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RESPUBLIKA TA'LIM MARKAZI

G'ANIJON XUDOYEV

**BOSHLANG'ICH
G'IJJAK SABOQLARI**

I KITOB

*Bolalar musiqa va san'at maktabi o'quvchilari
uchun o'quv qo'llanma*

G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi
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Mazkur o‘quv qo‘llanmada keltirilgan musiqiy asarlarning aksariyatida O‘zbekiston Respublikasi Xalq ta’limi vazirligining 2011- yil 1-fevraldagи 15-sonli buyrug‘i bilan tasdiqlangan Bolalar musiqa va san`at maktablarining I, II sinflari uchun ishlab chiqilgan o‘quv dasturidan foydalanildi.

Muallif o‘quv qo‘llanmaning kirish qismida g‘ijjak cholg‘usining qisqacha tarixi, nazariy qismida boshlang‘ich musiqa saboqlari, metodik qismida g‘ijjakning tuzilishi, g‘ijjak qismlarining nomlanishi, torlarning sozlanishi, g‘ijjakni ijro qilishda kamonni to‘g‘ri ushslash, g‘ijjak cholg‘usida ijro etish holati, kamonni g‘ijjak torlari ustida to‘g‘ri yurgizish bo‘yicha bir necha saboqlarni olib borish jarayonini misollar bilan, turli mashqlar hamda o‘zining shaxsiy mashqlari orqali ijro etish uslubini ko‘rsatgan. Shuningdek, texnik qismida ijro texnikasini rivojlantirish uchun major, minor gamma va uchtovushliklari, bir necha mashq va etyudlar keltiriladi. Badiiy qismida esa ellikka yaqin oddiy va murakkab shakldagi kuylar keltirilgan.

Mazkur o‘quv qo‘llanma Bolalar musiqa va san`at maktabi o‘quvchilari uchun mo‘ljallangan.

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KIRISH

G‘ijjak sozining qisqacha tarixidan

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

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

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

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

Hattoki, qushlarning sayrashi-yu, qo‘y va echkilarning ma`rashi, uy hayvonlarining o‘kirishi-yu, itning hurishi, mushukning miyovi, suvlarning marjon qoyalarga urilib oqishlarigacha, qo‘ying-ki, butun qishloq va shahar ko‘chalarining to‘la ovozlarini aks ettirish mumkin.

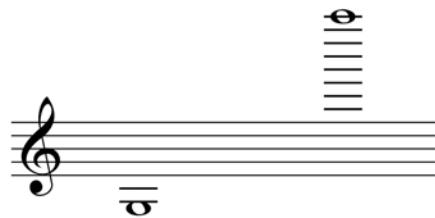
G‘ijjak cholg‘usi o‘zining keng imkoniyatlari bilan boshqa cholg‘u sozlaridan farq qiladi.

¹ I.Akbarov, Musiqa lug‘ati, – Т.: О‘qituvchi, 1997. 379-b.

² А.И.Петросянц, Инструментоведение, – Т.: Ўқитувчи, 1980. – Ст.№ 7 – 8.

³ I.Akbarov, Musiqa lug‘ati, – Т.: О‘qituvchi, 1997. 380-b.

Uning tovush hajmi: kichik oktava *sol* tovushidan 4 – oktava *lya* tovushi qadar davom etadi.



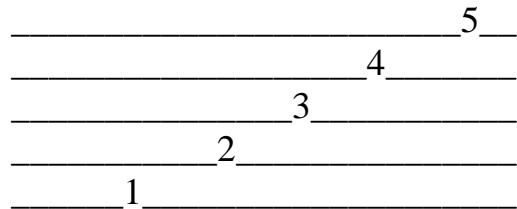
Ushbu o‘quv qo‘llanmani besh qismga bo‘lib tadbiq etdik, unga ko‘ra: kirish qism (g‘ijjak sozi tarixidan qisqacha ma`lumotlar), nazariy qism, uslubiy qism (berilgan mashq va etyudlar tahlili), texnik qism, badiiy qismlardan tashkil topdi. Bunda joriy etilgan uslubiy ko‘rsatmalar bolalar musiqa va san`at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

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

NAZARIY QISM
Birinchi saboq

Musiqa savodi haqida qisqacha ma`lumot

Musiqadagi asosiy 5 ta chiziq:



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

Musiqadagi asosiy 7 tovushning skripka yoki sol kalitida joylashuv tartibi:

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

Tovushlarning ijro etilish cho‘zimi

Butun tovush 4 i⁴ga qadar ijro etiladi.

Yarimtalik tovush 2 i ga qadar ijro etiladi

Choraktalik tovush 1 i ga qadar ijro etiladi

Sakkiztalik tovush ikkitasi 1 i ga ijro etiladi

O‘n oltitalik tovush to‘rttasi 1 i ga ijro etiladi

Skripka yoki sol kaliti

⁴ Ananaviy ustoz-shogird tahsilida “i” o‘rnida “ham” iborasi qo‘llaniladi. Masalan: 1ham 2 ham 3 ham v.h.k. kabi.

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

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

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

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

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

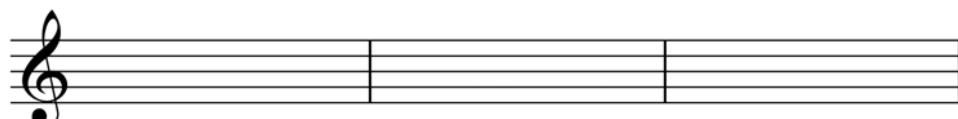
O‘lchovlar tovush yozuvida ikkita raqam bilan yoziladi. Bu raqamlar birin-ketin yuqoridan pastga qo‘yilgan bo‘lib, skripka kalitidan so‘ng joylashtiriladi.



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

Musika asarining bir kuchli hissadan ikkinchi bir kuchli hissagacha bo‘lgan oralig‘i **takt** deyiladi⁵.

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



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

Agar musika asari kuchsiz hissadan boshlansa, asar boshida to‘liq bo‘lmagan takt hosil bo‘lib, bunga **takt oldi**(zatakt) deyiladi. Takt oldi ko‘pchilik hollarda umumiyl takning yarmidan oshmaydi.



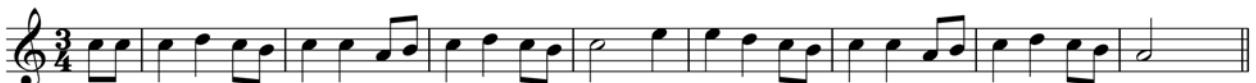
Takt oldi musika asari o‘rtasida, unga istalgan bir qismi boshlanishi oldida ham bo‘lishi mumkin.

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

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

Jonon ko‘rinur

T.Sodiqov musiqasi



PAUZALAR

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

Butun pauza



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

Yarimtalik pauza



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

Choraktalik pauza



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

Sakkiztalik pauza



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

O‘n oltitalik pauza



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

DINAMIK TUSLAR

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

p (piano) - mayin, kuchsiz, yumshoq

pp (*pianissimo*) - juda mayin, juda kuchsiz
mp (*messo piano*) - kuchsizroq (*pianodan* kuchli, *fortedan* kuchsizroq)
f (*forte*) - qattiq, kuchli
ff (*fortissimo*) - juda qattiq, juda kuchli
mf (*messo forte*) - qattiqroq, kuchliroq
cr (*kreshchendo*) - tovushni tobora kuchaytirib borish
dim (*diminuendo*) - tovushni tobora kuchsizlantirib borish
sf (*sfortsando*) - ayrim tovushlarni to'satdan kuchli ijro etish.

TEMP

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

Og'ir templar

Largo (largo) - juda vazmin, juda cho'zib
Lento (lento) - vazmin, cho'zib
Adagio (adagio) - og'ir
Grave (grave) - juda og'ir

O'rtacha templar

Andante (andante) - shoshilmasdan, o'rtacha og'ir
Moderato (moderato) - o'rtacha tez
Sotsenuto (sotsenuto) - salobatli
Allegretto (allegretto) - jonlanib

Tez templar

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

INTERVALLAR

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

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



prima, sekunda, tertsiya, kvarta, kvinta, seksta, septima, oktava.

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

sof prima kich.sekunda kat.sekunda kich.tertsiya kat.tertsiya sof kvarta kam.kvinta



0 ton 0,5 ton 1 ton 1,5 ton 2 ton 2,5 ton 3 ton

sof kvinta kich.seksta kat.seksta kich.septima kat.septima sof oktava

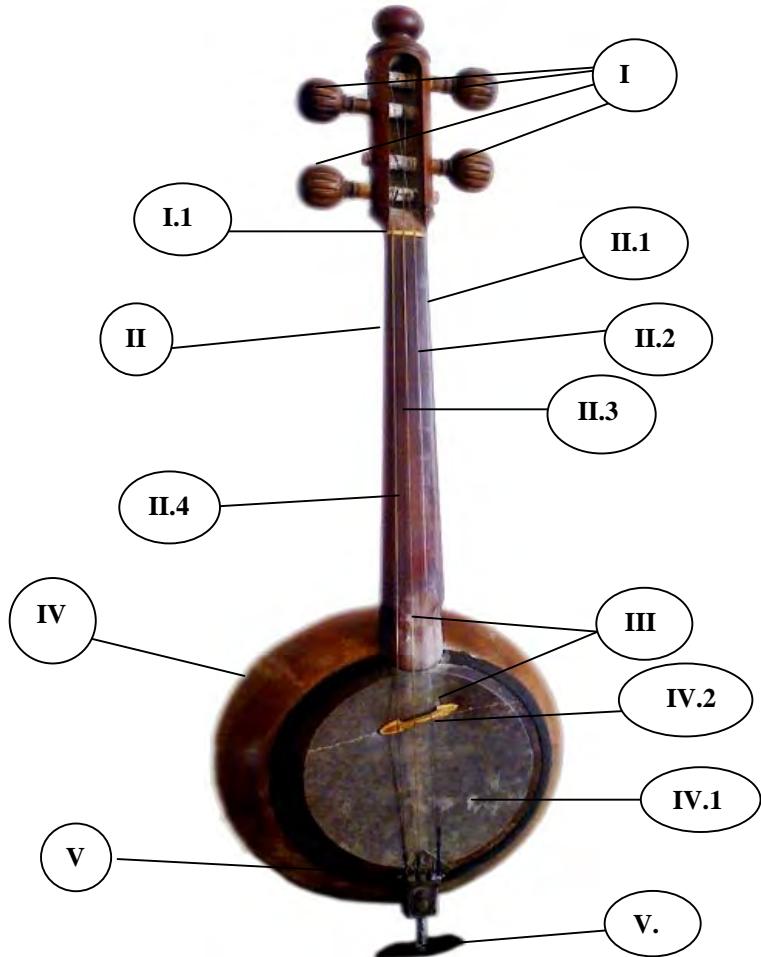


3,5 ton 4 ton 4,5 ton 5 ton 5,5 ton 6 ton

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

METODIK QISM

G‘ijjak cholg‘usining tuzilishi



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

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

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

II. Dasta qismi

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

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



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



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



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



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

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

IV.1. Kosaxona ustiga baliq terisi qoplanadi.

