

H.NURMATOV, N.NORXO'JAYEV

MUSIQA

3-sinf uchun darslik

Qayta ishlangan 11-nashri

O'zbekiston Respublikasi Xalq ta'limi vazirligi
nashrga tavsiya etgan

G'afur G'ulom nomidagi nashriyot-matbaa ijodiy uyi
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– Ustozingiz ijrosida tinglang!



– Ustozingiz yordamida kuylang!



– Dars tugadi.

**Respublika maqsadli kitob jamg'armasi
mablag'lari hisobidan chop etildi.**

H.Nurmatov, N.Norxo'jayev.

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SO‘ZBOSHI

Aziz o‘quvchi! Qo‘lingizdagi «Musiqa» darsligi ko‘plab boshqa darsliklar qatori Istiqlol sharofati ila chop etilib, Mustaqillik ne’matiga aylandi.

Siz uchun har bir darslik va o‘quv adabiyotlari o‘z o‘rnida aziz, chunki ular bilim va tafakkuringizni o‘siradi, istiqbol sari yetaklaydi.

Musiqa insonni g‘aroyib kuy va ohanglar dunyosiga boshlaydi, his-tuyg‘ularini noziklashtiradi, didini charxlaydi, go‘zallikni sevishga o‘rgatadi.

Siz 3-sinfda musiqa ohanglarini diqqat bilan tinglash hamda qo‘shiqlarni yoqimli, xushohang qilib kuylash malakalarini o‘zlashtirasiz, yangi bastakorlarning ijodi bilan tanishhasiz, musiqiy ko‘nikmalaringizni yanada boyitasiz.

Yil davomida kuylaydigan qo‘shiqlaringiz ona-Vatanga sadoqat ruhida tarbiyalaydi. Baxtli bolalik mavzularini tarannum etadi. Shuning uchun ham kuy va qo‘shiqlar mazmunini chuqurroq anglang, so‘z va ohang birligini idrok eting, ifodali va xushohang tarzda ijro etish malakasini yanada puxtarq o‘zlashtirib olishga erishing.

Musiqa va qo‘sish dilingizga bahra bersin, qalbingizga sevinch va quvonch baxsh etsin, o‘qish va faoliyatningizda Sizga doimo hamroh bo‘lsin.

Mualliflar

BIRINCHI CHORAK

QO'SHIQ KUYLASH QOIDALARI

1. Qo'shiq kuylaganda gavdani to'g'ri va erkin tuting.
2. Qo'shiq kuylaganda tekis nafas oling, kiftlaringiz ko'tarilmasin. Nafasni tejab, jumla oxiriga qadar bir me'yorda yetkazing.
3. Qo'shiqdagi unli tovushli bo'g'irlarni cho'zibroq, undosh tovushli bo'g'irlarni esa tez va burro talaffuz eting.
4. Tovushingizni yengil va yoqimli chiqarishga, qo'shiqlarni esa ifodali aytishga o'rganing.
5. Har bir qo'shiqni tushunib aytishga o'rganib boring.
6. Xor bo'lib qo'shiq aytganda ko'pchilikning ovoziga qulqoq soling va o'zingizning ovozingiz ajralib qolmasligiga e'tibor bering.
7. O'qituvchining qo'l harakatiga diqqat bilan qarang va barcha ishoralarini aniq bajarishga odatlaning.
8. Ovozingiz baxt-u boyligingiz ekanligini unutmang. Uni doimo ehtiyot qiling, avaylab asrang. Sog'iom va jarangli ovoz bilan aytilgan yaxshi so'z ham, yaxshi qo'shiq ham dil rohati ekanligini unutmang.

O'ZBEKISTON RESPUBLIKASINING DAVLAT MADHIYASI

Abdulla Oripov so'zi

Mutal (Mutavakkil) Burhonov
musiqasi

Tantanavor

The musical score consists of six staves of music for voice. The key signature is one sharp (F#), and the time signature varies between common time and 3/4. The vocal range is mostly soprano. The lyrics are provided in English below each staff.

Staff 1: Dynamics: *f*, *3*.
Lyrics: 1. Ser-qu-yosh, hur
o'l-kam, el-ga baxt, na-

Staff 2: Dynamics: *ff*.
Lyrics: jot, Sen o'-zing do'st-lar-ga

Staff 3: Dynamics: *ff*.
Lyrics: yo'l-dosh, meh-ri-bon! Meh-ri-

Staff 4: Dynamics: *p*.
Lyrics: bon! Yash-na-gay to-a-bad il-

Staff 5: Dynamics: *f*, *mf*.
Lyrics: mu-fan, i-jod, Shuh-ra-tинг por-la-

sin to- ki bor ja- hon!
ff
 Ol- tin bu vo- diy- lar —
p
 jon O'z- be- kis- ton, Aj- dod-
f
 lar mar- do- na ru- hi sen-ga yor! U- lug'
ff
 xalq qud- ra- ti jo'sh ur- gan za- mon, O- lam-
mf
 ni mah- li-yo ay- la- gan di- yor! Bag'- ri
 1. ***f***
 2.
 gan di- yor.

1. Serquyosh, hur o'lkam, elga baxt, najot,
Sen o'zing do'stlarga yo'ldosh, mehribon!
Yashnagay toabad ilm-u fan, ijod,
Shahrating porlasin toki bor jahon!

Naqarot:

Oltin bu vodiylar – jon O'zbekiston,
Ajdodlar mardona ruhi senga yor!
Ulug' xalq qudrati jo'sh urgan zamon,
Olamni mahliyo aylagan diyor!

2. Bag'ri keng o'zbekning o'chmas iymoni,
Erkin, yosh avlodlar senga zo'r qanot!
Istiqlol mash'ali, tinchlik posboni,
Haqsevar, ona yurt, mangu bo'l obod!

Naqarot:

Oltin bu vodiylar – jon O'zbekiston,
Ajdodlar mardona ruhi senga yor!
Ulug' xalq qudrati jo'sh urgan zamon,
Olamni mahliyo aylagan diyor!

PAUZALAR

BUTUN PAUZA

Qo'shiq yoki kuyning biron yerida tovushlarning to'xtashi yoki tinishi zarur bo'lsa, pauzalardan (tinish belgilariidan) foydalaniлади.

Notalar cho'zimi har xil bo'lganidek, pauzalar ham har xil cho'zimda bo'ladi.

Butun pauza butun notaga teng bo'lgani holda mana bunday yoziladi:

Musical notation example for a whole休符 (butun pauza). It shows a single vertical bar with a short horizontal dash at the top, followed by a vertical bar with a circle at the top, indicating a whole note value.

bir, ikki, uch, to'rt bir, ikki, uch, to'rt

YARIMTALIK PAUZA

Yarimalik pauza yarimalik notaga teng.

Yarimalik pauza mana bunday yoziladi:

Musical notation example for a half休符 (yarimalik pauza). It shows a vertical bar with a short horizontal dash at the top, followed by a vertical bar with a circle at the top, indicating a half note value.

Quyidagi mashqni yarimalik pauzalarga rioya qilib aytamiz:

Musical notation example showing a sequence of eighth notes (do, re, mi, fa, sol, lya, si) followed by a half note (pauza), then another eighth note (si).

do - re - mi - fa - sol - lya - si



NAQSH OLMALAR

Rauf Tolib she'ri

Nadim Norxo'jayev musiqasi

Quvnoq

The musical score consists of eight staves of music in 2/4 time, featuring quarter and eighth notes. The lyrics are repeated in each staff, alternating between English and Uzbek text.

Ol-ma-lar, naqsh ol-ma-lar, Tob-la-na-di qu-yosh - da.
Ol-ma-lar, naqsh ol-ma-lar, Ko'z o-la-di qa-rash - da.
Ol-ma-lar, naqsh ol-ma-lar, Ol-ma-lar, naqsh ol-ma-lar,
Yu-zid-a nur o'r-ma-lar. Ol-ma-lar, naqsh ol-ma-lar,
Pi-yo-la-day yi-rik dir. Ol-ma-lar, naqsh ol-ma-lar,
Meh-na-tim-ga ko'-rik - dir. Ol-ma-lar, naqsh ol-ma-lar,
Ol-ma-lar, naqsh ol-ma-lar, Yu-zid-a nur o'r-ma-lar
Ol-ma-lar, naqsh ol-ma-lar, Yu-zid-a nur o'r-ma-lar.

SALOM, MAKTAB

Egam Rahimov she'ri

Jaloliddin Najmuddinov musiqasi



O'rtacha tez

Salom, maktab, jon maktab, Seni sevaman maqtab.
Bizga ochiq quchog'ing,
Yoningda gulzor – bog'ing.

Yo- ning- da gul- zor bo- g'ing, zor bo- g'ing.

1. 2.

1. Salom, maktab, jon maktab,
Seni sevaman maqtab.
Bizga ochiq quchog'ing,
Yoningda gulzor – bog'ing.
2. Mana qo'limda kitob,
O'qish kitob ham hisob.
Sharillatib o'qiymen,
Bilag'on bo'lay deyman.
3. Qalam, ruchkam bor, mana,
Yozaman dona-dona.
Xatim bo'lsin chiroyli,
Kulib tursin naq oydek.
4. Salom, maktab, jon maktab,
Qo'shiq aytaman maqtab.
Men ham belcha ushlayman,
Gul bog'ingda ishlayman.

ESLANG

Quyidagi kuy parchalarini nota nomlari bilan aytib ko'rsangiz, o'zingiz o'rgangan qo'shiqlaringizni bilib olasiz:

O'rtacha tez

Musical notation for 'O'rtacha tez' in 2/4 time, treble clef, with a key signature of one sharp. The music consists of two staves of six measures each, featuring eighth and sixteenth notes.

Shoshilmay

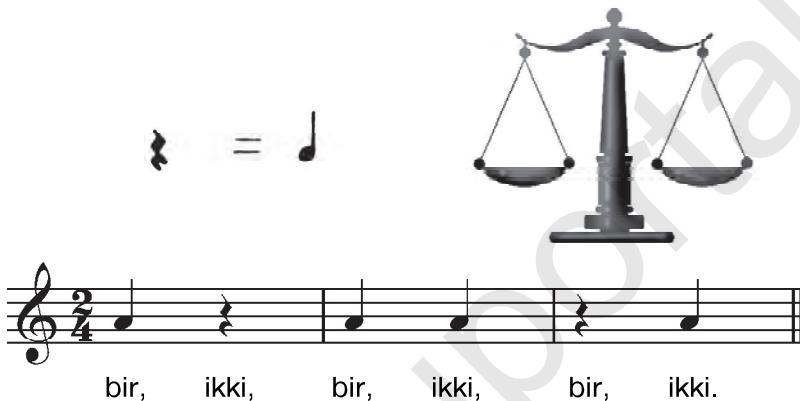
Musical notation for 'Shoshilmay' in common time, treble clef, with a key signature of one sharp. The music consists of three staves of six measures each, featuring eighth and sixteenth notes.



