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X.F. AZIMOV

FORTEPIANO darsligi

MUSIQA MAKTABLARINING BOSHLANG'ICH SINFLARI UCHUN DARSLIK

Madaniyat ishlari vazirligi istiqbolni belgilash, uslubiyat va axborot Respublika Markazi nashrga tavsiya etgan

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Mazkur darslik 1971 yilda chop etilgan „Fortepiano darsligi“ kitobining to‘ldirilgan va qayta ishlangan nashri bo‘lib, asosan o‘zbek xalq kuy-ohanglari negizida yaratilgan asarlardan tuzilgan. Ular yosh sozandalarning fortepiano chalish ko‘nikmalarini hosil qilishiga, ijro malakalarini tobora oshirib borishiga qaratilgan.

Darslik bolalar musiqa va san’at maktablarining maxsus fortepiano ixtisosligi bo‘yicha bilim olayotgan quyi sinf o‘quvchilariga mo‘ljallangan. Undan umumiy fortepiano fanidan tahsil ko‘ruvchi yuqori sinf o‘quvchilari ham foydalanishlari mumkin.

Nashrga tayyorlovchi va maxsus muharrir:
dotsent, san’atshunoslik fanlari nomzodi
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XOLMIRZA AZIMOV
(1925 — 1992)

O‘zbekistonda maxsus musiqa ta’limi hamda zamonaviy fortepiano ijrochiligining shakllanishi va rivojlanishiga Xolmirza Fayzullayevich Azimov katta hissa qo‘shdi. U mohir sozanda, jonkuyar ustoz, taniqli musiqa ijodkori va targ‘ibotchisi edi.

Bo‘lajak san’atkor Namangan shahrida tavallud topib, musiqa bilim yurtida tahsil ko‘rdi. Bilim yurtida o‘qishi davrida u ilk bor fortepianoda chalish ko‘nikmalarini o‘zlashtirdi. Keyinchalik fortepiano uning eng sevimli cholg‘usiga aylanib qoldi. Yosh pianinochi maxsus fortepiano ixtisosligi bo‘yicha ta’lim olishni davom ettirish maqsadida Toshkent davlat konservatoriyasiga o‘qishga kirdi. Xolmirza Azimov 1954 yilda o‘zbek milliy kadrlaridan yetishib chiqqan birinchi pianinochi sifatida o‘qishni muvaffaqiyatli tugalladi.

Ustoz oliy musiqa o‘quv yurtida umrining oxirigacha mehnat qilib, yuqori malakali mutaxassislarni tarbiyalashda jonbozlik ko‘rsatdi. O‘qituvchi, dotsent, fakultet dekani, kafedra mudiri, ilmiy ishlar bo‘yicha prorektor, professor lavozimlarida uning ibratli faoliyati musiqiy ta’lim samaradorligini oshirishga qaratildi. X. F. Azimovning 1960—70- yillarda ba’zan yakka, ko‘proq esa turli ixcham ansambllar tarkibidagi sahna ijrochiligi orqali O‘zbekiston kompozitorlarining xilma-xil asarlari, shuningdek, chet el mumtoz musiqasi tez-tez yangrab turdi.

Xolmirza Fayzullayevich Azimov nafaqat mohir pianinoshi, iqtidorli kompozitor, jonkuyar muallim, balki mazkur sohada yetakchi uslubiyotchi-olim sifatida respublikamizda keng tanildi. U musiqa ta’limining boshlang‘ich, o‘rta va oliy bosqichlarida ko‘p yillar mobaynida samarali mehnat qilib, o‘ziga xos maktab yaratishga muvaffaq bo‘ldi. X.F.Azimov ko‘lami keng, serqirra va fidokorona faoliyati uchun „O‘zbekistonda xizmat ko‘rsatgan madaniyat xodimi“ faxriy unvoniga sazovor bo‘lgan.

Taniqli ustoz bo‘lajak musiqachilarda kasb ko‘nikmalarini hosil qilish bilan bir vaqtda fortepiano cholg‘usi vositasida bolalar va o‘smirlarning umummusiqiy qobiliyatini o‘stirish, badiiy tafakkurini shakllantirish va rivojlantirishga alohida diqqat-e’tibor qaratdi. Shu bilan birga X.Azimov jahon mamlakatlari tajribasidan kelib chiqqan holda o‘zbek milliy kuy-ohanglari zaminida fortepiano uchun yaratilgan, qayta ishlangan yoki unga moslashtirilgan, o‘quv jarayonida turli maqsadlarga yo‘naltirilgan qiziqarli, jarangdor asarlar bilan o‘quv dasturlarini boyitishga munosib hissa qo‘shdi.

Bu borada atoqli san’atkor mavjud misollar bilan kifoyalanmay, o‘nlab o‘zbek xalq kuy va qo‘shiqlarini fortepiano uchun moslashtirdi, qayta ishladi, yosh sozandalarga bag‘ishlab katta-kichik shakllarda mazmundor asarlar bastaladi. U ilk bor o‘zbek musiqasi asosida "Fortepiano darsligi"ni yaratib, **1971** yilda nashr ettirishga muvaffaq bo‘ldi. Shundan so‘ng ham talabchan muallif darslik ustida ilmiy-ijodiy izlanishlarni davom ettirdi, uni yangi-yangi, qisman o‘zi ijod etgan musiqiy namunalar bilan to‘ldirib bordi, uslubiy tavsiyalarni ishlab chiqdi. Xolmirza Azimov bolalar musiqa maktabida bir necha yillar davomida o‘qituvchilik qilib, o‘z darsligini amaliy sinovdan o‘tkazdi. Bu sa’i-harakatlar natijasida nisbatan mukammal, hozirgi zamon talab va ehtiyojlarini qondira oladigan, o‘zbek pianinochilarini tarbiyalashda qo‘l keladigan darslikning yangi qo‘lyozmasi tayyorlandi. Afsus, uning nashrini ko‘rish muallifga nasib etmadi...

O‘ylaymizki, ushbu darslik fortepianoda chalishni o‘zlashtiruvchilar uchun manzur bo‘lib, ularning ijro mahoratini tobora oshirishga, shuningdek, jahon bo‘ylab keng tarqalgan fortepiano cholg‘usida o‘zbekcha kuylar yanada ko‘proq yangrashiga baholi qudrat xizmat qiladi.

RAVSHAN YUNUSOV

SO‘Z BOSHI

Musiqa — nafis san’at turlaridan biri bo‘lib, u inson hayotini, uning ma’naviy dunyosini, turli-tuman kayfiyati-yu, rang-barang his-tuyg‘ularini tovush va usullar vositasi yordamida ifodalaydi. Tinglovchi musiqa tilini tushuna boshlagach, uning hissiyotlari va tafakkuri boyib boradi va shu tufayli asarning musiqiy mazmunini tobora chuqurroq idrok eta boshlaydi. Bu esa insonning ruhiy olamga, ma’naviyat va badiiyat dunyosiga kirib kelayotganidan dalolat beradi.

Musiqa asari tinglovchilarga har xil ta’sir etishi mumkin. Zero musiqani tinglayotgan har bir kishi o‘zining boshidan ko‘rgan-kechirganlarini tasavvur qiladi. Shu boisdan ham musiqiy asarni idrok etish avvalo, tinglovchining xayollari, fikr yuritish qobiliyati, madaniyati va ma’naviy olamiga bog‘liq. Darhaqiqat, kuy va qo‘shiq odamzodning doimiy yo‘ldoshi bo‘lib, kishi qalbining ruhlanishida, dilining pok saqlanishida, xalqparvar, komil inson bo‘lib etishishida muhim o‘rin egallaydi. Chunki, ma’naviy go‘zallik insonning eng qimmatli fazilatlaridan biridir.

Respublikamiz mustaqillikka erishgach, milliy madaniyatni taraqqiy ettirishga katta ahamiyat berilmoqda. Jumladan o‘zbek xalqining juda qadimiy musiqa san’atini, boy va o‘ziga xos tilini, urf-odatlarini, milliy an’analarini o‘rganishga keng imkoniyatlar ochildi. Zero xalqimizning musiqa merosi uning ma’naviy dunyosini — o‘ tmishini, orzu-umidlarini, his-tuyg‘ularini o‘zida mujassam qilgan. O‘z navbatida, har bir xalqning milliy musiqasi avvalo uning kuy ohanglari orqali namoyon bo‘ladi.

O‘zbek xalqining an’anaviy hamda hozirgi zamon musiqa ijodiyoti o‘ziga xos, betakror va noyob ohang-uslublarga ega.

Ushbu fortepiano darsligidan joy olgan musiqa misollari ham asosan ana .shunday xususiyatlarga ega bo‘lgan o‘zbek musiqasi zaminida yaratilgan namunalardan tuzilgan.

Ma’lumki fortepiano dunyo mamlakatlarida eng ko‘p tarqalgan baynalmilal cholg‘u asboblaridan biri bo‘lib, nufuzli o‘rin egallaydi. Zero uning badiiy va texnikaviy imkoniyatlari juda keng va rang-barangdir.

Hozirgi vaqtda respublikamizda 300 dan ortiq bolalar musiqa va san’at maktablari mavjud. Ularda xilma-xil cholg‘ular qatorida fortepianoda chalish sirlari ham o‘rgatilmoqda. Lekin afsuski, ushbu maktablar uchun milliy ruh bilan sug‘orilgan, o‘zbek xalq musiqasi asosida tuzilgan o‘quv qo‘llanmalar va nota to‘plamlari juda kam. Ushbu darslikni esa muallif mazkur yo‘ldagi qadamlardan biri deb biladi.

USLUBIY TAVSIYALAR

Darslik asosan yetti yillik musiqa va san’at maktablarining boshlang‘ich sinflari uchun mo‘ljallangan. Shuningdek, undan umumiy fortepiano o‘qitiladigan o‘rta maxsus o‘quv yurtlarida ham foydalanish mumkin.

Tanlab olingan musiqiy asarlar muayyan tartibga keltirilib, quyidagi bo‘limlarga taqsimlangan:

I bo‘ lim — Qo‘ shiqlar, pyesalar, etyudlar va jo‘rnavozliklar.

II bo‘ lim — Polifonik kuylar.

III bo‘ lim — Sonatina va variatsiyalar.

IV bo‘ lim — To‘ rt qo‘ l ijrosi uchun pyesalar.

V bo‘ lim — Gammalar, akkordlar va arpedjio.

Musiqa va san’at maktablarida ta’lim olishga kirishib, musiqa olamiga dastlabki qadam qo‘ya boshlagan o‘quvchilarning musiqaga bo‘lgan qiziqishini oshirish, badiiy-estetik didini tarbiyalash va musiqa asarlarini mazmunli, ma’noli va hayajonlanib, tuyg‘ulanib ijro etishga o‘rgatish, bolaning badiiy qobiliyatini rivojlantirish asosiy vazifalardan sanaladi.

O‘qituvchi bolaning ijrochilik mahoratini o‘stirish bilan bir qatorda, uning kamoloti, ma’naviy dunyosini kengayib borishiga ham alohida e’tibor berishi o‘rinlidir.

Birinchi darsdan boshlab, barcha mashg‘ulotlarni muallim maroqli, qiziqarli va tushunarli darajada o‘tkazishga intilishi lozim. Ayniqsa, musiqa ta’limining boshlang‘ich davrlarida o‘quvchining zehni va xotirasi, musiqa ohanglari va usullarini eshitish qobiliyatini rivojlantirishga alohida e’tibor berish darkor. Bular esa ijrochilik ixtisosligining negizini tashkil qiluvchi omillardandir. Shuning uchun ham kuy va pyesalar ustida ish boshlagan davrdanoq o‘quvchining sezgi a’zolarini uyg‘otish va tinglash qobiliyatini muntazam rivojlantirib borish kerak.

Ko‘p yillik tajriba shuni ko‘rsatadiki,

dastlab oson va yengil, tez esda qoladigan qo'shiqlarni so'zlari bilan aytish, so'ngra shu qo'shiqlarni fortepianoda o'qituvchi ko'rsatgan klavishadan chalishga urinish eng qulay yo'ldir.

O'qituvchi darsda hirgoyi qilish, qo'shiq kuyini fortepianoda ifodali ravishda chalib berish, kerak bo'lsa dirijyorlik qilib, o'quvchi kayfiyatini chog'lash kabi vositalardan foydalanib, ijro etilayotgan kuyning xususiyatlarini ko'rsatib tursa, yaxshi natijalarga erishish mumkin.

Qo'shiq aytilayotganda erkin, ravon ovoz bilan aniq va tiniq pardalarda, usulga qat'iy rioya qilish maqsadga muvofiqdir. Shu bilan birga qo'shiq aytish jarayonida musiqa tilining ayrim sirlarini ochib borishga katta ahamiyat berish o'rinli bo'ladi. Ya'ni kuy jumlasining ohanglardan tuzilishi, ular tarkibidagi urg'u tushgan tovushlarning ahamiyati, jumlaning boshlanishi va tugallanishiga alohida e'tibor berish zarur.

Qo'shiq aytish va pyesalarni chalish paytida oldindan shu qo'shiqqa yoki kuyga taalluqli tovushni ovoz yordamida topib, so'ngra fortepianoda chalishga kirishish kerak, chunki kerakli tovushni idrok etmaguncha uni fortepianoda topib bo'lmaydi. Shu bilan birga fortepianoda chiqariladigan tovush asarning mazmuniga chambarchas bog'liq ekanligini hech qachon unutmaslik lozim.

Agar o'quvchi kuychan, g'amgin, nozik, o'ynoqi, hazil-mutoyiba xarakteridagi kabi ohangli tovushlarni ovozda qanchalik tez aniqlay olsa, uning klavishadan bunday tovushlarni topib chalishi shunchalik osonlashadi.

Kishida sezgilarning uyg'onishiga xafachilik, g'amginlik, biror narsadan ta'sirlanish, ruhan rohatlanish, chuqur falsafiy fikrlarga berilish, kuychanlik holati, tabiat go'zalliklaridan bahramand bo'lish, o'yinqaroqlik, tantanalilik hollari, motam, shodu hurramlik, zavqlanish, xayol surish va boshqa holatlar asos bo'lishi mumkin.

Musiqa yaratilishida qo'llaniladigan tovushlar asarning mazmuniga, xarakteriga qarab har xil ma'noda kelishi mumkin. Masalan "do" tovushi bir asarda g'amgin his-tuyg'ularni ifodalasa, boshqa bir asarda shodu hurramlik kayfiyatlari bilan bog'liq bo'lishi mumkin va hokazo.

O'quvchining malakali ijrochi bo'lib yetishishida tovush oraliqlarini sezishi va eshitishi katta ahamiyatga ega. Chunki, tovush oraliqlarini sezish va eshitish tajribasi oshgan sari o'quvchining ijrochilik mahorati o'sib boradi.

Oraliqlar faqat tovushlar o'rtasidagina bo'lmay, balki sozanda tomonidan olinadigan tovush o'rtasida va klavishadan klaviaturaning ramasigacha ham mavjud. Oraliq pianinoning klavishasidan klaviaturaning chekkasigacha 7 mm; xonaki royalda 9 mm; katta konsert royalida 11 mm. ga yetadi. Bu oraliqlarni sezib o'tish asarning jozibasiga bog'liq.

Agar asar sho'x, tantanali, o'ynoqi va yengil tarzda bo'lsa, tovush oraliqlari ancha tor tuyuladi va aksincha.

Musiqa asarining chuqur mazmunli ijro etilishi uni his etish orqali klavishani tana og'irligi bilan barmoq orqali bosishga bog'liq. Ijrochi o'zining ichki ruhiy holatlarini, falsafiy fikrlarini ifodalash uchun sezgi a'zolari barmoqlar yordamida go'yoki klavisha bilan ulangandek bo'ladi.

Aks holda klavishadan jonsiz, ma'nosiz tovush eshitiladi. Bu borada ulug' nemis kompozitori Lyudvig van Betxovenning: "Musiqa kishi qalbida alanga yoqib yuborishi kerak" - degan so'zlari yuqorida aytilganlarga yaqqol dalil bo'lib xizmat qila oladi.

Fortepianoda chalishda eng muhimi barmoq bilan klavishani sezgandan so'ng, uni tana og'irligi yordamida bosib ma'noli tovush chiqara bilishdir. Agar o'quvchi shunga erishsa, bu uning ijrochilik imkoniyati rivojlanib borayotganidan darak beradi. Ma'noli tovush chiqarishdagi klavishani bosish paytini xuddi parashyutning havoni kesib tushib kelayotganiga o'xshatish mumkin.

Kuychan va ma'noli tovush hosil qilish uchun birinchidan, tovush cho'zimi, ikkinchidan, tovush sifatini his etish kerak.

Qadim zamonlardan beri fortepianoda chalishda asosan ikki xil ijro etish uslubi qo' llanib kelinadi. Ulardan biri — qo' l tomirlarini tarang qilib kuch yordamida klavishani bosish, ikkinchisi — tana og' irligi yordamida qo'l tomirlarini tarang qilmagan holda klavishani bosish.

Gavda og'irligi yordamida ijro etish yo'li ulug' pianinochilardan Ferens List, Friderik Shopen, Anton Rubinshteyn, Sergey Rahmaninovlarda kuzatilgan.

Kuychan va ma'noli tovush chiqarish uchun barmoq klavishani bosayotganda yarim yoy yasab

o‘tishi kerak. Bunda barmoq bilan qo‘l tomirlari go‘yo klavishani o‘yib silayotganga o‘xshaydi.

Fortepianoda tovushlarni bir-biriga bog‘lab chalishga kirishishdan oldin, ularni ovoz yordamida bog‘lab kuylashni mashq qilish maqsadga muvofiqdir.

O‘quvchi tovushlarni ovozda bog‘lab kuylashga erishgandan so‘ng, fortepianoda tovushlarni bog‘lab chalishga kirishsa, yaxshi natija beradi.

Tovushlarning bir-biriga bog‘lanishi esa, o‘z navbatida bevosita kuy jumlalarining tuzilishiga bog‘liq.

Shunga ko‘ra, musiqaning ifoda vositalari jumlalar tuzilishi yo‘llariga tayangan holda olib borilsa, o‘quvchining musiqa tilini tushunishiga yordam beradi. Odatda jumla qanchalik serma’no bo‘lsa, urg‘u tushgan tovushlar shuncha ko‘p bo‘ladi. Jumla tuzilishi hamma vaqt qayerga? va qayerdan? degan savollarga javob berishi shart. Jumlaning boshlanishidan avjigacha davom etgan masofa qayerga degan savolga javob bersa, jumlaning avjidan oxirigacha bo‘lgan oraliq qayerdan degan savolga javob beradi.

Ijrochi jumlaning avjigacha kelgan masofani butun vujudi bilan o‘tishga intilsa, jumlaning avjidan yakunigacha ancha tinchlanib qaytadi.

Kuy jumlasi bir necha ohanglardan tuzilib, shaklan va mazmunan tugal bo‘lmagan ma’noni anglatadi.

Kuy davri esa — ikki-uch jumladan tuzilib, nisbatan tugal bir shakl va ma’noga ega.

Fortepiano tovushlarining davomati, cho‘zimi va hamsadoligi unga o‘rnatilgan maxsus tepki — "pedal"lar bilan boshqarib boriladi. "Pedal" fortepianoning qalbi", — deb aytgan edi ulug‘ rus pianinochisi Anton Rubinshteyn.

Haqiqatan ham musiqa asarini bezashda pedal juda muhim va hal qiluvchi ahamiyat kasb etadi. Lekin undan foydalanishda juda ehtiyotkorlik zarur. Avvalo o‘quvchilarda har xil mashqlar yordamida sof pedalni eshitish ko‘nikmalarini hosil qilish lozim. So‘ngra faqat urg‘u tushgan tovushlarga yoki akkordlargagina qisqa pedal bosish mashqlarini bajartirishga o‘tish mumkin. Asta-sekin kech qoluvchi, ya’ni tovushlarni bir-biriga ulovchi pedallar ustida ish yuritish mumkin. Noo‘rin bosilgan pedal asar mazmunini buzib yuborishini ham unutmaslik kerak.

Musiqa asarining matni o‘zlashtirilgandan so‘ng, pedalning qaysi joylarda bosilishini eshitib ko‘rish yo‘li orqali aniqlash va uni bosish o‘rinli.

Asar kuyining jarangdorligini pedal yordamida boyitish o‘quvchilarning eshitish qobiliyatiga ham bog‘liq ekanini unutmaslik lozim.

Fortepianoda chalishni o‘rgatishning dastlabki davrlaridan boshlaboq dinamik belgilarning ahamiyati to‘g‘risida tushuncha berib borish zarur. Chunki, kuy va qo‘shiqlarni rang-barang bezab, ifodali ijro etishda bunday vositalar muhim o‘rin tutadi.

Dastlabki mashg‘ulotlarda o‘qituvchi o‘zbek musiqasi xususiyatlariga alohida e’tibor berib, ularni muntazam qayd qilib, o‘quvchilarning ularni o‘zlashtirib borishiga erishishi lozim. Chunki, darslikning asosiy qismini tashkil qiluvchi asarlar o‘zbek musiqasining turli janrlariga xos bo‘lgan uslublar zaminida yaratilgandir.

Aksariyat o‘zbek kuylarida shunday yashirin bezaklar borki, ularni sezish va topib eshitish yo‘lida ko‘p mehnat qilish kerak. Ijobiy natijalarga erishish uchun qo‘shiq, ashula, raqs hamda xalq cholg‘ularida ijro etilgan kuylarning asl yo‘llarini vaqt-vaqti bilan darsda va darsdan tashqari paytlarda diqqat bilan tinglab turish, o‘zbek xalq musiqasining sir-asrorini tushunish va ularni o‘zlashtirib borishga yordam beradi.

Fortepianoda chala boshlashdan oldin barmoqlarning tabiiy holatini topish kerak. Agarda barmoqlar chalish oldidan yoziq yoki yig‘iq holda bo‘lsa, qo‘l tomirlarining tarang bo‘lib turganidan dalolat beradi.

Barmoqlar yarim yoy shakliga o‘xshab, bo‘g‘inlarning bir-biriga tayanib, harakatchan holatda bo‘lishi va faqat klavishani bosgan barmoqning tomiri ish holatiga kelishi eng to‘g‘ri yo‘l deb hisoblanadi.

Boshlang‘ich o‘qish davrida klavishani gavda og‘irligi yordamida bosib chalishga ehtiyotlik bilan kirishish lozim, chunki bu sohada shoshma-shosharlik qo‘l tomirlarining charchashiga sabab bo‘ladi hamda har xil qo‘l og‘riqlariga olib kelishi mumkin.

Har bir darsda o‘quvchiga ortiqcha nasihat qilmay, uning diqqat-e’tiborini o‘rganilayotgan asosiy masalalarga jalb qilish o‘rinlidir.

O‘quvchining birinchi o‘quv yilini tugallashida biror asarni ma’noli kuychan tovushlar bilan ijro etishi, rang-barang dinamik o‘zgarishlarni eshitib, ijro etilayotgan kuyni qisqacha ta’riflab bera olishi, birinchi o‘quv yili material-

larini muvaffaqiyatli o'zlashtirganidan darak beradi.

Yosh o'qituvchilarning dastlabki mashg'ulotlarni to'g'ri uyushtirishi va mazmunli o'tishiga erishishi uchun ularga quyidagi maslahatlarni berishni lozim topdik.

Birinchi dars

1. O' quvchi bilan tanishish va o' zini tanishtirish.

2. Musiqa to' g' risida qisqacha suhbat o' tkazish.

3. O' qituvchi boladan o' zi yaxshi ko' rgan qo'shiqlaridan bir-ikkitasini aytib berishni so'raydi va ularni qisqacha tahlil qiladi.

4. O' qituvchi darslikdagi qo' shiqlardan bir-ikkitasini fortepianoda ifodali va zavq bilan kuylab, chalib beradi. O'quvchi bilan shu qo'shiqlar to'g'risida fikr yuritadi. Qo'shiqlarning mazmuni haqida suhbat o'tkazadi.

5. Fortepiano tarixidan qisqacha ma'lumot beradi, uning tuzilishi hamda tarkibiy qismlari bilan tanishtiradi.

6. Fortepianoda ilk bor chalishga kirishishdan avval har bir qo'lni alohida-alohida so'ngra har ikkala qo'lni birga stol ustiga yoki tizza ko'ziga bo'sh tashlashni mashq qildiriladi. Bu mashqda barmoqlar tabiiy bo'sh holida bo'lib, qo'l og'irligi esa kaftga tushadi.

7. Uyga vazifa. Darsda o' tilganlarni uyda takrorlash.

Ikkinchi dars

1. O' tgan darsda o' tilgan mavzular qaytariladi va zarur bo'lsa yana takrorlanadi.

2. Musiqa tovushlarining nomlari bilan tanishtiriladi. Tovushlarning har xil cho'zimda bo'lishi, yuqori, past tovushlar to'g'risida hamda pauzalar haqida ma'lumot beriladi.

3.Agarda qo' lni stolga tashlash yaxshi o' zlashtirilgan bo' lsa, har qo' lda alohida 3-barmoq bilan qo'l og'irligini klavishaga tushirish ustida mashq qilinadi (vaqtincha barmoq bo'g'inlarini qaysi holda bo'lishiga ahamiyat berish kerak emas, aks holda bola qo'lini tarang qilib olishi mumkin). Boshlanishida barmoq kaft bilan birga klavishaga yotishi, qo'l og'irligini klavishaga tushirishga xalaqit bermaydi.

4. O' tgan darsdagi qo' shiqlarni o' qituvchi ko' rsatgan klavishadan boshlab chalishga harakat qilish va yangi qo' shiqlarini o' rganish.

5. Musiqa to' g' risida suhbat. Darslikdagi pyesalardan ayrimlarini o'qituvchi chalib beradi va ularning mazmuni to'g'risida suhbat o'tkazadi.

6. **Uyga vazifa.** Darsda o' tilganlarni takrorlash.

Uchinchi dars

1. Uyga berilgan vazifalarni tekshirish va kamchiliklar ustida ishlash.

2. Musiqiy tovushlarni nota chiziqlariga joylanishi haqida ma'lumot berish.

3. Har bir qo' lda alohida-alohida 3, 2, 4-barmoqlarni bemalol va shoshilmay klavishaga tushirish. Asta-sekin bolaning qobiliyatiga qarab, barmoq bo'g'inlariga tayangan holda, barmoqlarni klavishaga tushirishga o'tish mumkin.

4. O' rganilgan qo' shiqlarni har xil klavishalardan boshlab chalib ko'rish va yangi qo'shiqlarni o'rganish.

5. Musiqa haqida suhbat. Darslikdagi har-xil mavzudagi pyesalardan chalib berib, o'quvchining fikrlash, ijodiy xayol surish qobiliyatlarini boyitish ustida ish olib borish.

6. Yodlab olingan qo' shiqlardan birini o'qituvchi ko'rsatgan klavishadan boshlab har qo' lda alohida-alohida 3- barmoq bilan o' ng qo' lda 2- oktavada, chap qo' lda esa kichik oktavada chalish mashqlari.

7. **Uyga vazifa.** Darsda o' tilganlarni takrorlash.

Yuqorida ko'rsatib o'tilganlardan ravshanki, fortepianoda chalishni endigina o'rgana boshlagan o'quvchi bilan o'tkaziladigan mashg'ulotlar asosan quyidagilardan iborat.

1. O' tilgan darsni takrorlash.

2. Yangi qo' shiq va kuy namunalari bilan tanishib borish.

3. Dastlabki chalish ko' nikmalarini o' zlashtirib borish.

4. Nazariy qism — har darsda yangi musiqa atamalarini yodlab borish.

5. Musiqa to' g' risida suhbat, kelgusida ham bu bo'lim o'z o'rnini yo'qotmasligi kerak. Chunki, o'quvchini ijodiy o'sib borishida u muhim ahamiyat kasb etadi.

6. Uyga vazifa berish.

O'qituvchi har bir mashg'ulotdan ko'zlaniladigan maqsadga qarab uni o'tkazish tartibini biroz o'zgartirib borishi mumkin.

Xullas, bu qisqacha tavsiyalarda for-

tepianoda chalishni o'rgana boshlagan o'quvchi bilan dars o'tish uslubiga doir barcha zarur masalalarni batafsil va atroflicha yoritish maqsadi ko'zlanmagan.

Shu boisdan o'qituvchiga o'z malakasini muntazam ravishda takomillashtirib, yangi-yangi qo'llanmalar bilan tanishib borish tavsiya etiladi.

Musiqa nazariyasidan qisqacha ma'lumotlar

Nota (lot. — "belgi") — musiqa tovushlarning yozuv belgisi.

Har bir musiqiy tovush o'ziga xos nomga ega. Musiqada asosan har xil balandlikdagi yettita tovush ishlatiladi: do, re, mi, fa, sol, lya, si.

Ikki tovush nisbati interval deyiladi. Bir xil nomdagi ikki tovush nisbati oktava deb ataladi.

Fortepiano klaviaturasi 7,5 oktavadan iborat.

Har bir oktavaning ham o'ziga xos nomlari bor. Klaviaturaning o'rtasidan (fortepiano qopqog'ining o'rtasiga yozilgan firma nomi hamda pedal ko'rinishi yordamida aniqlanadi) o'ngga qarab, 1, 2, 3, 4 va to' lmagan 5- oktavalar joylashgan.

Chapga qarab esa kichik, katta, kontr va subkontr oktavalar keladi.

Musiqiy tovushlarining sadolanish davri har xil balandlik va yzunlikda bo'ladi, ular yozuv belgilari yordamida turlicha aks ettiriladi.

Bu belgilarning o'ziga xos nomlari bor:

butun nota.

yarimtalik nota.

chorak nota

yoki nimchorak notalar.

yoki o' n oltilik notalar.

Notaning o' ng tomoniga qo' yilgan nuqta tovushning cho'zilishini yarim barobar oshiradi.

Masalan:

Musiqiy tovushlarning past-balandligini aks ettirish uchun besh parallel chiziqlar qo'llaniladi. Nota yo'li chiziqlari pastdan yuqoriga qarab sanaladi:

Notalar chiziqlarga:

chiziqlar orasiga:

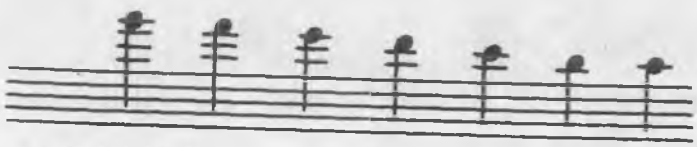
chiziq ostiga:

chiziq ustiga:

yozilishi mumkin.

Shuningdek, nota yo'lining ostidagi qo'shimcha chiziqlarga va ularning oralig'iga:

Nota yo'lining ustidagi qo'shimcha chiziqlarga va ularning oralig'iga:



joylashtiriladi.

Pauzalar

Tovush eshitilishidagi vaqtincha to'xtalish, sukunat *pauza* deyiladi.

Pauzalar ham notalar kabi har xil cho' zimga ega bo' ladi: 1) butun pauza, 2) yarimtalik pauza, 3) chorak pauza, 4) nimchorak pauza.

Pauzaning o'ng tomoniga qo'yilgan nuqta uning cho'zimini yarim barobar uzaytiradi.

Musiqiy kalitlar

Kalit maxsus belgi bo'lib, u nota yo'li chiziqlarining biriga qo'yiladi hamda muayyan balandlikdagi tovushlarning o'rnini aniqlaydi.

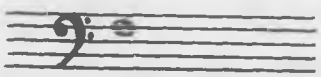
Kalit belgisi nota yo'lining boshiga qo'yiladi. Fortepiano asarlarini yozish uchun ikki xil kalitdan foydalaniladi.

1. Skripka kaliti

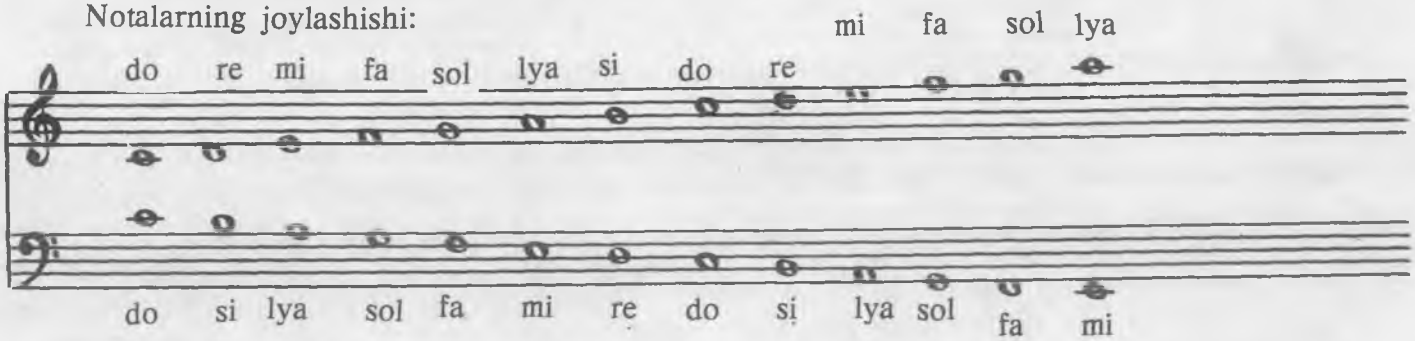
2. Bas kaliti

Skripka kaliti (*sol* kaliti deb ham ataladi) birinchi oktavadagi *sol* tovushi nota yo'lining ikkinchi chizig'iga yozilishini ko'rsatadi:

Bas kaliti (*fa* kaliti deb ham ataladi) kichik oktavadagi *fa* tovushi nota yo'lining to'rtinchi chizig'iga yozilishini ko'rsatadi:



Notalarning joylashishi:



Takt

Musiqa asarining bir kuchli hissasidan keyingi kuchli hissasigacha bo'lgan bo'lagi *takt* deb ataladi.

Taktlar bir-biridan takt chizig'i bilan ajratiladi. Takt chiziqlari kuchli hissalarning chap tomoniga qo'yiladi.

Kalit yoniga qo'yilgan kasr raqamlari bo'laklar sonini, mahraji esa shu bo'laklar cho'zimini anglatadi:

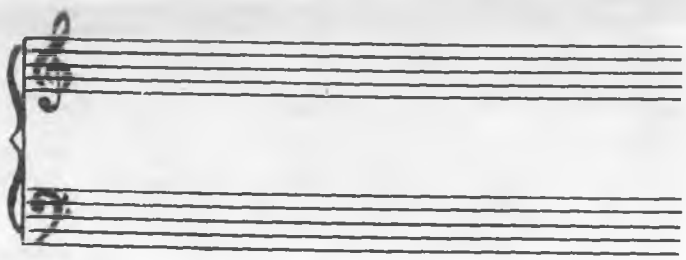
$\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{8}$ va hokazo.

Applikatura

Musiqa asarini chalishda barmoqlarning taqsimlanishi *applikatura* deb ataladi.

Notaning ustiga yoki ostiga qo'yilgan raqam shu klavishani qaysi barmoq bilan bosish kerakligini ko'rsatadi.

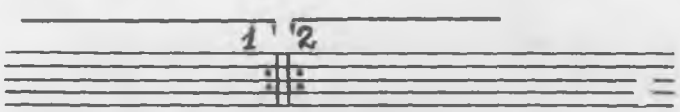
Fortepiano asarlari akkolada degan katta qavs bilan birlashtirilgan ikki nota yo'liga yoziladi:



Nota yozuvini qisqartirish maqsadida maxsus belgilar ishlatiladi.

Qaytarish (repriza) belgisi — butun bir asarni yoki uning muayyan qismini qaytarish zarurligini ko'rsatadi:

Volta butun bir asarni yoki uning muayyan gismini takrorlashda har xil tamom bo'lishini aks ettiradi:



Bunda asarni dastlabki ijro etilishida birinchi volta, qaytarishda esa uning o'rniga ikkinchi volta matni chalinadi. Juda baland va juda past tovushlarni yozish uchun ko'plab qo'shimcha chiziqlarni ishlatmaslik maqsadida 8····· belgisi qo'llaniladi. Bu belgi notalar ustiga yozilsa, bir oktava ko'tarib ijro etilishini bildiradi.

Notalarning ostiga qo' yilgan 8..... belgisi esa bir oktava pastda chalinishini ko'rsatadi.

Alteratsiya belgilari

Ikki yonma-yon tovushning balandlik jihatidan eng kichik oralig'i yarim ton deb ataladi. Ikkita yarim ton — bir tonni hosil qiladi. Har bir tovush yarim ton va bir ton ko'tarilishi yoki pasaytirilishi mumkin.

Bunday pasayish yoki ko'tarilish alteratsiya (ya'ni o'zgarish) belgisi bilan ko'rsatiladi.

Diyez — # tovushni yarim ton ko' tarish belgisi.

Bemol — ♭ tovushni yarim ton pasaytirish belgisi.

Dubl-diyez — 𝄪 tovushni bir ton ko' tarish belgisi.

Dubl - bemol — 𝄫 tovushni bir ton pasaytirish belgisi.

Bekar ♮ diyez yoki bemol kuchini bekor qilish belgisi.

Kalitning o'ng tomoniga yozilgan diyez yoki bemollar — kalit belgilari deyiladi va ular butun asar davomida o'z kuchini saqlaydi. Nota oldiga qo'yilgan alteratsiya belgilari tasodifiy belgilar deb atalib, faqat belgi qo'yilgan takt davomida o'z kuchini saqlaydi.

Tovushlarni bir-biriga bog'lab chalishni ko' rsatish uchun yoysimon chiziq — "liga" ishlatiladi:

Bir xil balandlikdagi ikki notani birlashtiruvchi liga — ikkinchi tovush chalinmay, balki birinchi notaning davomi sifatida yangrashini bildiradi:

Notalar ustiga yoki ostiga qo'yilgan nuqtalar stakkato, ya'ni tovushlarning qisqa-qisqa uzib chalinishini ko'rsatadi.

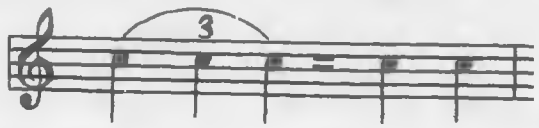
Liga bilan birlashtirilgan notalar ustiga yoki ostiga nuqtalar qo'yilgan bo'lsa, non legato, ya'ni tovushlar bir-biridan ajratilib, aniq-aniq, ma'nodor chalinadi:

Akkord tovushlarining pastdan yuqoriga birin-ketin chalinishi arpedjio deyiladi va quyidagi belgi bilan ko'rsatiladi:

Kichik yozuvdagi notalar — forshlag deb ataladi. U qochirimning bir turi bo'lib, asosiy tovushni bezagi sifatida xizmat qiladi:

Nota ustiga yoki ostiga qo' yilgan belgi *fermata* deb atalib, tovush yoki pauzaning cho'zimini bir yarim-ikki baravar uzaytiradi.

Triol — 3 ta tovushdan tuzilib, cho' zimi bo'yicha ikki hissaga teng keladi:



— o' ng pedalni bosish belgisi

✱ — pedalni qo' yib yuborish belgisi.

Ritm

Musiqiy tovushlarni muayyan vaqt qonuniyati asosida kelishi *ritm* deyiladi.

Metr (vazn) — ritmning o' lchov vositasidir. Metr bir xil cho'zimdagi muayyan ritmik bo'laklarning to'xtovsiz takrorlanishida ko'rinadi.

Ohang — kuyning eng kichik ifodali bo'lagi bo'lib, bir necha ketma-ket olingan tovushlardan hosil bo'ladi.

Musiqa atamalarining qisqacha lug'ati:

accelerando —	tezlatish
adagio —	og'ir, vazmin sur'at
ad libimum —	erkin ravishda
agitato —	hayajonli, ta'sirchan
allargando —	kengaytirib, vazminlashtirib
allegretto —	jonli, zavq-shavq bilan
allegro —	tez
andante —	shoshilmay
animato —	jonlantirmoq, ilhomlantirmoq
a tempo	avvalgi sur'atda
calando —	tovush kuchini asta-sekin pasaytirish
cantabile —	kuychan
crescendo —	kuchaytirib
dolce —	nozik, yumshoq
dolente —	g'amgin, qayg'uli
espessivo —	aniq, ma'noli, ifodali
largo —	keng, vazmin
marcato —	ajratib, aniq ko'rsatib
legato —	bog'lab
lento —	sekin-asta, cho'zib
meno mosso —	sekinroq, shoshilmay
moderato —	mo'tadil, o'rtacha harakatda

morendo —	asta so'nib
maestoso —	tantanali, mag'rur
pesante —	vazmin, og'ir
poco a poco —	tobora, asta-sekin
rallentando —	sekinlashtirib, susaytirib
rubato —	o'zi xohlagan usulda
scherzando —	hazilchan, o'ynoqi
sentimento —	ta'sirchan, ehtirosli
smorzando —	uzoqlashib, tinchlanib
stringendo —	hayajonli, zo'r g'ayrat bilan
subito —	to'satdan
ritenuto —	sekinlashib
tranguillo—	osoyishta, muloyim, nozik ruhda
leggiero —	yengil
lugubre —	g'amgin, motam ruhida

Darslikda uchraydigan dinamik belgilar:

f (forte) — kuchli
mf (mezzo forte) — kuchliroq
ff (fortissimo) — juda kuchli
p (piano) — muloyim, sekin
mp (mezzo piano) — biroz muloyimroq
pp (pianissimo) — juda muloyim, kuchsiz
sf (sfortzando) — tovushni birdaniga zo'r kuch bilan chalish
— yangrashni asta kuchaytirish belgisi
— yangrashni asta pasaytirish belgisi

Darslikka kiritilgan asarlarni chalishga doir uslubiy ko'rsatmalar

Fortepianoda chalishga kirishishdan avval qo'shiqlarni aytish va o'rganilgan qo'shiqlarni fortepianodan topib chalish eng qulay yo'l hisoblanadi.

Qo'shiq har qo'lda alohida-alohida uchinchi barmoq bilan, o'ng qo'lda ikkinchi oktavada, chap qo'lda kichik oktavada chalinadi.

Qo'shiqlarning ma'noli, aniq, ravon va ta'sirchan, usulni buzmasdan aytilishiga alohida e'tibor berish lozim.

Qo'shiq jonli, harakatchan ijro etilishi uchun uning xarakterini aniqlash zarur. Bunda qo'shiqning chalinishida qora va oq klavishalarining bevosita ishtirok etishi to'g'risida ma'lumot berish o'rinli bo'ladi.

O'rganilgan qo'shiqlarni har xil klavishalardan topib (transpozitsiya qilib) chalish bolaning eshitish qobiliyatini rivojlantirishga katta yordam beradi.

O'qituvchi qo'shiq va kuylar ustida ish olib borish bilan birga, musiqa savodidan mazkur dars uchun kerakli ma'lumotlarni berib borishi kerak.

Ikki-uch qo'shiq ovozda o'rganilgandan so'ng ularni klaviaturadan topib chalishga kirishish mumkin.

Mashg'ulot davomida o'quvchining fortepiano oldida to'g'ri o'tirishiga e'tibor berish bilan birga ularga fortepianoning qisqacha tarixi bo'yicha ma'lumot berib turish ham lozim.

Qo'shiq o'rganish bilan bir qatorda qo'l va barmoq bo'g'inlarining harakatlari ustida muntazam mehnat qilish lozim. Kuy va pyesalar barmoq bilan ijro etilmay, balki barmoq yordamida sezgi a'zolari orqali ijro etilishini hech qachon unutmaslik zarur. Shu sababli birinchi darslardan boshlab qo'shiq, kuy va pyesalarni ma'noli, kuychan, ta'sirchan ijro etilishida sezgi a'zolarining bevosita ishtirok etishi yo'lida tinmay mehnat qilish o'rinli bo'ladi.

Bir klavishadan har xil mazmundagi tovushlarni ovoz yordamida topish uchun mashqlar o'tkazish, kelgusida har xil ma'nodagi tovushlarni klavishadan tezroq topib chalishga ancha yordam beradi.

Ashula aytish paytida uning so'zlarini aniq talaffuz etish, ohanglarini tiniqligiga erishish, usul va jumla tuzilishining buzilmasligiga, to'g'ri nafas olishga intilish zarur.

Asta-sekin qo'shiqlarni hamma barmoqlar bilan navbatma-navbat chalishga o'tish kerak.

Badan og'irligi bilan klavishani barmoq yordamida ezganda, barmoq bo'g'inlari birbiriga tayangan holda harakat qilib, klavishadan to'la va ma'noli tovush chiqishiga yo'l ochib beradi.

Ijro etish jarayonida barmoq bo'g'inlari yarim yoy shaklida bo'lishi kerak, aks holda barmoqlar juda yig'iq yoki yoziq shaklda bo'lsa, qo'l va barmoq tomirlarining tarang bo'lib qolganidan darak beradi.

Barmoqlar sezgi a'zolari bilan ulanmasa klavishadan jonsiz va ma'nosiz tovushlar chiqadi.

"Do'lana" misolidan boshlab qo'shiqlarning usullari anchagina murakkablashadi. Shun-

ing uchun bu namunalarni vaqtincha faqat ovozda aytib klavishadan topib chalishga, o'quvchining qobiliyatiga qarab, shoshilmay kirishish lozim.

"Zuv-zuv borag'ay" misolidan boshlab, qo'shiqlar ikki qo'lga bo'lingan.

Qo'llarning navbatma-navbat almashuvida jumlalar mazmunining buzilmasligiga erishish kerak, barmoqlar esa kelgusi notaga oldindan tayyorlanib turmog'i lozim.

"Boychechak" namunasi har xil barmoqlar vositasida aniq va jonli tovushlar bilan qo'l og'irligini yelkadan asta tushirib, barmoq bo'g'inlari bir-biriga tayangan holda chalinadi.

"Murabbojon" kuyida 1, 3, 5, 7- taktlarda urg'ular taktlarning kuchsiz xissalariga tushgan. Bunday vazn holati *sinkopa* deb ataladi. Kuy esa shodiyona kayfiyatda chaqqon va harakatchan tovushlar orqali sadolanadi.

"Yomg'ir yog'oloq" qo'shig'i aniq-aniq ravshan holda qo'l bo'g'inlarini epchil harakati bilan quvnoq chalinadi.

"Ertalab" nomli qo'shiqda notalar ostiga nuqtalar qo'yilgan, nuqtalar tovushlarni kalta-kalta uzib chalish kerakligini ko'rsatadi. Tovushlarni uzib-uzib chalish jarayonida bir tovushning ikkinchi tovushga o'tishini quloq yordamida sezib, eshitib o'tishga ahamiyat berish kerak.

"Bibigul", "Modelcham", "Quvnoq g'ozlar" nomli qo'shiqlar ravon va epchil harakatlar bilan bardam kayfiyatda, o'ynoqi chalinadi. Bu qo'shiqlarda dinamik o'zgarishlarga alohida e'tibor berish kerak. Notalarning chaqqon chalinishi tirsak va bilak bo'g'inlarining epchil harakatiga bog'liq.

Tovushlarni bog'lab chalishga kirishishdan avval ularni ovozda bog'lab aytishni mashq qilish yaxshi natija beradi.

Bog'lab chalishda bir tovushdan ikkinchi tovushga o'tilganini eshitish orqaligina ijro etish lozim.

Tovushlarni bir-biriga bog'lashda ortiqcha harakat qilmay, barmoqlarni uncha ko'tarmay bir tovushdan ikkinchi tovushga o'tish malakalarini hosil qilishga alohida e'tibor berish darkor. Shu bilan birga bu mashqni bajarishda qo'l bo'g'inlari tarang bo'lib qotib qolgan holda bo'lmasligi lozim.

"Bilaguzuk", "Kuz", "Dangasa" misollarida tovushlarni qaysi usulda bog'lab chalish kuyning mazmuniga bog'liqdir. Agarda kuy yoki pyesa g'amgin, kishini xayol og'ushiga olib ketuvchi chuqur mazmunli bo'lsa, barmoqlarni klavishadan ko'tarmagan holda klavishani bosib ikkinchi tovushga (tovush oralig'ini sezib) tananing muloyim harakati yordamida siljib o'tiladi.

Liga bilan bog'langan kuylar bardam, o'ynoqi, hazil va sho'x xarakterda bo'lsa, unda tovushlar qo'l bo'g'inlari yordamida bog'lanib, kuy dona-dona tovushlar bilan epchil chalinadi. Bunda barmoqlar chaqqon harakat qiladi. Shuning uchun o'quvchini kuyning qay tarzda chalinishini ko'z bilan taxminan qarab aniqlay olishga o'rgatish lozim.

Ularni chalishda jumla tuzilishiga, dinamik belgilarga katta ahamiyat berish kerak.

"O'zbek kuyi ruhida", "O'ynaylik omon", "Vengr xalq qo'shig'i" nomli kuylar, qo'l bo'g'inlari orqali bog'lanib, barmoqlar tovushlarni aniq va chaqqon olgan holda hayajonli ravishda chalinadi. Qo'l tomirlarining biroz tarang tortilgan holatda bo'lishi kuylarni o'ynoqi chalinishiga yordam beradi. O'quvchi misolning notalariga qarab uni qaysi usulda chalinishini ayta olishi o'quvchining bog'lab chalishning har xil yo'llarini tushunganidan darak beradi.

"Yallama yorim" kuyini ijro etish yo'li "O'ynaylik omon" misoliga o'xshash.

F. Nazarovning "Qo' shig' i", "Men o' zim, men o'zim" nomli kuylar quvnoq, o'ynoqi usulda ilhomlanib, tovushlarni irg'itib ijro etiladi (bu usul to'pning irg'ishiga o'xshab ketadi).

Kuylar ko'tarinki kayfiyatda ijro etilishi uchun tirsak bo'g'ini prujinaga o'xshab harakatlanib, bilak bo'g'ini sal tarang holda bo'lishi lozim.

"Sigircham" va "Ukrain xalq qo'shig'i" namunalari barmoqlar yordamida bog'lanib kuychan, ma'nodor va yoqimli tovushlar orqali ijro etiladi. Bu kuylarda qo' l va barmoqlarning klavishani yengil bosishi orqali kerakli natijaga erishiladi.

"Qashqarcha" nomli kuyning ijro etilishi "O'ynaylik omon" misolining ijro etish yo'liga o'xshaydi.

"Biz baxtiyor bolalarmiz", "Jamalagim", "O'zbek xalq kuyi ruhida" kuylarida tovushlarni bog'lovchi ligalar bo'lishiga qaramay, kuylar chaqqon va aniq tovushlar bilan ijro etiladi. "O'zbek xalq kuyi ruhida" kuyida ikki ovozni mustaqil eshitilishiga e'tibor berish kerak.

"Ariran" koreys xalq qo'shig'i hamda "Alla" nomli kuylar kuychan, xayolchan kayfiyatda chalinadi. Bir tovushdan ikkinchi tovushga o'tishda navbatdagi tovushga oldindan tayyorlanish, birinchi tovushning ikkinchi tovushga sezgi a'zolari yordamida intilishi kerakligini esdan chiqarmaslik lozim.

"Alla" kuyida chap qo'lda ijro etiladigan juft tovushlarning mayin eshitilishi uchun "mi" tovushidan "lya" tovushiga o'tishda bilak bo'g'ini pastdan yarim yoy yasashi kerak.

"O'zbek xalq kuyi ruhida" nomli navbatdagi misol aniq va kuychan tovushlar bilan ijro etilib, ikkala ovozni bir vaqtda ravon va mustaqil eshitilishiga e'tibor berish zarur.

"Buxorcha" namunasi g'ayrat bilan, sho'x ijro etiladi. Kuyning ma'nodor eshitilishida dinamik belgilarga rioya qilish katta ahamiyatga ega.

I. Akbarovning "Baxtiyorlar qo' shig' i"dan boshlab beshta misol chaqqon va shakrovchan tovushlar bilan sho' x va o' yinqaroq holda ijro etiladi. Kuylarning ma'nolari mazmunli chalinishi uchun qo' l bo' g' inlari harakatchan holda bo' lib barmoq bo' g' inlari esa bir-biriga tayangan holda harakat qilishi kerak.

Texnikaviy xarakterdagi pyesalarga yoki mashqlarga "etyud" deb aytiladi. Etyudlar asosan kuylarda uchraydigan qiyinchiliklarni oldini olishga yordam beradi.

I. Hamrayevning "Bog' chamiz" misolidan boshlab to' rt qo' lda ijro etish uchun mo' ljallangan pyesalar uchraydi. Jo' rnavozlikda chalishda hamkorning chalishiga diqqat bilan quloq solib borish zaruriy shartlardan biridir.

"Qadimiy fransuz qo' shig' i" chuqur mazmunda bo' lib, ma'noli va g' amgin tovushlar bilan ta'sirchan kayfiyatda ijro etiladi. Bu kuy o' quvchining ijodiy hayolini, falsafiy fikr yuritish qobiliyatini rivojlantirishga yordam beradi.

Il. Akbarovning "Archa bayroqchasi" nomli kuyi o' ynoqi va qisqa-qisqa tovushlar bilan ijro etiladi. Bunda chap qo' lda doira usulini topish uchun alohida mashq qilish o' rinlidir.

M. Krutitskiyning "Qish" nomli kuyini ijro etish jarayonida ijrochi o' ziga xos go' zal qish manzaralarini ko' z oldiga keltirishi kerak. Kuy g' amgin tovushlar bilan xayolchan kayfiyatni ifoda etishi uchun klavishani qattiq bosib, ma'nodor tovushlar bilan ijro etilishi lozim.

Navbatdagi etyud — "Jonon" kuyi ohanglar asosida bo' lib, muayyan qiyinchiliklarni yengish maqsadida yaratilgan.

Ik. Akbarovning "Sayrang qushlar" kuyi xushohang tovushlar bilan rohatlanib ijro etiladi. Bunda bir vaqtda ikki ohangni bir-biriga taqqoslab kuyning ravon eshitilishiga ahamiyat berish zarur.

G' . Qodirovning "Bahor keldi" o' ynoqi kuyi chaqqon va sakrama tovushlar bilan ijro etilib, chap qo' ldagi doira usuliga, ya'ni ikki "SI" oralig' ining kengligiga ahamiyat berish kerak. Kuyning holatini ochib berishda dinamik belgilarning ahamiyati katta.

"Yali-yali" o' zbek xalq kuyi sho' x va o' yinqaroq, barmoqlar yig' ilgan va biroz tarang holda ijro etiladi. Ijro vaqtida urg' u tushgan tovushlarni ta'kidlab, tovushlar orasidagi undovlarga ahamiyat berib boriladi. Bu esa kuyning ma'nodor ijro etilishiga ko'mak beradi.

D. Levidovaning "Qo' shiq" nomli kuyini chalishda o'ng qo'lda chalinadigan tovushlar uzilib qolmasdan bir-biriga bog'liq holda muloyim eshitilishi chap qo'lda ijro etiluvchi jo'rlikning harakatiga bog'liq.

Navbatdagi etyud o'zbek xalq o'yinlarini ko'tarinki kayfiyat bilan ijro etishga yordam beradi va chaqqon, kalta-kalta tovushlar bilan o'ynoqi, jonli ijro etiladi.

"Gulbahor" — o' zbek xalqining eng sevimli dilrabo va ilhomlantiruvchi raqsbop kuylaridan biridir. Bu kuy chaqqon va sakrama tovushlar bilan shodiyona kayfiyatda ijro etiladi.

Keyingi "etyud" esa uforiy raqsidagi murakkab usulni o'zlashtirishga yordam beradi.

"O' zbek xalq qo' shig' i ruhida", L. Motsartning "Hazil" nomli kuylari chaqqon va aniq tovushlar bilan quvnoq to'lqinlanib ijro etiladi.

M. Nasimovning "Bulbulcham" nomli dilrabo kuyida, ijrochining vujudi rohatlanadi. Chap qo'lda bas tovushlariga muloyim harakat bilan chuqur o'rnashib, oraliqdagi juft tovushlarga ehtiyotlik bilan tegish lozim.

Bir ovozda tamom bo'lmasdan, ikkinchi ovozda boshlanadigan kuyga *kanon* deb aytiladi. Bu kuyda taktlarning kuchsiz bo'laklariga urg'u tushayotganiga e'tibor berish lozim.

X. Azimovning "G' amgin ashula"si g' amgin va chuqur ma'nodor tovushlar bilan o'ychan kayfiyatda ijro etiladi. Bu kuydan boshlab o'quvchining ijodiy fikr yuritishi, chuqur hayollarga cho'milishi va tabiat go'zalliklari, bezovta kuyning kishi kayfiyatiga ta'siri ustida mulohazalar aytishi o'rinli bo'ladi.

S. Boboyevning "Kapalak" kuyi, chaqqon va nafis tovushlar bilan tuyg'ularga berilib ijro etiladi, doiraning chap qo'ldagi nimchorak pauzalarida "bum" va "bak" oralig'ini sezish va eshitish kuyning ma'nodor chiqishiga yordam beradi.

"Qari navo" kuyining bardam va shodlik bilan ijro etilishi uchun birinchi va kelgusi taktlardagi "re" tovushi bilan "do" tovushi orasida doira usulini yaqqol eshitilishiga quloq solish kerak. 1—7 taktlarda urg'u tushgan tovushlarni zarb bilan ijro etish zarur.

I. Hamrayevning "Ona" nomli kuyi xayolchan, g'amgin kayfiyatda ijro etilib, uch ovozning bir vaqtda eshitilishi va cho'zilishi, tovushlarning nihoyatda mayin harakatlar bilan birbiriga o'tishi katta e'tiborni talab qiladi.

"Zarra gul" namunasi chaqqon va dona-dona tovushlar bilan shodiyona kayfiyatda to'lqinlanib ijro etiladi.

M. Mamedovning "Xayol" nomli kuyida turkman xalq qo'shiqlarining ohanglari yaqqol eshitiladi. Kuy esa harakatchan va aniq tovushlar bilan o'ychan ijro etiladi.

B. Yerzakovichning "Abay qo' shig' i" asari qozoq xalq qo'shiqlarining ohanglari asosida yozilgan.

M. Tojiyevning "Alla" kuyi — xayolchan, ma'nodor tovushlar bilan ijro etiladi.

Chap qo'lda ijro etishda beshinchi taktdan boshlab qo'l bo'g'inining "lya" tovushidan ikkinchi "lya" tovushigacha yuqoridan va yuqoridagi "lya" tovushidan kelgusi taktdagi "lya" tovushigacha pastdan yarim yoy yasalishiga alohida ahamiyat berish lozim.

F. Nazarovning "Qo' zilarim" misolida tovushlar oralig'ida doira usuli borligi va oraliqlar kengligi o'zbek xalq kuylarining o'ziga xos qonuniyatlaridan biri ekanligiga e'tiborni jalb etish o'rinli bo'ladi.

Pak En Din bastalagan "Menuet" kuyida koreys xalq ohanglari aniq eshitilib turadi. Menuet qadimiy fransuz xalq raqslaridan birini eslatadi.

Navbatdagi etyud — o' zbek xalq musiqasi asosida yozilgan, ohanglarning anglab olinishi urg'u tushgan tovushlar sadolanishiga bog'liq.

X. Abdullayevning "Ertak" nomli kuyi tojik xalq ohanglari asosida yozilgan bo'lib aniq tovushlar bilan ijro etiladi. Chap qo'ldagi juft tovushlar kuyning mazmunini buzib yubormasligiga e'tibor berish zarur.

X. Azimov qayta ishlagan navbatdagi kuy qoraqalpoq xalqining sevimli kuylaridan biri bo'lib, sho'x kayfiyatda, rohatlanib ijro etiladi.

N. Norxo' jayevning "Xotira" kuyida chap qo'ldagi rang-barang, o'zgaruvchan tovushlarning ijro etish yo'li xuddi osma ko'prikdan ehtiyotlik bilan qadam bosib o'tishga o'xshaydi va yashirin tovushlar bilan xayolchan ijro etiladi.

"G'ayra-g'ayra" kuyi quvnoq va jo'shqin kayfiyatda, rohatlanib ijro etiladi. Chap qo'ldagi doira usuliga o'xshash jo'rlikka alohida ahamiyat berish lozim.

X. Azimov bastalagan "G' amgin kuy" misolida falsafiy fikrlar yuritish, o'ychanlikni tabiatning go'zal manzaralari bilan qiyoslash, o'quvchining ichki dunyosini rivoj topishiga bevosita yordam beradi. Kuyda uchraydigan ayrim tasodifiy tovushlar kayfiyatni o'zgarishiga qanday ta'sir etishiga e'tiborni jalb qilish lozim.

"Dostoncha" g'amgin, ta'sirchan kuy sezgi a'zolari yordamida chuqur ma'nodor tovushlar bilan hayajonlanib ijro etiladi. O'quvchi ertak va hikoyalarda uchraydigan g'amgin bir voqeani ko'z oldiga keltira olsa, vazifani amalga oshirishiga ko'mak bo'ladi.

B. Nadejdinning "Sho' x o' yin" asarida kuy xushchaqchaqlik bilo'n jonli ijro etiladi. Tovush oraliqlarini sezib, bir tovushdan ikkinchi tovushga o'tishga e'tibor berish kerak.

"O'zbek xalq kuyi asosida" nomli quvnoq, harakatchan kuyda tovush oraliqlarining, ayniqsa 1, 3, 5- va hokazo taktlarning ikkinchi bo'lagidagi birinchi "si" tovushi bilan ikkinchi "si" tovushining oralig'i ancha murakkab. Birinchi "si"dan yuqoriga sapchib, ikkinchi "si" ga "o'tirish" kerak.

"Yetim" kuyi chuqur falsafiy fikrlarga yo'llaydi. Bu kuy o'quvchining sezgi a'zolarini uyg'otishga, ularni ma'naviy boyitishga, hayoliy tuyg'ularning paydo bo'lishiga yordam beradi.

S. Boboyevning "Lirik raqs" kuyida nafis tovushlarning rang-barangligini va tovushlar oralig'ini sezishga, tovushlarni ehtiyotlik bilan bosishga e'tiborni jalb qilish lozim. Kuy esa qizlar raqsini eslatadi.

"Subhidam" kuyida usulni to'g'ri topish uchun chap qo'ldagi ikkinchi bog'langan "re" tovushida tez nafas olib, nafas chiqarilganda

"lya" tovushini olsa o'zbek xalq raqslariga mos doira zarblari topiladi. Kuy esa ixcham va aniq tovushlar bilan shodu xurramlik kayfiyatida ijro etiladi.

Ch. Nuriyevning "Hikoya" nomli kuyida har bir ohangda ikki joyda ya'ni birinchi "si" bilan uchinchi "si"ga urg'u tushishi kuyning ma'nodorligini bildiradi.

"Sayyoh" nomli kuyni ijro etish jarayonida ijrochi tabiatning go'zal manzaralaridan birini ko'z oldiga keltirishi mumkin.

Tabiat ham inson kabi har xil ko'rinishda bo'ladi. O'quvchi kuyni o'qituvchining yordamisiz insonning turli xil kayfiyati bilan bog'liq bo'lgan tovushlarda ijro etib, asar mazmunini topa olsa, bu uning falsafiy fikrlash imkoniyatlari o'sib borayotganidan darak beradi.

"Endi sendek" o'zbek xalqining sevimli shodiyona kuylaridan biri bo'lib, chaqqon va aniq tovushlar bilan ko'tarinki ruhda ijro etiladi. Chap qo'ldagi jo'rlik ancha murakkab usullardan biridir. "re" tovushi "sol"ga qarab chaqqon intilib chalinsa, "sol" tovushidan "lya" tovushining orasida tez nafas olib, nafasni asta chiqarish paytida "lya" tovushi olinadi.

"Yolg'iz" kuyi o'z nomi bilan asarning mazmunini ochib beradi. Nozli va hayolchan tovushlar uzoqdan eshitilayotganga o'xshaydi. Bu kuyda chap pedal bosib turilsa sehrli dilrabo tovushlar eshitiladi.

D. Shostakovichning "Quvnoq ertak" kuyida, o'tkir tovushlarni his etib, pardalarni ehtiyotlik bilan chaqqon bosish rang-barang tovushlarning yaratilishiga imkoniyat tug'diradi.

Y. Gaydn bastalagan "Menuet" kuyini ijro etishdan avval shu nomli raqsning xususiyati va uning kelib chiqishi to'g'risida suhbat o'tkazish lozim. Asarning kayfiyatini topish uchun barmoqlar chaqqon harakat qilishi zarur.

"Tanovar" kuyi o'zbek xalqining maftunkor ashula yo' llaridan biridir. Kuyning 3-choragiga urg'u tushishi uning jozibali ijro etilishiga yordam beradi.

Chap qo'ldagi jo'rlik ancha murakkab bo'lib, bunda avvalo har bir qo'lni mustaqil harakat qilishi ustida ishlash darkor.

"So'zsiz ashula" dilrabo kayfiyatda to'lqinlanib kuychan ijro etiladi. Kuyning kuychan va mazmunli ijro etilishi klavisha bilan, klaviatura ramasidagi oraliqning bosib o'tilishiga bog'liq.Barmoq bilan klavishani bosish vaqti yarim yoy yasab o'tishiga ahamiyat berish kerak. Chap qo'ldagi ohangdor tovushlar oralig'ini sezib (kesib) o'tish, bilak bo'g'inining harakatchanligiga bog'liq.

"Ayiqchaning orzusi" nomli kuyda o'tkir tovushlarning mayin, nozik chalinishi tovush oraliqlarini ehtiyotlik bilan bog'lab o'tishga bog'liq. Bu kuyda bir tovushdan ikkinchi tovushga gavda tebranishi yordamida o'tish kerak.

Navbatdagi etyudda o'zbek raqslaridagi murakkab usullardan biri qo'llanilgan.

"Alla" kuyida sevimli yoridan judo bo'lgan onaning yori to'g'risida o'ylab, yig'lab kuylayotganini ijrochi ko'z oldiga keltirishi kuyning ma'noli ijro etilishiga yordam beradi.

X. Azimovning "Xayrlashuv" kuyida vidolashish kayfiyati seziladi. Bu kuy ijrochining o'ychan va falsafiy fikrlarining rivojlanishiga yordam beradi. Chap qo'lda chalinadigan tovushlarning g'amgin va ta'sirchanligiga e'tibor berish kerak.

T. Qurbonovning "Alla" kuyi ta'sirchan va o'ychan tovushlar bilan jonli ijro etiladi. Chap qo'ldagi sadolar muloyim va ehtiyotlik bilan klavishalarni ancha bosib chalinadi.

X. Azimovning navbatdagi etyudida har bir qo'lning mustaqil harakat qilishiga ahamiyat berish kerak.

H. Azimov qayta ishlagan "Tanovar" o'zbek xalqining eng sevimli ashulalaridan biri bo'lib, ko'proq mungli kayfiyatda ijro etiladi. Sozanda bu kuyni ijro etishda dardli tuyg'ularni ifoda etgan asl ashulani eslashi mumkin.

Menuet — fransuz xalqining mashhur qadimiy raqslaridan biridir. Bu kuy menuet ijro etish uslubini saqlagan holda o'zbek xalq ohanglari asosida yaratilgan.

Ya. Sabzanovning "So' zsiz ashula"sida ijro etish uchun murakkab usul ishlatilgan. Kuyning to'g'ri ifodalanishi uchun birinchi va to'rtinchi tovushlarga yengil urg'u berish hamda bir, ikki, uch va bir, ikki, uch, to'rt deb ravon sanash usulini qo'llash kerak. Kuydagi qisqa tovushlar asosiy tovush cho'zimi hisobiga bajariladi.

"Namangan olmasi" kuyi ildam va shodiyona ohanglar bilan o'ynoqi tarzda ijro etiladi. Chap qo'ldagi juft tovushlarda surnay bilan qo'shnay asboblarining sadolanishini ifodalamoq darkor.

"Alam" nomli kuyning chuqur qayg'u bilan, ta'sirchan ijro etilishi sezgi a'zolarining ikki

qo'lda ham tovush oraliqlarini sezib o'tishga bog'liq. Bundan tashqari kuyning ma'nodor ijro etilishi o'quvchining ruhiy holatiga ham bog'liq bo'ladi.

H. Rahimovning "Buvim hikoyasi" nomli kuyi darslikdagi ko'p qirrali mazmundor kuylardan biridir. Bu kuy har xil kayfiyatda bo'lishiga qaramay, chap qo'ldagi doira usuli bir xil ravon eshitilishi lozim.

"Qizlar raqsi" kuyi nozik tovushlar bilan, dilrabo kayfiyatda jo'shqin ijro etiladi. Chap qo'lda doira zarblariga o'xshash tovushlar chiqara olishiga ahamiyat berish kerak.

"Shodiyona" kuyi bardam va chaqqon ijro etilib ohanglar orasidagi undovlarga e'tiborni jalb qilish lozim.

"Parilar raqsi" nomli kuy o'quvchining xayol surishiga, unda his-tuyg'ularning uyg'onishiga yordam beradi.

Bu kuyning, pauzalaridagi sehrli ma'no o'zbek kuylarida uchraydigan noziklik, go'zallik kayfiyatlarini tasvir etadi.

S. Varelasning "Serenada"si ma'nodor tovushlar bilan o'ychan ijro etiladi. Ijro vaqtida chap qo'ldagi tovushlar oraliqlarini uzilib qolmasligiga alohida e'tibor berish zarur.

"Kichik romans" kuyi teran tovushlar bilan hayajonlanib ijro etiladi. Chap qo'ldagi bas tovushlari ikkinchi ovoz bo'lib, gavda og'irligi bilan bosib chalinadi, o'rtadagi hamohang tovushlar klavishalarni ohista bosib muloyim tovushlar bilan ijro etiladi.

F. Listning "Kichik pyesa"sidagi juft tovushlarni kuylash anchagina qiyin, shuning uchun bunday tovushlarni avvalo ikki qo'lda muttasil eshitilishiga erishish kerak. Jumla tuzilishidagi undov belgilari oldida nafas olishga e'tibor berish lozim.

"Mungli ashula" kuyi aniq tovushlar bilan to'lqinlanib ijro etiladi. Chap qo'ldagi usulni, raqs usuliga o'xshashiga qaramay, mungli tovushlar bilan g'amgin raqs usuliga o'xshatib ijro etish kerak.

Birinchi bo'lim materiallarini o'tish davrida o'qituvchining zimmasidagi asosiy vazifalar quyidagilardan iborat:

— o' qituvchi o' quvchilar tarbiyasiga, avvalo ularning insonparvar, tabiatsevar, mehnatsevar, vijdonli, halol bo'lib yetishishlariga alohida e'tibor berishi kerak;

— rang-barang musiqa tovushlarining xususiyatini ajratish ustida tinmay ishlash sozandaning rivojlanishida katta ahamiyatga ega. Bu hol doimo o'qituvchi e'tiborida bo'lmog'i lozim;

— o' quvchiga o' z ustida mustaqil ishlash, o'rgangan chalish usullarini doimo takomillashtirib borish yo'llarini o'rgatish zarur;

— mumtoz musiqa asarlarini tinglab borish o'quvchining musiqiy rivojlanishida alohida o'rinni egallaydi. Shuning uchun o'qituvchi o'quvchilarga imkon bo'lganda bunday musiqa asarlarini tinglash uchun sharoit yaratishi lozim;

— o' quvchining ijrochilik mahorati rivojlanib borishida tovush oraliqlarini sezishi uning ijro ko'nikmalarini qoniqarli darajada o'zlashtirayotganidan darak beradi;

— ijrochining sezgi a'zolarini rivojlantirish ustida tinmay ish olib borish kerak.

— o' quvchining musiqiy va falsafiy fikrlash malakalarini baravar, bir-biriga bog'langan holda tarbiyalab borish uning har tomonlama rivojlanishiga yordam beradi;

— o' qituvchi o' quvchi bilan birgalikda o'zbek xalq mumtoz ashula va kuylarini vaqt-vaqti bilan tinglab ularni tahlil qilib borishi, o'quvchining xalq kuylaridagi o'ziga xos xususiyatlarni o'zlashtirishiga bevosita yordam beradi.

Shuni ham qayd qilish joizki, o'quvchilarning hammasi mahoratli ijrochi bo'lib yetishmasa-da, ularning musiqa san'atidan yaxshi xabardor, madaniyatli, insonparvar, yuksak fazilatli inson bo'lib ulg'ayishlari ko'p jihatdan o'qituvchining kasb malakasi va mehnat faoliyatiga bog'liq.

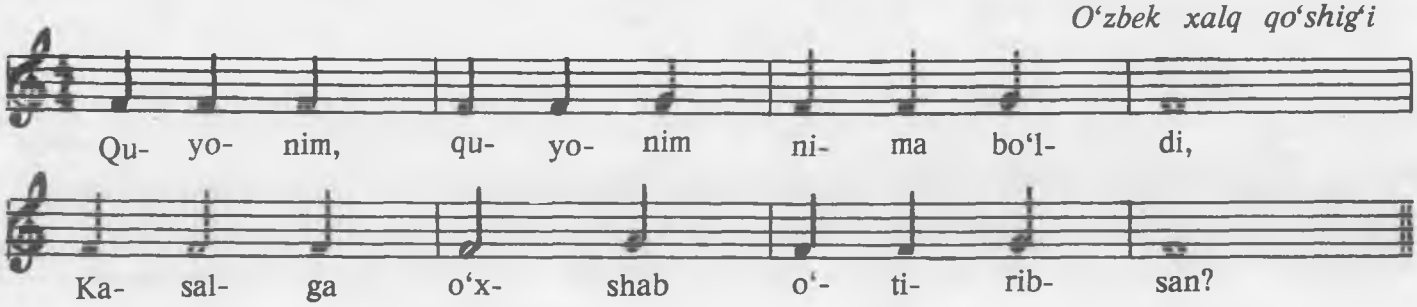
BIRINCHI BO‘LIM

OQ TERAKMI, KO‘K TERAK

O‘zbek xalq qo‘shig‘i

QUYON

O‘zbek xalq qo‘shig‘i



OFTOB CHIQDI

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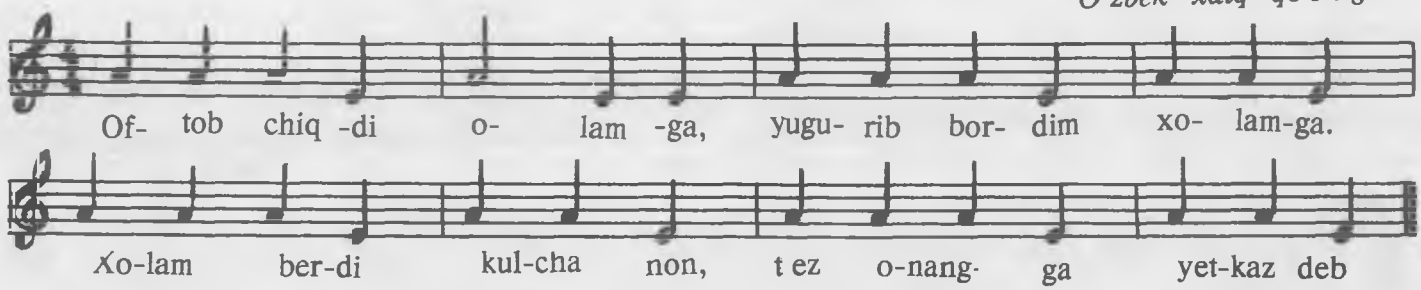

CHORIY CHAMBAR

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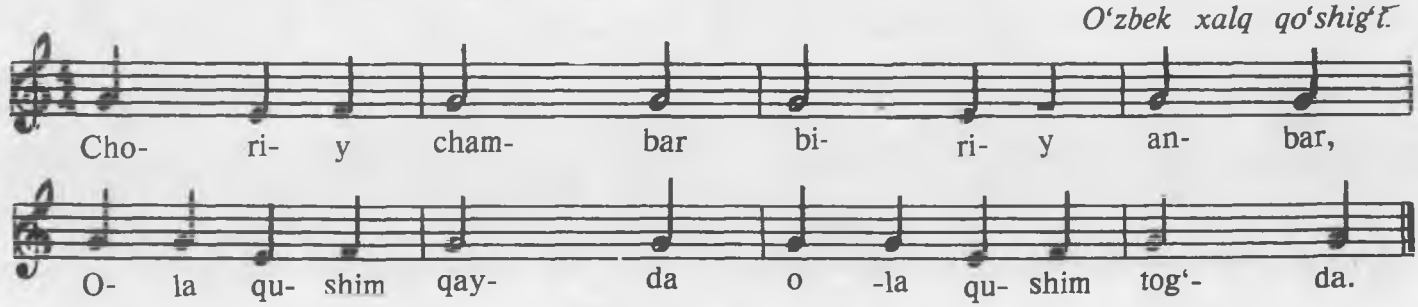
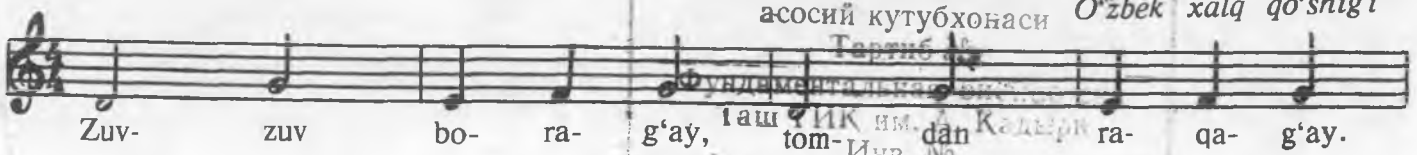
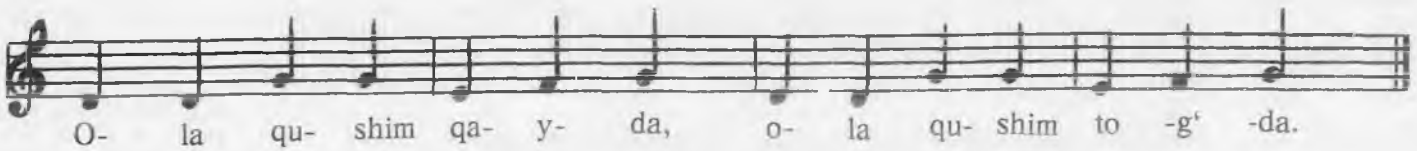


ZUV-ZUV BORAG‘AY

Абдулла Қодирий номидаги
Тошкент давлат маданият ин-ти
асосий кутубхонаси
Тартиб №
Фундаментальная библиотека
ТашГИК им. А. Кадыри
Инв. №

O‘zbek xalq qo‘shig‘i



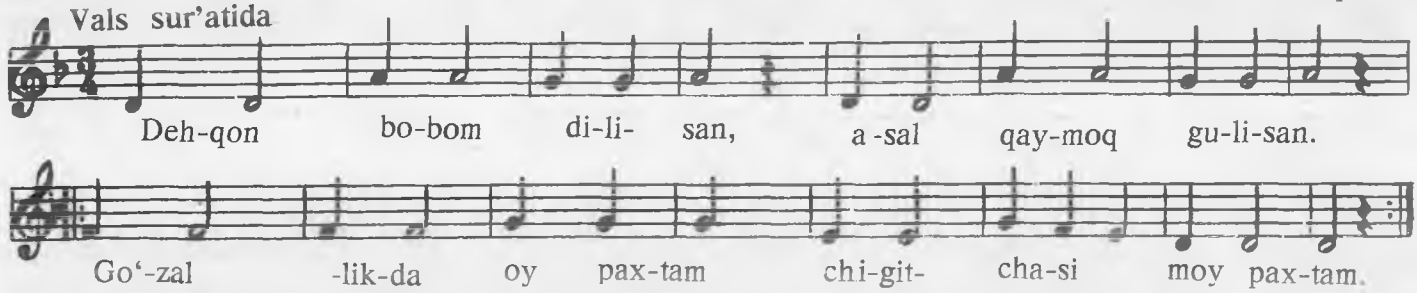


OLTIN PAXTAM

K. Botirov she'ri

M. Burhonov musiqasi

Vals sur'atida

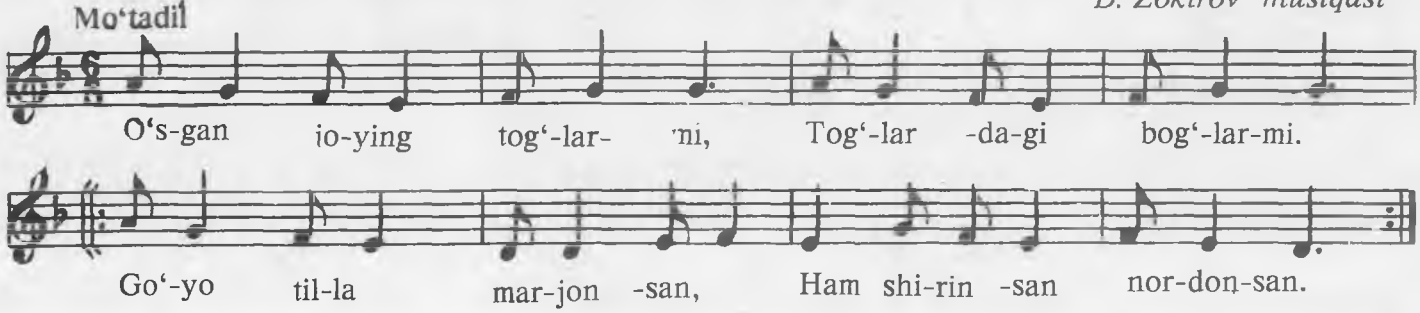


DO'LANA

P. Mo'min she'ri

D. Zokirov musiqasi

Mo'tadil



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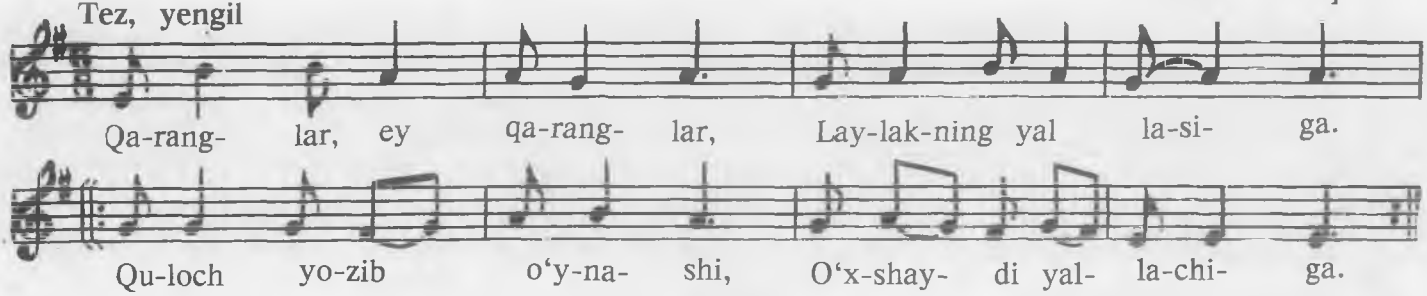
F. Nazarov musiqasi

Tez, yengil

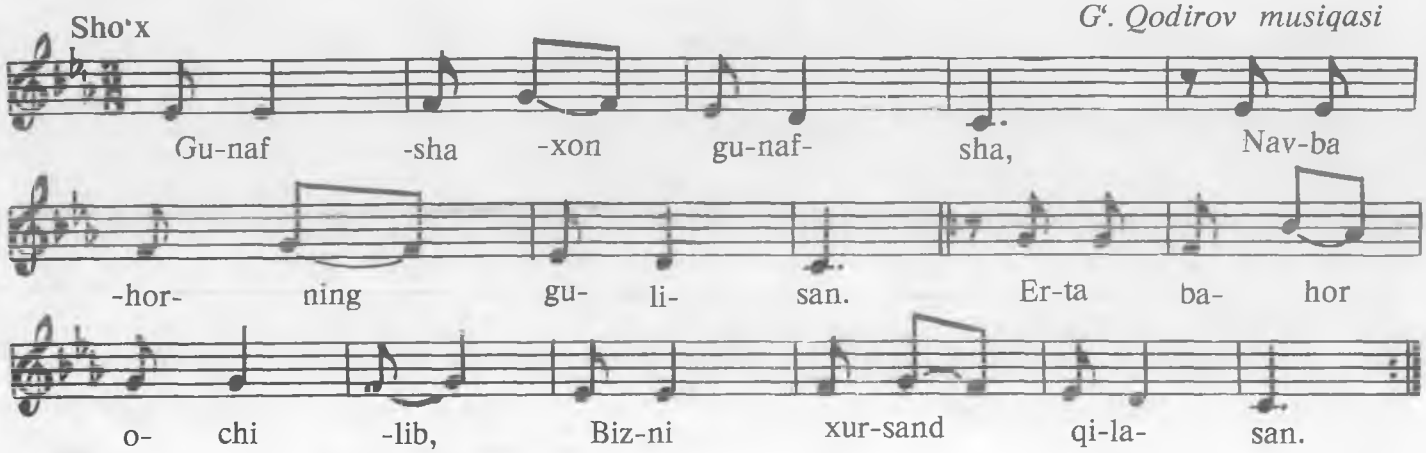


GUNAFSHA

A. Rahmat she'ri

G'. Qodirov musiqasi

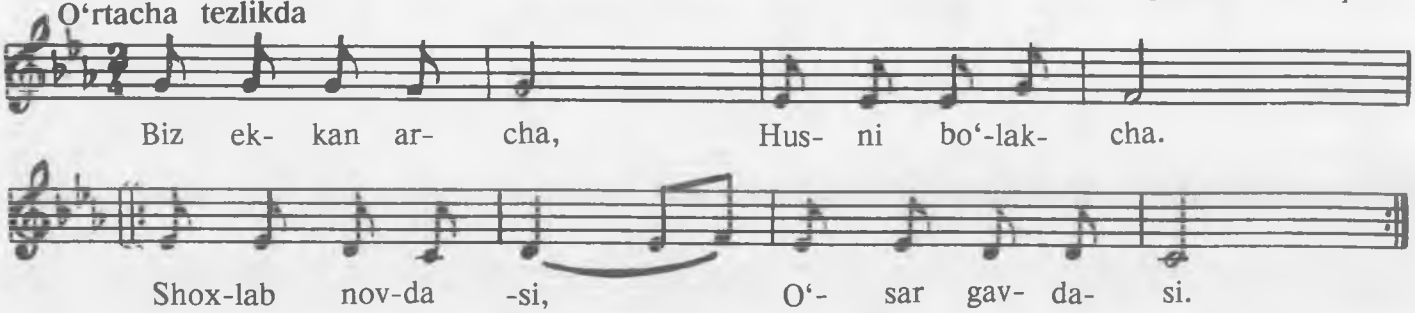
Sho'x



BIZ EKKAN ARCHA

Q. Hikmat she'ri — *G'. Qodirov musiqasi*

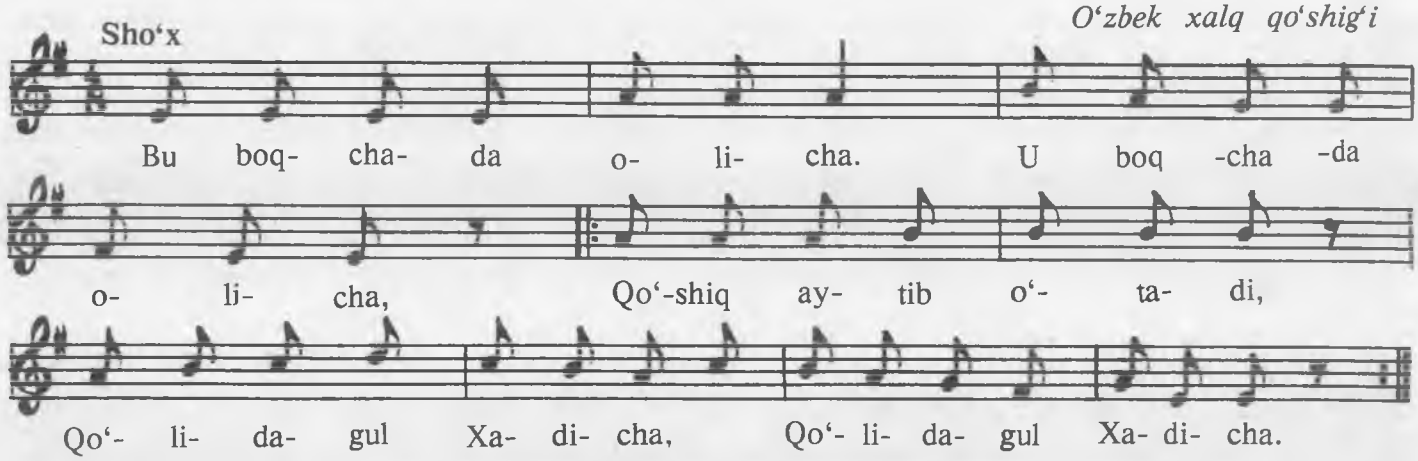
O'rtacha tezlikda



HAYRONING BO'LAY

O'zbek xalq qo'shig'i

Sho'x



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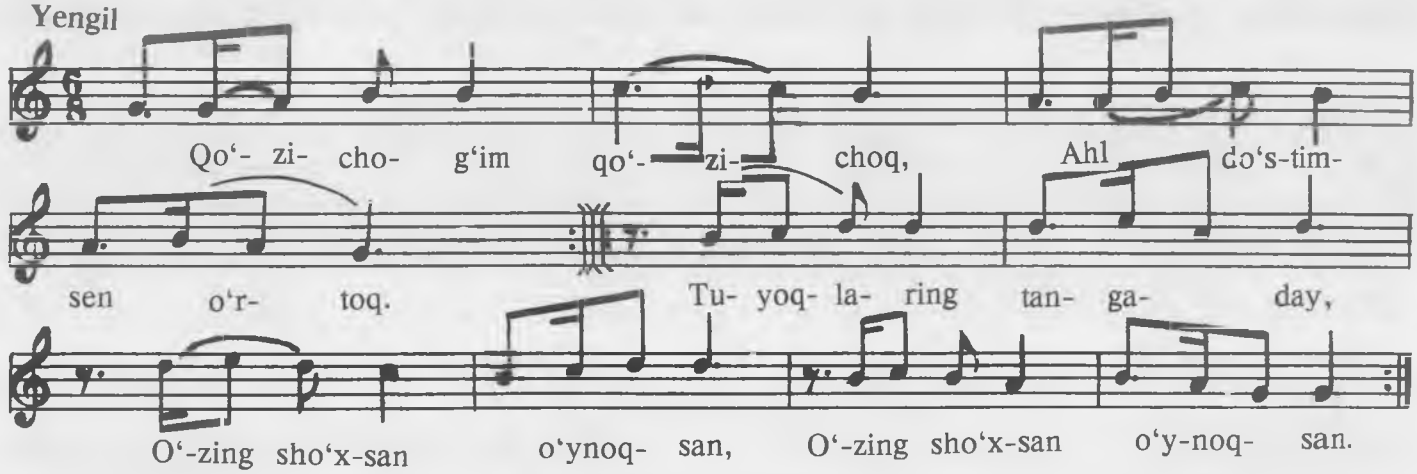
A. Oripov she'ri — *X. Azimov musiqasi*

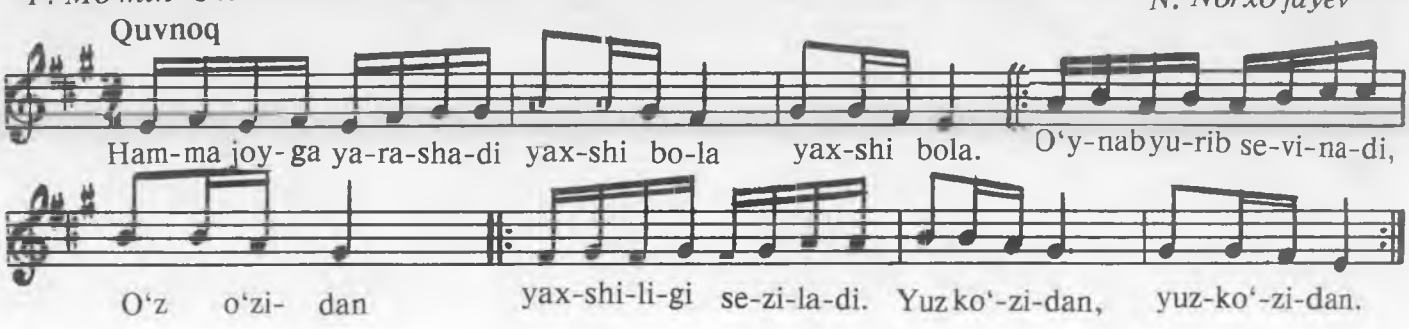
Yengil



YAXSHI BOLA

P. Mo'min she'ri — *N. Norxo'jayev*

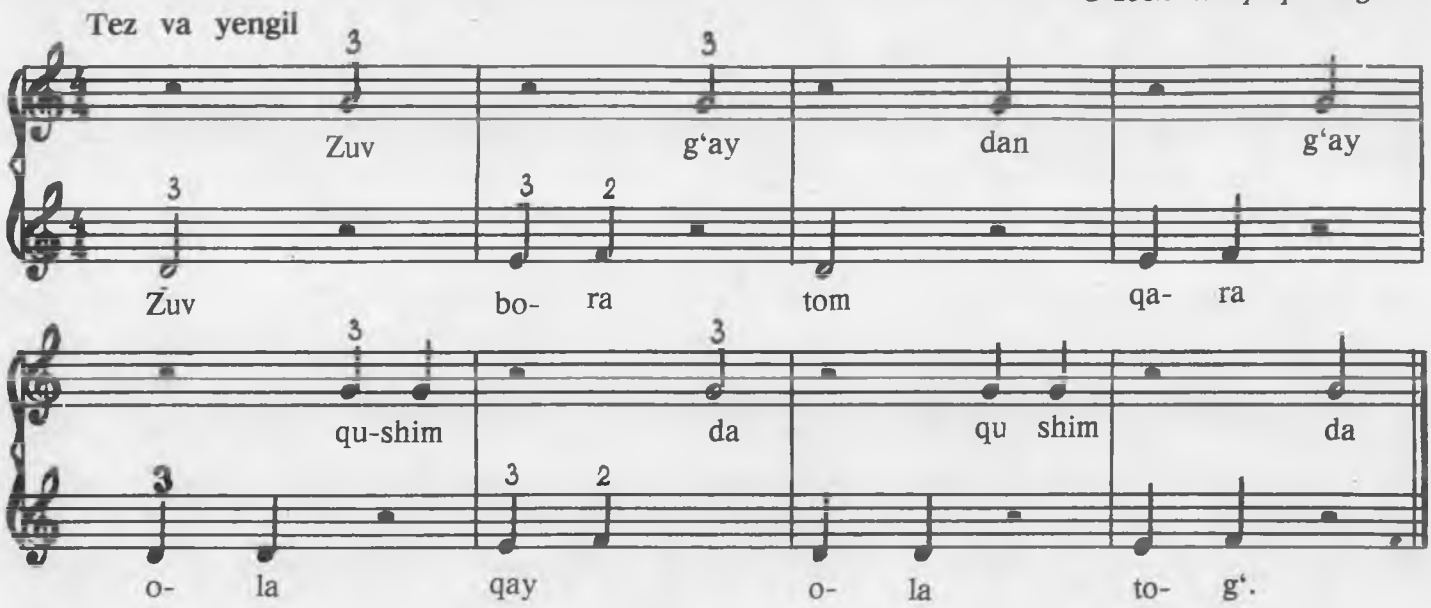
Quvnoq



KUYLARNI IKKI QO‘LDA HAR XIL BARMOQLAR BILAN BOG‘LAMAY CHALISH UCHUN MISOLLAR

ZUV-ZUV BORAG‘AY

O‘zbek xalq qo‘shig‘i



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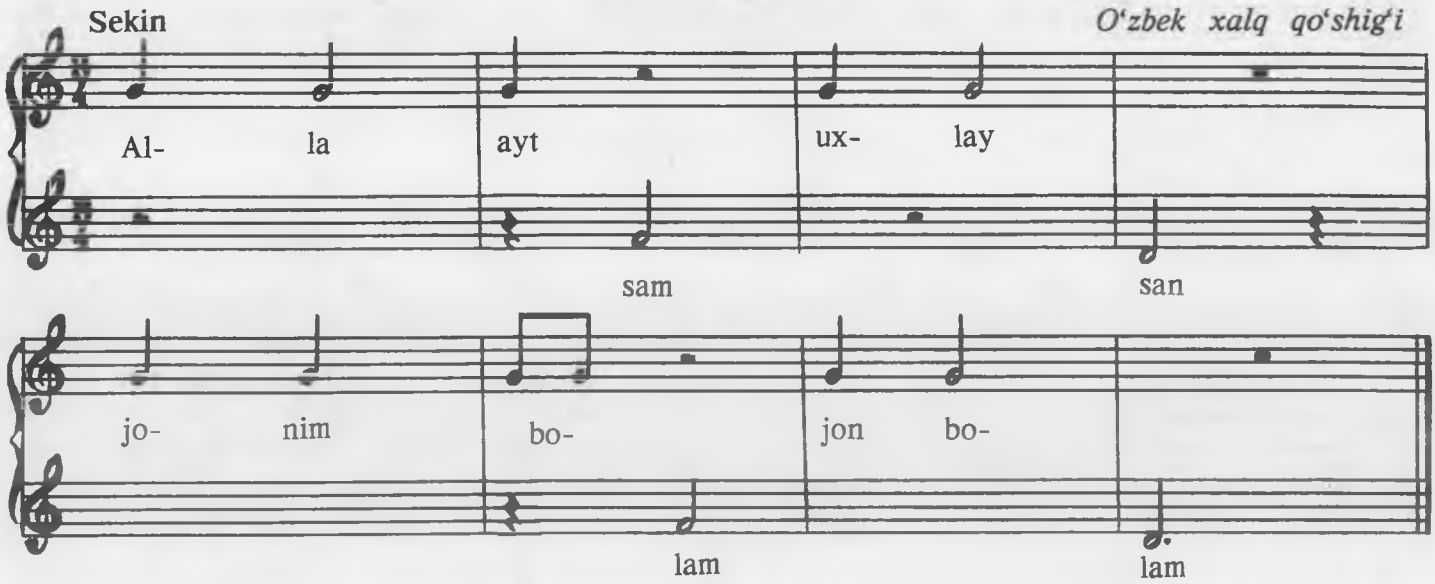
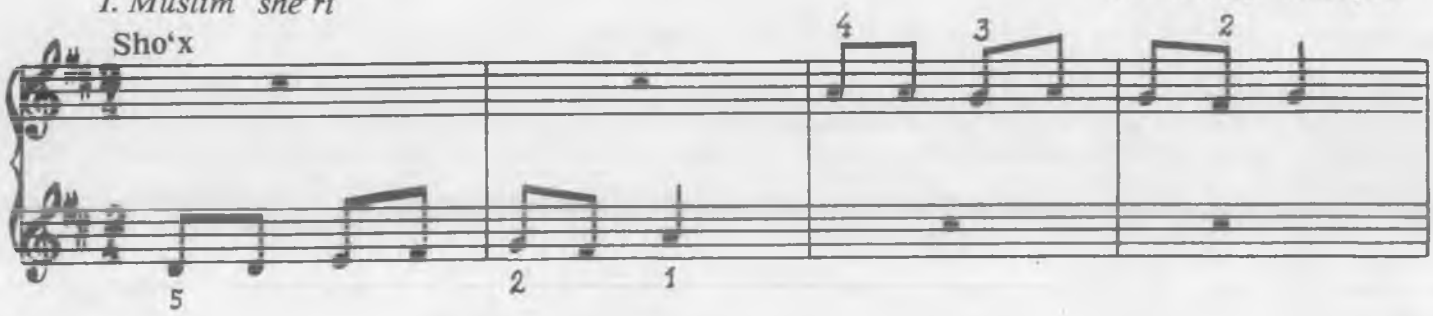
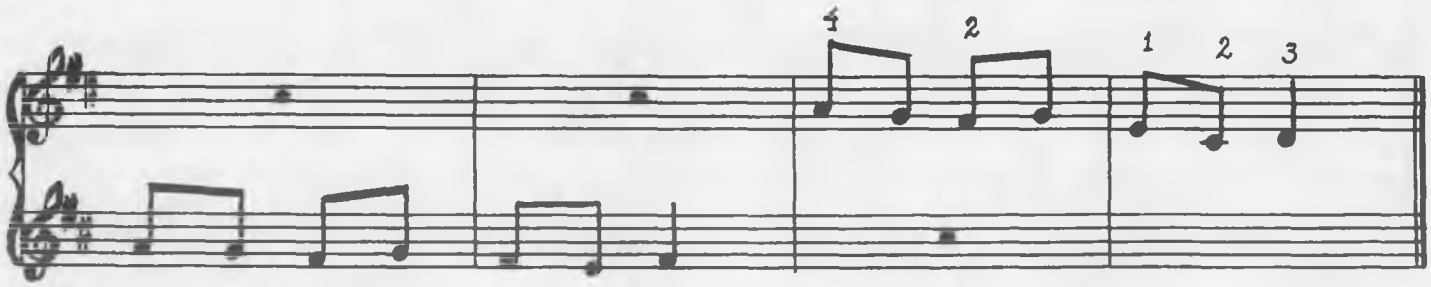


BOYCHECHAK

M. Ashrafiy musiqasi

I. Muslim she’ri

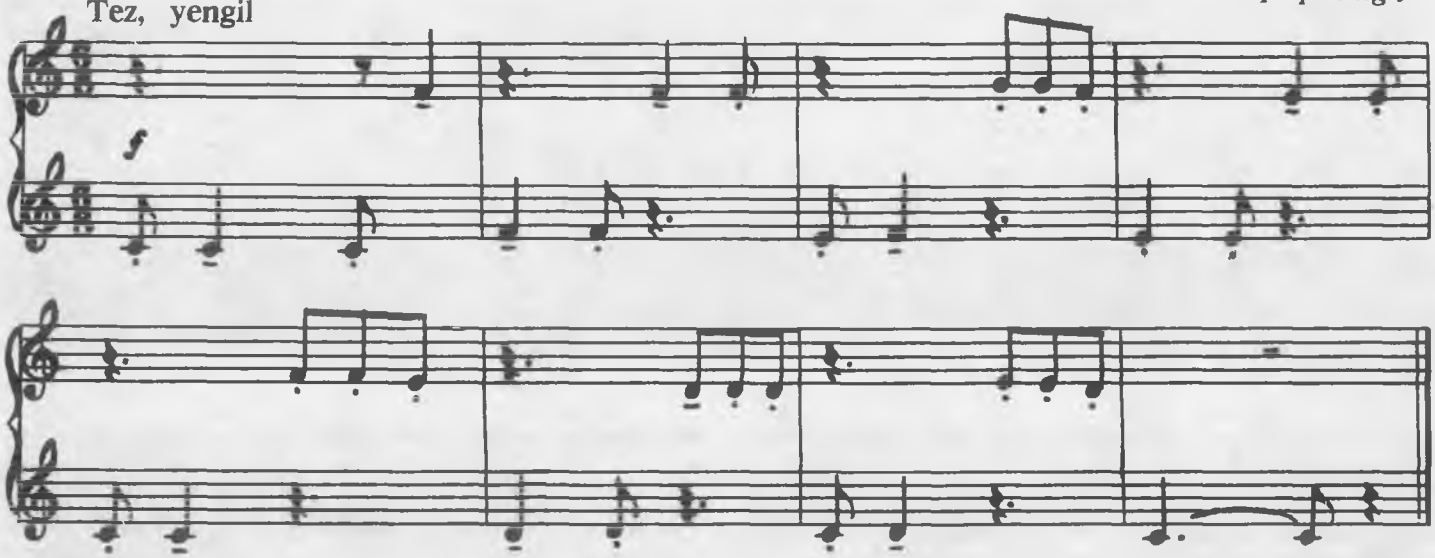




MURABBOJON

O'zbek xalq qo'shig'i

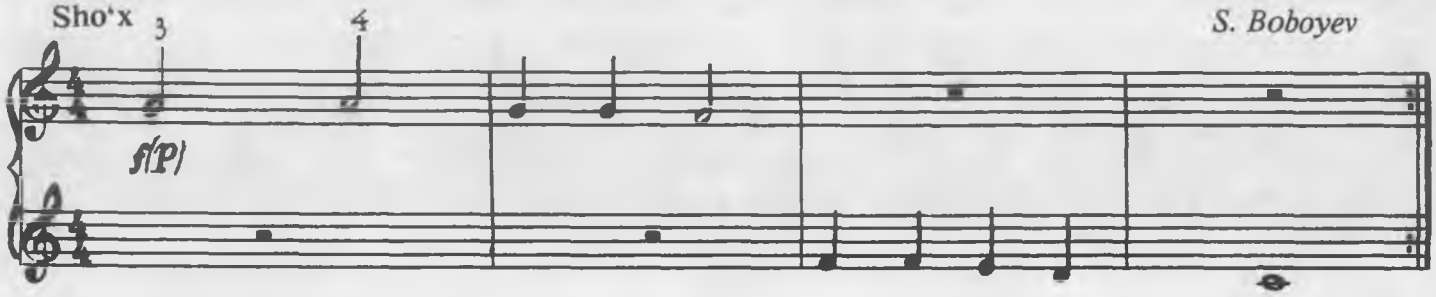
Tez, yengil



YOMG'IR YOG'OLOQ

Sho'x

S. Boboyev



BIBIGUL

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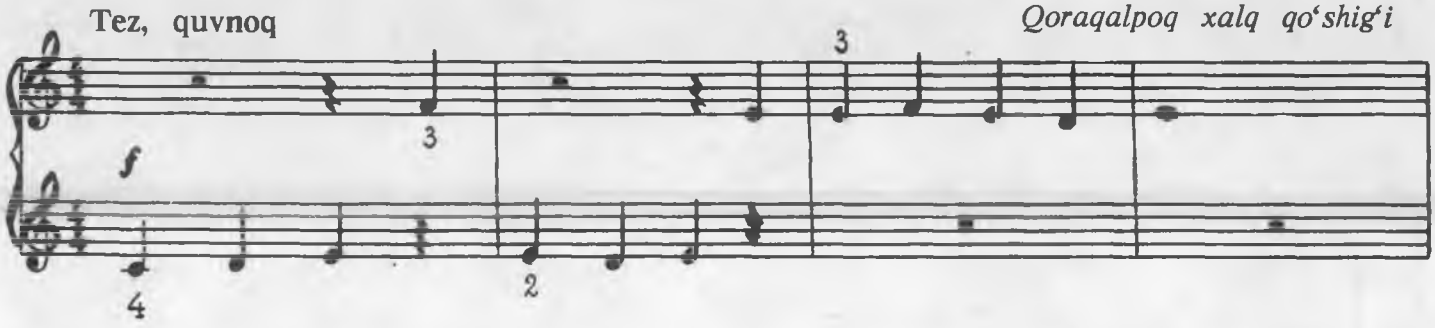
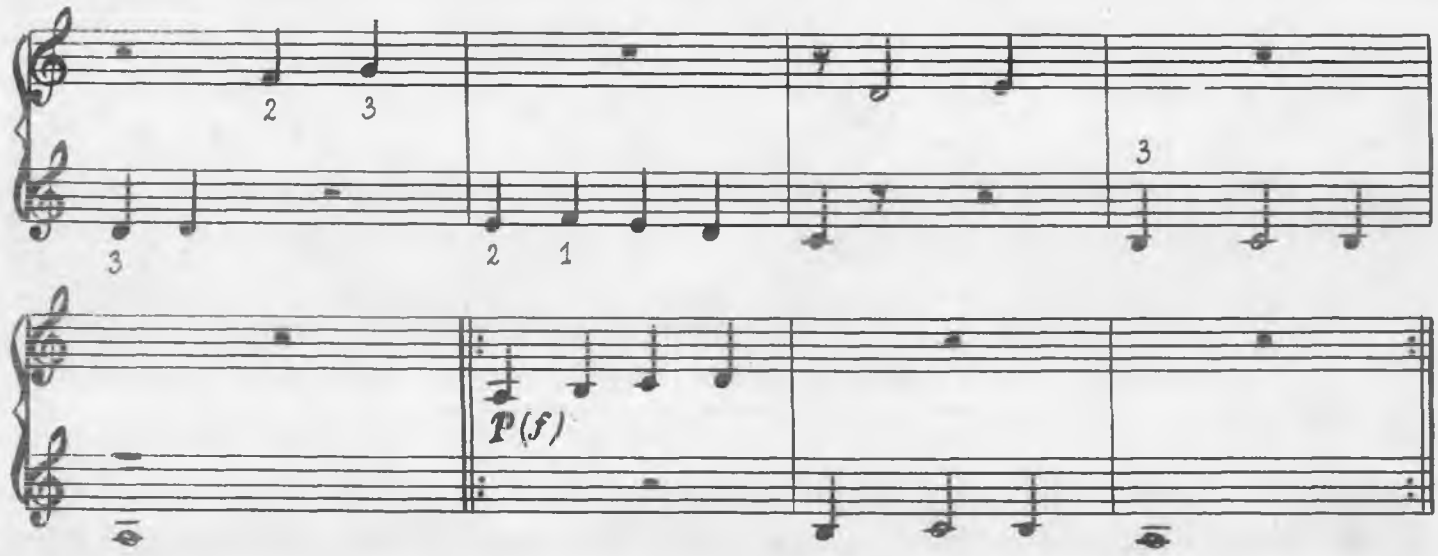
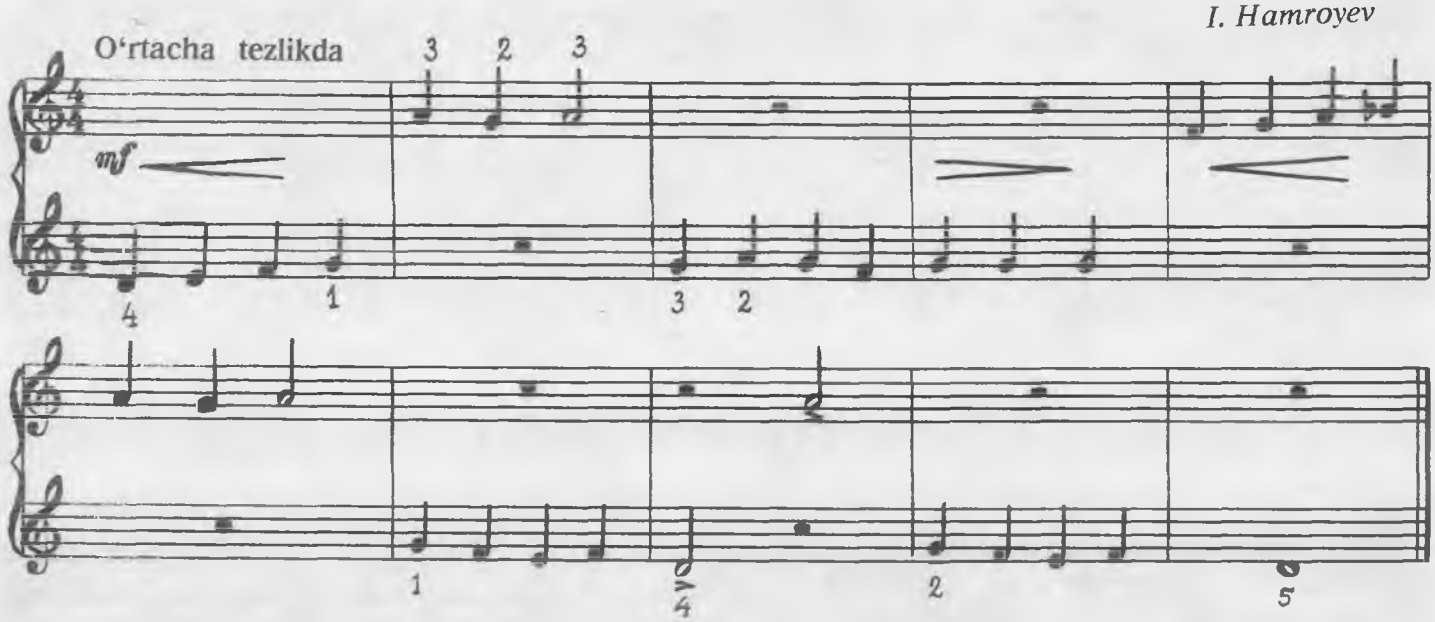




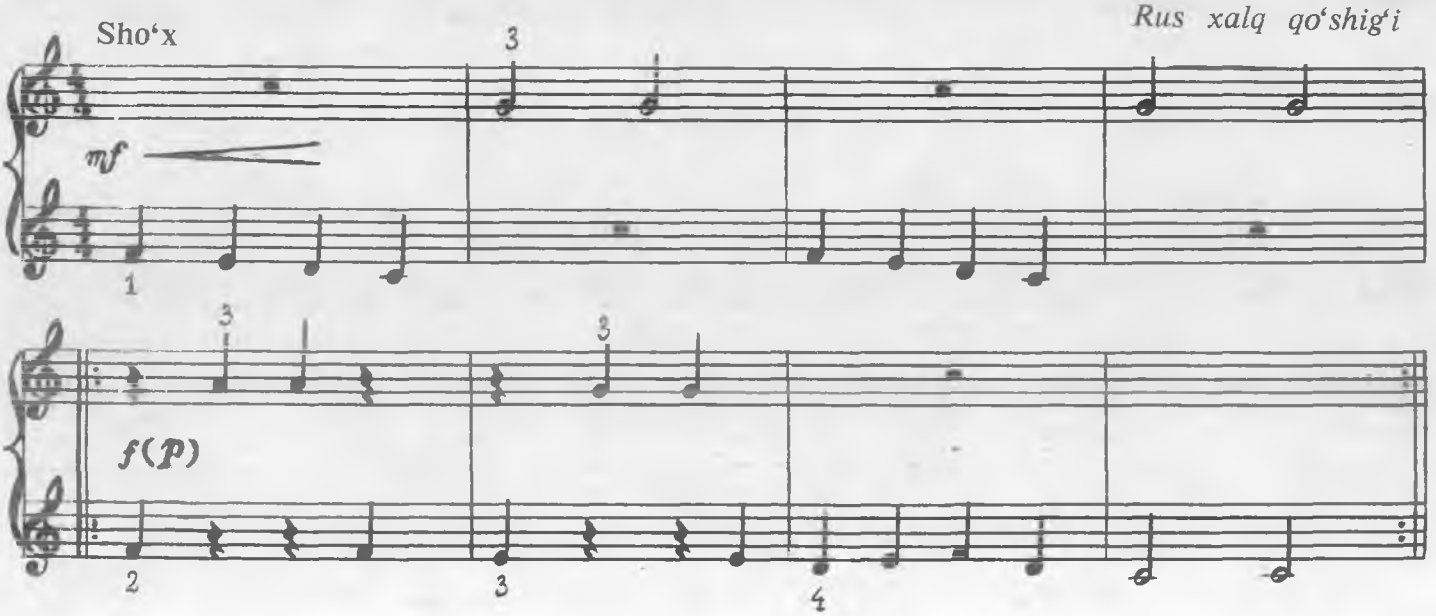
MODELCHAM

I. Hamroyev



QUVNOQ G'OZLAR

Rus xalq qo'shig'i



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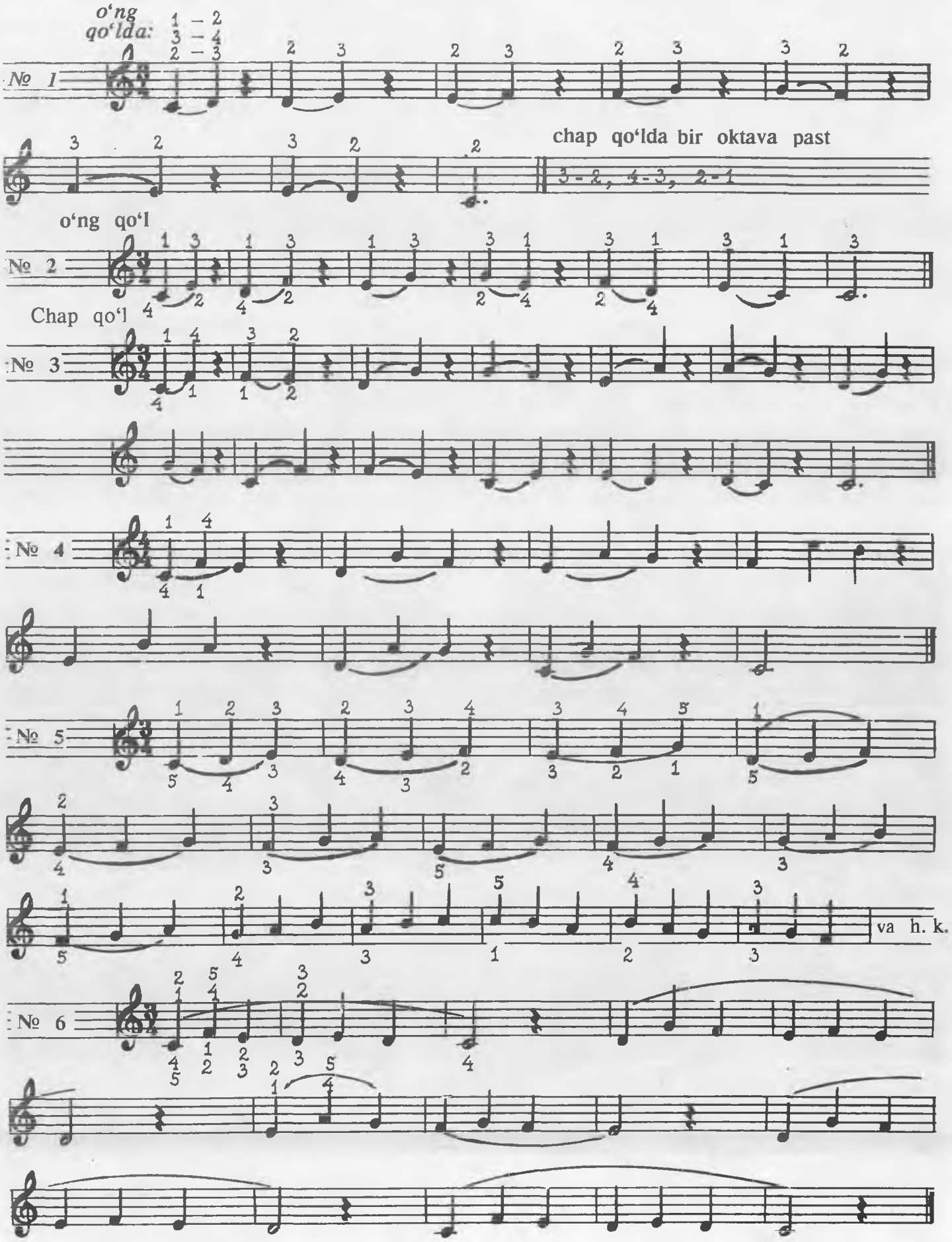
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chap qo'lda bir oktava past
3 - 2, 4 - 3, 2 - 1
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Chap qo'l
№ 3
№ 4
№ 5
va h. k.
№ 6

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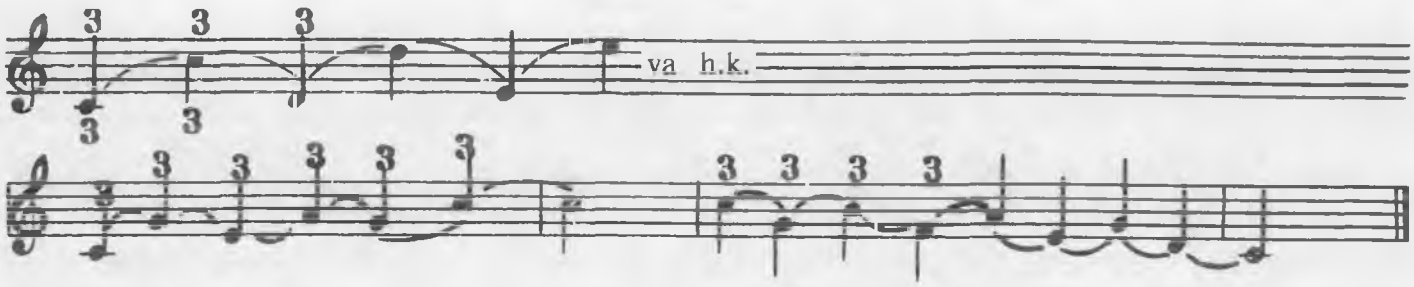

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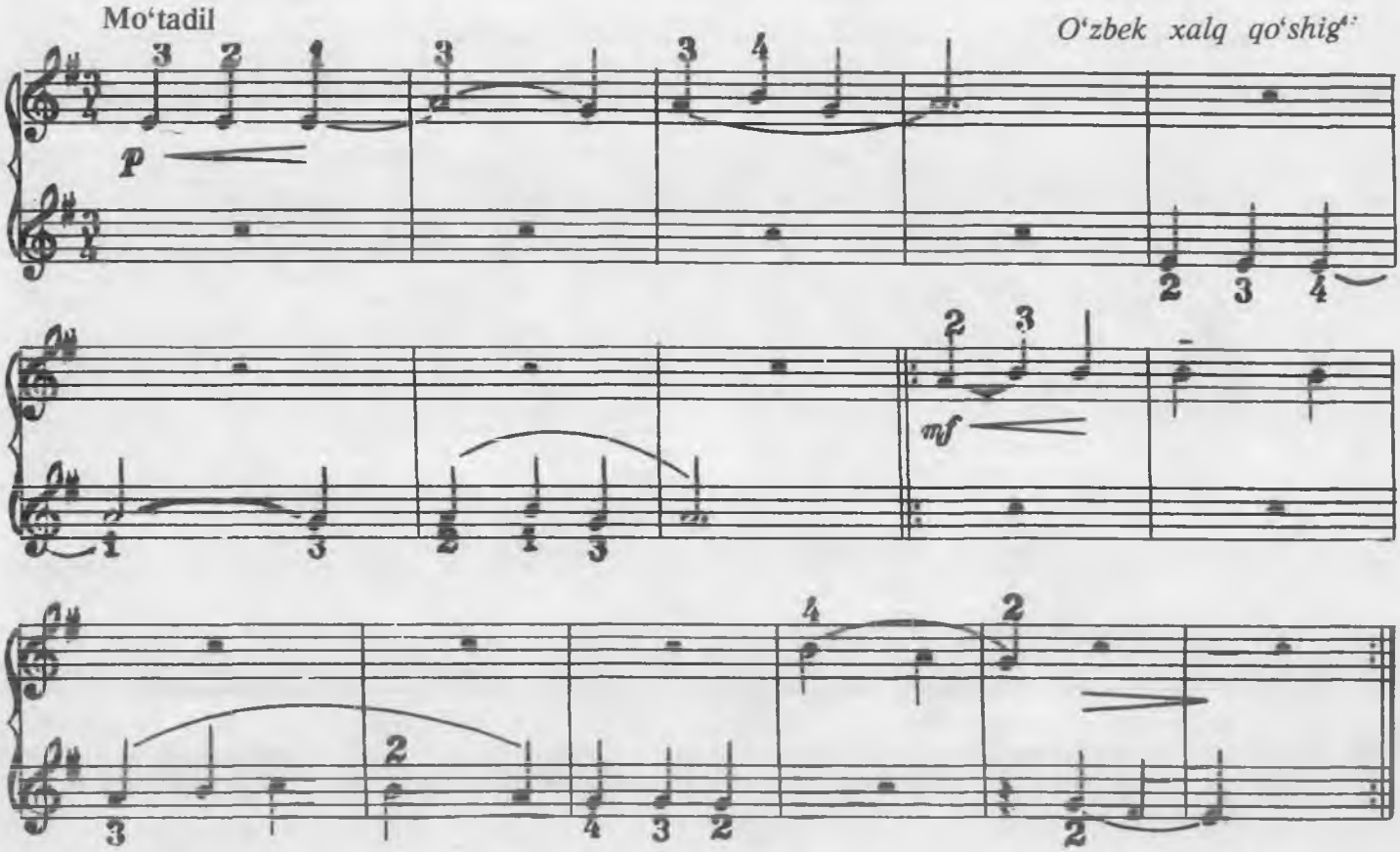
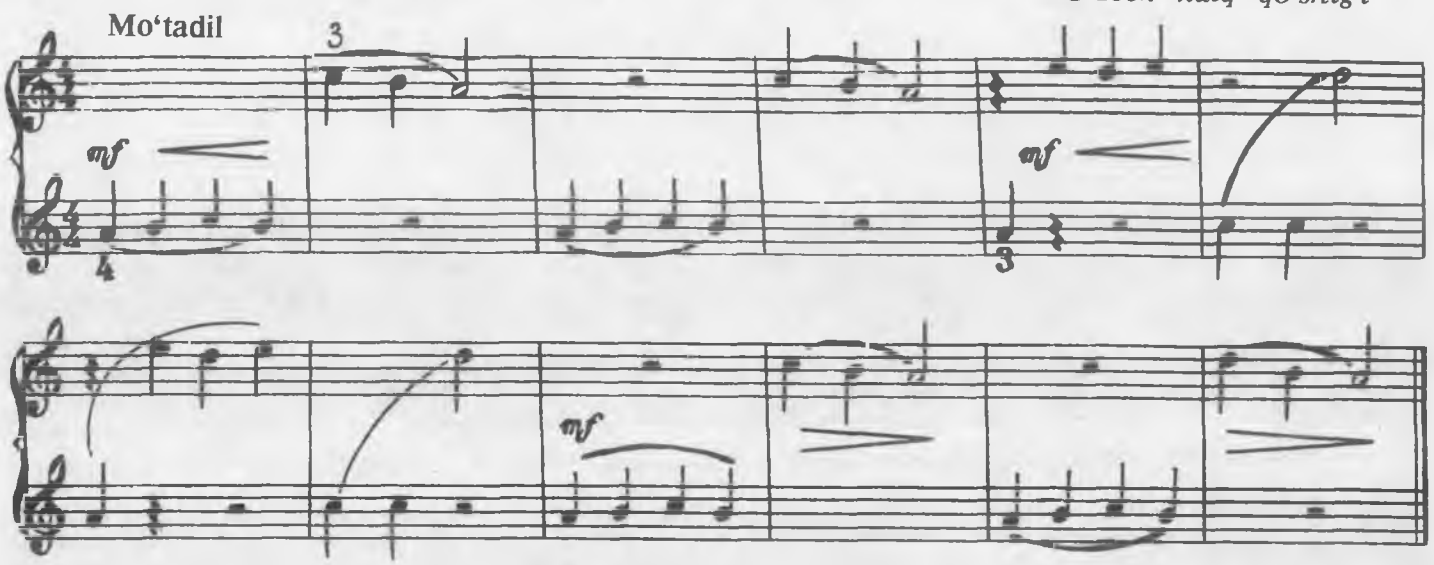


KUZ

DANGASA

O'zbek xalq qo'shig'i



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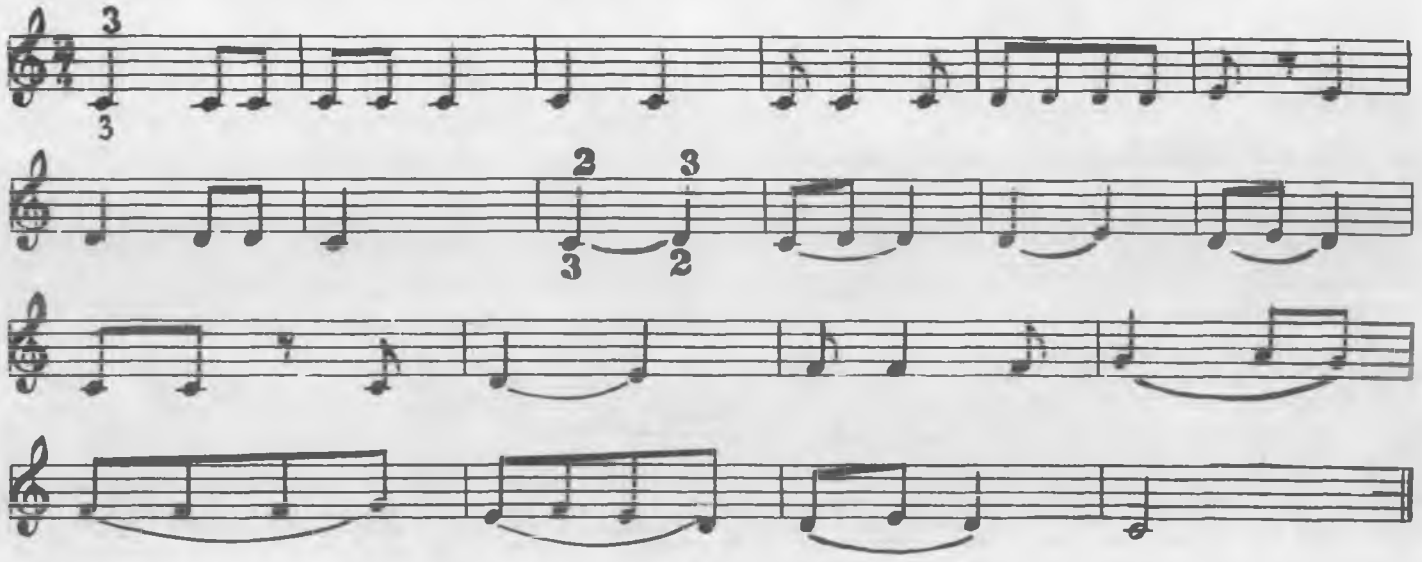

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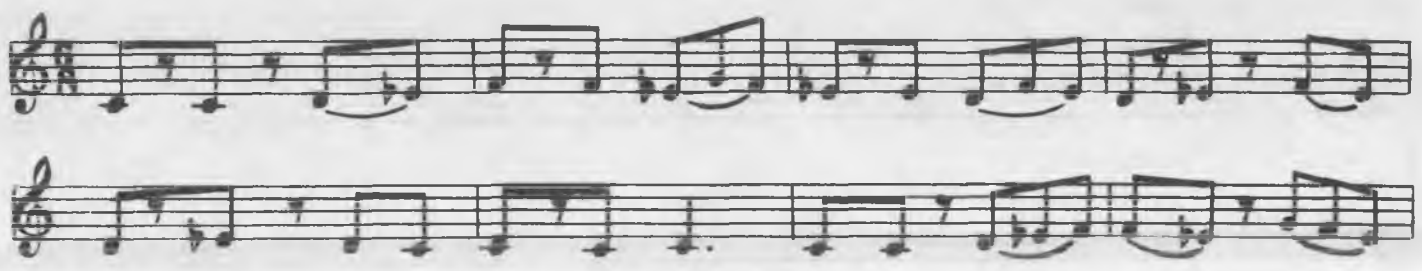
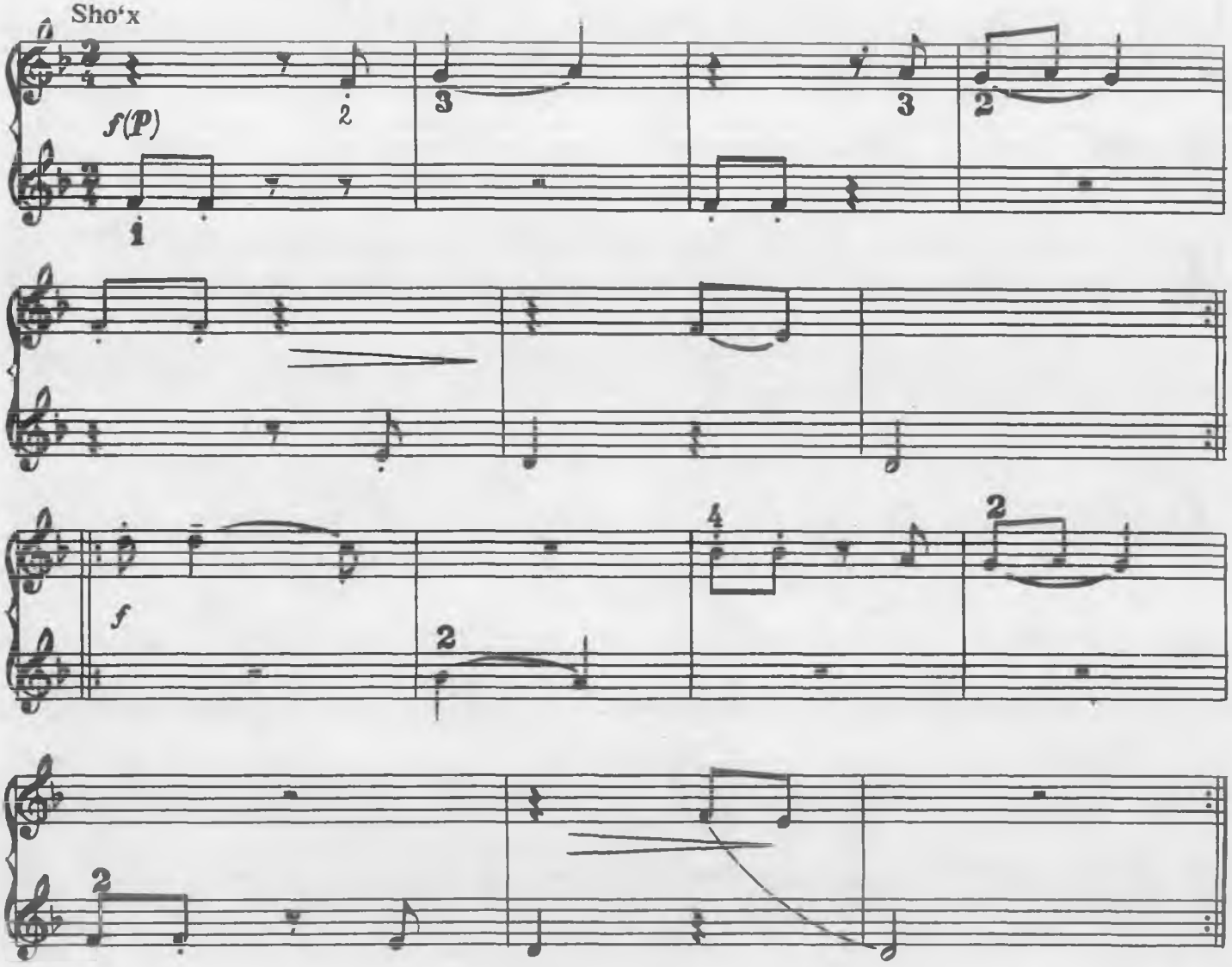


O‘ZBEK XALQ KUYI RUHIDA

Sho‘x



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O‘rtacha tezlikda

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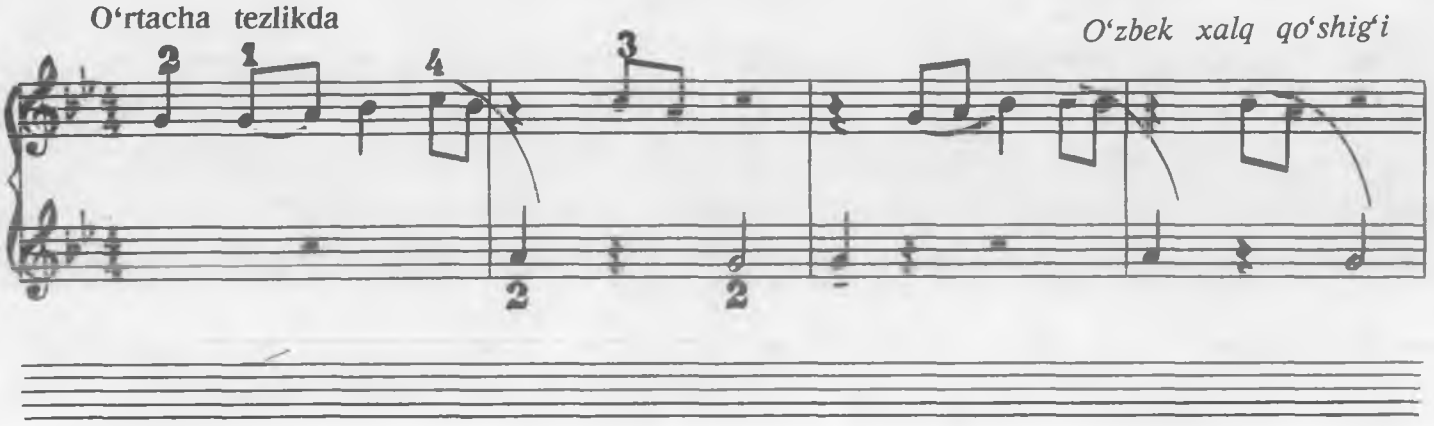

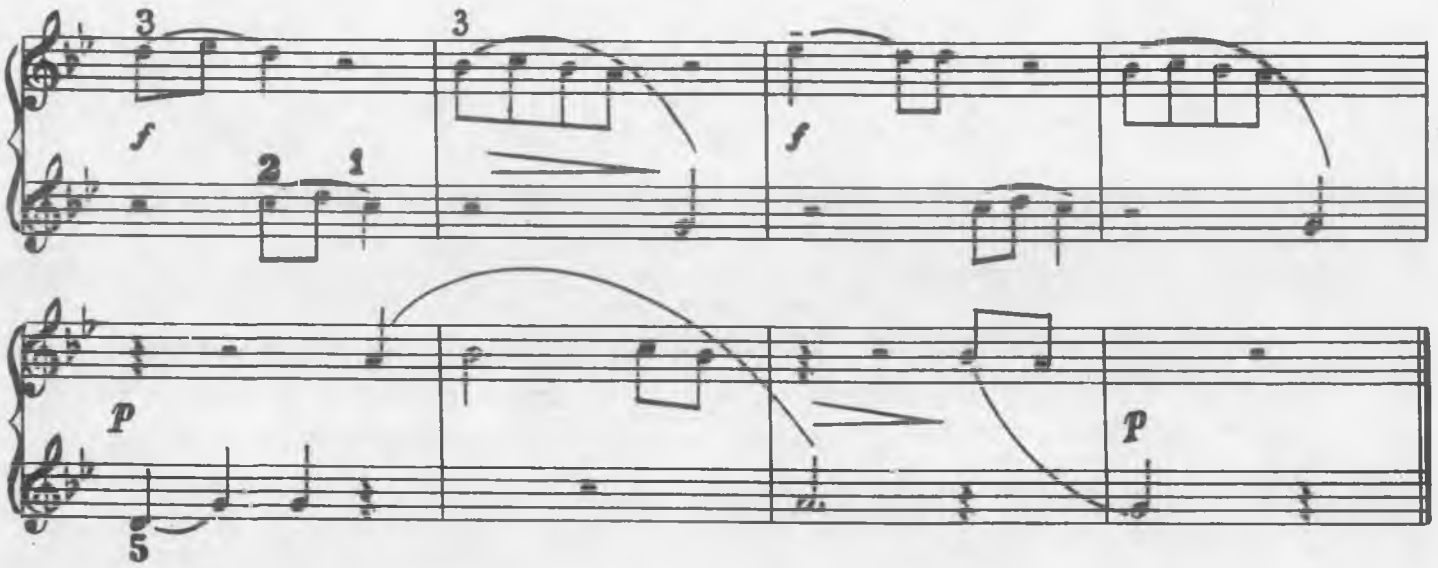

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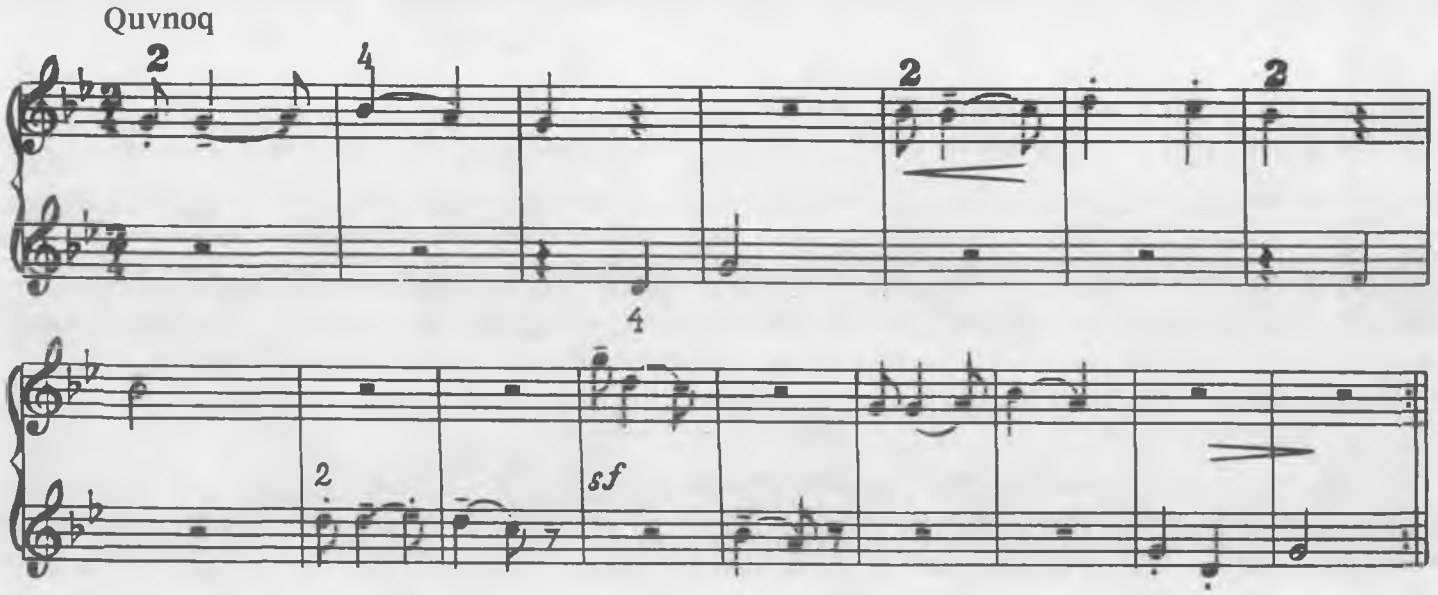
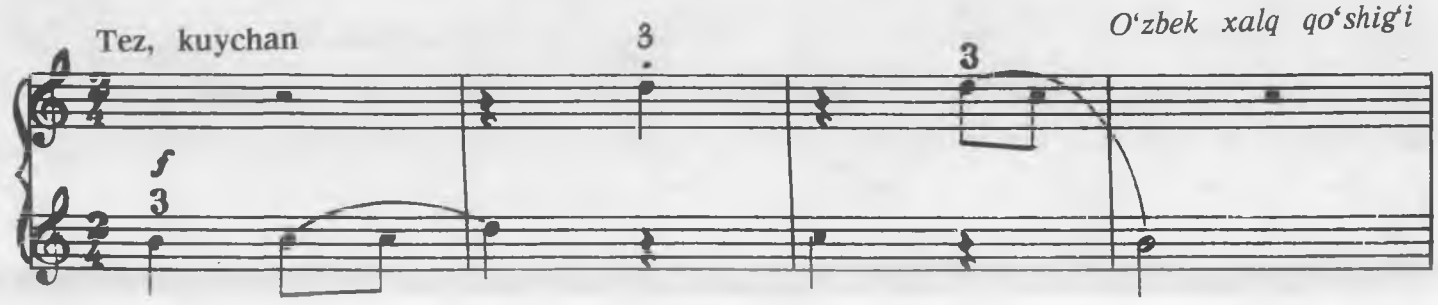
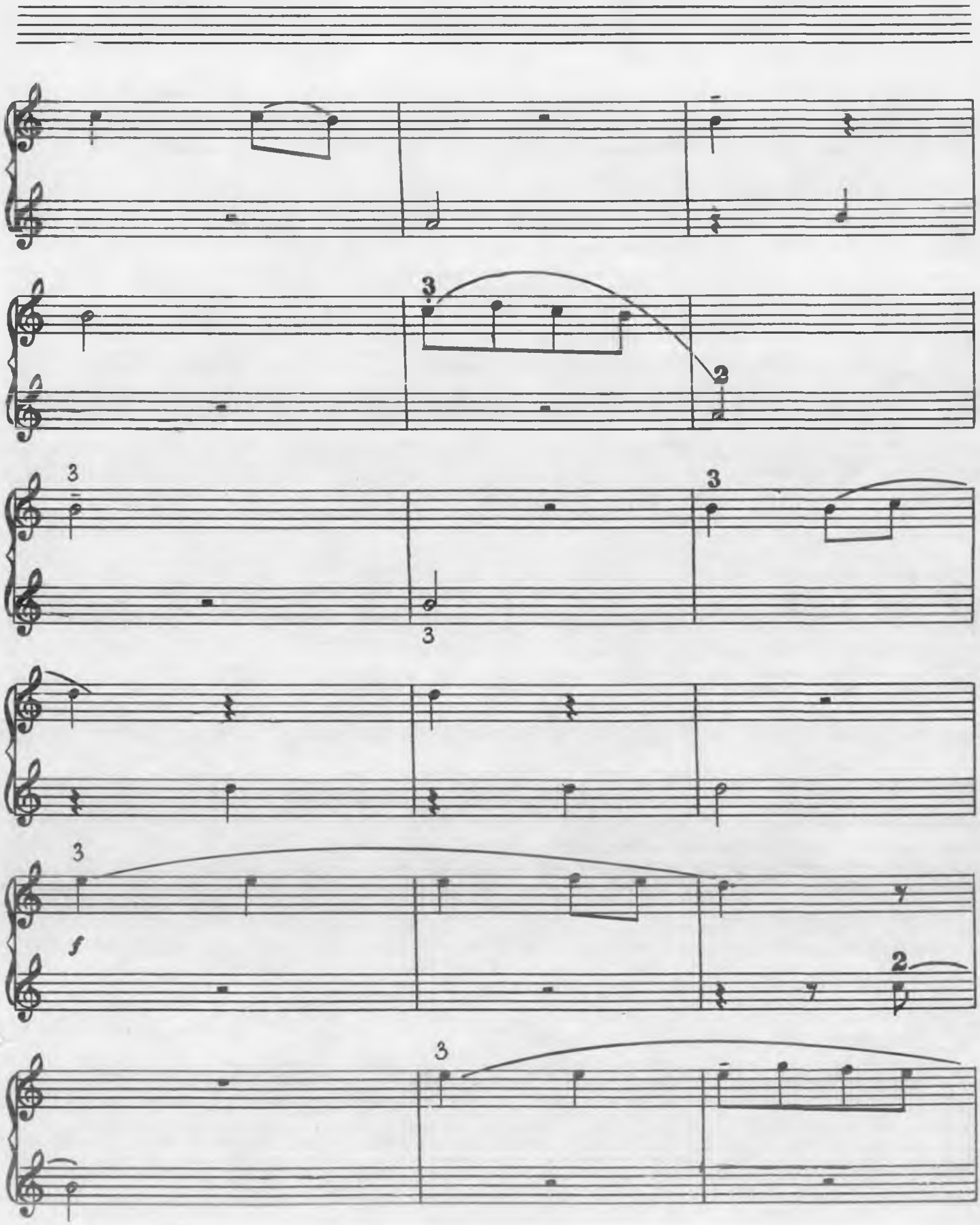


YALLAMA-YORIM

O‘zbek xalq qo‘shig‘i

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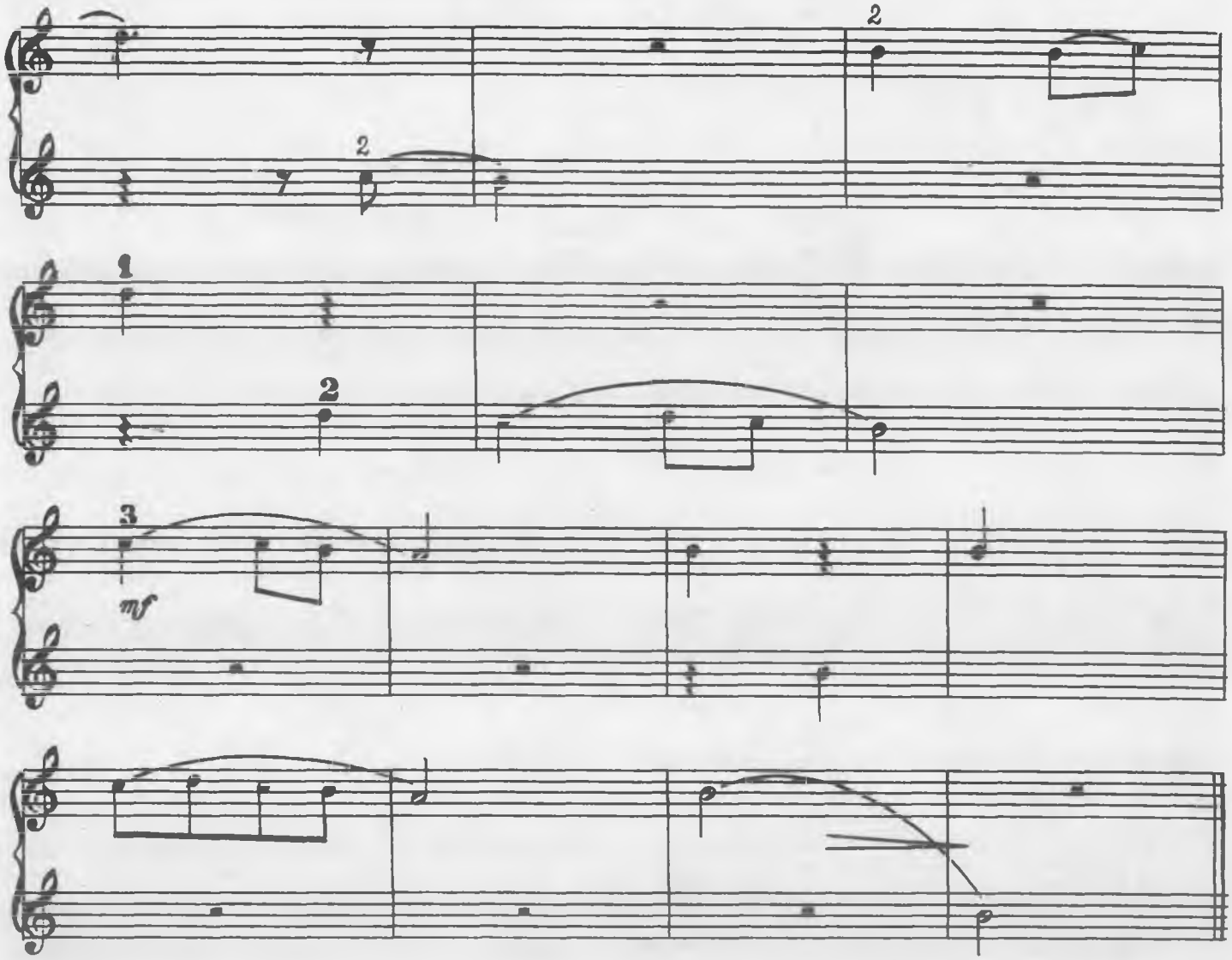
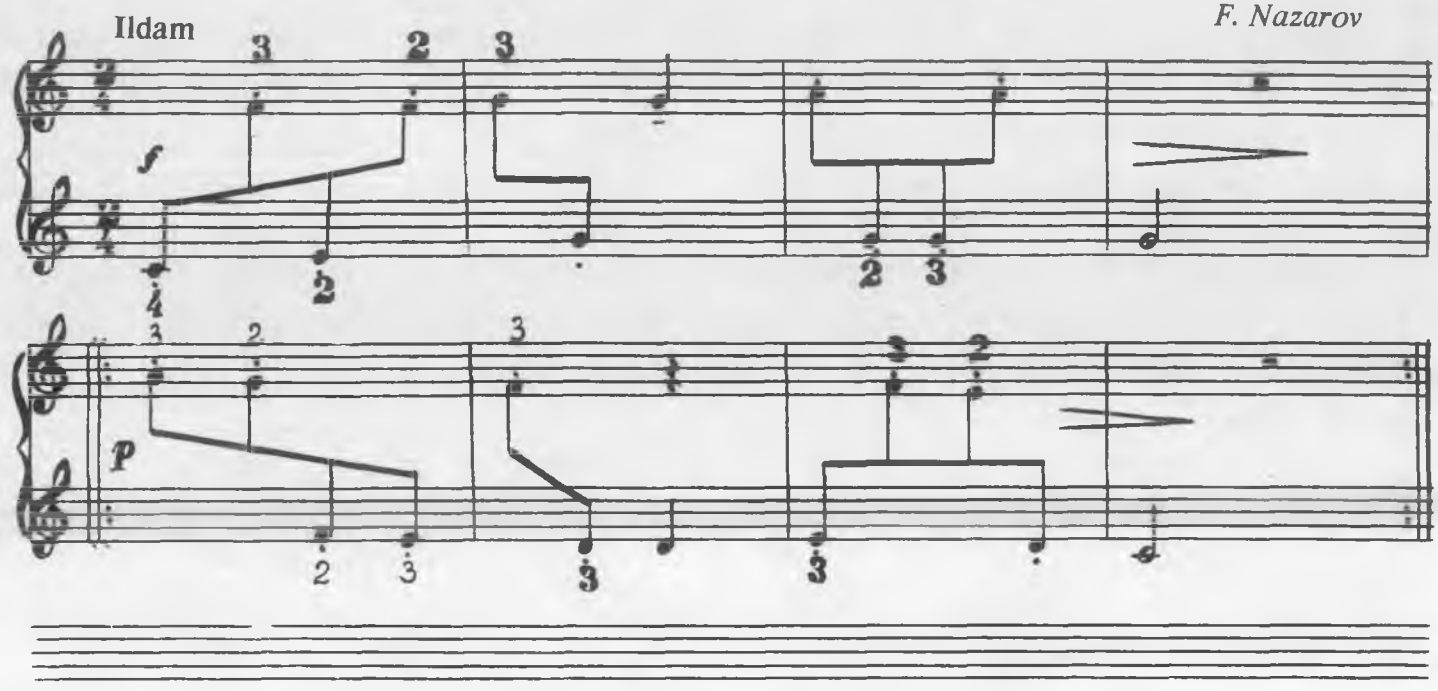


QO‘SHIQ

Ildam

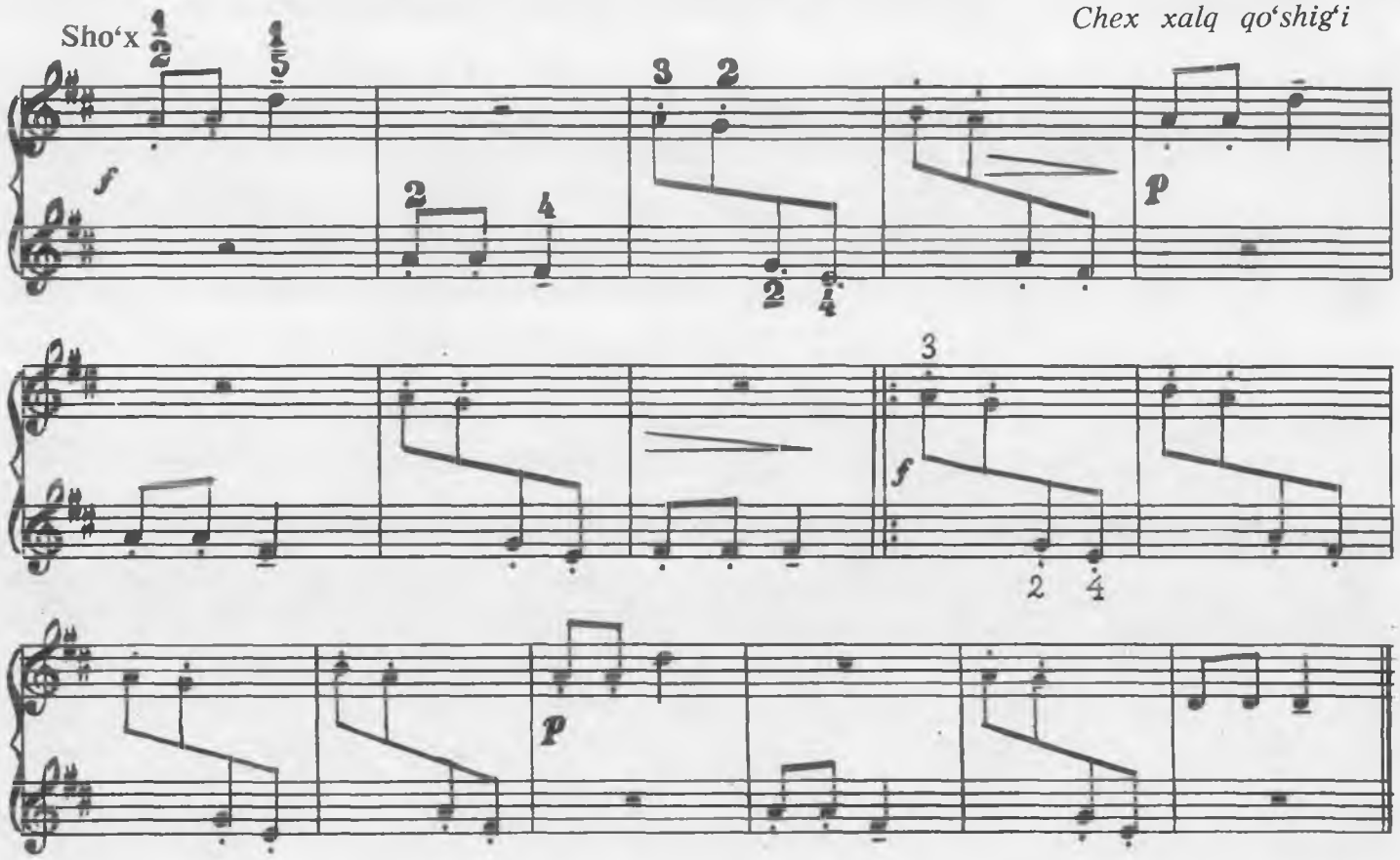
F. Nazarov



MEN O‘ZIM, MEN O‘ZIM

Chex xalq qo‘shig‘i

Sho‘x



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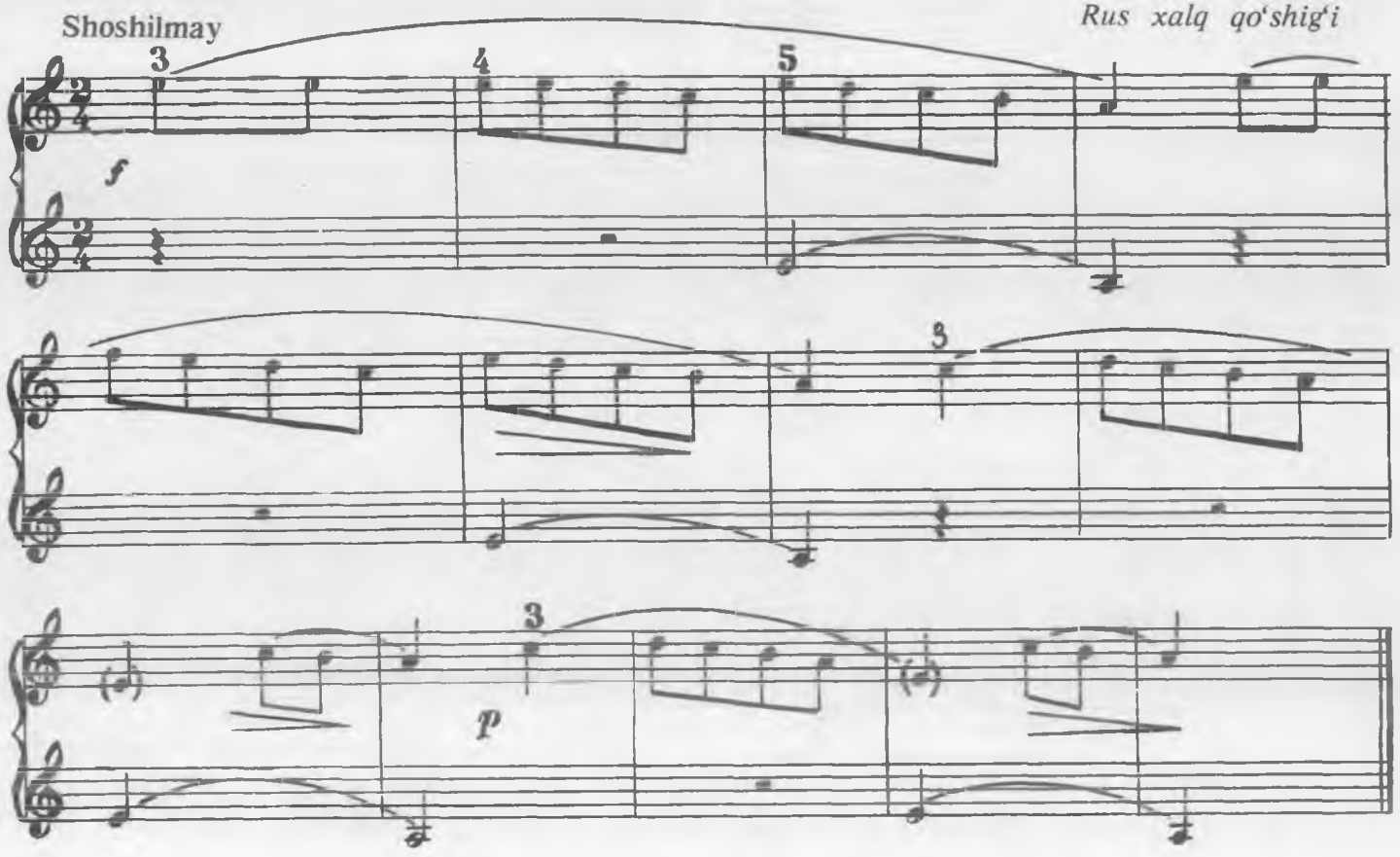
Shoshilmay

Rus xalq qo‘shig‘i



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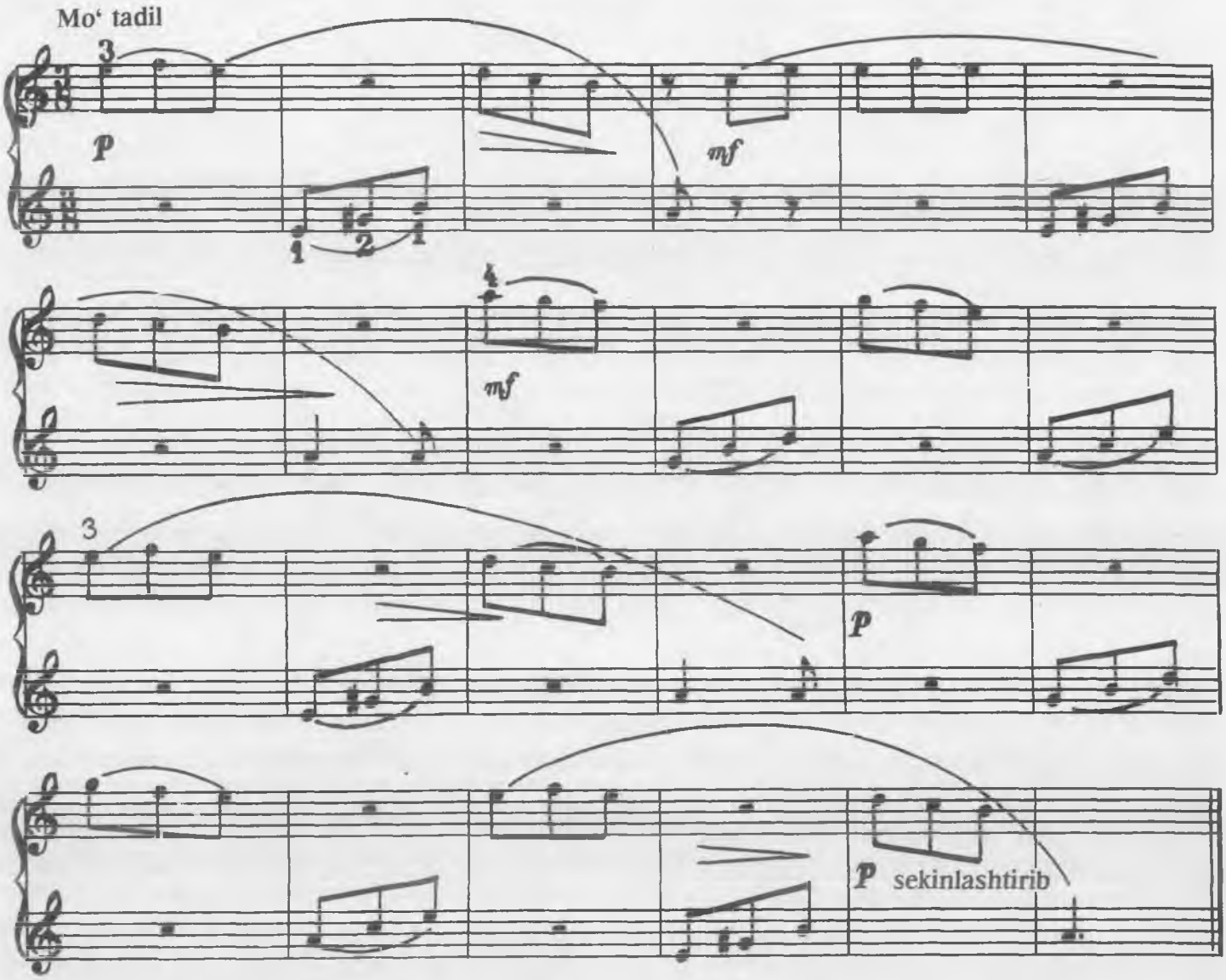

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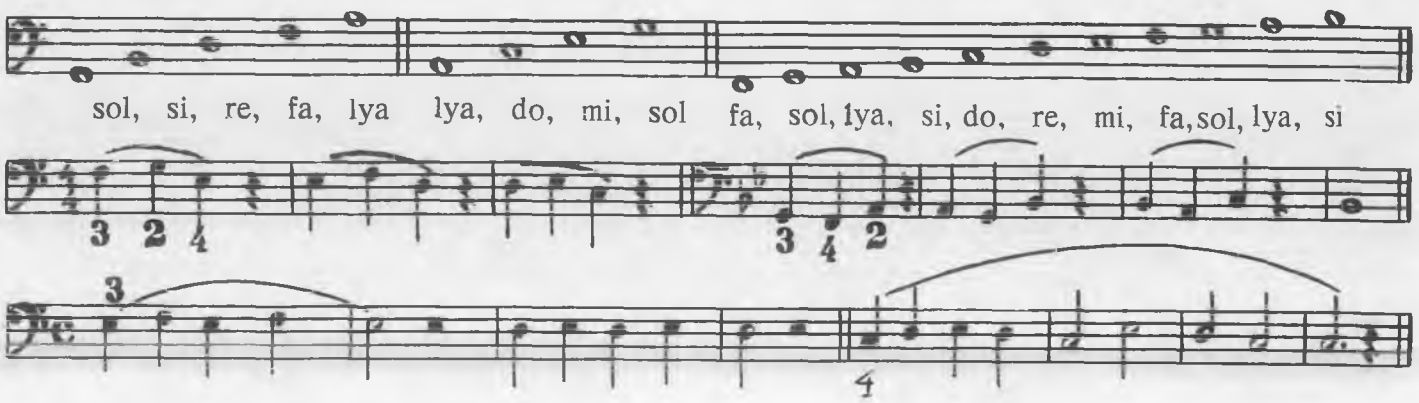

QASHQARCHA

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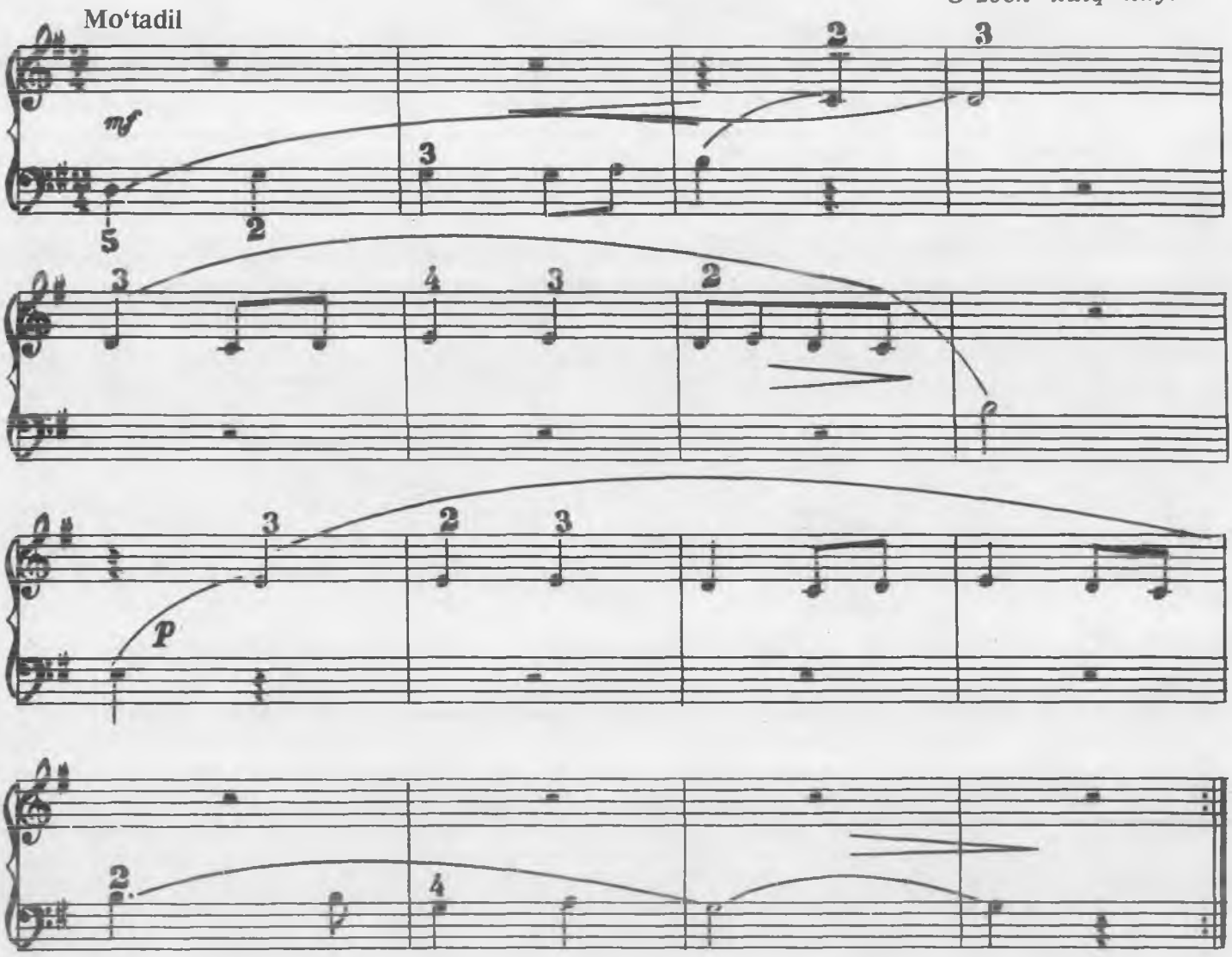
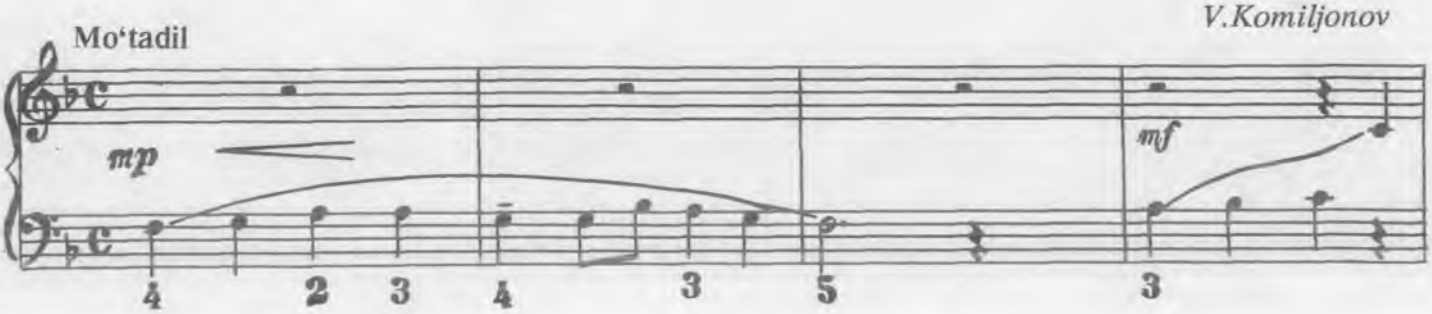
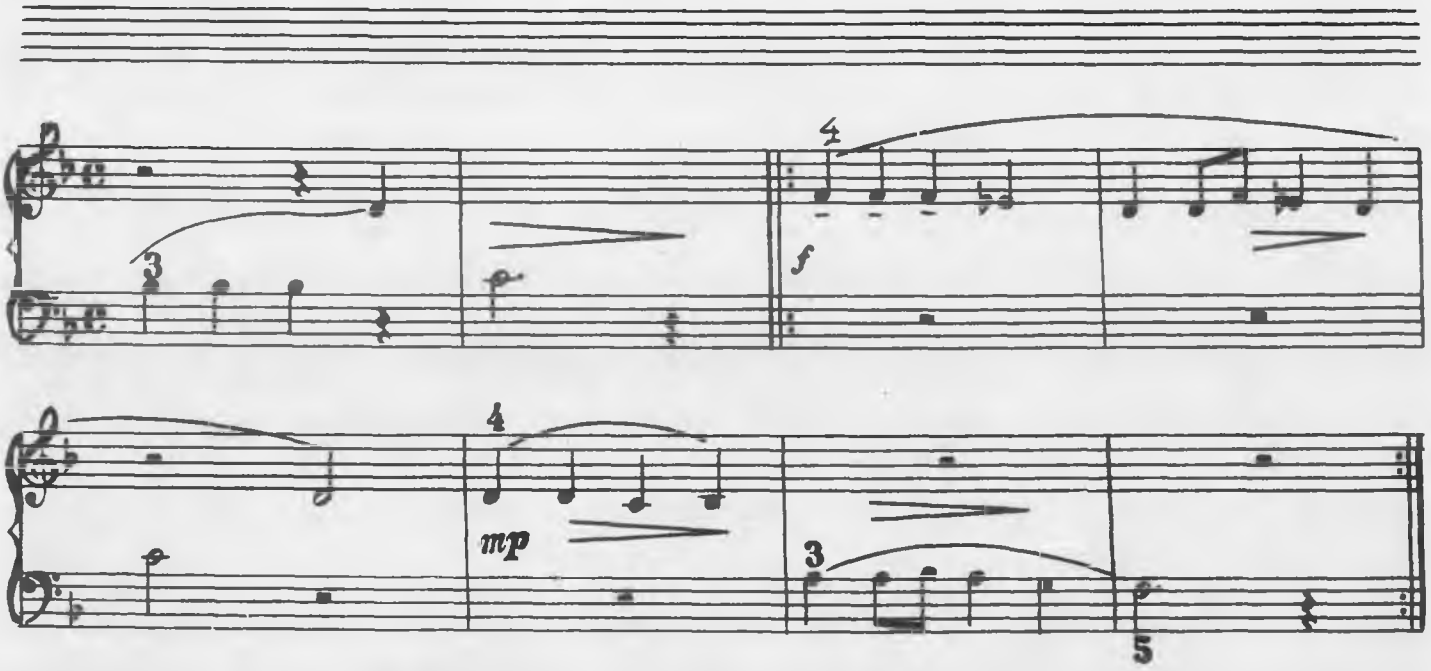


