

Dirijyorlik  
fani bo'yicha  
uslubiy qo'llanma

I qism

Urganch 2013

Mazkur uslubiy qo'llanma "Musiq'a" ta'lim yo'nalishi I- kurs talabari uchun mo'ljallangan bo'lib, unga fanning dastur talablari, talaba tanishishi lozim bo'lgan asarlar va ularni o'rganish bo'yicha uslubiy tavsiyanomalar kiritilgan.

To'plovchi va nashrga tayyorlovchi:

INOBAT AHMEDOVA

Muharrir:

QADAM RAHIMOV

Taqrizchilar:

UrDU "Musiq'a" kafedrasining  
dotsent v/b

Sa'dulla Nurmatov

O'zbekiston kompozitorlar  
uyushmasining Xorazm viloyat  
bo'limi boshlig'i,  
Urganch shahar 2-son musiq'a  
maktabining direktori

Islom Olloberganov

## To'plovchidan

Zamon talablari darajasida musiqa o'qituvchilarini tayyorlash ishi murakkab va serqirra jarayon hisoblanadi. Xor jamoasiga dirijyorlik qilishni o'rganish talabdan dars mashg'ulotlaridan tashqari ko'pincha mustaqil ravishda o'z ustida ish olib borishni taqozo etadi. Fan bo'yicha o'quv adabiyotlarining yetishmasligi, ayniqsa, musiqa repertuarlarini turlicha adabiyotlardan axtarib topish zarurligi o'qituvchilar uchun ham, talabalar uchun ham muayyan qiyinchiliklar tug'diradi. Mazkur uslubiy qo'llanma ana shunday noqulaychiliklarni bartaraf etish maqsadida tayyorlandi. Kelgusida mana shunday qo'llanmalarni ta'lim yo'nalishining yuqori kurs talabalarini uchun ham tayyorlash rejamiz bor.

### Kirish

Mazkur uslubiy qo'llanmaning asosiy maqsadi – xor dirijyorligi bo'yicha repertuarlarni O'zbekiston kompozitorlarining xor asarlari bilan boyitishdir. Qo'llanma talabalarga musiqa ta'limini berishda ayniqsa katta ahamiyatga ega bo'lib, ularning o'z ona tillarida dirijyorlikdan maxsus bilim va ko'nikmalarini egallashlari uchun oson bo'ladi.

O'zbekiston kompozitorlarining nashr etilgan xor asarlari etarli darajada emasligi Respublikamiz o'quv yurtlarida yaqqol sezilmoqda. Bu hol malakali mutaxassislar etishtirishdagi muhim tarbiyaviy pedagogik vazifalarni hal qilishni qiyinlashtirmoqda. Ushbu qo'llanma yuqorida ko'rsatilgan etishmovchiliklarni ma'lum darajada to'ldirib, o'qituvchi va talabalarining o'z repertuarlarini tanlash va uni boyitishlariga yordam beradi. Bundan tashqari, qo'llanmaga kiritilgan asarlarning ko'pchiligidan talabalar o'quv yurtlarini tamomlaganlaridan keyin ham o'z ish tajribalarida foydalanishlari mumkin.

#### Birinchi kurs 1-semestrining dastur talablari:

1. Dirijyorlik apparatini shakllantirish. Bosh, gavda, qo'l, oyoq, yelka, bilak, panja holatlari. Dirijyorlik apparatini bo'shatish va erkinlashtirish uchun mashqlar bajarish.
2. Oddiy dirijyorlik o'lchovlari: 2/4, 3/4, 4/4.
3. Dirijyorlikning asosiy elementlari: *“diqqat”*, *“nafas”*, *“aufakt – ijroni boshlash”*, *“ijroni tugatish”* (uzish) malakalarini egallash.
4. Dirijyorlik harakatlarining asosiy tamoyillariga - erkinlik, sxemaning aniqligi, tejamliligi, qiyofaning ifodaliligiga erishish.
5. *“Legato”*, *“non legato”* ishoralarini o'zlashtirish.

# BIRGA KUYLAYLIK

N. ORIFJONOV she'ri  
Allegretto

X. IZOMOV musiqasi

*mf* *p*

*mf*

Qa - d(i)r - don - lar uch - ra - shib, kuy - lay - lik to' - lib, to - shib.

Qo' - shiq - lar ko'k - dan osh - sin, kel, bu saf - ga, ey, qar - dosh.

*f*

Kel, qar - dosh, kel, qar - dosh, tinch - lik - ni sev - gan mard yosh. di qu - yosh!

1. 2.

*mf*

2. Ona-Vatan jonajon,  
Turli millat qadrdon.  
Baxtlar baxtga tutashsin,  
Kel, bu safga chin o'rtoq.

Naqarot:

Kel o'rtoq, kel o'rtoq,  
Kuylaklik ahil quvnoq.

3. Yoshligimiz shod, xurram,  
Do'stlik bo'lsin mustahkam.  
Saflarimiz yashnasin,  
Kel, bu safga bo'l yo'ldosh.

Naqarot:

Bo'l yo'ldosh, bo'l yo'ldosh,  
Bizni qutlaydi quyosh!

Bu asar ikki hissali shaklni mukammal o'rganish uchun foydalidir. Birinchi hissani *non legato* uslubi bilan ta'kidlash tavsiya etiladi. Asar usuli jihatidan nihoyatda sodda bo'lganligi uchun, asosiy e'tibor erkin holatda dirijyorlik qilishga qaratiladi. Dirijyorlik ishoralari qo'shiqning quvnoq, xushchaqchqlik xarakterini ochib berishi kerak. Asar oxiridagi "ikki"da tovushni aniq uzishga erishish zarur.

## QISH ZAVQI

A. YUNUSOV she'ri

Yengil

Sh. YORMATOV musiqasi

Ta - bi - at-ga boq u-kam

Op - poq ko'r - pa to' - shab - di Oq xa - rir - da bo - qi - shi Ke - lin - chak - ka

o'x - shab - di Tar - nov - lar - ga o - si - lib, Su - ma - lak - lar qo - tib - di

Qor ta - gi - da o - na yer Tinch uy - qu - da yo - tib - di

Tabiatga boq, ukam,  
 Oppoq ko'rupa to'shabdi.  
 Oq xarirda boqishi  
 Kelinchakka o'xshabdi.

Naqarot:  
 Tarnovlarga osilib,  
 Sumalaklar qotibdi.  
 Qor tagida ona yer  
 Tinch uyquda yotibdi.

Yur, ukajon, hovliga,  
 Qor bo'ronlar o'ynaymiz.  
 Birga yasab Qorbobo,  
 Shodlanamiz, quvnamiz.

Naqarot:

Qo'shiqning xarakteri yengil, mayin ishoralar bilan ko'rsatiladi. Talaba musiqa jumlarining nafisligini his qila bilishi zarur. Asarning xilma-xil dinamik turlari dirijyorlikning ma'noli bo'lishiga yordam berishi kerak.

