O‘ZBEKISTON RESPUBLIKASI OLIY VA O‘RTA MAXSUS TA’LIM VAZIRLIGI

O‘RTA MAXSUS, KASB-HUNAR TA’LIMI MARKAZI

D.A.KARIMOVA, SH.A.YAKUBOVA

BOLALAR MUSIQA ASARLARI USTIDA ISHLASH

Kasb-hunar kollejlari o‘quvchilari uchun o‘quv qo‘llanma

(Qayta nashr)

TOSHKENT – 2016

UO‘K: 78:371.38 (075)
KBK 74.268.53
K-25

K-25 D.A.Karimova, Sh.A.Yakubova. Bolalar musiqa asarlari ustida ishlash. –T.: «Fan va texnologiya», 2016, 144 bet.

ISBN 978–9943–11–285–8

O‘quv qo‘llanmada berilgan metodik tavsiyalar va musiqiy materiallar maktabda sinfdan tashqari musiqa to‘garaklari rahbarlariga zamon talablari asosida to‘garaklarni olib borishga qaratilgan. Qo‘llanma o‘quvchilarni nazariy-amaliy bilimlar bilan tanishtirib, ularda uslubiy ko‘nikma hamda malakalarni tarkib toptirishga yaqindan yordam beradi.

UO‘K: 78:371.38 (075)
KBK 74.268.53

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ISBN 978–9943–11–285–8

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O‘ZBEKISTON DAVLAT MADHIYASI

A.Oripov she’ri M.Burhonov musiqasi

Serquyosh, hur o‘lkam, elga baxt, najot,
Sen o‘zing do‘stlarga yo‘ldosh, mehribon!
Yashnagay to abad ilmu fan, ijod,
Shuhrating porlasin toki bor jahon!

Naqorat:

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

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!

Naqorat:

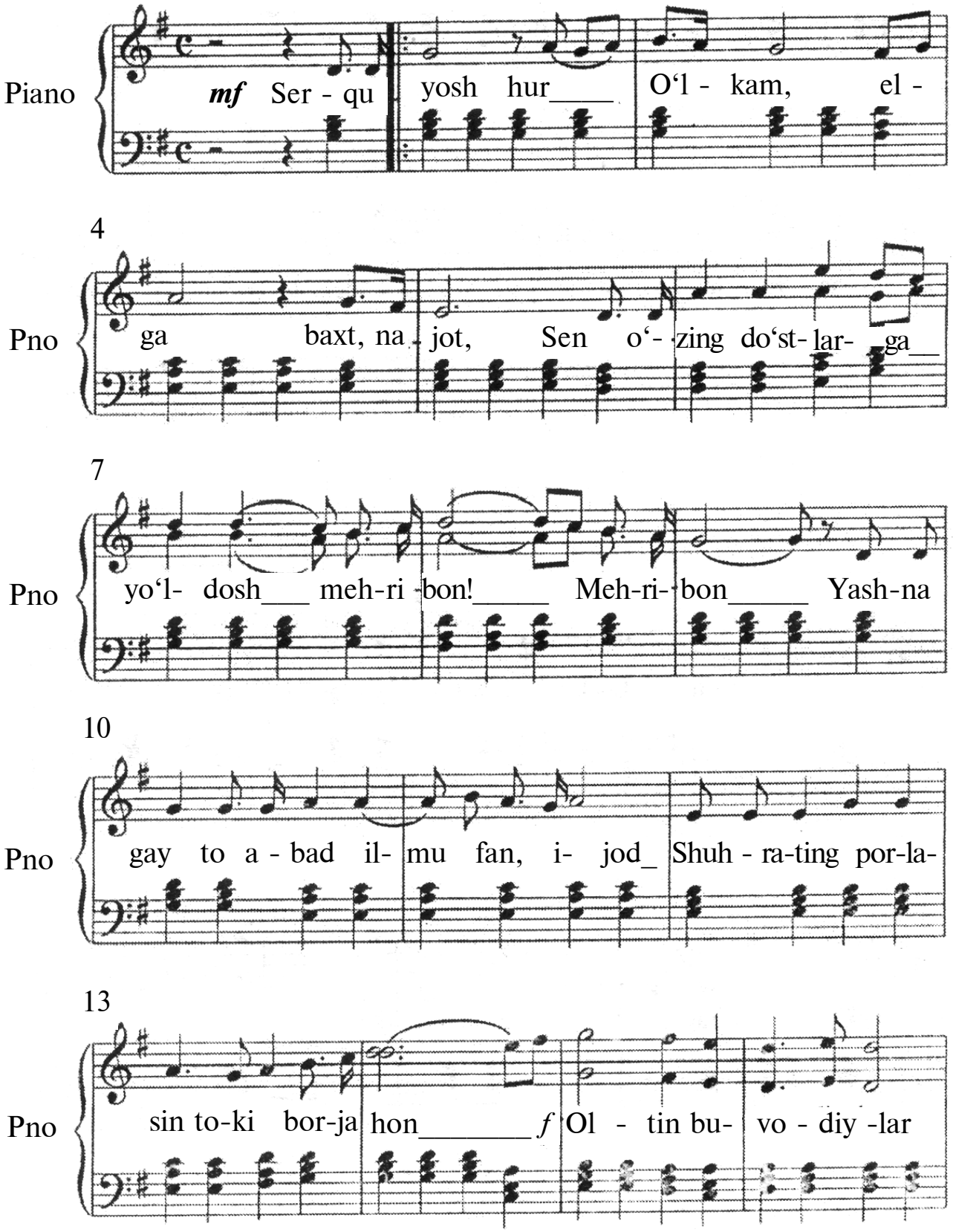
Oltin bu vodiylar – jon O‘zbekiston,
Ajdodlar mardona ruhi senga yor!
Ulug‘ xalq qudrati jo‘sh urgan zamon,
Olamni mahliyo aylagan diyor!

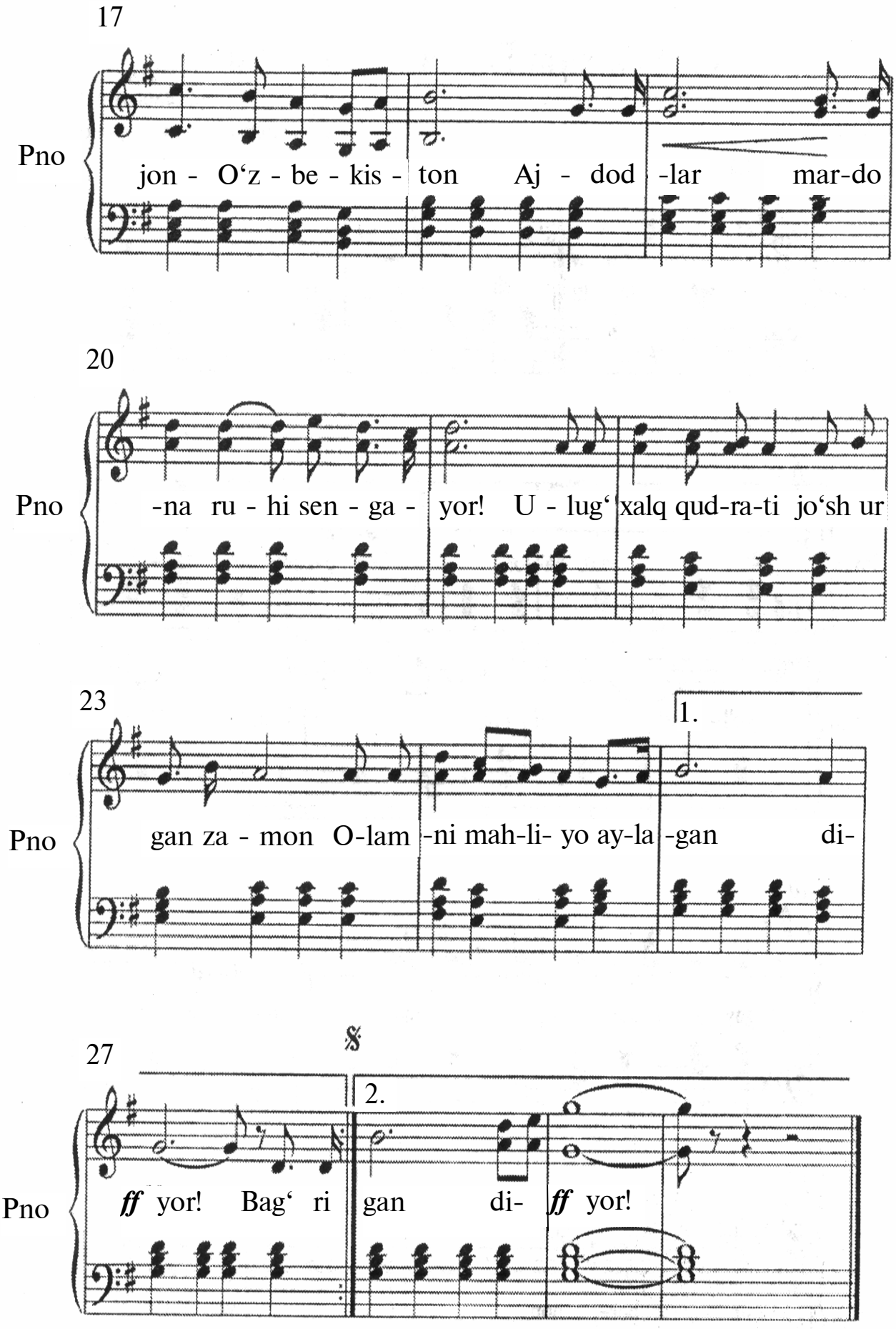
O‘ZBEKISTON DAVLAT MADHIYASI

A.Oripov she’ri

M.Burhonov musiqasi

Maestoco




17
Pno
jon - O‘z - be - kis - ton Aj - dod -lar mar-do
20
Pno
-na ru - hi sen - ga - yor! U - lug‘ xalq qud-ra-ti jo‘sh ur
23
Pno
gan za - mon O-lam -ni mah-li- yo ay-la -gan di-
1.
27
Pno
ff yor! Bag‘ ri
2.
gan di-
ff yor!

KIRISH

Bog‘cha yoshidagi bolalarni ma’naviy, madaniyatli etib tarbiyalashda musiqa tarbiyasi ustuvor vositalaridandir. Zero, ta’lim muassasalarida o‘tkaziladigan musiqa mashg‘ulotlarining asosiy maqsadi go‘zallik qonunuiyatlari asosida barkamol shaxsni shakllantirish vazifalarini amalga oshirish uchun xizmat qilishdan iborat bo‘lishi lozim. Musiqa repertuarlari bolajonlarda jonajon Vatanga muhabbat, mehnatsevarlik, tabiatni e’zozlash, do‘stlik, hamjihatlik, rahm-shavqat kabi xislatlar musiqaviy obrazlar orqali idrok etishga, qaratilishi lozim. Bolalar asarlari bolalarning yoshiga mos bo‘lgan (bilim va malakalari darajasi, musiqaga munosabati, qiziqishi, qobiliyati, sog‘lig‘i, kayfiyati, bog‘chadagi muhit va boshqa) holatlarni musiqiy faoliyat turlarini hisobga olgan holda bo‘linadi. Mashg‘ulotning tuzilishi o‘quv materiallarning mazmunidan kelib chiqishi lozim. Bunda asarning tarbiyaviy ahamiyati, ularning badiiy g‘oyaviy saviyasi, bolalar yoshiga mosligi, asar mavzusining xilma-xilligi hisobga olinadi. Musiqashunos olimlar bolalarni musiqiy tarbiyalashda musiqa tinglash faoliyatiga alohida e’tibor bermoqdalar. Zero, har bir insonning musiqa madaniyatining shakllanishi va rivojlanishida musiqa tinglash ko‘pgina va malakasi juda muhim o‘rinlardan birini egallaydi. Pedagogika fanida qo‘shiq aytish faoliyatining tarbiyaviy ahamiyati alohida ta’kidlanadi. Milliy ruhni o‘zida aks ettirilgan xalq qo‘shig‘i, kompozitorlar yozgan qo‘shiqlar bolalarni olamni badiiy his va idrok etishlariga, zavqlanishlariga yordam beradi, musiqa obrazlariga muvofiq turli tavsifdagi harakat va raqslarni, o‘yinlarda esa turli obrazlarni tasvirlash muhim ahamiyatga egadir. Chunki harakat musiqiy qobiliyatni shakllantirish va jismoniy rivojlantirishda juda muhimdir. Harakatda asarning badiiy mazmuni kayfiyati aks ettiriladi. Kuy, ritm, tembr, registr,temp dinamika tuslarini his etgan holda qo‘l, oyoq, gavda qomatlarni musiqaga mos ravishda harakatlantirish musiqiy estetik va jismoniy tarbiya o‘rtasida uzviy bog‘lanishni ta’min etadi.

Bolalar musiqa asarlari ustida ishlash maxsus mustaqil fandir. Fanning asosiy vazifasi – maktabgacha ta’lim muassasalarida bo‘lajak musiqa rahbarlari va umumta’lim maktablarning boshlang‘ich sinf musiqa madaniyati fanlarini kasbiy faoliyatiga bog‘cha va maktab

dasturiga kiritilgan repertuarni ijro etish xususiyatlarini bilish tayyorlanish uchun yo‘naltirilgan. Bu fanda barcha musiqiy fanlardan olingan bilim va ko‘nikmalar mujassamlangandir. Shu tufayli bu fan “Bog‘chada musiqa tarbiyasi metodikasi», “Maktabda musiqa tarbiyasi metodikasi» fanlarining davomi va amaliy bo‘limidir. «Bolalar musiqa asarlari ustida ishlash» fanning asosiy maqsadi-o‘quvchilarni mustaqil ishlashga tayyorlash. Ijro etiladigan asarlarga ijodiy yondashish, chuqur o‘rganish va tahlil etish. Fanga kasbiy yo‘naltirish asosan repertuar ustida ishlashni talab etadi.

Fan quyidagi vazifalarni ko‘zda tutadi:

-Turli shakl va janrdagi asarni ijro etishni bilish.

- Musiqiy asarni badiiy obrazlarini nota matni asosida ochib berish va ijro mahoratini ko‘rsatish.

-To‘liq musiqiy repertuar asarlari bilim ko‘nikmalarini bilish.

- Bog‘cha va maktab dasturi asosida kerakli repertuarni tanlay bilish, tahlil etish, bolalarning yoshiga mos holda ularga taqdim etish. Shuningdek, musiqa rahbari va musiqa madaniyati o‘qituvchisi ish faoliyatini musiqa tinglash, qo‘shiq va musiqiy ritmik harakat turlariga bo‘lishi mumkin.

Bog‘cha yoshidagi bolalarning ma’naviy, madaniyatli etib tarbiyalashda musiqa tarbiyasi ustuvor vositalardandir. Zero, ta’lim maskanlarida o‘tkaziladigan musiqa mashg‘ulotlarining asosiy maqsadi go‘zallik qonuniyatlari asosida barkamol shaxsni shakllantirish vazifalarini amalga oshirish uchun xizmat qilishdan iboratdir.

Bolalarni musiqiy tarbiyalashda musiqa tinglash faoliyatiga alohida e’tibor bermoqdalar. Zero, har bir insonning musiqa madaniyatining shakllanishi va rivojlanishida musiqa tinglash ko‘nikma va malakasi juda muhim o‘rinlardan birini egallaydi. Bola mashg‘ulotda qaysi faoliyatni bajarmasin u musiqani idrok etgan holda uning badiyat tavsiflarini amaliy faoliyatda ifodalaydi.

Bayram ertaliklari – bolalarni badiiy tarbiyalash shakllaridan biri. Bayram ertaklarining maqsadi bolalarni nafosat olamiga olib kirish, ularda ajoyib, yorqin taassurotlar qoldirish; bolalarda kerakli bayram kayfiyatini tug‘dirish, ularga shodlik baxsh etish va ijodkorlik zavqini hosil qilishdan iboratdir.

BOLALAR MUSIQA ASARLARI USTIDA ISHLASH BO‘YICHA TAVSIYALAR

Bolalar asarlarini ijro etish uchun avvalambor, o‘quvchi nota bo‘yicha kuyni ijro etishni o‘rganishdan oldin, ongida jaranglayotgan musiqani fortepianoda chalishni bilishi lozim. O‘quvchilarda musiqani idrok etishini tarbiyalash muammosi bugungi kunda asosiy dolzarb vazifalardan biri bo‘lib hisoblanadi. Biz musiqiy asarlarni tahlil qilishda o‘quvchilar musiqani idrok etish qobiliyatini qanchalik shakllangan ekanligini oldindan bilib olib, so‘ngra fortepianodan saboq berishimiz lozim.

Umumiy o‘rta maxsus bilim yurtlarida o‘quvchilarga fortepiano chalishni o‘rgatish jarayonida ularning musiqiy tarbiyasini amalga oshirish muhim ahamiyat kasb etadi. Barchamizga ma’lumki, pedagogik kollejlarga oldindan hech qanday musiqiy tayyorgarlik ko‘rmagan 9-sinfni tugatgan o‘rta ma’lumotli o‘quvchilar ham kiradi. Maktablarda musiqa madaniyati darslarini olib borish uchun milliy cholg‘u asboblari bilan birgalikda fortepiano chalish ham asosiy vazifa bo‘lib hisoblanadi. Bundan tashqari xor bo‘lib qo‘shiq kuylash, musiqiy ritmik harakatlarni bajarish, musiqa savodi, musiqa tinglash, bolalar cholg‘u asboblarda jo‘r bo‘lish, musiqa darslarining asosiy faoliyatlari bo‘lib hisoblanadi.

O‘quvchining diqqatini tovush obrazlariga to‘plash, musiqa materialini eshitib tasavvur etish qobiliyatini rivojlantirish hamda o‘quvchini tovush obrazini asbobda gavdalantirishda yordam beradigan vositalar bilan qurollantirishdan iborat bo‘lgan.

O‘quvchilarning eshitishini tarbiyalash maqsadida fortepianoni bevosita o‘rgatishdan oldin ular bilan tayyorgarlik mashg‘ulotlari o‘tkaziladi. Bu mashg‘ulotlar fortepianoda ijro etilgan musiqa asarlarini eshitib o‘rganishga qaratilgan.

O‘quvchilarda musiqani idrok etishni rivojlantirish uchun avvalo, kuylarni eshitib, fortepianoda ijro etish muhim ahamiyatga ega.

Fortepianoda kuy ijro etish uchun o‘quvchilar tovushni tembirini xotirasida saqlashi va tovushlarni baland-pastligini farqlay olishlari lozim. Buning uchun o‘quvchilar klaviatura bilan tanish bo‘lishlari notalarni nomlarini va orasidagi masofalarni (intervallarni) aniq, puxta bilishlari kerak.

O‘quvchining ichki eshitishini rivojlantirish va ko‘rish, eshitish aloqalarini mustahkamlash uchun o‘qituvchi ilgari o‘rganilgan biror

kuyni ijro etishi yoki aytishi va o‘quvchilarga tanish kuylarning notalarini ko‘rsatishi lozim, shunda o‘quvchilar ijro etilayotgan kuyni topishlari kerak.

Ilgari o‘rganilgan kuyni ovoz chiqarmasdan ichida kuylash ham ichki eshitishni rivojlantirishga qaratiladi. Pedagogning ishorasi bo‘yicha ichda kuylash ovoz chiqarib kuylash bilan almashinadi.

O‘qituvchi o‘quvchilarni o‘z-o‘zidan xotira bo‘yicha ijro etmay, nota matni asosida ijro etishga qaratishi kerak.

Faol eshitishga majbur qilish - eshitish-ijodiy tomoniga katta e’tibor berib, bolalarga, ularning xayoli va tasavvurini rivojlantiradi. Kuylarning tonikasini, oxirgi qismining yaratilishini ovozli javoblarni izlash, kuyni o‘qituvchi bergan grafik tasvir bo‘yicha yaratish, berilgan kuyga ohangdosh kuylarni (uyg‘un eshitish elementlarini), ijro etishlar bolalarda «bastakorlik» ijodiy tashabbusi elementlarini vujudga keltiradi.

Fortepianoni ijro etishda eshitish usulini birinchi qo‘llash, o‘quvchilarning nazariy ijrochiligi va musiqa bilan jamoa bo‘lib shug‘ullanishga tayyorgarligini o‘zaro bog‘lashga harakat qilinadi. O‘quvchilarda eshitish-harakat bog‘lanishlari faoliyatida fortepiano sinfidagi maxsus eshitish usullarini qo‘llash o‘quvchilarning ijrochilik ishi bilan tarkibiy bog‘lanmaganini ko‘rsatadi.

Bolalar asarlari ustida ishlashda eshitishini rivojlantirishga katta e’tibor berish maqsadga muvofiqdir. Ijodiy jarayon eshitish tasavvuriga asoslanadi, tasavvur u yoki bu harakatni cholg‘u asbobida bajarishga turtki bo‘ladi.

Fortepiano ijro etishga o‘rganuvchilarda eshitishning rivojlanishini umumiy musiqiy tarbiya muammosi bilan bog‘liq holda tahlil qilinadi. Musiqiy ma’lumotga ega va musiqiy ma’lumoti bo‘lmaganlarga alohida yondashish zarur. Musiqa ma’lumoti bo‘lmagan o‘quvchilar bilan ishlashda ularda ijrochilarga xos malakalardan ko‘ra eshitish va umummusiqiy layoqatni rivojlantirishga ko‘proq e’tibor berish juda ham muhimdir. Fortepiano ijro etishni o‘rganuvchilarda musiqani notaga qarab eshitish ko‘nikmasini tarbiyalash kerak. Eshitishni rivojlantirish mumkin va buning uchun maxsus ish olib borish lozim.

Ijrochining eshitishini rivojlantirishga alohida ahamiyat beriladi. Musiqachining kichik asarlar ustida ishlashdagi qulay variantli usuli barmoqlar harakatlarini klavishlarga moslashtirish ko‘nikmasi, ikkinchi tomondan esa eshitish va diqqatini safarbar qilish rivojlantiriladi.

Qobiliyati kamroq o‘quvchilarga yanayam kichikroq asarlar bilan cheklaniladi.

Musiqiy asarni transponirovkalash. O‘quvchilarning eshitish sohasini faollashtirish vositasi sifatida tovushlarni boshqa balandlikka ko‘chirish malakalarini rivojlantiradi. Bunda topshiriqlarni asta-sekin murakkablashtirishdan boshlash tavsiya etiladi.

Nota matnini ko‘rish idrokini qayta ishlab ongli musiqiy-obrazli tasavvurga aylantirish jarayonini o‘quvchilarning shu boradagi doimiy mashqlari bilangina tezlashtirish mumkin. Ta’limning dastlabki paytlariga xos nota matnini ko‘rish-harakat orqali o‘zlashtirish o‘rnini asta-sekin ko‘rish-eshitish harakat bog‘lanishlarining shakllanishini egallab borishi lozim.

Ijro etish, ijod elementlari o‘quvchilarning musiqiy-eshitish rivojlanishiga eng faol ta’sir etadigan usullar hisoblanadi.

Ijro etish usulida bevosita hissiy idrokka, kuyning tuzilishini anglashda va uni tartibli harakatlar bilan ijro etishga katta ahamiyat beriladi.

Xalq qo‘shiqlaridan olingan parchalar kuyning tuzilishi, ritmik tasviri va tonallik asosi soddaligi, shuningdek, musiqiy ma’nosi chuqurligi bilan eshitishni rivojlantirish bo‘yicha olib boriladigan dastlabki ishlar uchun ajoyib material bo‘ladi.

Ijro etishni yorqin, qisqa (2-4 taktli) harakati kamayib boradigan tertsiya-kvarta diapazonidagi kuylardan boshlash kerak.

Kuyni, ijro etishdan oldin bevosita idrok etish va uning tuzilishini: birinchi tovushini, ritmik tasvirini, diapazonini, takrorlanuvchi tovushlarini, kuyining yo‘nalishini anglab olish kerak. Agar o‘quvchilarda kuyni yoki qo‘shiqni tahlil qilishga ehtiyoj bo‘lmasa, uni ijro etishga kirishish lozim.

O‘quvchi eshitib tanlagan kuyni ishonch bilan ijro etishni boshlasa, uning diqqati o‘z harakatlarini tartiblashga, maqsadga muvofiq bo‘ladi. Applikaturaga, motivlarni chap va o‘ng qo‘l orasida taqsimlashning mavjud variantlariga, ifodali ijroga jalb etilishi kerak. Eshitib chalingan kuy so‘nggi variantda pedagog bilan birga va uyg‘un jo‘rlikda jaranglashi yanada ma’quldir.

Fortepiano yoki cholg‘u asbobida chalishni o‘rganishni boshlashdan oldin, biror musiqani ma’naviy o‘zlashtirgan bo‘lishi, ya’ni uni ongida saqlashi va o‘z qulog‘i bilan eshita olishi lozim. Xuddi shuning uchun o‘quvchini notalarga qarab chalishga shoshirmaslik kerak o‘quvchida yetarli darajada izchil tovush tasavvuri hosil

bo‘lganidan keyin va u notalarni ko‘rish idroki – tovush tasavvuri – harakat turtkilari prinsipida o‘qiydigan bo‘lganidan so‘ng nota yozuvini qo‘llash mumkin.

O‘quvchilarga “nota savodi» ko‘rsatish va og‘zaki tushuntirish orqali beriladi bunda har bir klavishga muayyan grafik ko‘rsatish ta’siri shu klavish bilan bir xil nomdagi bitta nota to‘g‘ri kelishiga tayinlanadi. Shu bilan birga, harakatli tayyorgarlik mashqlari o‘tkaziladi. Mana shularning hammasi ma’lum darajada o‘zlashtirishgach pedagog nota materialini o‘rgatishga o‘tish mumkin deb hisoblaydi. Shu tufayli asbobda chalishning ko‘rish – eshitish – harakatlanishdan iborat yagona to‘g‘ri prinsipi buziladi. Bu prinsip ko‘rish harakatlanishdan iborat oddiy bog‘lanishga aylanadi va faqat ana shu jarayon natijasida o‘quvchining “eshitish ongi»ni qo‘shish uchun imkoniyat vujudga keladi.

O‘quvchilar nota belgilarining faqat ko‘rinishini ixtiyorsiz idrok etadilar klaviaturada ana shunday ixtiyorsiz tegishli harakatlarga ko‘chiradilar. Shu tariqa birinchi galda ko‘rish-harakat bog‘lanishlari vujudga keladi va ular musiqani chalish tufayligina, tovush taassurotlari bilan to‘ldiriladi. Bu usulning salbiy natijalari darrov ko‘rinadi. Bular eng avvalo, ijroning beixtiyoriyligi, tushunmay bajarilishidir. Nota belgilarini klavishlarga chalish, ularni harakatlarda gavdalantirish bilan shug‘ullanayotgan o‘quvchilar tovushni tasavvur qila olmaslikdan tashqari, hatto, mavjud tovush natijasini ham eshitmaydilar.

Ana shularga ko‘ra avvalo, o‘quvchining eshitish yo‘nalishini faollashtirish va buning uchun unda mustaqillikni rivojlantirish, ijro etilayotgan kuyga ongli munosabatni shakllantirish, harakat usullarini va malakalarini tarkib toptirish kerak. Eng avval o‘quvchilarda butun diqqat-e’tiborlarini tovush obraziga qaratish ehtiyojini tarbiyalash lozim. Bu ehtiyoj musiqiy-eshitish tasavvurining faolligidan kelib chiqadi.

Musiqa materialini eshitib tasavvur qilish qobiliyati musiqiy eshitishning asosiy komponentlaridan biri hisoblanadi. Musiqiy eshitish yetakchi musiqiy qobiliyat ekanligi, musiqiy iste’dodni qandaydir boshqa iste’dodlardan farqlantirishi sababli eshitsh tasavvuri musiqiy qobiliyatlar orasida asosiy o‘rinlardan birini ishg‘ol etadi.

Bola musiqiy kamol topishi mobaynida musiqiy tasavvurlar shakllanishining, bir necha pog‘onalaridan o‘tadi:

– Bilib olish darajasi.

– Qayta tiklash darajasi.

– Mavjud tasavvurlar bilan erkin, ixtiyoriy ishlash darajasi.

– Saqlangan obrazning bo‘linishi, alohida komponentlarning ajralishi va ularning yangi kombinatsiyalarga birikishi, shular asosida yangi obrazlarning vujudga kelishi darajasi.

Mana shu darajalar chegarasining o‘zgaruvchanligiga, qaramay, har holda shuni tasdiqlash mumkinki, o‘quvchi musiqiy eshitish tasavvurlari bilan nisbatan bemalol ishlash darajasiga yetganidan keyingina ijodiy, faoliyatga kirisha oladi, ya’ni bolaning ijodkorligidan oldin tayyorgarlik davri o‘tishi va unda barcha musiqiy qobiliyatlarning umumiy kompleks rivojlanishida eng avval–musiqiy tasavvurlar shakllanishi lozim.

Ijodkorlikka tayyorgarlik bosqichi o‘quvchining maksimal darajada musiqiy boyishi bilan xarakterlanadi

O‘qituvchi o‘quvchilarga o‘zlari kuyni ovoz bilan takrorlashni, ongli tasavvur qilishni, fortepianoda chalishni, notaga qarab ijro etish yoki kuylashni taklif qilib, ularni musiqa bilan faol shug‘ullanishga ijodiy yo‘sindagi izlanish faoliyatiga jalb etadi. O‘yindan so‘ng musiqiy-eshitish tasavvurlari (chalish) ancha yuqori saviyada bo‘ladi. Eshitilgan kuyni xotiradan chalish topshirig‘ini bajarish uchun yorqin va aniq, lekin muayyan musiqiy obrazni idrok etishga tayanadigan tasavvurlar bo‘lishi zarur. Bu faoliyat reproduktiv yo‘sinda bo‘lishidan qat’i nazar, unda musiqiy eshitish tasavvurlarining faollashuv jarayoni kuzatiladi.

Har qanday tasavvurlar kabi musiqiy-eshitish tasavvuri ham ana shu tasavvur bo‘lishini taqozo etadigan faoliyat jarayonida rivojlanadi. Musiqiy-eshitish tasavvurlari bilan mana shunday erkin ishlash musiqiy eshitishning asosini tashkil qiladi.

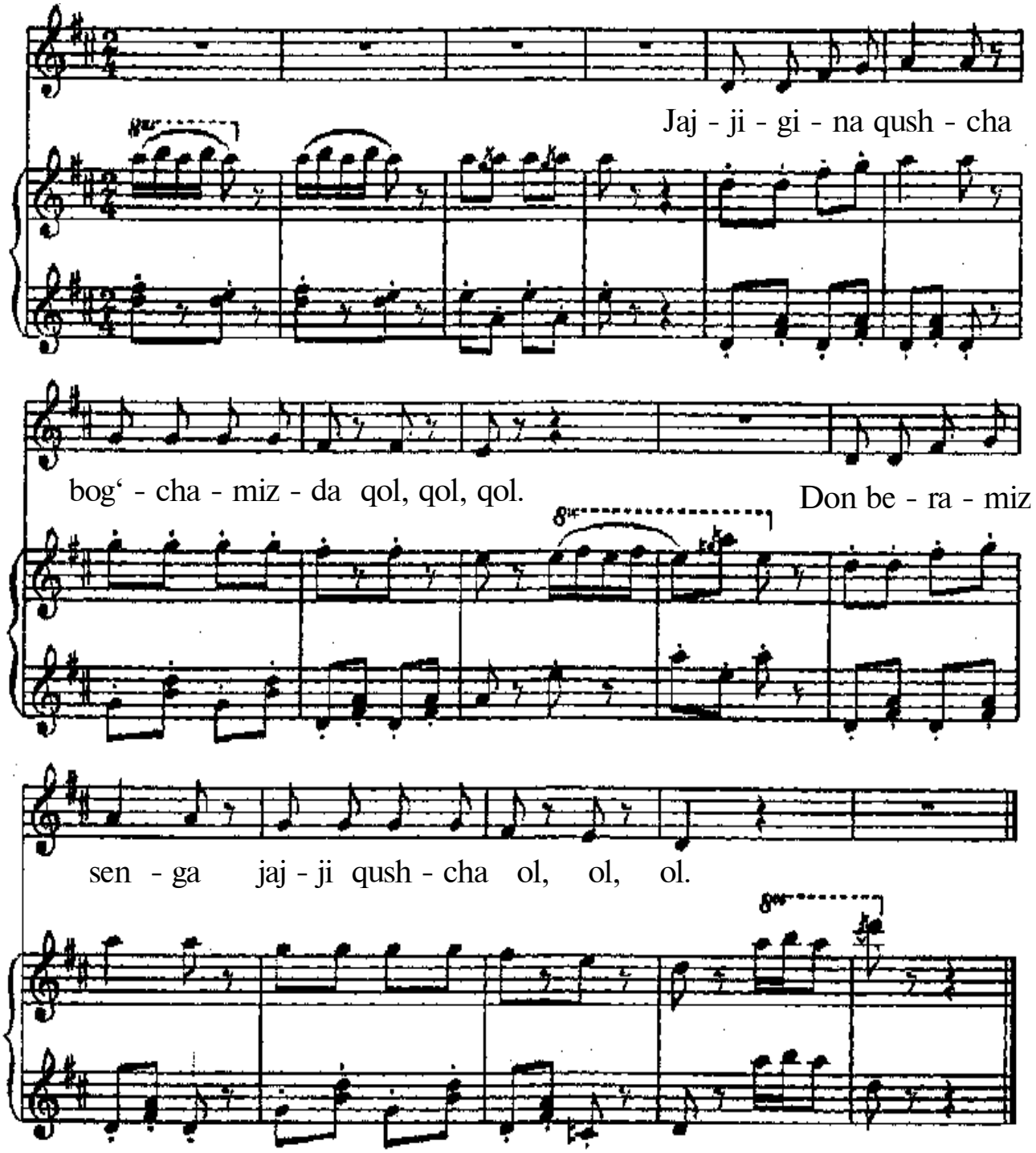
Musiqaga muhabbatni tarbiyalash uchun ham o‘quvchilarga mos materiallar asosida jiddiy ijrochilik vazifalarini qo‘yish kerak. Sinfda erishilgan natijalarni mustahkamlash uchun ilgari o‘rganilgan pyesalarni iloji boricha ko‘prog‘ini esda saqlab qolish bo‘yicha kundalik topshiriqlar berib borilishi lozim.

BOLALAR BOG‘CHALARI UCHUN
Kichik guruh

JAJJIGINA QUSHCHA

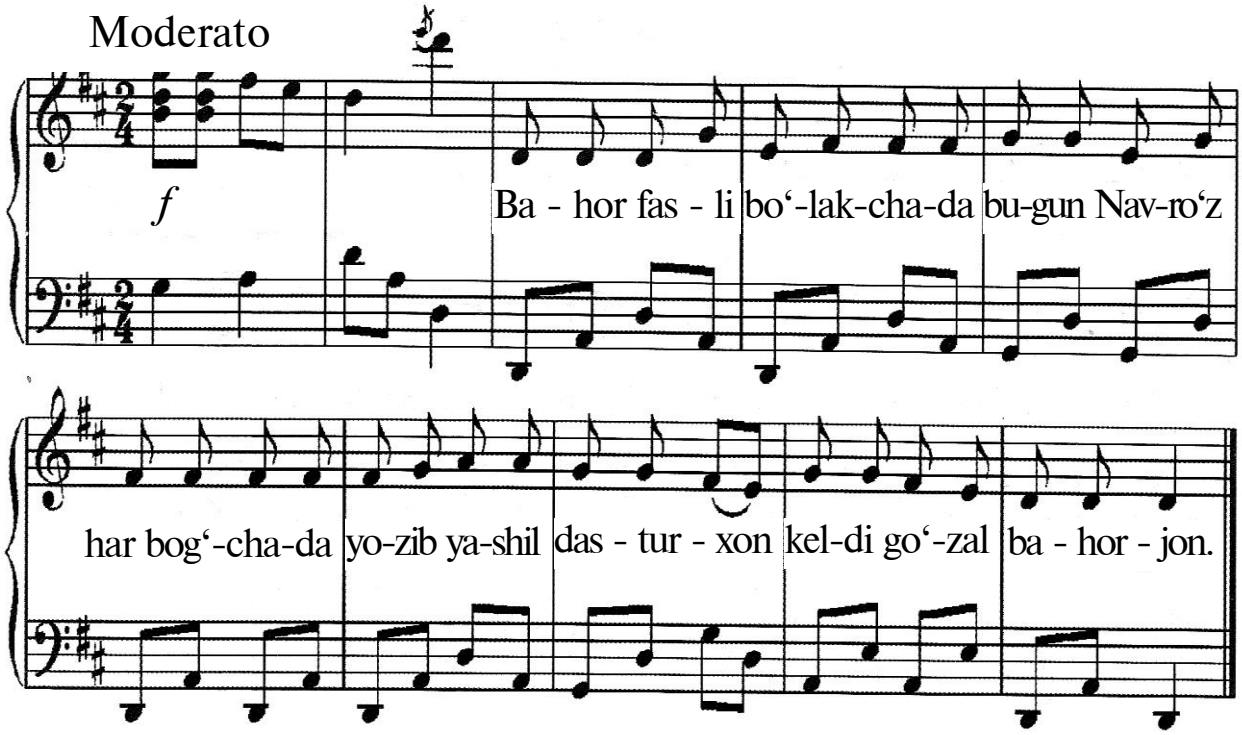
Po‘lat Mo‘min she’ri — *D. Omonullayeva musiqasi*

Andante, legicro



NAVRO‘Z

Po‘lat Mo‘min she’ri *D. Omonullayeva musiqasi*

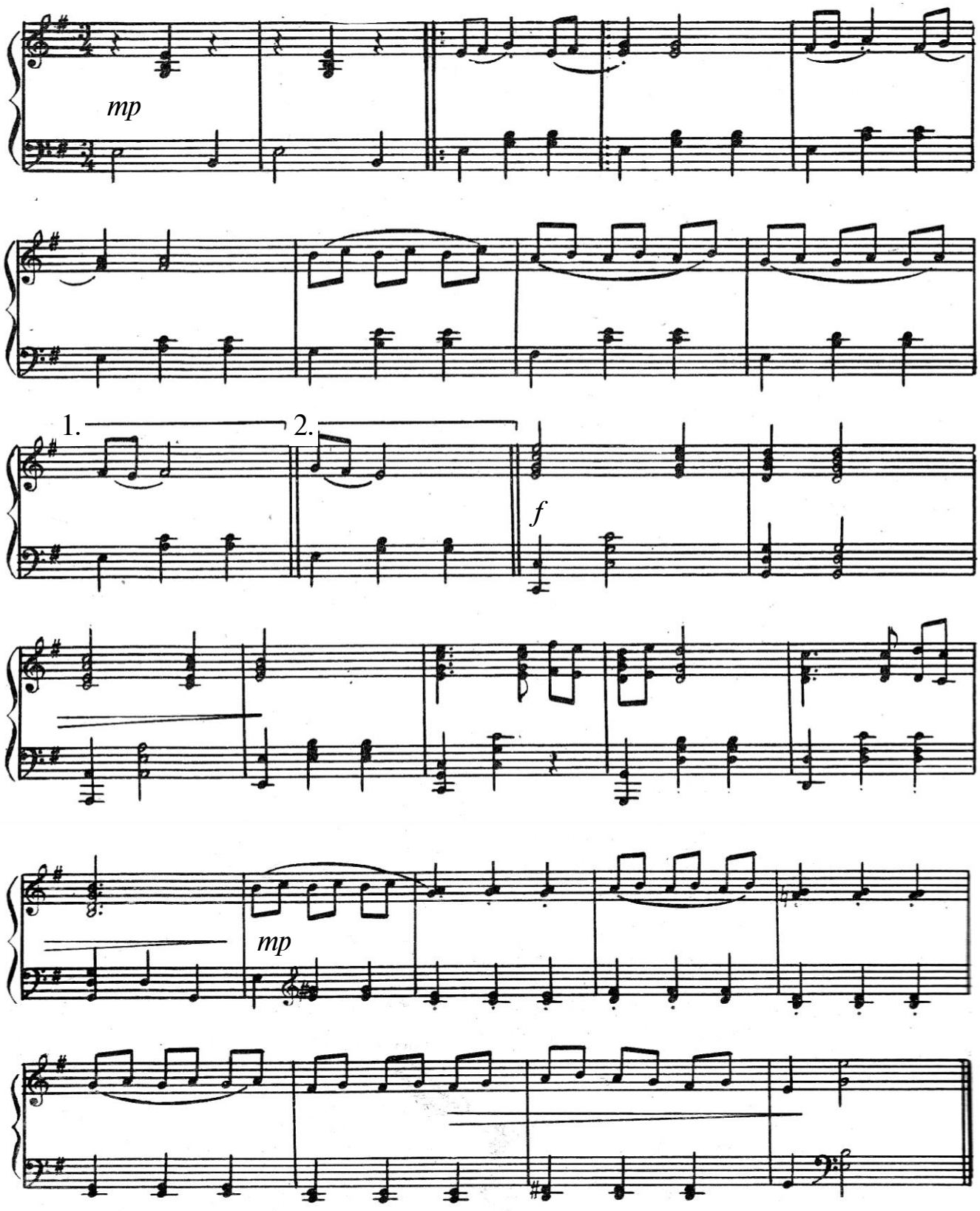


Bahor fasli bo‘lakchada,
Bugun Navro‘z har bog‘chada.
Yozib yashil dasturxon,
Keldi go‘zal bahorjon.