Biz baxtiyor bolalar

V.Komiljonov

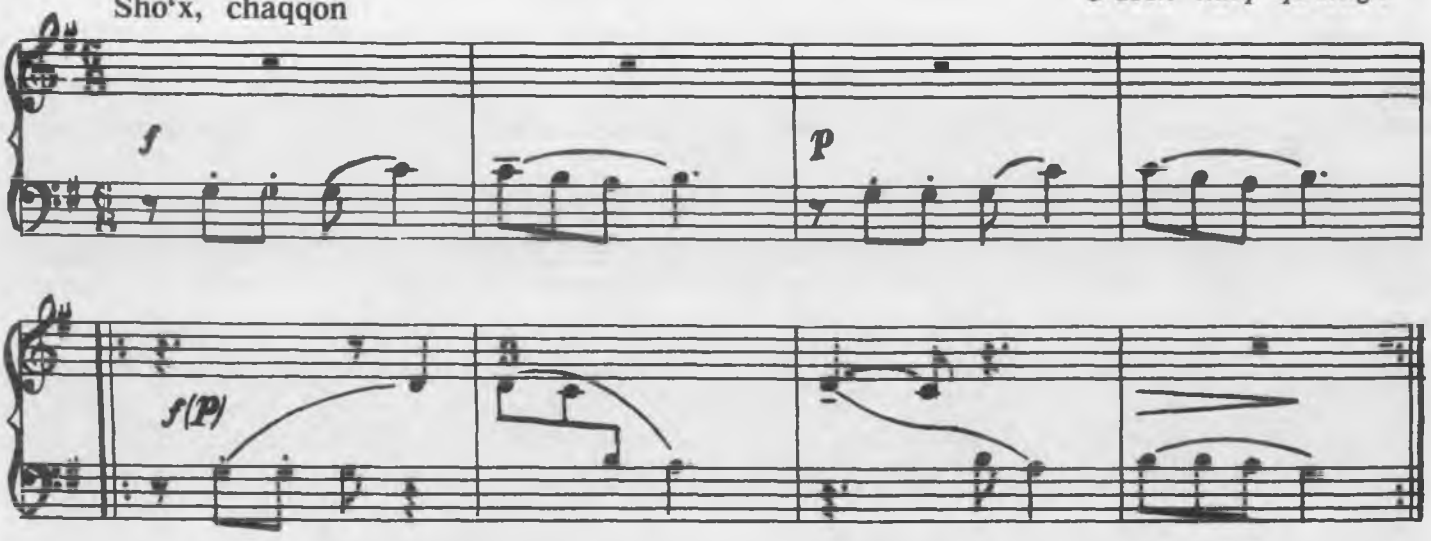




Jamalagim

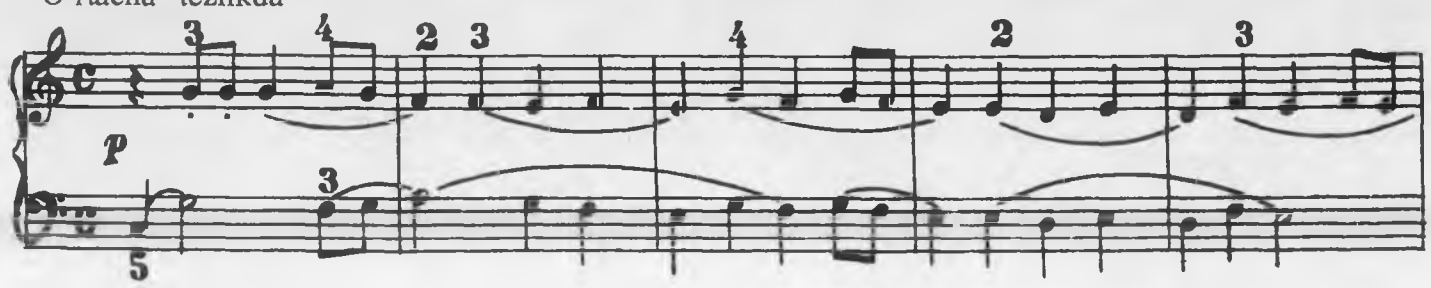
O'zbek xalq qo'shig'i

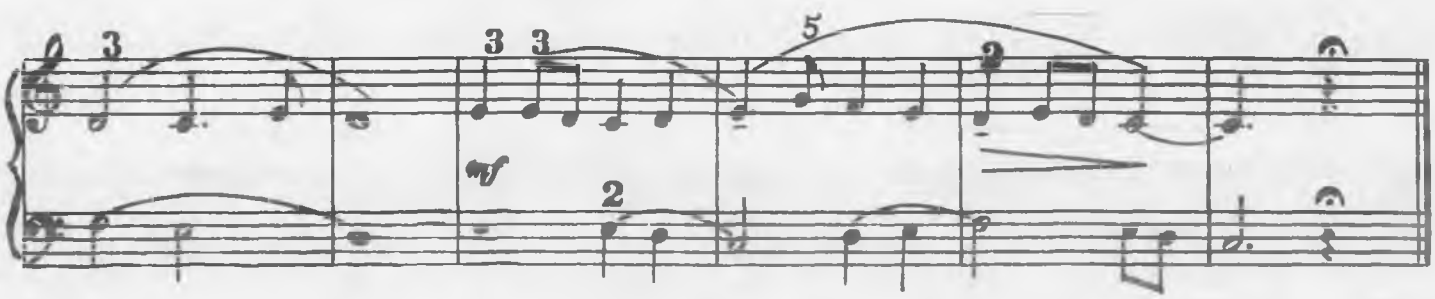
Sho'x, chaqqon



O'zbek xalq kuyi ruhida

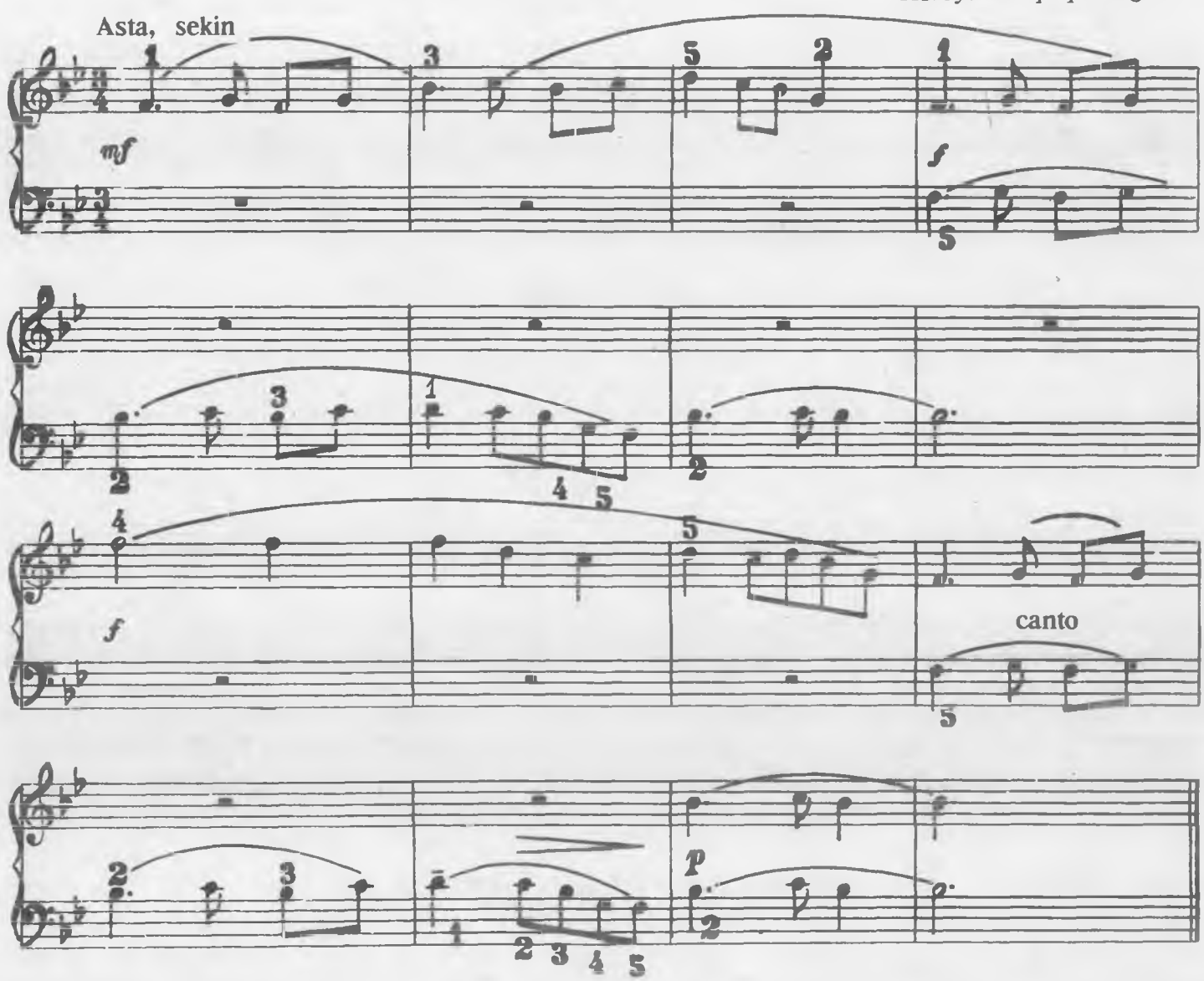
O'rtacha tezlikda





ARIRAN

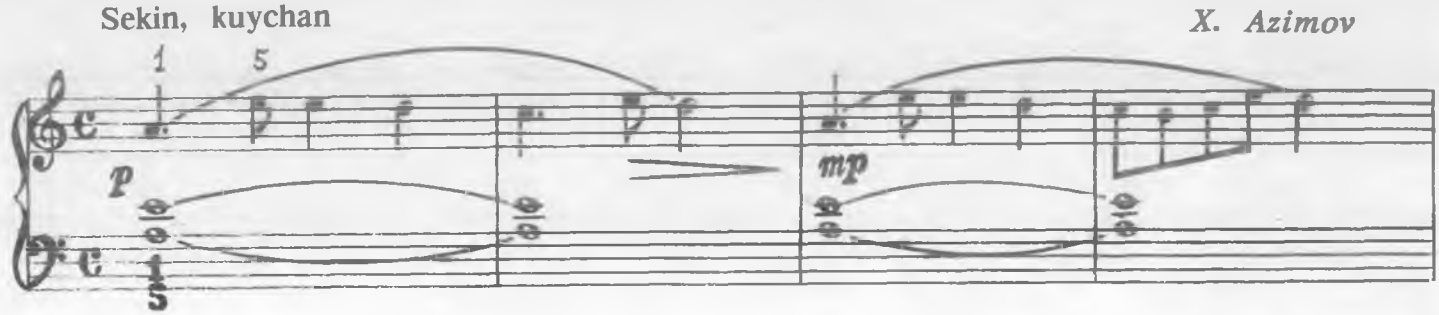
Koreys xalq qo'shig'i

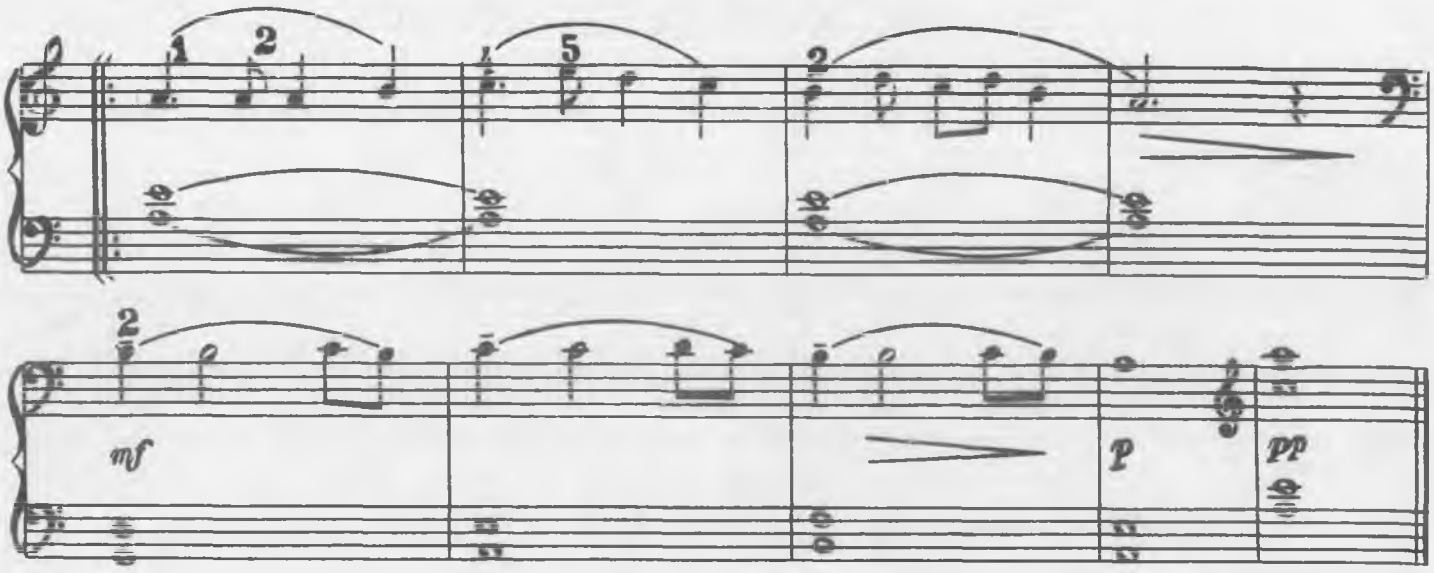


ALLA

Sekin, kuychan

X. Azimov

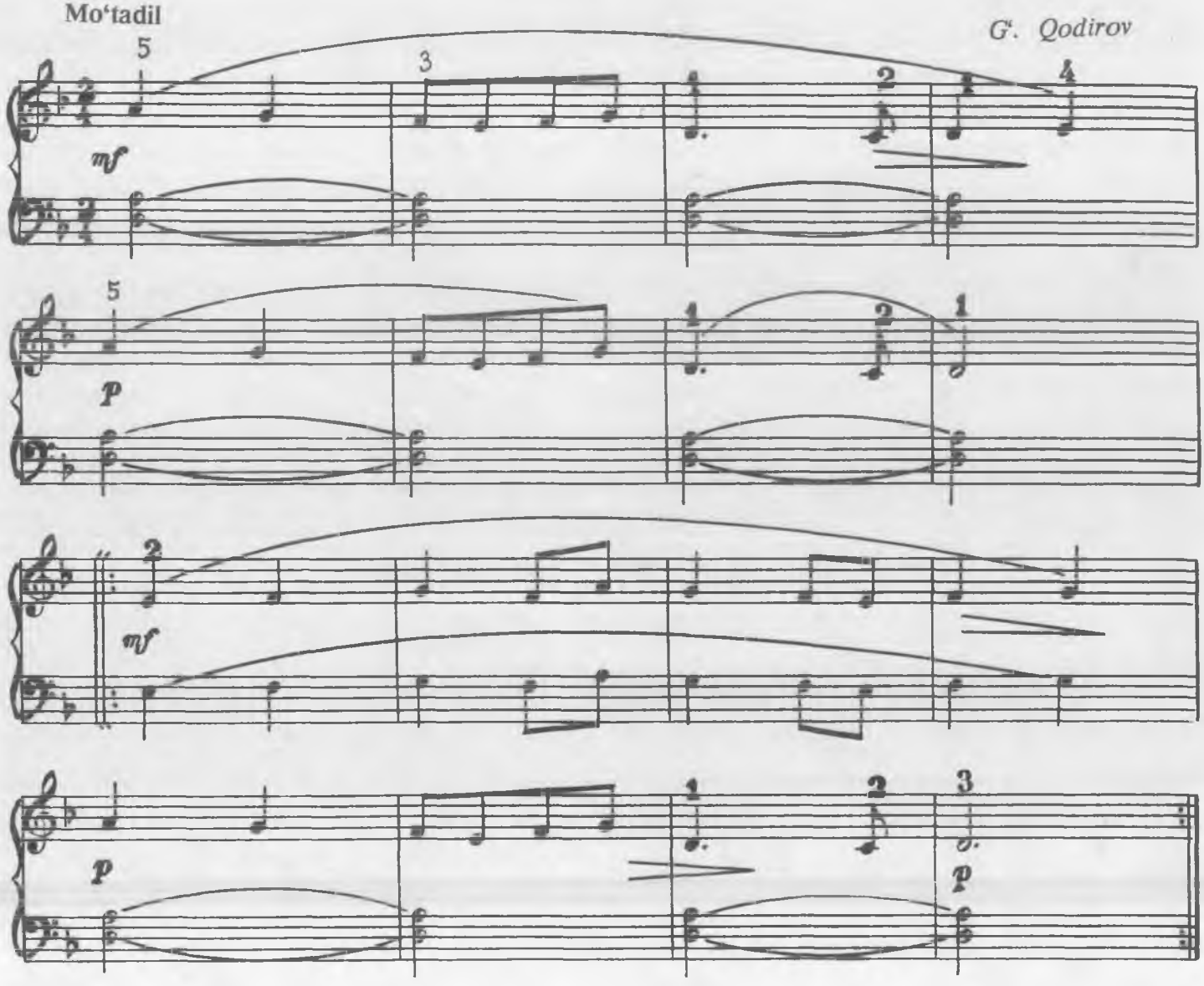




QISH

Mo'tadil

G'. Qodirov



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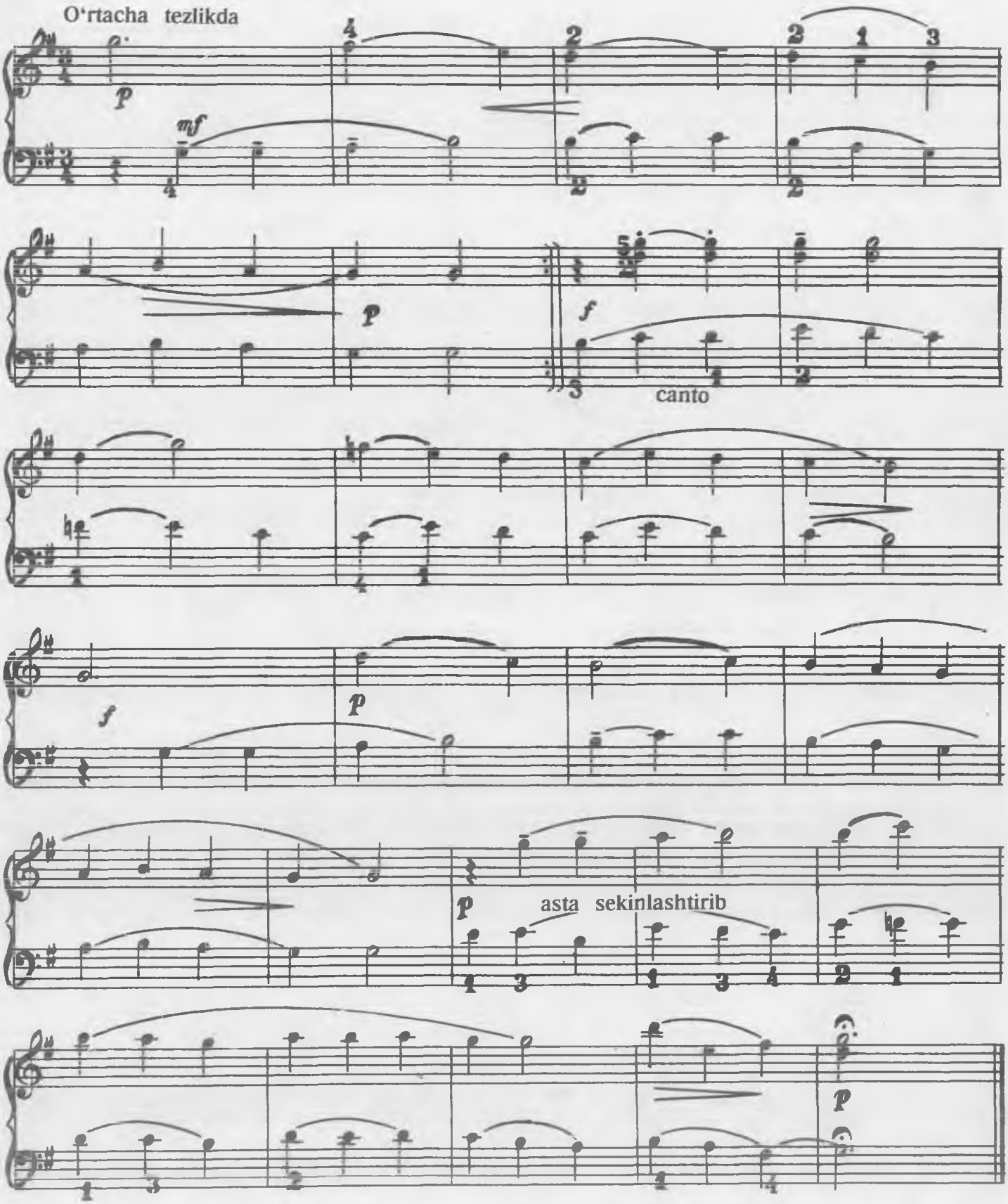
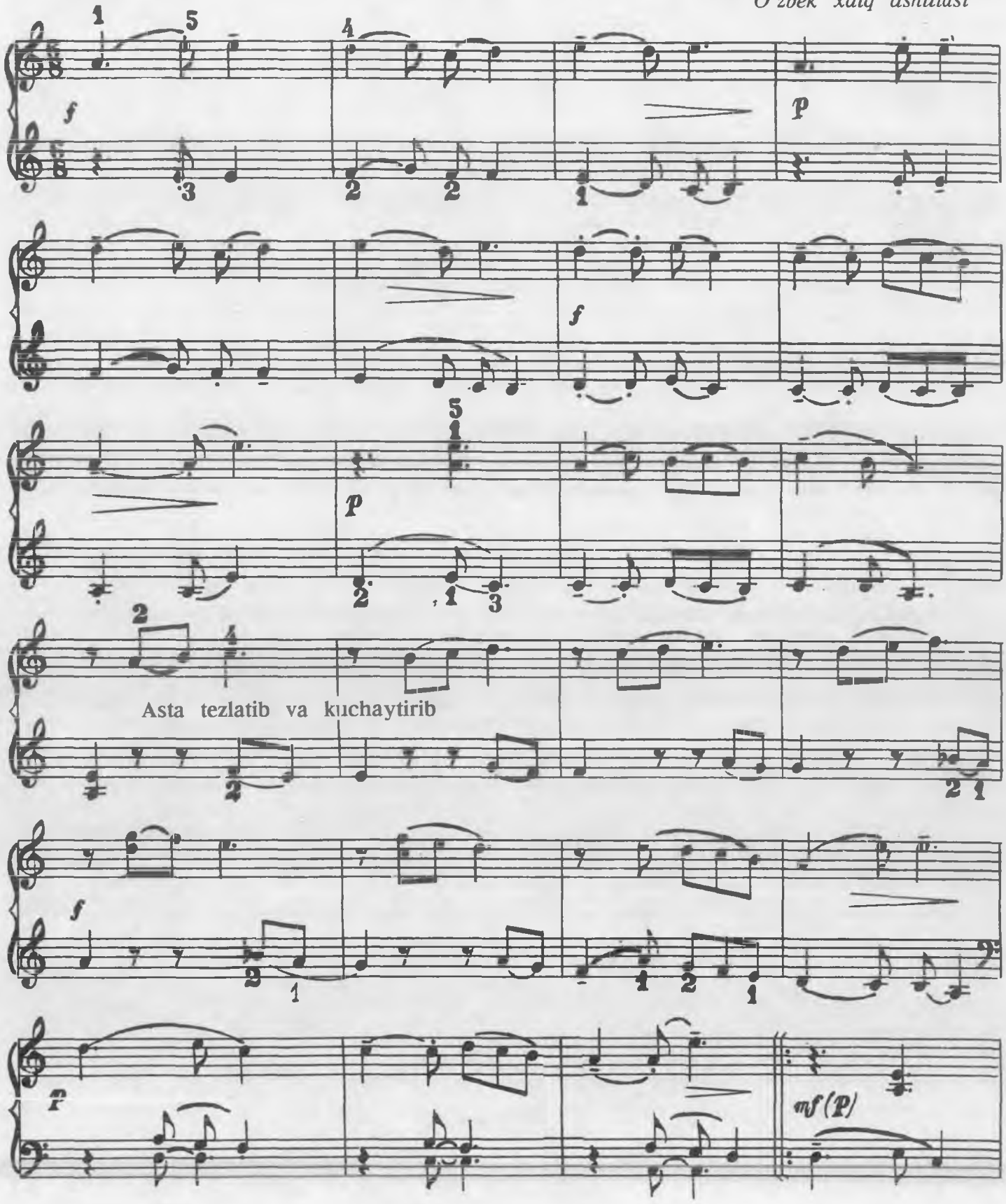


BUXORCHA

Bardam

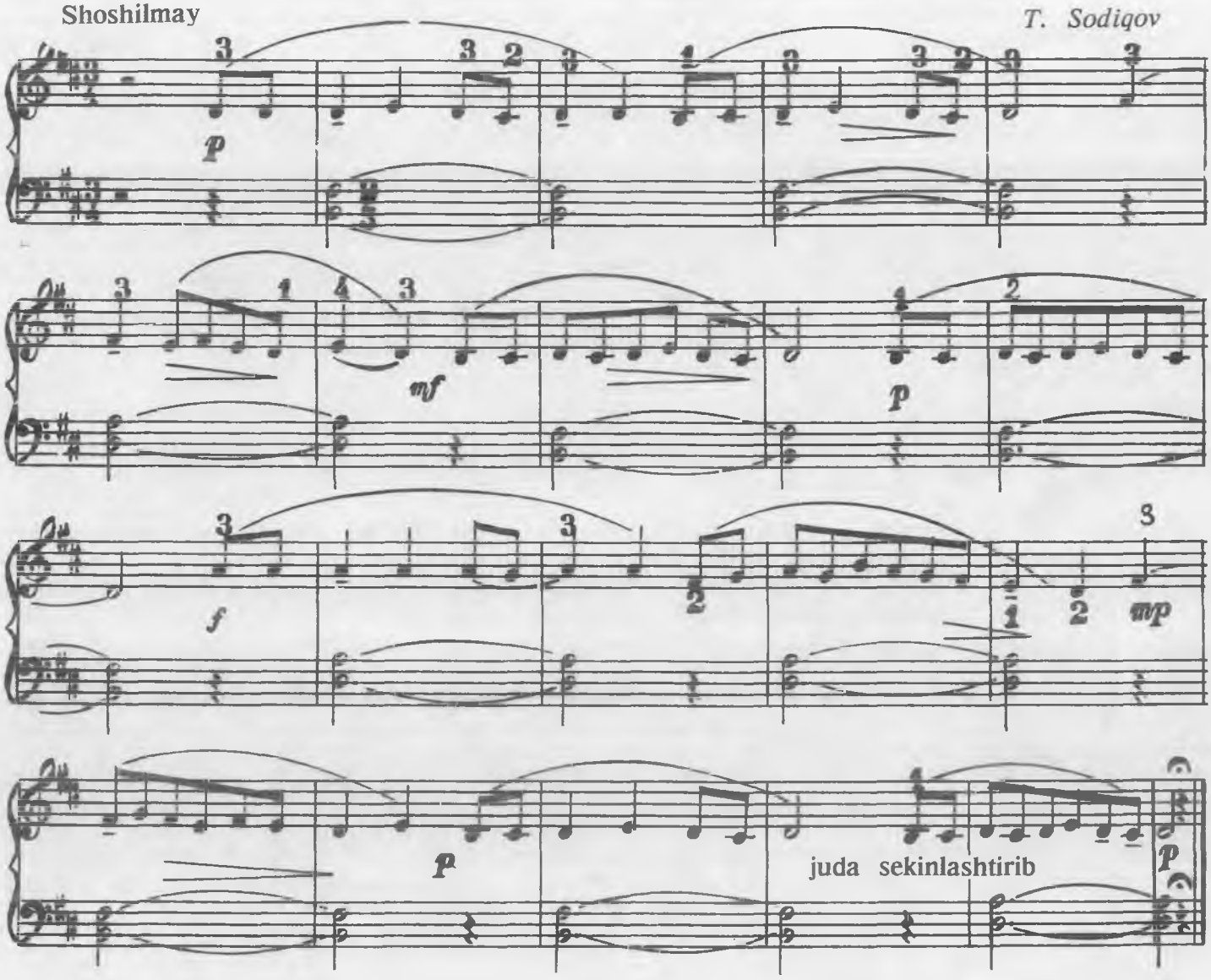
O'zbek xalq ashulasi



ROMANS (parcha)

Shoshilmay

T. Sodiqov



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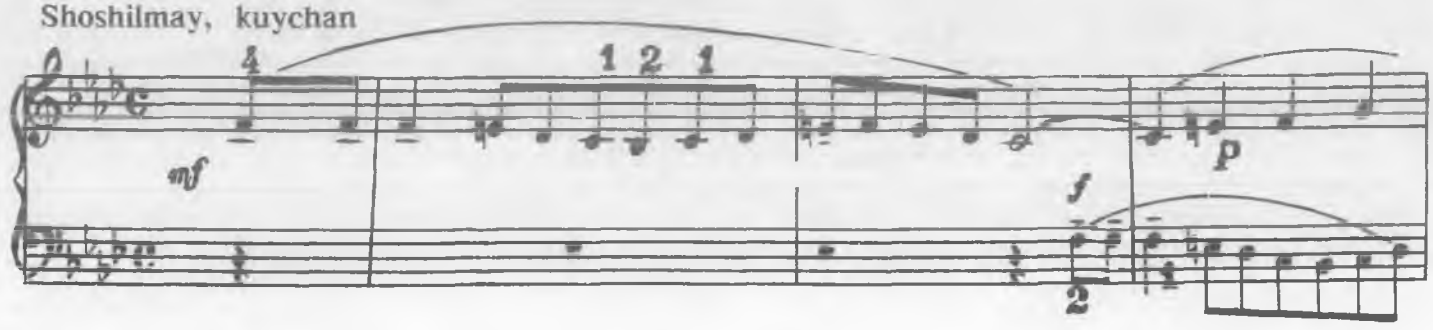
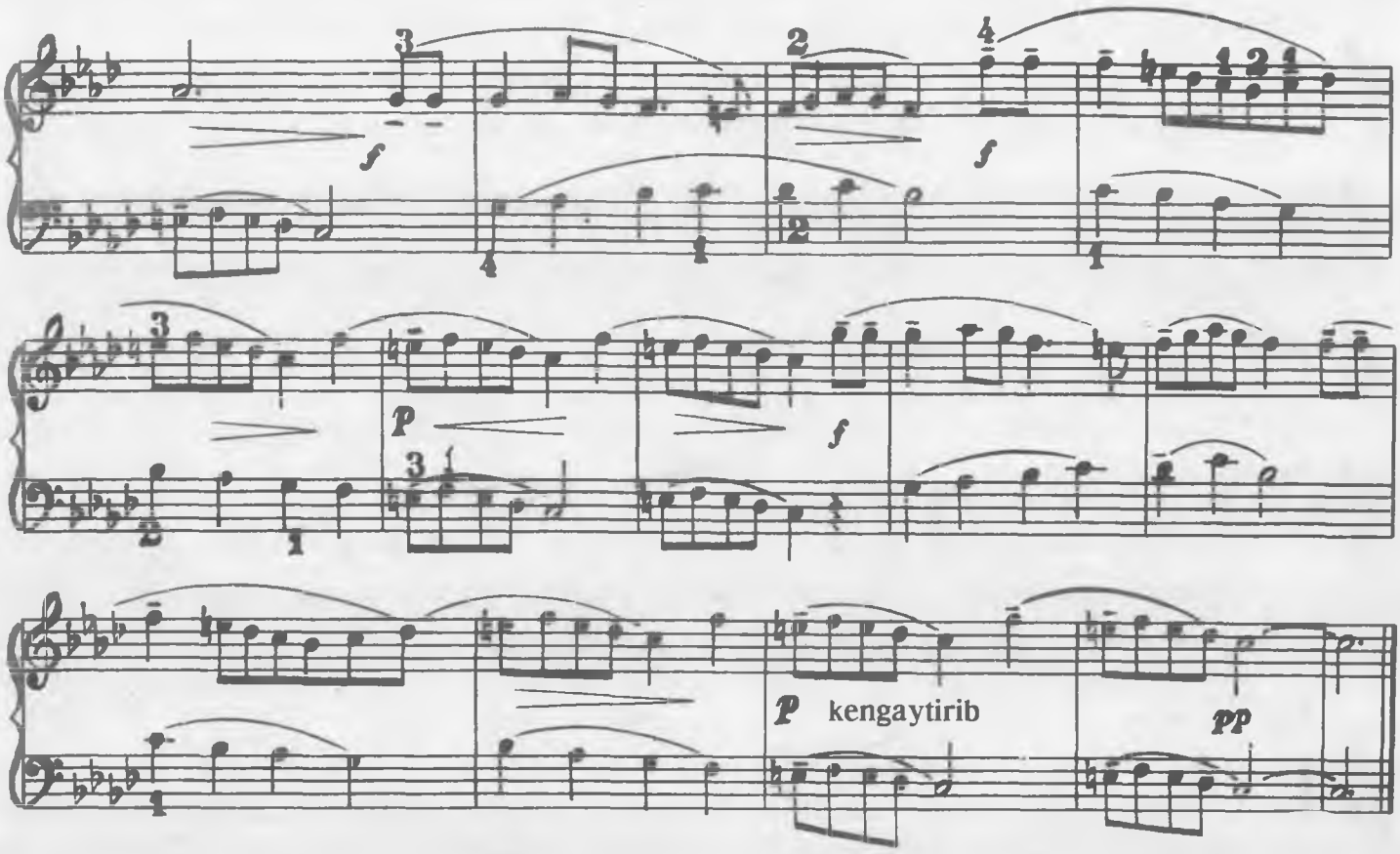
Shoshilmay, kuychan





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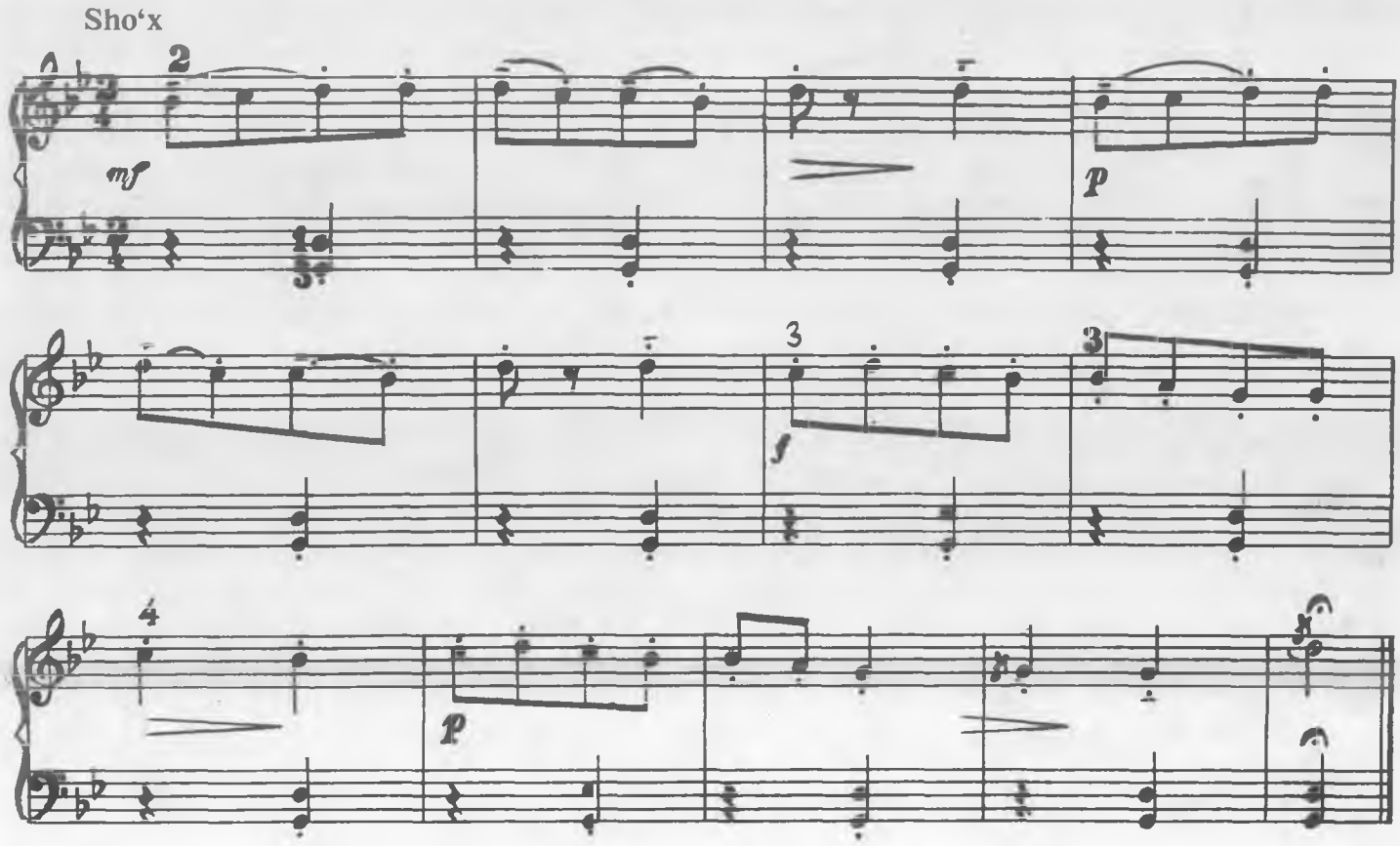

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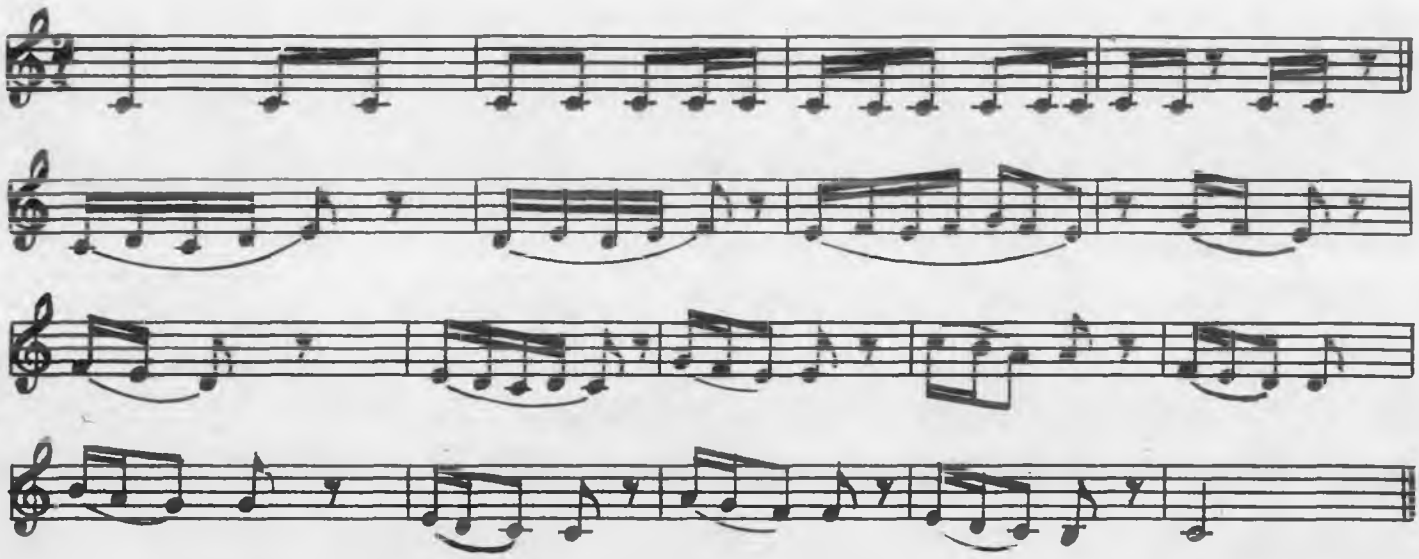

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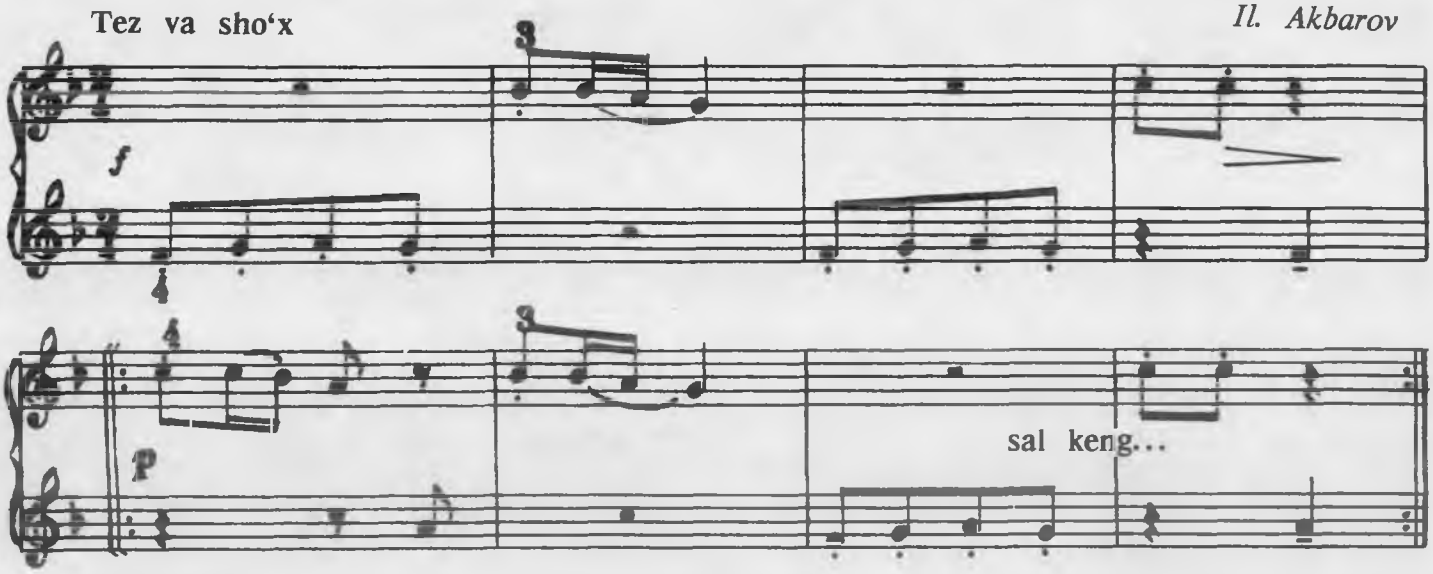
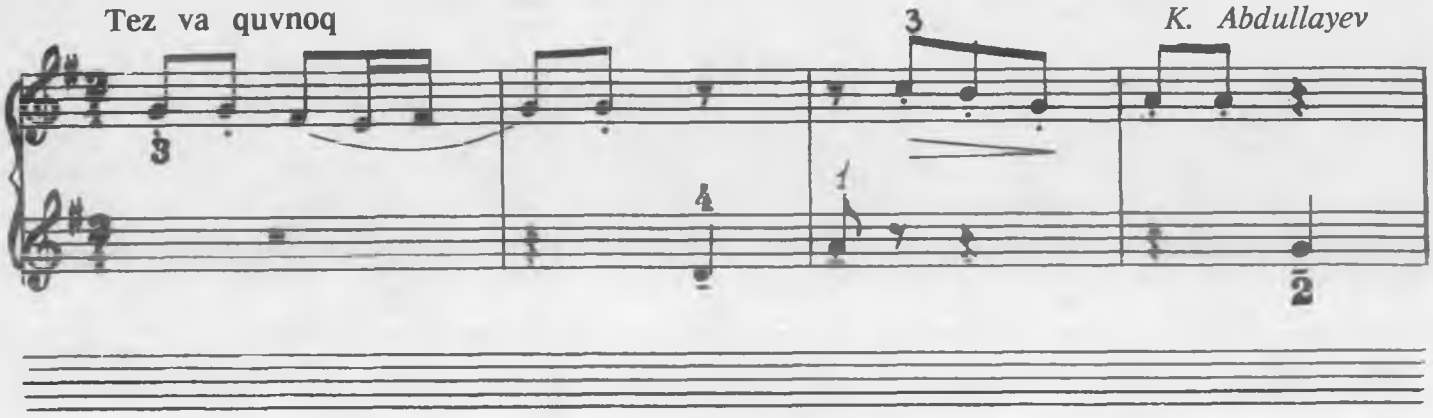
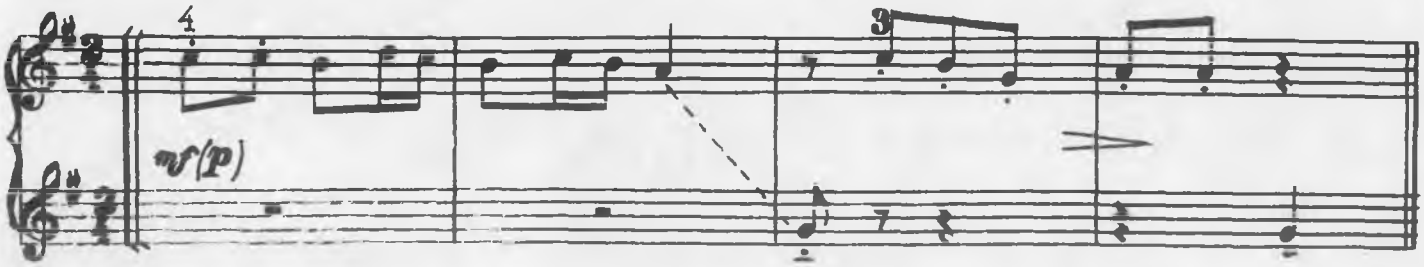


OLMA

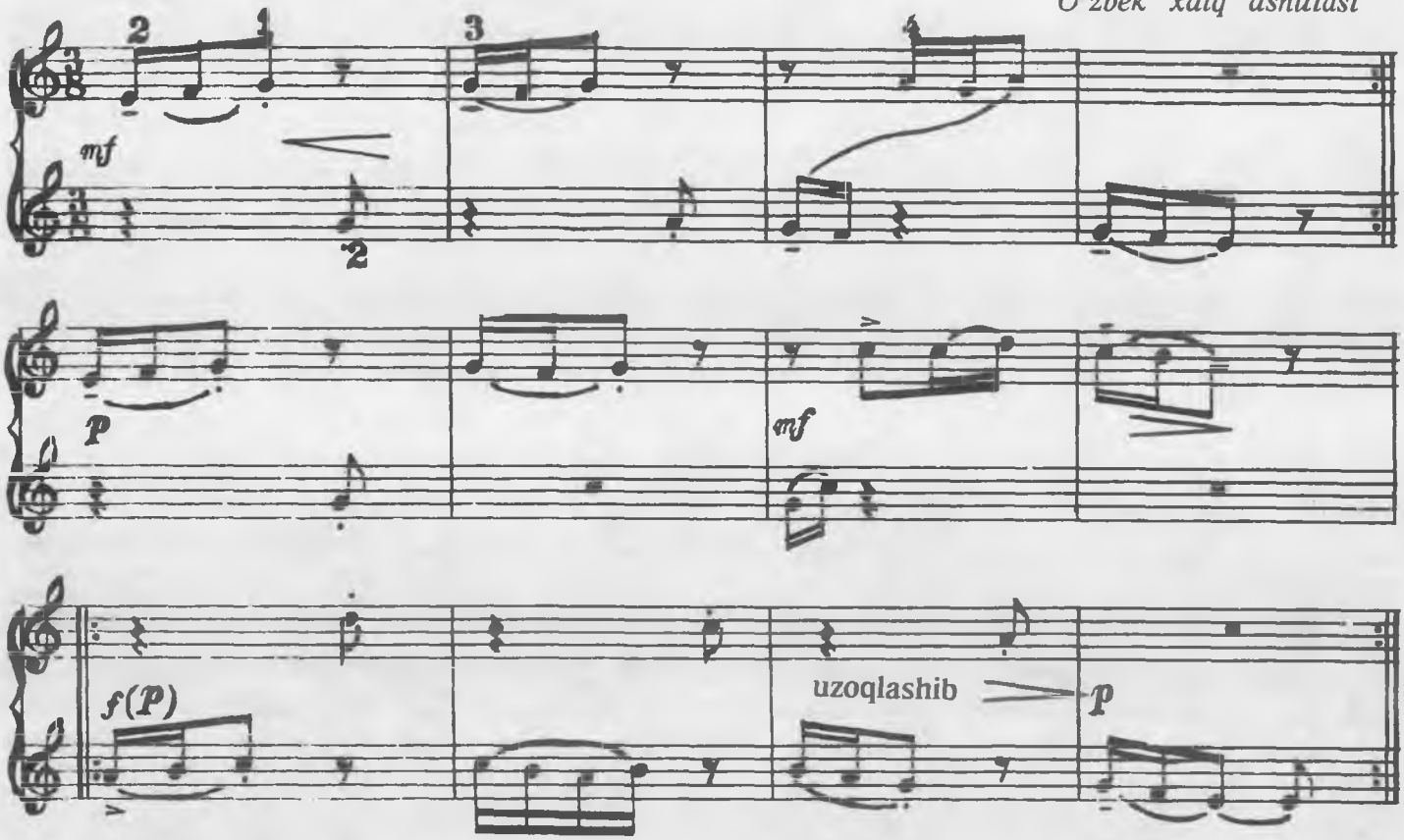




SUVORA II

Tez, kuychan

O'zbek xalq ashulasi



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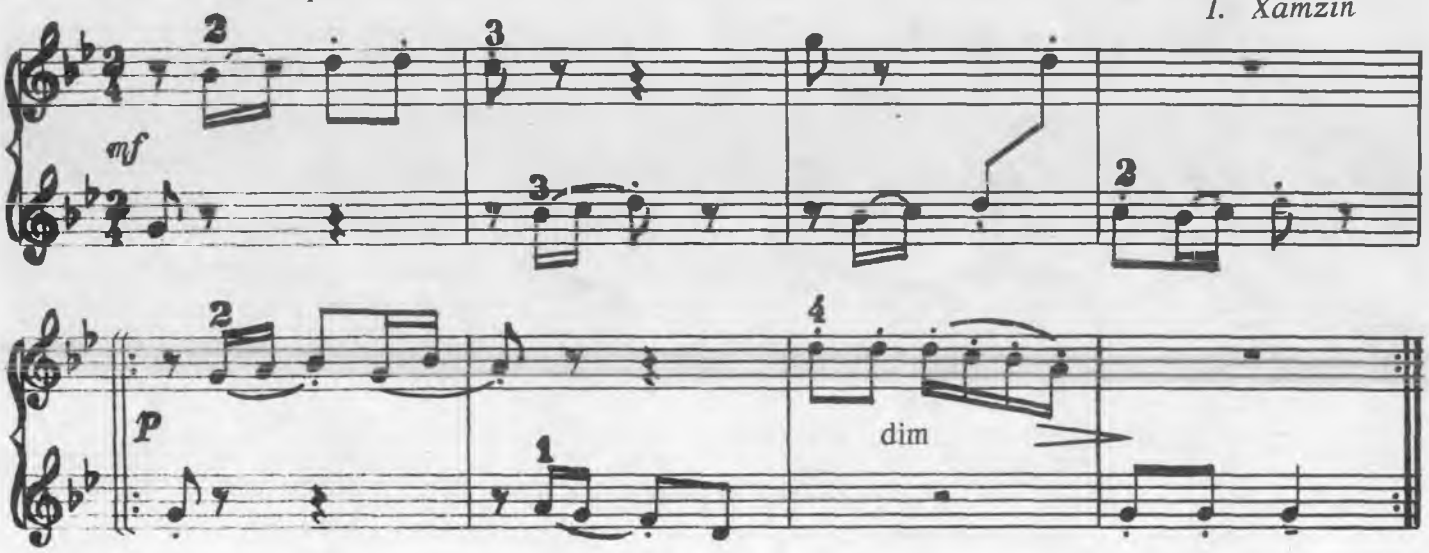
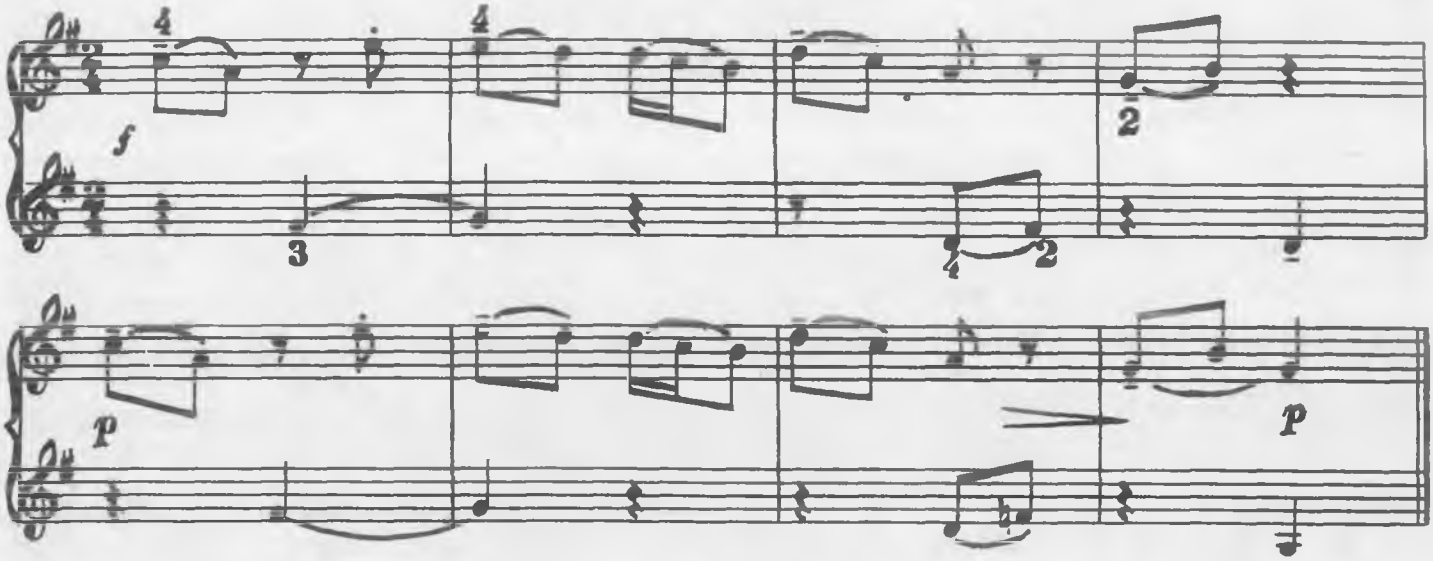
Mo'tadil, quvnoq

I. Xamzin



YUGOSLAV XALQ QO'SHIG'I

Ildam



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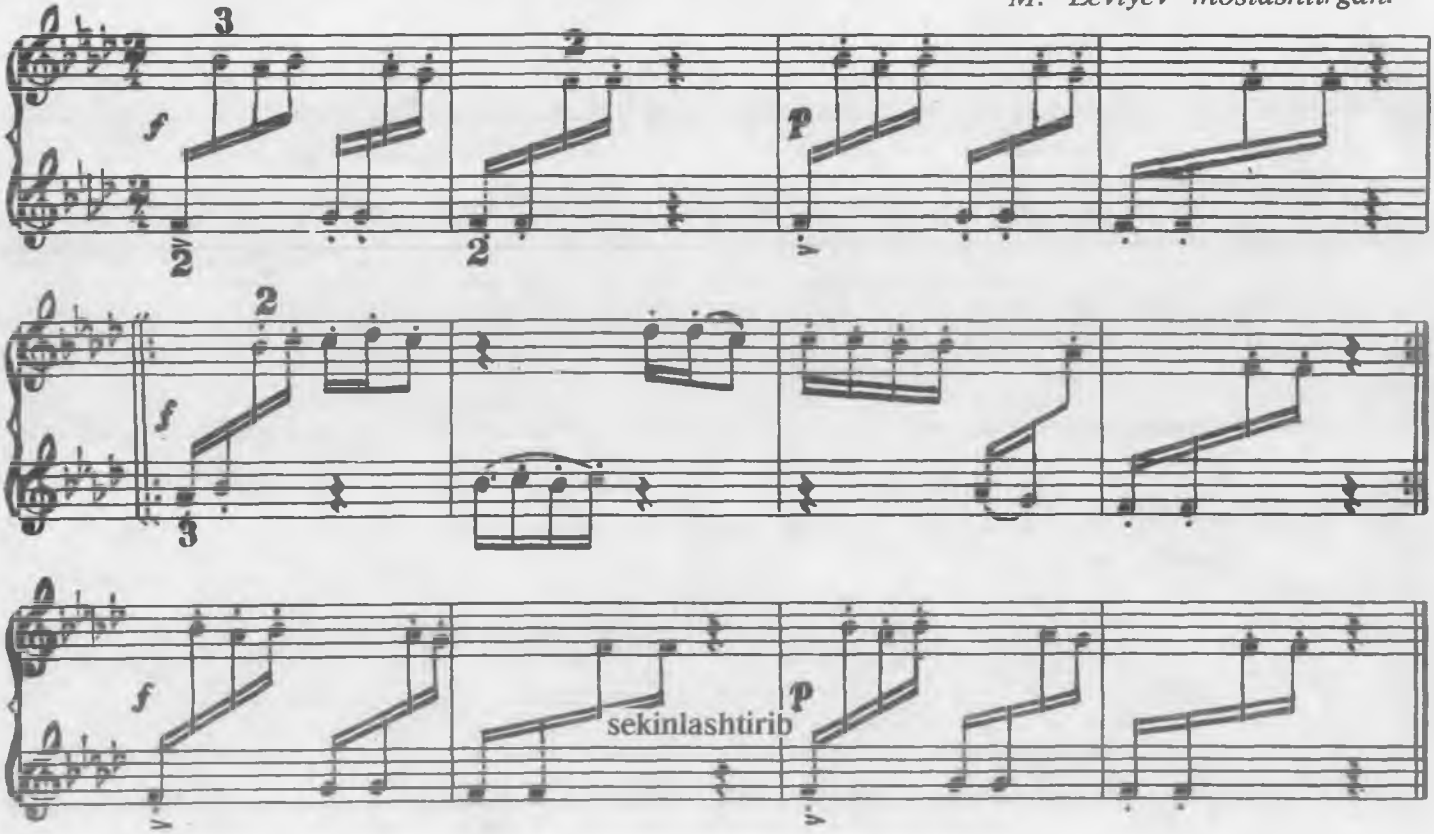
Tez, quvnoq

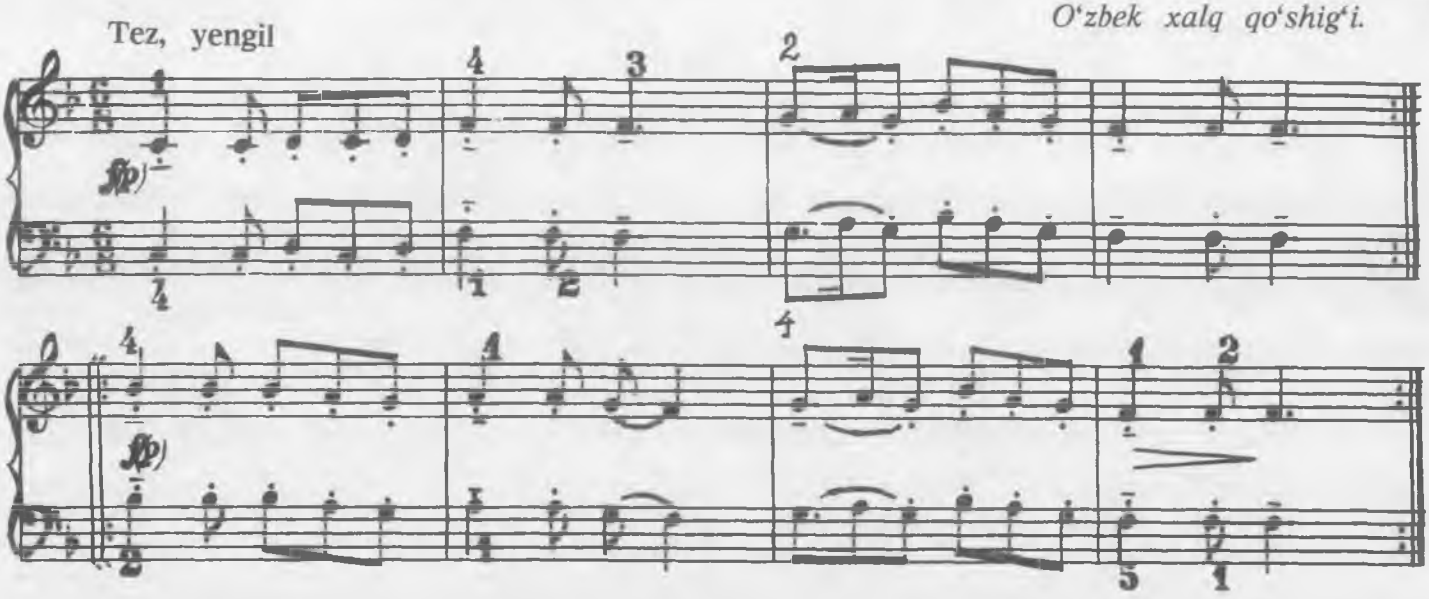
M. Leviyev moslashtirgan.



OLMA ATIRJON

Tez, yengil

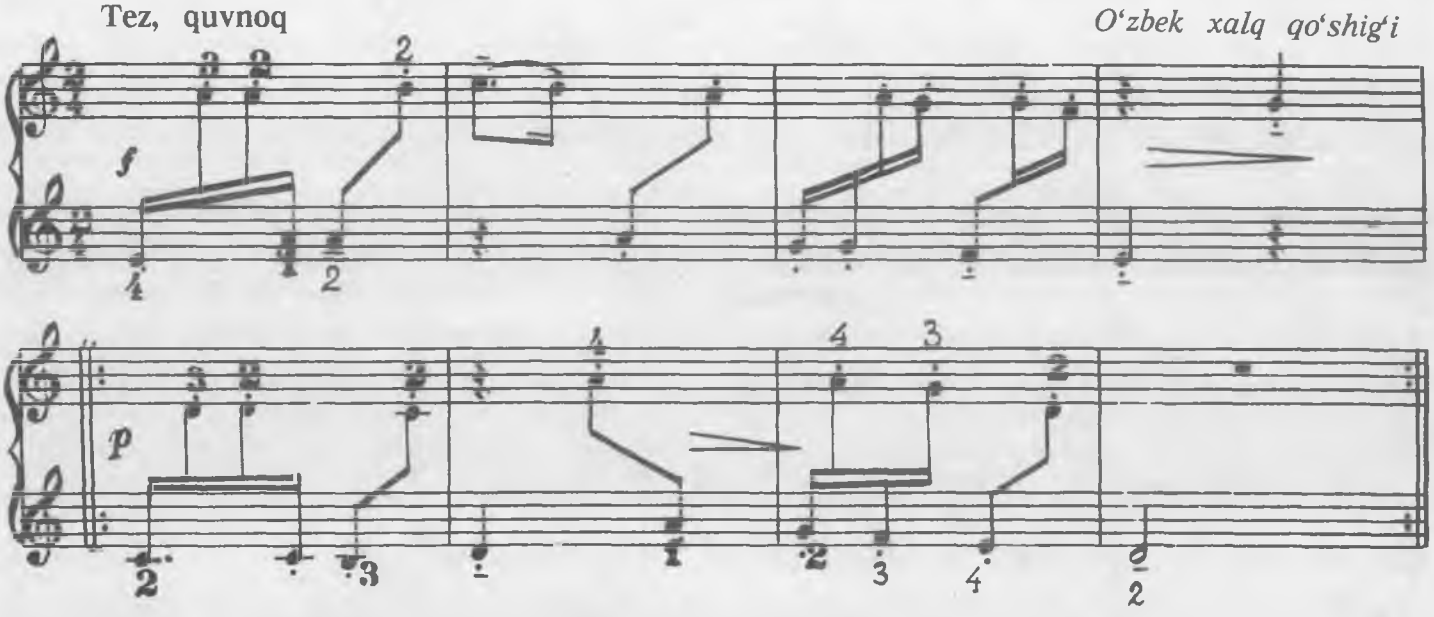
O'zbek xalq qo'shig'i.



TOM BOSHIDA TOG'ORA

Tez, quvnoq

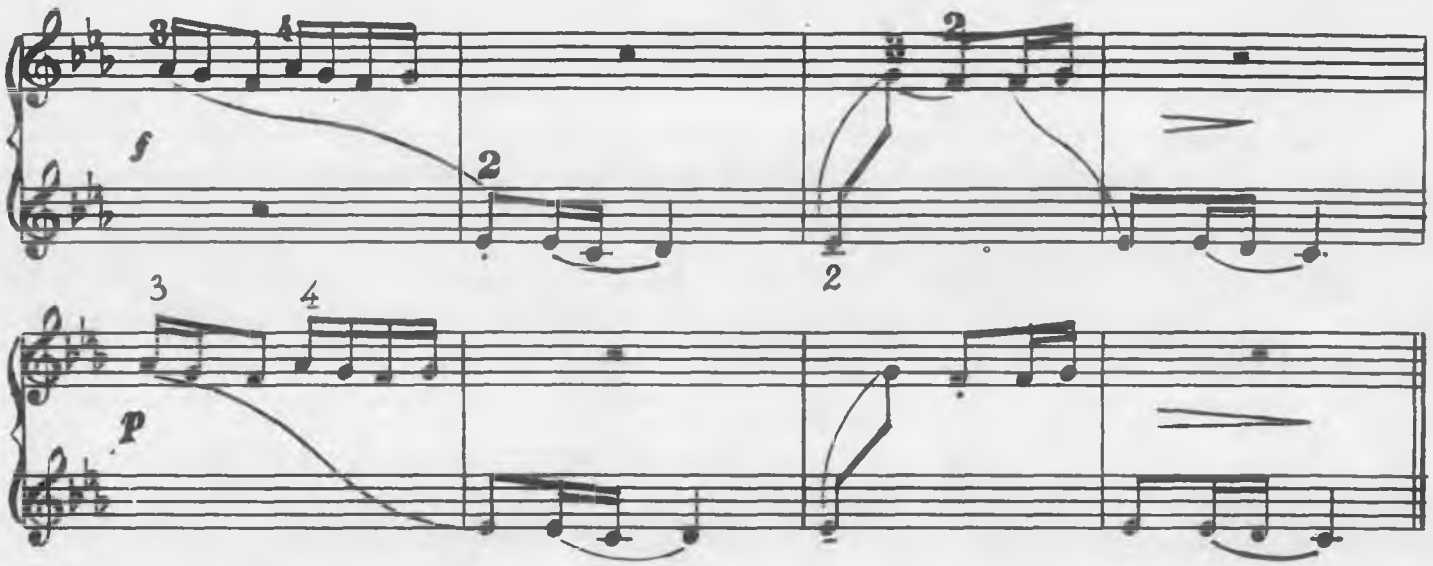
O'zbek xalq qo'shig'i



AKALARIMIZDAN BO'LASAN

A. Maldiboyev

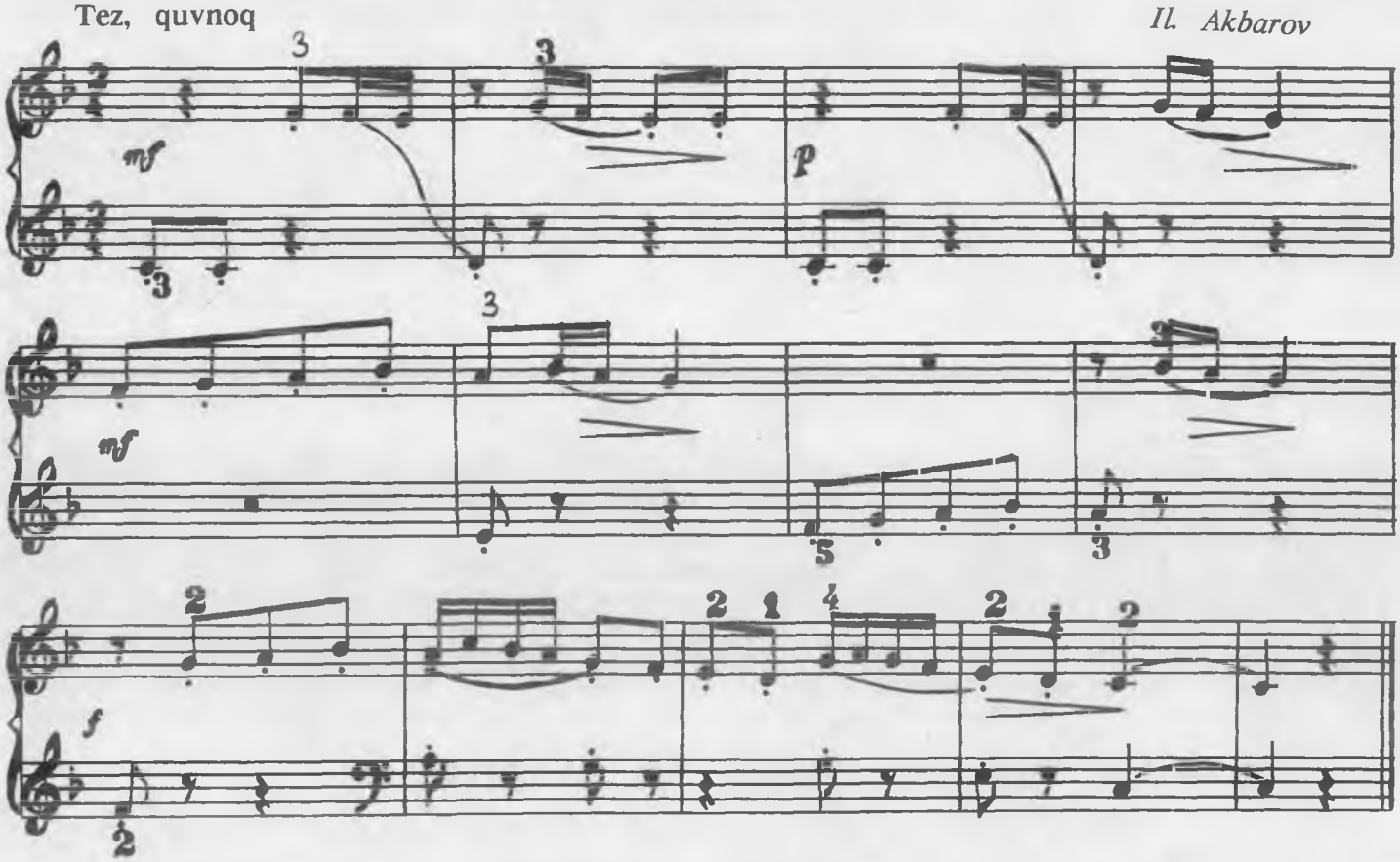
Mo'tadil



YANGI YIL

Tez, quvnoq

Il. Akbarov

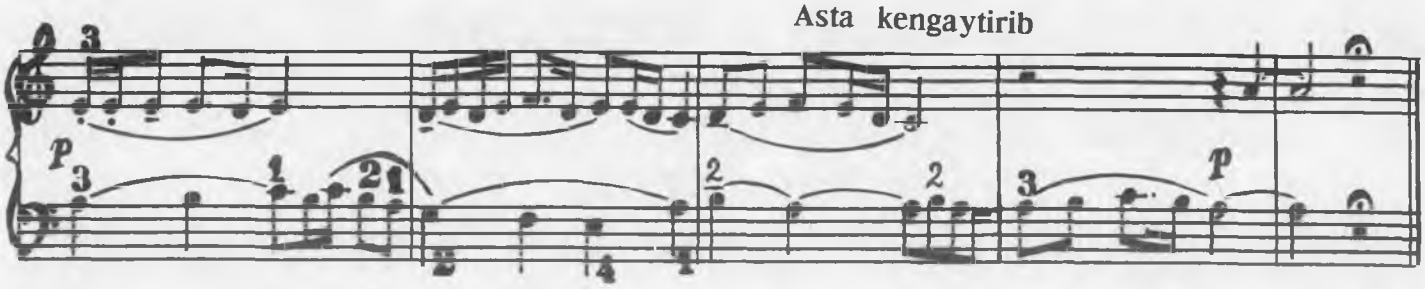


YOSHLIGIM, YOSHLIGIM

Shoshilmay

O'zbek xalq ashulasi.

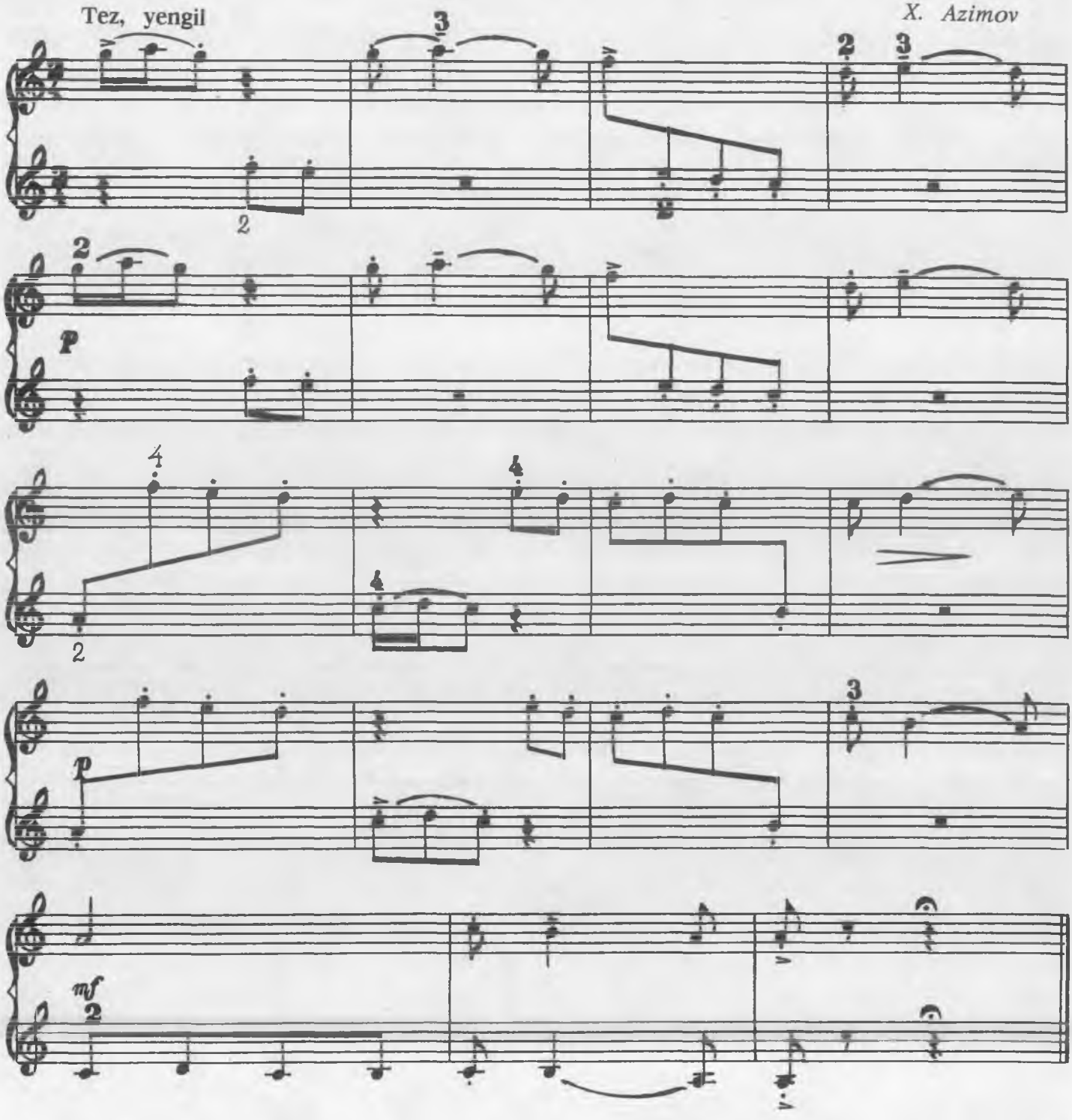
Asta kengaytirib



ETYUD

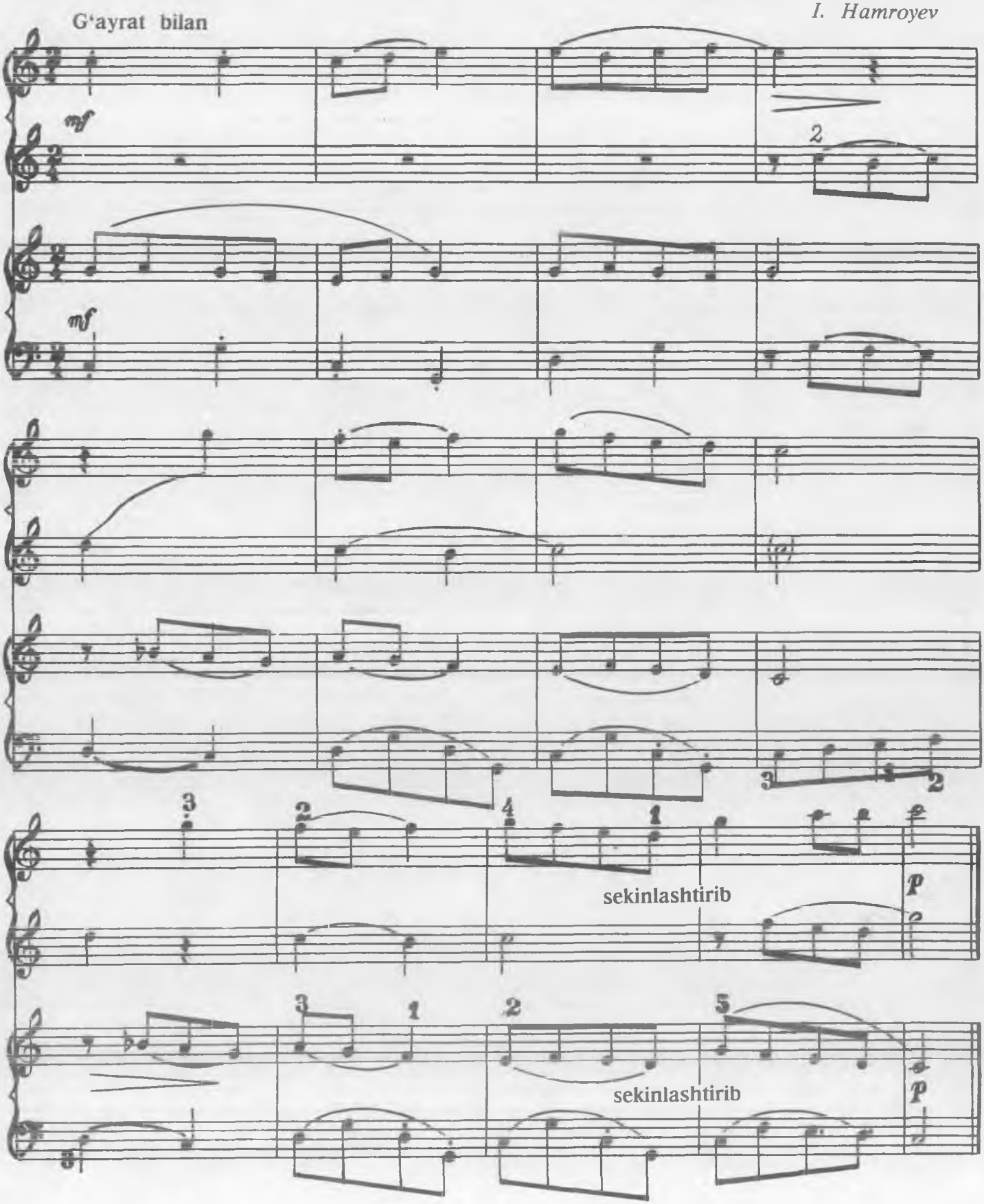
Tez, yengil

X. Azimov



BOG‘CHAMIZ

I. Hamroyev



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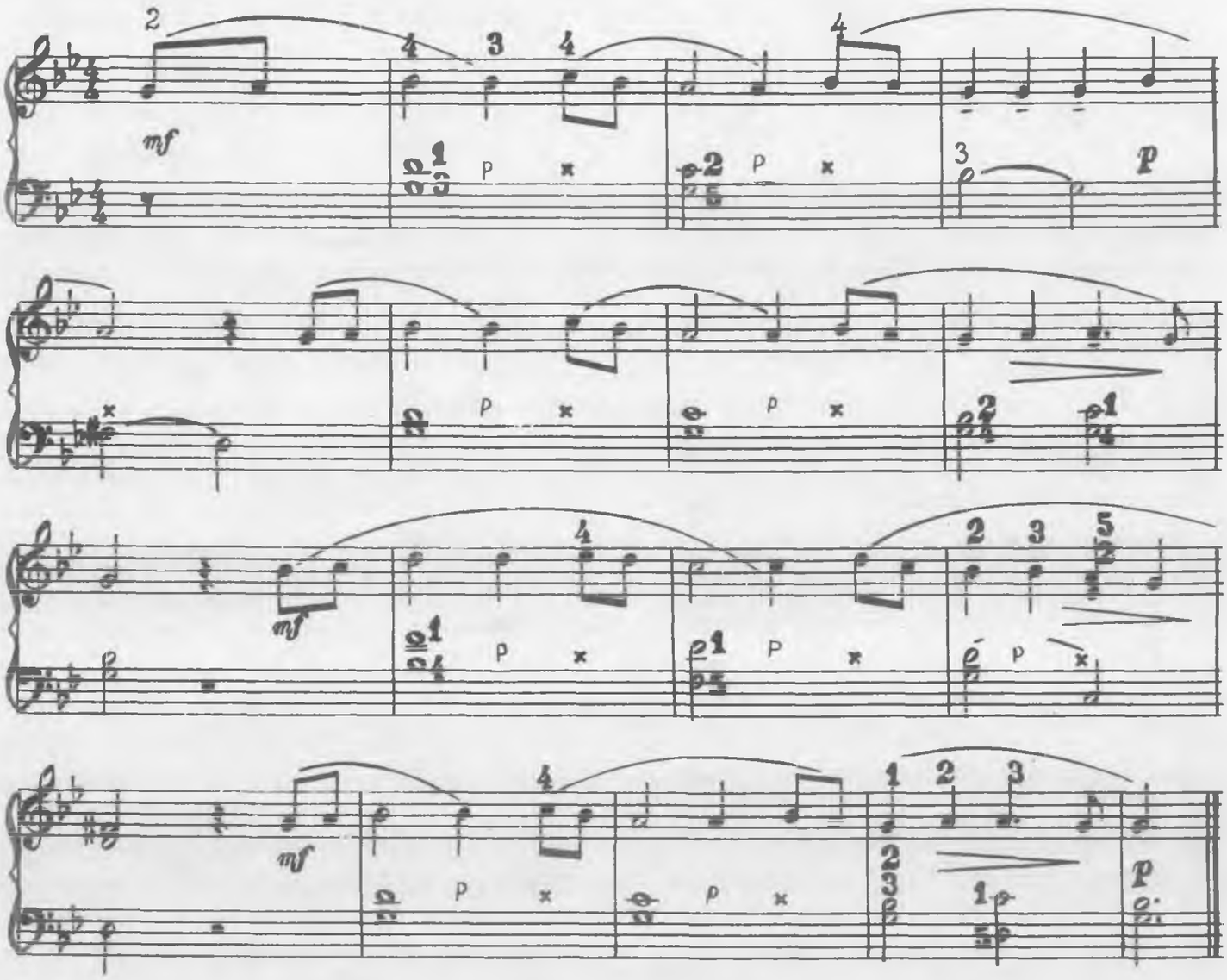
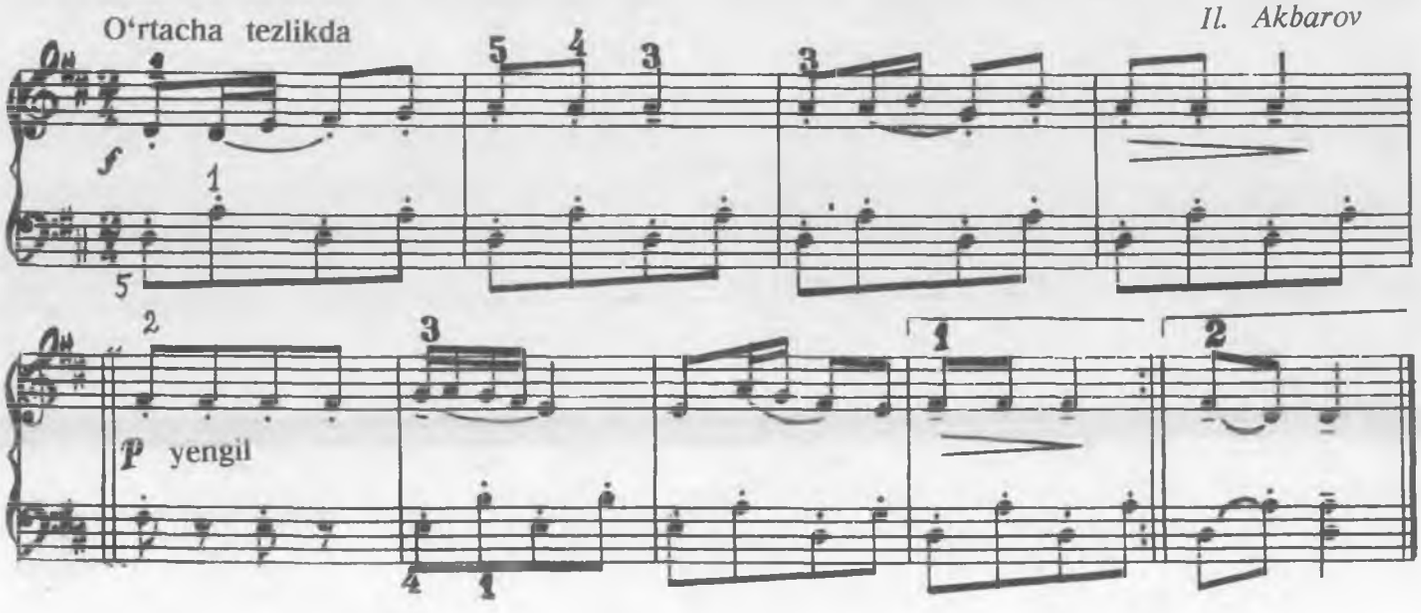
Sekin, g‘amgin



ARCHA BAYROQCHASI

Il. Akbarov

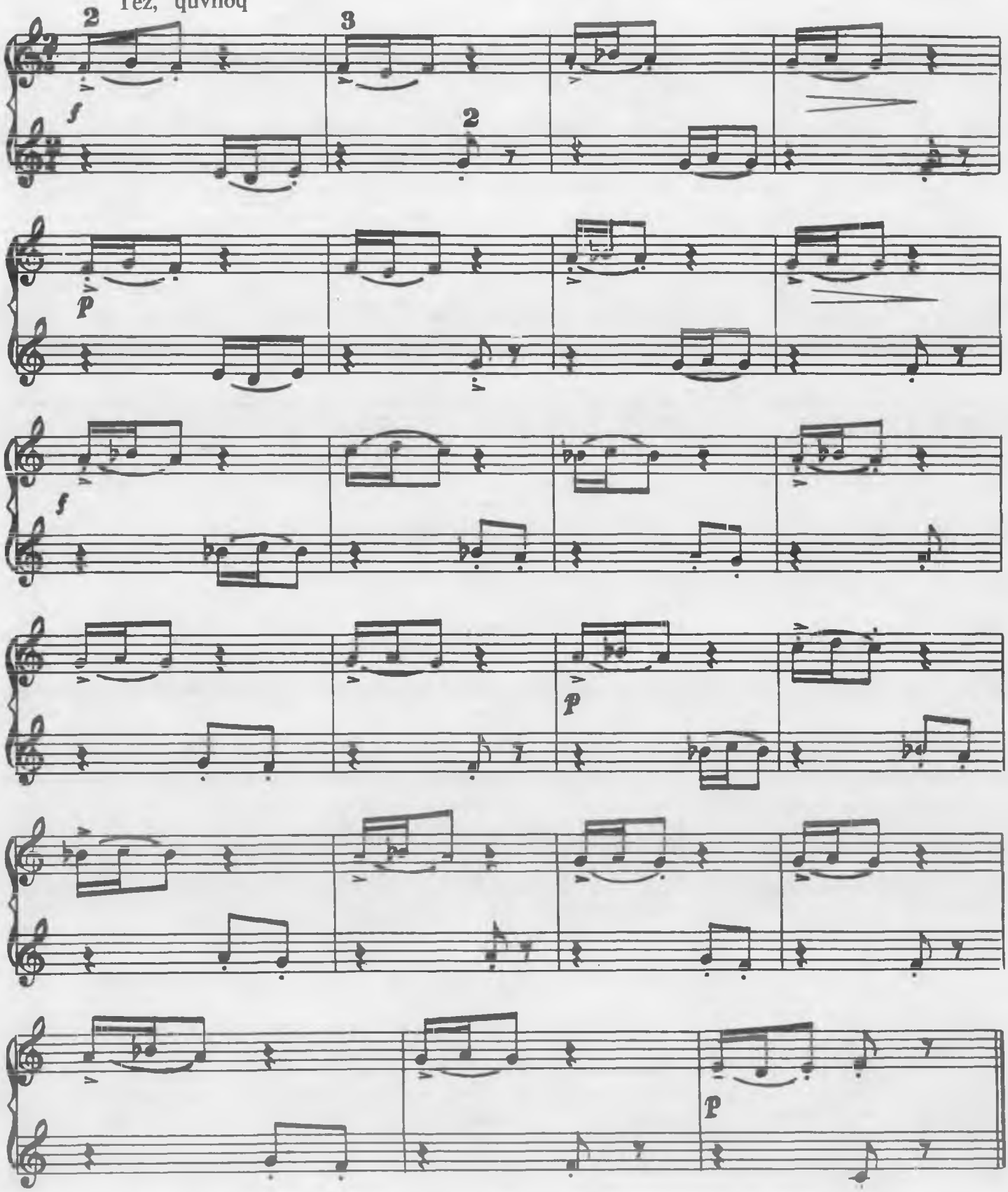
O‘rtacha tezlikda



ETYUD

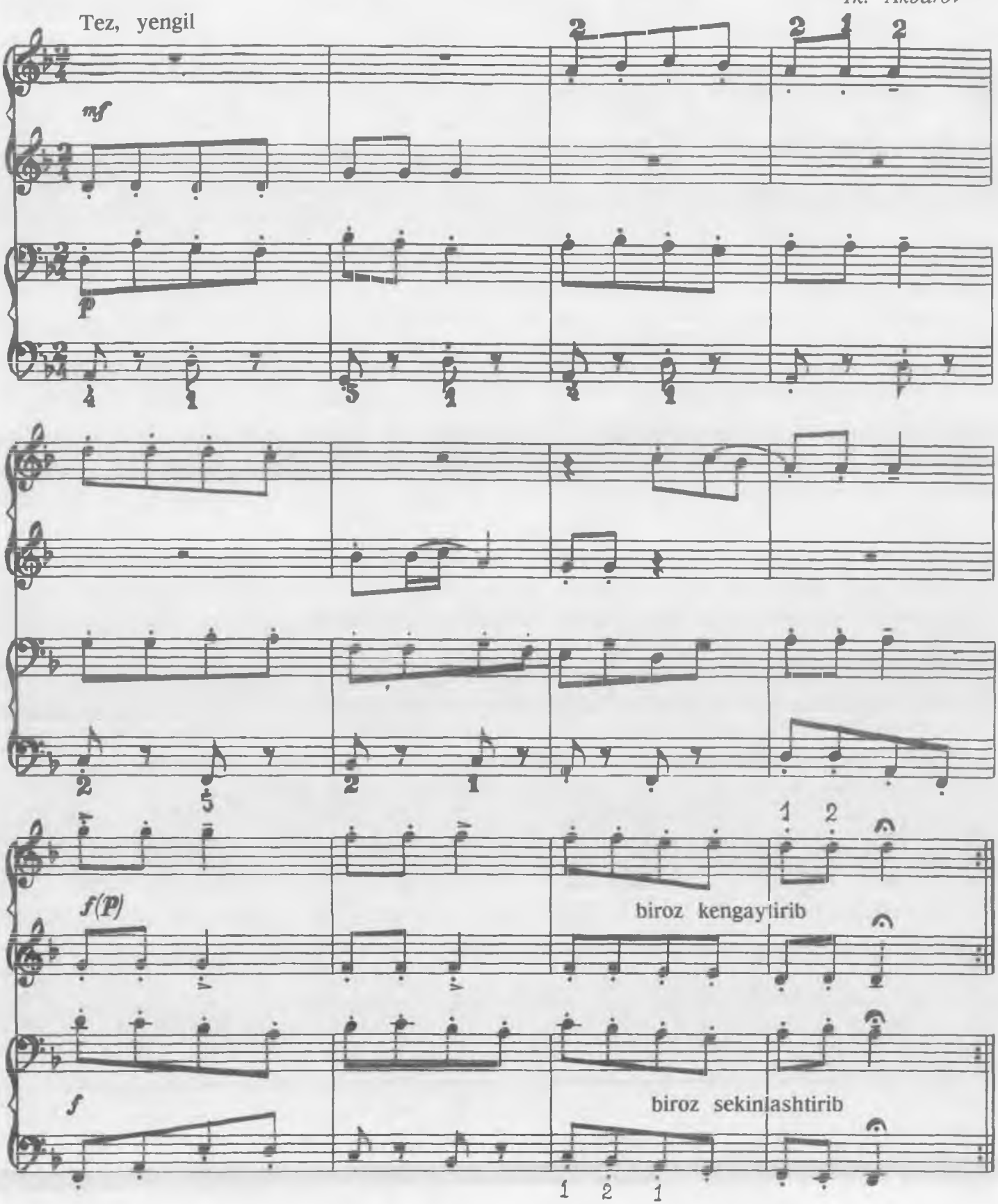
X. Azimov

Tez, quvnoq



QORDA O'YIN

Ik. Akbarov



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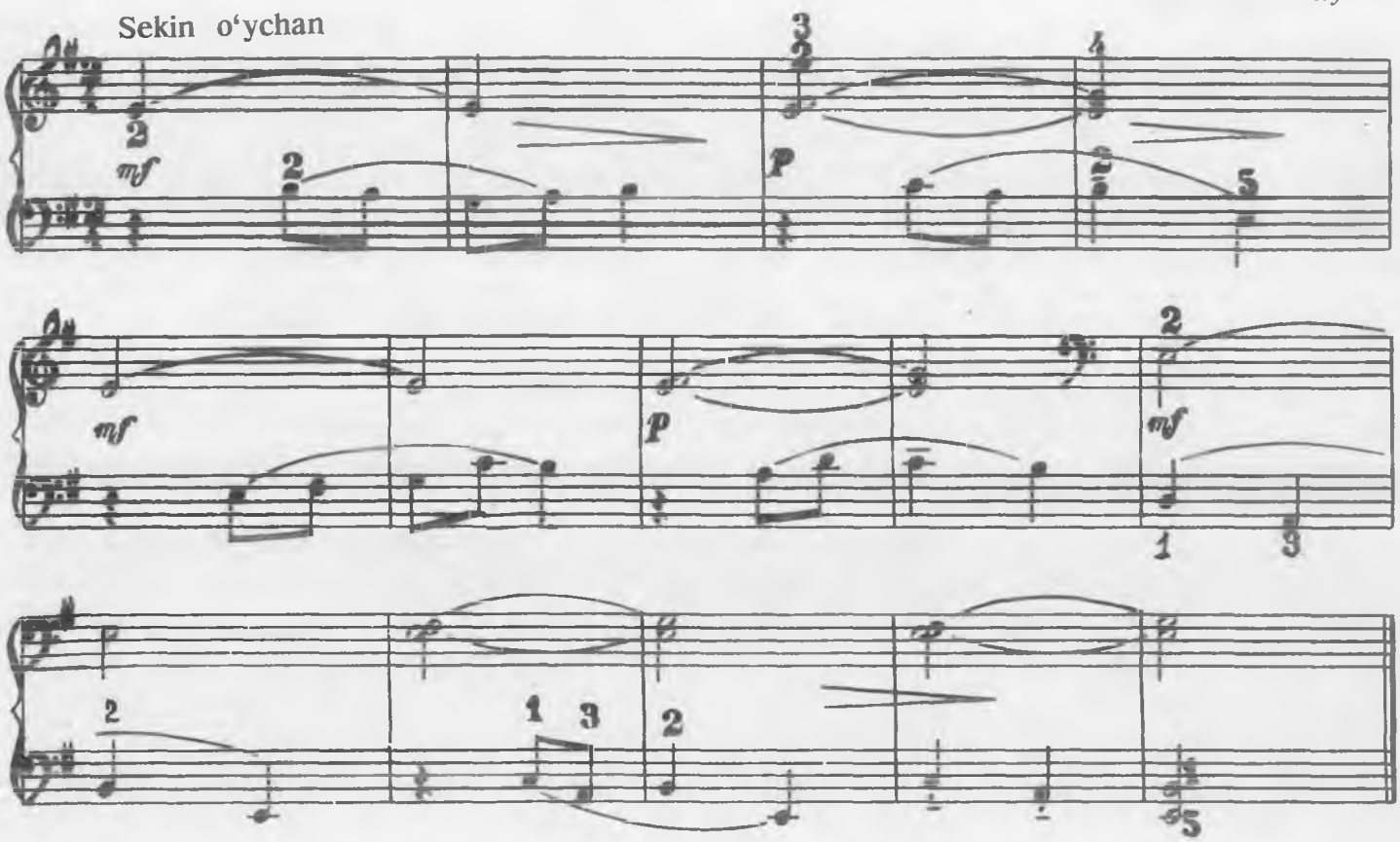
M. Krutitskiy

Sekin o'ychan



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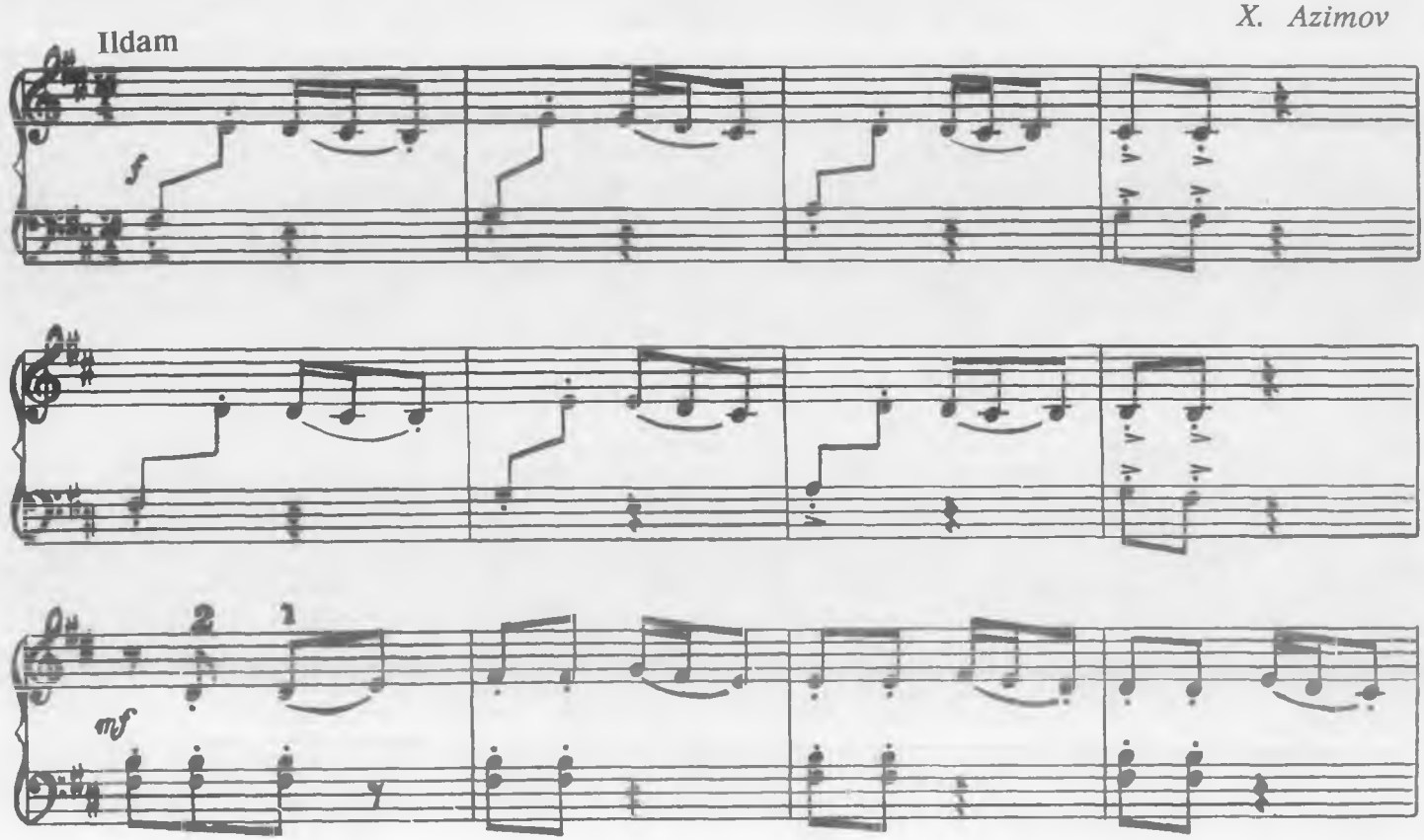
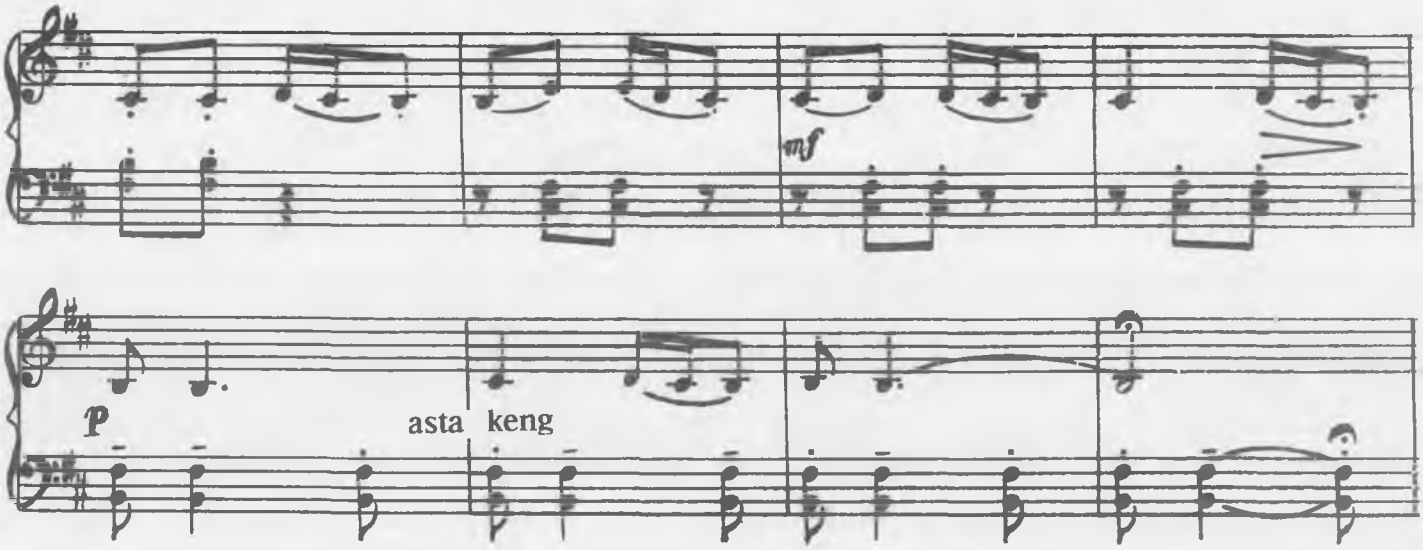
X. Azimov

Ildam

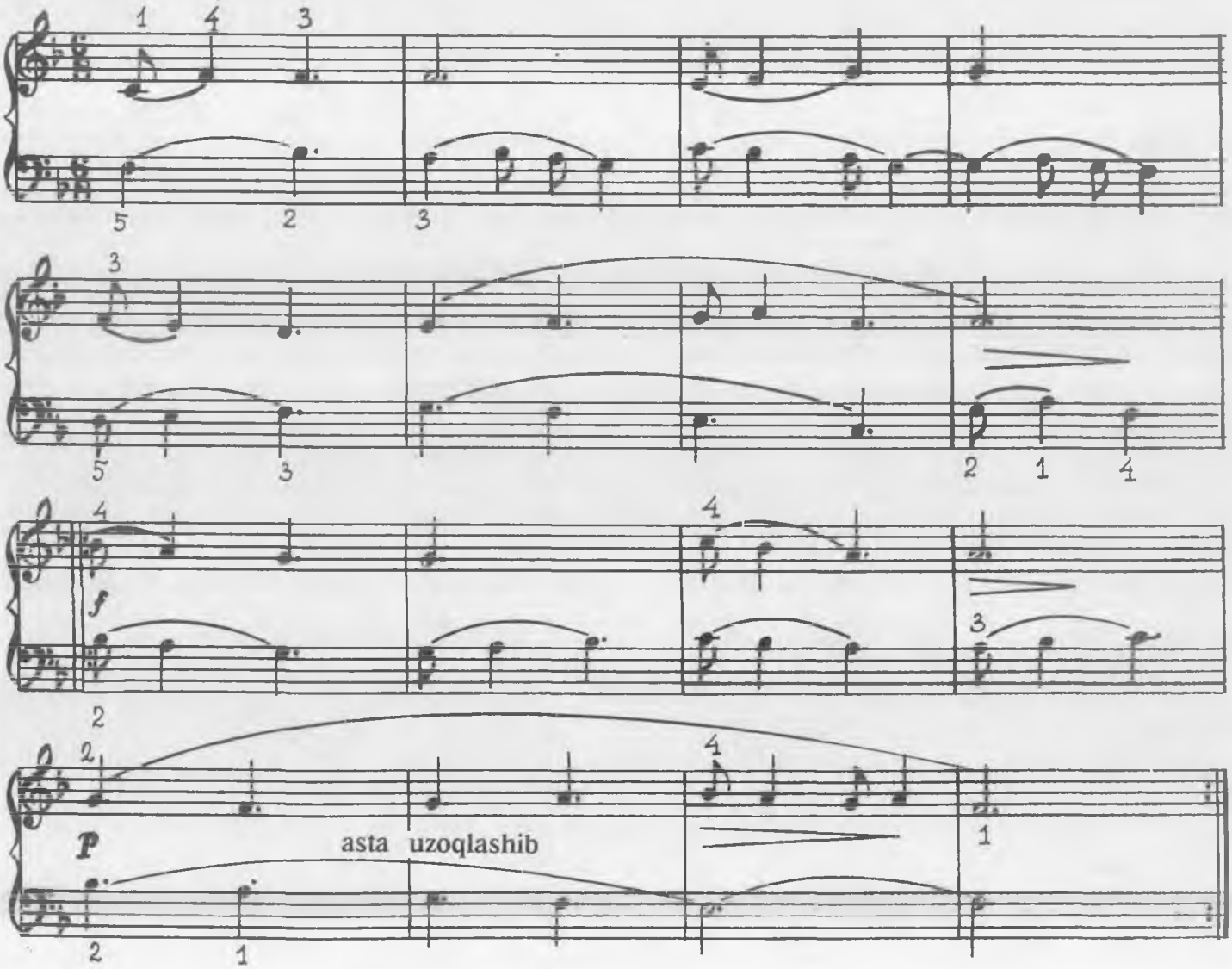




SAYRANG QUSHLAR

Sekin, kuychan

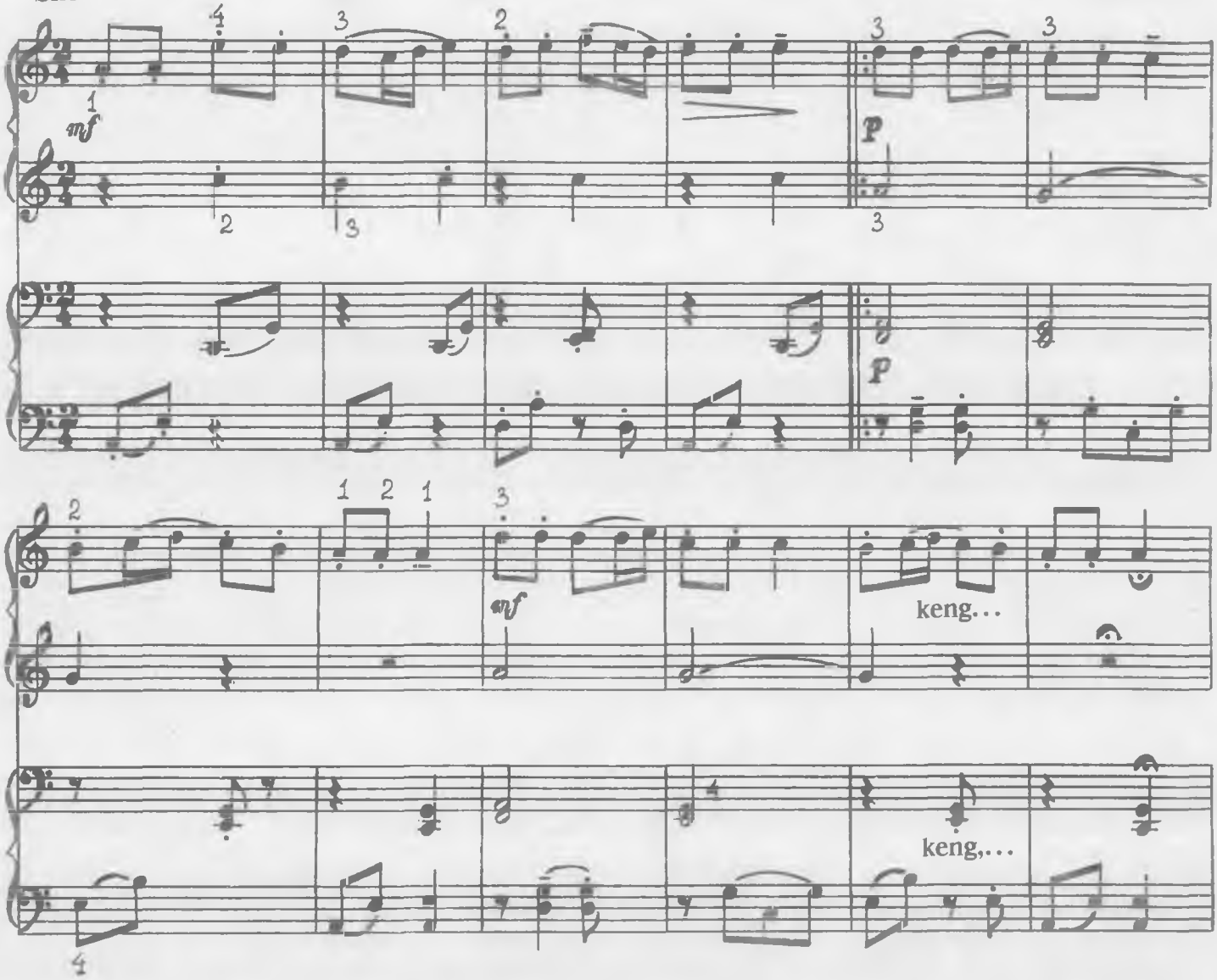
Ik. Akbarov



KIMNING XATI CHIROYLI

Sho'x

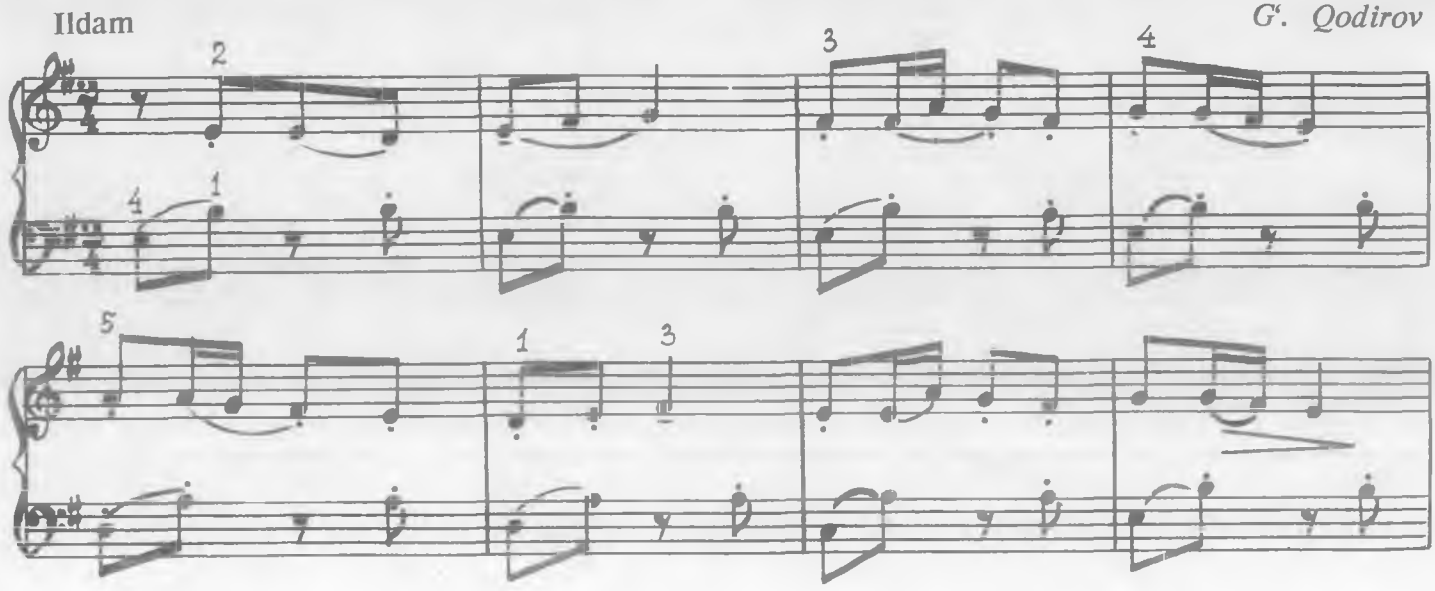
S. Xayitboyev

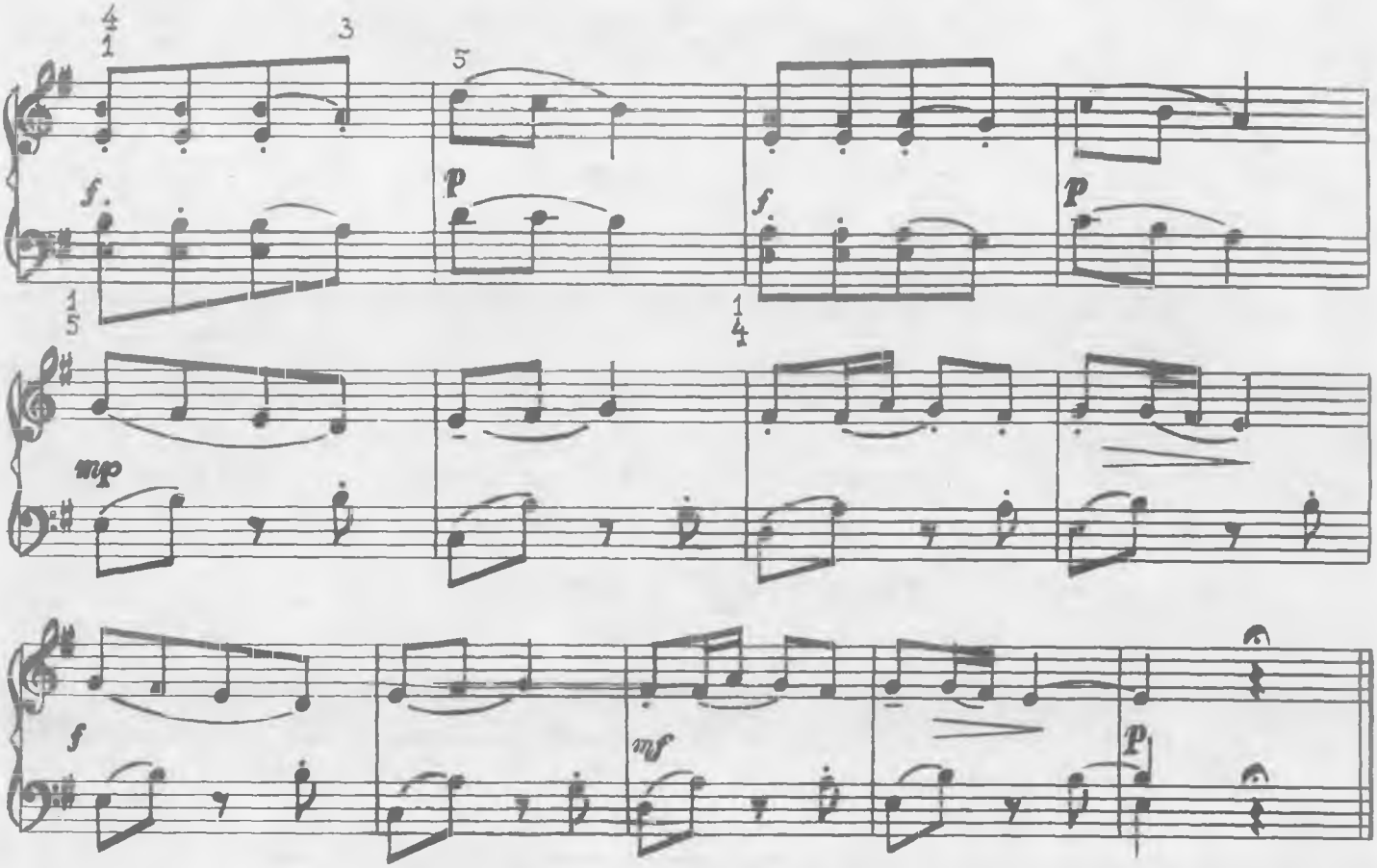


BAHOR KELDI

Ildam

G'. Qodirov

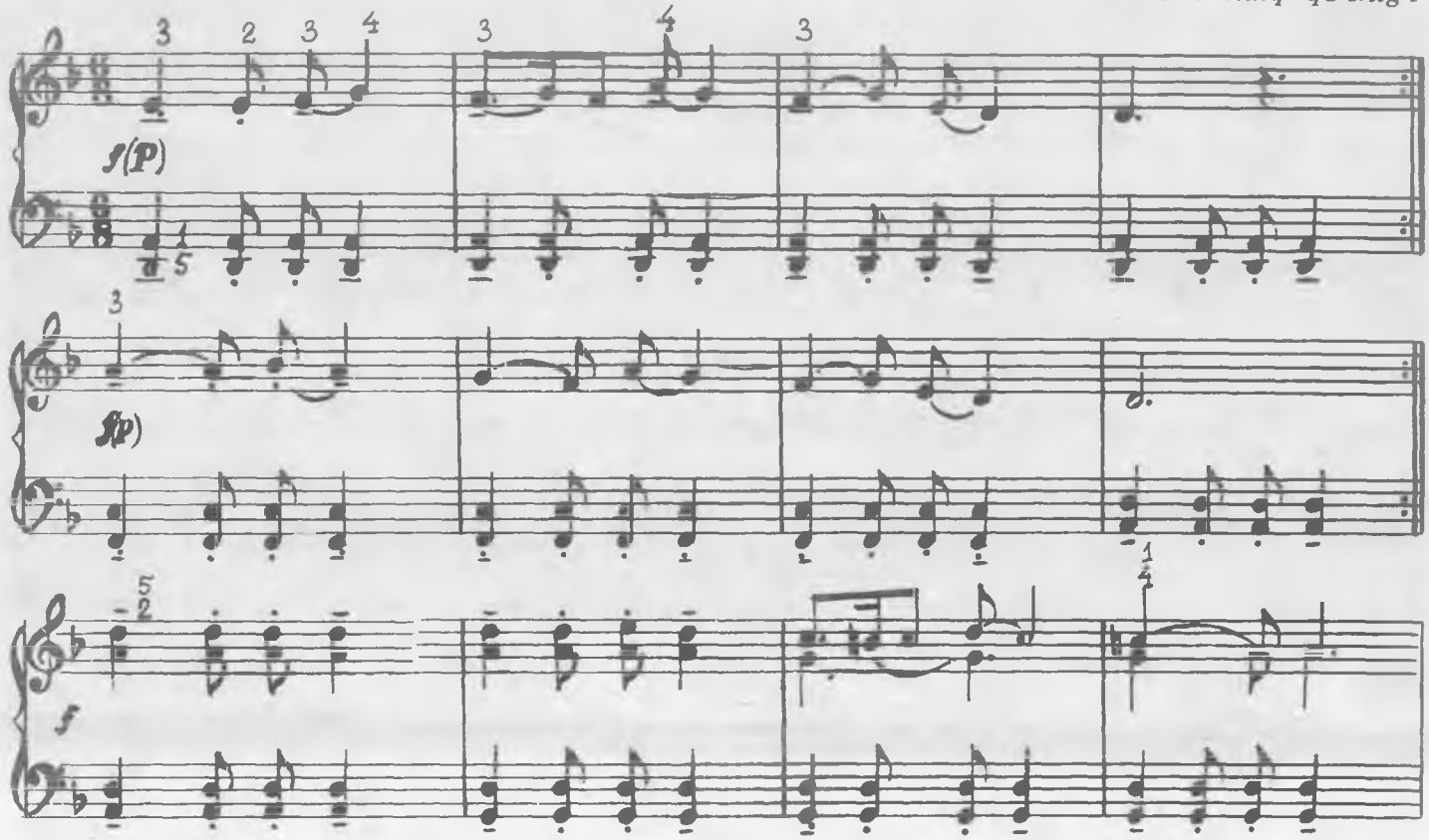


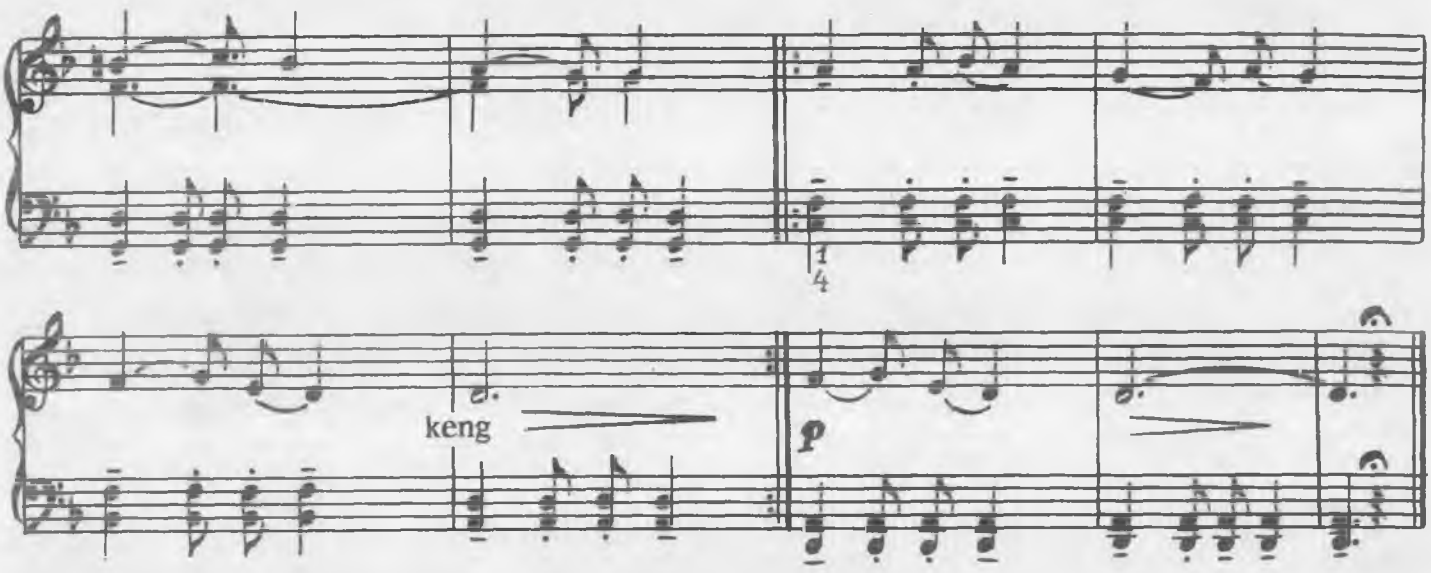


YALI-YALI

Harakatchan

O'zbek xalq qo'shig'i

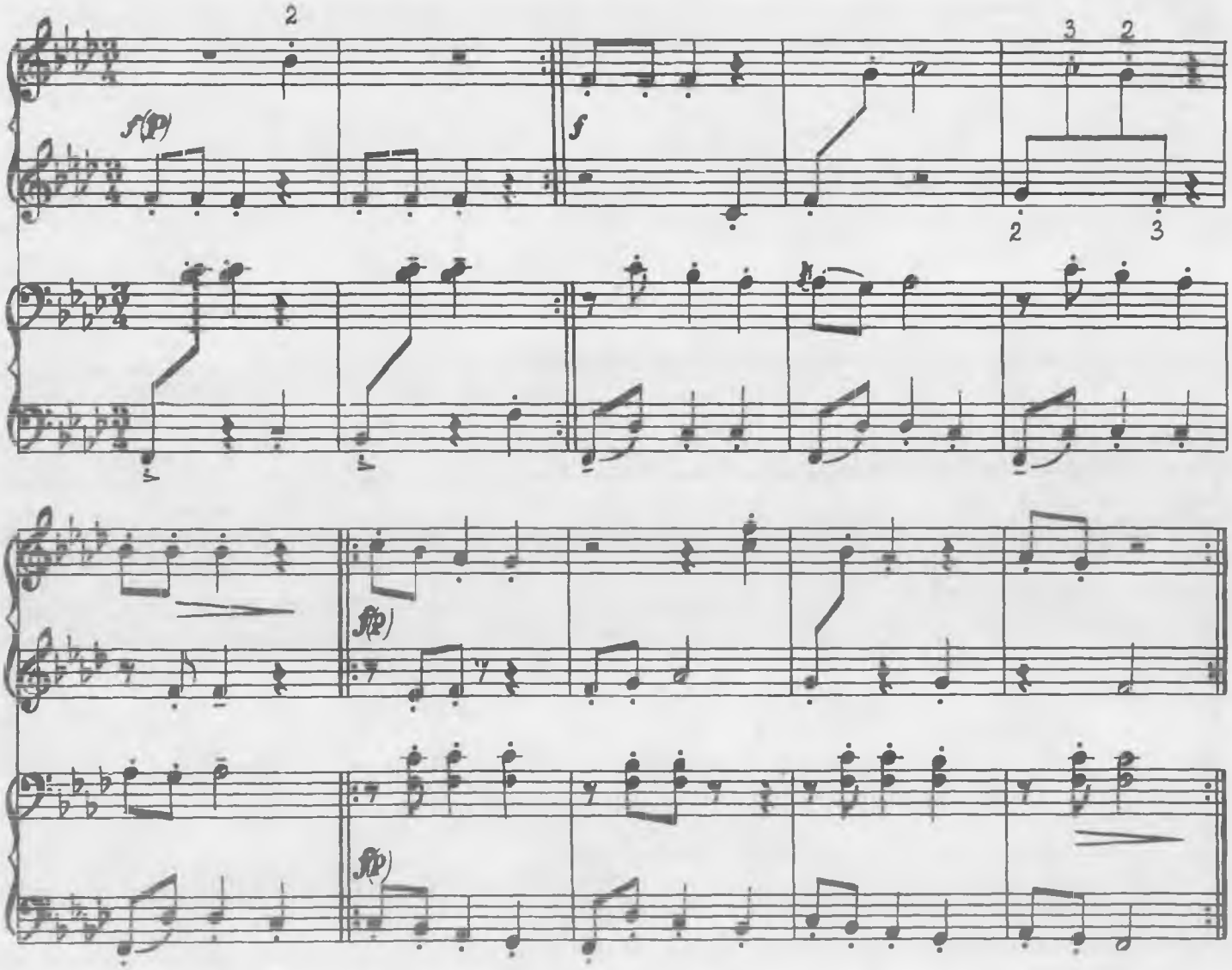


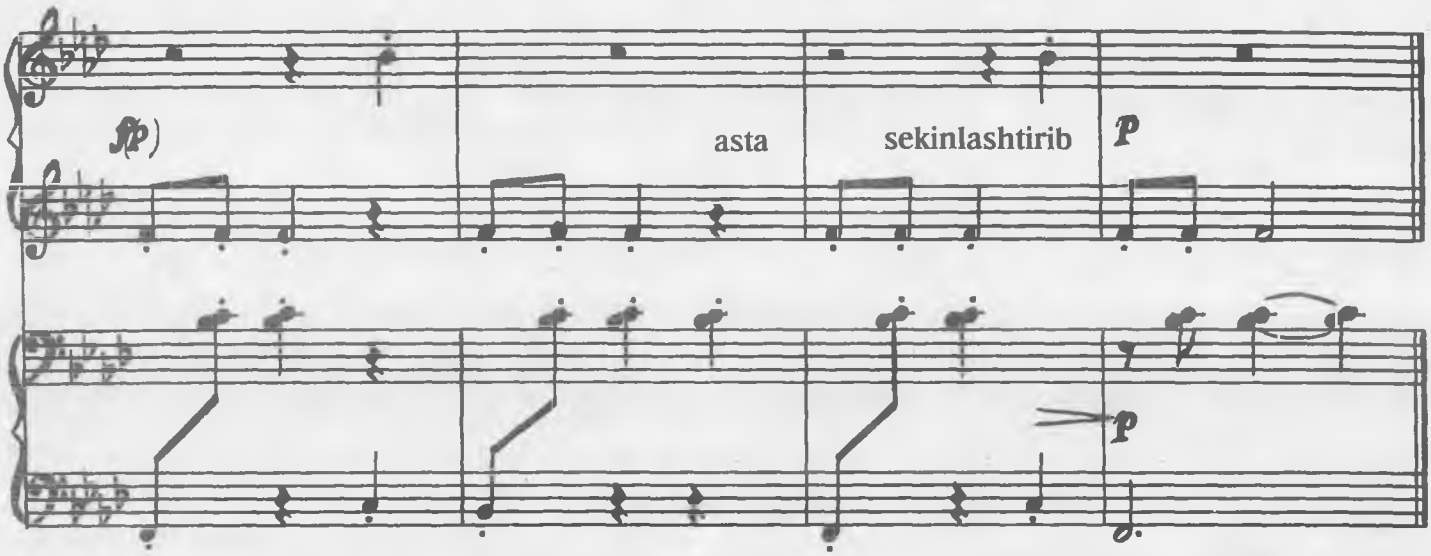


QUVNOQ ASHULA

Zavq bilan

M. Leviyev





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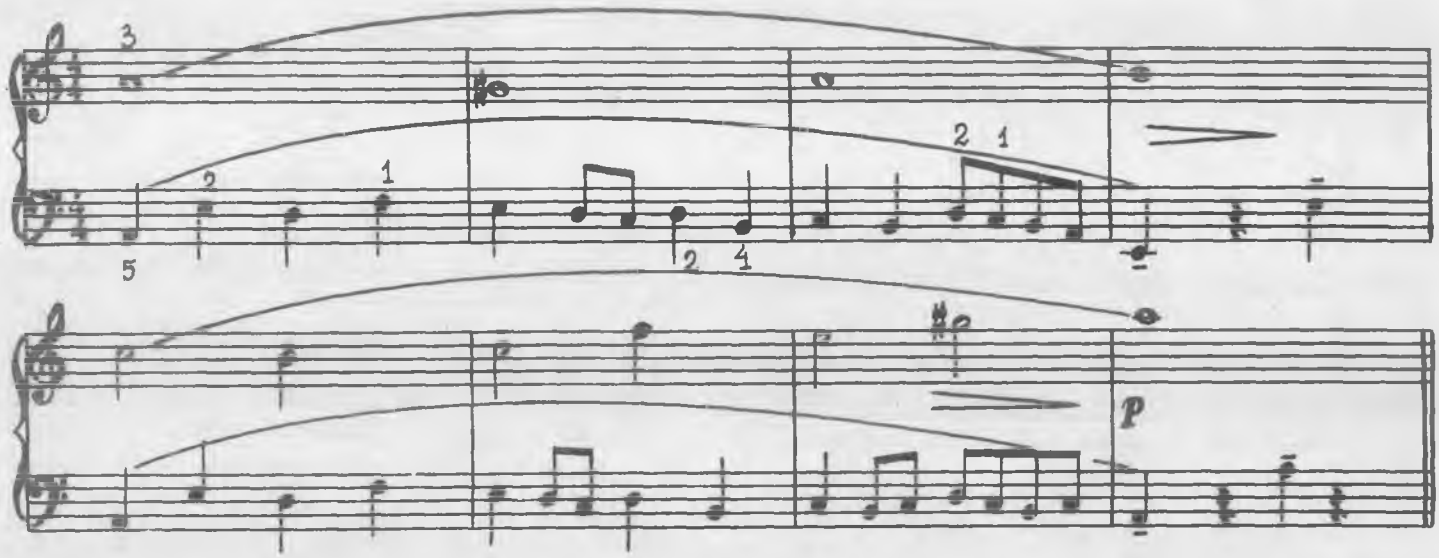
Vazmin

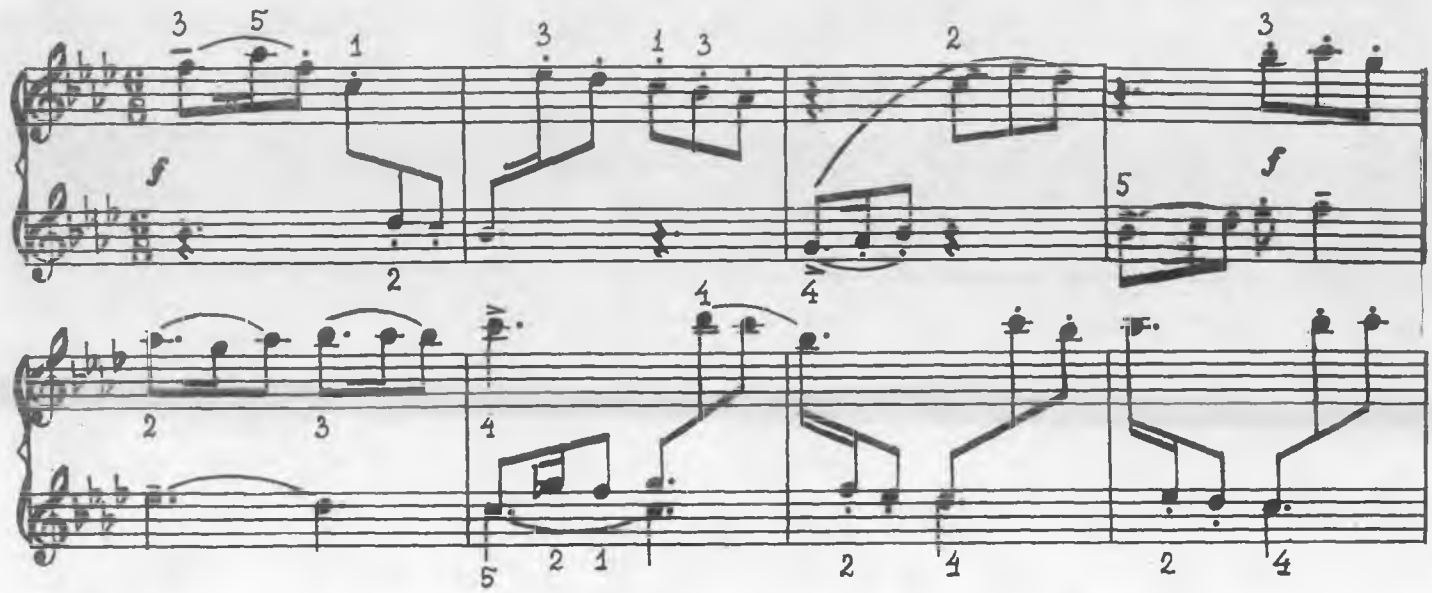
D. Levidova

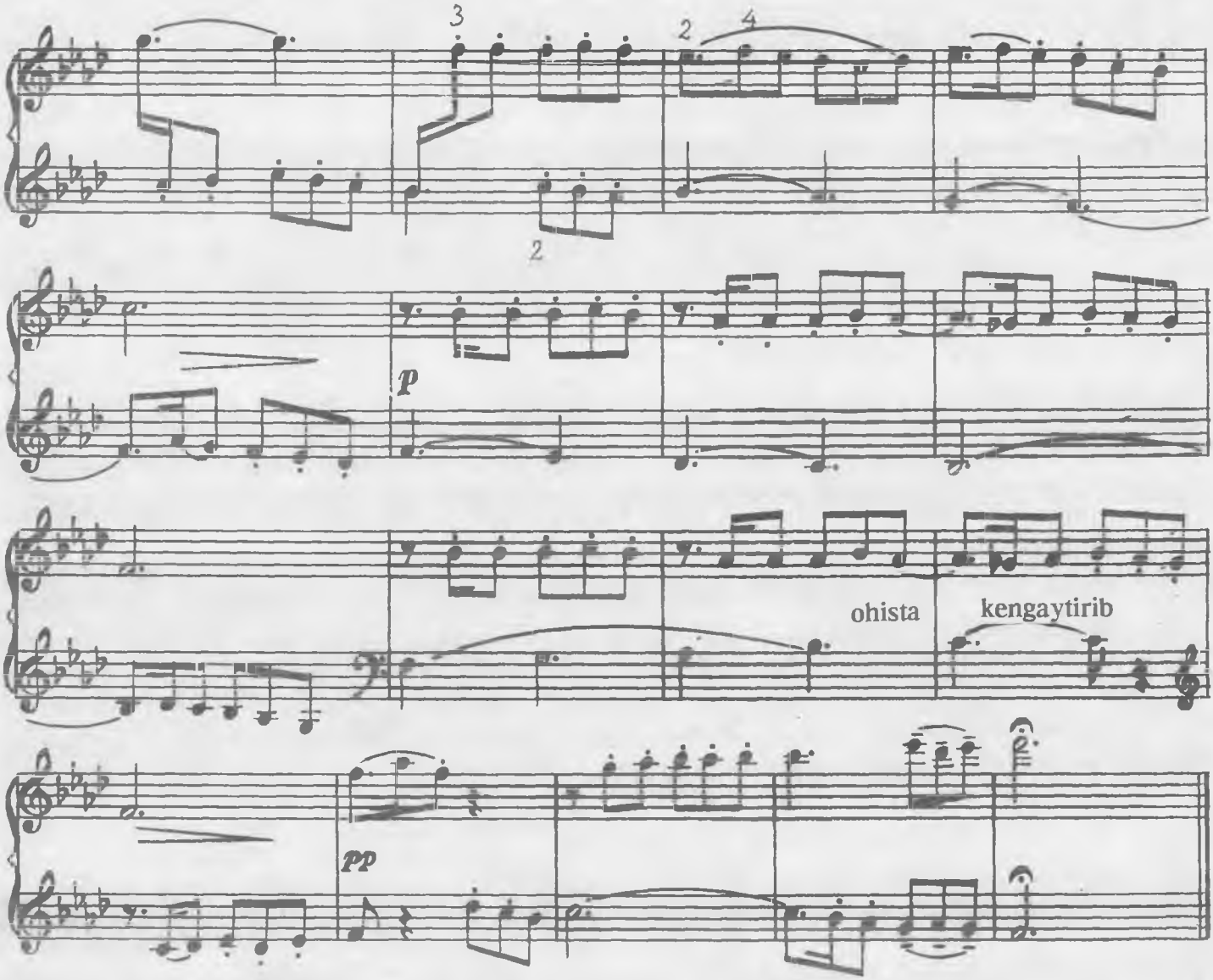


ETYUD

Ildamroq

X. Azimov

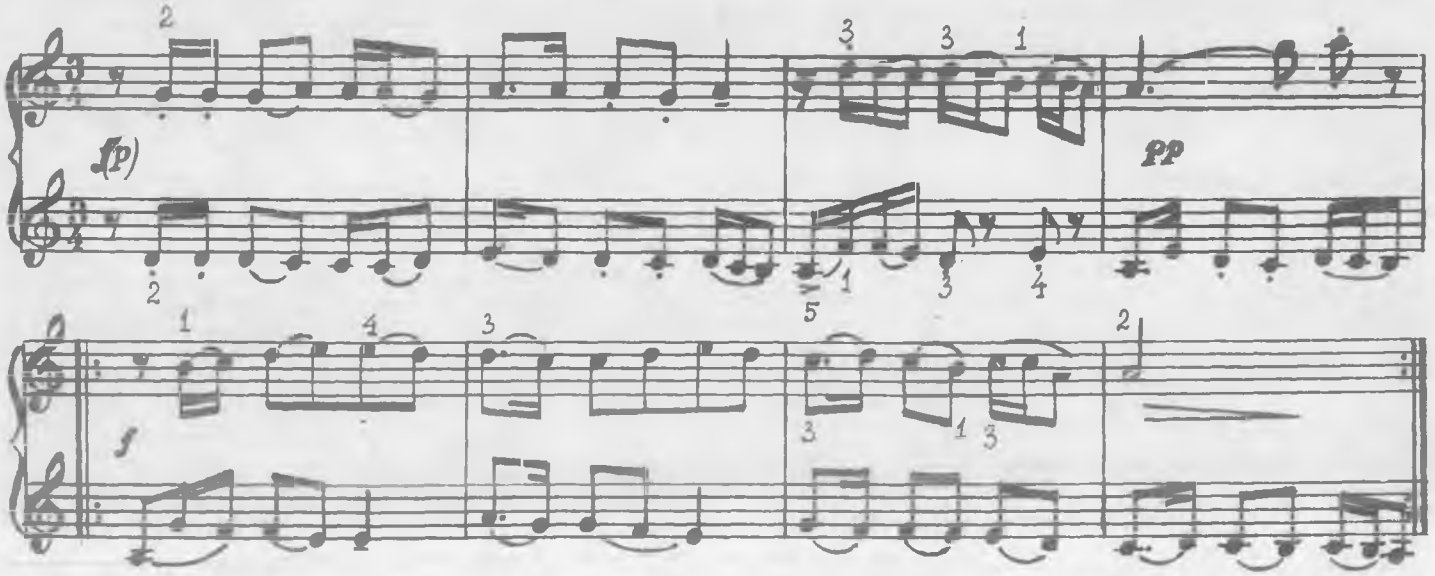


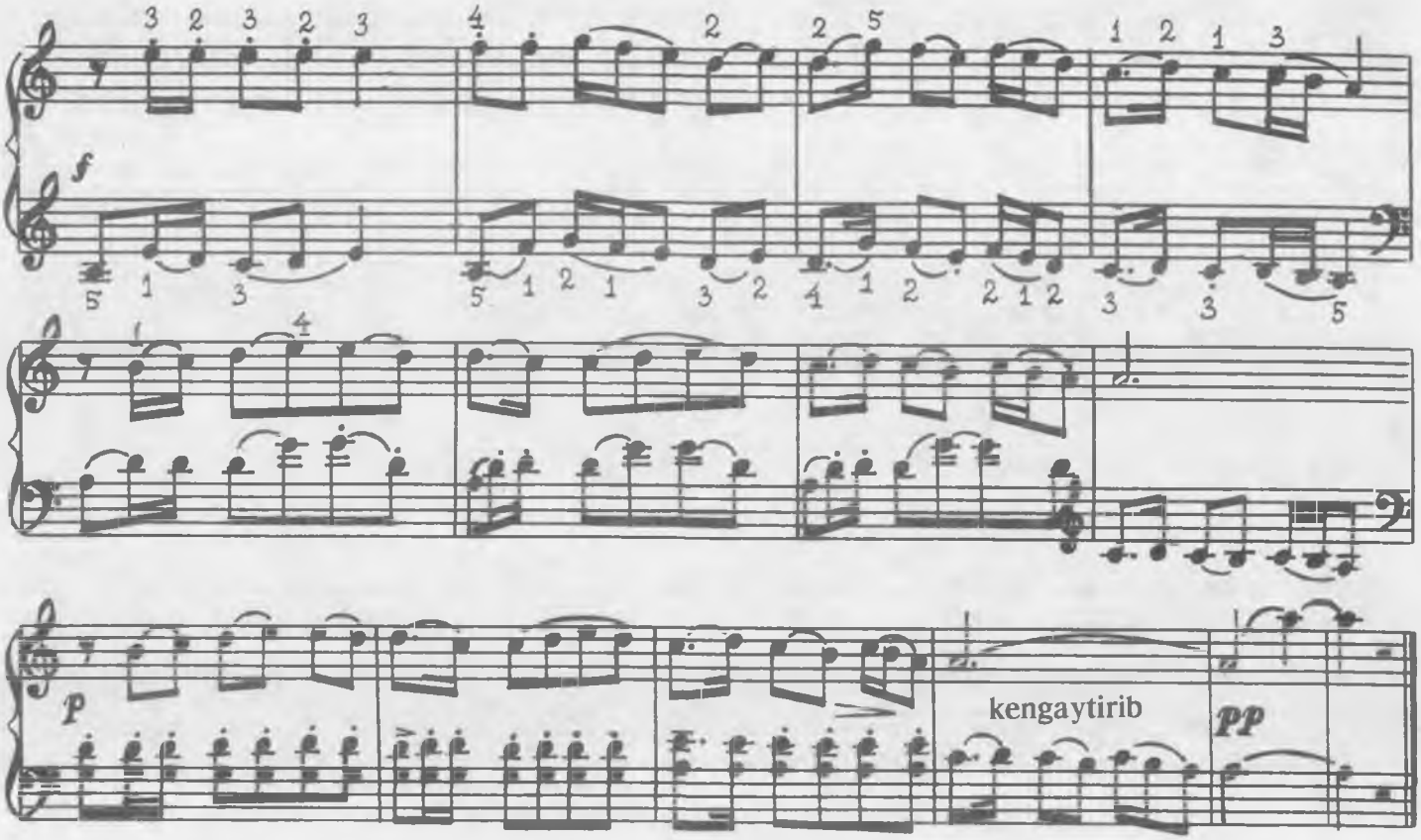


GULBAHOR

Shodiyona

O'zbek xalq ashulasi

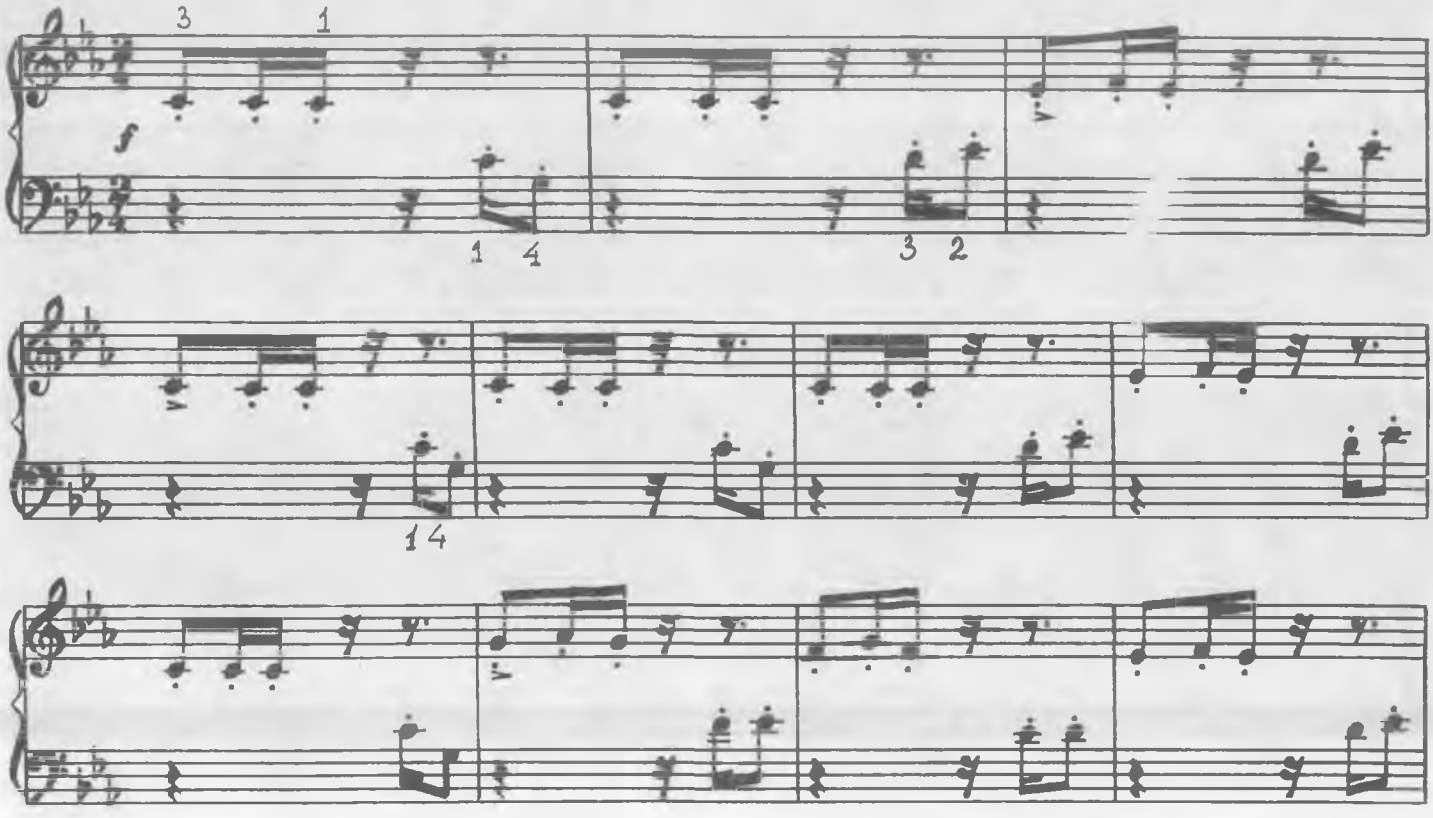


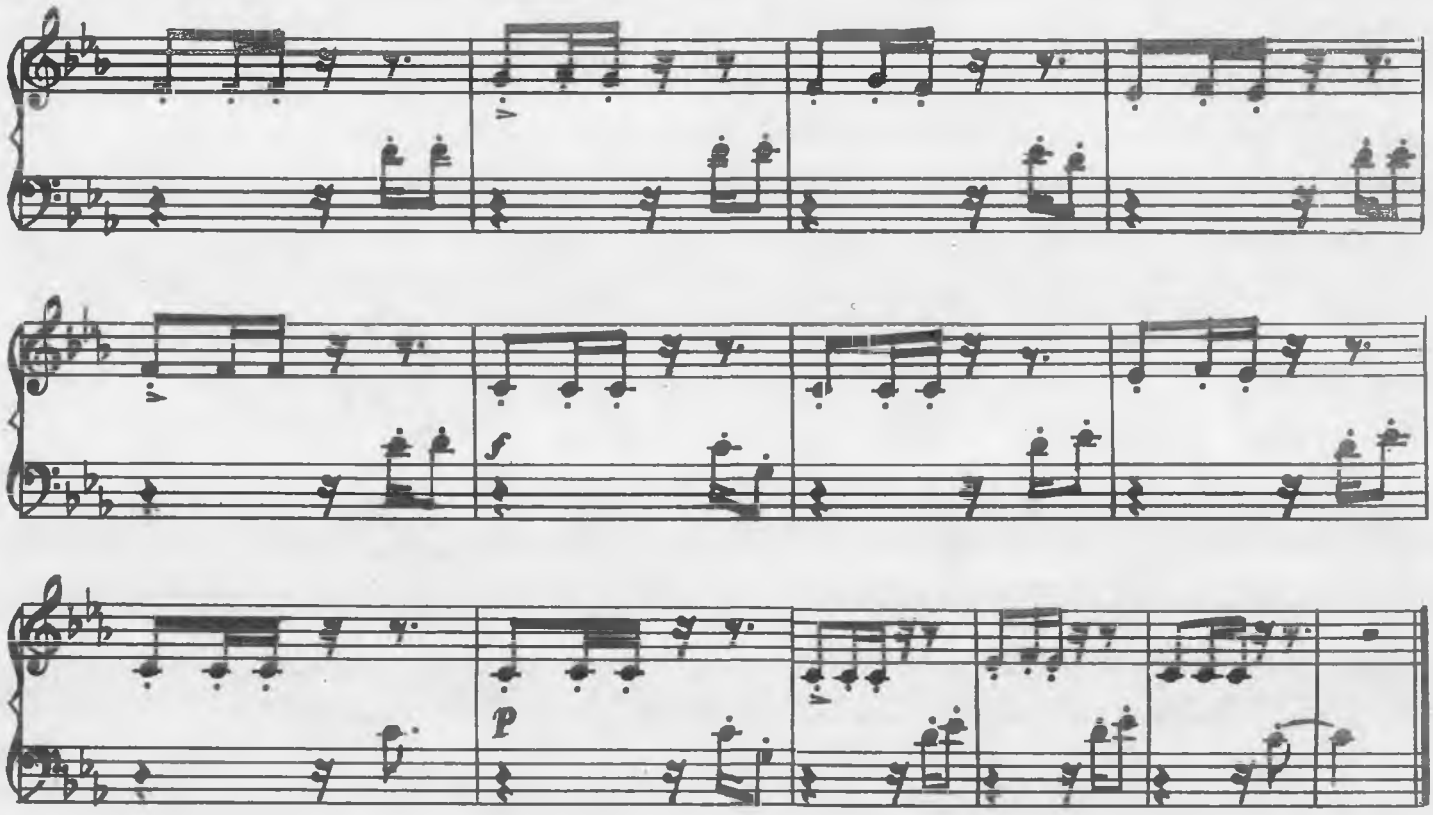


ETYUD

Tez, quvnoq

X. Azimov

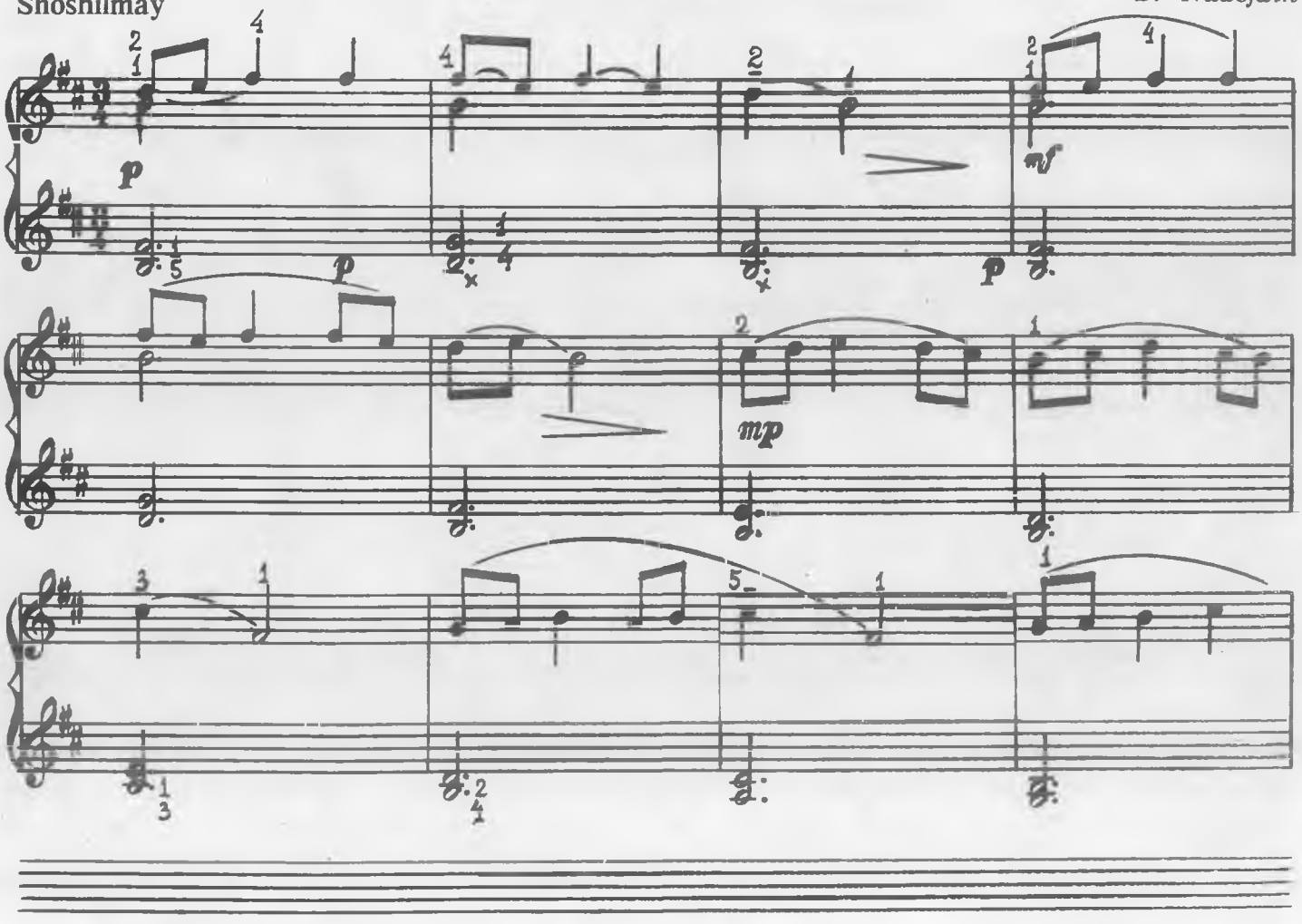


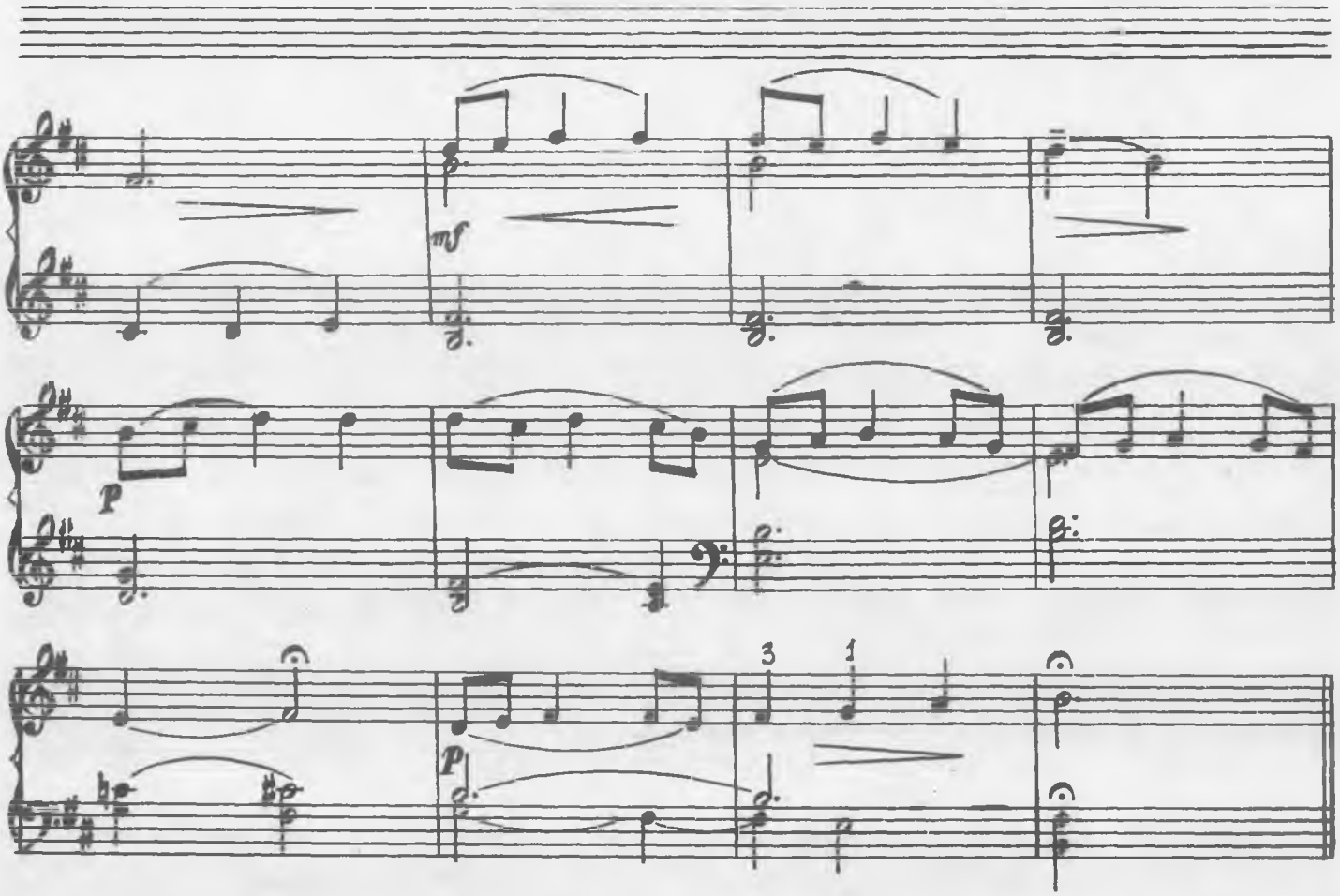


ONA QO‘SHIG‘I

Shoshilmay

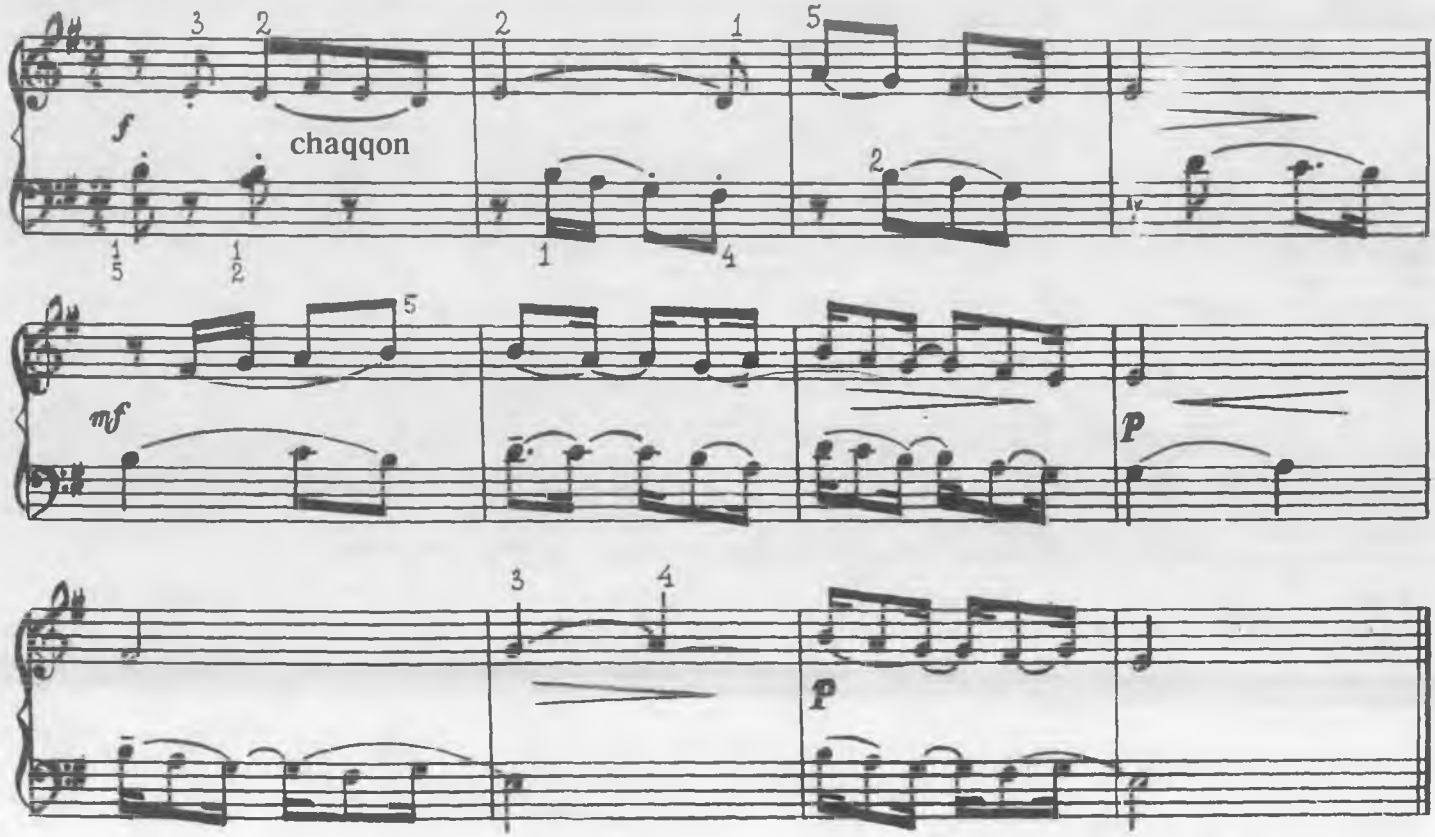
B. Nadejdin





O‘ZBEK XALQ QO‘SHIG‘I RUHIDA

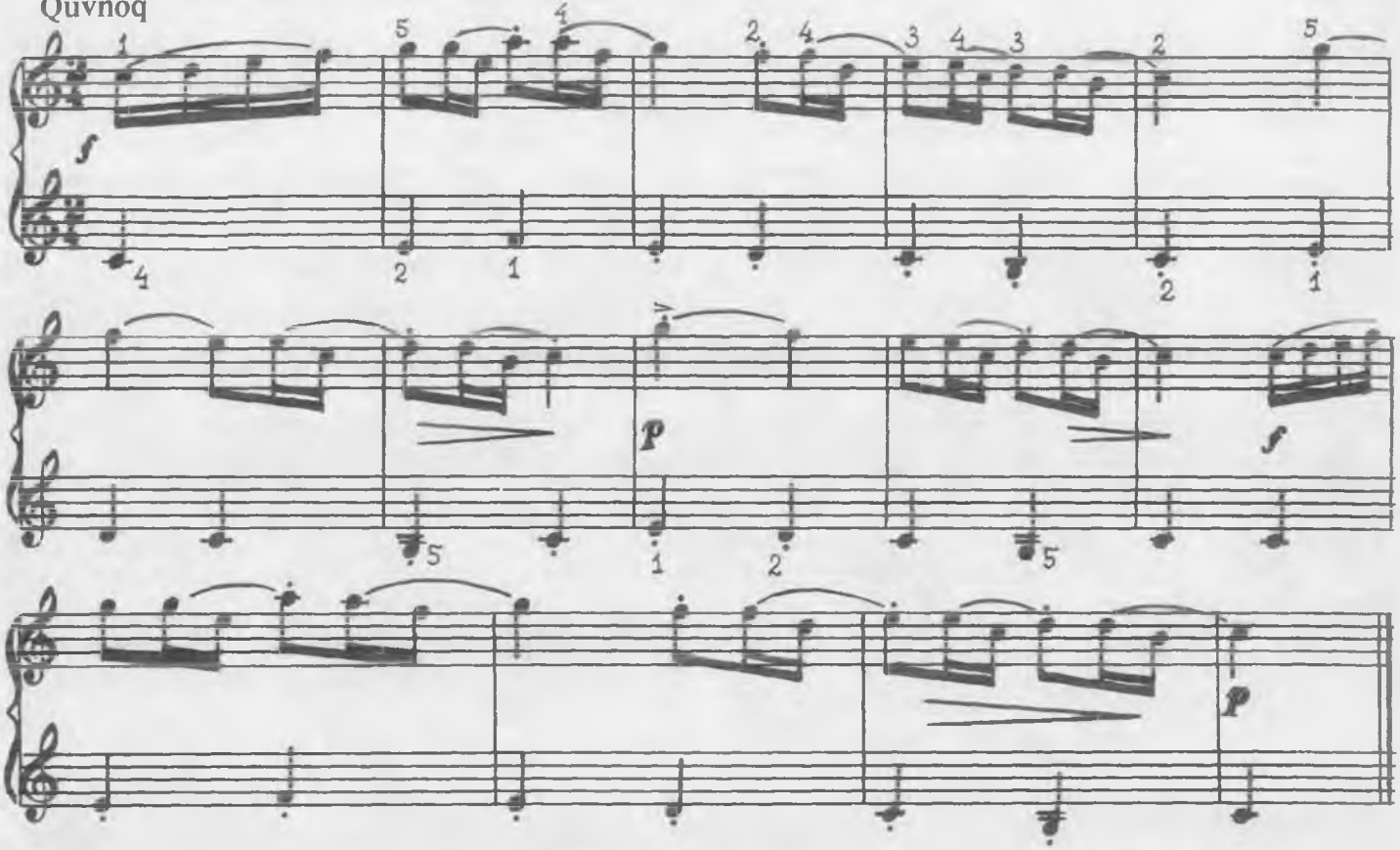
O‘rtacha tezlikda



HAZIL

L. Motsart

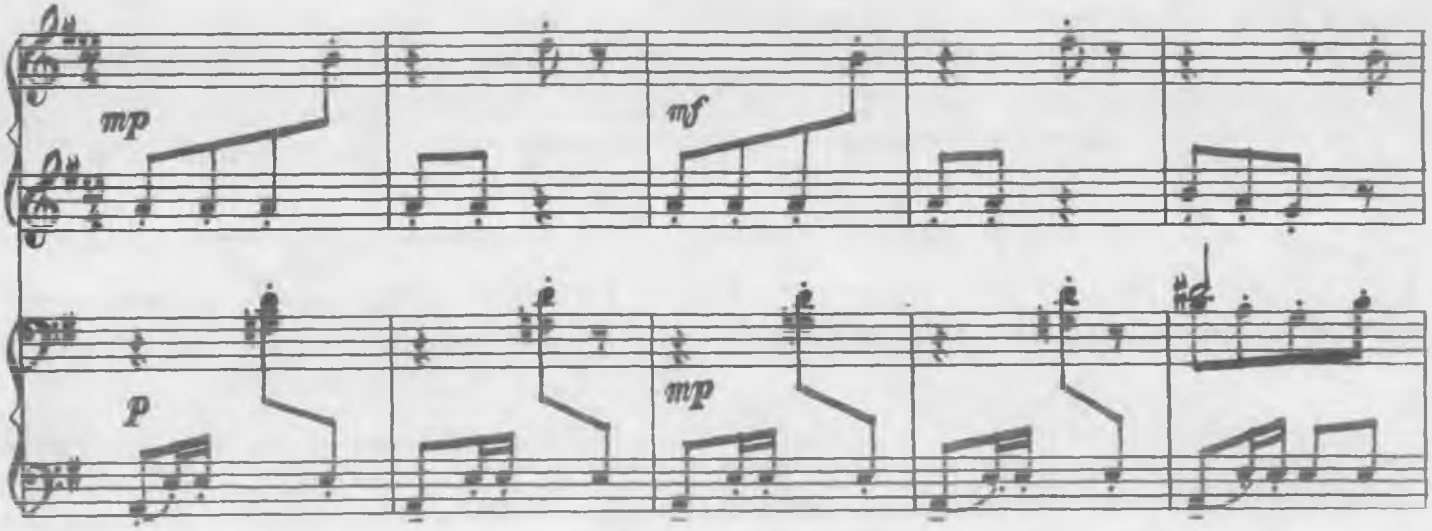
Quvnoq

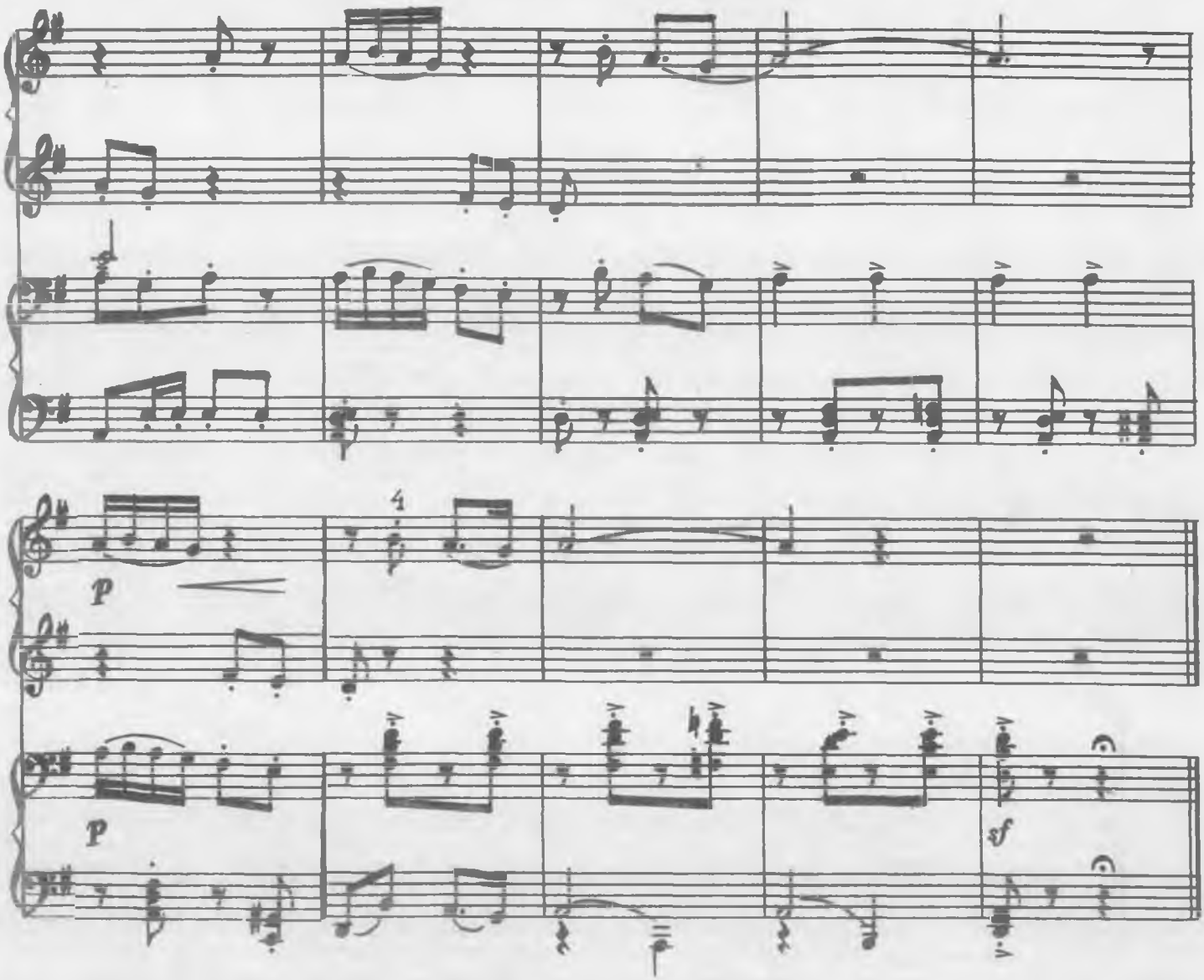


OQ TERAKMI, KO'K TERAK

O'ynoqi

S. Yudakov moslashtirgan.





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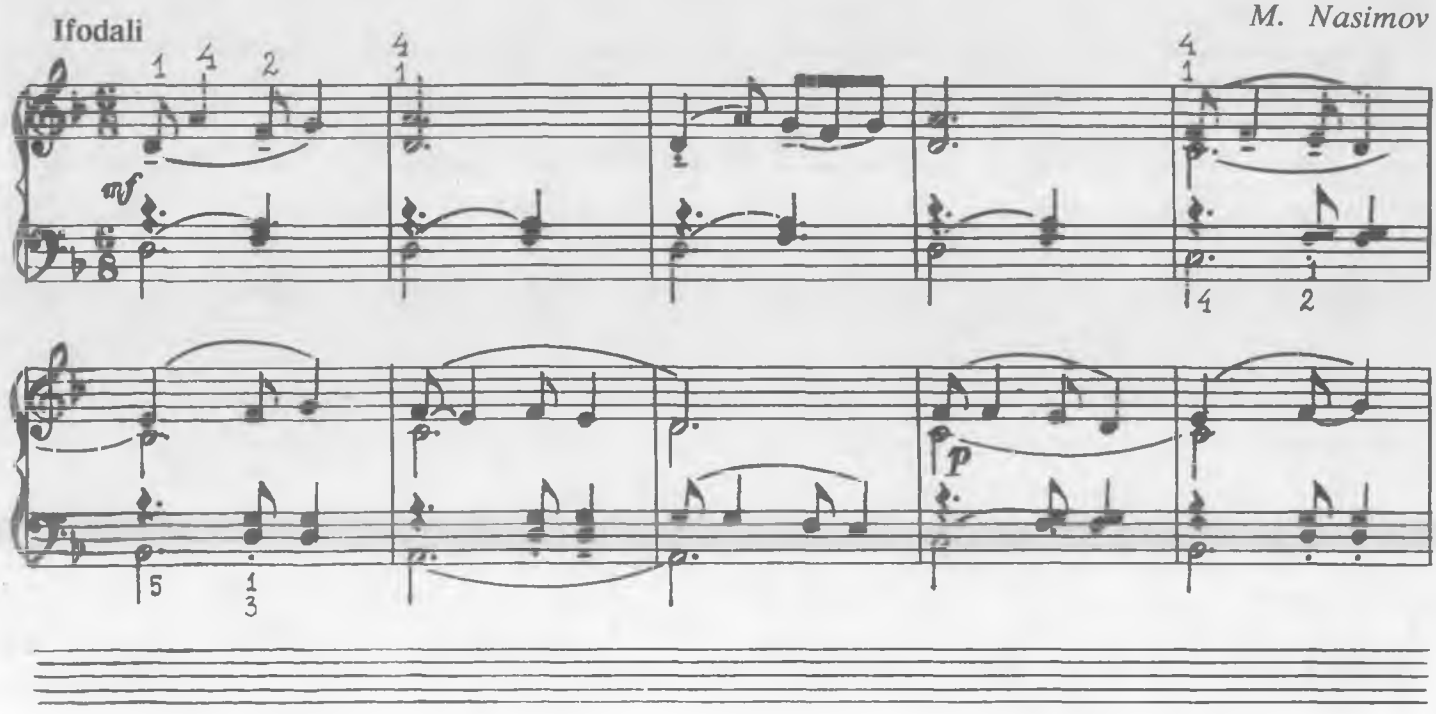

