

D.HAMDAMOVA

**XOR
DIRIJYORLIGI**

TOSHKENT

**O'ZBEKISTON RESPUBLIKASI OLIY VA O'RTA
MAXSUS TA'LIM VAZIRLIGI**

D.HAMDAMOVA

XOR DIRIJYORLIGI

Bakalavriatning 5141000 – Musiqiy ta'lim yo'nalishi uchun

O'QUV QO'LLANMA

TOSHKENT–2010

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Qo'llanmaga ikki va ko'p ovoqli jo'rli va jo'rsiz xor asarlari kiritilgan.

O'quv qo'llanmani yaratishda xor san'ati rivojida o'zlarining munosib hissalarini qo'shgan tajribali bastakor va xormeysterlarning ijodiy manbalaridan foydalanildi.

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В пособие включены двух и многоголосные хоровые произведения для хоров с сопровождением и без сопровождения.

При написании учебного пособия использованы произведения из творчества композиторов и хормейстеров, внесших большой вклад в развитие хорового искусства.

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Manual consists of two voiced and multi-voiced choir plays for accompaniment and without accompaniment choirs.

In the text-book is used the creation of composers and choir masters who have enriched the contribution to the development of the choir art.

Taqrizchilar: Akbarali Asqarov – Namangan gavlat universiteti musiqiy ta'lim kafedrasida katta o'qituvchisi, O'zbekistonda xizmat ko'rsatgan artist;
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SO‘Z BOSHI

O‘zbekiston mustaqillikka erishgach, uning tarixida yangi sahifalar ochildi. Qisqa davr ichida mamlakatimizda davlat va jamiyat qurilishining mutlaqo yangi siyosiy asoslari yaratildi. Ana shunday milliy uyg‘onish davrida O‘zbekiston mustaqilligi bilan bog‘liq barcha ijtimoiy-siyosiy va iqtisodiy masalalar qatorida inson, ayniqsa, yosh avlod ma‘naviyati, erkin, ozod shaxs ma‘rifatiga, madaniyat va san‘atning rivojiga alohida e‘tibor berildi.

“Ma‘naviy tiklanish, – deb yozadi Respublikamiz Prezidenti I.Karimov, – fikrlash tarzini mustaqillik ruhi belgilaydigan yangi avlodga mansub ziyolilarni paydo bo‘lishi demakdir!”¹

Mustaqillikdan so‘ng san‘at, madaniyatning rivojlanishi, milliy musiqiy merosimizga, qo‘shiqchilikka va ko‘p ovoqli asarlar ijrosiga e‘tibor bir muncha jonlandi.

Sobiq ittifoq davrida o‘quv adabiyotlariga kiritilgan asarlarning aksariyati chet el va boshqa xalqlar ijod namunalaridan iborat edi. O‘zbek musiqa asarlarining salmog‘i kam edi.

Istiqlolga erishgandan keyin ta‘lim sohasida katta ishlar amalga oshirildi. Dasturlarga milliy xalq kuy-ko‘shiqlarining kiritilishi fikrimizning isbotidir. Hozirgi kunda oliy o‘quv yurtlarida o‘zbek xalq ko‘shiqlari, ko‘p ovoqli ko‘shiqlar va zamonaviy bastakorlarning milliy ruhda yaratilayotgan asarlarini ijro etishga keng imkoniyatlar yaratildi.

“Dirijyorlik va xor” fani musiqiy ta‘lim yo‘nalishidagi talabalarning yuqori saviyadagi mukammal bilimlarga ega malakali pedagog kadr bo‘lib yetishishlarida katta ahamiyat kasb etadi. Kelajakda musiqa o‘qituvchisi yuksak nazariy bilim va

¹. I. Karimov. O‘zbekiston XXI asr bo‘lag‘asida: xavfsizlikka tahdid, barqarorlik shartlari va taraqqiyot kafolatlari. T.: “O‘zbekiston”, 1997. 150-bet.

amaliy malakalarga ega bo'lish bilan birgalikda o'z bilimlarini o'quvchilarga oddiy va tushunarli holda etkaza olishi mahoratini egallashi kerak.

Qo'llanmaga ikki va ko'p ovozli jo'rli va jo'rsiz xor asarlari kiritilgan.

O'quv qo'llanmani yaratishda xor san'ati rivojida o'zlarining munosib hissalarini qo'shgan tajribali bastakor va xormeysterlarning ijodiy faoliyatlari namunalaridan foydalanildi.

Qo'llanmaga kiritilgan asarlardagi ayrim so'zlar O'zbekiston yozuvchilar uyushmasi a'zosi Boqiy Mirzo hamda Nizomiy nomidagi TDPU professori, p.f.n Qo'ldosh Mamirovlar hamkorligida o'zgartirishlar bilan to'ldirildi.

Mazkur o'quv qo'llanmani yaratilishdan maqsad, mamlakatimizda ta'lim yo'nalishidagi oliy o'quv yurtlari va kollejlarning talabalari uchun xor dirijyorligi faniga oid darslik, o'quv qo'llanma va uslubiy qo'llanmalarning kamligidir. O'quv qo'llanani o'qib, o'rganib o'z fikrlarini yuborgan mutaxassislariga, oldindan o'z minnatdorchiligimizni bildiramiz.

“Kuylang bolalar”**Q. Muhammadiy she’ri, E.L. Shvarts musiqasi**

Asarning mayin xarakteri dirijyordan aniq qo‘l ishoralarini talab etadi. Asar dirijyorga har bir qo‘lni mustaqil ishlatish malakasini egallash uchun foydalidir. Asarning ikki ovozda kuylash qisimlarini dirijyorlikda ravon ko‘rsatish talabning texnik ko‘nikmalarini, alteratsiya belgilarini xorda sof kuylatish orqali xor sofligiga erishishni takomillashtiradi.

“Vatanginam”**P. Mo‘min she’ri, A. Mansurov musiqasi**

“Vatanginam” qo‘shig‘ining yengil, harakatchan kuyi juda ham mayin, ravon dirijyorlik ishoralarida o‘z aksini topmog‘i lozim. Asar har bir qo‘lni mustaqil ishlatish malakasini egallash uchun foydalidir. Bu asarni o‘rganishda dirijyor nimchorak va yarim tovushlarni boshqarish hamda uni dirijyorlikda ravon ko‘rsatish orqali ochib berishi talab etiladi.

“Diliman”**Tojik xalq qo‘shig‘i, B. Umidjonov qayta ishlagan**

“Diliman” asarning mayin xarakteri dirijyordan yuksak iste’dod va aniq dirijyorlik ishoralarini talab etadi. Dirijyorlik ishorasi har bir ovozda aniq, ravon osoyishta va umumiy g‘amgin kayfiyatni aks ettirmog‘i lozim. Asar orqali talabaga ko‘p ovozlilik jihatidan xorni boshqarishda murakkabliklar uchraydi. Dirijyorlik qilish ko‘nikmalarini rivojlantirishda talaba xorga aniq ton berish, notalarni cho‘zimlarini ravon ko‘rsatish, nafas va talaffuz ravonligiga erishishni anglashi muhimdir.

“Ona yurtim”**A. Akbarov she’ri, G‘. Qodirov musiqasi**

Qo‘shiqning harakatchan kuyi juda ham mayin, ravon dirijyorlik ishoralarida mayin va nafis harakatlar o‘z aksini topadi. Asar ifodali, aniq va ravon qo‘l harakatlari orqali dirijyorlik qilish ko‘nikmalarini rivojlantirishda va nota cho‘zimlariga aniq, rioya qilib kuylatish malakalarini shakllantirishda foydalidir. Dirijyordan asarni bir ovozda boshlanib, ikki ovozga o‘tish qisimlarini tushuntirib kuylatish talab etiladi. Ushbu asarda dirijyorlik texnikasining murakkabligi seziladi, ya’ni xor ovozlariidagi boshlanish qismlarini turli xil vaqtda ko‘rsatilishi (nuqtali notalarni aniq kuylash, ligalangan yarimtalik tovushlar, bir ovozlilikdan ko‘p ovozlilikka o‘tish va boshqalar) lozim.

“Hush keldingiz”**H. G‘ulom she’ri, S. Boboyev musiqasi**

“Hush keldingiz” asarining quvnoq xarakteri dirijyordan aniq qo‘l ishoralarini talab etadi. Asar dirijyorga har bir qo‘lni mustaqil ishlatish malakasini egallash uchun foydalidir. Dirijyorlik ishoralarida jo‘rnavozi boshqarishga erishish orqali

asarni ifodalab bera olish zarur. Bu asarni o'rganishda dirijyor birinchi ovozdagi yarim notalarni ligalanib kelishi va ikkinchi ovozdagi chorak, nimchorak notalarni va nimchorak pauzalarda to'xtalishni qo'l ishoralarida aniq ko'rsatish orqali ochib berishi talab etiladi. Asarning ikki ovozli kuylanadigan qismlarida dirijyorlik harakatlarini aniq ko'rsatish, talabning texnik ko'nikmalarini, alteratsiya belgilarini xorda sof kuylatish orqali xor sofligiga erishishni takomillashtiradi.

“Dangasa”

O'zbek xalq qo'shig'i, A.B.Vasileva xor uchun qayta ishlagan

Qo'shiq shoshilmasdan ijro etilib, juda ham nafis, ravon dirijyorlik ishoralarida o'z aksini topmog'i lozim. Asar matnini aniq talaffuz orqali kuylash, ravon qo'l harakatlari bilan asar xarakterini ochib berish talab etiladi. Dirijyorlik qilish ko'nikmalarini rivojlantirishda notalarni cho'zimlarini to'g'ri kuylatish, nafas va talaffuz ravonligiga erishishni talaba anglashi muhimdir.

“Shamol”

H. Muhammadaliyev she'ri, S. Abramova musiqasi

“Shamol” qo'shig'i shoshilmasdan ijro etilib, juda ham mayin, ravon dirijyorlik ishoralarida o'z aksini topmog'i lozim. Asarni har bir ovozini aniq va ravon qo'l harakatlari orqali ko'rsatish, asarni badiiy mazmunini dirijyorlik ishoralari va musiqiy ohang orqali ifodali tasvirlay olish muhim ahamiyatga ega. Dirijyorlik qilish ko'nikmalarini rivojlantirishda xorga aniq ton berish, notalarni cho'zimlarini ravon ko'rsatish, nafas va talaffuz ravonligiga erishishni talaba anglay olishi maqsadga muvofiqdir.

“Qish”

Uyg'un she'ri, G'. Qodirov musiqasi. Xor uchun R. Qodirov qayta ishlagan

Qo'shiq yengil ijro etilib, mayin va ravon dirijyorlik ishoralarini talab qiladi. Asar ijrosida ifodali, aniq va ravon qo'l harakatlari orqali uning xarakterini ochib berish lozim bo'ladi. Bu qo'shiq talabalarda dirijyorlik qilish ko'nikmalarini rivojlantirish, notalar cho'zimlarini aniq ko'rsatish, nafas va talaffuz ravonligiga erishishda ularga o'rgatishda foydalidir. Asarni uch ovozda baravar boshlanishi dirijyordan katta mas'uliyat va mahorat talab etadi. Dirijyorga asarda uchraydigan murakkab qismlarda pauzalarni, cho'zib turilgan yarim va butun tovushlarda zanjirli nafasni ushlab turish va jo'navozni boshqarish kabi talablar qo'yiladi.