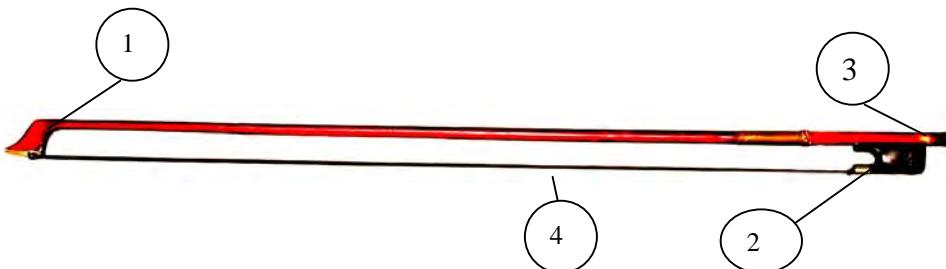
IV.2. Teri ustida to‘rt simni me`yorida ushlab turish uchun –“xarrak” joylashgan bo‘lib, uni dastaga yaqin joyda joylashtiriladi.

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

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

Kamon (smichok)

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



Kamonning asosiy qismi qattiq yog‘ochdan tayyorlangan bo‘lib, ingichka, uzunligi 50 smdan 70 smgacha bo‘lgan, uchi ilgak shaklida tayyorlangan qattiq yog‘och (1) ni tashkil qiladi. Yog‘ochning pastki qismi 5-7 santimetrgacha o‘yilgan

bo‘lib, utski qismiga ilgich tomonga to‘g‘rilab qattiq yelim yoki juda qattiq yog‘och (2) mahsulotidan maxsus moslama o‘rnatiladi.

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

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

Endi yuqorida keltirilgan musiqiy ko‘nikmalarga tayangan holda yosh o‘quvchi bilan g‘ijjak cholg‘u sozida ijro etish sir asrorlarini o‘rganamiz:

G‘IJJAK CHOLG‘USIDA IJRO ETISH HOLATI

(stulda to‘g‘ri o‘tirish va kamonni to‘g‘ri ushslash)



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

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

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

Sol va Re simlariga o‘tish mashqlarini bajaramiz. O‘quvchini qo‘llari va kist qismlari bu paytda risoladagidek deyarli ishlamaydi, shuning uchun o‘quvchini toliqtirib qo‘ymaslik uchun unga tez-tez dam berib, o‘quvchiga o‘zimiz g‘ijjak cholg‘u sozida texnik kuylar va mumtoz kuylardan namunalar ijro etib beramiz. O‘quvchi biroz tinim va dam olgach, yana oldingi mashqimizni davom ettirib, endi lya va mi simlarida ham kamon bilan ochiq simlarda butun, yarimtalik, choraktalik tovushlar cho‘zimida kamonni o‘ngga va chapga yo‘naltira boshlaymiz. Bu mashqimizda to‘rt sim ham ishtirok etayotganligi uchun biroz murakkabroq tuyilishi aniq, shu sababli qo‘1 toliqib kamonni noto‘g‘ri ushlab qolishi mumkin, bu holat o‘qituvchidan jiddiy nazoratni talab qiladi. O‘quvchini diqqat bilan kuzatib: uning o‘ng qo‘li toliqib qolganda kamon ushslash biroz egri bo‘lib boshlaydi, buni o‘qituvchi tuzatib turishi shart. Endi o‘quvchiga mustaqil tayrlanishi uchun 8 takt yoki 16 taktdan ko‘p bo‘lmagan ochiq simlarda ijro etilgan kuylarni yoki mashqlarni topshiriq qilib beramiz va birinchi sabog‘imizga yakun yasaymiz.

Mustaqil tayyorlash uchun topshiriq

1-mashq

I.X.Reyder

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

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

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

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

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

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

Bunda butun tovushlarda keltirilgan mashqlar o‘quvchiga ancha yengilroq kechadi. Sababi: kamonni boshidan-oxiriga, ya`ni 4 i mobaynida cho‘zib, so‘ngra

keyingi ochiq simdagi butun tovush ijrosiga o‘tiladi, yuqorida keltirilgan 1-mashq o‘quvchidan unchalik murakkablikni talab qilmaydi.

IKKINCHI SABOQ

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

2-etyud

I.X.Reyder

Shoshmasdan

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

Keyingi keladigan mashqi(mashq №2)miz ochiq to‘rtta simda yarimtalik va butun tovushlarning almashib kelishi va kamonni simdan simga ko‘chishi:

2-mashq

I.X.Reyder

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

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

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

2 - mashqning 1 jumlasidagi 4 ta taktning har biri reprizaga asoslanib takror ijro etiladi. 1-jumlaning 5,6,7 va 8 – taktlarda ochiq **mi** torining o‘zida yarimtalik va butun tovushlar almashib keladi va repriza yordamida ushbu to‘rt takt yana takrorlanadi. 1-jumladan farqli o‘laroq, 2 jumlada taktma-takt emas, balki oldingi to‘rt takt takrorlanadi va keyingi to‘rt takt ham reprizaga uchrab alohida takrorlanadi.

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

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

Masalan: bir ham ikki ham, uch ham to‘rt ham tarzida

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

Mustaqil tayyorlash uchun topshiriq

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

Etyud

Dadilroq

I.X.Reyder

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

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

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

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

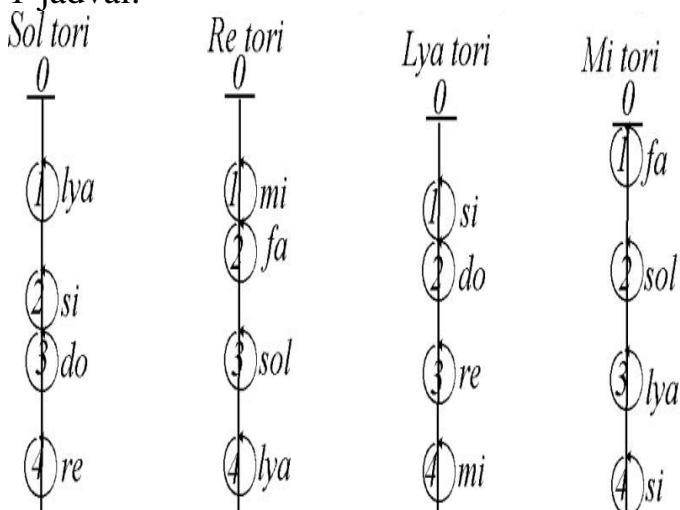
♯ - **Bekar** ko‘tarilgan yoki tushirilgan tovushni o‘z holiga qaytarib bekor qilish uchun ishlatiladi.

UCHINCHI SABOQ

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

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

1-jadval:

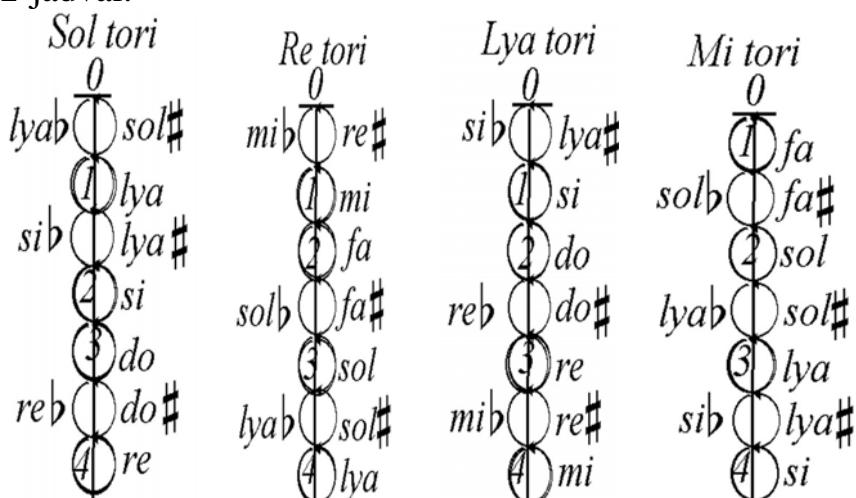


0- Ochiq simdag'i ijro

- 1- Birinchi barmoq bilan ijro
- 2- Ikkinci barmoq bilan ijro
- 3- Uchinchi barmoq bilan ijro
- 4- To‘rtinchi barmoq bilan ijro

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

2-jadval:



Yuqorida keltirilgan jadvallar yosh g‘ijjakchi uchun biroz murakkabroq bo‘lishiga qaramasdan bunda talaygina ma`lumotlar mujassam. Yuqorida keltirilgan 1-jadvalda har bir simning ustida keluvchi tovushlar tartib bilan, barmoqlar ketma-ketligida sxema tarzida aks etgan (2-jadvalda esa yuqorida ta`kidlaganimizdek, yondosh tovushlar joylashuvi aks etgan, bu jadvalga doir mashq va etyudlarimizni gammalar ijrosidan keyingi bandlarimizda berib boramiz). Bu sxemani o‘quvchi

yodlab olib takror-takror ijro etaversa: o‘ng qo‘lda kamonnning harakati, ya`ni simdan-simga ko‘chishi ancha faollashadi, bir sim ikkinchi simga halal bermaydi va chap qo‘lda barmoqlarning harakati ancha rivojlanadi, atsa-sekinlik bilan barmoqlar aniq, muhim tovushni ijro etishligiga o‘quvchida ko‘nikma hosil bo‘ladi.

Mazkur sabog‘imiz davomida barcha barmoqlar harakatiga doir qator mashq va etyudlar keltiramiz.

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

3-mashq

The musical score consists of two staves of music in 4/4 time. The top staff starts with a quarter note (0) followed by an eighth note (1), then another quarter note (0) followed by an eighth note (1). The bottom staff follows a similar pattern. Both staves end with a double bar line. The music is divided into measures by vertical bar lines.