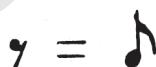
CHORAK VA NIMCHORAK PAUZALAR

Chorak pauza ham chorak nota singari o‘z cho‘zim va o‘lchoviga ega.

Chorak pauza chorak notaga teng bo‘lgani holda mana bunday yoziladi:



Nimchorak pauza nimchorak notaga teng. Nimchorak pauza mana bunday yoziladi:



Quyidagi mashqni nimchorak pauzalarga rioya qilib aytamiz:

Quvnoq





Musiqa asaridagi pauzalar turlicha bo'lishini bilingiz. Quyidagi kuyni tinglang, undagi chorak pauzaning muntazam takt boshida kelishiga e'tibor qiling:

FERUZA



G'ulomjon Ro'ziboyev musiqasi

Yengil

The musical score consists of six staves of music for a single instrument. The first two staves begin with a dynamic marking of *mf*. The third staff begins with a dynamic marking of *mp*. The fourth staff continues from the third. The fifth staff begins with a dynamic marking of *mf*. The sixth staff concludes the piece.



DIYOR MADHI

Habib Rahmat she'ri

Nadim Norxo'jayev musiqasi

§ Kuychan

Music score for 'Kuychan' in G clef, common time (C). The lyrics are:

O- na -Va- tan er- ta- si, Ke- la- jak- ning me- va-
si, Bi- lim, hu- nar e- ga- si
Biz bo'-la-miz al- bat-ta, Ni- yat-lar ul- kan, kat- ta.
A - - - Ni-yat-lar ul- kan, kat- ta.



1. Ona-Vatan ertasi,
Kelajakning mevasi,
Bilim, hunar egasi
Biz bo'lamiz albatta,
Niyatlar ulkan, katta.
2. Orzularim uch berar,
Diyor mehri kuch berar,
Dilda yorug' tuyg'ular,
Yorug'likka oshnamiz,
Ezgu ishga tashnamiz.
3. Dovrug'lidir Vatanim,
Obro'lidir Vatanim.
Dunyodagi chamanim
Ko'z qoramdek saqlayman,
Ishonchingni oqlayman.
4. Temur bobom dilda bor,
O'lkam bo'lur gul, obod,
Bayroqni tutib ozod,
Shod boramiz ilgari,
Mard g'oliblar singari!



RUSTAM ABDULLAYEV

(1947-y.)



Ko‘hna Xorazmning Xiva shahrida tug‘ilib o’sgan Rustam Abdullayev Respublikamiz mu-siqa san’atining ravnaqiga o‘zi-ning munosib hissasini qo‘shib kelmoqda. «Shodimulk», «Sado-qat», «Xiva» nomli operalari, «Quyoshga ta’zim» baleti, 5 ta fortepiano va simfonik orkestr uchun konsert, talaygina qo‘sishq va romanslar kompozitor ijodining bir qismi, xolos. 1995-yildan buyon O‘zbekiston Bastakorlar uyushmasi raisi.

Rustam Abdullayev yozgan ko‘pgina asarlari Germaniya, Angliya, Misr, Gollandiya kabi xorijiy mamlakatlarda ham ijro etilib, musiqa ixlosmandlarini xushnud etgan. Ijodkorning «Mustaqillik lolalarimiz», «Do‘slik taronasi», «Kulgan ko‘zli bolalar», «Diyorimda bayram bugun», «Shodlik qo‘sishig‘i», «Navro‘z qo‘sishig‘i» kabi 50 dan ortiq rang-barang qo‘shiqlari esa o‘quvchi-yoshlar tomonidan sevib kuylanadi. Kompozitor Rustam Abdullayev bolalar uchun yana ko‘plab qo‘shiqlar yozish niyatida.



QO'ZICHOQ

Yo'Idosh Sulaymon she'ri

Rustam Abdullayev musiqasi

O'rtacha tez

Bar-ra pe- chak, sa-ra pe- chak. Te- rib kel- dik

Yur- may dik- dik. Ki- sir- ki- sir, ki- sir- ki- sir.

Bi- sir- bi- sir, bi- sir- bi- sir. U- ni chay- na,

Ba, qo'- zi- choq, U- ni chay-

na, Ma, qo'- zi- choq.

1. Barra pechak,
Sara pechak.
Terib keldik
Yurmay dik-dik.
Kisir-kisir,
Bisir-bisir,
Uni chayna,
Ba, qo'zichoq.
Uni chayna,
Ma, qo'zichoq.
2. Men va Zaynab
Har kun ko'plab
Har xil o'tlar
Terib deymiz:
Egil, egil,
Yegil, yegil,
Bo'lgin semiz,
Ba, qo'zichoq.
Bo'lgin semiz,
Ma, qo'zichoq.



DIRIJORLIK HARAKATLARI

Jamoa bo'lib qo'shiq ijro qilinganda hamma bir paytda, tekis kuylashi uchun dirijor rahbarlik qiladi. Dirijor asar ijrosini qo'l harakatlari bilan boshqaradi.

Siz bilasizki, musiqa asarlari turli xil o'Ichovda bo'ladi. Shunga ko'ra dirijorlik harakatlari ham o'Ichovga qarab turlicha bo'ladi. Dirijorlik haqidagi bilim va malakalarimizni mustahkamlaymiz.

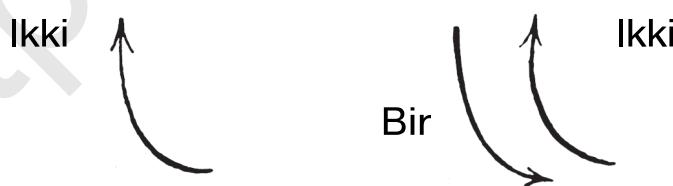
Ikki chorakli o'Ichov

Ikki chorakli o'Ichovga dirijorlik qilinganda avval qo'llarimiz pastga, keyin yuqoriga qarab harakat qiladi.

Birinchi kuchli hissada qo'limiz pastga tomon harakat qiladi:



Ikkinci kuchsiz hissada esa qo'limizni yuqoriga ko'taramiz:



Endi 2/4 o'Ichovli qo'shiqqa dirijorlik qilib kuylaymiz:

KO'YLAGIM



Po'lat Mo'min she'ri

Doni Zokirov musiqasi

O'rtacha tez

Yan- gi ko'y- lak tik-di- lar a- ya- jo- nim bay- ram- ga.

Se- vin- chim- ga sig'- ma- yin rah - mat de- dim

a- yam- ga. Ko'y- la- gim, ho, ko'y- la- gim,

kiy - sam ke - lar o'y - na - gim.



SHIRIN-SHIRIN

Ibrohim Jiyanova she'ri

Xurshida Hasanova musiqasi

Sho'xchan

6
G

Os- mon- da yul- duz- cha-lar, Yo- ni-da bo'l- gim ke- lar.

G
G

Bo-g'im- da- gi g'un- cha- lar bi- lan o- chil- gim ke- lar.

G
G

O- chil- gim ke- lar, o- chil- gim ke- lar,

G
G

Bo- g'im- da g'un- cha-dek o- chil- gim ke- lar.

G
G

Shi- rin, shi- rin so'-zim- ga, Jay- ron- gi- na ko'-zim- ga

Tamomlash uchun



G
G

Of- tob ku- lub bo- qa- di Oy- dek- ki- na yu- zim- ga.

O'ZINGIZ TOPING

- yarim nota nechta chorak notaga teng?
— chorak nota nechaga sanaladi?
— nimchorak notaning nechtasi chorak notaga teng? Nechtasi yarim notaga teng?
— bu qanday pauza? U nechaga sanaladi?
— bu pauzaga teng cho'zimdagi notani ayting.
— bu belgining nomi nima? Vazifasi-chi?



GUL LOLADAN JAMALAK

Qambar Ota she'ri

Nadim Norxo'jayev musiqasi

Sho'x 8 $\text{♩} = 117$

Rang- lar- ga- boy ka- ma- lak

Yay-ra-ta-san os-mon-ni

Yay - ra - ta-san ja-hon - ni Ez - gu-dan -

be-rib da- rak ko'k gum-ba-

zi - da cha-qin Yom-g'ir bor-liq -

ni yu-var Qol-mas zar - ra - cha g'u-bor

os- mon qalb- lar- ga ya- qin

Ka-ma-lak - jon, ka-ma - lak, at-rof yen - gil

o- su - da Yash-nar qiz-lar bo-shi-da gul-lo - la- dan



MASHQ KUYLAYMIZ

Qo'shiq kuylaganda so'zlarni tushunarli, ravon talaffuz qilish muhim ahamiyatga ega.

So'z bilan ohang birgalikda mujassamlashib, tinglovchiga yetib borishi lozim.

Quyidagi mashq yordamida talaffuzni o'stirishga harakat qilamiz:

Musical notation for a series of words illustrating pronunciation techniques. The words are: Jon-li, jon-li, kuy-lang, a-niq, bur-ro, kuy-lang, v, Ort-da, qol-mang, as-lo, bir-ga-qol-mang, lik-da, da, kuy-lang.

CHORAK YAKUNI BO‘YICHA SAVOLLAR

1. O‘zbekiston Respublikasining Davlat Madhiyasini qanday tinglash kerak?
2. «Diyor madhi» qo‘srigining musiqasini kim yozgan? Bu qo‘srig mazmunini so‘zlab bering.
3. Bu chorakda qanday musiqa asarlarini tingladingiz? Qaysi kompozitor bilan tanishdingiz?
4. Qanday raqsbob kuylarni bilasiz?
5. Siz necha o‘lchovli asarga dirijyorlik qila olasiz?
6. Chorak pauza nechaga sanaladi? Nimchorak pauza-chi? Bu pauzalarga qanday notalar teng bo‘ladi?
7. Musiqaning qanday ifoda vositalarini o‘zlashtirib oldingiz? Musiqada ifoda vositalari nima uchun kerak?
8. Ikki chorakli asarga qanday dirijorlik qilinadi?
9. Sizga qanday qo‘srig va musiqalar yoqadi?