“Sog'lom avlod”

U. Qo'chqor she'ri, D. Omonullayeva musiqasi

“Sog'lom avlod” asari quvnoq va yengil, stakkatoli usulda ijro etilganligi sababli, har bir qo'lni mustaqil ishlatish malakasiga ega bo'lish zarur. Dirijyorlik ishoralarida xor tovushining yengilligiga, tovushlar cho'zimini aniqligiga erishish, uning cho'zimlaridagi keskinlikni, samimiylik va aniq dirijyorlikda ifodalab bera olish zarur. Bu asarni o'rganishda dirijyor chorak va nimchorak tovushlarni ketma-ket nuqtali notalarda kelishini dirijyorlik ishoralarini to'g'ri ko'rsatish orqali asar mazmunini to'la yoritib berishi talab etiladi. Asar ijrosida dirijyordan yuqori

darajadagi texnik mahorat va jadallik talab etiladi. Asardagi xor partiyalarini har xil vaqtda ko'rsatilishi, chorak nuqtali notalarini cho'zimlarini ishoralar orqali aniq ko'rsatish va kuylatish muhim.

“Bizning maktabda bamma bir safda”

Q. Muhammadiy she'ri, K. Abdullayev musiqasi

Mazkur asar quvnoq va yengil ijro etilganligi sababli, uni yengil qo'l harakatlari orqali boshqarish lozim hamda har bir qo'lni mustaqil ishlatish malakasiga ega bo'lish zarur. Dirijyorlik ishoralarida xor tovushining yengilligiga, tovushlar cho'zimini aniqligiga erishish, sinkopali va nuqtali o'n oltitalik, nimchorak notalarni aniq kuylay olish, keng joylashuvdagi kvinta, seksta intervallarini kuylatishda ovoz sofligiga erishish va xorni aniq boshqarish xor rahbaridan katta mahorat talab etadi.

Asarning boshqa qo'shiqlardan farqli jihati shundaki, uning ijrosi xor bilan boshlanib duetga bo'linishi dirijyordan puxta tayyorgarlik, chuqur bilim va tajriba talab etadi.

“Qushcha”

Ya. Belinskiy she'ri, S. Yudakov musiqasi

“Qushcha” asari quvnoq va yengil xarakterdagi qo'shiq bo'lib, ijro etishda o'ng va chap qo'lni mustaqil ishlatish malakasiga ega bo'lish zarur. Dirijyorlik ishoralarida dirijyor xor tovushining yengilligiga, tovushlar cho'zimini aniqligiga erishish, cho'zimlardagi mayinlikni, samimiylik va aniq dirijyorlikni ifodalab bera olishi zarur. Bu asarni o'rganishda dirijyor nimchorak va o'n oltitalik tovushlarni o'zaro bog'lanib kelishini va uni dirijyorlik ishoralari bilan aniq ko'rsatib bera olishi muhimdir. Asardagi tovushlarni dirijyorlikda ravon ko'rsatish va uni kuylatish talabaning texnik ko'nikmalarini takomillashtiradi.

“Qizlar to'y xori”.

“Bo'ron operasidan” K. Yashin she'ri,

S. Vasil'nko va M. Ashrafiy musiqasi

Asar quvnoq va yengil ijro etilganligi sababli har bir qo'lni mustaqil ishlatish malakasiga ega bo'lish zarur. Dirijyorlik ishoralarida xor tovushining yengilligiga, tovushlar cho'zimini aniqligiga erishish, uning cho'zimlardagi nafislik, samimiylik va aniq dirijyorlikni ifodalab bera olish zarur. Ovoz partiyalarining galma-gal almashib kuylashlarida ovoz sofligi, talaffuzlar ravonligi va sof ansamblda kuylatish talab etiladi. Bu asarni o'rganishda dirijyor chorak va nimchorak tovushlarni bog'lanib kelishini o'z harakatlarida ravon ko'rsatishi zarur.

“Alyor”

Mirtemir she'ri, S. Yudakov musiqasi

Asarning jo'shqin, tantanali, quvnoq mazmunini yoritib berish uchun yuksak ijrochilik mahoratiga ega bo'lishni talab etiladi.

Erkaklar va ayollar ovozigina dirijyorlik ishoralarini aniq ko'rsatish, asar o'lchoviga muvofiq yengil va erkin dirijyorlik orqali xorni boshqarish muhim ahamiyatga ega. Jarangdor ohang va hissalarini aniq, ravonligiga erishish zarur.

“Qomuzchu”

Qirg'iz xalq qo'shig'i, B. Umidjonov qayta ishlagan

Asarning mayin xarakteri dirijyordan yuksak iste'dod va aniq dirijyorlik ishoralarini talab etadi. Dirijyorlik ishorasi har bir ovozda aniq, ravon osoyishta va umumiy quvnoq kayfiyatni aks ettirmog'i lozim. Asardagi so'zlarni o'zlashtirish va qardosh xalq so'zlarini aniq talaffuz etish, musiqaga mos ravishda kuylash muhim ahamiyatga ega. Ovozlarini ijrosini umumiy xor bo'lib baravar boshlaganda xor jarangdorligiga alohida e'tibor berish kerak. Asardagi ko'rsatilgan dinamik belgilarning vazifasini, dirijyorlik texnikasi vazifalarini ravon, qat'iy bajarish lozim.

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“Bolalar saroyi”

N. Orifjonov she'ri, F. Nazarov musiqasi

“Bolalar saroyi” jonli sur'atda bo'lganligi sababli, asar xarakterini ochib berishda dirijyordan katta mahorat talab etiladi. Asar kanon shaklida bo'lganligi bois qisqa o'n oltitalik cho'zimlarni ijro eta olish va ravon dirijyorlik ishoralarini talab etiladi. Shu bilan birga asosiy ovozni to'xtashida va ikkinchi ovozni boshqarishda dirijyor texnik murakkabliklarni bartaraf etishi zarur.

“Diyor madhi”

H. Razmat she'ri, N. Norxo'jayev musiqasi

“Diyor madhi” qo'shig'ining tantanavor, harakatchan kuyi juda ham shiddatli, ravon dirijyorlik ishoralarida o'z aksini topmog'i lozim. Asar jo'rnavoz va xorni boshqarishda har bir qo'lni mustaqil ishlatish malakasini egallash uchun foydalidir. Asardagi uzun cho'zimdagi tovushlarni chap qo'lda boshqarish va o'ng qo'lni ushlab turishni dirijyorlikda ravon ko'rsatish talabning texnik ko'nikmalarini takomillashtiradi.

“Shodlik qo'shig'i”

A. Po'lat she'ri, F. Nazarov musiqasi

“Shodlik qo'shig'i” asarining tantanavor, harakatchan kuyi juda ham shiddatli, ravon dirijyorlik ishoralarida o'z aksini topmog'i lozim. Asar ifodali, aniq va ravon qo'l harakatlari orqali dirijyorlik qilish ko'nikmalarini rivojlantirishda talaba uchun juda foydalidir. Asarni bir ovozda boshlanib, ikki ovozga o'tish qismlari xor va dirijyor uchun katta mas'uliyat yuklaydi. Asarda dirijyorlik texnikasi jihatidan qiyinchiliklar uchraydi: xor ovozlariidagi boshlanish damlarini turli xil vaqtda ko'rsatilishi (cho'zib turilgan tovushlar, bir ovozlilikdan ko'p ovozlilikka o'tish va boshqalar) lozim.

“Turkiston farzandimiz”

T. Mullaboyev she’ri, D. Omonullayeva musiqasi

“Turkiston farzandimiz” qo’shig’ining yengil, harakatchan kuyi juda ham mayin, ravon dirijyorlik ishoralarida o’z aksini topmog’i lozim. Asar har bir qo’lni mustaqil ishlatish malakasini egallash uchun foydalidir. Dirijyorlik ishoralarida xor ijrosidagi ravonlik va tovushlar cho’zimini aniqligiga erishish uning samimiyligini dirijyorlik ifodalari orqali ko’rsatib bera olish zarur. Bu asarni o’rganishda dirijyor o’n oltitalik tovushlarni boshqarish va uni dirijyorlikda ravon ko’rsatish orqali ochib berishi talab etiladi. Asarning dirijyorlik sxemasini ravon ko’rsatilishi talabning texnik ko’nikmalarini takomillashtiradi.

“O‘zbekiston”

A. Isroilov she’ri, Sh. Ramazonov musiqasi

Asarning tantanali xarakteri dirijyordan aniq qo’l ishoralarini talab etadi. Asar dirijyorga har bir qo’lni mustaqil ishlatish malakasini egallash uchun foydalidir. Dirijyorlik ishoralarida jo’rnovozni boshqarishga erishish orqali asarni ifodalab bera olish zarur. Bu asarni o’rganishda dirijyor yarimtalik, chorak va nuqtali chorak notalarni qo’l ishoralarida ravon ko’rsatish orqali ochib berishi talab etiladi. Asar bir ovozda boshlanib ikki ovozlikka o’tish joylari dirijyorlikda aniq ko’rsatilishi talabning texnik ko’nikmalarini takomillashtiradi.

“Kel baxt kuyin kuylaylik”

G’. Komilov she’ri, A. Mansurov musiqasi

“Kel, baxt kuyin kuylaylik” qo’shig’i tez tempda bo’lganligi bois, asar xarakterini ochib berishda katta dirijyorlik mahorati talab etiladi. Asar har bir qo’lni mustaqil ishlatish malakasini egallash uchun foydalidir. Dirijyorlik ishoralarida xor ijrosidagi ravonlik va tovushlar cho’zimini aniqligiga erishish uning samimiyligini dirijyorlik ifodalari orqali ifodalab bera olish zarur. Asarni o’n oltitalik va sakkistalik nuqtali notalarini doimiy almashib turishi dirijyorlik ishoralarida murakkabliklar keltiradi, shu bilan birga asar ijrosida xor jamoasidan katta mahorat talab etiladi. Yakkaxon va xorning doimiy almashib kuylashi aniq dirijyorlik orqali ularni boshqarishni talab etadi. Asarning dirijyorlik sxemasini ravon ko’rsatilishi talabning texnik ko’nikmalarini takomillashtiradi.

“O‘zbekiston – Vatanim Manim”

J. Jabborov sh’ri, D. Omonullayeva musiqasi

“O‘zbekiston–Vatanim Manim” qo’shig’ining tantanavor, harakatchan kuyi ravon dirijyorlik ishoralarida o’z aksini topmog’i lozim. Asar ifodali, aniq va ravon qo’l harakatlari orqali dirijyorlik qilish ko’nikmalarini rivojlantirishda, talabada notalar cho’zimlarini ravon ko’rsatish, nafas va talaffuz ravonligi haqida tushunchalar hosil qilishi uchun foydalidir. Xor ovozlardagi boshlanish damlarini turli hil vaqtda ko’rsatilishi cho’zib turilgan tovushlar, o’n oltitalik va nimchorak tovushlarni almashinib turishi, uzun cho’zimli notalarni zanjirli nafas orqali ifodalash, uni dirijyorlik ishoralari vositasida aniq ko’rsatish, jo’rnovoz va xorni boshqarish zarur.

“Oftob chiqdi olamga”

T. To‘la she‘ri, R. Abdullayev musiqasi

“Oftob chiqdi olamga” qo‘shig‘i quvnoq, yengil, mayin xarakterdagi asar bo‘lib, dirijyorlik ishoralarida asarning badiiy mazmunini yoritib berish zarur. Qo‘shiq bolalar xori uchun yozilgan. Hozirda 3 ovozli xor uchun qayta ishlanganligi sababli asarga dirijyorlik qilish jarayonida har bir ovozni sofligiga e‘tibor berish, asosiy partiyalarning turli xil ovozlarda almashinib ijro etilishi dirijyordan hamda kuylovchidan katta mahorat talab etadi. Asar orqali talaba texnikasi jihatidan qator qiyinchiliklarga uchraydi, xor ovozlarning almashinib turishi, boshlanish damlarini har xil vaqtda ko‘rsatilishi, ovozlardagi xususiyatlar, kuylovchilar ovozlardagi yengil ijro va keng joylashgan intervallarni sof kuylash, cho‘zib turilgan tovushlarni aniq namoyon eta olish muhim ahamiyatga ega.

