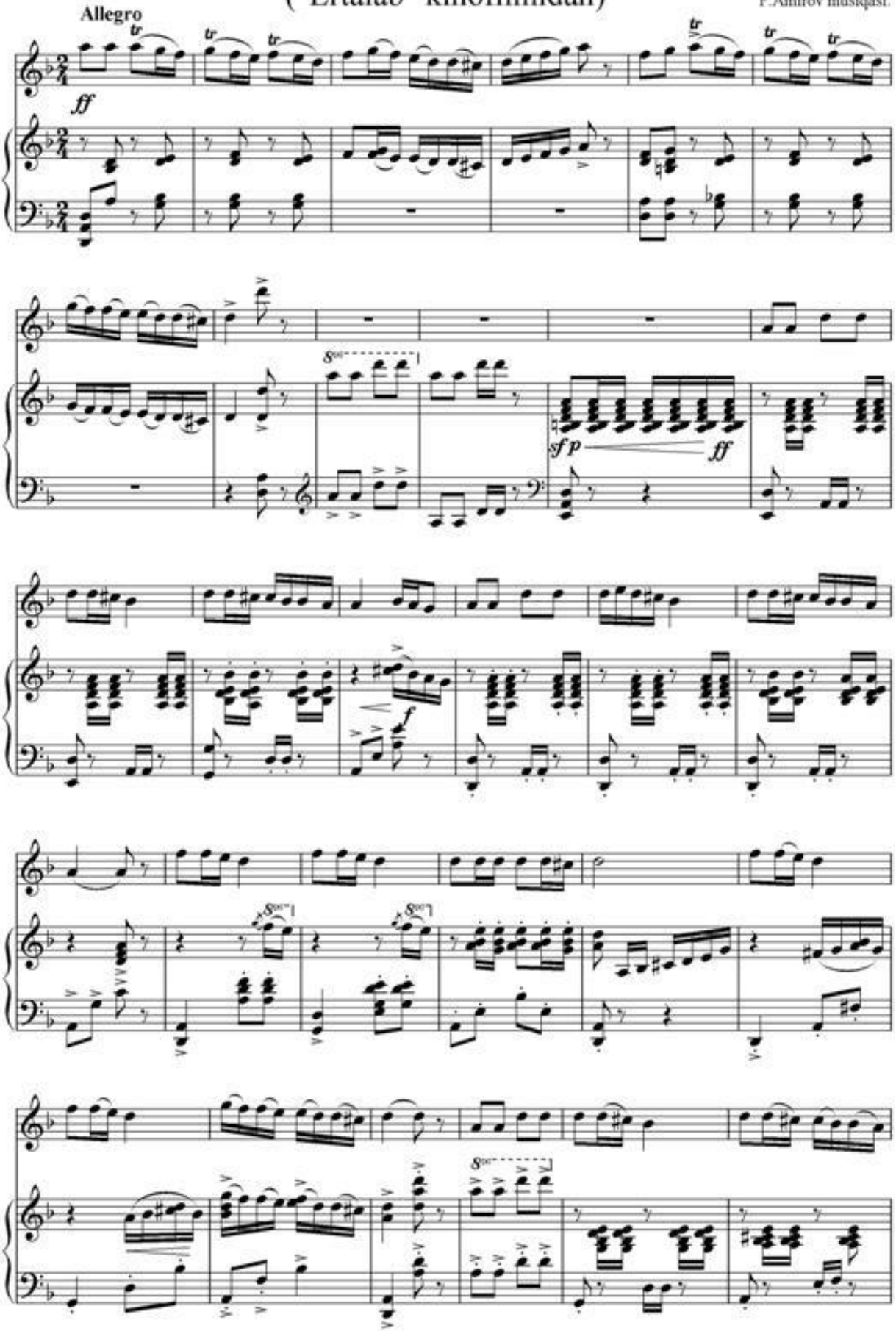
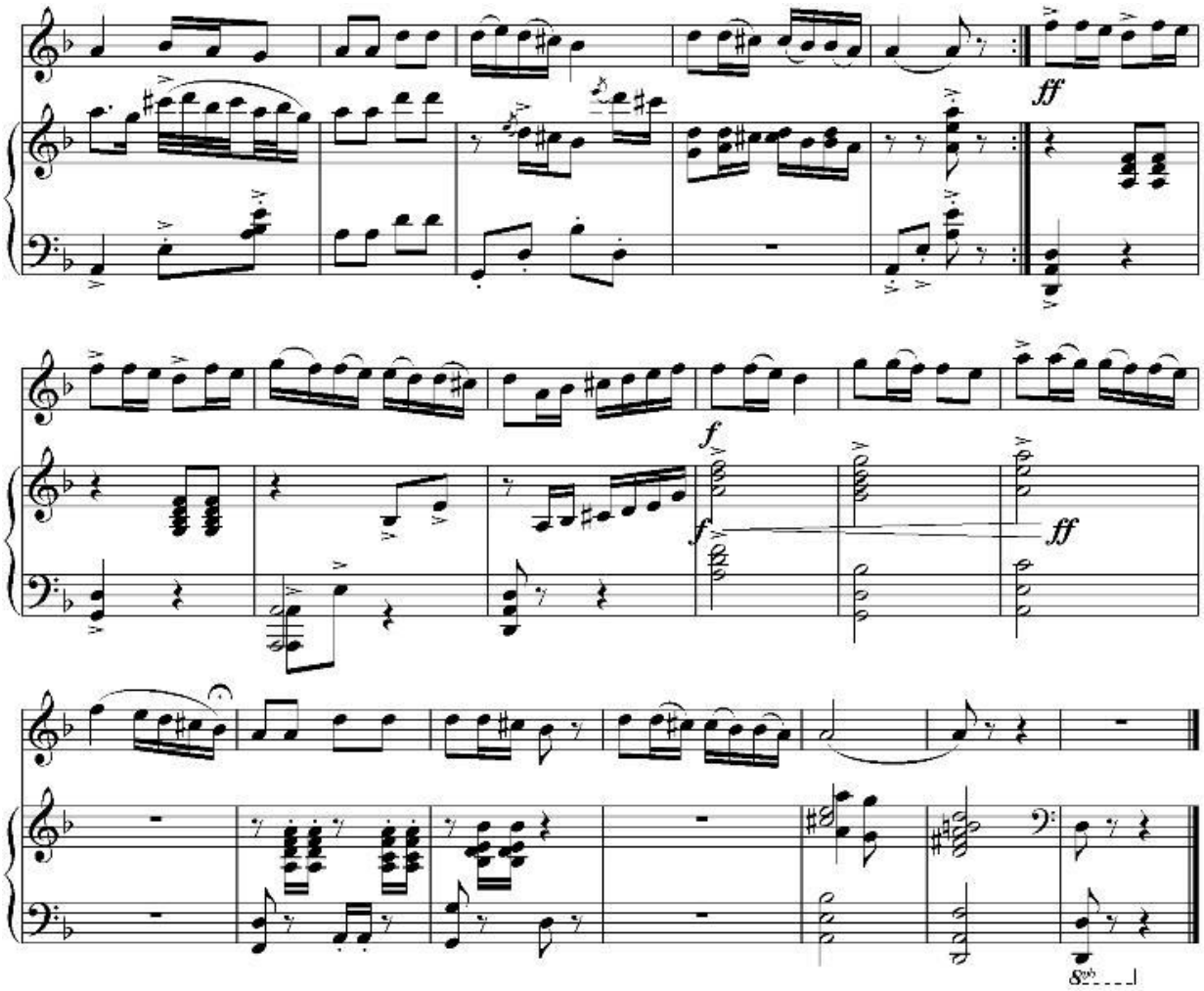
# ASLAN QO'SHIG'I

## ("Ertalab" kinofilmidan)

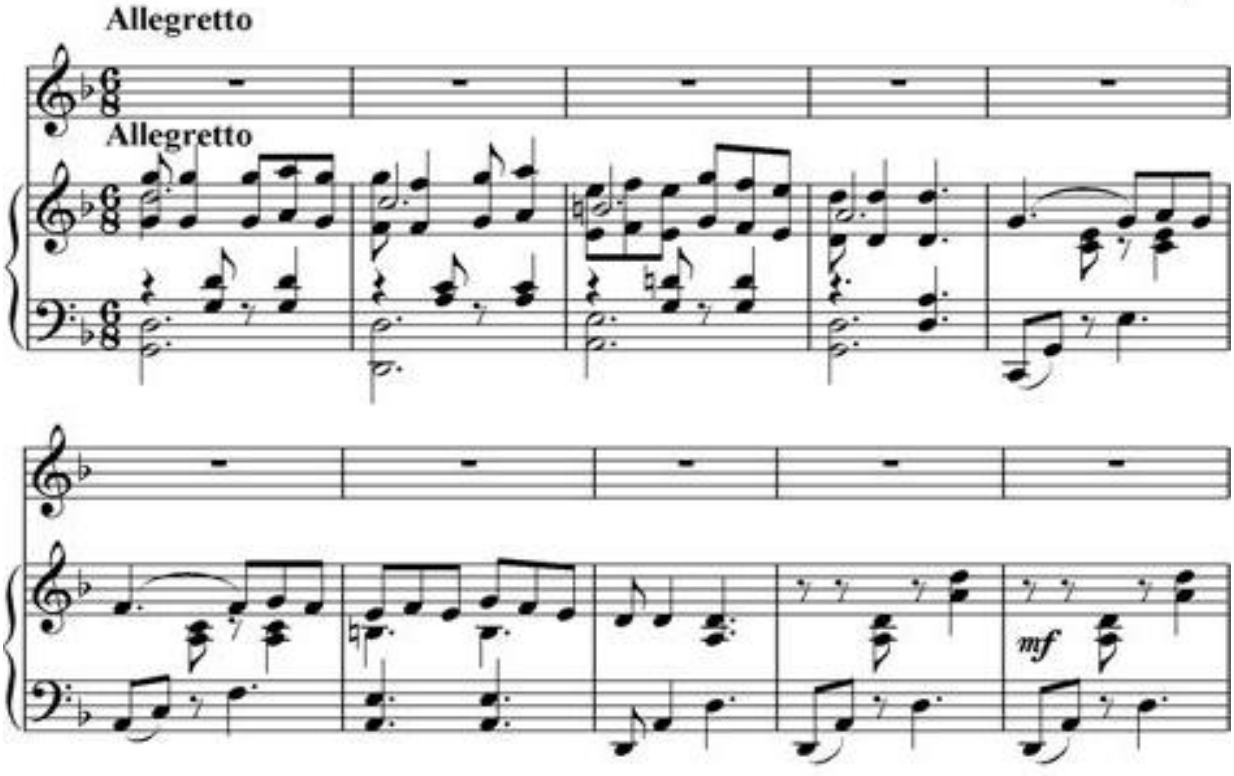
F.Amirov musiqasi.

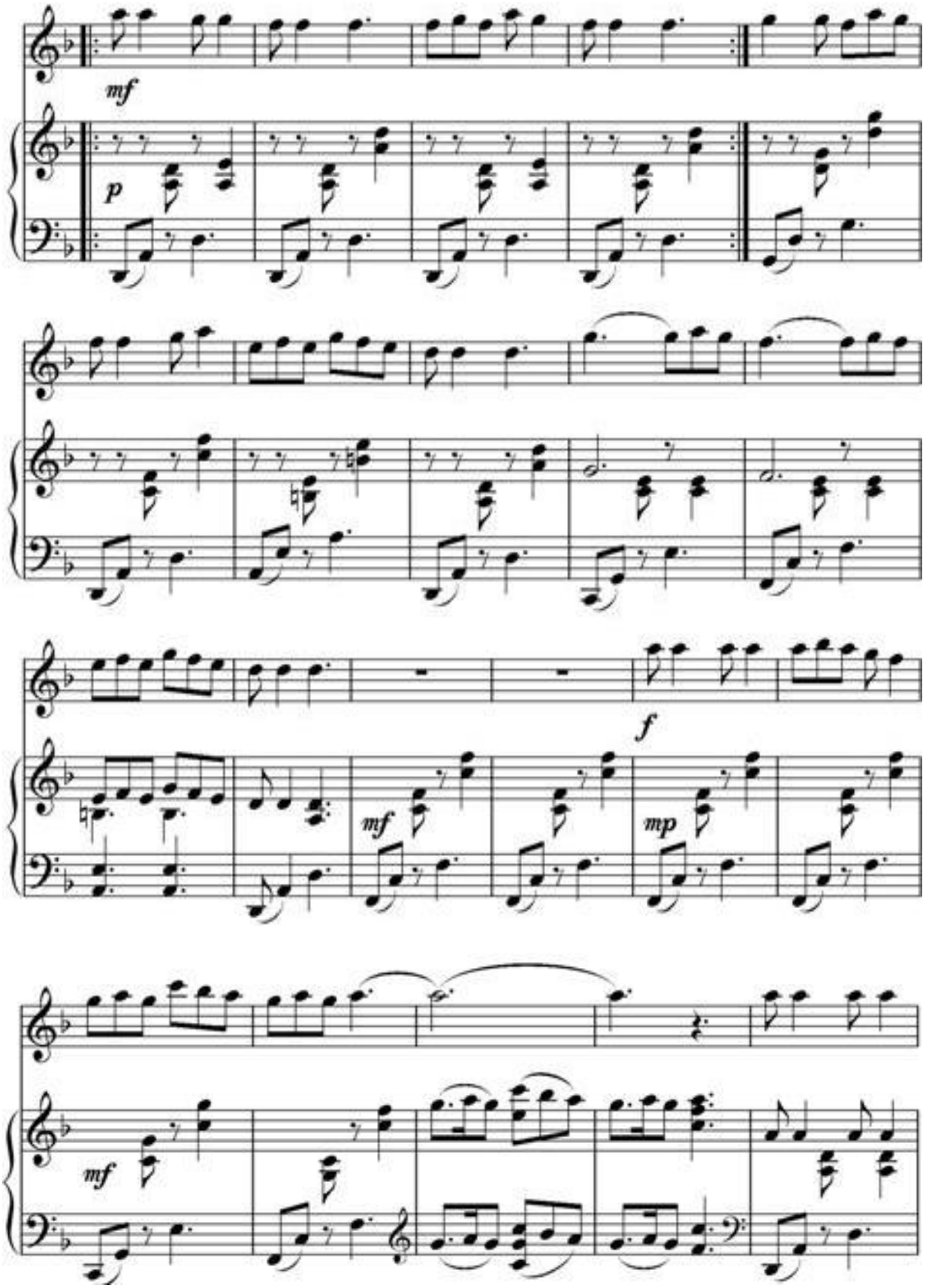





# SHOHI SO'ZANA

A.Muhamedov musiqasi.

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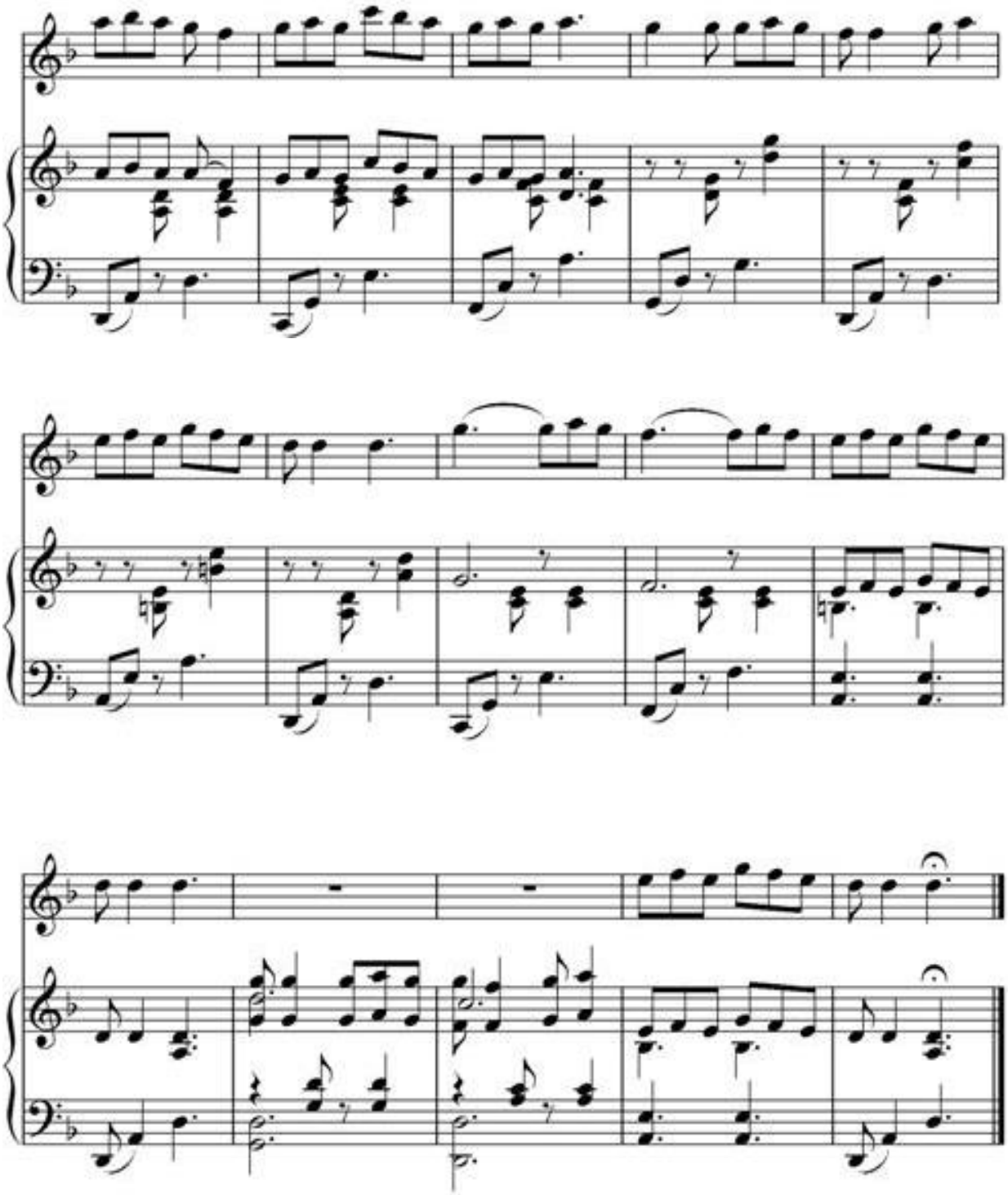
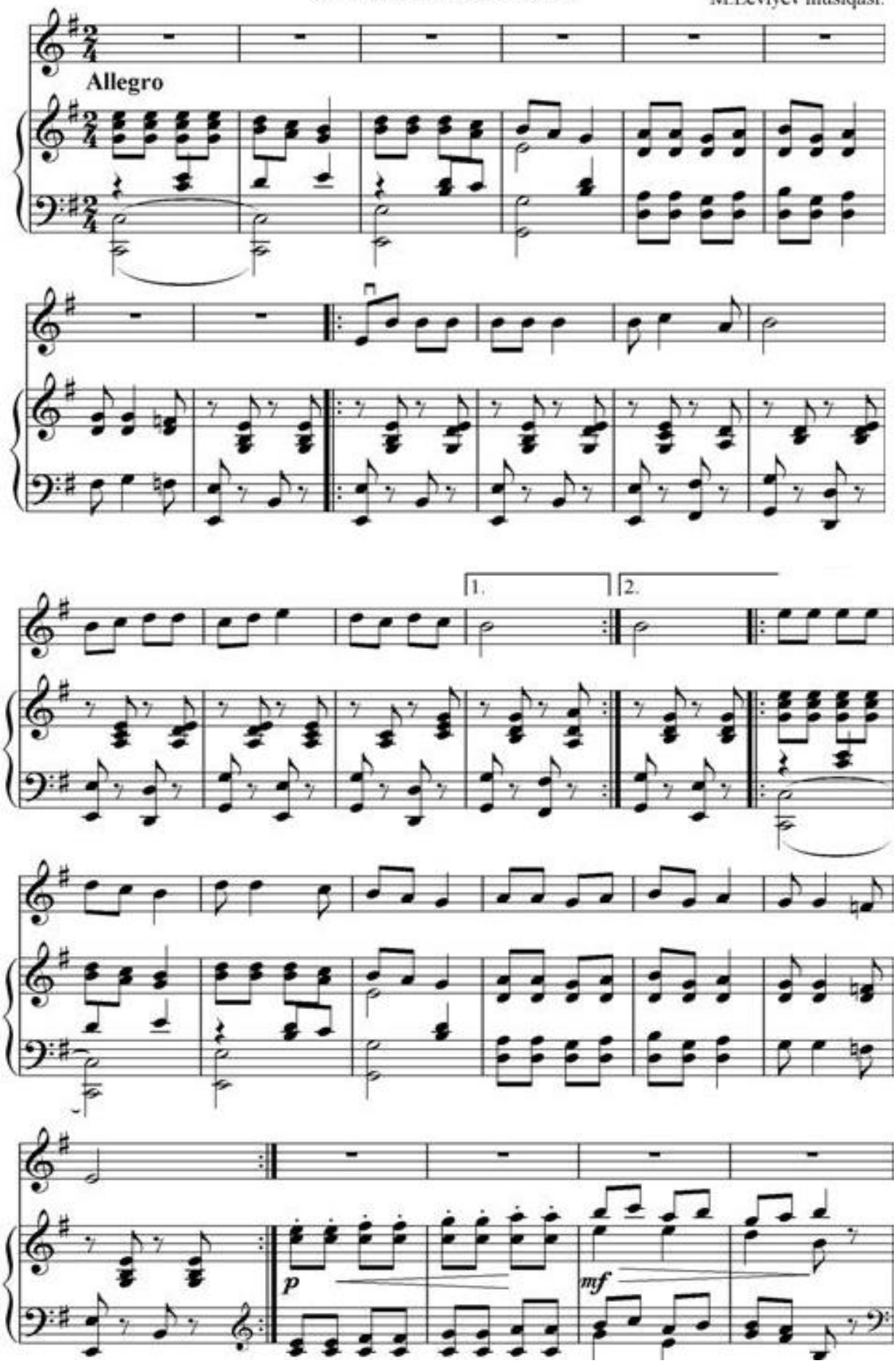
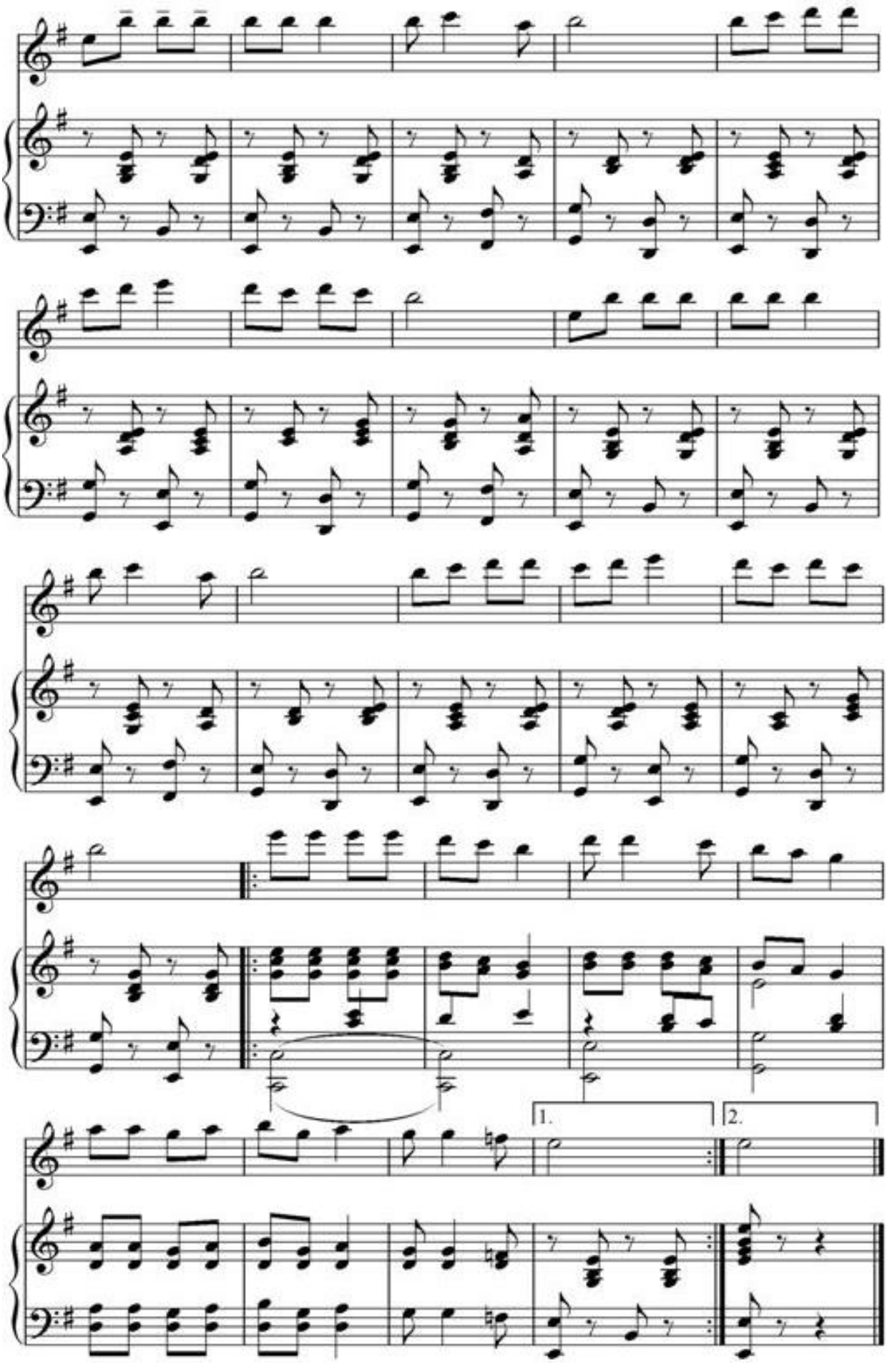


# OHANGARON

M.Leviyev musiqasi.

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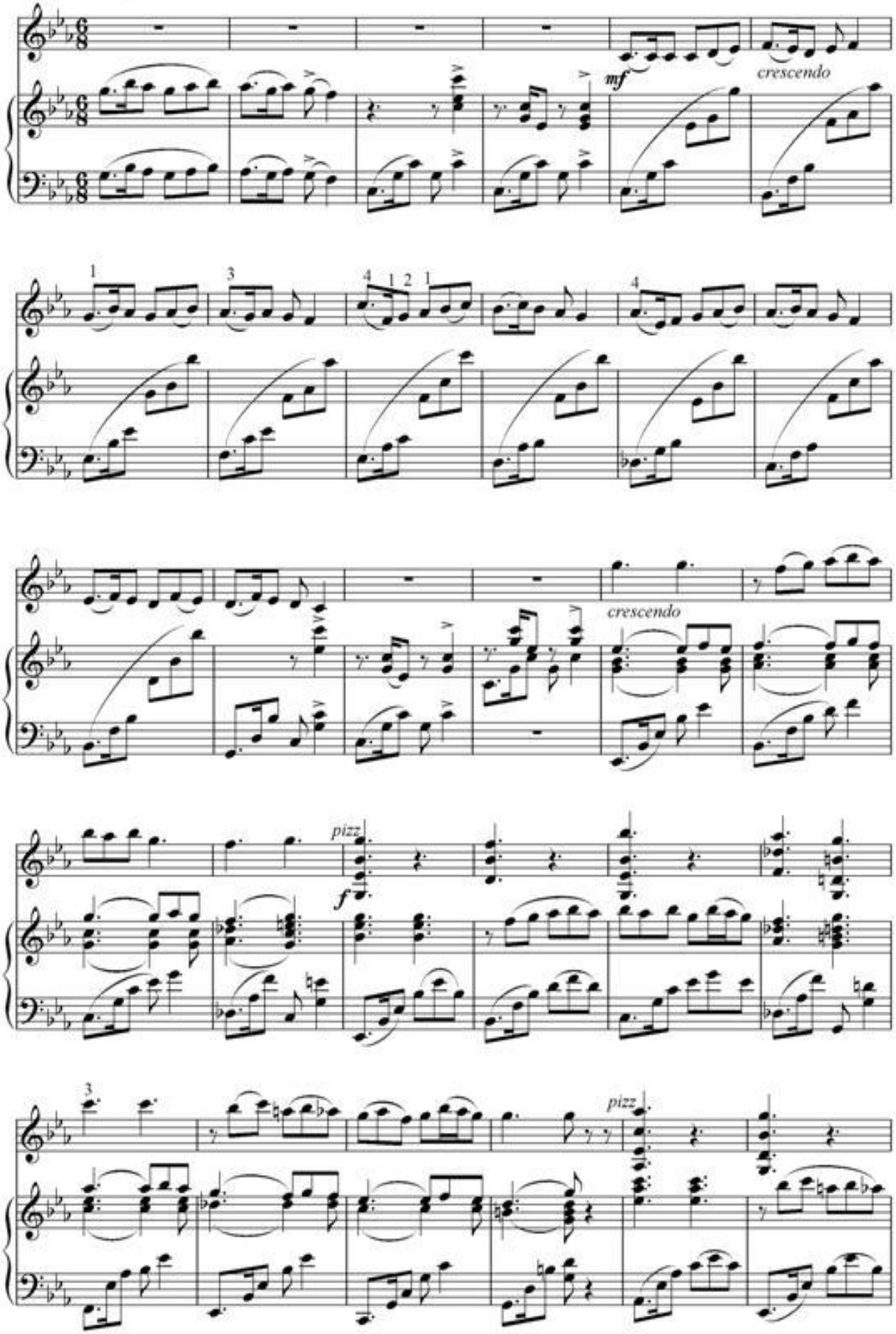
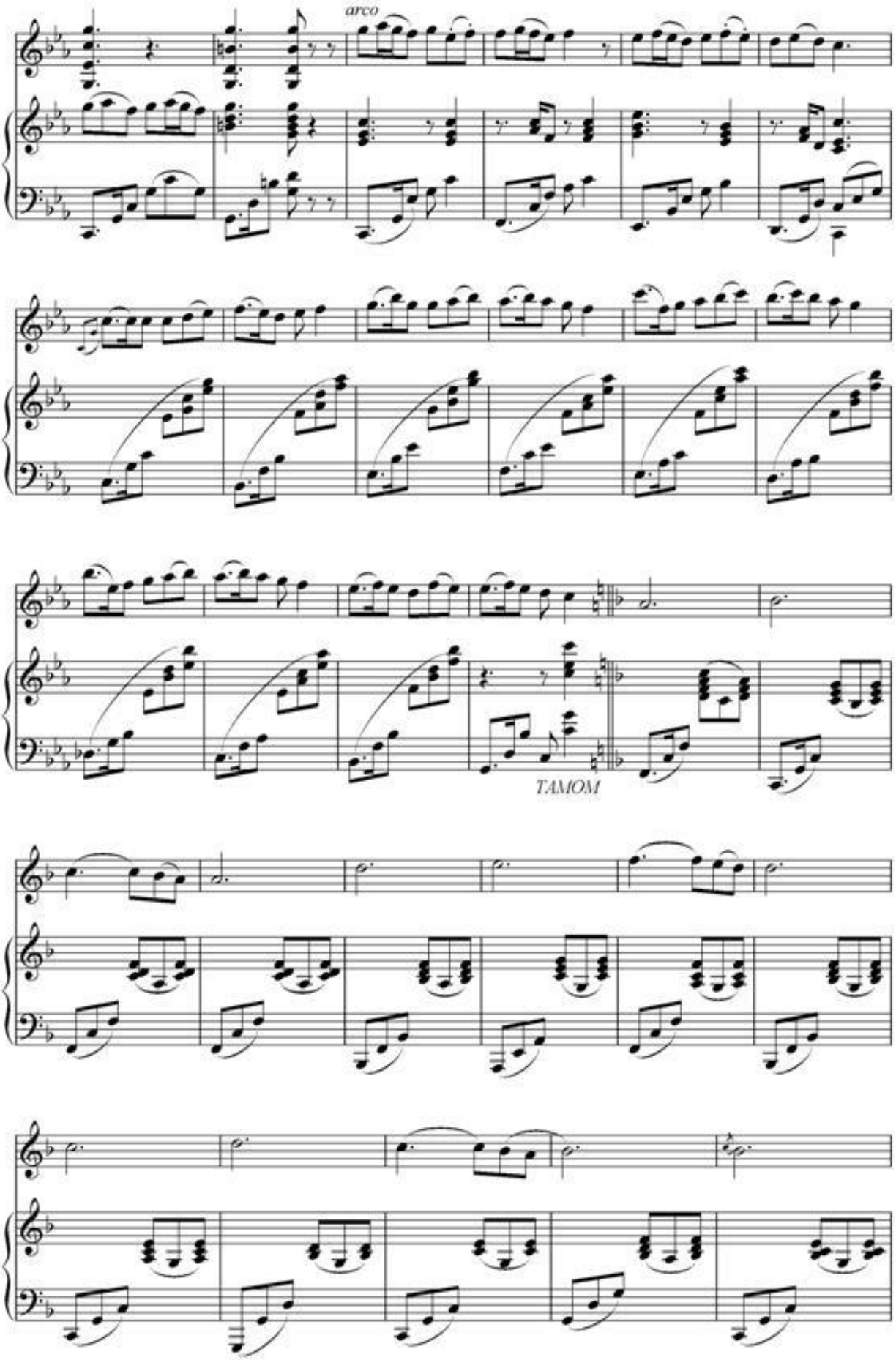
# RAQS

T.Tashmatov musiqasi.

**Allegro**

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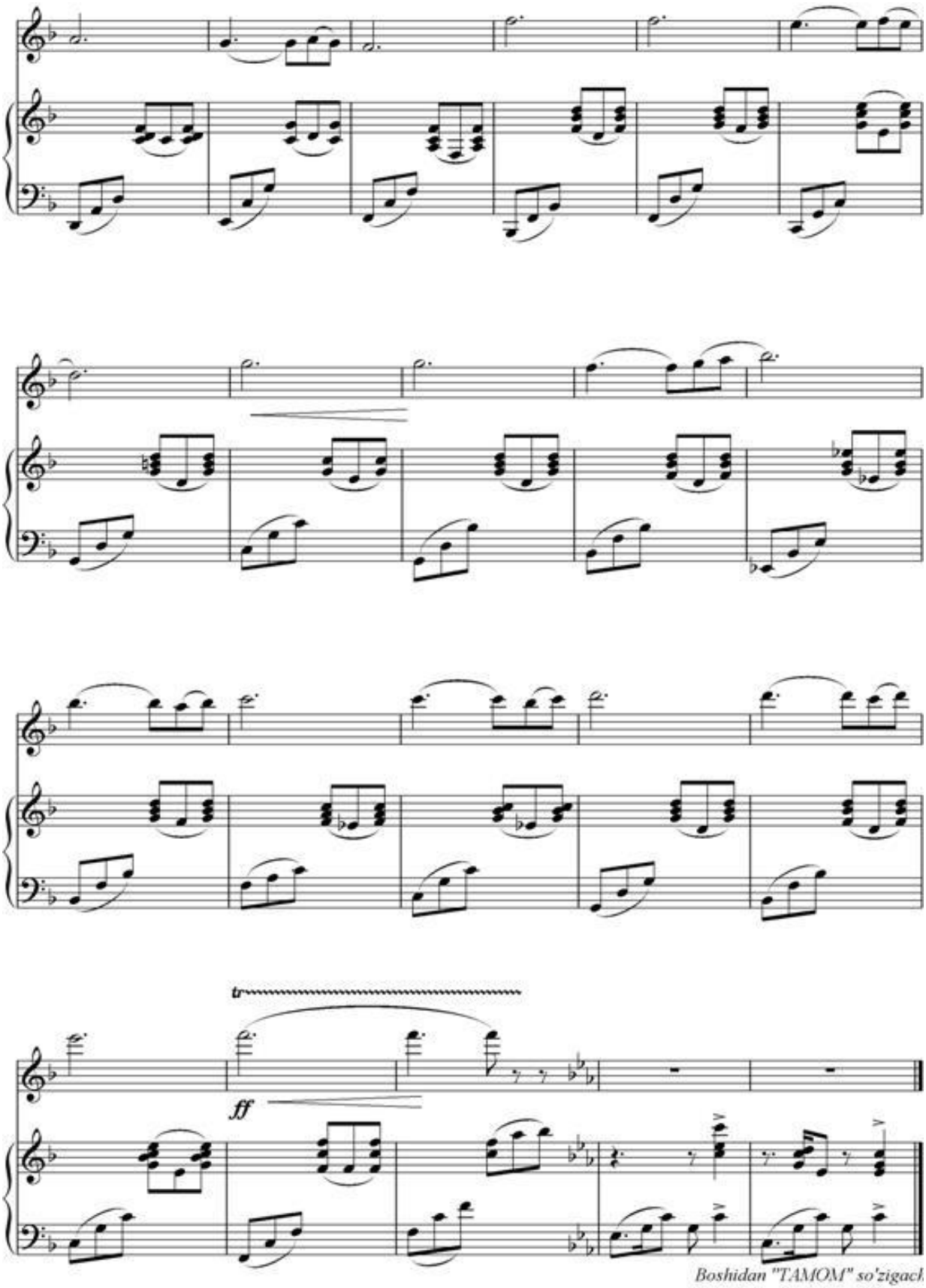
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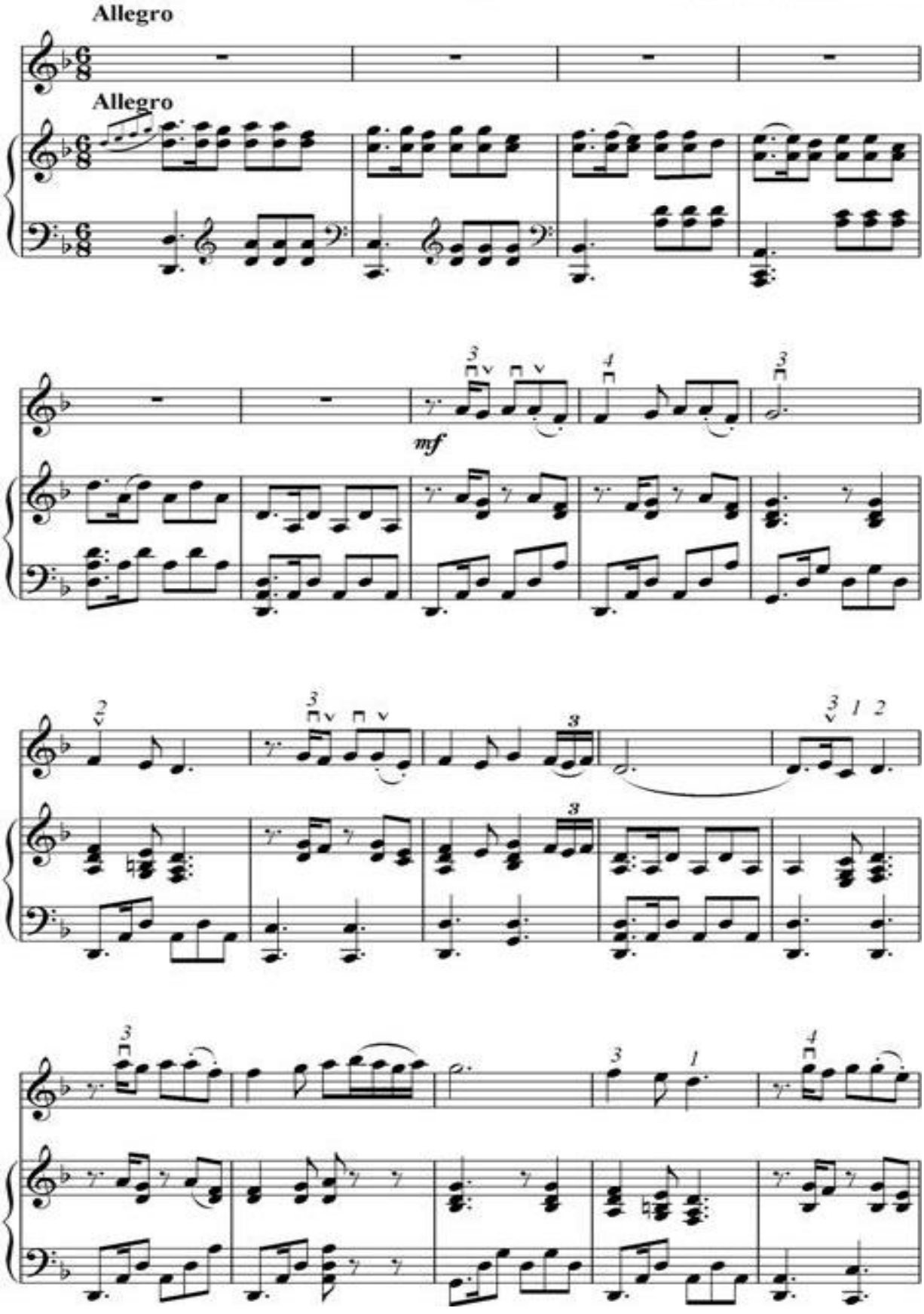
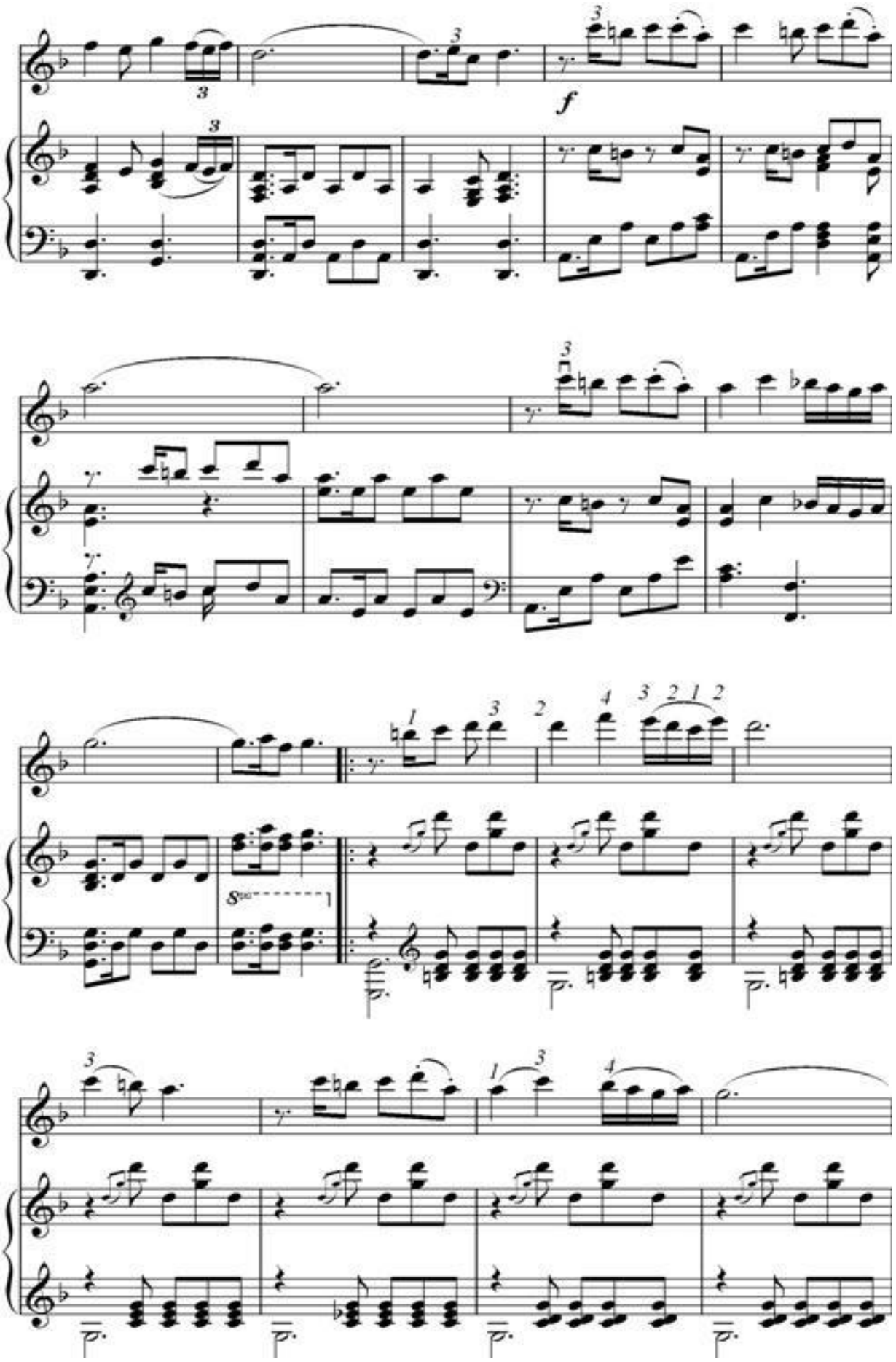
# RAQS

O.Xolmuxamedov musiqasi.