IKKINCHI CHORAK

XONANDALAR ANSAMBLI

Ikki va undan ko'proq ijrochilar jamoasiga «ansambl» deyiladi.

Kuylaydigan jamoaga «xonandalar ansambli» deyiladi.

JONON

Muhammadjon Mirzayev musiqasi



Yengil

The musical score for 'Yengil' is composed of five staves of music. The first staff begins with a dynamic 'p'. The second staff begins with a forte dynamic. The third staff starts with a dynamic 'mf'. The fourth staff ends with a dynamic 'p'. The fifth staff concludes the piece.



OLTIN PAXTAM – OPPOG‘IM

*Po’lat Mo’min she’ri
Quvnoq*

Nadim Norxo’jayev musiqasi

1. Ol-tin pax-tam, be-g'u-bo-rim op-po-

g'im, Hu-zur-jo-nim, mo-miq-qinam -

yum- sho- g'im, Chi-ro-yi-dan

nur ta-ral-gan chi-ro- g'im,

Cha-man bo'l-di gul-la-ring-dan har yo- g'im.

2. Paykallarda termilasan yo’limga,
Oq qushimsan, qo’ndiraman qo’limga,
Hosilingdan shodlik to’lar ko’nglimga,
Chanoqlarda qaynab turgan bulog’im.



CHOLG'UCHILAR ANSAMBLI

Musiqa asarini birgalikda bir xil qilib ijro etadigan cholg'uchilar guruhiga «Cholg'uchilar ansamblı» deyiladi. Cholg'uchilar ansamblı turli cholg'ulardan tuziladi. Unda rubob, dutor, nay, g'ijjak, chang, tanbur, doira kabi cholg'u sozlari bo'lishi mumkin.

Shuningdek, ansambl bir xil cholg'ulardan ham tuziladi. Masalan: rubobchilar ansamblı, dutorchilar ansamblı, changchilar ansamblı, doyrachilar ansamblı va shu kabilar.



UFORI 3 (QIZLAR RAQSI)



Sho'x

O'zbek xalq kuyi

The musical score consists of eight staves of music for Sho'x. The music is in G clef, 6/8 time, and a key signature of one flat. The score is divided into two sections by a double bar line with repeat dots. The first section has four staves, and the second section has four staves. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them.

IQBOLINGNI KUYLAYMAN, VATAN

O'ZBEKISTON KEMASI



Yong'in Mirzo she'ri

Ibrohim Hamroyev musiqasi

Quvnoq

G'un - cha - dir or - zu - la - rim, bir kun gul-day

o - chi - lar. Yo'l - la - rim - ga, yul - duz - lar das - ta gul-day

so - chi - lar, so - chi - lar (o). so - chi - lar (o),

1.2.

das - ta gul - day so - chi - lar.

3.

- lom, sa - lom, sa - lom!

1. G'unchadir orzularim,
Bir kun gulday ochilar.
Yo'llarimga yulduzlar
Dasta gulday sochilar.

2. Mening orzuim nima?
Yashirmayman, aytaman:
Yasasam uchar kema...
Oyga borib qaytaman.
3. Kashfiyotchi egasi
Raketaga qo'yar nom.
O'zbekiston kemasi –
Jahonga aytar salom!



VATANIM ZAVQI

Po'lat Mo'min she'ri

Nadim Norxo'jayev musiqasi

♩ Shoshmasdan



Music score for VATANIM ZAVQI, featuring lyrics in Russian and Uzbek. The score consists of eight staves of music in 3/4 time, treble clef, and includes lyrics below each staff.

Music score for VATANIM ZAVQI, featuring lyrics in Russian and Uzbek. The score consists of eight staves of music in 3/4 time, treble clef, and includes lyrics below each staff.

O - si - lib sha-mol - lar bo'y- ni- ga U - cha - man

da- la - lar qo'y-ni - ga. O'-zim - ni se-za - man

qush-da - yin, O - su - da ke- za - man qush-da- yin.

Bag'- ri - da yur - ga- nim Va- ta - nim,

Zav -qi - ni sur -ga- nim Va- ta - nim. Bag'-ri - da

yur- ga nim Va- ta - nim, Zav- qi - ni sur - ga - nim

Va - ta - nim. Dun - yo - da ya - go - na

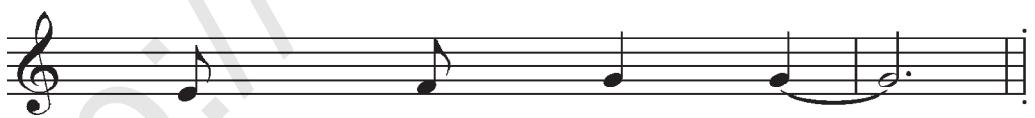
Va - ta - nim.

Quyidagi kuy parchalarining nota o'Ichovini toping:

1)



2)



FARHOD ALIMOV

(1947–2014)



«Biz istiqbol egalari», «Ona tilim – o'zbek tilim», «Ahillik – do'stlik», «Chaqqon bola», «Oppoq qandim» kabi ajoyib qo'shiqlari bilan bolalar qalbidan joy olgan bastakor Farhod Alimov Toshkentda tug'ilib o'sdi.

Yoshligidanoq musiqaga bo'lган katta ishtiyoq uni, avval, g'ijjak sozi sirlarini o'rganishga, so'ngra kompozitorlik mutaxassisligini egallahsha chorladi.

Serqirra ijodkor ko'plab musiqali spektakllarga musiqa yozgan, xor va yakkaxonlar uchun talaygina qo'shiqlar yaratgan kompozitordir. Uning simfonik orkestr, xalq cholg'ulari orkestri uchun yozgan rang-barang asarlari radio to'lqinlarida muntazam yangrab turadi.



OPPOQ QANDIM

Po'lat Mo'min she'ri

Farhod Alimov musiqasi

Hazilnamo

Choy- ga sol- sam te- rib - te- rib, Sen ke- ta- san
tez- da e- rib, Choy- ga sol- sam te- rib - te- rib,
Sen ke- ta- san tez- da e- rib. Op- poq qan-
dim, Yum- shoq qan- dim.

1. Choya solsam
Terib-terib,
Sen ketasan
Tezda erib.
Oppoq qandim,
Yumshoq qandim.
2. Kir qo'l bilan
Ushlamayman.
Uvol qilib
Tashlamayman.
Oppoq qandim,
Yumshoq qandim.
3. Shirin bo'lar
Ichgan choyim.
Hamma sendan
Xursand doim.
Oppoq qandim,
Yumshoq qandim.



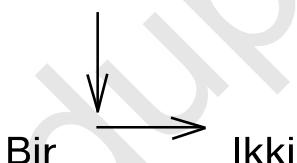
Uch chorakli o'Ichov

Musiqa asarlarida ikki chorakli o'Ichovdan tashqari uch chorakli o'Ichov ham bo'ladi. Bu o'Ichovda yaratilgan kuylar ko'proq raqs tushishga moyillik tug'diradi. Vals raqsi bunga misol bo'la oladi.

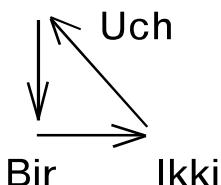
Uch chorakli o'Ichovga dirijorlik qilishni o'rganining. Birinchi kuchli hissada qo'l pastga tushadi:



Ikkinchisi kuchsiz hissada qo'lni o'ng tomonga harakat qildiramiz:



Uchinchi hissada esa qo'limizni yuqoriga tomon ko'taramiz:



Endi mana bu qo'shiqni kuylab, o'ng qo'limiz bilan uch chorakli o'Ichovga dirijorlik qilamiz:



MILLIY CHOLG'ULARIMIZ

BU CHOLG'ULAR QANDAY CHALINADI?



YANGI YIL TILAKLARI



*Po'lat Mo'min she'ri
Yefim Shvars musiqasi*

Quvnoq

1. Yan- gi yil - da yan-gi xil - da Yu-rak - lar- ning o-vo-
zi. Qay-nab chi - qar, yay- rab chi- qar Ti - lak - lar
ning eng so - zi. Qay- nab chi - qar, yay - rab chi-
qar Ti - lak - lar - ning eng so - zi.

2. Yangi yilda yaxshilarni
Tabriklaymiz, quvnaymiz.
Dangasalik, xafalikni
Ko'ngillardan quvlaymiz.



QUVNOQ BOLALAR QO'SHIG'I

*Xurshid Qayumov she'ri
Marshona*

G'afur Qodirov musiqasi

Qor yo-g'ar, qor yo- g'ar -oq parga o'x- shar. Xo-na-miz gul och-gan

ba- hor- ga o'x- shar. Yan-gi yil ar-cha-sin Be-zat-dik ko'r-
kam. Shox- la- ri tov- la- nar, Chi- roy- li bi- ram.

1. Qor yog'ar, qor yog'ar –
Oq parga o'xshar.
Xonamiz gul ochgan
Bahorga o'xshar.

2. Davrani keng olib,
Boshlaymiz o'yin.
Aytamiz Yangi yil
Qo'shig'in – kuyin.

Naqarot:

Yangi yil archasin
Bezatdik ko'rakam.
Shoxlari tovlanar,
Chiroyli biram.

Naqarot

QOR

Zulfiya she'ri

Shermat Yormatov musiqasi



Tez

Ol- cha gu- li bar-gi- day o'y-nab u-chib

yog'ar qor. A- jab qor-ga qa-ray-man,

ko'-zim-da yash- nar ba- hor. A- jab qor-ga

qa-ray-man, ko'-zim-da yash- nar ba-hor.

2. Daraxtlarning shohida
Qor yashnaydi, xuddi gul.
Qiya tepaliklarning
Yaxida yaltirar ul.

3. Chana tortgan bolalar
Telpagida pag'a qor.
Qiyqirib o'ynashadi,
Shodligida bor bahor.



CHORAK YAKUNI BO‘YICHA SAVOLLAR

1. Qanday ansambl turlarini bilasiz?
2. Xonandalar ansambli qanday bo‘ladi?
3. Cholg‘uchilar ansambli qanday bo‘ladi?
4. «Oppoq qandim» qo‘shig‘ining mualliflari kim?
5. «Oltin paxtam – oppog‘im» qo‘shig‘ining mualiflari kim?
6. Bu chorakda qaysi kompozitor bilan tanishdingiz? Uning qanday qo‘shig‘ini o‘rgandingiz?
7. Bu chorakda sizga qanday qo‘shiqlar va kuylar ko‘proq yoqdi?