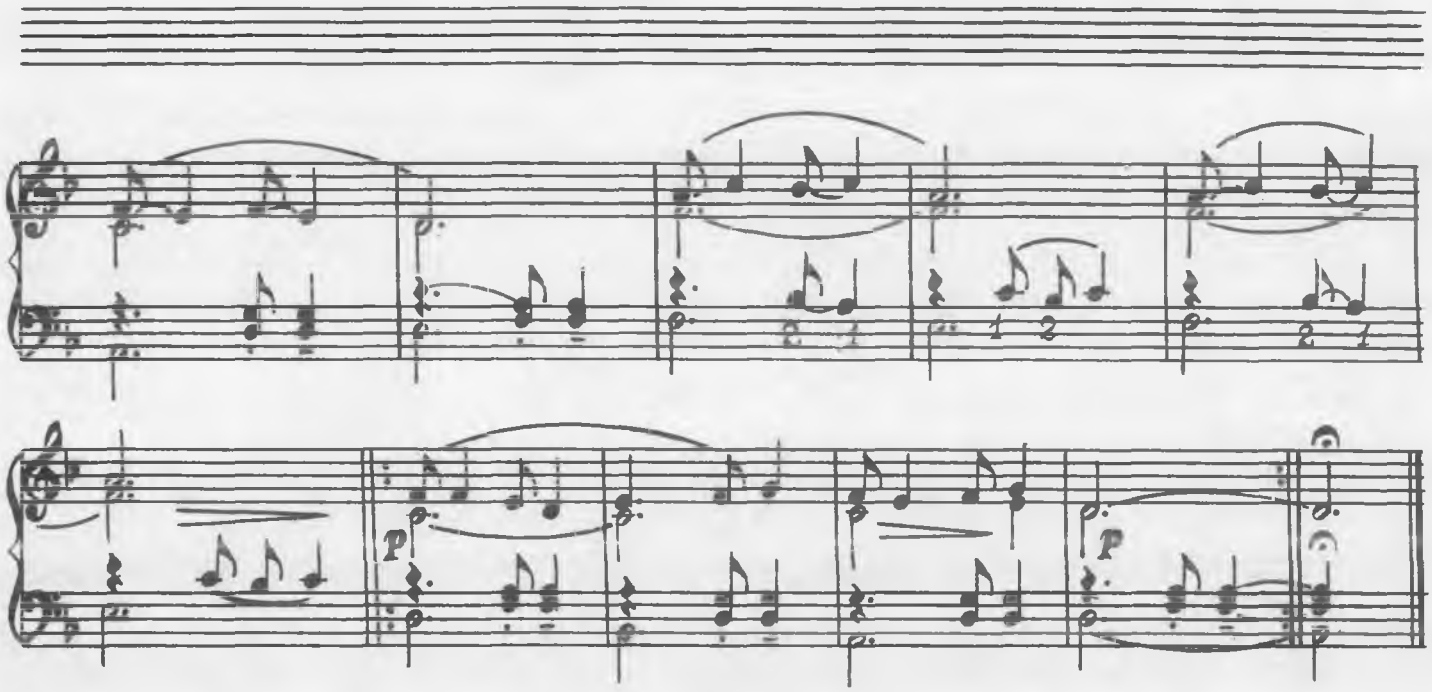

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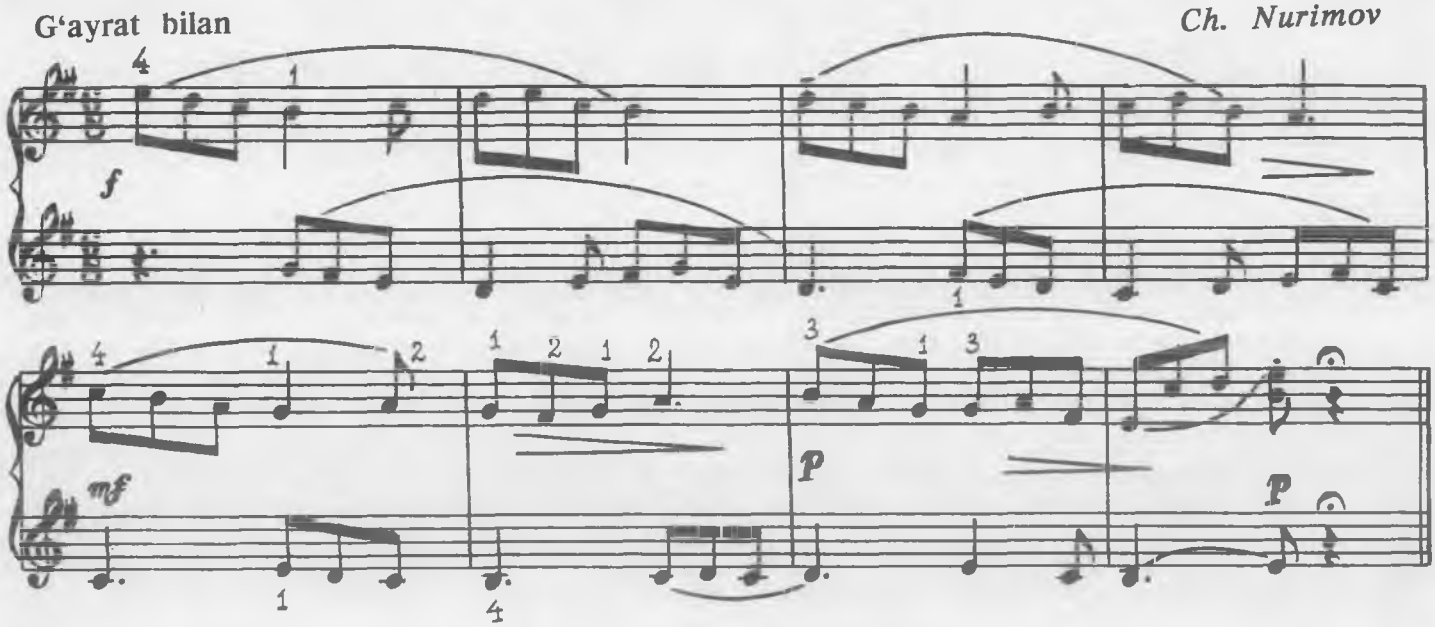
Ch. Nurimov



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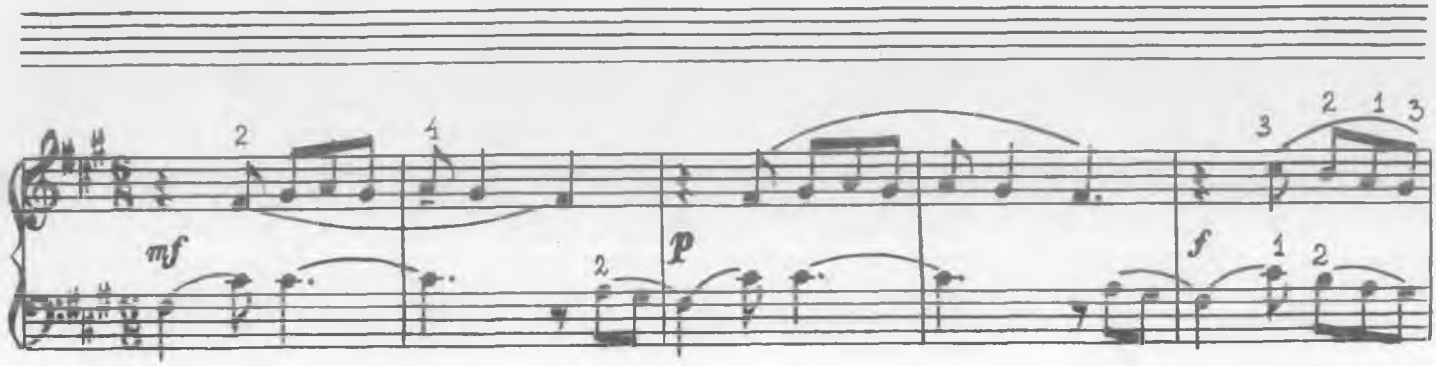
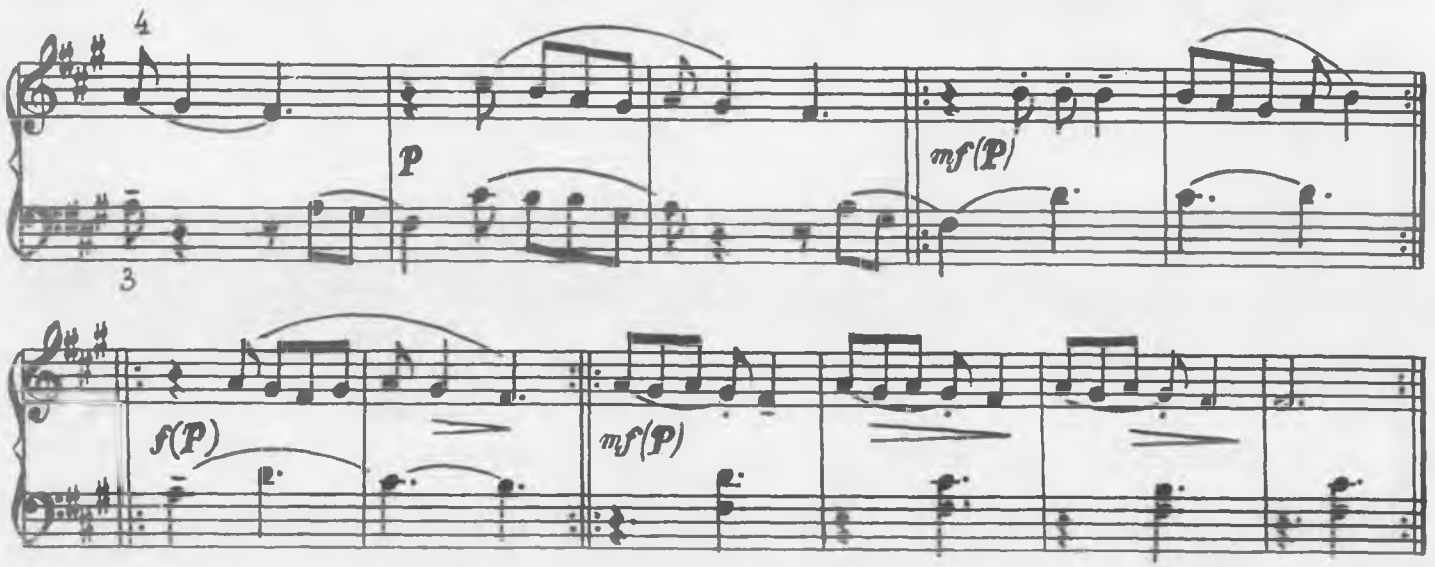
O'rtacha, kuychan

O'zbek xalq qo'shig'i





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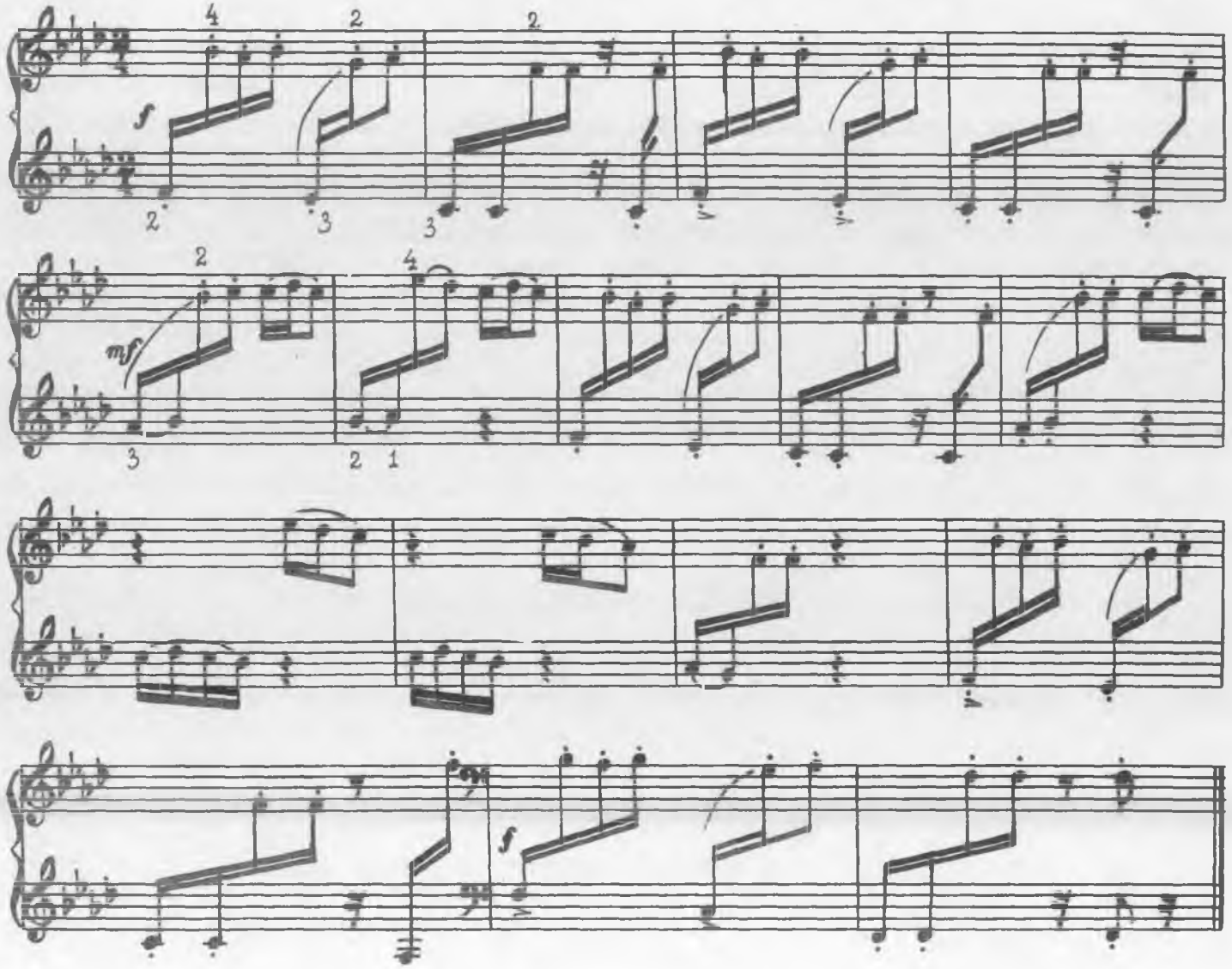
Quvnoq

X. Azimov



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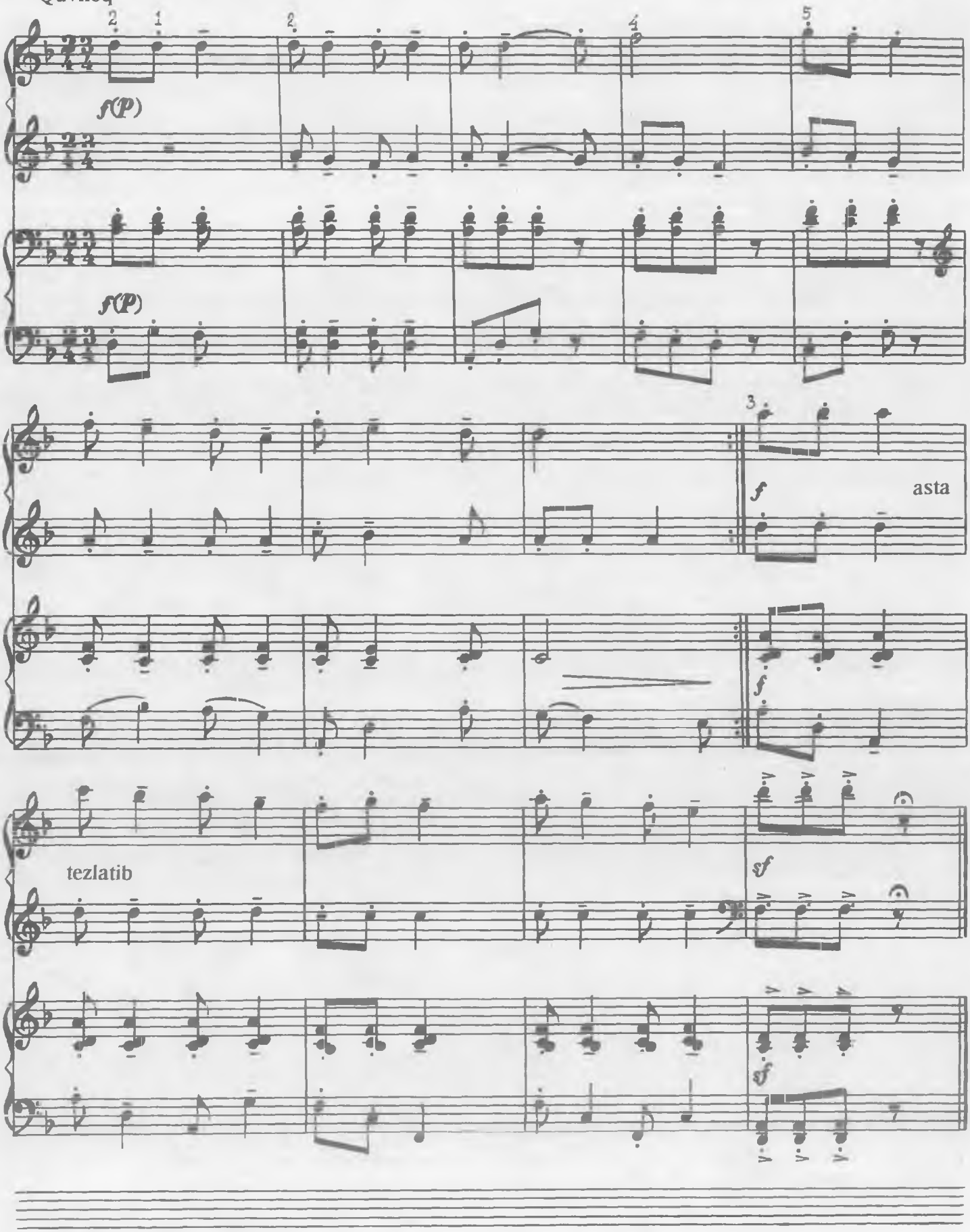

G‘AMGIN ASHULA

Og‘ir va kuychan

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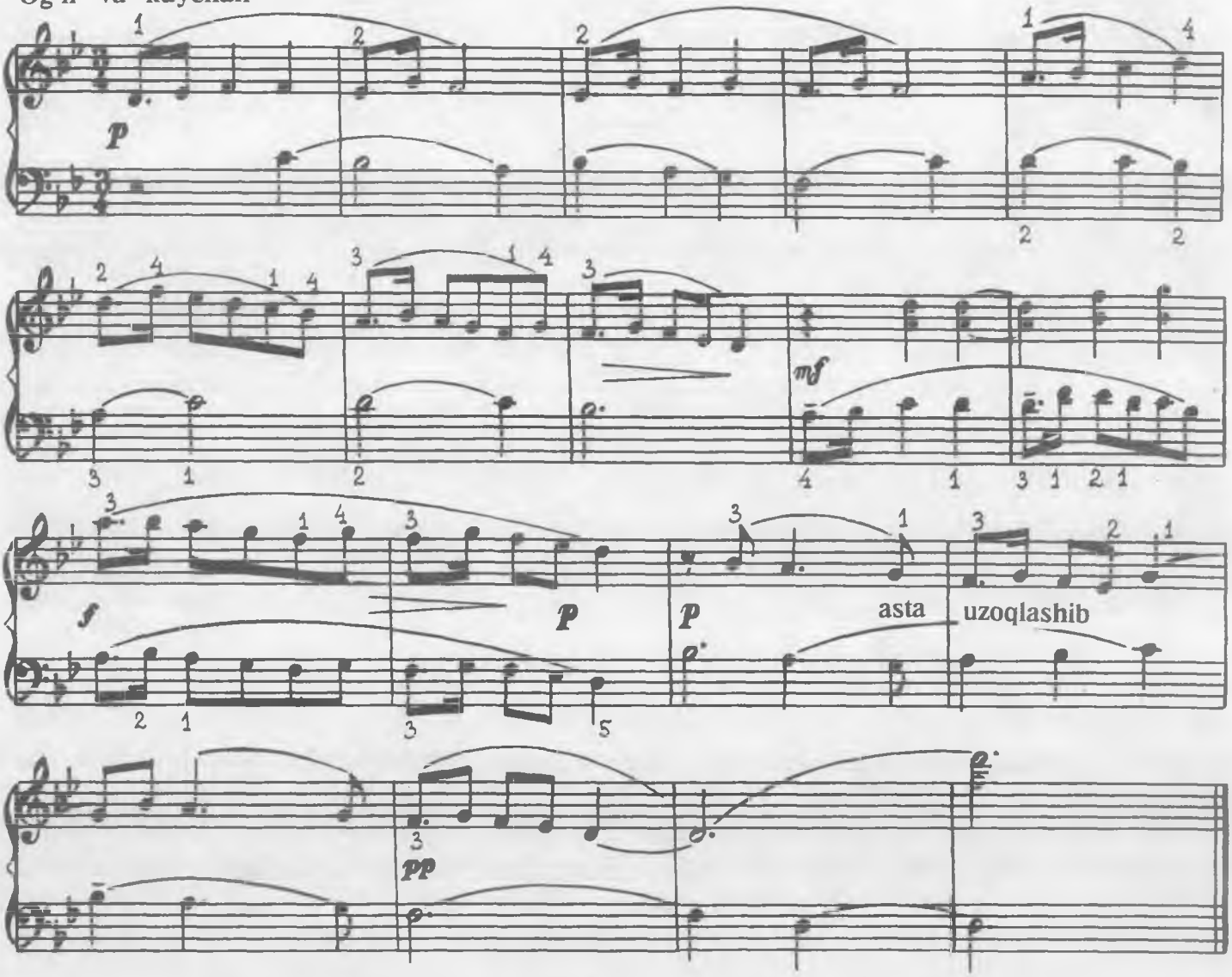
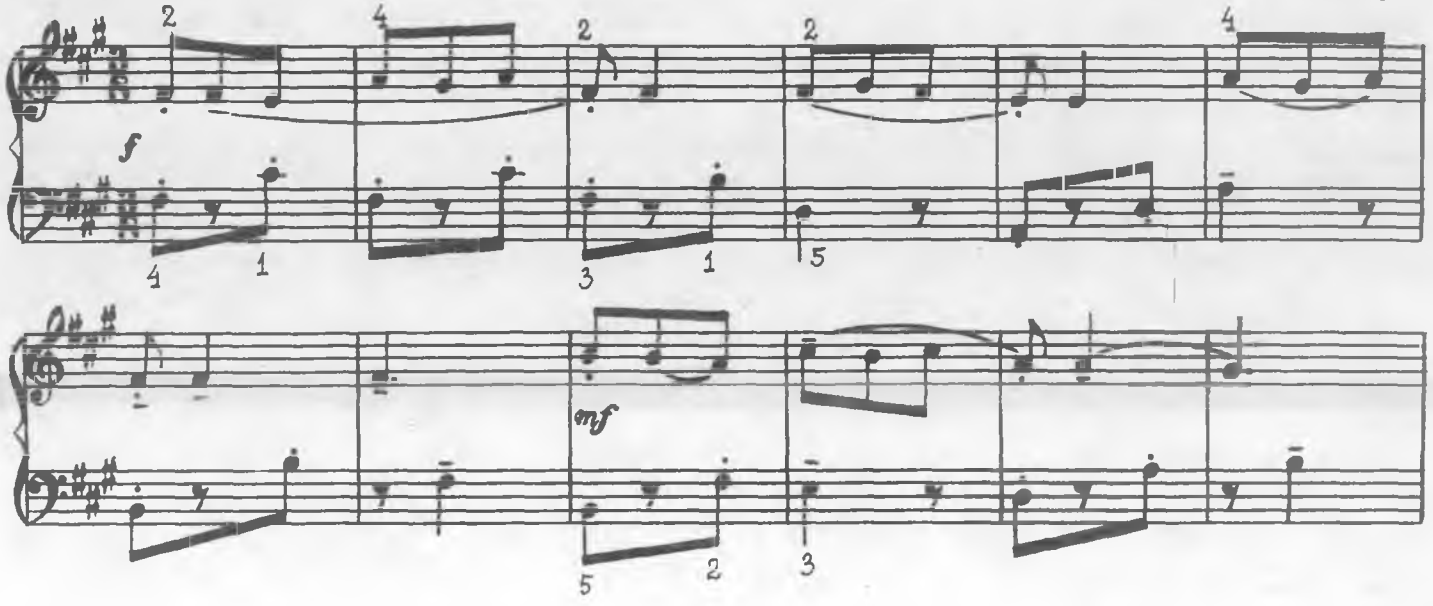
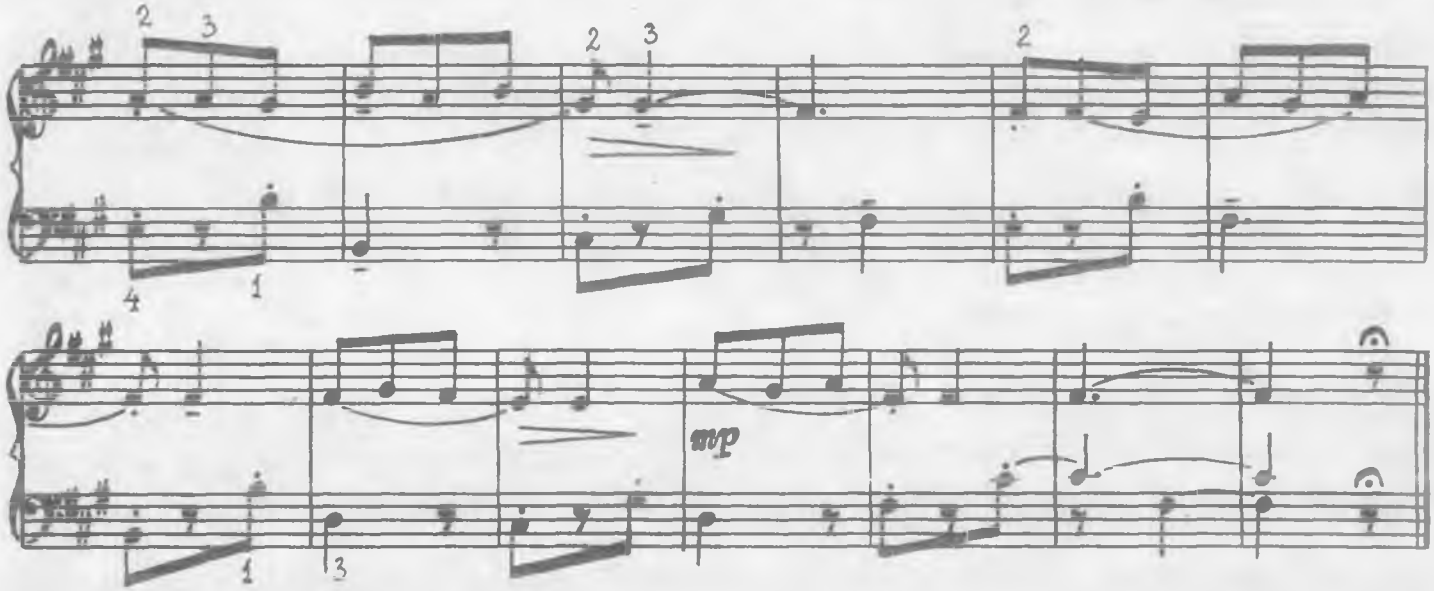


KAPALAK

Chaqqon, o‘ynoqi

S. Boboyev





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Kuychan

O'zbek xalq ashulasi
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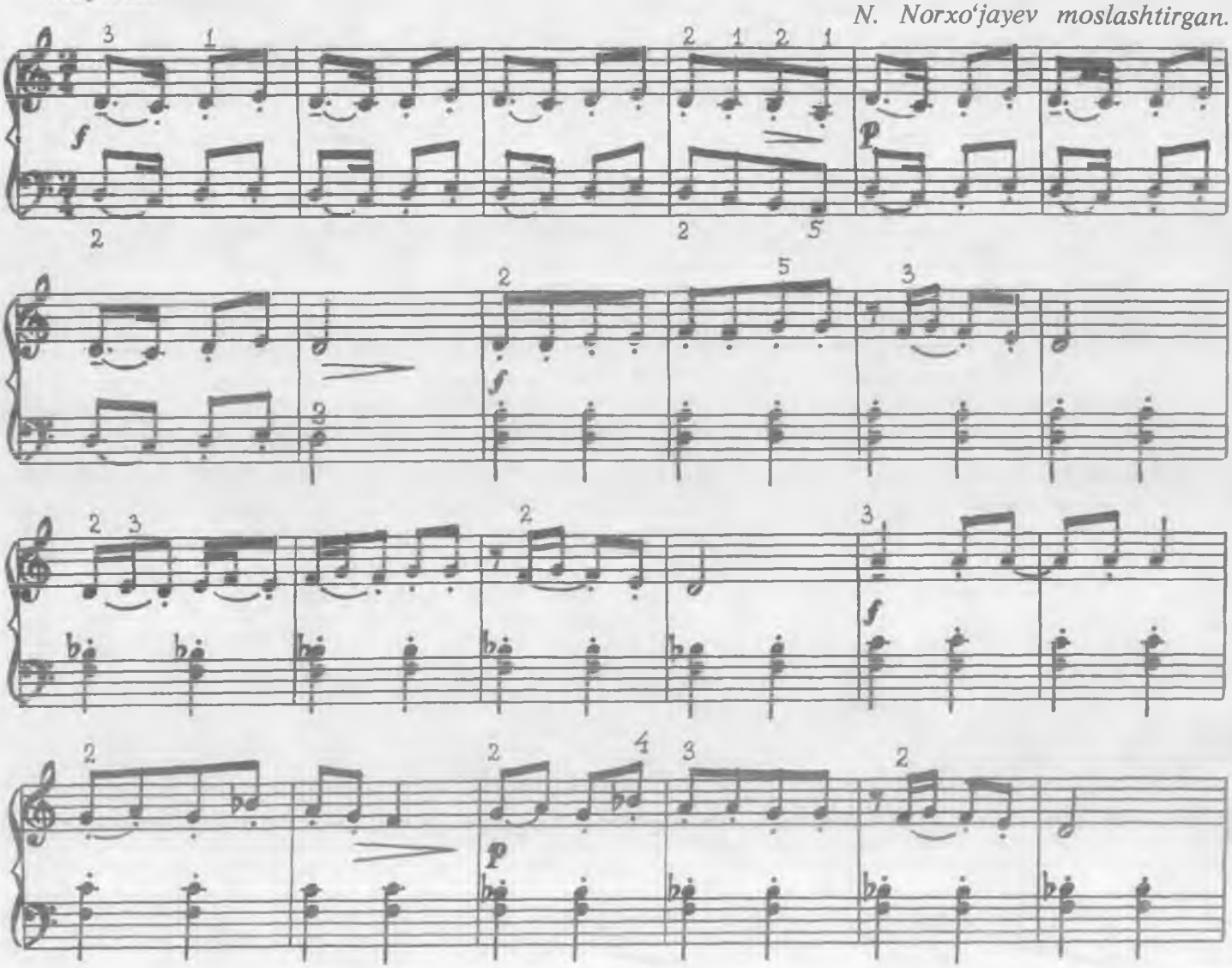
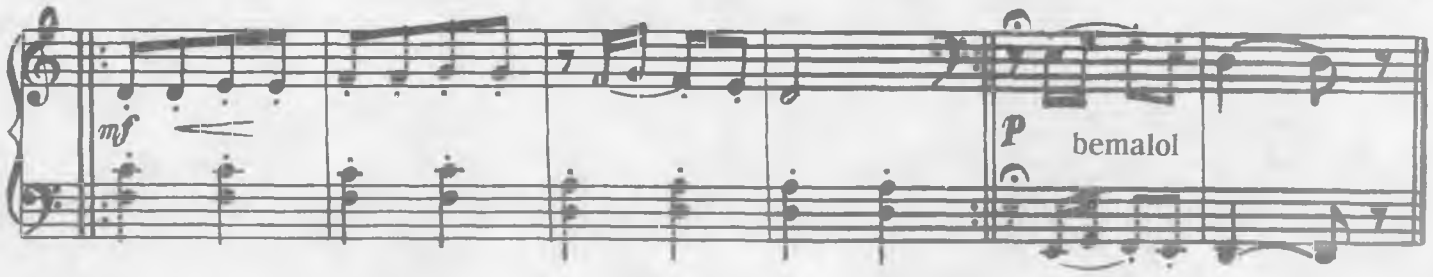
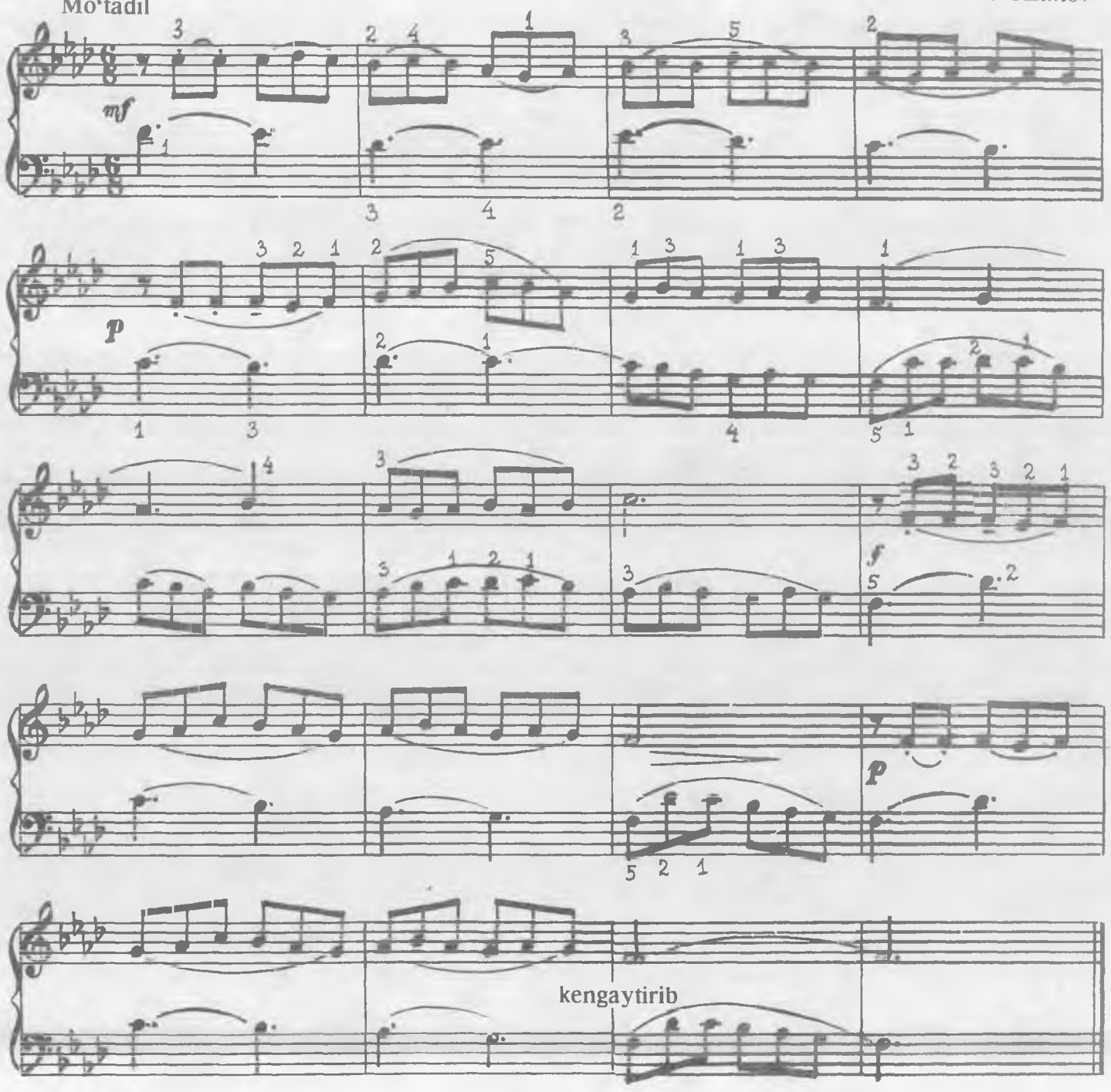




ETYUD

X. Azimov

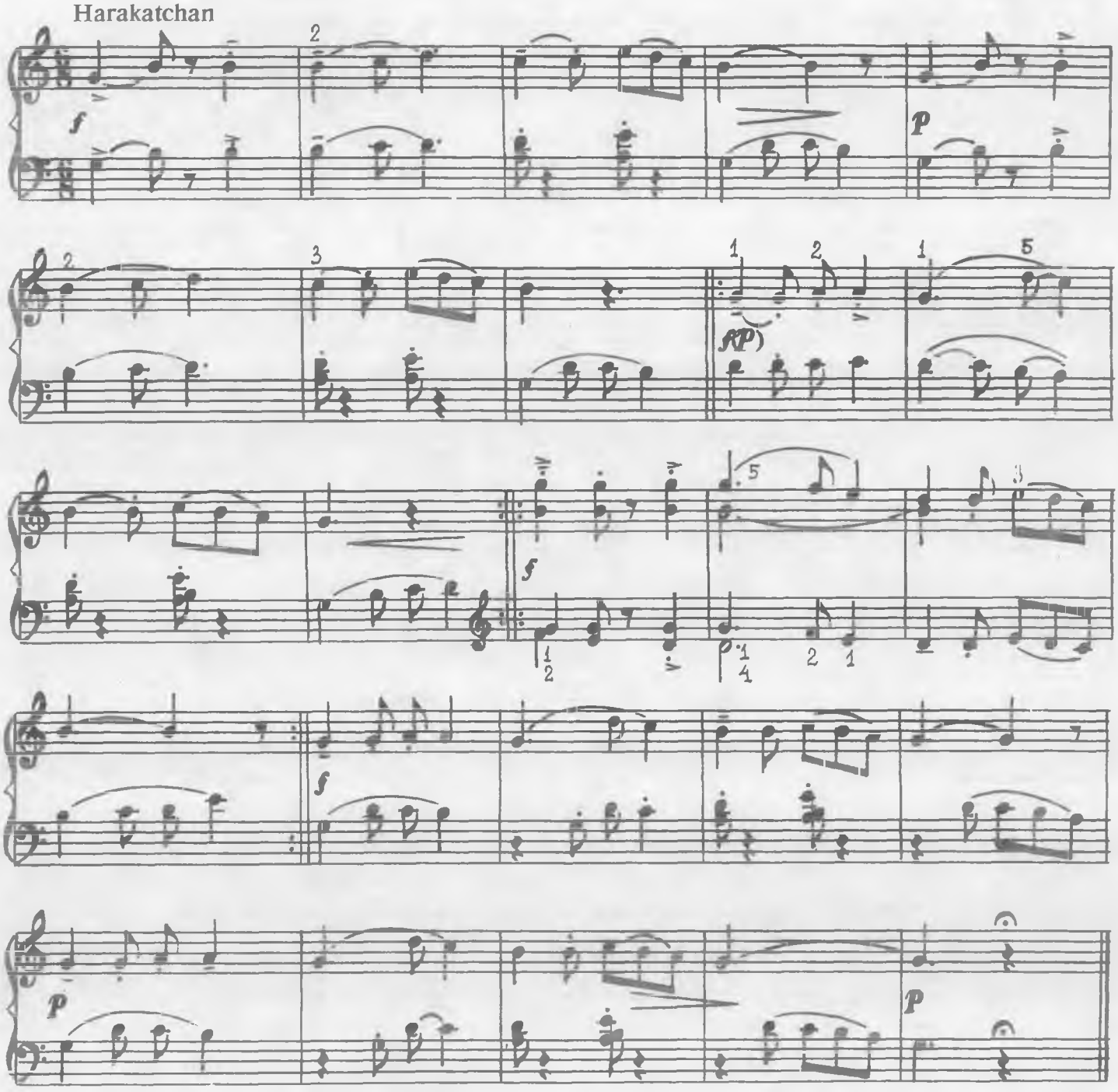
Mo'tadil



SARVI RAVONIM

Sh. Ramazonov

Harakatchan



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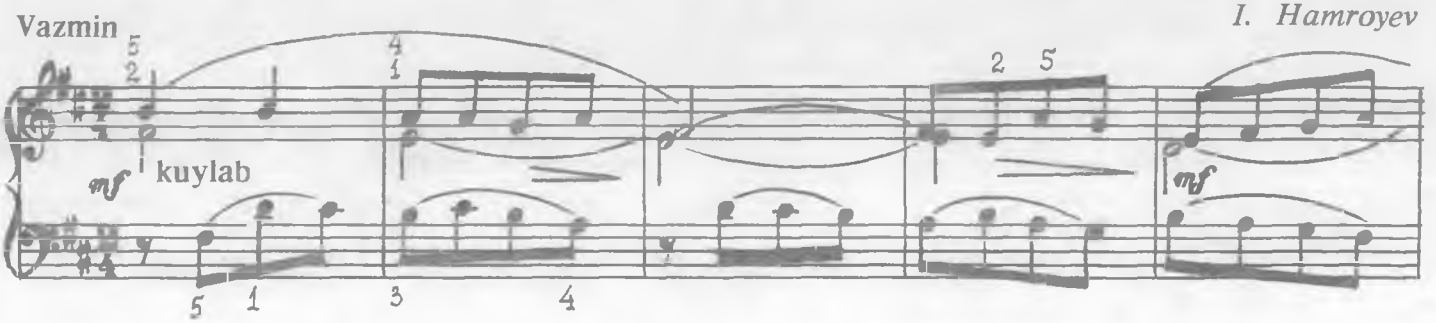
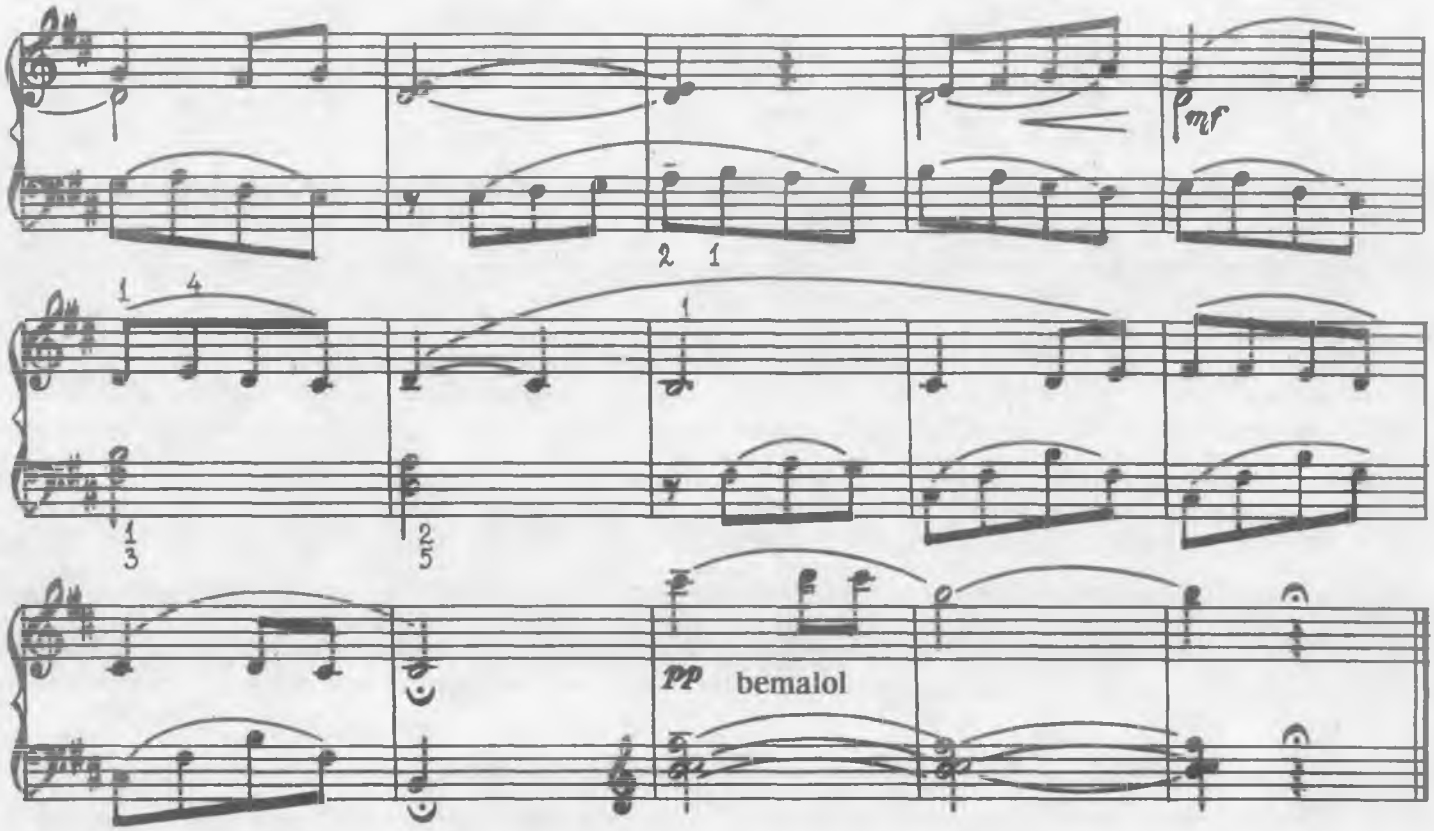
I. Hamroyev

Vazmin

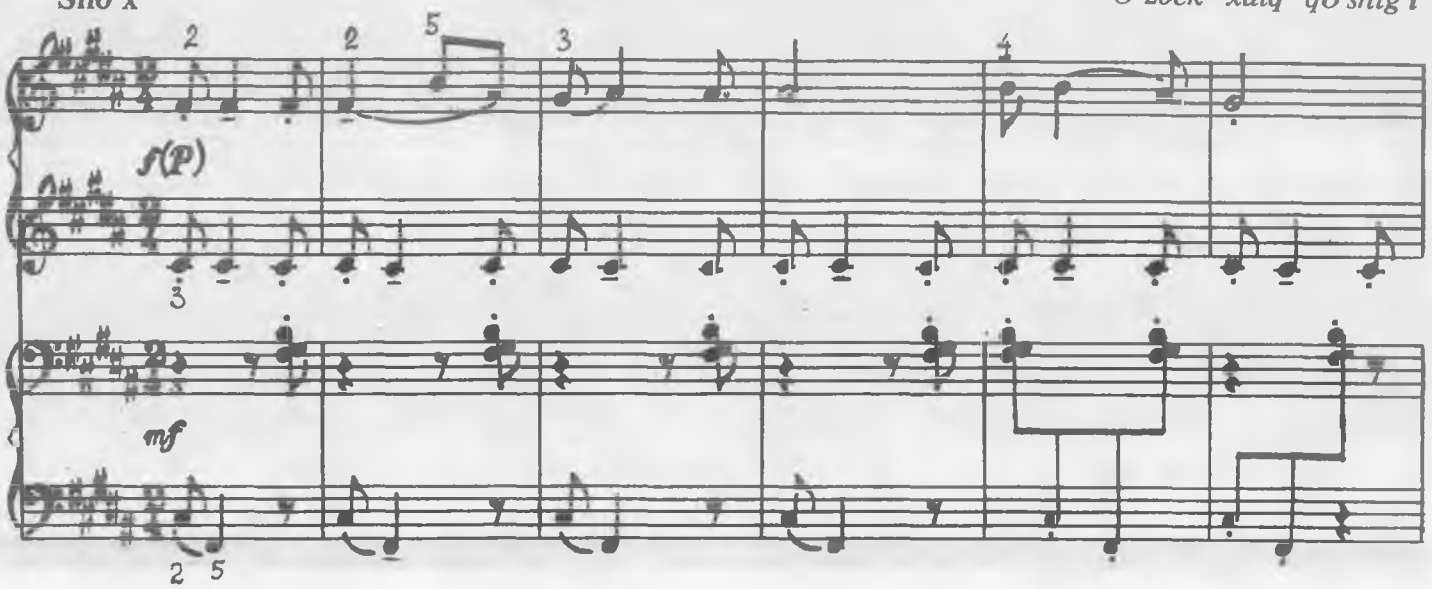


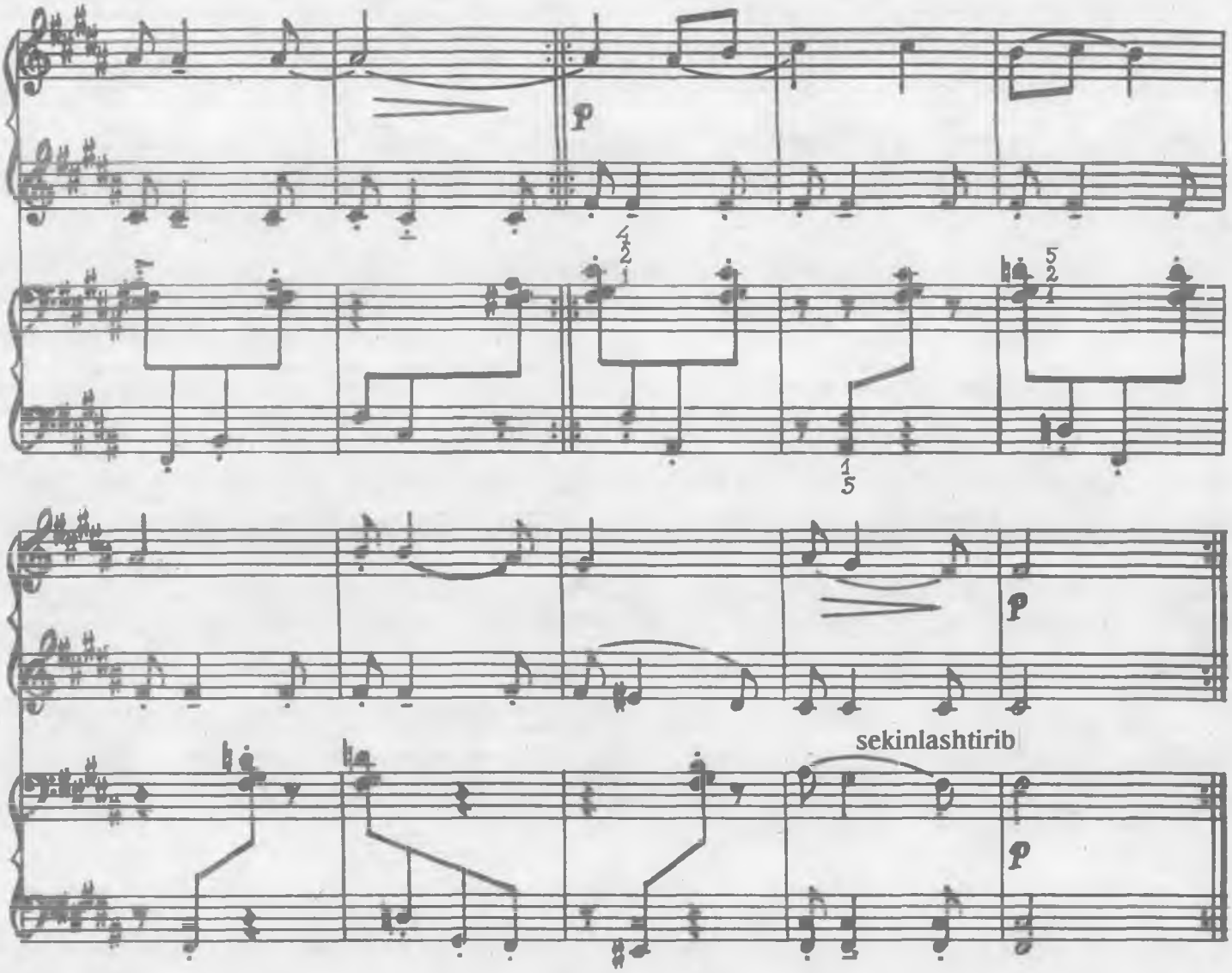


ILILA YOR

Sho'x

O'zbek xalq qo'shig'i





ZARRA GUL

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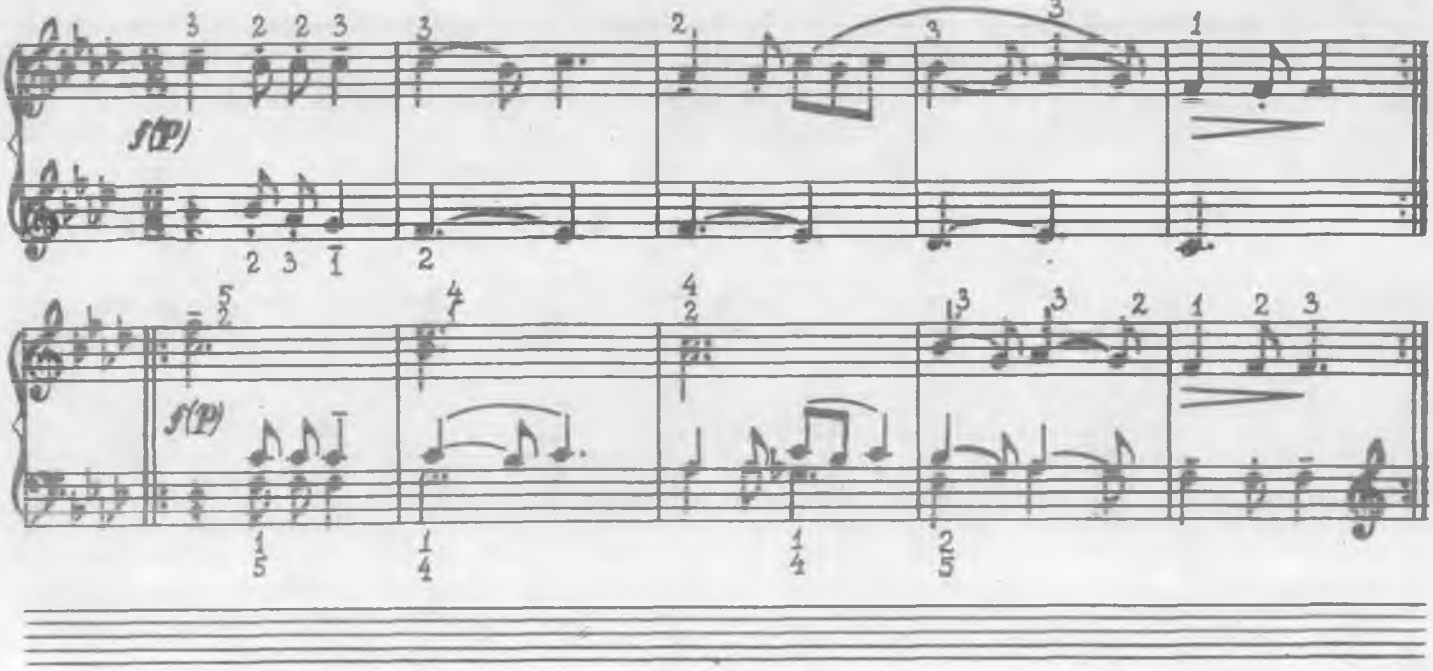
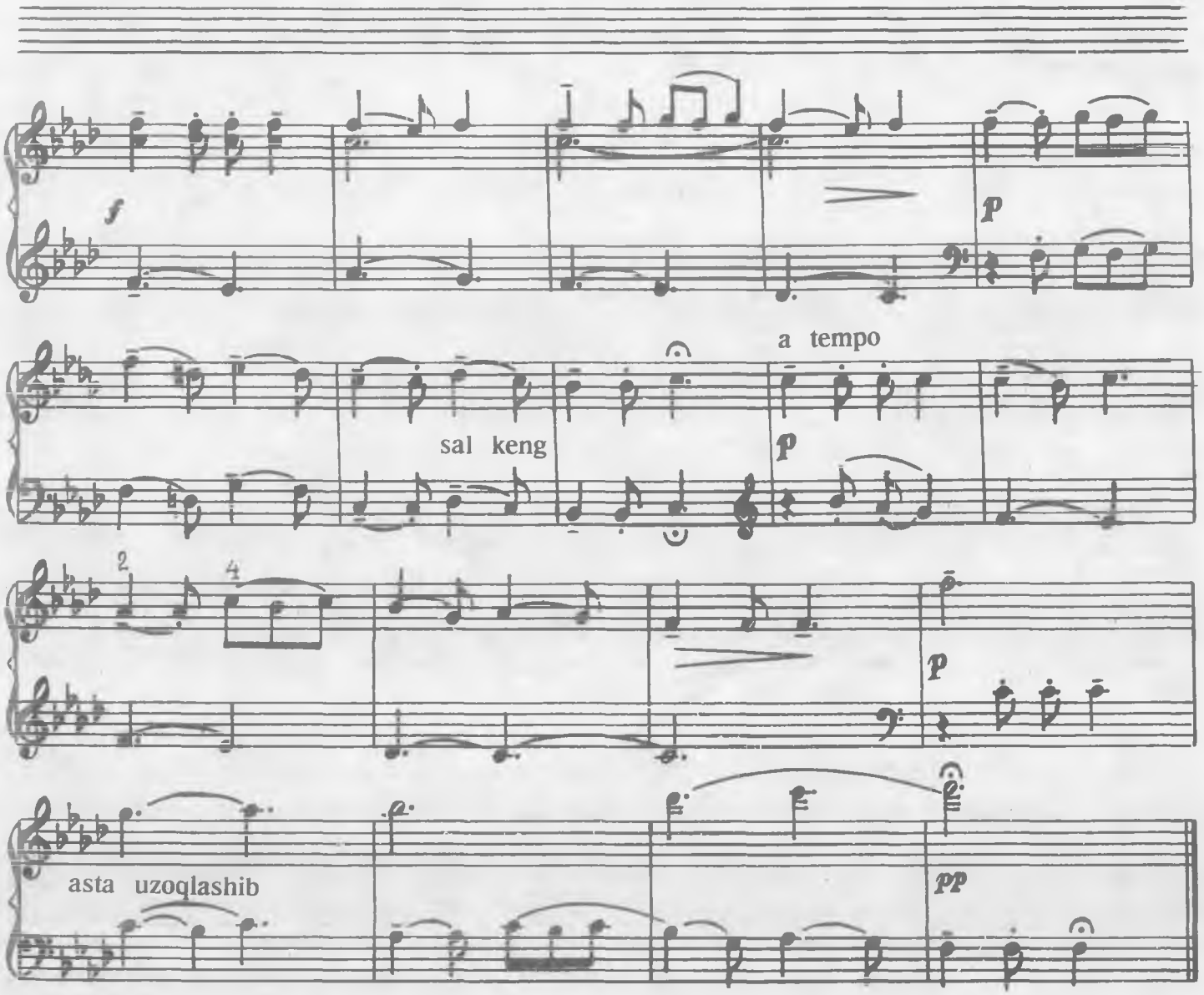
Tojik xalq ashulasi

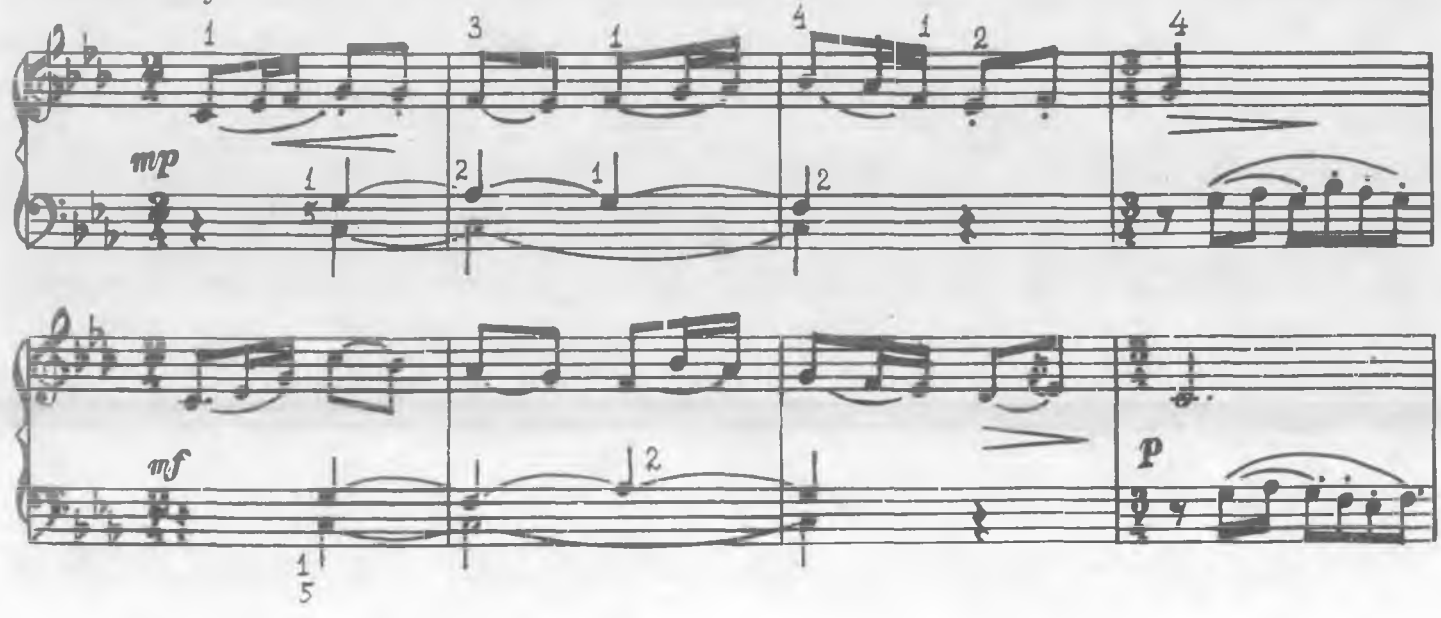


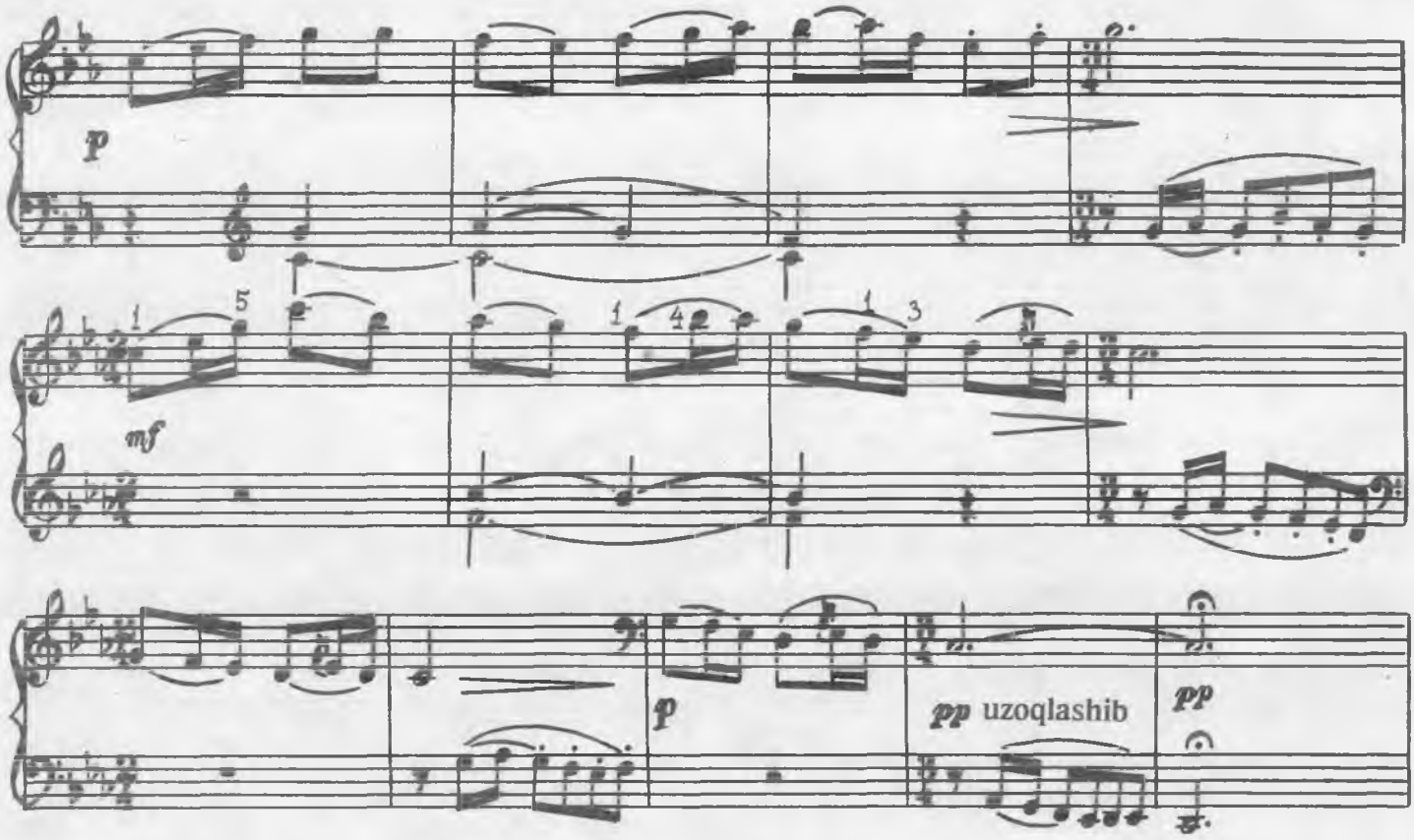


XAYOL

Shoshilmay

M. Mamedov

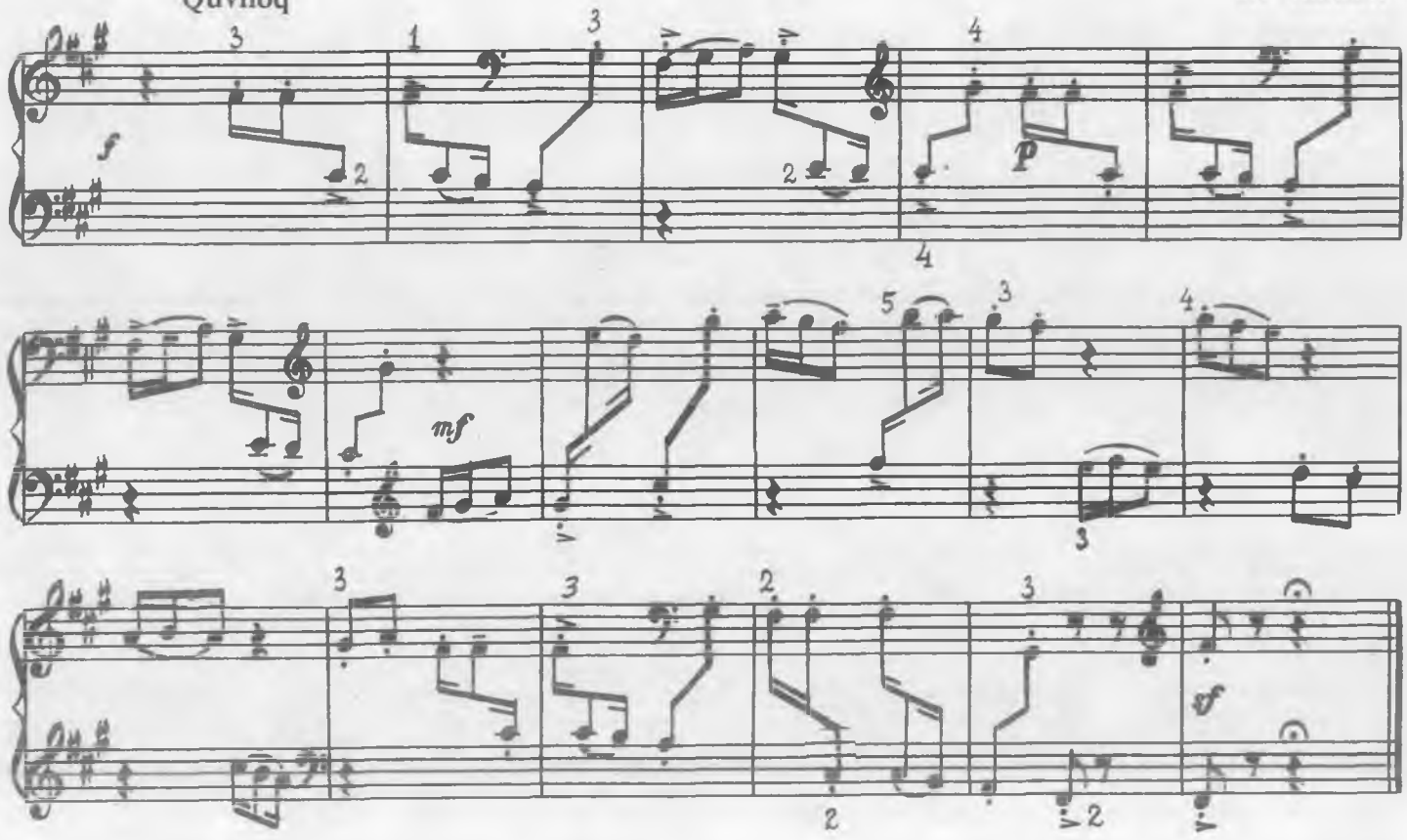




ETYUD

X. Azimov

Quvnoq



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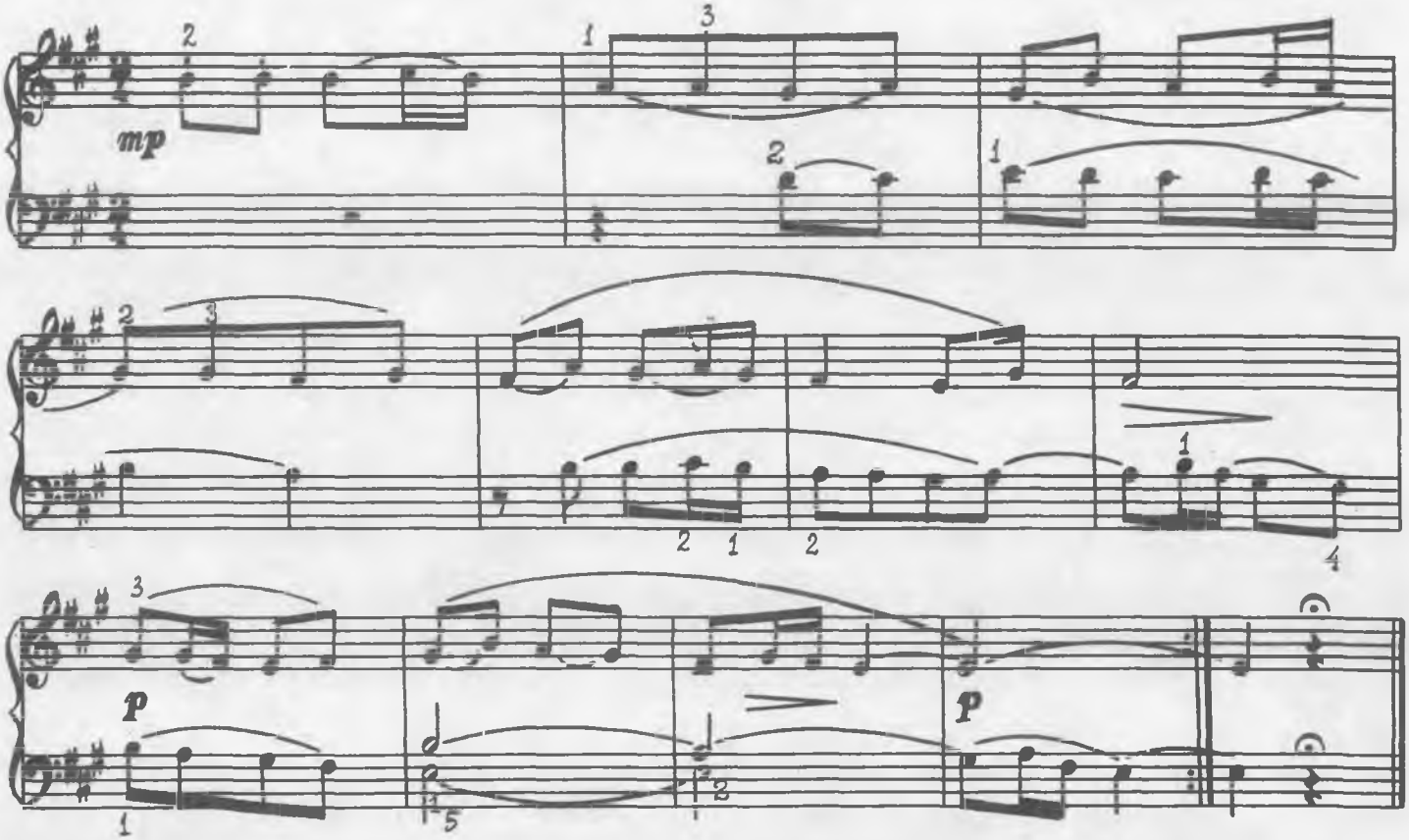

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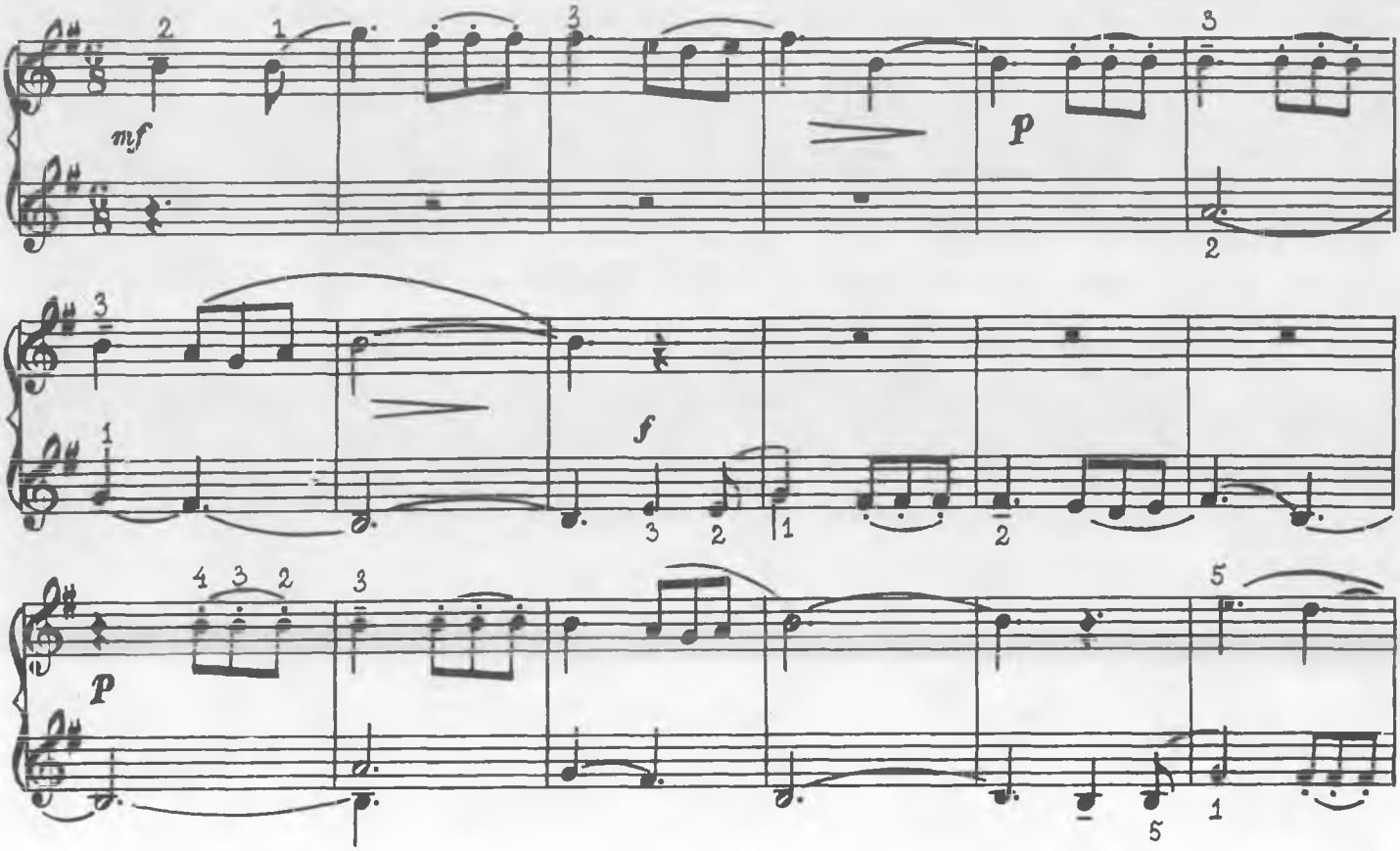
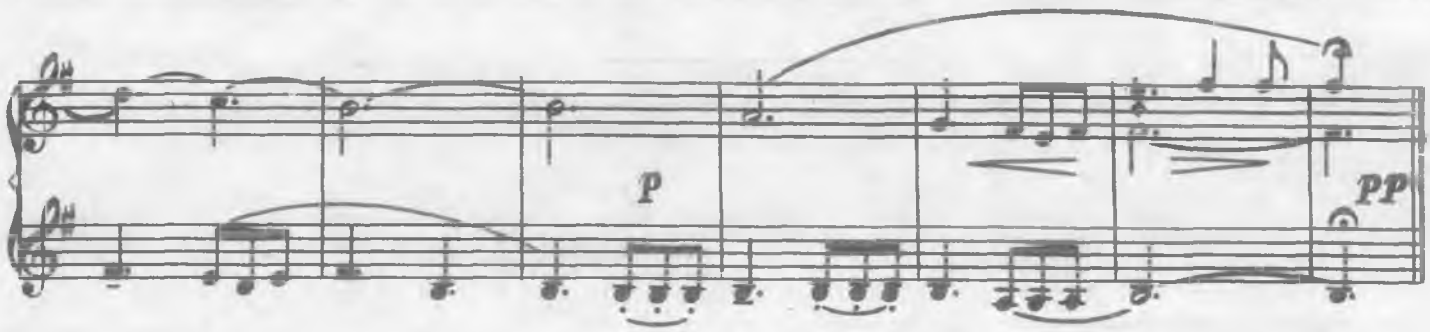
B. Yerzakovich





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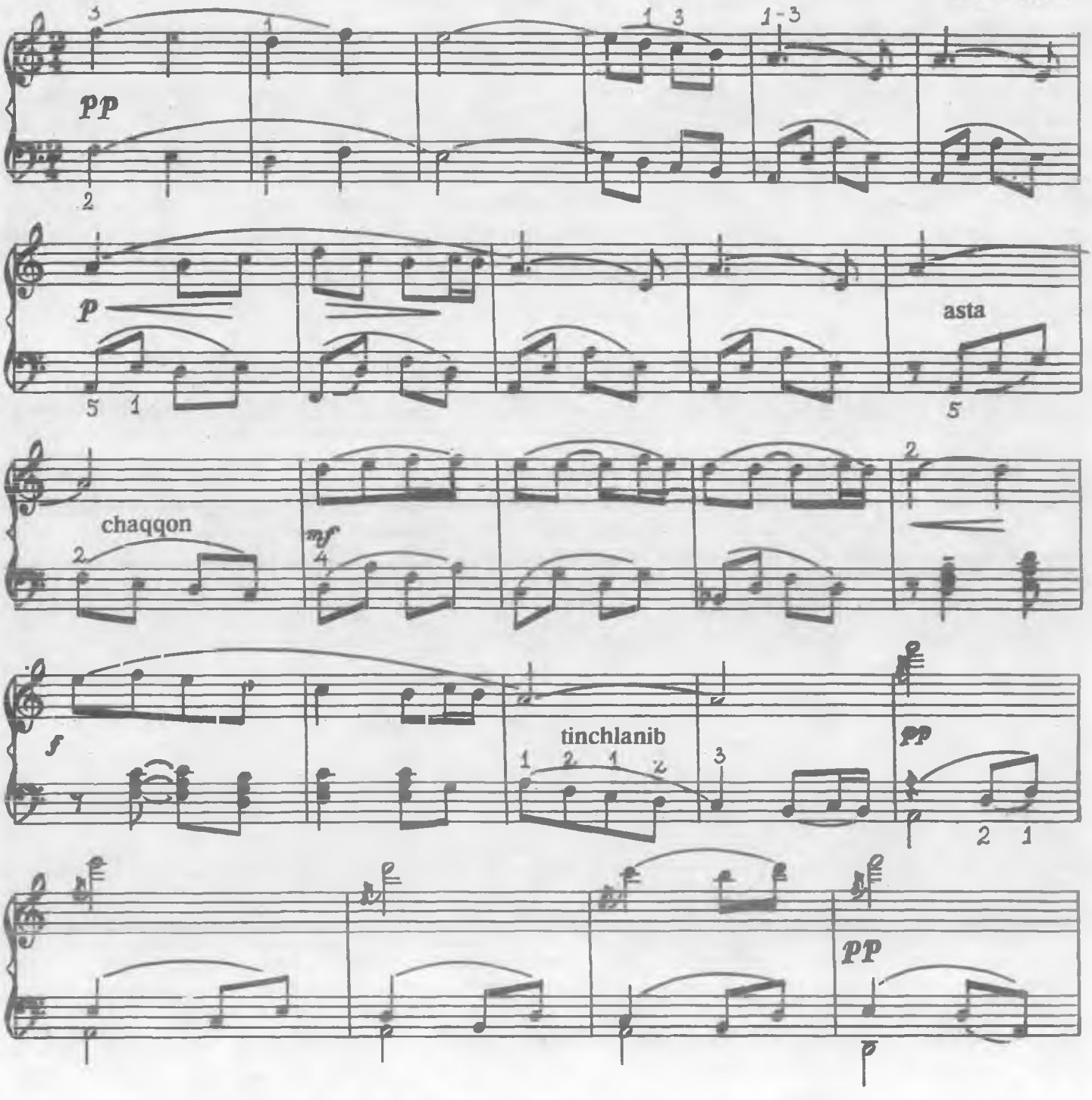
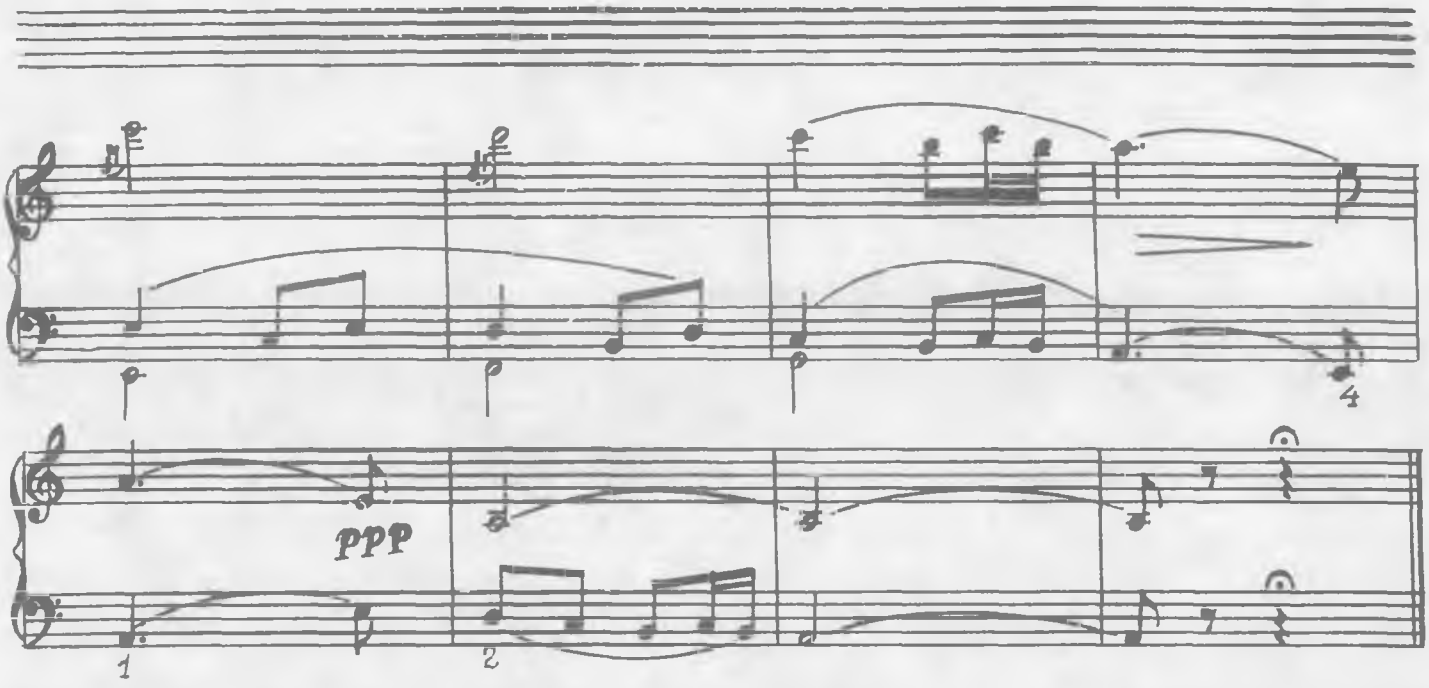
M. Tojiyev





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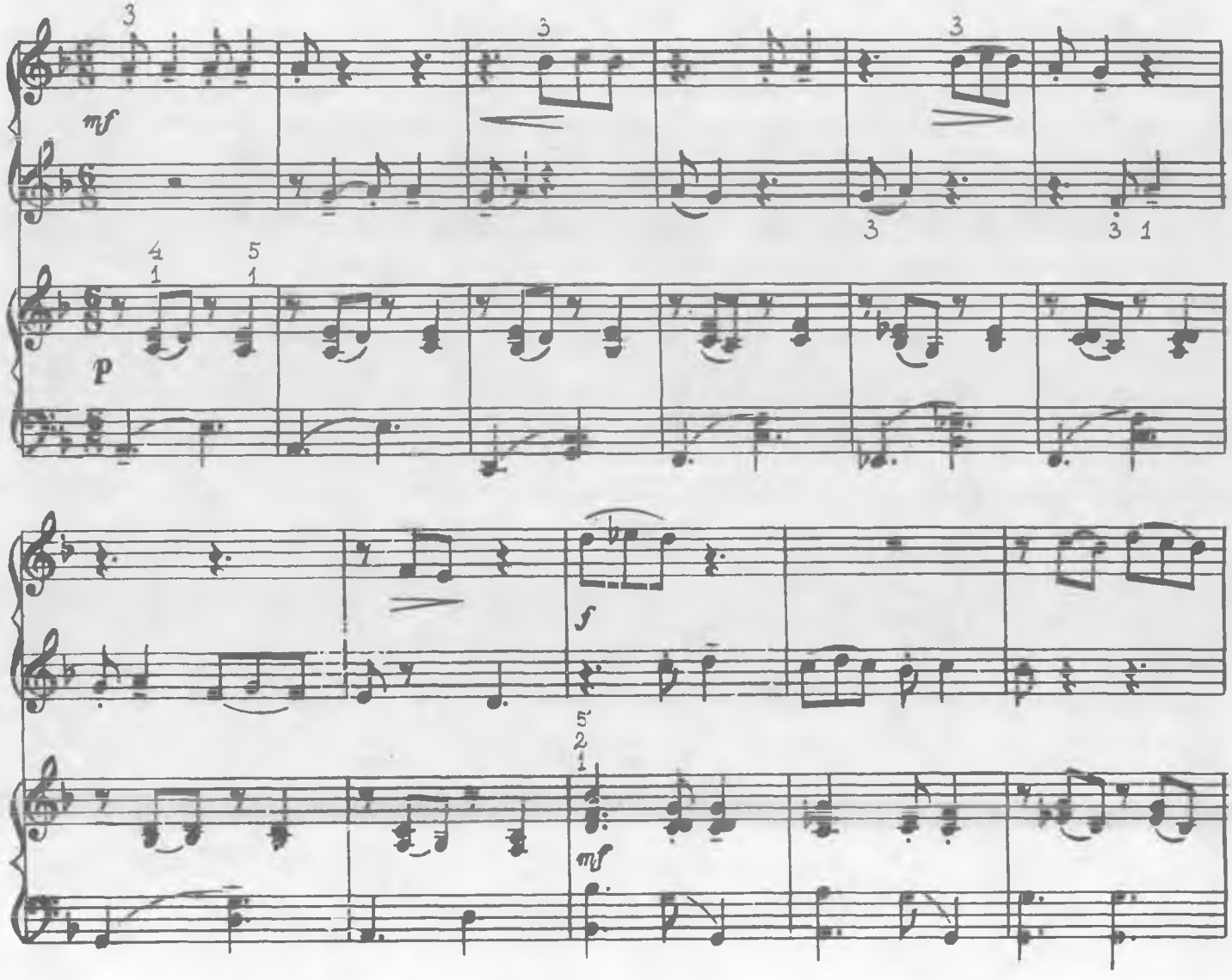

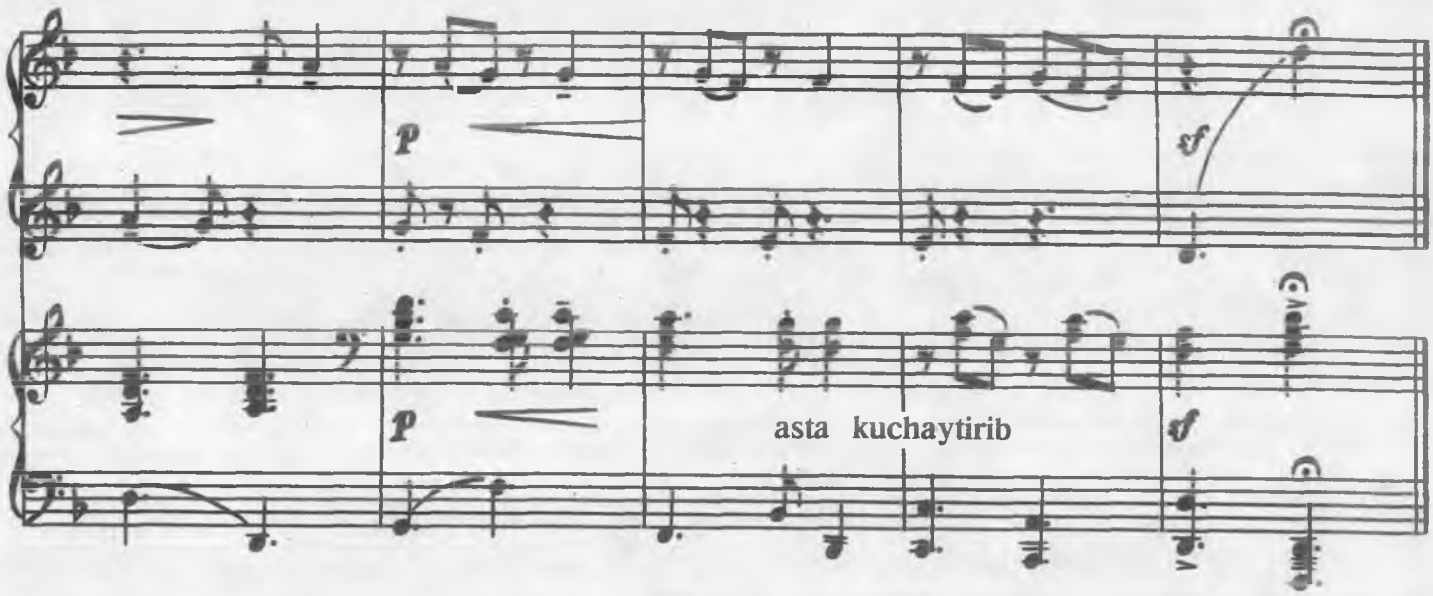

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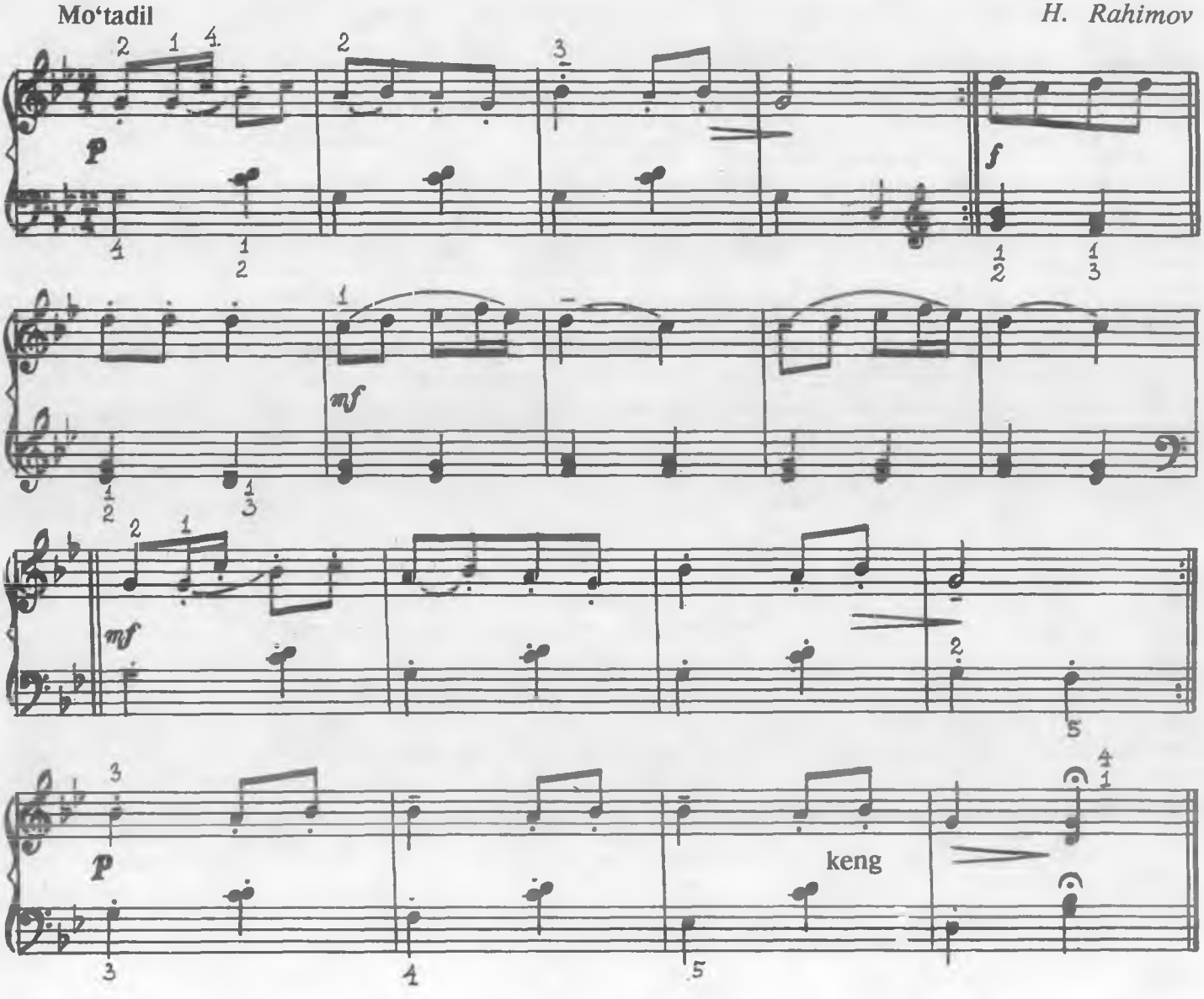
H. Rahimov



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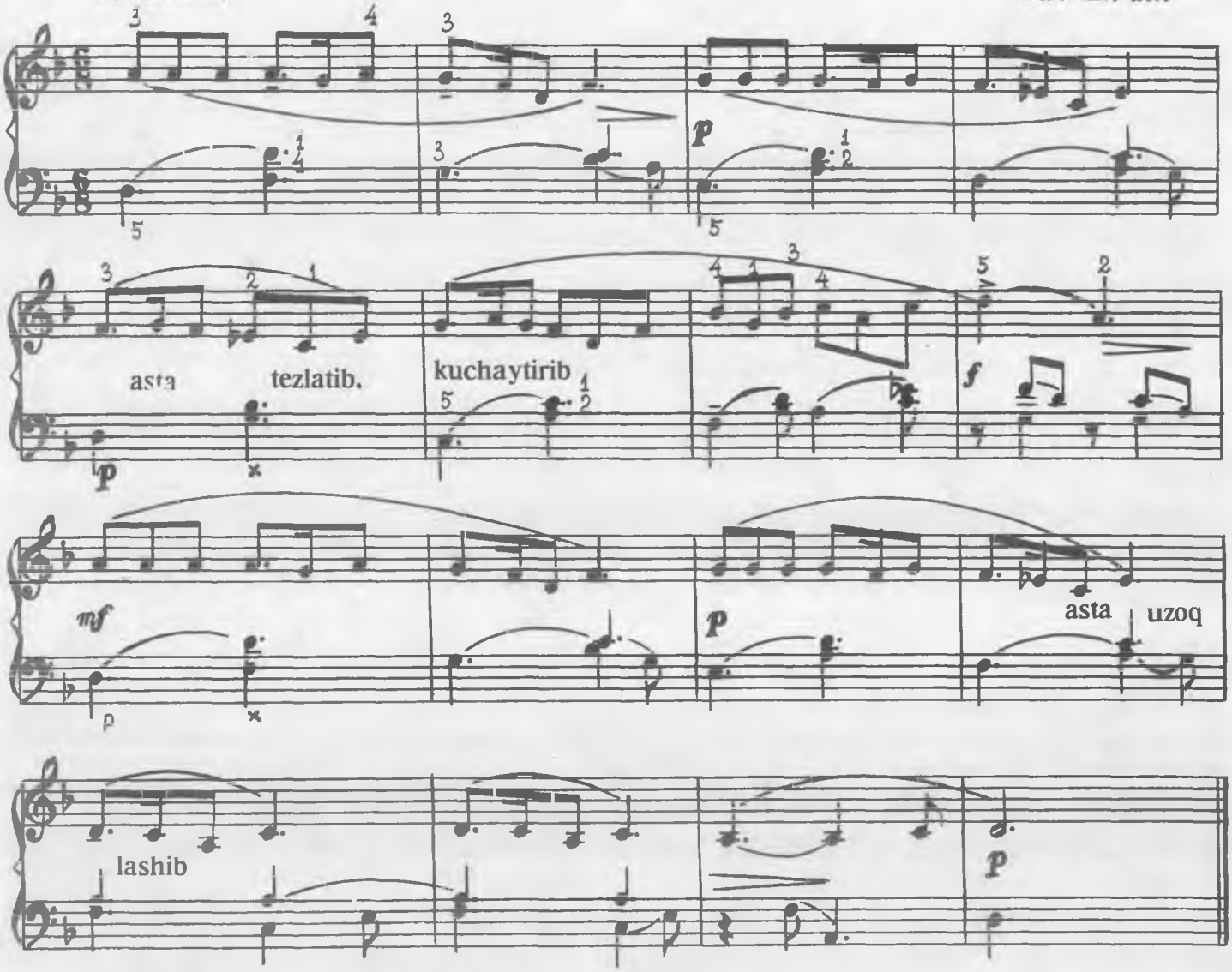
Shoshilmay

Pak En-din



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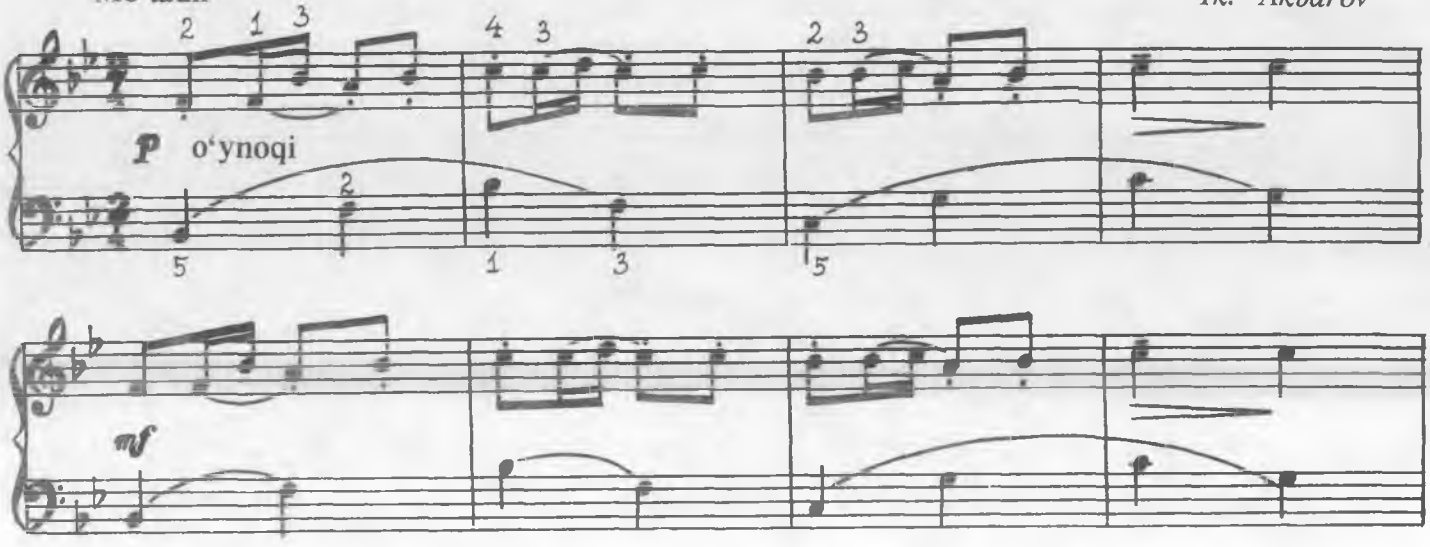

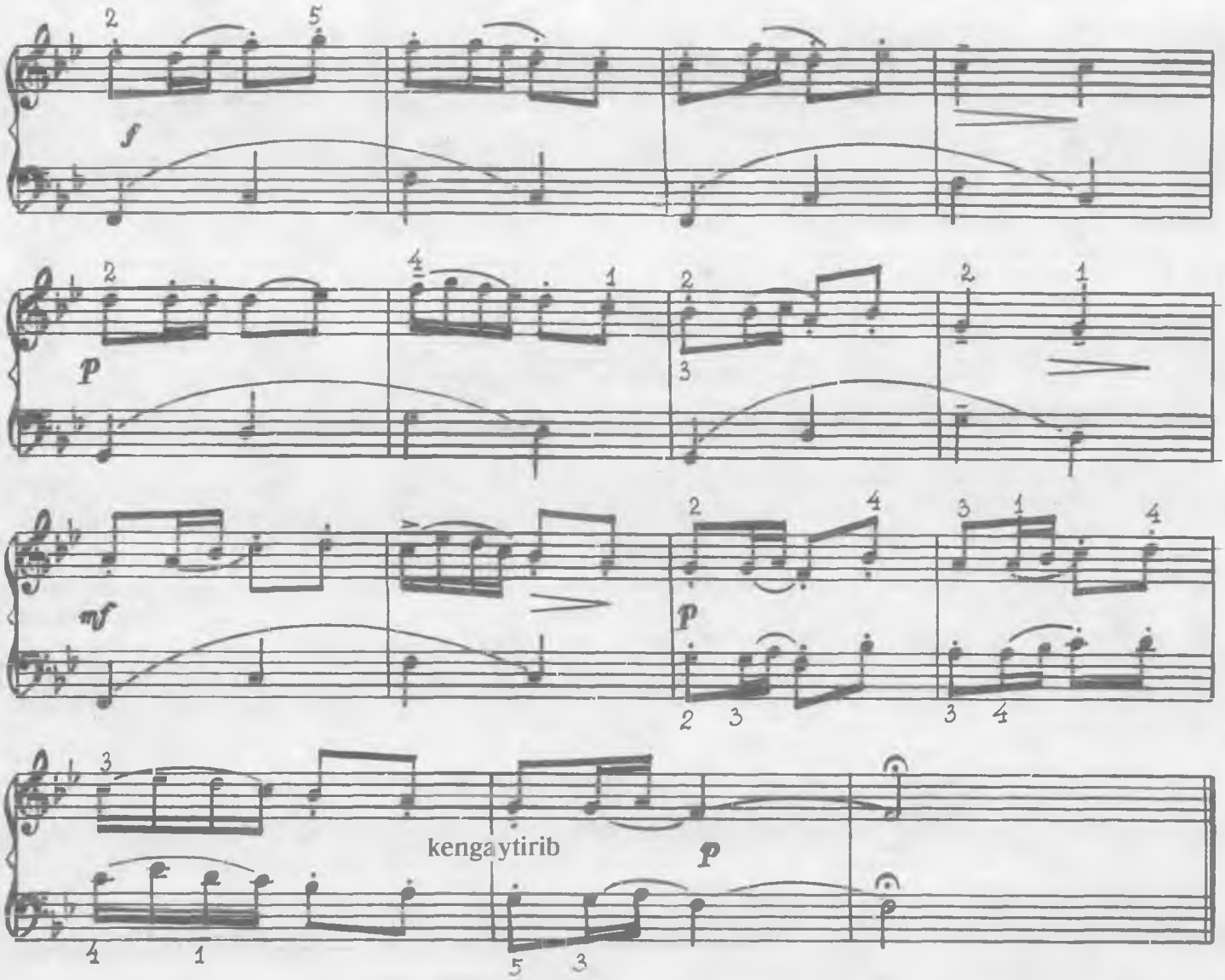

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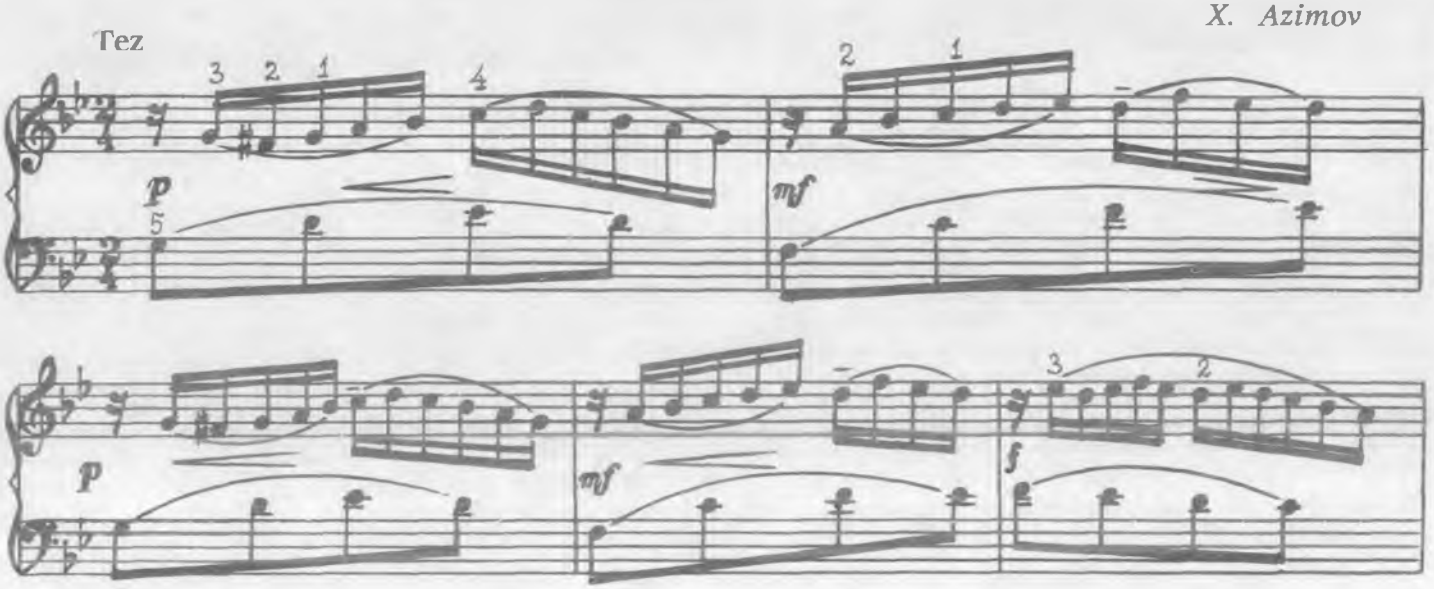
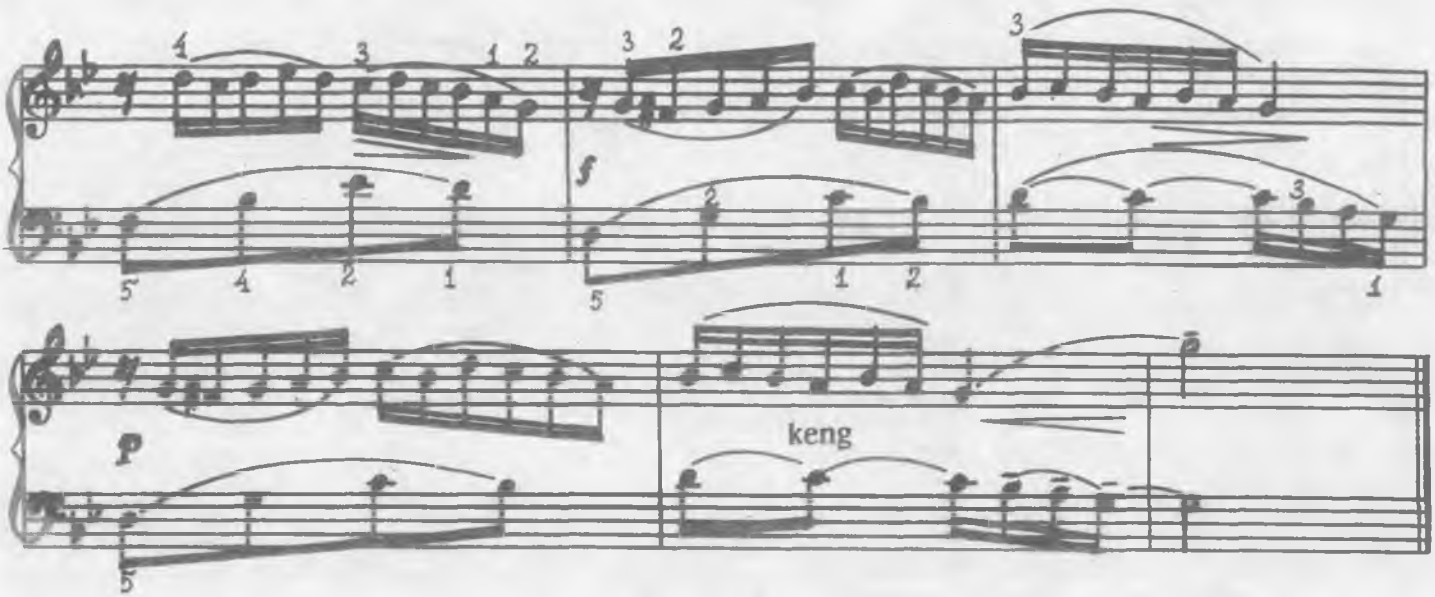
X. Azimov

Tez





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Sekin, g'amgin chap qo'l

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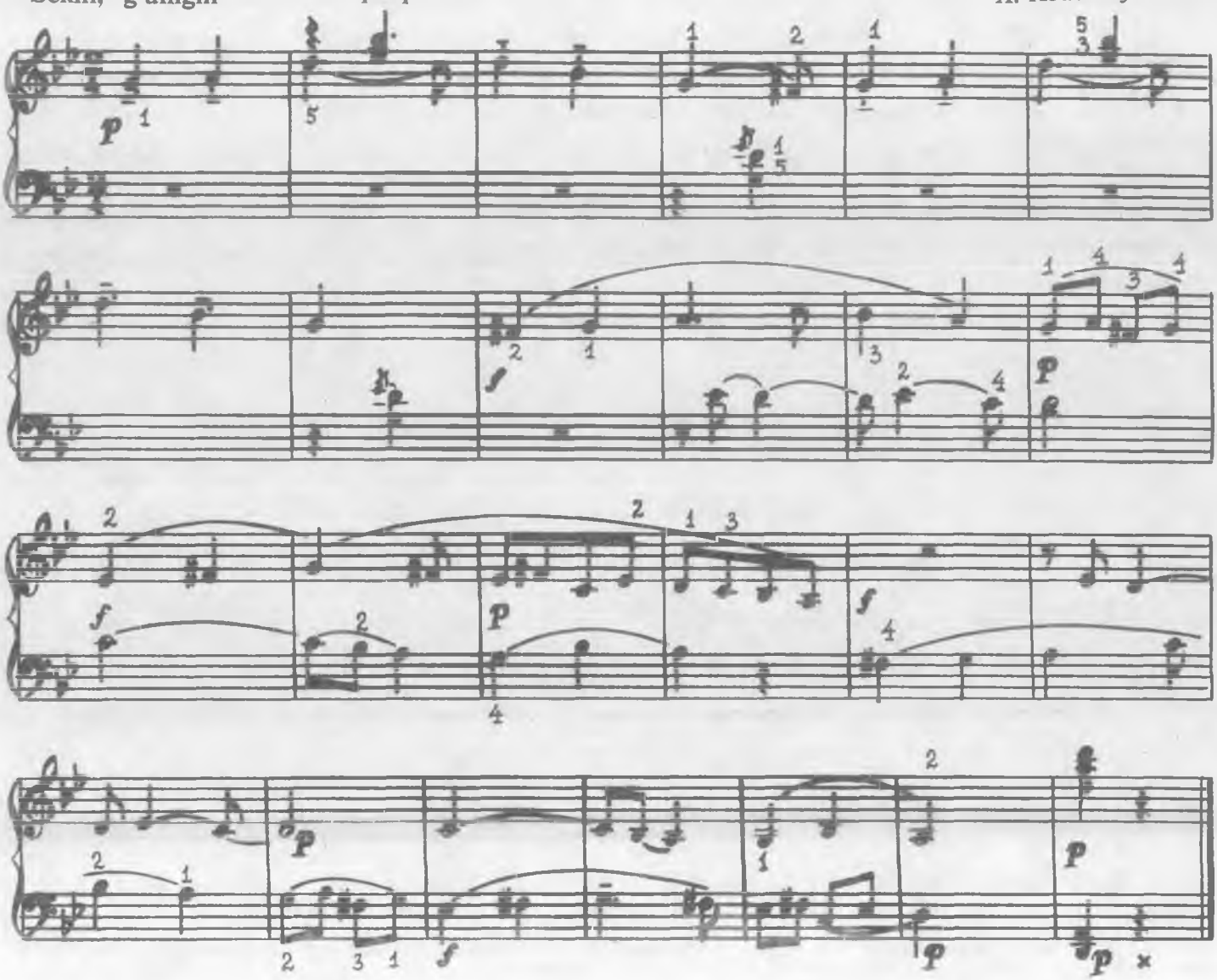

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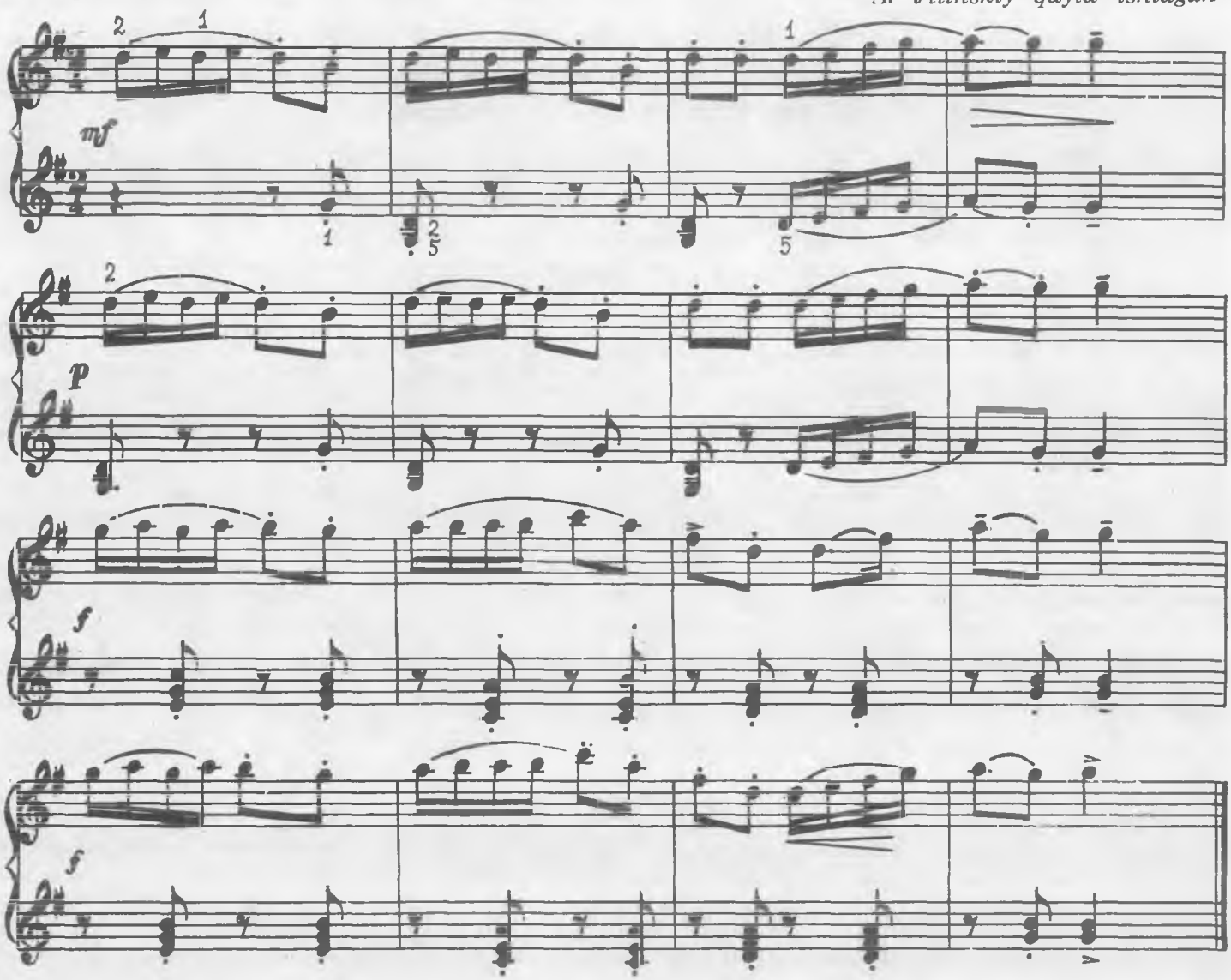
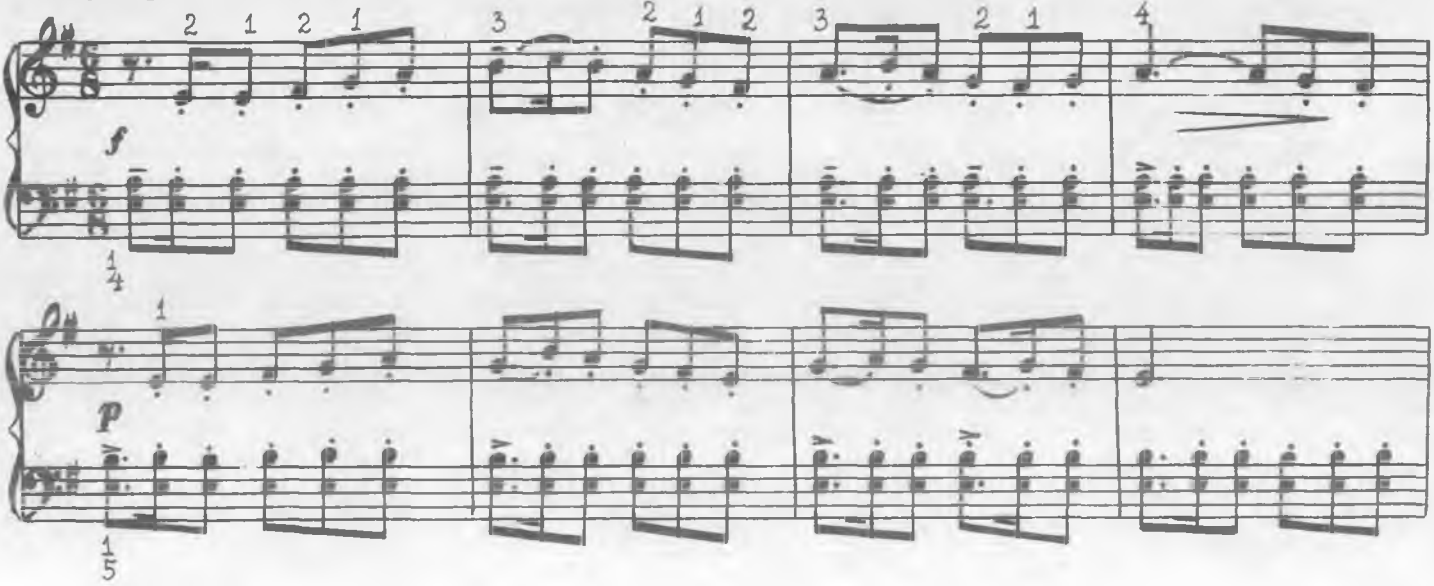
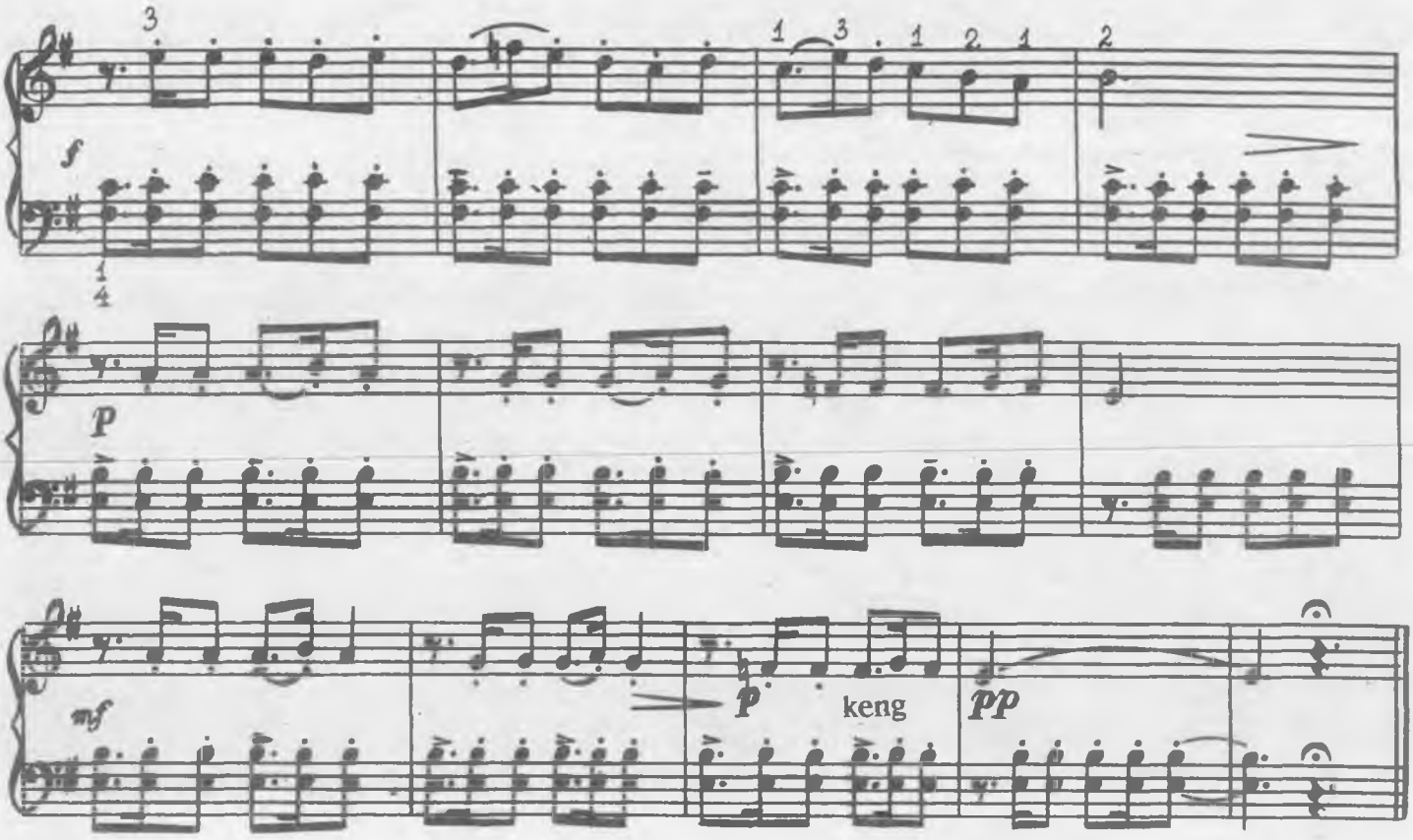


ETYUD

O‘ynoqi

X. Azimov





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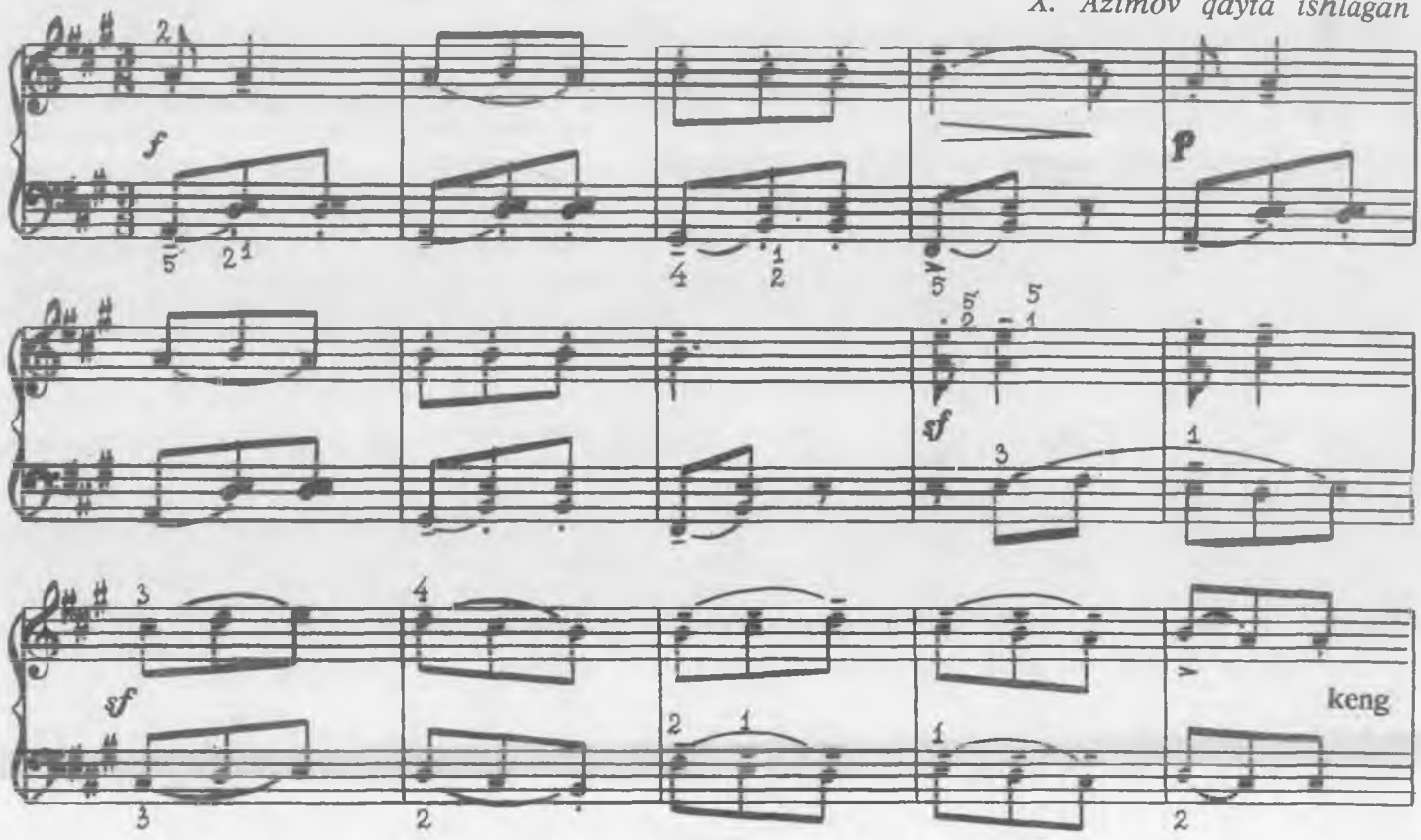
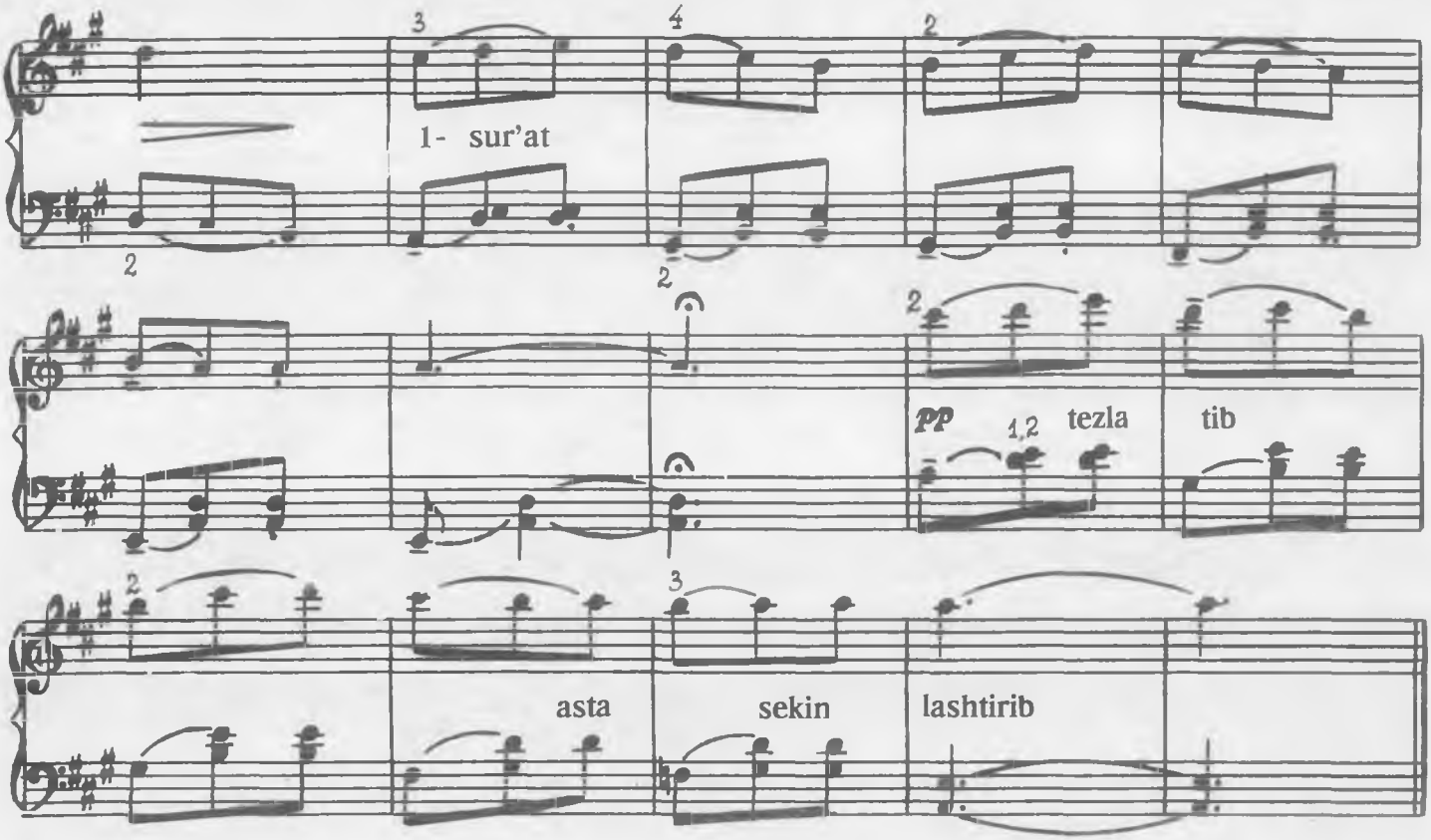
X. Azimov qayta ishlagan

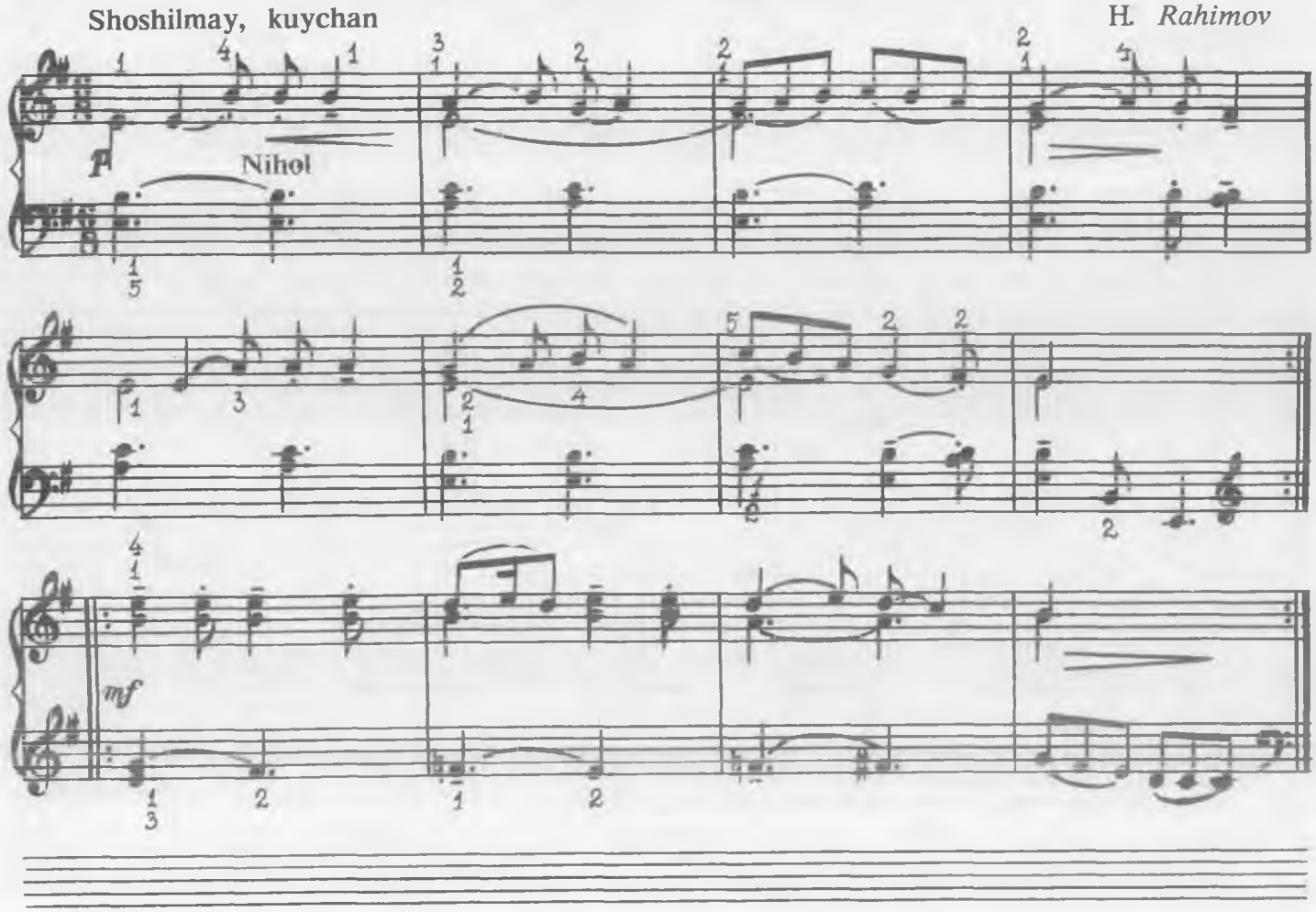


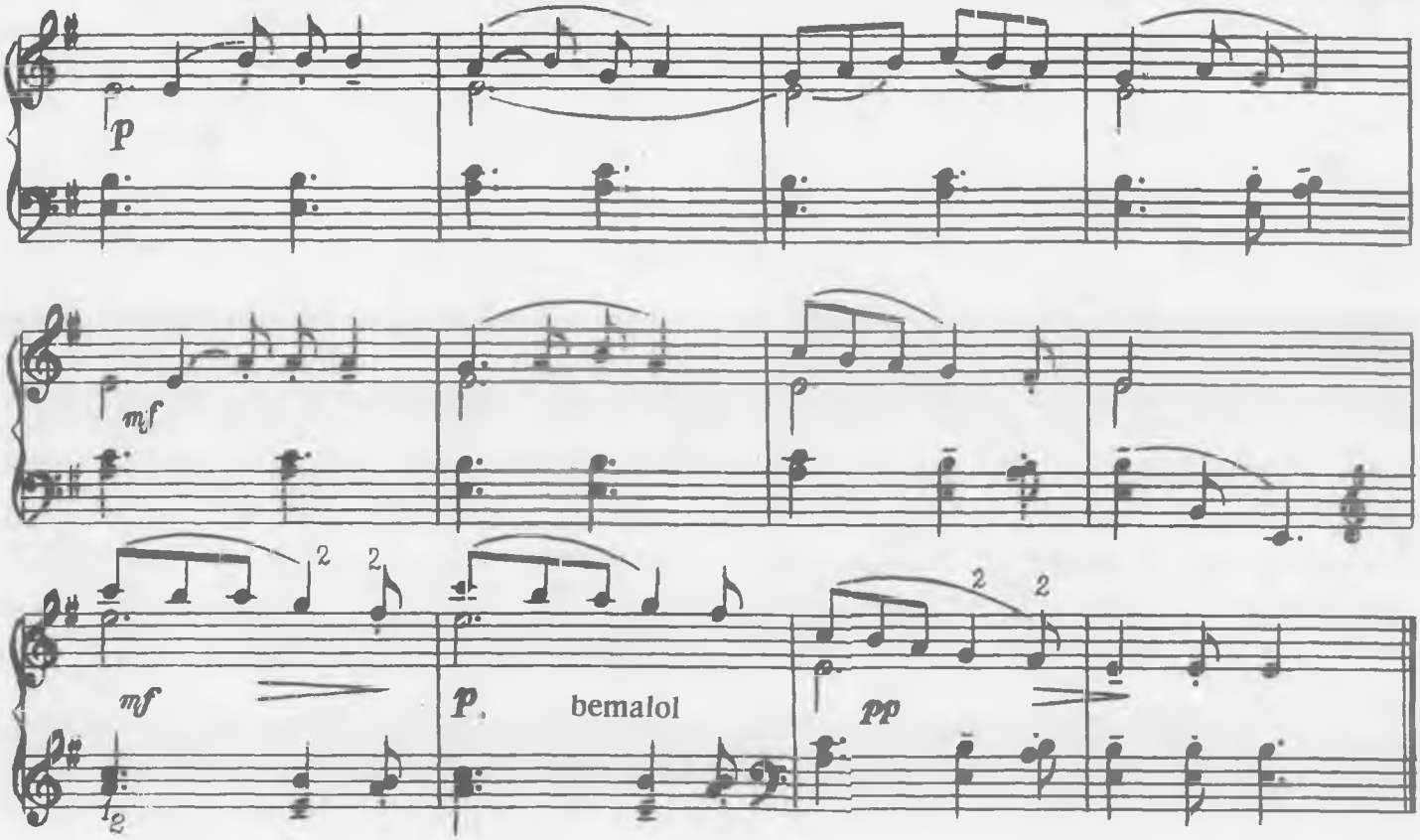


BOG'CHADA

Shoshilmay, kuychan

H. *Rahimov*





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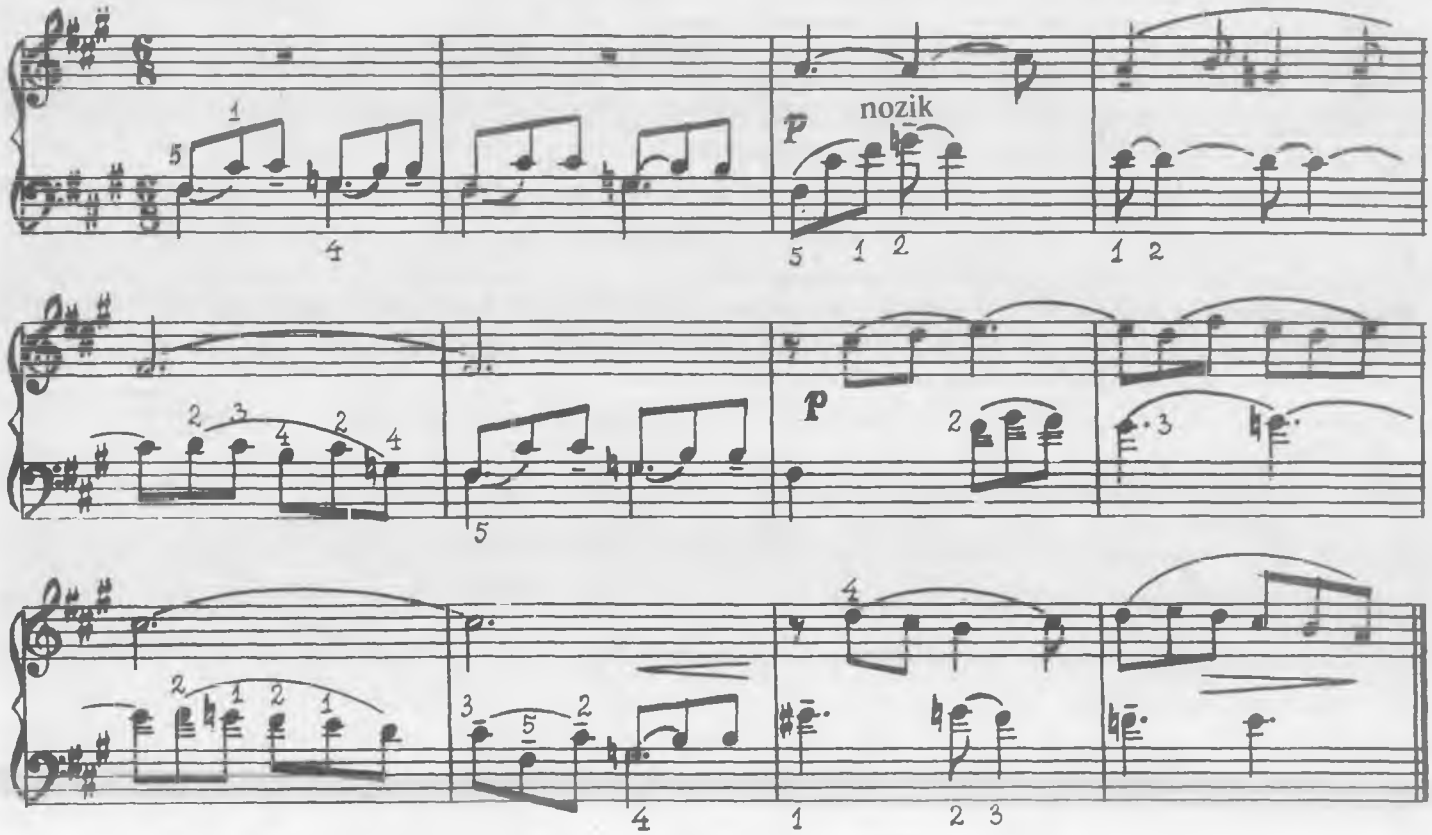
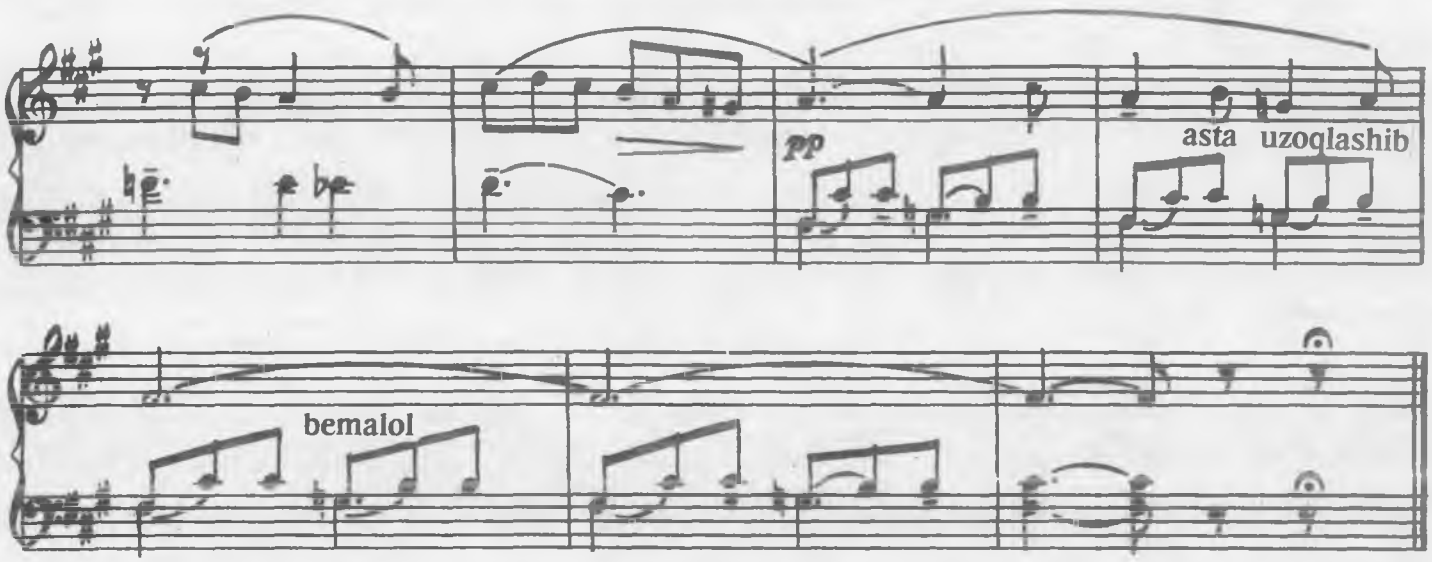
Sekin, samimiy

N. Norxo'jayev





G‘AYRA-G‘AYRA

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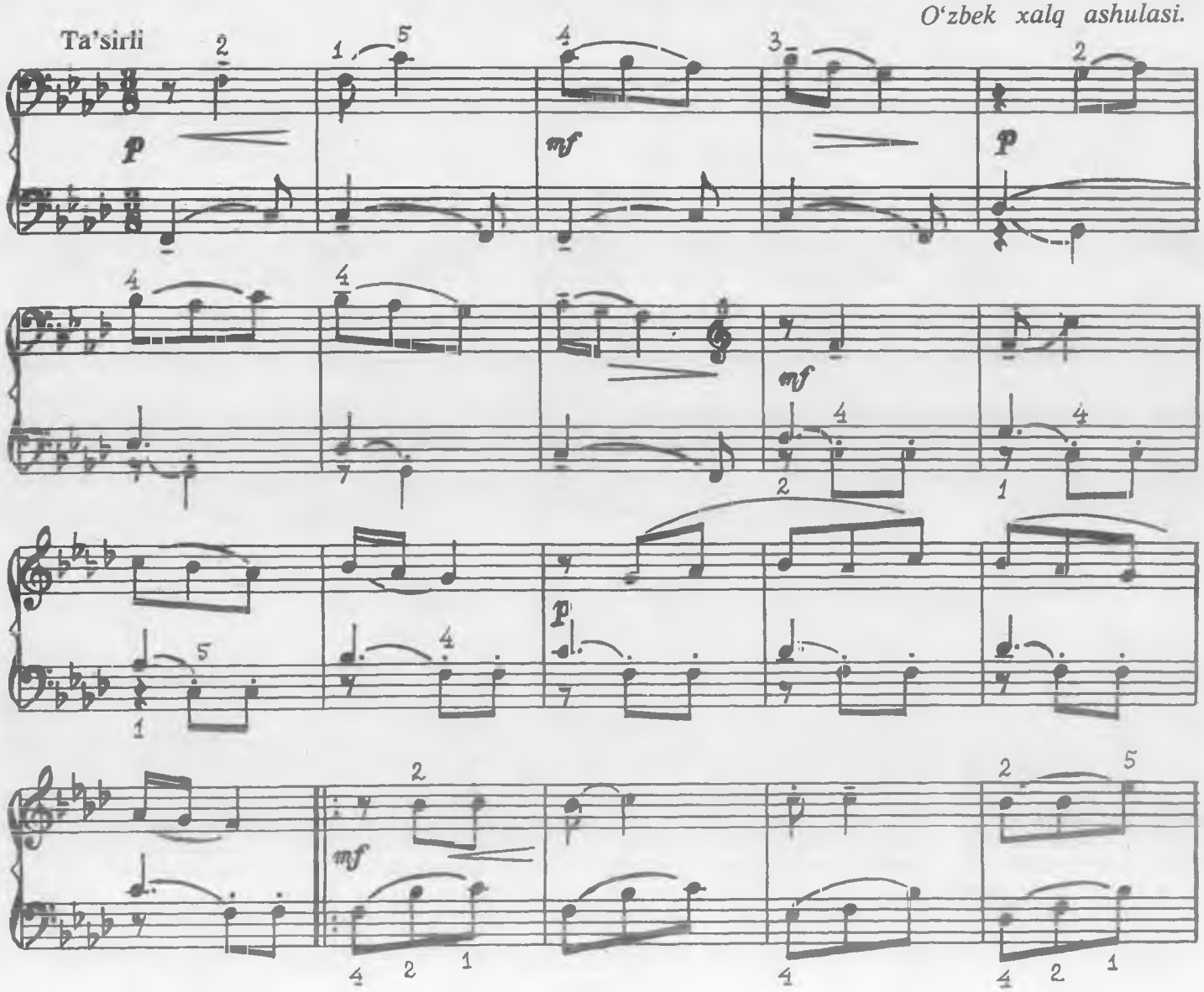

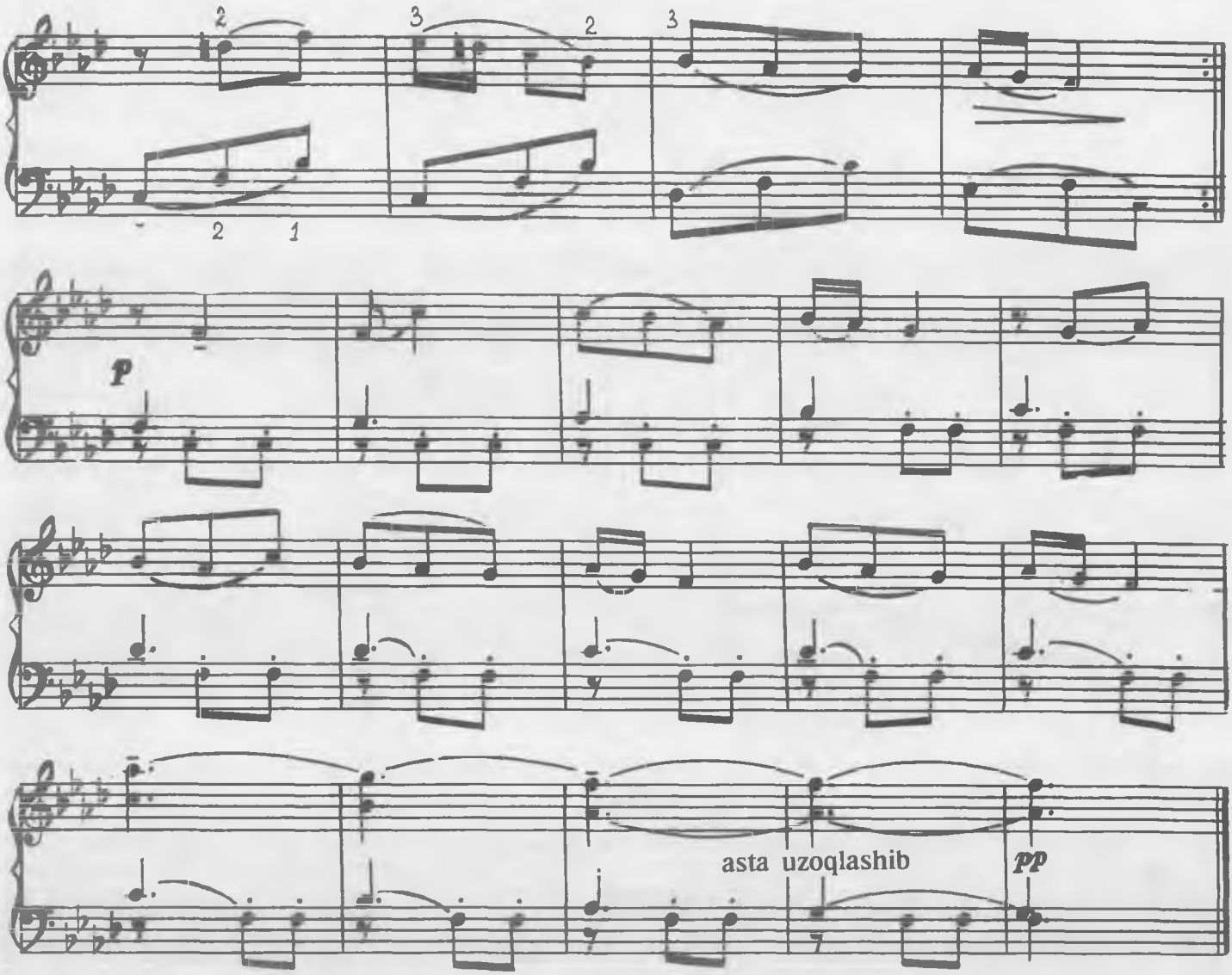

QORAQALPOQ XALQ QO'SHIG'I

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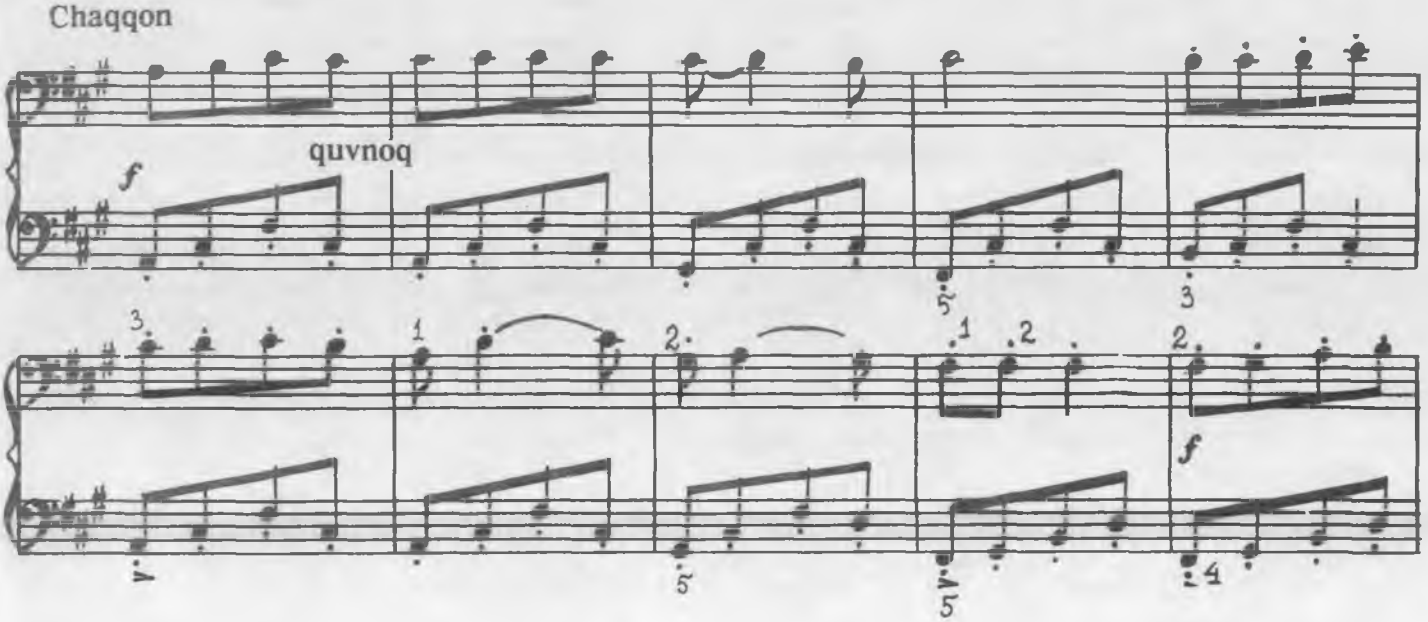
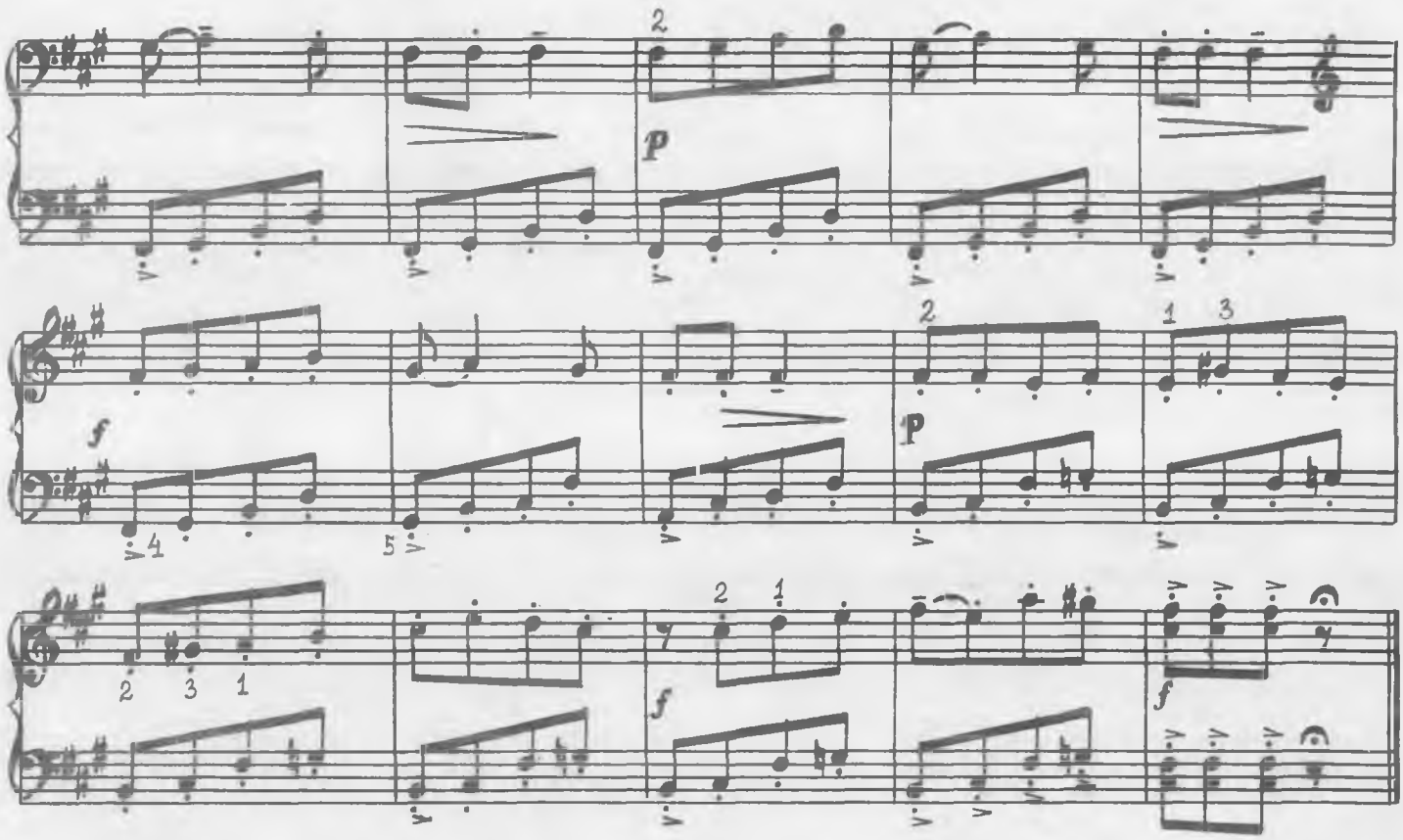
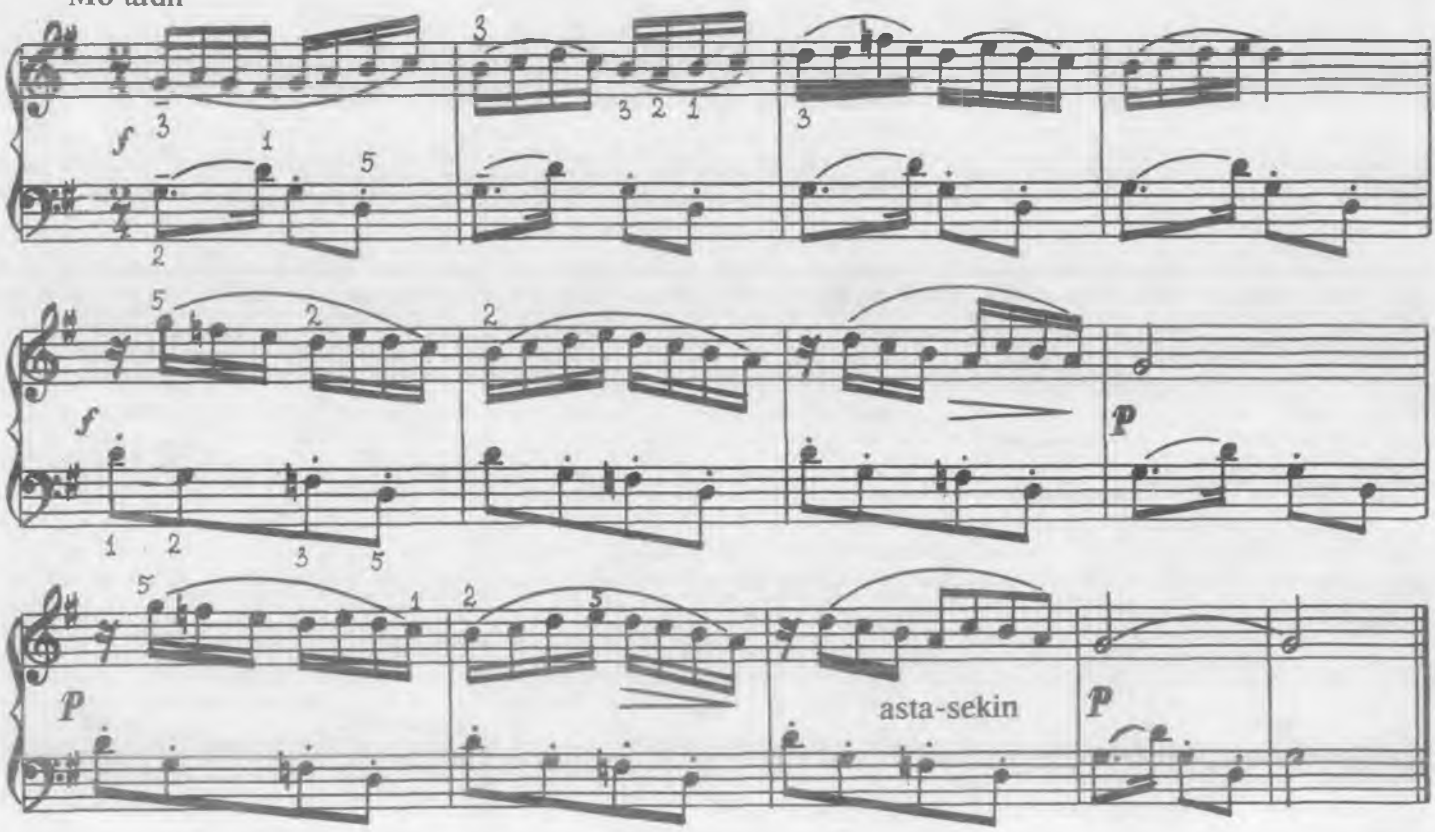




ETYUD

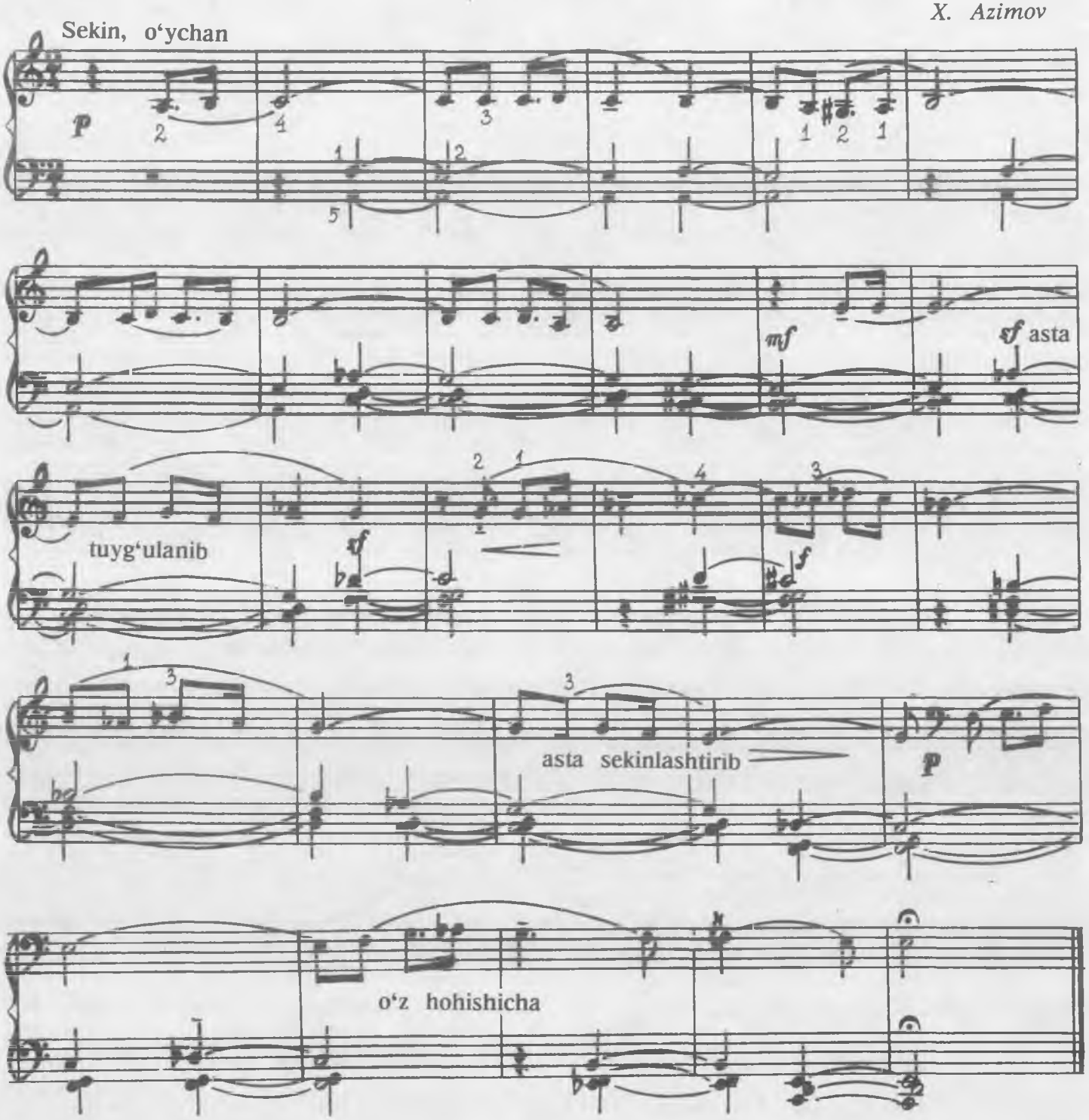
Mo'tadil

X. Azimov



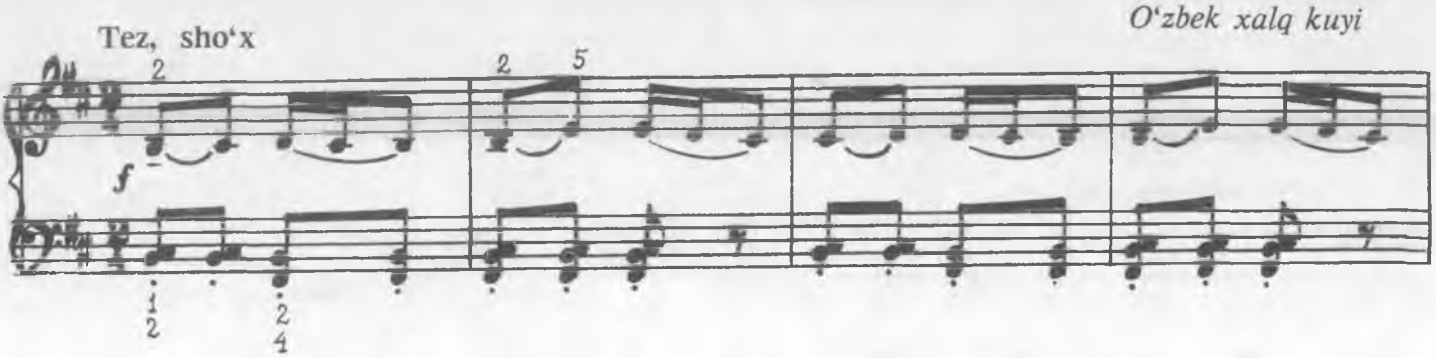
MUNGLI KUY

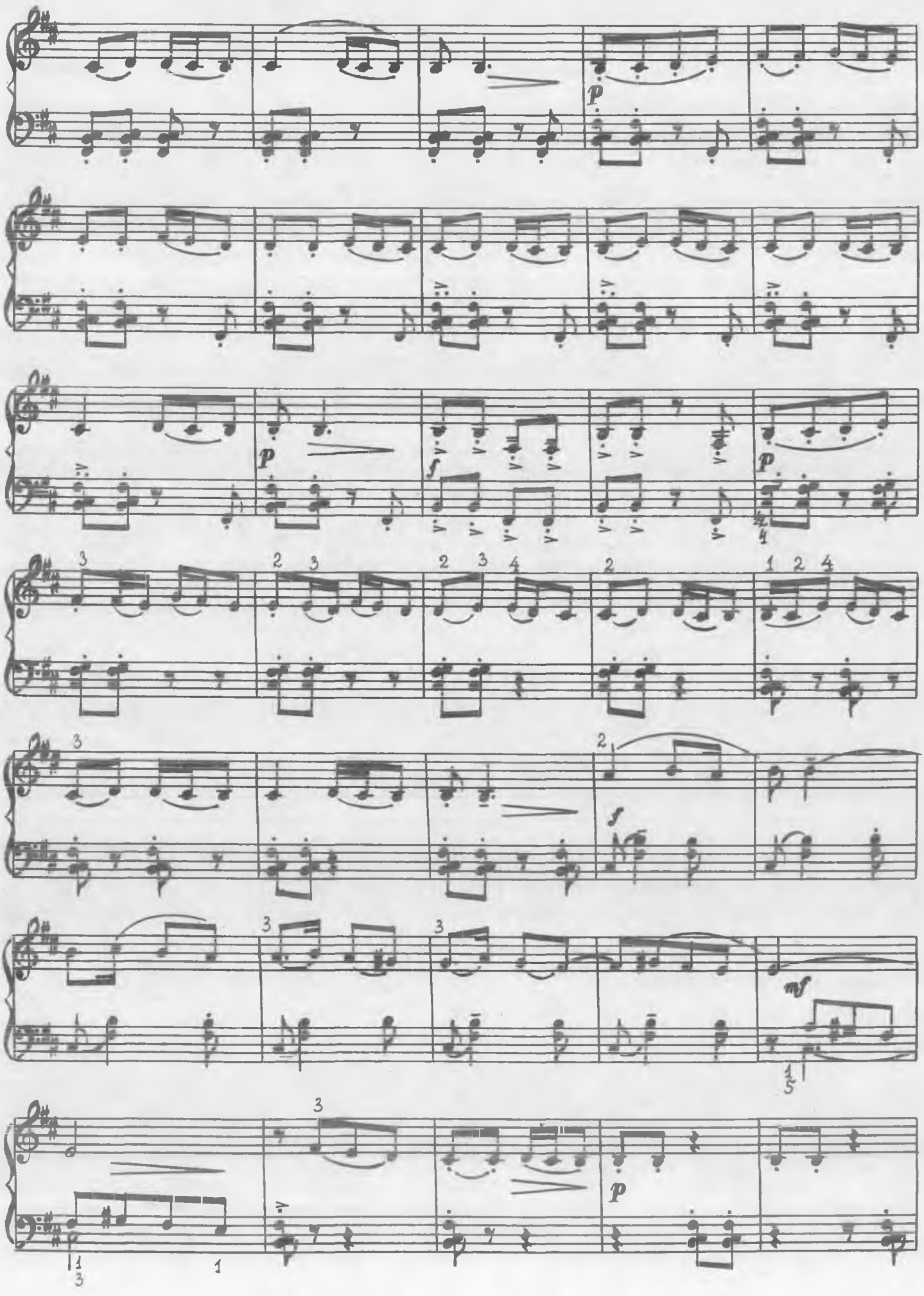
X. Azimov



JONON

O'zbek xalq kuyi

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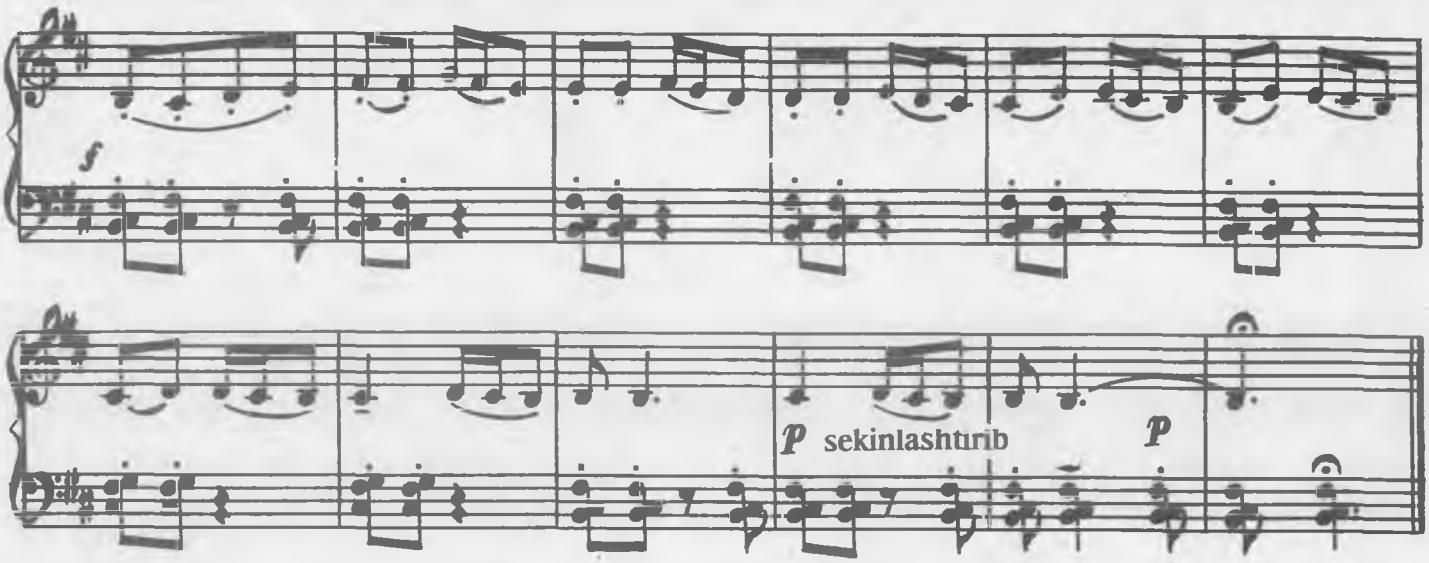

