O‘ZBEKISTON RESPUBLIKASI XALQ TA’LIMI VAZIRLIGI
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
Toshkent – 2015

**85.31ya72**
**X 27**

**Xudoyev G‘.**
**Boshlang‘ich g‘ijjak saboqlari.** Bolalar musiqa va san’at maktabi o‘quvchilari uchun o‘quv qo‘llanma. – Toshkent: G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2015. – 124 bet.

**KBK 85.31ya72**

**UO‘K 372.878(075)**

*Mazkur o‘quv qo‘llanma O‘zbekiston Respublikasi Xalq ta’limi vazirligi Respublika ta’lim markazi qoshidagi «Musiqa madaniyati va san’ati» yo‘nalishi bo‘yicha ilmiy-metodik kengash yig‘ilishida nashrga tavsiya etildi*

***Mas’ul muharrir**:*
San’atshunoslik fanlari doktori, professor – O.A.IBROHIMOV

***Nashr uchun mas’ul:***
Respublika ta’lim markazi bosh metodisti – G.G‘ANIYEVA

***Taqrizchilar:***
O‘zbekiston davlat konservatoriyasi An’anaviy ijrochilik kafedrasi mudiri, dotsent – S.S.AZIZBOYEV
O‘zbekiston davlat konservatoriyasi huzuridagi “Milliy cholg‘u” ilmiy ishlab chiqarish eksperemental laboratoriyasi direktori, s.f.n., dotsent – O.R.TASHMATOVA
O‘zbekiston bastakorlar uyushmasi a`zosi, Buxoro shahridagi 5-son Bolalar musiqa va san`at maktabi direktori – M.M.QODIROV

Mazkur o‘quv qo‘llanmada keltirilgan musiqiy asarlarning aksariyatida O‘zbekiston Respublikasi Xalq ta’limi vazirligining 2011- yil 1-fevraldagi 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 ushlash, 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.

ISBN 978-9943-03-051-1

© G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi, 2015
G‘.M.Xudoyev, 2015

# 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 turilgan[1]. 1930 yillarga kelib Ashot Ivanovich Petrosyans tomonidan o‘zbek cholg‘ulari takomillashtirilib, g‘ijjakka to‘rtta tor joriy qilindi[2]. Bular skripka singari kvinta intervali oralig‘ida joylashtirildi. Qayta ishlangan g‘ijjak dastasi dumaloq emas, balki, skripka dastasidek yassi qilib ishlangan. Oyoqchasi stulda o‘tirib chalish uchun qulaylashtirilgan[3]. Hozirgi musiqa istilohidagi g‘ijjak sozi xuddi shu zaylda foydalanib kelinmoqda.

O‘zbek xalq milliy cholg‘ulari orasida g‘ijjak sozi – o‘zining mungi, nolishi va inson tovushiga hamohangligi bilan xarakterlidir. Nafaqat, mumtoz kuy-qo‘shiqlarimiz, qolaversa, g‘ijjak cholg‘usida xalqimizning sho‘x navolari, 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.

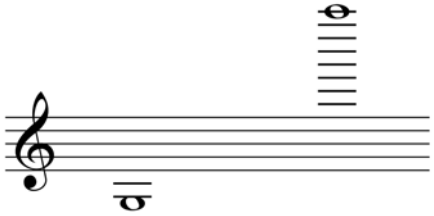
Hattoki, qushlarning sayrashi-yu, qo‘y va echkilarning ma`rashi, uy hayvonlarining o‘kirishi-yu, itning hurishi, mushukning miyovi, suvlarning marjon qoyalarga urilib oqishlarigacha, qo‘ying-ki, butun qishloq va shahar ko‘chalarining to‘la ovozlarini aks ettirish mumkin.

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

---

[1] I.Akbarov, Musiqa lug‘ati, – T.: O‘qituvchi, 1997. 379-b.
[2] А.И.Петросянц, Инструментоведение, – Т.: Ўқитувчи, 1980. – Ст.№.7 – 8.
[3] I.Akbarov, Musiqa lug‘ati, – T.: O‘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‘quvchilari, madaniyat va san`at kollejlari hamda Oliy ta`lim muassasalari musiqiy ta`lim yo‘nalishi bakalavr talabalariga g‘ijjak cholg‘usini mustaqil o‘zlashtirishlarida qo‘l kelishi mumkin.

## NAZARIY QISM

### *Birinchi saboq*

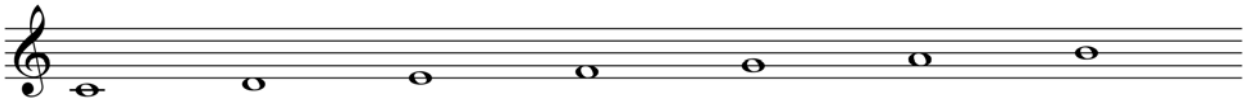
**Musiqa savodi haqida qisqacha ma`lumot**

Musiqadagi asosiy 5 ta chiziq:

_____5__
_____4_____
_____3_____
_____2_____
_____1_____

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

Musiqadagi asosiy 7 tovushning skripka yoki sol kalitida joylashuv tartibi:



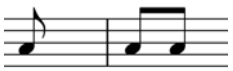
Do, Re, Mi, Fa, Sol, Lya, Si.

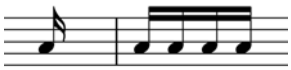
**Tovushlarning ijro etilish cho‘zimi**

Butun tovush 4 i[4]ga qadar ijro etiladi.

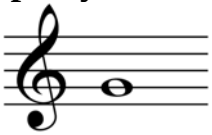
Yarimtalik tovush 2 i ga qadar ijro etiladi

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**



*SOL*

[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.

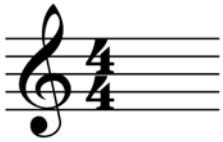
## Aksent, hissa, metr, o‘lchov, takt, takt chizig‘i, takt oldi (zatakt) va intervallar xususida

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

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

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

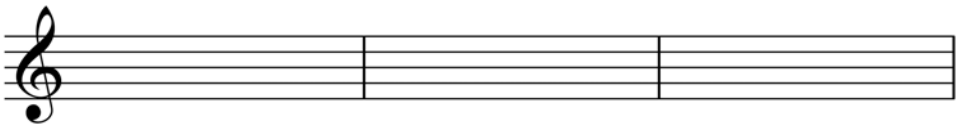
O‘lchovlar tovush yozuvida ikkita raqam bilan yoziladi. Bu raqamlar birin-ketin yuqoridan pastga qo‘yilgan bo‘lib, skripka kalitidan so‘ng joylashtiriladi.



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

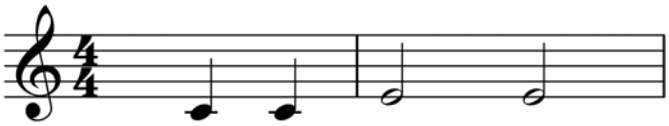
Musiqa asarining bir kuchli hissadan ikkinchi bir kuchli hissagacha bo‘lgan oralig‘i **takt** deyiladi[5].

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



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

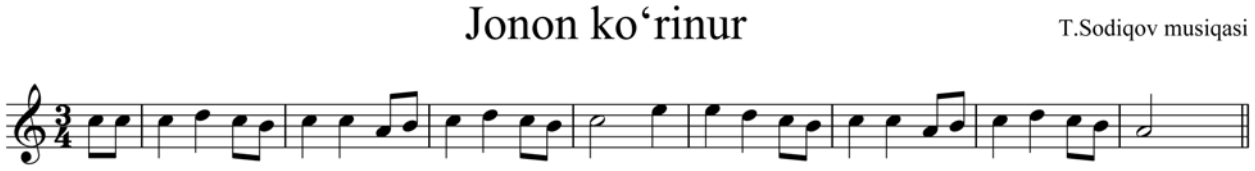
Agar musiqa asari kuchsiz hissadan boshlansa, asar boshida to‘liq bo‘lmagan takt hosil bo‘lib, bunga **takt oldi**(zatakt) deyiladi. Takt oldi ko‘pchilik hollarda umumiy taktning yarmidan oshmaydi.



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

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

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




## PAUZALAR

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

### Butun pauza

**Butun pauza** to‘rtinchi chiziqning ostida yoziladi, *to‘rt 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(*piano*dan kuchli, *forte*dan kuchsizroq)
***f*** (*forte*)- qattiq, kuchli
***ff*** (*fortissimo*)- juda qattiq, juda kuchli
***mf*** *(messo forte)*- qattiqroq, kuchliroq
***cr*** *(kreshchendo)*-tovushni tobora kuchaytirib borish
***dim*** *(diminuendo)*- tovushni tobora kuchsizlantirib borish
***sf*** *(sfortsando)*-ayrim tovushlarni to‘satdan kuchli ijro etish.

## TEMP

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

### Og‘ir templar

*Largo* (largo) - juda vazmin, juda cho‘zib
*Lento* (lento) - vazmin, cho‘zib
*Adajio* (adajio) - og‘ir
*Grave* (grave) - juda og‘ir

### O‘rtacha templar

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

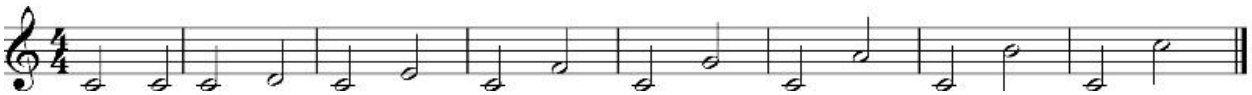
### Tez templar

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

## INTERVALLAR

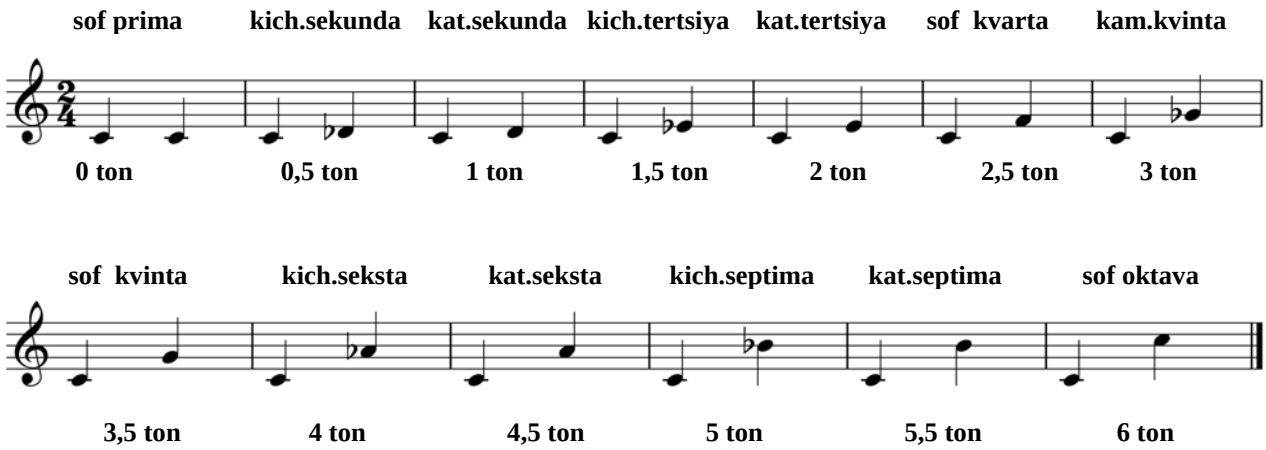
Ikki tovush oralig’idagi masofa interval deb ataladi. Agar ijrochi interval tovushlarini birin-ketin ijro etsa – **melodik interval**, birdaniga (bir vaqtda) ijro etsa – **garmonik interval** deb ataladi.

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



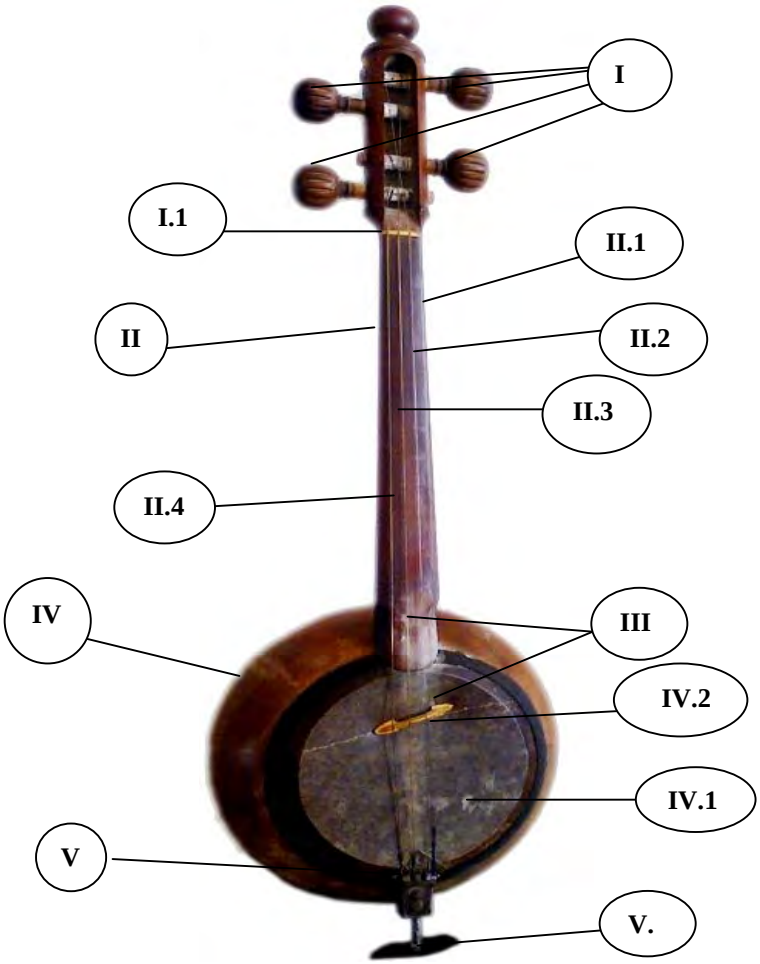
**prima**, **sekunda**, **tertsiya**, **kvarta**, **kvinta**, **seksta**, **septima**, **oktava**.

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




Yuqorida keltirilgan musiqiy savod koʻnikmalarini oʻzlashtirish bilan birgalikda gʻijjak cholgʻusi 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:

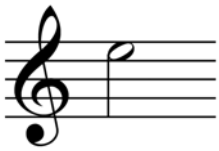
**I. Yuqori qism**(bosh qism)da to‘rt simni ushlab turish va sozlash uchun quloqlar joylashadi.

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

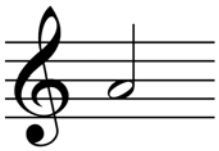
**II. Dasta qismi**

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.

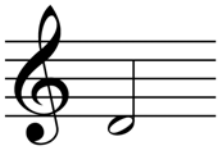
**II.1.** Birinchi eng ingichka sim *“Mi”* deb nomlanadi, ikkinchi oktavaning *“Mi”* tovushi balandligini bildiradi:



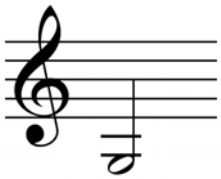
**II.2.** Ikkinchi sim “*Lya”* deb nomlanadi birinchi oktavaning “*Lya*” tovushi balandligini bildiradi:



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



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



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

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

**IV.1.** Kosaxona ustiga baliq terisi qoplanadi.

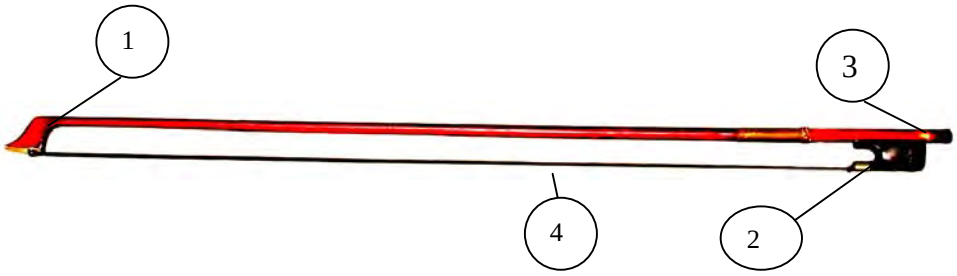
**IV.2.** Teri ustida to‘rt simni me`yorida ushlab turish uchun –“xarrak” joylashgan bo‘lib, uni dastaga yaqin joyda joylashtiriladi.

**V. Kosaxonaning pastki qismi**da to‘rt simni ushlab turish uchun ilgaklar joylashtiriladi.

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

**Kamon (smichok)**

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




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

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

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

Har 4-5 soatlik mashqdan so‘ng kamon yolini kanifol yordamida oqartirib turishlik tavsiya 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 ushlash)

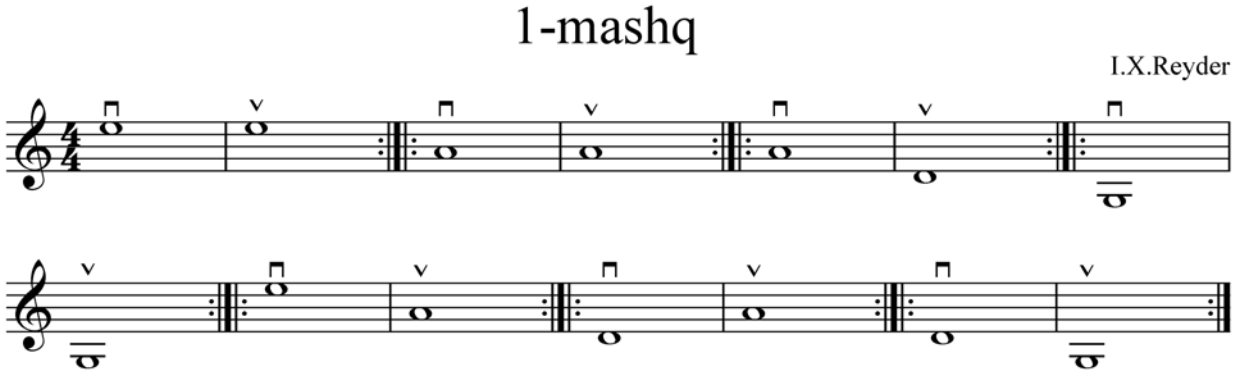
Avvalambor o‘quvchining yoshiga va bo‘yiga mos ravishda stul tanlaymiz, chunki o‘quvchining tizzasi qiya tekis holatda bukilishi va undan g‘ijjak cholg‘usi tushib ketmaydigan holatda joylashishi shart. Shunda o‘quvchida erkin harakat qilish ko‘nikmalari hosil bo‘ladi.

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

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

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

**Mustaqil tayyorlash uchun topshiriq**




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

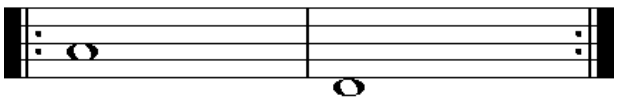
**П** - kamonni pastga ijro etish (yoki o‘ng tomonga harakatlantirish)

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

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

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

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

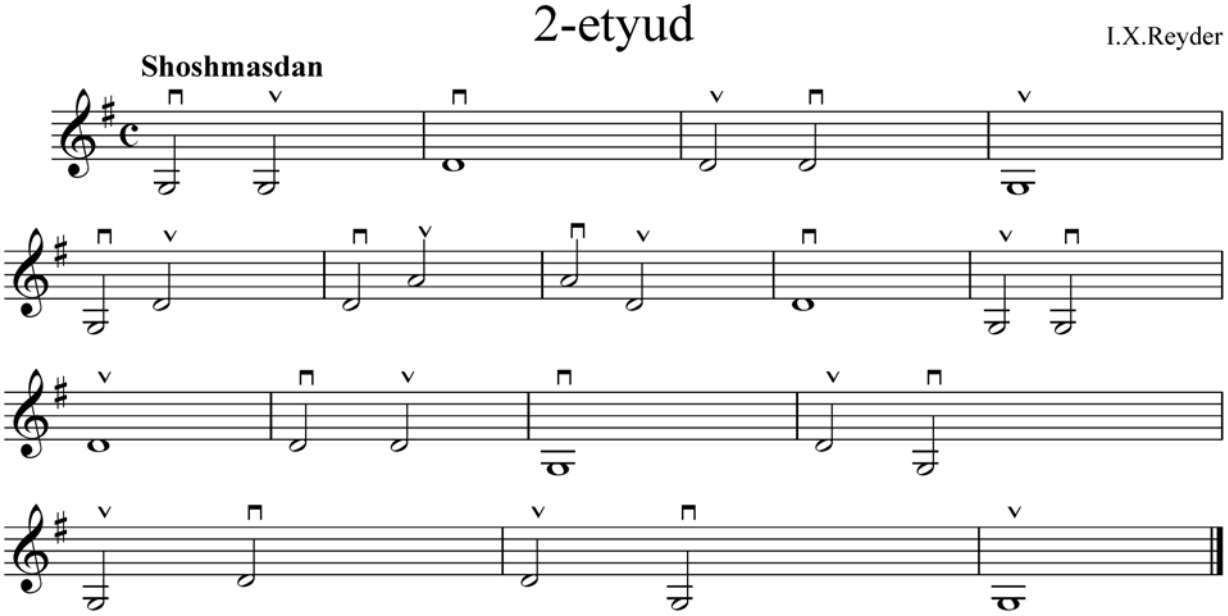


Bunda butun tovushlarda keltirilgan mashqlar o‘quvchiga ancha yengilroq kechadi. Sababi: kamonni boshidan-oxiriga, ya`ni 4 i mobaynida cho‘zib, so‘ngra

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

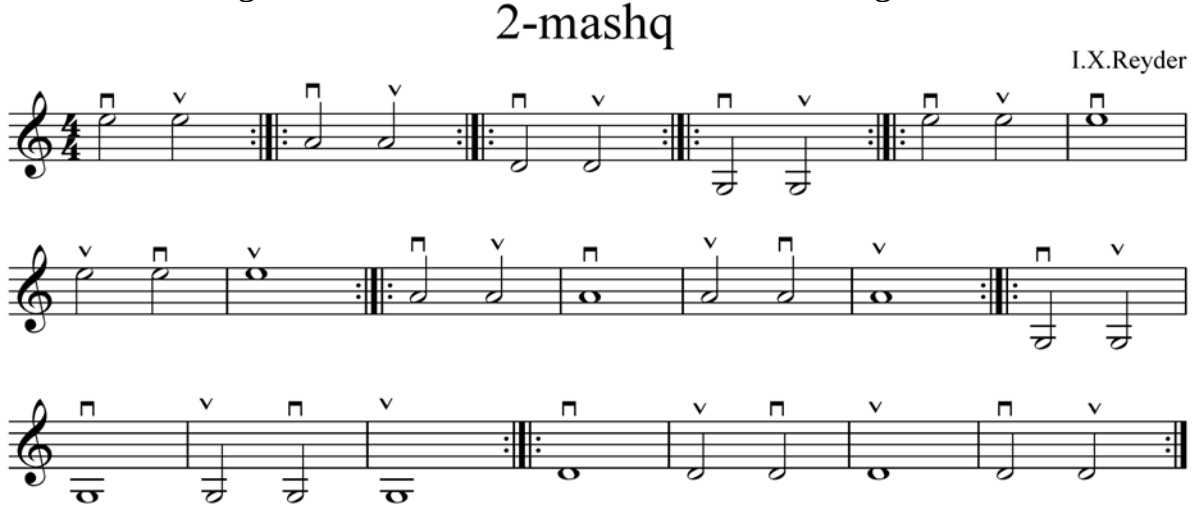
## *IKKINCHI SABOQ*

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 darsimizdagi 1-mashqimizga hamohanglikda quyidagi etyudni keltiramiz.




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

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



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

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

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

2 - mashqning 1 jumlasidagi 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.

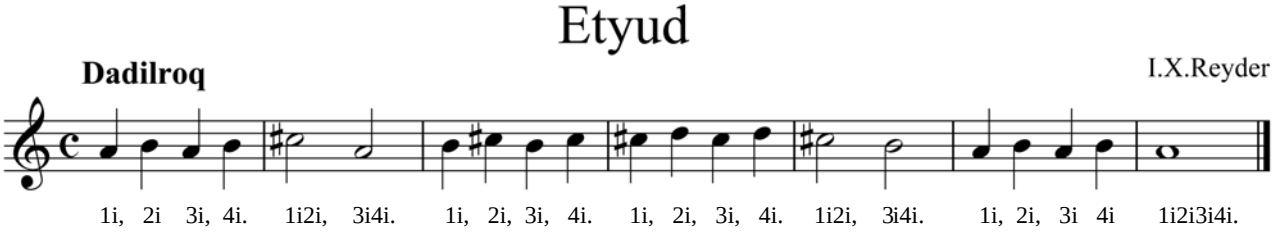
Har bir mashq, etyud yoki kuyni chaldirish davomida, uni ovoz bilan sanab ijro ettirish maqsadga muvofiq bo‘ladi.

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



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 yarimtalik tovush taktni to‘ldirib turibdi. Toki oxirgi taktgacha choraktalik va yarimtalik tovushlar taktma-takt almashib keladi, nihoyat oxirgi taktda butun **lya** tovushsida tugaydi. Ularning sanog‘i esa oldingi darslarimizdagi nazariy bilimlarga asoslanib sanaladi (sanalish tartibi tovushlar ostida yozib ko‘rsatildi). Yuqorida sanash uchun keltirilgan etyudda alteratsiya belgilaridan diyez alomati ishtirok etmoqda, shu sababli alteratsiya belgilari haqida tushunchaga ega bo‘lamiz.

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

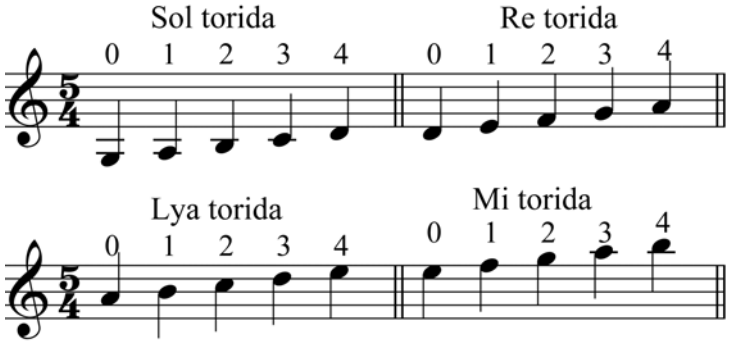
♯ **- Diyez** tovushni yarim ton ko‘tarish uchun ishlatiladi.

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

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

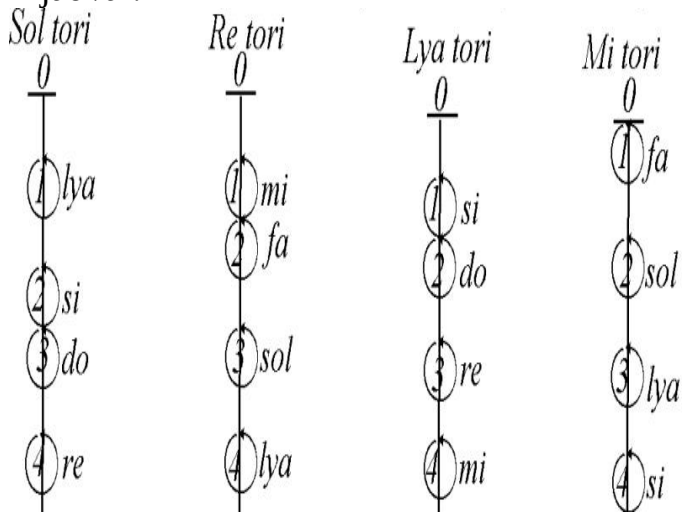
## *UCHINCHI SABOQ*

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)**

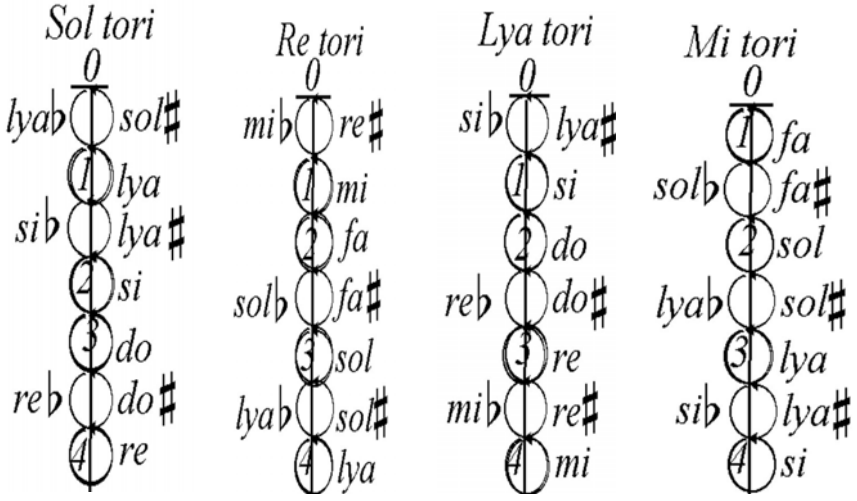
1-jadval:




0- Ochiq simdagi ijro
1- Birinchi barmoq bilan ijro
2- Ikkinchi barmoq bilan ijro
3- Uchinchi barmoq bilan ijro
4- To‘rtinchi barmoq bilan ijro

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

2-jadval:



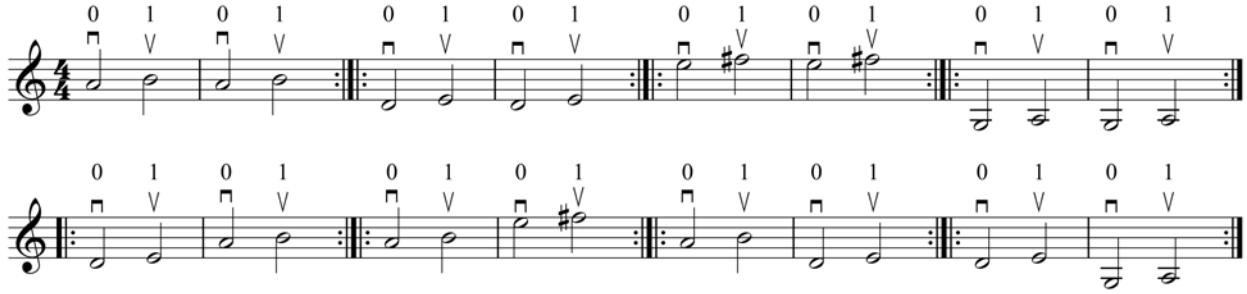

Yuqorida keltirilgan jadvallar yosh g‘ijjakchi uchun biroz murakkabroq bo‘lishiga qaramasdan bunda talaygina ma`lumotlar mujassam. Yuqorida keltirilgan 1-jadvalda har bir simning ustida keluvchi tovushlar tartib bilan, barmoqlar ketma-ketligida sxema tarzida aks etgan (2-jadvalda esa yuqorida ta`kidlaganimizdek,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

yodlab olib takror-takror ijro etaversa: o‘ng qo‘lda kamonning harakati, ya`ni simdan-simga ko‘chishi ancha faollashadi, bir sim ikkinchi simga 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.

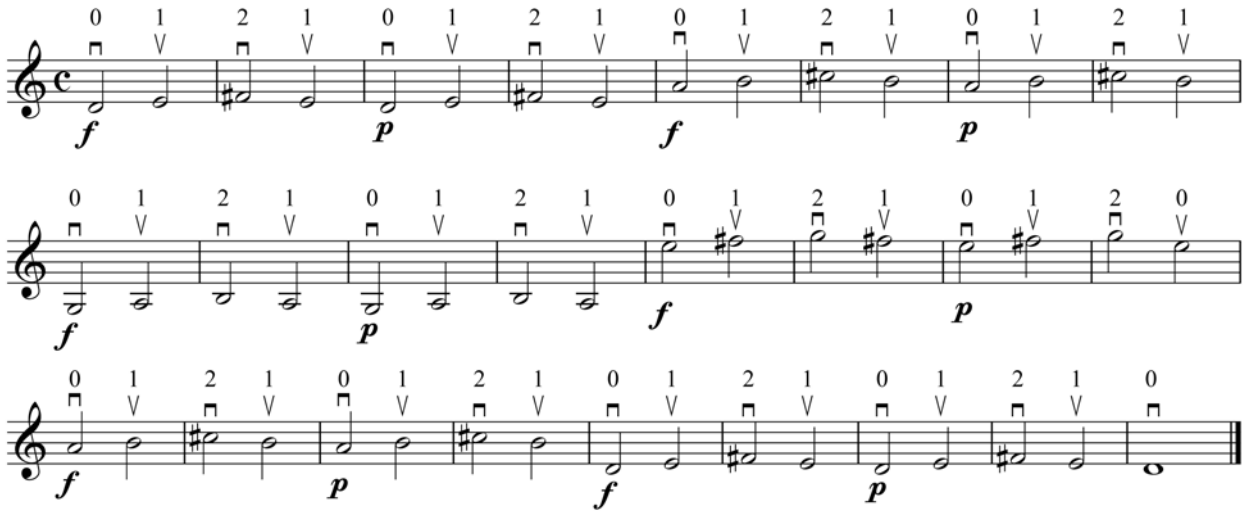
Yarimtalik tovushlar va yondosh tovushlar ijrosida ochiq tor va birinchi barmoq harakatiga doir mashqni keltiramiz (bunda ijro etilayotgan yondosh tovushlar o‘quvchi uchun yangilik sanaladi, shu sabab uni fortepiano sozida aniqliligini kuzatib borish talab qilinadi):

3-mashq



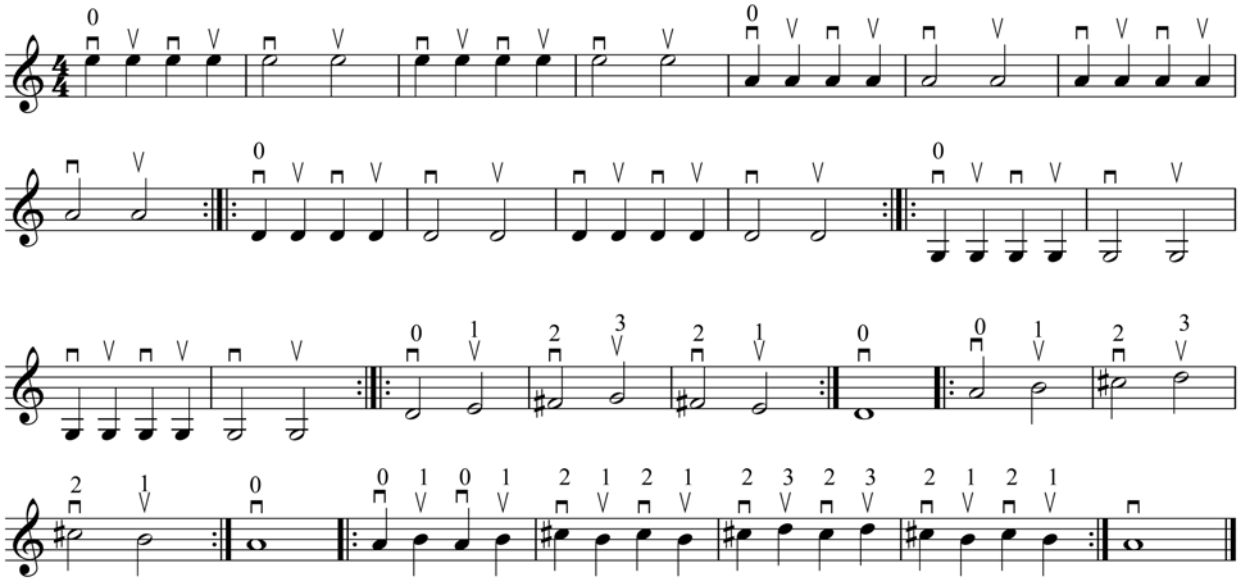
Endigi mashqda butun va yarimtalik tovushlar hamda yondosh tovushlar ishtirokida; ochiq tor, birinchi va ikkinchi barmoq harakatiga doir mashqni keltiramiz:

4-mashq



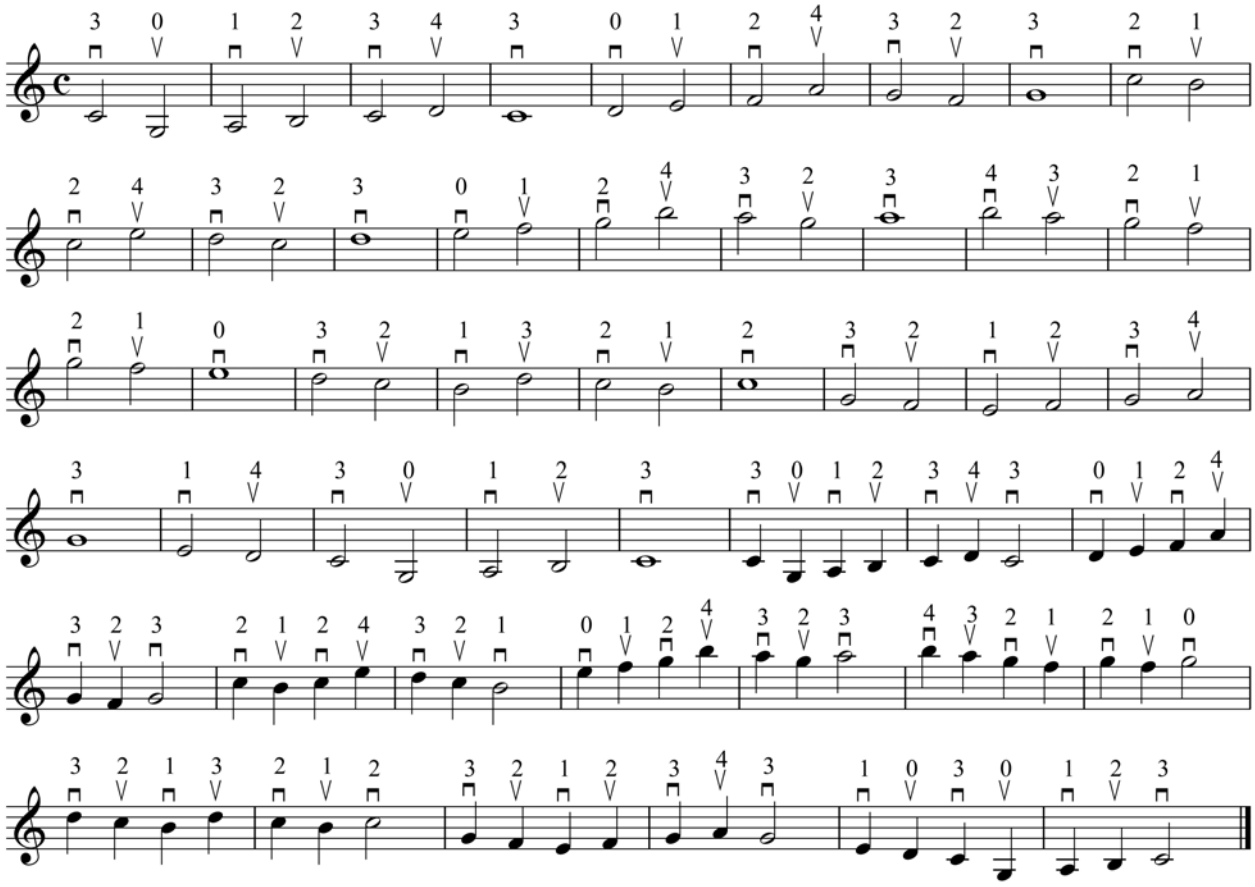
Keyingi berilayotgan mashqimizda butun tovush, yarimtalik tovush va choraktalik tovushlar hamda yondosh tovushlar ijrosida ochiq tor, birinchi, ikkinchi va uchinchi barmoqlar harakatiga doir mashqni keltiramiz: bunda yondosh tovushlarni aniq va chiroyli ijrosiga erishish, har bir o‘qituvchidan o‘quvchi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

5-mashq



Endi barcha barmoqlarni torlar ustidagi harakatiga doir mashqni keltiramiz:

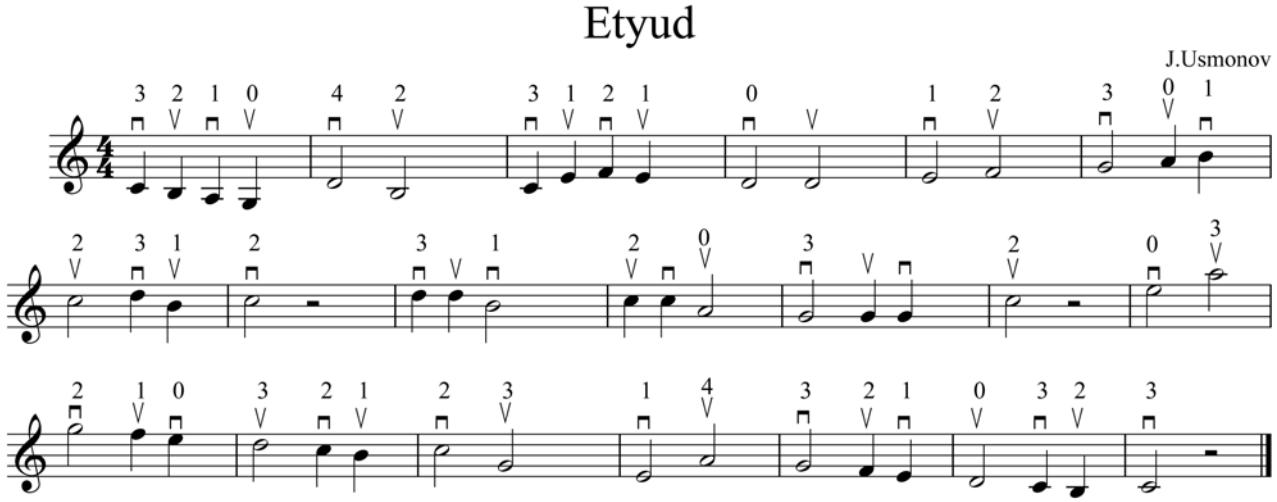
6-mashq



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

**Mustaqil topshiriq**

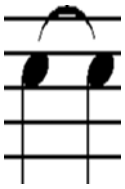
Mazkur etyudda choraktalik va yarimtalik tovushlarni kamon bilan to‘g‘ri taqsimlab torlar ustida to‘liq harakatlantirish talab etiladi:



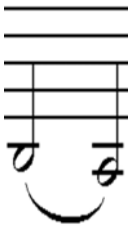

***TO‘RTINCHI SABOQ***

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 ijrochiligida muhim bo‘lgan musiqiy elementlar (liga, legato, detashe, stakkato, fermata) va gammalarni ijro qilishga o‘tsak ham bo‘ladi.

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



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



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

**Detashe** – (fransuzchada *detache,detacher* – “bo‘lish” va “ajratish” ma`nolarini beradi) bunda har bir ijro etilayotgan tovushni kamon bilan bir tomonga (pastga yoki yuqoriga) ajratib ijro qilish[6] bilan amalga oshiriladi. Va tovush ostiga yoki ustiga chiziqcha qo‘yish bilan farqlanadi.

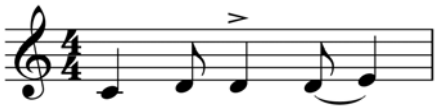
**Stakkato** – (italyanchada *staccato* – “ajratilgan”, “alohida” ma`nolarini anglatadi) tovushlarni qisqa-qisqa, bir-birovidan pauzalar

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

bilan ajratib ijro etish[7] orqali amalga oshiriladi. U tovushning ostiga yoki ustiga nuqta qo‘yish bilan farqlanadi.

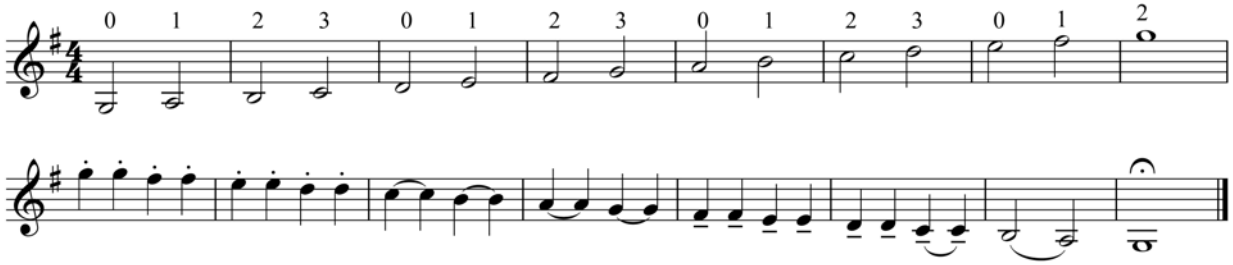
**Fermata** – (italyanchada *fermata* – “to‘xtash”, “to‘xtab turish” ma`nolarini anglatadi) biror tovushning ostiga yoki ustiga fermata belgisi qo‘yilsa, mazkur tovushni, asarning xarakteriga qarab istalgancha cho‘zib ijro qilish (Ijrochining didi va mahoratiga bog’liq)[8], ya’ni nota yoki pauzani bir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

**Sinkopa** – (italyancha, yunoncha *synkope* – “qisqartish” ma’nosini anglatadi) qattiq chalinadigan (aksentli) tovushning odatdagi kuchli hissadan kuchsiz hissaga olib o‘tish[9] shunday ataladi. Tovushning ustiga belgi qo‘yish bilan farqlanadi.



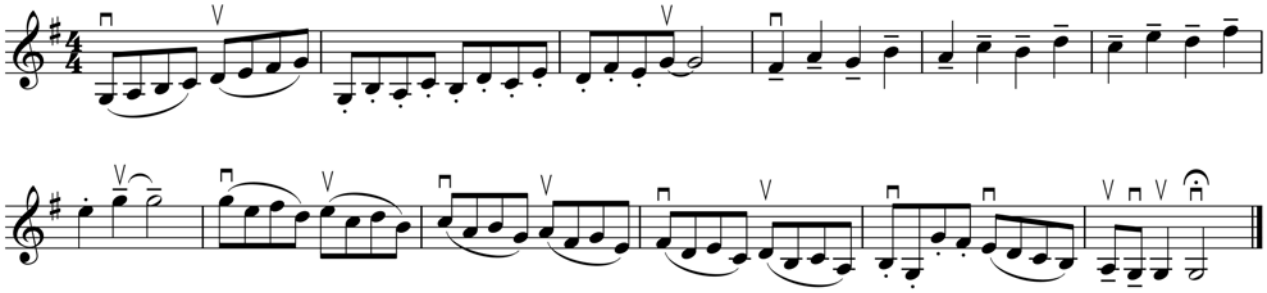
(Yuqorida berilgan musiqiy elementlarni g‘ijjak ijrosidagi oddiy mashq va gammalarda bajarishga urinamiz)

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:

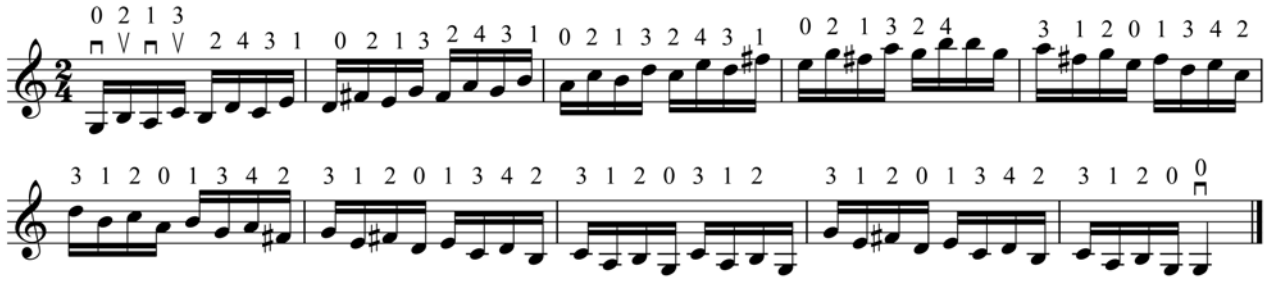
7-mashq



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.

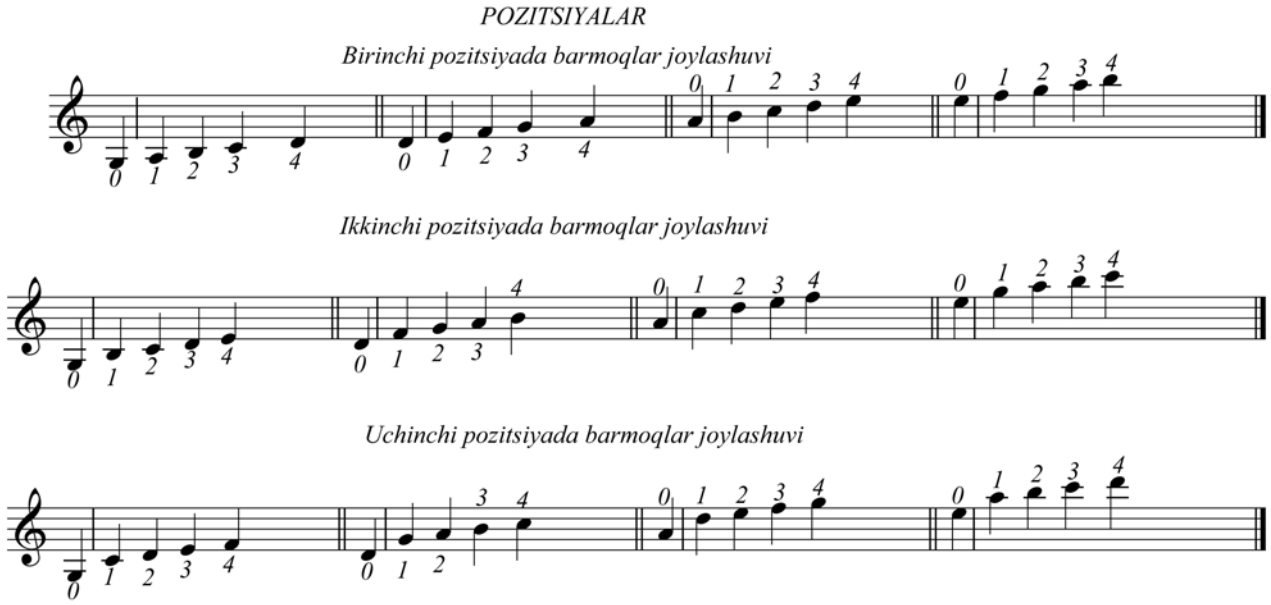
8-mashq



## 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 boradi[10]. (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:




[10]G‘ijjak cholg‘usi ijrochiligida 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‘quvchilarning o‘zlashtirishiga har tomonlama yordam beradi. Shu sababli o‘quvchi ikkinchi sinfdan boshlab tovushni varaqdan o‘qishni o‘rgana borishi zarur. Tovush nomlarini varaqdan o‘qish va tahlil etish bir-biriga bog’liqdir. O‘qituvchi oquvchiga varaqdan o‘qish va tahlil qilish uchun tegishli musiqa asarlarini puxta o‘ylab tanlashi kerak, bunda o‘quvchilarning darsga qiziqishi va talablarini, qobiliyati va shaxsiy xususiyatlarini hisobga olish kerak. O‘quvchilarning ansambl va orkestrda ijro etishlari ham tovushni varaqdan ongli ravishda to‘g’ri va tez tahlil etish malakasini rivojlantirish uchun ularga musiqa adabiyoti bilan mustaqil tanishishga intilish hissini uyg’otish zarur.[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.

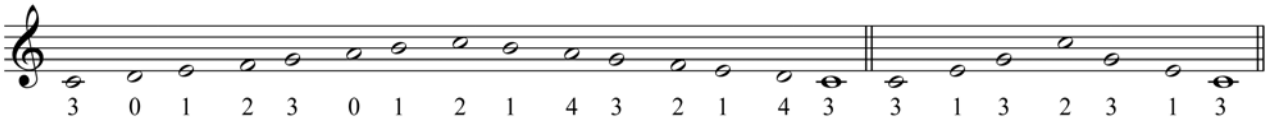
“Tovushni varaqdan o‘qish[12]” darsi uchun alohida o‘quv dasturi tuzilgan bo‘lsada, dasturda aks etgan 2-sinflar uchun ajratilgan asarlarning jo‘rnavozsiz yakka ijrosini keltirishni (badiiy qismdan so‘ng) joiz ko‘rdik. Biroq har bir asarni musiqiy tahlil qilib o‘quvchiga tushuntirishni o‘qituvchi zimmasida qoldiramiz.

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

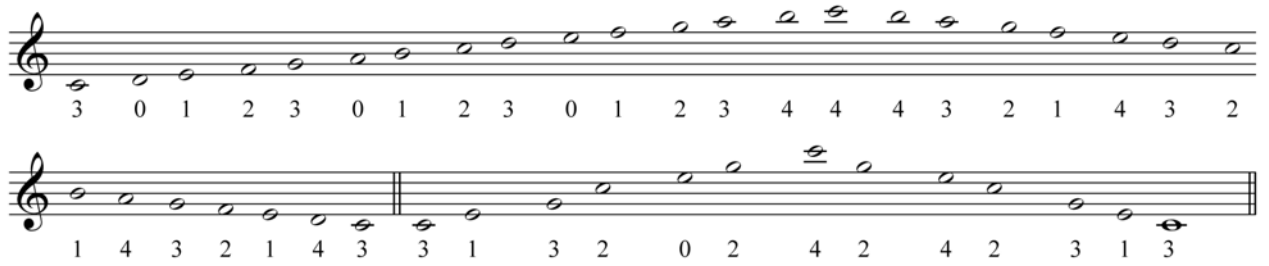
[12] “**Tovushni varaqdan o‘qish**” (Xalq cholg‘ulari uchun) O‘zbekiston Respublikasi Xalq ta’limi vazirligining 2011-yil 1-fevraldagi 15-sonli buyrug‘i bilan tasdiqlangan Bolalar musiqa va san’at maktablari uchun o‘quv dastur.

# TEXNIK QISM
## MAJOR GAMMALARI VA UCHTOVUSHLIKLARI

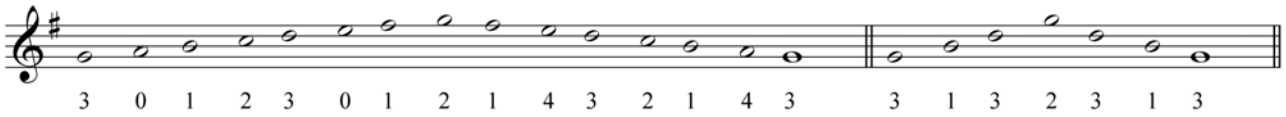
Bir oktavada ***Do major*** **(C-dur)** gammasi va uchtovushligi



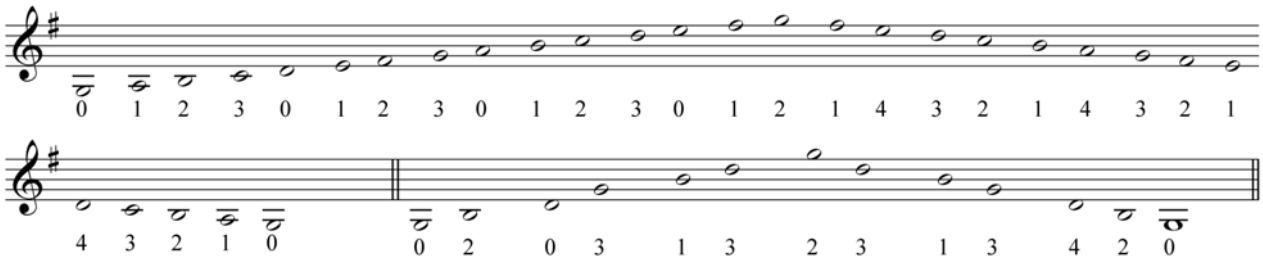

Ikki oktavada Do major gammasi va uchtovushligi



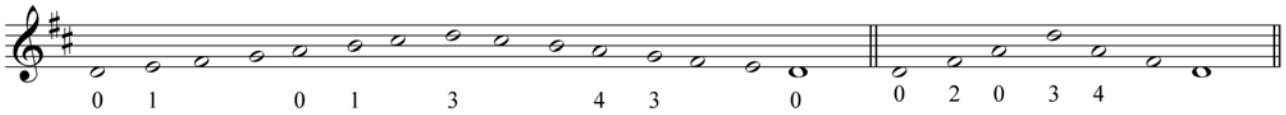

Bir oktavada **Sol major (G-dur)** gammasi va uchtovushligi



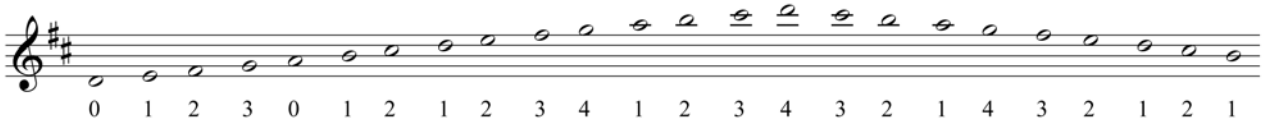

Ikki oktavada Sol major gammasi va uchtovushligi



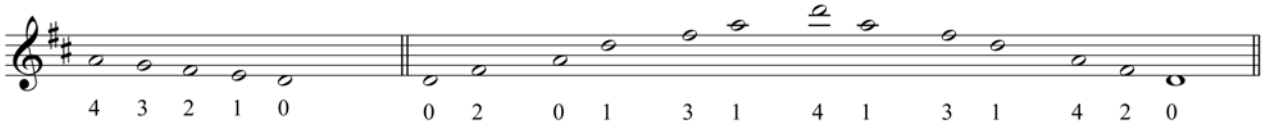

Bir oktavada **Re major (D-dur)** gammasi va uchtovushligi



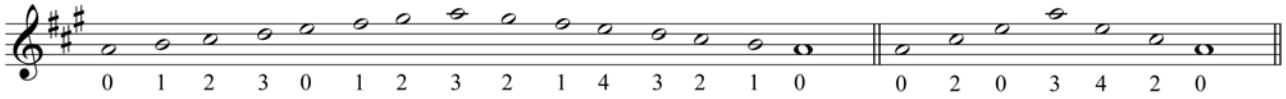

Ikki oktavada *Re major*[13] gammasi va uchtovushligi



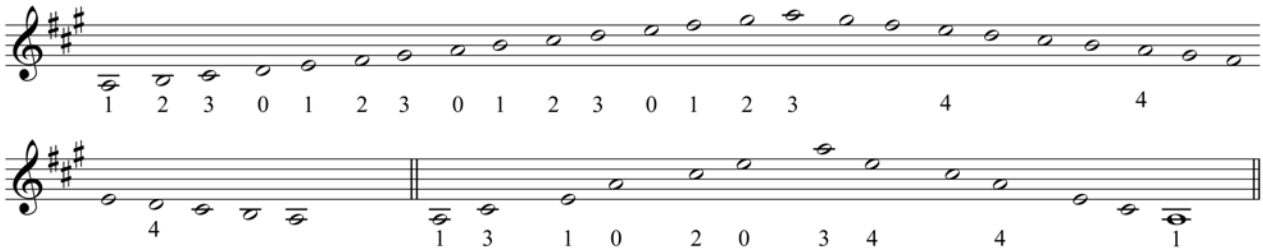

[13] Re major gammasi ikki oktavada ijro etilganda II oktava *re* tovushidan boshlab uchinchi pozitsiya barmoqlar harakatidan foydalaniladi.



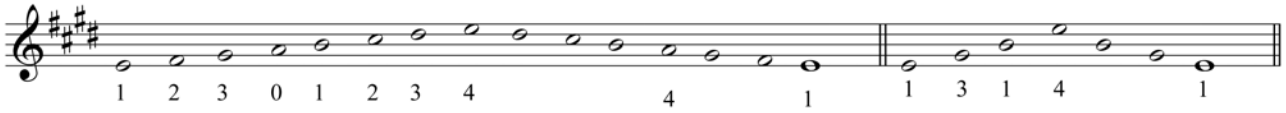

Bir oktavada ***Lya major (A-dur)*** gammasi va uchtovushligi



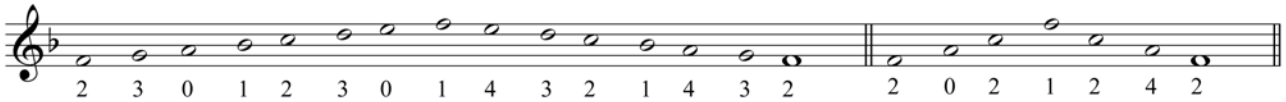

Ikki oktavada *Lya major* gammasi va uchtovushligi



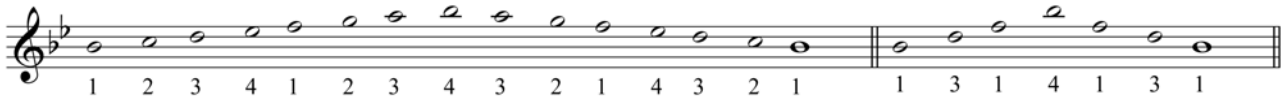

Bir oktavada ***Mi major (E-dur)*** gammasi va uchtovushligi



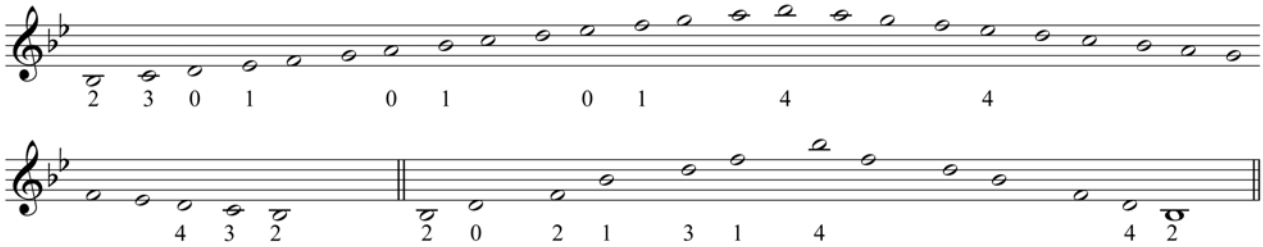

Bir oktavada ***Fa major (F-dur)*** gammasi va uchtovushligi



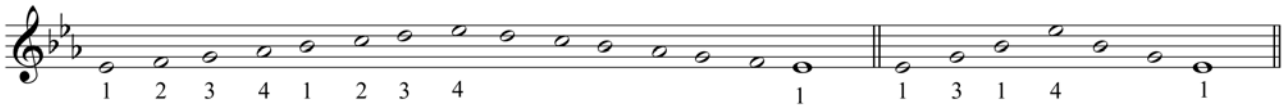

Bir oktavada ***Si ♭ major (B-dur)*** gammasi va uchtovushligi



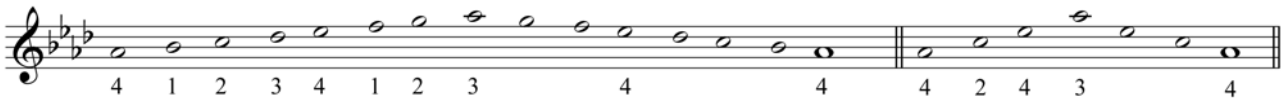

Ikki oktavada *Si ♭ major* gammasi va uchtovushligi



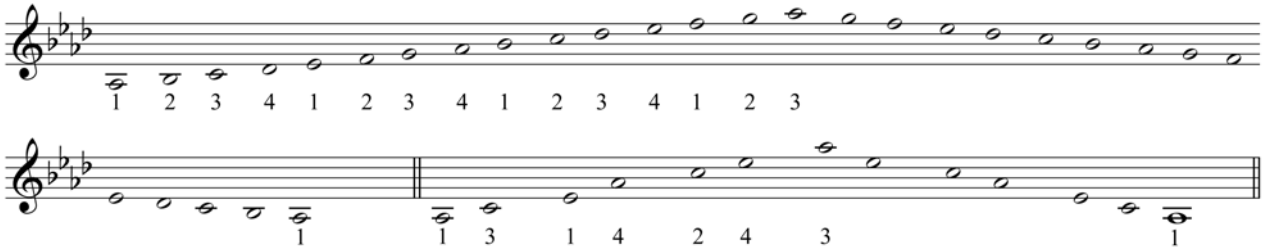
Bir oktavada ***Mi ♭ major (Es-dur)*** gammasi va uchtovushligi




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

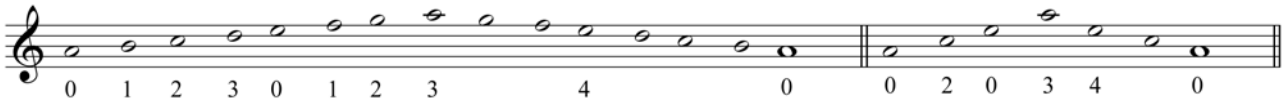



Ikki oktavada *Lya ♭ major* gammasi va uchtovushligi

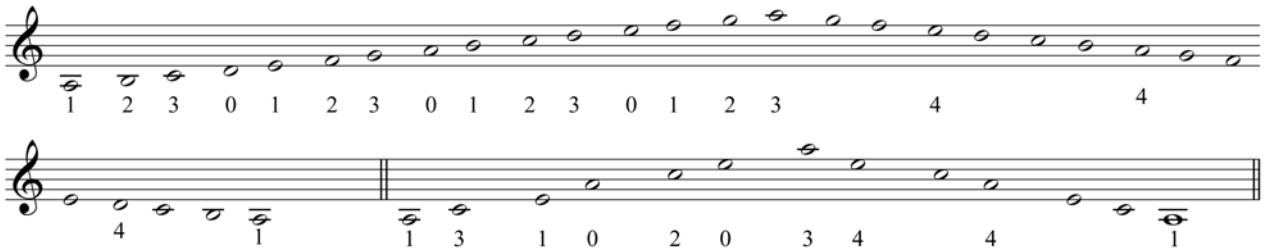



## MINOR GAMMALARI VA UCHTOVUSHLIKLARI

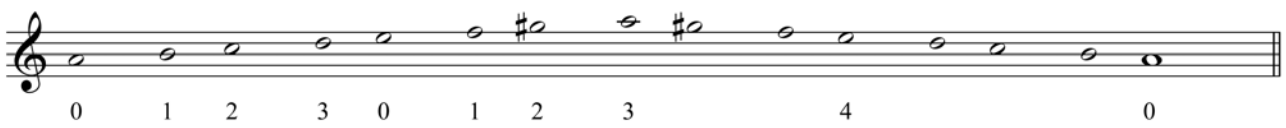
Bir oktavada tabiiy ***Lya minor (a-moll)*** gammasi va uchtovushligi



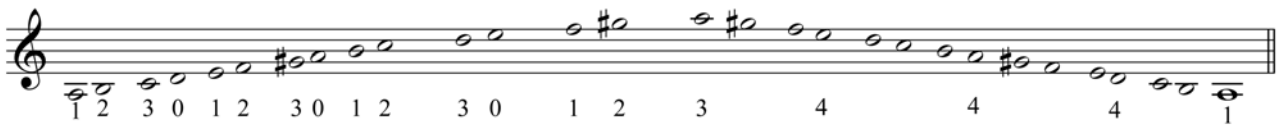

Ikki oktavada tabiiy *Lya minor* gammasi va uchtovushligi



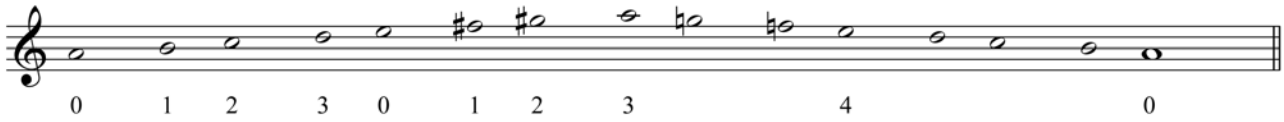

Bir oktavada garmonik *Lya minor* gammasi



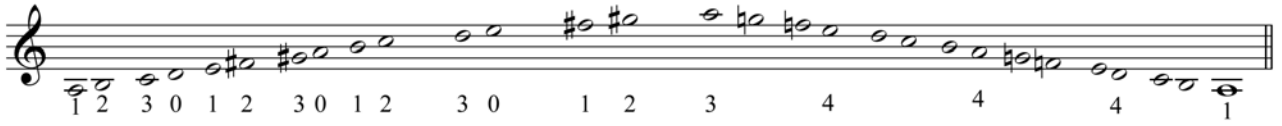
Ikki oktavada garmonik *Lya minor* gammasi