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“Vatanjonim—vatanim”

P. Mo‘min she‘ri, D. Omonullayeva musiqasi.

“Vatanjonim—vatanim” asari quvnoq va yengil ijro etilisi bois har bir qo‘lni mustaqil ishlatish malakasiga ega bo‘lish zarur. Dirijyorlik ishoralarida xor tovushining yengilligiga, tovushlar cho‘zimini aniqligiga erishish uning cho‘zimlaridagi keskinlikni, samimiylik va aniq dirijyorlikni ko‘rsatib bera olish zarur. Dirijyorlik ishoralarida jo‘rnovozni boshqarishga erishish orqali asarni ifodalab bera olish zarur. Bu asarni o‘rganishda dirijyor nimchorak pauzalar va tovushlarni kelishini qo‘l ishoralarida ravon ko‘rsatish orqali ochib berishi talab etiladi. Asarning ikki ovozda kuylash taktlarini dirijyorlikda ravon ko‘rsatish talabaning texnik ko‘nikmalarini takomillashtiradi. Asar orqali talaba texnikasi jihatidan qator qiyinchiliklarga uchraydi: xor ovozlardagi boshlanish damlarini har xil vaqtda ko‘rsatilishi (pauzalarda aniq dirijyorlik va xorga nafas berish) lozim.

“Chamanda gul”

O‘zbek, xalq qo‘shig‘i, B. Umidjonov qayta ishlagan

Asarning quvnoq xarakteri dirijyordan yuksak iste‘dod va aniq dirijyorlik ishoralarini talab etadi. Dirijyorlik ishorasi har bir ovozda aniq, ravon, osoyishta va umumiy quvnoq kayfiyatni aks ettirmog‘i lozim. Ovozlarni ijrosini umumiy xor bo‘lib baravar boshlaganda xor jarangdorligiga alohida e‘tibor berish kerak. Asarda ko‘rsatilgan dinamik belgilarning vazifasini va dirijyorlik texnikasi vazifalarini ravon, qat‘iy bajarish lozim. Asarning ritmik jihatdan murakkab qismlarini, chorak va nimchorak tovushlarni almashib turish va xorning ovozlarni navbatma-navbat kuylashida dirijyorlikda aniq ishoralari orqali boshqarish dirijyorga katta mas‘uliyat yuklaydi.

“Alla”

A. Muhammedov musiqasi, B. Umidjonov xor uchun qayta ishlagan

“Alla” qo‘shig‘i shoshilmasdan ijro etilib, juda ham mayin, ravon dirijyorlik ishoralarida o‘z aksini topmog‘i lozim. Dirijyorning ifodali, aniq va ravon qo‘l harakatlari orqali asarning xarakterini ochib berishi talab etiladi. Dirijyorlik qilish ko‘nikmalarini rivojlantirishda notalarni cho‘zimlarini ravon ko‘rsatish, nafas va talaffuz ravonligiga erishishni talaba anglashi uchun foydalidir. Asarda dirijyorlik texnikasi jihatidan qiyinchiliklar uchraydi: xor ovozlardagi boshlanish damlarini turli xil vaqtda ko‘rsatilishi (forshlaglarni aniq kuylash, cho‘zib turilgan tovushlar, zanjirli nafasni dirijyorlikda ushlab turish va jo‘navozni boshqarish va boshqalar) zarur.

“Yali-yali”

T. To‘la she‘ri, M. Leviyev musiqasi

“Yali-yali” asari quvnoq va yengil ijro etilganligi sababli har bir qo‘lni mustaqil ishlatish malakasiga ega bo‘lish zarur. Dirijyorlik ishoralarida xor tovushining yengilligiga, tovushlar cho‘zimini aniqligiga erishish uning cho‘zimlaridagi keskinlikni, samimiylik va aniq dirijyorlikni ifodalab bera olish zarur. Ovoz partiyalarini navbatma-navbat almashib kuylashlarida ovoz sofligi, talaffuz ravonligi, ansamblda kuylatishga, dirijyorlik ishoralarida mazmunni ochib berishga erishish zarur. Asardagi tovushlarni dirijyorlikda ravon ko‘rsatish va uni kuylatish orqali talabning texnik ko‘nikmalari takomillashtiriladi.

“Hurshidi jahon galdi”

Xorazm xalq qo‘shig‘i. B. Umidjonov qayta ishlagan

“Hurshidi jahon galdi” asarining mayin, lirik xarakteri dirijyordan yuksak iste‘dod va mayin dirijyorlik mahoratini talab etadi. Dirijyorlik ishorasi aniq, ravon, osoyishta va umumiy g‘amgin kayfiyatni aks ettirmog‘i lozim. Ovozlar navbatma-navbat kuylanganda va asar ijrosi umumiy xor bo‘lib baravar boshlaganda asosiy mavzuni ajratishga, “jo‘r” bo‘layotgan xor jarangdorligini esa bir oz kamaytirishga alohida e‘tibor berish kerak. Asarda ko‘rsatilgan dinamik belgilarning vazifasi va dirijyorlik texnikasi vazifalarini ravon, qat‘iy bajarish lozim.

“Childirma chola-chola”.

Xalq qo‘shig‘i, D Omonullayeva musiqasi

Bu asar ham “Hurshidi jahon galdi” qo‘shig‘i kabi mayin, lirik xarakteri dirijyordan yuksak iste‘dod va mayin dirijyorlik mahoratini talab etadi. Dirijyorlik ishorasi aniq, ravon, osoyishta va umumiy ko‘tarinki kayfiyatni aks ettirmog‘i lozim. Asar bir ovozda kuylash bilan boshlanib so‘ng ko‘p ovozga kuylanishiga alohida e‘tibor berish kerak. Asardagi dinamik belgilarning ifodasi va dirijyorlik texnikasi qoidalarini qat‘iy bajarish lozim.

Kuylang bolalar

Q.Muxammadiy she'ri

E.Shvars musiqasi

Moderato

Introduction for piano, marked *f* (forte). The music is in 2/4 time and G major. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Vocal line 1, marked *mf* (mezzo-forte). The lyrics are: Kuy-lang, bo-la-lar, qo'-shiq yal-la-lar. Yang-ra-sin go'-zal

Piano accompaniment for the first vocal line, marked *p* (piano). The music is in 2/4 time and G major, featuring a steady bass line and chords in the right hand.

Vocal line 2, marked *p* (piano). The lyrics are: bog'-lar, da-la-lar. Biz-ning shod u-m(i)r dun-yo-gamash-hur. Por-loq bax-ti-miz

Piano accompaniment for the second vocal line, marked *p* (piano). The music is in 2/4 time and G major, featuring a steady bass line and chords in the right hand.

Naqorat

unis.

Vocal line 3, marked *unis.* (unison). The lyrics are: so-char ol-tin nur. Biz-ning shod u-m(i)r dun-yo-ga mash-hur.

Piano accompaniment for the third vocal line, marked *p* (piano). The music is in 2/4 time and G major, featuring a steady bass line and chords in the right hand.

Por - loq bax - ti - miz so - char ol - tin nur. So - char ol - tin nur.

Kuylagan, bolalar

Kuylang, bolalar
 Qo'shiq, yallalar.
 Yangrasin go'zal
 Bog'lar, dalalar.

Naqorat

Bizning shod umr
 Dunyoga mashhur.
 Porloq baxtimiz
 Sochar oltin nur.

Yoshlik bebaho,
 O'qiyimiz a'lo
 Vatan – onamiz
 G'amxo'r doimo.

Naqorat

Vatanginam

P.Mo'min she'ri

A.Mansurov musiqasi

Vals tempida

Vatanginam, Vatanginam, Vatanginam, Vatanginam, Vatanginam, Vatanginam.

Yakkaxon

Ma - nim u - chun

p

o - lam - da - yin Kat - ta - gi - nam Va - tan - gi - nam.

Oq sut ber - gan o - nam - da - yin, bit - ta - gi - nam

Naqorat

Va - tan - gi - nam. Bax - tim - ga tong - O'z - be - kis - ton,

Xor

Bax - tim - ga tong - O'z - be - kis - ton, Bax - tim - ga tong -

O'z-be-kis - ton, Bax-tim - ga tong - O'z-be-kis - ton.

Yakkaxon (2 marta Xor.)

Va-tan - gi-nam - Va-tan - gi-nam, Va-ta -

Xor 1,3,5 2,4,6

nim. Va-ta - nim.

tugatish

mp p

Vatanginam

Manim uchun olamdayin,
Kattaginam – Vatanginam.
Oq sut bergan onamdayin,
Bittaginam – Vatanginam.

Naqorat

Baxtinga tong – O‘zbekiston,
Baxtinga tong – O‘zbekiston,
Vatanginam – Vatanginam,
Vatanim ...

Gul faslida ohorlarga,
Aylanaqol, Vatanginam.
Qo‘shig‘imda ohanglarga,
Aylanaqol, Vatanginam.

Naqorat

Vujudimga gulday mehring
O‘ydingmi yo, Vatanginam?
Yuragimga butun mehring –
Qo‘ydingmi yo, Vatanginam?

Naqorat

Diliman

Tojik xalq qo‘shig‘i

B.Umidjonov
qayta ishlagan

Adagio **1**

S. *p*

A. *p*

T. *p*

B. *p*

(Ogizni yumib)

8

2

3

p
(Og'izni yumib)

mf

1. Zi - das - tat gar - chi - shud - xu - ni
2. Di - lam - ro in - qa - dar maf - shor

pp
p Bum, bum, bum bum, bum, bum bum, bum, bum bum, bum, bum

4

pp

mf

di - li - man

di - li - man, o - xir, bum - bum - bum. Va - fo - do - rad na - shud g'am - gin
Naso'z - bin as - tu na ru - i

bum - bum - bum. di - li - man, di - lam - ro, bum - bum - bum. va x.q.

5

bum, bum - bum - bum.

6

va x.q.

di - li - man,

di - li - man, di - li - man, Zi - das - tat, Di - lam - ro, chi - shud xun in - qa - dar,

di - li - man,

mf

1. Zi - das - tat gar - na - shud xu - ni
2. Di - lam - ro in - qa - dar maf - shor

7

di - li - man
di - lam - ro,

di - li - man
di - lam - ro,

1. Va - fo - dor,
2. Naso'z - bin,

na - shud g'am,
na ru - i.

di - li - man
o - xir,

di - li - man
di - lam - ro,

va - fo - do
na so'z - bin

8

rad na - shud g'am - gin
as - tu na ru - i

Zi - ro - xi ishq xar giz bar

di - li - man, di - lam
di - li - man, di - lam

O - ru - xatro - di du xud - ro zad

di - li - man,
di - li - man,

9

na - gar - dad,

di - li - man

ba o - tash

di - li - man di - li - man, di - li - man, di - lam

1. Na - me - xo - xad sha - vad g'am - gin di - li - man,
2. A - jab de - vo - na - e bud - in di - li - man,

di - li - man

pp

di - li - man,

p

di - li - man di - li - man.

di - li - man
di - li - man

di - li - man.

ppp

di - li - man

ppp

ppp

pp

Ona yurtim

B. Akbarov she'ri

G'. Qodirov musiqasi

Tempo di marcia

O - na yur - tim, bag' - ring - da

f

mf

o' - sa - man kuch - ga to' - lib. Se - ning meh - ring qal - bim -

da o - qar bir dar - yo bo' - lib. *f* Xor Naqorat
Ya-sha, yur - tim, *f*

jon yur - tim, yur - tim sha - raf yur - tim shon - yur - tim.

Se - ning meh - ring qal - bim - da *mf*

o - qar bir dar - yo bo' - lib. 2. Yor.

Ona yurtim

Ona yurtim, bag'ringda
 O'saman kuchga to'lib,
 Sening mehring qalbimda
 Oqar bir daryo bo'lib.