LENTALAR BILAN RAQS

Moderato

S. Abramova musiqasi



1–2 taktlar: bolalar o‘ng qo‘llarida lenta ushlab, saf tortadilar.

3–4 taktlar: lentani yuqoriga va pastga qarab siltab, uni yana pastga tushiradilar.

5–6 taktlar: 3–4 taktlardagi harakatlar qaytariladi.

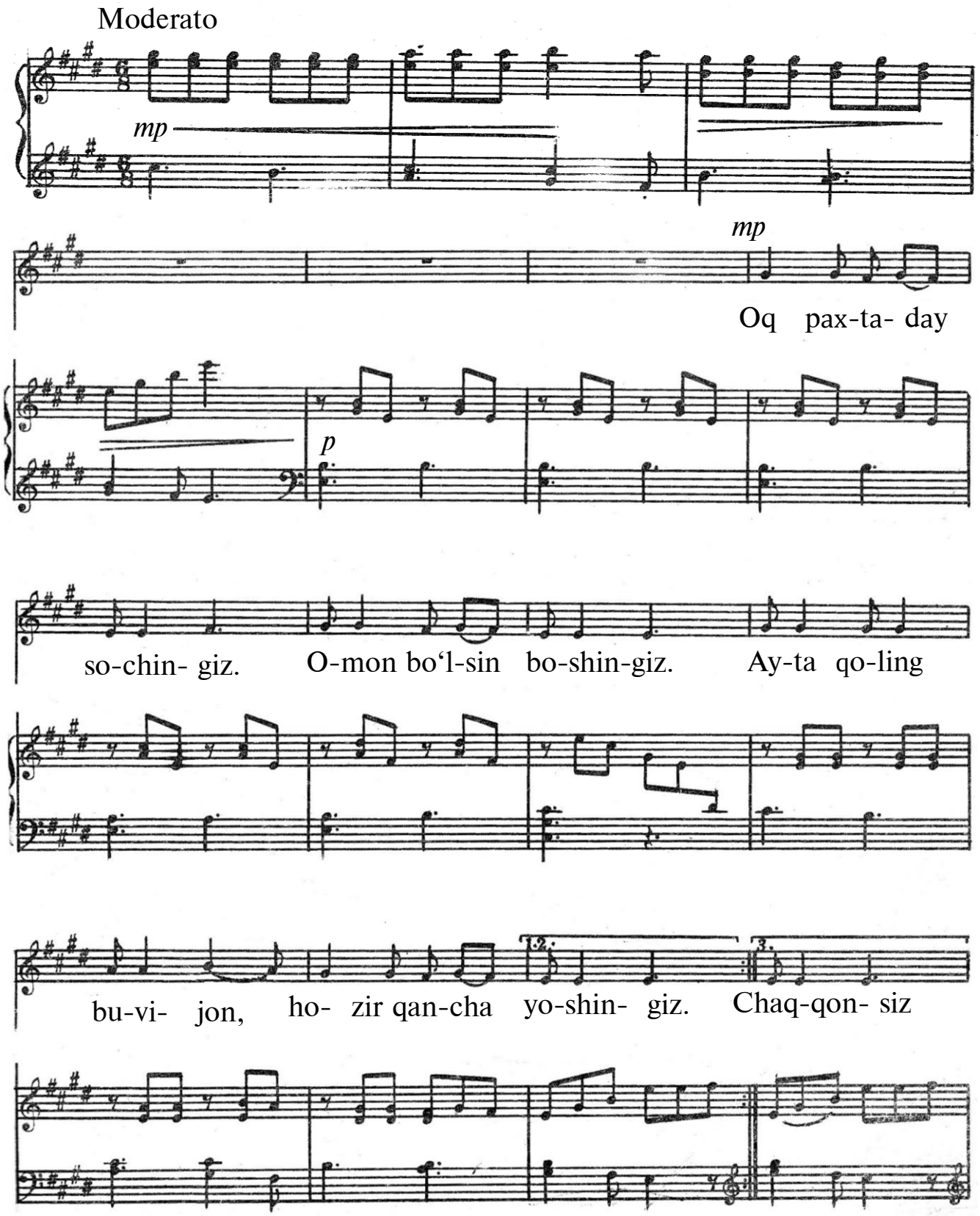
7–10 taktlar: o‘z joyida aylanadilar.

11–18 taktlar: 3–10 taktlarda bajarilgan barcha harakatlar qaytariladi.

19–26 taktlar: lentalar bilan yuqoriga «qanot qoqib», har tarafga chopib, tarqaladilar.

BUVIJONIM, BUVIJON

P. Mo‘min she’ri *S. Abramova musiqasi*

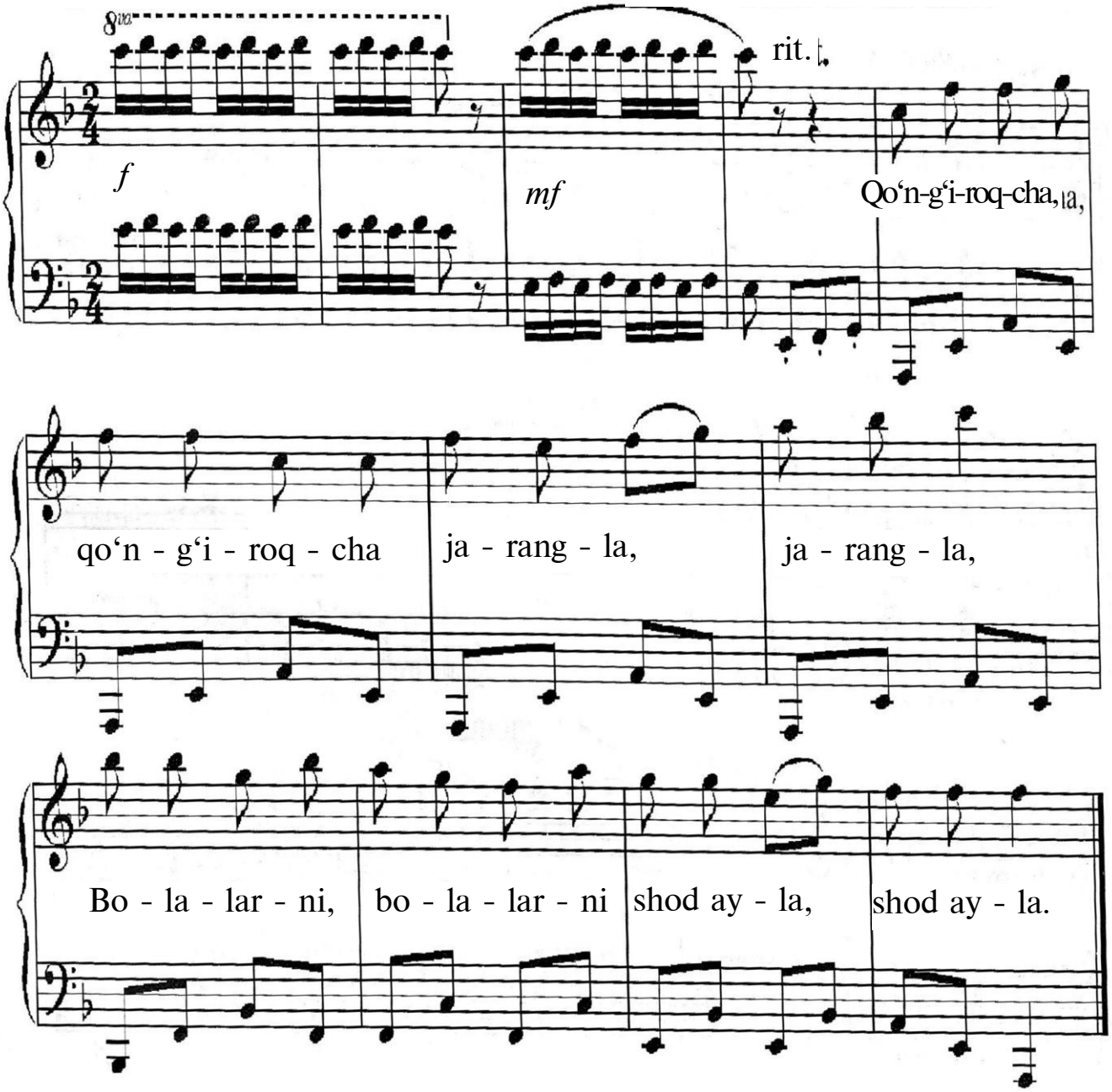


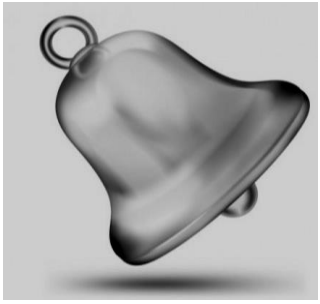
QO‘NG‘IROQCHA

(Ovoz so‘zlash uchun)

Po‘lat Mo‘min she’ri *D. Omonullayeva musiqasi*

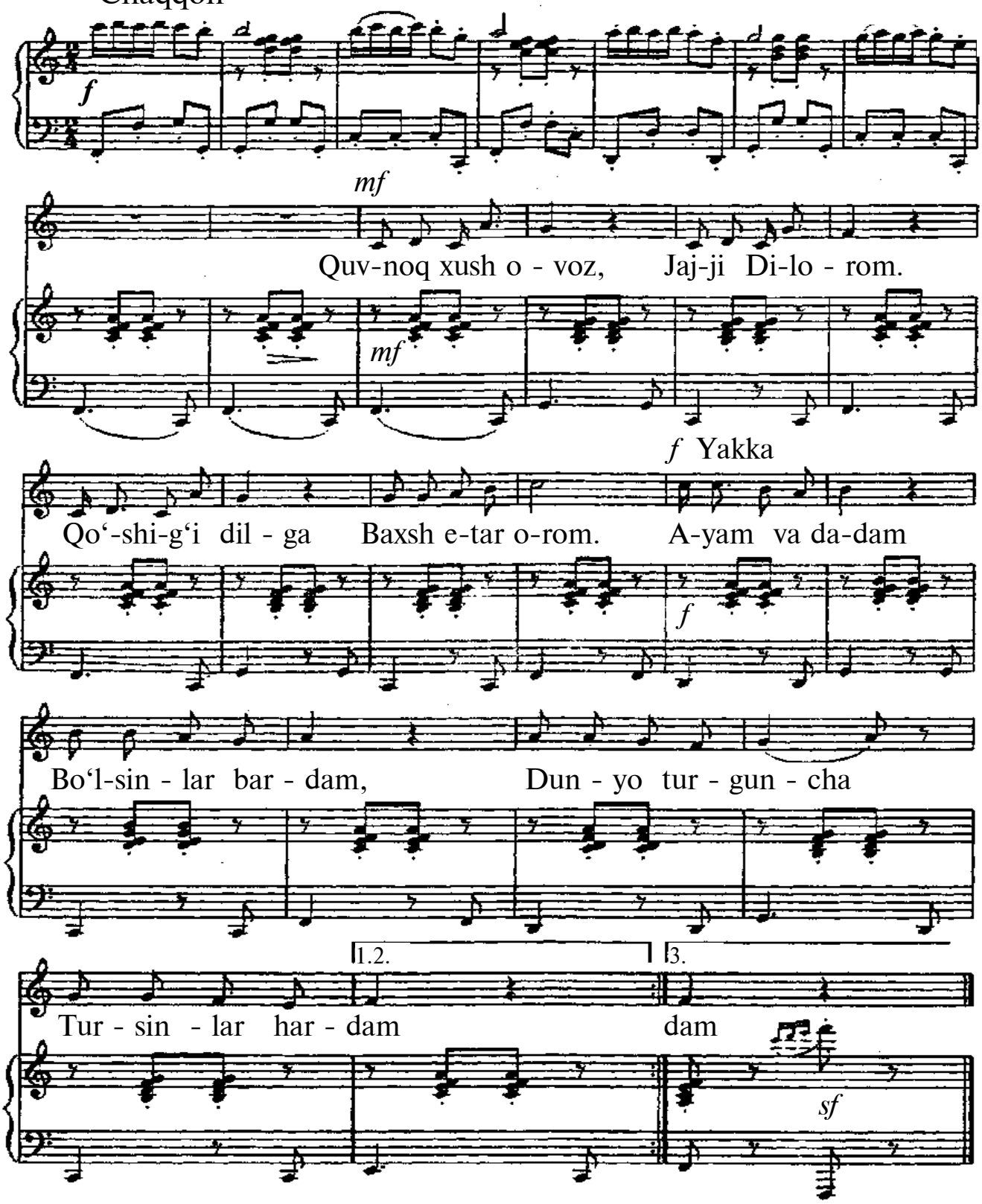
Allegro





DILOROMNING QO‘SHIG‘I

Ibrohim Donish she’ri *D.Omonullayeva musiqasi*

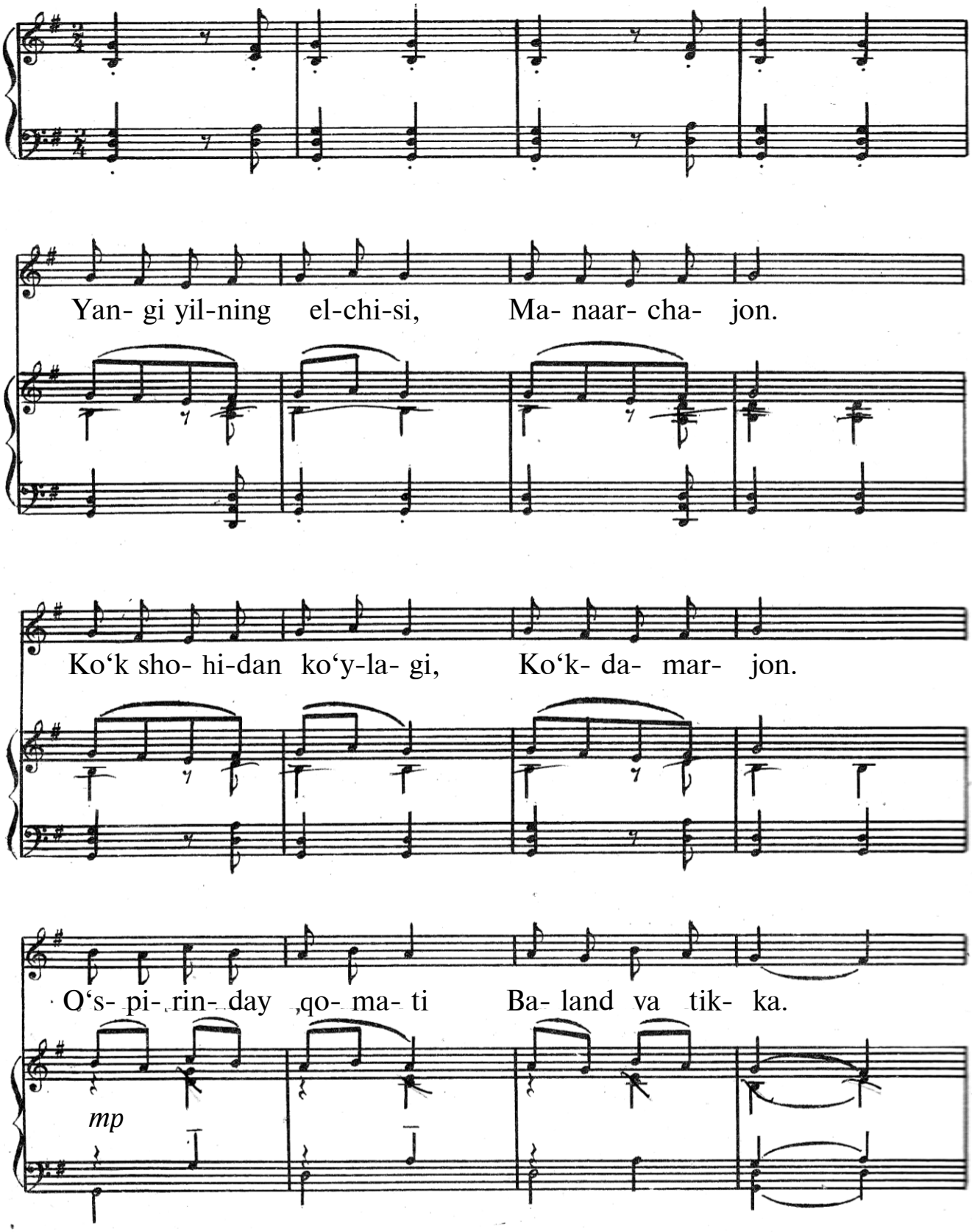


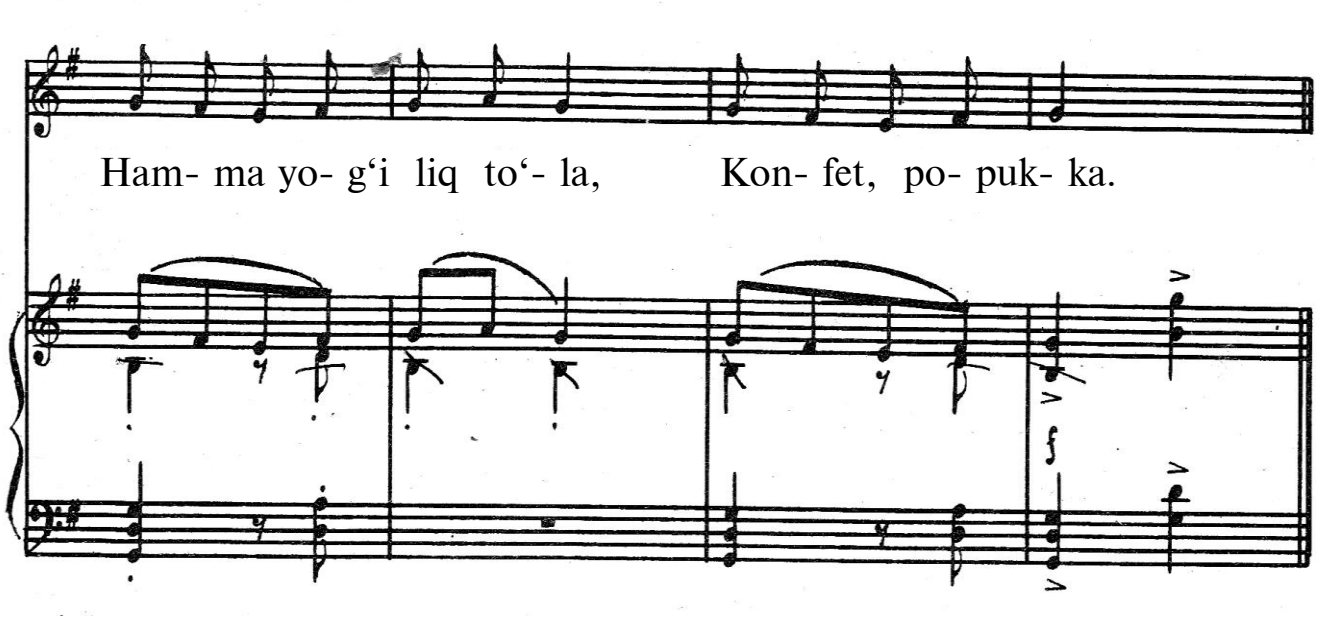
Bog‘chamizda u, barchaga yoqqan.
Yosh qalbi jo‘shib, daryodek oqqan.

ARCHA QO‘SHIG‘I

Q. Muhammadiy she’ri *G‘. Qodirov musiqasi*

Allegro moderato





Yangi yilning elchisi,
Mana archajon.
Ko‘k shoxida ko‘ylagi,
Ko‘ksida marjon.

O‘spirinday qomati
Baland va tikka.
Hammayog‘i liq to‘la
Konfet, popukka.

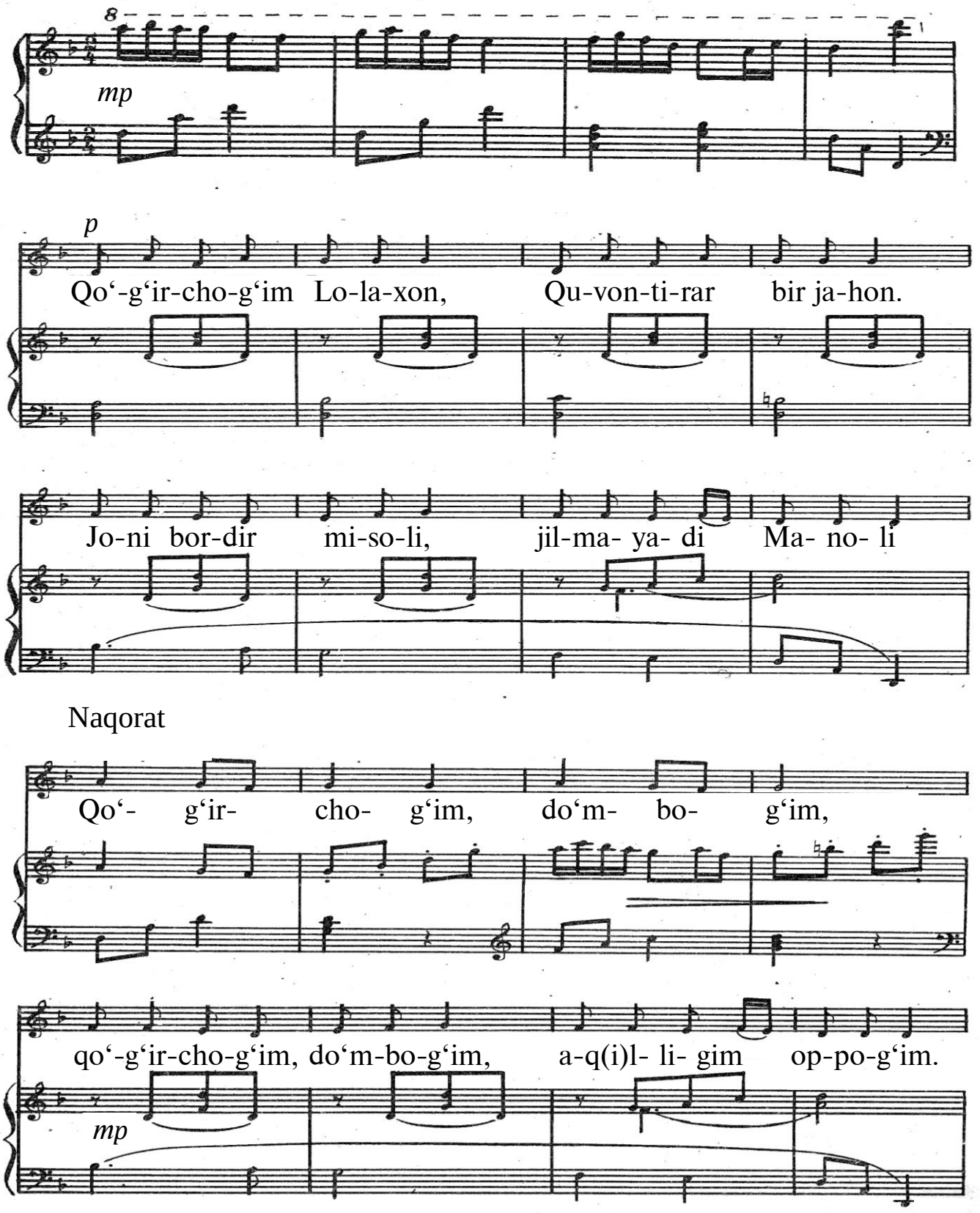
Go‘zallikda yagona
Tovus paridek.
Tovlanadi rang-barang
Quyosh zaridek.

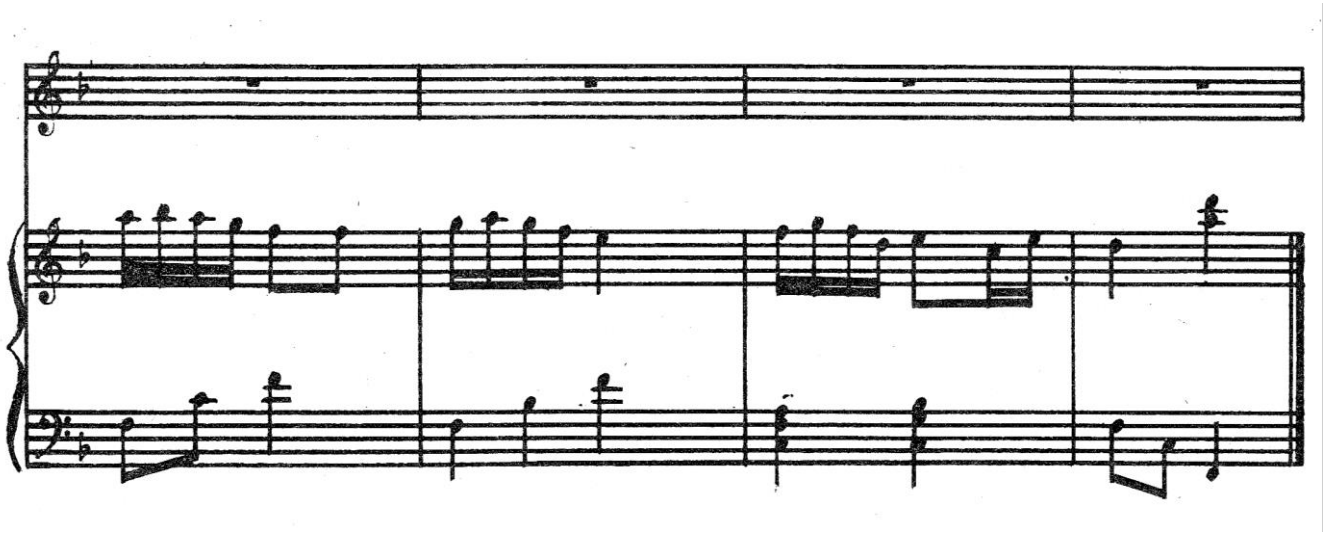
Teng kelolmas unga hech
Daraxt barchasi,
Yasha, yangi yilning, ey,
Qutlug‘ archasi!

QO‘G‘IRCHOG‘IM

N. Ro‘zimuhamedov she’ri *S. Abramova musiqasi*

Allegro moderato





Qo‘g‘irchog‘im Lolaxon,
Quvontirar bir jahon.
Joni bordir misoli,
Jilmayadi ma’noli.

Naqorat:

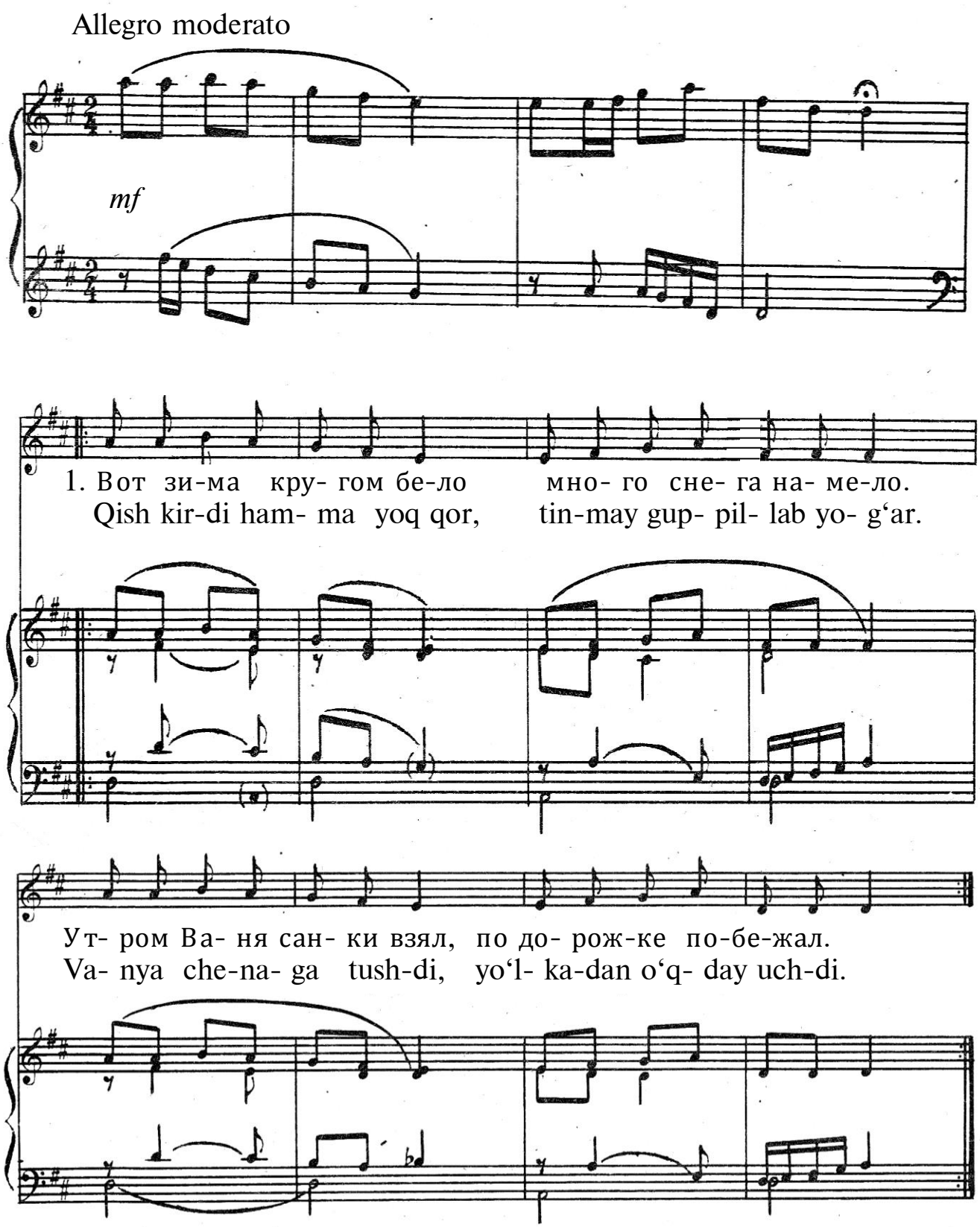
Qo‘g‘irchog‘im, do‘mbog‘im,
Aqlligim, oppog‘im.

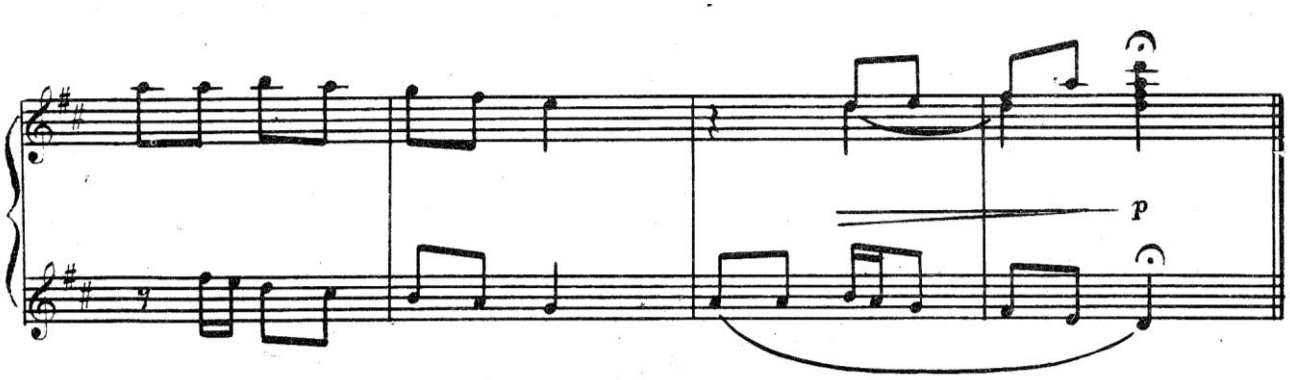
Bo‘yniga taqdim munchoq,
Jajjigina qo‘g‘irchoq.
Uni quchib o‘ylayman,
Men bog‘chaga kelgan choq.

Naqorat:

QISH
(ЗИМА)

N. Frenkel she'ri *V. Karasyeva musiqasi*





Qish kirdi, hamma yoq qor,
Tinmay gurillab yog‘ar.
Vanya chenaga tushdi,
Yo‘lakdan o‘qday uchdi.

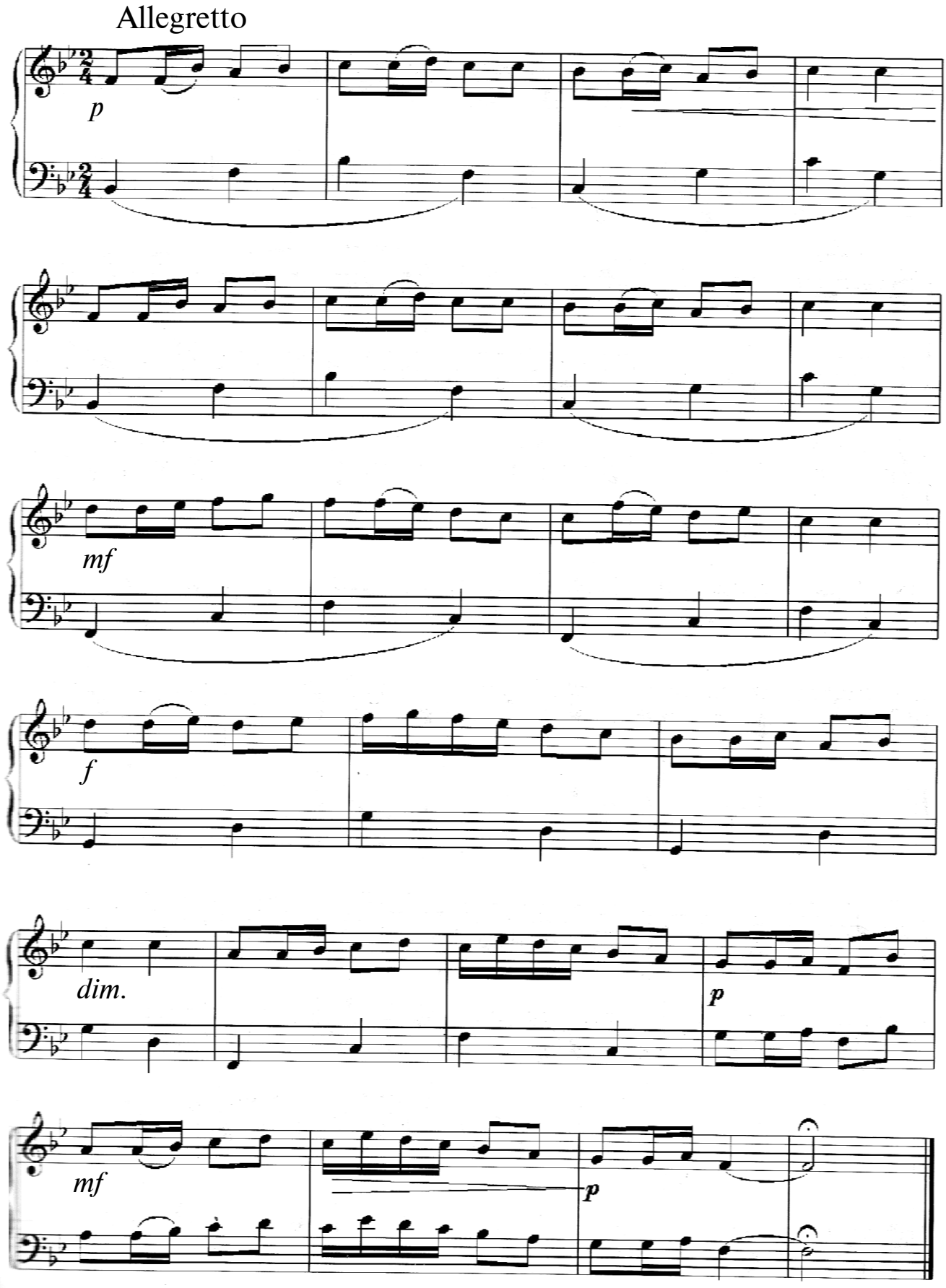
Tepaliklar ko‘p bog‘da,
Hamma sirg‘anar tongda.
Vanya qichqirib: «Qoch!» – der,
Tepadan pastga sho‘ng‘ir.

Вот зима – кругом бело,
Много снега намело.
Утром Ваня санки взял,
По дорожке побежал.

А я саду у нас гора,
Все катаются с утро.
Крикнул Ваня: «Берегись!» –
Покатился с горки вниз.