# YURTGA SADOQAT

S. BARNOEV she'ri

H. RAHIMOV musiqasi

Tetik

The piano introduction consists of two staves in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The lyrics "Yurt - ga sa - do - qat" are written below the vocal line. The piano accompaniment continues with the same rhythmic pattern as the introduction.

The second system continues the vocal melody and piano accompaniment. The lyrics "qo - ni - miz - da bor. Meh - ru o - qi - bat jo - ni - miz - da" are written below the vocal line. The piano accompaniment remains consistent.

The third system concludes the vocal melody and piano accompaniment. The lyrics "bor Qu - tu ba - ra - ka, meh - mon - ga hur - mat," are written below the vocal line. The piano accompaniment continues to the end of the system.

Yoy - gan das - tur - xon, no - ni - miz - da bor.

Sher yurt - ning sher dil o'g' - lon - la - ri - miz,

Me - tin, mus - tah - kam qo'r - g'on - la - ri - miz. Yur - sak o't chaq - nar

Takrorlash uchun

iz - la - ri - miz - dan, Ba - ho - miz so' - rang qiz - la - ri - miz - dan.



Tamomlash uchun

qo'r - g'on - la - ri - miz

8<sup>va</sup>-----|

8<sup>va</sup>-----|

8<sup>va</sup>-----|

*f*

*ff*

8<sup>va</sup>-----|

Yurtga sadoqat  
 Qonimizda bor.  
 Mehru oqibat  
 Jonimizda bor.  
 Qutu baraka,  
 Mehmonga hurmat  
 YOygan dasturxon,  
 Nonimizda bor.  
 Sher yurtning sherdil o'g'lonlarimiz,  
 Metin, mustahkam qo'rg'onlarimiz.  
 Yursak o't chaqnar izlarimizdan,  
 Bahomiz so'rang qizlarimizdan.

So'zimiz butun,  
 O'zimiz butun.  
 Mardona topgan  
 Tuzimiz butun.  
 Butunlik asli,  
 Maqtansak arzir,  
 Bobolar ekkan  
 Donimizda bor.  
 Biz yurtning adl ustunlarimiz,  
 Qo'limizdadar xush kunlarimiz.  
 Sher yurtning sherdil o'g'lonlarimiz,  
 O'zbekistonning qo'rg'onlarimiz.

Xorning quvnoq, xushchaqchaq jaranglashi yengil, nafis ishoralar talab etadi. Asarni ijro qilishda dirijorning qo'l harakatlarini chegaralash va buning uchun kichik hajmdagi ikki hissali sxemadan foydalanishni tavsiya etish mumkin.

# RO'MOLIM BOR

(Xorazm xalq qo'shig'i)

Cantabile (ohangdor, yoqimli)

C. NURMATOV qayta ishlagan

S  
Ro'-mo-lim bor, ro'-mo-lim bor. Ro' - mo - lim bor.

A  
Ro' - mo - lim bor. Ro'-mo-lim-bor, ro'-mo-lim bor.

S  
Ro'-mo-lim-da tu-mo-rim bor Bir xo'-jik-da xu-mo-rim bor (vox, vox)

A  
Tu - mo - rim bor. Bir xo'-jik-da xu-mo-rim bor

S  
dod, a-lim-nan get-di ro'-mol Dod, a-lim-nan get-di

A  
dod, a-lim-nan get-di ro'-mol. Dod, a-lim-nan get-

S  
ro'-mol. Dod, a-lim-nan get-di ro'-mol. // ro'-mol

A  
di ro'-mol. Dod, a-lim-nan get-di ro'-mol // di ro'-mol

Ro'molimni uchi shoyi  
O'rtasida bordir oyi.  
Olib baring jonim doyi (vox, vox)  
Dod alimnan getdi ro'mol. (2 marta)

Mazkur a'capella asari ayollar xori uchun yozilgan bo'lib, lirik xarakterga ega. Asarning xor partiyasi qulay tessiturada yozilgan. Asar oxirida dirijyorlik ishoralarini uch hissaga bo'lib, "ritenuto"ning sekinlashishi bilan "fermato"ni aniq ko'rsatish lozim.

**NOTALAR QO'SHIG'I**

Rustam ABDULLAEV musiqasi  
Ortiqboy YUSUPOV she'ri

Val'snoma

*mf*

Biz -lar yet - ti av - lod - miz,  
Sod - lik - lar - da meh - mon - miz,

*p*

Xalq i - chi - da ar - doq - miz. Do, re, mi, fa, sol,  
Ham xiz - mat - da mez - bon - miz.

The musical score is written in 3/4 time and consists of three systems. The first system shows the piano accompaniment with a mezzo-forte (*mf*) dynamic. The second system introduces the vocal line with lyrics in Uzbek. The third system continues the vocal line and piano accompaniment, ending with a fermata. Dynamics include piano (*p*) and mezzo-forte (*mf*). The score is in a key with two flats (B-flat and E-flat).

lya, si Do, si, lya, sol, fa, mi, re,

This system shows the beginning of a musical piece. The vocal line starts with a half note 'lya', followed by a dotted half note 'si', and then a series of quarter notes: 'Do', 'si', 'lya', 'sol', 'fa', 'mi', and 're'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including a sixteenth-note triplet.

Do - re - tse biz - ning bo - bo Besh chi - ziq qil -

The second system continues the vocal line with 'Do - re - tse' (dotted half note), 'biz - ning bo - bo' (quarter notes), and 'Besh chi - ziq qil -' (quarter notes). The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

gan bi - no. Un - ga ter - gan biz - lar ni

The third system features the vocal line with 'gan bi - no.' (dotted half note), 'Un - ga ter - gan' (quarter notes), and 'biz - lar ni' (quarter notes). The piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand.

Ya - ra - tish - chun kuy - lar - ni

The fourth system concludes the vocal line with 'Ya - ra - tish - chun' (dotted half note) and 'kuy - lar - ni' (quarter notes). The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line in the left hand.

1.

Do, re, mi, fa, sol, lya, si Do, si, lya, sol, fa,

2.

mi, re Do, re, mi, fa, sol, lya, si, Do

Bizlar yetti avlodmiz,  
Xalq ichida ardoqmiz.  
Shodliklarda mehmonmiz,  
Ham xizmatda mezbonmiz.

Naqarot:  
Do, re, mi, fa, sol, lya, si.

Bizni safga teradi  
Bastakor amakimiz.  
Shundan so'ng kuy yangraydi,  
Jo'r bo'lamiz hammamiz.

Naqarot:  
Do, re, mi, fa, sol, lya, si.

Doretse bizning bobo,  
Besh chiziq qilgan bino.  
Unga tergan bizlarni,  
Yaratish-chun kuylarni.

Kuylarimiz sho‘x, bardam,  
Hayotga qanot xar dam.  
Navomizda Istiqlol,  
Bo‘lsin elda baxt-iqbol.