Naqorat

Yasha yurtim, jon yurtim (yurtim)
 Sharaf yurtim, shon yurtim.
 Sening mehring qalbimda
 Oqar bir daryo bo'lib.

Gagarinchi bo'lib men
 Fazolarga uchaman.
 Shodliklarga to'lib men
 Albatta Marsni quchaman.

Naqorat

Yasha yurtim, jon yurtim (yurtim)
 Sharaf yurtim, shon yurtim.
 Shodliklarga to'lib men
 Albatta Marsni quchaman

Senda har jon izzatda,
 Yashar quvnoq baxtiyor
 Buyursang ne xizmatga
 Farzandingman, men tayor!

Naqorat

Yasha yurtim, jon yurtim (yurtim)
 Sharaf yurtim, shon yurtim.
 Buyursang ne xizmatga
 Farzandingman, men tayor!

Hush keldingiz

H.G'ulom she'ri

S.Boboyev
musiqasi

Allegretto

Di - li - miz - da do - i - mo

mf

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics 'Di - li - miz - da do - i - mo' are written under the vocal line.

kuy bo' - sin, qu - yosh bo' - sin. Mus - ta - qil yur - ti - miz - ga yurt - bo - shi - miz

8va

The second system continues the musical score. The piano accompaniment includes an *8va* marking above the treble clef staff. The lyrics 'kuy bo' - sin, qu - yosh bo' - sin. Mus - ta - qil yur - ti - miz - ga yurt - bo - shi - miz' are written under the vocal line.

1 ovoz
Hush kel - din - giz bo' l - dik shod,

bosh bo' l - sin. **2 ovoz** hush kel - din - giz bo' l - dik shod!

8va

The third system introduces two vocal parts. The first part is labeled '1 ovoz' and the second '2 ovoz'. The lyrics are 'Hush kel - din - giz bo' l - dik shod, bosh bo' l - sin. hush kel - din - giz bo' l - dik shod!'. The piano accompaniment includes an *8va* marking above the treble clef staff.

a - ziz meh - mon - lar biz - ga Bax - ti - miz qi -

a - ziz meh - mon - lar biz - ga Bax - ti -

The fourth system concludes the musical score. The lyrics are 'a - ziz meh - mon - lar biz - ga Bax - ti - miz qi - a - ziz meh - mon - lar biz - ga Bax - ti -'. The piano accompaniment continues with the same rhythmic pattern.

lib is - bot gul - lar tu - ta - miz siz - ga! Gul - lar tu - ta - miz siz -

miz is - bo - ti. gul - lar tu - ta -

ga

Tamomlash uchun

miz siz - ga. gul - lar tu - ta - miz siz - ga!

Hush keldingiz

Dilimizda doimo kuy bo'lsin,
 quyosh bo'lsin,
 Mustaqil yurtimizga yurtboshimiz
 bosh bo'lsin.

Naqorat
 Xush keldingiz bo'ldik shod!
 Aziz mehmonlar bizga.
 Baxtimiz qilib isbot,
 Gullar tutamiz sizga!

Sizni qutlaydi do'stlar
 Nafasi bahor avlod.
 Ish ijodda doimo,
 Parvozga tayor avlod.

Naqorat
 Xush keldingiz bo'ldik shod!
 Aziz mehmonlar bizga.
 Baxtimiz qilib isbot,
 Gullar tutamiz sizga!

Dangasa

O'zbek xalq qo'shig'i

A.B.Vasilyeva
qayta ishlagan

Shoshilmay

ish - dan qo - chib so - ya - da,
Kun-duz yo-tar dan-ga - sa, yu-ra - gi tor dan - ga-sa dan - ga -
ish - dan qo-chib so - ya - da sham-dek qo - tar dan - ga - sa, sham-dek qo - tar
sa dan - ga - sa
dan - ga - sa, xo, xo, xo, xo, xo, xo, xo, xo, xo, xo, xo, xo, xo, xo, xo.
dan - ga - sa.

Dangasa

Kunduz yotar dangasa,
Yuragi tor dangasa,
Ishdan qochib soyada,
Shamdek qotar dangasa.

Yoz bo'lsa, qish bo'lmasa,
Osh bo'lsa, ish bo'lmasa.
Sirlari fosh bo'lmasa,
Turmay yotar dangasa.

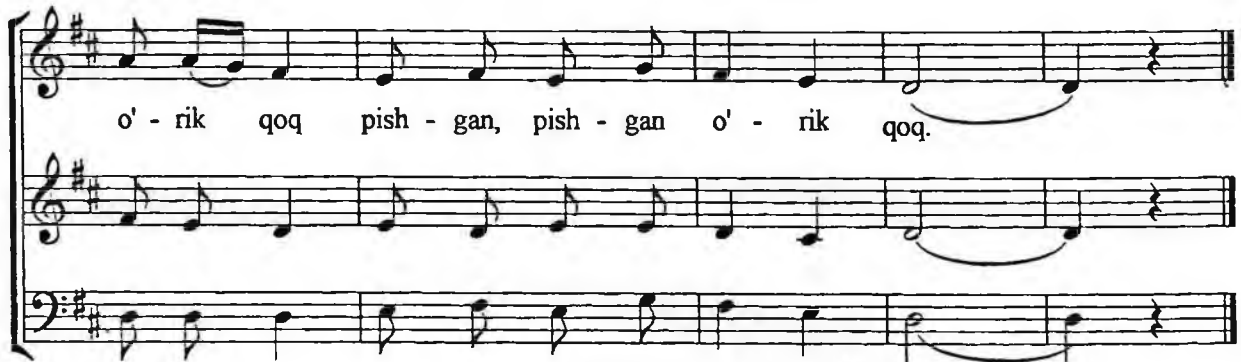
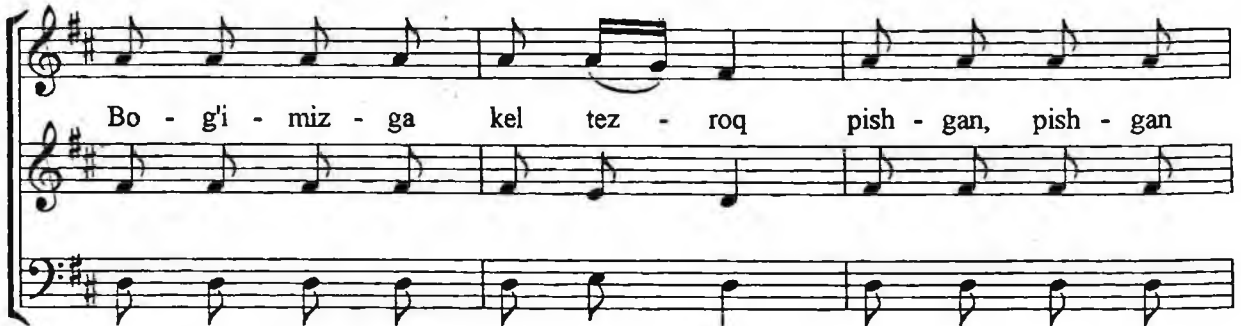
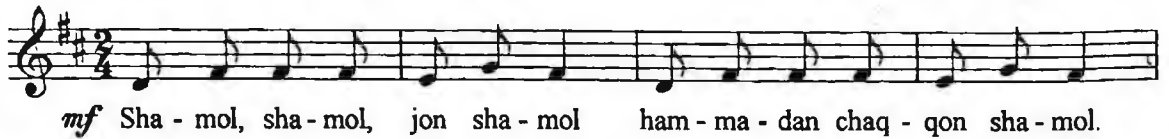
Salqingina joy bo'lsa,
Qozon to'la moy bo'lsa,
Yog'liq palov shay bo'lsa,
Orom olar dangasa.

Har kun besh barmoq istar,
Hammadan ko'p haq istar.
Bir katta to'qmoq istar,
Tanqidga zor dangasa.

Shamol

X.Muhammadaliyev she'ri,
S.Abramova musiqasi

Shoshilmay



Shamol

Shamol, shamol, jon shamol,
Hammadan chaqqon shamol.
Bog'imizga kel tezroq,
Pishgan, pishgan o'rik qoq. (2 marta)

Shamol buncha shoshmaey,
Ko'p xaddingdan oshmaey.
Shox-shabbangni sindirma,
Sho'xliklaring tashlaey. (2 marta)

Kuylang bolalar

Uyg'un she'ri

Andante M.M. ♩=68

G'.Qodirov musiqasi,
R.Qodirov qayta ishlagan

Har to - mon - da op - poq qor, so - vuq hu - km su - ra - di.

The first system of the musical score for 'Kuylang bolalar' consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante M.M.' with a metronome marking of ♩=68. The first measure of the vocal line is marked with a piano dynamic (*p*). The lyrics are: 'Har to - mon - da op - poq qor, so - vuq hu - km su - ra - di.'

Da - raxt - lar oq ki - yim - da xa - yol su - rib tu - ra - di.

The second system of the musical score continues the piece. It also consists of three staves. The vocal line is marked with a mezzo-forte dynamic (*mf*). The lyrics are: 'Da - raxt - lar oq ki - yim - da xa - yol su - rib tu - ra - di.'

Sog'lom avlod

U.Quchqor she'ri

Allegro moderato

D.Omonullayeva
musiqasi

f

The first system of the musical score for 'Sog'lom avlod' consists of two staves: a piano accompaniment and a bass line. The music is in 2/4 time with a key signature of two flats (Bb). The tempo is marked 'Allegro moderato'. The first measure of the piano accompaniment is marked with a forte dynamic (*f*).

Biz - lar Va - tan - ning

1. 2. *mf*

The second system of the musical score continues the piece. It consists of two staves: a piano accompaniment and a bass line. The vocal line is marked with a mezzo-forte dynamic (*mf*). The lyrics are: 'Biz - lar Va - tan - ning'. There are two first endings (marked 1. and 2.) in the piano accompaniment.

yosh ni - ho - li - miz, nur - li ke - la - jak - baxt iq - bo - li -

miz. Biz bo - bo - lar - ning o'ch - ma - ganyo - di, shu go' - zal yurt

Naqorat

ning sog' - lomav - lo - di. Bi - lak - lar - da kuch, yu - rak - lar - danur,

cresc. *f*

er - tan - gi kun - ga bo - qa - miz mag' - rur. Biz Hu - mo qush - ning

tol - mas qa - no - ti, shu bu -
yuk xalq - ning sog' - lom av - lo - di.

Sog'lom avlod

Bizlar Vatanning yosh niholimiz,
Nurli kelajak – baxt-iqbolimiz.
Biz bolalarning o'chmagan yodi,
Shu go'zal yurtning sog'lom avlodi.

Naqorat

Bilaklarda kuch, yuraklarda nur,
Ertangi kunga boqamiz mag'rur,
Biz Humo qushning tolmas qanoti,
Shu buyuk xalqning sog'lom avlodi.

Dillarda doim shunday bir nido,
O'zbekistonim – senga jon fido.
Vatan – insonning hayot-mamoti,
Biz shu Vatanning sog'lom avlodi.

Bizning maktabda hamma bir safda

Q.Muhammadiy shu'ri

K.Abdullayev musiqasi

Moderato



ff Xor

O' - g'il - qiz a - ra - lash biz - ning mak - tab - da, do'st bo' - lib o' - qiy - miz

f

(duet)

ham - ma bir saf - da. *Fine* Bo - la - lar rang - go - rang gul - day yash - na - shib,

p

Fine

fan yo' - li - da bo - rar qo'l - lar ush - la - shib. A - ka - sin - gil i - ni - dek

f

o' - qiy - miz i - noq mak - tab - dosh,

si - n(i)f - dosh jo - na - jon o'r - toq.

Bizning maktabda hamma bir safda

Xor: O'g'il-qiz aralash bizning maktabda,
Do'st bo'lib o'qiymiz, hamma bir safda.