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

4-mashq

The musical score consists of three staves of music in common time. The first staff starts with a dynamic 'f' followed by a quarter note (0) and an eighth note (1). The second staff starts with a dynamic 'p' followed by a quarter note (2) and an eighth note (1). The third staff starts with a dynamic 'f' followed by a quarter note (0) and an eighth note (1). The music is divided into measures by vertical bar lines.

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

5-mashq

Musical notation for 5-mashq. The score consists of four staves of music. The first three staves are in common time (indicated by '4') and the fourth staff is in 2/4 time. The notation uses vertical strokes (V) and horizontal dashes (—) to represent different hand movements. Numerals (0, 1, 2, 3, 4) are placed above or below the strokes to indicate specific fingerings or counts. The music includes several double bar lines with repeat dots.

Endi barcha barmoqlarni torlar ustidagi harakatiga doir mashqni keltiramiz:

6-mashq

Musical notation for 6-mashq. The score consists of eight staves of music. The time signature changes between common time (4) and 2/4. The notation uses vertical strokes (V) and horizontal dashes (—) with numerals (0, 1, 2, 3, 4) indicating specific hand positions and counts. The music features various patterns of eighth and sixteenth notes, often grouped by vertical lines.

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

Mustaqil topshiriq

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

Etyud

J.Uzmanov

TO‘RTINCHI SABOQ

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

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

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



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



Detashe – (fransuzchada *detache, detacher* – “bo‘lish” va “ajratish” ma`nolarini beradi) bunda har bir ijro etilayotgan tovushni kamon bilan bir tomonga (pastga yoki yuqoriga) ajratib ijro qilish⁶ bilan amalga oshiriladi. Va tovush ostiga yoki ustiga chiziqcha qo‘yish bilan farqlanadi.



Stakkato – (italyanchada *staccato* – “ajratilgan”, “alohida” ma`nolarini anglatadi) tovushlarni qisqa-qisqa, bir-birovidan pauzalar



⁶ I.Akbarov, Musiqa lug‘ati, - T.: O‘qituvchi, 1997. 77-b.

bilan ajratib ijro etish⁷ orqali amalga oshiriladi. U tovushning ostiga yoki ustiga nuqta qo‘yish bilan farqlanadi.

Fermata – (italyanchada *fermata* – “to‘xtash”, “to‘xtab turish” ma`nolarini anglatadi) biror tovushning ostiga yoki ustiga fermata belgisi qo‘ylsa, mazkur tovushni, asarning xarakteriga qarab istalgancha cho‘zib ijro qilish (Ijrochining didi va mahoratiga bog’liq)⁸, ya’ni nota yoki pauzani bir yarim barobariga cho‘zib ijro qilinadi.



Sinkopa – (italyancha, yunoncha *synkope* – “qisqartish” ma’nosini anglatadi) qattiq chalinadigan (aksentli) tovushning odatdagи kuchli hissadan kuchsiz hissaga olib o‘tish⁹ shunday ataladi. Tovushning ustiga belgi qo‘yish bilan farqlanadi.



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

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

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

7-mashq

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

⁷ I.Akbarov, Musiqa lug‘ati, - T.: O‘qituvchi, 1997. 272-b.

⁸ I.Akbarov, Musiqa lug‘ati, - T.: O‘qituvchi, 1997. 324-b.

⁹ I.Akbarov, Musiqa lug‘ati, - T.: O‘qituvchi, 1997. 264-b.

8-mashq

POZITSIYALAR XUSUSIDA

POZITSIYA – bu, cholg‘uda chap qo‘l barmoqlarining mos harakatini ta`minlash uchun qo‘llaniladigan holat bo‘lib, bunda chap qo‘l dastada o‘z joyini o‘zgartirib pastlab borgan sari pozitsiya o‘zgarib boradi¹⁰. (Turli pozitsiyalarga o‘tish harakatlarini texnik qismning mashq va etyudlar bandidagi “turli pozitsiyalarga o‘tish mashqlari”ida keltiramiz).

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

POZITSIYALAR

Birinchi pozitsiyada barmoqlar joylashuvi

Ikkinchi pozitsiyada barmoqlar joylashuvi

Uchinchi pozitsiyada barmoqlar joylashuvi

¹⁰G‘ijjak cholg‘usi ijrochiligidagi asosan yetti pozitsiya mavjud bo‘lib, biroq boshlang‘ich jarayonda o‘quvchining imkoniyatlaridan kelib chiqib, uch xil pozitsiyada barmoqlar joylashuvi holati o‘zlashtirilsa ham juda katta ijobiy yutuq sanaladi.

TOVUSHNI VARAQDAN O‘QISH VA TAHLIL ETISH

O‘quvchining musiqa bilimini oshirish uchun shaxsiy o‘quv rejasidagi asarlardan tashqari ularga turli mazmundagi bir necha musiqa asarlarini varaqdan o‘qish vazifasi topshiriladi. Mutaxassislik sinfida tovushni varaqdan o‘qish ishlari o‘quvchilarining o‘zlashtirishiga har tomonlama yordam beradi. Shu sababli o‘quvchi ikkinchi sinfdan boshlab tovushni varaqdan o‘qishni o‘rgana borishi zarur. Tovush nomlarini varaqdan o‘qish va tahlil etish bir-biriga bog’liqdir. O‘qituvchi oquvchiga varaqdan o‘qish va tahlil qilish uchun tegishli musiqa asarlarini puxta o‘ylab tanlashi kerak, bunda o‘quvchilarining darsga qiziqishi va talablarini, qobiliyati va shaxsiy xususiyatlarini hisobga olish kerak. O‘quvchilarining ansambl va orkestrda ijro etishlari ham tovushni varaqdan ongli ravishda to‘g’ri va tez tahlil etish malakasini rivojlantirish uchun ularga musiqa adabiyoti bilan mustaqil tanishishga intilish hissini uyg’otish zarur.¹¹

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

“Tovushni varaqdan o‘qish¹²” darsi uchun alohida o‘quv dasturi tuzilgan bo‘lsada, dasturda aks etgan 2-sinflar uchun ajratilgan asarlarning jo‘rnavozsiz yakka ijrosini keltirishni (badiiy qismdan so‘ng) joiz ko‘rdik. Biroq har bir asarni musiqiy tahlil qilib o‘quvchiga tushuntirishni o‘qituvchi zimmasida qoldiramiz.

¹¹ O‘zbekiston Respublikasi Xalq ta’limi vazirligining 2011-yil 1-fevraldaggi 15-sonli buyrug‘i bilan tasdiqlangan Bolalar musiqa va san’at maktablari uchun o‘quv dasturi (G‘ijjak uchun) ning 5-betidan olindi.

¹² “**Tovushni varaqdan o‘qish**” (Xalq cholg‘ulari uchun) O‘zbekiston Respublikasi Xalq ta’limi vazirligining 2011-yil 1-fevraldaggi 15-sonli buyrug‘i bilan tasdiqlangan Bolalar musiqa va san’at maktablari uchun o‘quv dastur.

TEXNIK QISM

MAJOR GAMMALARI VA UCHTOVUSHLIKHLARI

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

Musical notation for Do major (C-dur) scale on one octave. The notes are: 3 0 1 2 3 0 1 2 1 4 3 2 1 4 3. The scale starts at C4 and ends at C5.

Ikki oktavada Do major gammasi va uchtovushligi

Musical notation for Do major (C-dur) scale on two octaves. The notes are: 3 0 1 2 3 0 1 2 3 0 1 2 3 4 4 4 3 2 1 4 3 2. The scale starts at C4 and ends at C6.

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

Musical notation for Sol major (G-dur) scale on one octave. The notes are: 3 0 1 2 3 0 1 2 1 4 3 2 1 4 3. The scale starts at G4 and ends at G5.

Ikki oktavada Sol major gammasi va uchtovushligi

Musical notation for Sol major (G-dur) scale on two octaves. The notes are: 0 1 2 3 0 1 2 3 0 1 2 3 0 1 2 1 4 3 2 1 4 3 2 1. The scale starts at G4 and ends at G6.

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

Musical notation for Re major (D-dur) scale on one octave. The notes are: 0 1 0 1 3 4 3 0. The scale starts at D4 and ends at D5.

Ikki oktavada **Re major¹³** gammasi va uchtovushligi

Musical notation for Re major (D-dur) scale on two octaves. The notes are: 0 1 2 3 0 1 2 1 2 3 4 1 2 3 4 3 2 1 4 3 2 1 2 1. The scale starts at D4 and ends at D6.

¹³ Re major gammasi ikki oktavada ijro etilganda II oktava *re* tovushidan boshlab uchinchi pozitsiya barmoqlar harakatidan foydalaniladi.

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

Ikki oktavada **Lya major** gammasi va uchtovushligi

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

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

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

Ikki oktavada **Si b major** gammasi va uchtovushligi

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

Musical notation for Mi b major (Es-dur) scale on one octave. The notes are: 1 2 3 4 1 2 3 4 | 1 1 3 1 4 1.

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

Musical notation for Lya b major (As-dur) scale on one octave. The notes are: 4 1 2 3 4 1 2 3 4 | 4 4 2 4 3 4.

Ikki oktavada ***Lya b major*** gammasi va uchtovushligi

Musical notation for Lya b major scale on two octaves. The notes are: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 | 1 3 1 4 2 4 3 1.

MINOR GAMMALARI VA UCHTOVUSHLIKHLARI

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

Musical notation for tabiiy Lya minor (a-moll) scale on one octave. The notes are: 0 1 2 3 0 1 2 3 4 0 | 0 2 0 3 4 0.

Ikki oktavada tabiiy ***Lya minor*** gammasi va uchtovushligi

Musical notation for tabiiy Lya minor (a-moll) scale on two octaves. The notes are: 1 2 3 0 1 2 3 0 1 2 3 0 1 2 3 4 | 1 3 1 0 2 0 3 4 4 1.

Bir oktavada garmonik ***Lya minor*** gammasi

Musical notation for harmonized Lya minor (a-moll) scale on one octave. The notes are: 0 1 2 3 0 1 2 3 | 0.