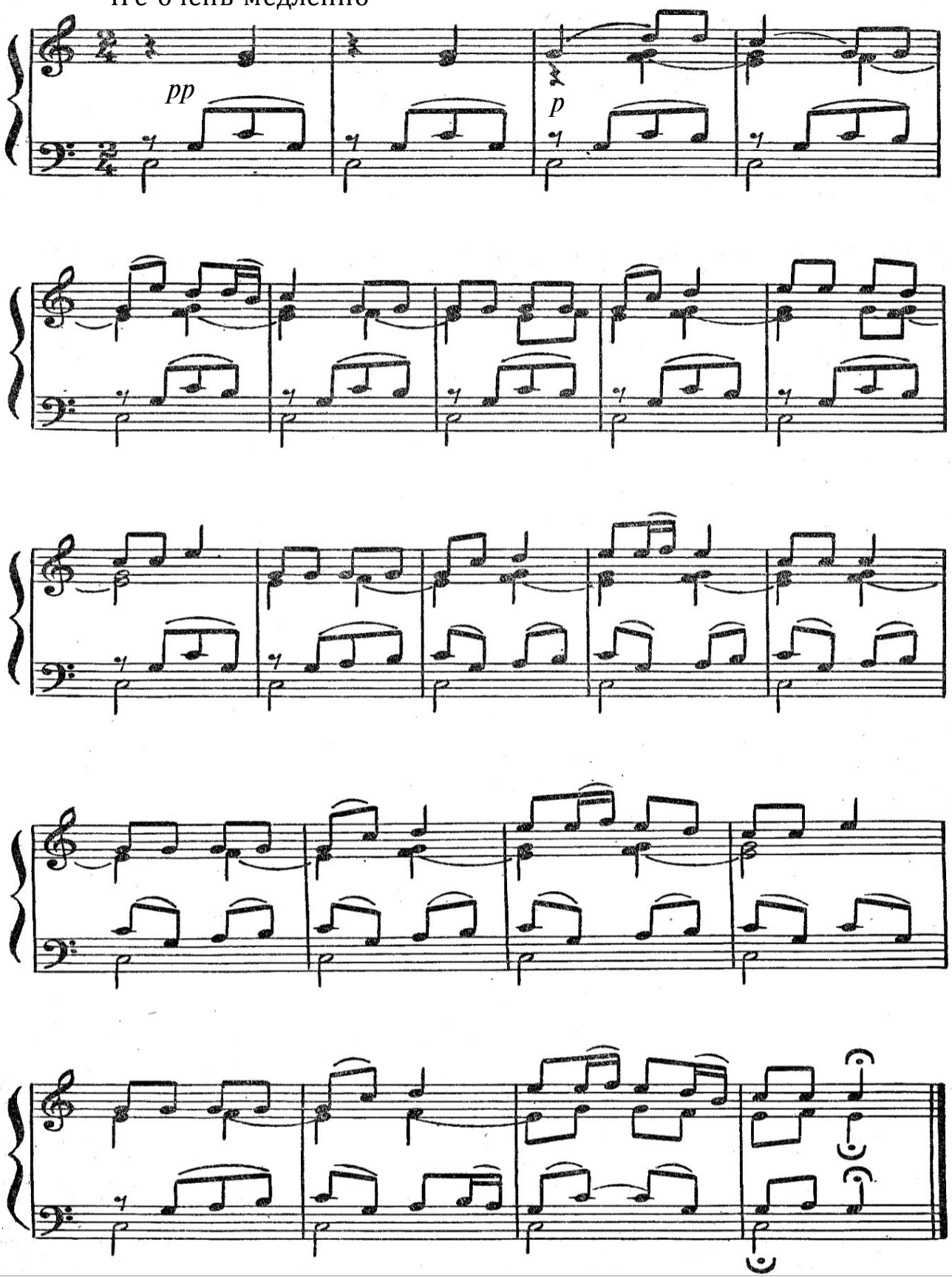
PODACHI

Ikrom Akbarov musiqasi



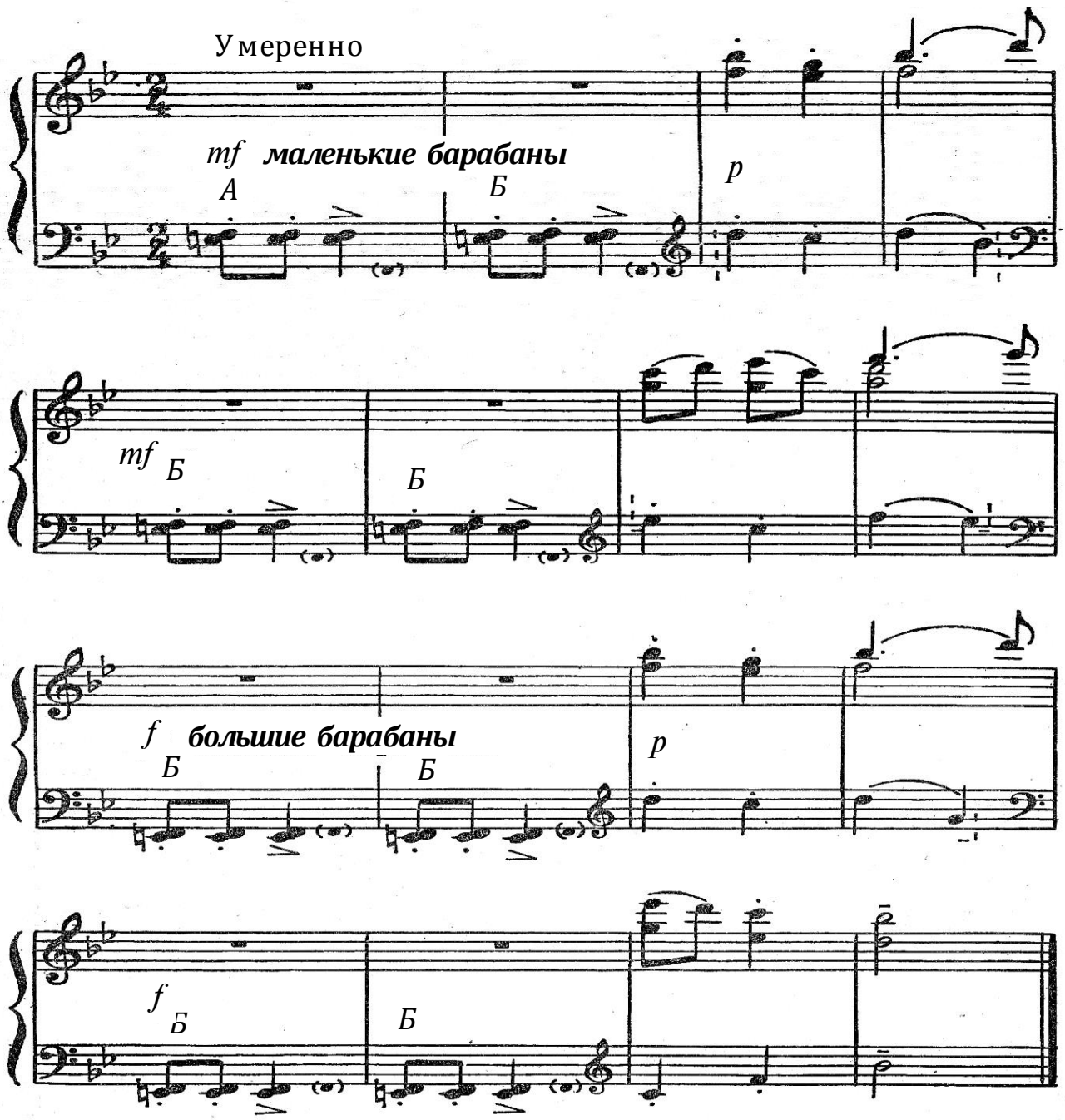
Колыбельная
(Из оперы «Сказка о царе Салтане)

Не очень медленно



БАРАБАН

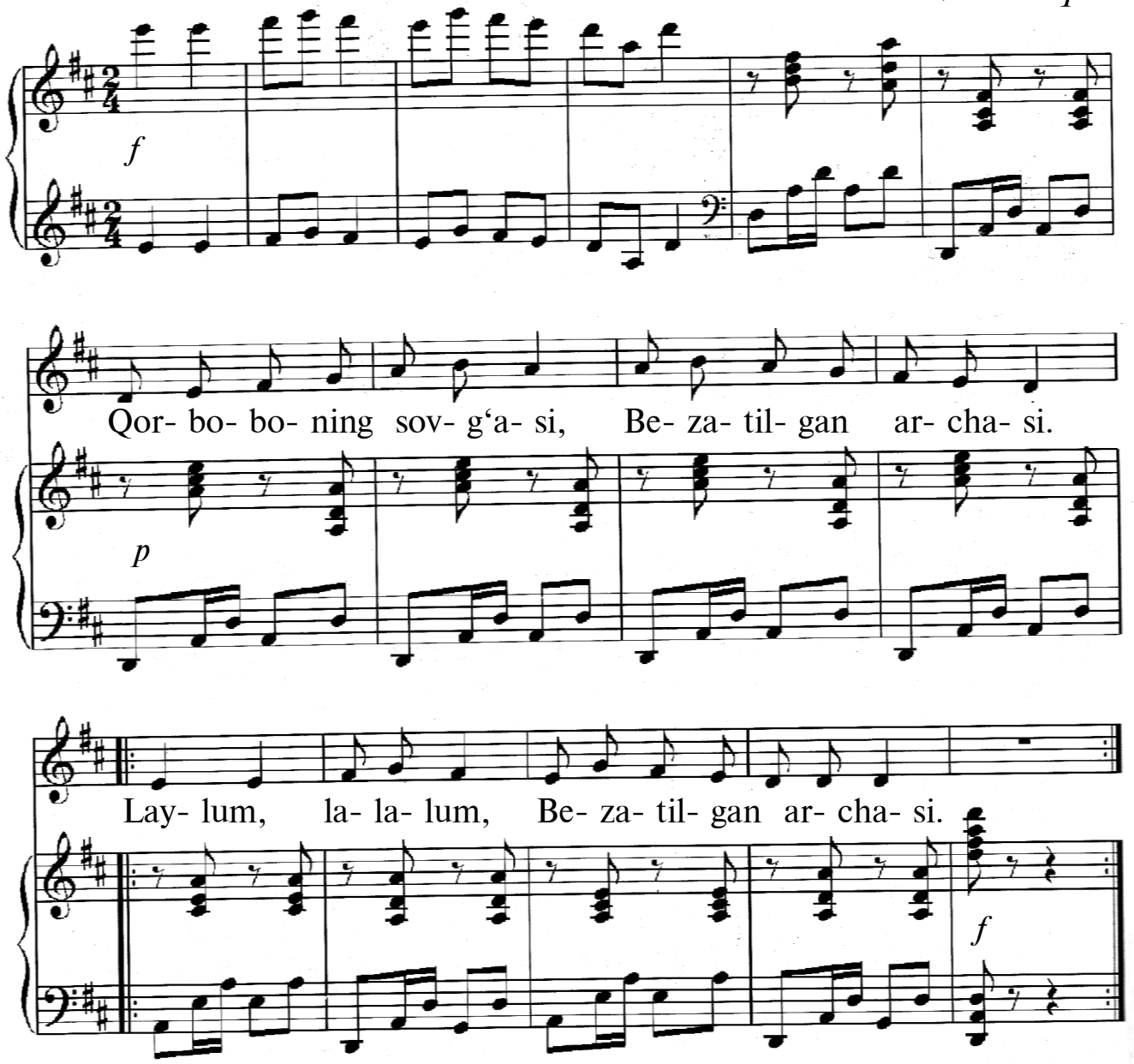
Музыка В.Агафонникова



ARCHA QO‘SHIG‘I

Allegretto

M.Ikromova
she’ri va musiqasi



Chiroylidur archamiz
Quvnab boqdik barchamiz,
Laylum lalalum,
Quvnab boqdik barchamiz.

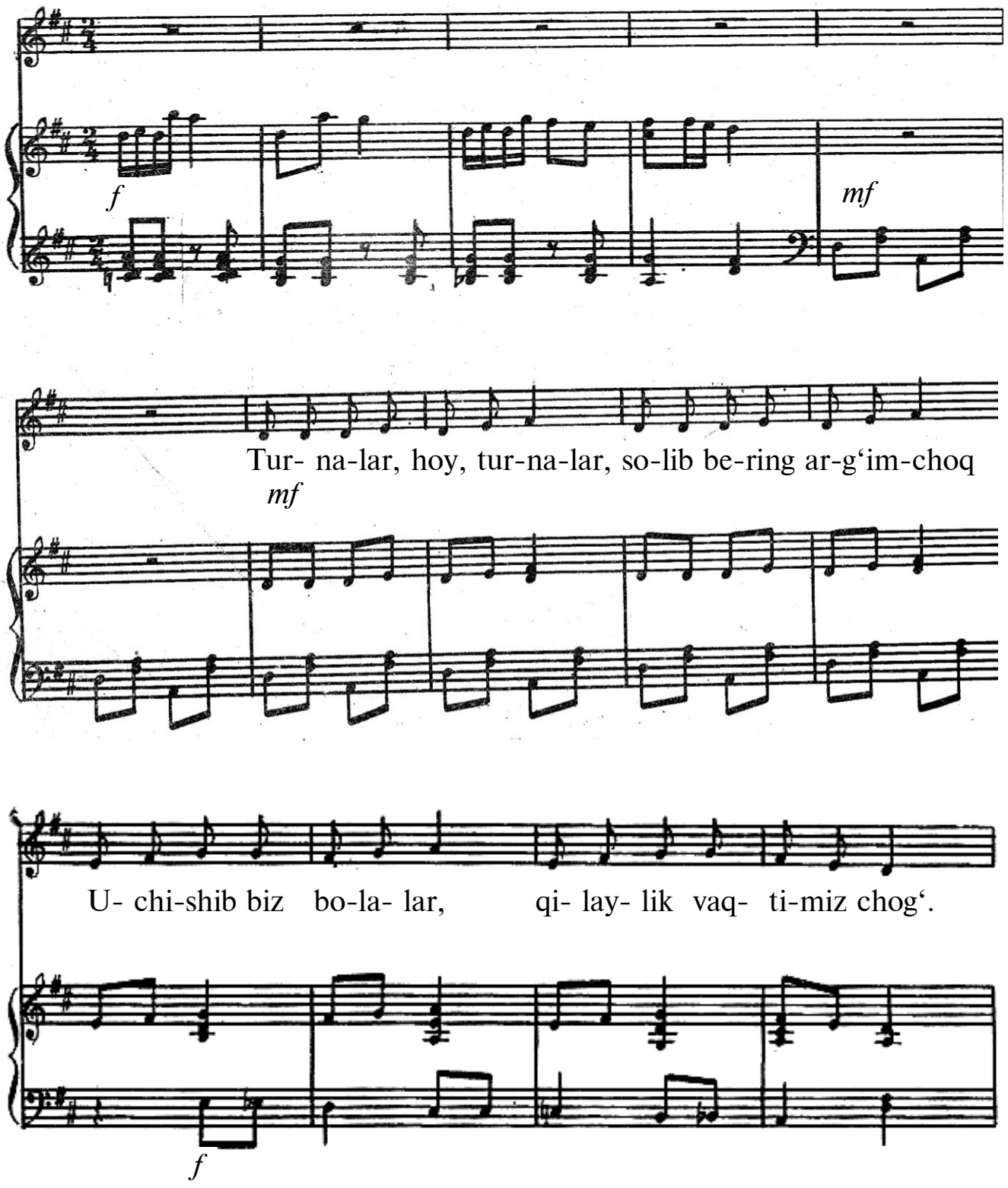
Aylanadi archamiz
Biz ashula qaytamiz,
Laylum lalalum,
Biz ashula aytamiz.

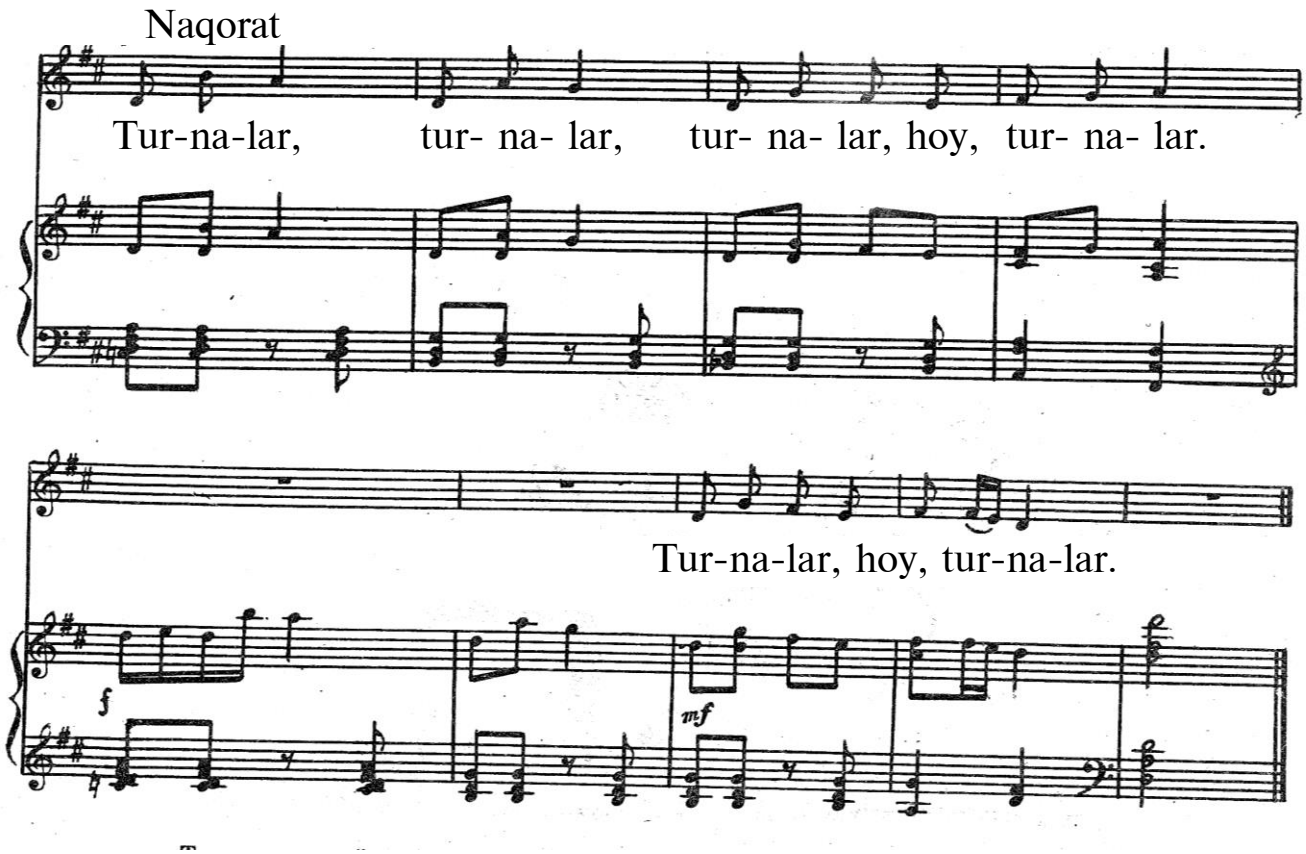
O‘rta guruh

TURNALAR

B.Isroil she’ri *S.Abramova musiqasi*

Allegro moderato





Turnalar, hoy, turnalar!
Solib bering arg‘imchoq.
Uchishib biz bolalar
Qilaylik vaqtimiz chog‘.

Naqorat:

Tizilishib har safar,
Qur, qur, qur – deb o‘tasiz.
O‘zingiz bilan bizni,
Qayga olib ketasiz?

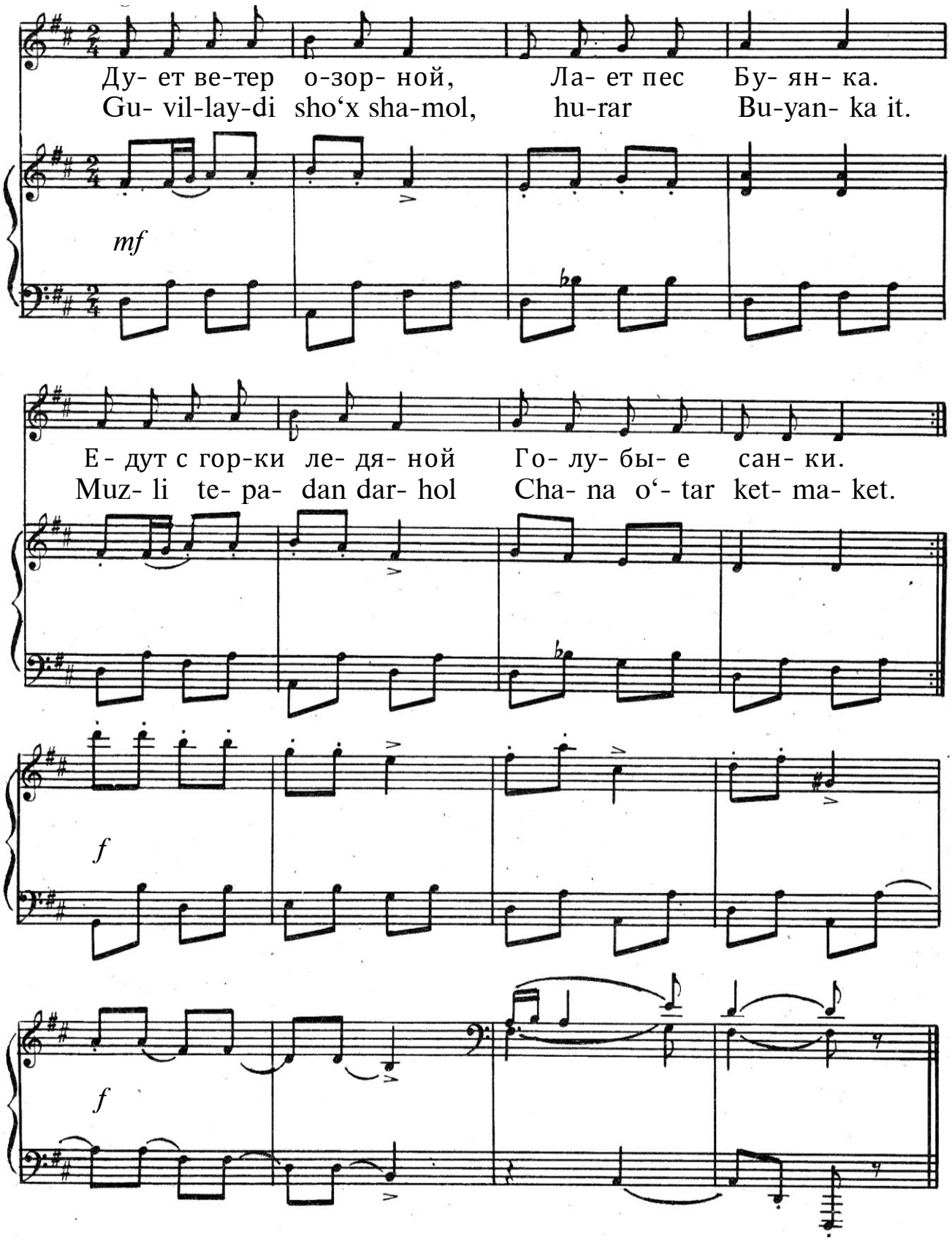
Naqorat:

Turnalar, turnalar
Turnalar, hoy, turnalar.

2 marta

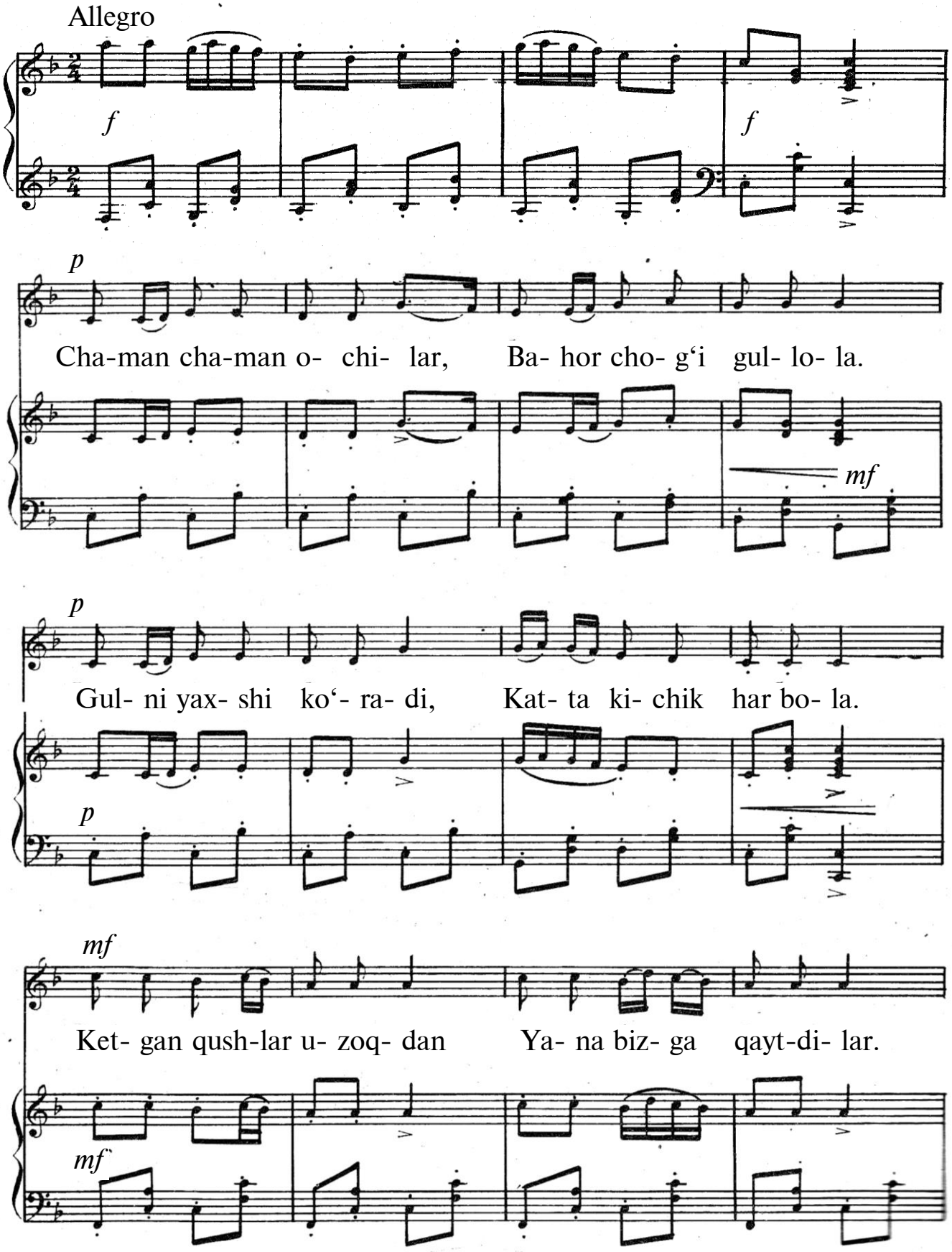
ГОЛУБЫЕ САНКИ
KO‘K CHENALAR

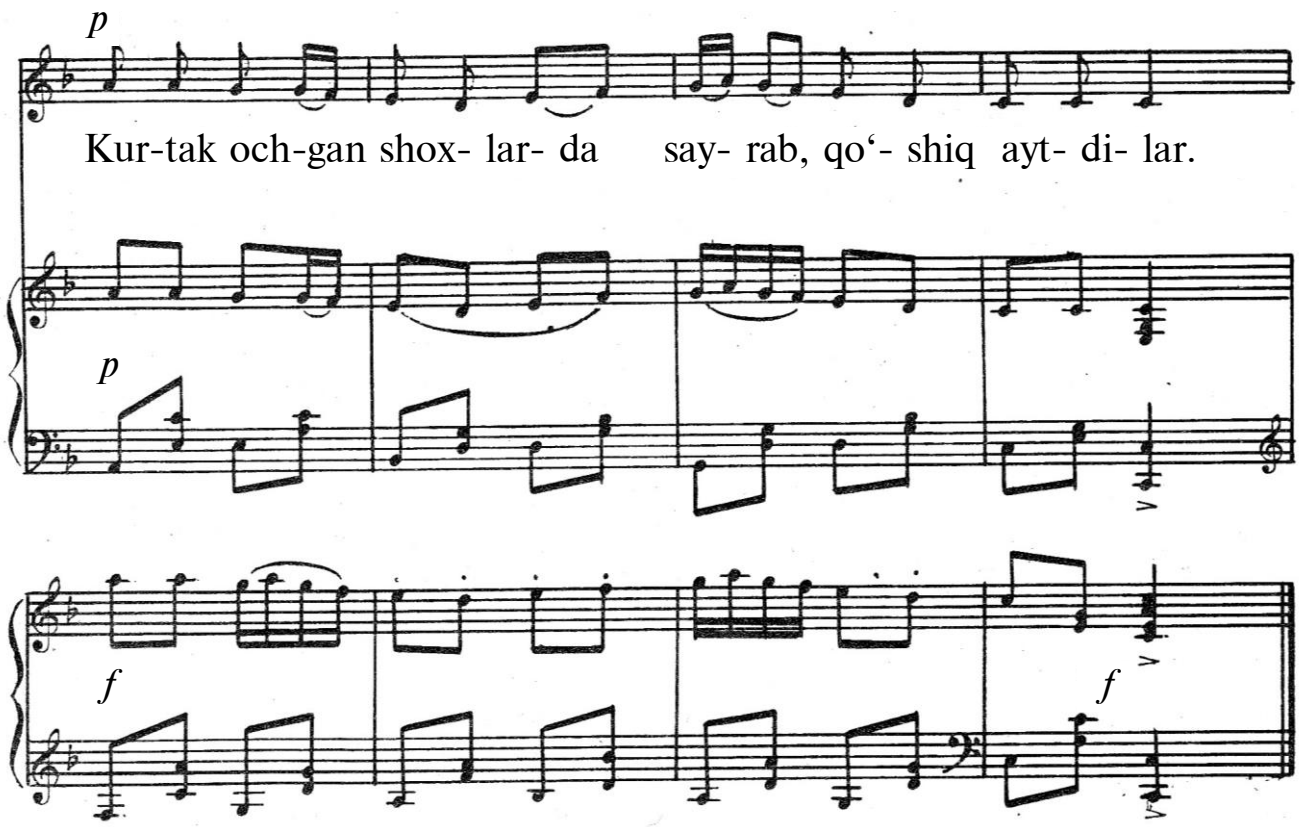
M. Klokova she’ri — *M. Iordanskiy musiqasi*



BAHOR

A. Rahmat she'ri *Ikrom Akbarov musiqasi*



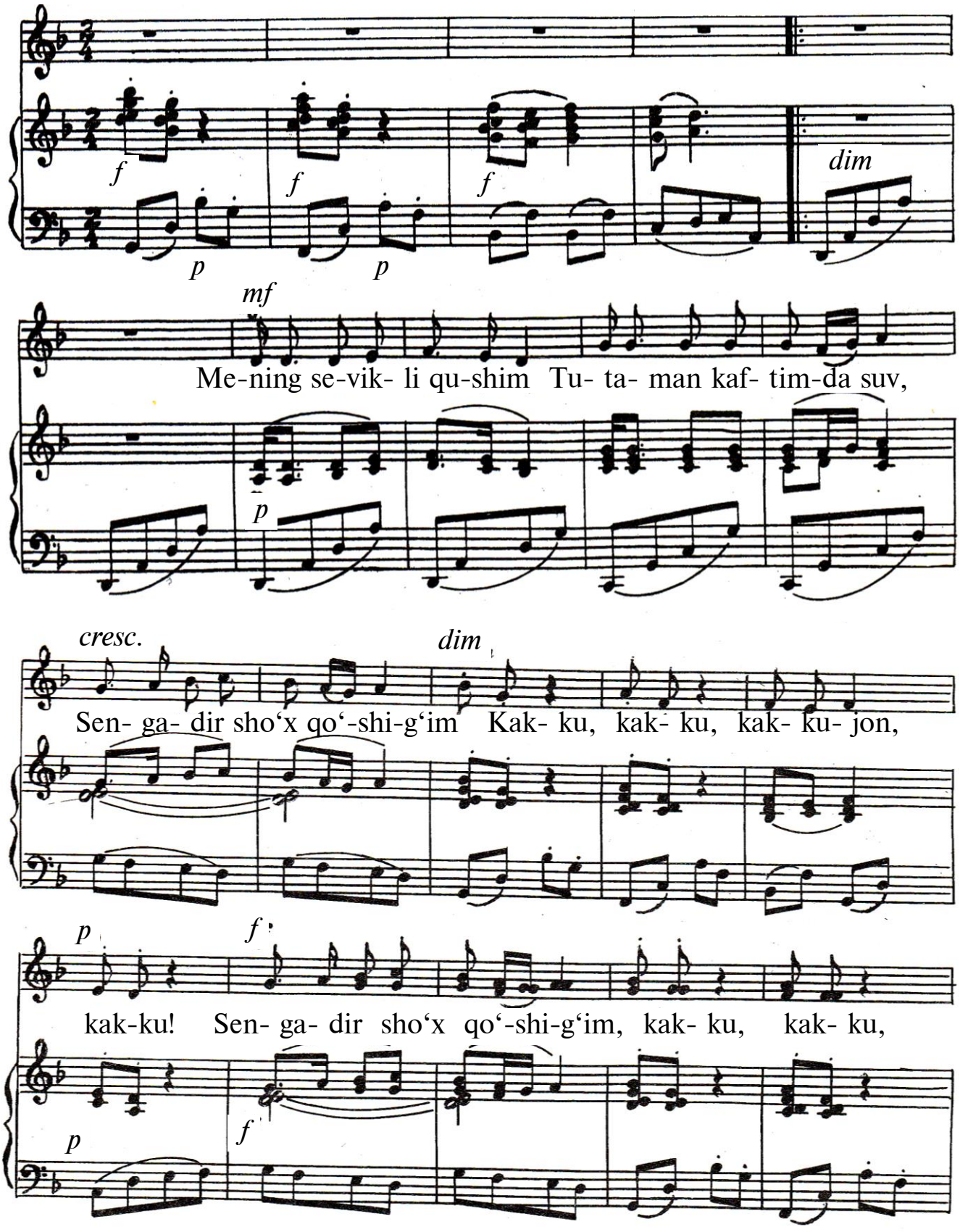


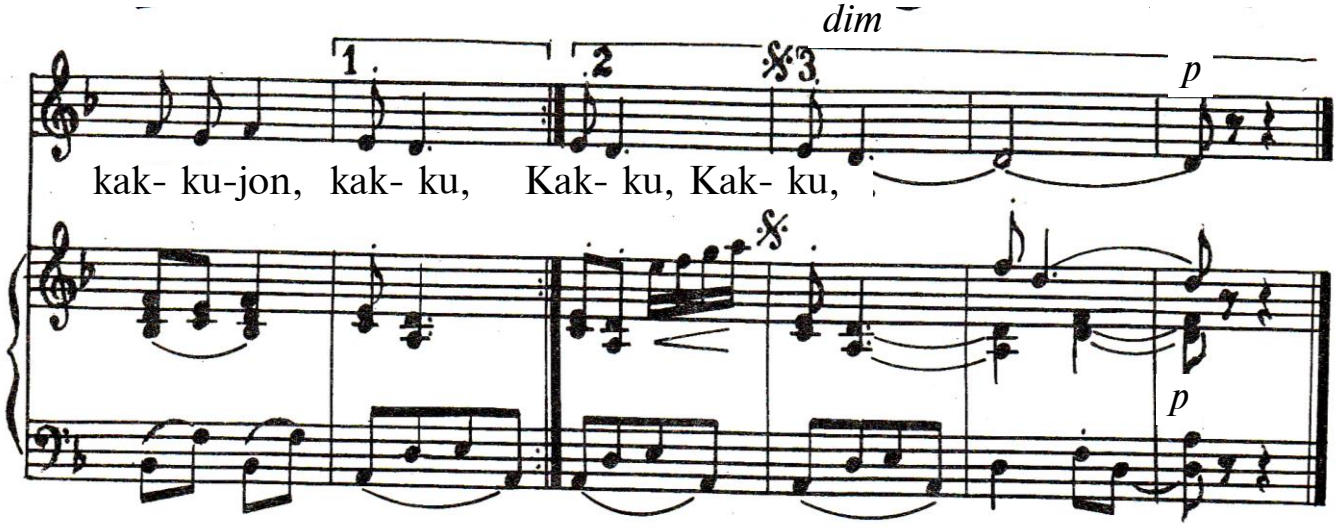
Bahor chog‘i ko‘p yaxshi
Ariq to‘la suv oqar.
Mayin esgan shabada,
Badanlarga xo‘b yoqar.

Uchib o‘tar osmondan
Gala-gala suqsur, g‘oz.
Go‘zal bahor ketidan
Yetib kelar issiq yoz.

KAKKU

To‘lqin she’ri *I.Hamroyev musiqasi*





Mening sevikli qushim,
Tutaman kaftimda suv.
Sengadir shoʻx qoʻshigʻim,
Kakku, kakkujon, kakku!

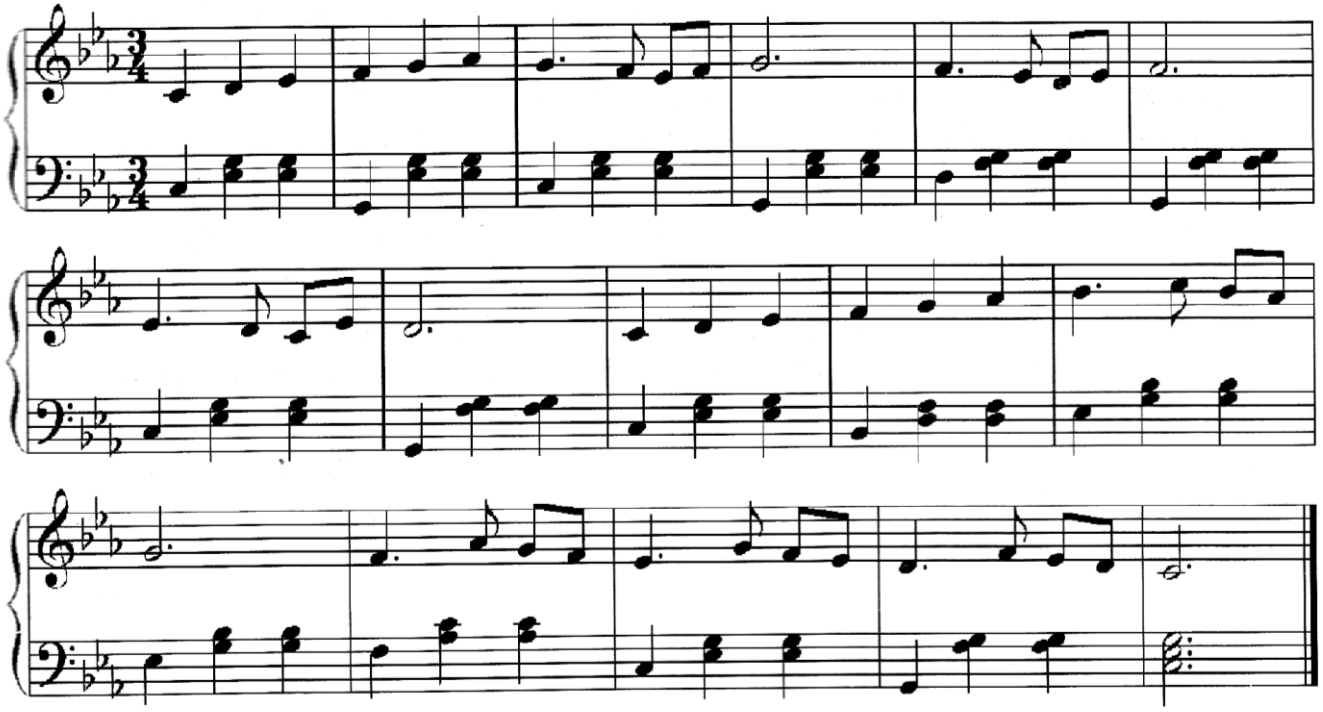
Baland, baland uchasan,
Jajji qalbingda orzu.
Fazolarni quchasan,
Kakku, kakkujon, kakku!

Yelkamga qoʻn, mayliga,
Koʻzlaring munchoq, koʻzgu.
Boshla bogʻlar sayliga,
Kakku, kakkujon, kakku!