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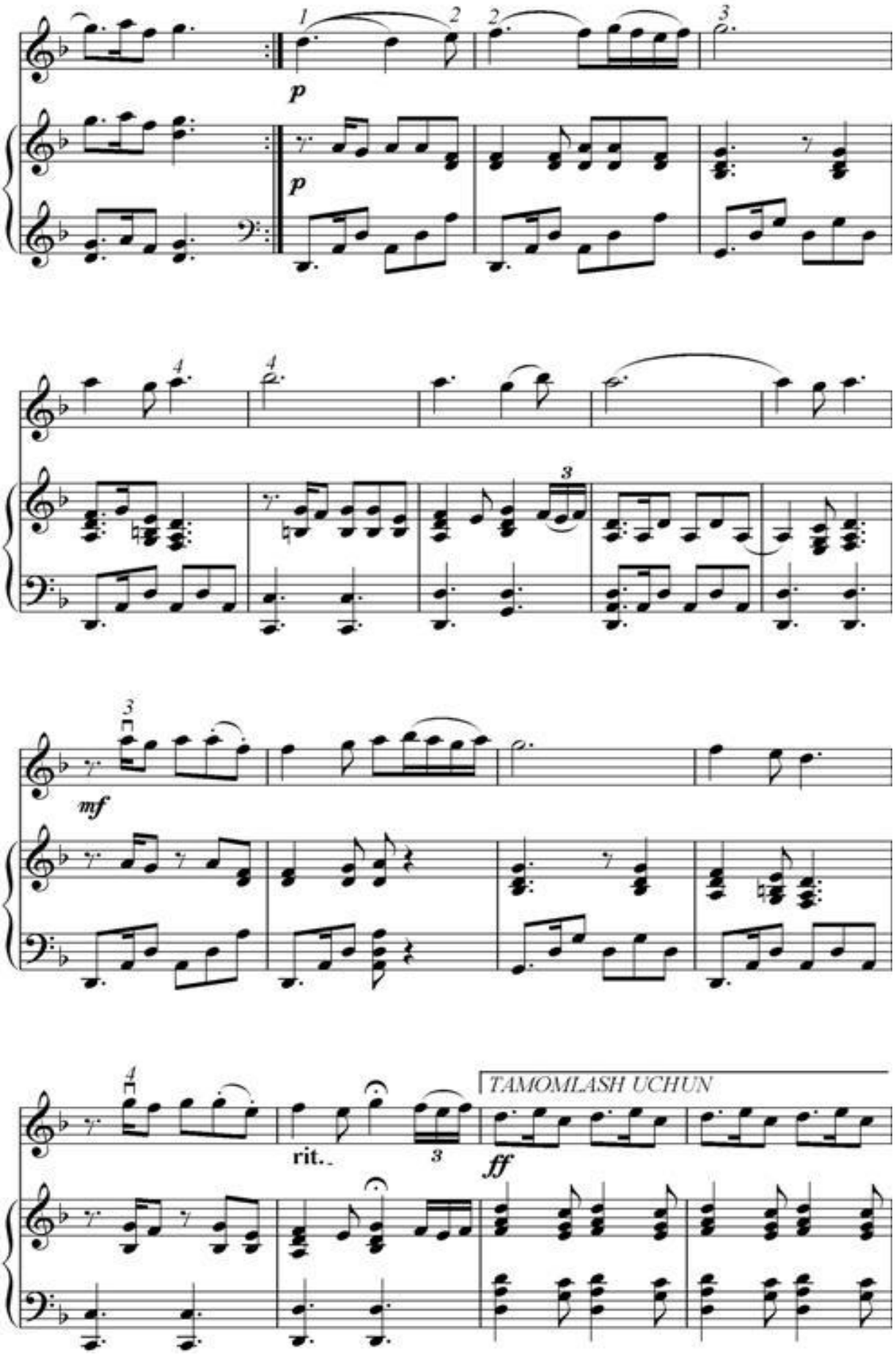
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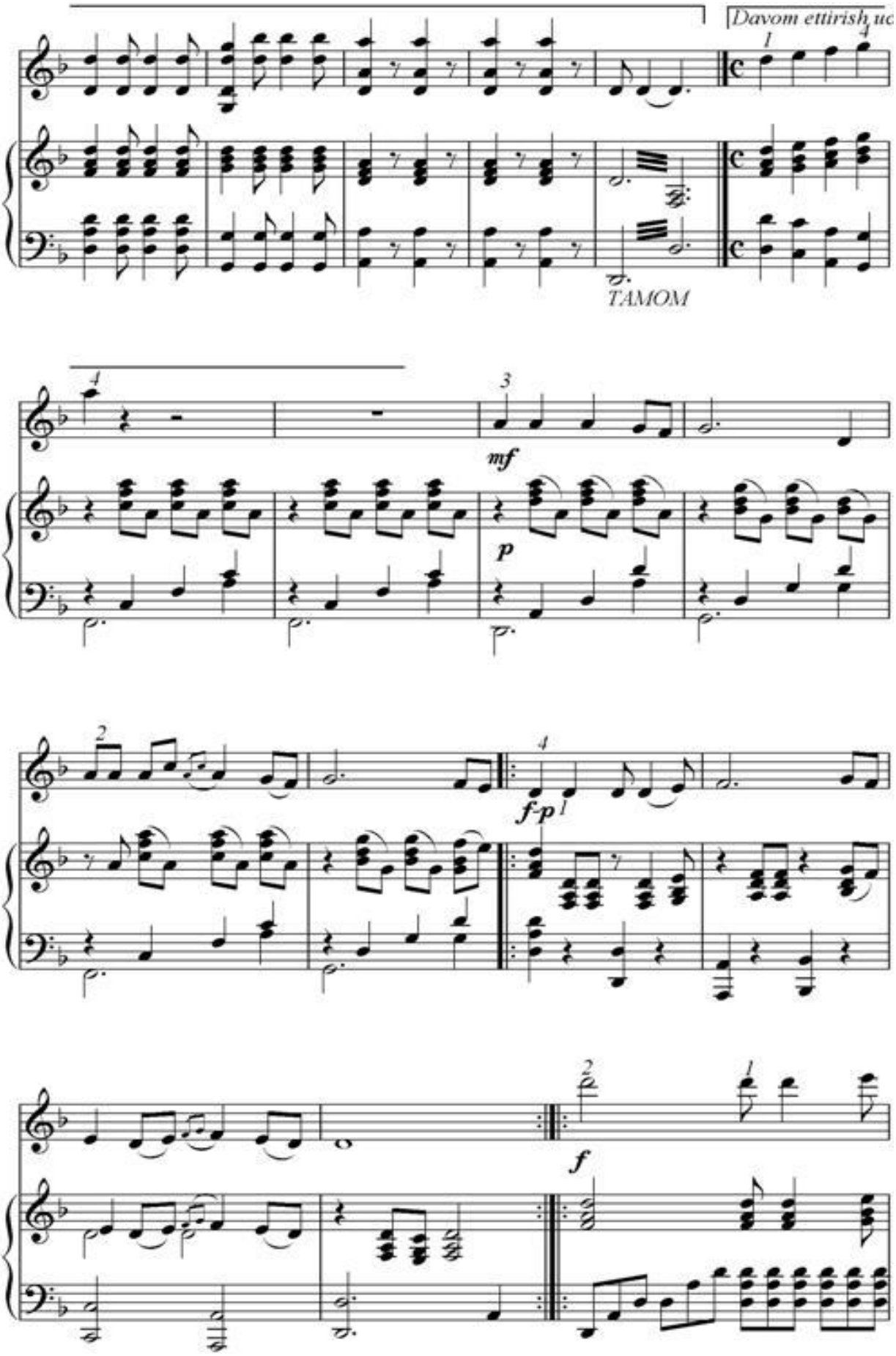
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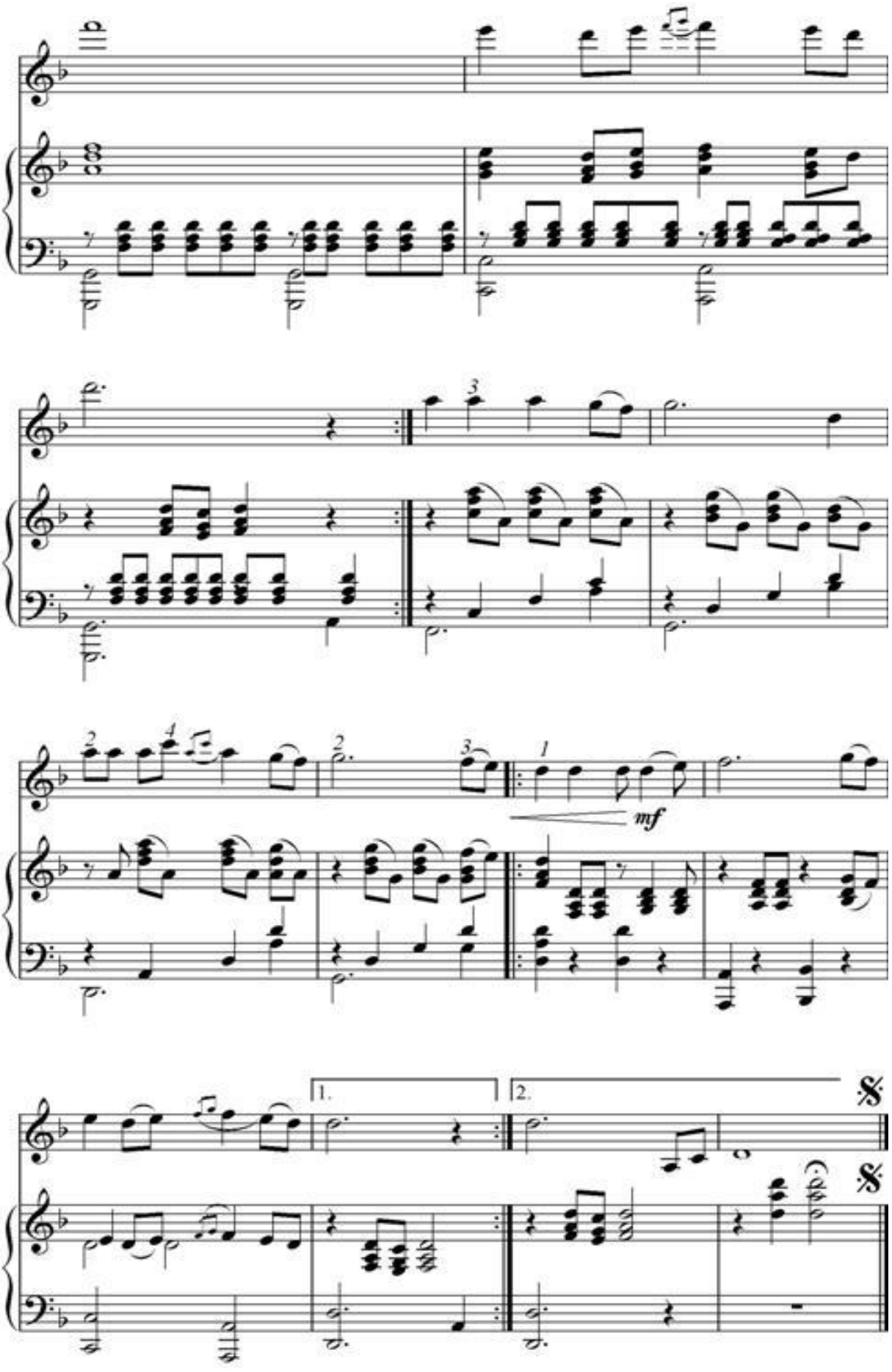
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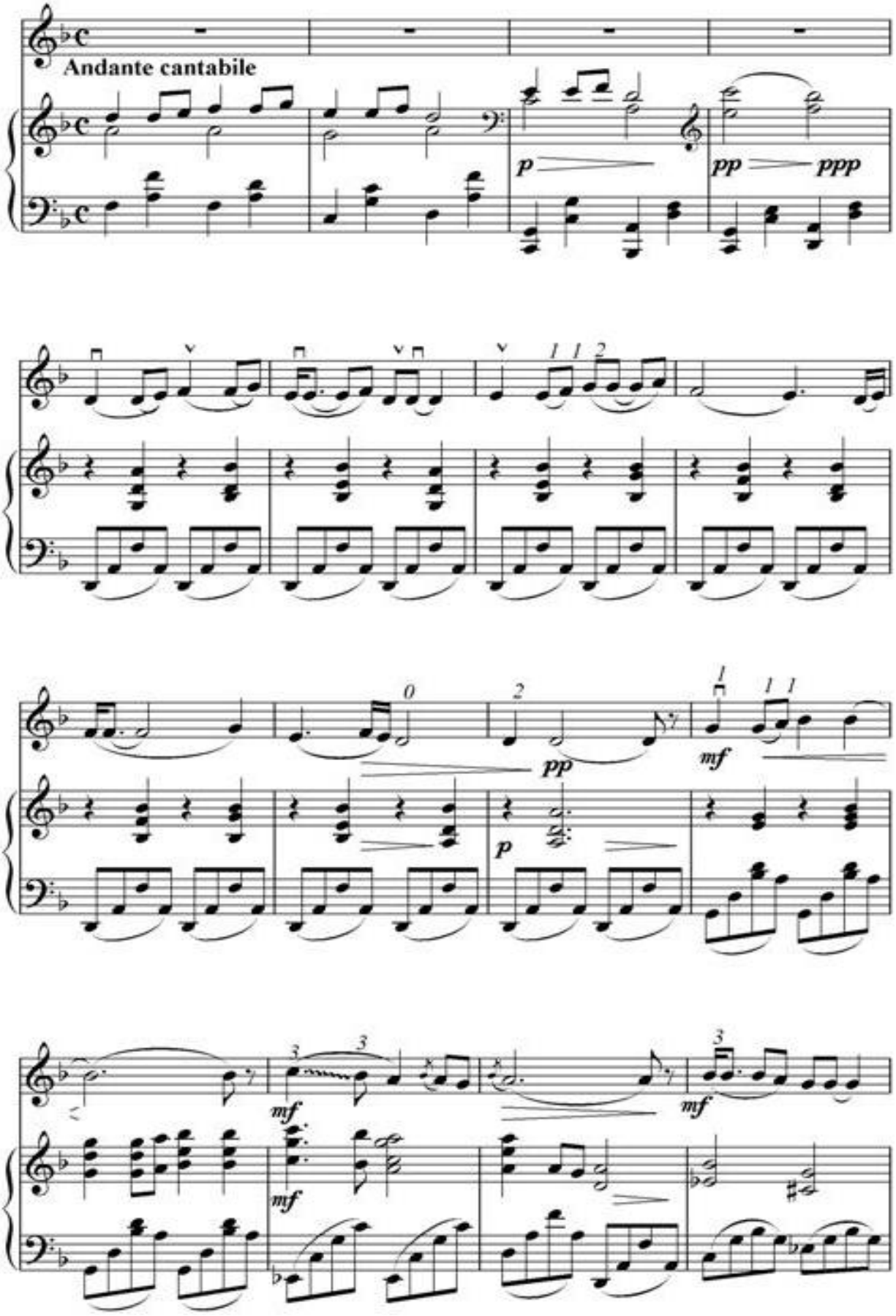
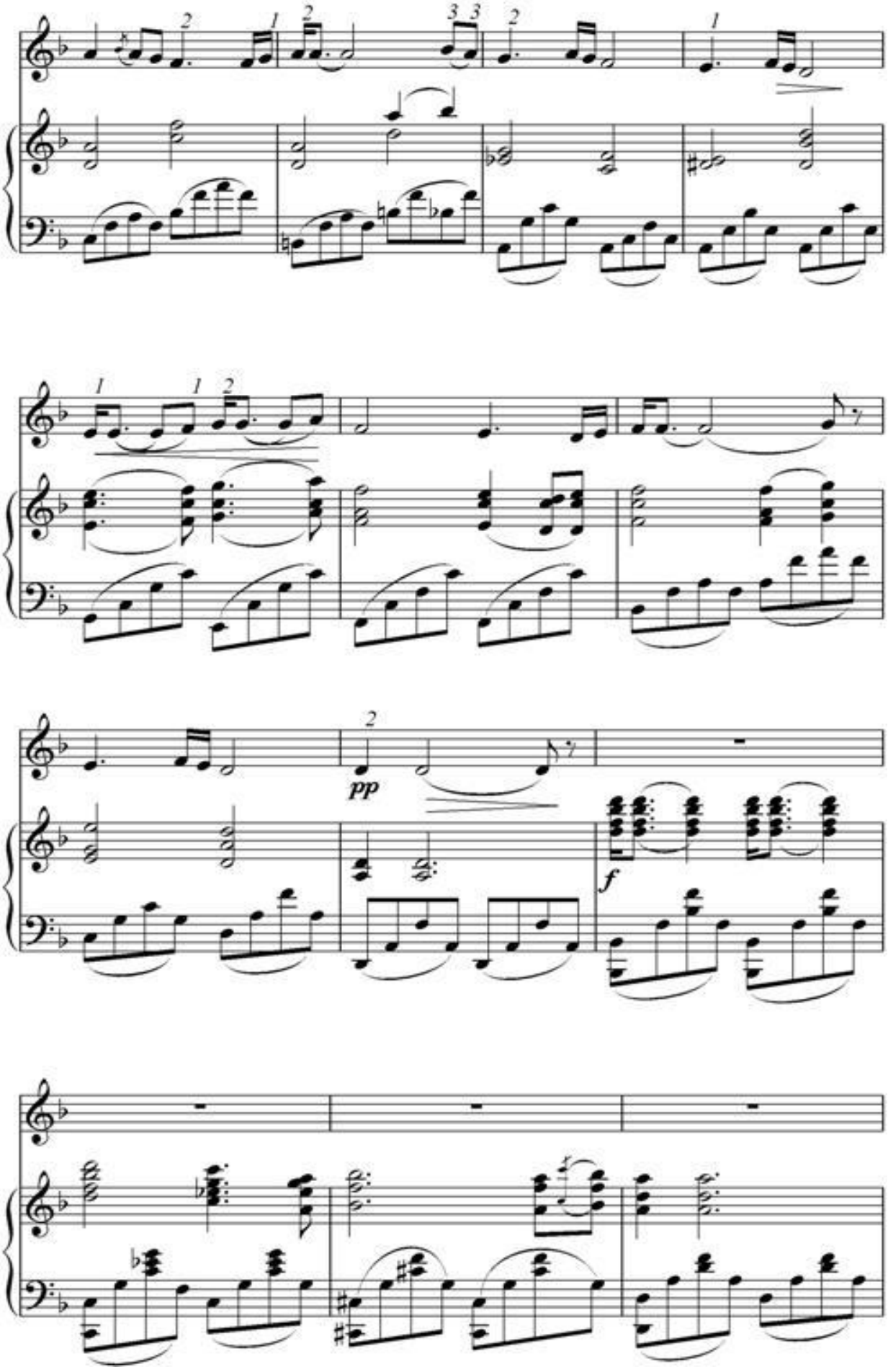
# ALLA

Ikrom Akbarov musiqasi.

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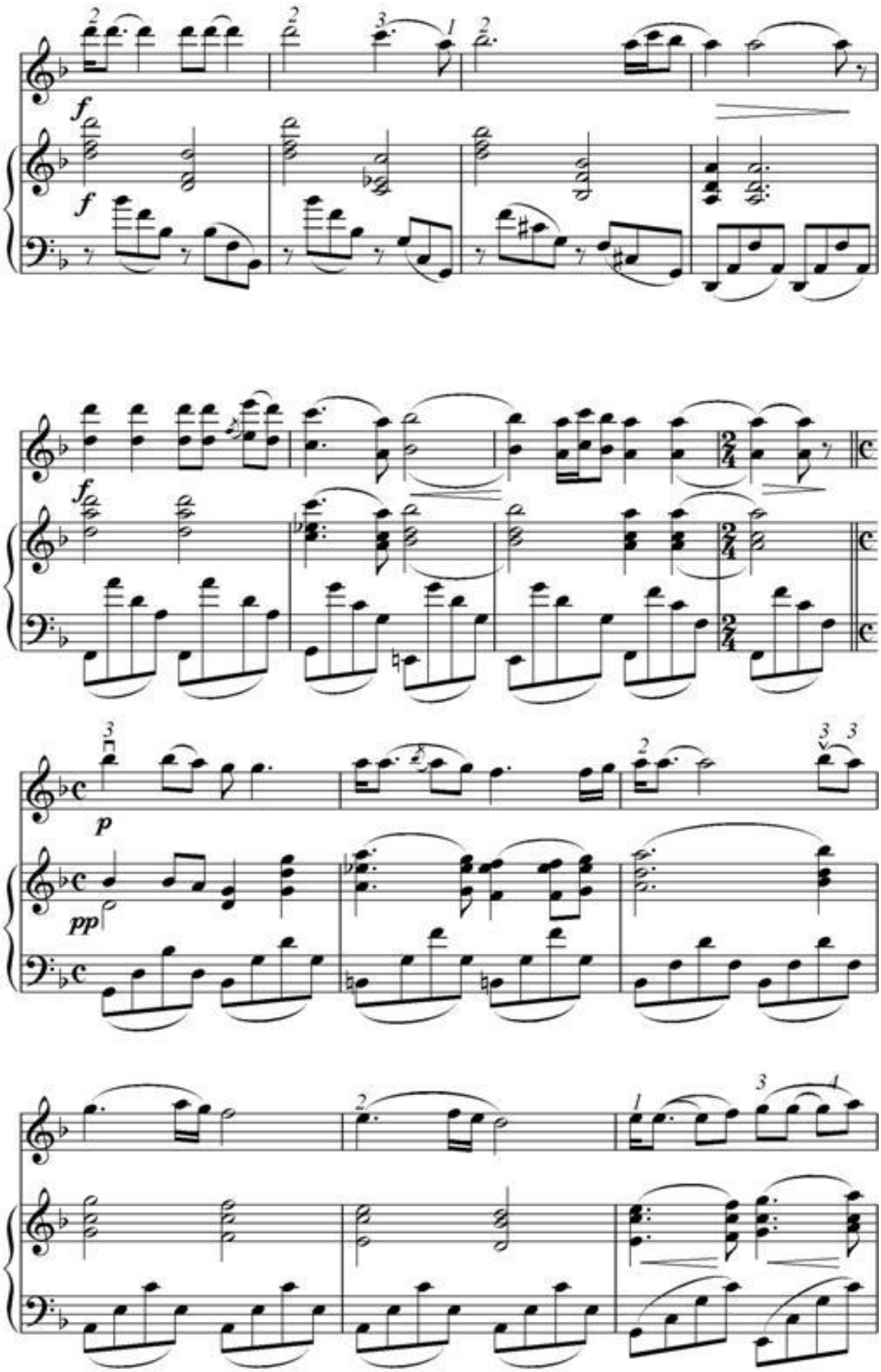
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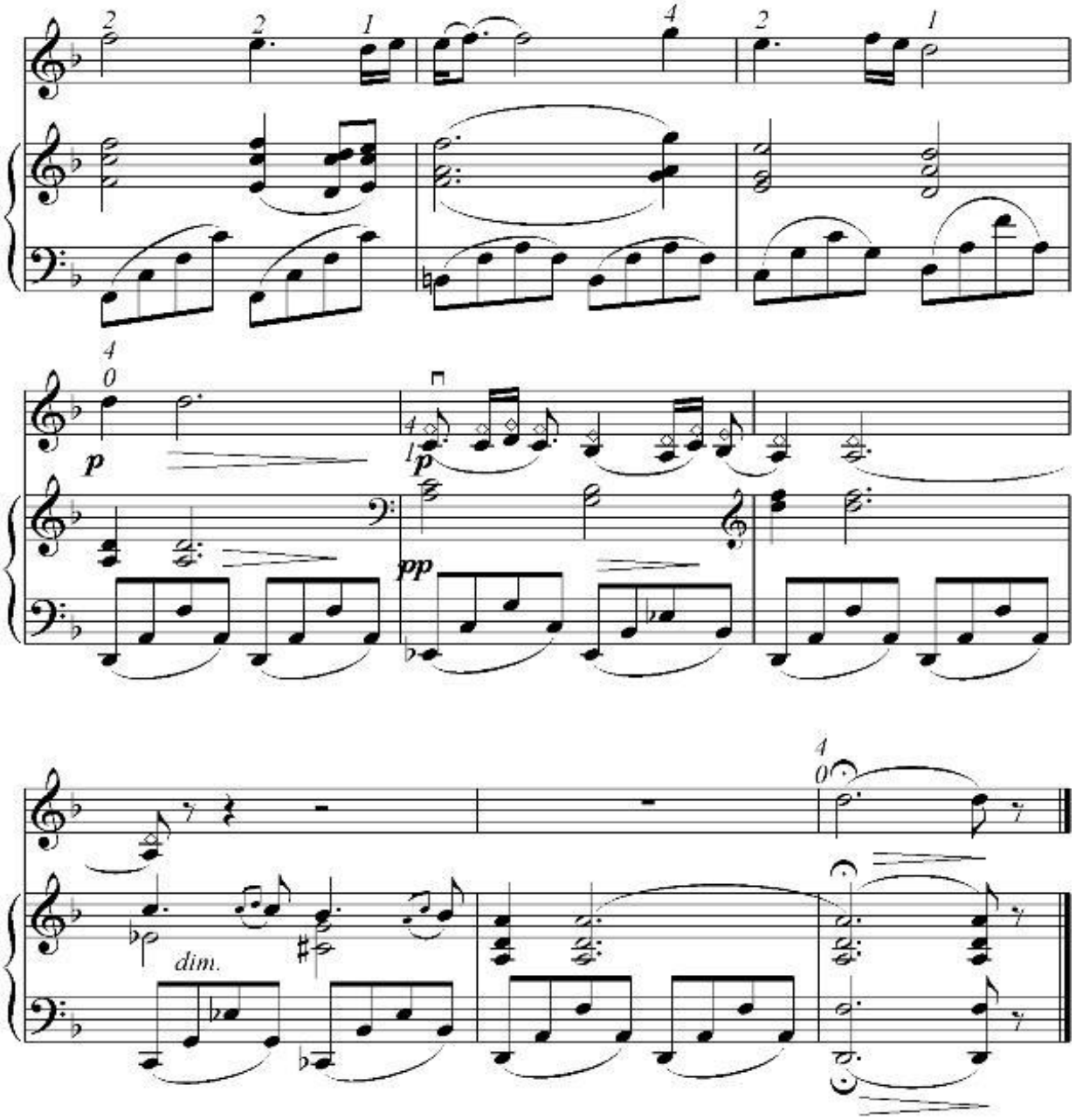
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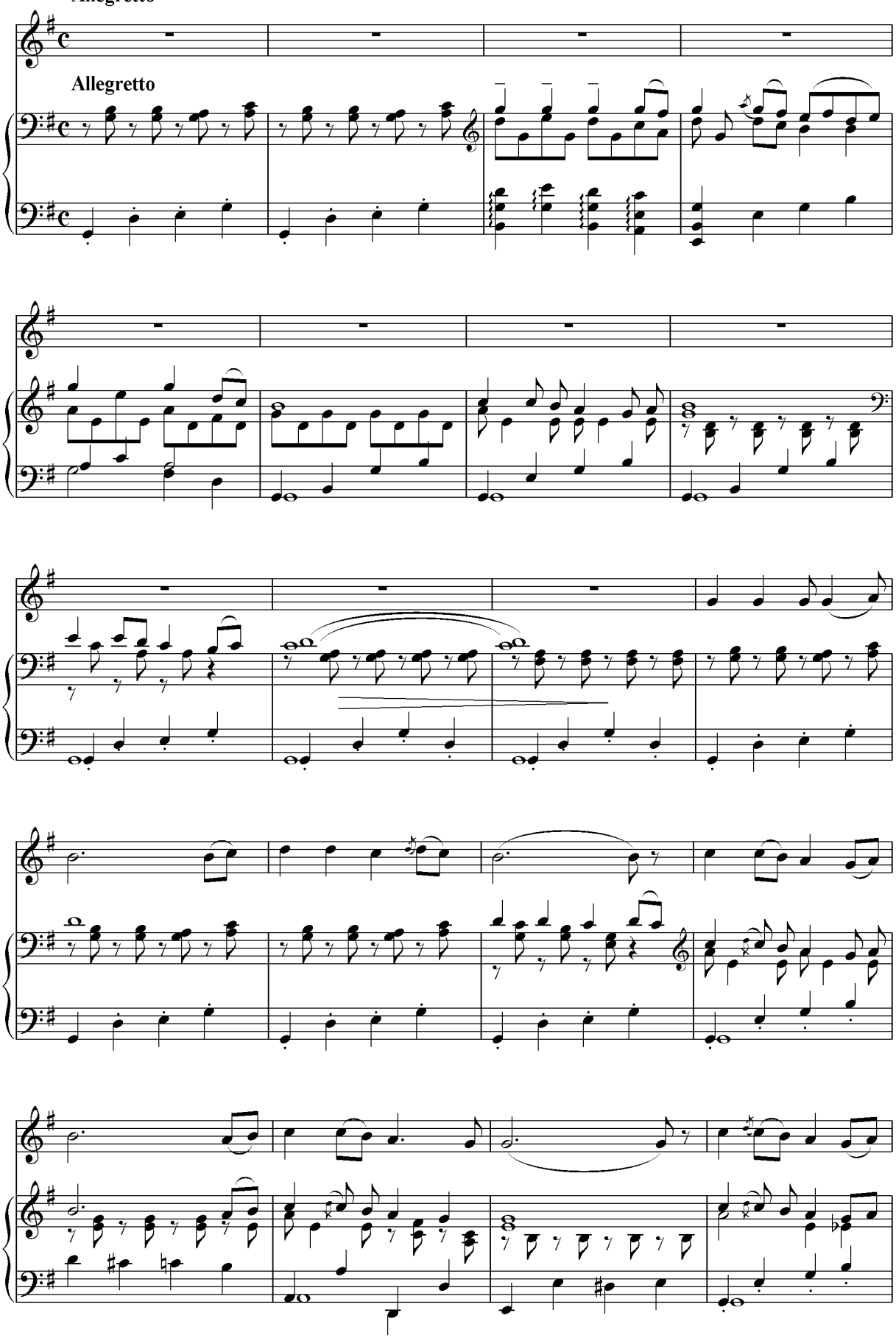
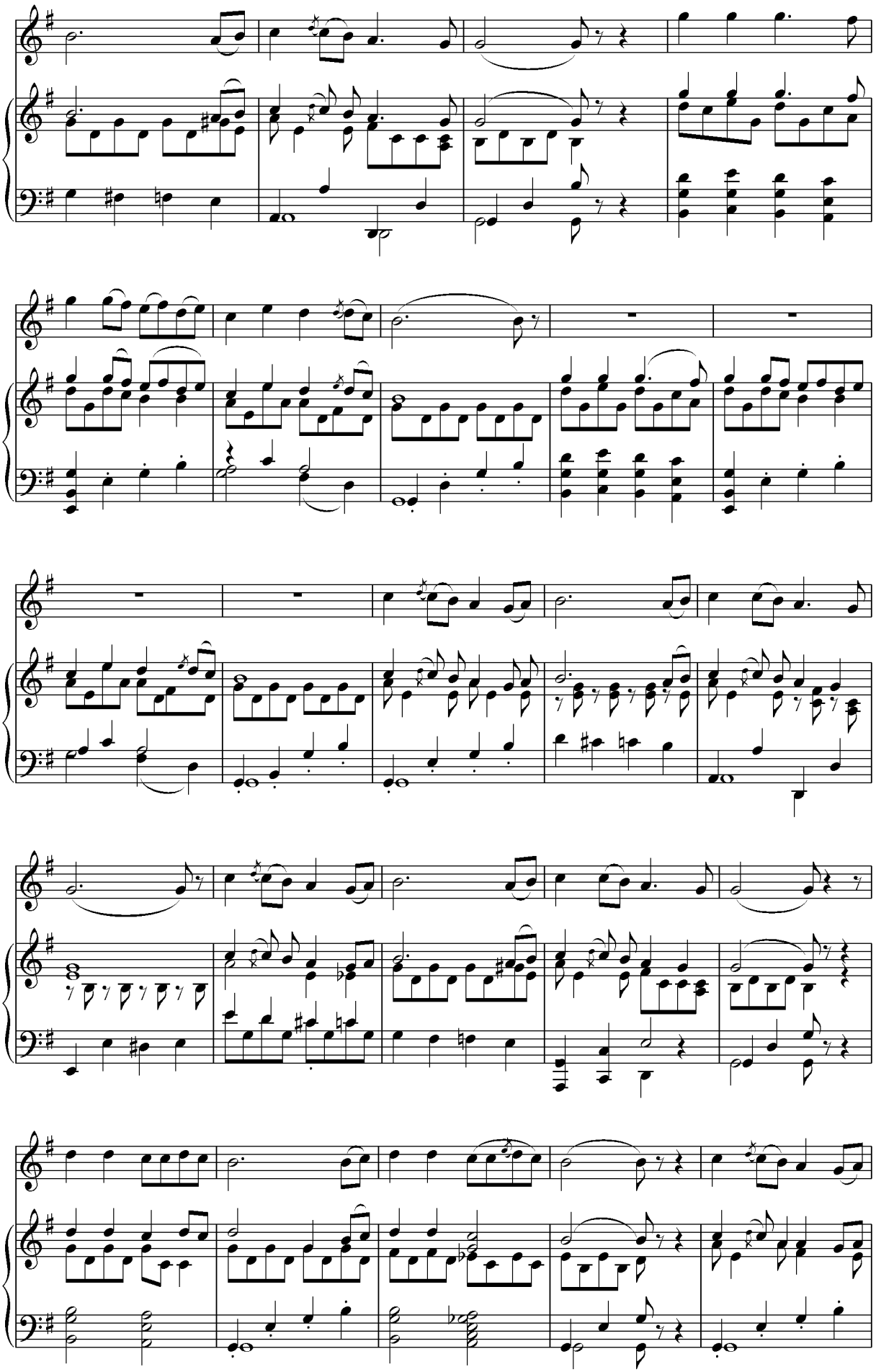
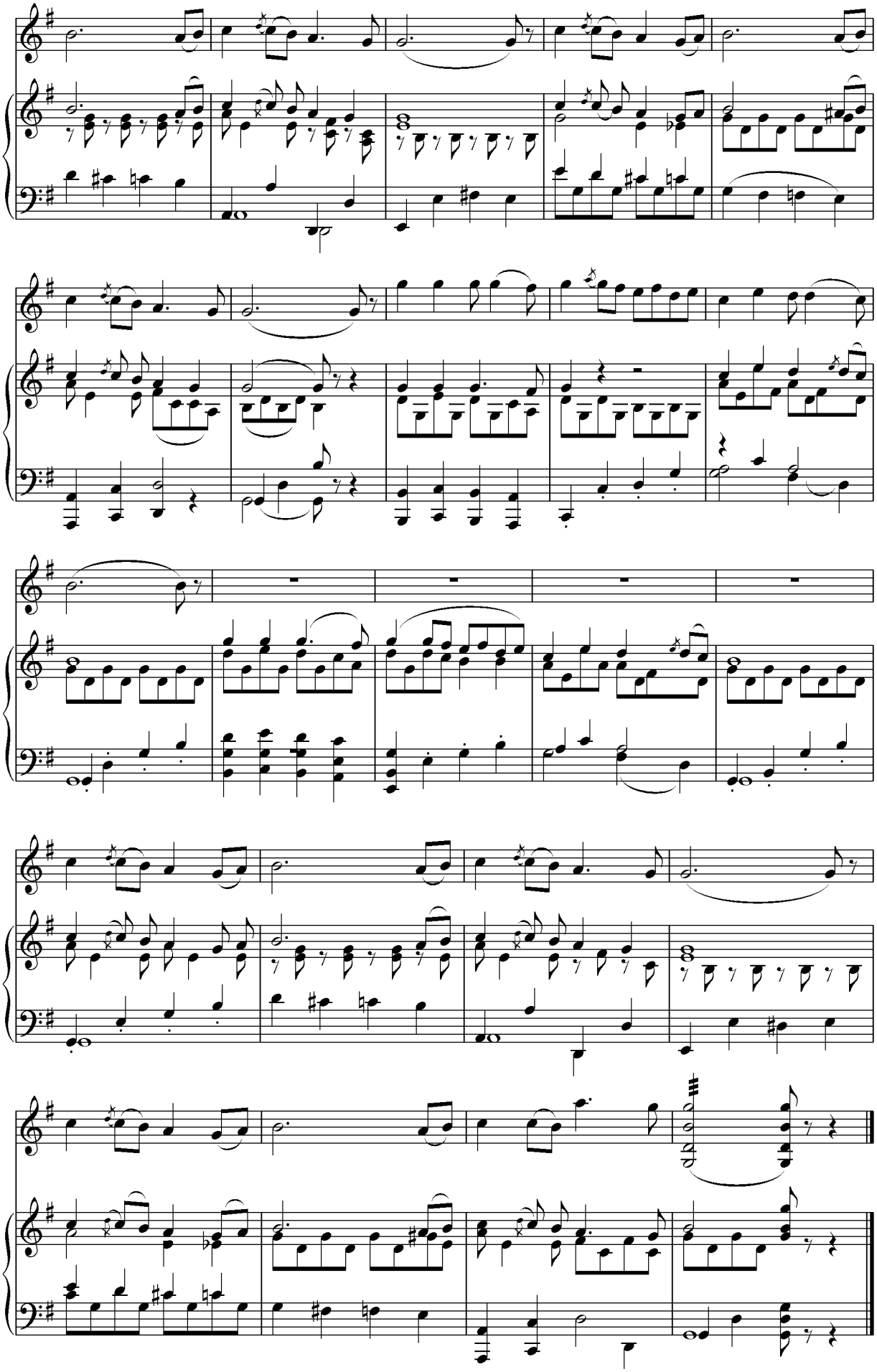
# YOSHLIK QO'SHIG'I

M.Ashrafiy musiqasi.

**Allegretto**

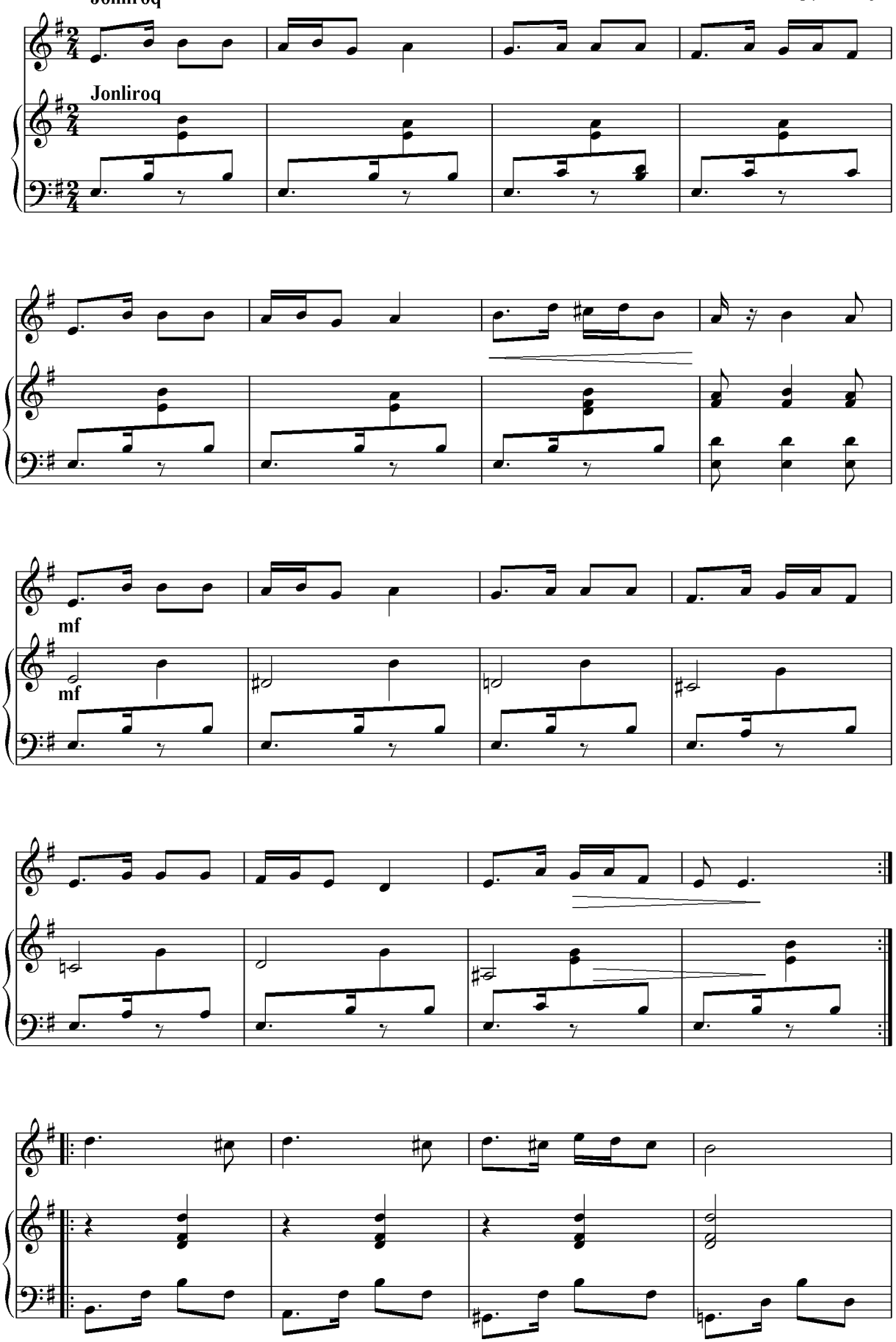


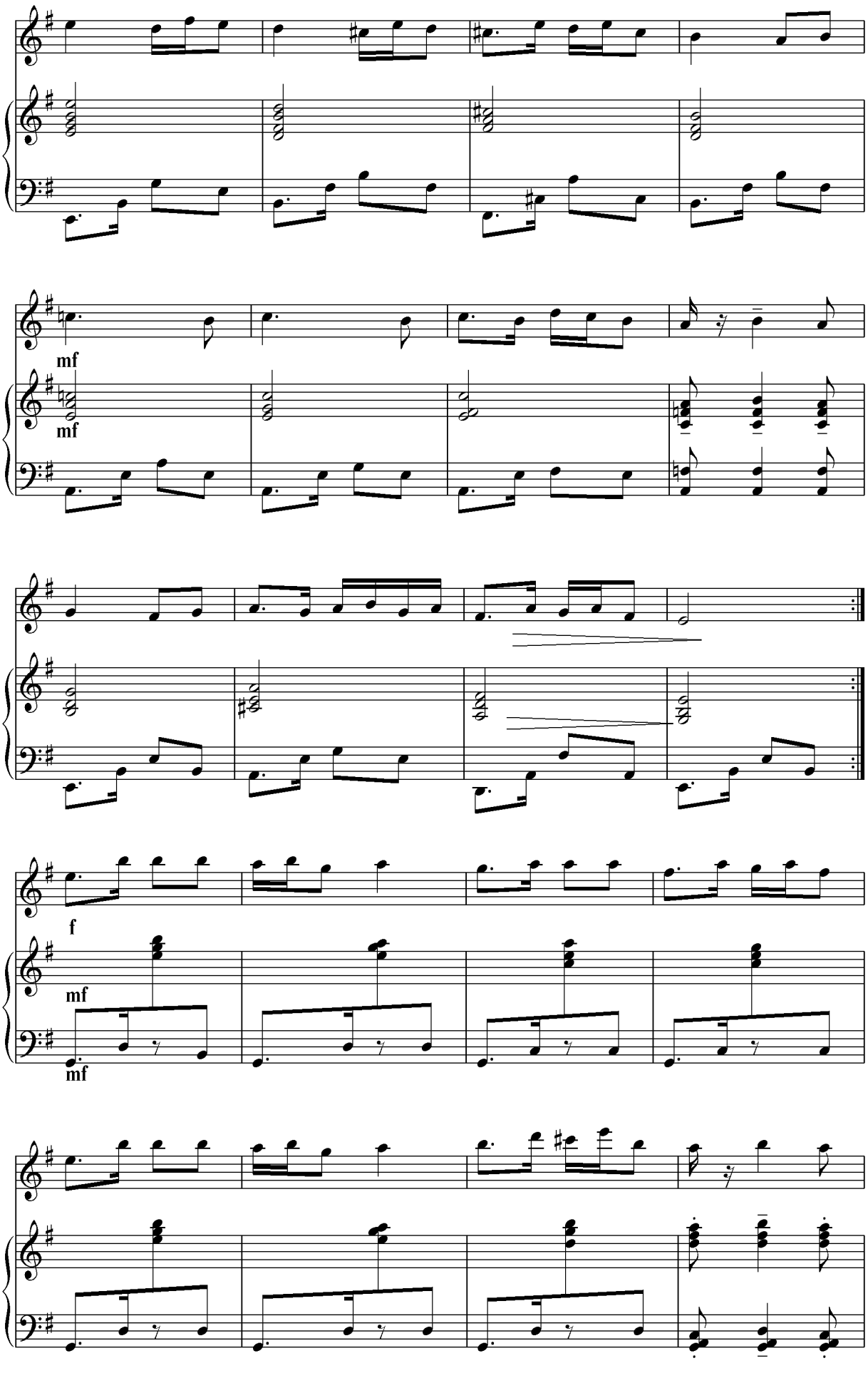




# RAQS

O'zbek xalq kuyi,
G.Sobitov qayta ishlagan

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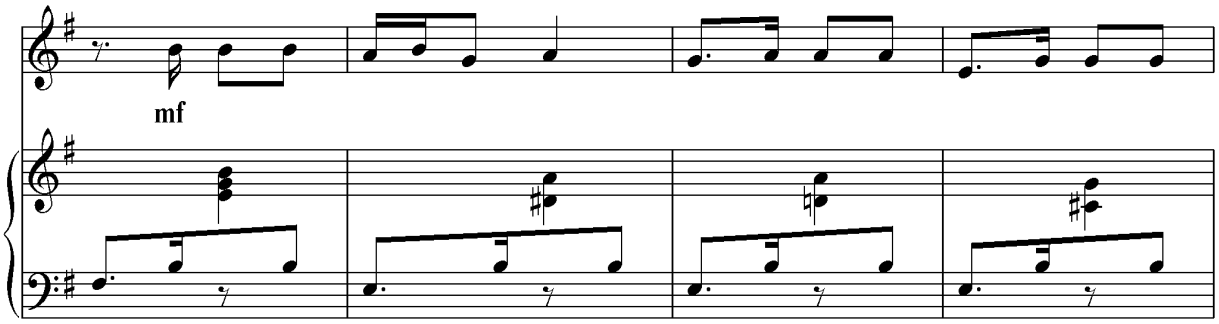
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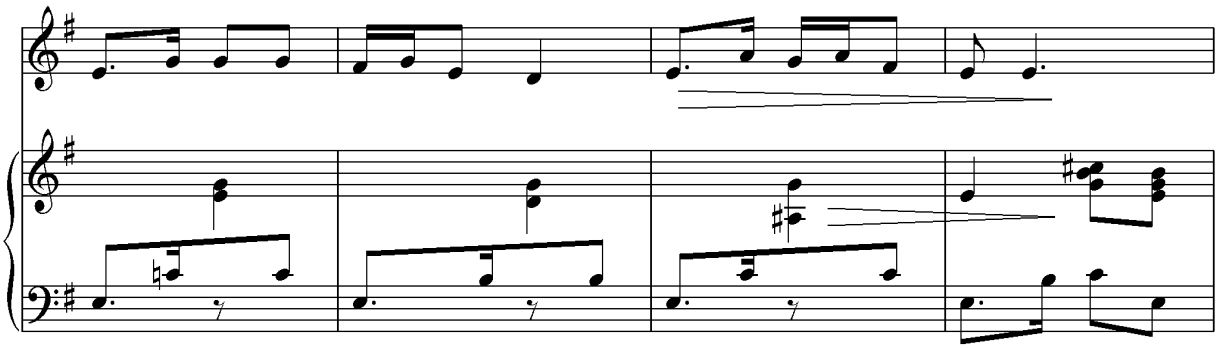