Ikki oktavada garmonik *Lya minor* gammasi

Bir oktavada melodik *Lya minor* gammasi

Ikki oktavada melodik *Lya minor* gammasi

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

Bir oktavada garmonik *Mi minor* gammasi

Bir oktavada melodik *Mi minor* gammasi

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

Ikki oktavada tabiiy *Si minor* gammasi va uchtovushligi

Musical staff showing notes on the first octave of a harmonica in *Si minor*. The notes are: 2, 0, 2, 1, 3, 1, 4, 2, 4, 2.

Bir oktavada garmonik *Si minor* gammasi

Musical staff showing notes on the first and second octaves of a harmonica in *Si minor*. The notes are: 1, 2, 3, 0, 1, 2, 3, 4, 2, 4, 1.

Ikki oktavada garmonik *Si minor* gammasi

Musical staff showing notes on the first octave of a harmonica in *Si minor*, including accidentals. The notes are: 2, 3, 0, 1, 2, 3, 1, 1, 2, 0, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 1, 3, 2, 1, 4, 3, 2.

Bir oktavada melodik *Si minor* gammasi

Musical staff showing notes on the first octave of a harmonica in *Si minor*, including accidentals. The notes are: 1, 2, 3, 0, 1, 2, 3, 4, 2, 4, 1.

Ikki oktavada melodik *Si minor* gammasi

Musical staff showing notes on the first octave of a harmonica in *Si minor*, including accidentals. The notes are: 2, 3, 0, 1, 2, 3, 1, 1, 2, 0, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 0, 3, 2, 1, 4, 3, 2.

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

Musical staff showing notes on the first octave of a harmonica in *Fa# minor*. The notes are: 2, 3, 0, 1, 2, 3, 0, 1, 4, 4, 2, 2, 0, 2, 1, 4, 2.

Bir oktavada garmonik *Fa# minor* gammasi

Musical staff showing notes on the first octave of a harmonica in *Fa# minor*. The notes are: 2, 3, 0, 1, 2, 3, 1, 1, 1, 4, 4, 3, 2.

Bir oktavada melodik *Fa# minor* gammasi

Musical staff showing notes on the first octave of a harmonica in *Fa# minor*. The notes are: 2, 3, 0, 1, 2, 3, 1, 1, 4, 3, 4, 3, 2.

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

Musical staff showing a melodic line in G major with a key signature of three sharps. The melody consists of eighth-note patterns. The first section ends with a repeat sign and two endings. The first ending continues the eighth-note pattern, while the second ending begins with a half note followed by an eighth note.

Ikki oktavada tabiiy *Do# minor* gammasi va uchtovushligi

The image shows a single line of sheet music for a wind instrument. The key signature is A major (three sharps). The melody consists of eighth-note patterns. The first ending concludes with a repeat sign and two endings.

Bir oktavada garmonik *Do[#] minor* gammasi

A musical staff in G major (one sharp) with a common time signature. The notes are: quarter note (3), eighth note (4), eighth note (1), eighth note (2), eighth note (3), eighth note (0), sixteenth note (1), sixteenth note (2), eighth note (0), eighth note (3). Below each note is its corresponding numerical value from the sequence.

Ikki oktavada garmonik *Do# minor* gammasi

A musical staff in G major (one sharp) with a common time signature. The melody consists of eighth and sixteenth notes. The first measure starts with a half note (G). The second measure has two eighth notes (B, A). The third measure has three eighth notes (D, C, B). The fourth measure has two eighth notes (E, D). The fifth measure has three eighth notes (G, F, E). The sixth measure has two eighth notes (A, G). The seventh measure has three eighth notes (C, B, A). The eighth measure has two eighth notes (D, C). The ninth measure has three eighth notes (F, E, D). The tenth measure has two eighth notes (B, A). The eleventh measure has three eighth notes (E, D, C). The twelfth measure has two eighth notes (G, F). The thirteenth measure has three eighth notes (B, A, G). The fourteenth measure has two eighth notes (D, C). The fifteenth measure has three eighth notes (F, E, D). The sixteenth measure has two eighth notes (B, A). The十七th measure has three eighth notes (E, D, C). The eighteen measure has two eighth notes (G, F).

Bir oktavada melodik *Do[#] minor* gammasi

A musical staff in G major (one sharp) with a common time signature. The melody consists of eighth notes and sixteenth notes. The notes have different stem directions and some are grouped by vertical lines. The first note is a three-line bass note, followed by a two-line note, a one-line note, a two-line note, a three-line note, a four-line note, a one-line note, a two-line note, a four-line note, a one-line note, a two-line note, a three-line note, and a one-line note.

Ikki oktavada melodik *Do # minor* gammasi

A handwritten musical score for Treble Clef, 3 sharps. The score consists of two measures. Measure 11 starts with a whole note followed by a half note, both with a sharp sign. Measure 12 starts with a half note, followed by a whole note, another whole note, and a half note, all with sharp signs. The notes are written on five-line staff paper.

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

A musical staff in G clef shows a melodic line. It starts at C4 (quarter note), goes up to D4 (quarter note), then down to B3 (quarter note), and back up to C4 (quarter note). The notes are quarter notes.

Ikki oktavada tabiiy *Re minor*¹⁴ gammasi va uchtovushligi

Bir oktavada garmonik *Re minor* gammasi

Ikki oktavada garmonik *Re minor* gammasi

Bir oktavada melodik *Re minor* gammasi

Ikki oktavada melodik *Re minor* gammasi

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

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

Ikki oktavada *Sol minor* gammasi va uchtovushligi

A musical staff in G clef and common time. The melody starts at G4, descends through F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, and ends at F#2. The notes are mostly eighth notes with some sixteenth-note patterns.

Bir oktavada garmonik *Sol minor* gammasi

Ikki oktavada garmonik *Sol minor* gammasi

Bir oktavada melodik *Sol minor* gammasi

A musical staff in G minor (one sharp) with a quarter note duration. The notes are: blank (3), blank (0), blank (1), blank (2), blank (3), sharp (0), sharp (1), blank (2), blank (1), sharp (4), blank (0), blank (0), blank (0), blank (4), blank (3). Below the staff are the corresponding numbers: 3, 0, 1, 2, 3, 0, 1, 2, 1, 4, 0, 0, 0, 4, 3.

Ikki oktavada melodik *Sol minor* gammasi

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

Ikki oktavada tabiiy *Do minor* gammasi va uchtovushligi

A musical staff in G major (one sharp) and common time. The melody consists of eighth-note pairs followed by sixteenth-note pairs. Grace notes are indicated by small circles placed before the main notes. A fermata is placed over the eighth note of the last measure.

3 1 3 2 4 2 4

Bir oktavada garmonik *Do minor* gammasi

3 0 1 2 3 4 1 2 2 4 3

Ikki oktavada garmonik *Do minor* gammasi

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

Bir oktavada melodik *Do minor* gammasi

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

Ikki oktavada melodik *Do minor* gammasi

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

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

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

Bir oktavada garmonik *Fa minor* gammasi

2 3 4 1 2 3 0 1 4 2

Bir oktavada melodik *Fa minor* gammasi

2 3 4 1 2 3 0 1 4 2 2

MASHQLAR¹⁵

Do majorda mashq



Lya minorda mashq



¹⁵ Mashqlarni tuzishda N.V.Baklanovaning “Первые уроки пособие начального обучения игре на скрипке” (– М.; Советский композитор, 1989.) nashridan foydalanildi.

Sol majorda mashq

A musical score for 'Sol majorda mashq' in G major, 4/4 time. The score consists of six staves of music. The first four staves are in G major, while the last two are in F# major. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, along with quarter notes and rests.

Re majorda mashq

A musical score for 'Re majorda mashq' in F# major, 4/4 time. The score consists of five staves of music. The first four staves are in F# major, while the fifth staff is in G major. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, along with quarter notes and rests.

Lya majorda mashq

Musical score for 'Lya majorda mashq' in G major, 4/4 time. The score is divided into six staves, each containing a different melodic line. The first two staves begin with eighth-note patterns, while the subsequent staves feature sixteenth-note patterns.

Turli pozitsiyalarga o‘tish mashq¹⁶lari

Andante

Musical score for 'Turli pozitsiyalarga o‘tish mashq' in G major, 4/4 time. The score is divided into three staves, each showing a different position change. Fingerings (0, 1, 2, 3) and dynamic markings (mf) are included. The score shows various bowing techniques and string crossings.

¹⁶ Pozitsiyalarga o‘tish mashqlari N.V.Baklanovaning “Первые уроки пособие начального обучения игре на скрипке” (– М.;Советский композитор, 1989.) hamda M.Toshmuhamedovning “G‘ijjak darsligi” (Т.: O‘qituvchi,1995.) nashrlaridan foydalanildi.

Andante

Sheet music for the Andante section, consisting of four staves. The first three staves are in common time (C) and the fourth is in 2/4 time. Measure 1: Treble staff - 1 3, 3 1; Bass staff - 1 3, 3 1; Alto staff - 0 2, 2 0 1; Tenor staff - 0 4, 4 0 1. Measure 2: Treble staff - 1 2, 2 1; Bass staff - 1 2, 2 1; Alto staff - 0 3, 3 0 1; Tenor staff - 1 3, 3 1. Measure 3: Treble staff - 2 3, 3 2; Bass staff - 2 3, 3 2; Alto staff - 0 3, 1 0 3; Tenor staff - 2 3, 3 1. Measure 4: Treble staff - 2 1, 1 2; Bass staff - 2 1, 1 2; Alto staff - 2 1, 1 2; Tenor staff - 2 1, 1 2.

Andante

Sheet music for the Andante section, consisting of four staves. The first three staves are in common time (C) and the fourth is in 2/4 time. Measure 1: Treble staff - 3 1, 1 3; Bass staff - 3 1, 1 3; Alto staff - 2 1, 1 2; Tenor staff - 2 1, 1 2. Measure 2: Treble staff - 4 2, 2 4; Bass staff - 4 2, 2 4; Alto staff - 3 1, 1 3; Tenor staff - 3 1, 1 3. Measure 3: Treble staff - 4 2, 2 4; Bass staff - 0 2 1, 1 2 0; Alto staff - 3 1, 1 3; Tenor staff - 1 3, 1 4 4 1 3 1. Measure 4: Treble staff - 2 0 2 4, 4 2 4; Bass staff - 3 1, 1 3; Alto staff - 1 3, 1 3; Tenor staff - 3, 3.

Uchinchi pozitsiyaga doir mashq

1

Sheet music for Uchinchi pozitsiyaga doir mashq, consisting of two staves. Staff 1: Treble staff - 2 3 4 1, 2 3 4 1; Bass staff - 2 3 4 1. Staff 2: Treble staff - 4, 4; Bass staff - 4.