UCHINCHI CHORAK

BO'LAJAK VATAN HIMYOYACHILARI

MARSH



Marsh tempida

J. Bize musiqasi

The musical score for 'Marsh tempida' is composed of four staves of music. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef. The key signature is G major (one sharp). The time signature is 4/4. The music features eighth and sixteenth note patterns, with some notes having stems pointing up and others down. The score is set against a light gray background with a faint watermark of the URL 'http://nlib.kz'.





YOSH ASKARLAR QO'SHIG'I

Safar Barnoyev she'ri

Sayfi Jalil musiqasi

Marsh sur'atida

Biz- lar bo-tir yosh jang-chi, Si- nov- lar- da chi- niq- qan.

Xor

Si- nov- lar- da chi- niq- qan. U- chuv- chi- miz

ham tank- chi Mashq-lar- da g'o- lib chiq-qan.

Xor

Ol- g'a- bu biz- ning shi- or, Saf- da tu- ra-

miz a- dl. Ti- zi- lib tur- na - qa- tor,

Qa- dam tash- lay- miz da- dil.

1. Bizlar botir yosh jangchi
Sinovlarda chiniqsan.
Uchuvchimiz ham tankchi
Mashqlarda g'olib chiqsan.

Naqarot:

Olg'a – bu bizning shior,
Safda turamiz adl.
Tizilib turnaqator,
Qadam tashlaymiz dadil.

2. Do'stga fido jonimiz,
Ochiq dasturxonimiz.
O'zimizday mustahkam
E'tiqod, iymonimiz.

Naqarot

3. Toblanamiz yoz-u qish,
Ko'rib qo'ying, mehmonlar,
Har birimiz Alpomish,
Biz bo'lajak posbonlar.

Naqarot

TINGLANG VA TOPING

Quyidagi kuy parchalari qaysi qo'shiqlardan olingan?
Ularning nomlarini ayting va nota bilan kuylang.

Jonli



Quvnoq



Endi bu qo'shiqlarning musiqalarini qaysi kompozitorlar bastalaganligini ayting.

She'rlarini yozgan shoirlarni ham eslay olasizmi?

Shu berilgan qo'shiqlardan qaysi biri sizga ko'proq yoqadi?

Nima uchun?



MUSIQANING IFODA VOSITALARI

Musiqa – san’atning bir turidir. U turli cho’zim va balandlikdagi tovushlar yordamida obraz yaratib beradi. Musiqaning asosi kuy bo’lib, **o’Ichov**, **usul**, **sur’at** va **dinamik belgilar** musiqaning ifoda vositalari hisoblanadi.

Musiqiy tovushlarning bir-biri bilan o’zaro bog’lanishi **kuy** – ohang deyiladi.

Taktda kuchli va kuchsiz hissalarning bir maromda almashib turishiga **o’Ichov** deyiladi.

Uzun va qisqa tovushlarning o’zaro almashinib kelishiga **usul** deyiladi.

Musiqiy tovushlarning muayyan tartibda o’zaro bog’lanishi **lad** deyiladi.

Kuy tezligi **sur’at** deyiladi.

Kuyni kuchli yoki kuchsiz jaranglashini ko’rsatuvchi belgilar **dinamik belgilar** deyiladi.





XORAZM KUYI

Xalq kuyi

Sho'x

1 2 3 4 5 6 7



O'ZBEGIMDAN AYLANAY

*Habib Rahmat she'ri
Nadim Norxo'jayev musiqasi*

Marsh tempida

O'z - be- kis - ton o - na yurt, Dun - yo - da dur-

do - na yurt. Xal - qi tan - ti, meh - nat - kash,

Xal - qi tan - ti, meh - nat - kash,

Do'st- lik - da ya-go - na yurt.

Ham-ma - ni teng siy - lay - di, Tinch - lik, o - mad ti - lay - di.

Ham- ma- ni teng siy - lay - di, Tinch - lik, o - mad ti - lay - di,

O'y- la - ga - ni yax - shi - lik, Kun -dan-kun - ga gul - lay -
di.

1. O'zbekiston ona yurt,
Dunyoda durdona yurt.
Xalqi tanti, mehnatkash,
Do'stlikda yagona yurt.
Hammani teng siylaydi,
Tinchlik, omad tilaydi.
O'ylagani yaxshilik,
Kundan-kunga gullaydi.

2. Qalbidek pok osmoni,
Butdir iymon, vijdoni.
Fe'li kengdir, shu sabab,
To'kindir dasturxoni.
O'zbeginidan aylanay,
O'zligimdan o'rgilay.
Men ham shu yurt farzandi,
Xizmatiga shaylanay.



MUSIQADAGI DINAMIK BELGILAR

Kompozitorlar biror-bir musiqa asarlarini yaratganlarida ularning ma'lum bir qismlarining kuchli yoki kuchsiz ijro qilinishini maxsus belgilar bilan ko'rsatadilar. Bu belgilar asarning yoqimli, jiloli eshitilishiga yordam beradi.

Musiqada bu belgilar «dinamik belgilar» deb ataladi.

Quyida dinamik belgilarning asosiyлари ko'rsatilgan. Ularni bilib oling:

f (forte) – kuchli tovush

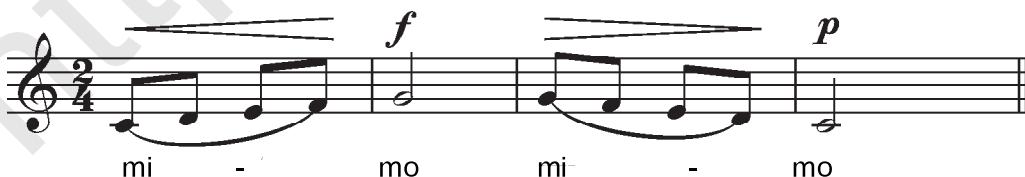
p (piano) – kuchsiz tovush

Endi tovushlarni asta-sekin kuchaytirib va pasaytirib boruvchi belgilar bilan tanishamiz:

 – bu belgi tovushlarni asta-sekin kuchaytirib borish belgisi, u «kreshchendo» deb o'qiladi.

 – bu belgi tovushlarni asta-sekin pasaytirib borish belgisi, u «diminuendo» deb o'qiladi.

Dinamik belgilarga rioya qilib quyidagi mashqni ijro etamiz:



The musical notation is in 2/4 time with a treble clef. It consists of two measures. The first measure has two eighth notes followed by a fermata. Above the fermata is the dynamic marking *f*. Below the notes are the lyrics "mi - mo". The second measure has one eighth note followed by a fermata. Above the fermata is the dynamic marking *p*. Below the note is the lyric "mo".



DO'PPI TIKDIM

Turob To'la she'ri

Manas Leviyev musiqasi

Shoshilmay

The musical score is composed of seven staves of music for a single instrument. The time signature is 3/4 throughout. The key signature is one sharp (F#). The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. The melody is primarily diatonic, using notes from the F# major scale. The score concludes with a double bar line and repeat dots at the end of each staff.

ALTERATSIYA BELGILARI

Tovush qatorda joylashgan asosiy yetti pog'onadagi notalar zarur bo'lgan paytda yarim tonga ko'tarilishi yoki yarim tonga pasaytirilishi mumkin.

Bunday hollarda maxsus belgilardan foydalanildi. Bu belgilarga «alteratsiya belgilari» deyiladi.

Alteratsiya belgilari \sharp -diyez, \flat - bemol, \natural -bekar deb nomlanadi. Nota yozuvida bu belgililar nota oldiga qo'yilib, nota nomidan so'ng aytildi. Musiqa asarlarida diyez va bemol belgilari sol kalitidan keyin yozib qo'yiladi.



LOLACHA

O'zbek xalq kuyi

Sho'xchan

The musical score for 'LOLACHA' is presented in four staves, each consisting of five horizontal lines. The first staff begins with a dynamic marking 'f(p)'. The second staff begins with a dynamic 'f(p)' and includes a trill instruction 'tr'. The third staff begins with a dynamic 'f'. The fourth staff concludes with a dynamic 'f(p)'. The music is set in G major (indicated by a single sharp sign) and 6/8 time. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The score is written on a standard five-line staff system.

DIYEZ

Diyez – ♯ belgisi tovushni yarim ton, ya’ni yarim bosqich yuqori ko’taradi. Nota yo’lida u quyidagicha yoziladi:



do-diyez



sol-diyez



fa-diyez

Quyidagi qo’shiqni birga kuylaymiz va undagi notalarga tegishli bo’lgan «diyez» belgisini aniqlaymiz:



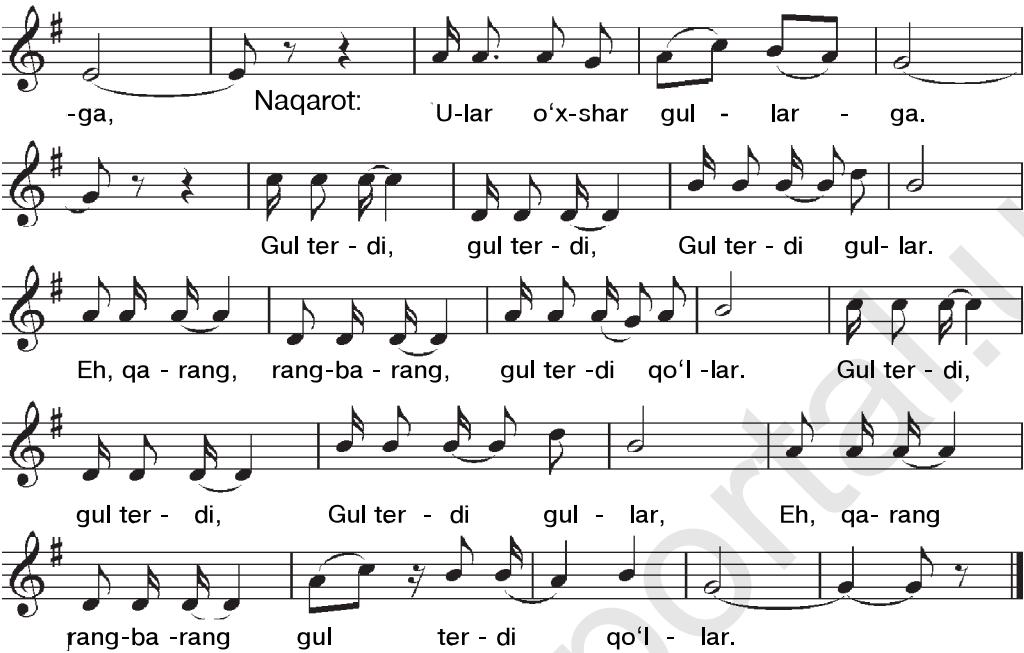
GUL TERDI GULLAR

Po’lat Mo’min she’ri

Nadim Norxo’jayev musiqasi

Quvnoq

1. O’-g’il bo-la, qiz bo-la, Qir -dan ter-di
gul - lo - la. Qa-ra - san-giz u - lar -


 -ga, Naqarot: U-lar o'x-shar gul - lar - ga.
 Gul ter - di, gul ter - di, Gul ter - di gul- lar.
 Eh, qa - rang, rang-ba - rang, gul ter - di qo'l - lar. Gul ter - di,
 gul ter - di, Gul ter - di gul - lar, Eh, qa- rang
 rang-ba - rang gul ter - di qo'l - lar.