VALS

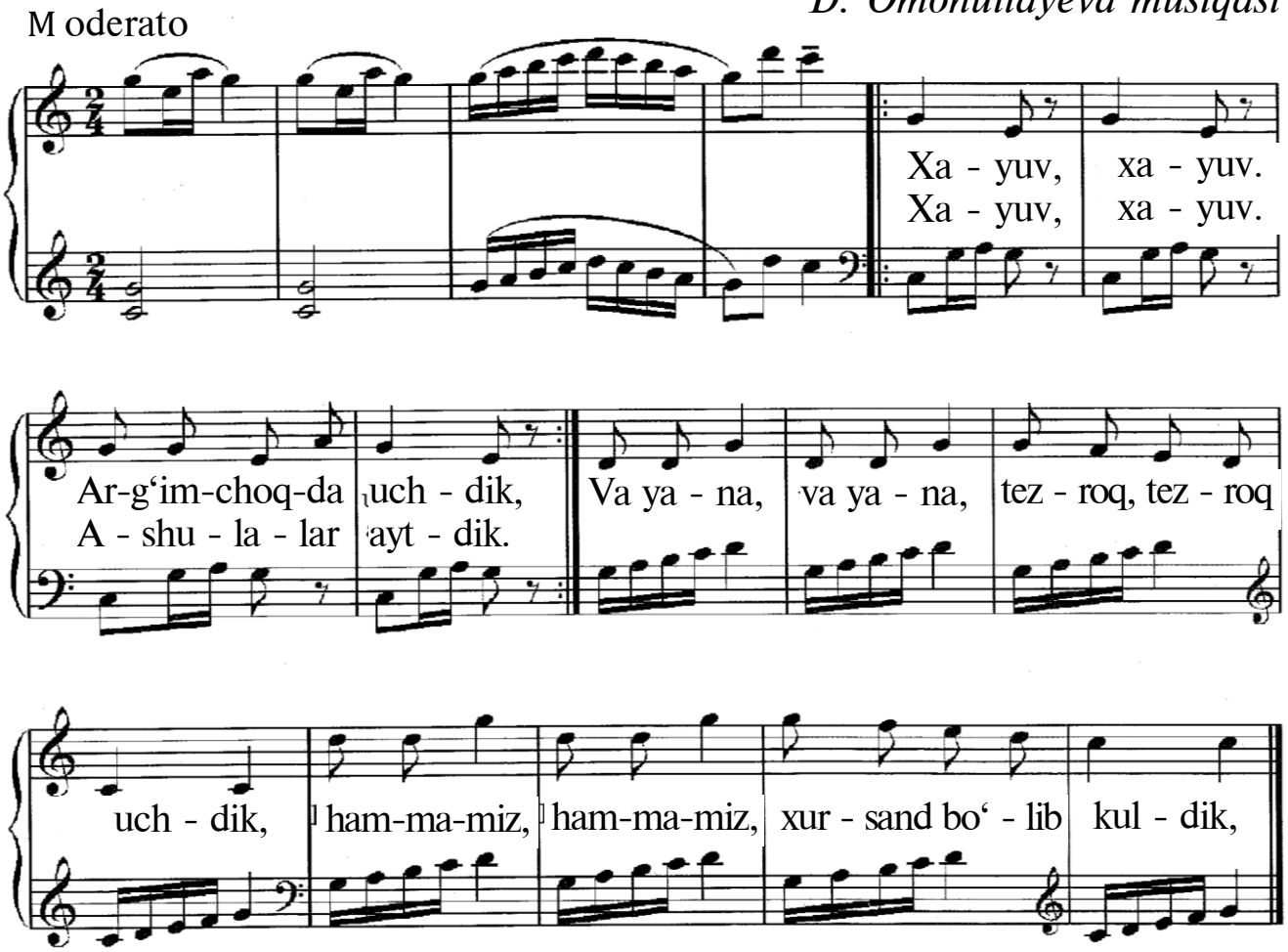
R.Rizayeva musiqasi

Allegro



ARG‘IMCHOQ

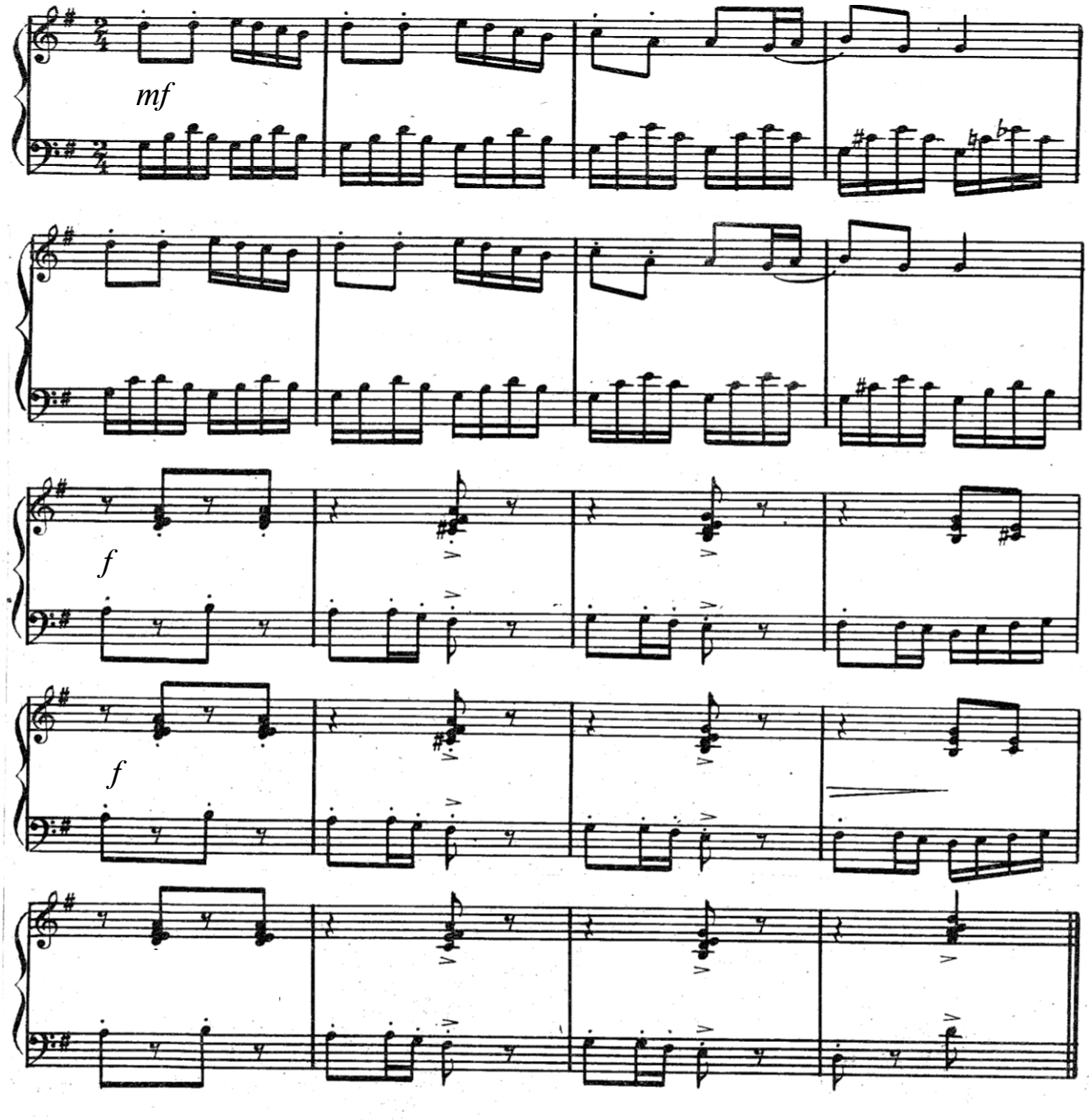
Po‘lat Mo‘min she’ri,
D. Omonullayeva musiqasi



STUKALKA

Ukrain xalq kuyi

R.Ledenova qayta ishlagan

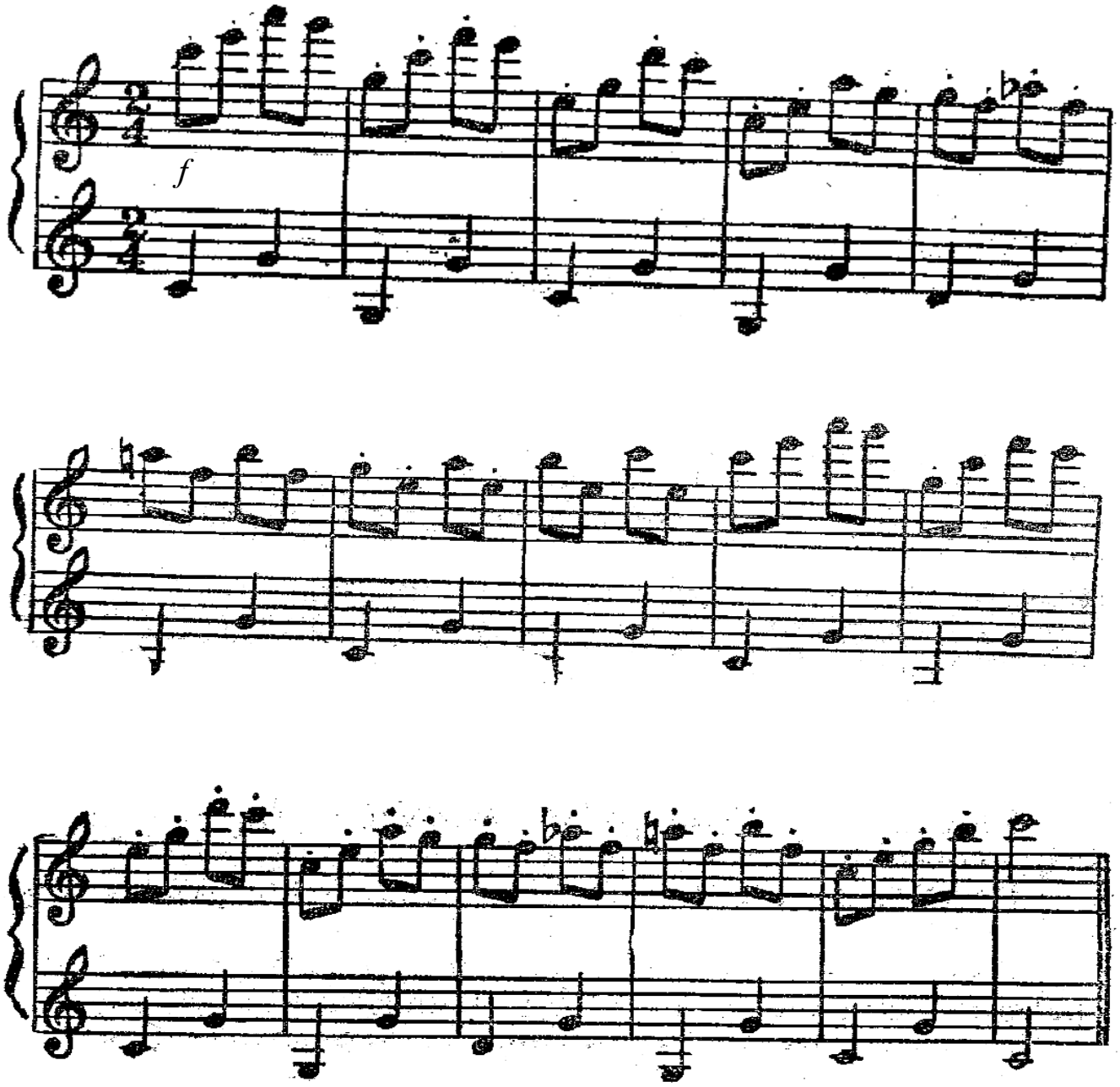


1–8 taktlar: bolalar turli tomonlarga qarab chopadilar.

9–16 taktlar: tarbiyachiga qarab bir oyoqda depsinadilar. O‘yin yaxshi o‘zlashtirilgandan so‘ng, uni juft-juft bo‘lib ijro etish mumkin.

БЕГ

Живо Музыка Е.Тиличеевой

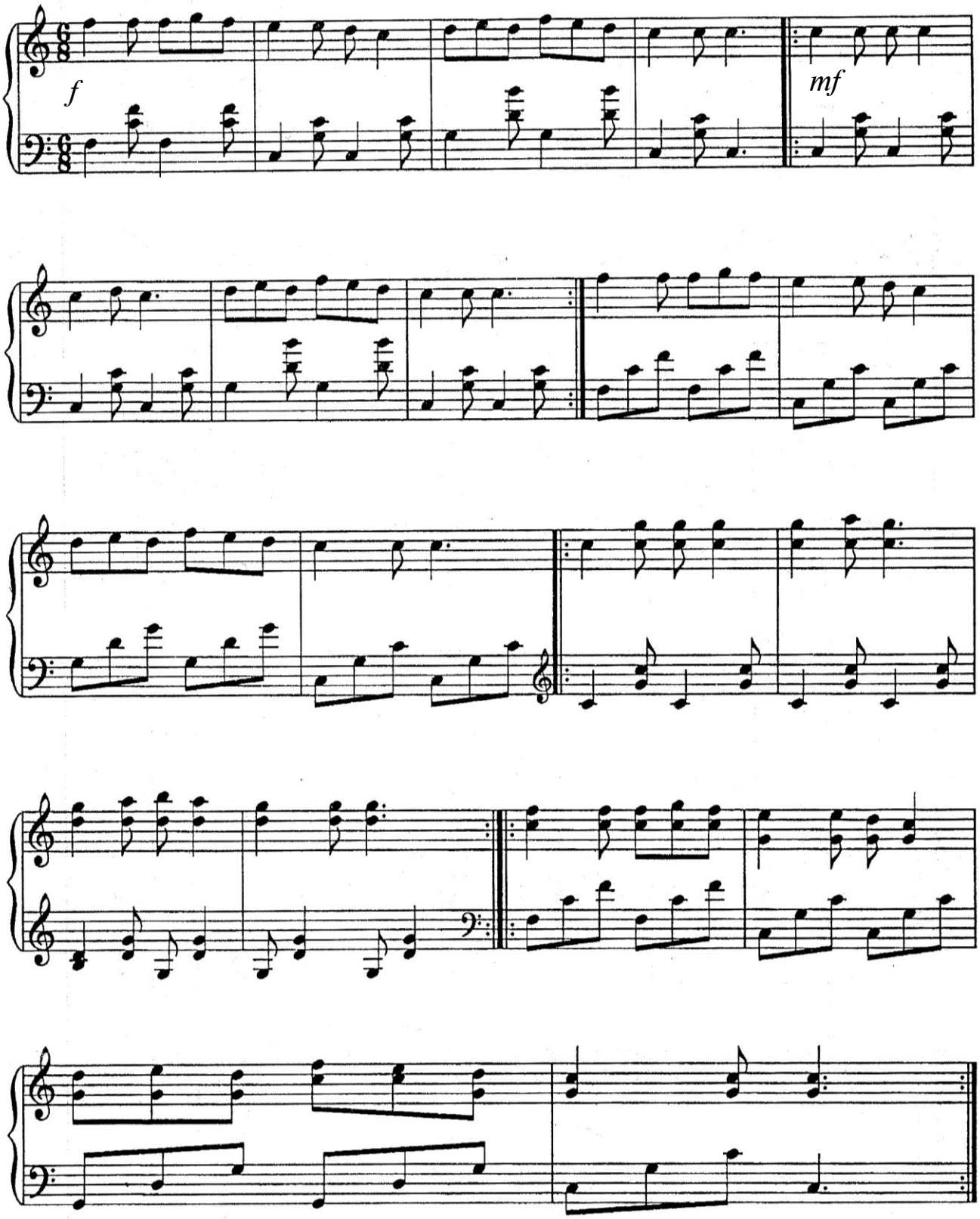


OLMA PISHGANDA KELING

O‘zbek xalq qo‘shig‘i

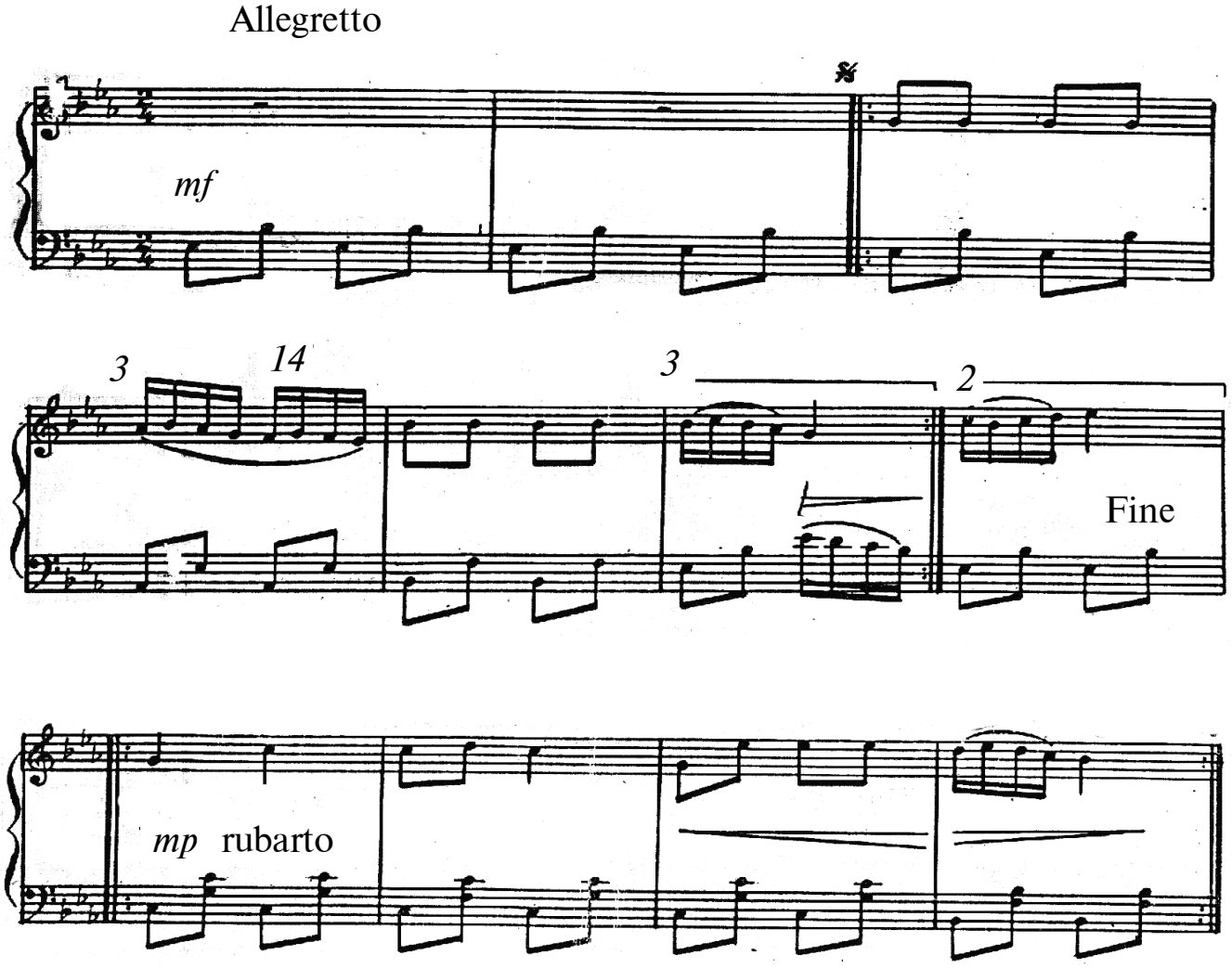
Habibullo Rahimov moslashtirgan

Allegro



QORPARCHALAR RAQSI

S. Abramova musiqasi



1–2 taktlar: 8-10 nafar oq kiyim kiygan qizchalar saf tortib, maydonga chiqishga hozirlanadilar.

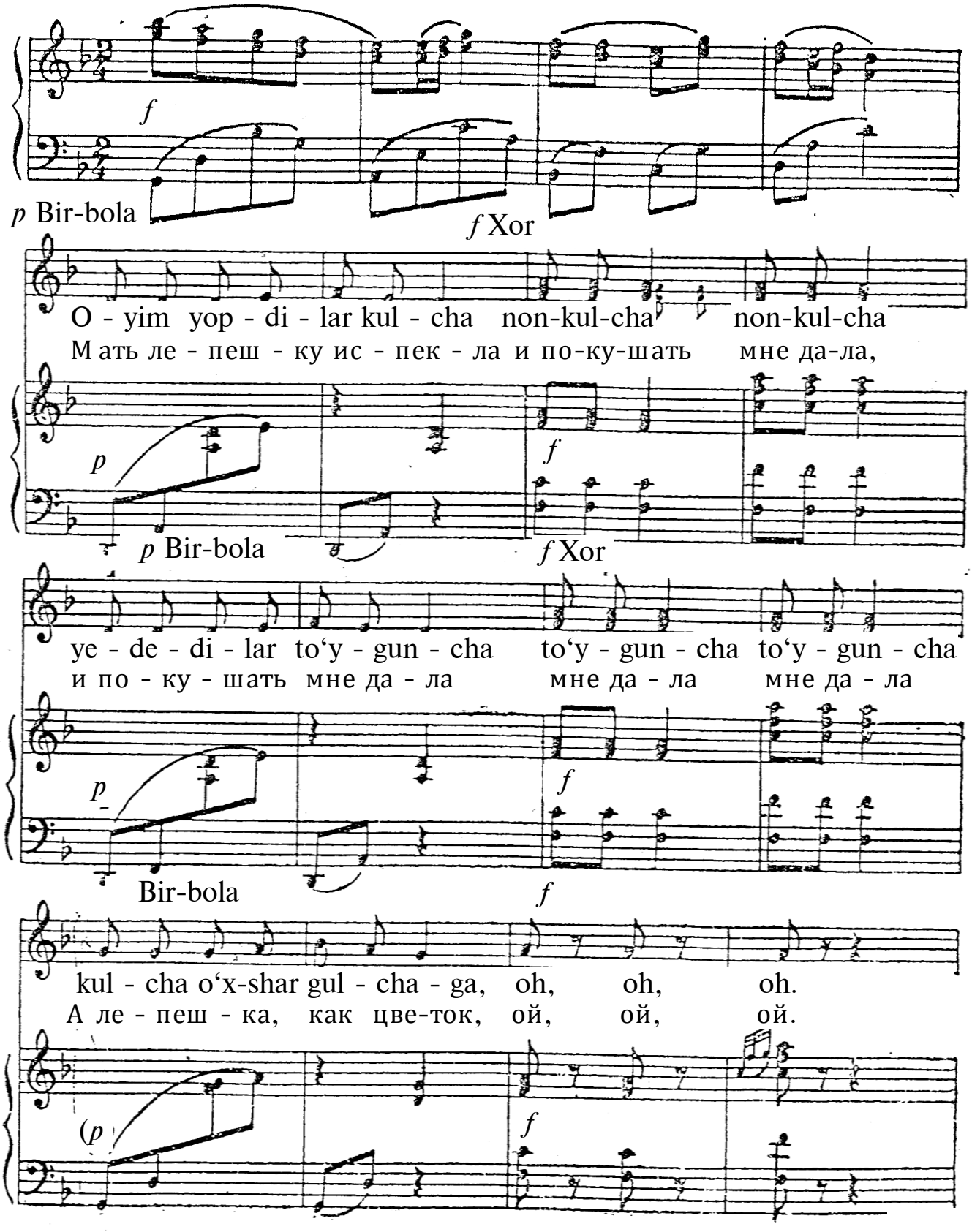
7–10 taktlar: birinchi qaytarishda o‘ng va chap qo‘lni navbat bilan yuqoriga ko‘tarib pastga tushiradilar. Ikkinchi qaytarishda qo‘llarini yelka barobar ko‘tarib, o‘ng va chapga qarab, o‘z joylarida aylanadilar.

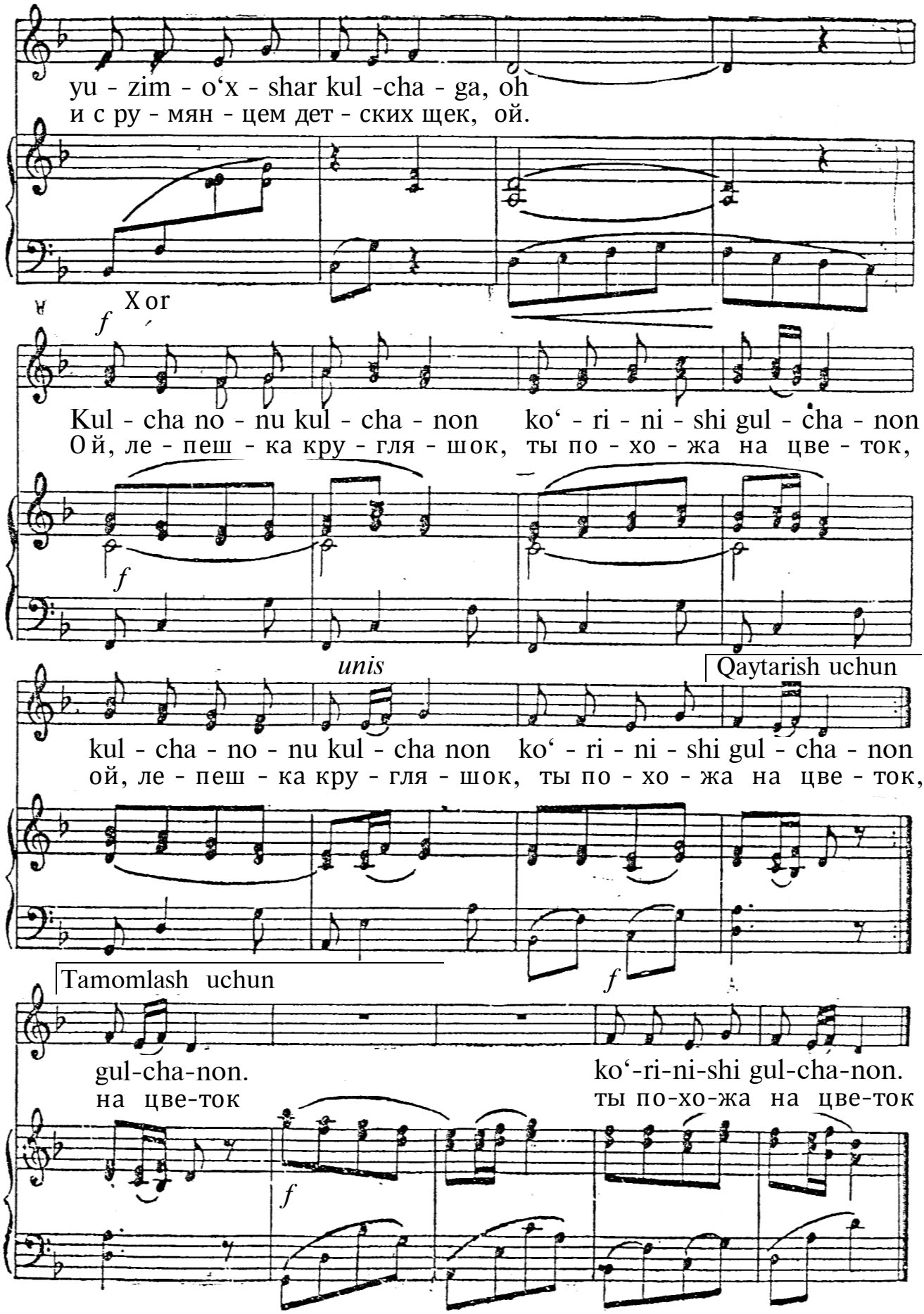
3–6 taktlar: qizchalar oq yaltiroq iplardan yasalgan «qor parcha» larni baland ko‘targan holda chopib chiqib, archa atrofida davra quradilar.

3–6 taktlar: birinchi qaytarishda archa atrofida yengil chopadilar, ikkinchi qaytarishda o‘z joylarida aylanadilar.

Kulchanon
Лепешечка

P. Mo‘min she’ri *I. Hamroyev musiqasi*



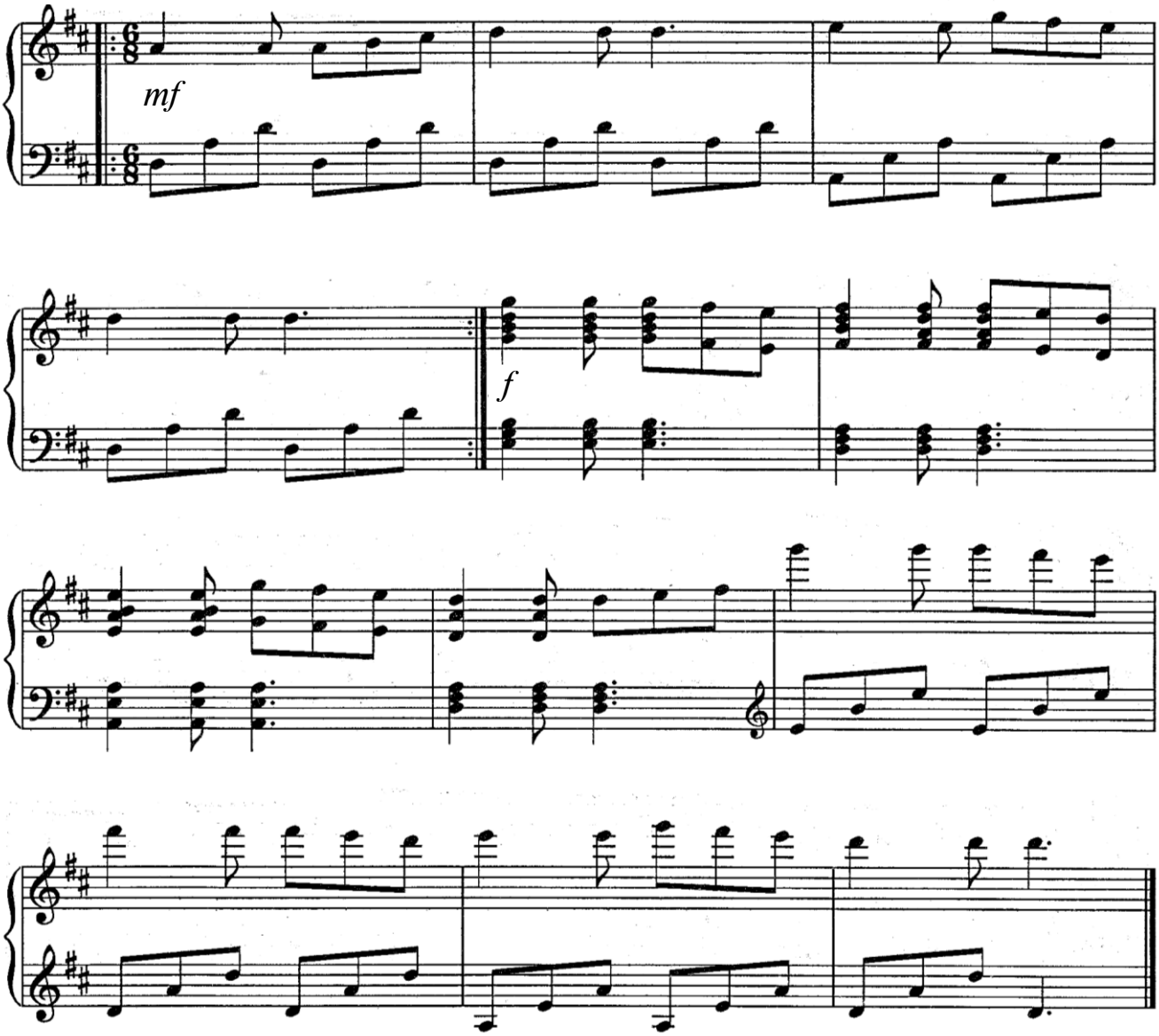

yu - zim - o‘x - shar kul -cha - ga, oh
и с ру - мян - цем дет - ских щек, ой.
Xor
Kul - cha no - nu kul - cha - non ko‘ - ri - ni - shi gul - cha - non
О й, ле - пеш - ка кру - гля - шок, ты по - хо - жа на цве - ток,
unis
Qaytarish uchun
kul - cha - no - nu kul - cha non ko‘ - ri - ni - shi gul - cha - non
ой, ле - пеш - ка кру - гля - шок, ты по - хо - жа на цве - ток,
Tamomlash uchun
gul-cha-non. ko‘-ri-ni-shi gul-cha-non.
на цве-ток ты по-хо-жа на цве-ток

ASP BO‘LAMAN

O‘zbek xalq kuyi

Habibullo Rahimov moslashtirilgan

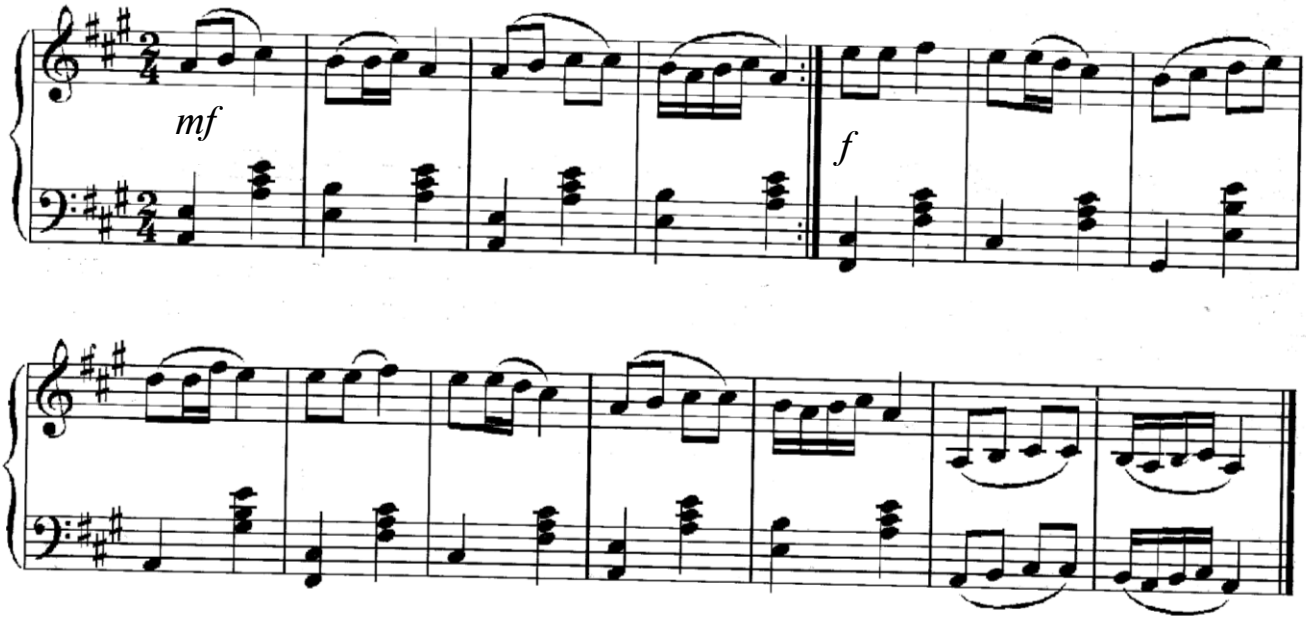
Allegro

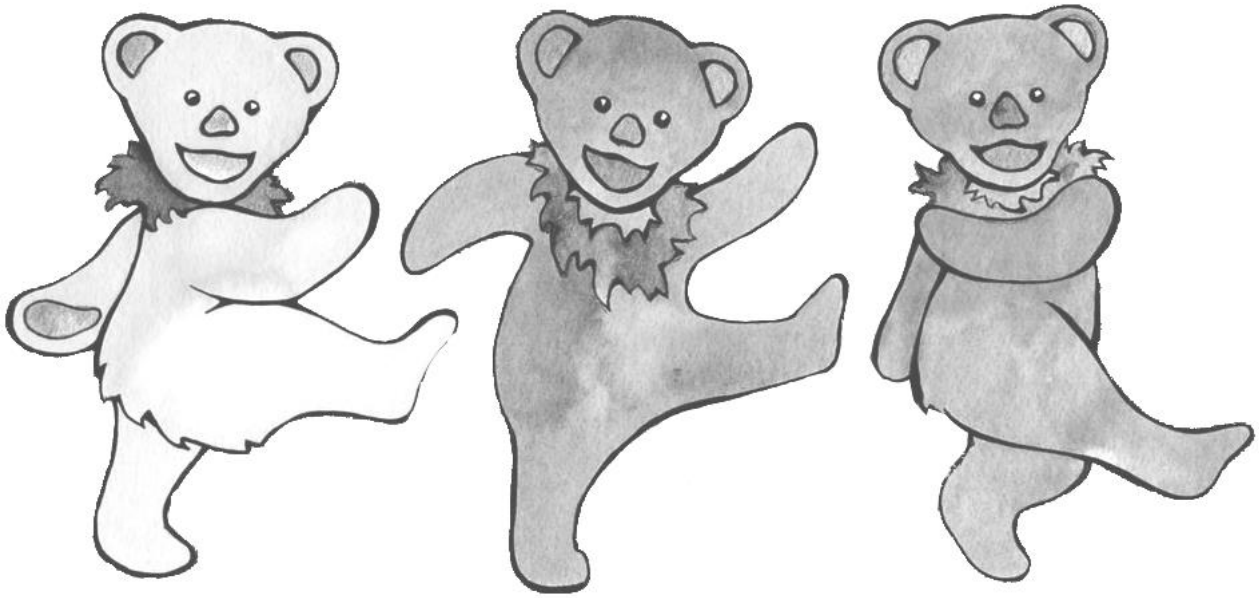


AYIQCHALAR RAQSI

Ikrom Akbarov musiqasi

Andantino

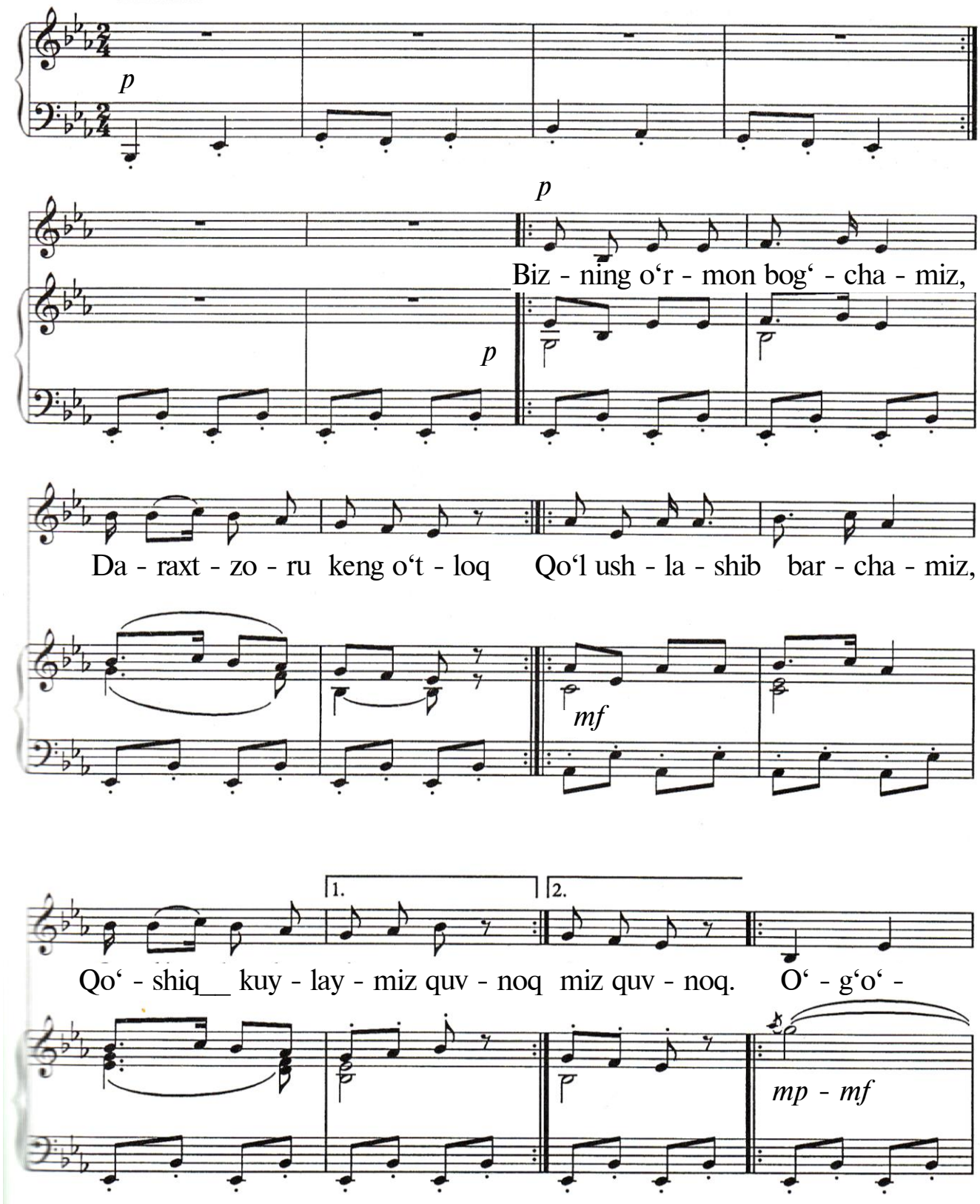


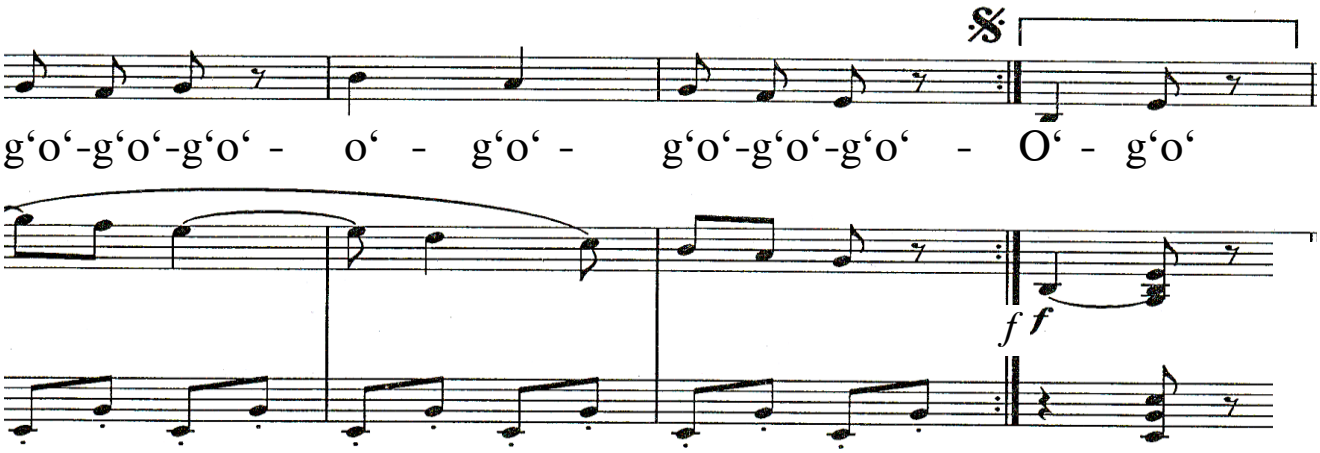


AYIQPOLVONLAR BOG‘CHASI

Haydar Muhammad she’ri *To‘lqin Toshmatov musiqasi*

Andante



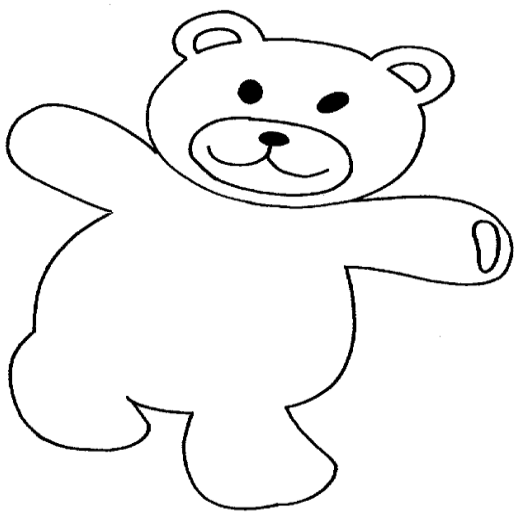


Bizning o‘rmon bog‘chamiz,
Daraxtzor-u, keng o‘tloq.
Qo‘l ushlashib barchamiz,
Qo‘shiq kuylaymiz quvnoq.

