O‘ZBEKISTON RESPUBLIKASI XALQ TA’LIMI VAZIRLIGI
RESPUBLIKA TA’LIM MARKAZI

G‘.M.XUDOYEV

G‘IJJAK SABOQLARI

(II KITOB)

Bolalar musiqa va san’at maktablari uchun o‘quv qo‘llanma

G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi
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Mazkur o‘quv qo‘llanmada keltirilgan badiiy asarlarni tartiblashtirishda O‘zbekiston Respublikasi Xalq ta’limi vazirligining 2011 yil 1-fevraldagi 15-sonli buyrug‘i bilan tasdiqlangan Bolalar musiqa va san’at maktablarining III–V sinflari uchun ishlab chiqilgan o‘quv dasturidan foydalanildi.

Muallif o‘quv qo‘llanmaning mazmunini kirish qism, oltita saboqlar, badiiy asarlar, yirik shaklli asarlar va an’anaviy ijrochilik uchun tavsiya etiladigan asarlar qismlarida yoritadi.

Kirish qismida qo‘llanmaga umumiy tavsif berilib, unda ijodiy foydalanilgan adabiyotlar xususida to‘xtalib o‘tadi. Birinchi va to‘rtinchi saboqlar davomida g‘ijjak cholg‘usida ijro etiladigan turli murakkablikdagi shtrixlarni o‘zlashtirish va shu orqali har xil janrdagi asarlarni ijro qilishga doir ko‘nikmalar shakllantirib borilishi ko‘zda tutiladi. Beshinchi saboqdan boshlab, o‘zbek an’anaviy musiqasida qo‘llaniladigan ijroviy bezaklar – nola, molish, kashish, qochirim, titratma kabi bir qator ijro uslublarini o‘rganishga doir mashq va topshiriqlar berib boriladi. Bu kabi asarlar «An’anaviy ijrochilik uchun tavsiya etilgan asarlar» bandida keltiriladi.

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KIRISH

So‘nggi yillar mustaqil respublikamizda barcha san’at sohalari kabi musiqa san’atida ham yangi sifat o‘zgarishlar ro‘y bermoqda. Bu hol, jumladan musiqa ta’limida ham yaqqol ko‘zga tashlanmoqda.

Mustaqillik davrining ilk kunlaridan boshlab to bugungi kunga qadar yangi avlod darslik, o‘quv qo‘llanma va boshqa adabiyotlarni yaratish bo‘yicha bir qator e’tiborli ishlar amalga oshirildi hamda ijobiy natijalarga erishildi. Bu albatta, davlatimiz tomonidan ta’lim sohasida olib borilayotgan tub islohotlarning samarasidir. Bu kabi serko‘lam ishlarning yuqori sifat darajasida davomiyligini ta’minlashda ayniqsa muhtaram Prezidentimiz I.A.Karimovning 2008 yil 8-iyuldagi PQ 910 – sonli «Bolalar musiqa va san’at maktablarining moddiy texnik bazasini mustahkamlash va ularning faoliyatini yanada yaxshilash»ga qaratilgan farmon va qarorlari ayni muddao bo‘ldi.

Bolalar musiqa va san’at maktablarining 3–5-sinf o‘quvchilari uchun mo‘ljallangan ushbu «G‘ijjak saboqlari» o‘quv qo‘llanmasi muallifning «Boshlang‘ich g‘ijjak saboqlari» qo‘llanmasining davomi bo‘lib, uning yaratilishida S.Aliyev, R.Felitsiant, O.Xolmuhamedov, M.Toshmuhamedov, J.Usmonov, H.Ne’matov, O‘.Rasulov, A.Ismoilov, S.Azizboyev kabi taniqli ustoz san’atkorlarning ilg‘or tajribalari inobatga olindi hamda g‘ijjak sozini o‘rganishga doir mavjud darslik va o‘quv qo‘llanmalar mazmunidan ijodiy foydalanildi. Bu o‘rinda S.Aliyev va R.Felitsiantlarning «G‘ijjak darsligi» (1961), O.Xolmuhamedovning «G‘ijjak sinfi metodikasi» (1987), J.Usmonovning «Yosh g‘ijjakchi» I kitob(1995), II kitob (1997), M.Toshmuhamedovning «G‘ijjak taronalari» (1983), «G‘ijjak darsligi»(1995), «G‘ijjakda an’anaviy ijrochilikni o‘zlashtirish»(1999), S.Azizboyevning «G‘ijjak navolari» (1999), «An’anaviy g‘ijjak ijrochiligi»(2005) kabi qator darslik va o‘quv qo‘llanmalari qimmatli manbalardan bo‘ldi[1].

Qo‘llanma mazmunidan o‘rin olgan mavzular jami olti saboqda berilgan bo‘lib, bunda har bir saboq davomida g‘ijjak cholg‘usida ijro etiladigan turli murakkablikdagi shtrixlarni o‘zlashtirish va shu orqali har xil janrdagi asarlarni ijro qilishga doir ko‘nikmalar shakllantirib borilishi ko‘zda tutiladi. Shu bilan birga yosh sozanda oldiga asarni ijro qilish paytida har bir barmoq joylashgan tovushga ravon, jozibali va ta’sirchan sadolarni hamohang qilish talabi ham qo‘yiladi.

Beshinchi saboqdan boshlab esa, o‘zbek an’anaviy musiqasida qo‘llaniladigan ijroviy bezaklar – nola, molish, kashish, qochirim, titratma kabi bir qator ijro uslublarini o‘rganishga doir mashq va topshiriqlar berib boriladi. Har bir ijro uslubi o‘zlashtirilgandan so‘ng esa xuddi shu melizm qo‘llangan asarlarni o‘rganishga kirishish maqsadga muvofiqdir. Bu kabi asarlar «An’anaviy ijrochilik uchun tavsiya etilgan asarlar» bandida keltiriladi.

Qo‘llanmadagi asarlarni tartiblashtirishda O‘zbekiston Respublikasi Xalq ta’limi vazirligi tomonidan tasdiqlangan «Bolalar musiqa va san’at maktablari Xalq cholg‘ularida g‘ijjak sozini o‘rganish uchun o‘quv dasturi»[2] da 3–5-sinflar uchun belgilangan talablar asos etib olindi.

O‘zbek bastakorlari asarlaridan tortib, chet el va qardosh xalqlar kompozitorlarining sara asarlari jamlangan mazkur o‘quv qo‘llanmadan Bolalar musiqa va san’at maktabi, maxsus litsey va kollejlarda, shuningdek, g‘ijjak sozini mukammal o‘rganishga qaratilgan barcha musiqiy ta’lim dargohlarida foydalanish mumkin.

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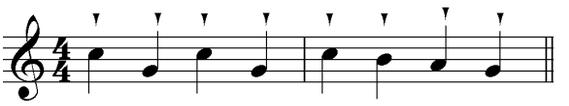
[1] Foydalanilgan adabiyotlar ro‘yxatiga qarang.

[2] O‘zR XTV. G‘ijjak. Bolalar musiqa va san’at maktablari uchun o‘quv dastur. – T., 2010. – B.18.

MURAKKAB SHTRIXLAR
(«Boshlang‘ich g‘ijjak saboqlari» o‘quv qo‘llanmasidagi 4-saboqning mantiqiy davomi)
BIRINCHI SABOQ

Martle[3] – (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 tovushda kamonni tordan uzmagan holda birdaniga to‘xtatish orqali amalga oshiriladi. Bunda asosan kamonning o‘rta va uch qismidan unumli foydalaniladi. Martleni belgilashda tovushning ustiga yoki ostiga stakkatoga o‘xshash nuqta (.) yoki uchi pastga qaragan to‘liq uchburchak (▾) belgilari qo‘llaniladi.

yozilishi



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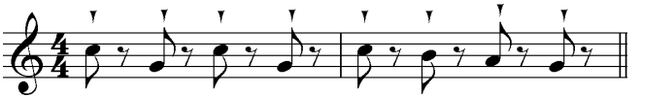
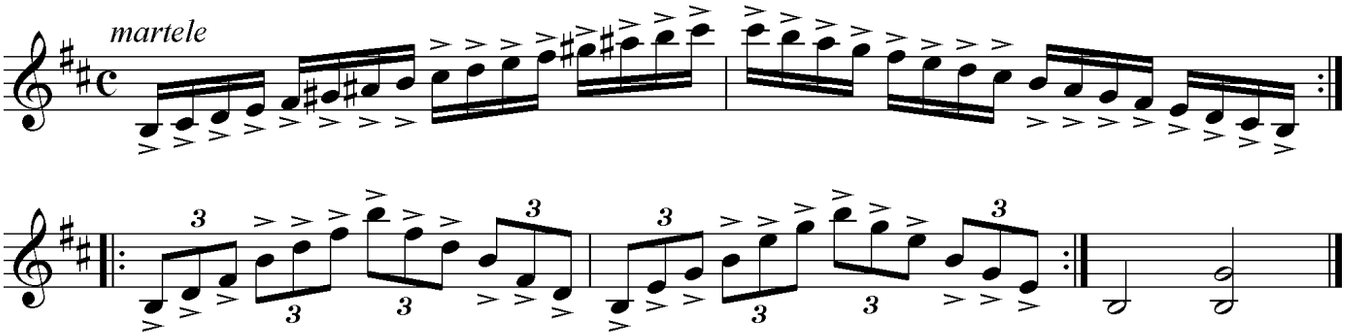


Martle ijrosini bajarish uchun mashq va topshiriqlar

Mazkur mashqda har bir tovush kamonning uchi va o‘rta qismi bilan alohida-alohida yengil harakatlanadi. Bunda har bir o‘n oltitalik tovush jozibador, zavq bilan ijro etilsa, sakkiztalik tovushlar esa to‘liq kamon bilan matrle shtrixida ijro etiladi.

1-mashq

I.Grijimali

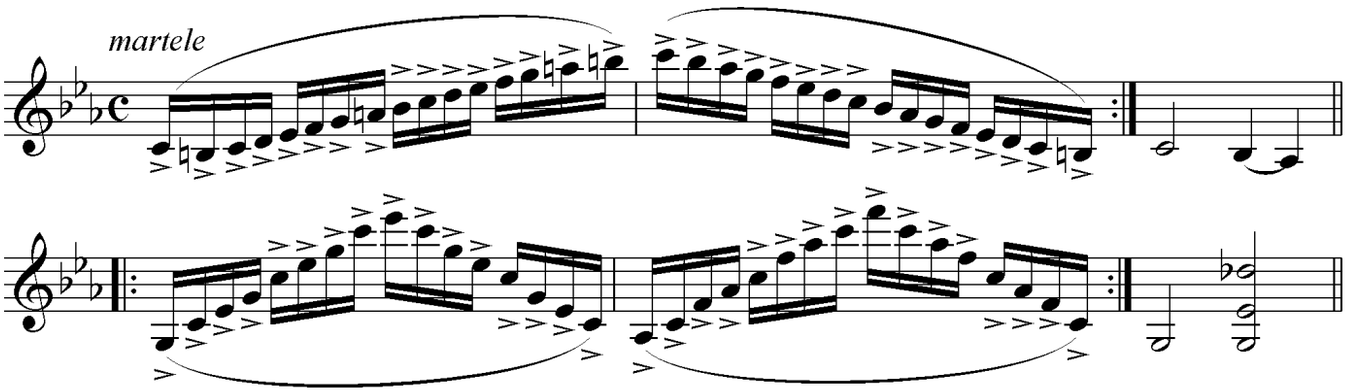


Quyida keltirilayotgan mashqda esa kamonning bir tomonga yo‘naltirish orqali legato yordamida bir nechta tovushlarni uzmasdan martle amalini bajarish:

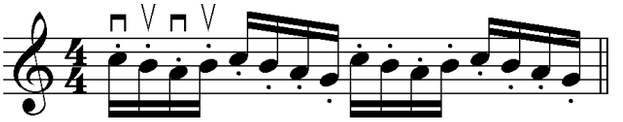
[3] *Martle*ning stakkatodan farqli jihati shundaki, stakkatoda kamonni bir yo‘naltirganda bir necha tovush qamrab olinsa, *martle*da bitta tovushga urg‘u beriladi.

2-mashq

I.Grijimali



Spikkato – (italyanchada «spiccato» – «kuchli» degan ma'noni anglatadi) bunda asosan o'ng qo'l, ya'ni kamon yetakchi vazifani bajaradi. Har bir notani alohida, kamonning o'z og'irligi bilan sakratib, uzib-uzib ijro qilinadi. Mazkur ijroni belgilashda stakkatoga o'xshab tovushning ostiga yoki ustiga nuqta qo'yiladi.

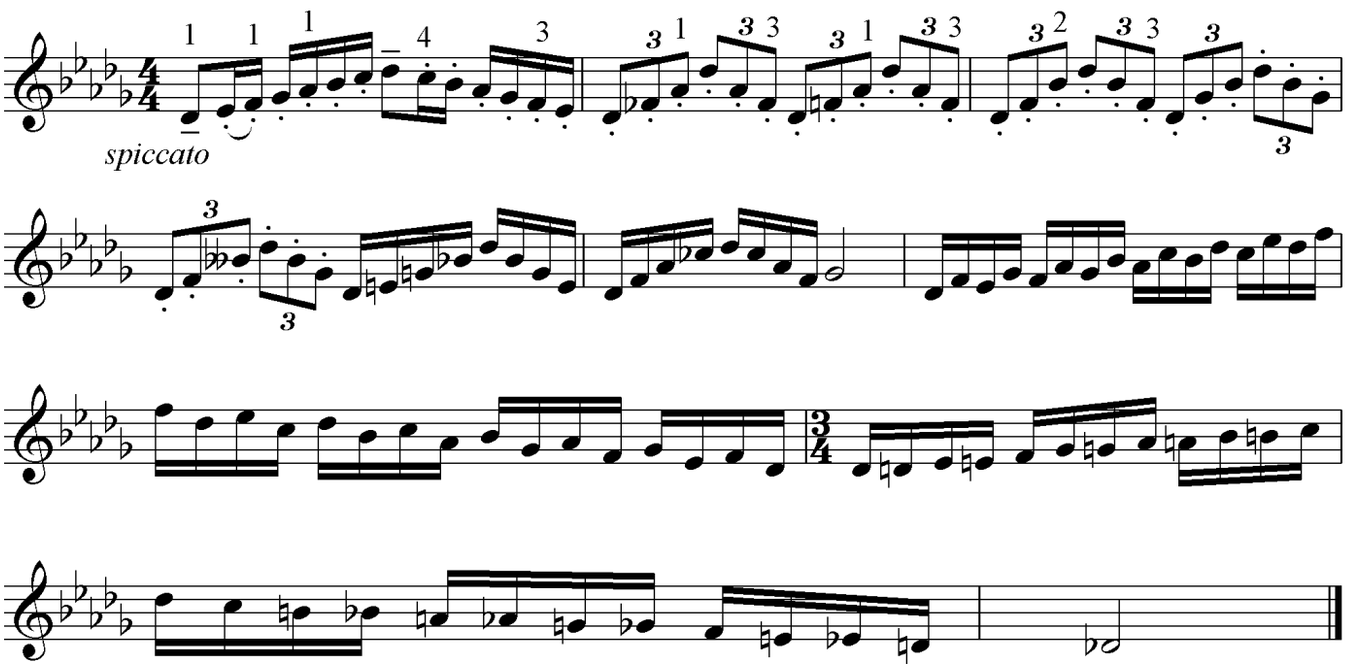


Spikkato amalini bajarishga doir mashq va topshiriqlar

Quyida keltirilayotgan mashqda spikkato amali va yana oddiy ijroga o'tishning holati keltirilgan. Bunda o'quvchi ijro jarayonida spikkato va oddiy ijroni bir-biridan farqlay olish ko'nikmalariga ega bo'ladi:

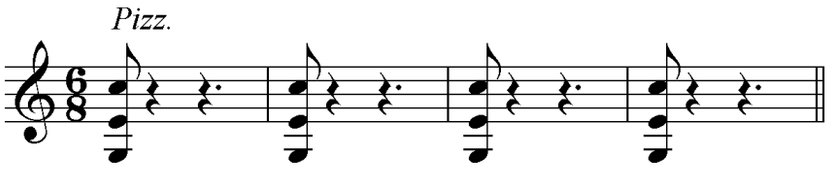
3-mashq

K.Flesh



IKKINCHI SABOQ

Pitssikato – (italyanchada «pizzicato» – «tirnalab» degan ma'noni anglatadi) bunda torni kamonsiz, ya'ni barmoq bilan tirnab ijro qilish orqali amalga oshiriladi. Bu holatda tovushlar jarangi qisqa va sekin eshitiladi. Yozilishida notaning ustiga «pizz» yozuvi qo'yish bilan farqlanadi.

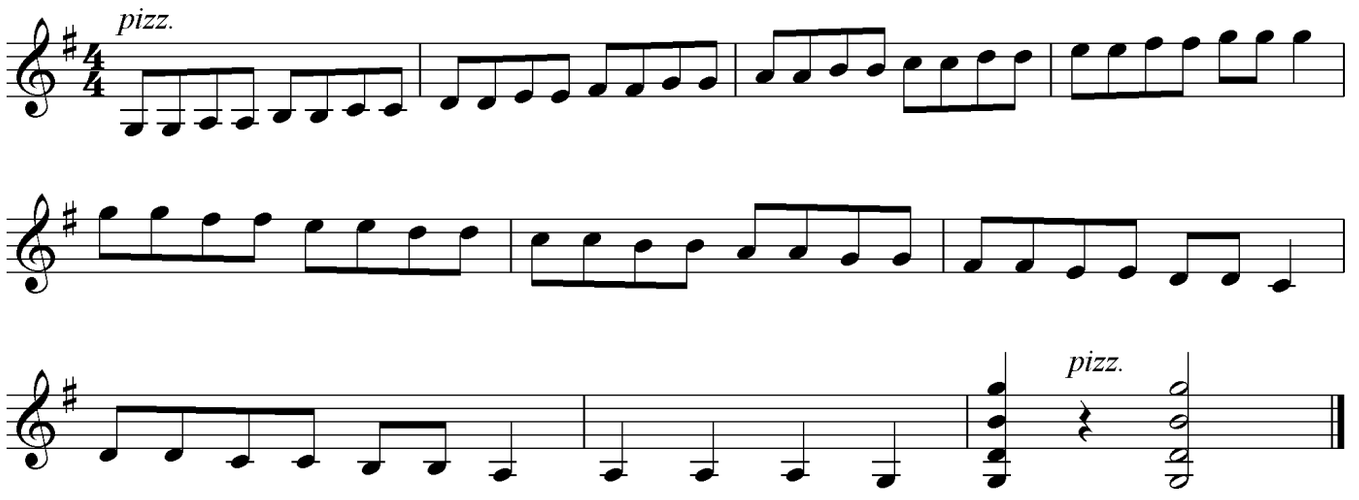


Pitssikato amalini bajarishga doir mashq va topshiriqlar

Yuqorida berilgan misolda pitssikatoning akkordli ijrosi keltirilgan. Uning oddiy notalarda ham xuddi shunday, barmoq bilan tirnab chalinadigan ijrosi mavjud (*Bu ijro ko'nikmasini o'quvchida shakllantirish uchun turli asarlarni shu tarzda ijro qilib ko'rsatish yoki turli major va minor gammalari, arpedjiolarini «pizz» bilan ijro qilib turilsa ham pitssikato amalini bajarish uquvi tezroq shakllanadi*).

Quyida keltirilayotgan sol majordagi mashqda o'ng qo'lning ko'rsatgich barmog'i bilan «*pizz*» amali bajariladi. Oxirgi taktdagi chorak va yarimtalik sol major akkordlarida esa o'ng qo'lning bosh barmog'i yordamida «*pizz*» amali bajariladi.

4-mashq

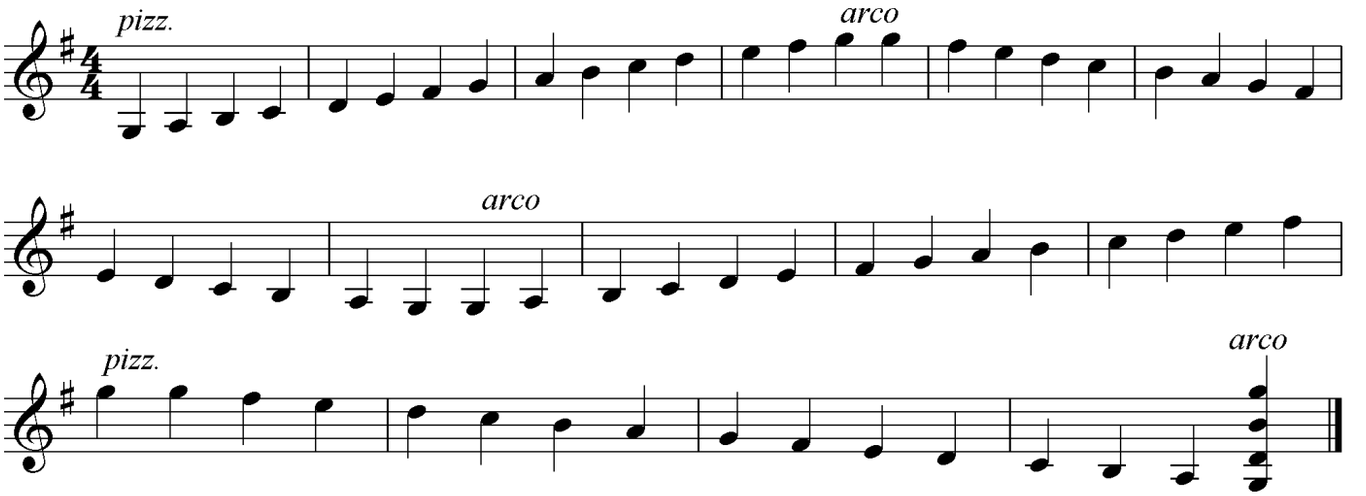


Arko – (italyanchada «arco» – «kamon bilan chalish» ma'nosini bildiradi) bunday ijro holati asosan pitssikatodan keyin qo'llaniladi, ya'ni pitssikato tugagan joydan boshlab «arco» belgisi qo'yiladi va barmoq bilan chalishni to'xtatib kamon bilan chalishga o'tiladi.

Arko amalini bajarishga doir mashq va topshiriqlar

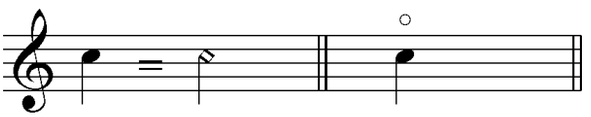
Yuqorida ta'kidlanganidek, arko amalini asosan «pizz» amalidan so'ng qo'llash juda ko'p hollarda uchraydi. Bu ijro ko'nikmasini ham rivojlantirish maqsadida major va minor gammalarini bir marta «pizz» amalida, ikkinchi marta esa «arco» amalida, yoki yuqoriga «arco» amali pastga qaytishda «pizz» amalida ijro etilsa maqsadga muvofiq bo'ladi. Shu bilan o'quvchida mazkur amallar o'rtasidagi farqli jihatlarni aniq tasavvur hosil qilishga erishish mumkin. *Quyida shunga doir bitta gamma mashqi ijrosini misol tariqasida keltiramiz:*

5-mashq



Flajolet (fransuzchada «flageolet» – «naycha» degan ma'noni anglatadi) – barmoqni torlar ustida yengil bosish bilan nihoyatda ingichka, go'yoki hushtak tovushiga o'xshash ovoz chiqarib ijro qilish yo'li shunday ataladi. Nota yozuvida flajoletga uchragan tovush to'rtburchak shaklda (◇) yoki notaning ustiga aylana (○) belgisi qo'yish bilan farqlanadi.

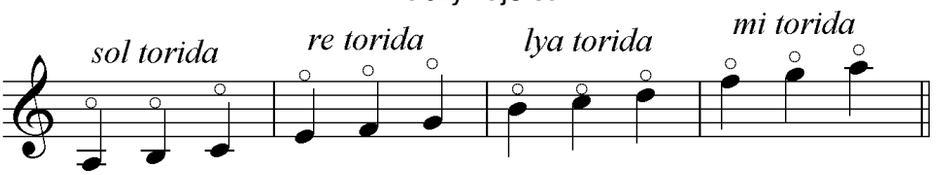
Keltirilayotgan misolda ochiq lya tori ustida 1-barmoq bilan do tovushi aks etgan.



Flajoletning ikki xil ijrosi mavjud bo'lib, biri ochiq tor ustida biror nota joylashgan nuqtani sekin bosib aks ettirish (tabiiy flajolet) bo'lsa, yana biri torda birinchi barmoqni bosib turib to'rtinchi barmoq bilan kvarta yoki kvinta oralig'ida (sun'iy flajolet) sun'iy tovush hosil qilishdir[4]. Tabiiy va sun'iy flajoletga uchragan tovushlarning eshitilishi ikki oktava yuqori ovozni beradi.

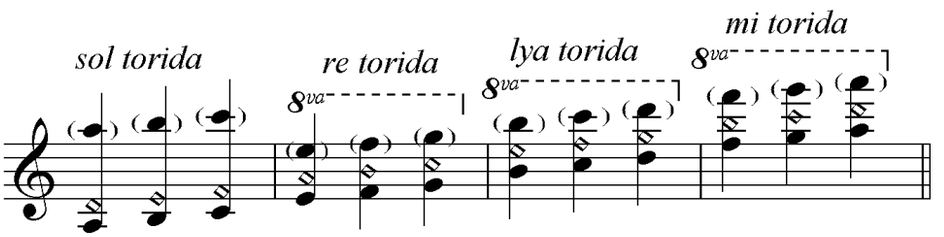
Keltirilayotgan misolda tabiiy flajolet ochiq torlarda ko'rsatilgan tovushni barmoq bilan sekin bosish orqali ijro qilinadi:

Tabiiy flajolet



Keltirilayotgan misolda sun'iy flajolet quyidagicha hosil qilinadi – berilgan notalarning pastki tovushida 1-barmoq qattiq bosilib, flajolet belgisi qo'yilgan tovush ustiga esa 4-barmoq sekin (tegar-tegmas) tekkiziladi, shunda 1-barmoq joylashgan tovush ikki oktava yuqori ovoz beradi:

Sun'ay flajolet



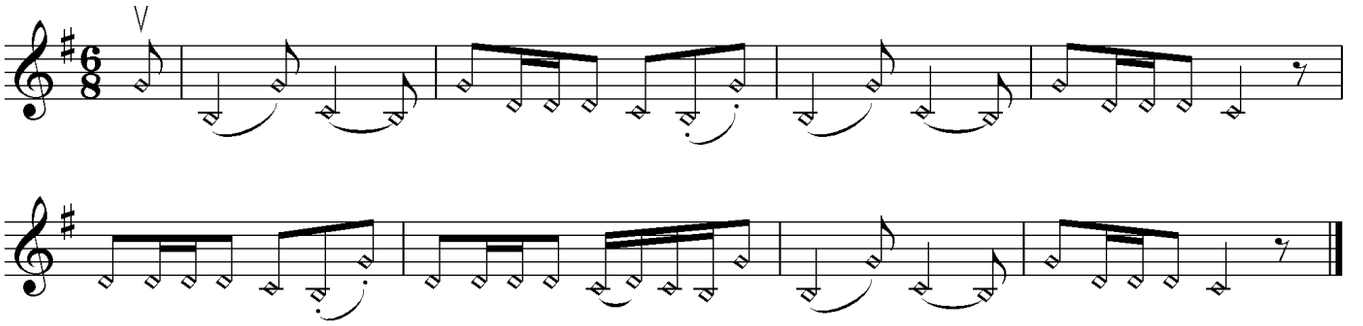
[4] Sun'iy flajolet hosil qilishda asosan kvarta (kam hollarda kvinta va tertsiya) oralig'idan foydalaniladi.

Flajolet amallarini bajarishga doir mashq va topshiriqlar

Ochiq torda ijro etiladigan tabiiy flajoletga doir mashq

6-mashq

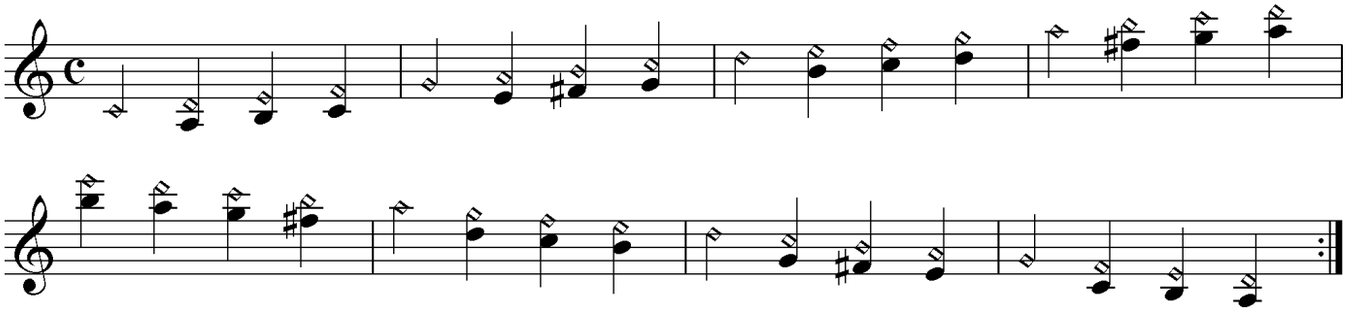
Y.Ioaxim



Sun'iy flajoletlarga doir mashqlar
Kvartali flajolet

7-mashq

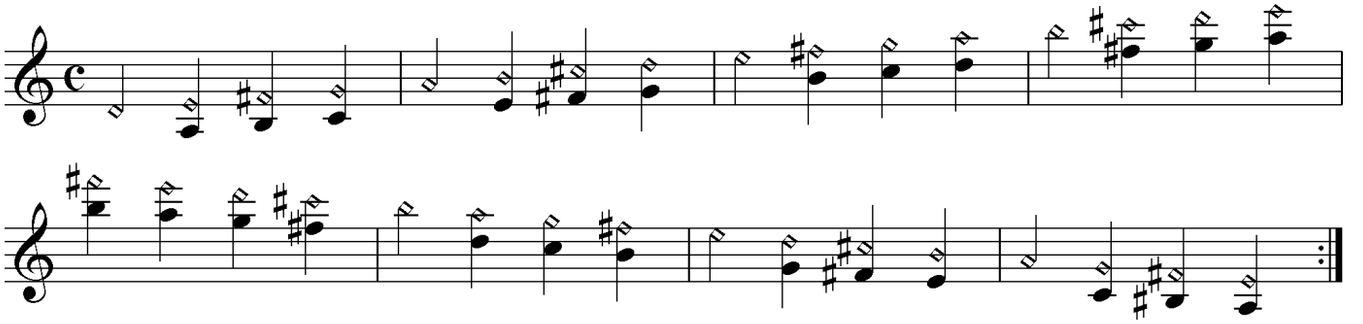
Y.Ioaxim



Kvintali flajolet

8-mashq

Y.Ioaxim



UCHINCHI SABOQ

Qo‘shtovush – g‘ijjak cholg‘usida har xil balandlikdagi ikki tovushni bir yo‘la yoki bir vaqtda ijro qilish qo‘shtovush bo‘lib hisoblanadi. Qo‘shtovushni hosil qilishda birdaniga ikkita barmoqni torlar ustida yoki ochiq tor va yana bir barmoq yordamida tovushlar hosil qilinadi.

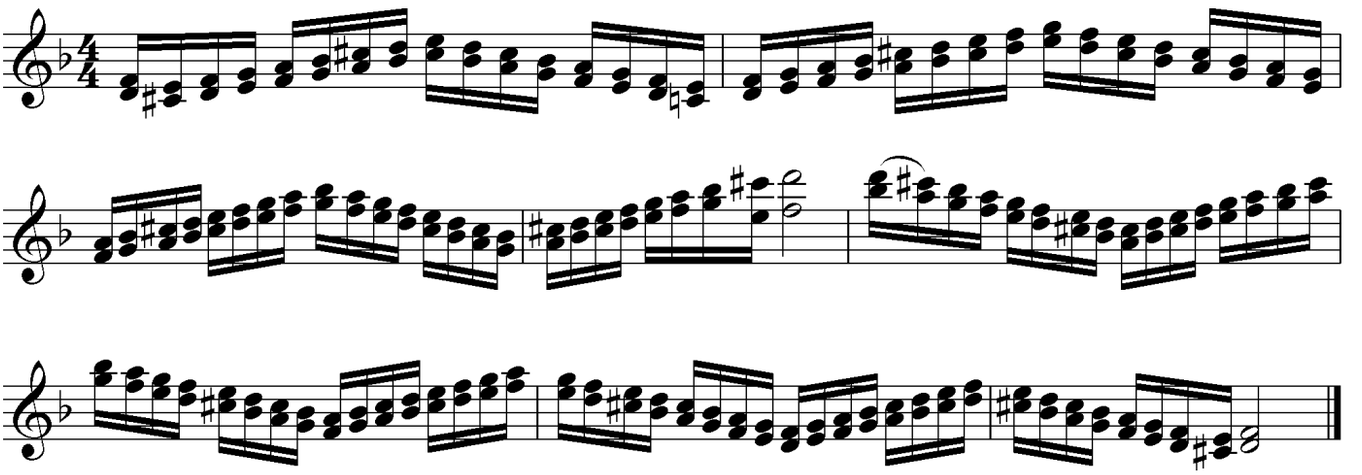
Yuqorida ta'kidlanganidek, qo‘shtovush – bu ikkita tovushning bir vaqtda eshitilishidir. Buni keltirilayotgan misollar ijrosida chuqur anglash mumkin.

Qo‘shtovush amalini bajarishga doir mashq va topshiriqlar

Bunday ijrochilik ko‘nikmasini o‘quvchida imkon qadar tezroq o‘zlashtirish uchun quyidagi mashqni tez-tez takrorlab turish tavsiya etiladi.

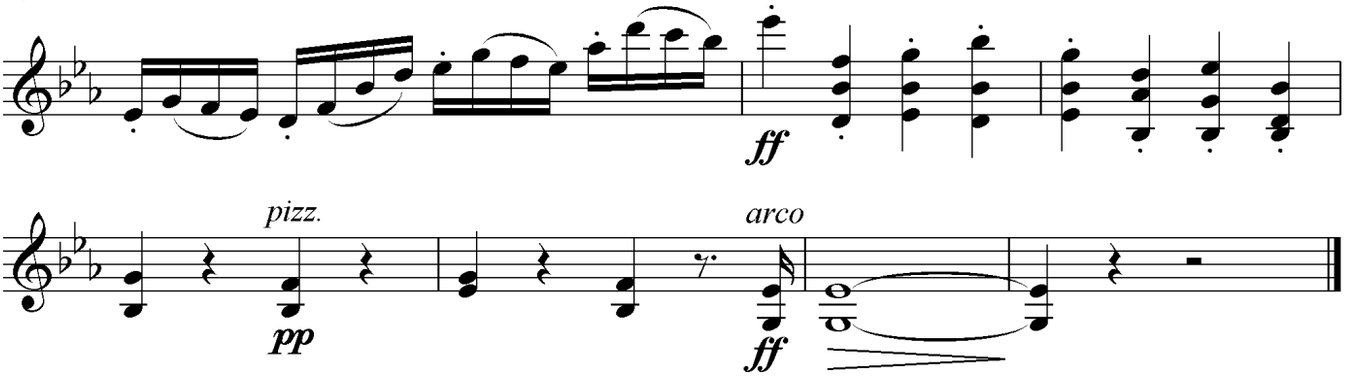
9-mashq

K.Flesh



Akkord – (italyanchadan «accordo», fransuzchadan «accord» atamalaridan olingan bo‘lib, «birdamlik» degan ma’noni anglatadi) turli balandlikdagi uch va undan ortiq tovushlarni bir vaqtda qo‘shilib ijro etilishiga akkord deb ataladi.

Mazkur keltirilayotgan parchada legato, pitssikato, arko amallari bilan birga akkordlarning ijrosi ham uyushib keladi:



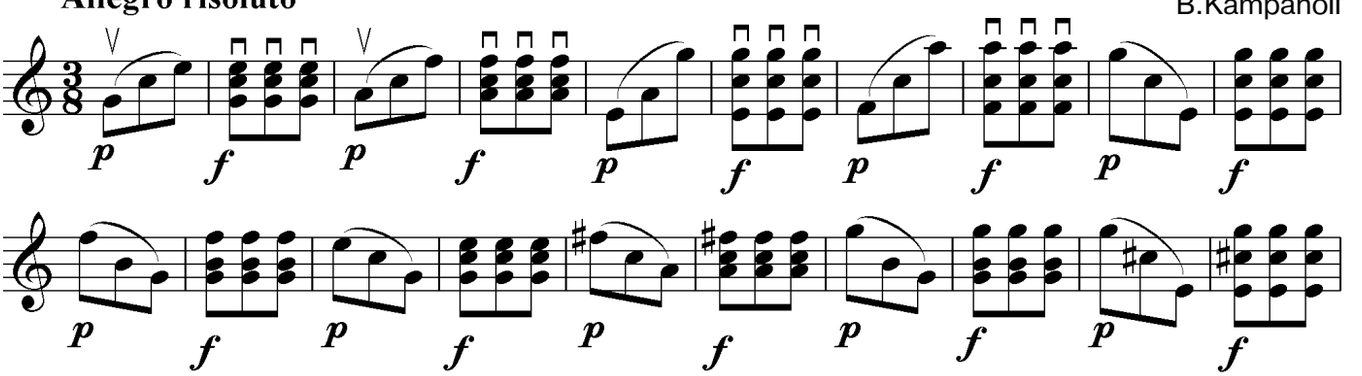
Akkord amalini bajarishga doir mashq va topshiriqlar

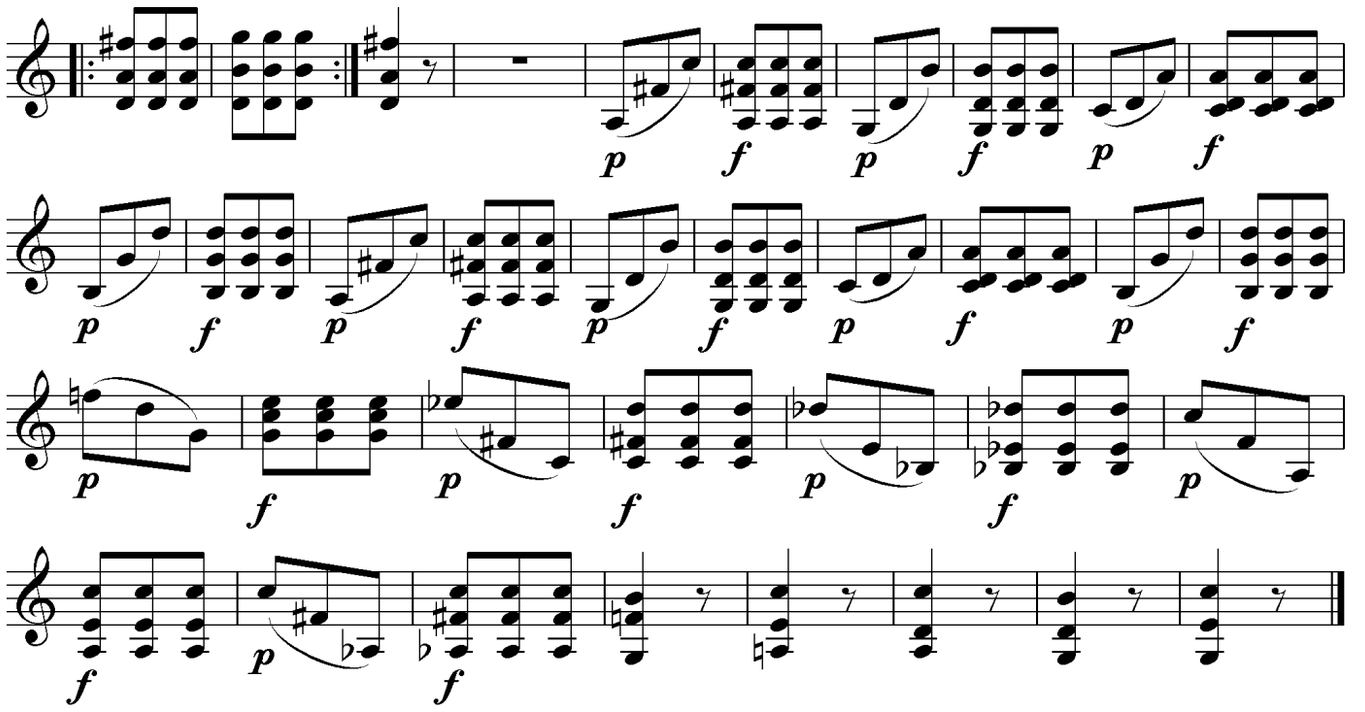
Mazkur keltirilayotgan mashqda har bir taktdagi aksariyat bir xil akkordlarni kamon bilan pastga tomon ravon harakatini amalga oshirish va bu orqali o‘quvchida akkordlarni to‘g‘ri va aniq ijro etish ko‘nikmasini hosil qilish. Akkorddan oldingi taktda mazkur akkord tovushlari ishtirok etgan tovushlarning yakka ijrosi, kamonning bir tomonga (yuqoriga) harakati, legato amali orqali amalga oshiriladi. So‘ngra akkordlar ijrosiga o‘tiladi:

10-mashq

Allegro risoluto

B.Kampanoli





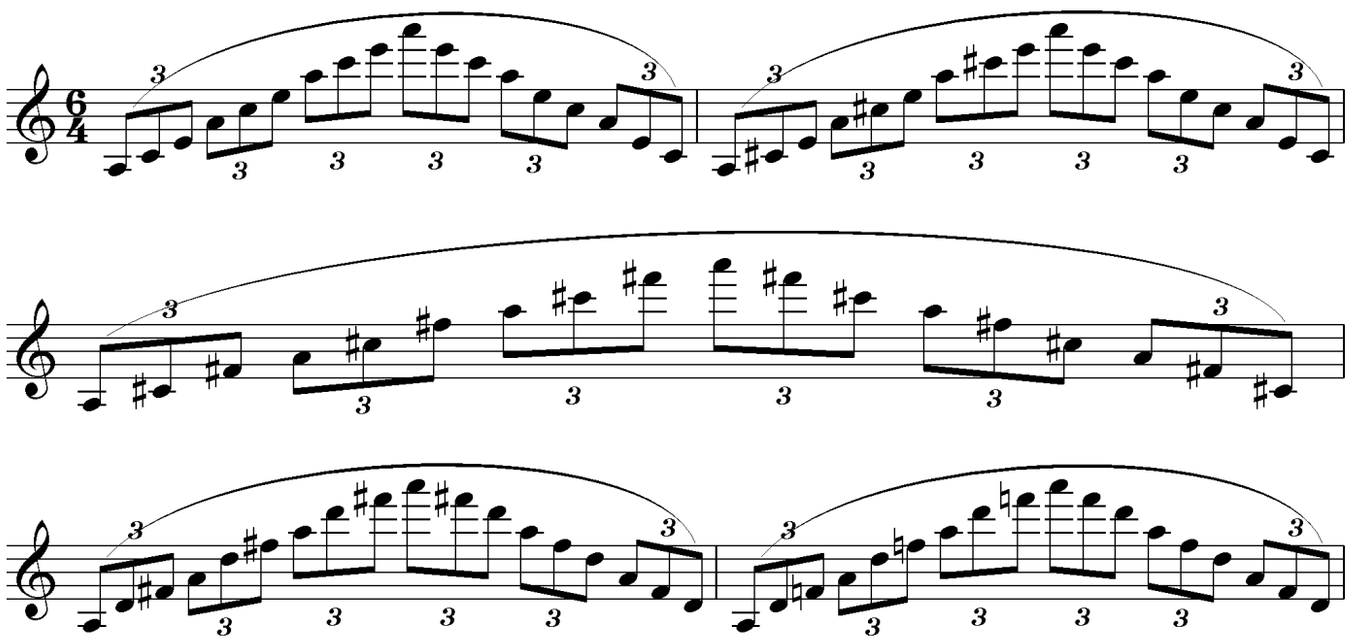
Arpedjio – (italyanchada «arpeggio», «arpeggiare» – «arfada chalish» ma'nosini anglatadi) akkord tovushlarini bir yo'la emas, balki birin-ketin ijro qilinishini bildiradi. Akkorddan farqli ravishda arpedjioda barcha akkord tovushlari birin-ketin ijro etiladi.

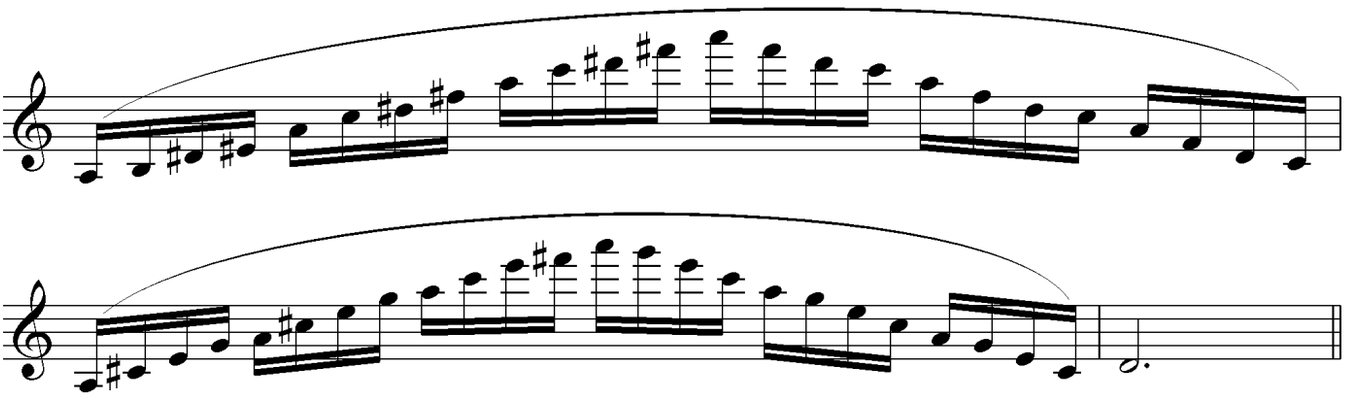
Arpedjio amalini bajarishga doir mashq va topshiriqlar

Mazkur mashqlarda legatolar yordamida arpedjio ijrosi amalga oshiriladi:

11-mashq

K.Flesh



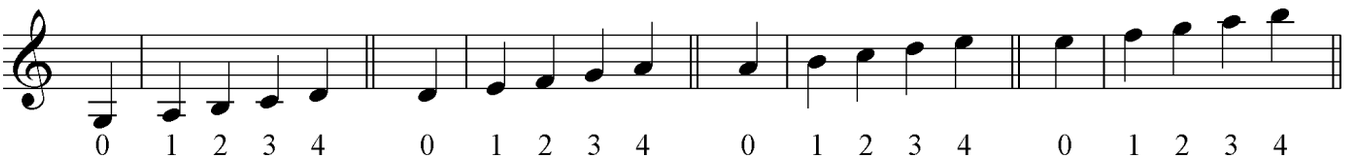


TO‘RTINCHI SABOQ
POZITSIYA[5] LAR

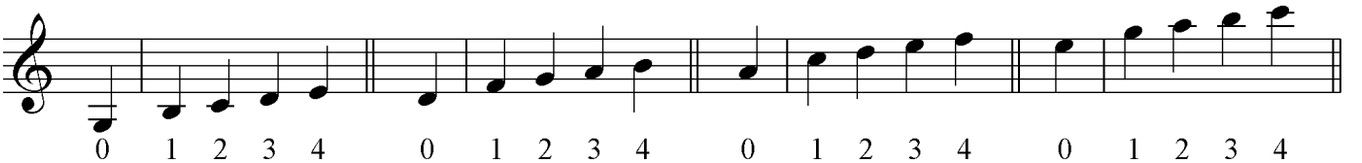
1–7-pozitsiyalarda chap qo‘l barmoqlar joylashuvi jadvali:

POZITSIYALAR

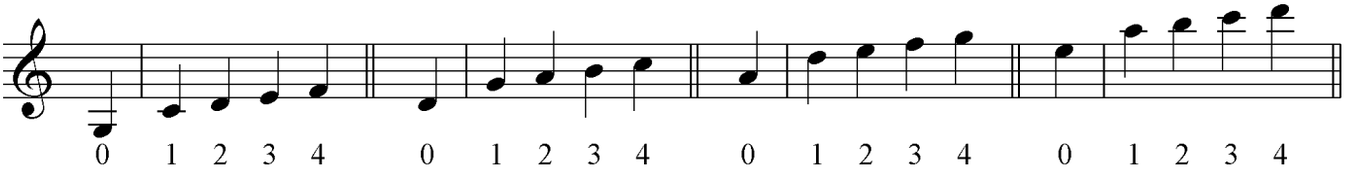
Birinchi pozitsiyada barmoqlar joylashuvi



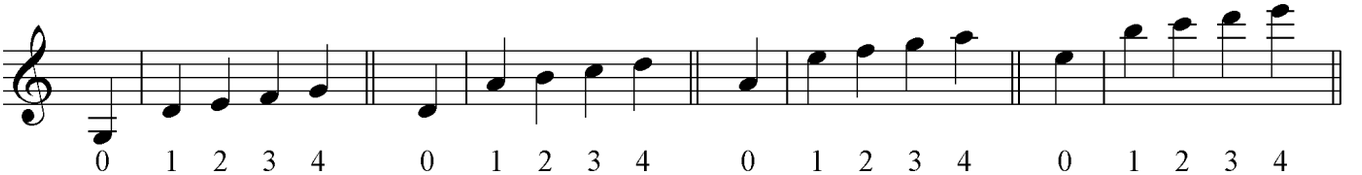
Ikkinchi pozitsiyada barmoqlar joylashuvi



Uchunchi pozitsiyada barmoqlar joylashuvi

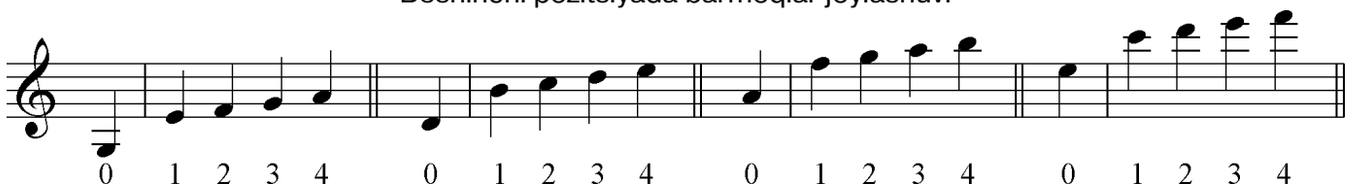


To‘rtinchi pozitsiyada barmoqlar joylashuvi

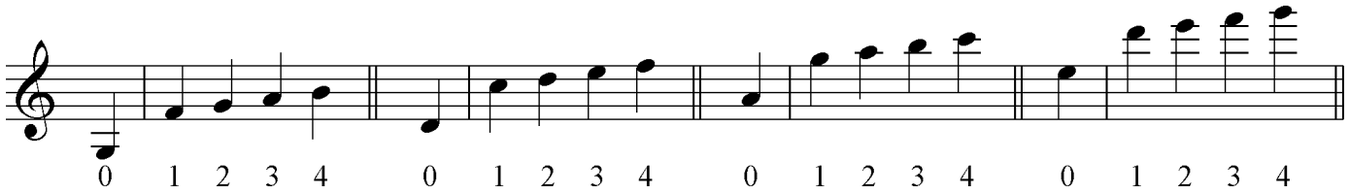


[5] «Boshlang‘ich g‘ijjak saboqlari» (I kitob) o‘quv qo‘llanmasidan 3 holatdagi pozitsiya olinib, qolgan 4,5,6,7-pozitsiyalar davom ettirildi.

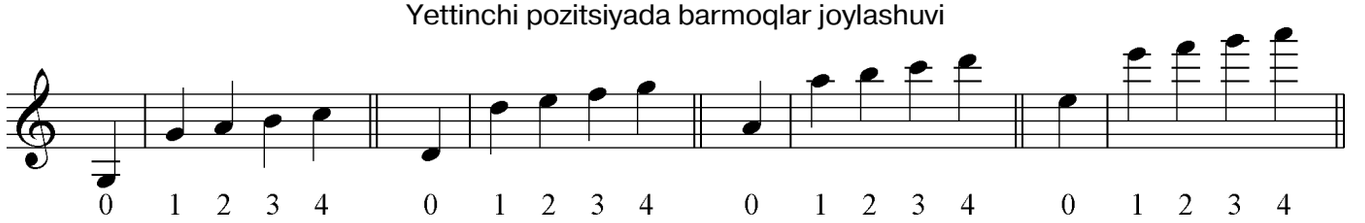
Beshinchi pozitsiyada barmoqlar joylashuvi



Oltinchi pozitsiyada barmoqlar joylashuvi

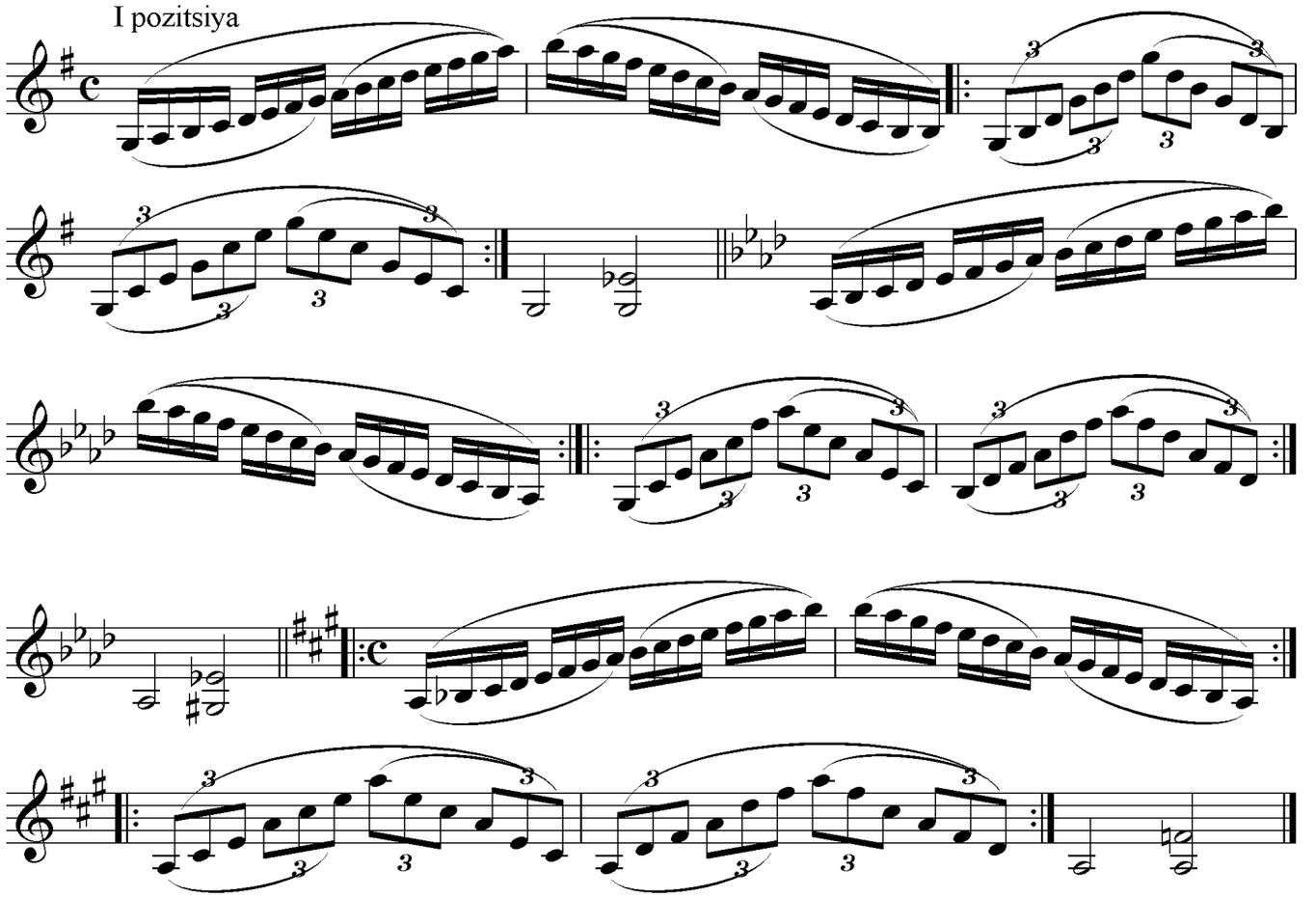


Yettinchi pozitsiyada barmoqlar joylashuvi

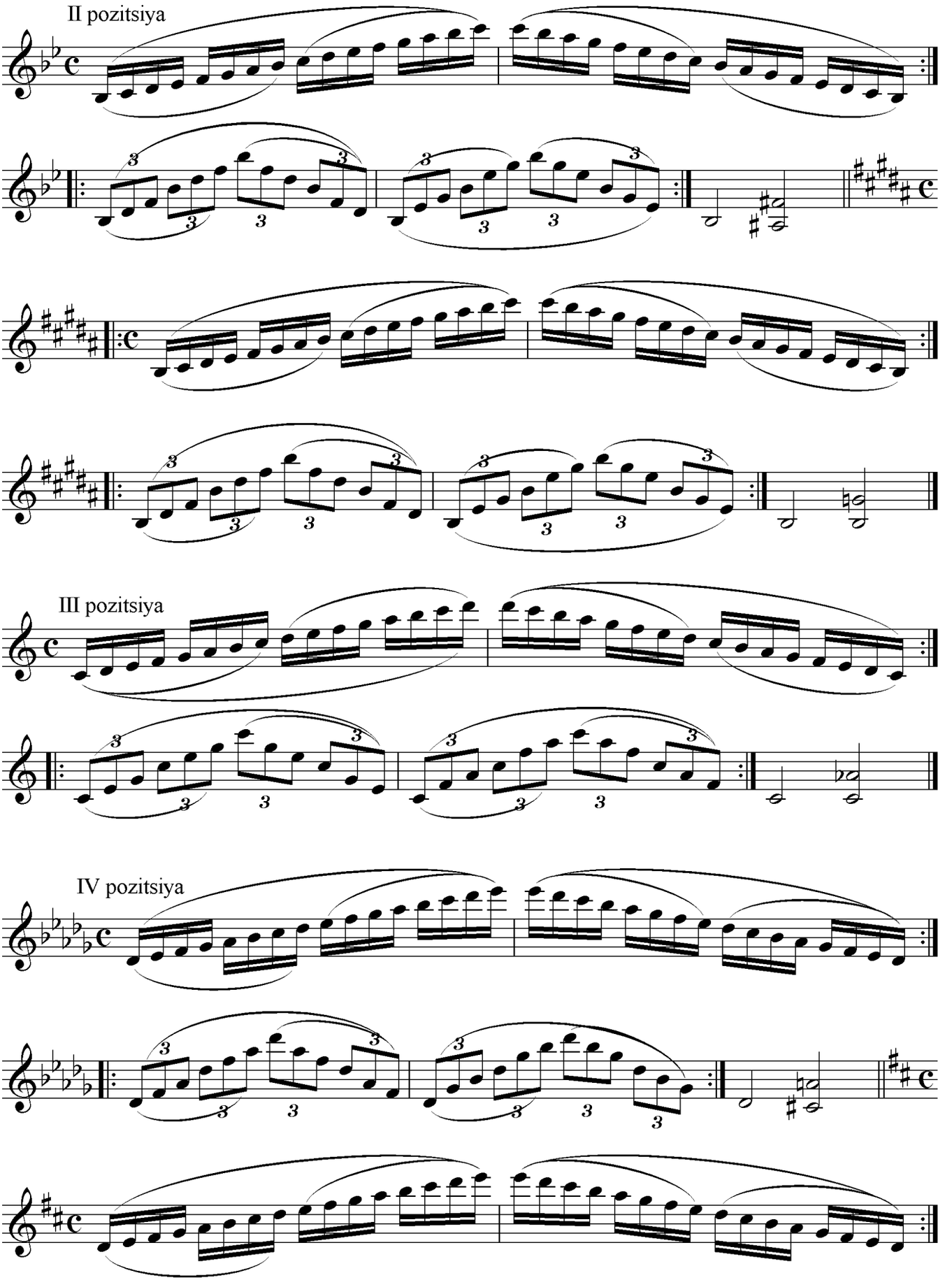


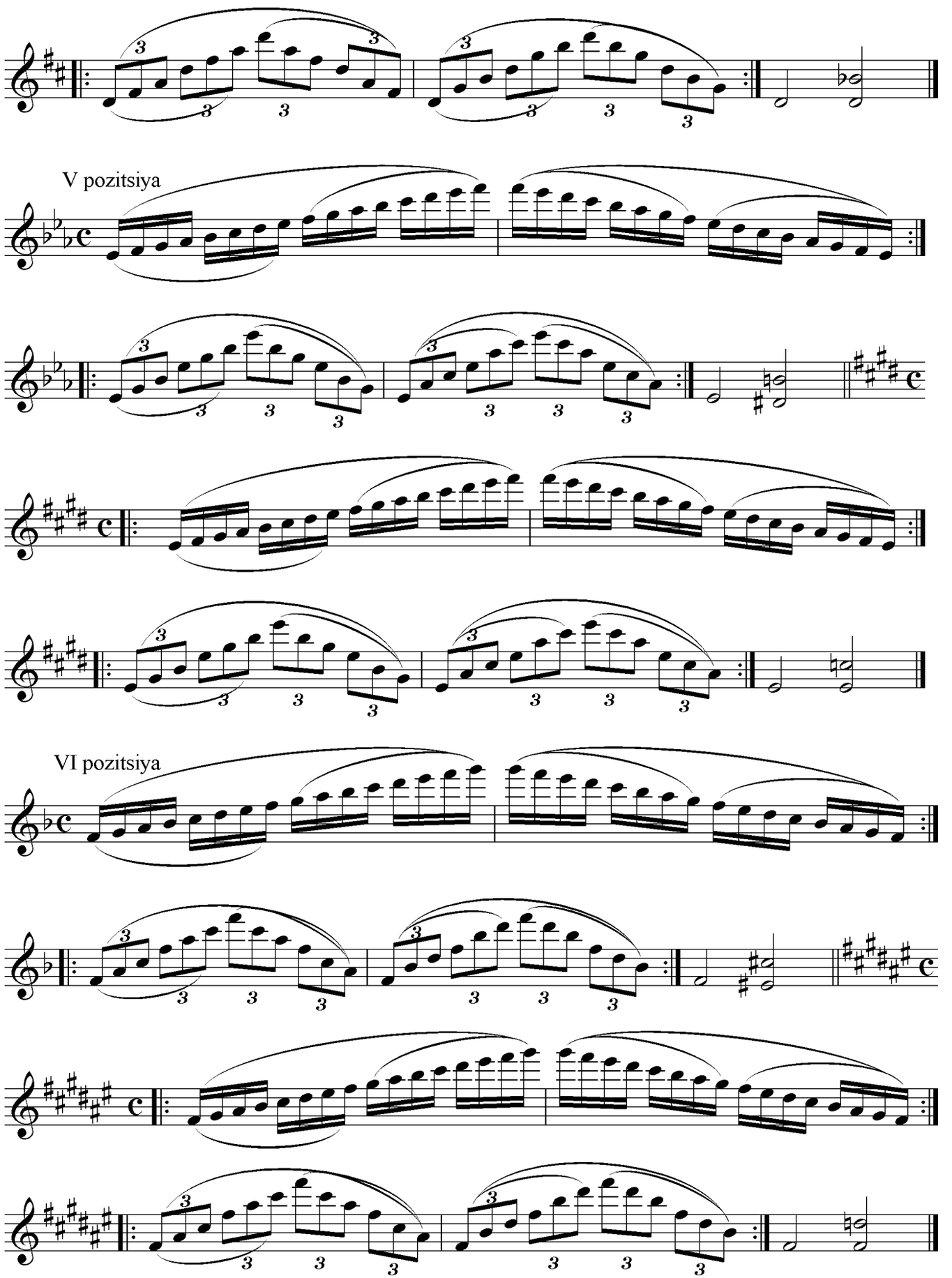
TURLI POZITSIYALARDA MASHQLAR[6]

Legato amalini turli pozitsiyalarda ijro qilish

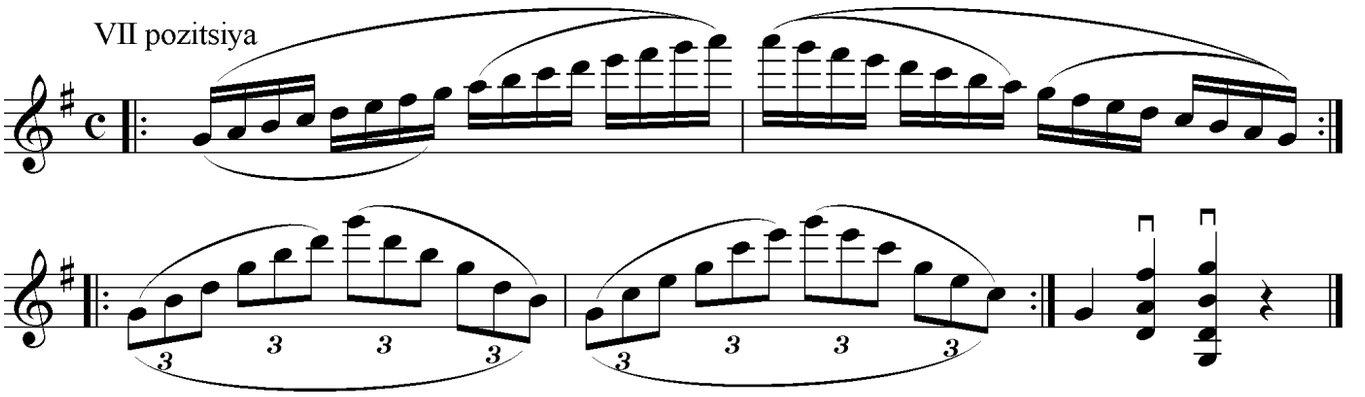


[6] «Turli pozitsiyalarda mashqlar»ni tuzishda I.Grijimalining «Упражнения и гаммы для скрипки» (Польша: Музычна. 1961.) kitobidan foydalanildi.


II pozitsiya
III pozitsiya
IV pozitsiya

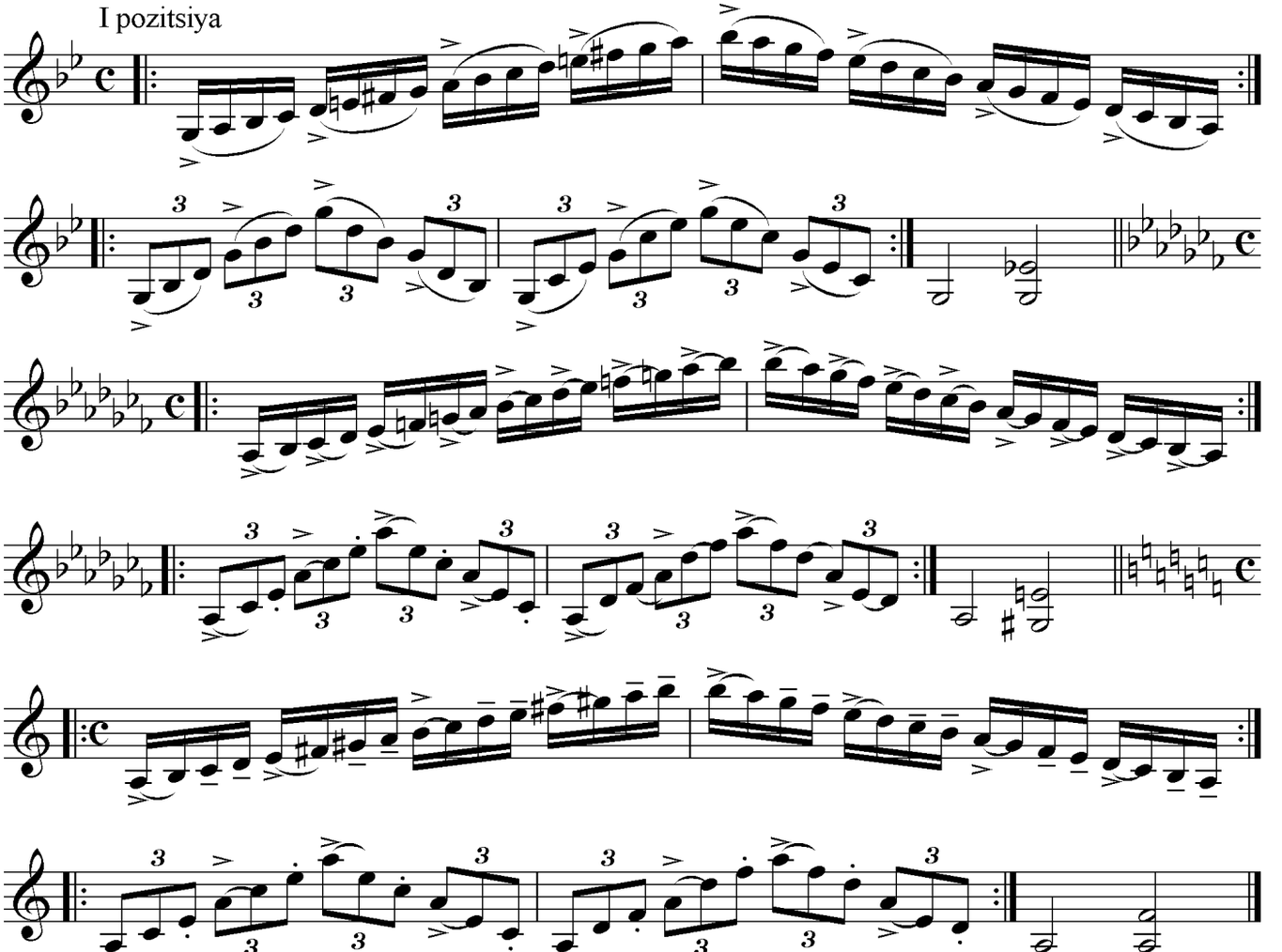

V pozitsiya
VI pozitsiya

VII pozitsiya

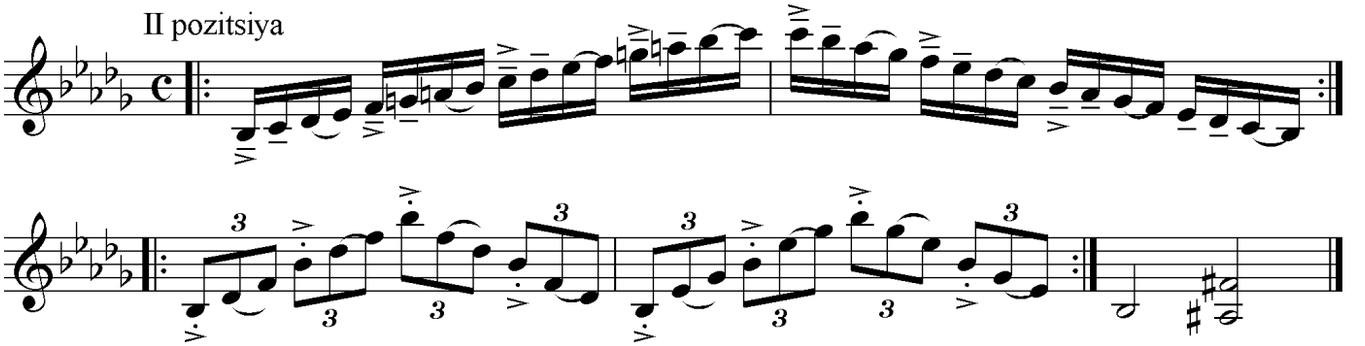


Turli pozitsiyalarda gammalarning aksentli tovushlarini legatolar orqali ijro qilish

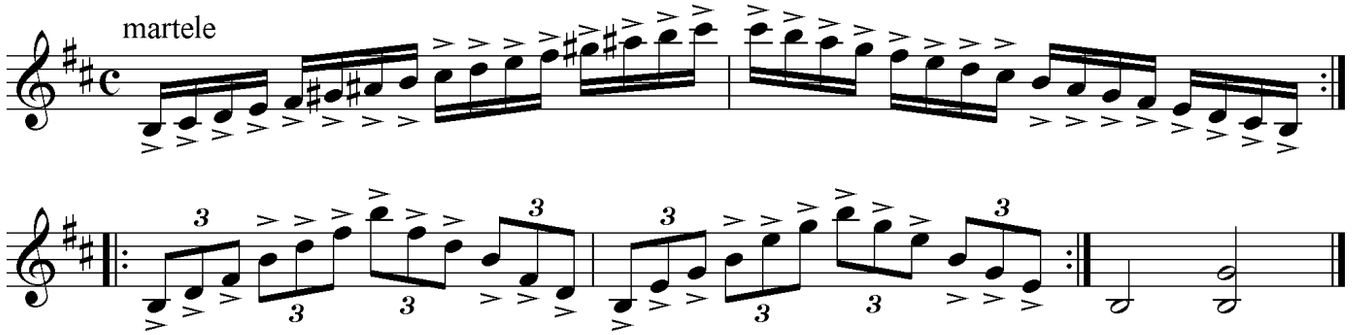
I pozitsiya



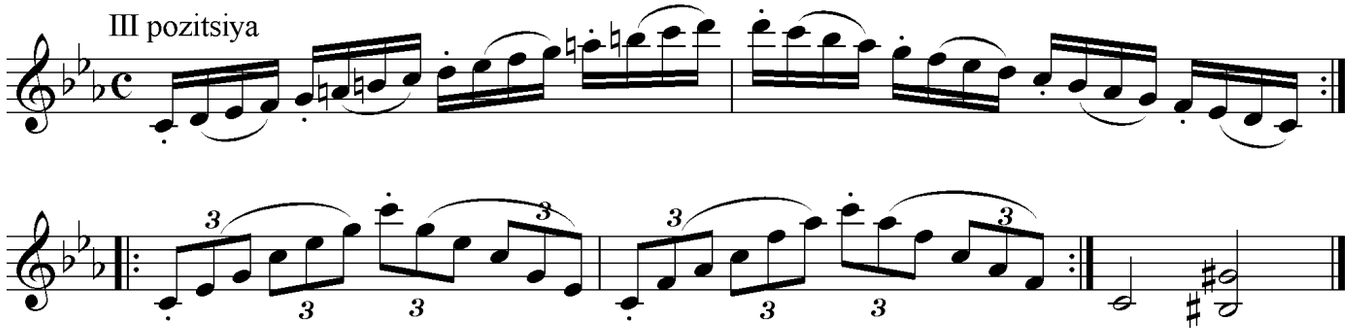
II pozitsiya



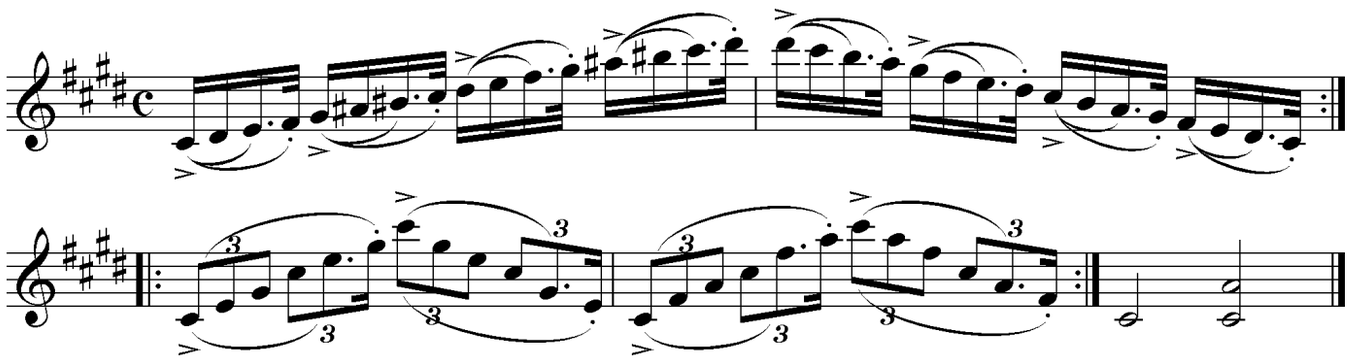
Kamonni yuqori qismida martle amalini bajarish



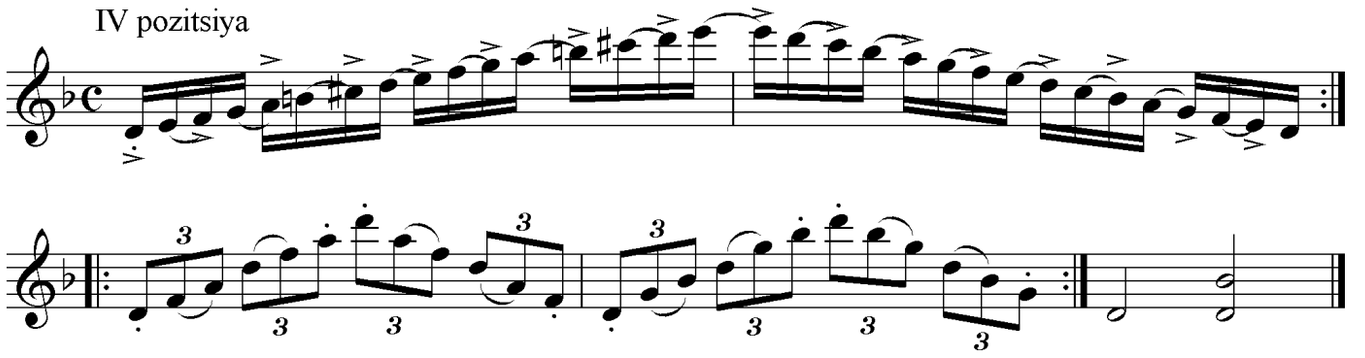
Aksentli birinchi tovushni tez va qisqa ijro qilish

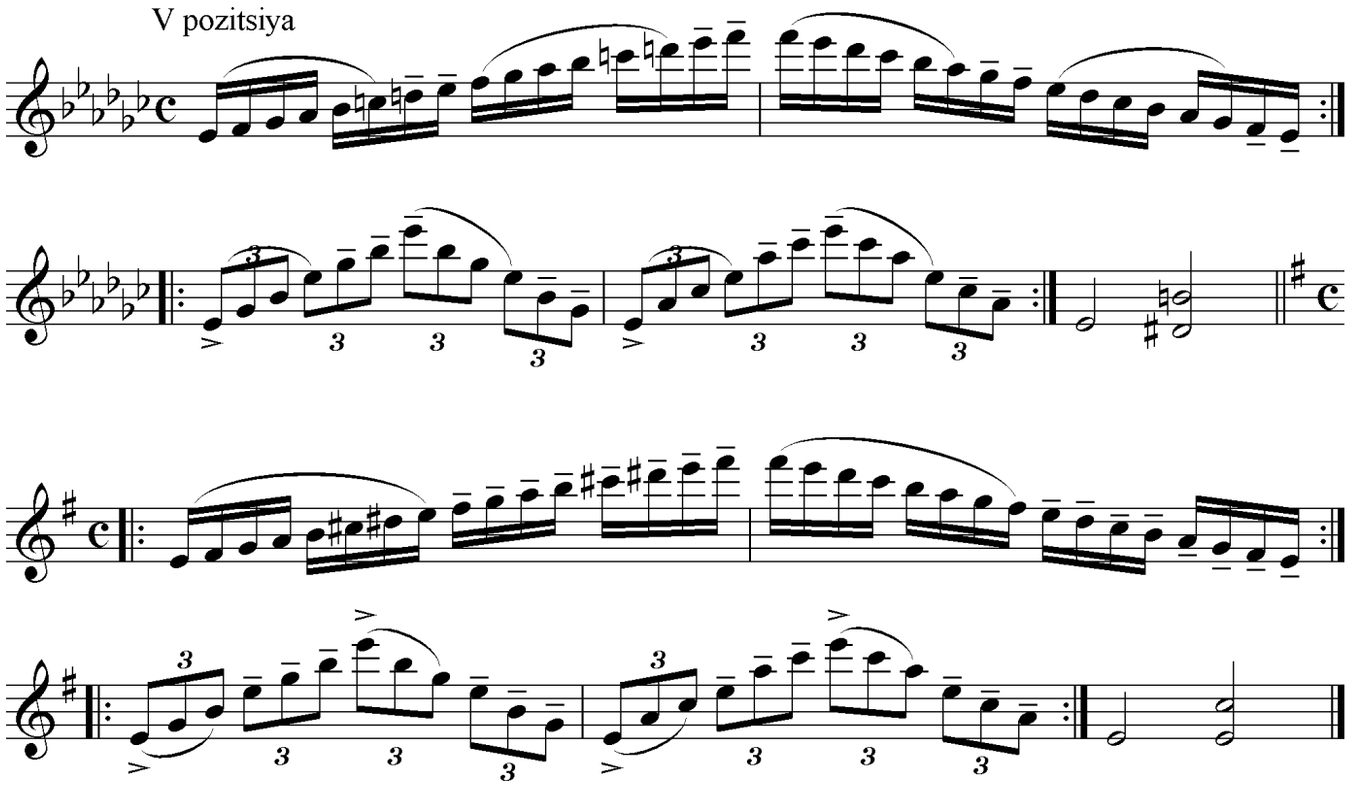


Har bir o‘n oltitalik notaning uchinchi notasidan keyin qisqa to‘xtash, to‘rtinchi 32 talik notada stakkato ijrosi, keyingi qator triollar ijrosi bilan

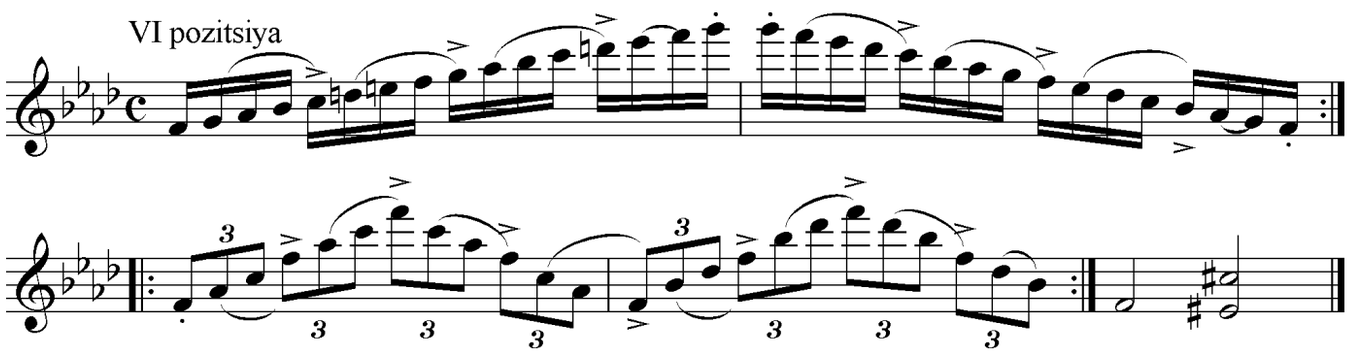


Mazkur mashqda kamonning jonli, ravon harakati kuzatiladi.