Naqarot:  
Do, re, mi, fa, sol, lya, si.

Naqarot:  
Do, re, mi, fa, sol, lya, si.

Bu qo‘shiq notalar haqidagi bolalar qo‘shig‘idir, shuning uchun ham u quvnoq, yorqin xarakterga ega. Talaba bu asar ustida ishlaganda dirijyorlik sxemasini to‘g‘ri tuzilishi, pauzadan keyingi ikkinchi hissada chap qo‘l bilan ishorani aniq va o‘z vaqtida boshlashi zarur.

**KUYLANG, BOLALAR**

Q. MUHAMMADIY she'ri Ye. SHVARTS musiqasi

Moderato

*f*

*mf*

Kuy - lang, bo - la - lar qo' - shiq yal la - lar yang - ra - sin go' - zal bog' - lar, da - la - lar

*p*

Biz - ning shod u - m(i)r dun - yo - ga mash - hur, por - loq bax - ti - miz so - char ol - tin nur.

Naqarot

Biz - ning shod u - m(i)r dun - yo - ga mash - hur.

unis.

Por - loq bax - ti - miz so - char ol - tin nur. so - char ol - tin nur.

1. Kuylang, boblalar,  
Qo'shiq yallalar.  
Yangrasin go'zal  
Bog'lar-dalalar.

2. Yoshlik bebaho,  
O'qiyimiz a'lo  
Vatan-onamiz  
G'amxo'r doimo.

Naqarot:  
Bizning shod umr  
Dunyoga mashhur.  
Porloq baxtimiz  
Sochar oltin nur.

Naqarot:  
Bizning shod umr  
Dunyoga mashhur.  
Porloq baxtimiz  
Sochar oltin nur.

Asar *moderato* sur'atida bo'lib, birinchi kurs talablariga javob beradi, uni *mf* va *f* dinamikasida ijro etish tavsiya etiladi.

Musiqa muallifi tomonidan ta'kidlangan "bir" asarga raqs xususiyatini beradi. Bunga alohida ahamiyat berish zarur.

**VSE NA KACHELI**

Slova K. KORZENA  
Perevod Yu. Shumakova

Muzika X. KAL'YUSTERA

S I  
II  
A

Ey, li-lo, ey, li-lo Vse na ka-che-li Slov-no pti-tsi sta-ya-mi,

S.  
A.

nix-rem pro-le-ta-yem mi. Sa-mi rvut-sya vvis' ka-che-li! Vi-she ye-li

S.  
A.

*p* mi vzle-te-li Tra, lya, lya, tra, lya, lya, *f* ve-se-lo po-yom, druz'-ya!

Tra - lya, lya, lya tra - lya, lya, lya, ve-se-lo po - yom, druz'-ya!

S.  
A.

*P cresc.* Tra - lya, lya, tra - lya, lya, *mf* ve - se - lo po -

Tra - lya, lya, lya, tra - lya, lya, lya, ve - se - lo po -



**CODA (posle 3-go kupleta)**

S. yom, druz' - ya! Ey, li - lo, ey, li - lo! Ve - se - lo po - yom!

A. yom, druz' - ya

2. Tol'ko klen kolishetsya,  
Svist v dogonku slishetsya.  
Eto svejij veter veet:  
"Ey, bistree! Ey, bistree!  
Tra-lya, lya, lya, lya,  
Pospeshite k nam, druz'ya.

3. Nad prudom, nad ulitsey  
K nebu vi vzmelnulitsya.  
Gde-to tam cherneyut krishi,  
Mi letim vse vishe, vishe!  
Tra-lya, lya, lya, lya,  
V samolete mi, druz'ya!

Dirijyorlik ishorasi yengil *non legato*. Asar ustida ishlashda dirijyorlik ko'nikmalarini tarbiyalash va xor ovozlari boshqarish muhim ahamiyatga egadir.

**PAXTA QO'SHIG'I**

P. MO'MIN she'ri IK. AKBAROV musiqasi

Moderato

Ol - tin pax - ta oq pax - ta,

biz sen - ga i - noq, pax - ta Ho - si - ling mo'l

bo'l - gan - da ham - ma - miz quv - noq pax - ta.

Bir chi - git - dan ko' - ka - rib, sen o' - sa - san

ko' - pa - yib, Nur - dan bah - ra o - la - san,

1. Oltin paxta oq paxta  
Biz senga inoq paxta.  
Hosiling mo'l bo'lganda  
Hammamiz quvnoq paxta.

Bir chigitdan ko'karib,  
Sen o'sasan ko'payib.  
Nurdan bahra olsan  
Boshing ko'kka ko'tarib.

2. Kuzda baland xirmonda  
Tovlanasan har onda.  
Hosiling oshar doim  
Bizning O'zbekistonda.

Oltin paxta oq paxta  
Biz senga inoq paxta.  
Hosiling mo'l bo'lganda  
Hammamiz quvnoq paxta

Asar ravon harakatda ijro etiladi, bunga dirijyorlik ishoralari ham mos bo'lishi shart. Talaba chap qo'li harakatini kuyning tekis "oqishini" buzmasdan, uchinchi hissada to'xtata olsin.

Asarning dinamikasi *p*, *mf* doirasi atrofida bo'lishi kerak. Asar oxiridagi fermatoda har ikki qo'l harakatini to'xtatish zarur, qo'l harakatini uzish esa "bir"da bajarilishi mumkin.

# O'ZBEKISTON

A. ISROILOV she'ri

Moderato

SH. RAMAZONOV musiqasi

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a descending pattern. The left hand plays a steady eighth-note accompaniment. The music is in a minor key and common time.

Gul va - tan - da bir cha - man - san, jon o'l - kam,

The vocal line begins with a double bar line. The melody is simple and follows the lyrics. The piano accompaniment continues with a steady eighth-note pattern.

sen - ga yor - dir za - far, sha - raf shon o'l - kam, Um - ri - miz - da

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous section.

bax - ti - miz - day bar - ka - mol, Mus - ta - qil - lik meh - riko'r - ga -

The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord.

zar ja - mol. O'z - be - kis - ton go' - zal se - vim - li di - yor

bog' - la - ring - da do - im gul yo - zar ba - hor. O'z - be - kis - ton go' - zal

se - vim - li di - yor, bog' - la - ring - da do - im

1. gul yo - zar ba - hor, o 2. gul yo - zar ba - hor.

*f* 8<sup>va</sup>

1. Gul Vatanda bir chamansan, jon o'lkam,  
Senga yordir zafar, sharaf-shon o'lkam.  
Umrimizda baxtimizday barkamol,  
Mustaqillik mehri ko'rgazar jamol.

Naqarot:

O'zbekiston – go'zal sevimli diyor,  
Bog'laringda doim gul yozar bahor.

2. Keng bag'ringdan arimaydi nur-ziyo,  
Zar tuprog'ing ko'zimizga to'tiyo.  
Gul qizlaring labida sho'x xanda bor,  
Mehrimg o'ti har jonu har tanda bor.