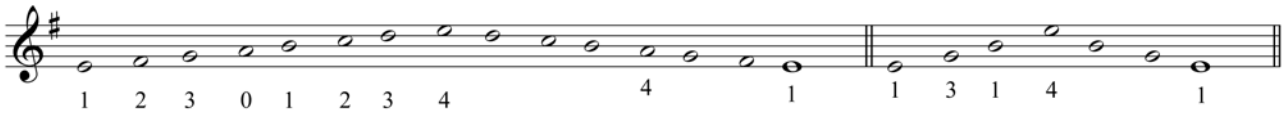

Bir oktavada melodik *Lya minor* gammasi



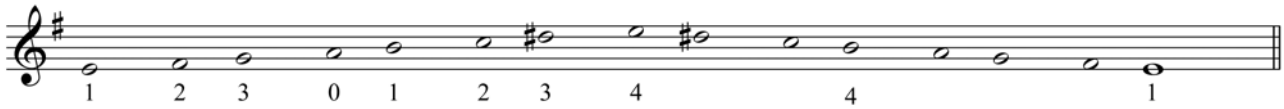

Ikki oktavada melodik *Lya minor* gammasi



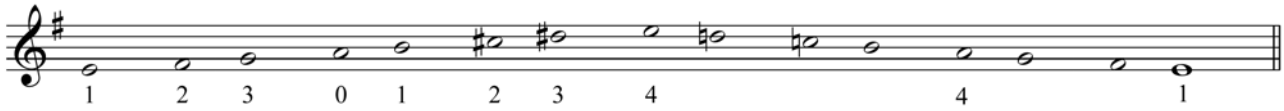

Bir oktavada tabiiy ***Mi minor (e-moll)*** gammasi va uchtovushligi



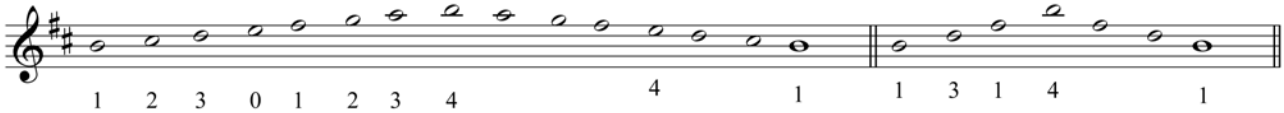

Bir oktavada garmonik *Mi minor* gammasi



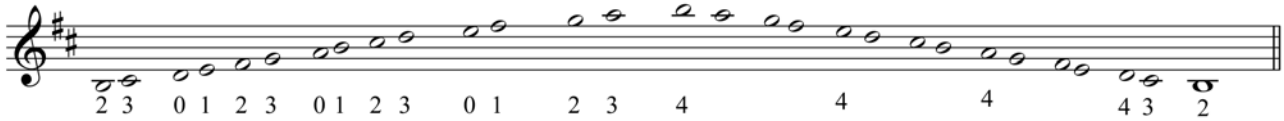

Bir oktavada melodik *Mi minor* gammasi

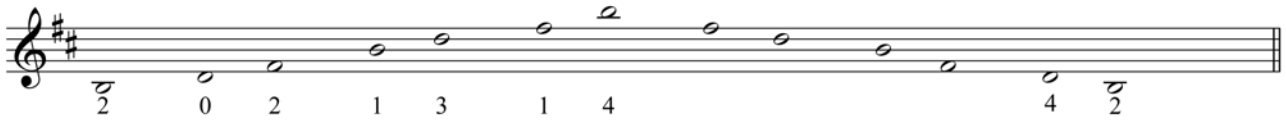



Bir oktavada tabiiy ***Si minor (h-moll)*** gammasi va uchtovushligi

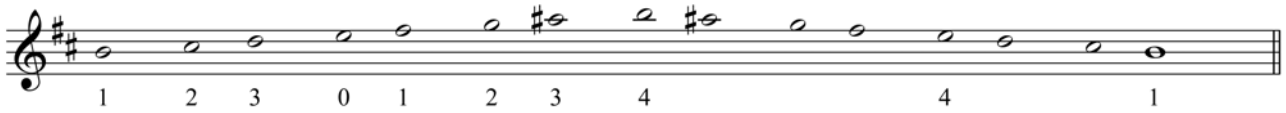



Ikki oktavada tabiiy *Si minor* gammasi va uchtovushligi

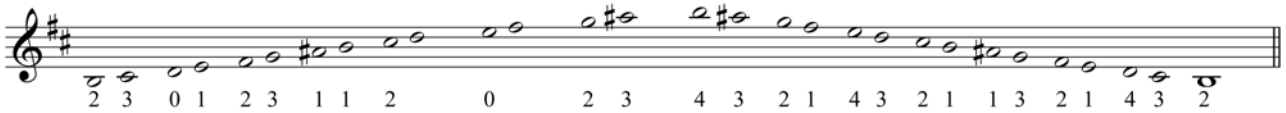




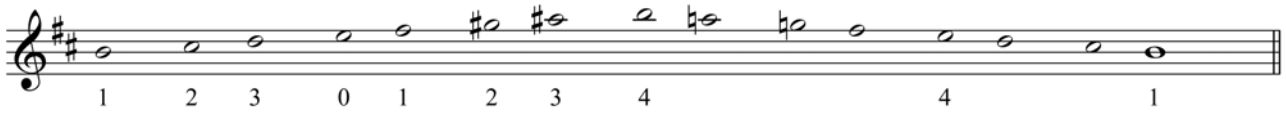

Bir oktavada garmonik *Si minor* gammasi



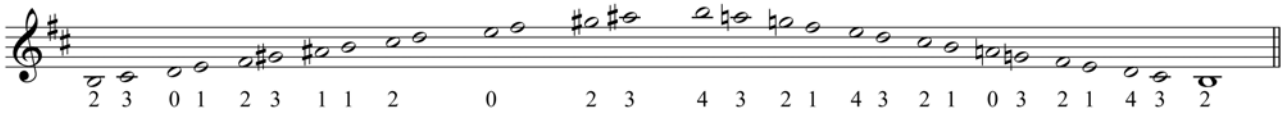

Ikki oktavada garmonik *Si minor* gammasi



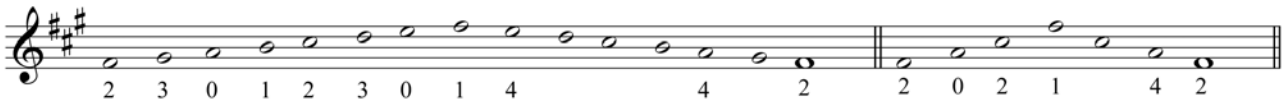

Bir oktavada melodik *Si minor* gammasi



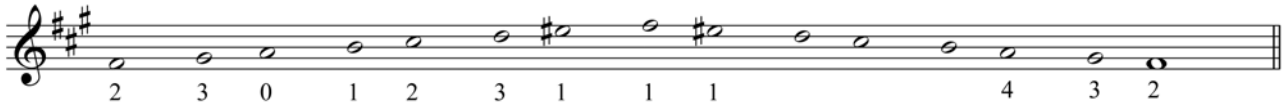

Ikki oktavada melodik *Si minor* gammasi



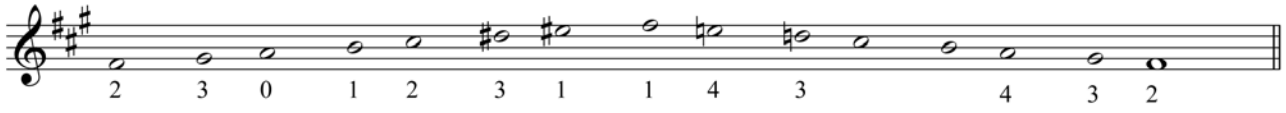

Bir oktavada tabiiy ***Fa# minor (fis-moll)*** gammasi va uchtovushligi



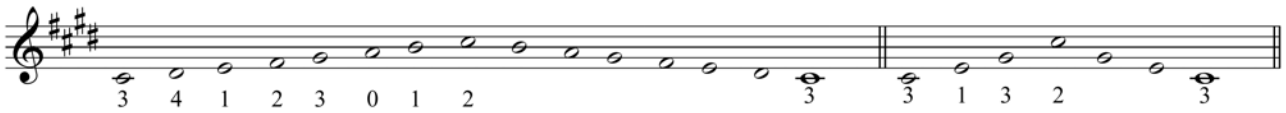

Bir oktavada garmonik *Fa# minor* gammasi



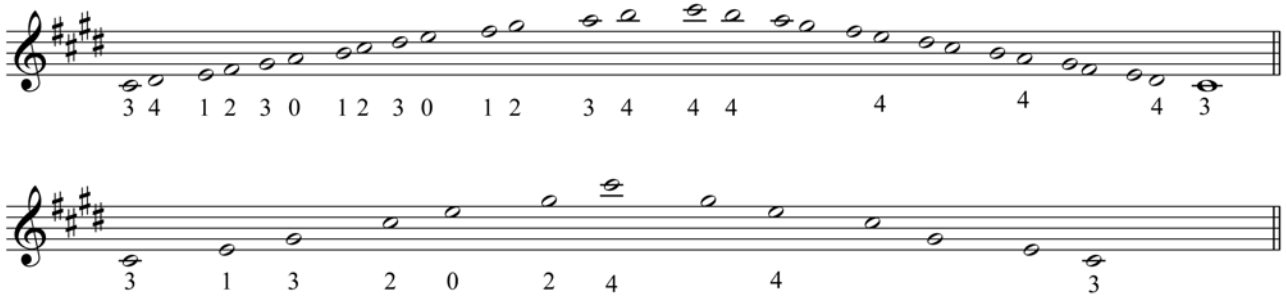

Bir oktavada melodik *Fa# minor* gammasi



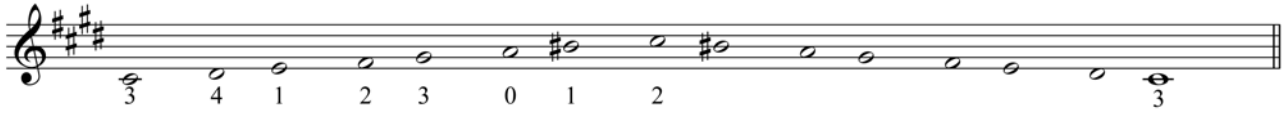
Bir oktavada tabiiy ***Do# minor (cis-dur)*** gammasi va uchtovushligi



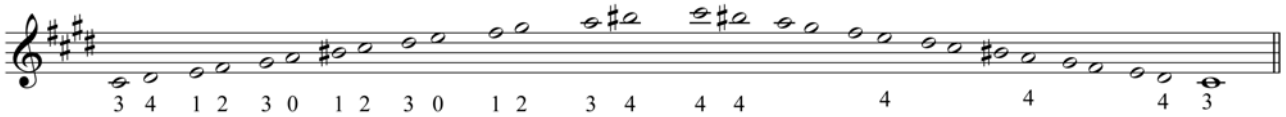
Ikki oktavada tabiiy *Do# minor* gammasi va uchtovushligi



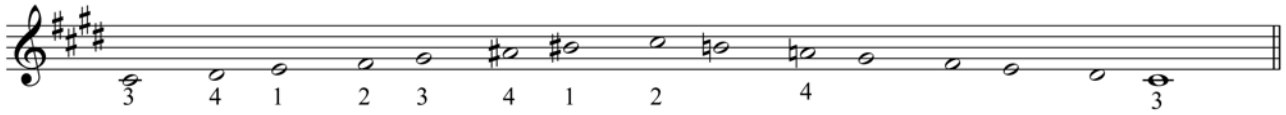
Bir oktavada garmonik *Do# minor* gammasi



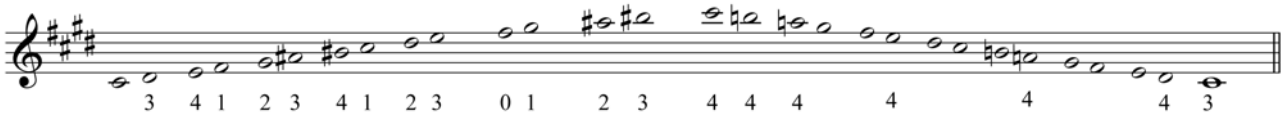
Ikki oktavada garmonik *Do# minor* gammasi



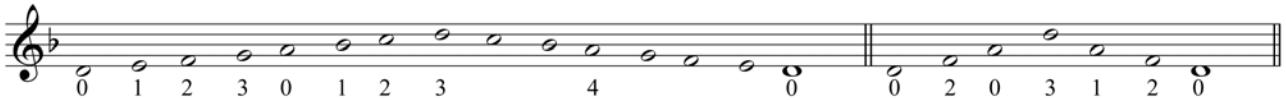
Bir oktavada melodik *Do# minor* gammasi



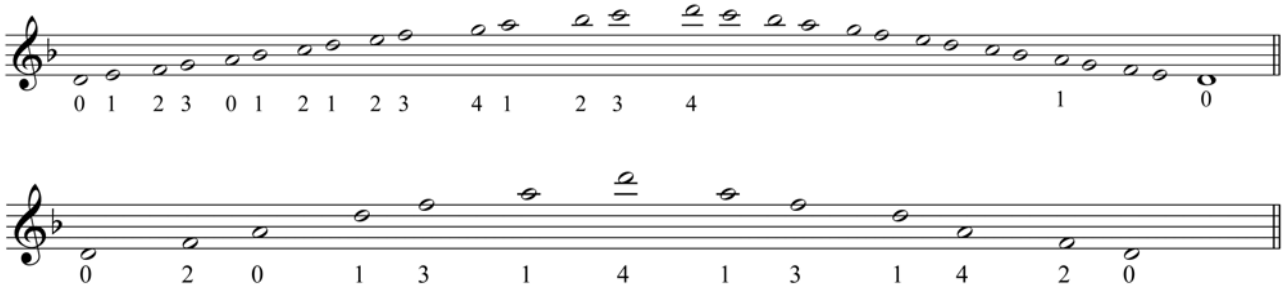
Ikki oktavada melodik *Do # minor* gammasi



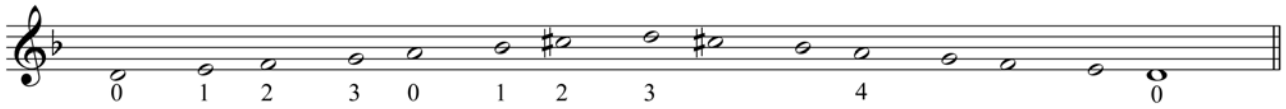
Bir oktavada tabiiy ***Re minor (d-moll)*** gammasi va uchtovushligi



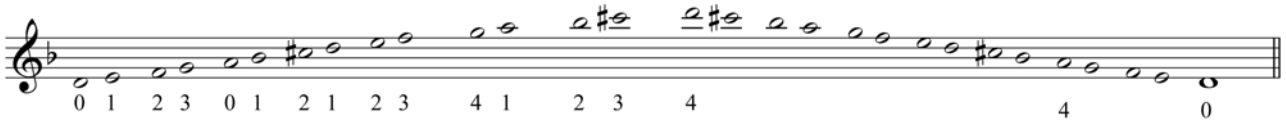
Ikki oktavada tabiiy *Re minor*[14] gammasi va uchtovushligi



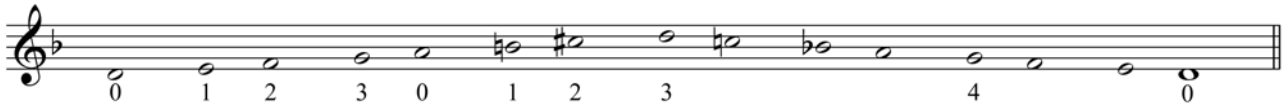

Bir oktavada garmonik *Re minor* gammasi



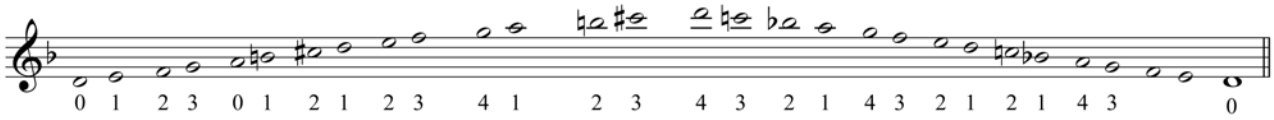

Ikki oktavada garmonik *Re minor* gammasi



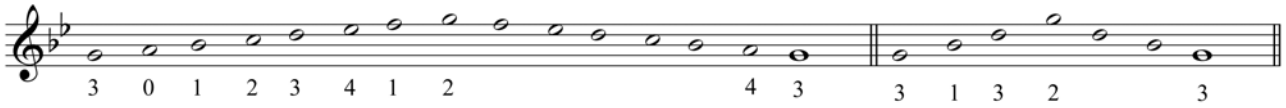

Bir oktavada melodik *Re minor* gammasi




Ikki oktavada melodik *Re minor* gammasi

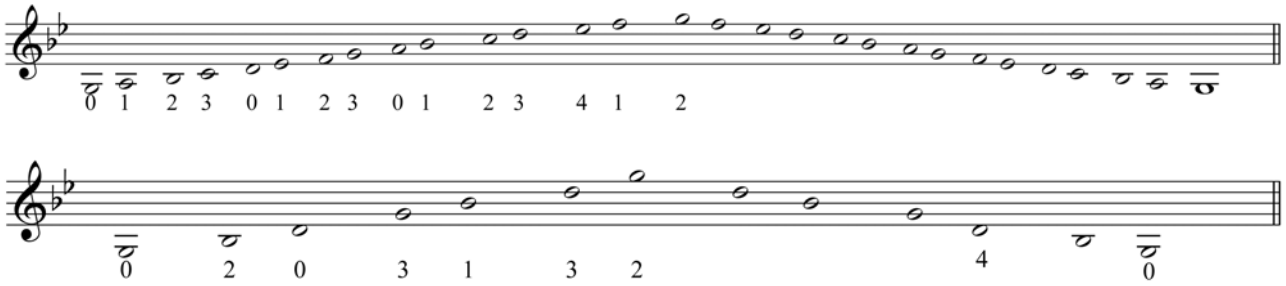



Bir oktavada ***Sol minor (g-moll)*** gammasi va uchtovushligi

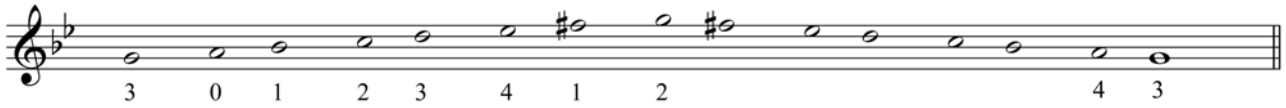



[14] Re minor gammasi ikki oktavada ijro etilganda II oktava ***re*** tovushidan boshlab uchinchi pozitsiya barmoqlar harakatidan foydalaniladi.

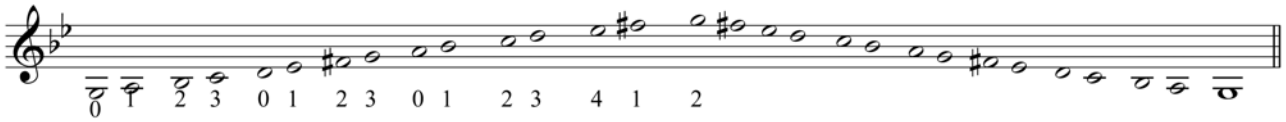
Ikki oktavada *Sol minor* gammasi va uchtovushligi



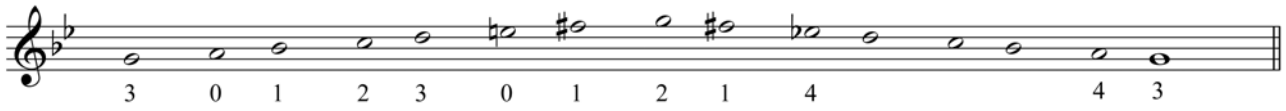
Bir oktavada garmonik *Sol minor* gammasi



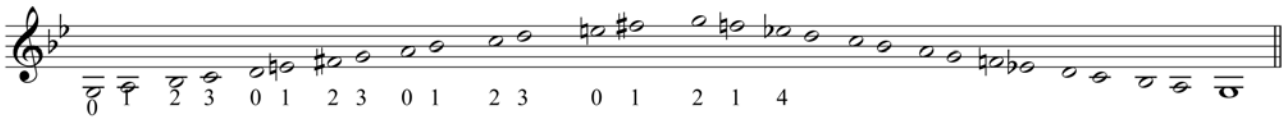
Ikki oktavada garmonik *Sol minor* gammasi



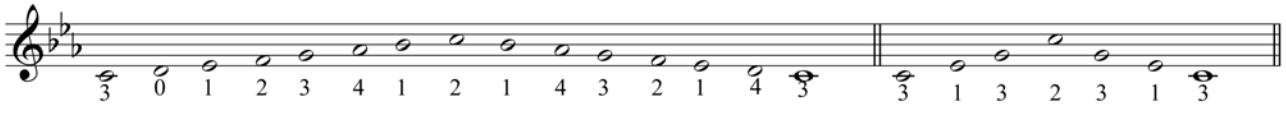
Bir oktavada melodik *Sol minor* gammasi



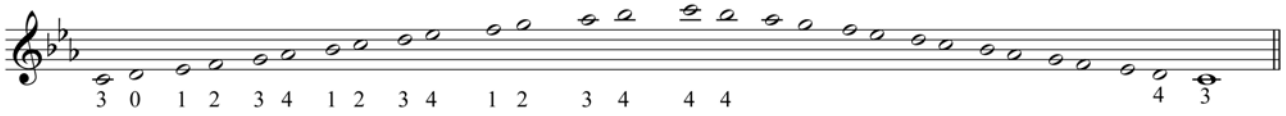
Ikki oktavada melodik *Sol minor* gammasi

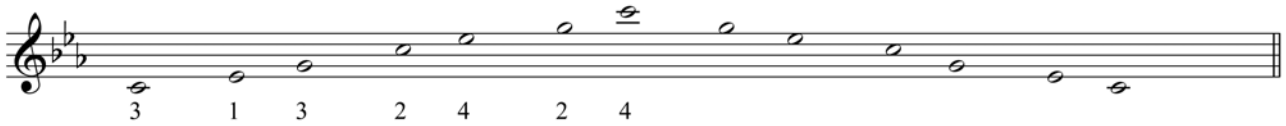


Bir oktava tabiiy ***Do minor (c-moll)*** gammasi va uchtovushligi

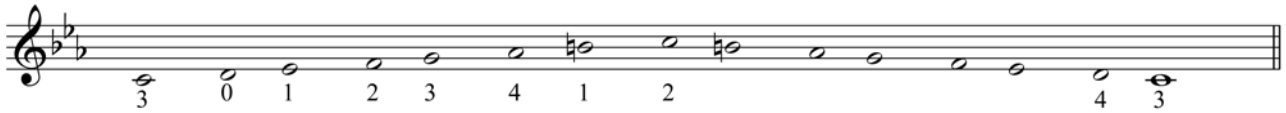


Ikki oktavada tabiiy *Do minor* gammasi va uchtovushligi

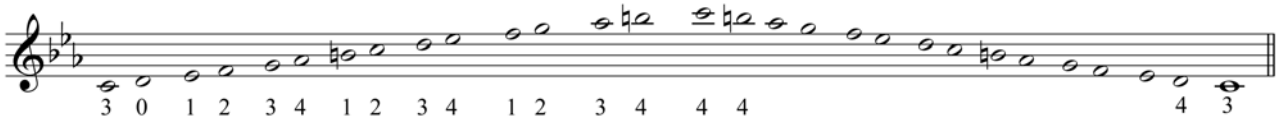




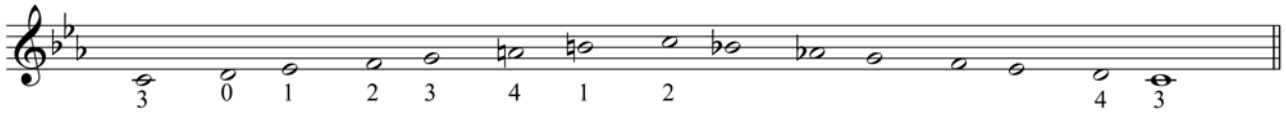

Bir oktavada garmonik *Do minor* gammasi



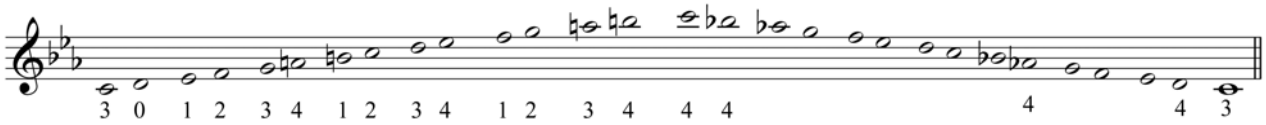

Ikki oktavada garmonik *Do minor* gammasi



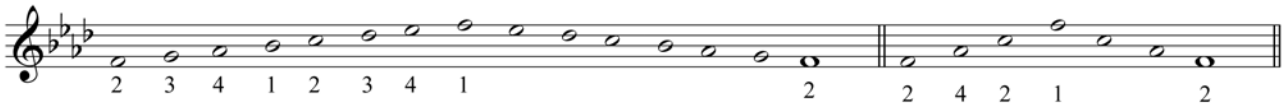

Bir oktavada melodik *Do minor* gammasi



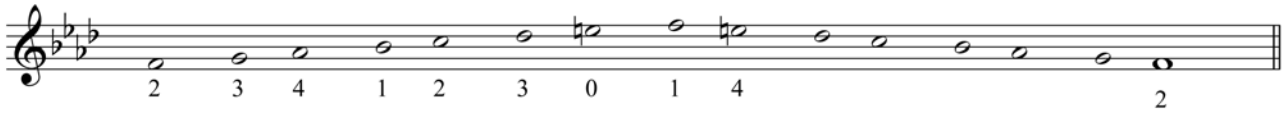

Ikki oktavada melodik *Do minor* gammasi



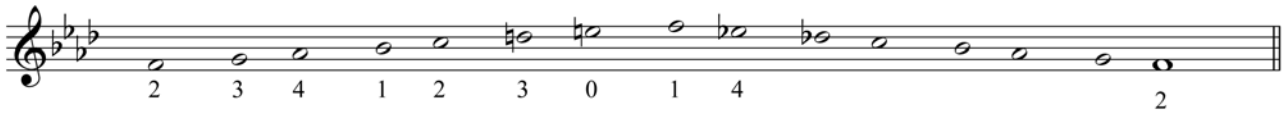

Bir oktavada tabiiy ***Fa minor (f-moll)*** gammasi va uchtovushligi




Bir oktavada garmonik *Fa minor* gammasi

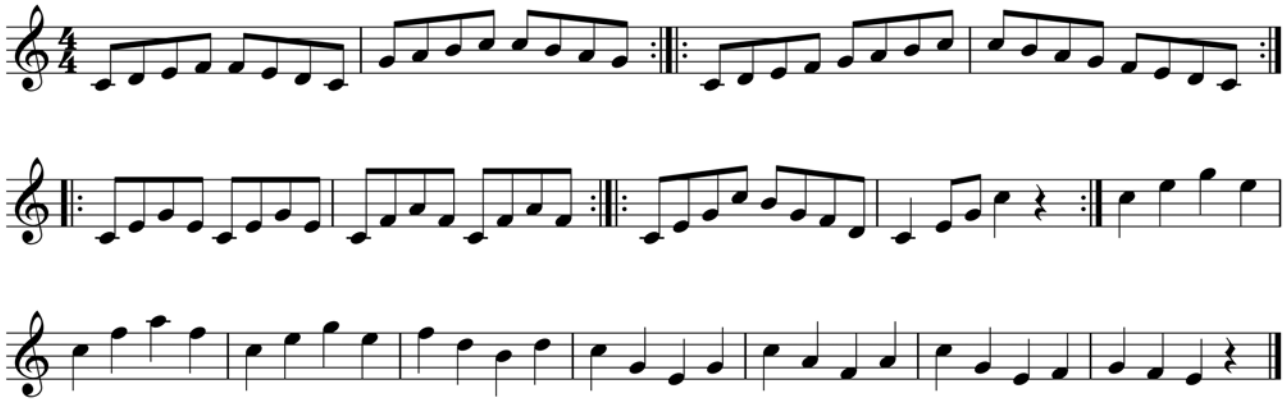



Bir oktavada melodik *Fa minor* gammasi

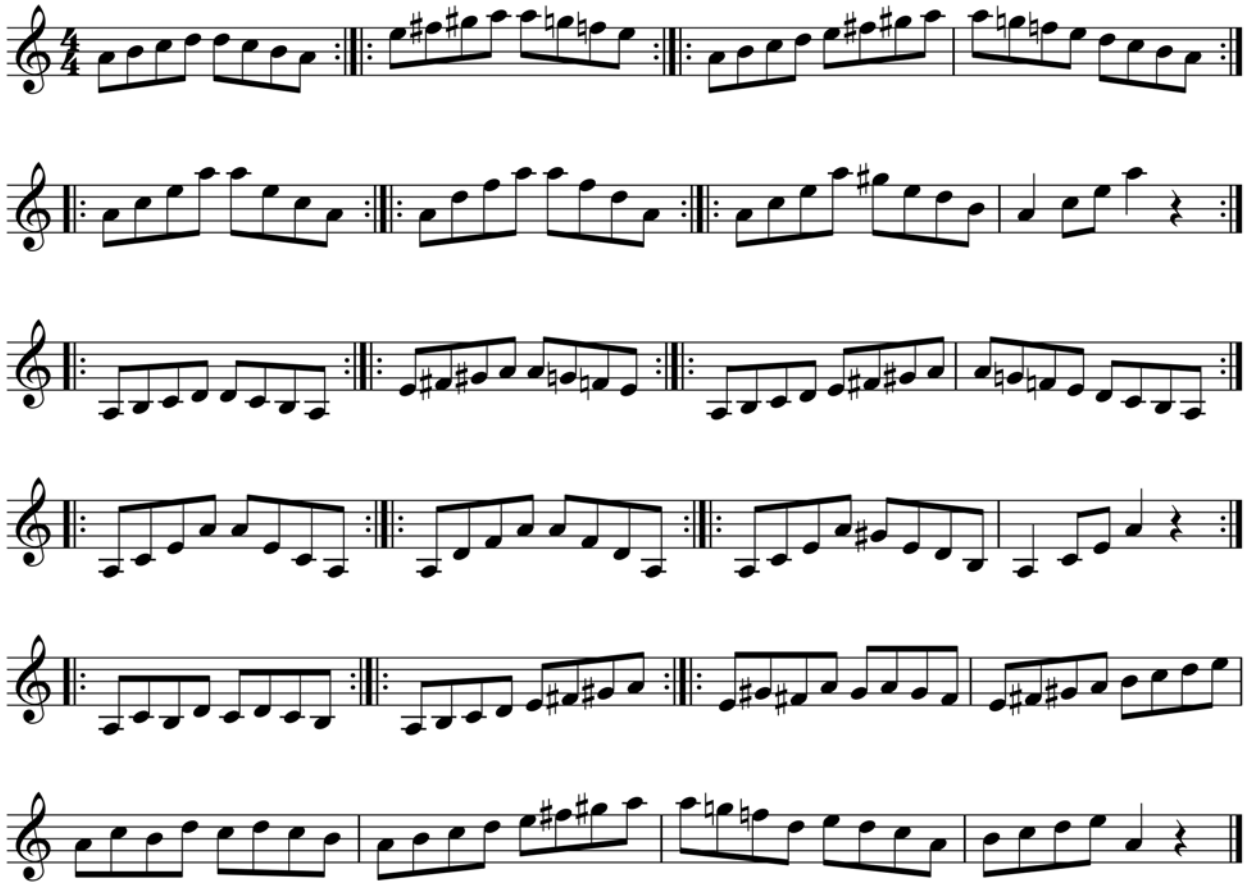


# MASHQLAR[15]

## Do majorda mashq

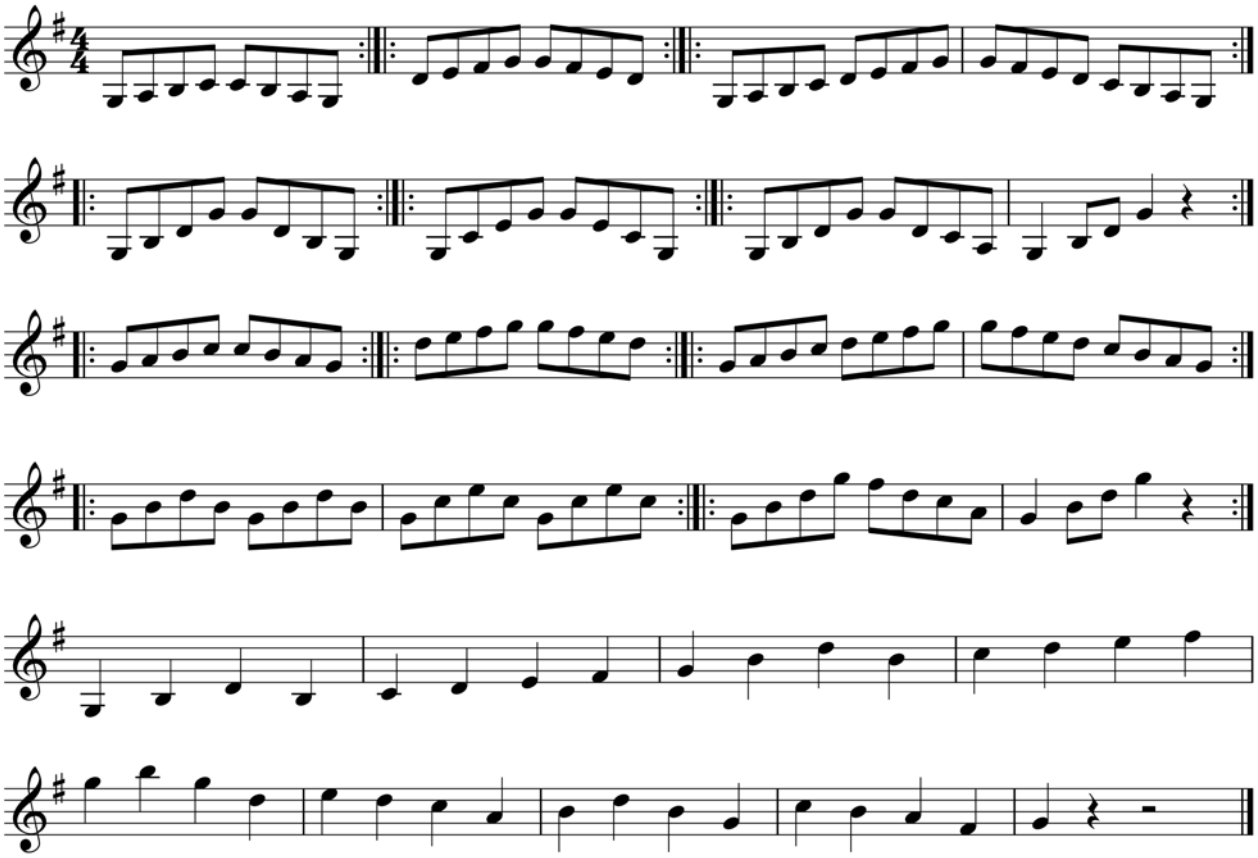


## Lya minorda mashq

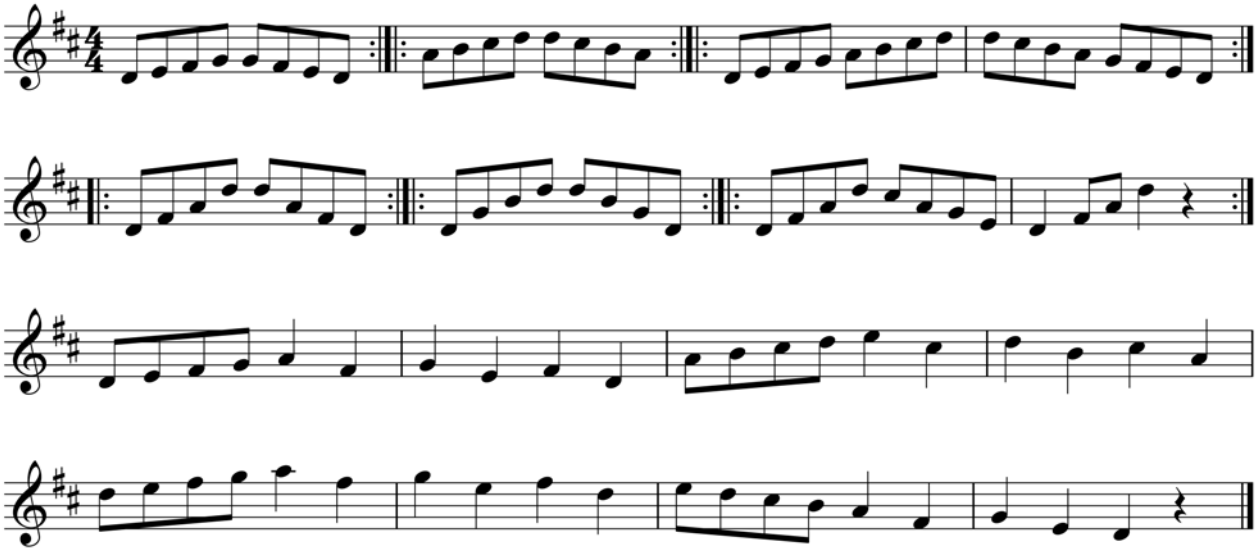


[15] Mashqlarni tuzishda N.V.Baklanovaning “Первые уроки пособие начального обучения игре на скрипке” ( – М.; Советский композитор, 1989.) nashridan foydalanildi.

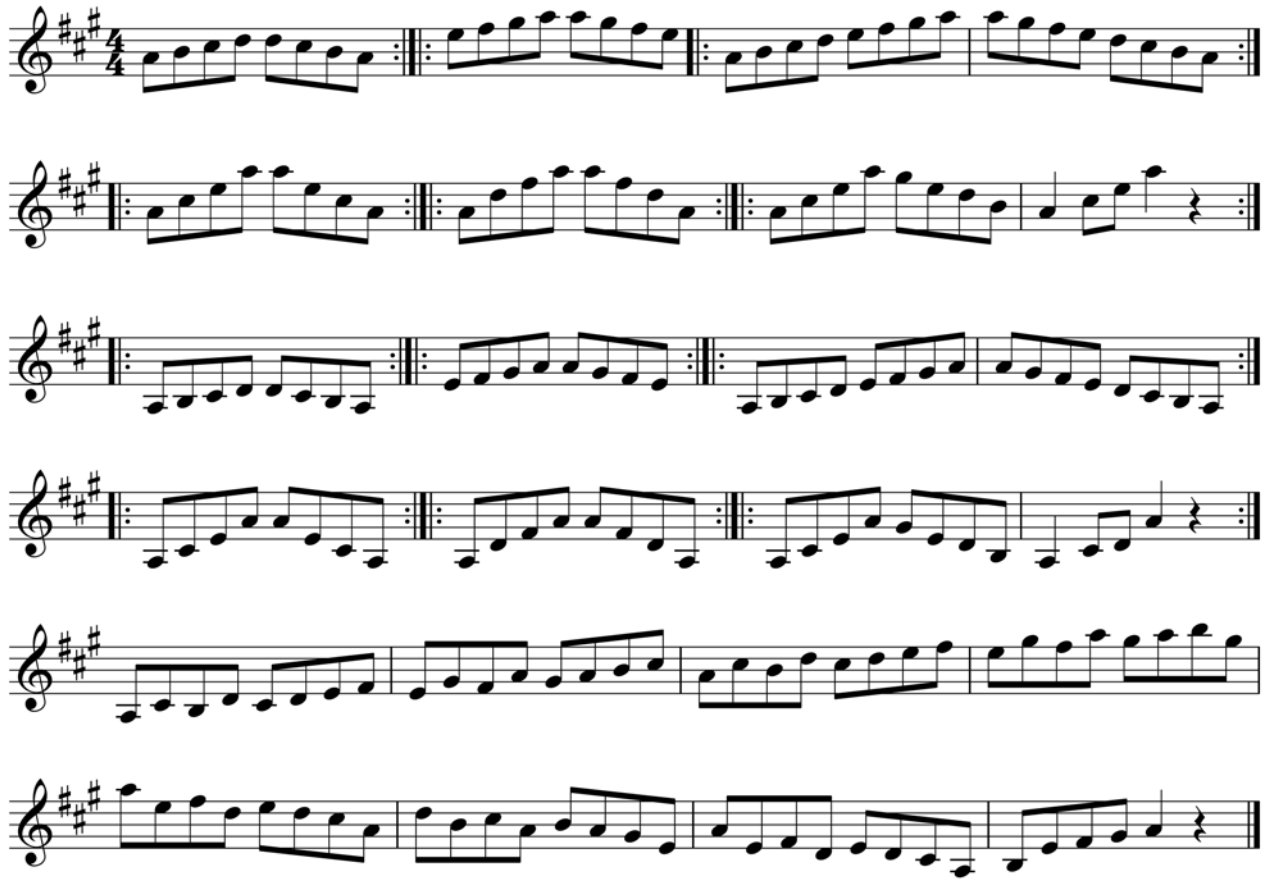
## Sol majorda mashq



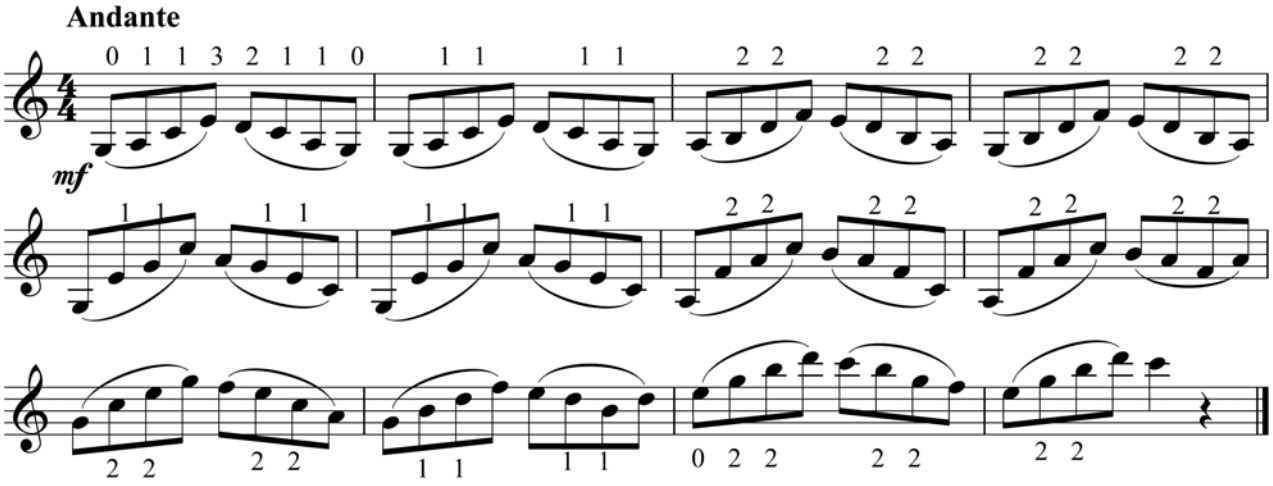
## Re majorda mashq



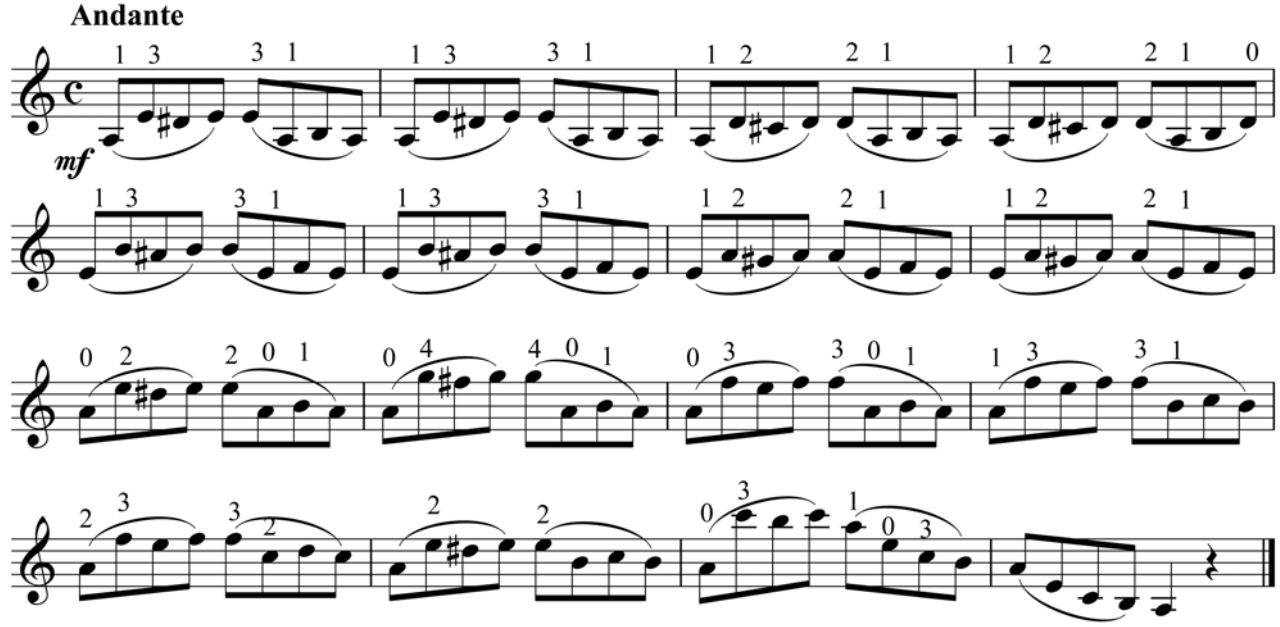
## Lya majorda mashq

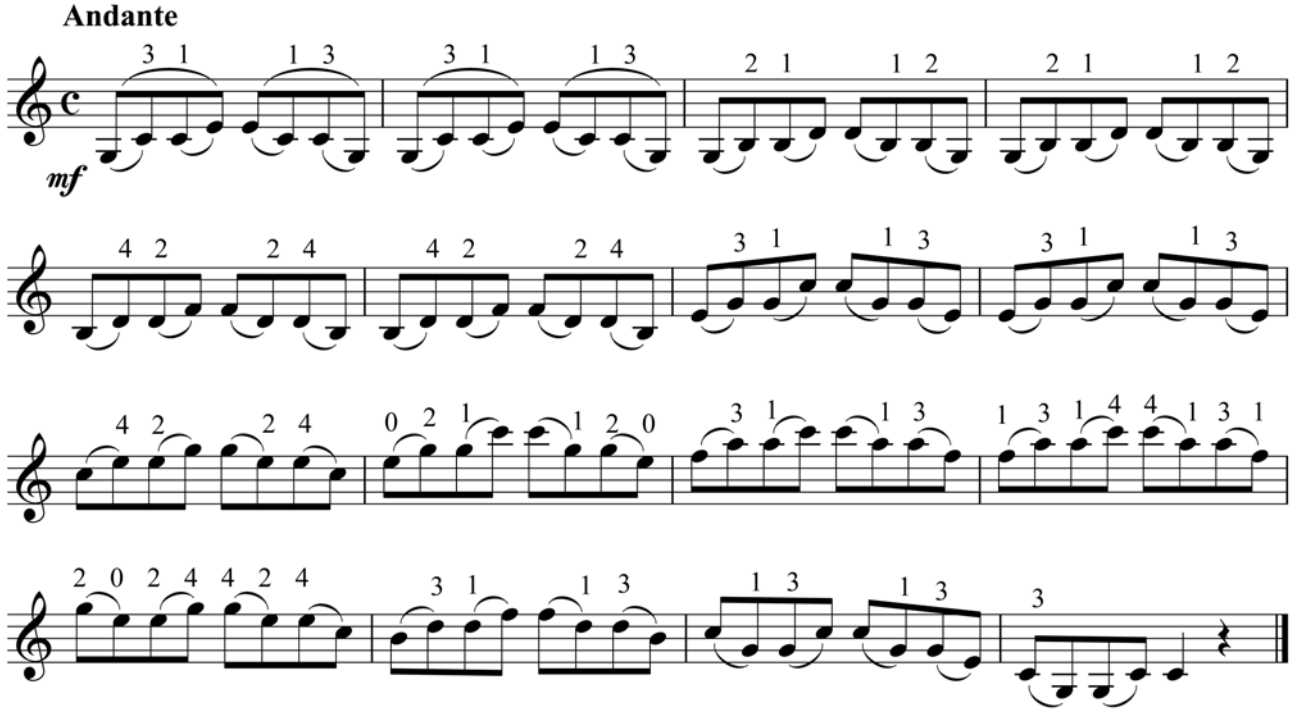


## Turli pozitsiyalarga o‘tish mashq[16]lari



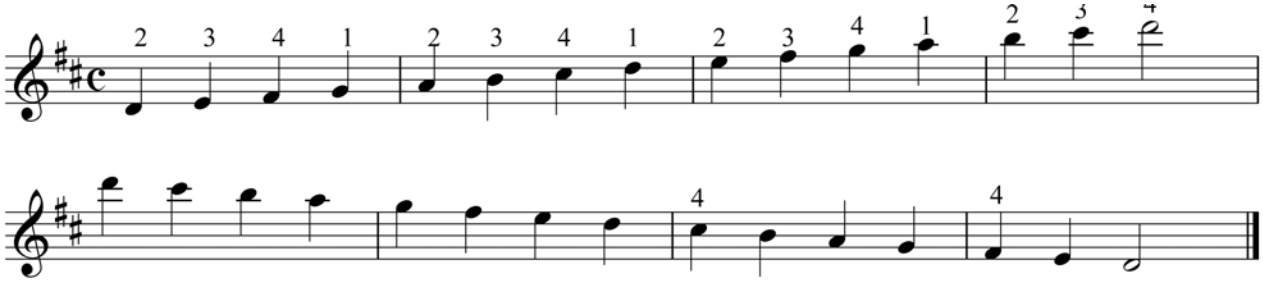

[16] Pozitsiyalarga o‘tish mashqlari N.V.Baklanovaning “Первые уроки пособие начального обучения игре на скрипке” (– M.;Советский композитор, 1989.) hamda M.Toshmuhamedovning “G‘ijjak darsligi” (T.: O‘qituvchi,1995.) nashrlaridan foydalanildi.