2

Sheet music for Exercise 2, consisting of three staves of musical notation. Fingerings (1, 2, 3, 4) are indicated above the notes. The first staff starts with a quarter note followed by eighth notes. The second staff starts with a half note followed by eighth notes. The third staff starts with a quarter note followed by eighth notes.

ETYUDLAR

1-etyud

Moderato

O.Xolmuhamedov

Sheet music for Etude 1 by O. Xolmuhamedov, marked **Moderato**. The music consists of two staves of musical notation. Dynamic markings include **mf** and fingerings such as (3, 0) and (4).

2-etyud

J.Uzmanov

Sheet music for Etude 2 by J. Uzmanov, consisting of three staves of musical notation. Fingerings (3, 2, 1, 0) are indicated above the notes, along with rests.

3-etyud

Ohista

I.X.Reyder

Sheet music for Etude 3 by I.X. Reyder, marked **Ohista**. The music consists of one staff of musical notation. Fingerings (0, 1, 2, 2, 4, 1, 2, 4) are indicated above the notes.

4-etyud

Moderato

N.V.Baklanova

5-etyud

Shoshmasdan

I.X.Reyder

6-etyud

Allegro moderato

O.Xolmuhamedov

7-etyud

Moderato

O.Xolmuhamedov

Moderato

O.Xolmuhamedov

8-etyud

Moderato

N.Baklanova

9-etyud

G'.Qo'chqorov

10-etyud

J.Usmonov

The image shows a musical score consisting of four staves of music. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a bass clef and includes dynamic markings such as a forte symbol (F) above the first note, a '2' above the second note, and a '3' above the third note. The subsequent notes are eighth notes. The second staff continues the pattern of eighth notes. The third staff begins with a quarter note followed by a series of eighth notes. The fourth staff concludes with a quarter note followed by a series of eighth notes.

11-etyud

J.Usmonov

The image shows four staves of musical notation. The top staff is in 2/4 time, G clef, and consists of six measures. The first measure has a fermata over the first note. Measure 1: 4 > (eighth note), (eighth note), (eighth note). Measure 2: (eighth note). Measure 3: (eighth note), (eighth note), (eighth note). Measure 4: (eighth note), (eighth note). Measure 5: (eighth note), (eighth note). Measure 6: (eighth note), (eighth note), (eighth note). The second staff begins with a repeat sign. Measures 1-4: (eighth note), (eighth note), (eighth note), (eighth note). Measures 5-6: (eighth note), (eighth note), (eighth note), (eighth note). The third staff begins with a repeat sign. Measures 1-4: (eighth note), (eighth note), (eighth note), (eighth note). Measures 5-6: (eighth note), (eighth note), (eighth note), (eighth note). The fourth staff begins with a repeat sign. Measures 1-4: (eighth note), (eighth note), (eighth note), (eighth note). Measures 5-6: (eighth note), (eighth note), (eighth note), (eighth note).

12-etyud

Allegro moderato

F.Volfart

A musical score consisting of four staves of music. The top staff starts with a dynamic instruction '1 0' above the first note. The music is in common time, key signature of one flat, and consists of eighth and sixteenth note patterns. The bottom three staves are identical, showing a continuous sequence of eighth and sixteenth notes.



13-etyud

Allegro

O.Xolmuhamedov

14-etyud

Allegro moderato

G.Kayzer.

0 2 4 2 1 3 1 3 2

decresc.

p

decresc.

f

cresc.

f

ff

15-etyud

Andante quase adagio

G.Kayzer

The musical score for Etude 15 begins with a dynamic **p**. The first staff uses a 2/4 time signature. The second staff begins with a dynamic **f**. The third staff features a continuous eighth-note pattern. The fourth staff includes a dynamic instruction **morendo**. The fifth staff includes a dynamic instruction **rit.**. The sixth staff concludes with a dynamic **v**.

16-etyud

Allegretto

G.Kayzer

The musical score for Etude 16 starts with a dynamic **mf** and a tempo marking **semplice**. It features a variety of dynamics including **cresc.**, **f**, **dim.**, **p**, **sf**, **rit.**, **cresc.**, **ff**, and **dim.**. The score also includes performance instructions such as **0**, **4**, and **0** above the notes.

17-etyud

I.Reyder

Bardam, ildamroq



BADIY QISM

CHITTI GUL

Allegro

ЁЛОЧКА (ARCHAJON)

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

Allegro

SALOM, YANGI YIL

G‘.Qodirov musiqasi

Maestoso

Maestoso

0 1 4
f

0 1 4
f

0 1 4
f

MAY

G‘.Qodirov musiqasi

Allegro

Allegro

1. 2.

KICHKINTOYMIZ - GIJING TOYMIZ

Allegretto

K.Kenjayev musiqasi

The musical score for "KICHKINTOYMIZ - GIJING TOYMIZ" in Allegretto tempo consists of five staves. The top staff features melodic patterns in treble and bass clefs. The second staff shows rhythmic patterns with counts above the notes (0, 2, 3, 2). The third staff shows harmonic patterns with bass notes. The fourth staff shows melodic patterns with dynamic markings *f* and *mf*. The fifth staff shows rhythmic patterns with bass notes.

TURNALAR VA QUYONLAR

Ilyos Akbarov musiqasi

Moderato

The musical score consists of two staves of music in 2/4 time. The first staff uses a treble clef, and the second staff uses a bass clef. The key signature is one sharp. The music includes various note heads (square, circle, triangle) and rests, with dynamic markings like *p*, *mf*, *f*, and *pp*.

ARCHA QO'SHIG'I

G*.Qodirov musiqasi

Allegro moderato

The musical score consists of two staves of music in 2/4 time. The first staff uses a treble clef, and the second staff uses a bass clef. The key signature is one sharp. The music features eighth-note chords and rests.

Continuation of the musical score for *ARCHA QO'SHIG'I*, consisting of two staves of music in 2/4 time. The first staff uses a treble clef, and the second staff uses a bass clef. The key signature is one sharp. The music features eighth-note chords and rests.

QISH

Moderato

G'.Qodirov musiqasi

SALYUT

Allegro moderato

Ikrom Akbarov musiqasi

ALLEGRETTO

Vivo

V.A.Motsart musiqasi

КОЛЫБЕЛЬНАЯ

(АГЛА)

Shoshilmasdan

N.Baklanova musiqasi

mf

p

rit.

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

Rus xalq qo'shig'i

Vivo

mf

mp

p

ARCHAJON

Allegro moderato

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

TAMOM

Boshidan "Tamom" so'zigacha

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

Komarovskiy qayta ishlagan,
Rus xalq qo'shig'i

Andante

A musical score for three staves, likely for a harpsichord or organ. The top staff is soprano, the middle staff is basso continuo (bassoon and harpsichord), and the bottom staff is cello. The score is in G major, 2/4 time. The music features various note values, rests, and dynamic markings like *p*.

Andantino (Shoshmasdan)

ПЕСЕНКА

(KUYCHA)

J.B.Lyulli (1633-1687)

A musical score for two staves in 3/4 time. The top staff is soprano and the bottom staff is basso continuo (bassoon and harpsichord). The soprano part features eighth-note patterns, while the basso continuo part provides harmonic support with sustained notes and bassoon entries.

КУКУШЕЧКА
(KAKKUJON)

Allegretto

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



**ПЕСЕНКА
(KUYCHA)**

Y.Gaydn musiqasi

Moderato



ХОДИТ ЗАЙКА
(QUYONCHA ODIM)

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

Allegretto

The musical score for 'Ходит зайка' (Quyонча одим) is presented in G major. The tempo is Allegretto. The score includes six staves of music for piano, with various dynamics (mf, p, f) and performance markings like slurs and grace notes.

SALOMAT

Andante

Ilyos Akbarov musiqasi

The musical score consists of five staves of music. The first staff shows a melodic line in the treble clef with a key signature of two sharps. The second staff shows harmonic support in the treble clef. The third staff shows harmonic support in the bass clef. The fourth staff continues the melodic line in the treble clef. The fifth staff continues the harmonic support in the bass clef. The music is in common time (indicated by a 'C'). The tempo is Andante. The score is attributed to Ilyos Akbarov.

НА ЗЕЛЁНОМ ЛУГУ
(MAYSAZORDA)

Shoshmasdan

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

0 1 3 2 1 0 0 1 2 2 1 0
mf

0 2 2 1 0 0 2 3 2 1 0

OLMA

Allegro

K.Abdullayev musiqasi

4 4

KO'YLAGIM

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

Allegretto

The musical score for "KO'YLAGIM" is composed for two voices (soprano and bass) and piano. The tempo is Allegretto. The score is divided into three systems. System 1 begins with a piano dynamic (f-p) and includes slurs and grace notes. System 2 features eighth-note patterns and dynamic markings (mf, f-p). System 3 concludes with a piano dynamic (f-p) and includes a ritardando instruction (rit.).

QALDIRG'OCH

B.Nadejdin musiqasi

Allegretto

The musical score for "QALDIRG'OCH" is composed for two voices (soprano and bass) and piano. The tempo is Allegretto. The score is divided into two systems. The first system starts with a piano dynamic (f) and includes slurs and grace notes. The second system features eighth-note patterns and dynamic markings (mp).

4

8

This block contains two staves of musical notation. The top staff uses a treble clef, a key signature of two sharps, and common time. The bottom staff uses a bass clef, a key signature of one sharp, and common time. Measure 4 begins with eighth-note pairs followed by sixteenth-note patterns. Measure 5 continues with eighth-note pairs and sixteenth-note patterns, concluding with a melodic line.

LAYLAK KELDI

Allegro

I.Xamzin musiqasi

f

mf

piu f

This block contains three staves of musical notation. The top staff uses a treble clef and common time. The middle staff uses a bass clef and common time. The bottom staff uses a bass clef and common time. Measure 1 starts with a forte dynamic (f). Measure 2 begins with a mezzo-forte dynamic (mf). Measure 3 begins with a dynamic marked "piu f". The music consists of eighth and sixteenth notes with various rests and rhythmic patterns.