Naqarot:

3. Qardoshlikning erkin, hur makonimsan,  
Paxta koni – oltin, dur bo'stonimsan.  
Ozod Vatan diyorimiz – zo'r oftob,  
Sha'niga kuy madhiyamiz ming kitob.

Bu asarning xarakteri har bir qismda har xil: daromad – vazmin va tantanali; naqarot esa – shod va quvnoqdir. Dirijyor oldiga bir asarda ikki xil xarakterni to'g'ri va o'ziga munosib ishoralar bilan ifodalash vazifasi qo'yiladi. Musiqani mazmunini aniq ko'rsatib berish uchun naqarot vaqtida talabaniq berilgan sur'atdan *piu mosso* tarzida bir ozgina agogik chetlashuviga ruxsat berish mumkin.

Bu asardagi uzun notalarda to'xtalishlar, sinkopalar, uzishlar aniq va musiqaviy jummlar to'g'ri bo'lishi zarur.

**O'ZBEKISTONIM**

Laylo MUJDABOEVA musiqasi  
Qambar OTA she'ri

*Allegro moderato*



*Yakkaxon*

O - lam - ga har choq o - chib - keng qu -

*p*

*Hamma* *Yakkaxon*

choq, o - chib keng qu - choq Baxt - li ku - lib

*Hamma*

boq O'z - be - kis - to - nim O'z - be - kis - to -

nim, O'z - be - kis - to nim, O - zod, mus - ta - qil

El - par - var, a - hil Sa - xiy, o - chiq qo'l O'z - be - kis - to

nim, O'z - be - kis - to nim

Olamga har choq,  
Ochib keng quchoq,  
Baxtli kulib boq,  
O'zbekistonim,  
O'zbekistonim.

Ozod mustaqil,  
Elparvar, ahil,  
Saxiy, ochiq qo'l,  
O'zbekistonim,  
O'zbekistonim.

Madhiyang tilda,  
Maqoming dilda.  
Bayrog'ing qo'lda,  
O'zbekistonim,  
O'zbekistonim.

Asar yengil raqs xarakterida yozilgan. Dirijyor o'z ishoralarida bolalar xoriga xos jarangdorlikni ifodalab berishi kerak. Barcha boshlanish ishoralaridagi nuqtali notalarni ko'rsatishda aniqlikka erishish zarur.



**SULIKO**  
Gruzinskaya narodnaya pesnya

Perevod T. Sikorskoy  
**Ne ochen skoro** Zapis A. Megreldze



T. 1. Ya tvo - yu mo - gi - lu is - kal, serd - tse mne sji - ma - la to - ska.

B.



T. Pla - kal ya i zval: "Su - li - ko! Go - re mne mo - e ne - leg ko".

B.

2. Uvidel ya rozu v lesu,  
Chto lila, kak slezi, rosu.  
Kriknul ya v toske: «Suliko!  
Ti l tak rastsvela daleko?»
3. Ya pevtsa-solovku slixal,  
Chto v kustax za rechkoj porxal.  
Ya yego sprosil: «Suliko!  
Ti li tam poyosh za rekoy?»
4. Vzdrognuli listi nado mnoy,  
I po tixoy roshe nochnoy  
Zazvenela pesn solovya,  
Slovno on skazal: «Eto ya!»

To‘rt hissali o‘lchov ustida ish boshlash uchun zarur bo‘lgan sodda misol. Qo‘shiqning dirijyorlik ishorasi juda tekis va ravon olib boriladi.

Birinchi kurs 2-semestrining dastur talablari:

1. Talabani birinchi yarim yillikda olgan bilimlarini mustahkamlash va dirijyorlik malakalarini takomillashtirish.
2. Taktning turli hissalaridan ijroni “boshlash” va “uzish”.
3. O‘zgarmas templar. (Andante. Moderato. Allegro.)
4. Dinamik belgilar (p, mp, mf).
5. Pauzalar. Nota cho‘zimplari (uzunligini) ko‘rsata olish. Chap va o‘ng qo‘l vazifalari.

# ONA YURTIM

B.AKBAROV she'ri

Tempo di marcia



G.QODIROV musiqasi

O-na yur-tim bag'-ring da o'-sa-miz kuch-ga to-

lib Se-ni meh-ring qal-bim-da o-qar bir dar-yo bo-

Xor Naqarot  
lib  
Ya-sha, yur-tim, jon yur-tim yur-tim sha-raf yur-tim  
shon yur-tim Se-ni meh-ring qal-bim-da  
mf

1. Ona yurtim, bag'ringda  
 O'saman kuchga to'lib  
 Sening mehring qalbimda  
 Oqar bir daryo bo'lib.

Naqarot:

Yasha yurtim, jon yurtim (yurtim)  
 Sharaf yurtim, shon yurtim.  
 Sening mehring qalbimda  
 Oqar bir daryo bo'lib.

Yasha yurtim, jon yurtim (yurtim)  
 Sharaf yurtim, shon yurtim.  
 Shodliklarga to'lib men  
 Albatta Marsni quchaman.

2. Gagarinchi bo'lib men  
 Fazolarga uchuman.  
 Shodliklarga to'lib men  
 Albatta Marsni quchaman.

Naqarot:

3. Senda har jon izzatda,  
 Yashar quvnoq baxtiyor  
 Buyursang ne xizmatga  
 Farzandingman, men tayyor!

Naqarot:

Yasha yurtim, jon yurtim (yurtim)  
 Sharaf yurtim, shon yurtim.  
 Buyursang ne xizmatga  
 Farzandingman, men tayyor!

Bu asar talabaning 3/4; 4/4 dirijyorlik sxemasi asosida ilgari egallagan dirijyorlik malakalarini mustahkamlashga yordam beradi.

Musiqaviy jumlaning boshlanishi oldidan yaxshi, dadil "bir", qo'lni to'xtatish uchun mo'ljallangan nota cho'zimplari, hissalarini belgilash chegaralari, "uzish"ga tayyorlanish va "uzish"ning o'zi - asarda dirijyorlik texnikasini takrorlash uchun berilgan vazifadir.

# YOSHLIGIM

S. BARNOEV she'ri

Marshona

H. RAHIMOV musiqasi

The piano introduction consists of two staves in 2/4 time, marked with a key signature of one sharp (F#). The right hand features a melodic line with eighth notes and triplets, while the left hand provides a rhythmic accompaniment with chords and single notes.

The first system includes the vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Yosh - li - gim sen hur di - yor - ning". The piano accompaniment continues with chords and rhythmic patterns, including triplets in the right hand.

The second system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Bo'l mu - dom zeb - ziy - na - ti" and "Un - da aks et -". The piano accompaniment maintains its rhythmic accompaniment with triplets in the right hand.

sin ba-hor - dek Suv-ra-tin-gu siy - ra - ting.