2. Gullar terib ozmuncha,
 O'ynadilar to'yguncha.
 Har tomonga chopdilar,
 Yangilarin topdilar.

Naqarot.

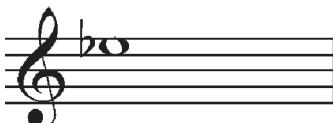
3. Quyoshda tovlandilar,
 Chamanda tovlandilar.
 Do'stlariga ataylab
 Gul terdilar avaylab.

Naqarot.

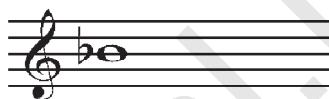


BEMOL

Bemol –  belgisi tovushni yarim ton pasaytiradi.
Nota yo'lida u quyidagicha yoziladi:



mi-bemol

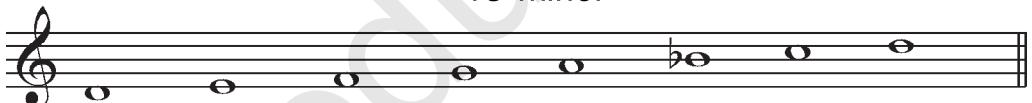


si-bemol

Diyez belgisi kabi bemol ham notadan avval yozilib, notadan so'ng o'qiladi.

Ko'pincha minor ladlarida asar yaratish uchun bemol belgisi qo'llaniladi:

re-minor



Endi quyidagi kuyni tinglang va undagi si-bemol-dan tashqari, yana qaysi notaga bemol belgisi qo'yilganligini toping:

ORUXON



Qoraqalpoq xalq kuyi

O'rtacha tez

The musical score consists of four staves of music. Each staff begins with a G clef. The first three staves are in 2/4 time, while the fourth staff is in 3/4 time. The music features a variety of note heads, including solid black notes, open circles, and stems with dots or dashes. The notation includes eighth and sixteenth note patterns, as well as quarter notes and half notes.



BOYCHECHAGIM OMONLIK

*Qambar Ota she'ri
Nadim Norxo'jayev musiqasi*

Tez

Yer-ni qor qop- lab yo- tar,
Sen u-chun tong-
lar o- tar. Meh- ring o'- ti- da muz,
qor, E- rib soy- lar- ga o- qar.
Boy-che-cha-gim, boy-che-chak, Ku- lib chiq- qan
oy- che- chak. Ba- hor- da qir, da- lam- ga
Qo'- sha- san chi- roy che- chak.
Qo'- sha - san chi- roy, che- chak.



PORLAR KAMALAK

*Jumaniyoz Jabborov she'ri
Nadim Norxo'jayev musiqasi*

Tez ♩=103

Por - lar ka-ma- lak, por - lar.

O'y - nar ka - pa - lak, o'y - nar

Qay- nar su-ma - lak,

Qay - nar su - ma - lak, Nav - ro'

zi o - lam.

Uch - gil var - ra - gim, Zar - rin par - ra - gim,

Nur ja - ma - la- gim Nav - ro'

zi o - lam. Os-mon be - lan - chak,
 - Oy - dir ke - lin - chak,
 Far - zand ke - la - jak Nav - ro' - zi o - lam.
 Nav - - ro' - zi o - lam.

CODA

Nav - ro' - zi o - lam.



BEKAR

Ma'lum bir tovush oldiga qo'yilgan diyez yoki bemol belgisini bekor qilib, tovushni asl holiga keltirish zarur bo'lganda bekar – ♭ belgisi ishlatiladi. Bu belgi quyidagi shaklda yoziladi:

fa-diyez fa-bekar si-bemol si-bekar

Mana bu asarda bekar belgisi yordamida fa-diyez va do-diyez tovushlari bekor qilinib, asli «fa» va «do» holatiga keltirilgan.

Notani diqqat bilan kuzating va bekar holatlarini o'zingiz topping.



RAQS

O'zbek xalq kuyi

Yengil

Musical score consisting of three staves of music in G major (two sharps). The first staff shows a continuous eighth-note pattern. The second staff begins with a dotted half note followed by eighth-note pairs. The third staff starts with a dotted half note followed by eighth-note pairs, with a bracket labeled '1.' above the second measure.



SVETOFOR



Safo Ochil she'ri

Sa'dulla Nurmetov musiqasi

§ O'rtacha

Naqarot:

Uch o- g'ay-ni bo- tir- Miz, Uch xil rang- da no- dir- Miz.



Qi- zil, ya-shil, sa-riq- Miz, Kuch-qud- rat- ga qo- dir- Miz.



1. || 2. tr



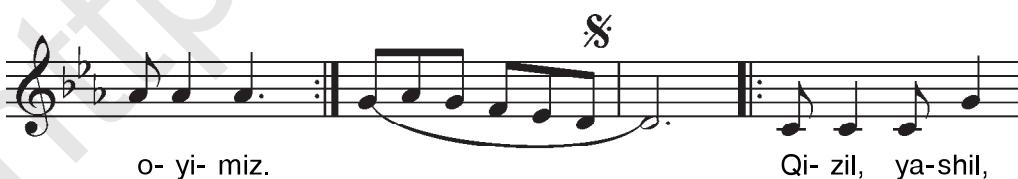
Ham-ji- hat- Miz do- im biz, Chor- ra - ha-lar

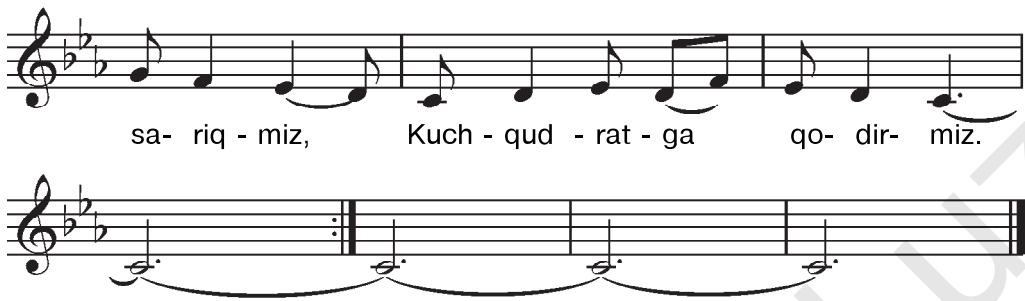


jo- yi- Miz. Vaq- ti bi-lan nur so- char, Uch-ta to'- lin



§
o- yi- Miz. Qi- zil, ya-shil,





Naqarot:

Uch og'ayni botirmiz,
Uch xil rangda nodirmiz.
Qizil, yashil, sariqmiz,
Kuch-qudratga qodirmiz.

1. Hamjihatmiz doim biz,
Chorrahalar joyimiz.
Vaqti bilan nur sochar
Uchta to'lin oyimiz.
2. Qizil yonsa, tik turing,
Yashil yonsa, tez yuring,
Sariq yonsa, ehtiyot
Chorasini ham ko'ring.
3. Gapimiz shu sizlarga:
Barcha o'g'il-qizlarga –
Duch kelmaysiz xatarga,
Quloq soling bizlarga.

O'zingiz topping

Qaysi belgilar «Alteratsiya belgilari» deyiladi?



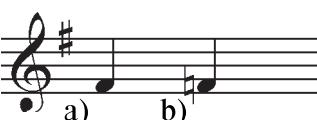
— bu belgining nomi nima? Vazifasi-chi?



a)

b)

— qaysi tovush balandroq?



a)

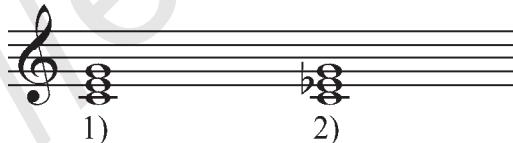
b)

— qaysi tovush pastroq?

Tovush qatorda qaysi notalarning oralig'i yarim ton?



Nechanchi misolda minor uchtovushligi berilgan?



1)

2)

Major uchtovushligini tuzish uchun qanday tovush yetmayapti?



CHORAK YAKUNI BO‘YICHA SAVOLLAR

1. Musiqaning ifoda vositalariga nimalar kiradi?
2. Musiqada alteratsiya belgilari nima uchun kerak? Diyez bilan ko‘tarilgan yoki bemol bilan pasaytirilgan tovushlarni o‘z holiga keltirish uchun qanday belgi ishlataladi?
3. Kompozitor N.Norxo‘jayevning qanday qo‘schiqlari va musiqalari yodingizda qolgan?
4. Musiqada dinamik belgilarning vazifalari nimalardan iborat? Piano belgisi bilan ohista ijro etilgan tovushni kuchaytirish uchun qanday belgi qo‘yiladi?
5. f – bu qanday belgi?
 – bu-chi?
6. p – bu qanday belgi?
 – bu-chi?
7. Bu chorakda sizga qanday kuy va qo‘schiqlar yoqdi?