ВЕСЁЛЫЕ ГУСИ
(QUVNOQ G'ÖZLAR)

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

Allegro

PAXTAOY

F.Nazarov musiqasi

Allegretto

Musical score for PAXTAOY in 2/4 time, key of A major. The score consists of two systems of music. The first system starts with a rest followed by a dynamic *f*. The second system begins with a forte dynamic *f*, followed by a piano dynamic *p*. The vocal line features eighth-note patterns and sixteenth-note figures. The piano accompaniment provides harmonic support with chords and eighth-note patterns.

QORBO'RON

Avaz Mansurov musiqasi

Allegro

Musical score for QORBO'RON in common time, key of A major. The score consists of two systems of music. The first system starts with a dynamic *f* followed by a fermata. The second system begins with a dynamic *ff*, followed by a piano dynamic *p*. The vocal line features eighth-note patterns and sixteenth-note figures. The piano accompaniment provides harmonic support with chords and eighth-note patterns.

4 3 0 2 1 0

X *tamomlash uchun*

NEVARALAR QO'SHIG'I

N.Norxo'jayev musiqasi

Allegro



YOZ

Allegretto

Ilyos Akbarov musiqasi

The musical score for "YOZ" begins with a dynamic of **p**. The melody is primarily in the treble clef staff, while the bass clef staff provides harmonic support. The piece is marked **mf** and then **>p**. The piano accompaniment consists of eighth-note chords and bass notes.

RONDO

(fortepiano sonatasidan)

V.A.Motsart musiqasi

Allegro

The musical score is composed of eight staves of music for two hands. The key signature is one flat, and the time signature is mostly common time (2/4). The music features various musical elements such as eighth-note patterns, sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The score concludes with a section labeled "TAMOM".

Boshidan "TAMOM" so‘zigacha

YOSHLIK QO'SHIG'I

D.Zokirov musiqasi.

J.Usmonov g'ijjak uchun moslashtirgan

Moderato

The musical score for "YOSHLIK QO'SHIG'I" features two staves: a treble staff and a bass staff. The treble staff is in 2/4 time, while the bass staff is in 3/4 time. The music begins with a dynamic of *mf*, followed by a section where the bass staff has eighth-note patterns and the treble staff has sixteenth-note patterns. A dynamic of *p* follows. The treble staff then has a series of eighth-note patterns with fingerings (0, 1, 2, 1) and a dynamic of *fp*. The bass staff continues with eighth-note patterns. The treble staff then has a section with fingerings (0, 1, 0, 1, 3, 4, 3) and (2, 3, 4, 3), followed by a dynamic of *ff*. The bass staff has a section with eighth-note patterns and a dynamic of *mf*. The treble staff then has a section with fingerings (2, 3) and (2, 0), followed by a dynamic of *mf*. The bass staff has a section with eighth-note patterns and a dynamic of *f*. The treble staff then has a section with fingerings (0, 0, 3, 4, 3) and a dynamic of *pizz.*, followed by a dynamic of *v*.

QO‘G‘IRCHOQ‘IM

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

Moderato

The musical score consists of five staves of music for a string instrument, likely a violin or cello, arranged in two systems. The first system starts with a short rest followed by a six-note melodic line. The second system begins with a six-note melodic line, followed by a section of eighth-note patterns. The music includes dynamic markings such as *mf*, *f*, *p*, and *ff*. Fingerings are indicated above the notes in the upper staves. The bass staff provides harmonic support with sustained notes and chords.

КАК ПОШЛИ НАШИ ПОДРУЖКИ
 (DUGONALAR YURGANDA)

Shoshilmasdan

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

НЕ ЛЕТАЙ, СОЛОВЕЙ
 (UCHMA, BULBULCHA)

Moderato

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

poco rit.

POLKA

Allegretto

M.Glinka musiqasi

KONTRADANS

Allegretto

L.Betxoven musiqasi

A musical score for piano, consisting of four staves of music in G major (two treble clef staves and two bass clef staves). The score includes dynamic markings such as *f*, *p*, and *v*, and various articulations like slurs and grace notes. The music features a mix of eighth and sixteenth-note patterns, chords, and sustained notes.

RAQS

Ya.Sabzanov musiqasi

Allegretto

Musical score for piano, Allegretto. The score consists of four staves. The top staff uses treble clef, 6/8 time, and a key signature of one flat. It features a series of eighth-note chords. The second staff uses bass clef, 6/8 time, and a key signature of one flat, with dynamics *f* and *mf*. The third staff uses treble clef, 6/8 time, and a key signature of one flat, with a dynamic *f*. The bottom staff uses bass clef, 6/8 time, and a key signature of one flat.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns and a dynamic *mf*. The second staff continues with eighth-note chords. The third staff has a sustained note followed by eighth-note chords. The bottom staff has sustained notes.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns, including a grace note and a dynamic *mf*. The second staff continues with eighth-note chords. The third staff has sustained notes.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns labeled 1, 2, and 3. The second staff continues with eighth-note chords. The third staff has sustained notes.



Musical score page 1. Treble clef, key signature of one flat. The first measure shows eighth-note pairs in the treble clef staff. The second measure shows eighth-note pairs in the bass clef staff. The third measure shows eighth-note pairs in the treble clef staff. The fourth measure shows eighth-note pairs in the bass clef staff. Dynamics: dynamic *f* above the treble clef staff, dynamic *f* below the bass clef staff.



Musical score page 2. Treble clef, key signature of one flat. The first measure shows eighth-note pairs in the treble clef staff. The second measure shows sixteenth-note pairs in the treble clef staff. The third measure shows eighth-note pairs in the bass clef staff. The fourth measure shows eighth-note pairs in the treble clef staff. The fifth measure shows eighth-note pairs in the bass clef staff. Dynamics: dynamic *f* above the treble clef staff, dynamic *f* below the bass clef staff.



Musical score page 3. Treble clef, key signature of one flat. The first measure shows eighth-note pairs in the treble clef staff. The second measure shows eighth-note pairs in the bass clef staff. The third measure shows eighth-note pairs in the treble clef staff. The fourth measure shows eighth-note pairs in the bass clef staff. The fifth measure shows eighth-note pairs in the treble clef staff. The sixth measure shows eighth-note pairs in the bass clef staff. Dynamics: dynamic *ff* above the treble clef staff.



Musical score page 4. Treble clef, key signature of one flat. The first measure shows eighth-note pairs in the treble clef staff. The second measure shows eighth-note pairs in the bass clef staff. The third measure shows eighth-note pairs in the treble clef staff. The fourth measure shows eighth-note pairs in the bass clef staff. The fifth measure shows eighth-note pairs in the treble clef staff. The sixth measure shows eighth-note pairs in the bass clef staff. Dynamics: dynamic *v* above the treble clef staff, dynamic *0* above the bass clef staff, dynamic *p* below the bass clef staff.

Musical score for measures 0-2:

- Top staff: Melodic line with grace notes. Measure 0: eighth note followed by six sixteenth-note grace notes. Measure 1: eighth note followed by six sixteenth-note grace notes. Measure 2: eighth note followed by six sixteenth-note grace notes.
- Bottom staff: Harmonic chords. Measure 0: C major chord. Measure 1: G major chord. Measure 2: C major chord.

Davom ettirish uchun rit.

Musical score for measures 3-4:

- Top staff: Melodic line with eighth notes. Measure 3: eighth note followed by three eighth notes. Measure 4: eighth note followed by three eighth notes.
- Bottom staff: Harmonic chords. Measure 3: C major chord. Measure 4: G major chord.

Tamomlash uchun

Musical score for measures 5-6:

- Top staff: Melodic line with eighth notes. Measure 5: eighth note followed by three eighth notes. Measure 6: eighth note followed by three eighth notes.
- Bottom staff: Harmonic chords. Measure 5: C major chord. Measure 6: G major chord.

rit. 4 3 2 0 Fine

Musical score for measures 7-8:

- Top staff: Melodic line with eighth notes. Measure 7: eighth note followed by three eighth notes. Measure 8: eighth note followed by three eighth notes.
- Bottom staff: Harmonic chords. Measure 7: C major chord. Measure 8: G major chord.

Moderato



Musical score for two staves. The top staff is treble clef, key signature of one sharp, and dynamic *mp*. The bottom staff is bass clef, key signature of one sharp, and dynamic *p*. The music consists of four measures. Measure 1: Treble staff has eighth notes with grace notes (1, 2, 3). Bass staff has eighth-note chords. Measure 2: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 3: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 4: Treble staff has eighth notes with grace notes (0). Bass staff has eighth-note chords.



Musical score for two staves. The top staff is treble clef, key signature of one sharp. The bottom staff is bass clef, key signature of one sharp. The music consists of four measures. Measure 1: Treble staff has eighth notes with grace notes (1). Bass staff has eighth-note chords. Measure 2: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 3: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 4: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords.



Musical score for two staves. The top staff is treble clef, key signature of one sharp. The bottom staff is bass clef, key signature of one sharp. The music consists of four measures. Measure 1: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 2: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 3: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 4: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords.



Musical score for two staves. The top staff is treble clef, key signature of one sharp. The bottom staff is bass clef, key signature of one sharp. The music consists of four measures. Measure 1: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 2: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 3: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords. Measure 4: Treble staff has eighth notes with grace notes (1, 2). Bass staff has eighth-note chords.

Musical score page 77, measures 1-4. The score consists of four staves. The top staff has a treble clef, a key signature of one sharp, and dynamic markings *f* and *p*. The second staff has a treble clef, a key signature of one sharp, and dynamic marking *f*. The third staff has a bass clef, a key signature of one sharp, and dynamic marking *f*. The fourth staff has a bass clef, a key signature of one sharp, and dynamic marking *f*. The music features eighth-note patterns and sustained notes.

Musical score page 77, measures 5-8. The top staff continues with eighth-note patterns and sustained notes. The second staff shows changes in harmonic rhythm with different chord progressions. The third staff maintains its eighth-note patterns. The fourth staff also maintains its eighth-note patterns.

Musical score page 77, measures 9-12. The top staff shows a transition with a melodic line. The second staff continues its eighth-note patterns. The third staff maintains its eighth-note patterns. The fourth staff maintains its eighth-note patterns.

Musical score page 77, measures 13-16. The top staff begins with a melodic line starting with a grace note. The second staff continues its eighth-note patterns. The third staff maintains its eighth-note patterns. The fourth staff maintains its eighth-note patterns.

4

accel.

mf cresc.

0 0 4

molto rit.