O‘g‘o‘-g‘o‘-g‘o‘, o‘g‘o‘-g‘o‘,
O‘g‘o‘-g‘o‘-g‘o‘, o‘g‘o‘-g‘o‘,

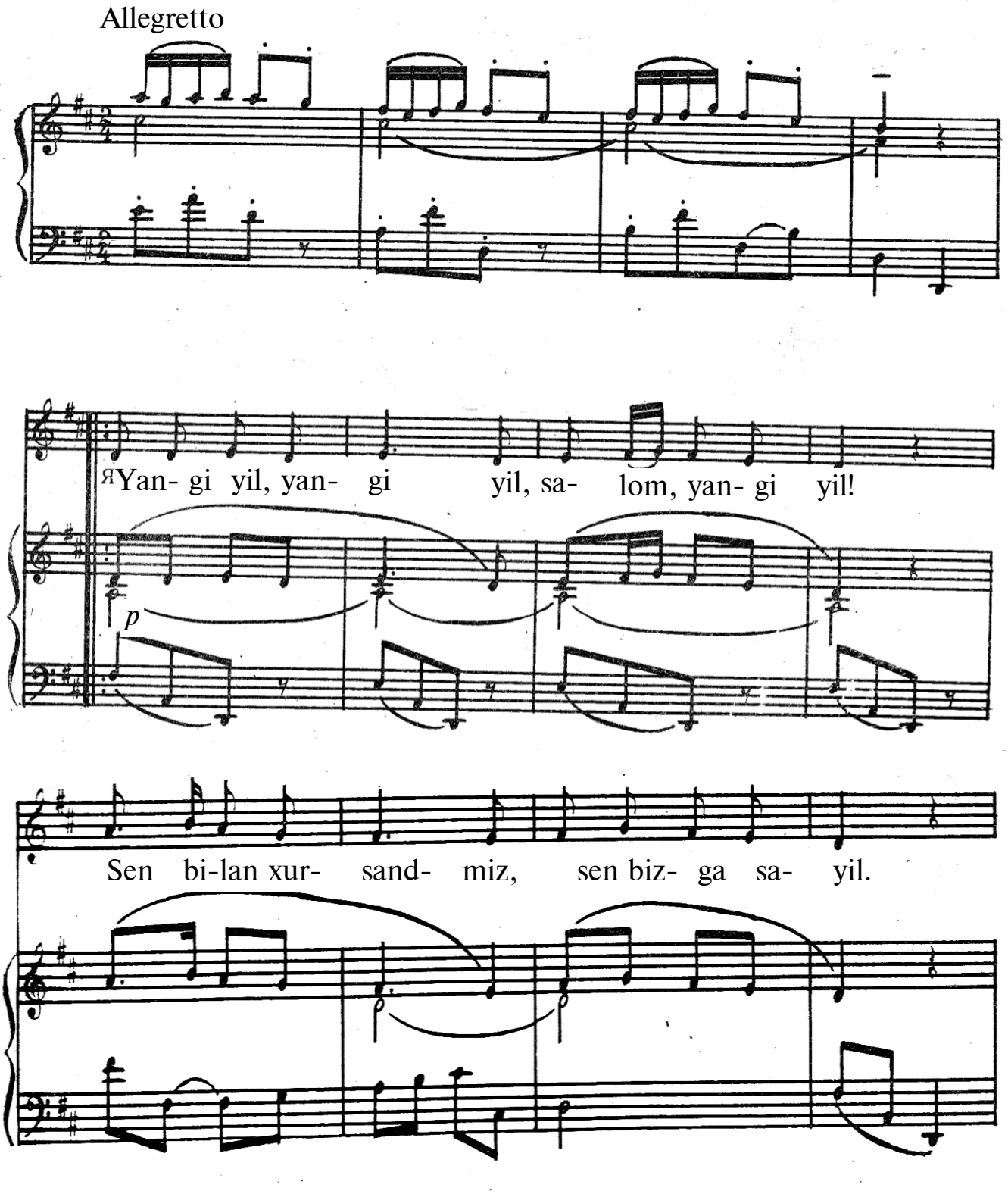
Ayni peshin chog‘ida,
O‘rmonning quchog‘ida,
O‘tirvolib to‘nkaga,
Asal qo‘yib o‘rtaga,
Maza qilib yalaymiz,
Turib yana o‘ynaymiz.

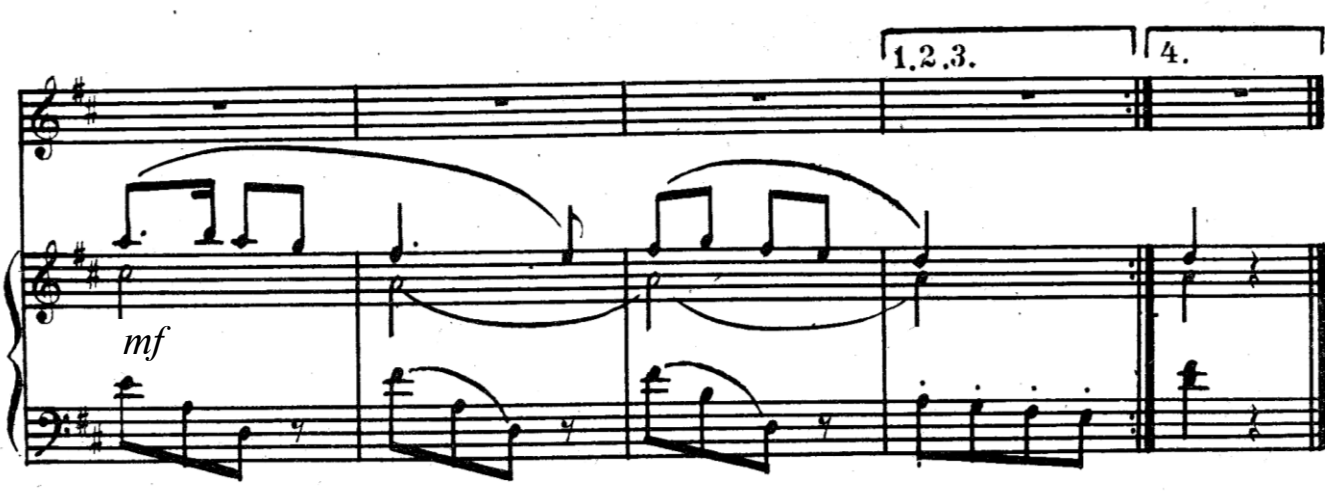
O‘g‘o‘-g‘o‘-g‘o‘, o‘g‘o‘-g‘o‘,
O‘g‘o‘-g‘o‘-g‘o‘, o‘g‘o‘-g‘o‘,



YANGI YIL

A.Rahmat she'ri *G'.Qodirov musiqasi*





Yangi yil, yangi yil,
Salom yangi yil!
Sen bilan xursandmiz,
Sen bizga sayil.

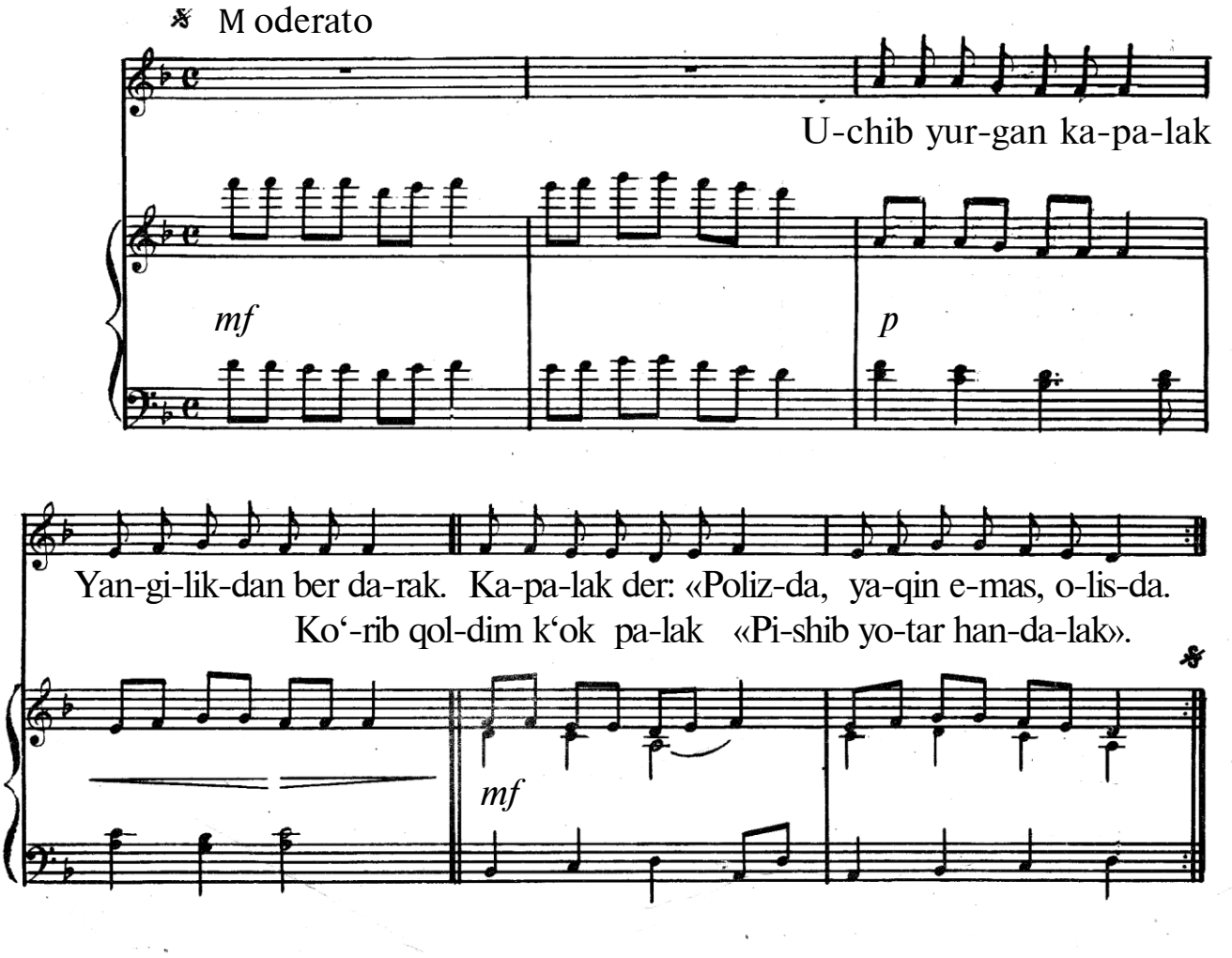
Archada tebranar
Qushlar, qushchalar,
Atrofda aytilar
Qo‘shiq yallalar.

Hammamiz bir bo‘lib
Qo‘shiq aytamiz.
Ko‘ngilda sevinch ko‘p,
O‘ynab ketamiz.

Katta guruh

KAPALAK VA HANDALAK

P.Mo‘min she’ri *D.Zokirov musiqasi*



Uchib yurgan kapalak
Yangilikdan ber darak.

Kapalak der: «Polizda,
Yaqin emas, olisda.

Ko‘rib qoldim ko‘k palak
Pishib yotar handalak».

Kapalakni ketidan
Chopdim poliz chetidan.

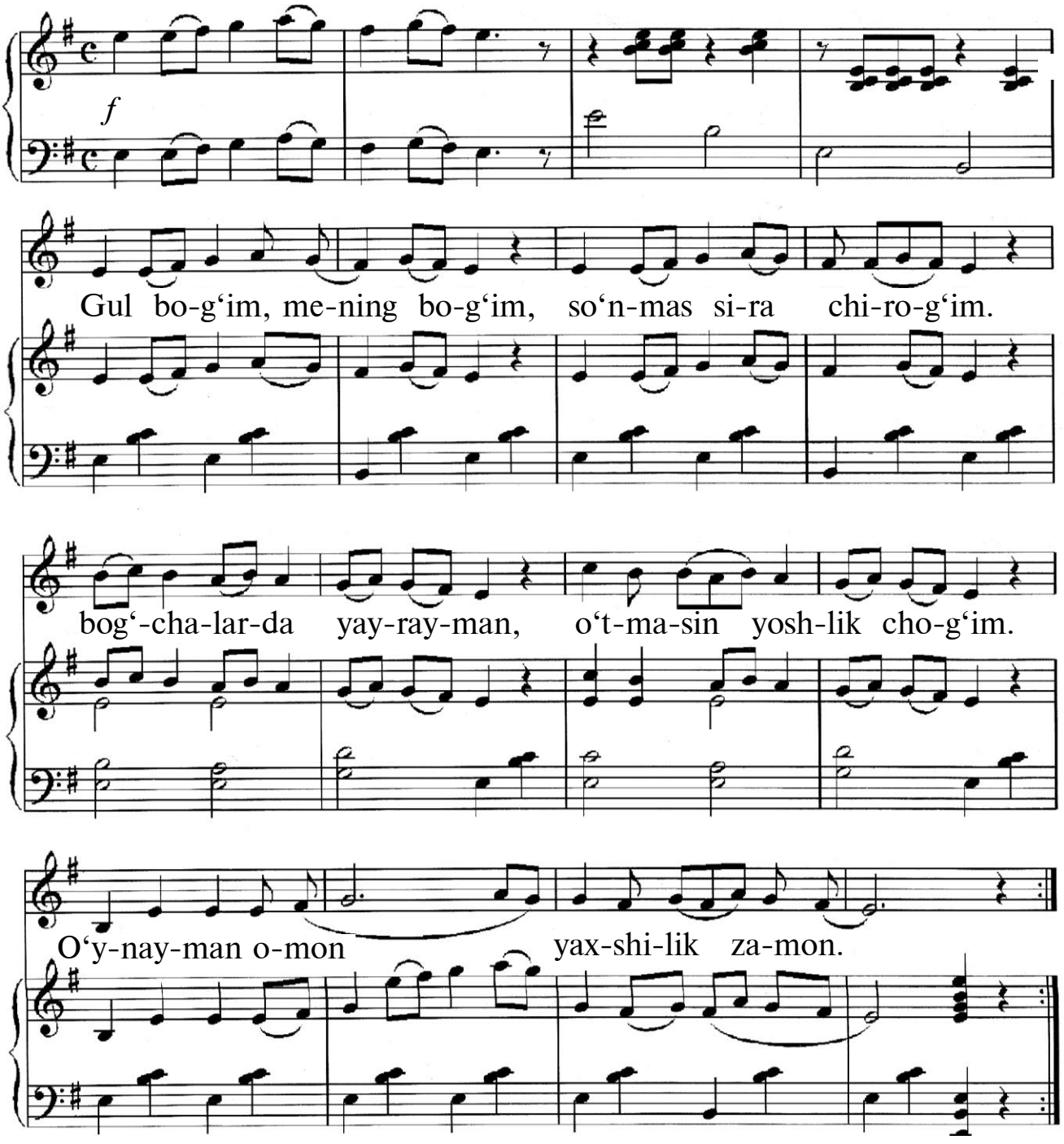
Uchib yurgan kapalak
Topib berdi handalak.

Rahmat senga kapalak,
Shirin ekan handalak.

O‘YNAYLIK OMON
O‘zbek xalq qo‘shig‘i

Allegro moderato

Habibullo Rahimov
fortepiano uchun moslashtirgan

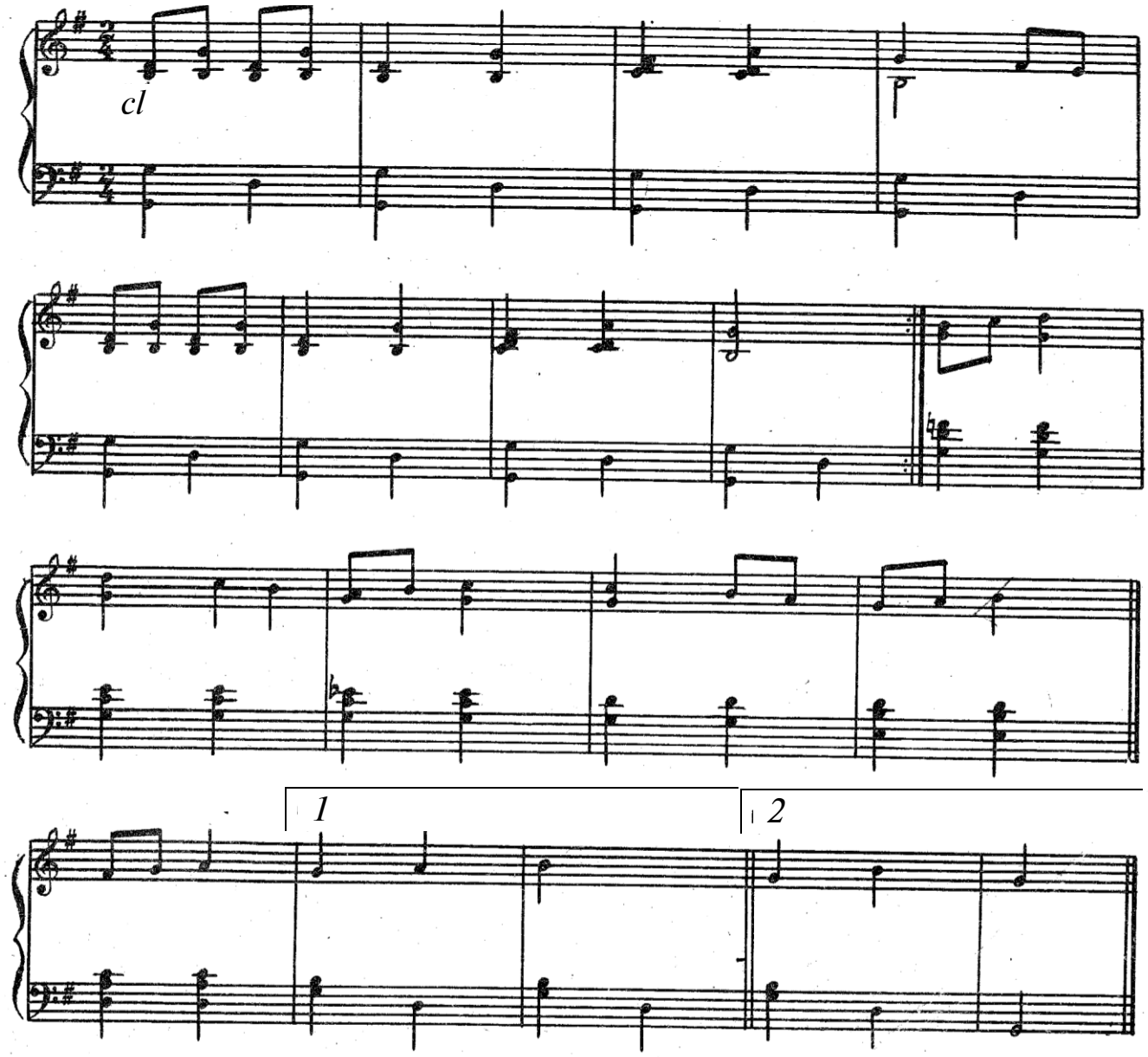


Baxtli bolaligimiz
Yashnaydi hayotimiz.
Ayni yoshlik chog‘ida
Toshgandir g‘ayratimiz.

Naqorat
O‘ynayman omon,
yaxshilik zamon.

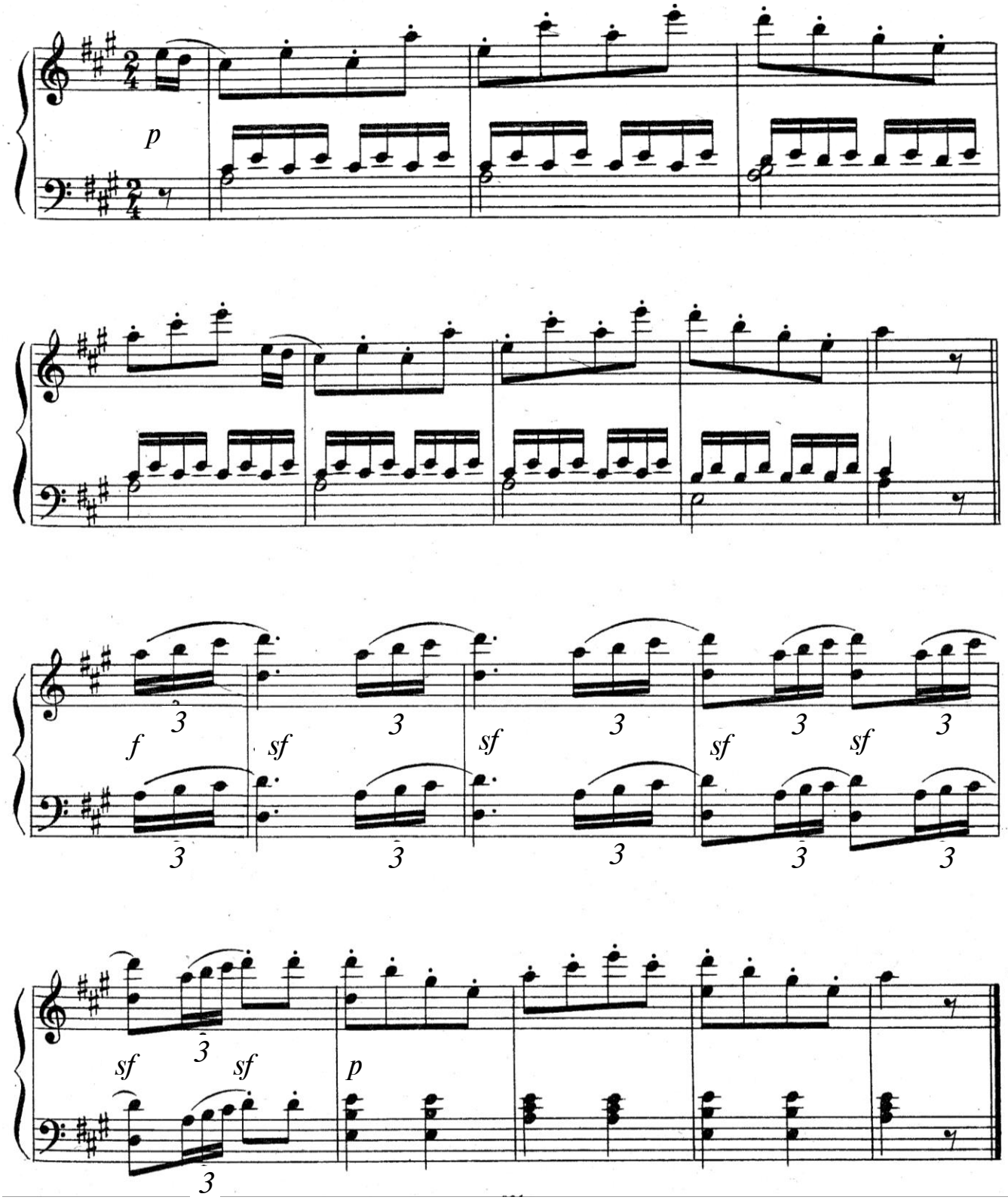
MARSH

Tempo di marcia *S.Abramova musiqasi*



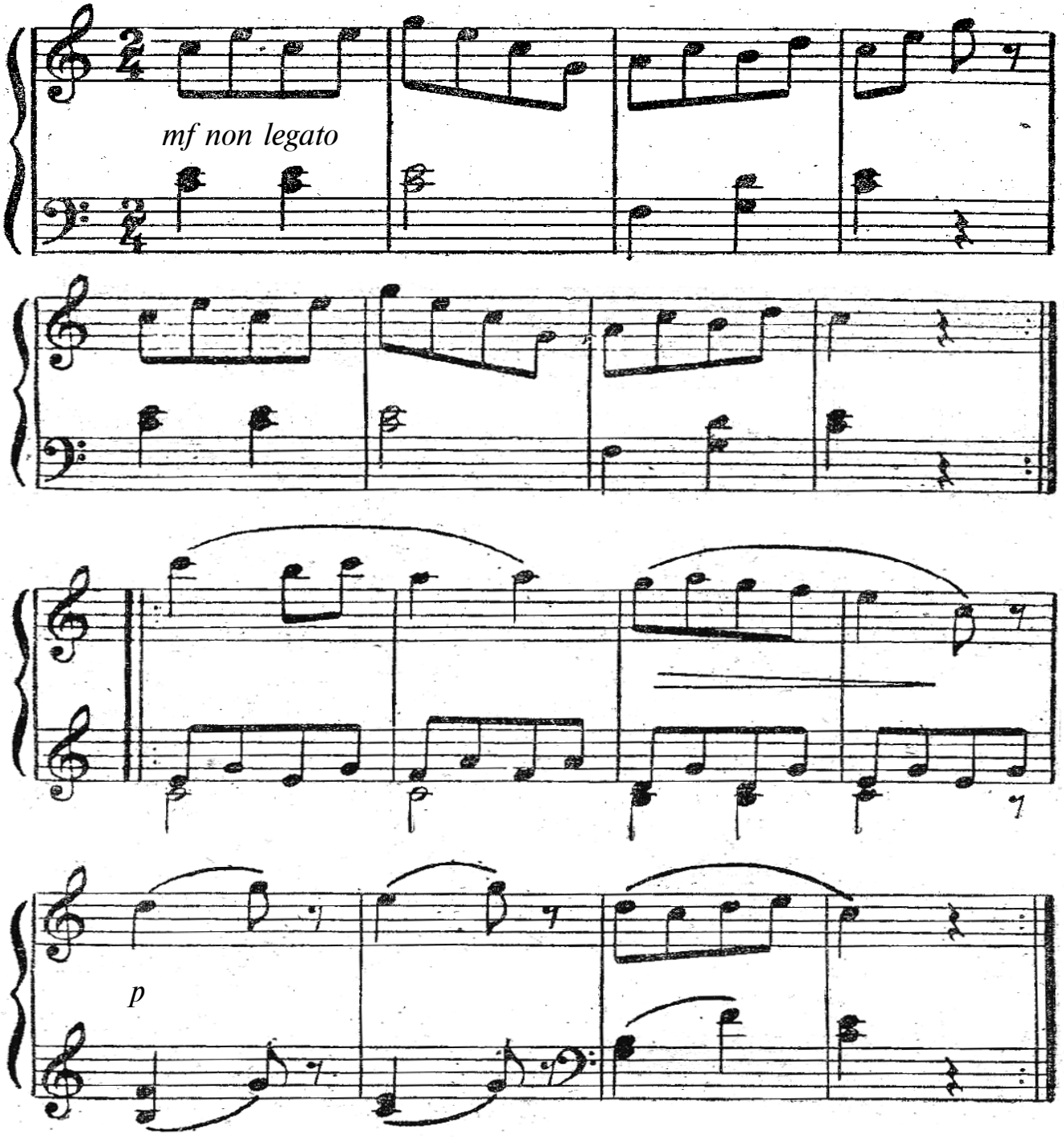
КОНТРДАНС

Л.Бетховен
Шесть котрдансов, №5



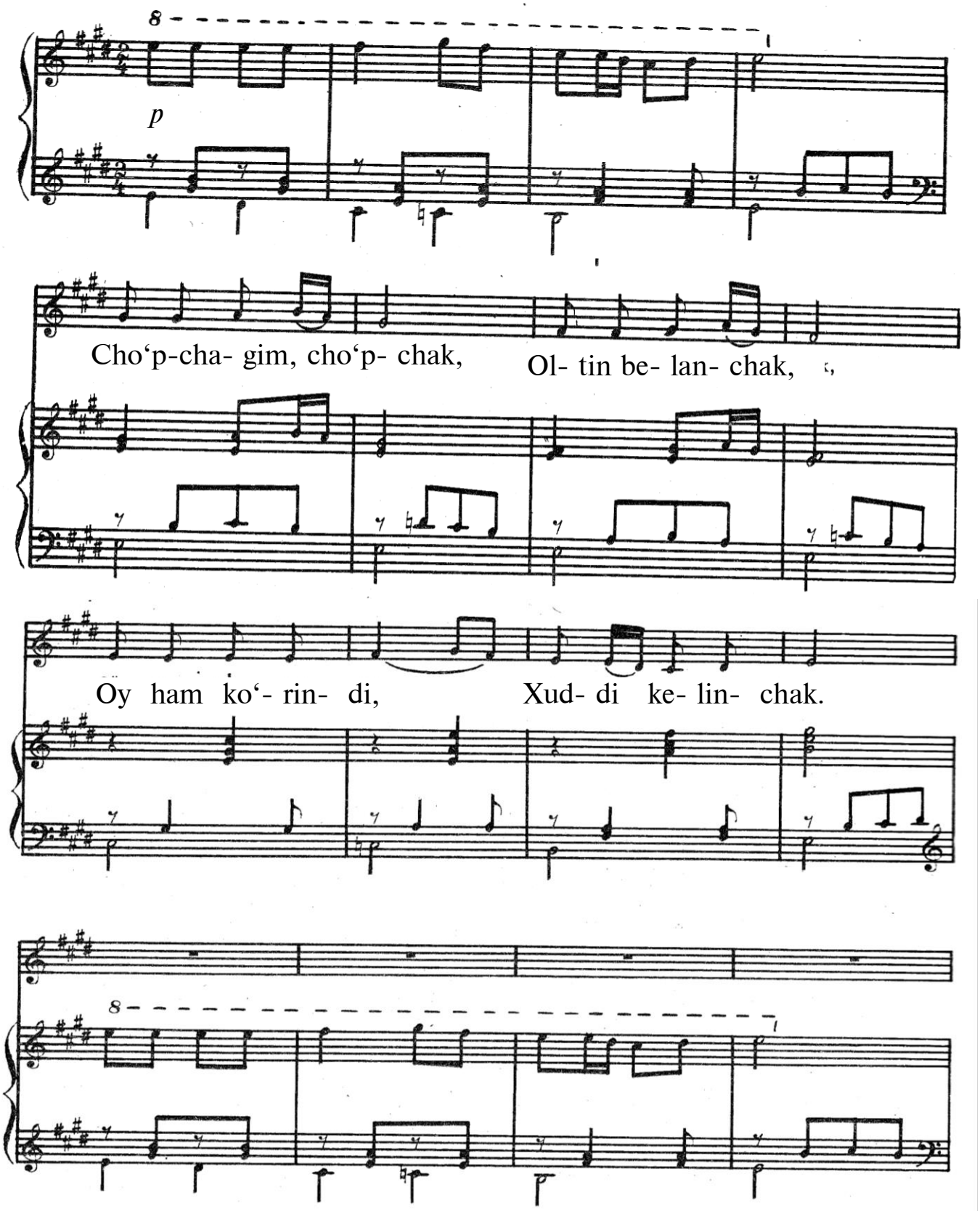
ЭКОСЕЗ

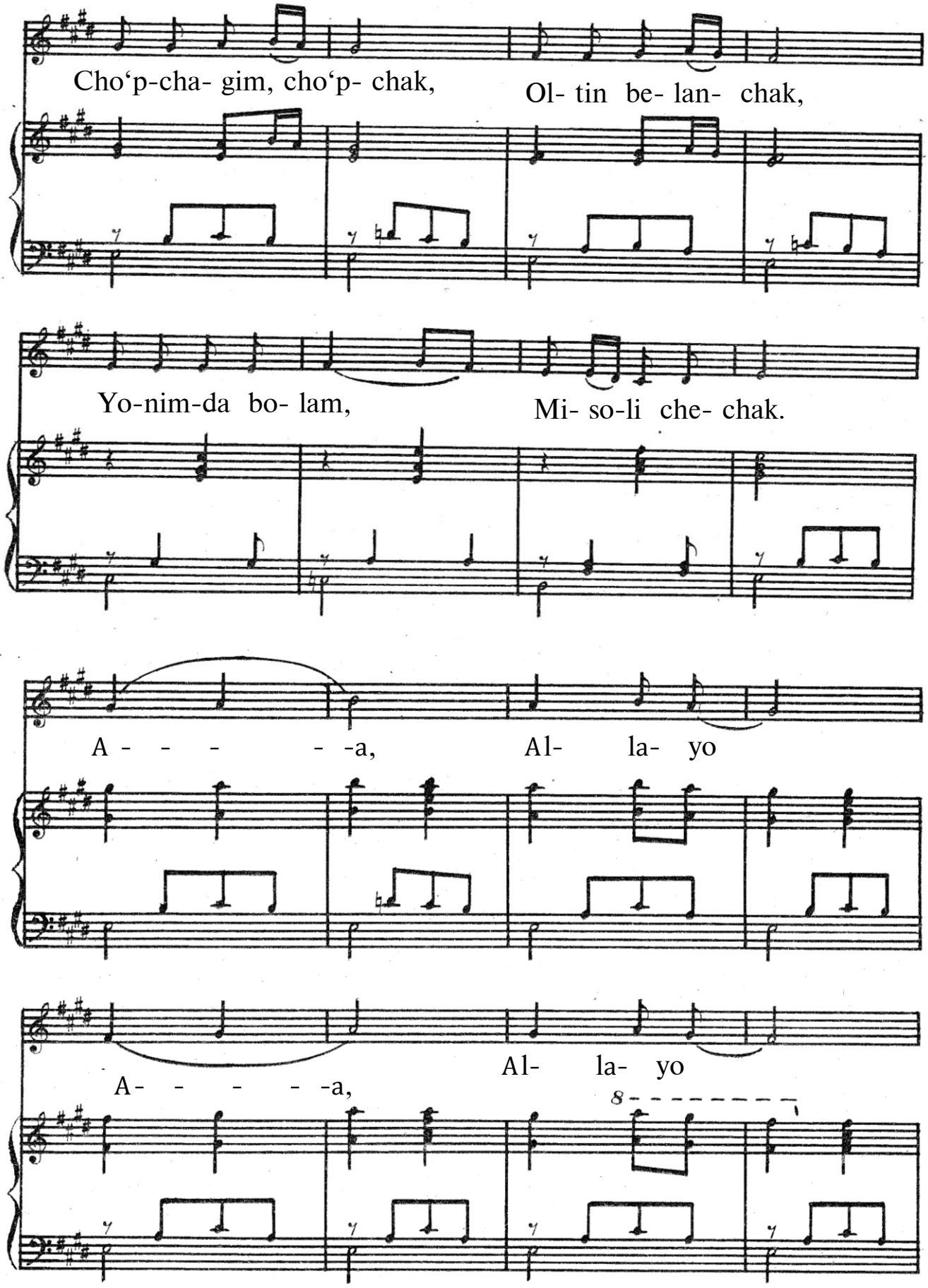
Не очень быстро — Музыка И.Гуммеля

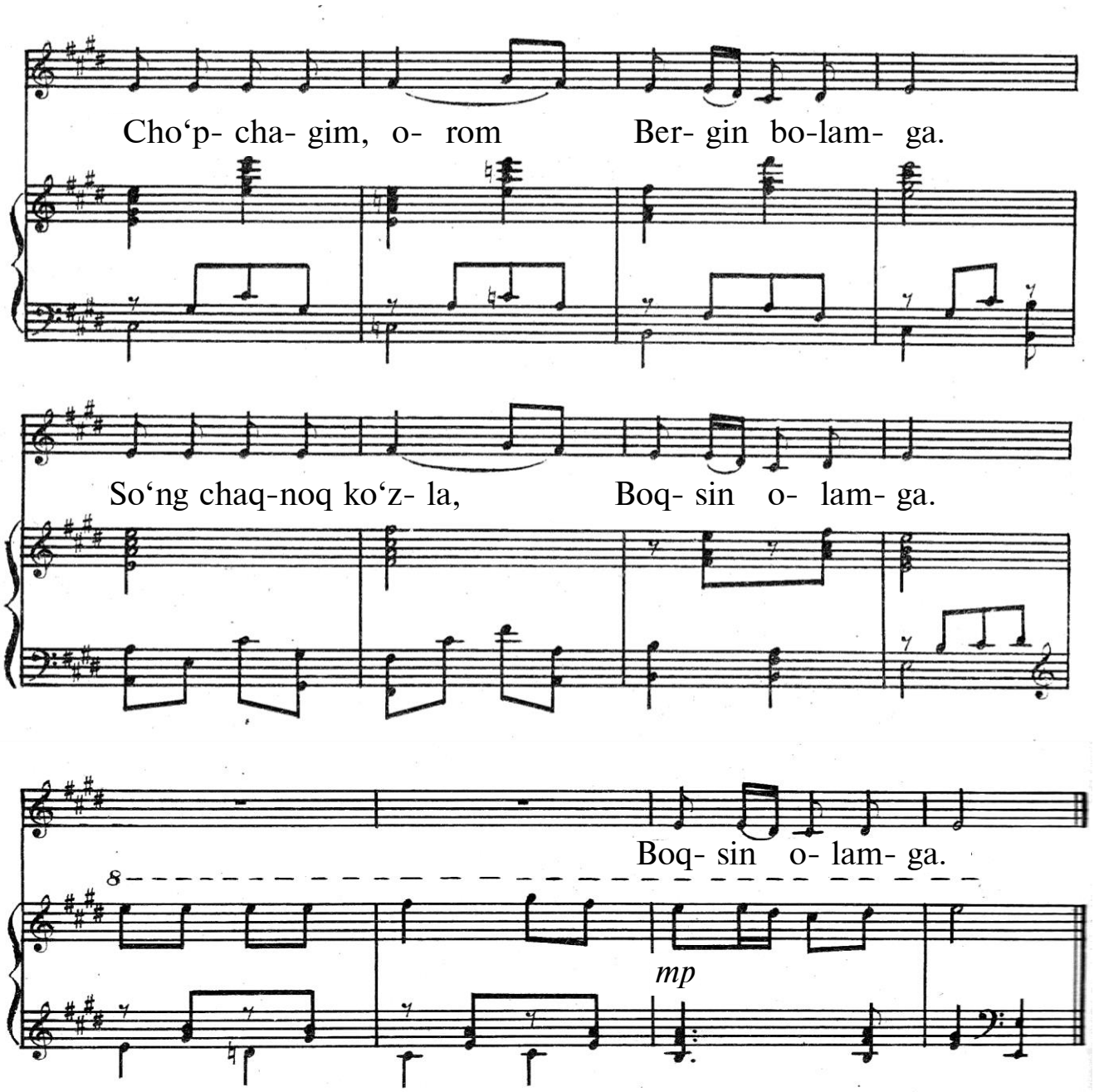


OLTIN BELANCHAK

T.Ilhomov she'ri *S.Abramova musiqasi*




Cho'p-cha- gim, cho'p- chak,
Ol- tin be- lan- chak,
Yo-nim-da bo- lam,
Mi- so-li che- chak.
A - - - - -a,
Al- la- yo
A- - - - -a,
Al- la- yo
8



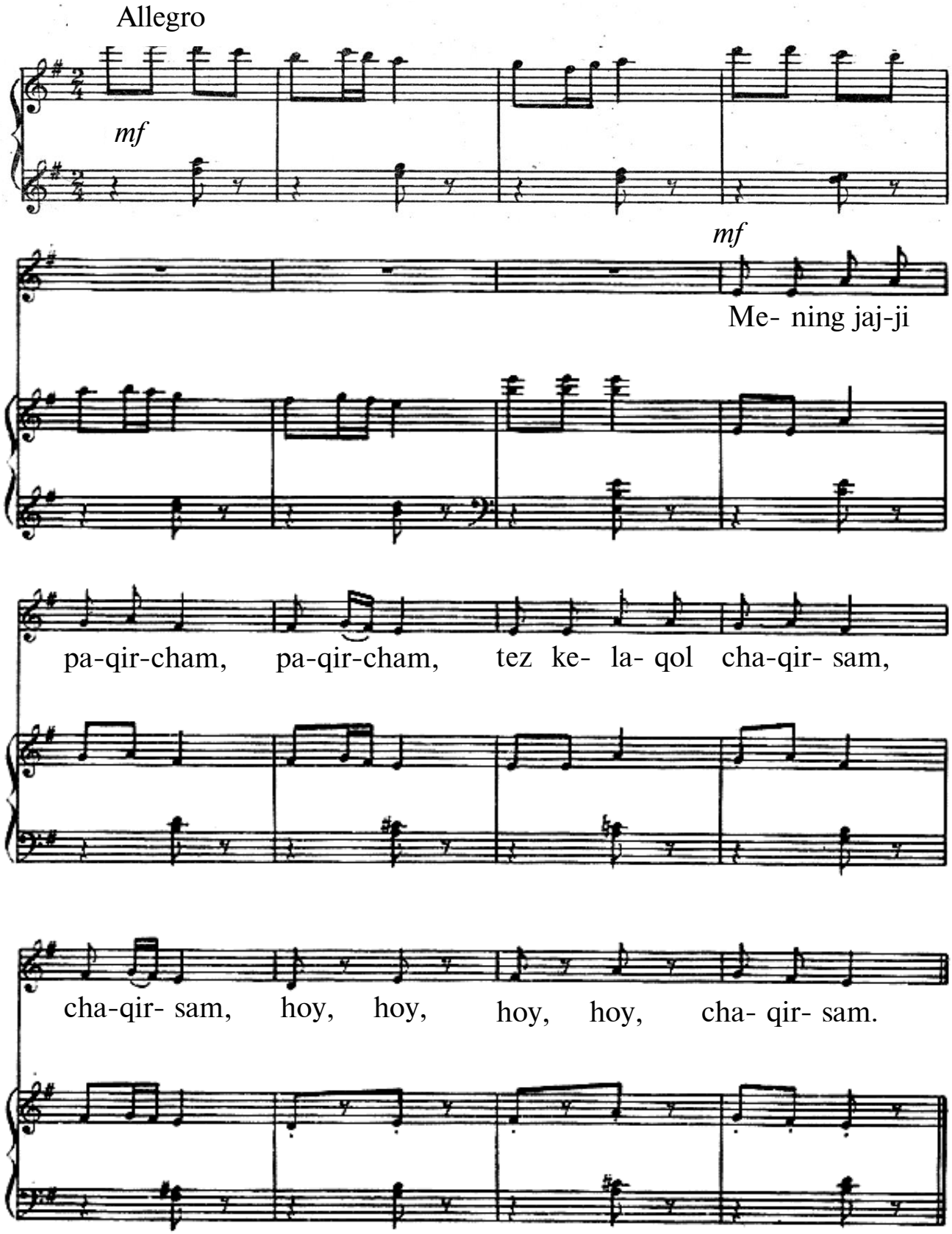
Cho‘pchagim cho‘pchak,
Oltin belanchak.
Oy ham ko‘rindi,
Xuddi kelinchak.