TO‘RTINCHI CHORAK

BAND VA NAQAROT

Sizga ma'lumki, kuylar ham, qo'shiqlar ham o'zining hajmi va ijro etish murakkabligiga ko'ra turlicha bo'ladi. Eng oddiy qo'shiqlar band va naqarotli qo'shiqlardir. Bunday oddiy shakldagi qo'shiqlarni siz ko'plab ijro etgansiz. Ular odatda bir necha banddan va har banddan so'ng bir xil so'zlar bilan takrorlanadigan naqarotdan iborat bo'ladi. Qo'shiqda, odatda, avval band, so'ngra naqarot ijro etiladi.

Naqarot deb, qo'shiqning so'zi ham musiqasi ham o'zgarmaydigan bo'limiga aytildi.

O'zingiz birinchi chorakda tinglagan «O'zbekiston Respublikasining Davlat Madhiyasi», ikkinchi chorakda ijro etgan «Nisholda», uchinchi chorakda ijro etgan «Sumalak eng kerak» singari band va naqarotdan tashkil topgan yana ko'pgina qo'shiqlar ana shunday oddiy shakldagi qo'shiqlardir. To'rtinchi chorakda ham ulardan bir qanchasini ijro etasiz.

O'zingiz bilgan oddiy shaklda yaratilgan boshqa qo'shiqlarning nomlarini ham aiting.

BAHOR VALSI



Muhammadjon Mirzayev musiqasi

O'rtacha tez

The musical score for "BAHOR VALSI" is presented in five staves. The key signature is G major (one sharp). The time signature is 3/4. The dynamic marking "mf" (mezzo-forte) is placed below the first staff. The music features various melodic lines with different patterns of eighth and sixteenth notes, separated by bar lines and two endings indicated by double vertical bars. The first ending consists of five staves, while the second ending consists of three staves.

LOLA

Ilyos Muslim she'ri
Xurshida Hasanova musiqasi



Sho'x

Ba- hor kel- di e- li- miz- ga, Ko'm- ko'k- dir da- la.
Nav-ro'z kel- di e- li -miz - ga, Ko'm- ko'k- dir da- la.

Se- vinch to'- lib di- li- miz - ga, Ter- dik gul - lo- la.
Shod-lik to'- lib di- li- miz - ga, Ter- dik biz lo- la.

Qan-day ro- hat ba- hor cho- g'i, yur- tim o'z - ga- cha.
Go'-zal ba- hor kun- la- ri - da sa- y(i)r e- tay- lik.

Va - ta - nim - ning cha- man bo- g'i go'- zal kuz- ga- cha.
O'z-be- gim - ning bo - la - si- ga tinch- lik ti- lay- lik.

Gul - lo - la ter - dik, lo - la - lo-

la, Go'- zal - dir yur - tim - da qir - da - la.

Se - vinch-dan yay- rar qi - zu bo - la,

Shod - la - nar o - na - yu bo - la. Gul - lo - la.

NOTA BILAN KUYLANG

HABIBULLO RAHIMOV

(1946-y.)



Musiqa san'atining turli yo'naliishlarida samarali ijod qilib kelayotgan Habibullo Rahimov bolalar qo'shiqchiligin boyitish va rivojlantirishga o'z hissasini qo'shib kelmoqda. Uning ko'pgina yirik asarlari nafaqat O'zbekistonda, balki chet ellarda ham katta shuhrat qozongan. O'quvchi-yoshlar uchun yozilgan «Do'mboq-chalar qo'shig'i», «Bog'cha opam», «Oy bolamiz – toy bolamiz», «Men – g'unchaman», «Ona yurt»

kabi bir qator qo'shiqlari esa Respublikamizda o'tkazilgan turli tanlovlarda sovrinli o'rirlarni egallagan. Kompozitor jahon mumtoz musiqasi yo'nalishida ham samarali ijod qilib kelmoqda. Opera, musiqali drama va komediya hamda turli orkestrlar uchun yozilgan bir qancha asarlari Habibullo Rahimovning serqirra ijodkor ekanligidan dalolat beradi.



TOM BOSHIDA QIZG'ALDOQ

H. Rahimov musiqasi

Tez

The musical score consists of eight staves of music in 2/4 time, written in treble clef. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with a quarter note. The third staff features a melodic line with eighth and sixteenth notes. The fourth staff contains eighth-note chords. The fifth staff includes eighth-note chords and some eighth-note pairs. The sixth staff shows eighth-note pairs and single eighth notes. The seventh staff has eighth-note pairs and single eighth notes. The eighth staff concludes with a single eighth note.



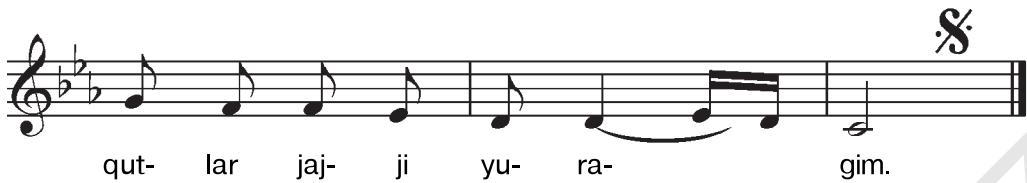
MEN – G'UNCHAMAN

Normurod Narzullayev she'ri

Habibullo Rahimov musiqasi

S.

Men – g'un- cha- man, ba- hor bo'l- gim ke- la- di,
Men – shab- nam- man, na- hor bo'l- gim ke- la- di.
Men – zar- ra- man, o- lam bo'l- gim ke- la- di,
Men – bo- la- man, o- dam bo'l- gim ke- la- di.
Yurt- lar ko'p- dir bir-bi-ri-dan zi- yo- da, O'z-be-kis-ton –
go' - zal di- yor dun- yo- da, Hur o'l- kam- da
baxt- li ya- shash – ti- la- gim, Is- tiq- lol- ni



1. Men – g'unchaman, bahor bo'lgim keladi,
Men – shabnamman, nahor bo'lgim keladi.
Men – zarraman, olam bo'lgim keladi,
Men – bolaman, odam bo'lgim keladi.

Naqarot:

Yurtlar ko'pdır bir-biridan ziyoda,
O'zbekiston – go'zal diyor dunyoda.
Hur o'lkamda baxtli yashash – tilagim,
Istiqlolni qutlar jajji yuragim.

2. Men – jilg'aman, ummon bo'lgim keladi,
Men – yog'duman, cho'lpon bo'lgim keladi.
Men – uchqunman, bo'lgim kelar alanga,
Farzand bo'lib yaray aziz Vatanga!

Naqarot





Rus kompozitori Pyotr Ilich Chaykovskiy

(1840–1893)

Ulug' rus kompozitori P.I.Chaykovskiy tabiatni, bolalarni juda sevar edi. U bolalarga atab turli mavzularda juda ko'p kuy va qo'shiqlar yaratgan. Uning fortepiano uchun yaratgan bolalar albomidan «Yog'och soldatchalar marshi», «Ot o'yin» va «Yalmog'iz kampir» kabi bir qator asarlar o'rinni olgan. Bu asarlarni kichkintoy o'quvchilar sevib tinglaydilar.

YOG' OCH SOLDATCHALAR MARSHI

Pyotr Ilich Chaykovskiy musiqasi

Yengil, quvnoq



The musical score consists of two staves of music for piano. The top staff is for the right hand and the bottom staff is for the left hand. The music is in 2/4 time with a key signature of one sharp (F#). The dynamic marking 'pp' (pianissimo) is indicated above the first measure. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The melody is simple and rhythmic, typical of a marching song.

Sheet music for two staves, treble and bass, in G major (two sharps). The music consists of six measures.

Measure 1: Treble staff has eighth-note pairs (B, A), (D, C), (B, A); Bass staff has eighth-note pairs (E, D), (G, F), (E, D).

Measure 2: Treble staff has eighth-note pairs (D, C), (F, E), (D, C); Bass staff has eighth-note pairs (A, G), (C, B), (A, G).

Measure 3: Treble staff has eighth-note pairs (G, F), (B, A), (G, F); Bass staff has eighth-note pairs (D, C), (F, E), (D, C).

Measure 4: Treble staff has eighth-note pairs (B, A), (D, C), (B, A); Bass staff has eighth-note pairs (E, D), (G, F), (E, D).

Measures 5-6: Treble staff has eighth-note pairs (D, C), (F, E), (D, C); Bass staff has eighth-note pairs (A, G), (C, B), (A, G).

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature has one sharp (F#). Measure 1: Treble staff has a dotted half note followed by a quarter note. Bass staff has a dotted half note followed by a quarter note. Measure 2: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 3: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 4: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. The dynamic marking 'pp' (pianissimo) is placed above the bass staff in measure 4.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature has one sharp (F#). Measure 5: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 6: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 7: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 8: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature has one sharp (F#). Measure 9: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 10: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 11: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 12: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature has one sharp (F#). Measure 13: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 14: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 15: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 16: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature has one sharp (F#). Measure 17: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 18: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 19: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note. Measure 20: Treble staff has a eighth note followed by a sixteenth note. Bass staff has a eighth note followed by a sixteenth note.



QO'ZILARIM

Olim Qo'chqorboyev she'ri
Fatton Nazarov musiqasi

O'rtacha tez

Qo'- zi - la - rim o't - la - ta - yin, Ma - na ko'm - ko'k

o't- loq ta - yin. Ke - lib o'y - nang, kat - ta yay - lov,

Naqarot:

Qa - rang, o't - lar qan- day ma- yin. Fer - ma - miz - ning

qo' - zi - la - ri, Chaq- nar mun- choq sho'x ko'z - la - ri,

Yay - rang ke- cha- kun- duz - la- ri, Qo'- zi - la-rim, ba - ba.

Qo'zilarim, o'tlatayin,
Mana ko'm-ko'k o'tloq tayin.
Kelib o'ynang, katta yaylov,
Qarang, o'tlar qanday mayin.

Naqarot:

Fermamizning qo‘zilari,
Chaqnar munchoq sho‘x ko‘zlari,
Yayrang kecha-kunduzlari,
Qo‘zilarim, ba-ba.

Hammangizga birdek qaray,
Sevib quchay, yuvib-taray.
Ko‘payishib o‘savering,
Cho‘poningiz o‘zim bo‘lay.

Naqarot.