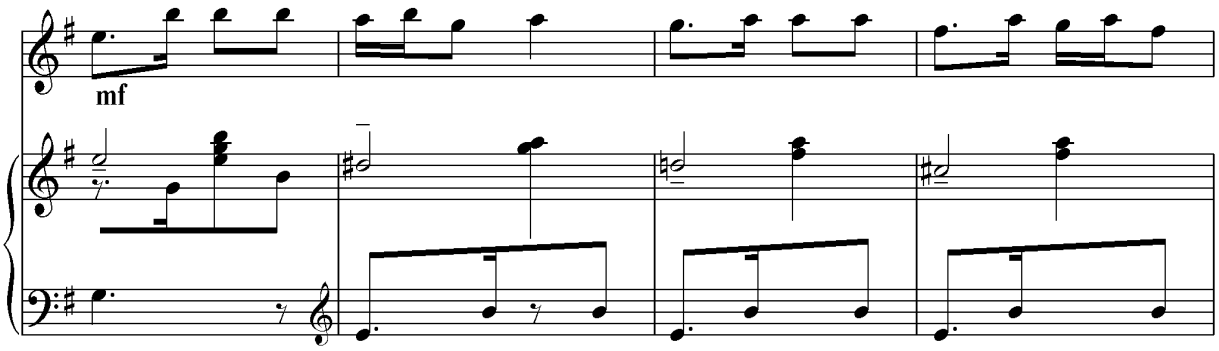
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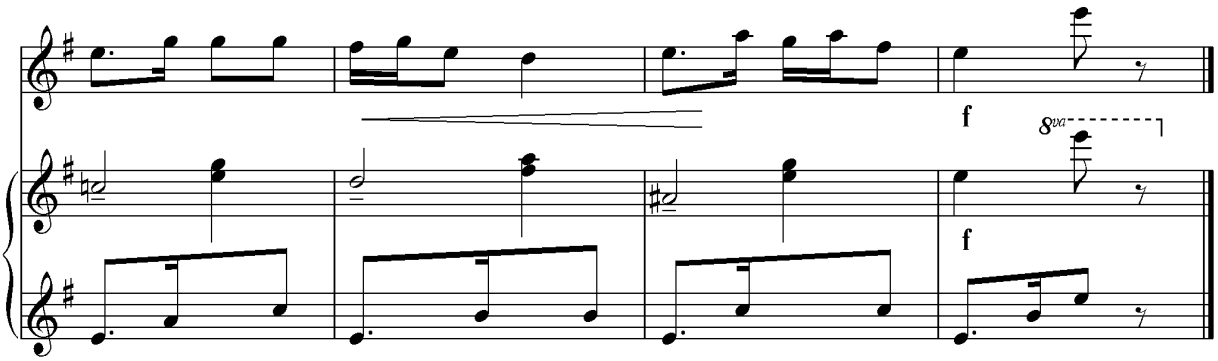
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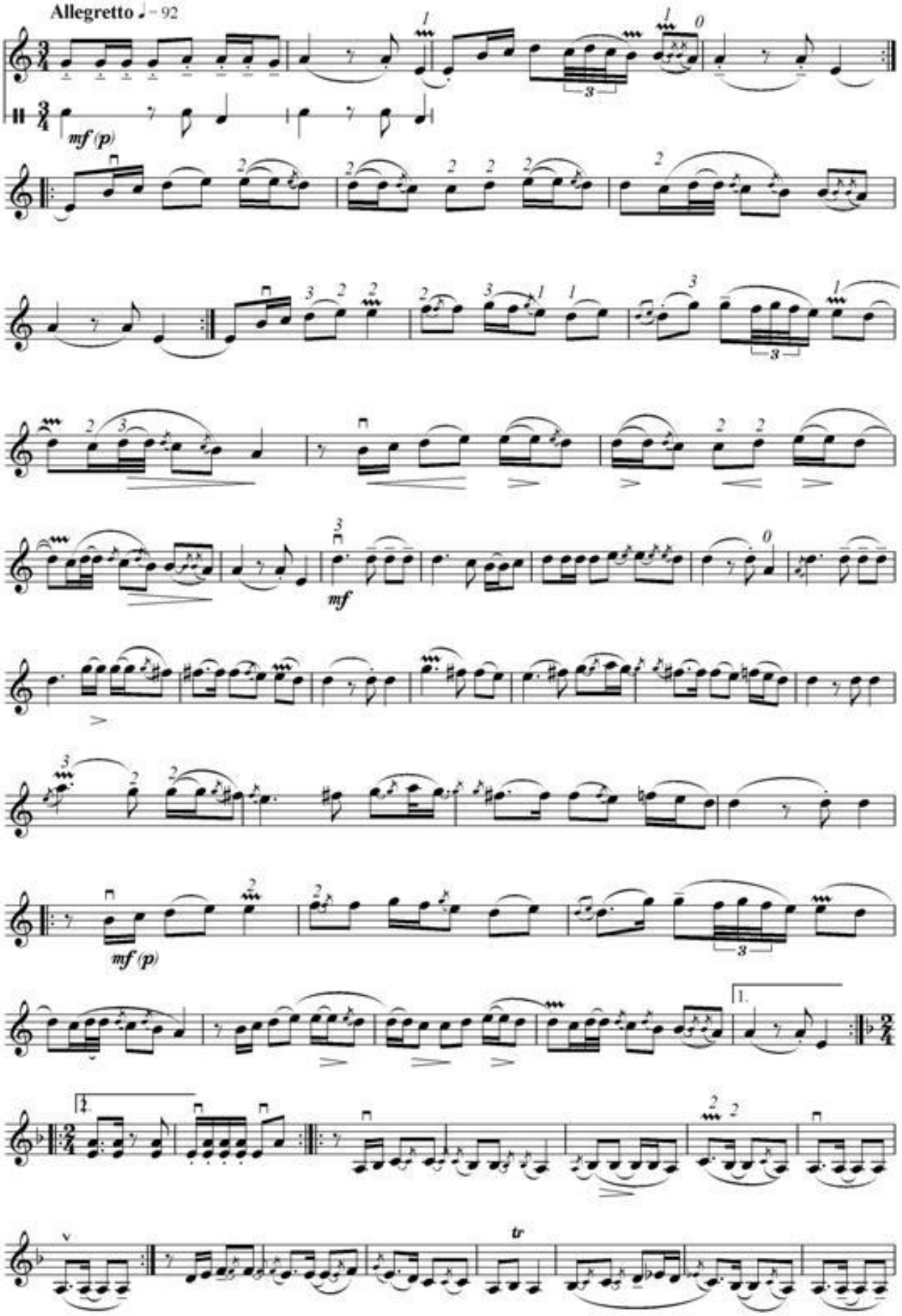
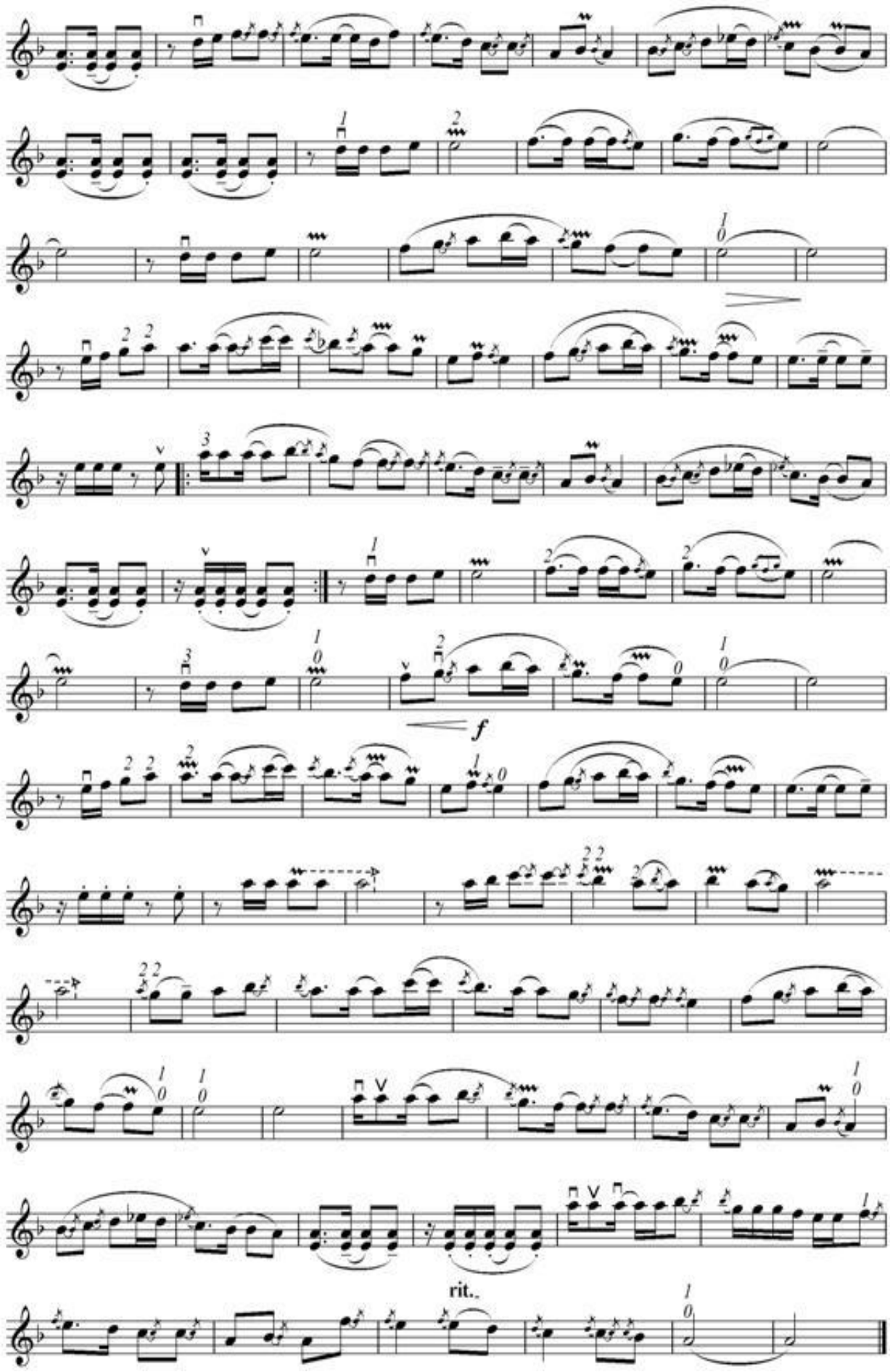
# AN’ANAVIY IJROCHILIK UCHUN TAVSIYA ETILADIGAN ASARLAR

# GULBAHOR VA TANAVOR

O'zbek xalq kuyi.

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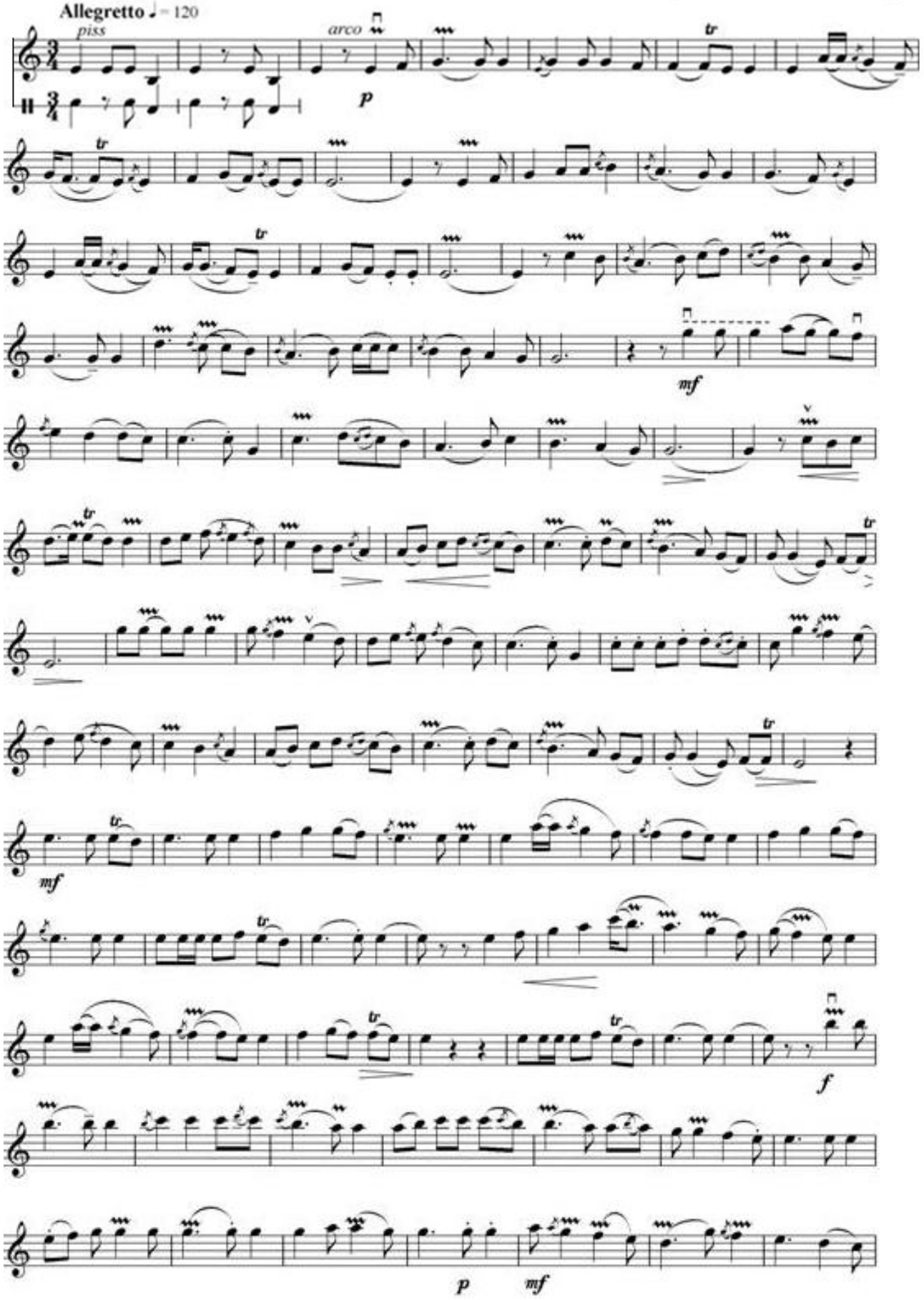
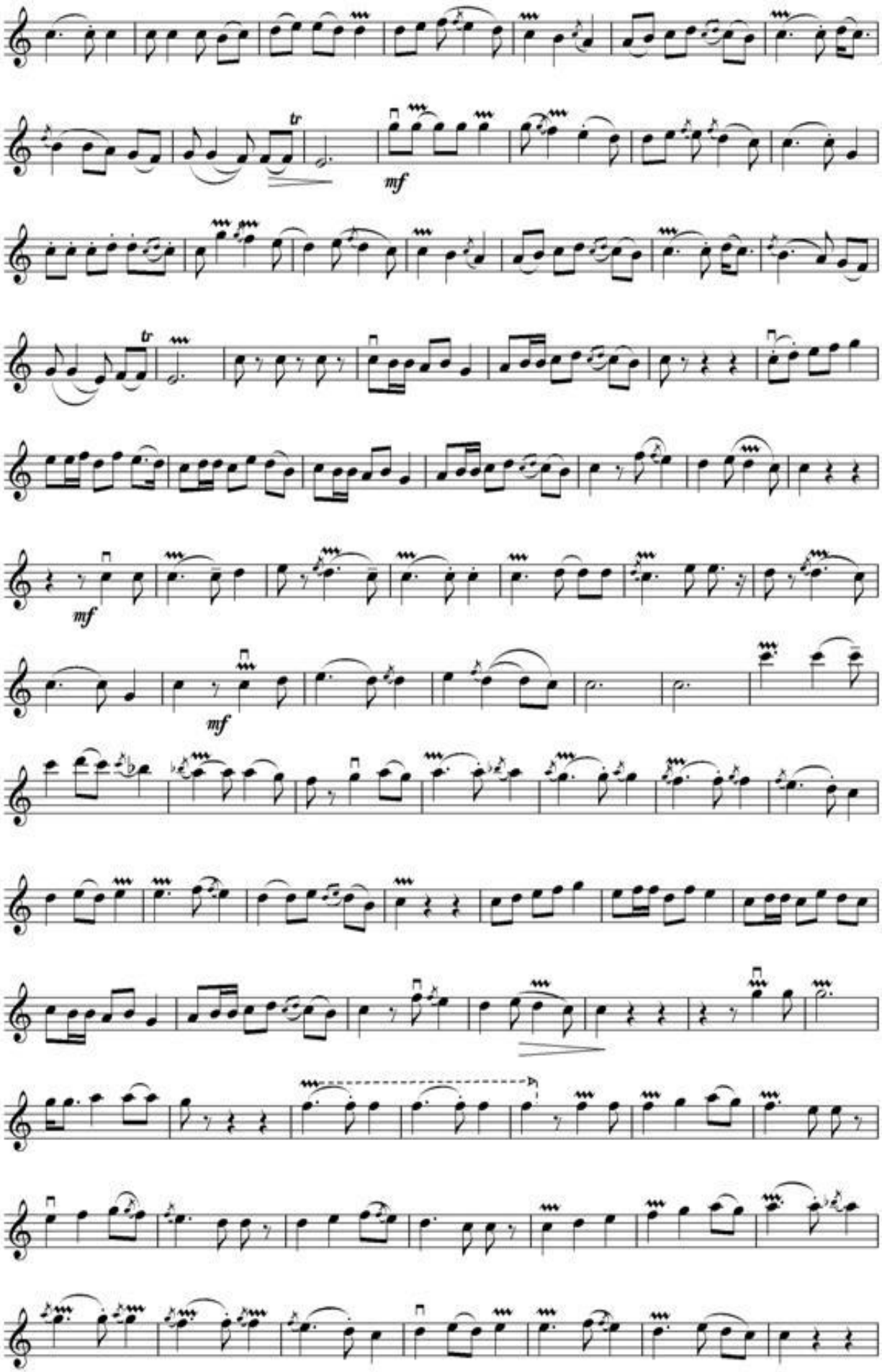
# GULUZORIM

Hoji Abdulaziz Abdurasulov musiqasi.

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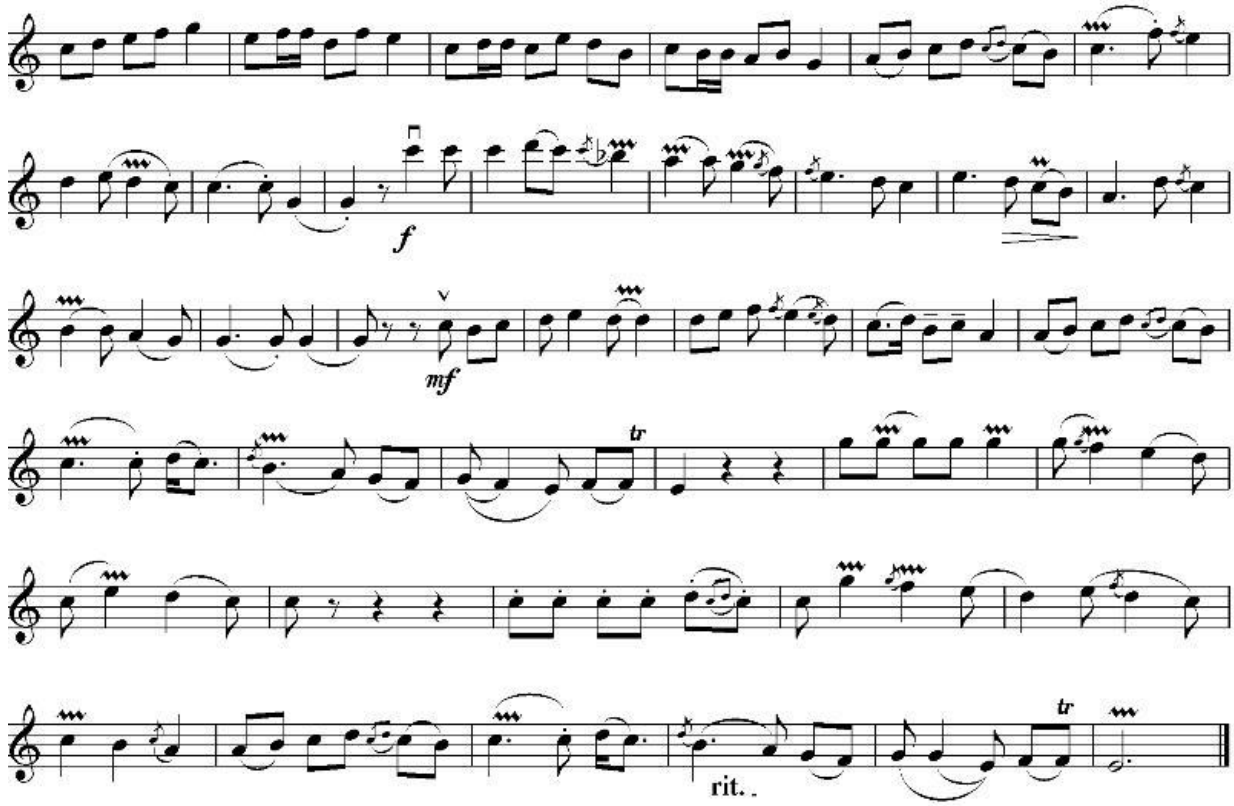
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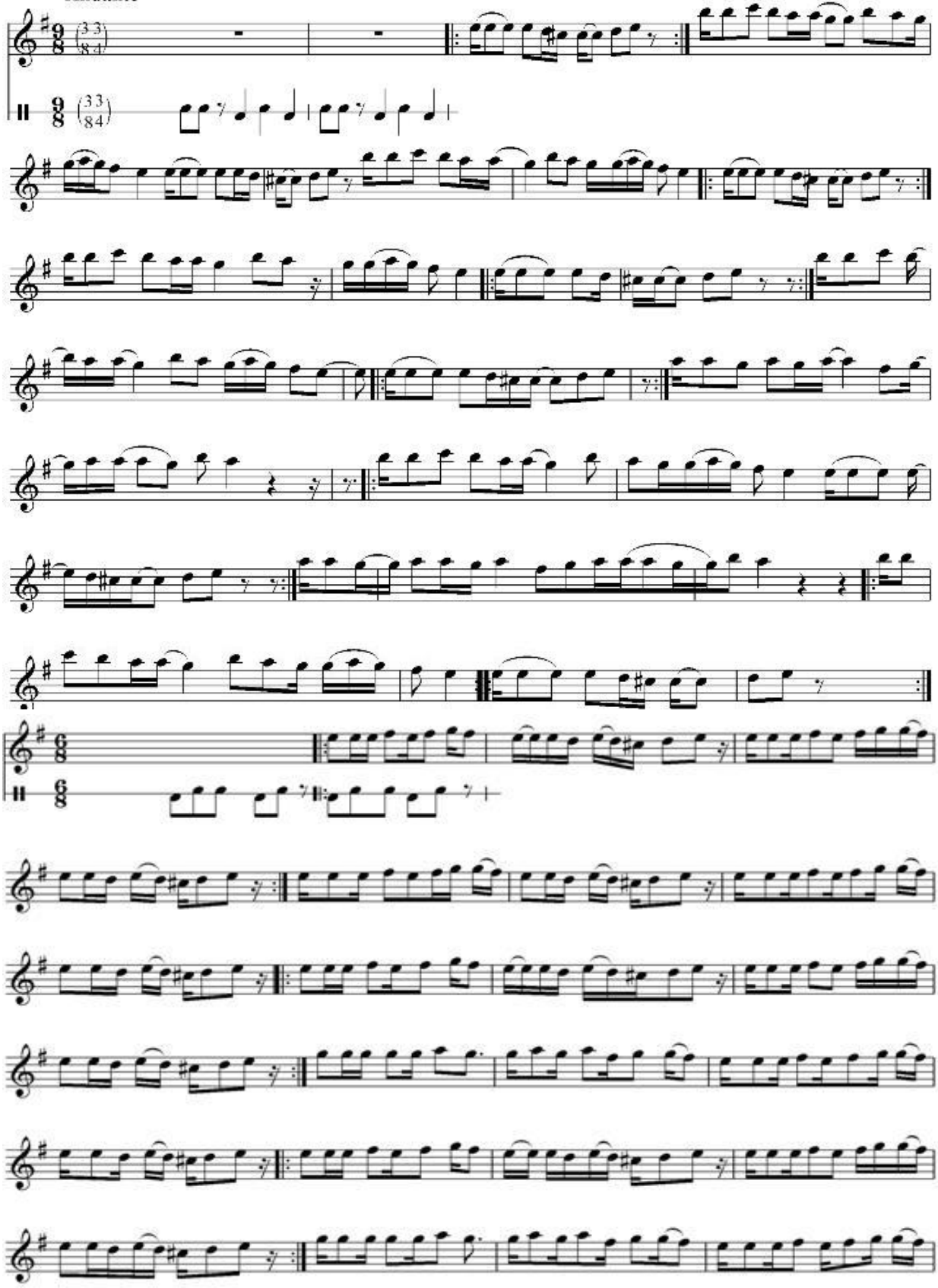
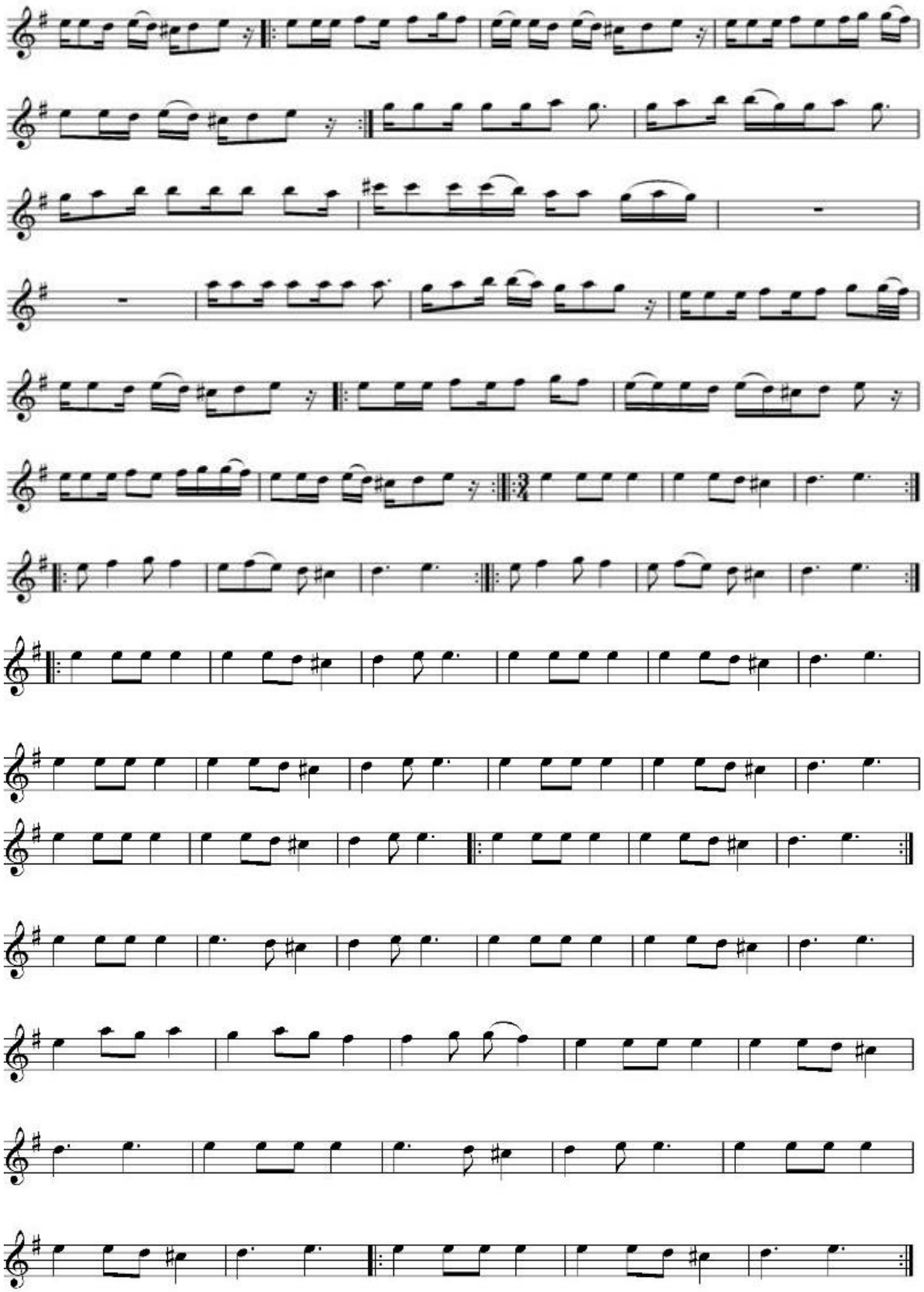
# Saraxbori (sarxonai) Javoniy

O'zbek xalq ohanglari asosida O'lmas Rasulov qayta ishlagan,
M.Samandarova ijrosidan, X.Xudoyev notaga olgan.

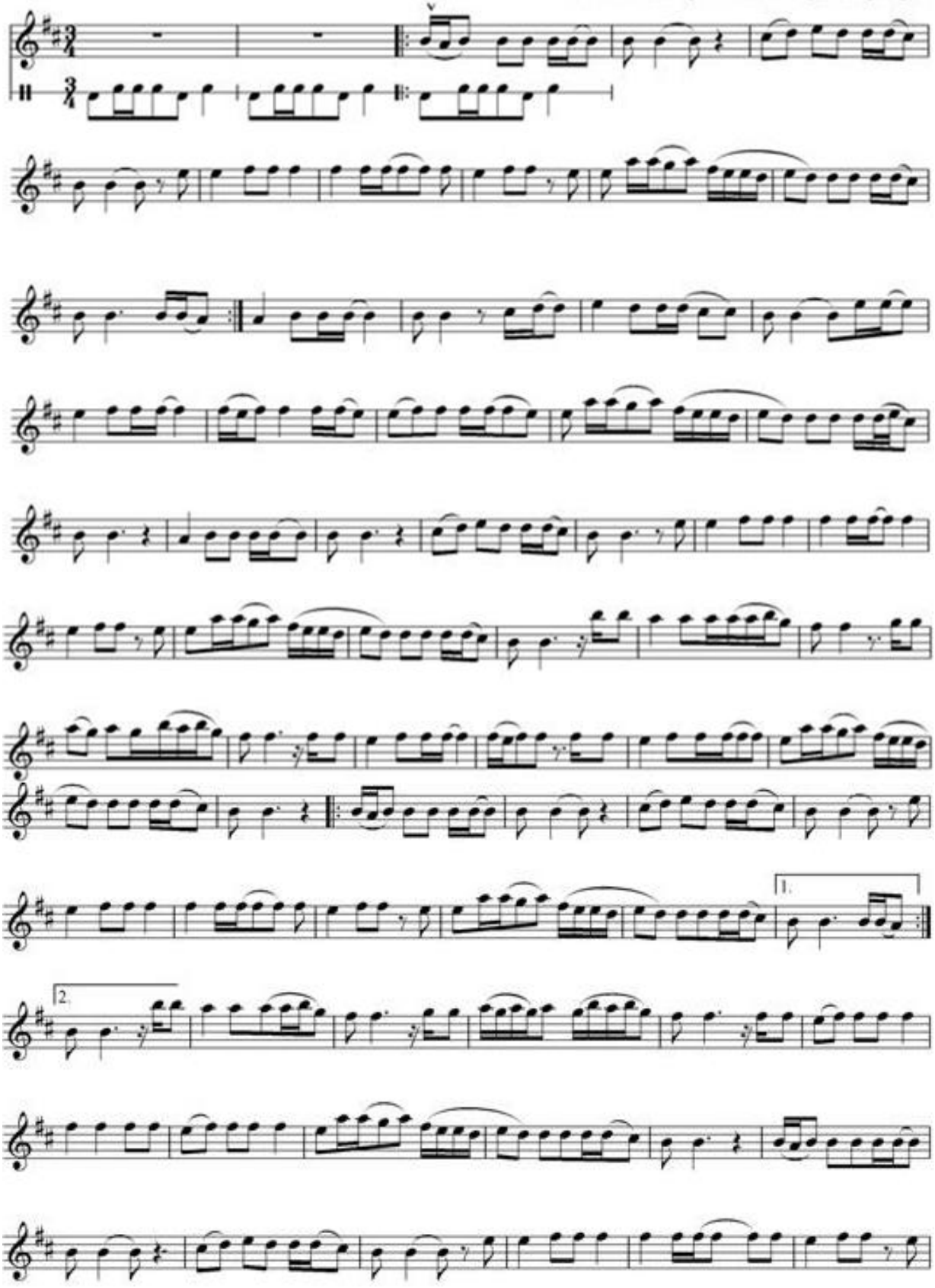
**Andante**

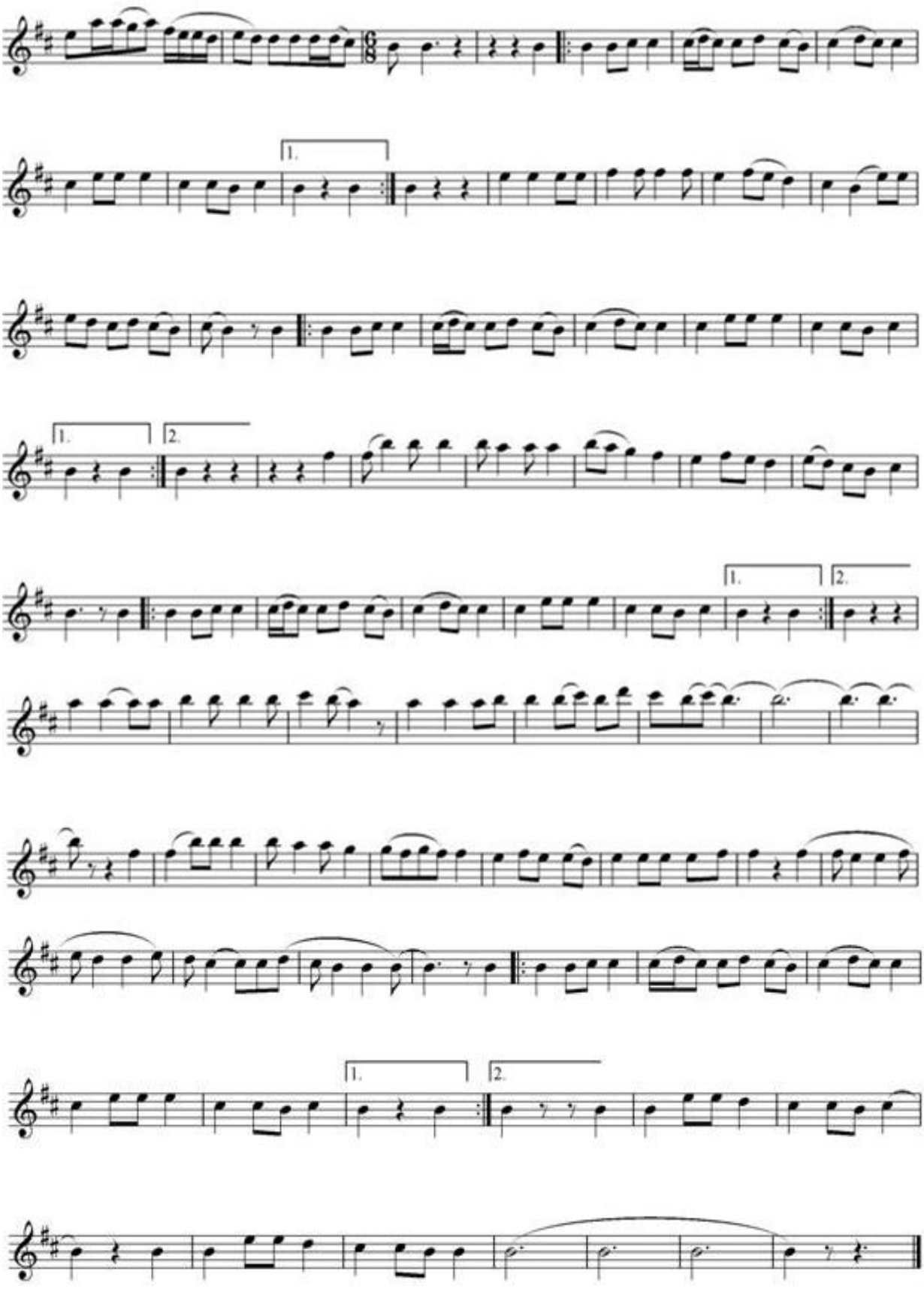




# ZABONIY

O'zbek xalq ohanglari asosida O'lmas Rasulov qayta ishlagan,
M.Samandarova ijrosidan, X.Xudoyev notaga olgan.




1.
2.
1.
2.
1.
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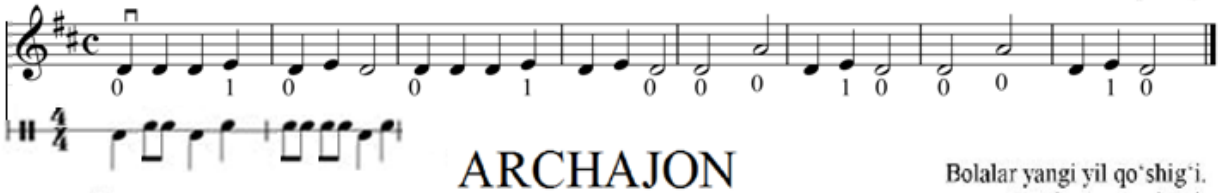
1.
2.

# BADIIY QISMDA BERILGAN ASARLARNING FORTEPIANO JO‘RLIGISIZ, YAKKA IJROLARI

## CHITTI GUL

Allegro

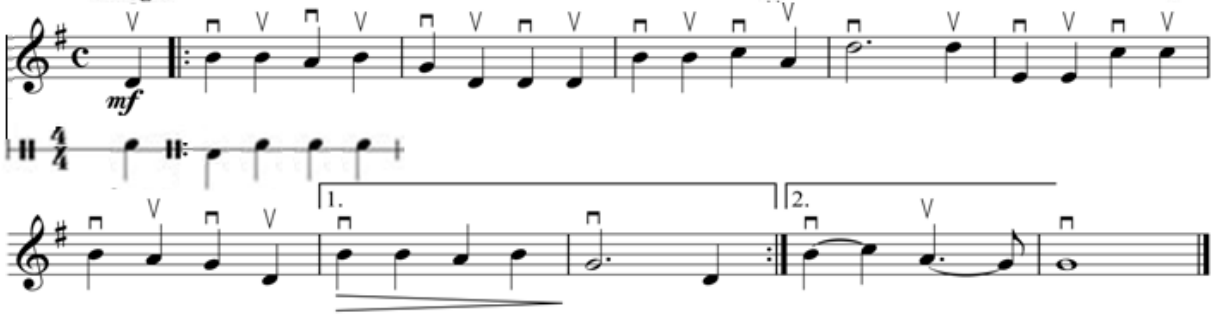
Bolalar qo‘shig‘i



## ARCHAJON

Allegro

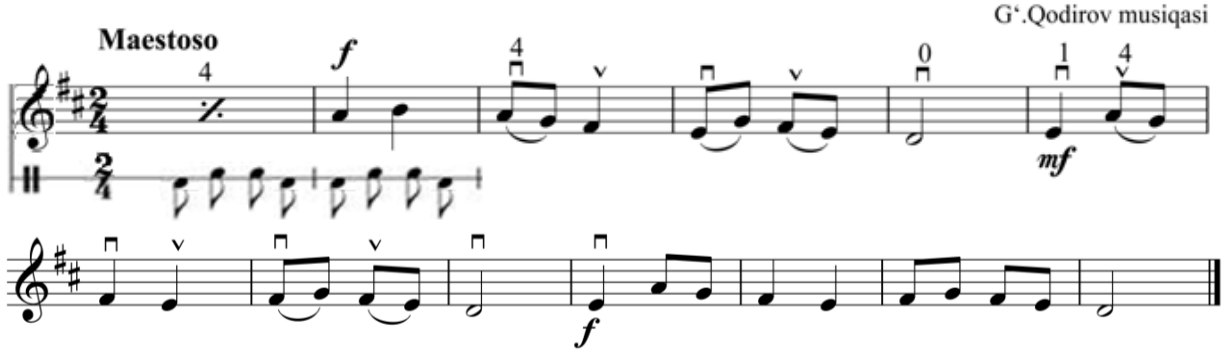
Bolalar yangi yil qo‘shig‘i.
L.Bekman musiqasi.



## SALOM, YANGI YIL

Maestoso

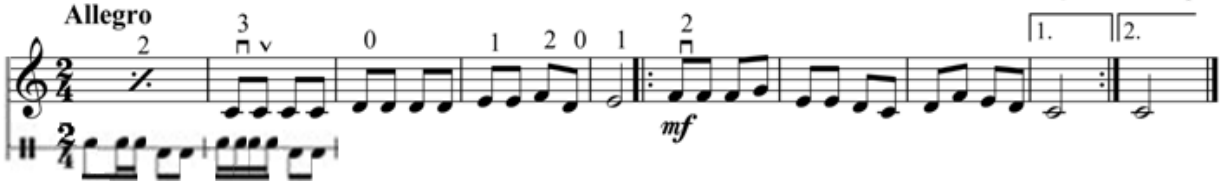
G‘.Qodirov musiqasi



## MAY

Allegro

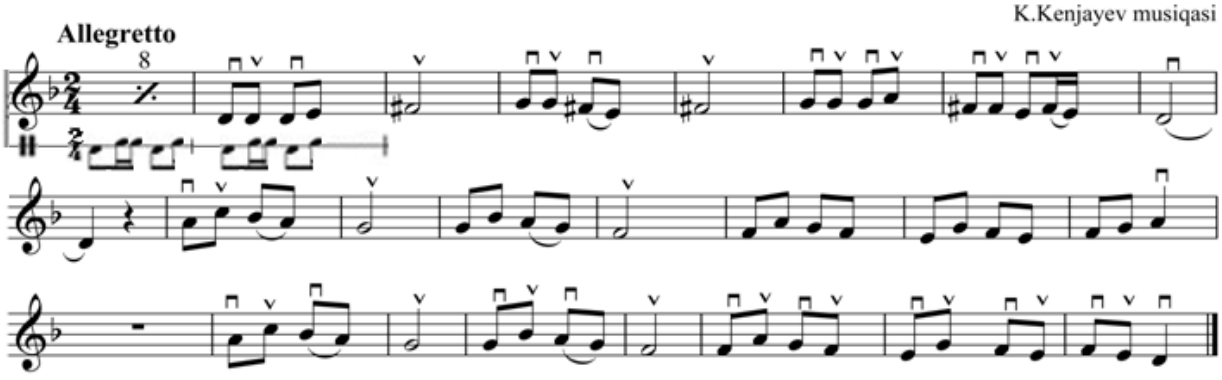
G‘.Qodirov musiqasi



## KICHKINTOYMIZ - GIJING TOYMIZ

Allegretto

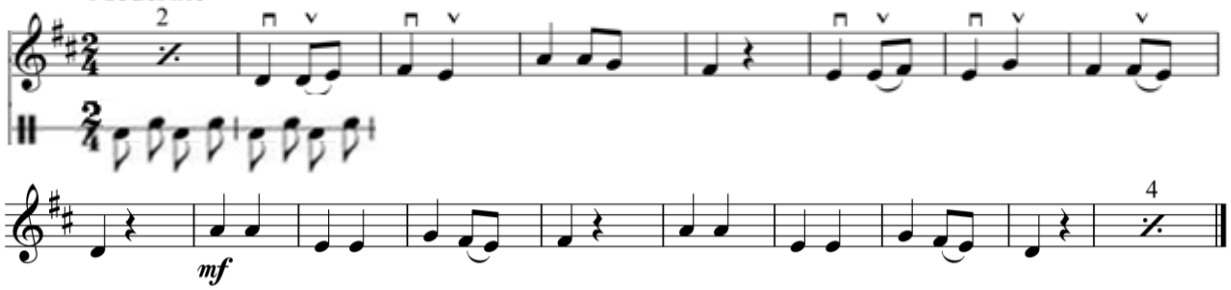
K.Kenjayev musiqasi



# TURNALAR VA QUYONLAR

Moderato

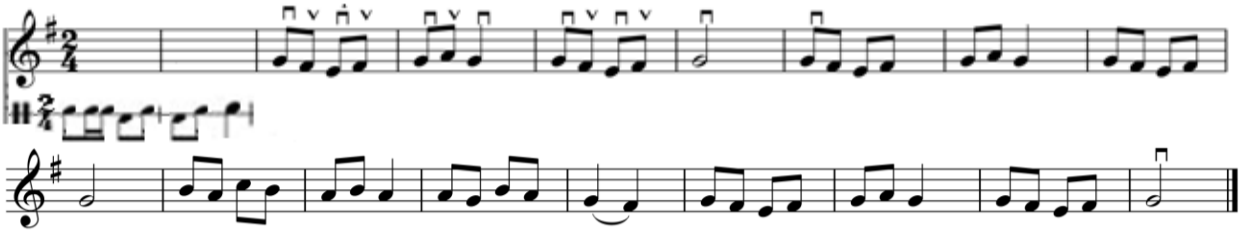
Ilyos Akbarov musiqasi




# ARCHA QO‘SHIG‘I

Allegro moderato

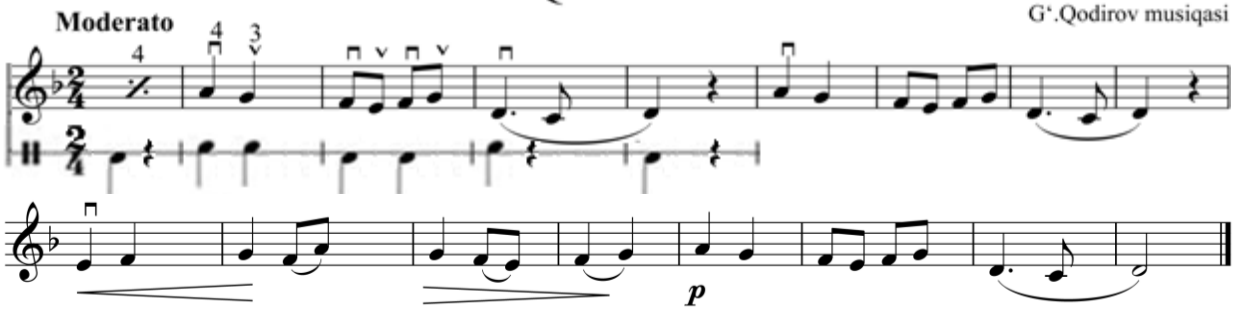
G‘.Qodirov musiqasi



# QISH

Moderato

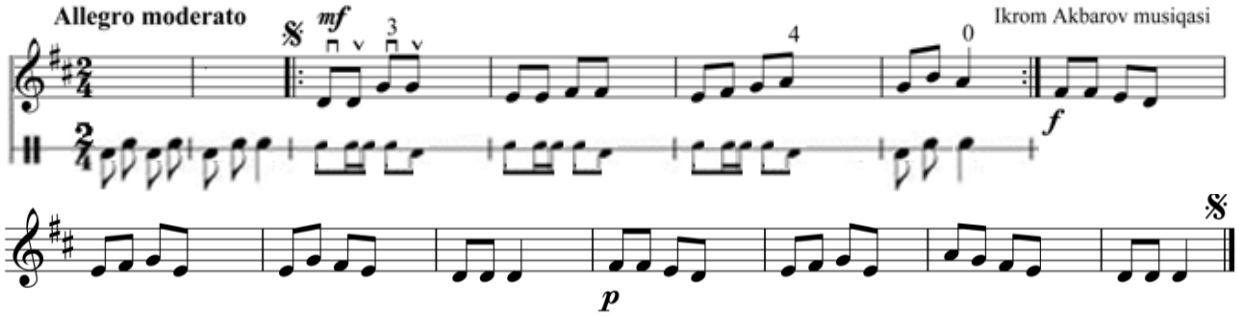
G‘.Qodirov musiqasi




# SALYUT

Allegro moderato

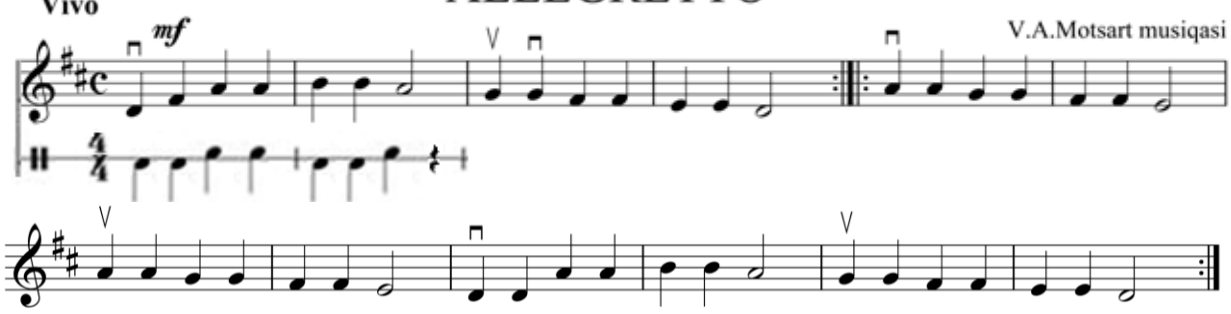
Ikrom Akbarov musiqasi




# ALLEGRETTO

Vivo

V.A.Motsart musiqasi

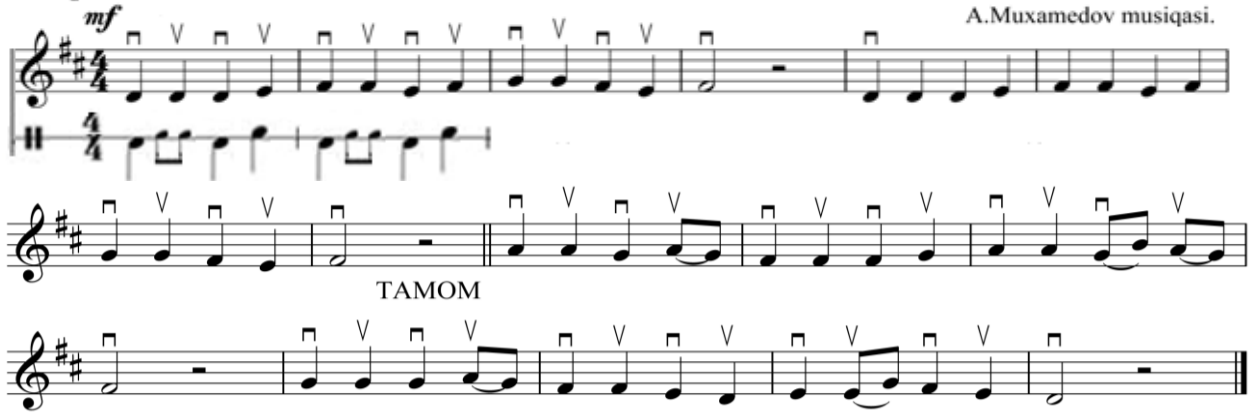


# ARCHAJON

**Allegro moderato**

*mf*

A.Muxamedov musiqasi.