DOSTONCHA

Sekin, g'amgin

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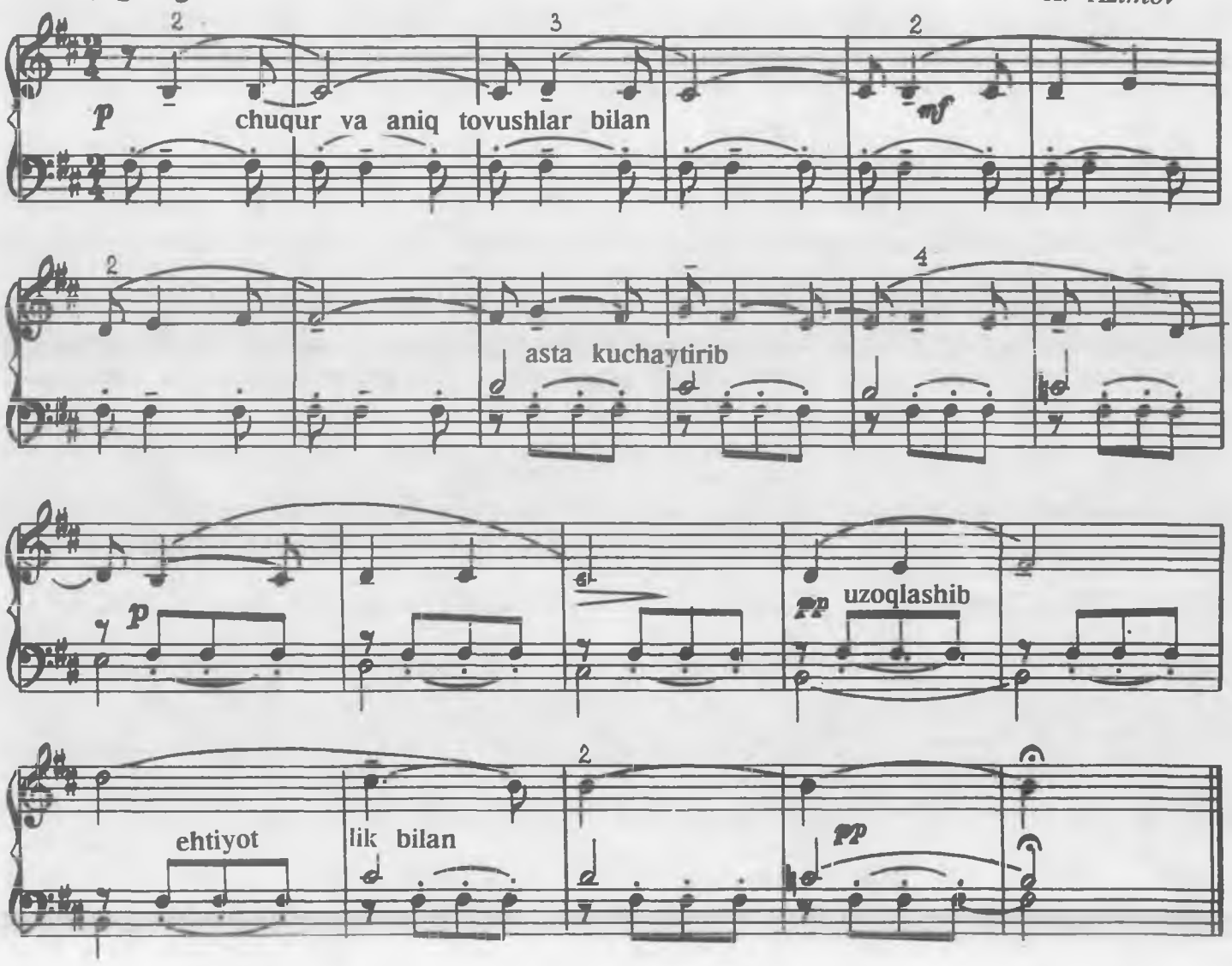
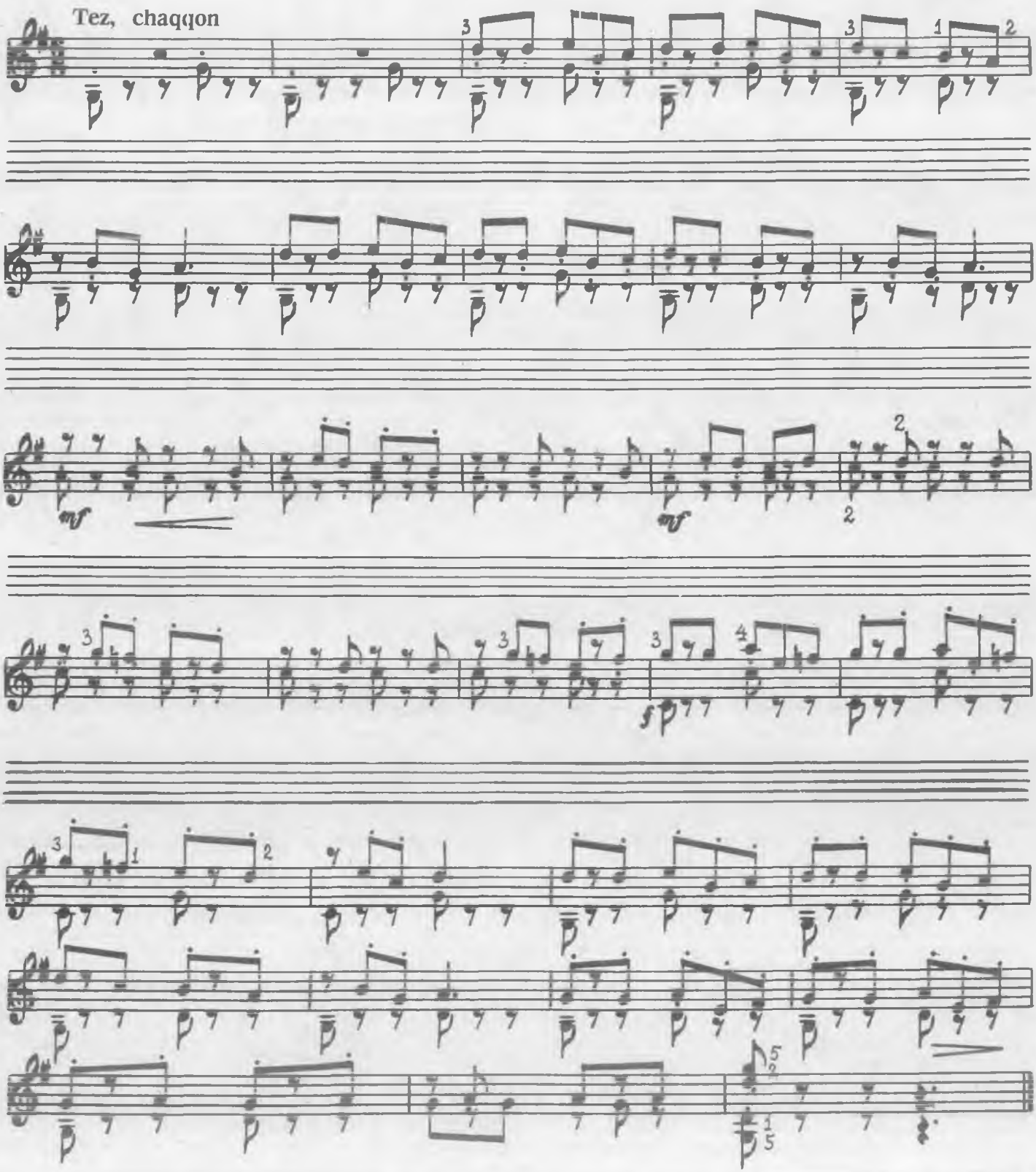


ShO‘X O‘YIN

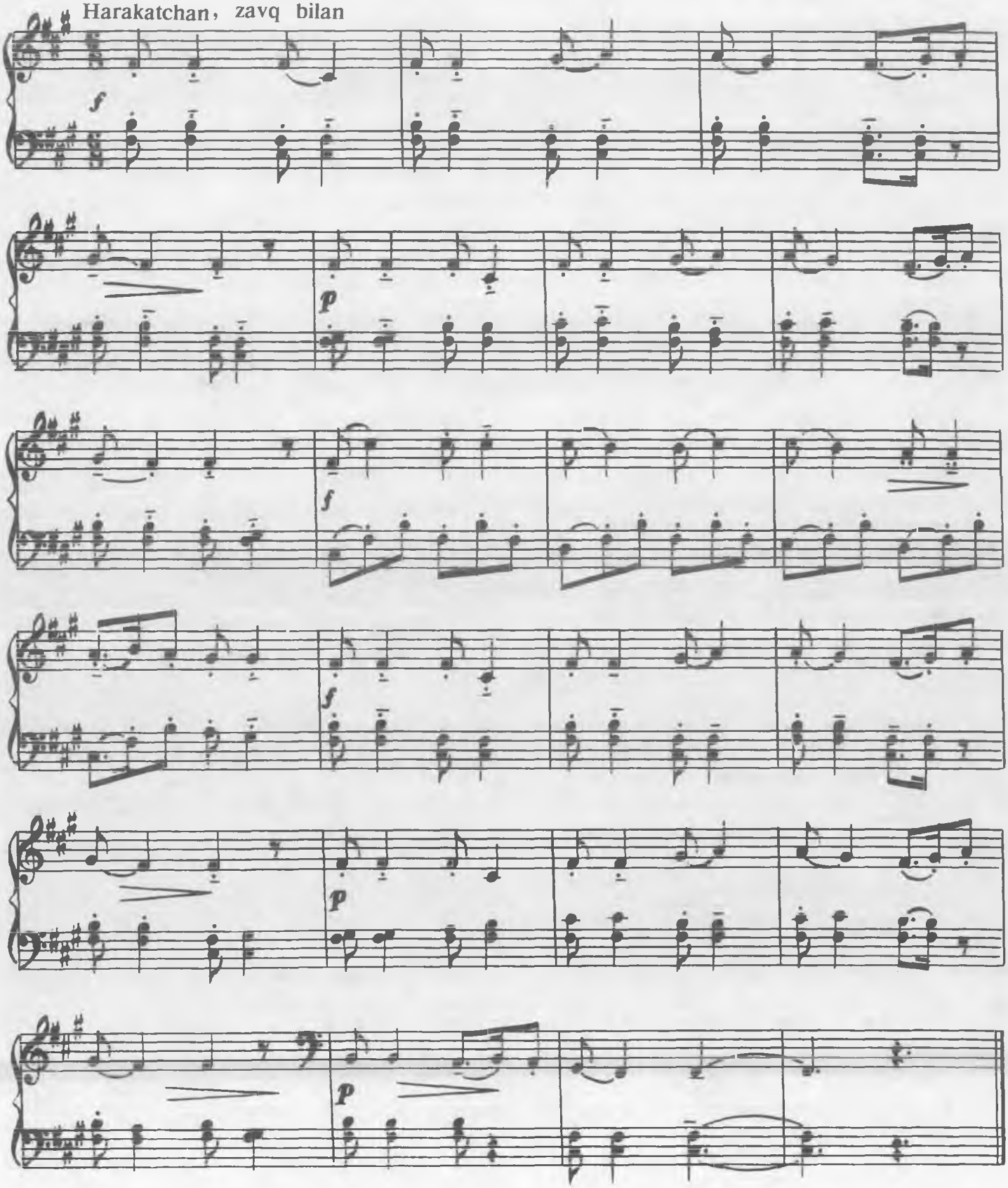
B. Nadejdin



CHAMANDA GUL

X. Azimov moslashtirgan. *O'zbek xalq qo'shig'i*

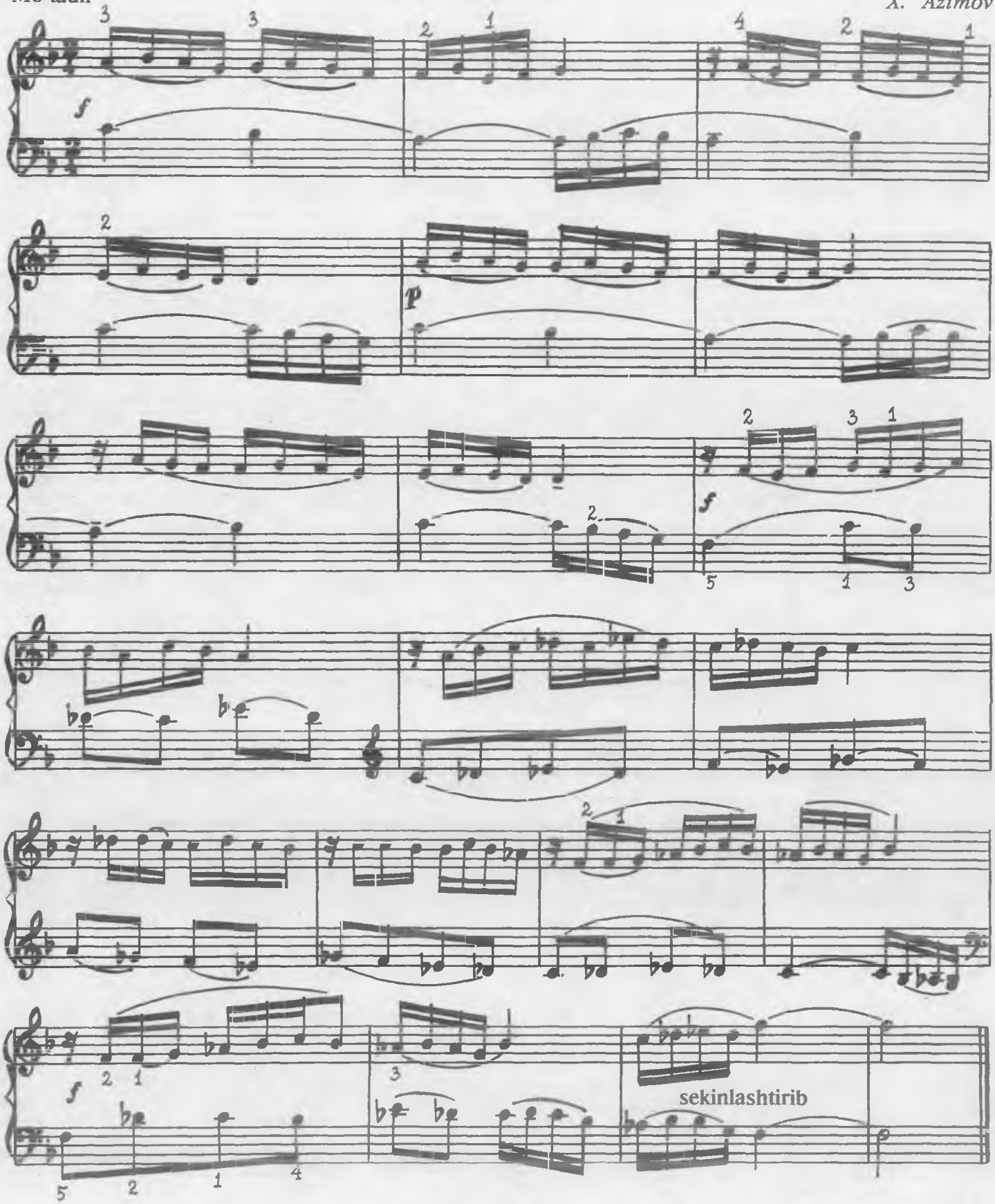
Harakatchan, zavq bilan



ETYUD

Mo'tadil

X. Azimov



TURNALAR RAQSI

X. Azimov

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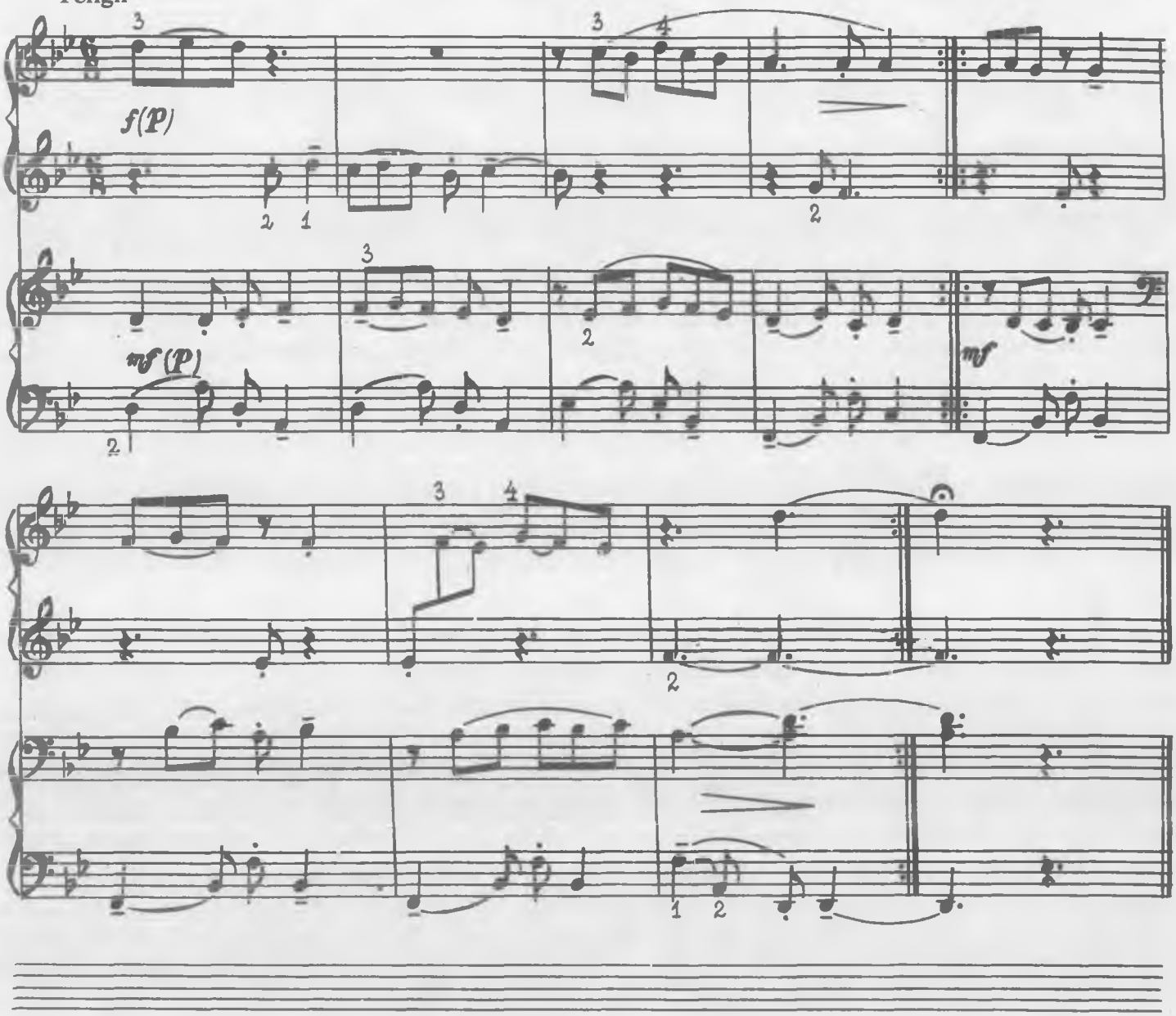

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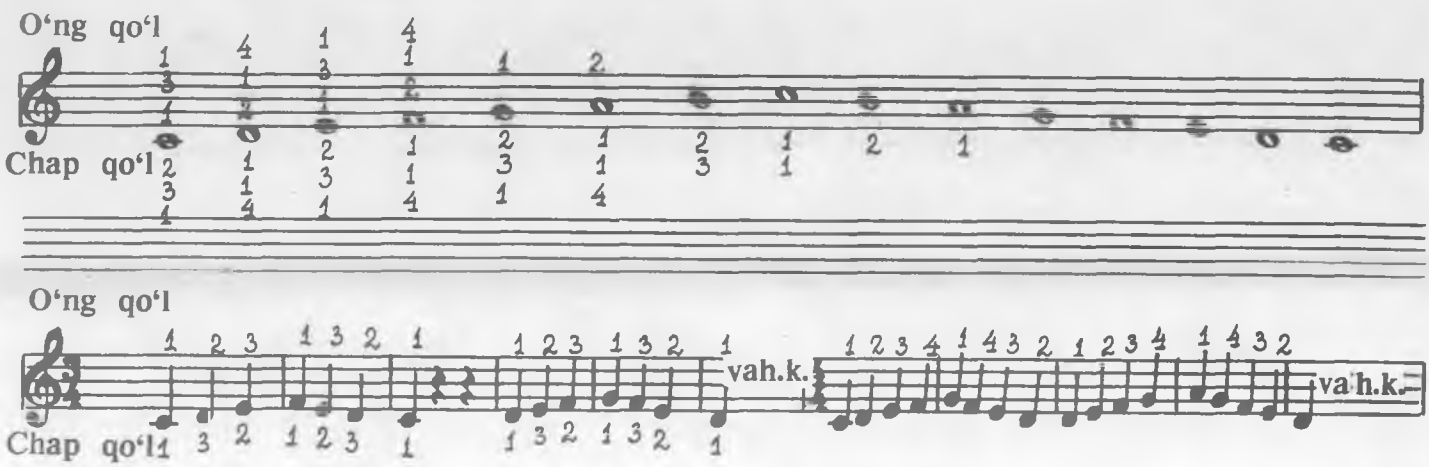

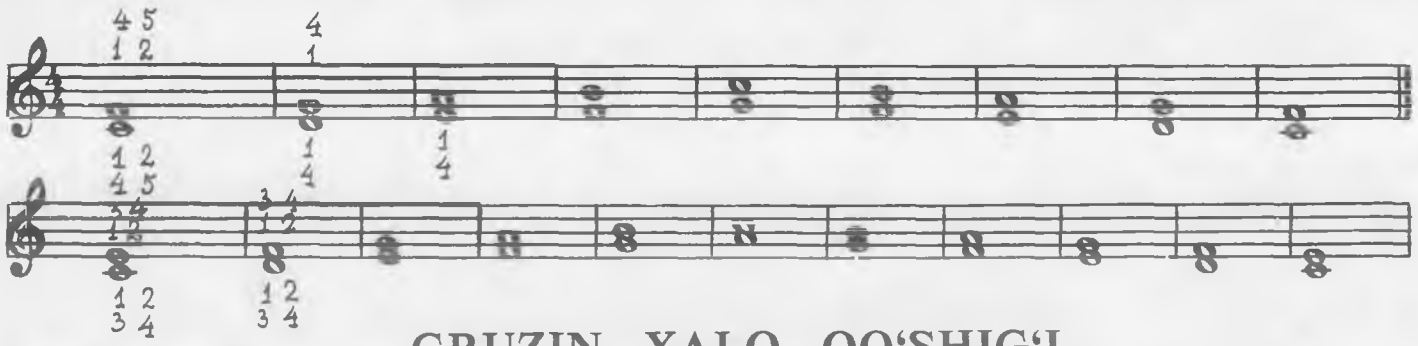

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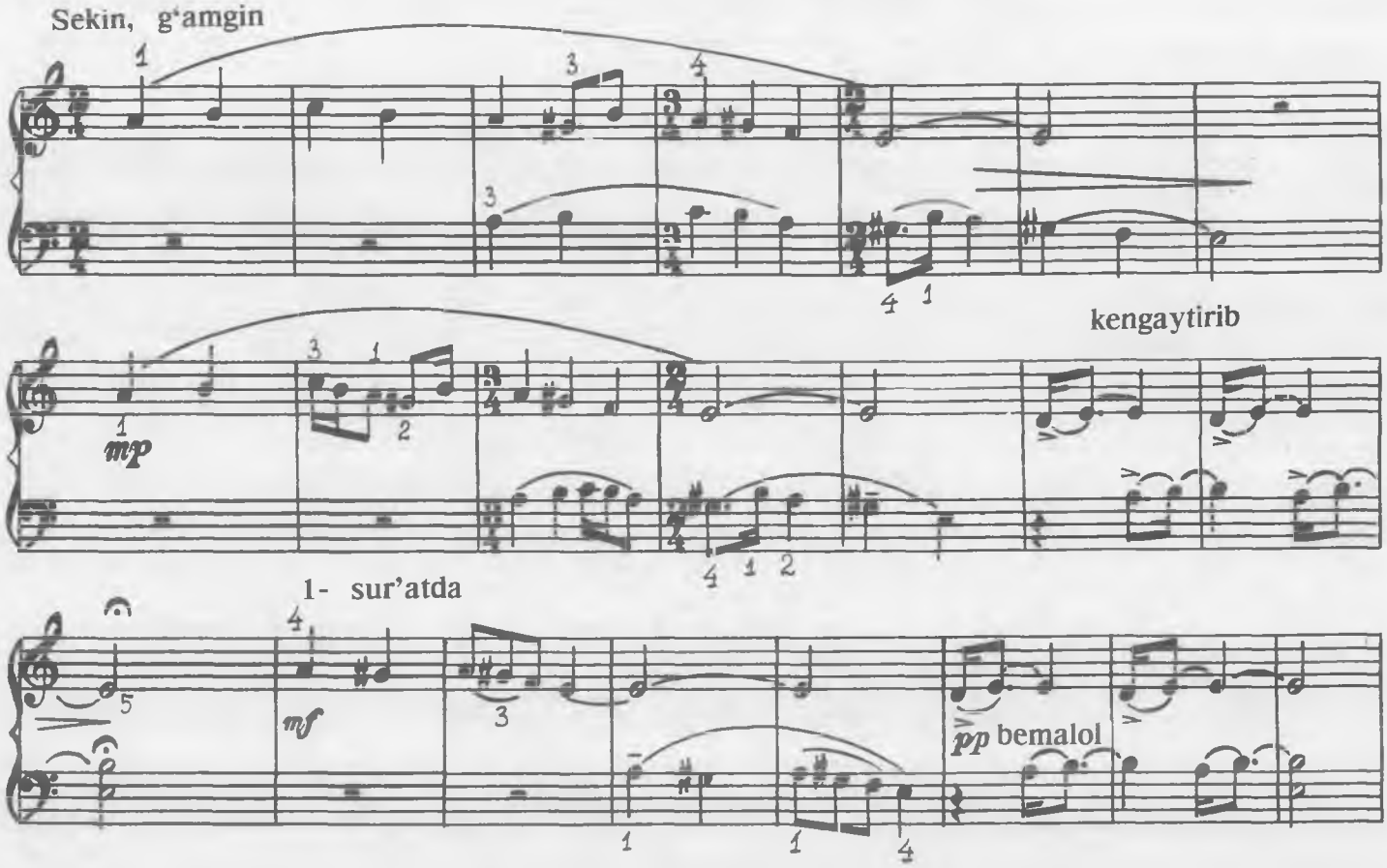
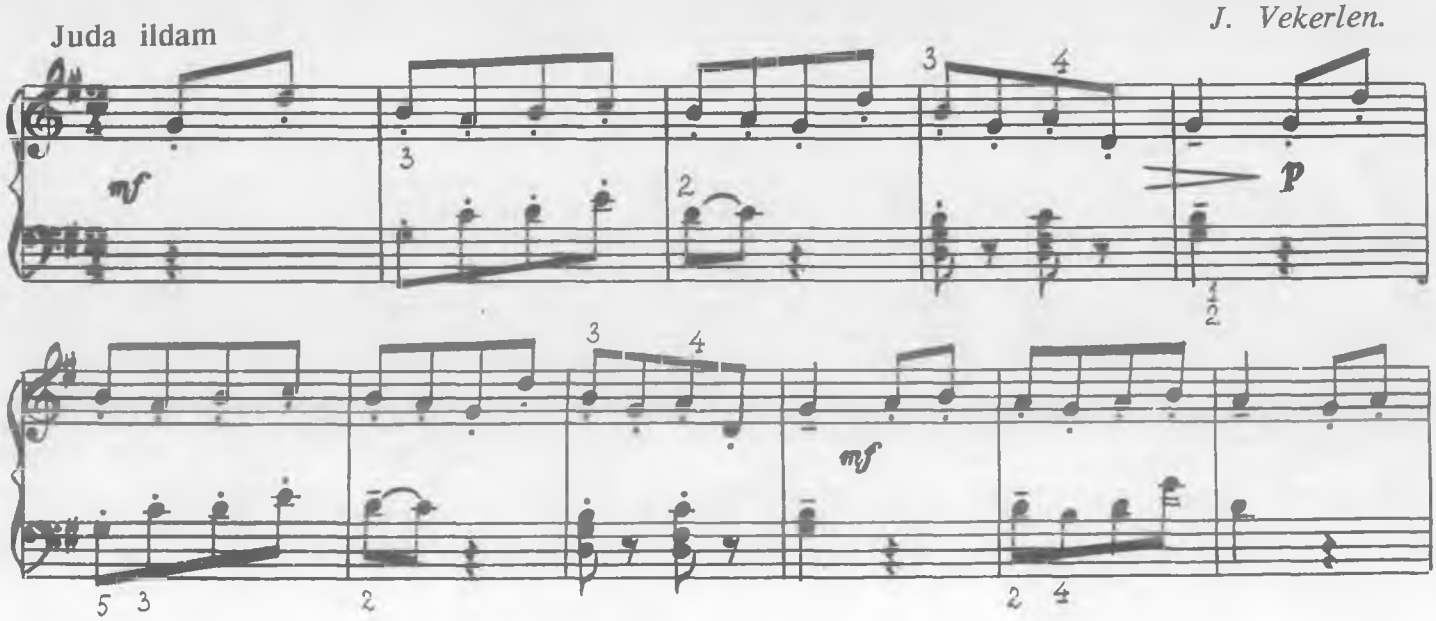
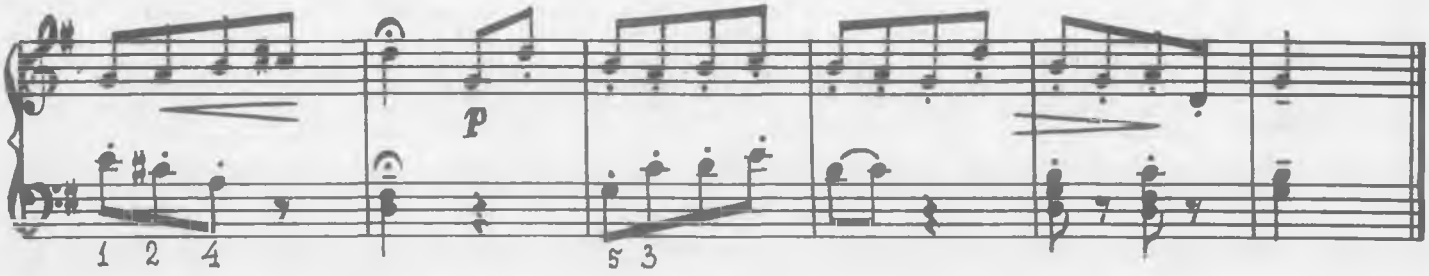


BOLALAR QO‘SHIG‘I

J. Vekerlen.

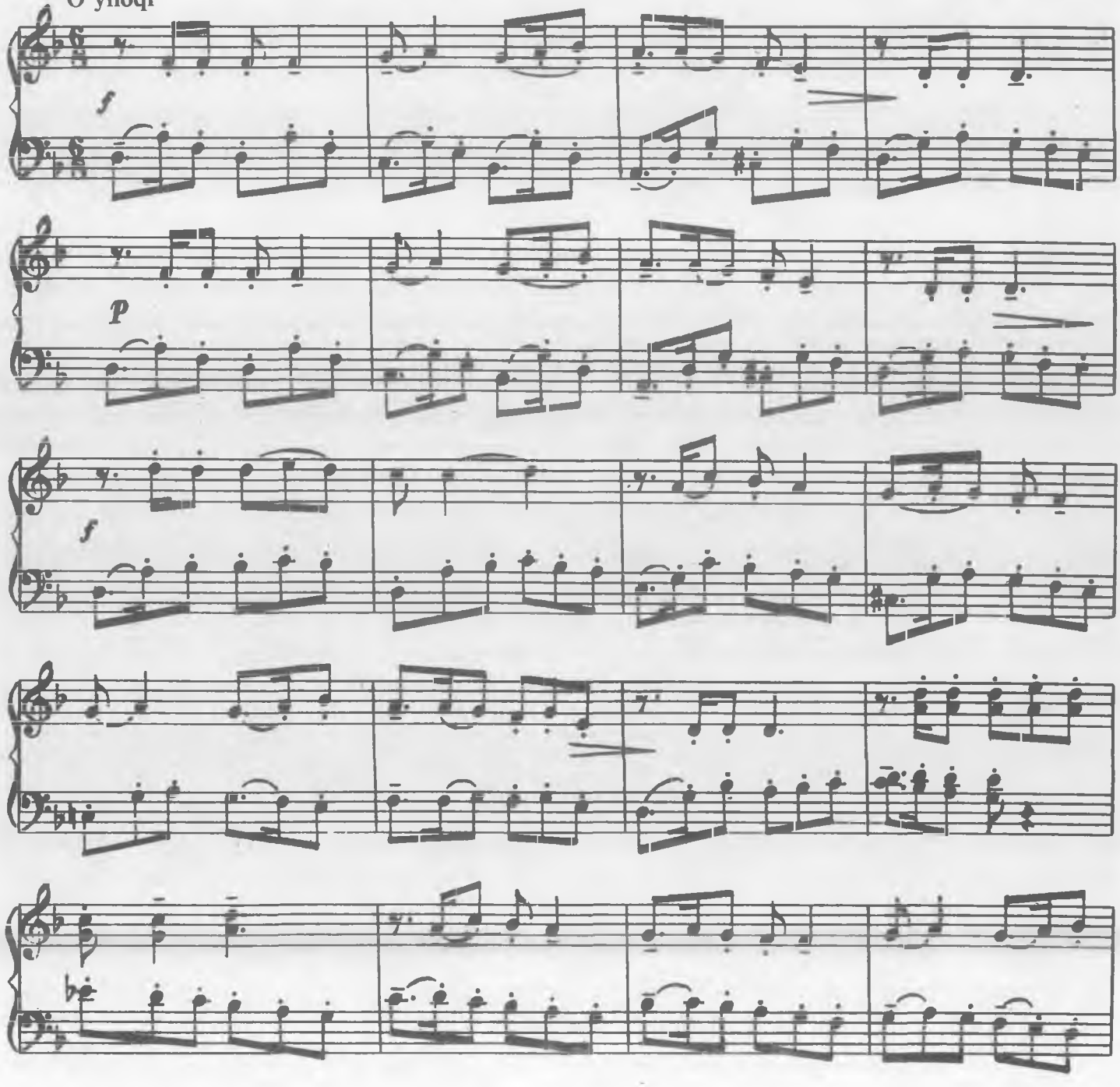


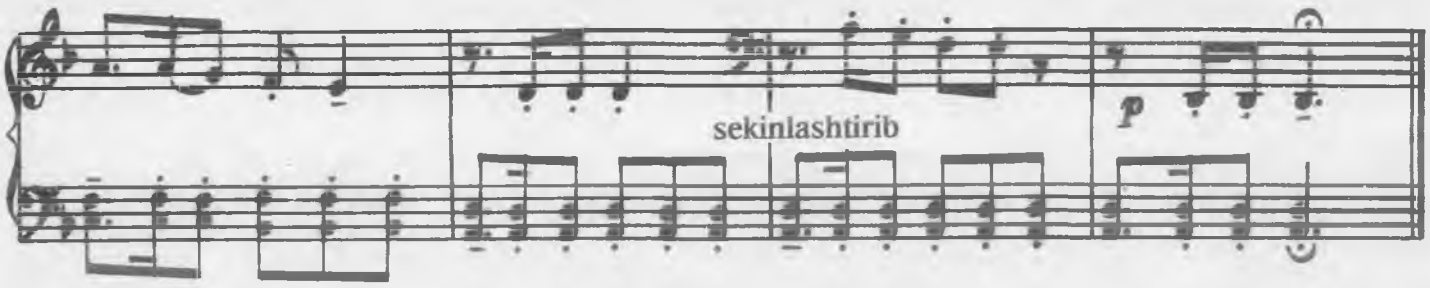


FABRIKA

O'zbek xalq ashulasi

O'ynoqi

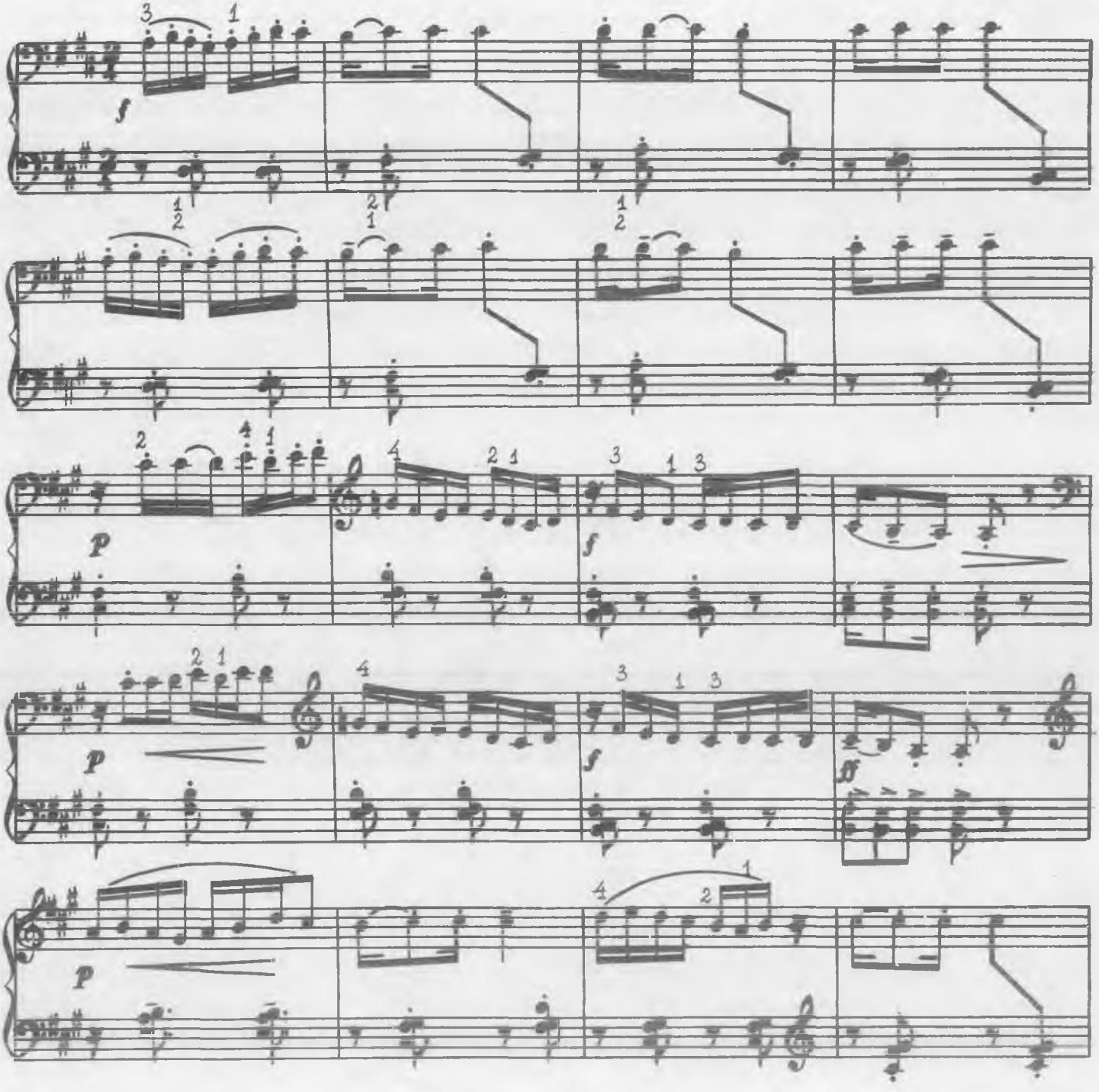


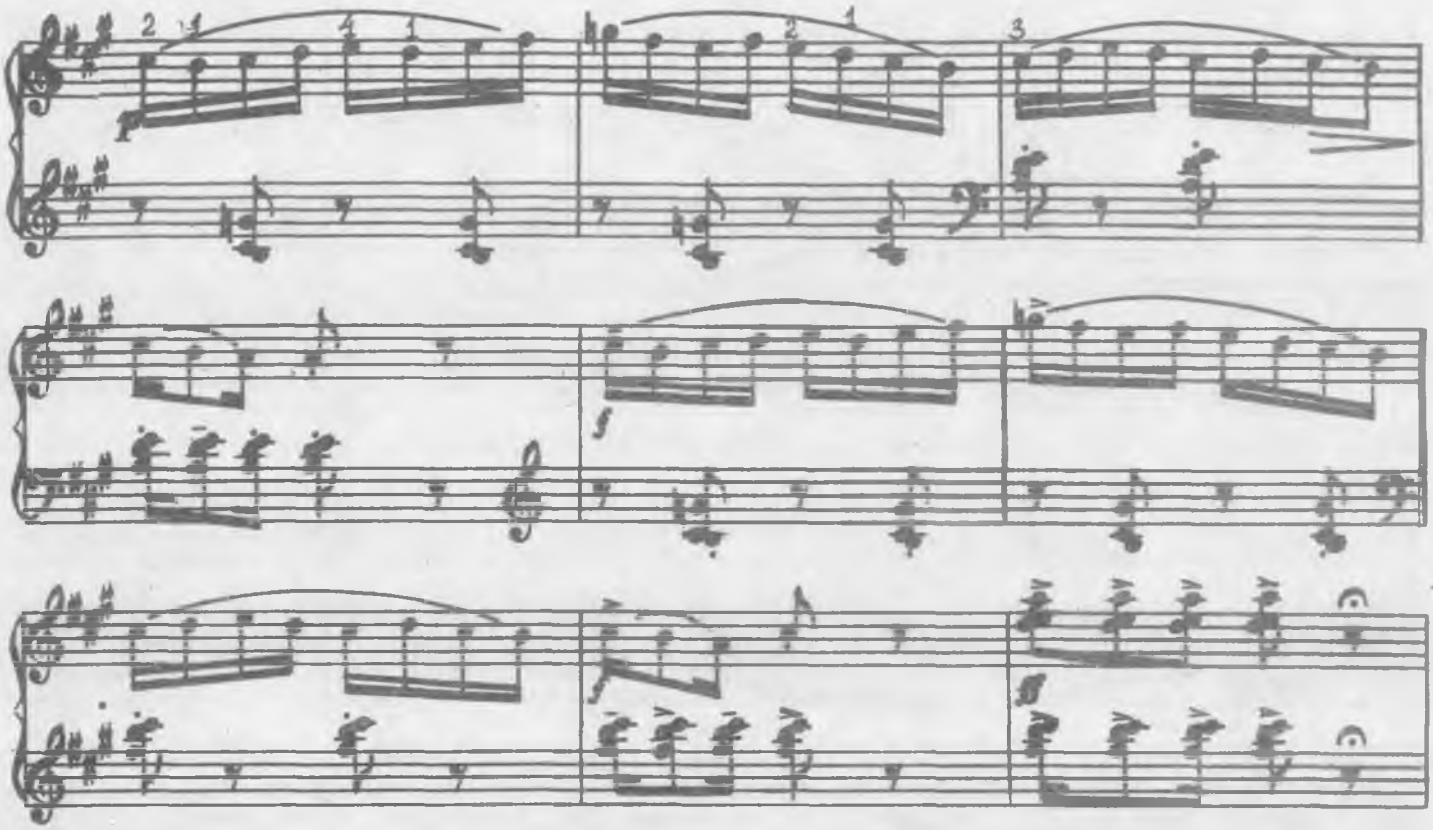


ETYUD

Tez, chaqqon

X. Azimov





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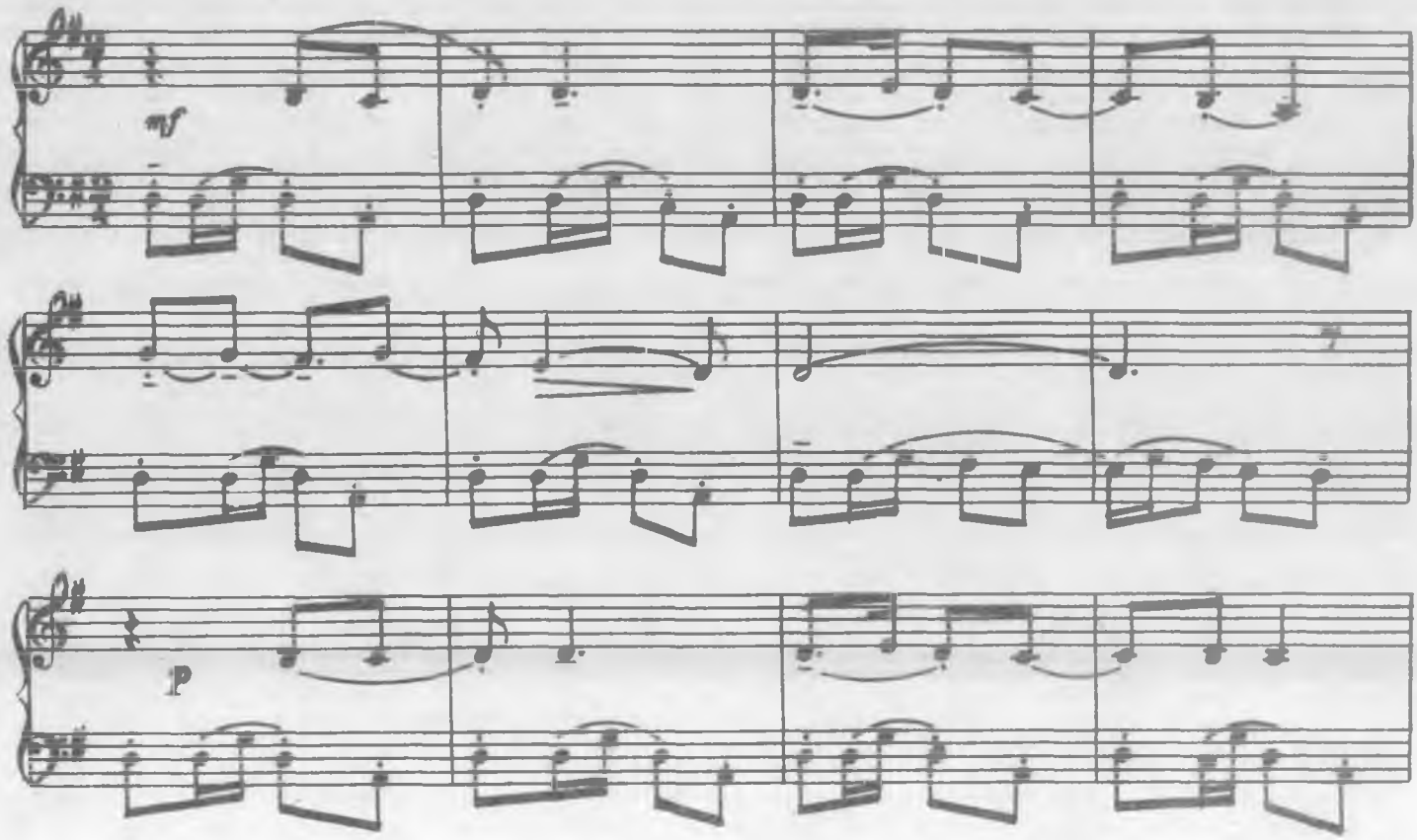
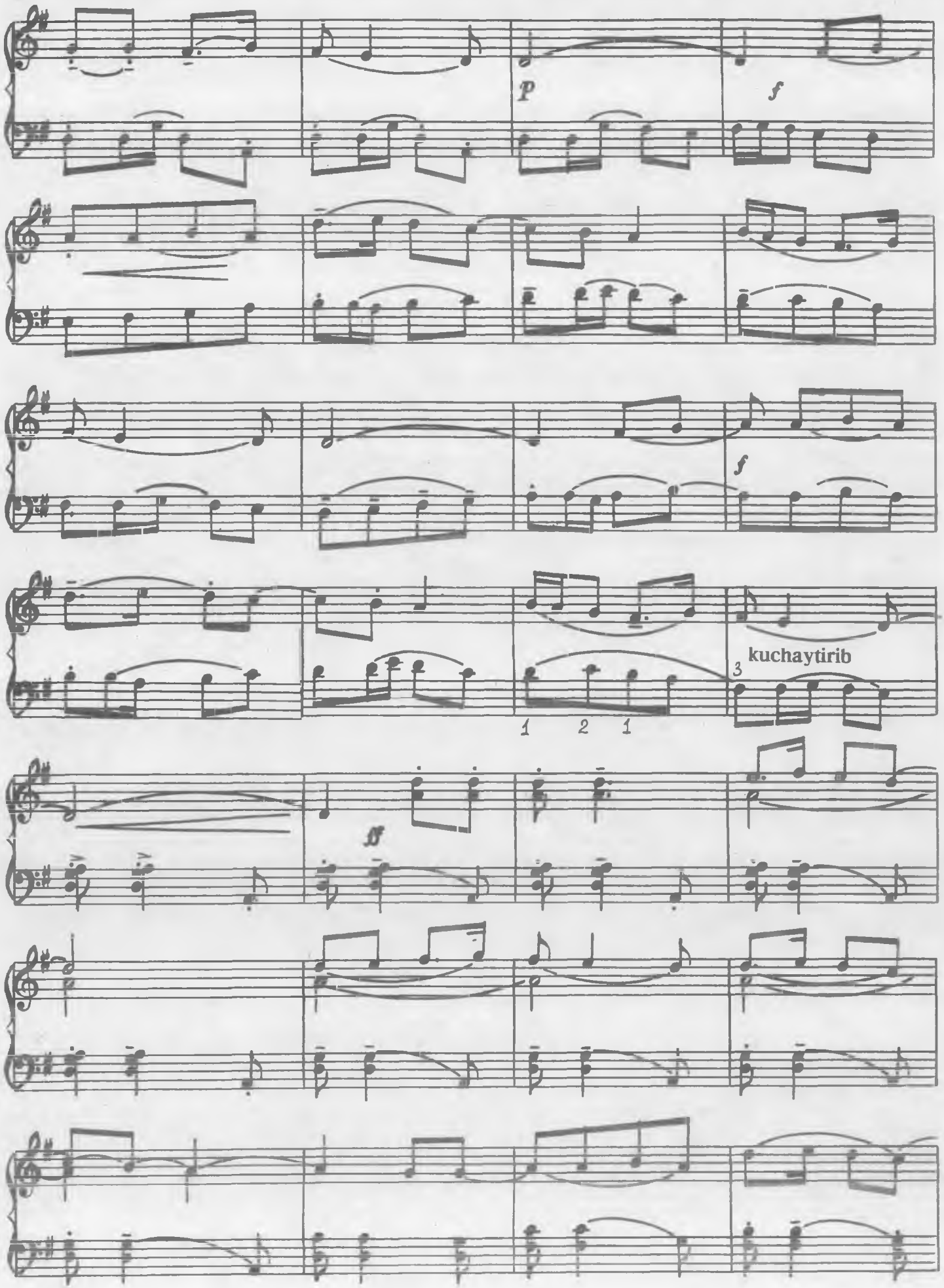
Shoshilmay, to'lqinlanib

O'zbek xalq ashulasi

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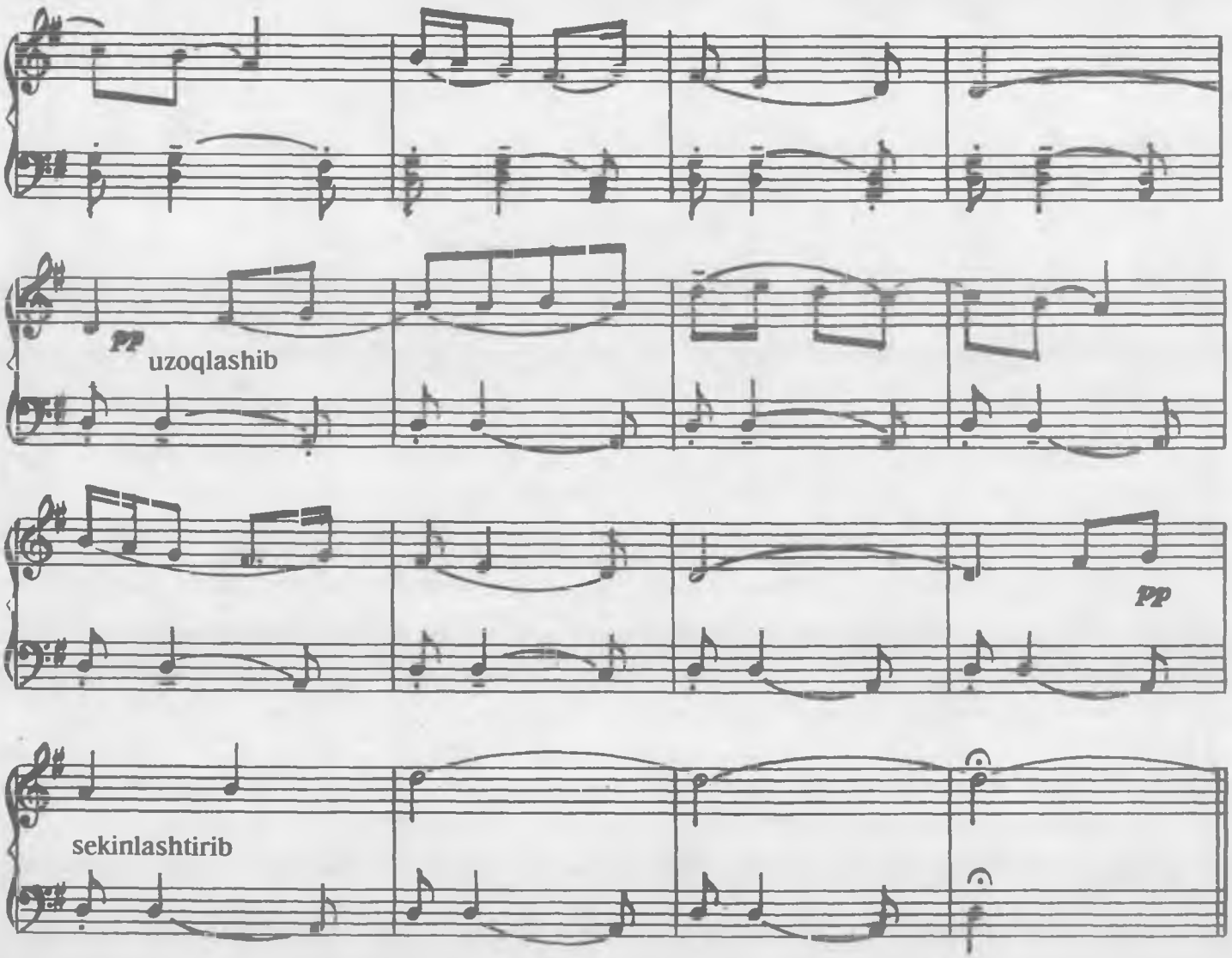
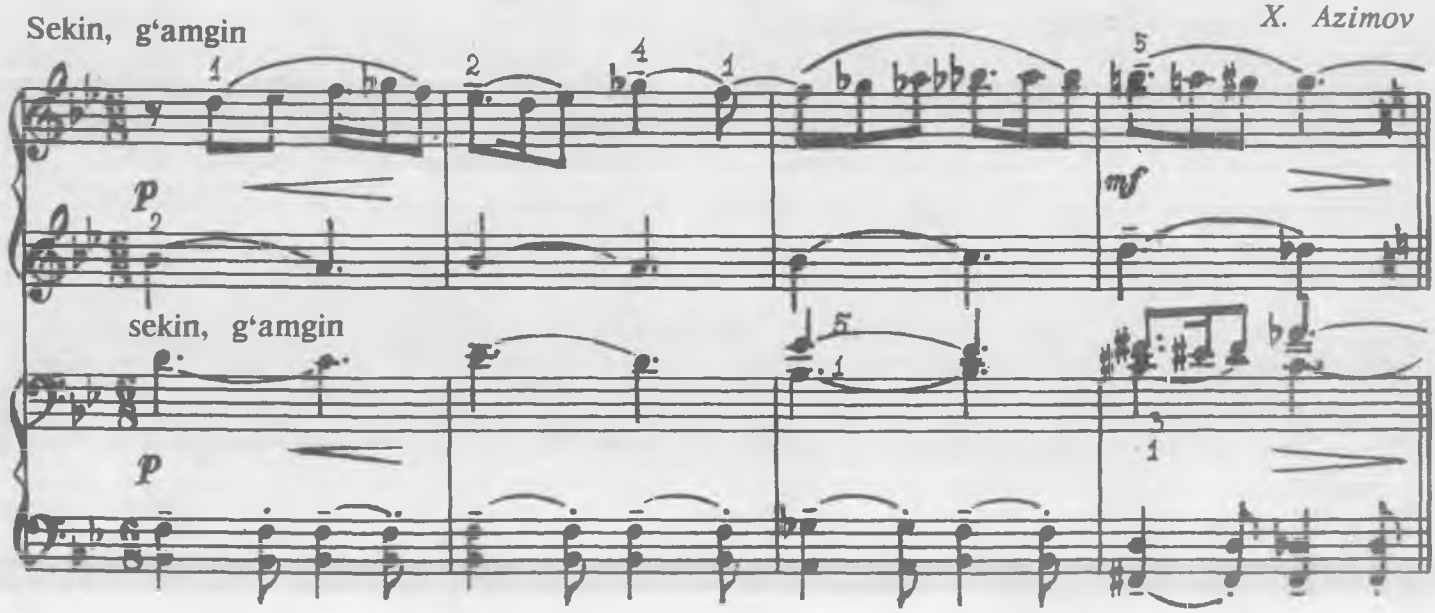
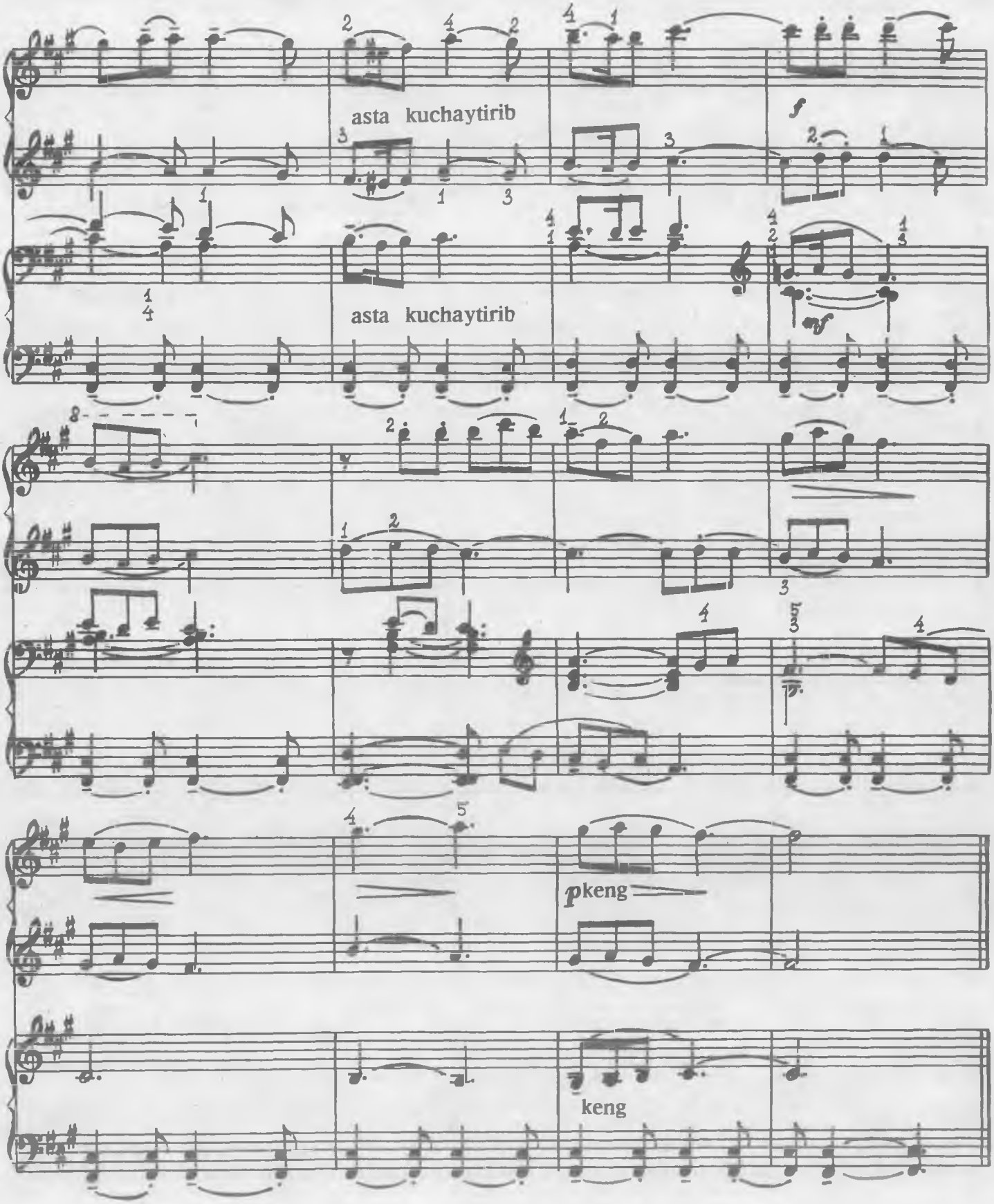


XAYOLCHAN RAQS

X. Azimov

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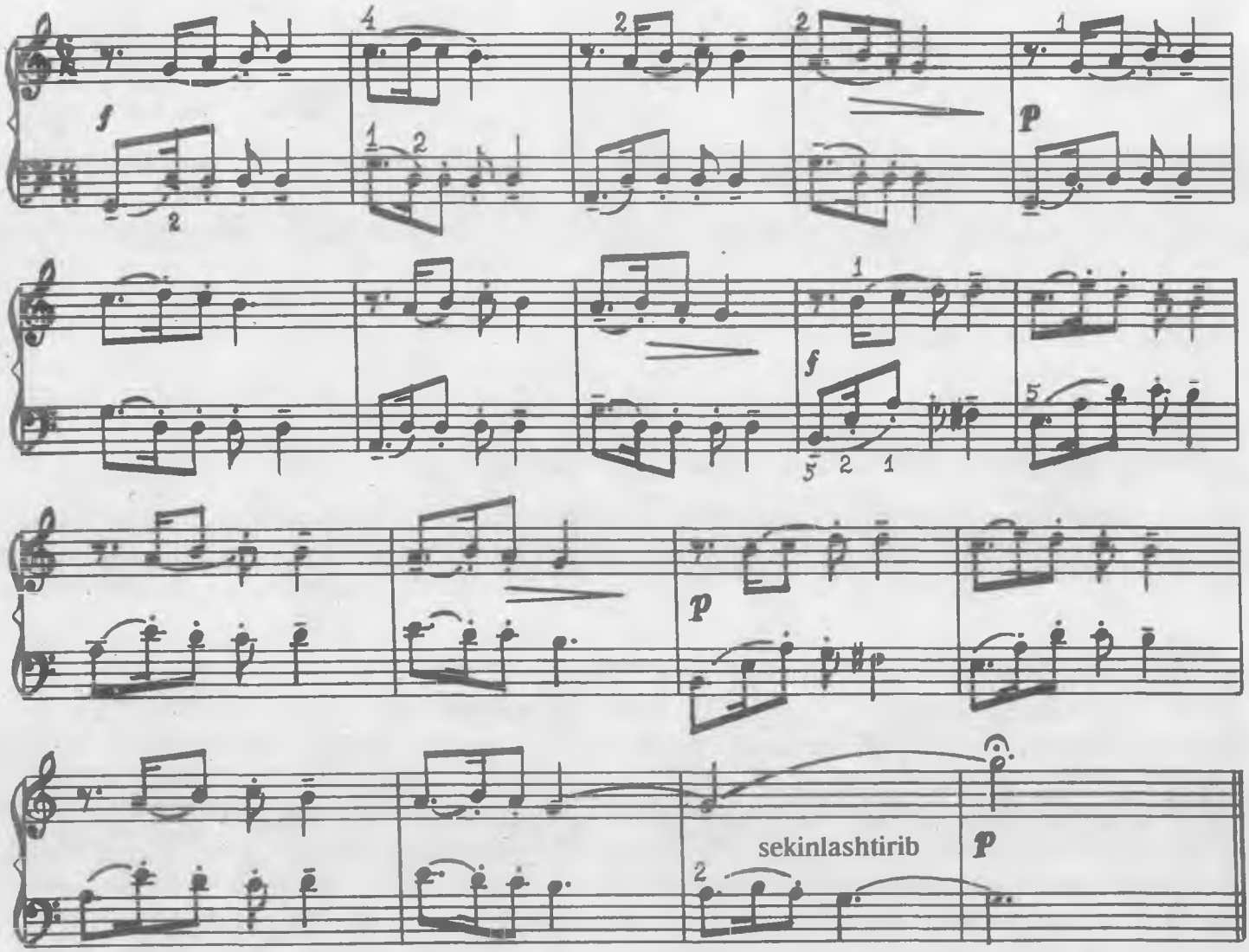

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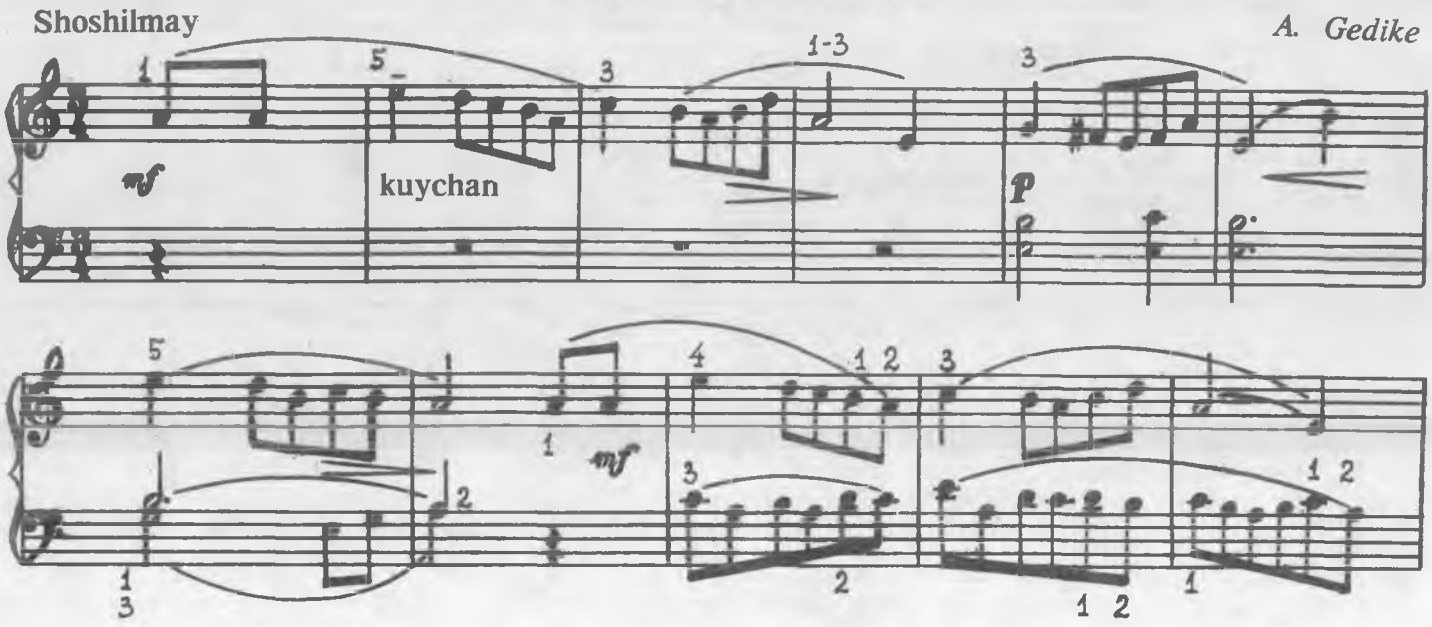
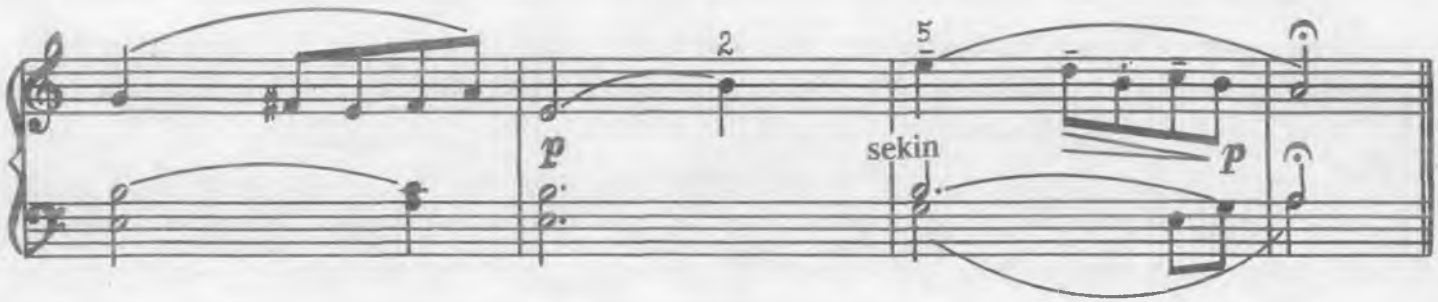
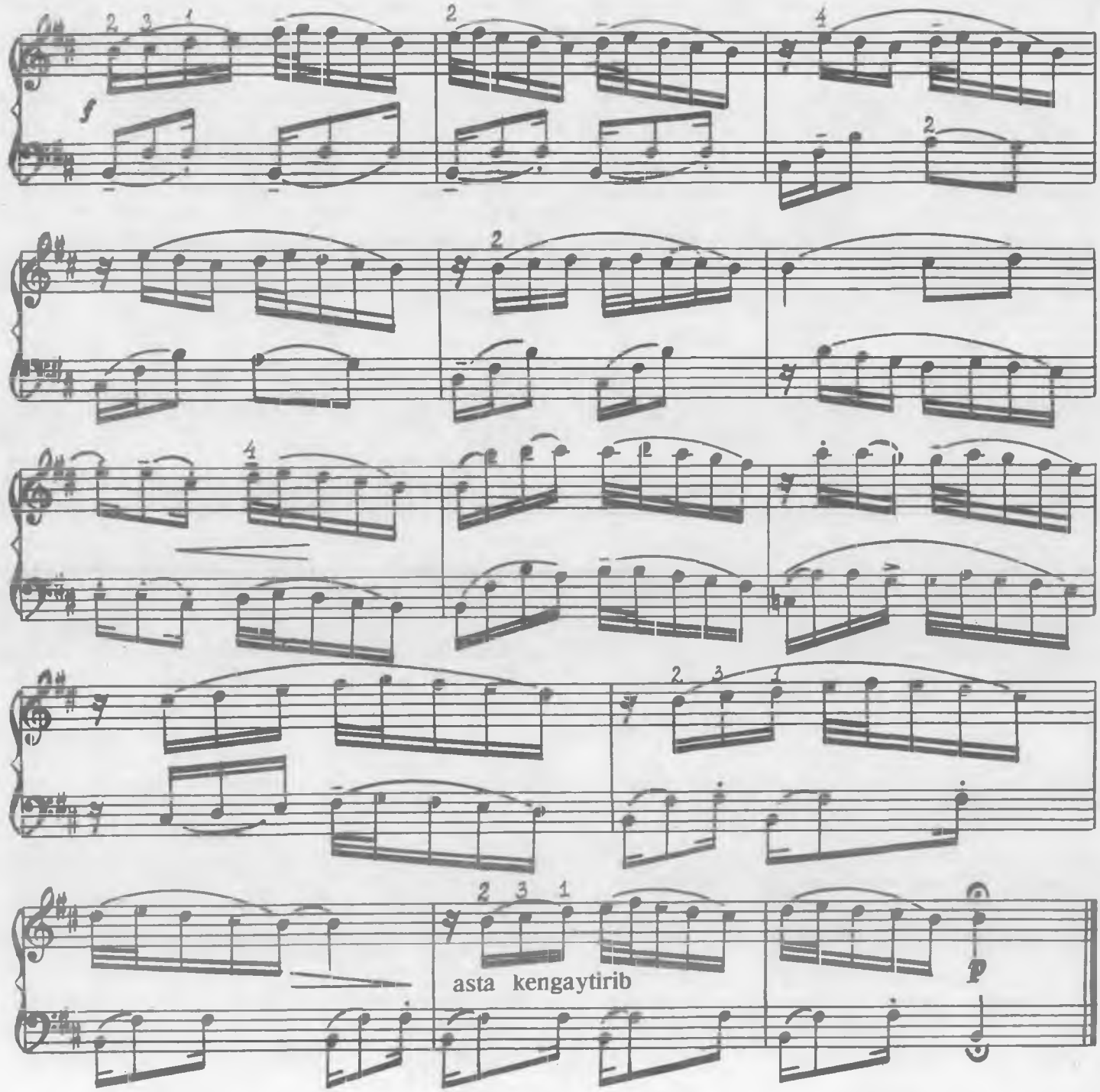




ETYUD

Mo'tadil

X. Azimov



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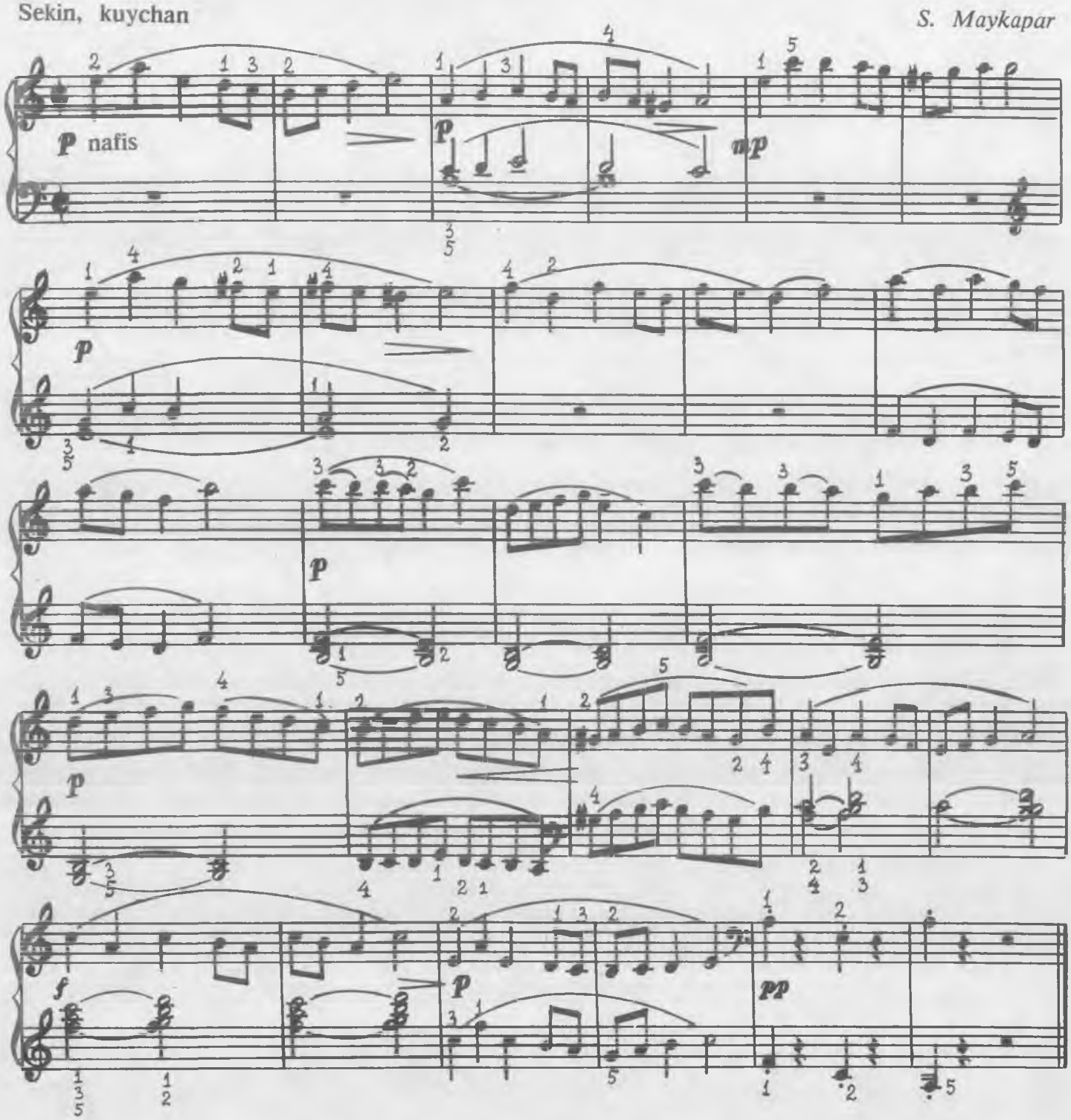
Sekin, kuychan

S. Maykapar



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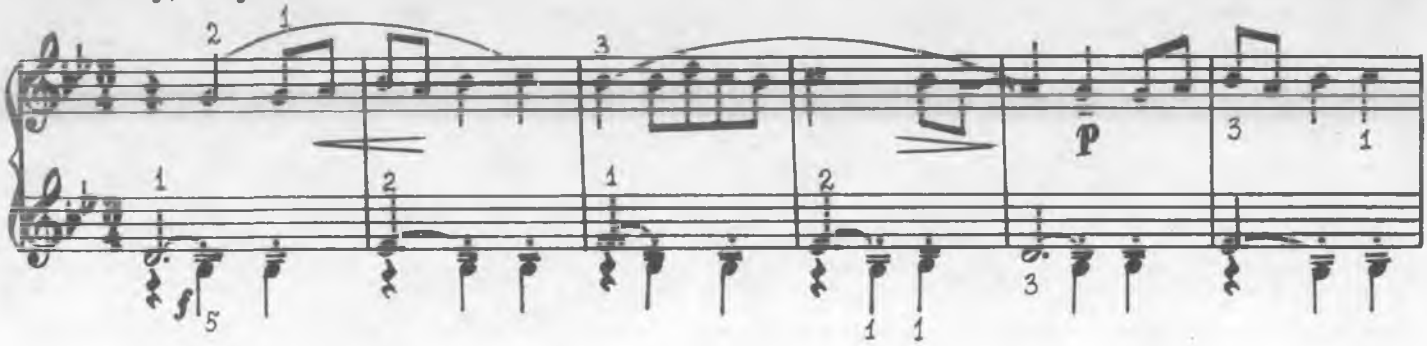
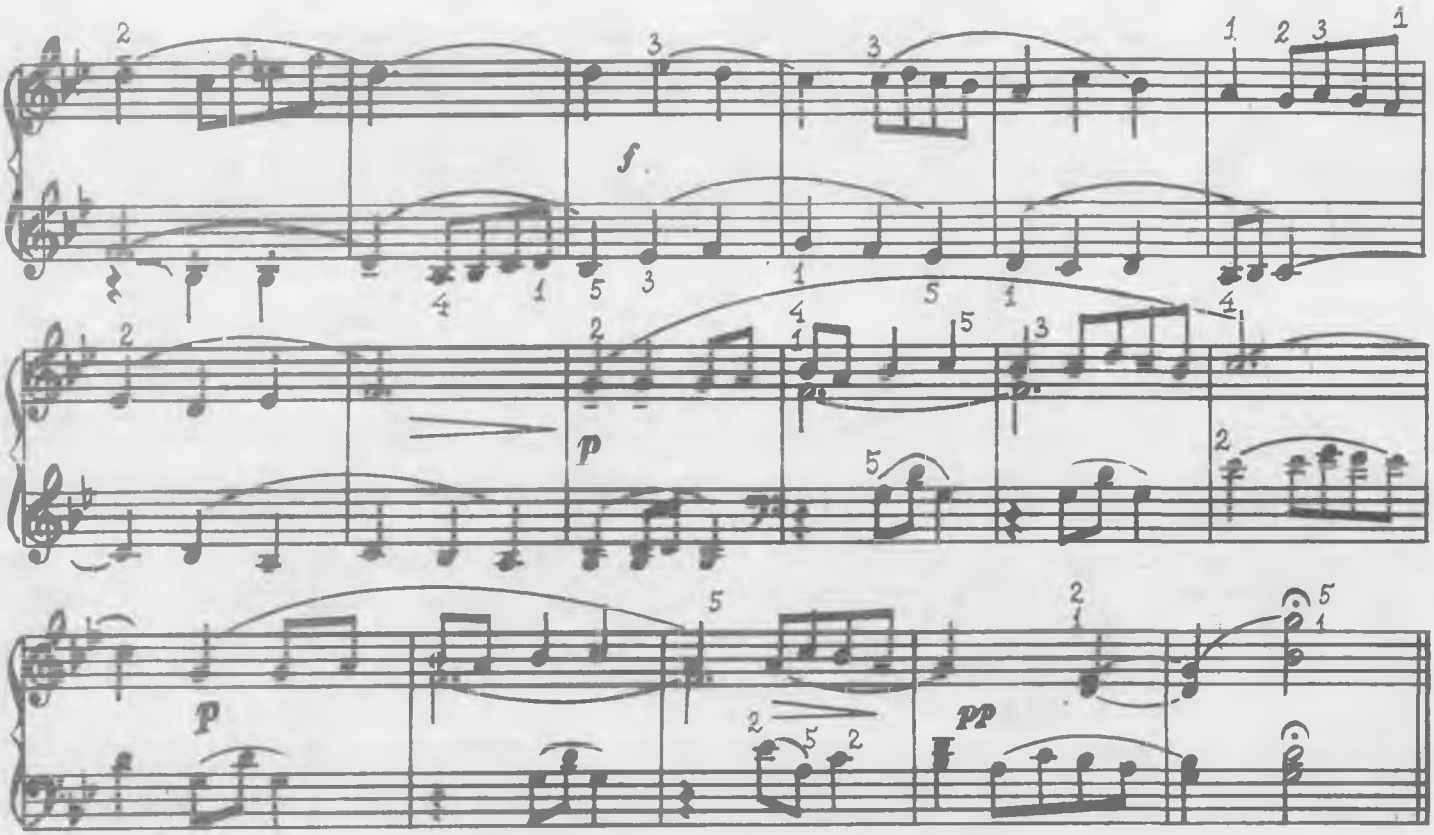
Shoshilmay, kuychan

P. Xolio'ov





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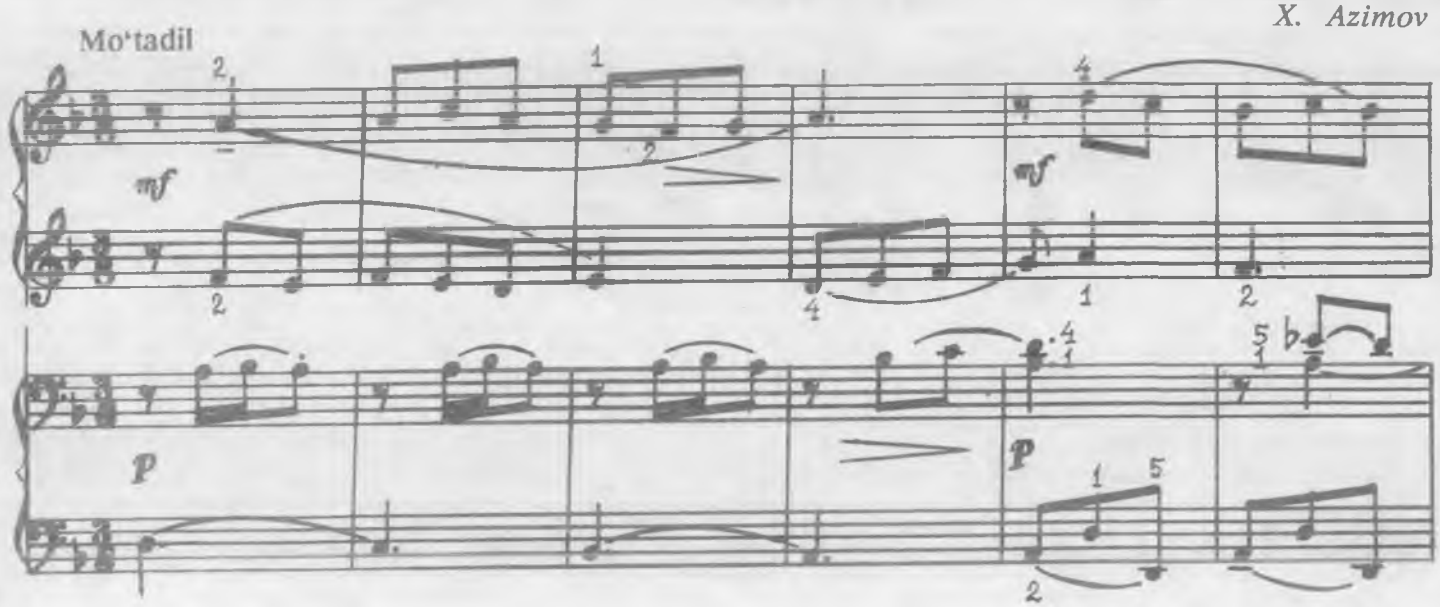
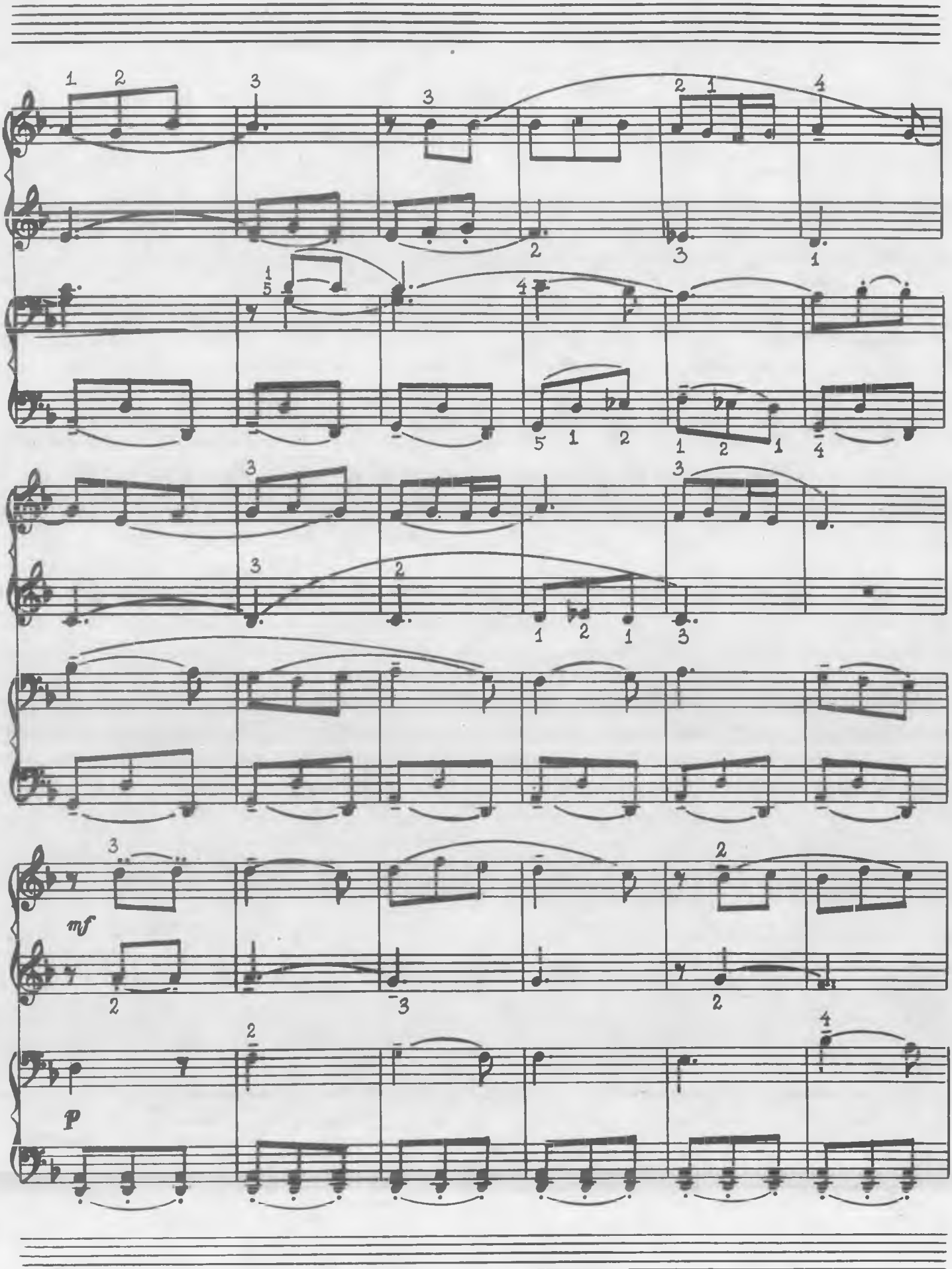
X. Azimov

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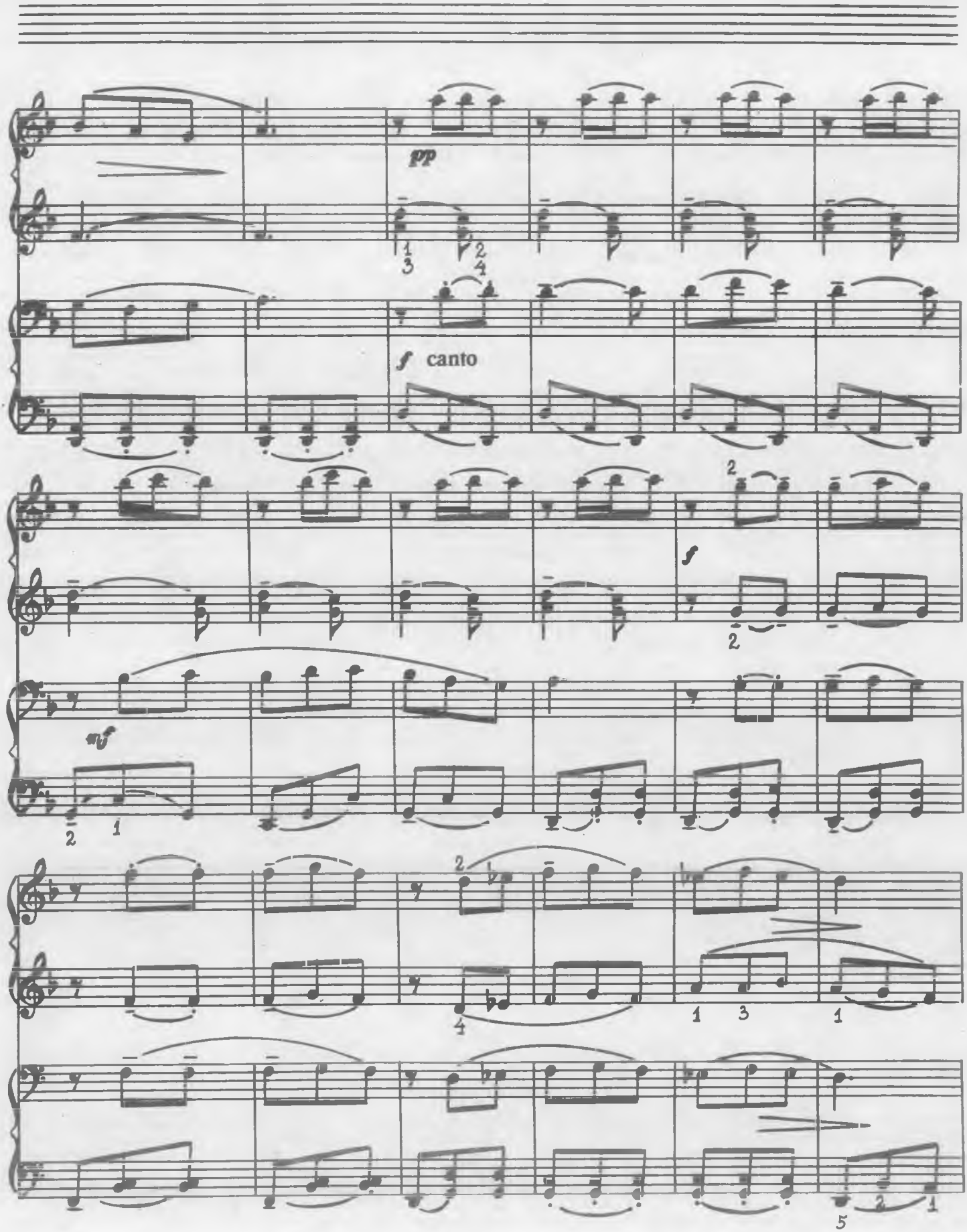
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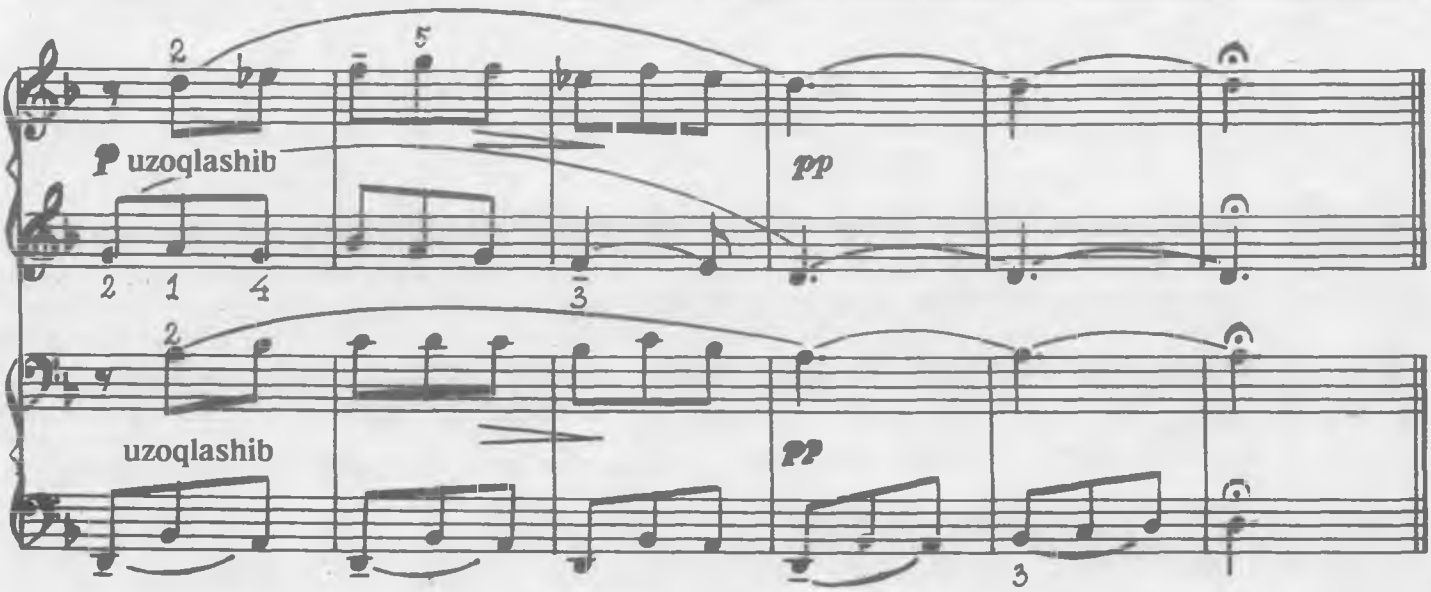
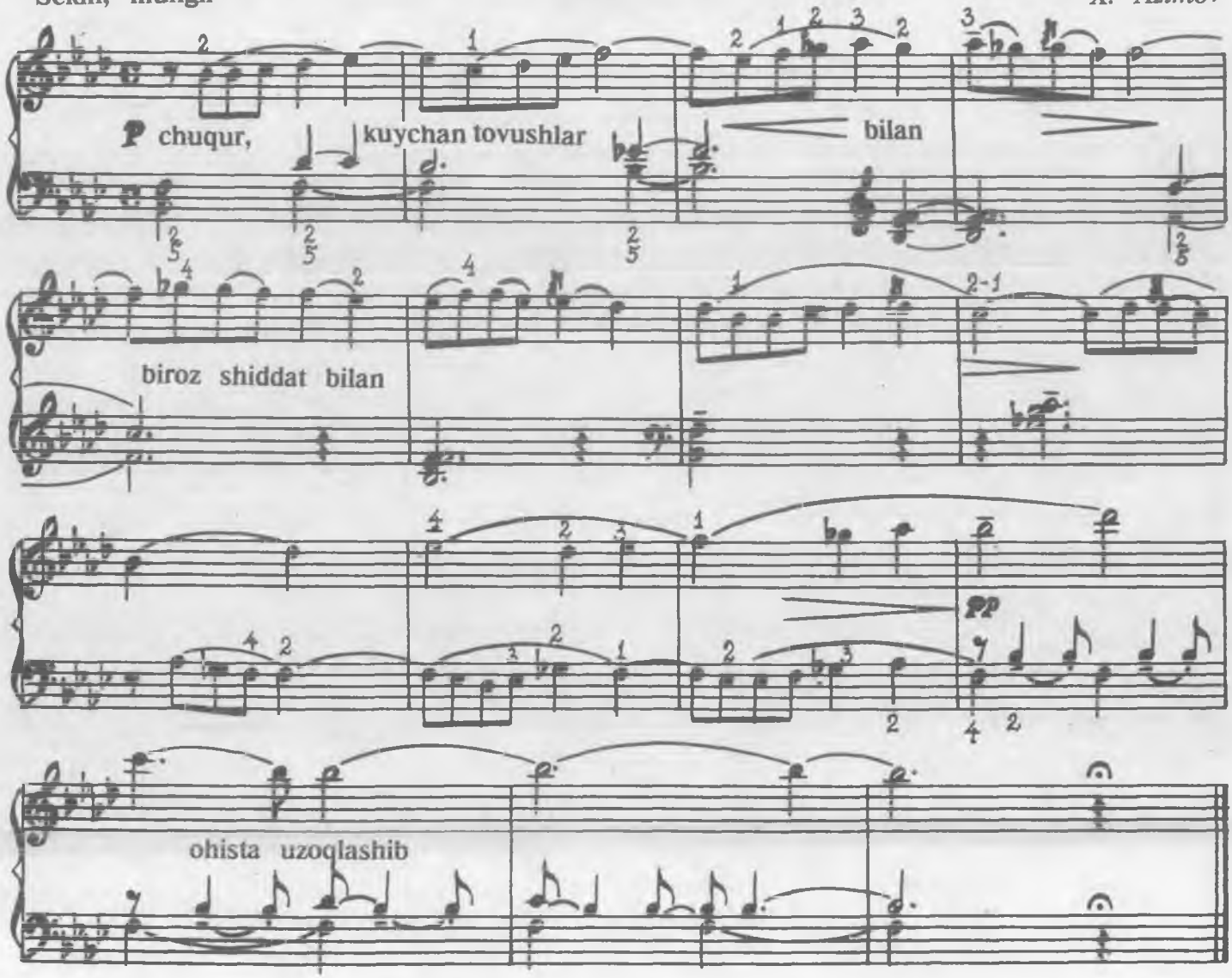
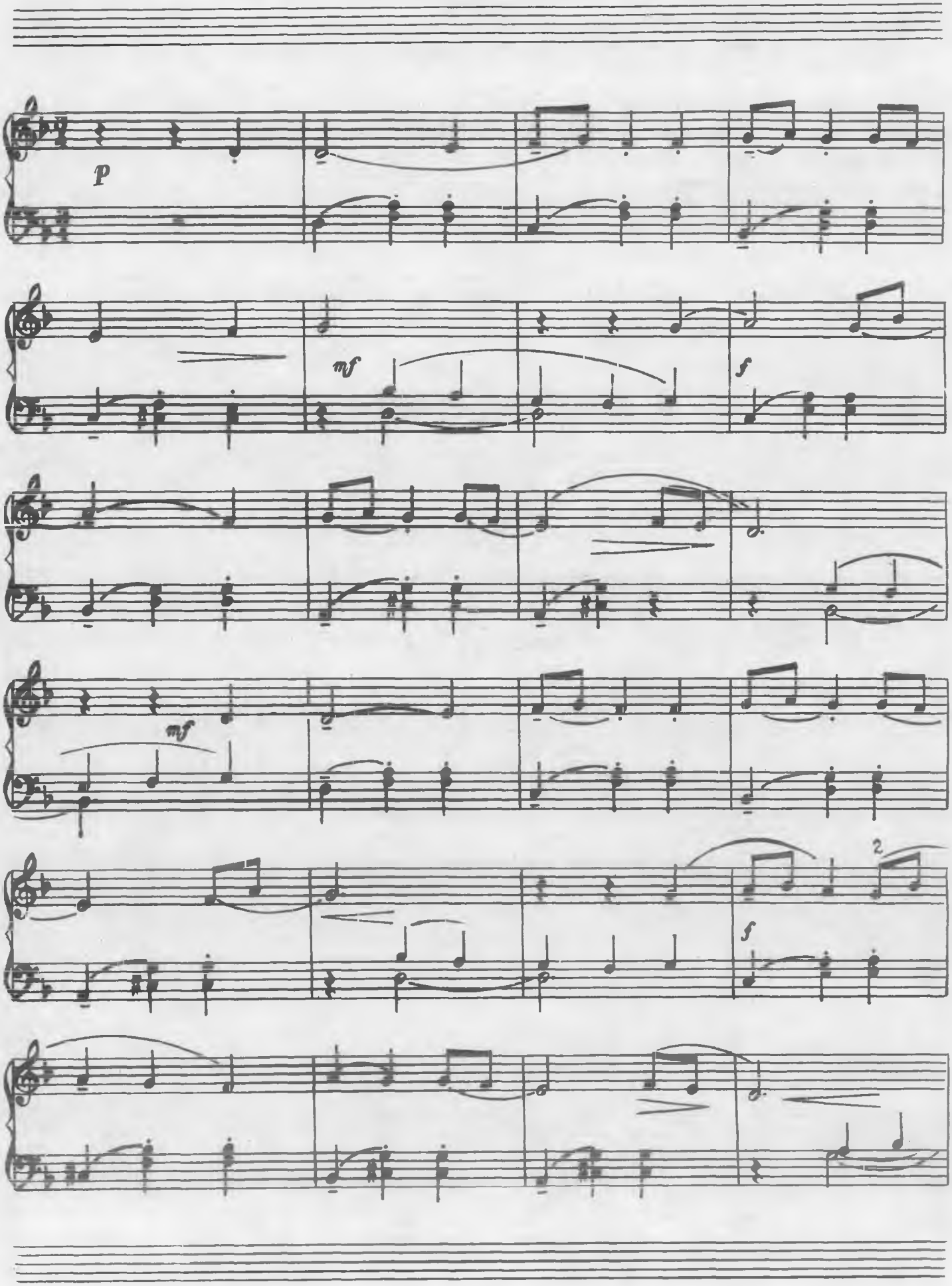


YETIM

Sekin, mungli

X. Azimov

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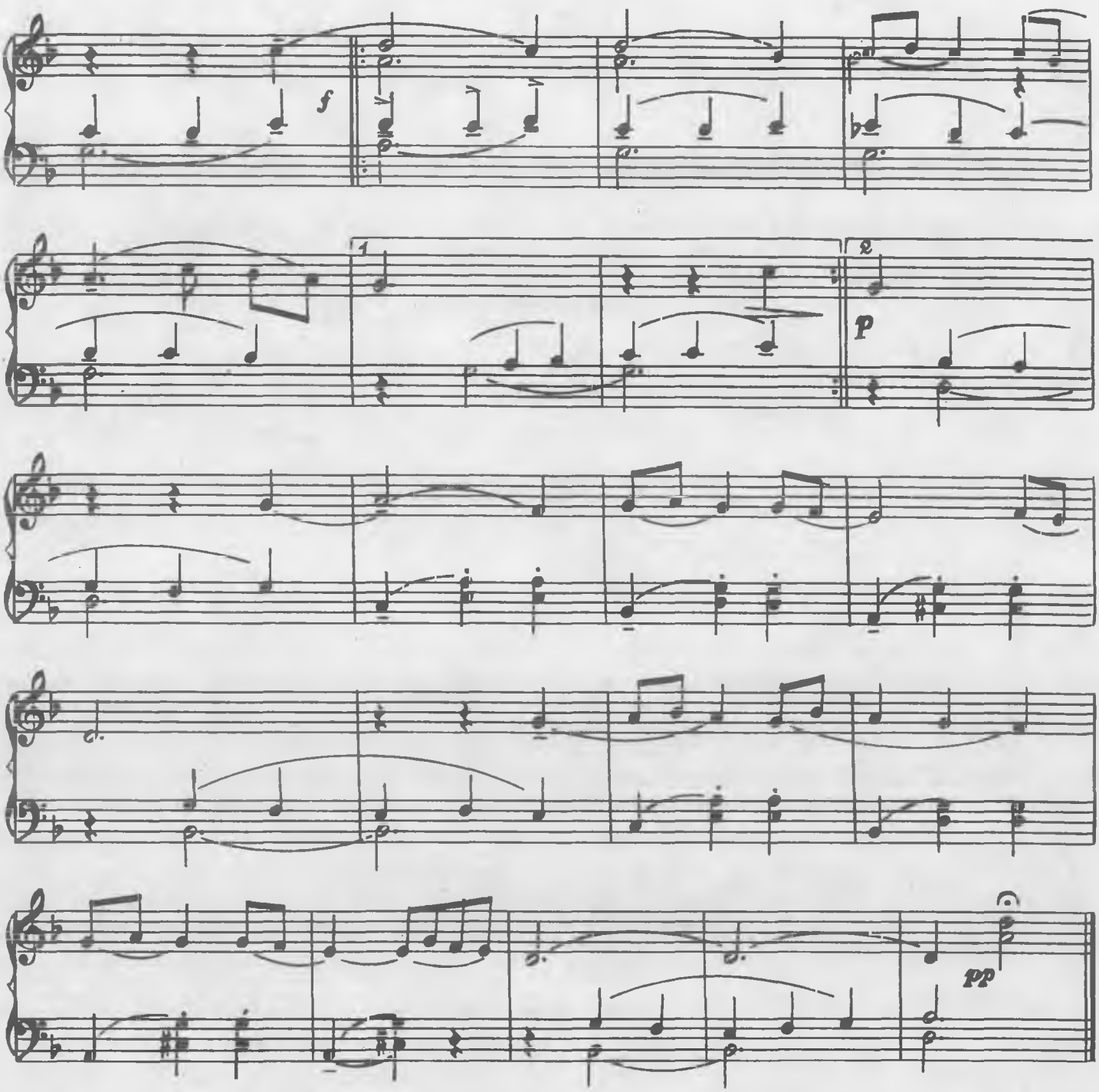
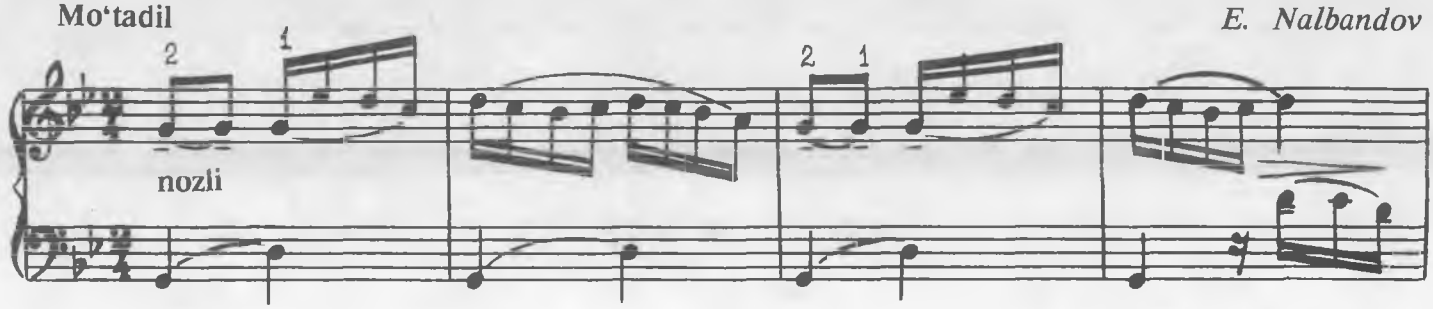
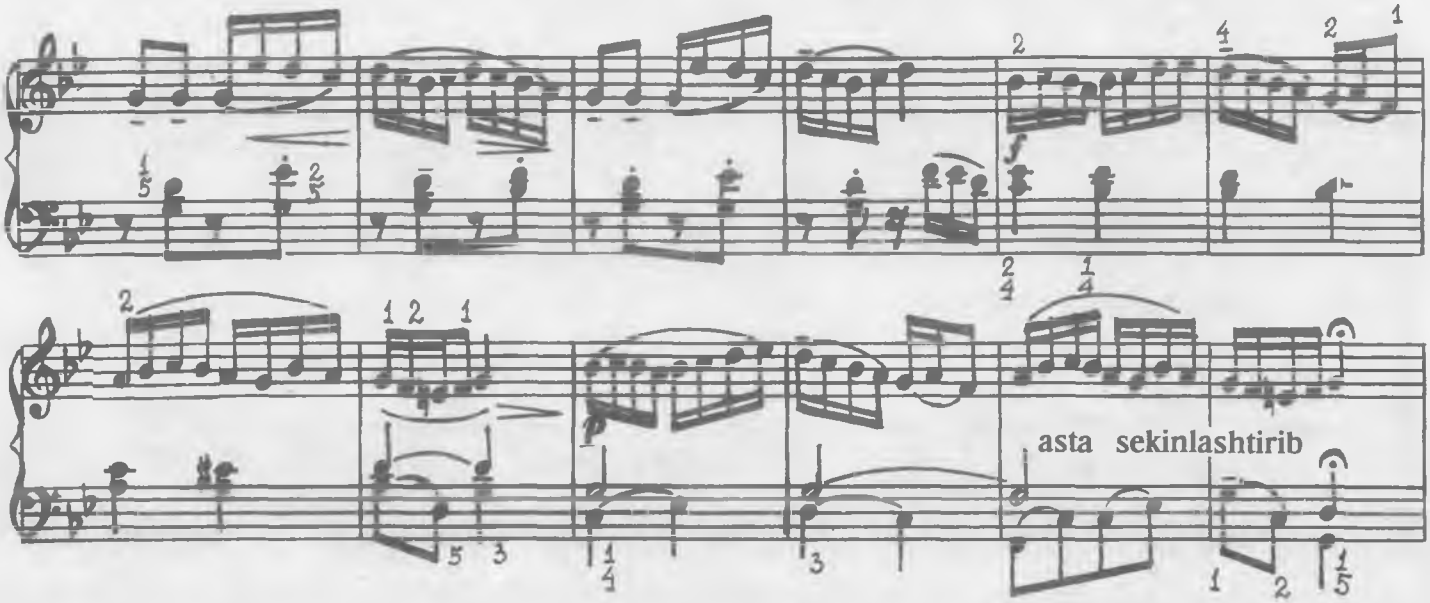


O‘YIN

Mo‘tadil

E. Nalbandov

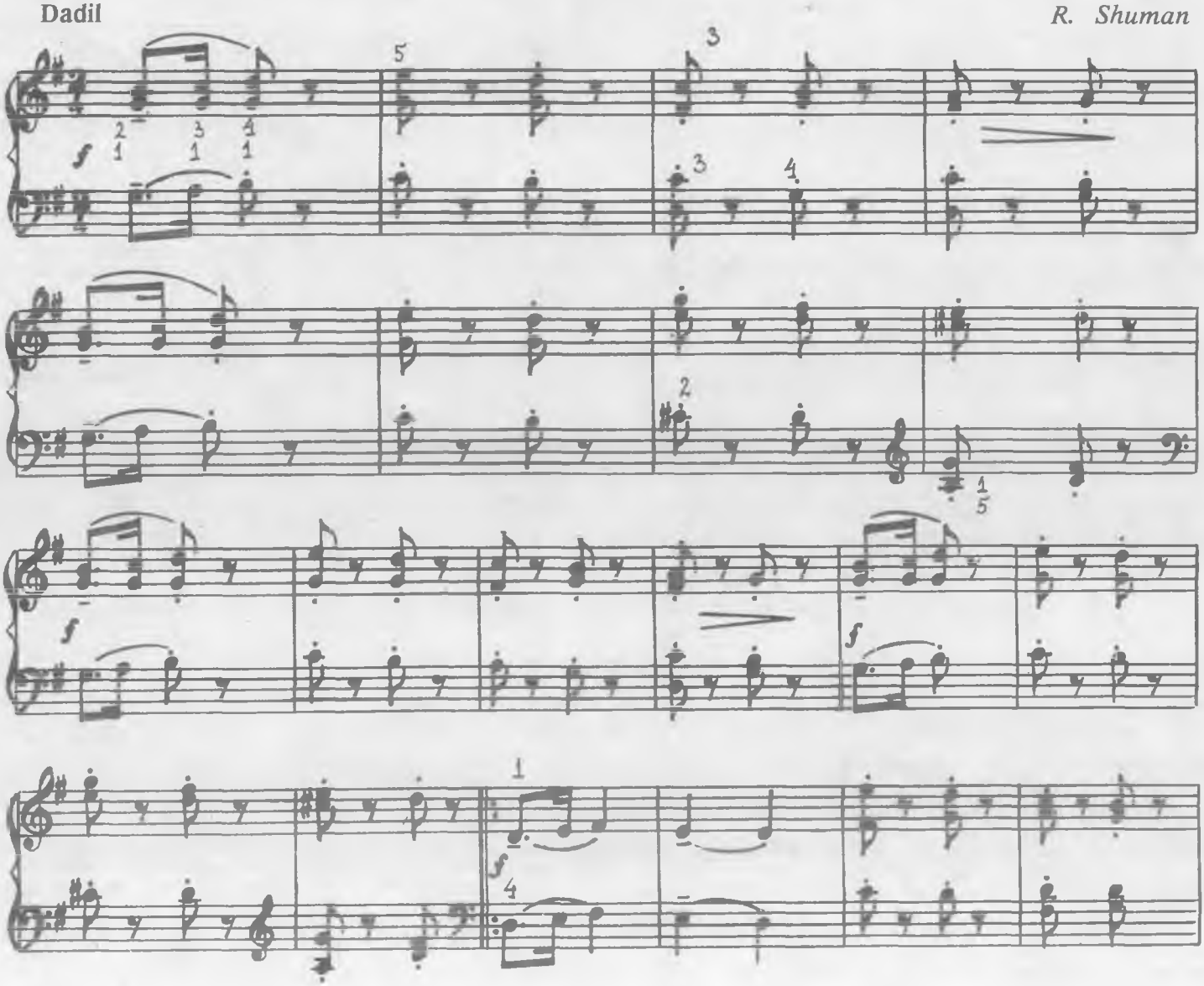


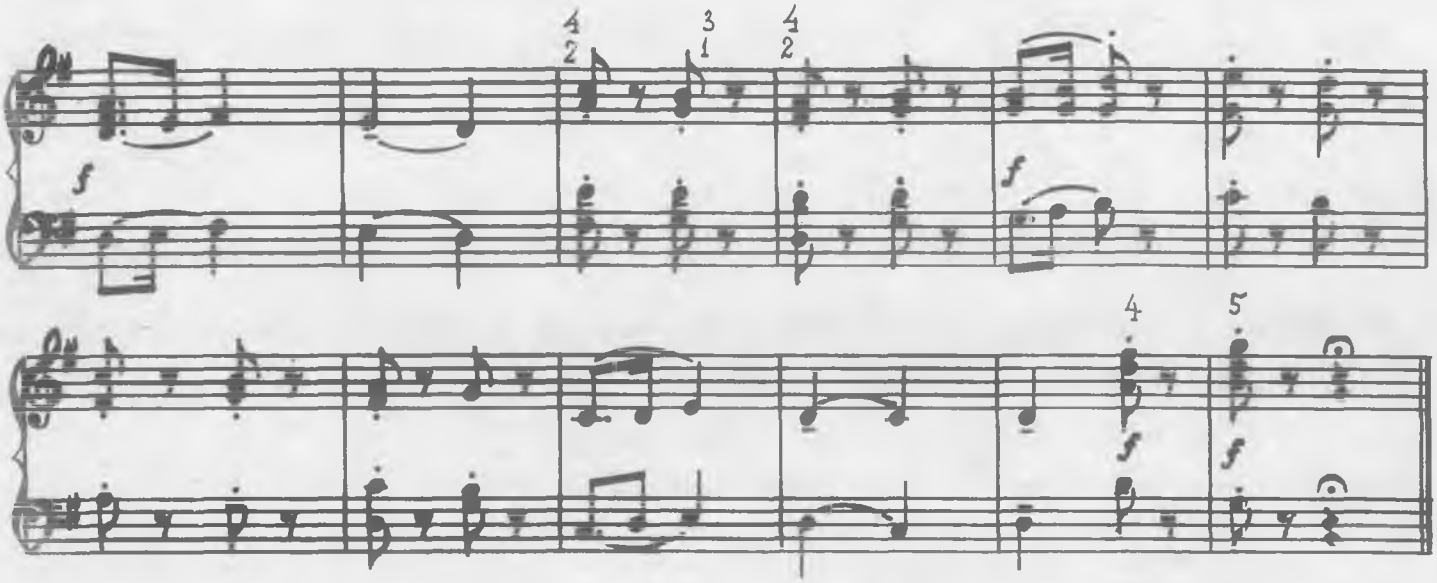


MARSH

Dadil

R. Shuman

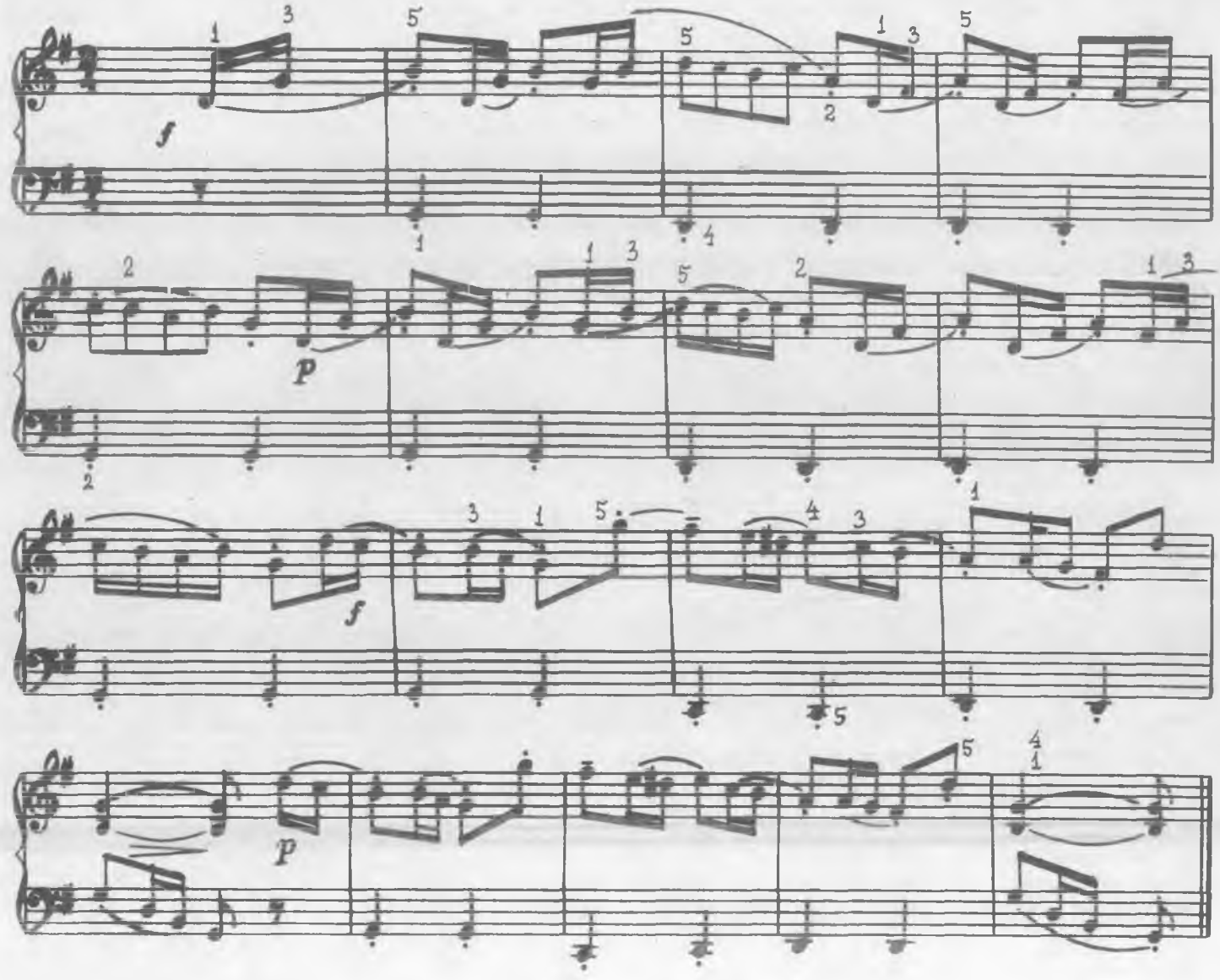




KONTRDANS-EKOSEZ

Mo'tadil

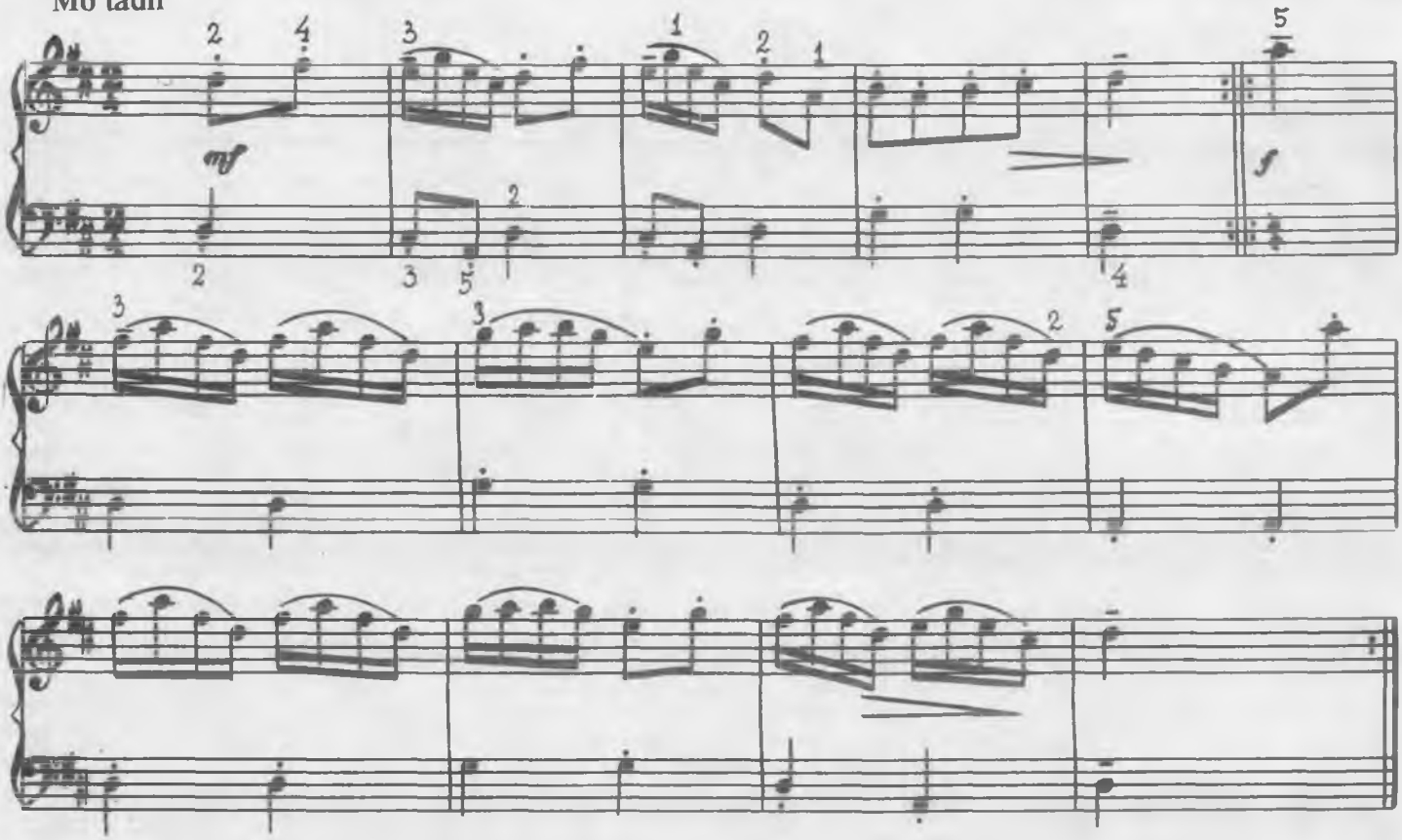
Qadimgi angliya xalq raqsi



ALEMANDA

Qadimiy fransuzcha raqs

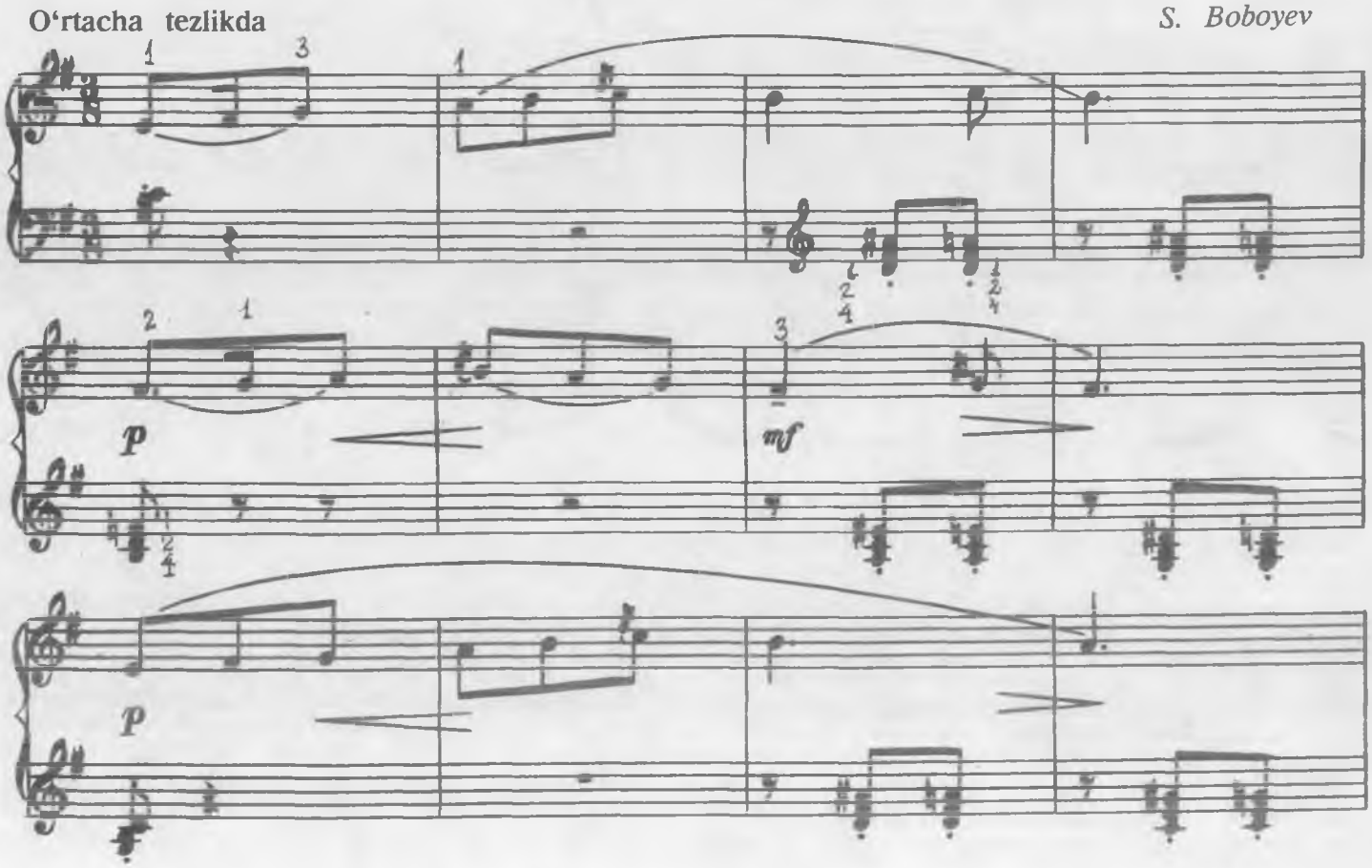
Mo'tadil

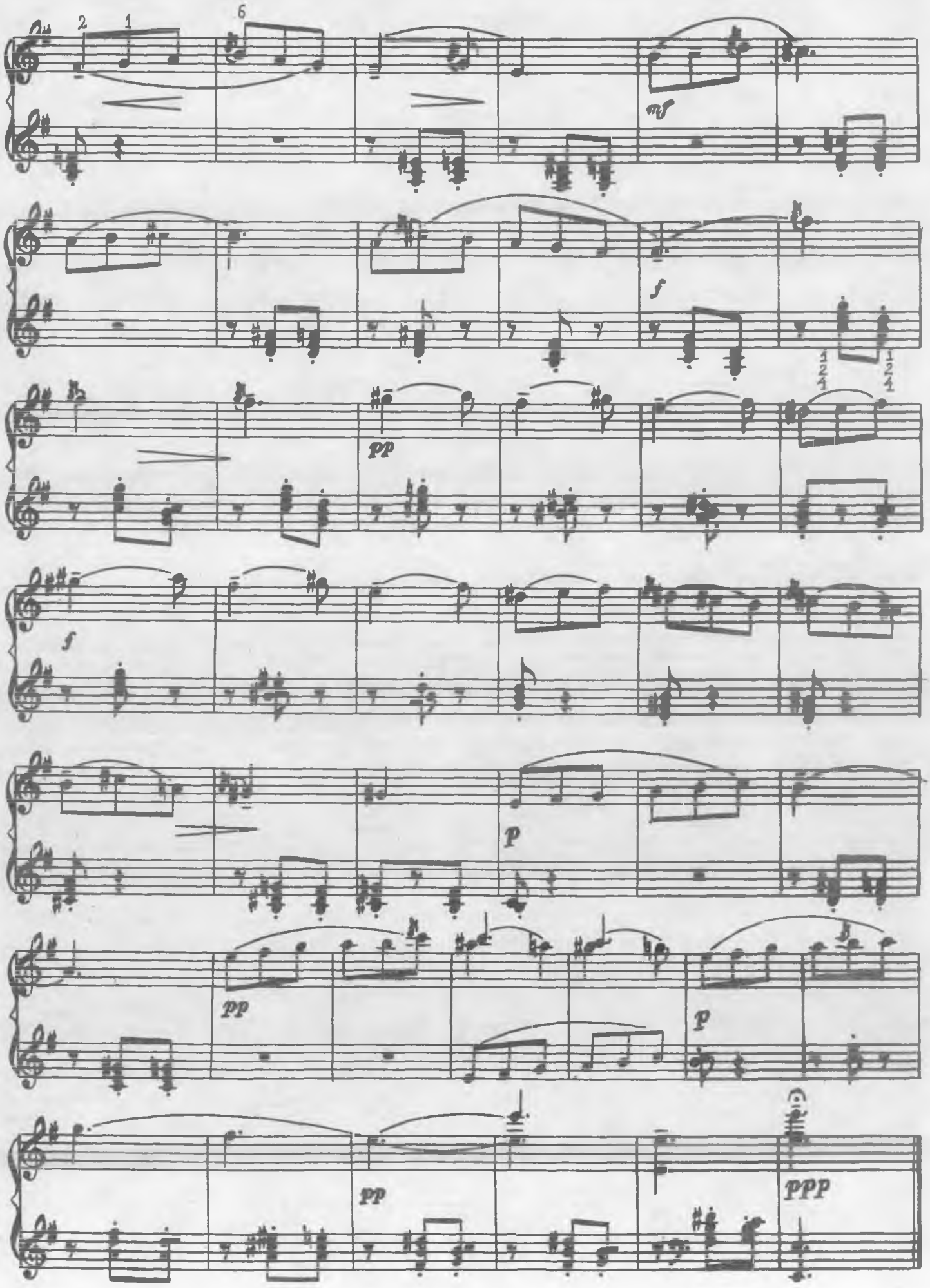


LIRIK RAQS

O'rtacha tezlikda

S. Boboyev

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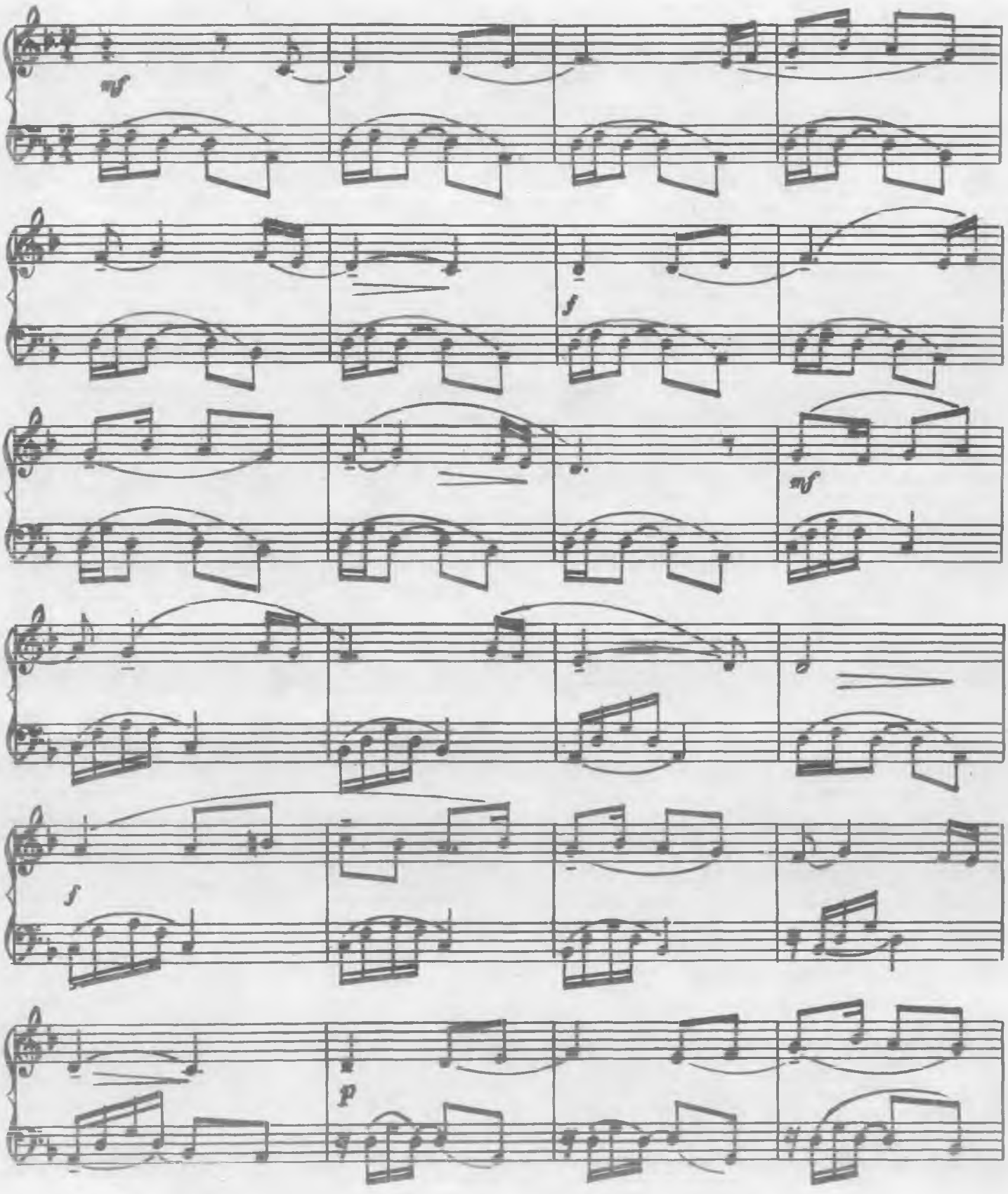
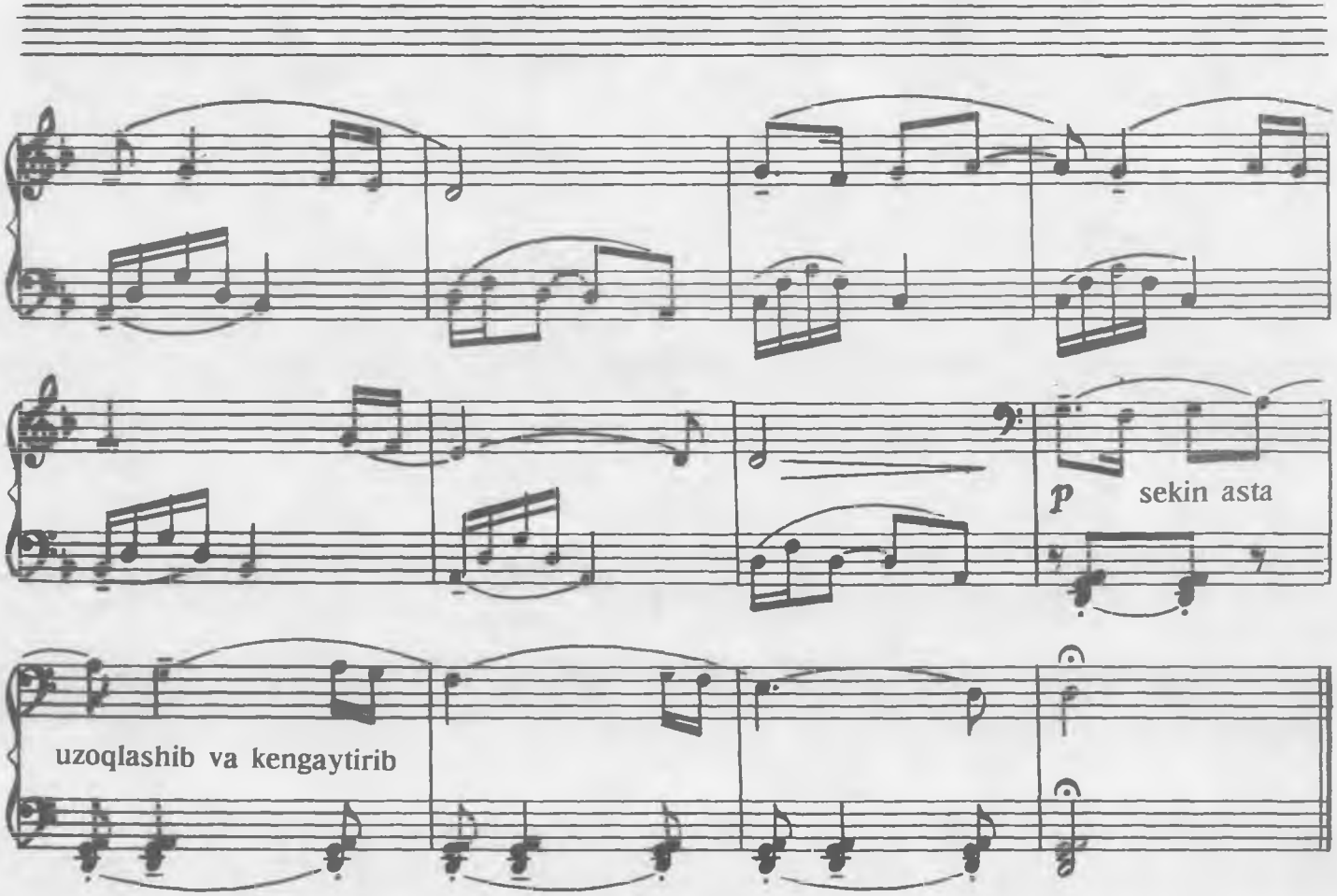
SUBHIDAM

Shoshilmay, g'ayrat bilan

O'zbek xalq ashulasi

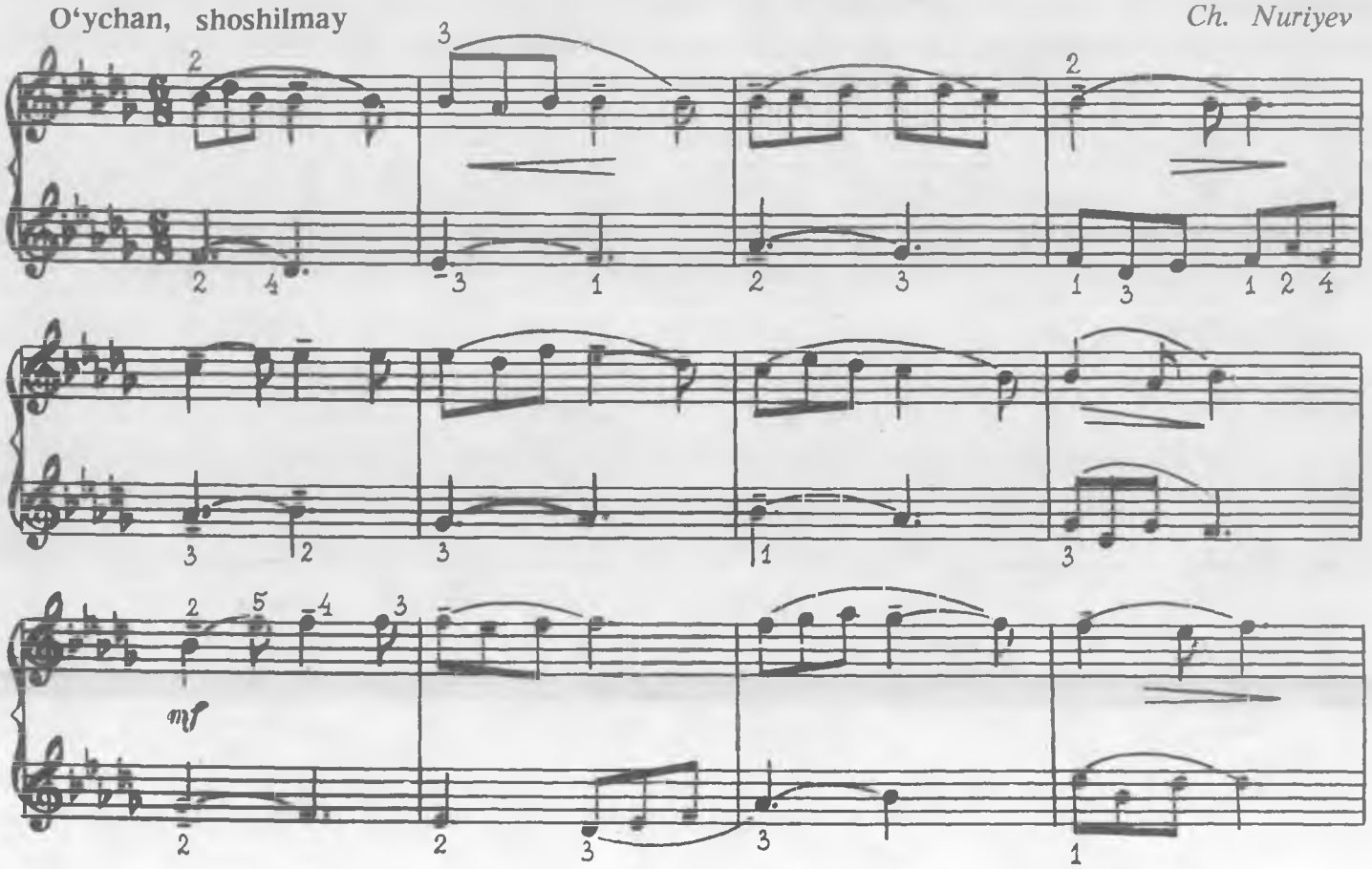


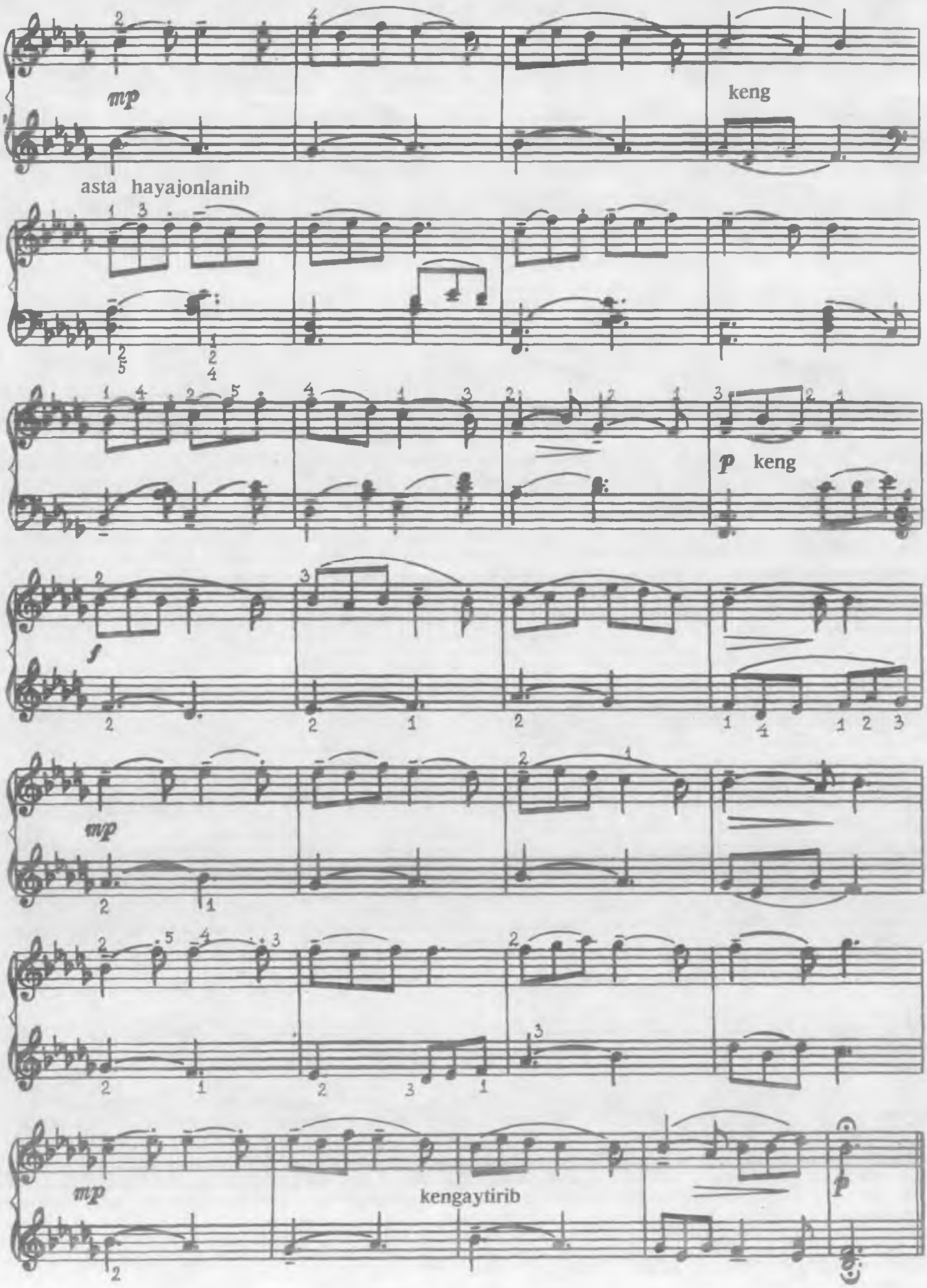


HIKOYA

O'ychan, shoshilmay

Ch. Nuriyev

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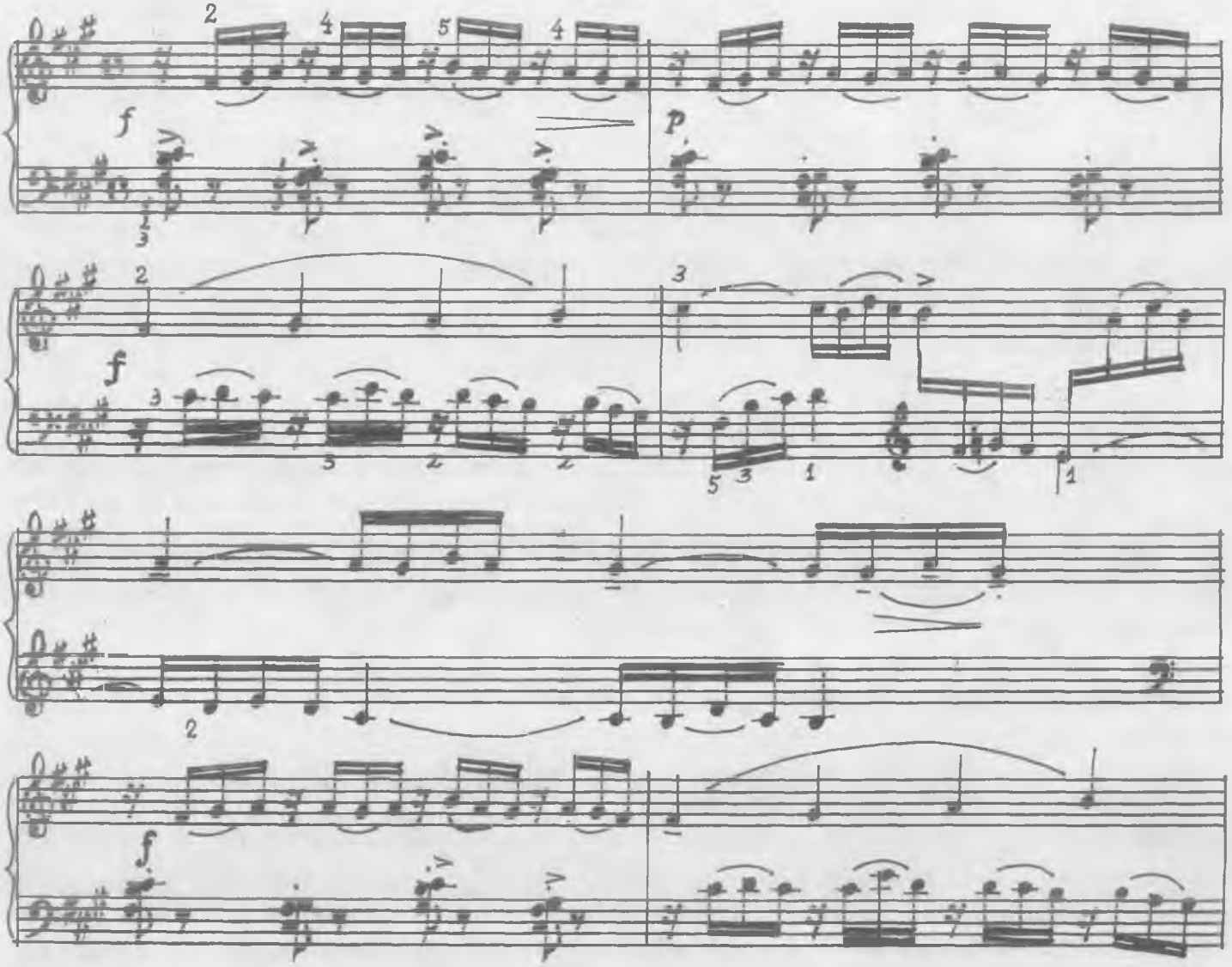
ETYUD

Tez, chaqqon

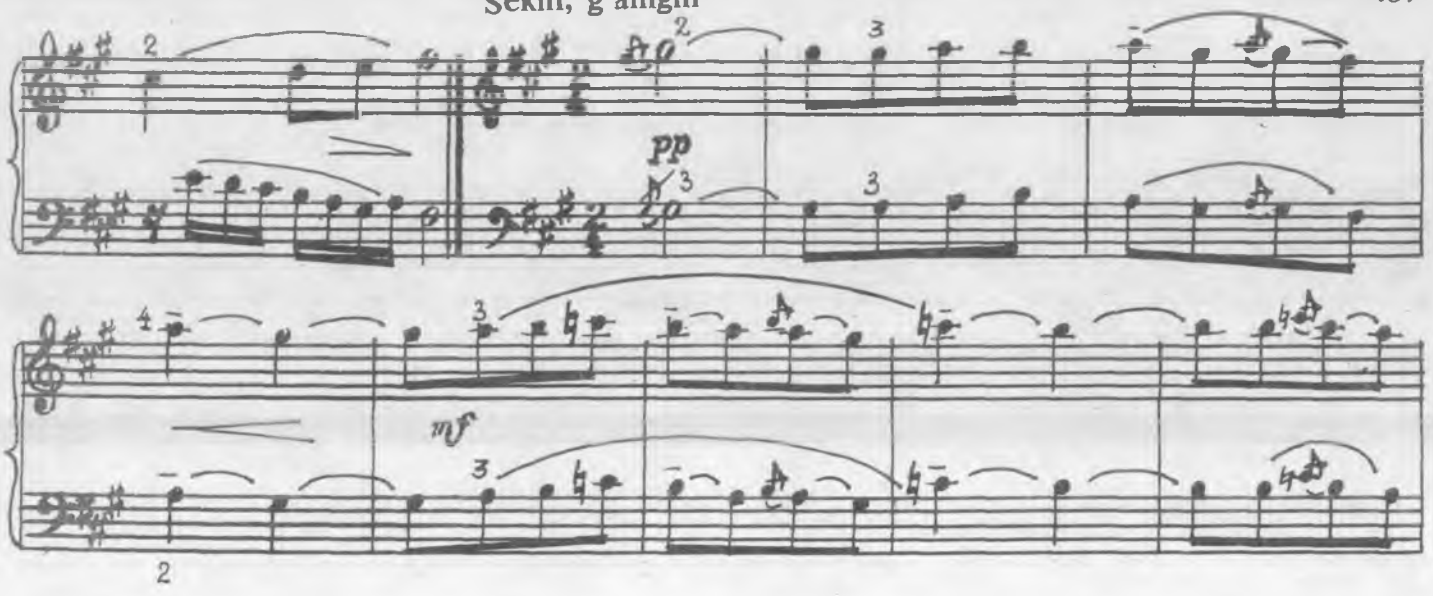
X. Azimov

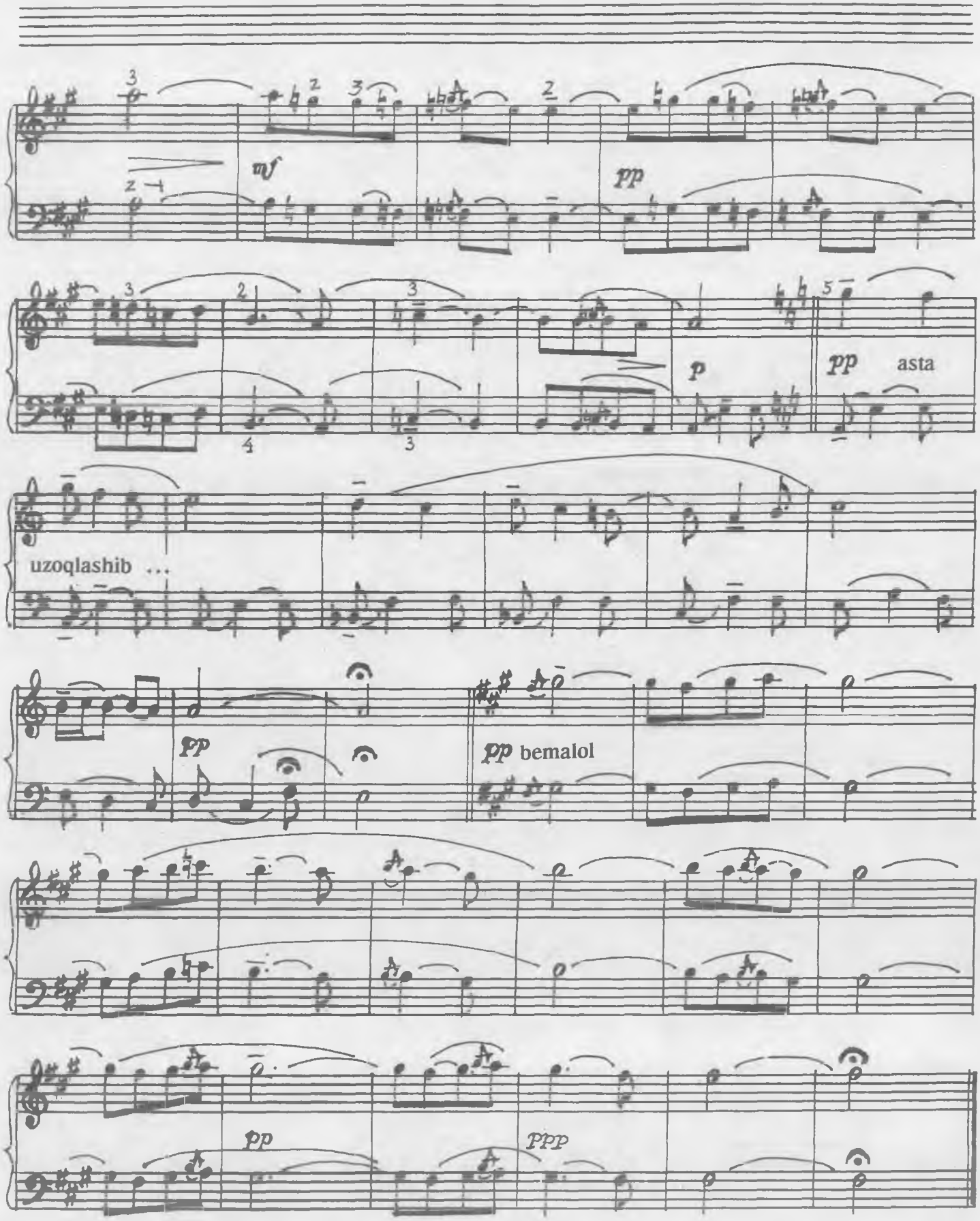


SAYOH

Sekin, g'amgin

X. Azimov

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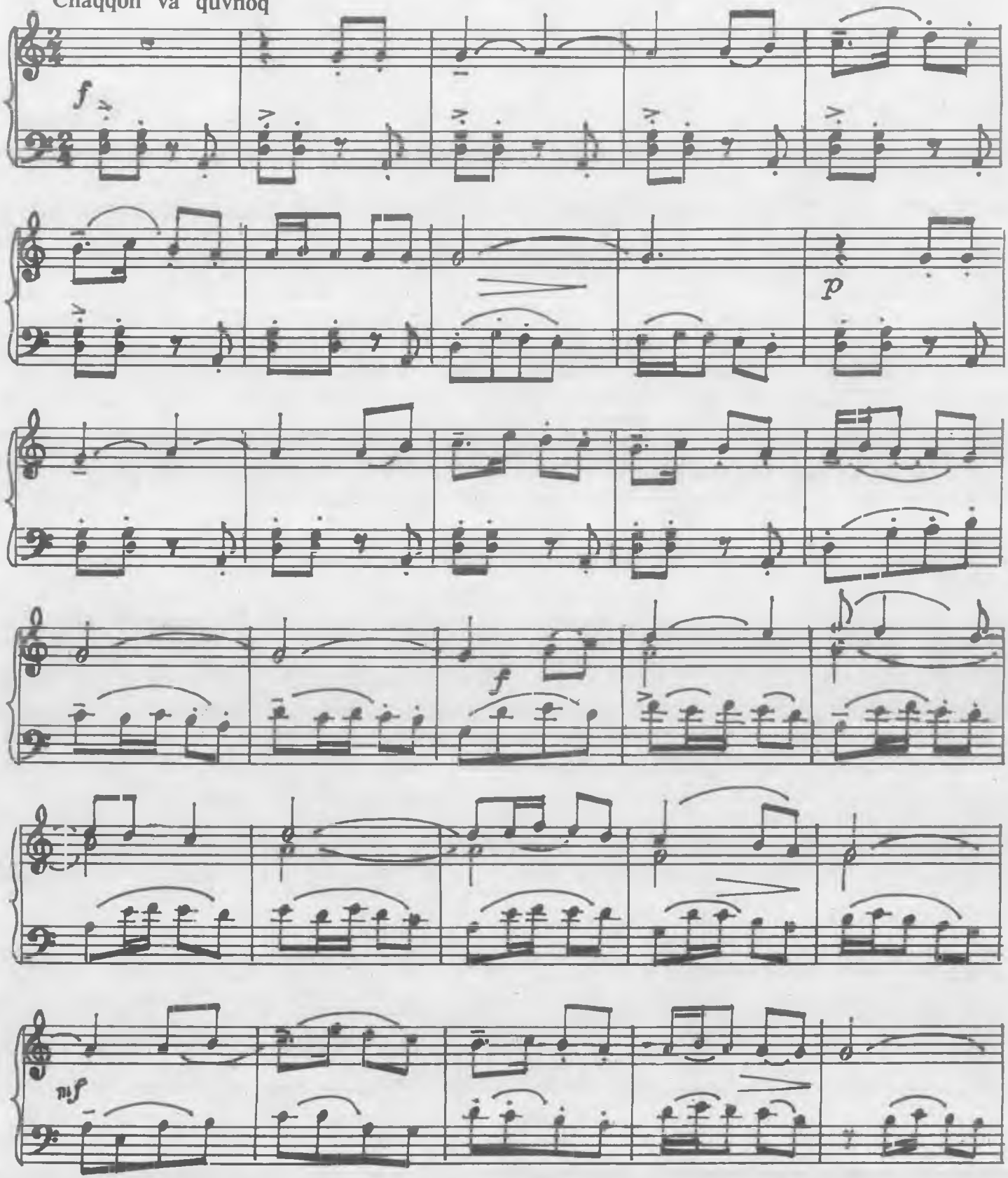
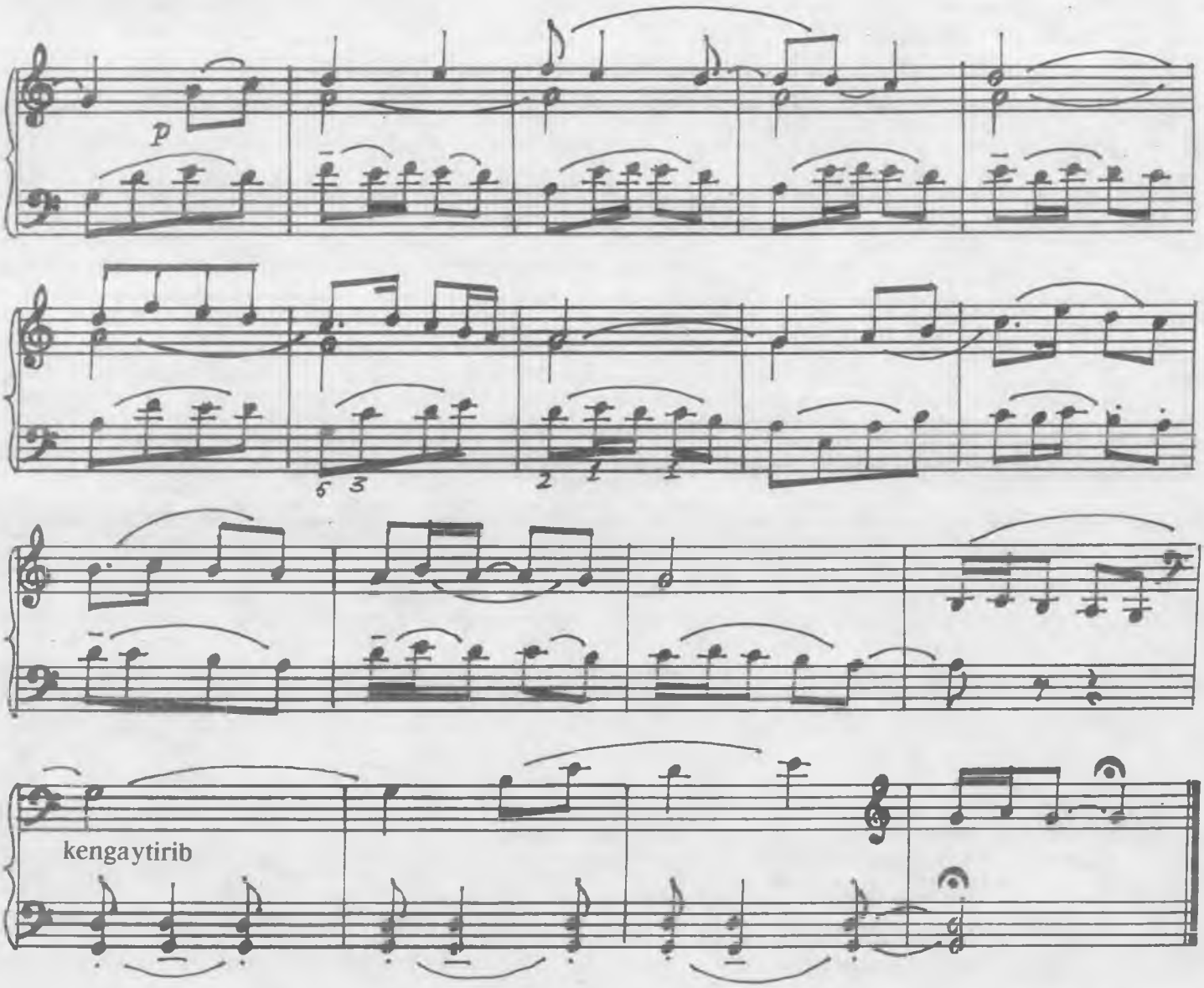
ENDI SENDEK

O'zbek xalq ashulasi.