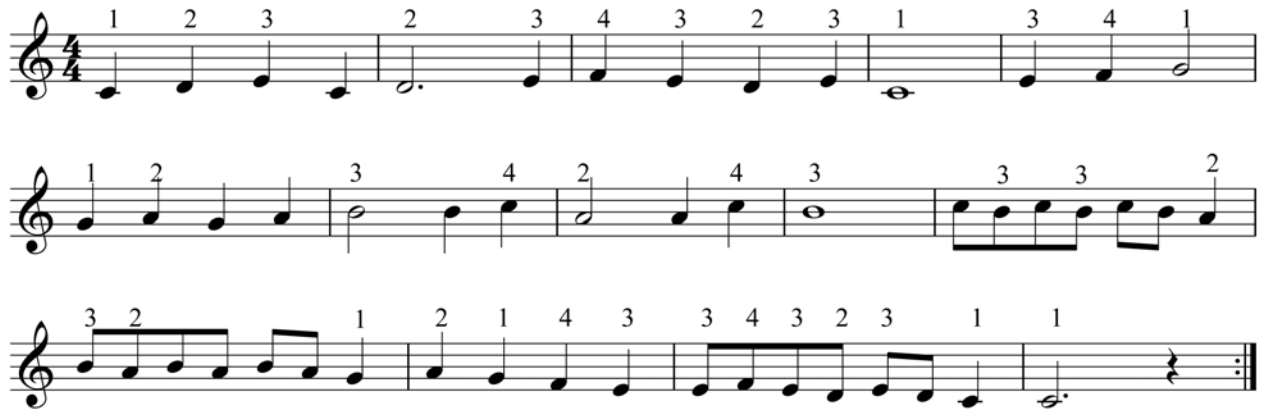




## Uchinchi pozitsiyaga doir mashq

**1**

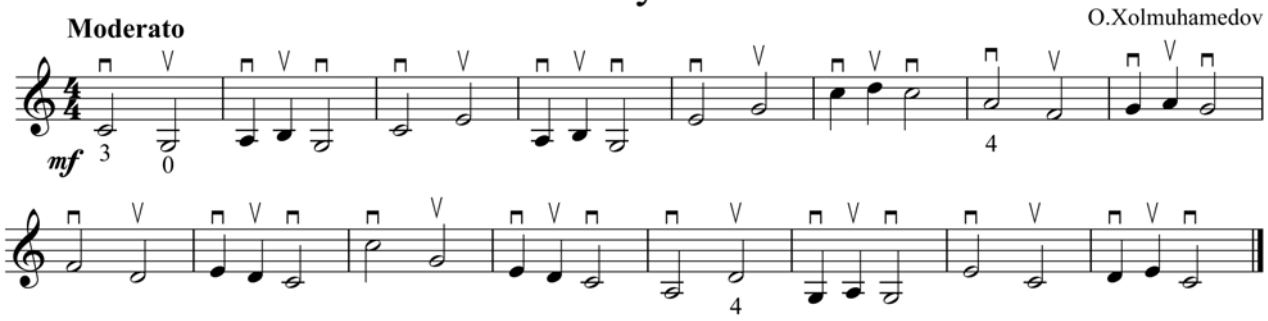


**2**

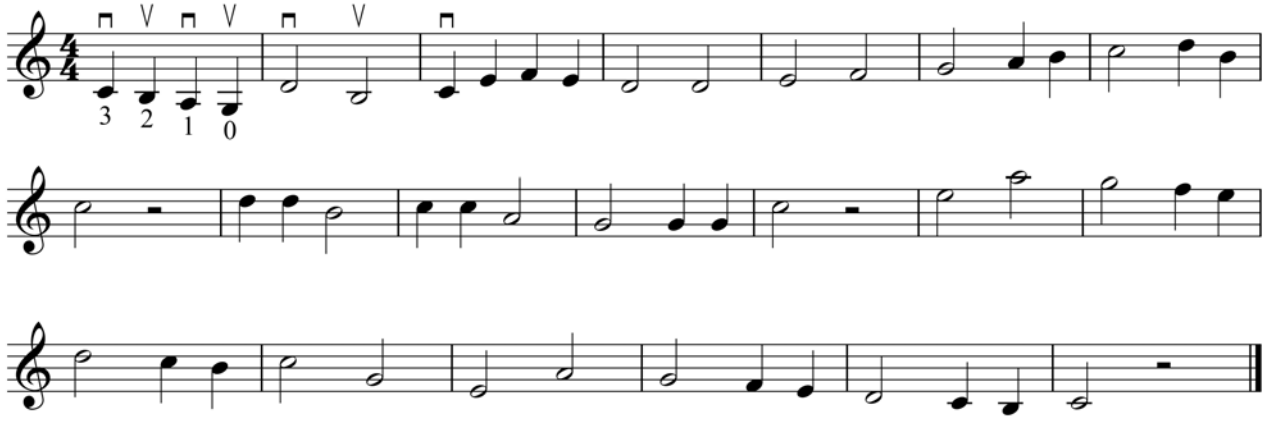


## ETYUDLAR

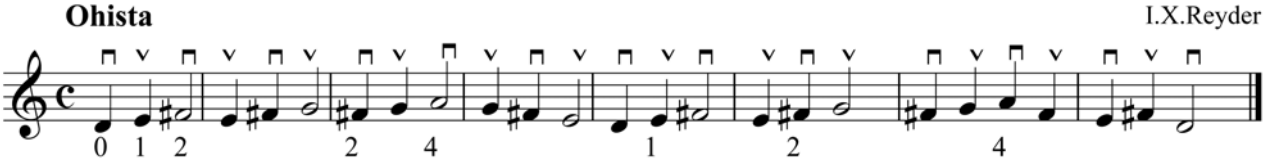
### 1-etyud




### 2-etyud



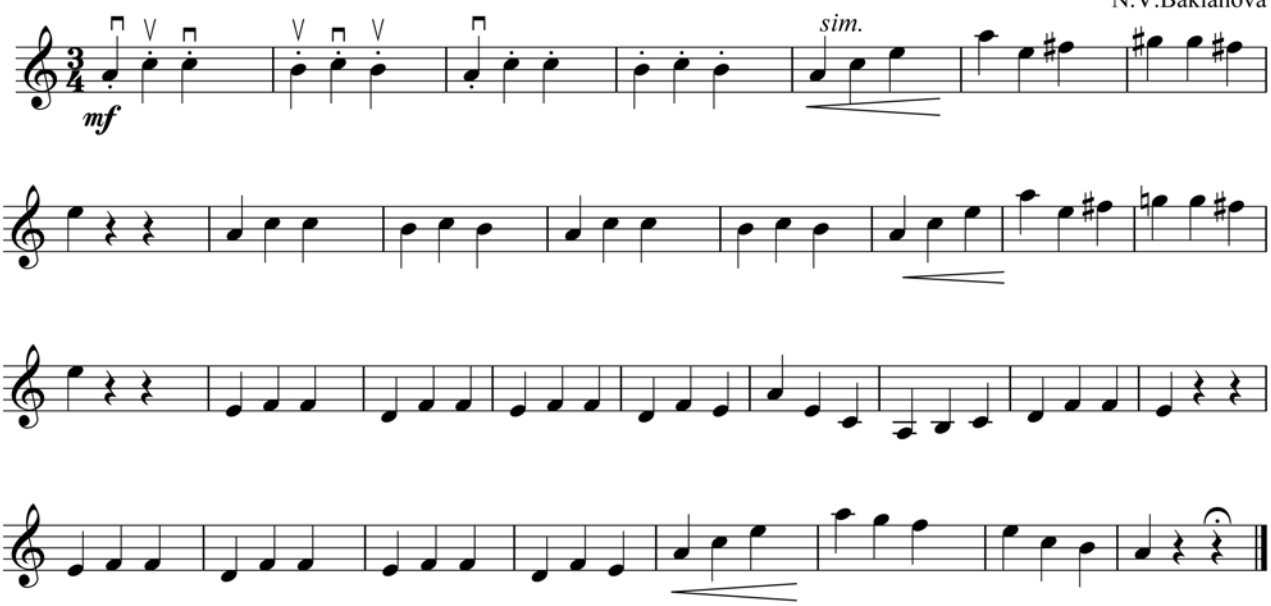

### 3-etyud



# 4-etyud

**Moderato**

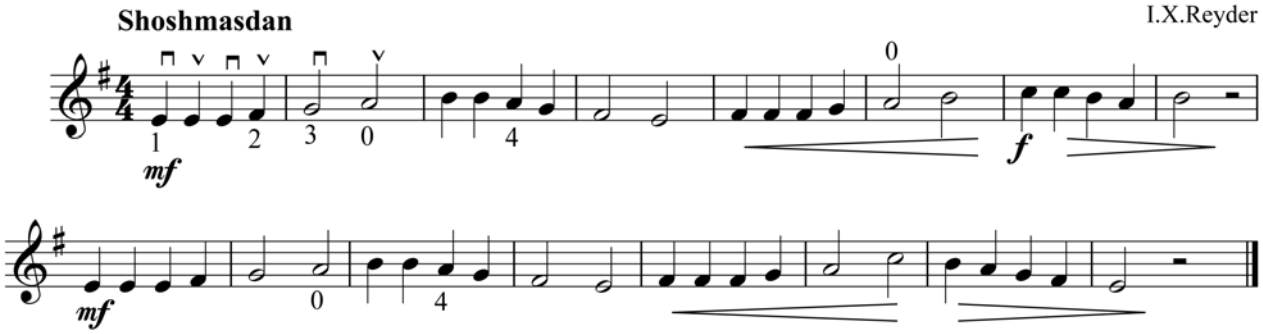
N.V.Baklanova




# 5-etyud

**Shoshmasdan**

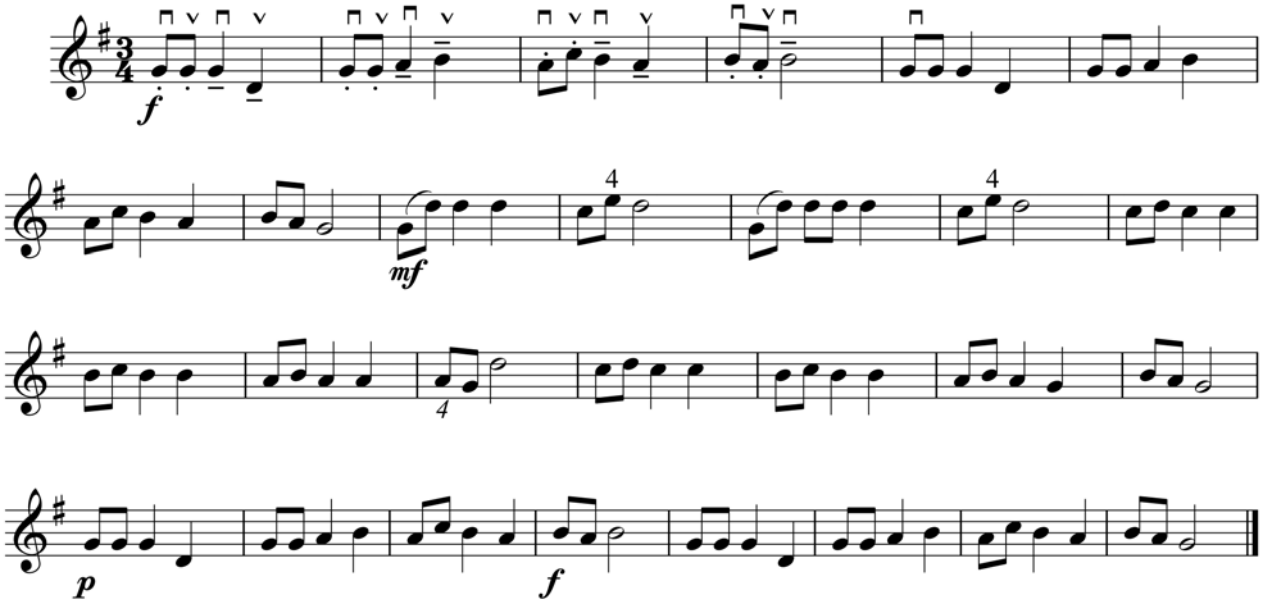
I.X.Reyder




# 6-etyud

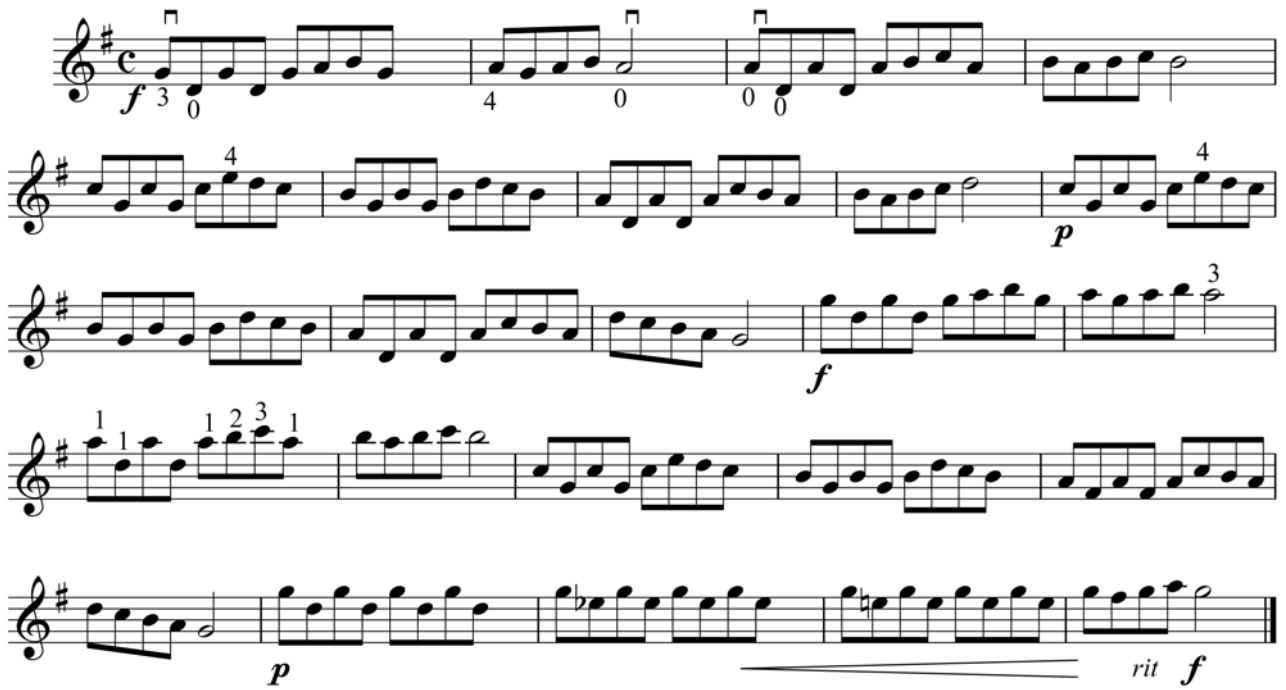
**Allegro moderato**

O.Xolmuhamedov



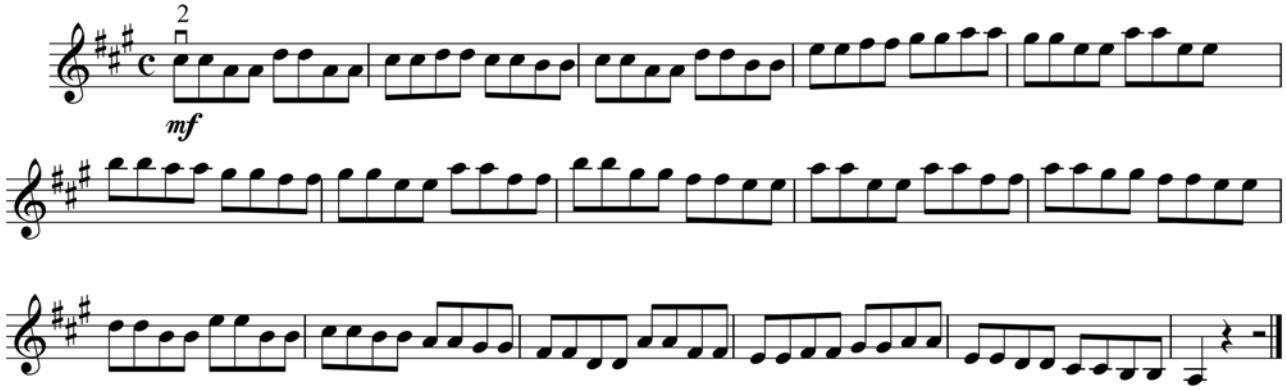
# 7-etyud

**Moderato** O.Xolmuhamedov



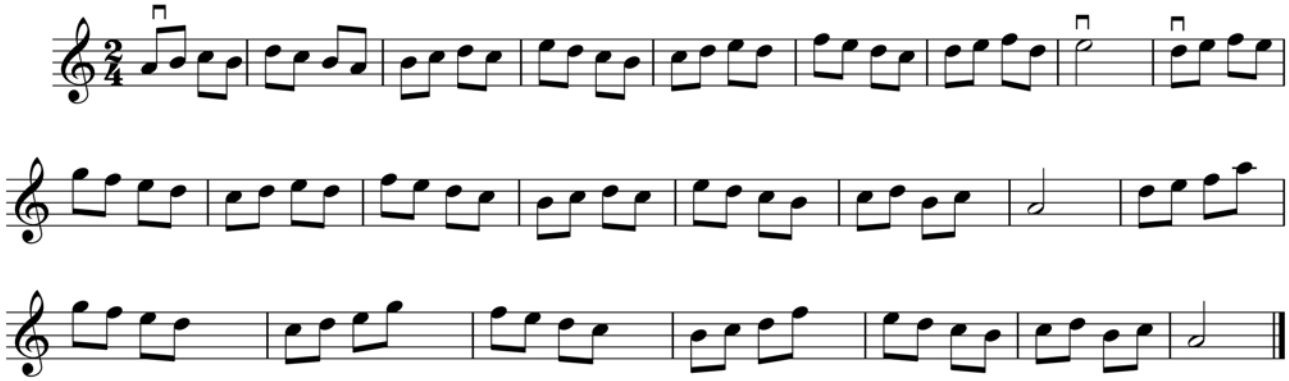

# 8-etyud

**Moderato** N.Baklanova



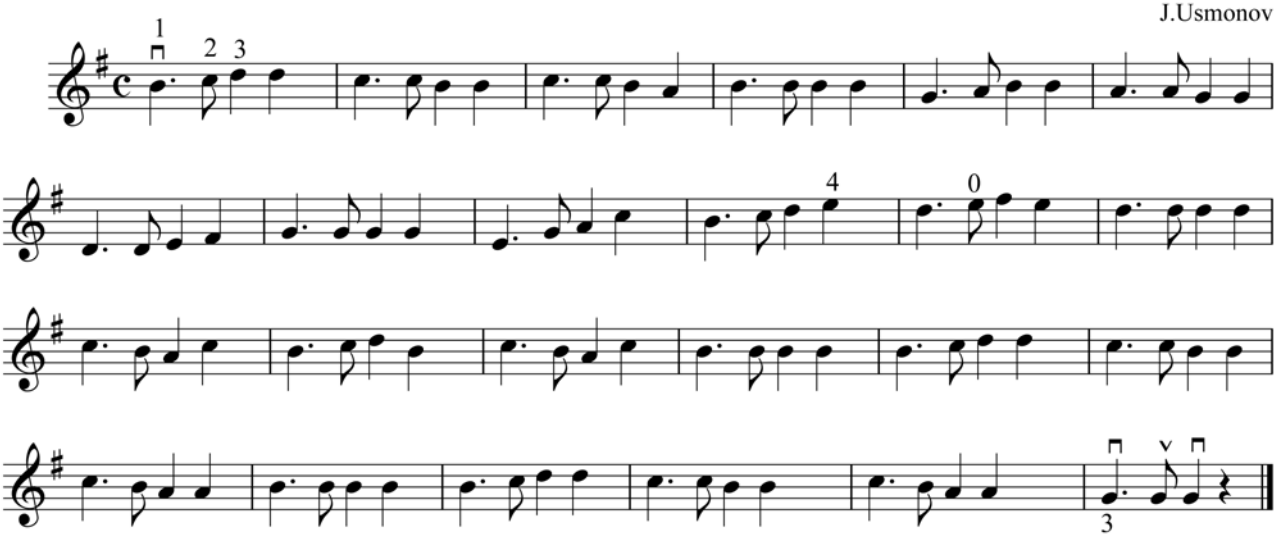

# 9-etyud

G‘.Qo‘chqorov



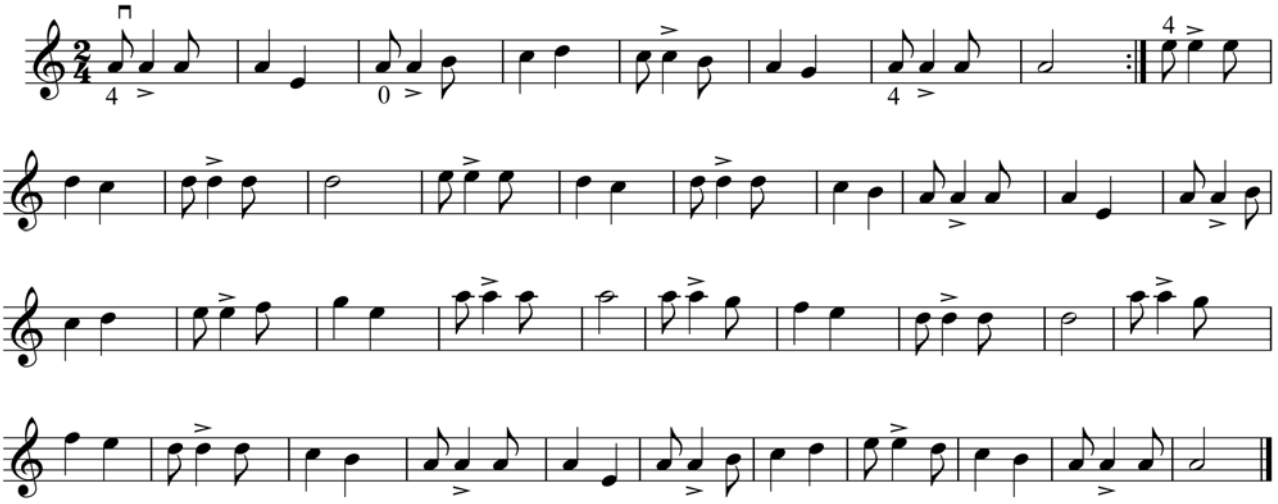
# 10-etyud

J.Usmonov



# 11-etyud

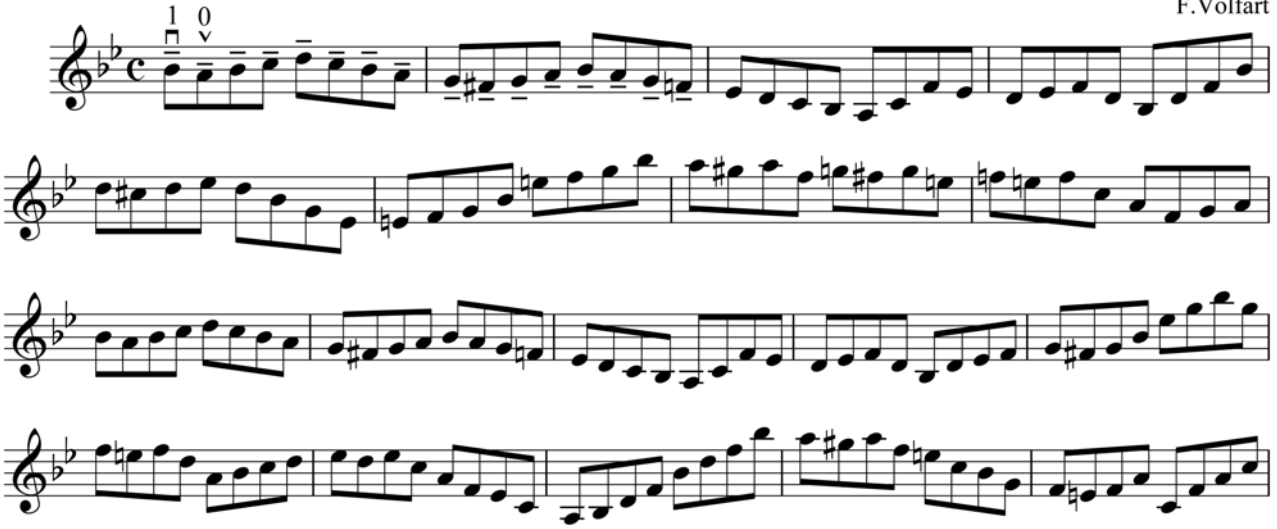
J.Usmonov

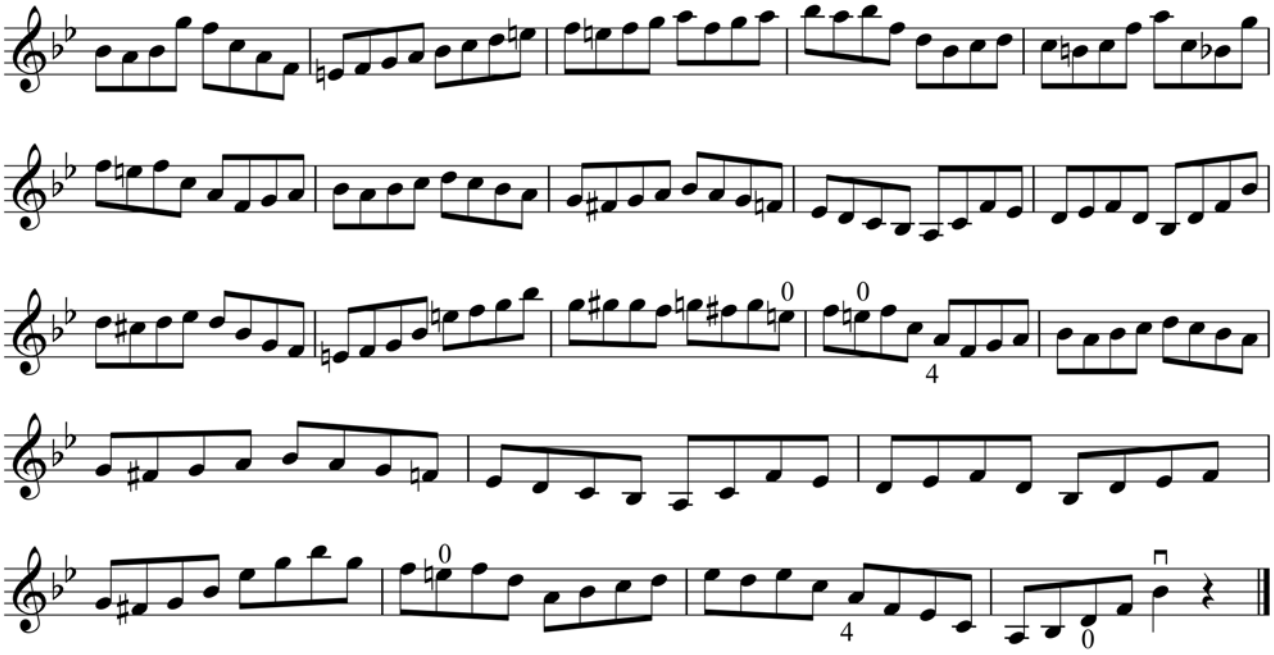


# 12-etyud

**Allegro moderato**

F.Volfart

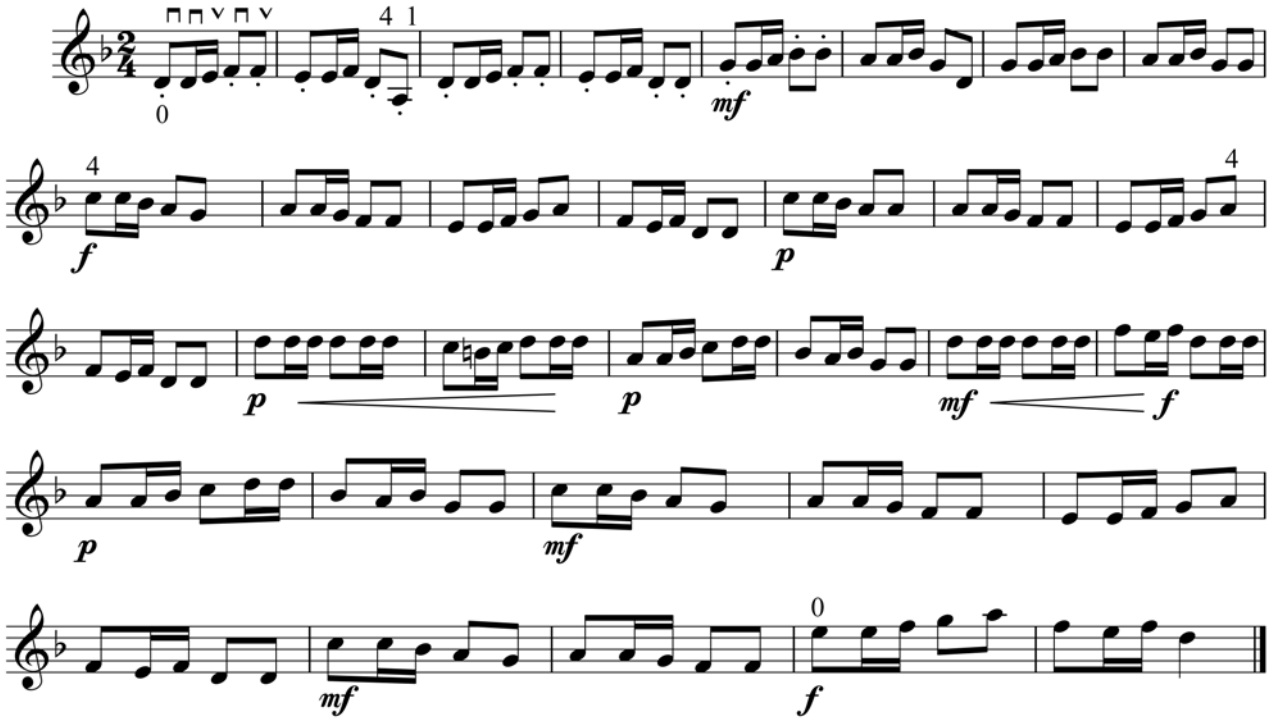




# 13-etyud

**Allegro**

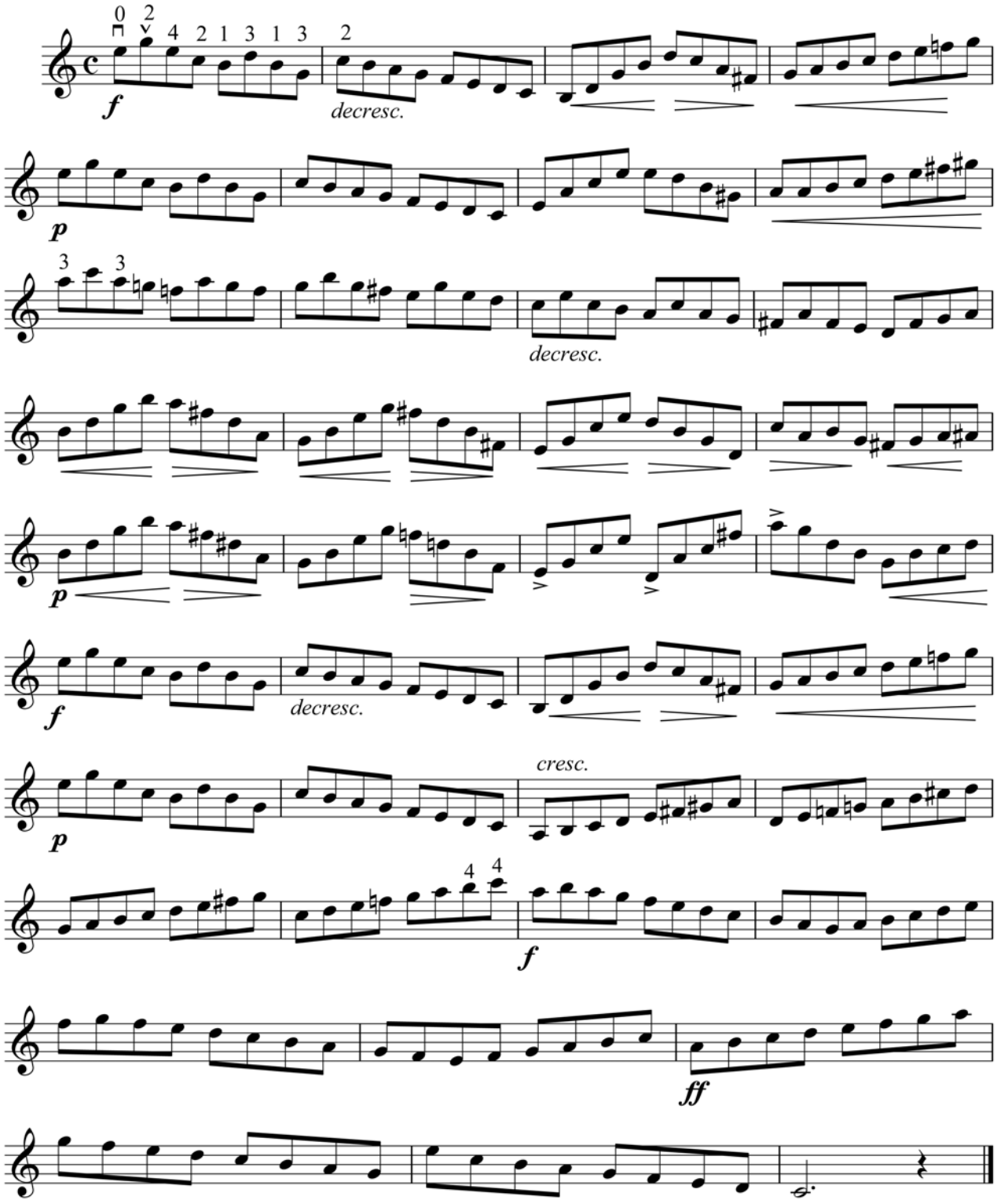
O.Xolmuhamedov



# 14-etyud

**Allegro moderato**

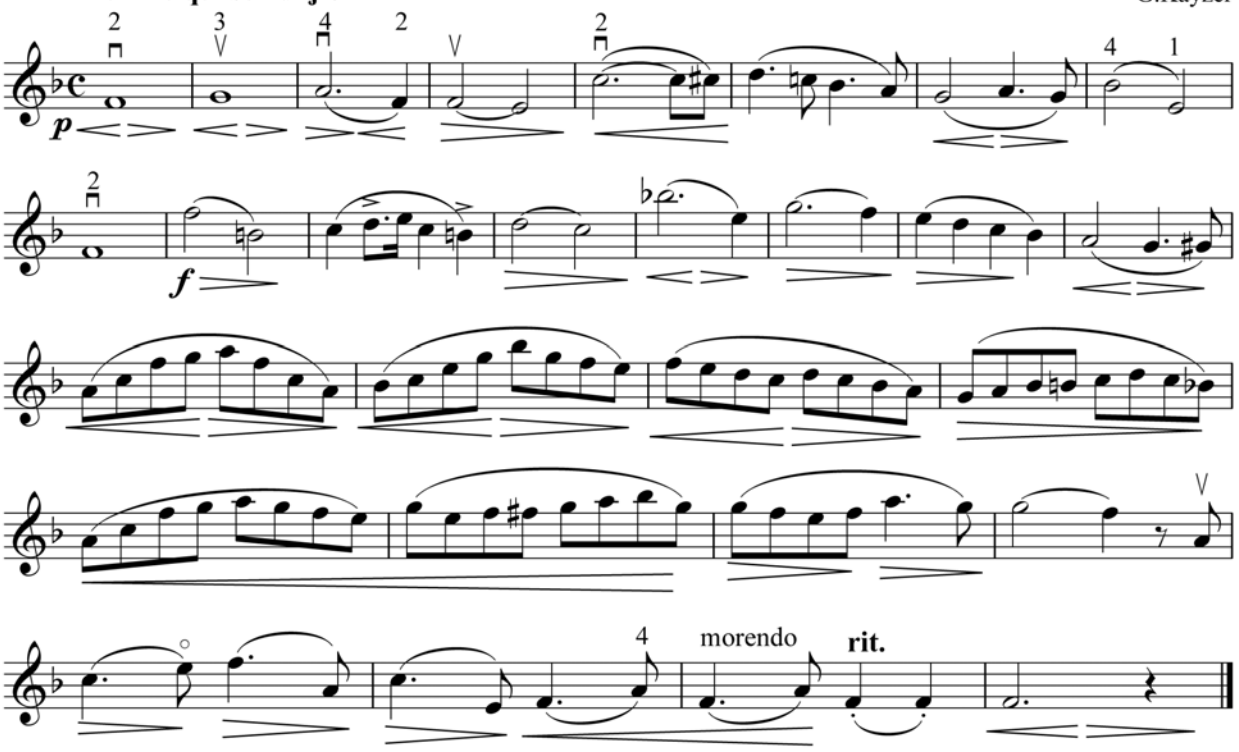
G.Kayzer.



# 15-etyud

**Andante quase adajio**

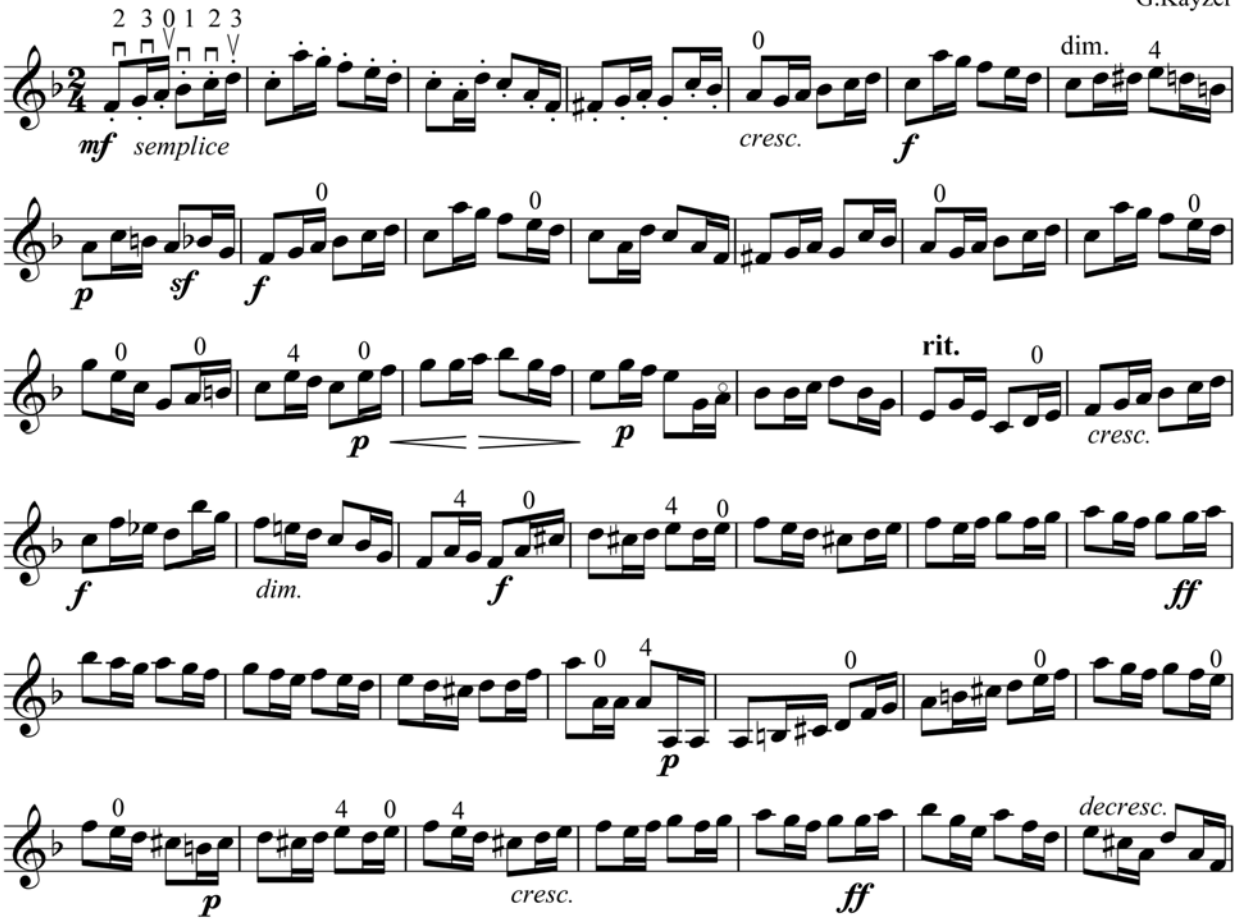
G.Kayzer

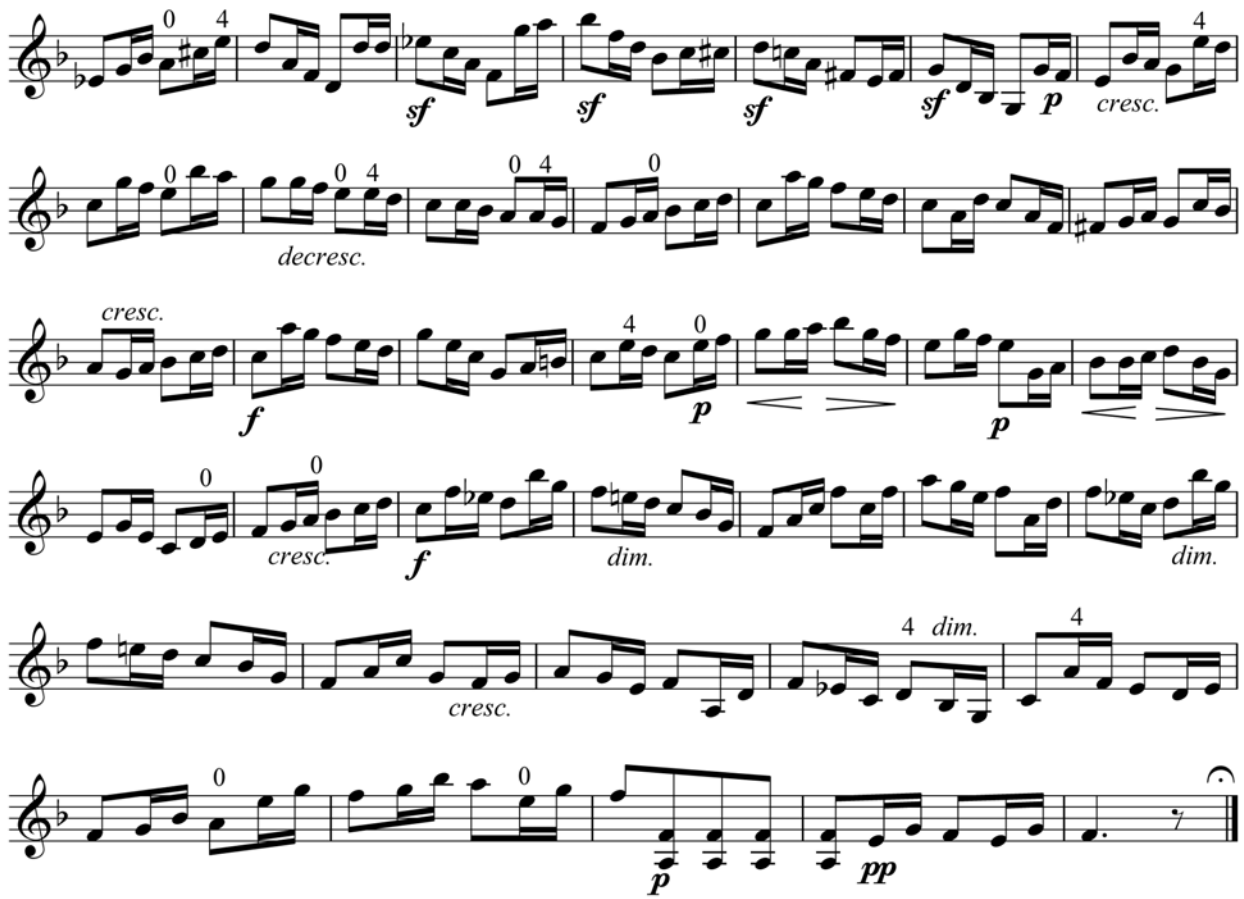



# 16-etyud

**Allegretto**

G.Kayzer

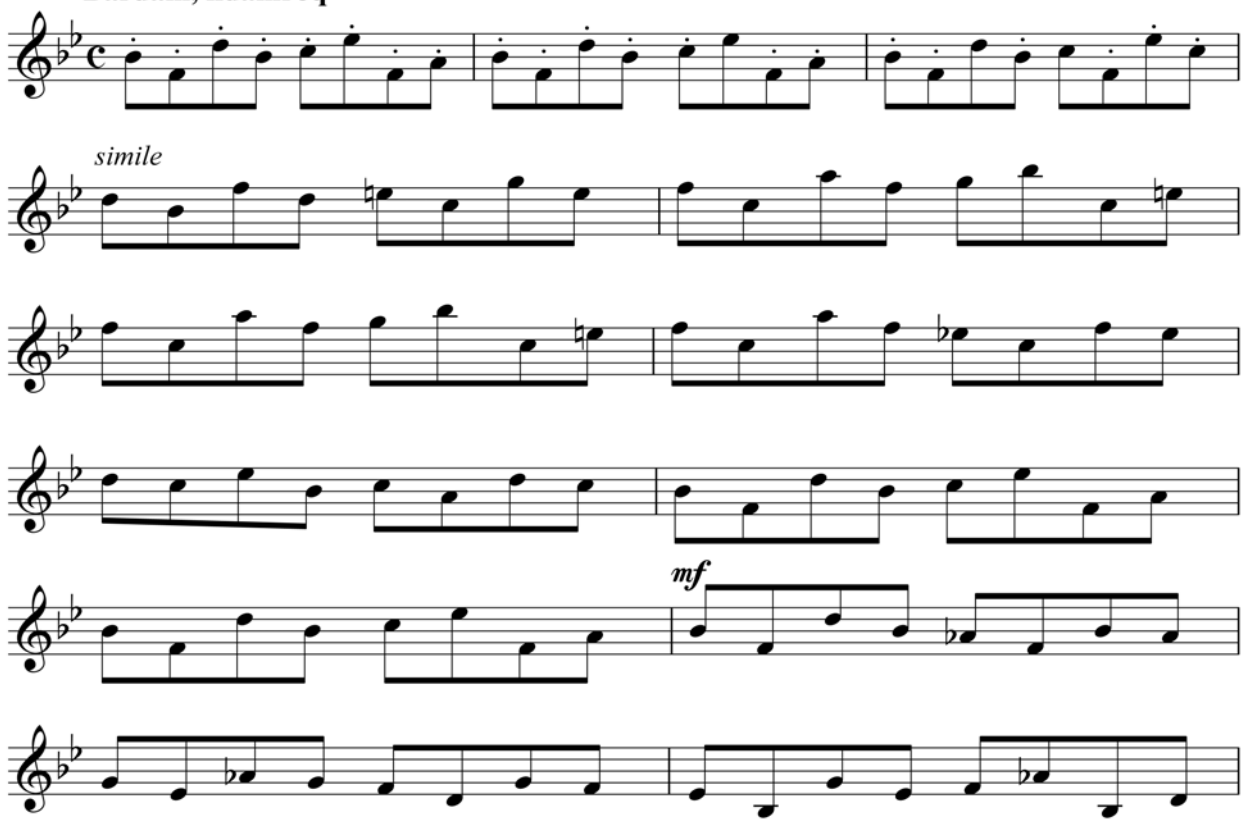


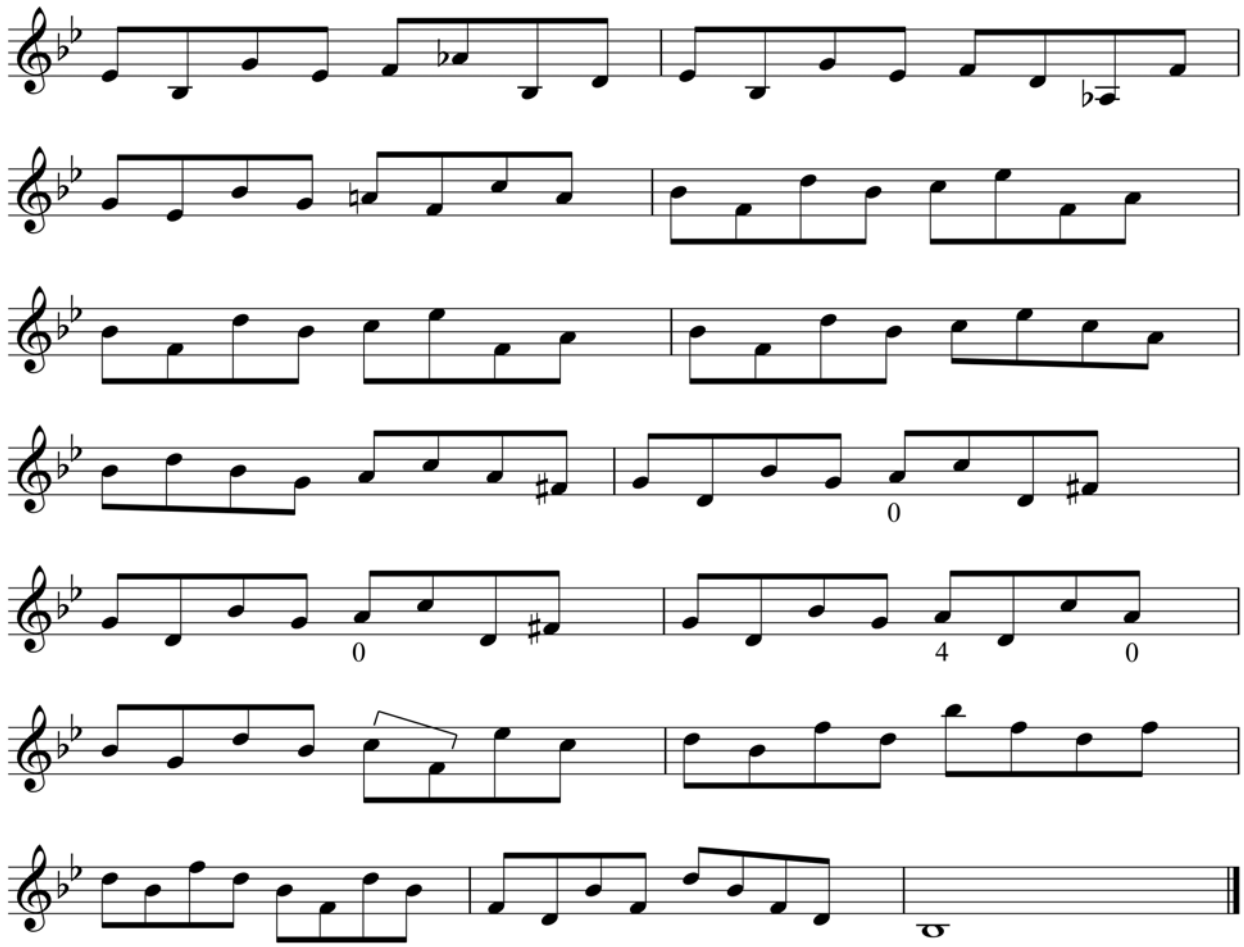



# 17-etyud

I.Reyder

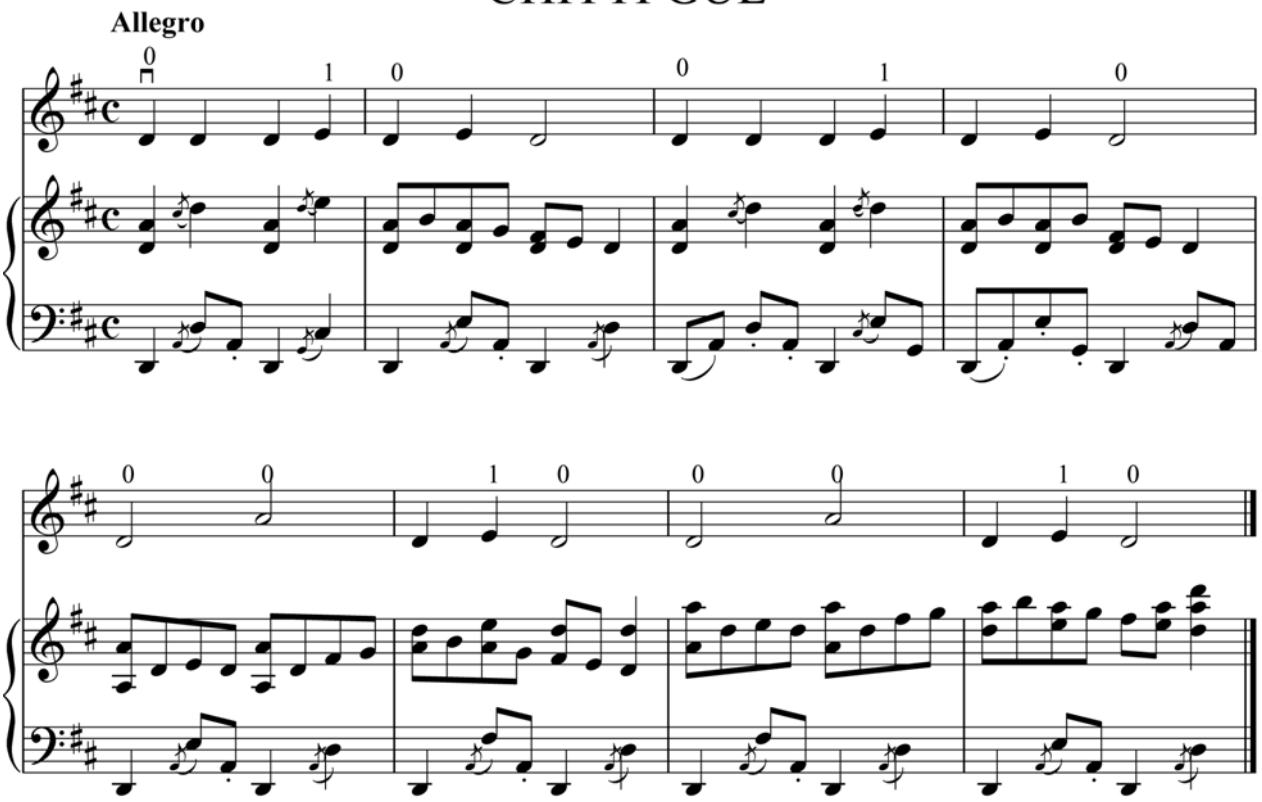
**Bardam, ildamroq**




0
0
4
0

# BADIIY QISM

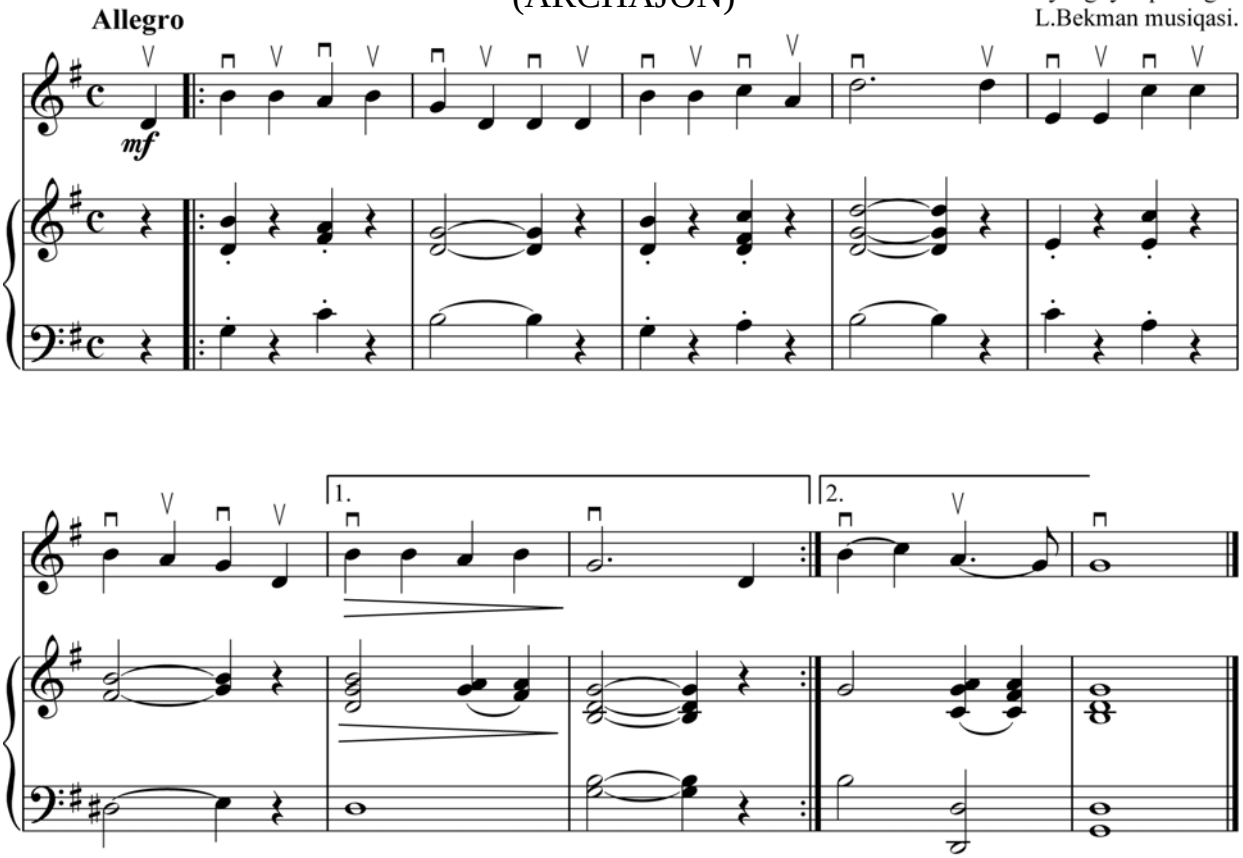
## CHITTI GUL




## ЁЛОЧКА

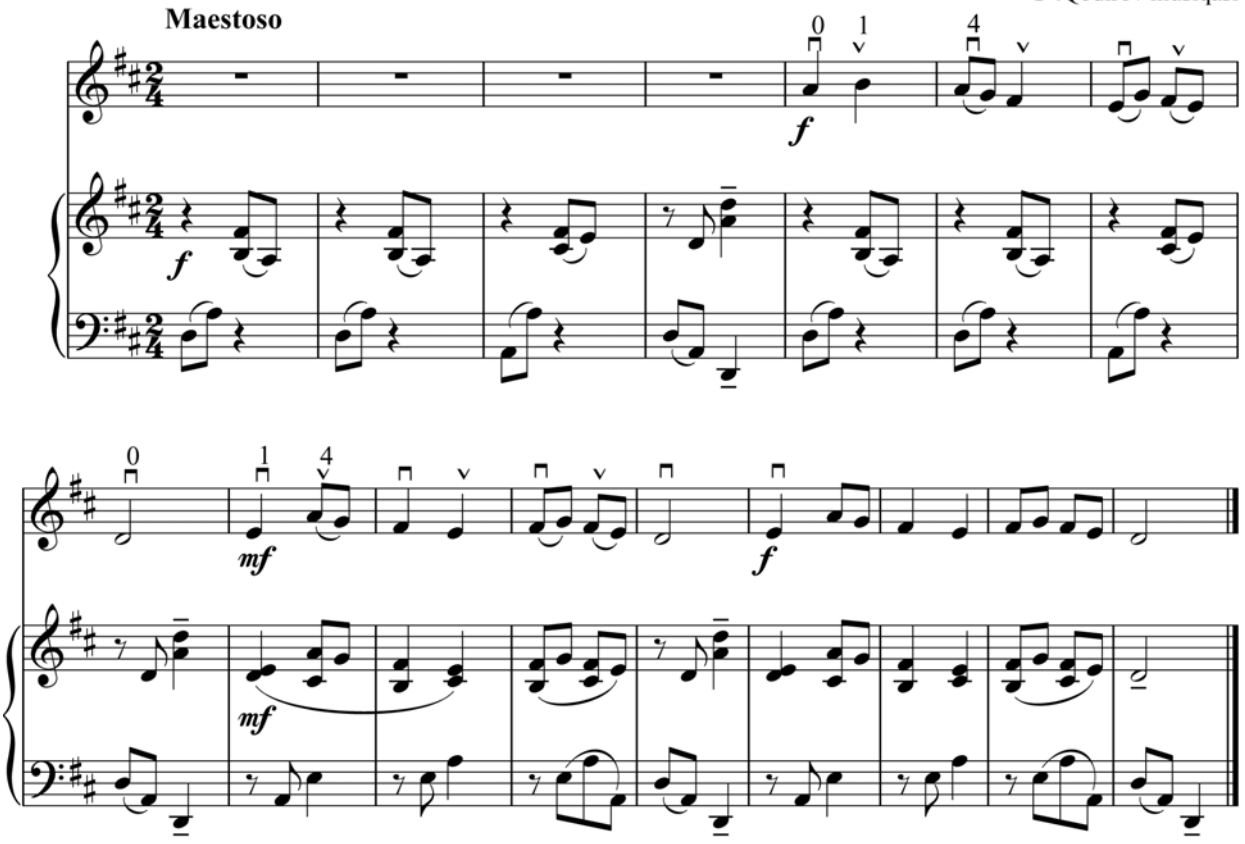
(ARCHAJON)

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



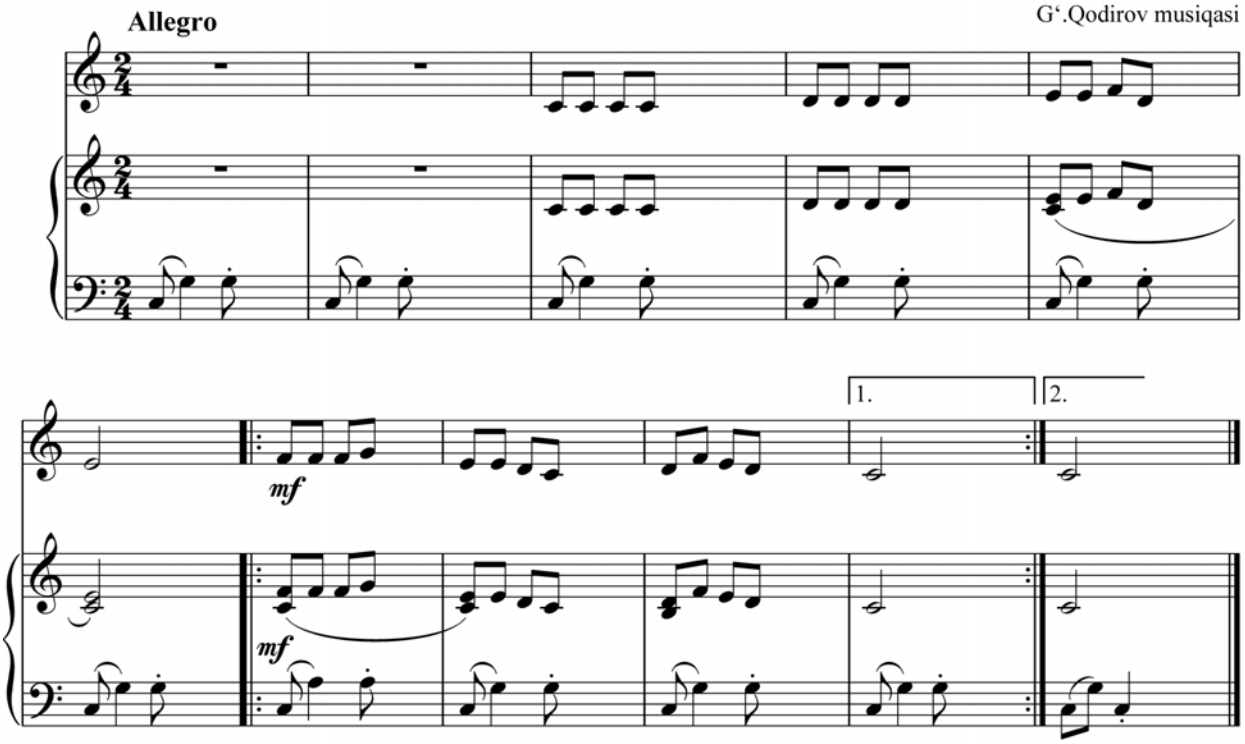
# SALOM, YANGI YIL

G‘.Qodirov musiqasi

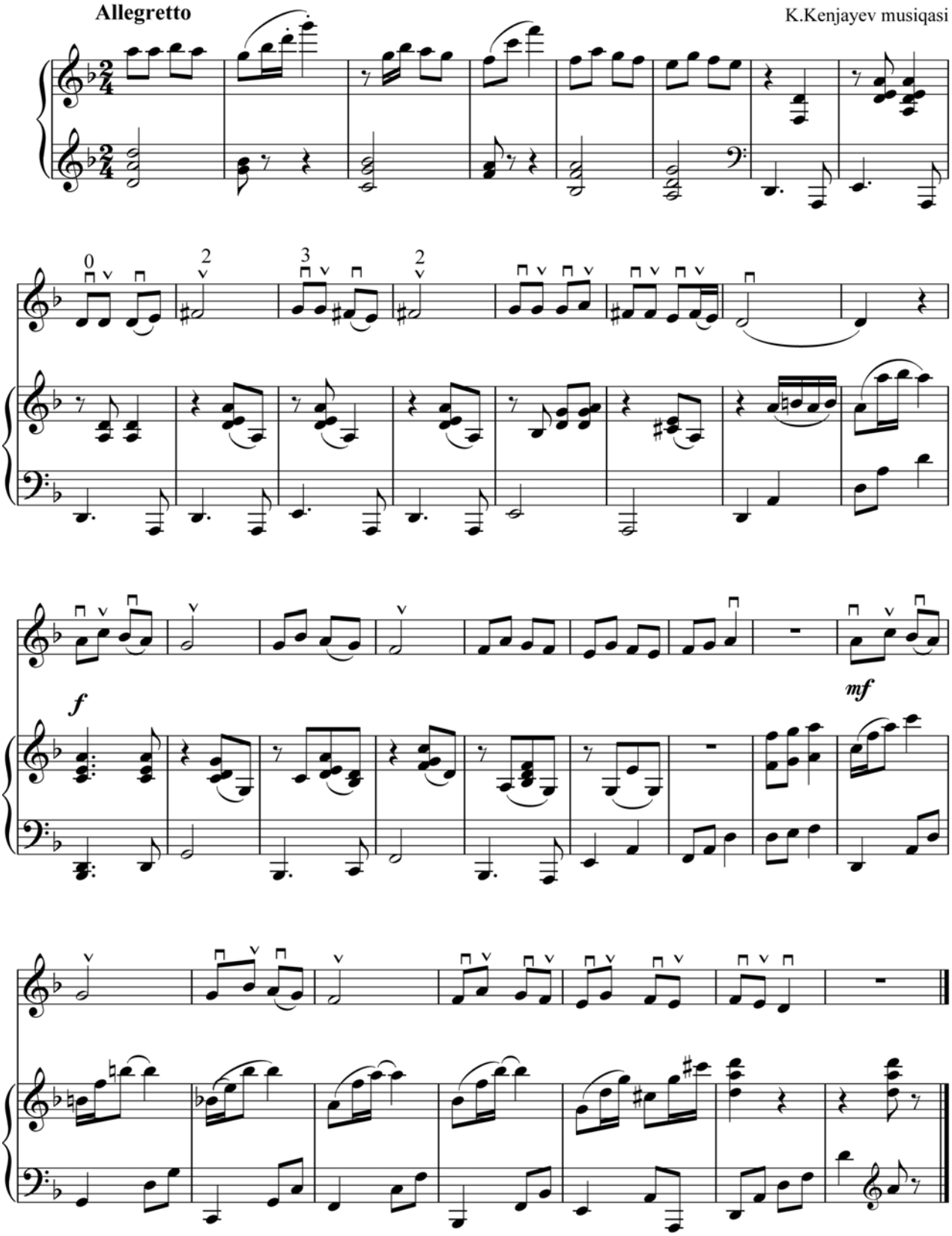



# MAY

G‘.Qodirov musiqasi

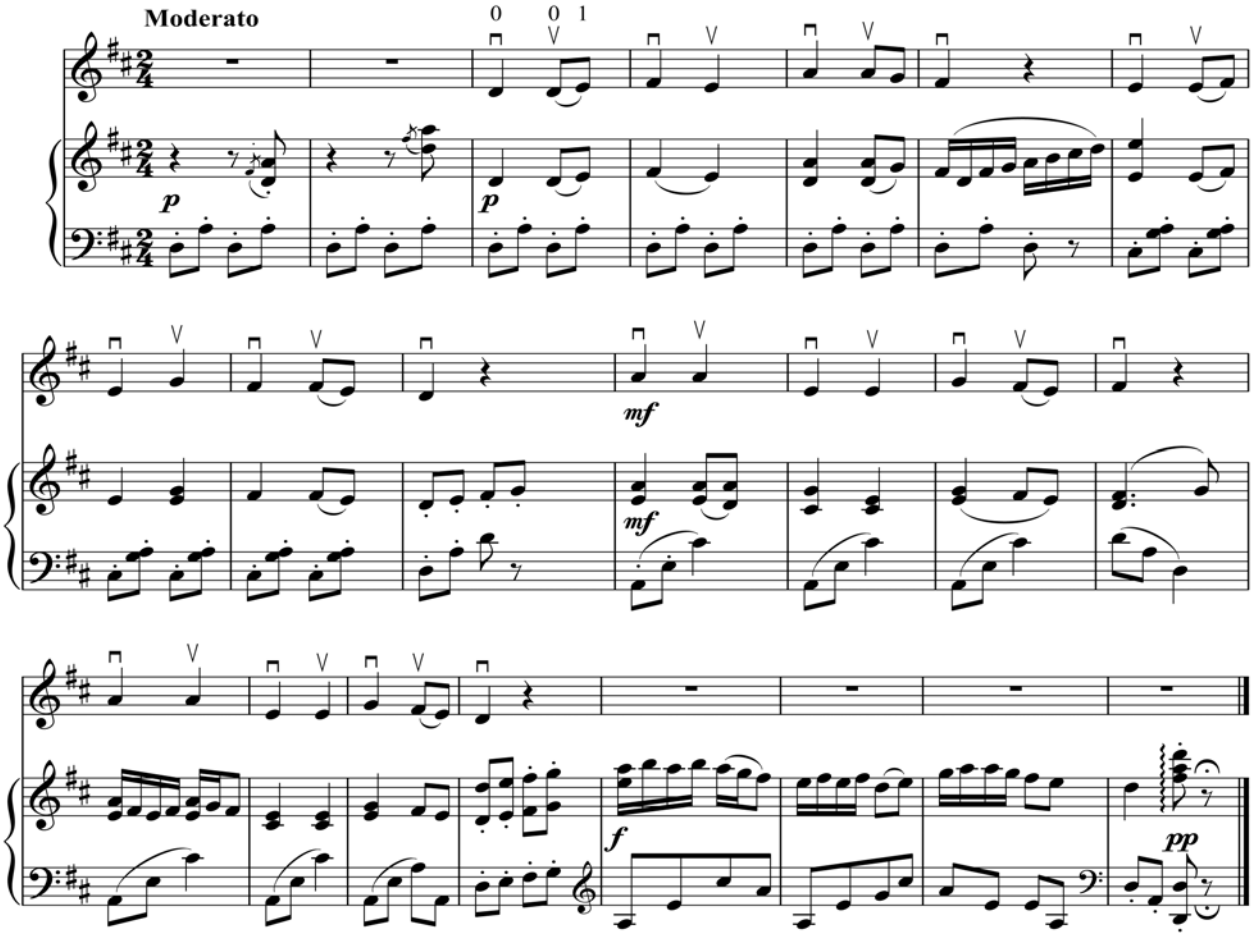


# KICHKINTOYMIZ - GIJING TOYMIZ



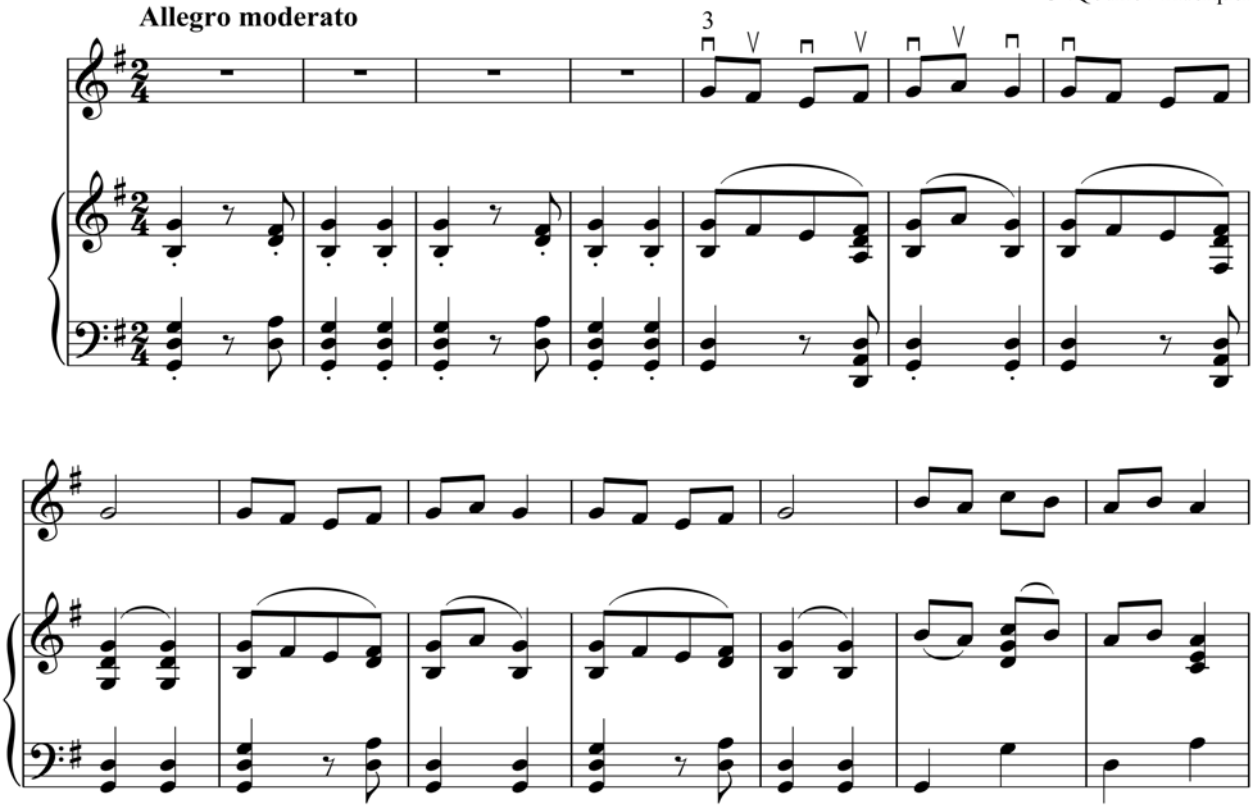
# TURNALAR VA QUYONLAR

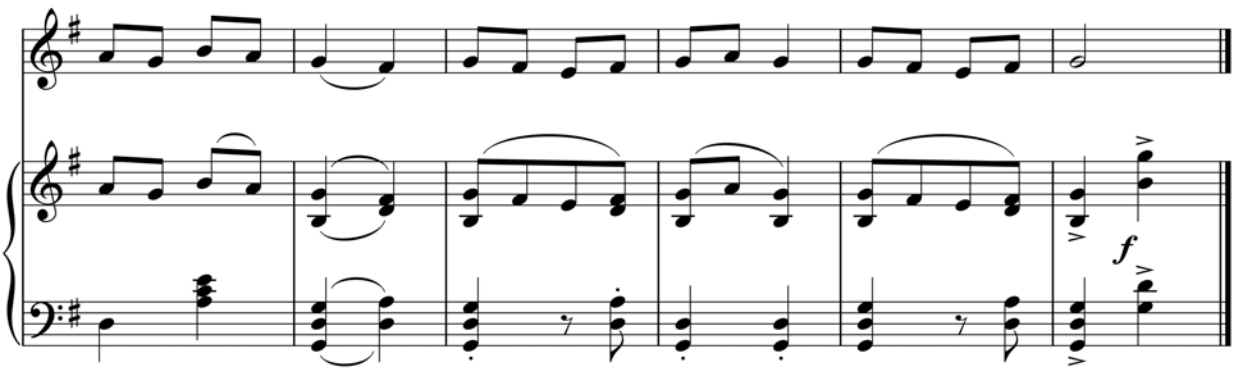
Ilyos Akbarov musiqasi




# ARCHA QO‘SHIG‘I

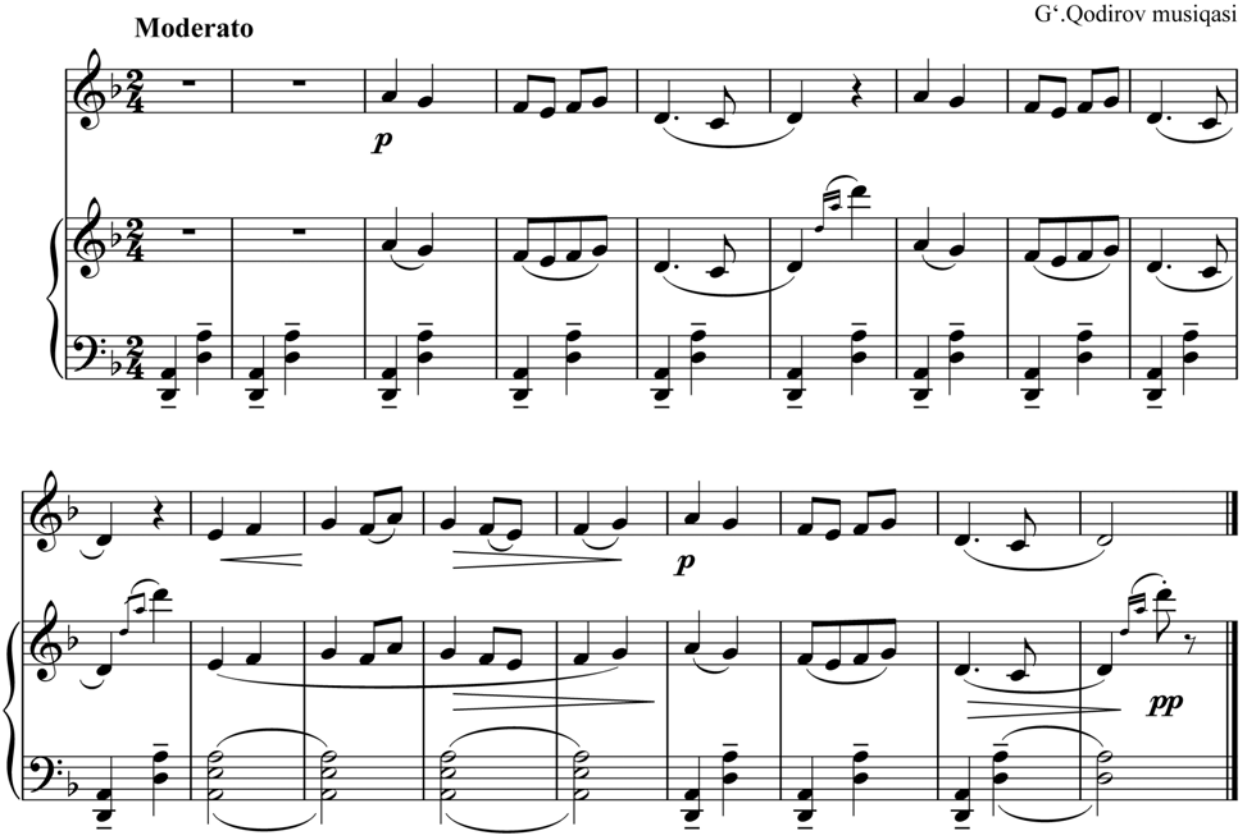
G‘.Qodirov musiqasi





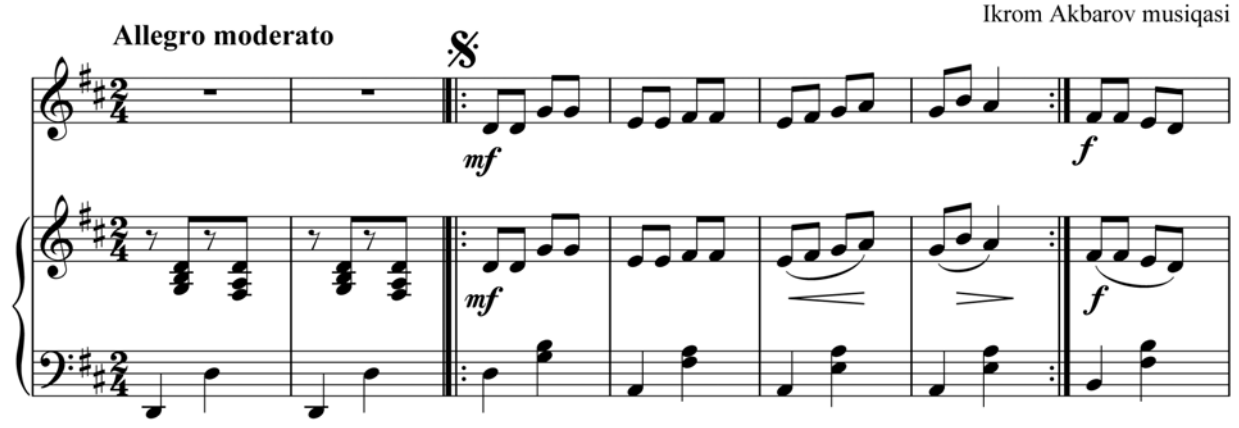

# QISH

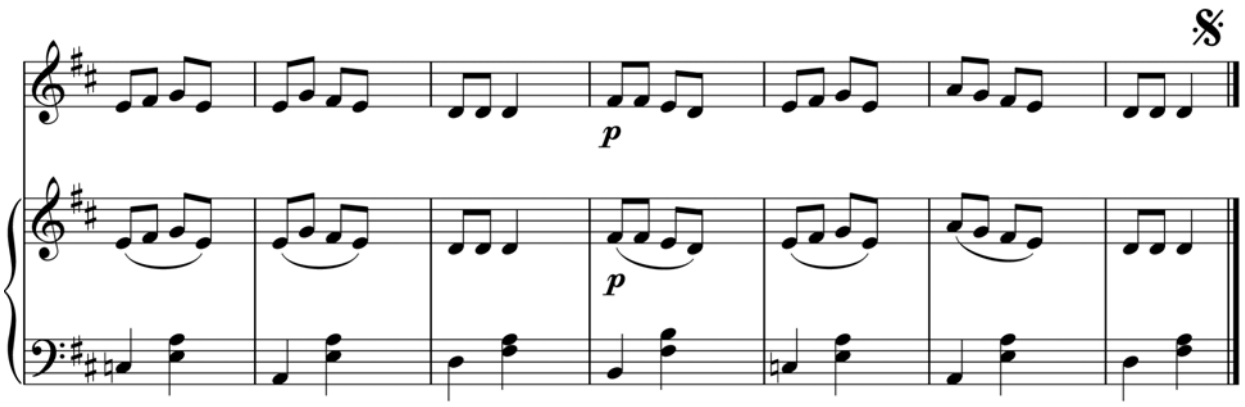
G‘.Qodirov musiqasi




# SALYUT

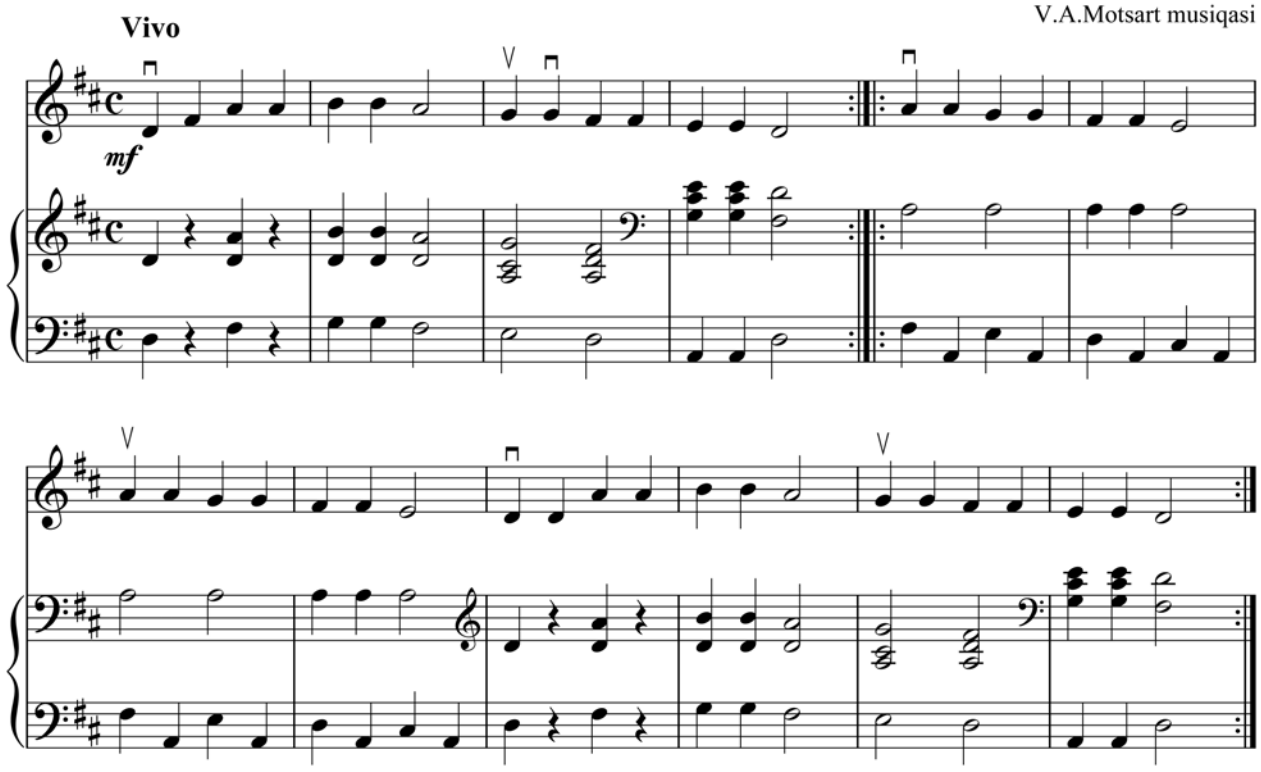
Ikrom Akbarov musiqasi





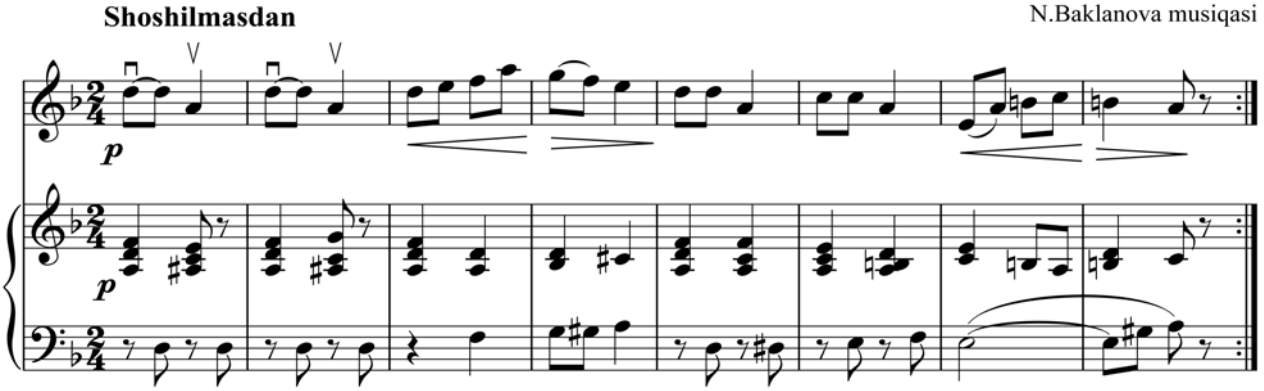

# ALLEGRETTO

V.A.Motsart musiqasi

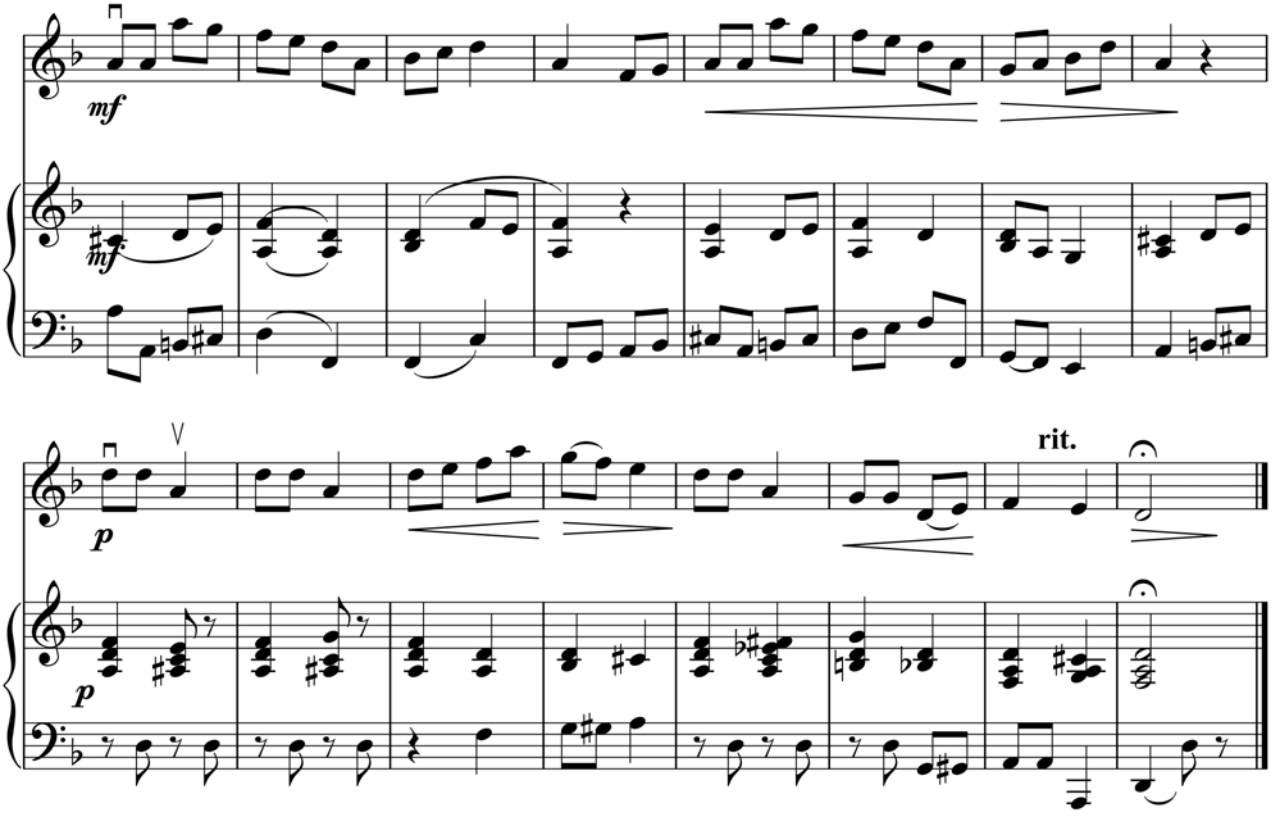



## КОЛЫБЕЛЬНАЯ

(ALLA)