Cho‘pchagim orom
Bergin bolamga.
So‘ng chaqnoq ko‘zla
Boqsin olamga.

Cho‘pchagim cho‘pchak,
Oltin belanchak.
Yonimda bolam,
Misoli chechak.

PAQIRCHAM

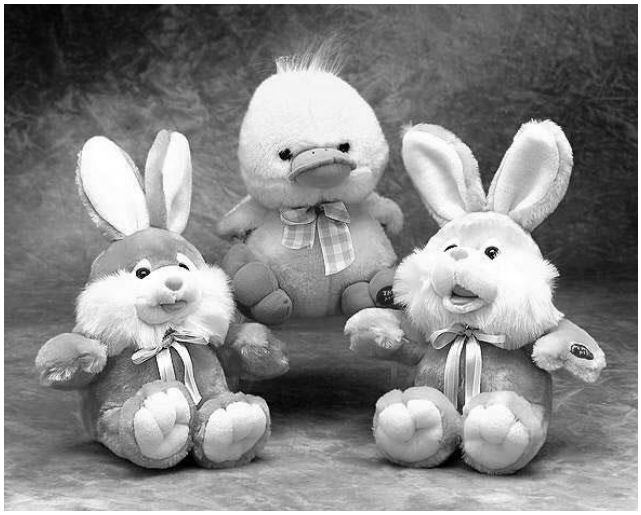
H.Yoqubov she'ri *S.Abramova*



Mening jajji paqircham, paqircham,
Tez kelaqol chaqirsam, chaqirsam.
Naqorat:
Hoy, hoy, hoy, hoy chaqirsam.

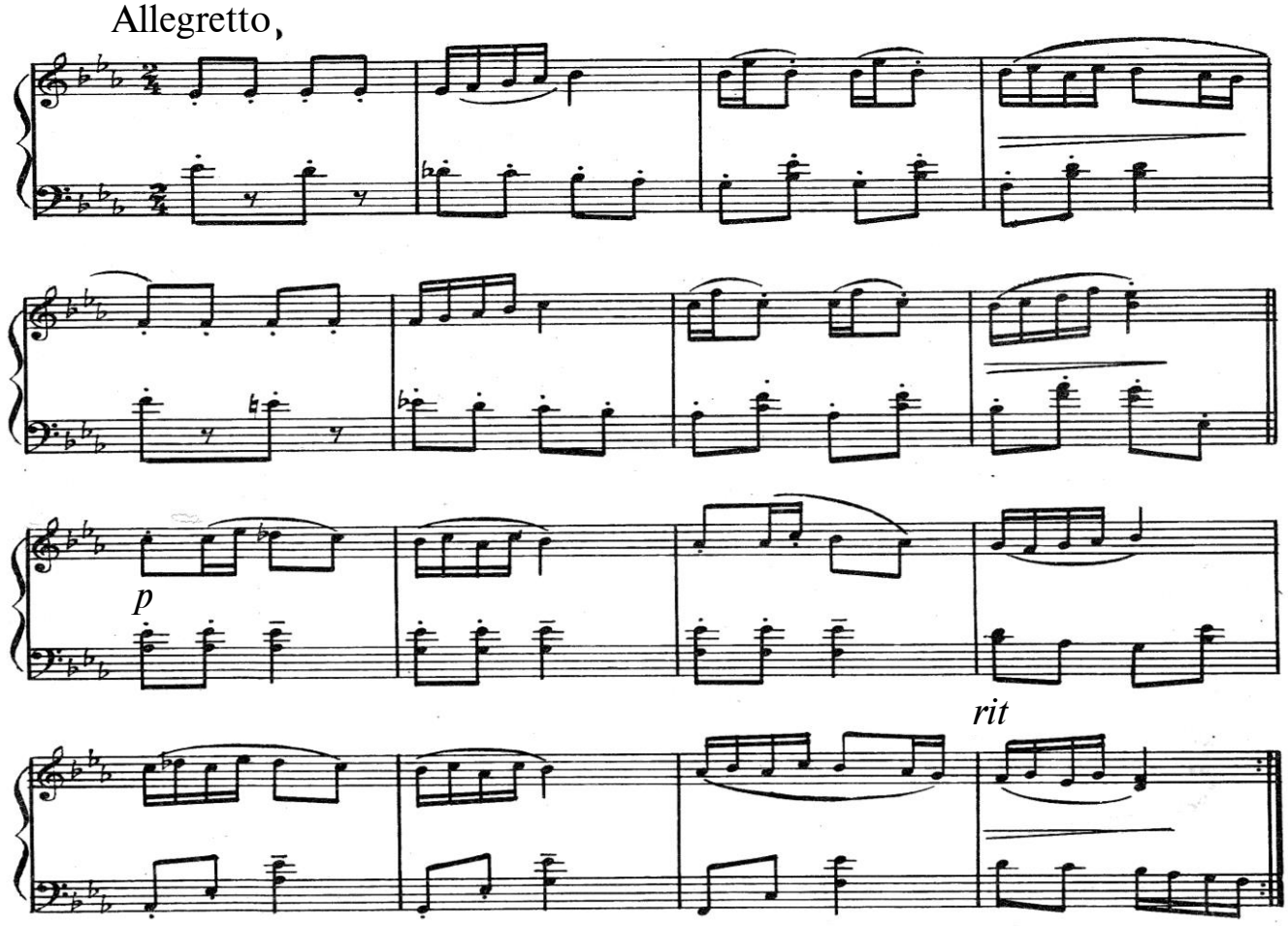
Opamiz bilan paqircham
Tashirmiz suvni kirga chaqirsam.
Naqorat:

Qo‘g‘irchoqning ko‘ylagin, paqircham,
Yuvib so‘ngra o‘ynagin, chaqirsam.
Naqorat:



POLKA – SHUTKA

S.Abramova musiqasi



1-8 taktlar: bolalar juft juft bo‘lib qo‘llarini chalishtirib, mayda qadamda polka harakati bilan ketma-ket davra bo‘ylab chopadilar.

9-12 taktlar: o‘ng va chap oyoq uchi bilan ikki marta yengil depsinadilar.

13-16 taktlar: bolalar juft juft bo‘lib gir aylanadilar.

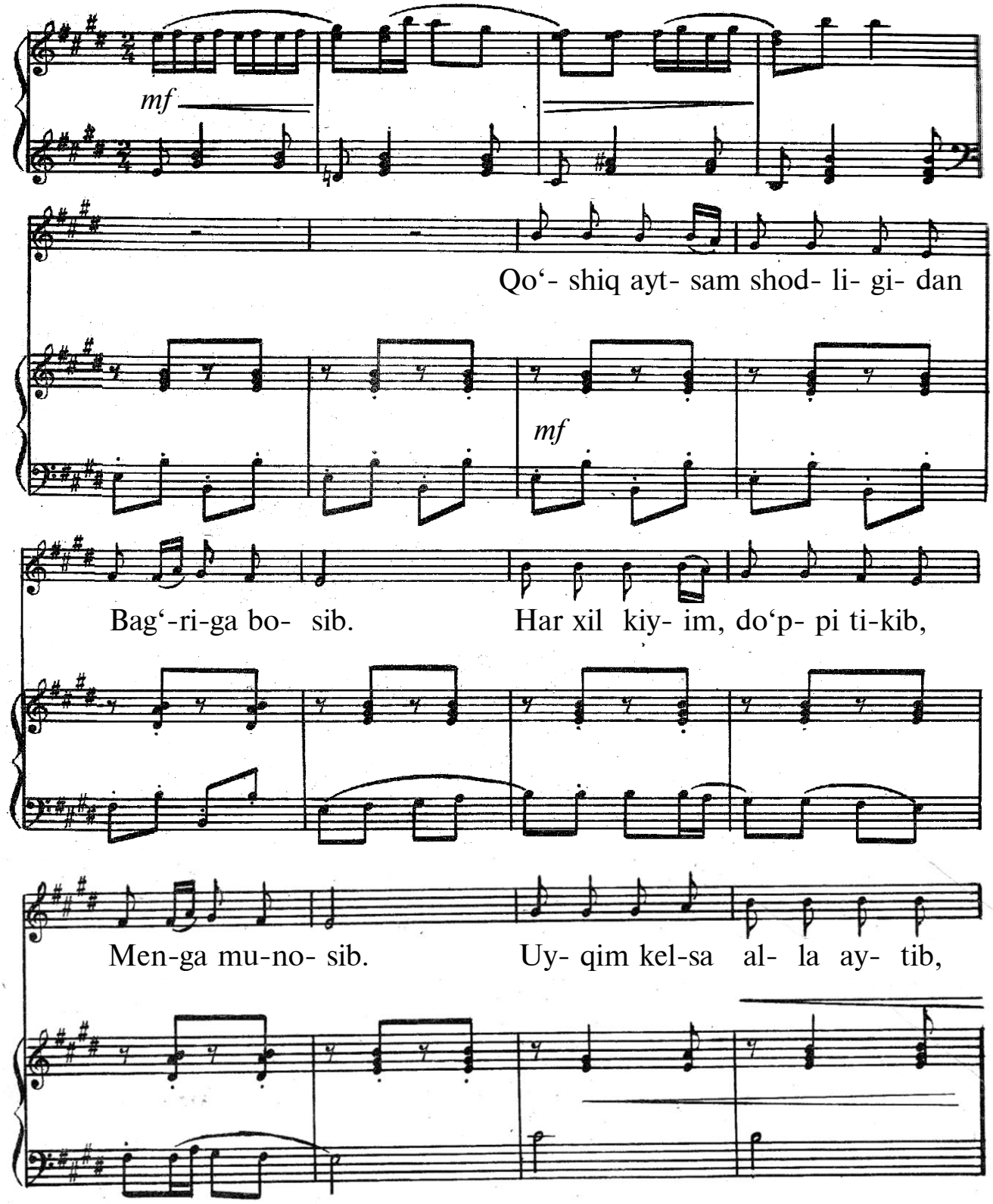
1-8 taktlar: shu taktlarda bajarilgan harakatlar bilan o‘yin tugatiladi.

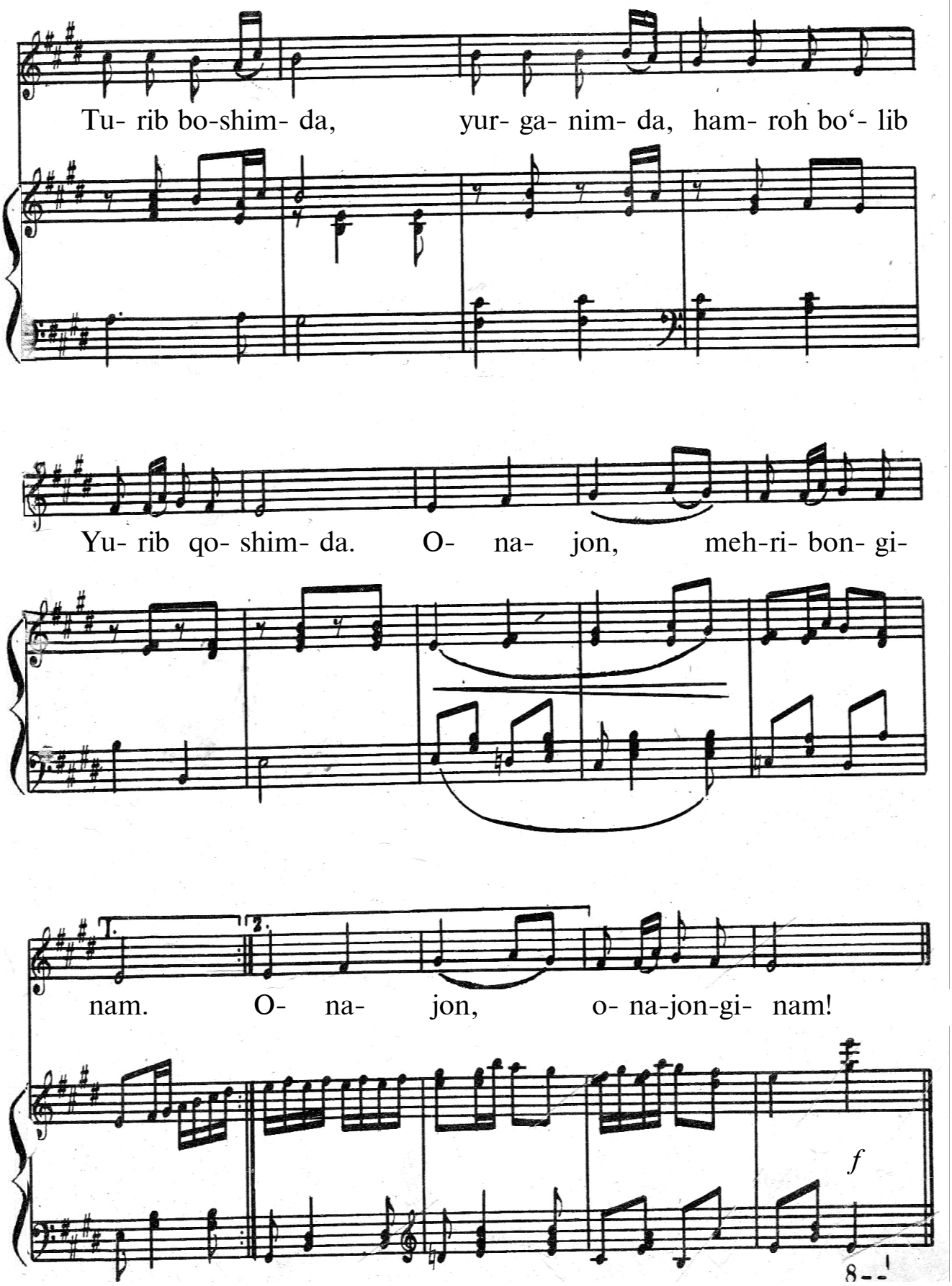
Mualliflar: **I.Mahmudova,**
S. Abramova.

LENTALAR BILAN O‘YIN

ONAJONIM

Nurbek she'ri *S.Abramova musiqasi*




Tu- rib bo-shim- da, yur- ga- nim- da, ham- roh bo‘- lib
Yu- rib qo- shim- da. O- na- jon, meh-ri- bon- gi-
1.
2.
nam. O- na- jon, o- na-jon-gi- nam!
f

ONAJONIM

Qo‘shiq aytsam shodligidan
Bag‘riga bosib,
Har xil kiyim, do‘ppi tikib
Menga munosib.

Uyqim kelsa alla aytib,
Turib boshimda,
Yuragimda hamroh bo‘lib
Yurib qoshimda,
Onajonim mehribonim. (2 marta)

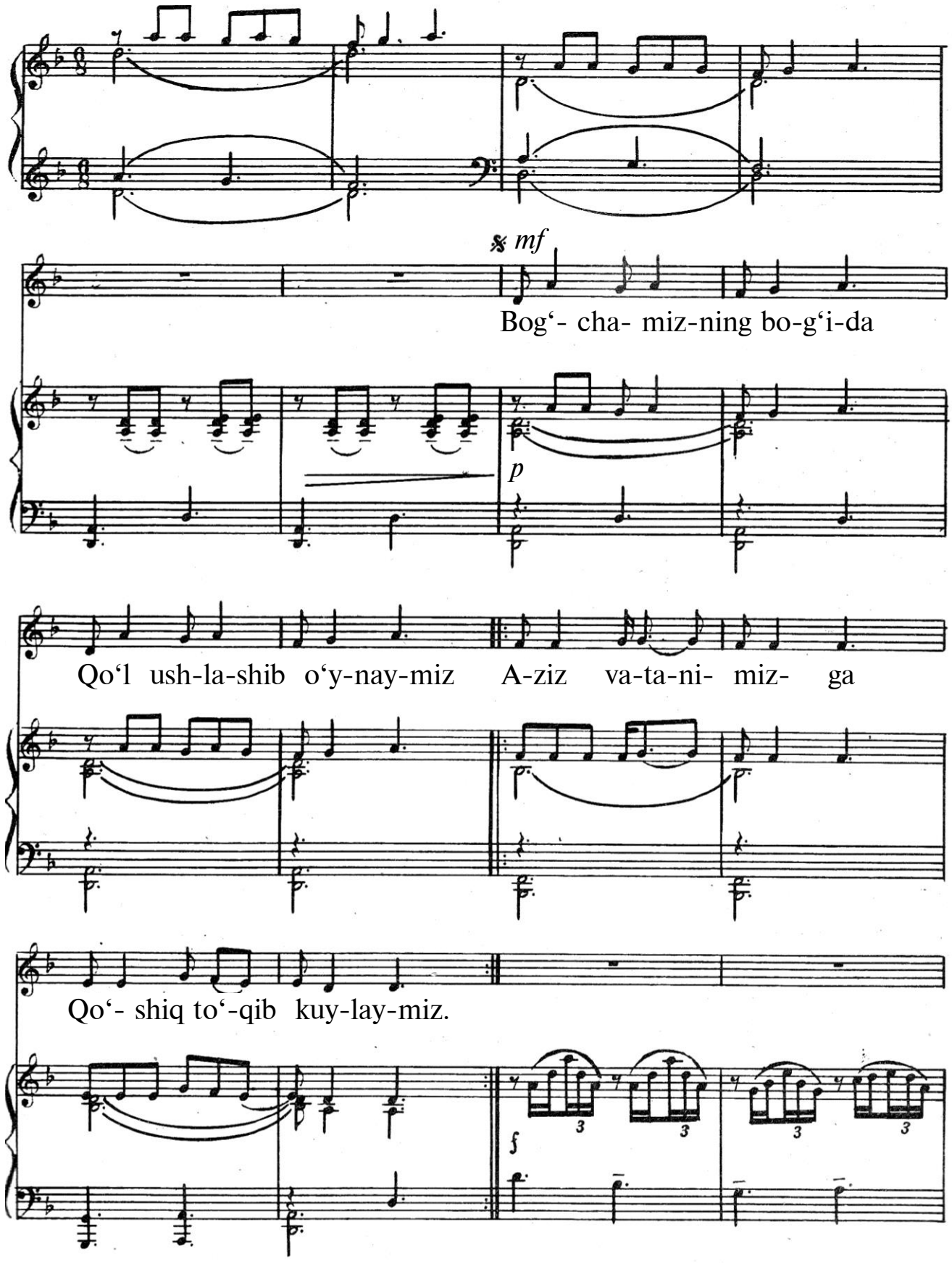
Qiziq, qiziq ertak aytib
So‘zlab muloyim,
Katta qildi oq sut berib,
Erkalab doim.

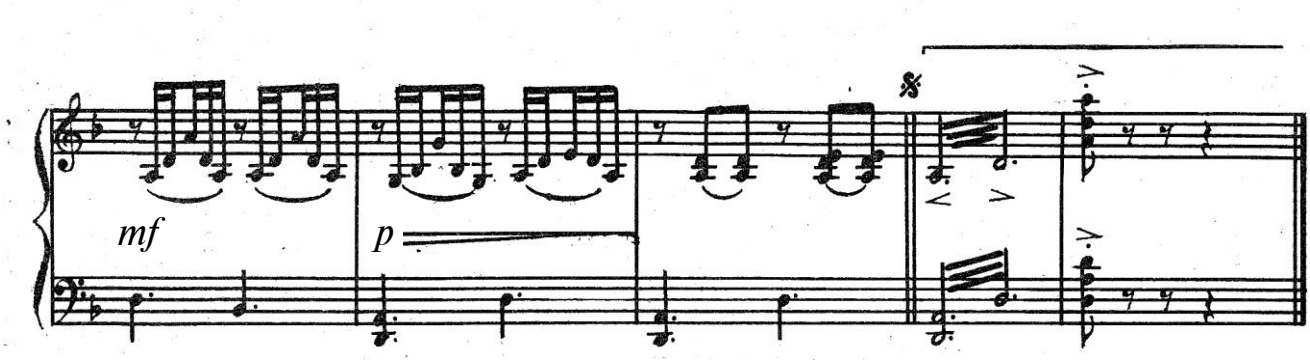
Totli ovqat tayyorladi
Qornim ochiqsa.
Munchalar ham menga g‘amxo‘r
Muhabbati zo‘r.
Onajonim mehribonim. (2 marta)

TINCHLIK BOG‘I

T.To‘la she’ri *M.Nasimov musiqasi*

Allegretto





Bog‘chamizning bog‘ida
Qo‘l ushlashib o‘ynaymiz,
Aziz Vatanimizga
Qo‘shiq to‘qib kuylaymiz.

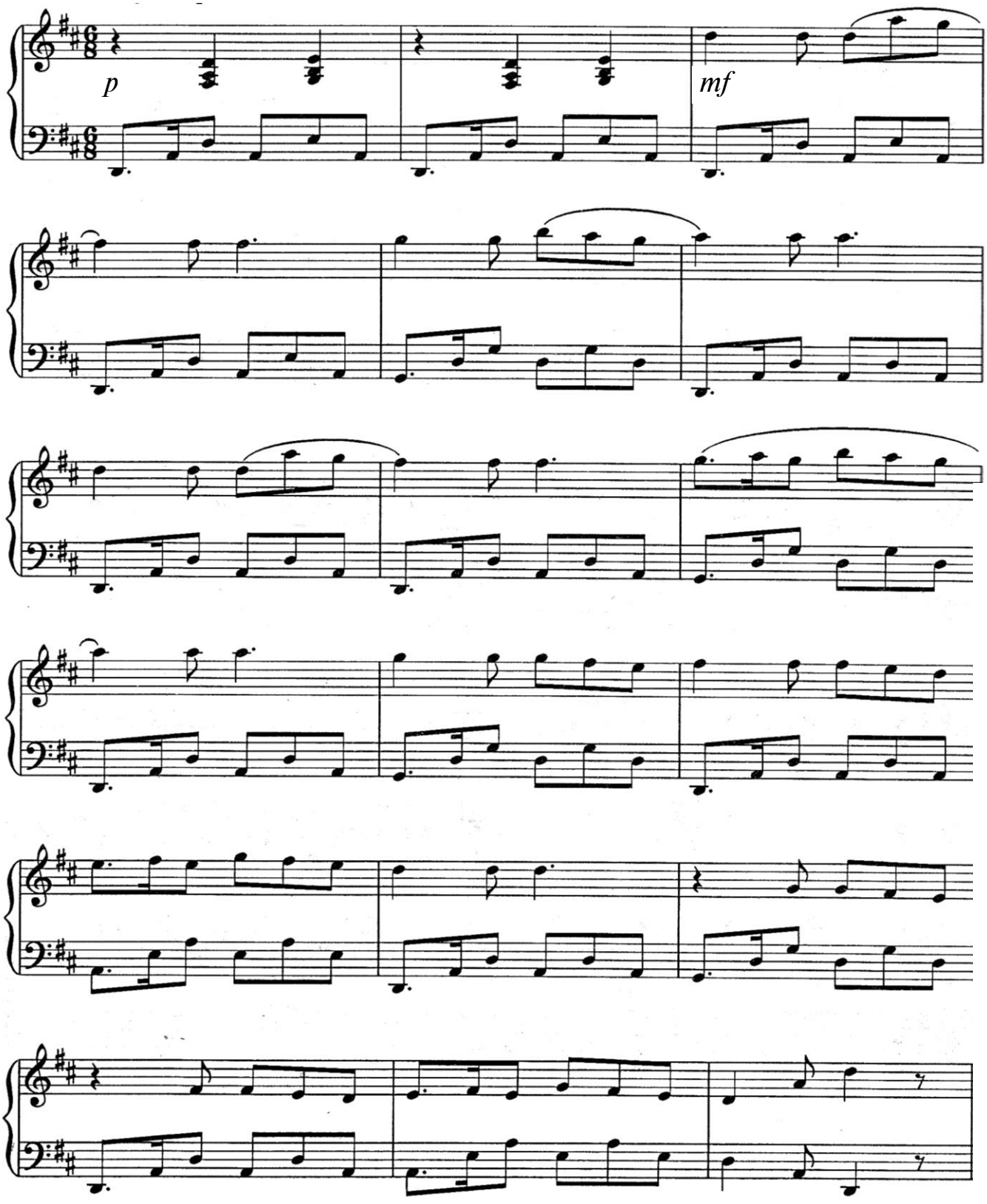
Bog‘chamiz arig‘idan
Suv o‘tar o‘ynab-o‘ynab.
Ozod ko‘chat ekadi,
Ushlab turadi Zaynab.

Bu yil soya beribdi
Bultur ekkan olmamiz.
Bizning boqqa kirolmas,
Bilib qo‘ysin yalmog‘iz!

O‘zimiz ko‘chat ekib,
Biz o‘zimiz suv quydik.
Bog‘imizning nomini
Tinchlik bog‘i deb qo‘ydik.

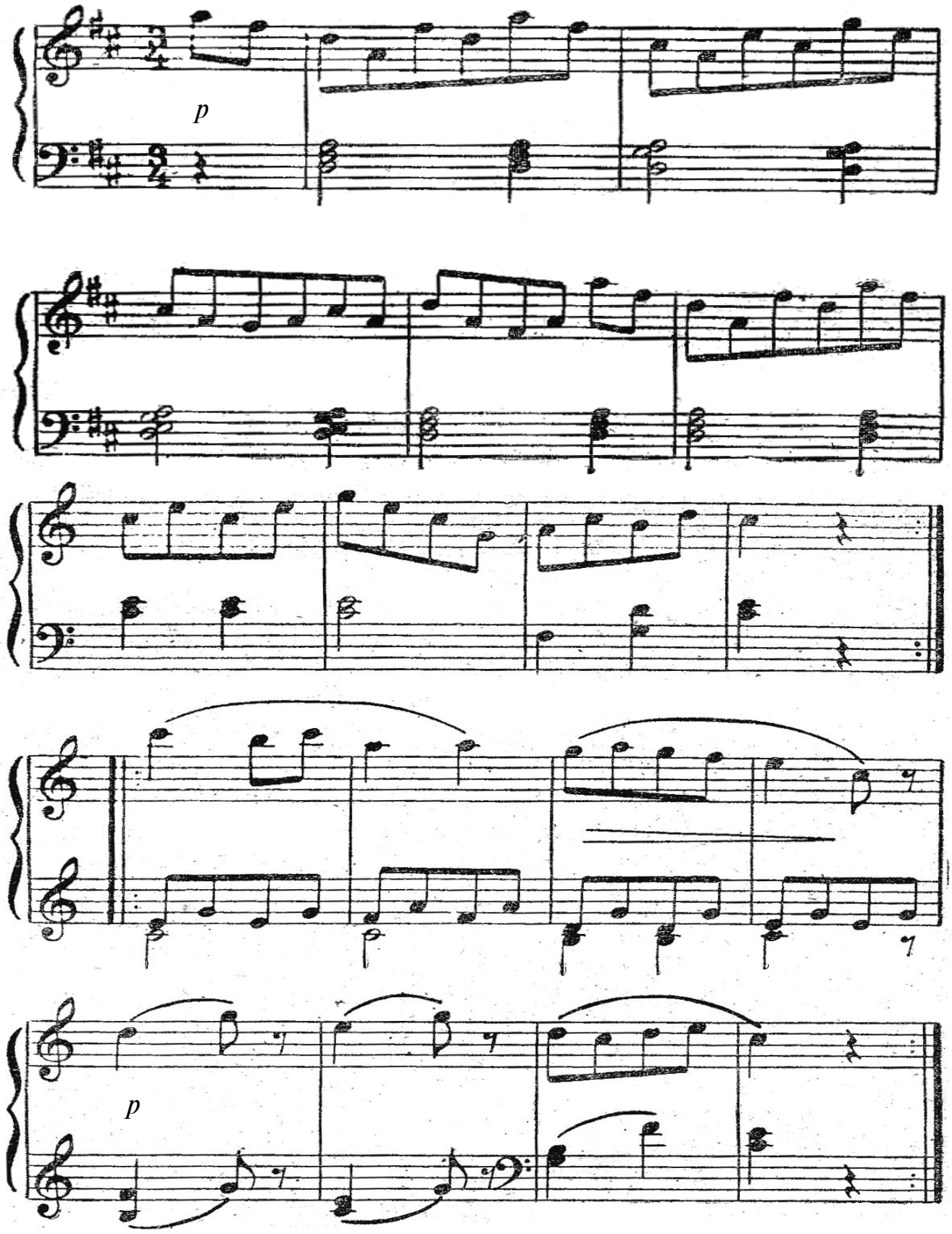
NAVRO‘Z RAQSI

Quvnoq *D. Omonullayeva musiqasi*



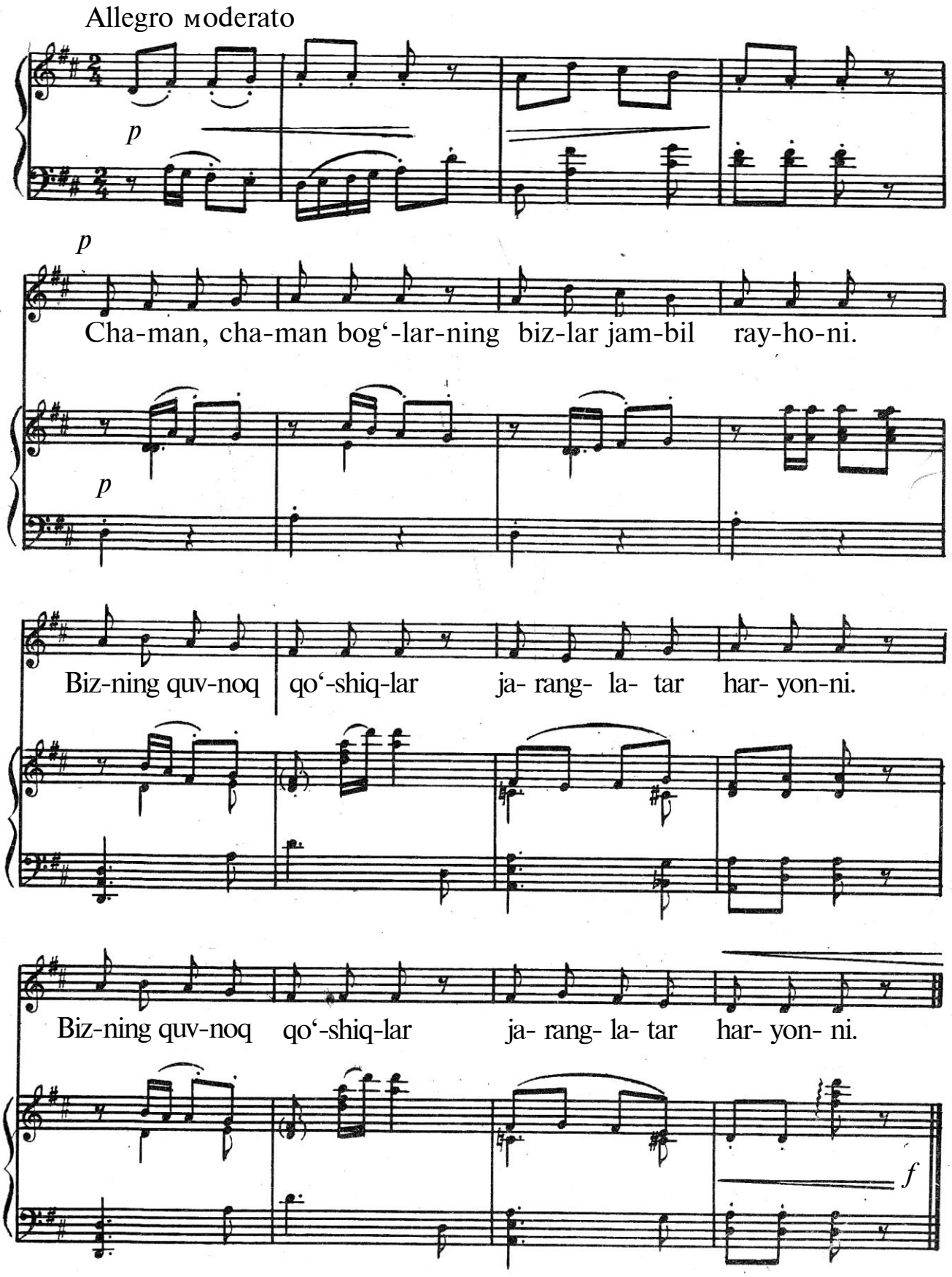
ЛЕНДЛЕР

Спокойно, умеренно — Музыка Л.Бетховена



ARCHA QO‘SHIG‘I

Z.Diyor she’ri *H.Muhammedova musiqasi*



Bugun kechin hammamiz
Yana bir yosh oshamiz,
Go‘zal Vatan qo‘ynida
Daryo kabi toshamiz.

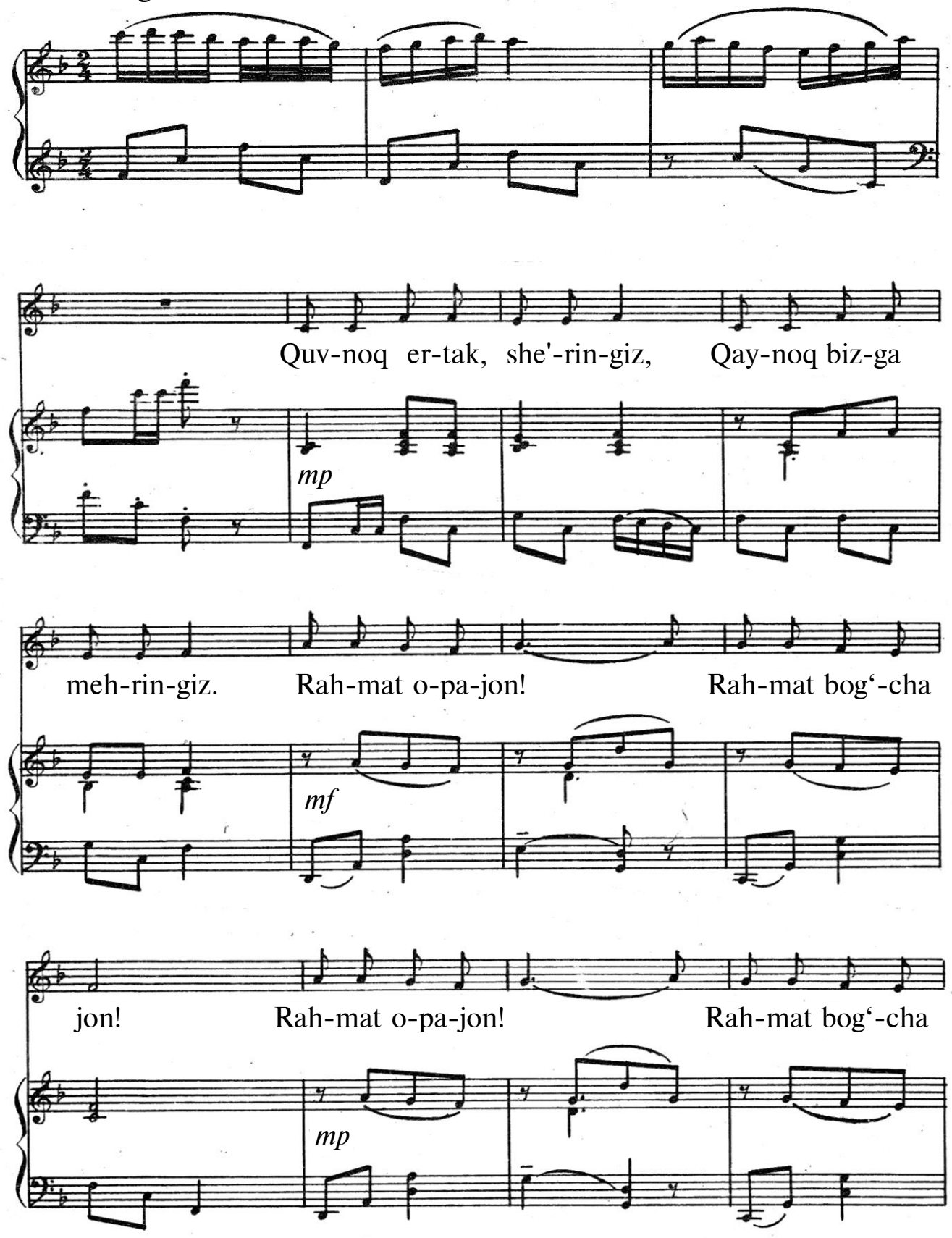
Salom senga ko‘k archa,
Qishin yozin yashaysan.
Yaproqlaring ninacha
Yasangaysan go‘zalsan.