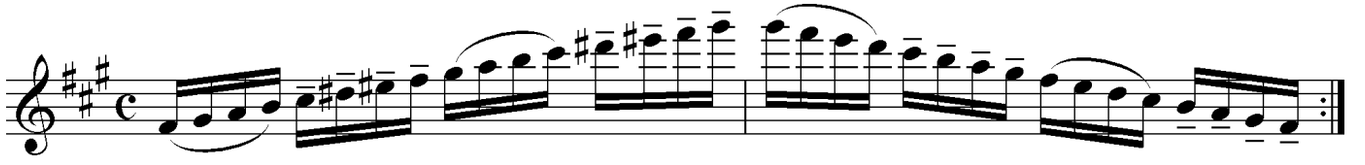




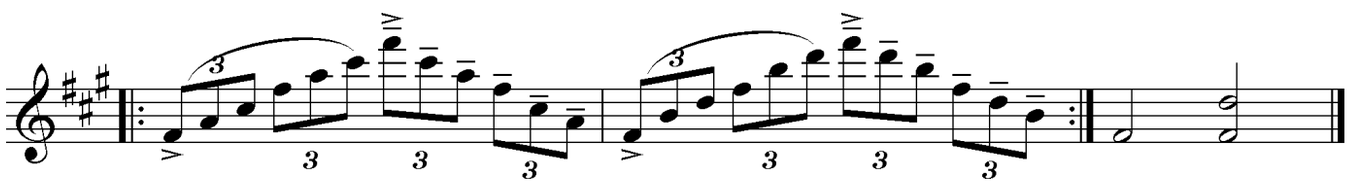
Turli ko‘rinishdagi stakkatoli, aksentli tovushlarni legatolarda ijro qilish



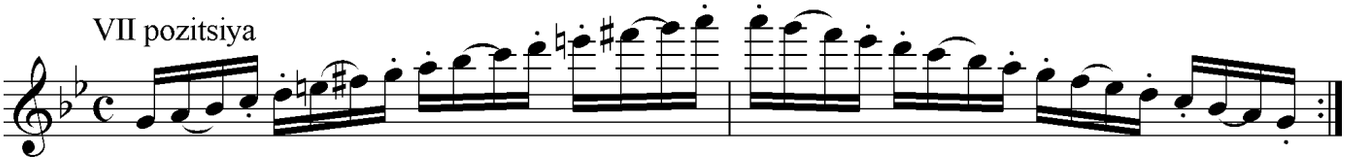
Tovushlarni legato va detasheda ijro qilish



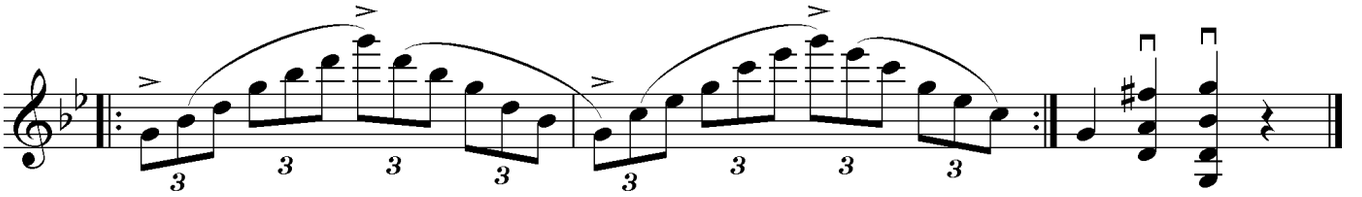
Ilk aksentli legato va ilk aksentli detashe tovushlarini triollarda ijro qilish



Stakkato va legatoli tovushlarning ijrosida kamonning aniq va ravon harakati

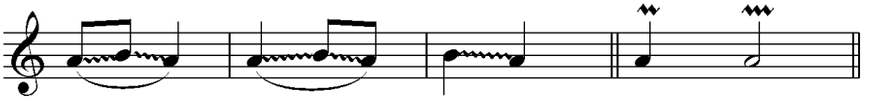


Aksent va legatolarga uchragan tovushlarni triollarda ijro qilish



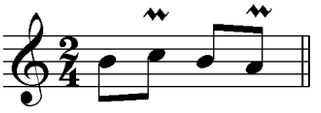
BESHINCHI SABOQ
AN'ANAVIY IJROCHILIKKA XOS MILLIY BEZAKLAR
NOLA

Nola – yarim ton doirasigacha bo'lgan ohangdor tebranuvchi tovush. Musiqa ijrochiligida keng qo'llaniladigan vibrato singari, g'ijjak sozida pardani barmoq bilan bosib muloyim va tez qimirlatish yo'li bilan amalga oshiriladi. Nolaning belgisi nota yozuvida to'lqinsimon (~) chiziq bilan ifodalanadi.

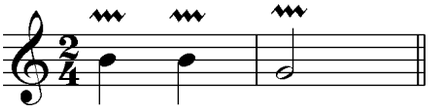


Ustozlar nolaning ijro etilishiga qarab qisqa nola va uzun nola[7] yoki kechikkan nola, vaqtliroq tugagan nola va nolaning davom ettirilishi kabi turlicha nomlaganlar.

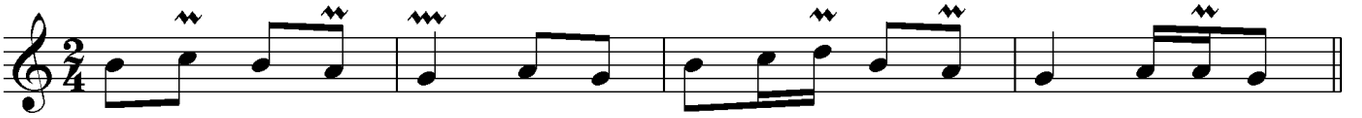
Qisqa nola – bunda ma'lum tovush ustiga qisqa to'lqinsimon belgi qo'yiladi. Nolaga uchragan tovushni ijro qilayotganda ohangning xususiyati va cho'zimiga qarab qisqaroq nola ijro etiladi. Bu nota yozuvida quyidagicha belgilanadi.



Uzun nola – bunda ma'lum tovush ustiga uzunroq to'lqinsimon belgi qo'yiladi. Mazkur nolaga uchragan tovushni ijro qilayotganda ohangning xususiyati va albatta cho'zimiga qarab uzunroq nola ijro etiladi.

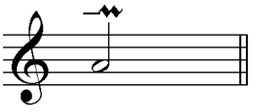


Mazkur keltirilayotgan mashqimizda uzun va qisqa nolalar uyushib kelmoqda

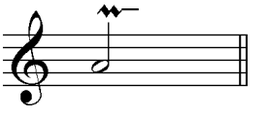


[7] O'zbekiston xalq artisti, mohir kamon ustasi O'lmas Rasulovning an'anaviy g'ijjak ijrochiligi uslublariga tayanildi.

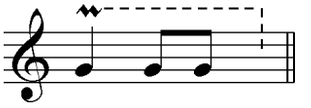
Erkin nola – bunda ijrochi nota cho‘zimining qaysi hissasida ushbu nolani erkin tarzda ifoda etishi kuyning xarakteridan kelib chiqqan holda amalga oshirishi maqsadga muvofiq bo‘ladi.



Vaqtliroq tugagan nola – bu turdagi nolaning ijro etilishi nota sadolanishi tamom bo‘lishidan avval to‘xtatiladi. Yozuvda nola belgisi to‘g‘ri chiziq bilan yakunlanadi[8].



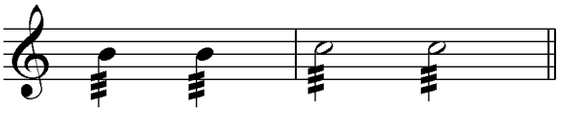
Nolaning davom ettirilishi – punktir chizig‘i bilan ko‘rsatiladi[9].



REZ

So‘nggi paytlarda ustoz sozandalar tomonidan an’anaviy g‘ijjak ijrochiligiga xos bo‘lmagan rez usuli ham amaliyotda qo‘llanila boshlandi. Bunday ijro usulining yuzaga kelishi shiddat bilan rivoj topib kelayotgan zamonaviy musiqaning ta’sirida ko‘rinadi.

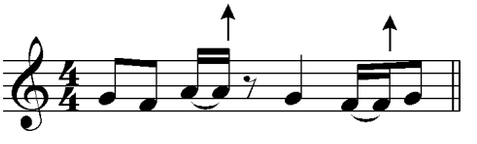
Rez – g‘ijjakda kamonning eng uchki qismida o‘ng qo‘lni tez va ravon harakati orqali amalga oshiriladi[10]. Asosan bunday ijro yo‘sinini sozanda o‘z xohoshiga ko‘ra, kuyning turli qismlarida ishlatishi mumkin, ba’zida kuylarning dinamik rivoji va avj nuqtalarida qo‘llaydi. Bundan tashqari oddiy bezak sifatida ham ishlatilishi mumkin:



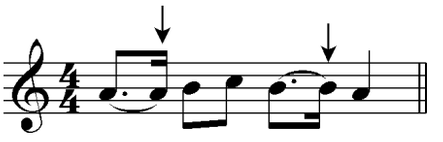
OLTINCHI SABOQ
MOLISH

Mazkur an’anaviy ijro bezagi, tovushni chorak ton doirasida *legato* yordamida ko‘tarish yoki tushirish orqali amalga oshiriladi. Bunda biror bir tovush barmoq bilan *glessando* orqali *legato* yordamida ijro etiladi. Molish bezagi tovush yuqorisiga ko‘rsatgich chiziqlar (↑↓) qo‘yish bilan belgilanadi. Yuqorida ta’kidlanganidek, molish ijro etilishiga qarab ikki xil bo‘ladi:

↑– mazkur molish belgisi tovushni ohang xususiyatidan kelib chiqib shorak ton atrofida yuqoriga tomon ko‘tarilishini ifodalaydi.

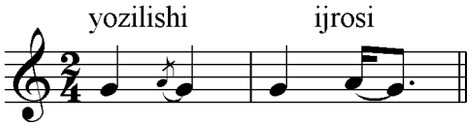


↓– mazkur molish belgisi tovushni ohang xususiyatidan kelib chiqib shorak ton atrofida pastga tomon tushirilishini ifodalaydi.



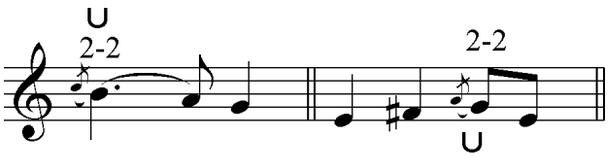
[8] M.Toshmuhamedov. G‘ijjakda an’anaviy ijrochilikni o‘zlashtirish. – T., 1999. – B. 9.
[9] M.Toshmuhamedov. G‘ijjakda an’anaviy ijrochilikni o‘zlashtirish. – T., 1999. – B. 9.
[10] S.Azizboyev. An’anaviy g‘ijjak ijrochiligi. – T.: Bilim. 2005. – B. 18.

FORSHLAG – (nemischa «vorschlag» so‘zidan olingan bo‘lib, «oldindan», «bosim oldidan urish»[11] ma’nolarini anglatadi) an’anaviy ijrochilikka xos ijro bezagi bo‘lib, bunda aksariyat forshlaglar tovush oldidan, ya’ni mazkur tovush cho‘zimi hisobidan ijro etilib, an’anaviy ijroda o‘ziga xos nola va qochirimni ifodalaydi.

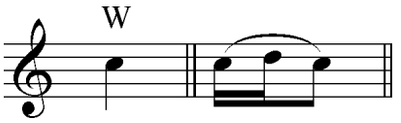


KASHISH

Bu an’anaviy ijro bezagini ijro etishda, 1- yoki, 2- barmoq g‘ijjak torining muqim pardasida qattiq bosilib, uni asta-sekin glissando usuli yordamida tovush pasayish tomonga qarab bosim kuchi kamayib boradi, natijada ijroda chuqur ta’sirchanlik, qalb dardi ifodalanadi. Kashish yozilishda, tovushning ustiga yoki ostiga yoysimon chiziqcha (∪) qo‘yish bilan belgilanadi.

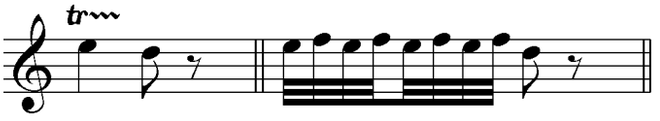


MORDENT – (italyancha «mordente» so‘zidan olingan bo‘lib, «o‘tkir», «uchi o‘tkir»[12] ma’nolarini anglatadi) mazkur ijro bezagida muqim joylashgan bir tovushni uchga bo‘lib ijro etish, ya’ni, mazkur asosiy tovush, bir pog‘ona yuqori yoki pastdagi tovush va yana asosiy tovushga qaytish. Qaysiki, tovushning yuqorisiga mordent belgisi qo‘yilsa, mazkur tovush o‘z hisobi doirasidan chiqmagan holda uchga bo‘linib ijro etiladi. Yozuvda tovushning ustiga quyidagi (W) belgini qo‘yish bilan farqlanadi:



TITRATMA[13]

Bu usul musiqa ijrochiligida keng qo‘llaniladigan trel (tr) ning bir ko‘rinishi bo‘lib, an’anaviy g‘ijjak ijrochiligida quyidagicha ijro etiladi. Birinchi barmoq muqim parda ustida joylashib, ikkinchi yoki uchinchi barmoq bilan yonma-yon joylashgan tovushni tezkorlik bilan bir necha marta bosib yuborish natijasida sayroqi ovoz chiqarish orqali amalga oshiriladi.

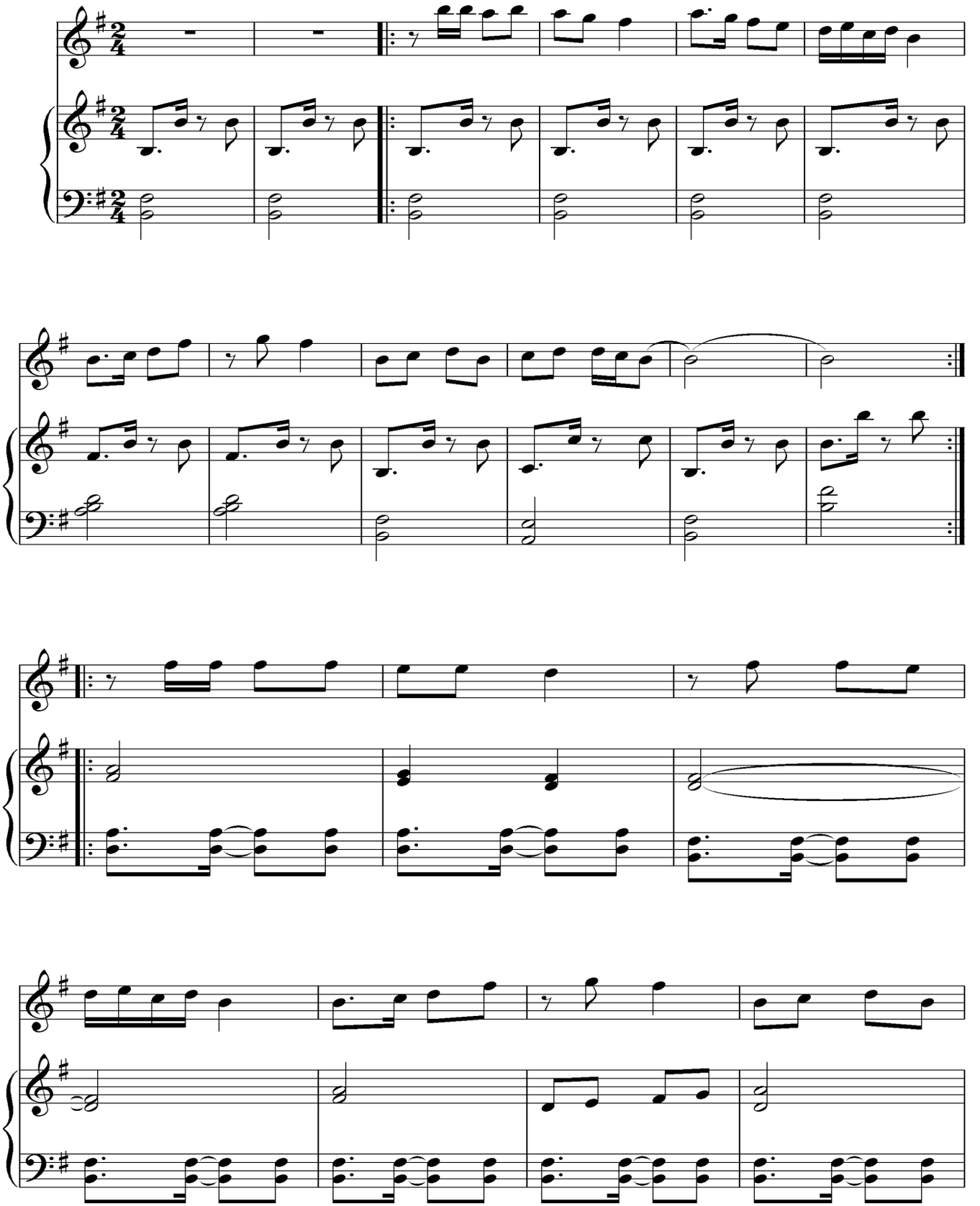


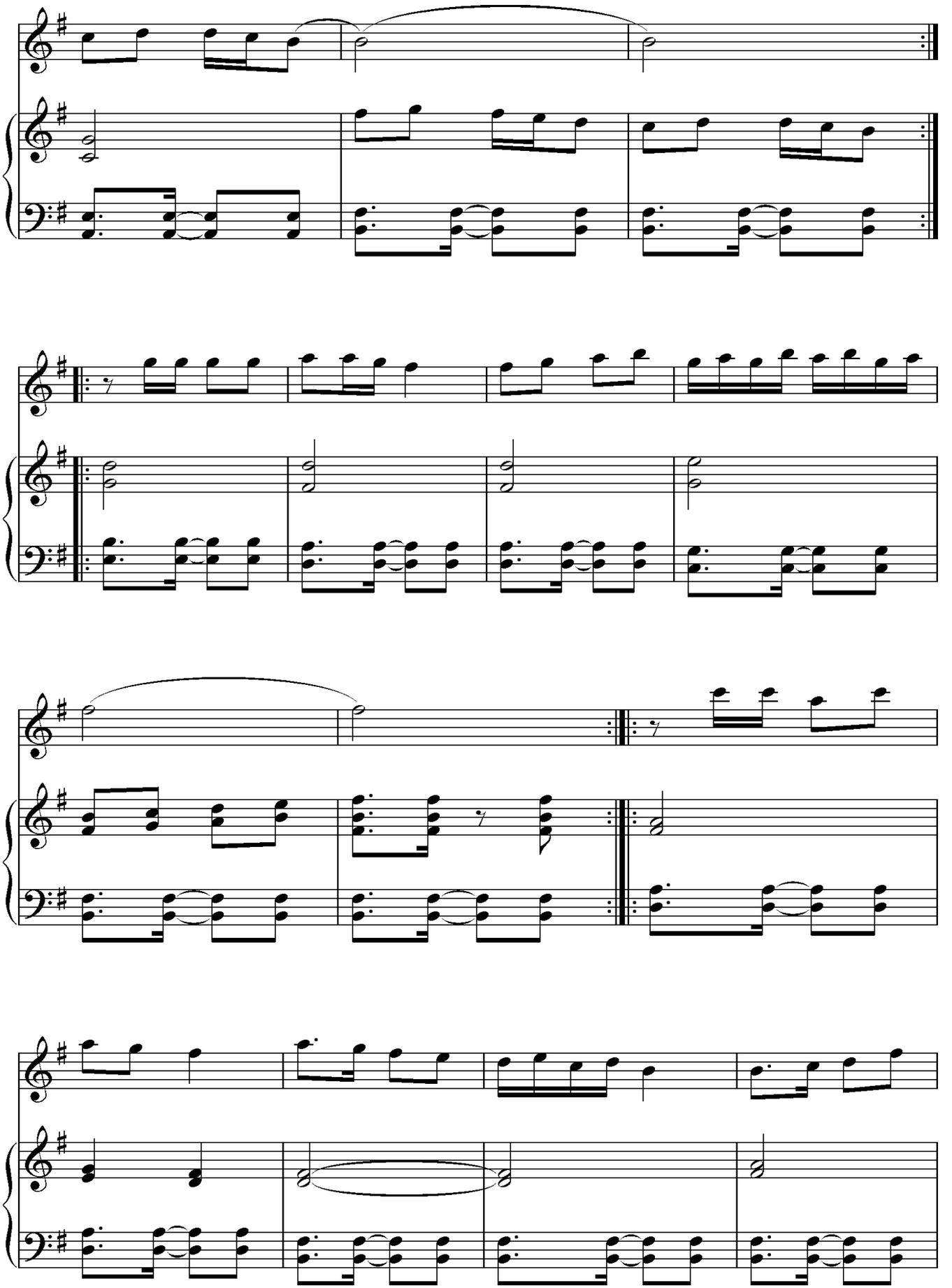
[11] I.Akbarov. Musiqa lug‘ati. – T.: O‘qituvchi, 1997, 327-b.
[12] I.Akbarov. Musiqa lug‘ati. – T.: O‘qituvchi, 1997, 176-b.
[13] O‘zbekiston xalq artisti, mohir kamon ustasi O‘lmas Rasulovning an’anaviy g‘ijjak ijrochiligi uslublariga tayanildi.

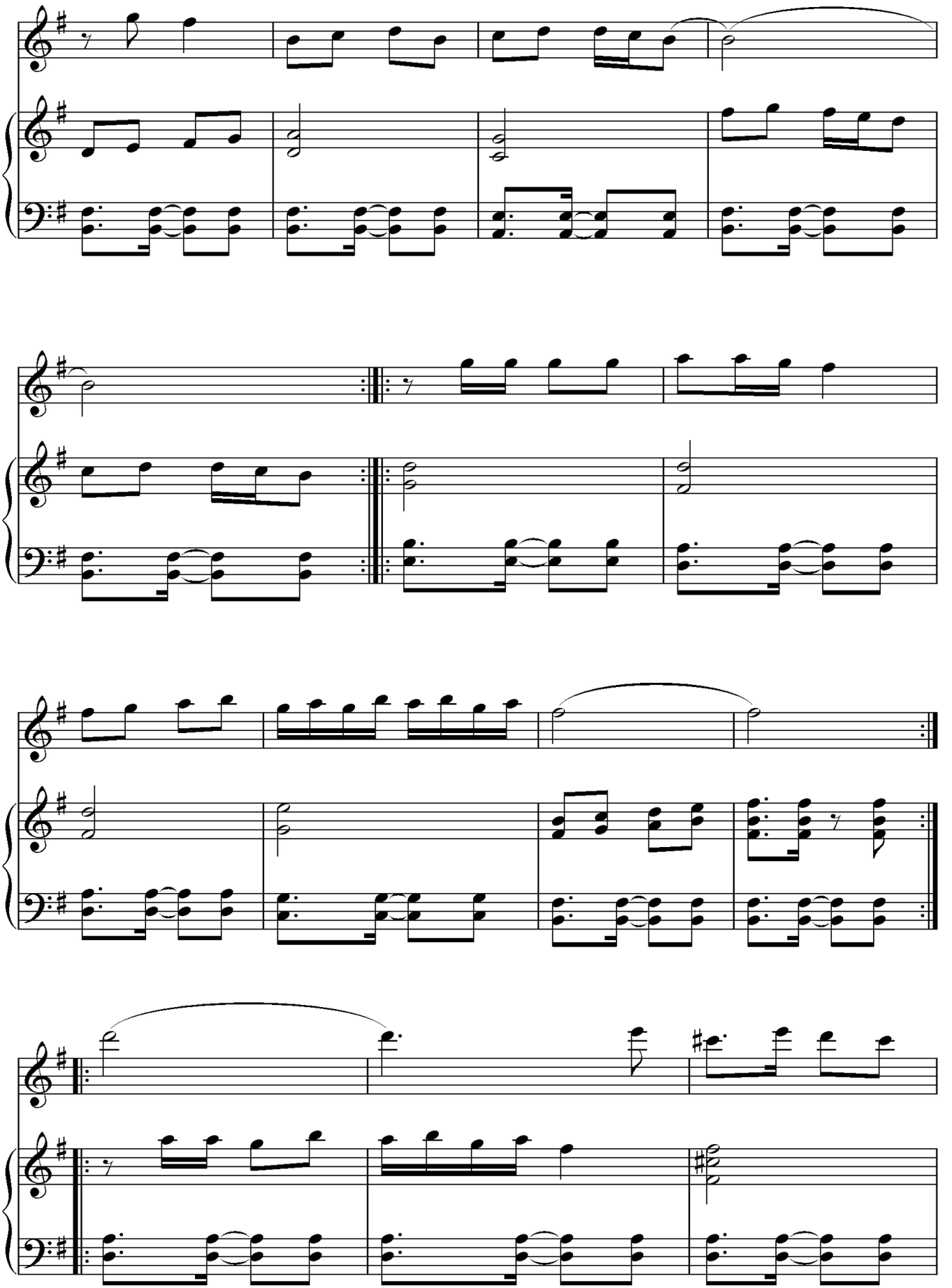
B A D I I Y Q I S M

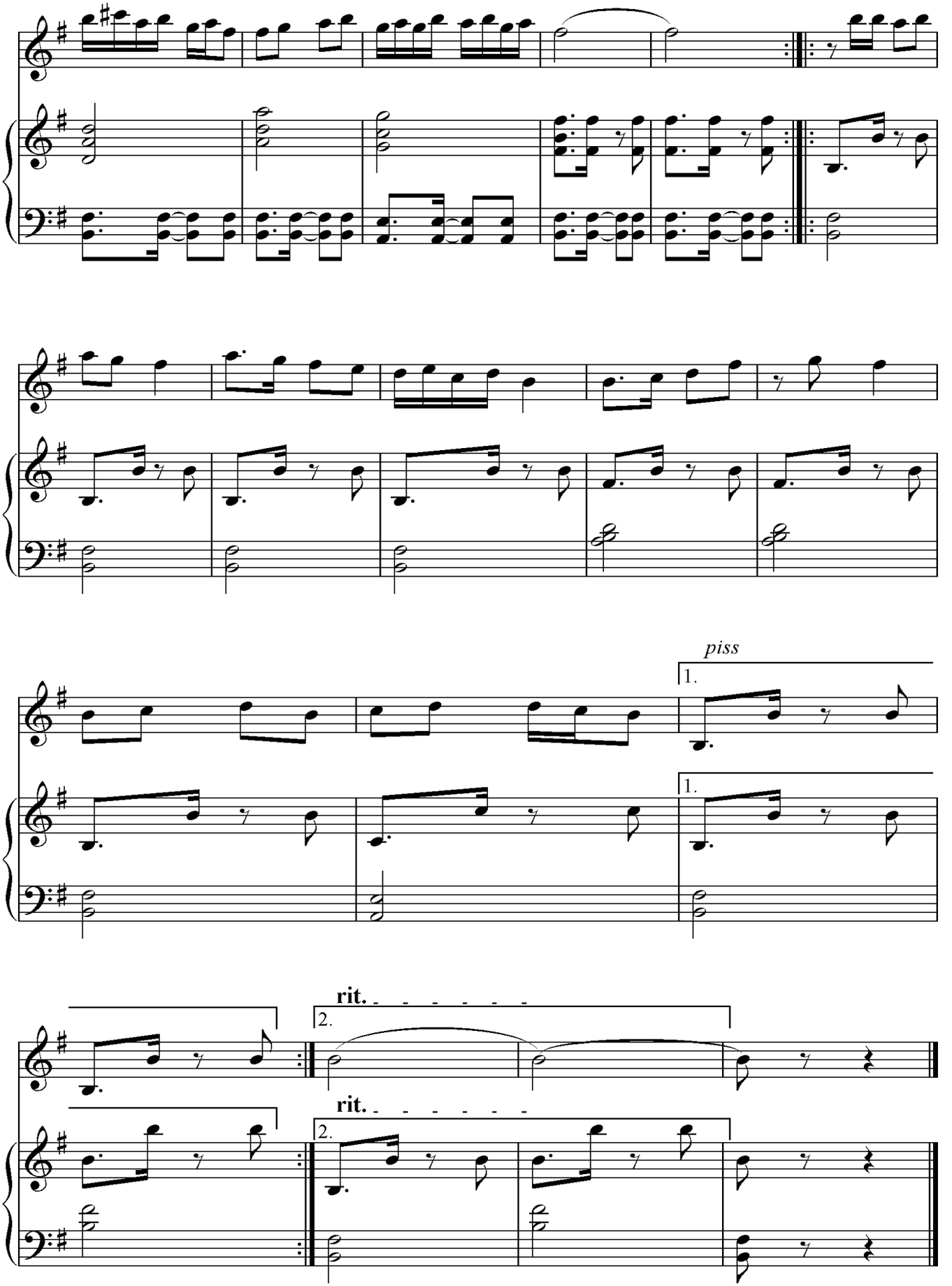
YANGI TANAVOR

M.Mirzayev musiqasi.





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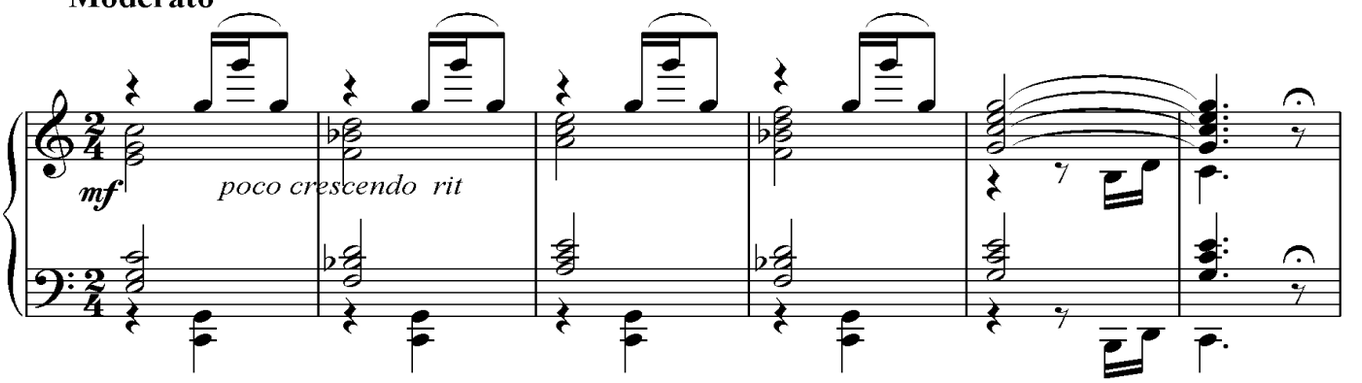
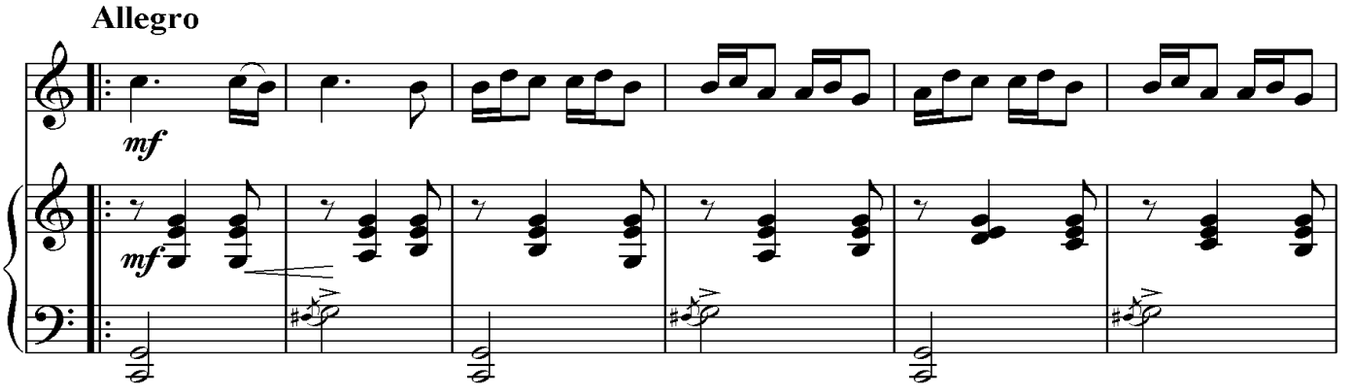
NAYREZ

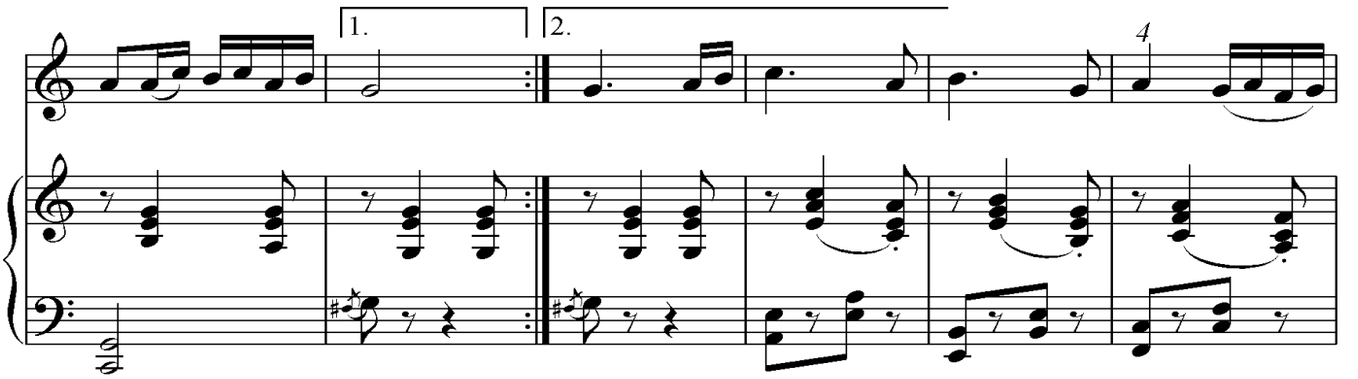
Tojik xalq kuyi, B.Giyenko qayta ishlagan.

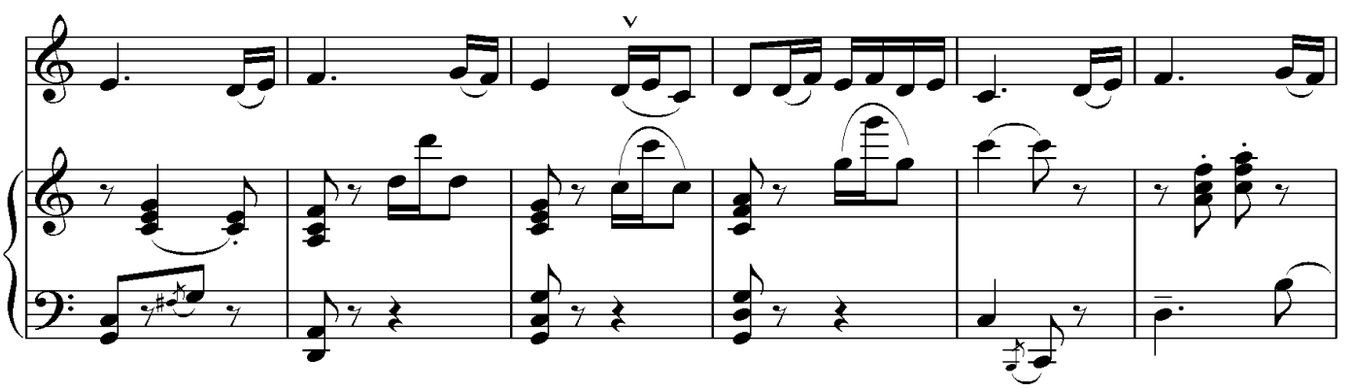
Moderato

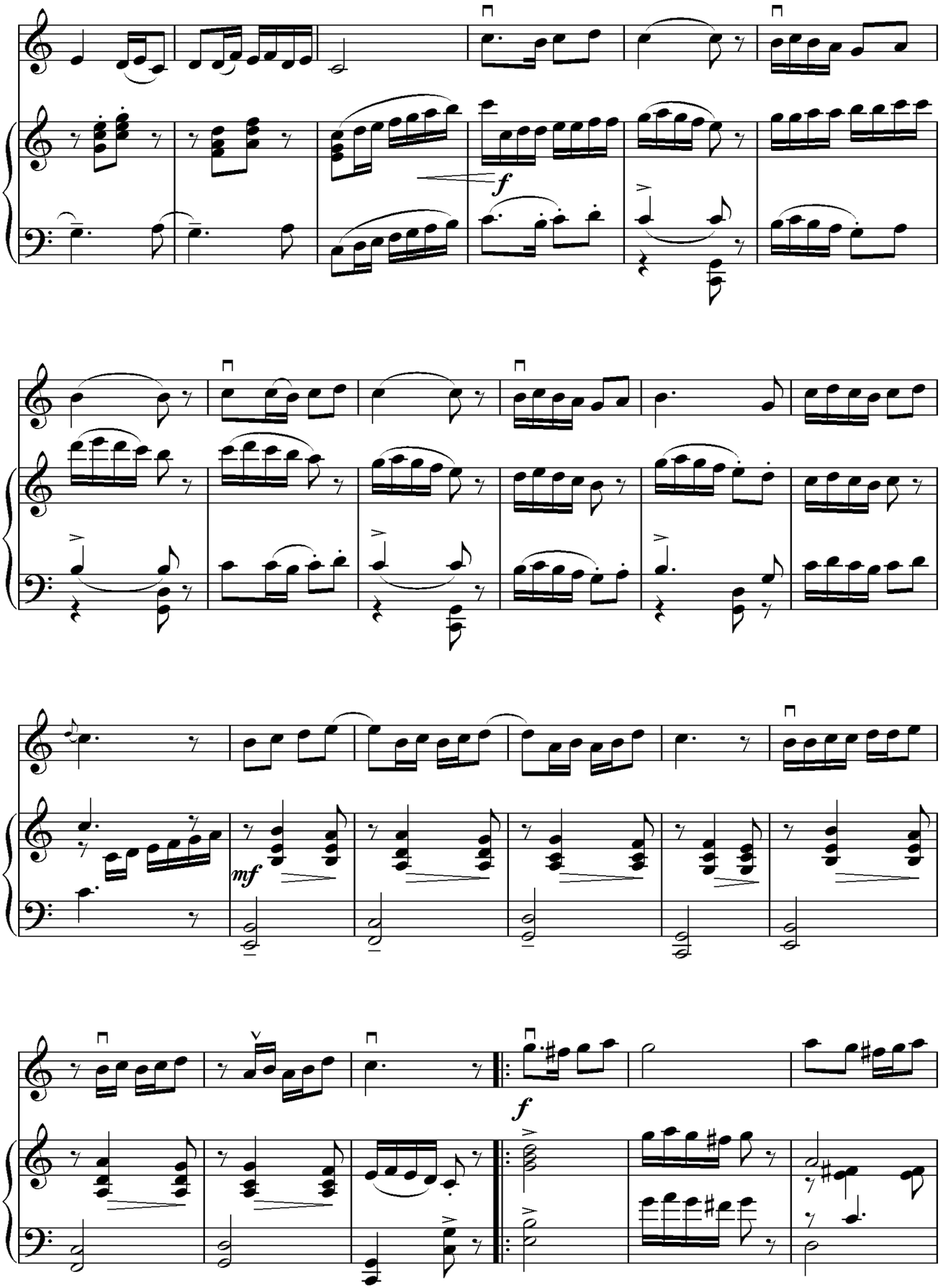


Allegro





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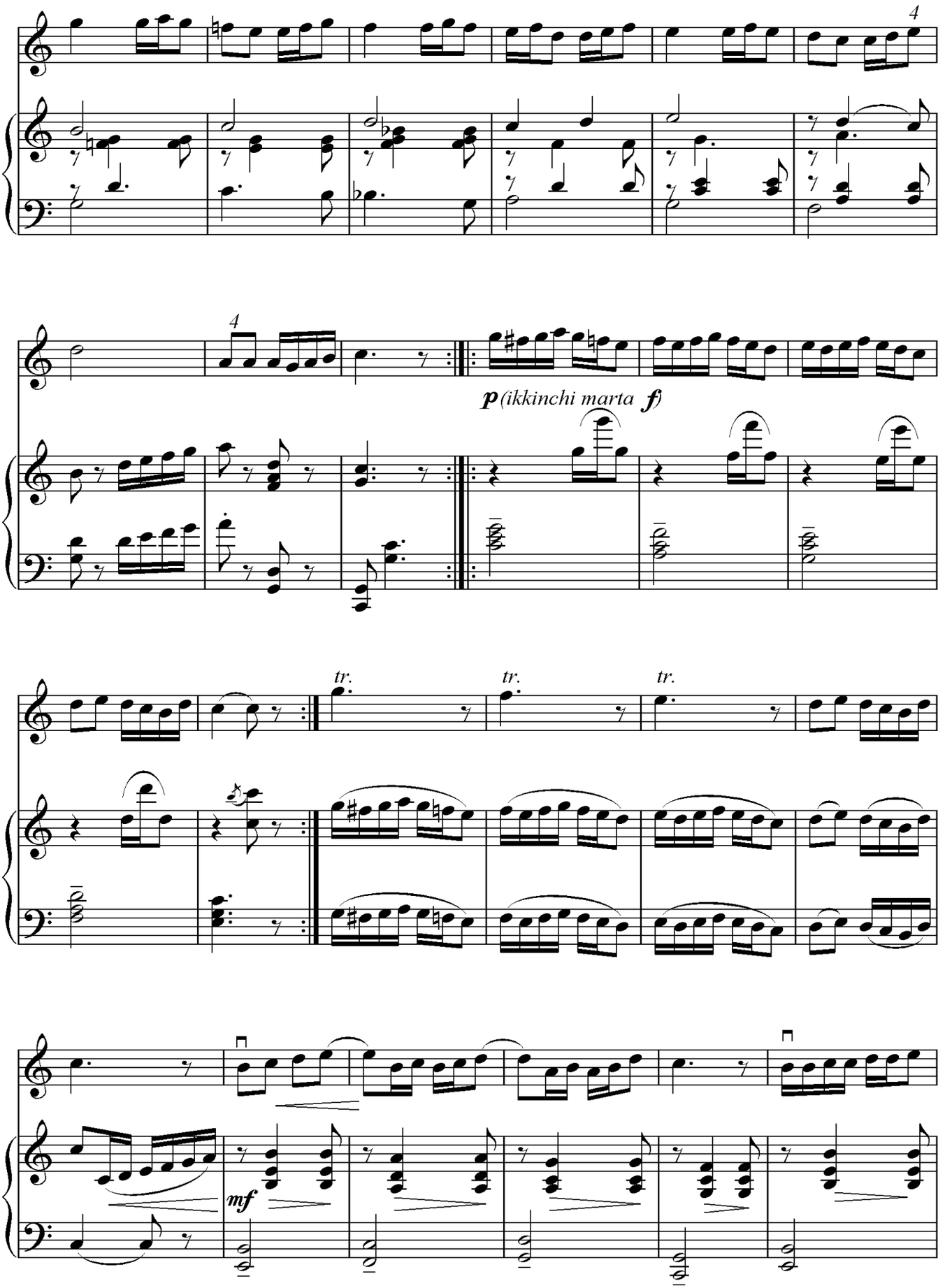
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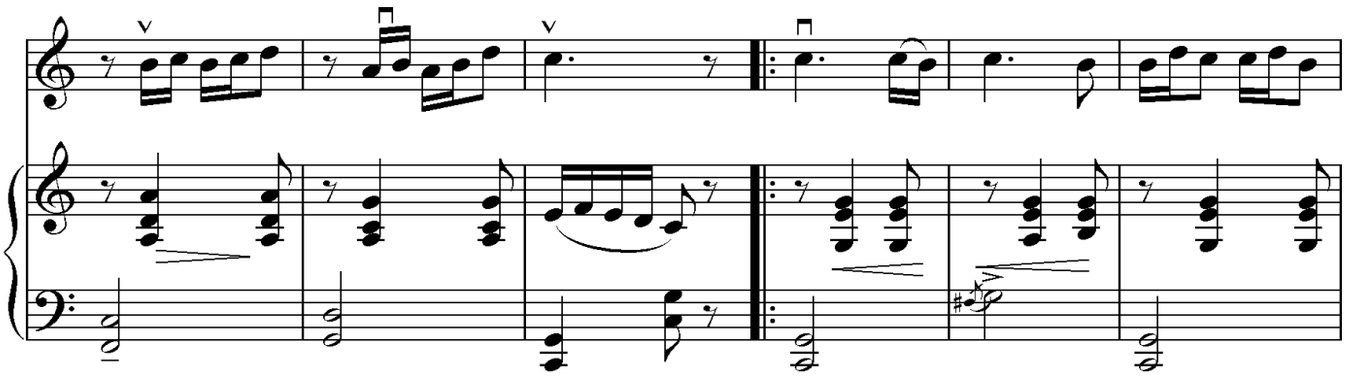

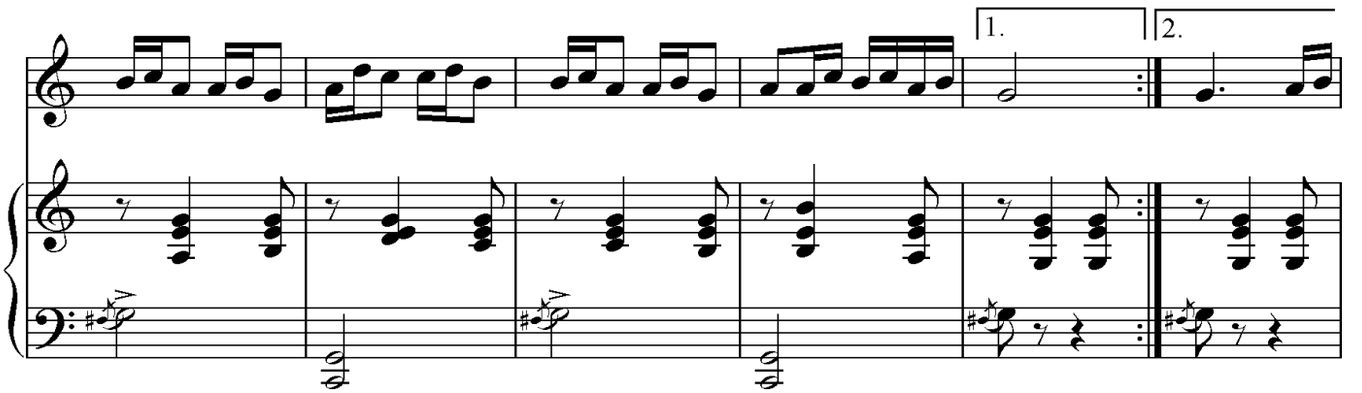
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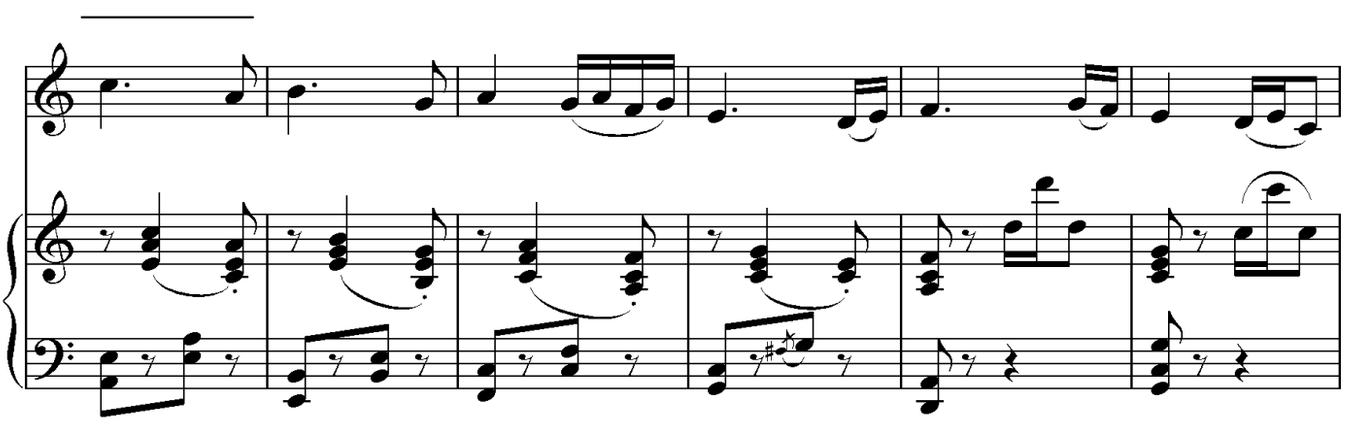

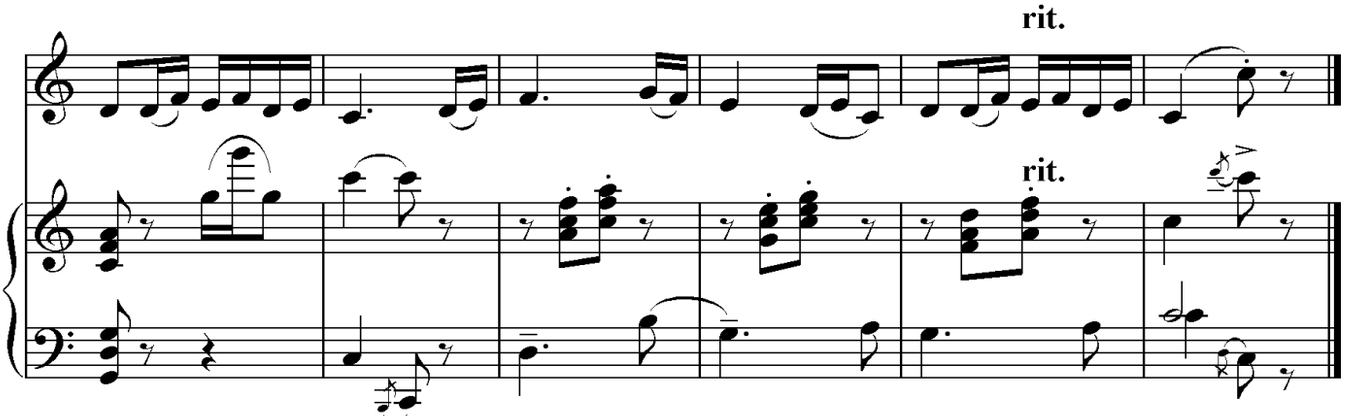
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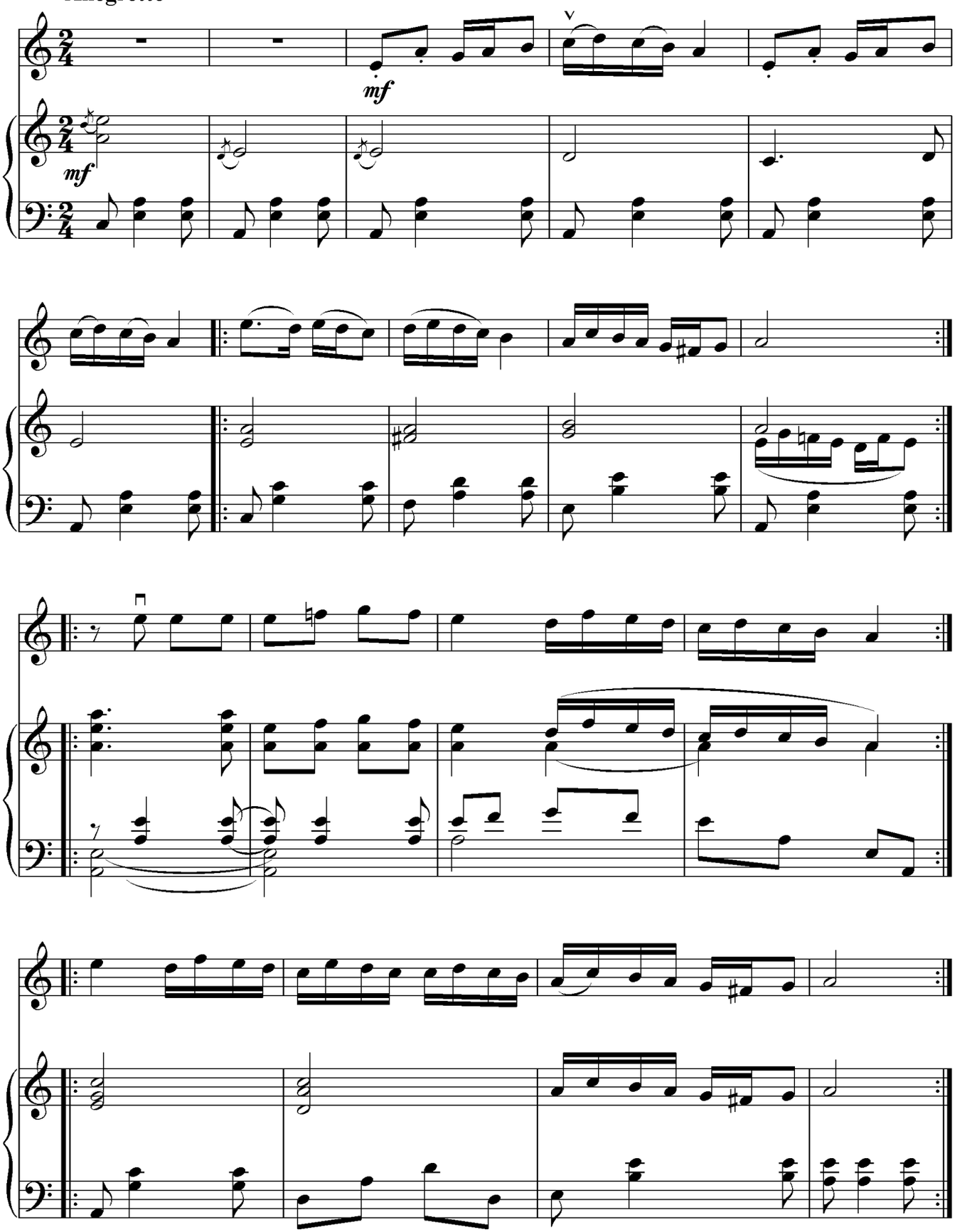
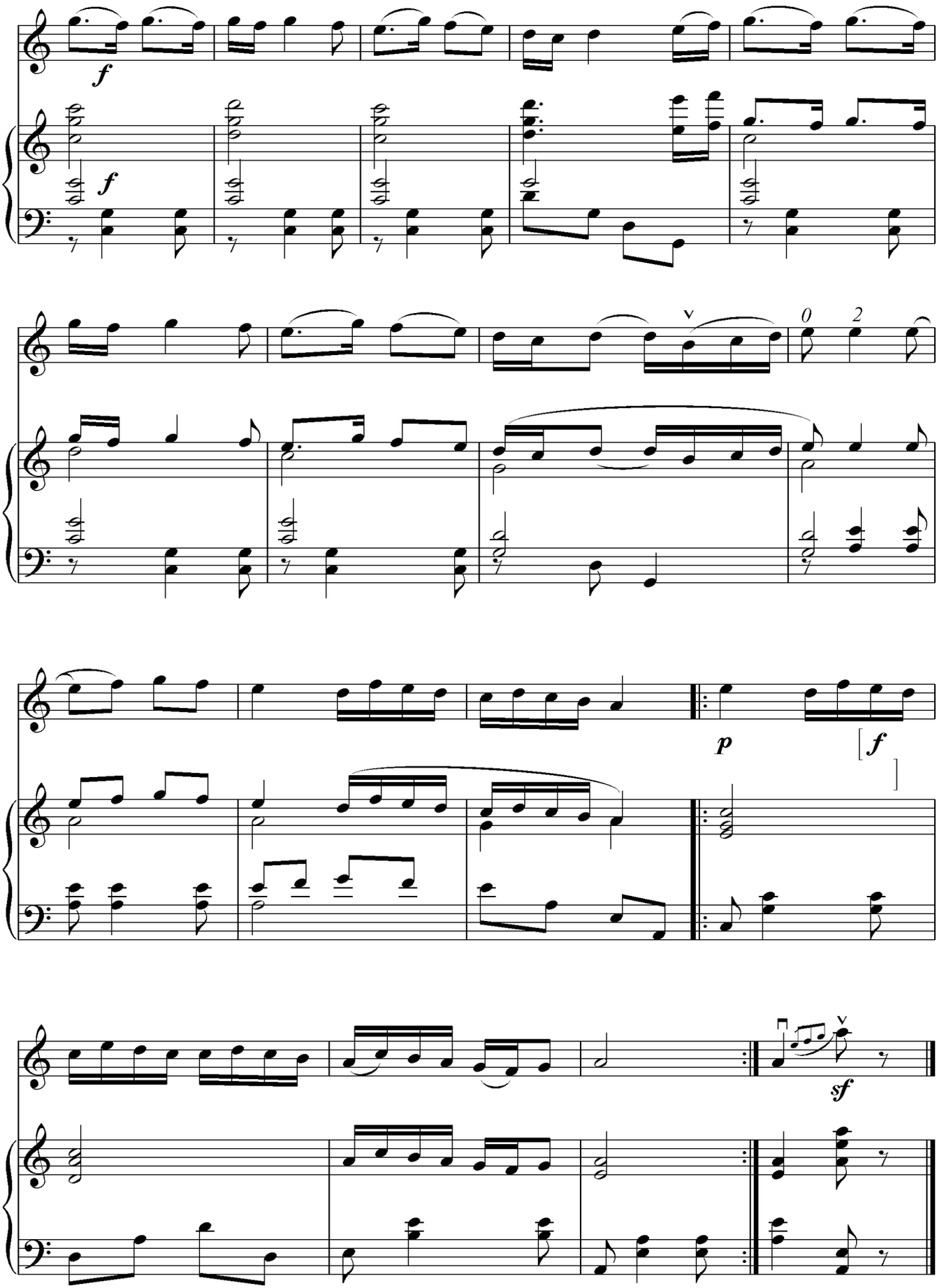
RAQS

G‘.Qodirov musiqasi.

Allegretto

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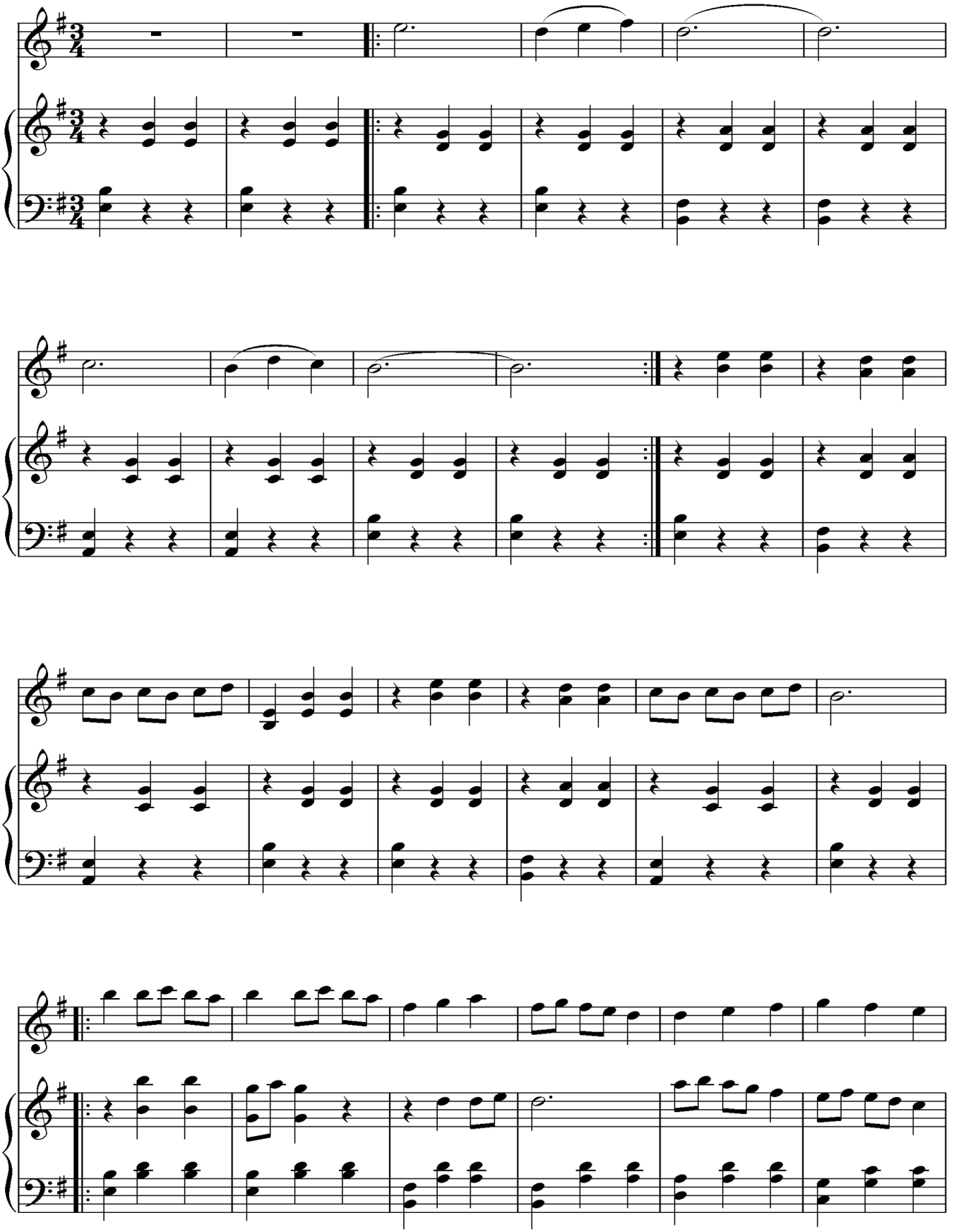
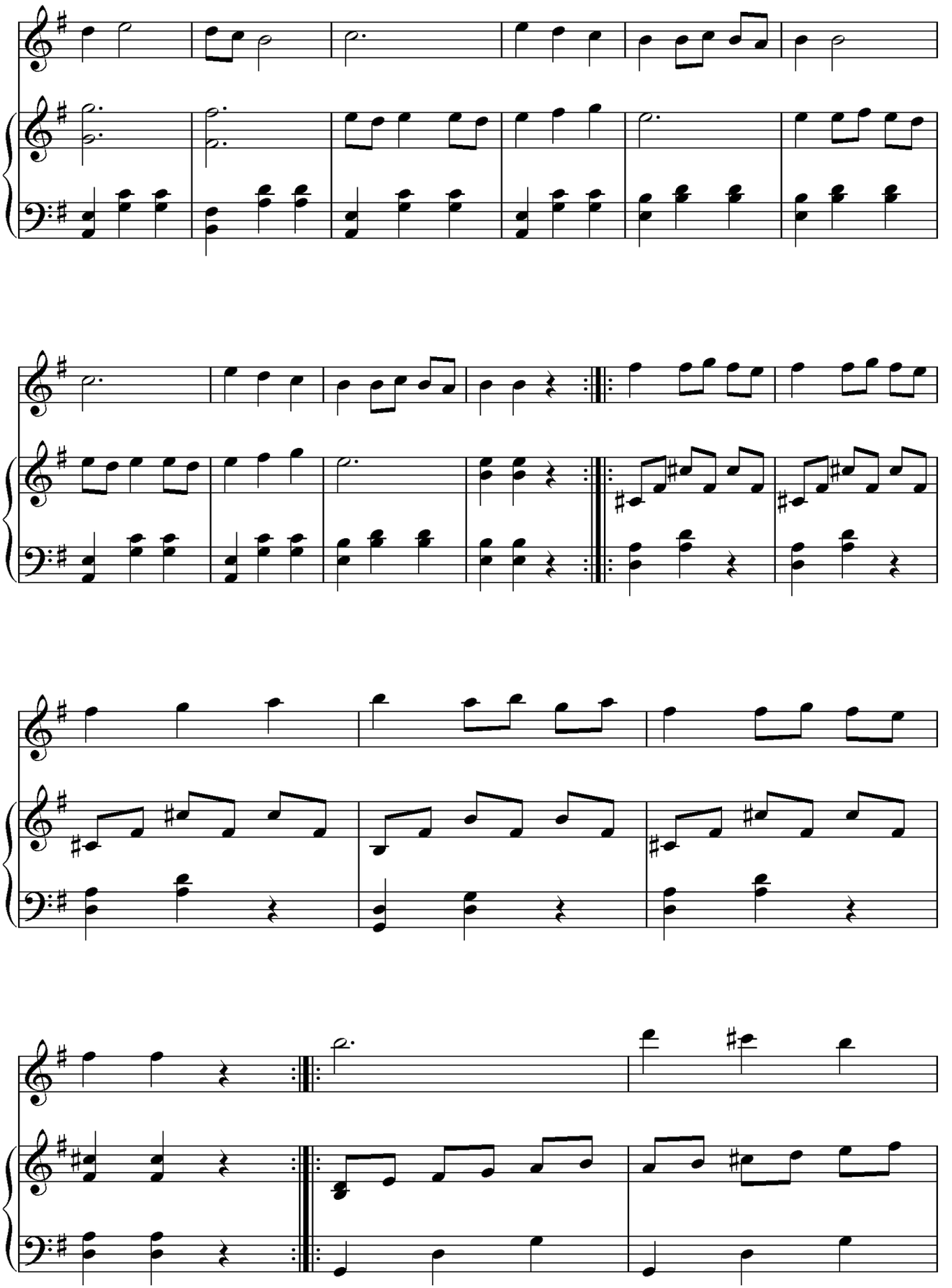
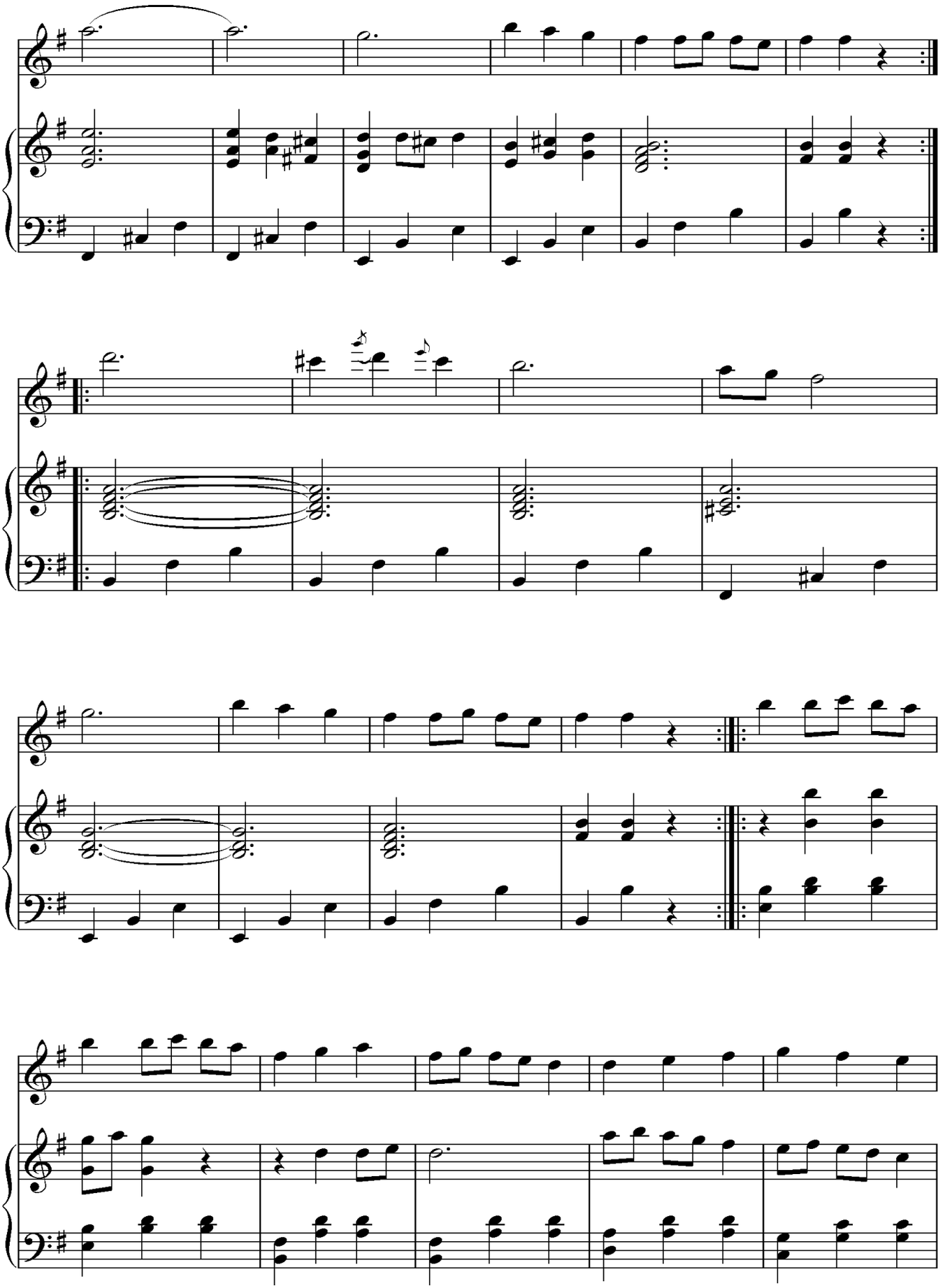
BAHOR VALSI

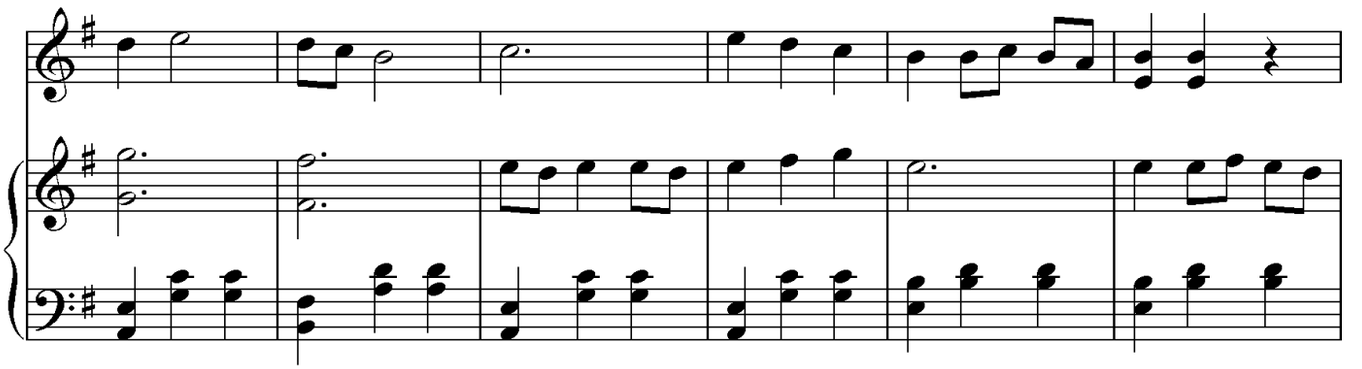
M.Mirzayev musiqasi,
O.Abdullayeva jo‘rnavozligini yozgan

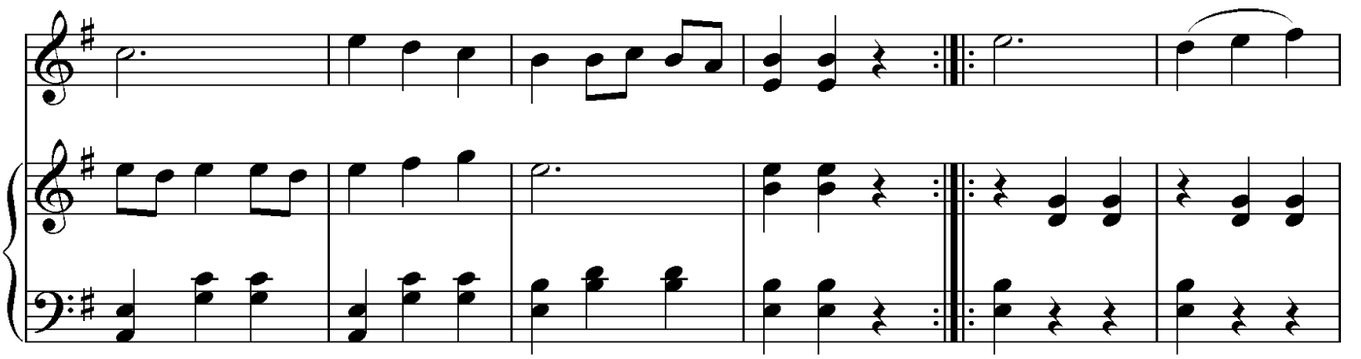
Moderato

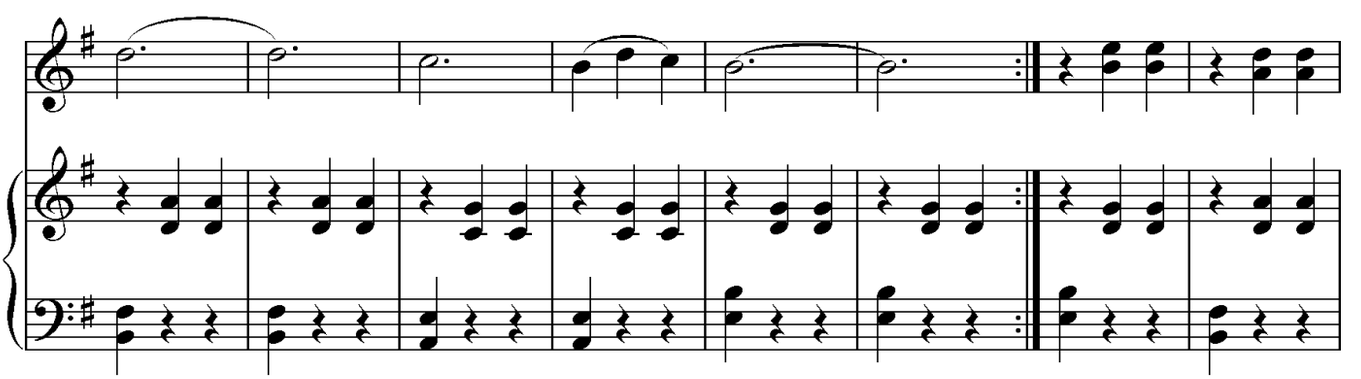












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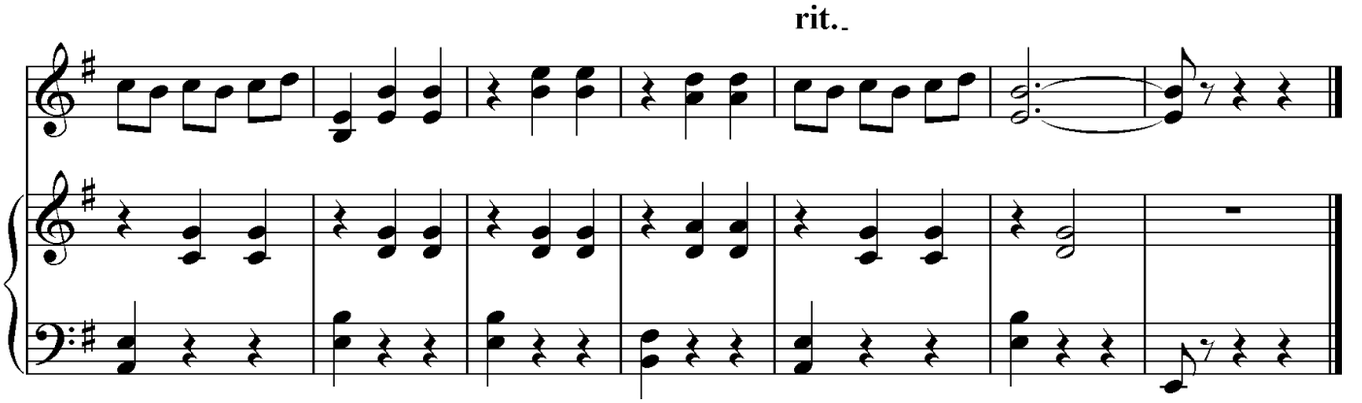
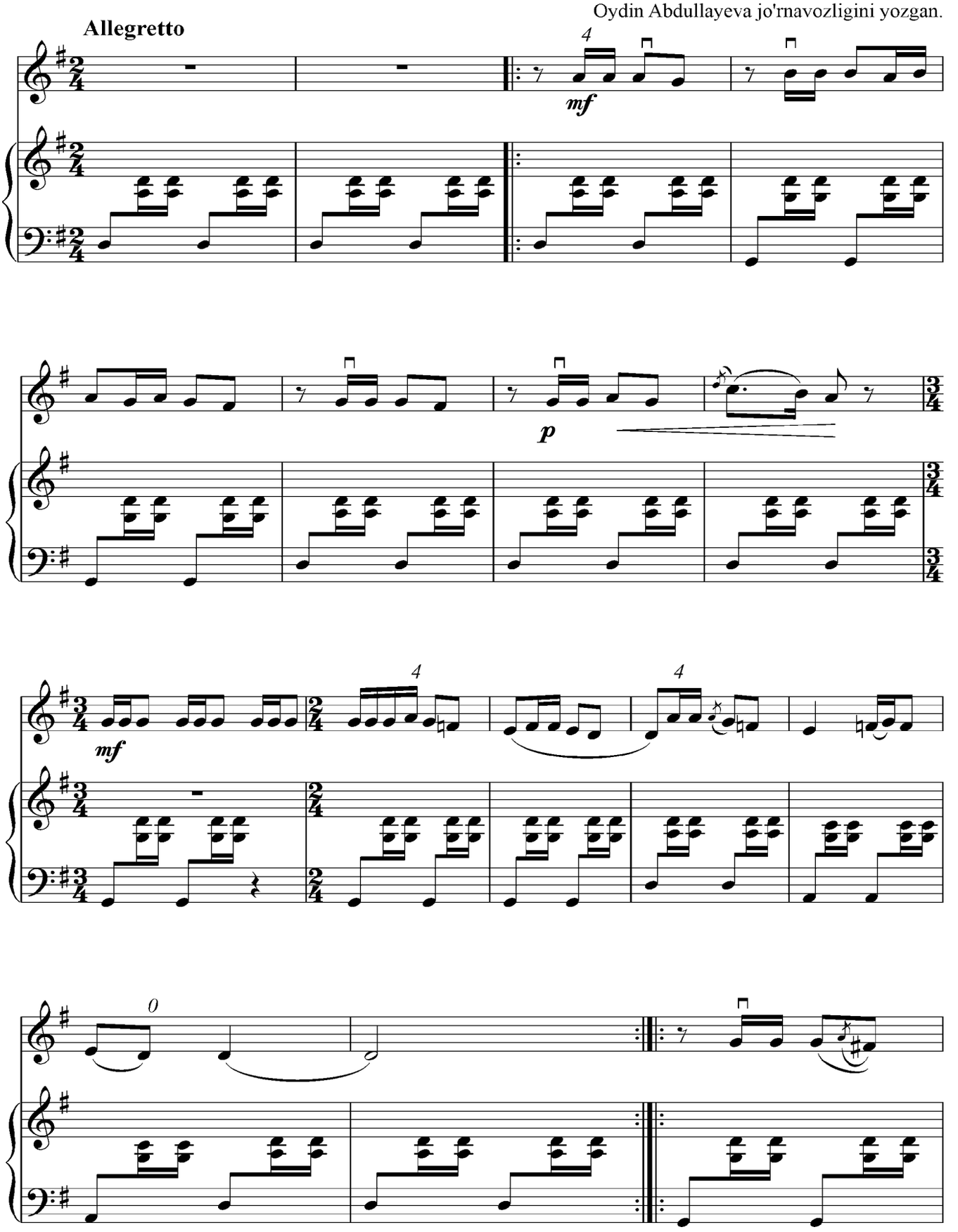
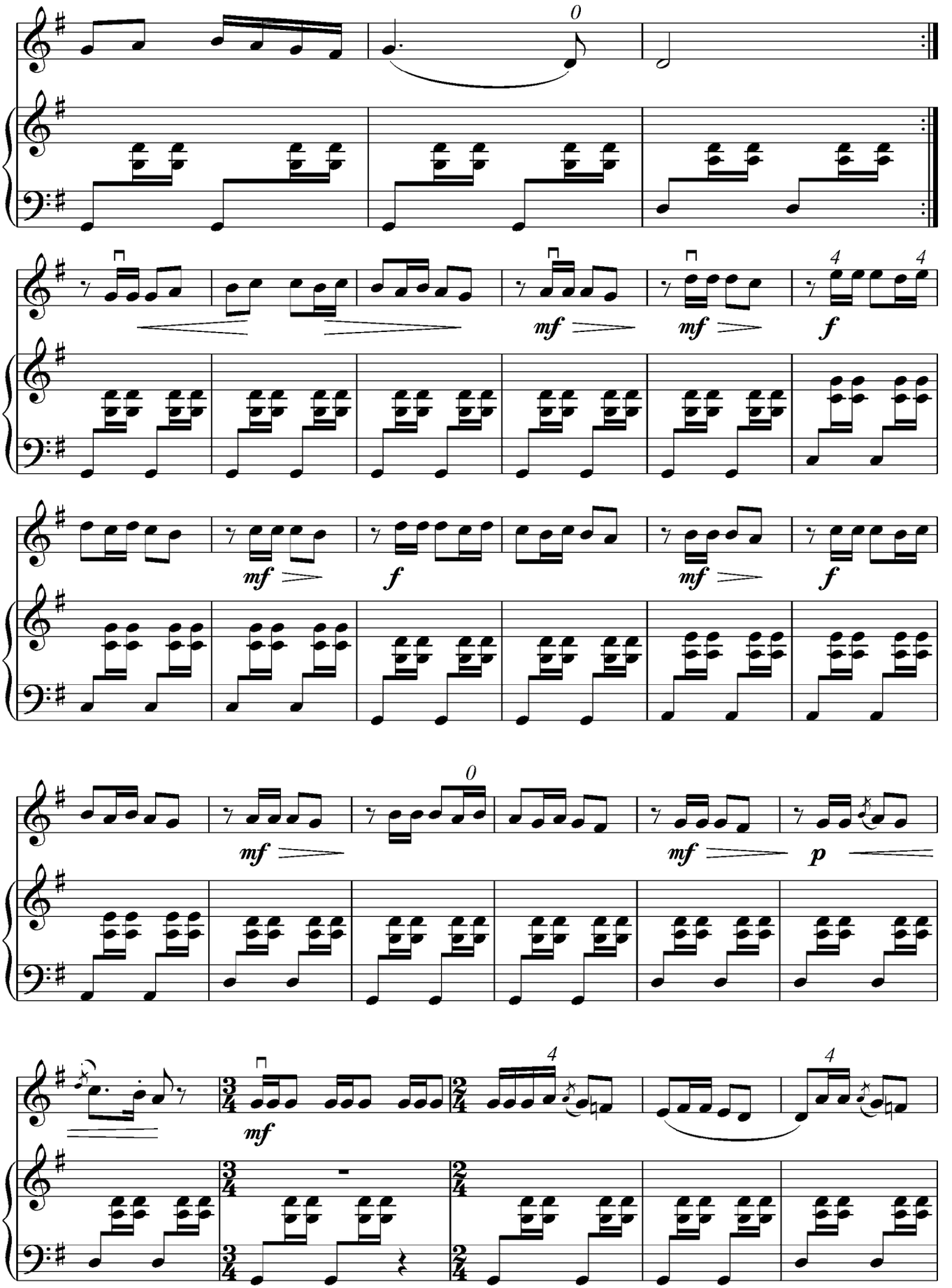