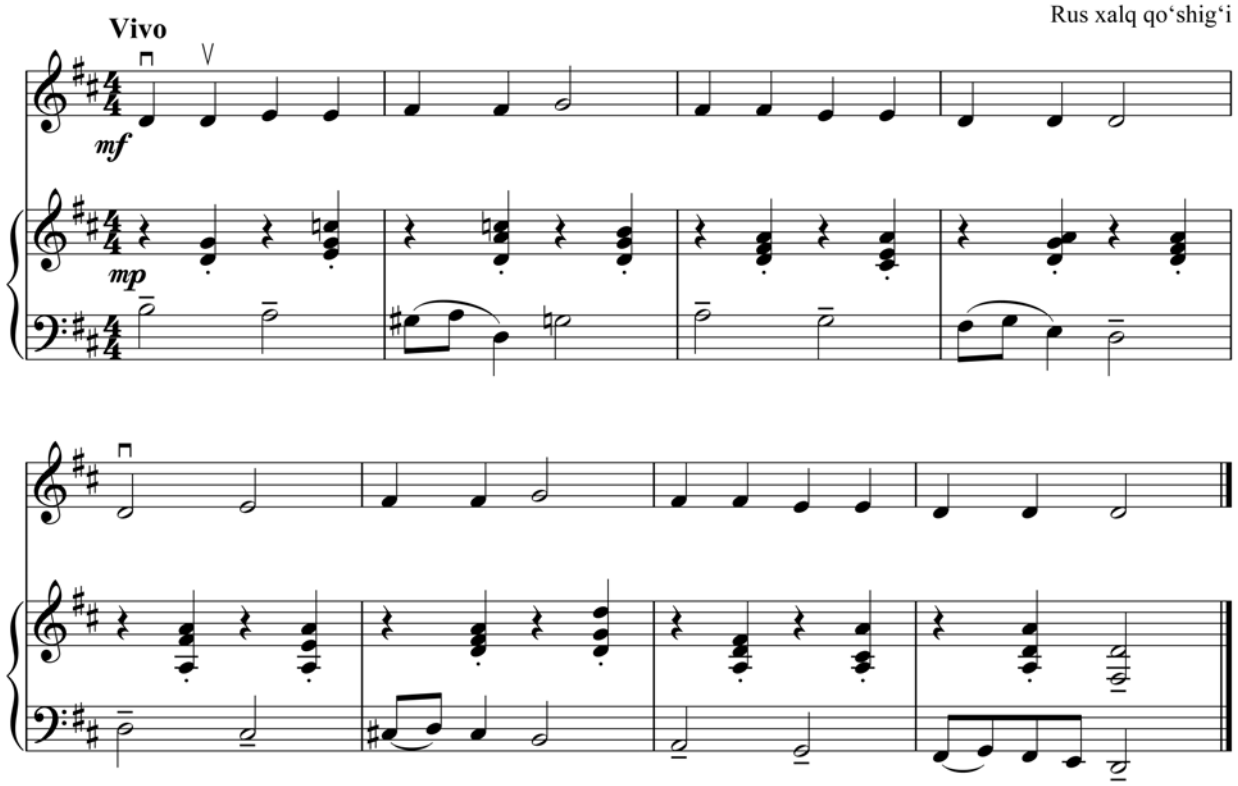

N.Baklanova musiqasi




## КАК ПОД ГОРКОЙ, ПОД ГОРОЙ

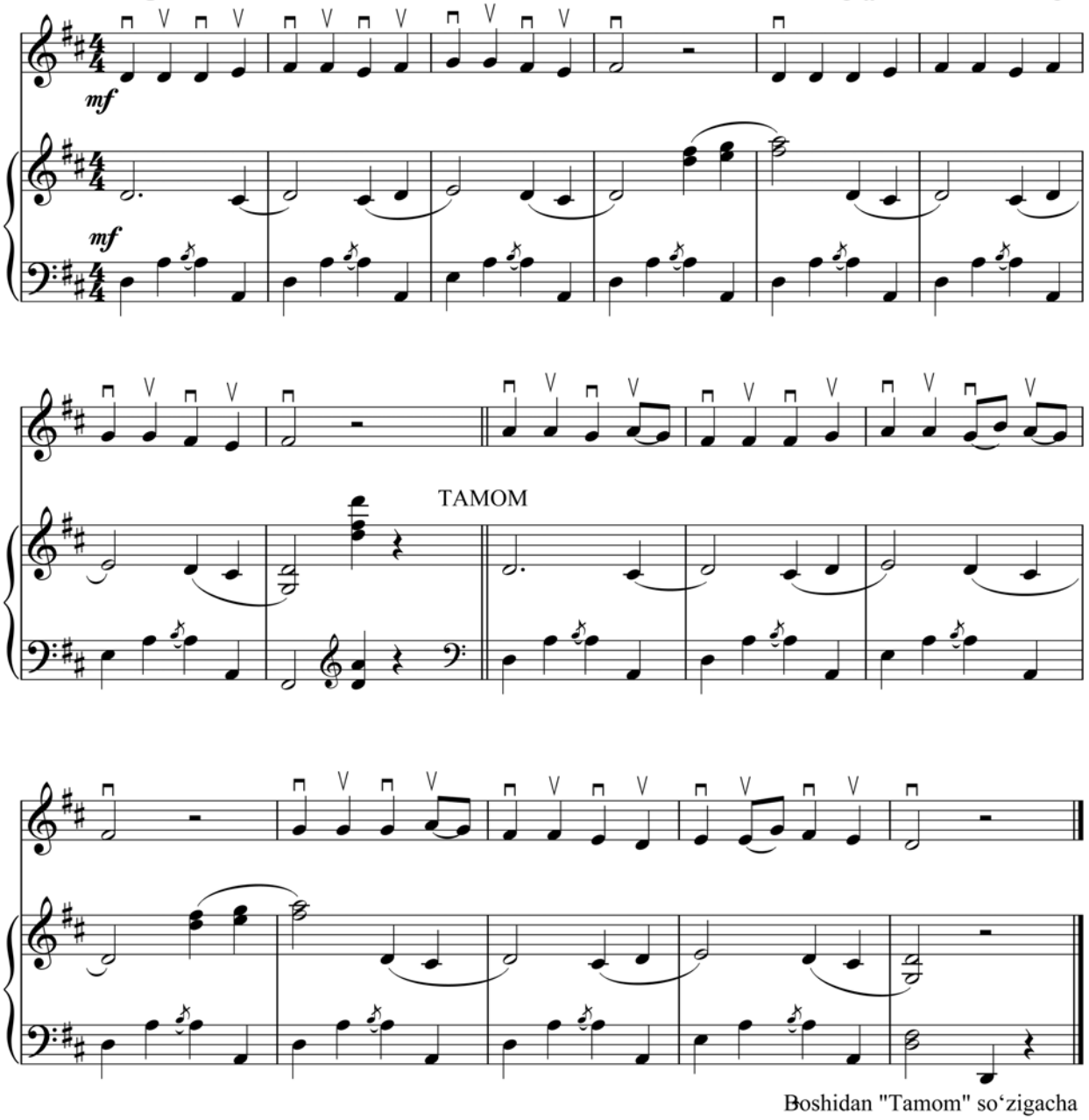
(BALANDLIK ORTIDAN, TOG‘LAR OSTIDAN)

Rus xalq qo‘shig‘i



# ARCHAJON

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

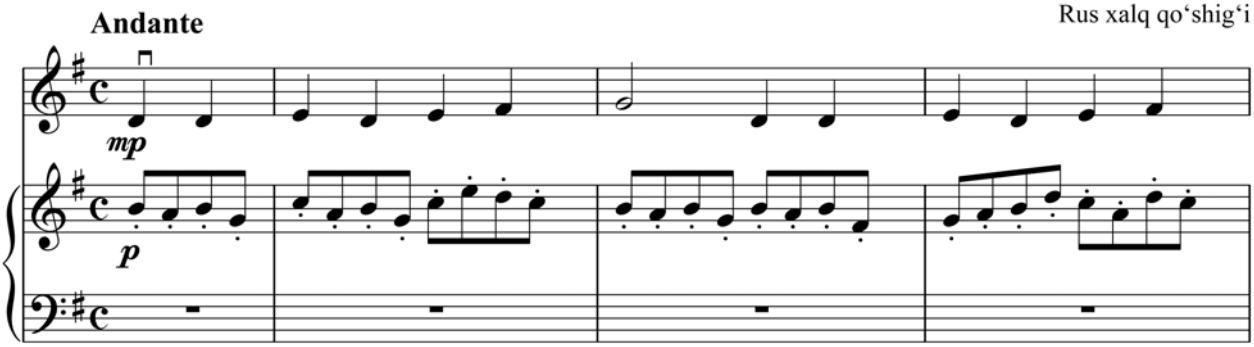


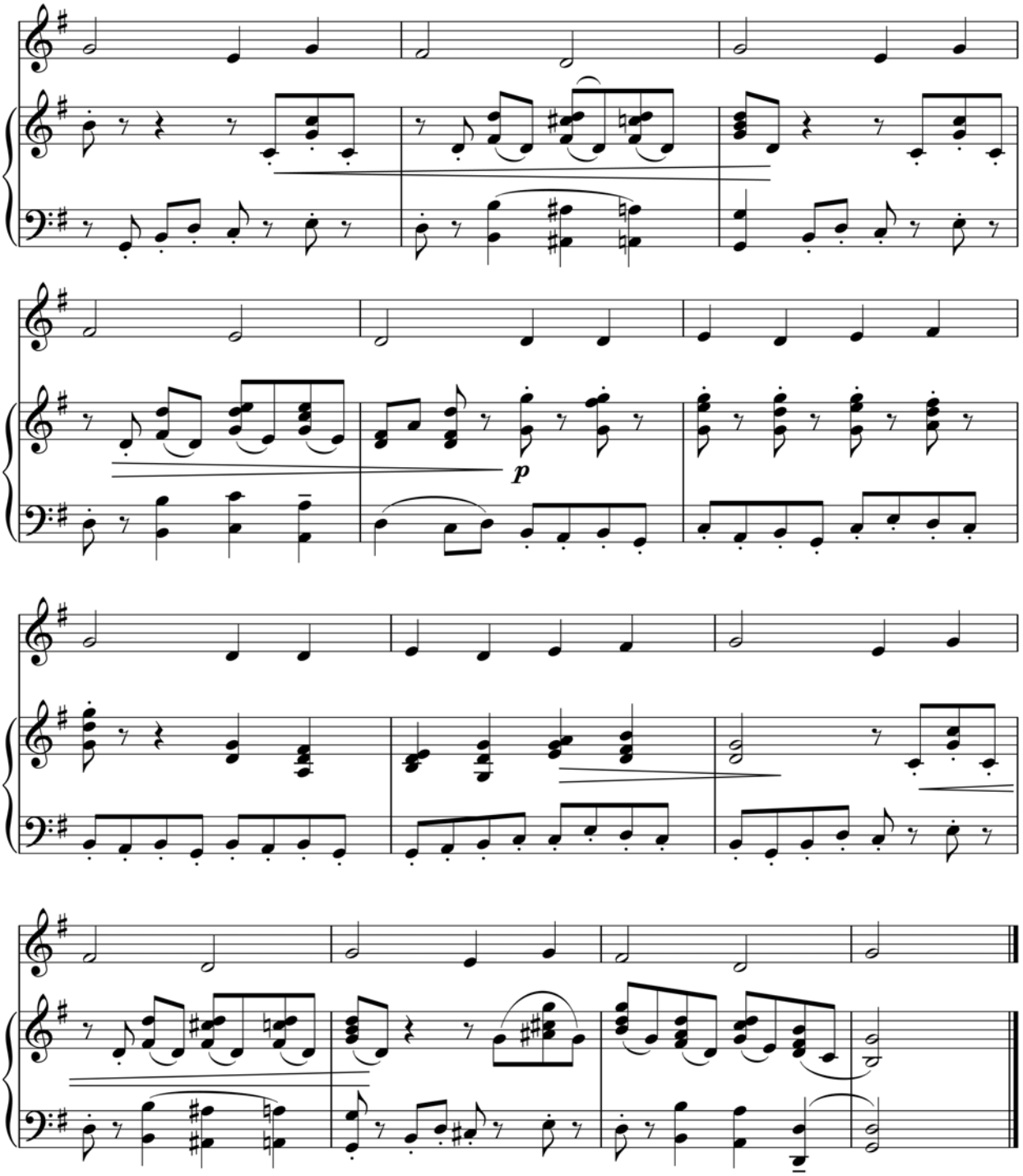

Boshidan "Tamom" so‘zigacha

## СИДИТ ВОРОН НА ДУБУ

(DUB DARAXTIDA TURGAN QARG‘A)

Komarovskiy qayta ishlagan,
Rus xalq qo‘shig‘i

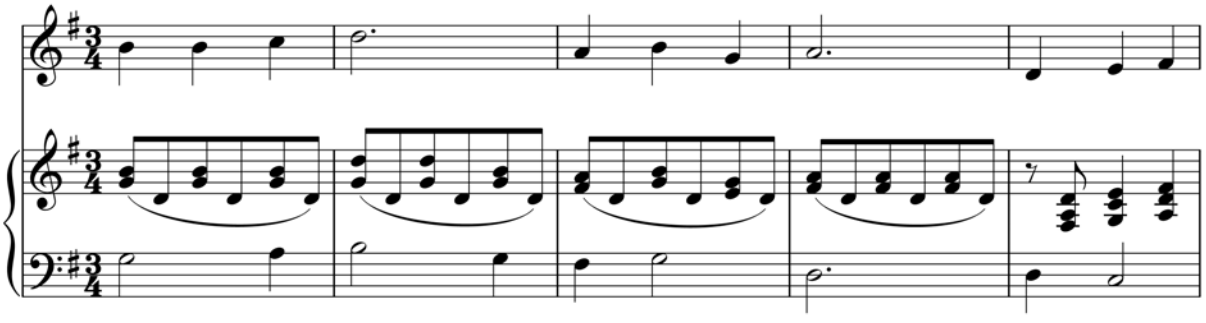


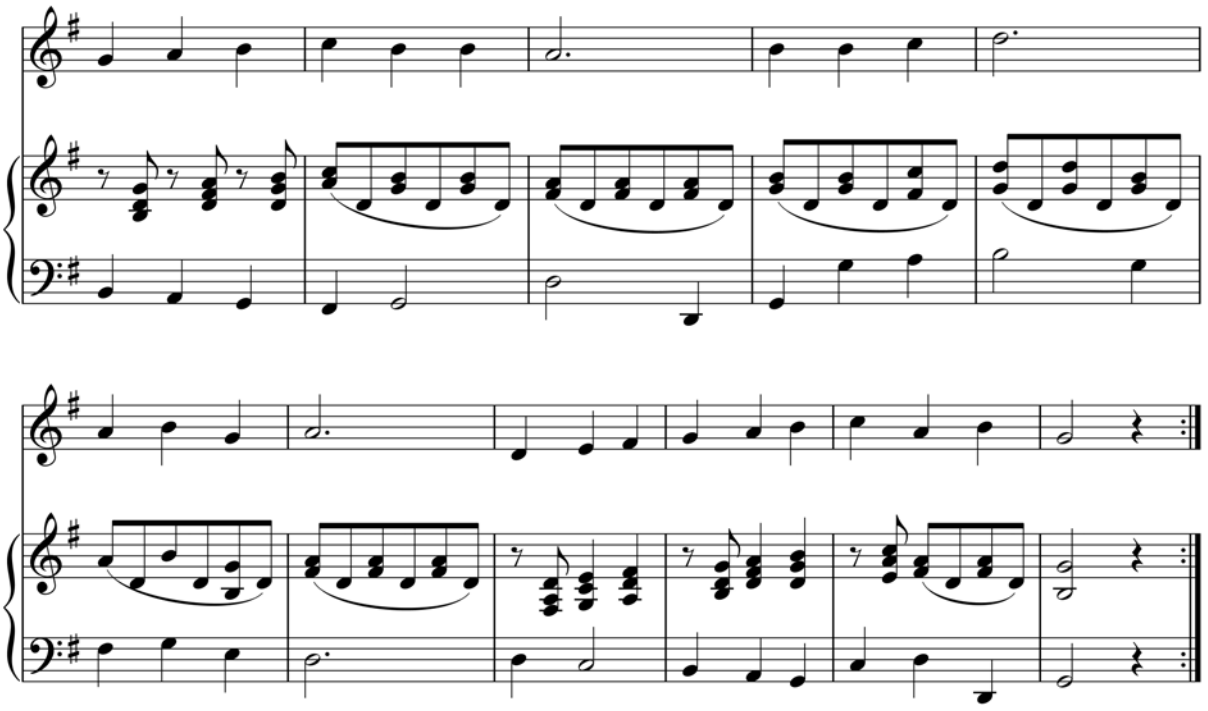



**ПЕСЕНКА**
(KUYCHA)

J.B.Lyulli (1633-1687)

**Andantino (Shoshmasdan)**

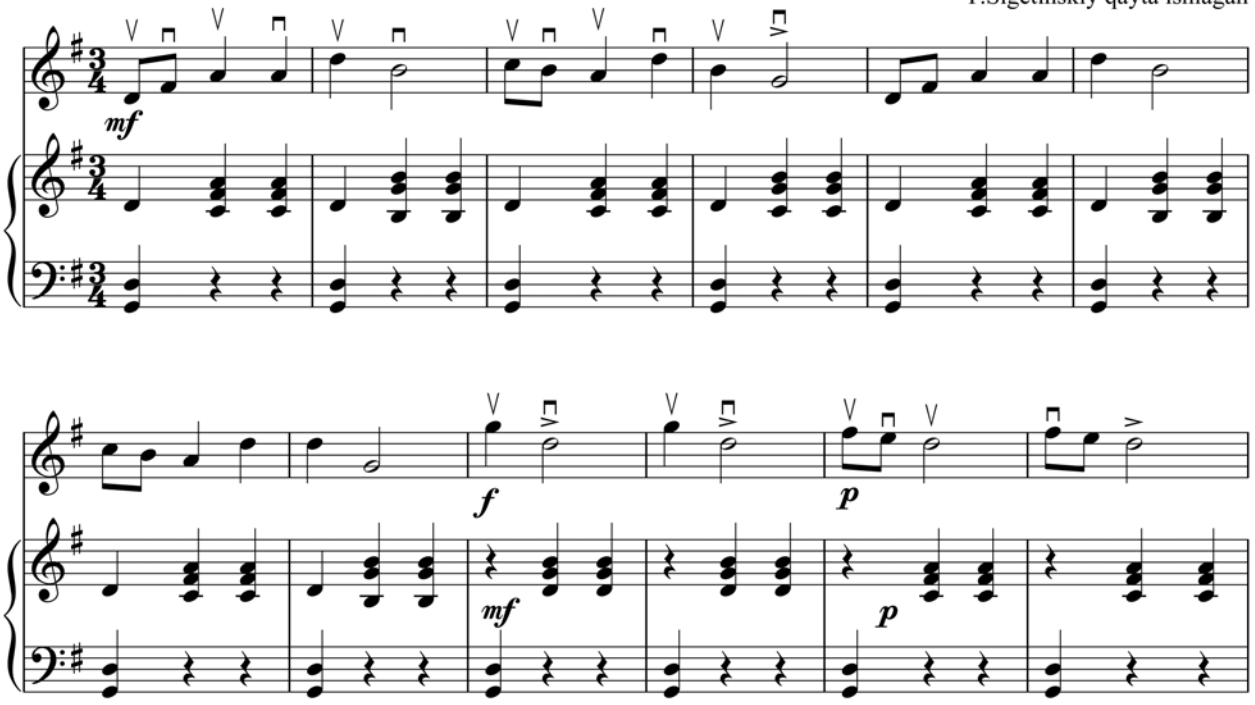


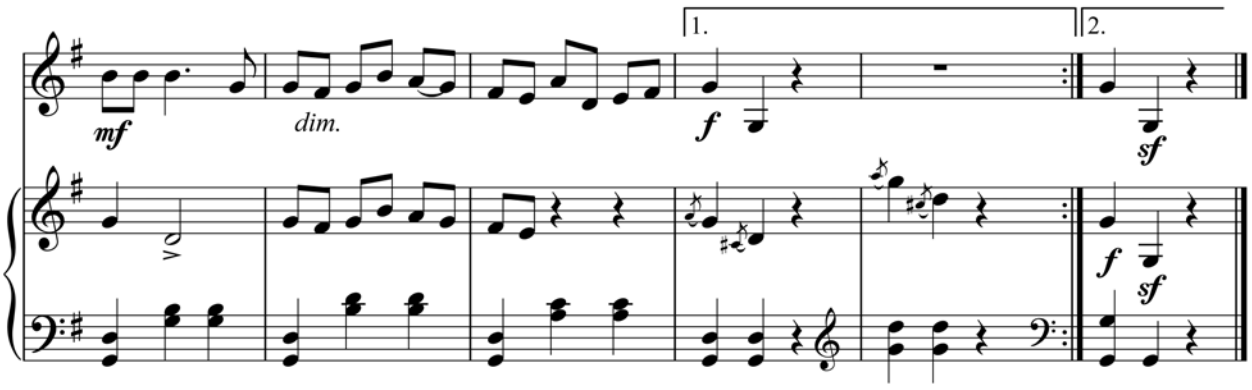


## КУКУШЕЧКА

(KAKKUJON)

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

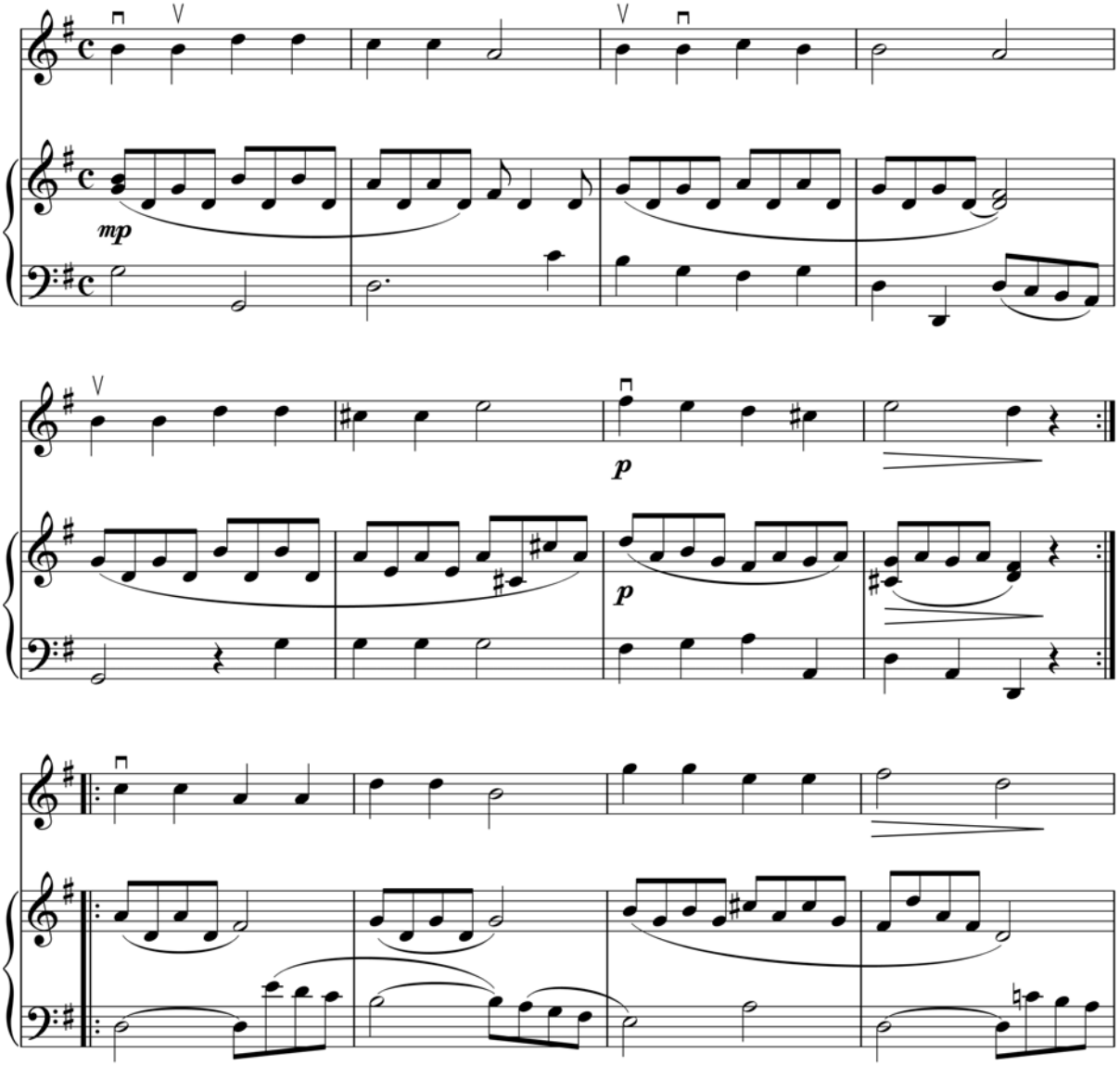


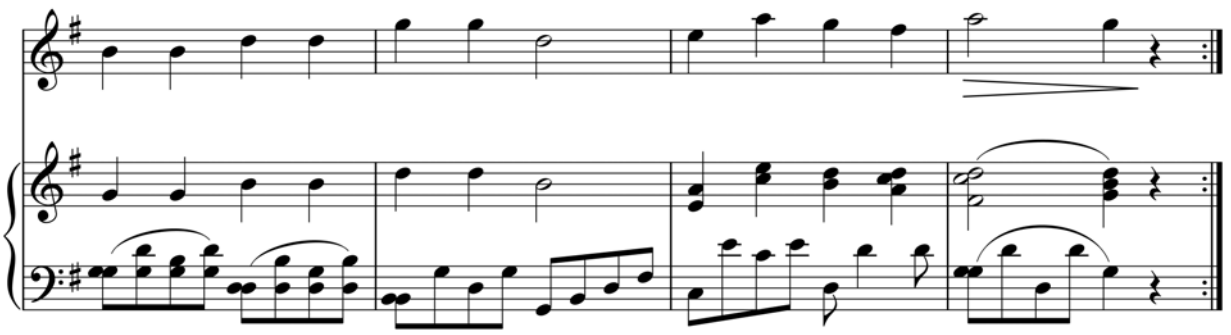



## ПЕСЕНКА
(KUYCHA)

Y.Gaydn musiqasi

**Moderato**

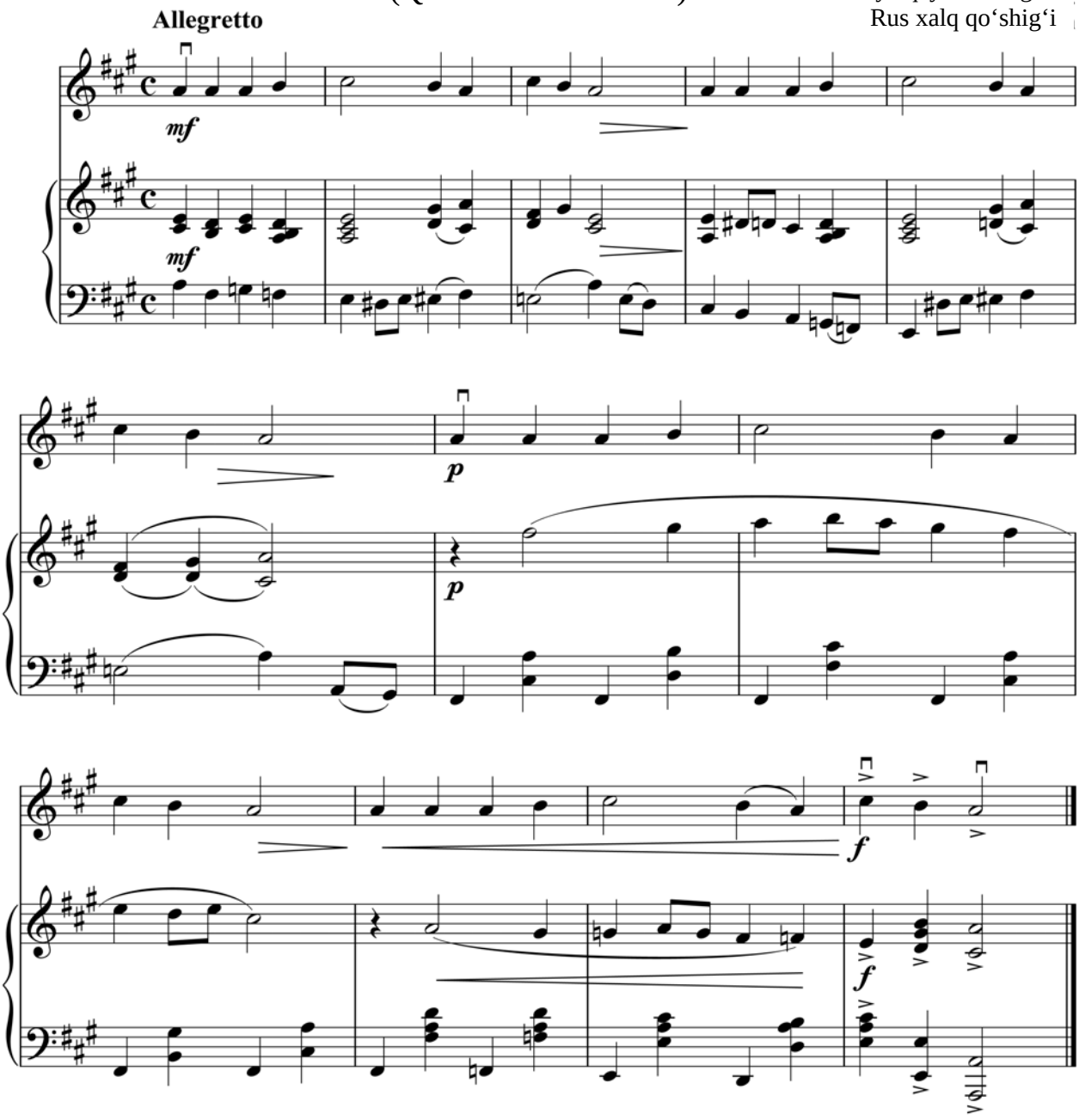




## ХОДИТ ЗАЙКА

(QUYONCHA ODIM) A.Komarovskaya qayta ushlagan

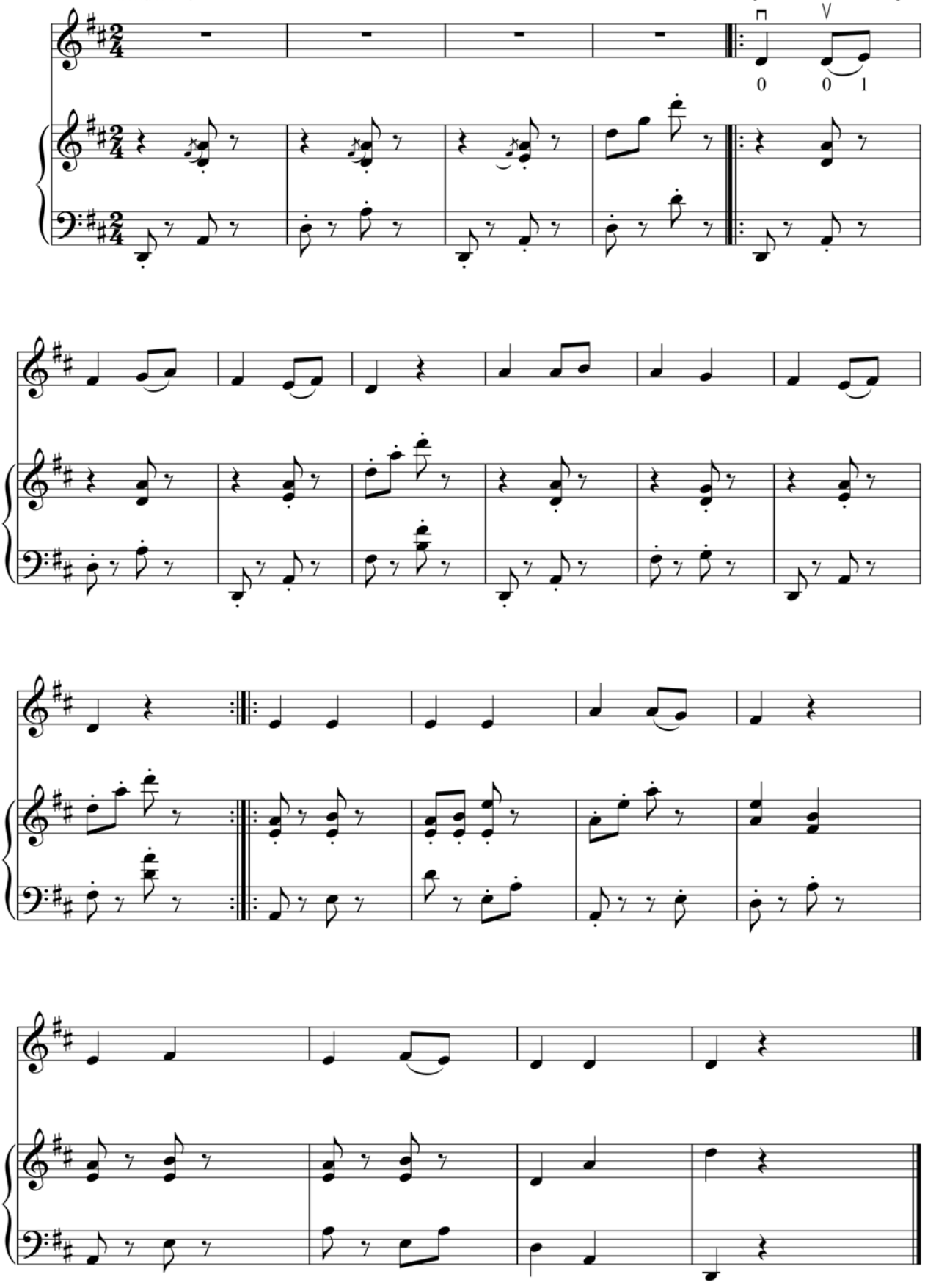
Rus xalq qo‘shig‘i



# SALOMAT

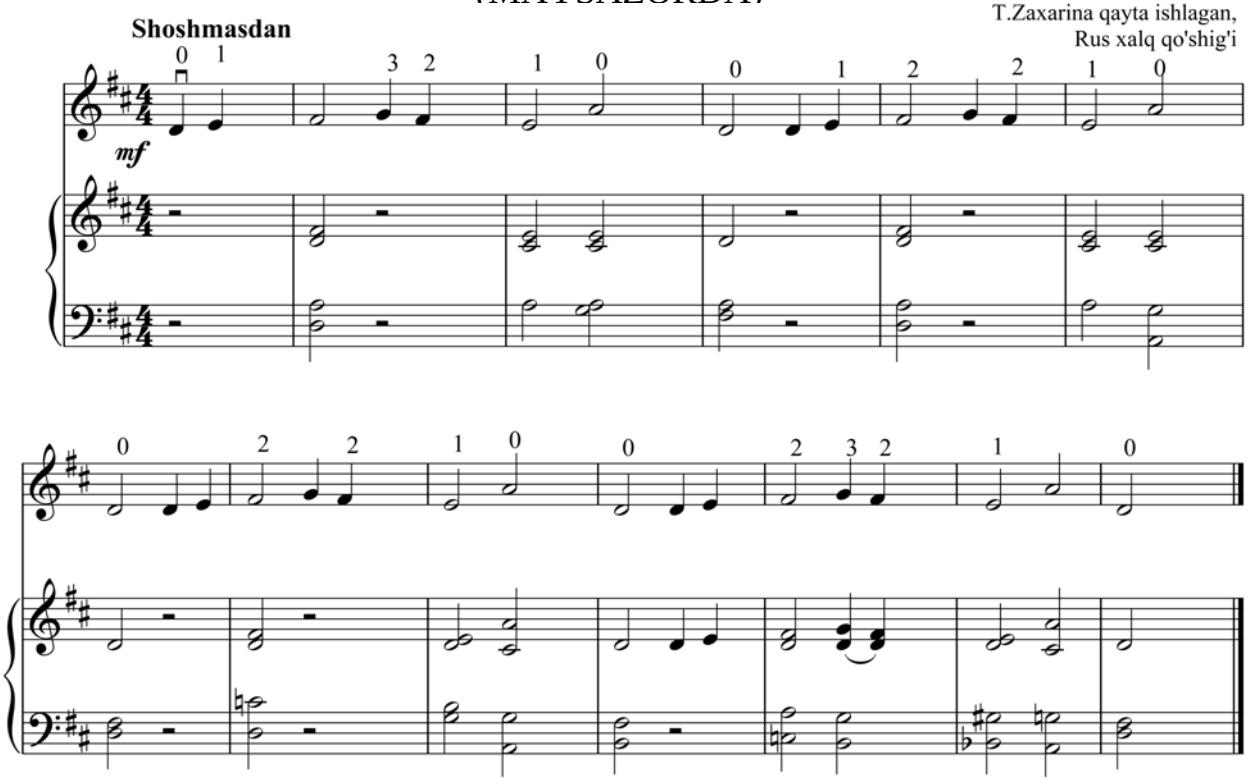
**Andante**

Ilyos Akbarov musiqasi



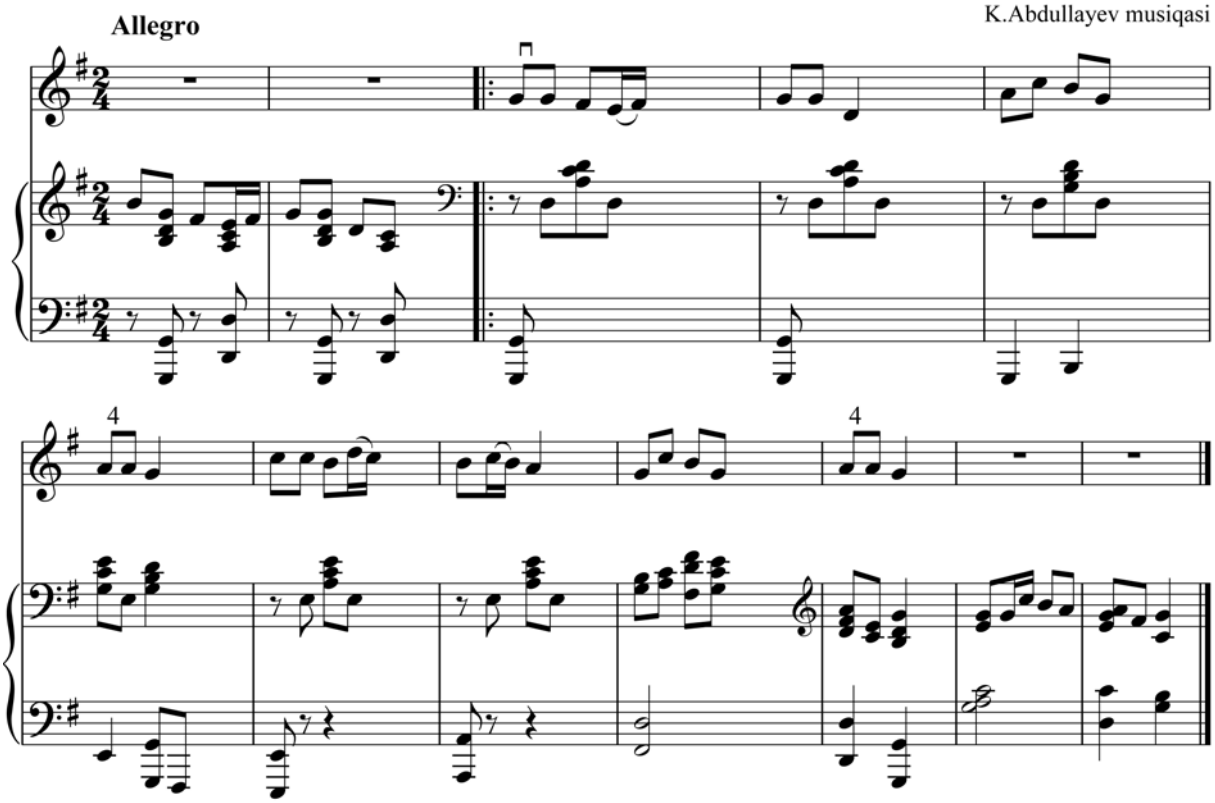
## НА ЗЕЛЁНОМ ЛУГУ
(MAYSAZORDA)

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



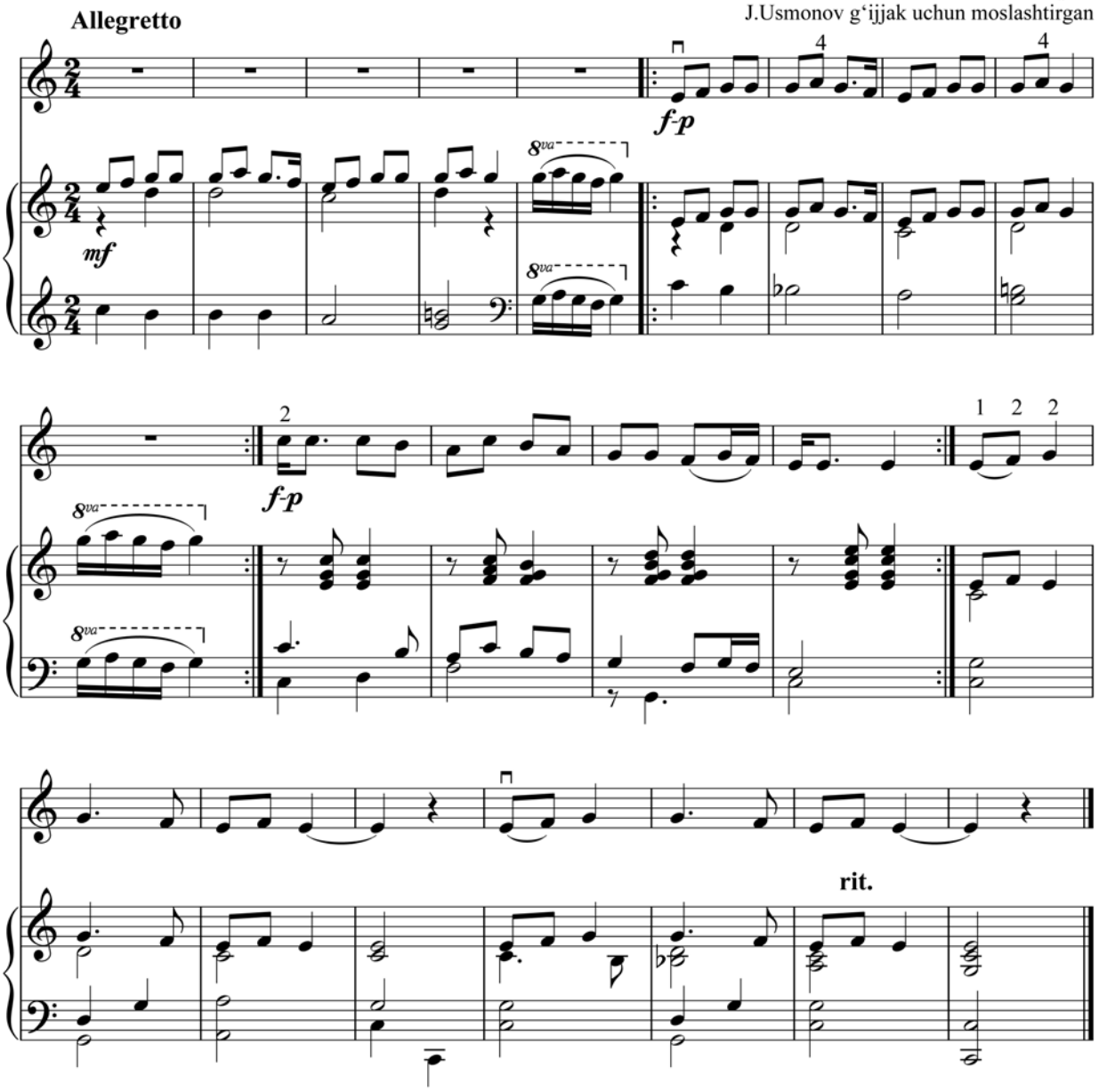

## OLMA

K.Abdullayev musiqasi



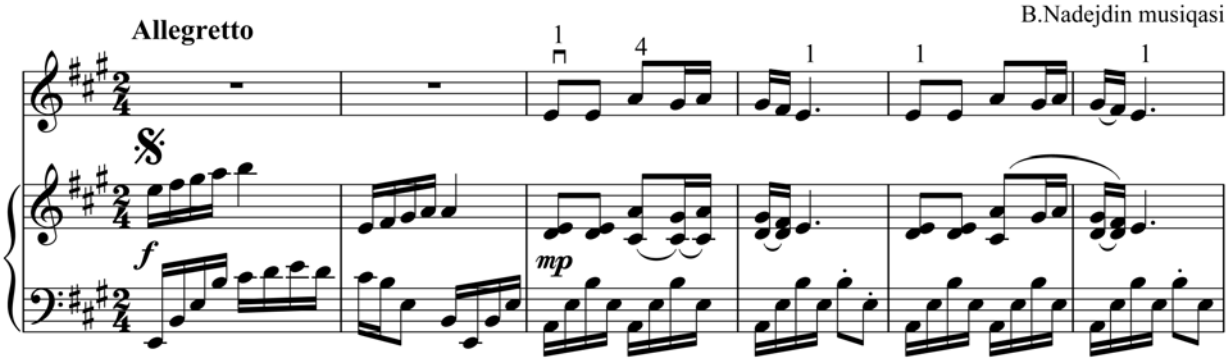
# KO‘YLAGIM

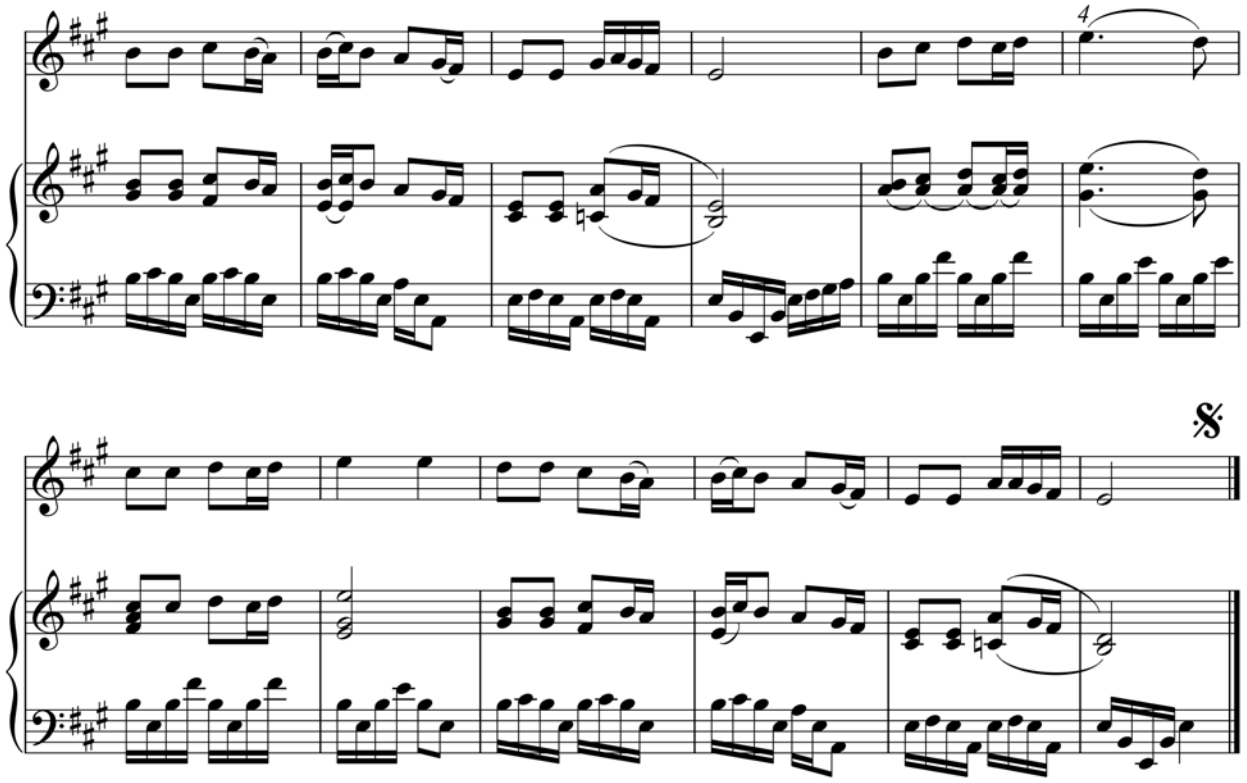
D.Zokirov musiqasi.
J.Usmonov g‘ijjak uchun moslashtirgan



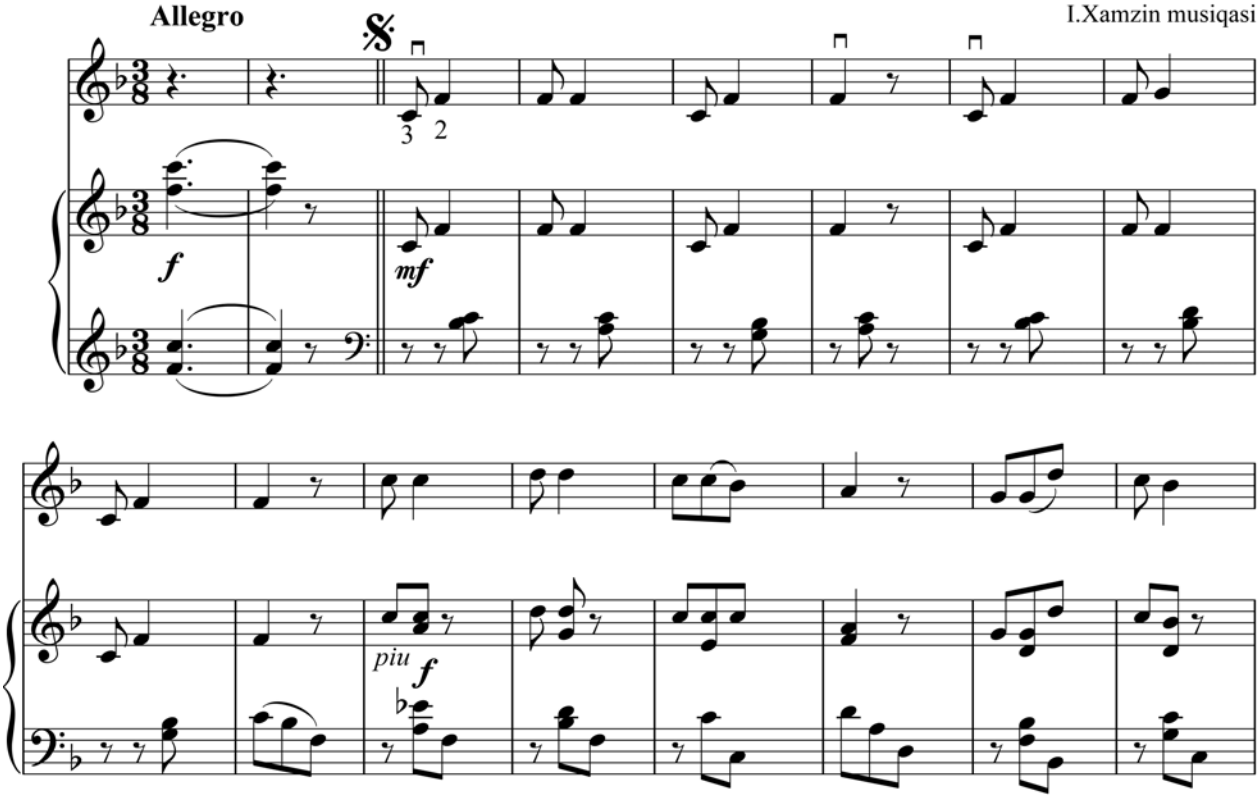

# QALDIRG‘OCH

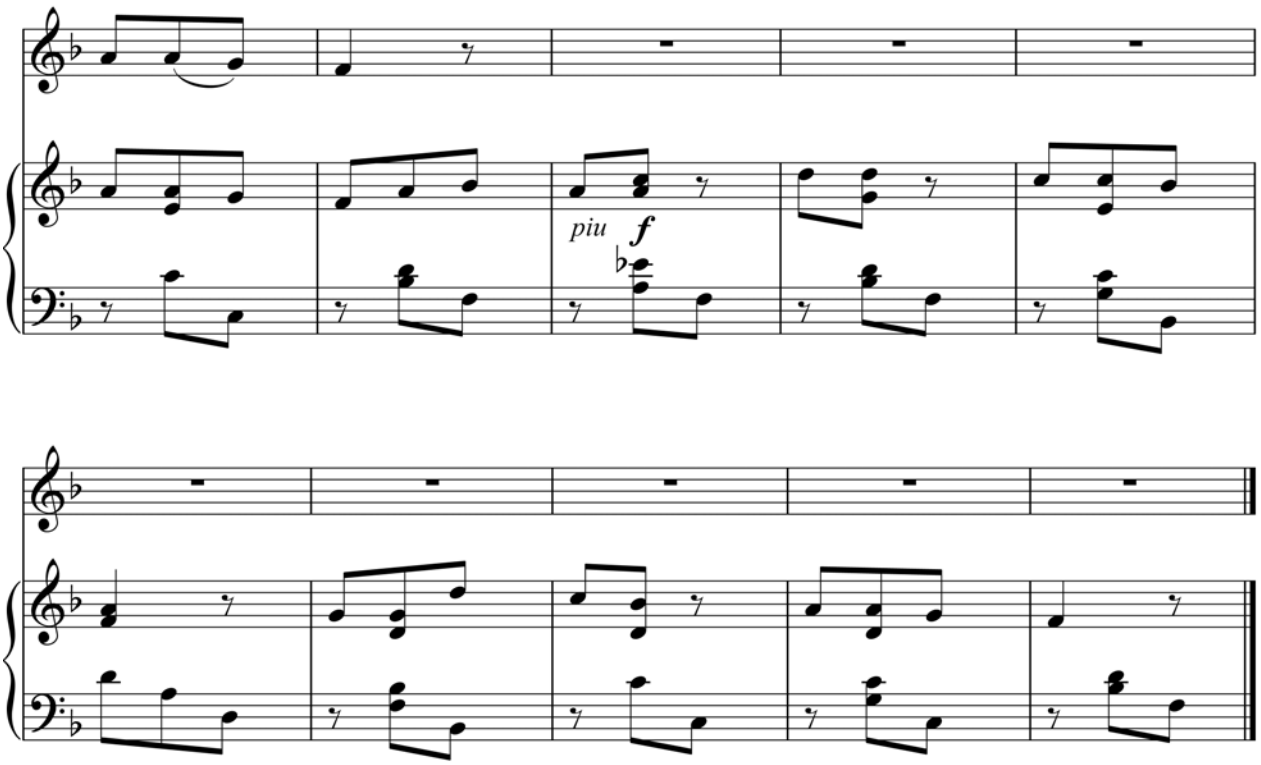
B.Nadejdin musiqasi





# LAYLAK KELDI

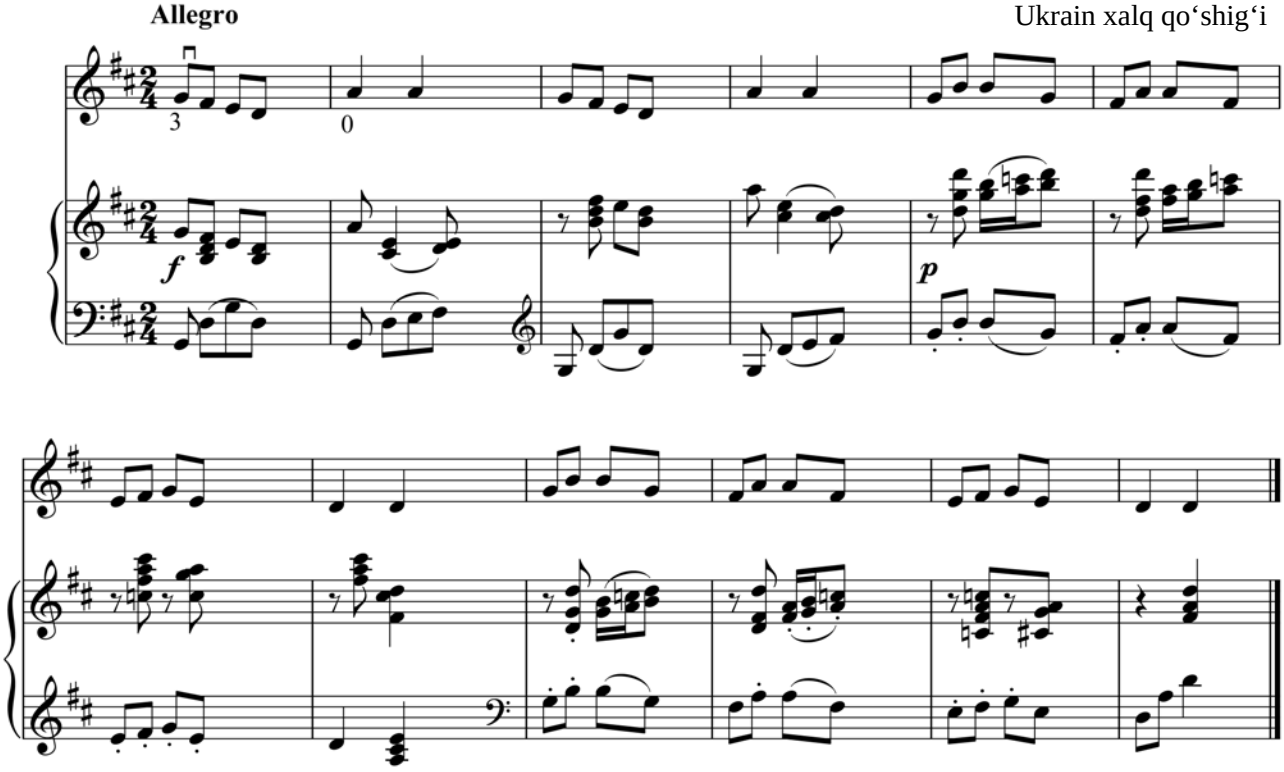





## ВЕСЁЛЫЕ ГУСИ

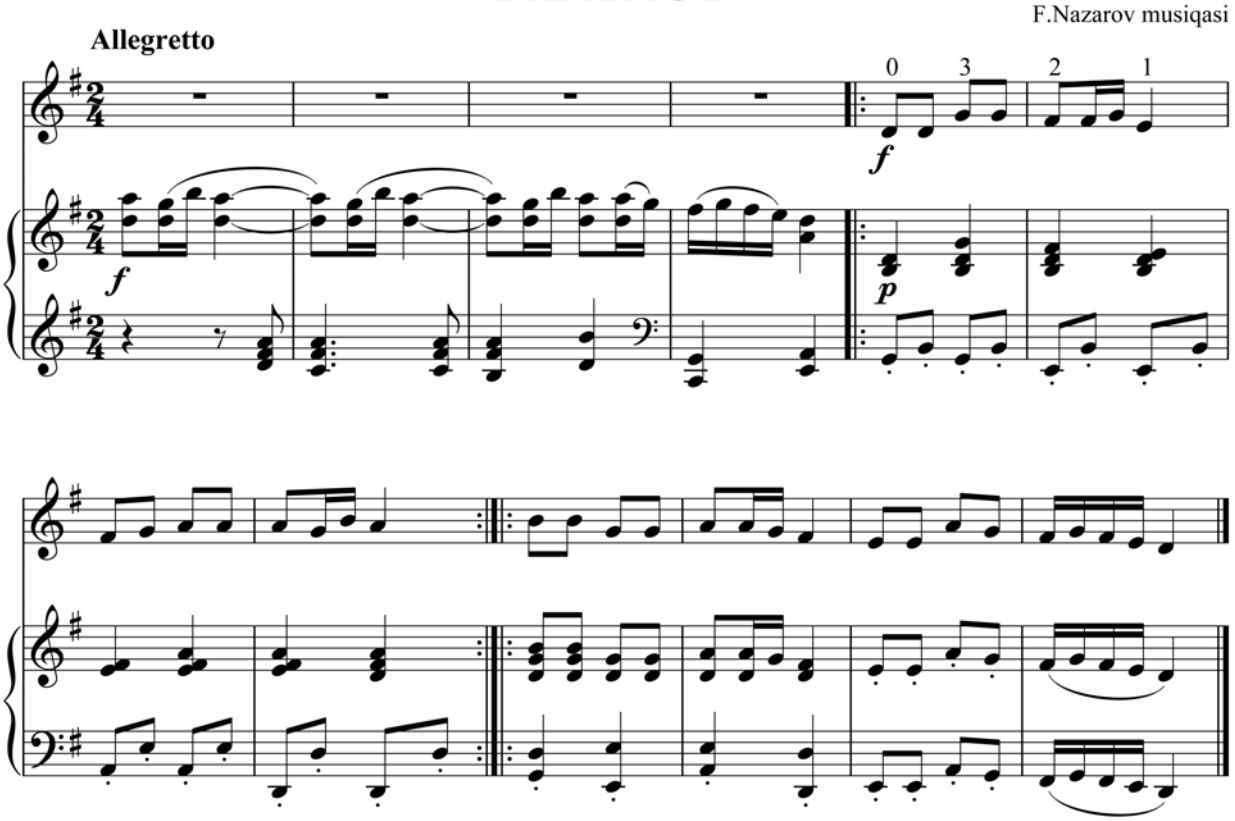
(QUVNOQ G‘OZLAR)

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



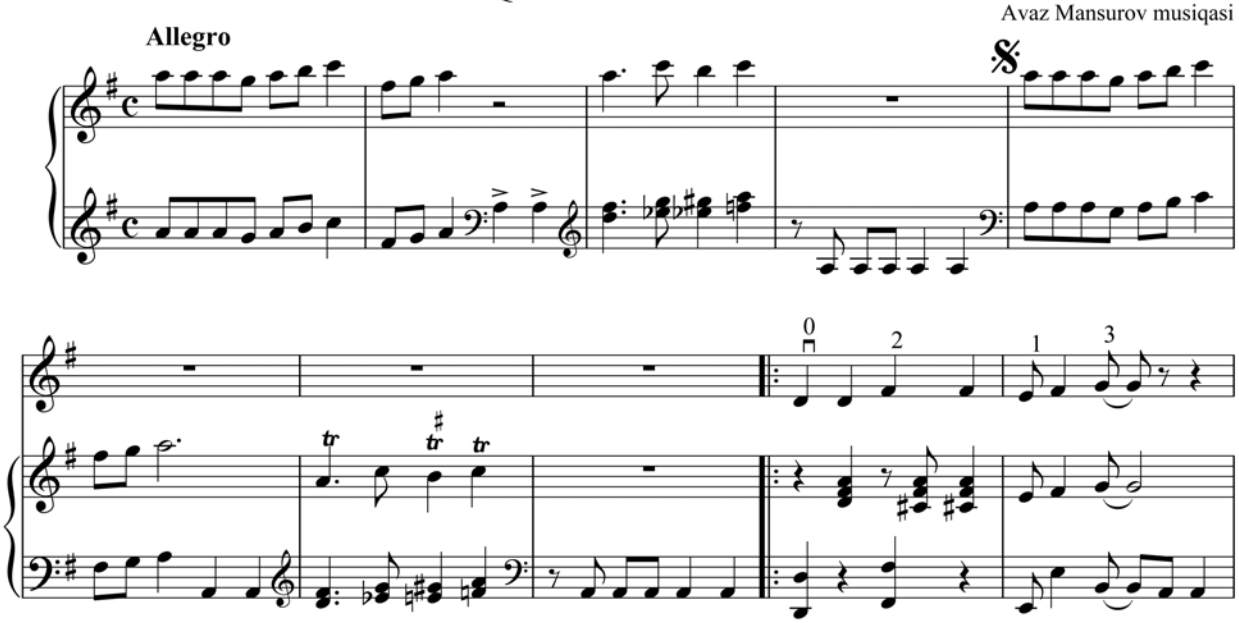
# PAXTAOY

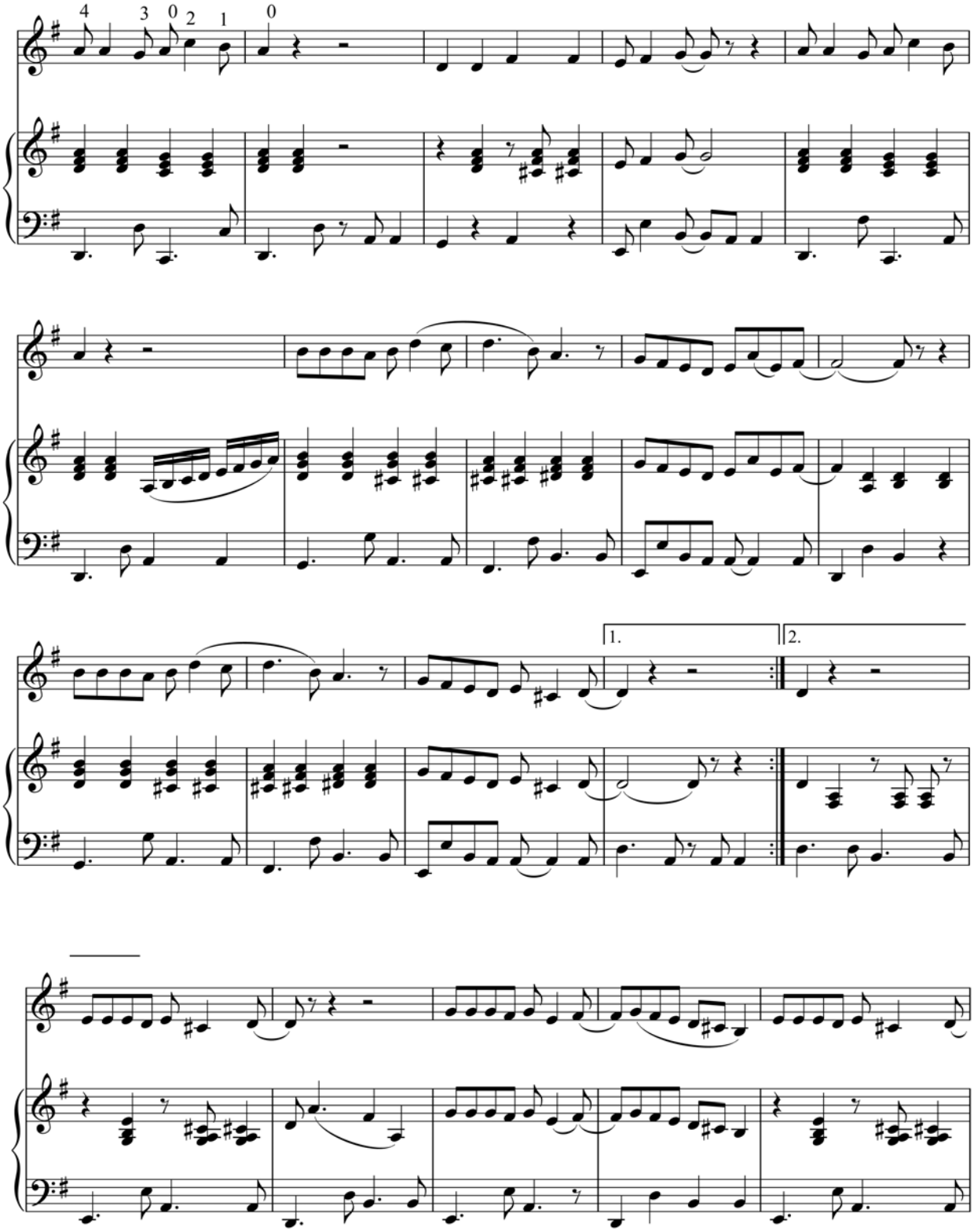
F.Nazarov musiqasi

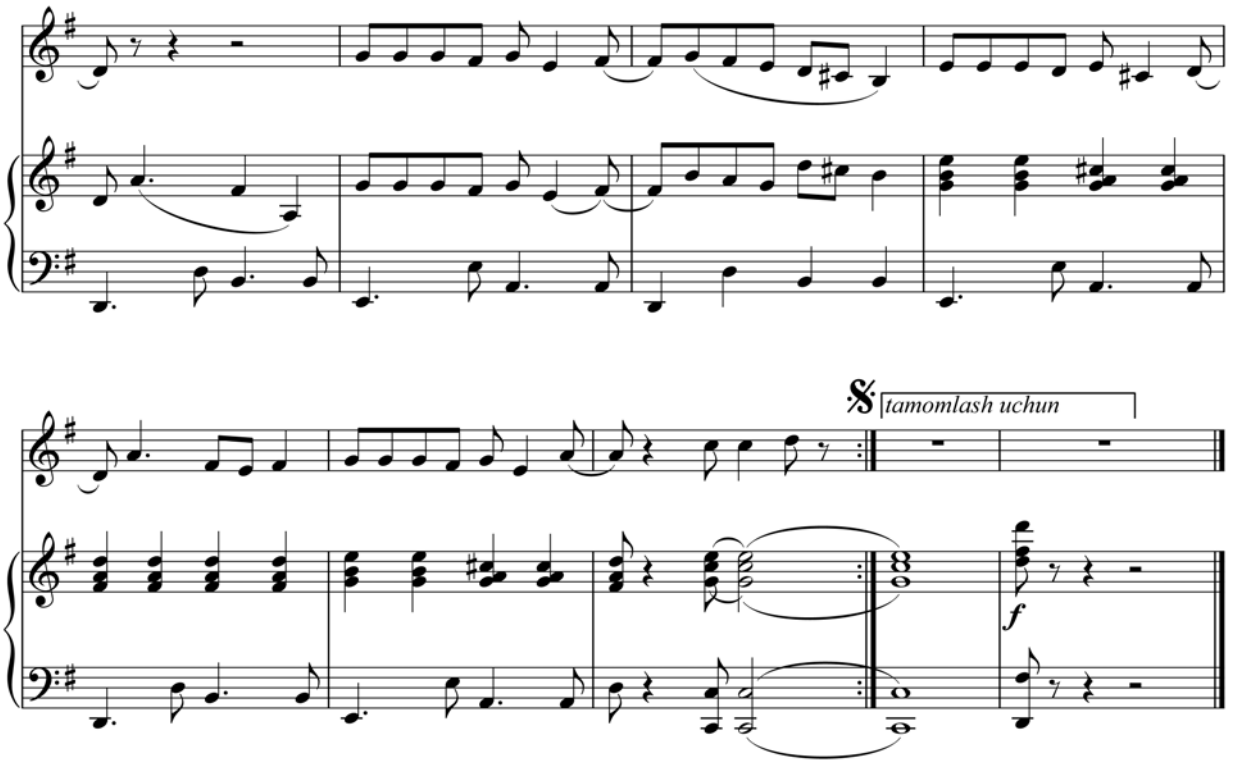



# QORBO‘RON

Avaz Mansurov musiqasi

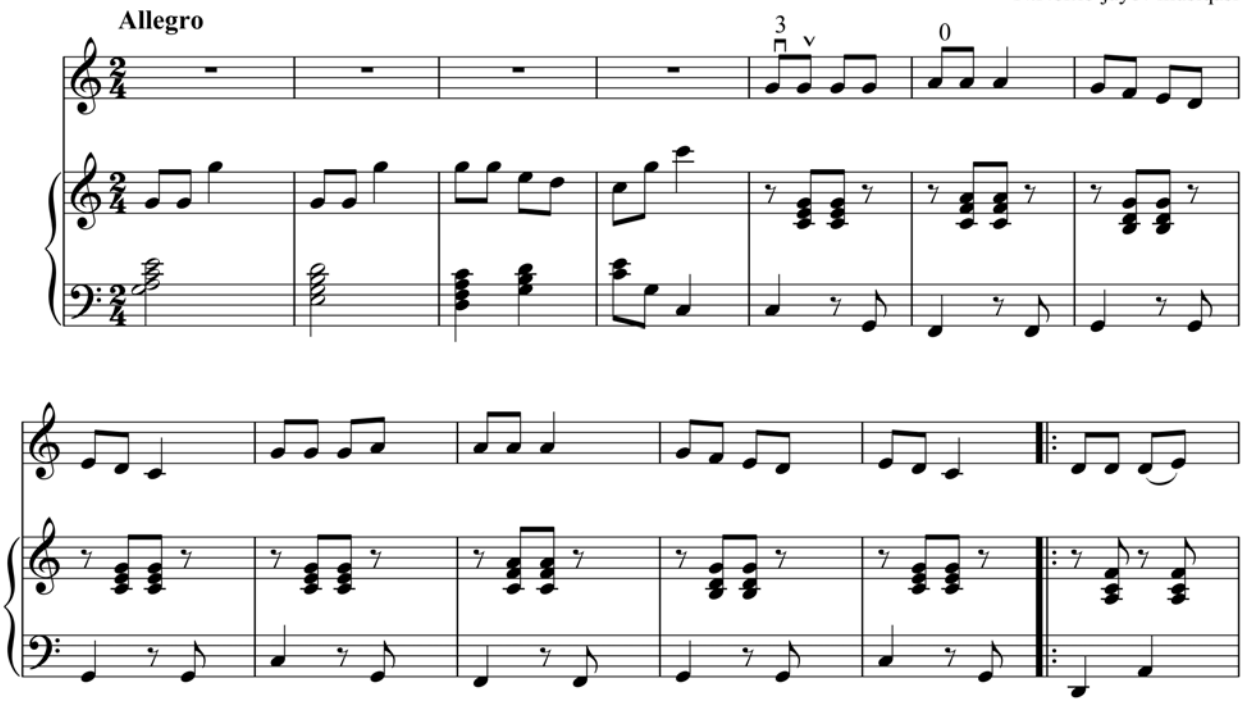


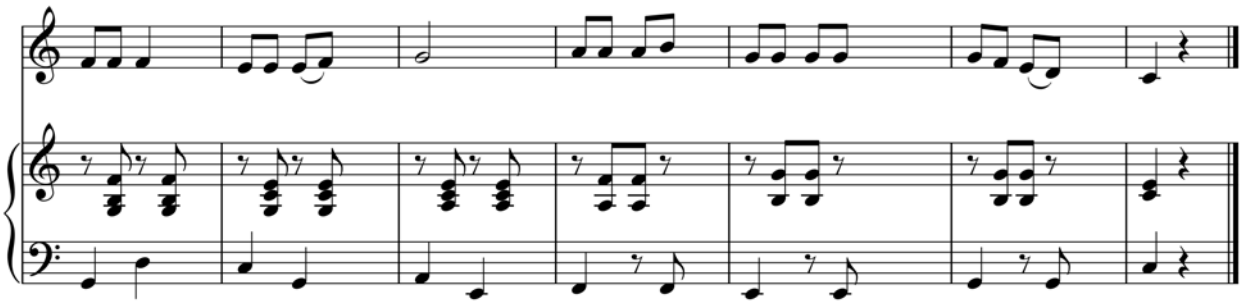

4
3
0
2
1
0
1.
2.