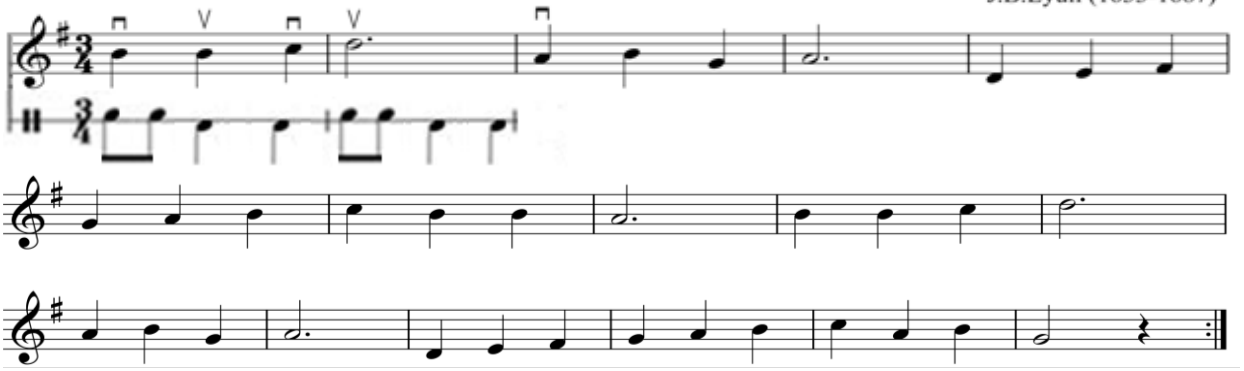



Boshidan "TAMOM" so‘zigacha

# KUY

**Andantino (Shoshmasdan)**

J.B.Lyuli (1633-1687)

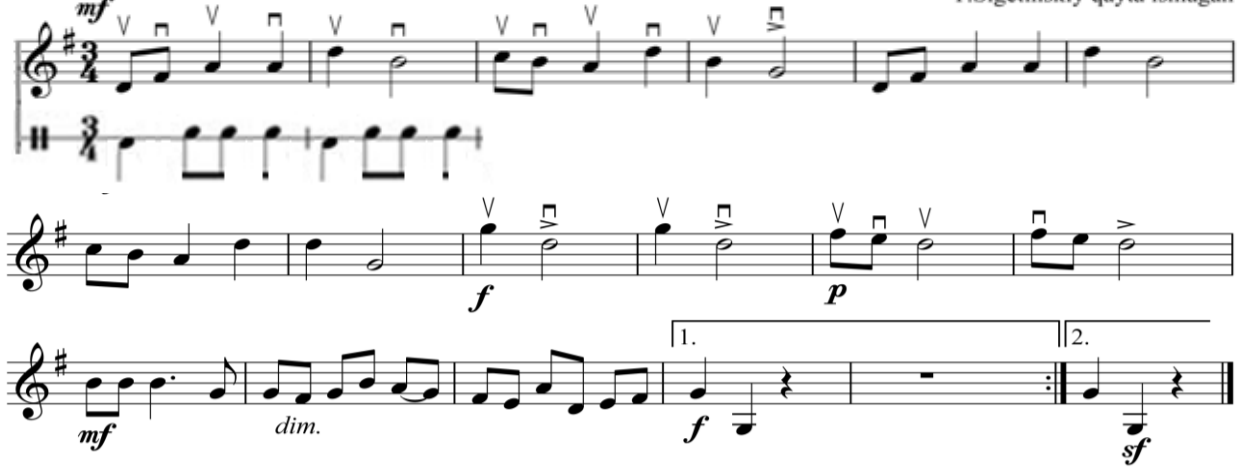


# KUKUSHECHKA

**Allegretto**

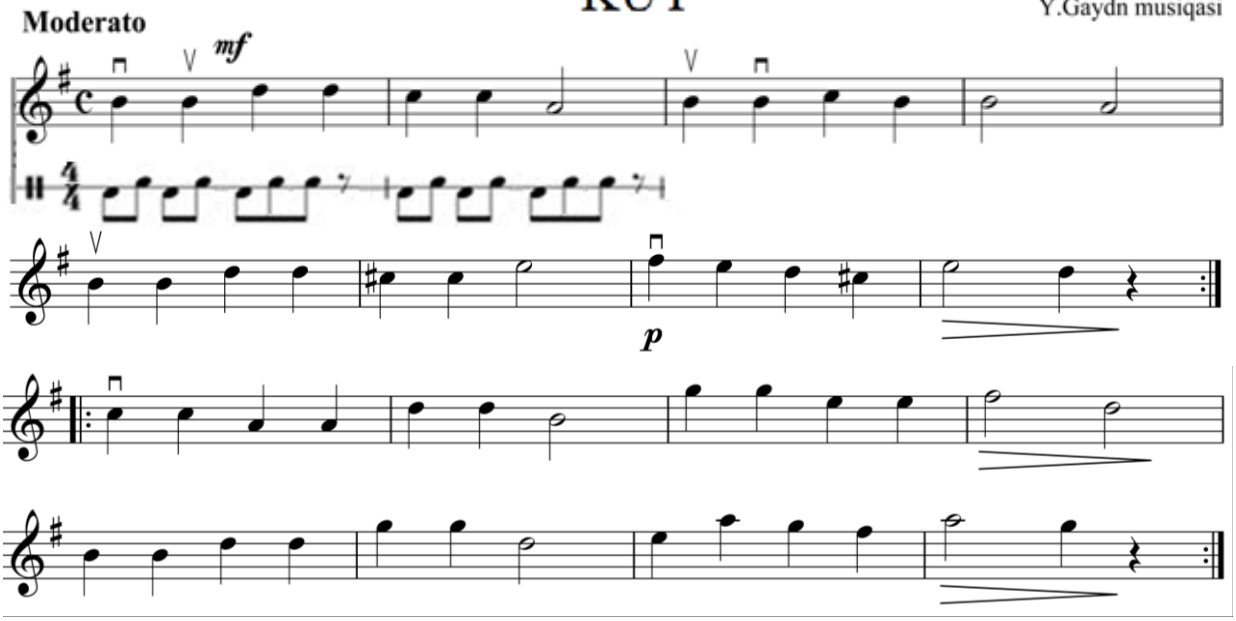
*mf*

Polyak xalq qo‘shig‘i.
T.Sigetinskiy qayta ishlagan

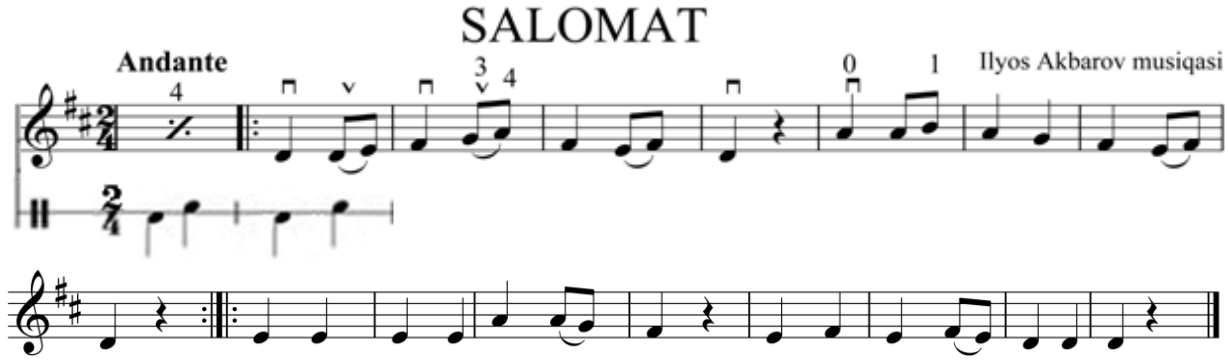


# KUY

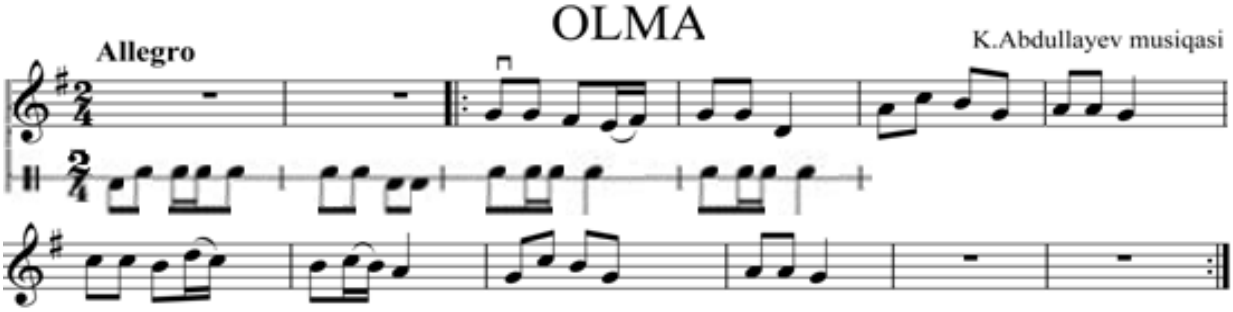
Y.Gaydn musiqasi




# SALOMAT

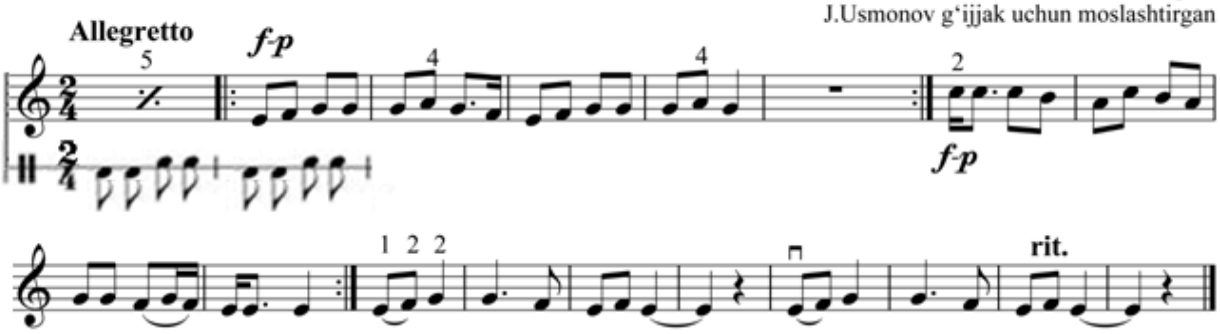



# OLMA



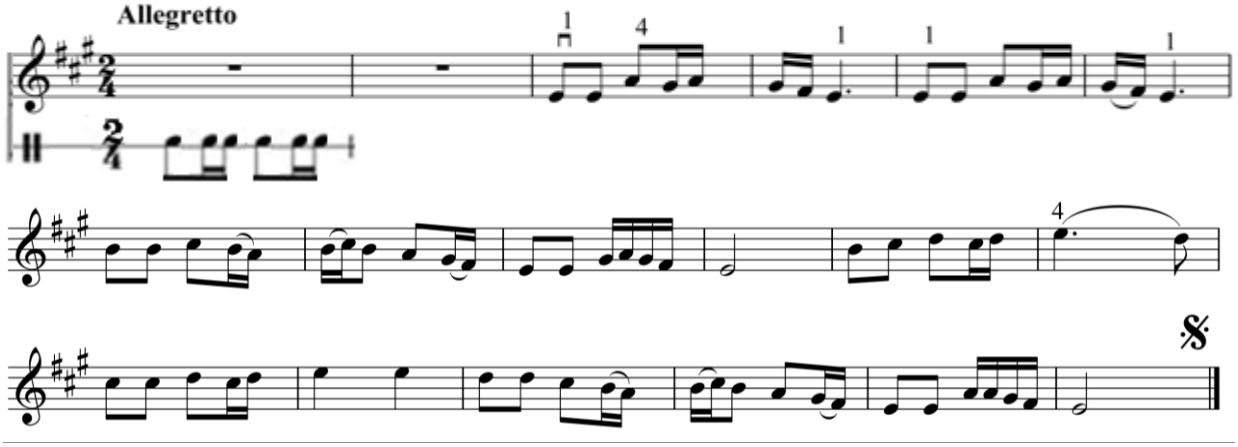

# KO‘YLAGIM

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



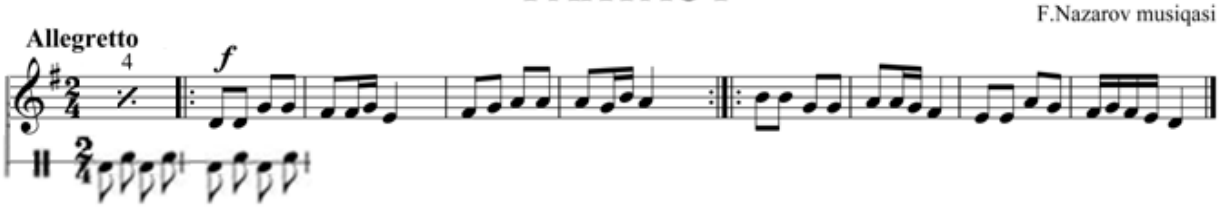
# QALDIRG‘OCH

B.Nadejdin musiqasi



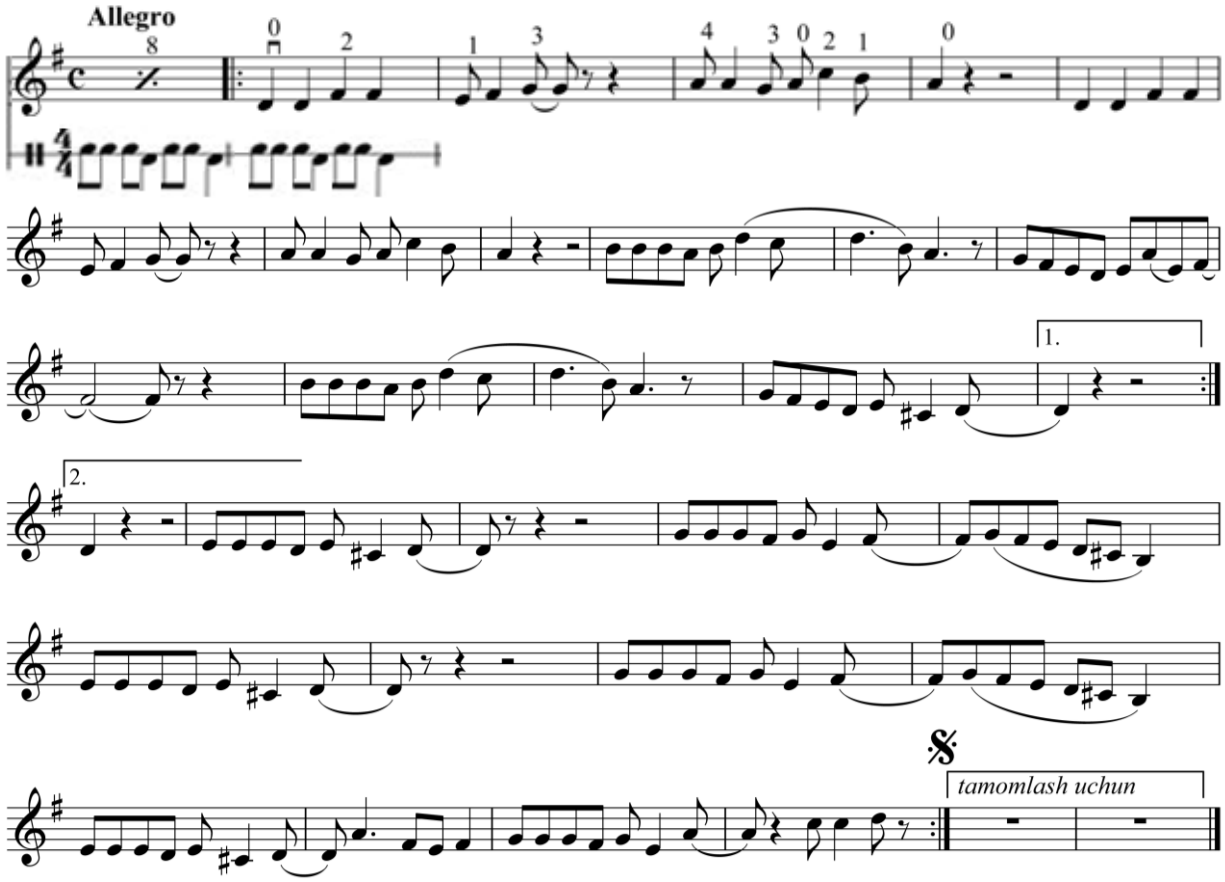

# PAXTAOY

F.Nazarov musiqasi




# QORBO‘RON

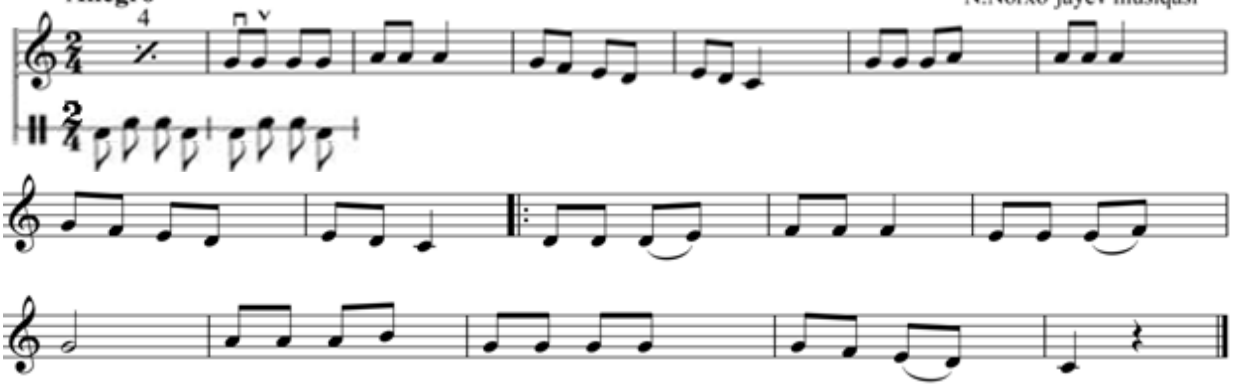
A.Mansurov musiqasi.



# NEVARALAR QO‘SHIG‘I

Allegro

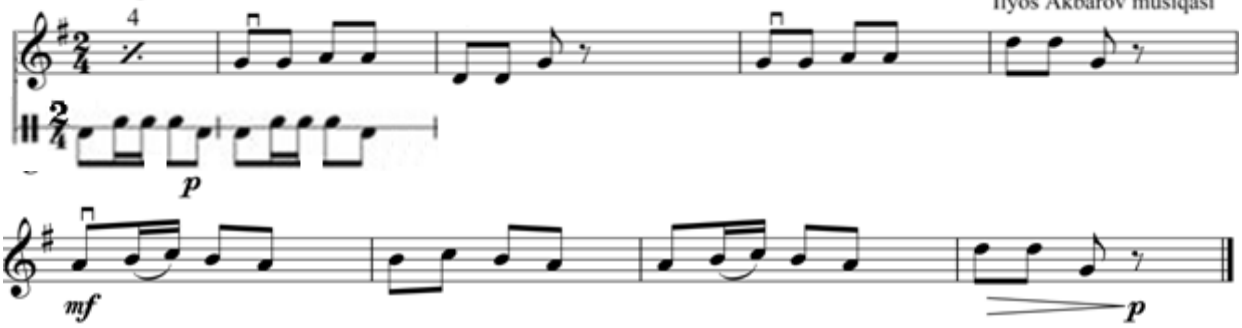
N.Norxo‘jayev musiqasi



# YOZ

Allegretto

Ilyos Akbarov musiqasi

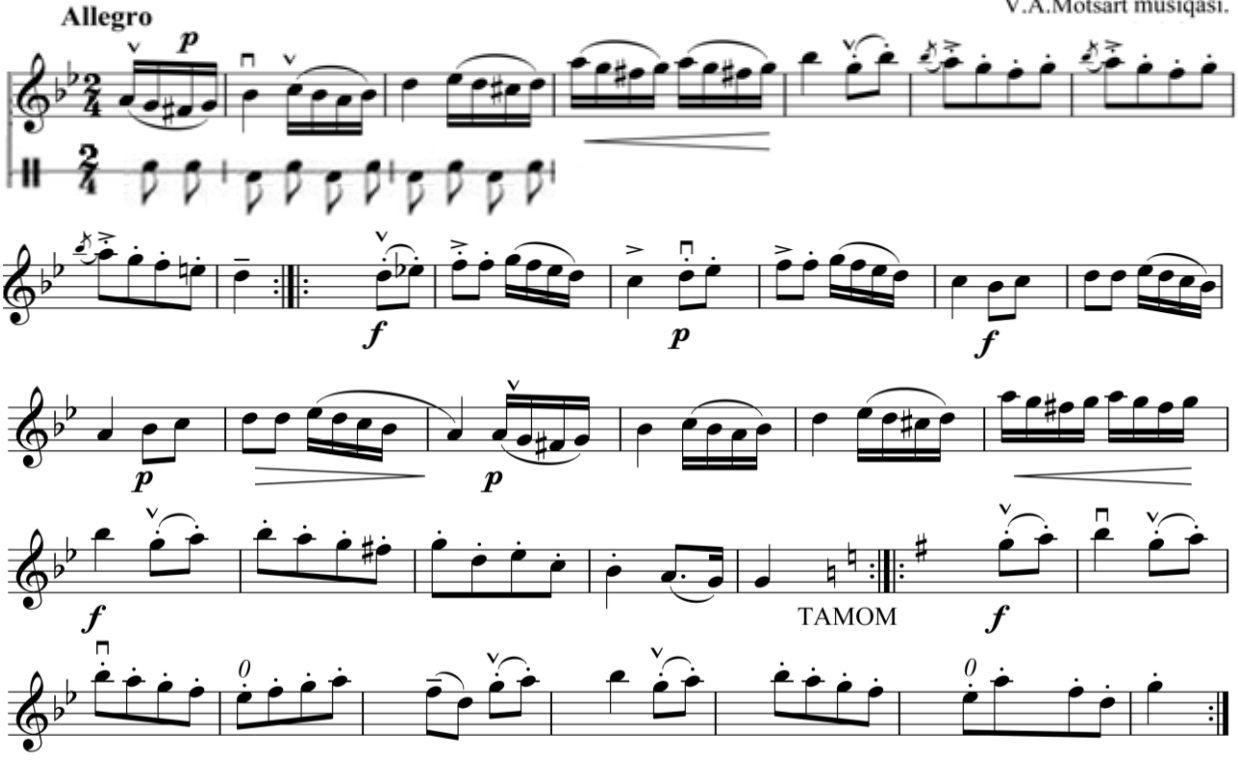



# RONDO

*(fortepiano sonatasidan)*

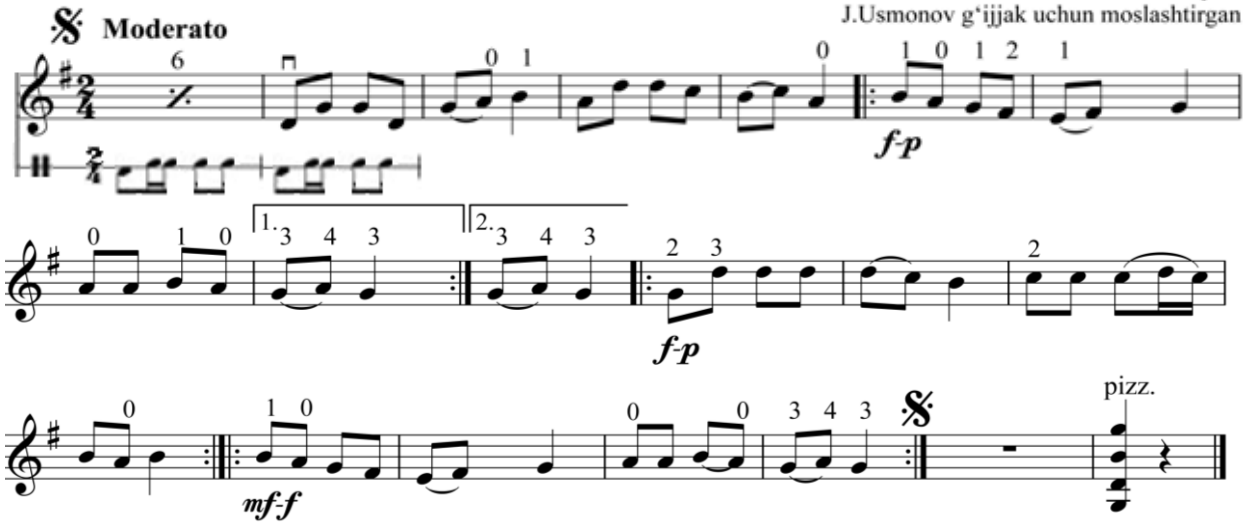
Allegro

V.A.Motsart musiqasi.



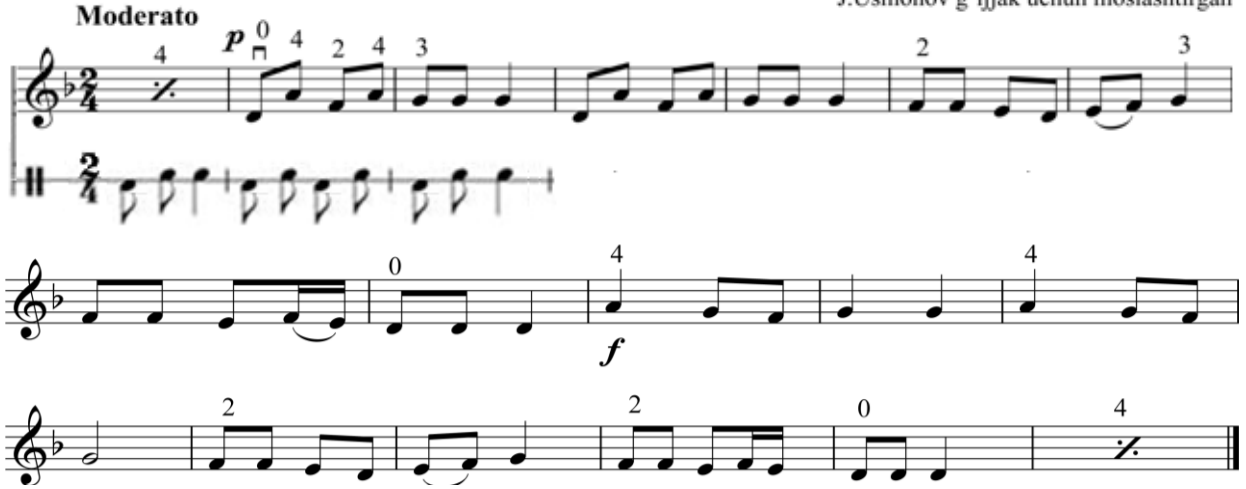
# YOSHLIK QO‘SHIG‘I

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



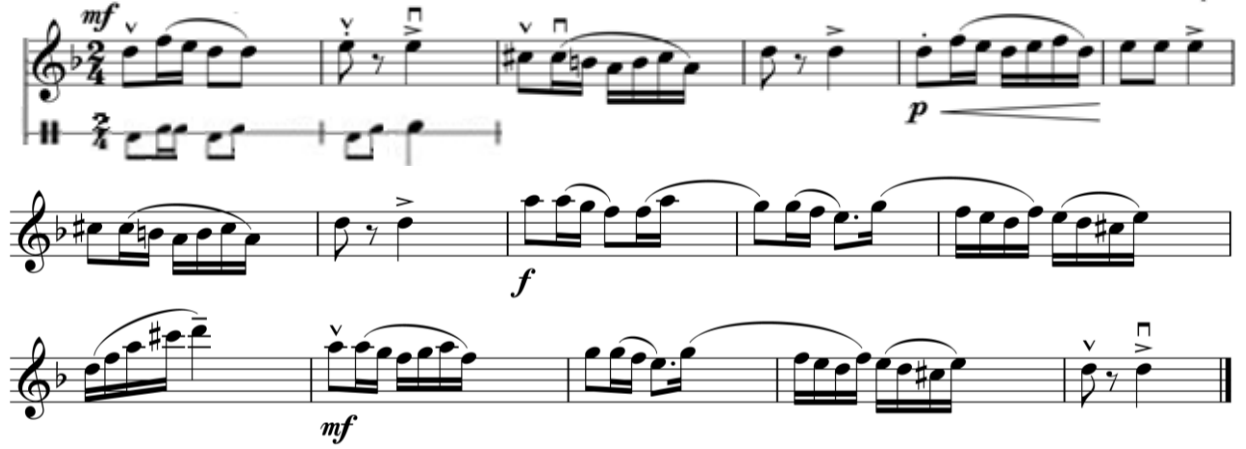

# QO‘G‘IRCHOG‘IM

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




# POLKA

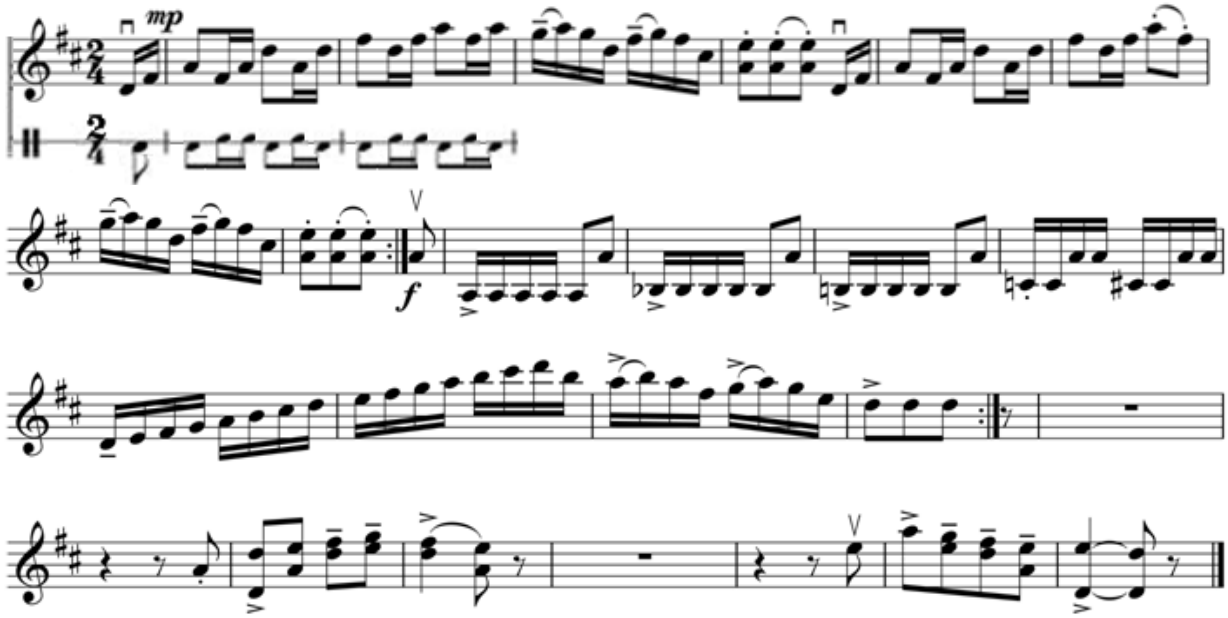
M.Glinka musiqasi



# KONTRADANS

Allegretto

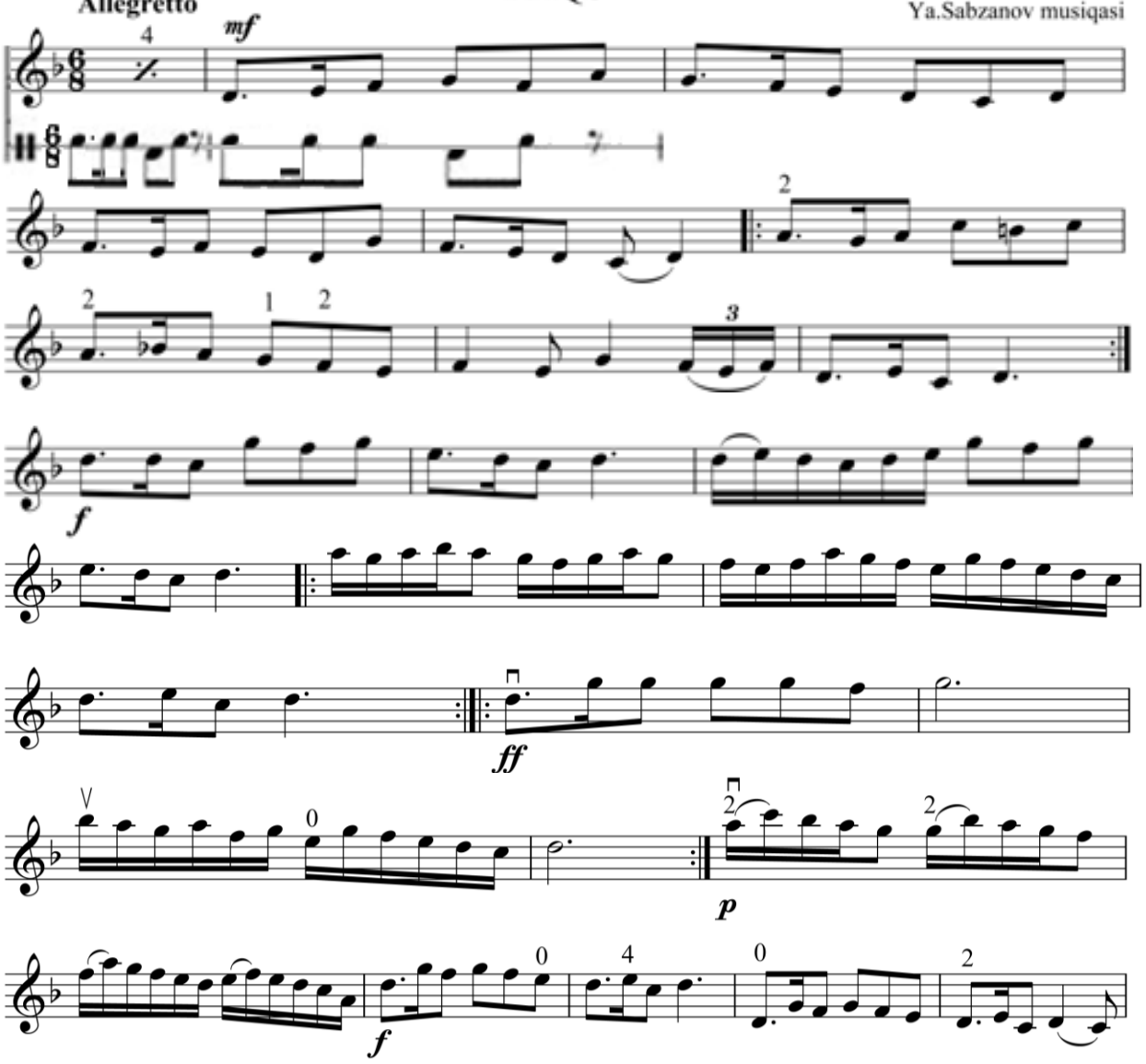
L.Betxoven musiqasi

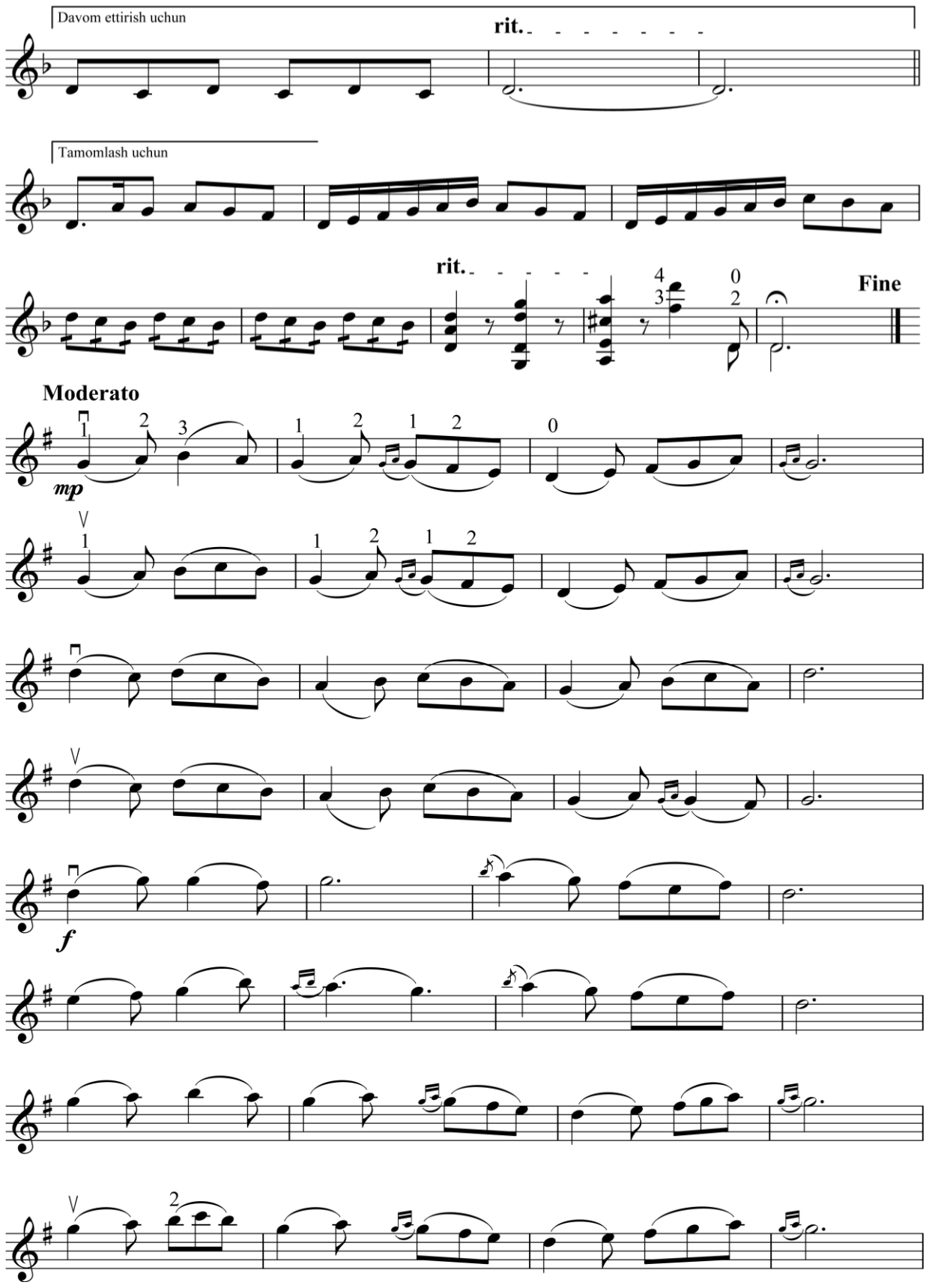



# RAQS

Allegretto

Ya.Sabzanov musiqasi

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Tamomlash uchun
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Moderato
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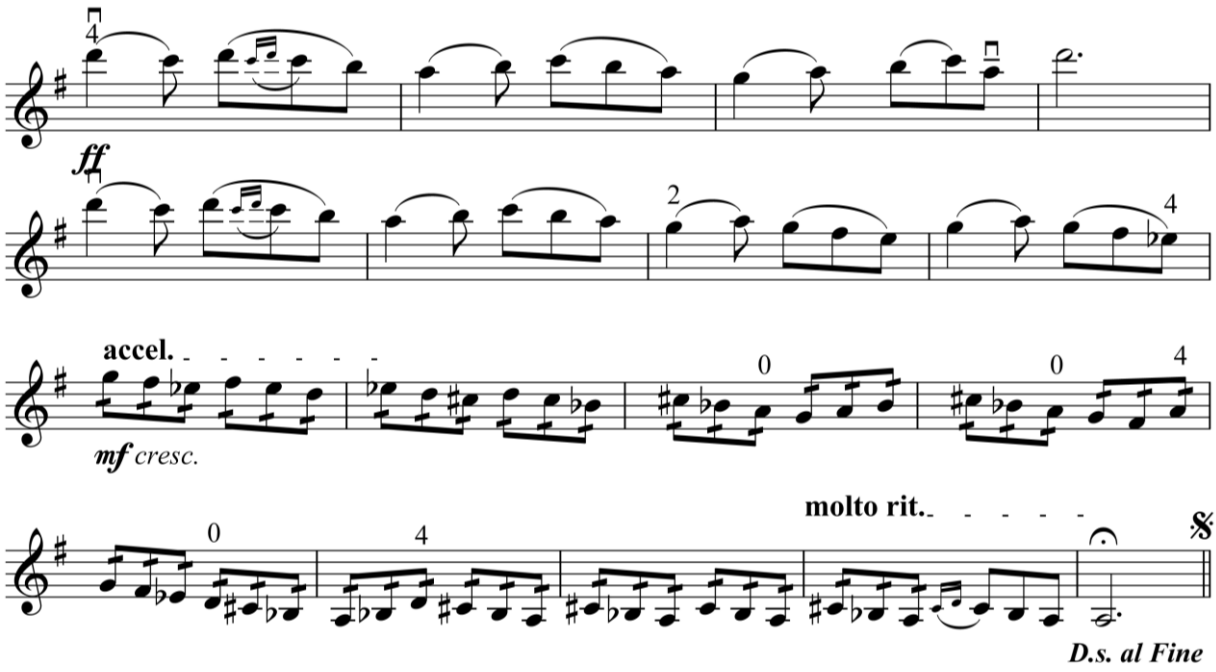
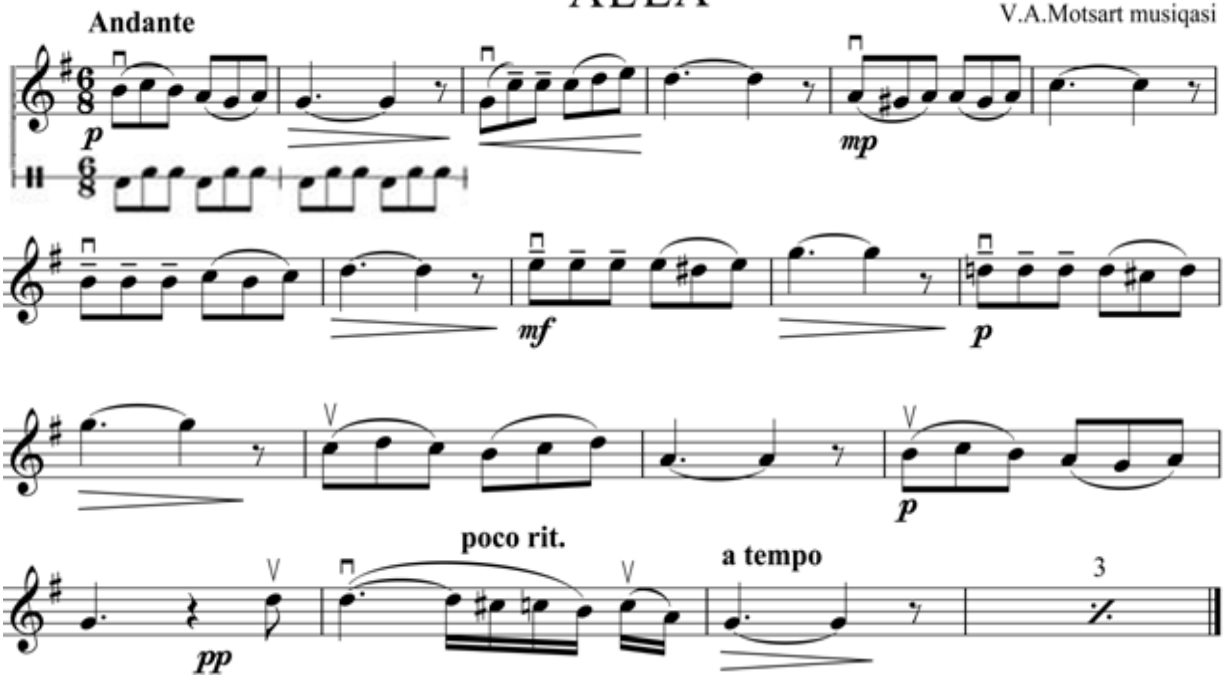
f