0 4

D.C. al Fine

КОЛЫБЕЛЬНАЯ (ALLA)

V.A.Motsart musiqasi

Andante

A page of sheet music for piano, featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The time signature is 6/8 throughout. The music includes dynamic markings such as *p*, *mp*, *mf*, *pp*, *p*, and *V*. Performance instructions like "poco rit." and "a tempo" are also present. The notation consists of various note heads, stems, and beams, typical of classical piano music.

MENUET

Yo.Gaydn musiqasi

Moderato

Moderato

1. 2.

p *p* *cresc.*

p *poco a poco cresc.*

rit.

a tempo

mf

rit. 1. 2.

SAYYORA

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

Moderato

The musical score consists of six staves of music for two instruments. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp. The tempo is indicated as 'Moderato'. Measure 0 begins with a dynamic 'mf' and a bass note. Measure 1 shows a treble staff with eighth-note pairs and a bass staff with eighth-note pairs. Measure 2 shows a treble staff with eighth-note pairs and a bass staff with eighth-note pairs. Measure 3 shows a treble staff with eighth-note pairs and a bass staff with eighth-note pairs. Measure 4 begins with a dynamic 'f' and a bass note. Measure 5 shows a treble staff with eighth-note pairs and a bass staff with eighth-note pairs. Measure 6 shows a treble staff with eighth-note pairs and a bass staff with eighth-note pairs. Measure 7 shows a treble staff with eighth-note pairs and a bass staff with eighth-note pairs. Measure 8 shows a treble staff with eighth-note pairs and a bass staff with eighth-note pairs.

0

f

mf

mf

4

ПЕСНЯ ВАНИ

(«Ivan Susanin» operasidan
VANYANING QO'SHIG'I)

M.Glinka musiqasi

Allegro moderato



Musical score for piano, two staves:

- Top Staff: Treble clef, one sharp (F#), common time. Measures 7-12. Dynamics: *p*, cresc.
- Bottom Staff: Bass clef, one sharp (F#), common time. Measures 7-12. Dynamics: *p*.

Musical score for piano, two staves:

- Top Staff: Treble clef, one sharp (F#), common time. Measures 13-18. Dynamics: *mf*.
- Bottom Staff: Bass clef, one sharp (F#), common time. Measures 13-18. Dynamics: *mf*.

Musical score for piano, two staves:

- Top Staff: Treble clef, one sharp (F#), common time. Measures 19-24. Dynamics: *mf*.
- Bottom Staff: Bass clef, one sharp (F#), common time. Measures 19-24.

Two endings:

- Ending 1 (labeled '1'): Treble clef, one sharp (F#), common time. Measures 25-28. Dynamics: *mf*.
- Ending 2 (labeled '2.'): Treble clef, one sharp (F#), common time. Measures 25-28. Dynamics: *mf*.

GULLOLA

Moderato

Ilyos Akbarov musiqasi

ARIYA

Larghetto (keng)

G.Persell musiqasi

mf (2chi marta **p**)
con espressione

mp

p poco a poco cresc.

f

mf

dim.

dim.

VALS

Allegretto

F.Shubert musiqasi

Musical score for Vals, Allegretto, measures 1-4. The score consists of two staves. The top staff is treble clef, 3/4 time, key signature of one flat. The bottom staff is bass clef, 3/4 time, key signature of one flat. Measure 1: Treble staff has eighth notes (mf). Bass staff has quarter notes. Measure 2: Treble staff has eighth notes. Bass staff has quarter notes. Measure 3: Treble staff has eighth notes. Bass staff has quarter notes. Measure 4: Treble staff has eighth notes. Bass staff has quarter notes.

Musical score for Vals, Allegretto, measures 5-8. The score consists of two staves. The top staff is treble clef, 3/4 time, key signature of one flat. The bottom staff is bass clef, 3/4 time, key signature of one flat. Measure 5: Treble staff has eighth notes. Bass staff has quarter notes. Measure 6: Treble staff has eighth notes. Bass staff has quarter notes. Measure 7: Treble staff has eighth notes. Bass staff has quarter notes. Measure 8: Treble staff has eighth notes. Bass staff has quarter notes.

Musical score for Vals, Allegretto, measures 9-12. The score consists of two staves. The top staff is treble clef, 3/4 time, key signature of one flat. The bottom staff is bass clef, 3/4 time, key signature of one flat. Measure 9: Treble staff has eighth notes (mf). Bass staff has quarter notes. Measure 10: Treble staff has eighth notes. Bass staff has quarter notes. Measure 11: Treble staff has eighth notes. Bass staff has quarter notes. Measure 12: Treble staff has eighth notes. Bass staff has quarter notes.

Musical score for Vals, Allegretto, measures 13-16. The score consists of two staves. The top staff is treble clef, 3/4 time, key signature of one flat. The bottom staff is bass clef, 3/4 time, key signature of one flat. Measure 13: Treble staff has eighth notes. Bass staff has quarter notes. Measure 14: Treble staff has eighth notes. Bass staff has quarter notes. Measure 15: Treble staff has eighth notes. Bass staff has quarter notes. Measure 16: Treble staff has eighth notes. Bass staff has quarter notes.

ECOSEZ

Vivo

F.Shubert musiqasi

Musical score for 'ECOSEZ' in Vivo tempo. The score consists of two systems of music. The top system uses a treble clef and a key signature of one sharp (F#). It features eighth-note patterns in the upper staff and sustained notes in the lower staff. The bottom system uses a bass clef and a key signature of one sharp (F#). It features sustained notes in the upper staff and eighth-note patterns in the lower staff. Measure numbers 1 through 8 are present above the staves.

ANDANTE

Andante

Yo.Gaydn musiqasi

Musical score for 'ANDANTE' in Andante tempo. The score consists of three systems of music. The top system uses a treble clef and a key signature of one sharp (F#). It features eighth-note patterns and dynamic markings 'p' and 'pp'. The middle system uses a bass clef and a key signature of one sharp (F#). It features sustained notes and dynamic marking 'pp'. The bottom system uses a bass clef and a key signature of one sharp (F#). It features eighth-note patterns and dynamic markings 'sf' and 'p'. Measure numbers 1 through 12 are present above the staves.

Musical score for two staves (Treble and Bass) in G major (two sharps).

The score consists of five systems of music:

- System 1:** Melodic line in the Treble staff, harmonic patterns in the Bass staff.
- System 2:** Melodic line in the Treble staff, harmonic patterns in the Bass staff.
- System 3:** Melodic line in the Treble staff. Dynamics: *f*, *pp*, *p*.
- System 4:** Harmonic patterns in the Bass staff. Dynamics: *pp*.
- System 5:** Melodic line in the Treble staff. Dynamics: *pp*.

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

Allegretto

V.A.Motsart musiqasi

The musical score is divided into five systems. The first system starts with the Soprano part in G major (one sharp). The second system begins with the Bass part in F major (no sharps or flats). The third system returns to G major with both parts. The fourth system begins with the Soprano again. The fifth system concludes the piece.

IKKI XALQ RAQSI

Tempo di valse

I

L.Betxoven musiqasi

II

Shoshmasdan

1. 2.

mf

YOLG'IZ

B.Giyenko qayta ishlagan
O'zbek xalq kuyi

Moderato

Musical score for piano and voice. The vocal part starts with a sustained note followed by eighth-note pairs. The piano accompaniment consists of eighth-note chords.

Musical score for piano and voice. The vocal line features eighth-note pairs and sixteenth-note patterns. The piano accompaniment includes eighth-note chords and a dynamic marking of *mf*.

Musical score for piano and voice. The vocal line continues with eighth-note pairs and sixteenth-note patterns. The piano accompaniment consists of eighth-note chords. Dynamics include *f* and *f*.

Musical score for piano and voice. The vocal line features eighth-note pairs and sixteenth-note patterns. The piano accompaniment consists of eighth-note chords.

Treble Clef
 Bass Clef
 Common Time
 rit.
 Treble Clef
 Bass Clef
 Common Time

**BADIY QISMDA BERILGAN ASARLARNING
FORTEPIANO JO'RLIGISIZ, YAKKA IJROLARI**

CHITTI GUL

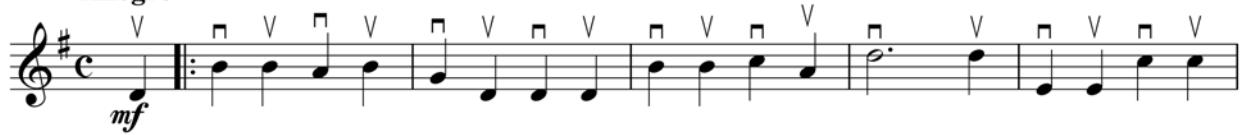
Allegro



Bolalar qo'shig'i

**ЁЛОЧКА
(ARCHAJON)**

Allegro



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



SALOM, YANGI YIL

Maestoso



G.Qodirov musiqasi

MAY



G.Qodirov musiqasi

KICHKINTOYMIZ - GIJING TOYMIZ

Allegretto



K.Kenjayev musiqasi

TURNALAR VA QUYONLAR

Ilyos Akbarov musiqasi

Moderato

4

ARCHA QO'SHIG'I

Allegro moderato

G. Qodirov musiqasi

4

3 2 1

QISH

Moderato

f

p

SALYUT

Allegro moderato

Ikrom Akbarov musiqasi

f

p

§

ALLEGRETTO

Vivo

V.A. Motsart musiqasi

V

V

V

ALLA

Shoshilmasdan

N.Baklanova musiqasi

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

Vivo

Rus xalq qo'shig'i

ARCHAJON

Allegro moderato

A.Muxamedov musiqasi.

J.Usmonov g'ijjak uchun moslashtirgan

Boshidan "ТАМОМ" so'zigacha

СИДИТ ВОРОН НА ДУБУ

Andante

(DUB DARAXTIDA TURGAN QARG'A)

Komarovskiy qayta ishlagan,
Rus xalq qo'shig'i

Andantino (Shoshmasdan)

**ПЕСЕНКА
(KUYCHA)**

J.B.Lyulli (1633-1687)

Allegretto

**КУКУШЕЧКА
(KAKKUJON)**

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

Moderato

**ПЕСЕНКА
(KUYCHA)**

Y.Gaydn musiqasi

ХОДИТ ЗАЙКА (QUYONCHA ODIM)

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

Allegretto

Musical score for three staves:

- Staff 1: Treble clef, 2 sharps, common time. Dynamics: *mf*, then \equiv , then *ff*.
- Staff 2: Treble clef, 2 sharps, common time. Dynamics: \equiv , then *p*, then \equiv .
- Staff 3: Treble clef, 2 sharps, common time. Dynamics: \equiv , then *f*, then \equiv .