Chaqqon va quvnoq

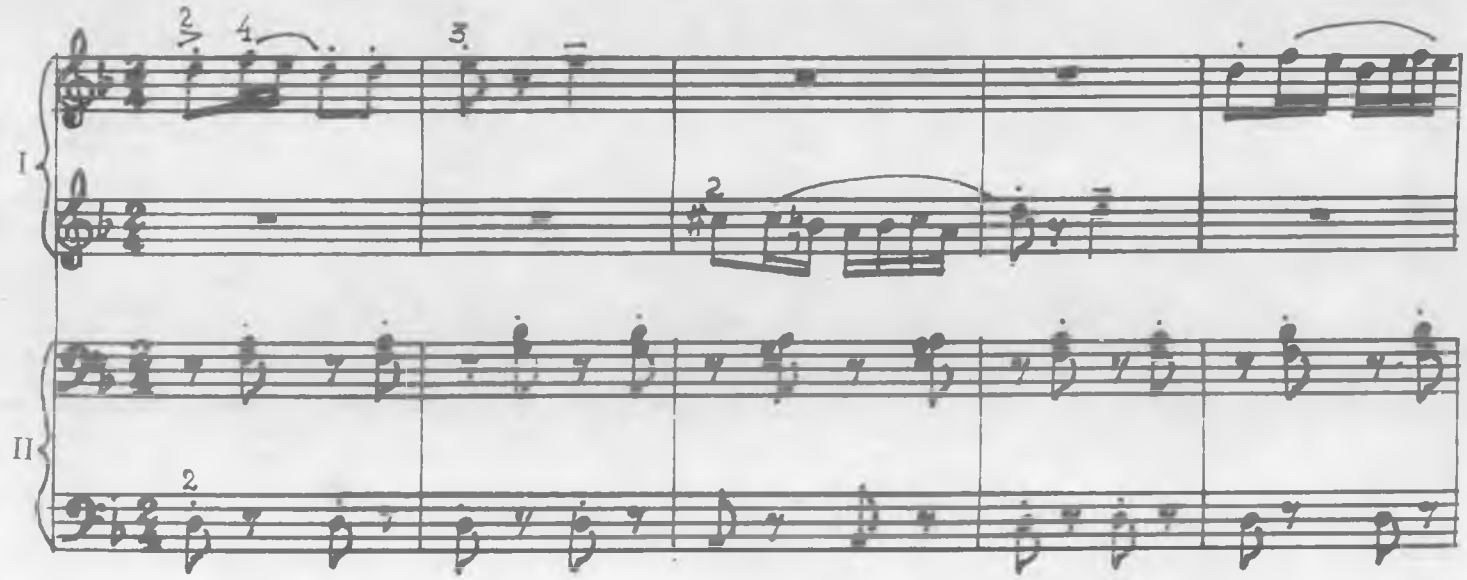


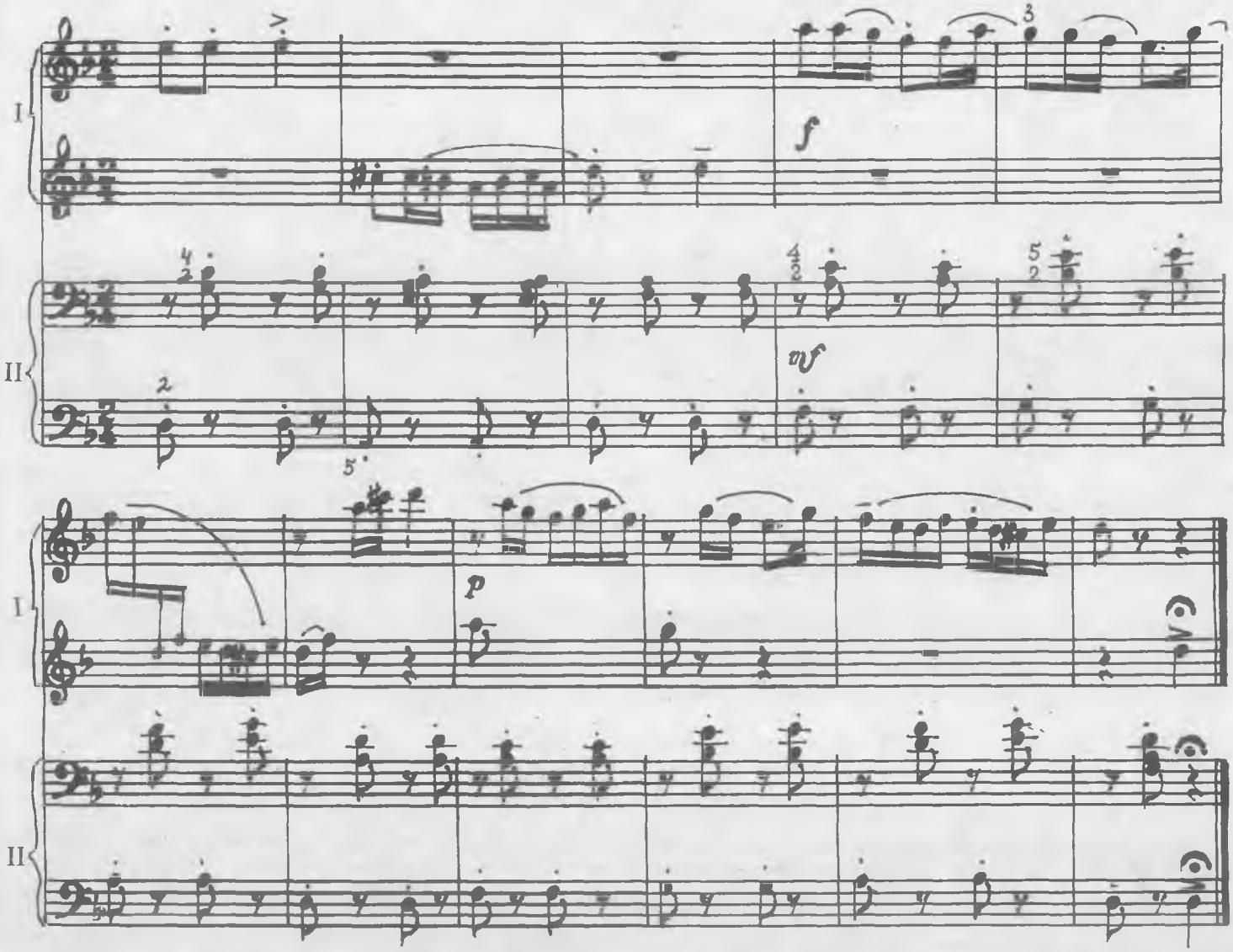


POLKA

Sho'x

M. Glinka





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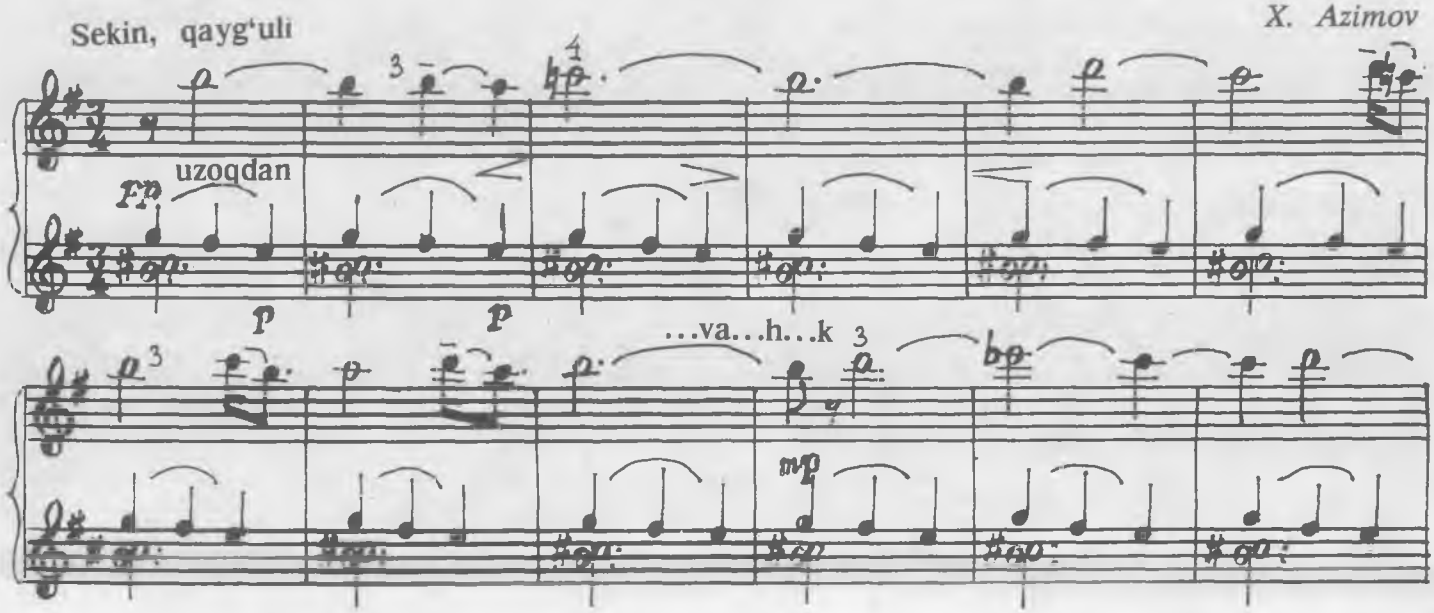
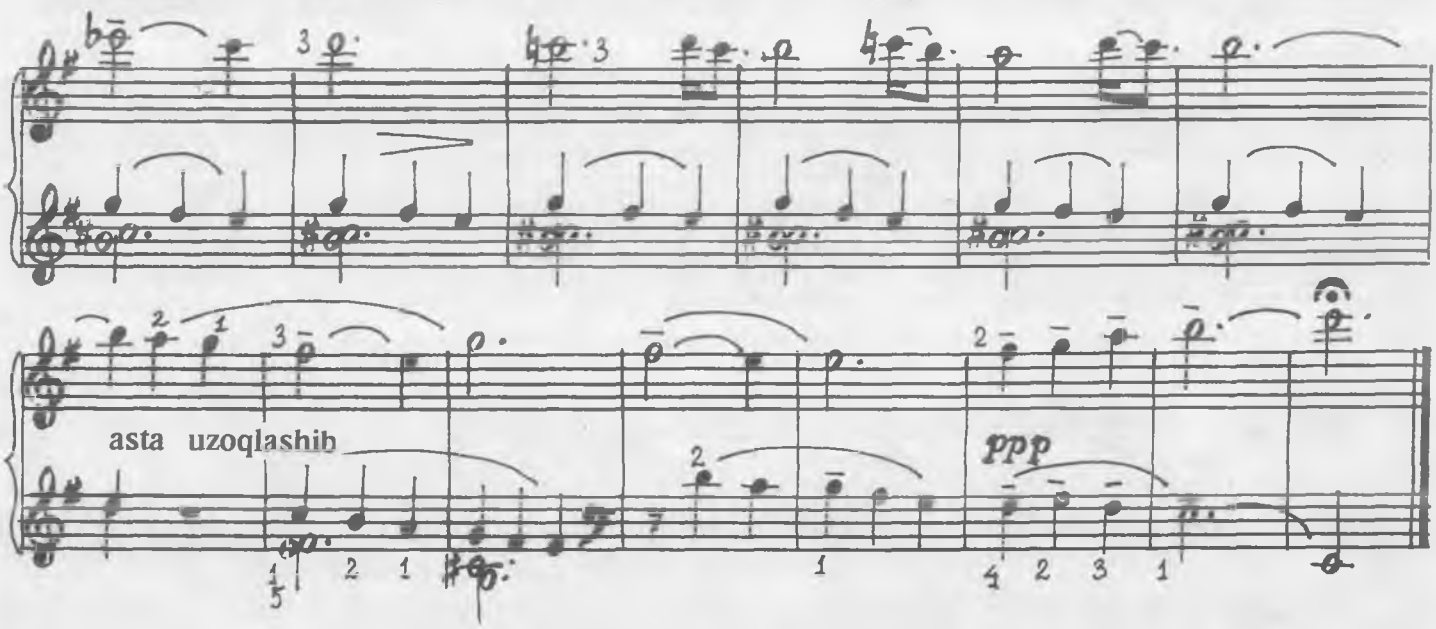
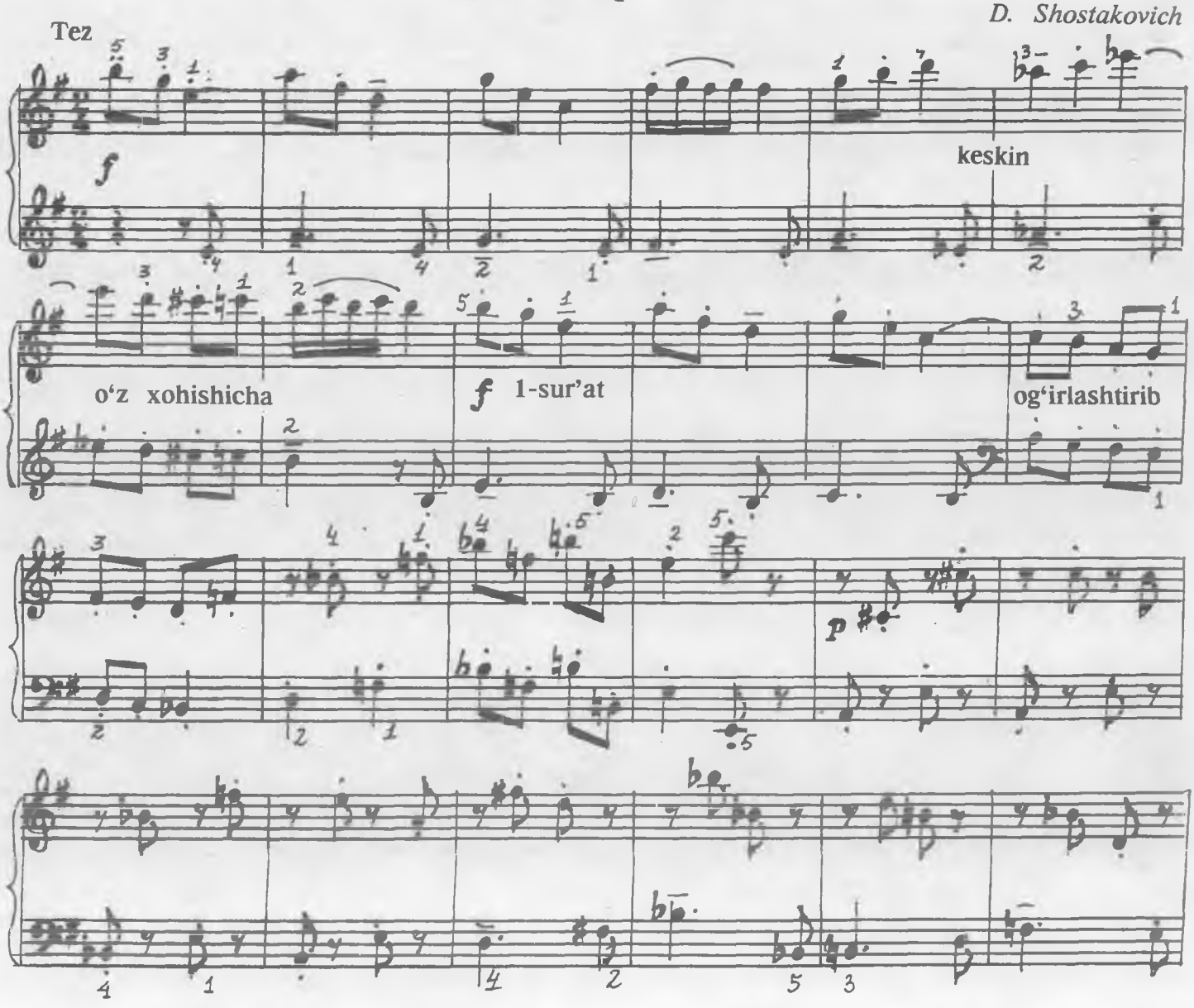
X. Azimov

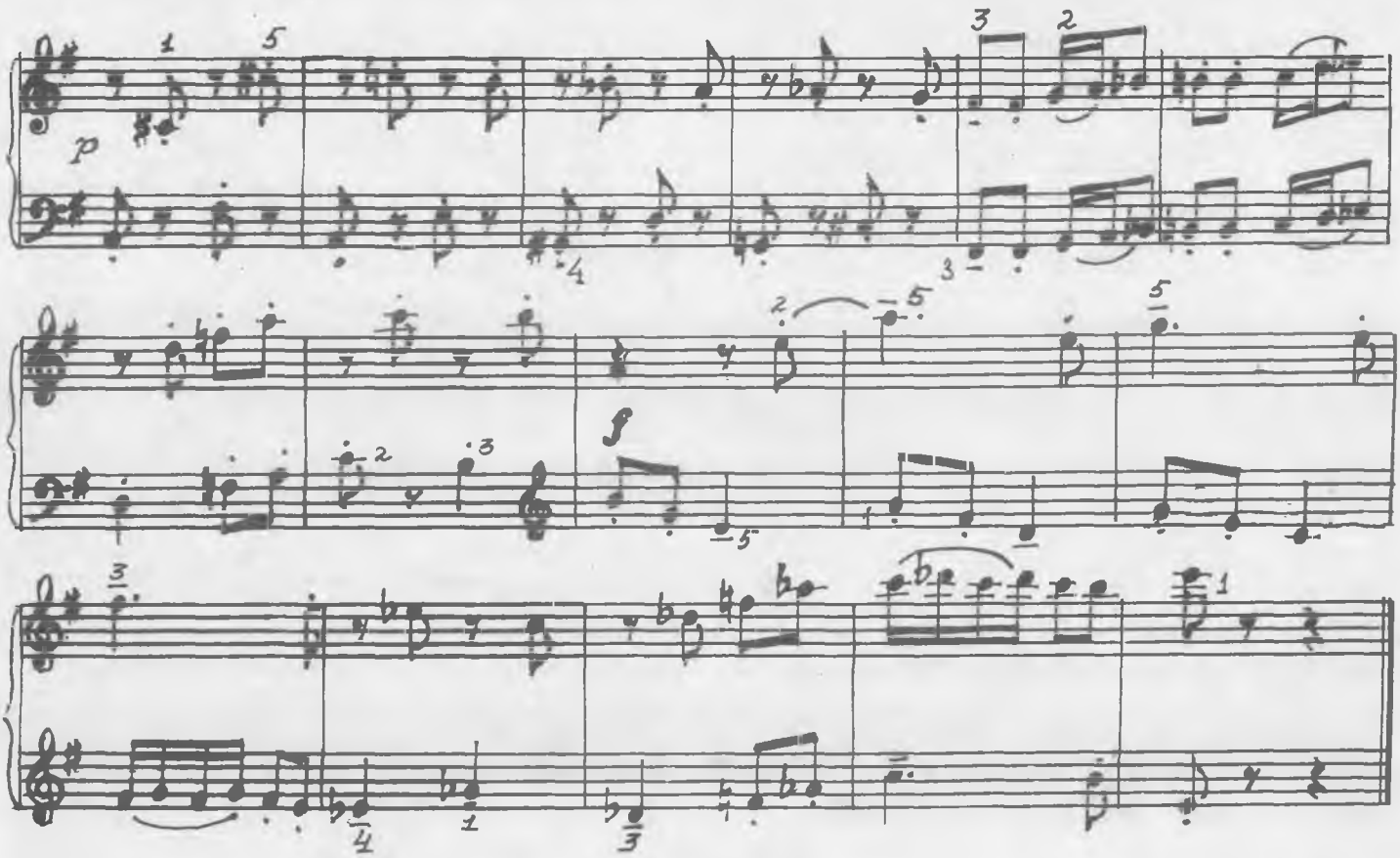




QUVNOQ ERTAK

D. Shostakovich

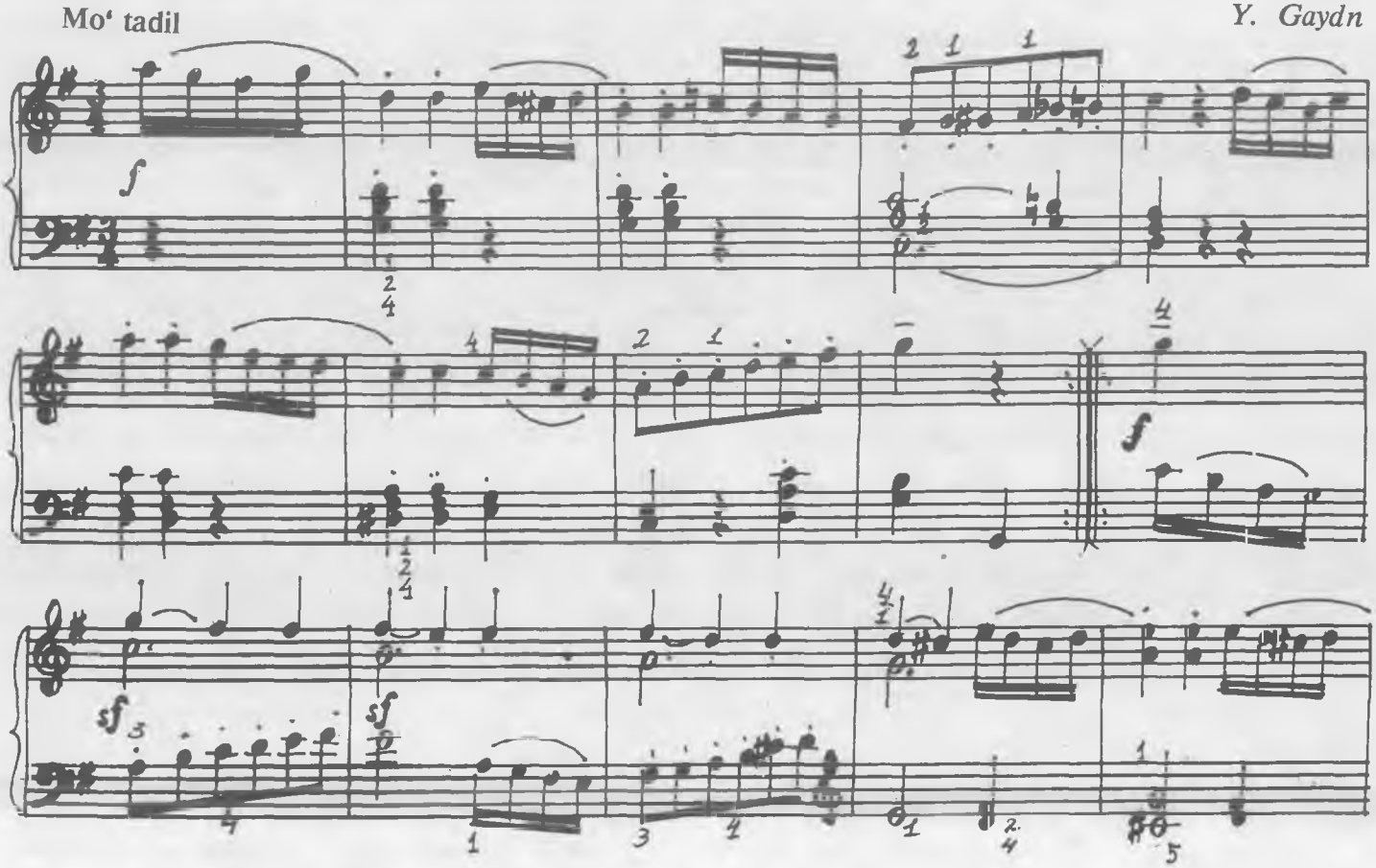


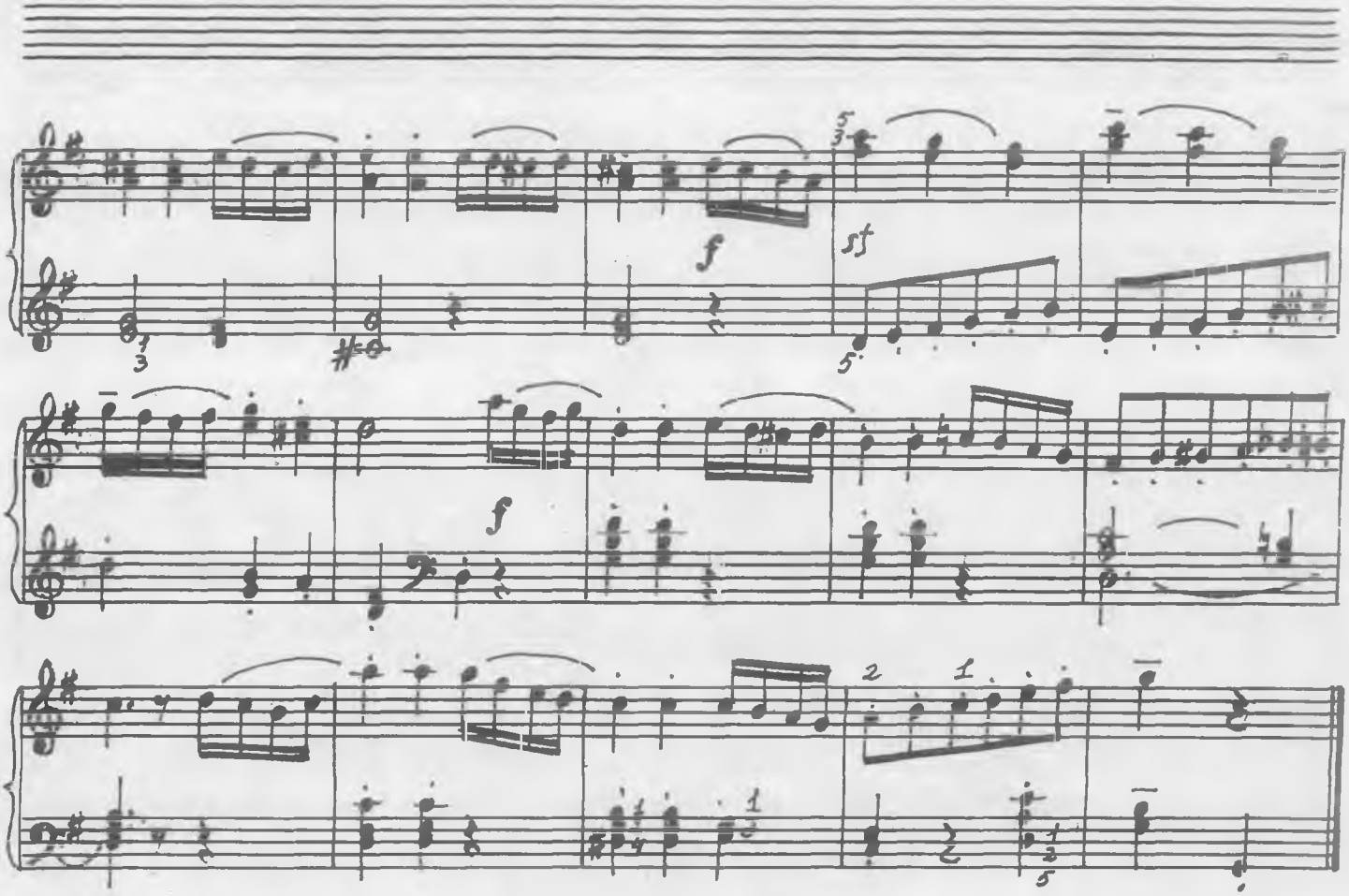


MENUET

Mo‘ tadil

Y. Gaydn





QUVNOQ DOIRA

O‘rtacha tezlikda

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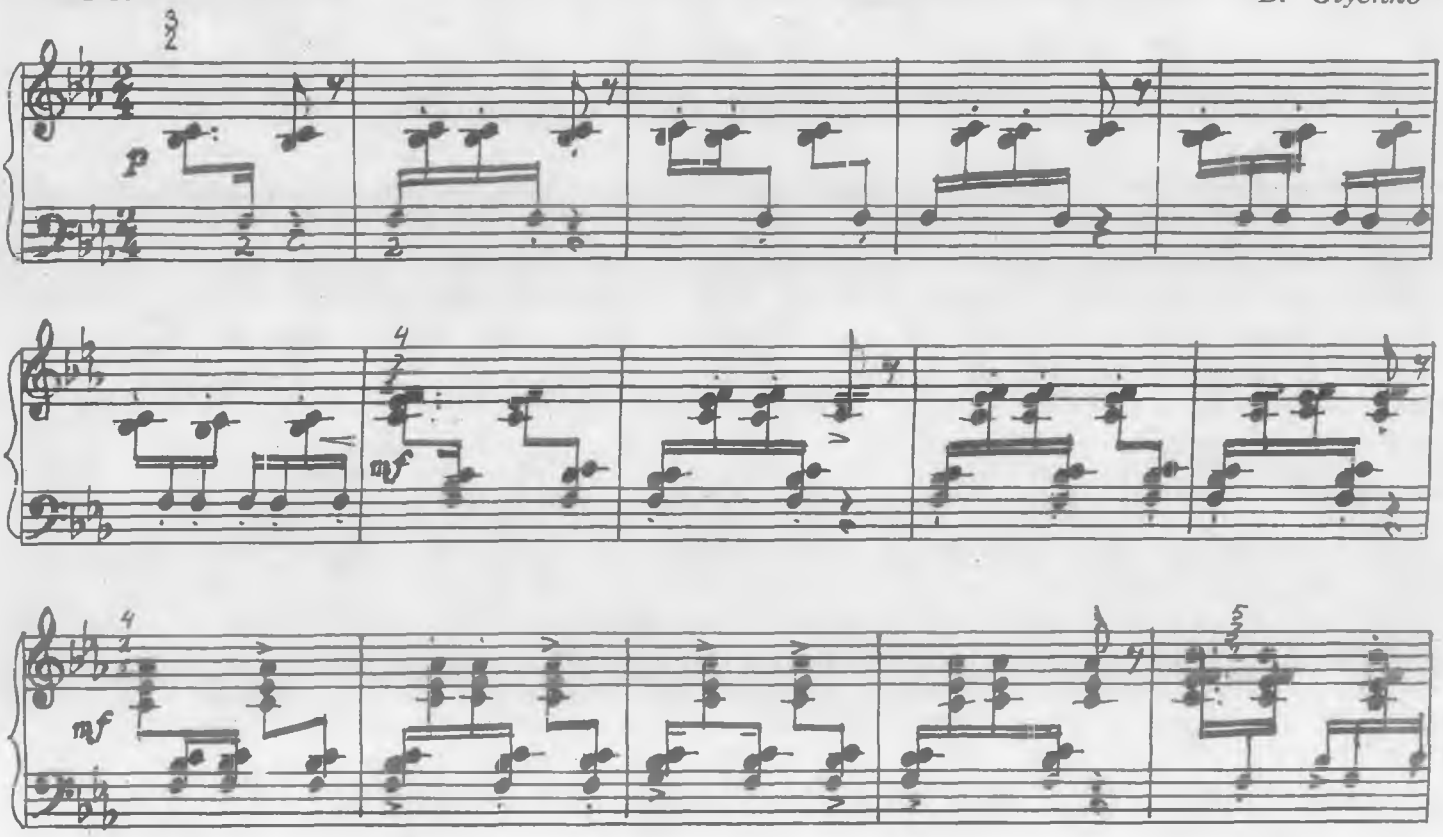

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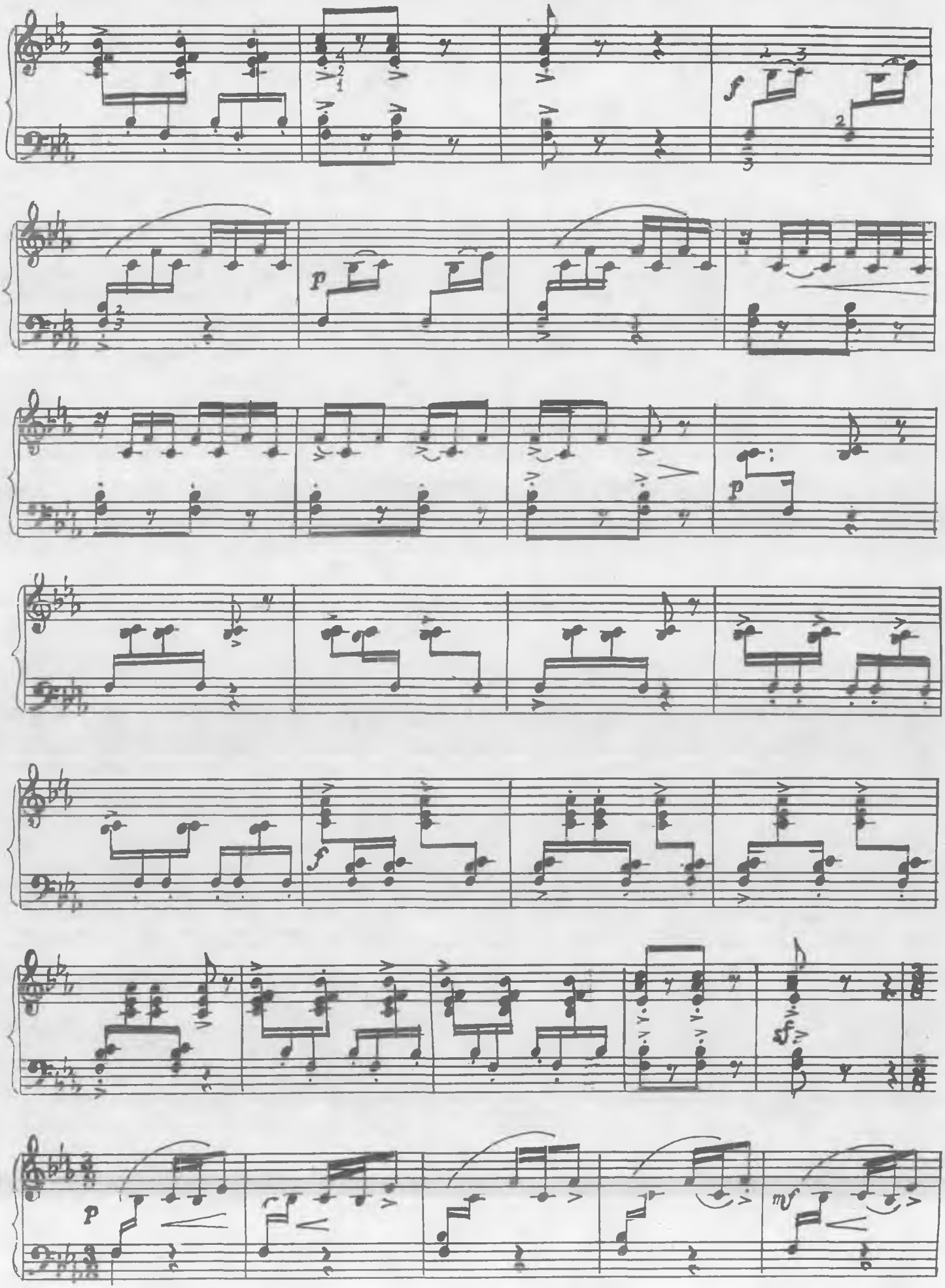
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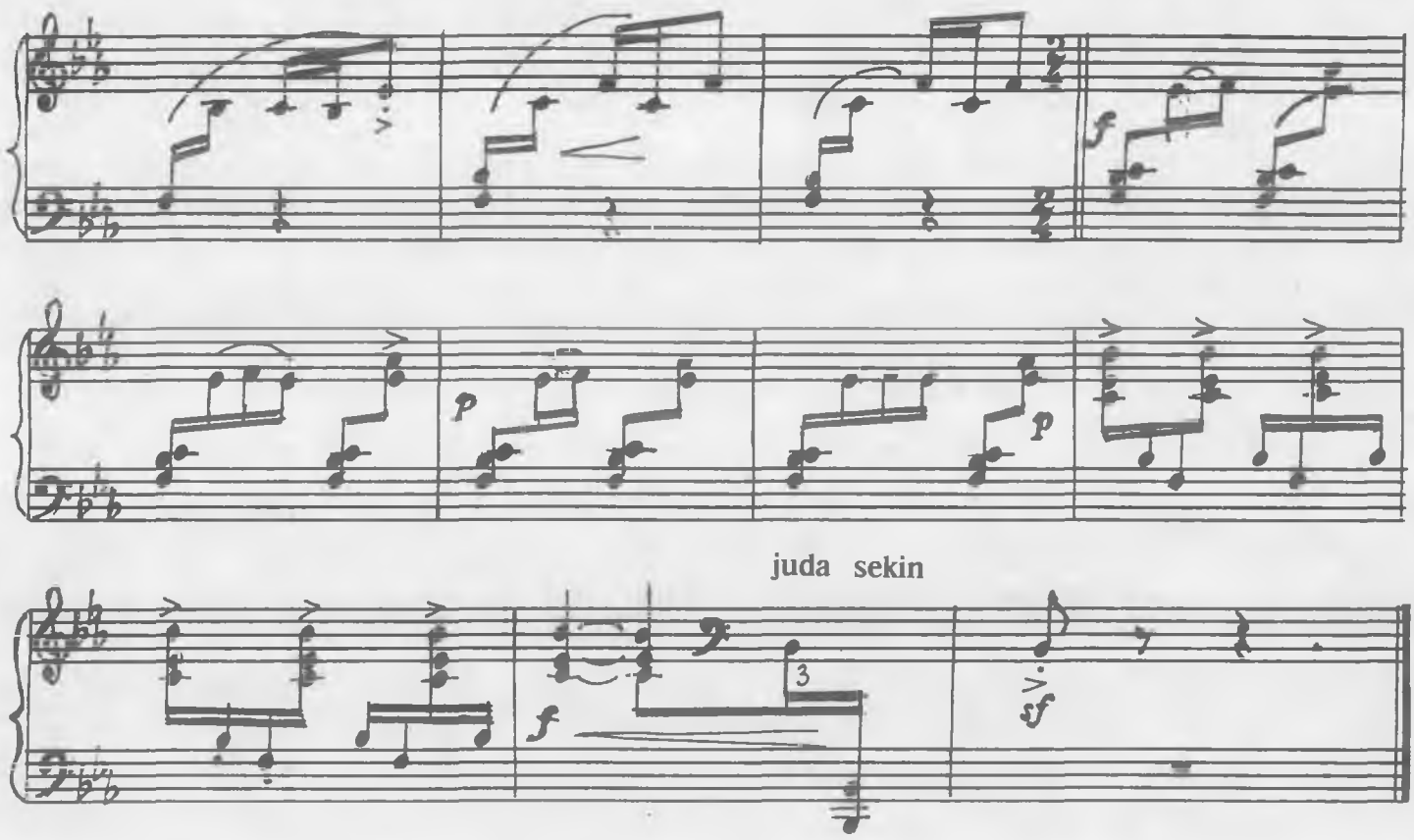
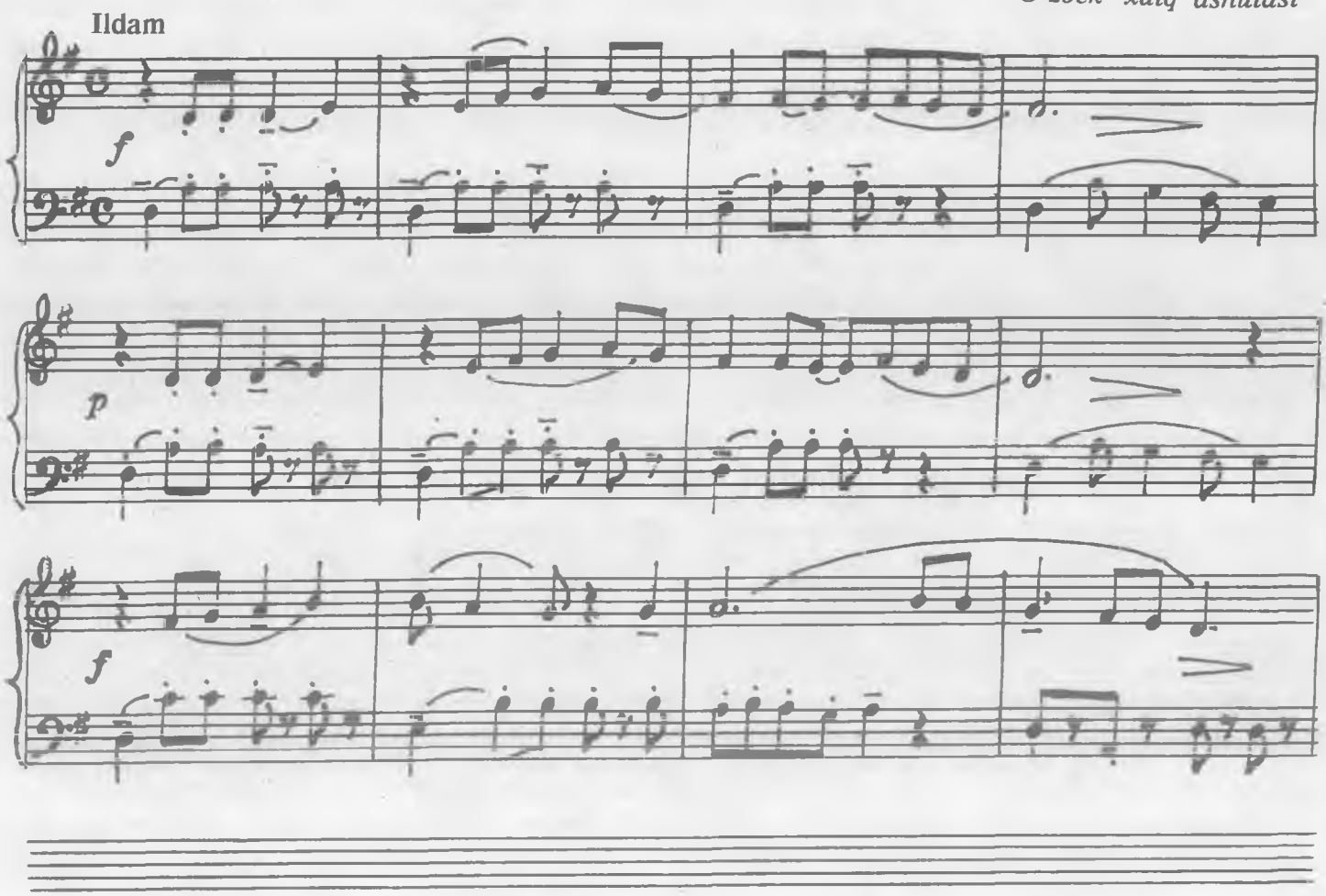
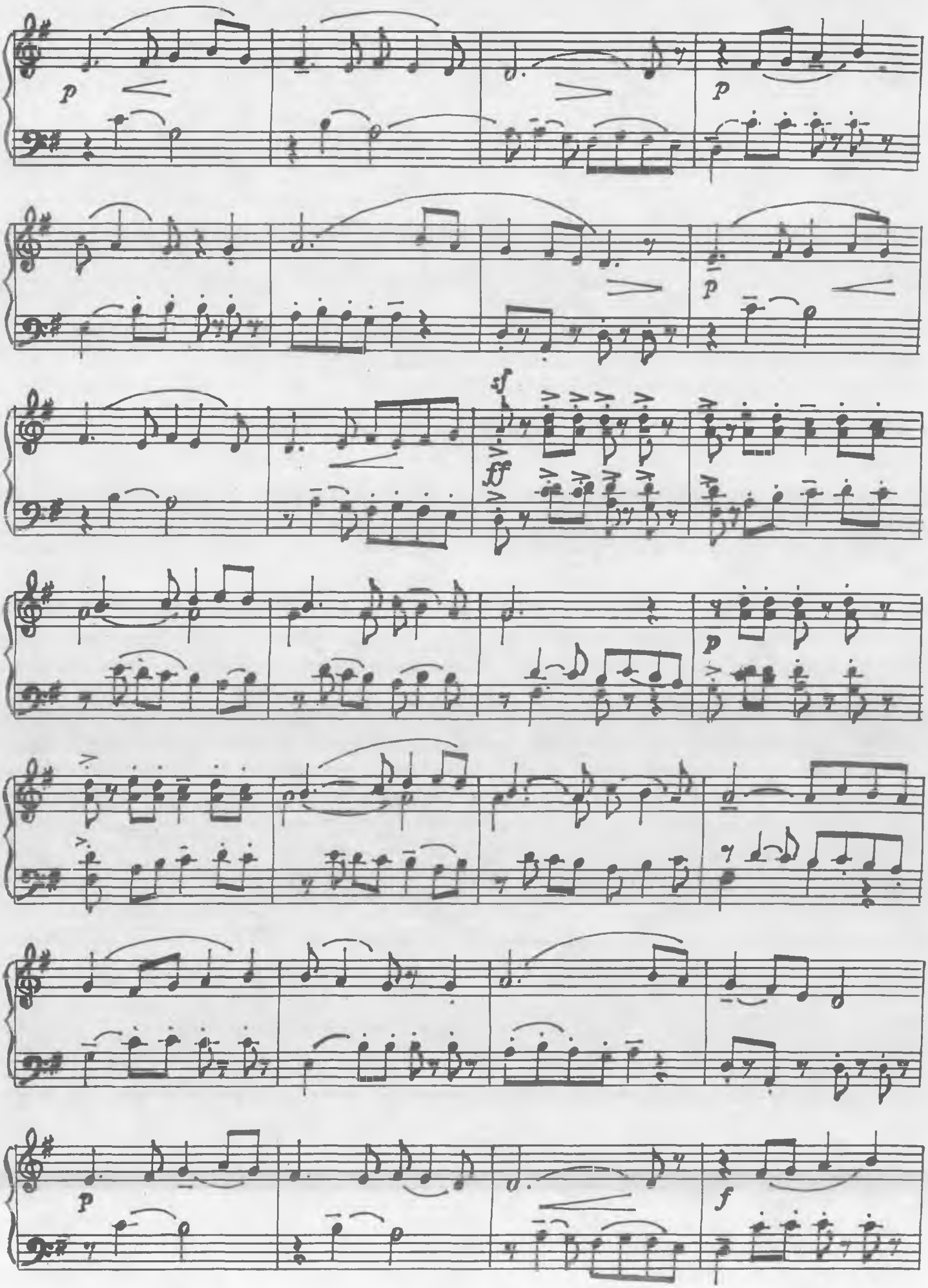


TANOVAR

O'zbek xalq ashulasi

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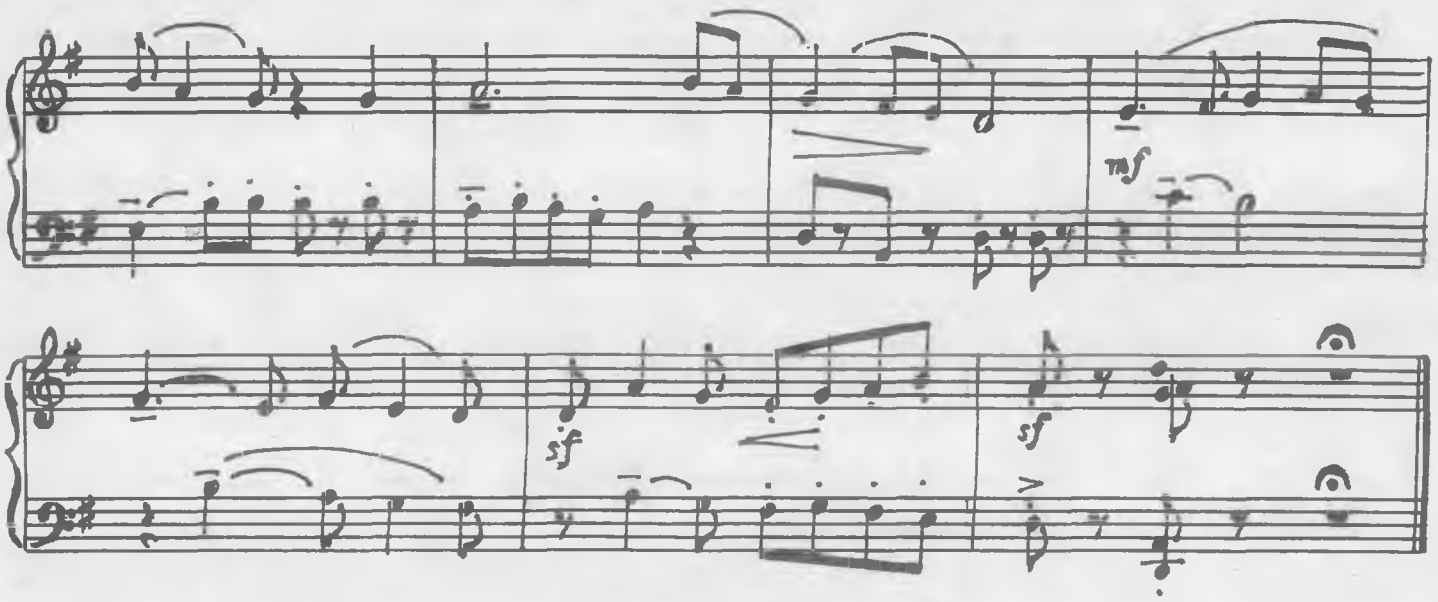
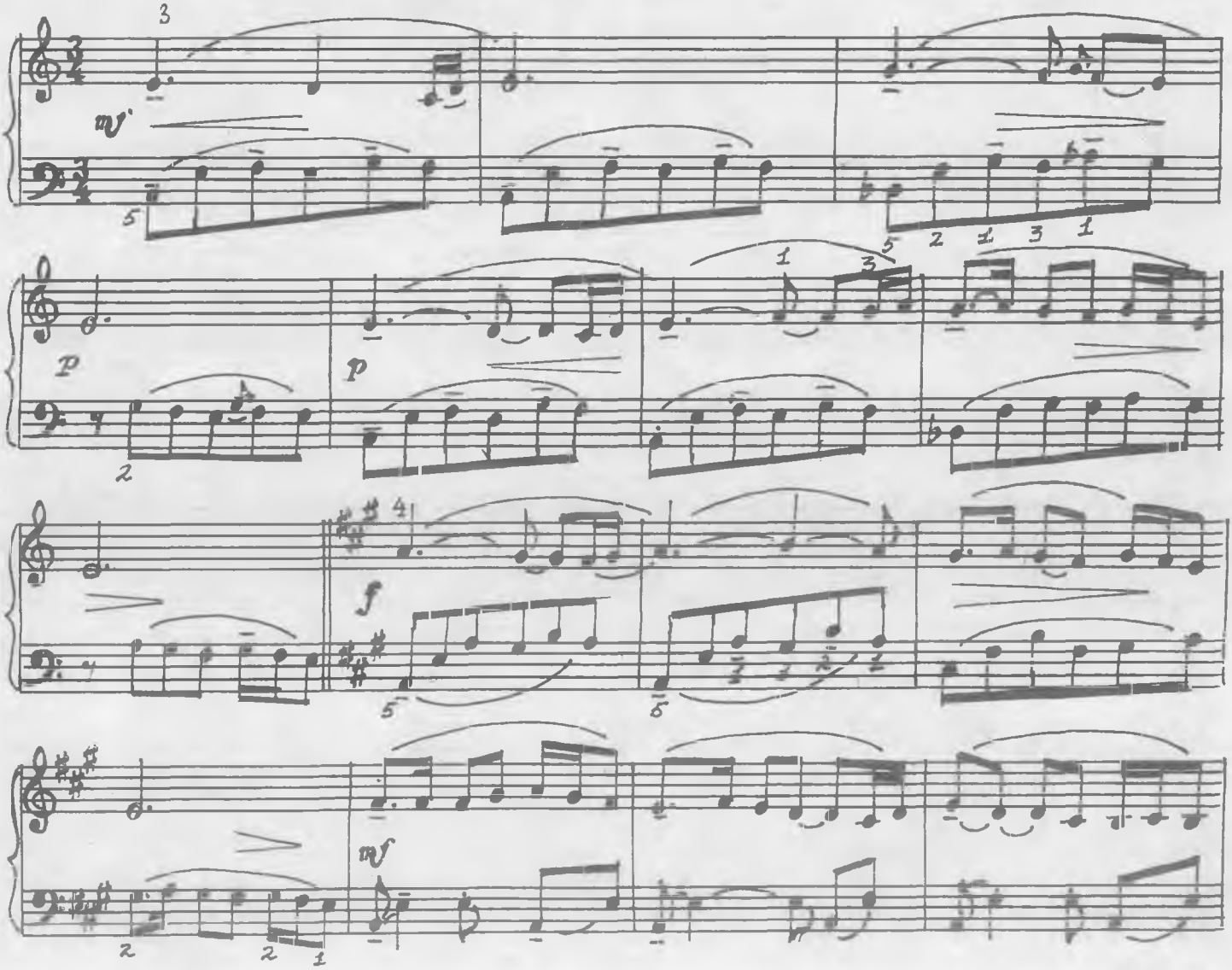
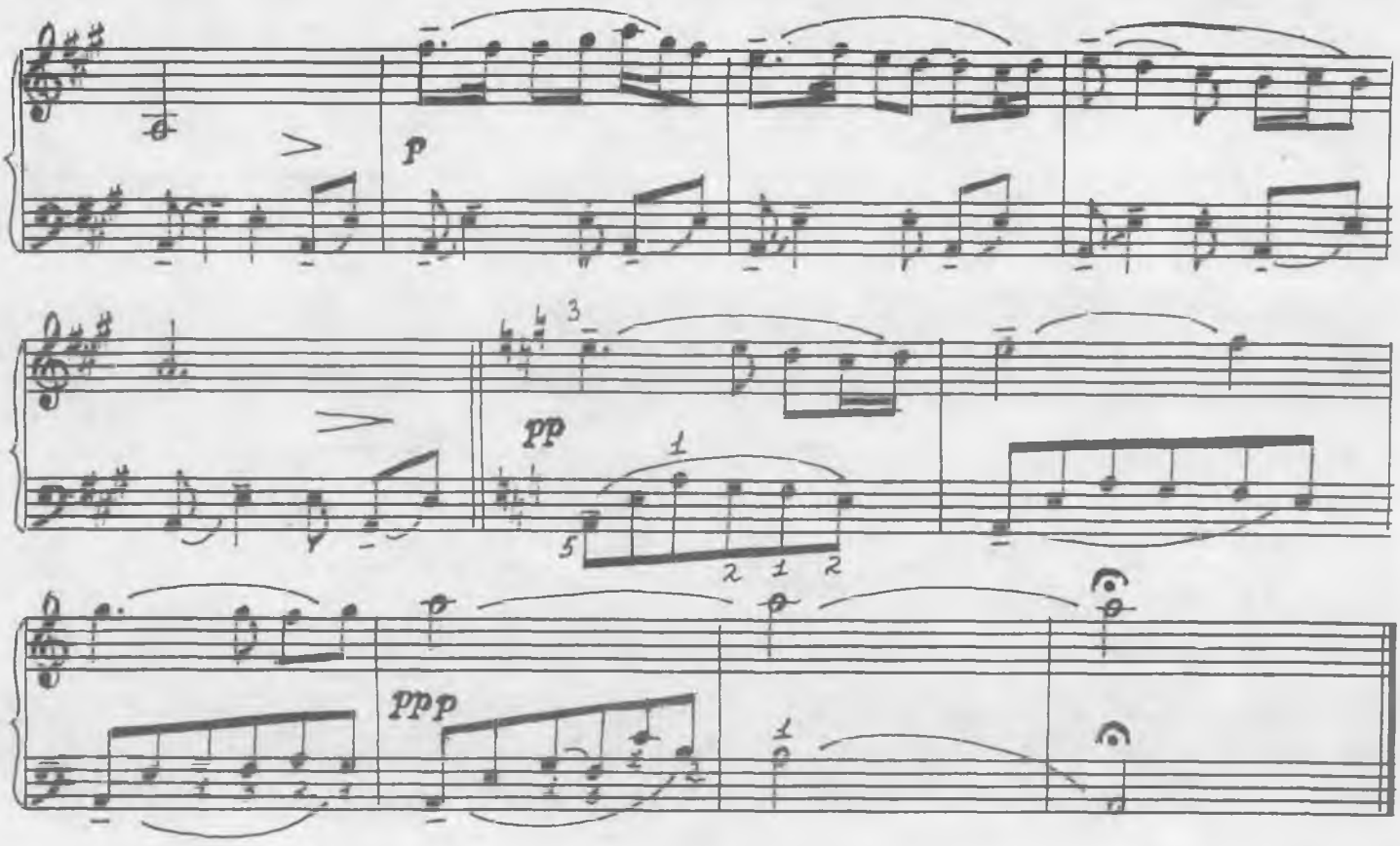


SO‘ZSIZ ASHULA

asta kuylab

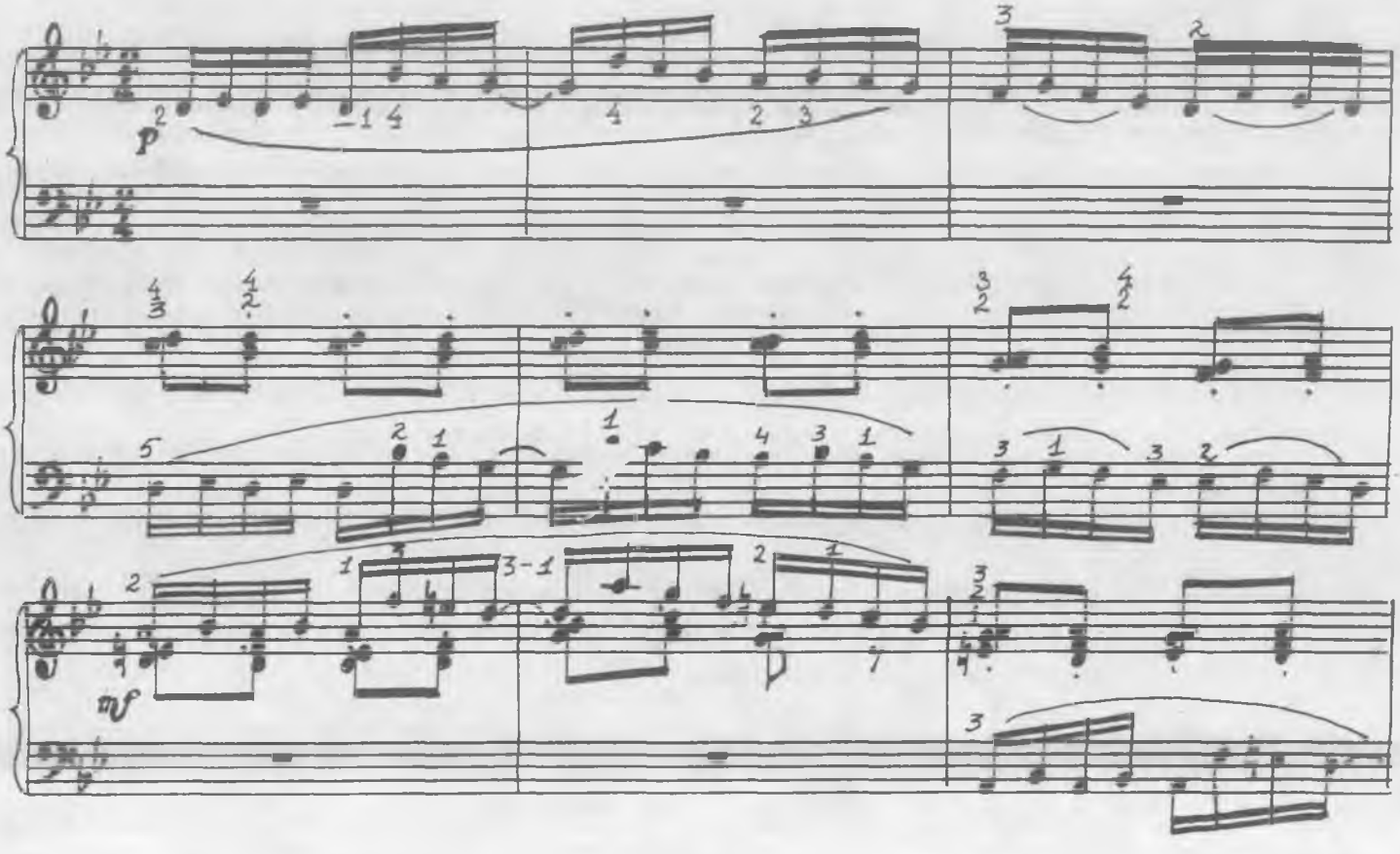
X. Azimov

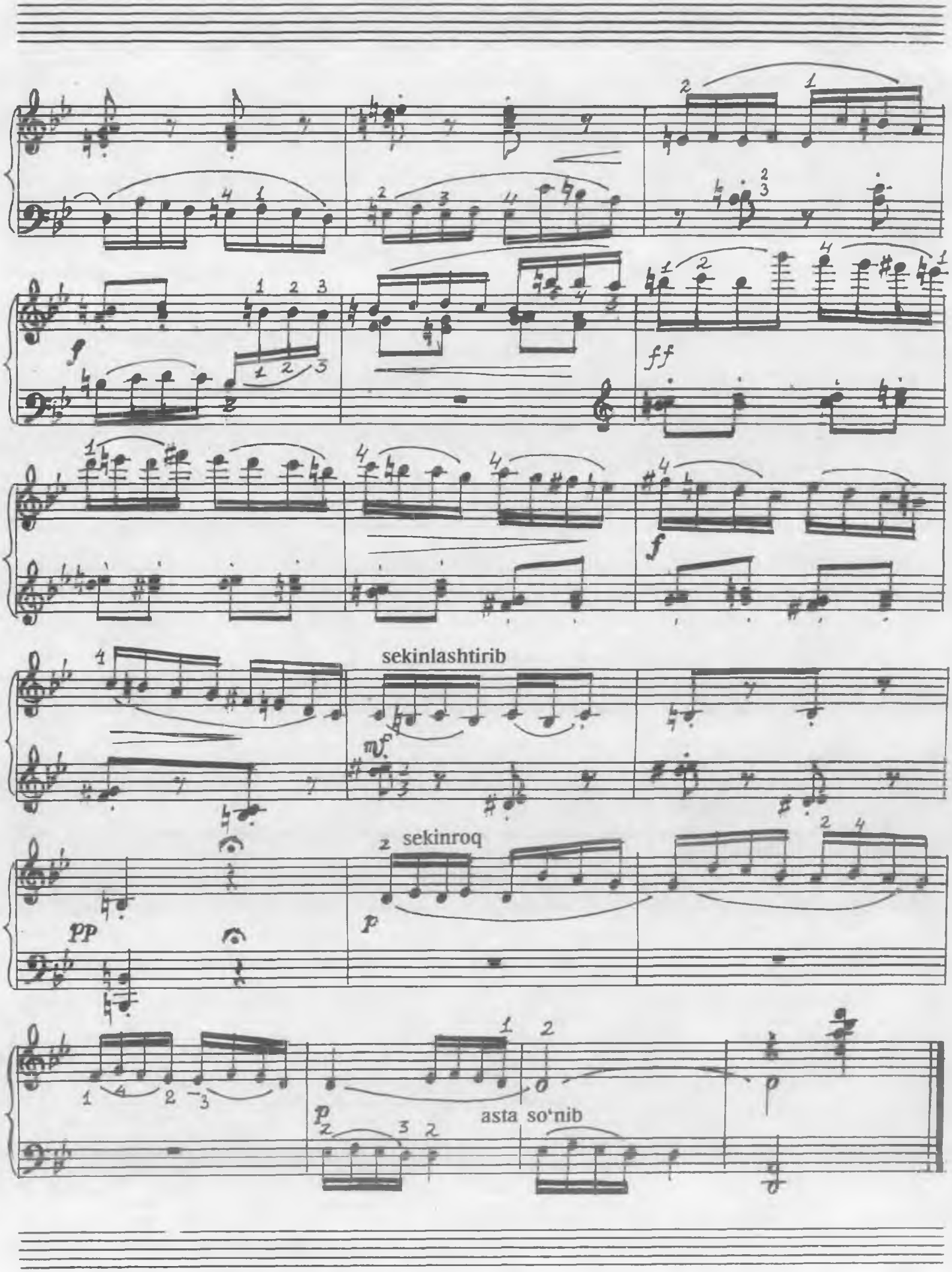




PYESA

S. Boboyev

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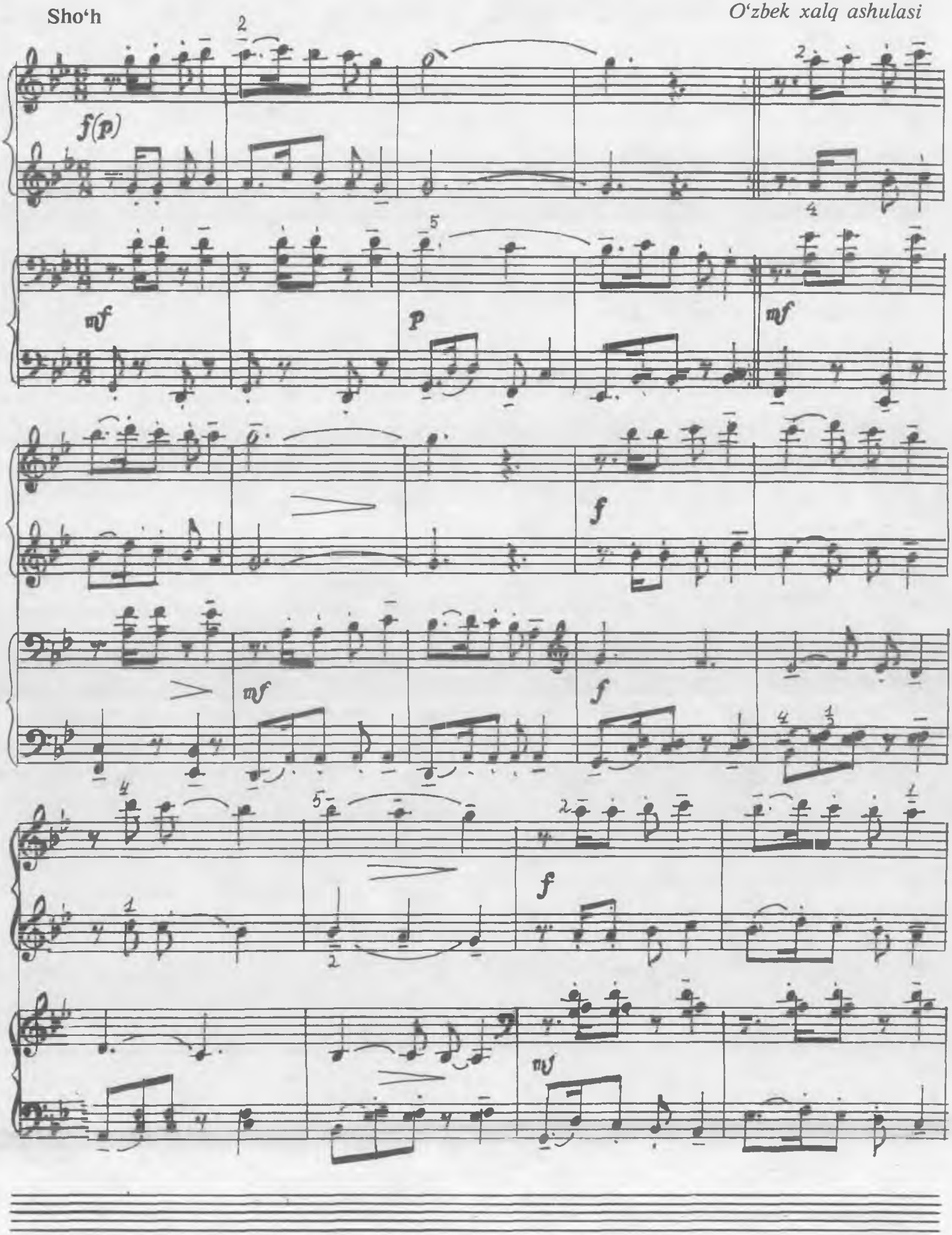
DILBAR

Sho'h

O'zbek xalq ashulasi



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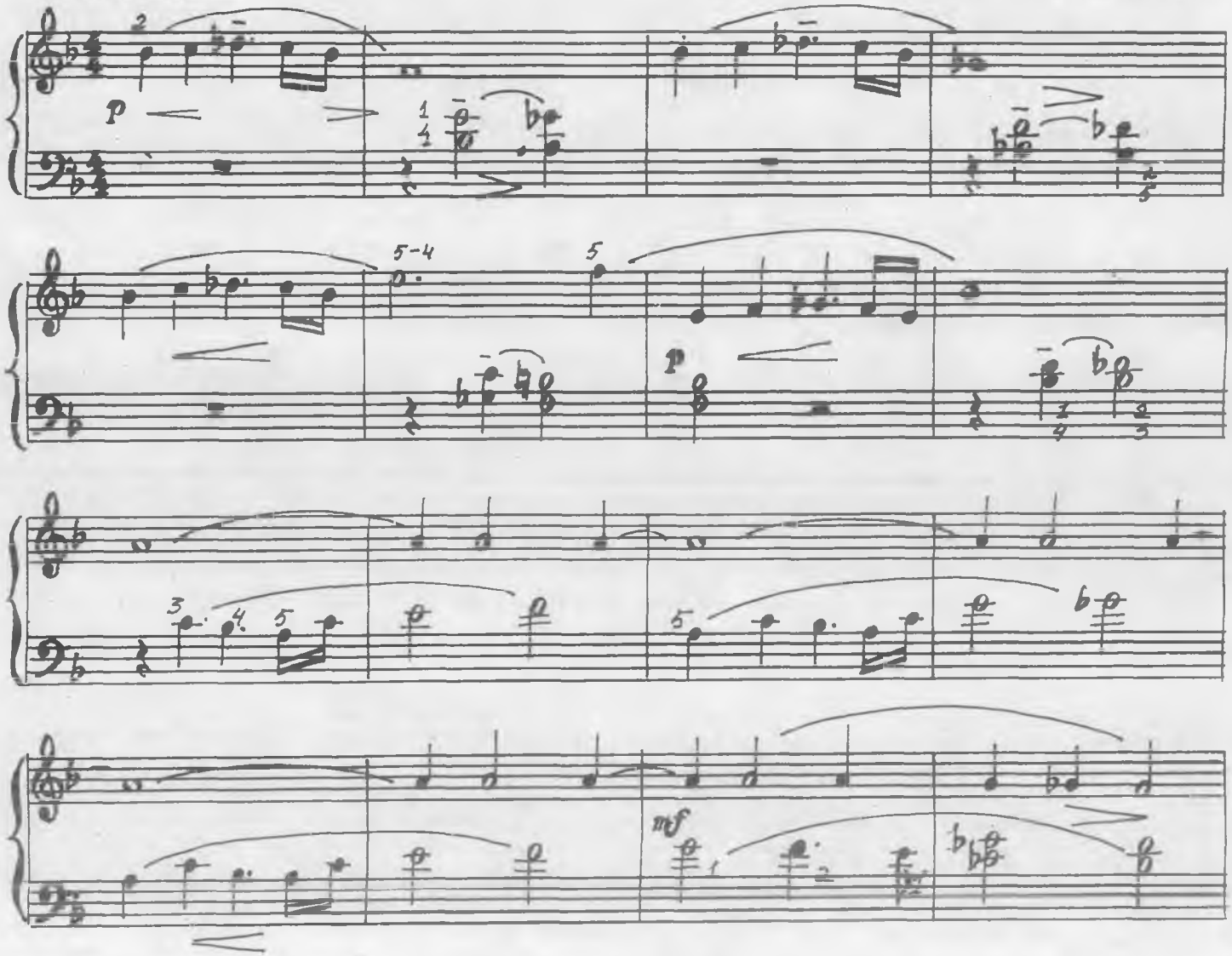
keng

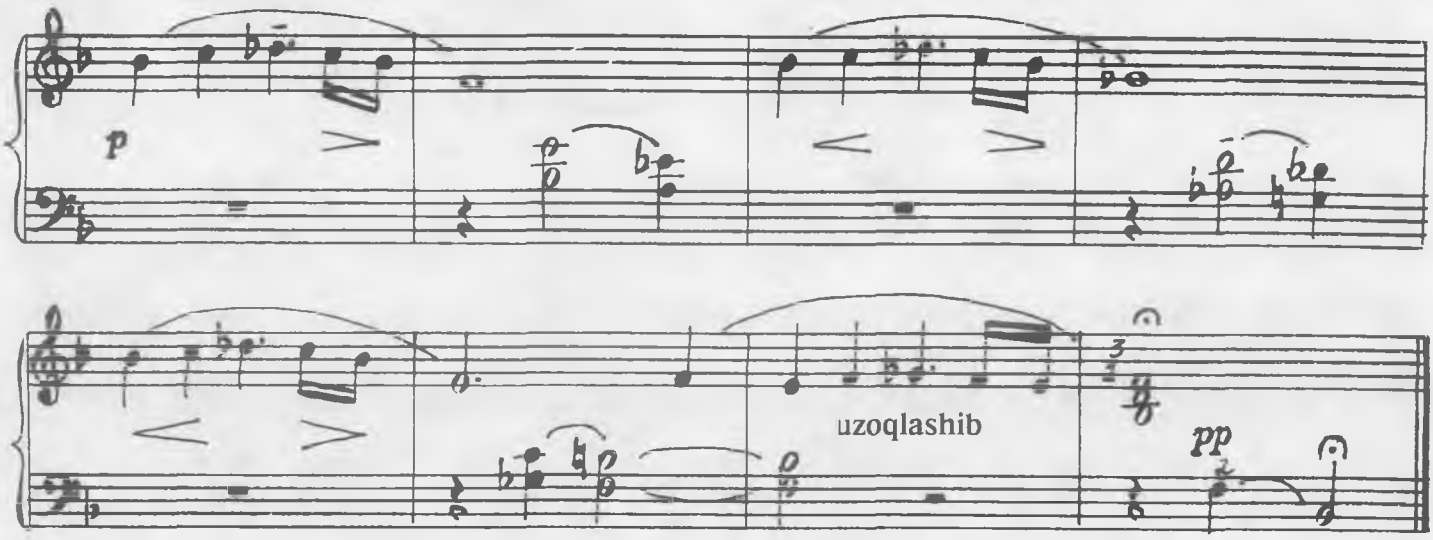
pp

AYIQCHANING ORZUSI

Sekin, o'ychan

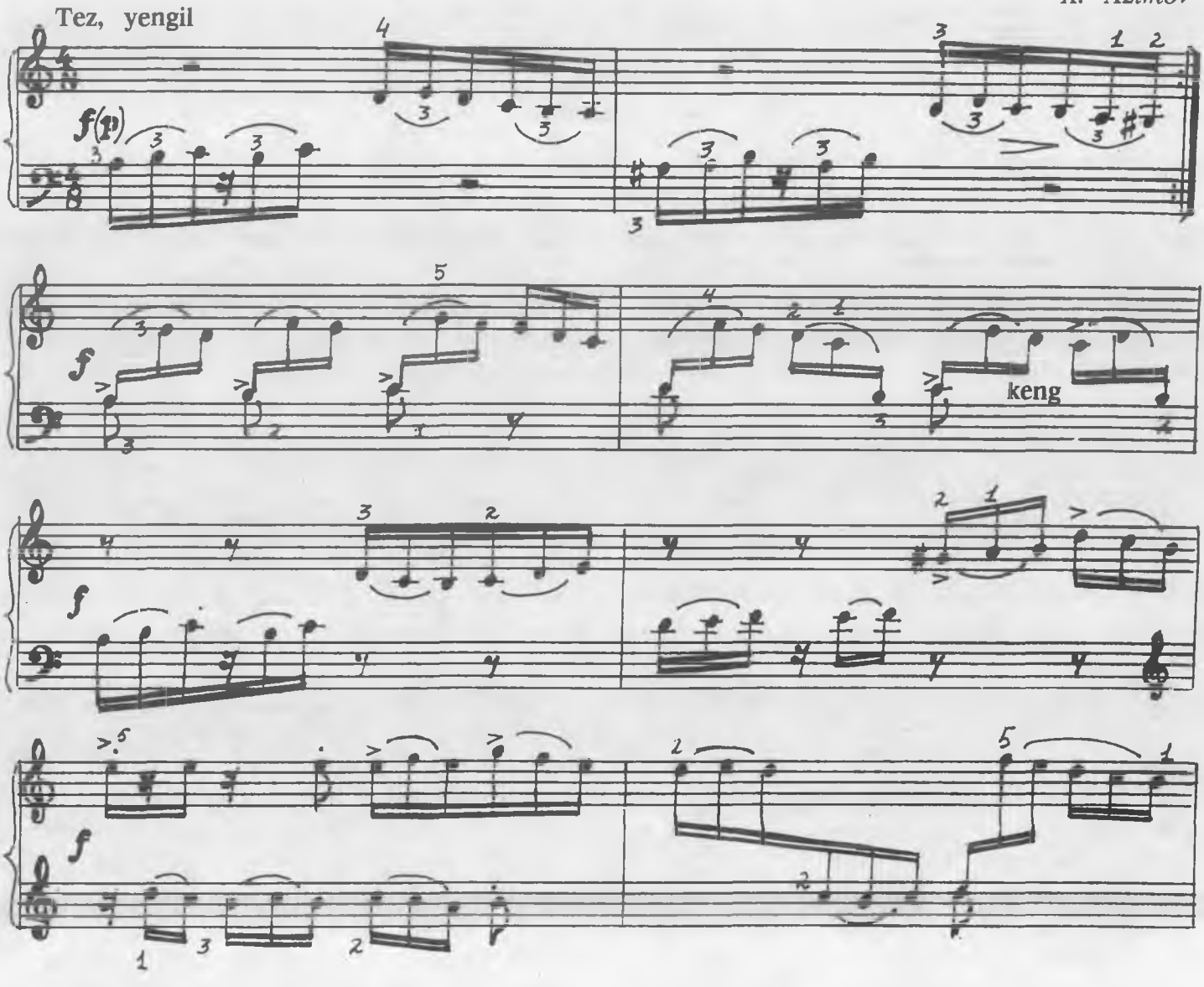
A. Rekashyus

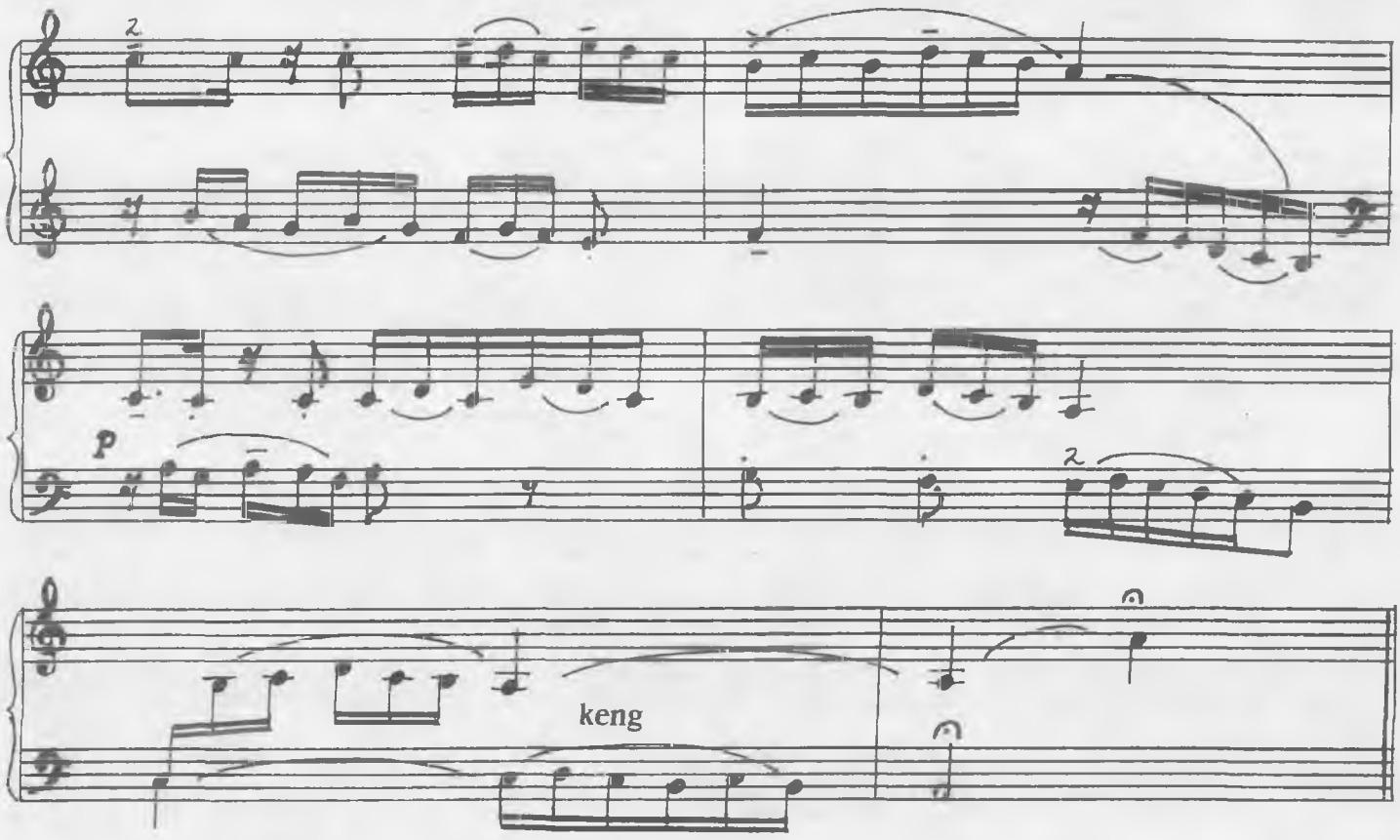




ETYUD

X. Azimov





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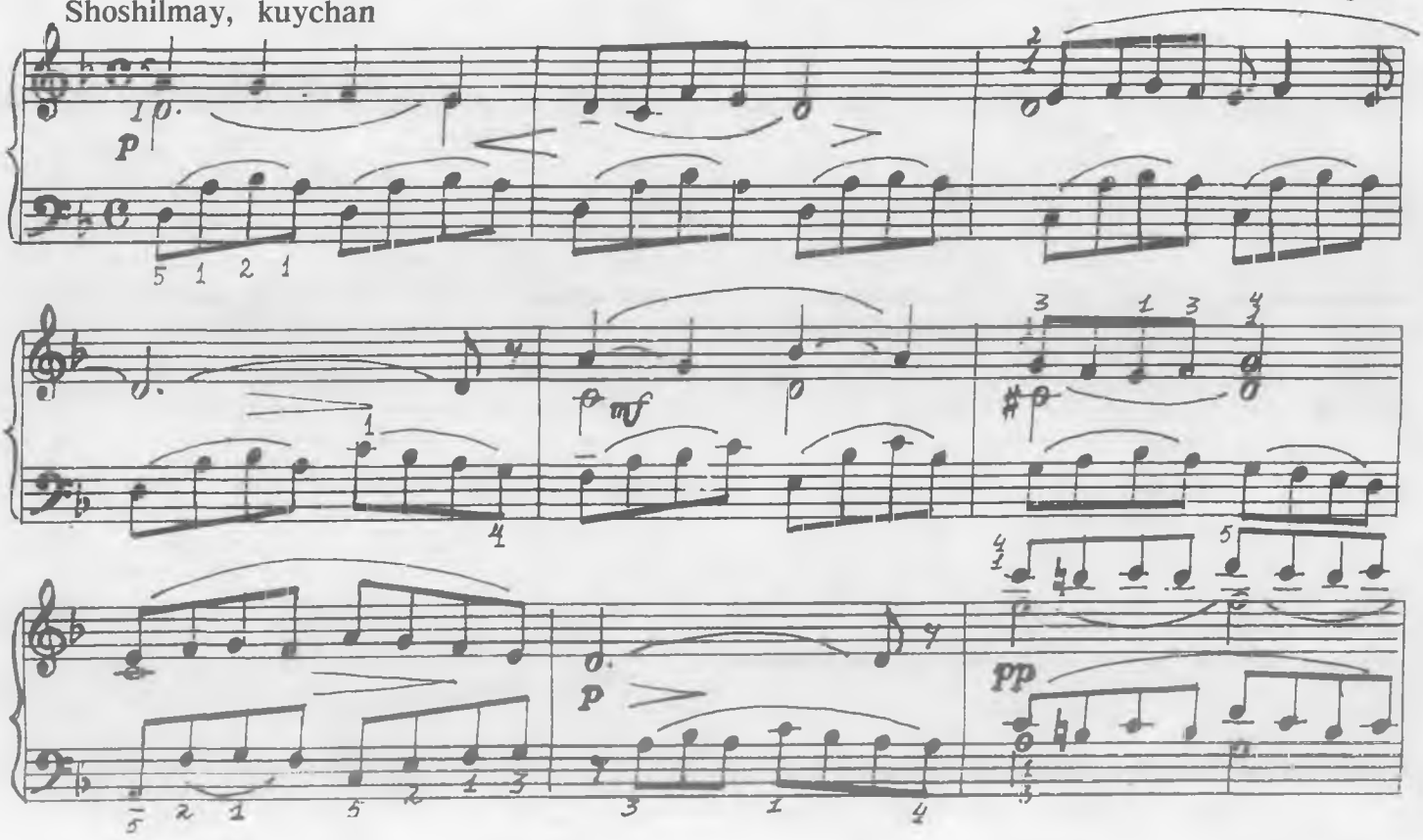
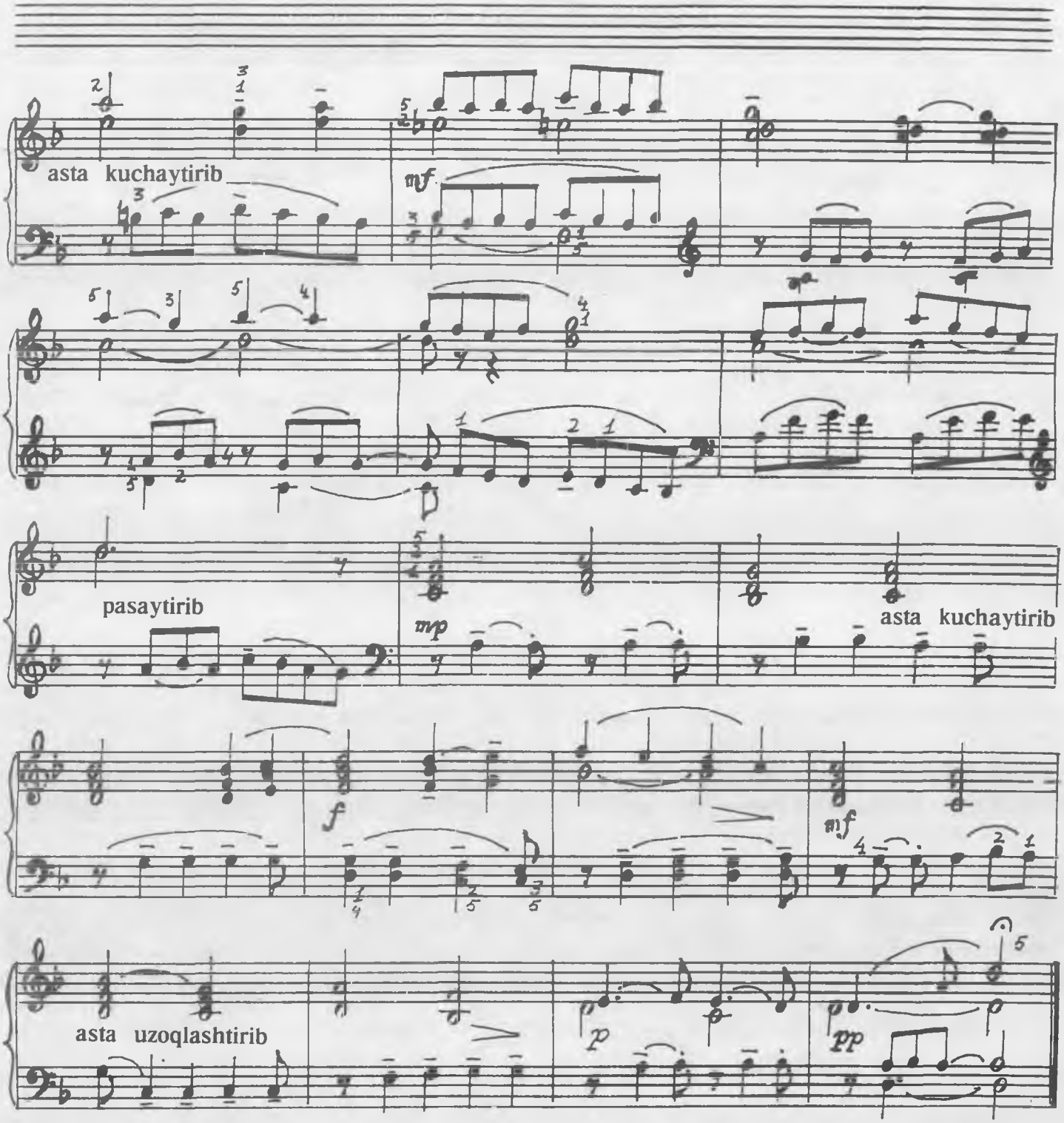
G'. Qodirov. X. Azimov moslashtirgan

Shoshilmay, kuychan

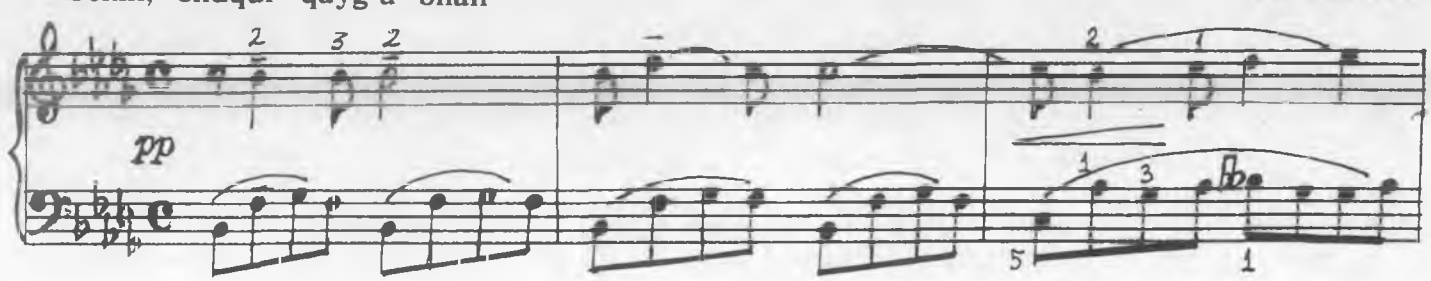


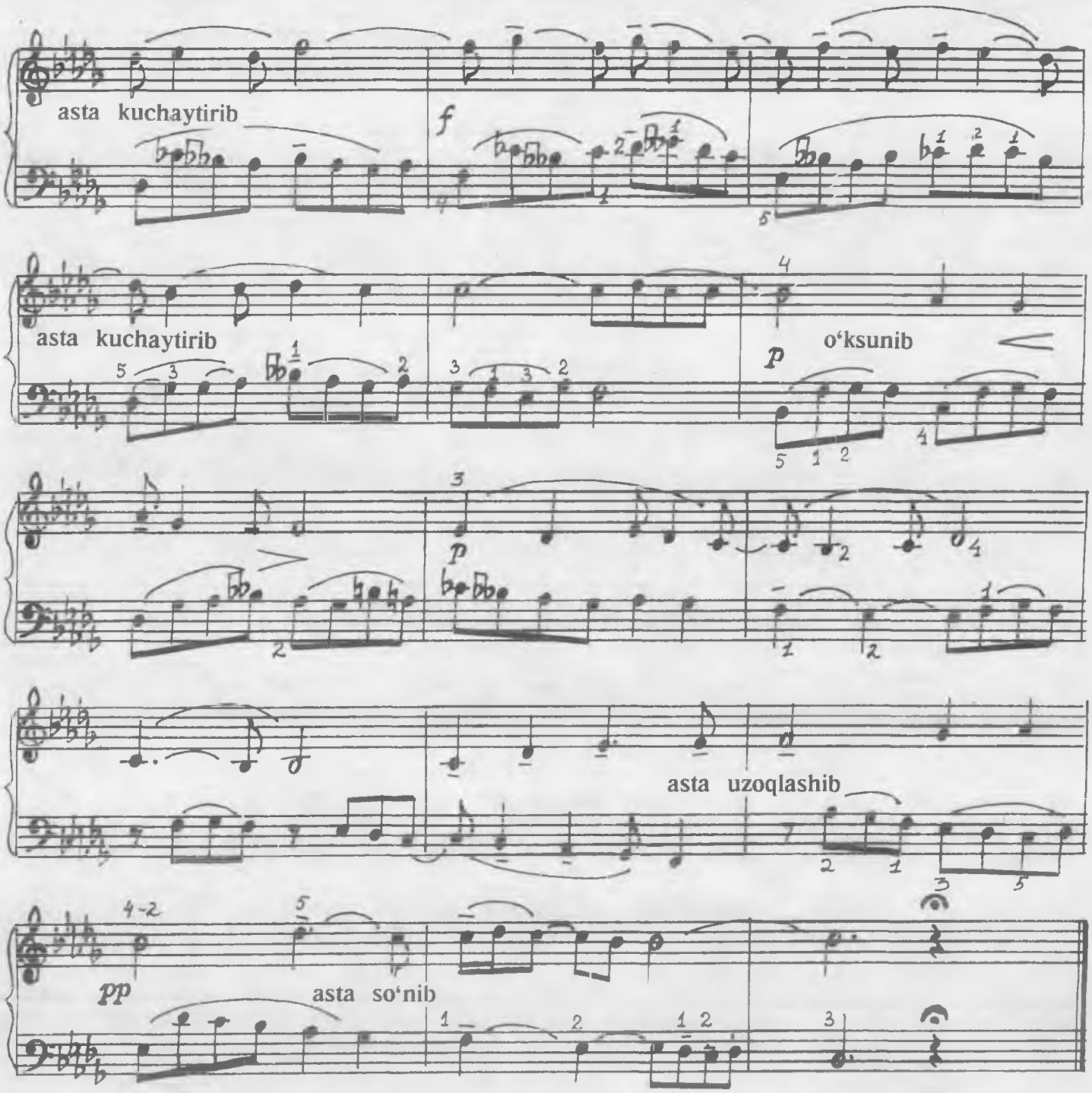


XAYRLASHUV

Sekin, chuqur qayg'u bilan

X. Azimov





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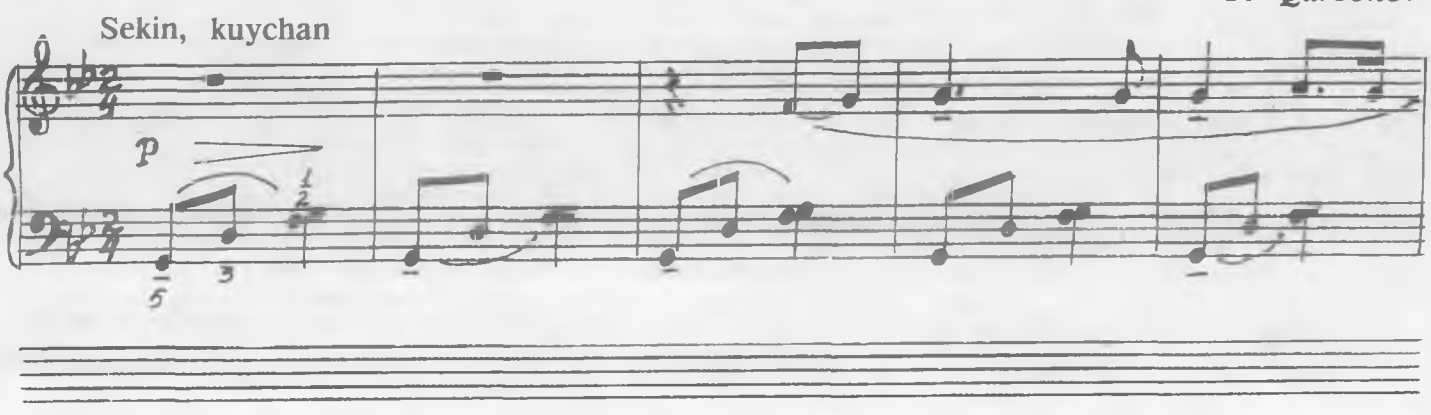
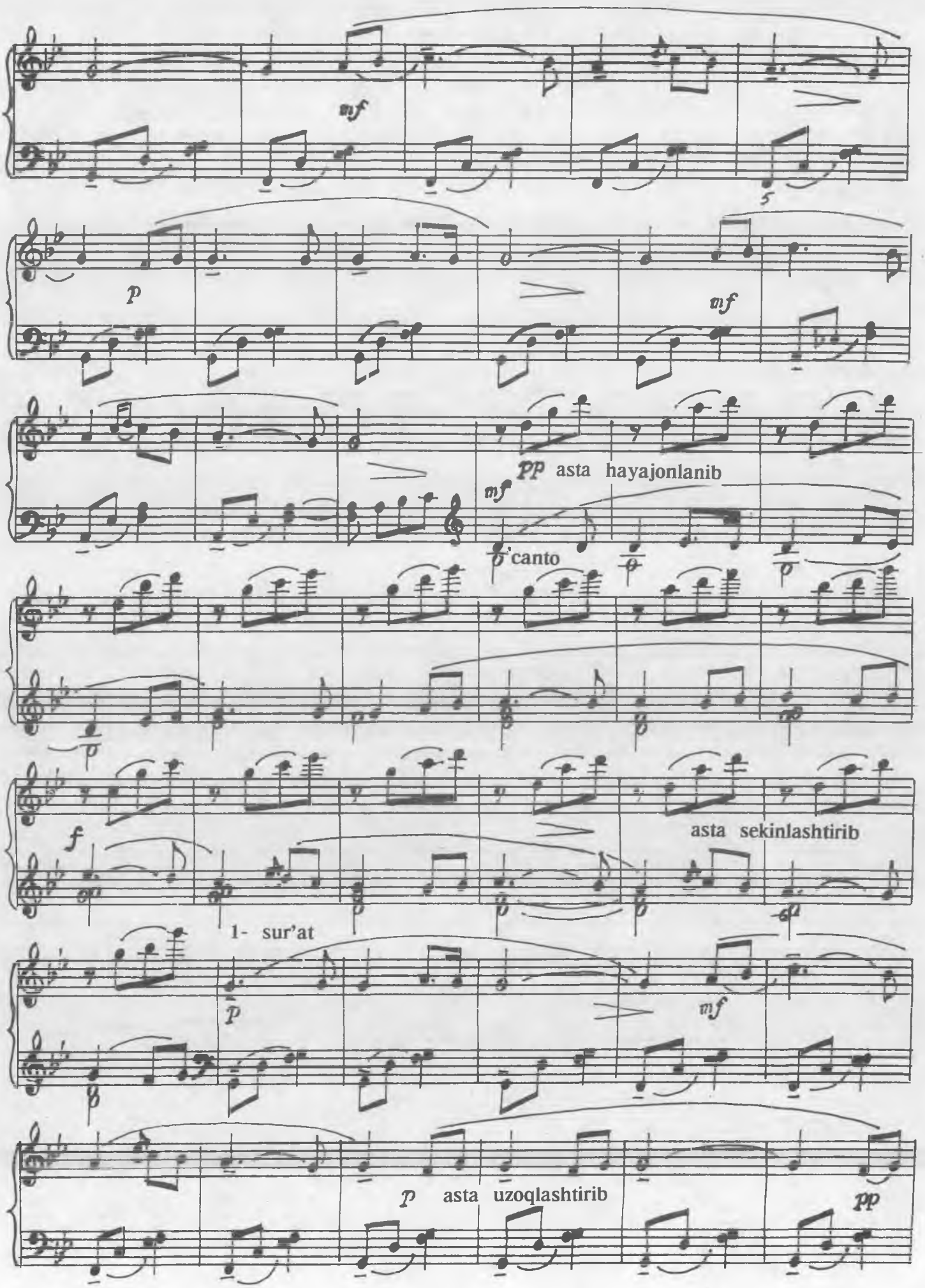
T. Qurbonov

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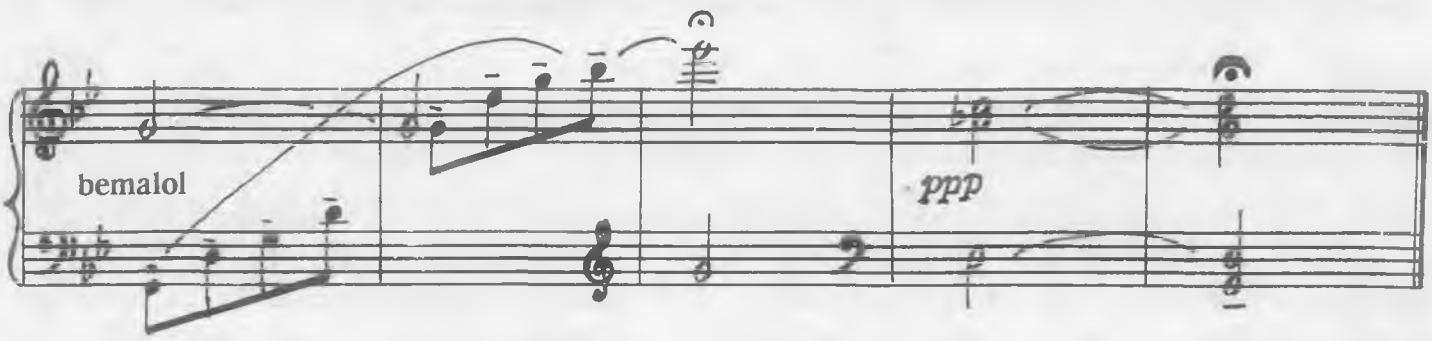
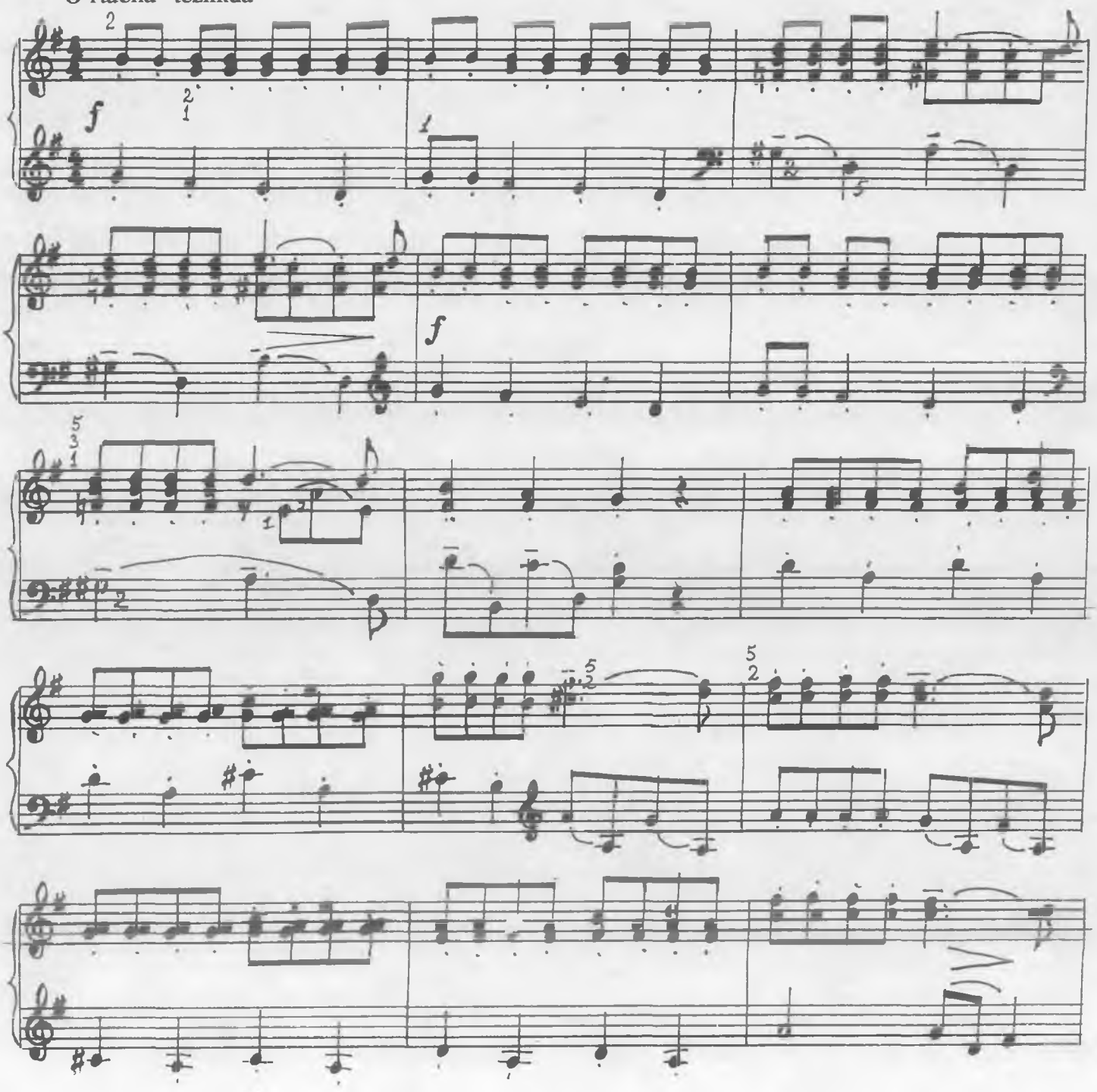


MENING TOYCHOG'IM

O'rtacha tezlikda

A. Grechaninov



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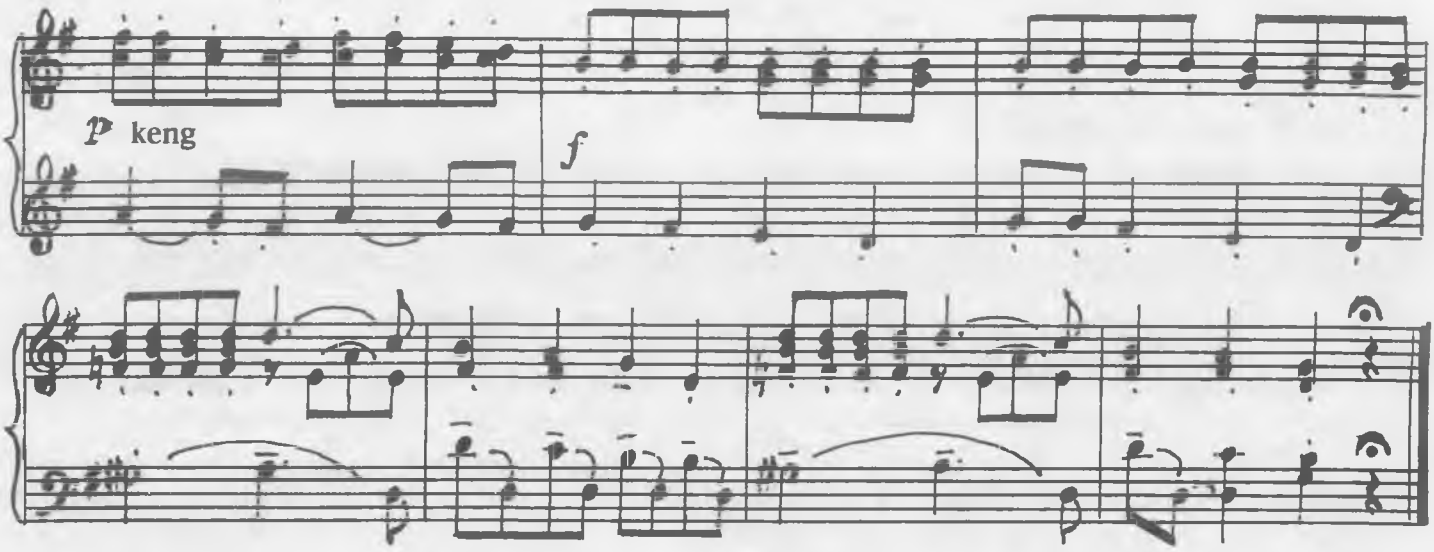
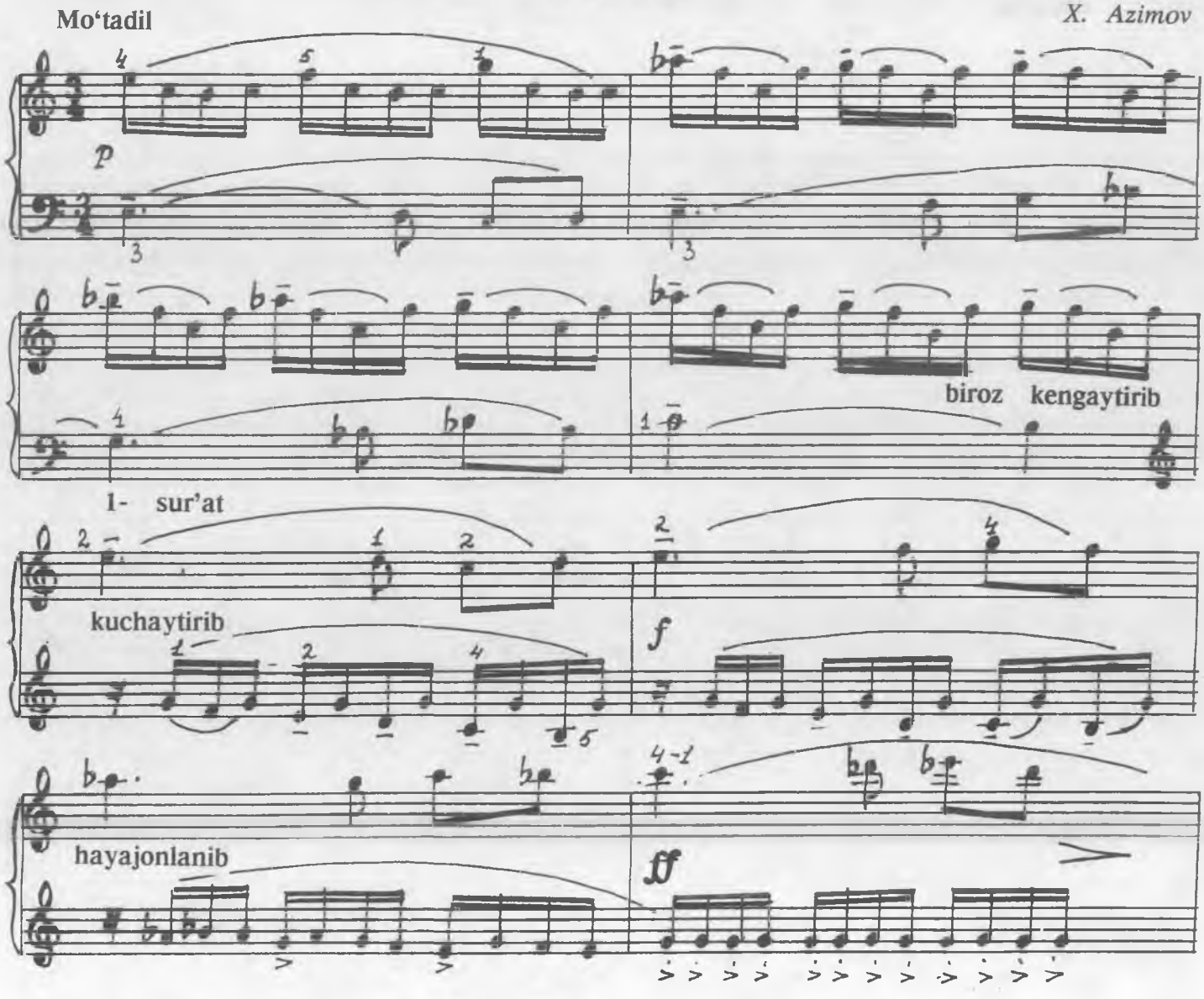


ETYUD

Mo'tadil

X. Azimov



asta pasaytirib, kengaytirib

1- sur'at

SHARQONA RAQS

Shoshilmay, kuychan

X. Azimov

I

II

Shoshilmay, kuychan

asta susaytirib

pp

asta susaytirib

pp

INGLIZLARNING QADIMIY MATROSCHA RAQSI

G. Pyorsel

Bardam

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sf

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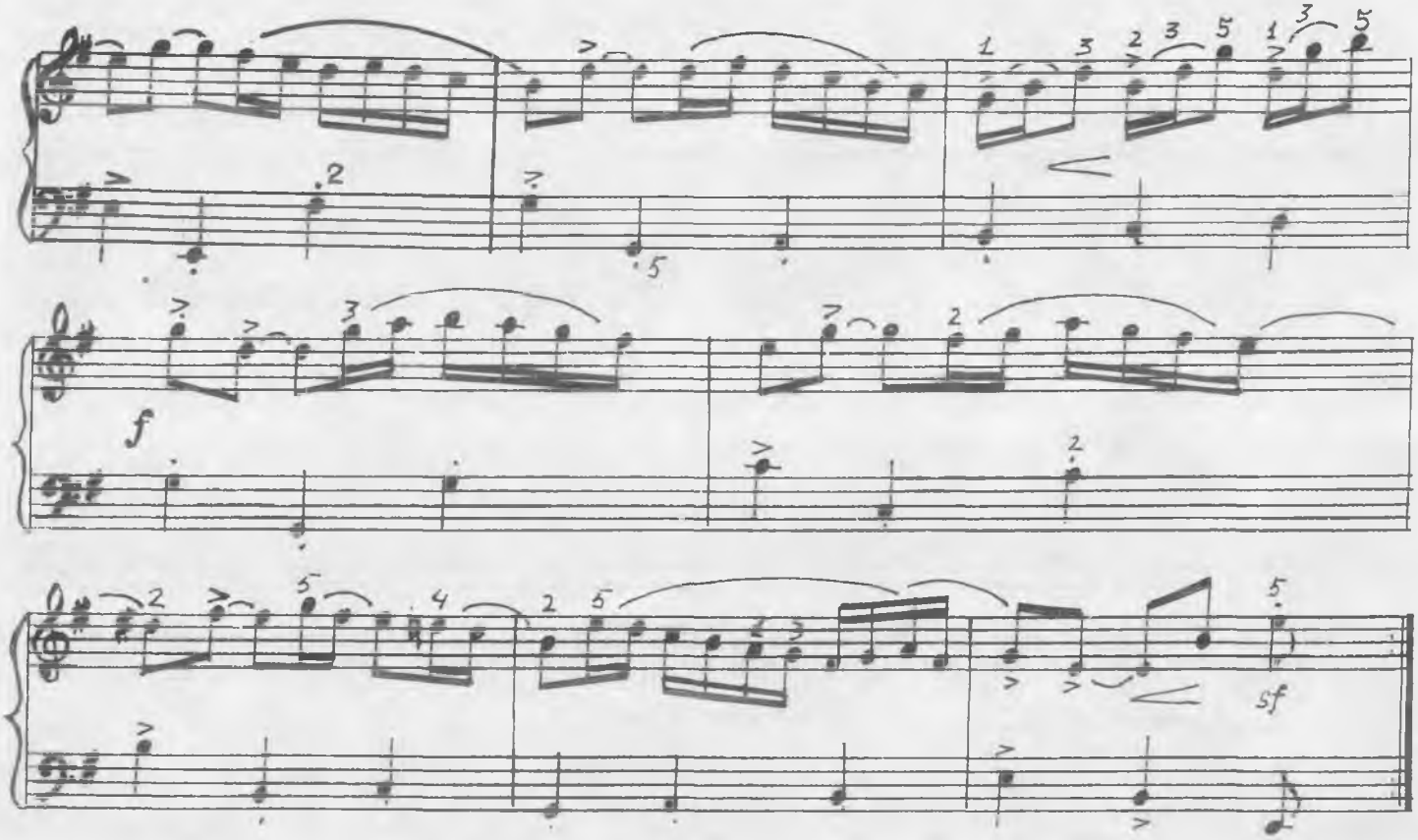
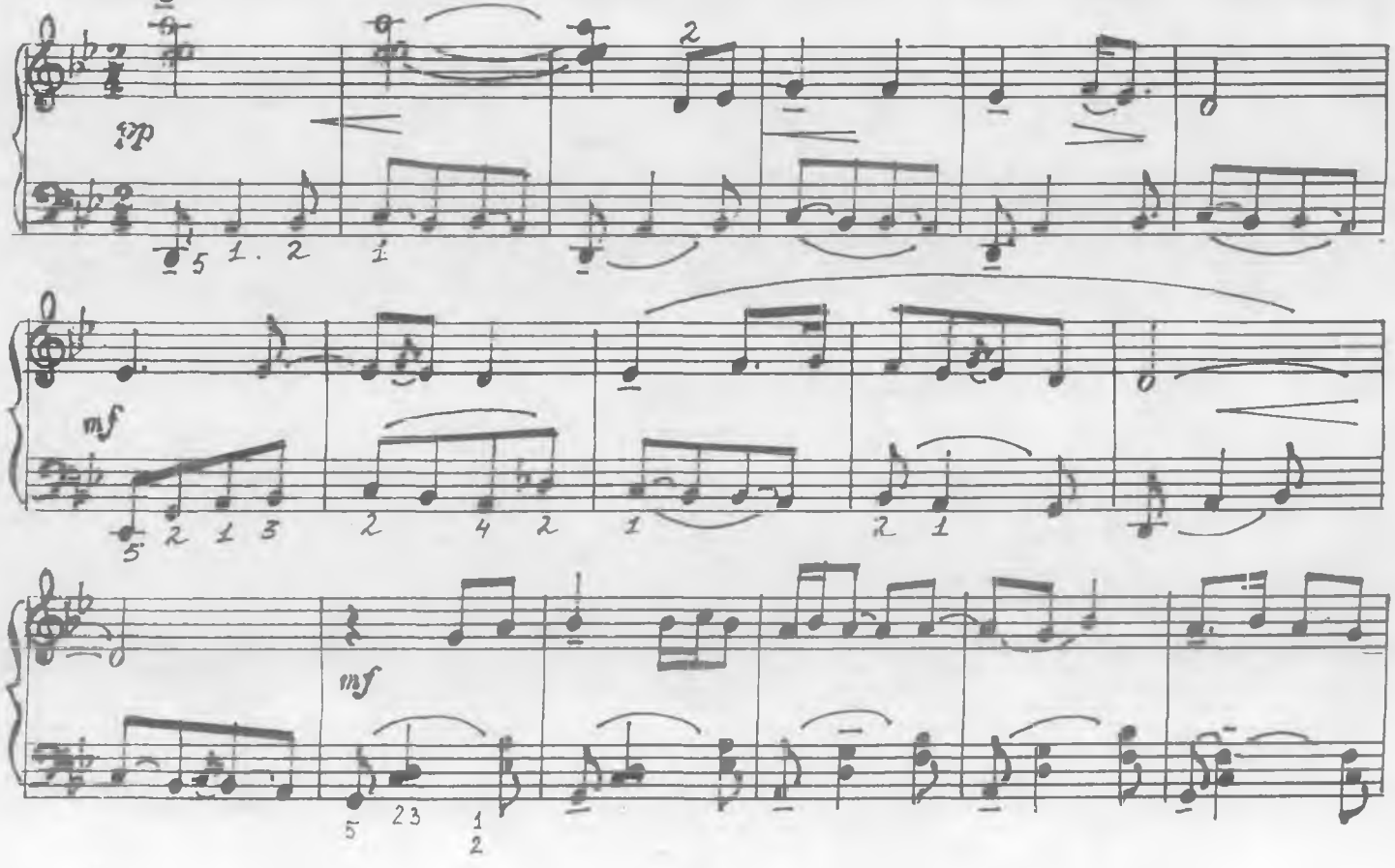
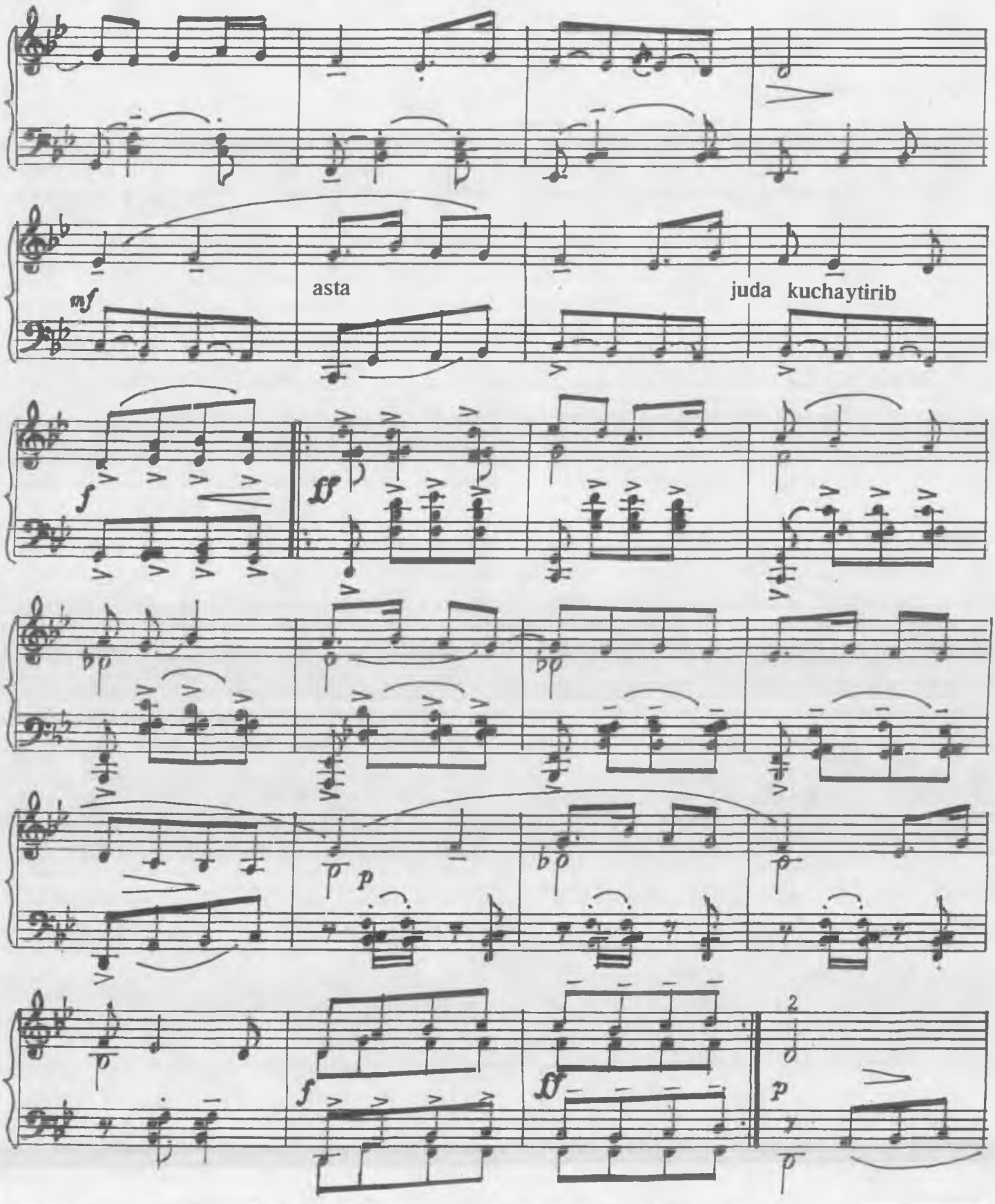


TANOVAR

Mungli

O'zbek xalq ashulasi.

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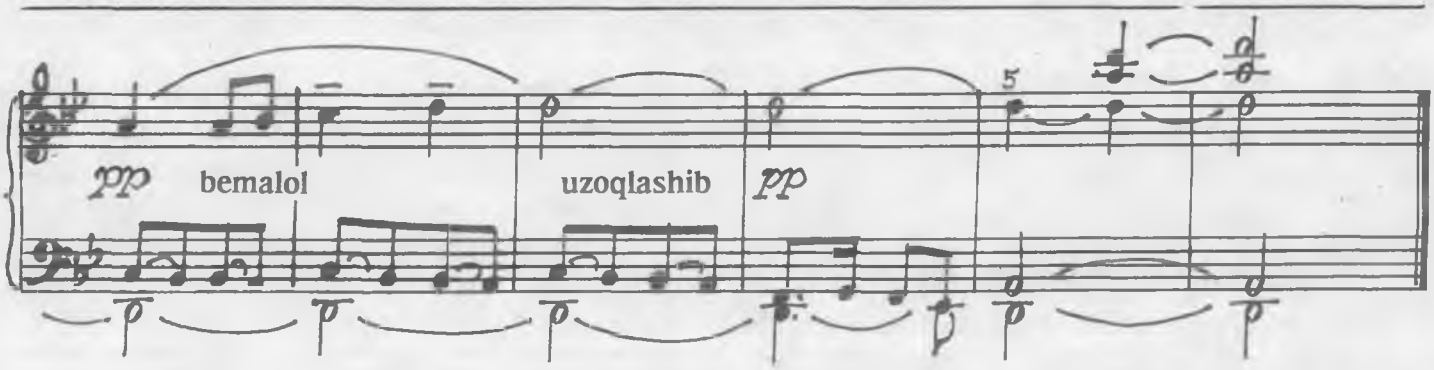
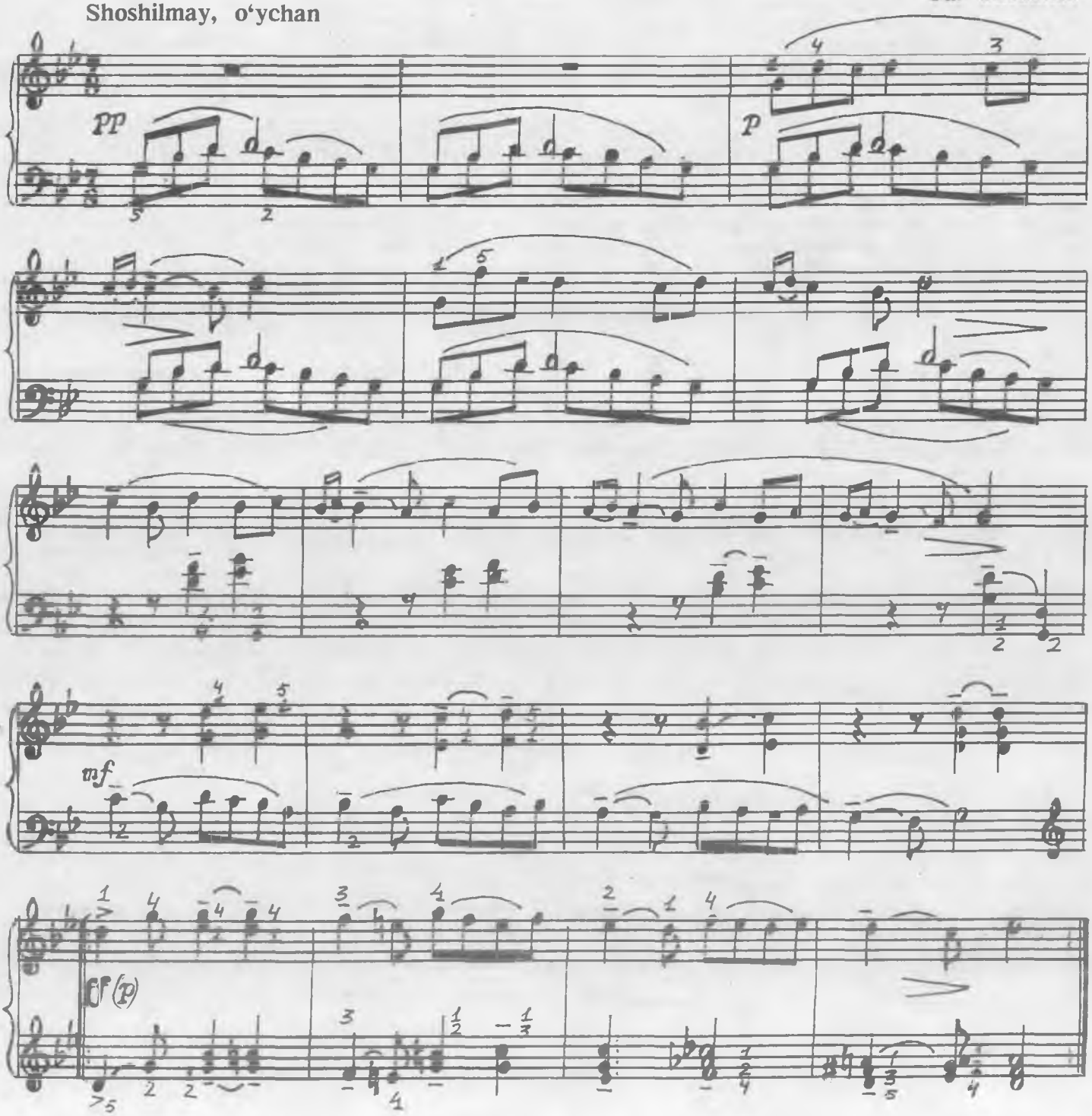
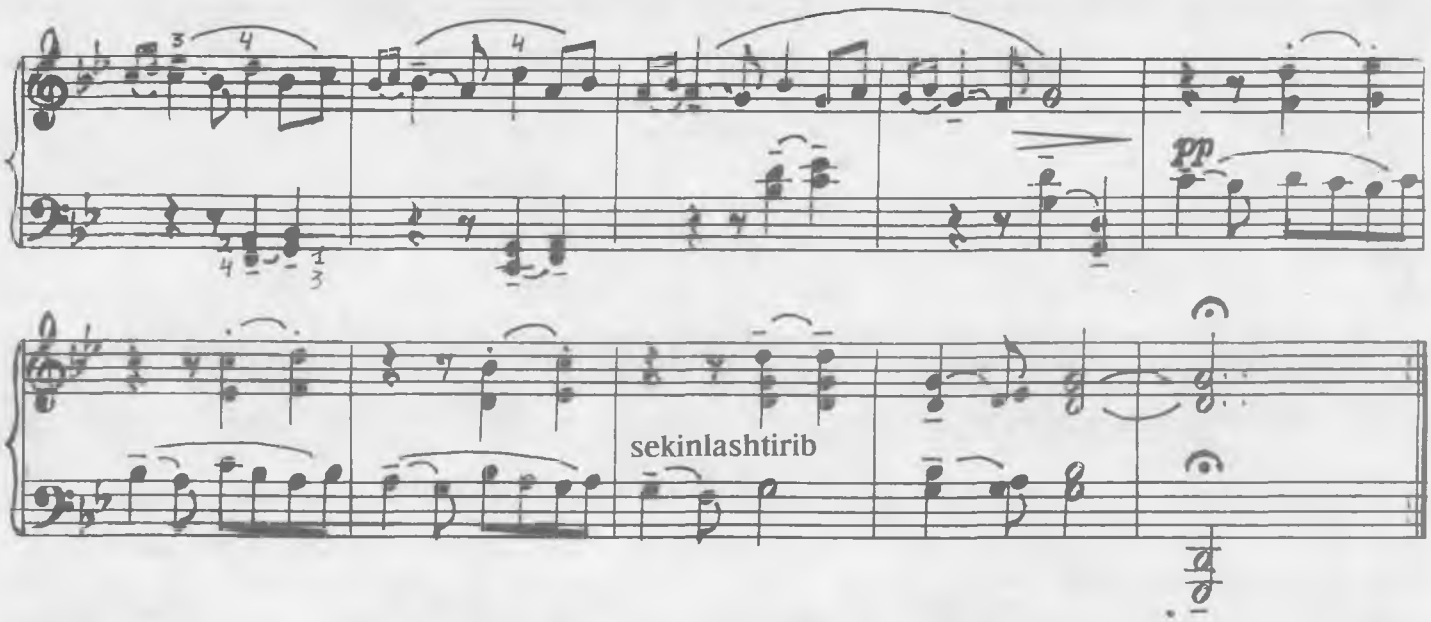


SO‘ZSIZ ASHULA

Ya. Sabzanov

Shoshilmay, o‘ychan

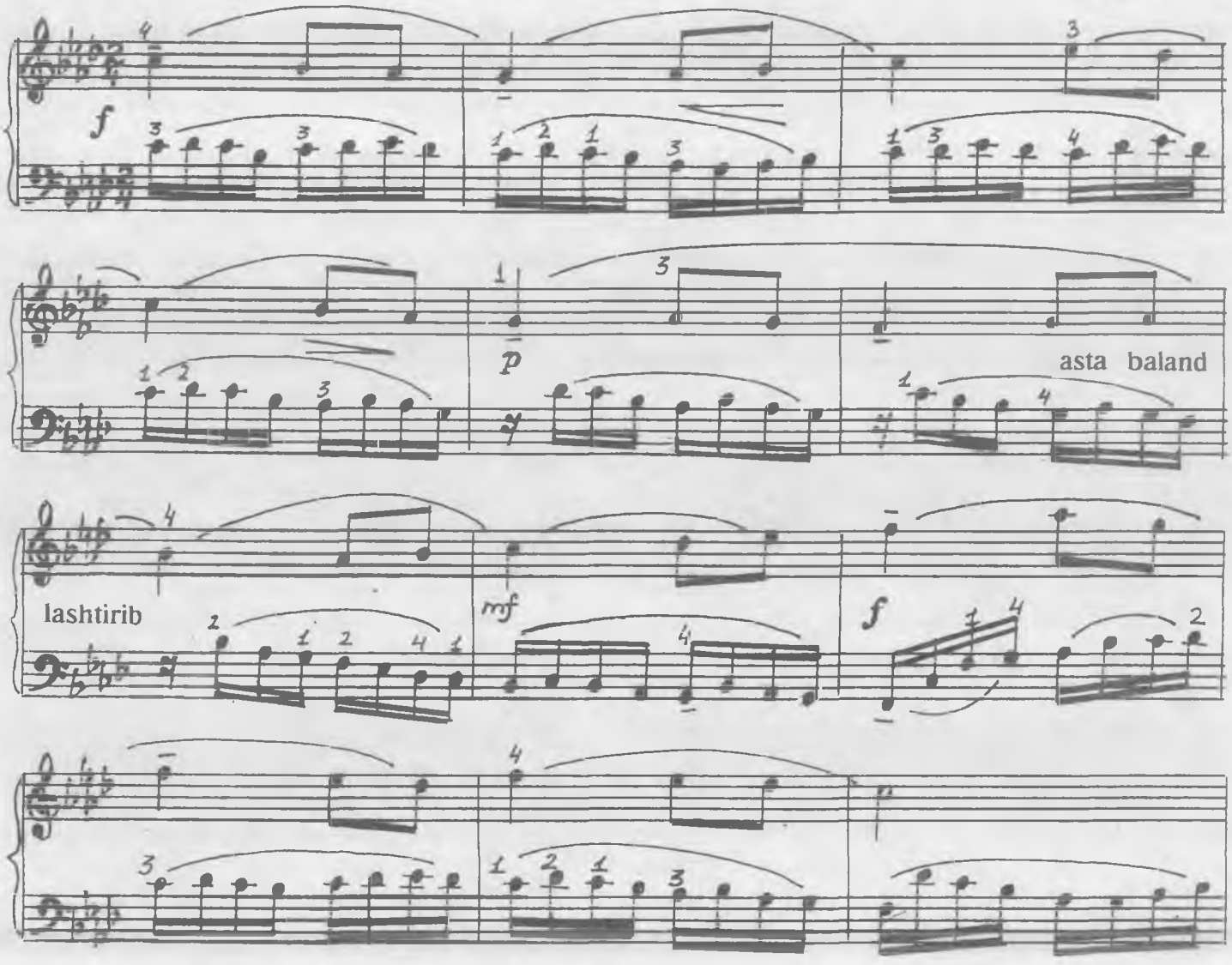


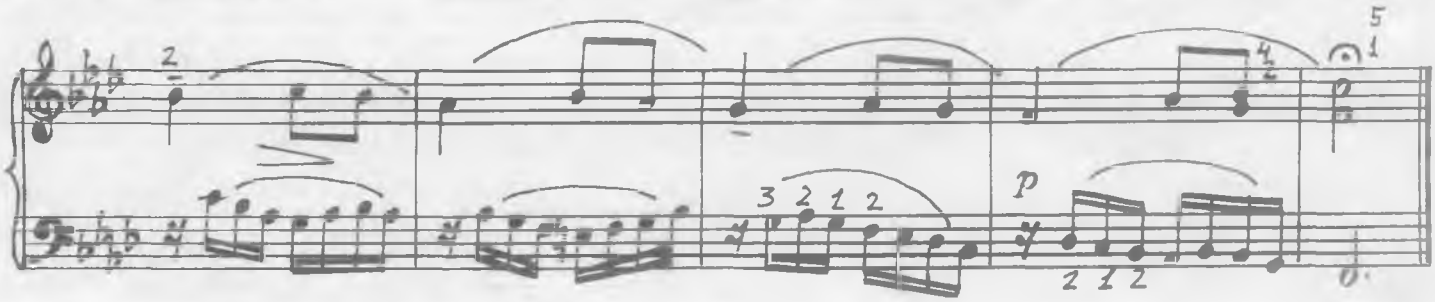


ETYUD

Shoshilmay

X. Azimov

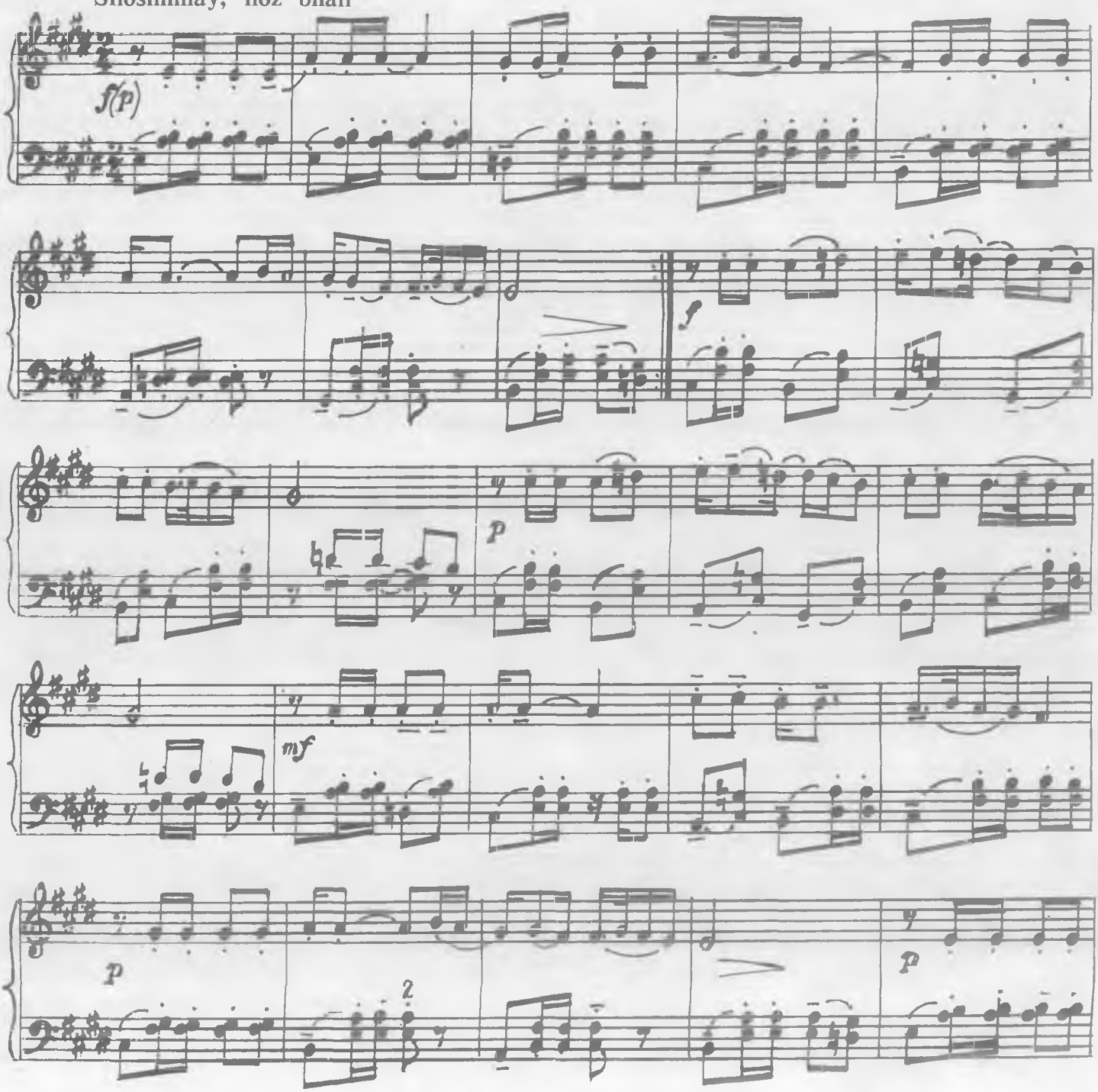


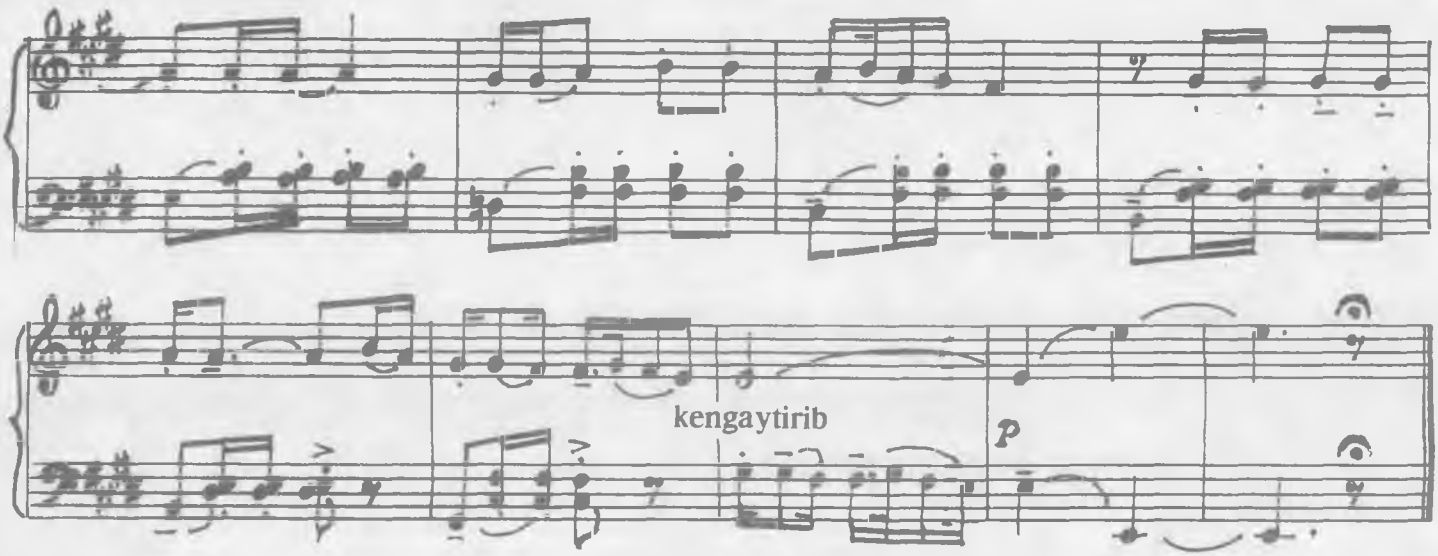


NAMANGANNING OLMASI

Sh. Ramazonov

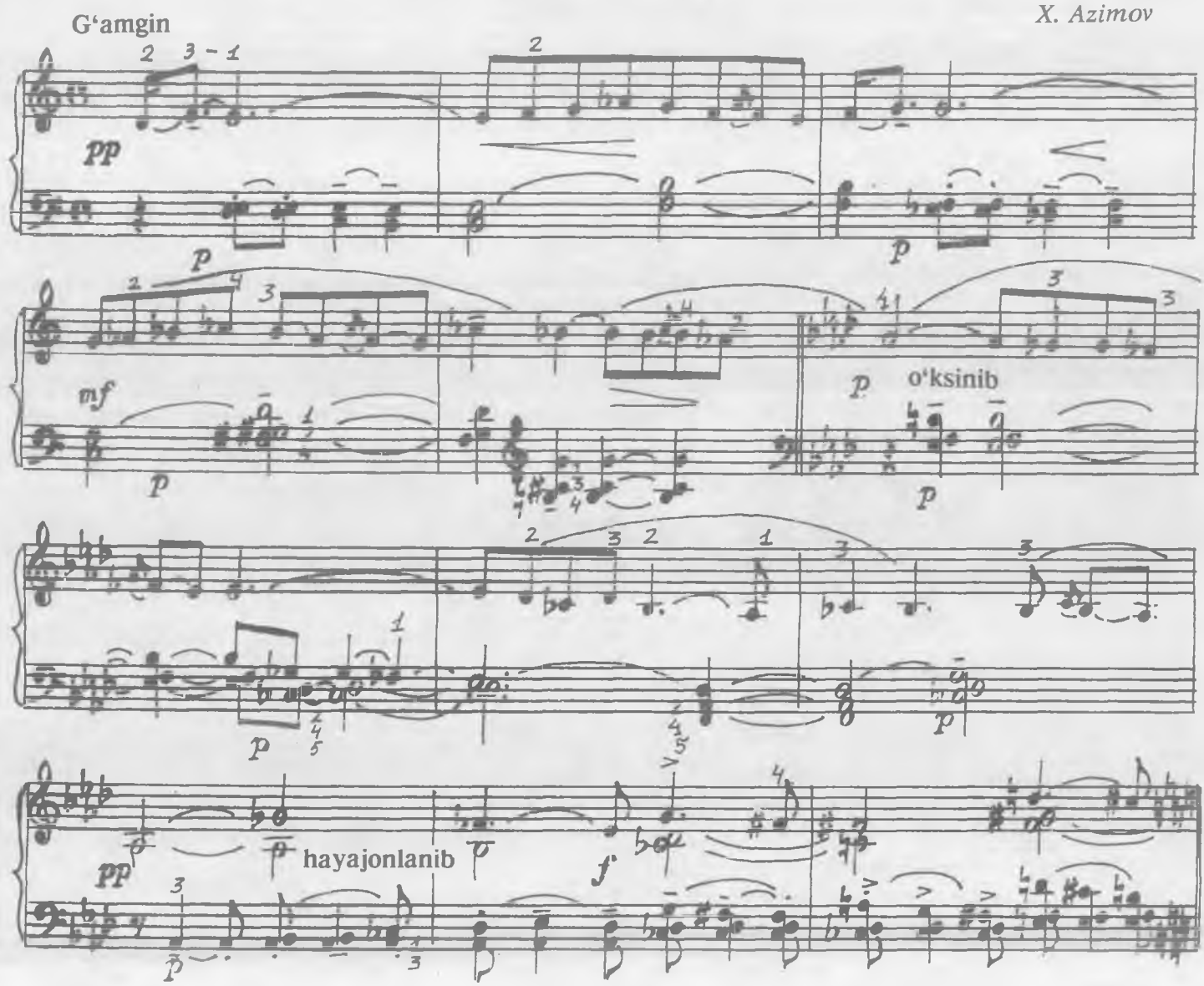
Shoshilmay, noz bilan

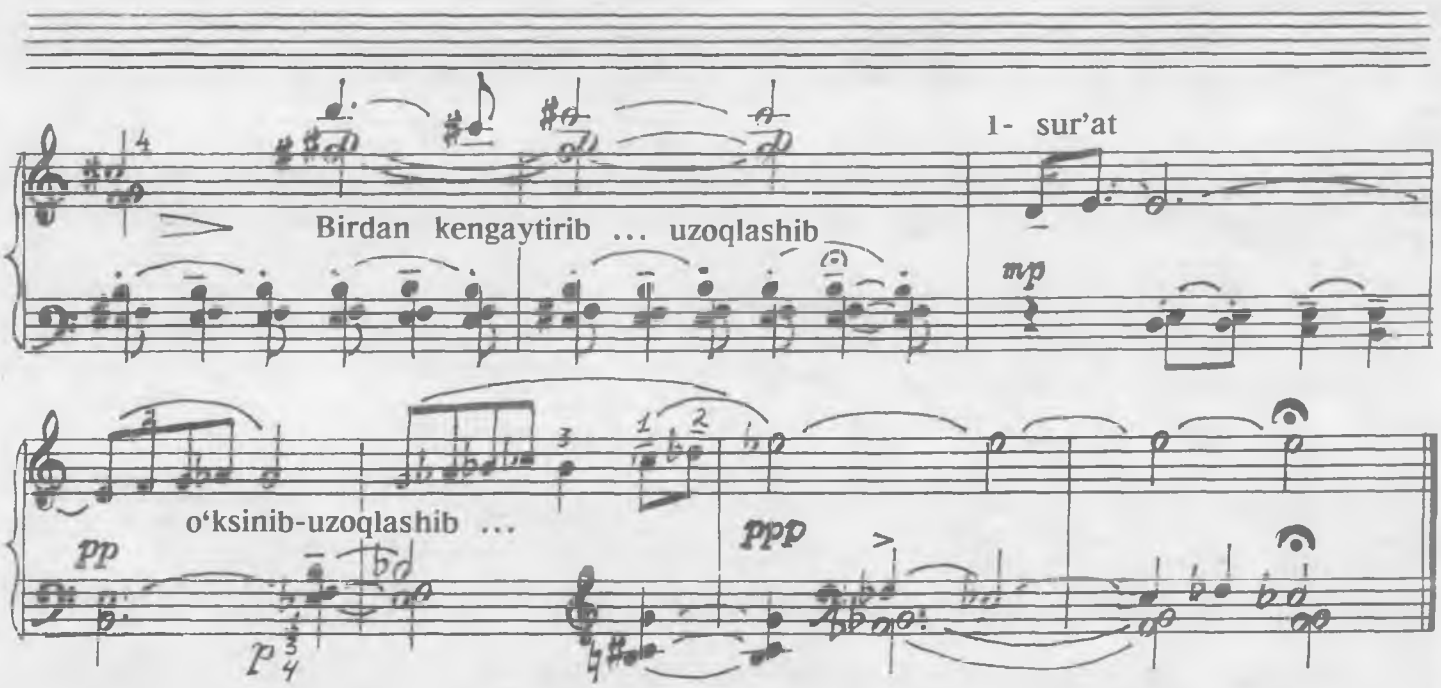




ALAM

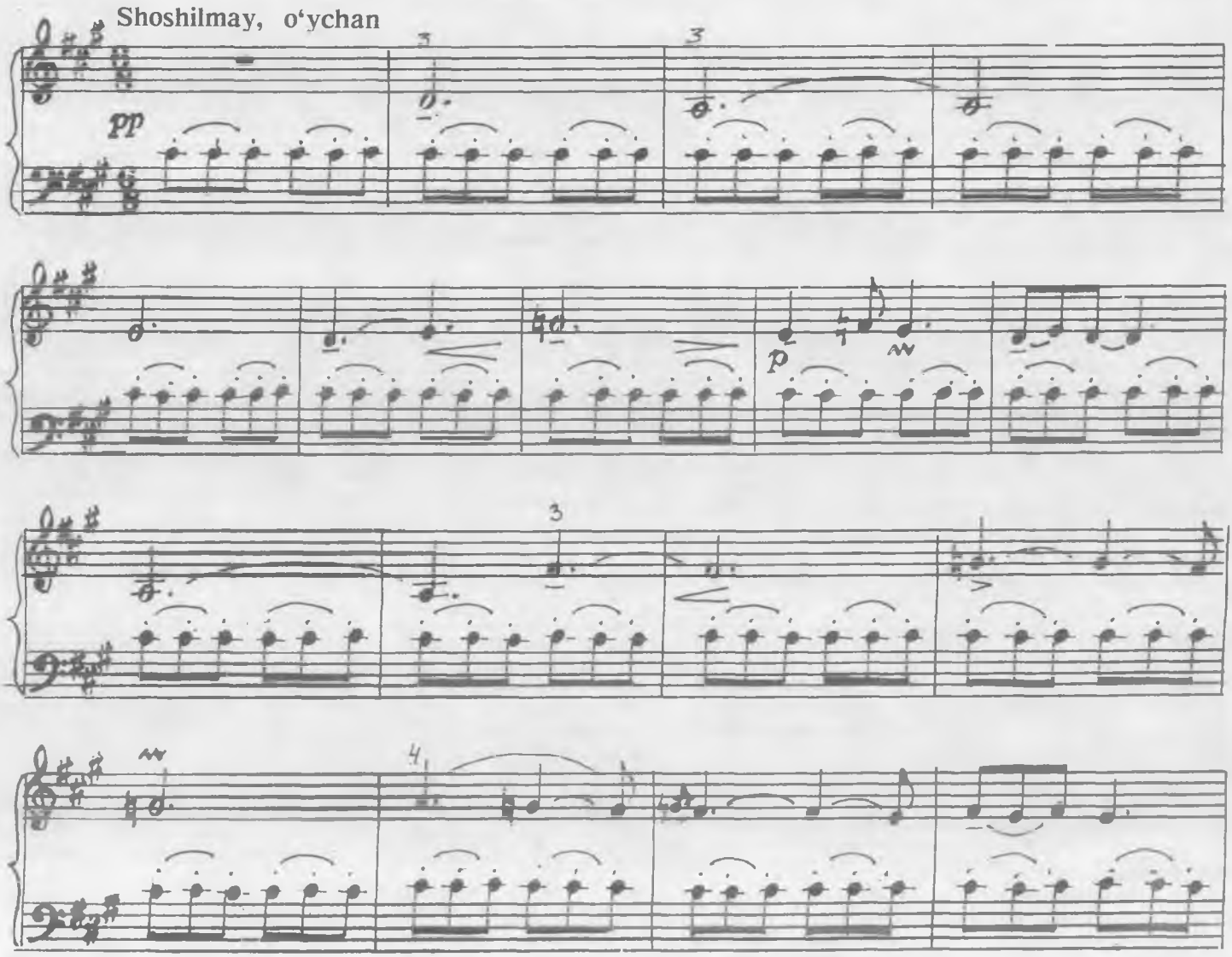
X. Azimov

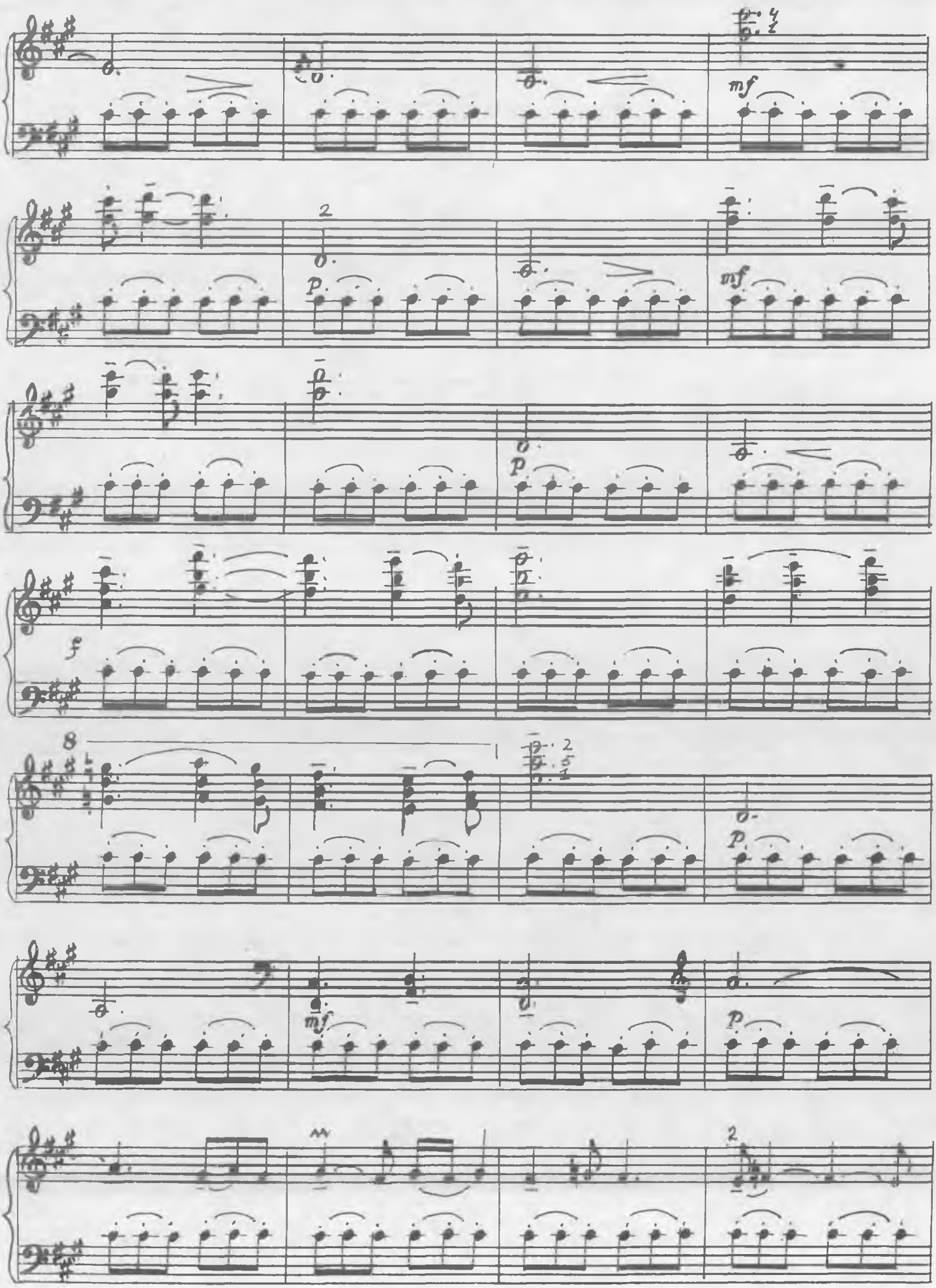




BUVIMNING HIKOYASI

H. Rahimov

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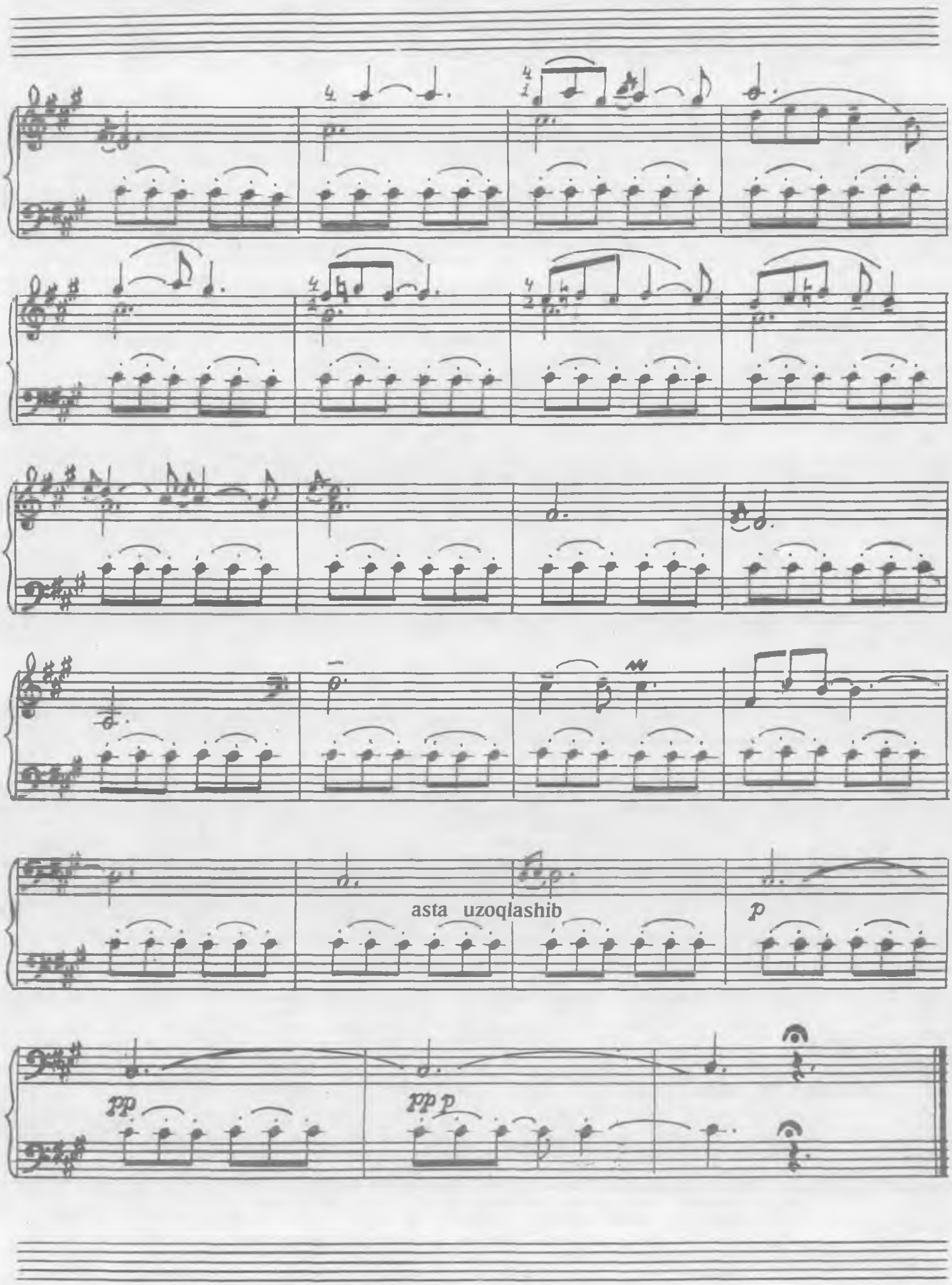
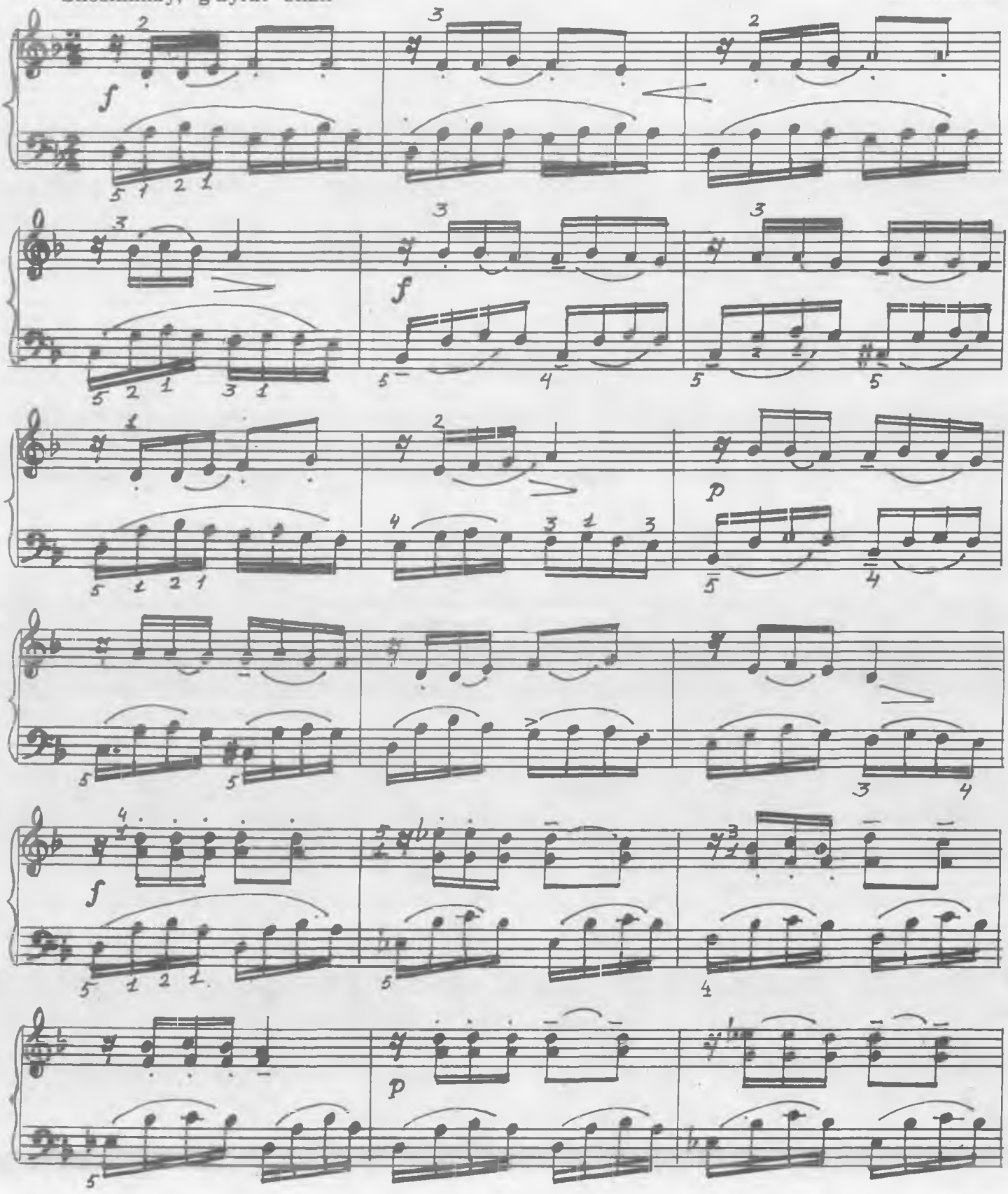
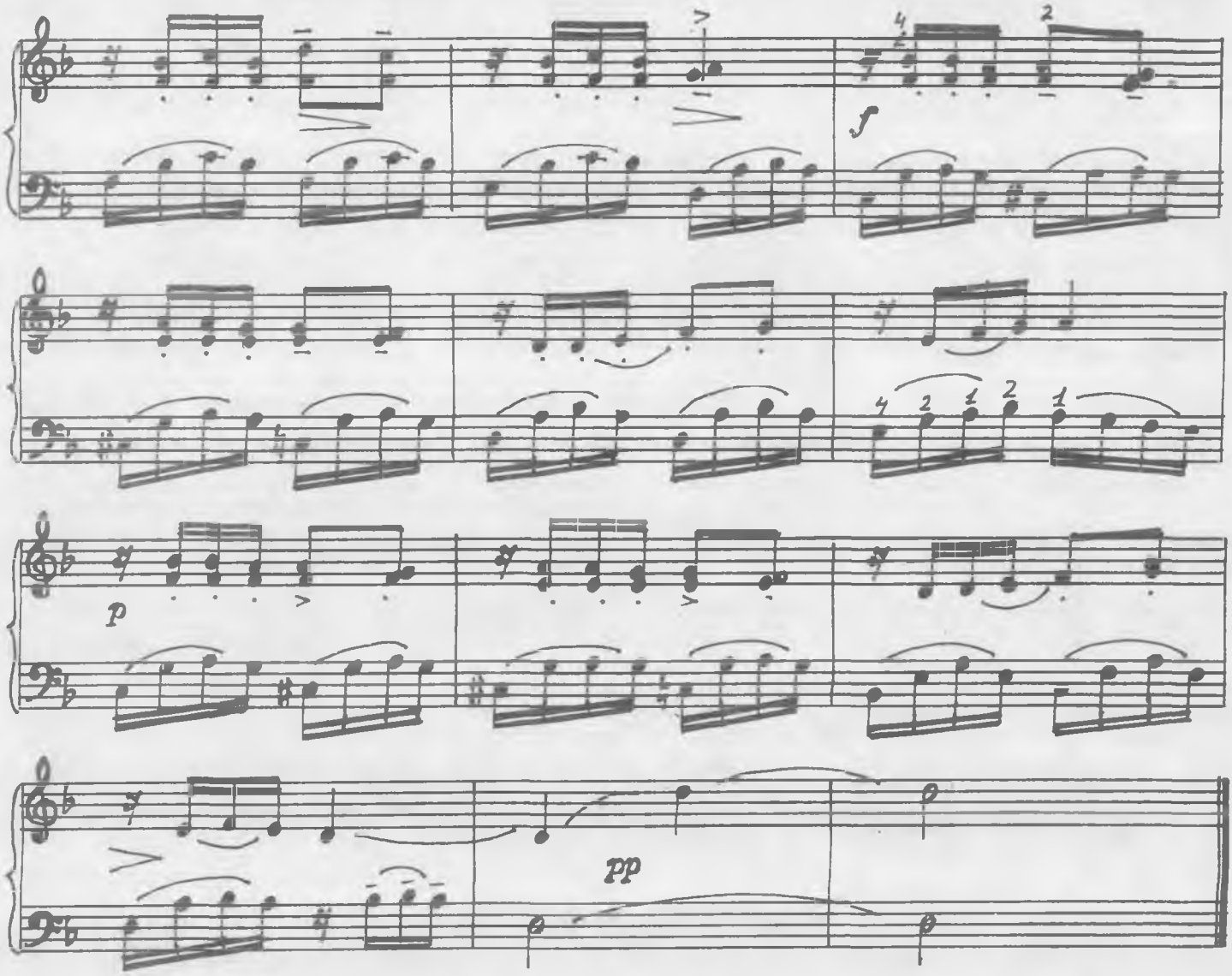

asta uzoqlashib
p
pp
pp p

ETYUD

Shoshilmay, g'ayrat bilan

X. Azimov

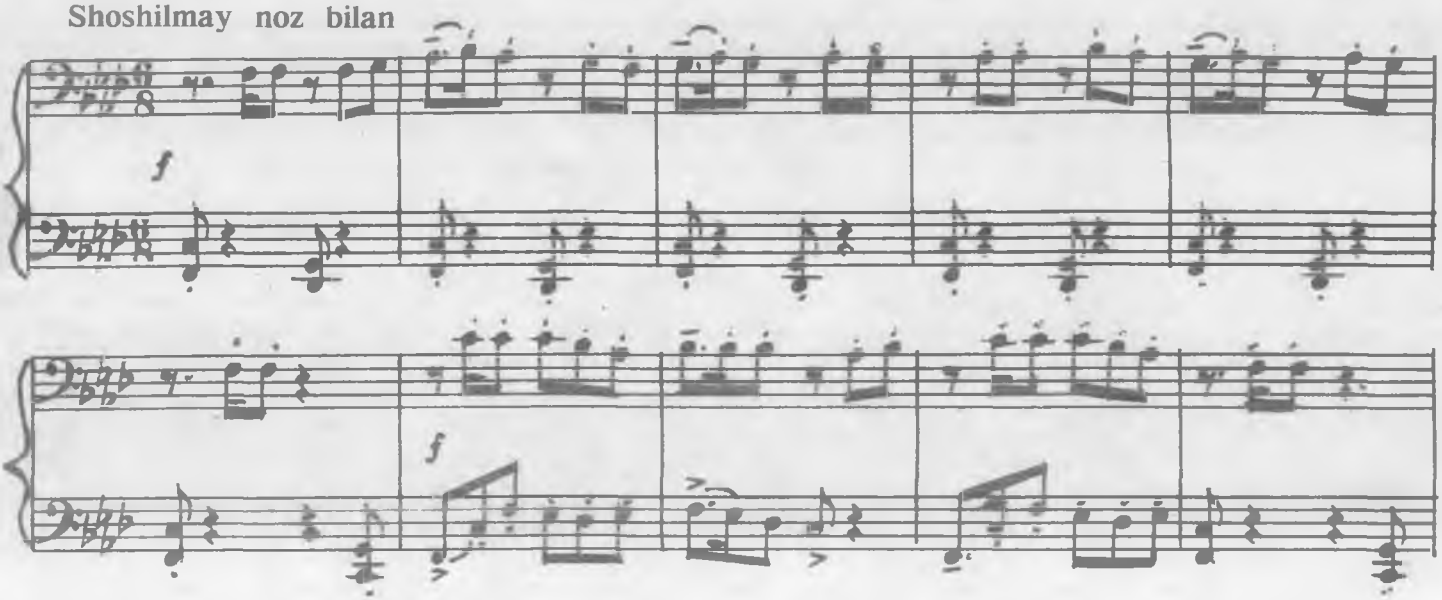


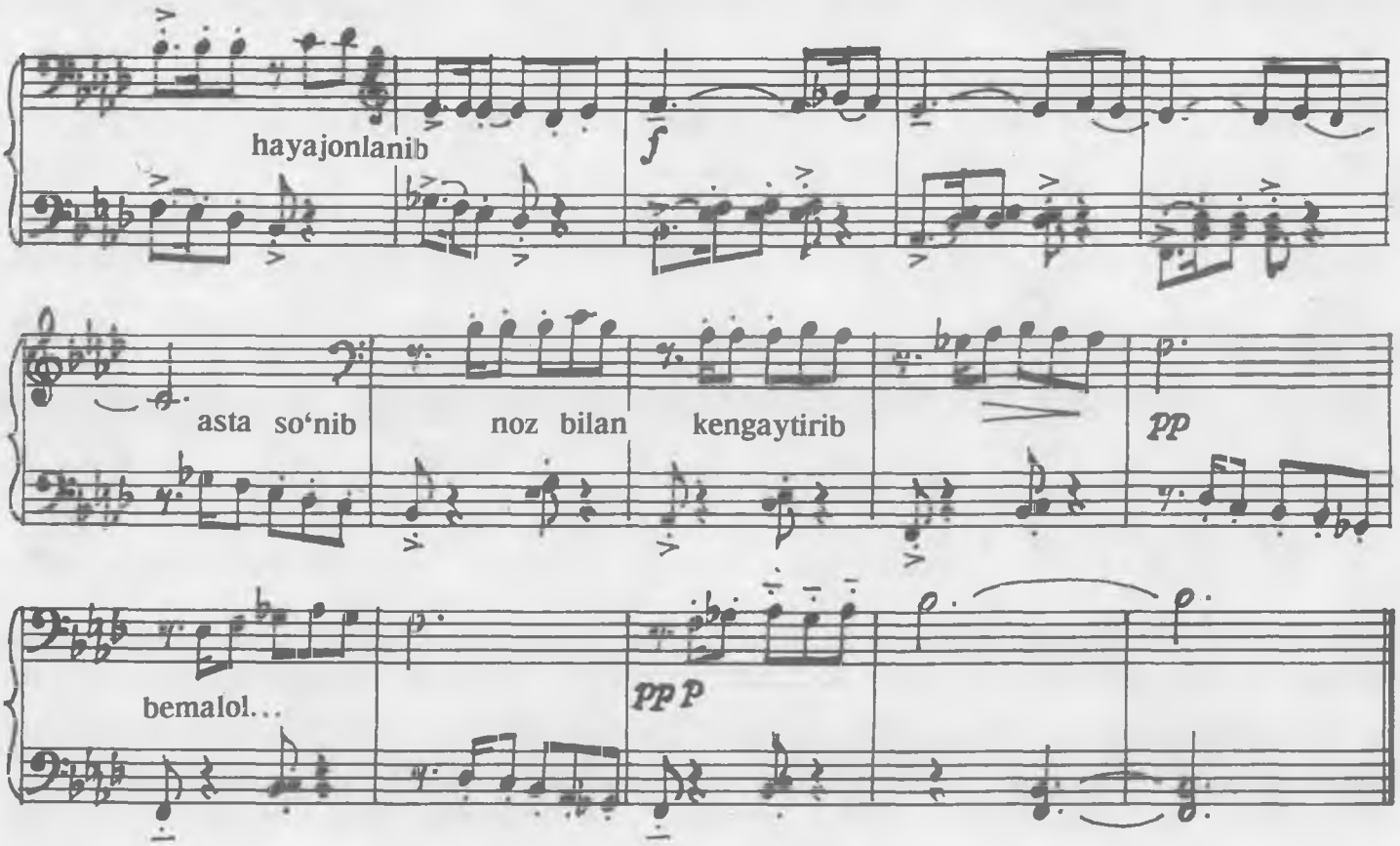


QIZLAR RAQSI

X. Azimov

Shoshilmay noz bilan

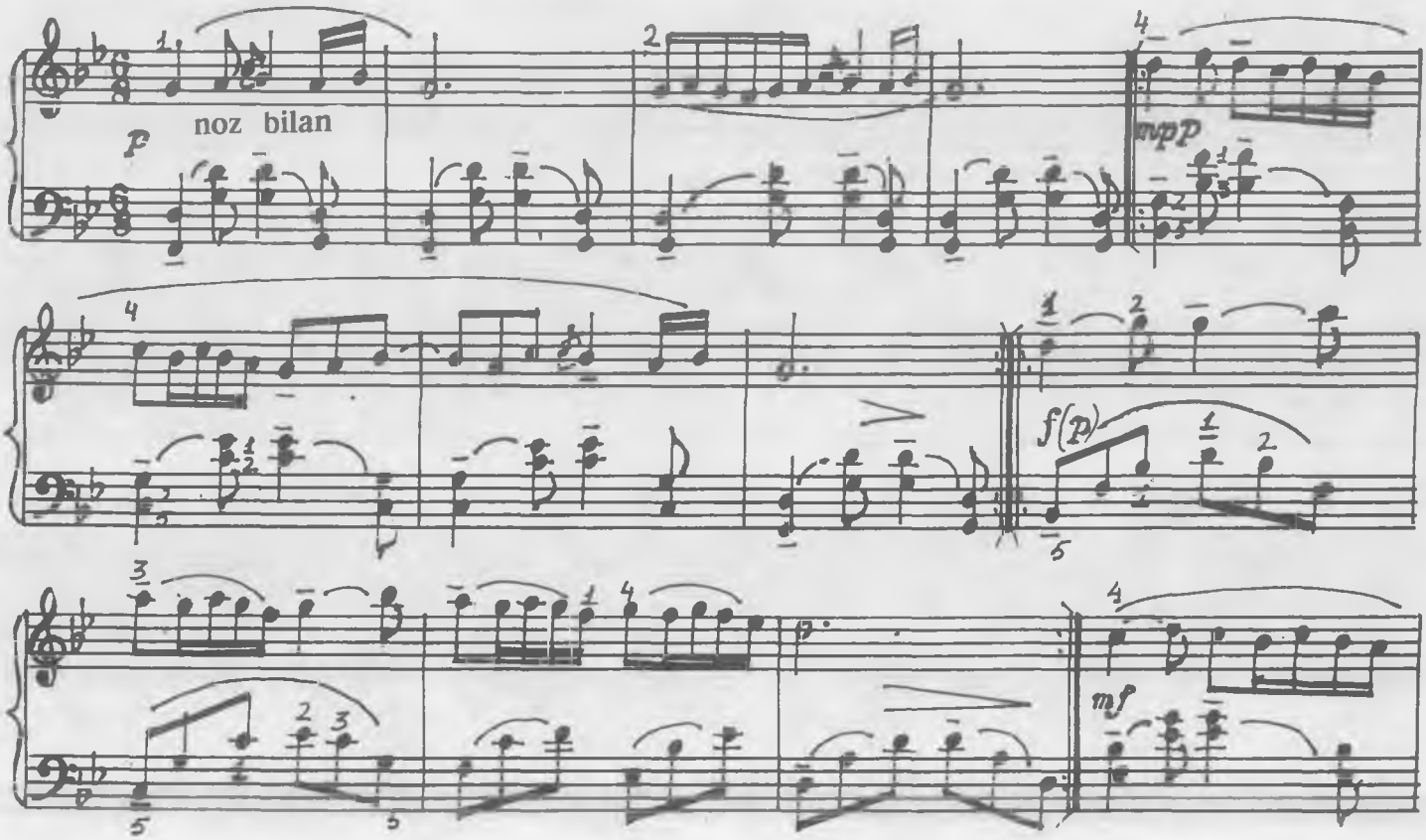


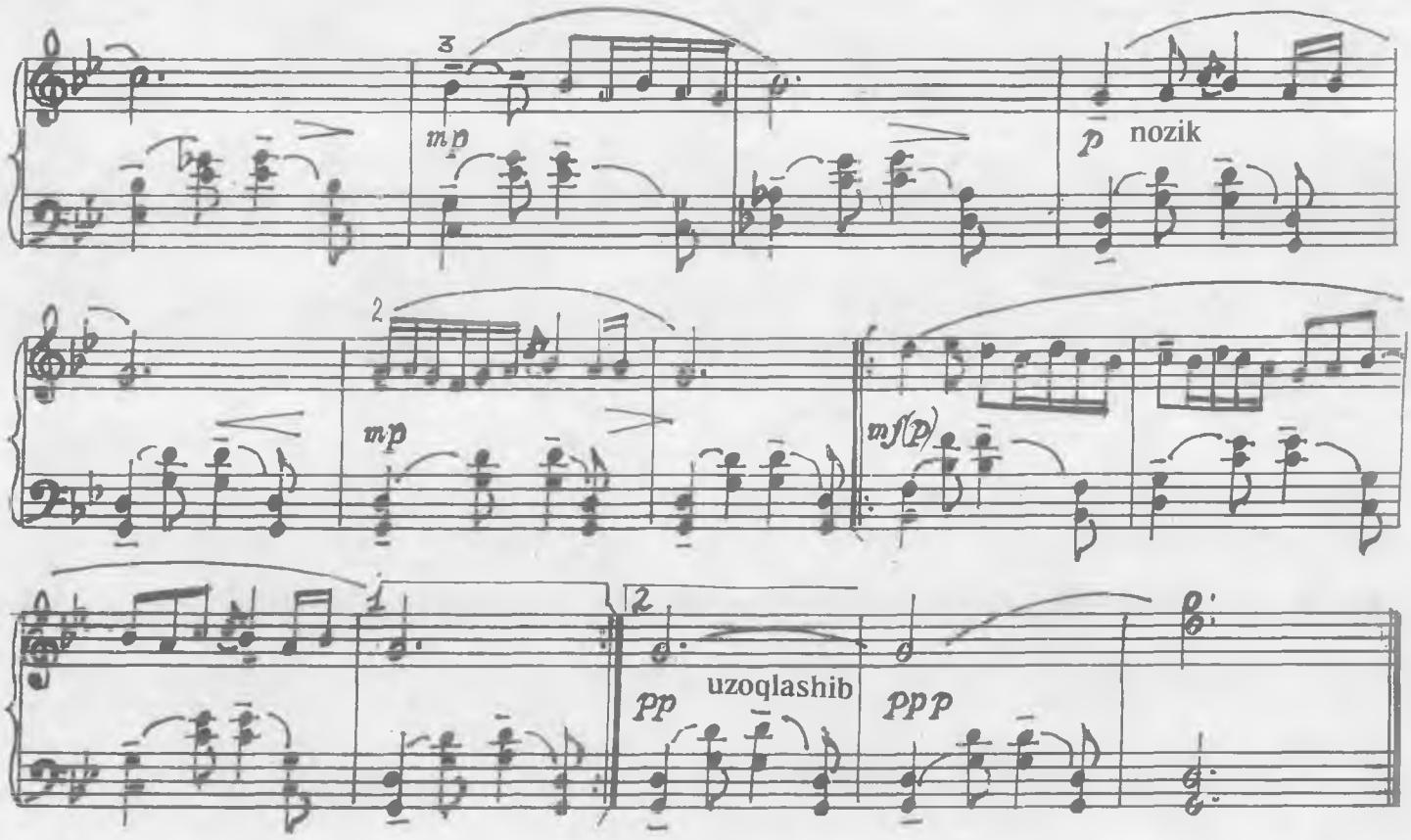


QIZLAR RAQSI

Sekin, shoshilmay

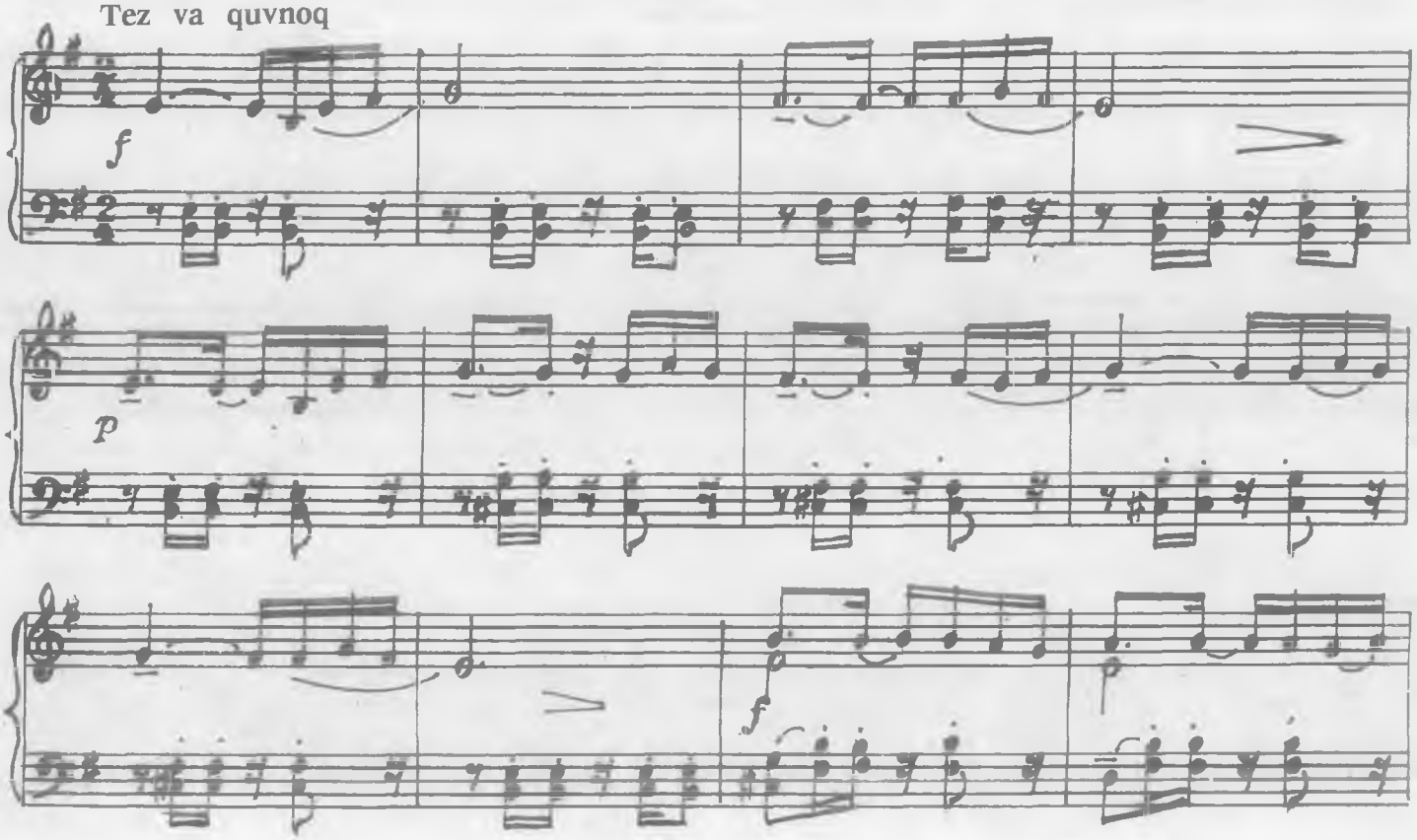
Ya. Sabzanov

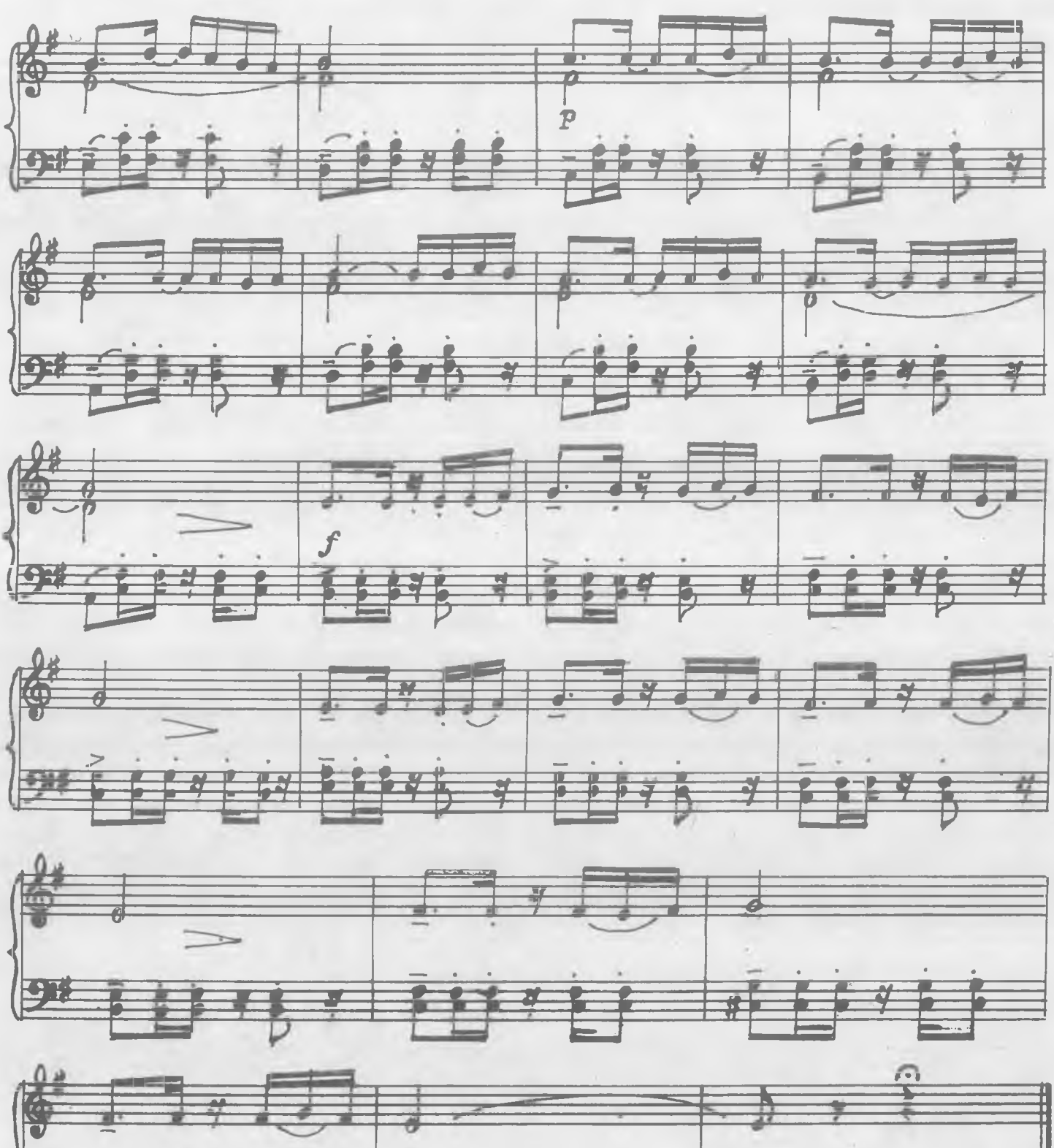




SHODIYONA

X. Azimov

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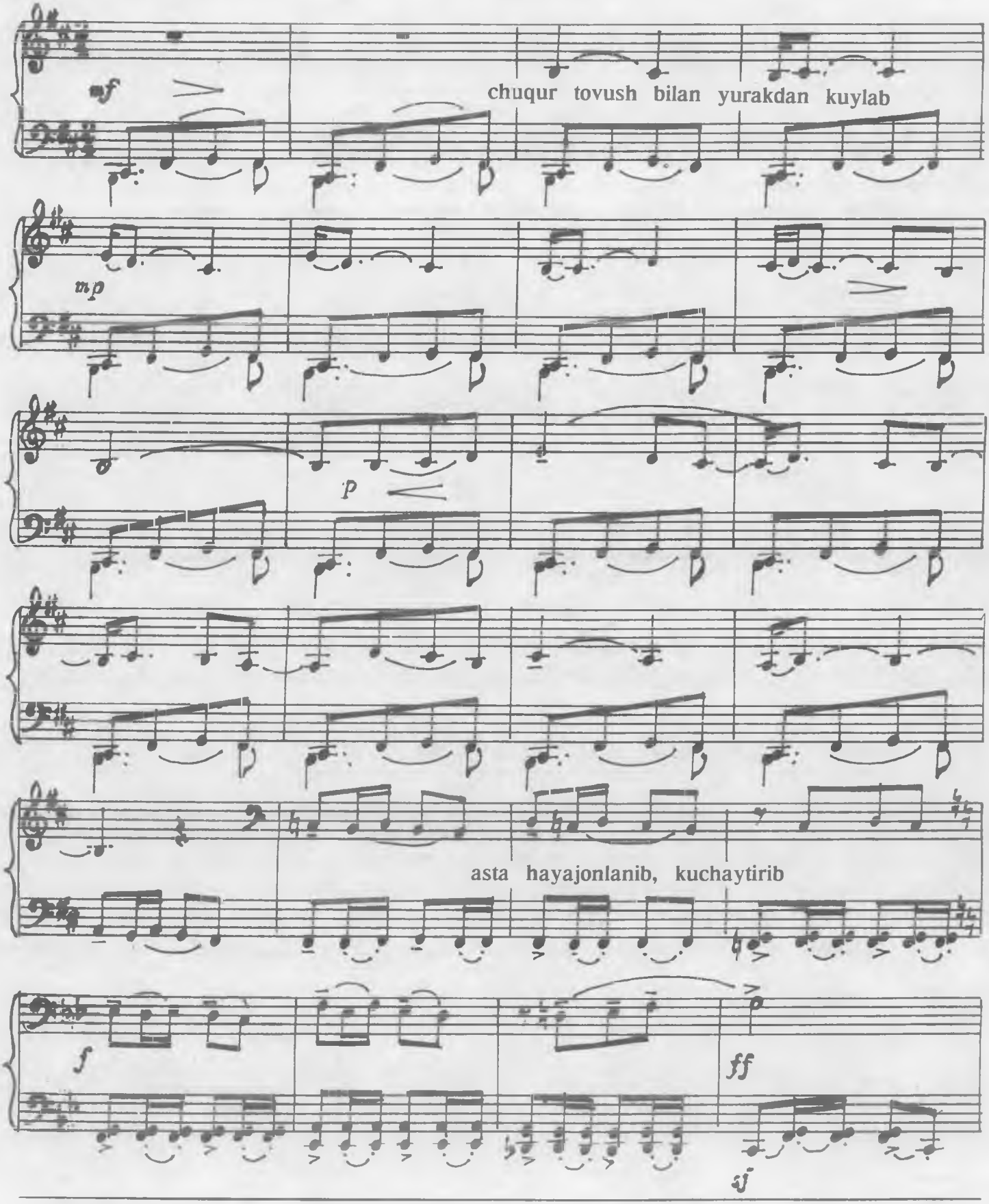
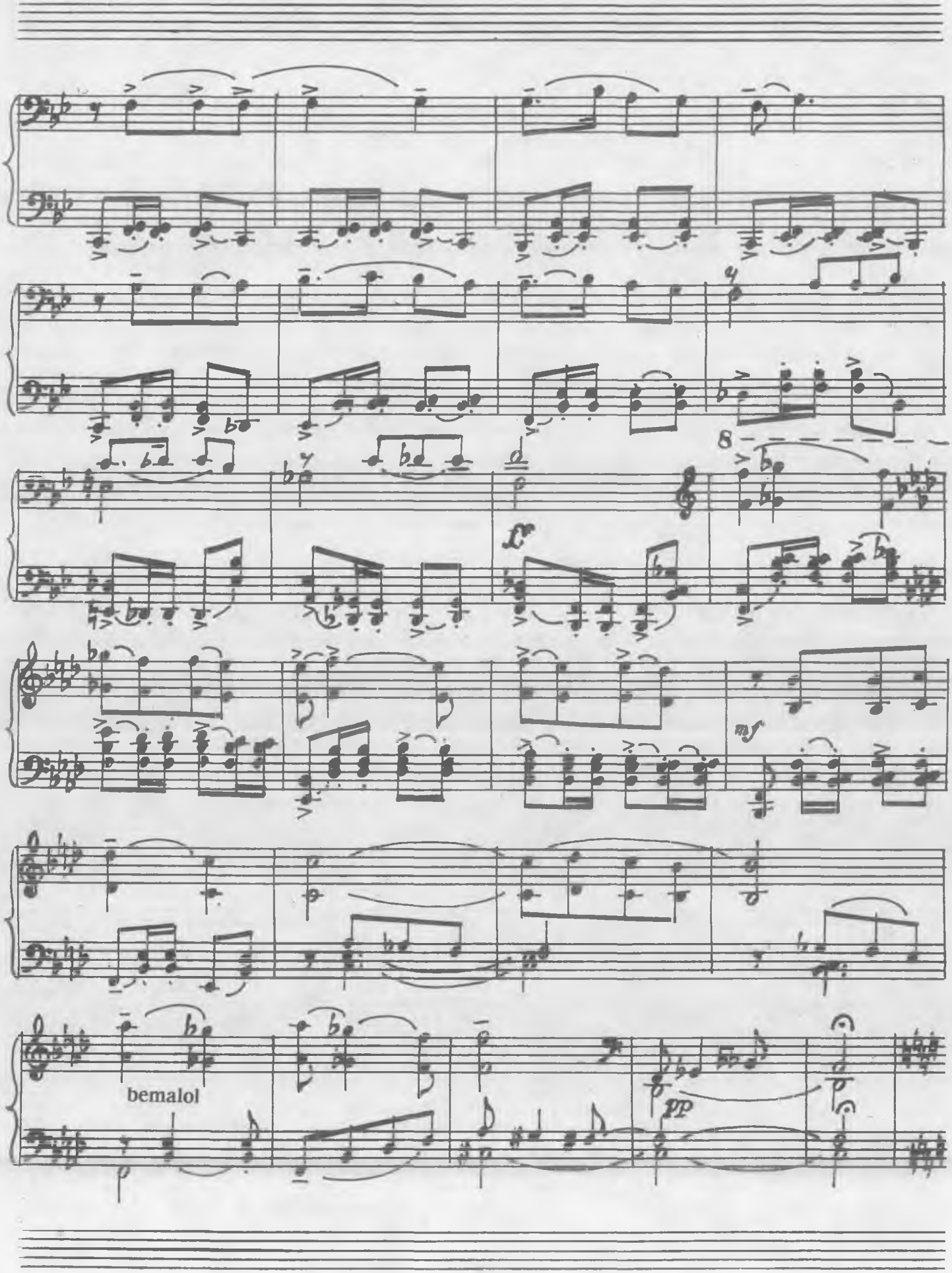
f
p