DILXIROJ

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

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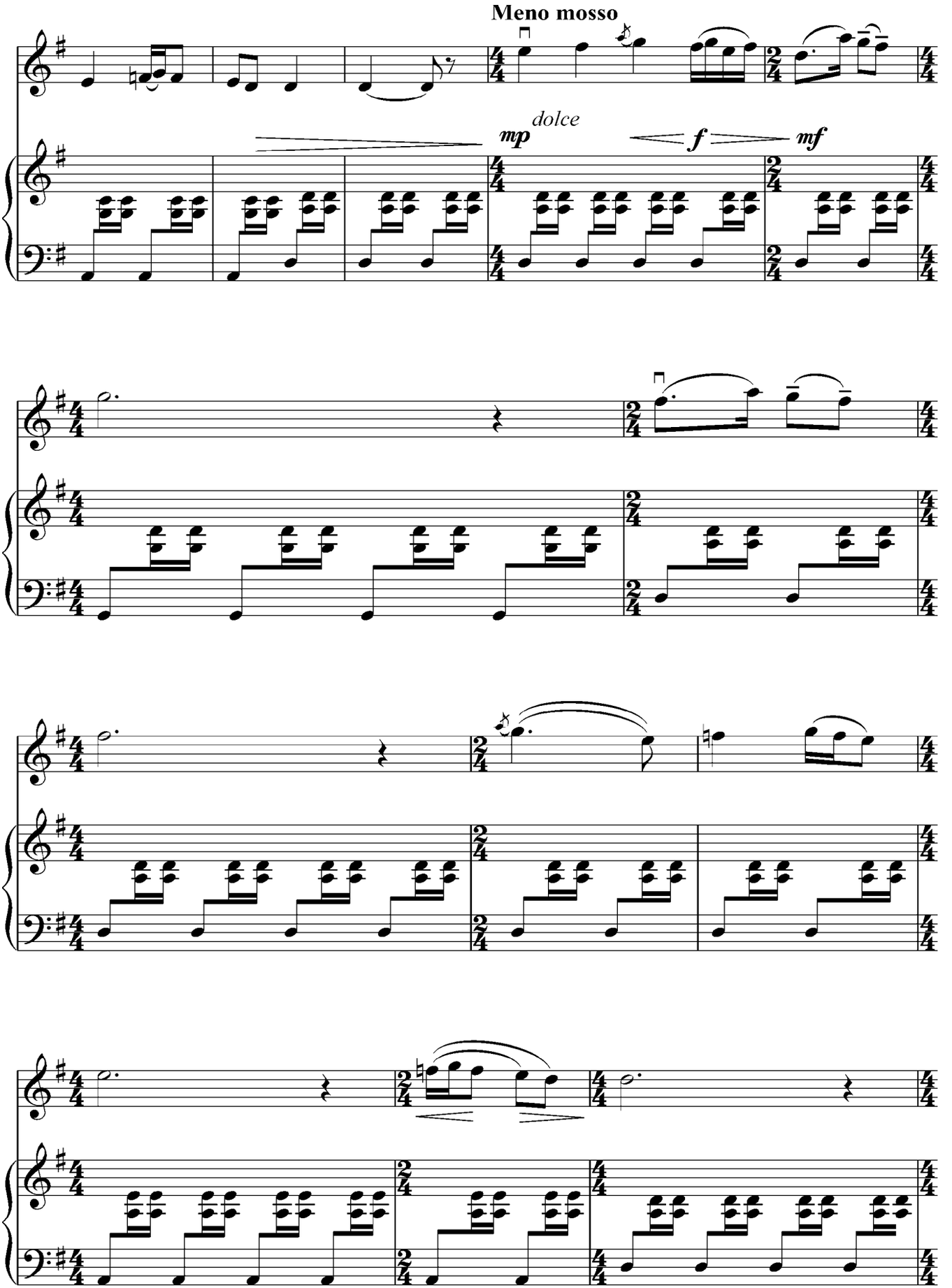
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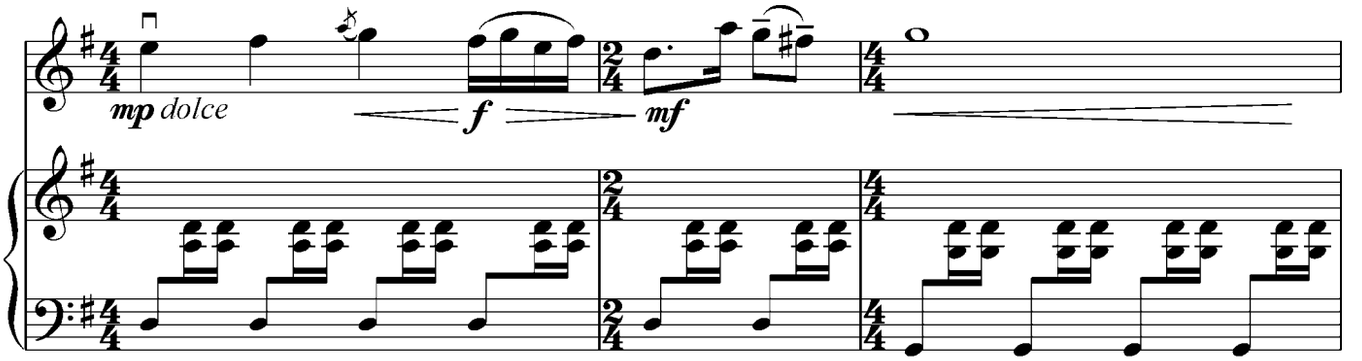

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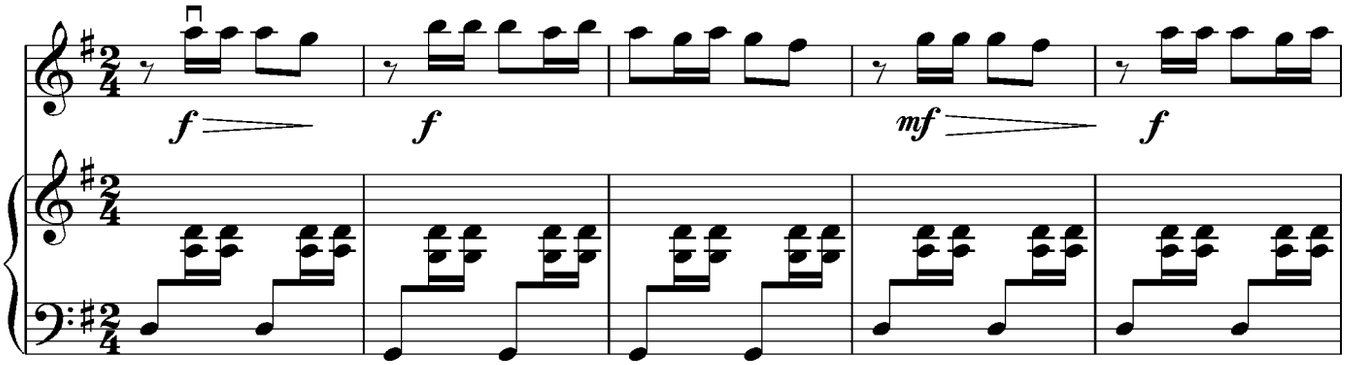

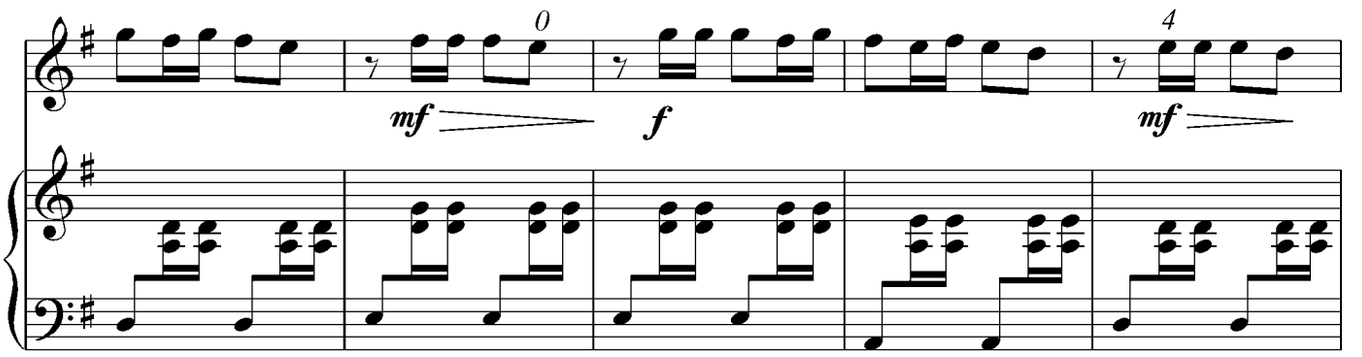

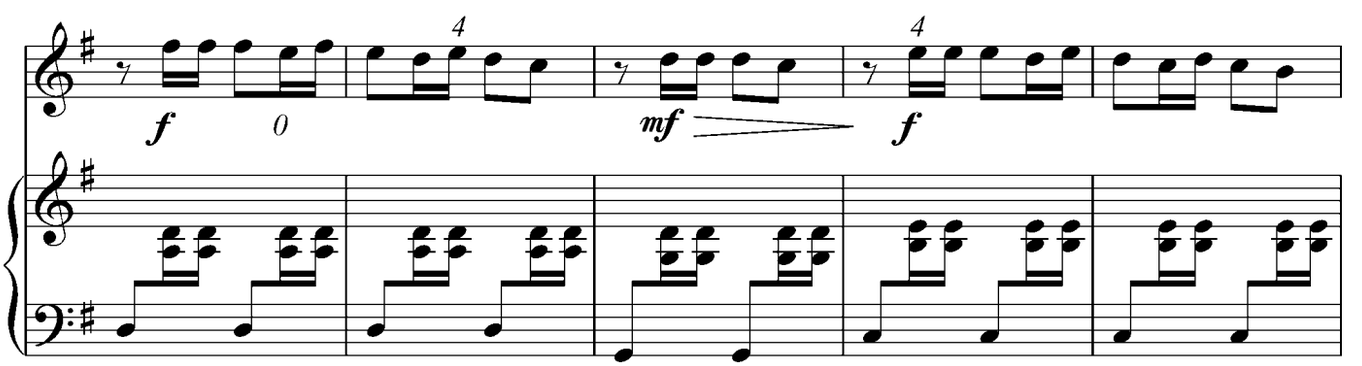

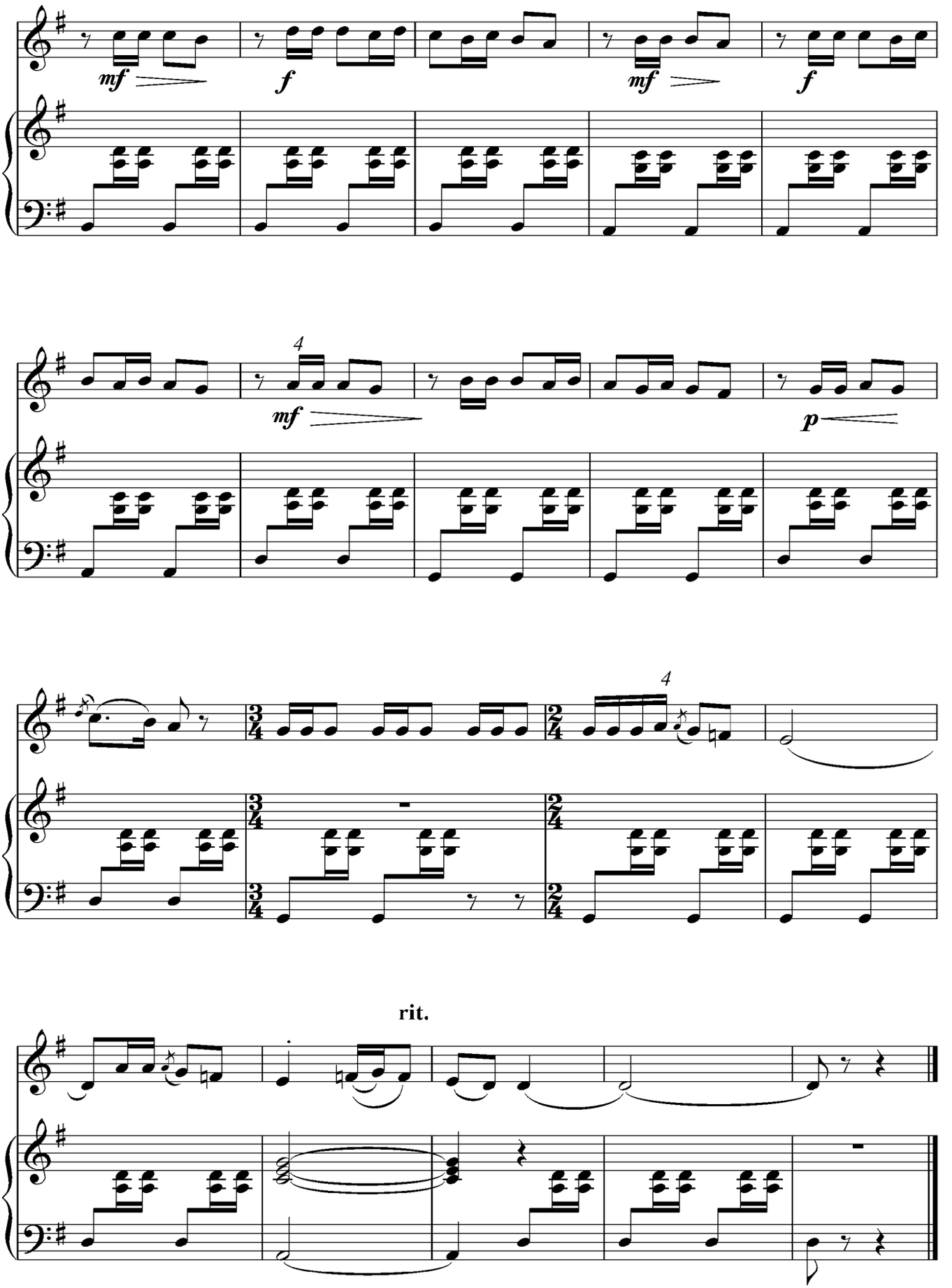
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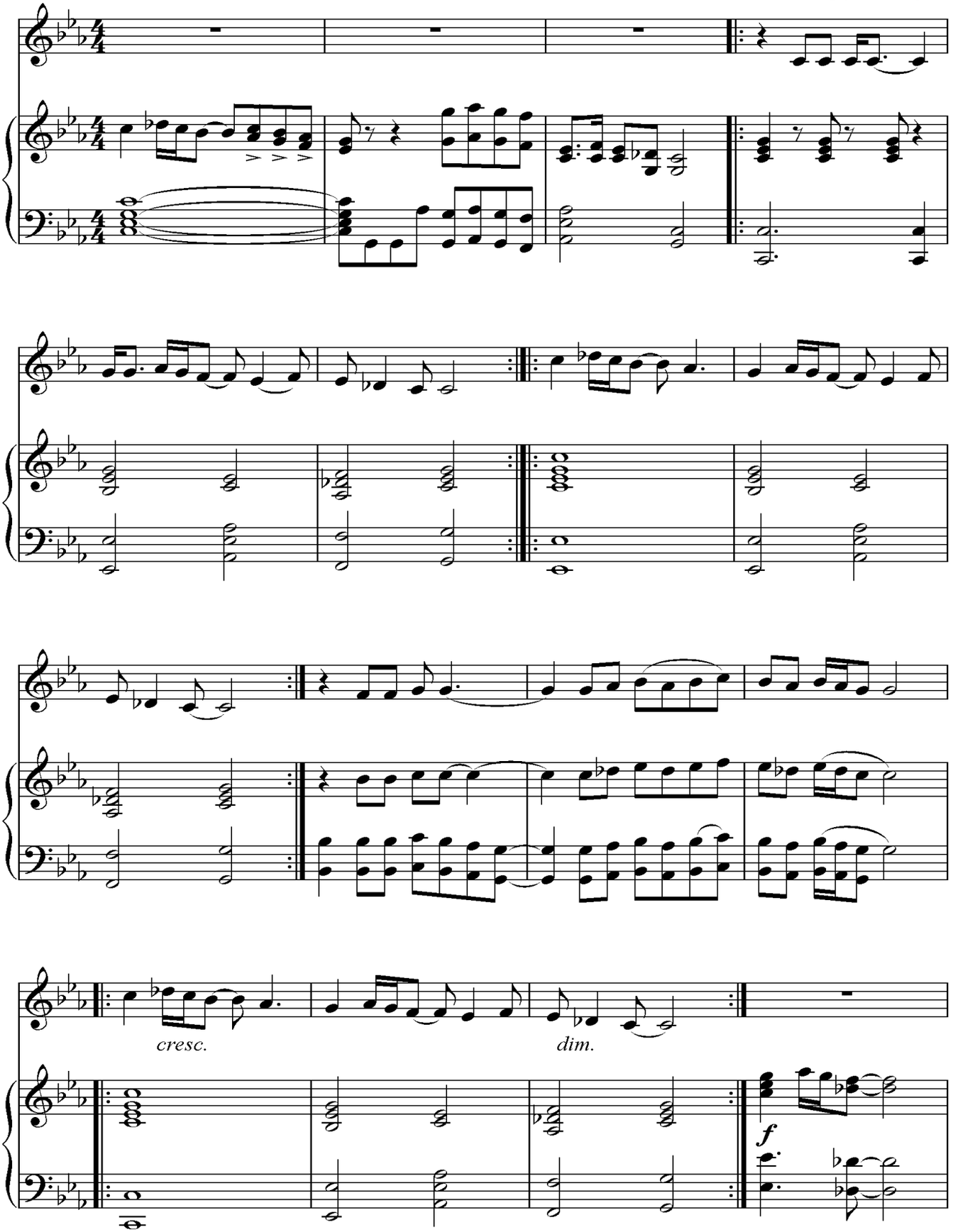
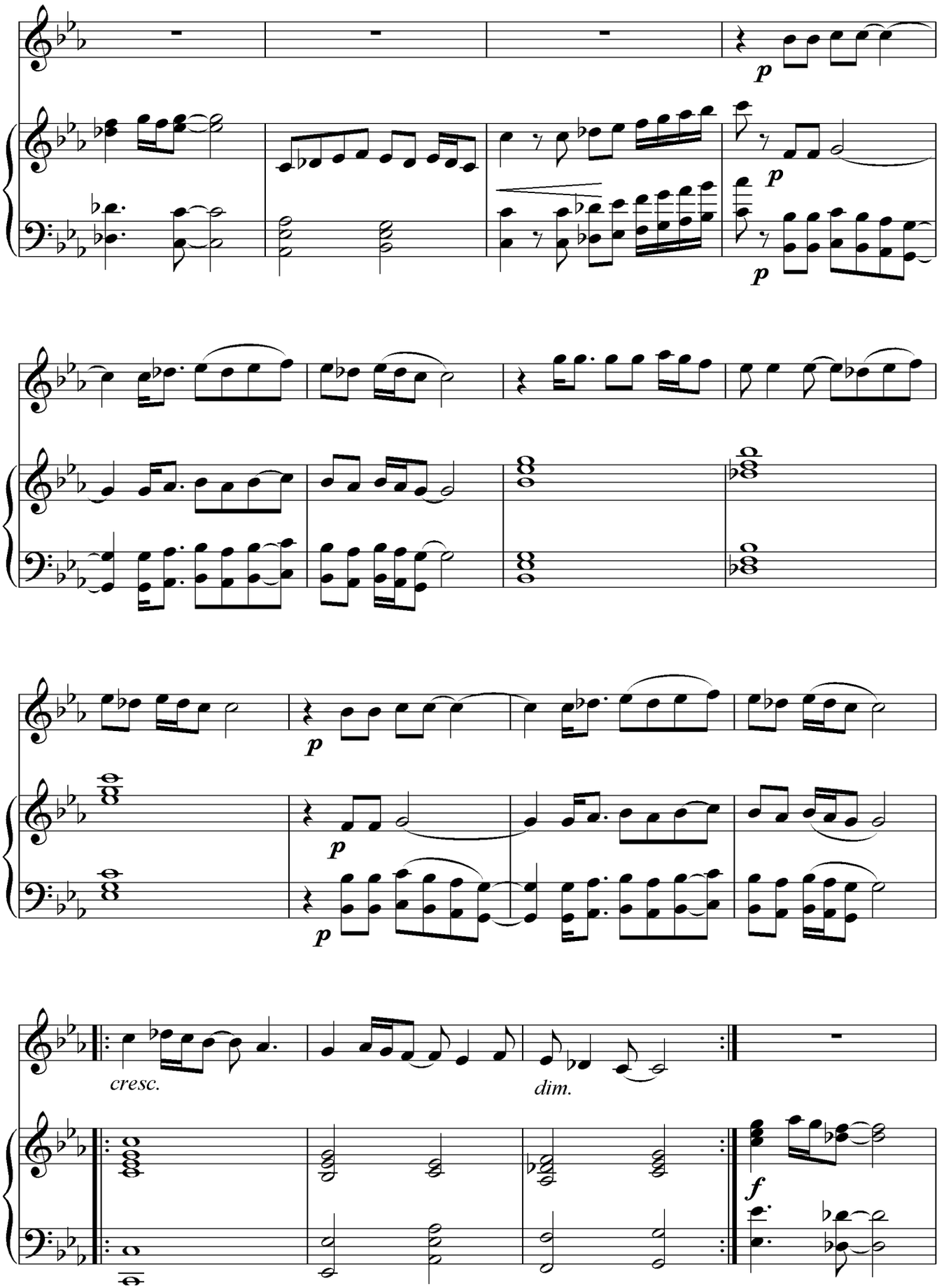
IZLAYMAN

O‘zbek xalq kuyi,
M.Qodirov qayta ishlagan.

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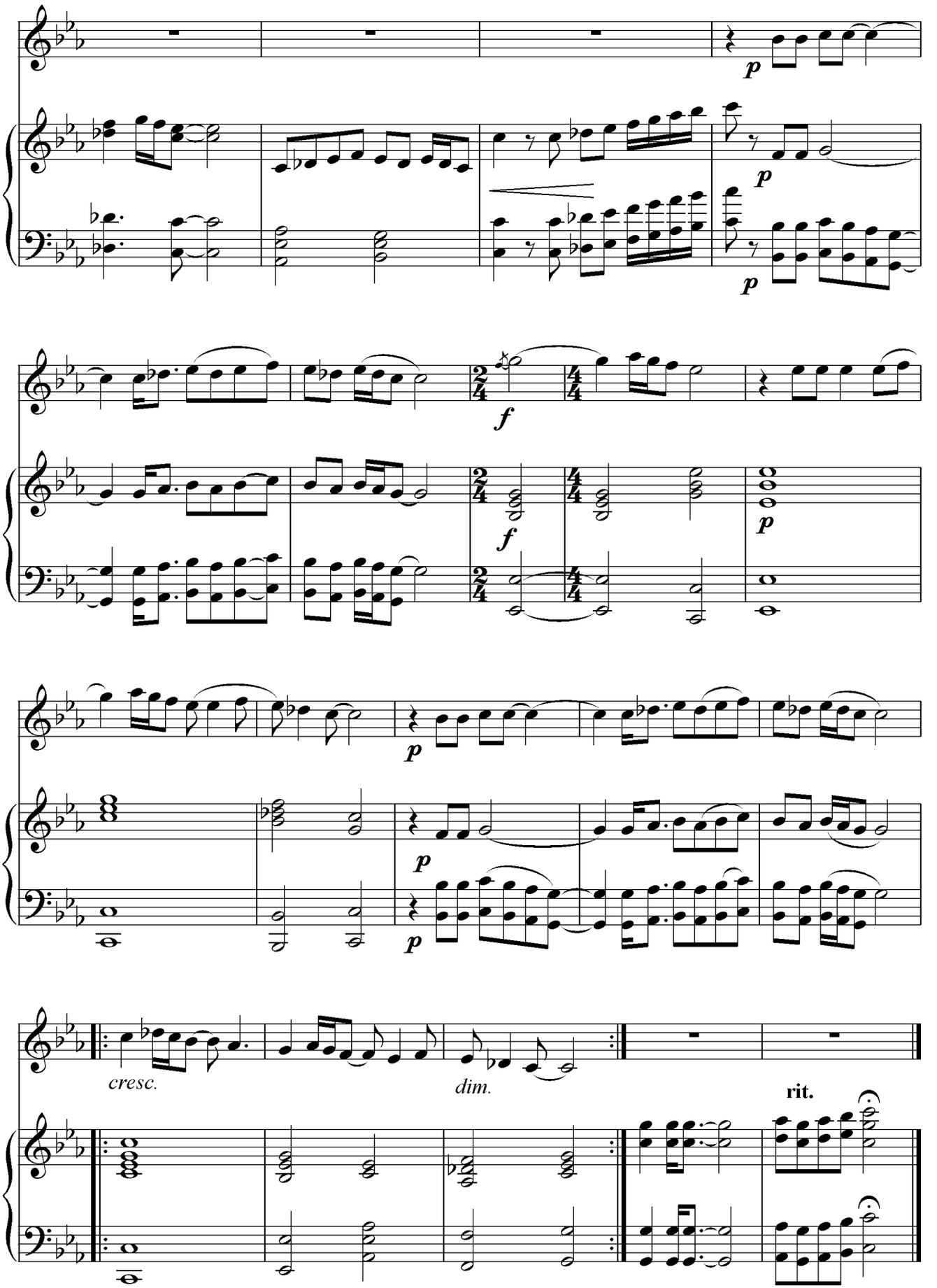
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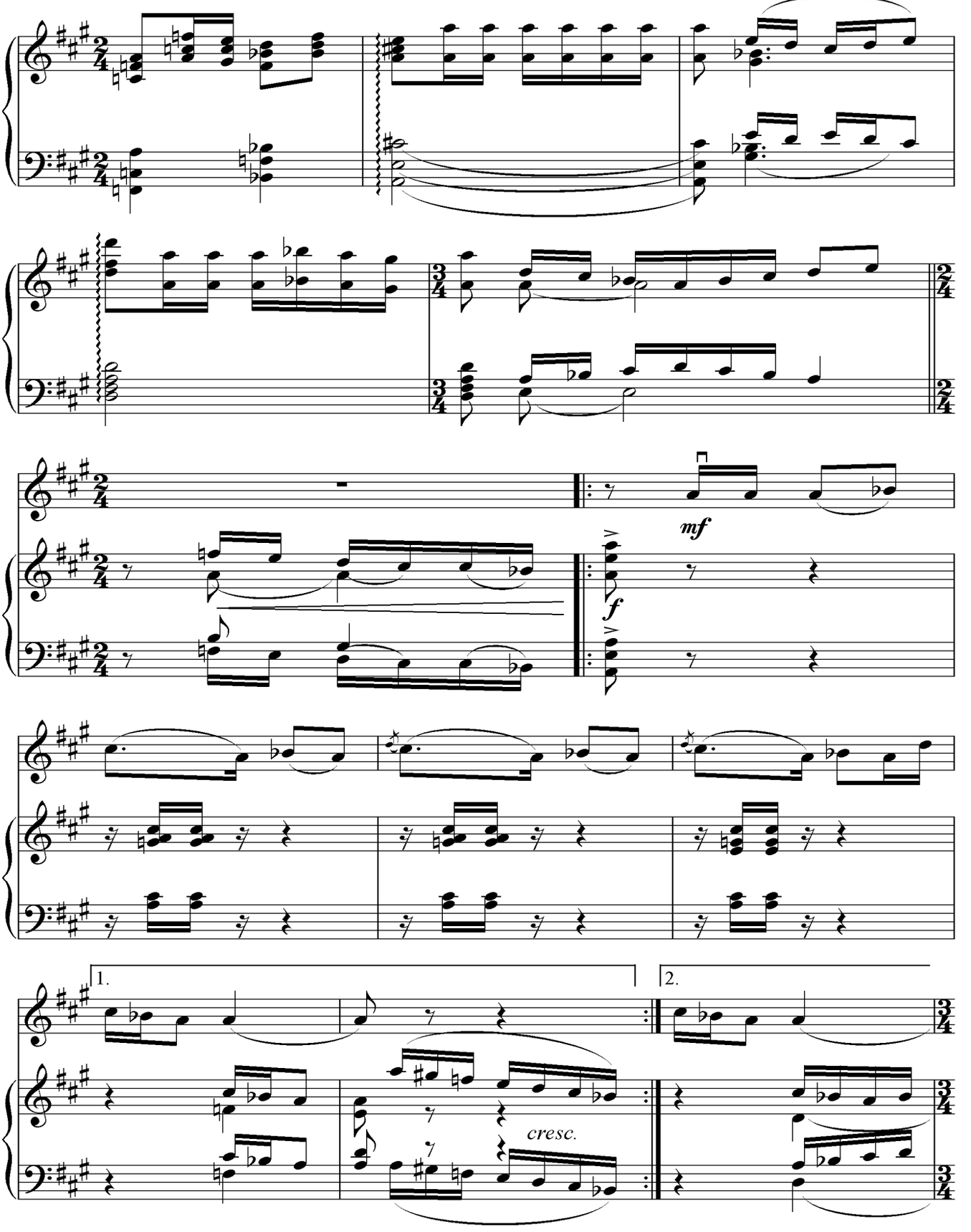
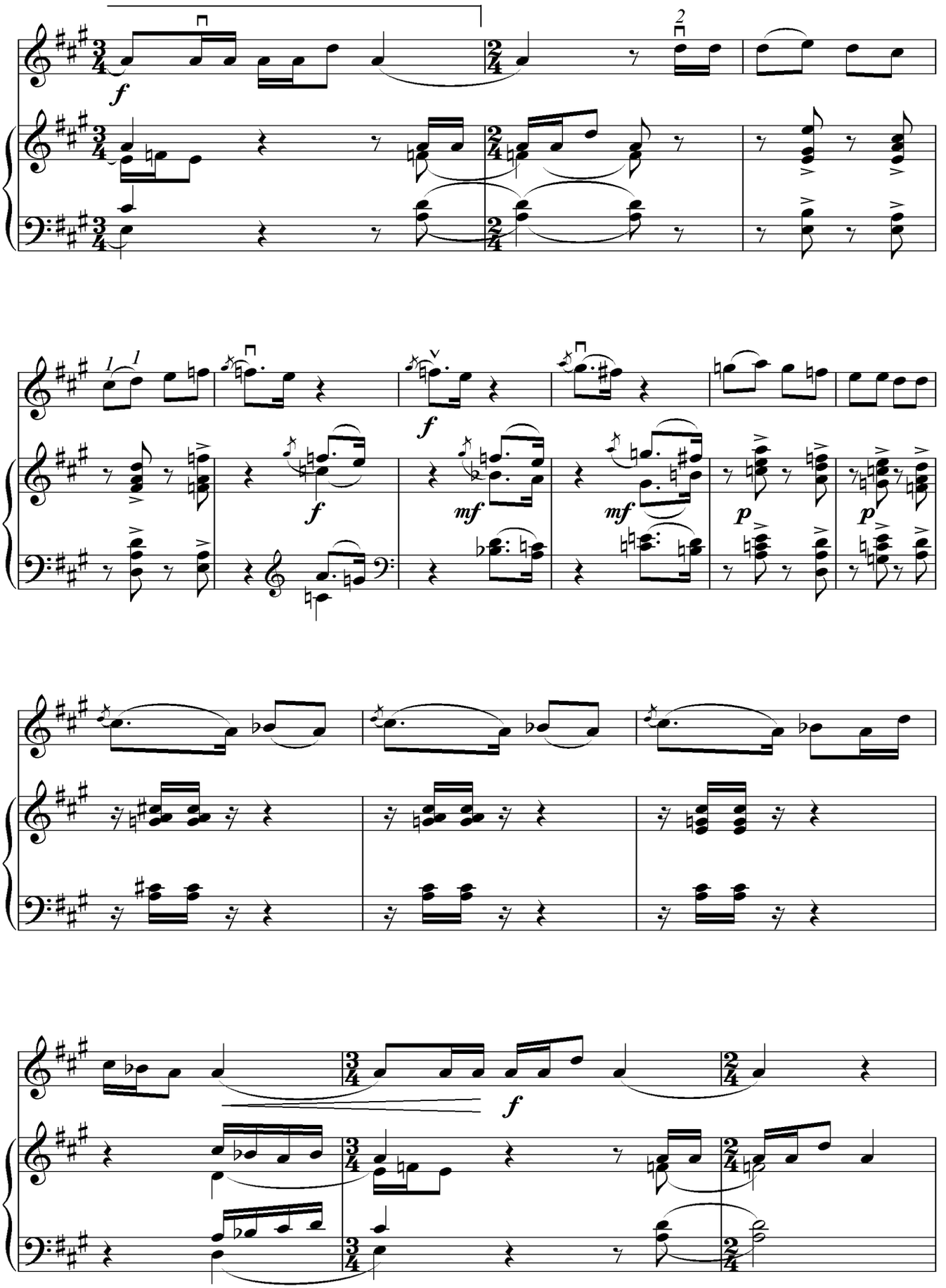
BAHOR

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

Allegro

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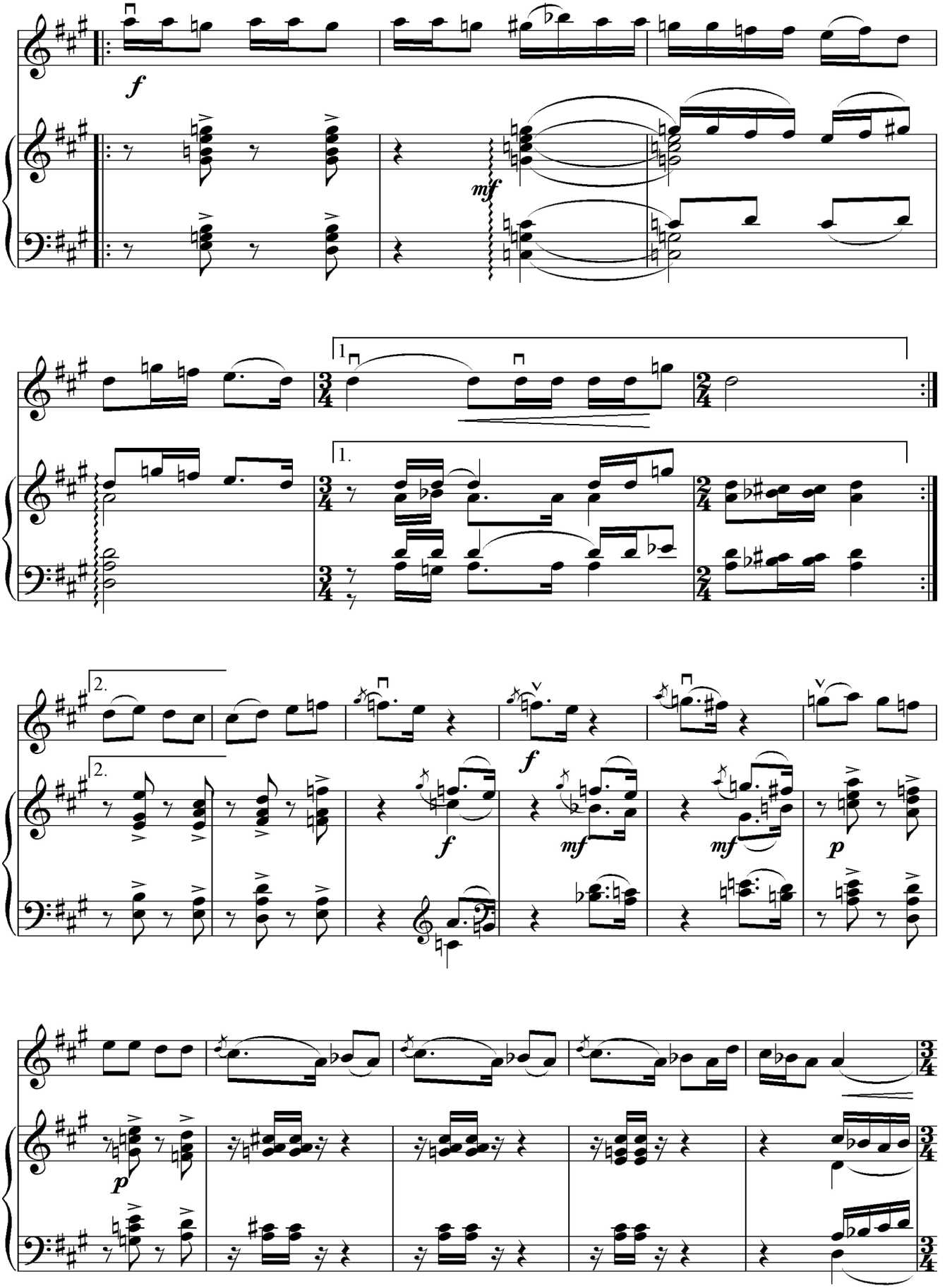
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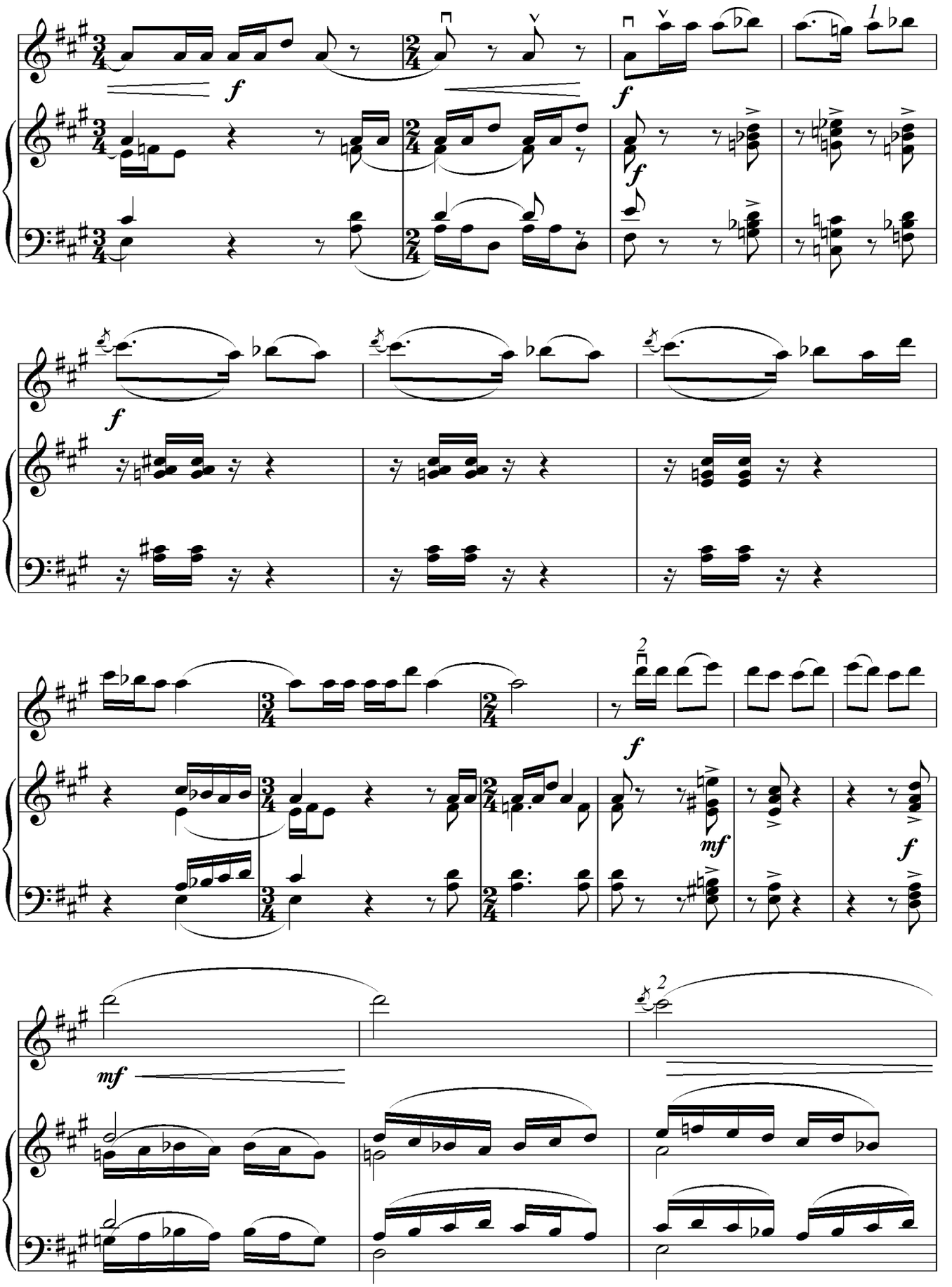
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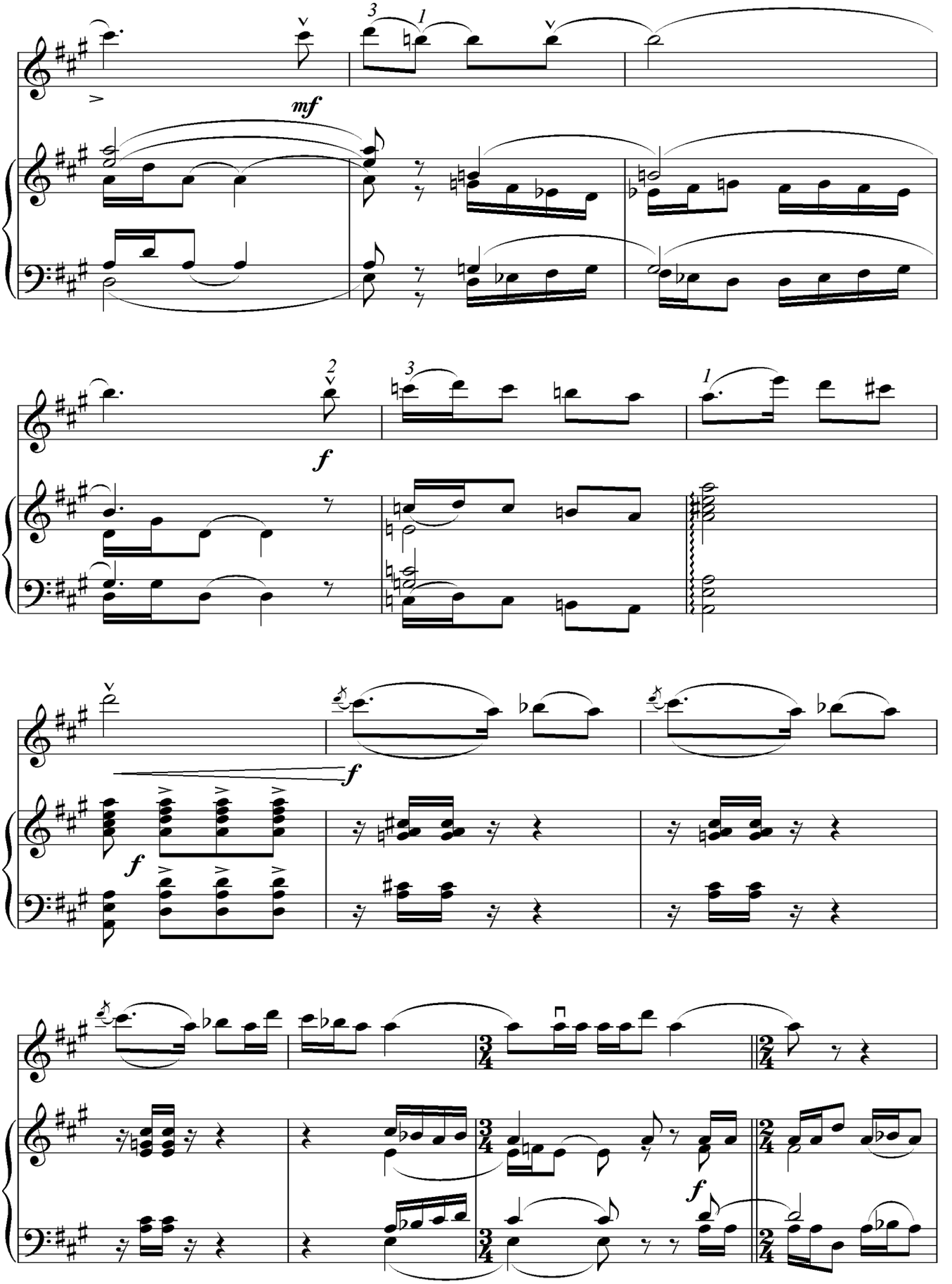
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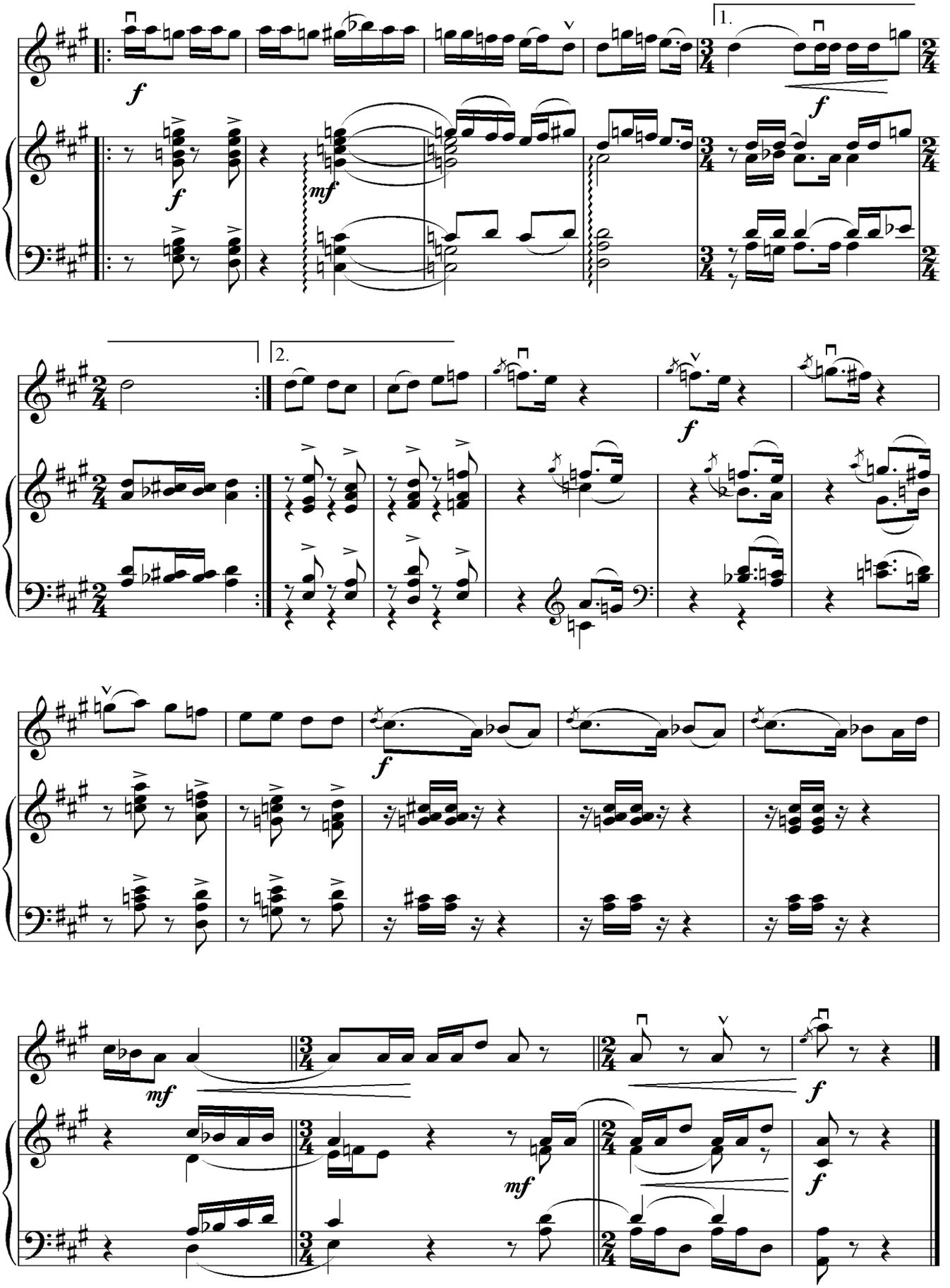
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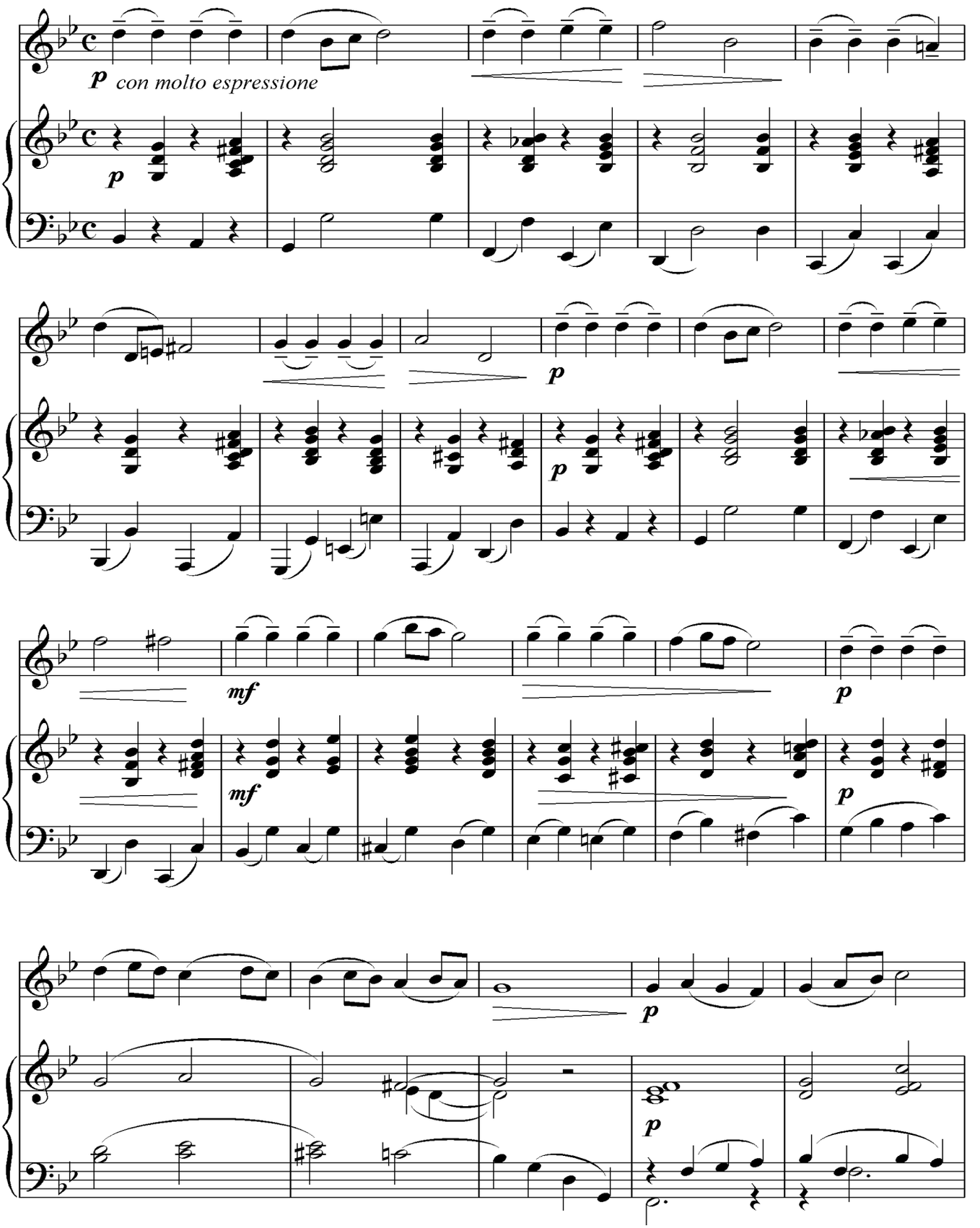
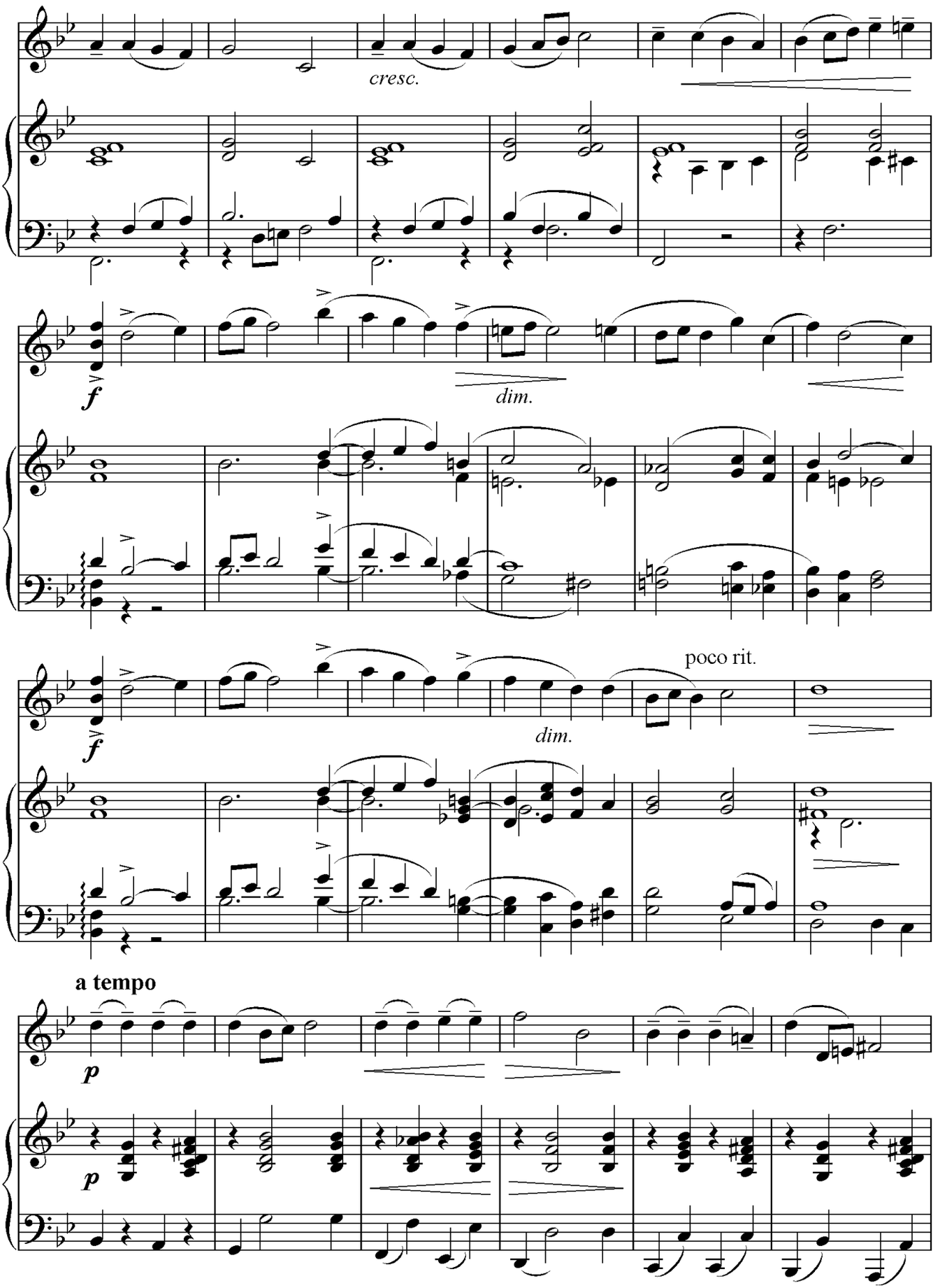
ГРУСТНАЯ ПЕСЕНКА

(G‘amgin qo‘shiq)

P.I.Chaykovskiy musiqasi.

Allegro non troppo

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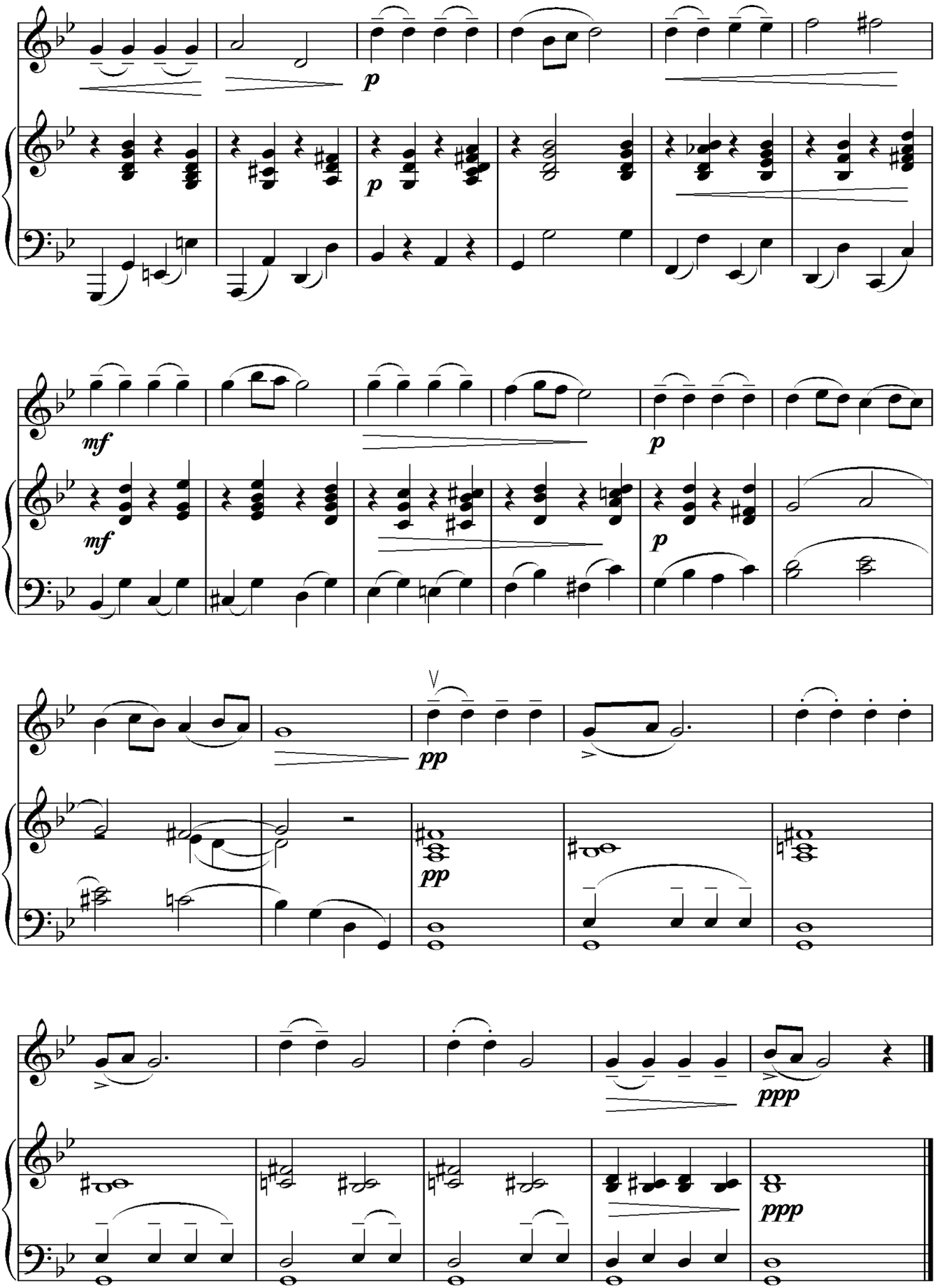
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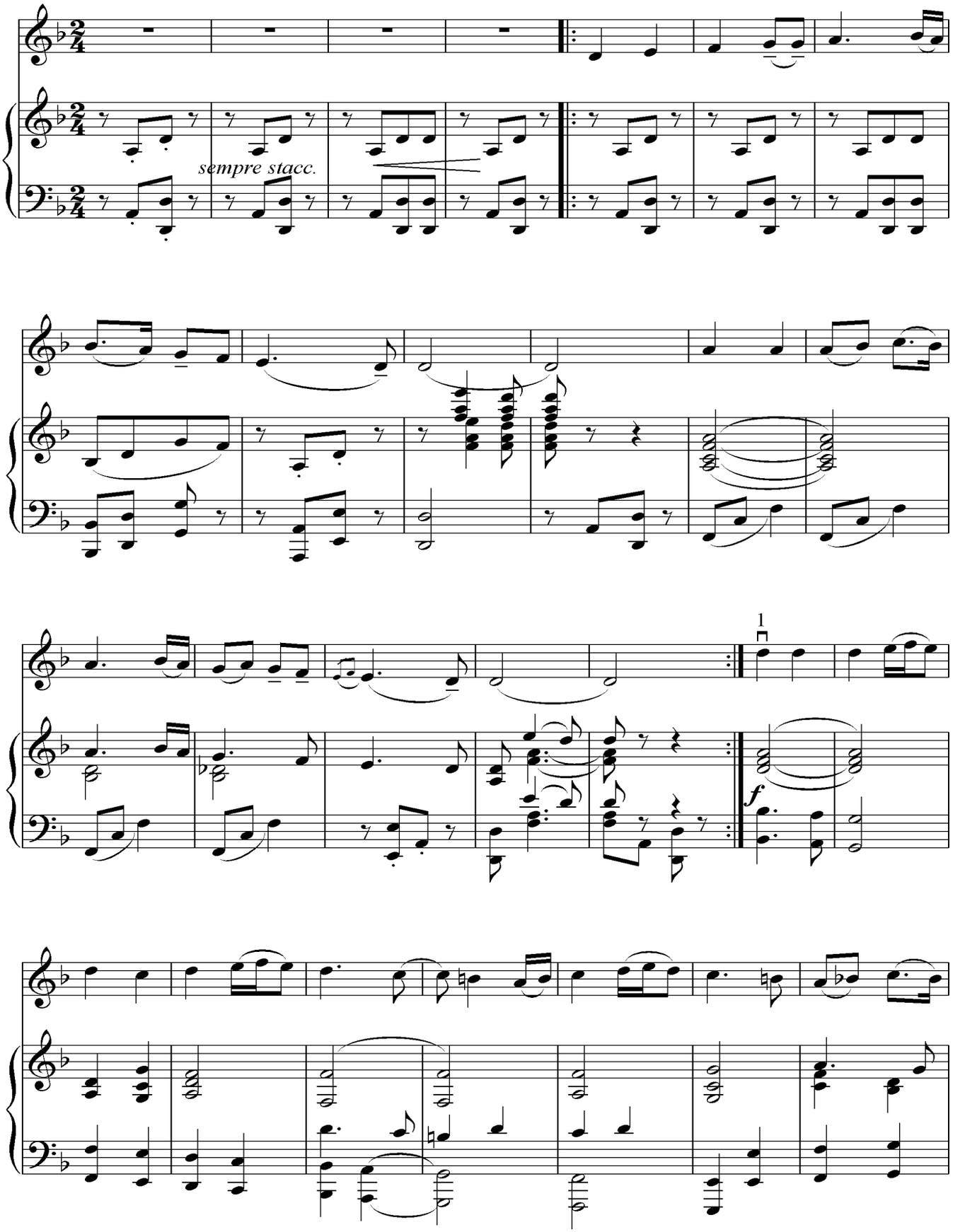
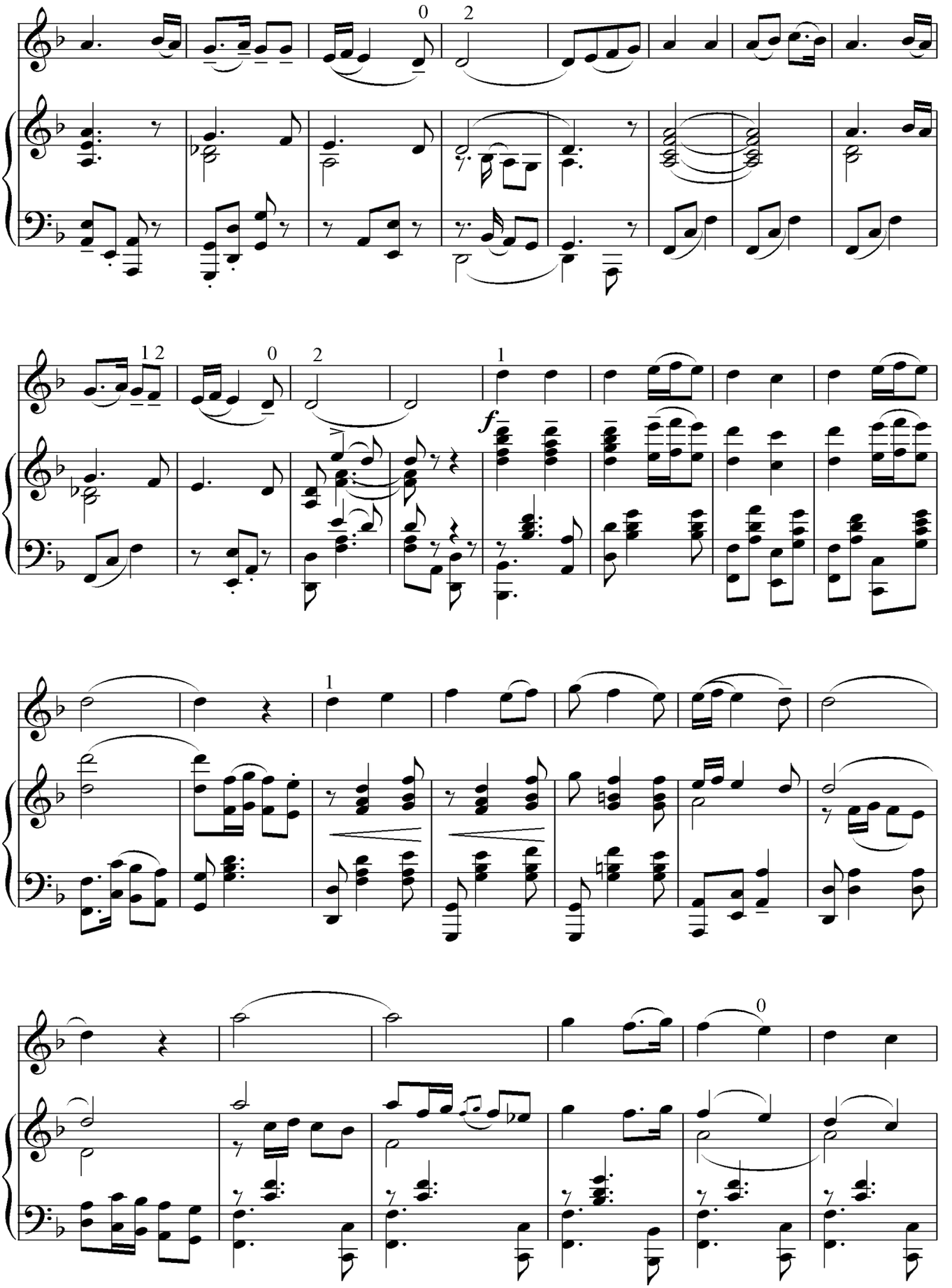
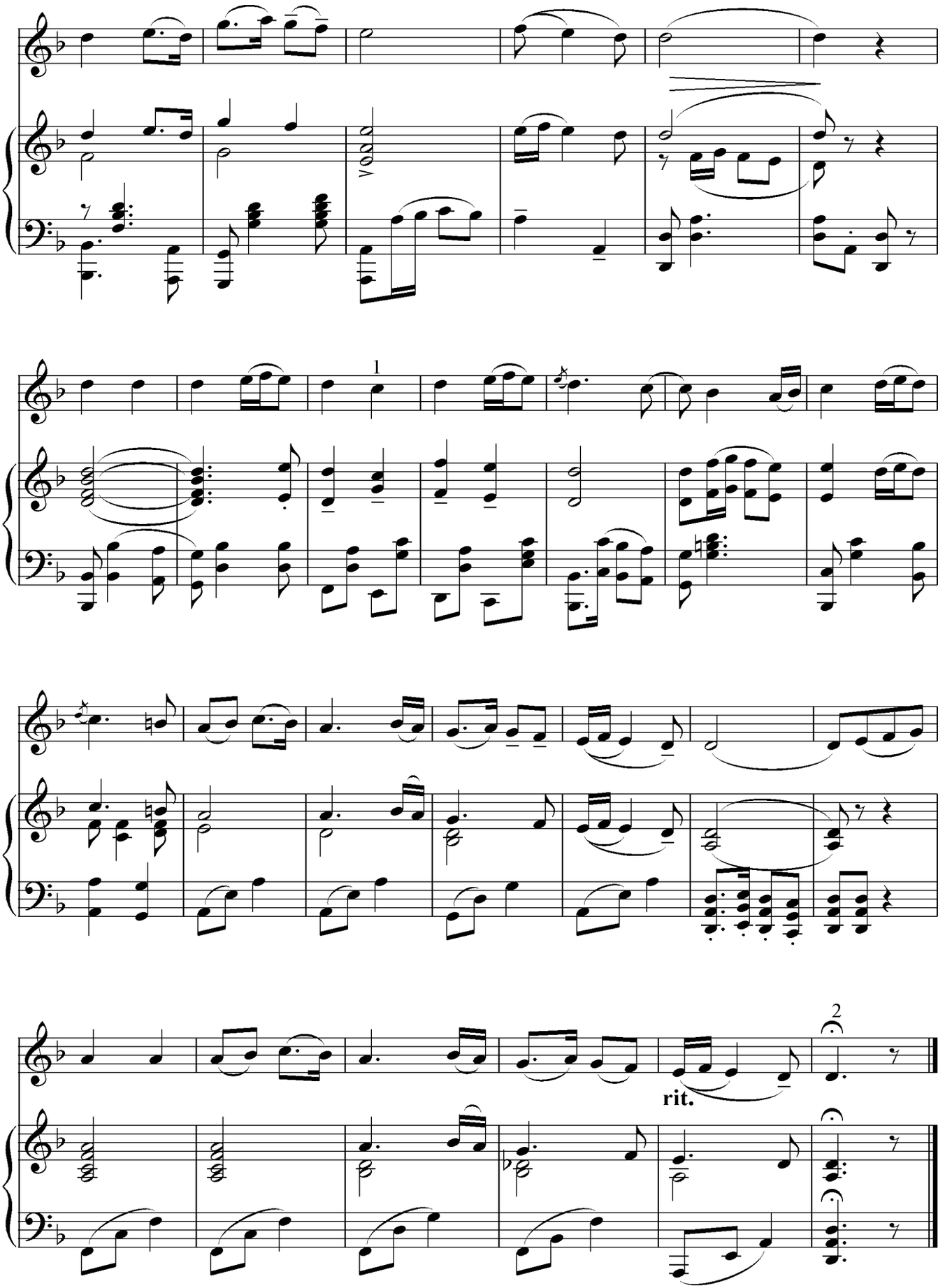
YOLG‘IZ

O'zbek xalq kuyi,
B.Giyenko qayta ishlagan.

Moderato



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2
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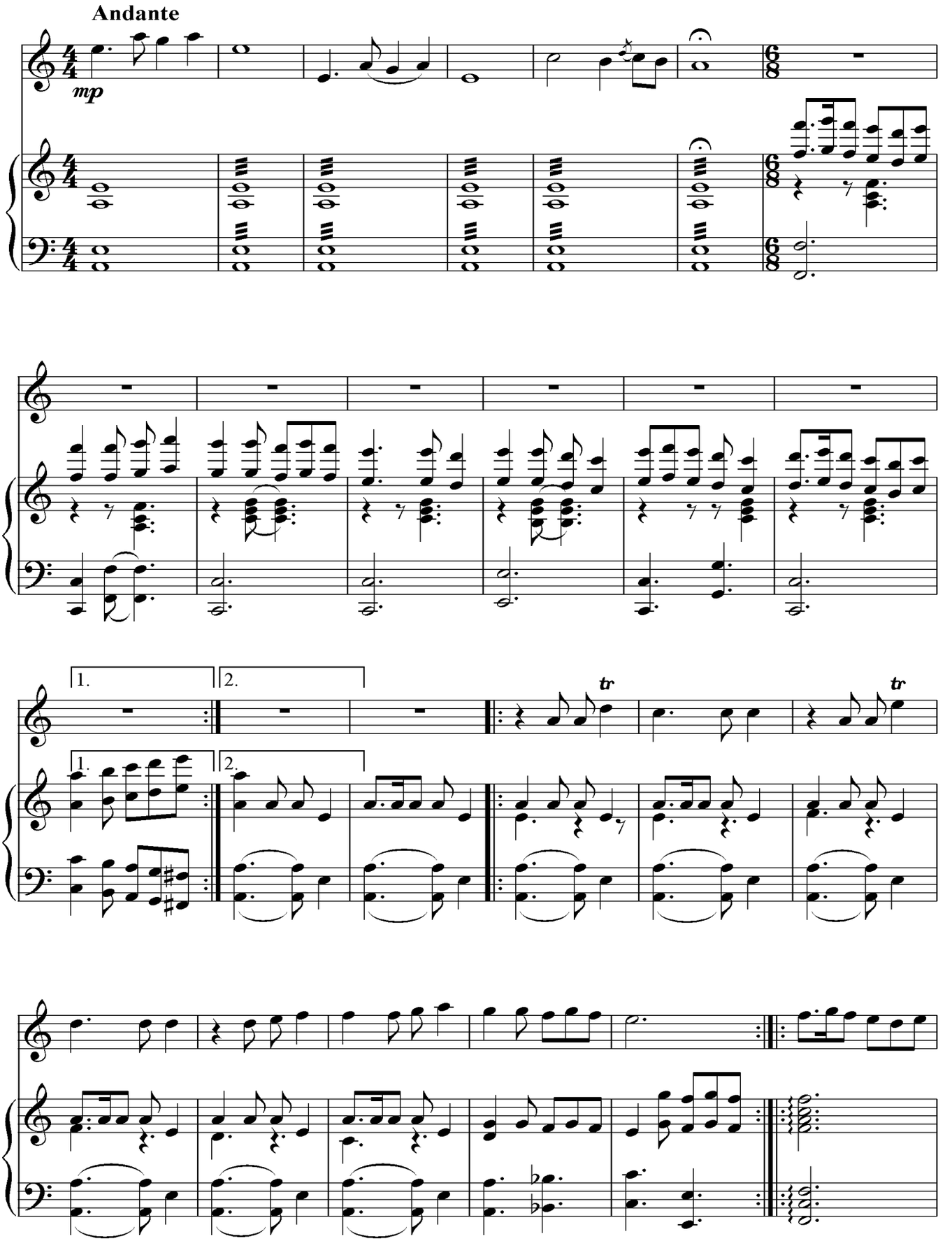
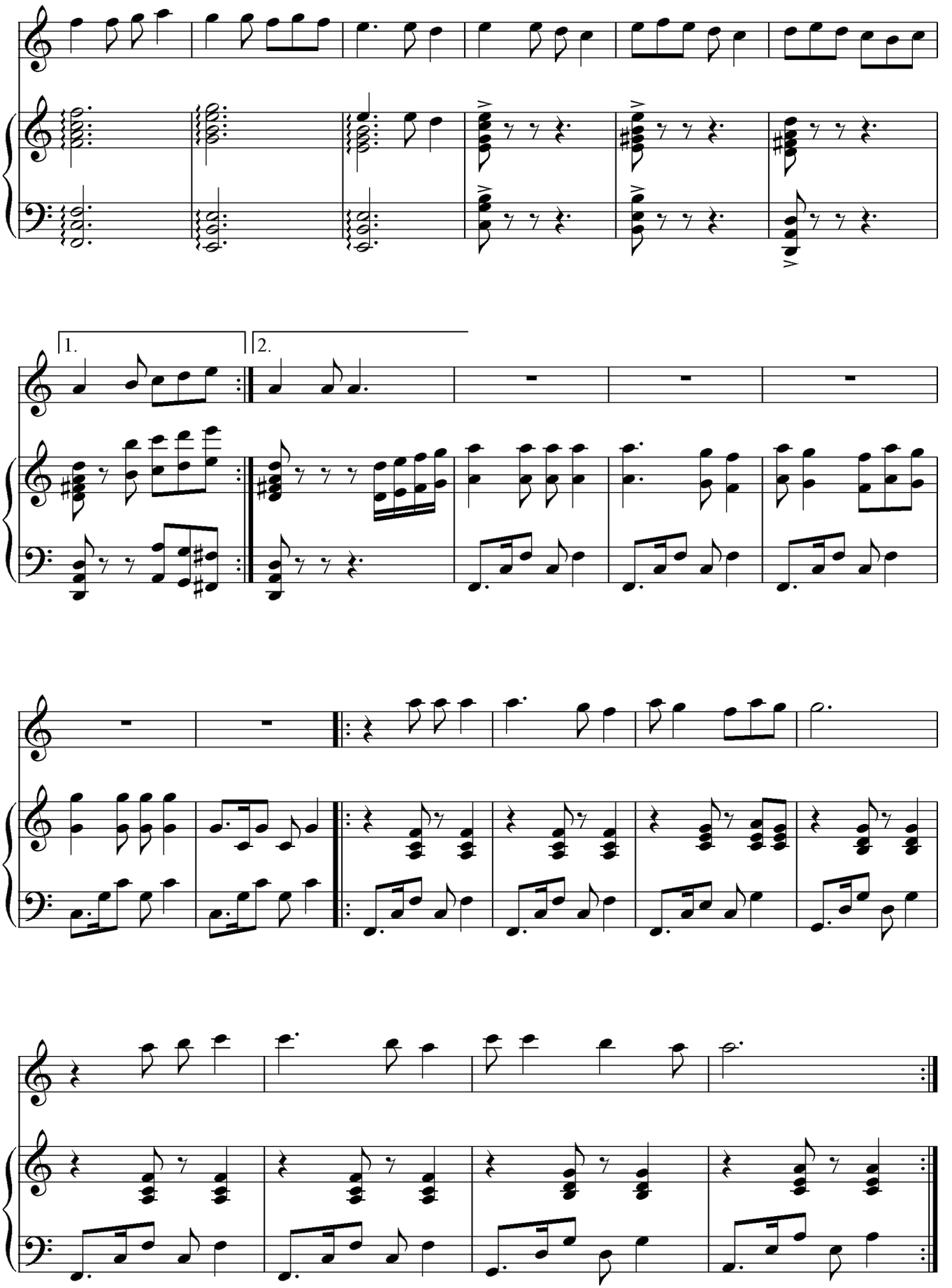
DURDONA

T.Azimov musiqasi.