Kim-li-ging ko'r-sat ja-hon - ga, ja-hon - ga Yang-ra-sin o - voz - la-

ring, o - voz - la - ring. Chor - la - sin tinch - lik o - mon - ga

Kuy-la-rin-gu soz - la - ring.

Yoshligim, sen hur diyorning  
Bo'l mudom zeb-ziynati.  
Unda aks etsin bahordek  
Suvratingu siyrating.

Kimliging ko'rsat jahonga,  
Yangrasin ovozlaring.  
Chorlasin tinchlik-omonga  
Kuylaringu sozlaring.

Sen uchun bu yurt muqaddas,  
O'zni angla, o'zliging.  
Bu zaminda borliging, bas –  
Bu seni o'zbekliging.

Bir umr qaynoq yurak bo'l,  
So'nmasin hech mardliging.  
Barchinoylar qalbiga yo'l  
Izlasin jo'mardlaring.

Sen chiqar bo'lsang uyingdan  
Kengayib tor ko'chalar,  
Aylanay deb bo'yularingdan,  
Nurga to'lsin kechalar!

Asar ovoz va jo'ni boshqarishda katta e'tiborni talab qiladi, dirjyorlikda qo'llar funksiyalarini chegaralash malakalarini egallashga yordam beradi.

**XUSH KELDINGIZ**

H. G'ULOM she'ri  
Allegretto

S. BOBOEV musiqasi

Di - li - miz - da do - i - mo

*mf*

kuy bo'l-sin, qu-yosh bo'l-sin E-li-miz-da do-i-mo yurt bo-shi-miz bosh bo'l-sin

1 ovoz Xush kel din-giz bo'l - dik shod a - ziz meh - mon-lar biz -  
2 ovoz xush kel - din - giz bo'l - dik shod

ga Bax - ti - miz qi - lib is - bot gul - lar tu - ta - miz siz - ga  
a - ziz meh - mon-lar biz - ga Bax - ti - miz is - bo - ti

Gul-lar tu-ta miz siz - ga gul-lar tu-ta - miz siz - ga gul-lar tu-ta - miz siz - ga!  
Tamomlash uchun

1. Dilimizda doimo  
Kuy bo‘lsin, quyosh bo‘lsin  
Elimizda doimo  
Yurt boshimiz bosh bo‘lsin

2. Sizni qutlaydi do‘stlar  
Nafasi bahor avlod.  
Ish ijodda doimo  
Parvozga tayyor avlod

Naqarot:

Naqarot:

Xush keldingiz bo‘ldik shod!  
Aziz mehmonlar bizga.  
Baxtimiz qilib isbot,  
Gullar tutamiz sizga!

Xush keldingiz bo‘ldik shod!  
Aziz mehmonlar bizga.  
Baxtimiz qilib isbot,  
Gullar tutamiz sizga!

Asar har bir qo‘lni mustaqil ishlatish malakasini egallash uchun foydalidir.

Dirijyorlik ishoralarida xor tovushining “engilligi”ga, “nozikligi”ga erishish - uning keskinligini? samimiyligini va jarangdorligini ifodalab bera olishi zarur. Bu asarni o‘rganishda “uziladigan” fermatoni uzishning texnik ko‘nikmalari takomillashtiriladi.

**CHAMANDA GUL**  
(O'zbek xalq qo'shig'i) B. Umidjonov qayta ishlagan

**Allegretto**

S. Cha - man - da gul o - chi - lib - di (ya) chak - kang - ga taq, chak - kang - ga

A. Cha - man - da gul o - chi - lib - di (ya) chak - kang ga taq chak - kang - ga

T. 1. Qo - shing - ni qo -

B.



Chanan - da gul o - chi lib - di (ya)

ra qil - gan, (ey!) Bog' - da - gi o's - ma - mi - kan (ey!)

chakkang - ga taq, chakkang - ga

Cha - man - da gul o - chi - lib - di (ya)

Cha - man - da gul o - chi - lib - di (ya)

chak - kang - ga taq chak - kang - ga. Cha - man - da gul o - chi - lib - di (ya)

Naqarot:

Chamanda gul ochilibdi-ya chakkangga taq, chakkangga!

1. Qoshingni qora qilgan, ey, bog'dagi o'smamikan, ey.

Naqarot:

2. Qoshing asli qoradir, ey, o'sma qo'yganing yolg'on, ey.


Naqarat:

3. Sening uchun men kuygan, ey, sening kuyganing yolg'on, ey.

Naqarat:

Chamanda gul ochilibdi-ya chakkangga taq, chakkangga!

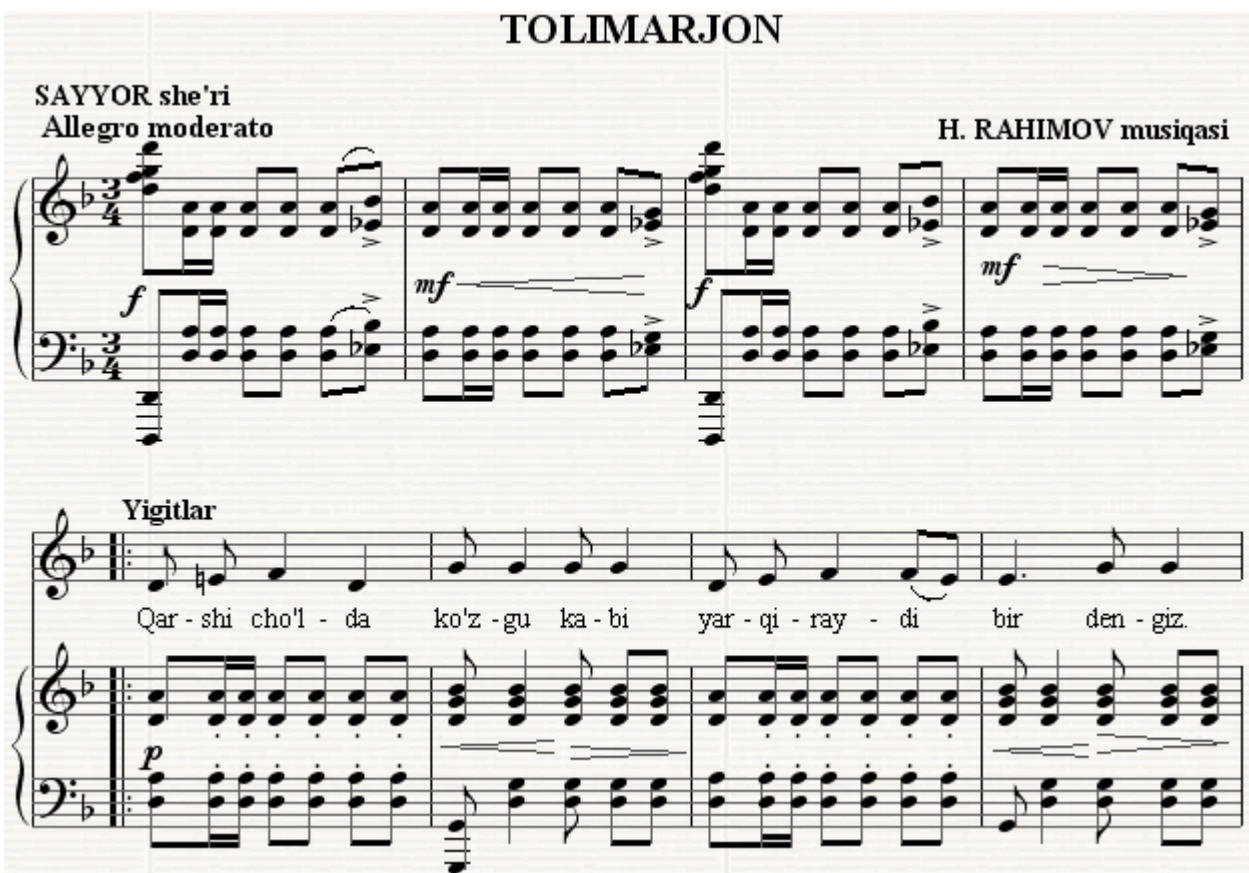
Qo'shiqning nafis ohangi yengil, mayin dirijyorlik ishorasini talab qiladi. 6/8 o'lchovi haraktchan sur'atda bo'lganligi sababli "ikki" hissali shaklda dirijyorlik qilinadi.