SALOMAT

Ilyos Akbarov musiqasi

Andante

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and 2/4 time. The vocal line consists of eighth and sixteenth notes. Measure 4 starts with a rest followed by a dotted half note. Measures 5-6 show a repeating pattern of eighth-note pairs. Measures 7-8 continue this pattern. Measure 9 begins with a quarter note followed by a dotted half note. Measures 10-11 conclude the section with a final eighth-note pair.

НА ЗЕЛЁНОМ ЛУГУ (MAYSAZORDA)

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

Shoshmasdan

Shashintasuu

Rus xalq qo'shig'i

mf

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

0 2 2 1 0 0 2 3 2 1 0

OLMA

K.Abdullayev musiqasi

Allegro

Musical score for piano, measures 11-12. The score consists of two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 11 starts with a rest followed by a fermata over a eighth-note pattern. Measure 12 begins with a sixteenth-note pattern.

KO'YLAGIM

D.Zokirov musiqasi.

J.Usmonov g'ijjak uchun moslashtirgan

Allegretto

LAYLAK KELDI

I.Xamzin musiqasi

Allegro

QALDIRG'OCH

B.Nadejdin musiqasi

Allegretto

QUVNOQ G'OZLAR

M.Karasev qayta ishlagan

Ukrain xalq qo'shig'i

Allegro

PAXTAOY

F.Nazarov musiqasi

Allegretto

QORBO'RON

Avaz Mansurov musiqasi.

Allegro

NEVARALAR QO'SHIG'I

N.Norxo'jayev musiqasi

Allegro

YOZ

Ilyos Akbarov musiqasi

Allegretto

RONDO
(fortepiano sonatasidan)

V.A.Motsart musiqas

Allegro

YOSHLIK QO'SHIG'I

D.Zokirov musiqasi.

J.Usmonov g'ijjak uchun moslashtirgan

Moderato

QO'G'IRCHOOG'IM

S.Abramova musiqasi.

J.Usmonov g'ijjak uchun moslashtirgan

Moderato

ARIYA

Larghetto (keng)

G.Persell musiqasi

mf (2 chi marta p)

p poco a poco cresc. *f* *dim.*

POLKA

Allegretto

M.Glinka musiqasi

mf

f

mf

НЕ ЛЕТАЙ, СОЛОВЕЙ (UCHMA. BULBULCHA)

Moderato

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

mp

KONTRADANS

L.Betxoven musiqasi

Allegretto

mp

f

-

КОЛЫБЕЛЬНАЯ
(ALLA)

V.A.Motsart musiqasi

Andante

6/8 time, one sharp key signature.

Dynamics: p , mp , mf , p .

Performance instructions: *poco rit.*, *a tempo*.

Measure numbers: 3, 4.

RAQS

Ya.Sabzanov musiqasi

Allegretto

6/8 time, one flat key signature.

Dynamics: mf , f , ff .

Measure numbers: 1, 2, 3, 4, 5, 6.

Moderato

ff

accel.

mf cresc.

molto rit.

D.s. al Fine

MENUET

Yo.Gaydn musiqasi

Moderato

mf

1. 2.

p *p* *cresc.*

rit.

a tempo

mf

rit. 1. 2.

SAYYORA

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

Moderato

ПЕСНЯ ВАНИ

(«Ivan Susanin» operasidan
VANYANING QO‘SHIG‘I)

M.Glinka musiqasi

Allegro moderato

GULLOLA

Moderato

Ilyos Akbarov musiqasi

VALS

Allegretto

F.Shubert musiqasi

ECOSEZ

Vivo

F.Shubert musiqasi

ANDANTE

Andante

Yo.Gaydn musiqasi

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

Allegretto

V.A.Motsart musiqasi

IKKI XALQ RAQSI

Tempo di valse

I

L.Betxoven musiqasi

Musical score for section I of 'IKKI XALQ RAQSI'. The score consists of four staves of music in 3/4 time, major key, with a dynamic of *mf*. The first two staves feature eighth-note patterns with grace notes. The third staff shows a melodic line with eighth-note pairs, starting with a crescendo. The fourth staff concludes the section.

II

Shoshmasdan

Musical score for section II of 'IKKI XALQ RAQSI'. The score consists of four staves of music in 3/4 time, major key, with dynamics *mf* and *p*. The first two staves show eighth-note patterns with grace notes. The third staff features eighth-note pairs with grace notes. The fourth staff concludes the section.

YOLG'IZ

O'zbek xalq kuyi.
B.Giyenko qayta ishlagan

Moderato

The sheet music consists of eight staves of musical notation. The first staff begins with a dynamic 'f' and a 'rit.' (ritardando) marking. The notation includes various note values (eighth and sixteenth notes), grace notes, and slurs. The second staff continues the melodic line with similar patterns. The third staff introduces a dynamic 'f'. The fourth staff features a 'rit.' marking. The fifth staff includes a dynamic 'f'. The sixth staff concludes with a dynamic 'f'. The seventh staff begins with a dynamic 'f'. The eighth staff ends with a dynamic 'f' and a 'rit.' marking.

TOVUSHNI VARAQDAN O'QISH UCHUN TAVSIYA ETILADIGAN ASARLAR

NAYREZ

Tojik xalq kuyi.

B.Giyenko qayta ishlagan

Allegro

The musical score for 'NAYREZ' is composed of ten staves of music. The key signature is common time (indicated by '2'). The tempo is Allegro. The dynamics and performance instructions include:

- Staff 1: Dynamics: *mf*. Measure 6: Measure 2. Measure 1: 1. Measure 2: 2.
- Staff 2: Measure 1: 1. Measure 2: 2.
- Staff 3: Measure 1: 2. Measure 2: 2.
- Staff 4: Measure 1: 2. Measure 2: 2.
- Staff 5: Measure 1: 2. Measure 2: 2.
- Staff 6: Measure 1: 2. Measure 2: 2.
- Staff 7: Measure 1: 2. Measure 2: 2.
- Staff 8: Measure 1: 2. Measure 2: 2.
- Staff 9: Measure 1: 2. Measure 2: 2.
- Staff 10: Measure 1: 2. Measure 2: 2.

Performance instructions include:

- "A" (Measure 10)
- "D" (Measure 10)
- "A" (Measure 10)
- pp* (Measure 1)
- ff* (Measure 2)
- tr.* (Measure 3)
- tr.* (Measure 4)
- tr.* (Measure 5)
- pp* (Measure 6)
- pp* (Measure 7)
- mf* (Measure 8)
- rit.* (Measure 9)
- 3* (Measure 10)
- 2* (Measure 10)
- 1* (Measure 10)

YOSHLIK QO'SHIG'I

Allegro

M.Ashrafiy musiqasi

The musical score consists of eight staves of music for a single instrument. The key signature is one sharp (F#). The tempo is Allegro. Measure 11 begins with a rest followed by eighth-note patterns. Measure 12 starts with a dynamic *mf*. Measures 13-14 show eighth-note pairs. Measure 15 begins with a dynamic *f*. Measures 16-17 continue the eighth-note patterns. Measure 18 begins with a dynamic *p*. Measures 19-20 show eighth-note pairs. Measure 21 begins with a dynamic *f*. Measures 22-23 continue the eighth-note patterns. Measure 24 begins with a dynamic *p*. Measures 25-26 show eighth-note pairs. Measure 27 begins with a dynamic *f*. Measures 28-29 continue the eighth-note patterns. Measure 30 begins with a dynamic *f*. Measures 31-32 show eighth-note pairs. Measure 33 begins with a dynamic *rall..*. Measures 34-35 continue the eighth-note patterns. Measure 36 ends with a dynamic *f*.

RAQS

Allegretto

G.Sobitov

The musical score consists of five staves of music for a single instrument. The key signature is one sharp (F#). The tempo is Allegretto. Measures 1-10 show eighth-note patterns. Measures 11-12 begin with a dynamic *mf*. Measures 13-14 continue the eighth-note patterns. Measure 15 begins with a dynamic *f*. Measures 16-17 continue the eighth-note patterns. Measures 18-19 begin with a dynamic *mf*. Measures 20-21 continue the eighth-note patterns. Measure 22 begins with a dynamic *f*. Measures 23-24 continue the eighth-note patterns.



YANGI TANOVAR

M.Mirzayev musiqasi

Allegro

НЕАПОЛИТАНСКАЯ ПЕСЕНКА
 (NEAPOLCHA RAQS)

P.Chaykovskiy musiqasi

Andante

Allegro

GAVOT

Allegro moderato

I.S.Bax musiqasi

SONATINA

N.Baklanova musiqasi

Moderato

Musical score for a piece in G minor, featuring four staves of music with various dynamics and performance instructions like "cresc." and "f".

MARSH

S.Prokofyev musiqasi

Tempo di marcia

Musical score for "MARSH" by S. Prokofyev, featuring six staves of music in 4/4 time with dynamic markings like *p*, *f*, and *cresc.*

MENUET

V.A.Mosart musiqasi

Allegretto giocoso

Musical score for "MENUET" by V.A. Mozart, featuring two staves of music in 3/4 time with dynamic markings like *mf*, *mp*, and *poco cresc.*

ПЕСНЯ ИНДИЙСКОГО ГОСТЯ

(«Sadko» operasidan
HIND MEHMONI QO'SHIG'I)

Andantino

N.Rimskiy-Korsakov musiqasi

The musical score is composed of ten staves of music for a solo instrument. The instrumentation is indicated by the word "SOLO" above the first staff. The time signature is 3/4 throughout. The key signature is one sharp. The dynamics and performance instructions include:

- Andantino**: Measures 1-10.
- SOLO**: Measures 11-15.
- p dolce**: Measures 16-18.
- p**: Measures 19-21.
- f**: Measures 22-24.
- espressivo**: Measures 25-27.
- mf**: Measures 28-30.
- p**: Measures 31-33.
- poco rall.**: Measures 34-36.
- Final section ending with measure 37.

RAQS

G. Qodirov musiqasi

Allegretto

2

mf

f *mp*

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XUDOYEV G‘ANI MUHAMMADOVICH

**BOSHLANG‘ICH
G‘IJJAK SABOQLARI
I KITOB**

*Bolalar musiqa va san’at maktabi o‘quvchilari
hamda g‘ijjak sozini mustaqil o‘rganuvchilar uchun
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