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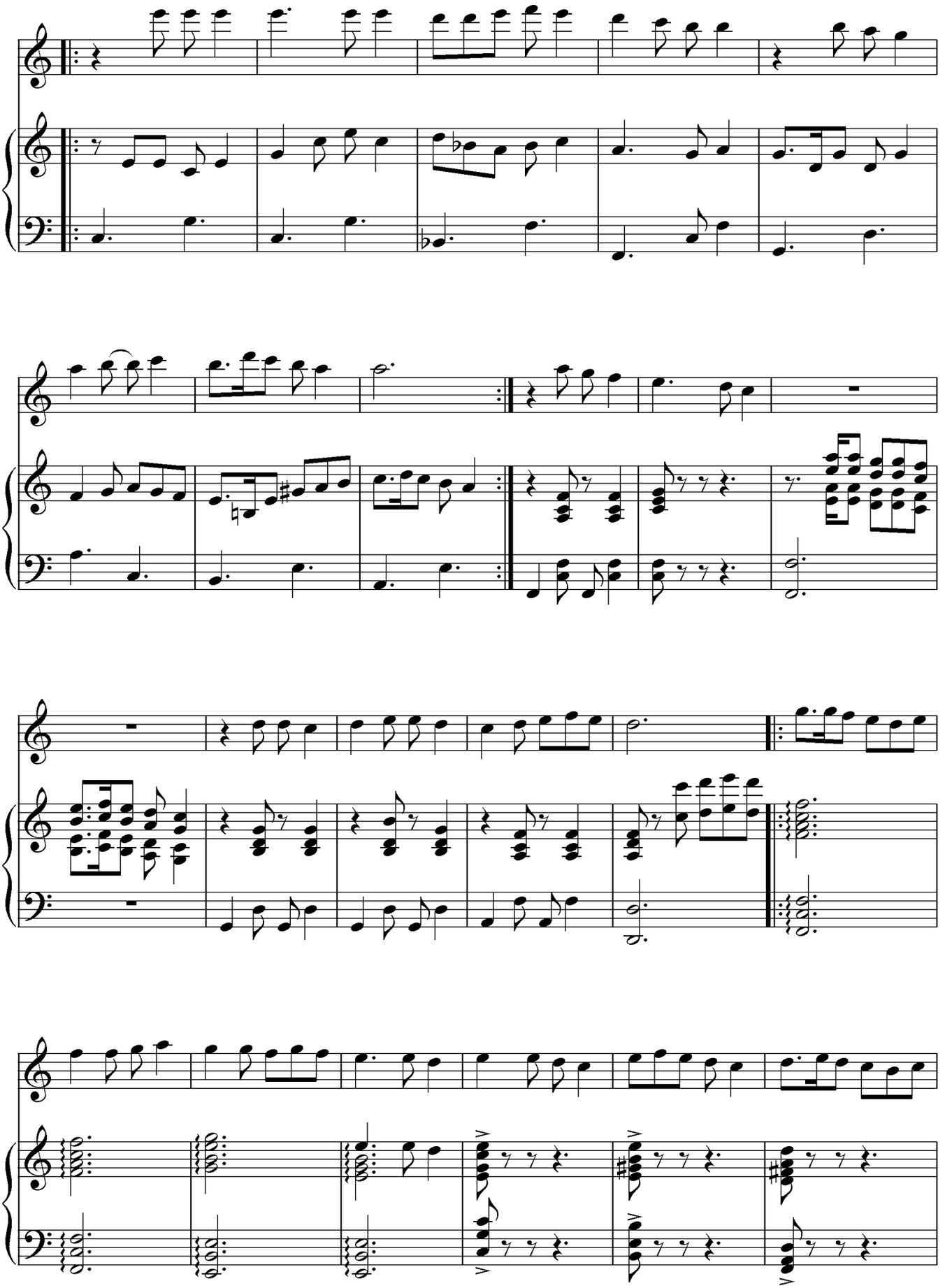
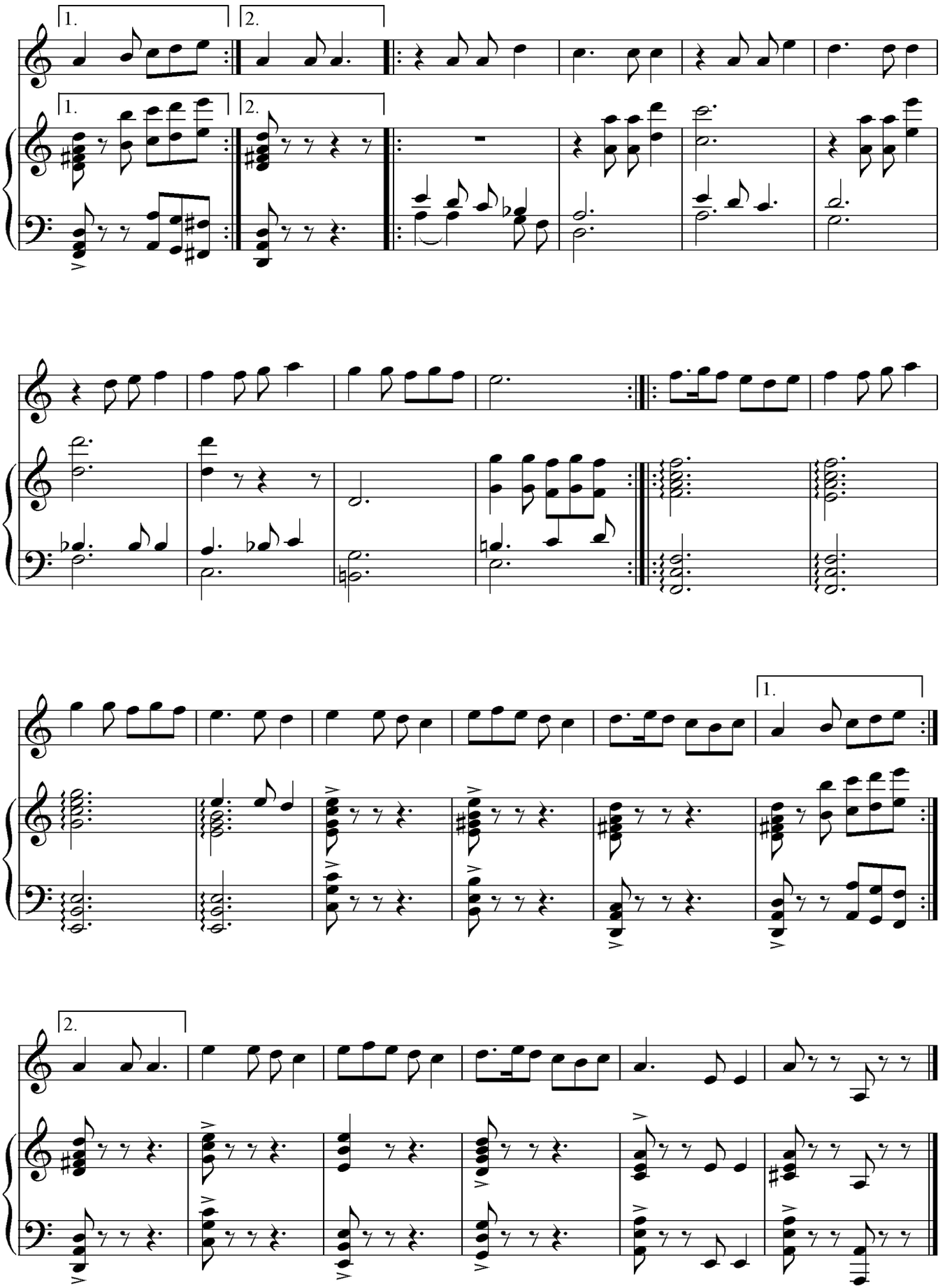
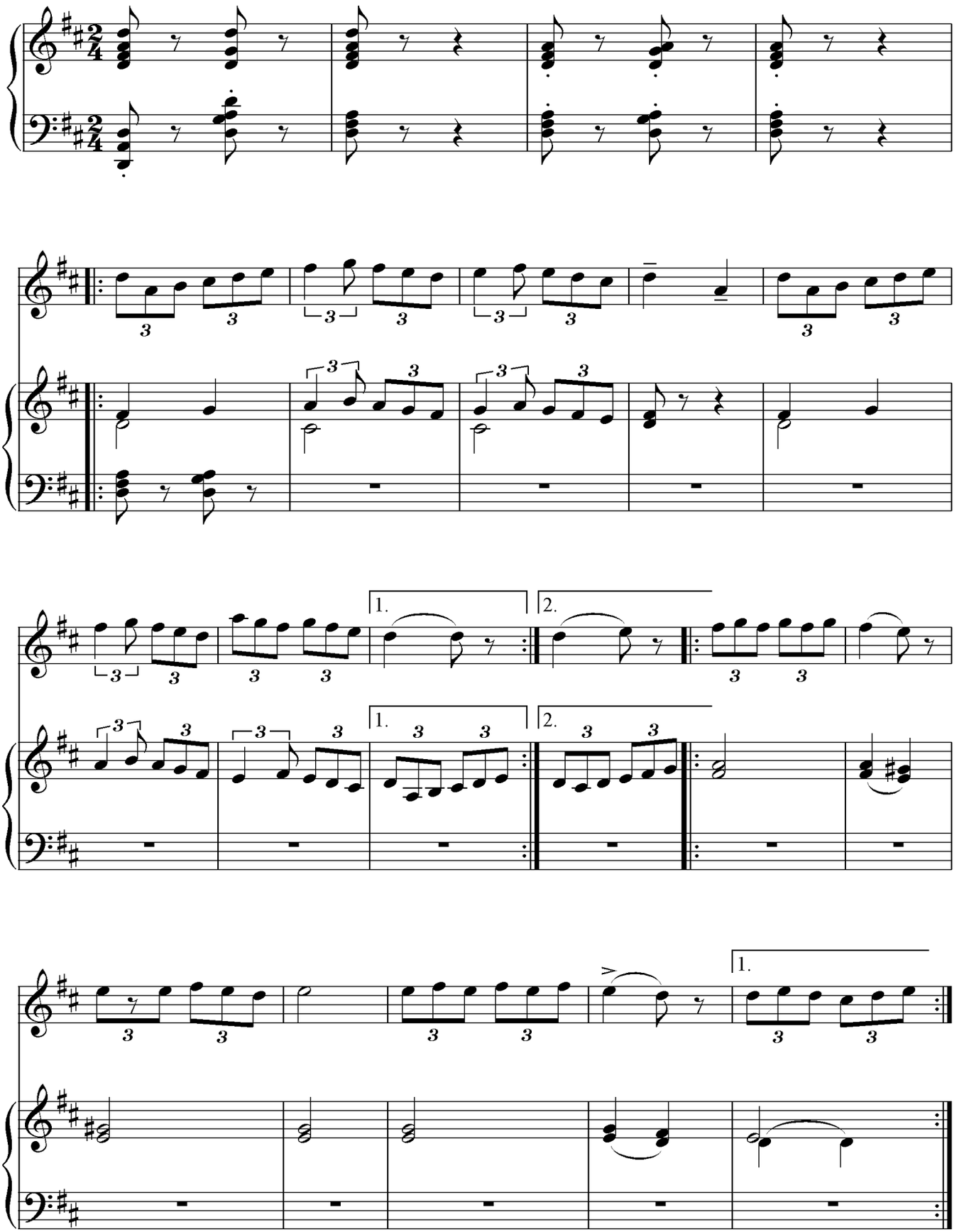


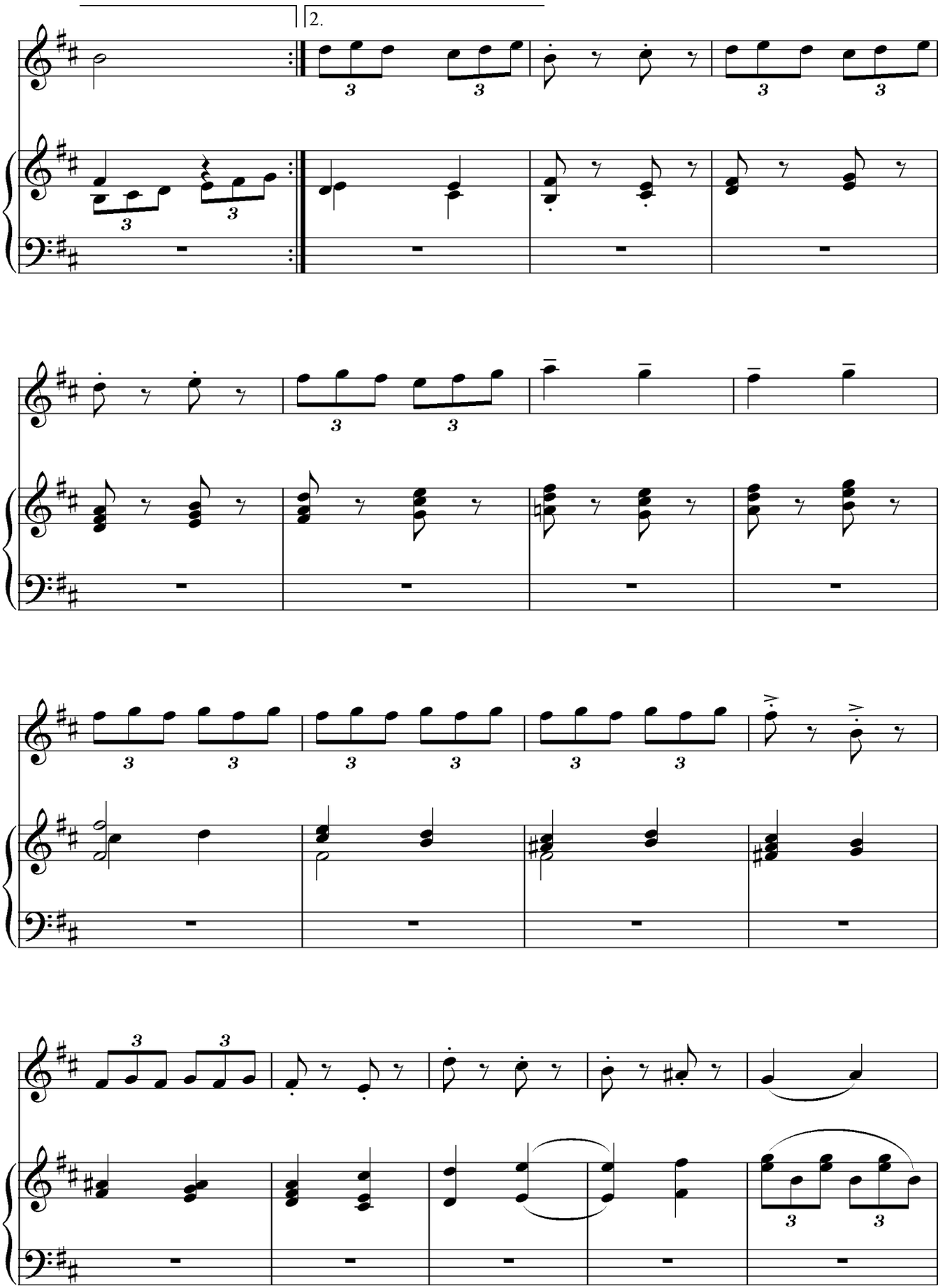


GRUZINCHA RAQS

Allegro

N.Narimanidze musiqasi.

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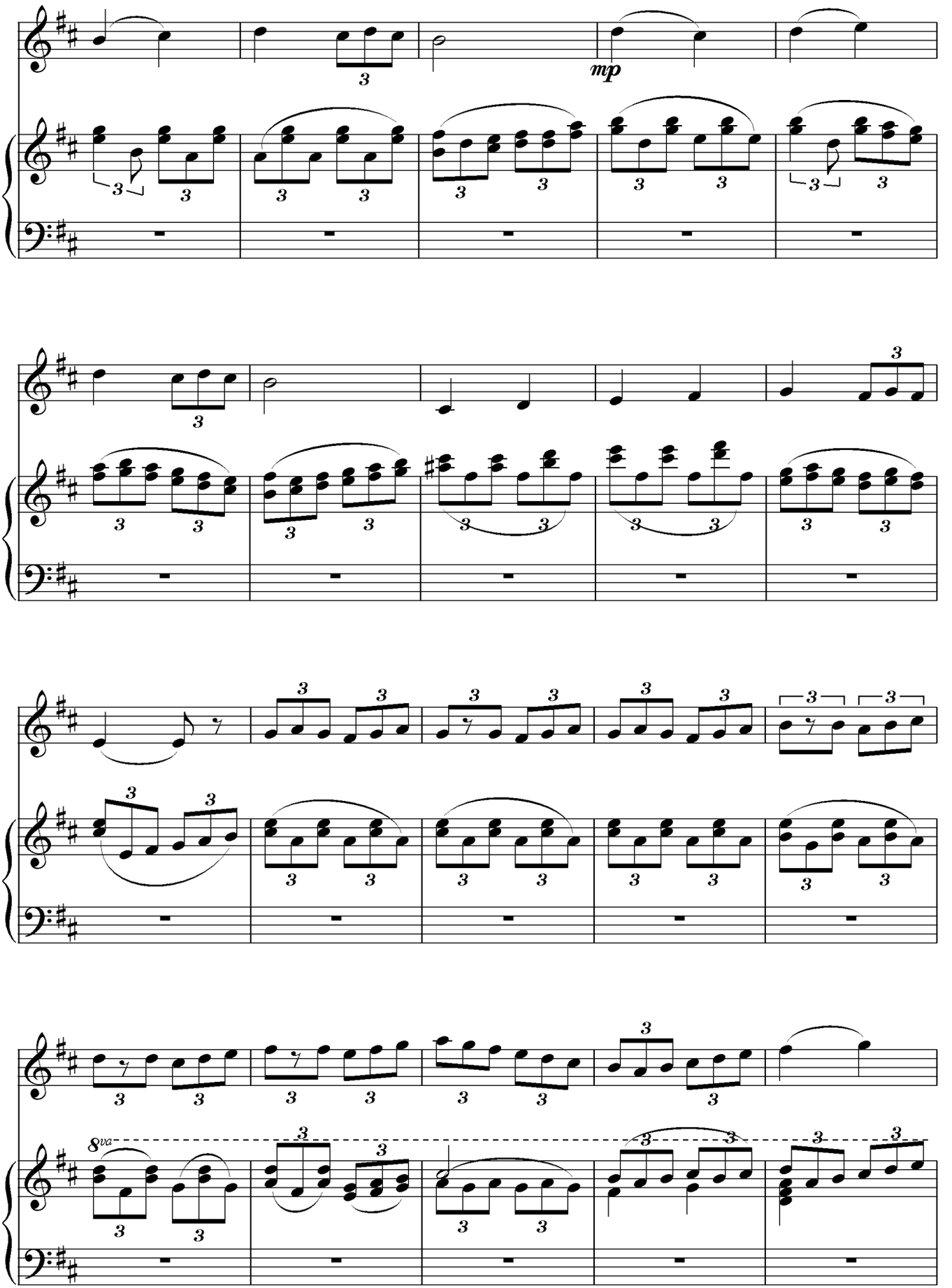
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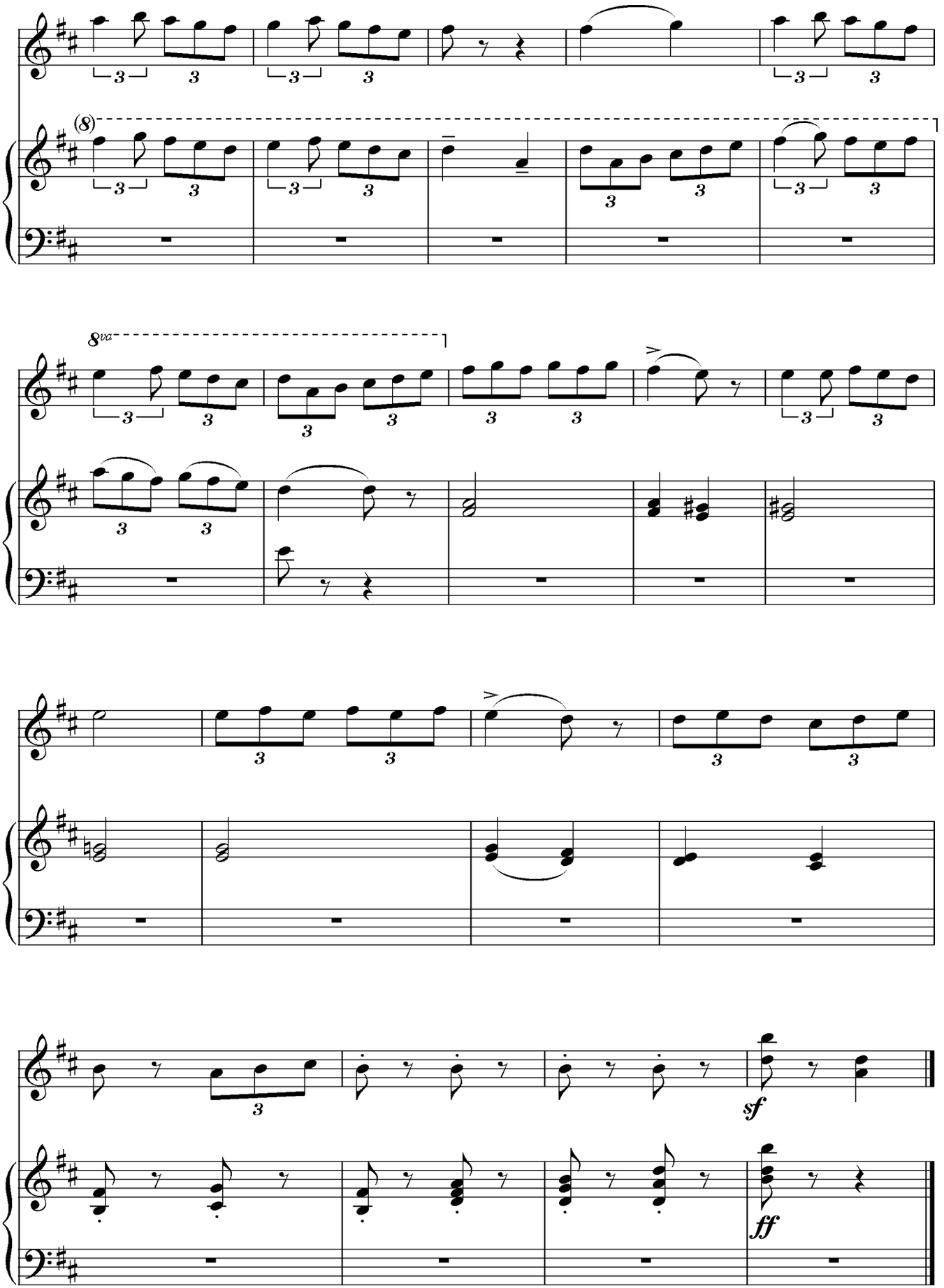
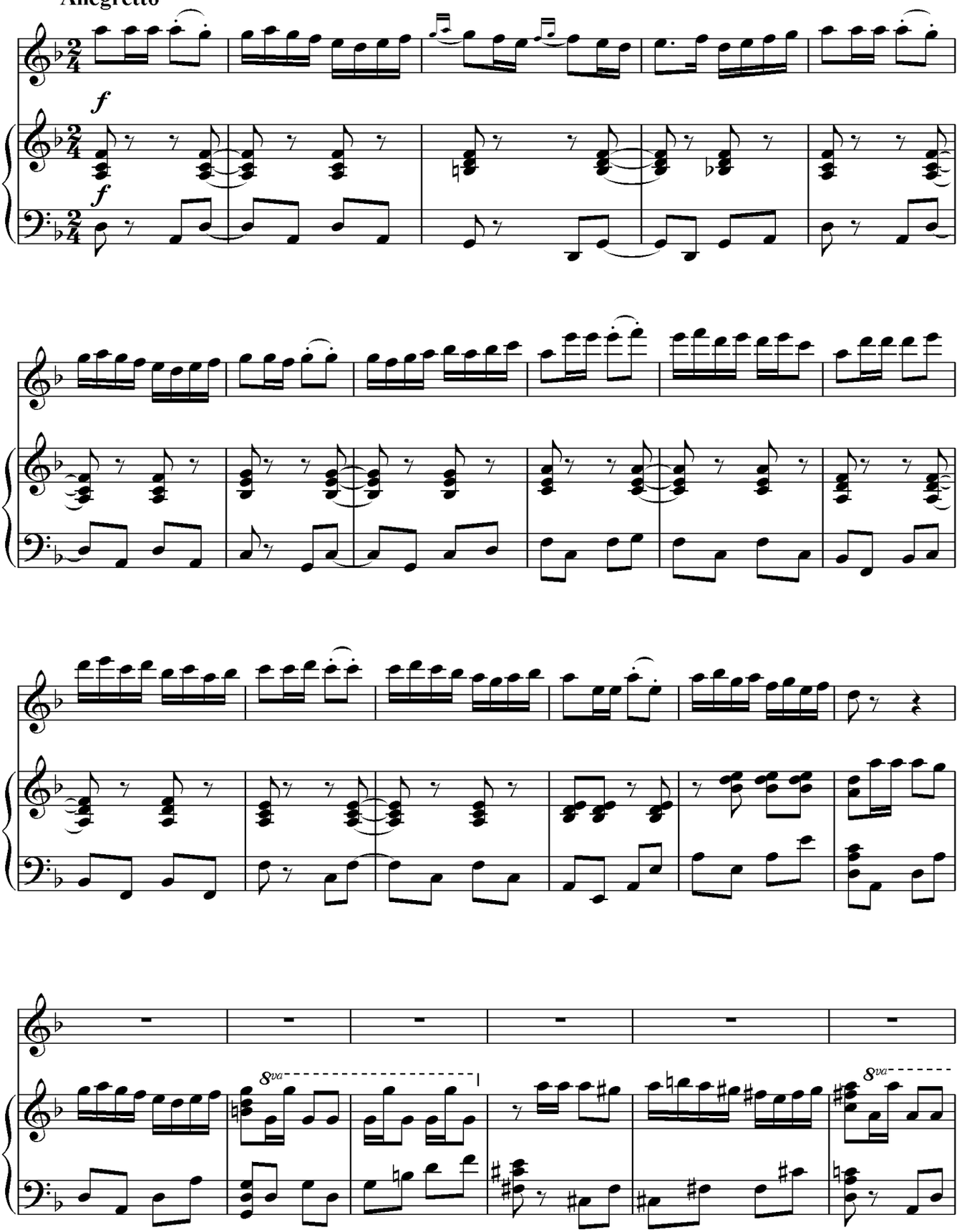

(8)
8va
sf
ff

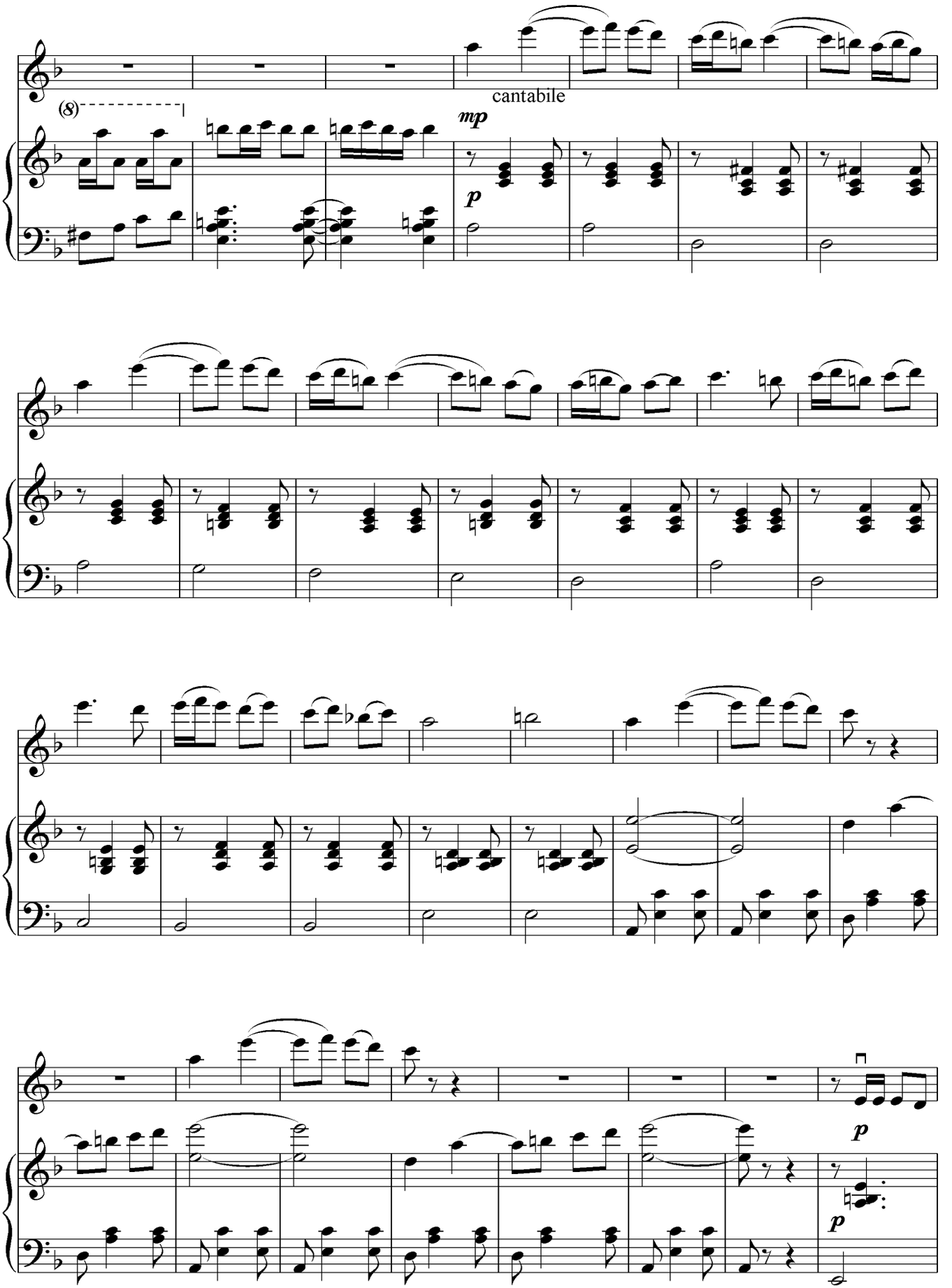
SONATINA

(g'ijjak va fortepiano uchun)

O.Abdullayeva musiqasi.

Allegretto

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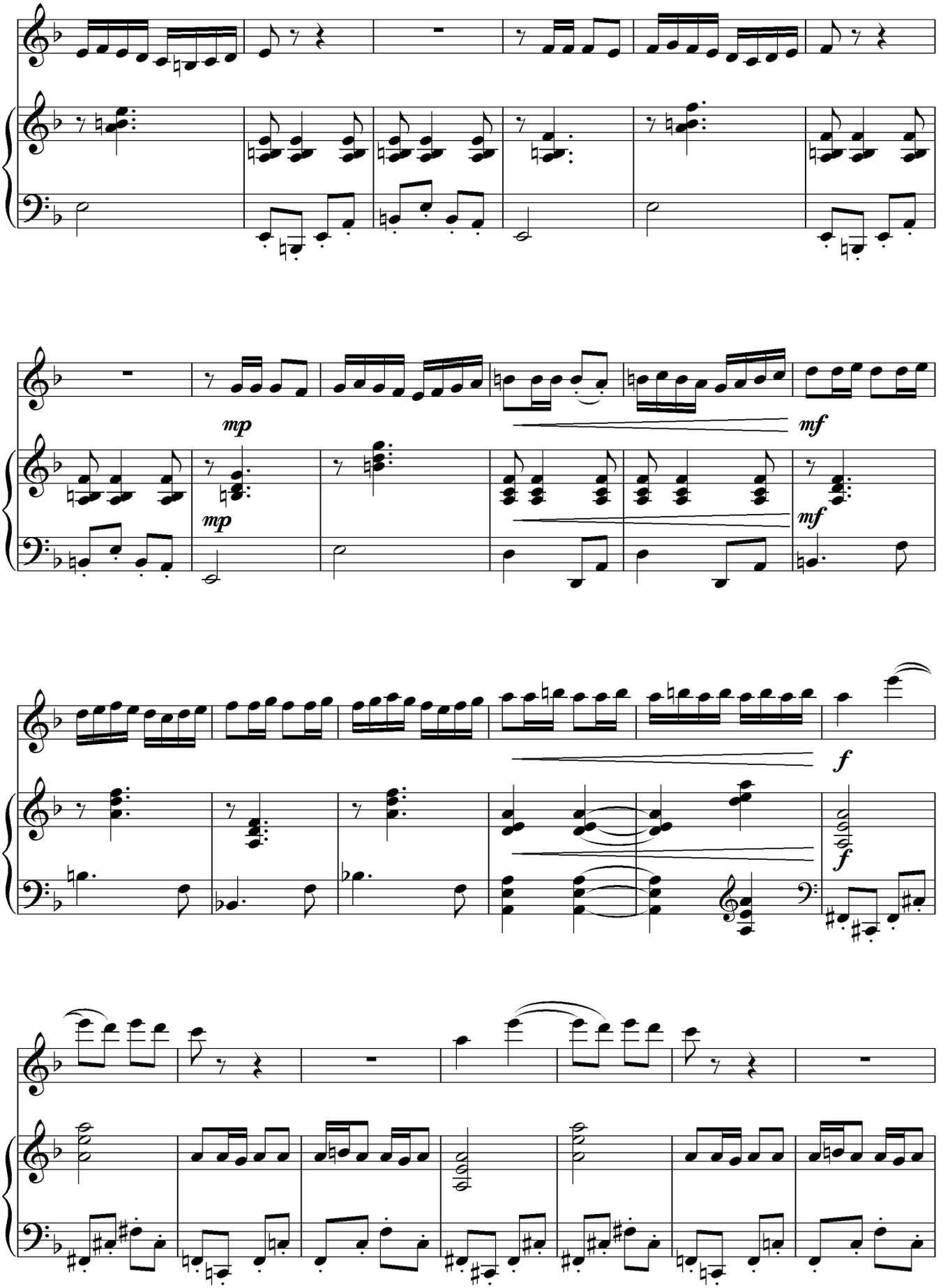
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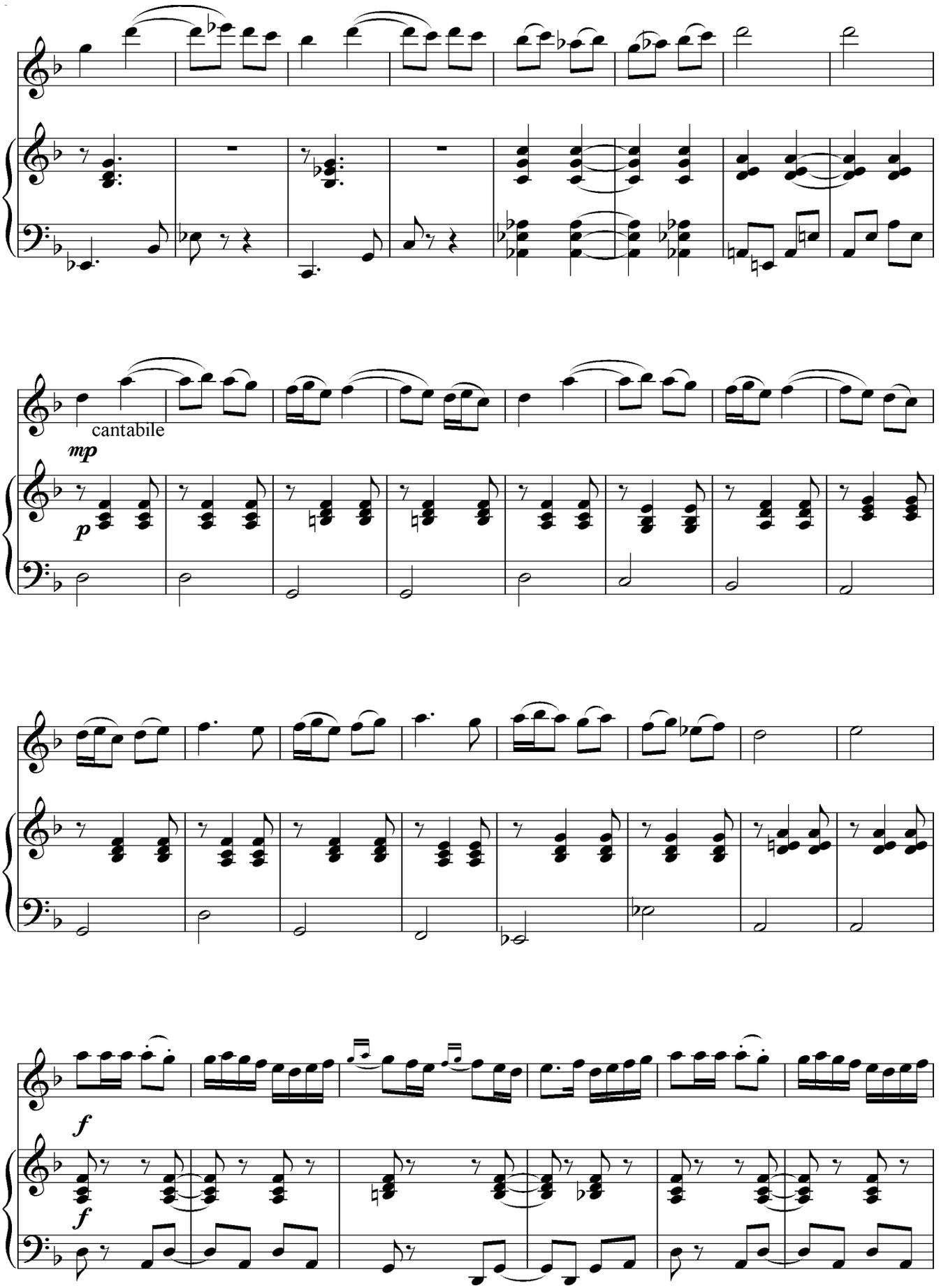
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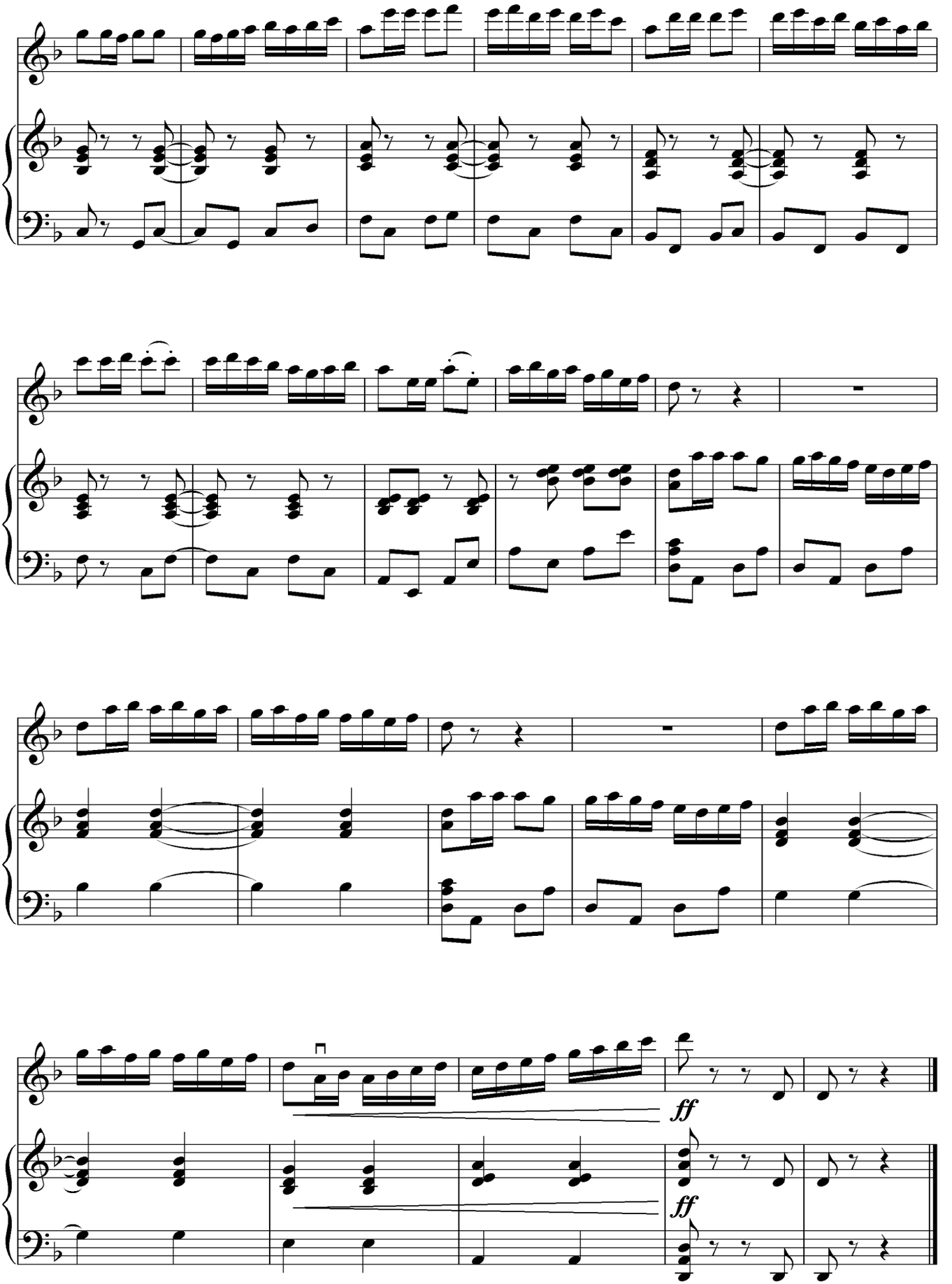
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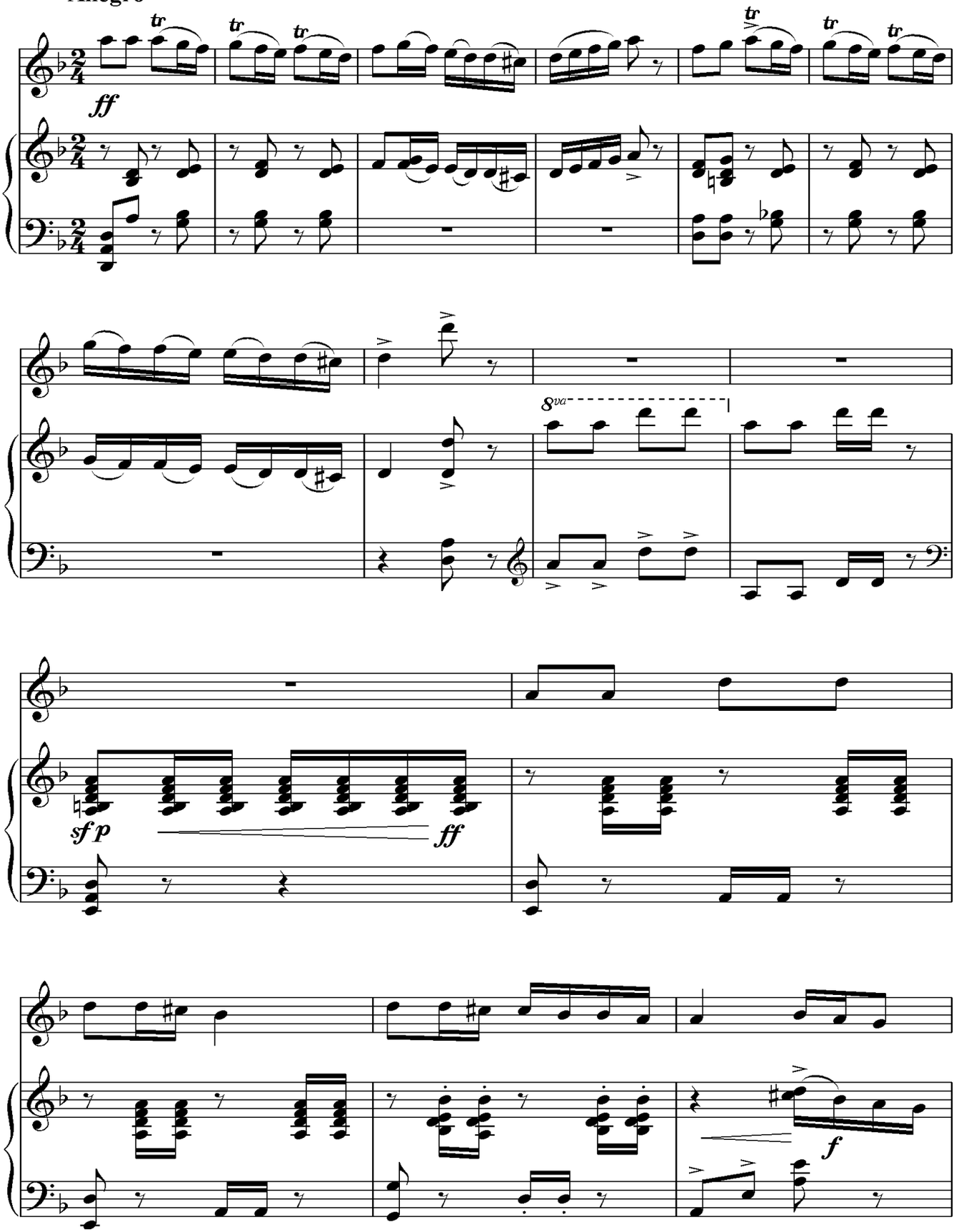
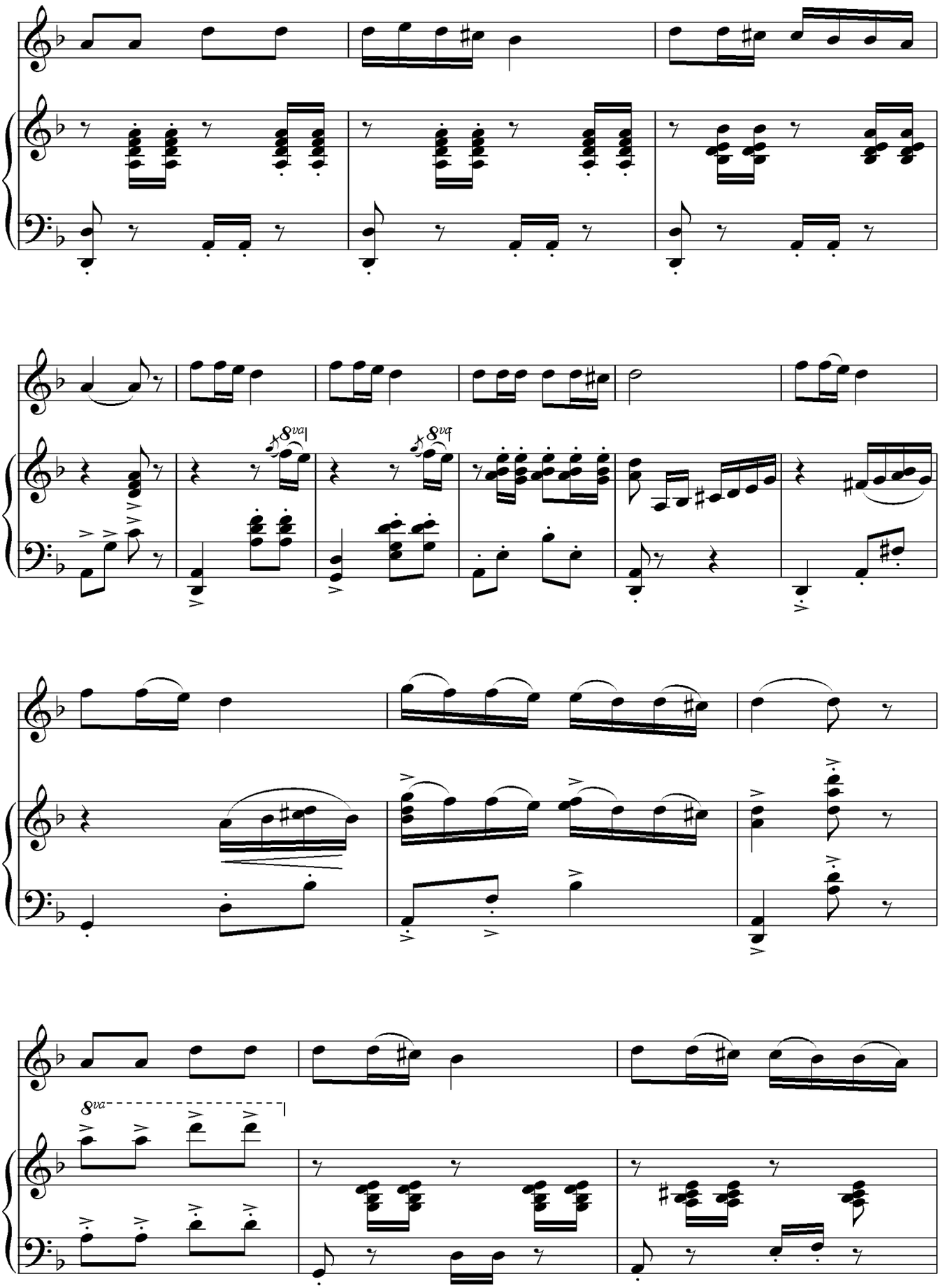
ASLAN QO‘SHIG‘I

("Ertalab" kinofilmidan)

F.Amirov musiqasi.

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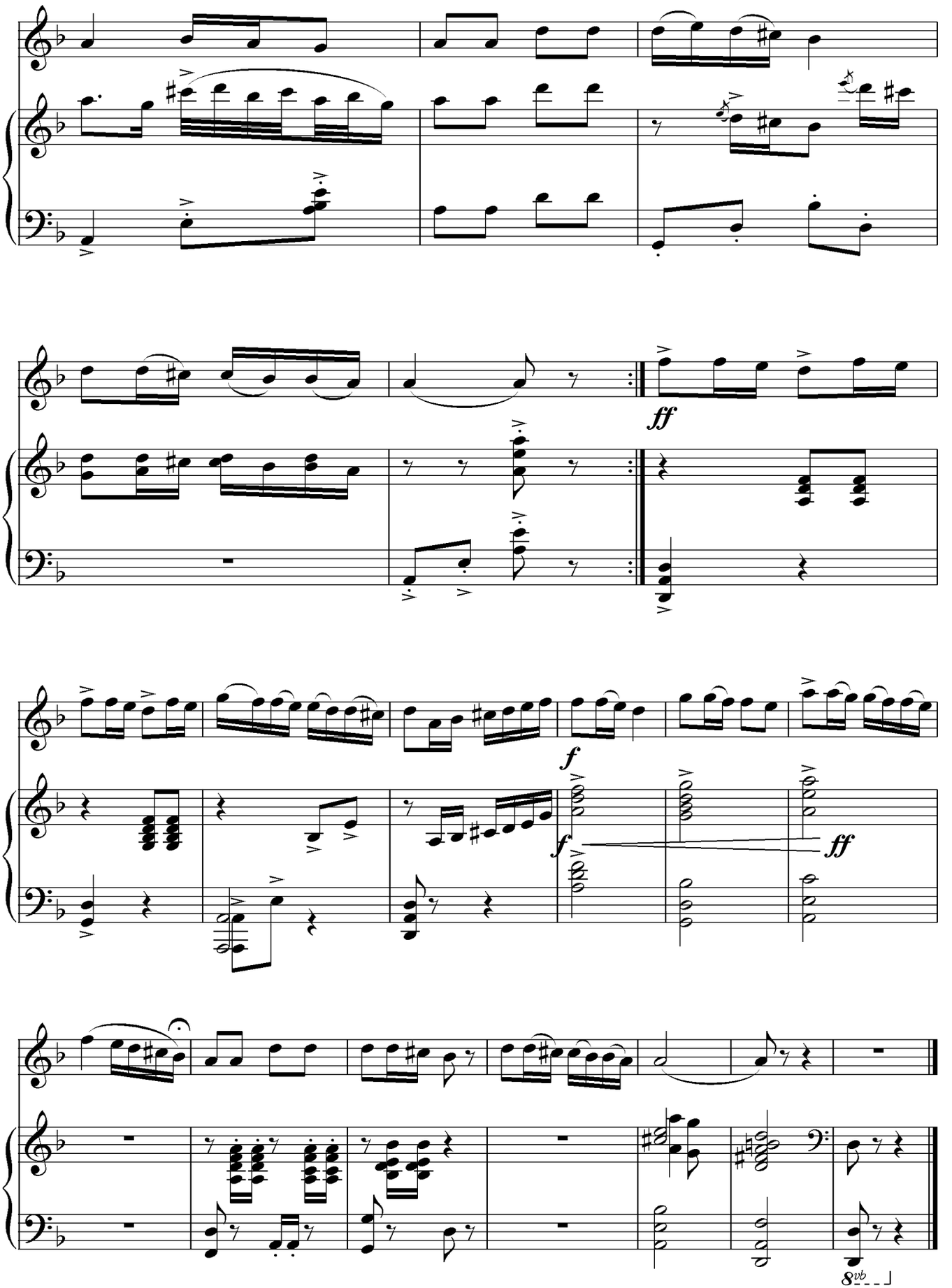
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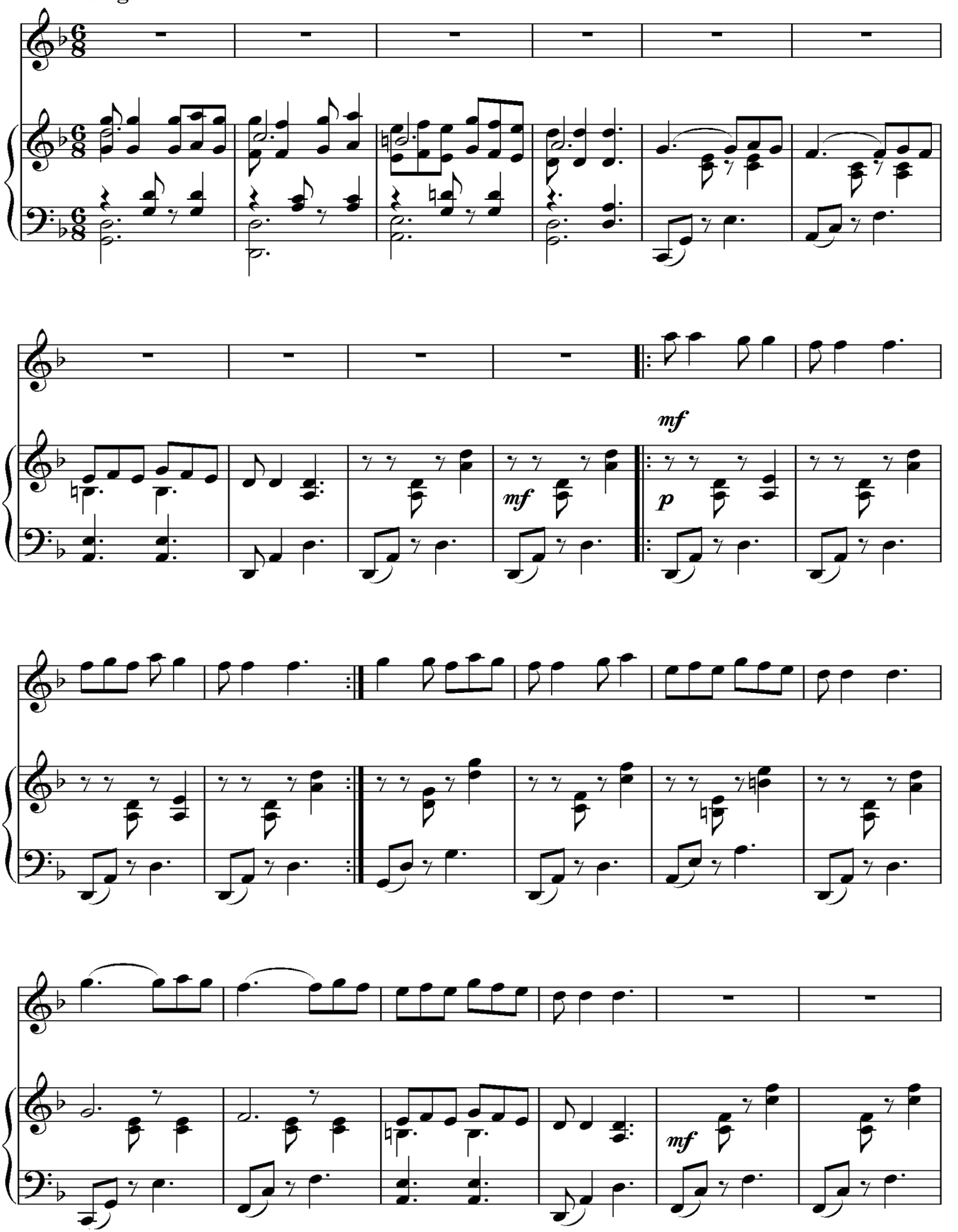
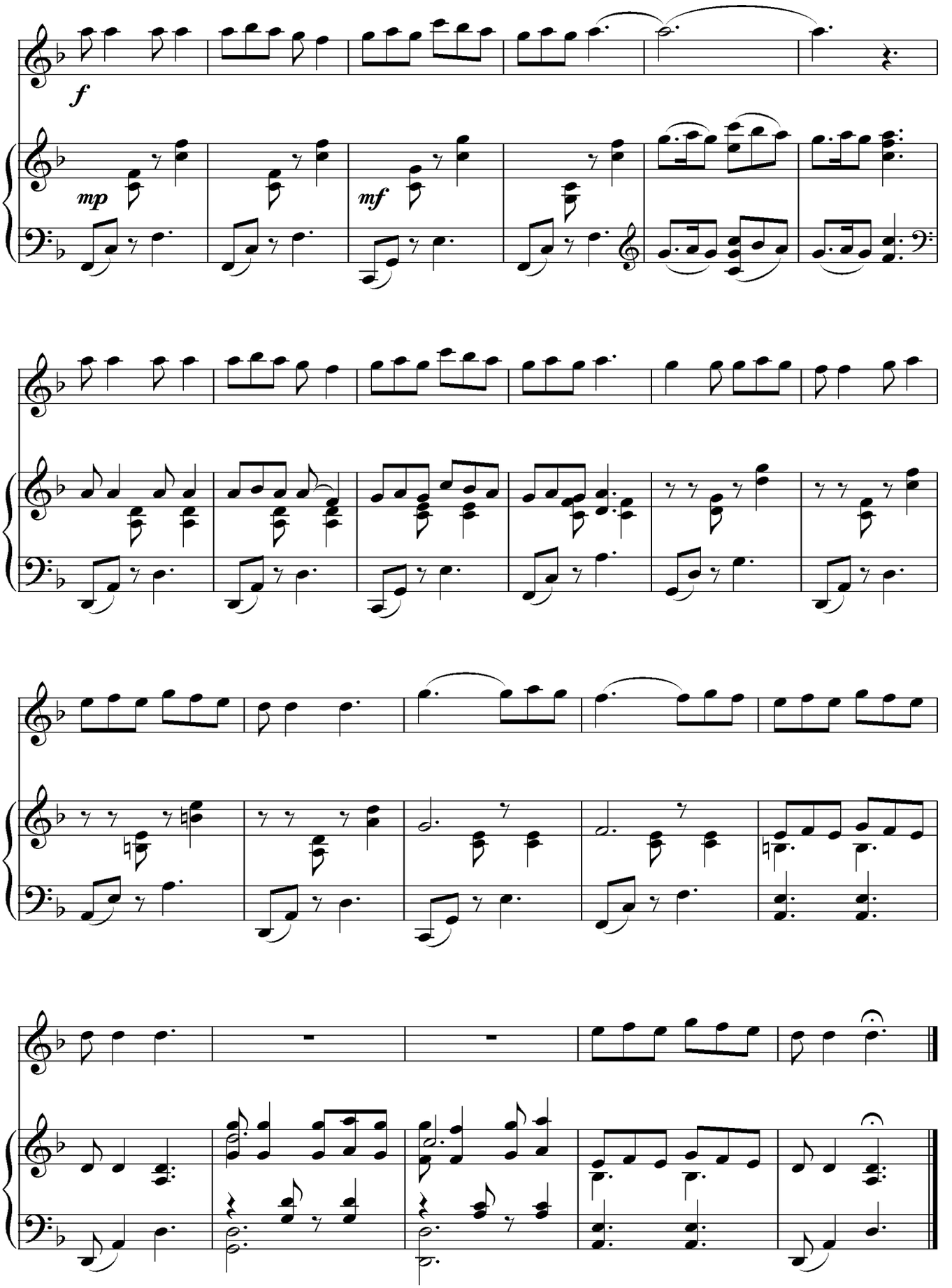
8vb

SHOHI SO‘ZANA

A.Muhamedov musiqasi.

Allegretto




f
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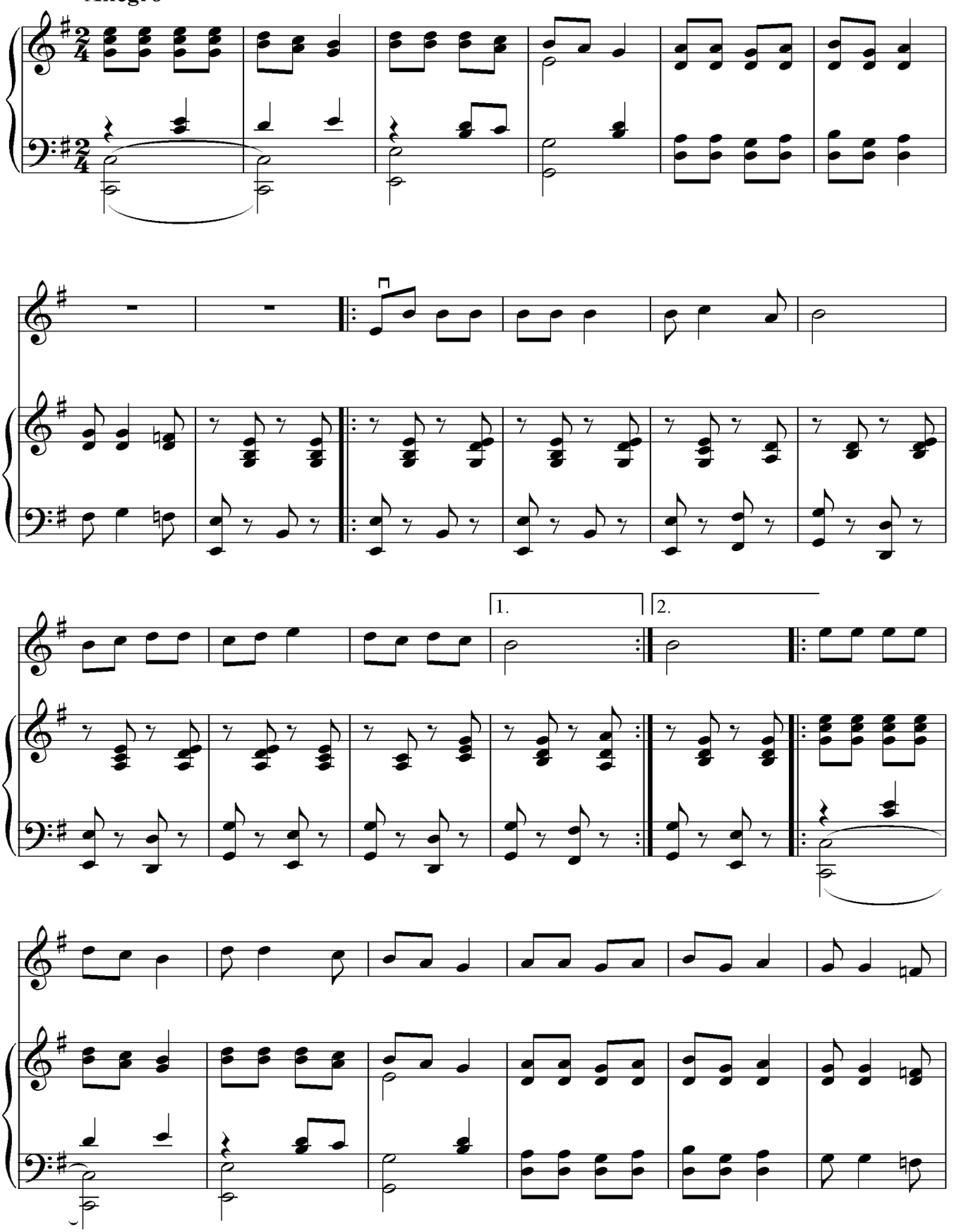
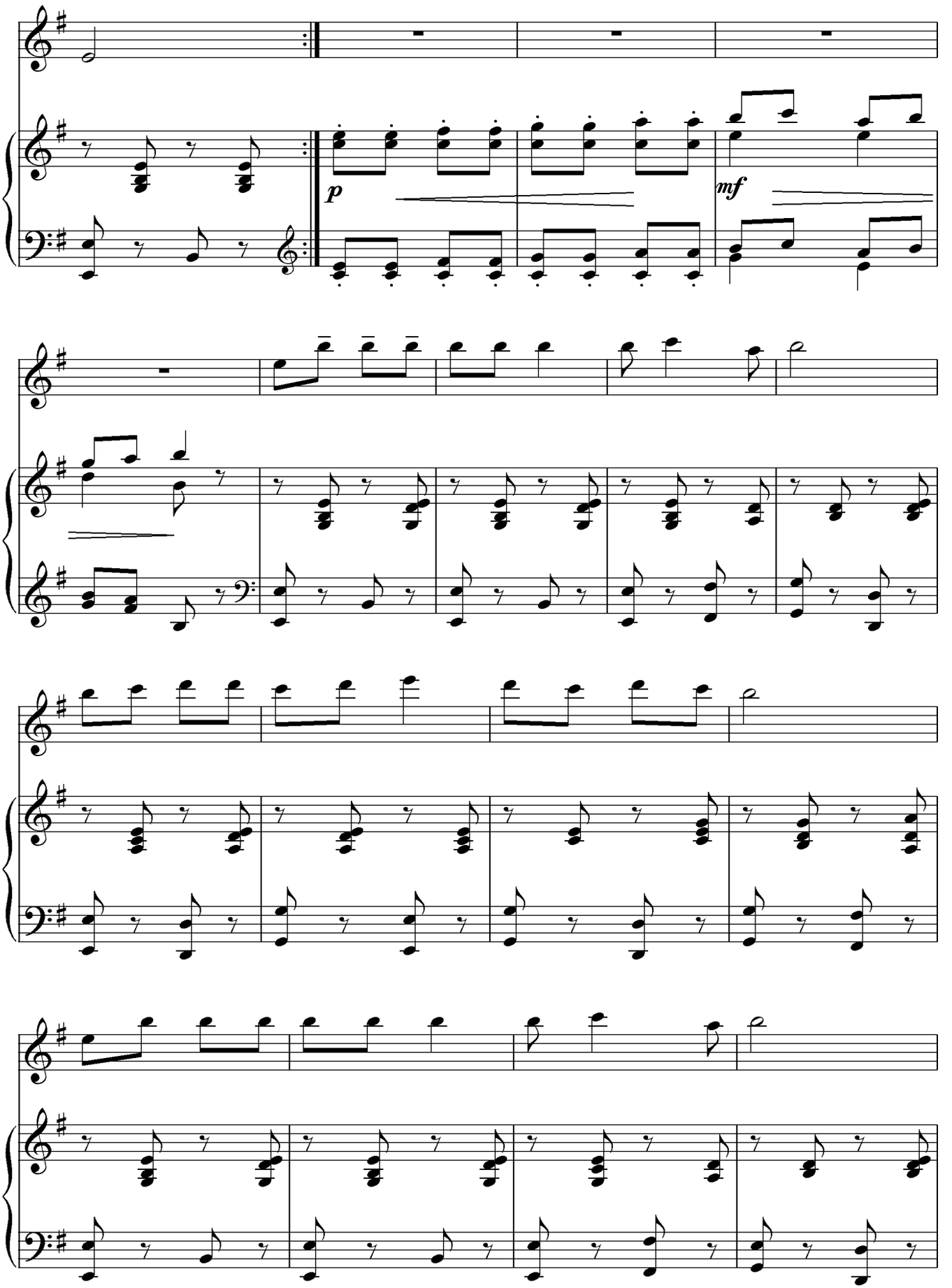
mf

OHANGARON

M.Leviyev musiqasi.

Allegro

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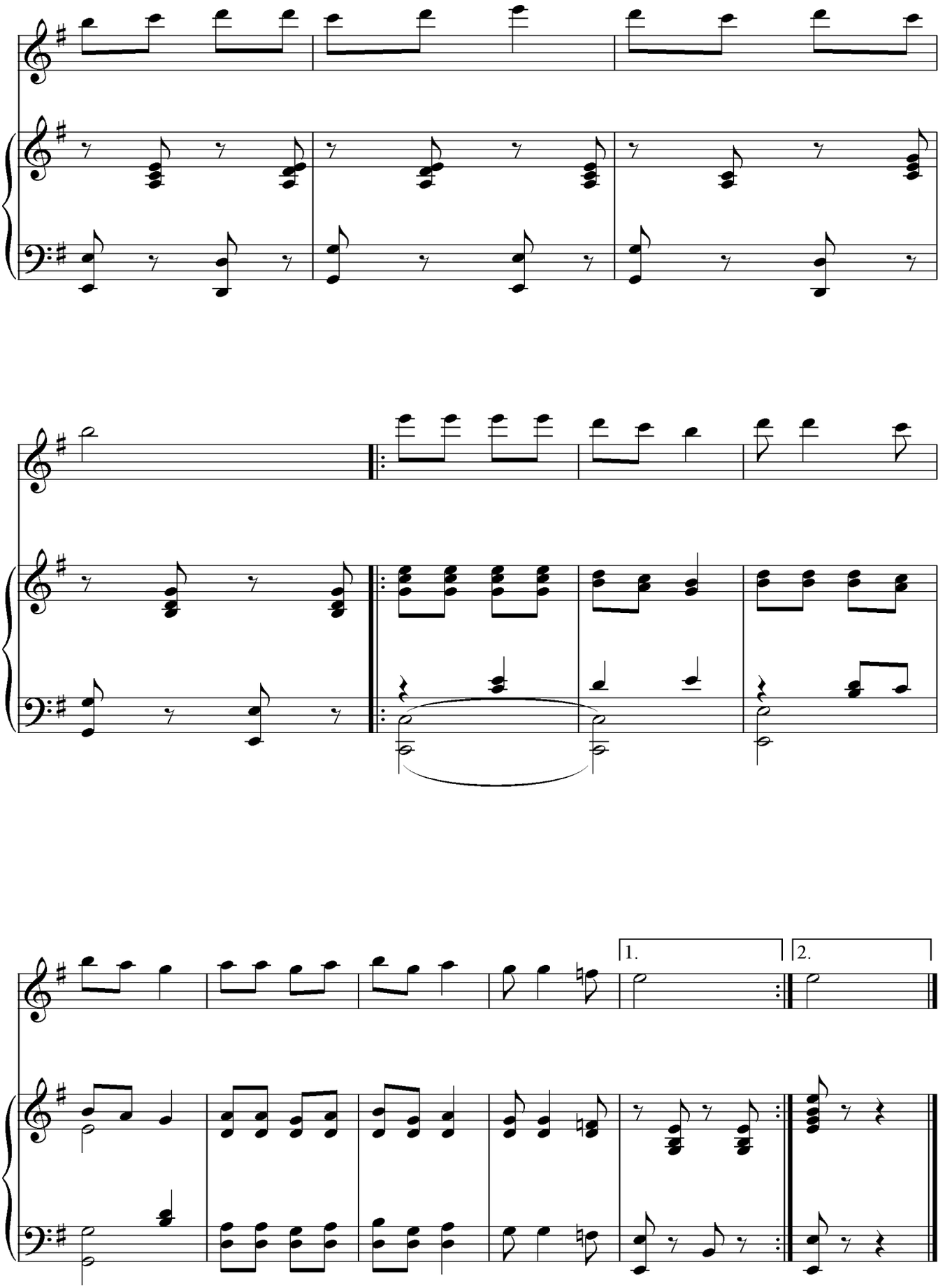
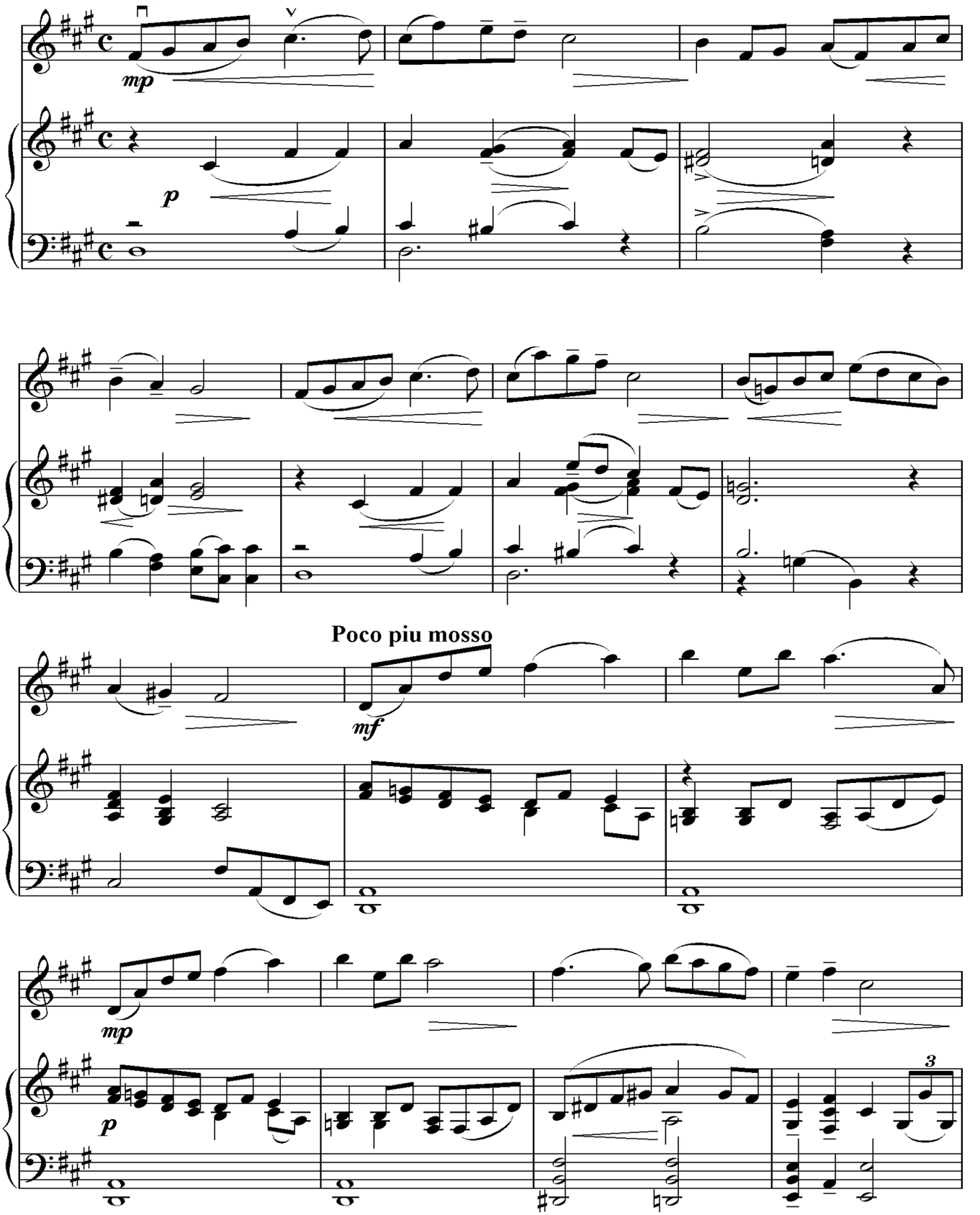

1.
2.

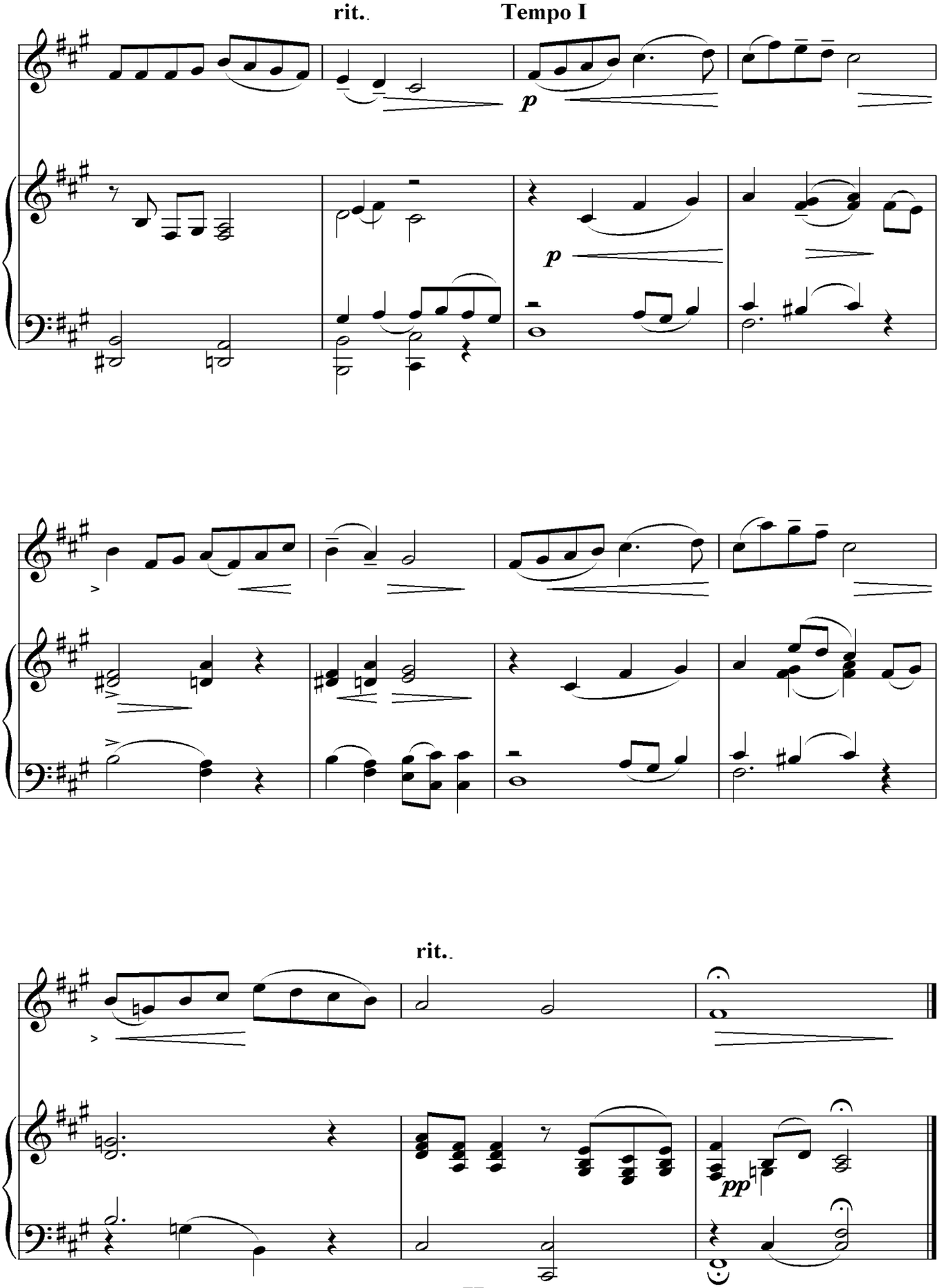
ТРОПИНКА В ЛЕСУ

(O‘rmondagi so‘qmoq yo‘l)

A.Komarovskiy musiqasi.