BAXTLI BOLALIK QO'SHIG'I

Haydar Muhammad she'ri

Nadim Norxo'jayev musiqasi

Quvnoq

Kel - dik biz - lar saf tor - tib qa-tor
Qo'-shi-g'i-miz ba-ral- la kuy- lab. Bu - loq - lar - ni so - g'in-
dik tak-ror, Dam o-la- miz bag'-ring-da o'y-nab.
Sa-lom, sa-lom bo-la-lik yo - zi, Sa-lom go'zal la-ger qu-cho-
g'i. Sa - lom, ko'k - da qush-lar par-vo - zi, Sa - lom, tog'-
lar sog'-lik o'-cho-g'i, sa - lom, ko'k - da qush-lar par-vo-
zi Sa - lom, tog' - lar sog'-lik o'-cho - g'i.

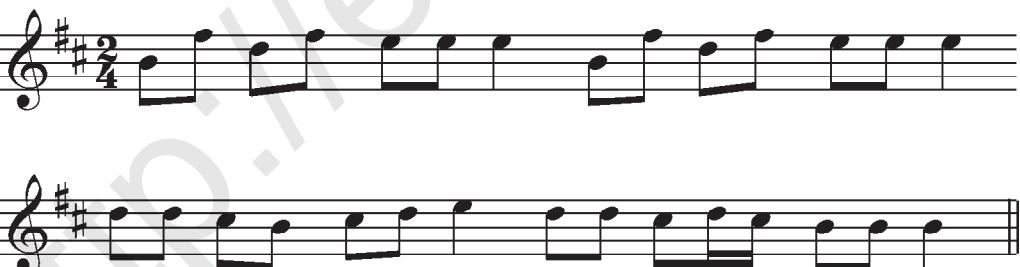


**MANA BU QO'SHIQ PARCHALARINING
O'LCHOVIGA MUVOFIQ TAKT CHIZIQLARINI
QO'YIB CHIQING**

KULCHA NON



QO'G'IRCHOQ'IM



ARCHA QO'SHIG'I

Musical notation for the song "ARCHA QO'SHIG'I". It consists of two staves of music for a single instrument. The first staff is in common time (2/4) and the second is in common time (2/4). Both staves use a treble clef and black note heads.

A'LO O'QIYMIZ

Musical notation for the song "A'LO O'QIYMIZ". It consists of two staves of music for a single instrument. The first staff is in common time (3/4) and the second is in common time (3/4). Both staves use a treble clef and black note heads.

BAHOR VALSI

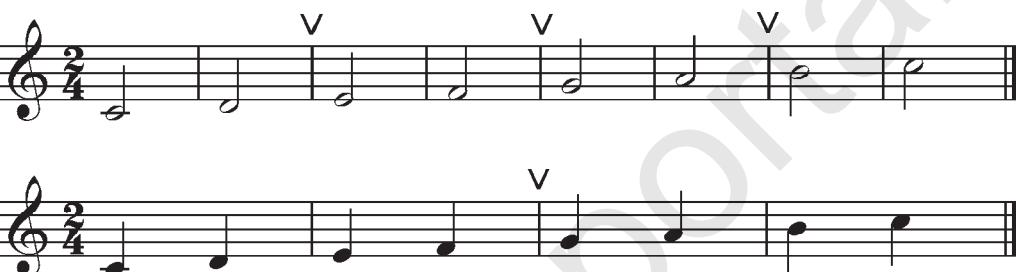
Musical notation for the song "BAHOR VALSI". It consists of three staves of music for a single instrument. The first staff is in common time (3/4), the second is in common time (3/4), and the third is in common time (3/4). All staves use a treble clef and black note heads. The notation includes a fermata over the last note of the first staff and a grace note before the first note of the third staff.

Takrorlang

MAJOR VA MINOR

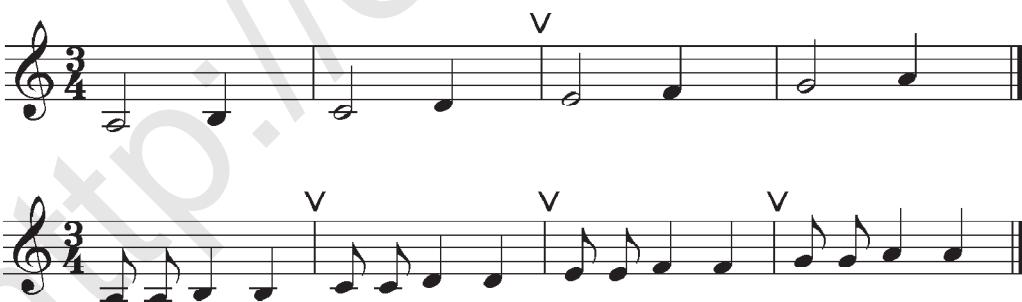
Major tizilmasidagi kuylar sho'xchan va jozibali eshitiladi.

«Do» notasidan quyidagi major tovush qatorini o'qituvchingizning dirijorlik ishorasi yordamida kuylang:



Minor tizilmasidagi kuylar mungli va ma'yus eshitiladi.

«Lya minor» tovush qatorini o'qituvchingizning dirijorlik ishorasi yordamida kuylang:



Major va minor tizilmalarida yozilgan kuylarni puxta bilib oling va ularni bir-biridan darrov farqlashni o'rganing.

Eslang

Esingizdami, 2-sinfda siz major va minor tizilmasidagi tovushlar bilan tanishgan edingiz. Tovushlarning o'zaro bog'lanishiga tovushlar tizilmasi yoki musiqa tilida «lad» deyiladi.

Kuy yoki qo'shiq yaratishda kompozitorlar asosan major va minor ladlaridan foydalanadilar.

Endi quyidagi qo'shiqlardan parchalar tinglab, ular qaysi lad asosida yozilganligini toping:

SALIMJON – NIMJON

Po'lat Mo'min she'ri

Abdurahim Muhamedov musiqasi

Harakat bilan

Sa-lim, Sa-lim, Sa-lim-jon, Bun-cha bo'l-ding sen nim-jon.
Kop-tok mi-sol se-mir-ding, go'-yo ta-ning xa-mir-jon.

BAXTIY ERKATOY

Haydar Muhammad she'ri

To'lqin Toshmatov musiqasi

Yengil

Voy, voy, voy, voy, Bax-tiy er-ka-toy,
Er-ta-lab tu-rib ich-mas e-kan choy.

Minor ladining uchtovushligi ham xuddi major ladi uchtovushligi kabi tovush qatorning I, III, V bosqichida tuziladi. «Re-minor» tizilmasini birgalikda kuylaymiz:

A musical staff in G clef and 2/4 time signature. It contains eight notes: a quarter note on the first line, a eighth note on the second line, a quarter note on the third line, a eighth note on the fourth line, a quarter note on the fifth line, a eighth note on the sixth line, a quarter note on the seventh line, and a eighth note on the eighth line. Below the staff, the Roman numerals I, II, III, IV, V, VI, VII, and VIII are written under each note respectively.

Endi I, III, V bosqichdagi tovushlarni topib kuylaymiz:

A musical staff in G clef and 2/4 time signature. It contains three notes: a quarter note on the first line, a eighth note on the fourth line, and a quarter note on the seventh line. Below the staff, the Roman numerals I, III, and V are written under each note respectively.

Bu «Re-minor» uchtovushligi deb ataladi.

Minor uchtovushligining III bosqichi majornikiga nisbatan birmuncha ma'yus va yumshoq kuylanadi.

BIBIGUL

Qoraqalpoq xalq kuyi

Yengil

Three staves of musical notation in G clef and 2/4 time signature. The first staff starts with a half note followed by a dotted half note. The second staff starts with a quarter note followed by a eighth note. The third staff starts with a quarter note followed by a eighth note. All staves end with a repeat sign and a double bar line.

UCHTOVUSHLIK

Har qanday major va minor tovush qatorlarining o'rashgan (barqaror) uchtovushliklari bo'ladi. Bular tovushlar tizilmasining I, III va V bosqichlaridan tashkil topadi.

Major ladining uchtovushligini topamiz. Buning uchun avval tovush qatordagi notalarni birgalikda kuylaymiz.



Endi I, III, V bosqichda joylashgan notalarni kuylaymiz:



Ana shu tovushlarga «do major» uchtovushligi deyiladi.

Endi uchtovushlik asosida aytim mashqlarini kuylaymiz:

The musical score consists of two staves. The top staff is in 2/4 time with a treble clef. It contains the notes: quarter note 'ma', eighth note 'me', eighth note 'mi', eighth note 'mi', eighth note 'mo', eighth note 'mu.'. The bottom staff is also in 2/4 time with a treble clef. It contains the notes: eighth note 'du', eighth note 'du'.

TON VA YARIM TON

Musiqa tovushlarining orasida masofa mavjud. Bu masofa ton va yarim ton bilan o'chanadi. Ton ikkita yarim tonlikka teng, yoki ikkita yarim tonlik bir tonni tashkil etadi.

Ton va yarim tonlikni yaqqol tasavvur etish uchun pianino klavishlariga qaraymiz. Oralig'ida qora klavish bo'lgan ikki oq klavishlar oralig'i **bir ton** deyiladi.

Aksincha, orasida qora klavishi bo'limgan ikki oq klavishlar oralig'i **yarim ton** deyiladi.



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



Endi quyidagi aytim mashqni kuylang:

A musical staff in 2/4 time with a treble clef. The lyrics are: Bir ton va ya- rim ton- ni
Biz- lar en- di farq- lay- miz.
The musical staff shows note heads corresponding to the lyrics, with some notes having stems and others having dashes, indicating different note values.

CHORAK YAKUNI BO‘YICHA SAVOL VA TOPSHIRIQLAR

1. G‘ijjak sozi nima yordamida chalinadi? Rubob-chi? Chang-chi?
2. Band va naqarotning farqi nimada?
3. «Lola» qo‘shig‘ining mazmunini tushuntirib bering.
4. Tovushni yarim ton pasaytirish uchun qanday alteratsiya belgisi ishlataladi? Ko‘tarish uchun-chi?
5. Bu chorakda qaysi kompozitor bilan tanishdingiz?
6. Qanday o‘zbek xalq qo‘shiqlarini bilasiz?
7. Sizga ko‘proq qo‘shiq aytish yoqadimi yoki musiqa tinglashmi?
8. Bu chorakda o‘rgangan va tinglagan qanday asarlar sizga ko‘proq yoqdi?