Duet: Bolalar rango-rang gulday yashnashib,
Fan yo'lida borar qo'llar ushlab,
Aka-singil, inidek o'qiymiz inoq,
Maktabdosh, sinifdosh jonajon o'rtoq.

Duet: *Naqorat:*
Mustaqil yurt bolasimiz erkin baxtiyor,
Maktabimiz husnu-gurkirar bahor.
Do'stlik qo'shig'in kuylaymiz baland,
Hamma bola eshitsin, eshitsin olam!

Qushcha

Ya.Belinskiy she'ri

S.Yudakov musiqasi

Allegro moderato

First system of the piano introduction. The right hand features a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *p*.

Second system of the piano introduction. The right hand continues with trills and slurs. Dynamics include *p*.

Third system of the piano introduction. The right hand features a melodic line with slurs. Dynamics include *p*.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "Yi - gi - tim kech oq - shom payt - dan, so'z bosh - lay - di mu - hab bat -". The piano accompaniment consists of a rhythmic pattern in the right hand and a bass line in the left hand. Dynamics include *p*.

Continuation of the vocal entry and piano accompaniment. The vocal line continues with the lyrics: "dan, 'Qush - cham', dey - di se - vib men - ni,". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *p*.

"Say - roq qush-cham" dey - di me - ni.

"Say - poq qush-cham" dey - di me - ni.

Lya, lya, lya, lya, lya, lya, lya, lya, lya,

lya, lya, lya, lya, lya, lya, lya, lya, lya, lya, lya, lya, lya, lya,

Takrorlash uchun

lya, lya, lya, lya, lya, lya, lya, lya, lya.

This section consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with the lyrics 'lya, lya, lya, lya, lya, lya, lya, lya, lya.' The piano accompaniment includes a bass line with a 7/8 time signature and a treble line with arpeggiated chords and a forte (*f*) dynamic marking.

Tamomlash uchun

This section continues the piano accompaniment from the previous section. It features a treble line with arpeggiated chords and a bass line with a 7/8 time signature. A forte (*f*) dynamic marking is present.

Ey!

This section features a vocal line with the exclamation 'Ey!' and a piano accompaniment. The piano part includes a treble line with arpeggiated chords and a bass line with a 7/8 time signature. A trill (*trm*) is indicated in the vocal line.

trm *trm* *trm*

Ped. *

This section continues the piano accompaniment. It features a treble line with arpeggiated chords and a bass line with a 7/8 time signature. Trills (*trm*) are indicated in the vocal line. The section concludes with a pedal point (*Ped.*) and an asterisk (***).

Qushcha

1. Yigitim kech oqshom paytdan
So'z boshlaydi muhabbatdan.
«Qushcham» deydi sevib meni,
«Sayroq qushcham» deydi meni. (2 marta)
2. Aytdim unga bo'lib iqrор,
Qushcha nozik bir jonivor,
shoxga bog'lab bo'lmas uni,
hamda qamab bo'lmas uni. (2 marta)

Qizlar to'y xori

“Bo'ron” operasidan

K.Yashin she'ri

S.Vasilenko va
M.Ashrafiy musiqasi

Allegro agitato

Piano introduction in 2/4 time, key signature of one flat (B-flat). The music is marked *mf* and consists of a series of chords in both the treble and bass staves.

Vocal and piano accompaniment for the first line of the song. The vocal parts are for Soprano (S.) and Alto (A.), and the piano accompaniment is for the piano. The time signature is 6/8 and the key signature is one flat. The lyrics are: Ol - ma - cha qiz - lar (a), O - yim - cha qiz - lar (a).

S. pis - ta - qi sho - hi - ni - (yo) tan - lay - di qiz - lar.

A.


Kumushoy

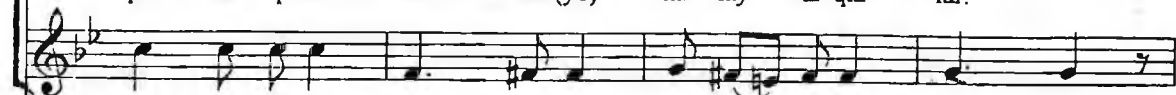
An - di - jon - dan na - ri O' sh - ning bo - zo - ri (yo),


shu va - q(i)t - ning qiz - la - ri (yo) xu - do be - zo - ri.

S. Ol - ma - chaqiz - lar (a) o - yim - chaqiz - lar (a)

A.

S. 
 pis - ta - qi sho - hi - ni-(yo) tan - lay - di qiz - lar.

A. 




Kumushoy

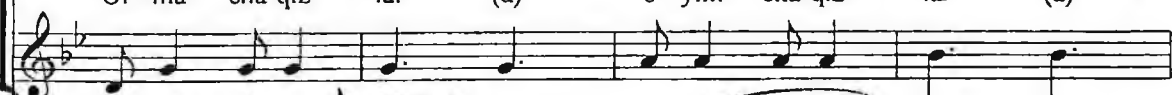

 O'n-besh - ga kir - mas - dan ku - yov tan - lay - di (yo),





 Sho-hi i-pak - lar yo-pib, be-shik tu-zay - di.



S. 
 Ol - ma - cha qiz - lar (a) o - yim - cha qiz - lar (a)

A. 



S. 
 pis - ta - qi sho - hi - ni - (yo) tan - lay - di qiz - lar.

A. 



Allegro giocoso

A. 
 Bog' ay - la - nib shaf - to - li (yo)



sff *pp* *sempre staccatissimo*

A. 
 Qo' - zi - boy - jon uch - gan kim - ning kap - ta - ri - (yo), Qo' - zi - boy - jon.



S. 
 Ayt - sam o - doq bo' - may - di yo Qo' - zi - boy - jon

A. 



S. *Shu qiz bo - la - ning daf - ta - ri(yo) Qo'-zi boy - jon,*

A.

A. *Ro'-mo-lim-ning u - chi - ni (yo) Qo'-zi-boy-jon. Tug - na - gan - ga*

p

S. *tug - di - ra - man Qo'-zi-boy-jon, Qo-shim-ga o's - ma qo'z-yib (o),*

A.

f

S. Qo'-zi - boy - jon, kuy - ma - ga - ni kuy - di - ra - man,

A.

S. Qo'-zi - boy - jon ayt - sam o - doq bo'l - may - di (yo),

A.

S. Qo' - zi - boy - jon, shu qiz - bo - la - ning

A.

S. daf - ta - ri - (yo) Qo' - zi - boy - jon.

A. daf - ta - ri - (yo) Qo' - zi - boy - jon.

Qizlar to'y xori

Xor: Olmacha qizlar-o, oyimcha qizlar-o

Naqorat: Pistoqi shohini-yo, tanlaydi qizlar.

Kumushoy: Andijondan nari, O'shning bozori-yo

Shu vaqtning qizlar-yo xudo bezori.

Xor:

Naqorat

O'n beshga kirmasdan, kuyov tanlaydi-yo,

Shohi, ipaklar yopib, beshi tuzaydi.

Xor:

Naqorat

Xor: Bog' aylanib shaftoli-yo Qo'ziboyjon,
Uchgan kimning kaptari-yo Qo'ziboyjon,
Aytsam odoq bo'lmaydi-yo Qo'ziboyjon,
Shu qiz bolaning daftari-yo Qo'ziboyjon.

Ro'molimning uchini-yo Qo'ziboyjon,
Tugmaganga tugdiraman, Qo'ziboyjon,
Qoshimga o'sma ko'yib-o, Qo'ziboyjon,
kuymaganni kuydiraman, Qo'ziboyjon,

Aytsam odoq bo'lmaydi-yo Qo'ziboyjon,
Shu qiz bolaning daftari-yo Qo'ziboyjon.

Allegro

The first system of the score consists of two staves. The upper staff is a vocal line in G major (one flat) and common time, starting with a whole rest followed by a half note G4. The lower staff is a piano accompaniment in G major and common time, starting with a fortissimo (f) dynamic. It features a rhythmic pattern of eighth notes in the right hand and a bass line with a melodic contour in the left hand.

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with its rhythmic pattern, showing some harmonic changes in the right hand.

The third system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with its rhythmic pattern, showing some harmonic changes in the right hand.

1

The fourth system includes the vocal line with lyrics and the piano accompaniment. The lyrics are: "Dav-ri-miz qan - doq yax - shi, jo'-ra-lar!". The piano accompaniment starts with a mezzo-forte (mf) dynamic and includes a crescendo (cresc.) marking. The vocal line has a melodic line with some grace notes.

First system of musical notation, including a vocal line and a piano accompaniment. The piano part has a dynamic marking of *f* and includes accents over several notes.

2

Second system of musical notation, including a vocal line and a piano accompaniment. The piano part has a dynamic marking of *mf* and a *cresc.* marking. The vocal line includes the lyrics: Yur-ti-miz yurt - lar naq - shi Al -

3

Third system of musical notation, including a vocal line and a piano accompaniment. The piano part has a dynamic marking of *f*. The vocal line includes the lyrics: yor al - yor, al - yor

4

S. A. Qan - doq go'-zal yo - rug' kun, al - yor

T. B. al - yor, al - yor

5

S. A. Dil - lar - da shod - lik jo'sh - qin jo' - ra - lar al - yor.

T. B. al - yor jo' - ra - lar al - yor

6 Erkaklar xori

Al - yor jo' - ra - lar al - yor - ray. Al - yor jo' - ra -

7

8 **Hamma:**

9

-lar al - yor xa, xa, xa, xa, xa, xa, xa, Al-yor jo'-ra - lar al -

mf

10

-yo - rey. Al yor jo'-ra - lar al - yor.

f

11

Al - yor, al - yor,

al - yor - ray. Al - yor, al - yo - ray

p.

S. A.

Al - yor, al - yor, al - yor - rey, al - yor, al - yor -

T. B.

Takrorlash uchun

1.2.

S. A.

lya. lya, lya, lya, lya, lya, lya, lya.

rey

T. B.

ff

S. A. **Al - yor!**

T. B.

S. A.

T. B.

Fine

Qomuzchu

Qirg'iz xalq qo'shig'i

B.Umidjonov
qayta ishlagan

Allegro moderato

Dan - dir - dan, dir - dan - dir, dan - dir - dan, dir - dan - dir

p

1. Oy qo - muz - chu qo - muz-chu cher - tip koy - chu
 2. Jer - de emes biyik kok - to suv ja - ni - man qiz - dar

dan - dir-dan, dir - dan - dir *va x.q.*

ko - muz-du el ji - ne - sin et - ju - rak biy - ik chi - gar
 ket - pe - sin koz - gon tu - zop qoy - dun, beym ju - ro - gum - dun

mf

do - bush-tu. Mu - rat a - li chal tart - kan (oy) sin - gan bu - gu
 tep - ke - sin. Ji - yaz a - li say - rat - kan boz - jo - go - doy

mf

oy, boy! oy, boy! oy, boy!

p

kam - bar - kan u - shul so - nun ku - lar - du (oy) uk - kan jan - dar
 ay - dat - kan sa - ri - ber - pi ku - lar - du (oy) uk - kan - jan - dar

p

oy, boy! oy, boy! oy, boy! oy, boy!

mf *pp*

tan - kal - gan oy - go kel beyt *pp*
 tan - kal - gan Ak - ku - ka - nat *pp*

u - bay - im o - yu - nu - na
 kak - kan - day, dar - ya jil - jin

mf *pp*

oy, boy! *pp*

mp

kam - bar - kan Tok - to gul - dun bo - to - yun cher - tip koy - chu u gay - in
 ay - dat - kan e - les - te - tem bir tu - rup jash - tar bir - ga bas kan - day

mp

ti - na - yin
 ak - kan - day *mp*

mp

oy, boy! oy, boy! oy, boy! oy, boy!

mf

1.