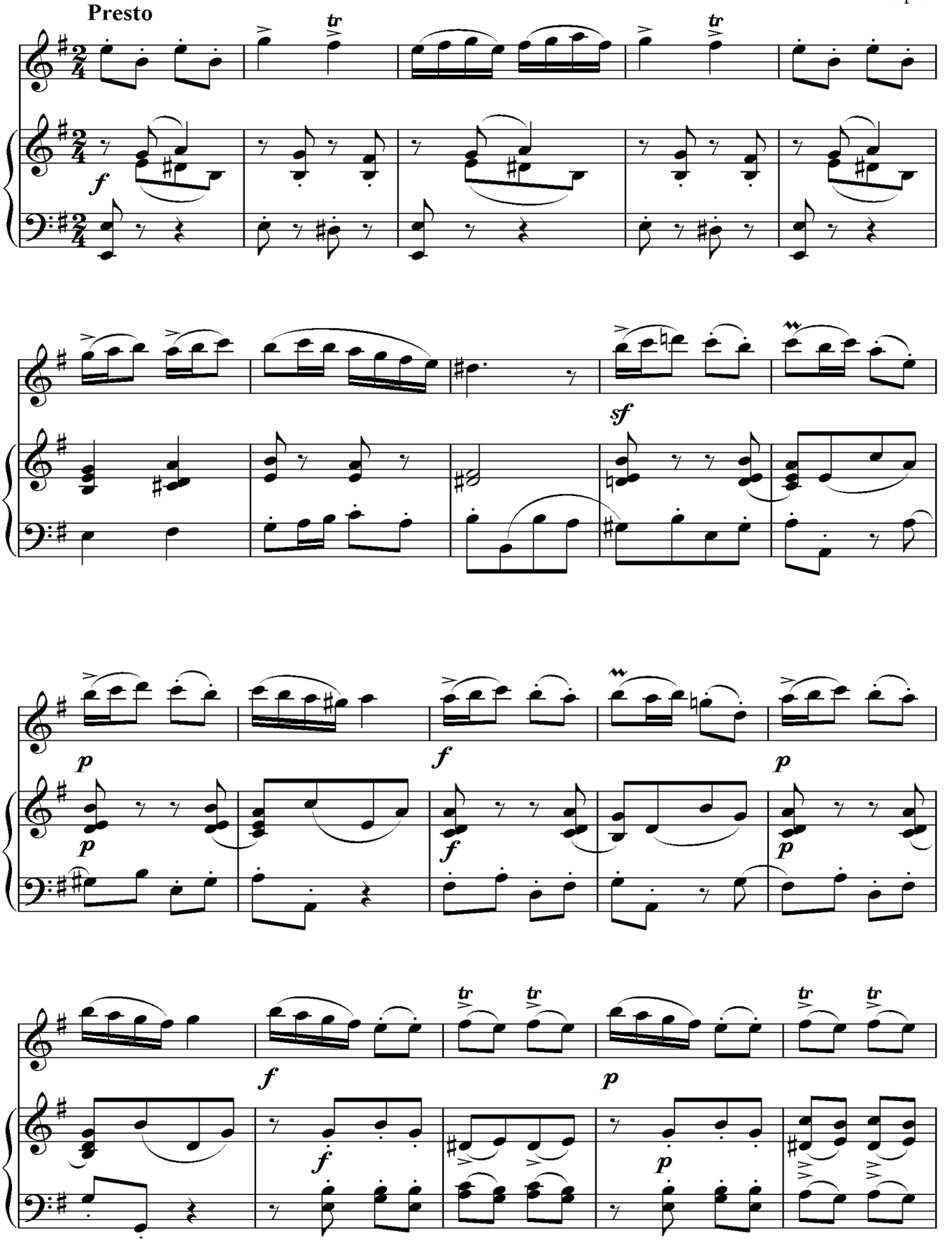
Andante espressivo (Shoshilmasdan, ifodali)

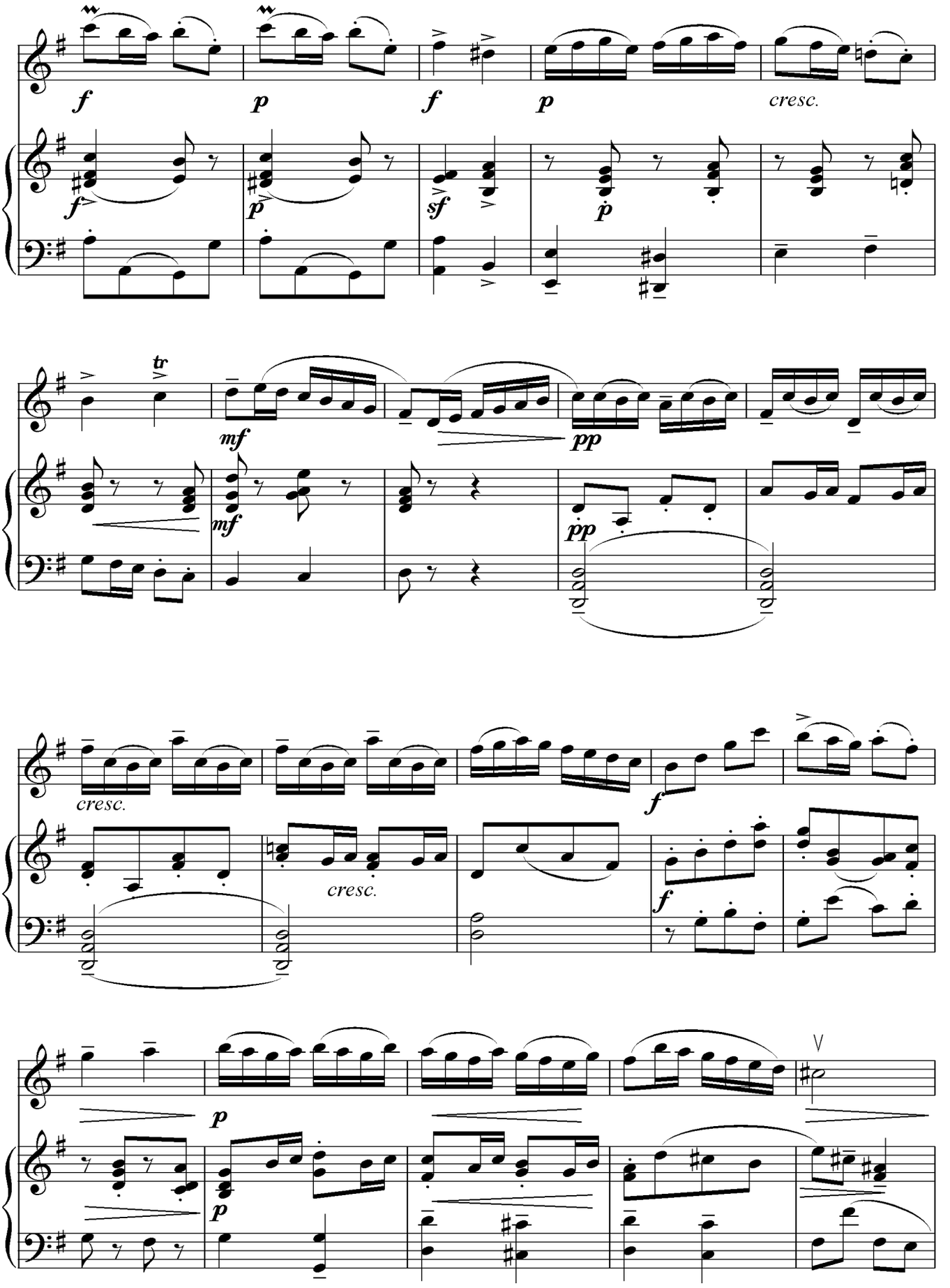



rit.
Tempo I
p
p
rit.
pp

PRESTO

J.Ober musiqasi.




f
p
f
p
cresc.
f
p
sf
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mf
mf
pp
pp
cresc.
cresc.
f
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p
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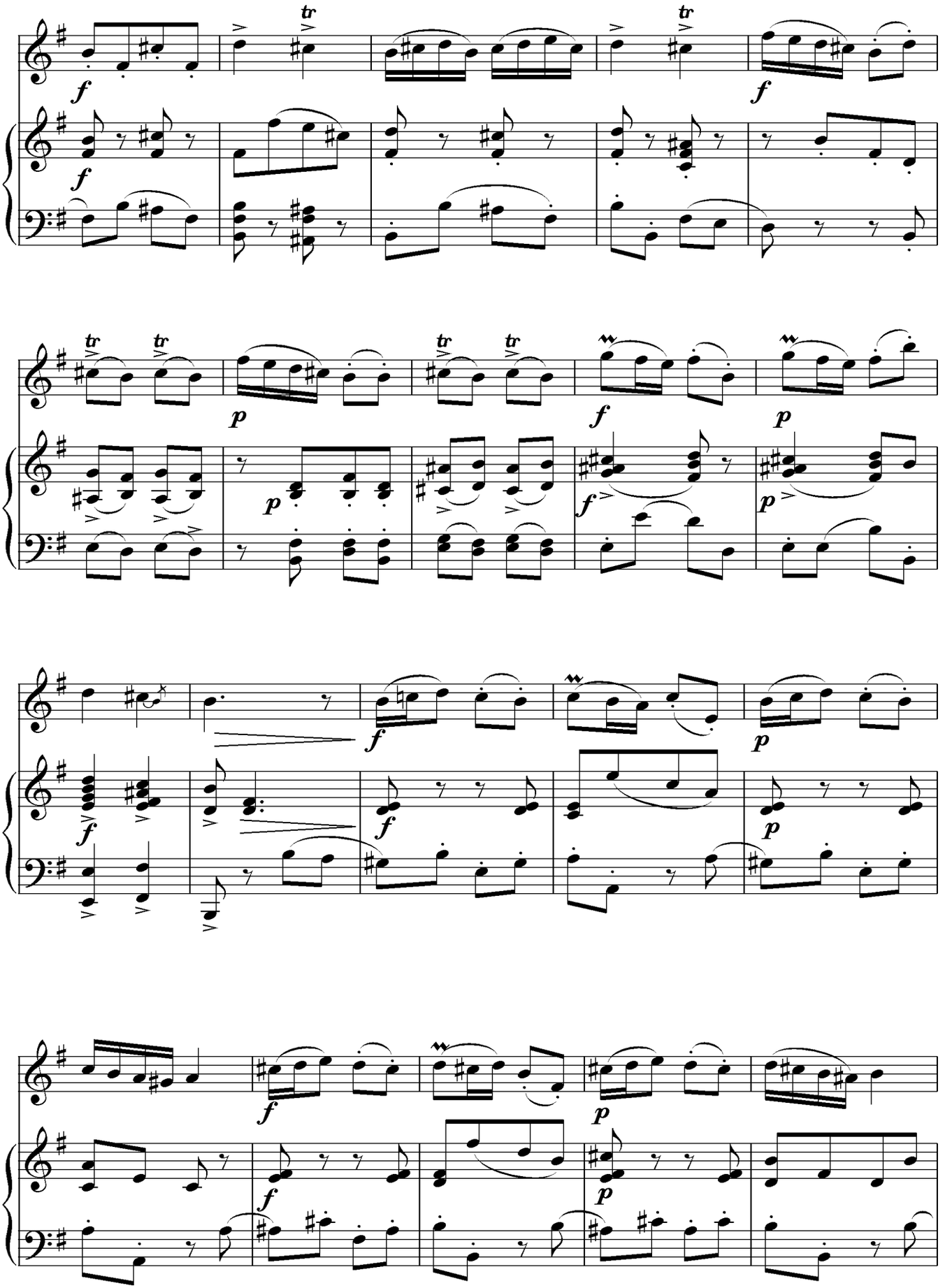
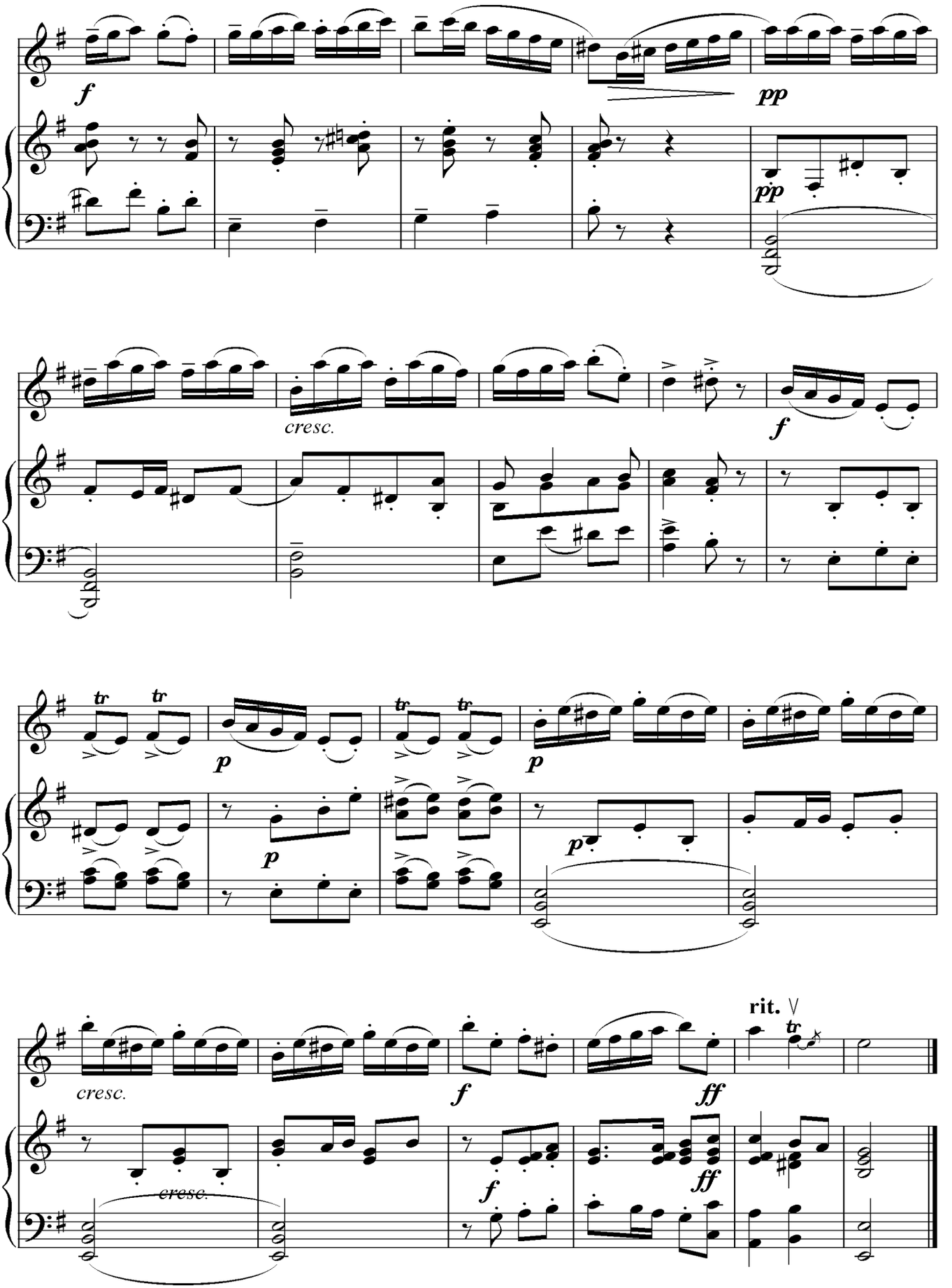
V



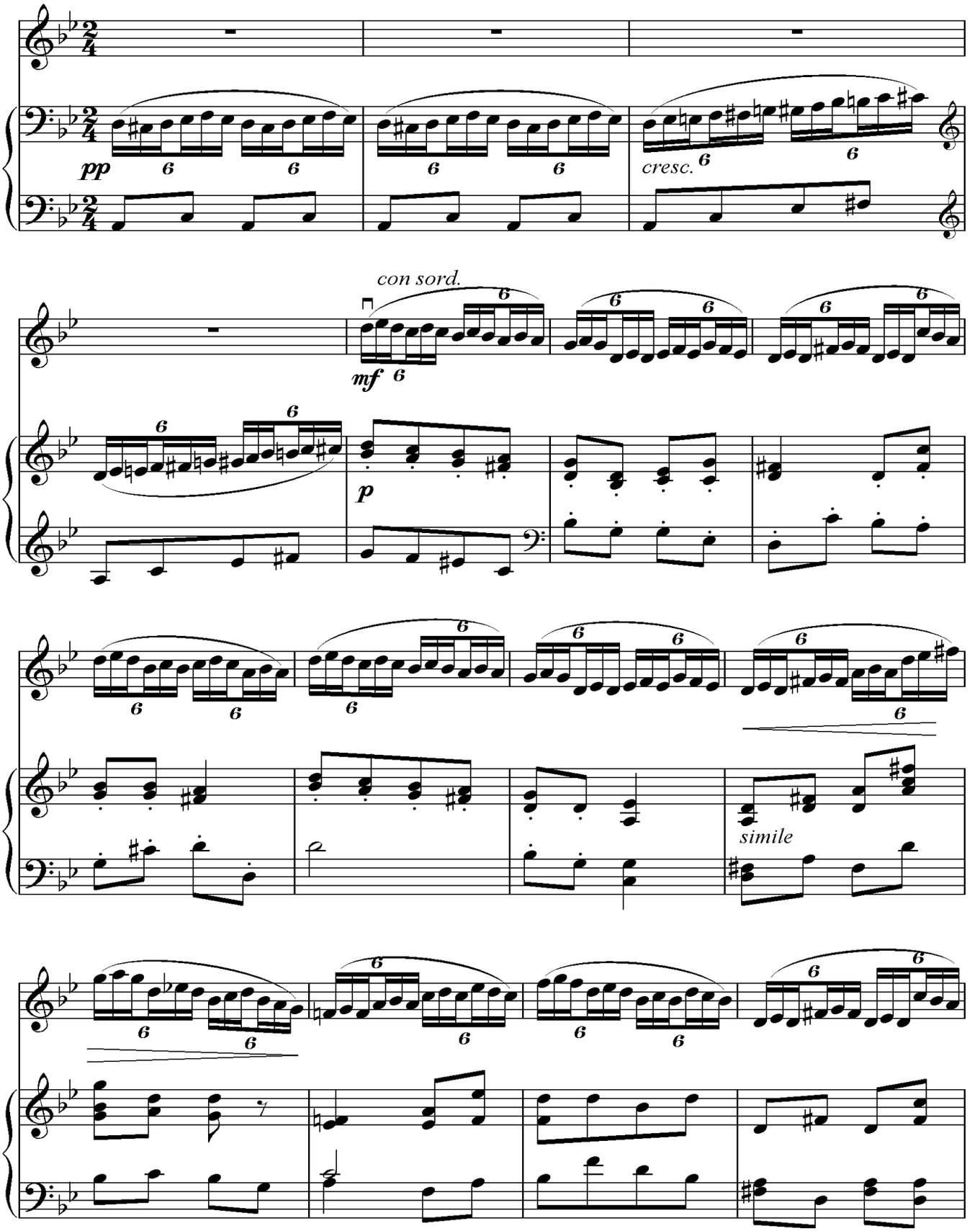

f
pp
pp
cresc.
f
p
p
p
p
cresc.
cresc.
f
f
ff
f
ff
rit.

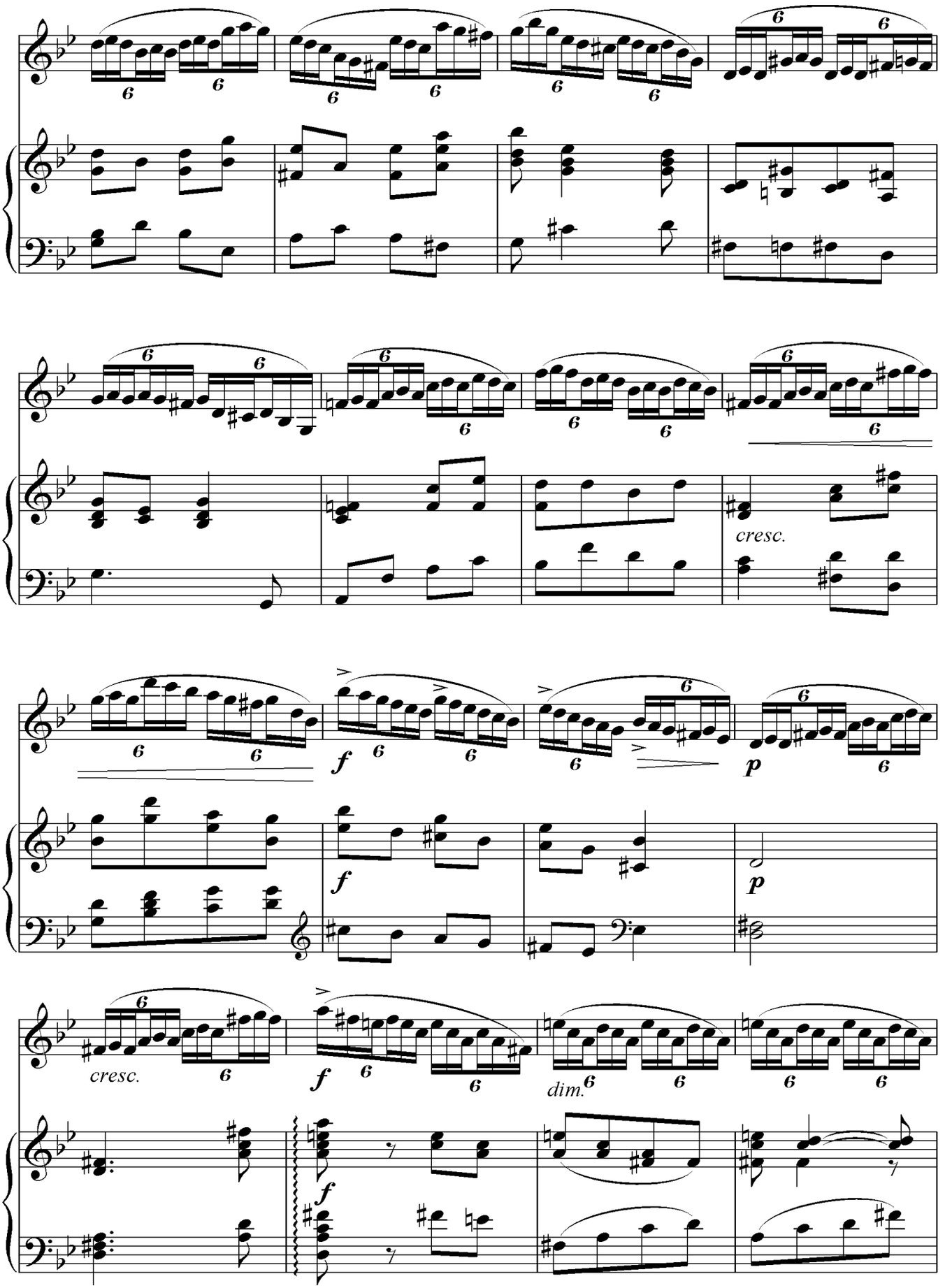
ПРЯЛКА

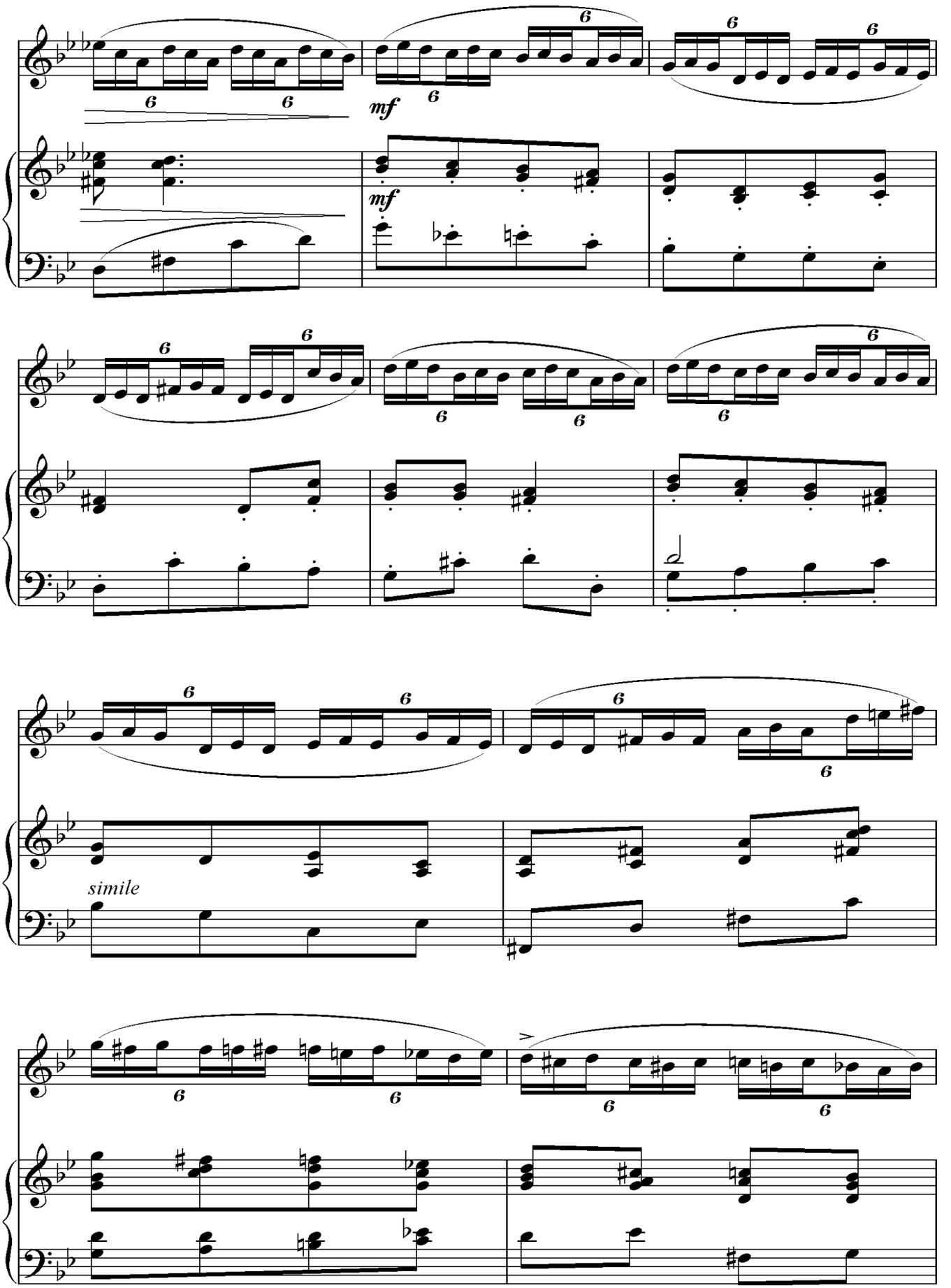
(Ip yigiradigan charx)

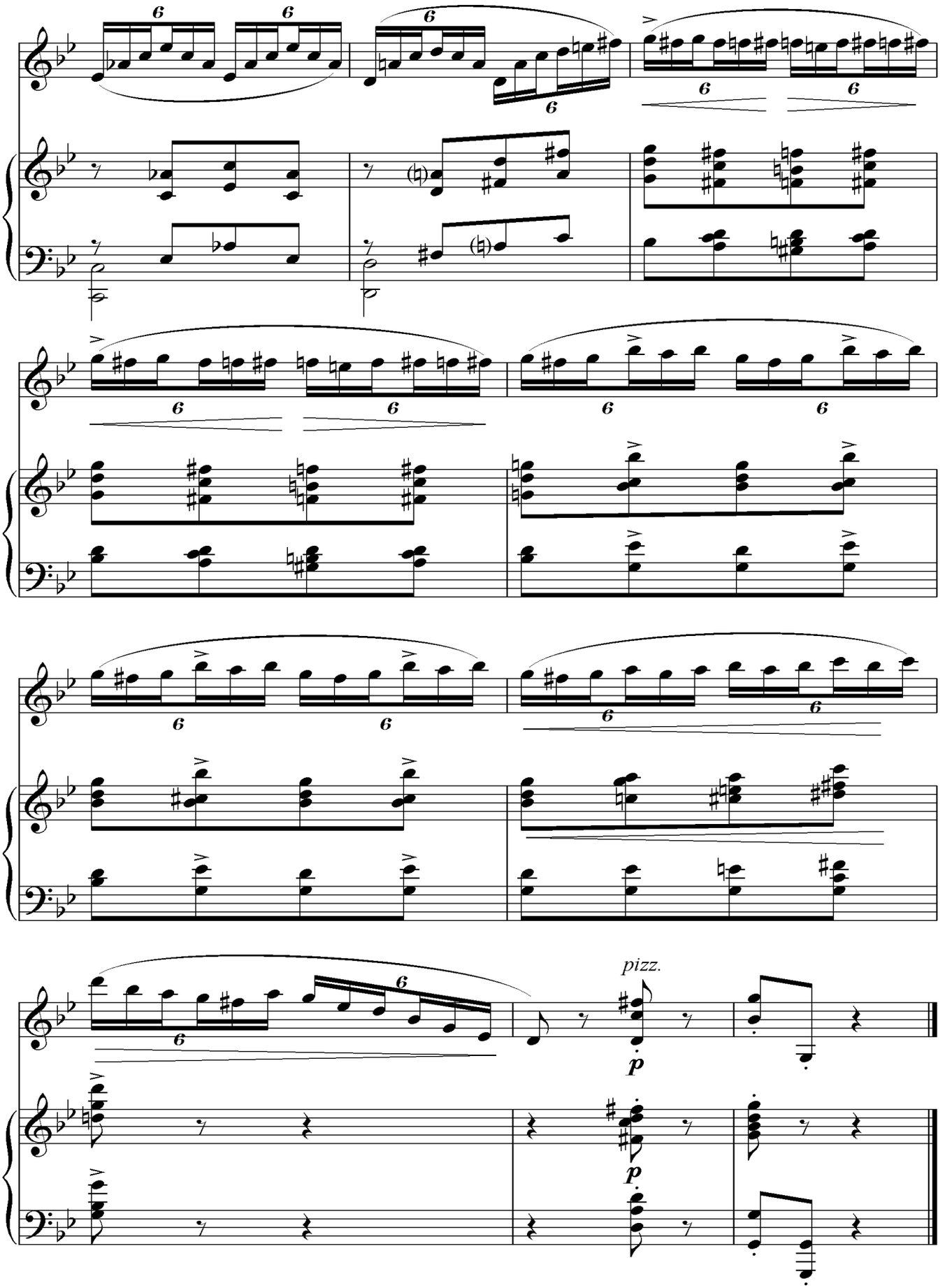
Allegro moderato

Natalya Rubinshteyn musiqasi.




cresc.
f
p
cresc.
f
dim.
f


mf
mf
simile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p
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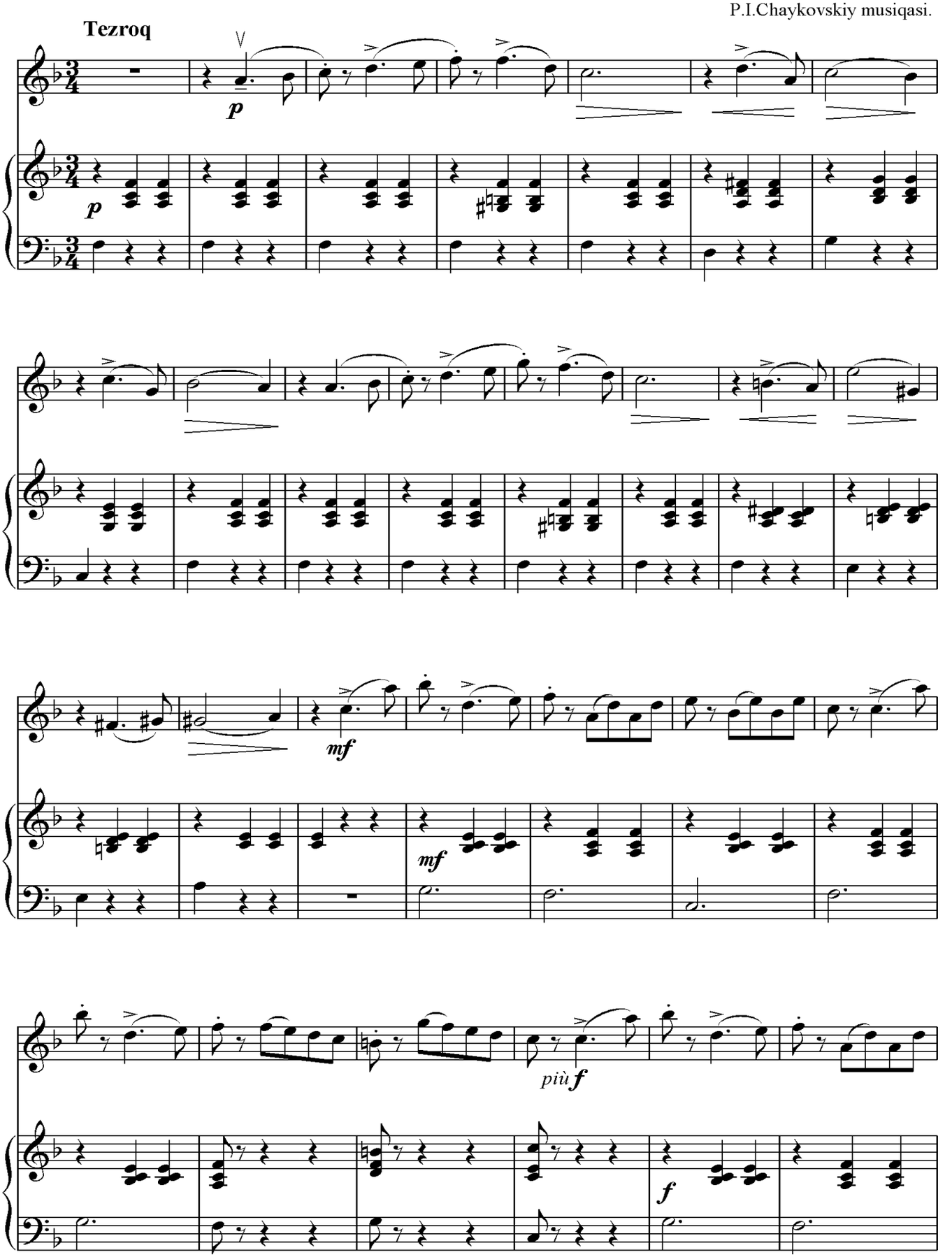
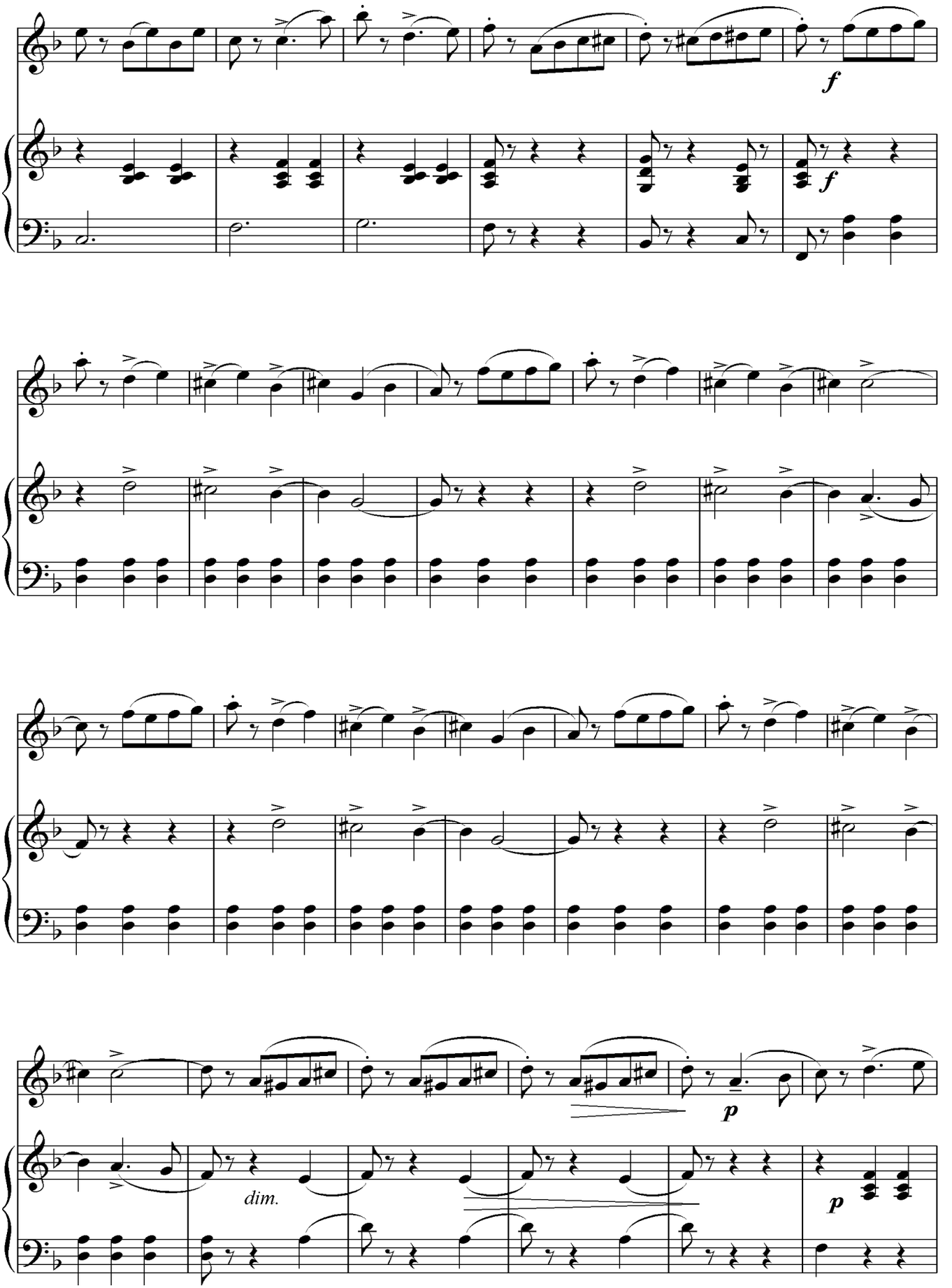
VALS

P.I.Chaykovskiy musiqasi.

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dim.
p
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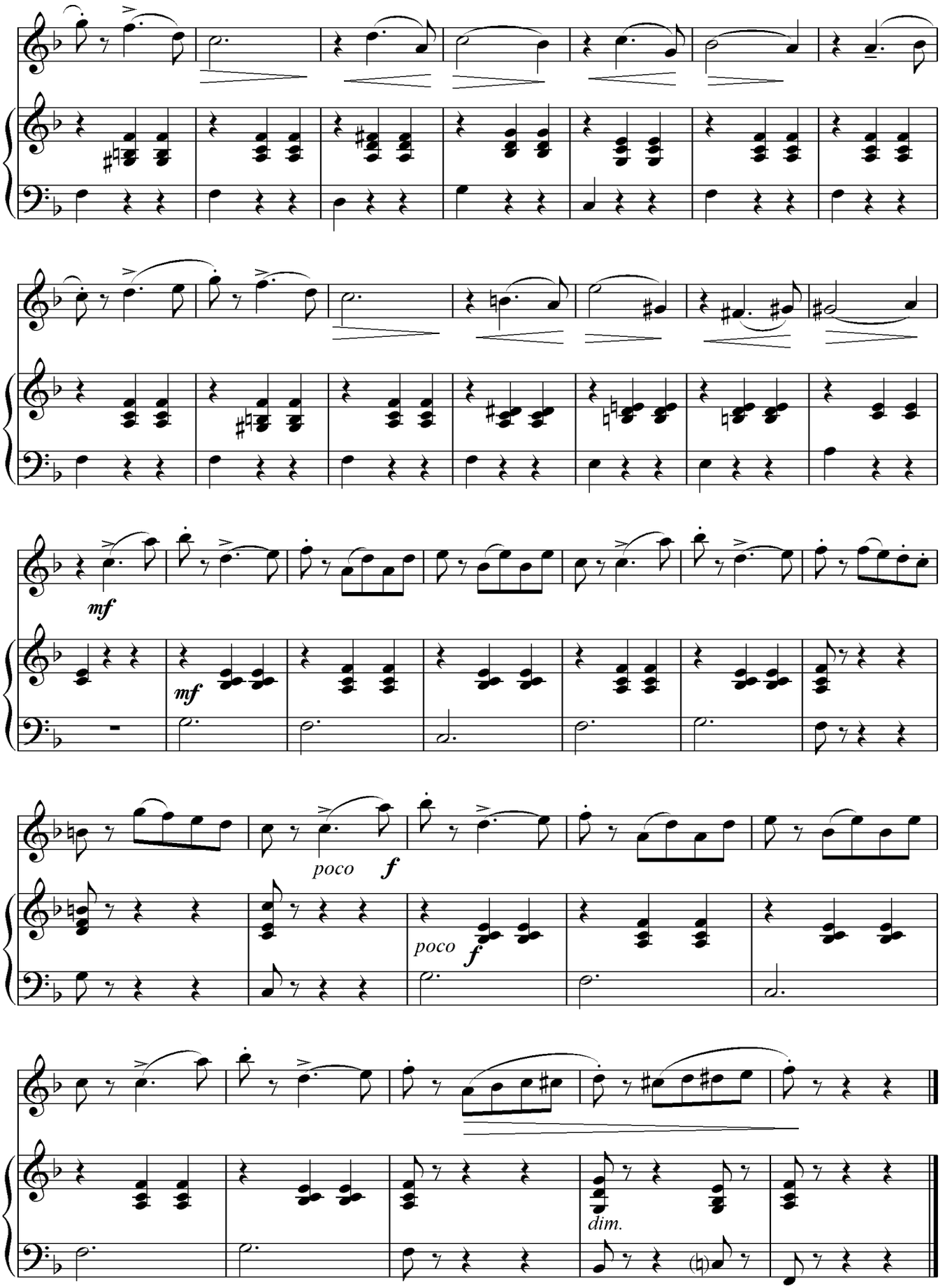
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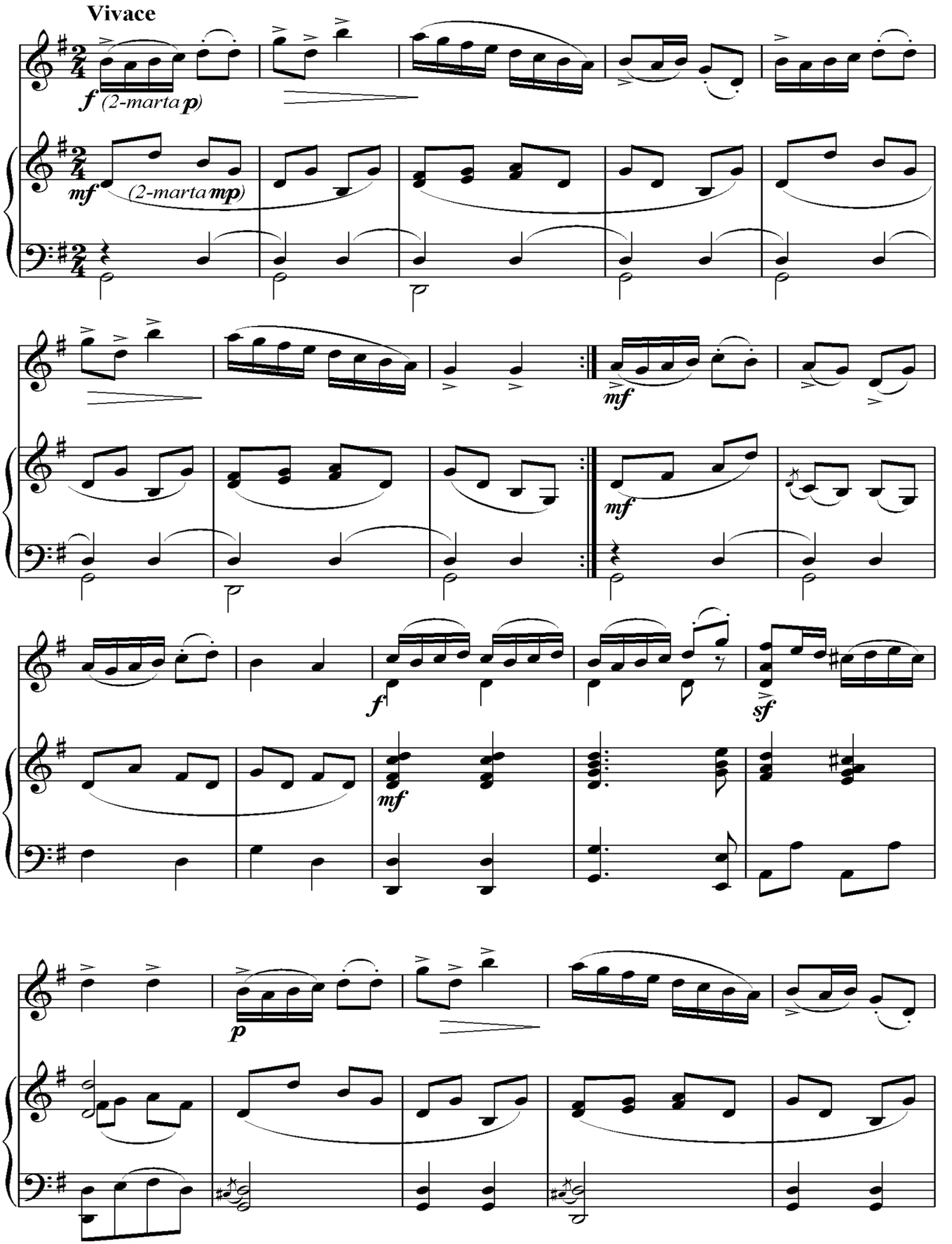
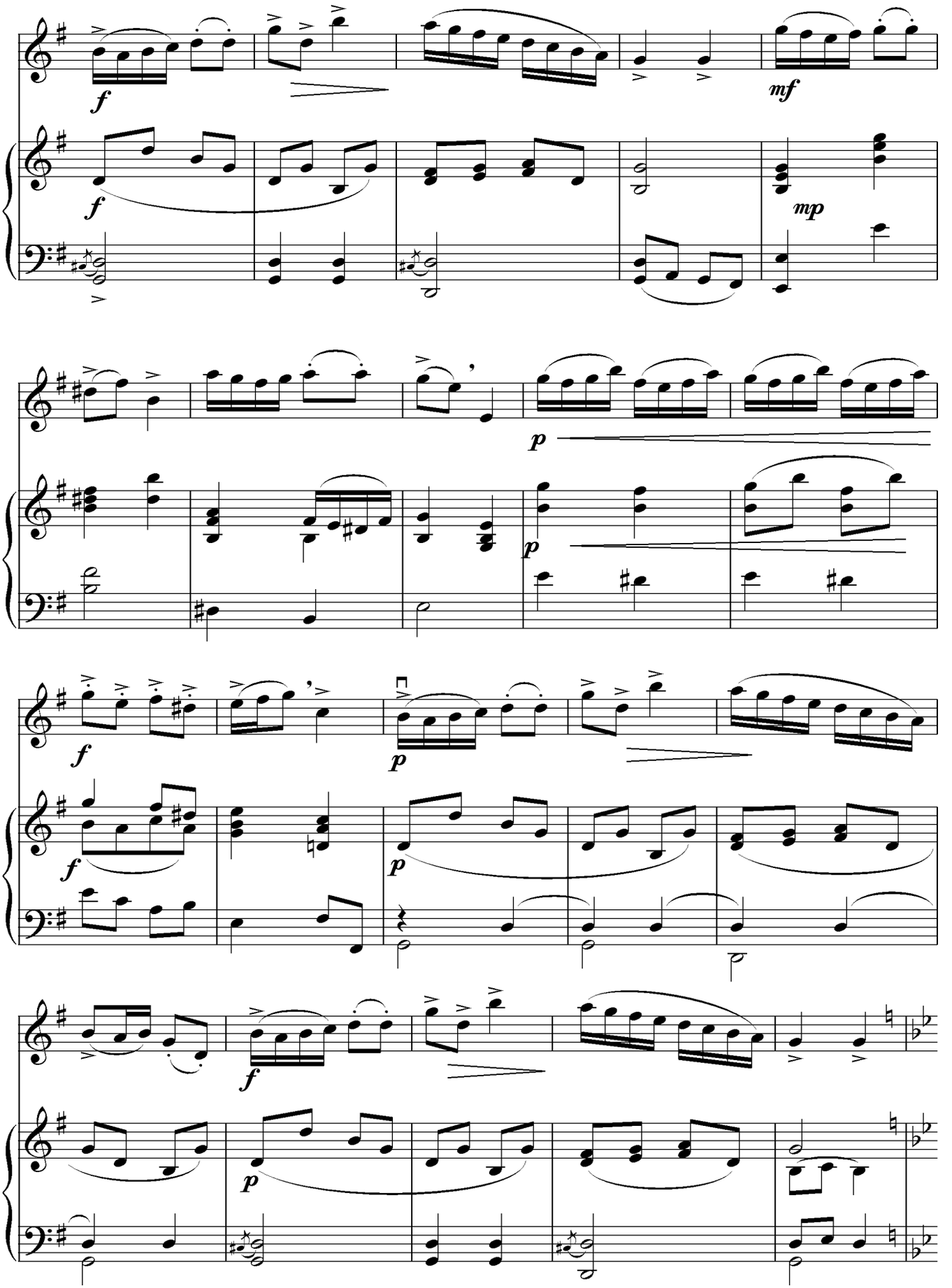
mf
poco
f
poco
f
dim.

TAMBURIN

L.Ober musiqasi.

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mf
mp
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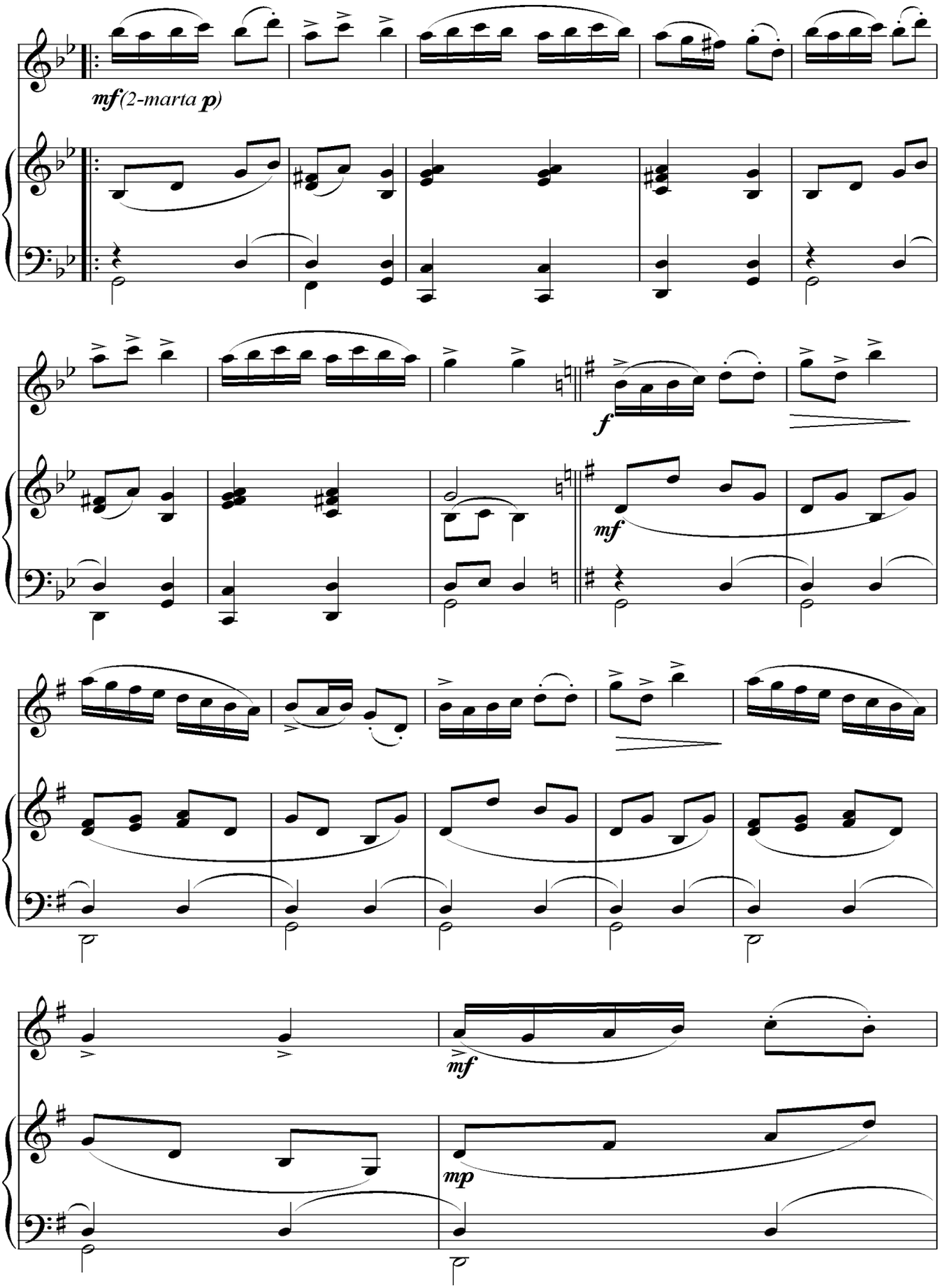
mf(2-marta p)
f
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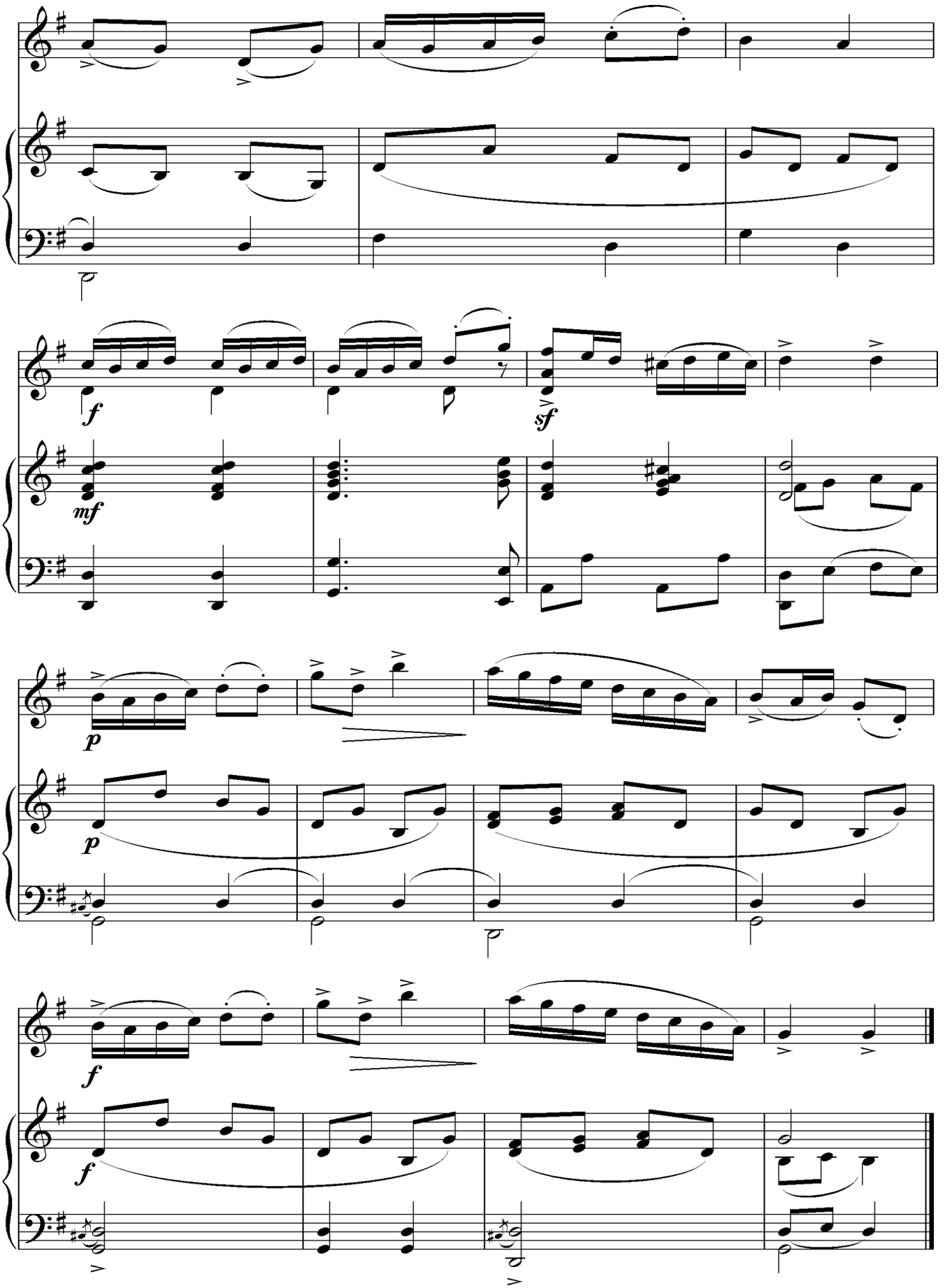
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mf
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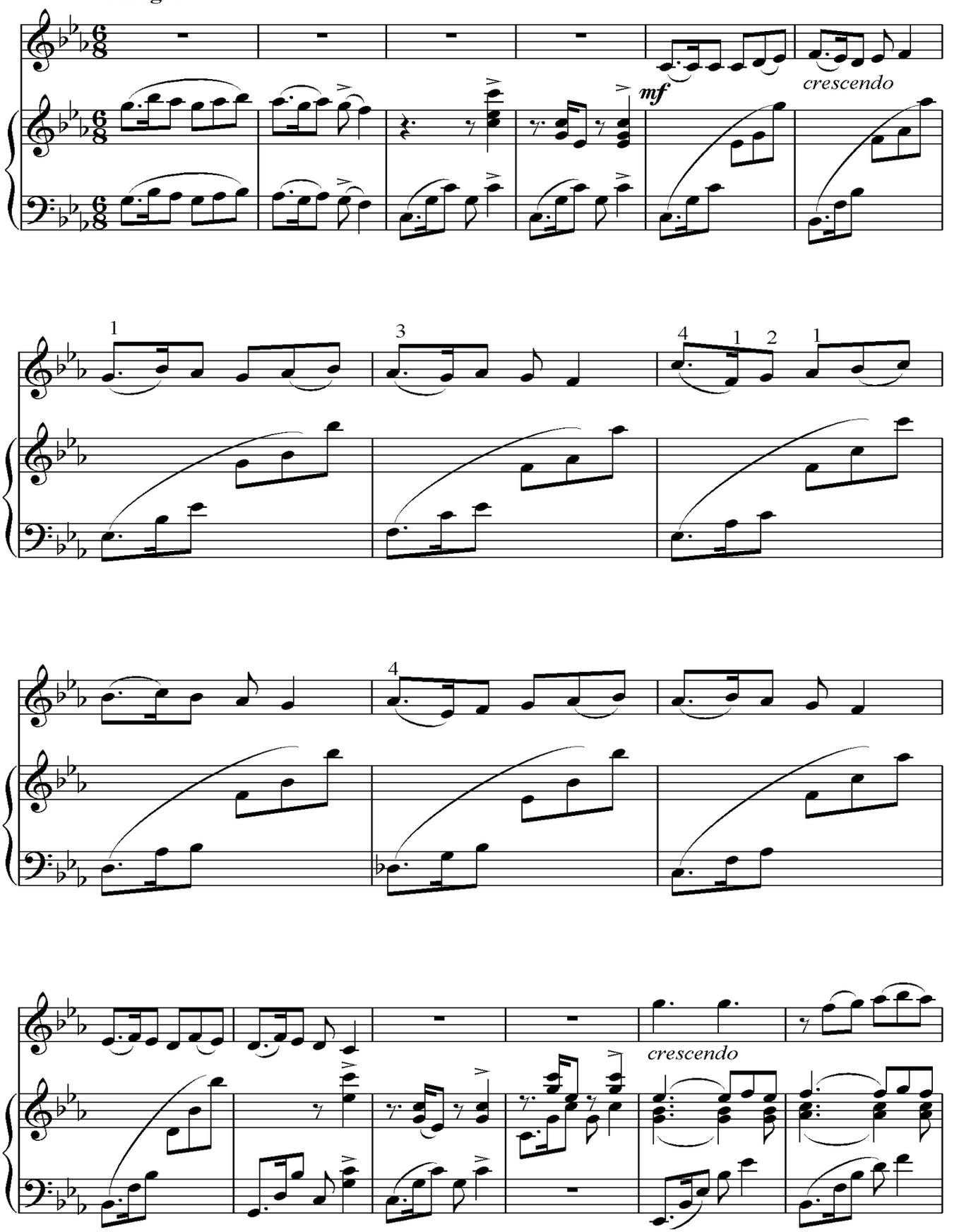
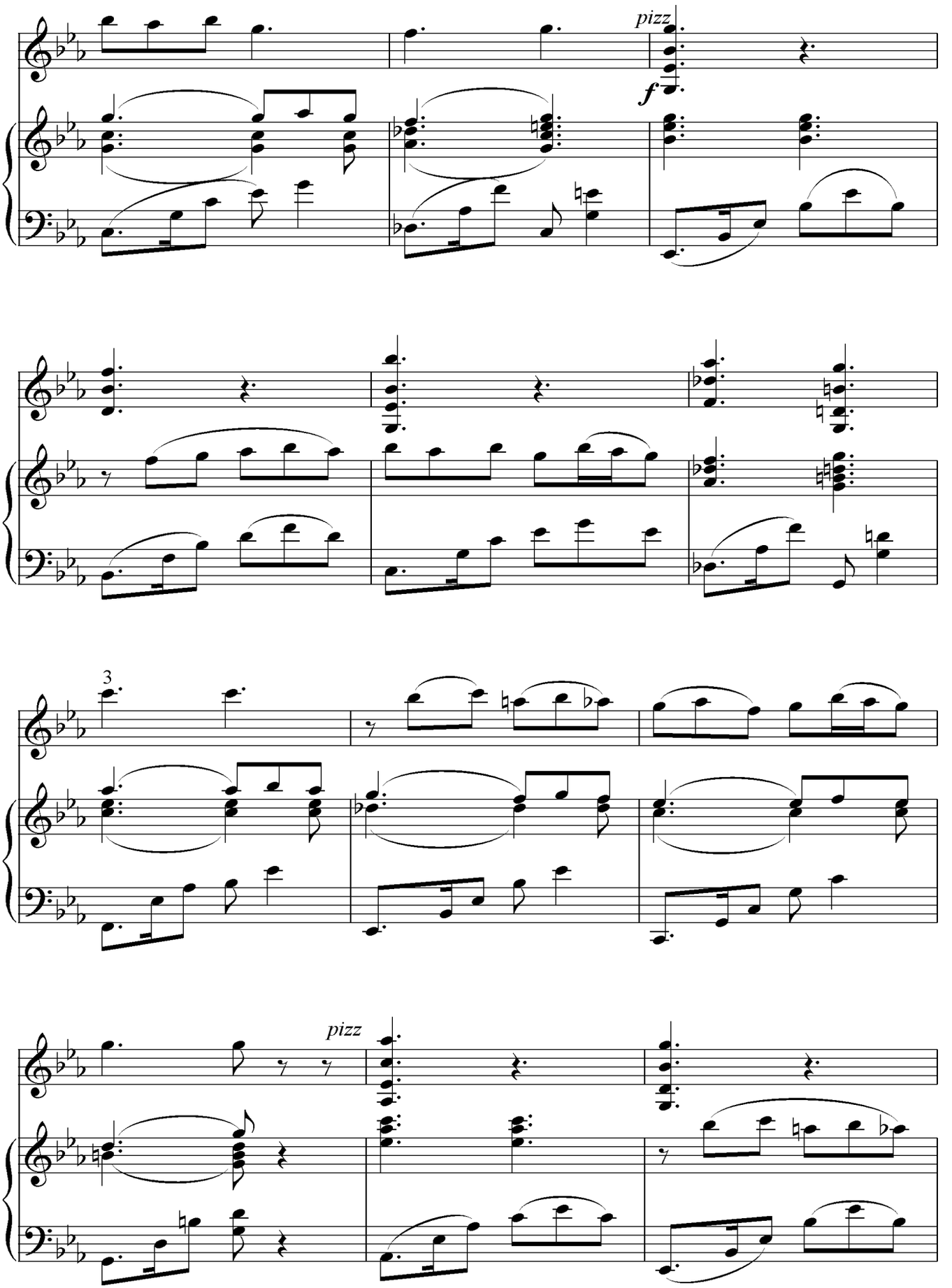
f

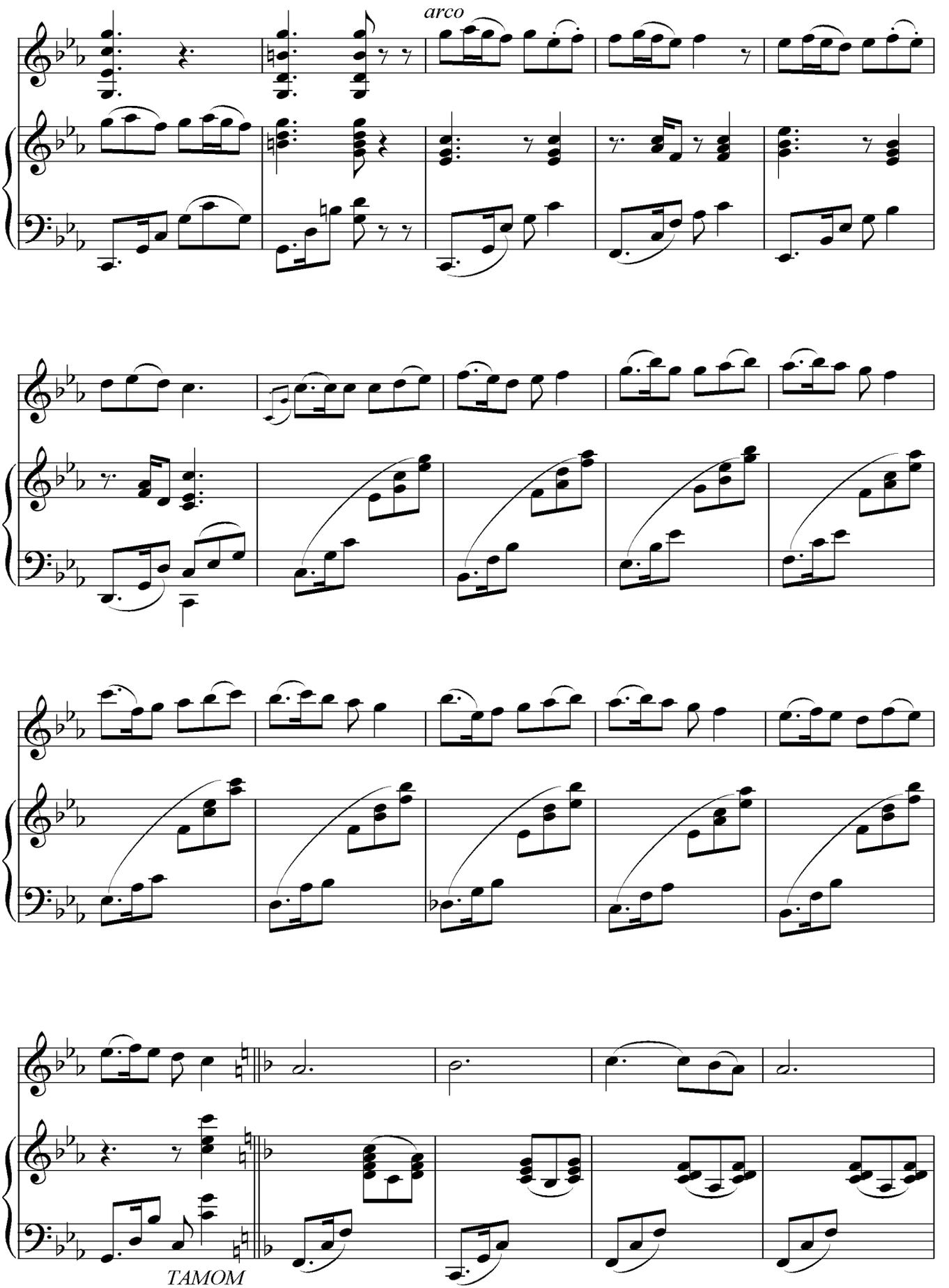
RAQS

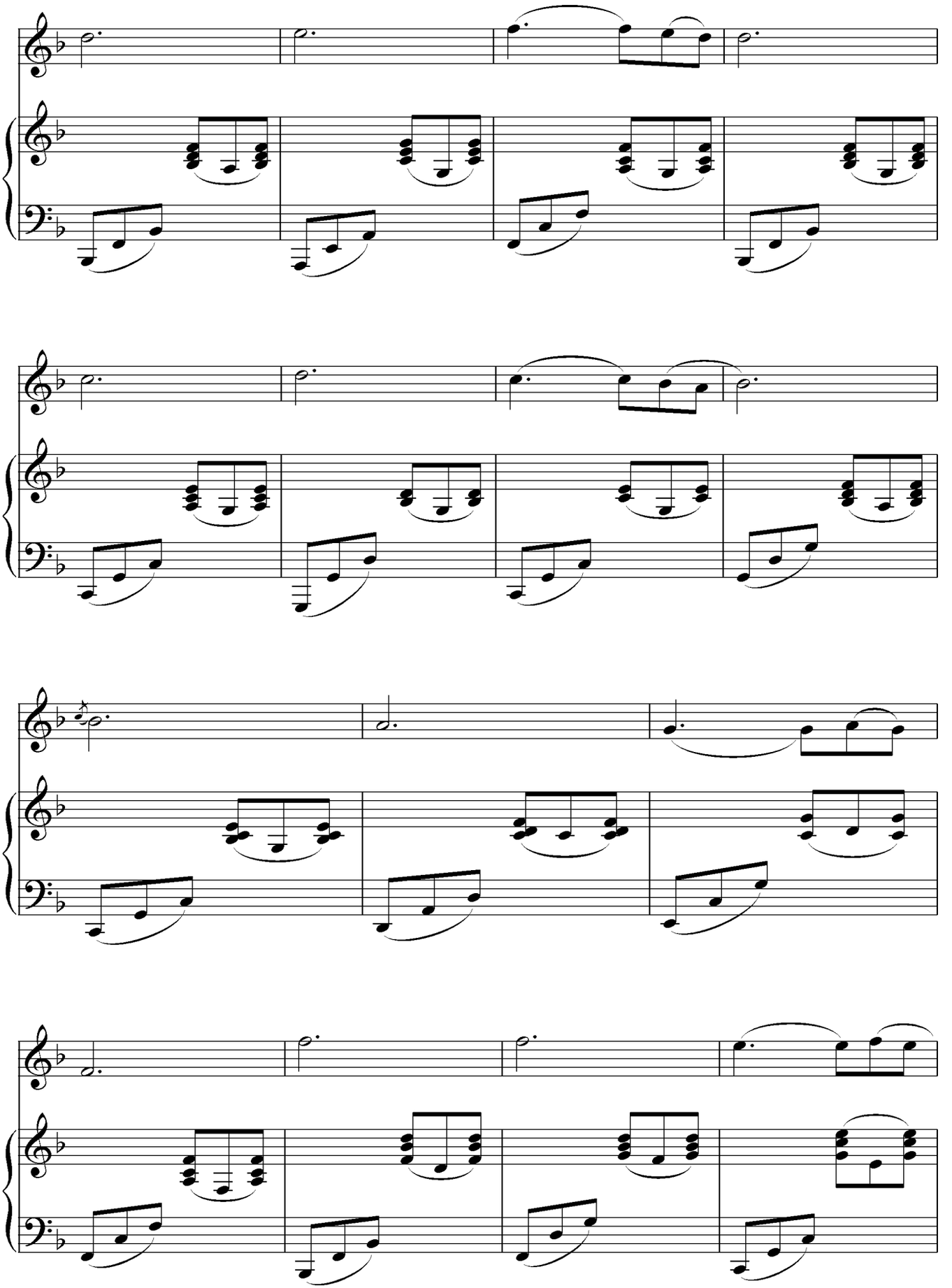
T.Tashmatov musiqasi.

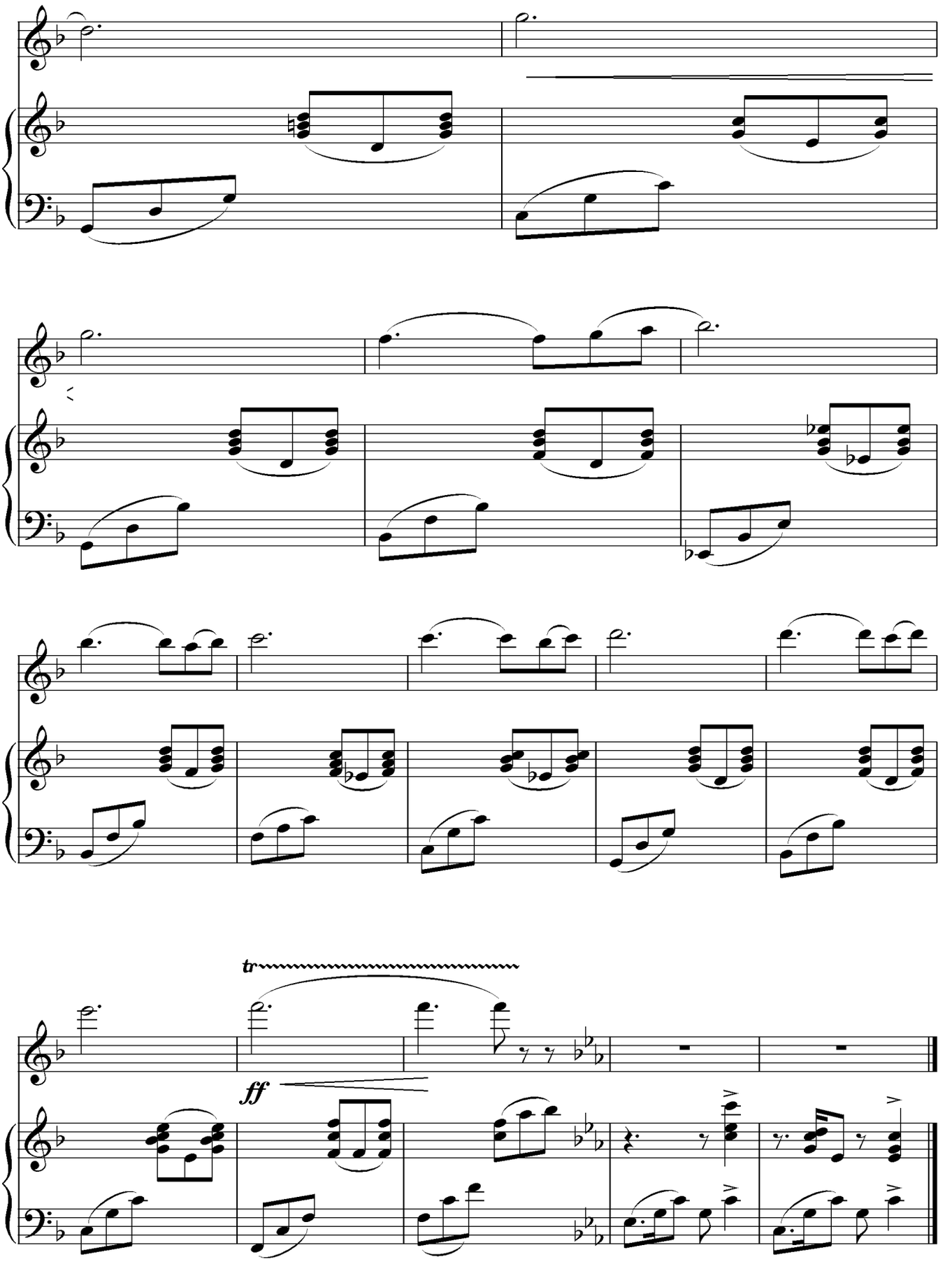
Allegro




pizz
f
3
pizz


arco
TAMOM

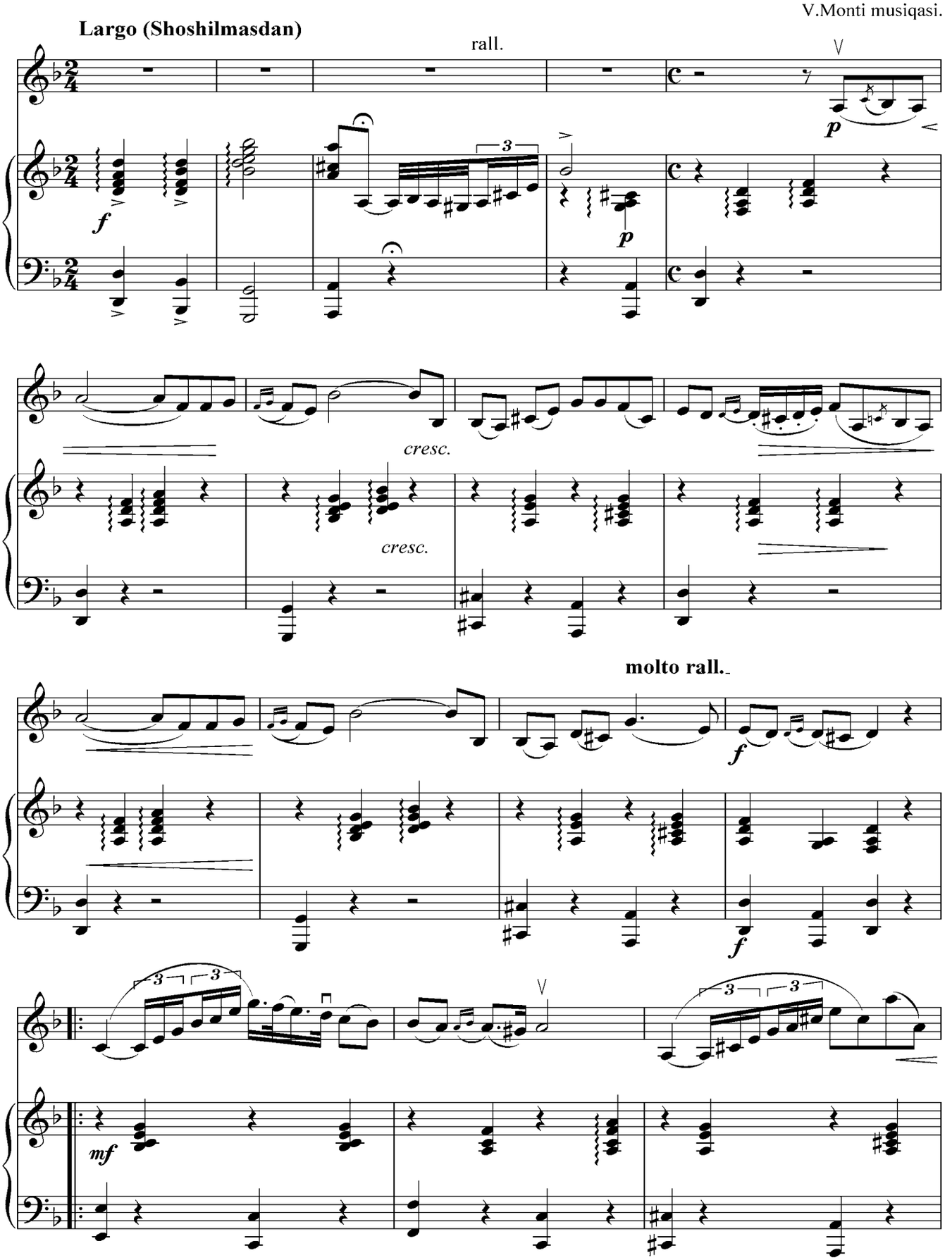


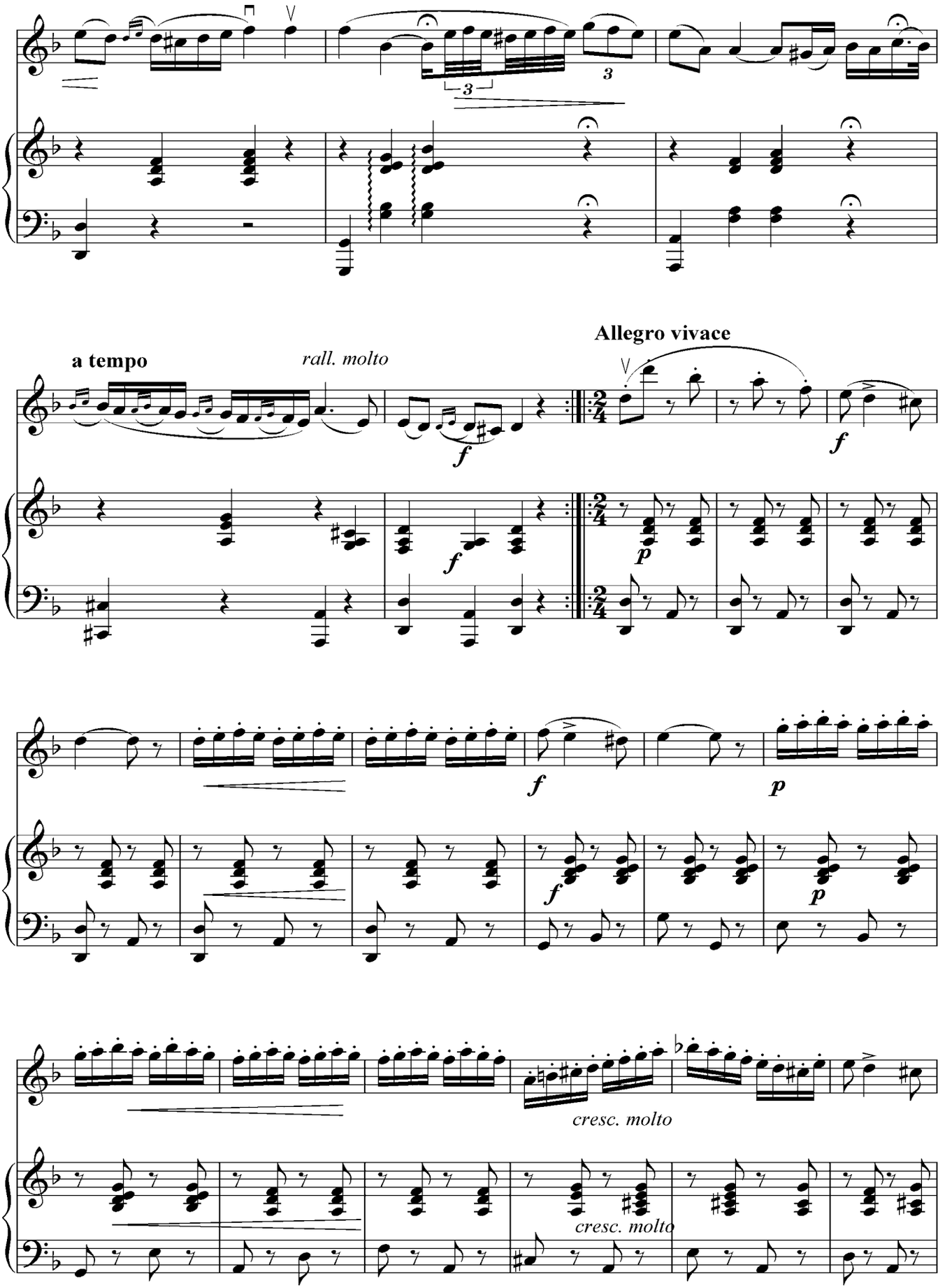


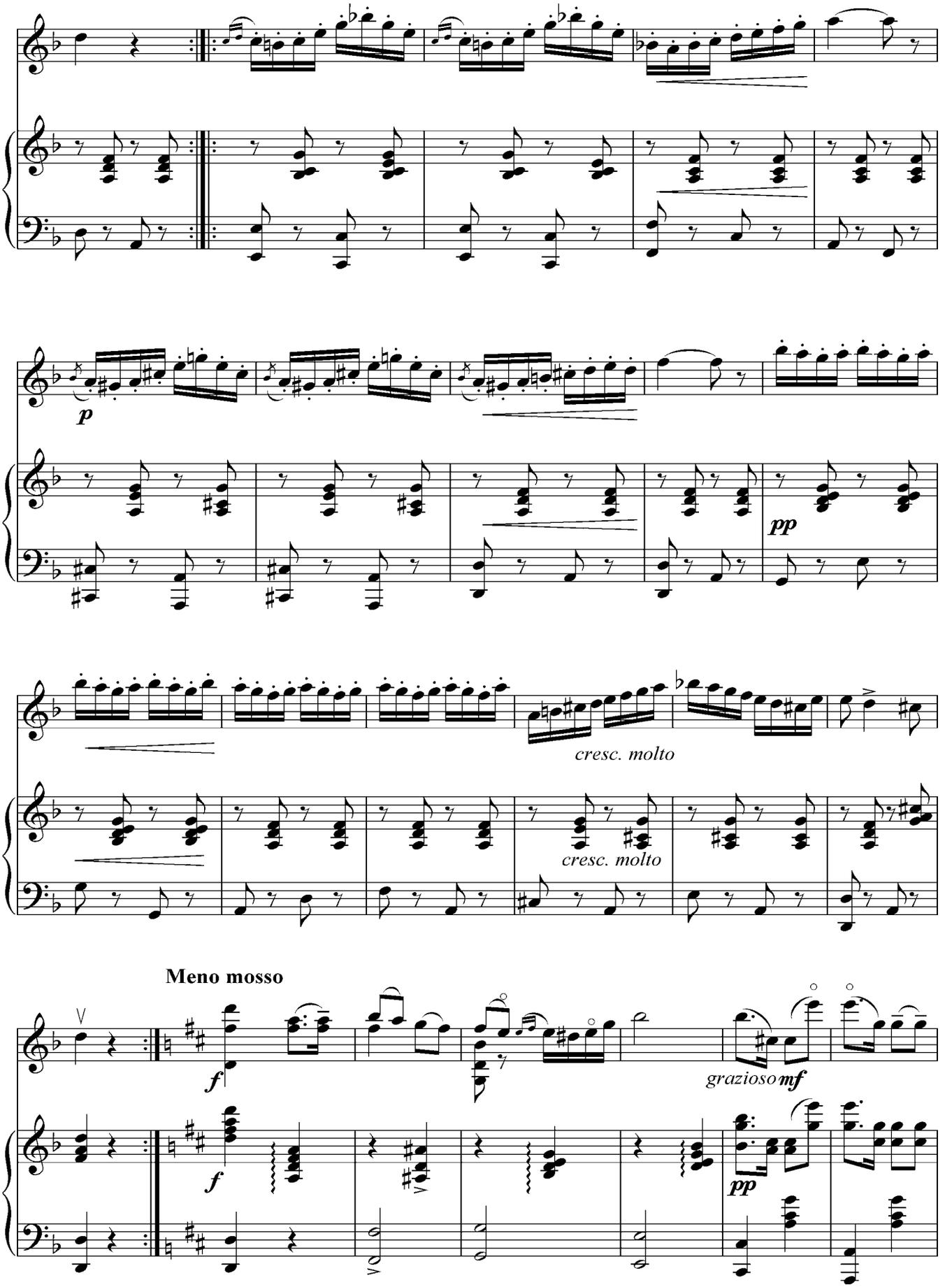
Boshidan "TAMOM" so'zigacha.