Talaba ichki hissalar pulsini sezgan holda, ishoralarida asarga mansub bo'lgan  usul tuzilishini to'g'ri ko'rsata olsin. Sakkiztalikni "tarang" dirijyorlik ishorasi bilan ko'rsatgandan so'ng, choraktalikning mukammal "kuylanishiga", cho'zilishiga ahamiyat bermoq kerak.

**TOLIMARJON**

SAYYOR she'ri  
Allegro moderato

H. RAHIMOV musiqasi



**Yigitlar**  
Qar - shi cho'l - da ko'z - gu ka - bi yar - qi - ray - di bir den - giz.

Den - giz o - bi ha - yot e - rur shi - jo - at - da u teng - siz

Ish - chi u ning i - jod - ko - ri ish - chi u - ni ya - rat - di

*P* Qar - shi cho'l - ning vu - ju - di - ga o - bi ha - yot ta - rat - di.

Sho - vul - lay - di To - li - mar - jon sho - vul - lay - di To - li - mar - jon To - li - mar - jon,

1.2.

To - li - mar - jon, To - le' bor joy.

*p*

*p* *p* *ff*

Tamomlash uchun  
joy.

*ff*

1. Qarshi cho'lda ko'zgu kabi yaltiraydi bir dengiz,  
Dengiz obi hayot erur shijoatda u tengsiz.  
Ishchi uning ijodkori, ishchi uni yaratdi,  
Qarshi cho'lning vujudiga obi hayot taratdi.

Naqarot:

Shovullaydi Tolimarjon, shovullaydi Tolimarjon,  
Tolimarjon, Tolimarjon, tole bor joy!

2. Suv keltirgan elda aziz, suvdan qaqroq yer gulshan  
Cho'lda endi suv serobdir, suvdan yashnab cho'l kulgan.  
Tolu terak chinorlarning, mavji obi hayotdir  
Har giyohning, har niholning avji obi hayotdir.

Naqarot:

3. Cho'l ko'ksida shahar paydo, paydo paxta maydoni  
Suv sharqirab kuylab jo'shar, ishchi degan shaydoni.  
Ishchi qo'li tolmasin hech, undan chiroyli olam  
Olgish senga ishchi odam, bor bo'lsin ishchi odam.

Naqarot:

Asarni dirijyorlik texnikasini ma'lum darajada bilib olgan talabaga ijro qildirish mumkin. Bunda talabadan qisqa musiqa jumllalarining dinamik rivojlanishini ko'rsata olish malakasi talab etiladi, shuningdek sinkopalarni, erkaklar xor partiyasining boshlanish davrini va umumiy xorni berilgan dinamikalar miqyosida aniq ko'rsatmoq zarur.

**ONAJON**

E.SAMANDAR she'ri  
Val's tempida  
C.NURMATOV musiqasi

S  
A  
T  
B

O - na - jon, o - na - jon

O - na - jon, o - na - jon

*p* Yo'l - lar yur - dim be - po - yon, gul - lar ter - dim bir ja -  
Yo'l - lar yur - dim, gul - lar ter -

hon. Yo'l - lar yur - dim be - po - yon, gul - lar ter - dim  
dim. Yo'l - lar yur - dim, gul - lar

bir ja - hon.  
ter - dim. Xa - yol - la - rim Siz to - mon u - char ha -

*P*  
mon *pp* u - char ha - mon, O - na - jon, o - na - jon O - na - jon,  
*pp*

1. 2.  
o - na - jon. O - na - jon.

O - na - jon!

1. Yo'llar yurdim bepoyon,  
Gullar terdim bir jahon.  
Xayollarim Siz tomon,  
Uchar hamon,  
Onajon!

2. Tergan gulim Sizniki  
Jonu-dilim Sizniki.  
Siznikidir – guliston,  
Guli xandon,  
Onajon!

3. O'ylarimsiz Siz mening,  
Kuylarimsiz Siz mening.  
Siz menga baxt bearmon,  
Siz menga jon,  
Onajon!

Bu asar uch hissali o'lovni bir hissaga dirijyorlik qilish malakalarini o'zlashtirish uchun tavsiya etiladi. Qo'shiqning takt oldidan boshlanishi talabdan birinchi hissani aniq berishni talab etadi. Dirijyorlik ishoralarida dinamik belgilarni his qilish va boshlovchi hissalarini aniq ijro etish asosida badiiy ifodali ijroga erishish muhim ahamiyat kasb etadi.

**VATANGINAM**

A.MANSUROV musiqasi  
P. MO'MIN she'ri

Val's tempda

The image displays a musical score for the piece 'Vatanginam'. It is written in 3/4 time with a key signature of one sharp (F#). The score is divided into four systems, each consisting of a treble and bass clef staff. The first system begins with a dynamic marking of 'f' (forte). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a final cadence in the fourth system.

*Yakkaxon*

Ma - nim\_ u - chun o - lam da - yin Kat - ta

*p*

gi - nam Va - tan - gi - nam Oq sut ber - gan O - nam

*Naqarot*

da - yin bit - ta gi - nam Va - tan gi - nam Bax - tim



ga tong O'z-be-kis ton. Bax-tim - ga tong O'z-be-kis -

*Xor*  
- ton Bax-tim - ga tong O'z-be-kis ton, Bax-tim -

*Yakkaxon (2-marta Xor)*  
ga tong O'z-be-kis ton. Va-tan - gi-nam, Va tan\_

*1,3,5 Xor* *2,4,6.*  
gi-nam Va-ta - nim. Va-ta - nim.