Tok - to gul - dun bo - to - yun cher - tip koy - chu u - gay - in

mf

mf

oy, boy! oy, boy! oy, boy! oy, boy!

mf

2.

e - les - te - tem bir tu - rup jash - ter bir - che bas kan - day (oy)

oy, boy! oy, boy! oy, boy! bas kan - day (oy)

Bolalar saroyi

N. Orifjonov she'ri

F.Nazarov musiqasi

Jonlanib M.M. $\text{♩} = 132$

f

Musical notation for the first system, featuring a vocal line and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

Musical notation for the second system, including the lyrics "U-lug' Va - tan yur - ti -". The piano accompaniment continues with a consistent eighth-note pattern.

Musical notation for the third system, including the lyrics "-da bo - la - lar sa - ro - yi bor, u - ning". The piano accompaniment features a more active eighth-note accompaniment.

Musical notation for the fourth system, including the lyrics "ko'r - kam bag' - ri - da ya-shay-man shod, bax - ti -". The piano accompaniment continues with a steady eighth-note accompaniment.

f *p*

yor. O'y - nay - miz, O'y - nay - miz, quv - nay - miz, quv - nay miz, bax - ti -

f *f*

miz - ni kuy - lay - miz. Kel o'r - toq, kel o'r - toq kel tez

p *p*

roq, kel tez - roq, kut - moq - da sa - ro - yi -

f *f*

1. 2. miz. Ik - kin - //miz.

Bolalar saroyi

Ulug' Vatan yurtida,
Bolalar saroyi bor,
Uning ko'rkam bag'rida,
Yashnayman shod, baxtiyor.

Naqorat

O'ynaymiz, quvnaymiz,
Baxtimizni kuylaymiz.
Kel o'rtoq, kel o'rtoq,
Kutmoqda saroyimiz.

Ikkinchi maktabim deb,
Jonim bilan sevaman.
Yurakdan mehr g'o'yib,
Bog'laring qilay chaman.

Naqorat

Qo'shig'imiz yang'roq, quvnoq,
Sevinchdan er ko'k kular.
Kel uyinga tush o'rtoq,
Do'stlar ko'ngli shod bo'lar.

Diyor madhi

H.Rahmat she'ri

N.Norxo'jayev musiqasi

Andantino

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 o' l - kan kat

ta. A - - - -

Ni - yat - lar ul - kan kat - ta A - - - -

⌘ Coda

Mard'g'o - lib - lar sin - ga - ri.

Diyor madhi

Ona Vatan ertasi,
 Kelajakning mevasi,
 Bilim, xunar egasi
 Biz bo'lamiz albatta,
 Niyatlar ulkan, katta.

Orzularim uch berar,
 Diyor mehri kuch berar.
 Dilda yorug' tuyg'ular,
 Yorug'likka oshnamiz,
 Ezgu ishga tashnamiz.

Dovrug'lidir Vatanim,
 Obro'lidir Vatanim.
 Dunyodagi chamanim,
 Ishonchingni oqlayman.

Temur bobom dilda bor,
 O'lkam bo'lur gul, obod.
 Baroqni tutib ozod,
 Shod boramiz ilgari,
 Mard g'oliblar singari!

Shodlik qo'shig'i

A.Po'lat she'ri

F.Nazarov musiqasi

Tempo di marcia

1 *p*

Shu a - ziz Va - tan - da el - lar bax - ti - yor,

2 **3** *mf*

ham - ma tinch, hur o - zod, dil - lar - da ba - hor. Eh, ko'k - la yet - gu - day

yuk - sa - lar bo' - yi - miz. Ja - rang - lab yo - yi - lar quv - noq ku - yi - miz.

4 *f* **5**

Har ish - da ma - dad - kor hur - hal - qi - miz bor Jo - na - jon Va - tan - da

6 *p*

Za - far biz - ga yor Har ish - da ma - dad - kor hur xal - qi - miz bor_

7

1, 2. 3.

jo - na - jon Va - tan - da za - far biz - ga yor za - far biz - ga yor

rit.

Shodlik qo'shigi

Shu aziz Vatanda ellar baxtiyor,
 Hamma tinch, hur, ozod, dillarda bahor.
 Eh, ko'kka etguday yuksalar bo'yimiz,
 Jaranglab yoyilar quvnoq kuyimiz.

Har ishda madadkor.
 Xur xalqimiz bor
 Jonajon Vatanda
 Zafar bizga yor (2 marta)

Turkiston farzandimiz

T.Mullaboyev she'ri

D.Omonullayeva musiqasi

Tes

§



Piano introduction in G major, 2/4 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady eighth-note accompaniment. A forte (ff) dynamic marking is present in the second measure.

Yakkaxon



Piano accompaniment for the first vocal line. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment. A forte (ff) dynamic marking is present in the second measure.

Bir du-nyo bo-la-lar-miz,

Xor

Yakkaxon

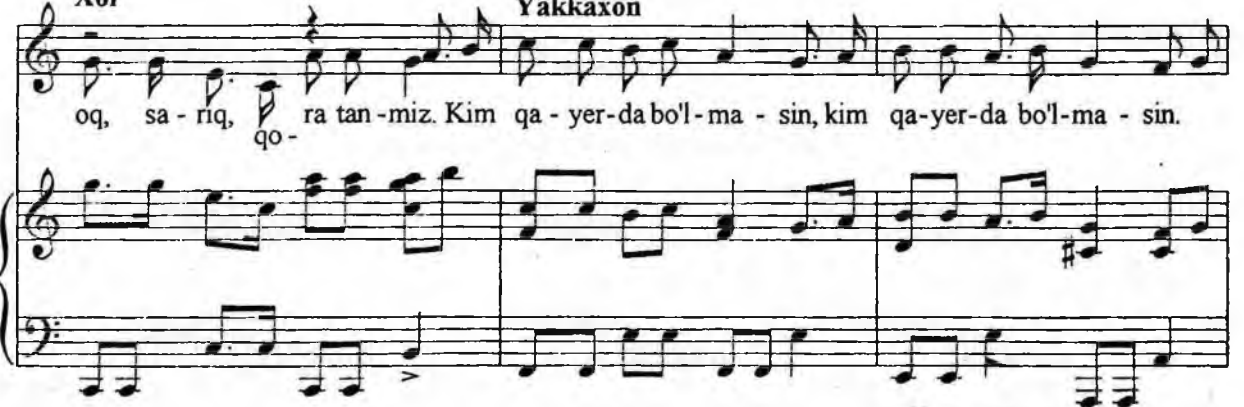


Piano accompaniment for the second vocal line. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.

bir du-nyo bo-la-lar-miz, oq, sa-riq, qo-ra tan-miz,

Xor

Yakkaxon



Piano accompaniment for the third vocal line. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.

oq, sa-riq, qo-ra tan-miz. Kim qa-yer-da bo'l-ma-sin, kim qa-yer-da bo'l-ma-sin.

Xor

Turkis - ton far - zan - di - miz. Kim qa - yer - da bo' - ma - sin, kim qa -

Yakkaxon

yer - da bo' - ma - sin Tur - kis - ton far - zan - di - miz. Qo' l u -

zat - sak o - lam - ni O - na - miz - dek ku - cha -

miz. Qo' - shiq ayt - sak qo' - shi - lib os - mon

Xor

lar - ga ye - ta - miz. Qo'l u - zat - sak o - lam - ni

O - na - miz - dek ku - cha - miz. Qo' - shiq

ayt - sak qo' - shi - lib Os - mon - lar - ga ye - ta -

1. miz! 2. Tamomlash uchun sin! Zav - qi - miz - dan shu du - nyo,

do - im qu - vonch - ga to' l - sin.

cresc.

sin.

ff

8^{va}

Turkiston farzandimiz

Naqorat

Bir dunyo bolalarmiz,
Oq, sariq, qora tanmiz.
Kim qayerda bo'lmasin,
Turkiston farzandimiz.

O'zbek, qozoq, qirg'izmiz,
Tojik, turkman elimiz.
Quchoq ochsak do'stlarga,
Hech uzilmas zanjirmiz.

Naqorat

Qo'l uzatsak olamni,
Onamizdek quchamiz.
Qo'shiq aytsak qo'shilib,
Osmonlarga yetamiz.

Naqorat

Orzuimiz bir dunyo,
Yurtlarimiz tinch bo'lsin.
Zavqimizdan shu dunyo
Doim quvonchga to'lsin!

O'zbekiston

A.Isroilov she'ri

Sh.Ramazonov musiqasi

Moderaro

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderaro' and the dynamics start with a forte 'f'.

Gul Va-tan - da bir cha-man-san, jin o'l-kam,

The first vocal line is on a single staff. The piano accompaniment continues below, with a mezzo-forte 'mf' dynamic marking.

sen - ga yor - dir za - far sha - raf - shon, o'l-kam, Um - ri - miz - da

The second vocal line continues the melody. The piano accompaniment provides harmonic support.

bax - ti - miz - day bar - ka-mol, u - lug aj - dod meh - ri ko'r - ga -

The third vocal line concludes the phrase. The piano accompaniment continues with the same rhythmic pattern.

f Naqorat:

zar ja - mol. O'z-be - kis - ton go' - zal se - vim - li di - yor

Bog' - la - ring - da do - im gul yo - zar ba - hor. O'z - be - kis - ton go' - zal

se - vim - li di - yor Bog' - la - ring - da do - im

1. gul yo - zar ba - hor. O 2. gul yo - zar ba - hor.

O'zbekiston

Gul Vatan bir chamansan, jon o'lkam,
Senga yordir zafar, sharaf-shon o'lkam.
Umrimizda baxtimizday barkamol,
Ulug' ajdod mehri ko'rgazar jamol.

Naqorat

O'zbekiston – go'zal sevimli diyor,
Bog'laringda doim gul yozar bahor.

Keng bag'ringdan arimaydi nur-ziyo,
Zar tuprog'ing ko'zimizga to'tiyo.
Gul qizlaring labida sho'x xanda bor,
Mehring o'ti har jonu, har tanda bor.

Naqorat

Qardoshlikning erkin, hur makonisan,
Paxta koni – oltin, dur bo'stonisan.
Yurtboshimiz g'amxo'rligi zo'r ofotob,
Sha'niga kuy-madhiyamiz ming kitob.

Naqorat

Kel, baxt kuyin kuylaylik!

G'iyos Komilov she'ri

A. Mansurov musiqasi

Allegretto
ff

f Yakkaxon

Bo - la - li - gim ol - tin choq, Qay - ga boq - samcha - man bog'.

Jon o'r - toq, jon o'r - toq Kel, baxt ku - yin kuy - lay - lik.

Xor

Jon o'r - toq, jon o'r - toq Kel, baxt ku - yin kuy - lay - lik.

f Yakkaxon

O - na - miz - dir xur di - yor

Uch - sak qa - no - ti - miz bor,

Xor

O - na - miz - dir xur di - yor Uch - sak qa - no - ti - miz bor,

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The second staff is a vocal line in treble clef, also with a key signature of two sharps. The third staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two sharps. The music is in a 4/4 time signature.

Yakkaxon

Qi - lib ko'z - ko'z if - ti - xor Kel, baxt ku - yin kuy - lay - lik

The second system of music consists of two staves. The top staff is a solo vocal line in treble clef with a key signature of two sharps. The lyrics are written below the notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two sharps. The music is in a 4/4 time signature.

Xor

Qi - lib ko'z - ko'z if - ti - xor Kel, baxt ku - yin kuy lay -

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The lyrics are written below the notes. The second staff is a vocal line in treble clef, also with a key signature of two sharps. The third staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two sharps. The music is in a 4/4 time signature.