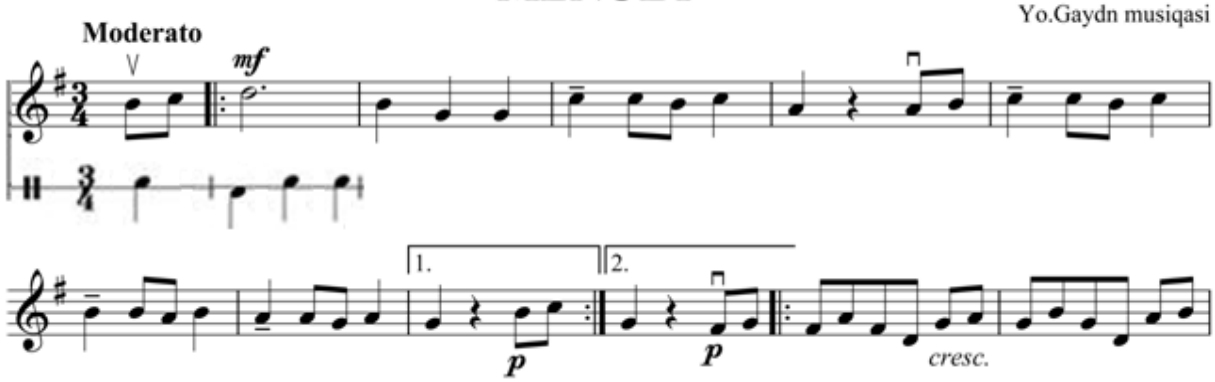

# ALLA

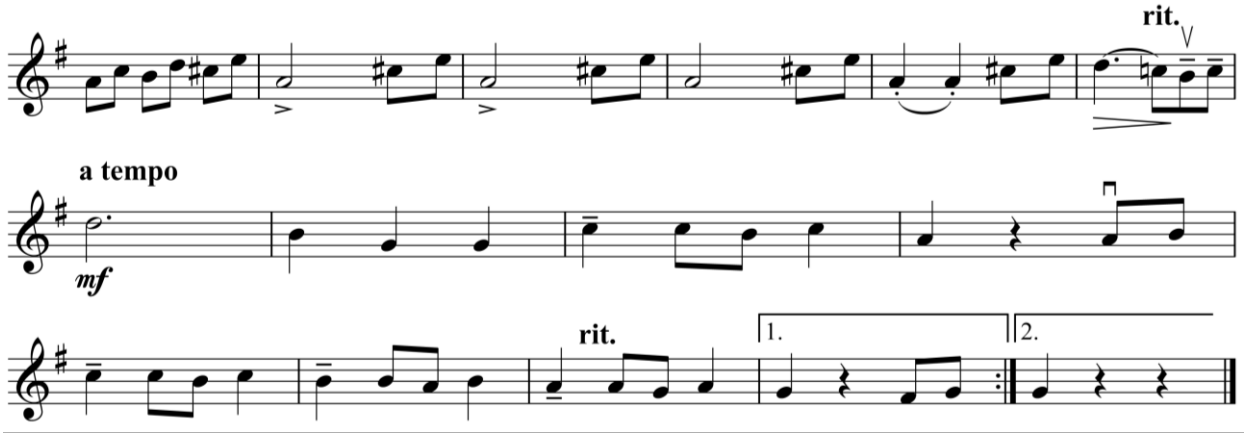
V.A.Motsart musiqasi




# MENUET

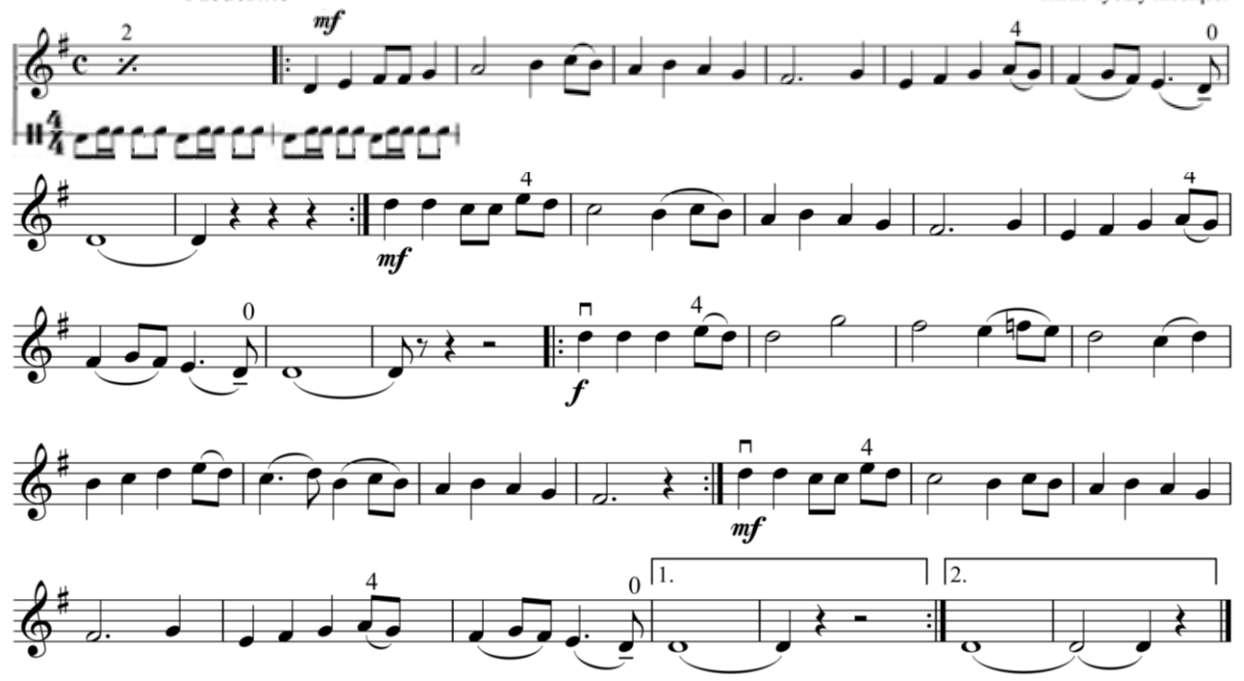
Yo.Gaydn musiqasi






## SAYYORA

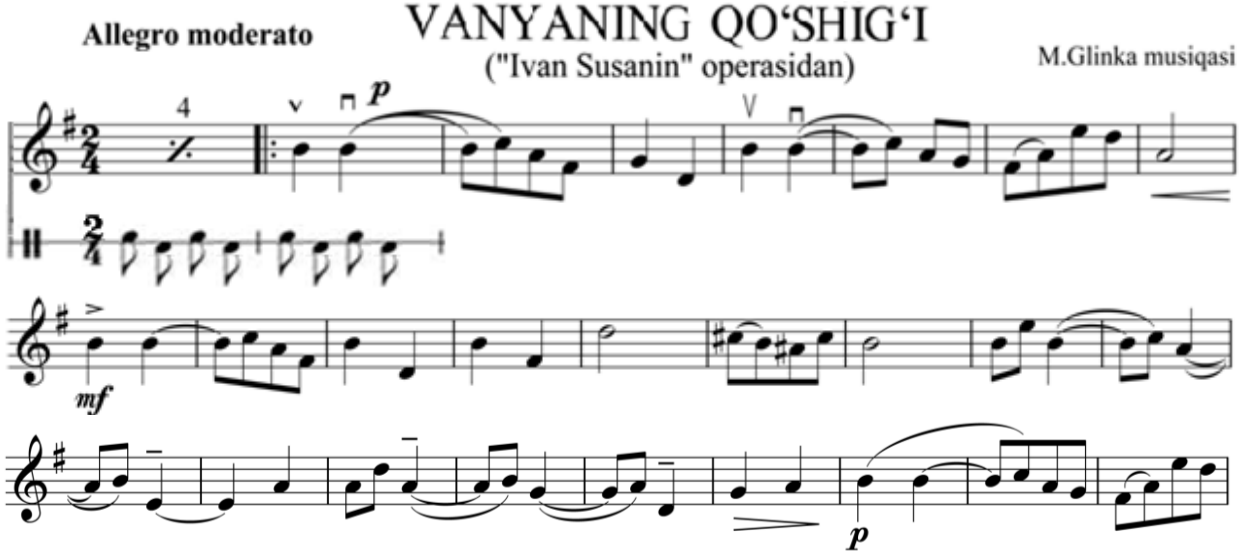
S.Yudakov qayta ishlagan,
H.H.Niyoziy musiqasi

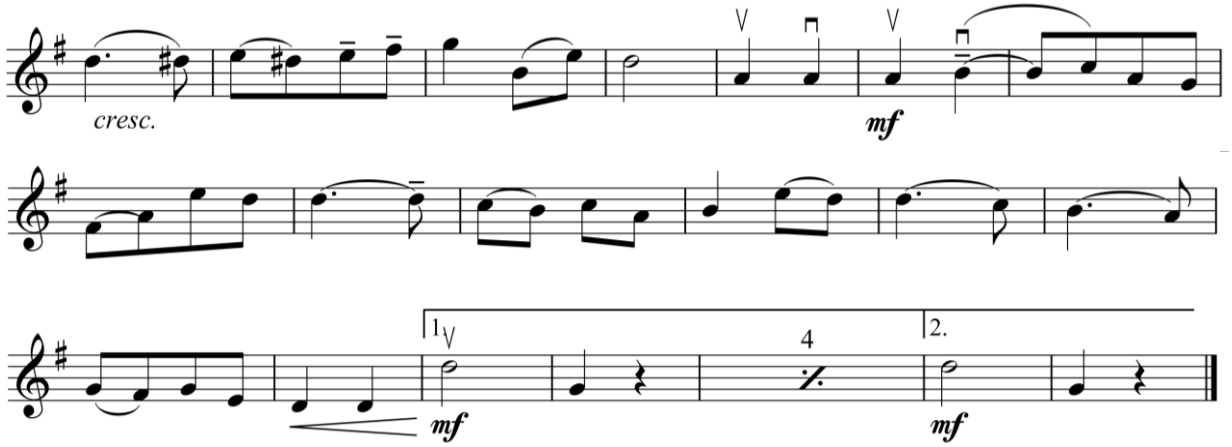



## VANYANING QO‘SHIG‘I

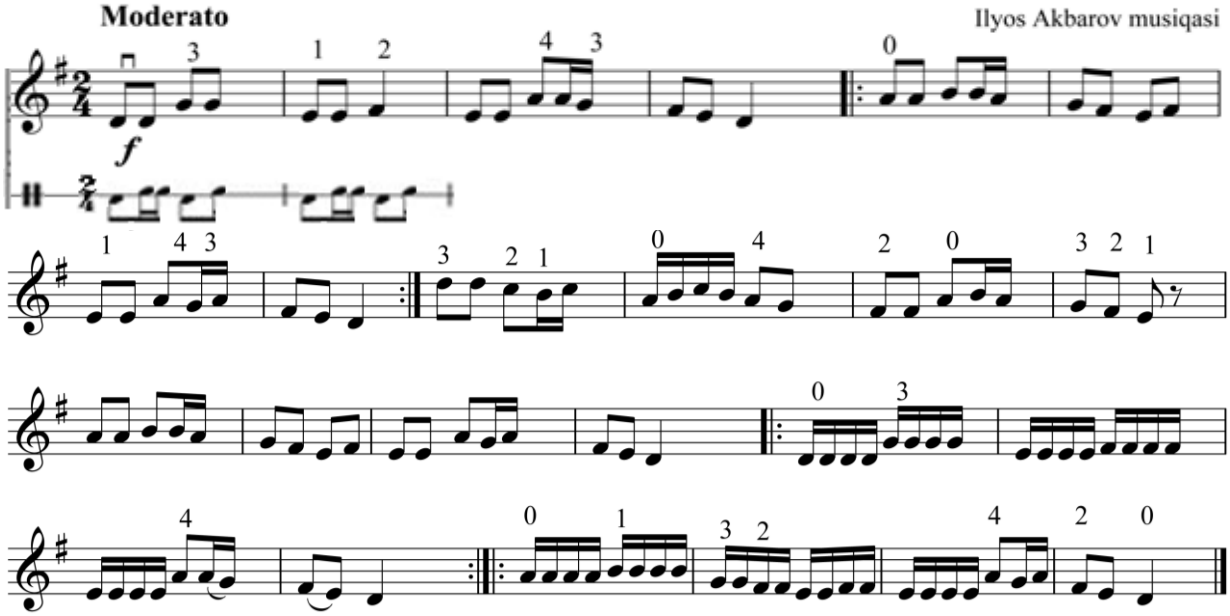
("Ivan Susanin" operasidan)

M.Glinka musiqasi

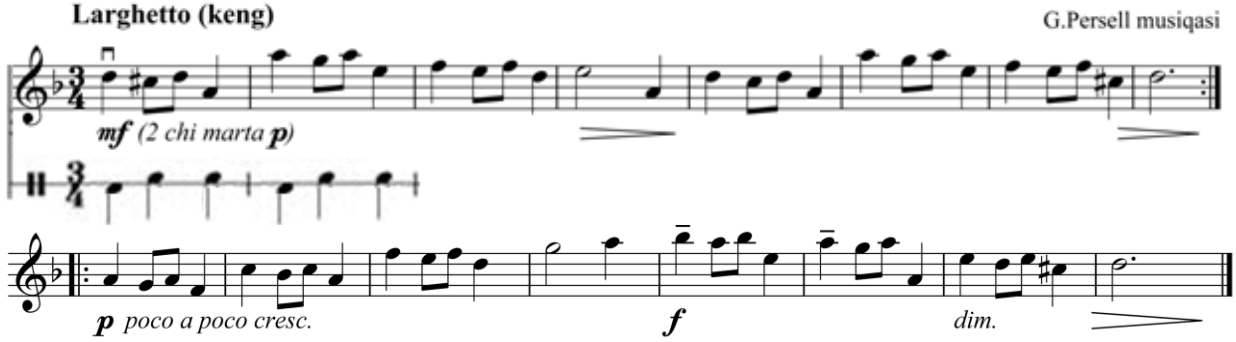





# GULLOLA

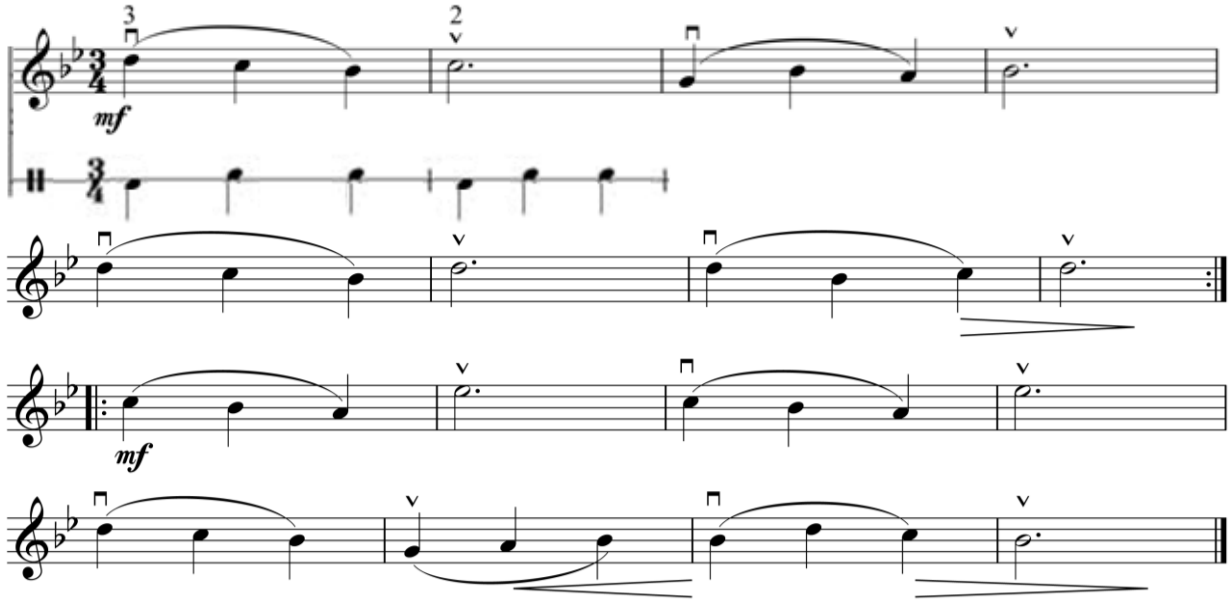



# ARIYA



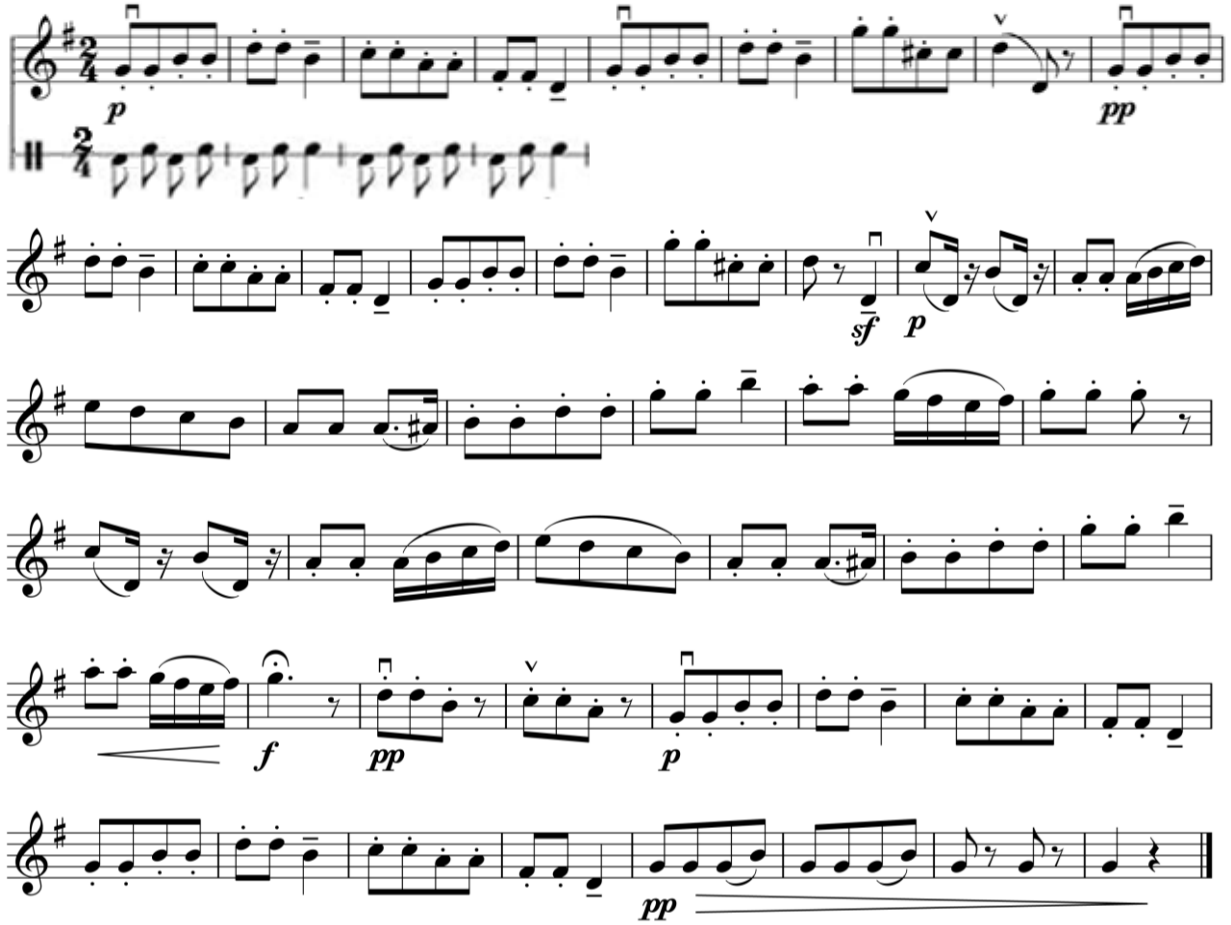
# VALS

**Allegretto** F.Shubert musiqasi



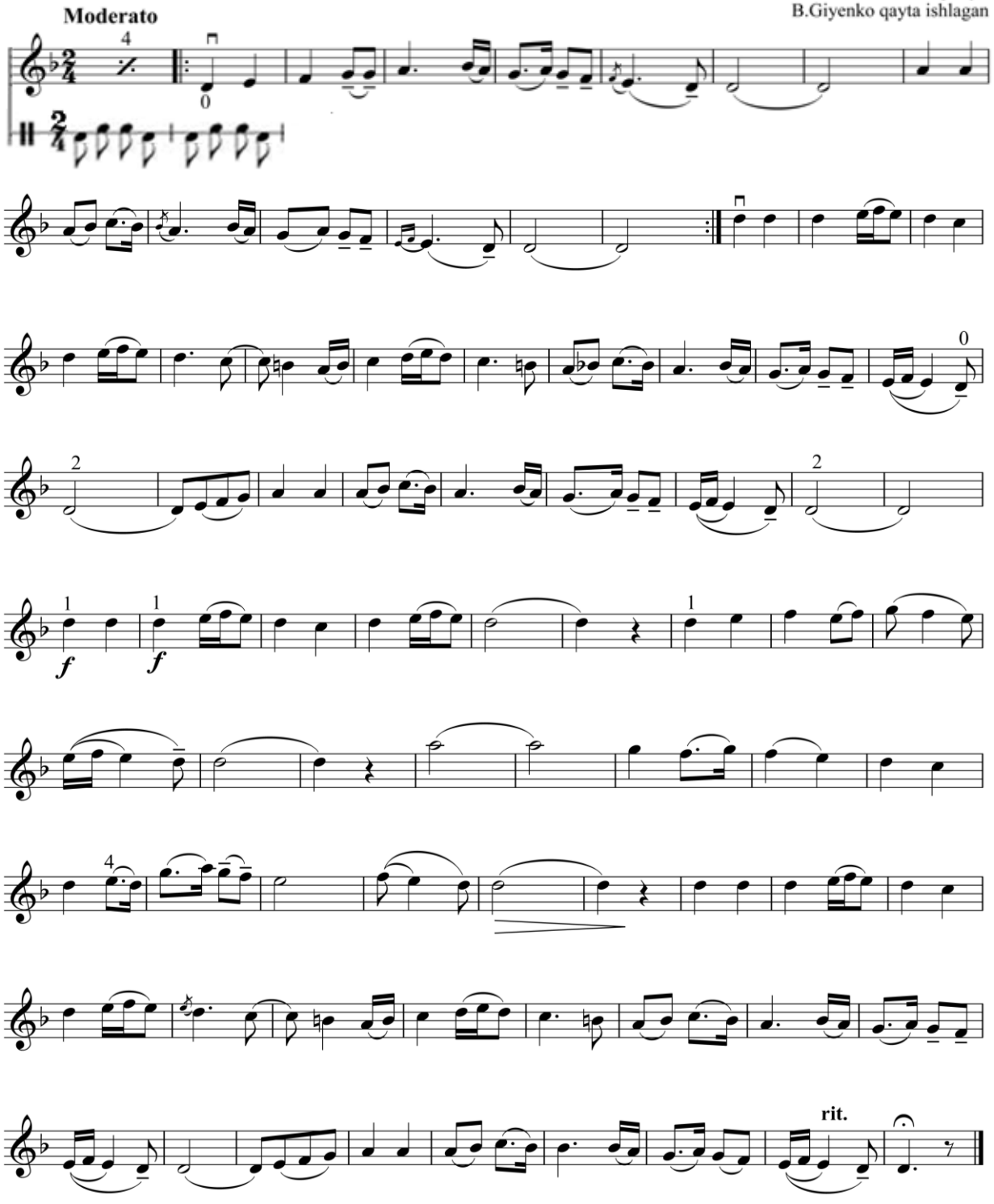

# ANDANTE

**Andante** Yo.Gaydn musiqasi

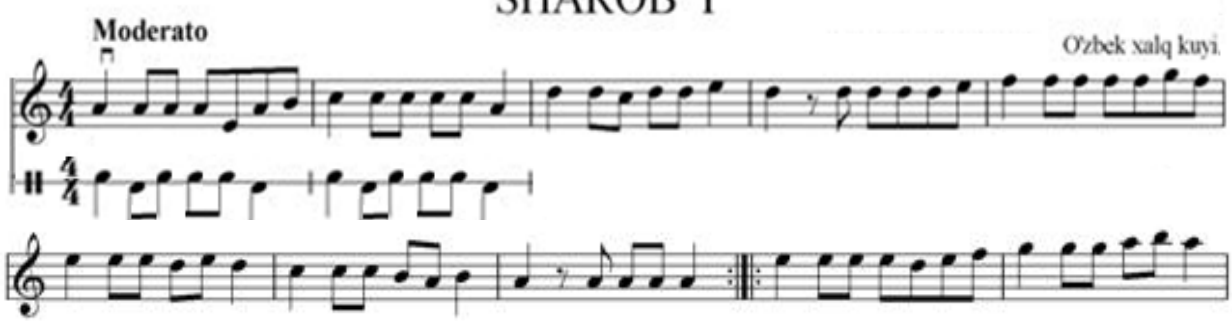


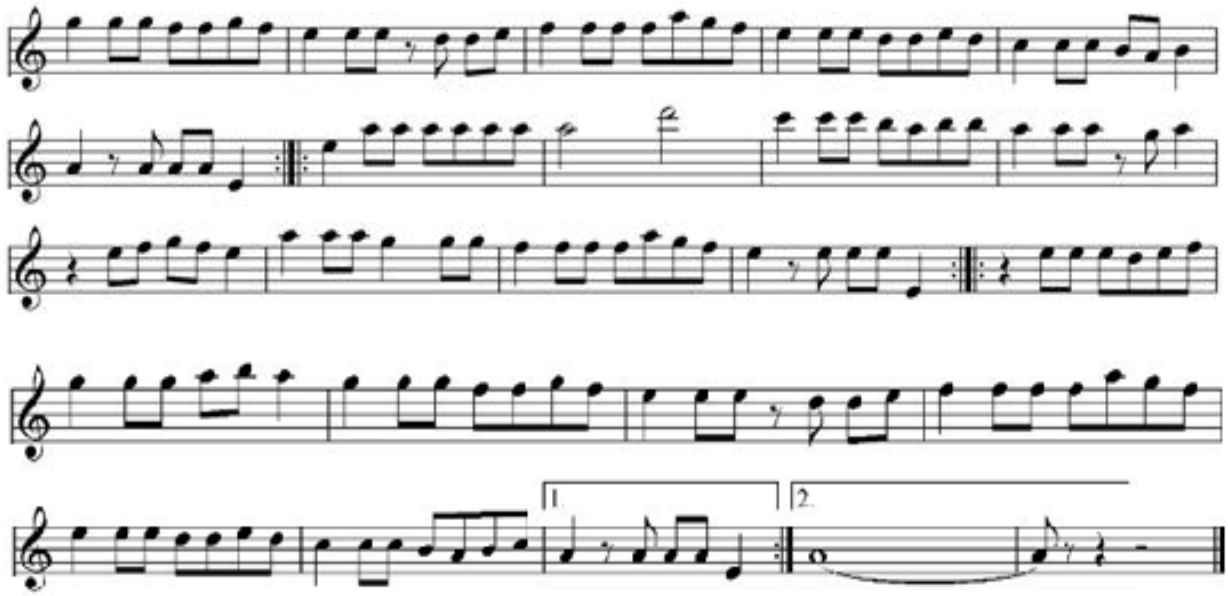
# YOLG‘IZ

O‘zbek xalq kuyi.
B.Giyenko qayta ishlagan



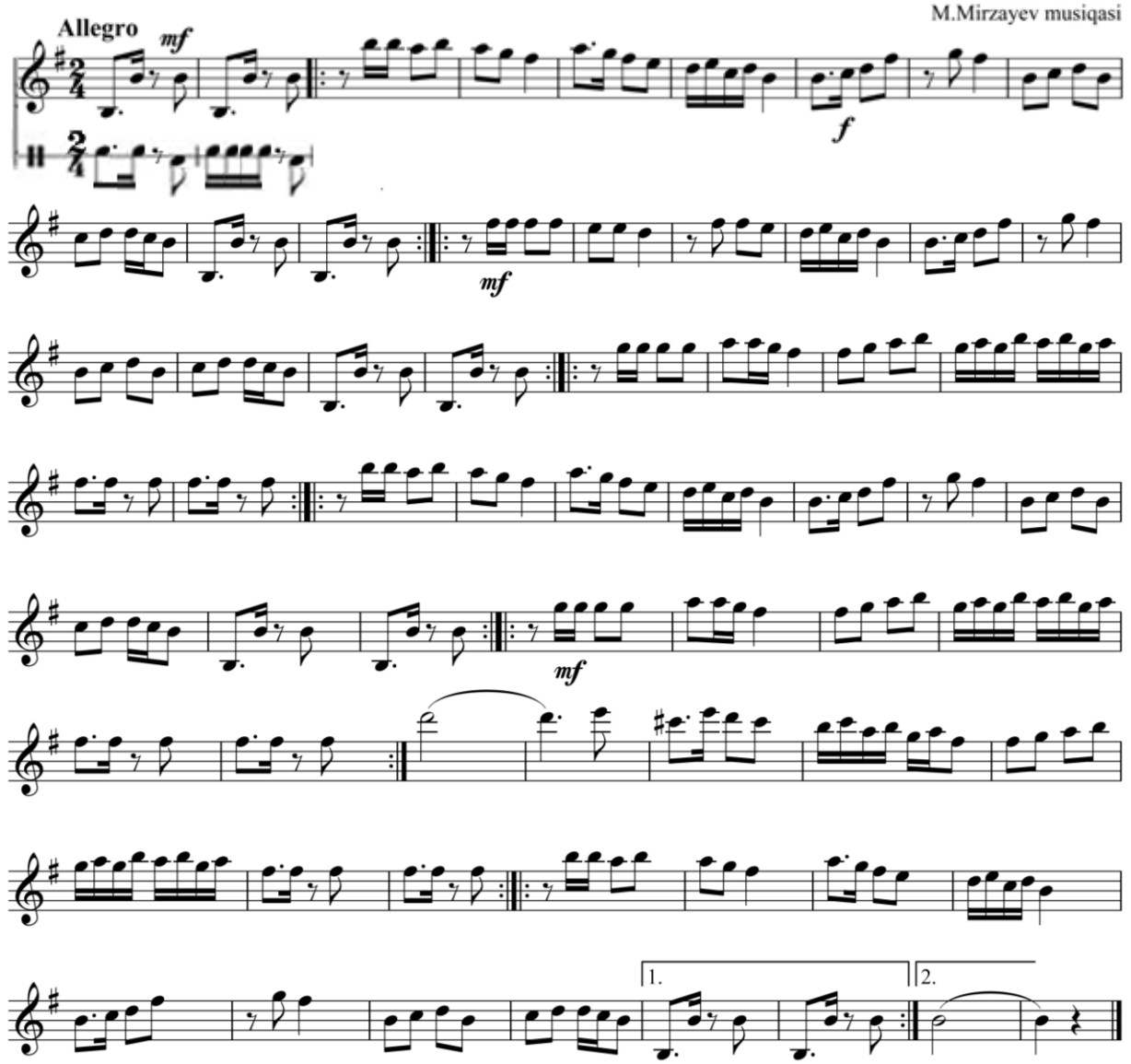

# SHAROB I





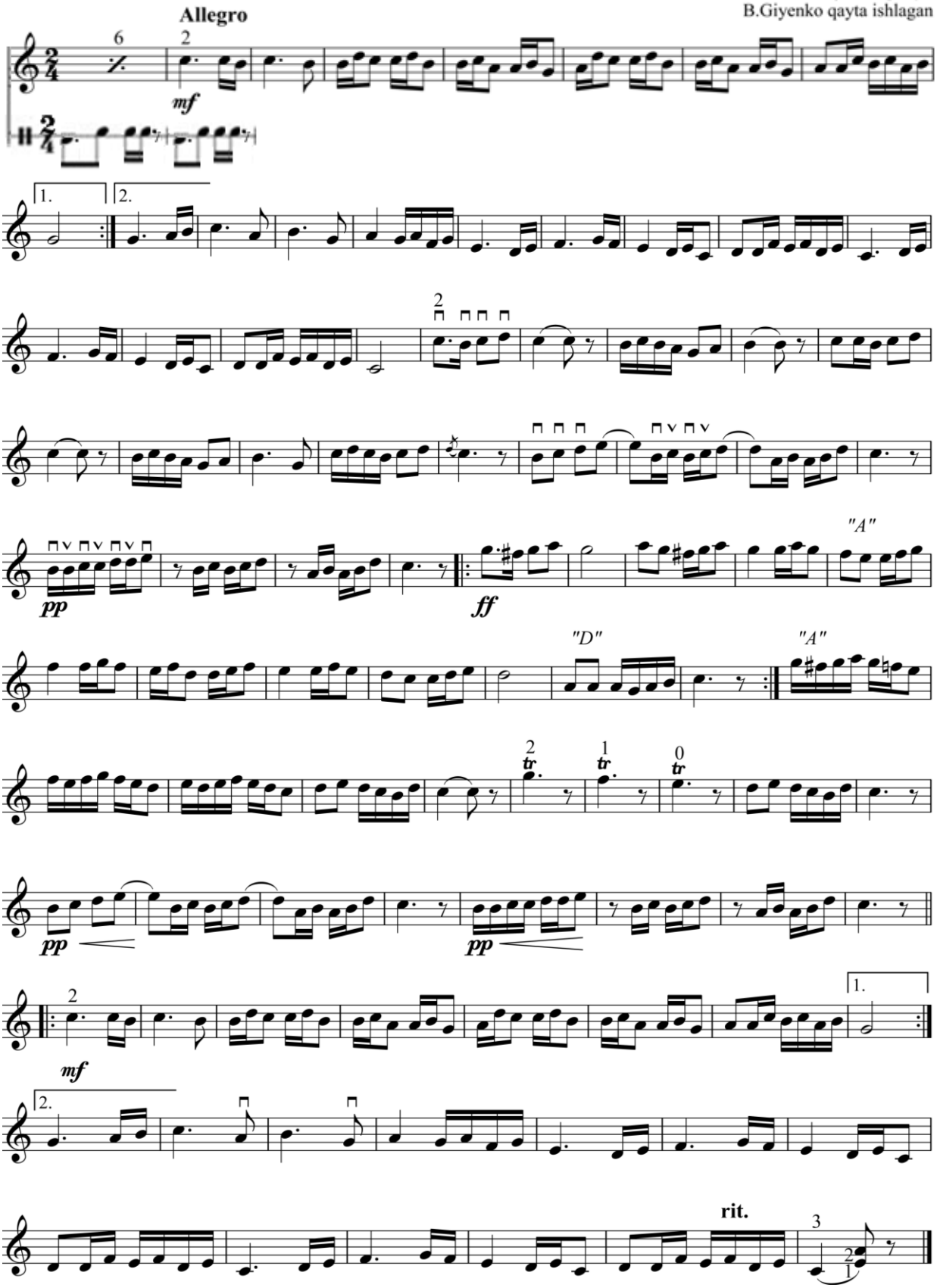
# YANGI TANOVAR

M.Mirzayev musiqasi



# NAYREZ

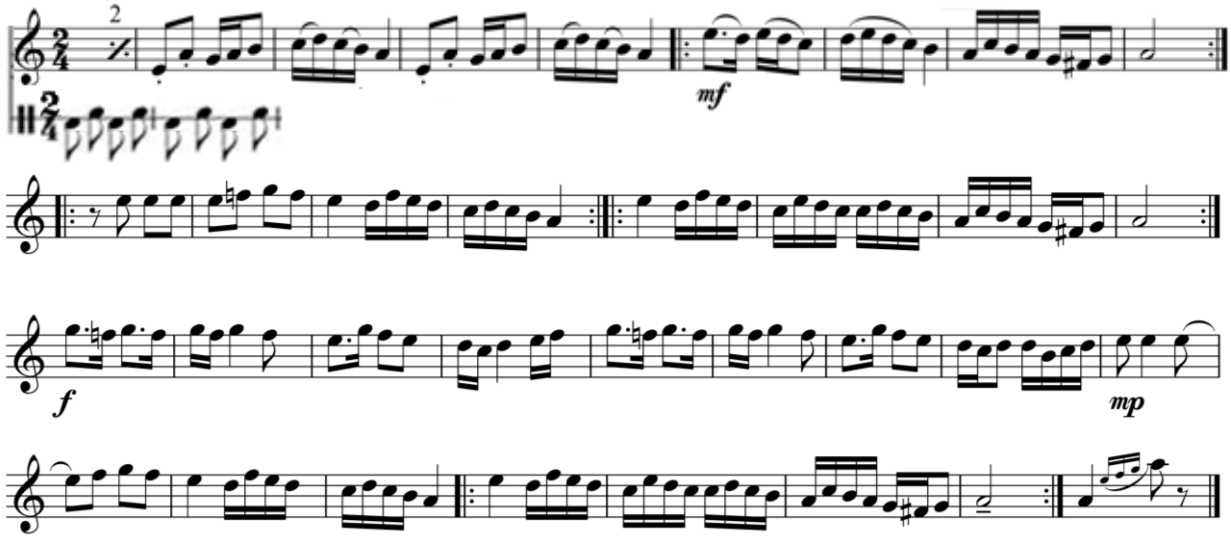
Tojik xalq kuyi.
B.Giyenko qayta ishlagan