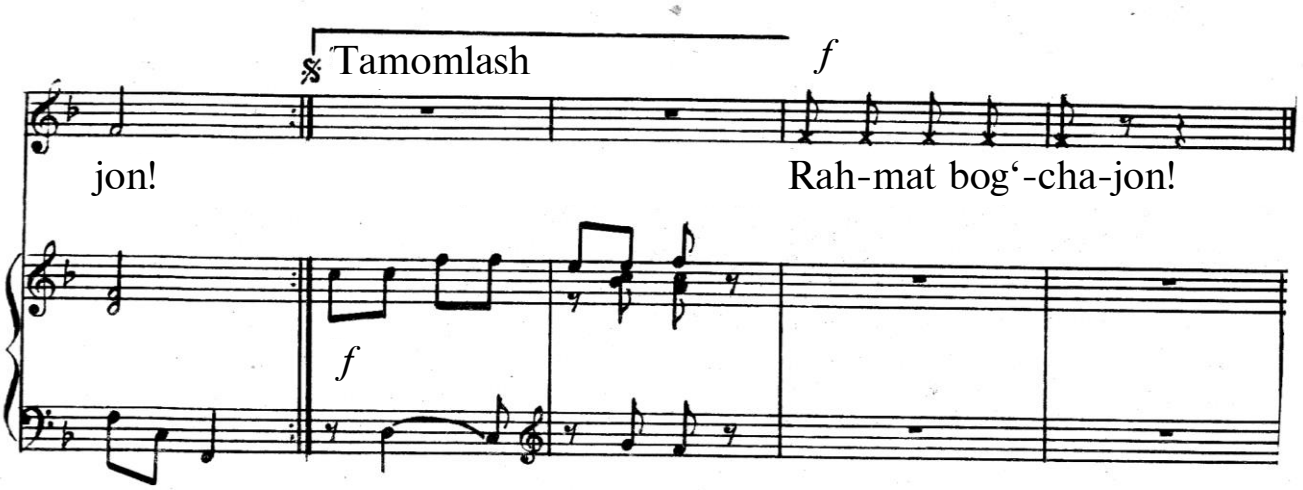
Yozda quyosh qo‘ynida
Gullar terib o‘ynaymiz.
Bugun mana bu yerda
Archa kuyin kuylaymiz.

RAHMAT OPAJON, RAHMAT BOG‘CHAJON

H.Qayumov she’ri *G‘.Qodirov musiqasi*

Allegro moderato





Quvnoq ertak, she’ringiz,
Qaynoq bizga mehringiz.

Rahmat, opajon!
Rahmat, bog‘chajon!

Onamizdek mehribon,
Uyimizdek qadrdon,

Rahmat, opajon!
Rahmat, bog‘chajon!

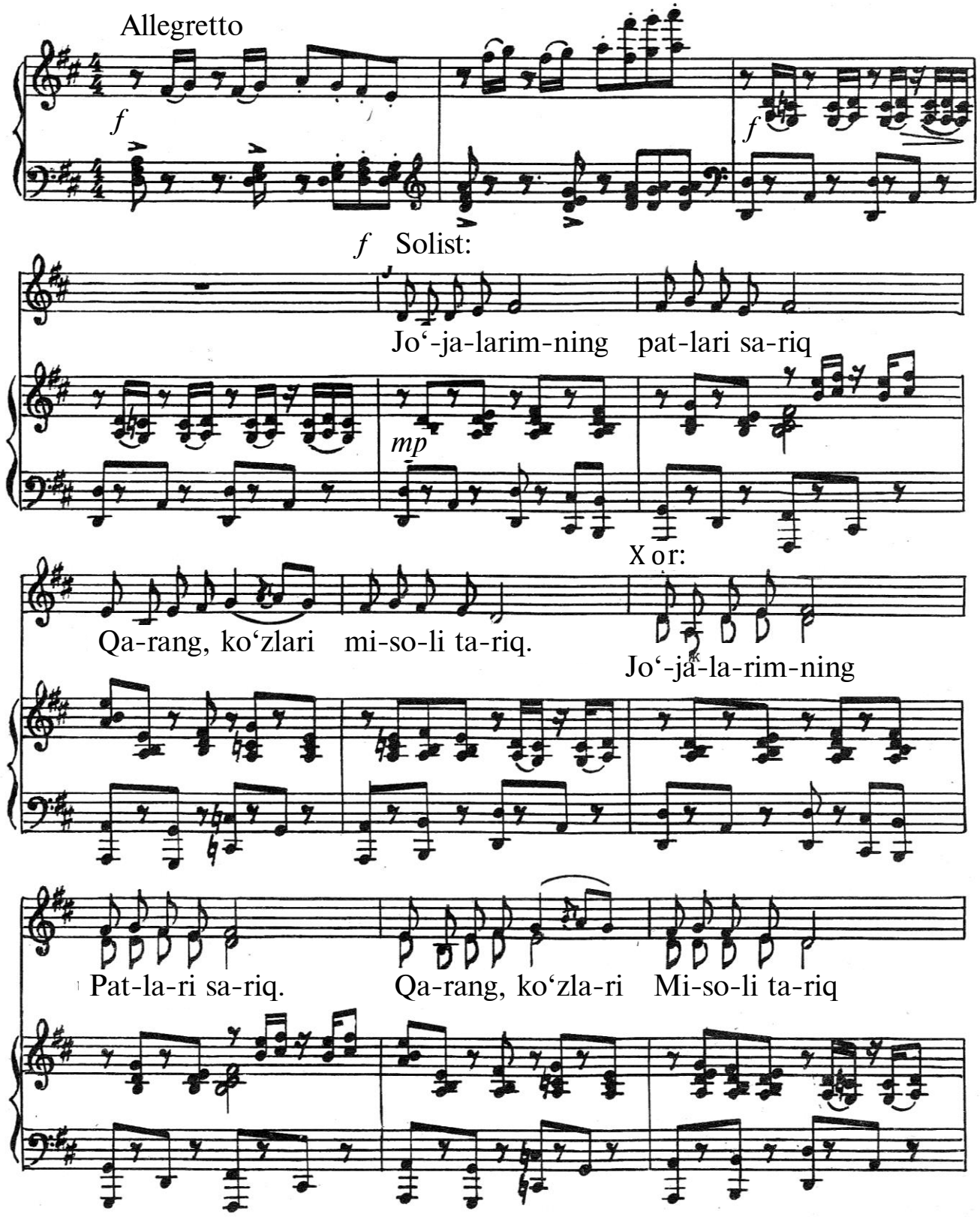
Erkalaysiz, sevasiz,
Biz ham sizni sevamiz.

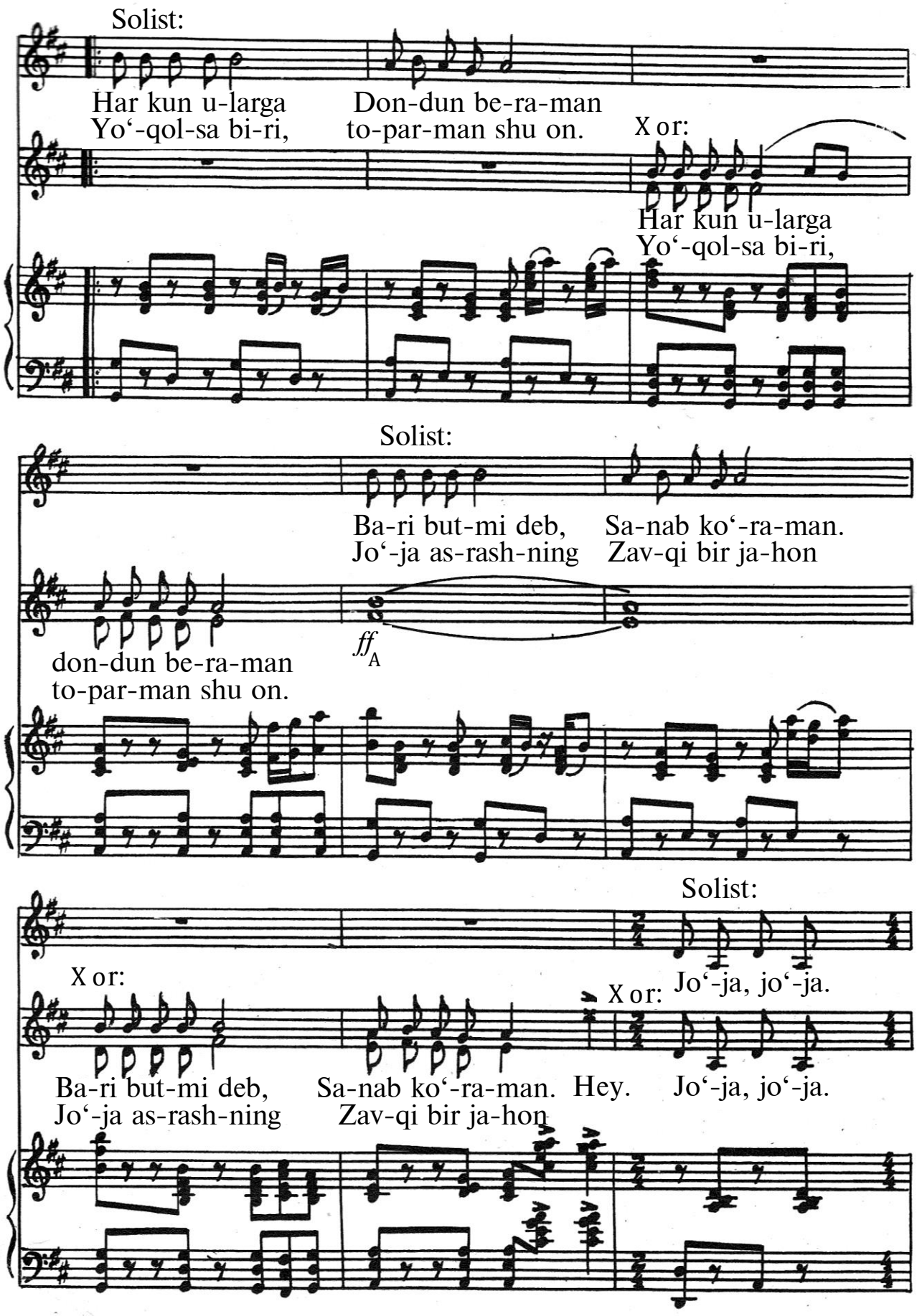
Rahmat, opajon!
Rahmat, bog‘chajon!

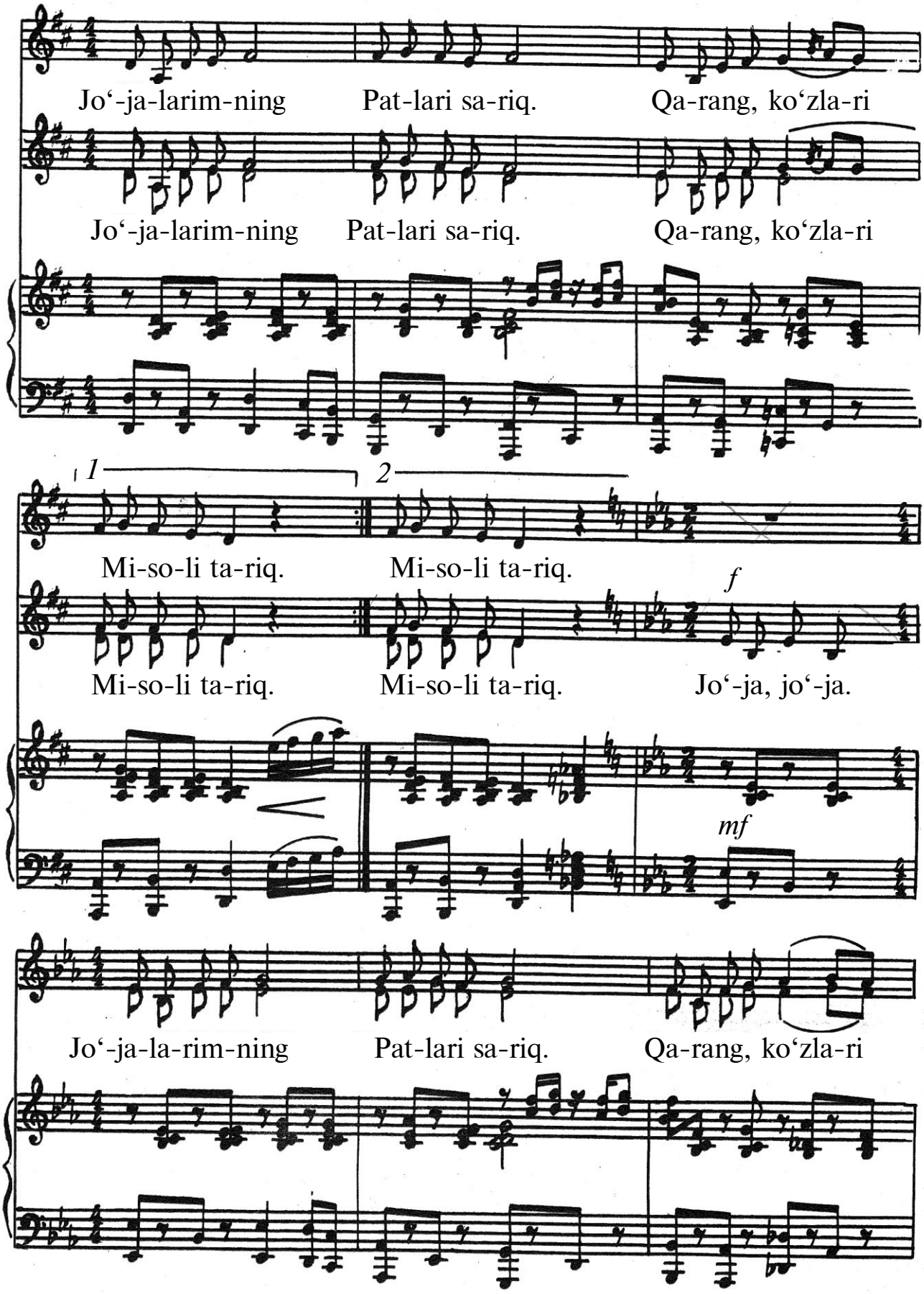
2 marta

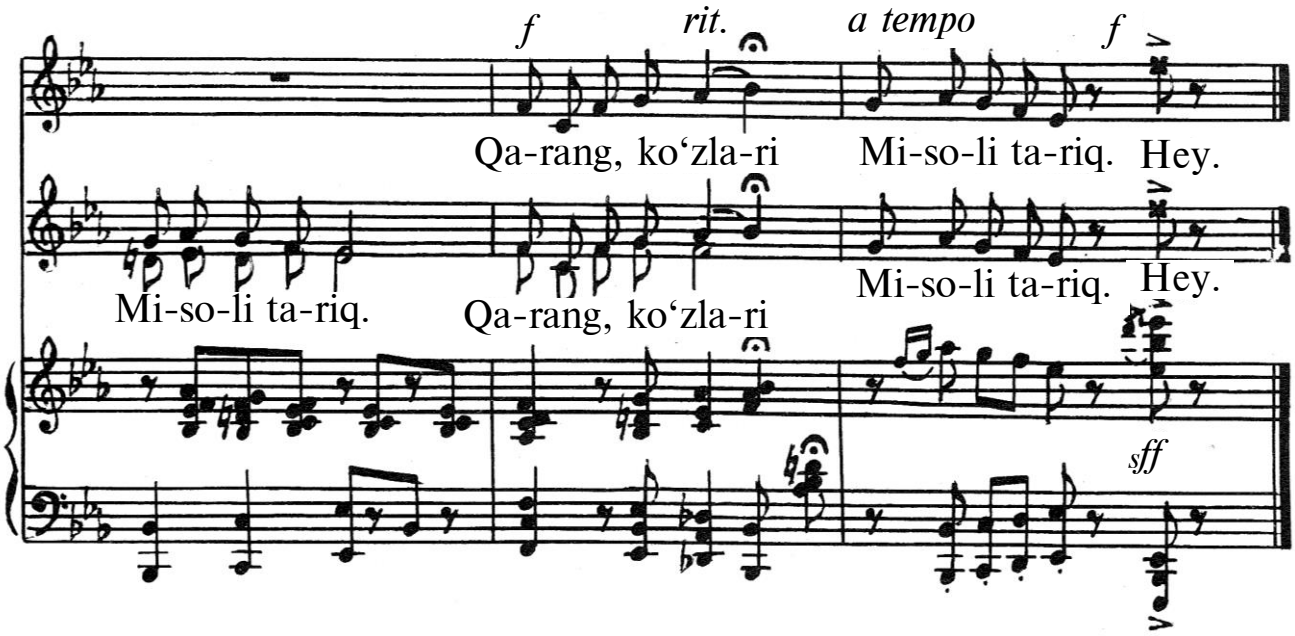
SARIQ JO‘JALAR

O.Po‘latov she’ri *F.Alimov musiqasi*




Solist:
Har kun u-larga
Yo‘-qol-sa bi-ri,
Don-dun be-ra-man
to-par-man shu on.
X or:
Har kun u-larga
Yo‘-qol-sa bi-ri,
Solist:
Ba-ri but-mi deb,
Jo‘-ja as-rash-ning
Sa-nab ko‘-ra-man.
Zav-qi bir ja-hon
ff A
don-dun be-ra-man
to-par-man shu on.
Solist:
X or:
Jo‘-ja, jo‘-ja.
X or:
Ba-ri but-mi deb,
Jo‘-ja as-rash-ning
Sa-nab ko‘-ra-man.
Zav-qi bir ja-hon
Hey.
Jo‘-ja, jo‘-ja.


Jo‘-ja-larim-ning Pat-lari sa-riq. Qa-rang, ko‘zla-ri
Jo‘-ja-larim-ning Pat-lari sa-riq. Qa-rang, ko‘zla-ri
1
2
Mi-so-li ta-riq. Mi-so-li ta-riq.
f
Mi-so-li ta-riq. Mi-so-li ta-riq. Jo‘-ja, jo‘-ja.
mf
Jo‘-ja-la-rim-ning Pat-lari sa-riq. Qa-rang, ko‘zla-ri



Har kun ularga
Don-dun beraman.
Bari butmi deb,
Sanab ko‘raman.

Naqorat:

Jo‘jalarimning,
Patlari sariq.
Qarang, ko‘zlari
Misoli tariq.

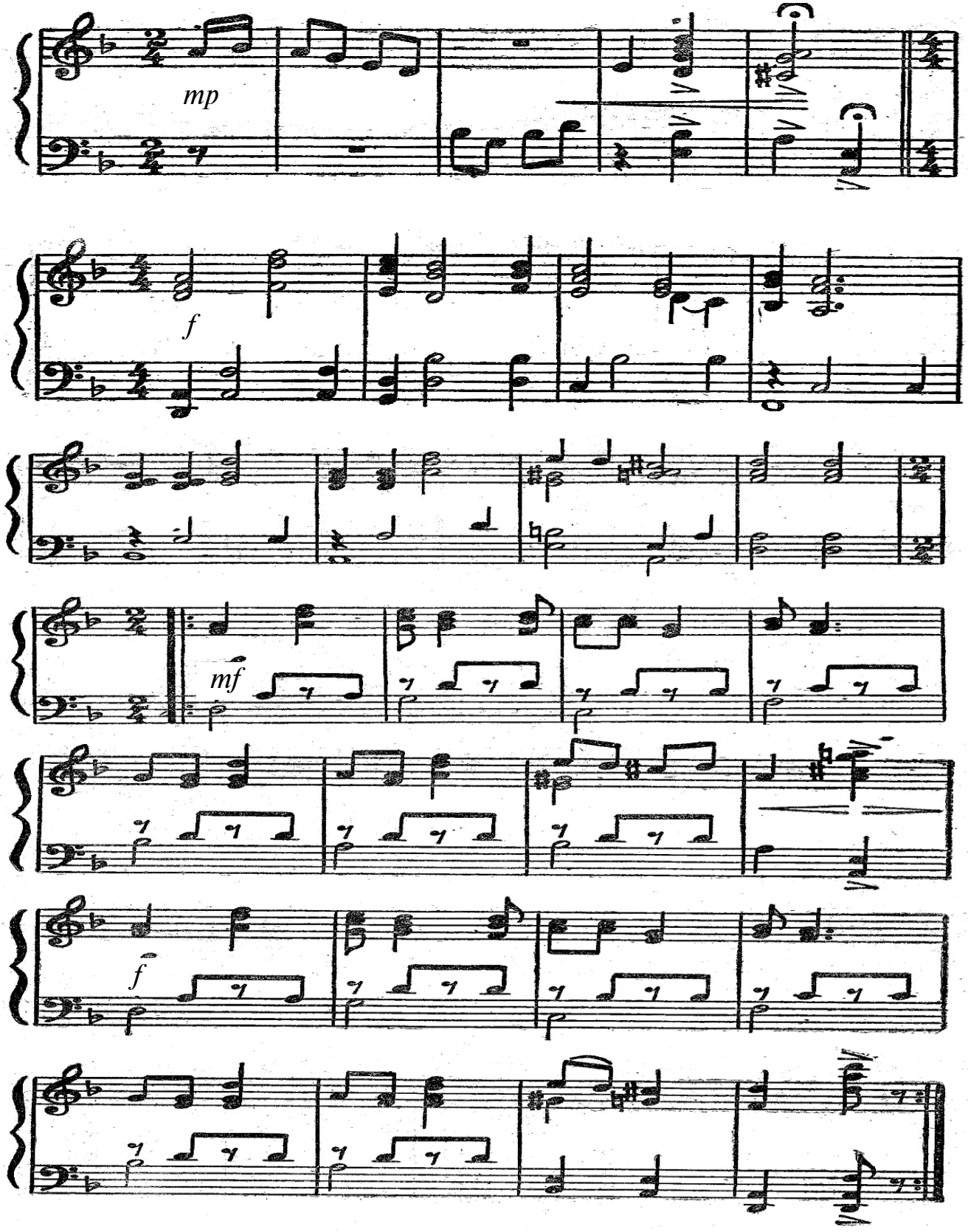
Yo‘qolsa biri,
Topaman shu on.
Jo‘ja asrashning
Zavqi bir jahon.

Naqorat:

Tayyorlov guruhi

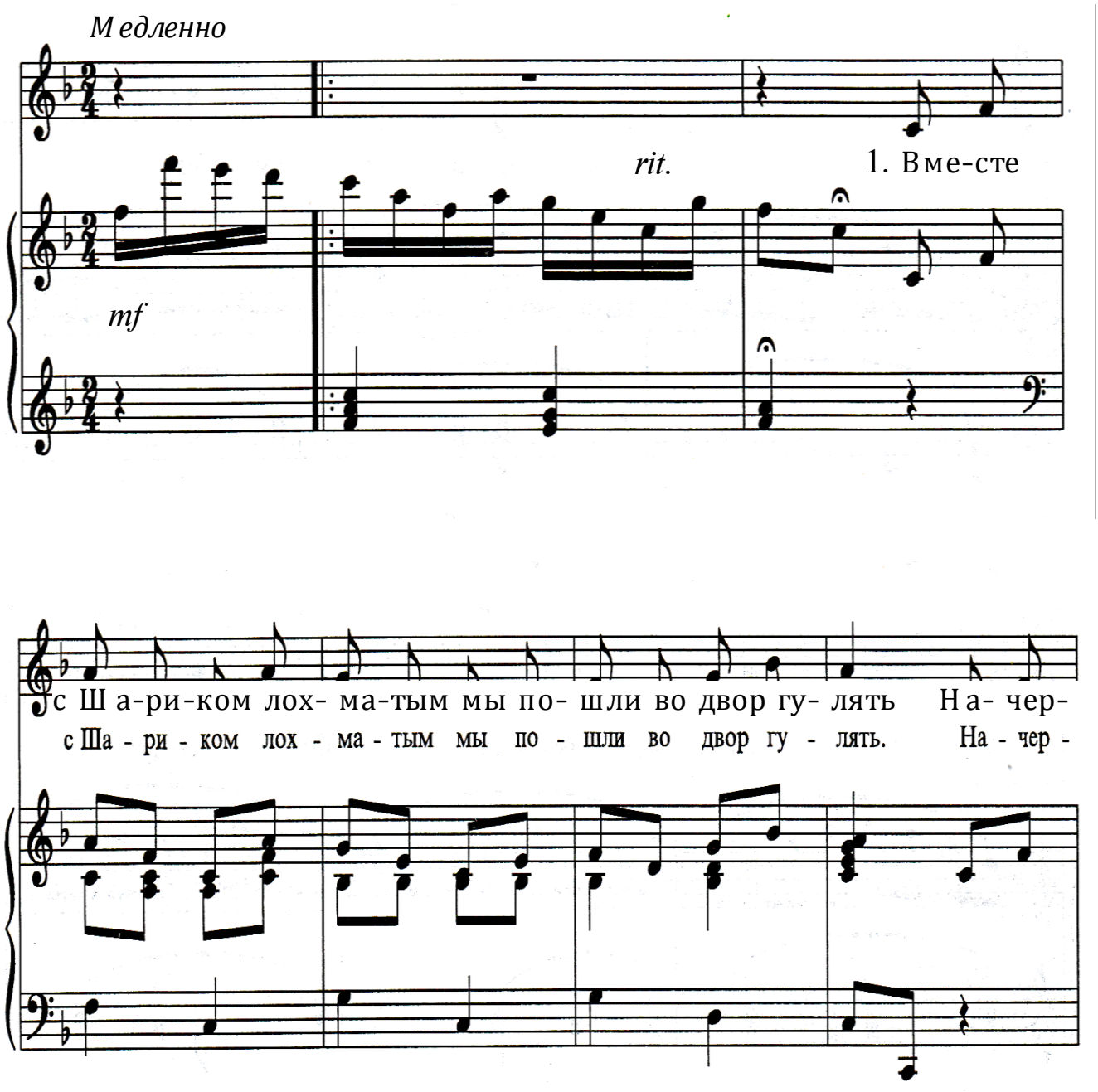
RAQS

Подвижно Музыка Ю.Слонова



Классики

Слова Е.Александровой



Припев

ти-ли шесть квад-ра-тов, ста-ли в клас-си-ки иг-рать Прыг- нем

раз, е- ще раз! Пе- ре- хо-дим в но-вый класс! Прыг-нем

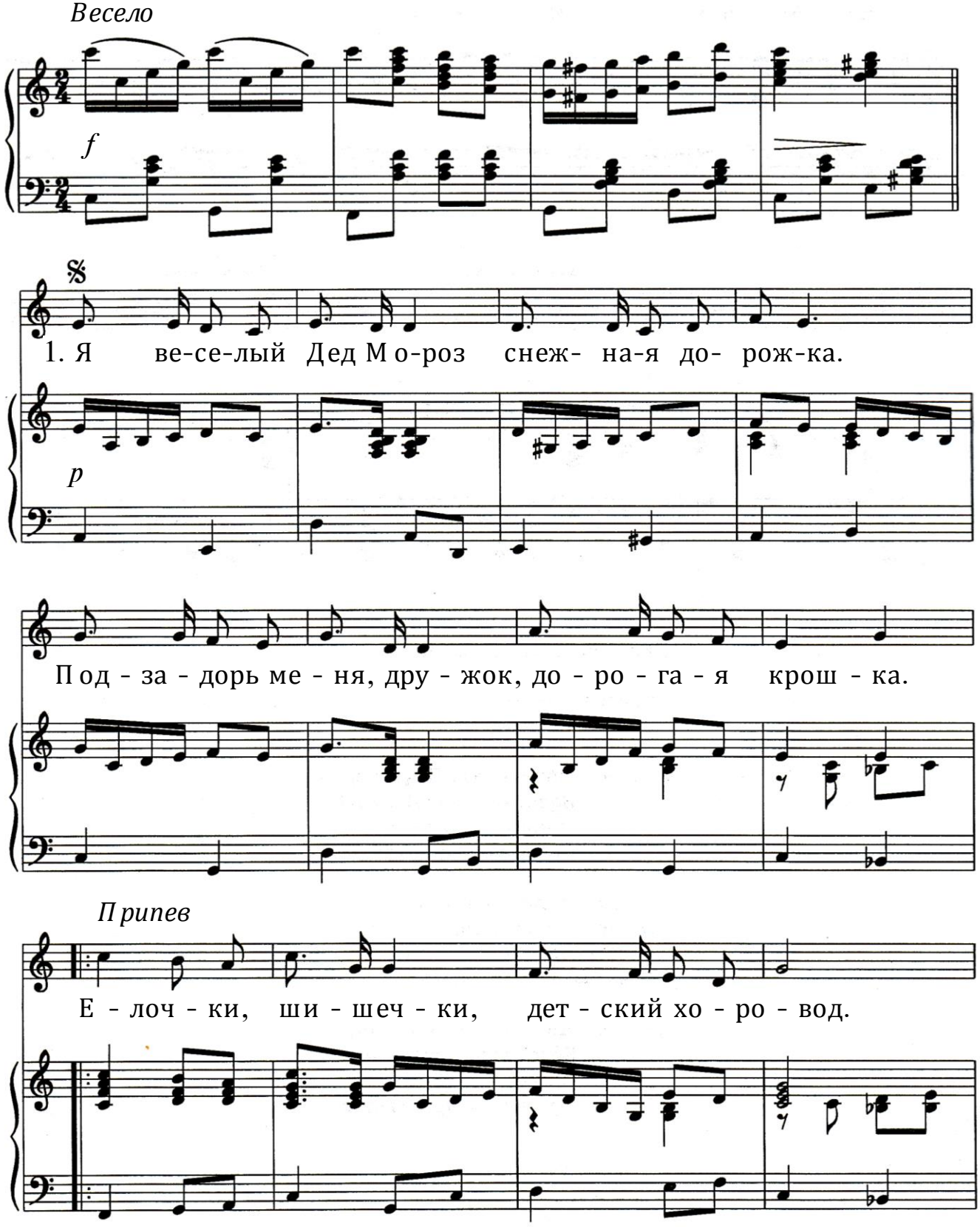
Для поаторения | Для окончания

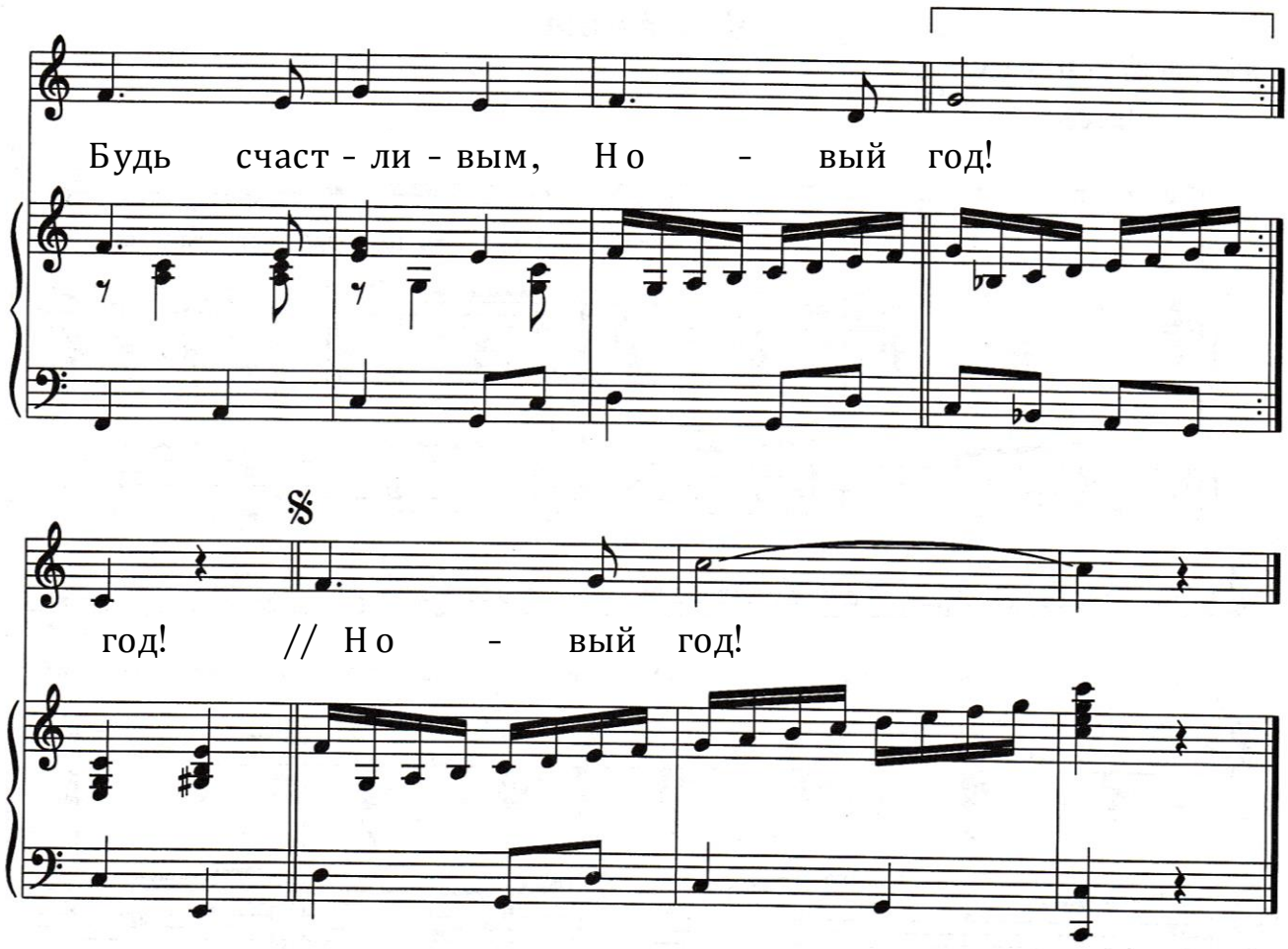
раз, е- ще раз! Пе- ре- хо-дим в но-вый класс! //класс!

f

Дед Мороз

Слова С.Тарасовой





1. Я веселый Дед Мороз, снежная дорожка.
Подзадорь меня, дружок, дорогая крошка.

Припев: Ёлочки шишечки, детский хоровод,
Будь счастлтивым, Новый год!

2. У Снегурочки моей в волосах снежинки.
Я принес для всех детей юмора искринки.

Припев.

3. У Снегурочки моей длинные ресници.
Вынимайте поскорей из мешка гостинци.

Припев.

4. На спине моей мешок детям шоколадки,
Друг за другом побегут быстрые лошадки.

Припев.

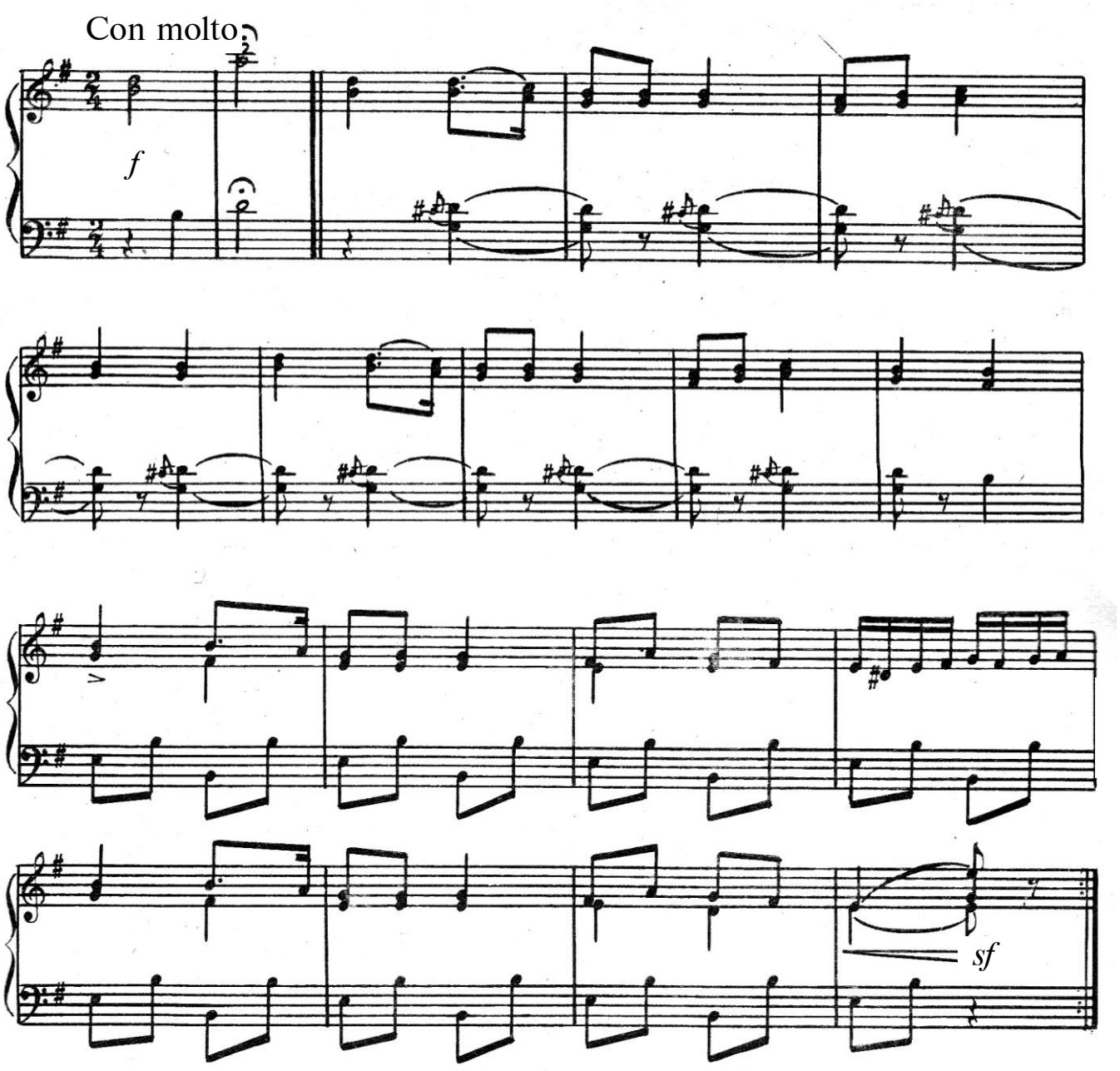
5. В пляс пойдем с тобой дружок, снежная дорожка.
Веселей пляшки, дружок, озорная крошка.

Припев.