1.

lik

lik, na-na na-na na-na-na na-na na-na na-na-na na-na

2.

na-na-na-na-na, na-na-na-na-na, na-na-na-na, lik.

gru

Qi - lib ko'z - ko'z if - ti - xor Kel, baxt ku - yin kuy - lay - lik

Biz o'z - bek o' - g'il - qi - zi, Kel, baxt ku - yin kuy - lay -

This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the first vocal line. The bottom two staves are piano accompaniment in grand staff notation (treble and bass clefs). The music is in a 2/4 time signature.

lik!

accelerando

sf

This system contains the second and third systems of the musical score. The top two staves are vocal lines, with the word "lik!" appearing below the first staff. The bottom two staves are piano accompaniment. The word "accelerando" is written below the piano part, and "sf" (sforzando) is written below the bass line of the piano part. The piano accompaniment features a rhythmic pattern of eighth notes.

ff

(8).....

This system contains the fourth and fifth systems of the musical score. The top two staves are vocal lines, mostly containing rests. The bottom two staves are piano accompaniment. The dynamic marking "ff" (fortissimo) is written below the piano part. At the end of the system, there is a circled number "8" followed by a dotted line and a vertical bar line, indicating a repeat or continuation.

Kel, baxt kuyin kuylaylik

Bolaligim oltin choq,
Qayga boqsam chaman bog'.
Jon o'rtoq, jon o'rtoq
Kel, baxt kuyin kuylaylik.

Bizniki tongi shu'la,
Bizniki kuy-ashula.
Yoshlik shodlikka to'la,
Kel, baxt kuyin kuylaylik.

Onamizdir – hur diyor,
Uchsak qanotimiz bor,
Qilib ko'z-ko'z iftixor,
Kel, baxt kuyin kuylaylik.

Dilda Navoiy so'zi,
Yashar qalblarda o'zi,
Biz o'zbek o'g'il-qizi,
Kel, baxt kuyin kuylaylik.

O'zbekiston – Vatanim manim

J.Jabborov she'ri

D. Omonullayeva
musiqasi

Moderato con moto

The first system of musical notation is for a piano accompaniment in 4/4 time. The right hand (treble clef) starts with a series of chords and a melodic line. The left hand (bass clef) has a steady eighth-note accompaniment. Dynamics include *cresc.* and *f*.

The second system of musical notation continues the piano accompaniment. The right hand features a melodic line with some sustained notes. The left hand continues with the eighth-note accompaniment.

§

Qo'-shiq - lar - da Va-tan ma'-no - si

mf

Qo'-shiq - lar - da xal - qim sa-do - si Va-tan ku-yin

yang-rat - sa dil - lar yang-rar yurt - ning e - ru sa-mo - si

Va-tan ku-yin yang-rat - sa dil - lar yang-rar yurt - ning e - ru sa-mo -

Naqorat

si. Qo'-shiq qal - bim, cha-ma-nim ma-nim,

cresc. *f*

The first system of the musical score for 'Naqorat'. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'si.' followed by a series of eighth notes: 'Qo'-shiq qal - bim, cha-ma-nim ma-nim,'. The piano accompaniment begins with a *cresc.* marking and a *f* dynamic. The piano part consists of a steady eighth-note bass line and chords in the right hand.

qo'-shiq fax - rim jon - ta - nim ma - nim Di - yor bo'y - lab yang-rar

8va

The second system of the musical score. The vocal line continues with 'qo'-shiq fax - rim jon - ta - nim ma - nim Di - yor bo'y - lab yang-rar'. A '8va' marking is placed above the vocal line for the final 'nim'. The piano accompaniment continues with the same rhythmic pattern.

bir qo'-shiq O'z-be - kis - ton Va - ta - nim ma-

(8) *ff*

The third system of the musical score. The vocal line continues with 'bir qo'-shiq O'z-be - kis - ton Va - ta - nim ma-'. A '(8)' marking is placed above the vocal line. The piano accompaniment features a *ff* dynamic marking. The system ends with a double bar line and a repeat sign.

1. 2. *mf* *f*

nim! nim!

The fourth system of the musical score, which is a repeat section. It is divided into two first endings. The first ending is marked '1.' and ends with a *mf* dynamic. The second ending is marked '2.' and ends with a *f* dynamic. Both endings feature a long note in the vocal line and sustained chords in the piano accompaniment.

tamomlash uchun

nim! O'z-be - kis - ton

ff

Va - ta - nim ma - nim!

8va

8va

O'zbekiston – Vatanim manim

Qo'shiqlarda Vatan ma'nosi,
 Qo'shiqlarda xalqim sadosi,
 Vatan kuyin yangratsa dillar,
 Yangrar yurtning eru samosi.

Naqorat

Qo'shiq - qalnim, chamanim manim,
 Qo'shiq - fahrim, jon-tanim manim.
 Diyor bo'ylab yangrar bir qo'shiq:
 «O'zbekiston – Vatanim manim».

Vatan – ona, biz unga farzand,
 Bir chinorning barglari monand.
 Dildan dilga yo‘l olur qo‘shiq,
 Ko‘ngillarni etgaydir payvand.

Naqorat

Vatan – oltin belanchagimiz,
 Biz – Vatanning kelajagimiz.
 Vatan agar buyuk bog‘ bo‘lsa,
 Bizlar uning gul-chechagimiz.

Naqorat

Oftob chiqdi olamga

T.To‘la she‘ri

R.Abdullayev musiqasi

Moderato

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features a piano introduction marked *ff* (fortissimo) and a vocal section marked *mf* (mezzo-forte). The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with quarter notes. The vocal part includes two verses of lyrics with corresponding melodic lines. A repeat sign is present at the beginning of the vocal section.

ff

1. Of - tob chiq - di o - lam - ga,
 2. O - nam ber - di gul - das - ta,

1. O - lam - ga, o - lam - ga,
 2. Gul - das - ta, gul - das - ta,

mf

ta - g'in ne baxt o - dam - ga.
 sen - ga, men - ga bir das - ta.

o - dam - ga, o - dam - ga,
 bir das - ta, bir das - ta,

Of - tob chiq - di o - lam - ga. o - lam - ga, o - lam - ga, yu - gu - rib bor - dim o -

o - lam - ga, o - lam - ga,

1. nam - ga. 2. nam - ga.

o - nam - ga, o - nam - ga,
ko'ng - lim chog', ko'ng - lim chog',

o - nam - ga, o - nam - ga,

Lya - lya - lya - lya - lya - lya - lya - lya - lya - lya - lya - lya - lya -

A

7 8^{va} 7 8^{va}

lya-lya-lya-lya-lya-lya-lya-lya - lya-lya - lya-lya

lya-lya-lya-lya-lya-lya-lya-lya

lya-lya - lya-lya - lya-lya

The first system consists of four staves. The top three staves are vocal parts in a three-part setting. The top staff has lyrics 'lya-lya-lya-lya-lya-lya-lya-lya - lya-lya - lya-lya'. The middle staff has lyrics 'lya-lya-lya-lya-lya-lya-lya-lya'. The bottom staff has lyrics 'lya-lya - lya-lya - lya-lya'. The piano accompaniment is on the bottom staff, with a treble and bass clef. The music is in a minor key and 3/4 time.

lya - lya - lya - lya - Ey

lya - lya - lya - lya - lya - lya - lya - lya - lya-lya-lya - lya-lya-lya - lya - lya -

lya - lya - lya - lya - lya - lya

The second system also consists of four staves. The top three staves are vocal parts. The top staff has lyrics 'lya - lya - lya - lya - Ey'. The middle staff has lyrics 'lya - lya - lya - lya - lya - lya - lya - lya - lya-lya-lya - lya-lya-lya - lya - lya -'. The bottom staff has lyrics 'lya - lya - lya - lya - lya - lya'. The piano accompaniment is on the bottom staff, continuing from the first system.

lya lya

Bu bir o-lam sa-o-

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with a 7/8 time signature. It begins with a quarter rest, followed by a quarter note G4, and then a quarter rest. A repeat sign follows, with a first ending bracket over a quarter note G4 and a second ending bracket over a quarter note G4. The second staff is another vocal line, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A repeat sign follows, with a first ending bracket over a quarter note G4 and a second ending bracket over a quarter note G4. The third staff is the piano accompaniment, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A repeat sign follows, with a first ending bracket over a quarter note G4 and a second ending bracket over a quarter note G4.

sa-o dat, sa-o-dat. sa-lo-mat, sa-lo-mat,

dat, siz bo'l-san-giz sa-lo - mat.

Bu bir o-lam sa-o - dat, biz bo'l-sa-miz sa-lo -

The second system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with a 7/8 time signature. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A repeat sign follows, with a first ending bracket over a quarter note G4 and a second ending bracket over a quarter note G4. The second staff is another vocal line, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A repeat sign follows, with a first ending bracket over a quarter note G4 and a second ending bracket over a quarter note G4. The third staff is the piano accompaniment, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A repeat sign follows, with a first ending bracket over a quarter note G4 and a second ending bracket over a quarter note G4. The fourth staff is the piano accompaniment, starting with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note G4. A repeat sign follows, with a first ending bracket over a quarter note G4 and a second ending bracket over a quarter note G4.

Tinch - lik bo'l - sin o-lam - da, o - lam - da, o-lam - da, o - lam ya-shar o-rom

mat. A o - lam ya-shar o-rom

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics and a long slur. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

1. o-rom - da, o-rom - da, Lya-lya-lya-lya-lya-lya-lya-lya

2. da, da, lya-lya - lya-lya

da, da.

The second system consists of three staves. The top staff has two first endings (1. and 2.) with lyrics. The middle staff has lyrics and a long slur. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

lya-lya-lya-lya-lya-lya-lya-lya - lya-lya-lya - lya - lya-lya - lya-lya - lya-lya

lya-lya - lya-lya - lya - lya-lya

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are piano accompaniment, with the left hand in the bass clef and the right hand in the treble clef. The music is in a 2/4 time signature and features a mix of eighth and quarter notes.

Lya - lya - lya - lya - lya - lya - lya - lya - lya - lya - lya - lya - lya - lya -

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line. The bottom two staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

lya-lya-lya - lya-lya-lya - lya - lya - lya - lya

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line. The bottom two staves are piano accompaniment. The piano part continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand.

Hey!

mf *p* *sf* *mf*

P.Mo'min she'ri

Vatanjonim-Vatanim

D.Omonullayeva musiqasi

Moderato con moto

mf

8va

8va

Va-tan - jo - nim - Va - ta - nim, ko' - zim quv - nab ko'r - ga - nim.

Is - tiq - lol - dan kul - ga - nim O'z - be - kis - ton -

⌘

Tamomlash uchun

gul sha - nim!

Vatanjonim-Vatanim

Vatanjonim – Vatanim,
Ko‘zim quvnab ko‘rganim.
Istiqloldan kulganim,
O‘zbekiston – gulshanim.

Bahra olib bag‘ringdan,
Ulg‘ayaman mehringdan.
Vatanjonim – Vatanim,
O‘zbekiston – gulshanim.

Sen o‘xshaysan onamga,
Maqtay butun olamga.
Vatanjonim – Vatanim,
O‘zbekiston – gulshanim.

Chamanda gul

O‘zbek xalq qo‘shig‘i

B.Umidjonov
qayta ishlagan

Allegretto

1

S. Cha-man - da gul o - chi - lib - di (ya) cha - kang - ga taq, cha - kang - ga!

A. Cha-man - da gul o - chi - lib - di (ya) cha - kang - ga taq, cha - kang - ga!

2

S. Cha - man - da gul o - chi - lib - di (ya) cha - kang - ga taq, cha - kang - ga.

A.

3

T. 1. Qo - shing - ni qo - ra qil - gan, (ey!) Bog' - da - gi o's - ma - mi - kan (ey!)
 2. Qo - shing as - li qo - ra - dur (ey!) O's - ma kuy - ga - ning yol - g'on (ey!)
 3. Se - ning u - chun men kuy - gan, (ey!) Se - ning kuy - ga - ning yol - g'on (ey!)

B.

4

S. Cha - man - da gul o - chi - lib - di (ya) cha - kang - ga taq, cha - kang - ga.

A.