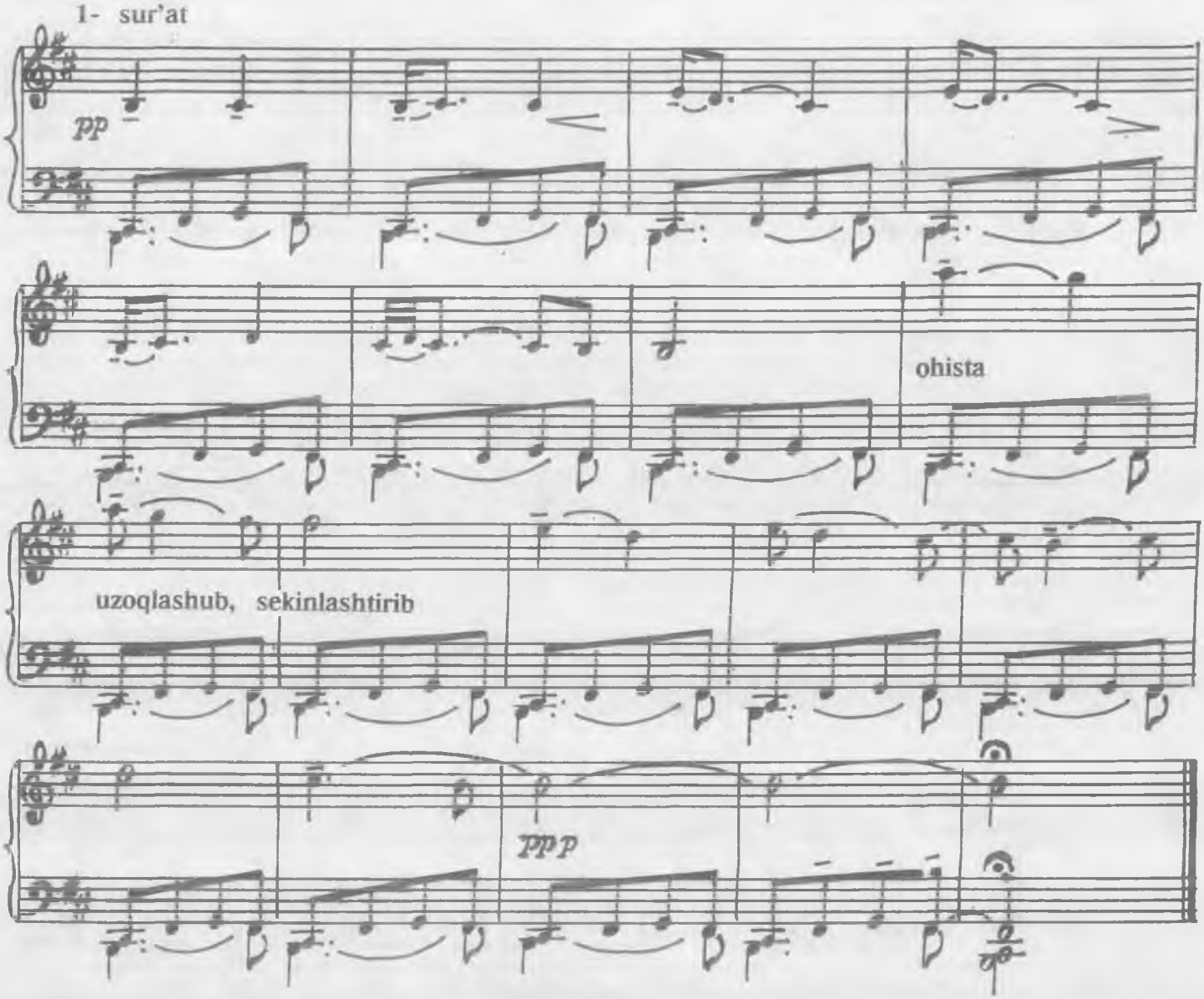
SEGOH

Og'ir, g'amgin




bemalol
pp

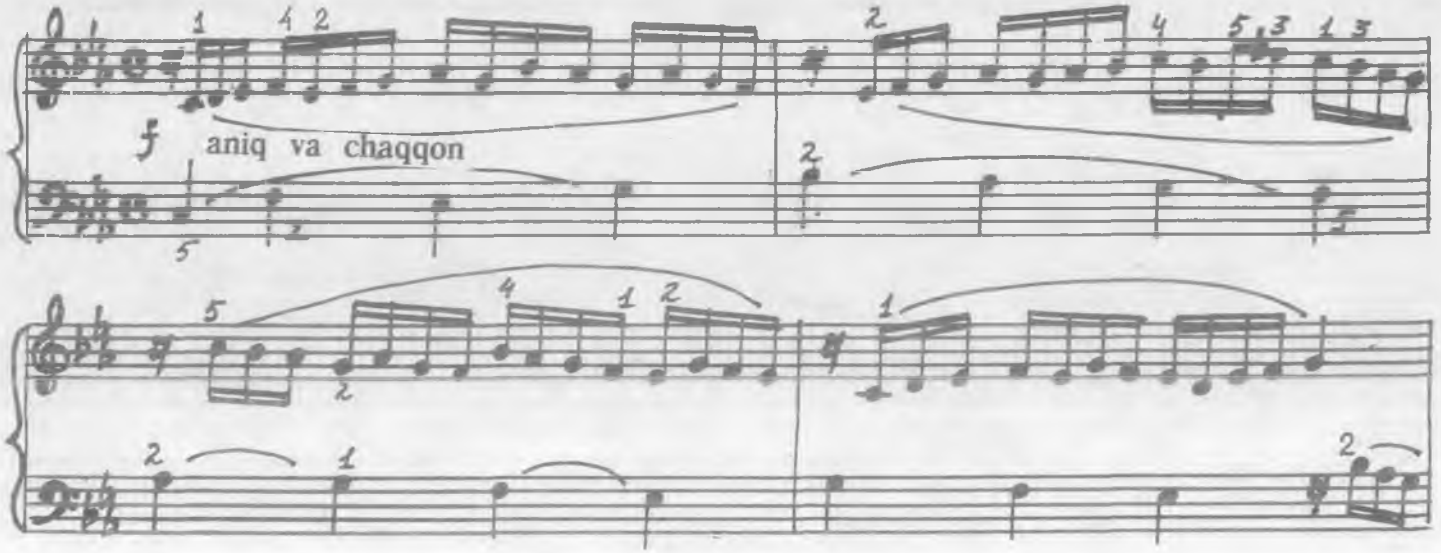
1- sur'at

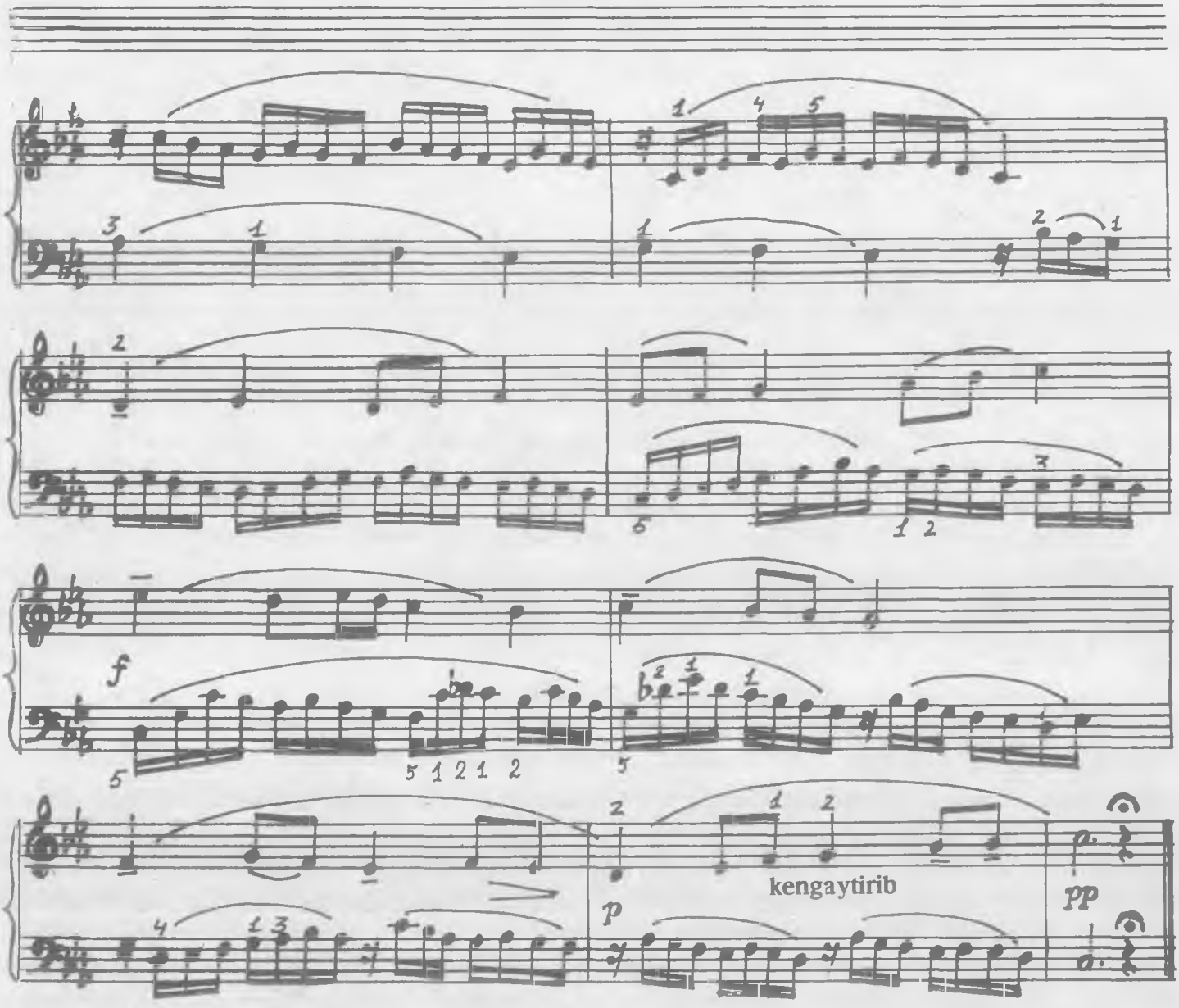


ETYUD

X. Azimov

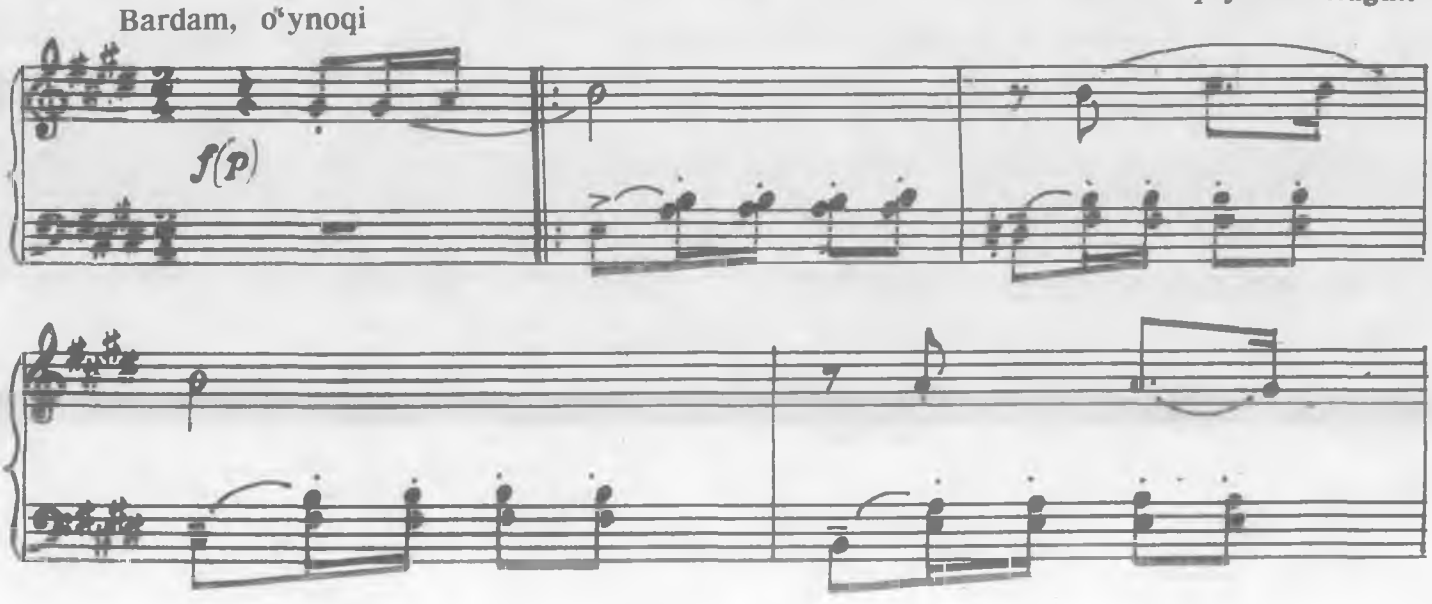
Mo'tadil

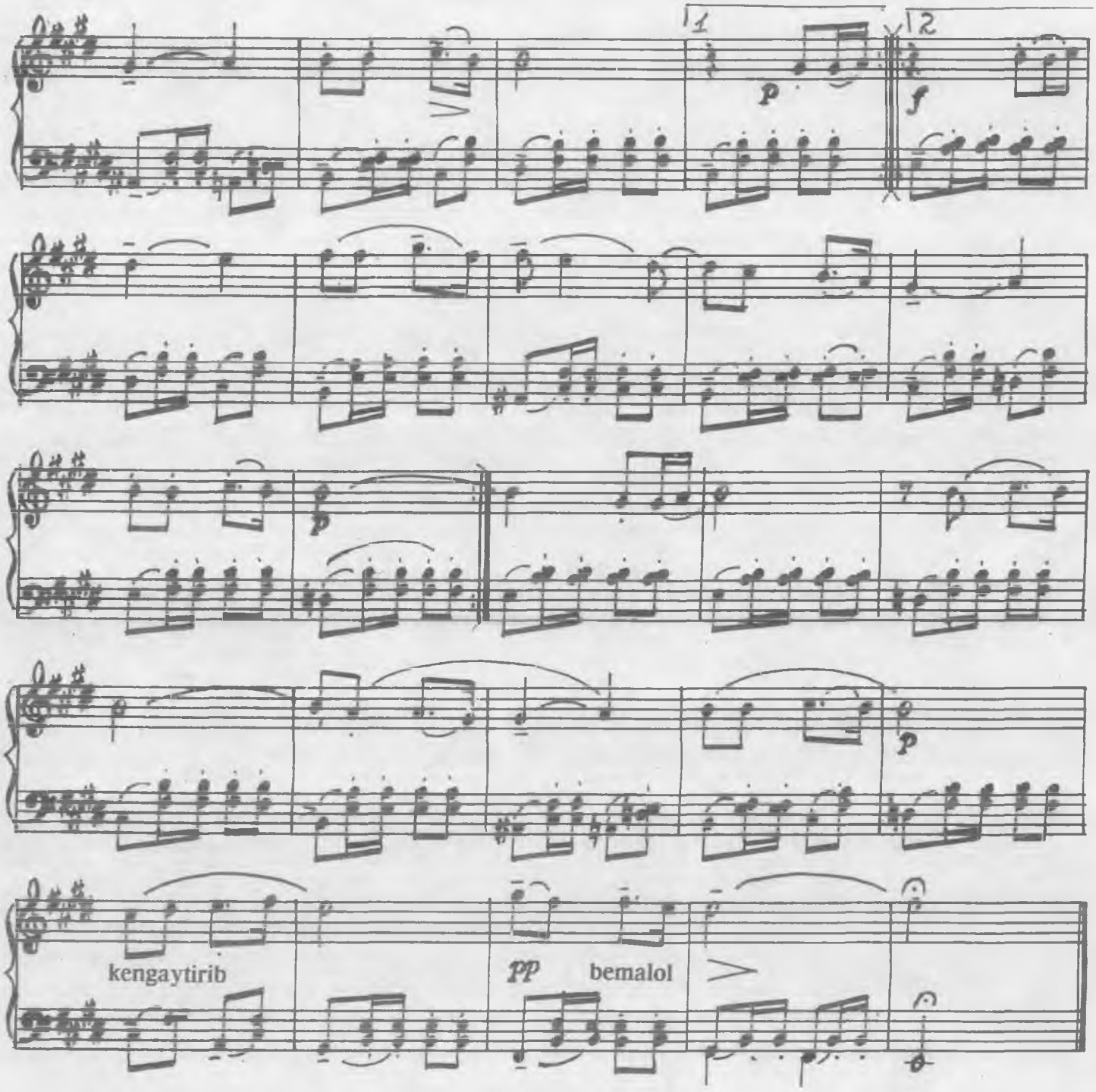




O‘YNASIN

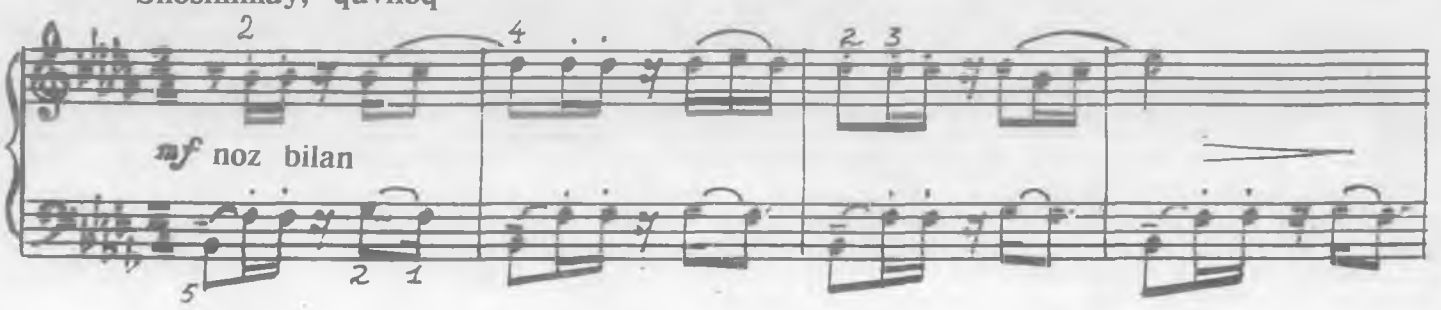
T. Jalilov musiqasi,
X. Azimov qayta ishlagan

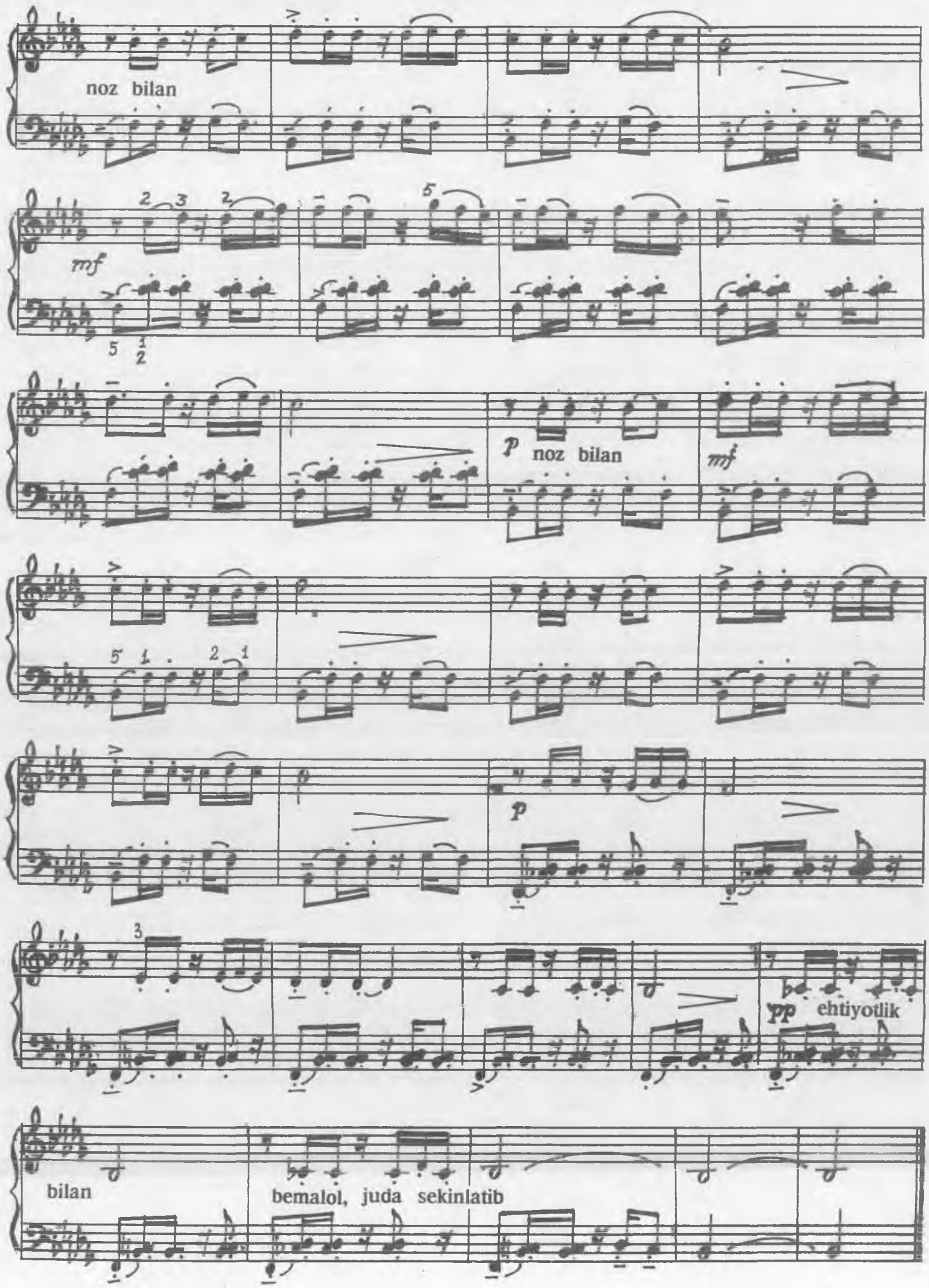




PARILAR RAQSI

X. Azimov

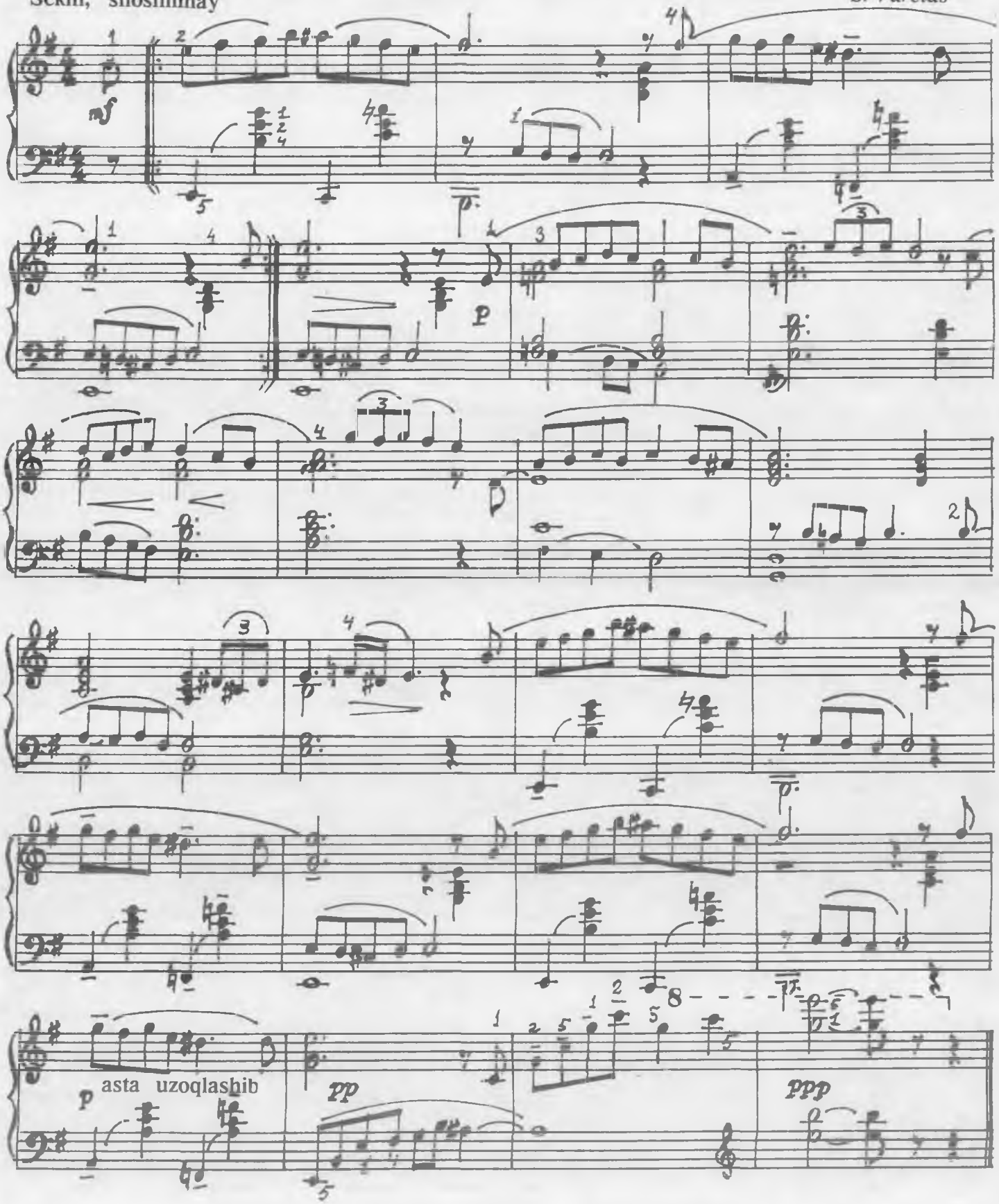



noz bilan
mf
p noz bilan
mf
p
pp ehtiyotlik
bilan
bemalol, juda sekinlatib

SERENADA

Sekin, shoshilmay

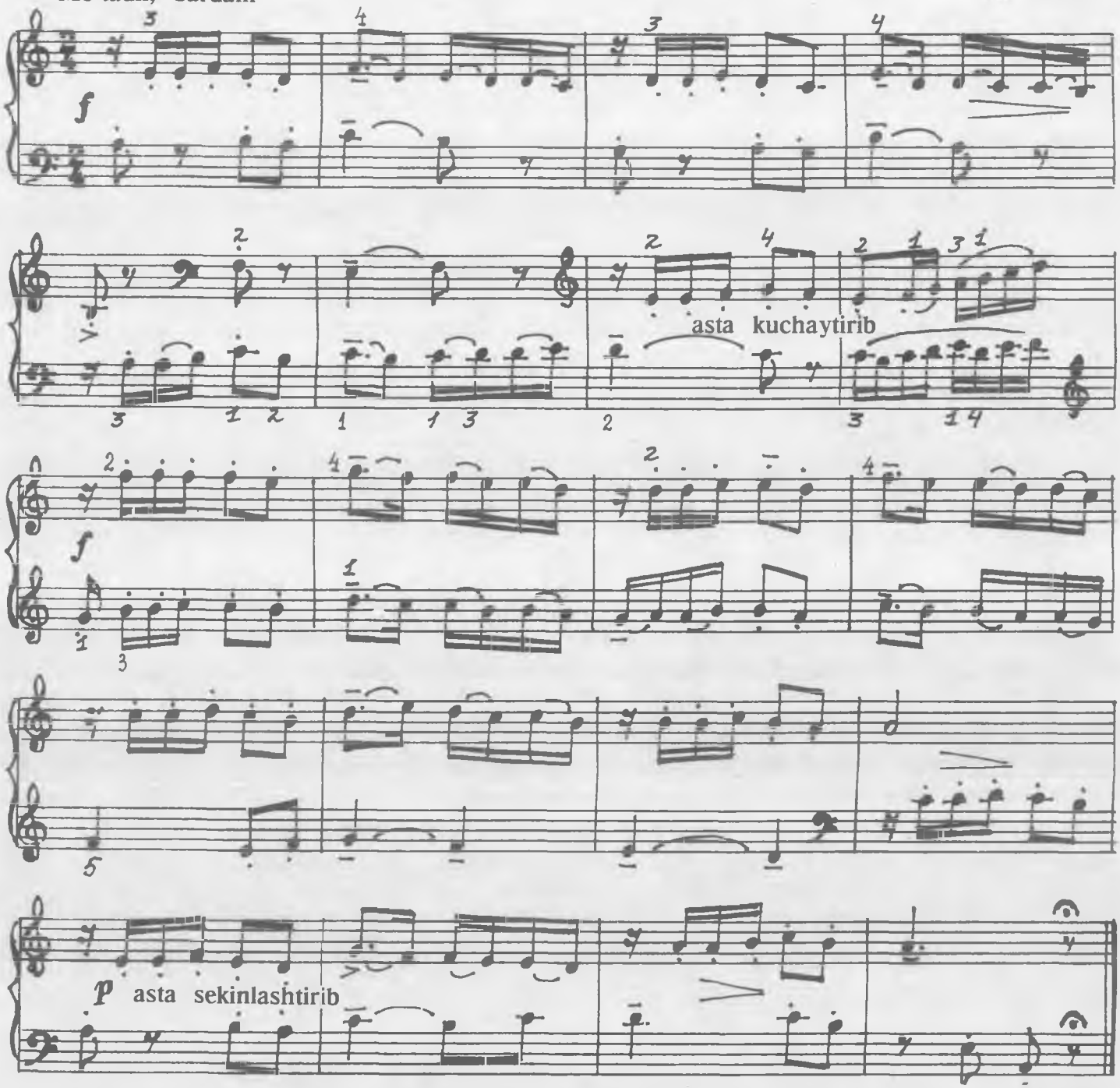
S. Varelas



ETYUD

Mo'tadil, bardam

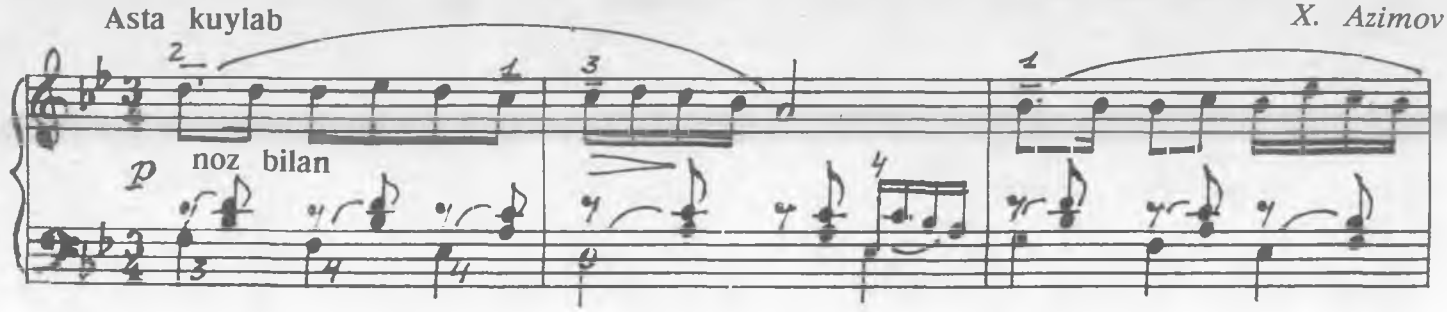
X. Azimov

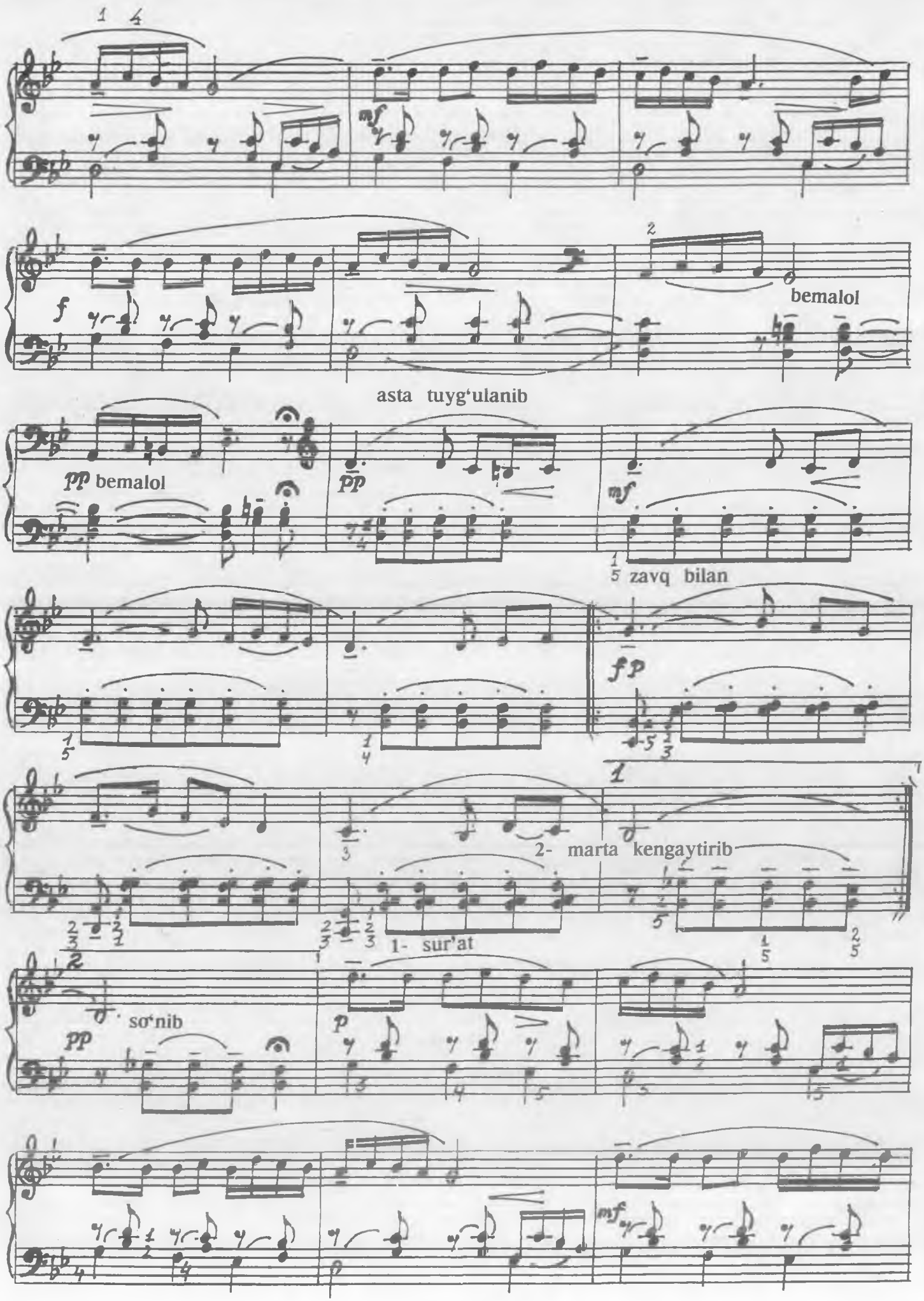


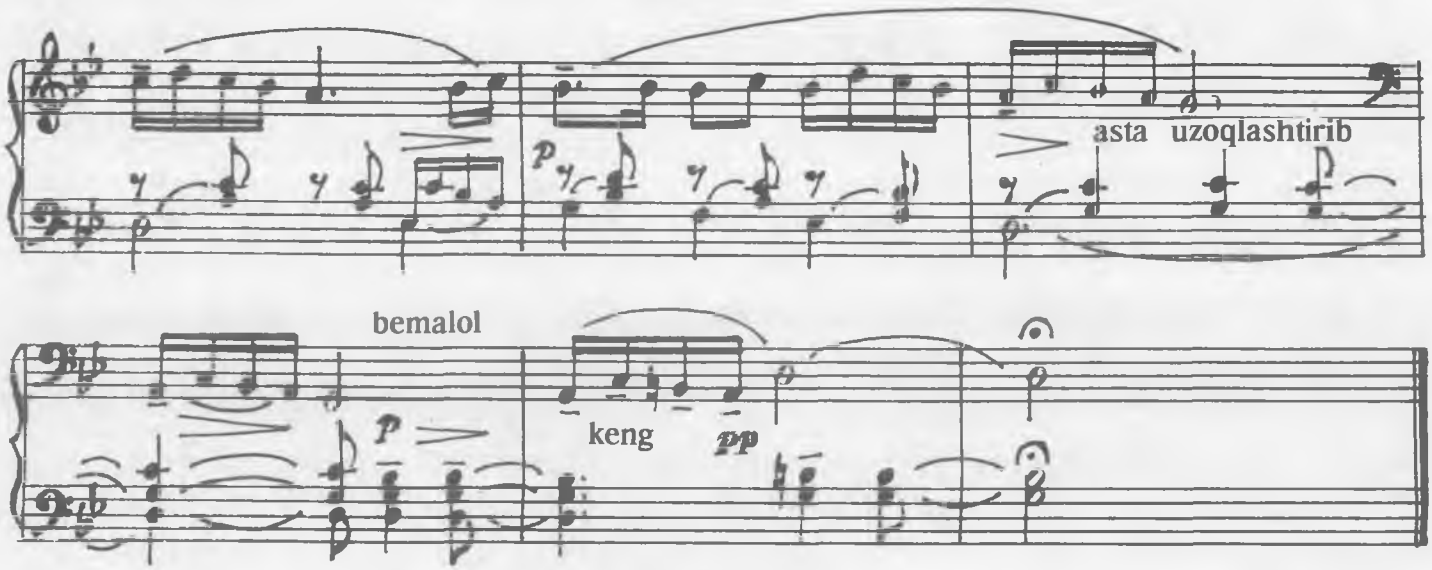
KICHIK ROMANS

Asta kuylab

X. Azimov

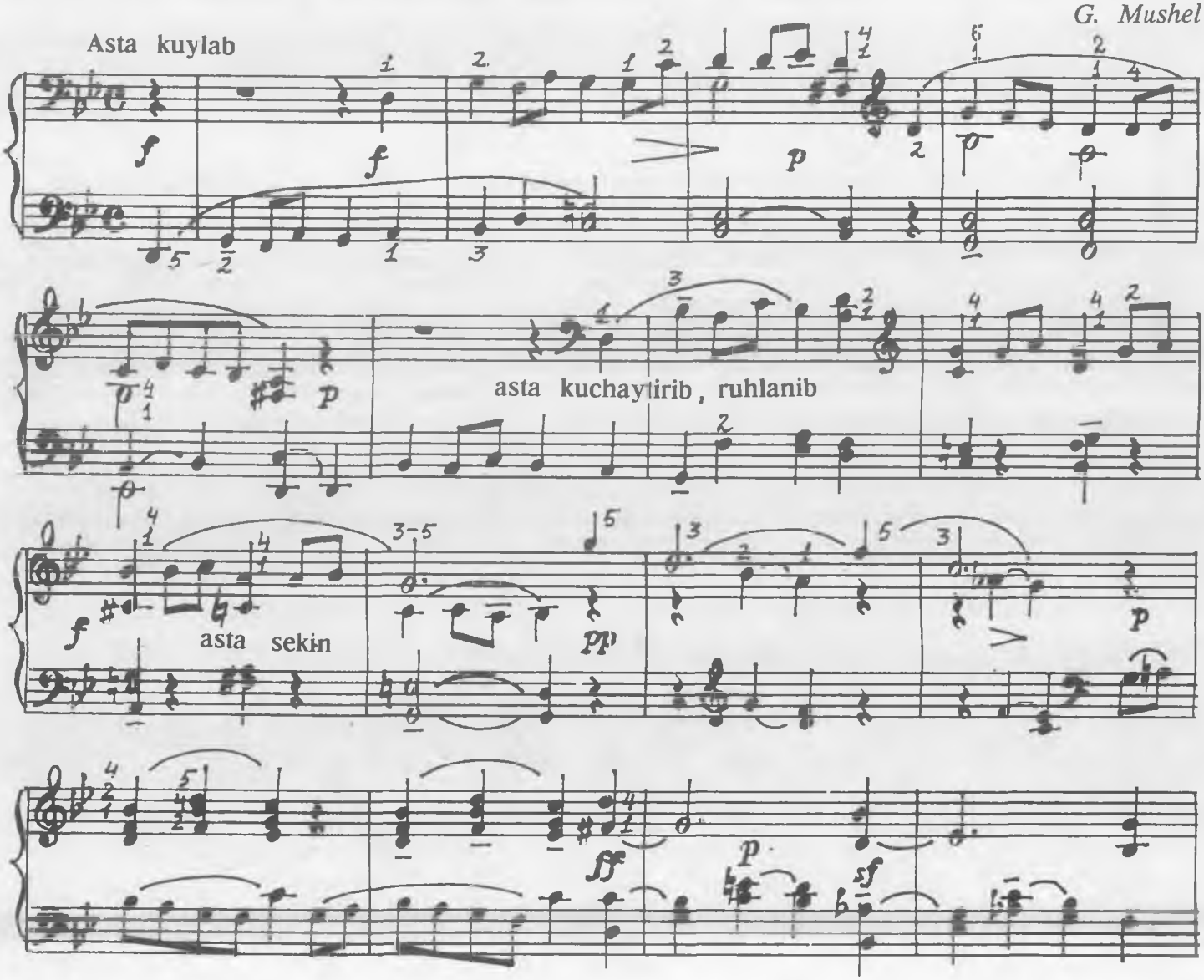


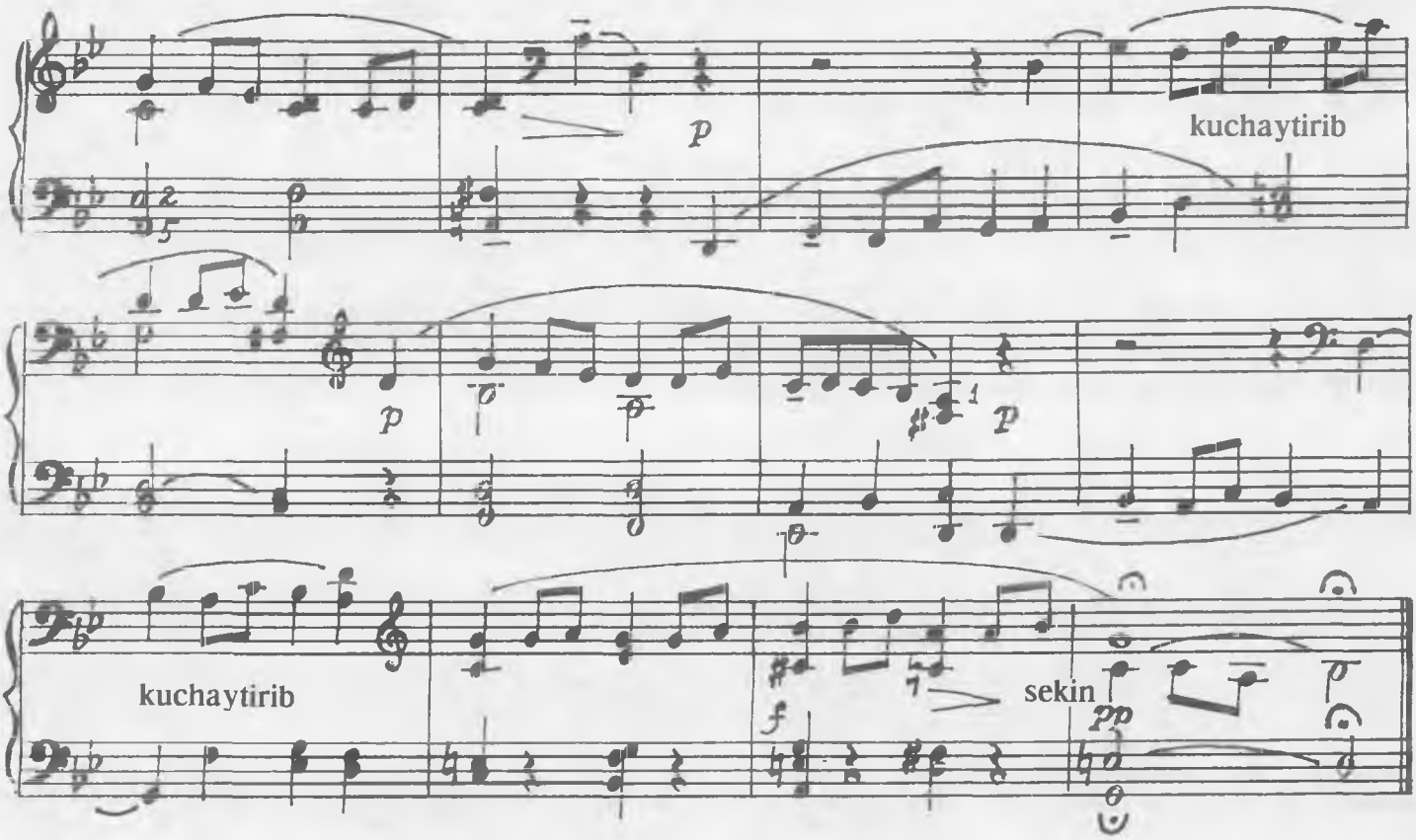

bemalol
asta tuyg'ulanib
pp bemalol
zavq bilan
2- marta kengaytirib
1- sur'at
so'nib



ERTAK

G. Mushel

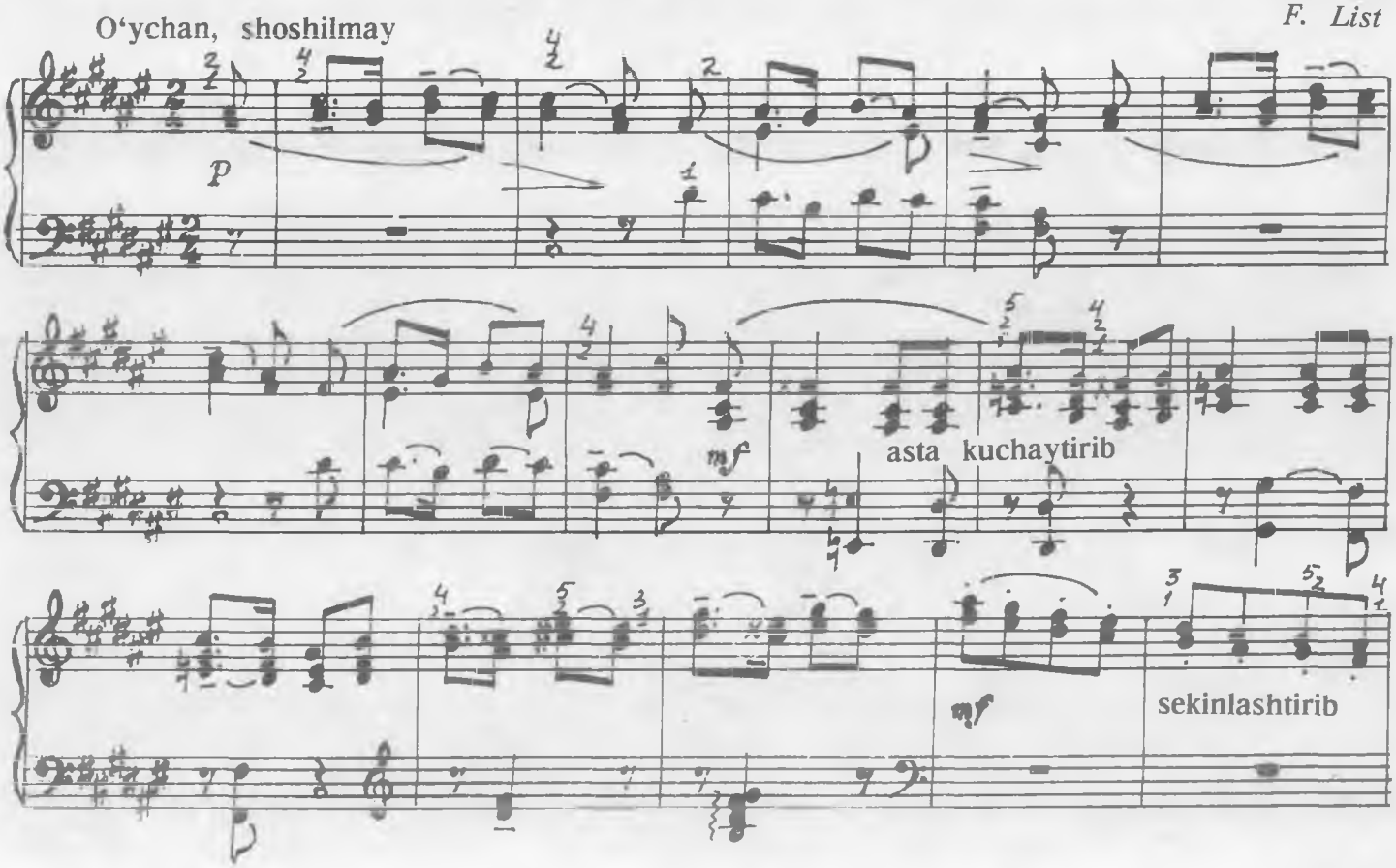


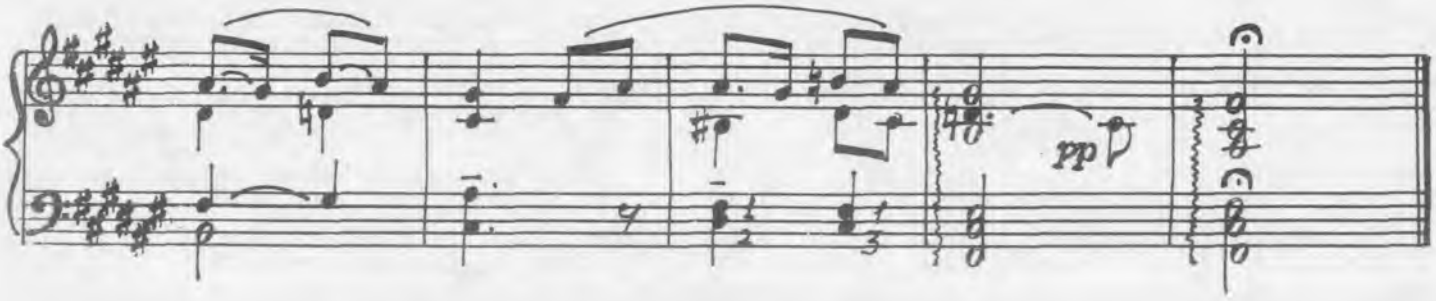


KICHIK PYESA

F. List

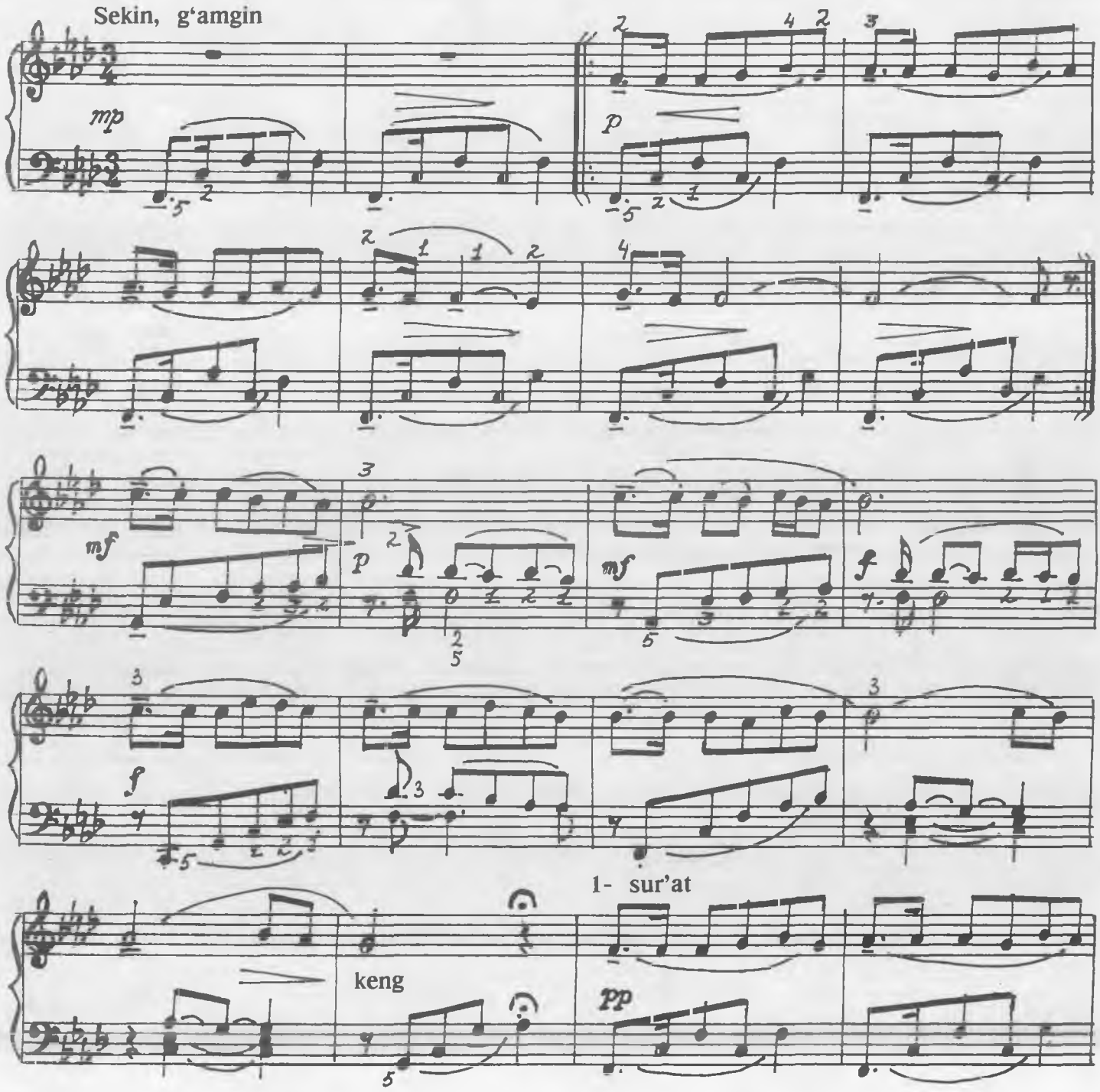
O'ychan, shoshilmay

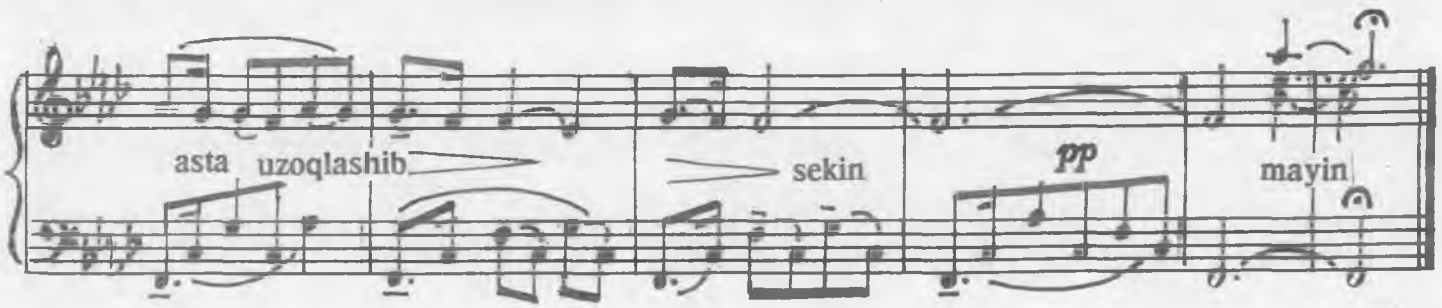




MUNGLI ASHULA

X. Azimov

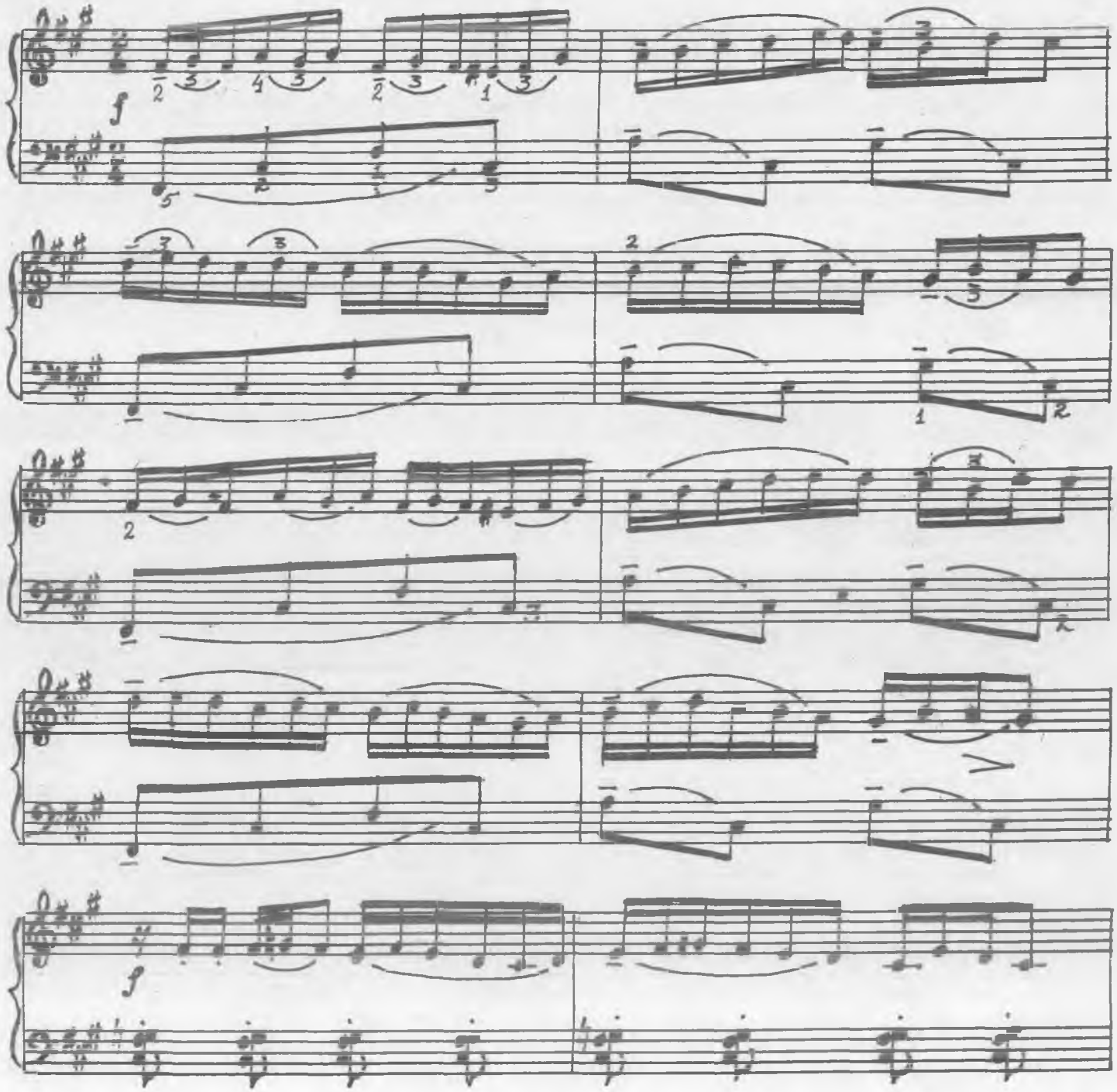


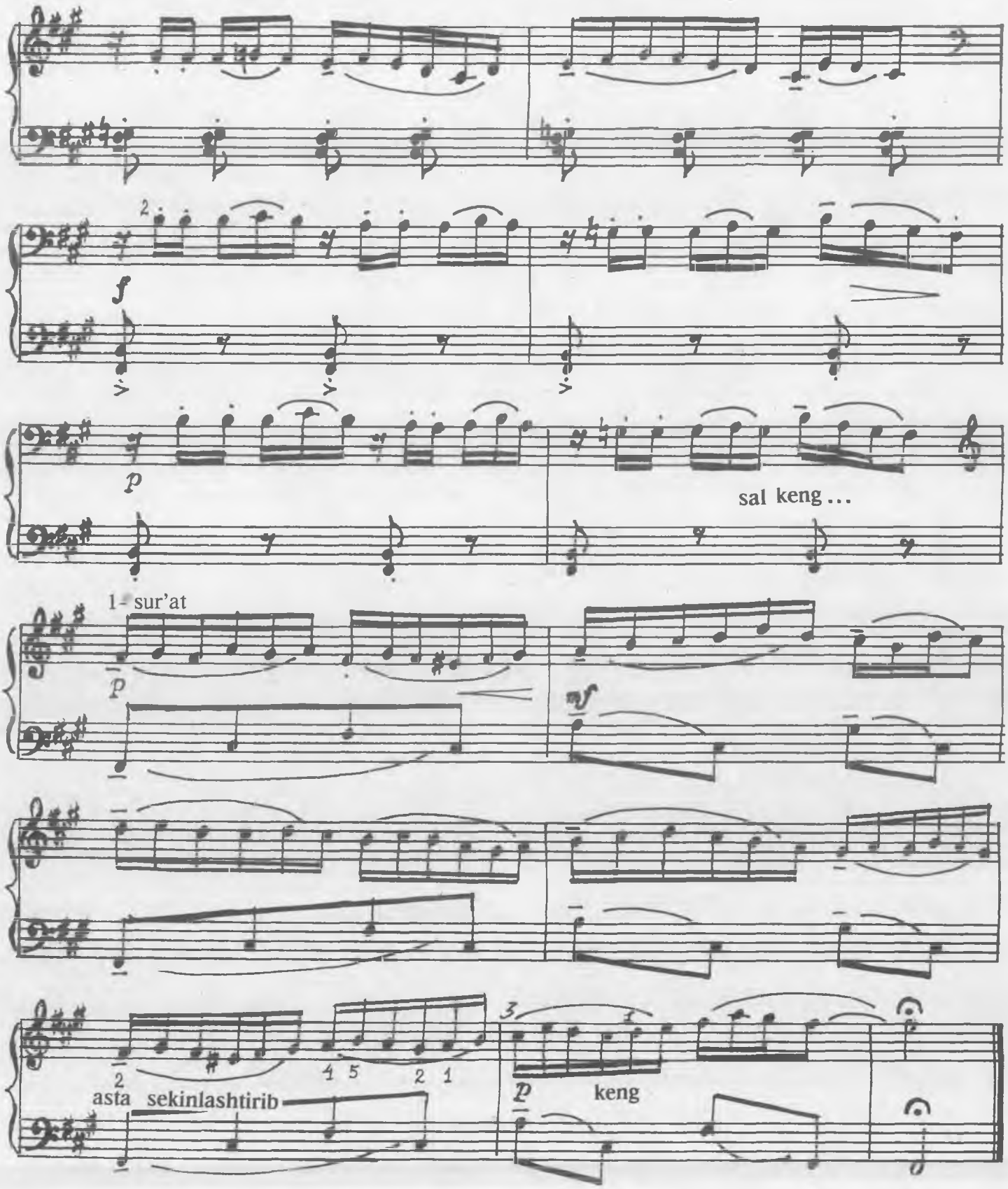


ETYUD

Mo'tadil

X. Azimov

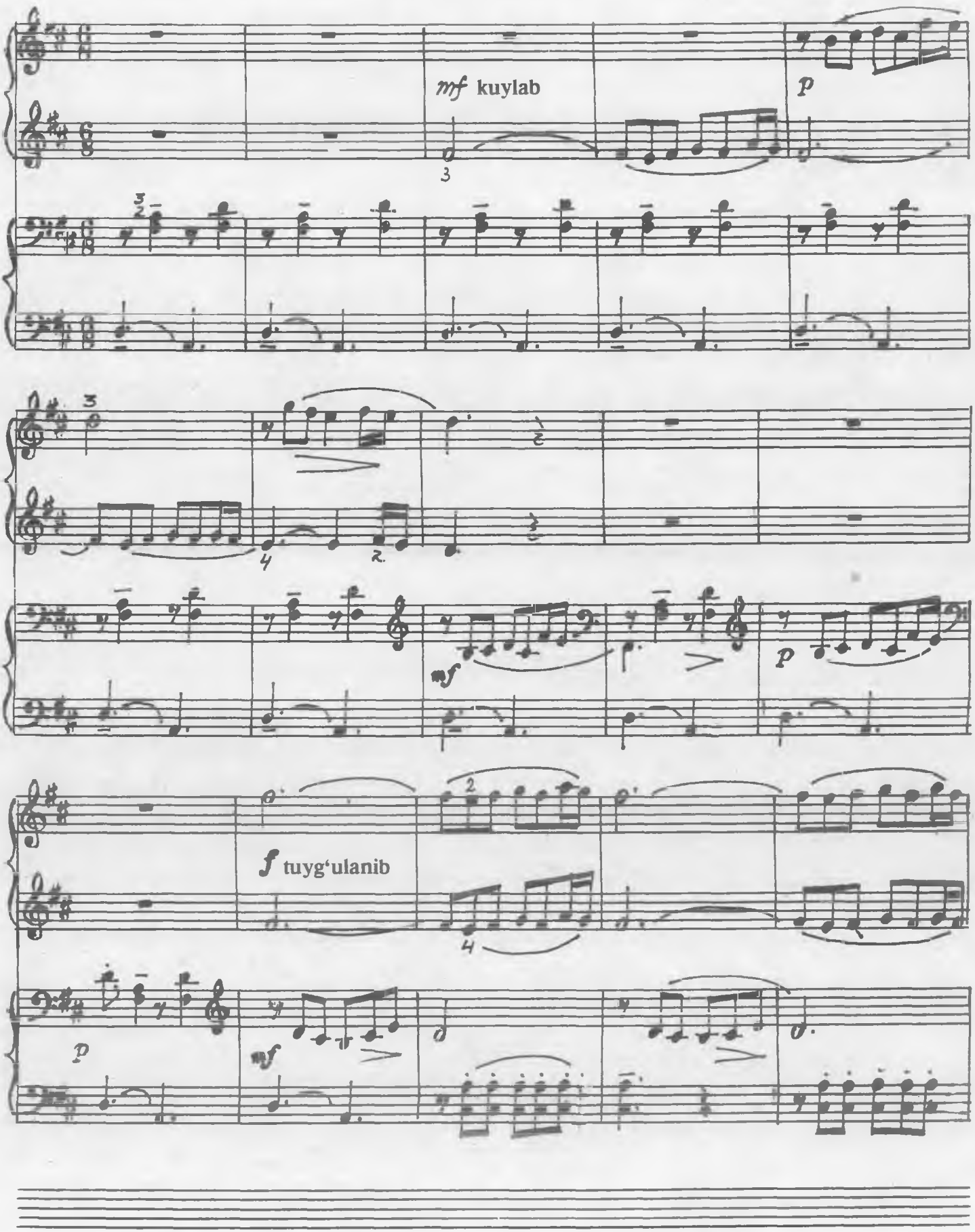


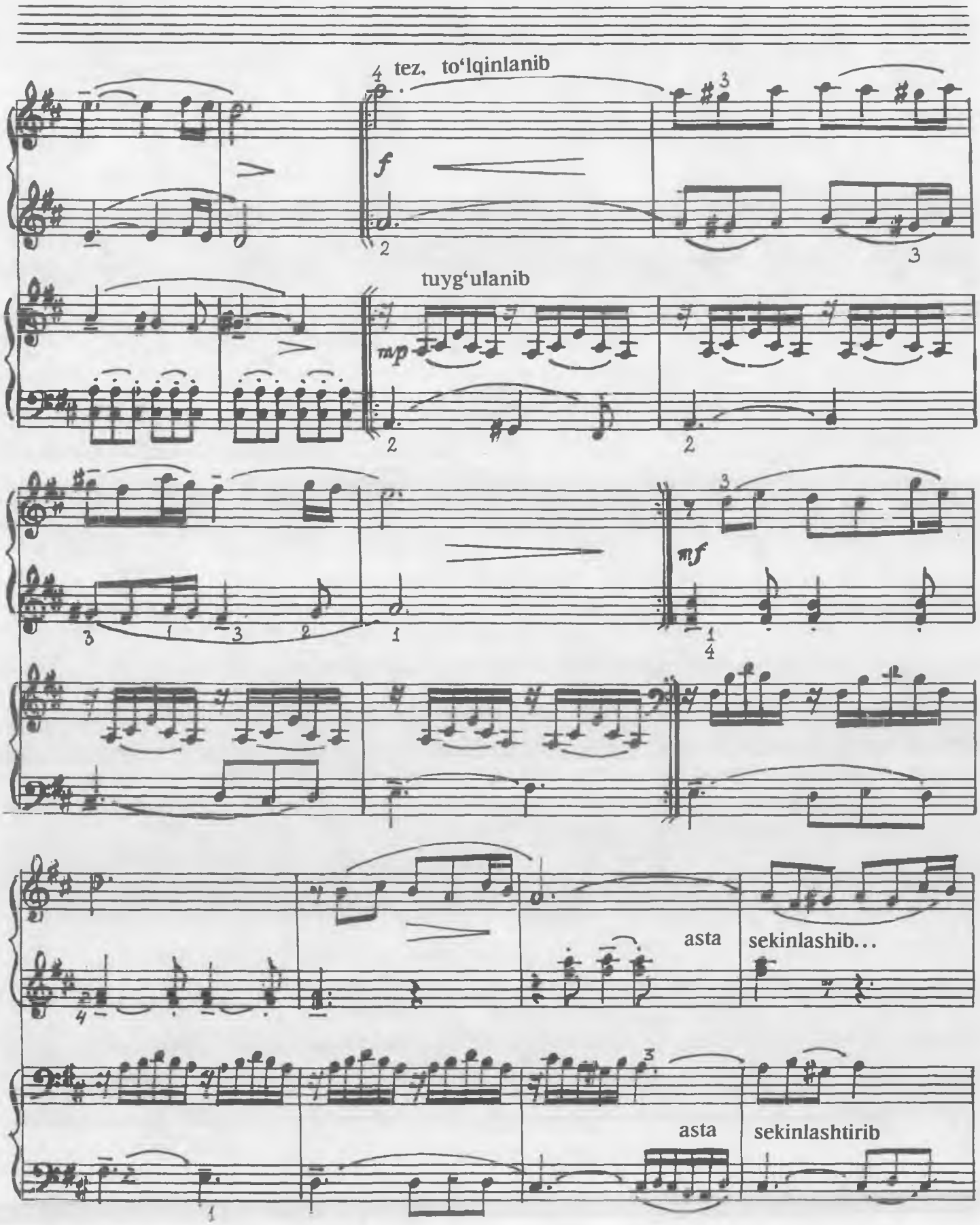

f
p
sal keng...
1- sur'at
p
mf
asta sekinlashtirib
p
keng

SUVDA ASHULA

Sekin, ruhlanib

X. Azimov

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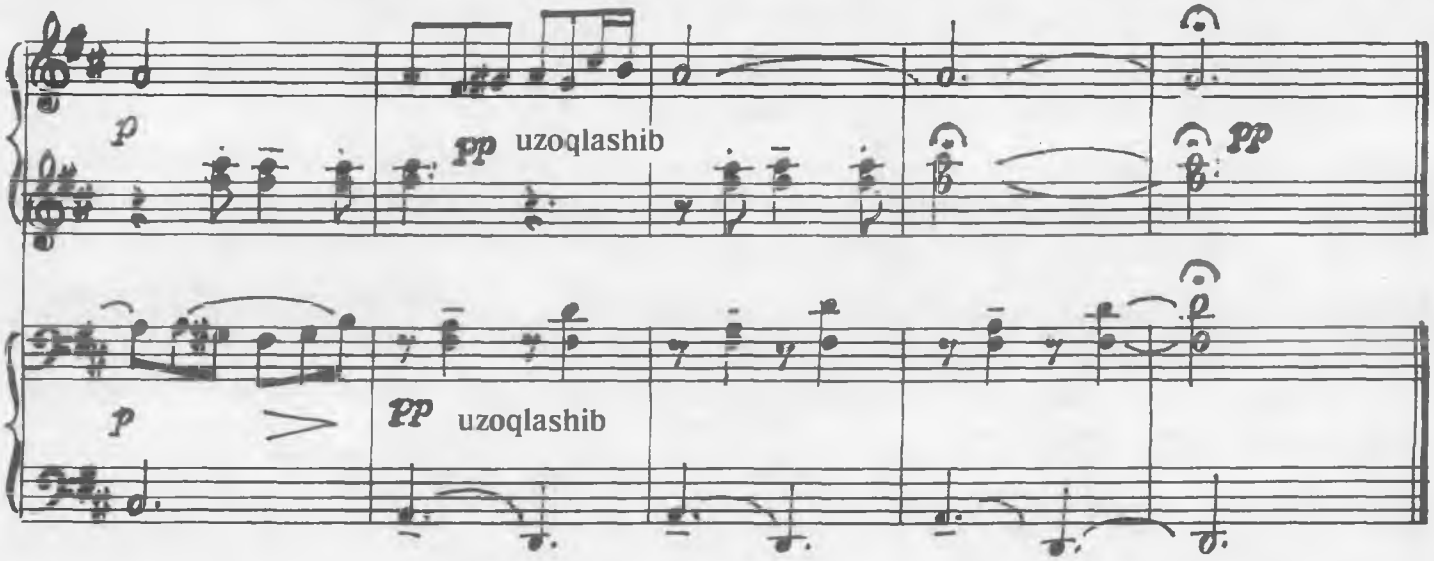
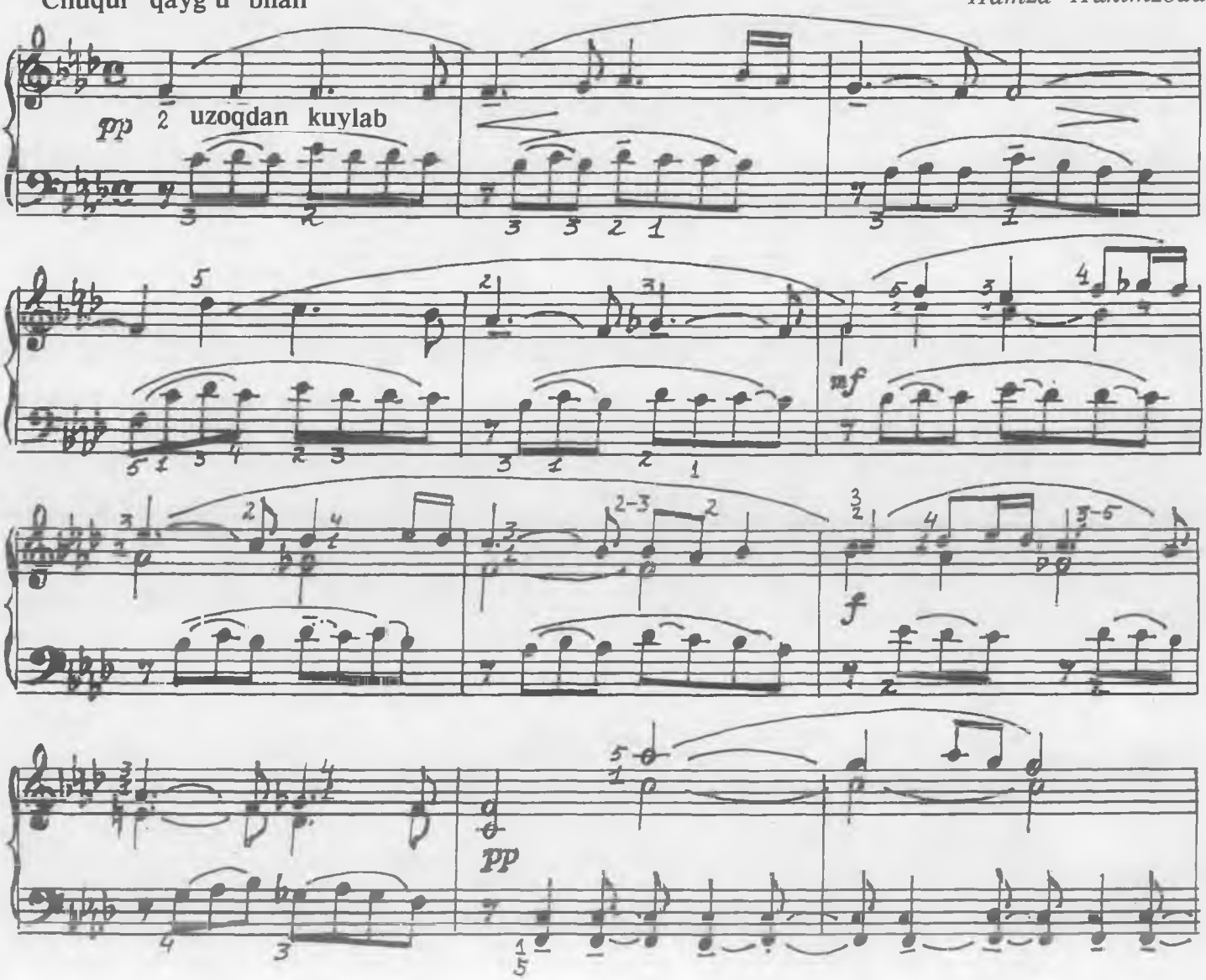
tuyg'ulanib
asta
sekinlashib...
asta
sekinlashtirib

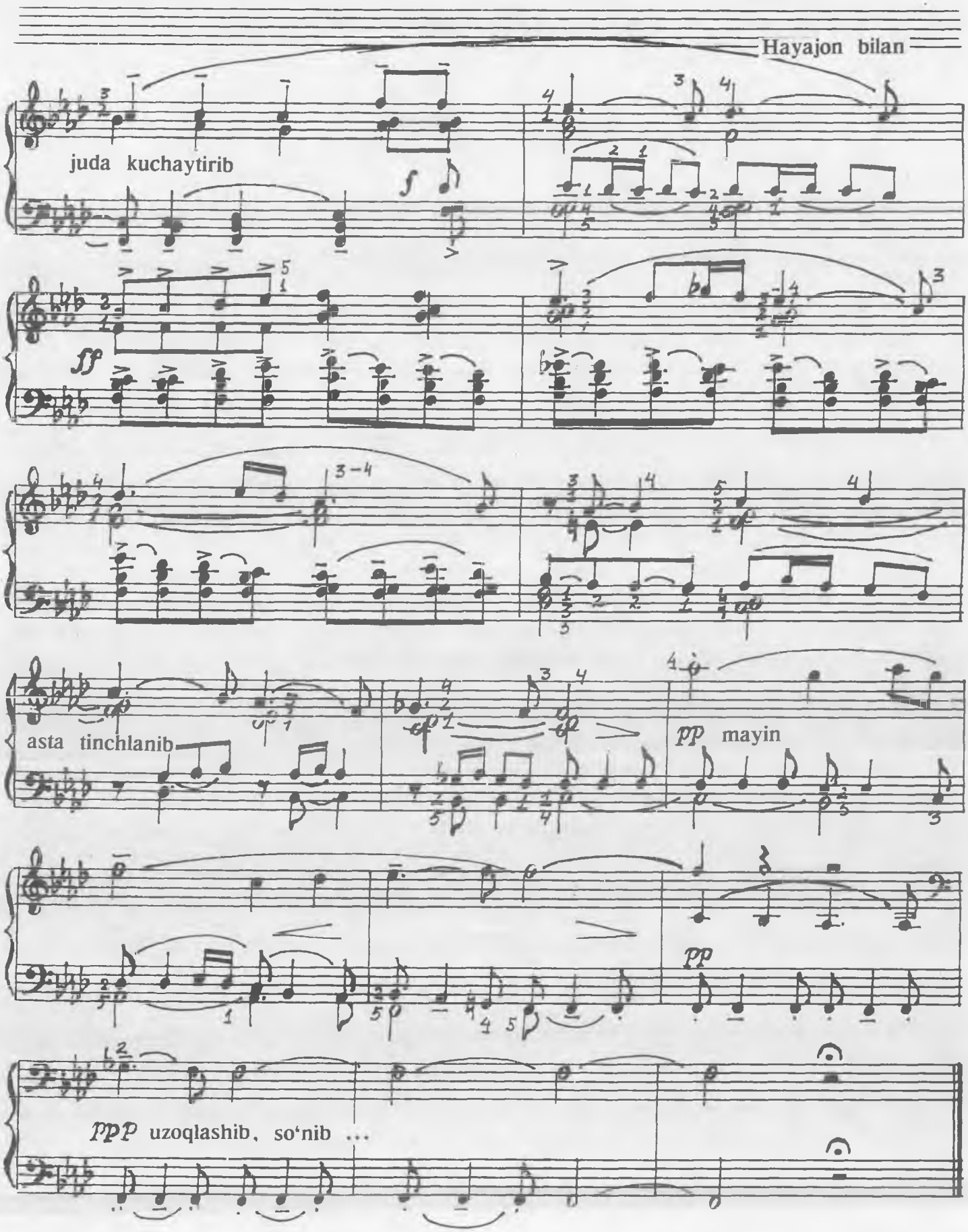


SAYYORA

Chuqur qayg'u bilan

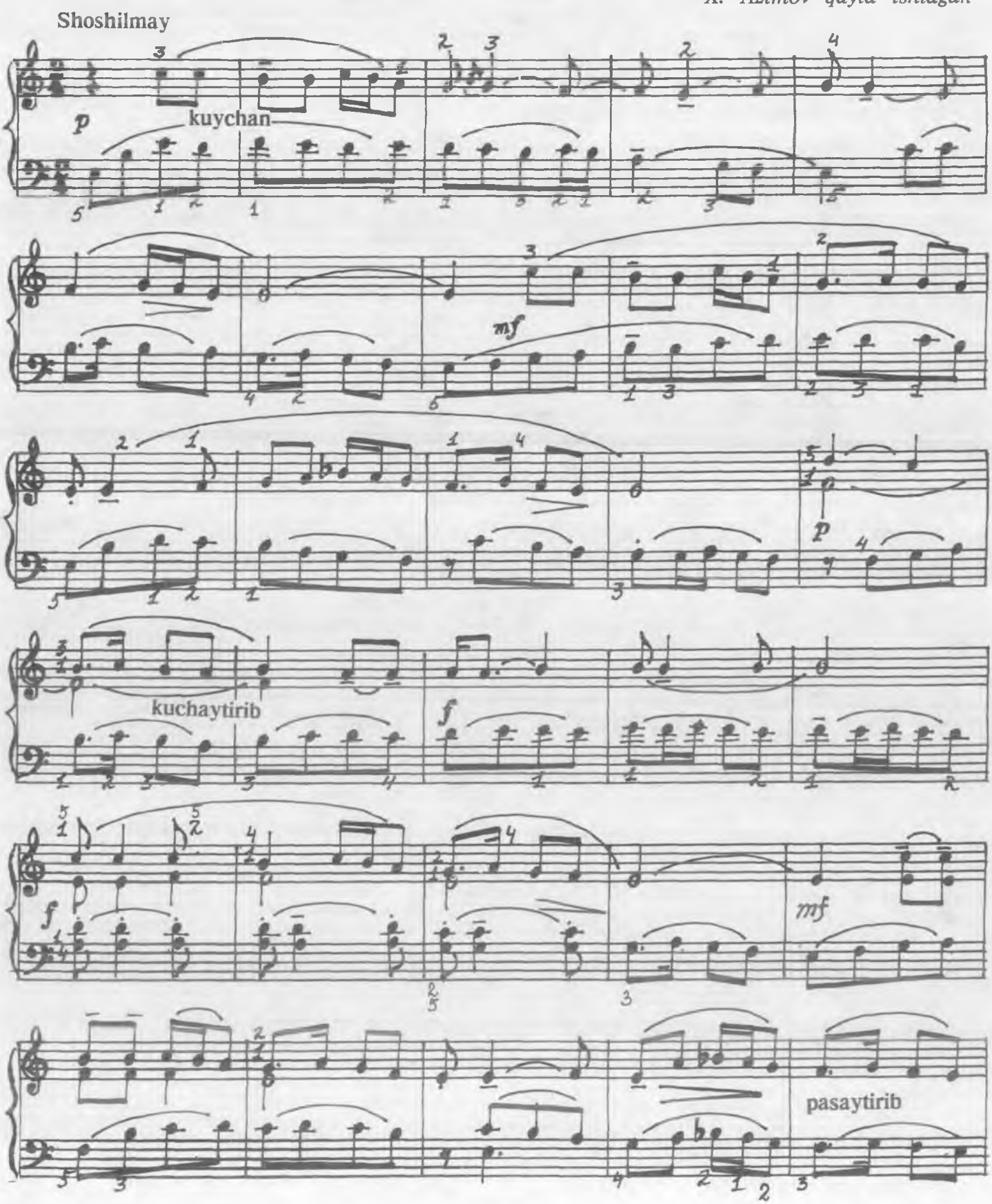
Hamza Hakimzoda

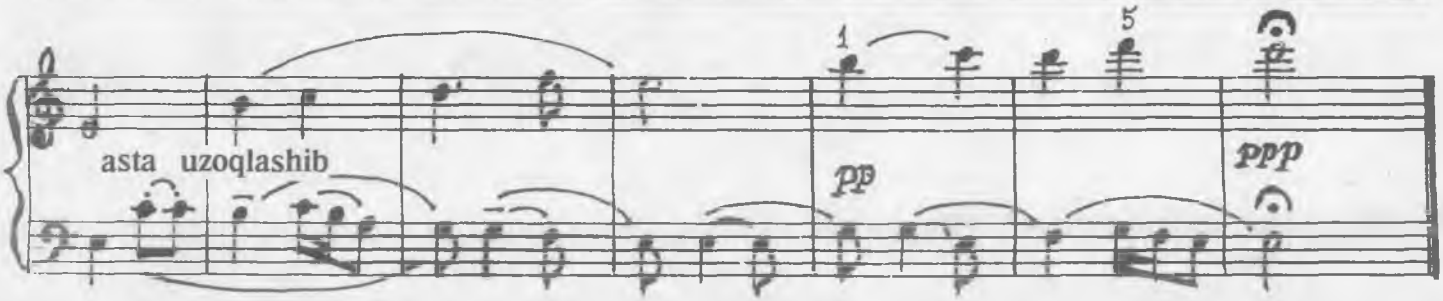



Hayajon bilan
juda kuchaytirib
asta tinchlanib
mayin
uzoqlashib, so'nib ...

CHAMAN ICHRA

X. Azimov qayta ishlagan

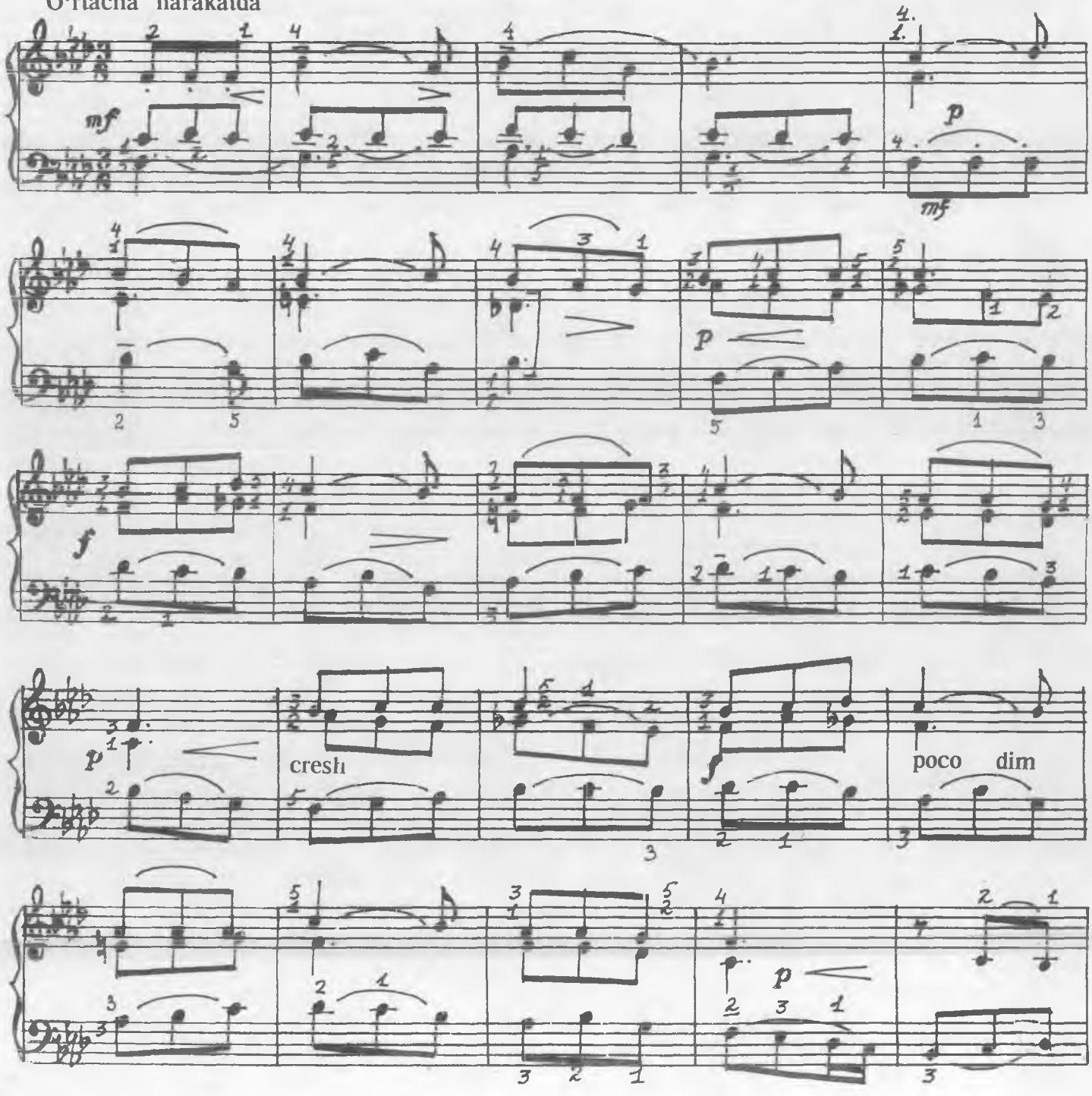


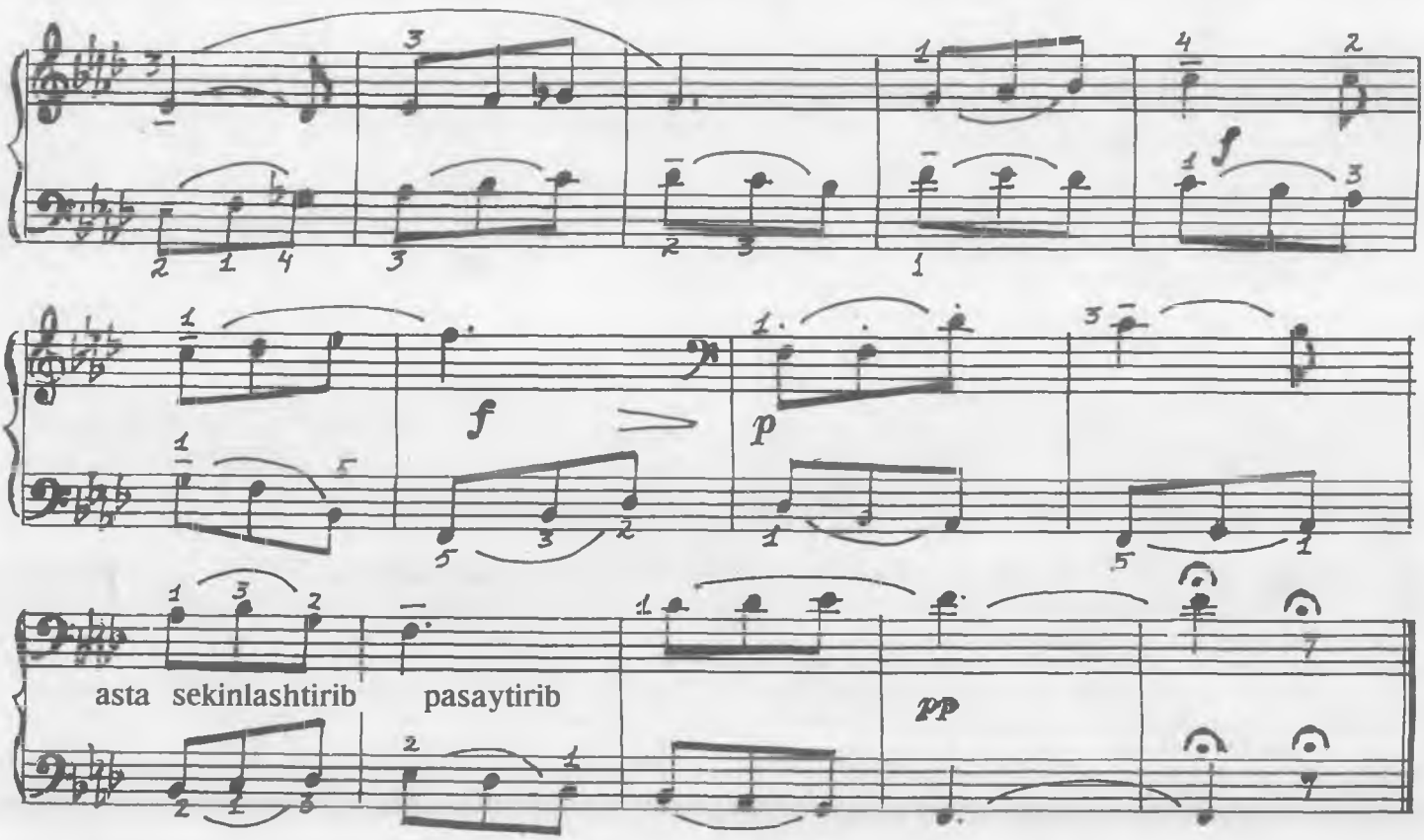


BILAGUZUK

X. Azimov qayta ishlagan.

O'rtacha harakatda

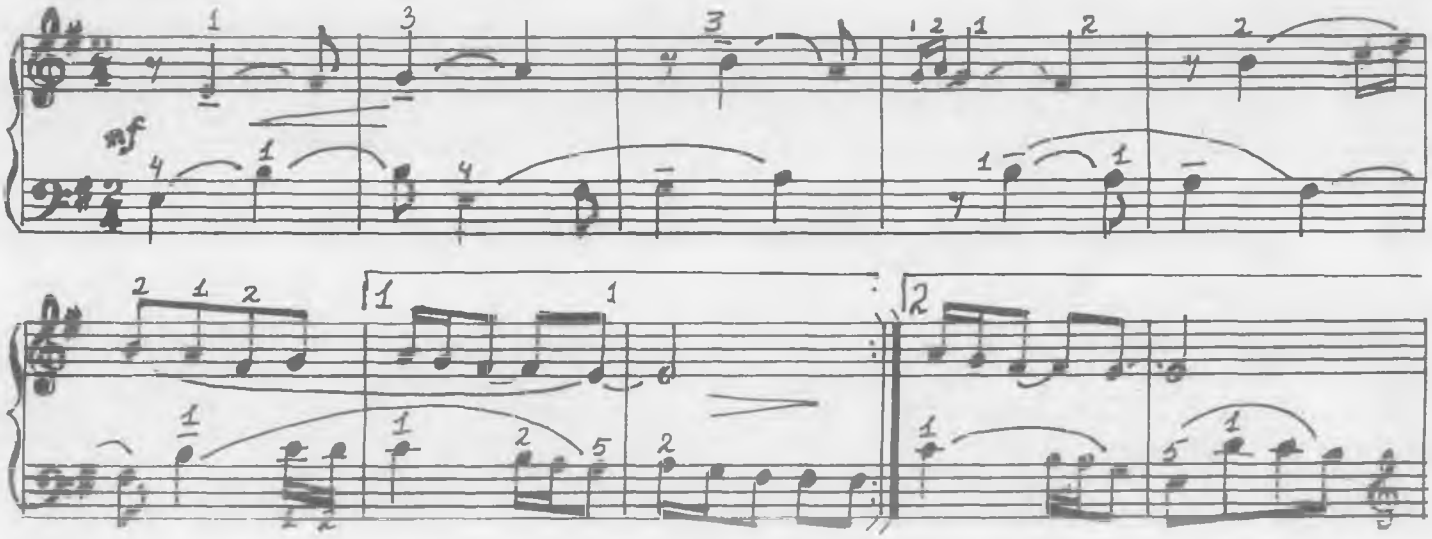


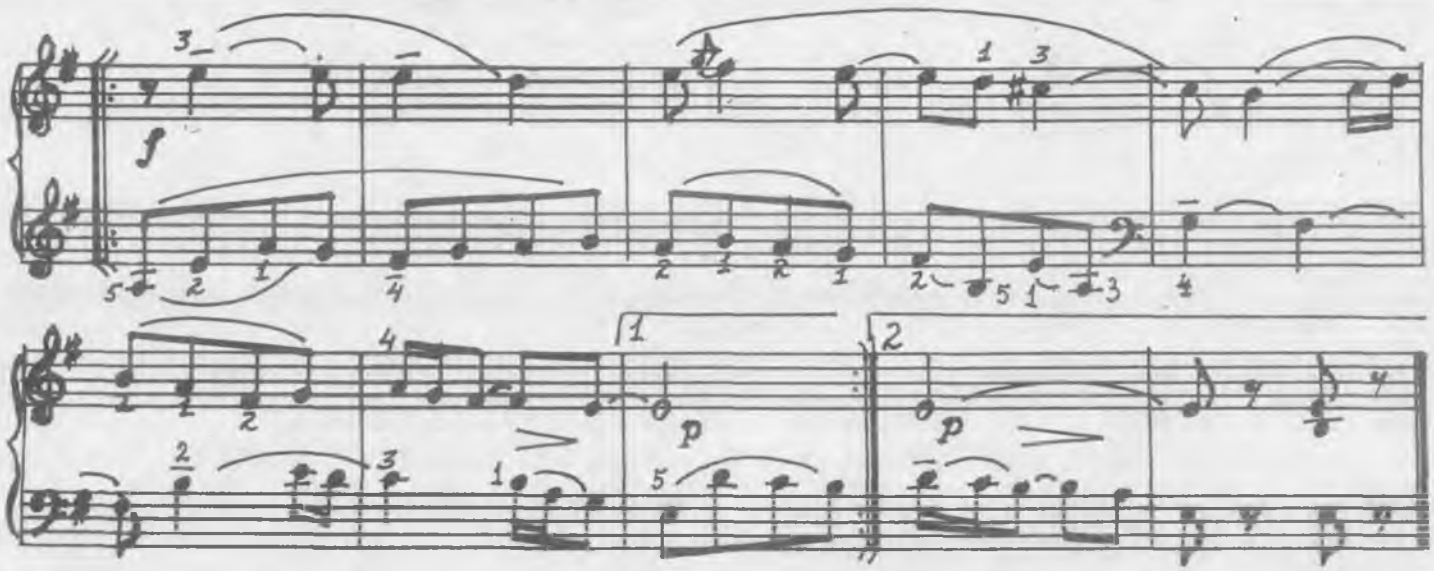


ORZU

Mo'tadil

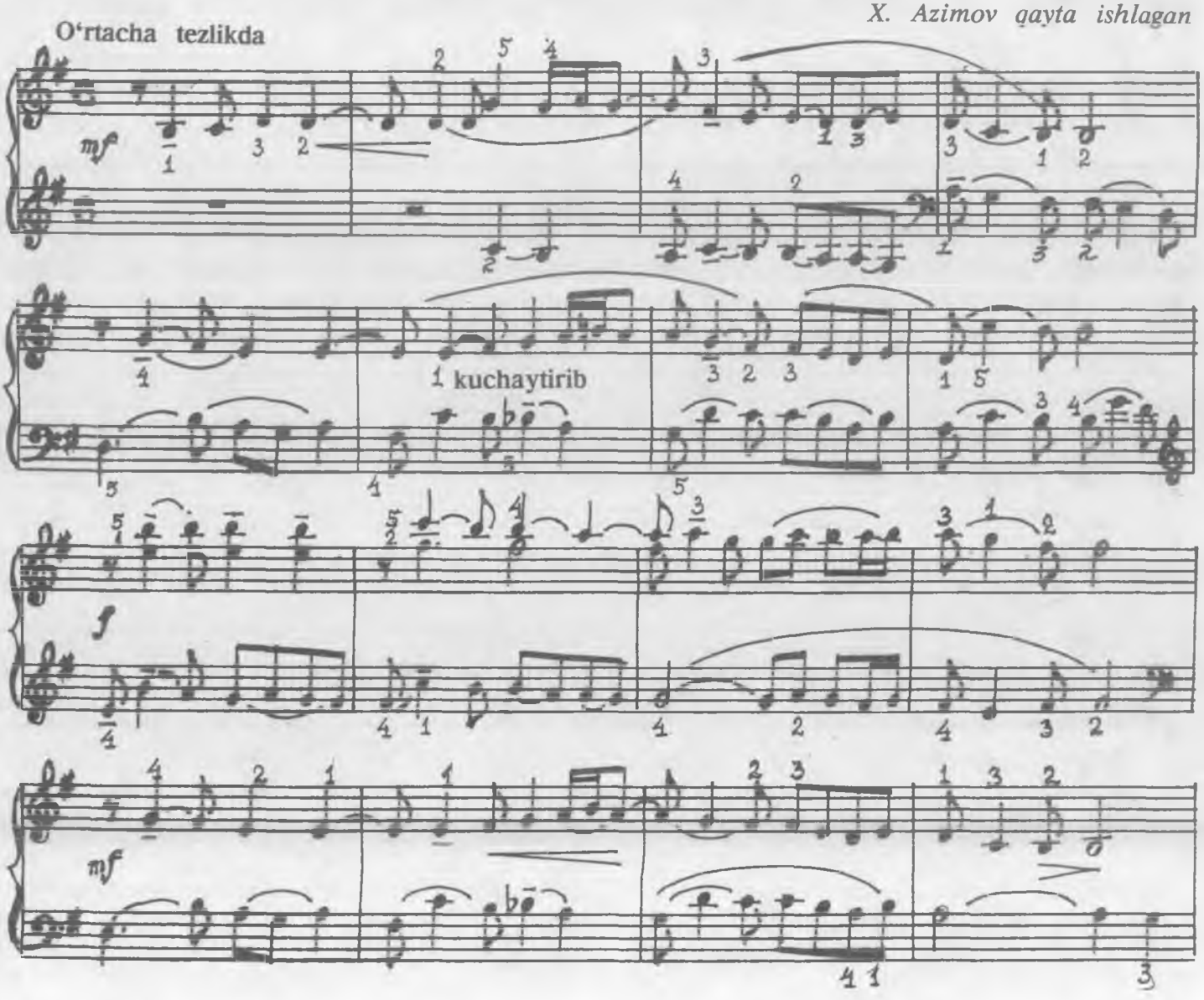
P. Xoliqov qayta ishlagan

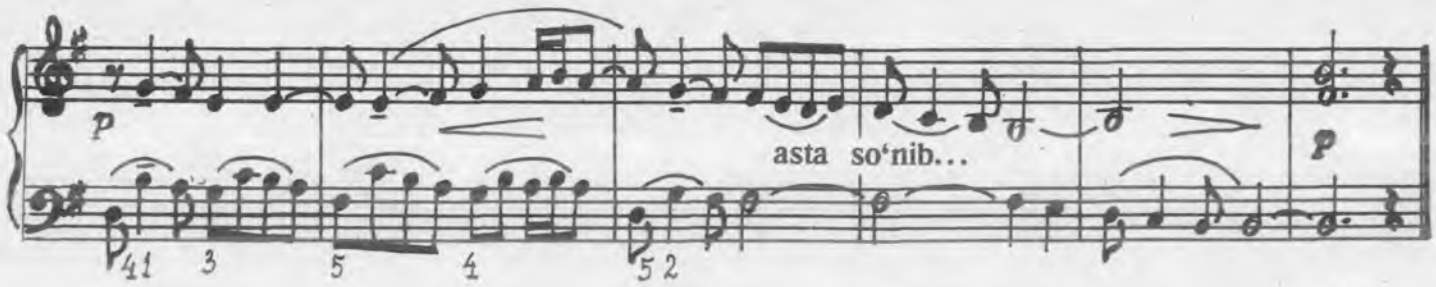




QASHQARCHA

X. Azimov qayta ishlagan

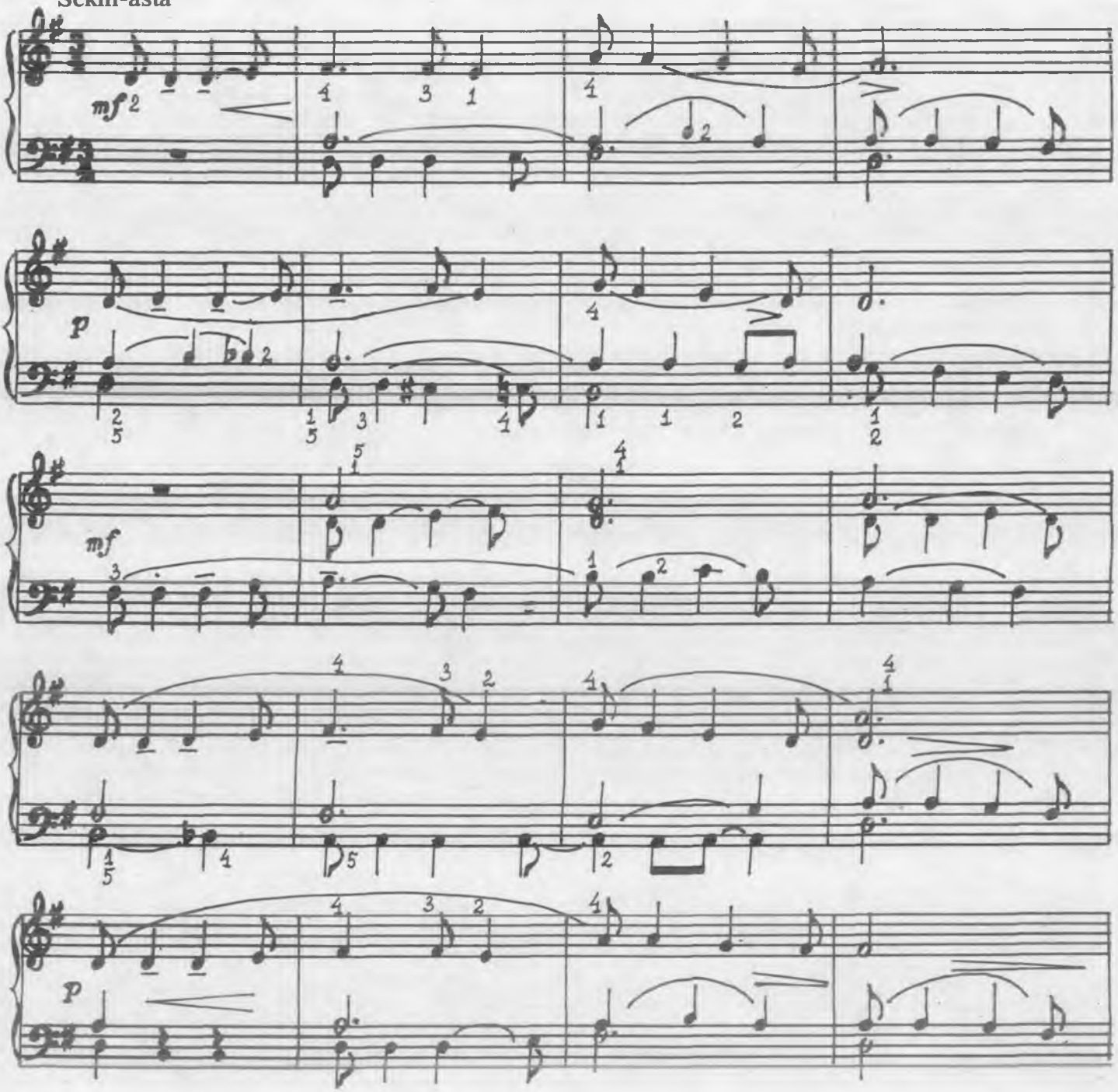


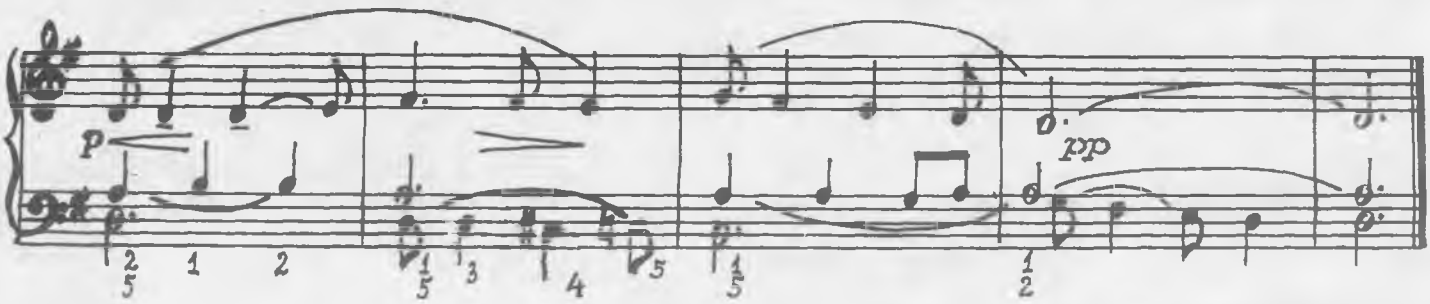


SAVTI MUNOJOT

A. Berlin qayta ishlagan

Sekin-asta

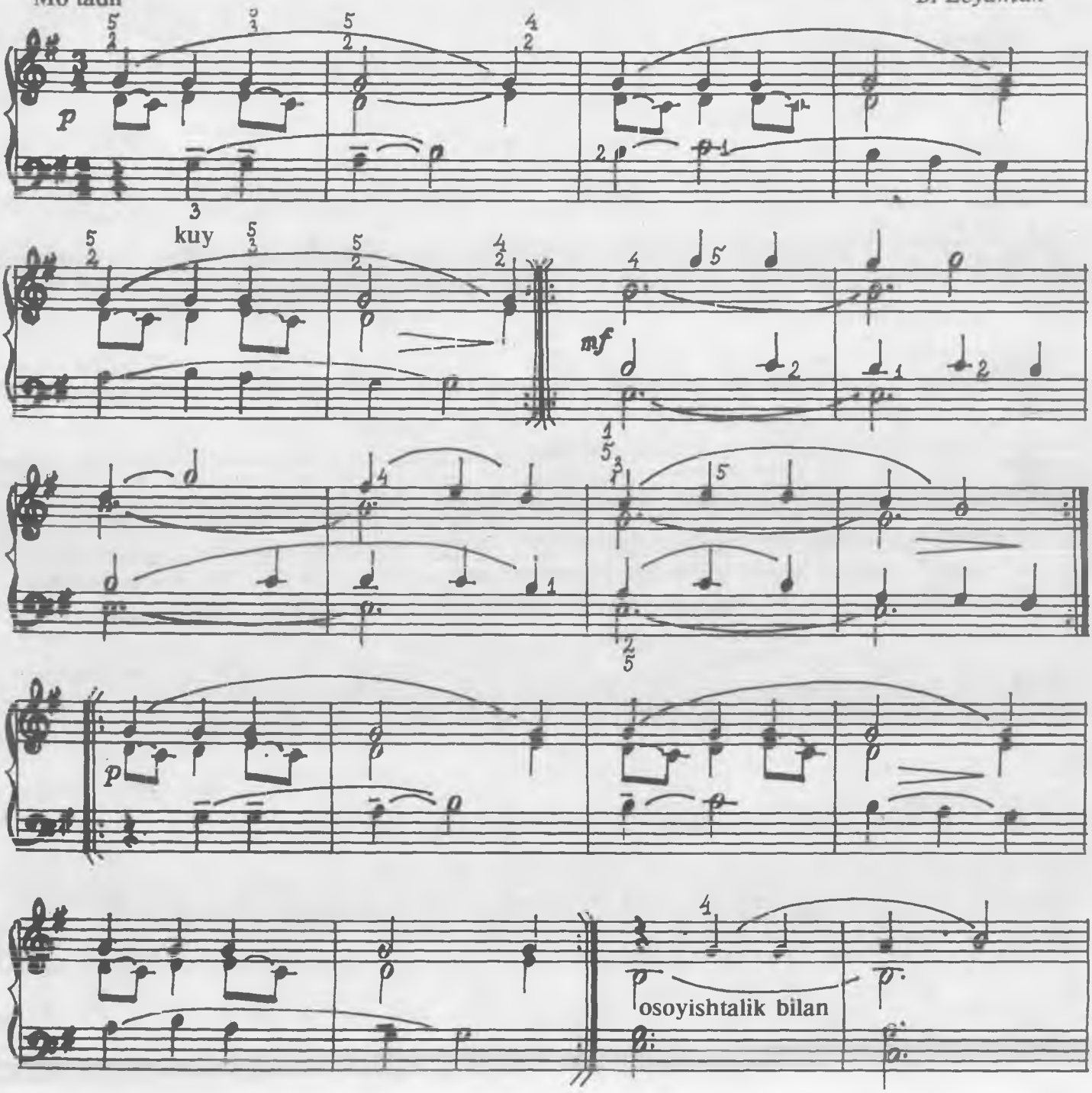


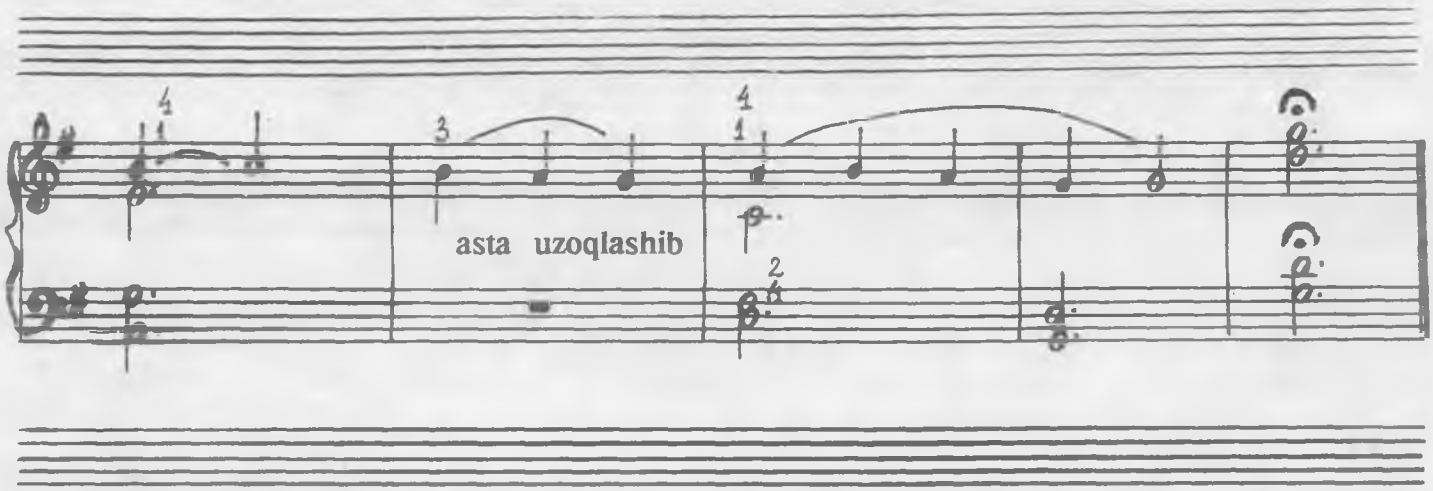


XALQ KUYI

Mo'tadil

B. Zeydman

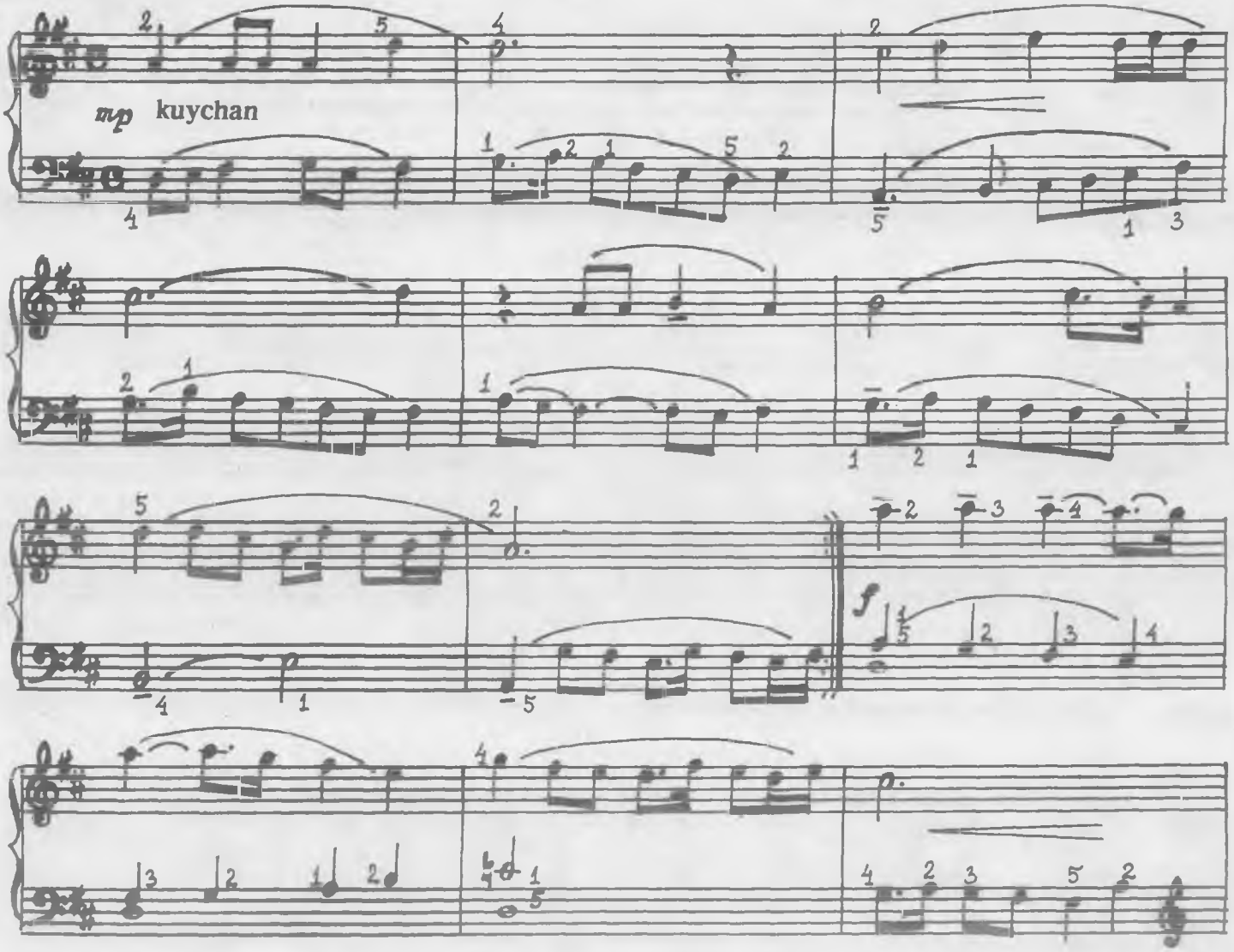


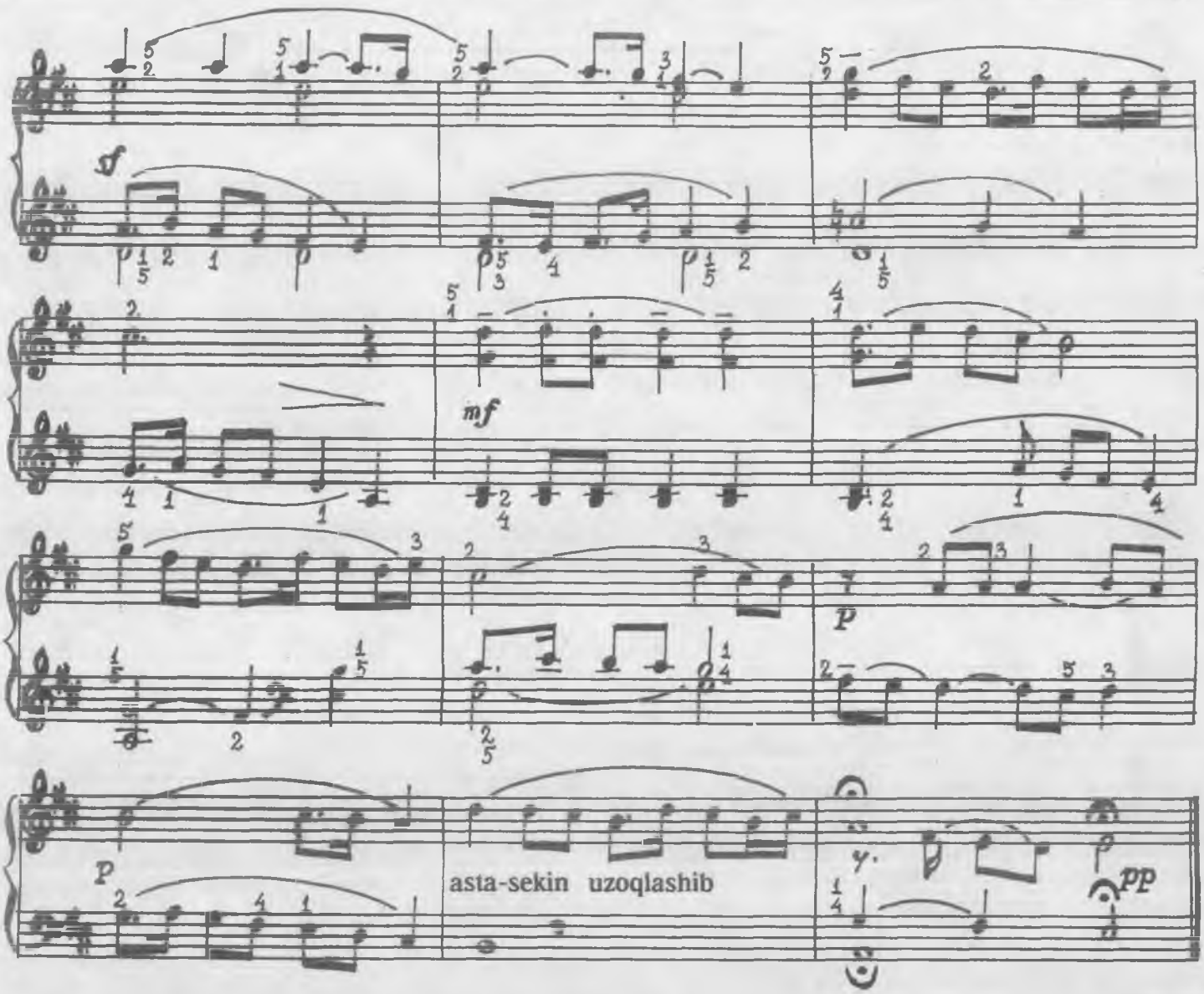


YORILTOSH

Sekin

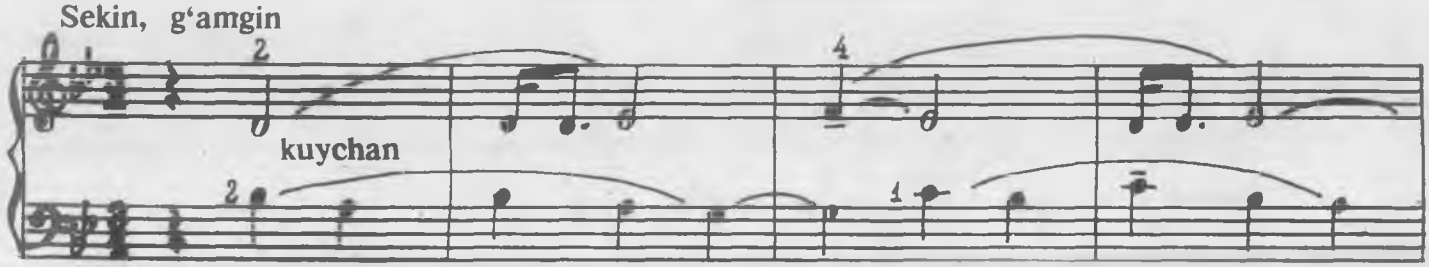
B. Zeydman qayta ishlagan

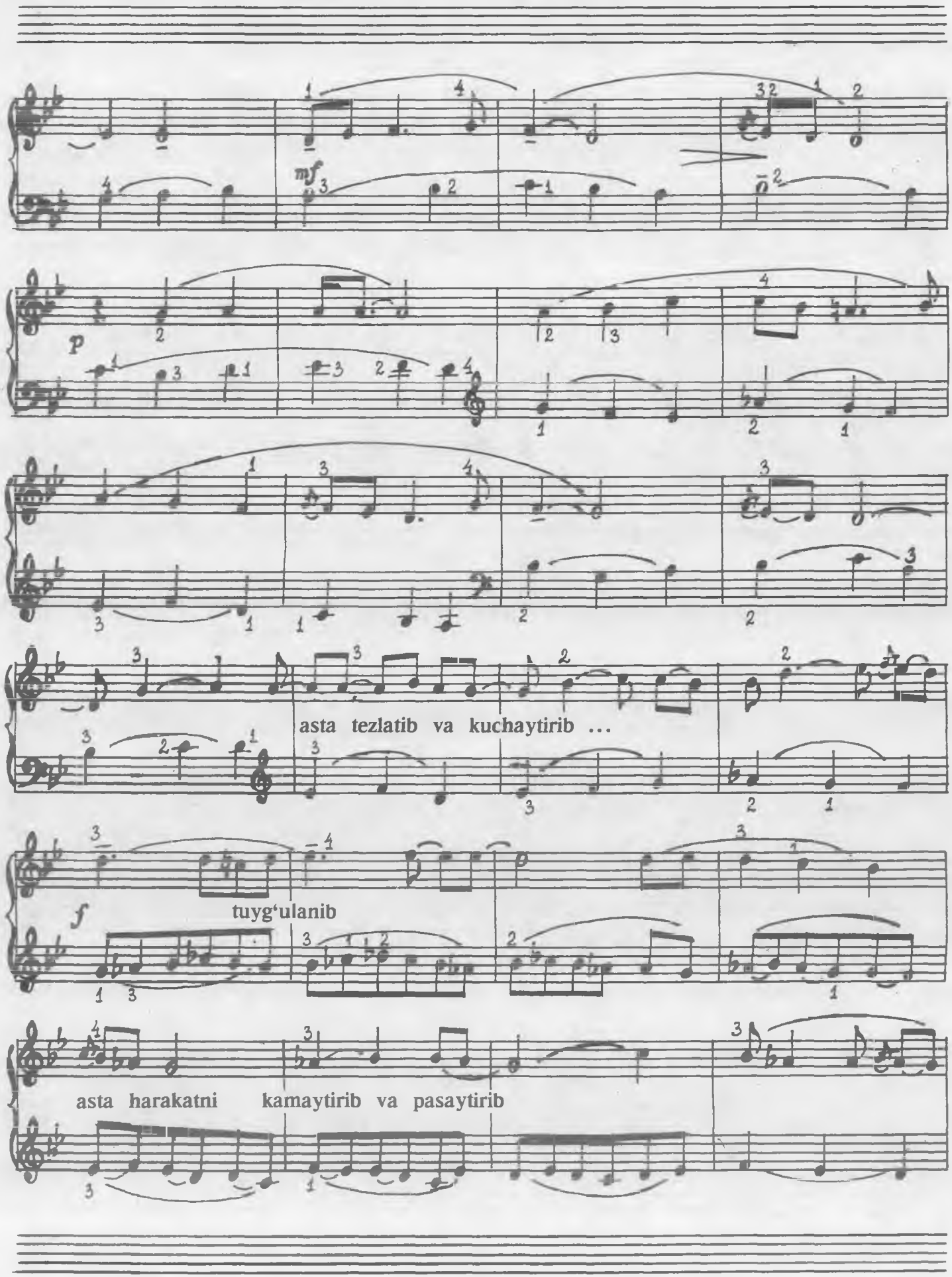


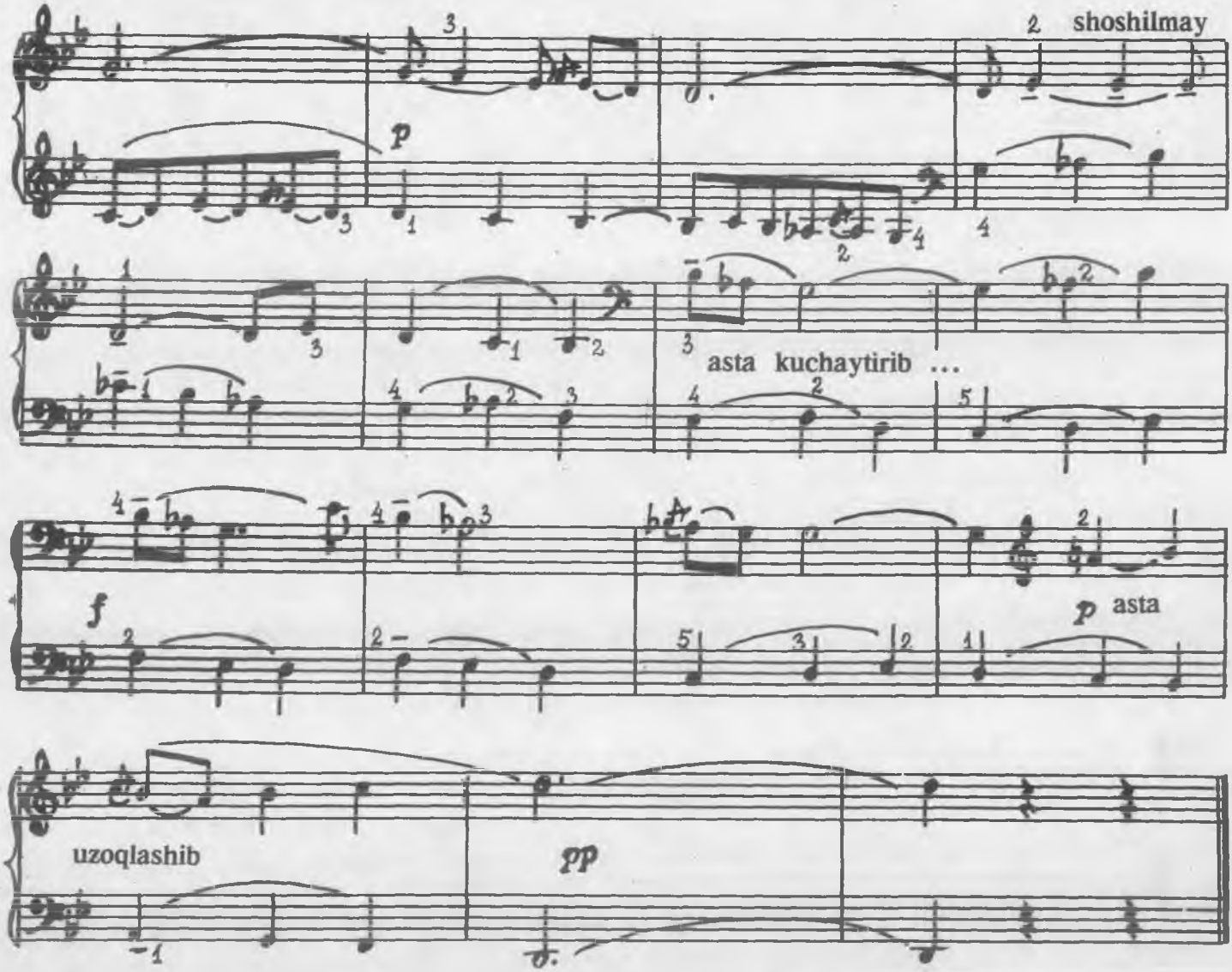


„TOHIR VA ZUHRA“ DRAMASIDAN ASHULA

X. Azimov



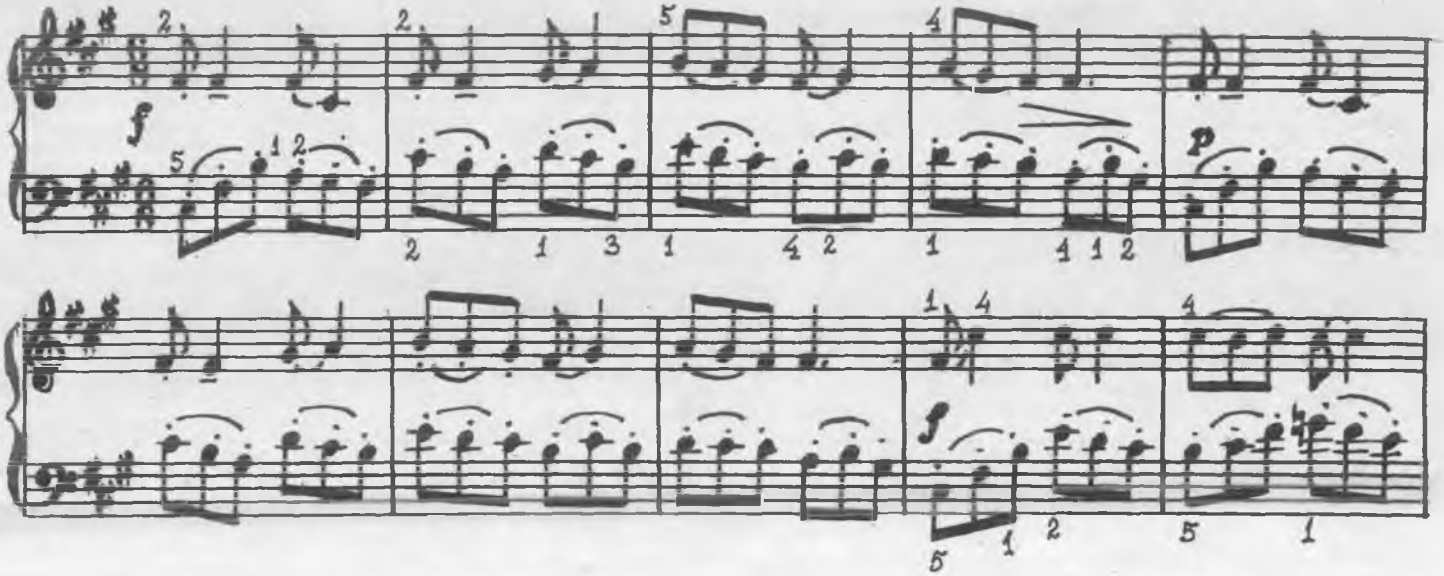

mf
p
asta tezlatib va kuchaytirib ...
f
tuyg'ulanib
asta harakatni kamaytirib va pasaytirib

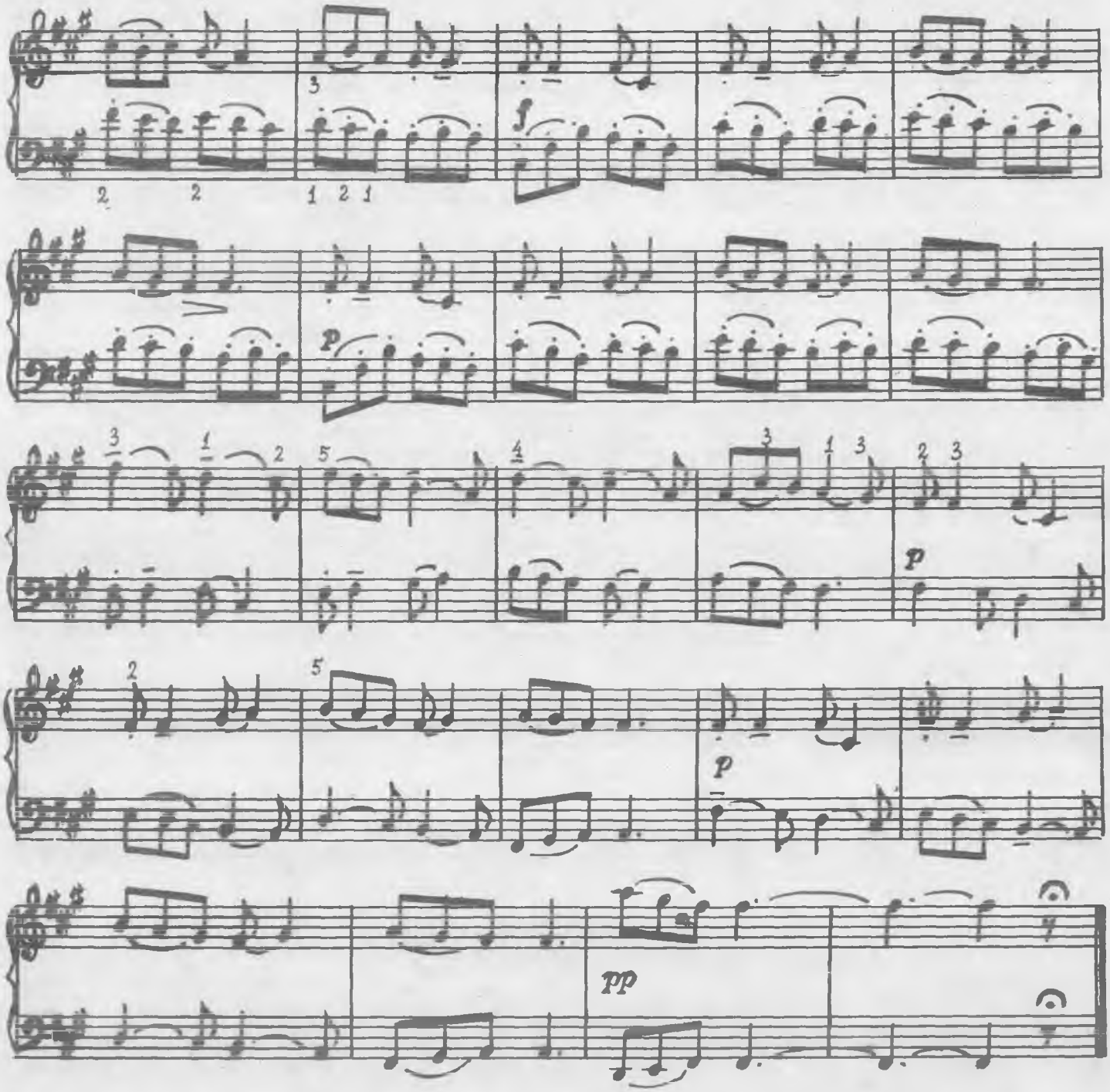


CHAMANDA GUL

Sho'x va o'ynoqi

X. Azimov qayta ishlagan

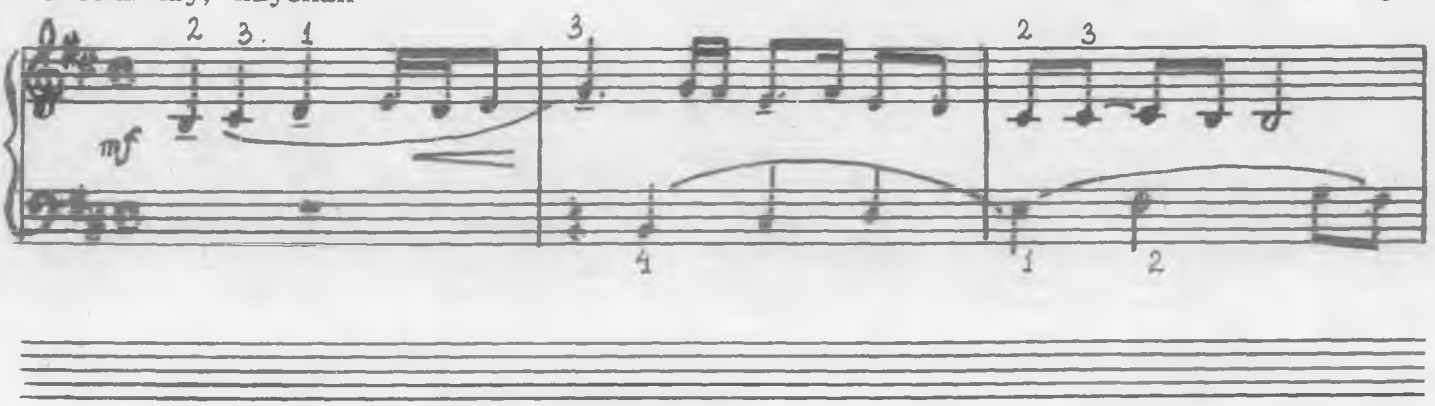


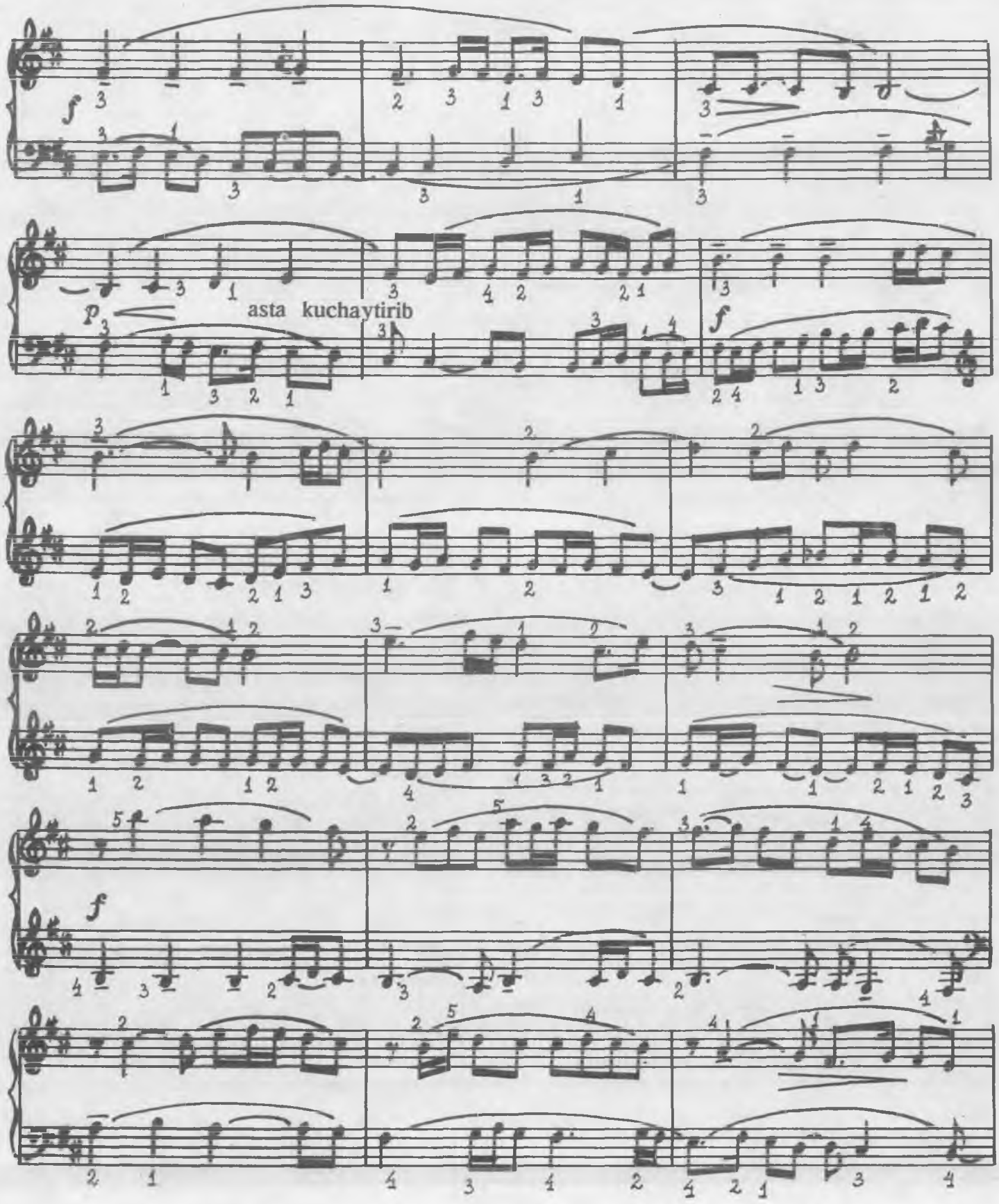


YOLG'IZ

Shoshilmay, kuychan

X. Azimov qayta ishlagan

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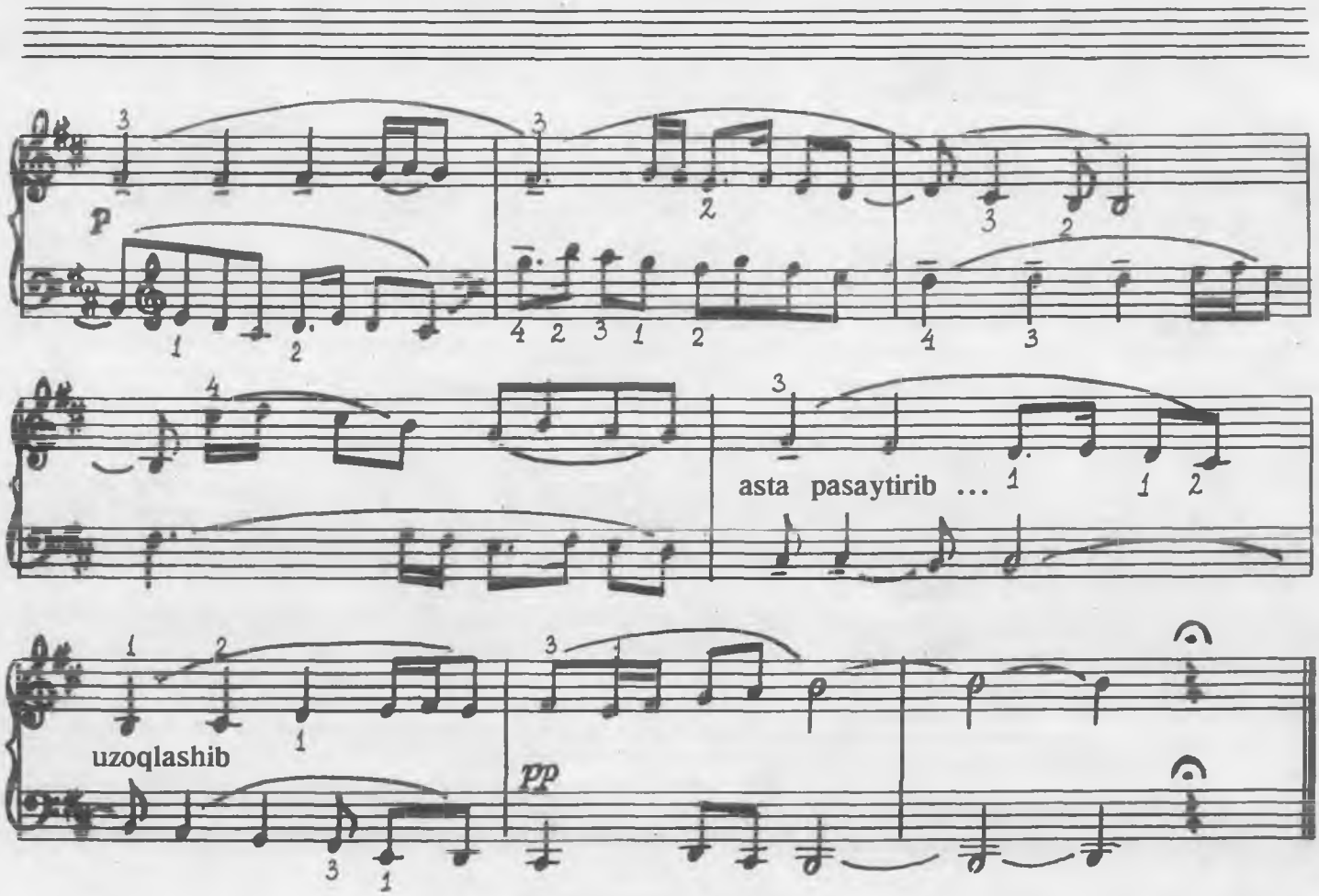
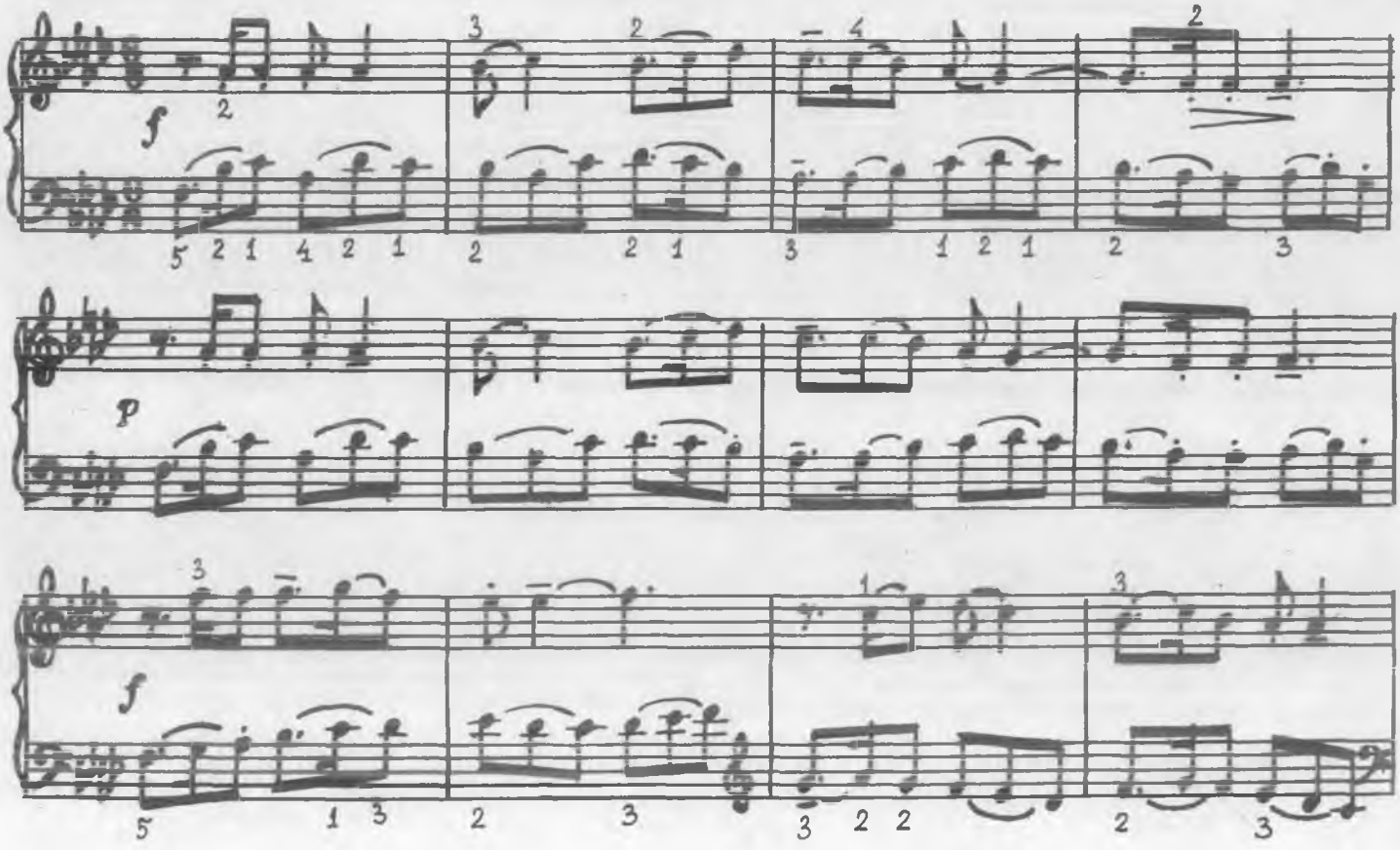
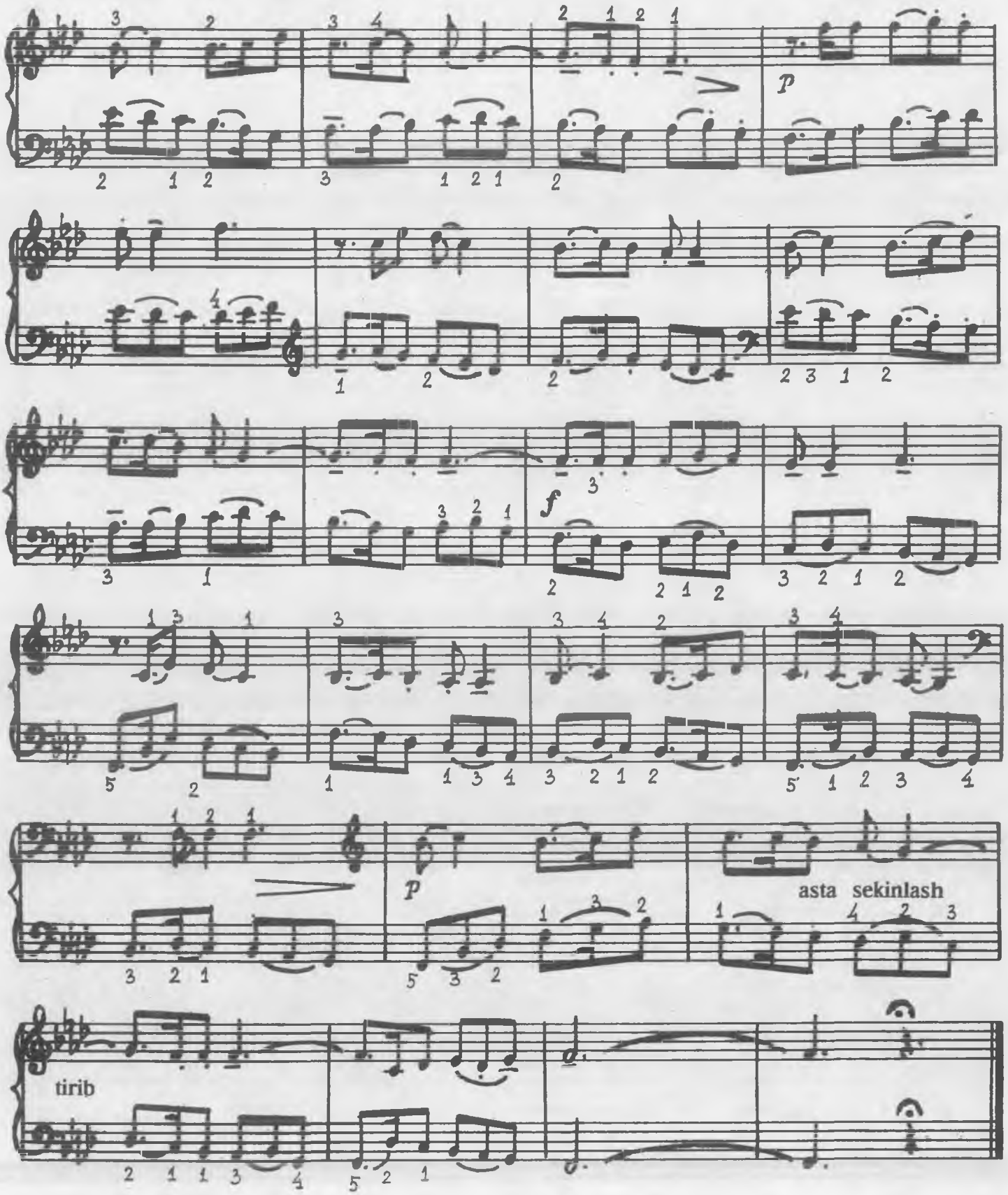