# NEVARALAR QO‘SHIG‘I

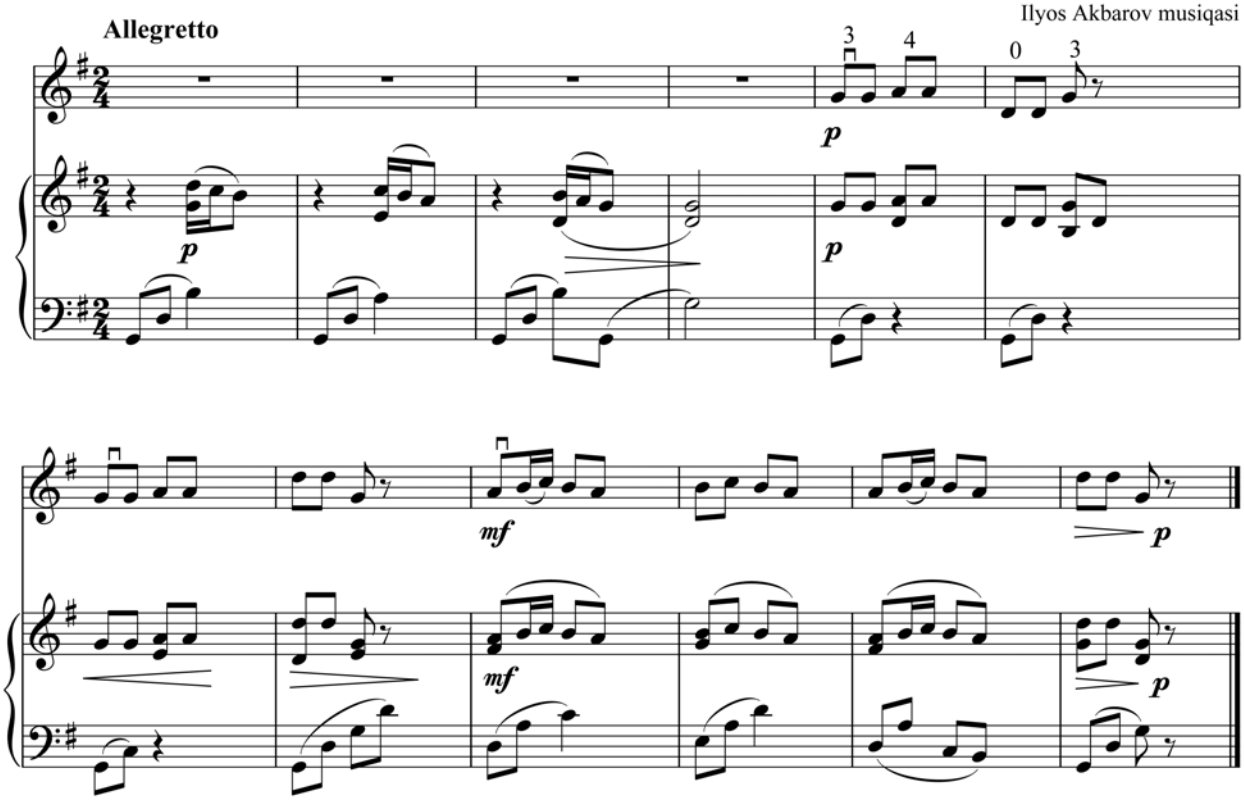
N.Norxo‘jayev musiqasi





# YOZ

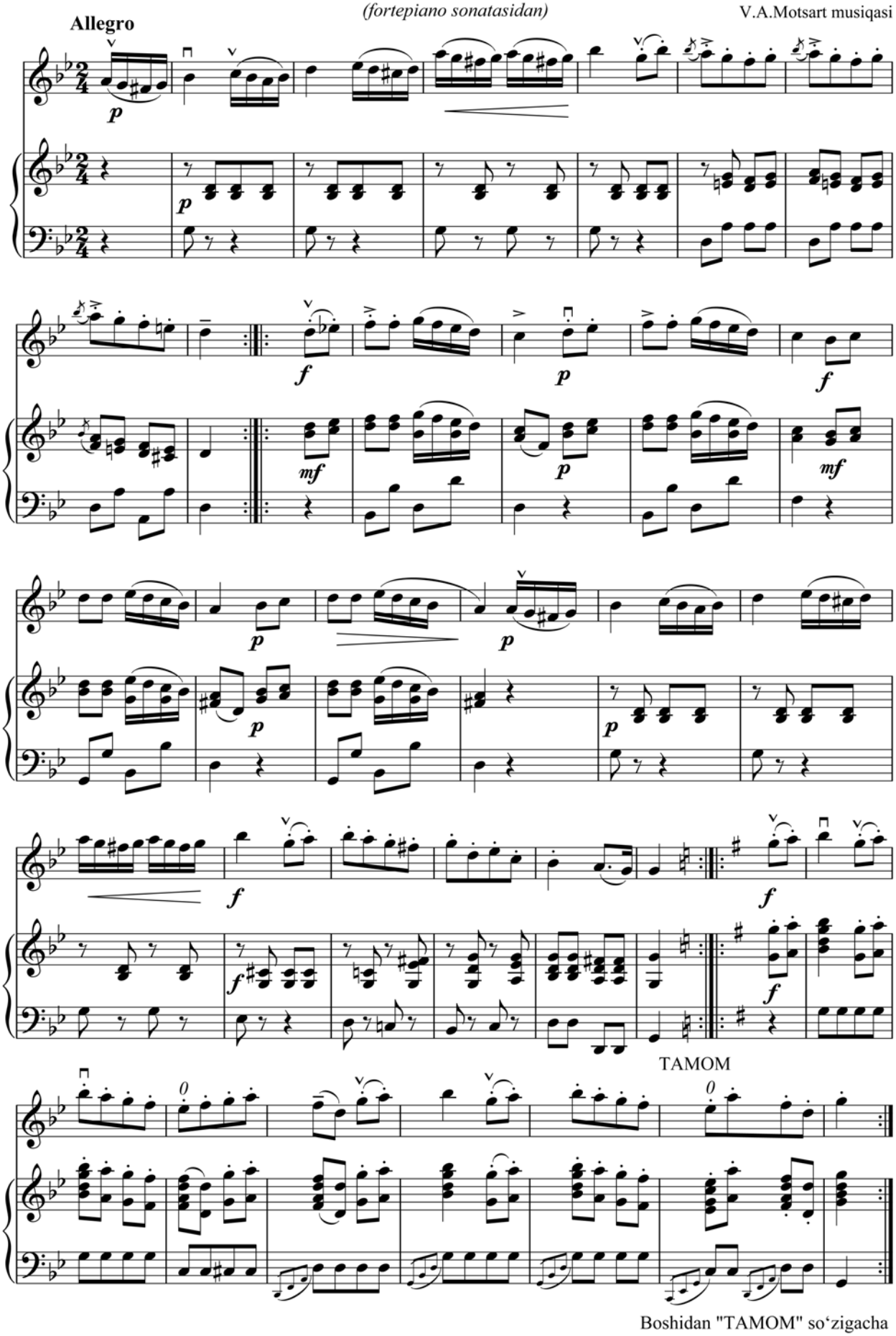
Ilyos Akbarov musiqasi



# RONDO

*(fortepiano sonatasidan)*

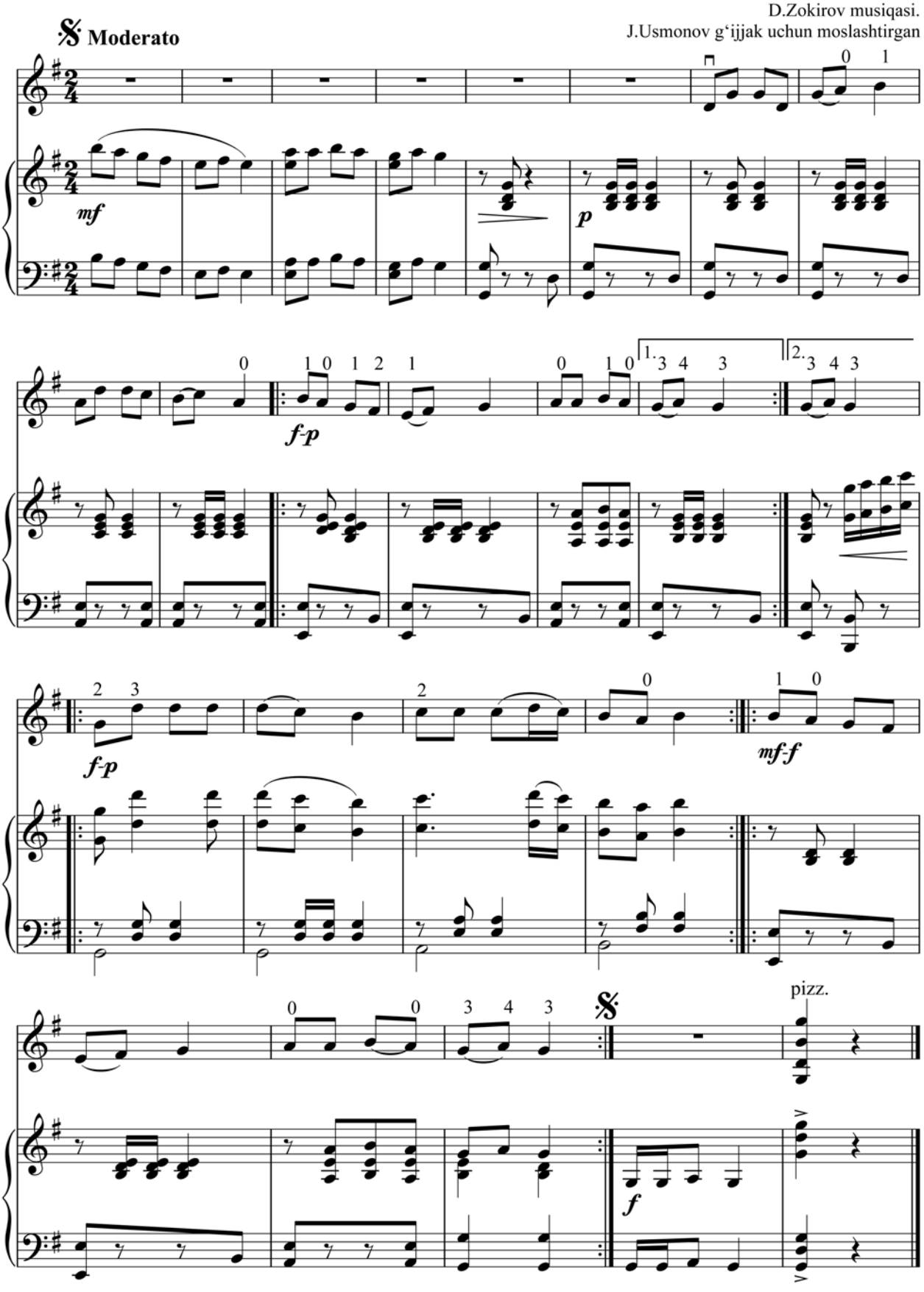
V.A.Motsart musiqasi




Boshidan "TAMOM" so‘zigacha

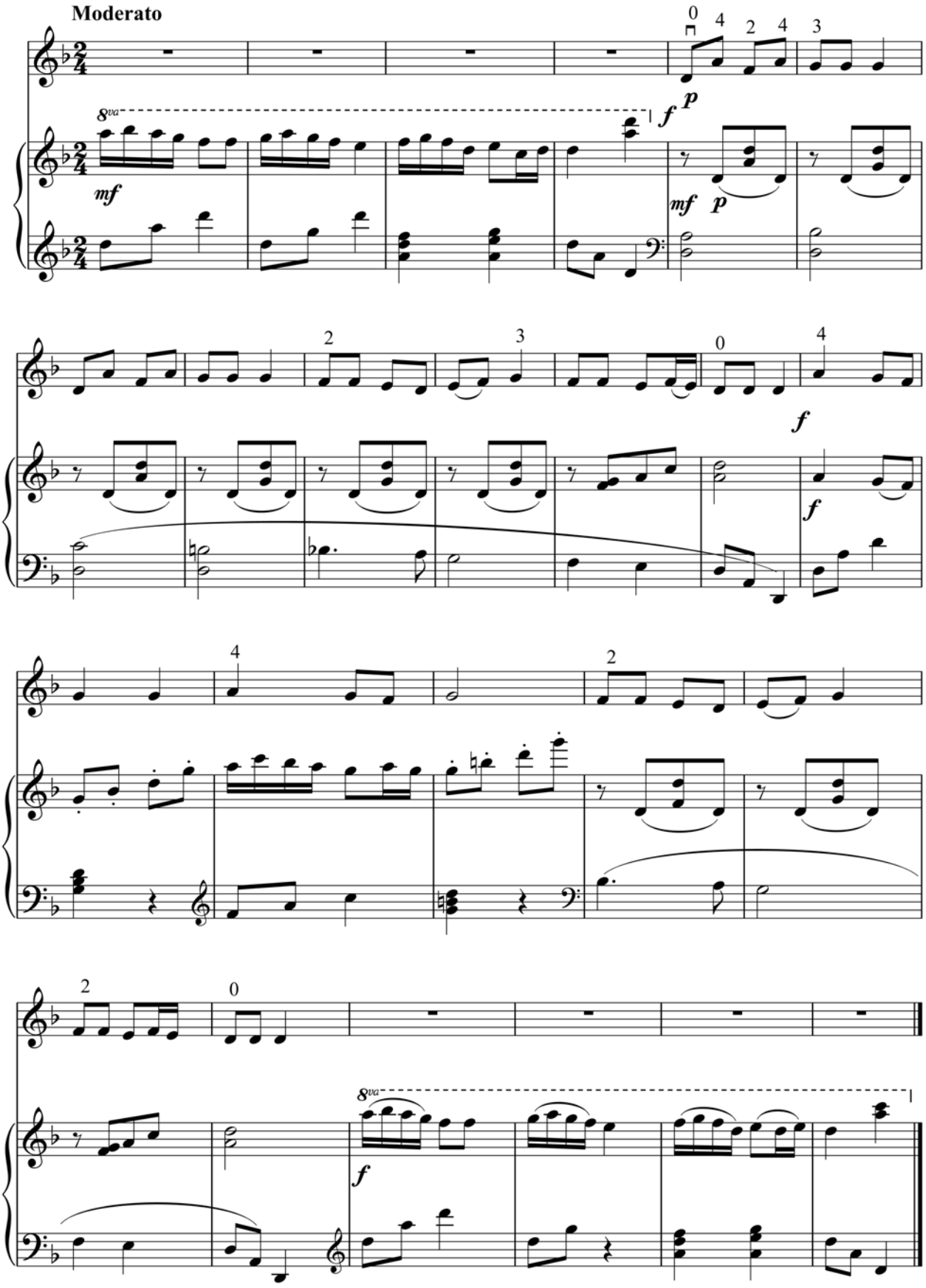
# YOSHLIK QO‘SHIG‘I

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



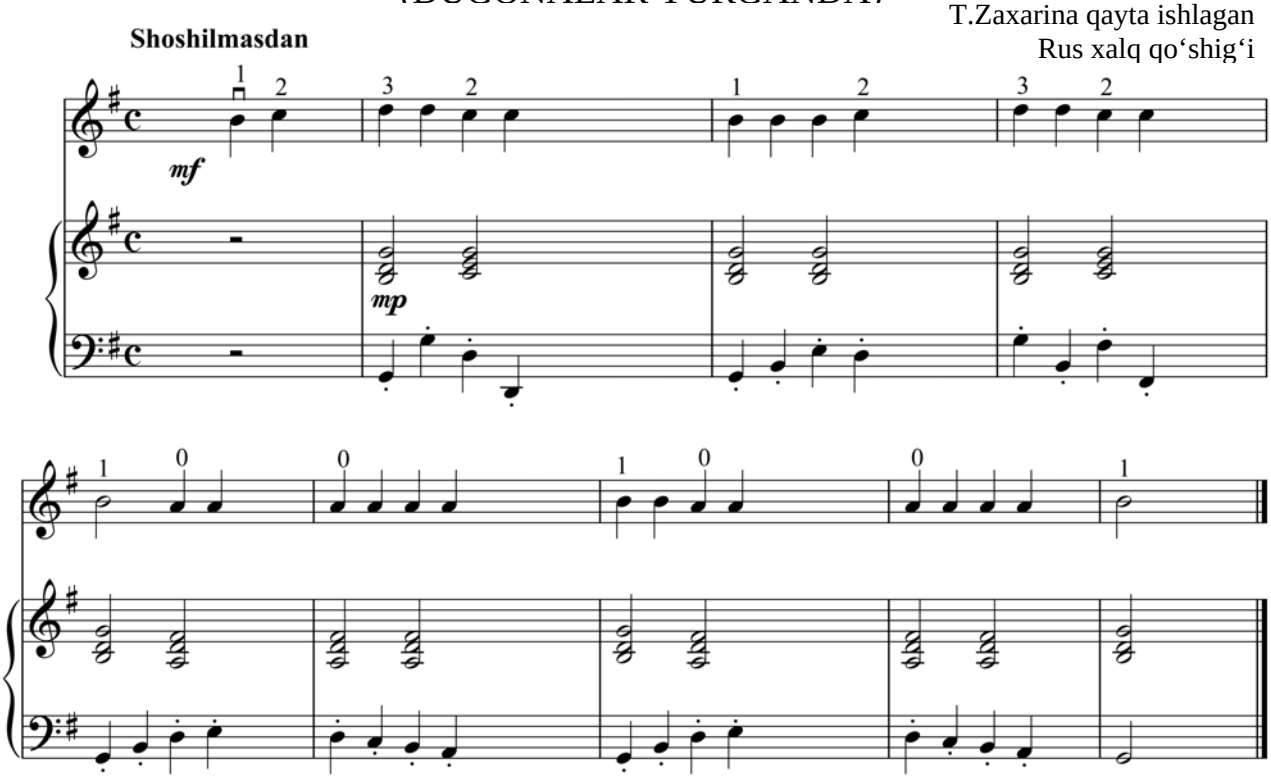
# QO‘G‘IRCHOG‘IM

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



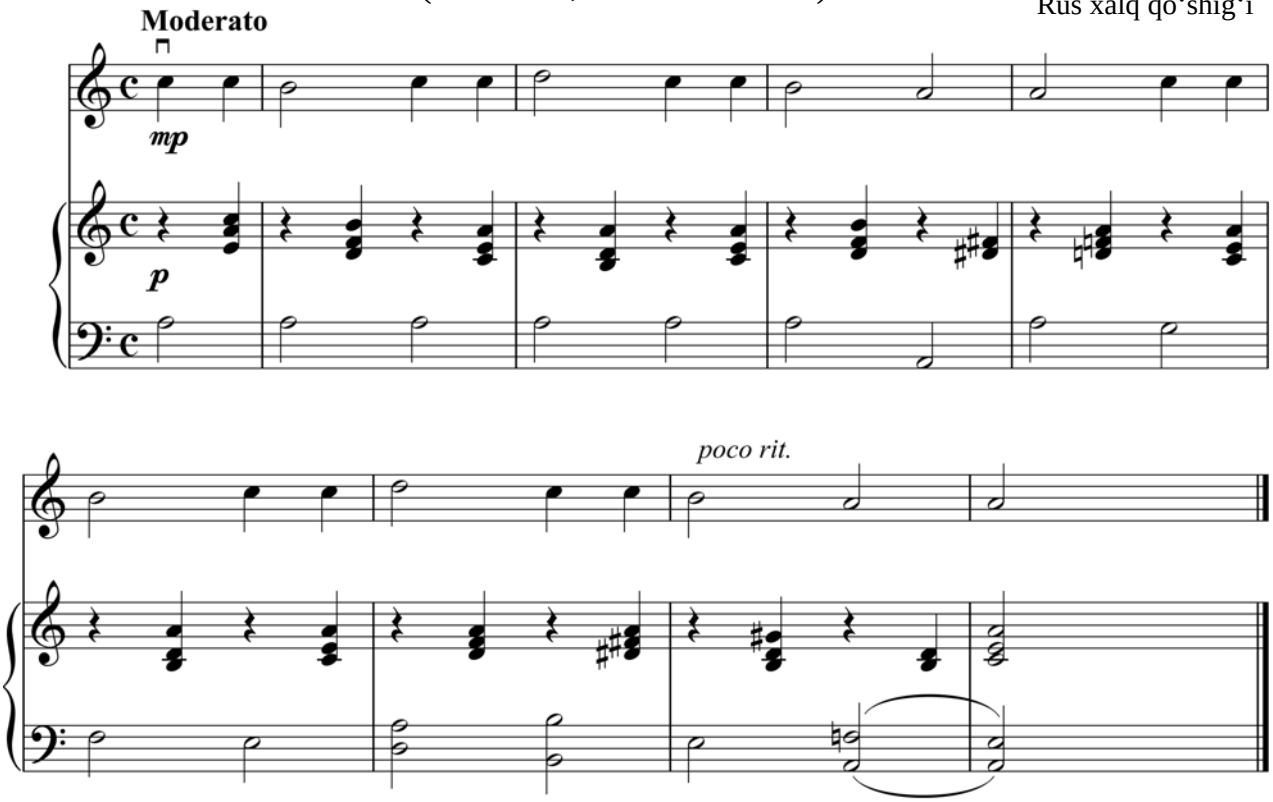
## КАК ПОШЛИ НАШИ ПОДРУЖКИ
(DUGONALAR YURGANDA)

T.Zaxarina qayta ishlagan
Rus xalq qo‘shig‘i




## НЕ ЛЕТАЙ, СОЛОВЕЙ
(UCHMA, BULBULCHA)

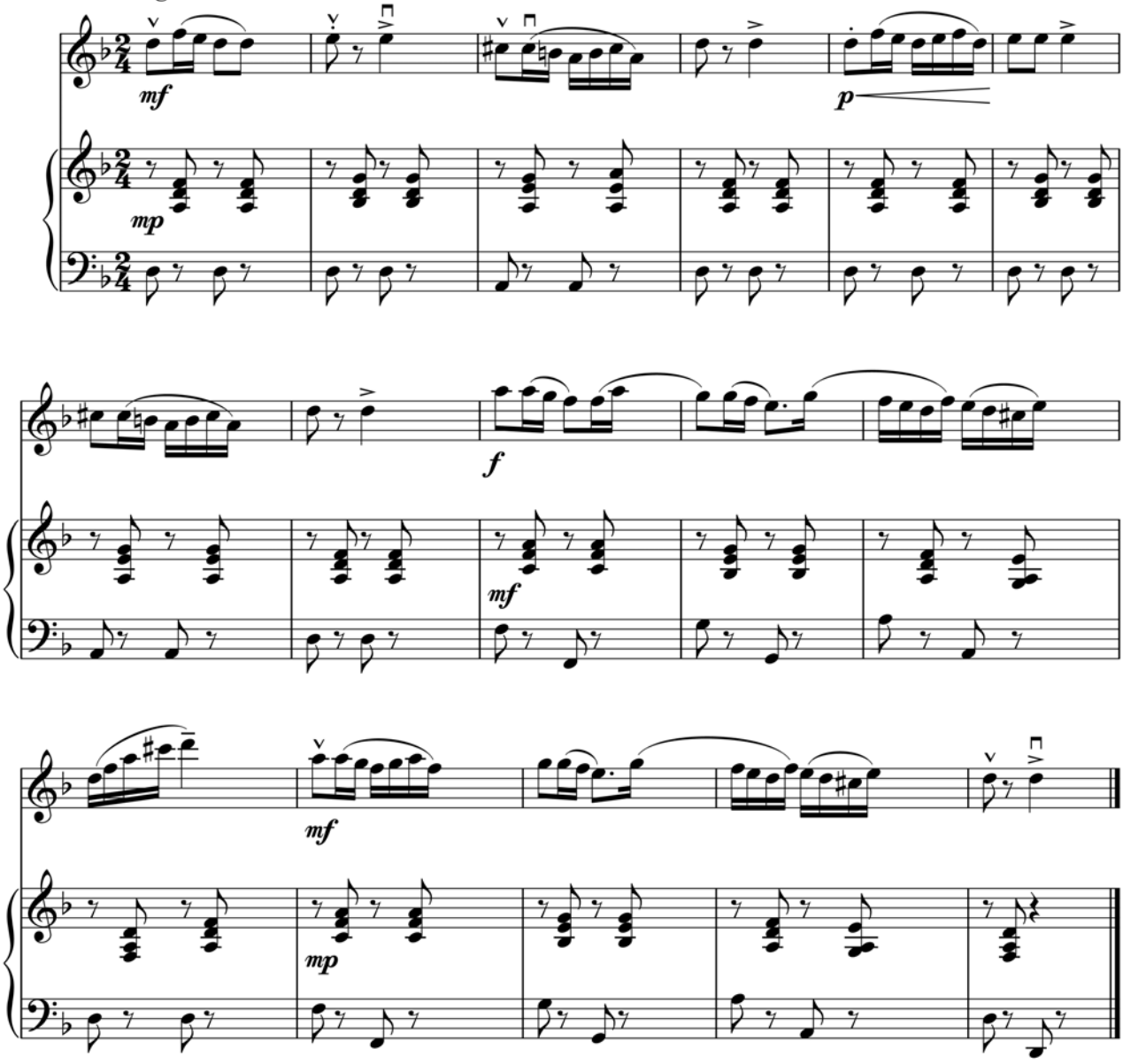
G.Kirkor qayta ishlagan
Rus xalq qo‘shig‘i



# POLKA

**Allegretto**

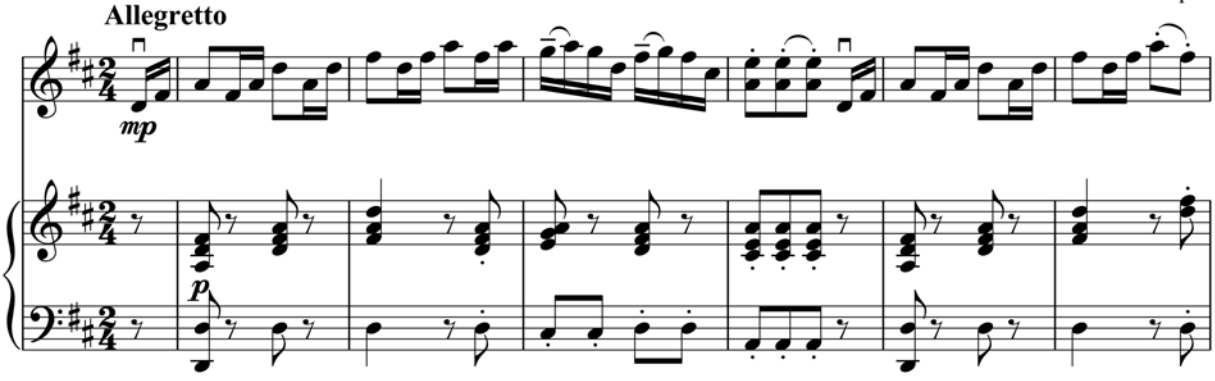
M.Glinka musiqasi

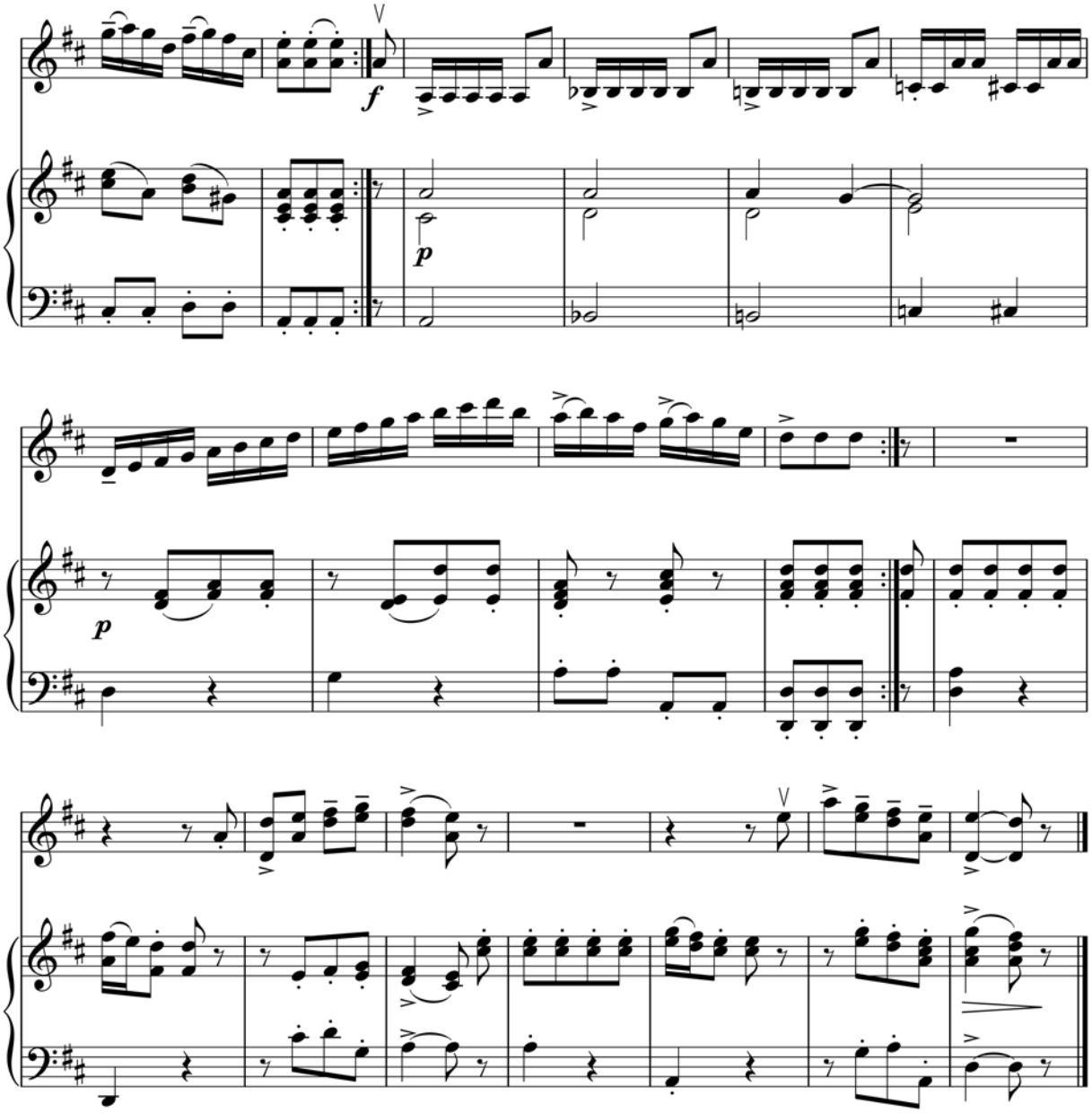



# KONTRADANS

L.Betxoven musiqasi

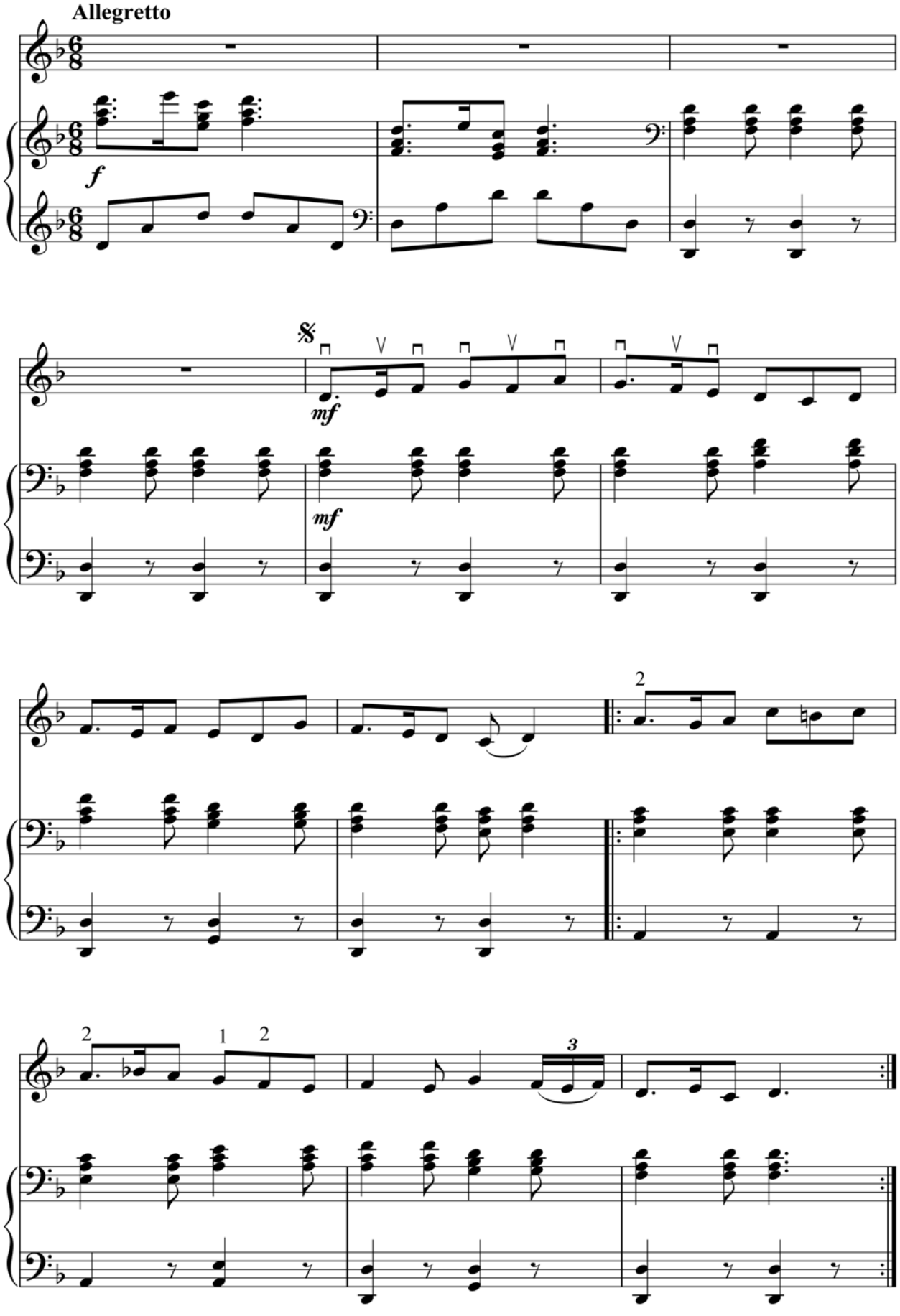
**Allegretto**

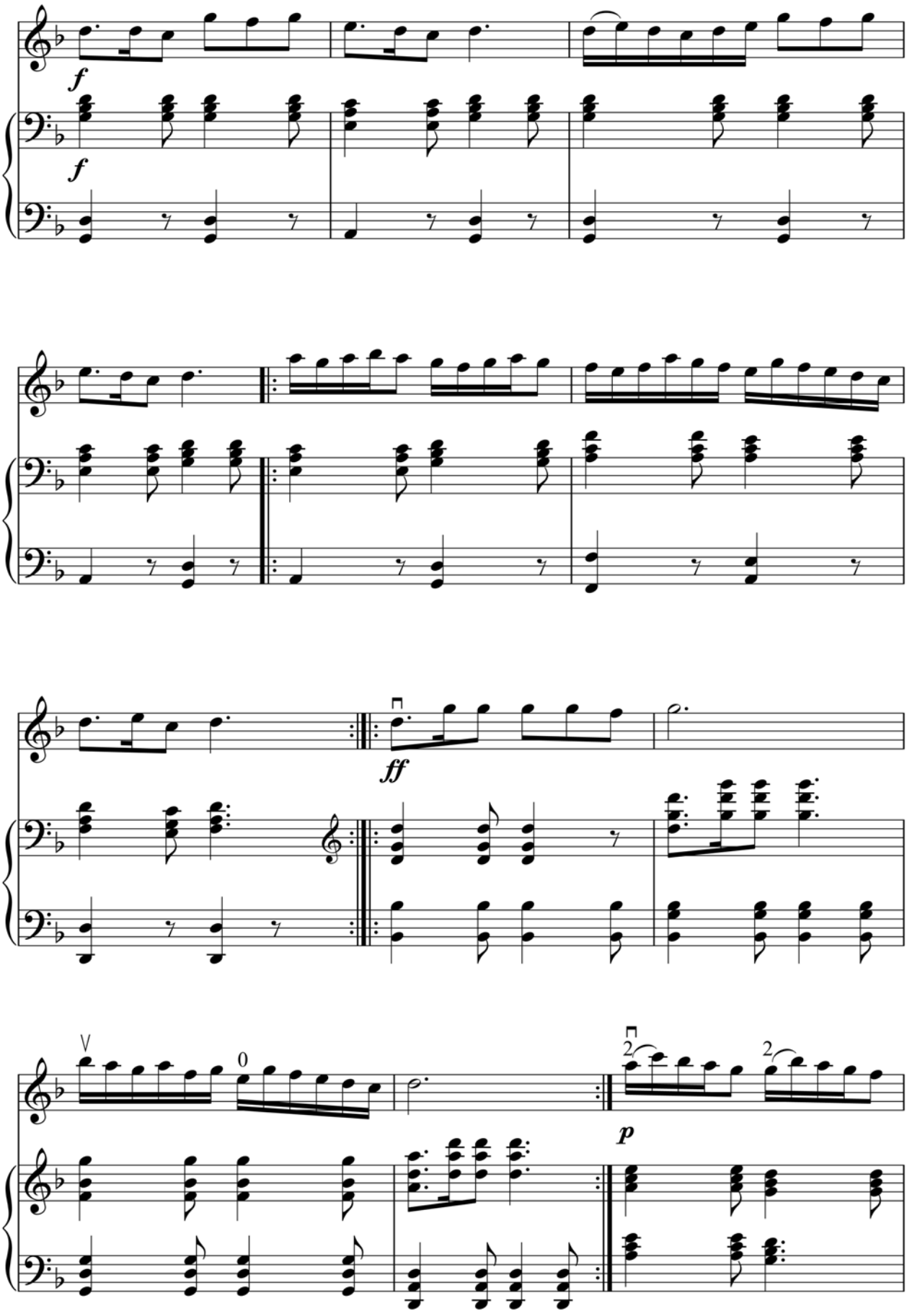


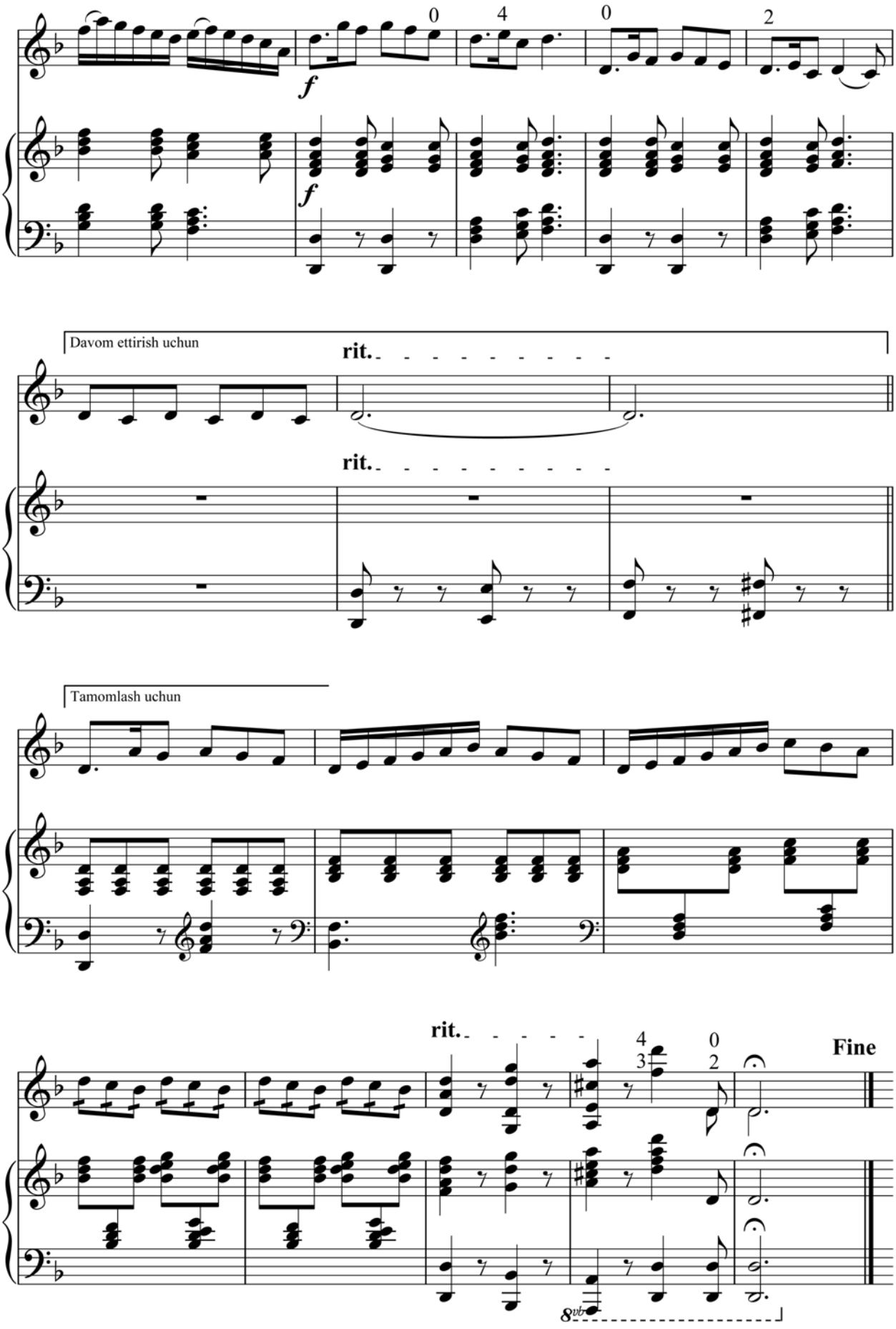


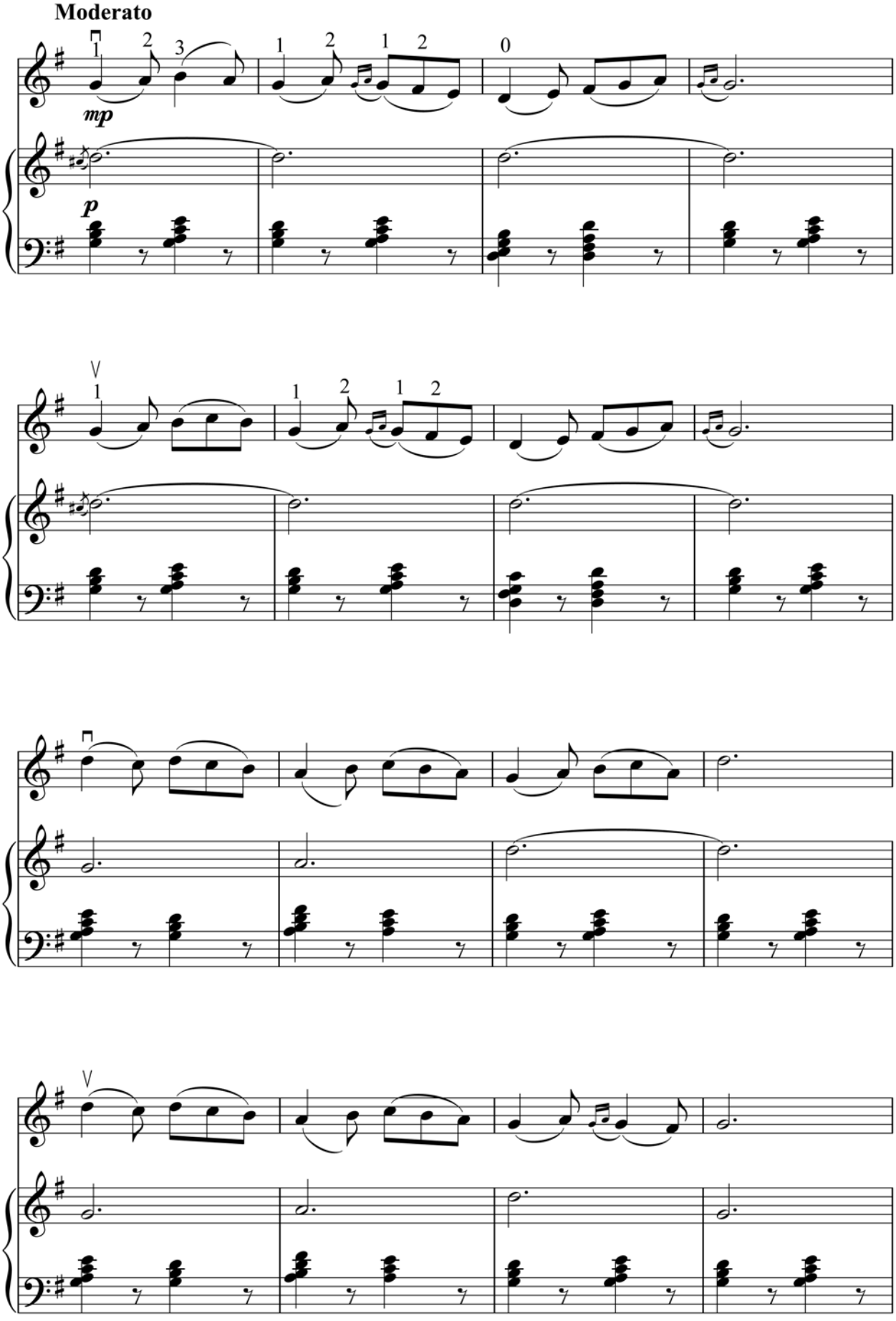
# RAQS

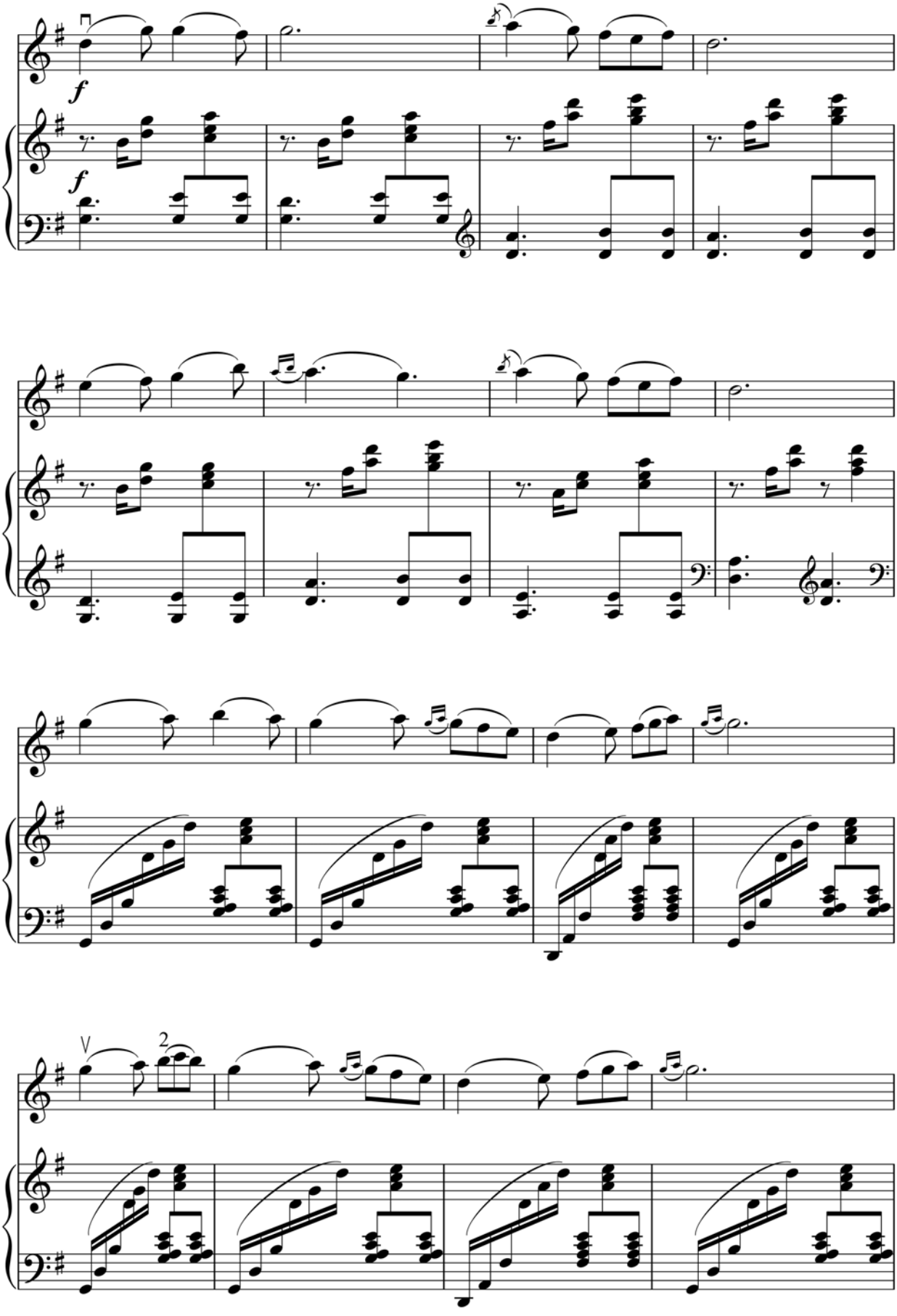
Ya.Sabzanov musiqasi

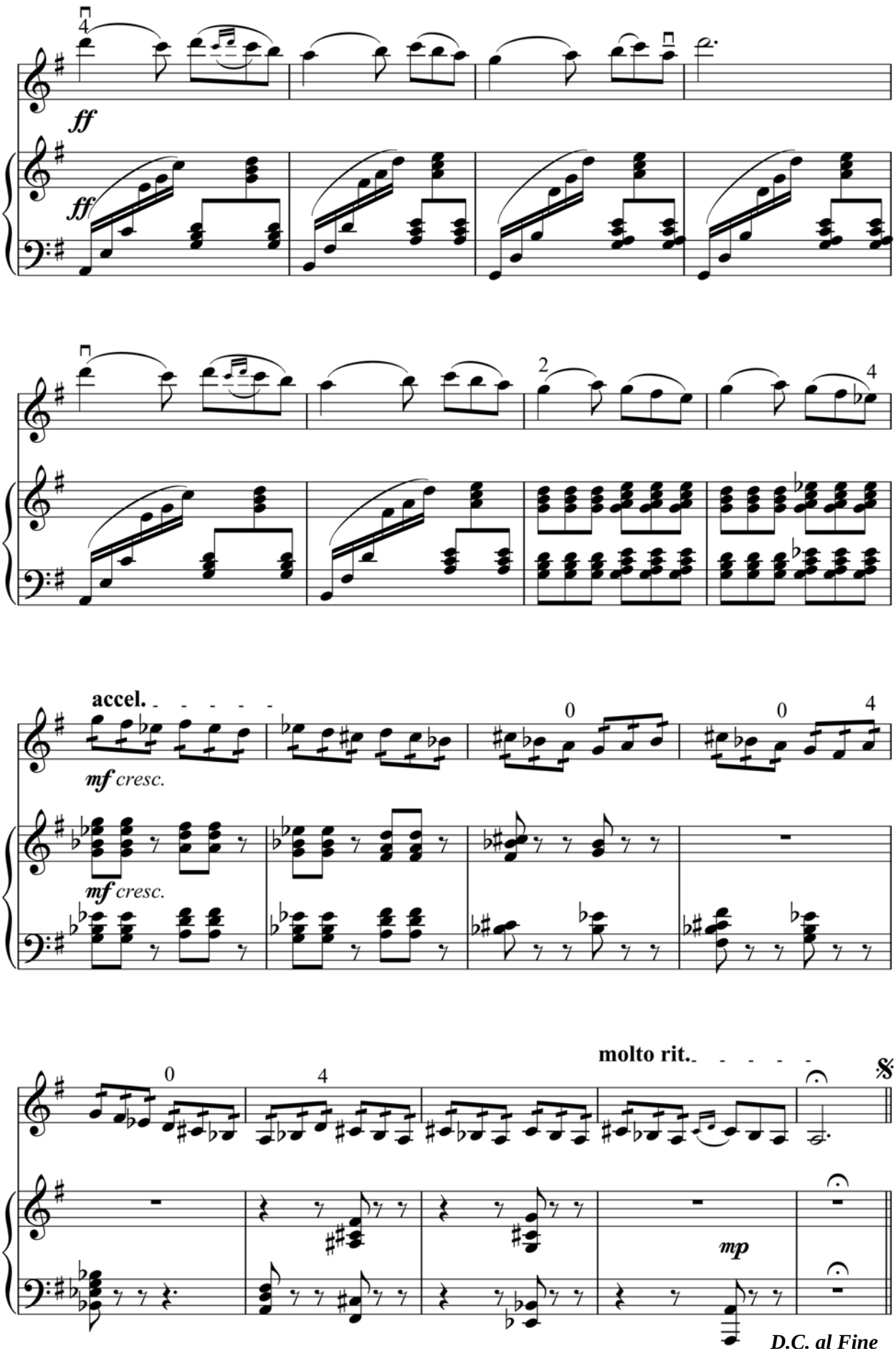



f
f
ff
p


f
f
Davom ettirish uchun
rit.
rit.
Tamomlash uchun
rit.
Fine
8vb


Moderato
mp
p

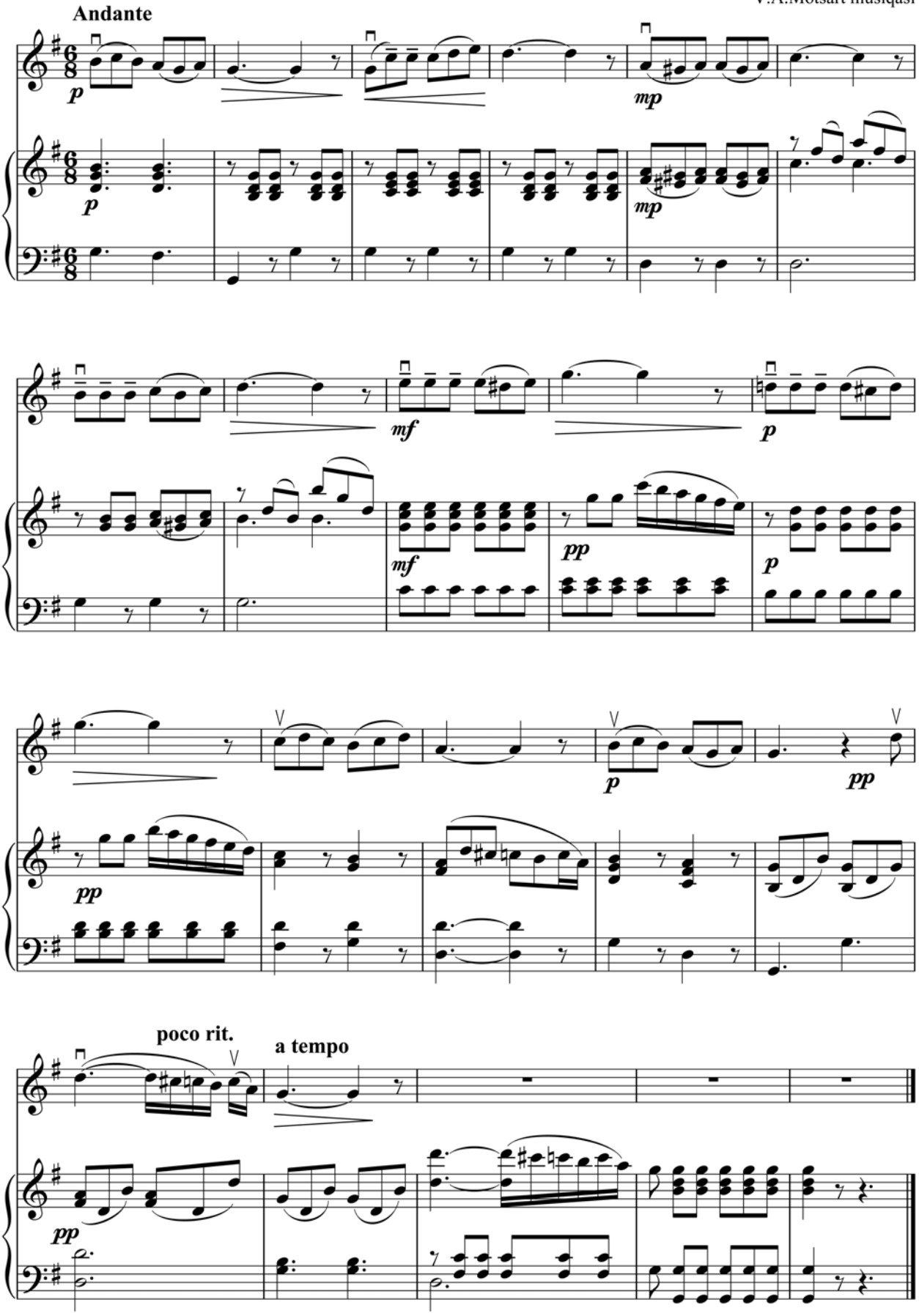

f
f
V
2


ff
ff
accel.
mf cresc.
mf cresc.
molto rit.
mp
D.C. al Fine

# КОЛЫБЕЛЬНАЯ

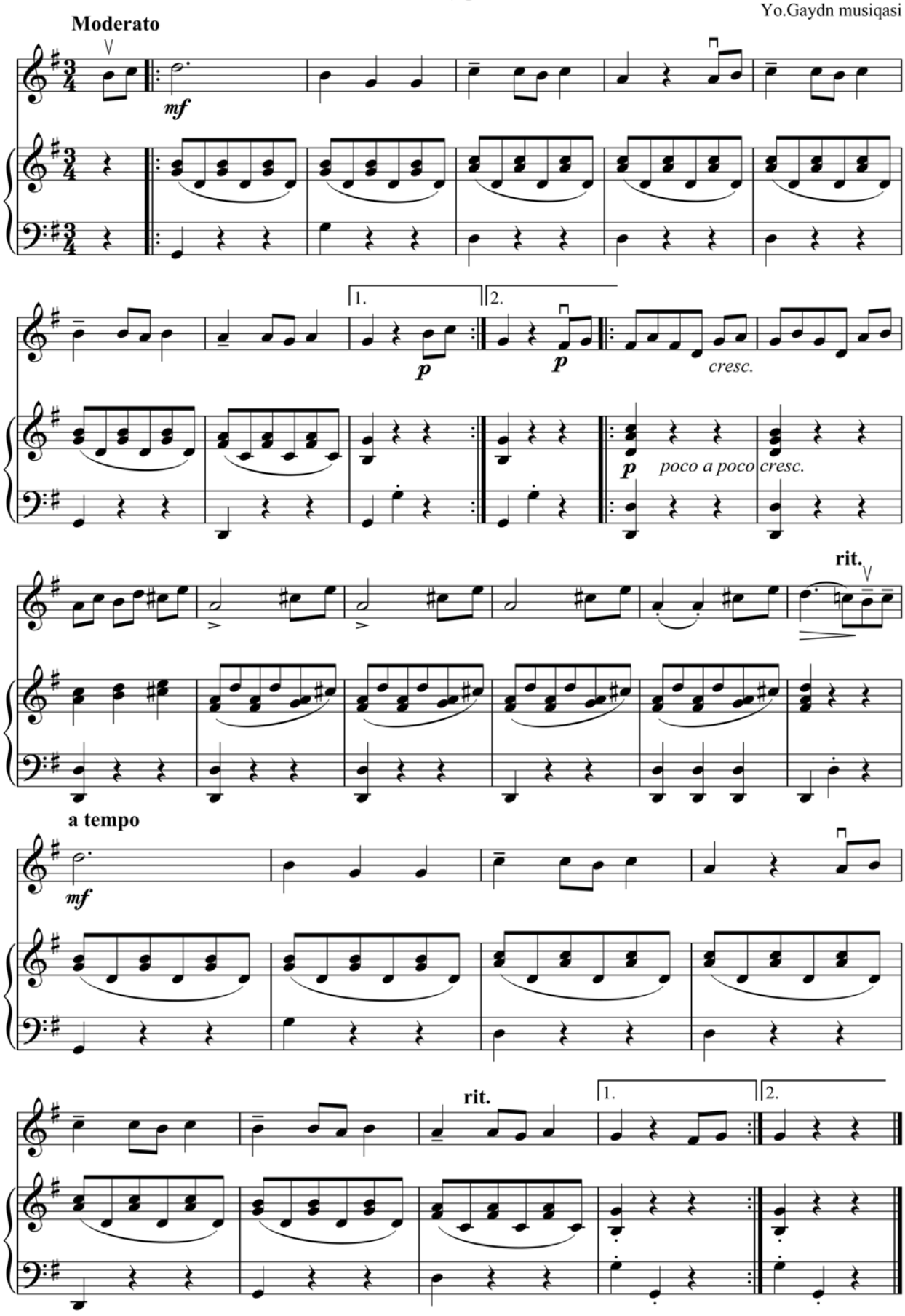
(ALLA)