5

T. Cha - man - da gul o - chi - lib - di (ya) cha - kang - ga taq, cha - kang - ga.

B.

6

S. Cha - man - da gul o - chi - lib - di (ya).

A.

T. Cha - man - da gul o - chi - lib - di (ya).

B.

Chamanda gul

Naqorat

Qizlar: Chamanda gul ochildi-ya chakkangga taq, chakkangga!

1. Qoshingni qora qilgan, ey, bog'dagi o'smamikan, ey.

Naqorat:

2. Qoshing asli qoradir, ey, o'sma qo'yganing ylg'on, ey.

Naqorat:

3. Sening uchun men kuygan, ey, sening kuyganing yolg'on, ey.

Naqorat:

Chamanda gul ochildi-ya chakkangga taq, chakkangga!

Chamanda gul ochilibdi-ya

Alla

A.Muhammedov musiqasi,

B.Unidjonov aralash xor
uchun moslashtirgan

Andante cantabile

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked *mp* and *dolce*. The piano part consists of a treble and bass staff. The vocal part is written for Soprano (S.) and Alto (A.) voices. The lyrics are:

1. Ux - la bo - lam	al - la - yo,	gu - li lo - lam	al - la - yo,
2. Bag' - rim - dan hech	ko'y - may - man,	sen - ga bo - qib	tuy - may - man,

Oq-shom kir - di har yo - na jo - nim al - la,
 Ke - tol - may-man yo - ning-dan jo - nim al - la,

te-pang-da men par - vo - na, al - la, al - la.
 jon ay - lan - sin jo - ning dan al - la, al la.

A...

sen bax - tim - san, ba - ho - rim - san, bag' - rim - san,
 Ko'-rar ko' - zim, baxt yul - du - zim o - rom ol,

S.
 A.
 T.
 B.

mf

A...

sen dil - ban - dim.
al - lang ay - tay

A - sal qan - dim,
jo - nim qo' - zim,

fax - rim - san.
ux - la - qol.

A...

p

p

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "sen dil - ban - dim. al - lang ay - tay A - sal qan - dim, jo - nim qo' - zim, fax - rim - san. ux - la - qol." The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) is present in the piano part. The second system continues the piano accompaniment with more complex chordal textures.

o - vun - cho - g'im

ux - la shi - rin do'm - bo - g'im jo - nim al - la

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics: "ux - la shi - rin do'm - bo - g'im jo - nim al - la o - vun - cho - g'im". The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is present. The bottom system continues the piano accompaniment.

op - po - g'im al - la, al - la

M...

p

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system features a vocal line with lyrics: "op - po - g'im al - la, al - la". The piano accompaniment continues with chords and moving lines. A dynamic marking of *p* is present. The bottom system continues the piano accompaniment.

Poco moderato rit.

Alla

Uxla bolam allayo, guli lolam allayo
 Oqshom kirdi har yona, jonim alla,
 Tepangda men parvona, alla, alla.
 Sen baxtimsan, bahorimsan, bag'rimsan,
 Sen dil bandim, asal-qandim, faxrimsan.
 Uxla shirin do'mbog'im, jonim alla,
 Ovunchog'im, oppog'im, alla, alla.
 Bag'rimdan hech qo'ymayman,
 Senga boqib to'ymayman,
 Ketolmayman yoningdan, jonim alla,
 Jon aylasin joningdan, alla, alla.
 Ko'rar ko'zim, baxt yulduzim, orom ol,
 Allang aytay jonim qo'zim, uxlab qol.
 Uxla shirin do'mbog'im, jonim alla,
 Ovunchog'im, oppog'im, alla, alla.

Yali-yali

T.To'la she'ri

M.Leviyev musiqasi

Allegro moderato

mf

The first system of the piano introduction consists of two staves. The right hand plays a melody of eighth notes with a dotted quarter note, while the left hand provides a rhythmic accompaniment of eighth notes. The music is in a 6/8 time signature and a key signature of two flats.

The second system continues the piano introduction. The right hand melody and left hand accompaniment are consistent with the first system. The system concludes with a double bar line.

The third system of the piano introduction features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics "Ey, so - hi - bi so - zan - da,". The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

S.
A.
T.

A. Kel, so - zing - ni qo'l - ga ol

ya - li, ya - li, ya - li, jon ya - li.

The fourth system contains the vocal parts and piano accompaniment. The vocal parts are labeled S. (Soprano), A. (Alto), and T. (Tenor). The Soprano and Alto parts have the lyrics "Kel, so - zing - ni qo'l - ga ol". The Tenor part has the lyrics "ya - li, ya - li, ya - li, jon ya - li." The piano accompaniment continues with chords and a rhythmic pattern.

jo'r bo'l me-ning ku-yim - ga

ya - li, ya - li, ya - li, jon ya - li.

mf

A. Kel, so - zing - ni yo'l - ga sol!

ya - li, ya - li, ya - li, jon ya - li.

Oq pax - ta - miz ta - ro - na - si

ya - li, ya - li, ya - li, jon ya - li.

A. yo-yil - sin tong (dek) mi - sol. A.

ya-li, ya-li, ya-li, jon ya-li. ya-li, ya-li, ya-li,

The first system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a fermata over a whole note, followed by a melodic phrase. The lyrics 'A. yo-yil - sin tong (dek) mi - sol. A.' are written below the notes. The second staff is a vocal line in a bass clef, providing a harmonic accompaniment. The lyrics 'ya-li, ya-li, ya-li, jon ya-li.' and 'ya-li, ya-li, ya-li,' are written below. The third staff is a piano accompaniment in a grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

G'o-lib yi - git - lar mad - hi - ga A.

jon ya-li. ya-li, ya-li, ya-li, jon ya-li.

The second system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats. It begins with a fermata over a whole note, followed by a melodic phrase. The lyrics 'G'o-lib yi - git - lar mad - hi - ga A.' are written below. The second staff is a vocal line in a bass clef, providing a harmonic accompaniment. The lyrics 'jon ya-li.' and 'ya-li, ya-li, ya-li, jon ya-li.' are written below. The third staff is a piano accompaniment in a grand staff, continuing the rhythmic and harmonic accompaniment from the first system.

to' - lib so - zing - ni (sen) chal! A. Ey, so - hi - bi

The third system of the musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats. It begins with a fermata over a whole note, followed by a melodic phrase. The lyrics 'to' - lib so - zing - ni (sen) chal! A. Ey, so - hi - bi' are written below. The second staff is a vocal line in a bass clef, providing a harmonic accompaniment. The lyrics 'Ey, so - hi - bi' are written below. The third staff is a piano accompaniment in a grand staff, continuing the rhythmic and harmonic accompaniment from the previous systems.

ya - li, ya li, ya li, jon ya li.

so - zan - da, A. ya - li, ya li, ya li, jon ya li. kel, so - zing - ni qo'l - ga ol

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'ya - li, ya li, ya li, jon ya li.' and 'so - zan - da, A. ya - li, ya li, ya li, jon ya li. kel, so - zing - ni qo'l - ga ol'. The middle staff is a vocal line with lyrics 'ya - li, ya li, ya li, jon ya li.' and 'A.'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

ya - li, ya - li, ya - li, jon ya - li. jo'r bo'l me - ning ku - yim - ga,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'ya - li, ya - li, ya - li, jon ya - li. jo'r bo'l me - ning ku - yim - ga,'. The middle staff is a vocal line with lyrics 'A.'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

ya - li, ya - li, ya - li, jon ya - li.

A. ya - li, ya - li, ya - li, jon ya - li. kel so - zing - ni yo'l - ga sol!

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'ya - li, ya - li, ya - li, jon ya - li.' and 'A. ya - li, ya - li, ya - li, jon ya - li. kel so - zing - ni yo'l - ga sol!'. The middle staff is a vocal line with lyrics 'A.'. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

ya-li, ya-li, ya-li, jon ya-li. jon ya-li.

Oh ya-li, ya-li, o-ro-mi-jon.

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of one flat. The piano accompaniment features a steady bass line and chords in the right hand.

jon ya-li. jon ya-li. jon ya-li.

sar-vi-ra-von, dil-ba-ri-jon,

The second system continues the musical piece with similar vocal and piano parts. The lyrics are repeated in the first vocal line, and the second line introduces new lyrics.

Ey, so-hi-bi so-zan-da ya-li, ya-li, ya-li, jon ya-li.

A. ya-li, ya-li, ya-li, jon ya-li.

A.

The third system includes a section marked 'A.' which appears to be a repeat or a specific performance instruction. The piano accompaniment continues with its characteristic rhythmic pattern.

kel so - zing - ni qo'l - ga ol! ya - li, ya - li, ya - li, jon ya - li.

The musical score consists of three systems. The first system contains two vocal staves (soprano and alto) with lyrics. The second system contains two piano staves (treble and bass clef). The music is in a minor key and 4/4 time. The lyrics are: 'kel so - zing - ni qo'l - ga ol! ya - li, ya - li, ya - li, jon ya - li.'

Yali-yali

Ey, sohibi sozanda, kel,
 Sozingni qo'lga ol.
 Jo'r bo'l mening kuyimga, kel
 Sozingni yo'lga sol!

Ey, yali-yali, jon yali,
 Oromijon, jon yali.
 Sarvi ravon, jon yali,
 Dilbari jon, jon yali.

Ey soxibi sozanda, kel,
 Sozingni qo'lga ol.
 Jo'r bo'l mening kuyimga, kel
 Sozingni yo'lga sol!

Oq paxtamiz taronasi,
 Yoyilsin tongdek misol.
 G'olib yigitlar madhiga,
 To'lib sozingni sen chal!

Ey, sohibi sozanda kel,
 Sozingni qo'lga ol!

Xurshidi jahon galdi

Xorazm xalq kuyi

B. Umidjanov
qayta ishlagan

Vivace **1** *p*

p Bu kul - ba - yi ex - zo - - na Xur - shi - di ja - hon gal - di! Bu kul - ba - yi

ex - zo - - na Xur - shi - di ja - hon gal - di! **3** *f* Go' - yo - ki o' - lik er - dim

jis - min a - ro jon gal - di. *p* Yor - yor yor yo - ron - lar yor - yor

5 Nay - lay - ki o't so - lib - dijum la ja - hon - na zul - fi - ng.
yo - ron - lar. yor - yor yo - ron - lar. yor - yor yo - ron lar

6 *p* Ja - xu xu ja - xu ja - xu ja - xu. *pp* Xo!
yor - yor yo - ron - lar yor - yor yo - ron - lar. Xo!

Childirma chola chola

O'zbek xalq qo'shig'i

D.Omonullayeva musiqasi

♩=160 Moderato con moto

1 2

cho-la cho-la

Chil - dir - macho - la cho - la chil - dir - ma bo - g'i lo -

3 4

lo - la chil - dir - ma - ni men cho - la do - da o'y - na - sin o' -

la

5

g'il - bo - la bo - la O'y - na - sin o' - g'il - bo - la bo -

♩=92 Solo 6 7

la Xor Qo - shing bi - lan ko' - zing - ga do - da In - sof

8

ber - sin - na o' - zing ga Xoy, bo - la O - riq bo' - i muz - la - ma

1. 2. 9

xo xo bo - la - yo yo Qo'y gush - ti - ni tuz - la - ma

10

11

Childirma chola chola

Childirma chola chola
 Childirma bog'i lola doda
 Childirmani men cholay
 O'ynasin o'g'il bola
 Qoshing bilan ko'zinga doda
 Insof bersin o'zinga – hoy, bola.
 Ariq bo'yi muzlama xo-xo bola yo.
 Qo'y go'shtini tuzlama jon bola-yo
 Suyganing uyda turib xo-xo bola-yo
 Begonani ko'zlama jon bola-yo.

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D.HAMDAMOVA

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