FABRIKA

Nozik quvnoq

X. Azimov qayta ishlagan

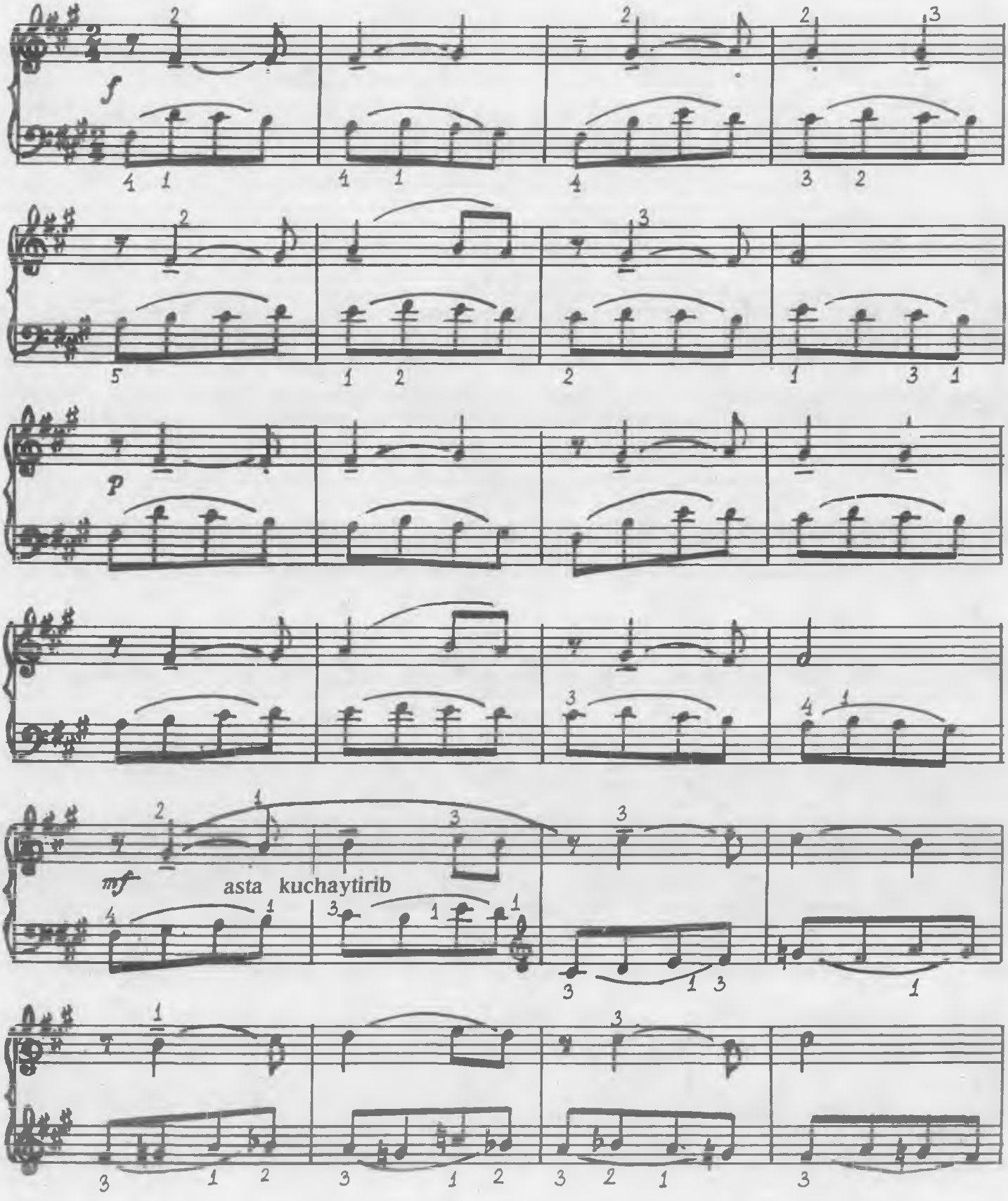


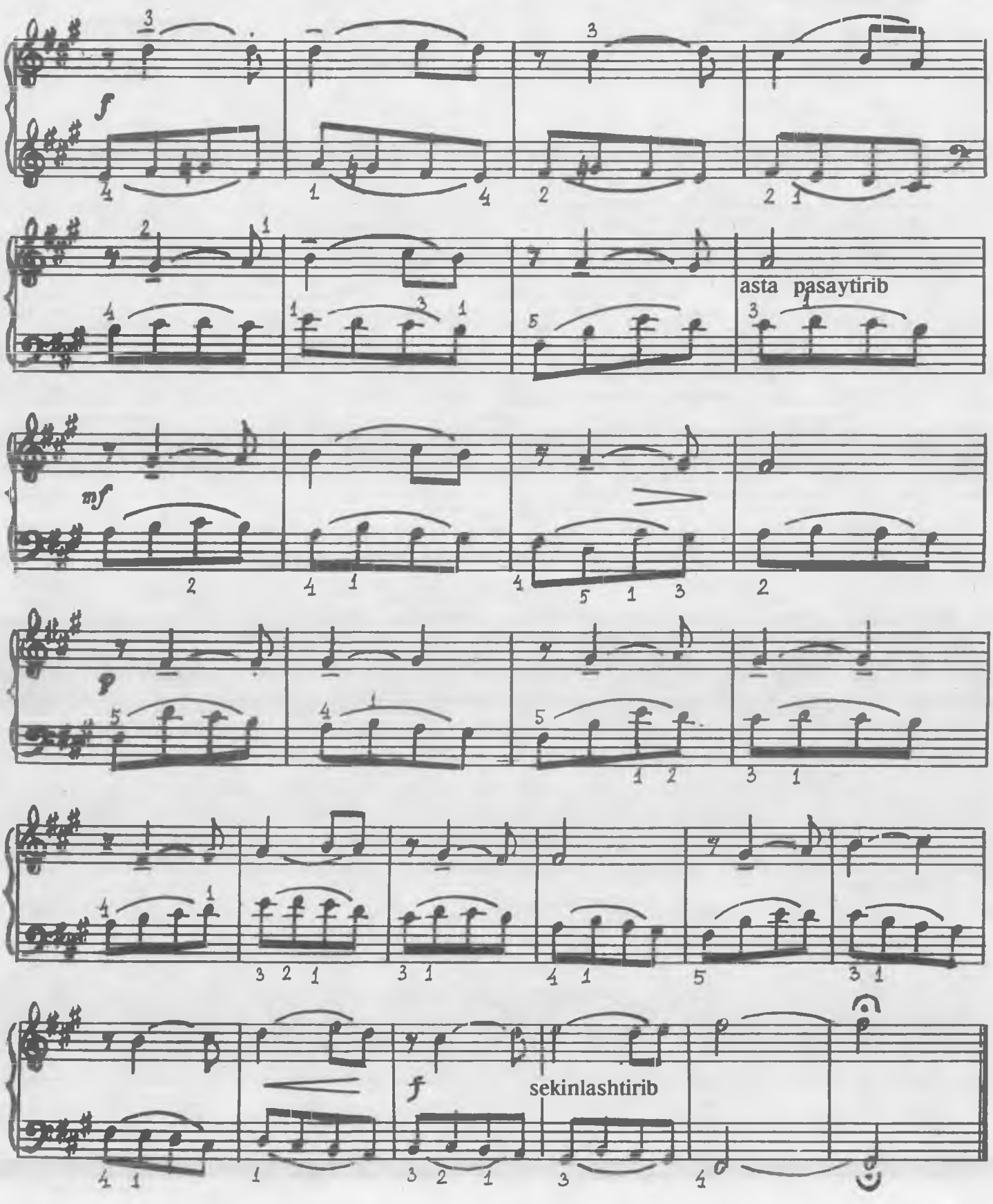

p
f
p
asta sekinlash
tirib

QARINAVO

Tez, bardam

X. Azimov qayta ishlagan.

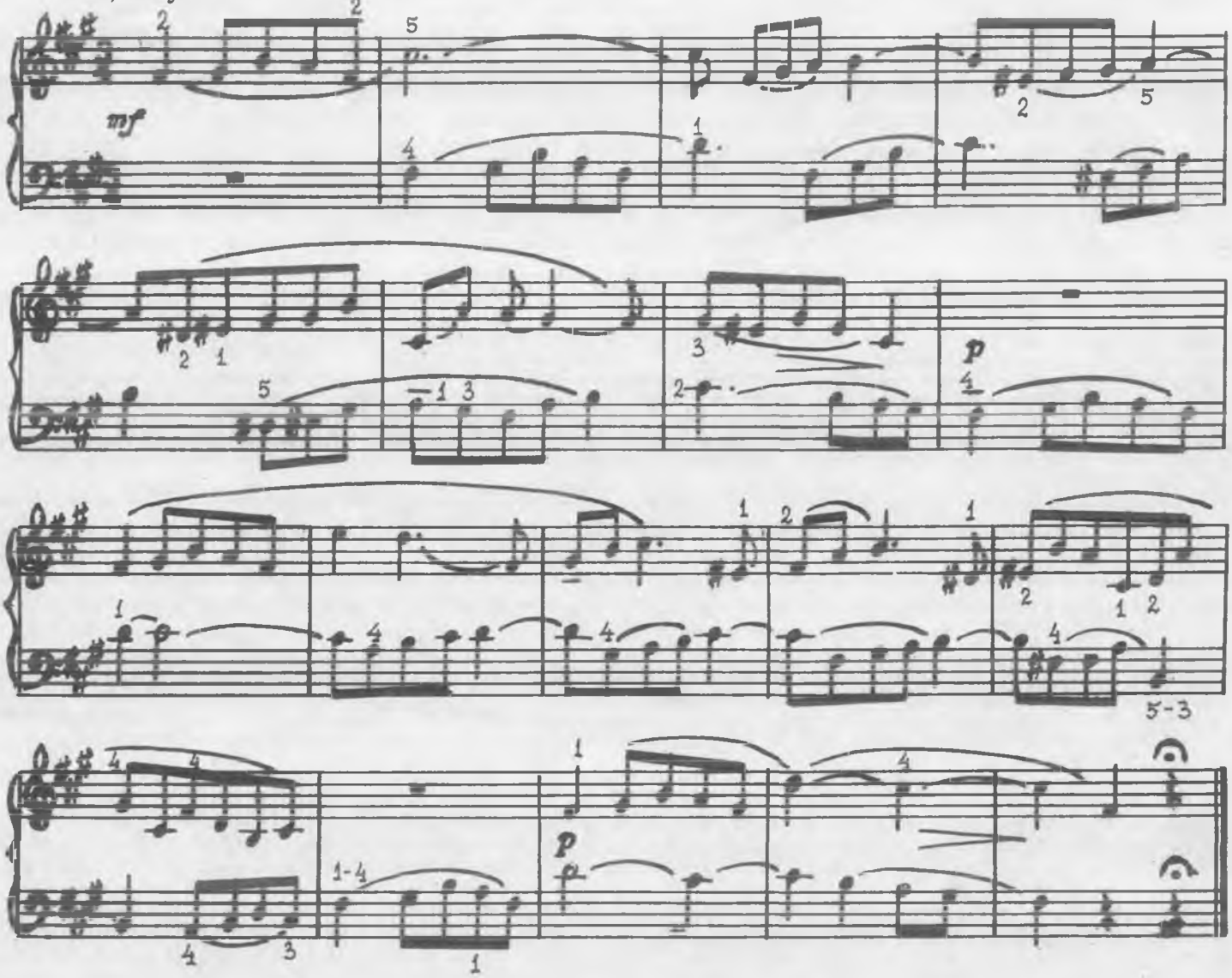



asta pasaytirib
sekinlashtirib

PYESA

Sekin, kuychan

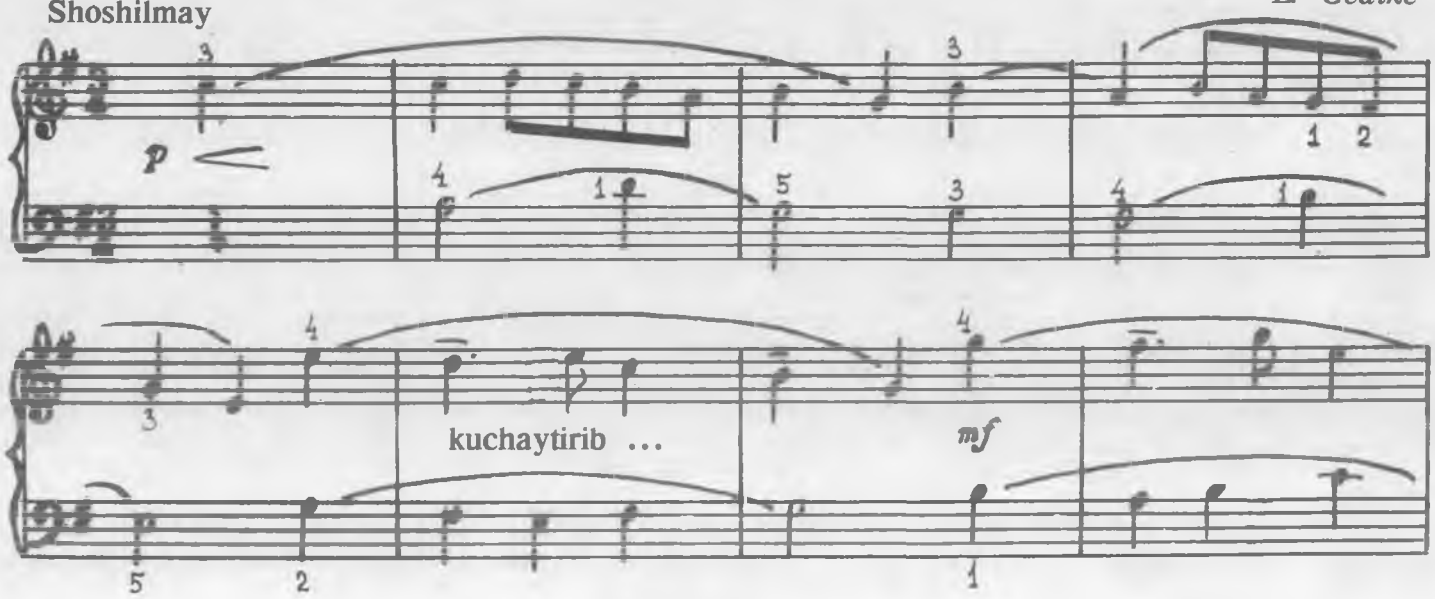
S. Lyapunov

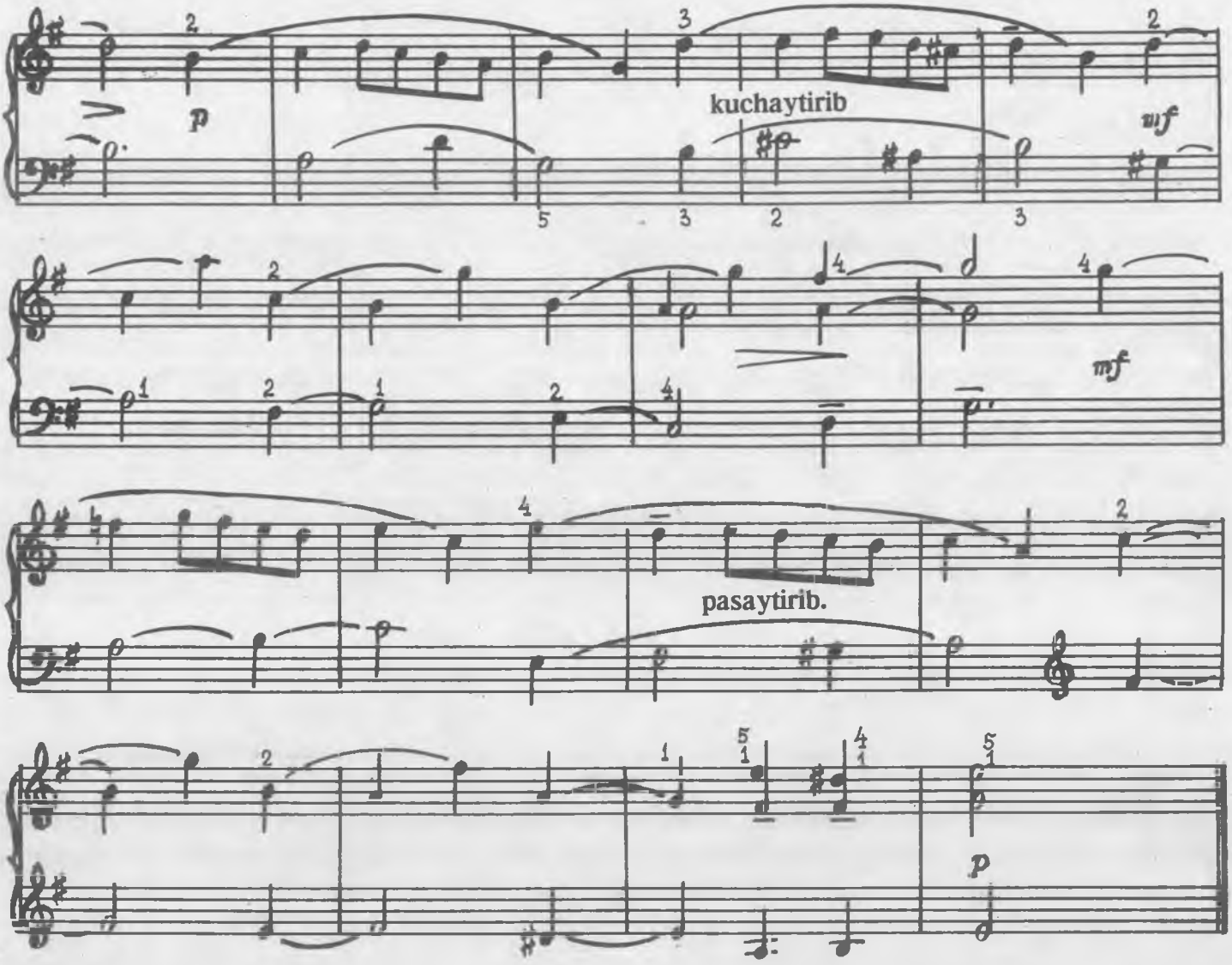


SARABANDA

Shoshilmay

L. Gedike

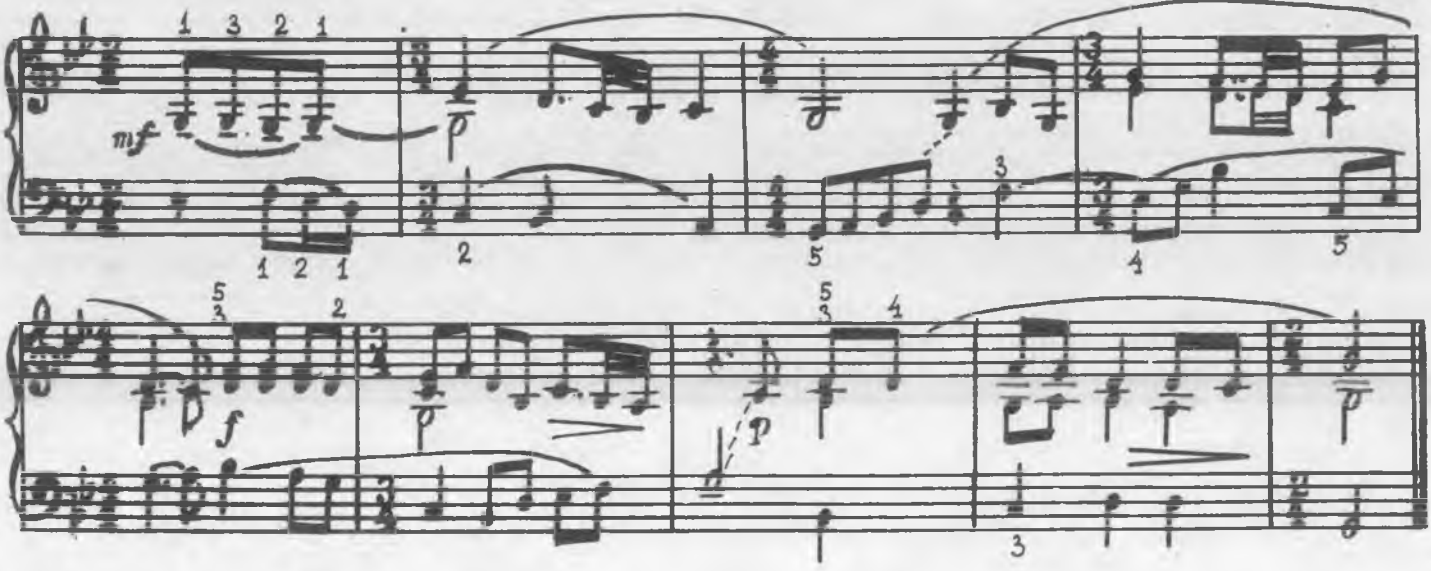




BEPOYON RUS DALASI

Rus xalq qo'shig'i

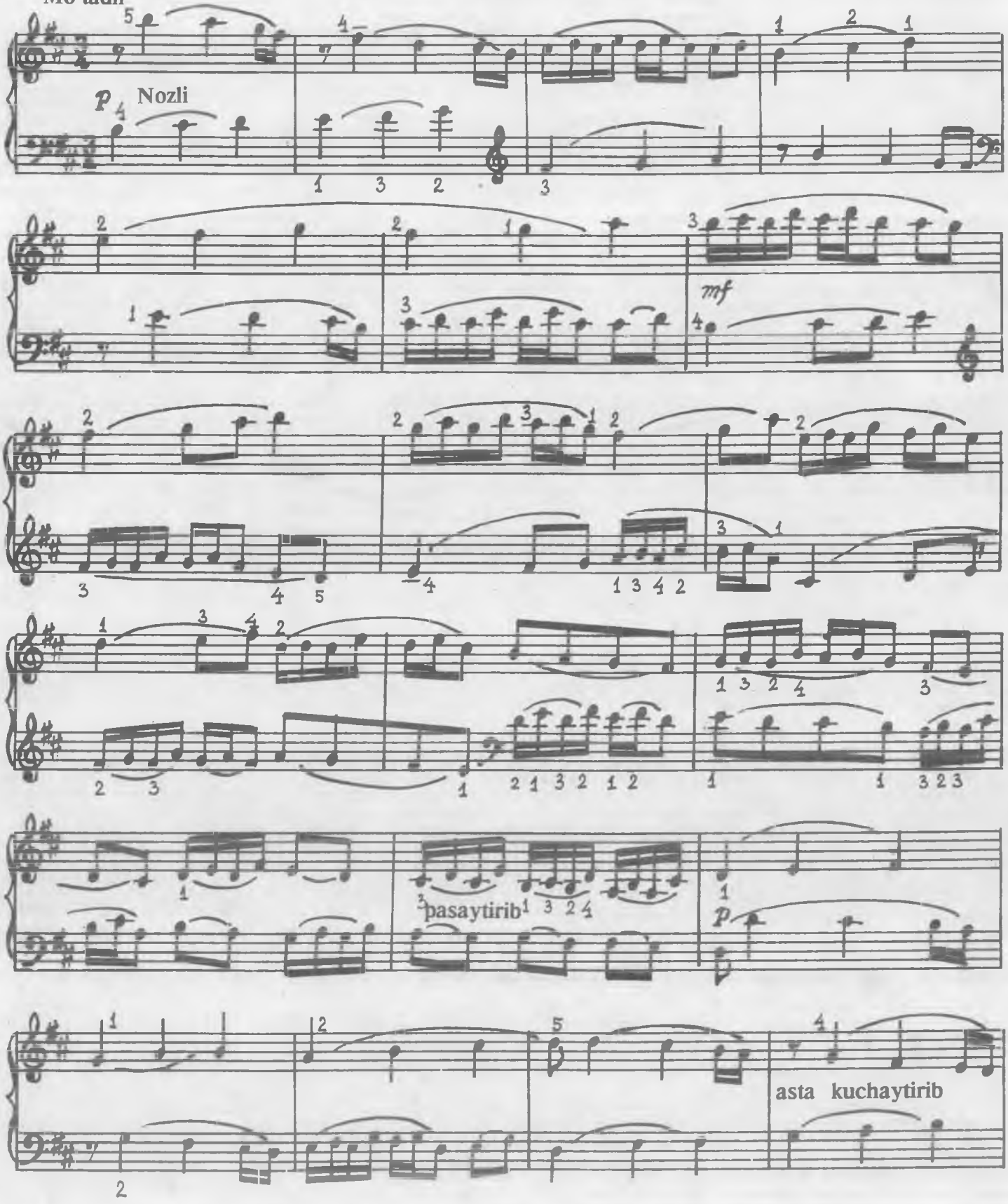
Sekin, kuychan

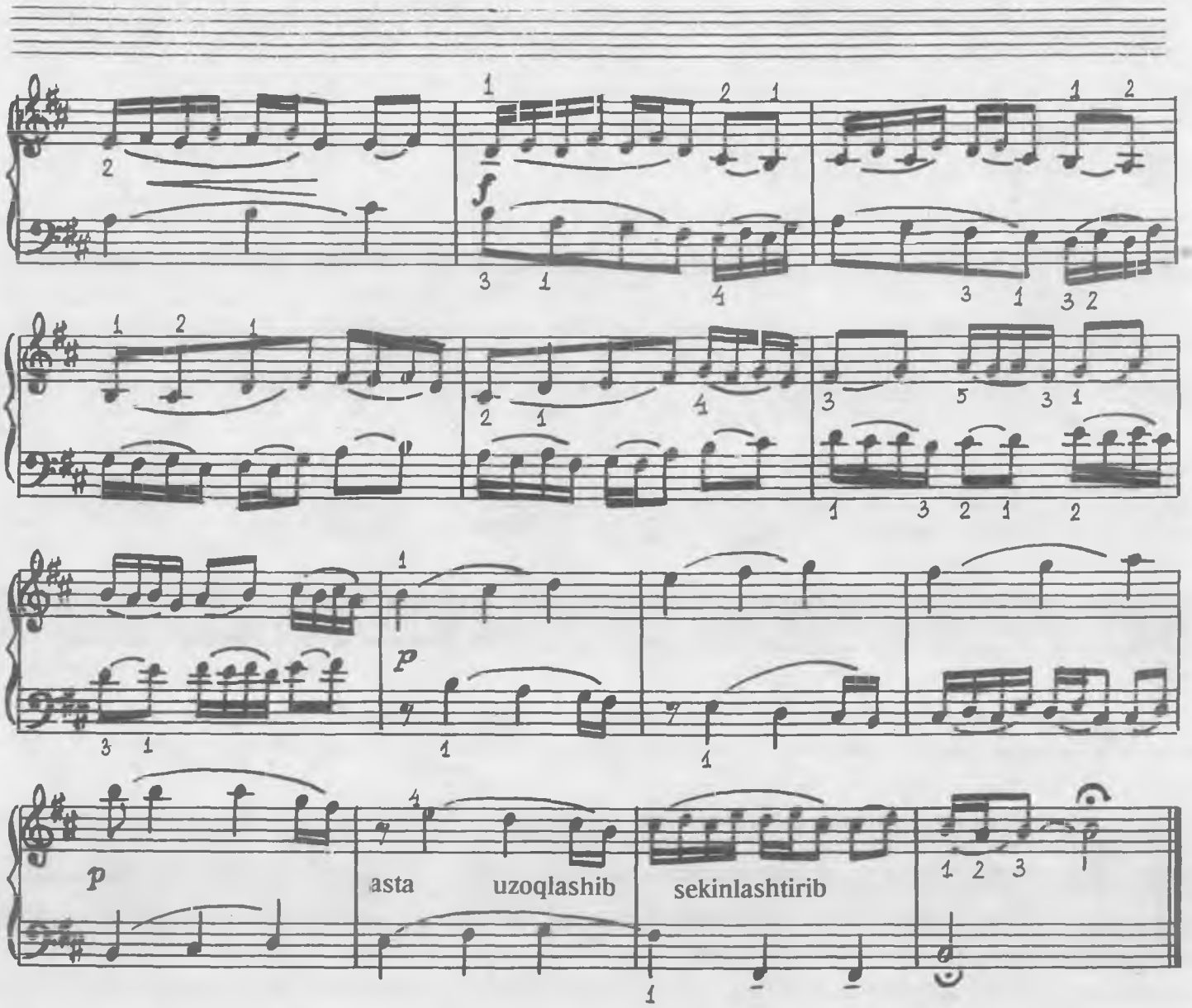


1- INVENSIYA

Mo'tadil

P. Xoliqov

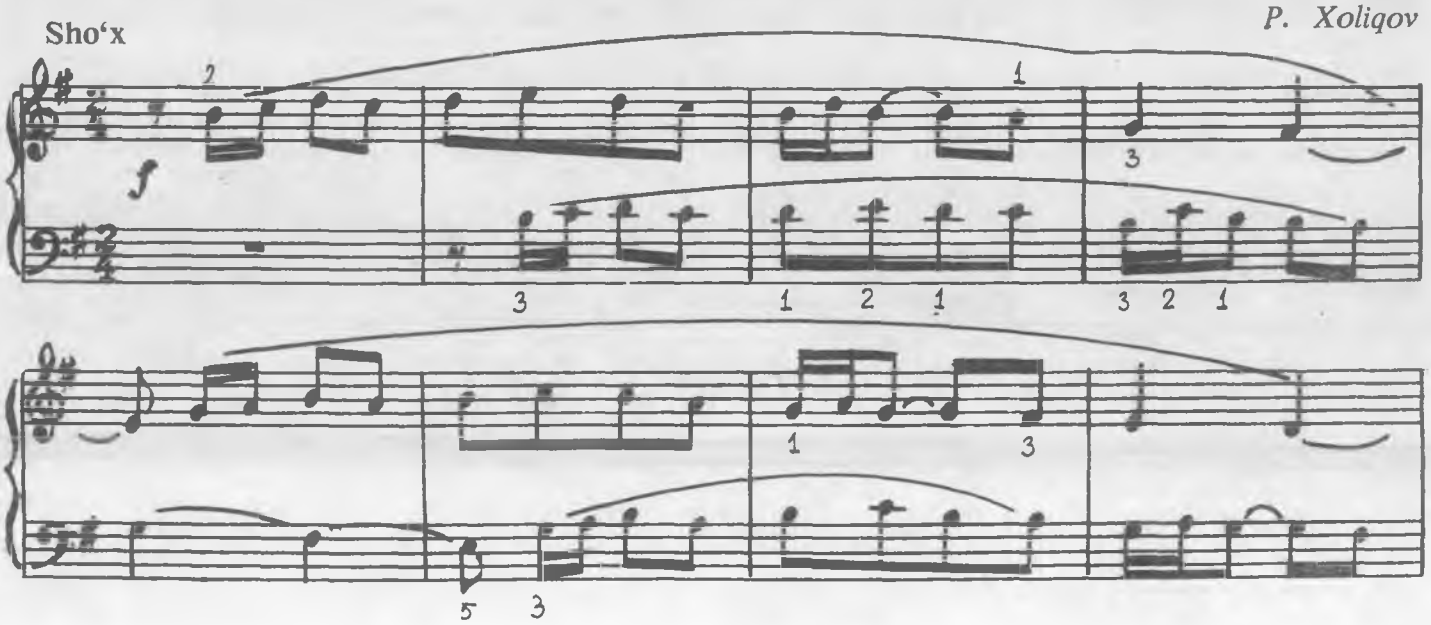


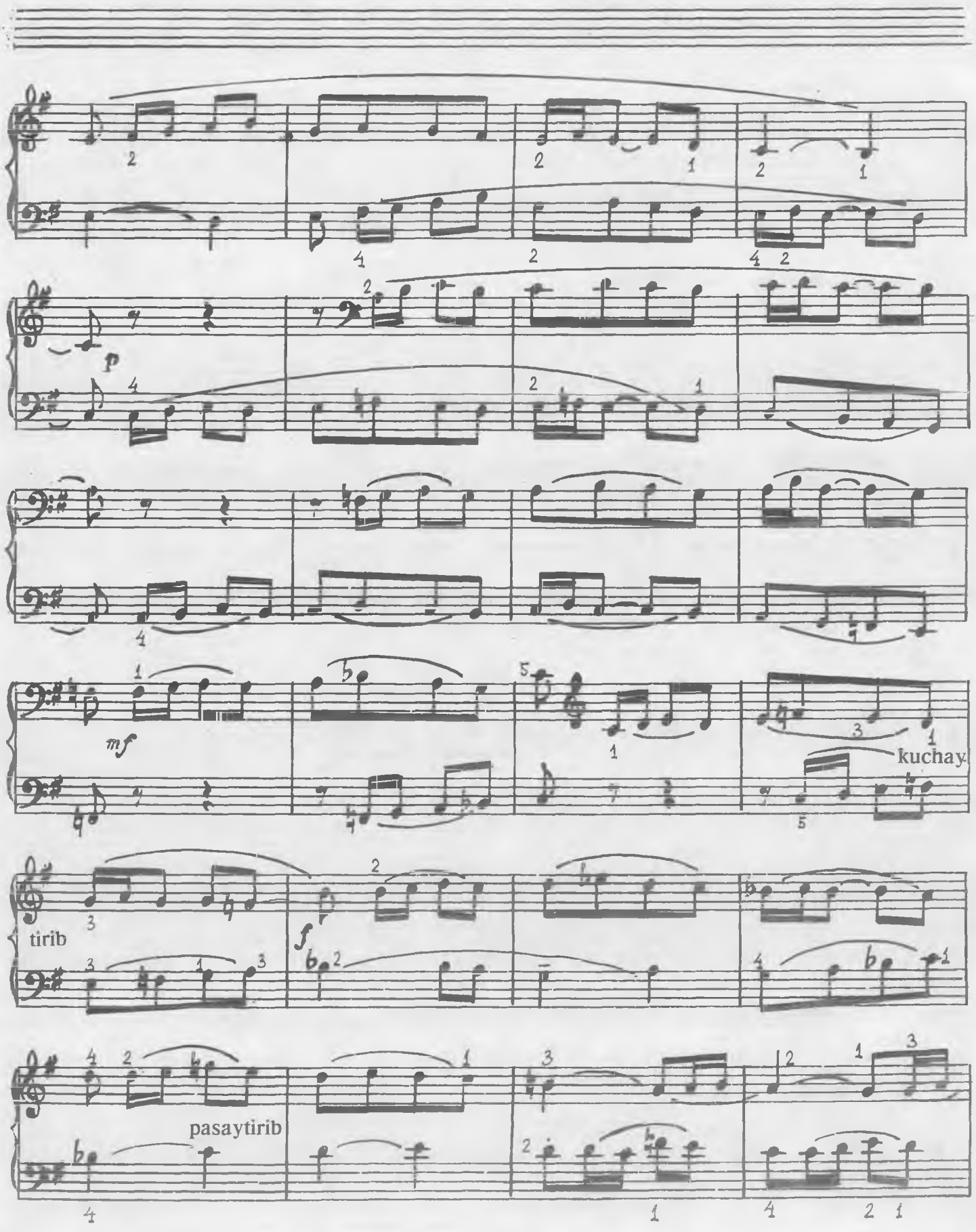


2- INVENSIYA

P. Xoliqov

Sho'x

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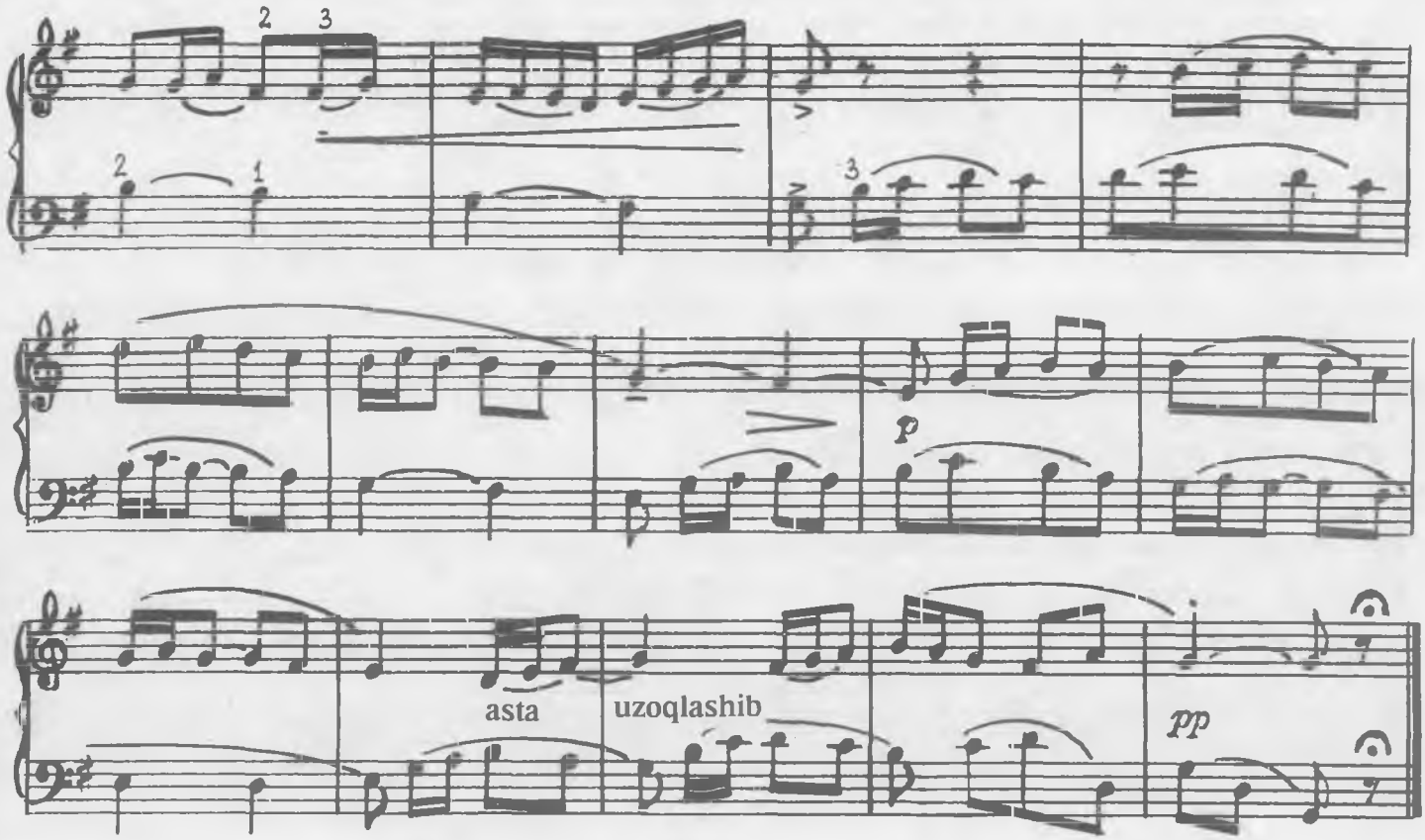
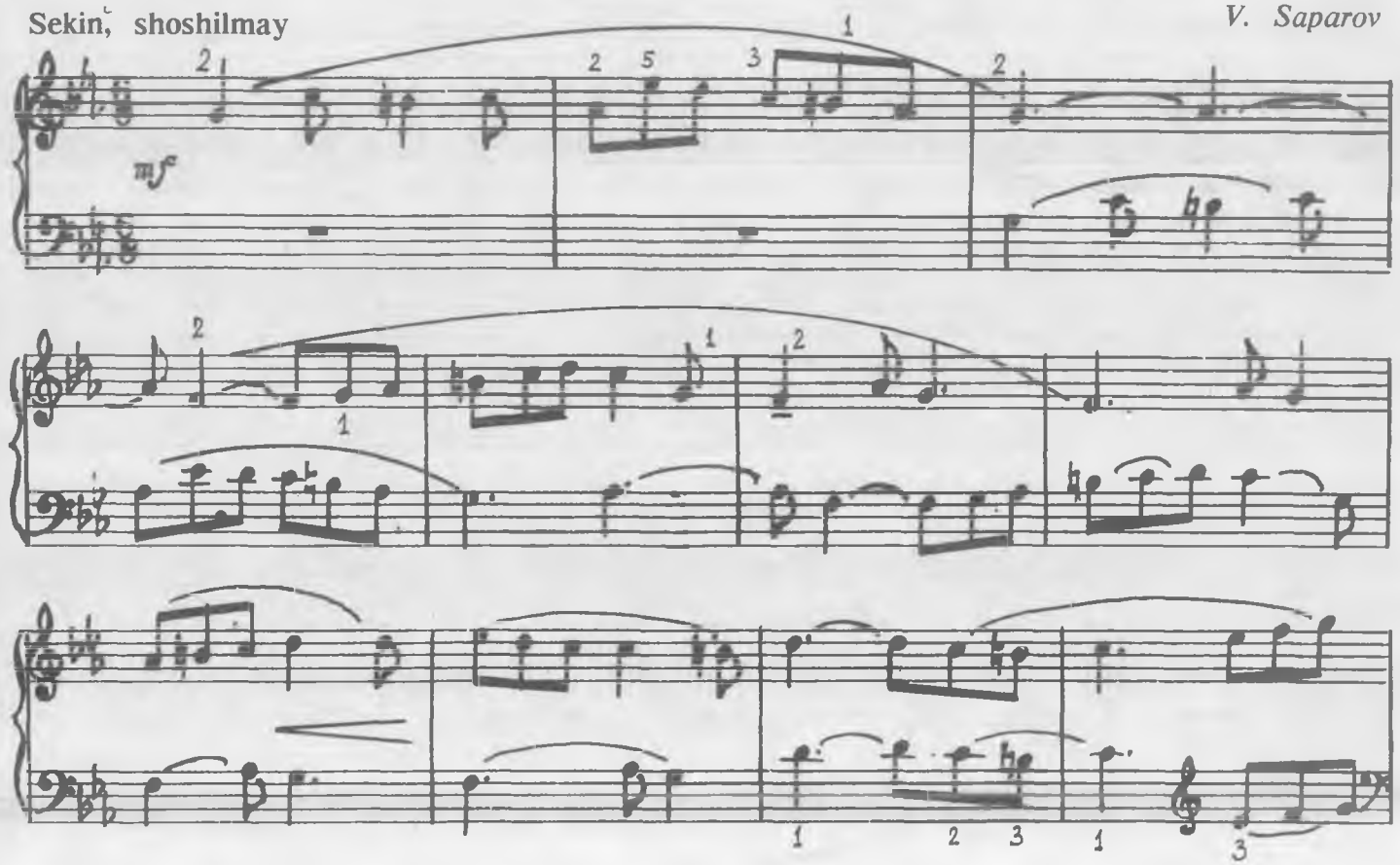
mf
kuchay
tirib
f
pasaytirib

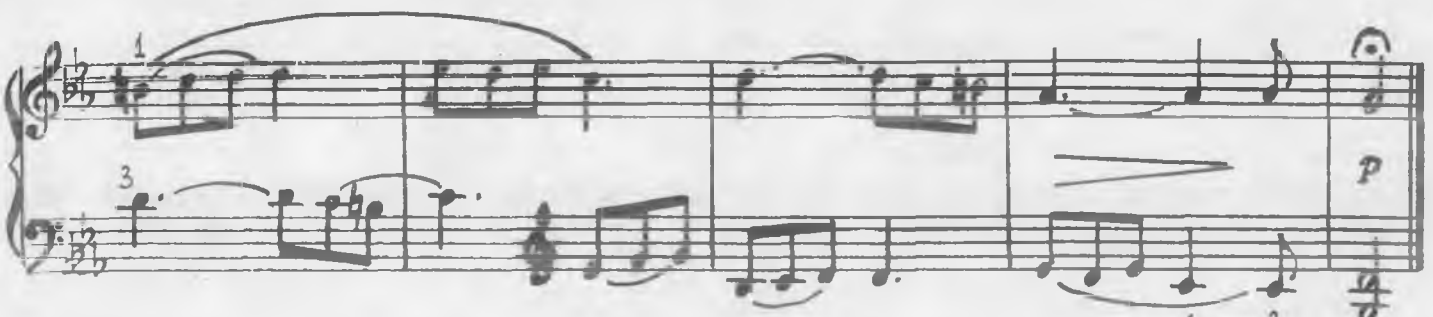


KANON

Sekin, shoshilmay

V. Saparov

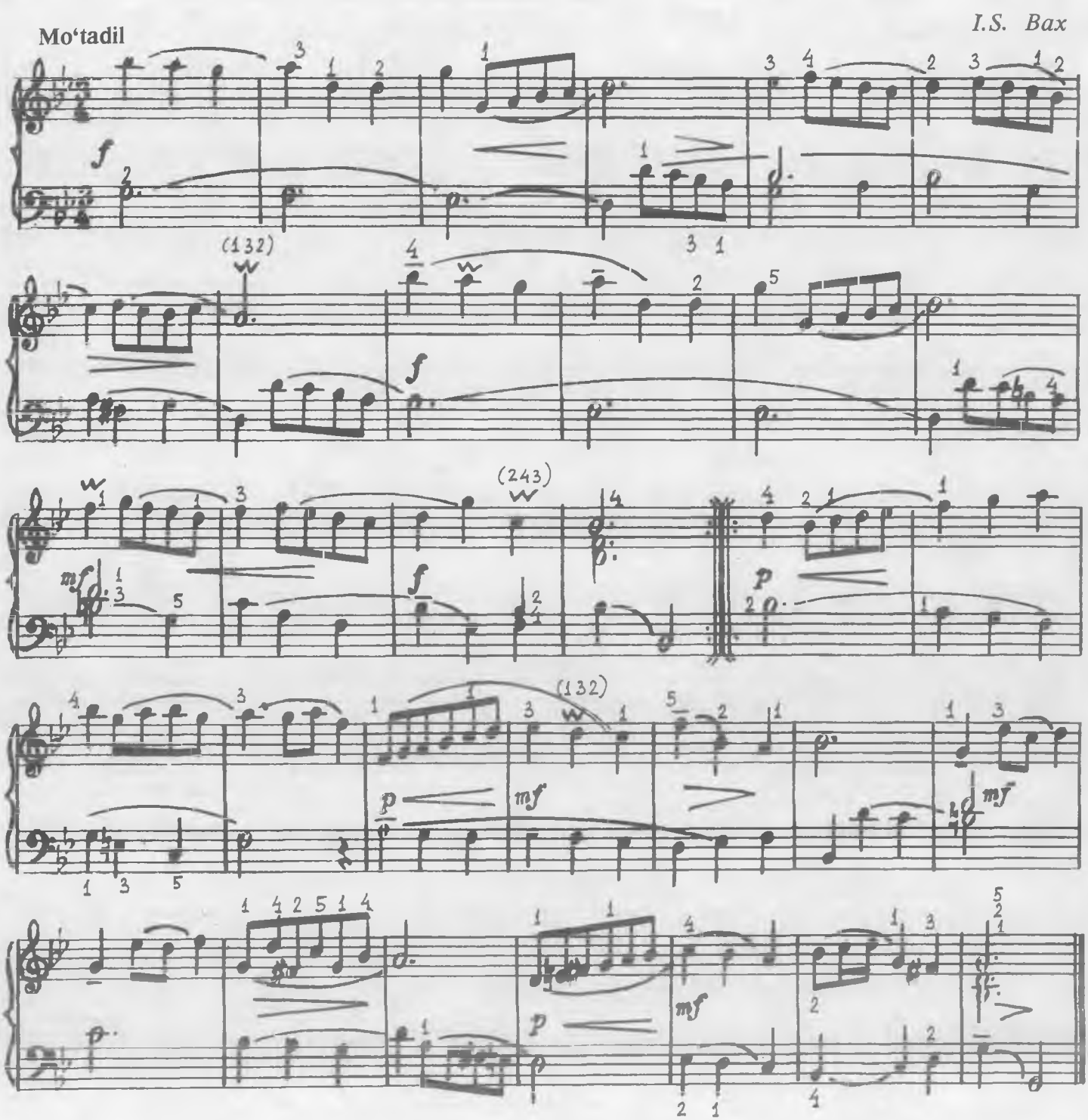




MENUET

I.S. Bax

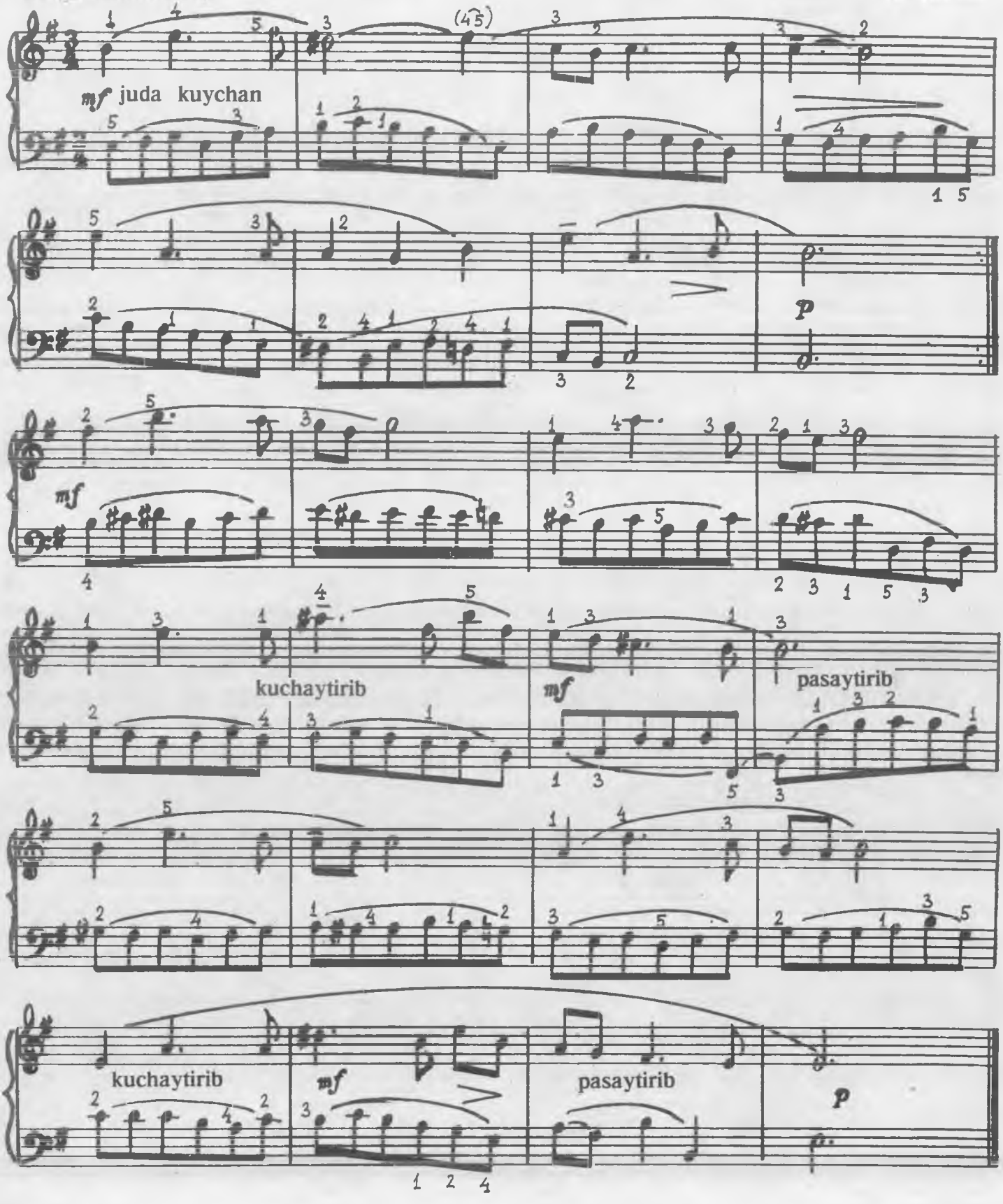
Mo'tadil



SARABANDA

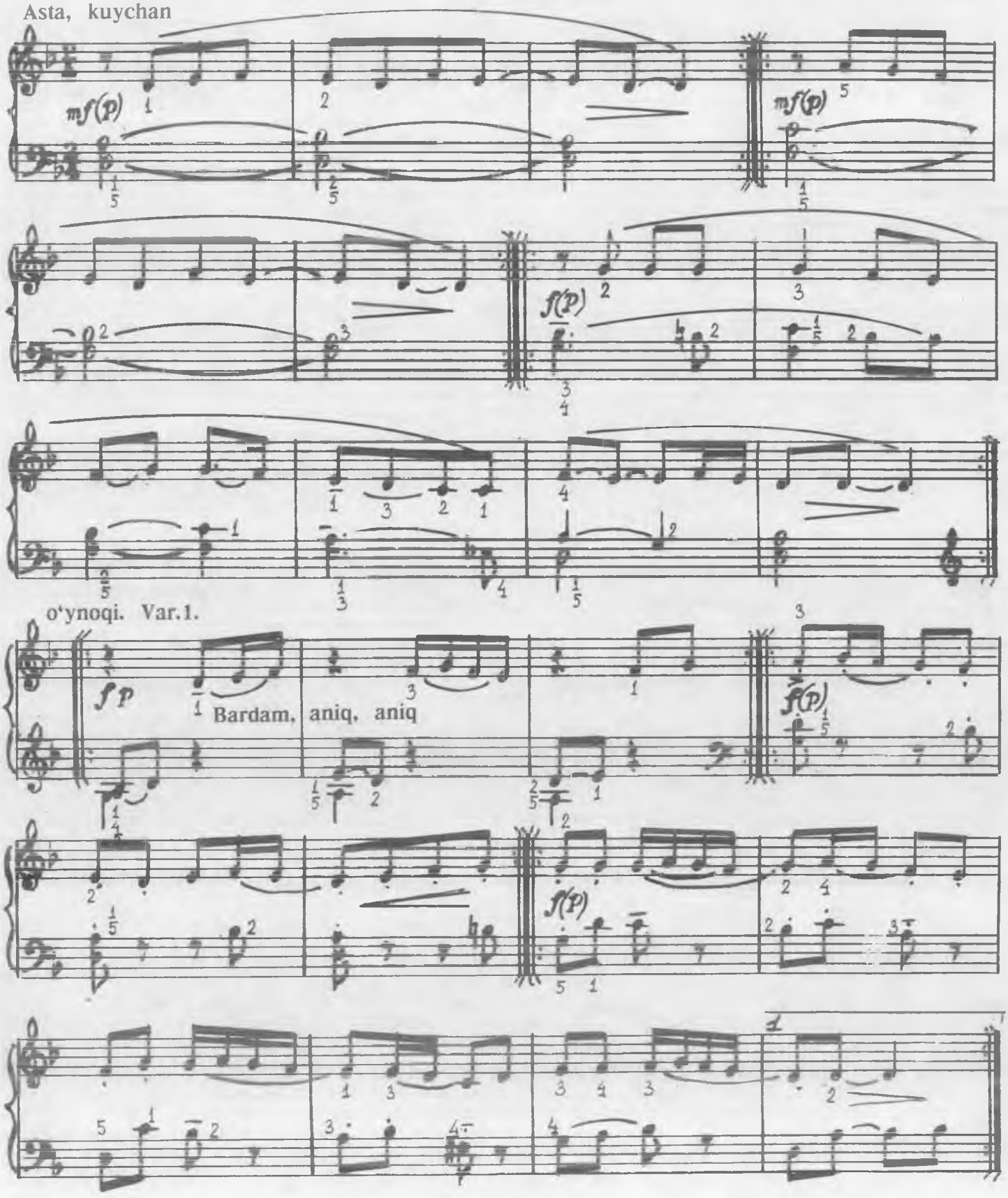
Keng, shoshilmay

A. Korelli



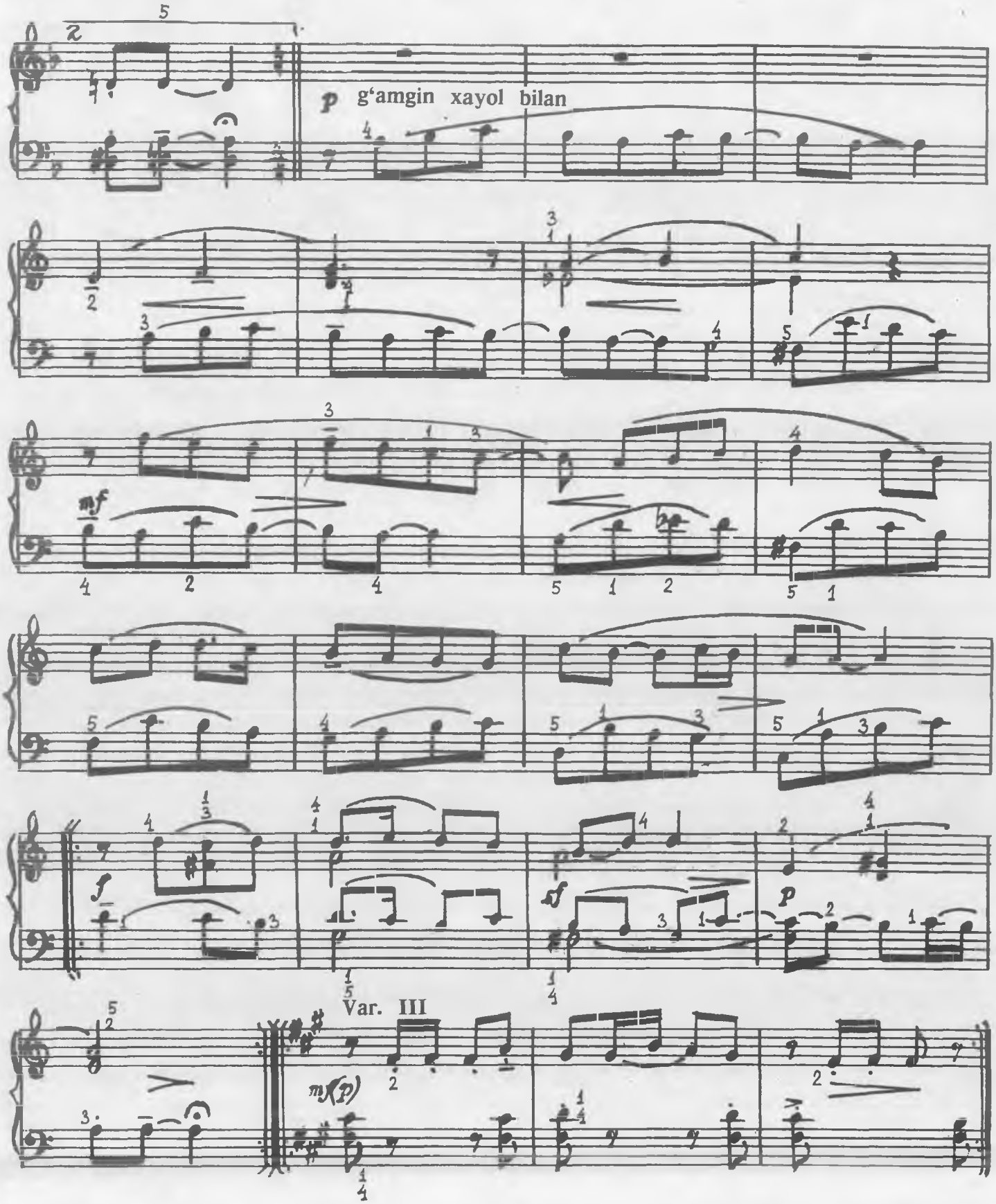
VARIATSIYA

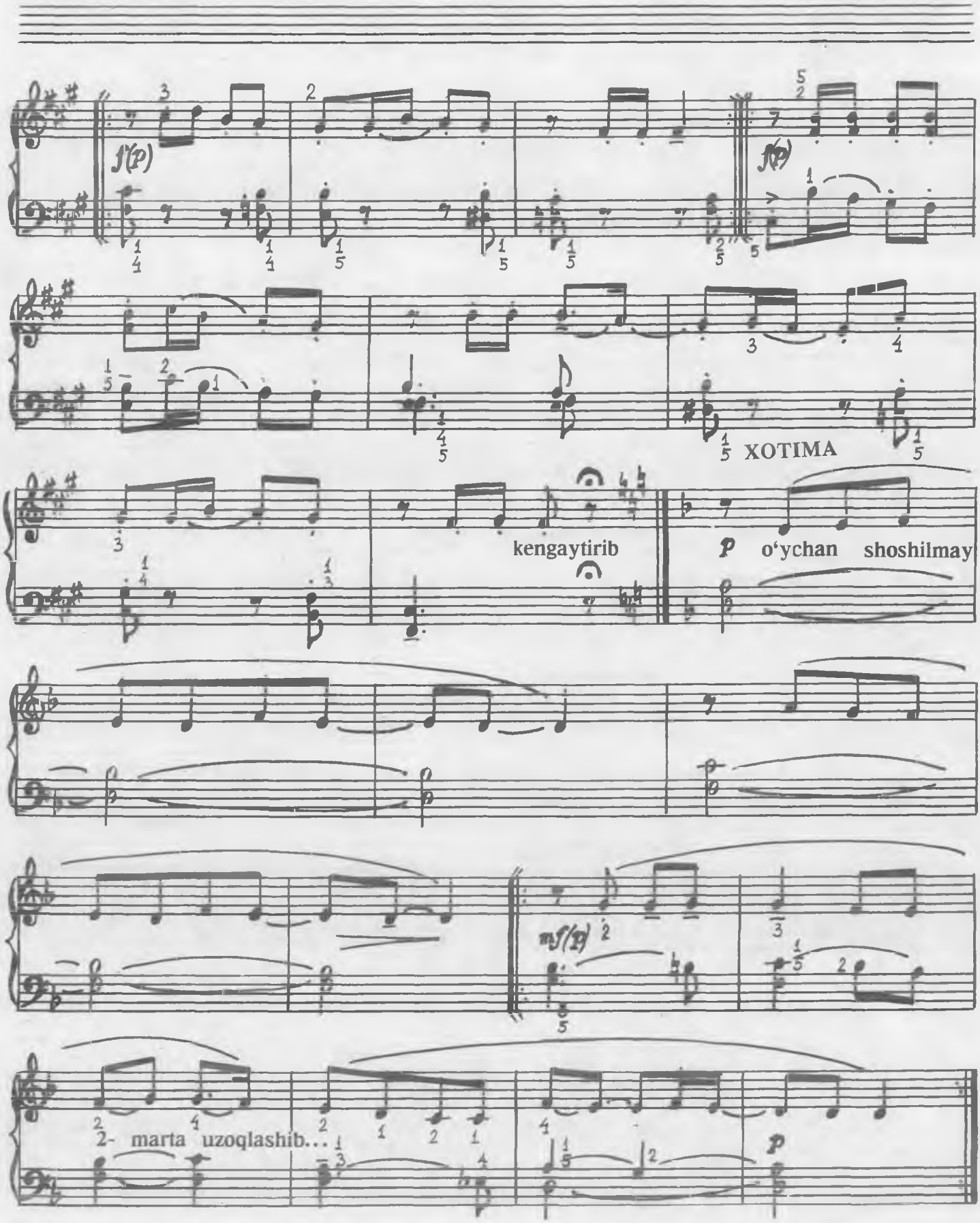
X. Azimov



Var. II

Sekin, kuychan



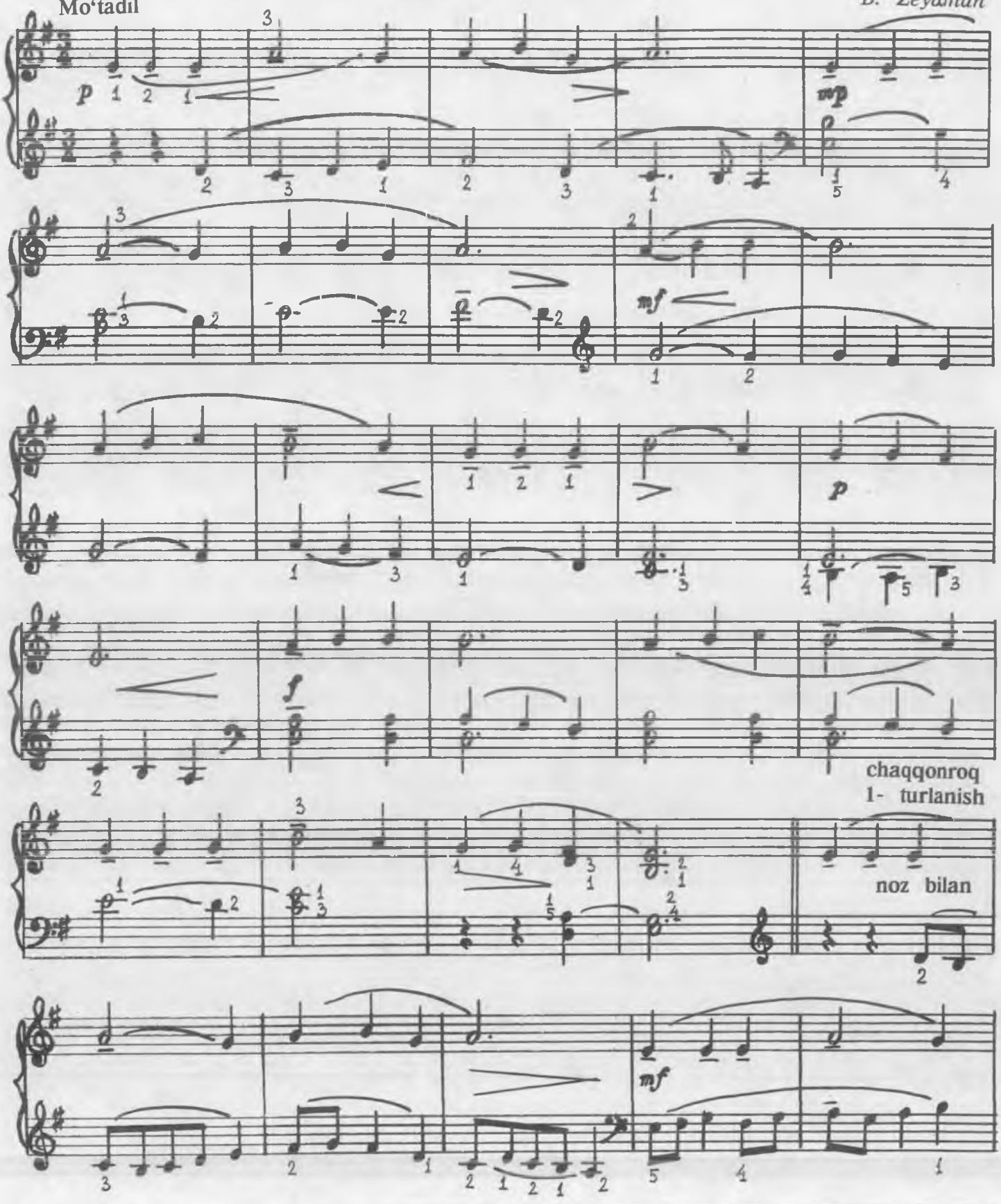

XOTIMA
kengaytirib
o'ychan shoshilmay
2- marta uzoqlashib...

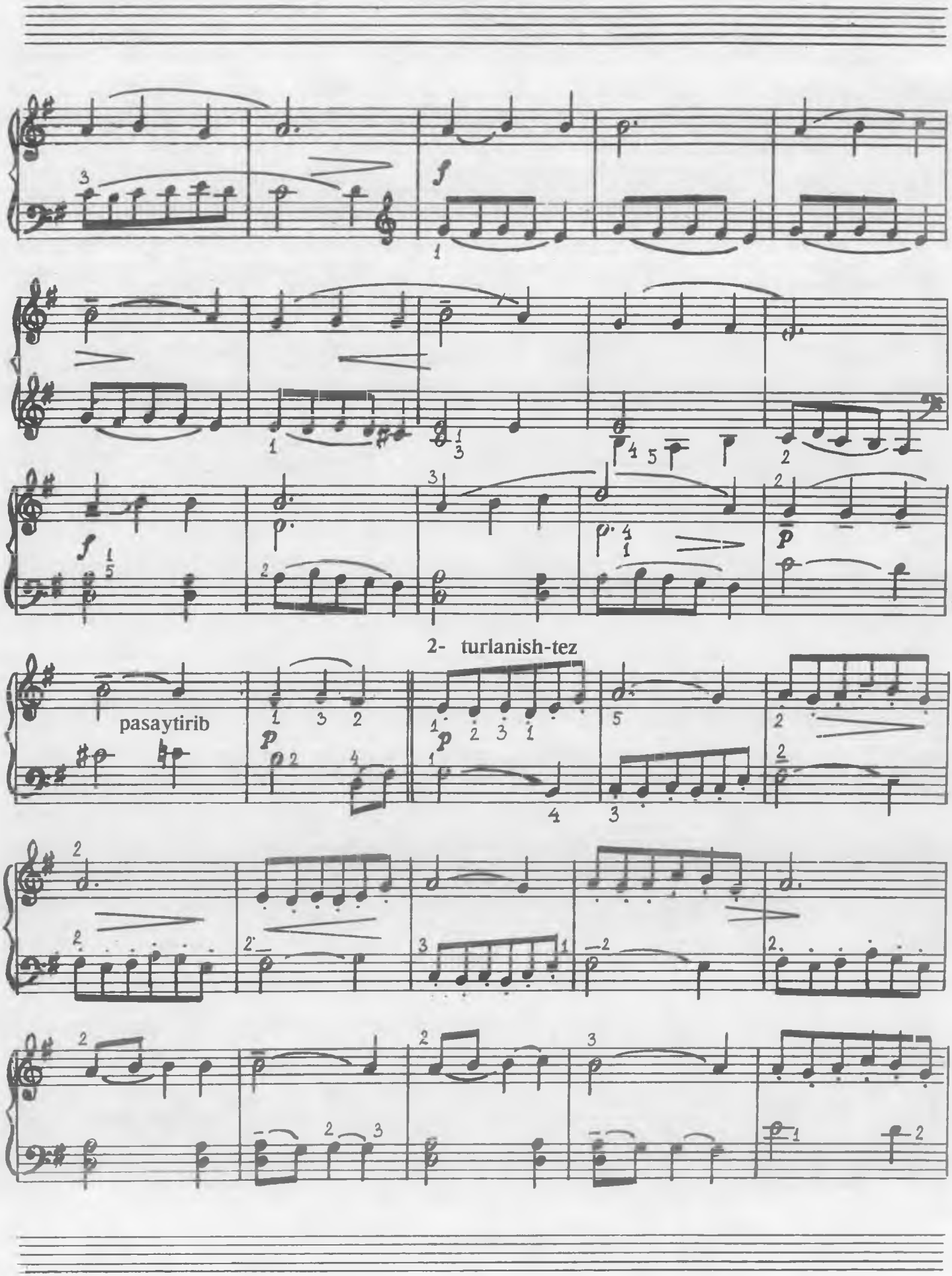
BILAGUZUK

(O‘zbek xalq kuyi mavzusiga variatsiya)

Mo‘tadil

B. Zeydman

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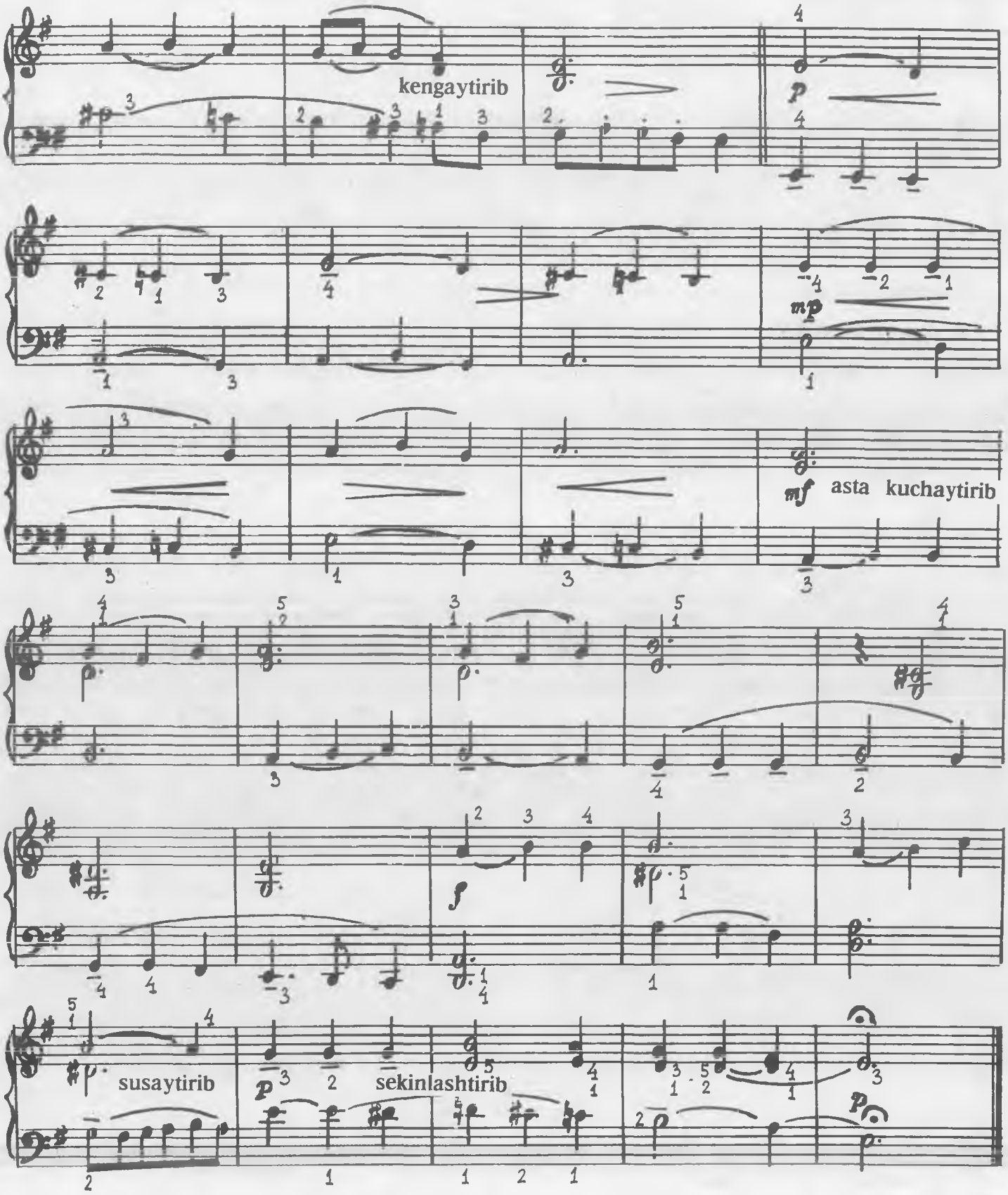
pasaytirib

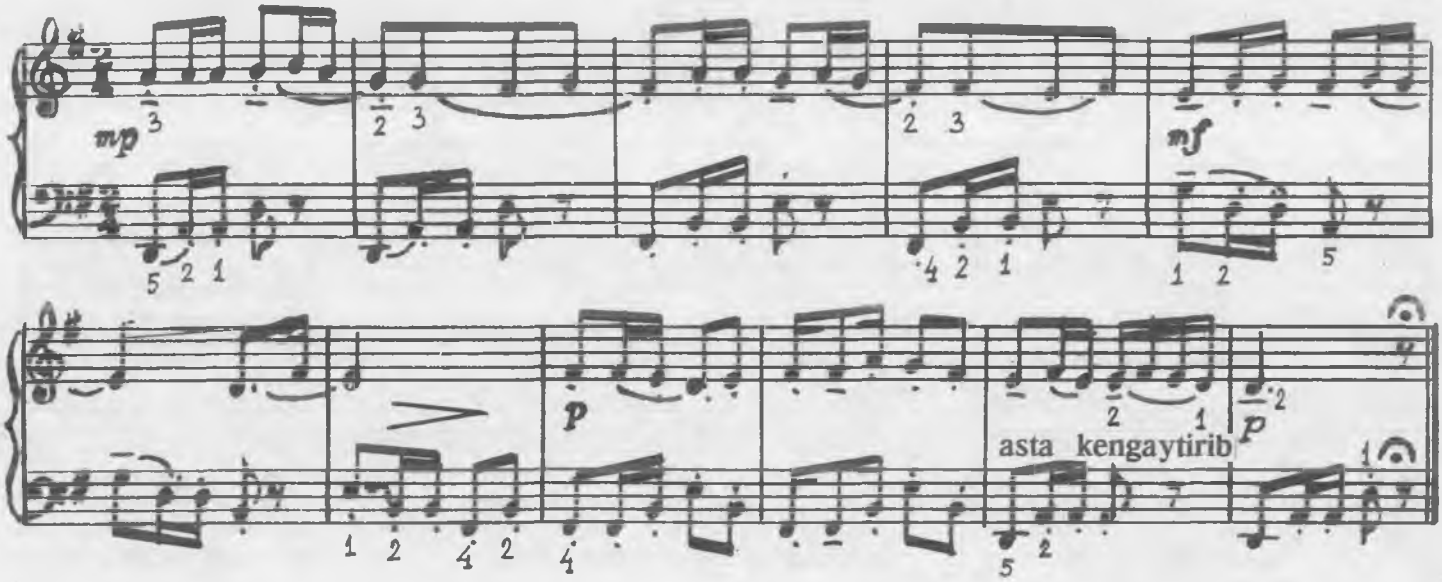
3- turlanish-mo'tadil



OLMANI OTDIM

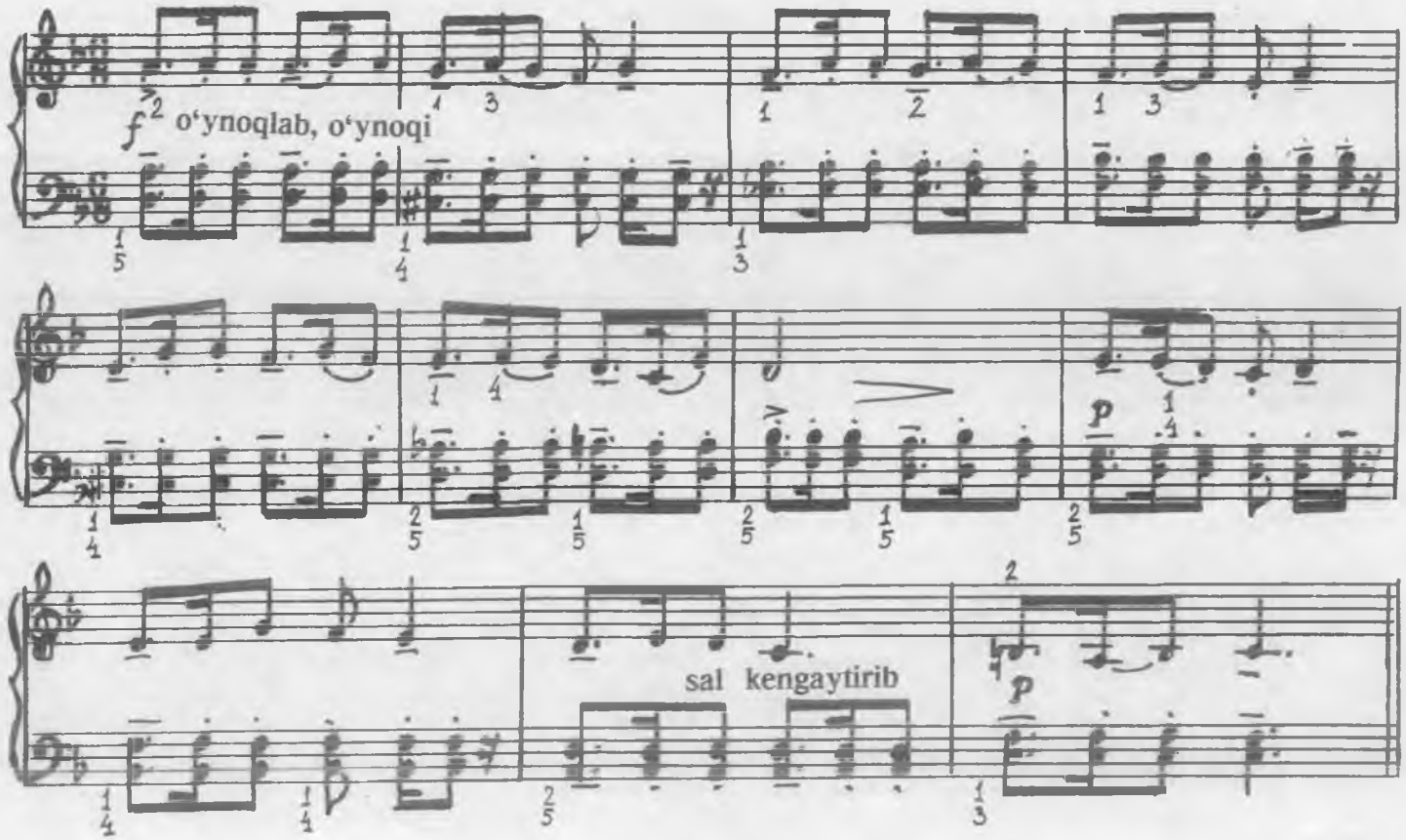
(O‘zbek xalq kuyi mavzusiga variatsiya)

Sho‘x, quvnoq



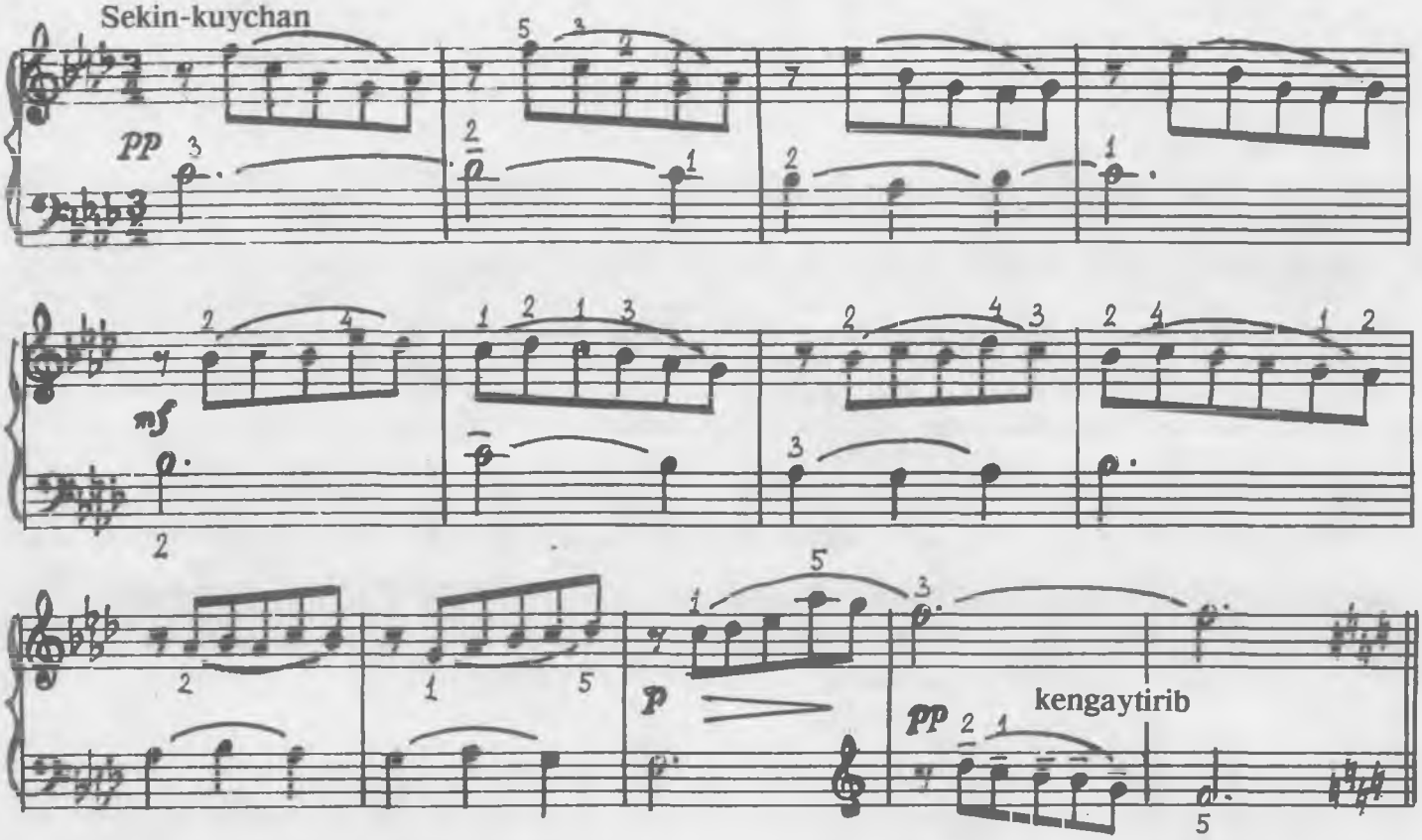
1- turlanish

O‘rtacha tezlikda



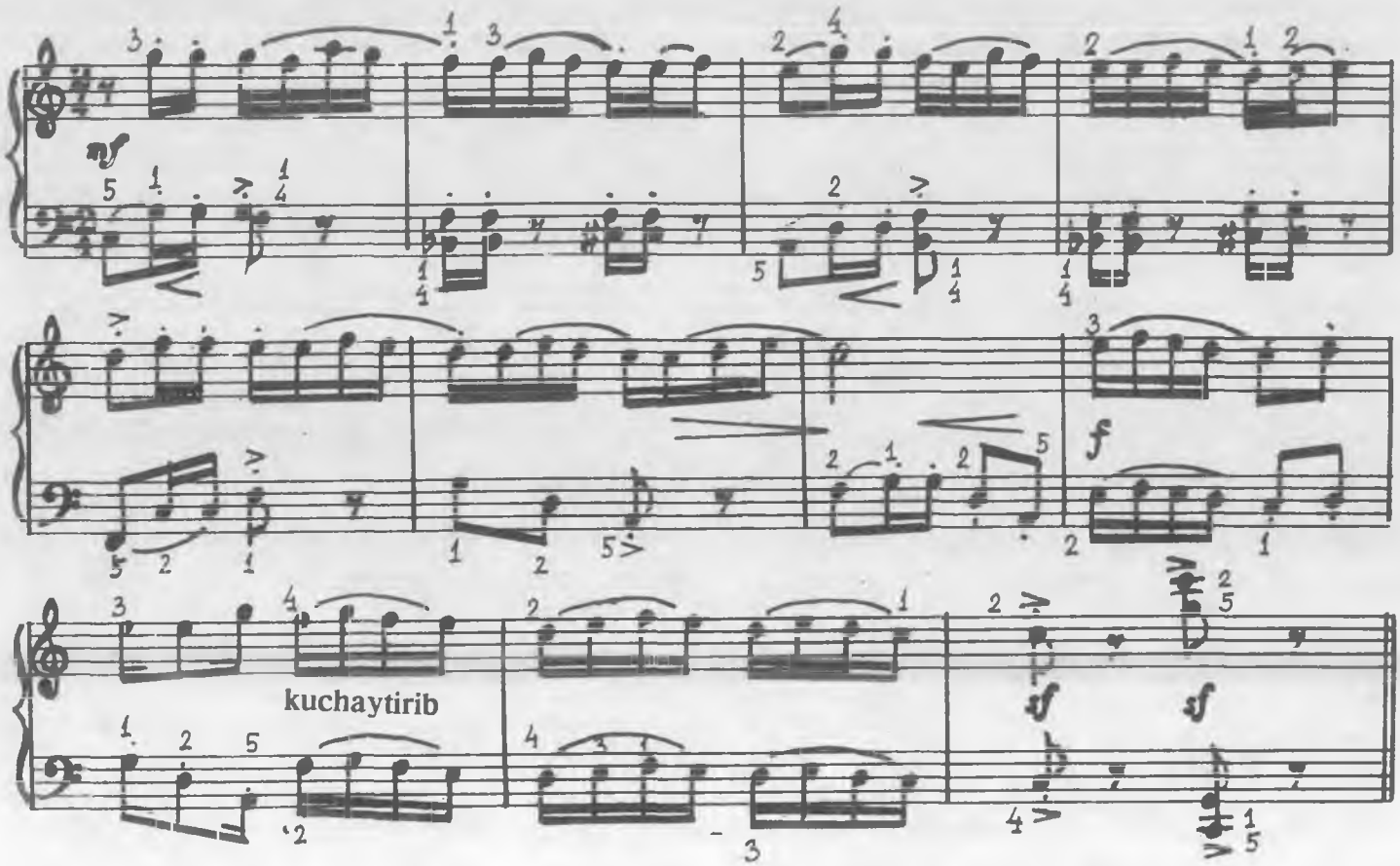
2- turlanish

Sekin-kuychan



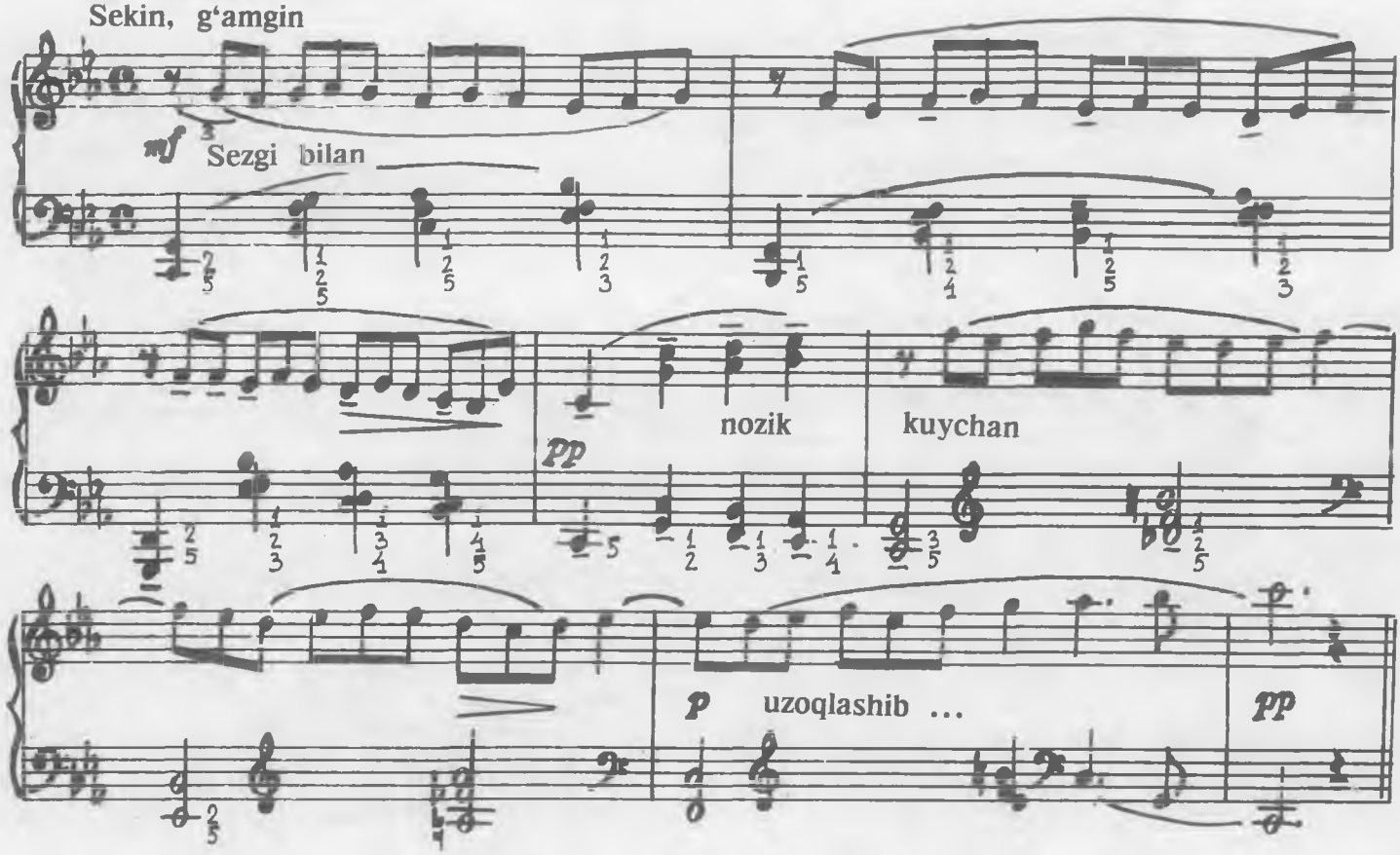
3- turlanish

tez, chaqqon



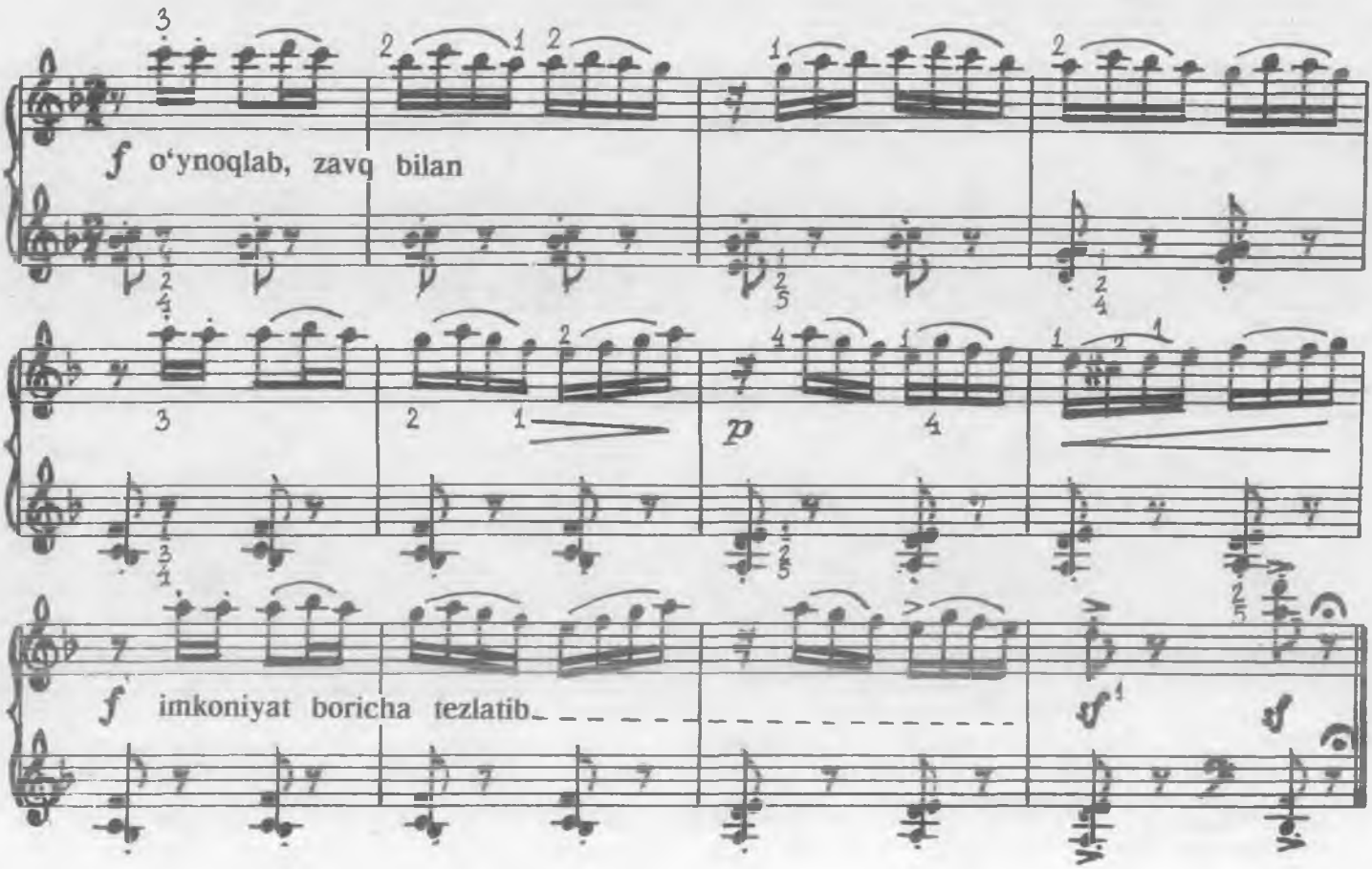
4- turlanish

Sekin, g'amgin



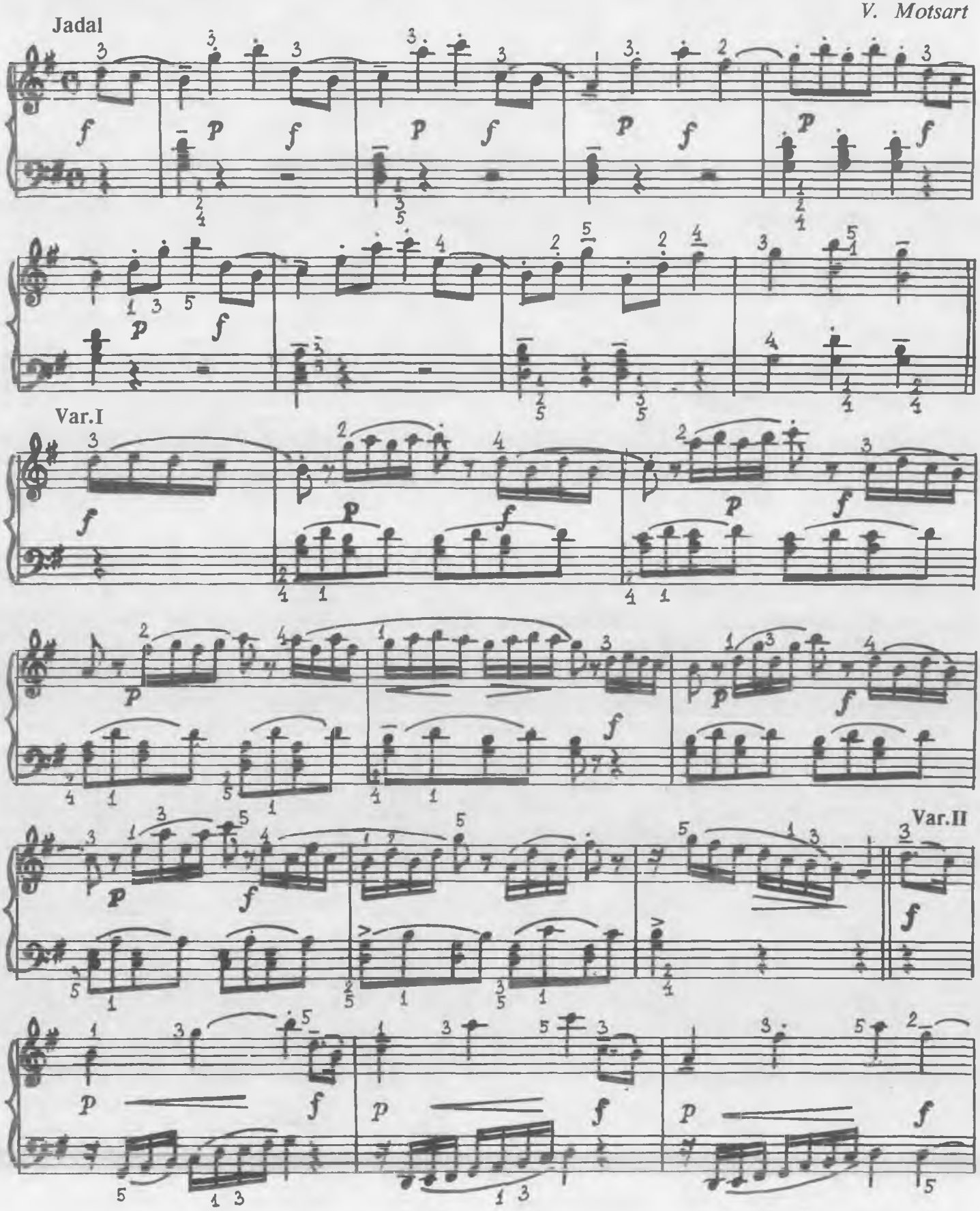
Xotima

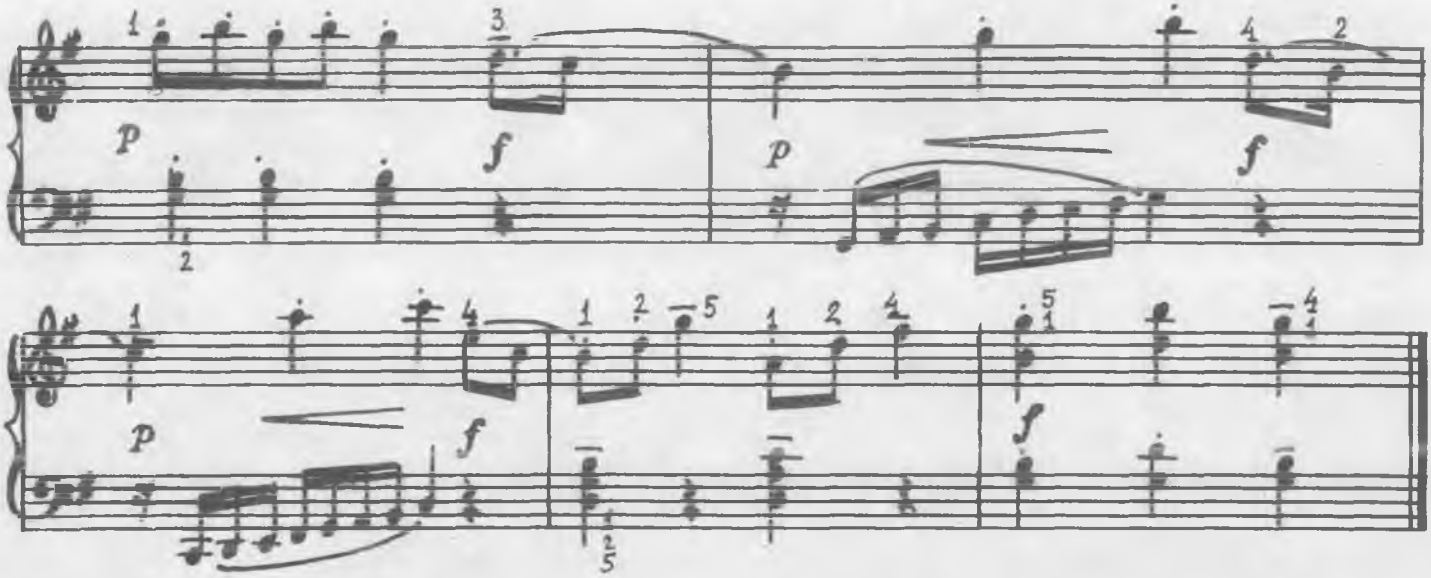
tez, zavq bilan



„SEHRLI NAY“ OPERASI MAVZUSIGA VARIATSIYALAR

V. Motsart

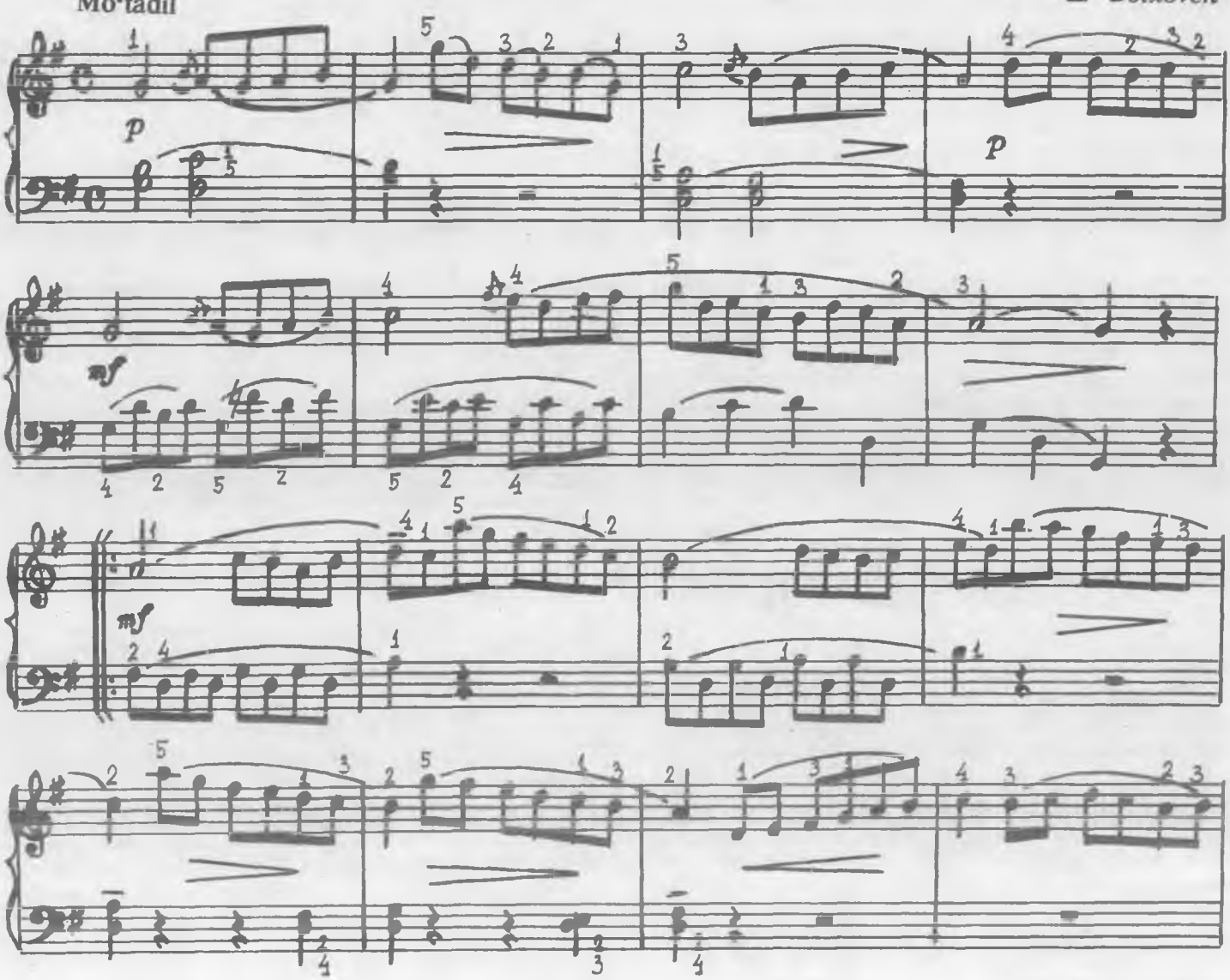


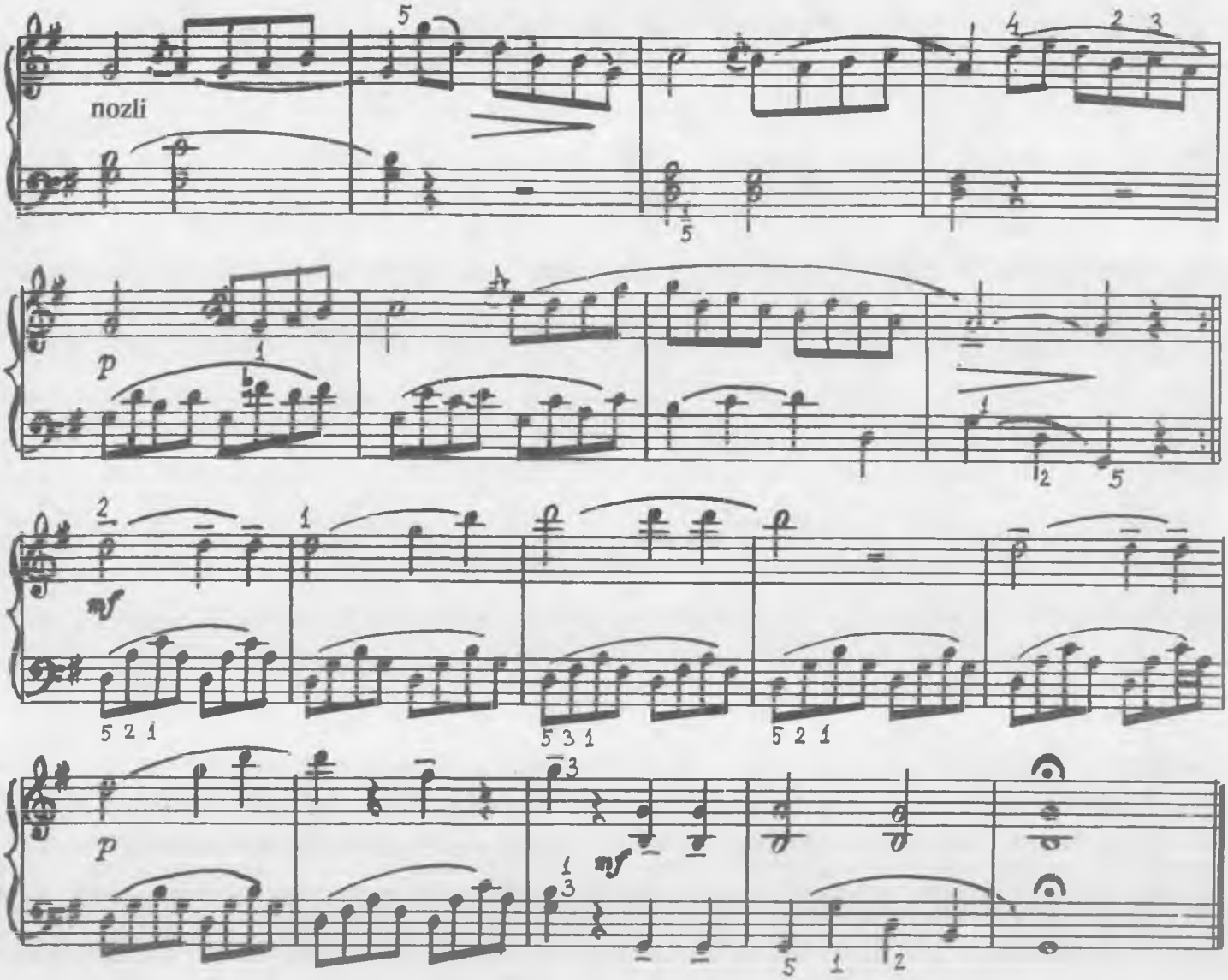


SONATINA—sol-magor 1-qism

L. Betxoven

Mo'tadil

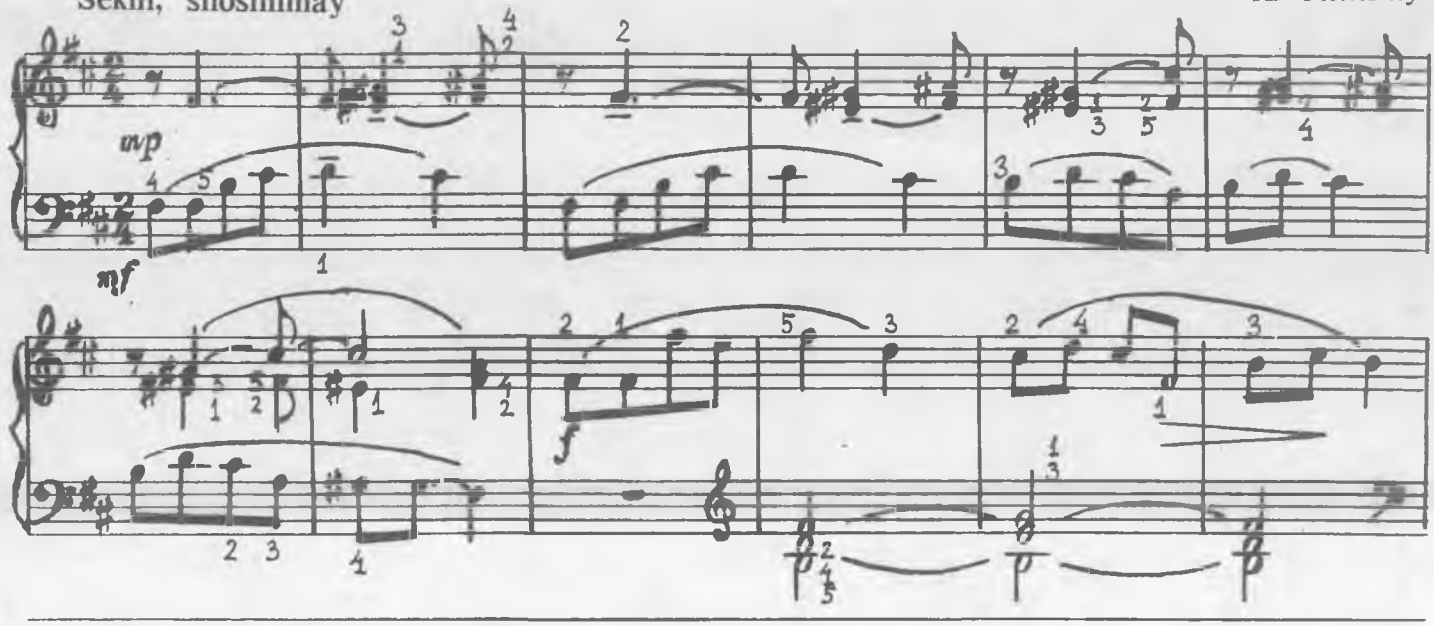


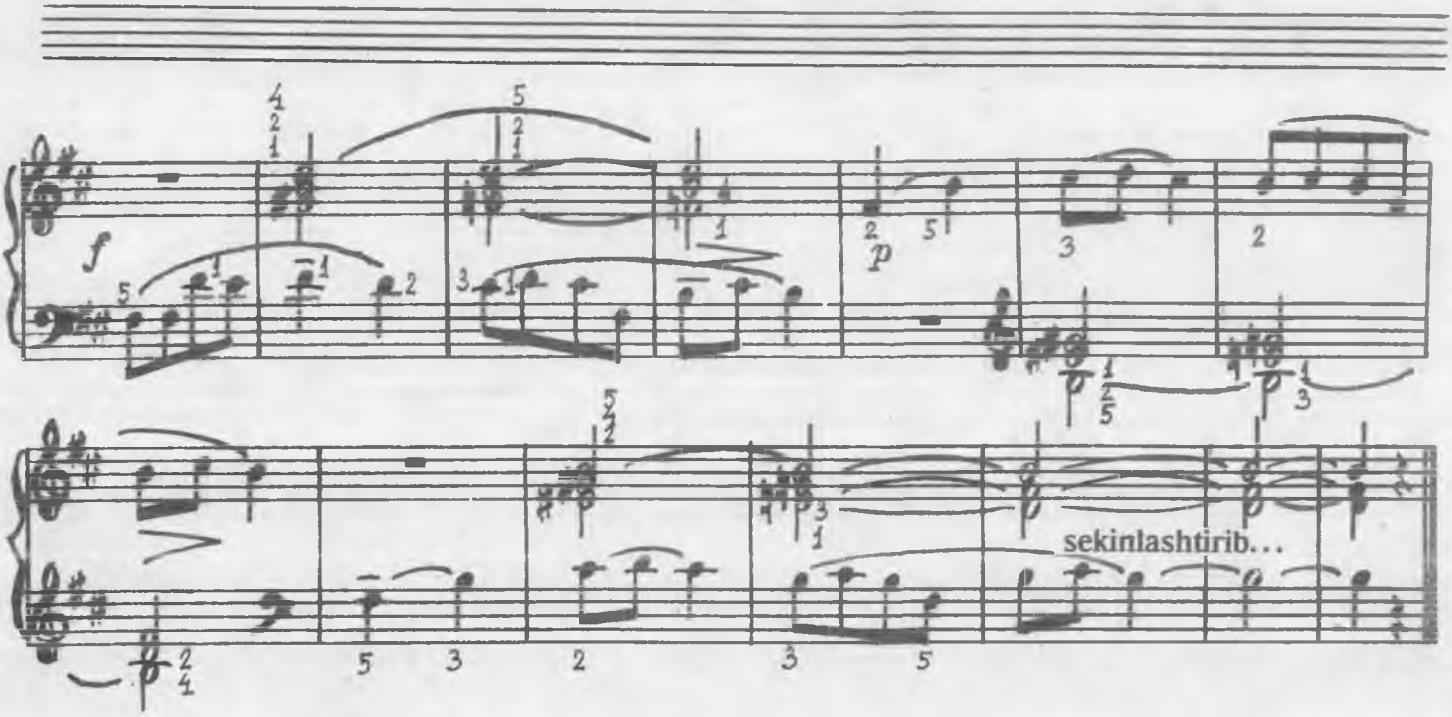


SONATINA 2- QISM

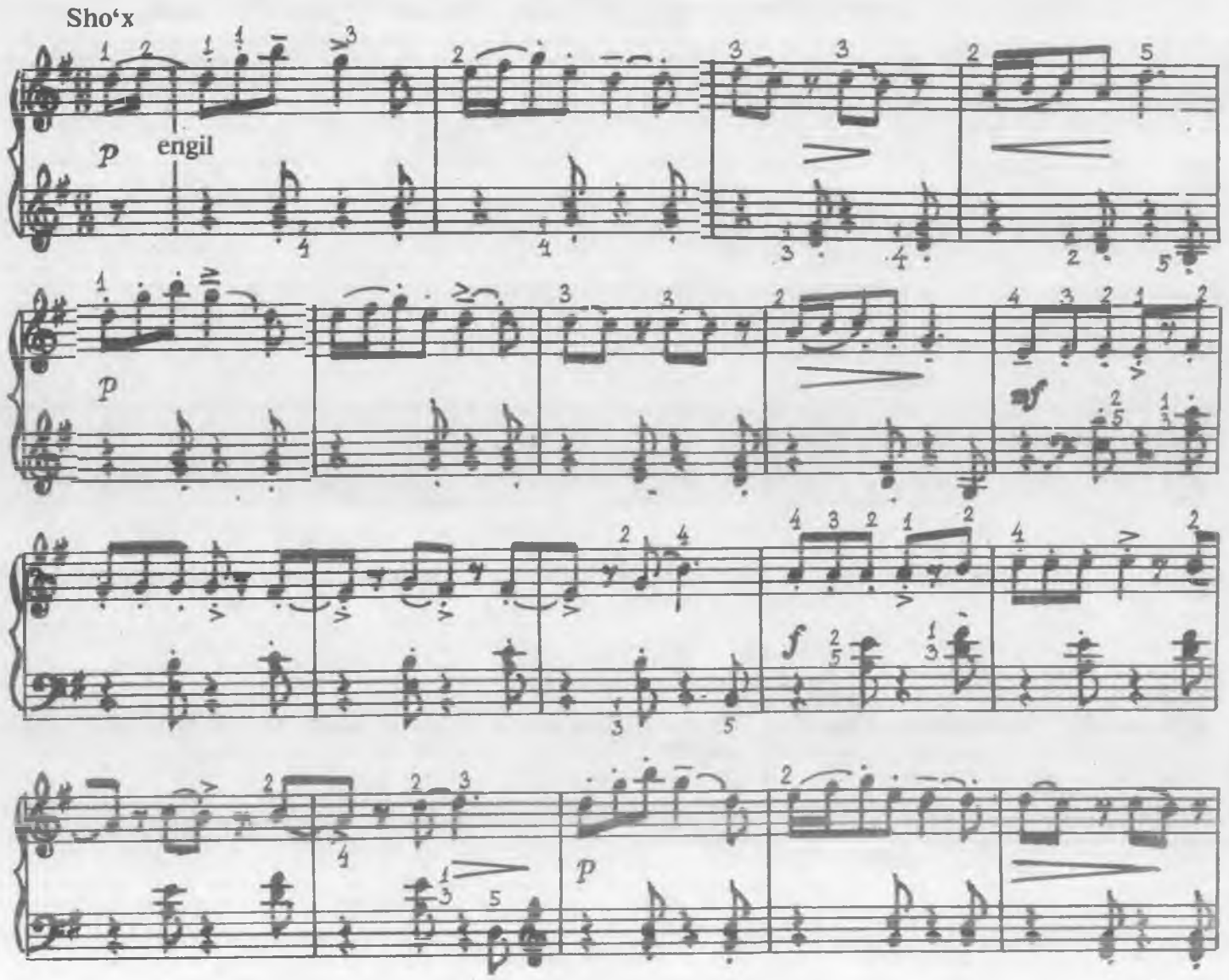
Sekin, shoshilmay

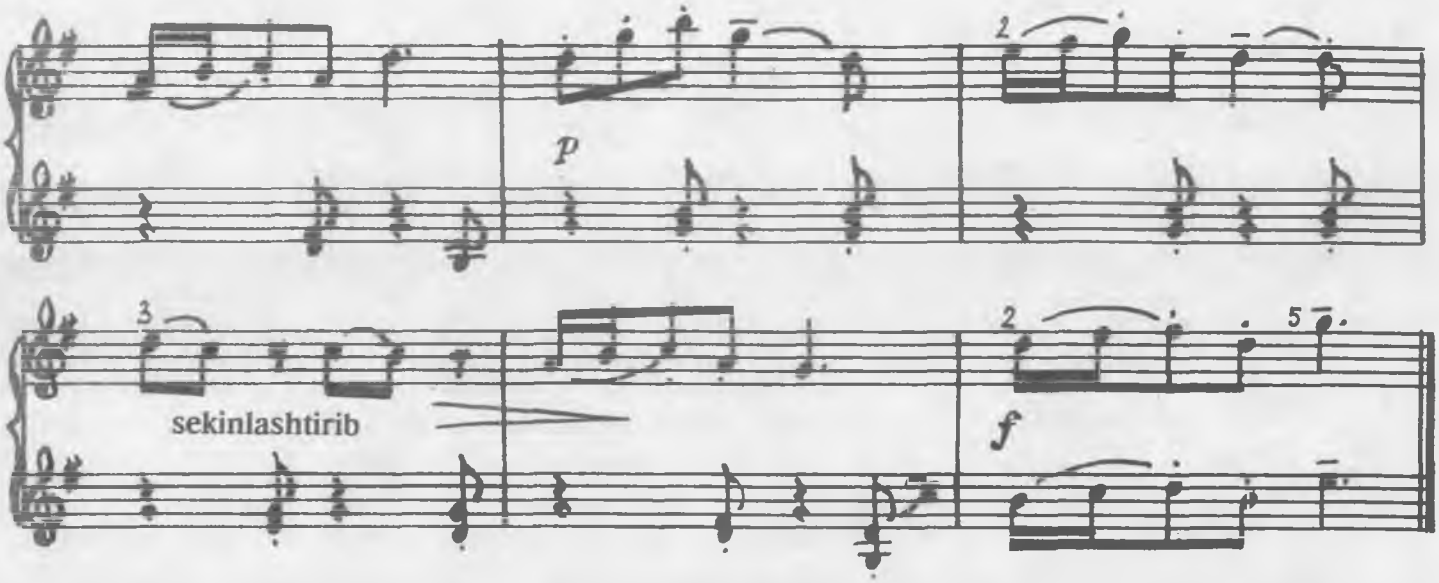
A. Jilinskiy





3- qism

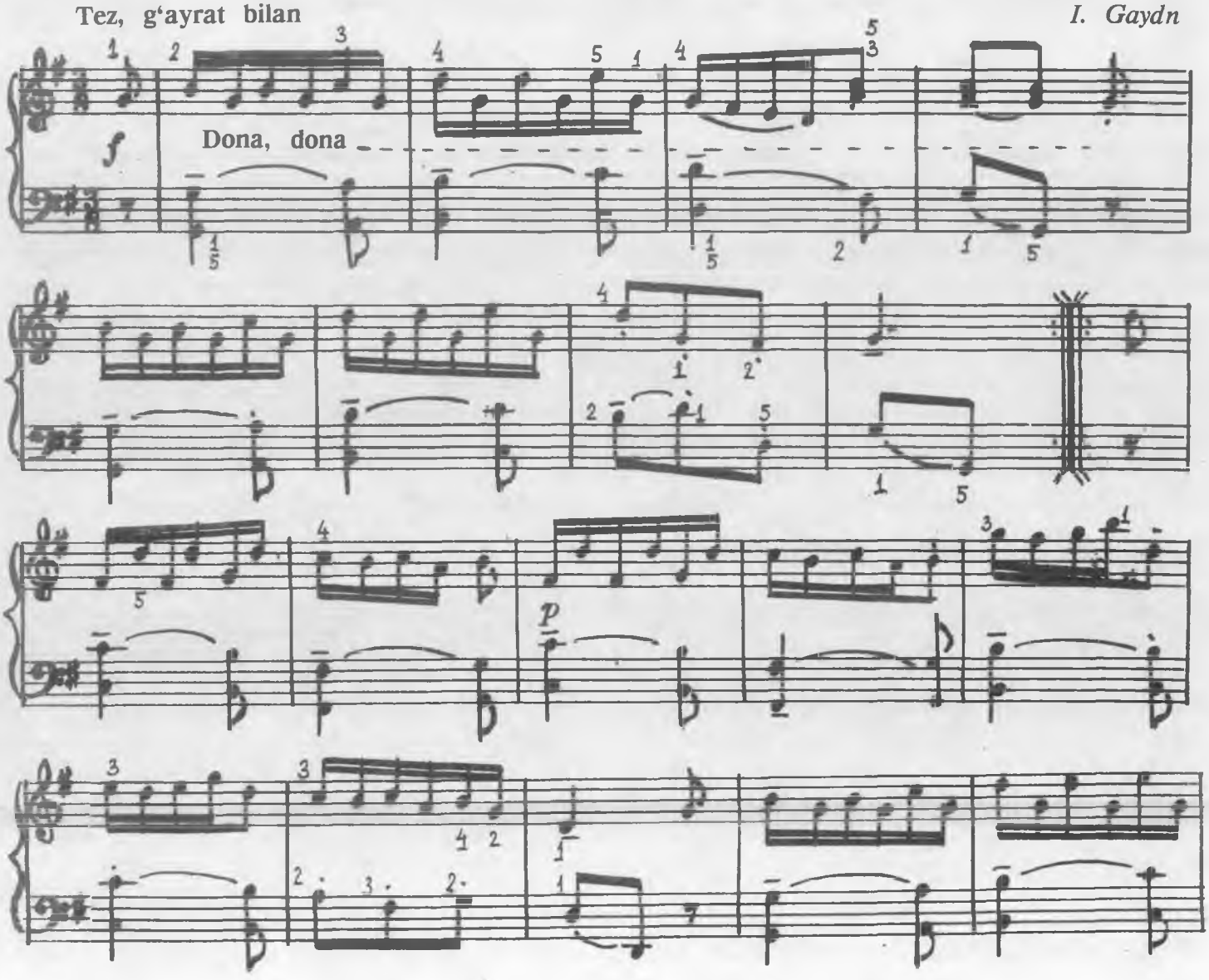


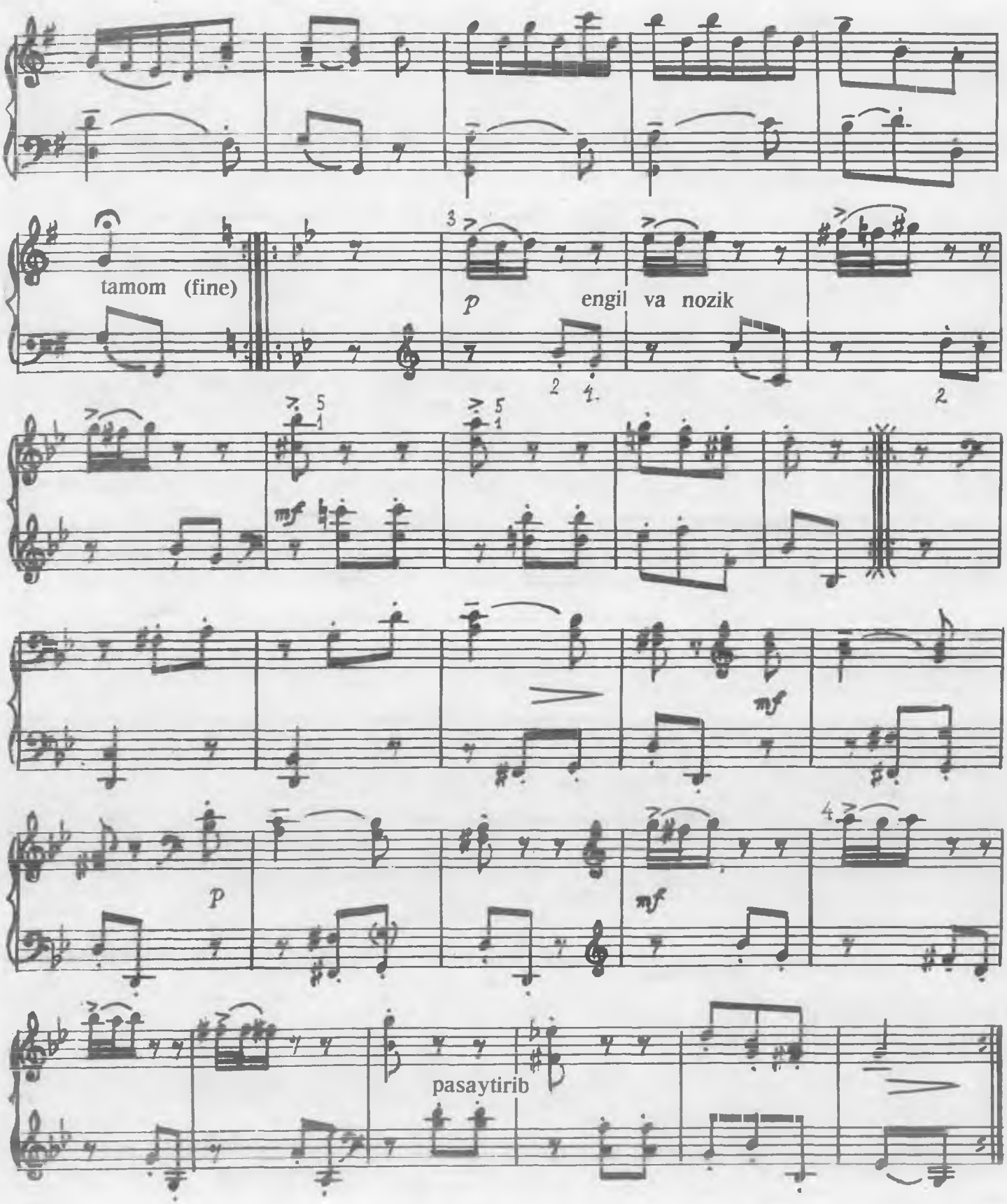


SONATINA

Tez, g'ayrat bilan

I. Gaydn

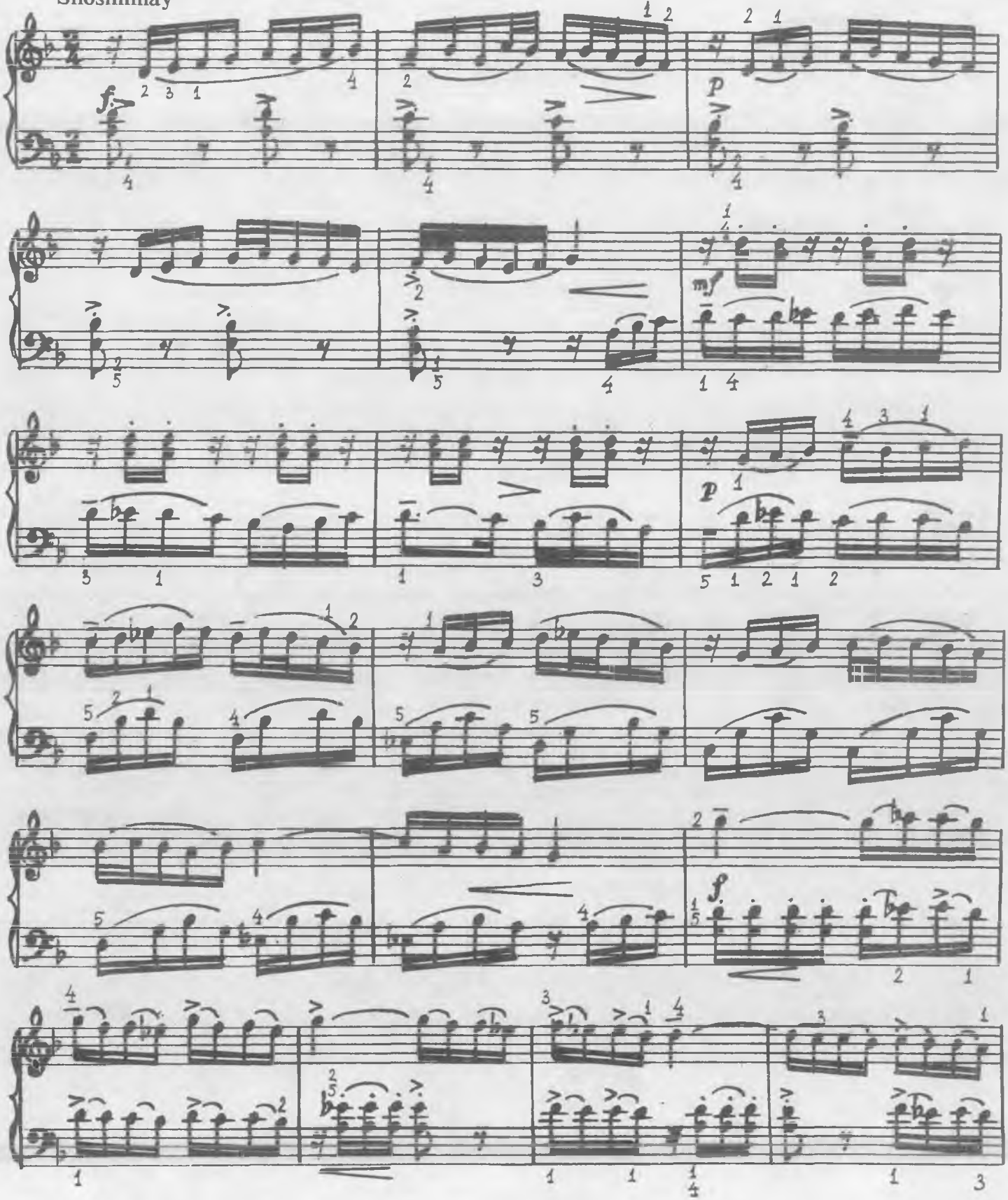


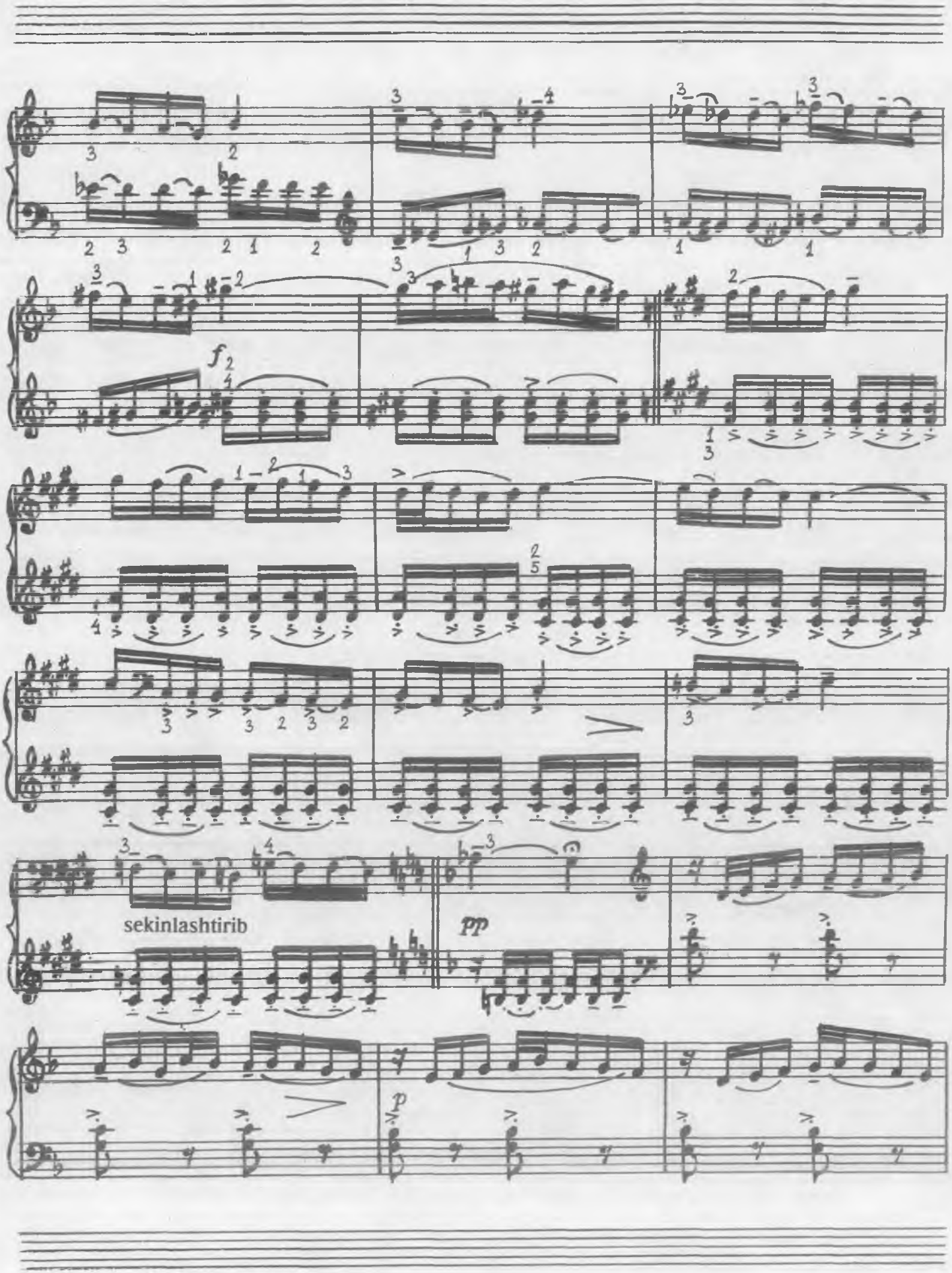

tamom (fine)
p
engil va nozik
mf
mf
p
mf
pasaytirib

SONATINA

X. Azimov

Shoshilmay

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sekinlashtirib
pp
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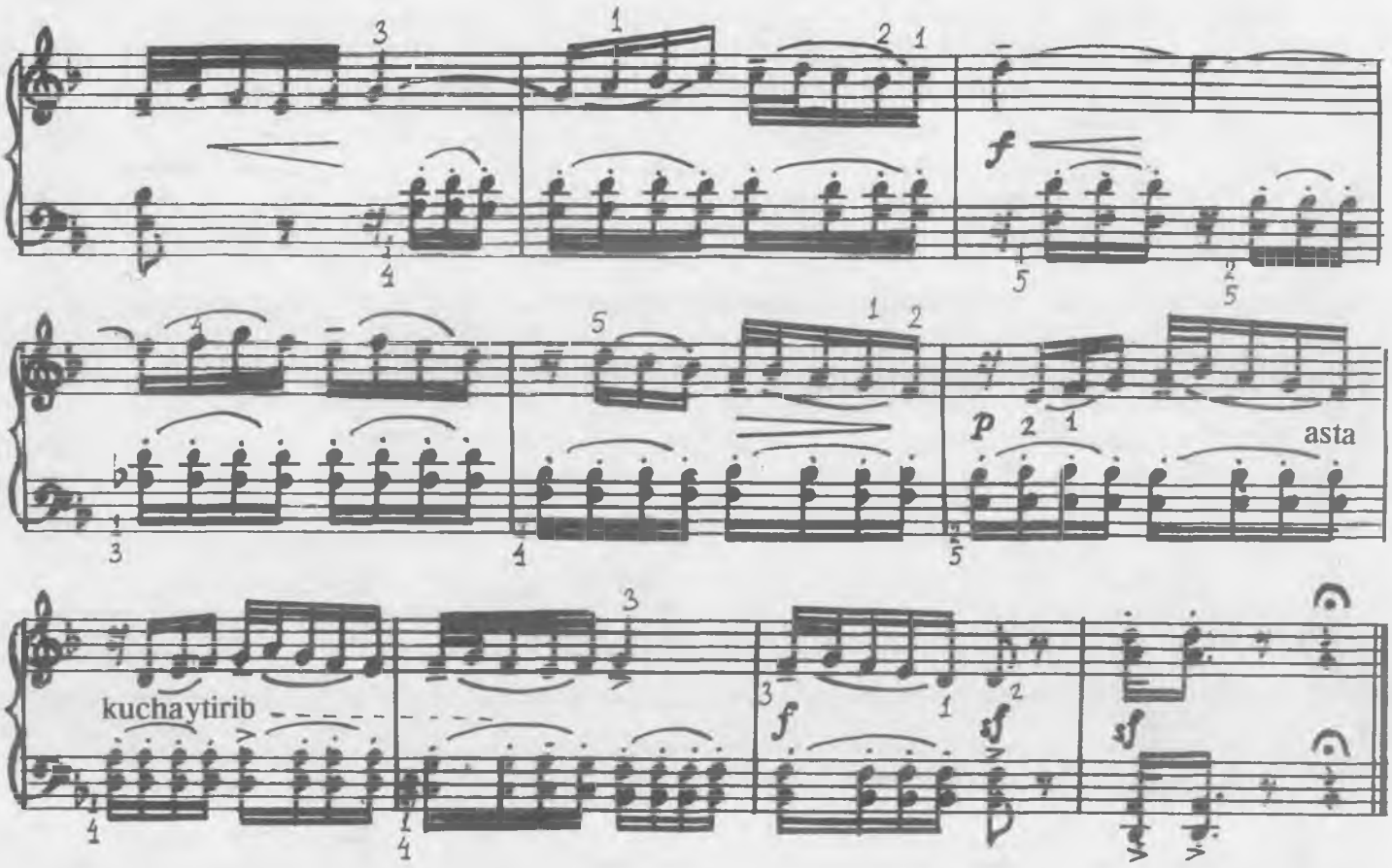
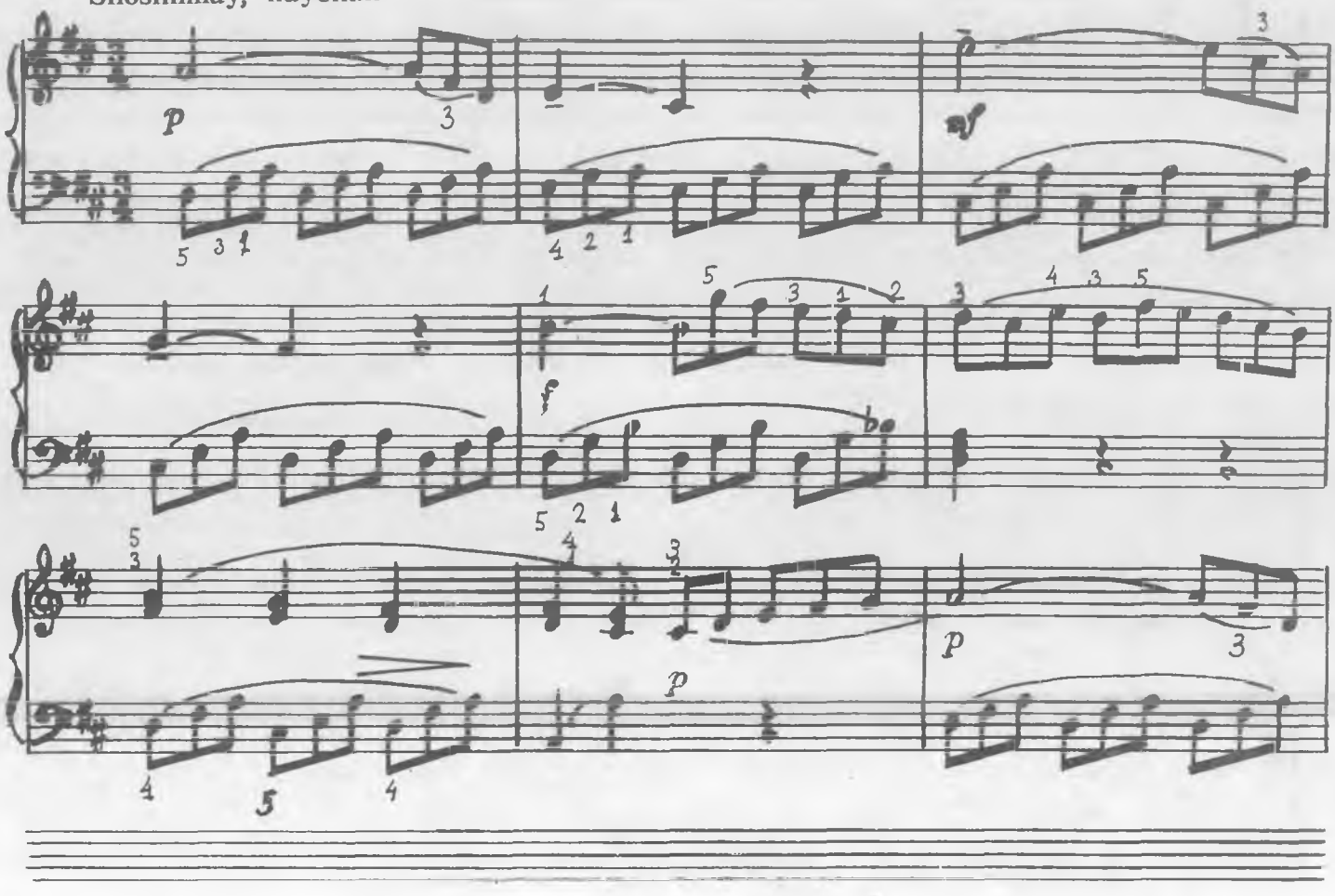
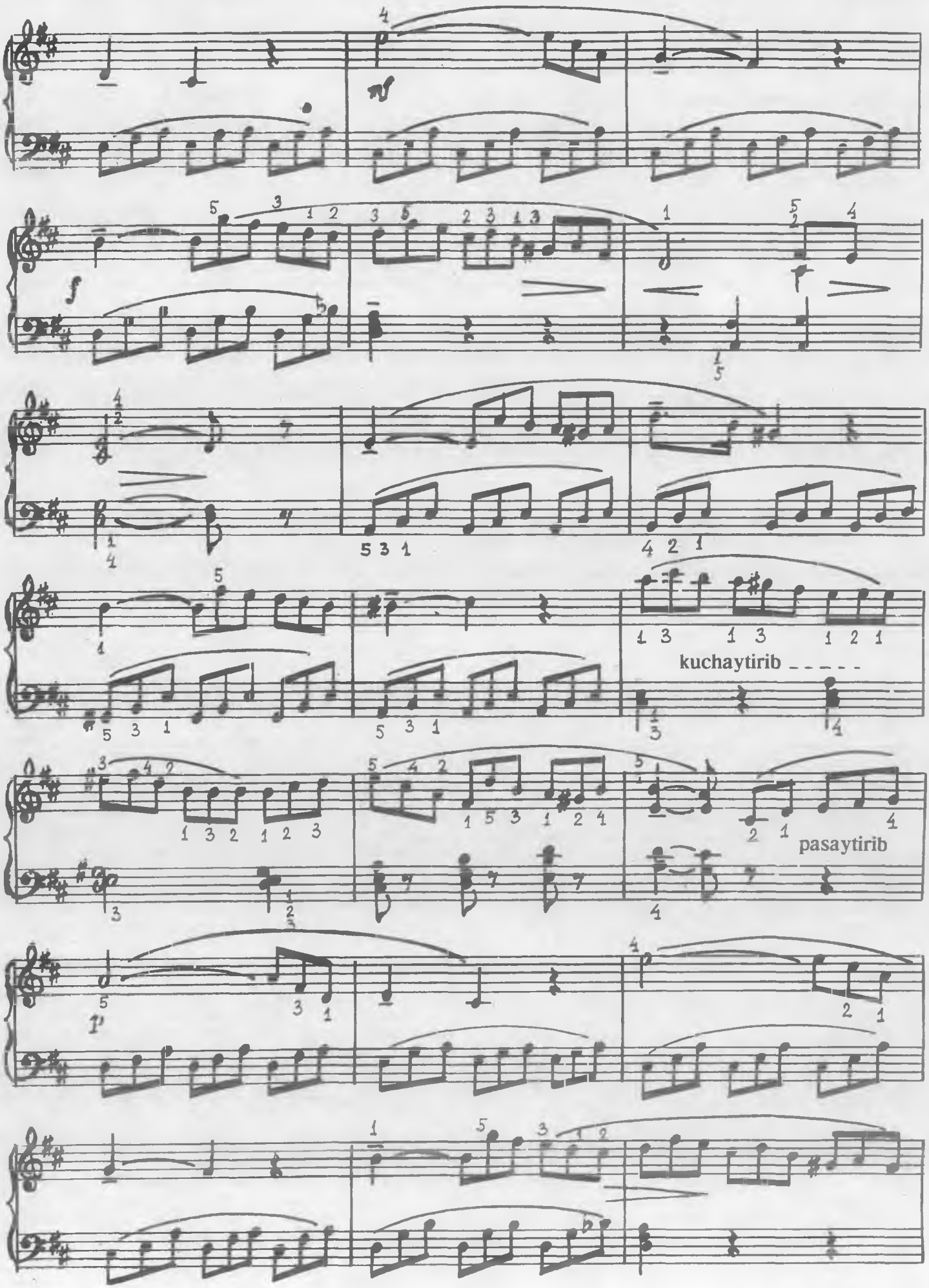


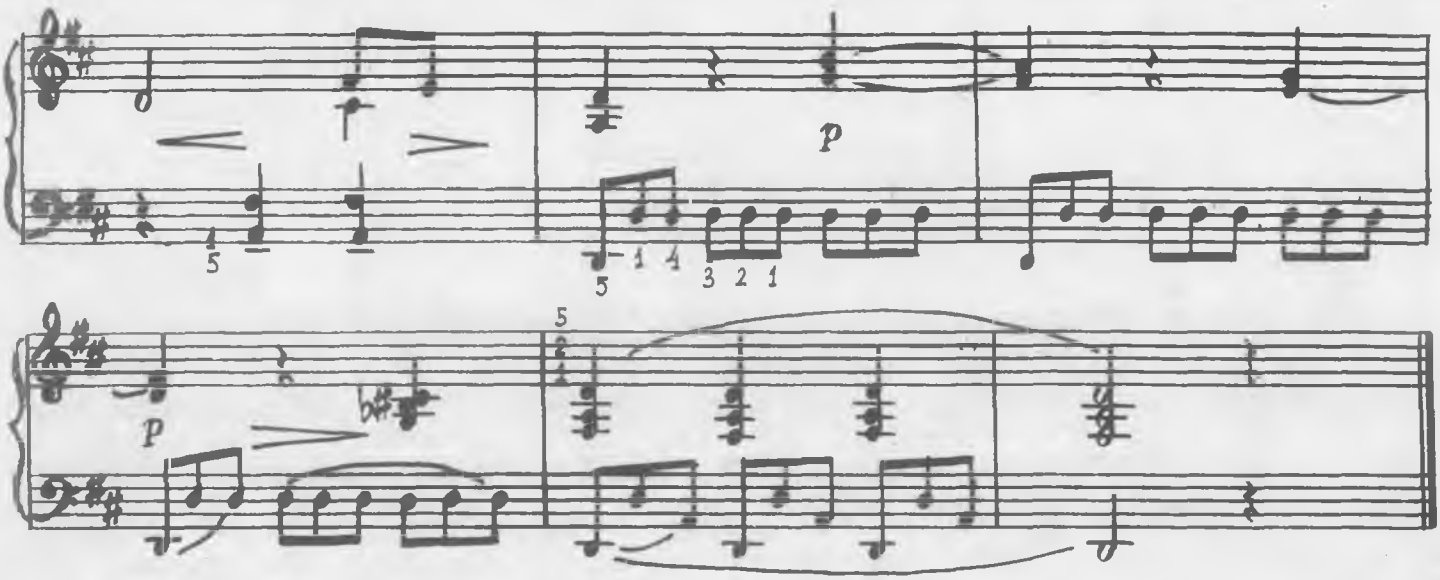
SONATINA

Shoshilmay, kuychan

I. Pleyel

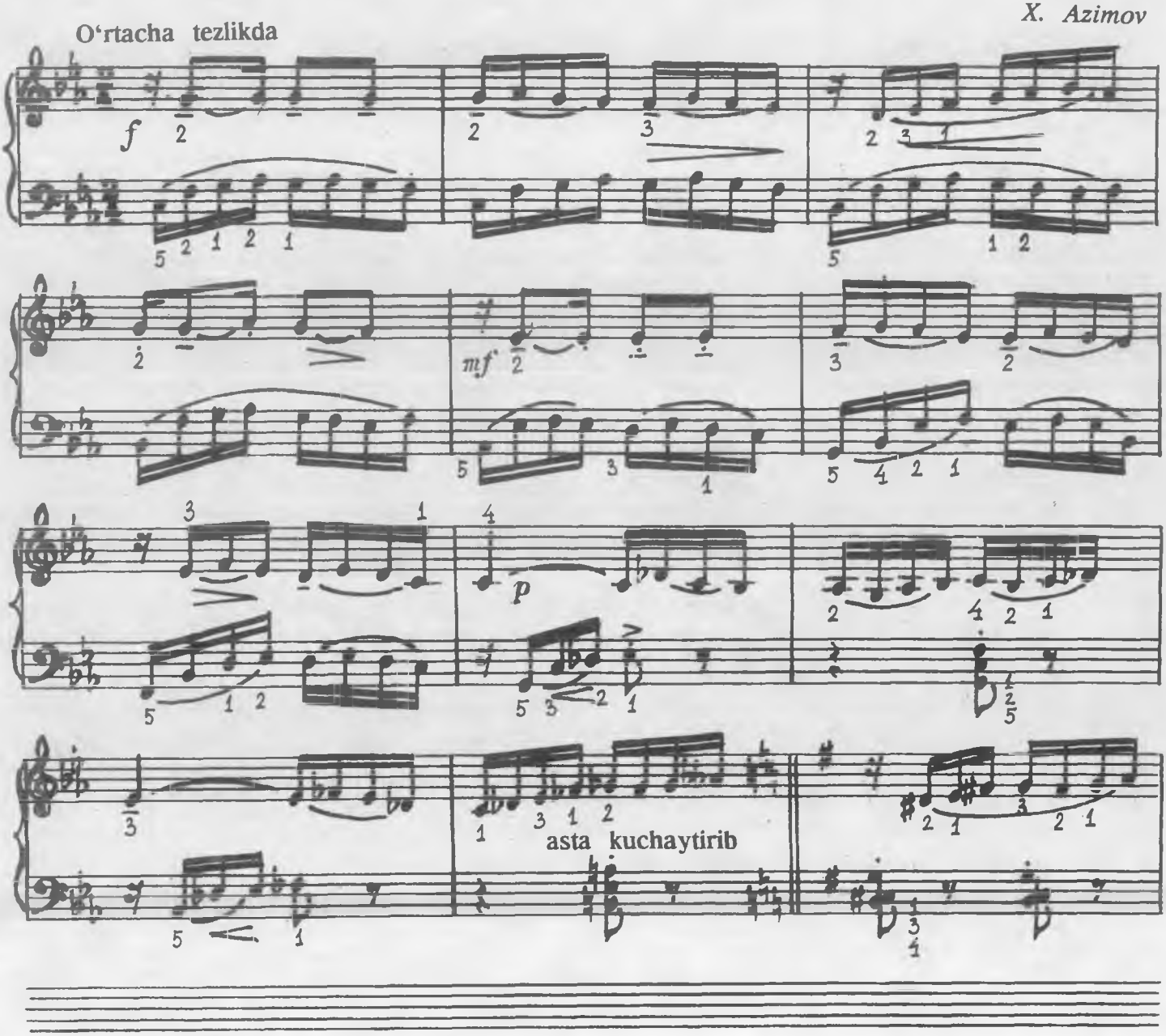


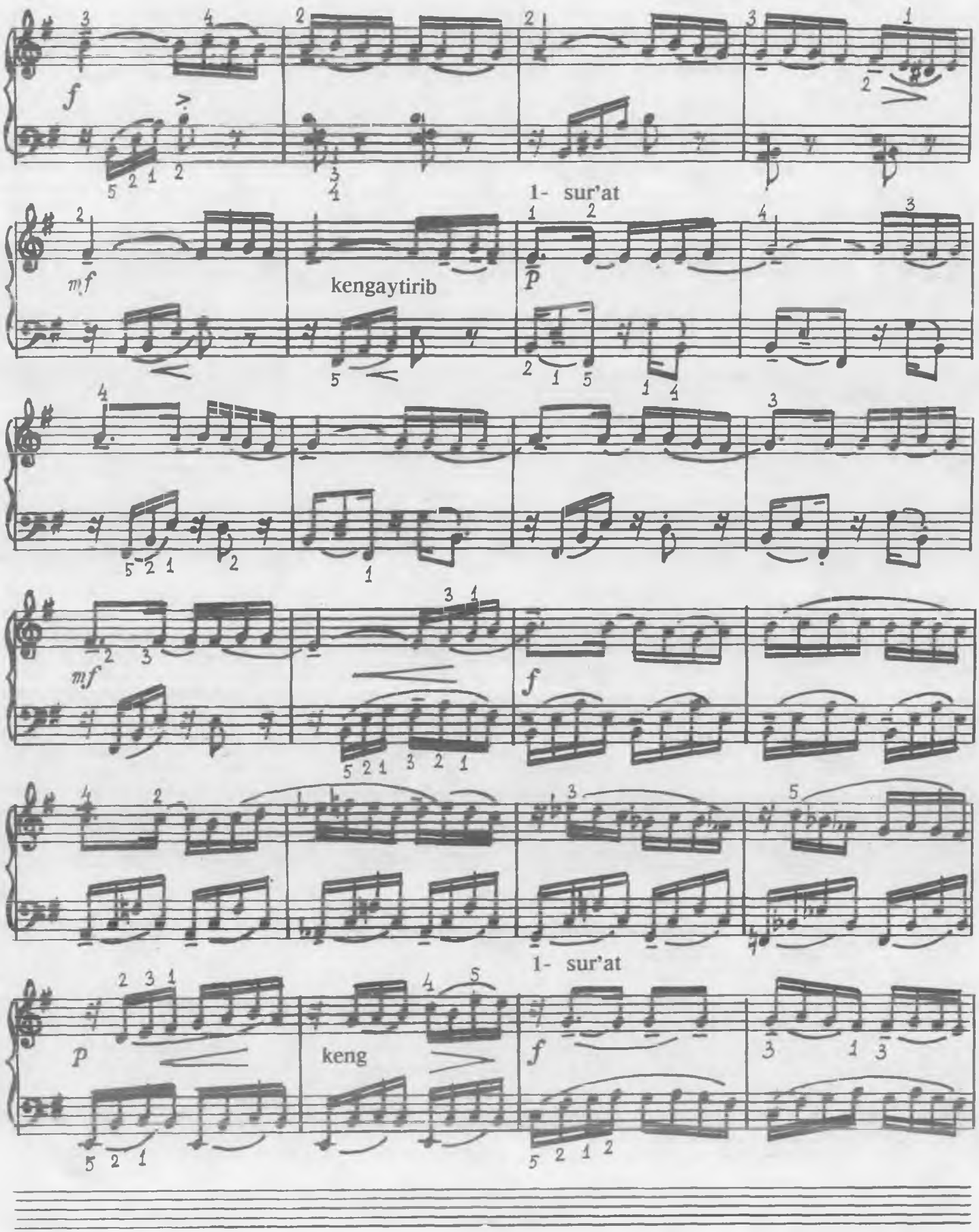

kuchaytirib
pasaytirib



SONATINA

X. Azimov

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kengaytirib
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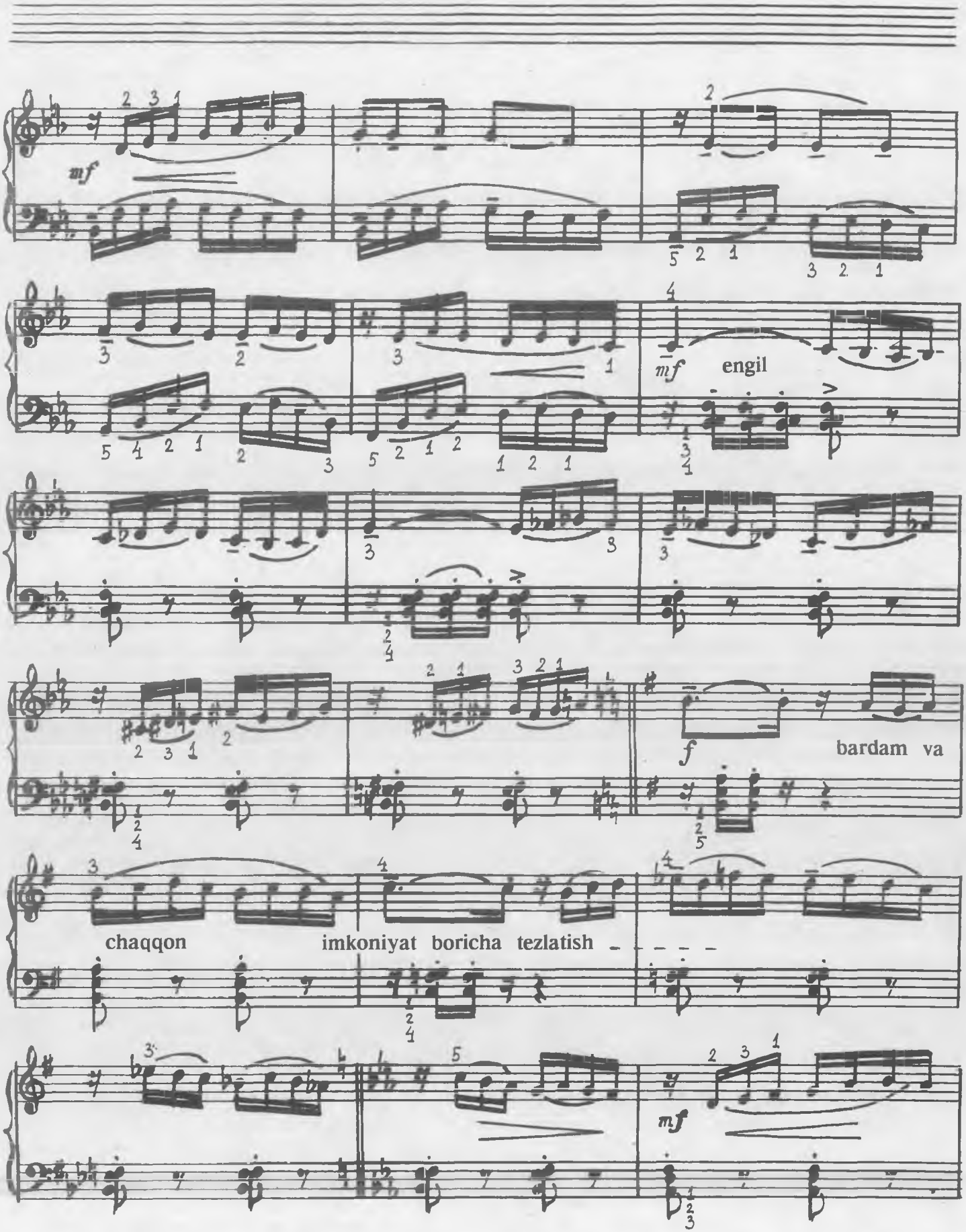
keng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mf engil
f bardam va
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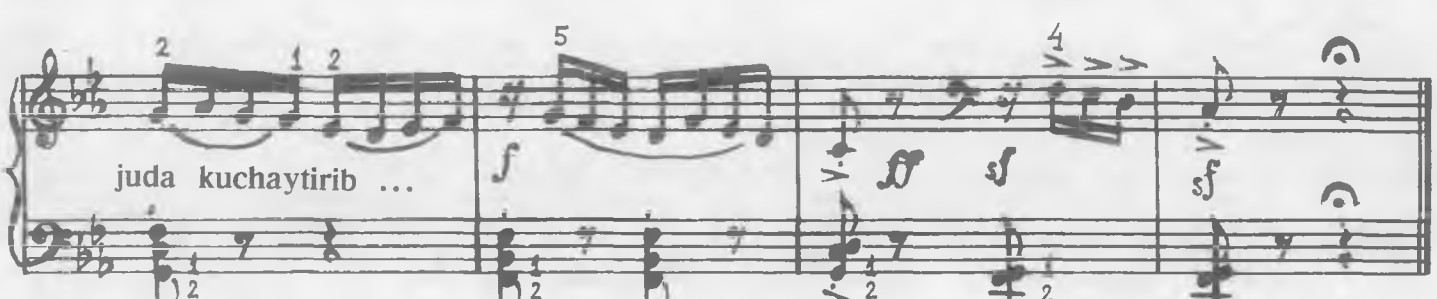
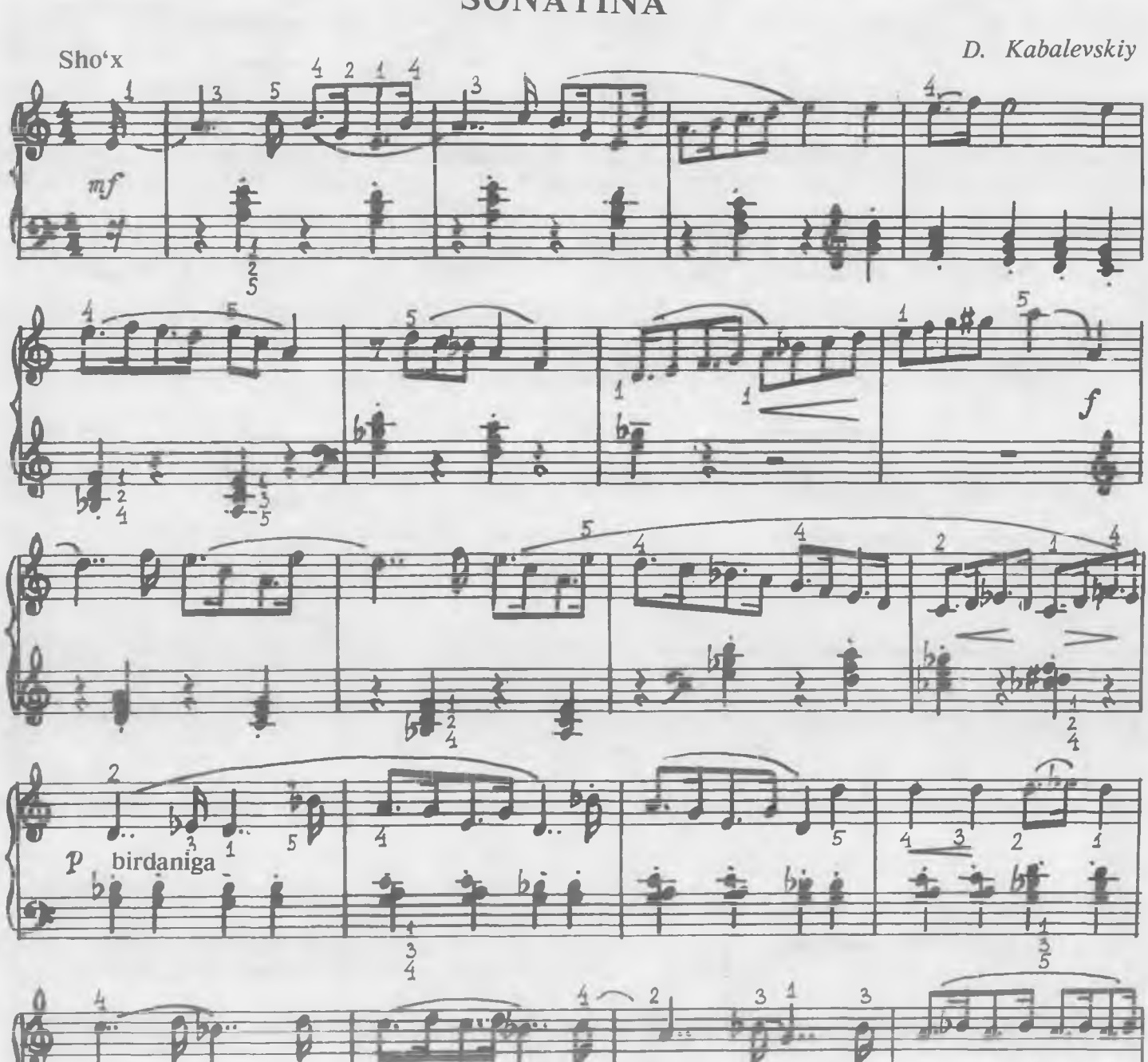
mf

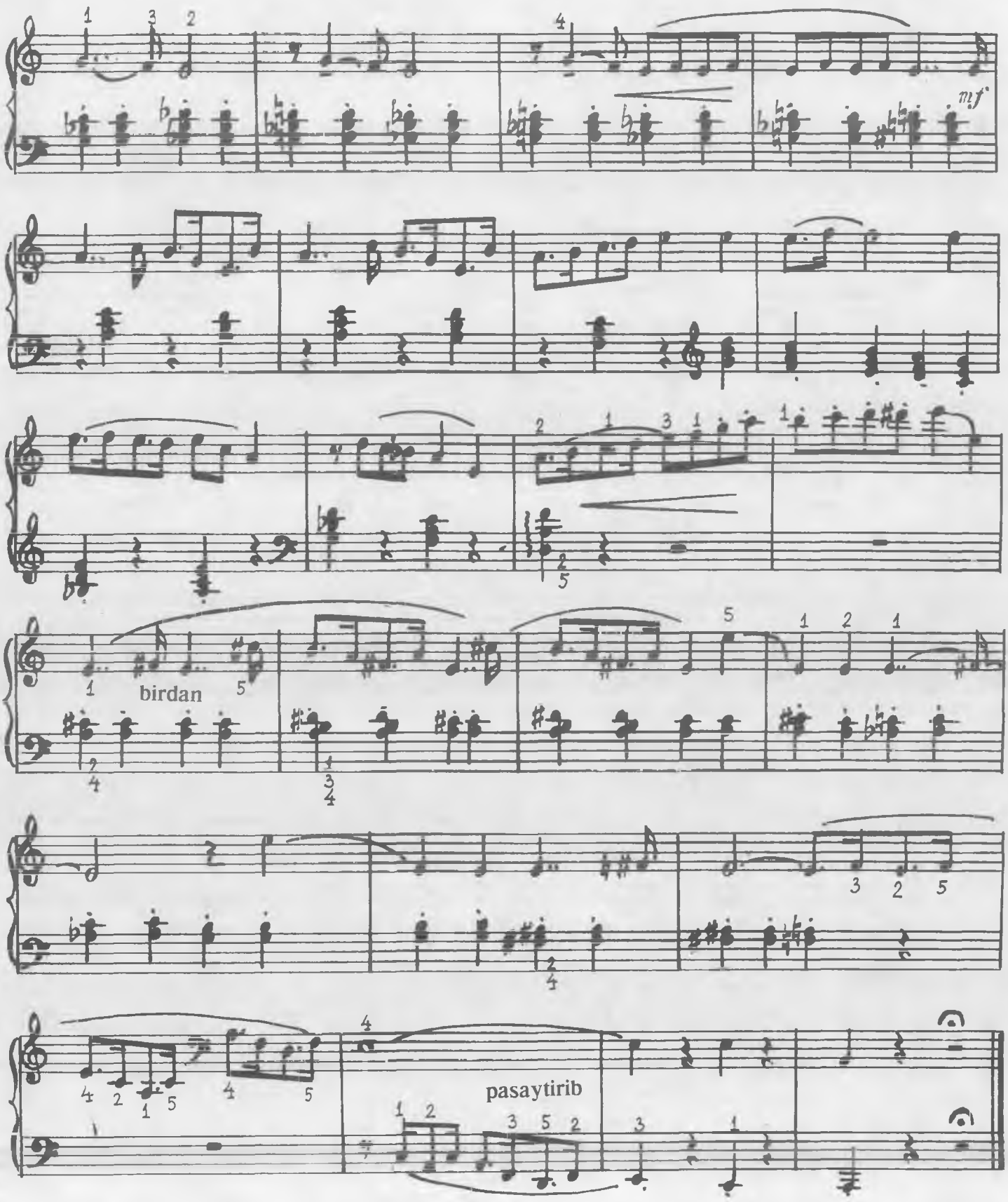


SONATINA

D. Kabalevskiy

Sho'x

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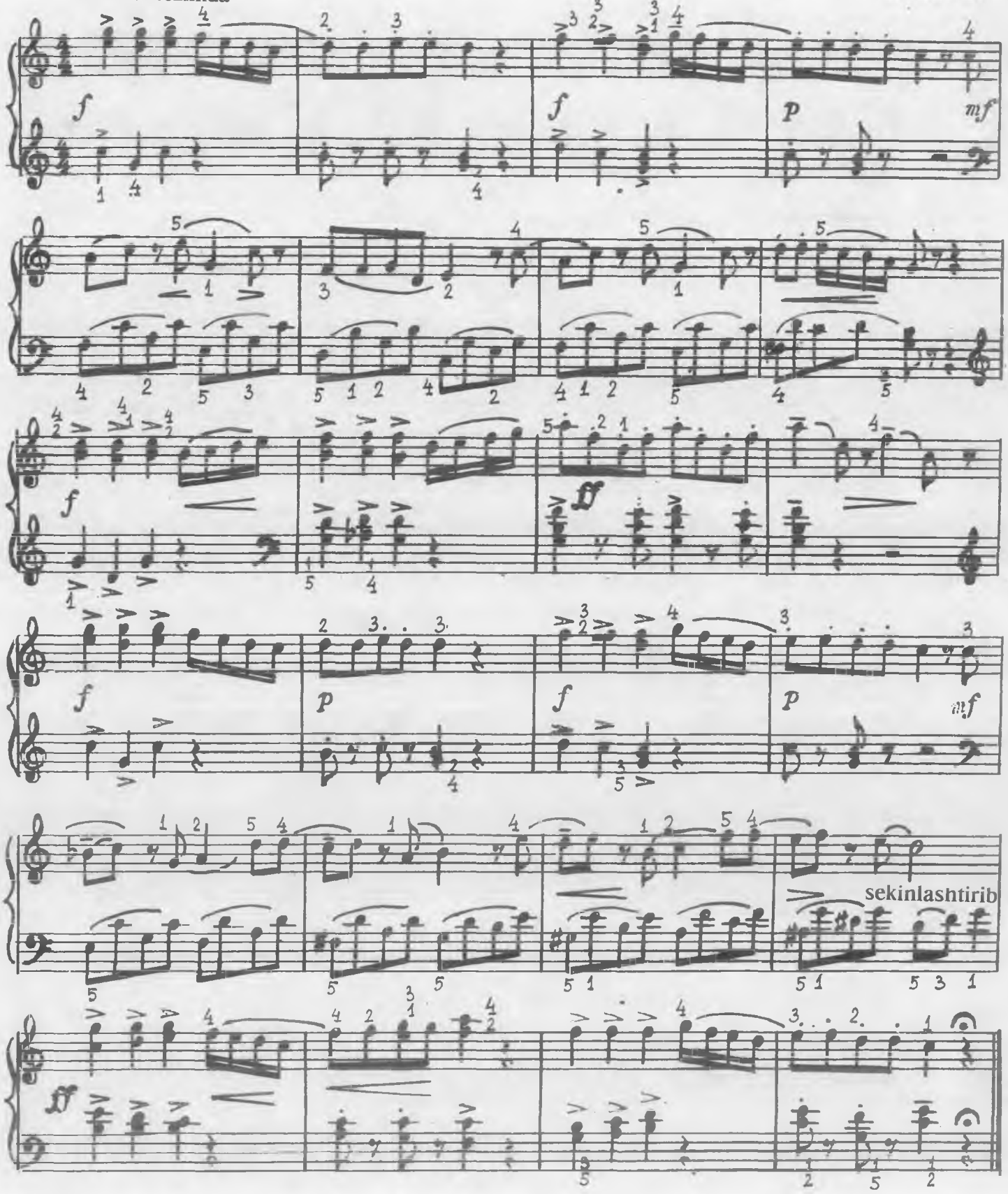
birdan
pasaytirib