V.A.Motsart musiqasi



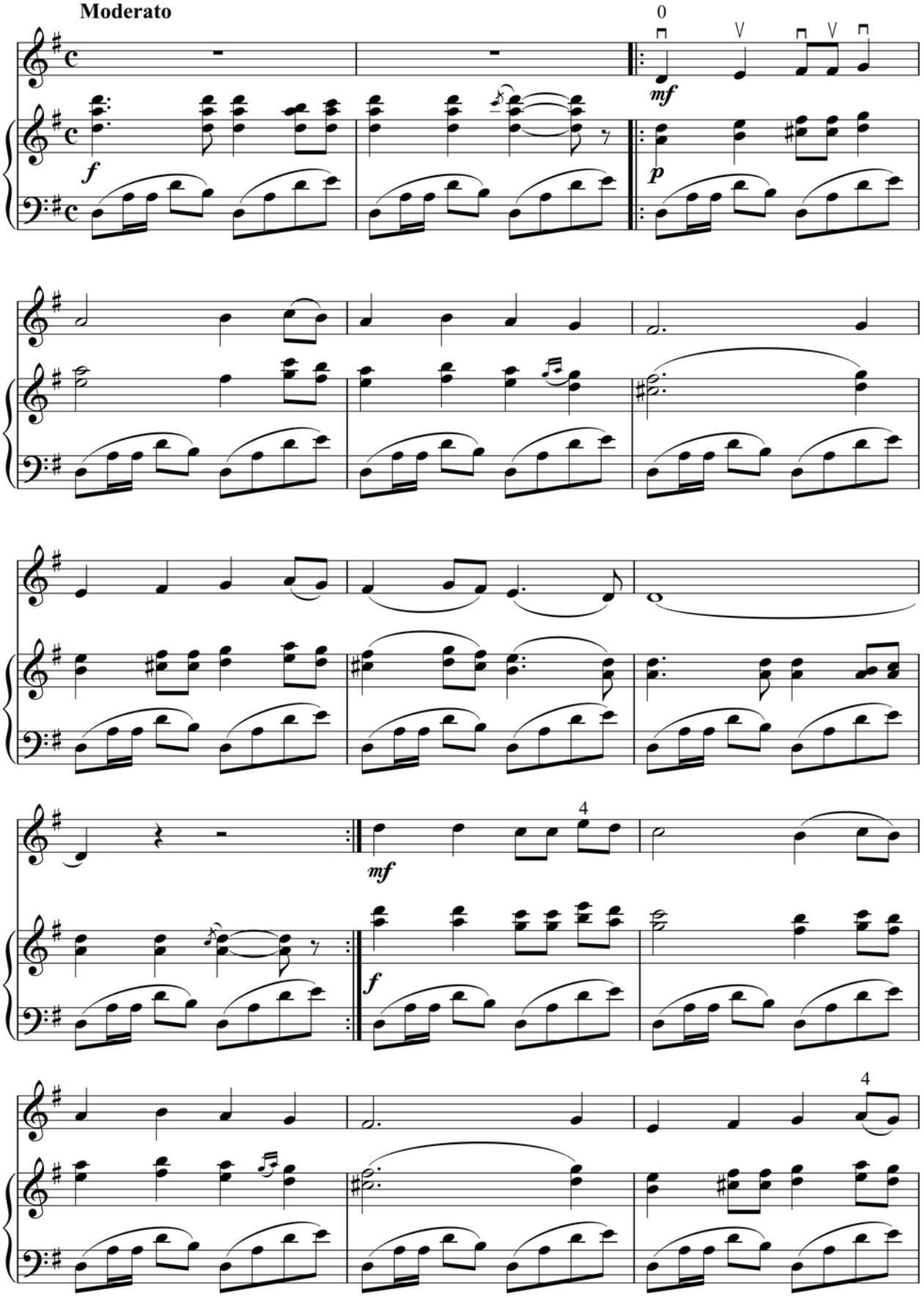
# MENUET

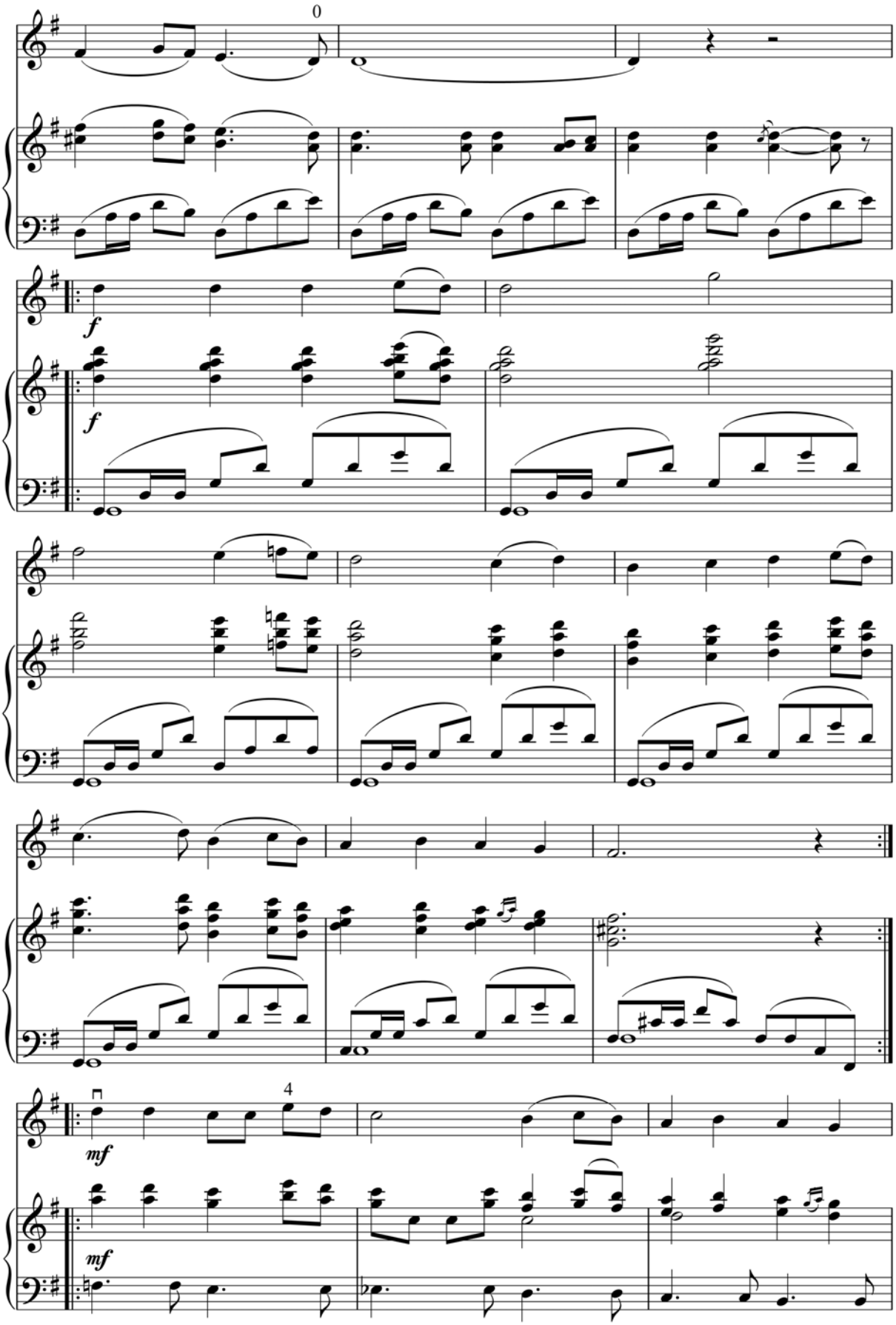
Yo.Gaydn musiqasi

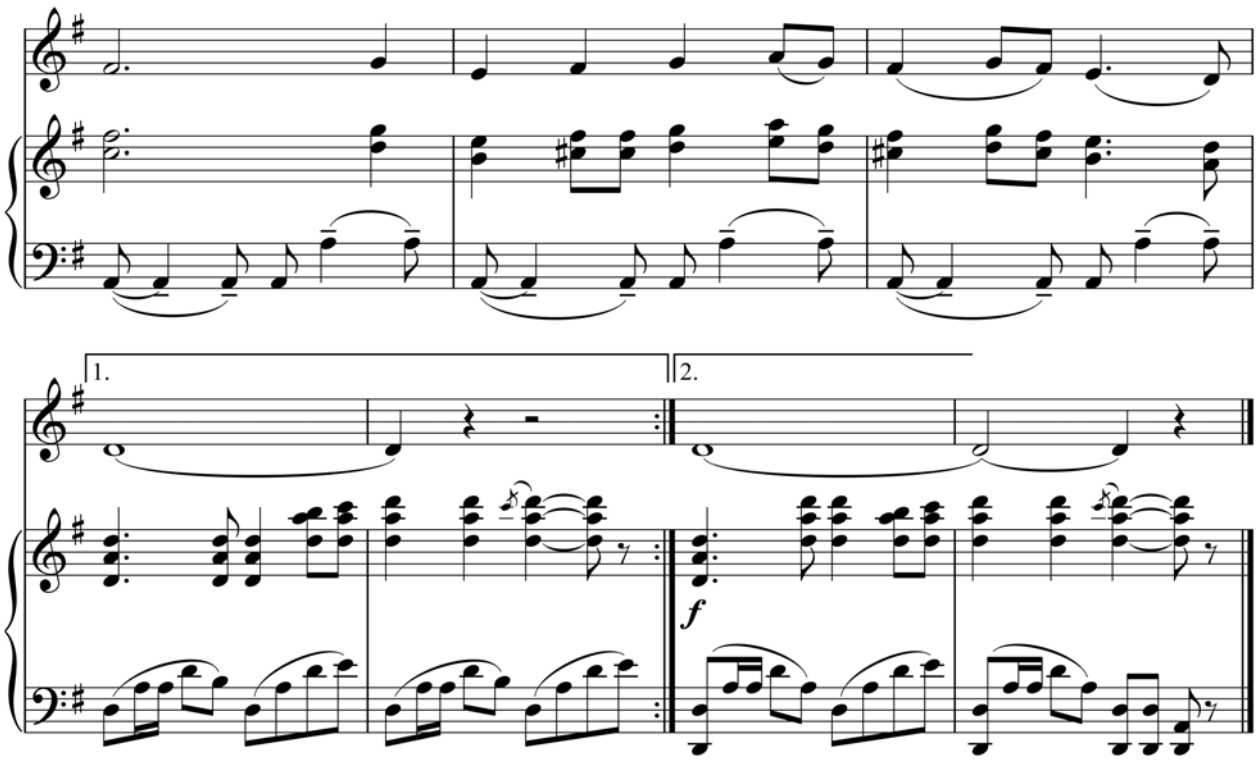


# SAYYORA

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



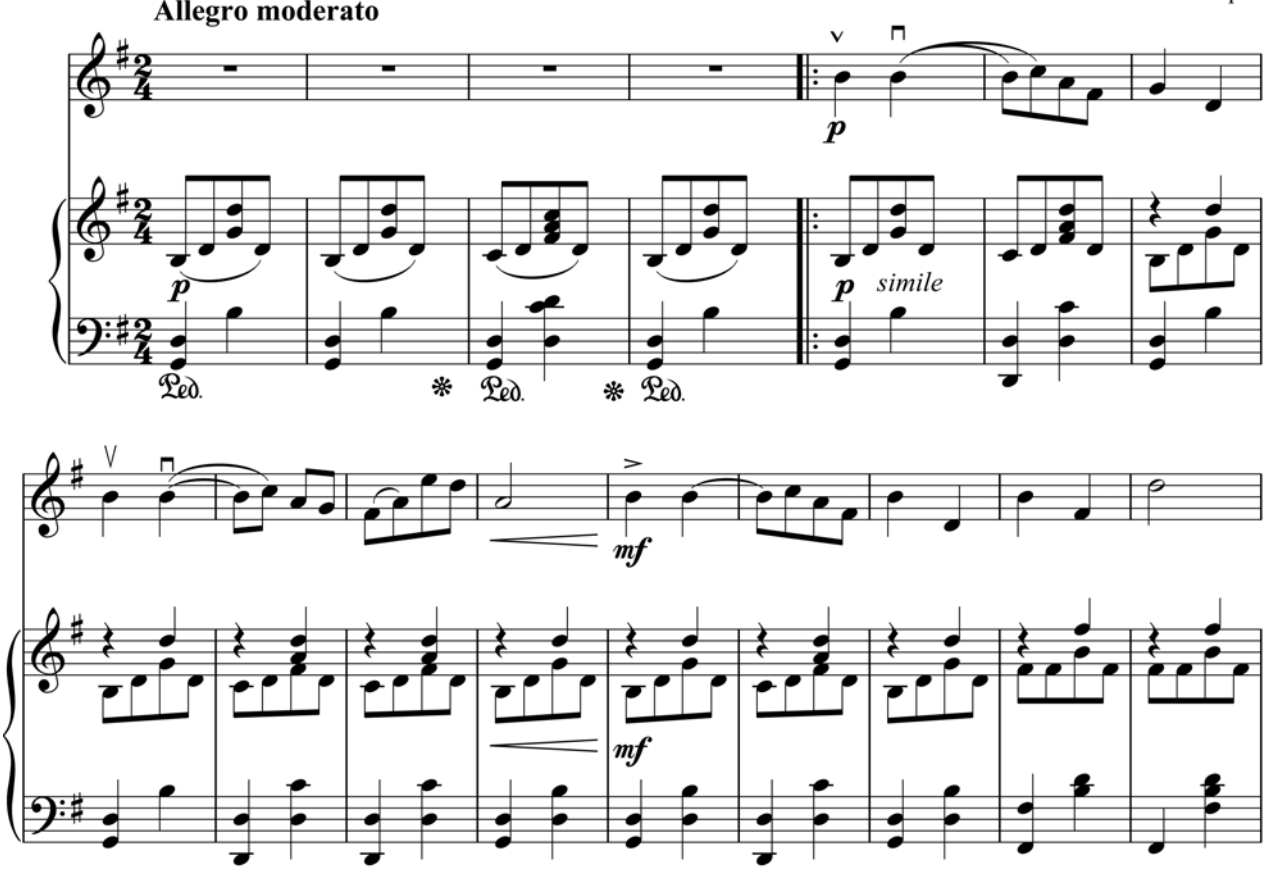

0
f
f
4
mf
mf

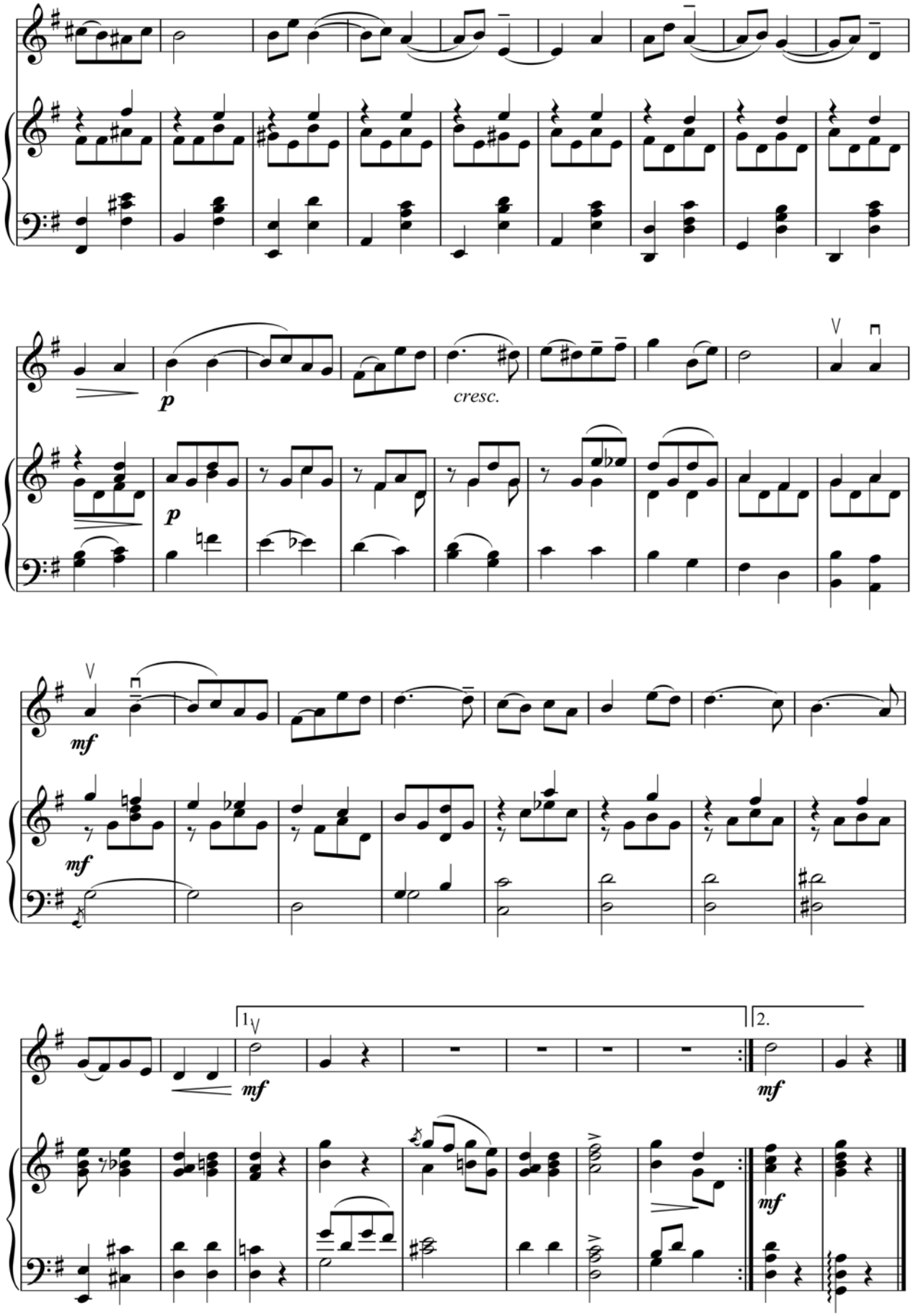



**ПЕСНЯ ВАНИ**

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

M.Glinka musiqasi

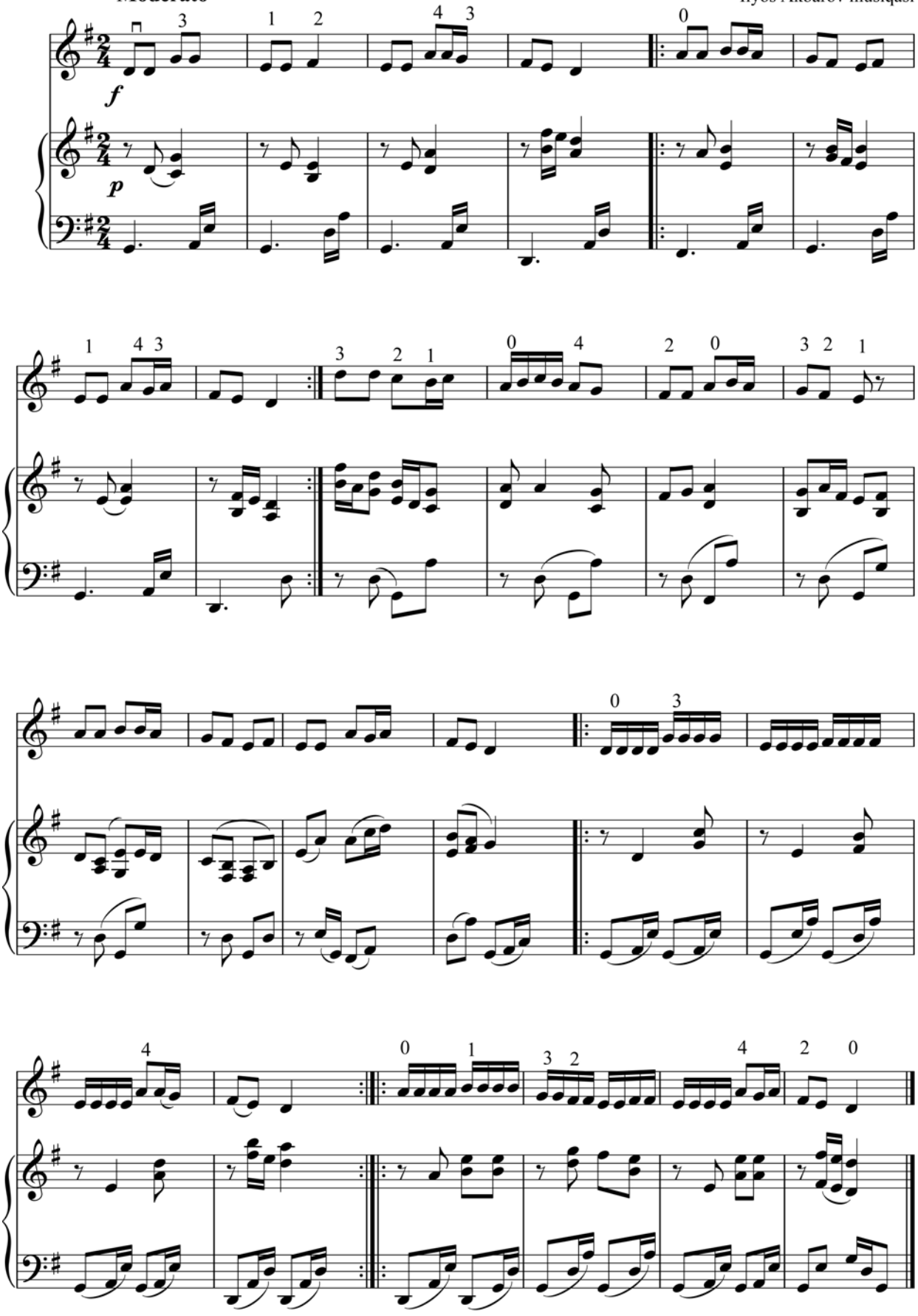



p
cresc.
p
mf
mf
1.
2.
mf
mf
mf

# GULLOLA

**Moderato**

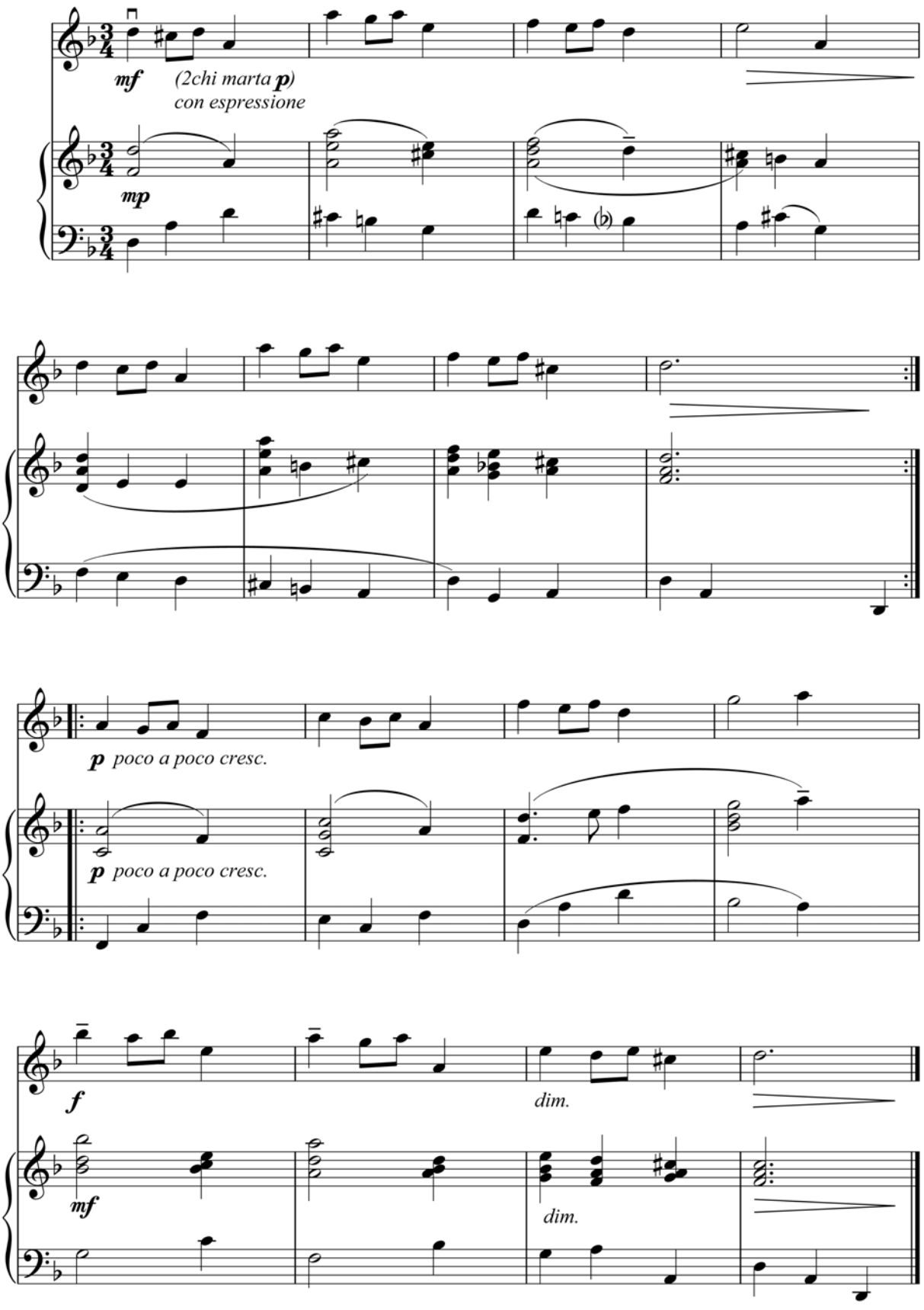
Ilyos Akbarov musiqasi



# ARIYA

**Larghetto (keng)**

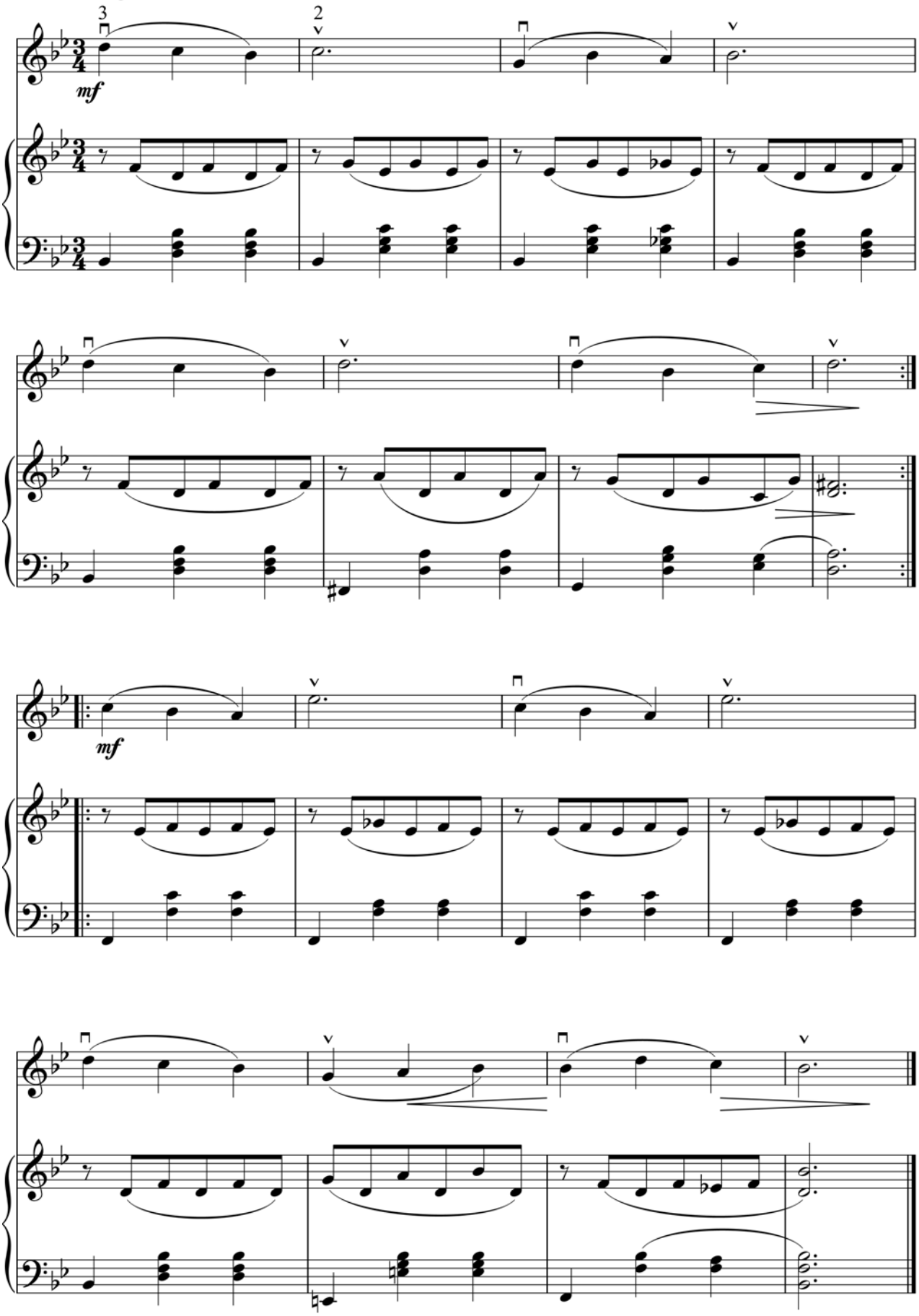
G.Persell musiqasi



# VALS

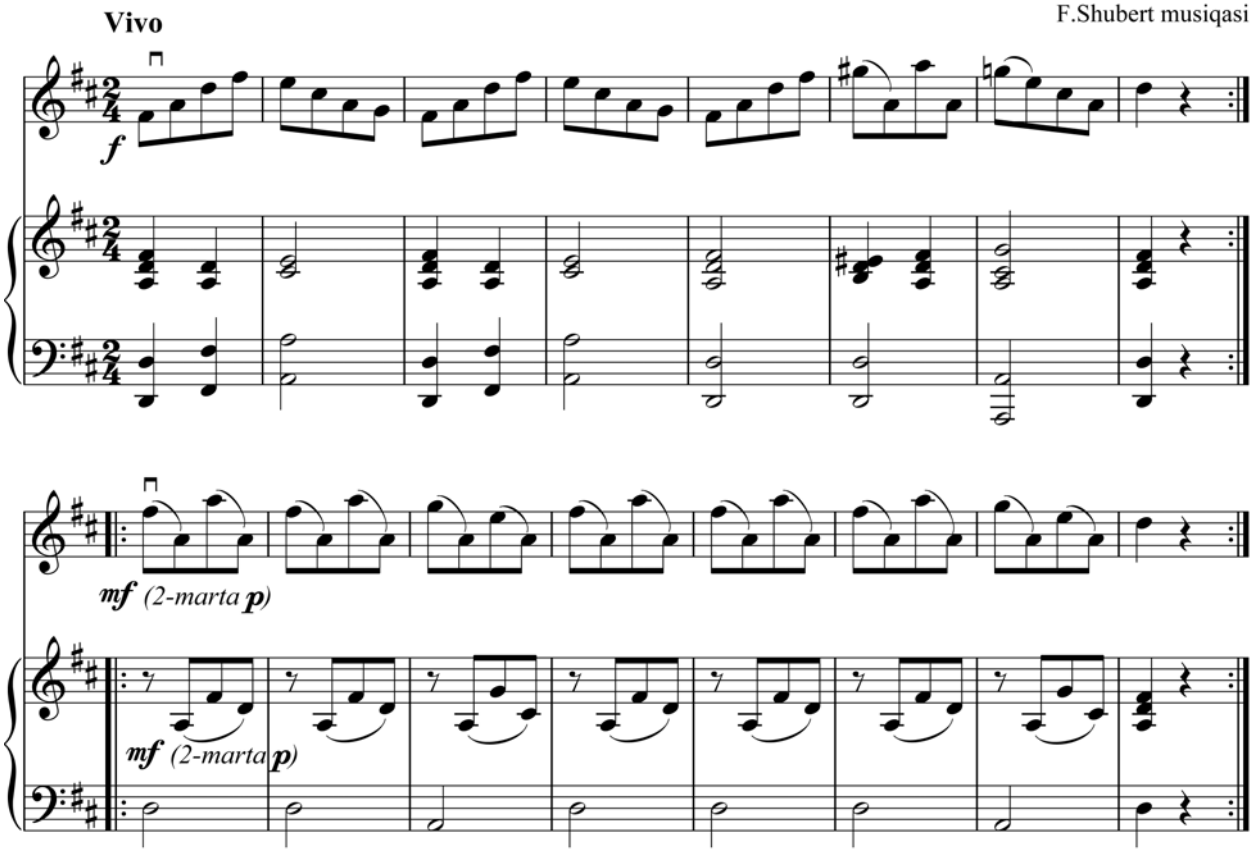
**Allegretto**

F.Shubert musiqasi



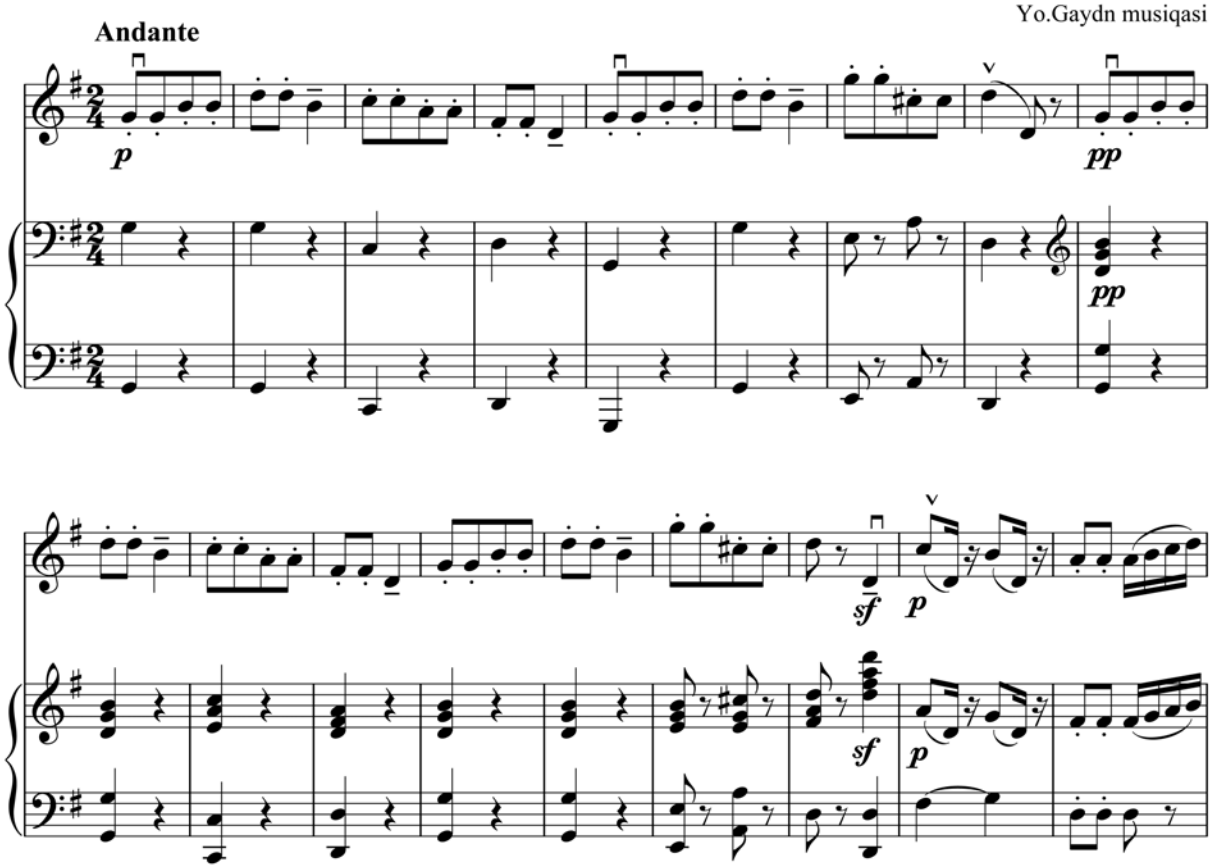
# ECOSEZ

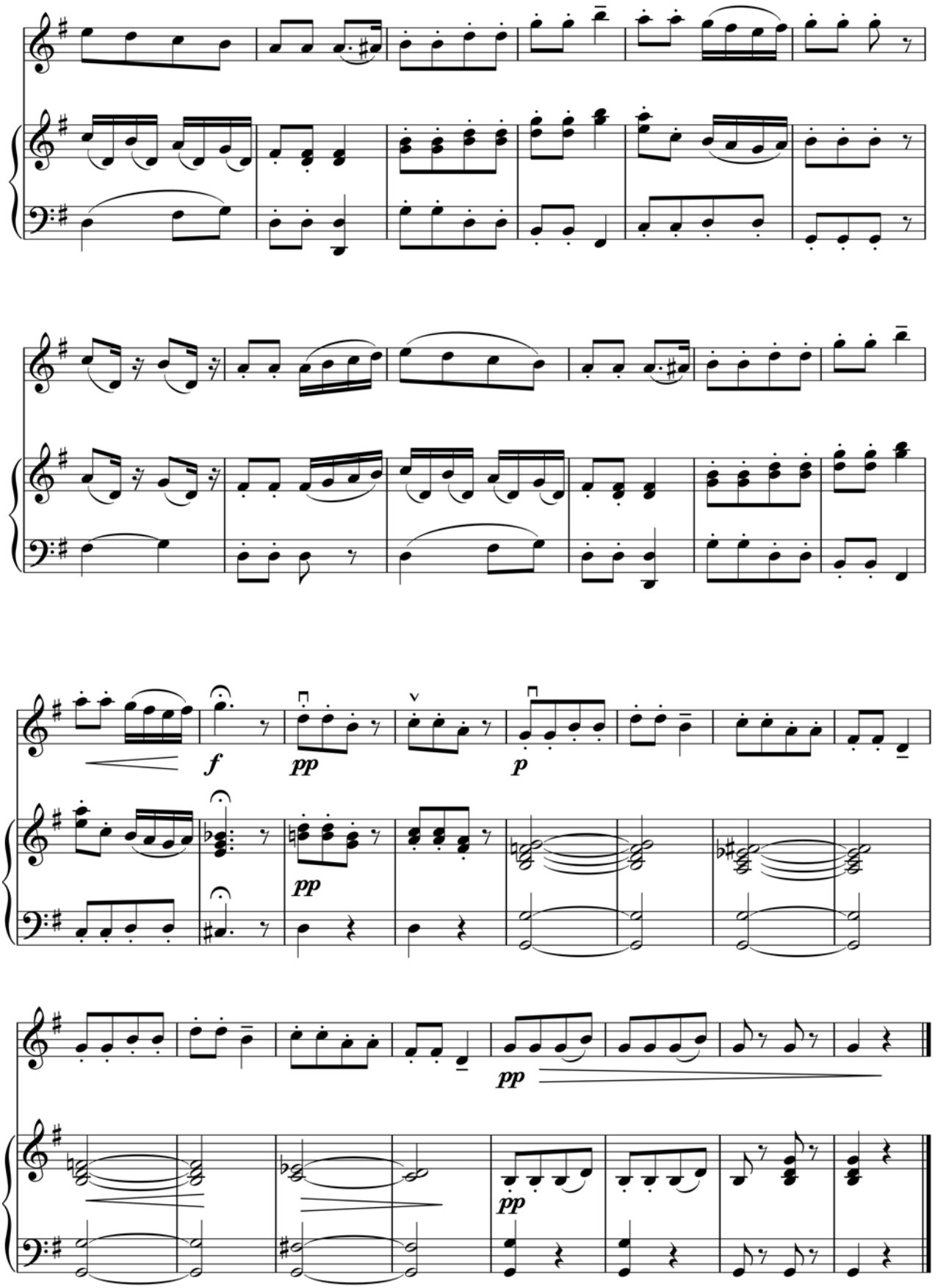
F.Shubert musiqasi




# ANDANTE

Yo.Gaydn musiqasi

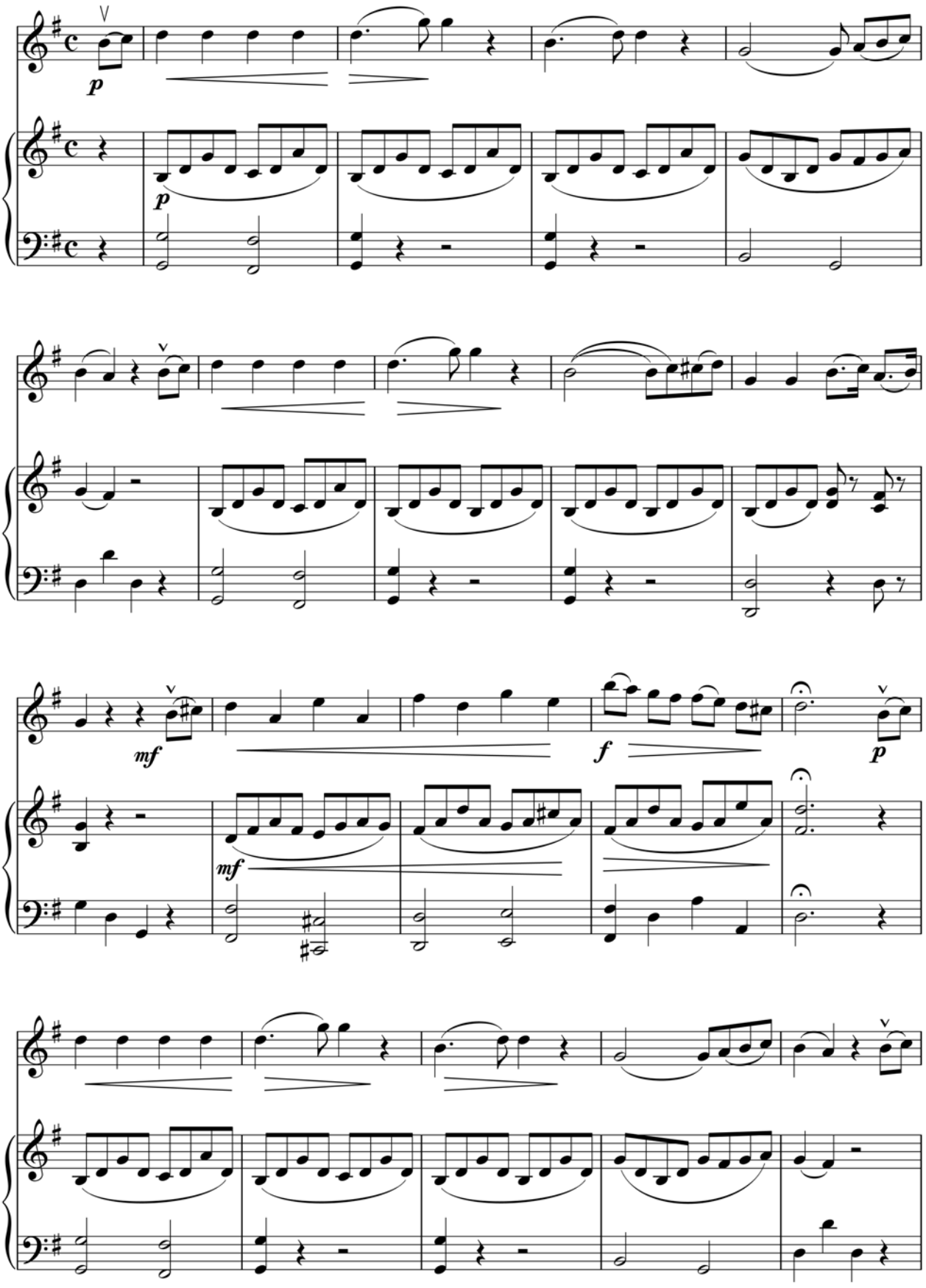


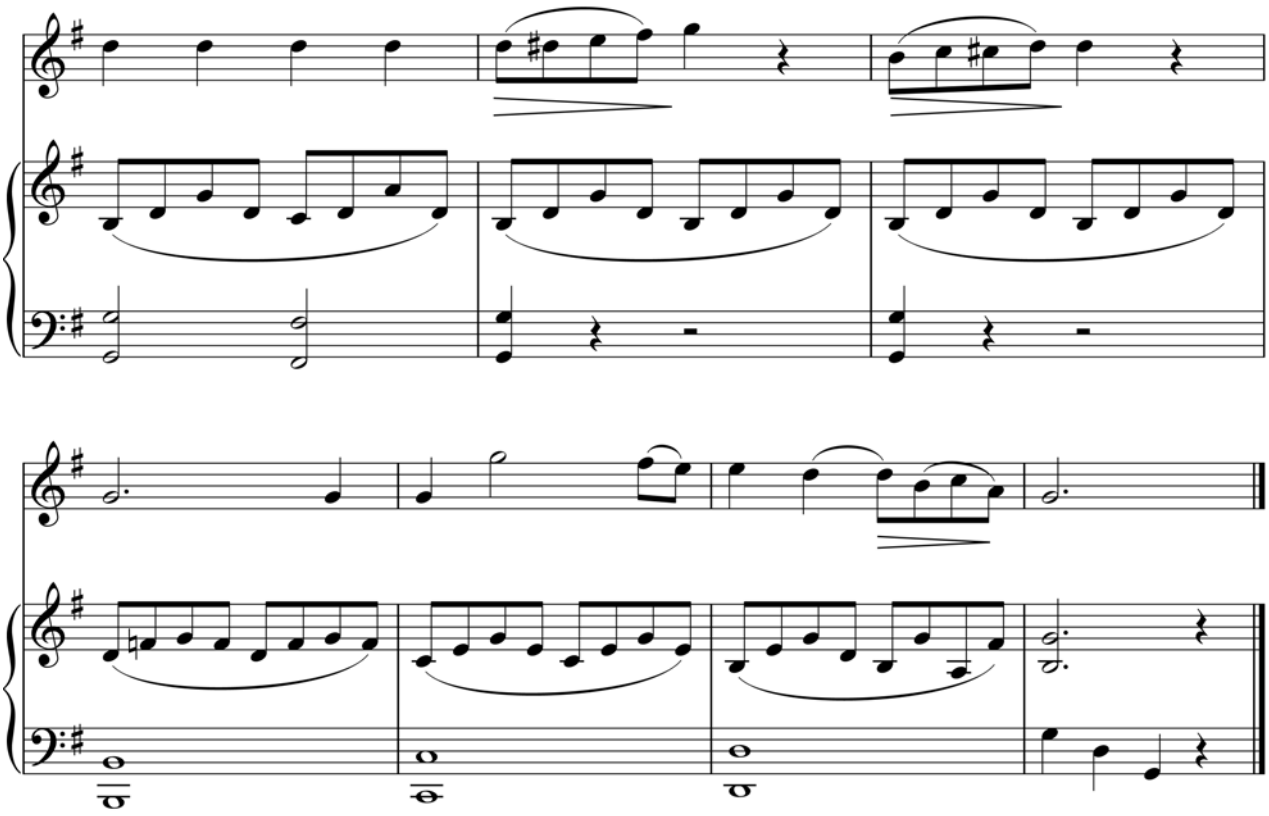

f
pp
p
pp
pp
pp

**ПЕСНЯ ПАСТУШКА**

(CHO‘PON BOLA QO‘SHIG‘I)

**Allegretto** V.A.Motsart musiqasi

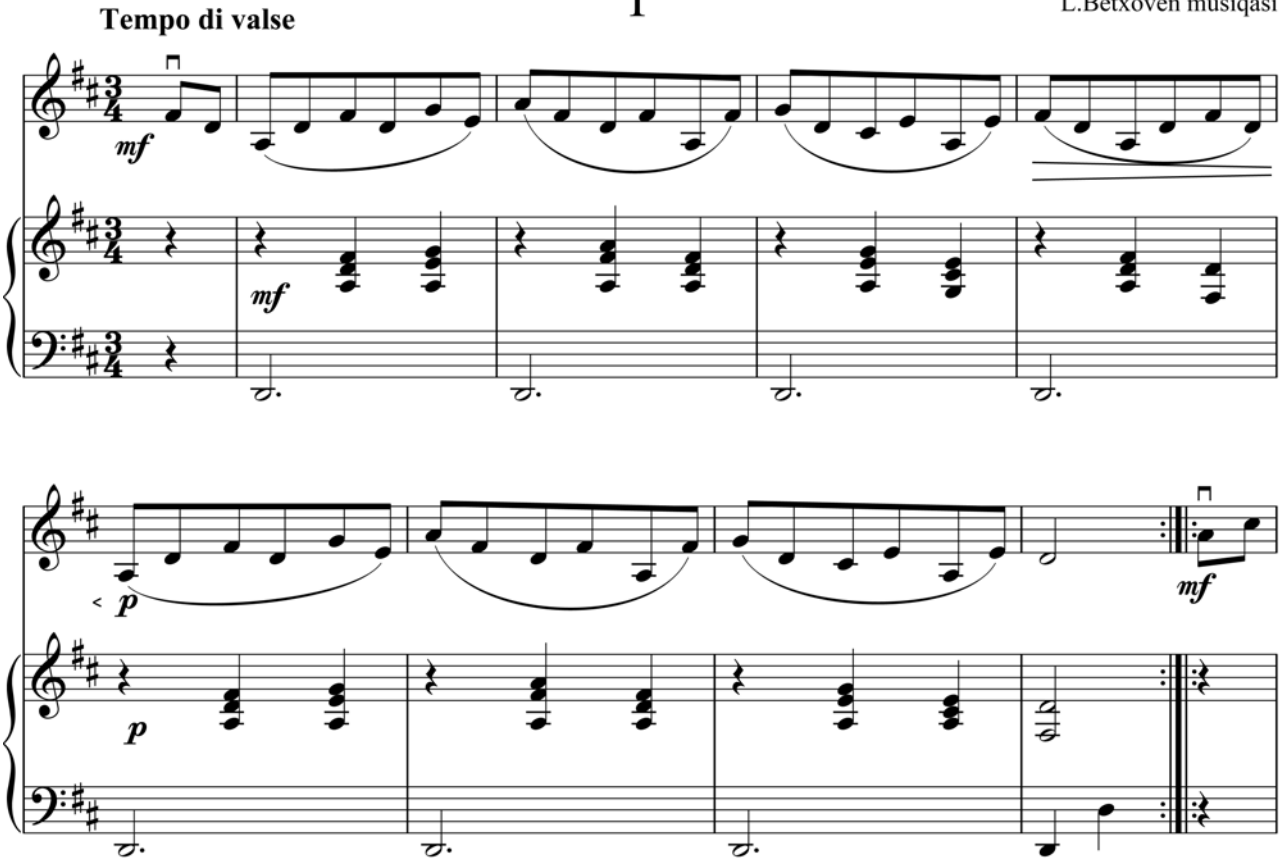


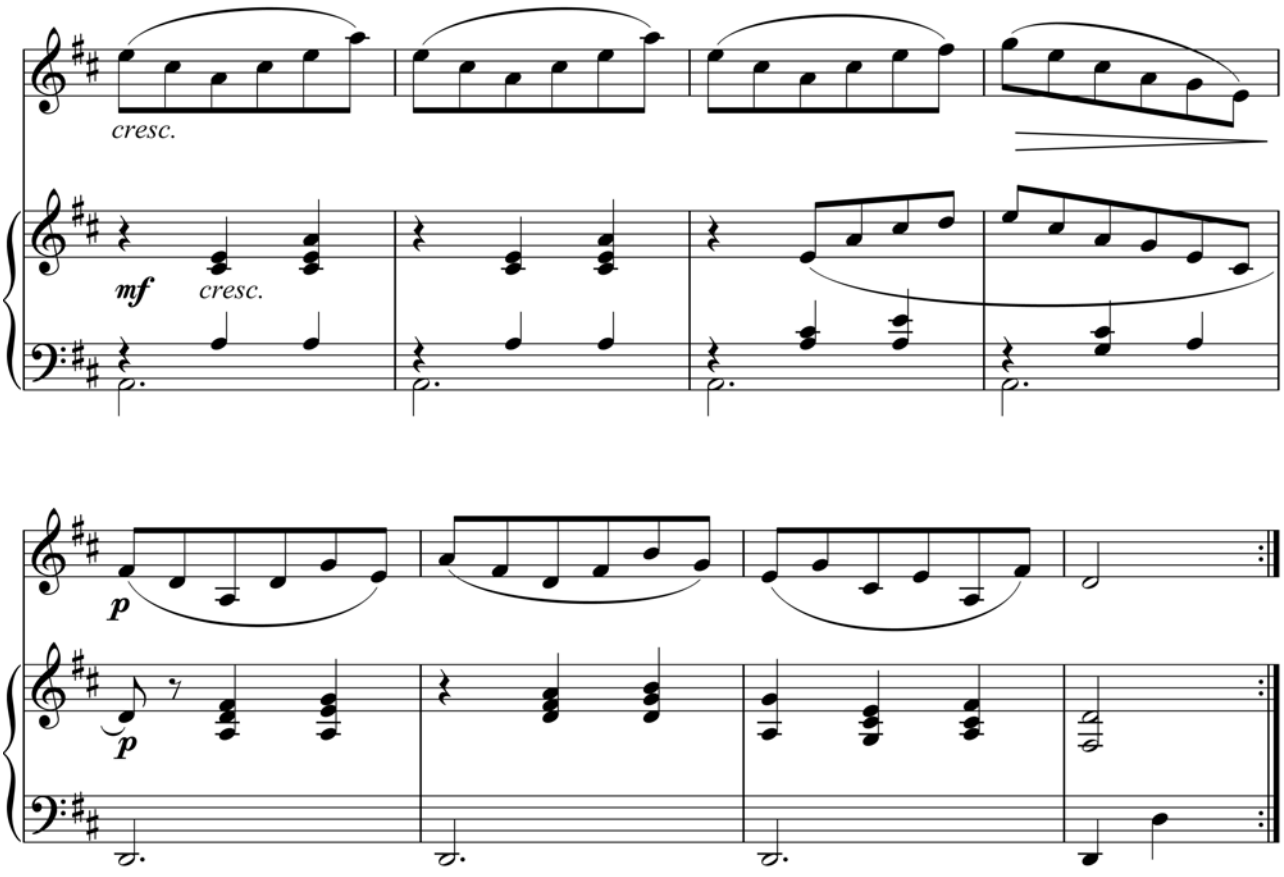


# IKKI XALQ RAQSI

## I

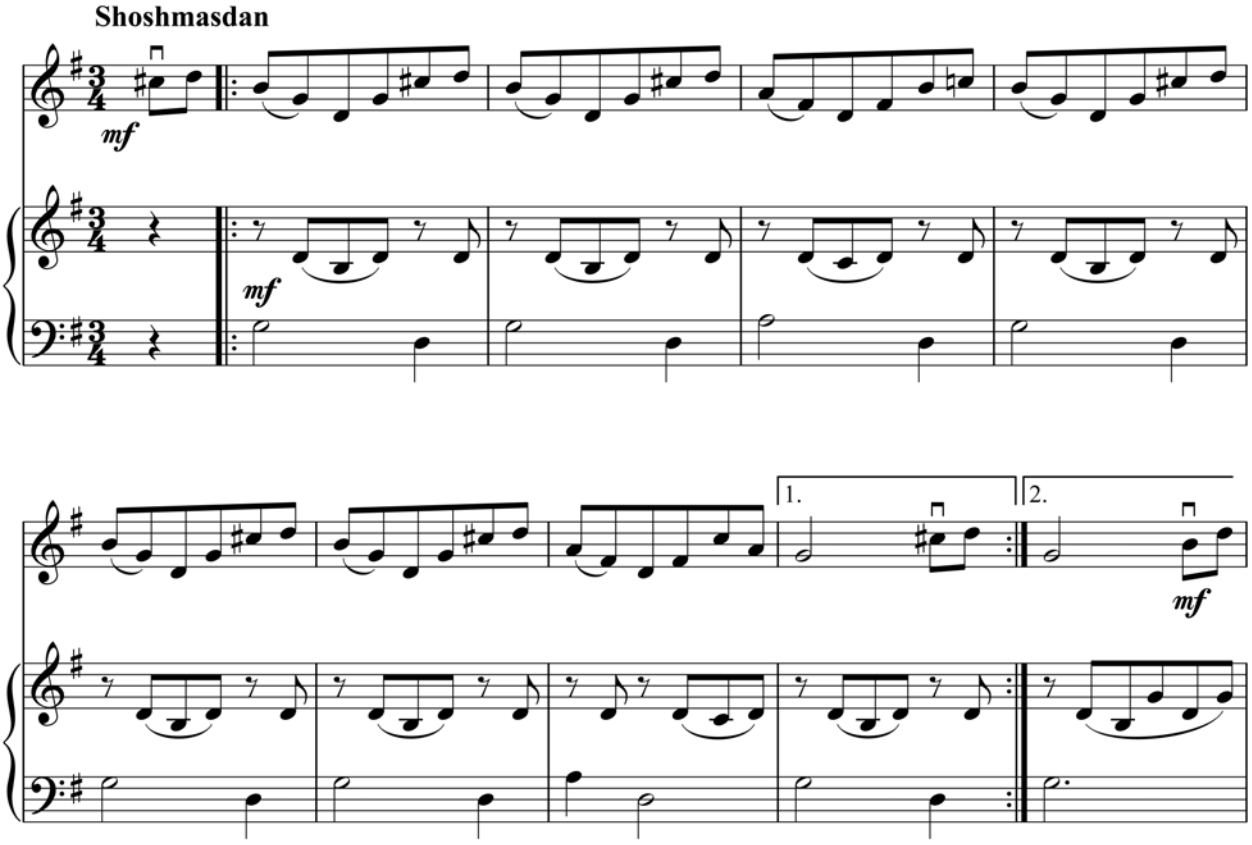
L.Betxoven musiqasi

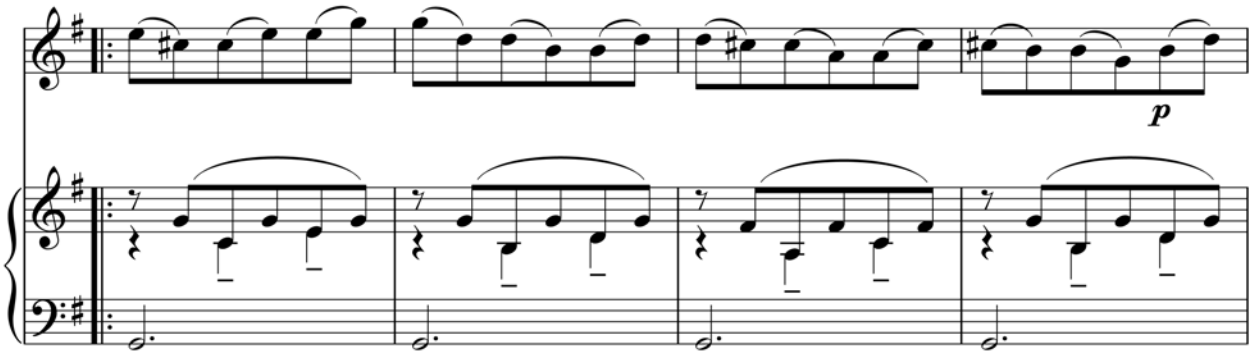


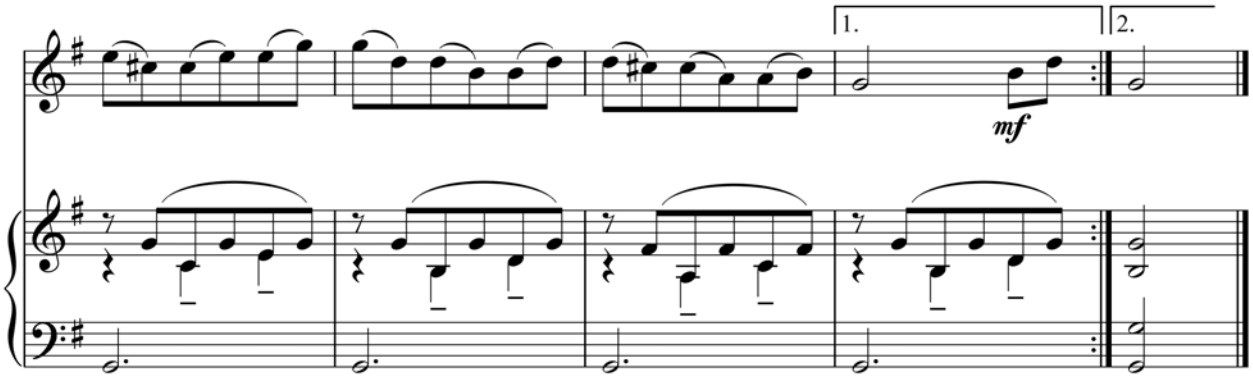



## II

**Shoshmasdan**

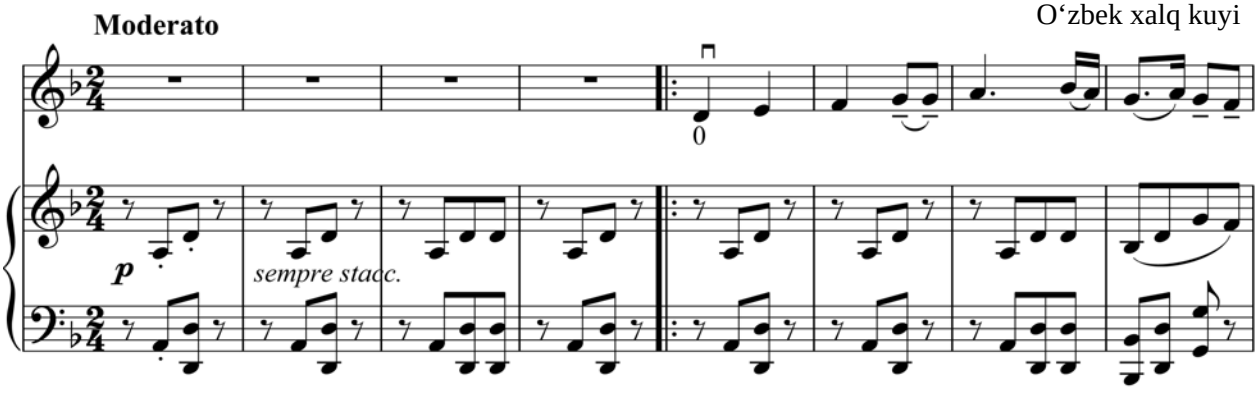


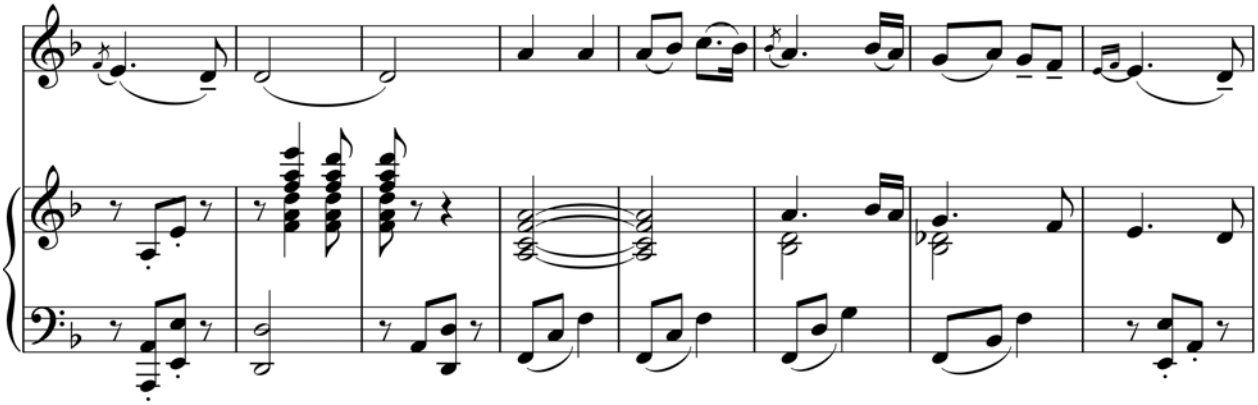


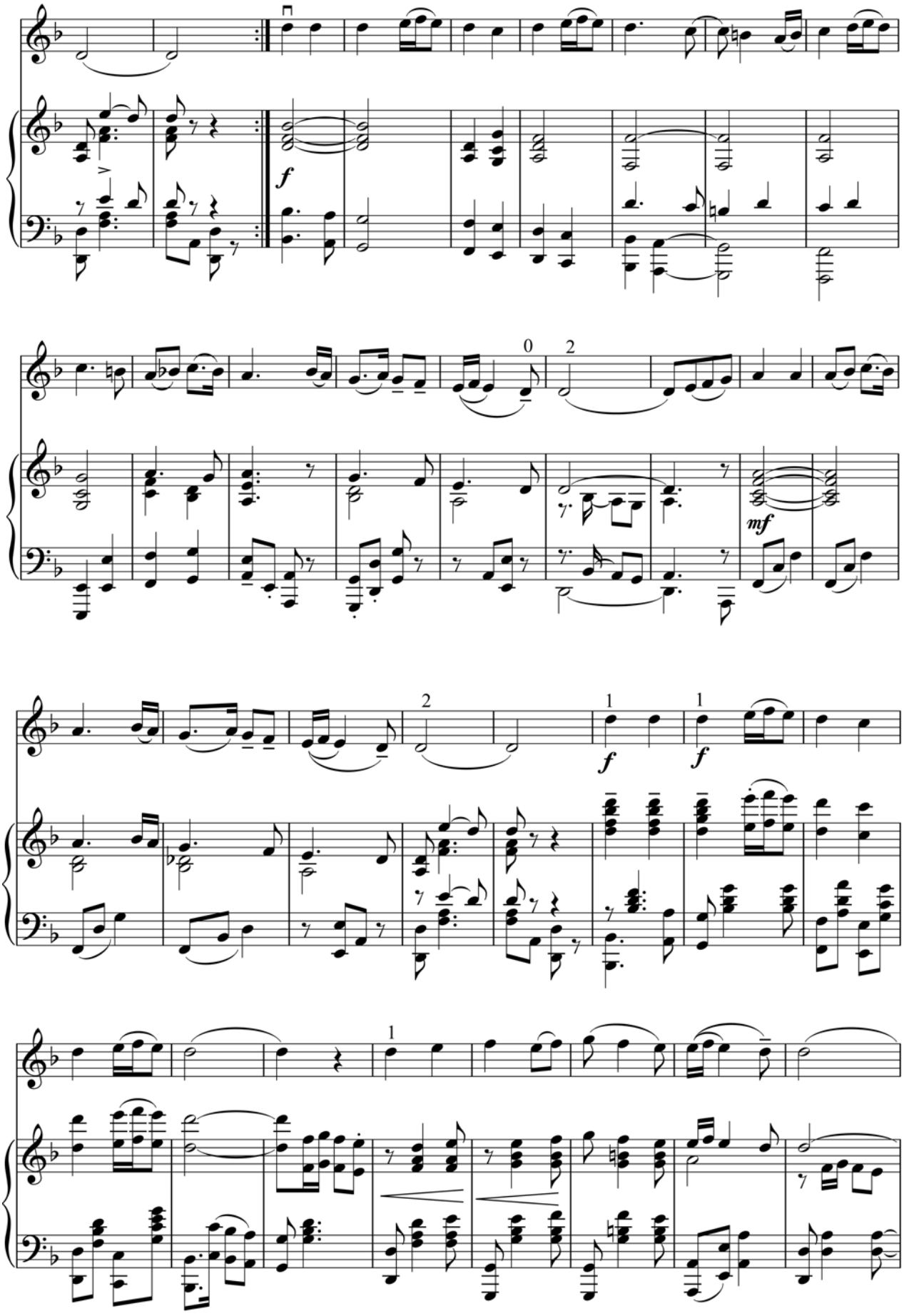



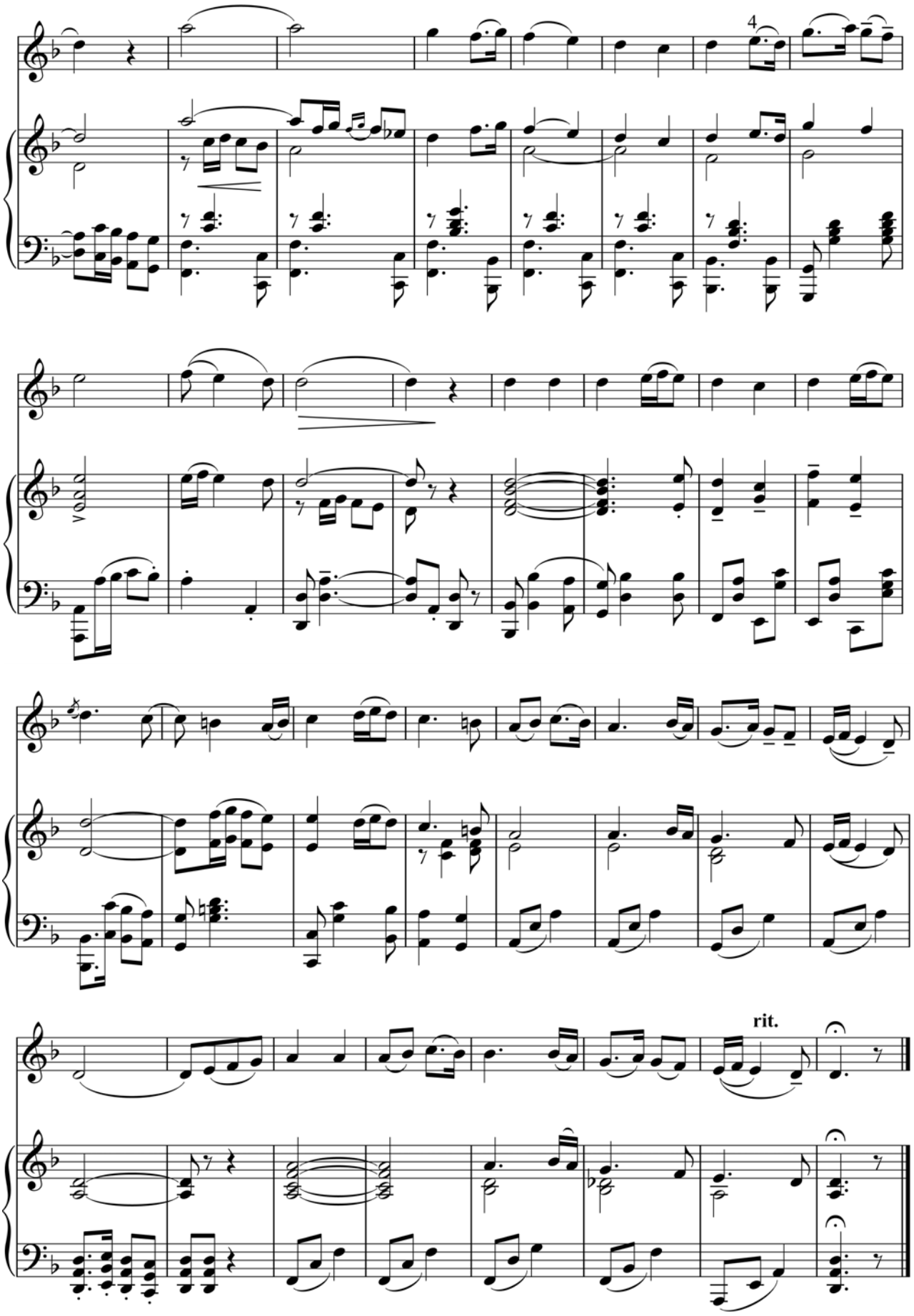

# YOLG‘IZ

B.Giyenko qayta ishlagan
O‘zbek xalq kuyi




f
0
2
mf
2
1
f
1
f
1

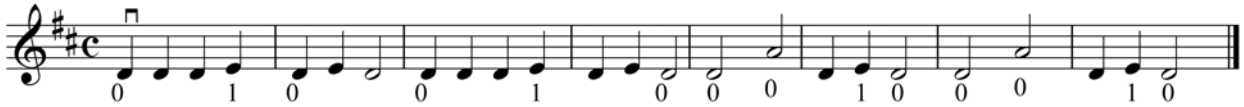

4
rit.