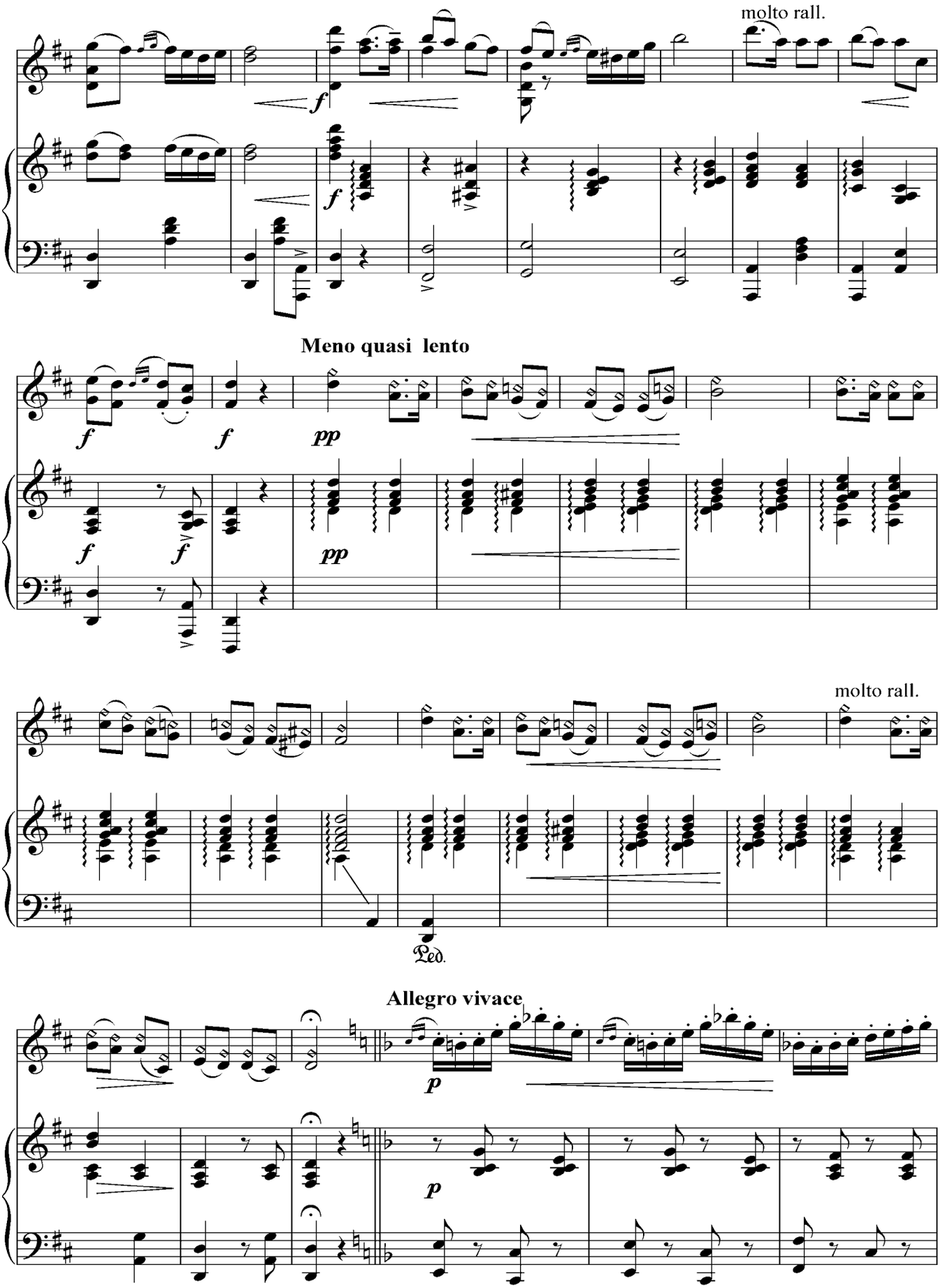
CHARDASH

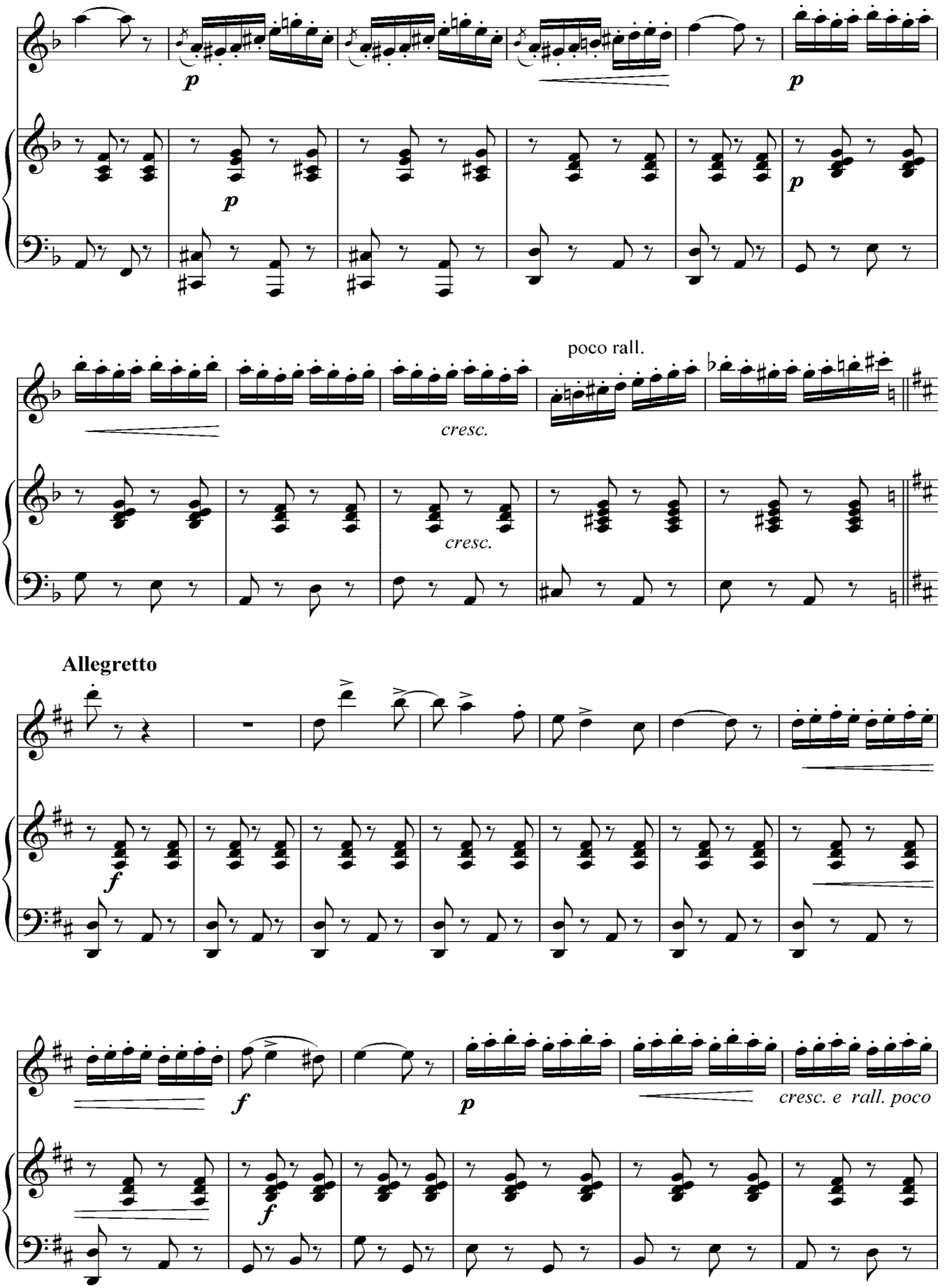
V.Monti musiqasi.

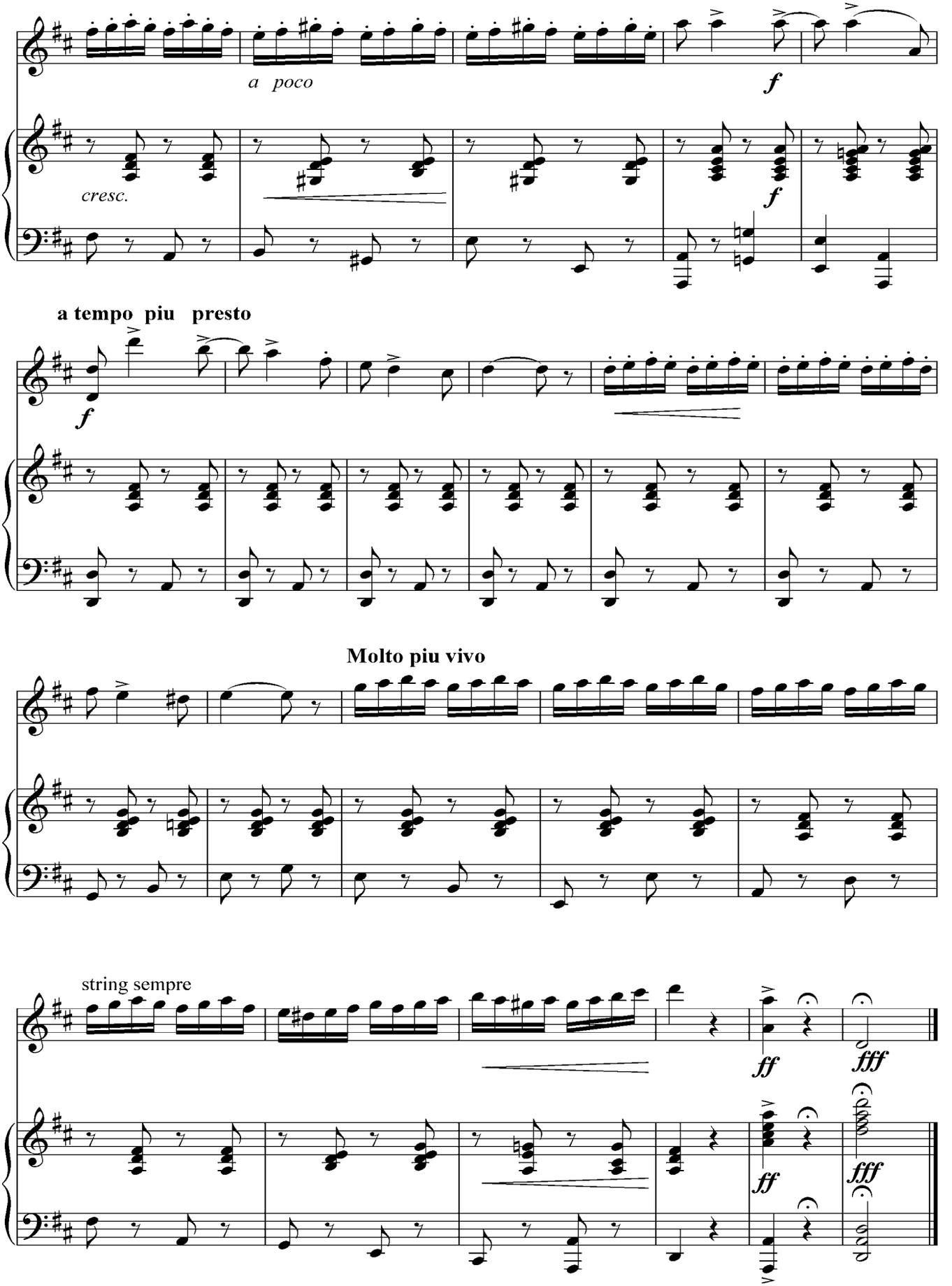



a tempo
rall. molto
Allegro vivace
cresc. molto
cresc. molto


p
pp
cresc. molto
cresc. molto
Meno mosso
f
f
grazioso
mf
pp


molto rall.
Meno quasi lento
molto rall.
Ped.
Allegro vivace

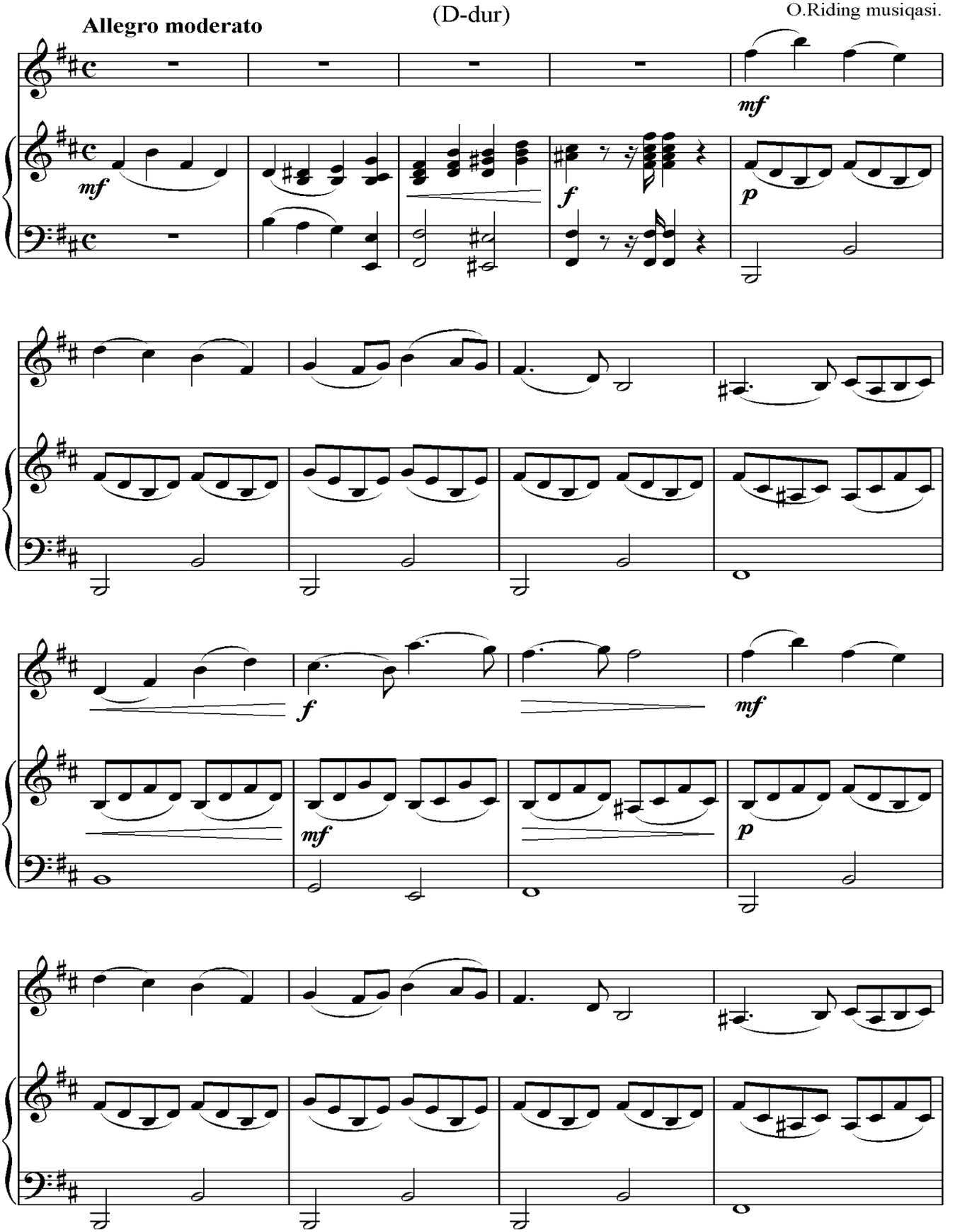

p
p
p
poco rall.
cresc.
cresc.
Allegretto
f
f
p
f
cresc. e rall. poco

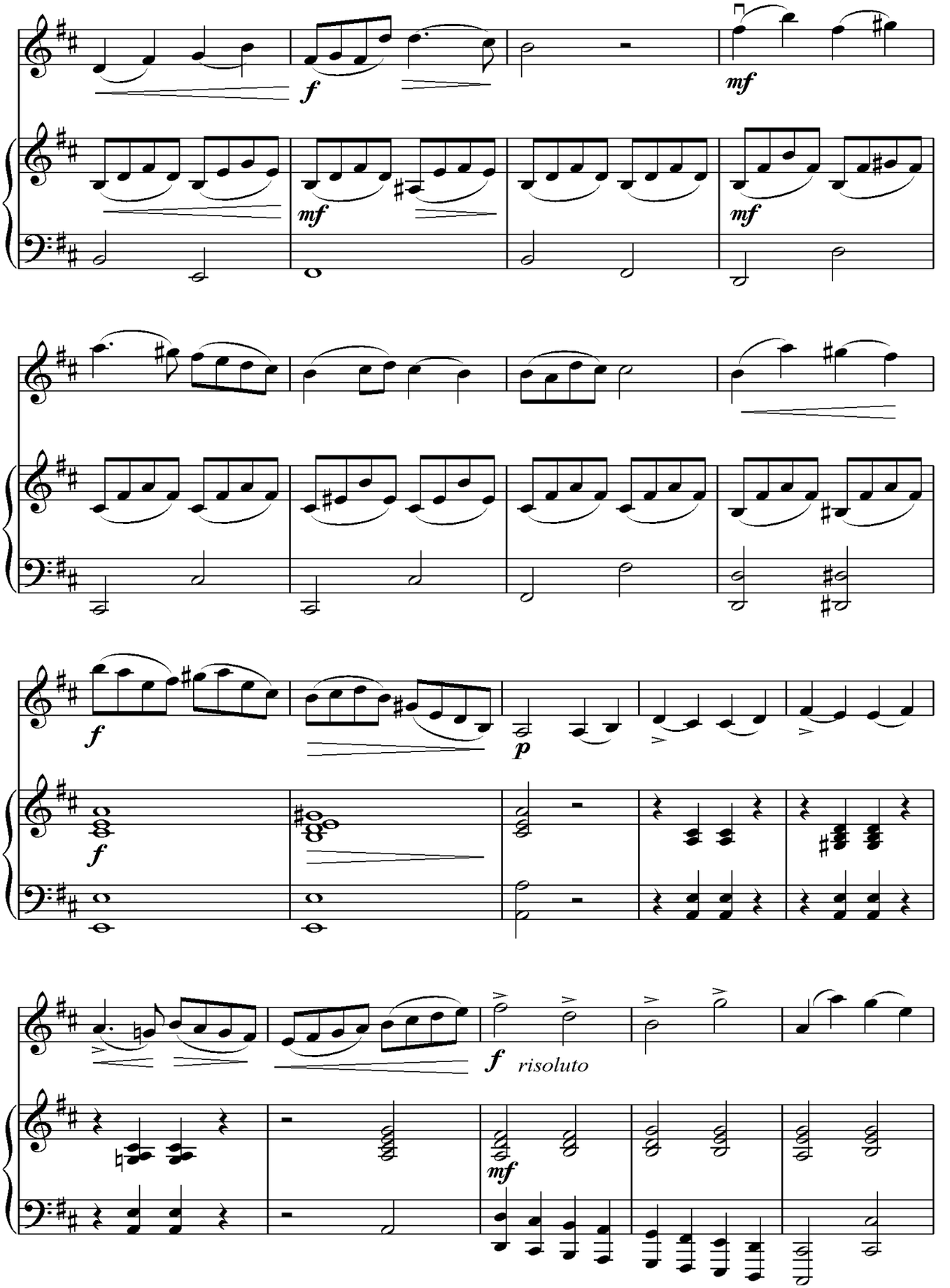

a poco
f
cresc.
f
a tempo piu presto
f
Molto piu vivo
string sempre
ff
fff
ff
fff

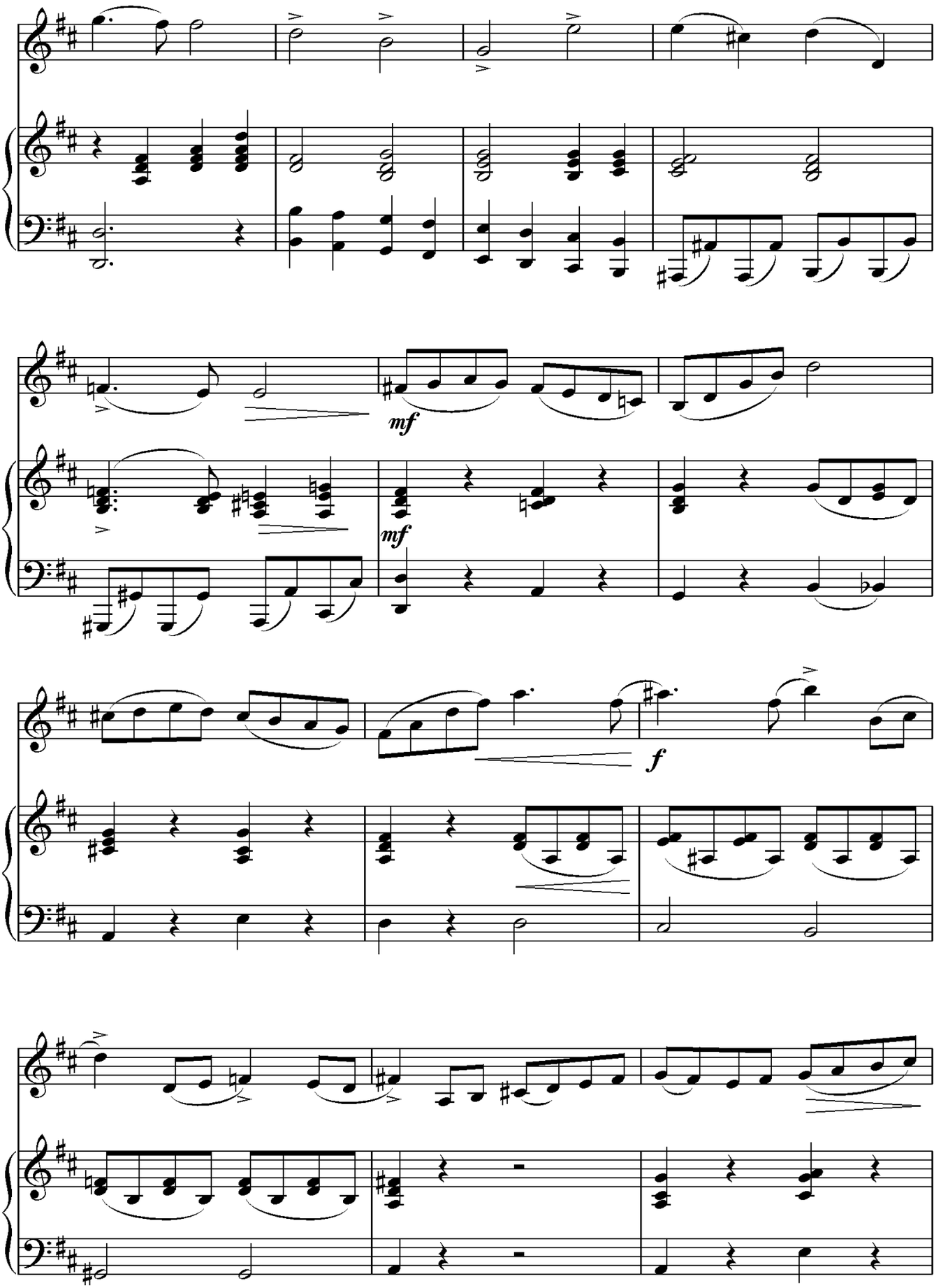
KONSERT

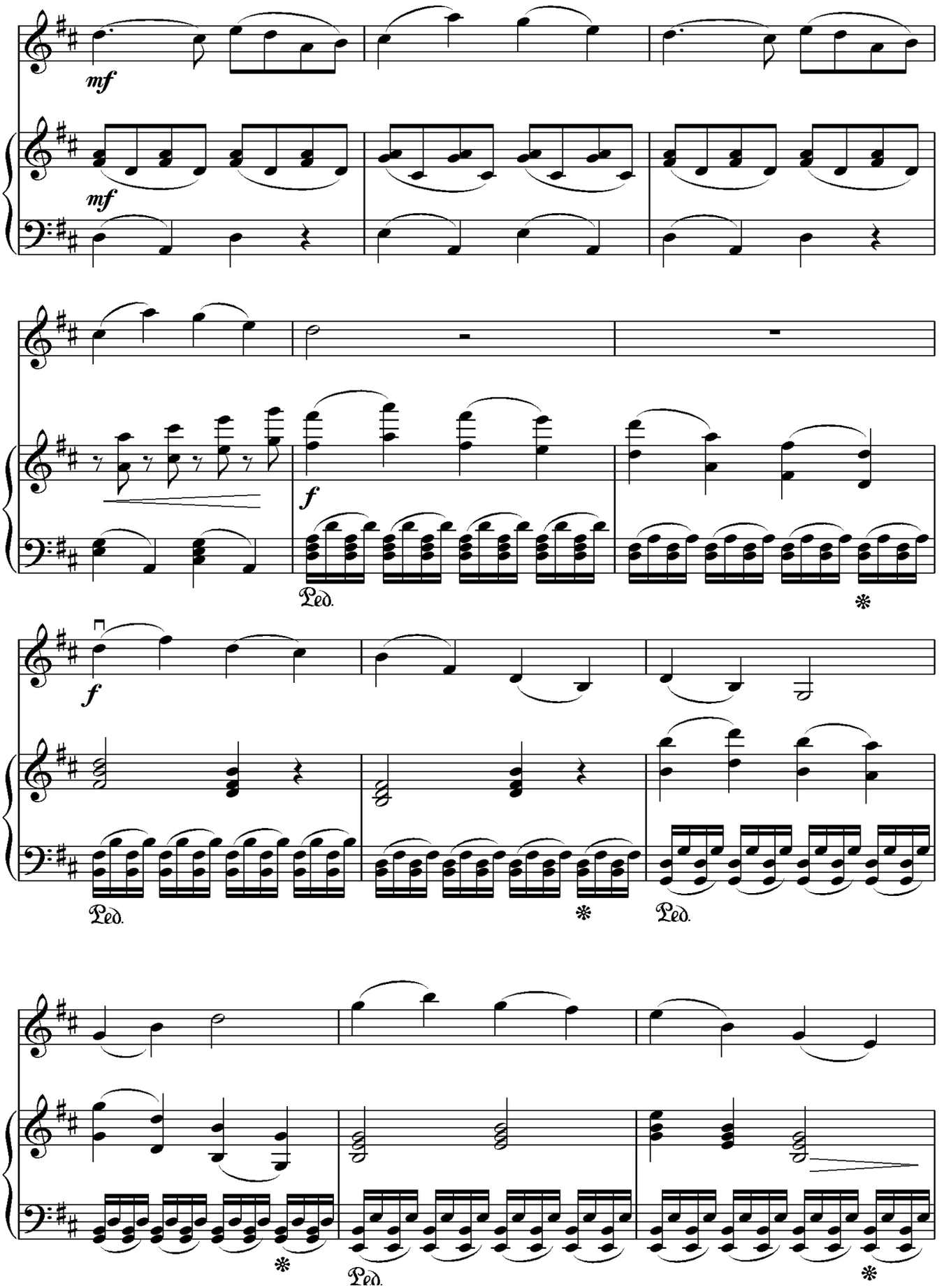
(D-dur)

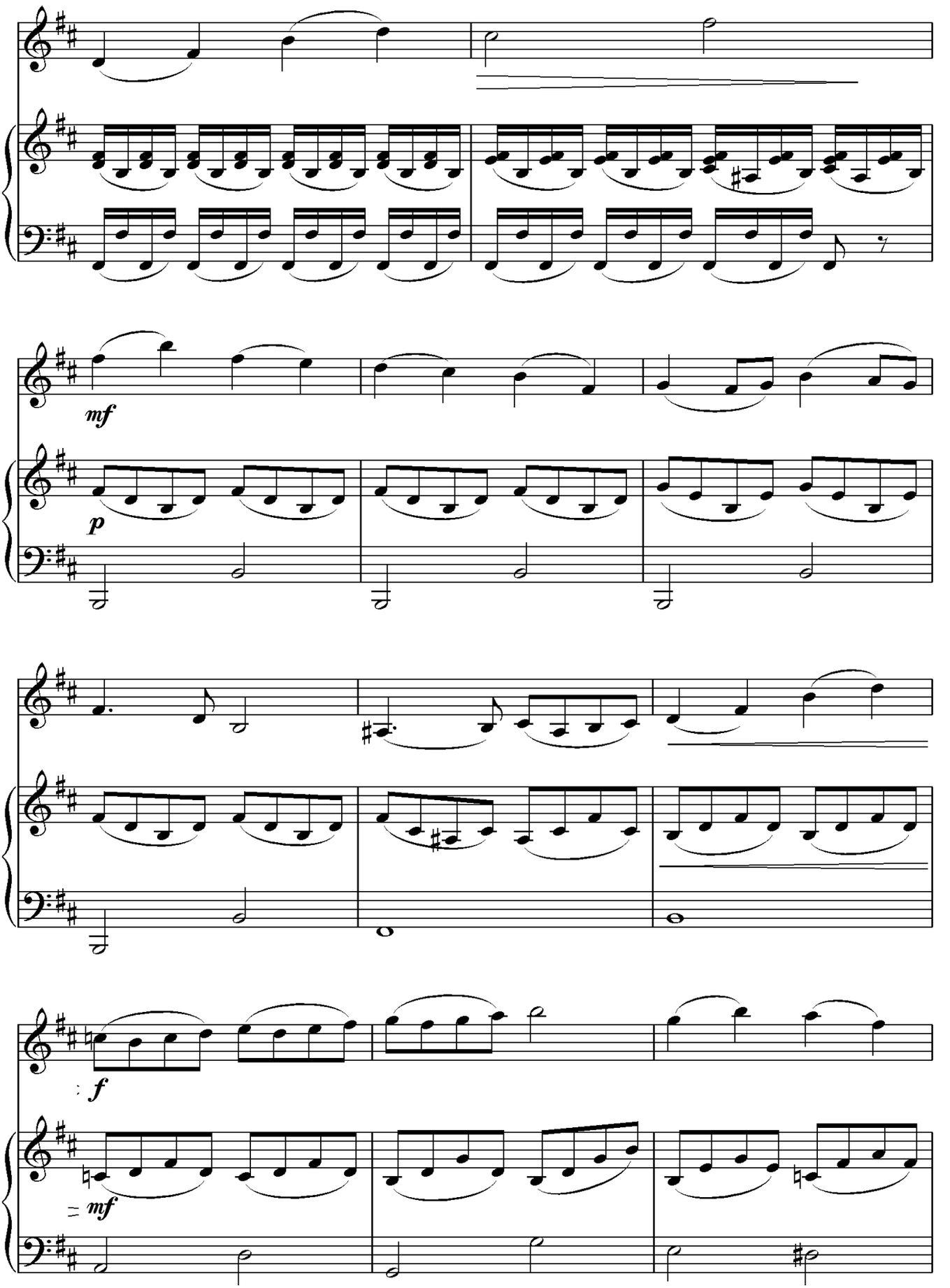
O.Riding musiqasi.

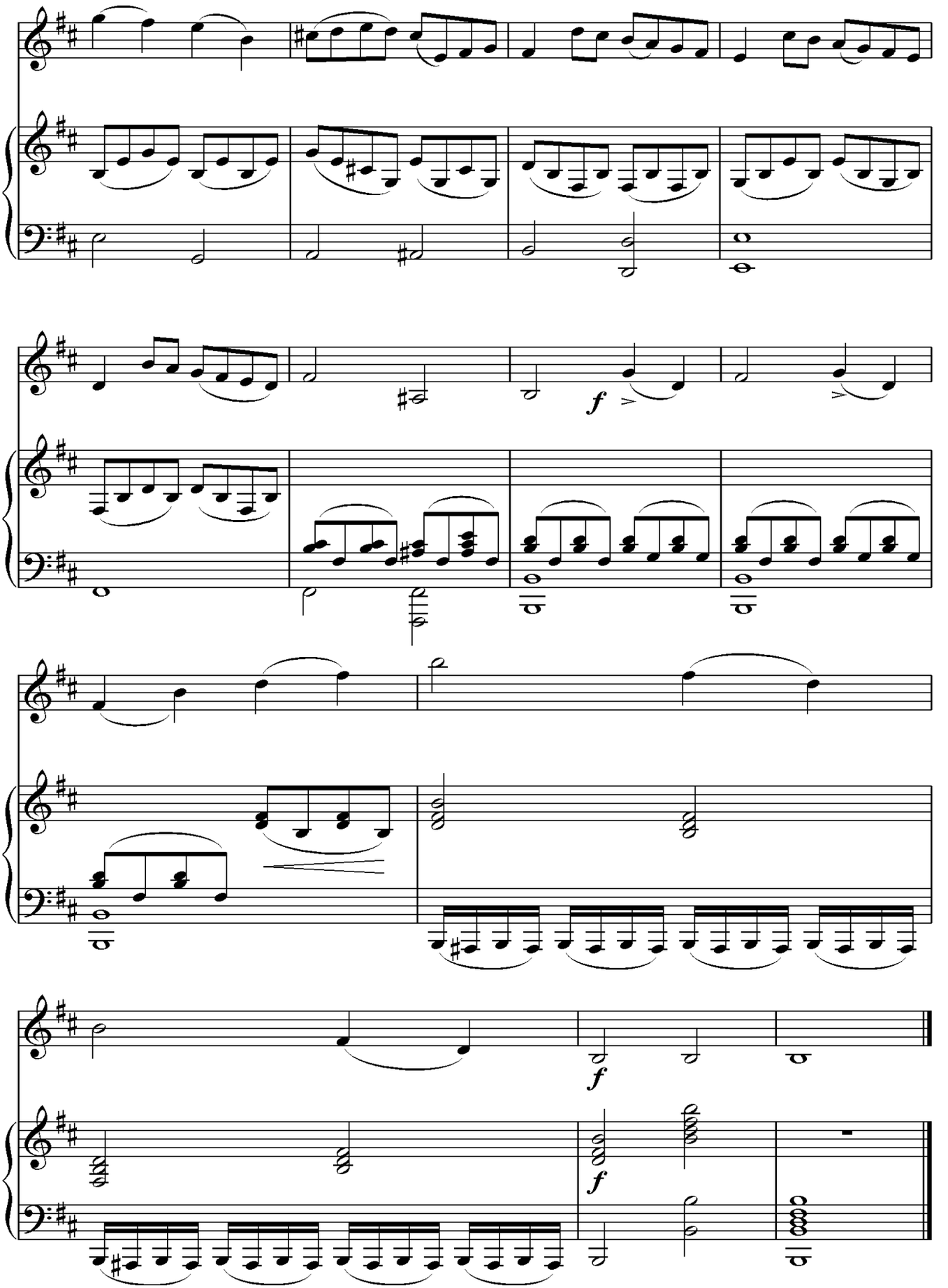



f
mf
mf
f
p
f
f risoluto
mf


mf
mf
f


mf
mf
f
Ped.
f
Ped.
Ped.
Ped.

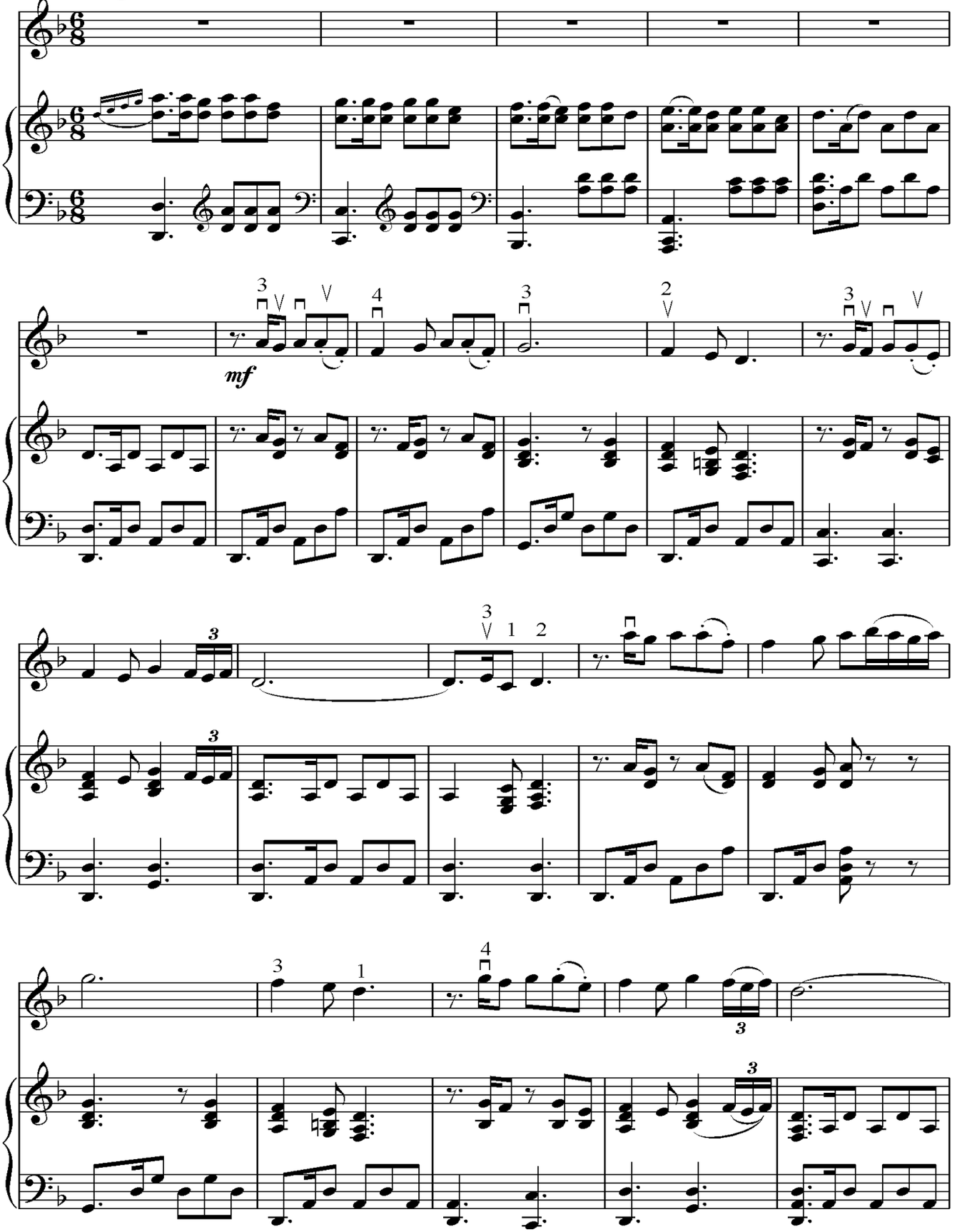

mf
p
f
mf

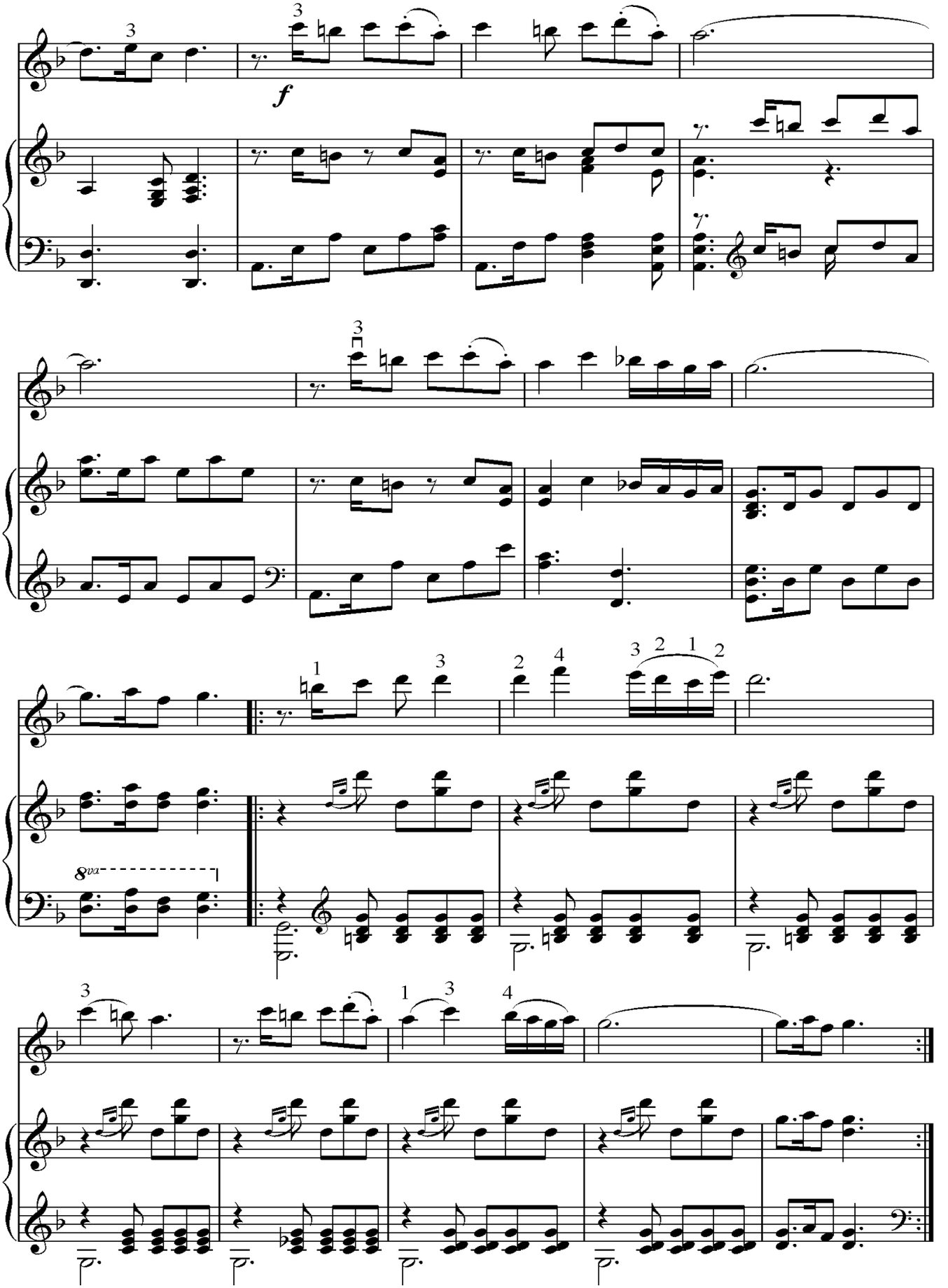

f
f
f

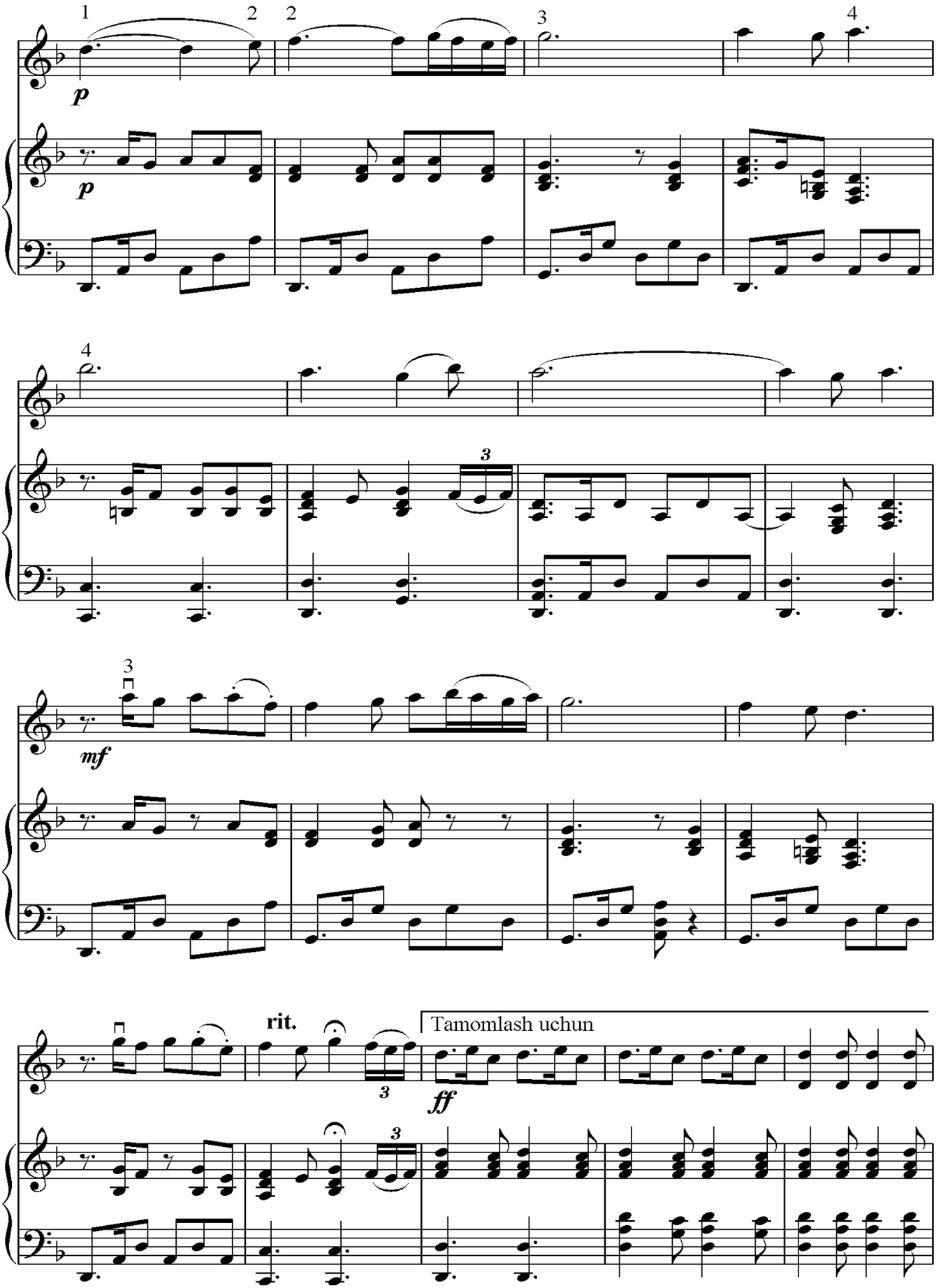
RAQS

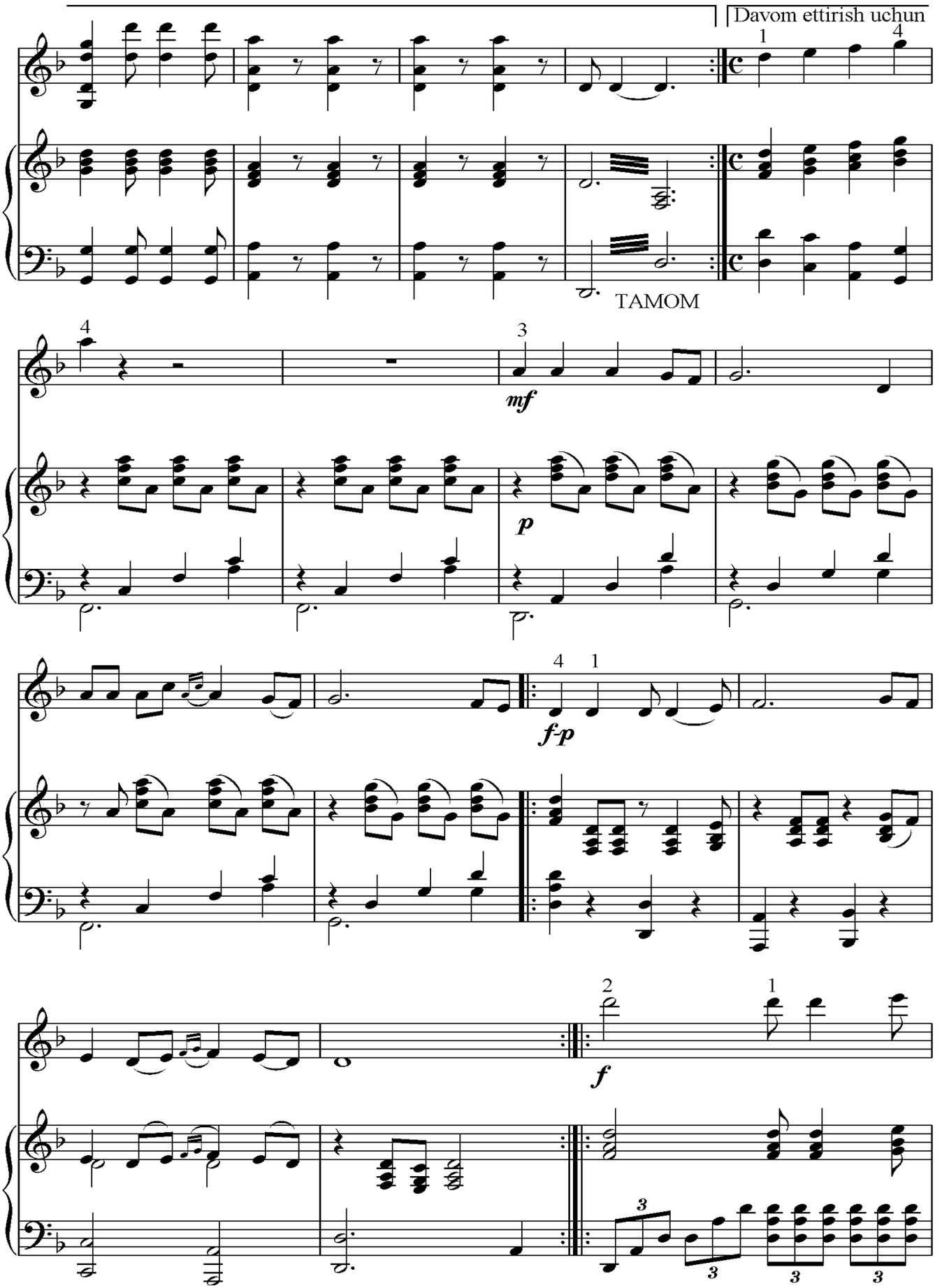
O.Xolmuhamedov musiqasi

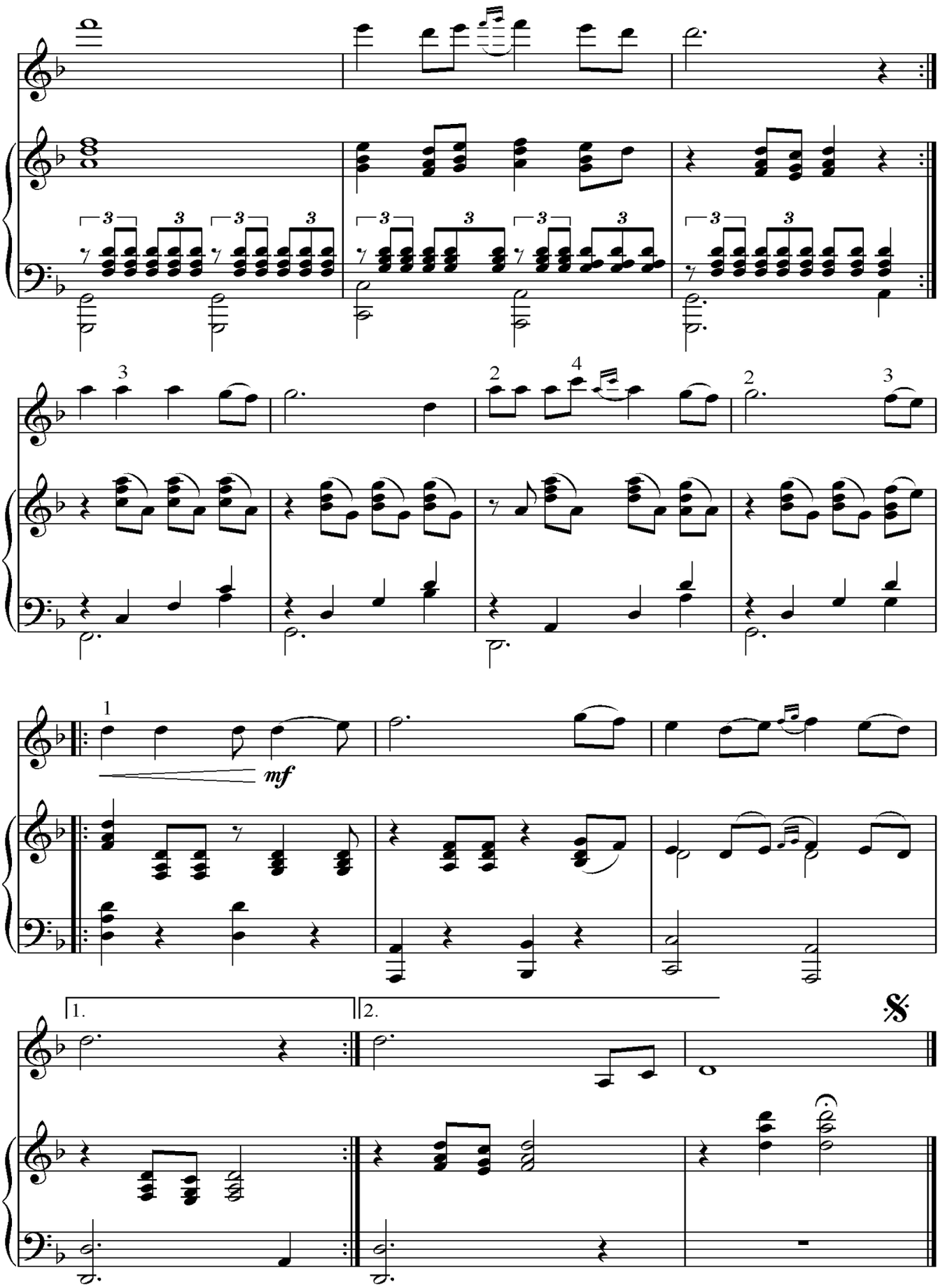
Allegro




f
8va


1
2
2
3
4
p
p
4
3
3
mf
rit.
Tamomlash uchun
ff
3
3


Davom ettirish uchun
TAMOM
mf
p
f-p
f

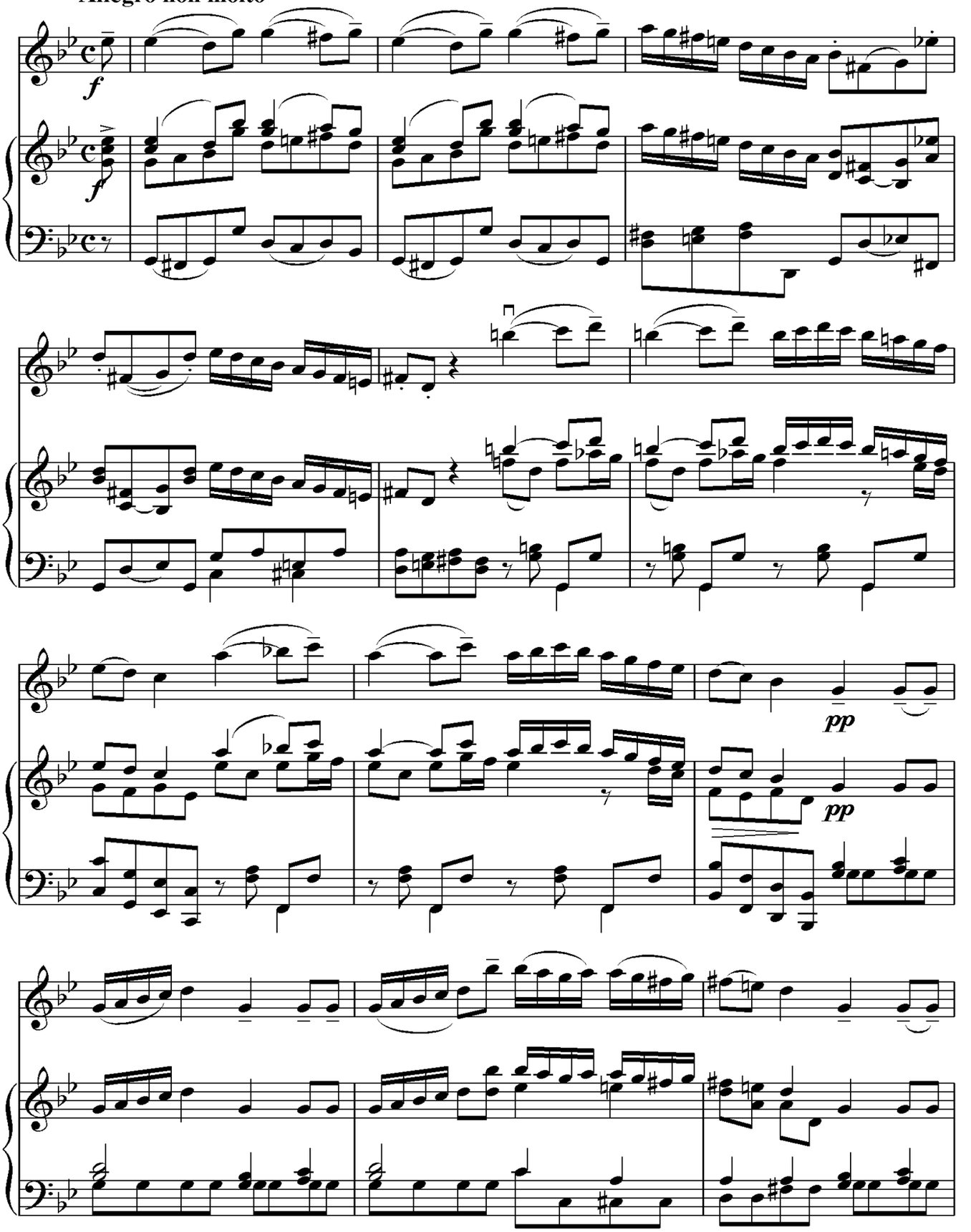

mf
1.
2.

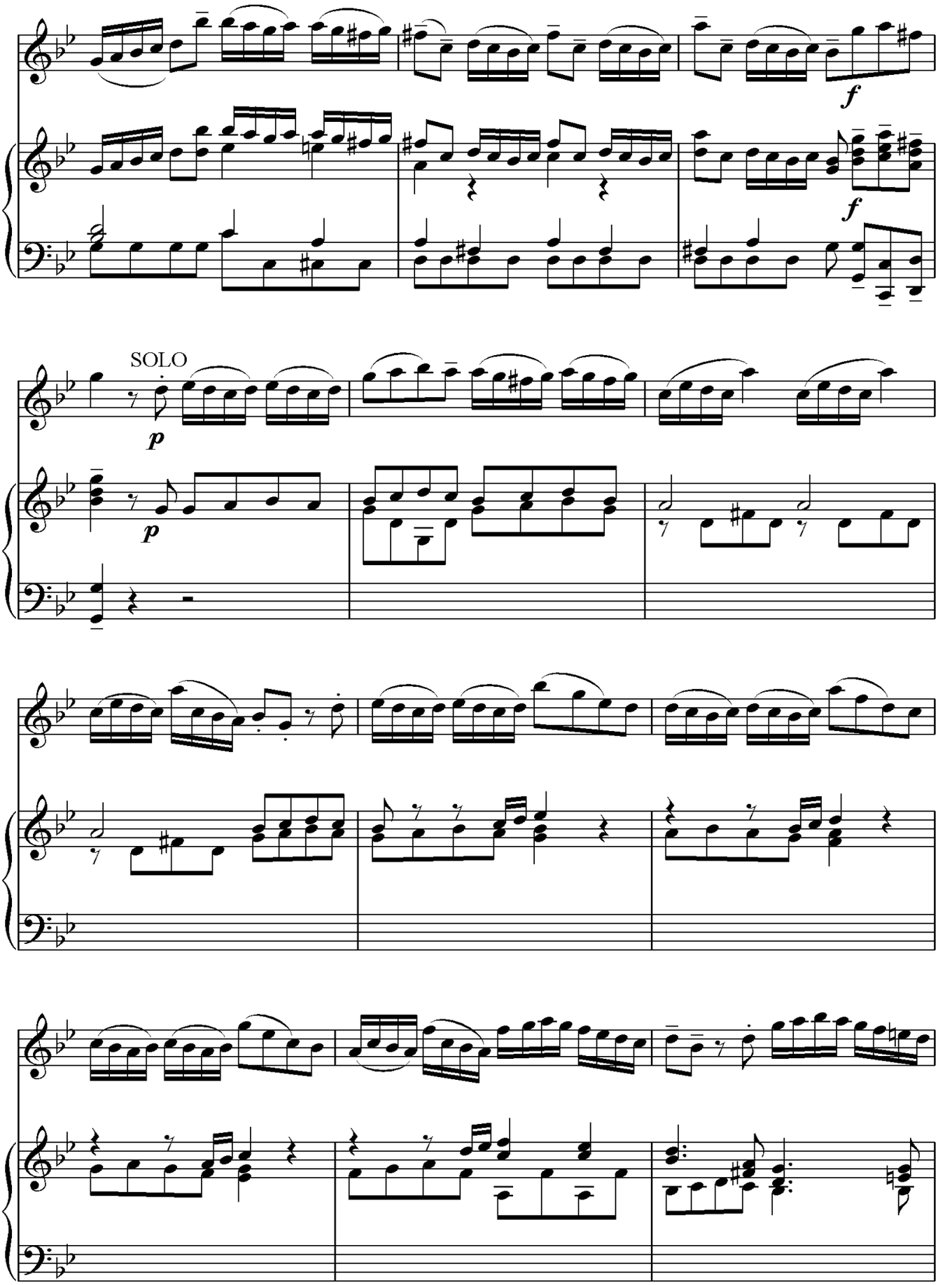
KONSERT

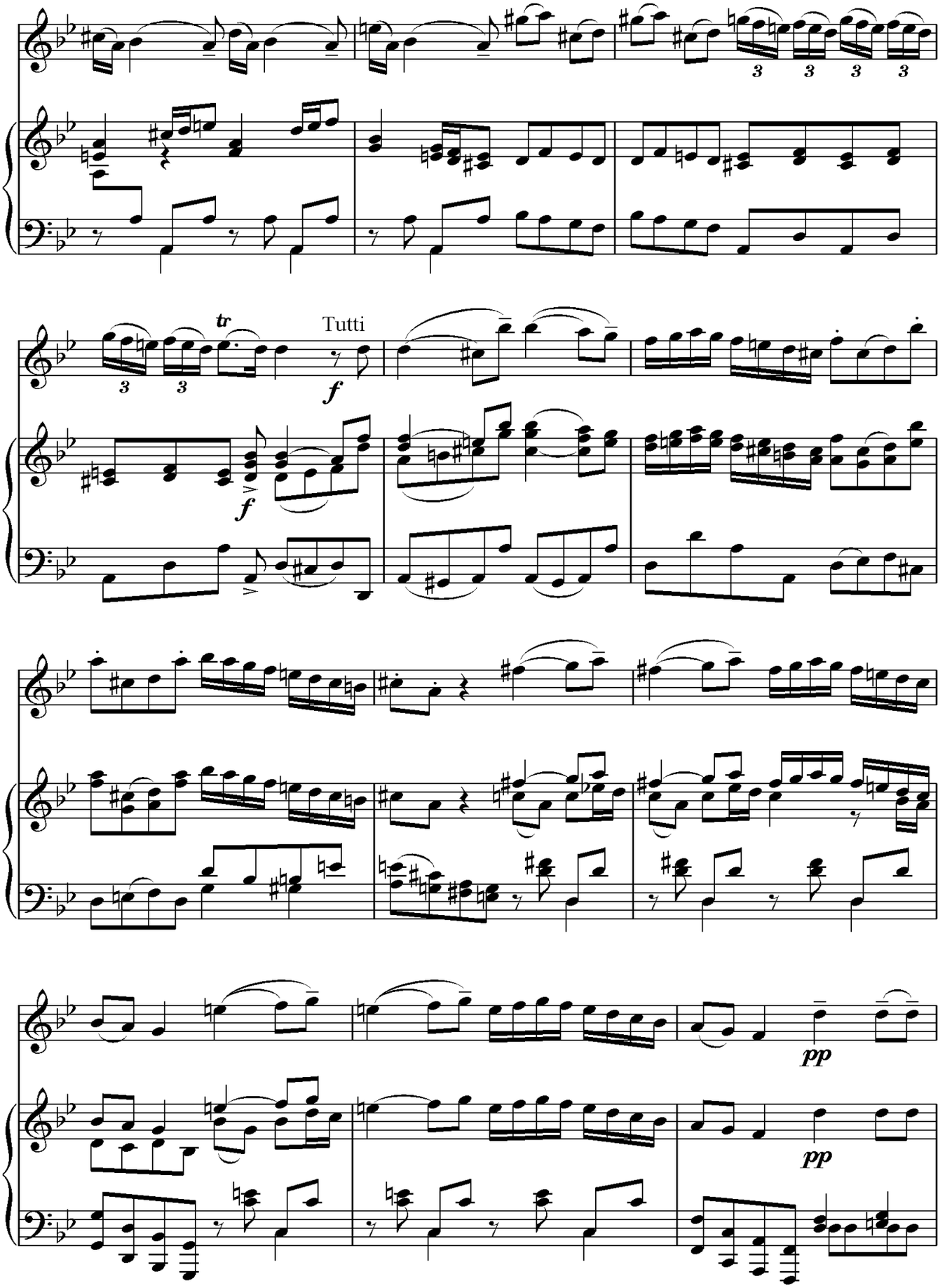
(g-moll, I qism)

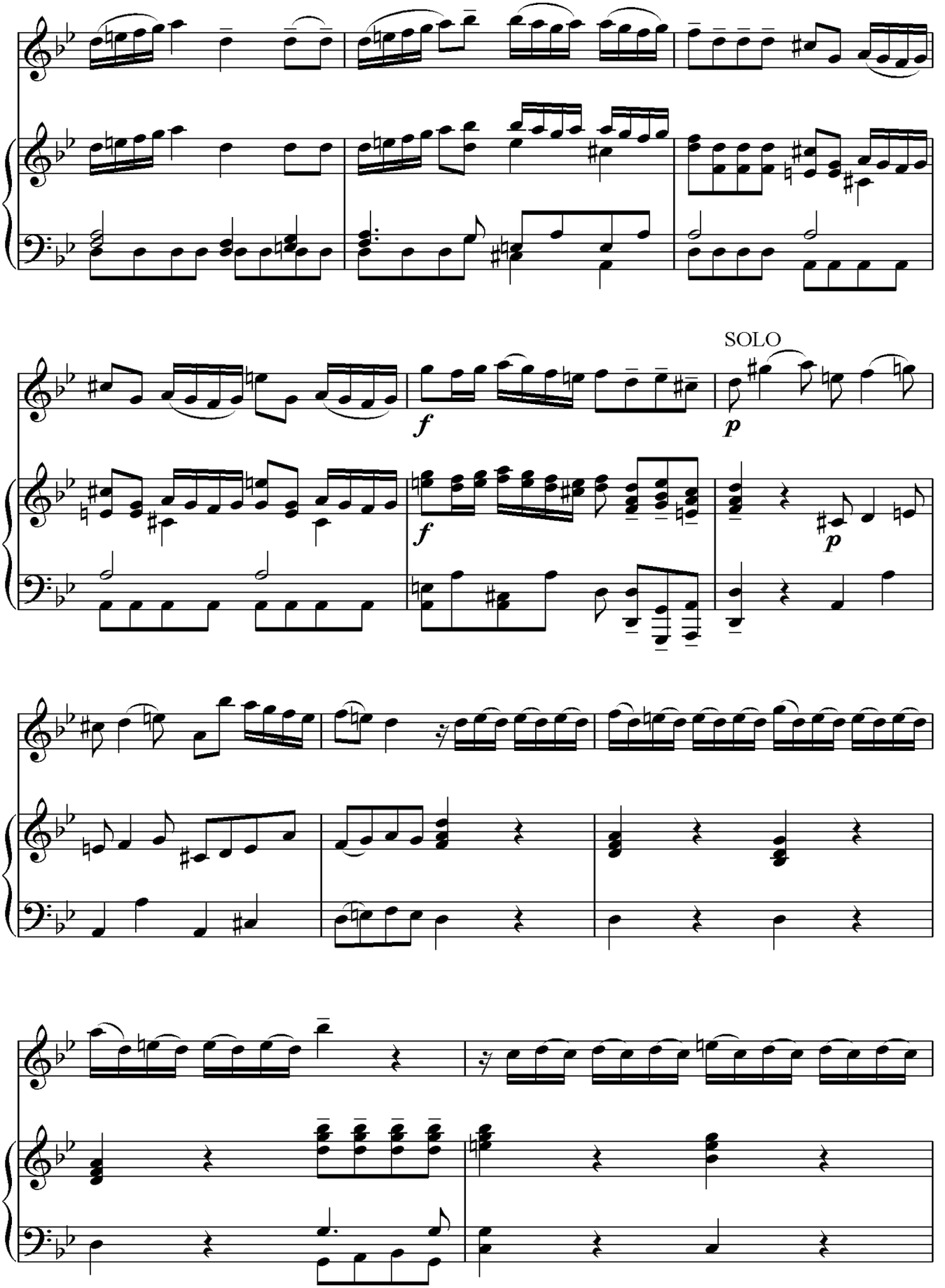
A.Vivaldi musiqasi.