# RAQS

Allegretto

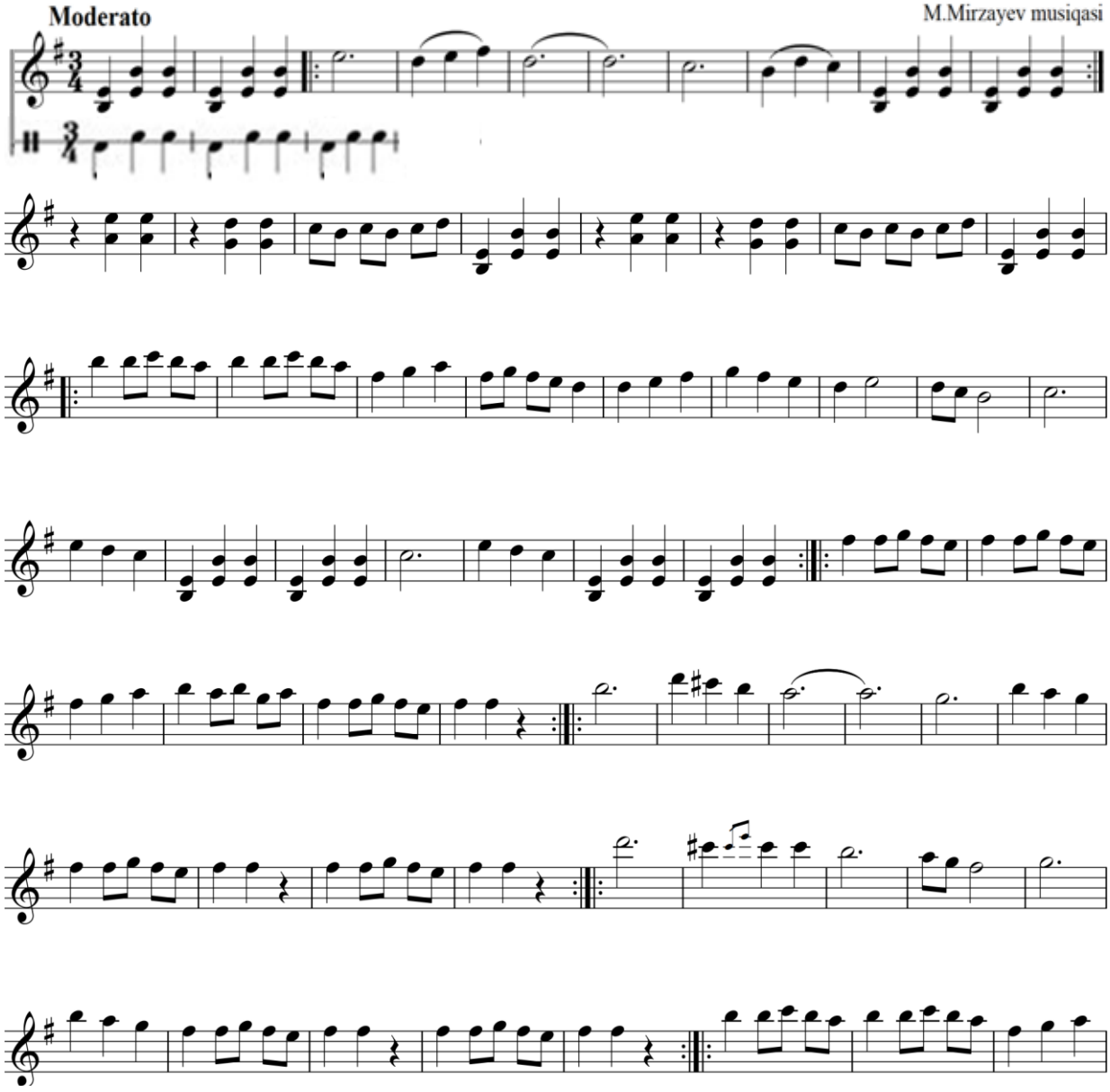
G‘.Qodirov musiqasi

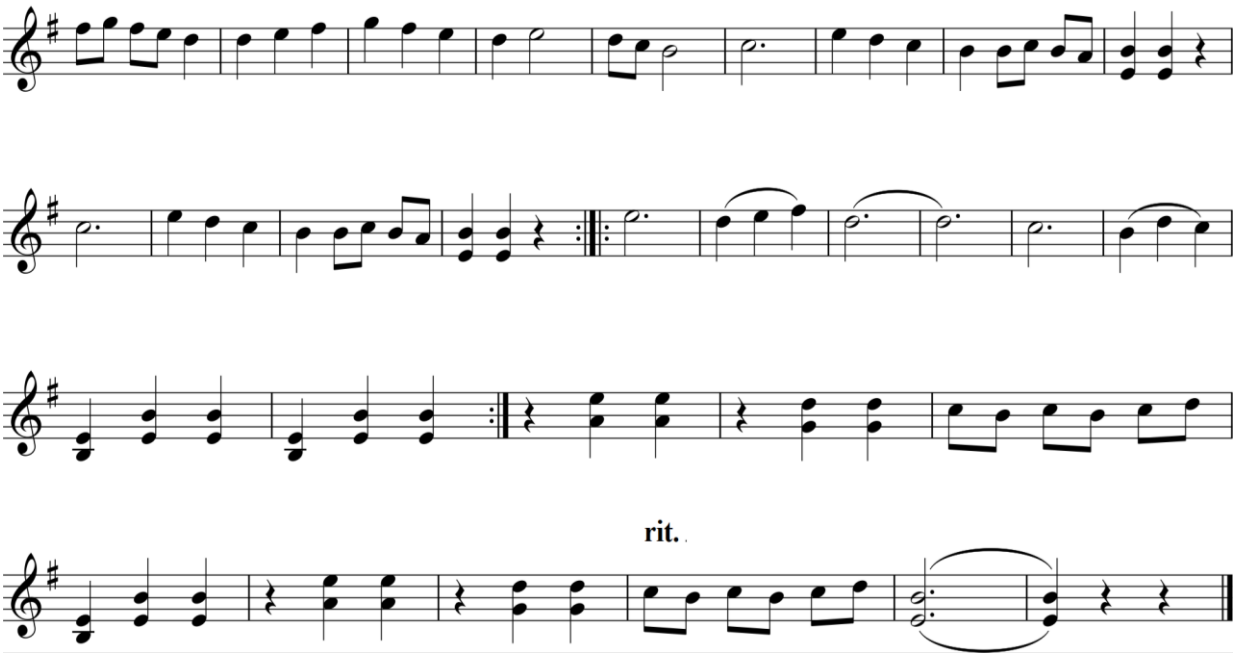



# BAHOR VALSI

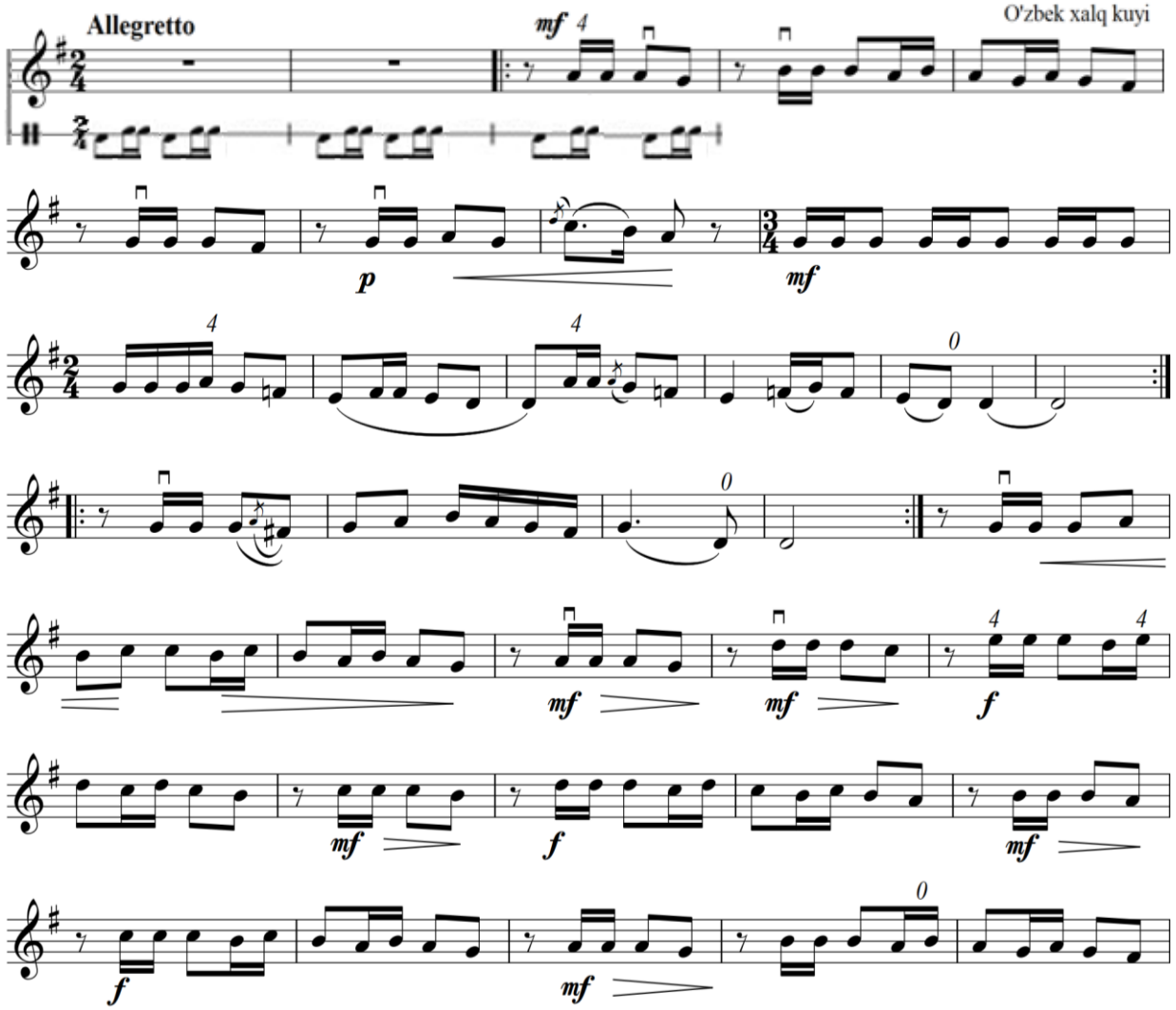
Moderato

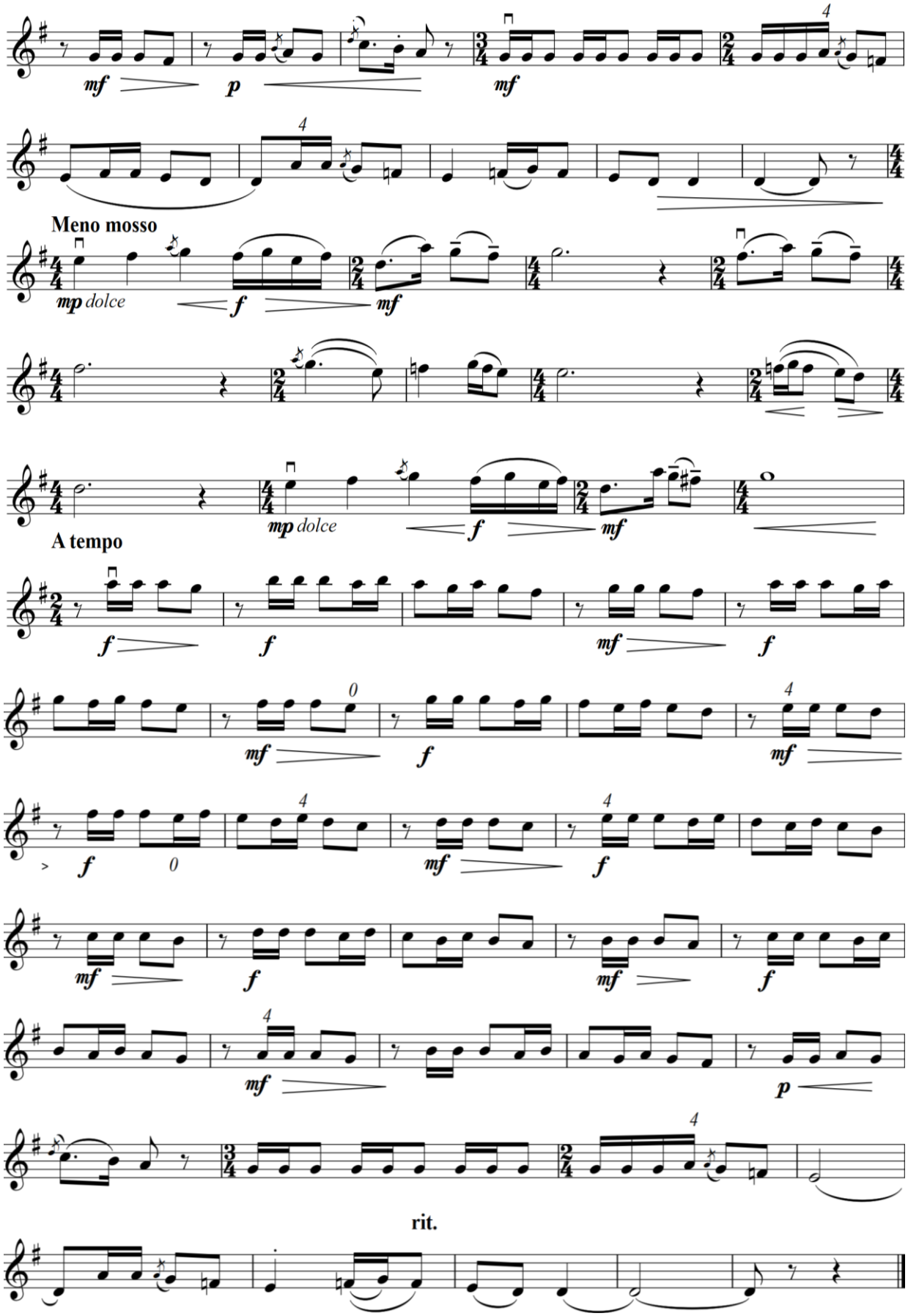
M.Mirzayev musiqasi






# DILXIROJ




Meno mosso
mp dolce
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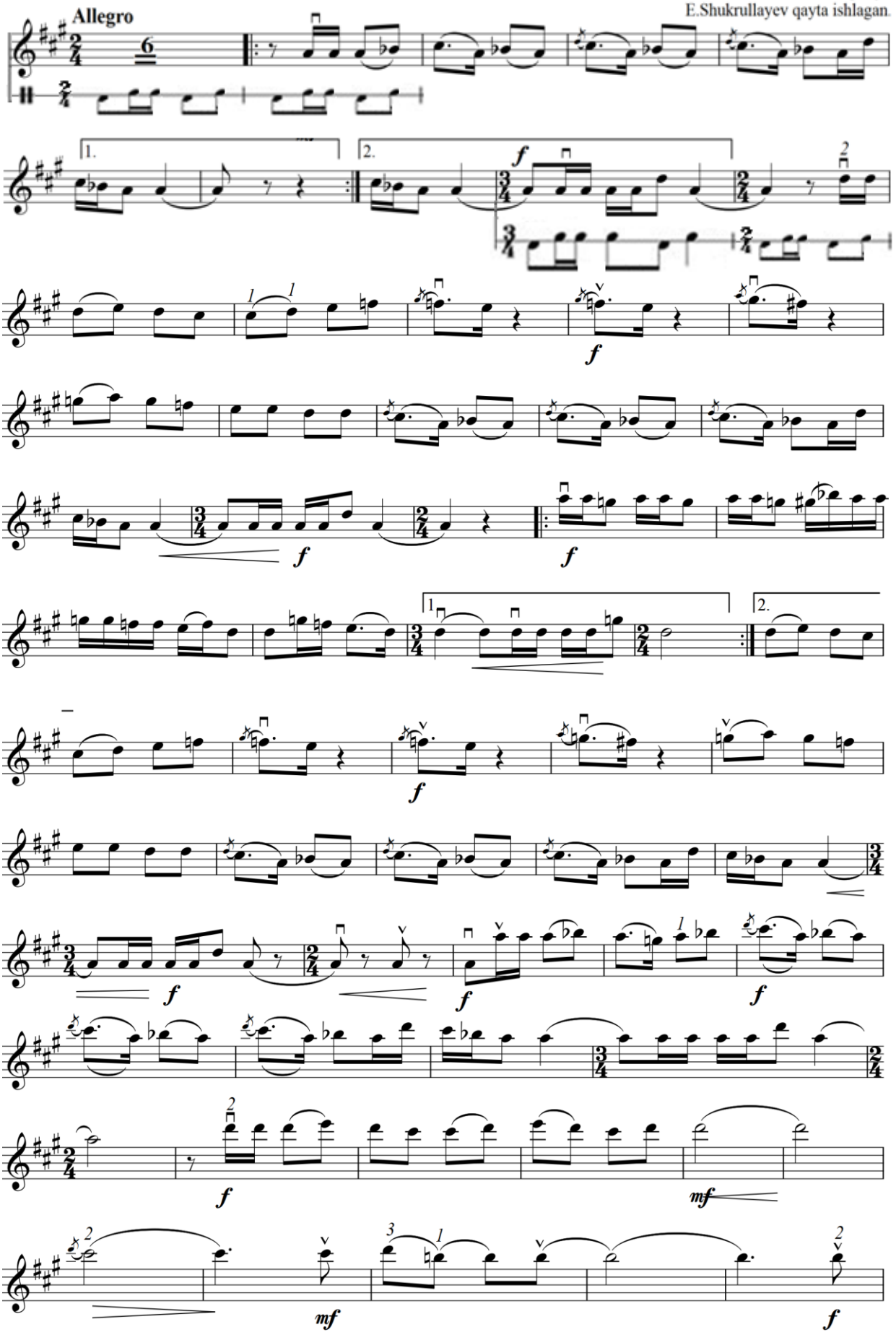
rit.

# BAHOR

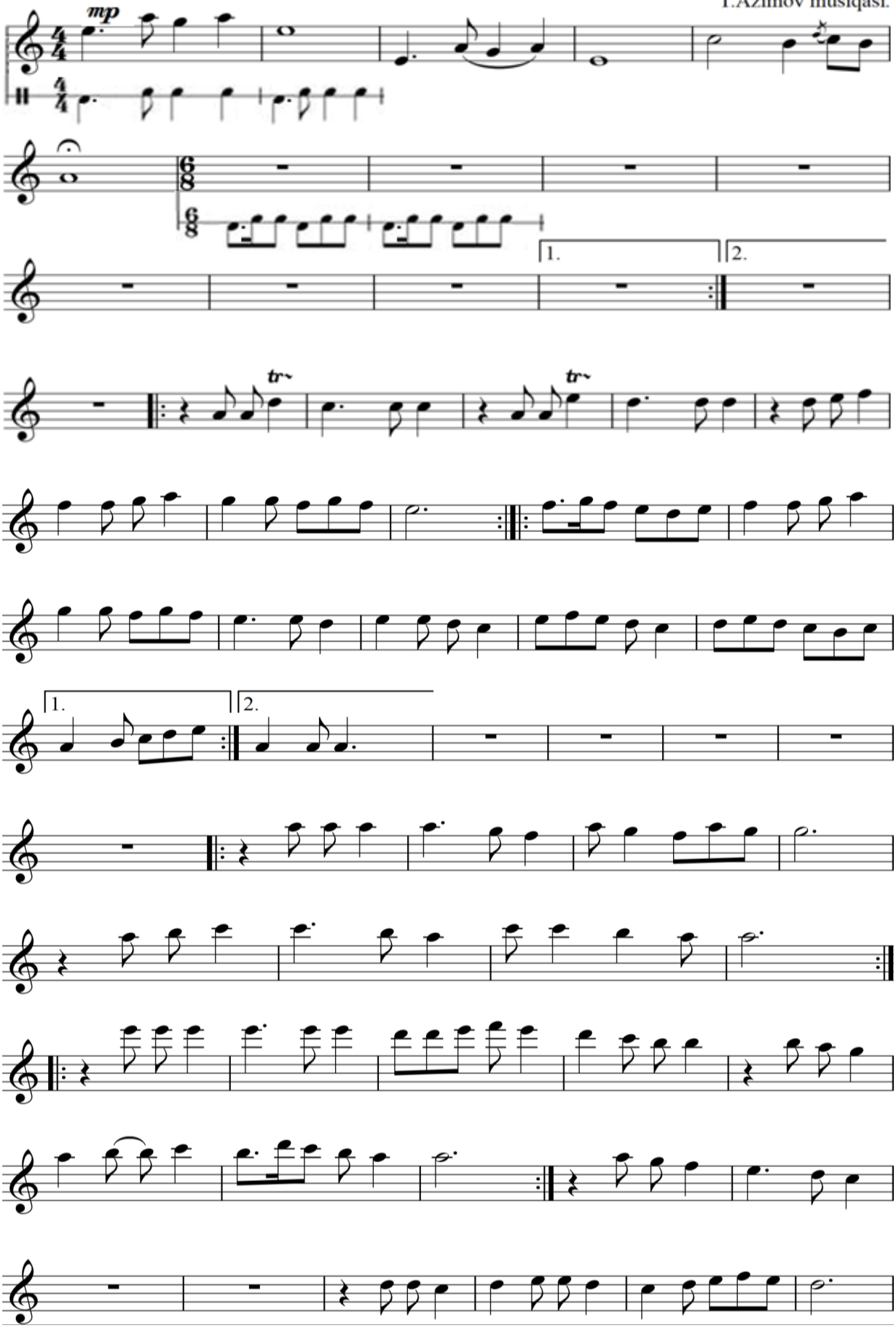
O'zbek xalq kuyi,
E.Shukrullayev qayta ishlagan.

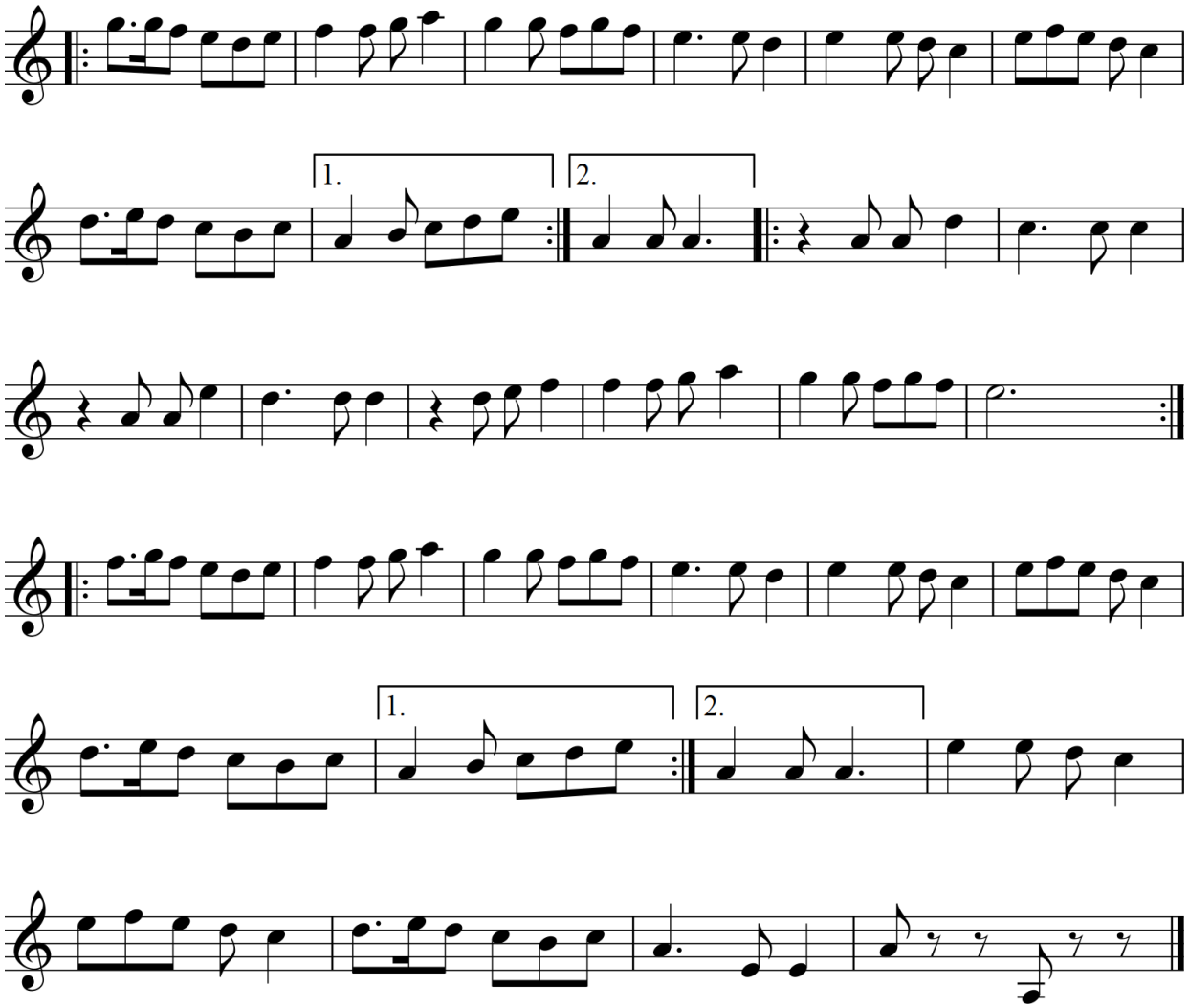


Andante

# DURDONA

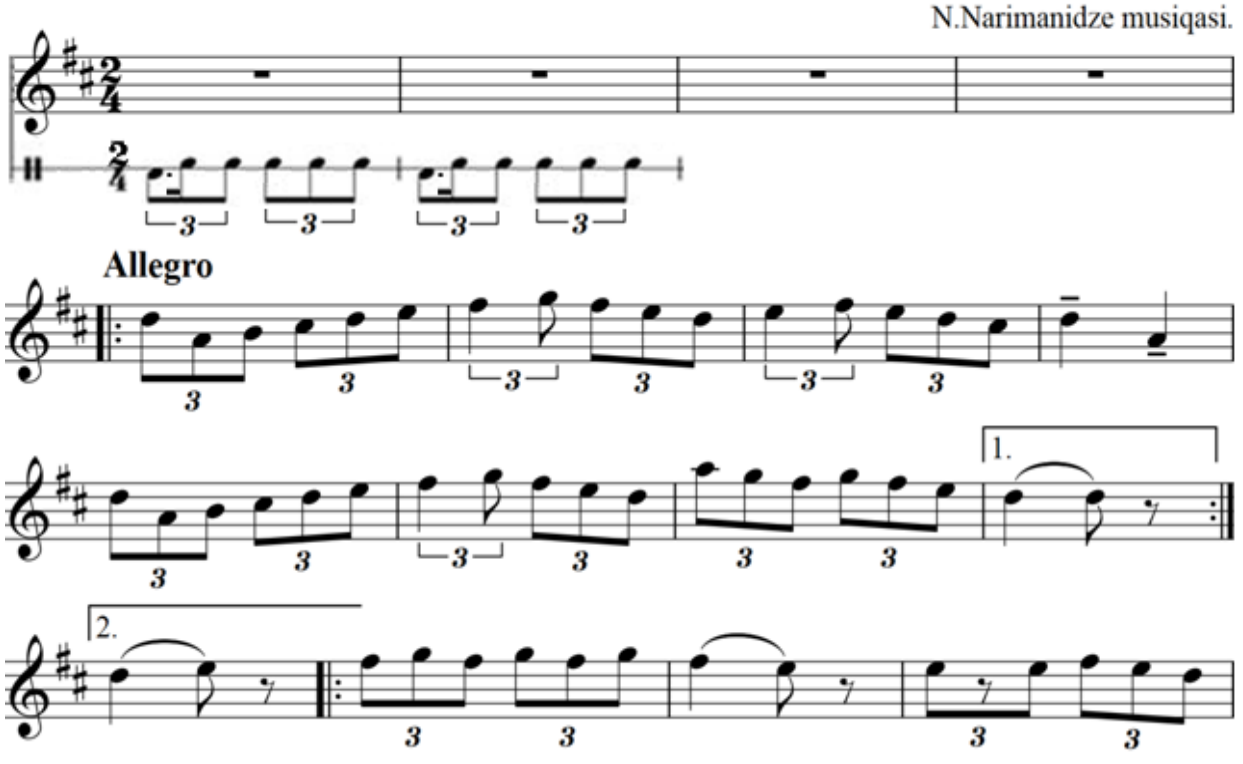
T.Azimov musiqasi.

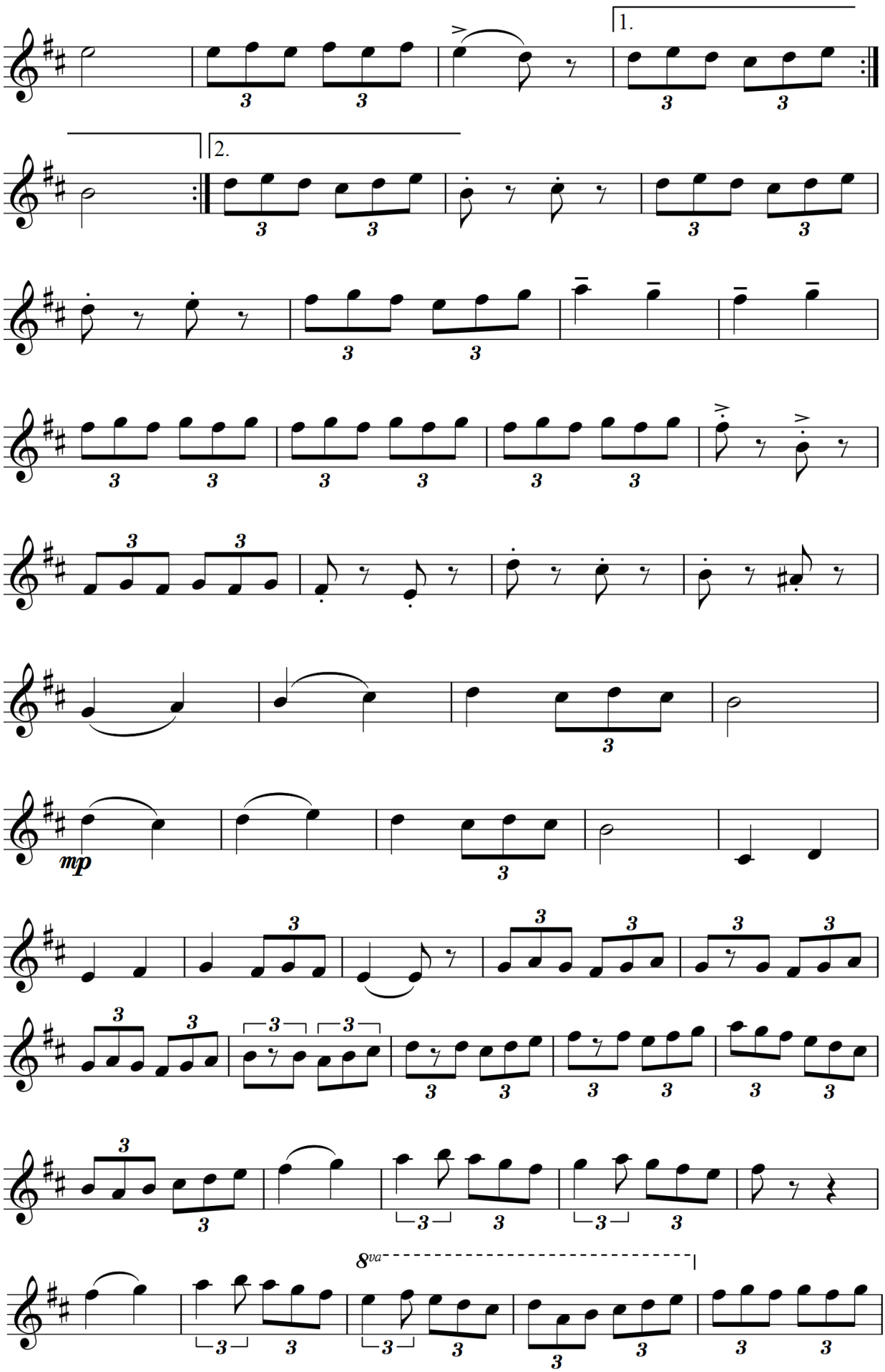





# GRUZINCHA RAQS

N.Narimanidze musiqasi.

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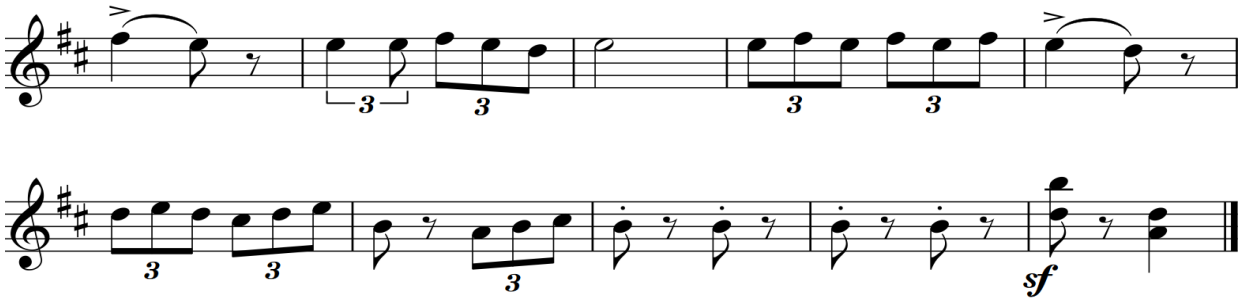
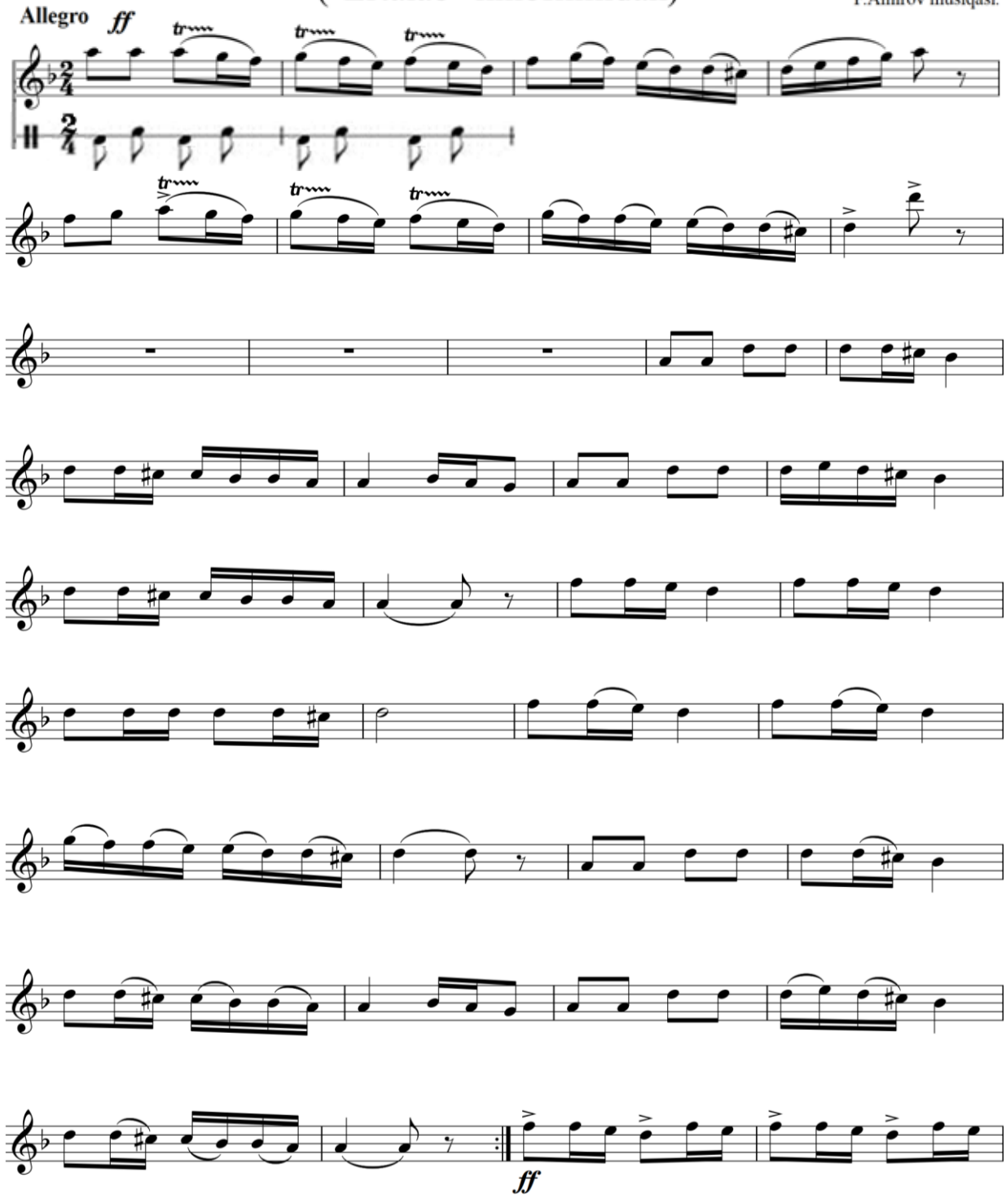
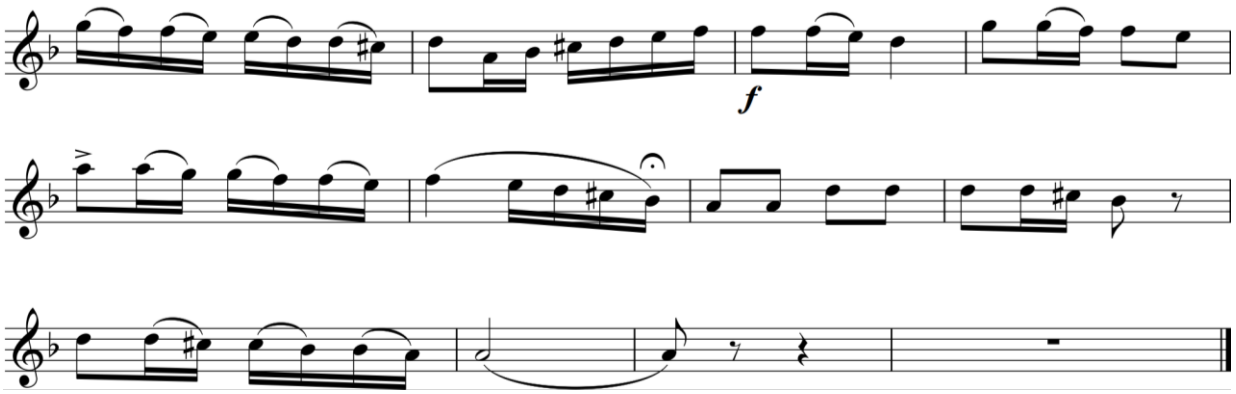


# ASLAN QO'SHIG'I

## ("Ertalab" kinofilmidan)

F.Amirov musiqasi.

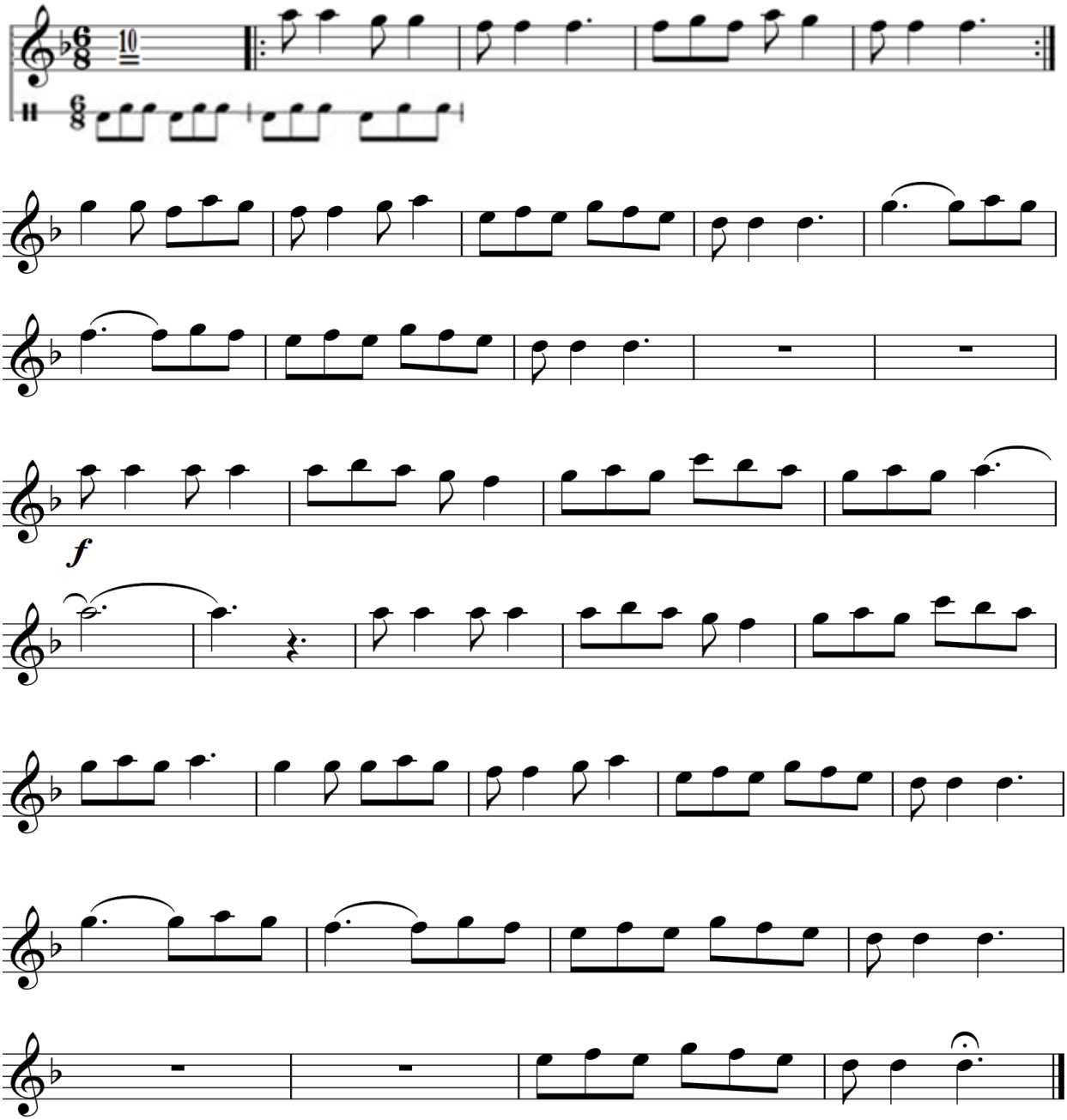




## SHOHI SO'ZANA

Allegretto

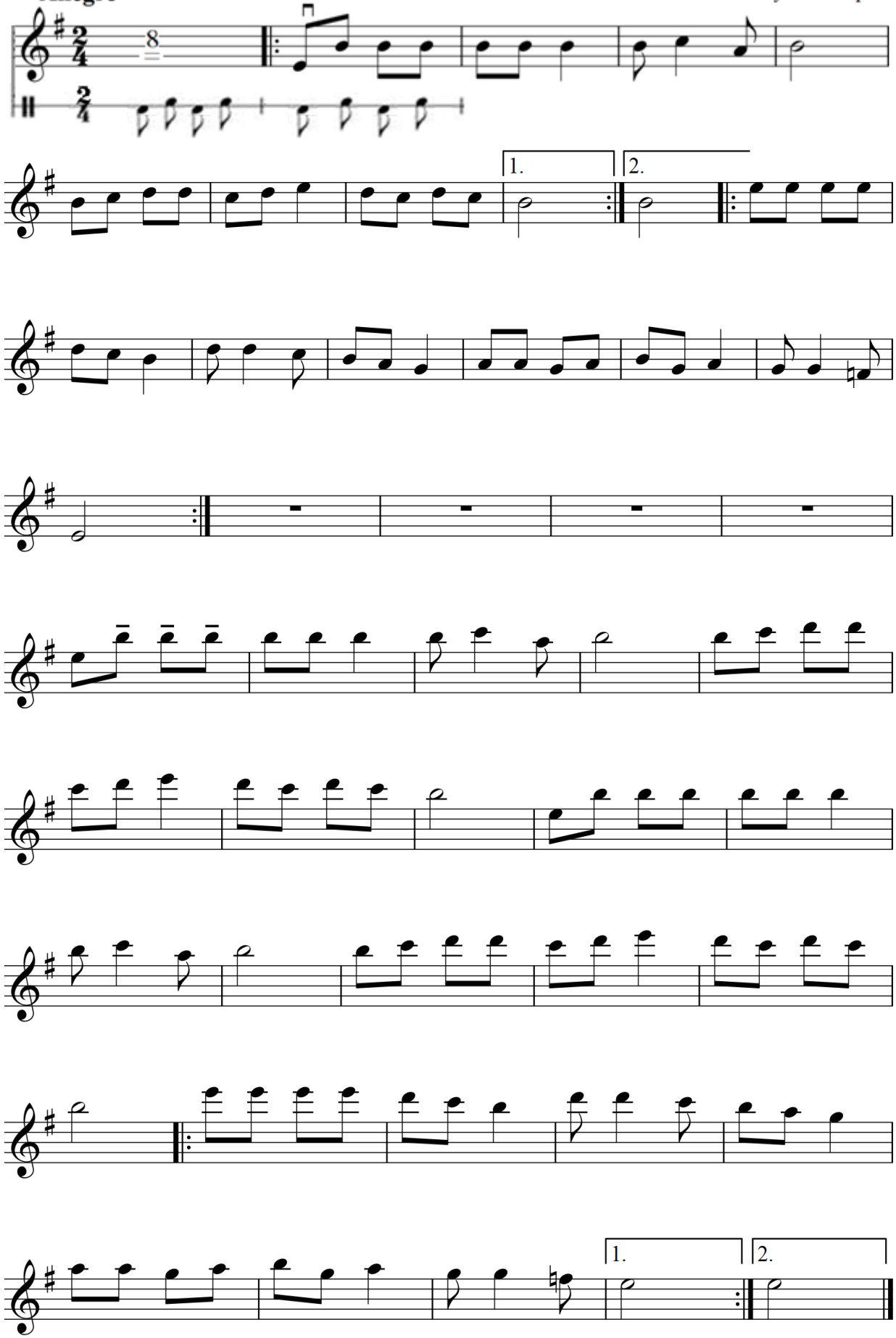
A.Muhamedov musiqasi.



# OHANGARON

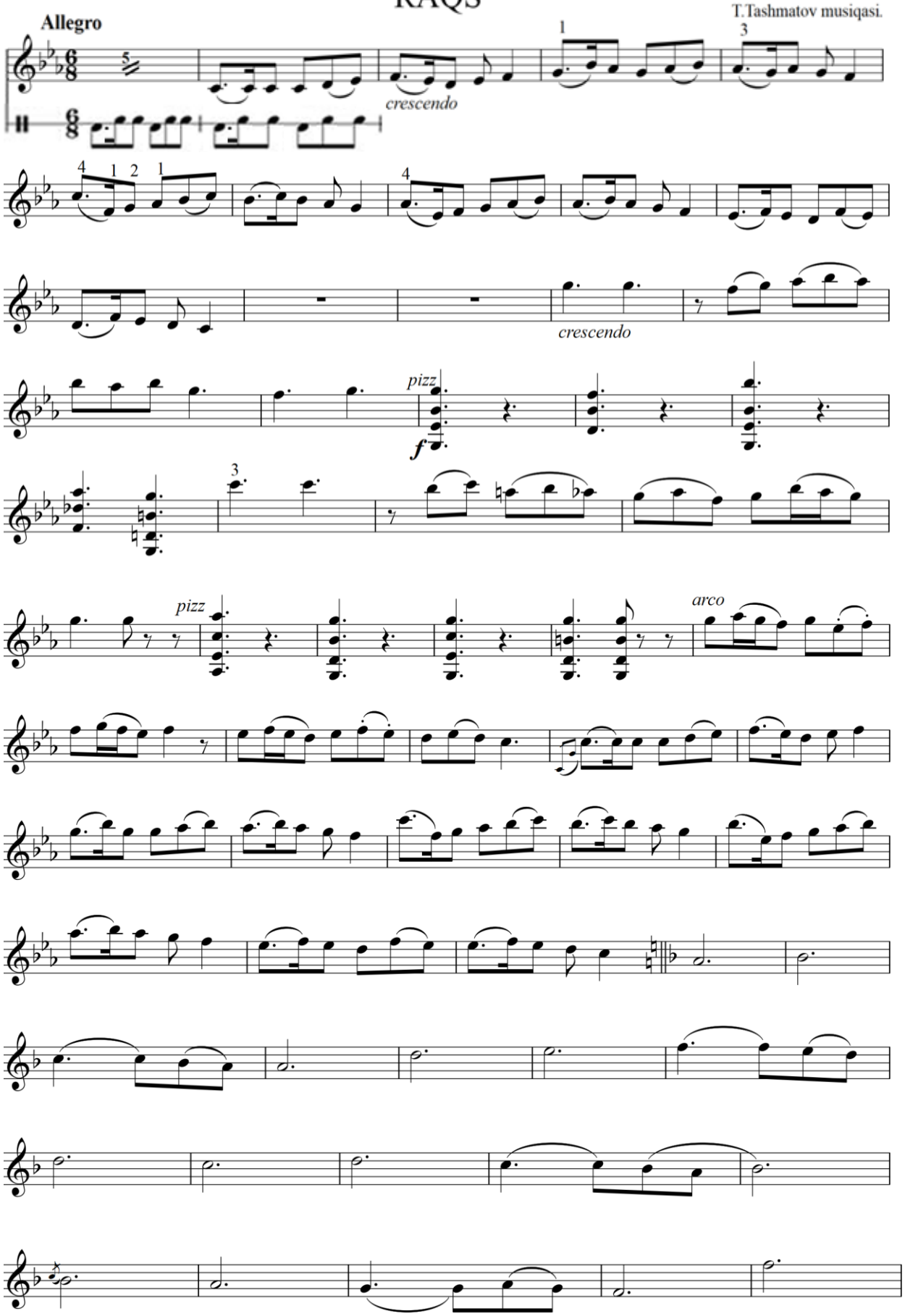
Allegro

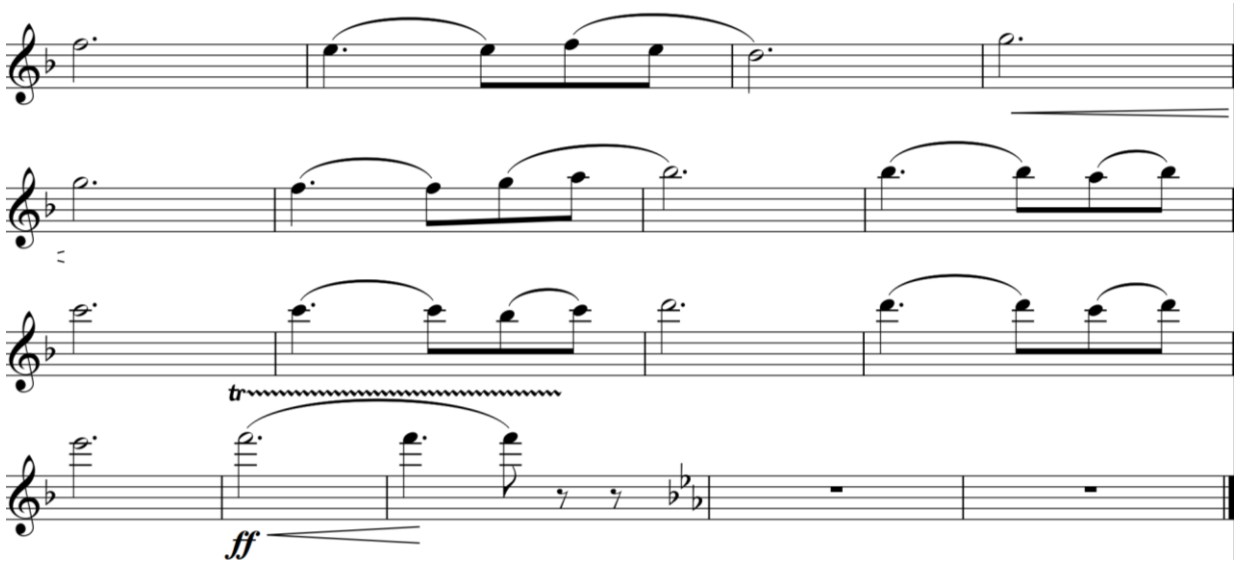
M.Leviyev musiqasi.