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

## CHITTI GUL

Allegro

Bolalar qo‘shig‘i

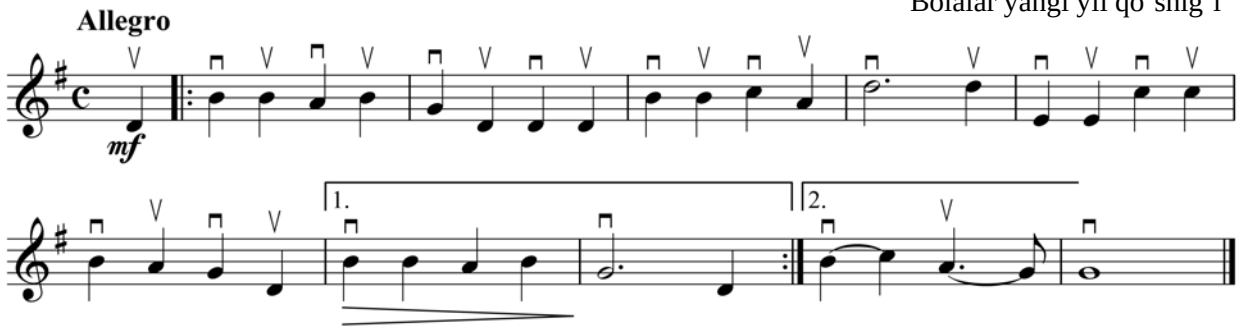


## ЁЛОЧКА

(ARCHAJON)

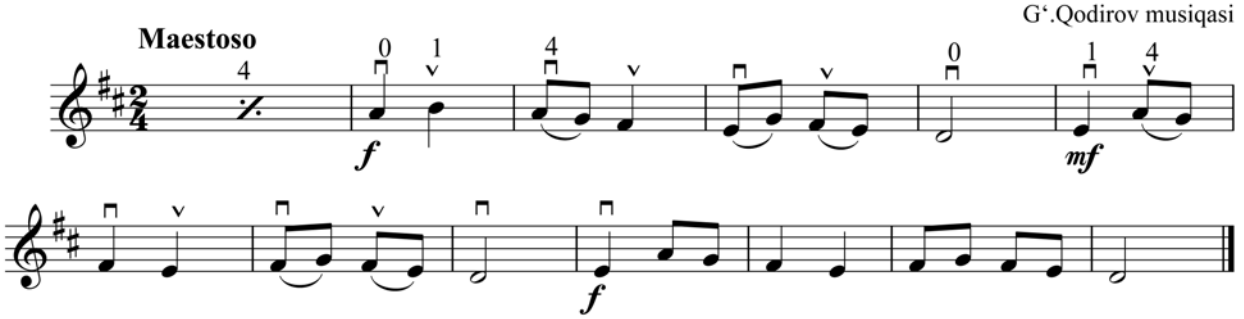
L.Bekman musiqasi

Bolalar yangi yil qo‘shig‘i



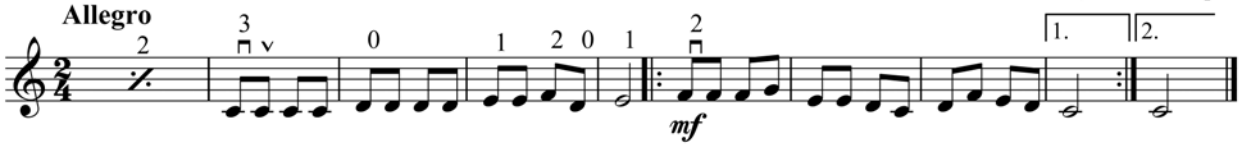

## SALOM, YANGI YIL

G‘.Qodirov musiqasi



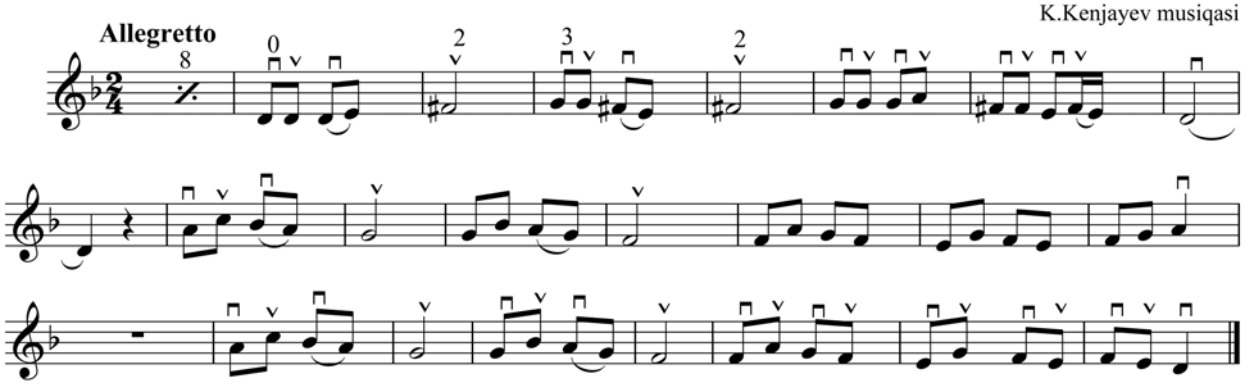

## MAY

G‘.Qodirov musiqasi




## KICHKINTOYMIZ - GIJING TOYMIZ

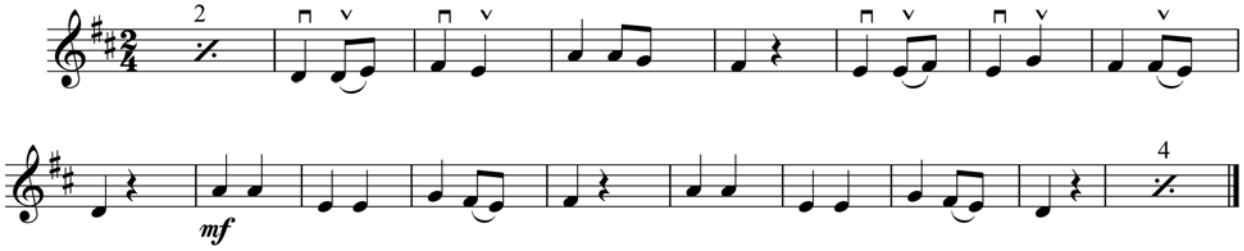
K.Kenjayev musiqasi



# TURNALAR VA QUYONLAR

Ilyos Akbarov musiqasi

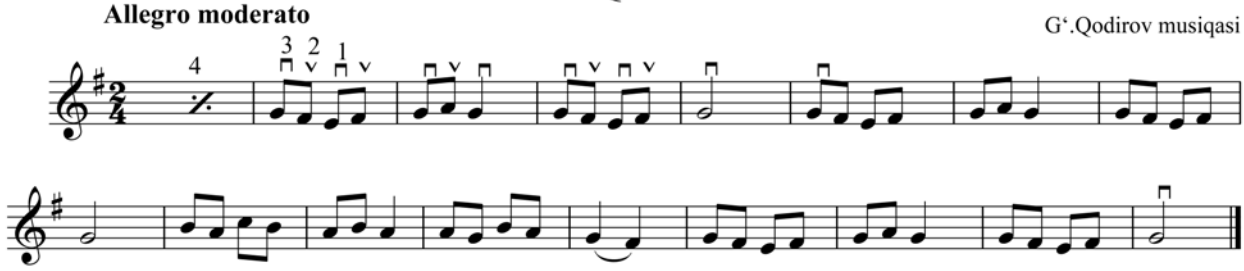
**Moderato**




# ARCHA QO‘SHIG‘I

**Allegro moderato**

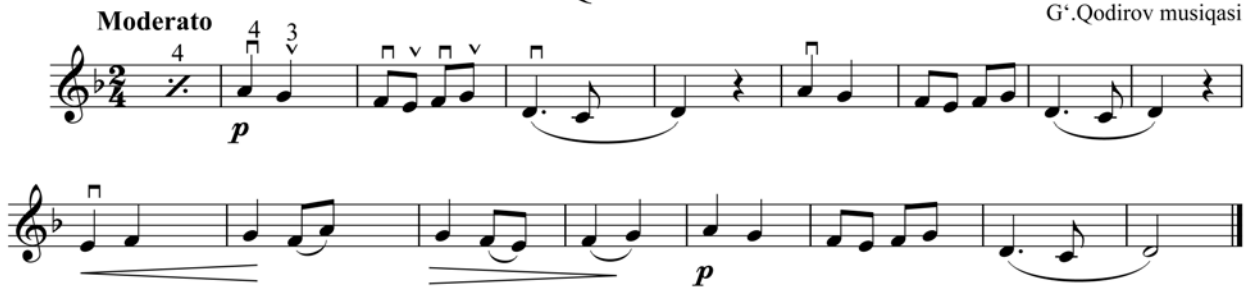
G‘.Qodirov musiqasi



# QISH

**Moderato**

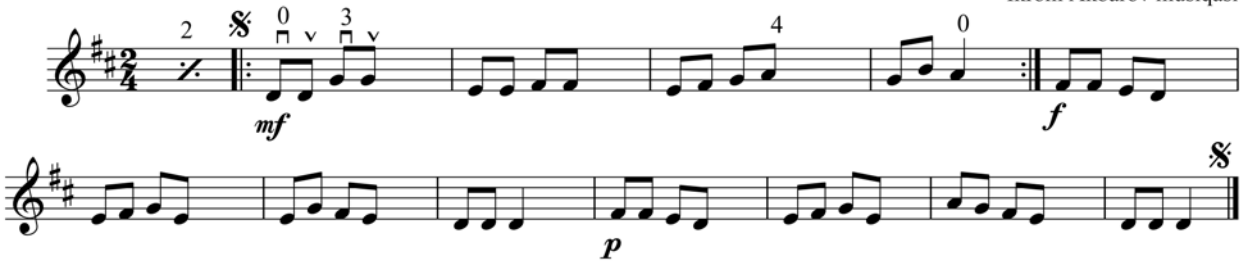
G‘.Qodirov musiqasi




# SALYUT

**Allegro moderato**

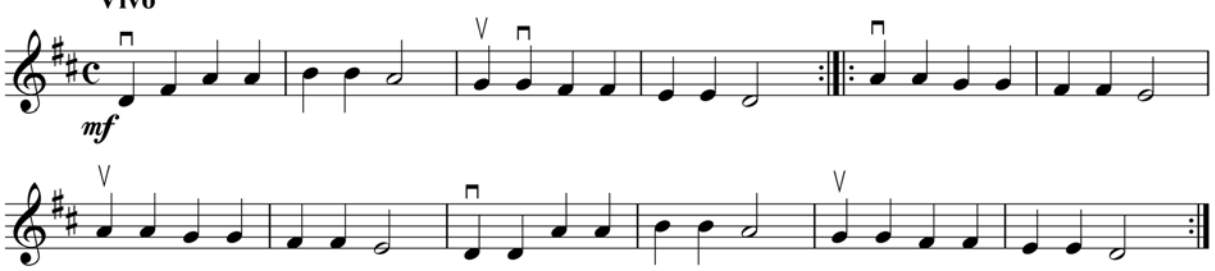
Ikrom Akbarov musiqasi




# ALLEGRETTO

**Vivo**

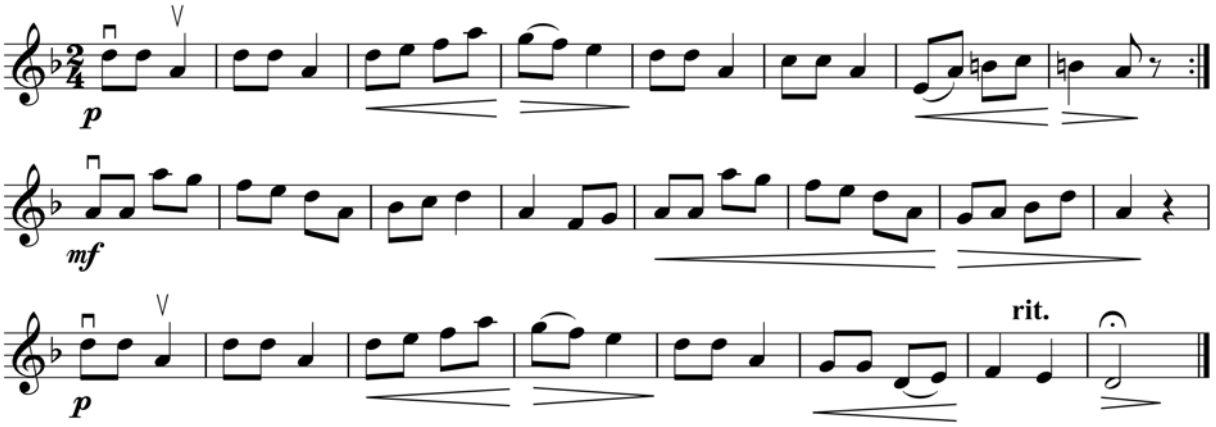
V.A.Motsart musiqasi



# ALLA

**Shoshilmasdan**

N.Baklanova musiqasi

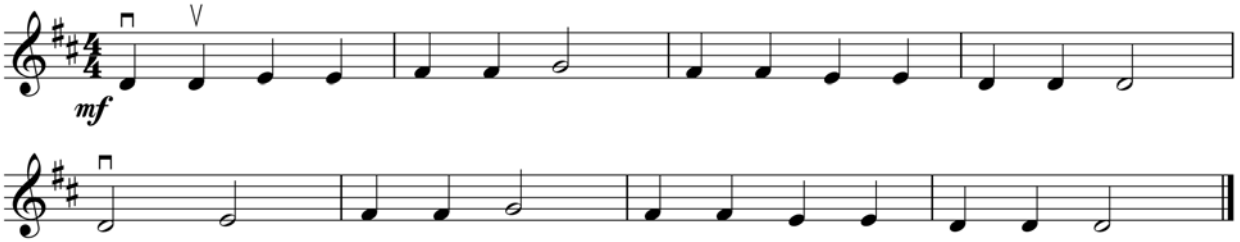



## КАК ПОД ГОРКОЙ, ПОД ГОРОЙ

(BALANDLIK ORTIDAN, TOG‘LAR OSTIDAN

Rus xalq qo‘shig‘i

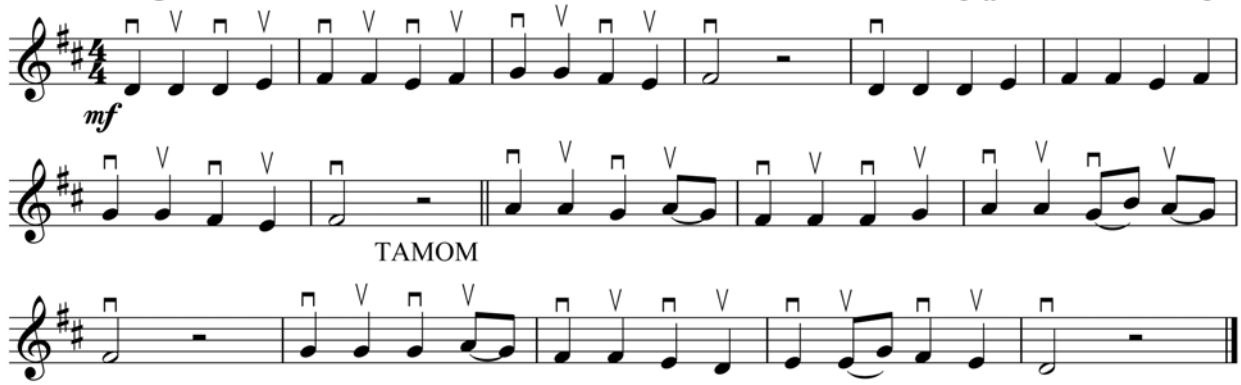
**Vivo**




# ARCHAJON

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

**Allegro moderato**



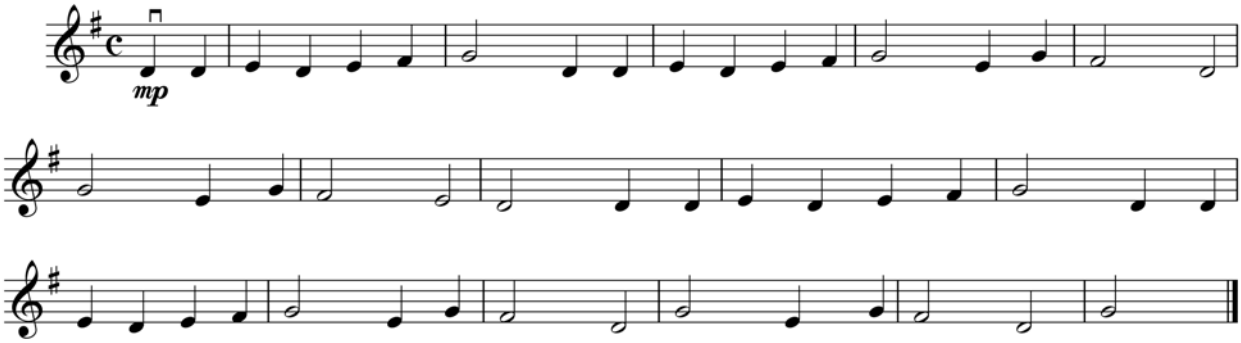

Boshidan "TAMOM" so‘zigacha

## СИДИТ ВОРОН НА ДУБУ

(DUB DARAXTIDA TURGAN QARG‘A)

Komarovskiy qayta ishlagan,
Rus xalq qo‘shig‘i

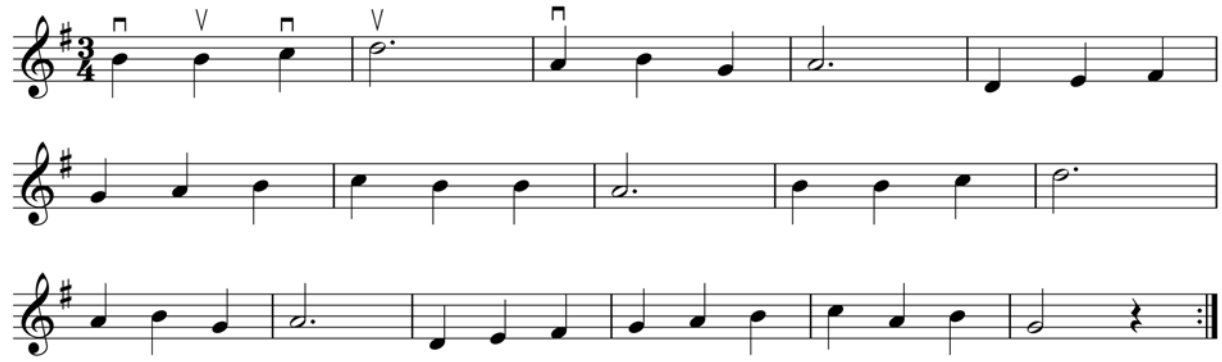
**Andante**



## ПЕСЕНКА
(KUYCHA)

Andantino (Shoshmasdan)

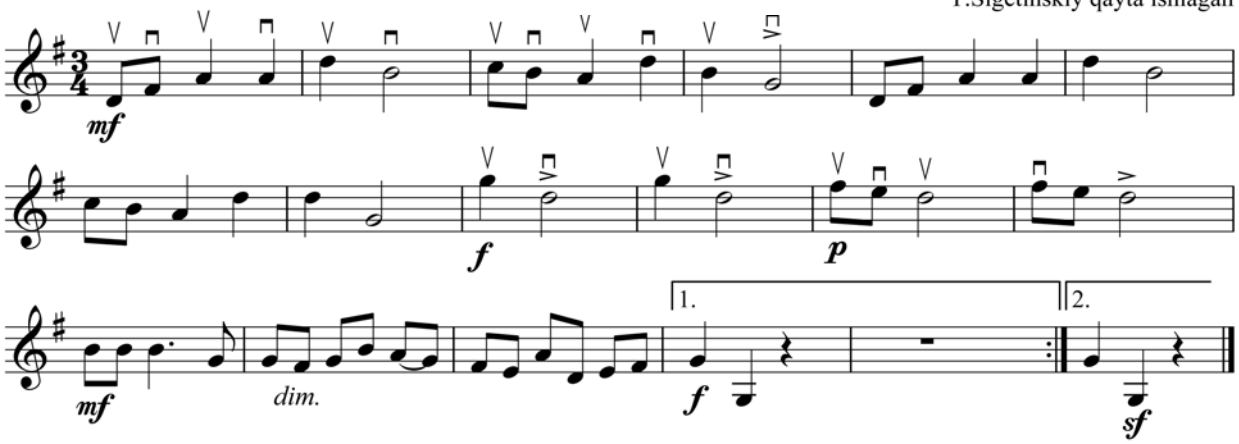
J.B.Lyulli (1633-1687)



## КУКУШЕЧКА
(KAKKUJON)

Allegretto

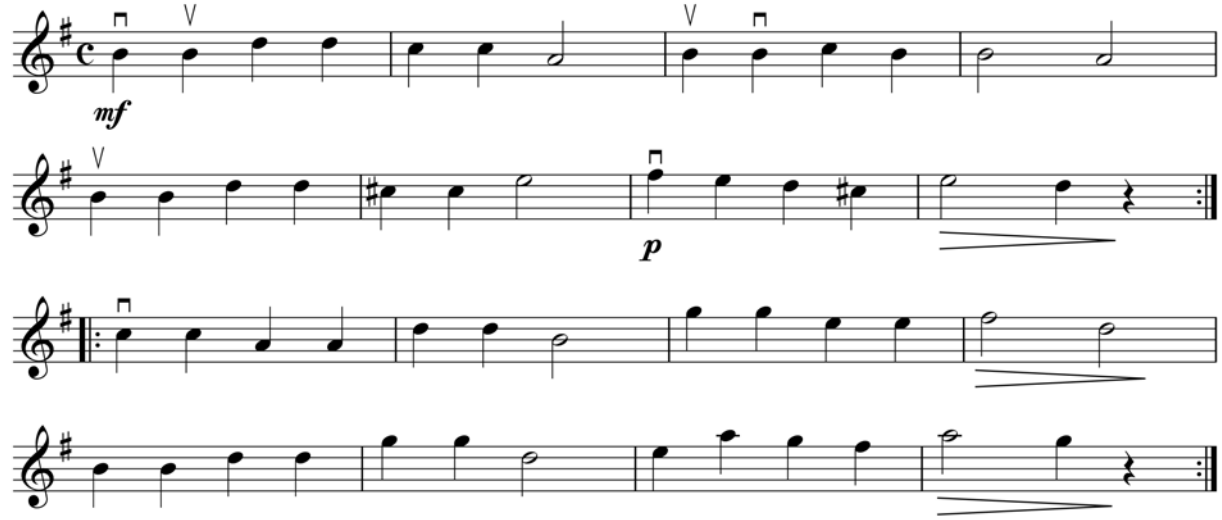
Polyak xalq qo‘shig‘i.
T.Sigetinskiy qayta ishlagan




## ПЕСЕНКА
(KUYCHA)

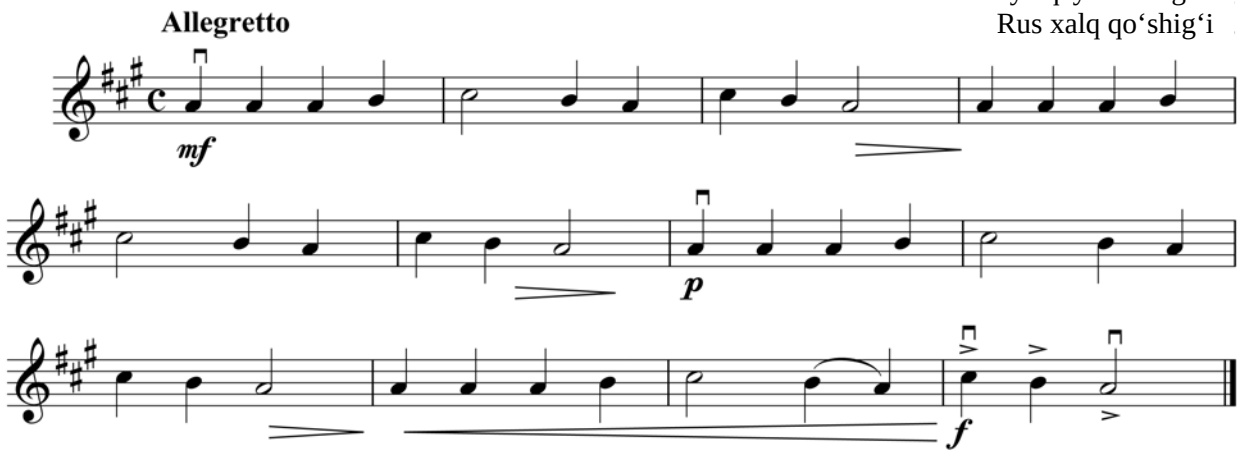
Moderato

Y.Gaydn musiqasi



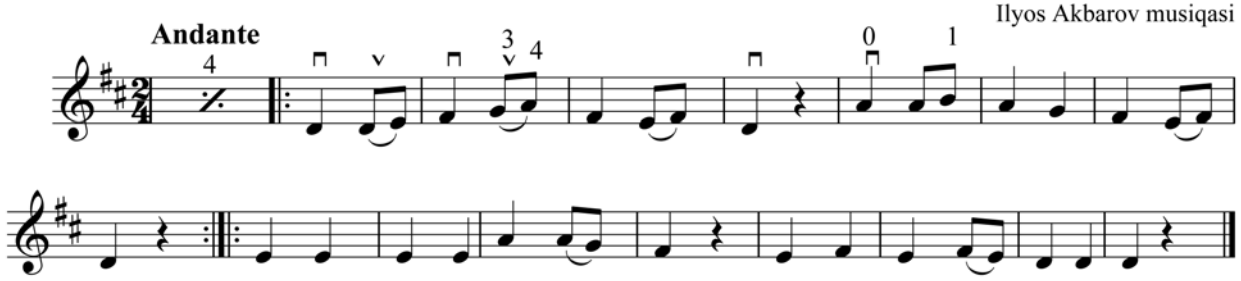
## ХОДИТ ЗАЙКА
(QUYONCHA ODIM)

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



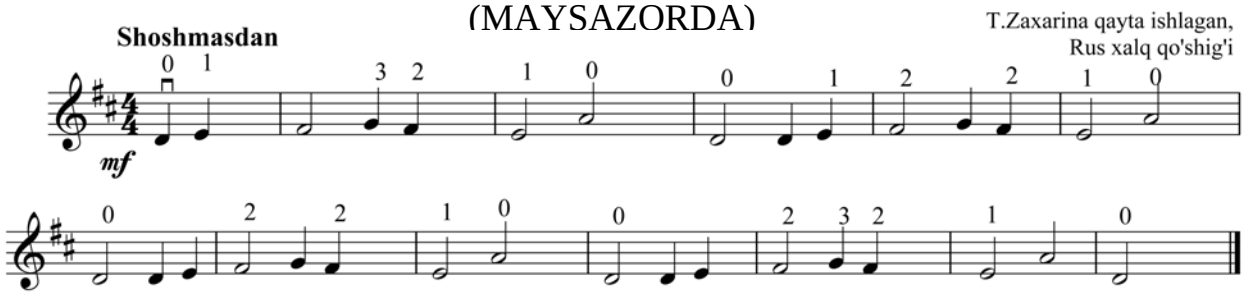

## SALOMAT

Ilyos Akbarov musiqasi



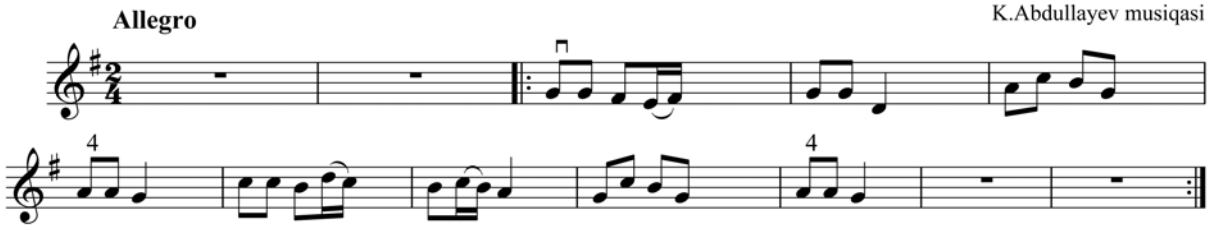

## НА ЗЕЛЁНОМ ЛУГУ
(MAYSAZORDA)

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



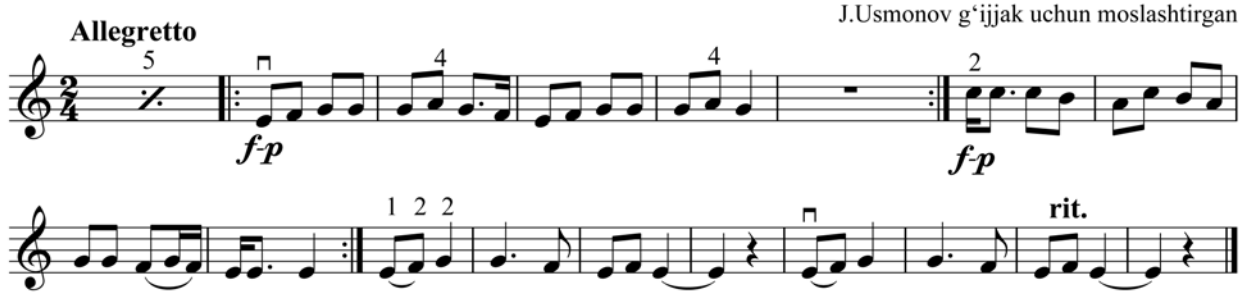

## OLMA

K.Abdullayev musiqasi



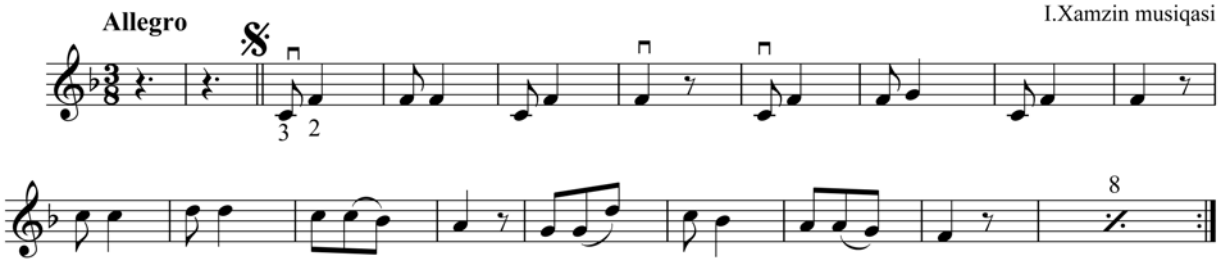
# KO‘YLAGIM

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



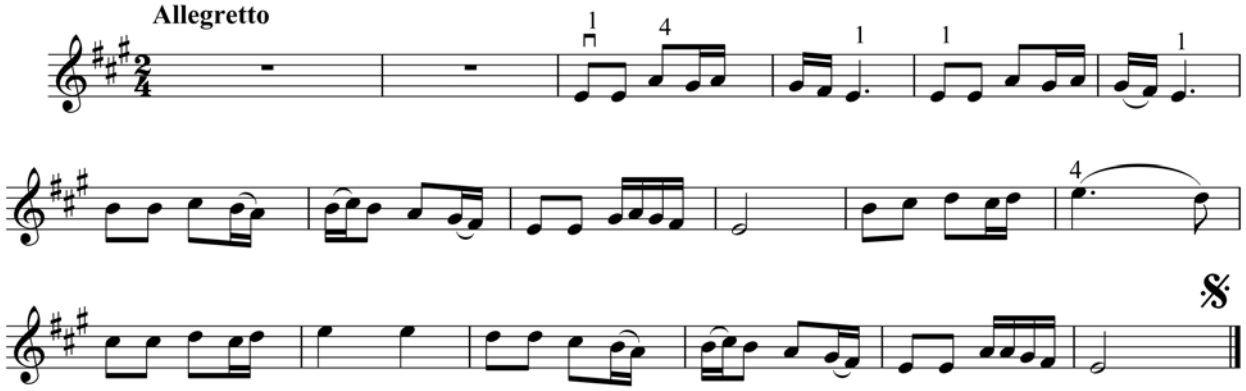

# LAYLAK KELDI

I.Xamzin musiqasi



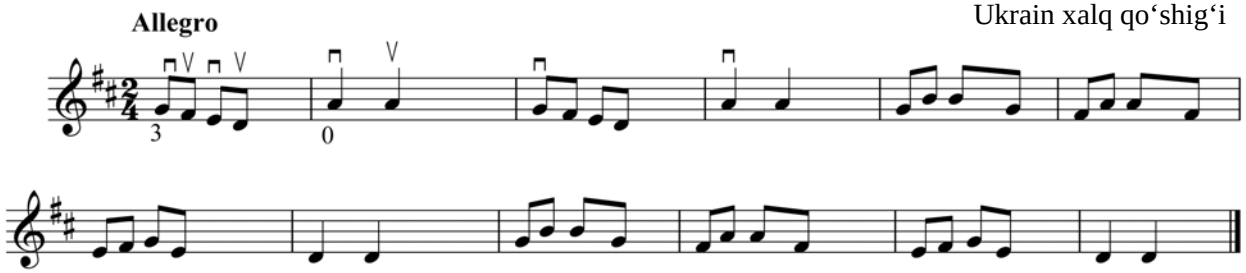

# QALDIRG‘OCH

B.Nadejdin musiqasi



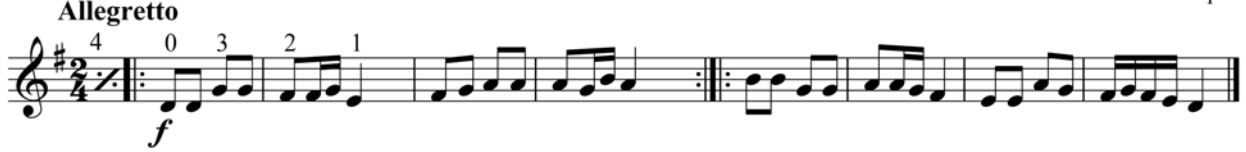

# QUVNOQ G‘OZLAR

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



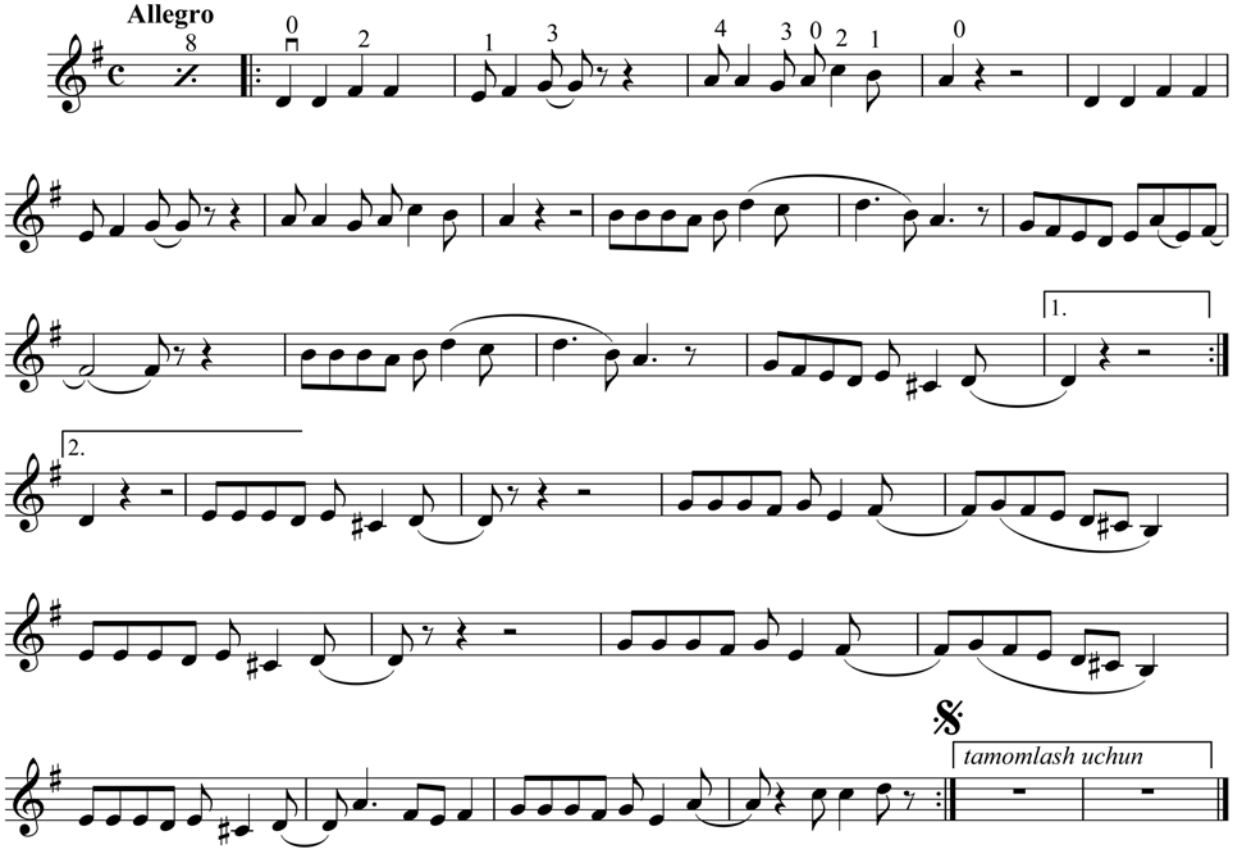

# PAXTAOY

F.Nazarov musiqasi



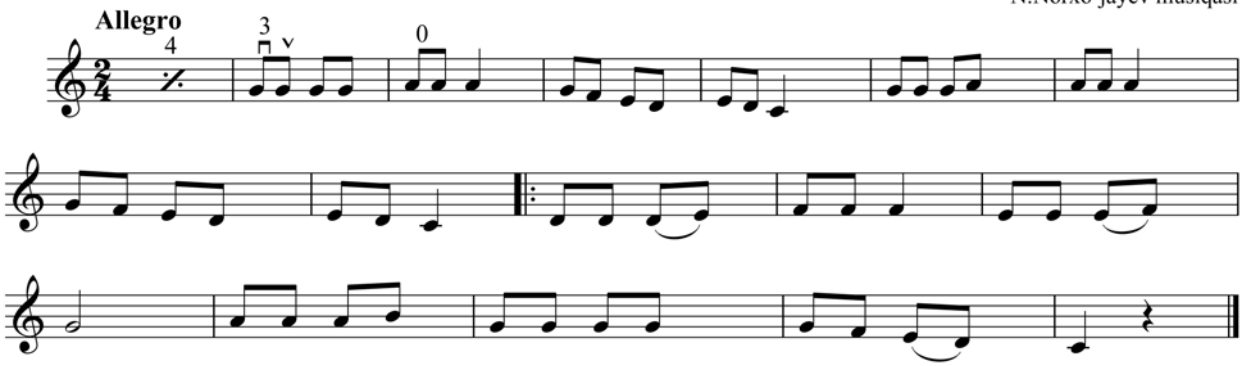
# QORBO‘RON

Avaz Mansurov musiqasi.



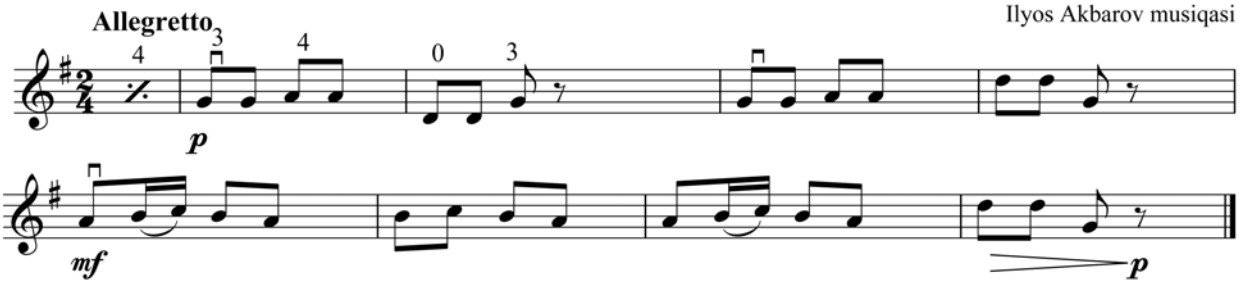

# NEVARALAR QO‘SHIG‘I

N.Norxo‘jayev musiqasi




# YOZ

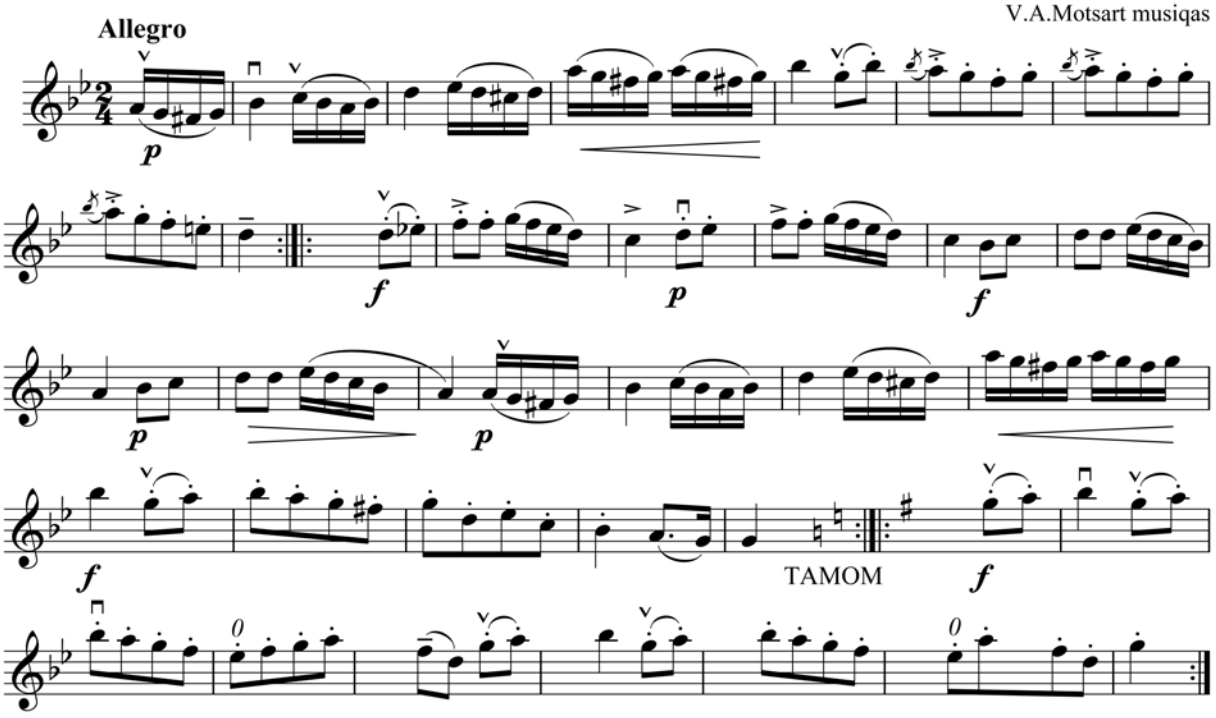
Ilyos Akbarov musiqasi



# RONDO

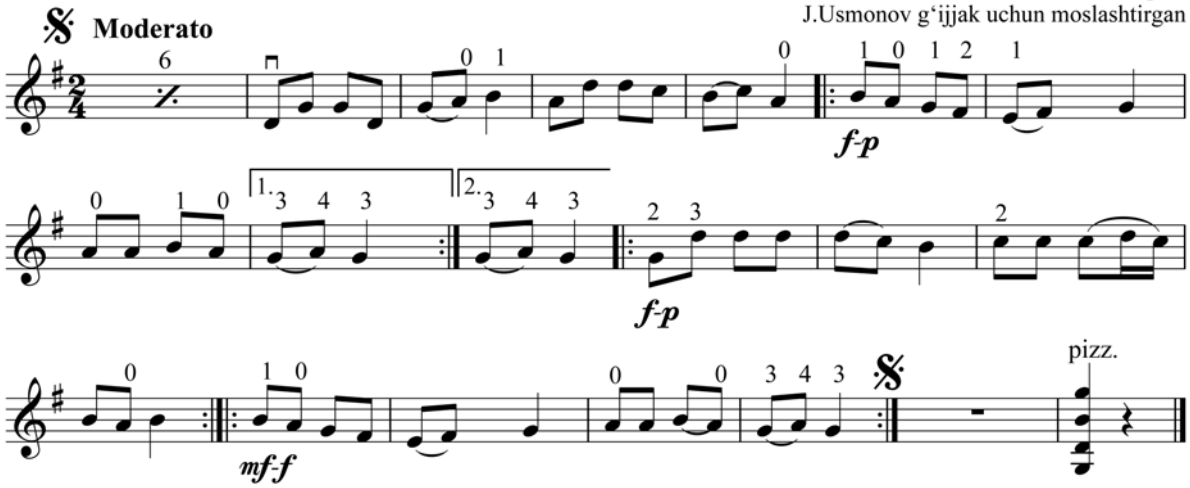
*(fortepiano sonatasidan)*

V.A.Motsart musiqas



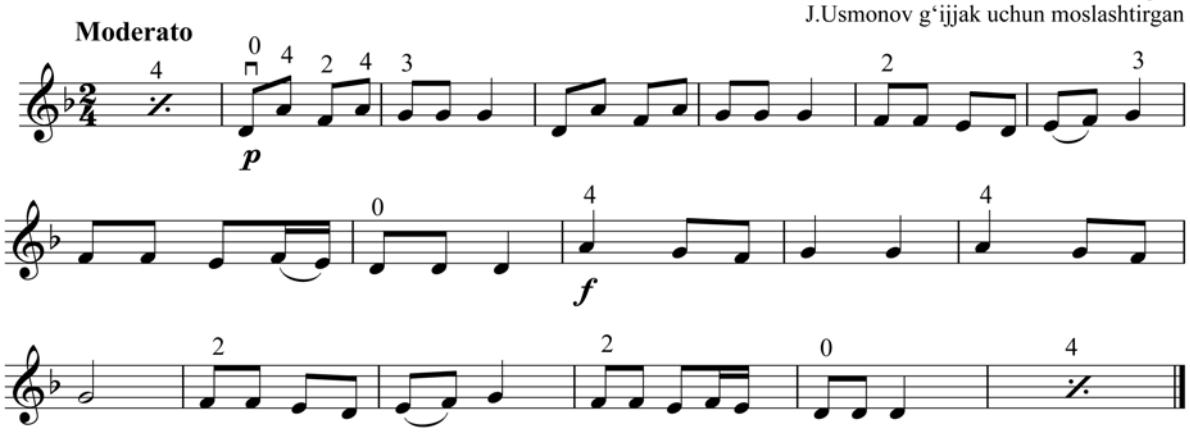

# YOSHLIK QO‘SHIG‘I

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




# QO‘G‘IRCHOG‘IM

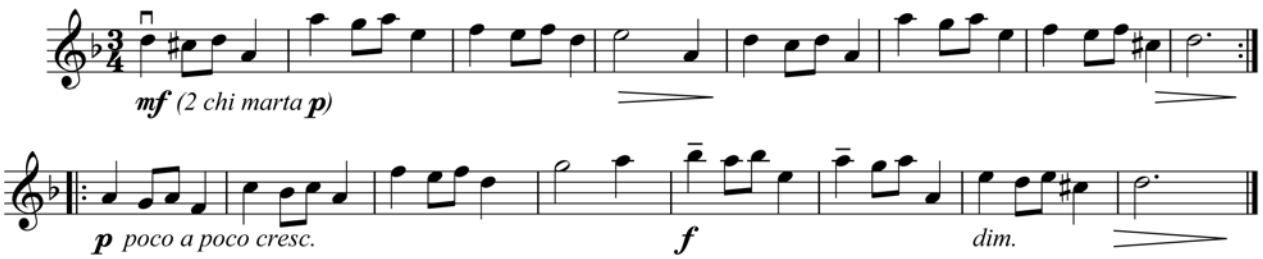
S.Abramova musiqasi.
J.Usmonov g‘ijjak uchun moslashtirgan



# ARIYA

Larghetto (keng)

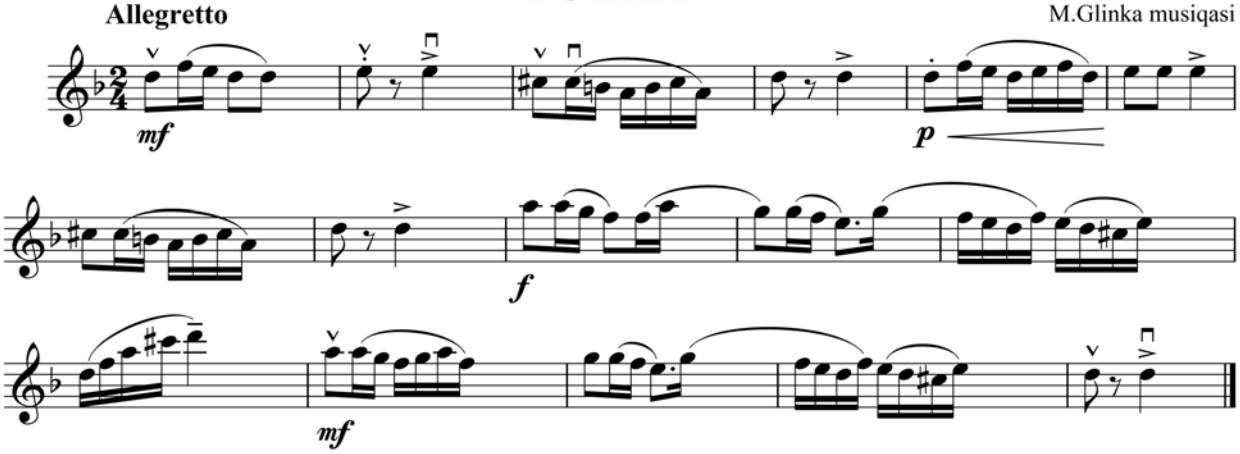
G.Persell musiqasi




# POLKA

Allegretto

M.Glinka musiqasi

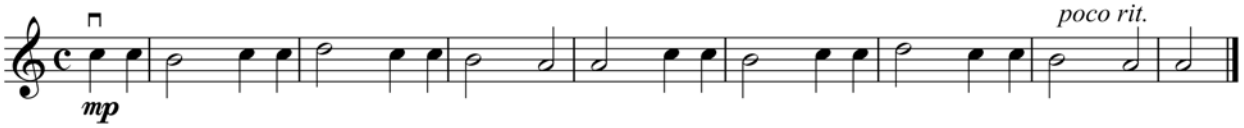



## НЕ ЛЕТАЙ, СОЛОВЕЙ

(UCHMA, BULBULCHA)

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

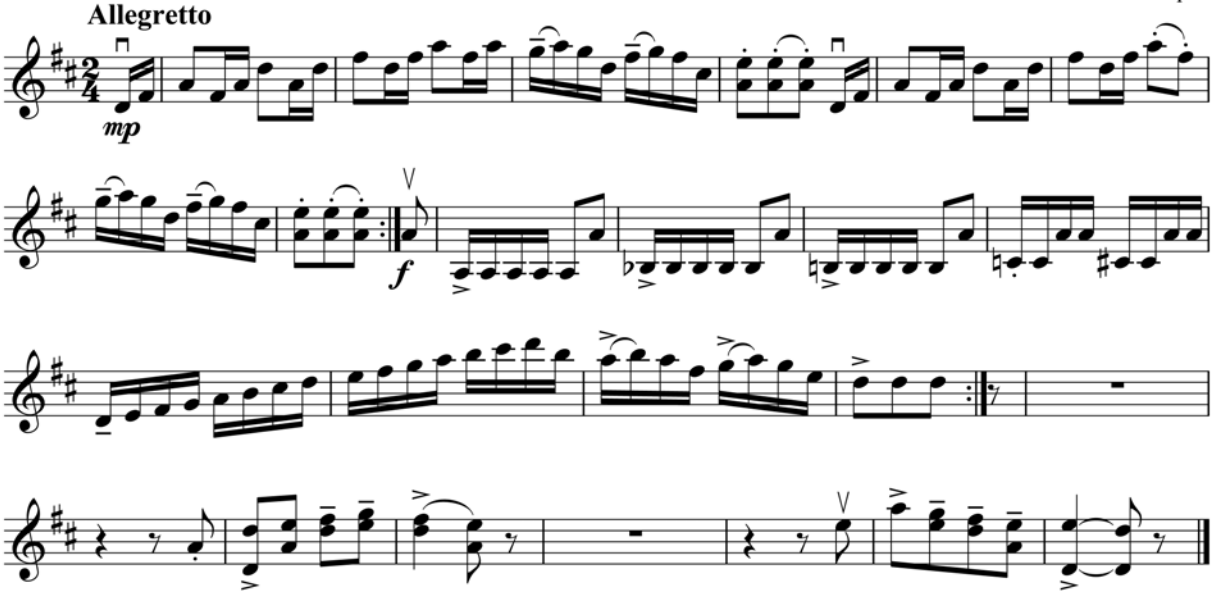
Moderato




# KONTRADANS

L.Betxoven musiqasi

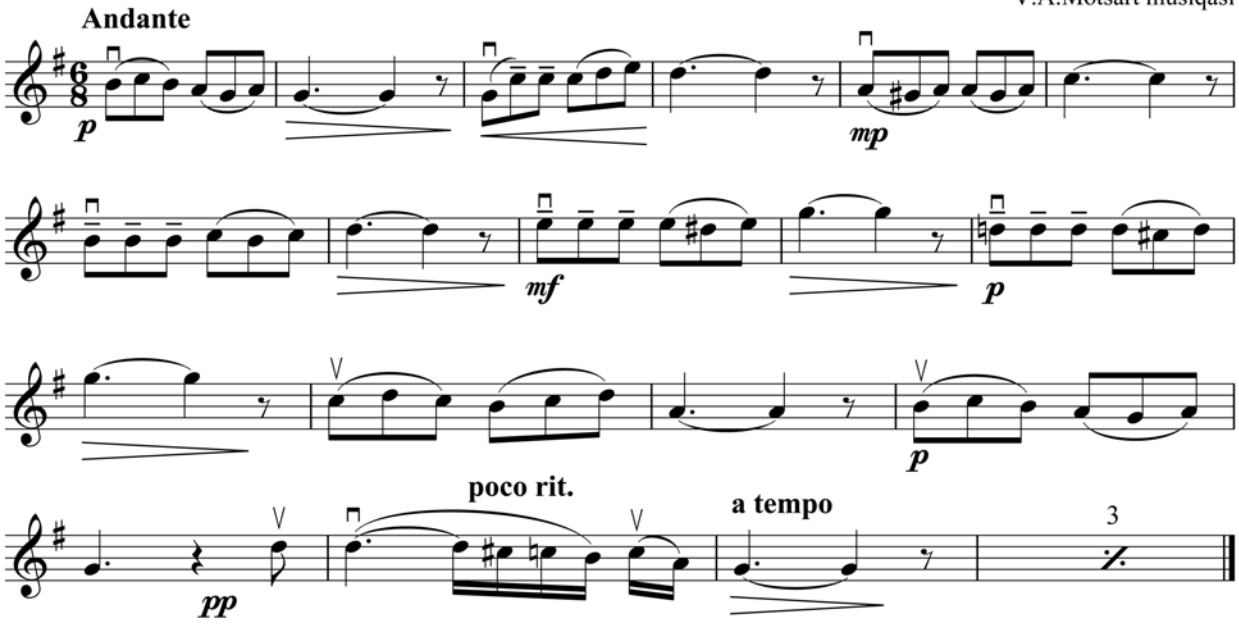
Allegretto



## КОЛЫБЕЛЬНАЯ

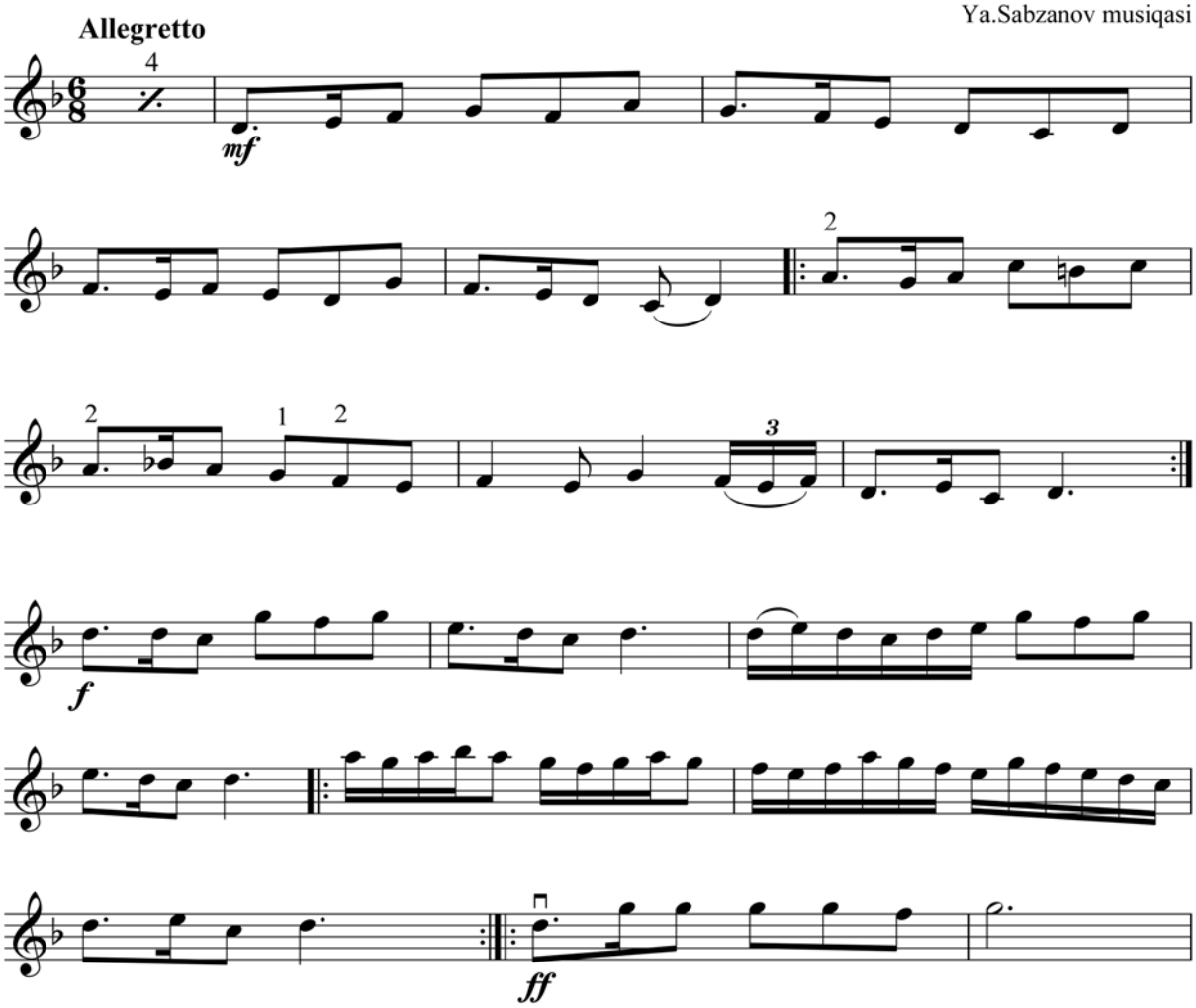
(ALLA)

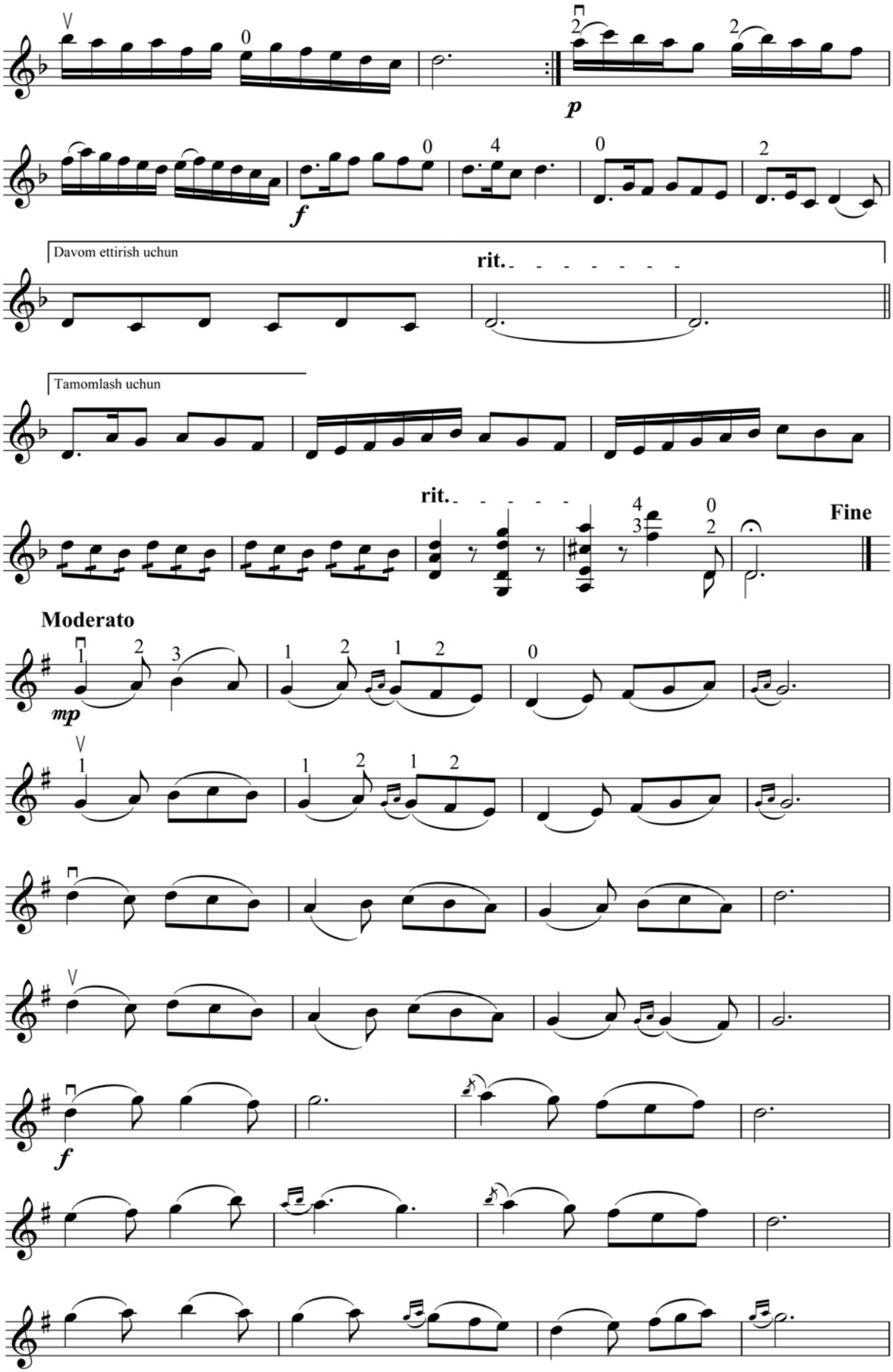
V.A.Motsart musiqasi

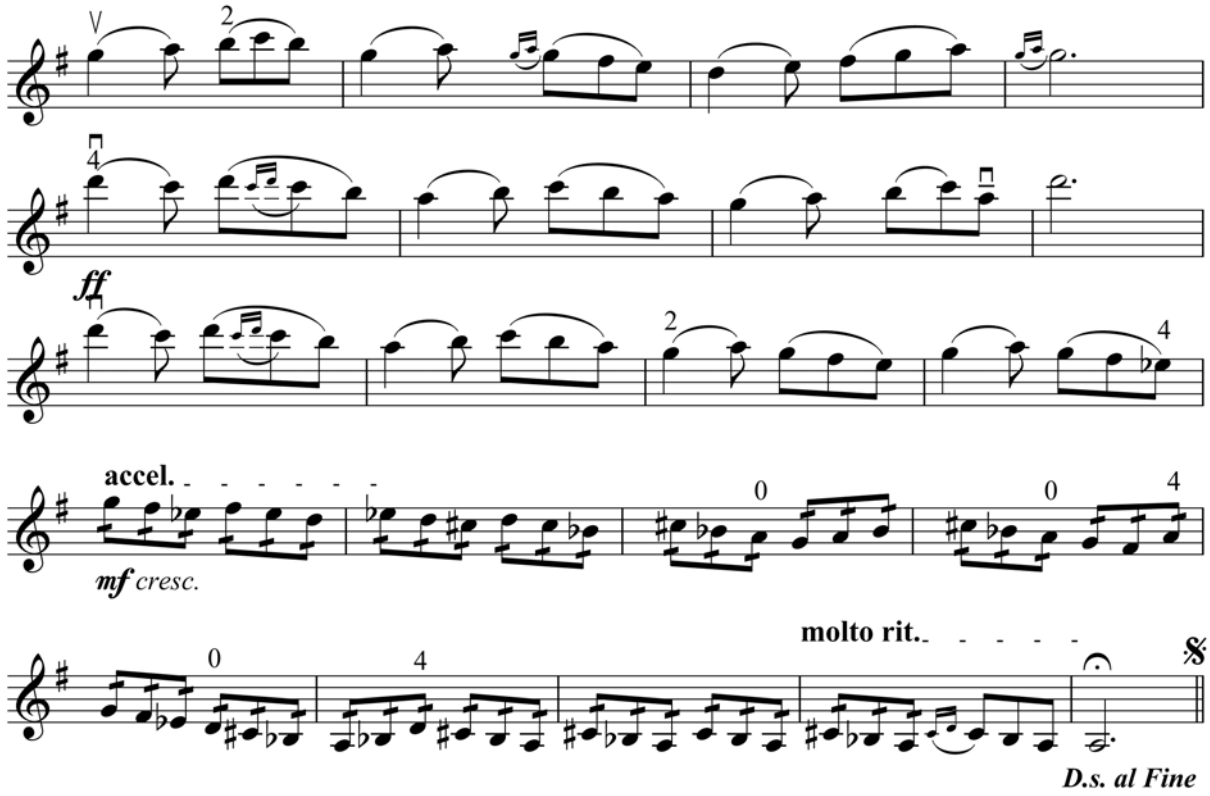



## RAQS

Ya.Sabzanov musiqasi

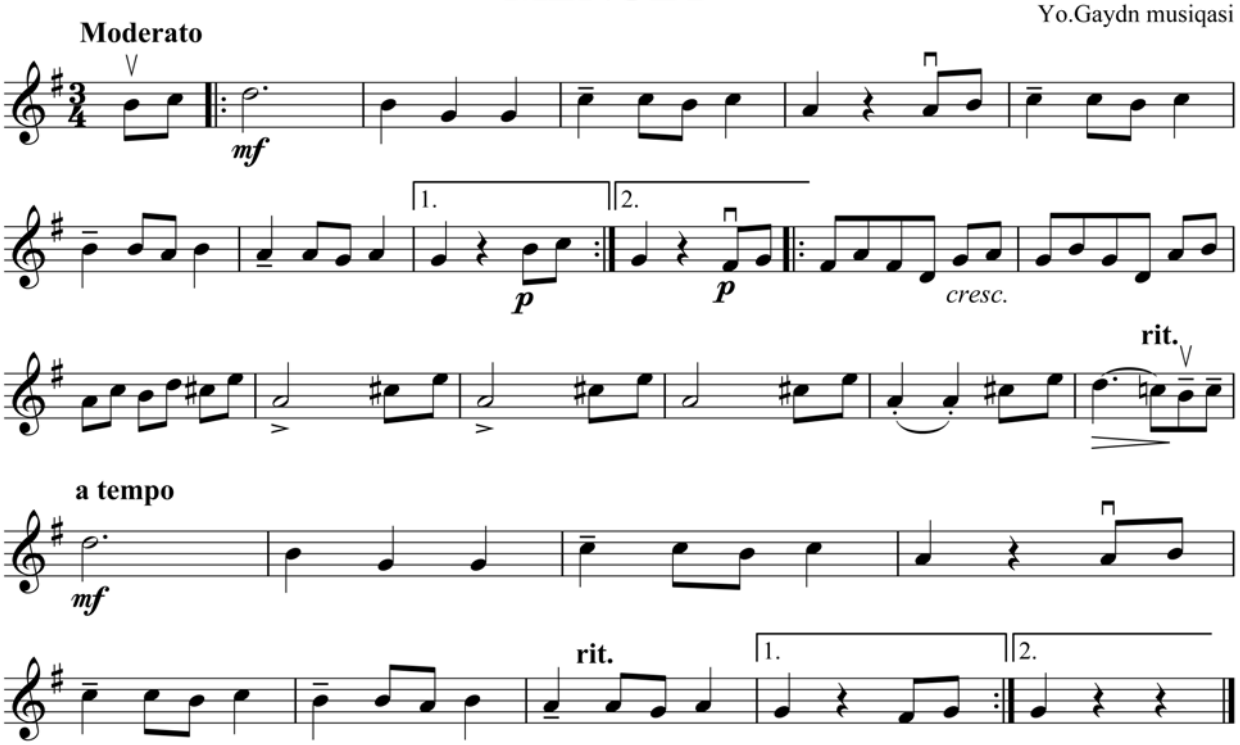



p
f
Davom ettirish uchun
rit.
Tamomlash uchun
rit.
Fine
Moderato
mp
f



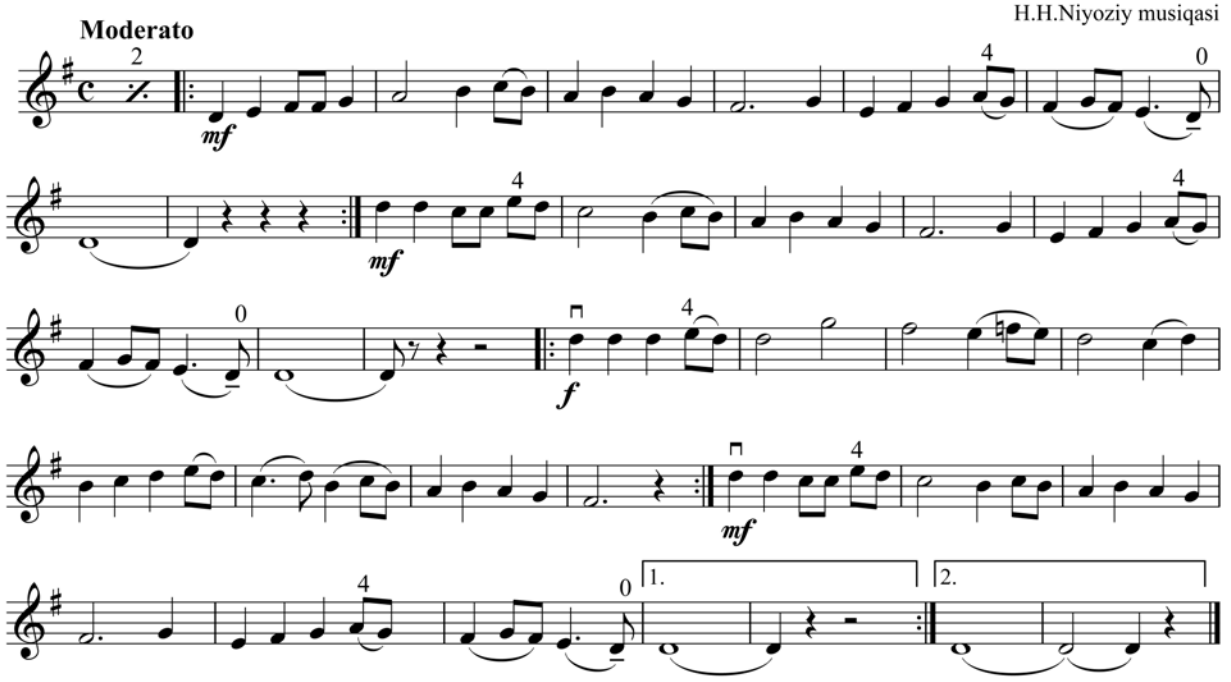

# MENUET

Yo.Gaydn musiqasi



# SAYYORA

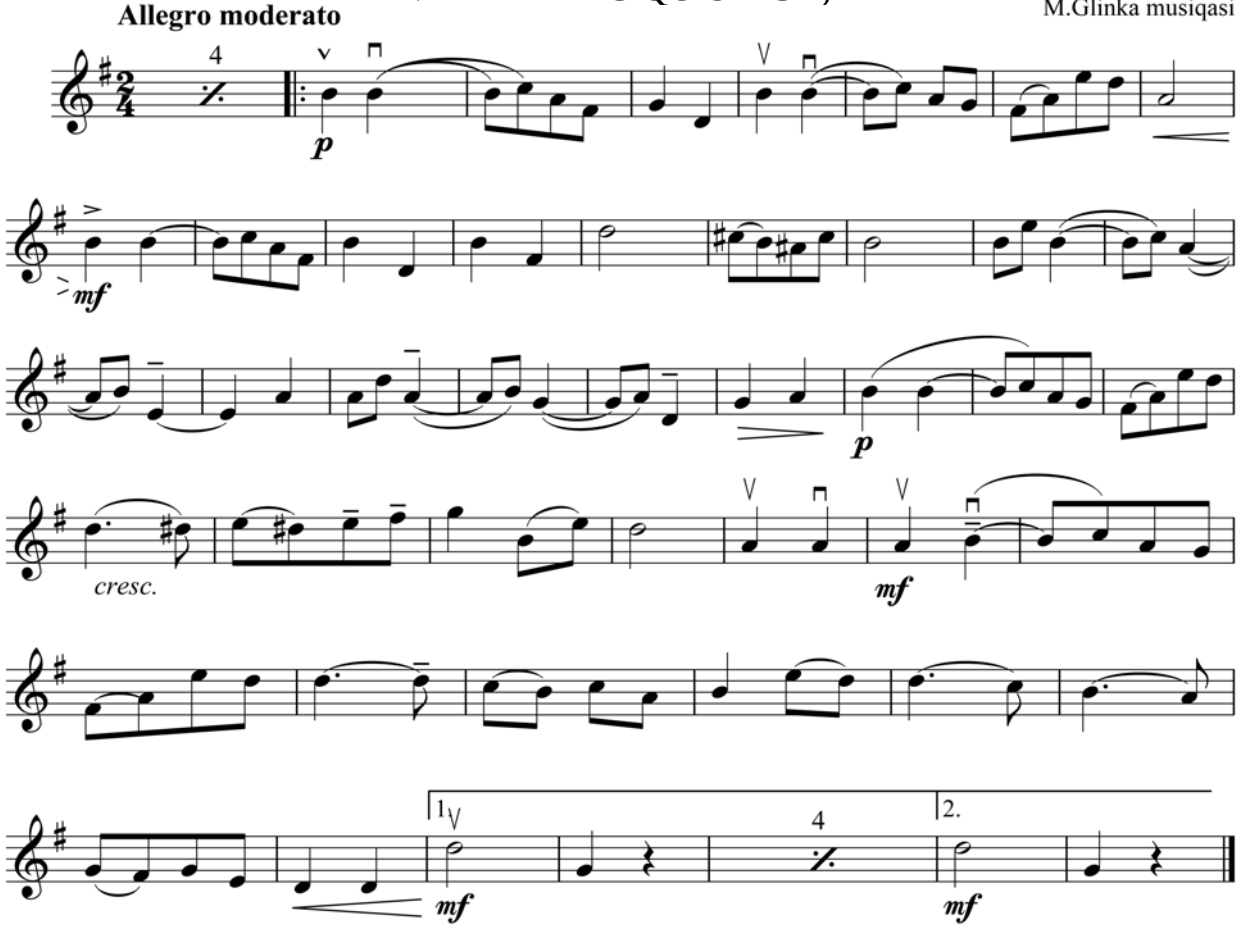
S.Yudakov qayta ishlagan,
H.H.Niyoziy musiqasi