SONATINA

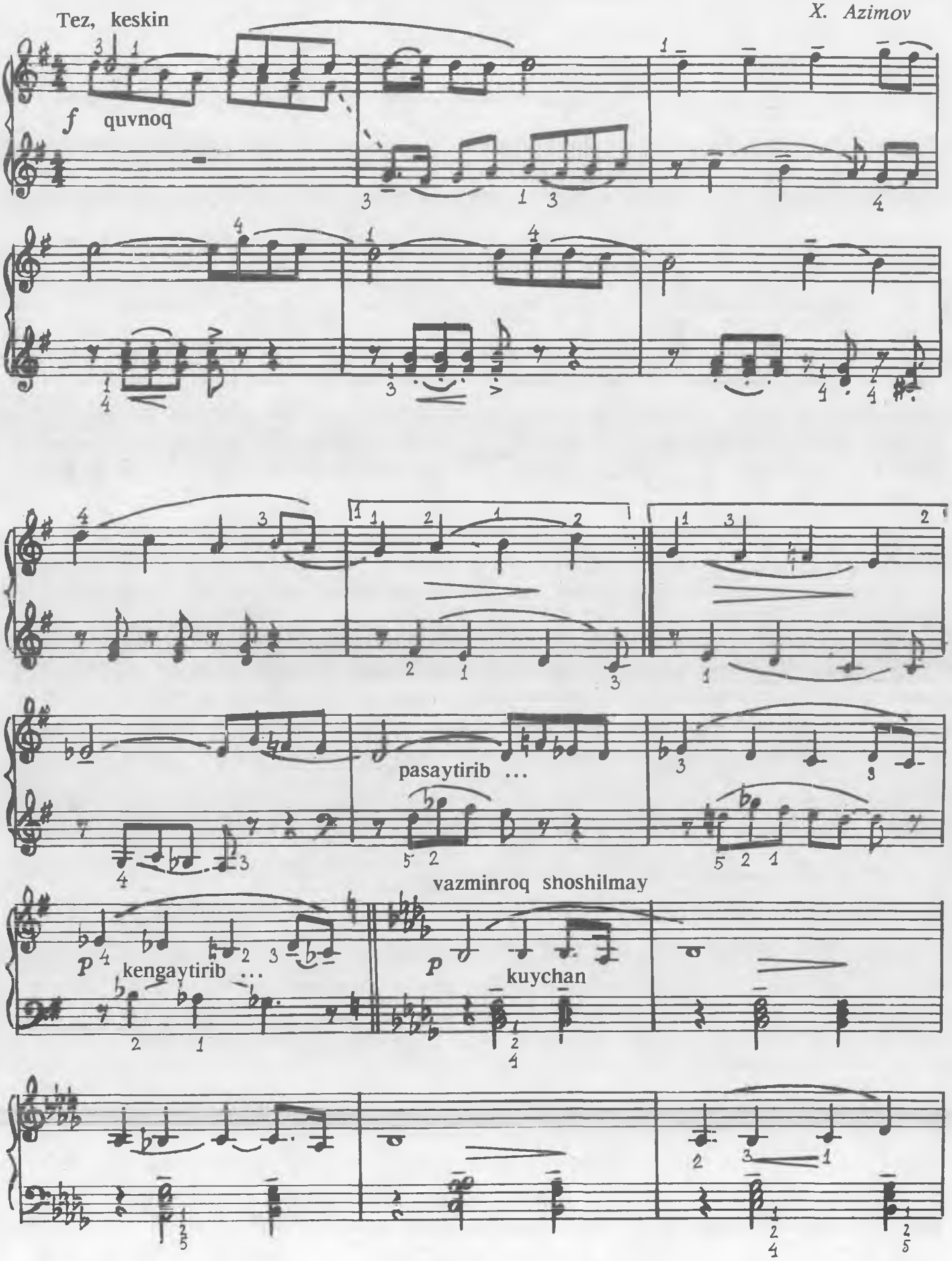
O'rtacha tezlikda

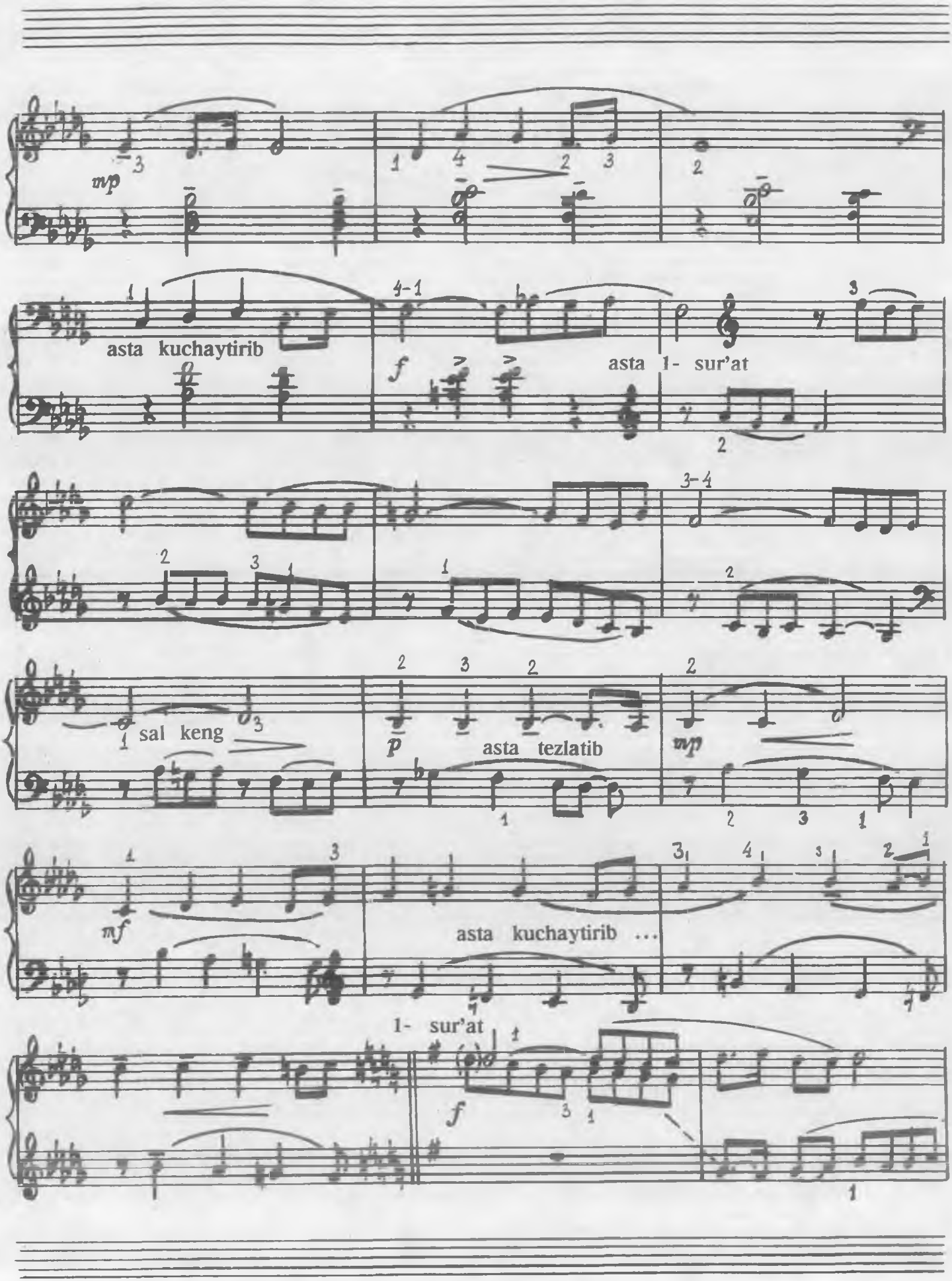
A. Gedike



SONATINA

X. Azimov

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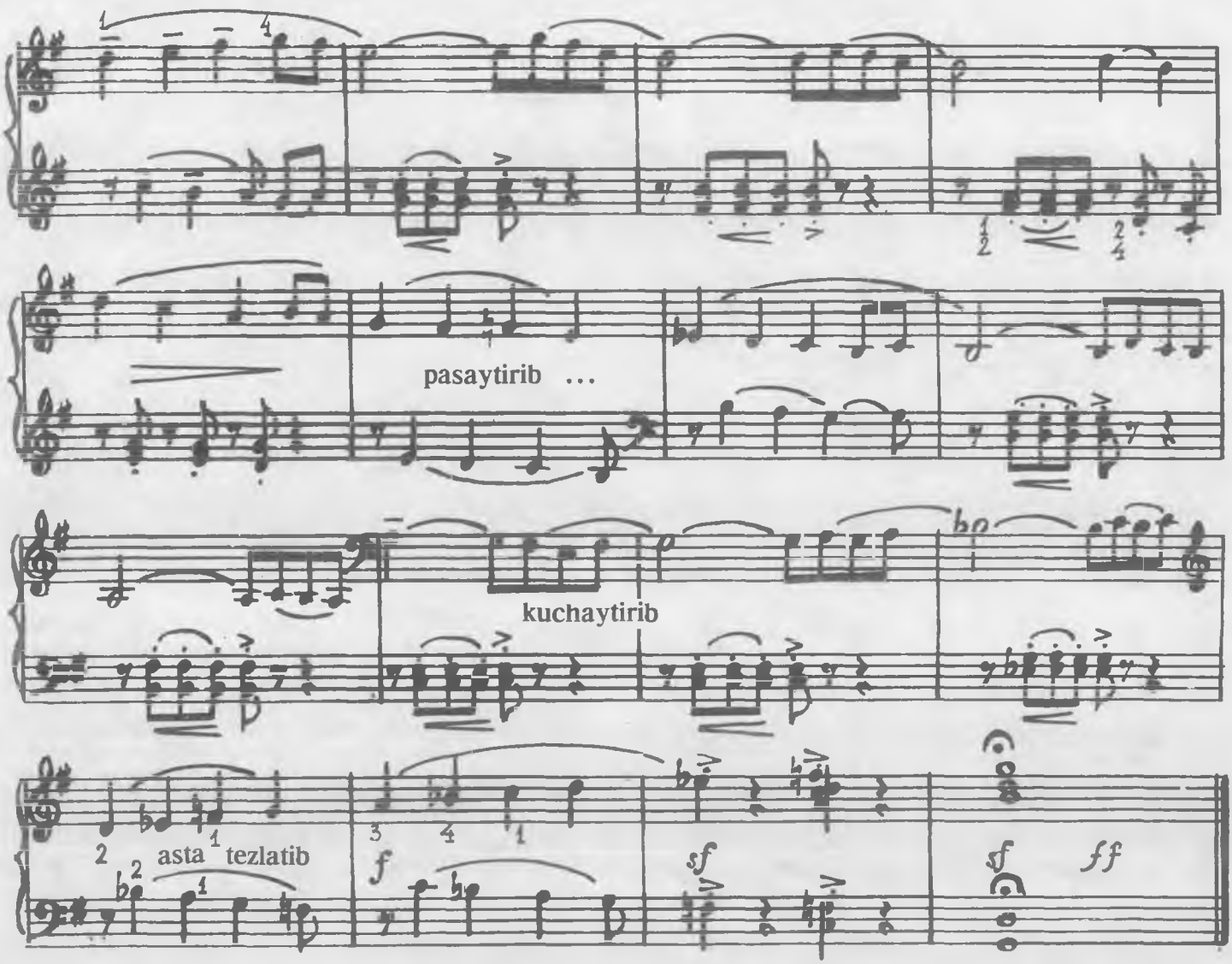
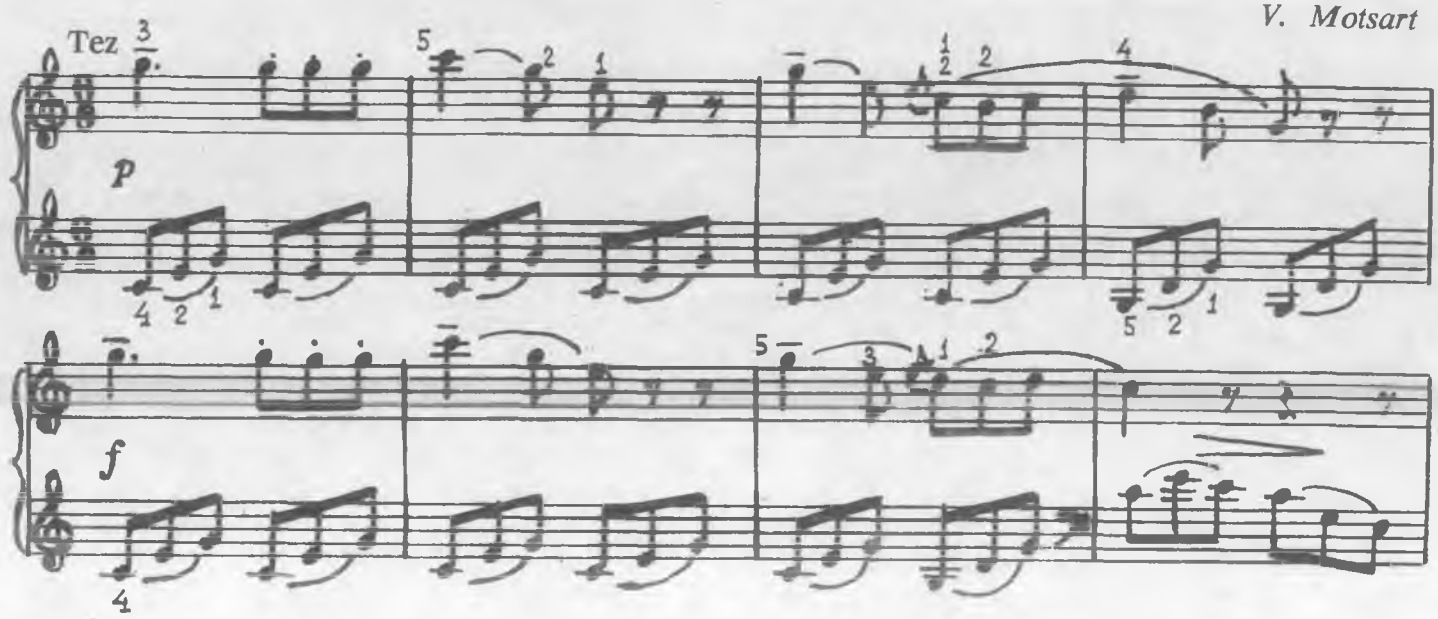
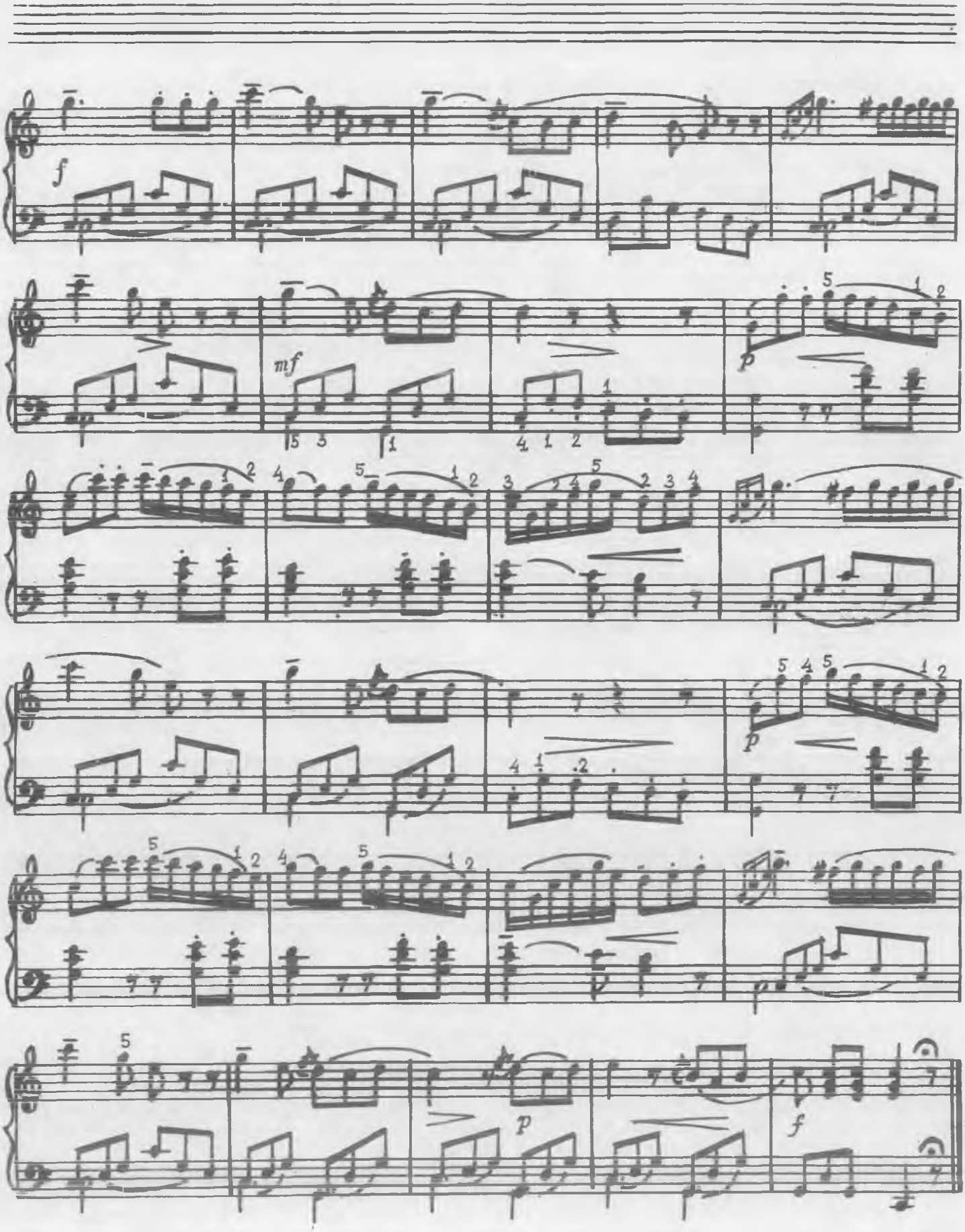
asta 1- sur'at
sal keng
p
asta tezlatib
mp
mf
asta kuchaytirib ...
1- sur'at
f



ENGIL SONATINA 2- QISM - RONDO

V. Motsart

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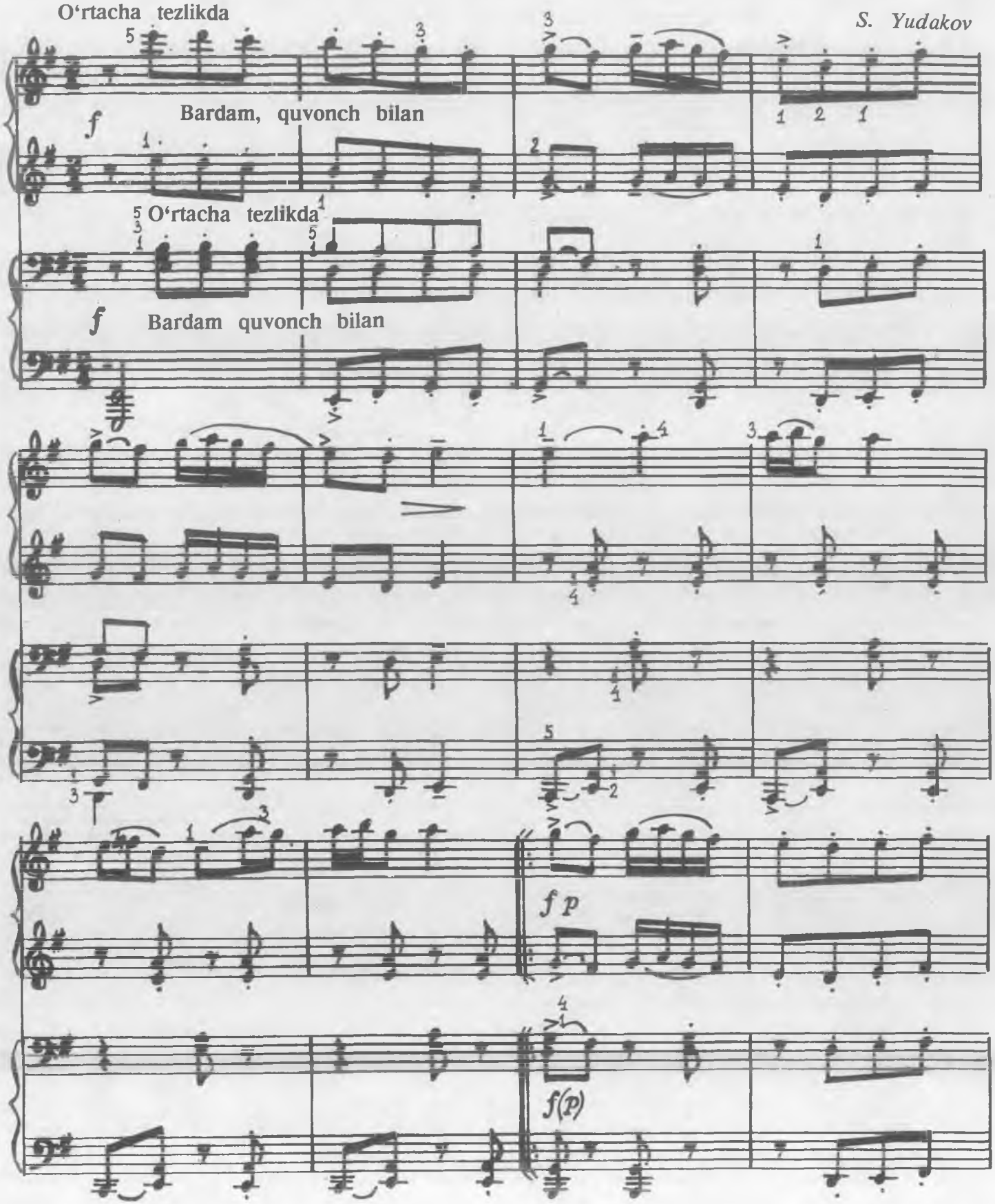
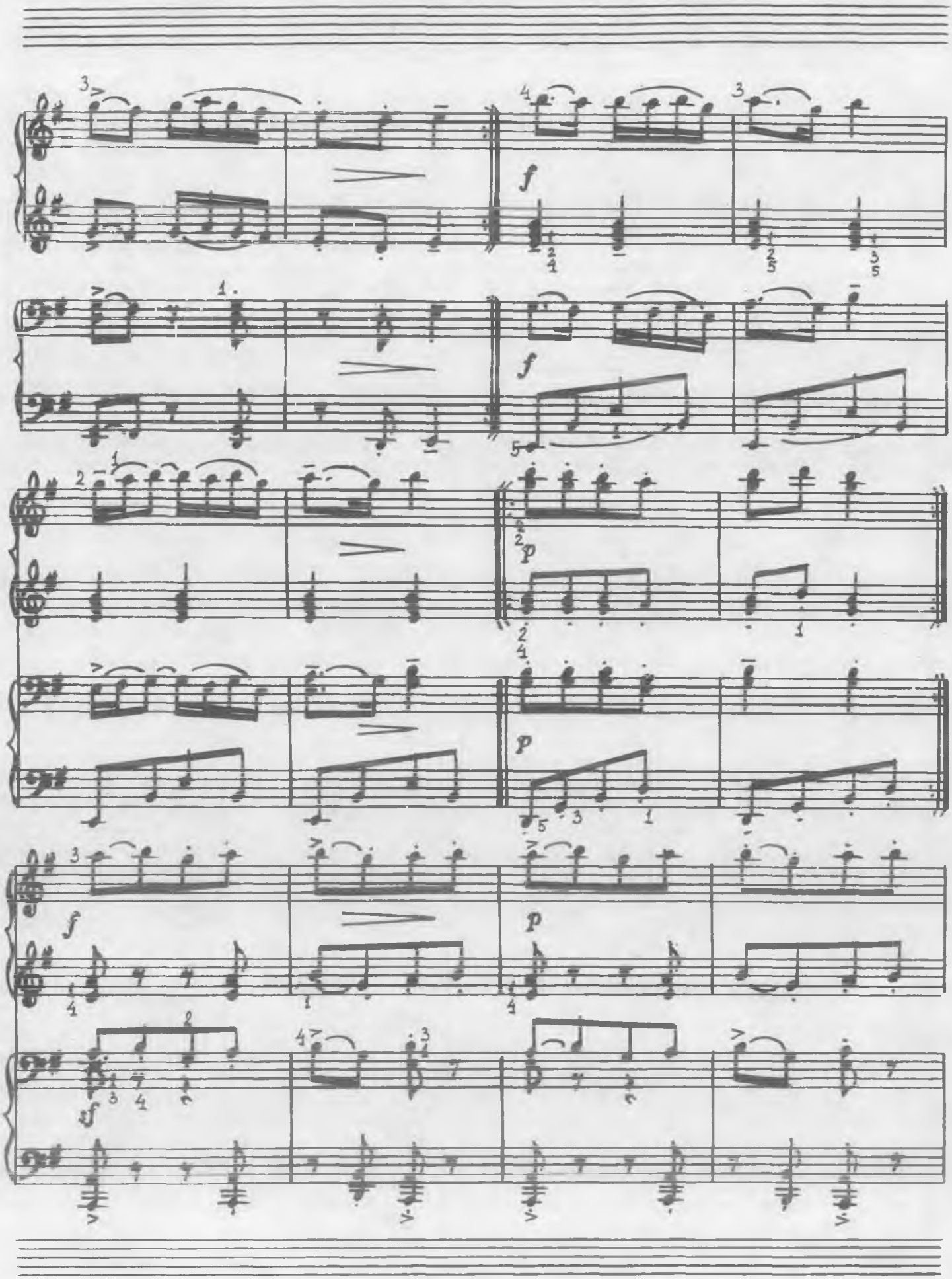
„TERIMCHILAR QO‘SHIG‘I“

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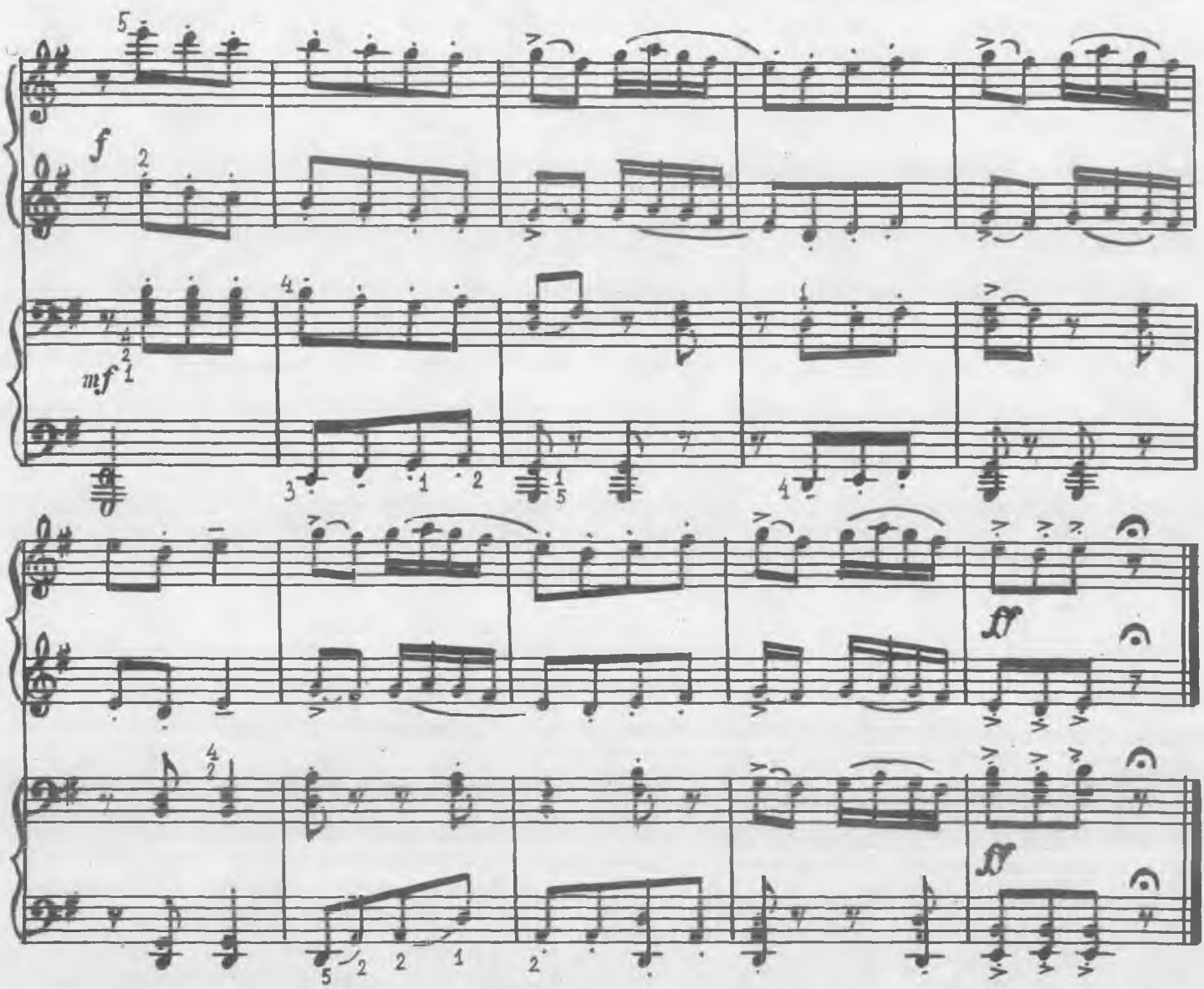
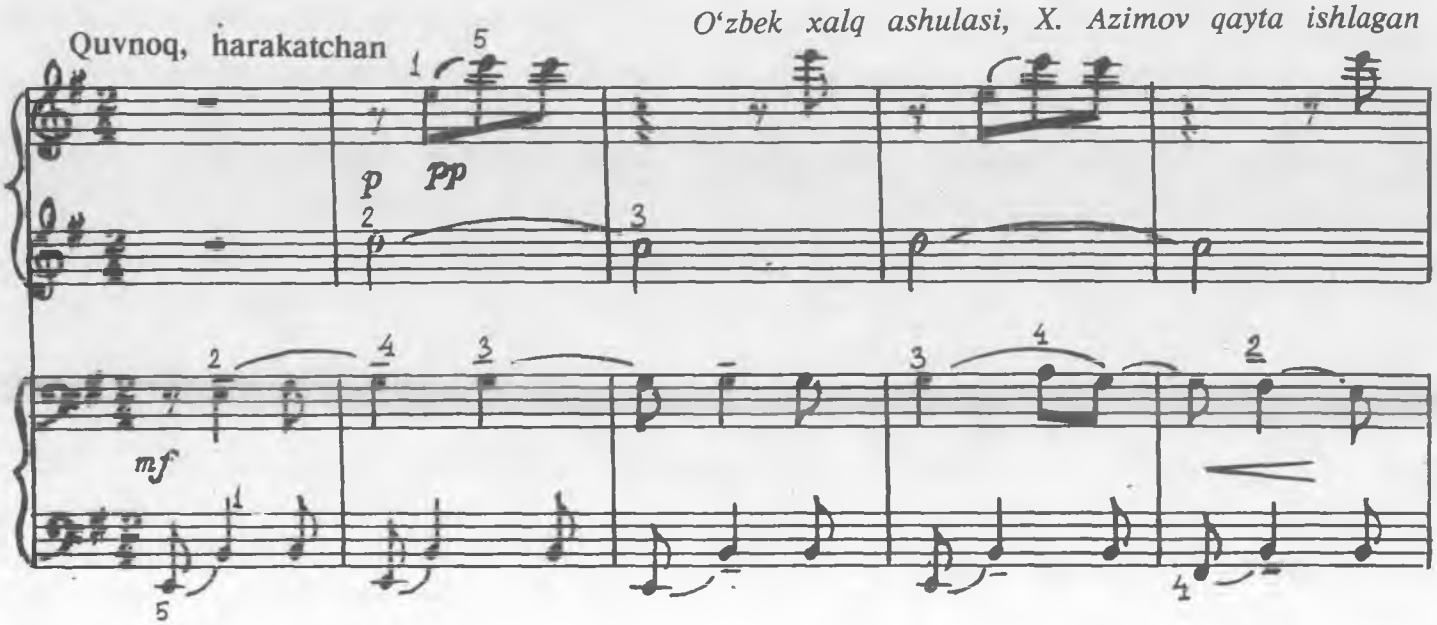
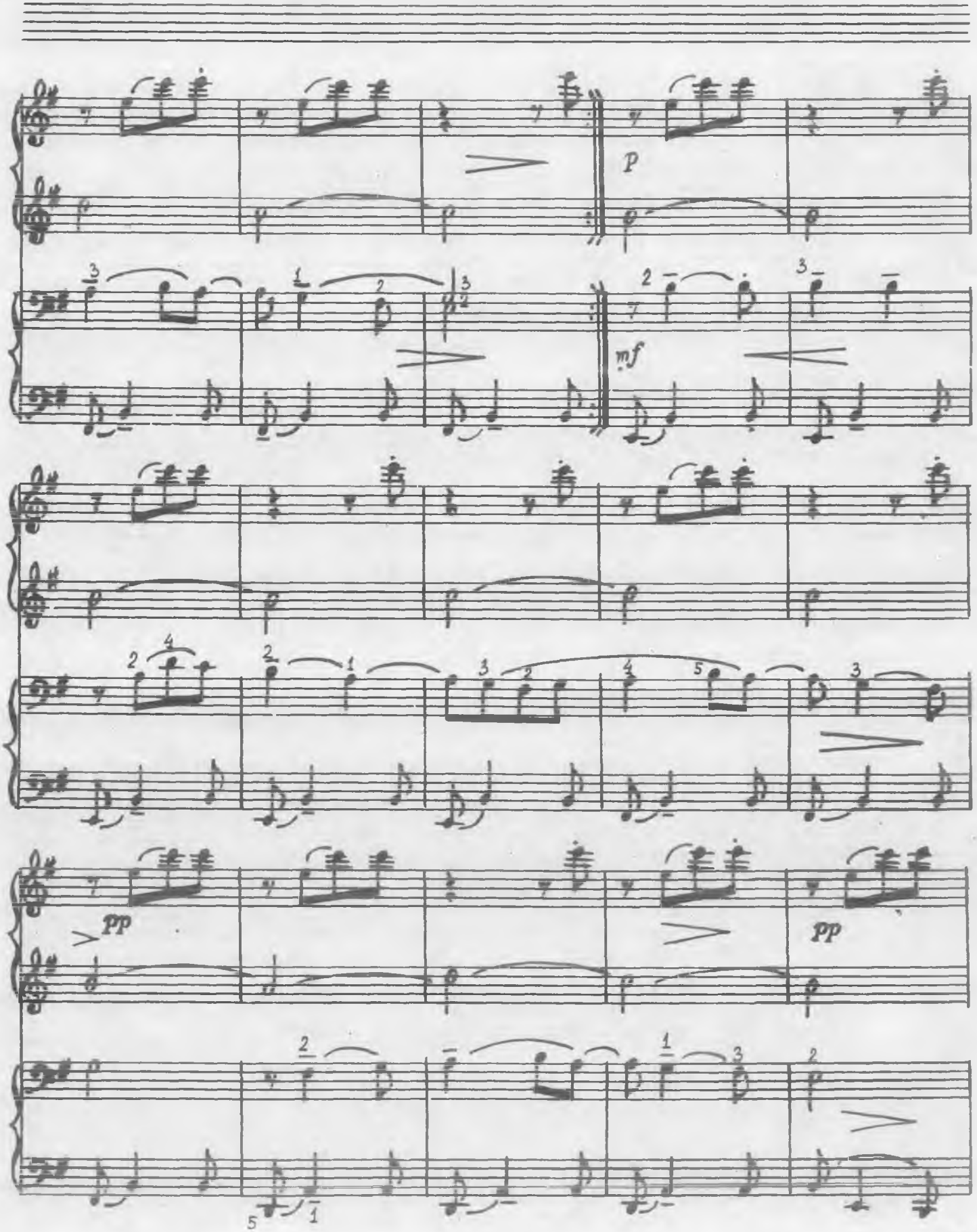


QARINAVO

O'zbek xalq ashulasi, X. Azimov qayta ishlagan

Quvnoq, harakatchan

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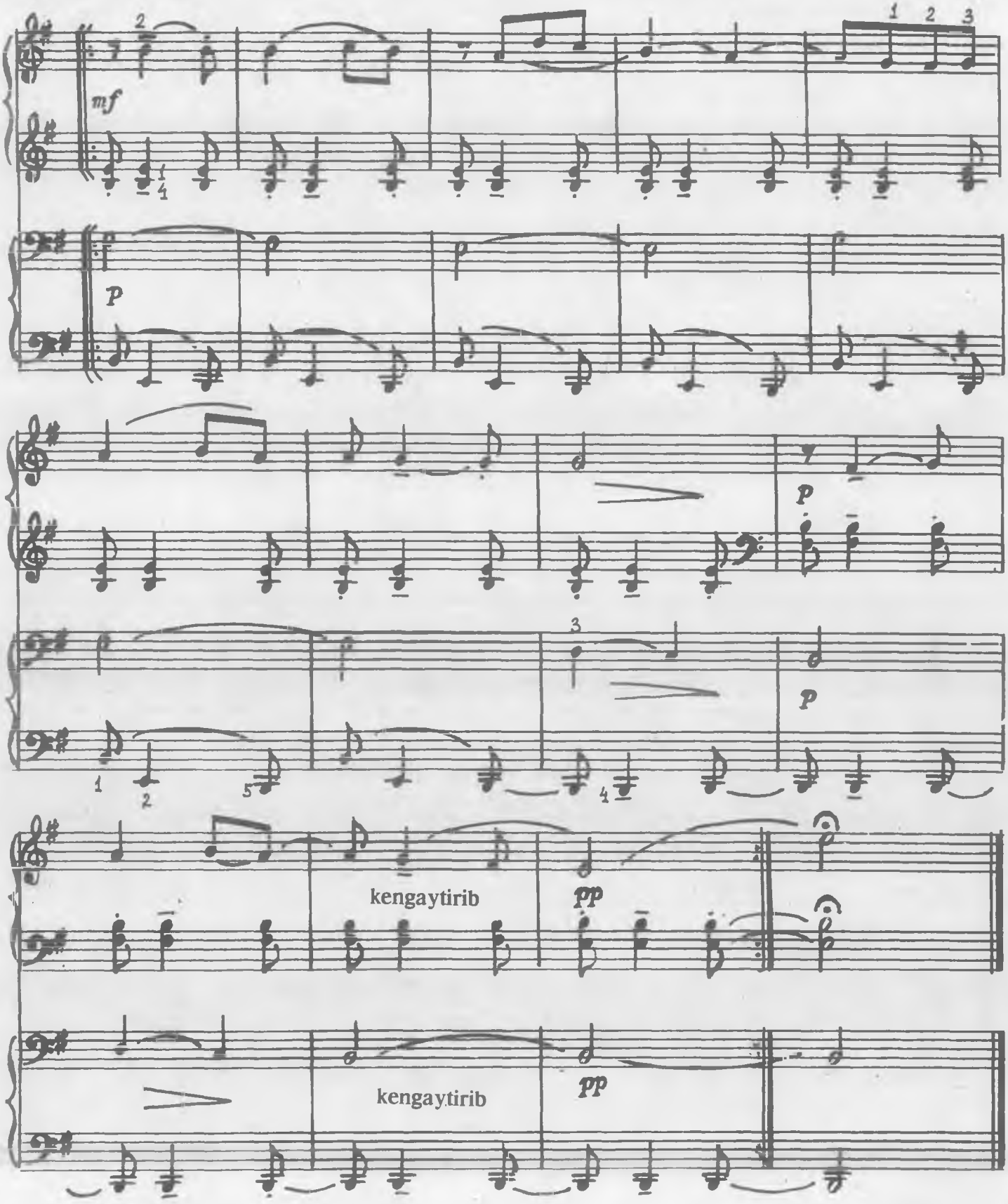
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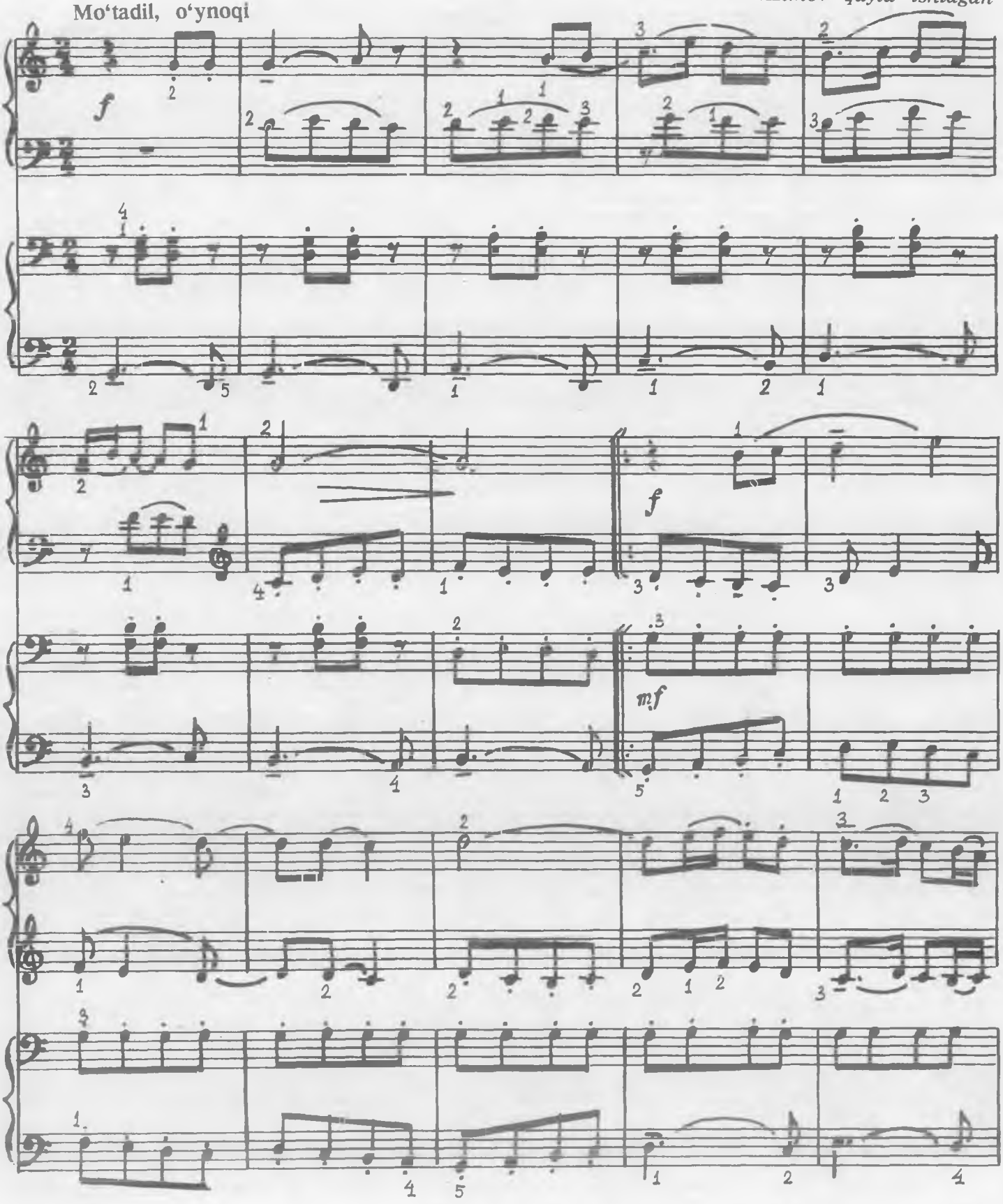
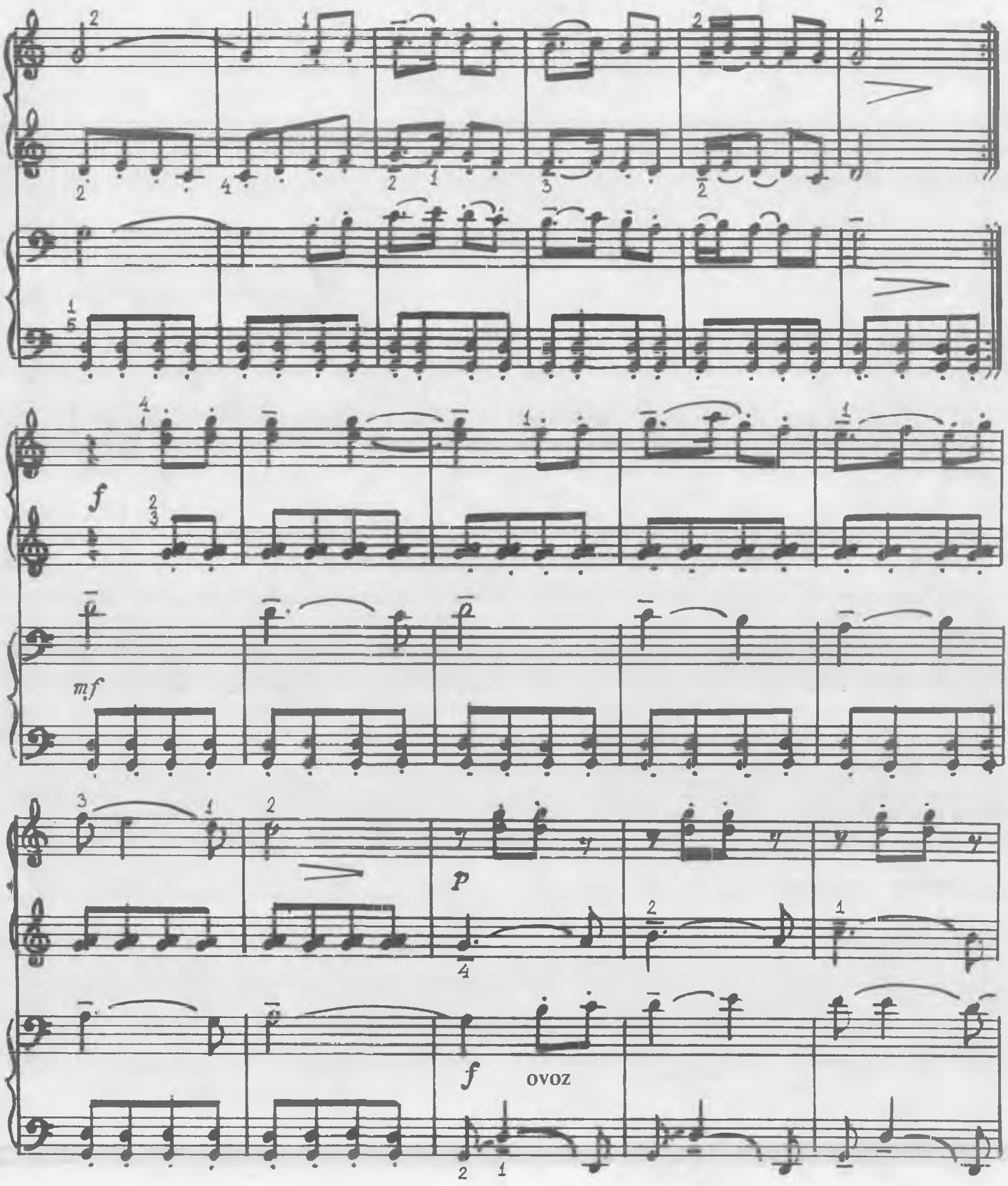
p
p
kengaytirib
pp
kengaytirib
pp

ENDI SENDEK

O'zbek xalq ashulasi
X. Azimov qayta ishlagan

Mo'tadil, o'ynoqi

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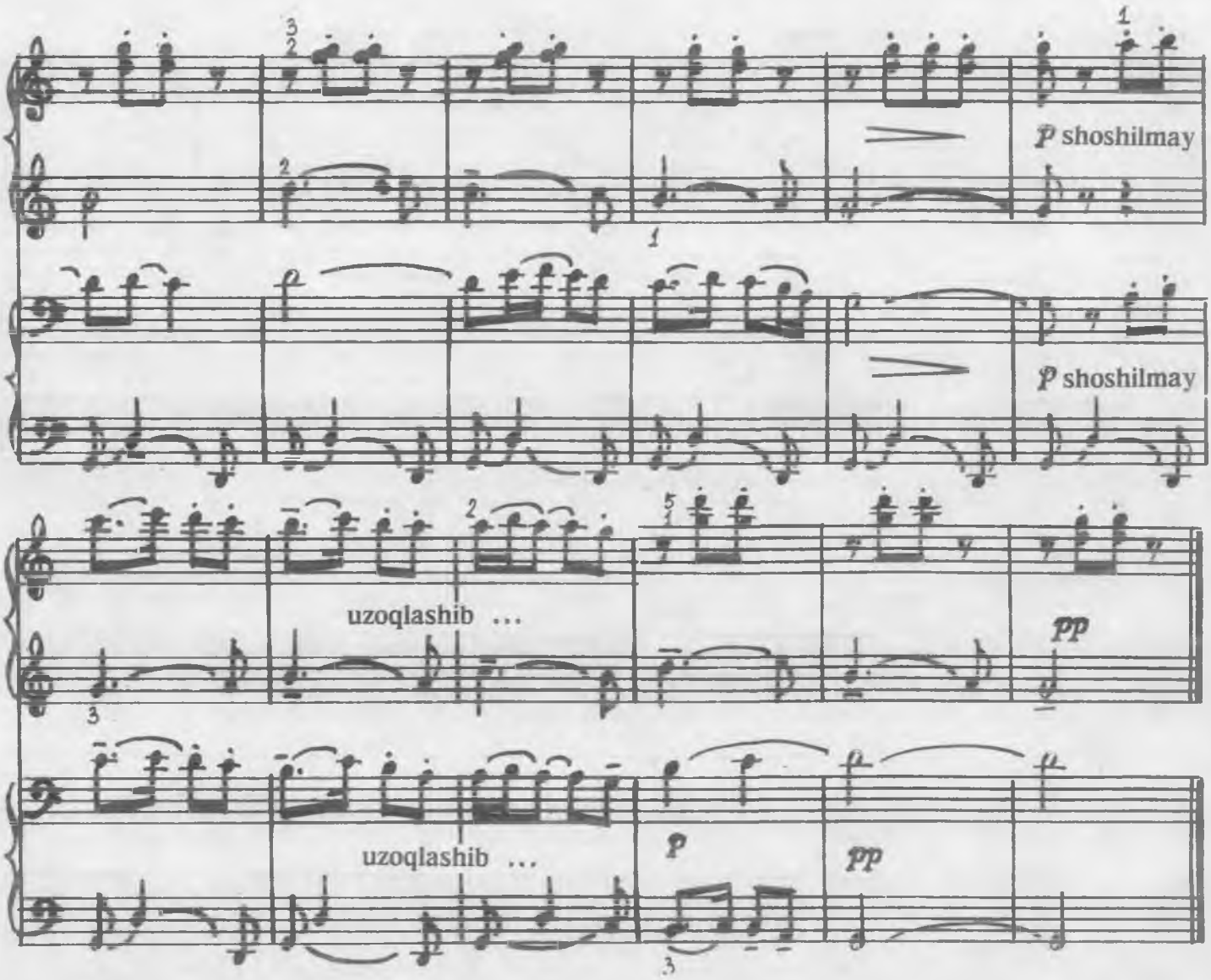
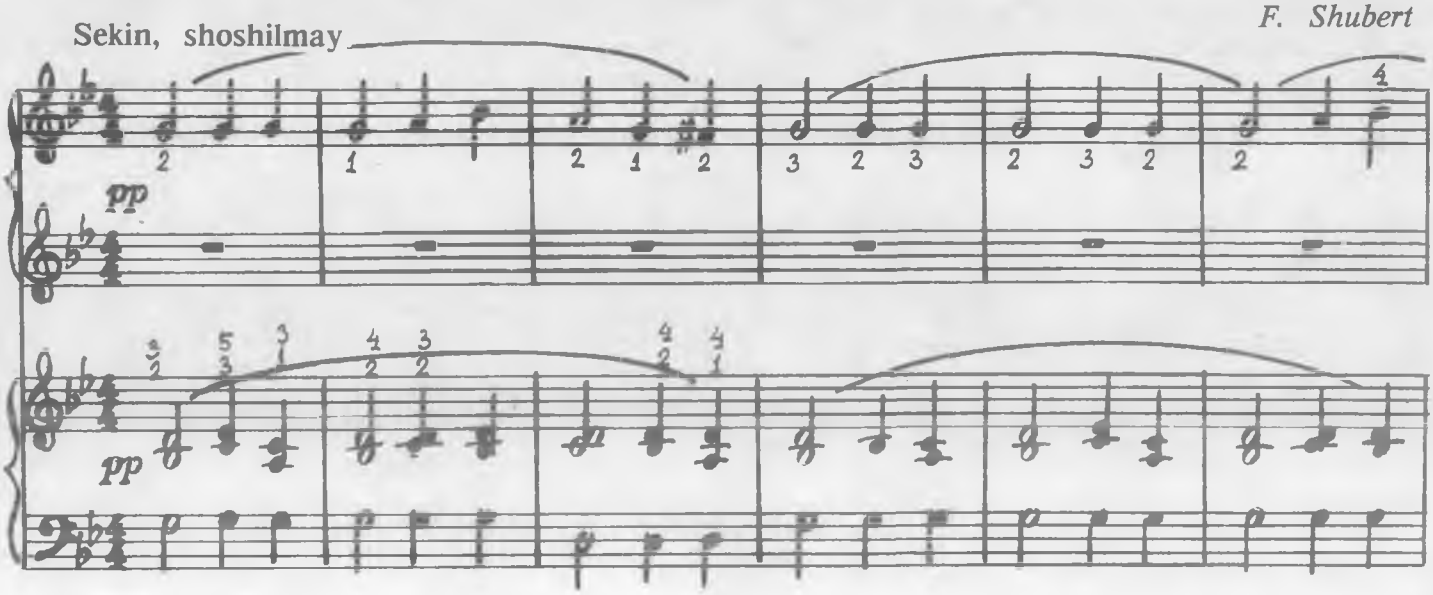
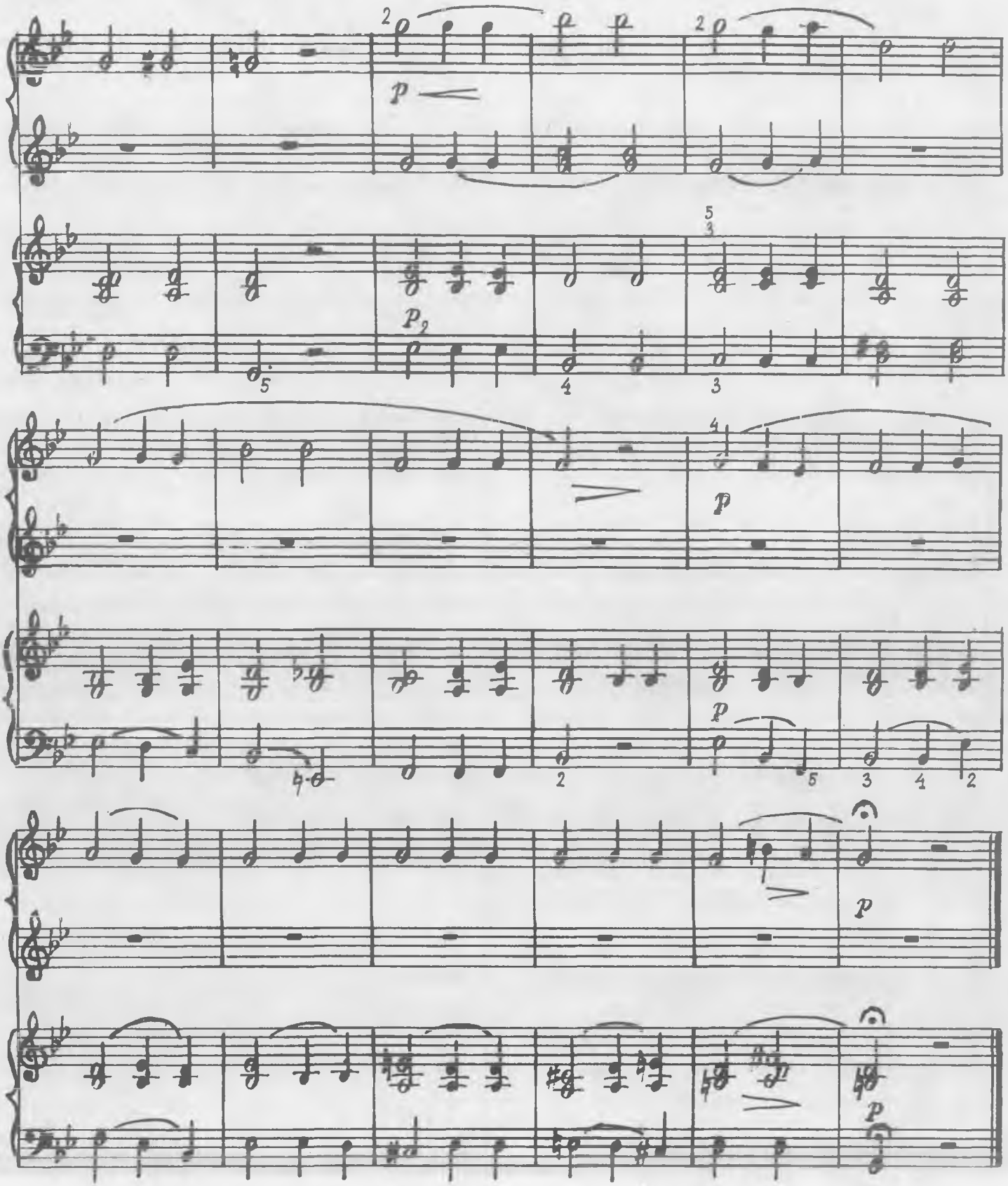
ovoz



ANDANTE

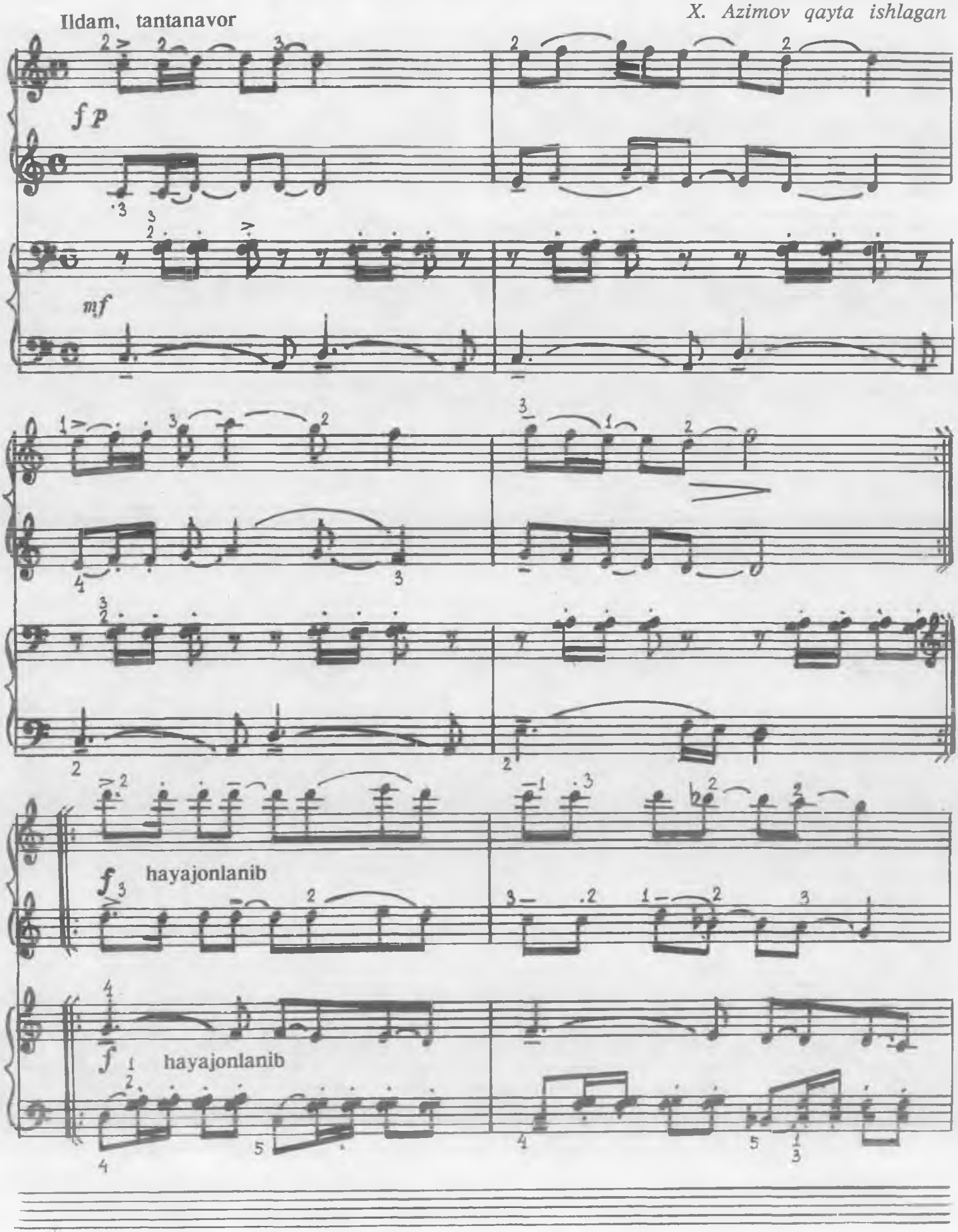
F. Shubert

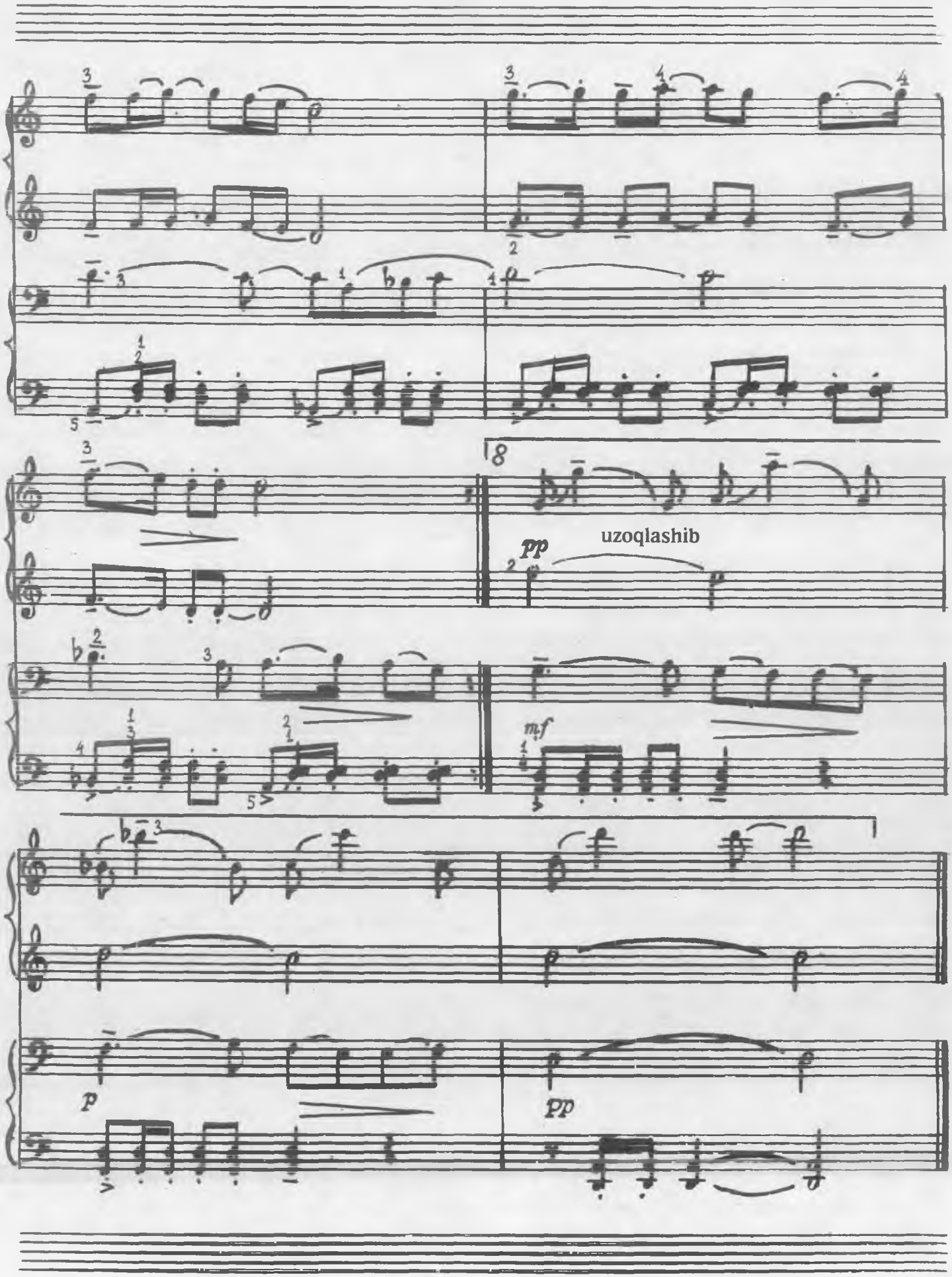




UL PARIVASH

O'zbek xalq ashulasi
X. Azimov qayta ishlagan




8
uzoqlashib
pp
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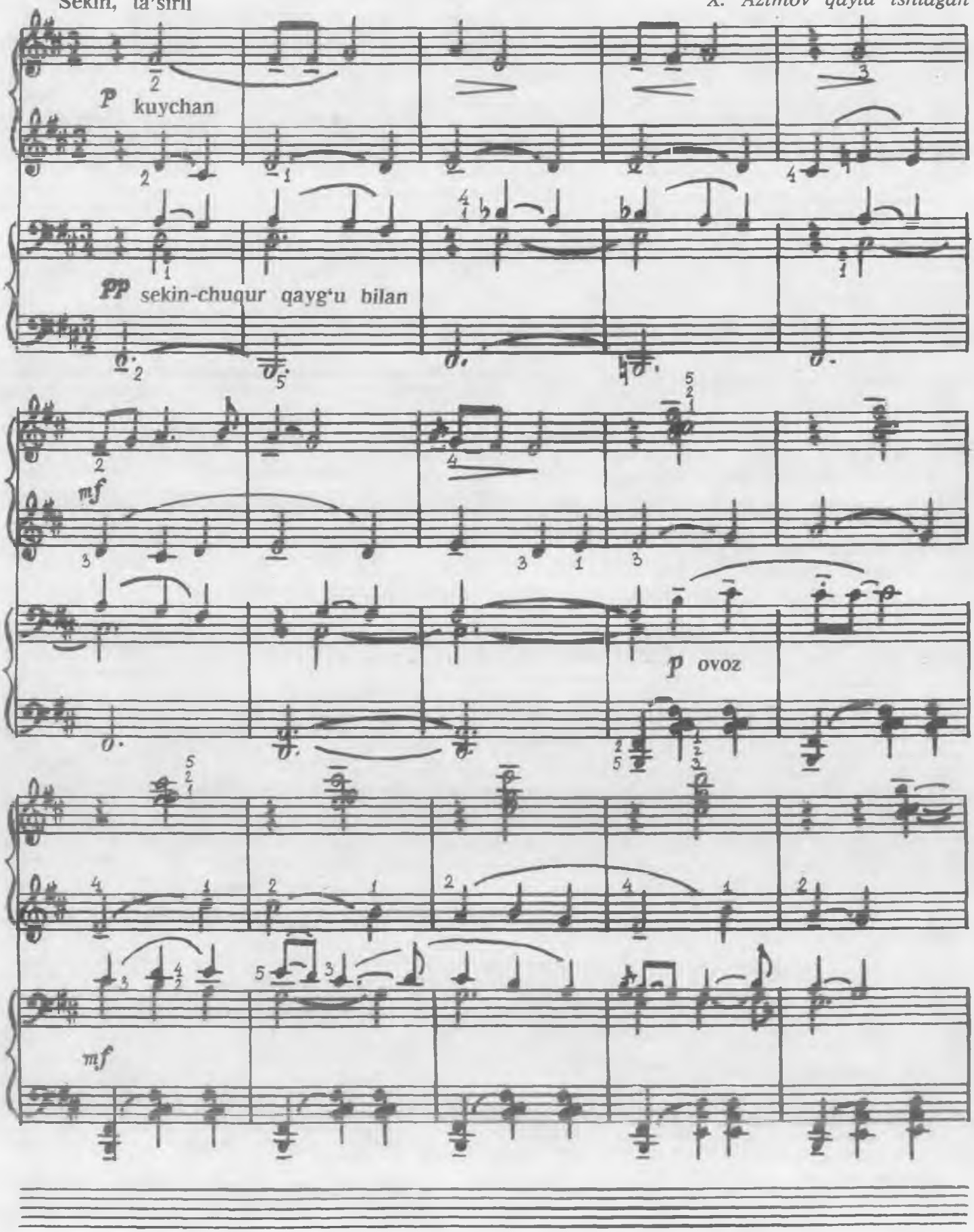
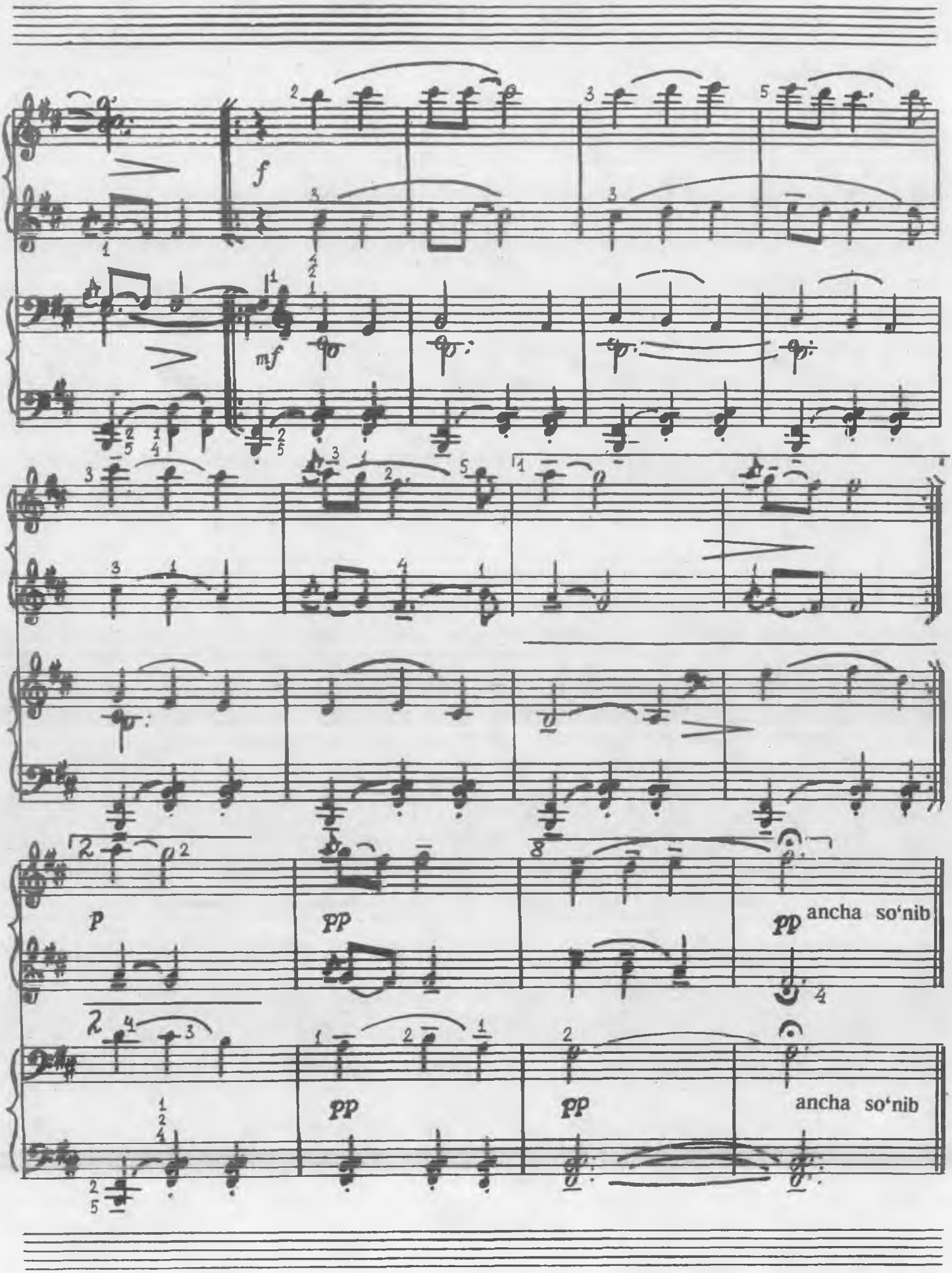
EY QUYOSH

T. Jalilov

„Tohir va Zuhra“ dramasidan

X. Azimov qayta ishlagan

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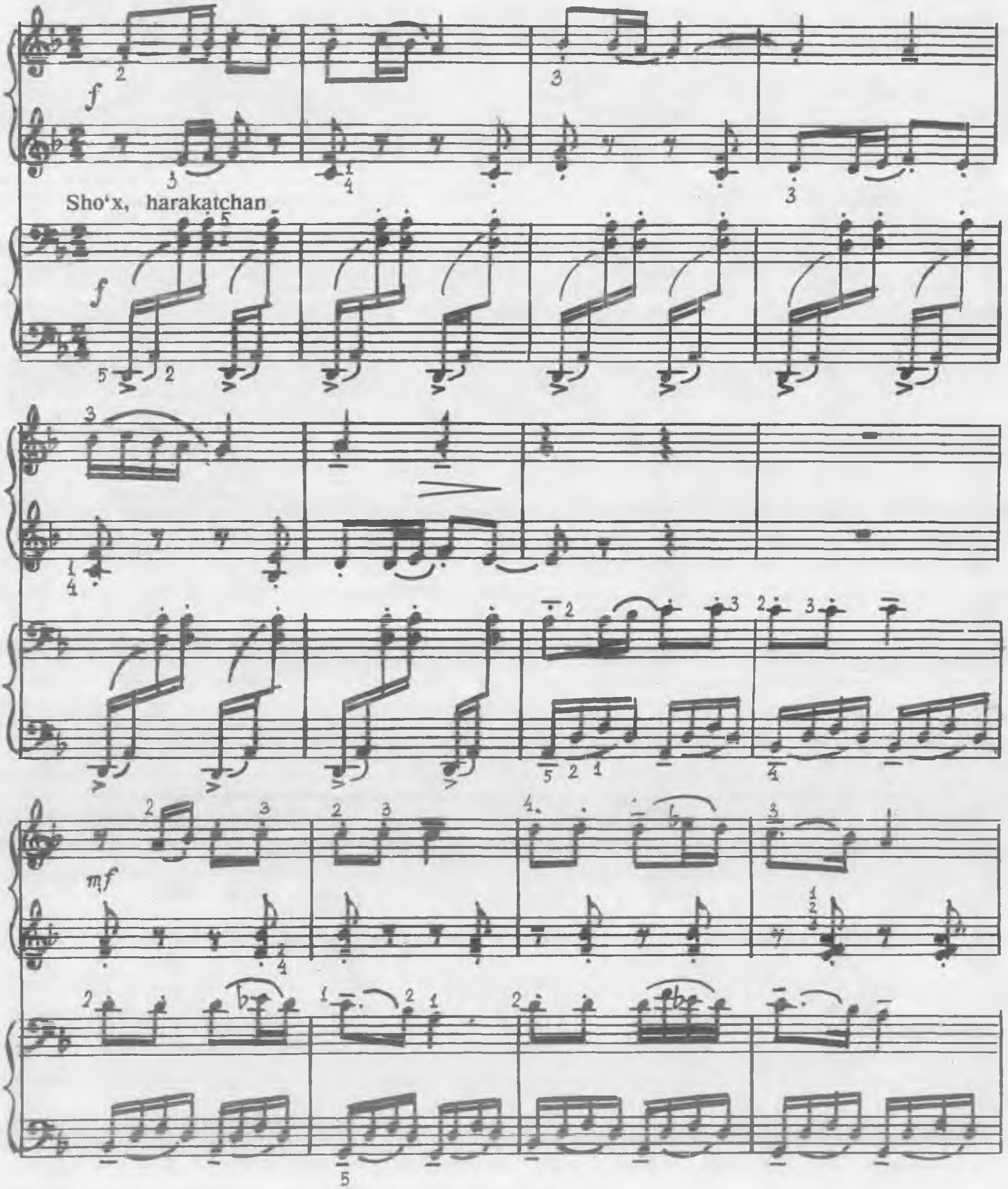
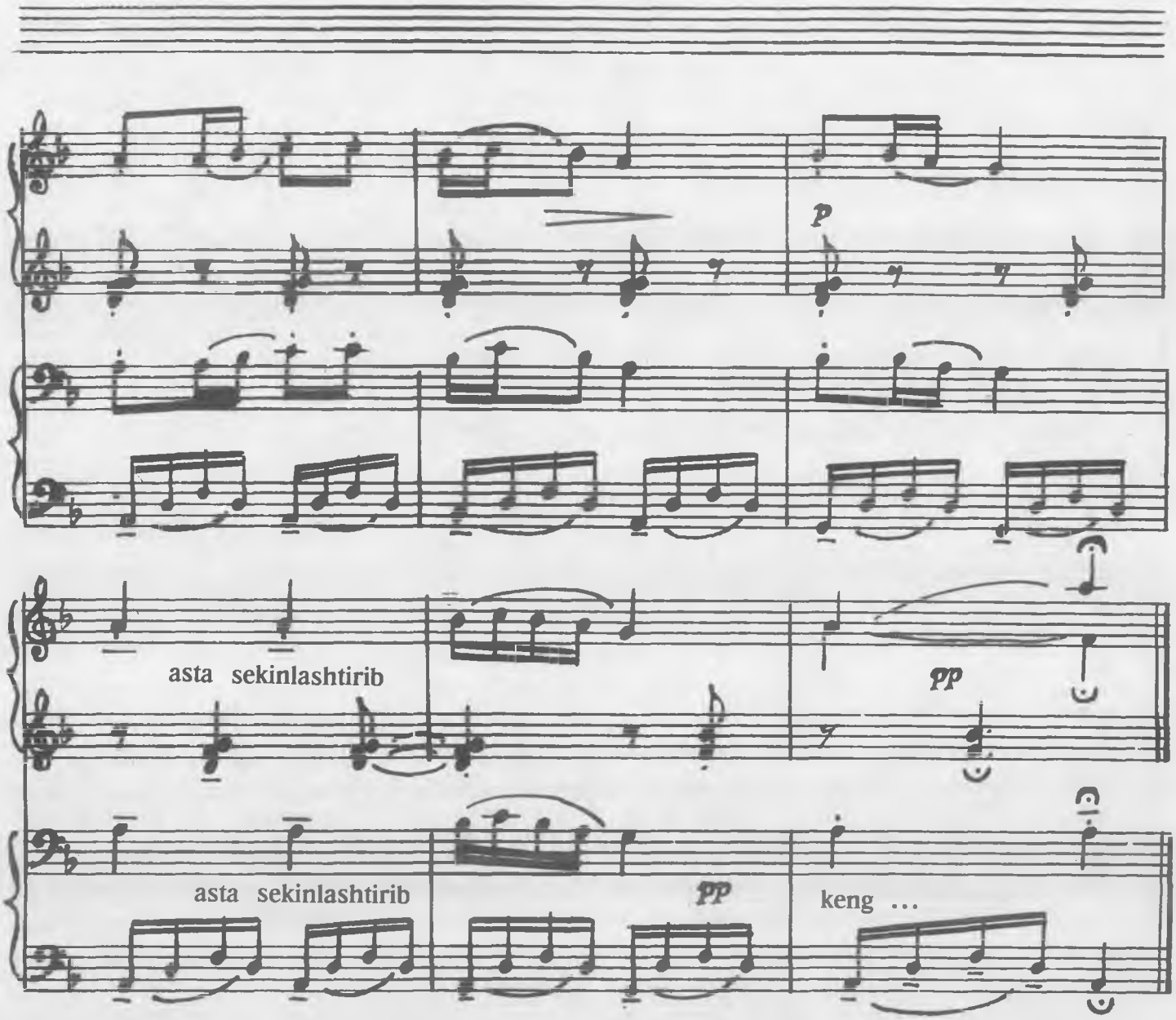
pp
ancha so'nib

YALLAMA-YORIM

O'zbek xalq ashulasi
X. Azimov qayta ishlagan

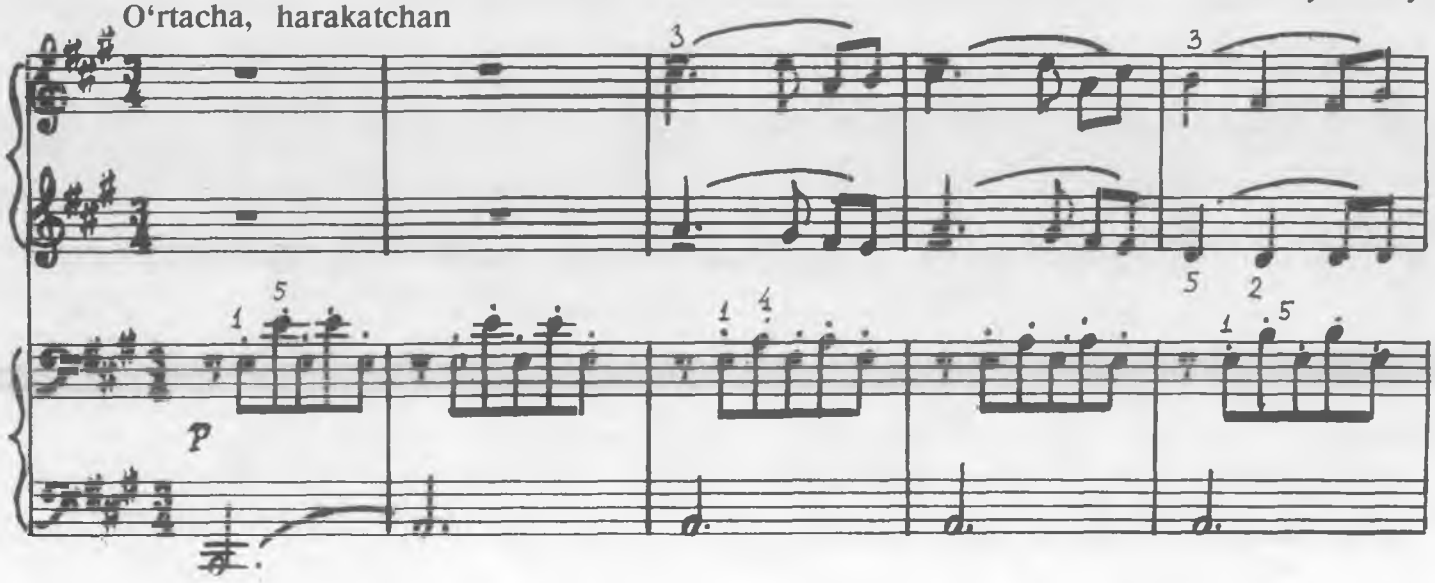


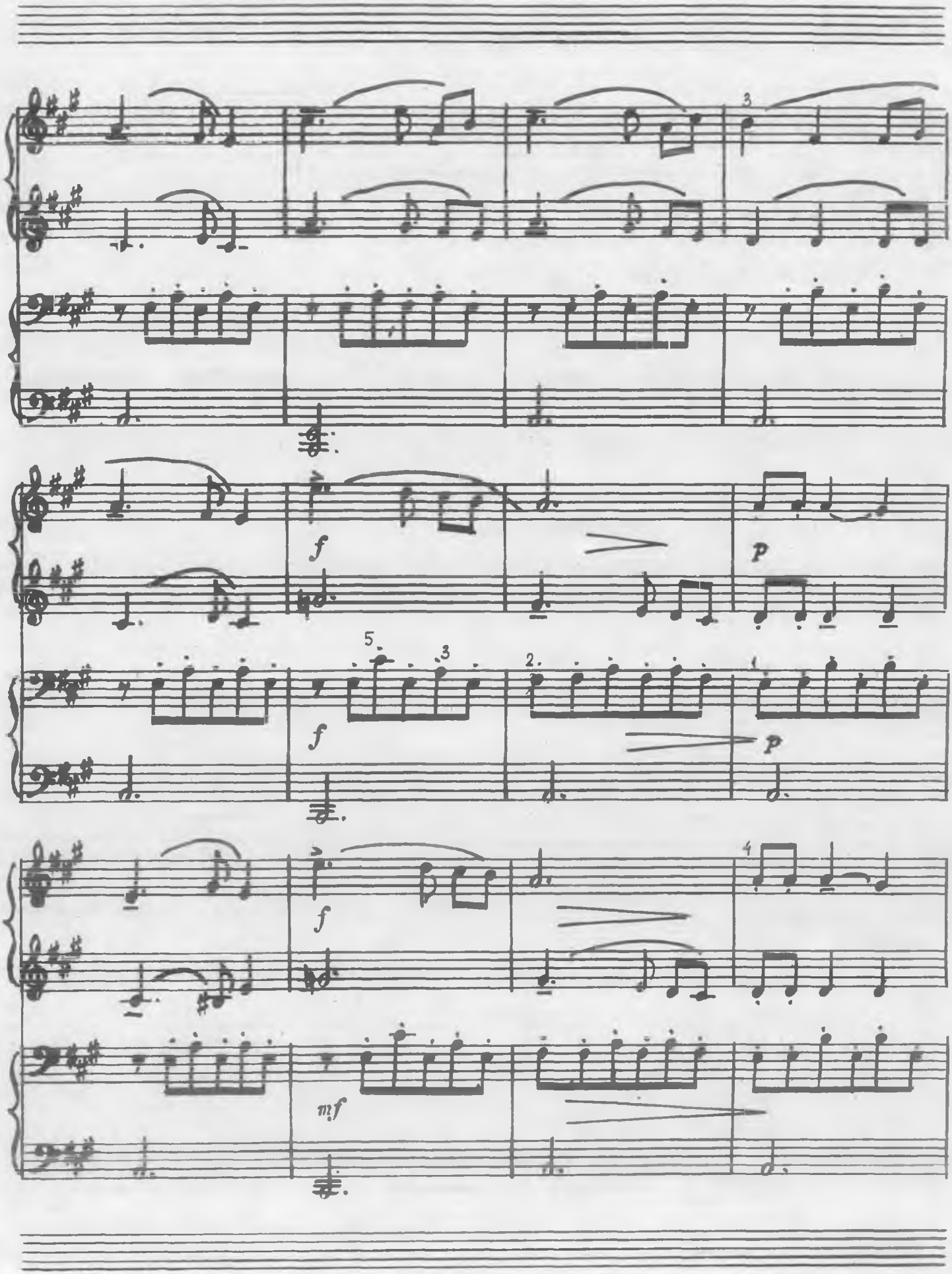


QIZLAR XORI

(„Evgeniy Onegin“ operasidan) (6- kvartetdan) *P. Chaykovskiy*

O'rtacha, harakatchan

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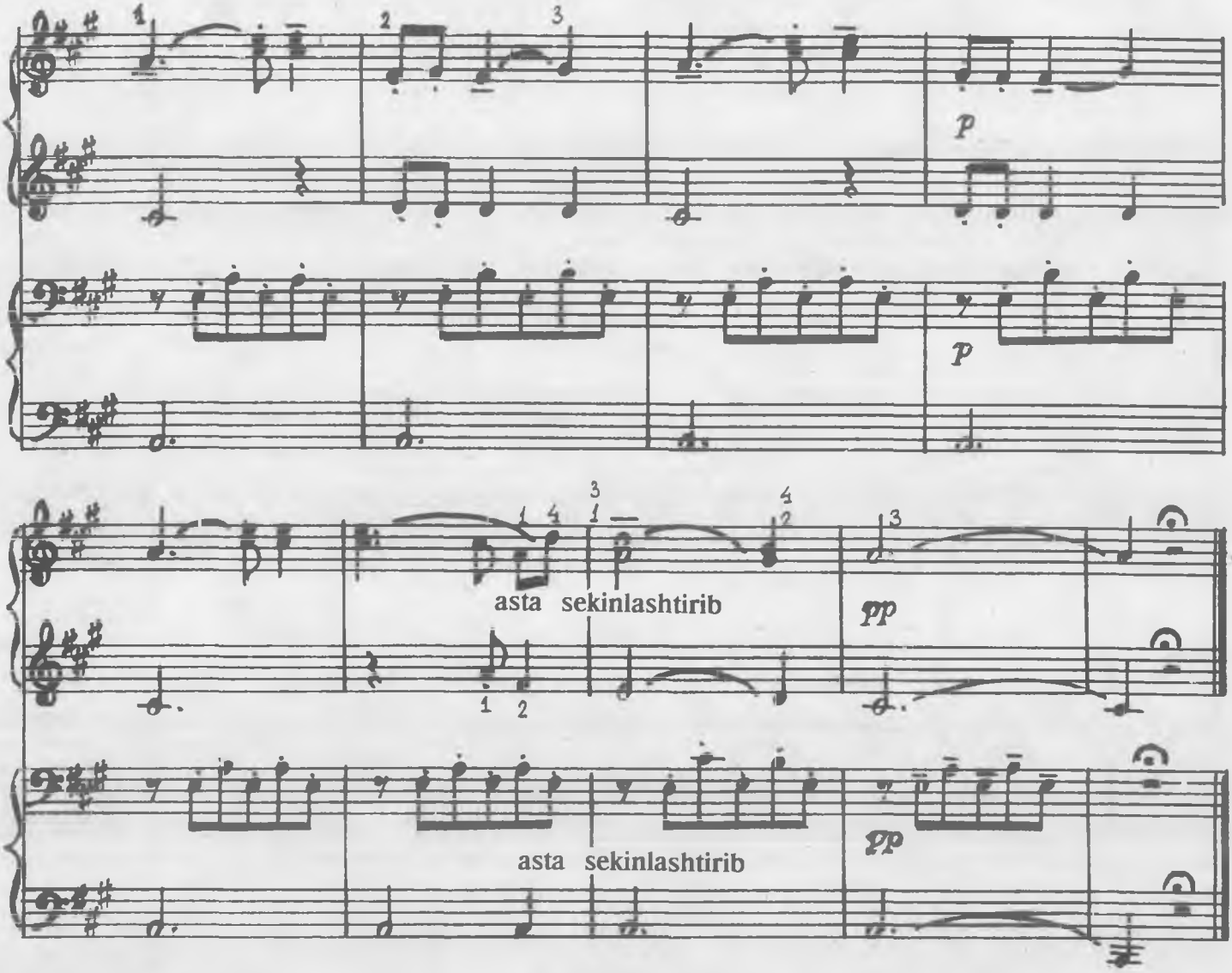
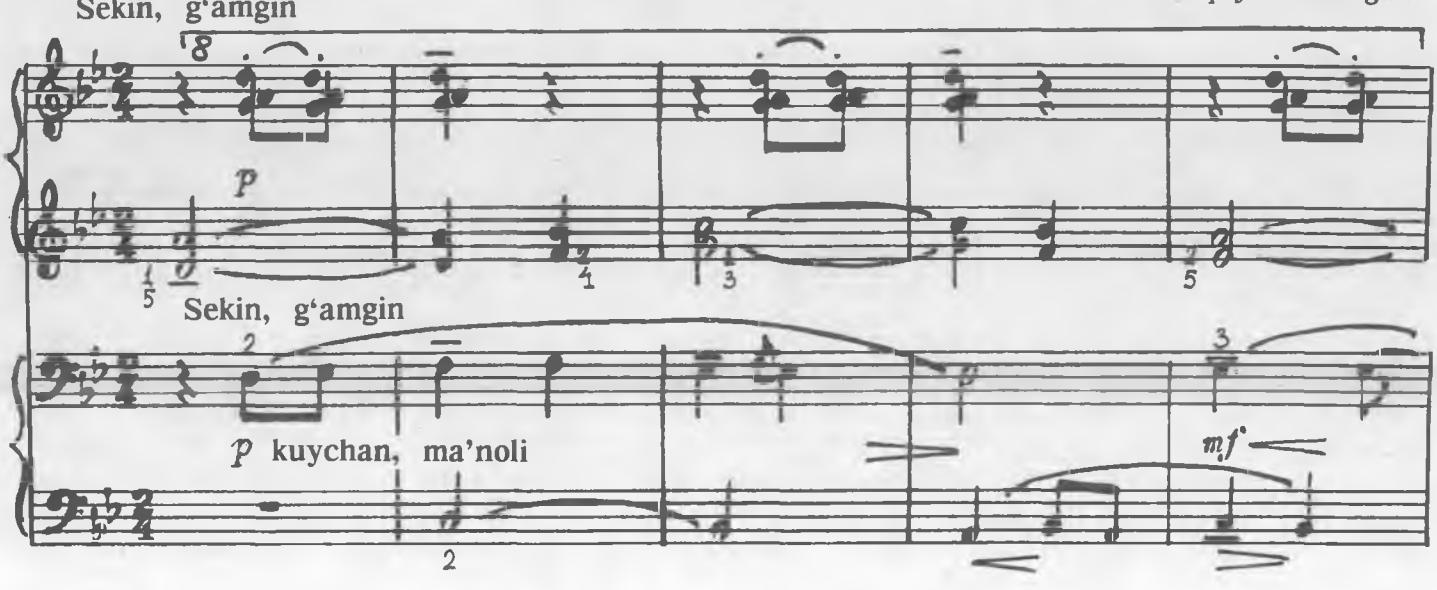
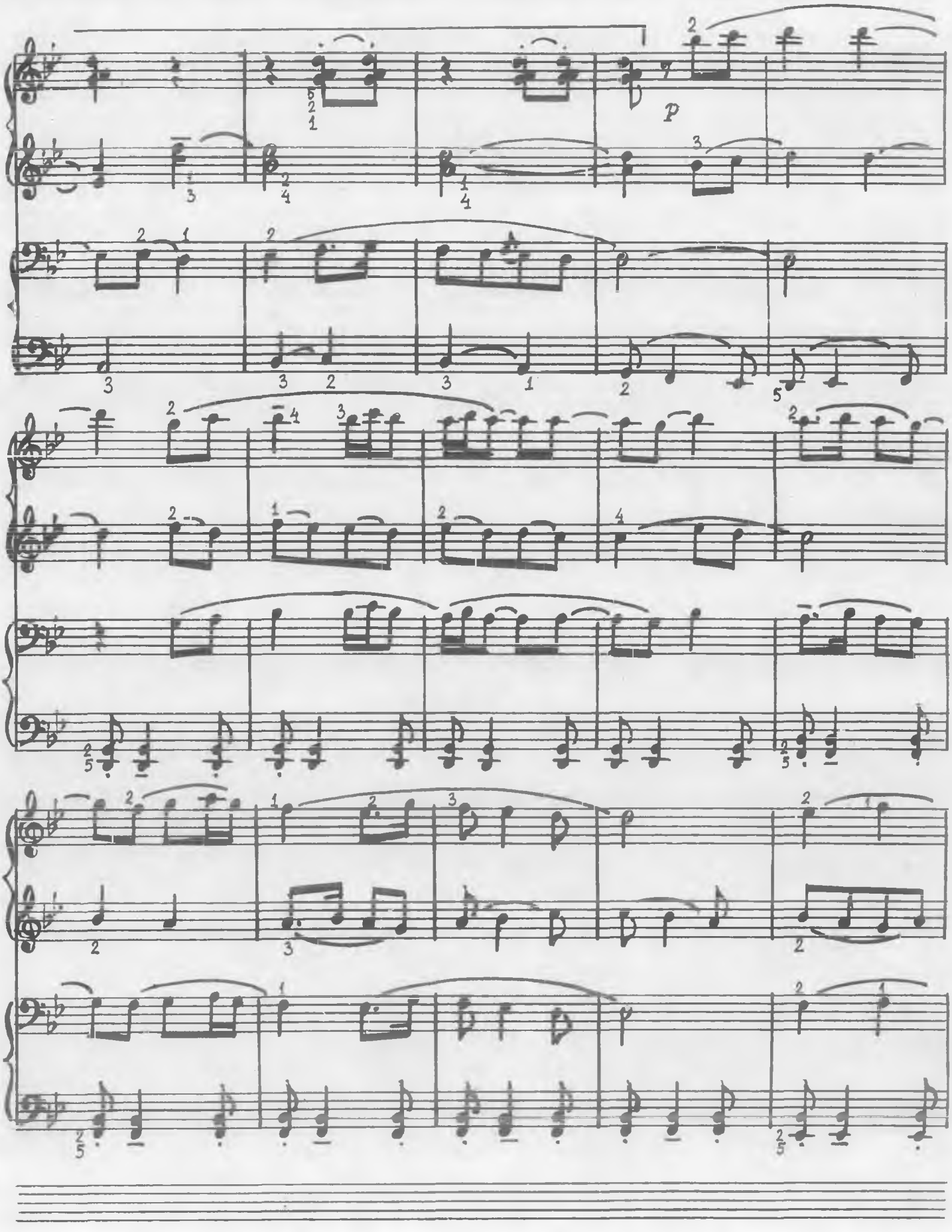


TANOVOR

O'zbek xalq ashulasi
X. Azimov qayta ishlagan.

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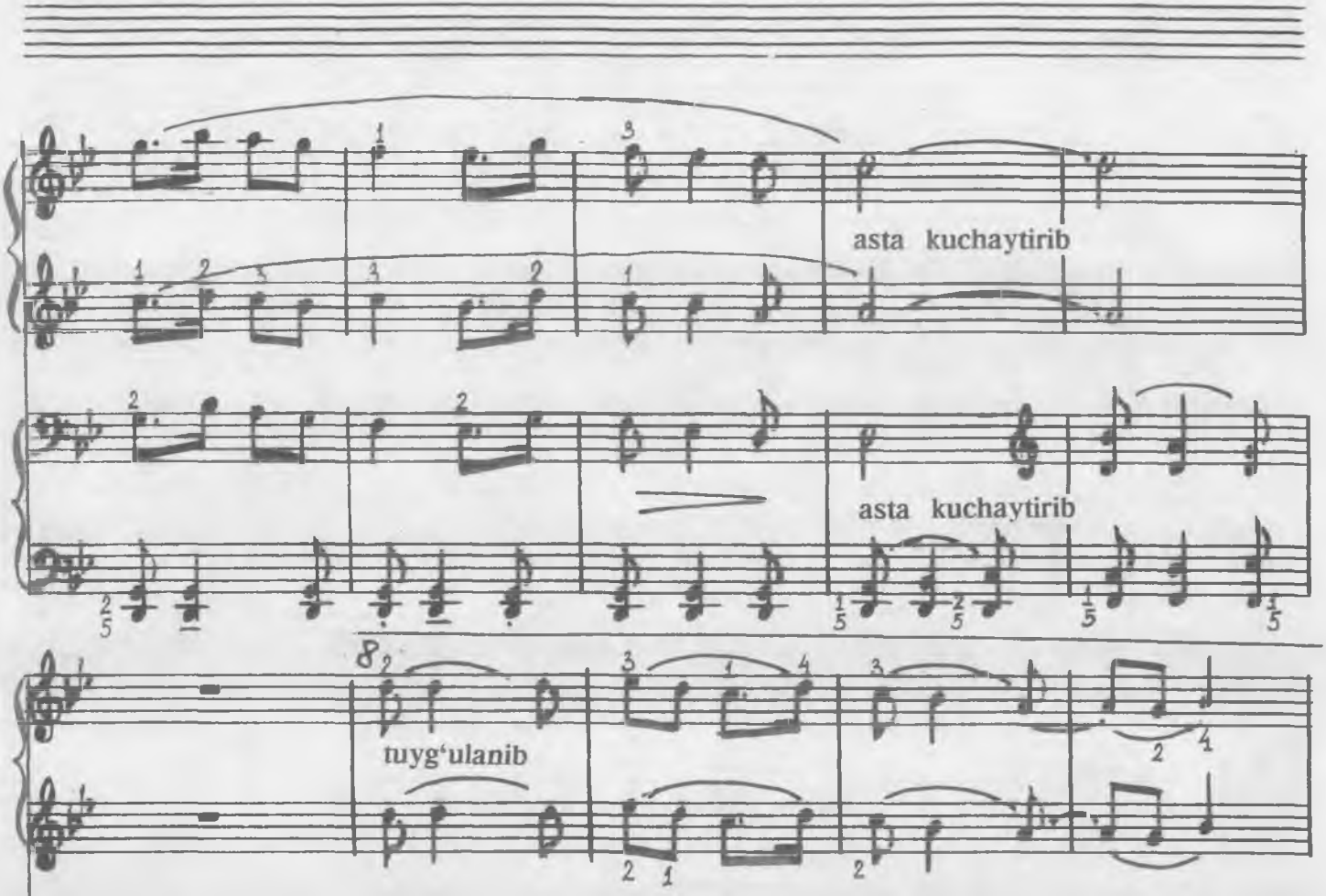
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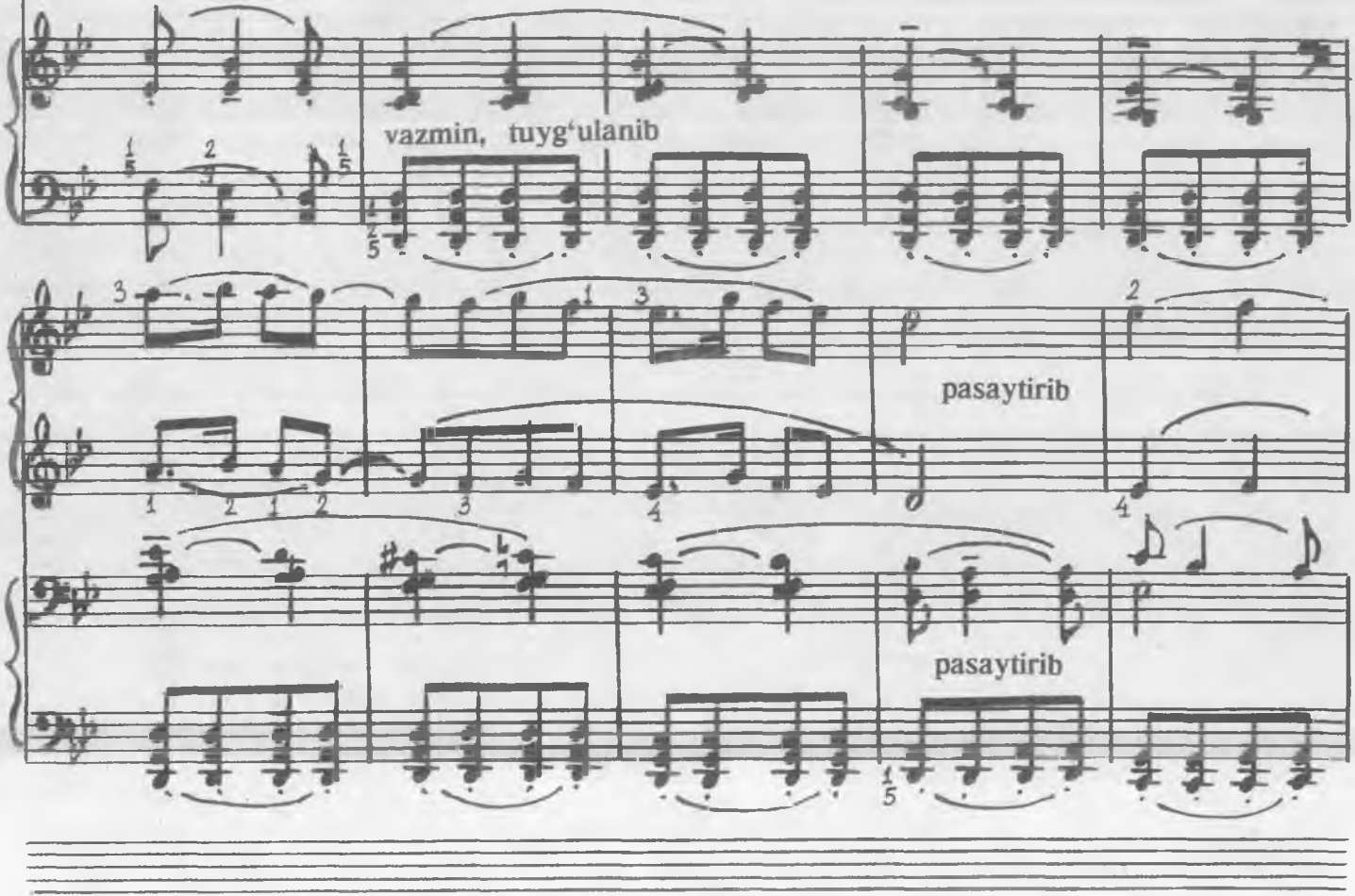
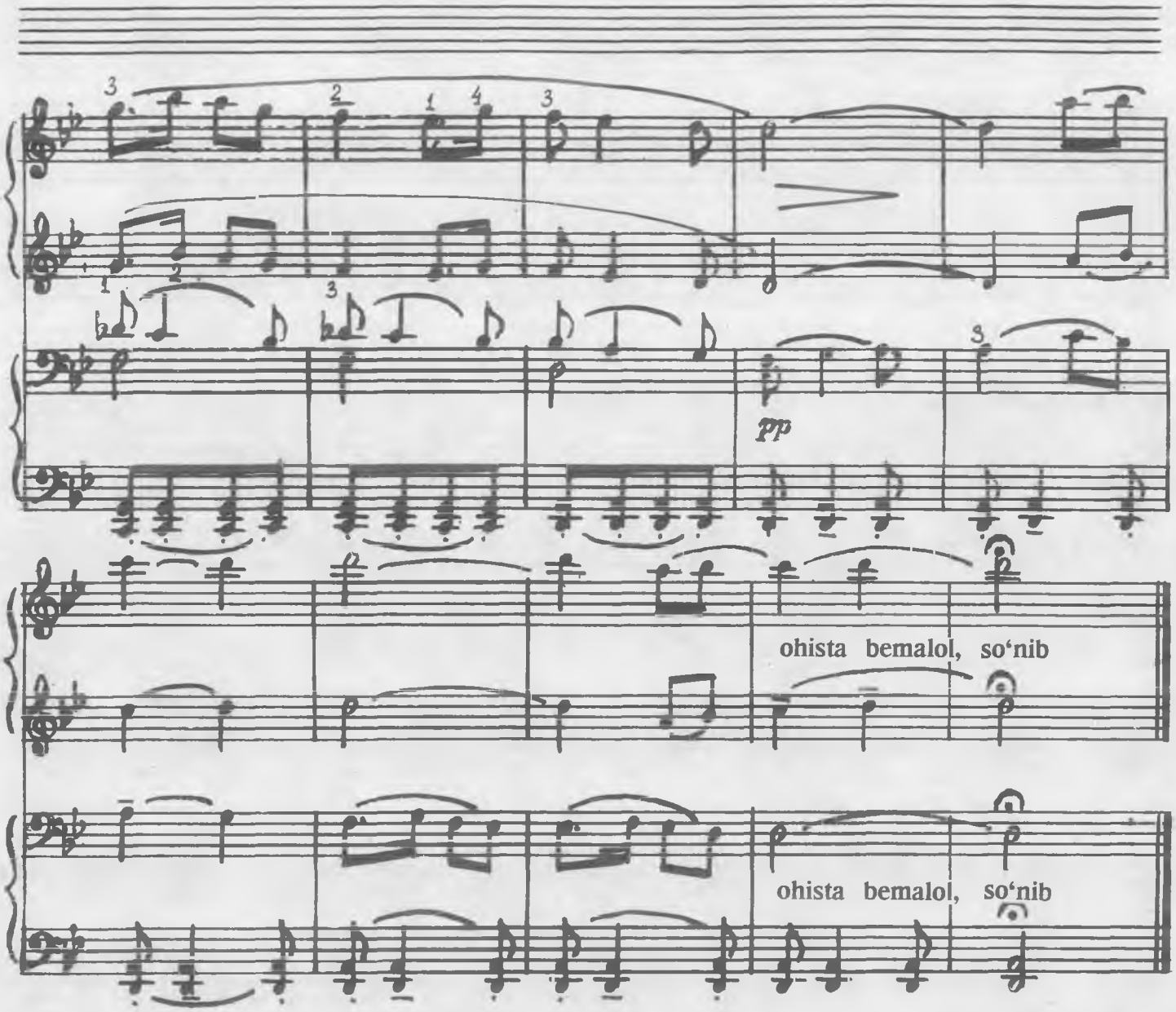
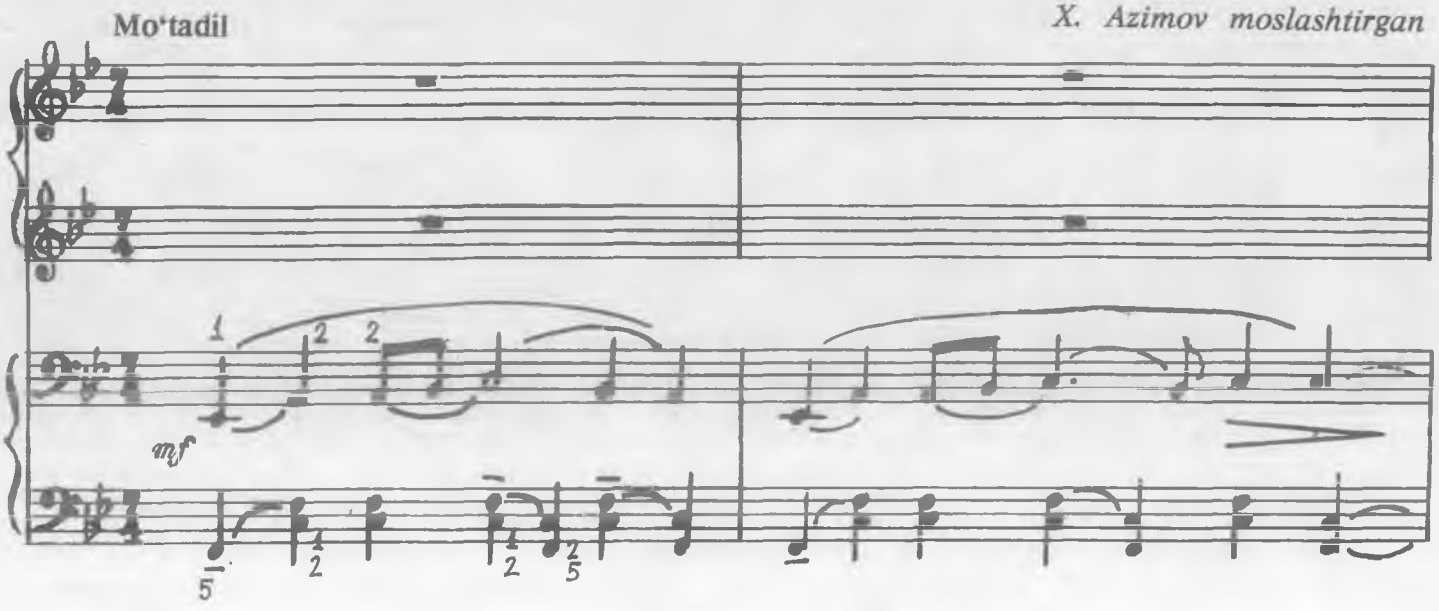
asta kuchaytirib
tuyg'ulanib

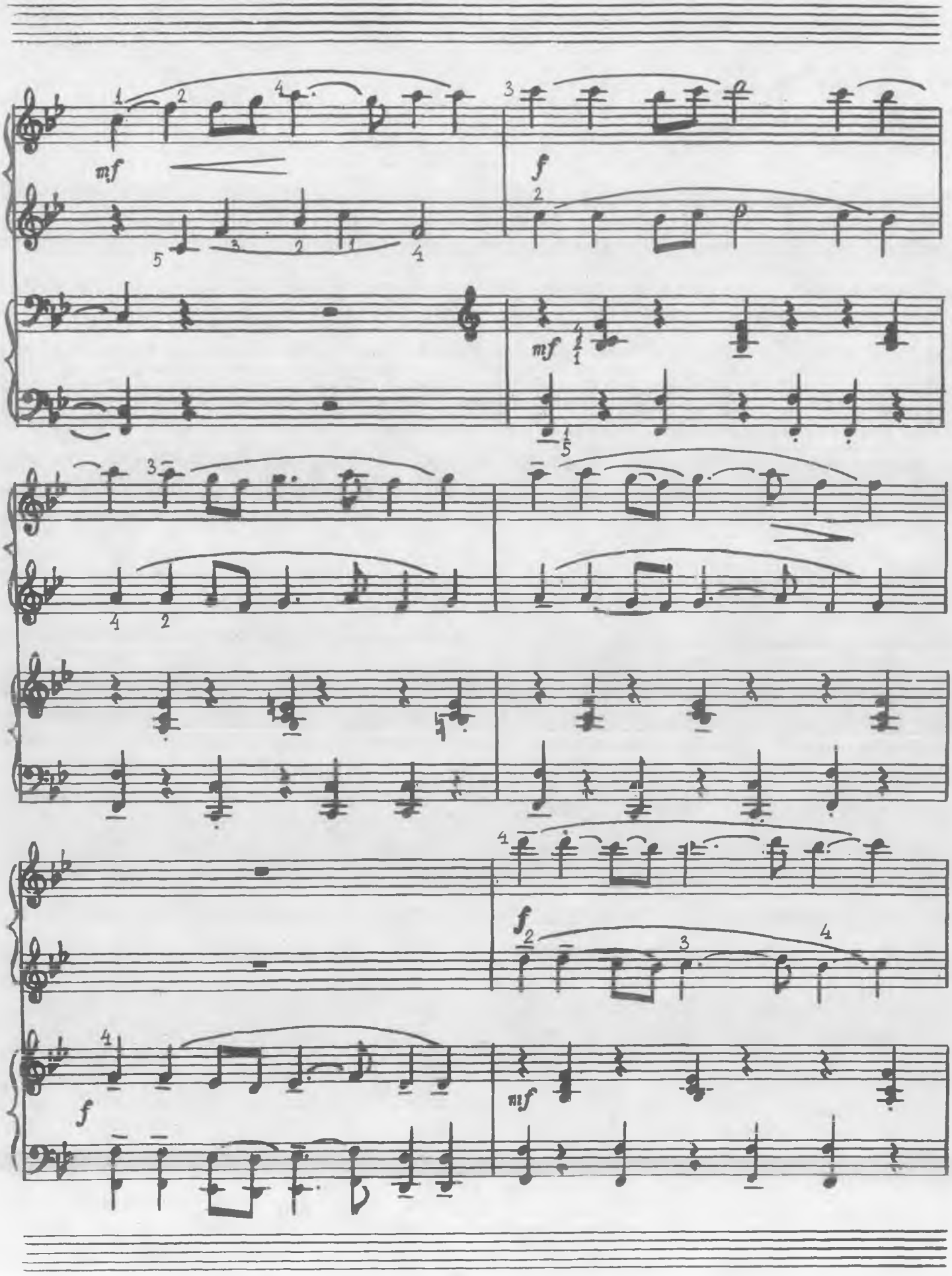

vazmin, tuyg'ulanib
pasaytirib
pasaytirib



„MAYSARANING ISHI“

S. Yudakov
X. Azimov moslashtirgan

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f
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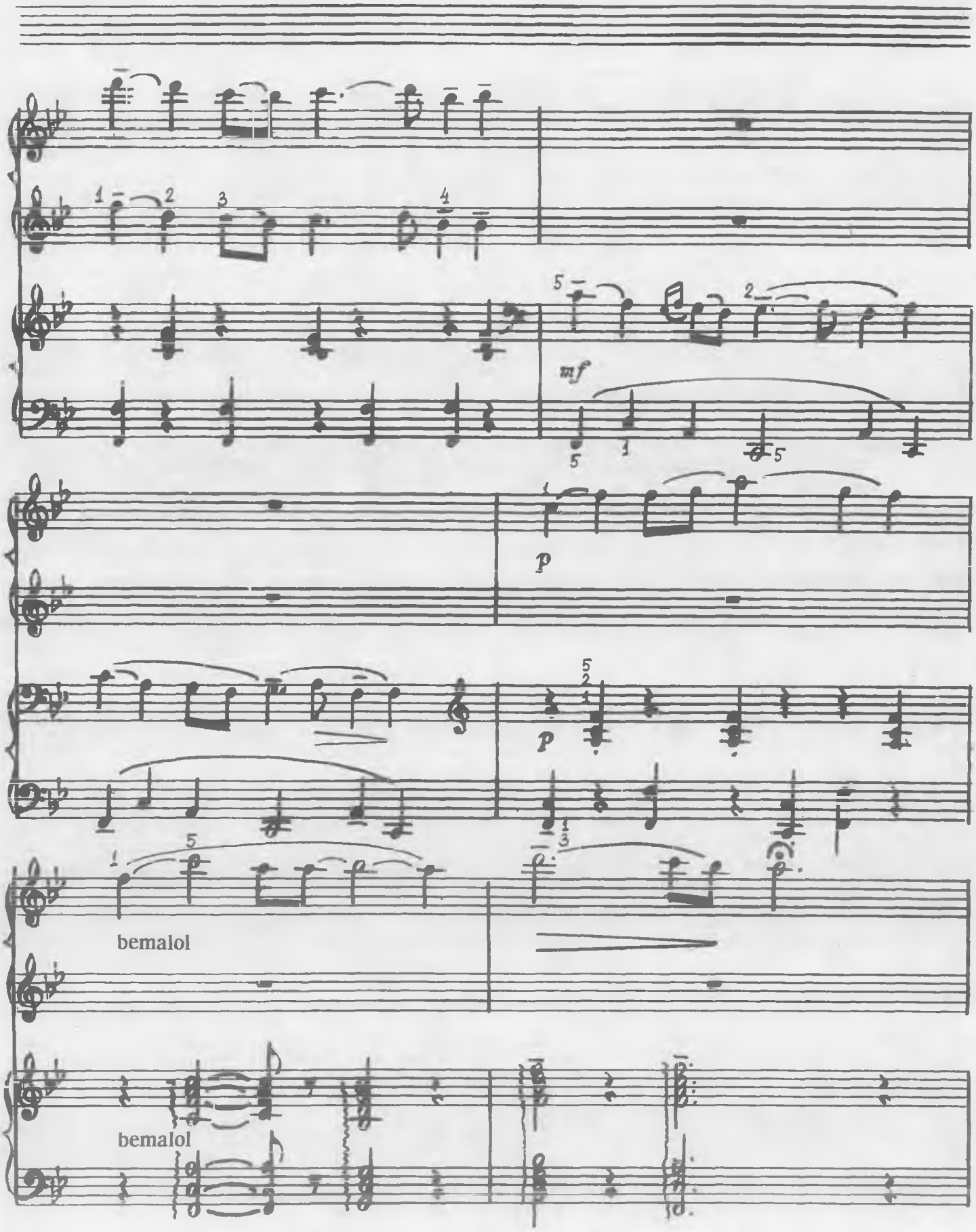
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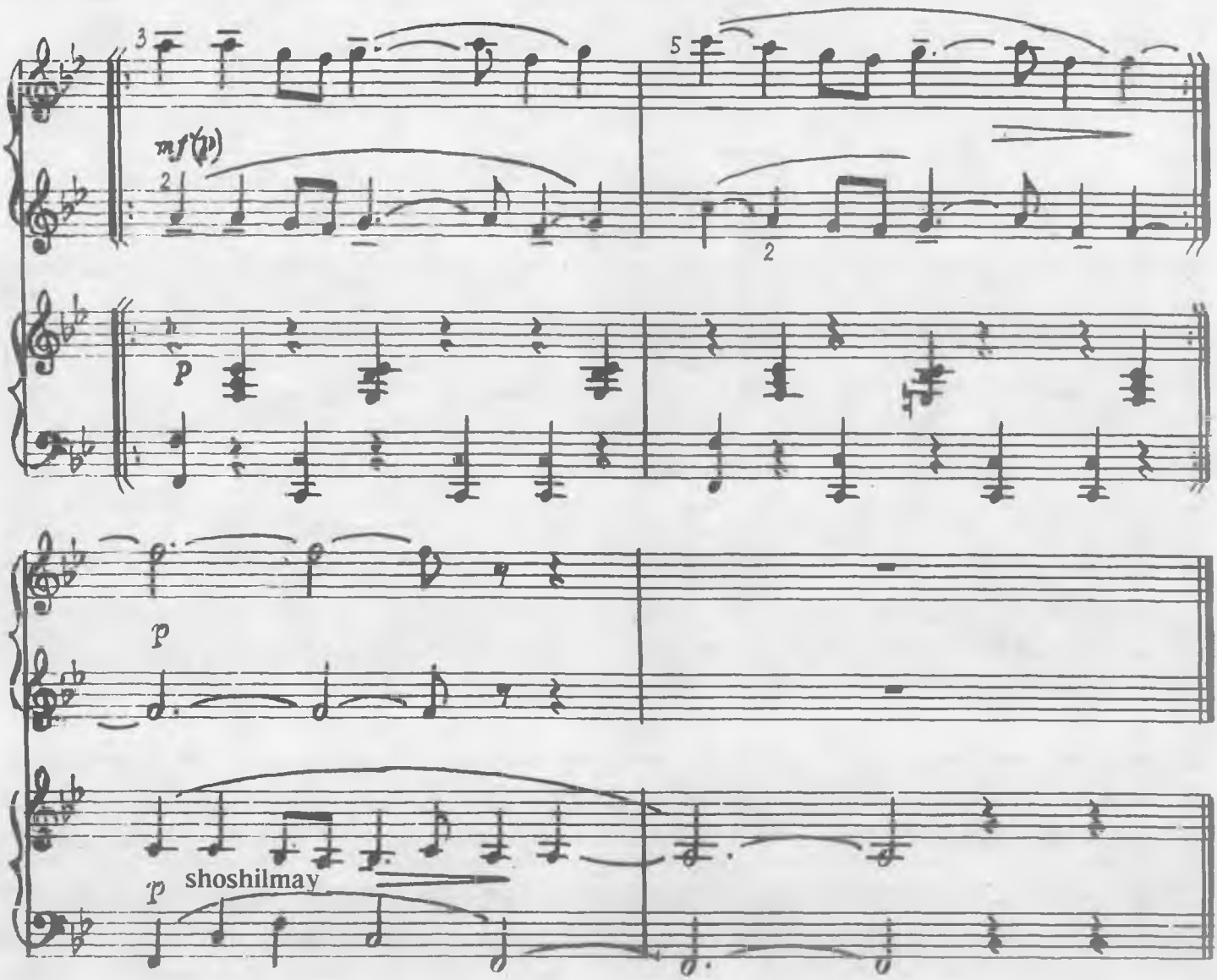
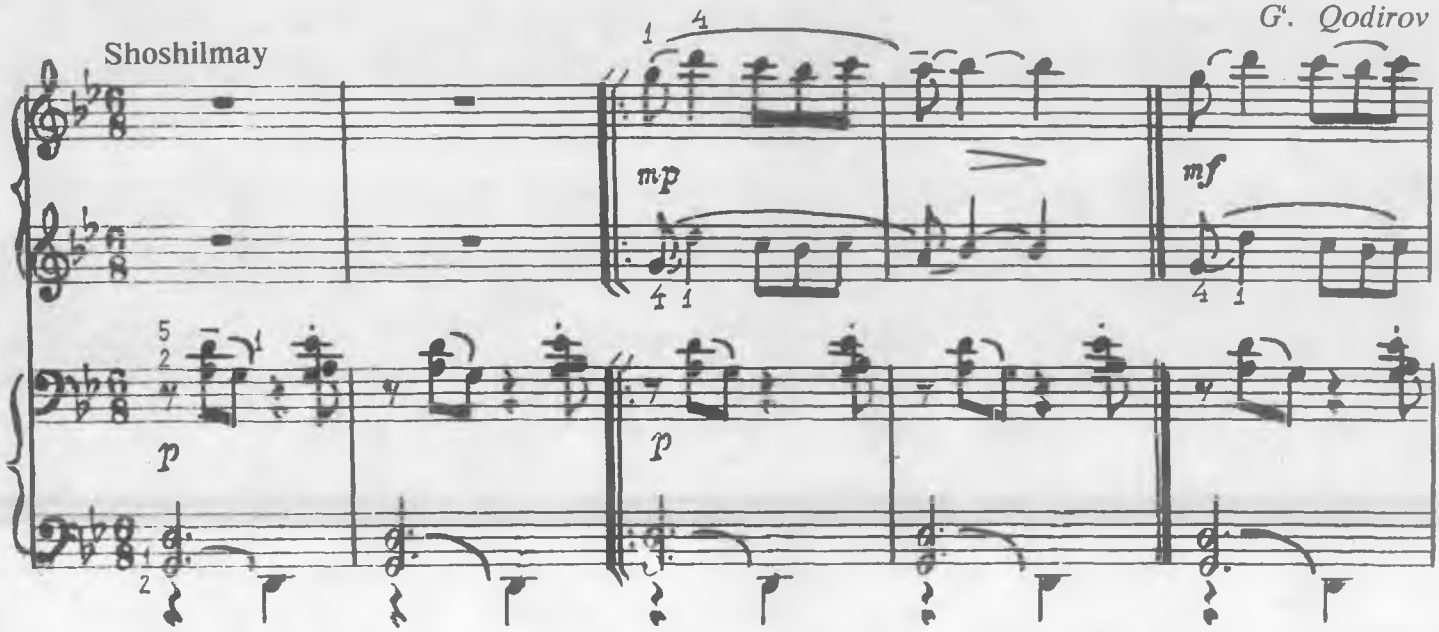
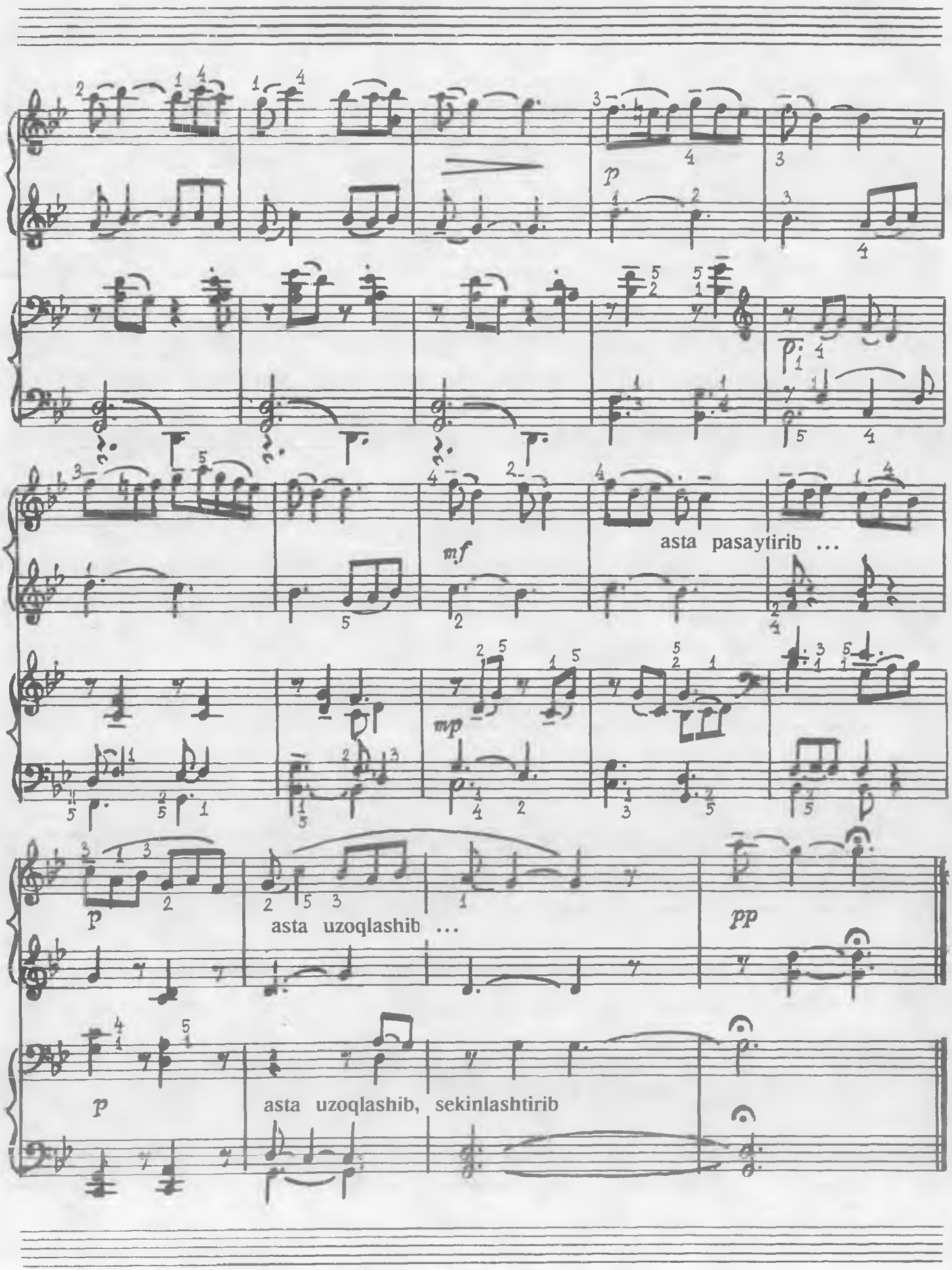


SYUITADAN 2- QISM

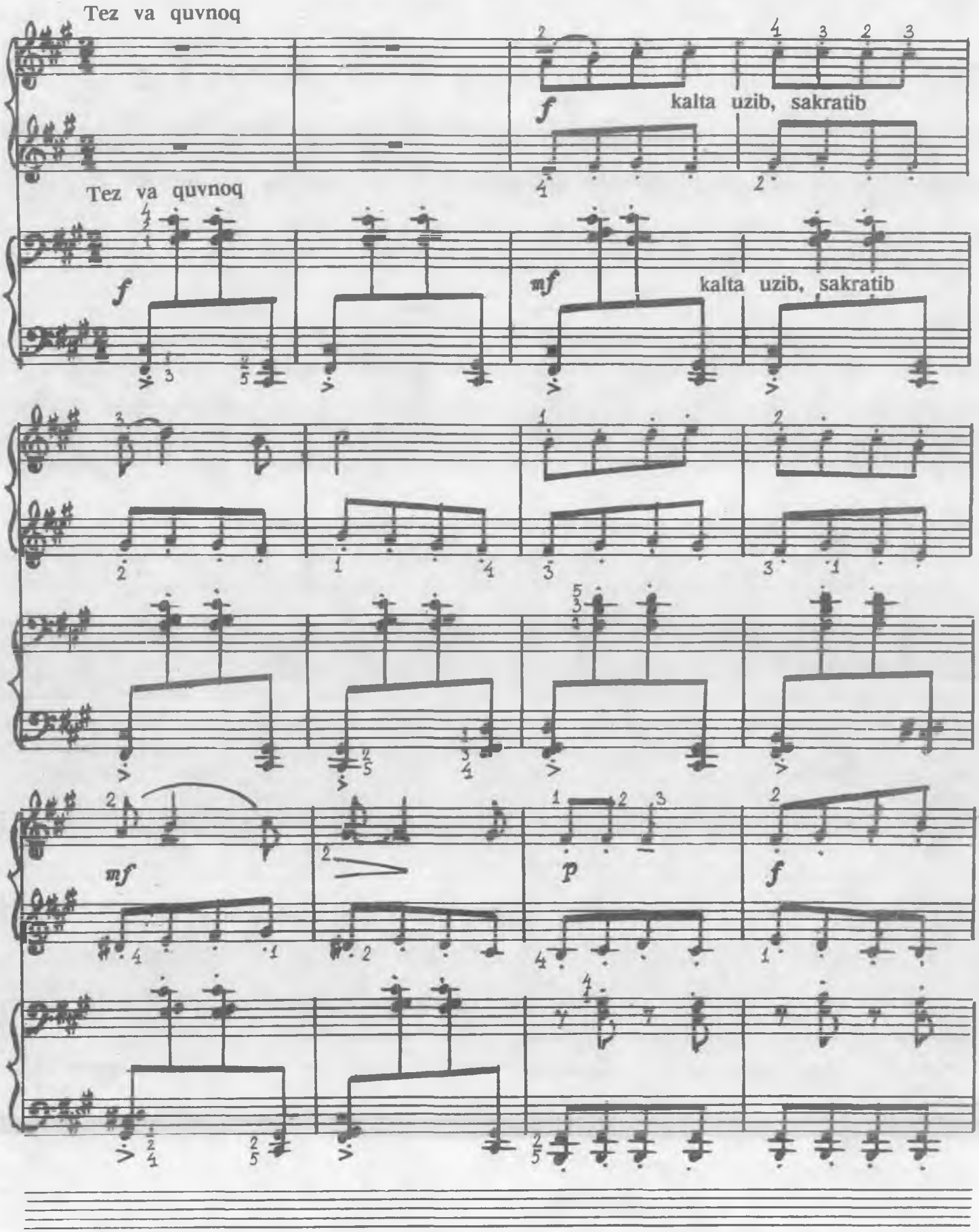
G'. Qodirov

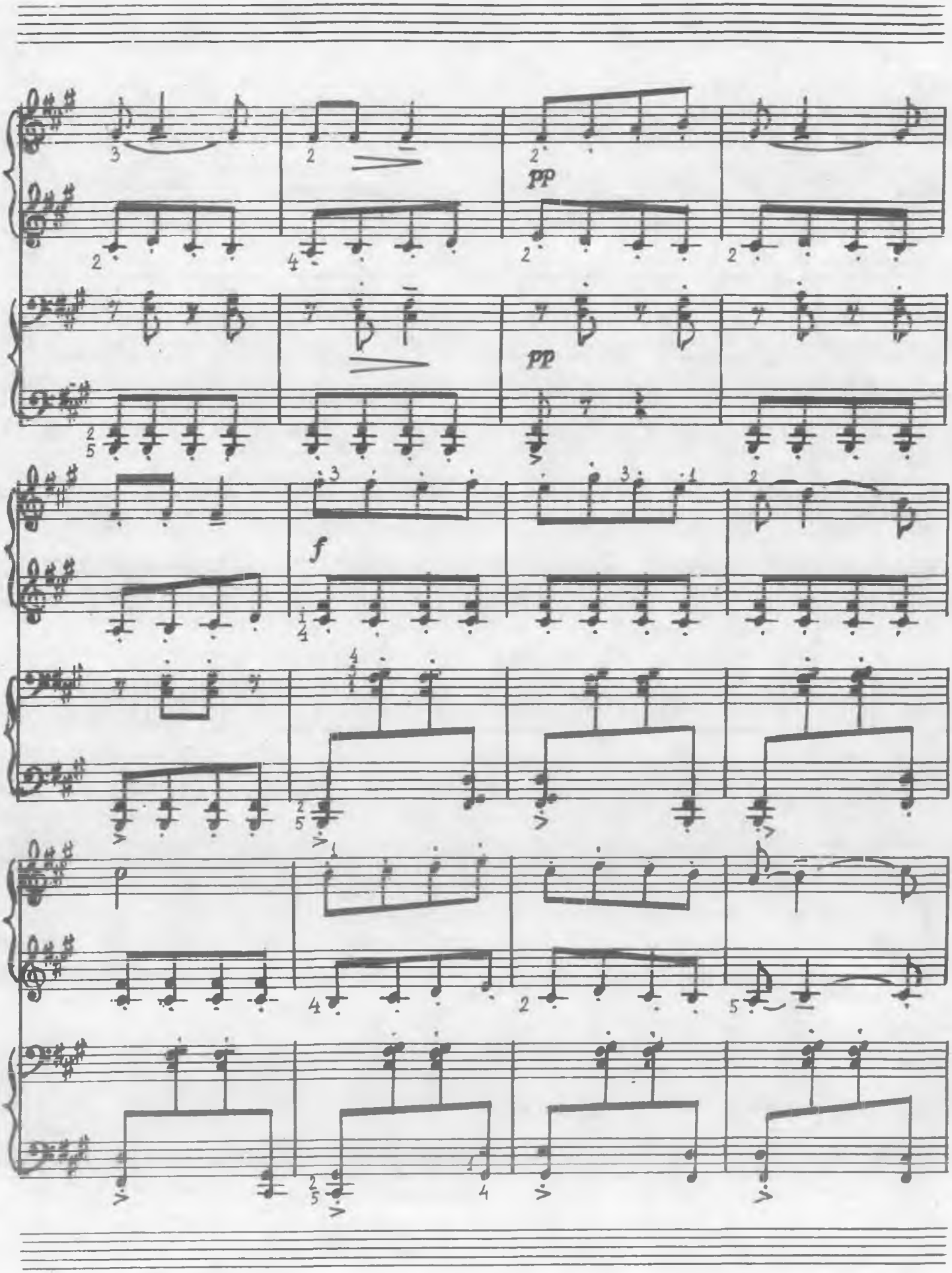



p
mf
asta pasaytirib ...
mp
p
asta uzoqlashib ...
pp
p
asta uzoqlashib, sekinlashtirib

QORAQALPOQ XALQ QO'SHIG'I

X. Azimov qayta ishlagan

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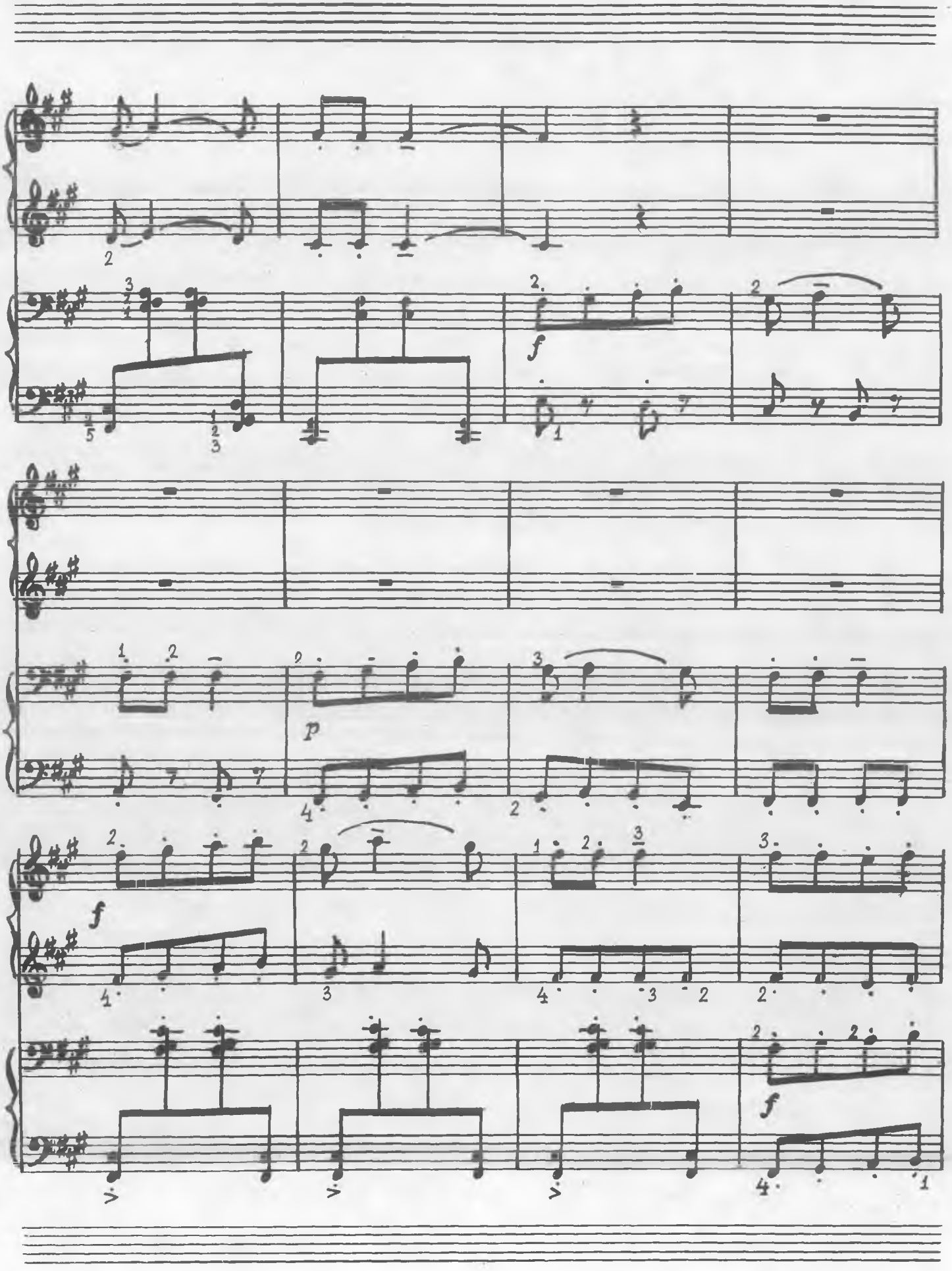
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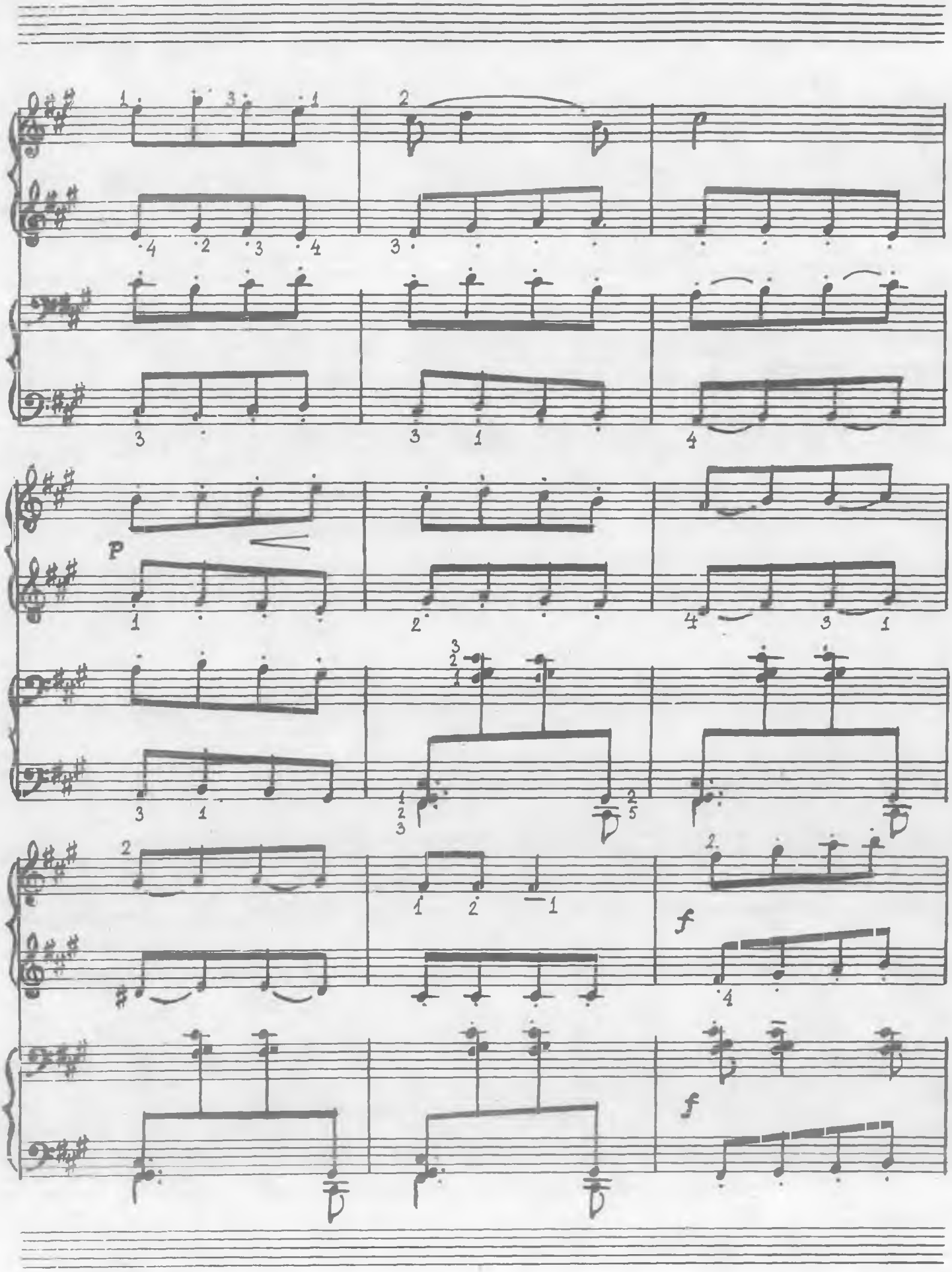
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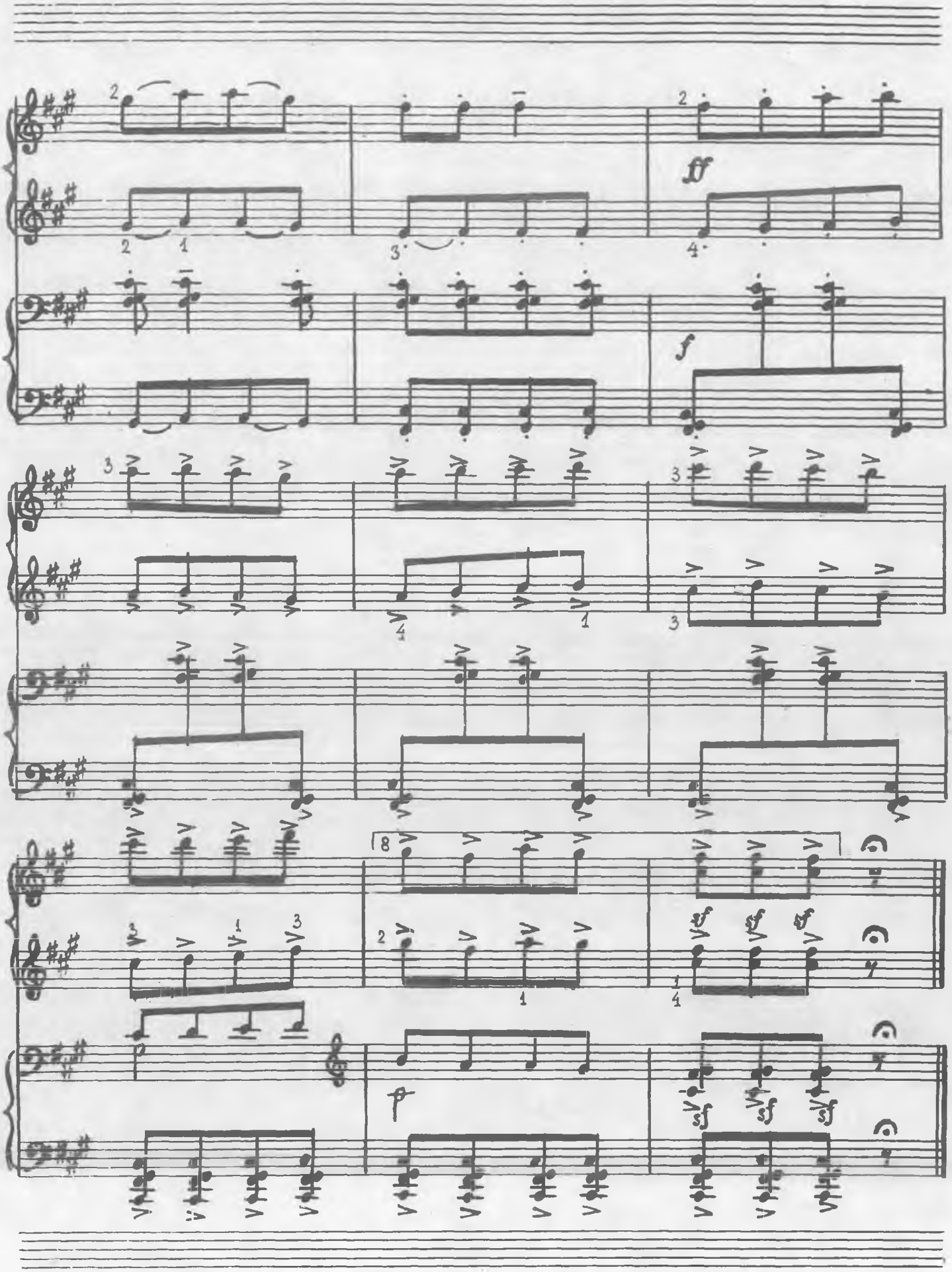
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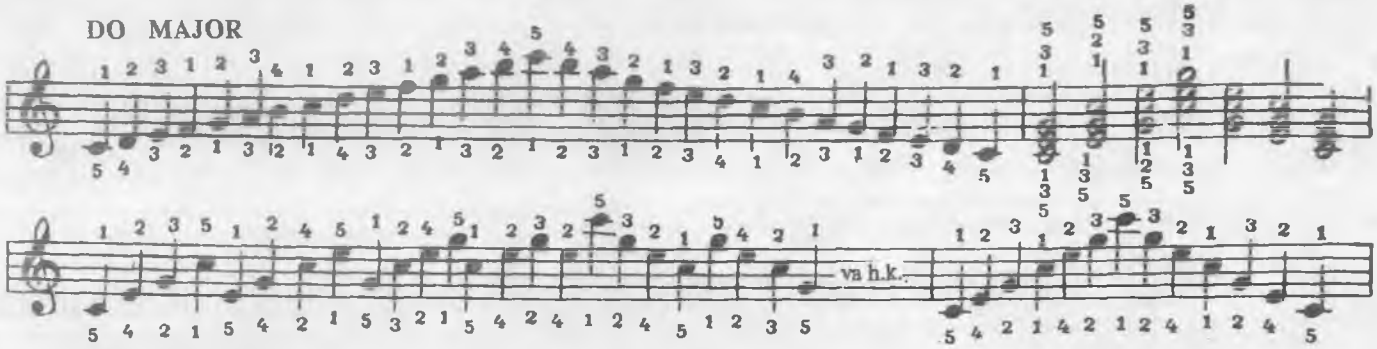
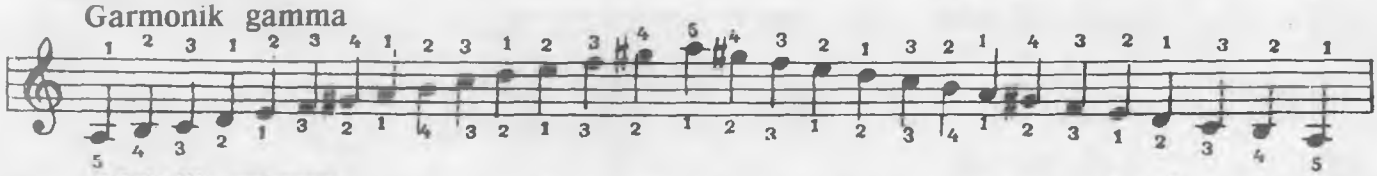
GAMMALAR, AKKORDLAR VA ARPEDJIO JADVALI

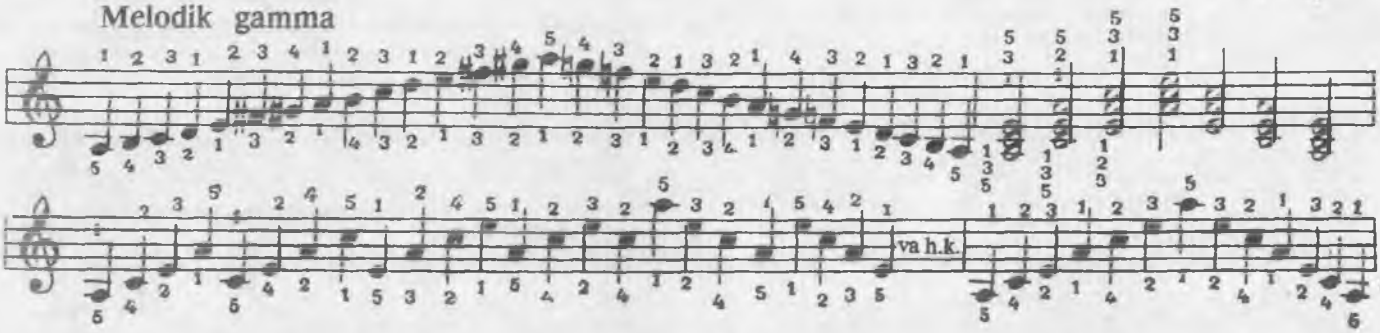
DO MAJOR



LYA MINOR
Garmonik gamma



Melodik gamma



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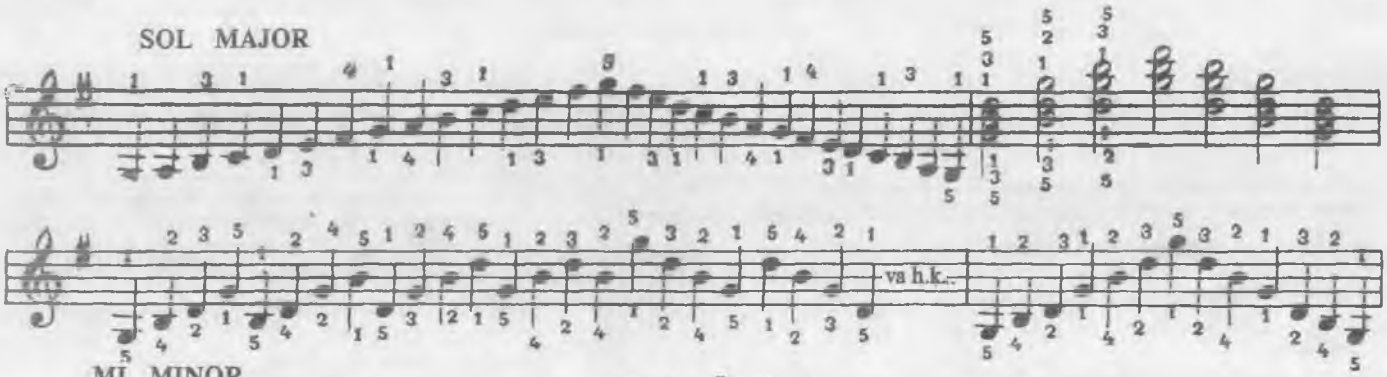
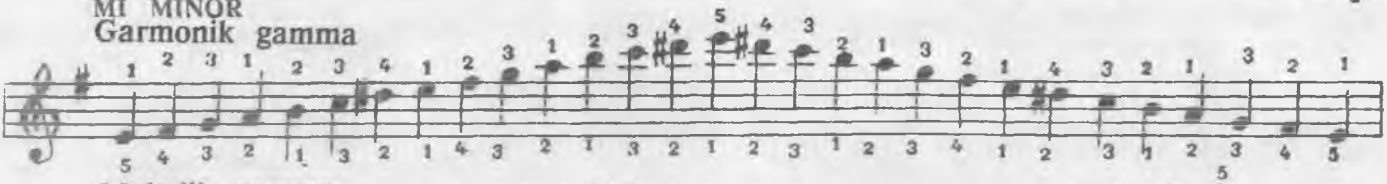


MI MINOR
Garmonik gamma



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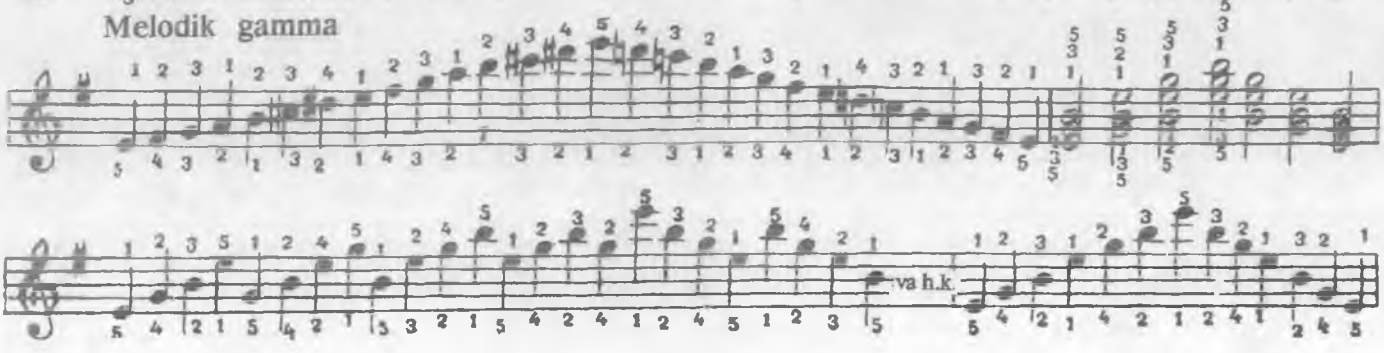

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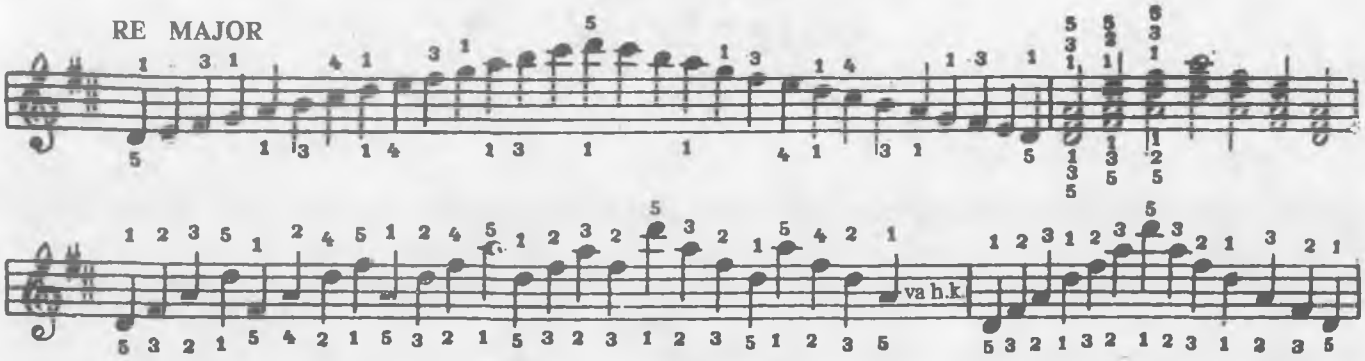

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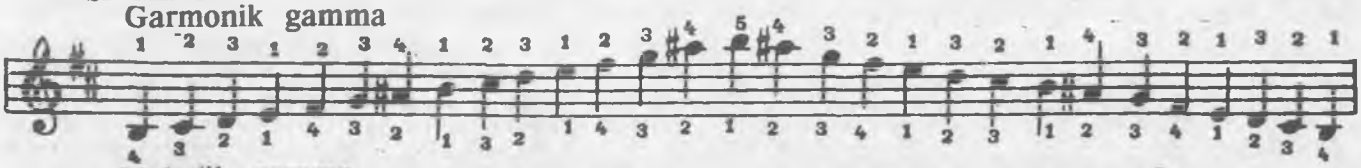
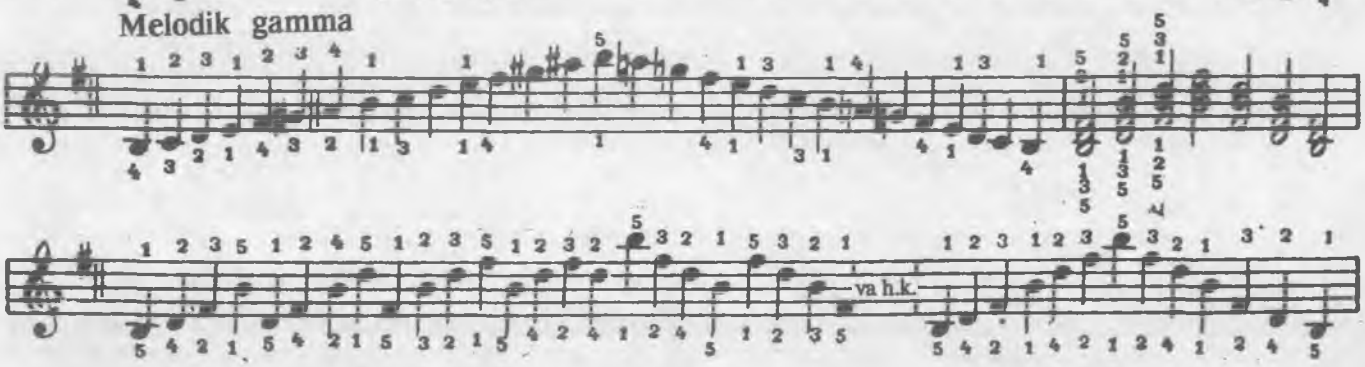
Garmonik gamma



Melodik gamma



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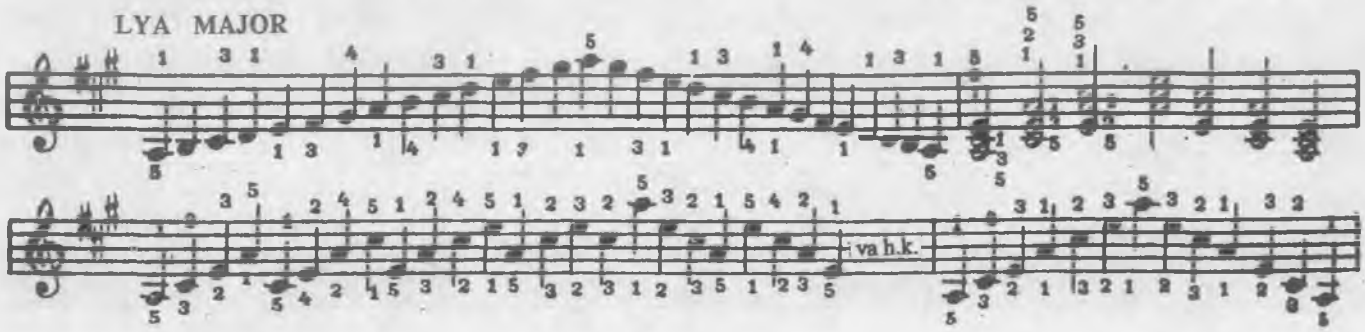

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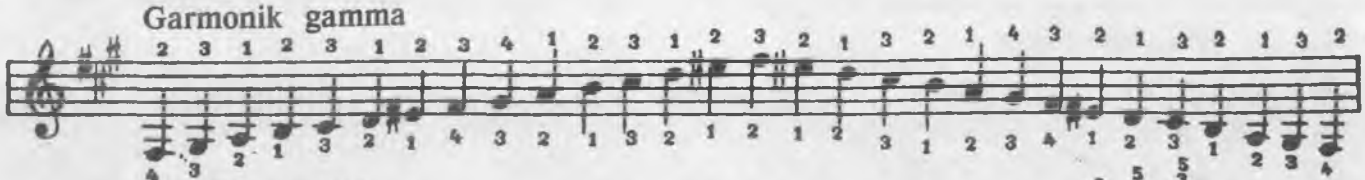

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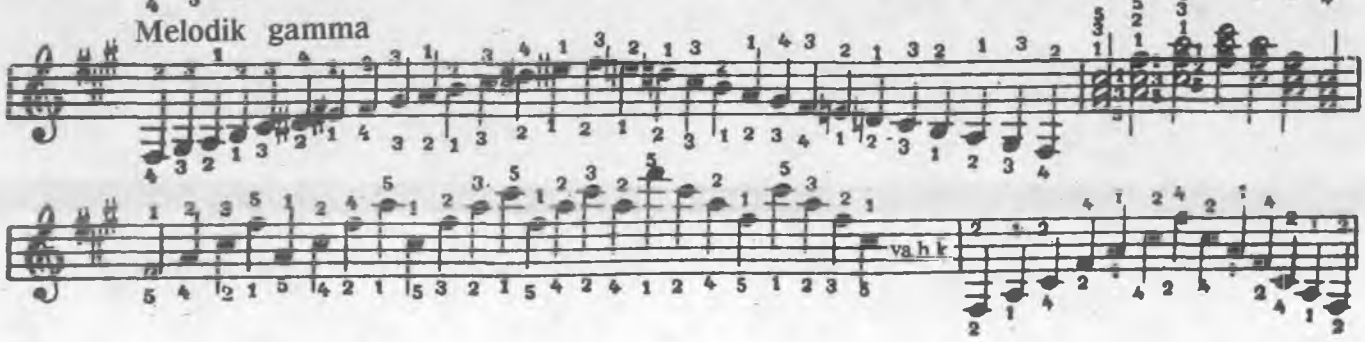


MI MAJOR

va h.k.

DO-DIYEZ MINOR

Garmonik gamma

Melodik gamma

va h.k.

SI MAJOR

va h.k.

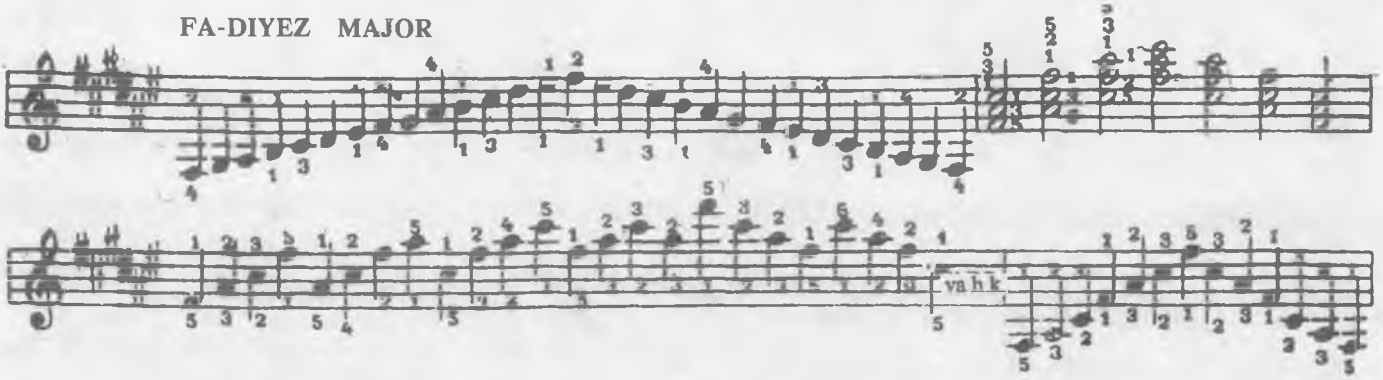
SOL-DIYEZ MINOR

Garmonik gamma

Melodik gamma

va h.k.

FA-DIYEZ MAJOR



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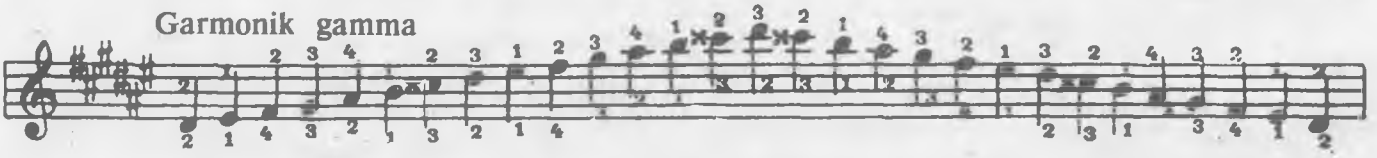
Garmonik gamma



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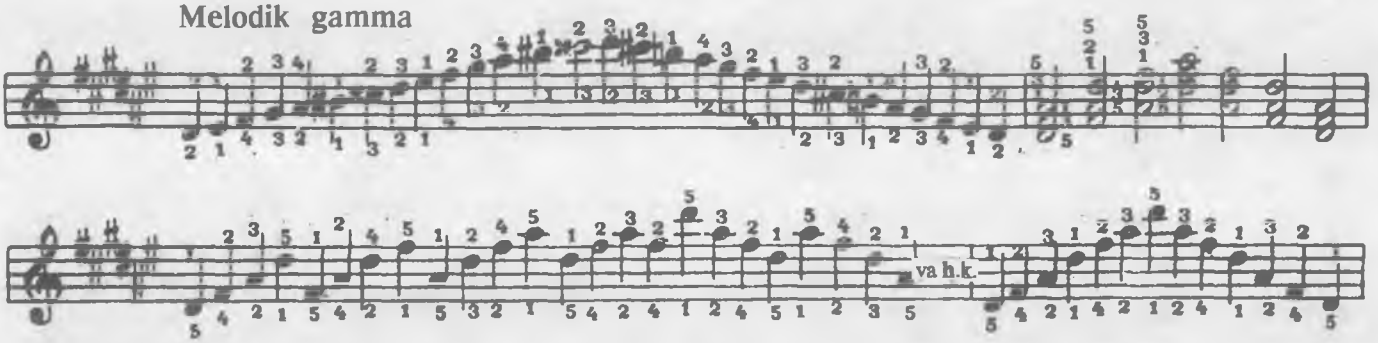

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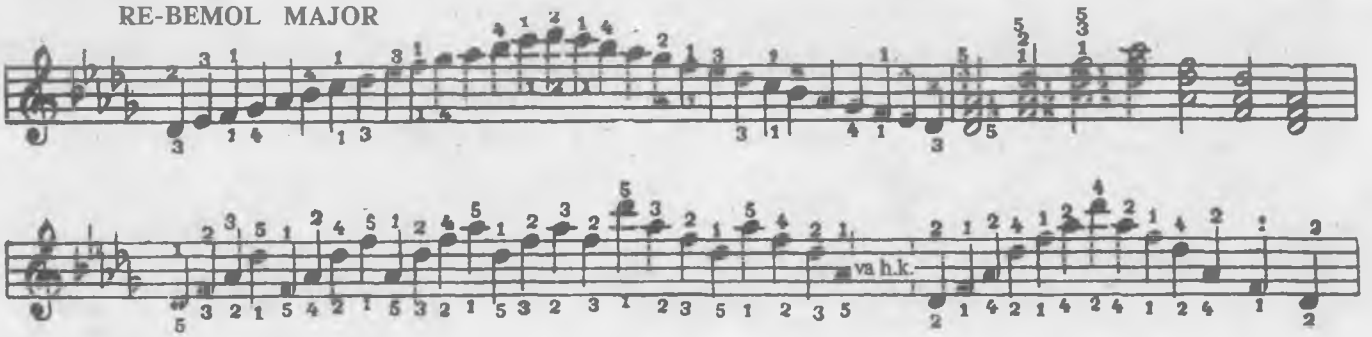
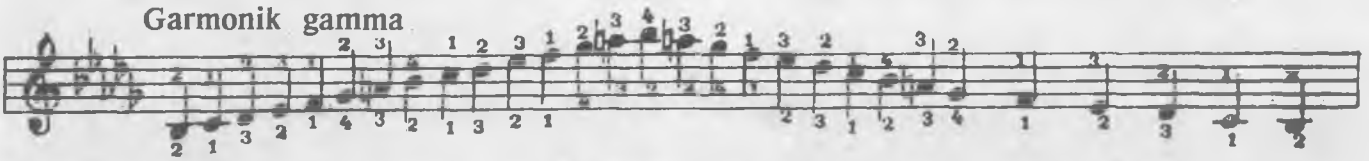


SI-BEMOL MINOR

Garmonik gamma



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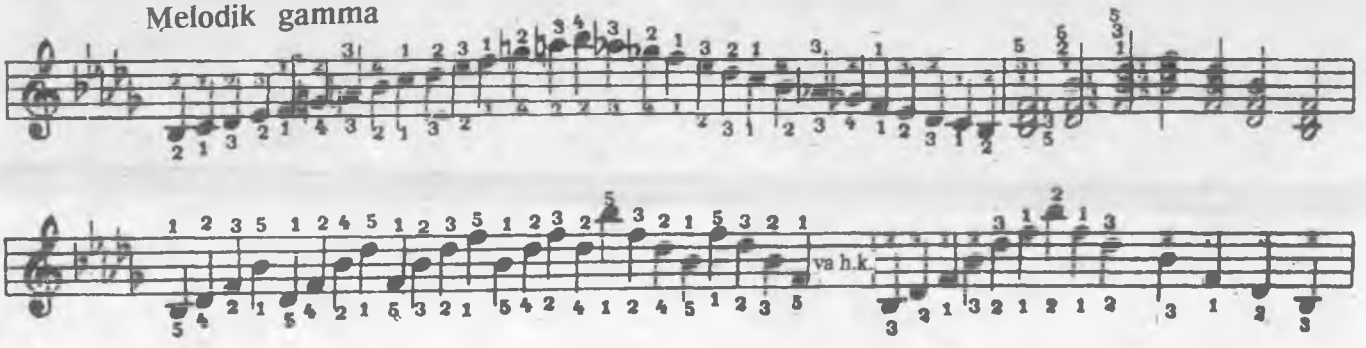

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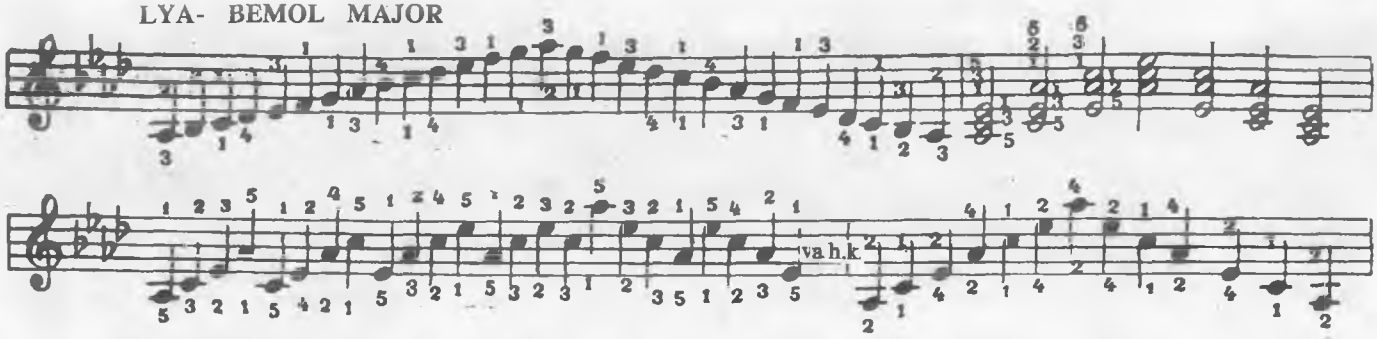
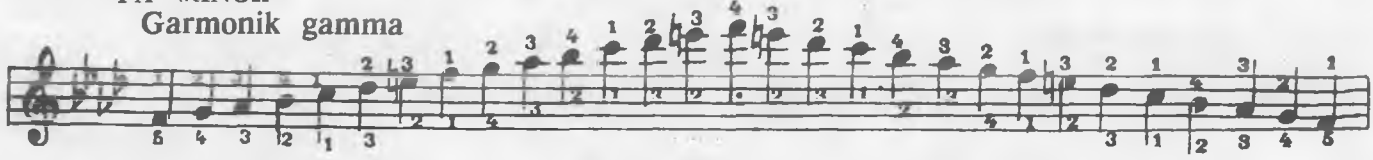
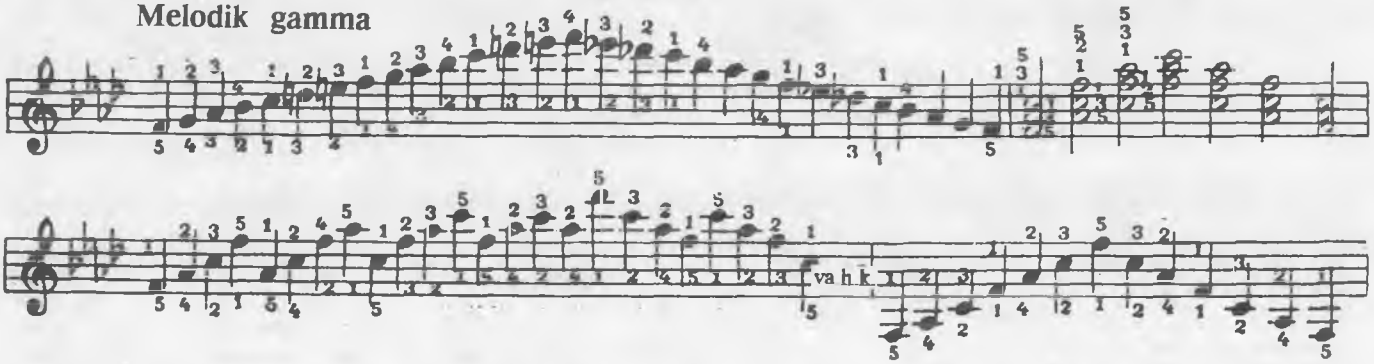


FA MINOR

Garmonik gamma



Melodik gamma



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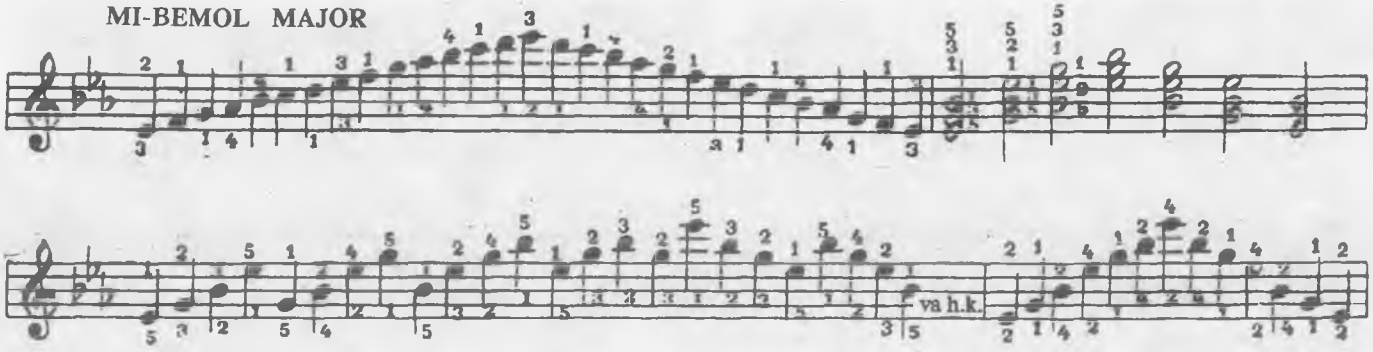
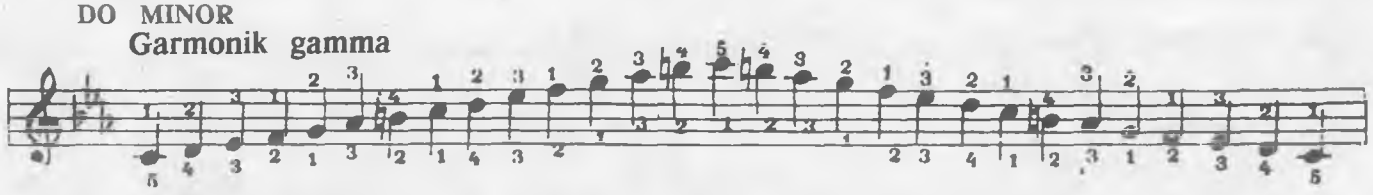
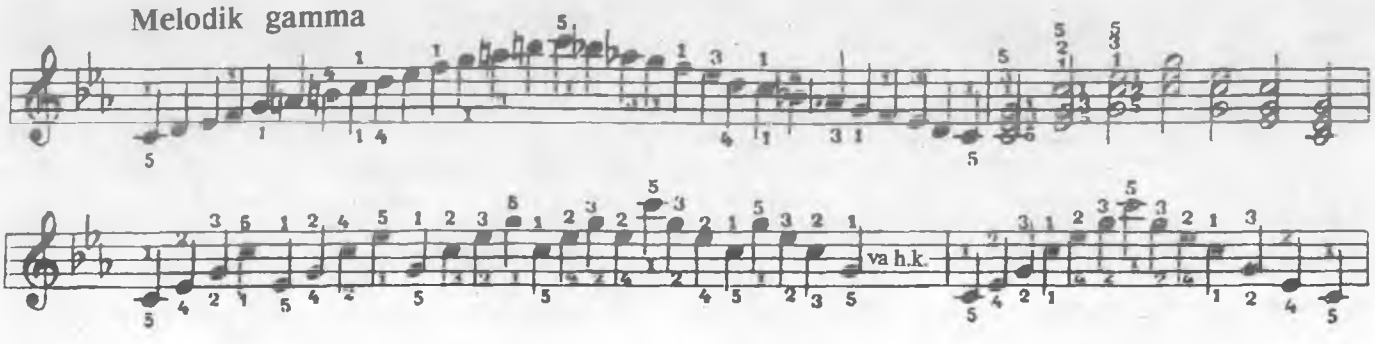


DO MINOR

Garmonik gamma



Melodik gamma



SI-BEMOL MAJOR

va h.k.

SOL MINOR

Garmonik gamma

Melodik gamma

va h.k.

FA MAJOR

va h.k.

RE MINOR

Garmonik gamma

Melodik gamma

va h.k.

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