# RAQS

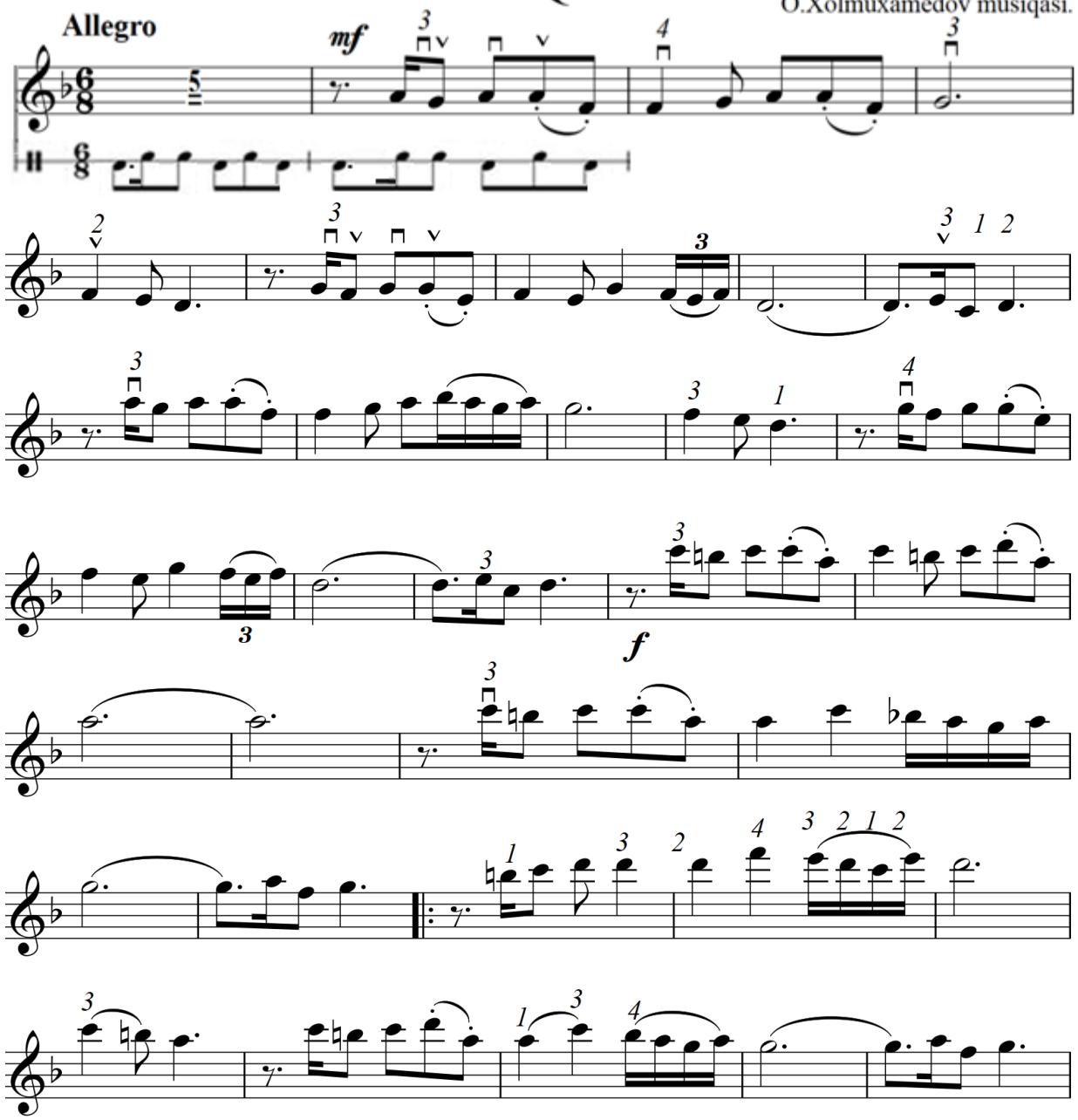
T.Tashmatov musiqasi.

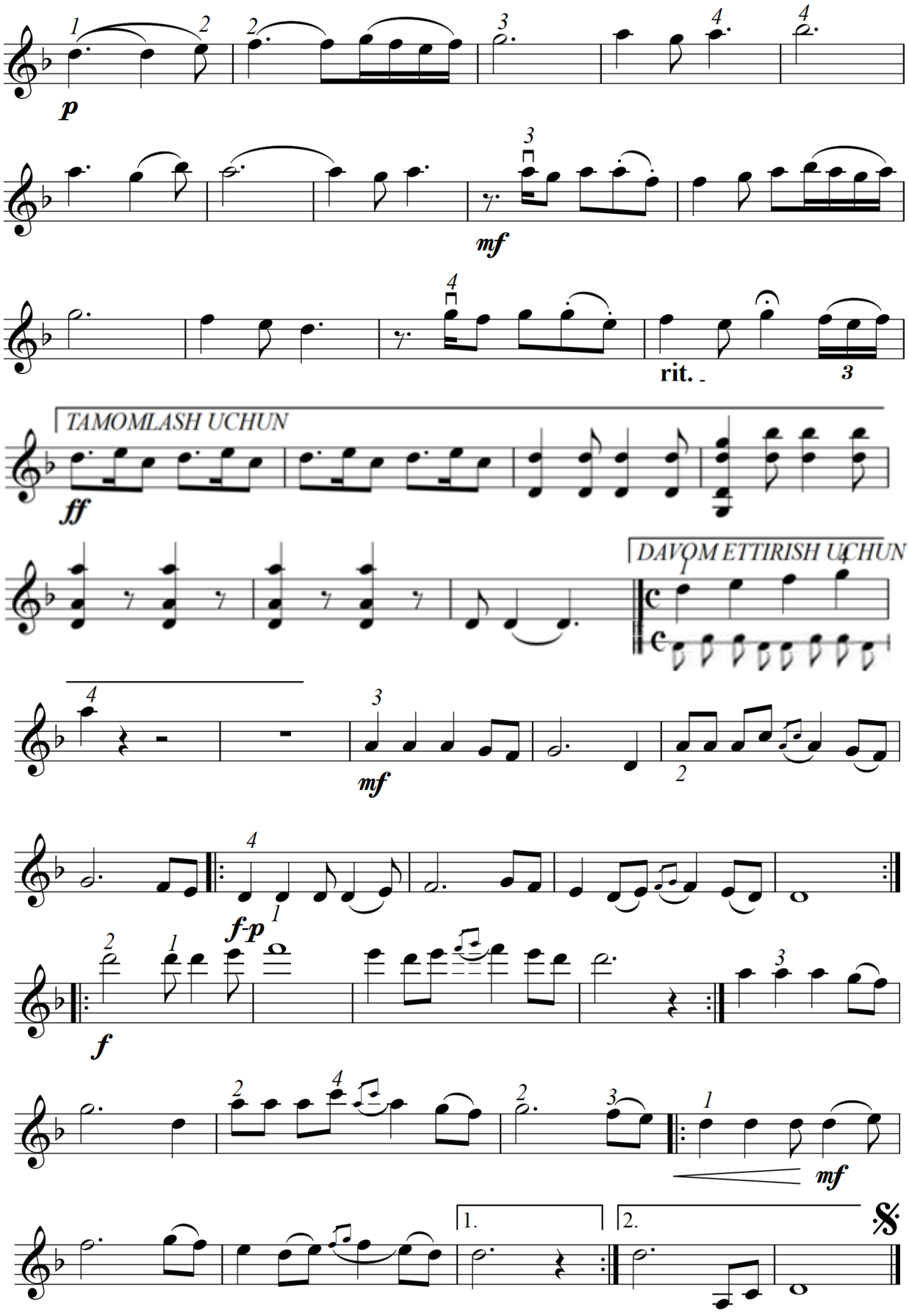





# RAQS

O.Xolmuxamedov musiqasi.

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mf
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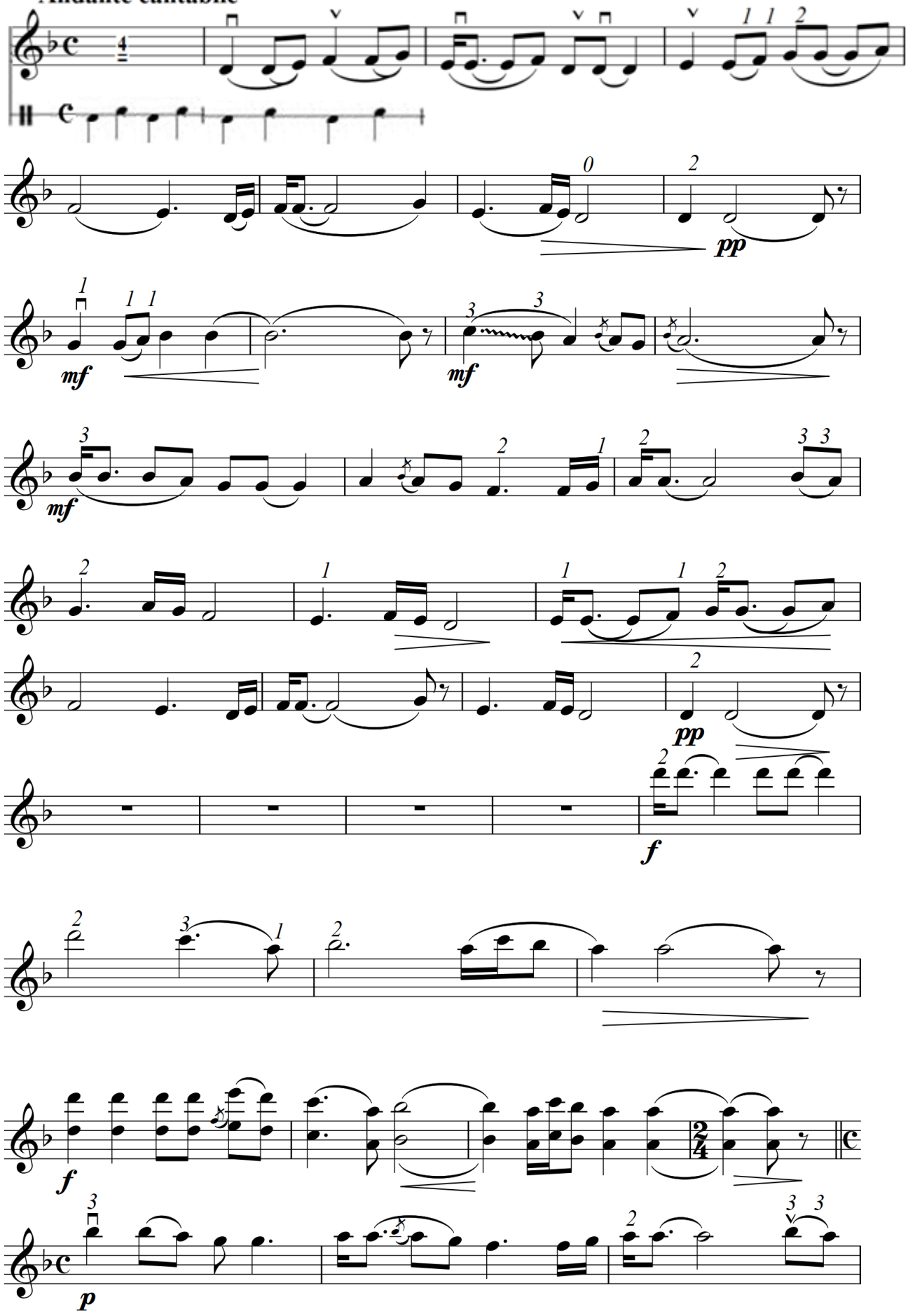
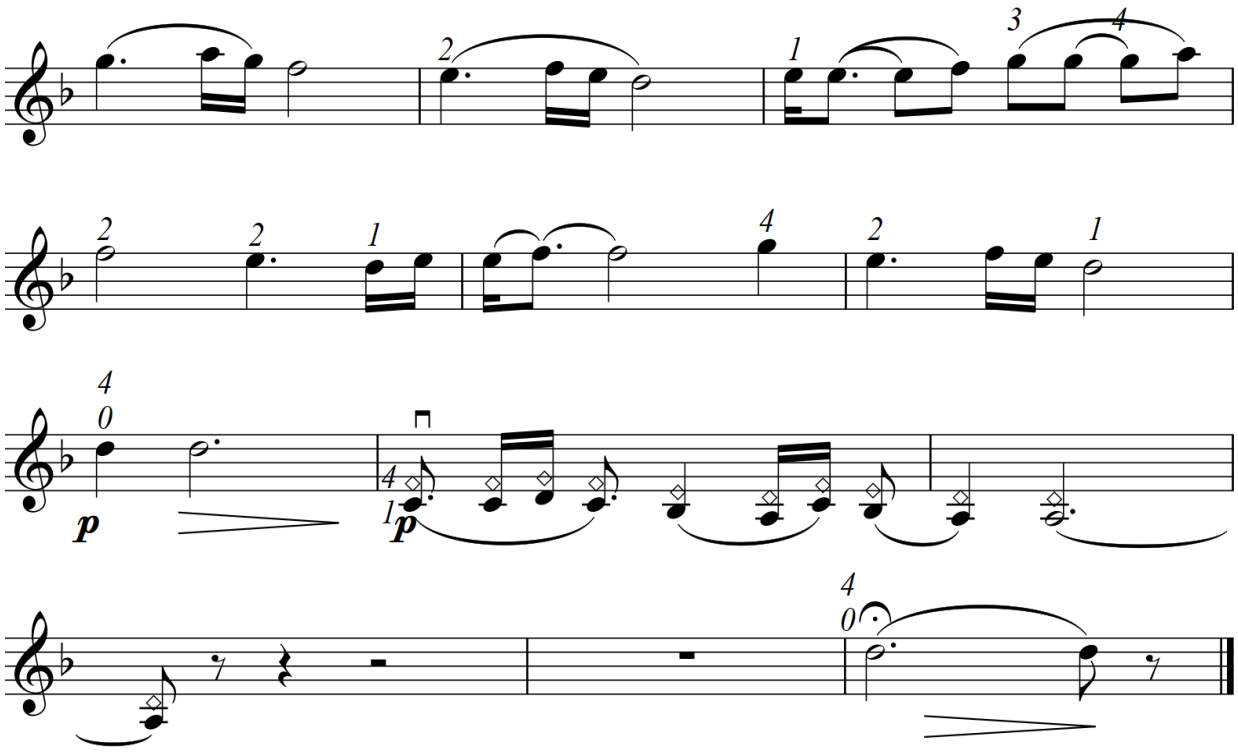
TAMOMLASH UCHUN
ff
DAVOM ETTIRISH UCHUN
mf
f-p
f
mf
1.
2.

# ALLA

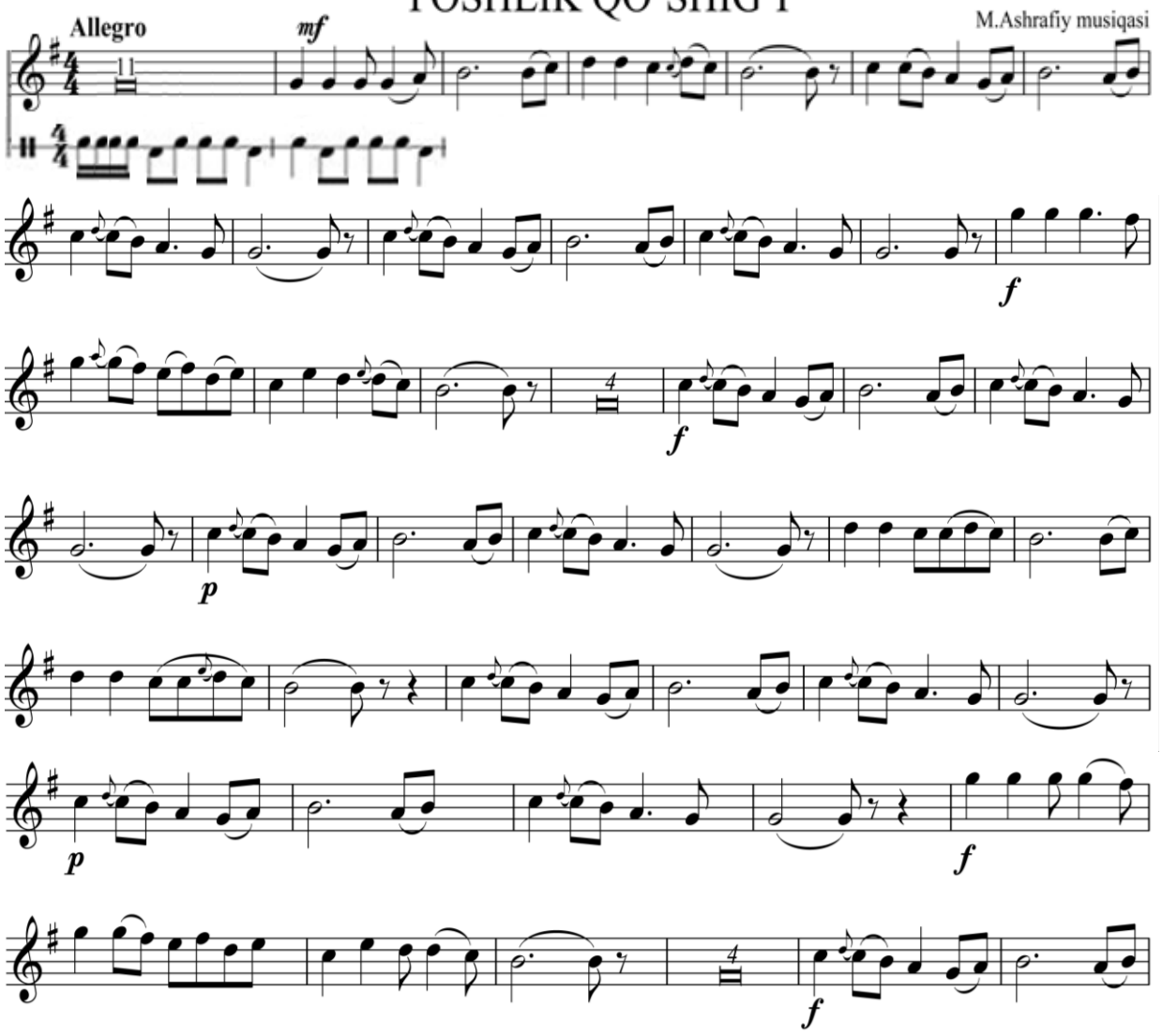
Andante cantabile

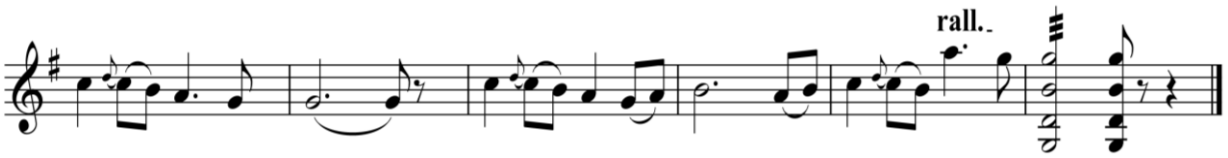
Ikrom Akbarov musiqasi.



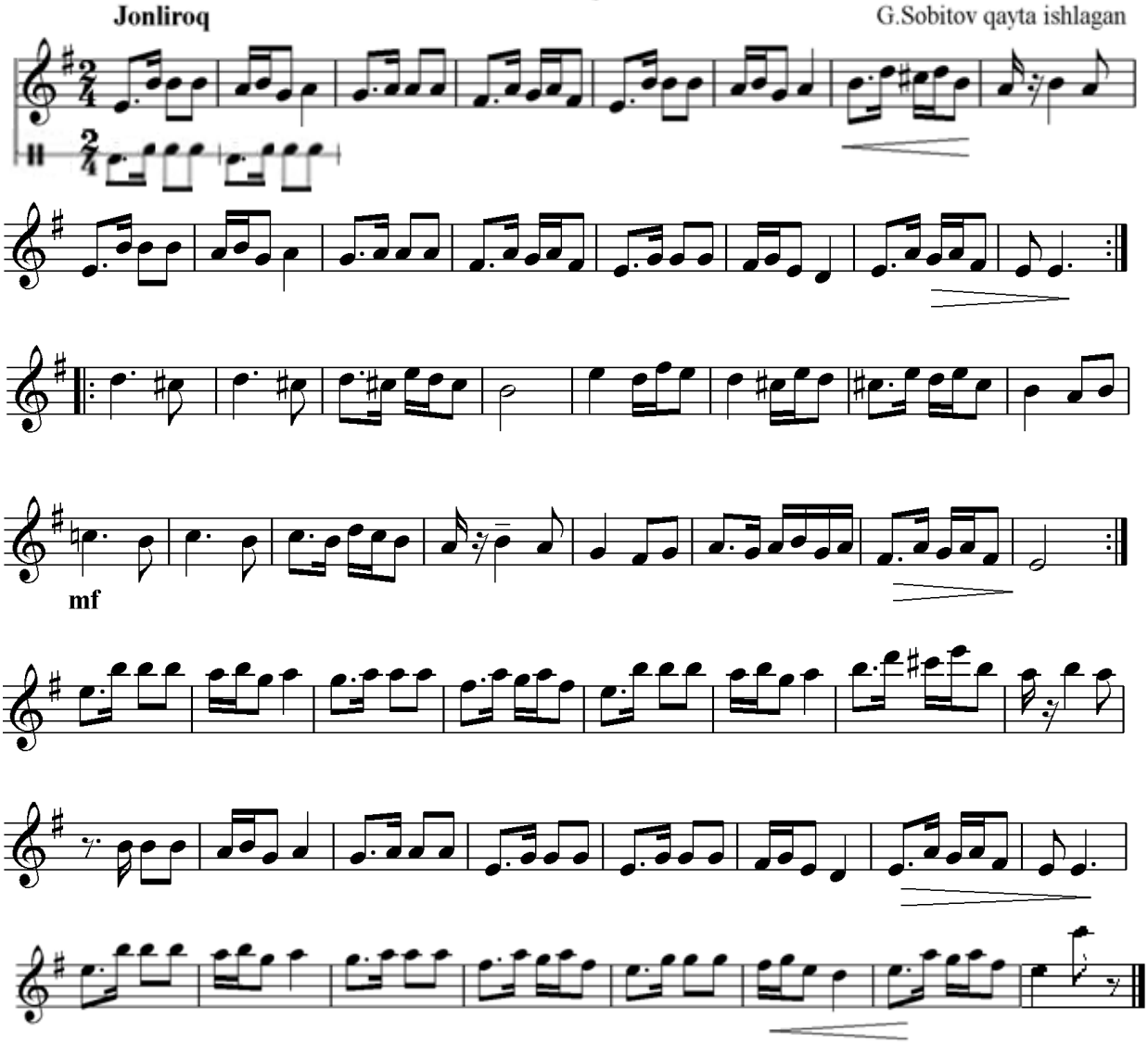


## YOSHLIK QO‘SHIG‘I





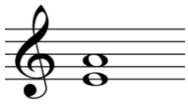

# RAQS

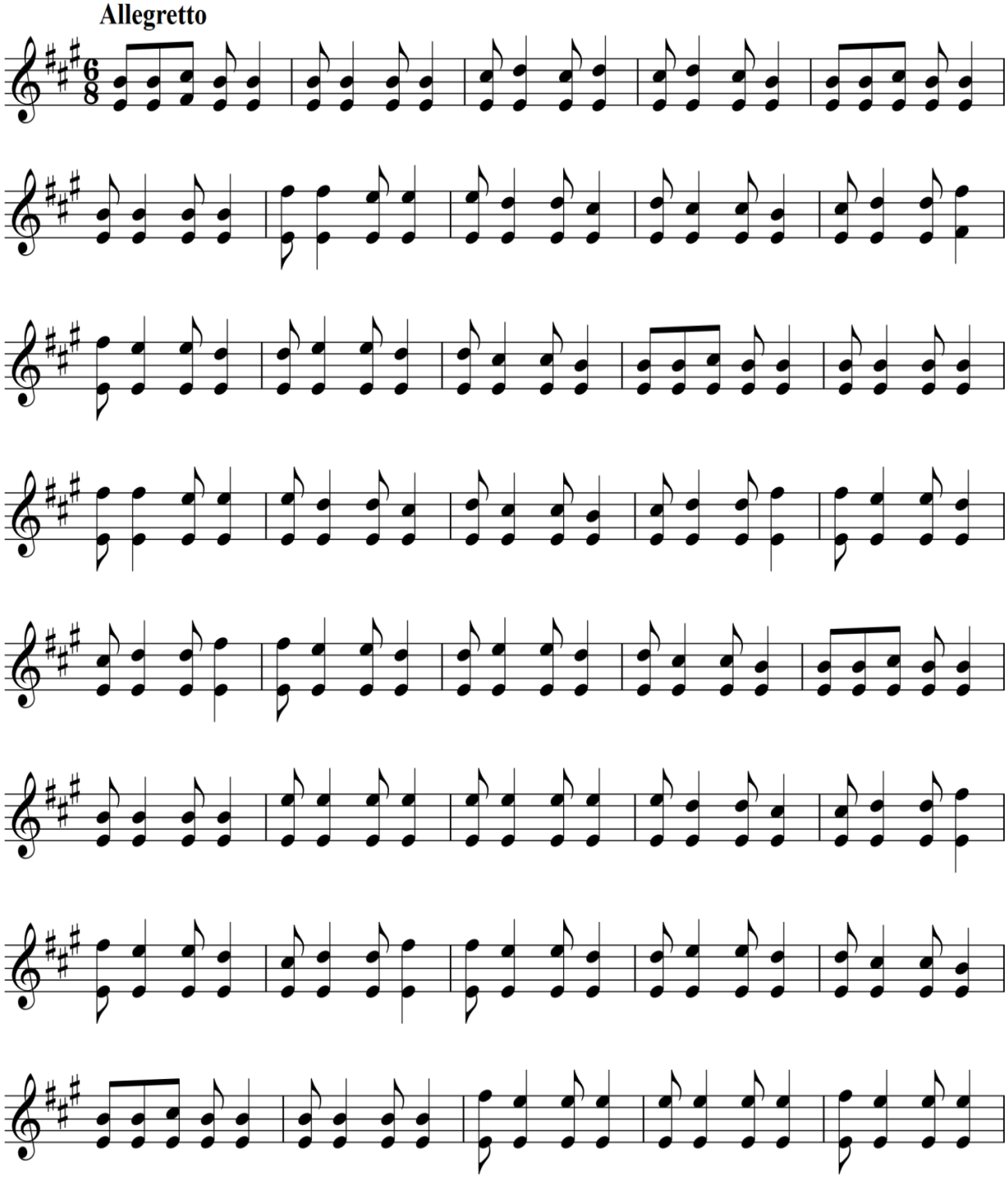


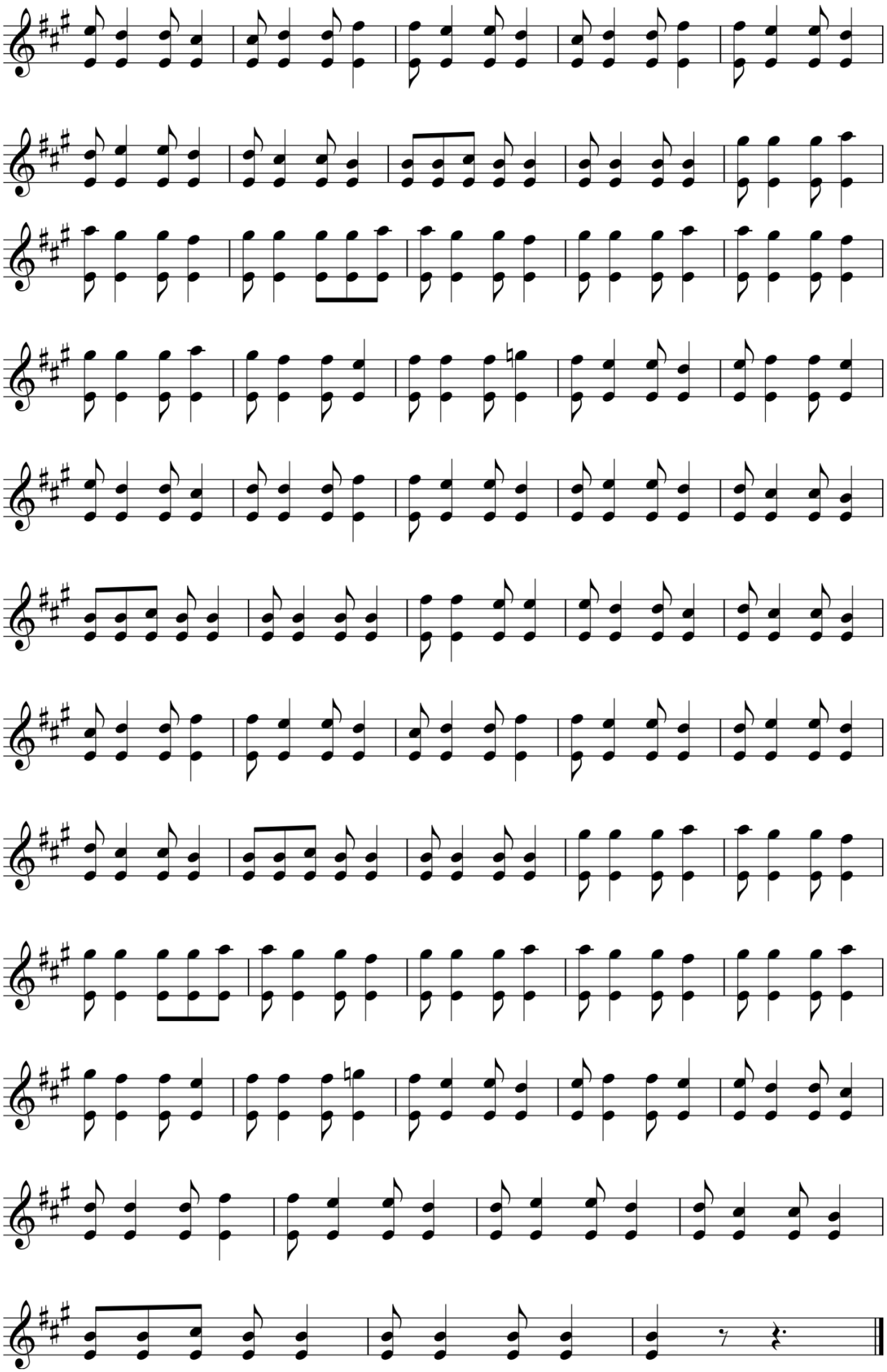
## DO‘MBIRA CHOLG‘USI UCHUN TAVSIYA ETILADIGAN ASARLAR

### “KELINOY” NAG‘MASI

*O‘zbekiston xalq baxshisi Abdumurod Raximov ijrosidan*
*Zafarbaxshi Hayitov notaga yozib olgan.*

***Do‘mbiraning sozi:*** 

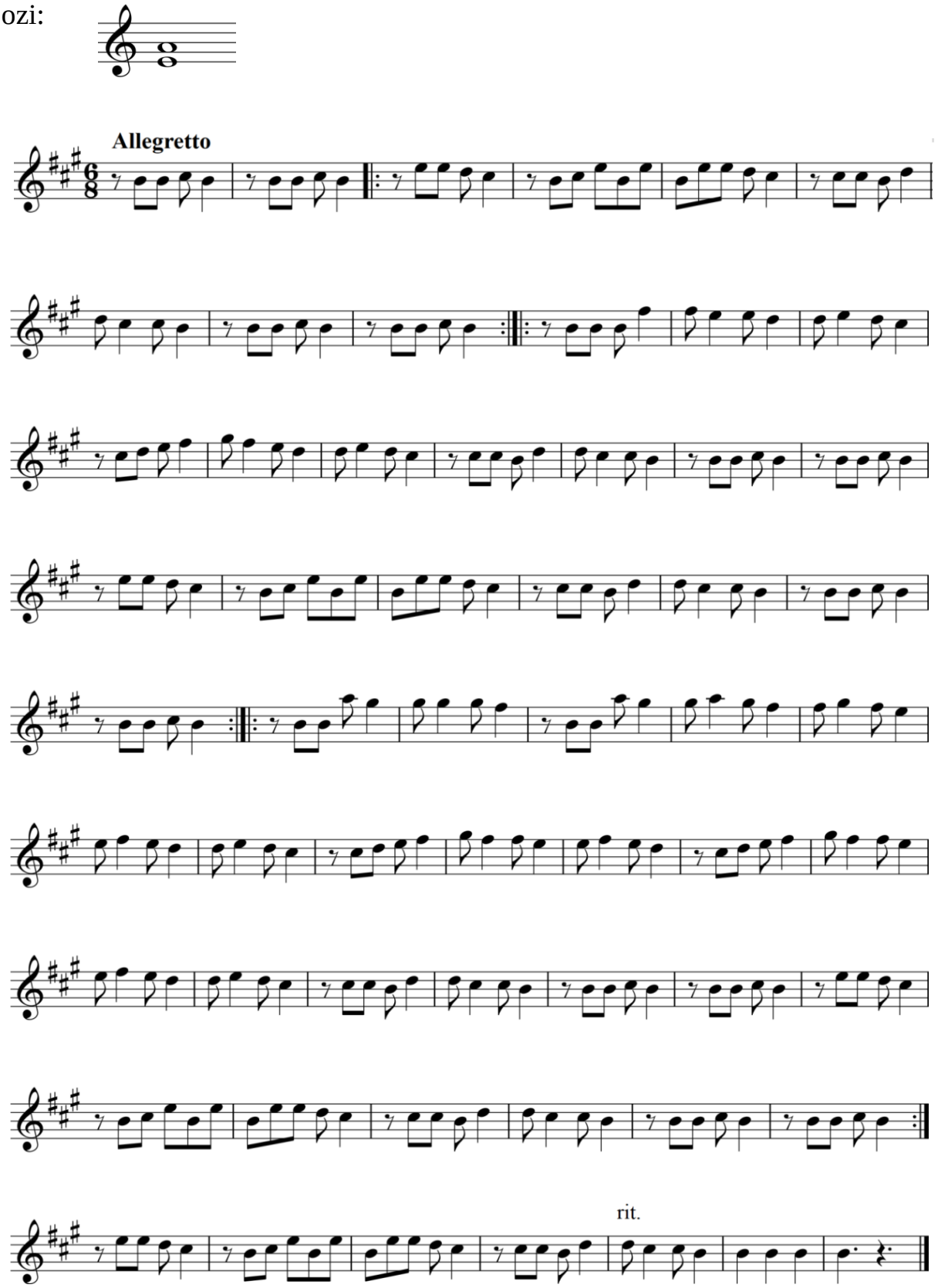




## OG‘AJONNING NAG‘MASI

*O‘zbekiston xalq baxshisi Abdumurod Raximov ijrosidan*
*Zafarbaxshi Hayitov notaga yozib olgan.*

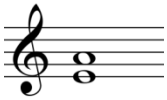
Sozi:



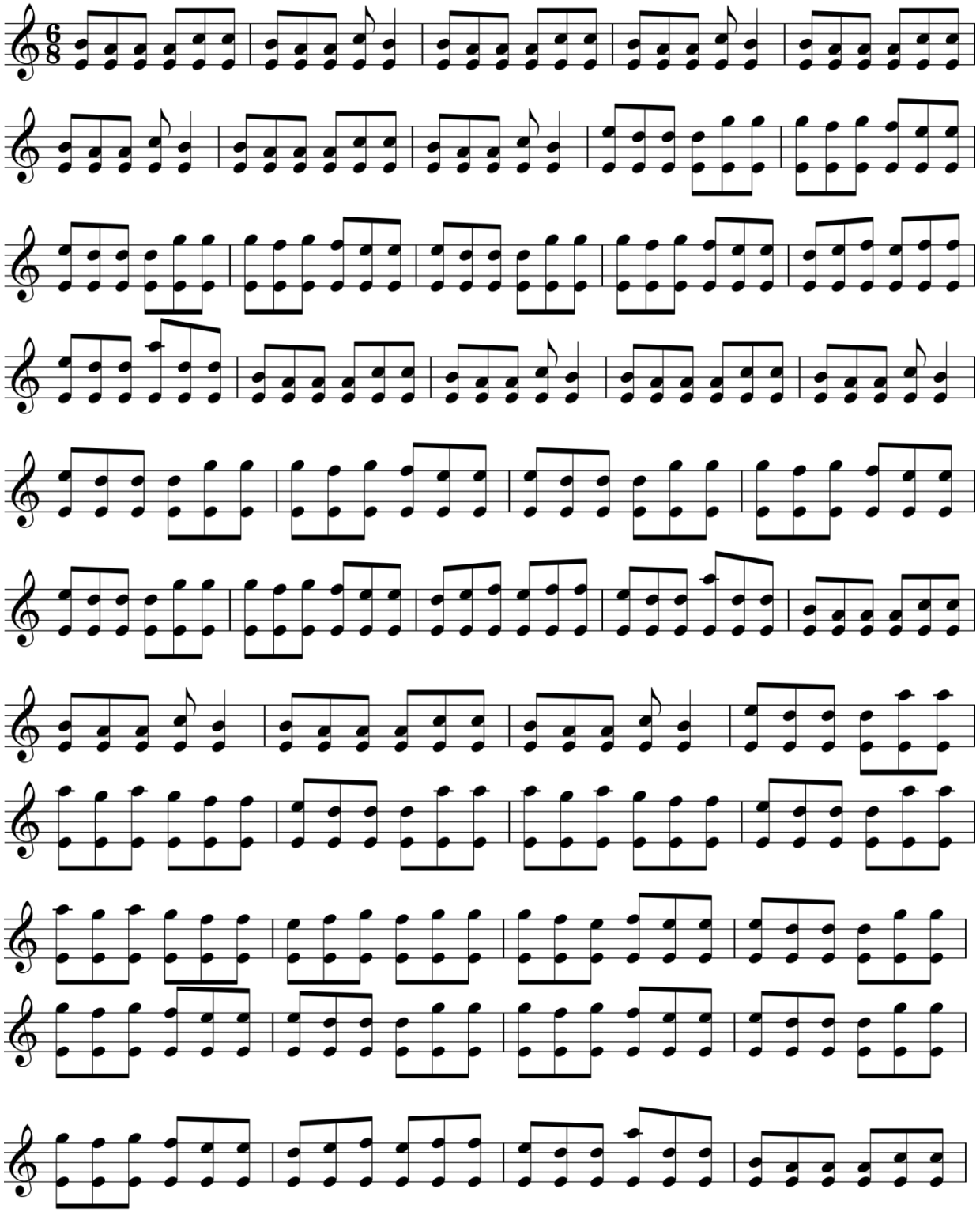
## “ZIYODA” NAG‘MASI

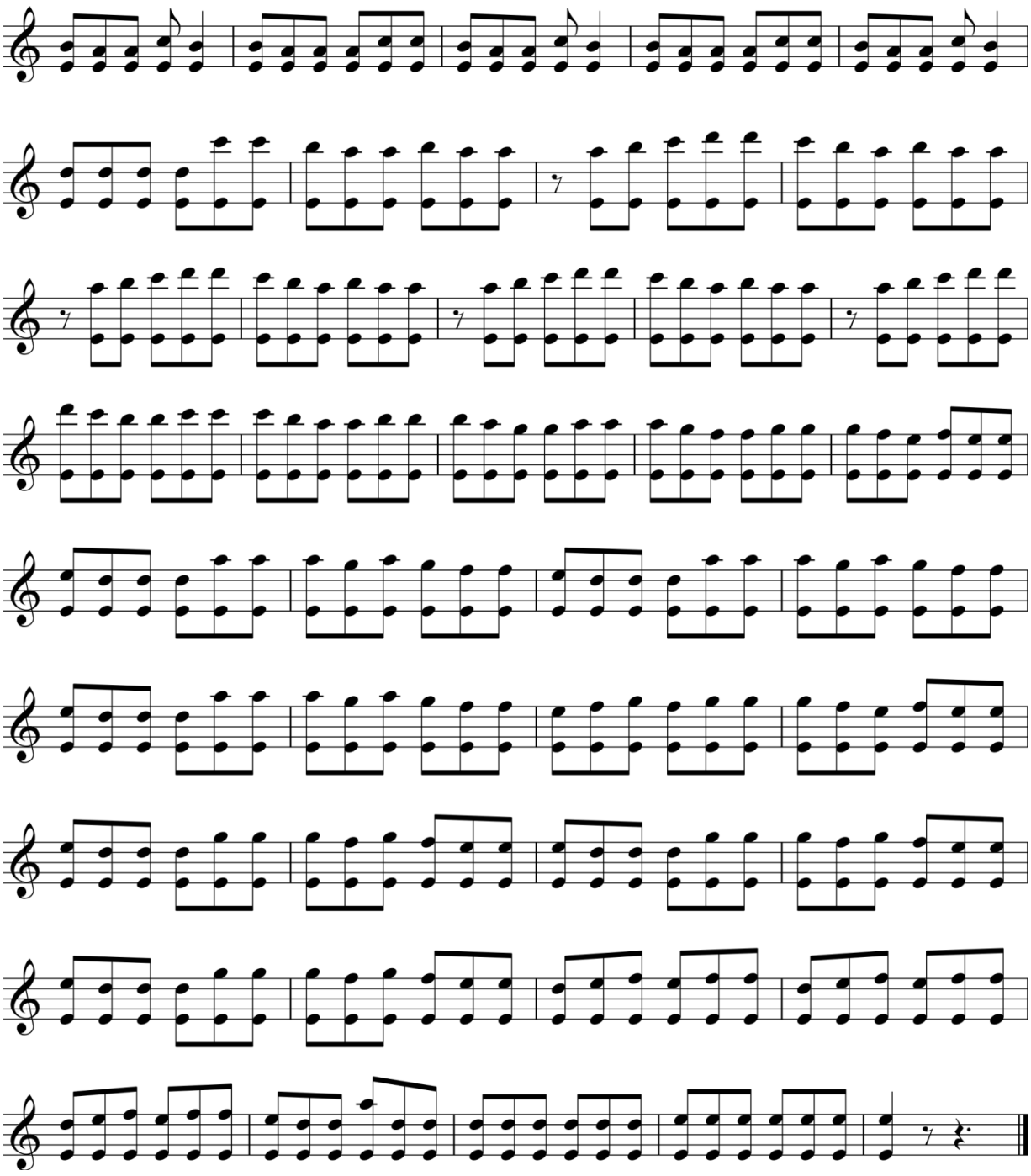
*O‘zbekiston xalq baxshisi Abdumurod Raximov ijrosidan*
*Zafarbaxshi Hayitov notaga yozib olgan.*

Sozi:



**Allegretto**



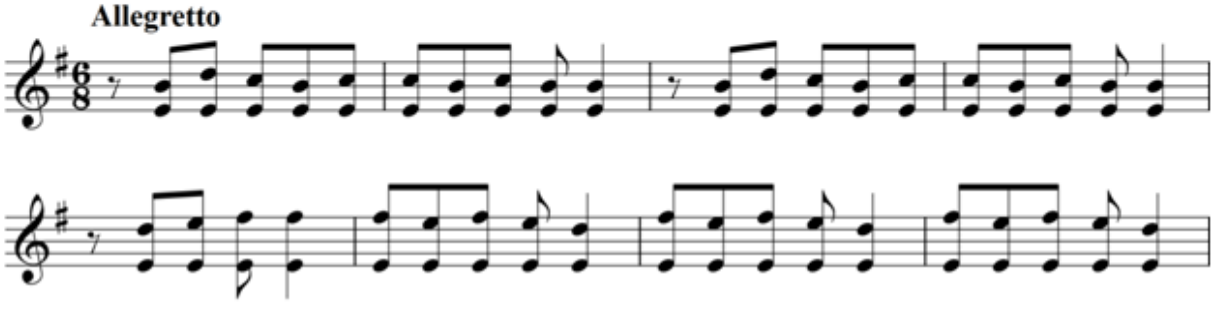


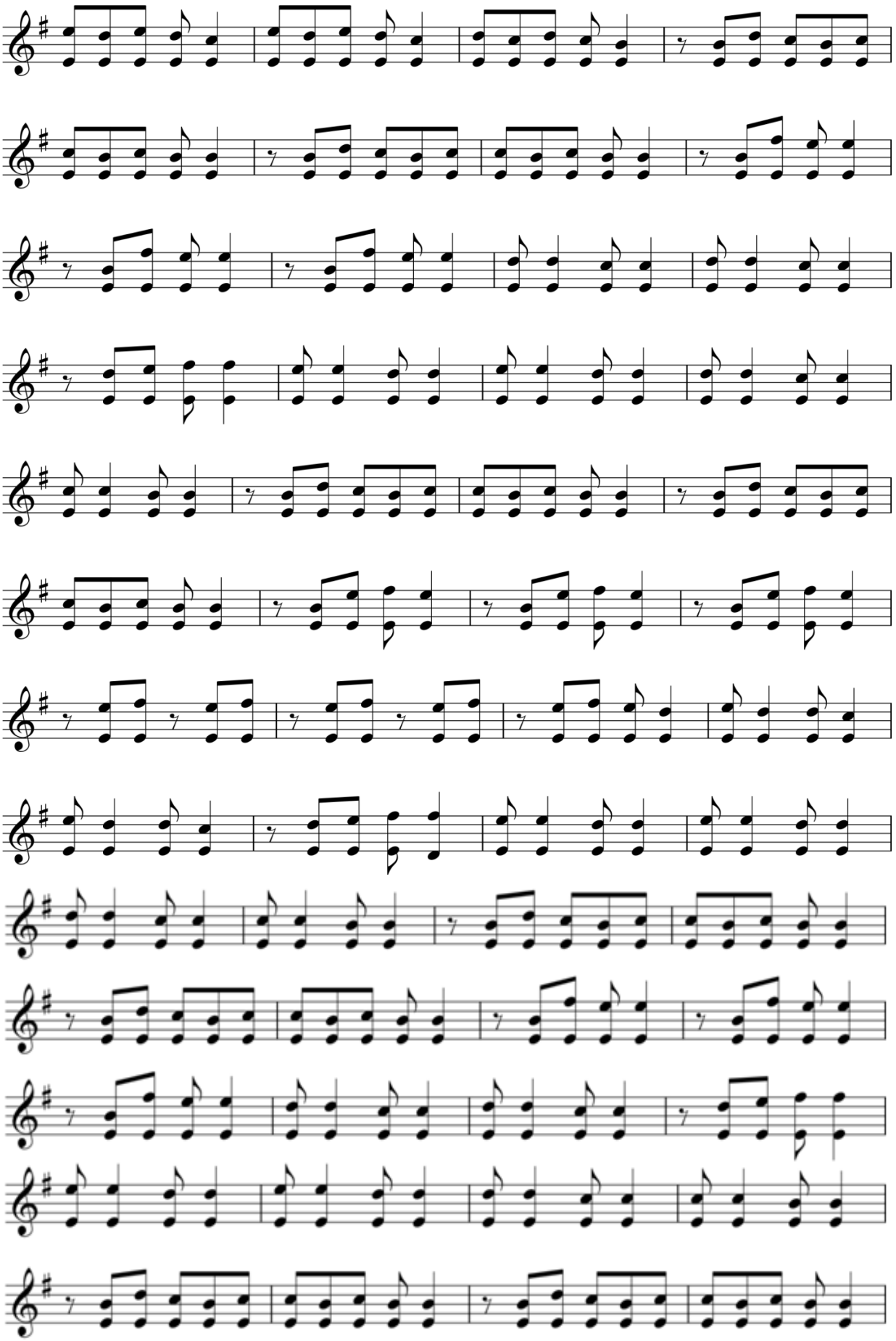
## DIL IZHORI

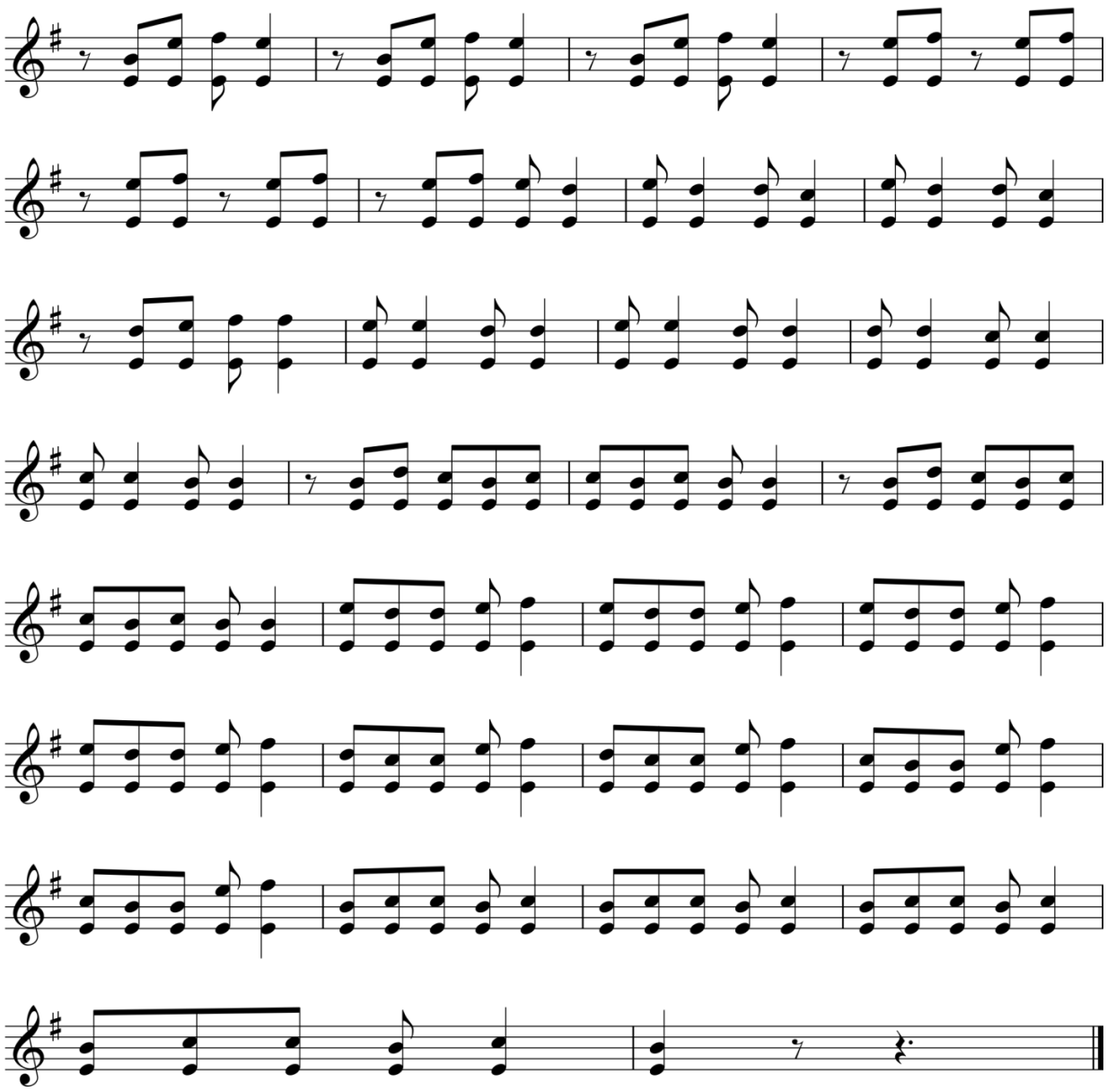
Sozi:

*Zafarbaxshi Hayitov musiqasi*

**Allegretto**





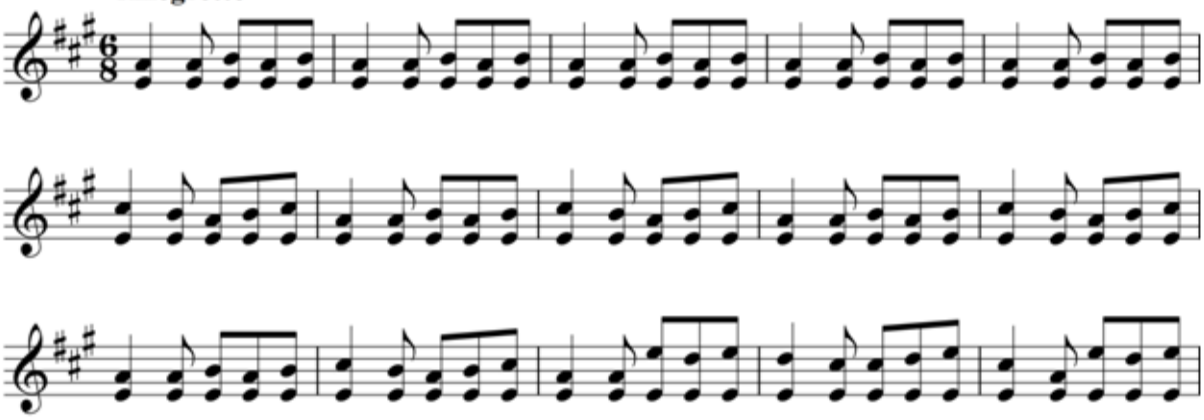


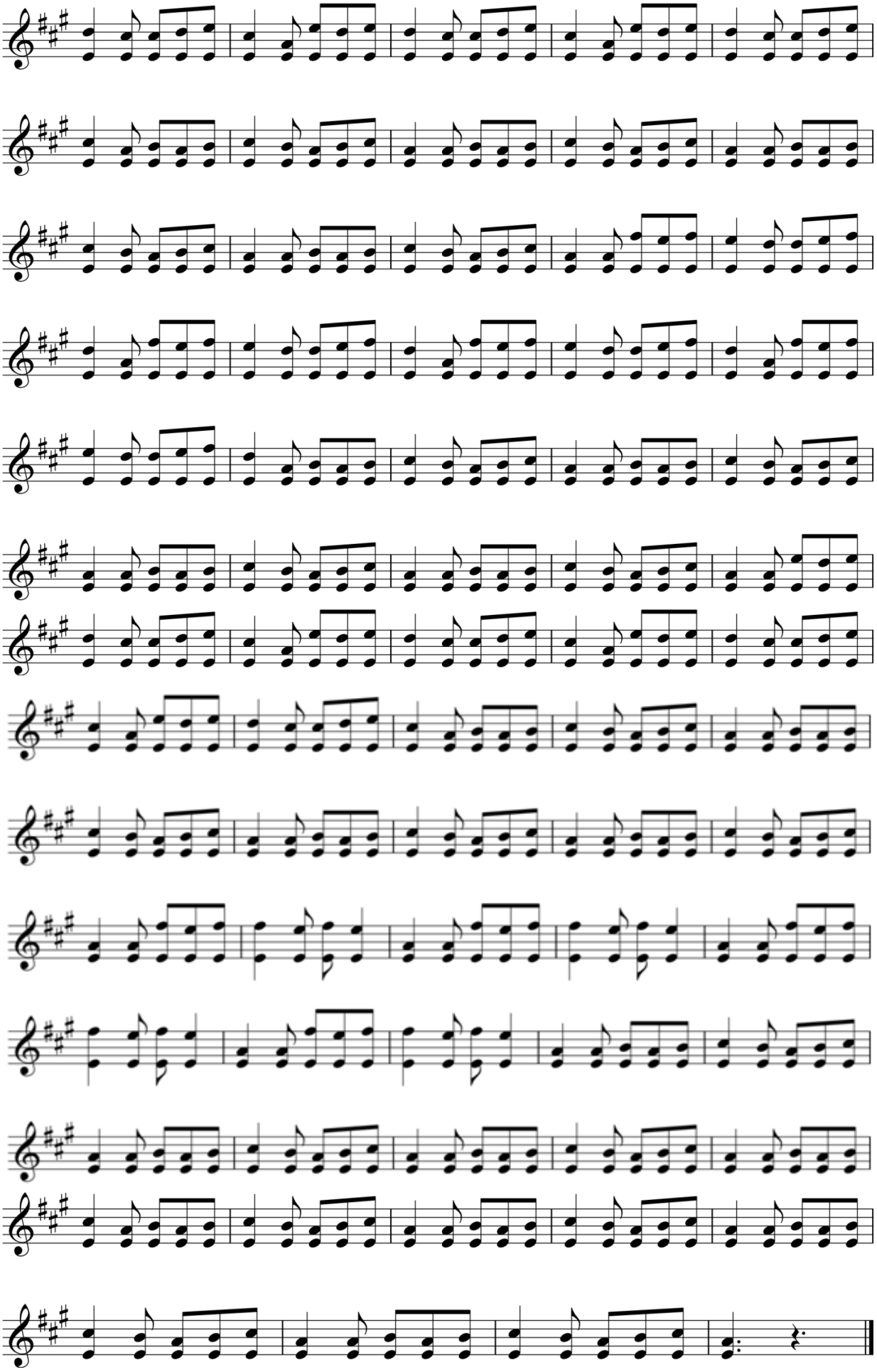
## “HILOLOY” NAG`MASI

Sozi:

Allegretto

*Zafarbaxshi Hayitov musiqasi*



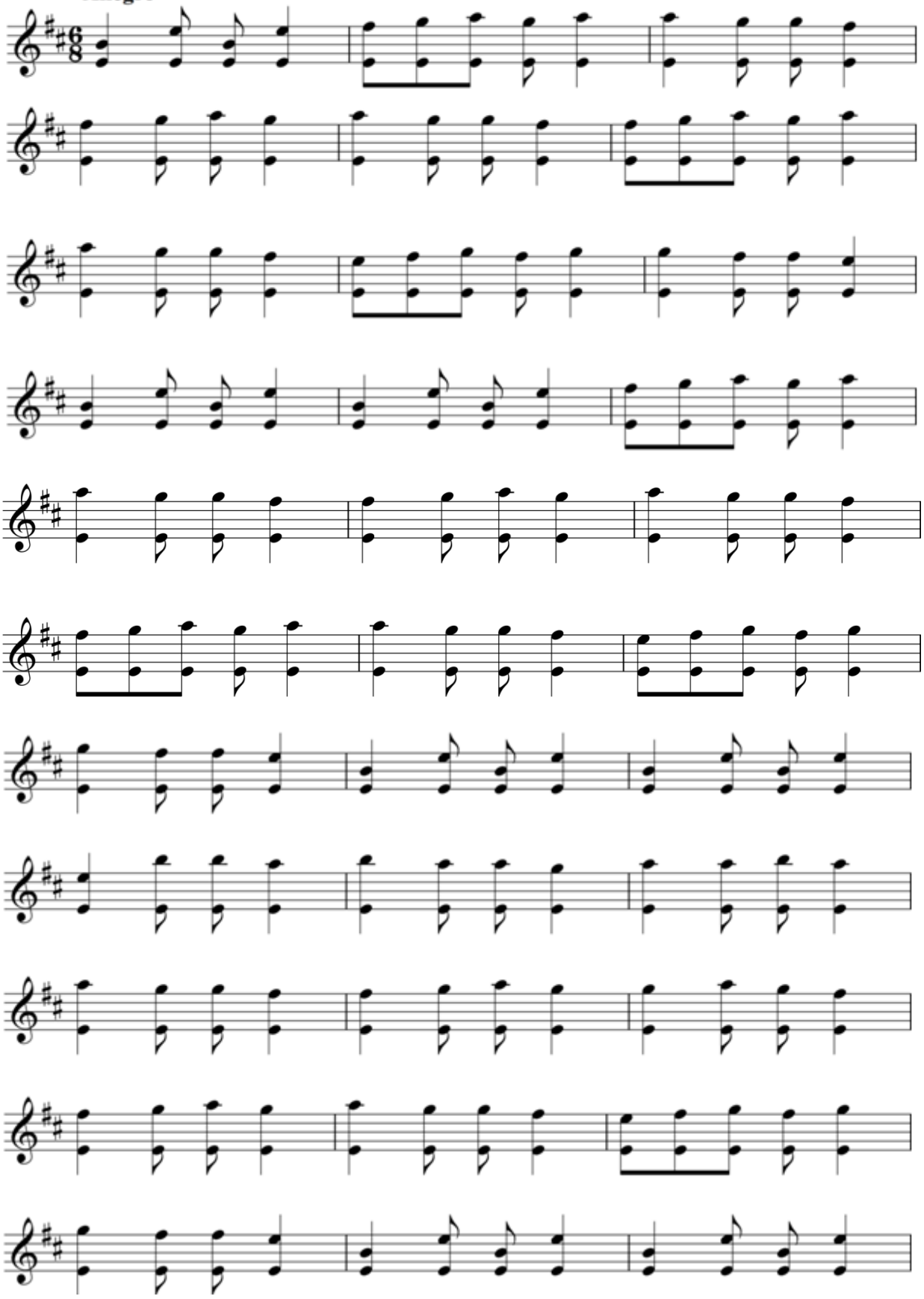


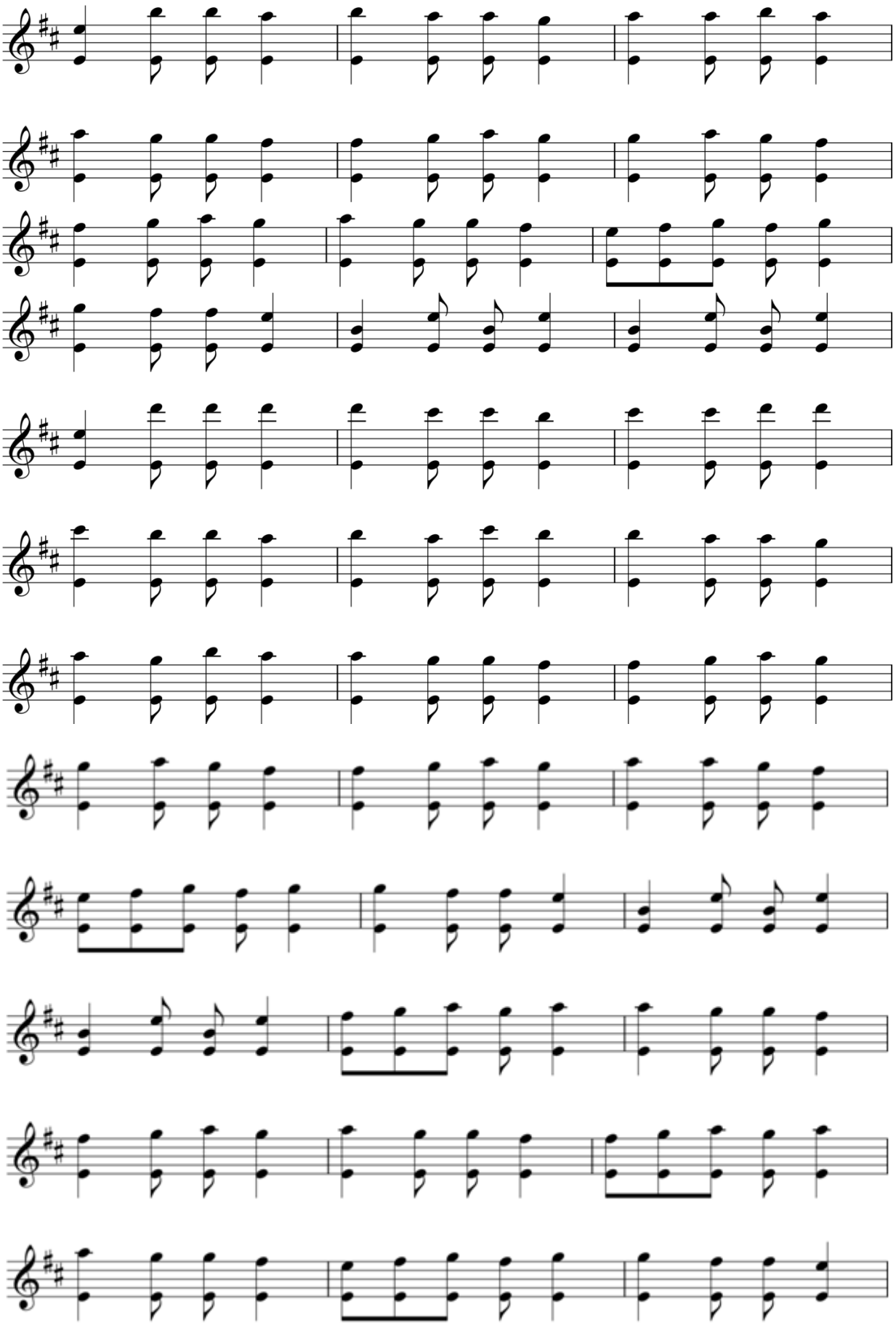
## *QIRG‘IZ NAG‘MA*

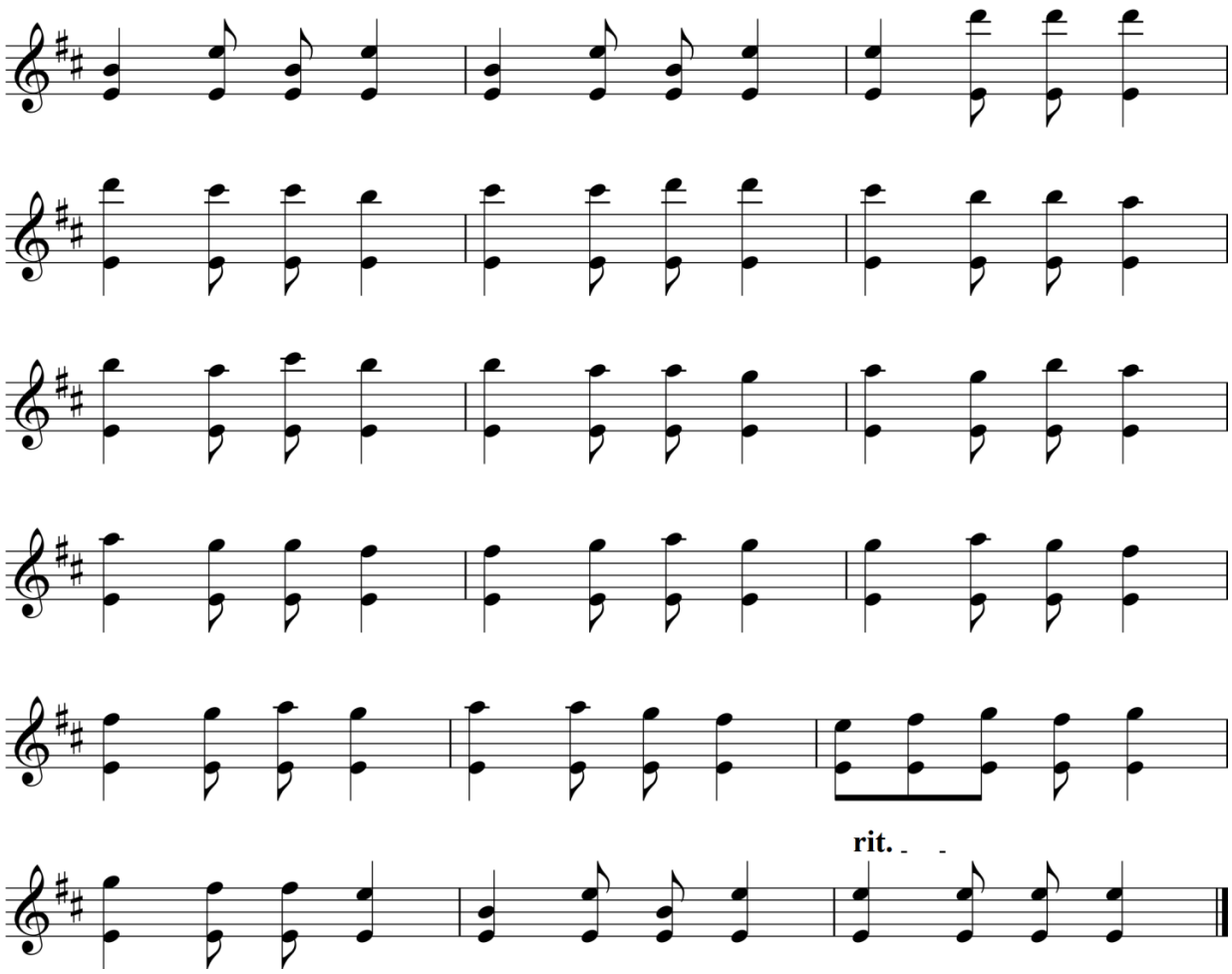
Sozi:

*Zafarbaxshi Hayitov musiqasi*

**Allegro**



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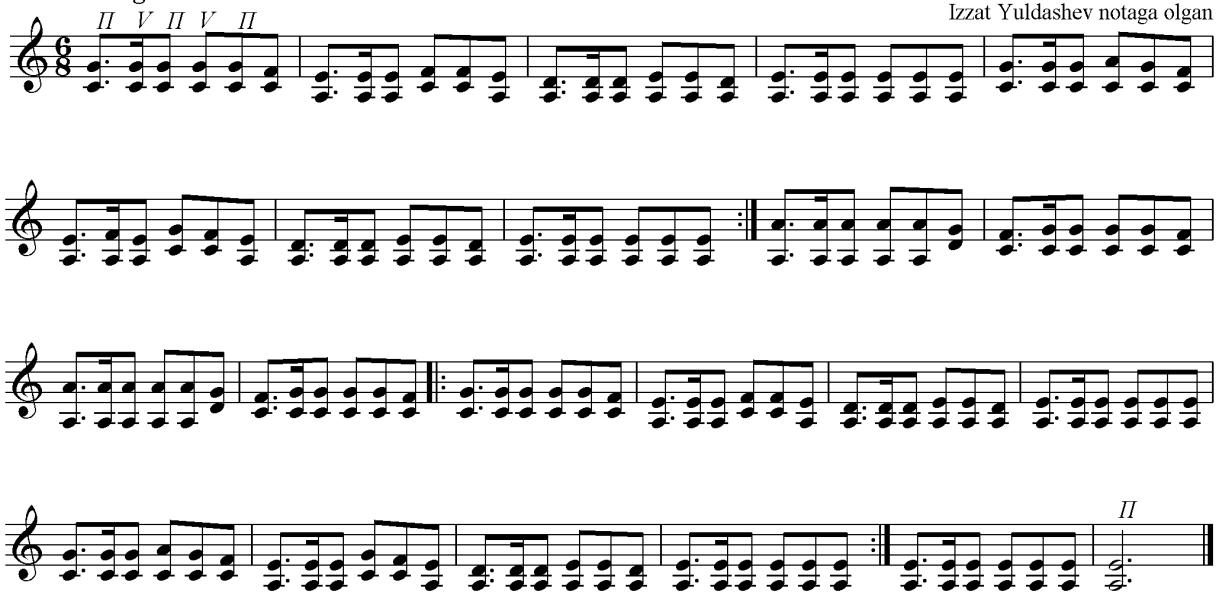
# DUTOR CHOLG‘USI UCHUN TAVSIYA ETILADIGAN ASARLAR

# CHIPRA DALLI

**Allegretto** M. ♩ = 100

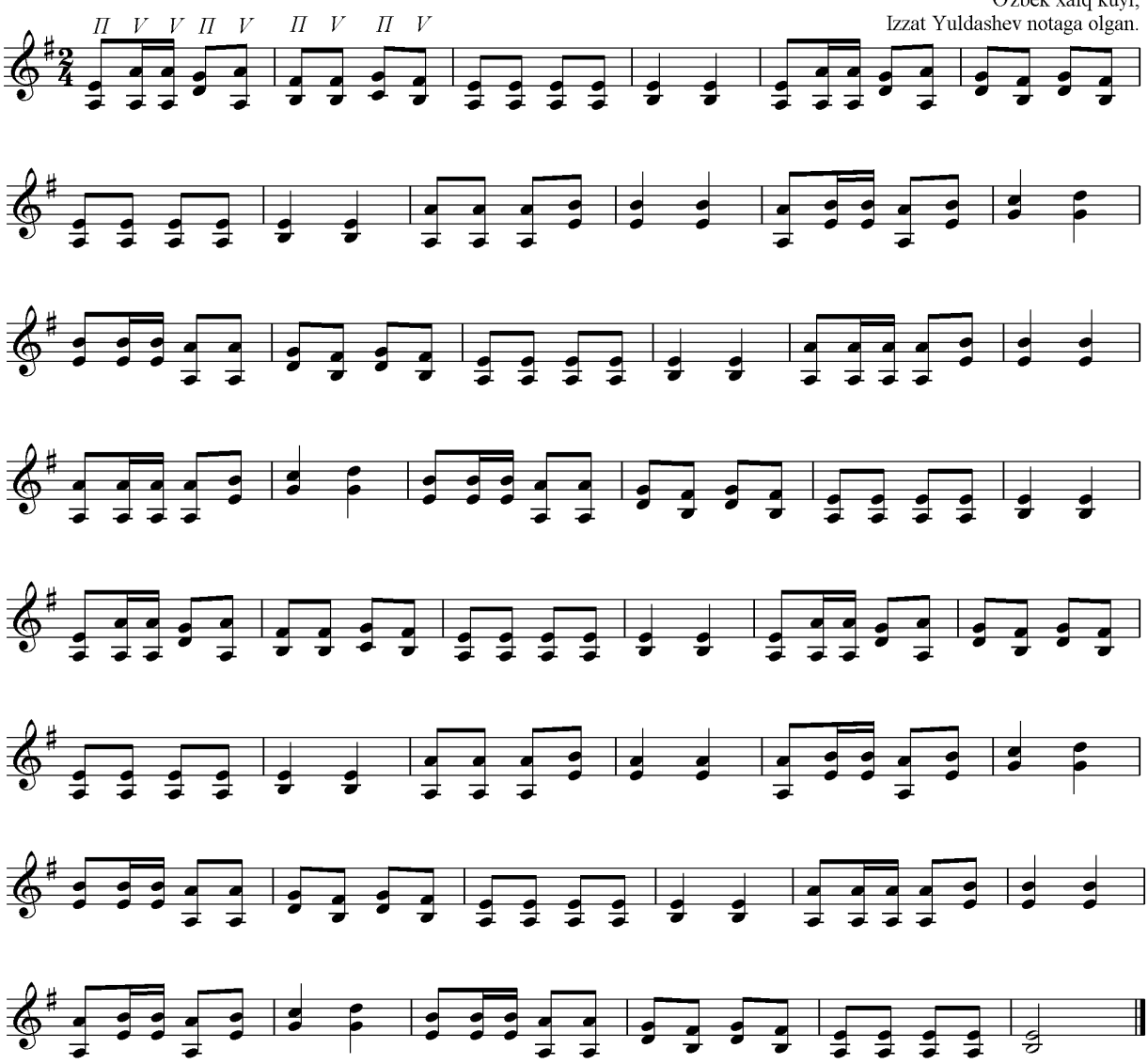
Ozbek xalq kuyi,
Izzat Yuldashev notaga olgan




# QILPILLAMA

**Allegretto** ♩ = 100

O'zbek xalq kuyi,
Izzat Yuldashev notaga olgan.



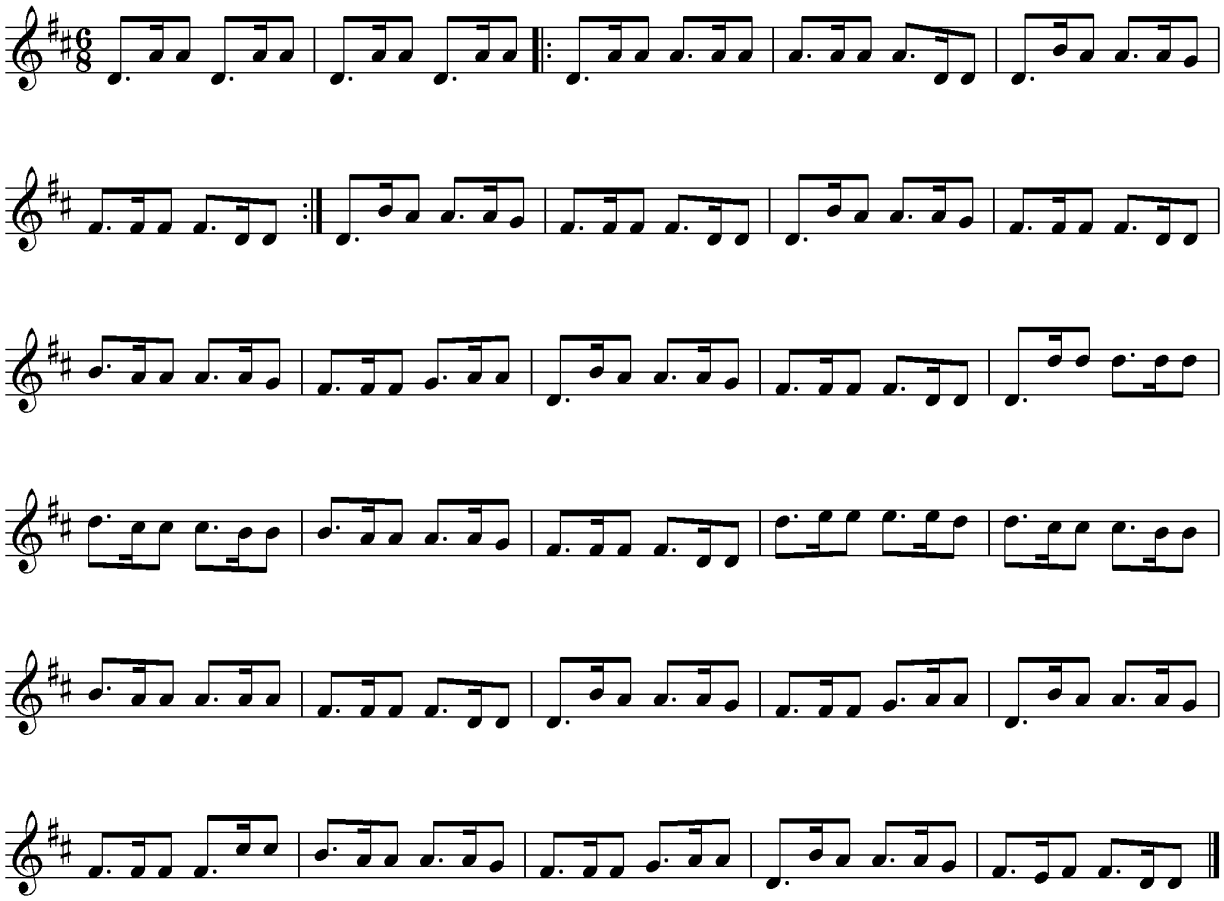
# CHERTMAK

## I variant

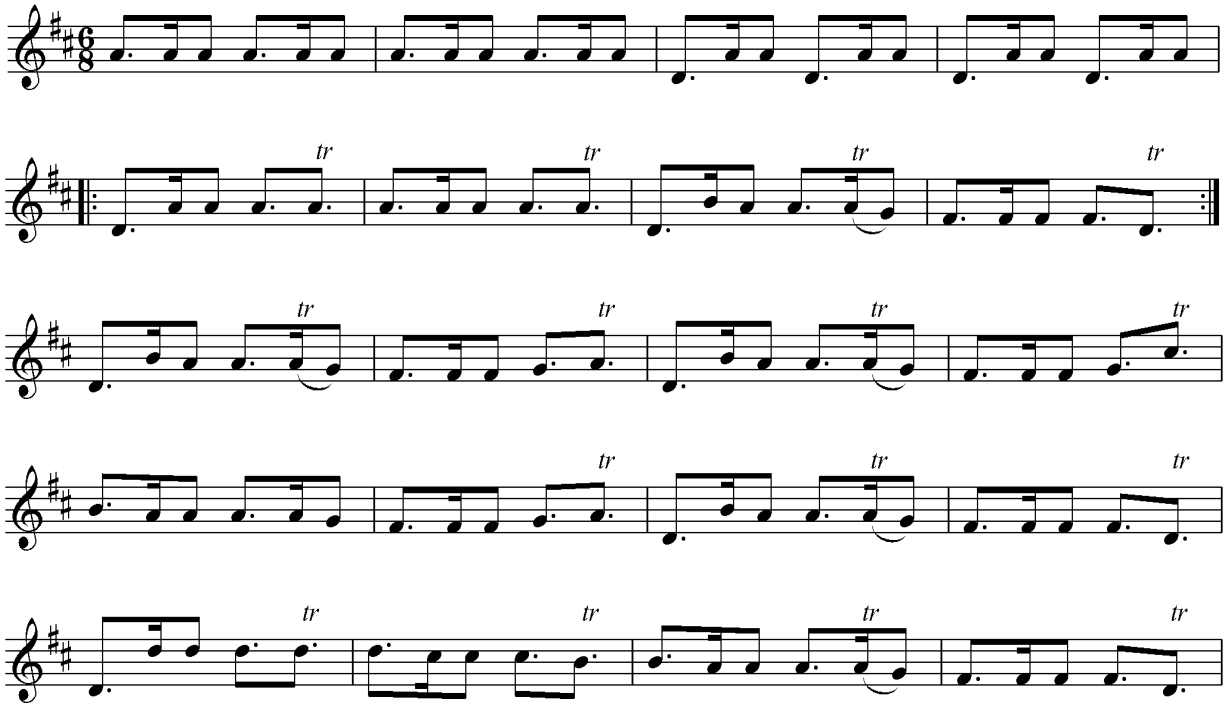
**Allegro**

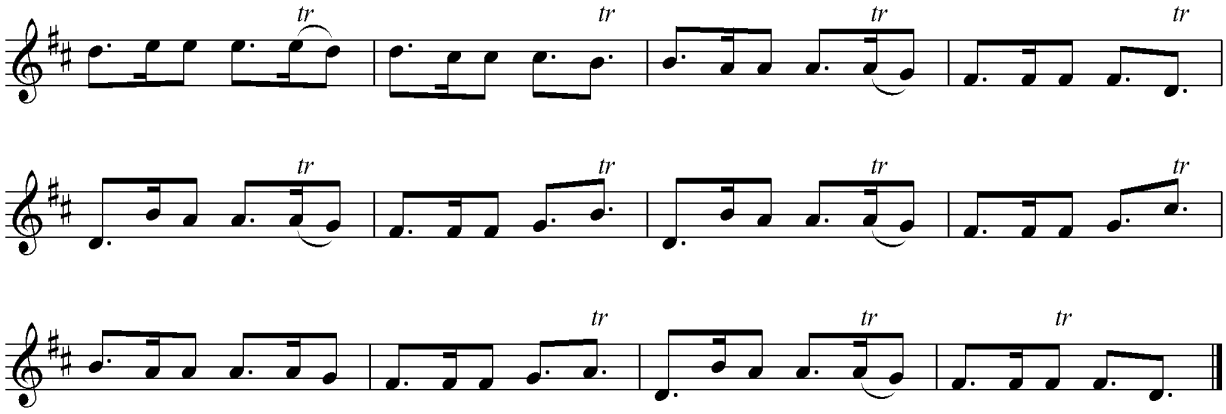
O'zbek xalq kuyi
N.Turg'unova dutor uchun qayta ishlagan.

P k B k

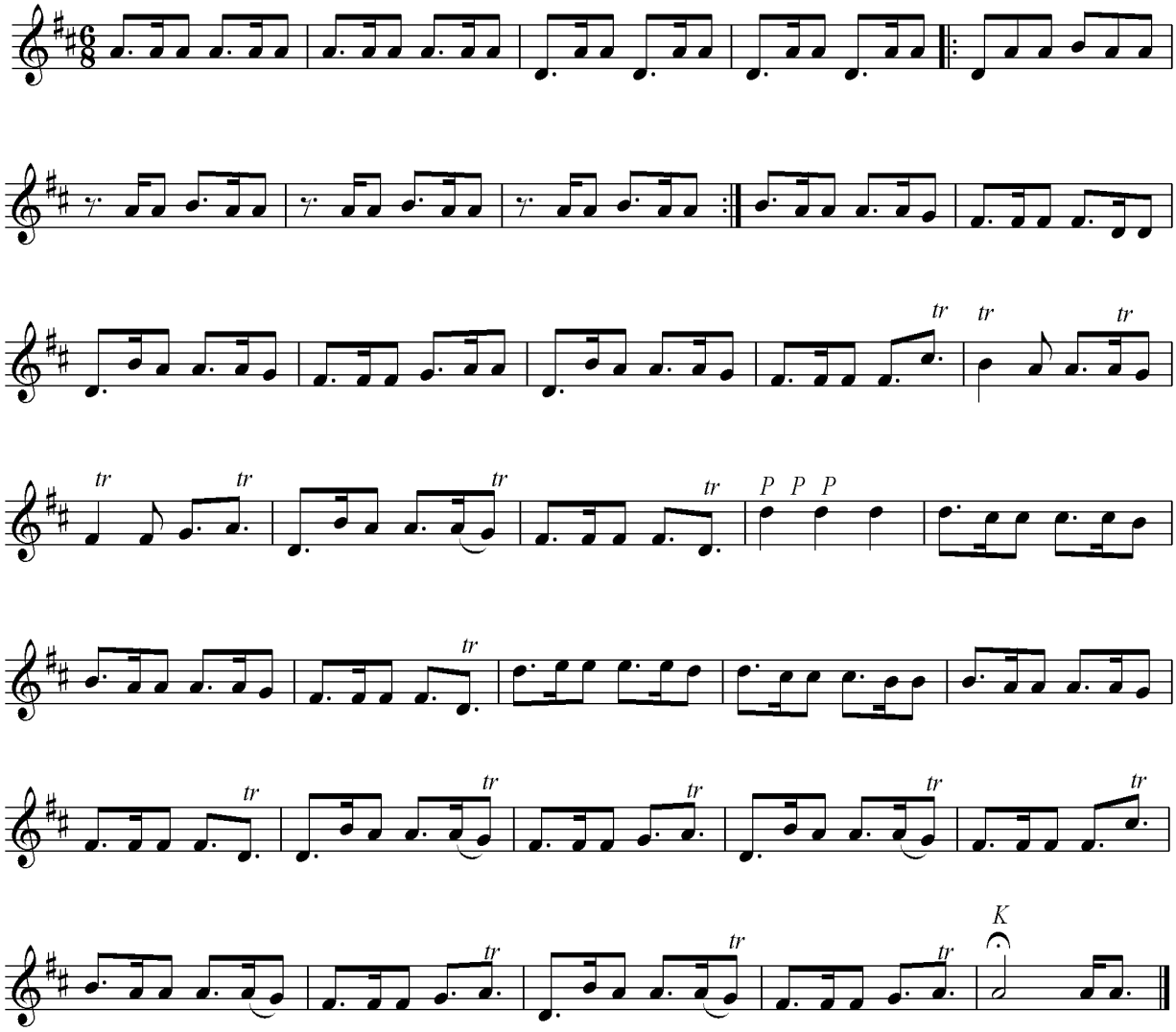


## II variant





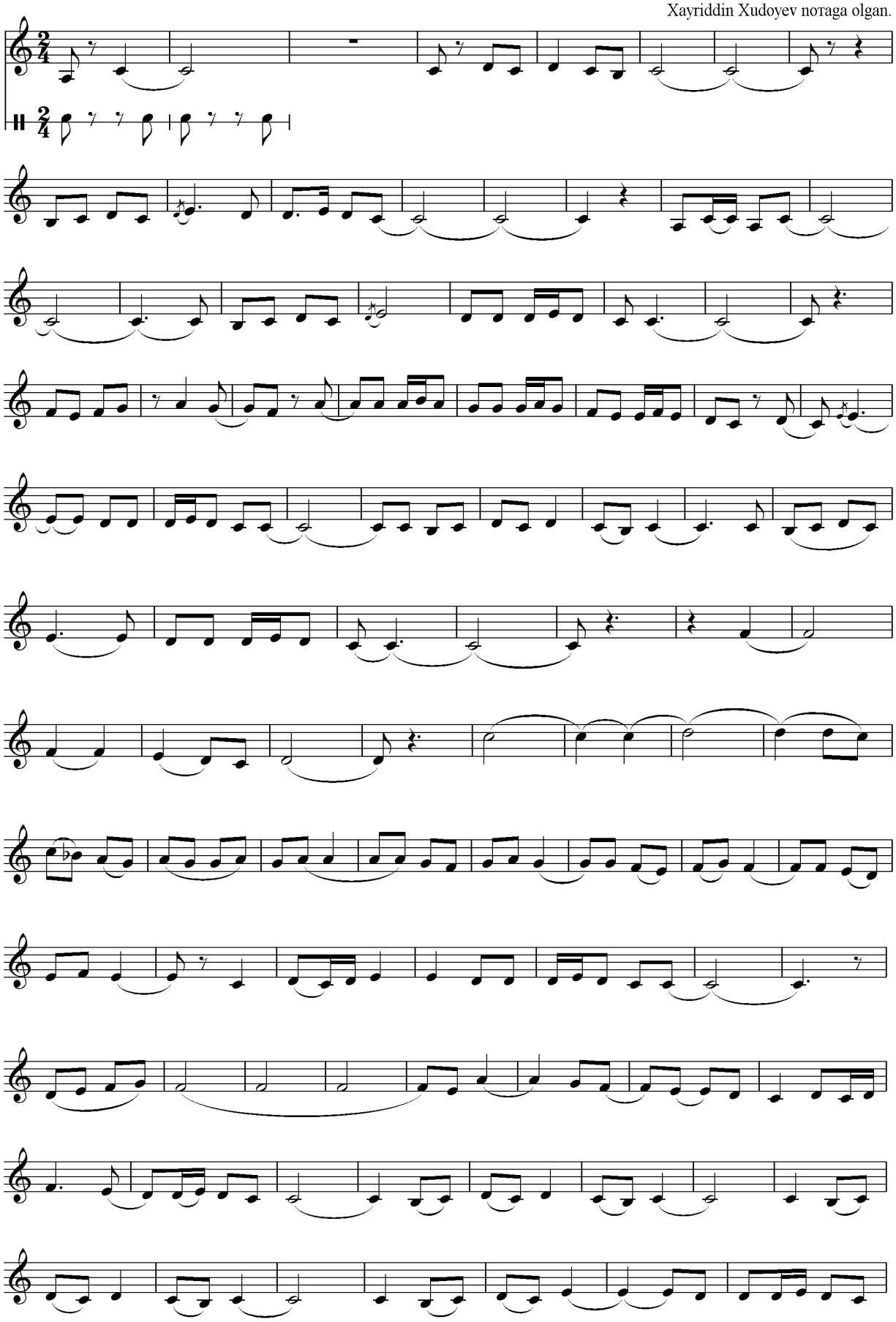
## III variant

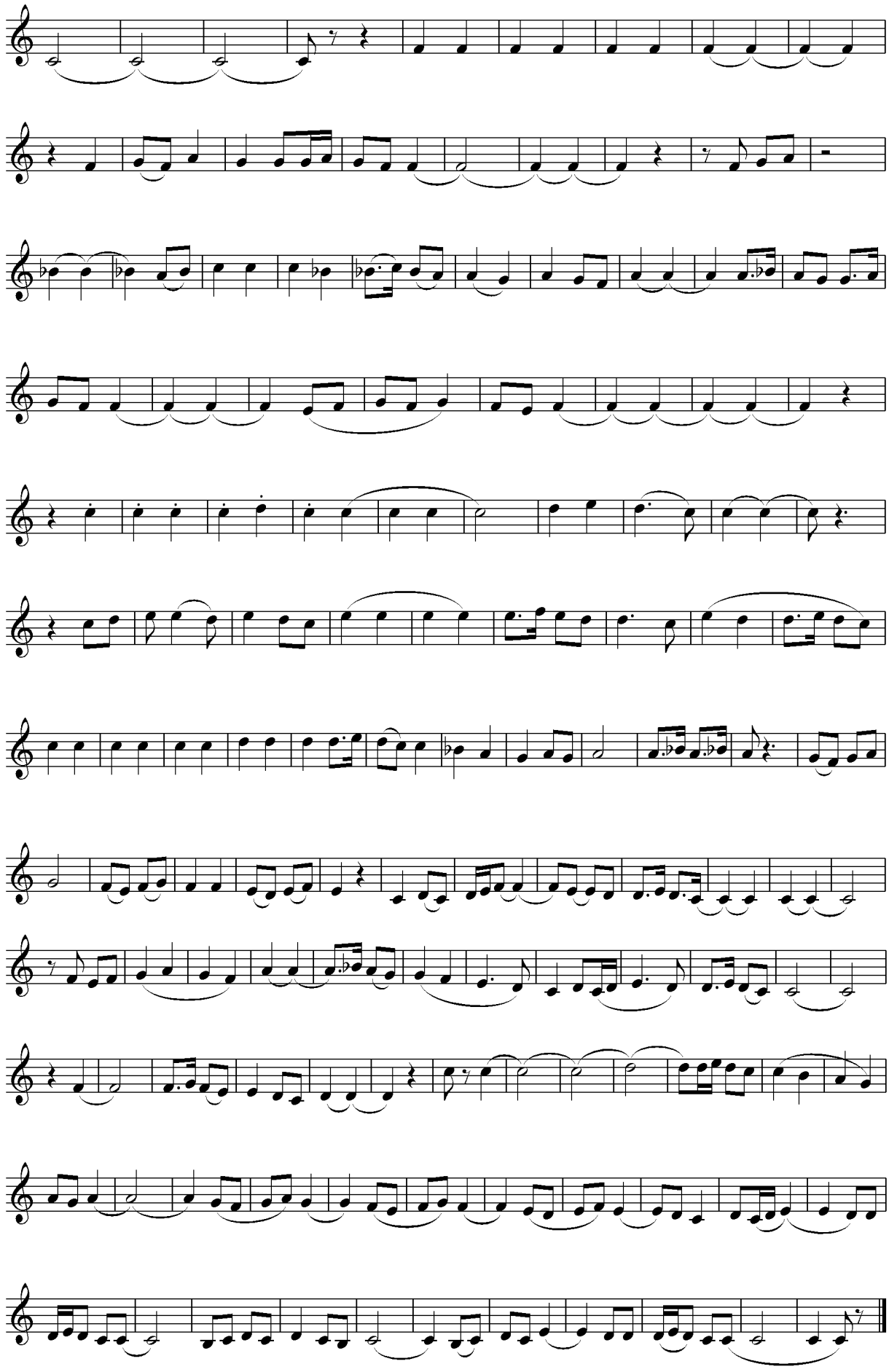


# TANBUR CHOLG‘USI UCHUN TAVSIYA ETILADIGAN ASAR

# ABDURAHMONBEGI

O'zbek xalq kuyi, Ma'rufjon Toshpo'latov ijrosi,
Xayriddin Xudoyev notaga olgan.





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**G‘anijon XUDOYEV**

# MAXSUS CHOLG‘U
# (G‘ijjak sozi uchun darslik)

TOSHKENT – «Javohir-ilm-nashr» – 2024
100011, Toshkent sh. , Navoiy ko‘chasi, 30 uy
Tel: (94) 655 00 24

Muharrir M.Alimov
Musahhih X.Zakirova
Texnik muharrir A.Yuldasheva
Нашриёт лицензияси № 104589, 20.07.2023.
Босишга рухсат 20.11.2023. Формат 60x84 1/16.
Гарнитура «Times New Roman».
Шартли босма табоғи 25,04. Нашр табоғи 24,0.
Адади 100 дона. Буюртма № 34.

«ELNUR-PRINT» MCHJ bosmaxonasida chop etildi.
Toshkent sh. Navoiy 30.

ISBN 978-9910-9145-5-3