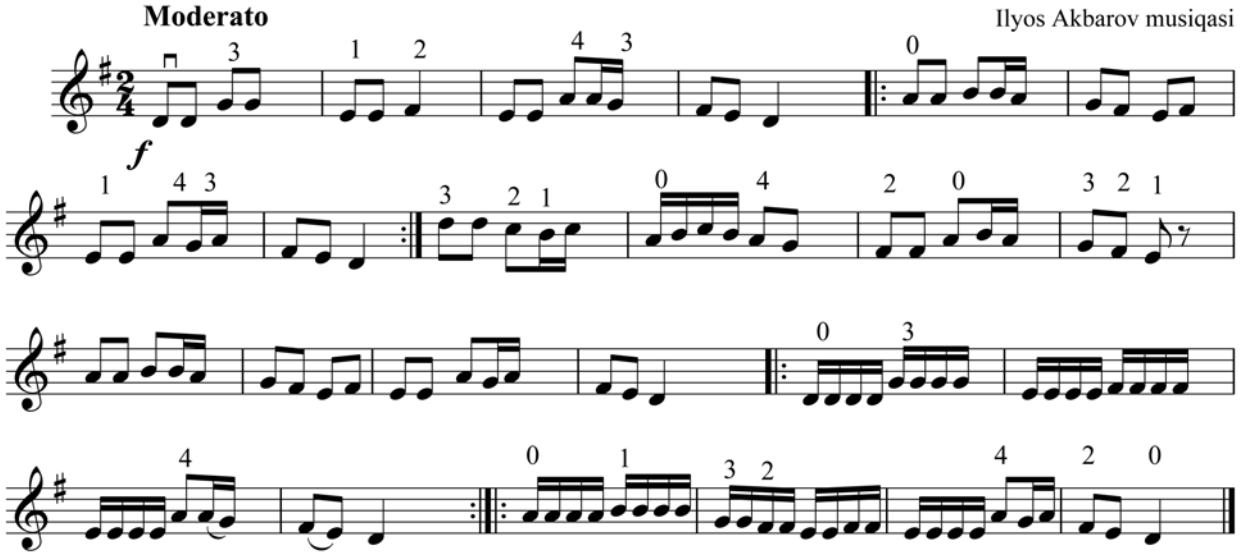

## ПЕСНЯ ВАНИ

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

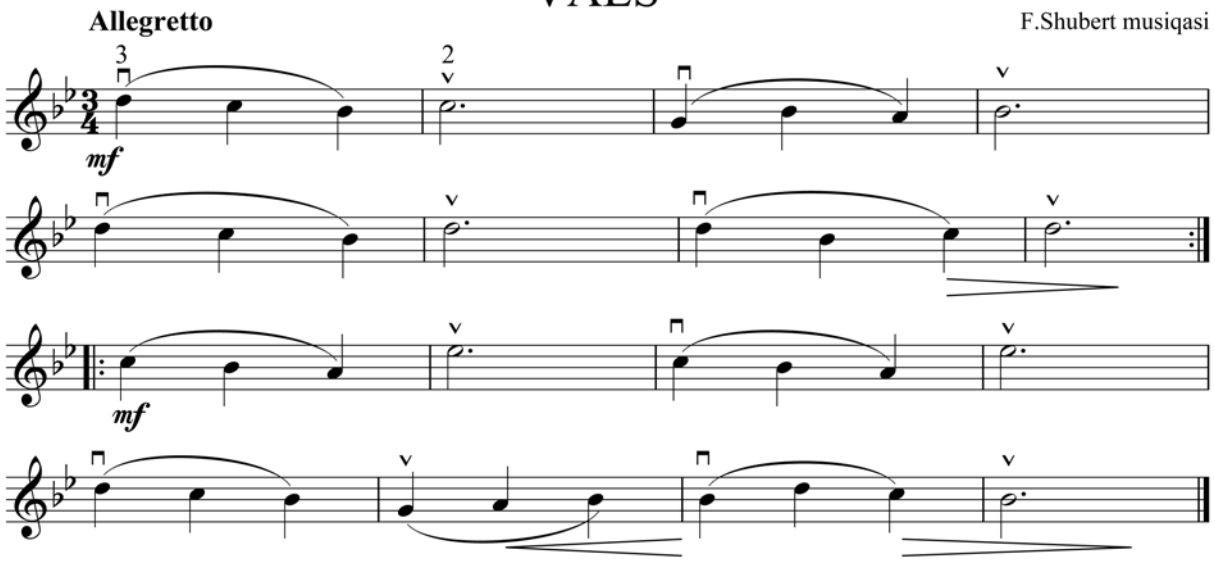
M.Glinka musiqasi



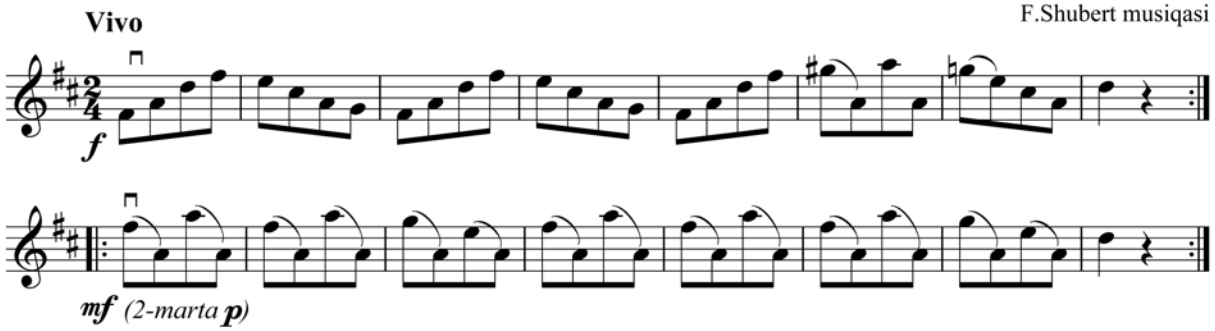
# GULLOLA




# VALS

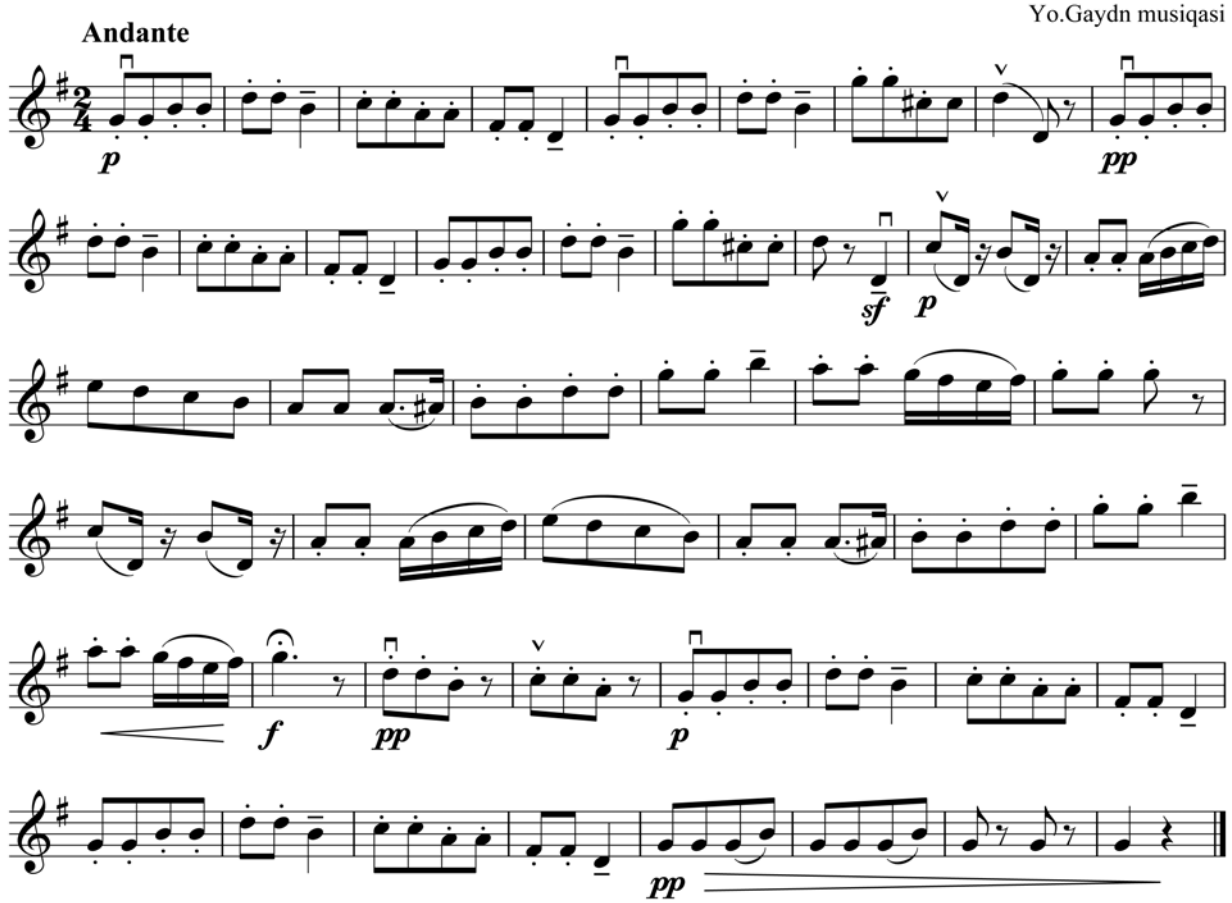



# ECOSEZ



# ANDANTE

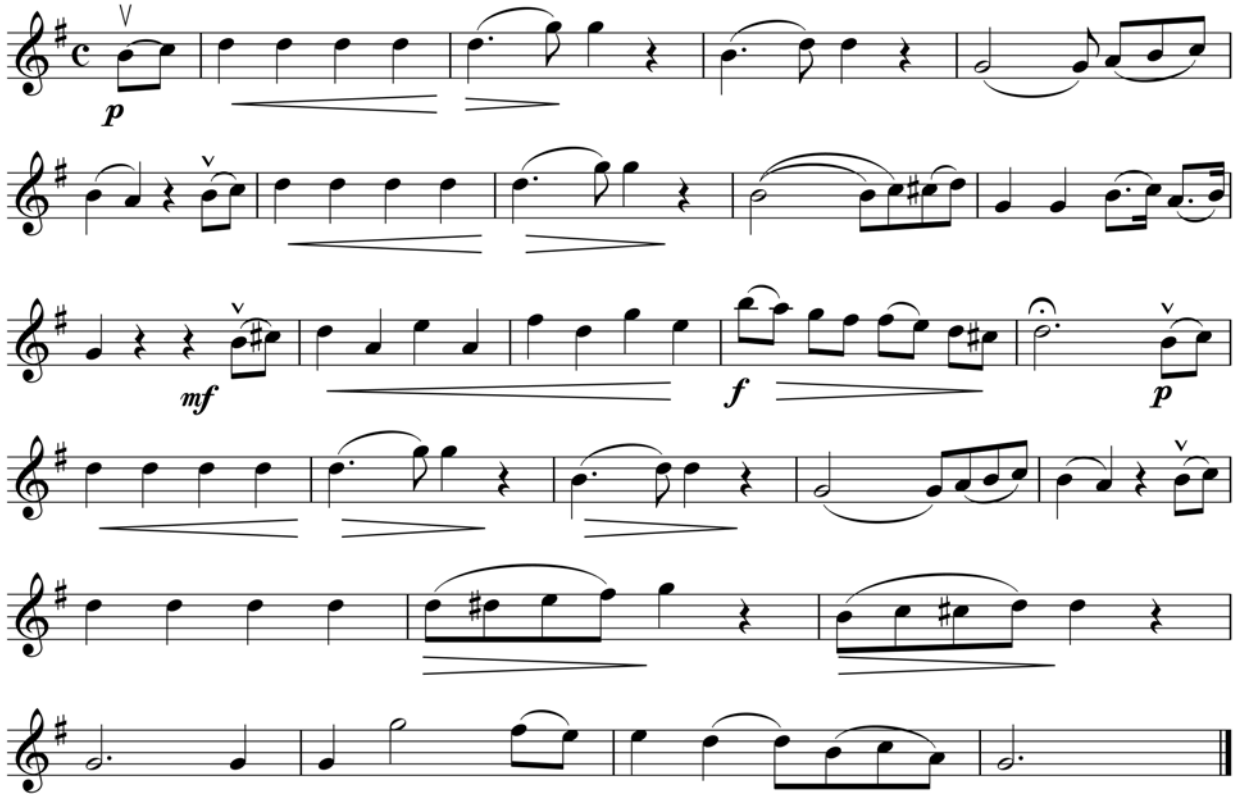
Yo.Gaydn musiqasi




## ПЕСНЯ ПАСТУШКА

(CHO‘PON BOLA QO‘SHIG‘I)

V.A.Motsart musiqasi

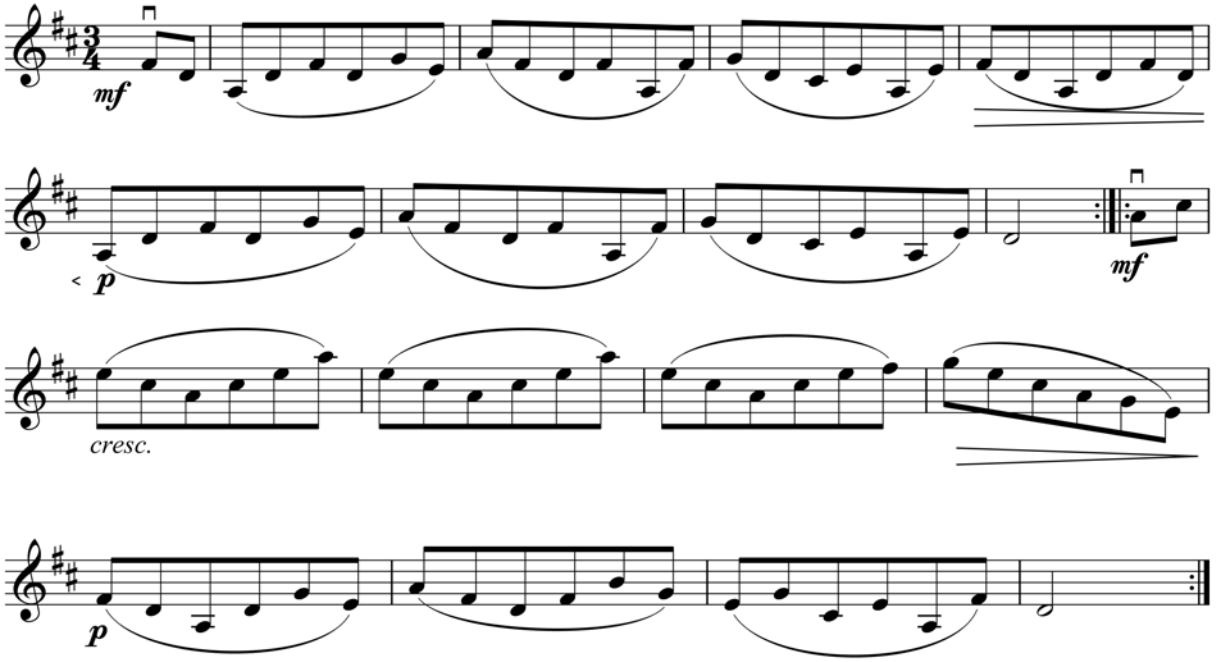


# IKKI XALQ RAQSI

## I

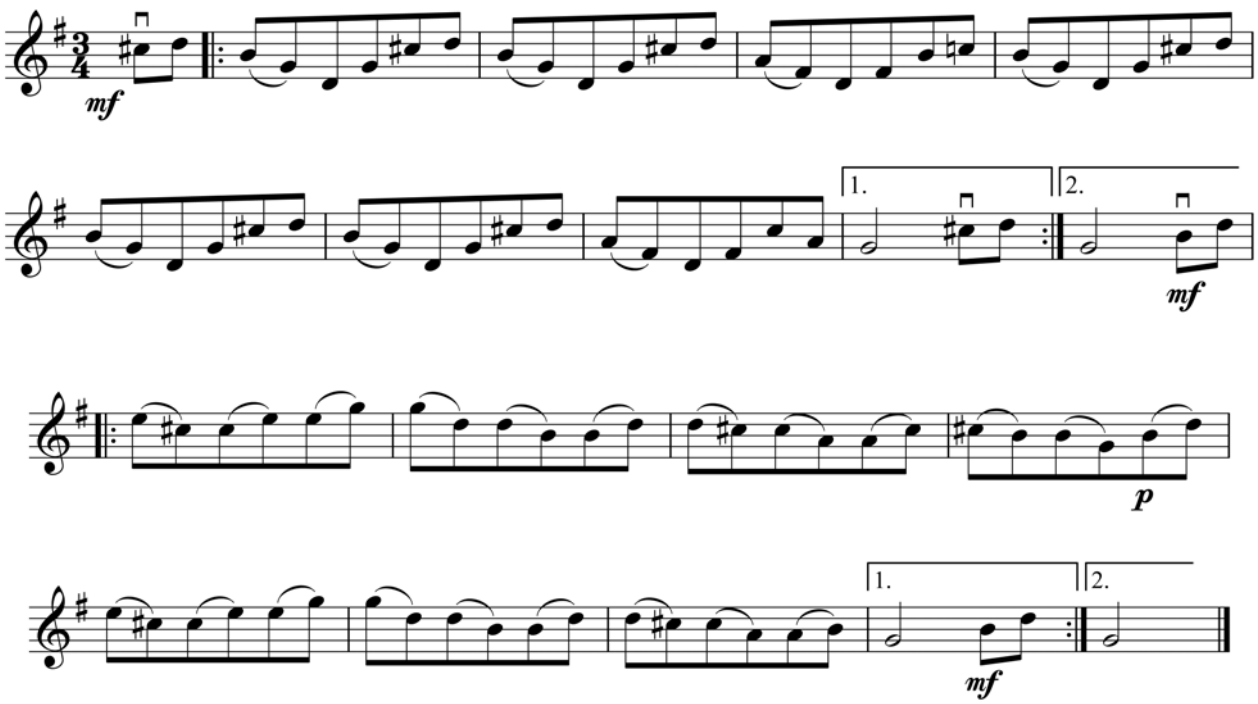
L.Betxoven musiqasi

**Tempo di valse**



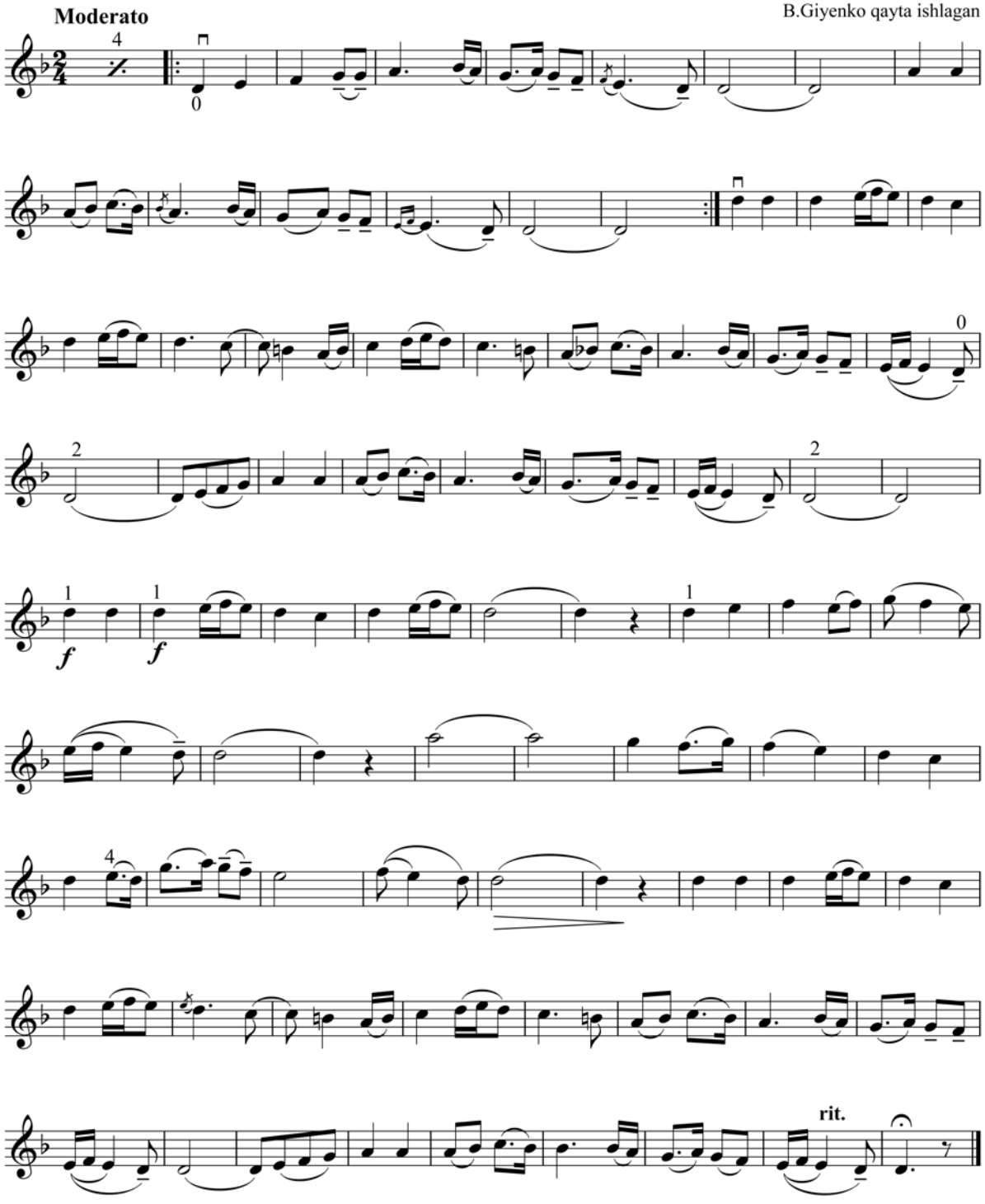

## II

**Shoshmasdan**

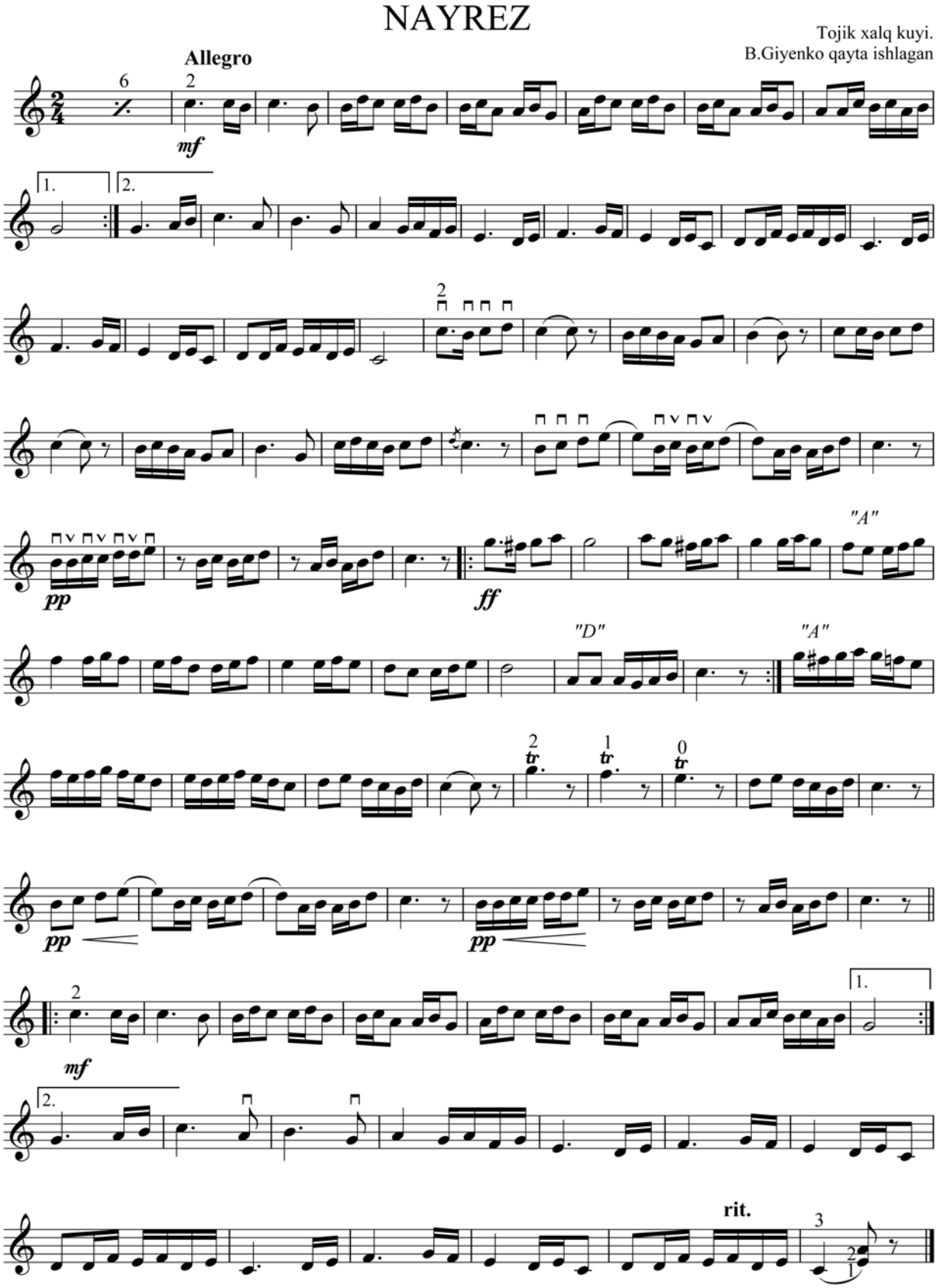


# YOLG‘IZ

O‘zbek xalq kuyi.
B.Giyenko qayta ishlagan

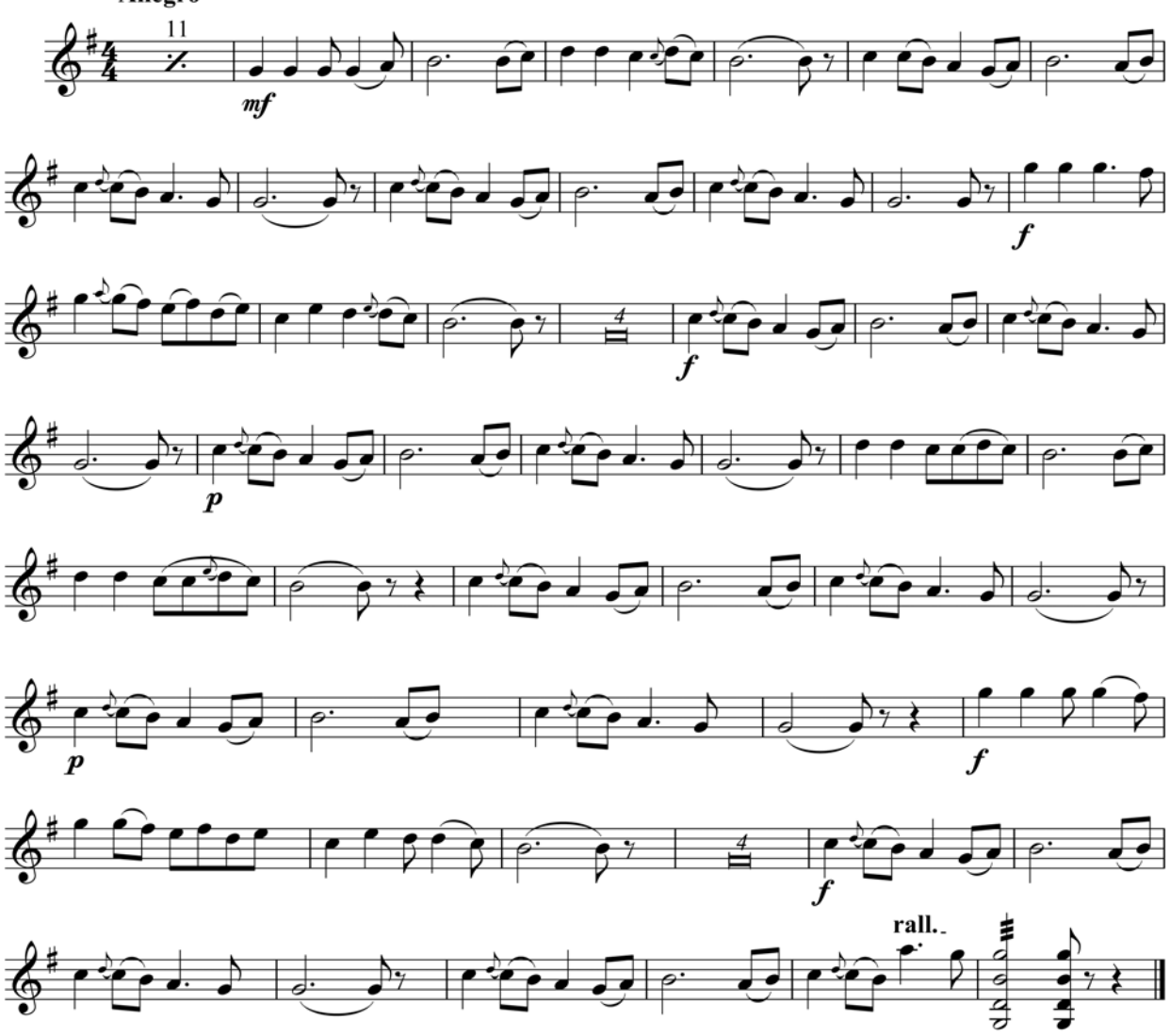


# TOVUSHNI VARAQDAN O‘QISH UCHUN TAVSIYA ETILADIGAN ASARLAR



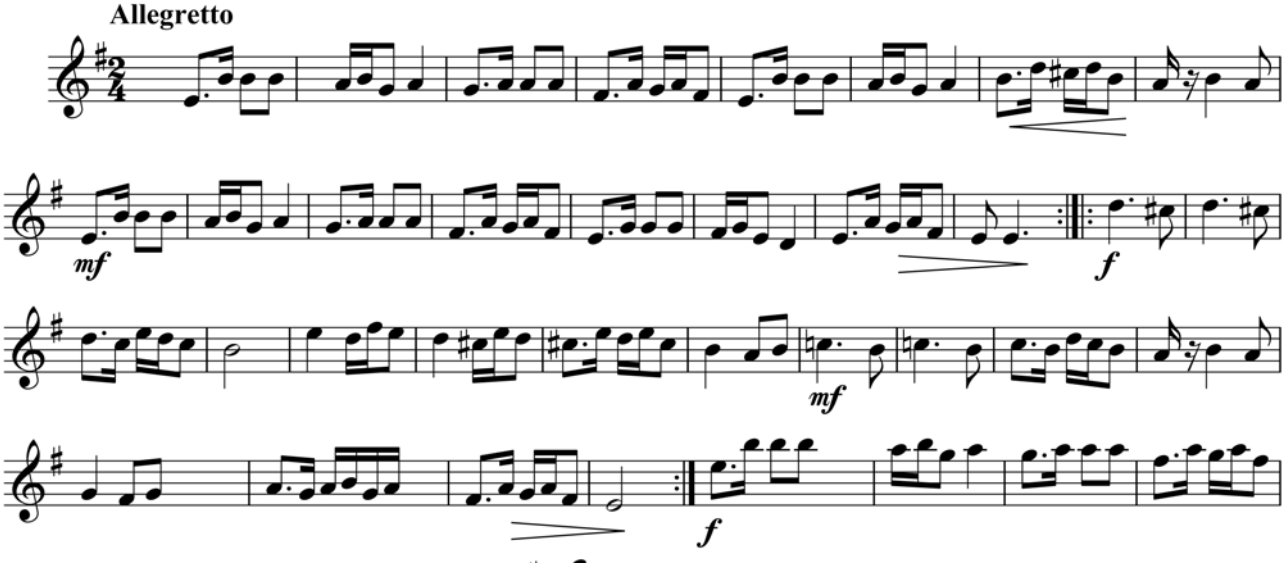
# YOSHLIK QO‘SHIG‘I

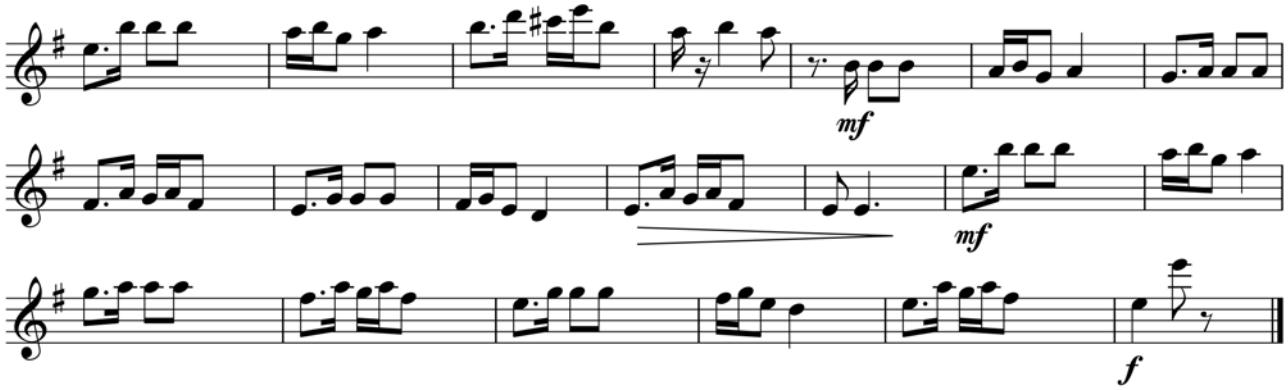
M.Ashrafiy musiqasi




# RAQS

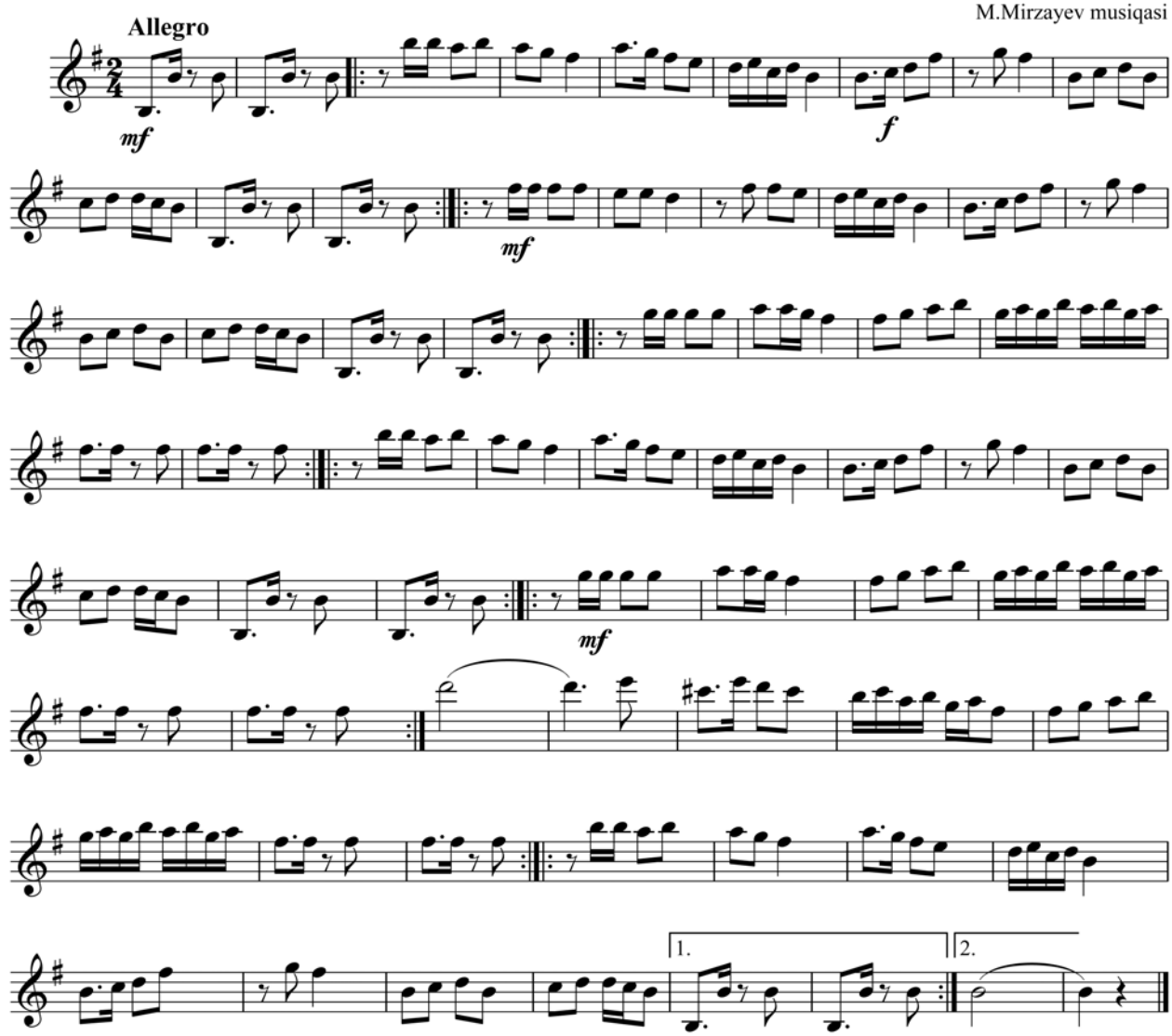
G.Sobitov





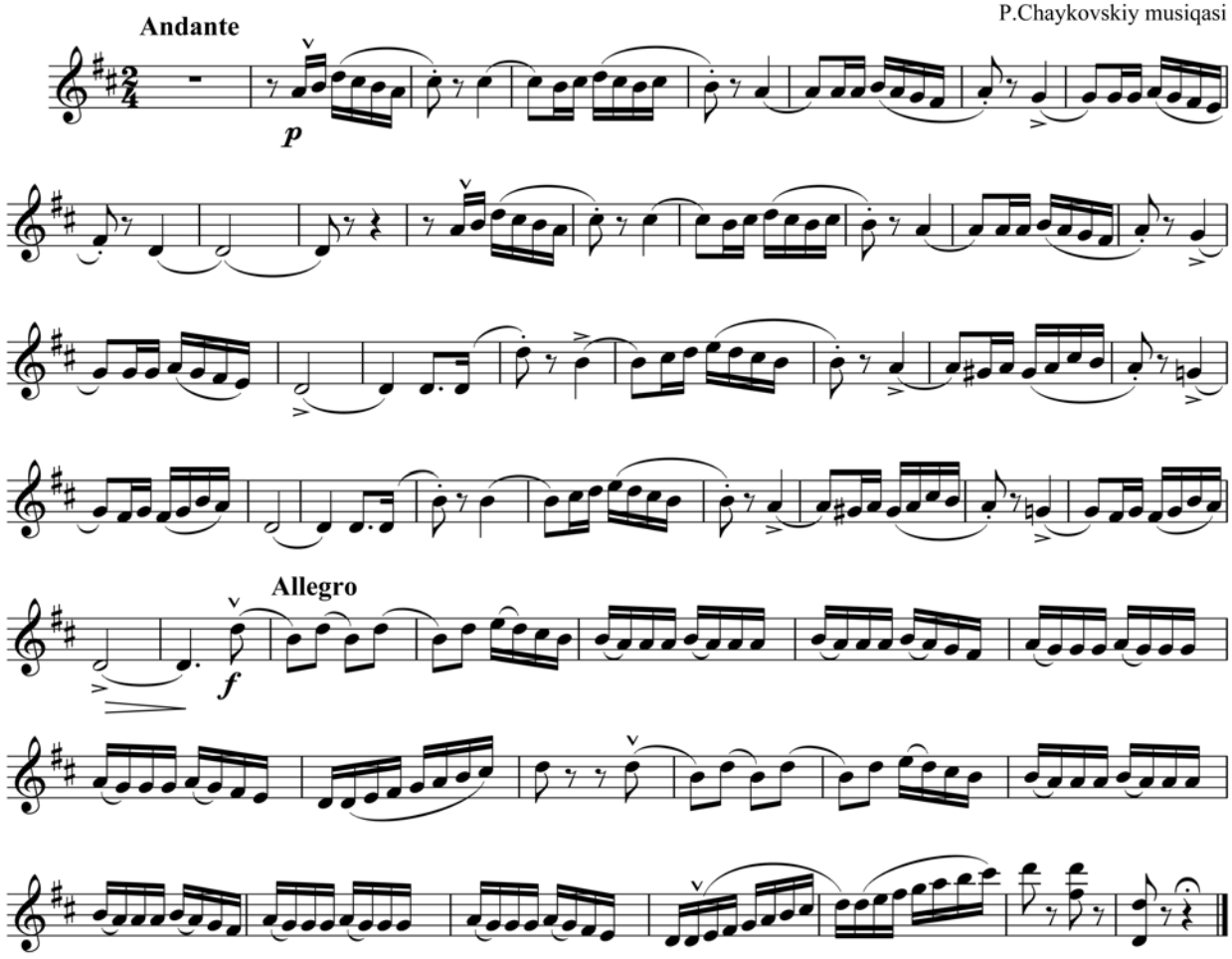

# YANGI TANOVAR

M.Mirzayev musiqasi



## НЕАПОЛИТАНСКАЯ ПЕСЕНКА
(NEAPOLCHA RAQS)

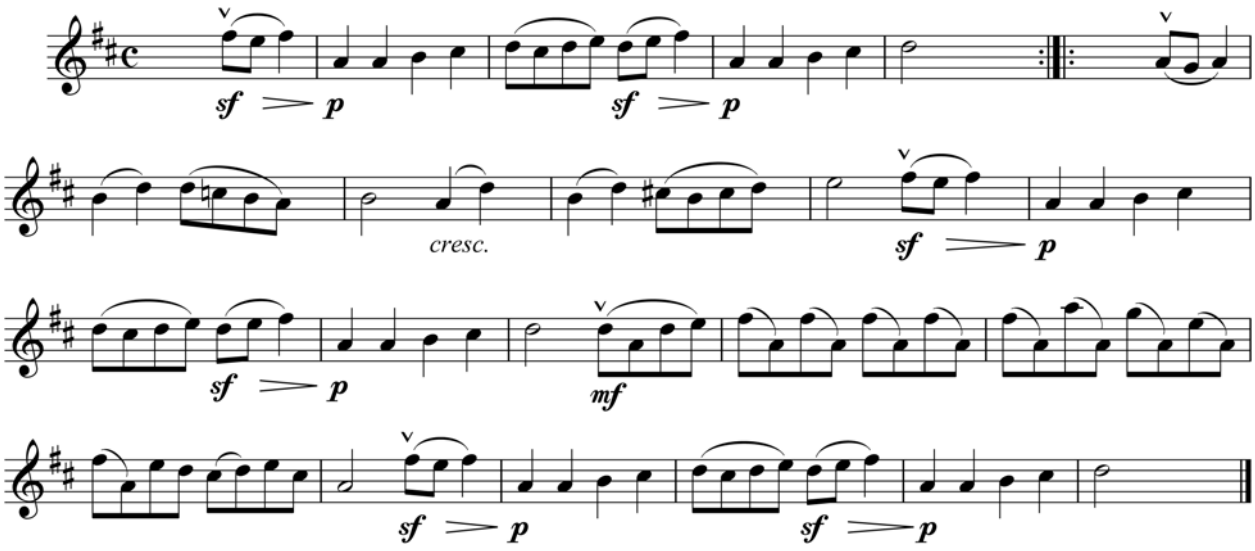
P.Chaykovskiy musiqasi




## GAVOT

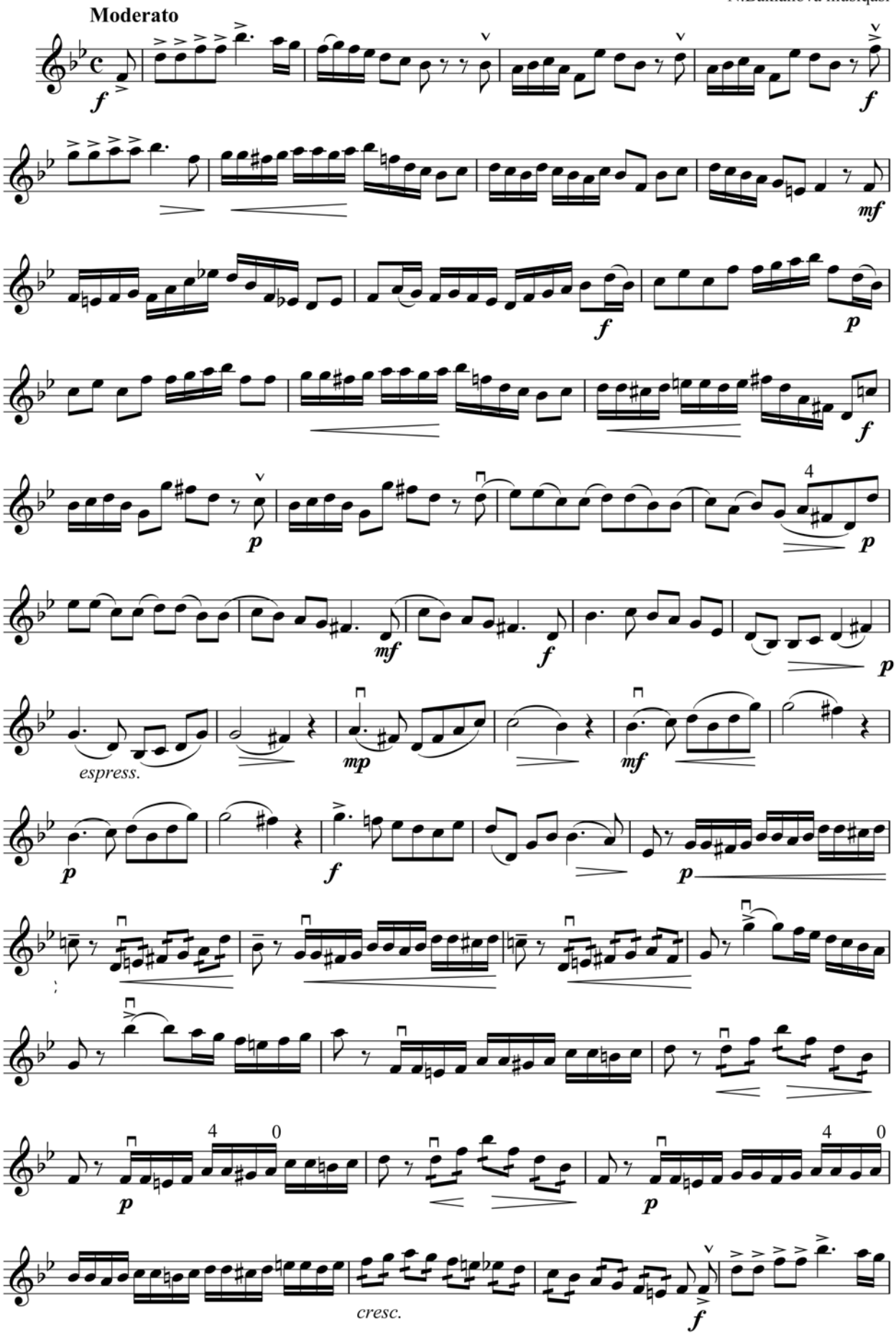
Allegro moderato

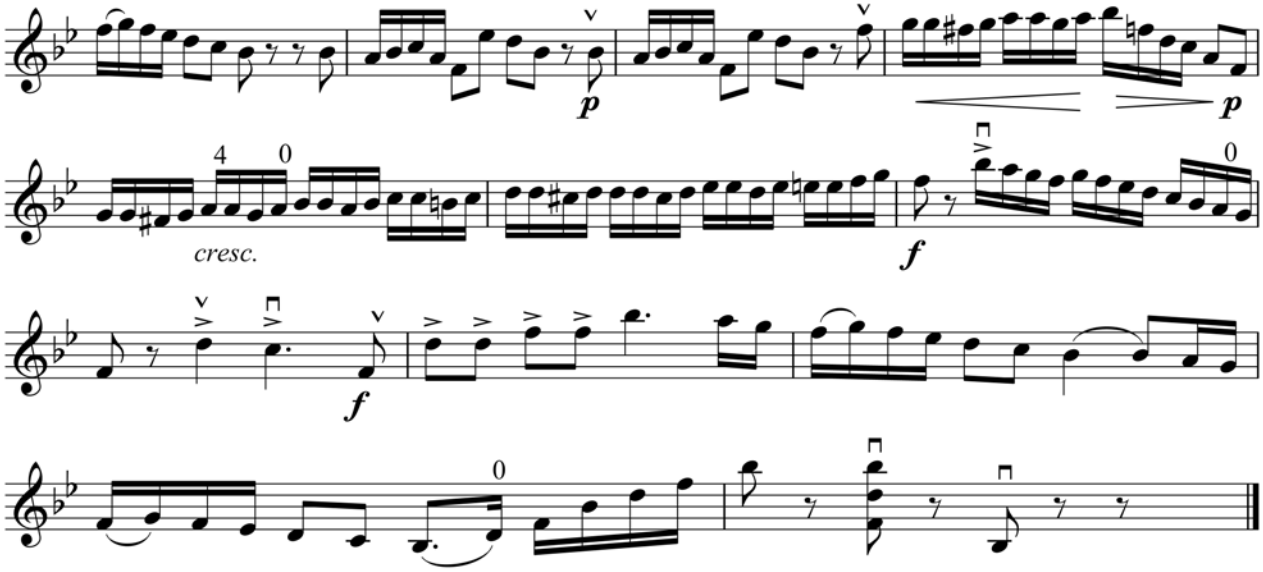
I.S.Bax musiqasi



# SONATINA

N.Baklanova musiqasi

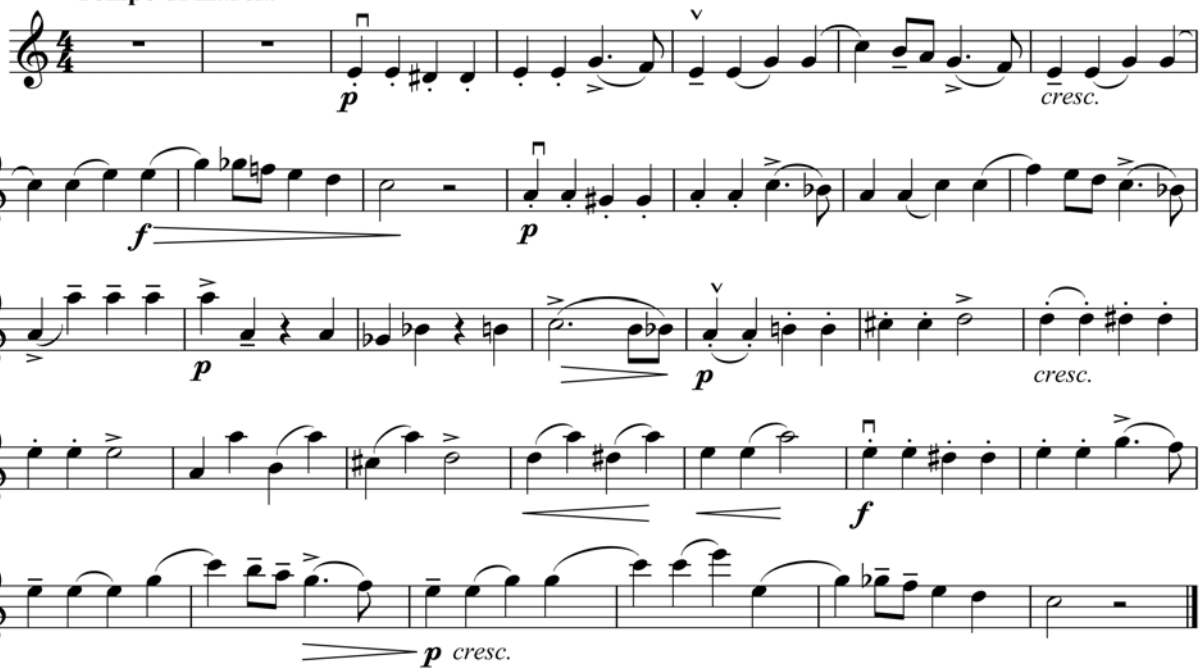





# MARSH

S.Prokofyev musiqasi

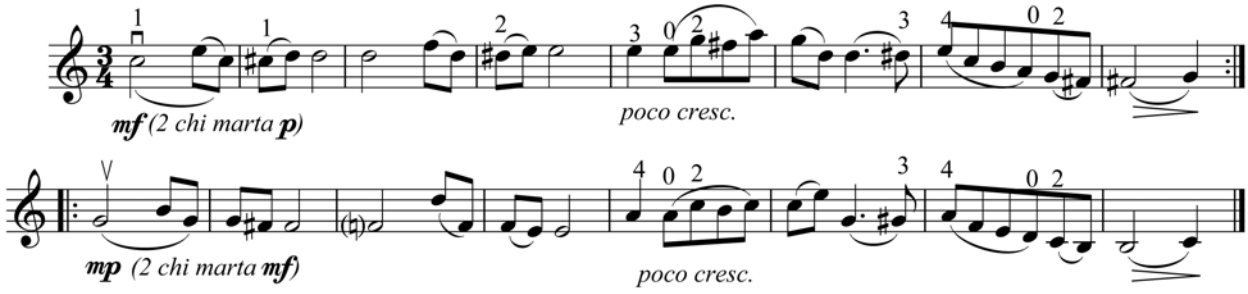
**Tempo di marcia**




# MENUET

V.A.Mosart musiqasi

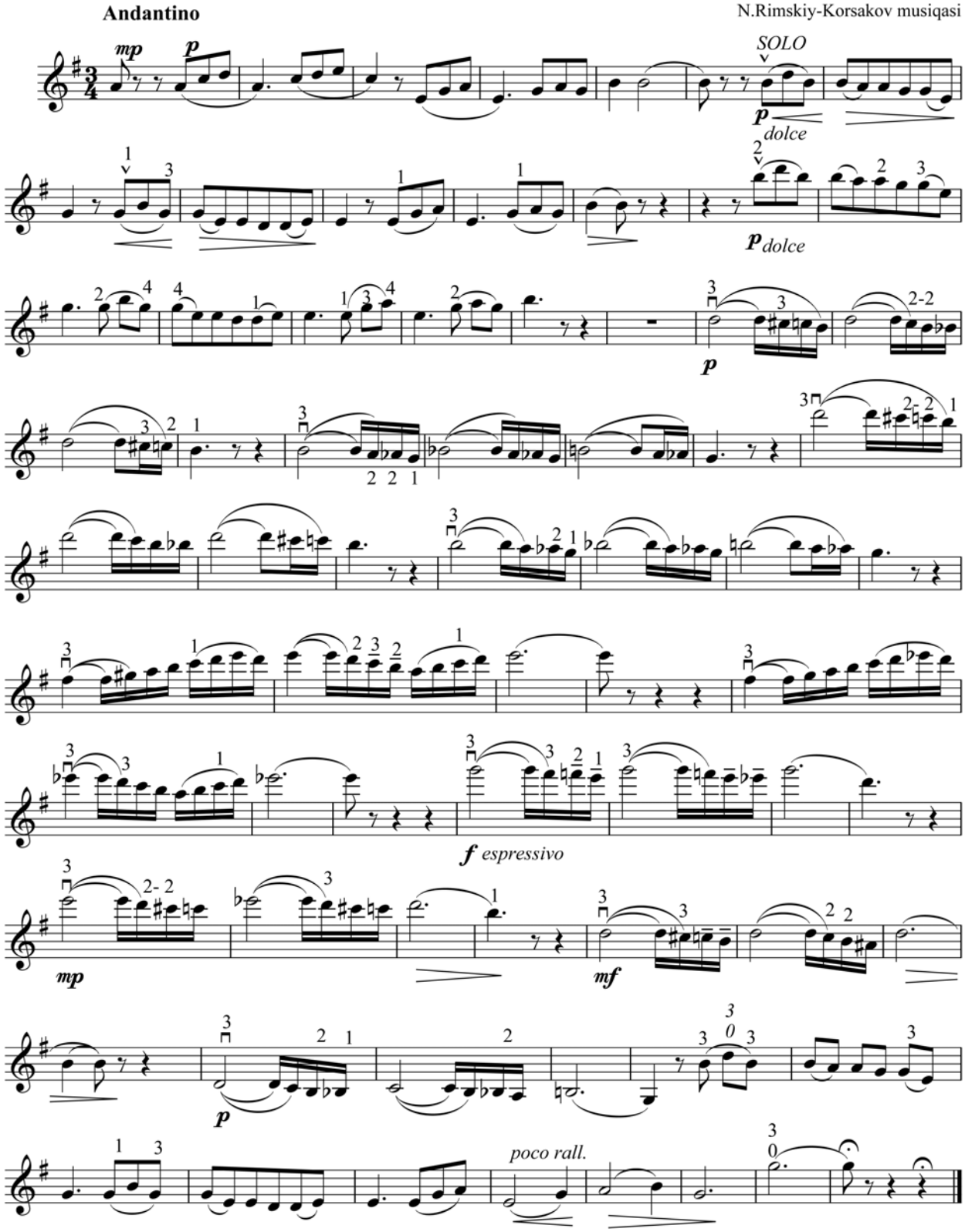
**Allegretto giocoso**



# ПЕСНЯ ИНДИЙСКОГО ГОСТЯ

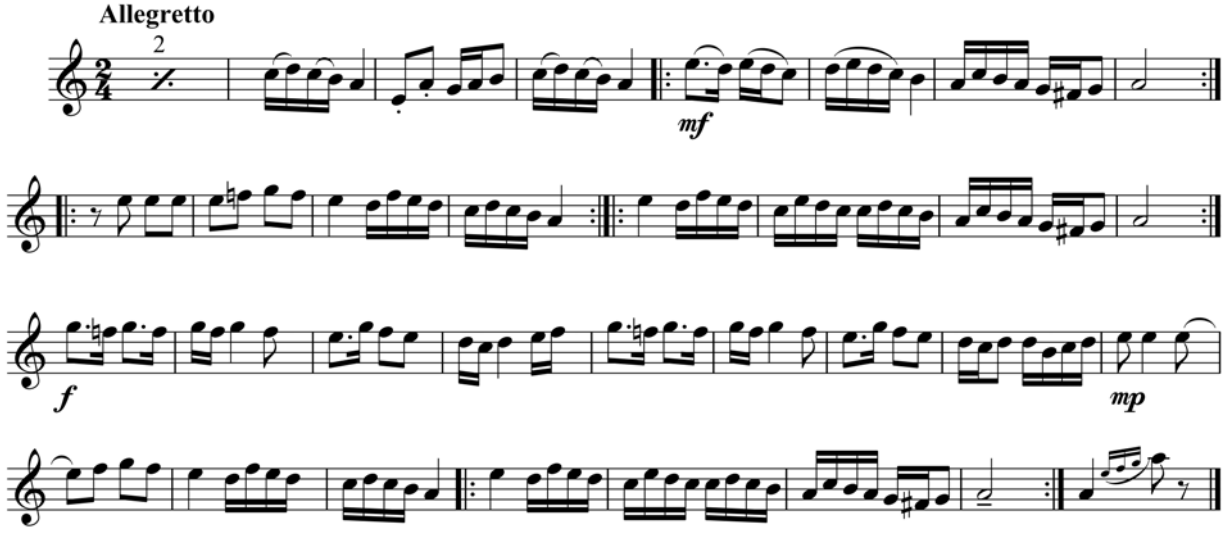
(«Sadko» operasidan

HIND MEHMONI QO‘SHIG‘I)



# RAQS

G‘.Qodirov musiqasi



## ADABIYOTLAR


1. Azizboyev S. G‘ijjak navolari. – T.: Fan. 1999.
2. Akbarov I.A. Musiqa lug‘ati. Qayta nashri. – T.: O‘qituvchi. 1997.
3. Алексеев А. Гаммы и арпеджио. – М., 1951.
4. Бакланова Н.В. Первые уроки пособые для начального обучения игре на скрипке. – М.: Советский композитор. 1989.
5. Григорян А. Начальная школа игры на скрыпке. – М., 1986.
6. Кароматов Ф.М. Узбекская инструментальная музыка. – Т.: изд.им. Гафура Гуляма. 1972.
7. Liviyev A. Xalq cholg’u asboblari ansambli uchun p’yesalar. – T.: O‘qituvchi.1974.
8. Odilov A. O‘zbek xalq cholg‘ularida ijrochilik tarixi. – T.: O‘qituvchi. 1995. –
9. Петросянц А.И. Инструментоведение. – Т.: изд.лит. и исскуства, 1990.
10. Reyder I.X. Yosh sripkachi uchun etyud va mashqlar. – T.: O‘qituvchi. 1967. –
11. Toshmuhammedov M. G‘ijjak darsligi. –T.: O‘qituvchi.1995.
12. Usmonov J. Yosh g‘ijjakchi. 1-kitob. – T.: O‘qituvchi.1995.
13. Usmonov J. Yosh g‘ijjakchi. 2-kitob. –T.: O‘qituvchi.1997.
14. Xolmuhamedov O.M. G‘ijjak sinfi metodikasi. – T.: G‘afur G‘ulom nomidagi adabiyot va san’at nashriyoti. 1987.
15. Xudoyev G’.M. G’ijjak cholg’usi ijrochilik an’analari. – T.: Muharrir. 2014.

## MUNDARIJA

### KIRISH

G‘ijjak sozining qisqacha tarixidan..... 3

### NAZARIY QISM

Birinchi saboq. Musiqa savodi..... 5
Tovushlarning ijro etilish cho‘zimi..... 5
Skripka yoki sol kaliti..... 5
Aksent, hissa, metr, o‘lchov, takt, takt chizig‘i va takt oldi (zatakt) alomatlari xususida..... 6
Pauzalar..... 7
Dinamik tuslar..... 7
Temp..... 8
Intervallar..... 8

### METODIK QISM

G‘ijjak cholg‘usining tuzilishi..... 10
Ikkinchi saboq. G‘ijjak cholg‘usida ijro etish holati..... 14
Uchinchi saboq. To‘rt torda barmoqlarning tovushlar ustida joylashuv jadvallari. (I pozitsiyadagi barmoqlar joylashuvi)..... 16
To‘rtinchi saboq. Liga, legato, detashe, stakkato, fermata, sinkopa kabi musiqiy elementlarni g‘ijjak cholg‘usida ijro etish..... 20
Pozitsiyalar xususida..... 22
Tovushni varaqdan o‘qish va tahlil etish..... 22

### TEXNIK QISM

Major gammalari va uchtovushliklari..... 24
Minor gammalari va uchtovushliklari..... 26
Mashqlar..... 33
Turli pozitsiyalarga o‘tish mashqlari..... 35
Uchinchi pozitsiyaga o‘tish uchun mashqlar..... 36
Etyudlar..... 37

### BADIIY QISM

Chittigul. Bolalar qo‘shig‘i..... 46
Ёлочка. Bolalar yangi yil qo‘shig‘i..... 46
Salom yangi yil. G‘.Qodirov musiqasi..... 47
May. G‘.Qodirov musiqasi..... 47
Kichkintoymiz – gijing toymiz. K.Kenjayev musiqasi..... 48
Turnalar va quyonlar. Il.Akbarov musiqasi..... 49
Archa qo‘shig‘i. G‘.Qodirov musiqasi..... 49
Qish. G‘.Qodirov musiqasi..... 50
Salyut. Ikrom Akbarov musiqasi..... 50
Allegretto. V.A.Motsart musiqasi..... 51
Колыбельная. N.T.Baklanova musiqasi..... 51
Как под горкой. Rus xalq qo‘shig‘i..... 52
Archajon. A.Muhamedov musiqasi..... 53

Сидит ворон на дубу. A.Komarovskiy qayta ishlagan, rus xalq qo‘shig‘i……………...... 53
Песенка. J.B.Lyulli musiqasi........................................................................................ 54
Кукушечка T.Sigetinskaya qayta ishlagan, polyak xalq qo‘shig‘i…............................... 55
Песенка. Y.Gaydn musiqasi.......................................................................................... 56
Ходит зайка. A.Komarovskiy qayta ishlagan, rus xalq qo‘shig‘i.................................. 57
Salomat. Ilyos Akbarov musiqasi.................................................................................. 58
На зелёном лугу. T.Zaxarina qayta ishlagan, rus xalq qo‘shig‘i.................................. 59
Olma. K.Abdullayev musiqasi........................................................................................ 59
Ko‘ylagim. D.Zokirov musiqasi..................................................................................... 60
Qaldirg‘och. B.Nadejdin musiqasi................................................................................. 60
Laylak keldi. I.Xamzin musiqasi.................................................................................... 61
Весёлые гуси. M.Karasev qayta ishlagan, ukrain xalq qo‘shig‘i.................................. 62
Paxtaoy. F.Nazarov musiqasi………………...………..……………………….......... 63
Qorbo‘ron. A.Mansurov musiqasi……………………………………………….......... 63
Nevaralar qo‘shig’i. N.Norxo‘jayev musiqasi……………………………………...... 65
Yoz. Ilyos Akbarov musiqasi………………………………..……………………......... 66
Rondo. V.Motsart musiqasi............................................................................................ 67
Yoshlik qo‘shig‘i. D.Zokirov musiqasi.......................................................................... 68
Qo‘g‘irchog‘im. S.Abramova musiqasi......................................................................... 69
Как пошли наши подружки. T.Zaxarina qayta ishlagan, rus xalq qo‘shig‘i……....... 70
Не летай, соловей. Rus xalq qo‘shig‘i......................................................................... 70
Polka. M.Glinka musiqasi.............................................................................................. 71
Kontradans. L.V.Betxoven musiqasi.............................................................................. 71
Raqs. Ya.Sabzanov musiqasi......................................................................................... 73
Колыбельная. V.Motsart musiqasi................................................................................ 79
Menuet. Yo.Gaydn musiqasi.......................................................................................... 80
Sayyora. H.Niyoziy musiqasi, S.Yudakov qayta ishlagan…........................................... 81
Песня Вани. M.Glinka musiqasi.................................................................................... 83
Gullola. Ilyos Akbarov musiqasi.................................................................................... 85
Ariya. G.Persel musiqasi................................................................................................ 86
Vals. F.Shubert musiqasi................................................................................................ 87
Ekosez. F.Shubert musiqasi............................................................................................ 88
Andante. Y.Gaydn musiqasi........................................................................................... 88
Песня пастушка. V.Motsart musiqasi............................................................................ 90
Ikki xalq raqsi. L.Betxoven musiqasi.............................................................................. 91
Yolg‘iz. B.Giyenko qayta islagan, O‘zbek xalq kuyi………………............................ 93
**Badiiy qismda berilgan asarlarning jo‘rsiz, yakka ijrolari**……………………........ 96
**Tovushni varaqdan o‘qish uchun tavsiya etiladigan asarlar**...................................... 113
**Adabiyotlar**……………………………………………………………...………....... 121

**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 o‘quv qo‘llanma*

Muharrir *M.Abralova*
Texnik muharrir *T.Smirnova*
Musahhih *F.Abdiyeva*
Kompyuterda tayyorlovchi *B.Ashurov*

Bosishga ruxsat etildi 25.12.2015. Bichimi 60 x 90 1/8.
Shartli b.t. 15,5. Nashr b.t. 15,25. Adadi 3000 nusxa.
Bahosi shartnoma asosida.

G‘afur G‘ulom nomidagi nashriyot-matbaa ijodiy uyi
Toshkent, Labzak ko‘chasi, 86-uy.