Manim uchun olamdayin  
 Kattaginam – Vataginam.  
 Oq sut bergan onamdayin,  
 Bittaginam – Vataginam.

Naqarot:

Baxtinga tong – O‘zbekiston,  
 Baxtinga tong – O‘zbekiston,  
 Vataginam – Vataginam,  
 Vatanim...

Gul faslida ohorlarga  
 Aylanaqol, Vataginam.  
 Qo‘shig’imda ohanglarga  
 Aylanaqol, Vataginam.

Naqarot:

Vujudimga gulday mehring  
 O‘ydingmi yo, Vataginam?  
 Yuragimga butun mehring –  
 Qo‘ydingmi yo, Vataginam?

Naqarot:

Bu ohangdor kuy aniq “ikki” ga ega bo‘lgan 3/4 dirijyorlik o‘lchovini egallashga yordam beradi. Qo‘l dinamik tushlarga amal qilib, tekis harakat qiladi. O‘ng qo‘l akkompanement (jo‘r)ning uzluksiz harakatini ko‘rsatayotganda chap qo‘l usul tasvirini aniqligini ta’minlaydi.

## SMOLK DAVNO SOLOVUSHKA

Sovremennaya russkaya narodnaya pesnya

Obrabotka A.SVESHNIKOVA

Perelojeniya L. Rakovitskogo

Spokoyno *P*

S. I  
II

A.

Smolk dav-no so - lo - vush-ko v ro - she nad re- koy, vsta - lo yas - no

sol- nish- ko nad rod- noy stra- noy.

Vsta - lo yas - no sol- nish- ko nad rod- noy stra- noy.

*pp*

2. Roj v polyax kolishetsya zolotoy volnoy,  
Gde-to pesnya slishitsya, leysya nad rekoy. (2 raza)
3. Rodina lyubimaya! Net tebya miley,  
Net bistree rek tvoix, shire net poley. (2 raza)
4. Vdrug poveyal laskoviy veter nad rekoy,  
Etu pesnyu russkuyu vdal unes s soboy. (2 raza)

Dirijyorlik ishora qo'shiqning kuychan-cho'ziq xarakteriga mos bo'lishi lozim. Taktning birinchi bo'lagidan ikkinchisiga asta-sekinlik bilan o'tilishiga erishmoq kerak.

Soprano ovozini faqat bir qo'lda emas, balki ikkala qo'lda ham ko'rsatish mumkin. Musiqa jumlarining oxirgi akkordlari chap qo'lda tutiladi va bu akkordlarni taktning to'rtinchi hissasida aniq uzish lozim.

**TINCHLIKNI KUYLAYMIZ**

**B. ISROIL she'ri**  
**Andantino**

*mf* **K. KENJAEV musiqasi**

Tinch - lik is - tar

bu - tun o - lam, tinch ya - shash ni se - var o - lam

Bar - cha el - lar do'st, qa - d(i)r - don, do'st - lik u - yi

O'z - be - kis - ton

*rit.*

Biz tinch - lik ni kuy - lay - miz

biz tinch - lik - ni, biz tinch - lik - ni

*sf*

shod, tinch - lik bi - lan

kuy - lay - miz shod, kuy - lay - miz shod...

tinch - lik bi - lan, tinch - lik bi -

dil - lar o - bod. Do - i - mo tinch  
 lan dil - lar o - bod, dil - lar o - bod... do - i - mo tinch, do - i - mo

bo'l - sin ja - hon tinch - lik bo'l - sa  
 tinch bo'l - sin ja - hon, bo'l - sin ja - hon, tinch - lik bo'l -

1.2. yurt fa - ro - w'on. von.  
 sa yurt fa - ro - von.

Tinch - lik is -

tar!

Tinchlik istar butun olam,  
 Tinch yashashni sevar odam.  
 Barcha ellar do'st, qaddrdon,  
 Do'stlik uyi - O'zbekiston.

Naqarot:

Biz tinchlikni kuylaymiz shod,  
 Tinchlik bilan dillar obod.  
 Doimo tinch bo'lsin jahon,  
 Tinchlik bo'lsa – yurt farovon.

Do'stlik, tinchlik shiorimiz,  
 Tinchlik eli diyorimiz.  
 Barcha ellar do'st, qaddrdon,  
 Do'stlik uyi - O'zbekiston.

Dirijyorning birinchi vazifasi boshlash ishorasini ko'rsatishdir. Bu qo'shiq talabani yangi malakaga odatlantirishga ya'ni, uning har xil partiyalarga boshlash ishorasini galmagal berish shuningdek, birinchi ovozlardagi cho'ziq notalarda chap qo'lni saqlab turish malakalarini egallashga yordam beradi.

## O'zbekistonim

Tantanovor

M. Dostboboeva she'ri va musiqasi

The first system of the musical score for 'O'zbekistonim' is written for piano in G major and common time. It consists of two staves: a treble clef staff and a bass clef staff. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady accompaniment. A first ending bracket is present in the right hand, leading to a section marked *mf*. The system concludes with a fermata over the final chord.

The second system of the musical score continues the piece. It starts with a forte (*f*) dynamic in the right hand. The dynamics shift to *mf* and then *mp* (mezzo-piano) in the right hand, while the left hand remains consistent. The system ends with a dynamic of *p* (piano) in the right hand, marked with a fermata.

The third system of the musical score continues the piece. It begins with a forte (*f*) dynamic. The right hand features a section marked *sf* (sforzando), followed by a return to *f*. The system concludes with a fermata over the final chord.



*mf* *p* 7

*f* *mf* *f* 8<sup>va</sup> 8<sup>va</sup>

1. Os-to-nang ol-tin-dan O'z-be-kis-to-nim o-bod ke-la-ja-ging  
 2. Sen biz-ning fax-ri-miz i-shon-ch-miz-san Is-tiq-lol y-shay-ver

*p* *f* *mp* 8<sup>va</sup> 8<sup>va</sup>

por-loq ma-ko-nim Nu-raf-shon o'l-kam-san me-ning di-yo-rim  
 dil-la-ri-miz-da O'z-be-kis-ton gul-lar cha-man-ga boy-san

The image shows a musical score for a song in G major (one sharp). The score is arranged in three systems. The first system contains a vocal line and piano accompaniment. The vocal line has two lines of lyrics: "So'n-mas yul-duz - la-ring" and "U - lug' yurt bo - shi-miz" on the first line, and "yo - rug' ja - ho - nim." and "bo - shi - ga toj - san" on the second line. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The second system also has a vocal line and piano accompaniment. The vocal line has two lines of lyrics: "Besh kun - lik" and "dun- yo - da" on the first line, and "o'y - nab ku - lay - lik" on the second line. There are two breath marks "(A-----)" above the vocal line. The piano accompaniment features a more active bass line in the left hand. The third system contains only piano accompaniment. The left hand has a rhythmic pattern of eighth notes, and the right hand has a chordal accompaniment. The dynamics change from *f* (forte) to *mf* (mezzo-forte).