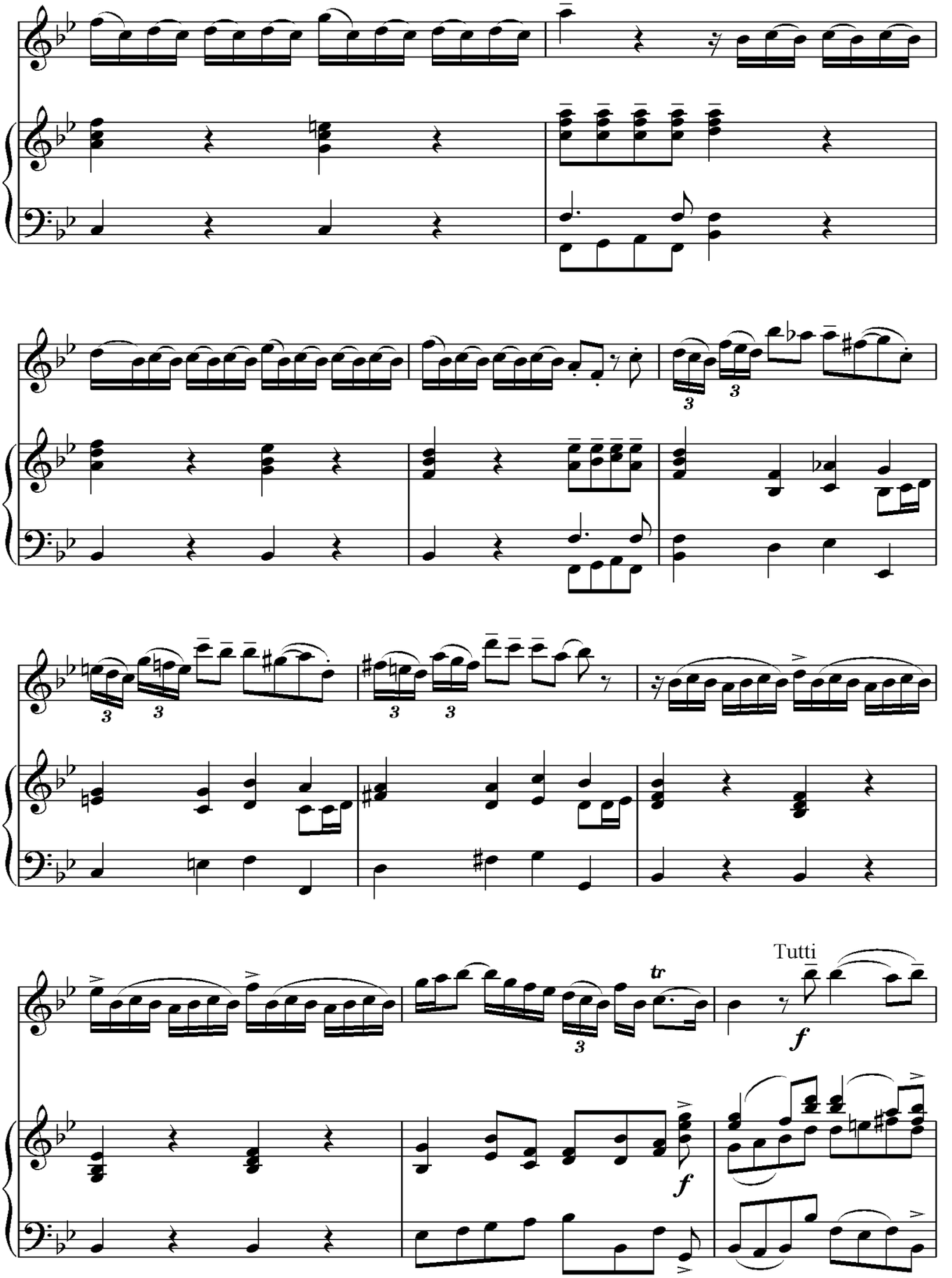
Allegro non molto

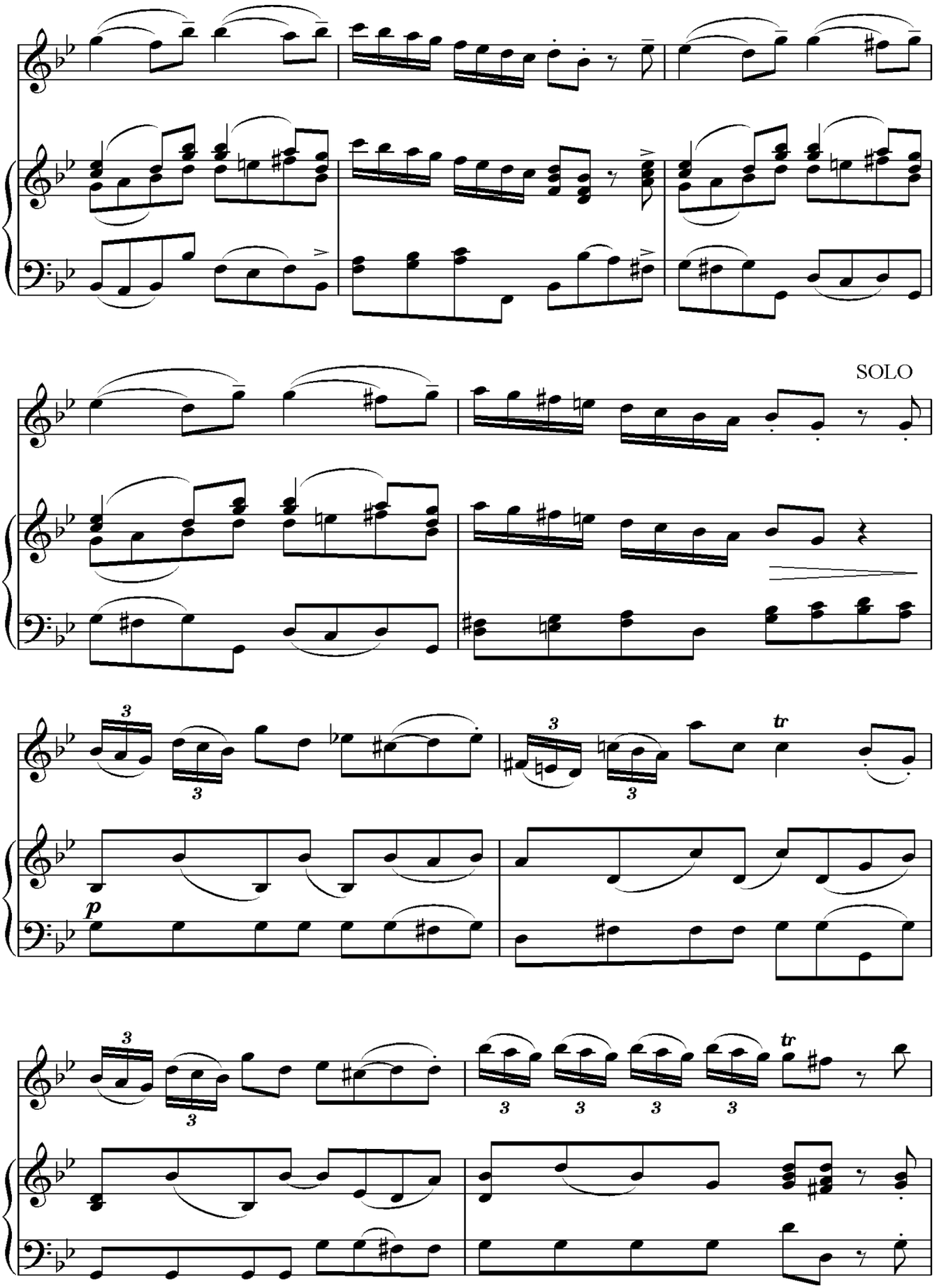


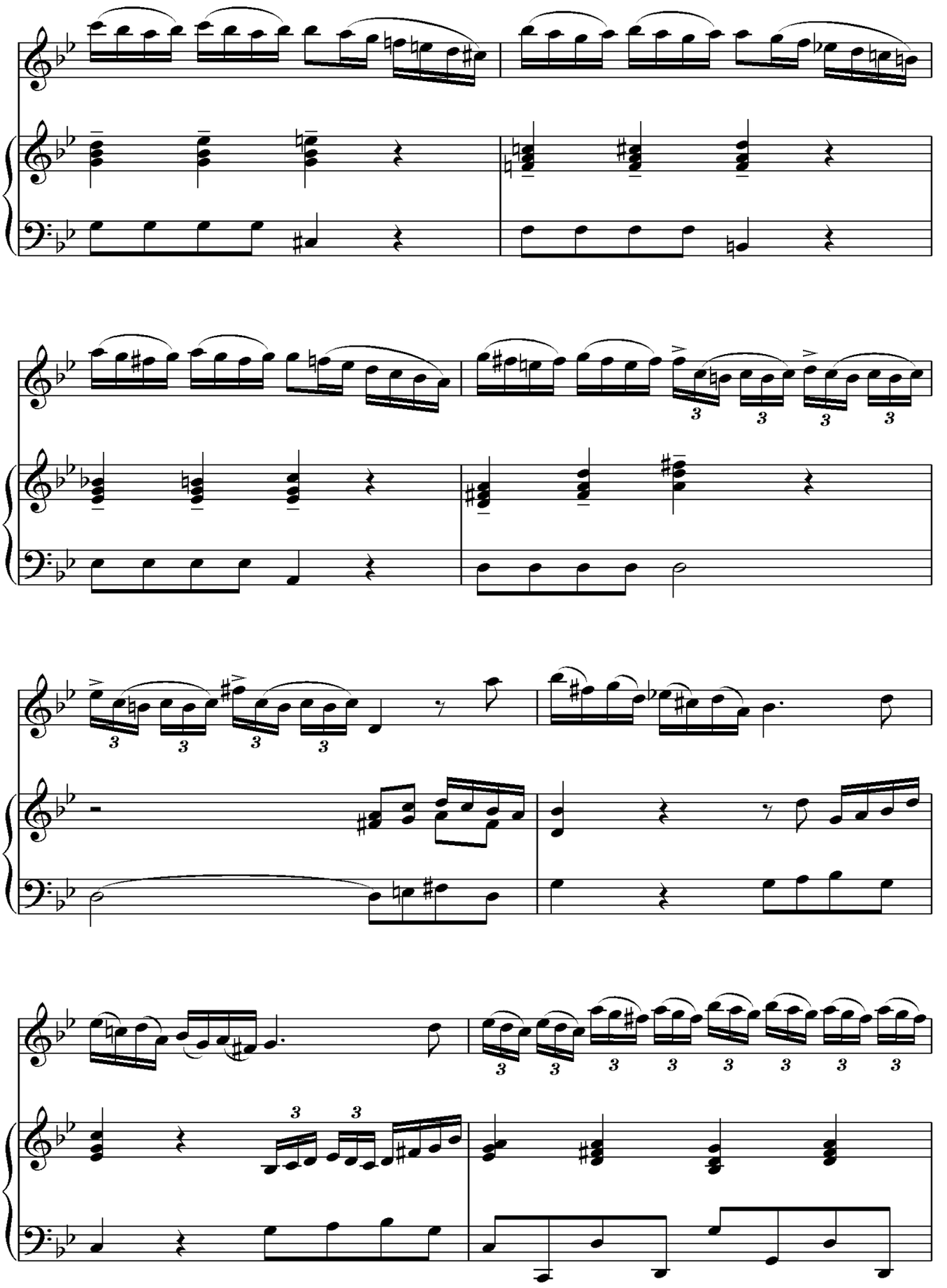

SOLO

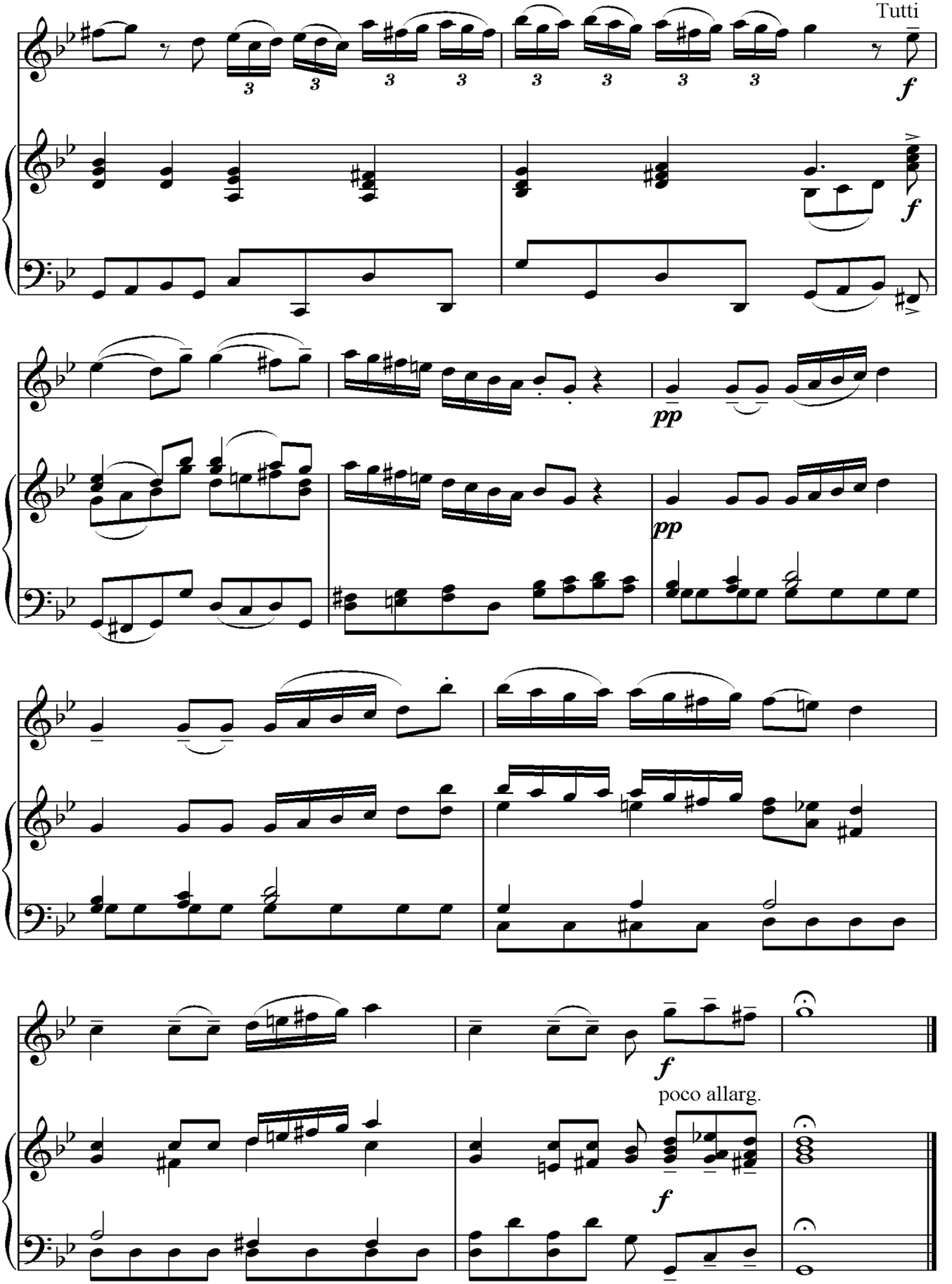

Tutti
tr
f
f
pp
pp


SOLO
f
p
f
p


Tutti


SOLO
p



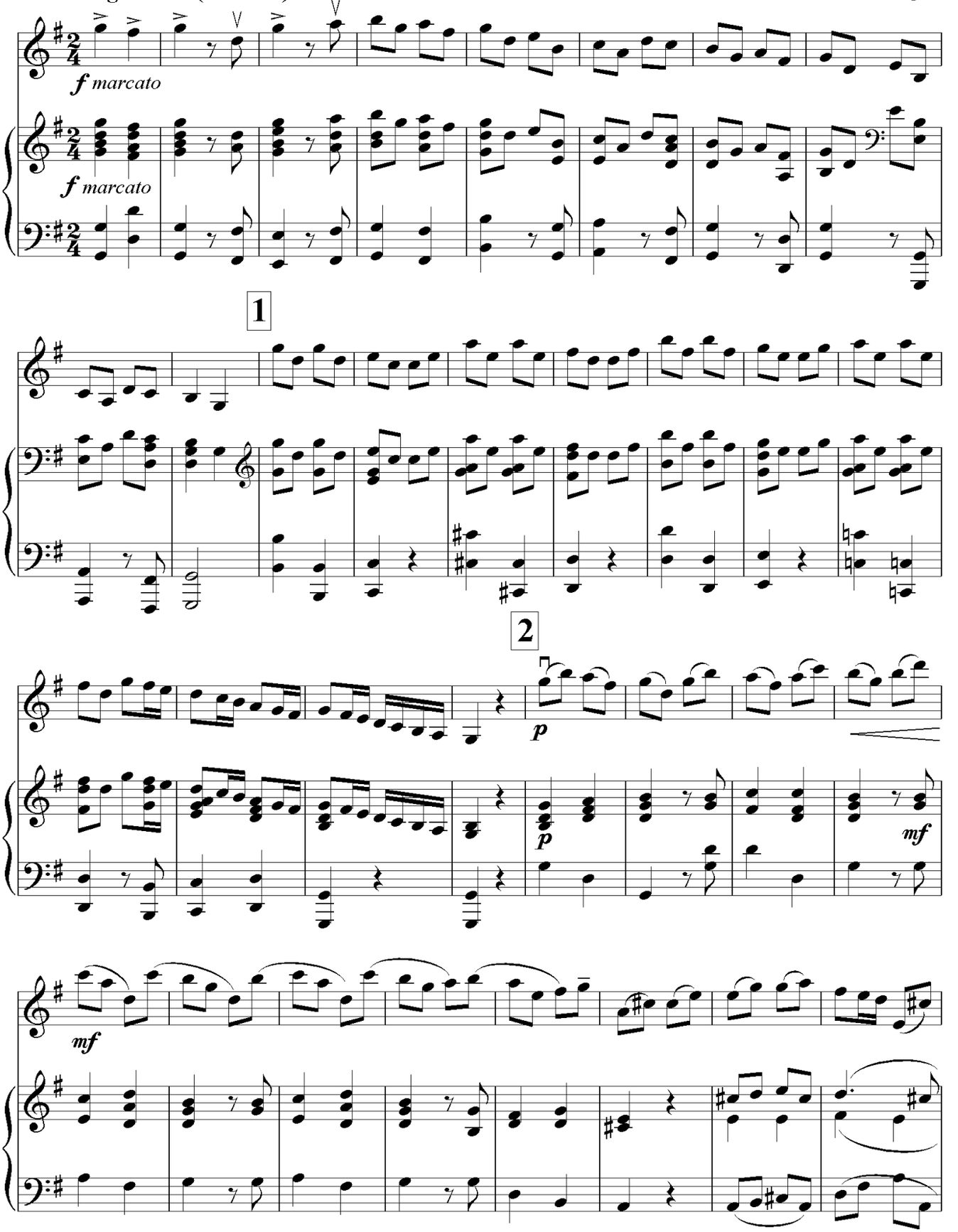

Tutti
f
f
pp
pp
f
poco allarg.
f

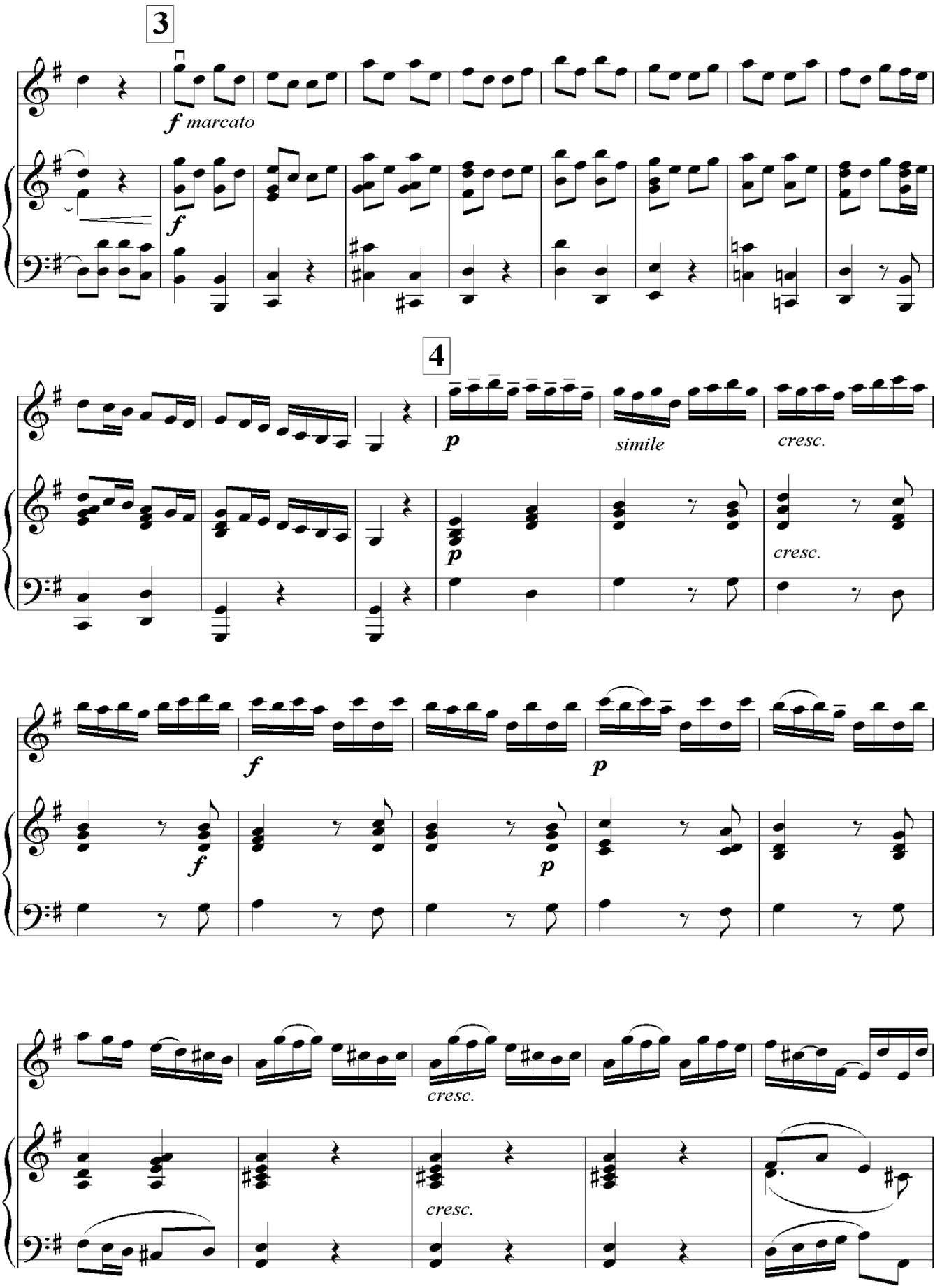
KONSERT

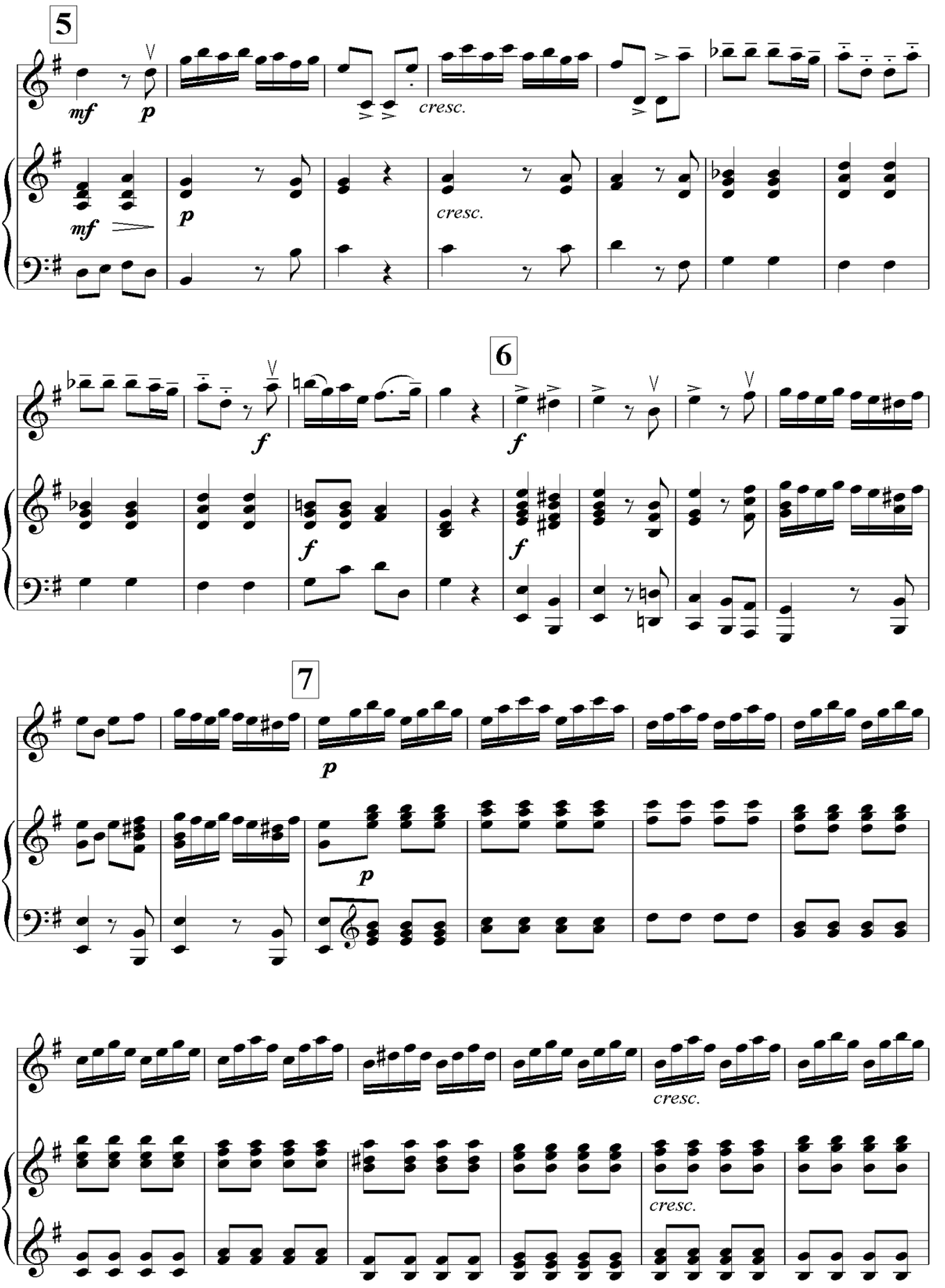
(G-dur, I qism)

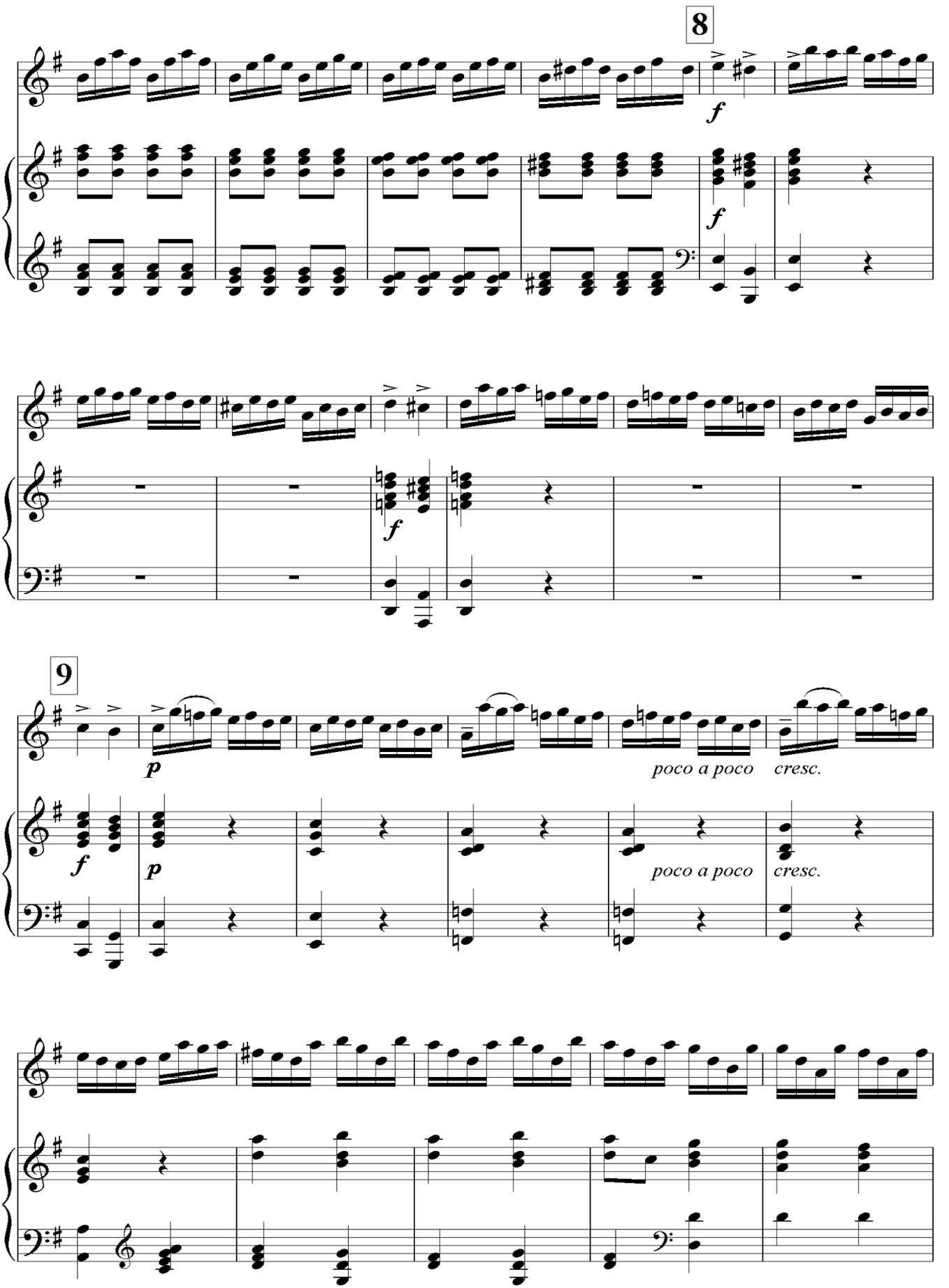
Allegro assai (Juda tez)

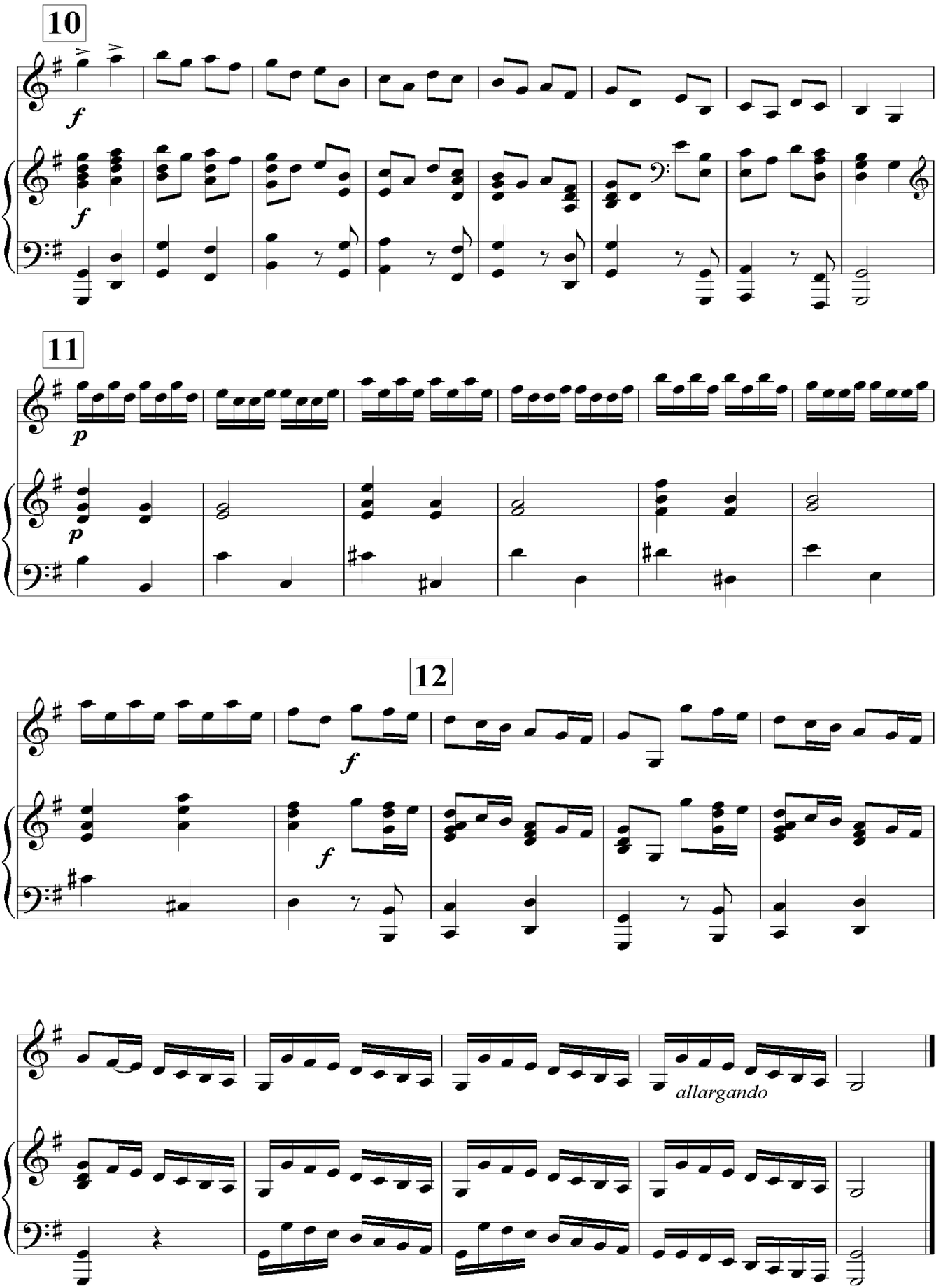
A.Vivaldi musiqasi.




3
f marcato
f
4
p
simile
cresc.
p
cresc.
f
p
f
p
cresc.
cresc.


5
mf
p
cresc.
mf
p
cresc.
6
f
f
f
f
7
p
p
cresc.
cresc.

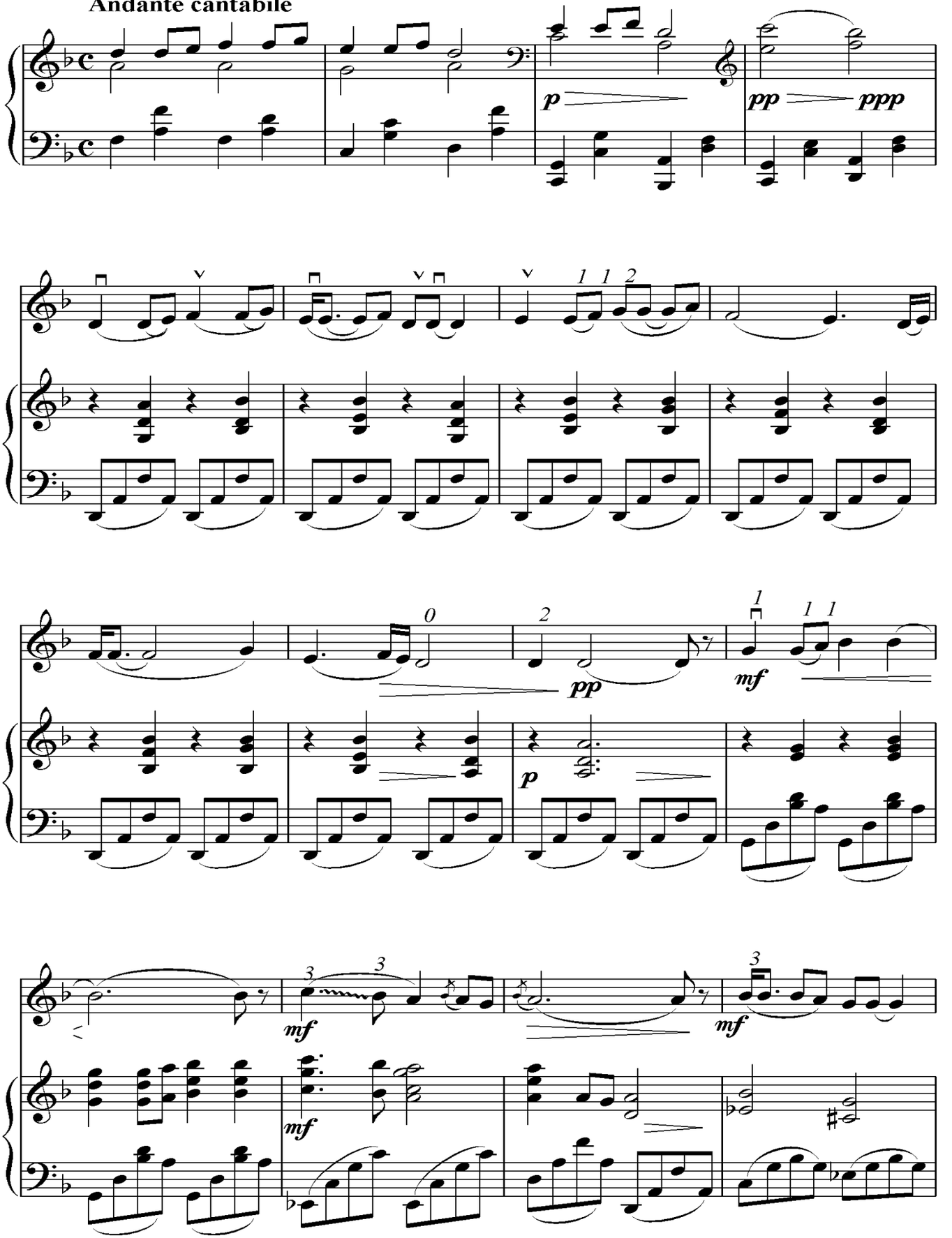

8
f
f
f
9
p
poco a poco
cresc.
f
p
poco a poco
cresc.

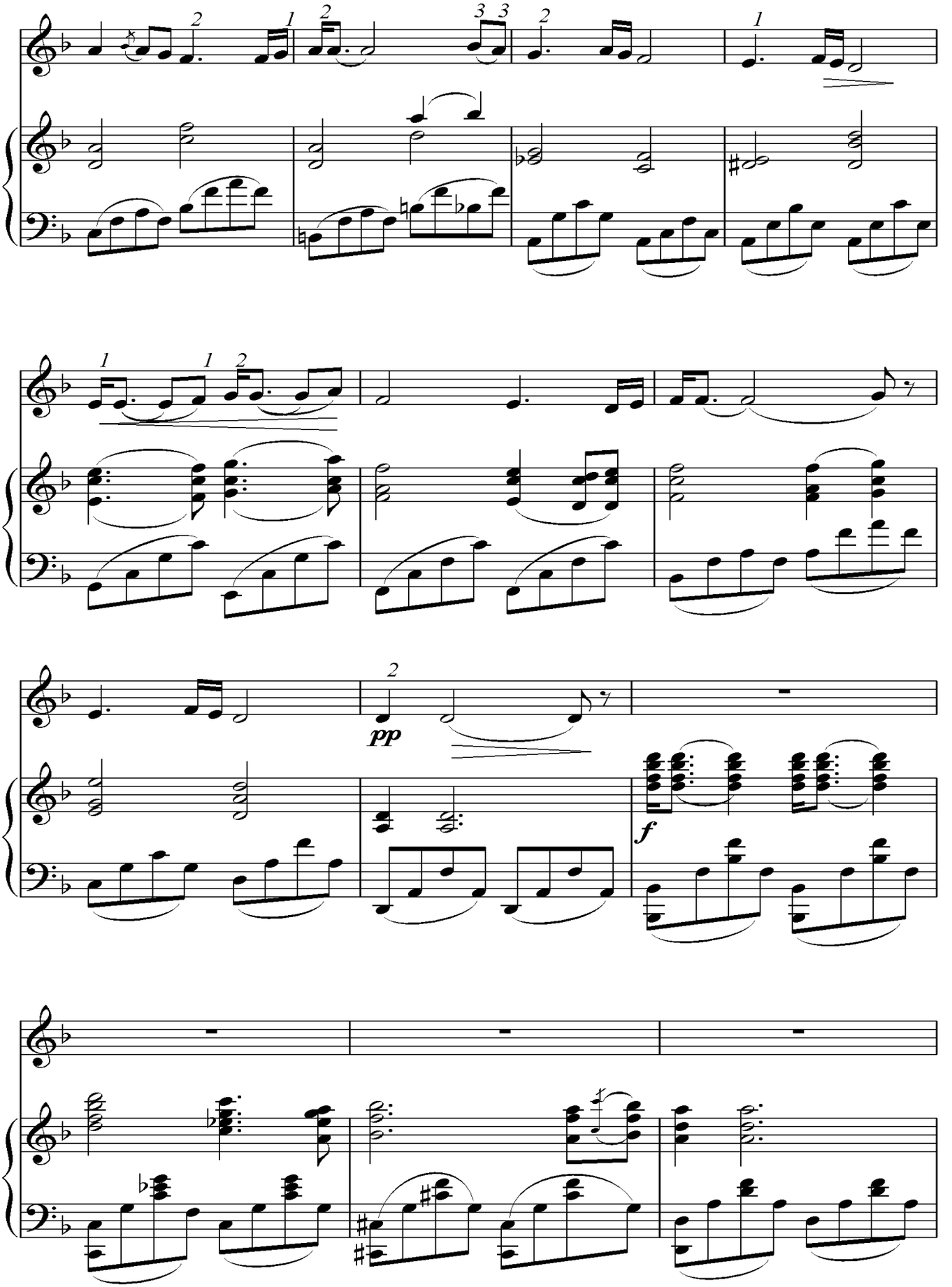

10
f
f
11
p
p
12
f
f
allargando

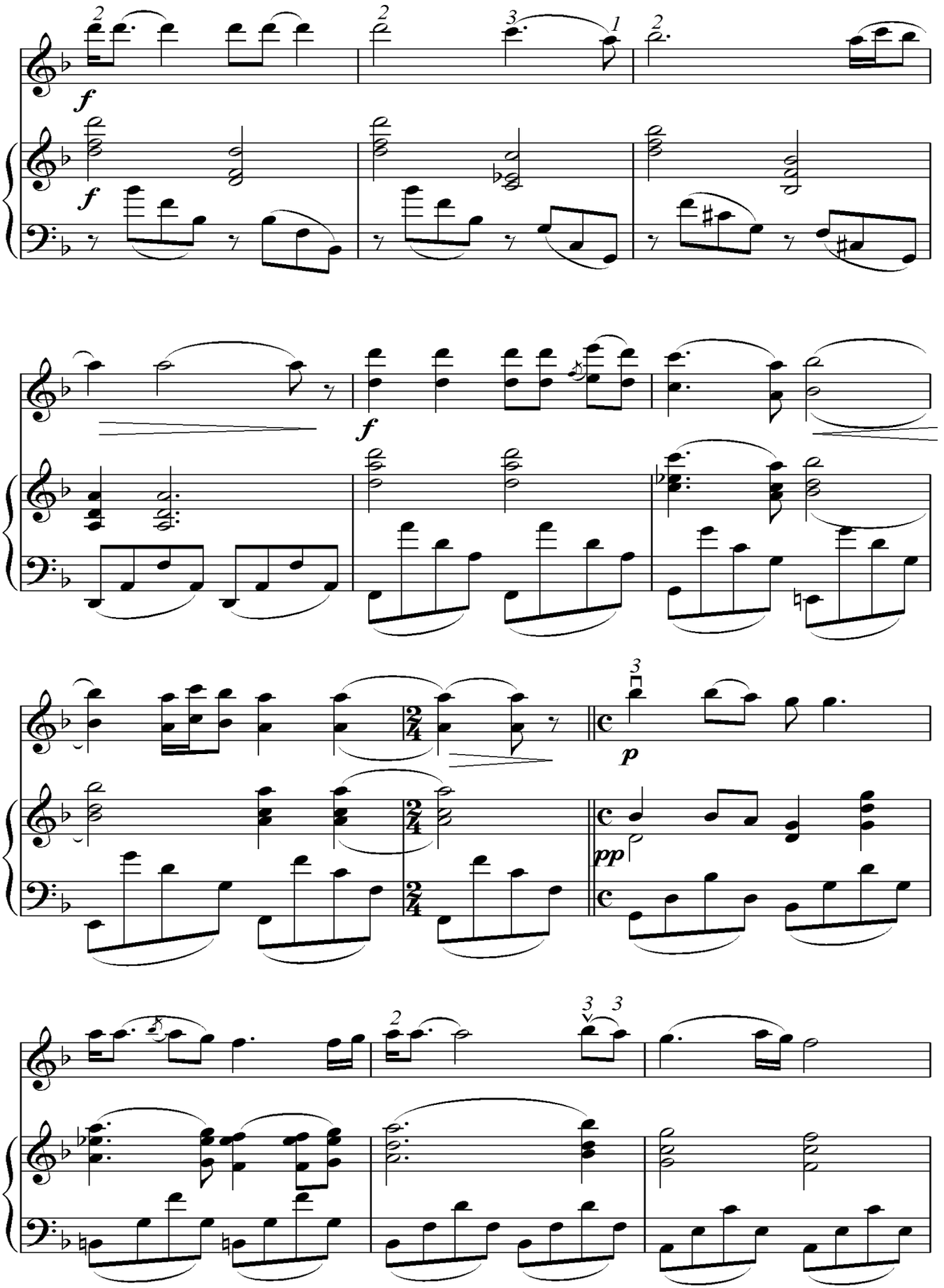
ALLA

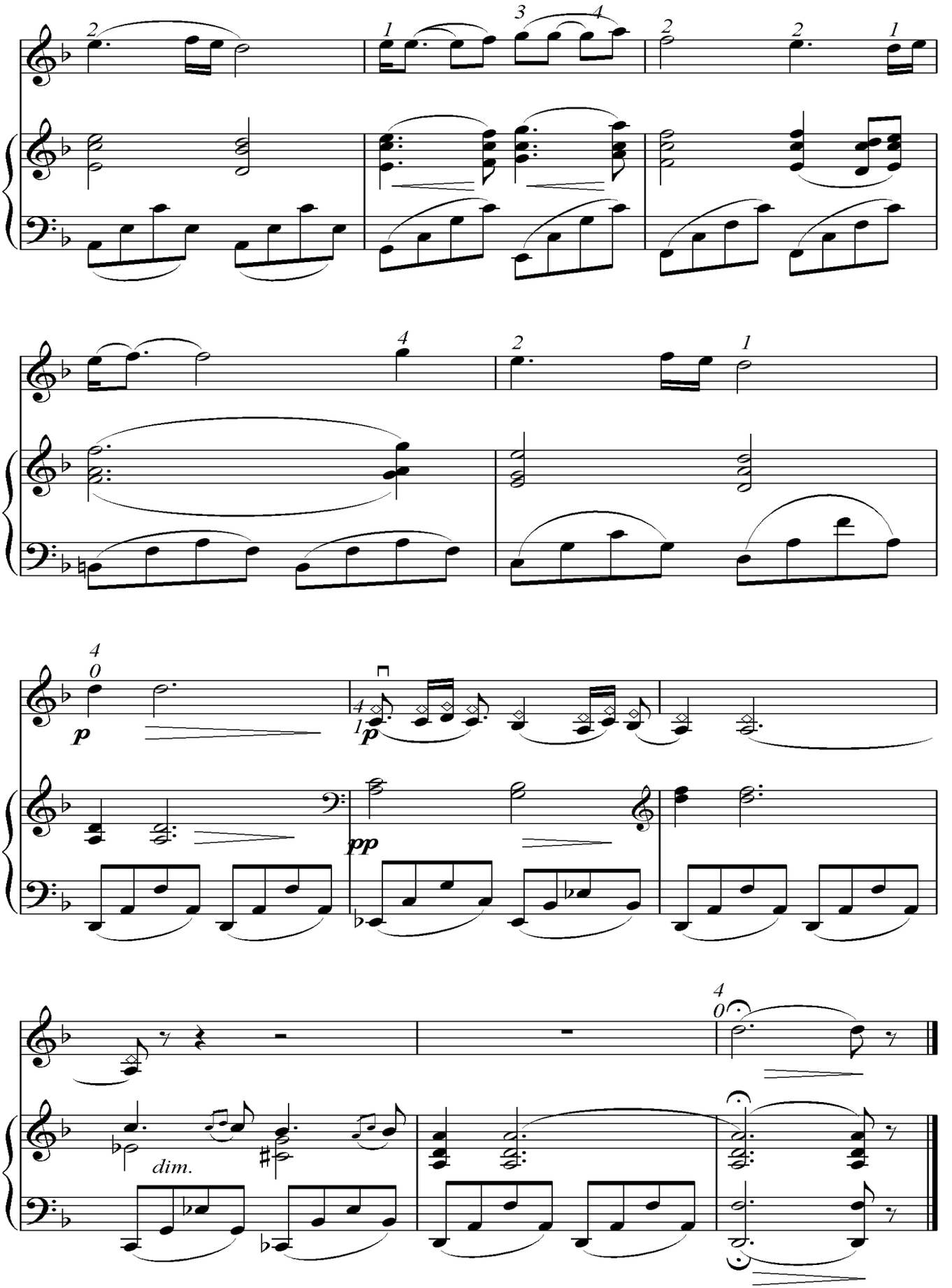
Ikrom Akbarov musiqasi.

Andante cantabile




pp
f

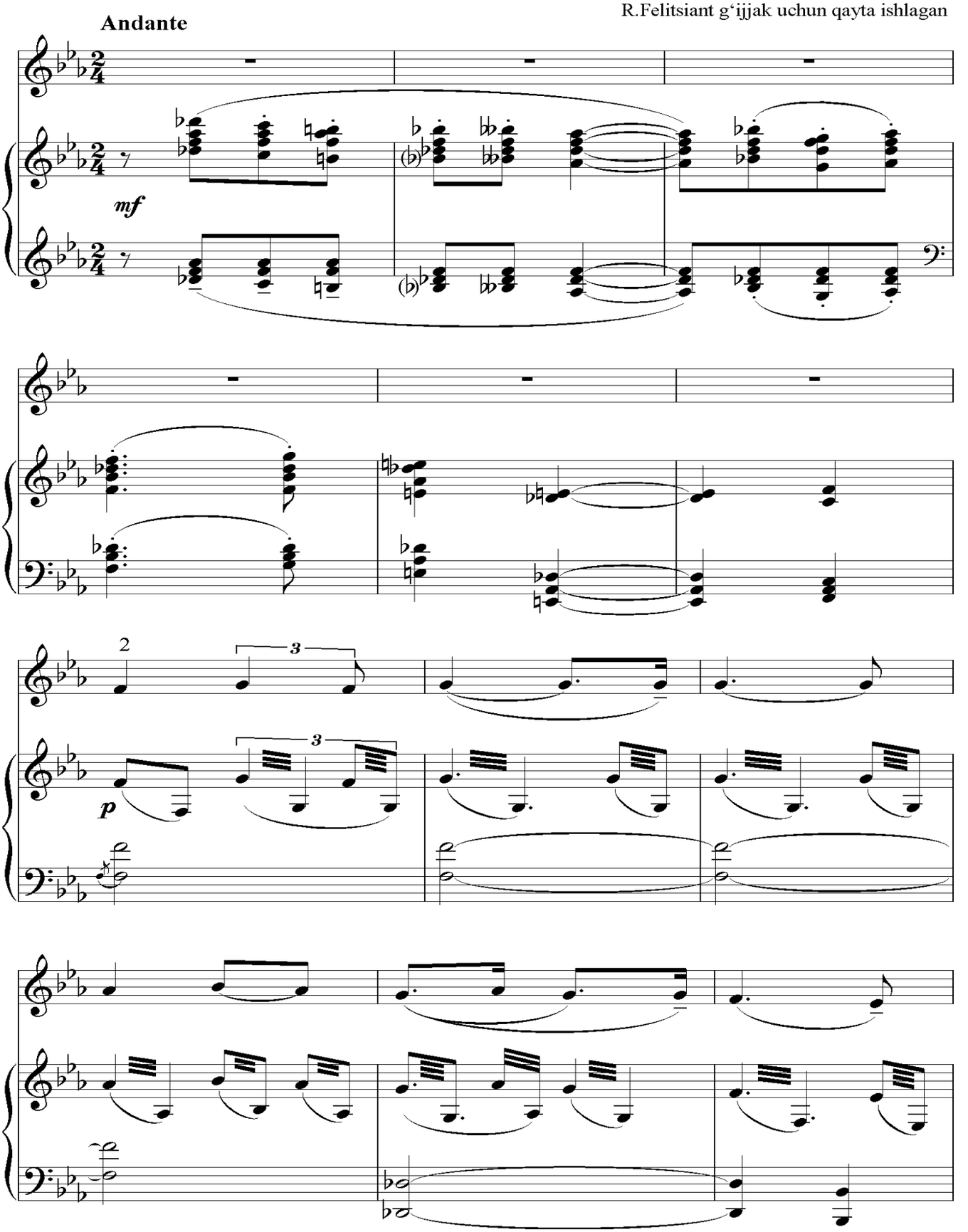

f
f
f
p
pp

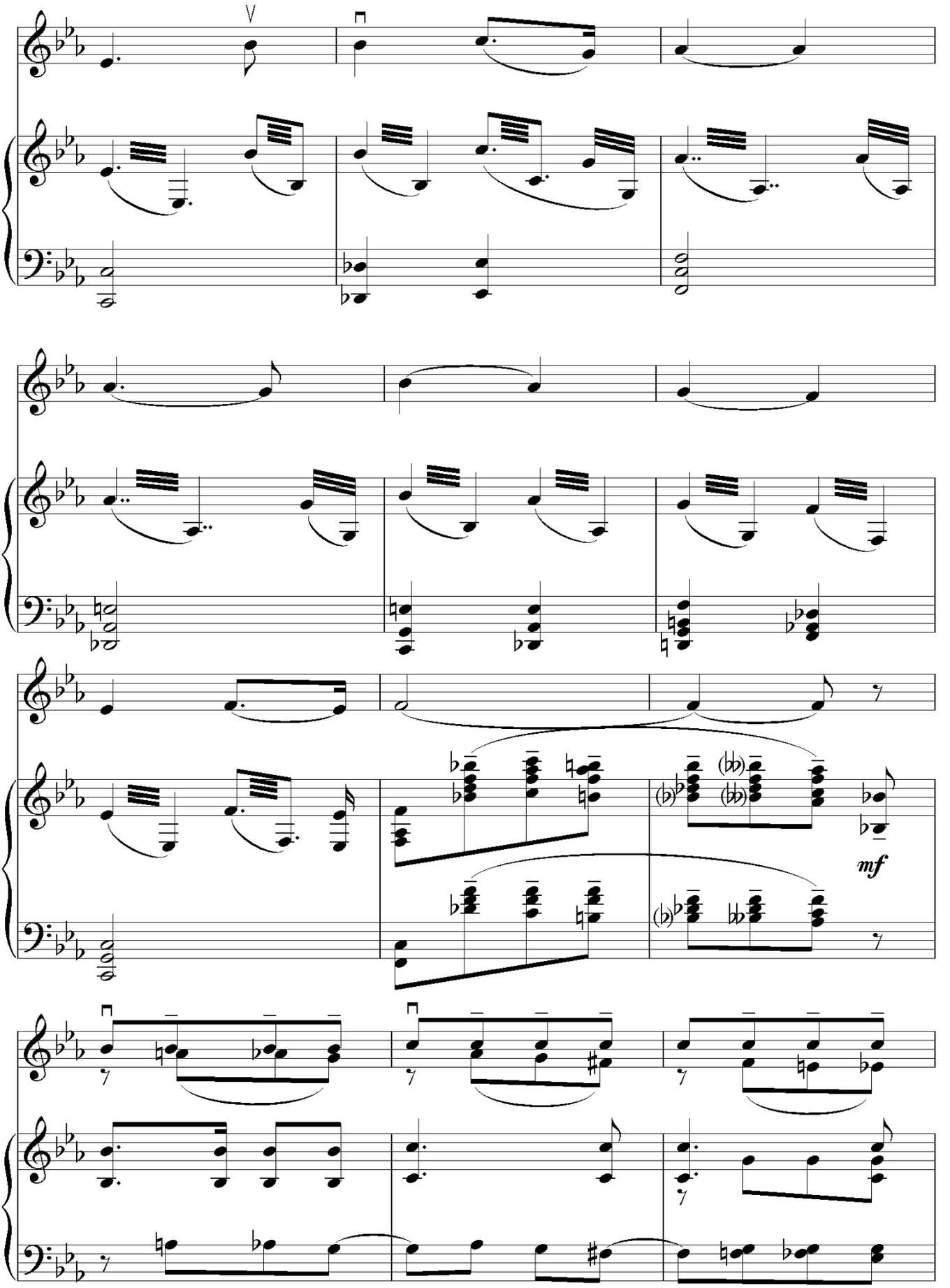

dim.

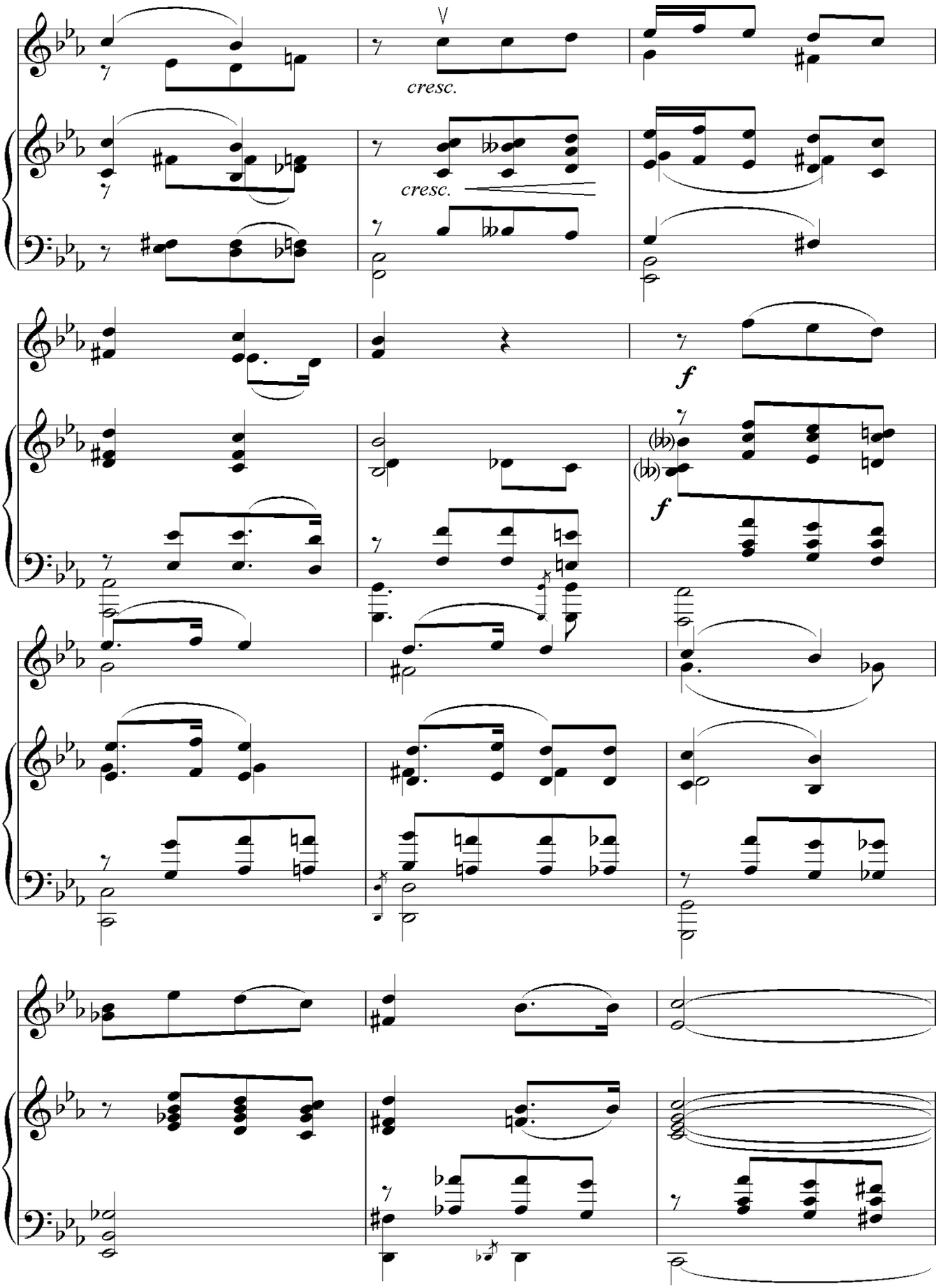
SEGOH

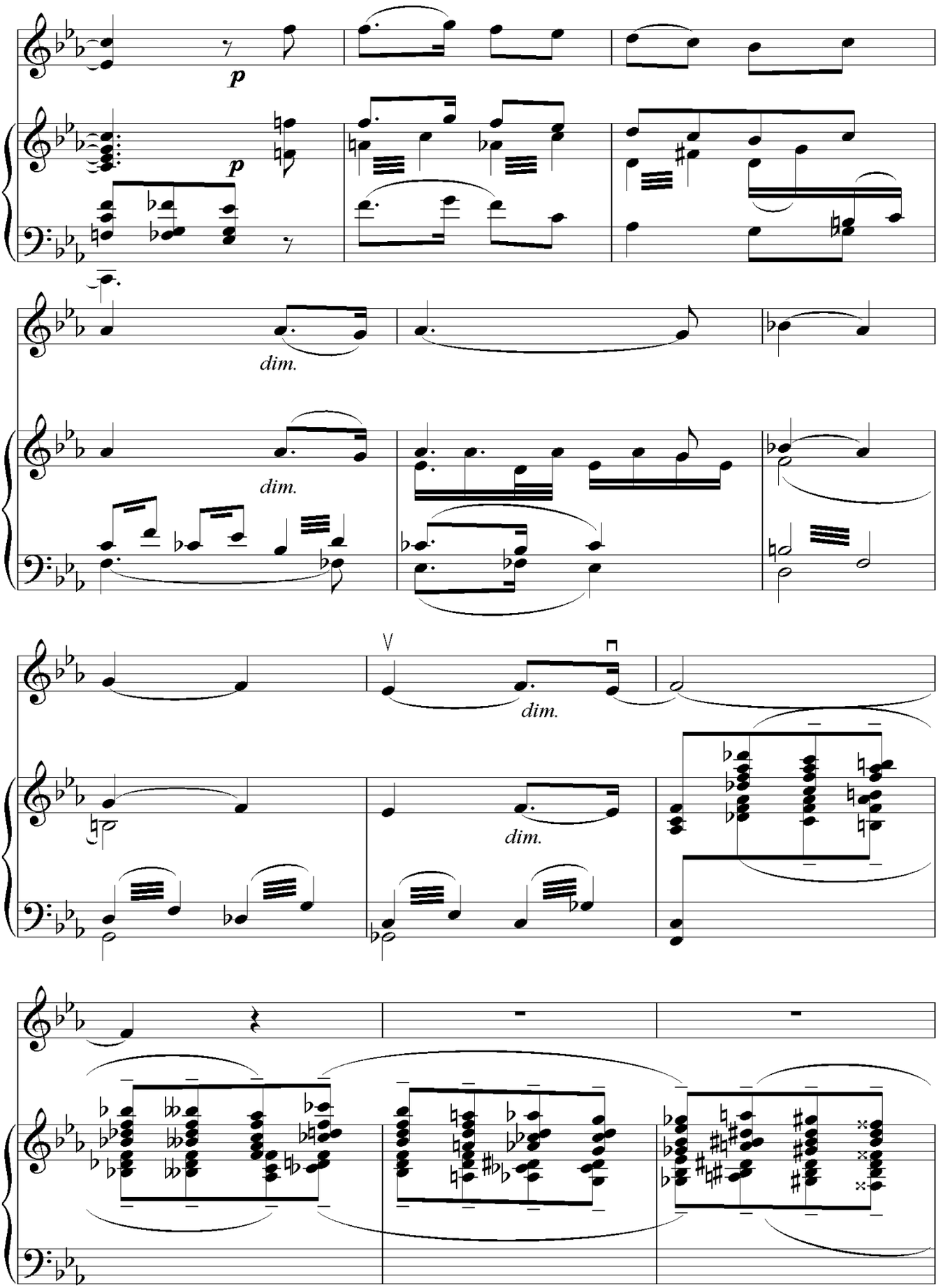
("Layli va Majnun" operasidan)

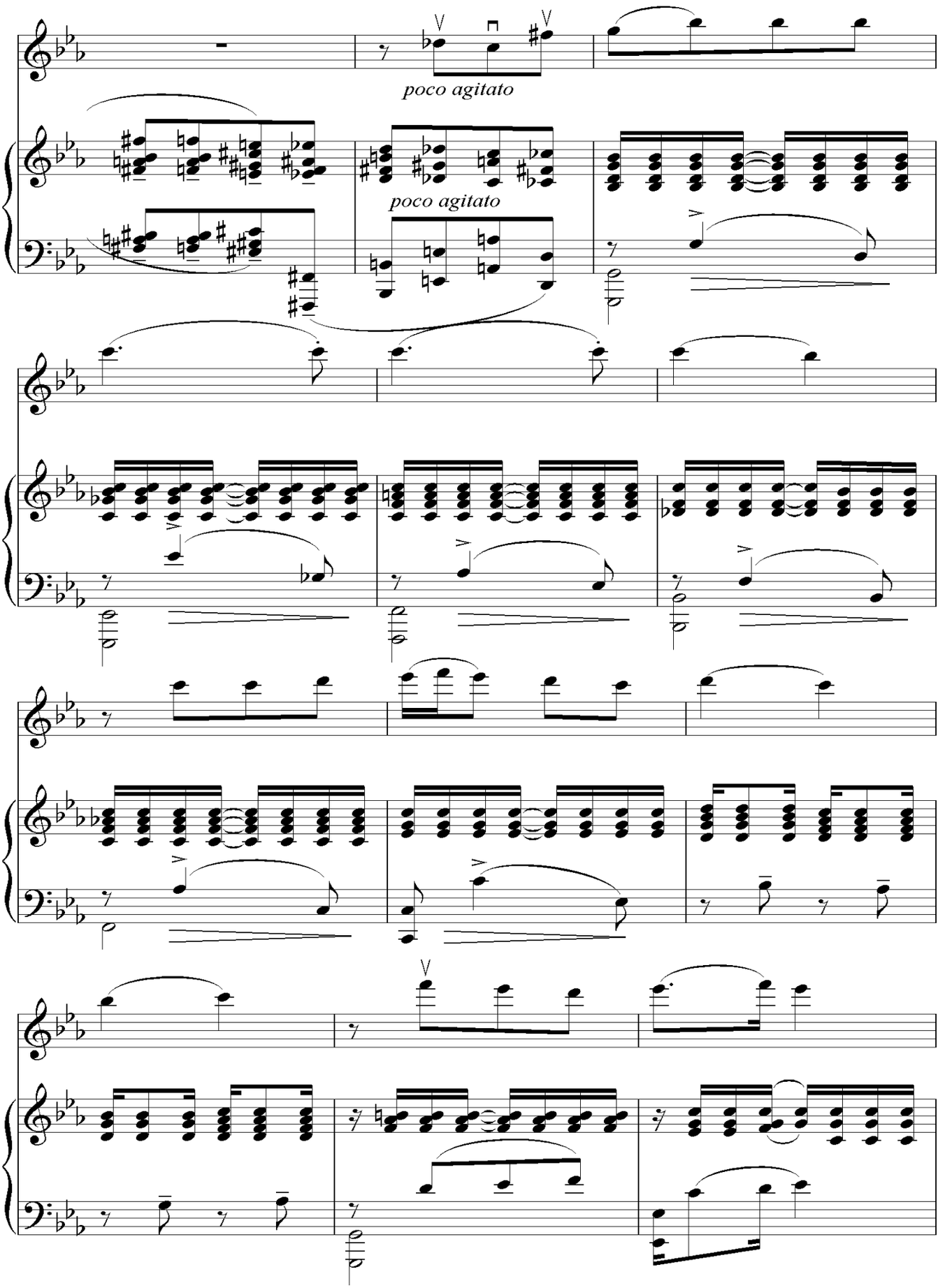
R.Glier va T.Sodiqov musiqasi,
R.Felitsiant g‘ijjak uchun qayta ishlagan

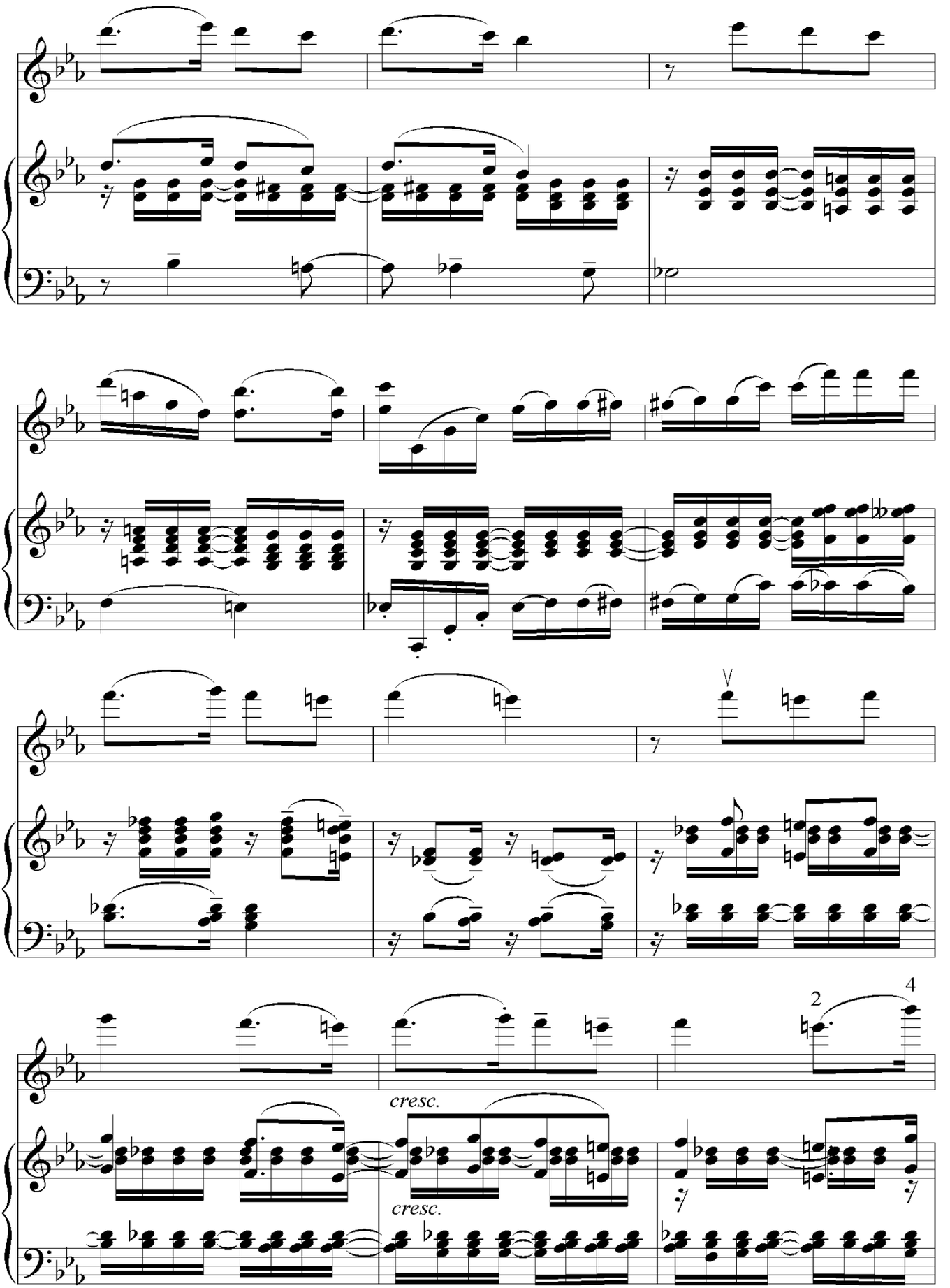


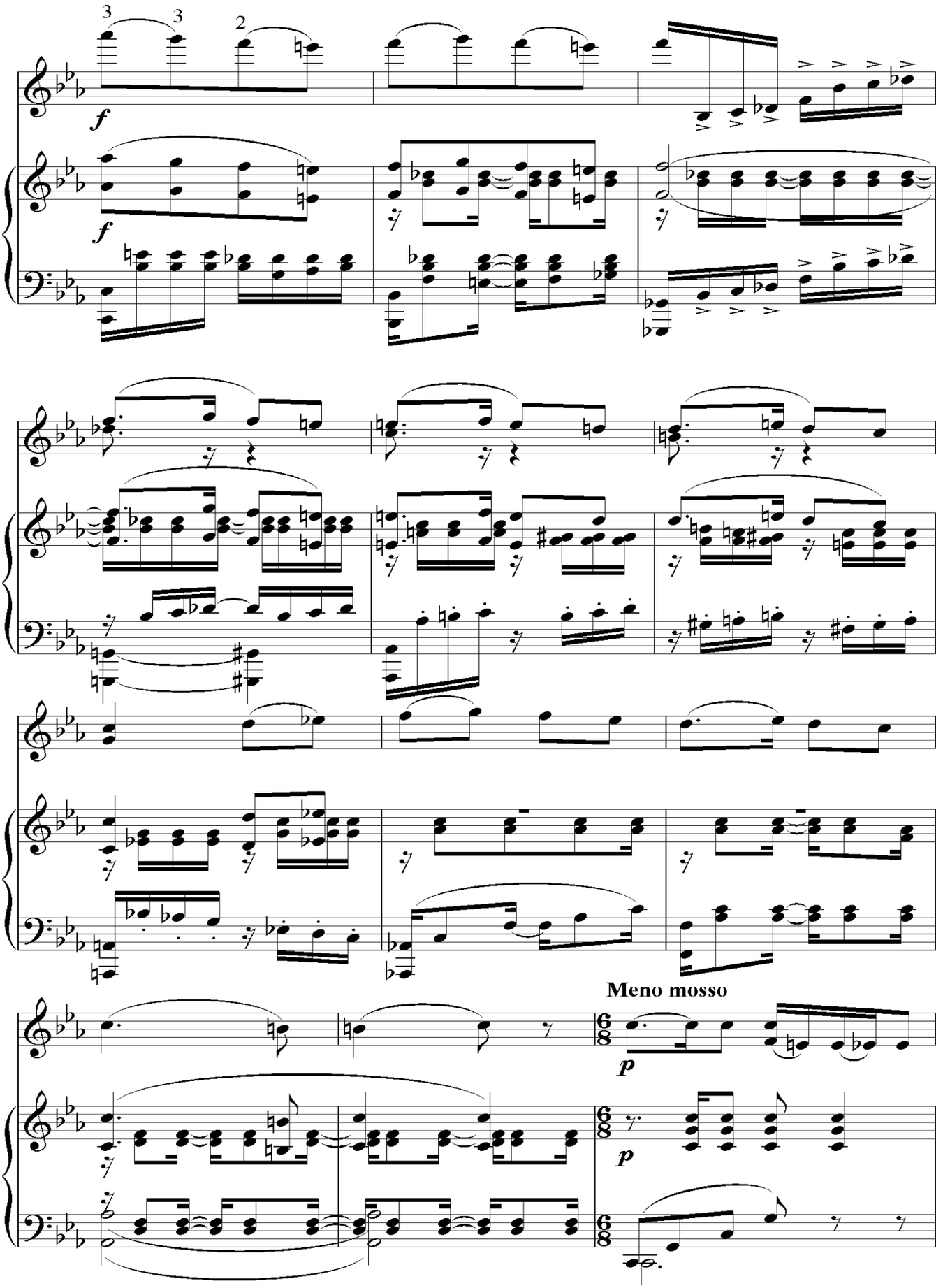

mf

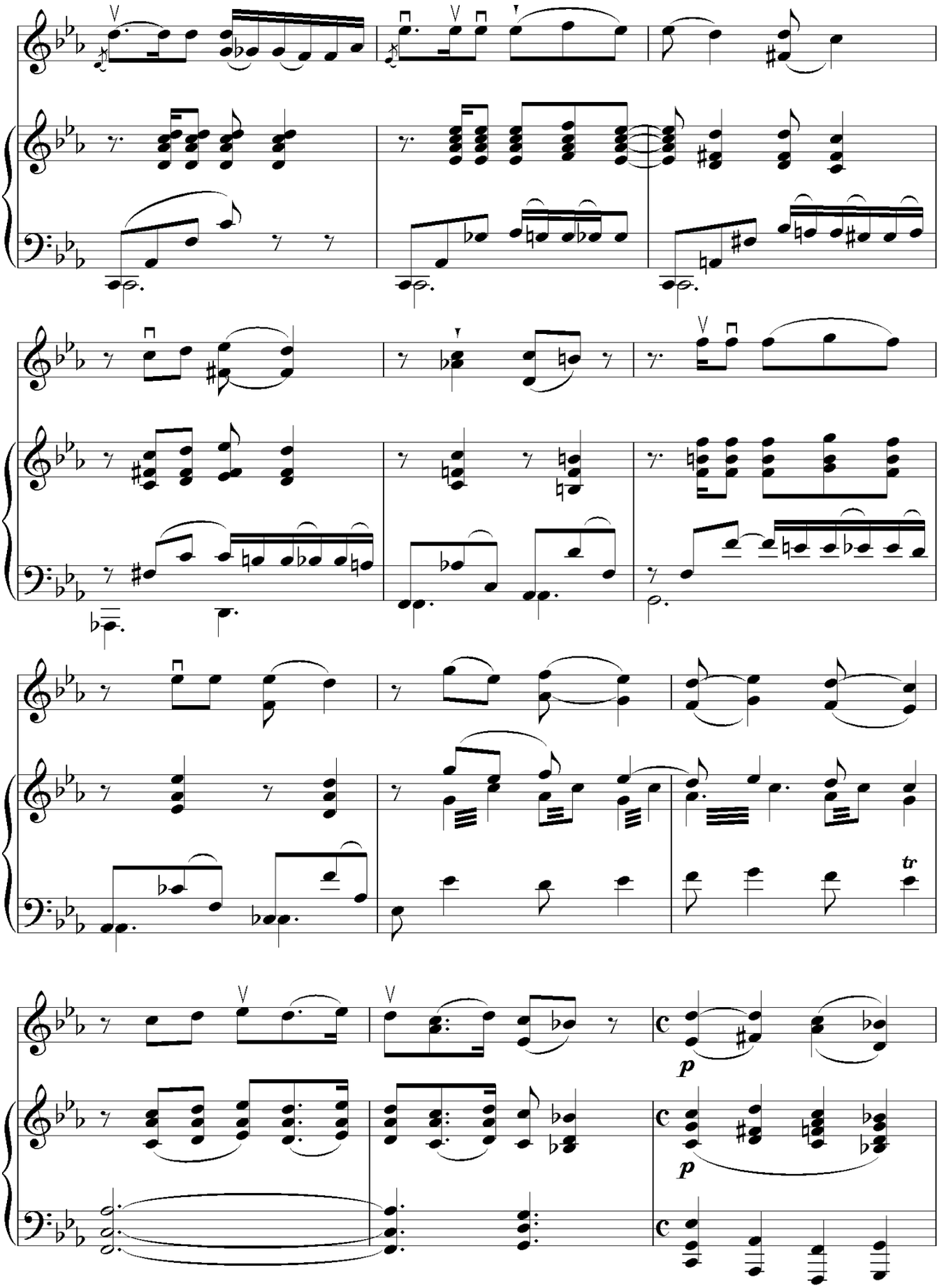

cresc.
cresc.
f
f

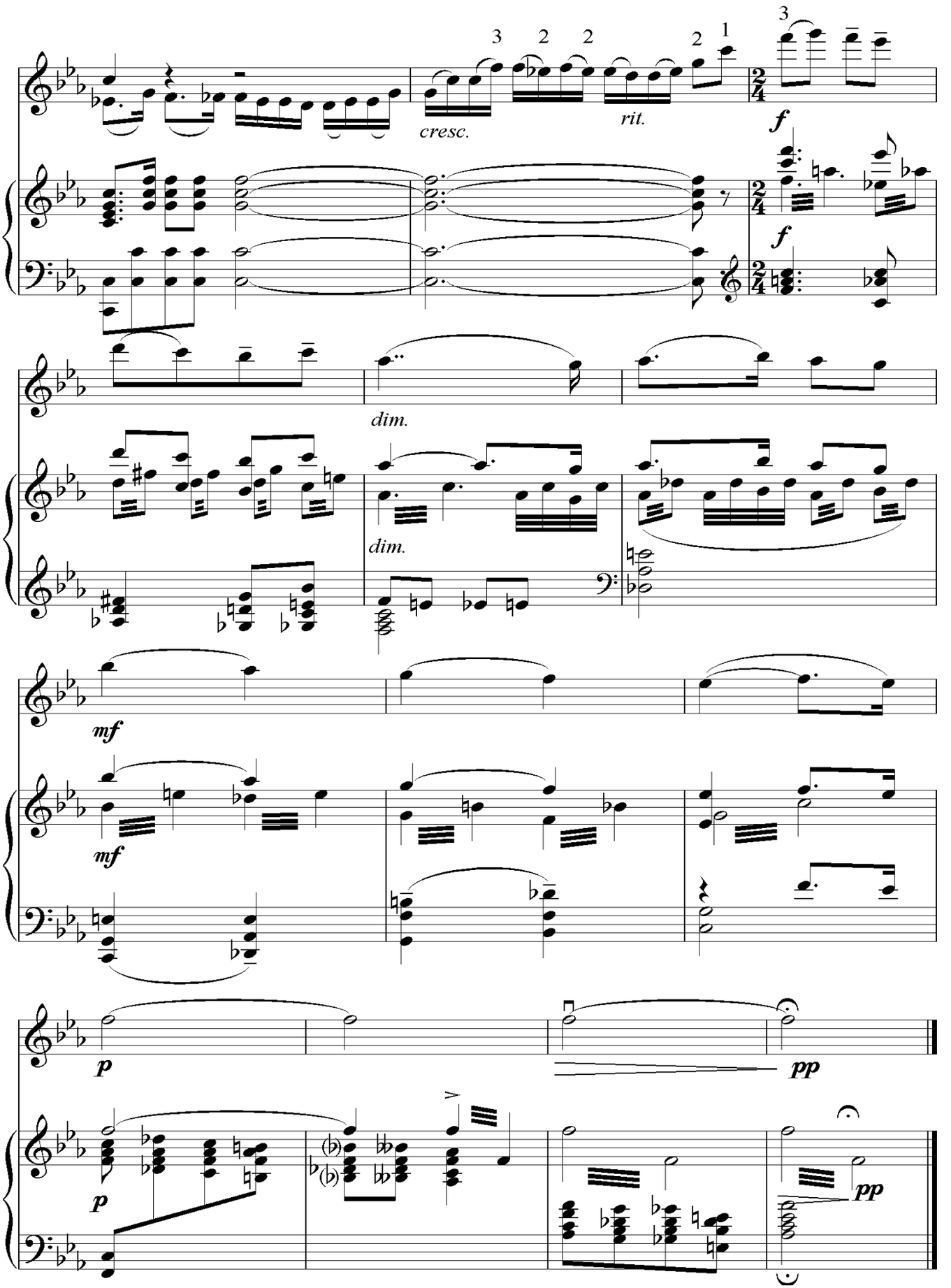

p
p
dim.
dim.
dim.
dim.


poco agitato
poco agitato


2
4
cresc.
cresc.