ZAFAR

O'zbek xalq kuyi

Yengil

The musical score for 'ZAFAR' is presented on six staves. Each staff begins with a quarter note. The music includes a variety of rhythmic patterns such as eighth and sixteenth notes, along with rests. The notation is in G clef and 4/4 time.



LAYLAK

Uyg'un she'ri

G'afur Qodirov musiqasi

O'rtacha tez

The musical score consists of three staves of music in 2/4 time, treble clef, and black key signature. The first staff starts with a forte dynamic. The lyrics are:

Lay-lak kel-di yoz bo'l-di, qa-no-ti qo-g'oz bo'l-di.

The second staff continues the melody. The lyrics are:

Kun-lar i-sib ket-di-yu, bo-la-lar-ga soz bo'l-di.

The third staff concludes the melody. The lyrics are:

La - - - - -

GARDUNI SEGOH



«Segoh» maqomidan

Shoshilmasdan

The musical score consists of five staves of music. The first staff starts in F major (G clef) and changes to C major (G clef) at the end of the first measure. The second staff starts in C major (G clef) and changes to G major (C clef) at the end of the first measure. The third staff starts in G major (C clef) and changes to C major (G clef) at the end of the first measure. The fourth staff starts in C major (G clef) and changes to G major (C clef) at the end of the first measure. The fifth staff starts in G major (C clef) and changes to C major (G clef) at the end of the first measure.

SAMOI DUGOH



O'zbek xalq kuyi

Shoshilmay

Musical score for "Shoshilmay" in 2/4 time, major key signature (two sharps). The score consists of four staves of music. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a sixteenth-note pattern. The third staff starts with a dotted half note. The fourth staff begins with a sixteenth-note pattern. Measure numbers 1 and 3 are indicated above the first two staves.



HOY, LOLA



O'zbek xalq kuyi

Ergash Shukrullayev qayta ishlagan

O'rtacha tez

The musical score is composed of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (G major), and a common time (indicated by a 'C'). A dynamic marking 'p' (piano) is placed below the staff. The subsequent staves continue the musical line, each starting with a different measure. The music consists primarily of eighth-note patterns, with some sixteenth-note figures appearing in the later staves.





NAVRO'Z KELDI

Yoqub Xo'jayev she'ri

Laylo Mujdaboyeva musiqasi

Quvnoq

Yer- ni qiz- dir- di qu- yosh,
Bog'- lar- ga kel- di ko'k- lam. Ma- hal- la och-

Naqarot:

di chi- roy, At- rof go'- zal, tur- fa rang. Nav-
ro'z kel- di! Yang- rar kar- nay, Bay- ram- ga tez
ke- ling- ey, Yo- zib a- jib das- tur- xon, Ku-
tar bu- gun O'z- be- kis- ton. Ku-



- Yerni qizdirdi quyosh,
Bog'larga keldi ko'klam.
Mahalla ochdi chiroy,
Atrof go'zal, turfa rang.

Naqarot:

Navro'z keldi!
Yangrar karnay,
Bayramga tez keling-ey,
Yozib ajib dasturxon,
Kutar bugun O'zbekiston.

- Nahordan kuy-qo'shiq-la
Sovg'a-salomin sozlar.
Yig'ilinqlar, bolalar,
Kutar masxarabozlar.

Naqarot

- Oqsoqol mo'ylov burab,
Qarang, shodon kuladi:
– Xush ko'rdik, Navro'zim,
Sen-la shodlik keladi.

Naqarot



BOLALIGIM – PODSHOLIGIM

Chaqqon

Rauf Tolib she'ri
Nadim Norxo'jayev musiqasi

Qu- yosh pesh- voz yo'- lim- da, Tur- fa or-
zu ko'ng- lim- da, Bax- tim me-ning qo'- lim- da, bax- tim
yo'- lim- da. Qu-yosh pesh- voz yo'- lim- da.
Ya-shash zavq- li, sa- fo- li, Bo-la- li- gim,
bo- la- li- gim, bo- la- li- gim pod-sho-
lik. Qal- bi tosh- qin dar-yo- lik
Bo- la- li- gim, bo- la- li- gim, bo- la- li- gim,
pod- sho- lik.

NAVRO'ZIM

Shukur Qurbon she'ri

Dilorom Omonullayeva musiqasi

Jonli



Sheet music for the song "NAVRO'ZIM". The music is written in G clef, 6/8 time, and includes lyrics in both Russian and Uzbek. The lyrics are:

Ba-hor kel-di gul-ba-hor, e-ta-gi-da
 gul tu-tib. Biz-ga in-tiq lo-la-zor,
 qir-lar bag'-ri-da ku-tib. A...
 At-rof to'-la har xil gul,
 A...
 lya, lya, lya. Biz-ning
 lya, lya, lya, lya
 ko'k-lam- lar but-kul, lya, lya,

lyा, chi- roy- li- dir ha- mi- sha,

lyा

Takrorlash uchun

chi- roy- li- dir ha- mi - - sha.



BOBOM ULUG' YOSHIDA



Egam Rahimov she'ri

G'afur Qodirov musiqasi

Shoshilmay

mp

Bo- bom u- lug' yo- shi- da (yo- shi- da), Kat- ta ish- lar
bo- shi- da (bo- shi- da), Sho- gird-la- ri ba- xo- dir,
Ter to'- ka- miz qo- shi- da, ter to'-ka- miz qo- shi- da,
ter to'- ka- miz qo- shi- da.

1. Qaytarish uchun 2. Tamomlash uchun

The musical score is composed of five staves of music. The first four staves begin with a treble clef, a key signature of one sharp, and a 2/4 time signature. The vocal line starts with a dotted half note followed by eighth notes. The piano/guitar part consists of eighth-note chords. The lyrics are placed below each staff. The first four staves conclude with a repeat sign and two endings: '1. Qaytarish uchun' (repetition) and '2. Tamomlash uchun' (continuation). The fifth staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It also concludes with a repeat sign and the 'Qaytarish uchun' ending.

Bobom ulug' yoshida,
Katta ishlar boshida,

Shogirdlari baxodir,
Ter to'kamiz qoshida.

Bobom asl pahlavon,
Sherdek oshar qir, dovon.

Bog' yaratar, gul tarar,
Omon bo'lsinlar, omon.

Degan: «Kasbing ulug'la,
Yaxshi ishni qutlug'la».

Silab asta boshimiz,
Degan: «Baxting qo'riqla».



TOM BOSHIDA QIZG'ALDOQ



N.Narzullayev she'ri

X.Rahimov musiqasi

Tom boshida qizg'aldoq,
O'ynar shamol sho'x, quvnoq.
Hayron bo'lar qizaloq,
Qulog'ida oybaldoq.

Go'yo yashil olamni
Chin dildan qutlar edi.
Barglarida shabnamni
Oftobga tutar edi.

Shunchalarki yer mehri,
Siylab, ko'tarmish boshga.
Ziyosida bor sehri,
Intilar u quyoshga.

Bahordan berib darak,
Tomda yashnar qizg'aldoq.
Urar yonida yurak,
Ko'klam qizi qizg'aldoq.

BOYCHECHAGIM OMONLIK



Qambar ota she'ri
Nadim Norxo'jayev musiqasi

Yerni qor qoplab yotar,
Sen uchun tonglar otar.
Mehring o'tida muz, qor,
Erib soylarga oqar.

Naqarot:

Boychechagim, boychechak,
Kulib chiqqan oy chechak.
Bahorda qir, dalamga
Qo'shasan chiroy chechak.

Husning emas bir onlik,
O'zing ezgu omonlik.
Har kim ko'ziga surtar,
Ko'rmaylik deb yomonlik.

Naqarot

Tun-kun nurga intilding,
Qish qahrin tashlab kelding.
Dillarda qadring baland,
Bahorni boshlab kelding.

Naqarot

KAKKU



To'lqin she'ri
Ibrohim Hamroyev musiqasi

Sekin

Me- ning se- vik- li qu- shim, tu- ta- man kaf-
tim- da suv, Sen- ga- dir sho'x qo'- shi- g'im,
Kak-ku, kak-ku, kak-ku-jon, kak-ku! Sen-ga-dir sho'x
qo'-shi- g'im, kak-ku, kak-ku, kak-ku-jon, kak-ku!

Mening sevikli qushim,
Tutaman kaftimda suv.
Sengadir sho'x qo'shig'im,
Kakku, kakkujon, kakku!

Baland, baland uchasan,
Jajji qalbimda orzu.
Fazolarni quchasan,
Kakku, kakkujon, kakku!

Yelkamga qo'n, mayliga,
Ko'zlaring munchoq, ko'zgu.
Boshlar bog'lar sayliga,
Kakku, kakkujon, kakku!

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HAMIDULLA NURMATOV , NADIM NORXO'JAYEV

MUSIQA

3-sinf uchun darslik

Qayta ishlangan 11-nashri

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Musavvir *A.Donets*

Badiiy muharrir *Sh.Mirfayozov*

Texnik muharrir *X.Hasanova*

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Kompyuterda sahifalovchi *A.Nurmuhammedov*

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Ijaraga beriladigan darslik holatini ko'rsatuvchi jadval

T/r	O'quvchining ismi va familiyasi	O'quv yili	Darslikning olingan-dagi holati	Sinf rahbarining imzosi	Darslikning topshiril-gandagi holati	Sinf rahbarining imzosi
1						
2						
3						
4						
5						
6						

Darslik ijara berilib, o'quv yili yakunida qaytarib olinganda yuqorida jadval sinf rahbari tomonidan quyidagi baholash mezonlariga asosan to'ldiriladi:

Yangi	Darslikning birinchi marotaba foydalanishga berilgandagi holati.
Yaxshi	Muqova butun, darslikning asosiy qismidan ajralmagan. Barcha varaqlari mavjud, yirtilmagan, ko'chmagan, betlarida yozuv va chiziqlar yo'q.
Qoniqarli	Muqova ezilgan, birmuncha chizilib chetlari yedirilgan, darslikning asosiy qismidan ajralish holati bor, foydalanuvchi tomonidan qoniqarli ta'mirlangan. Ko'chgan varaqlari qayta ta'mirlangan, ayrim betlariga chizilgan.
Qoniqarsiz	Muqovaga chizilgan, yirtilgan, asosiy qismidan ajralgan yoki butunlay yo'q, qoniqarsiz ta'mirlangan. Betlari yirtilgan, varaqlari yetishmaydi, chizib, bo'yab tashlangan. Darslikni tiklab bo'lmaydi.