So'n-mas yul-duz - la-ring yo - rug' ja - ho - nim.  
U - lug' yurt bo - shi-miz bo - shi - ga toj - san

(A-----) (A-----)

Besh kun - lik dun- yo - da o'y - nab ku - lay - lik

*f* *mf*

(A-----)

kuy-lab qu-vonch-lar-ga she-rik bo'-lay-lik

*mf*

*mf*

*mf*

Musical score for the first system, featuring vocal lines and piano accompaniment in G major. The vocal line includes a breath mark (A-----) and lyrics: "kuy-lab qu-vonch-lar-ga she-rik bo'-lay-lik". The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords. Dynamics include *mf* and *f*.

(A-----)

Ne-ki a-la-mi-miz g'a-mi-miz bo'l-sa bar-cha-sin u-nu-tib

*mf*

*f*

*8va*

Musical score for the second system, continuing the vocal and piano parts. The vocal line includes a breath mark (A-----) and lyrics: "Ne-ki a-la-mi-miz g'a-mi-miz bo'l-sa bar-cha-sin u-nu-tib". The piano accompaniment continues with a right-hand melody and a left-hand bass line with chords. Dynamics include *mf* and *f*. An *8va* marking is present above the piano part.

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are "zur-sand bo'-lay-lik. Bar-cha-sin u-nu-tib". The score includes dynamic markings *mp* and *mf*, and a section marked *8va*. The music is in G major and 2/4 time.

Musical score for the second system, continuing the vocal lines and piano accompaniment. The lyrics are "zur-sand bo'-lay-lik". The score includes a *rit.* marking and a section marked "(A-----)". The music is in G major and 2/4 time.

Ostonang oltindan O'zbekistonim,  
Obod kelejaging porloq makonim.  
Nurafshon o'lkamsan mening diyorim,  
So'nmas yulduzlaring yorug' makonim.

Naqarot:

Besh kunlik dunyoda o'ynab kulaylik,  
Kuylab quvonchlarga sherik bo'laylik.  
Neki alamimiz, g'amimiz bo'lsa,  
Barchasin unutib xursand bo'laylik.

Sen bizning faxrimiz ishonchimizsan,  
Istiqlol yashayver dillarimizda.  
O'zbekiston gullar chamanga boysan,  
Ulug' yurtboshimiz boshiga tojsan.

Naqarot:

Ushbu asar yakkaxon va aralash xor uchun yozilgan bo'lib, tantanavor, ko'tarinki kayfiyat bilan sug'orilgan. Asar to'rt hissali dirijyorlik sxemasini mukammal o'zlashtirishga yordam beradi. O'zbek milliy musiqaga mansub bo'lgan sinkopali ritmik tuzilmalar va boy dinamik vositalar dirijyordan alohida diqqat-e'tiborni talab etadi.

## Vatanimni madh etay

O'rtacha tez

M. Dostboboeva she'ri va musiqasi



*mp*

Gul di - yo-rim Va - ta - nim, Yer xa - zi - nam cha-ma-nim

Va - ta - nim, va - ta - nim

*p*

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a mezzo-piano (*mp*) dynamic, containing the lyrics "Gul di - yo-rim Va - ta - nim, Yer xa - zi - nam cha-ma-nim". The middle staff is a vocal line that remains silent for the first two measures and then enters with the lyrics "Va - ta - nim, va - ta - nim". The bottom staff is a piano accompaniment in G major with a piano (*p*) dynamic, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Cha - ma-nim, cha-ma-nim O - bi ha-yot mas-ka - nim, Bun-yod-kor el, Va - ta - nim

*f*

*mf*

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a forte (*f*) dynamic, containing the lyrics "Cha - ma-nim, cha-ma-nim O - bi ha-yot mas-ka - nim, Bun-yod-kor el, Va - ta - nim". The middle staff is a vocal line that remains silent for the first two measures and then enters with the lyrics "Bun-yod-kor el, Va - ta - nim". The bottom staff is a piano accompaniment in G major with a mezzo-forte (*mf*) dynamic, continuing the eighth-note accompaniment in the right hand and the bass line in the left hand.

Bun-yod-kor el, Va-ta - nim. O - bi ha - yot mas-ka - nim

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, containing the lyrics "Bun-yod-kor el, Va-ta - nim. O - bi ha - yot mas-ka - nim". The middle staff is a vocal line that remains silent for the first two measures and then enters with the lyrics "O - bi ha - yot mas-ka - nim". The bottom staff is a piano accompaniment in G major, continuing the eighth-note accompaniment in the right hand and the bass line in the left hand.

Bun-yod - kor el, Va - ta - nim, Bun - yod - kor el, Va - ta -

(A-----)

Lya, lya, lya, lya. Lya, lya, lya, lya.

nim. O - bi - ha-yot mas -ka -nim, bun-yod -korel, Va - ta - nim

1. (A-----) | 2. (A-----)

Lya, lya, lya, lya. Lya, lya, lya, lya. Lya, lya, lya, lya.

Bun-yod -kor el, Va - ta - nim. Bun-yod - kor el, Va - ta -

1. | 2.

nim. Qal-bi dun-yo bag'-ri keng  
Bag'-ri keng, bag'-ri keng

Se-var se-ni bar-cha teng  
bar-cha teng, bar-cha teng. O-nam-dek sen su-yuk-

san Meh-ri-bon-san bu-yuk-san. lya, lya, lya



(A-----)

Lya, lya, lya, lya

Meh-ri - bon-san bu - yuk - san. O - bi ha-yot mas-ka - nim

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure and then begins with a melodic phrase in the second measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A dashed line labeled '(A-----)' spans across the top of the system.

(A-----)

Lya, lya, lya, lya. Lya, lya, lya, lya. Lya, lya, lya

Bun-yod-kor el, Va - ta - nim, bun-yod - kor el, Va - ta - nim.

Detailed description: This system contains the next three measures. The vocal line continues with a melodic phrase that repeats across the measures. The piano accompaniment maintains the same rhythmic pattern. A dashed line labeled '(A-----)' spans across the top of the system.

(A-----)

Lya, lya, lya, lya

Bun - yod - kor el, Va - ta - nim

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with a melodic phrase. The piano accompaniment ends with a final chord. A dashed line labeled '(A-----)' spans across the top of the system.

Gul diyorim Vatanim  
Yer xazinam chamanim,  
Obi-hayot maskanim,  
Bunyodkor el Vatanim.

Qalbi dunyo bag'ring keng  
Sevar seni barcha teng,  
Onamdek sen suyuksan  
Mehribonsan, buyuksan.

Asarning jo'shqin, quvnoq, raqsga xos xarakteri yengil, kuychan ishoralar orqali ifodalanishi kerak. Xor ovozinig yengil va nafis jaranglashi uchun kontrast dinamika hamda asarning o'ziga xos usulini nozik qo'l harakatlari bilan ko'rsatilishi lozim.

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