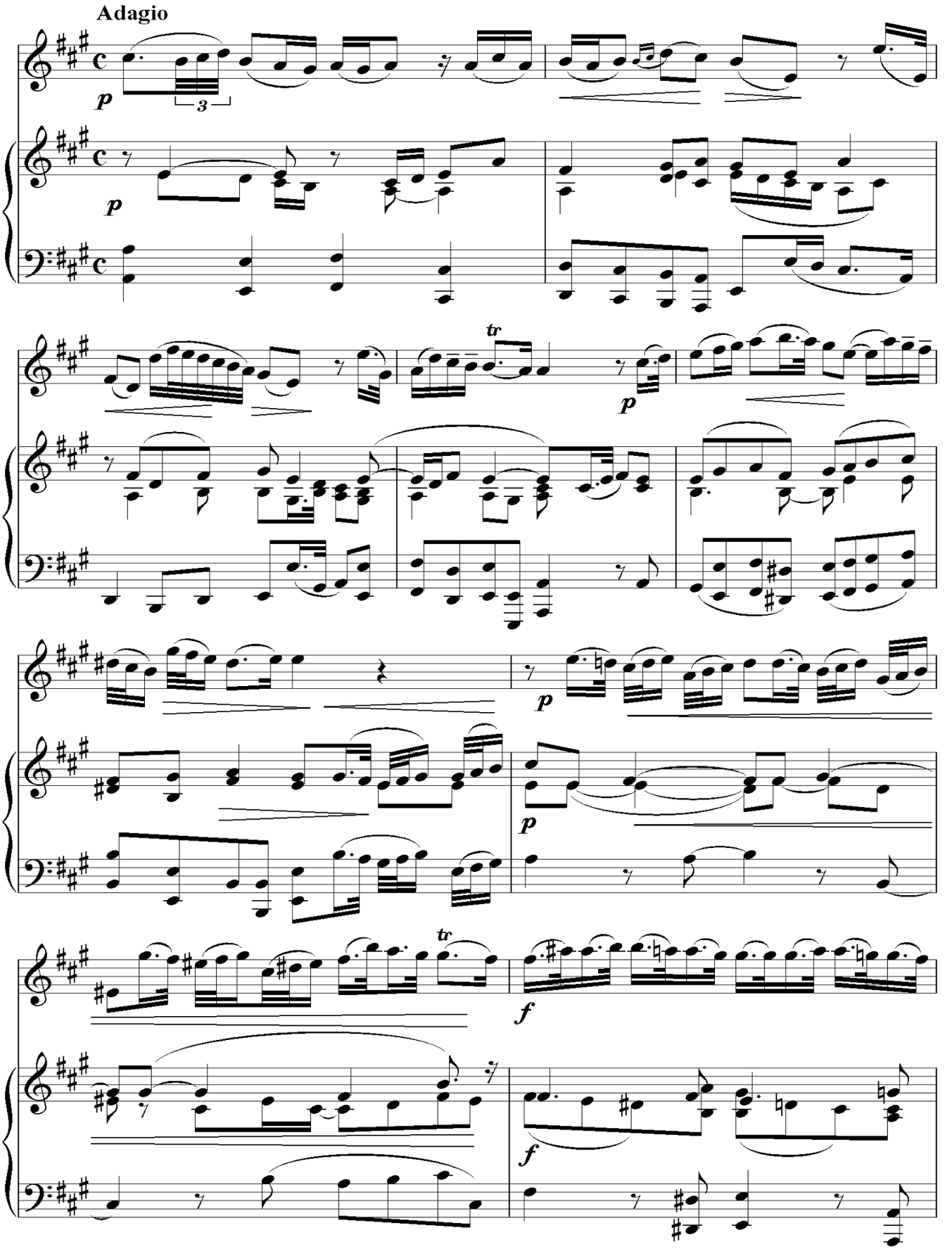

3
3
2
f
f
Meno mosso
p
p

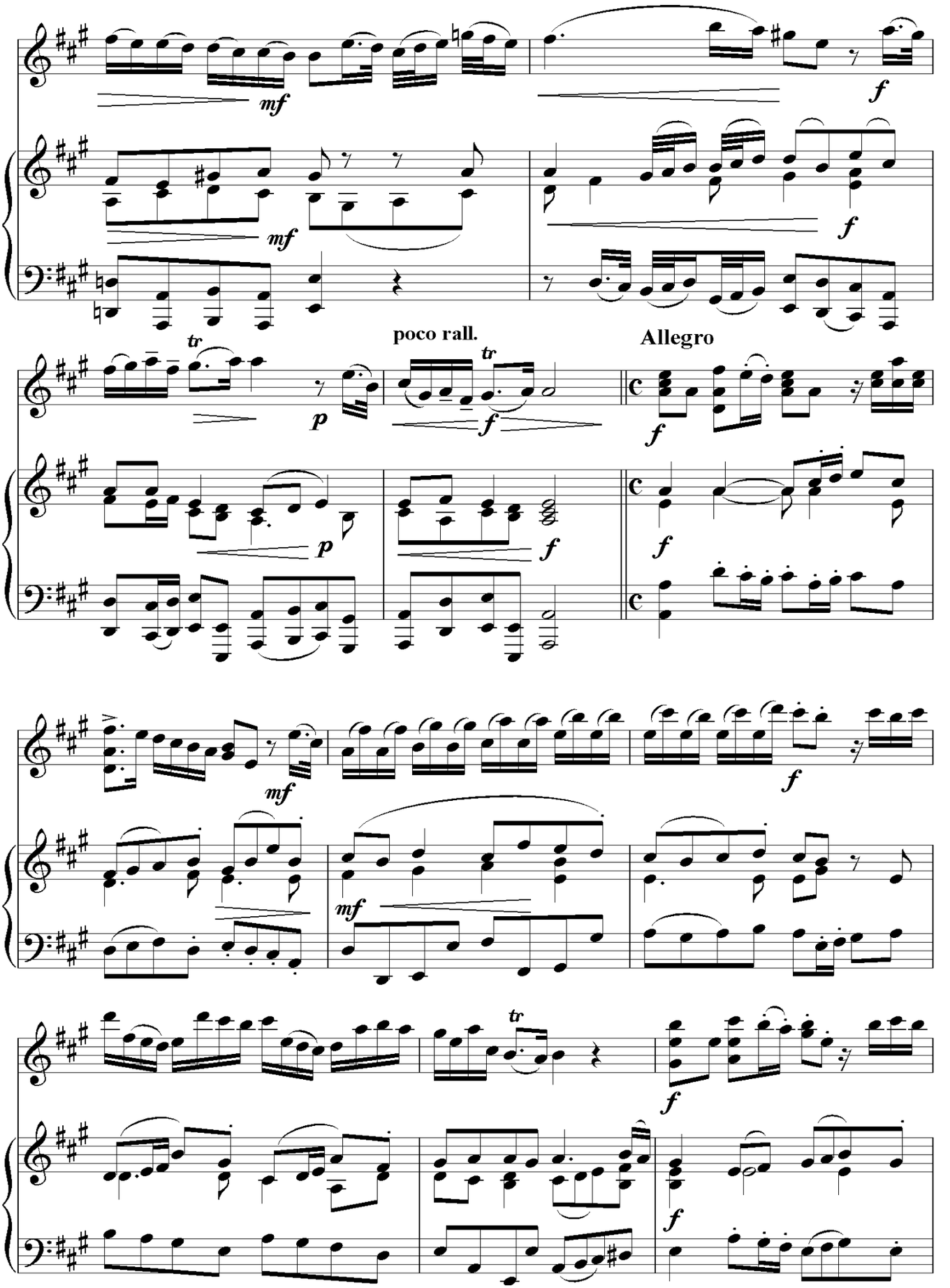

tr
p
p

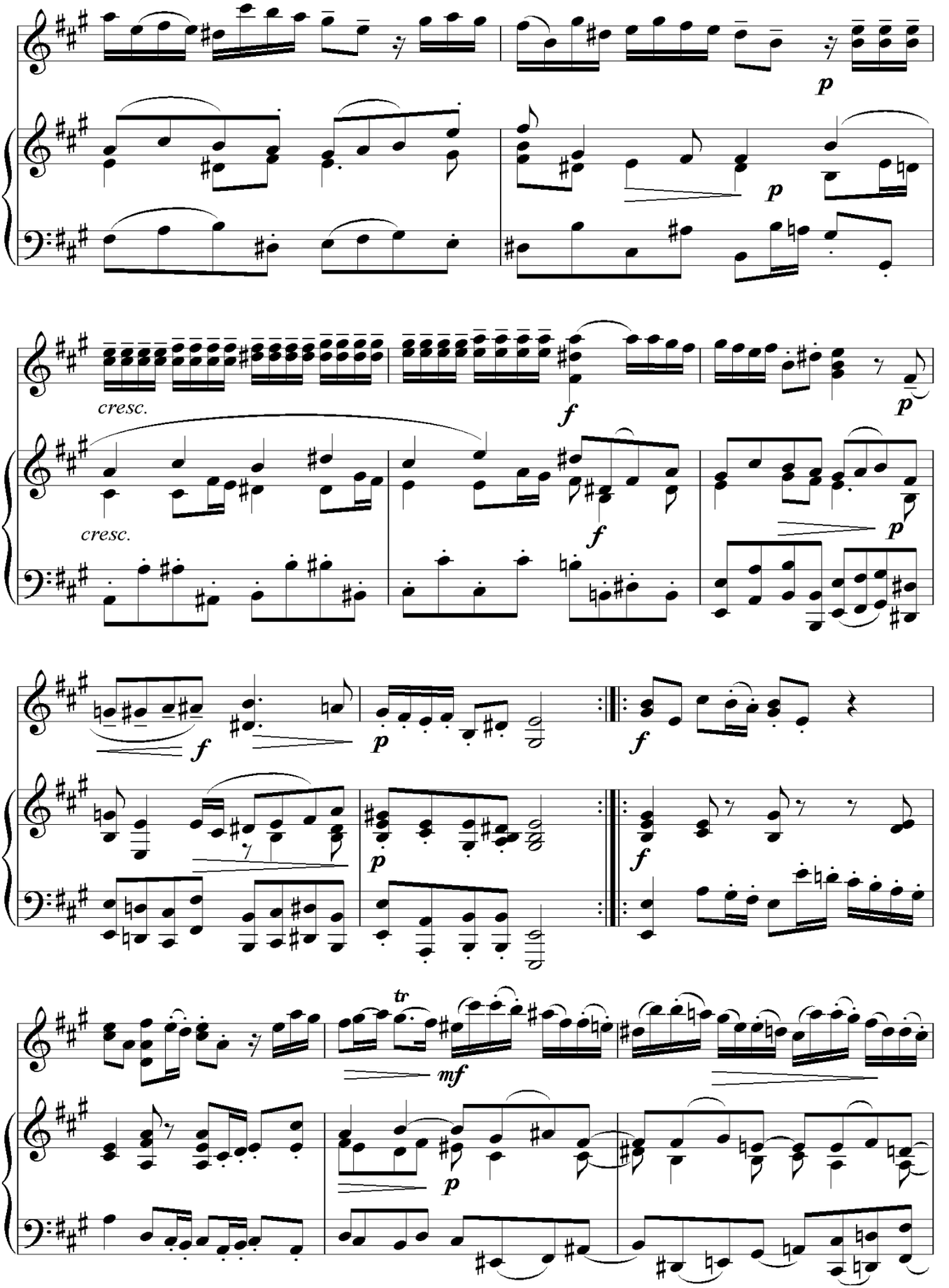

cresc.
rit.
f
dim.
dim.
mf
mf
p
pp
p
pp

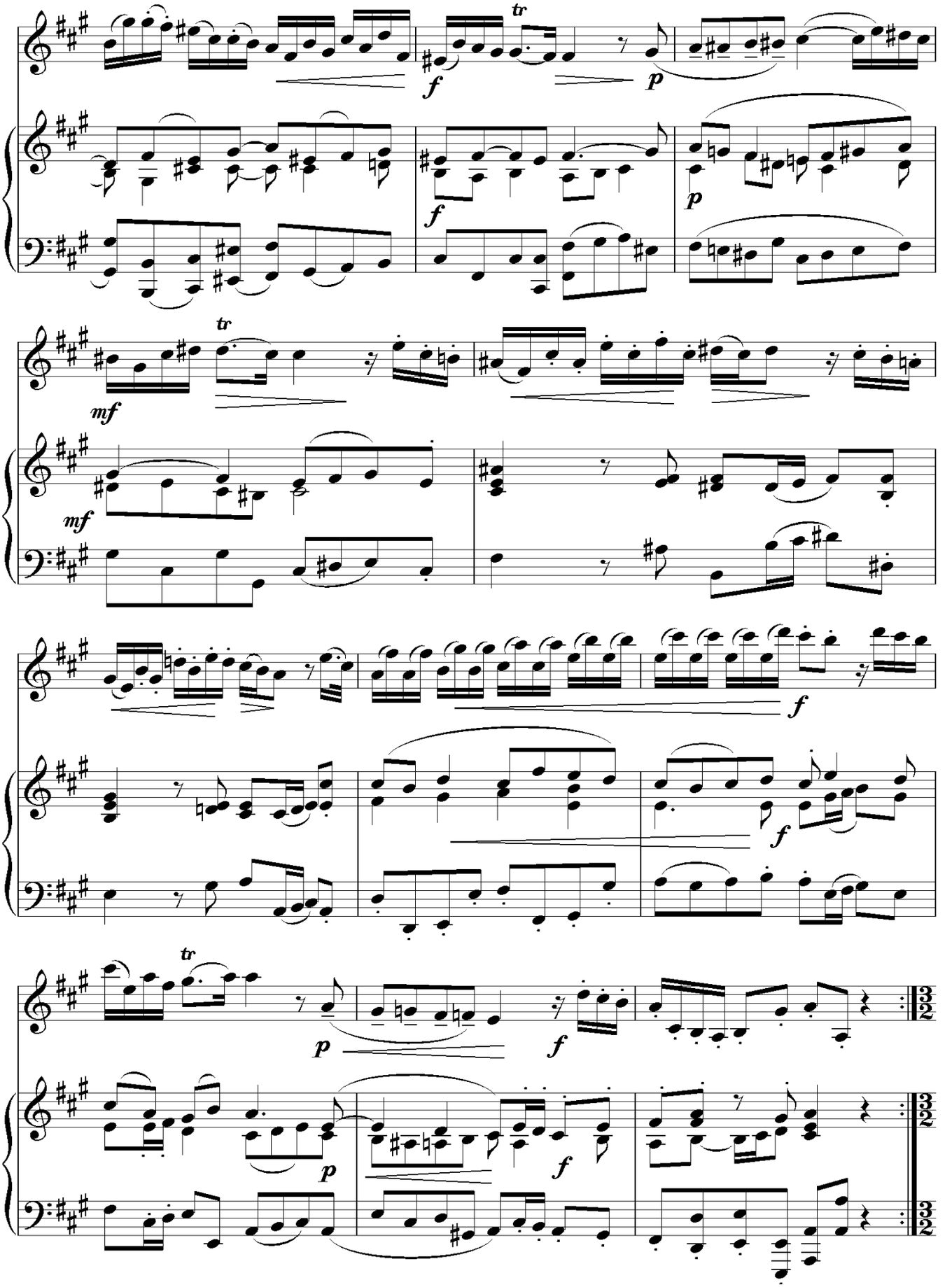
5-SONATA

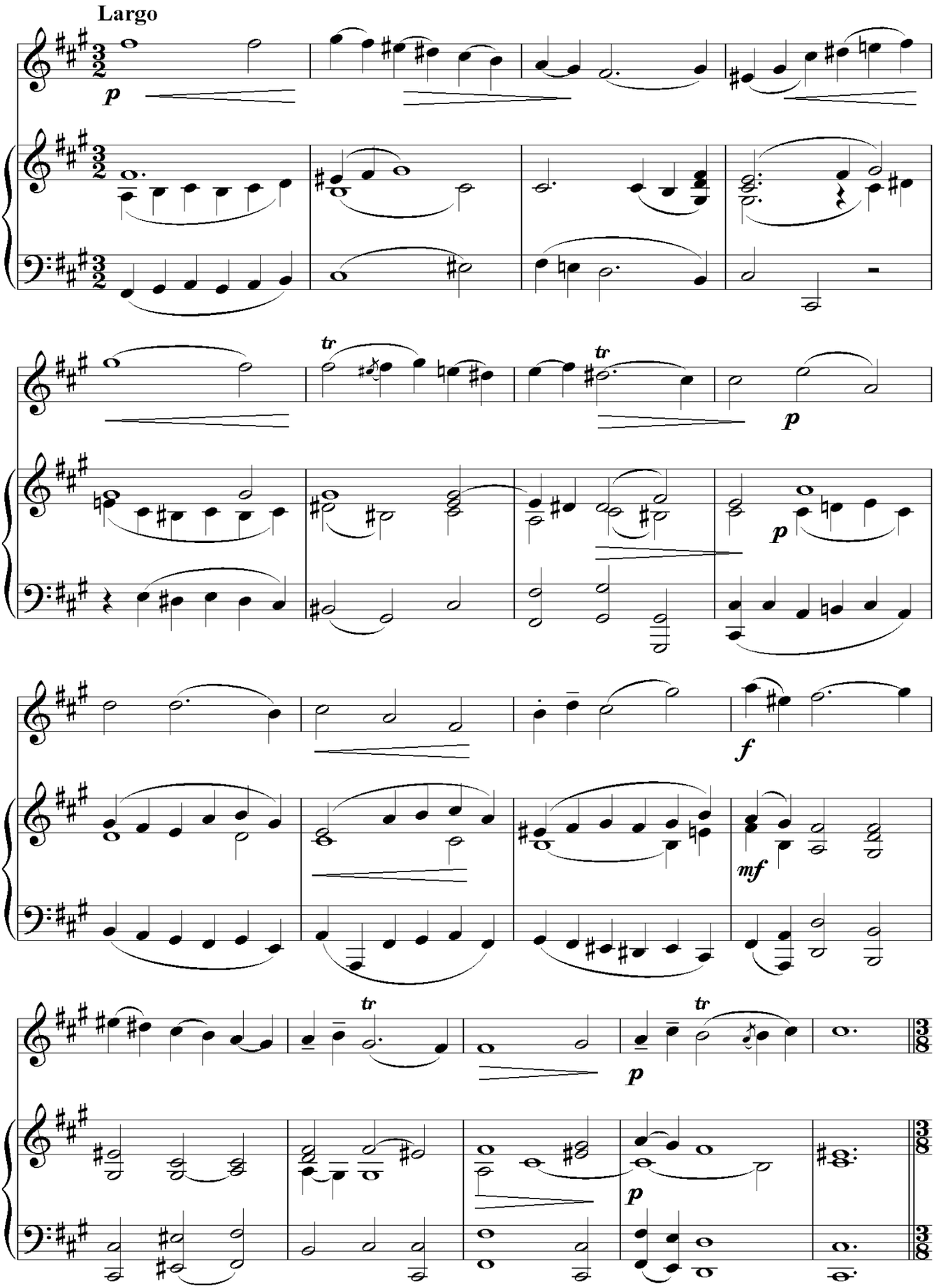
G. Gendel musiqasi.

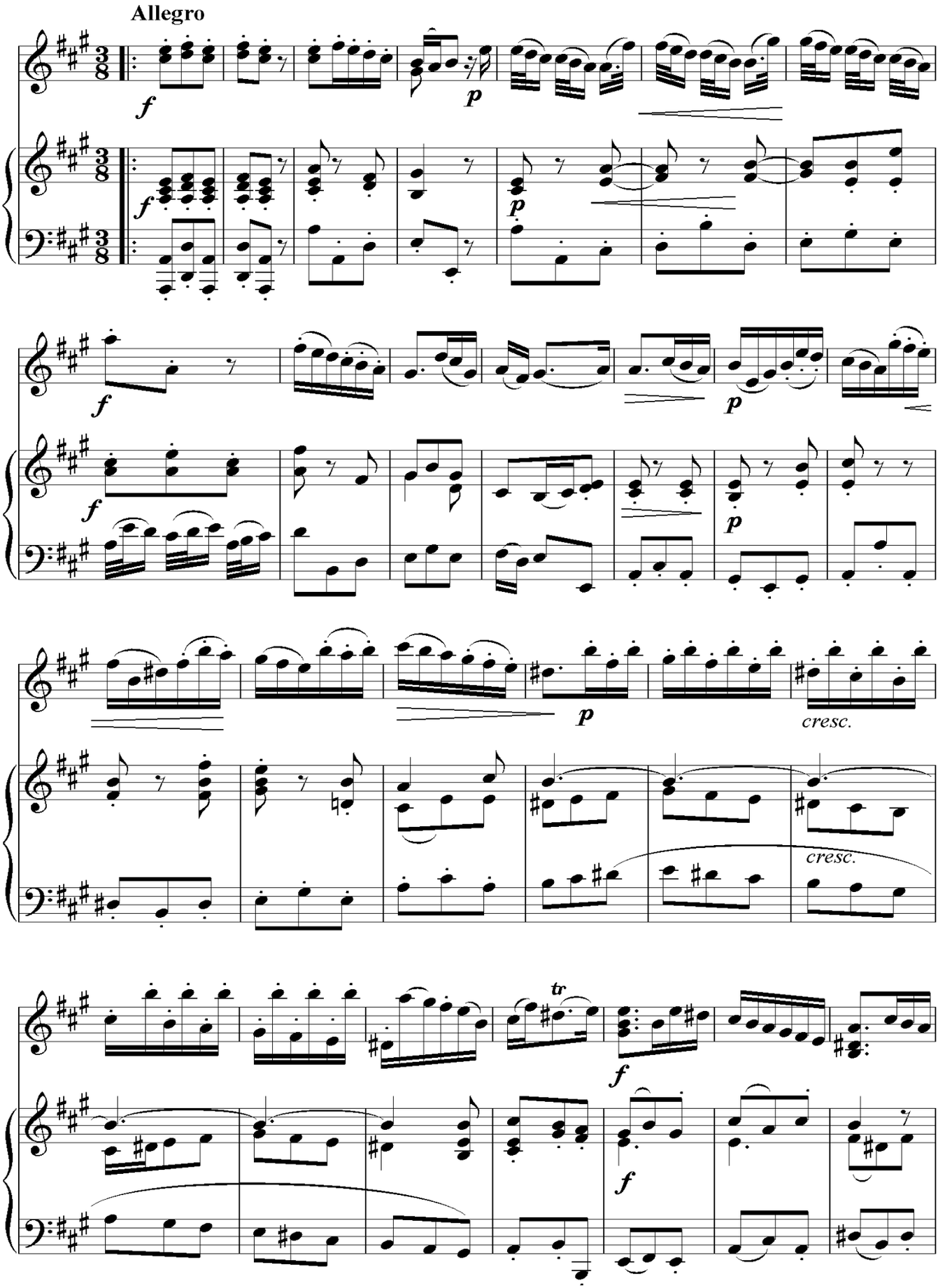


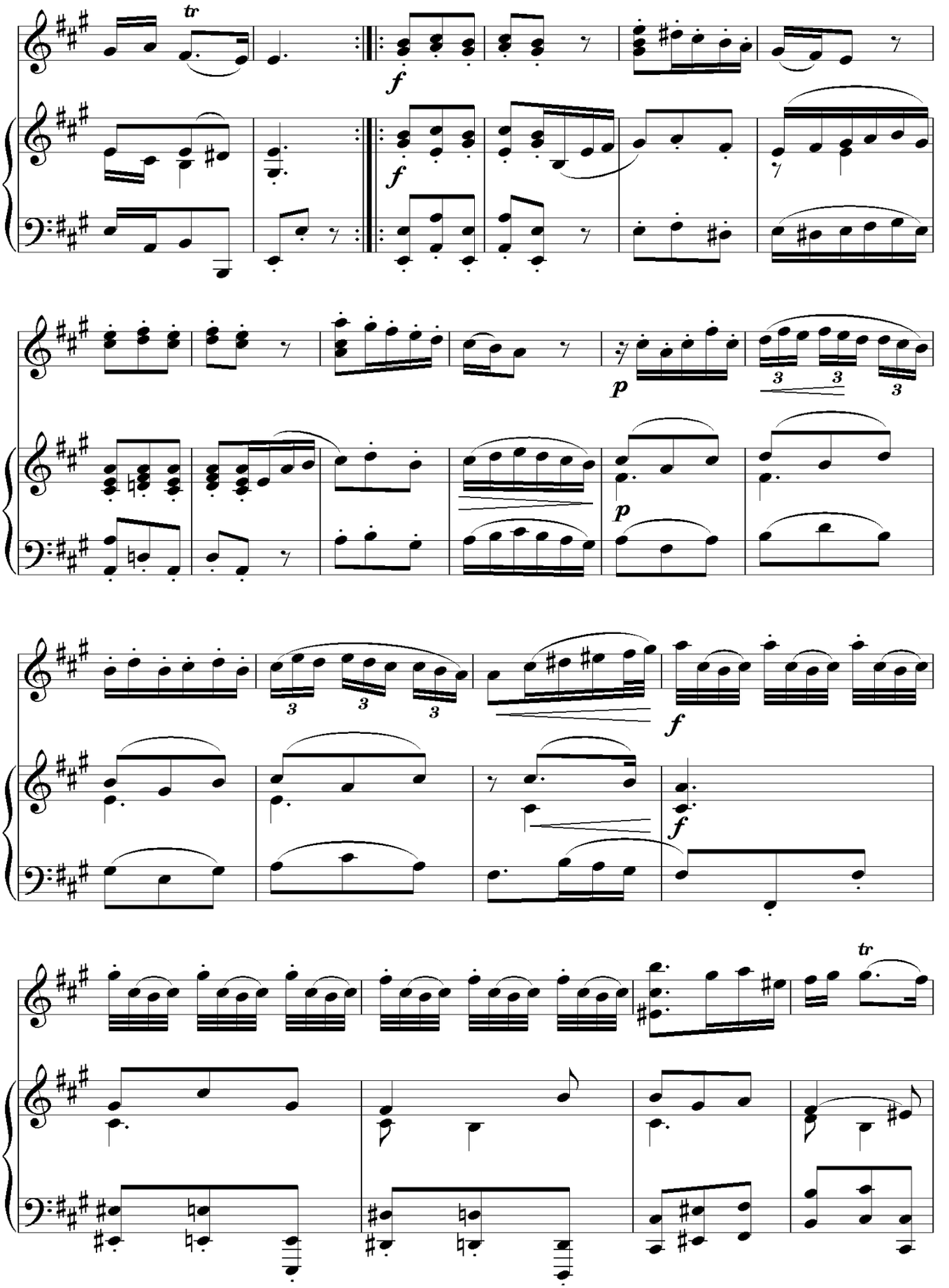

mf
f
mf
f
tr
poco rall.
tr
Allegro
p
f
p
f
f
f
mf
f
mf
tr
f
f

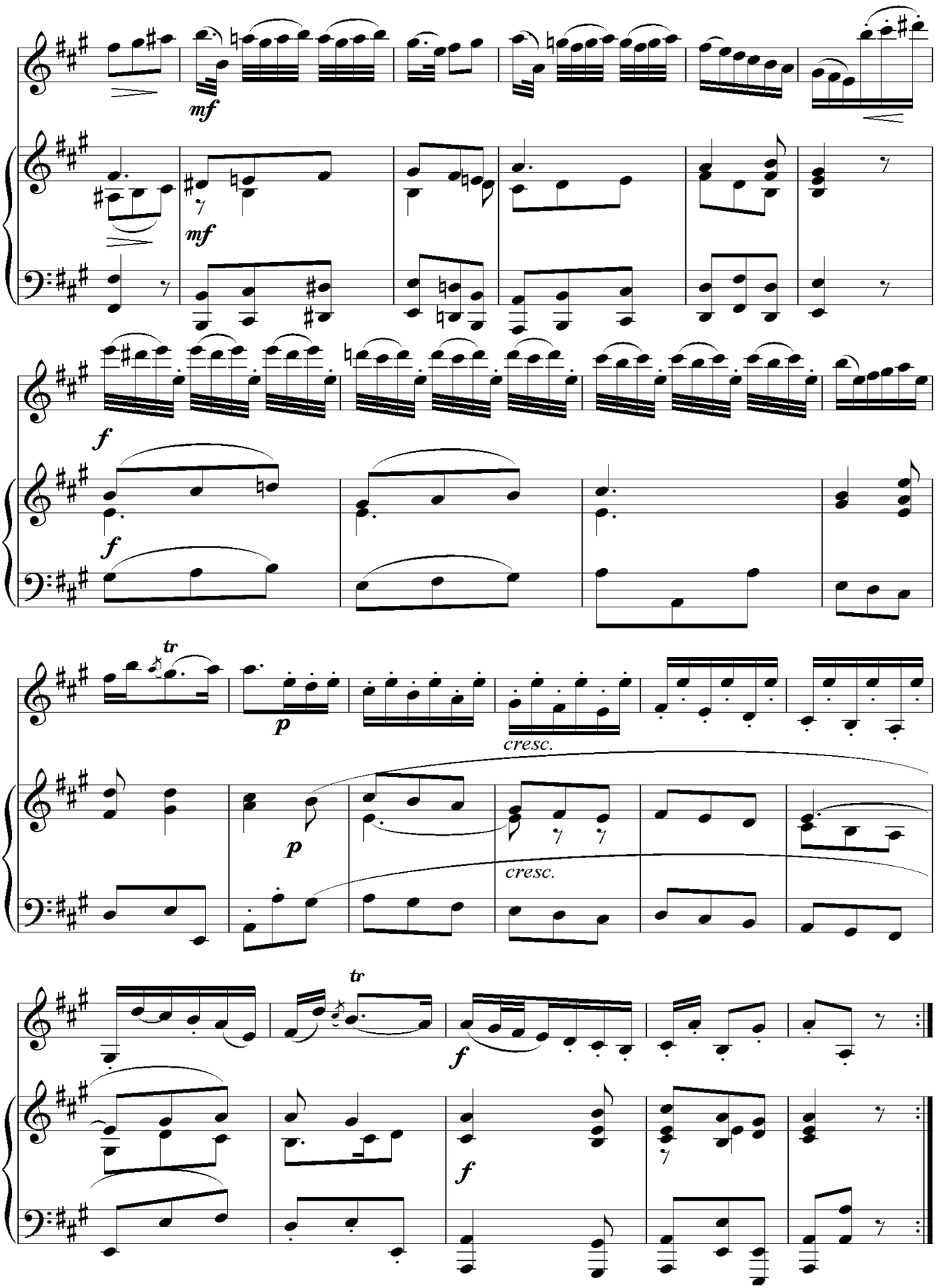

p
p
cresc.
cresc.
f
f
p
p
f
f
p
p
f
f
tr
mf
p


tr
f
p
f
p
mf
tr
mf
f
f
p
tr
p
f
p
f


Largo
p
tr
tr
p
p
f
mf
tr
tr
p
p

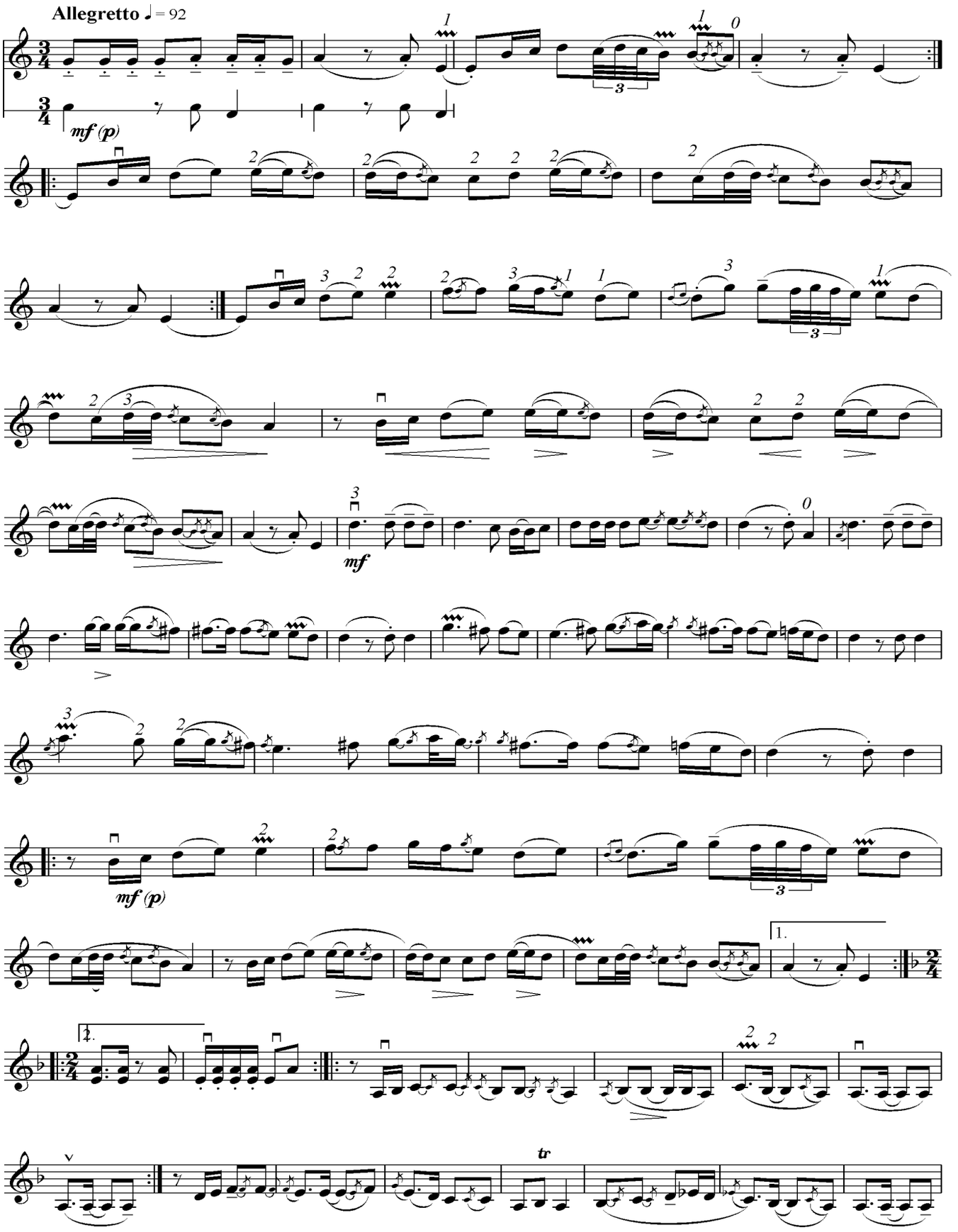

Allegro
f
p
f
p
f
p
f
p
cresc.
cresc.
tr
f
f

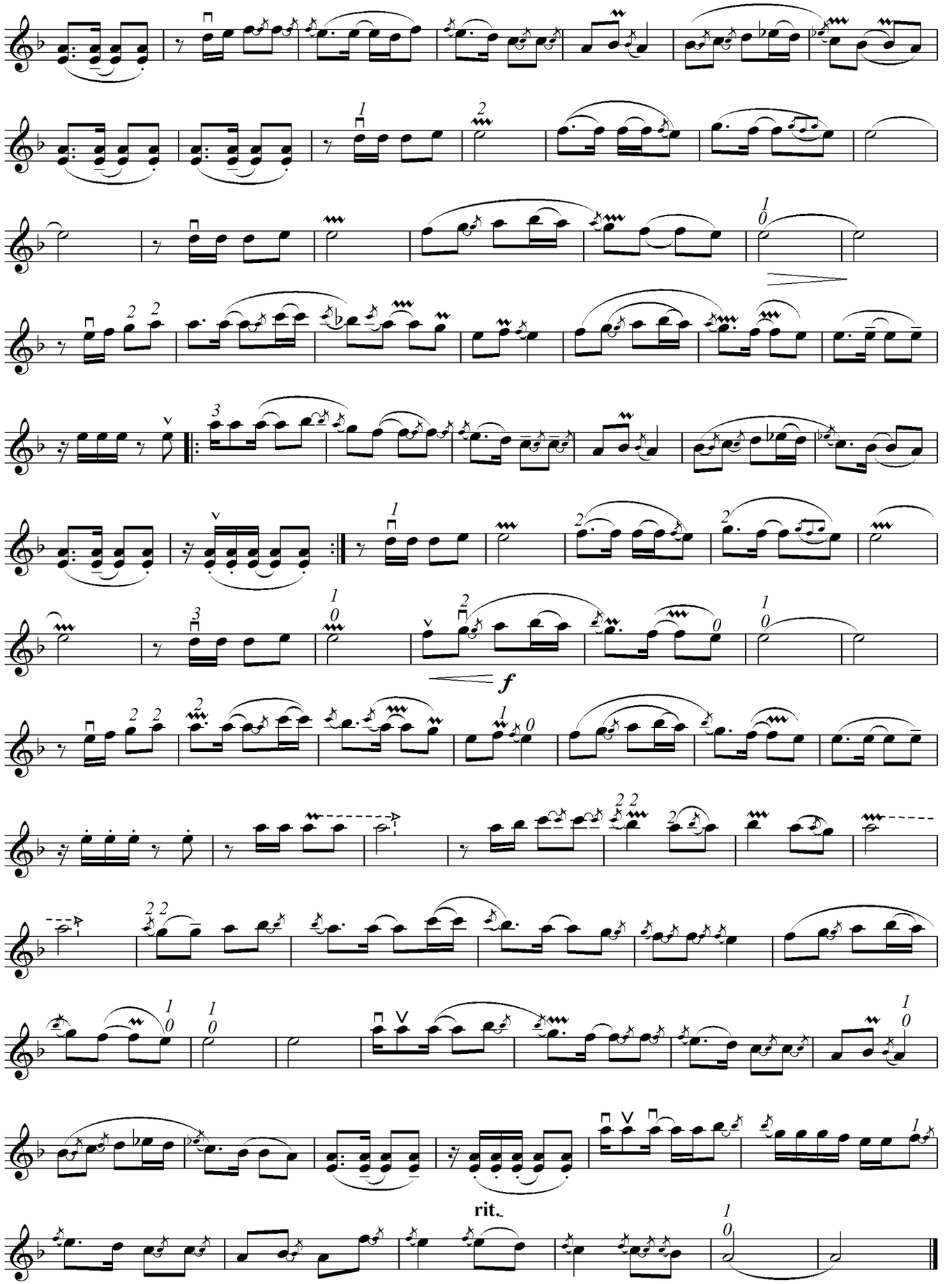

tr
f
f
p
p
f
f
tr


mf
mf
f
f
tr
p
cresc.
p
cresc.
tr
f
f

GULBAHOR VA TANAVOR

O'zbek xalq kuyi.

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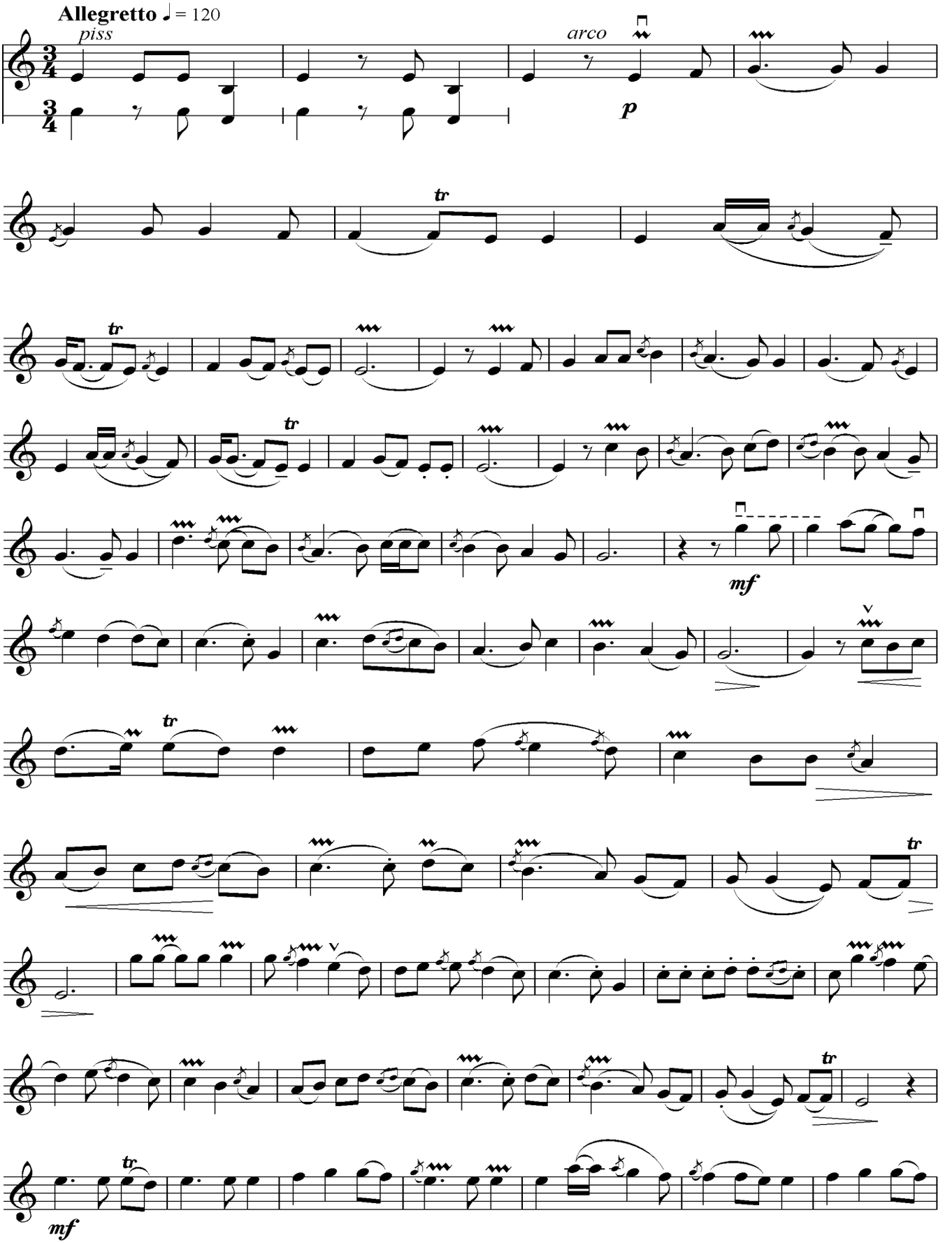

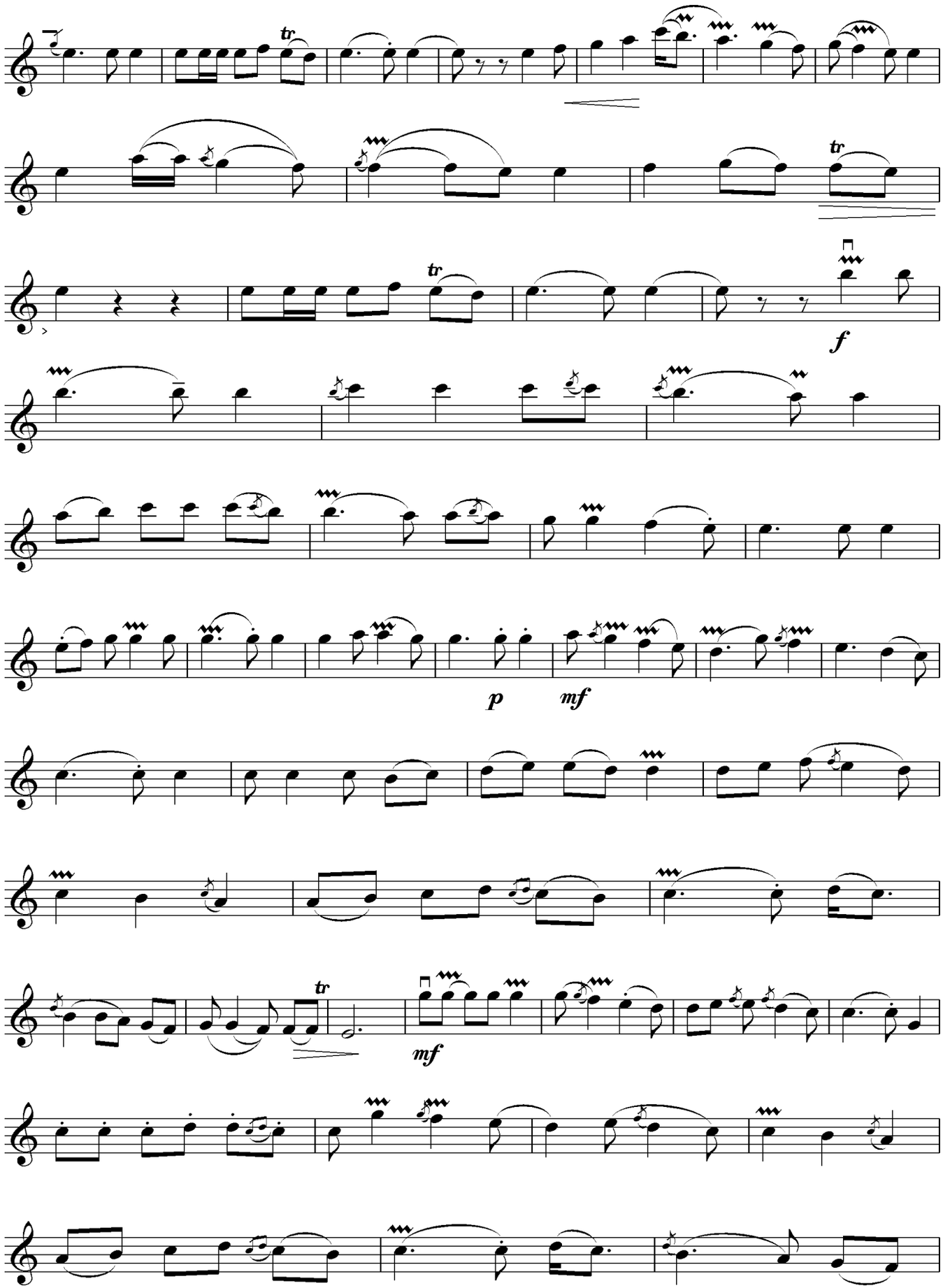
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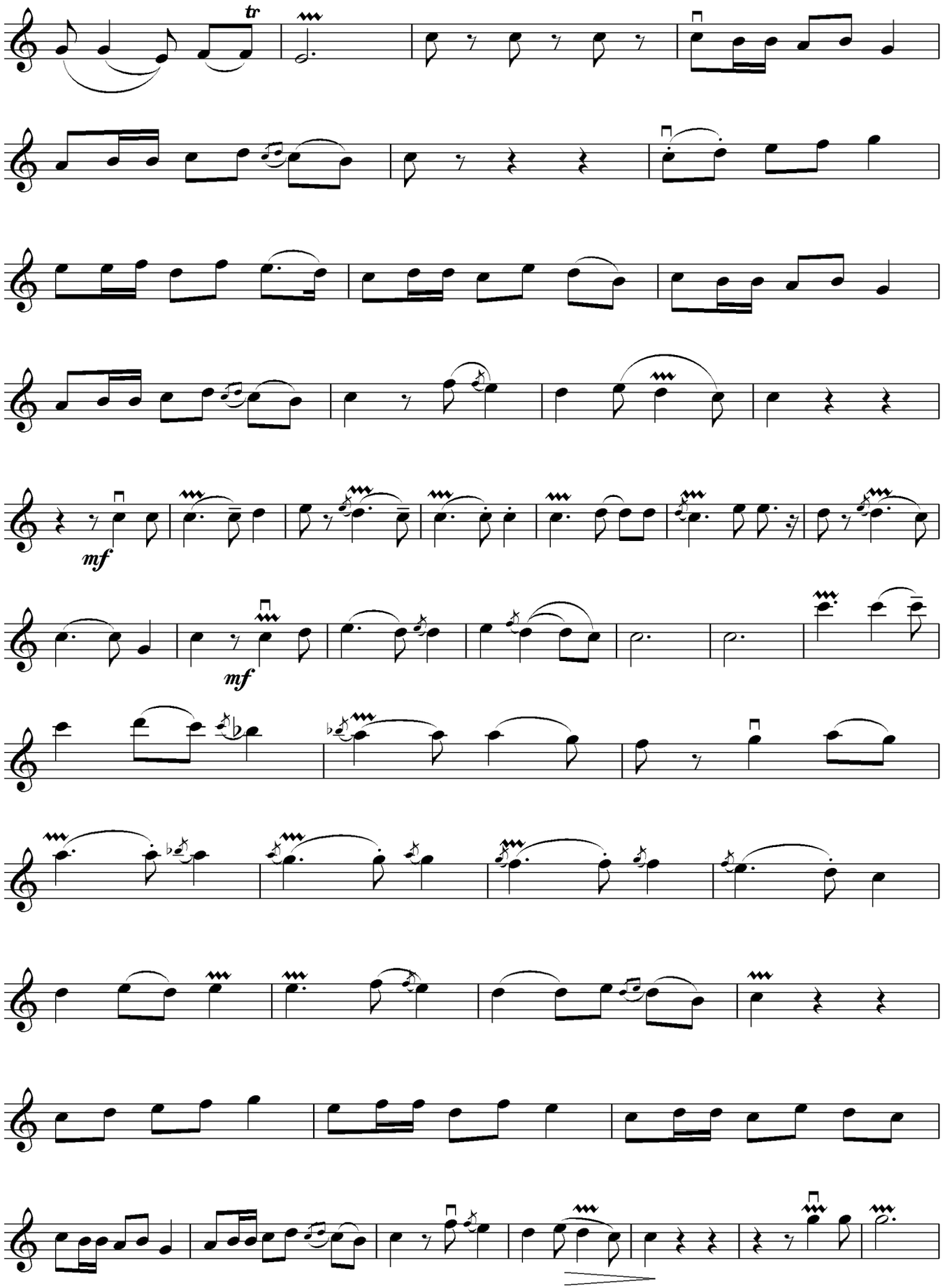
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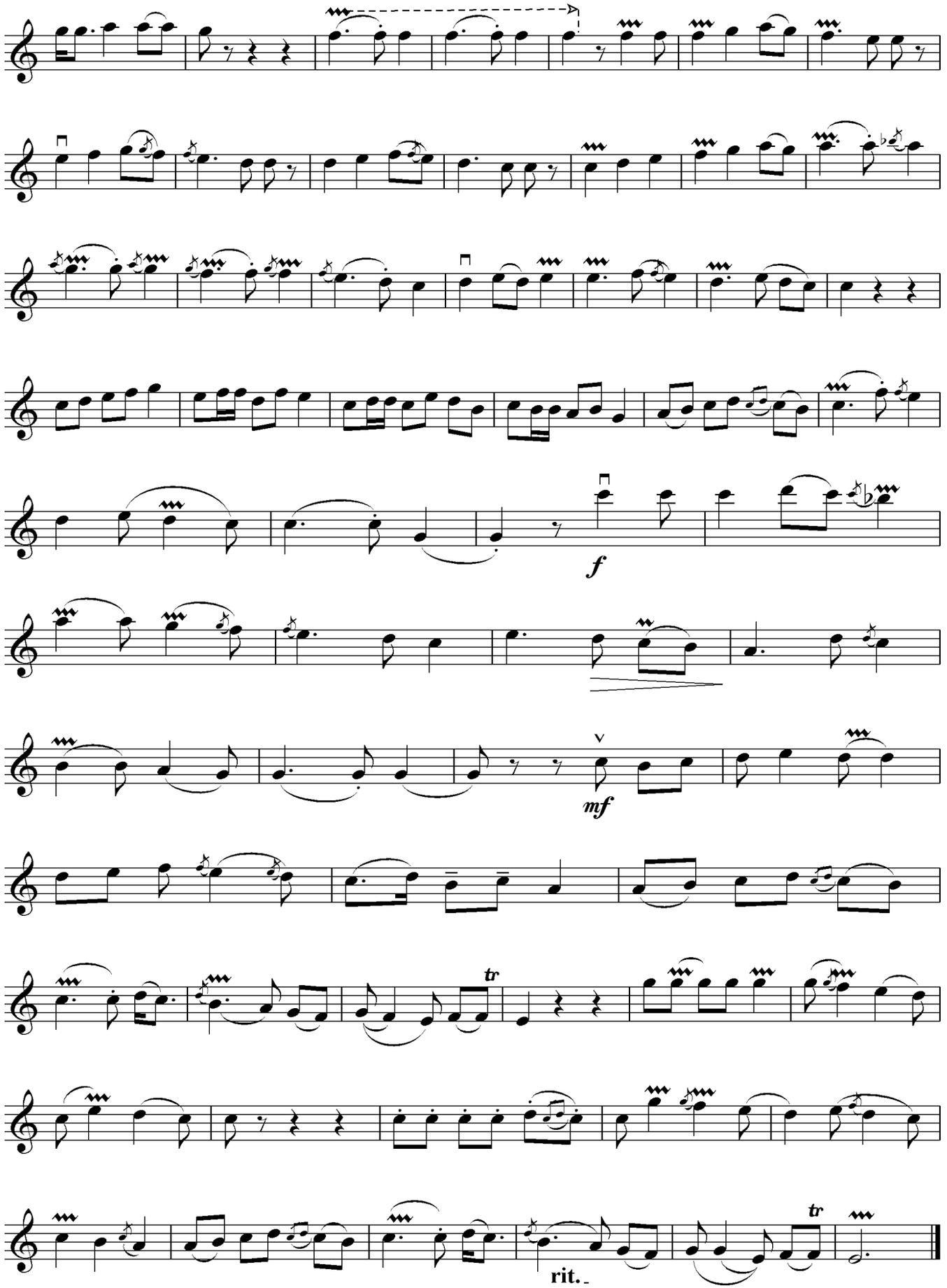
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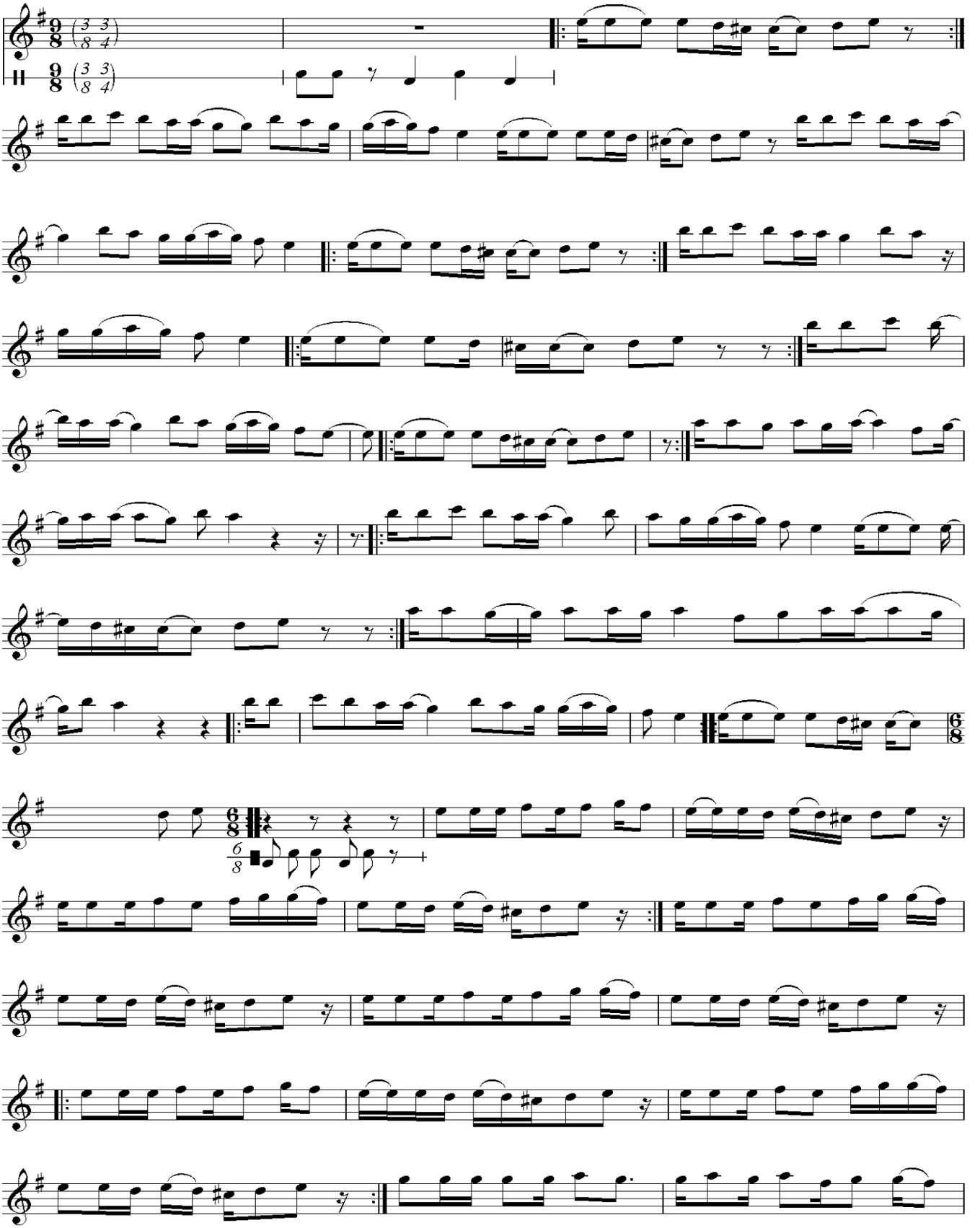
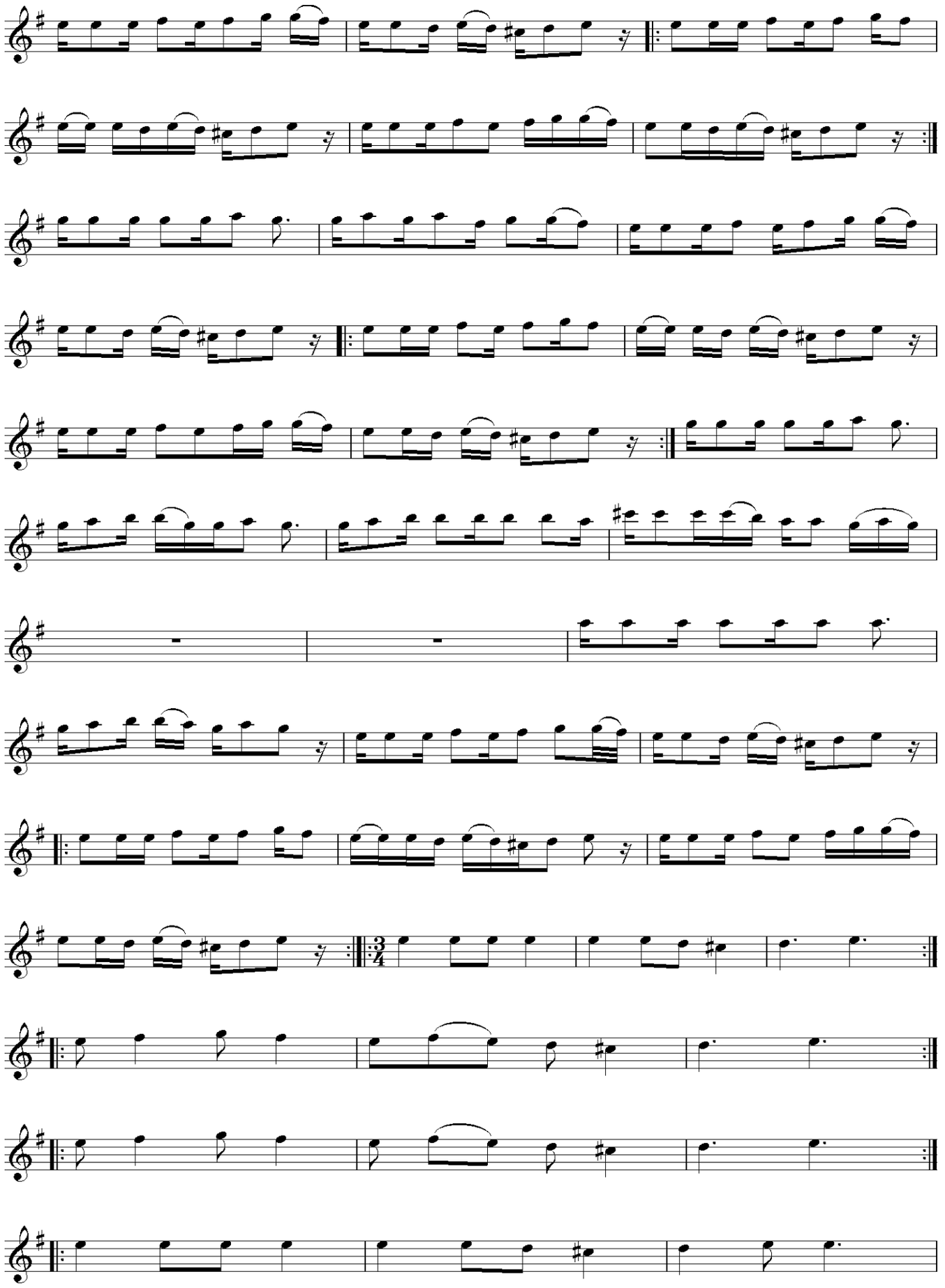
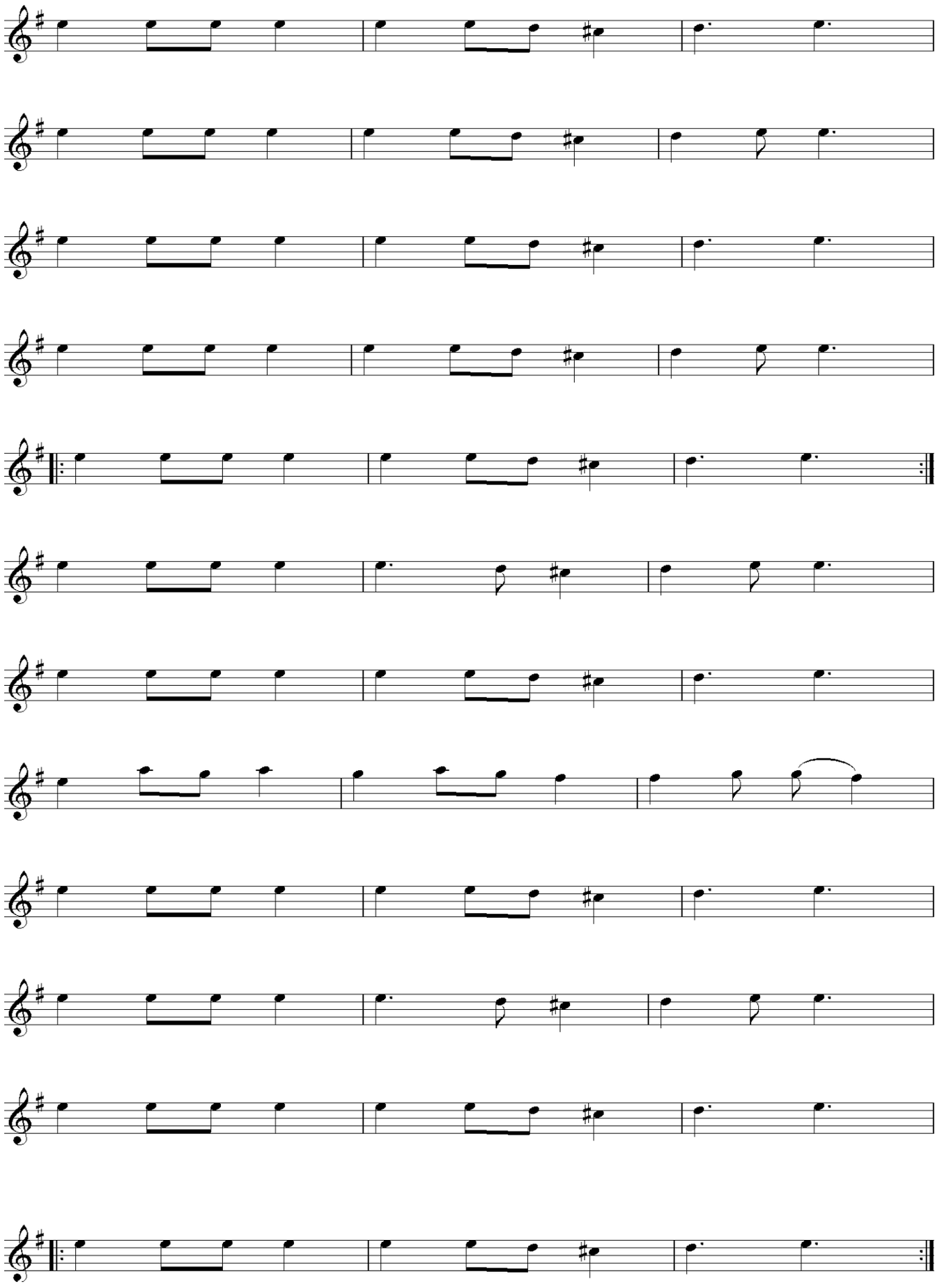
Saraxbori (sarxonai) Javoniy

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

Andante

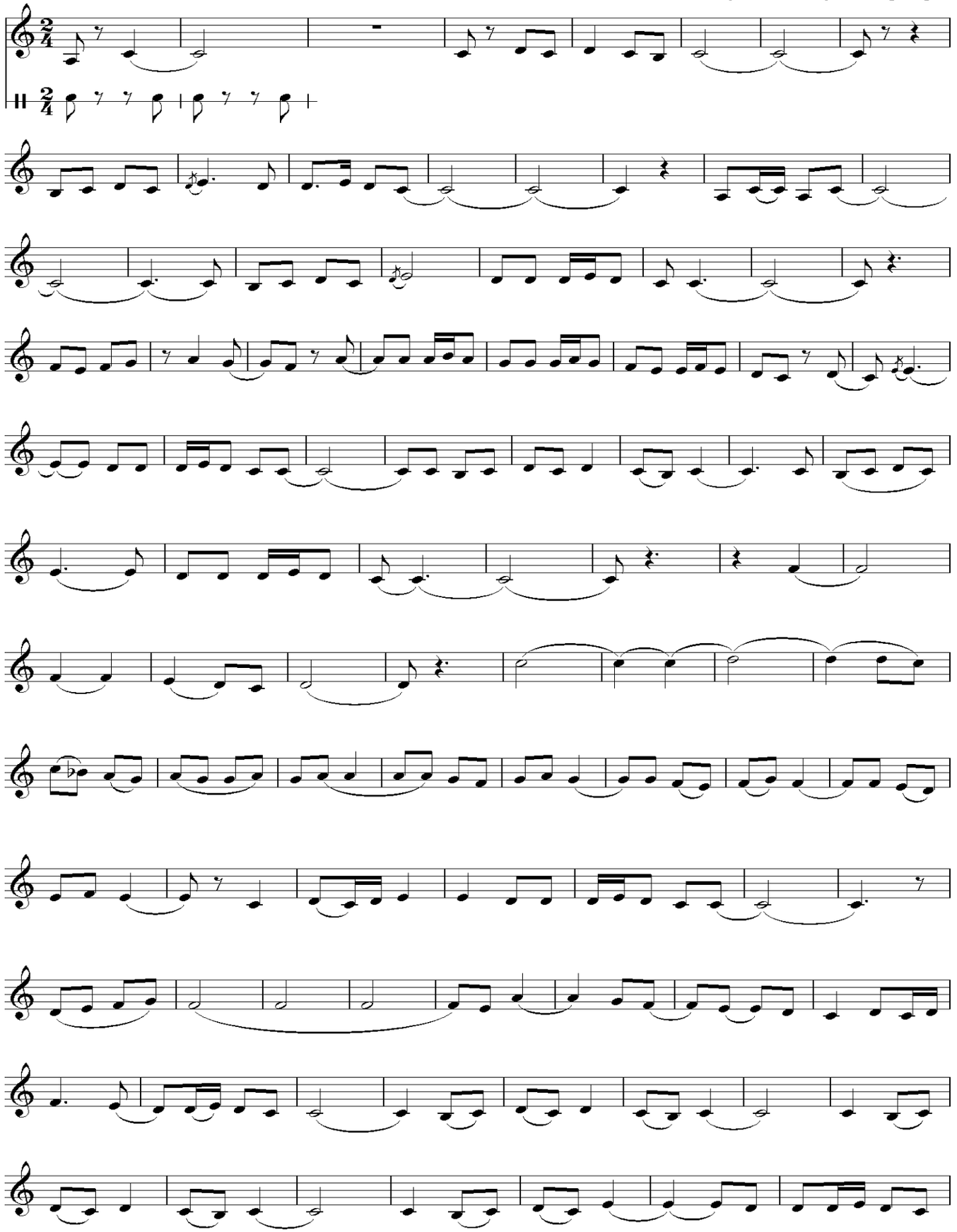


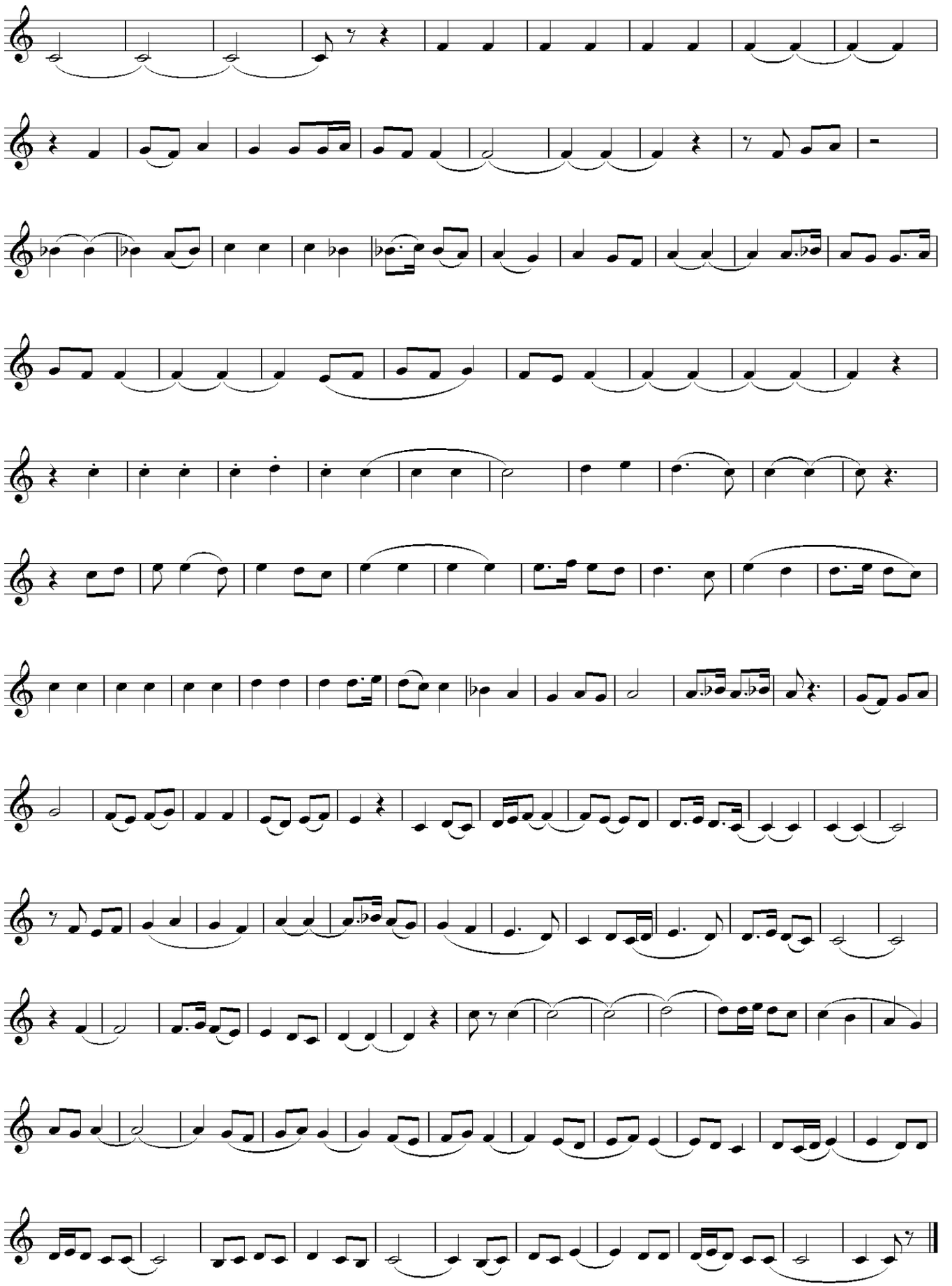




ABDURAHMONBEGI

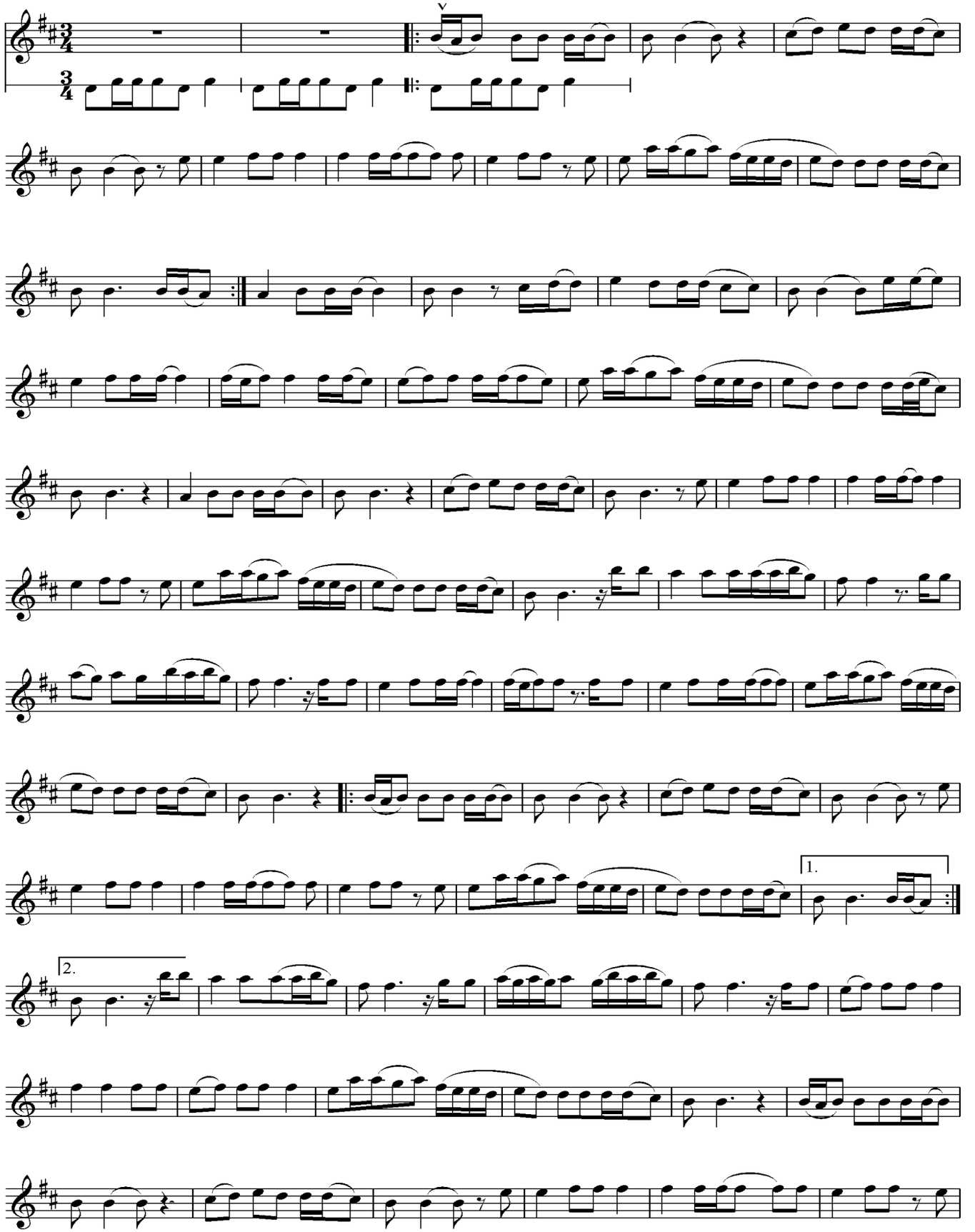
O‘zbek xalq kuyi, M.Toshpo‘latov ijrosi,
Xayriddin Xudoyev notaga olgan.

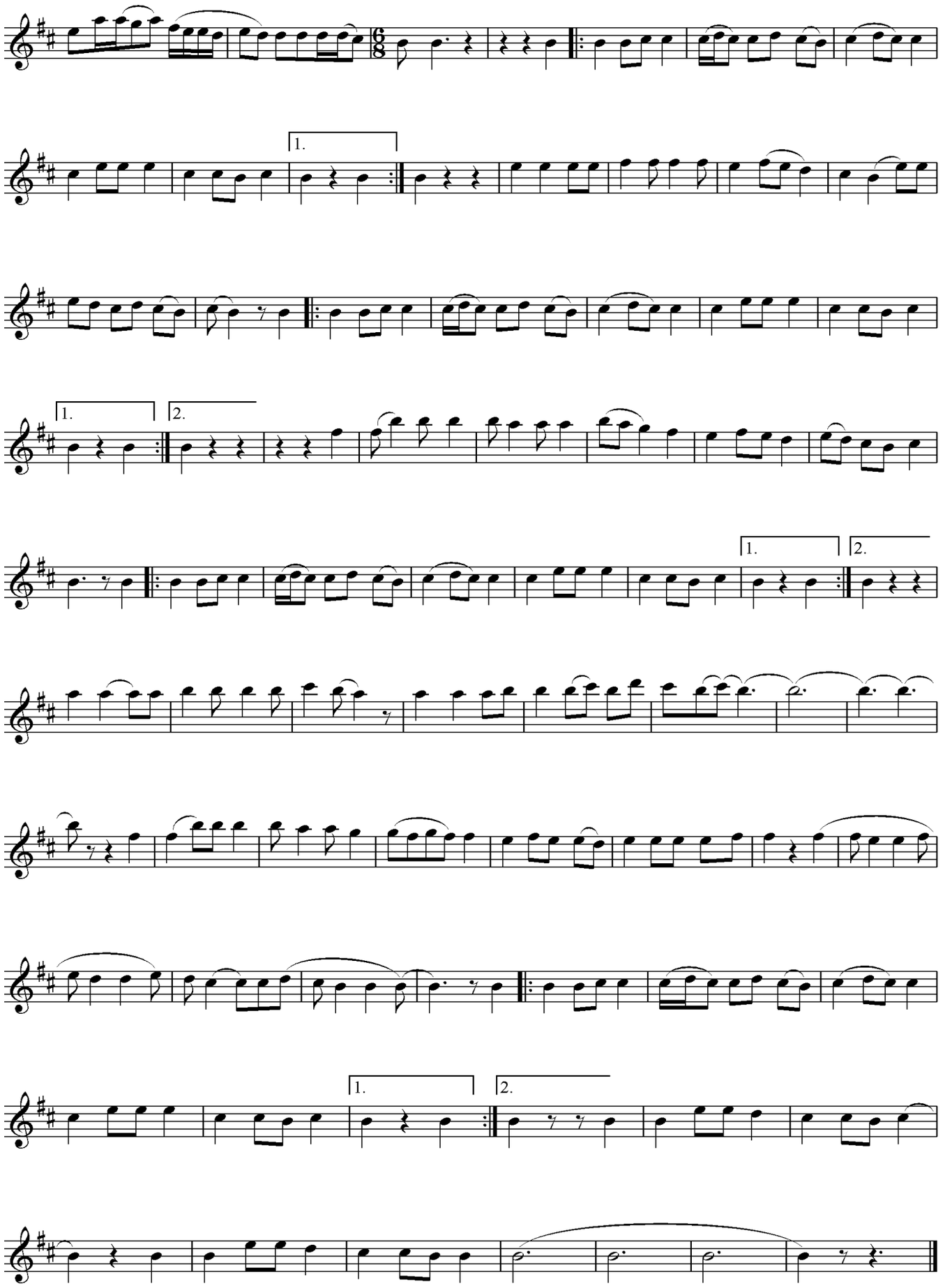




ZABONIY

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

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MUNDARIJA

Kirish..... 3
Birinchi saboq. Murakkab shtrixlar: martle, spikkato..... 4
Ikkinchi saboq. Pitssikato, arko, flajoletlar..... 6
Uchinchi saboq. Qo‘shtovush, akkord, arpedjio..... 8
To‘rtinchi saboq. Pozitsiyalar..... 11
Beshinchi saboq. An’anaviy ijrochilikka xos milliy bezaklar. Nola. Rez 18
Oltinchi saboq. Molish, forshlag, kashish, mordent, titratma..... 19

BADIIY ASARLAR

Yangi tanavor. M.Mirzayev musiqasi..... 21
Nayrez. Tojik xalq kuyi. B.Giyenko qayta ishlagan 25
Raqs. G‘.Qodirov musiqasi..... 29
Bahor valsi. M.Mirzayev musiqasi. O.Abdullayeva jo‘rnavozligini yozgan 31
Dilxiroj. O‘zbek xalq kuyi. O.Abdullayeva jo‘rnavozligini yozgan 35
Izlayman. O‘zbek xalq kuyi. M.Qodirov qayta ishlagan 40
Bahor. O‘zbek xalq kuyi. E.Shukrullayev qayta ishlagan 43
Грустная песенка. P.I.Chaykovskiy musiqasi..... 49
Yolg‘iz. O‘zbek xalq kuyi. B.Giyenko qayta ishlagan 52
Durdona. T.Azimov musiqasi..... 55
Gruzincha raqs. N.Narimanidze musiqasi..... 59
Sonatina. O.Abdullayeva musiqasi..... 63
Aslan qo‘shig‘i. F.Amirov musiqasi..... 68
Shohi so‘zana. A.Muhamedov musiqasi..... 71
Ohangaron. M.Leviyev musiqasi..... 73
Тропинка в лесу. A.Komarovskiy musiqasi..... 76
Presto. J.Ober musiqasi..... 78
Прялка. N.Rubinshteyn musiqasi..... 82
Vals. P.I.Chaykovskiy musiqasi..... 86
Tanburin. L.Ober musiqasi..... 89
Raqs. T.Tashmatov musiqasi..... 93
Chardash. V.Monti musiqasi 98

YIRIK SHAKLLI ASARLAR

Konsert. O.Riding musiqasi..... 104
Raqs. O.Xolmuhamedov musiqasi..... 110
Konsert (sol minor). A.Vivaldi musiqasi.....115
Konsert (Sol major). A.Vivaldi musiqasi..... 123
Alla. Ik.Akbarov musiqasi..... 128
Segoh. (R.Gliyer va T.Sodiqovning «Layli va Majnun» operasidan). R.Glier va T.Sodiqov musiqasi.
A.Filitsiant g‘ijjak uchun qayta ishlagan 132
5-Sonata. G.Gendel musiqasi..... 141

AN’ANAVIY IJROCHILIK UCHUN TAVSIYA ETILADIGAN ASARLAR

Gulbahor va tanavor. O‘zbek xalq kuyi..... 149
Guluzorim. H.A.Abdurasulov musiqasi..... 151
Saraxbori (sarxonai) Javoni. O‘zbek xalq ohanglari asosida O‘.Rasulov qayta ishlagan 155
Abdurahmonbegi. O‘zbek xalq kuyi 158
Zaboniy. O‘zbek xalq ohanglari asosida O‘.Rasulov qayta ishlagan 160

Foydalanilgan adabiyotlar ro‘yxati 162

XUDOYEV G‘ANI MUHAMMADOVICH

G‘IJJAK SABOQLARI

(II KITOB)

Bolalar musiqa va san’at maktablari uchun o‘quv qo‘llanma

Muharrir *M.Abralova*
Texnik muharrir *T.Smirnova*
Nota muharrirlar *Sh.Sobirov, N.Maxarov*
Musahhih *F.Abdiyeva*
Kompyuterda tayyorlovchi *B.Ashurov*

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Toshkent, Labzak ko‘chasi, 86-uy.