Классики

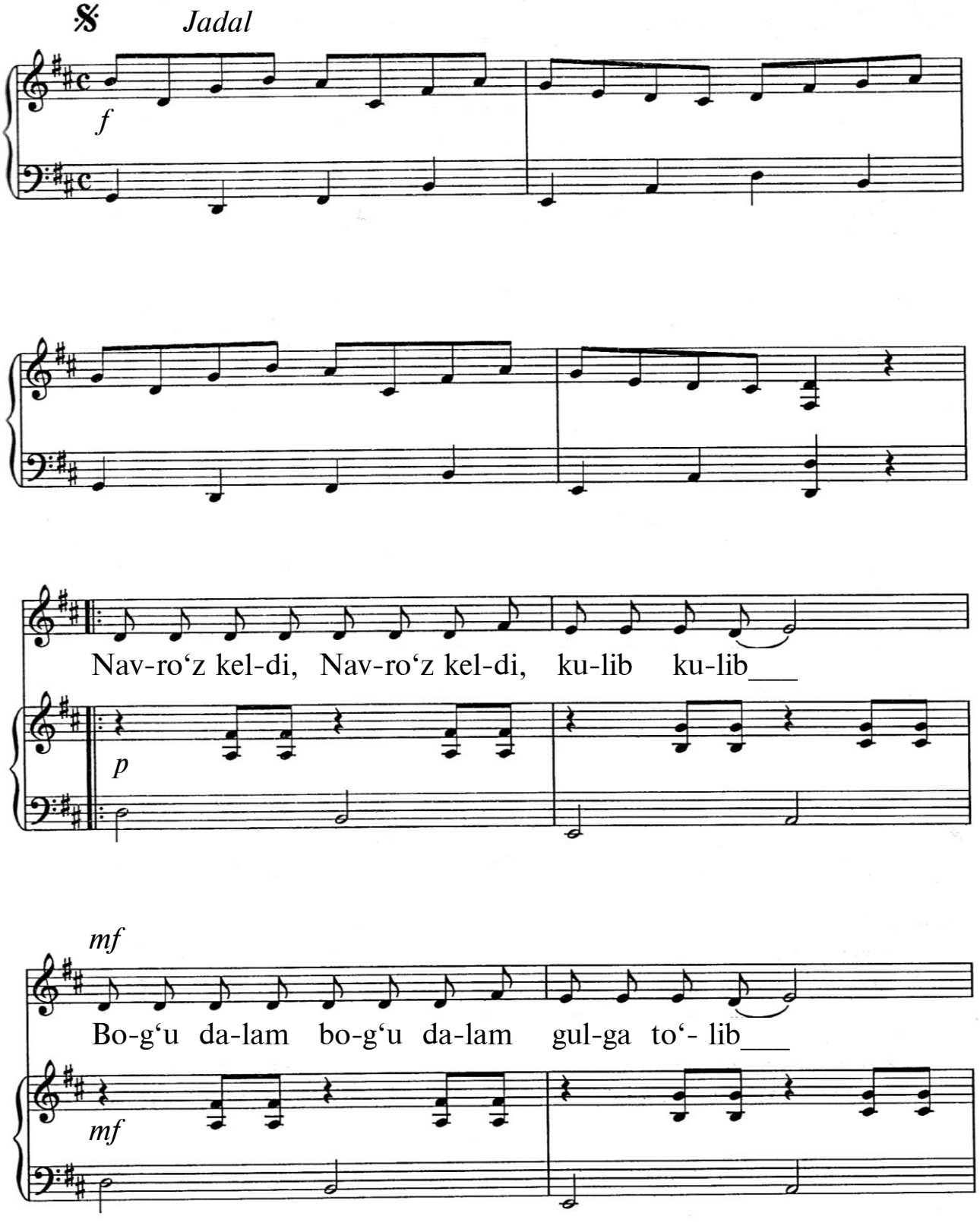
Украин халқ куйи

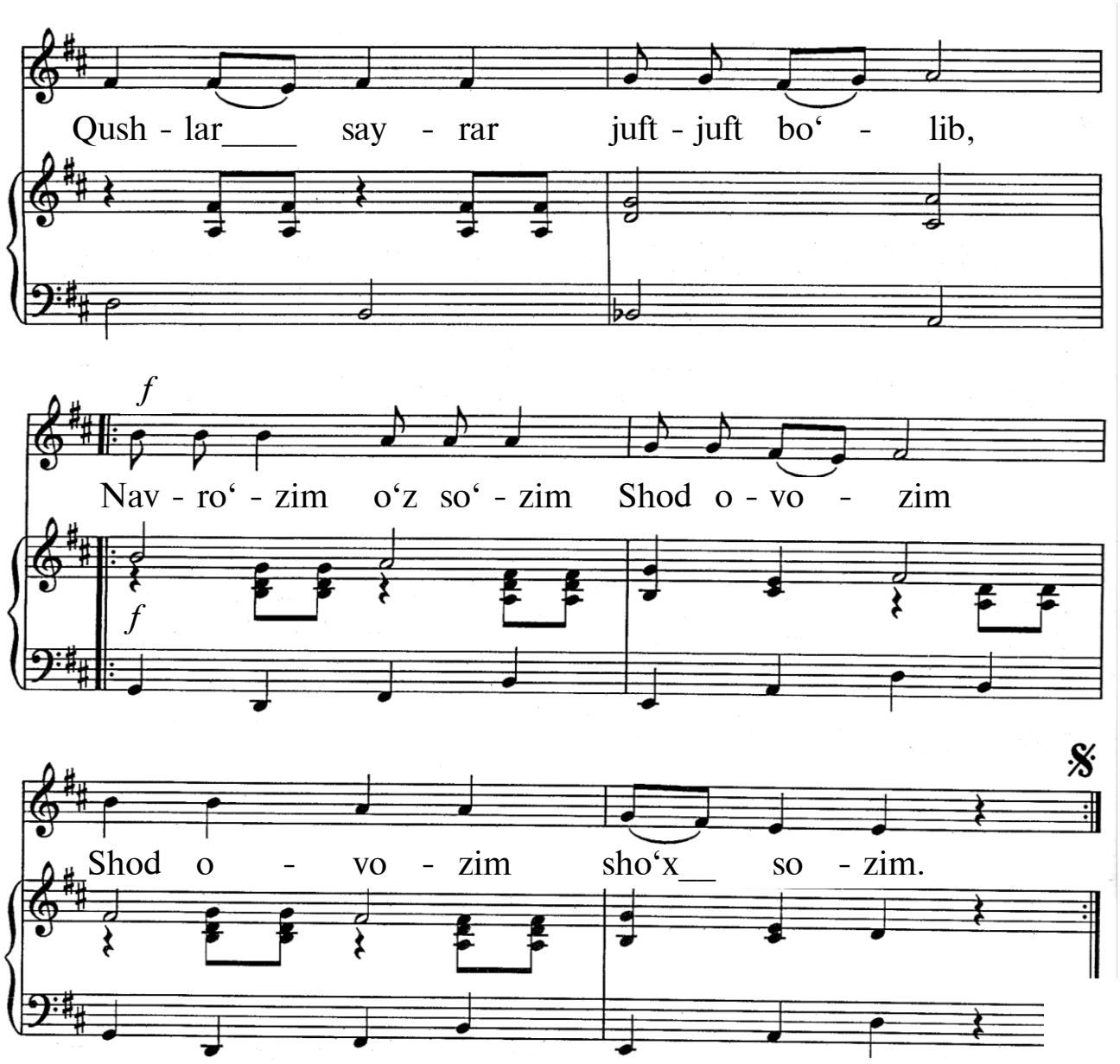
Т.Попотенко қайта ишлаган



NAVRO‘ZIM – SHOX SOZIM

Habib Rahmat she’ri *Nadam Norxo‘jayev musiqasi*





Navro‘z keldi kulib-kulib,
Bog‘- u dalam gulga to‘lib,
Qushlar sayrar juft-juft bo‘lib,
Naqorat:

Navro‘zim o‘z so‘zim,
Shod ovozim, sho‘x sozim.

Navro‘zimni sevar jahon,
Ona diyor dorilamon,
Kundan kunga zavqli davron,

Naqorat:
Navro‘zim o‘z so‘zim,
Shod ovozim, sho‘x sozim.

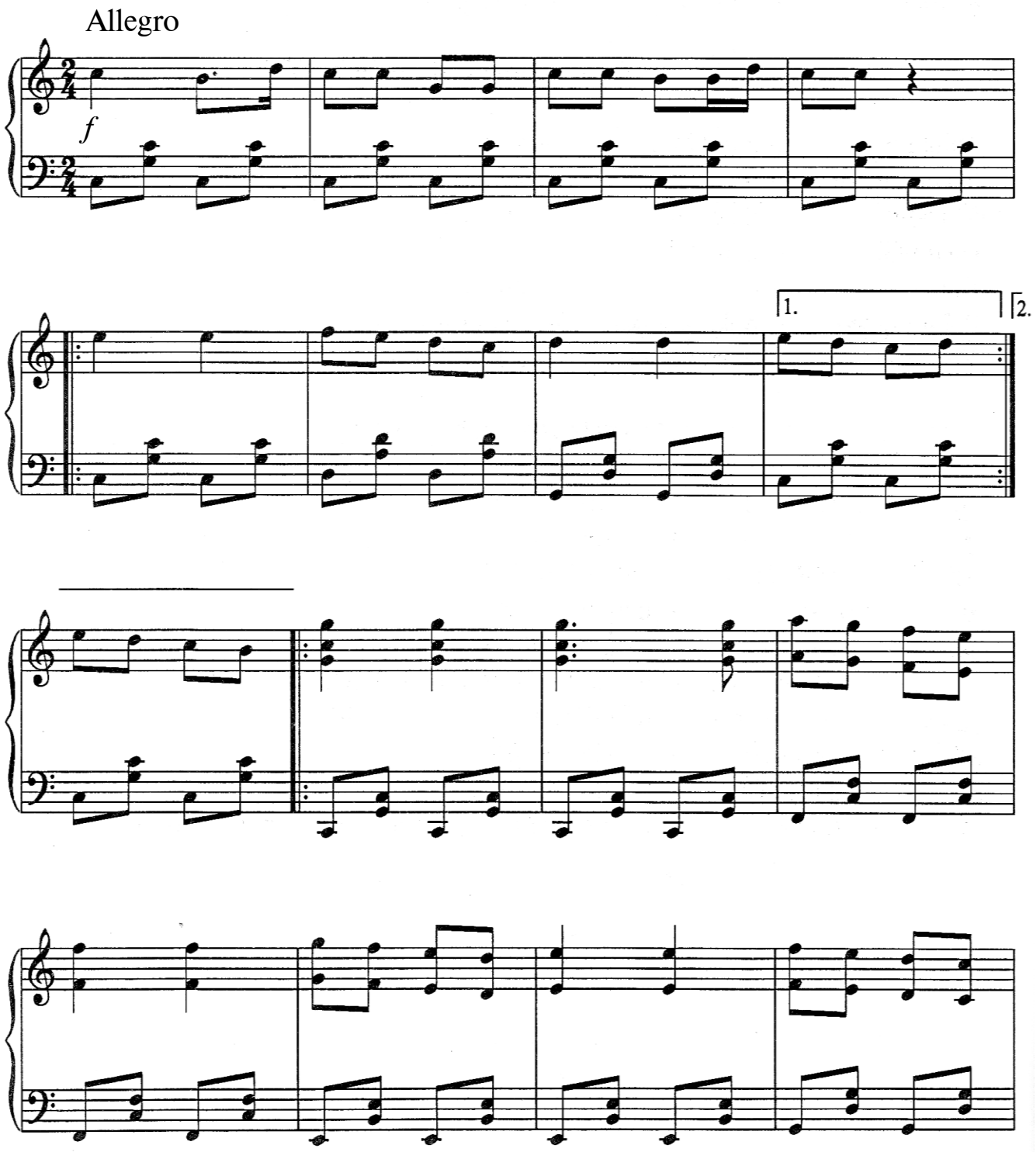
Yaxshi niyat har ko‘ngilda,
Xurram kunlar kezar elda,
Takror-takror dilda-tilda:

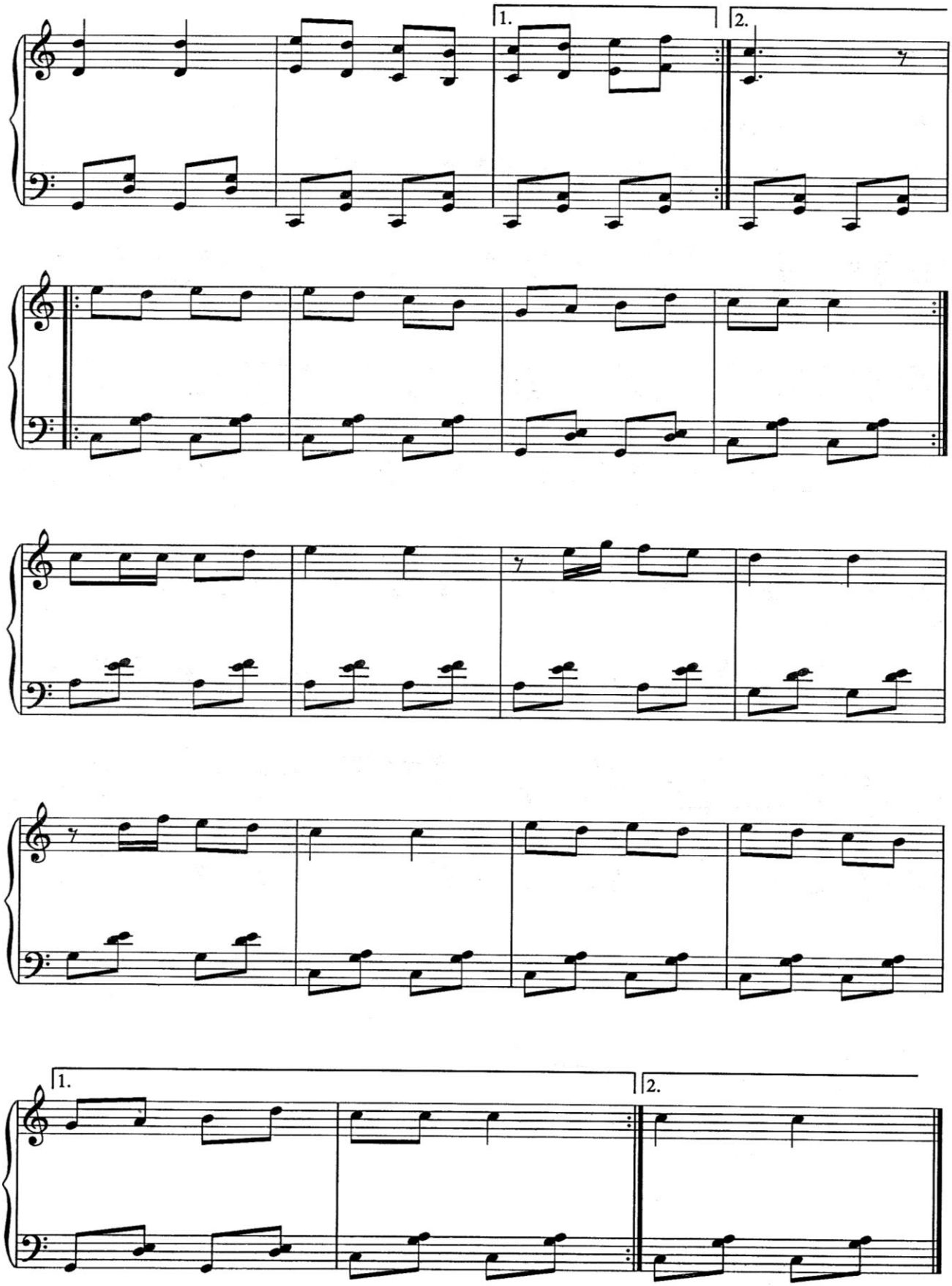
Naqorat:
Navro‘zim o‘z so‘zim,
Shod ovozim, sho‘x sozim.

ANDIJON POLKASI

O‘zbek xalq kuyi

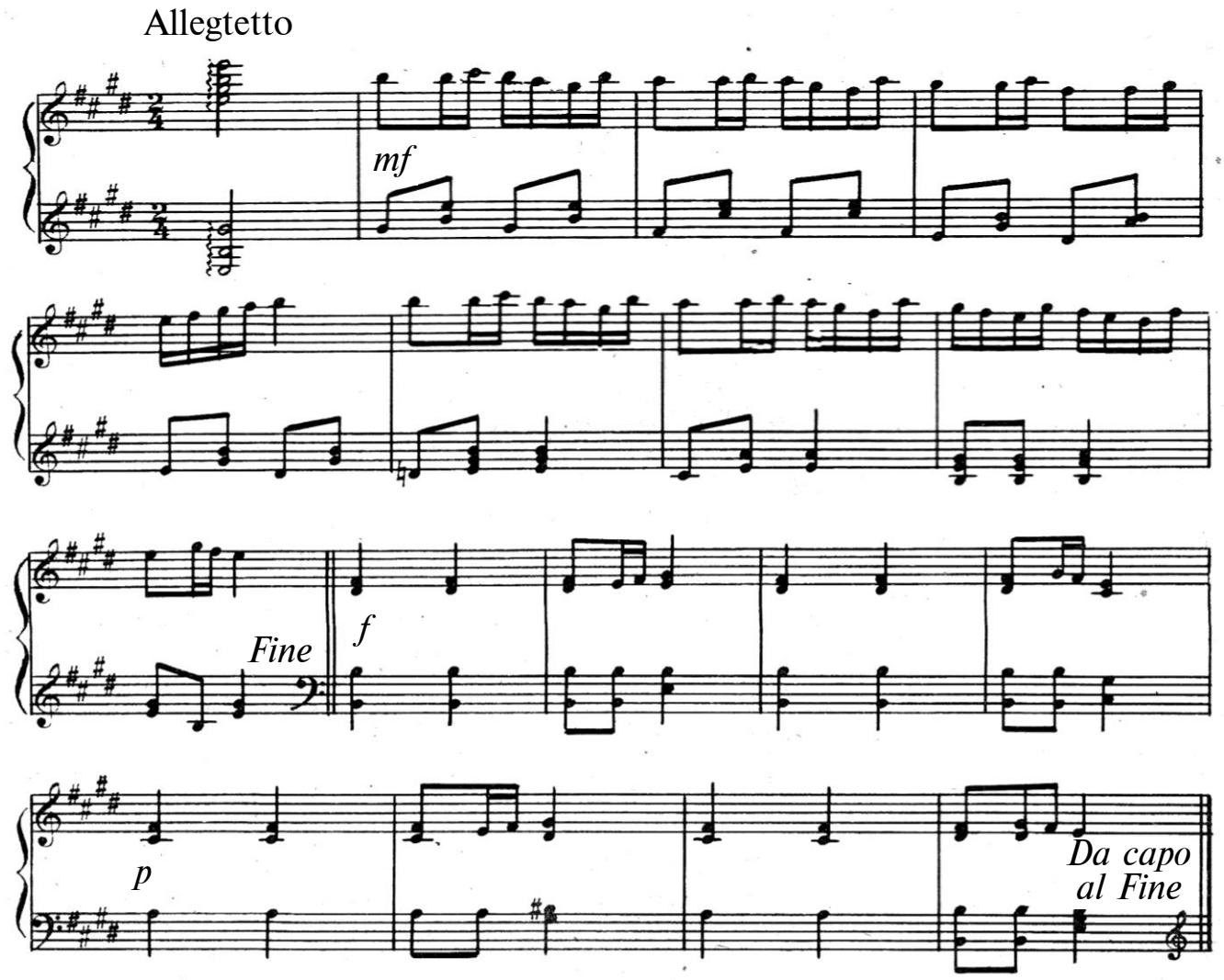
Habibullo Rahimov moslashtirilgan




1.
2.
1.
2.

PLYASKA

S.Abramova musiqasi



1-9 taktlar: bolalar jift-juft holda qo‘l ushlashib, mayda qadam tashlab, davra aylanib chopadilar.
10-16 taktlar: bolalar yuzma-yuz turib musiqa ritmiga hamohang chapak chaladilar.
1-9 taktlar: ijro etilgan harakatlar aynan qaytariladi.
10-16 taktlar: bolalar yuzma-yuz turib har bir taktga o‘ng oyoq bilan ikki martadan depsinadilar.

Mualliflar: **E. Mahmudova, J. Madrahimova**

BIZ EKKAN ARCHA

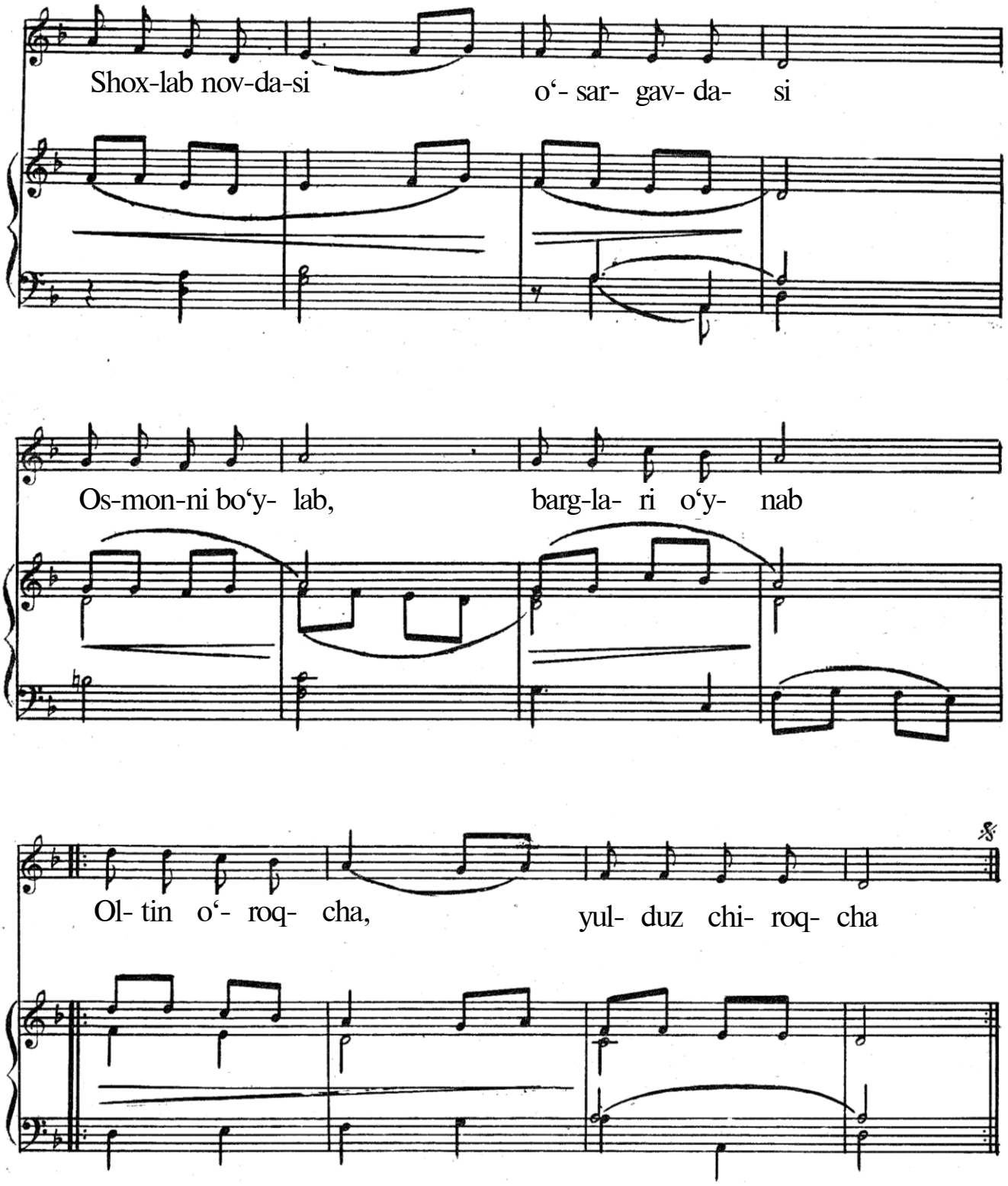
Q.Hikmat she'ri *N.Qodirov musiqasi*

Allegretto

mf

Biz ek-kan ar- cha, hus- ni bo‘-lak- cha,

mp



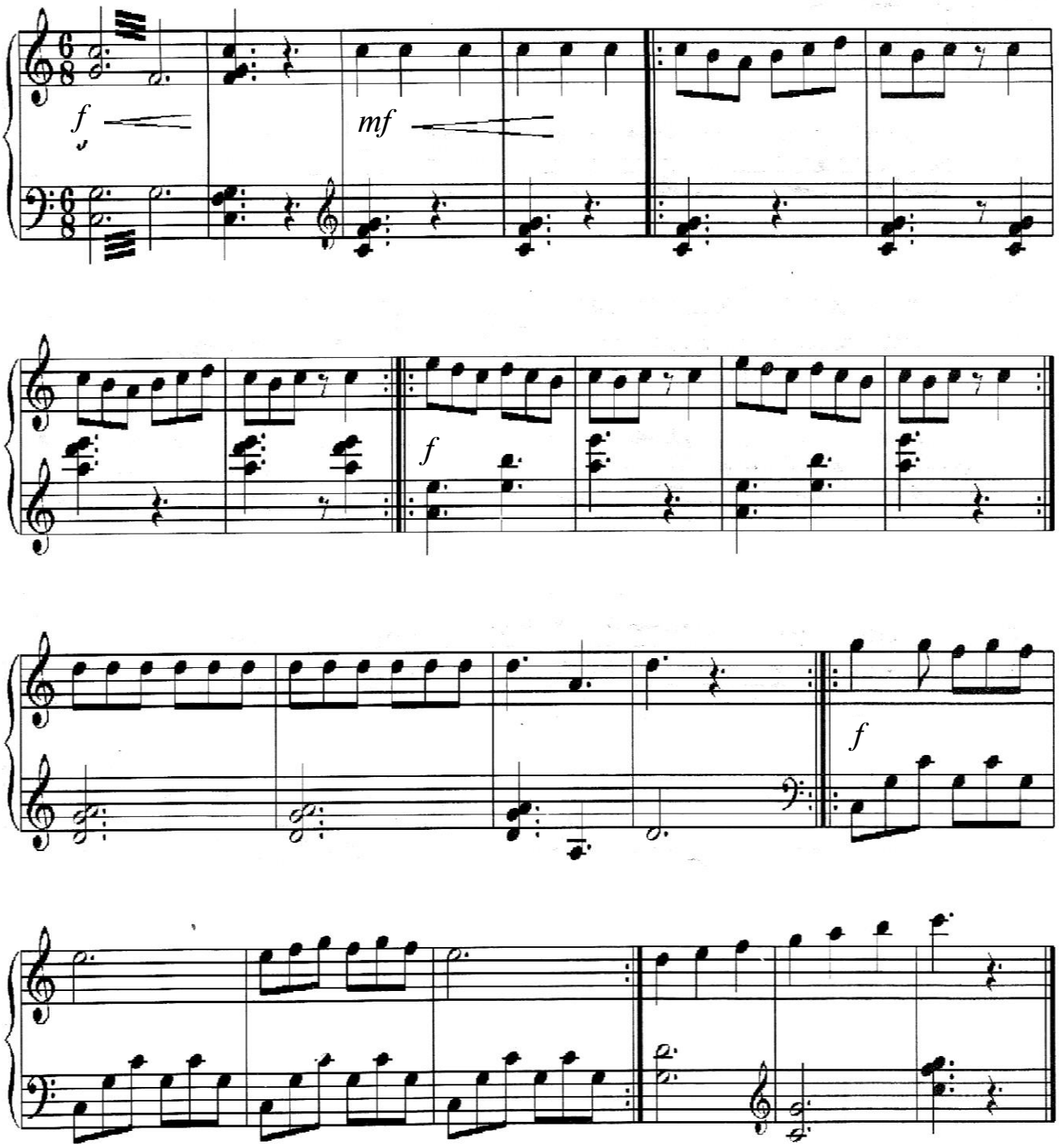
Rang-barang marjon –
Keltirib Norjon,
Yasatdik behad
Hammasi san’at.

Yakshanba kuni,
Ko‘rgani uni,
Boring albatta
Ziyofat katta.

LAZGI

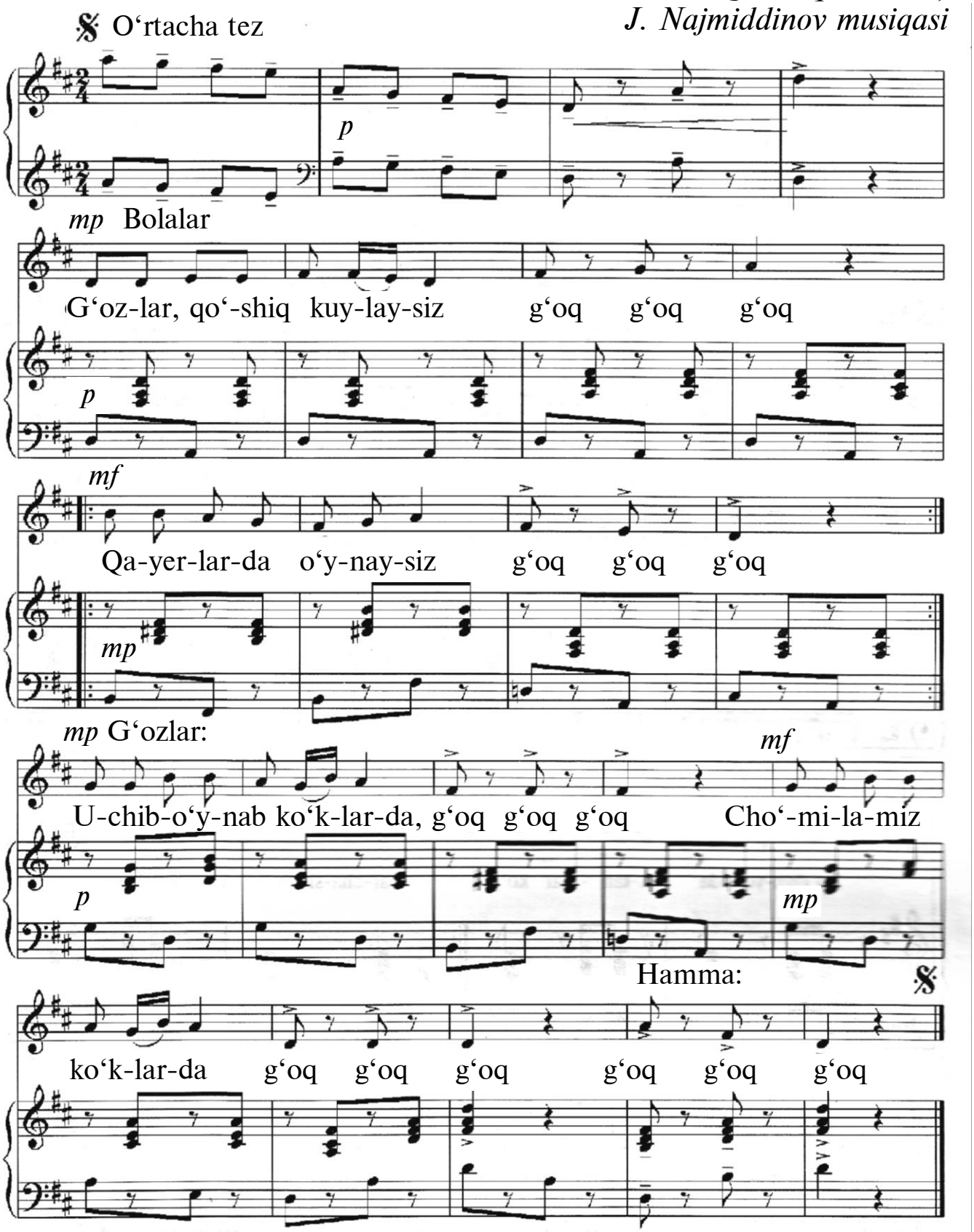
Habibullo Rahimov
fortepiano uchun moslashtirilgan

Allegro moderato



BOLALAR VA G‘OZLAR

M. Qo‘shoqov she’ri,
J. Najmiddinov musiqasi



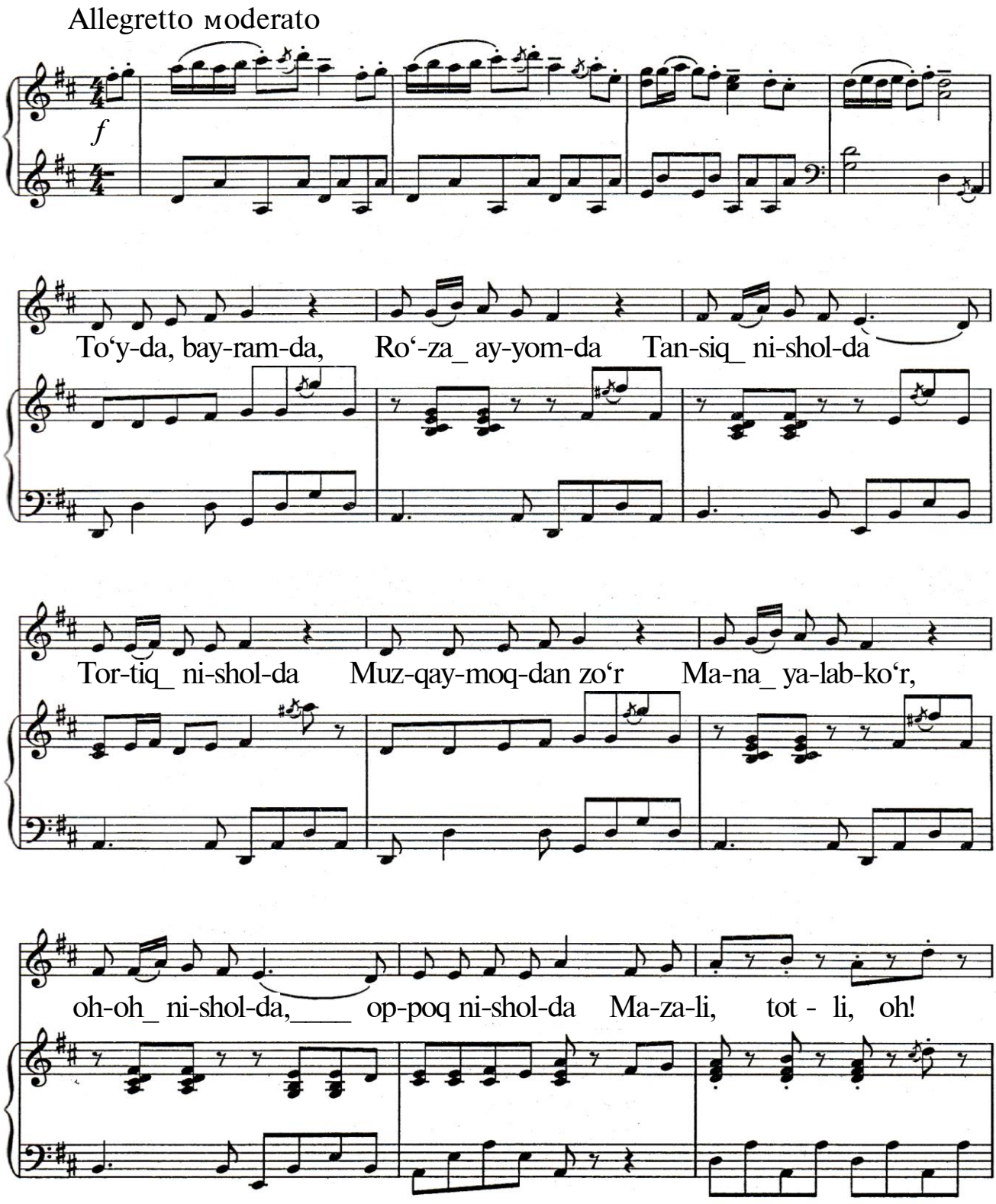
Bolalar: – G‘ozlar, bizga aytingiz
G‘oq, g‘oq, g‘oq.
Nega oppoq patingiz
G‘oq, g‘oq, g‘oq.

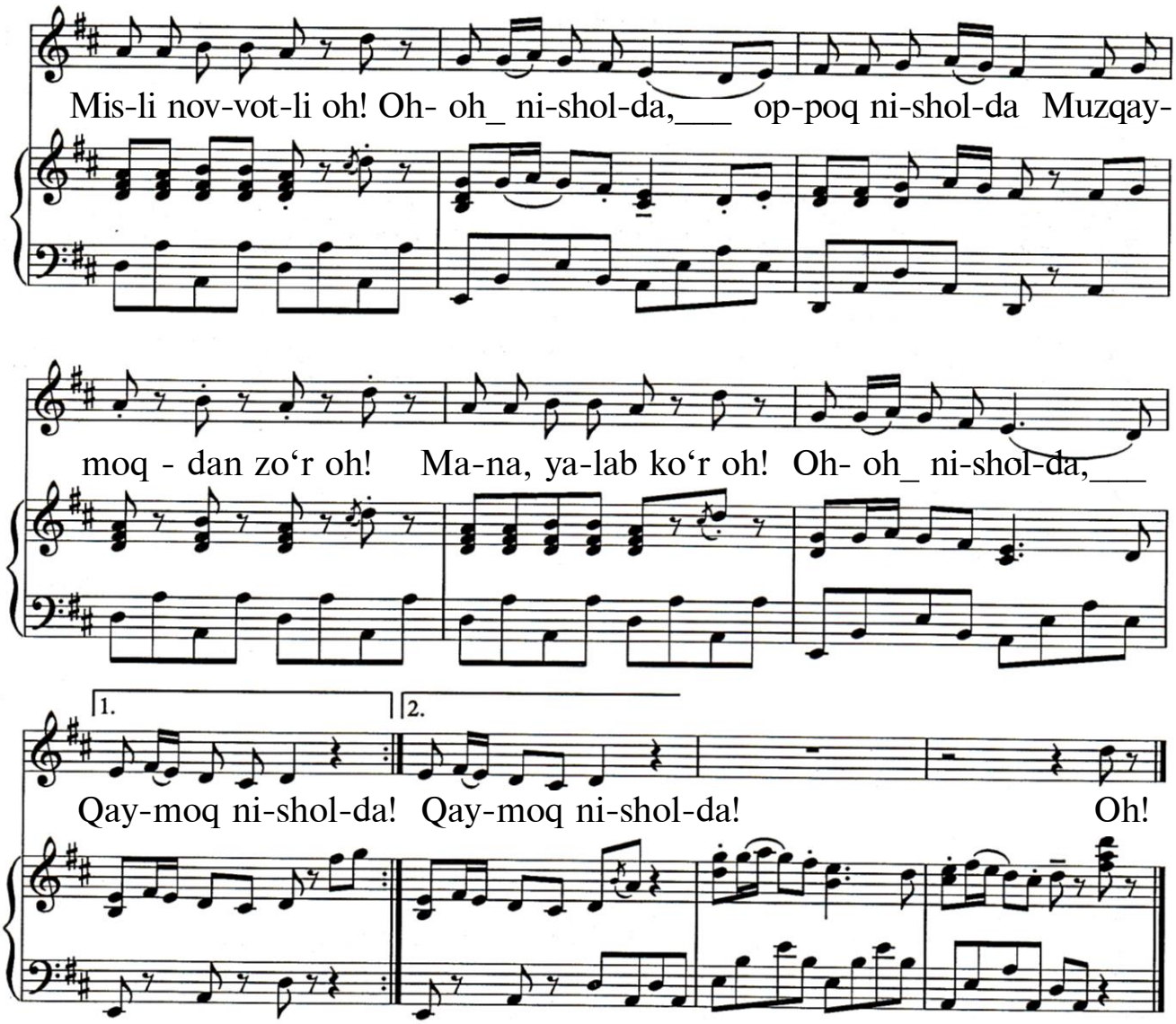
G‘ozlar: – Chunki suvlar to‘lqini
G‘oq, g‘oq, g‘oq.
Bizni yuvar har kuni
G‘oq, g‘oq, g‘oq.

KUY VA QO‘SHIQLAR
1-sinf uchun

NISHOLDA

Rauf Tolib she’ri *D.Omonullayeva musidasi*





To‘yda, bayramda,
Ro‘za ayyomda.
Tansiq nisholda,
Tortiq nisholda,

Muzqaymoqdan zo‘r,
Mana, yalab ko‘r.
Oh-oh nisholda,
Oppoq nisholda!

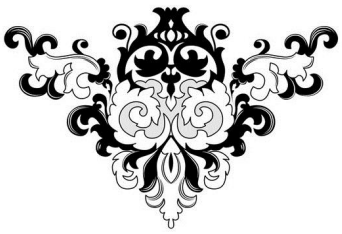
Buncha ham shirin,
Kim bilar sirin?
Oh-oh nisholda,
Qaymoq nisholda.

Mehmonga yuzim,
Xizmatda o‘zim.
Tayyor nisholda,
Mador nisholda.

Naqorat:

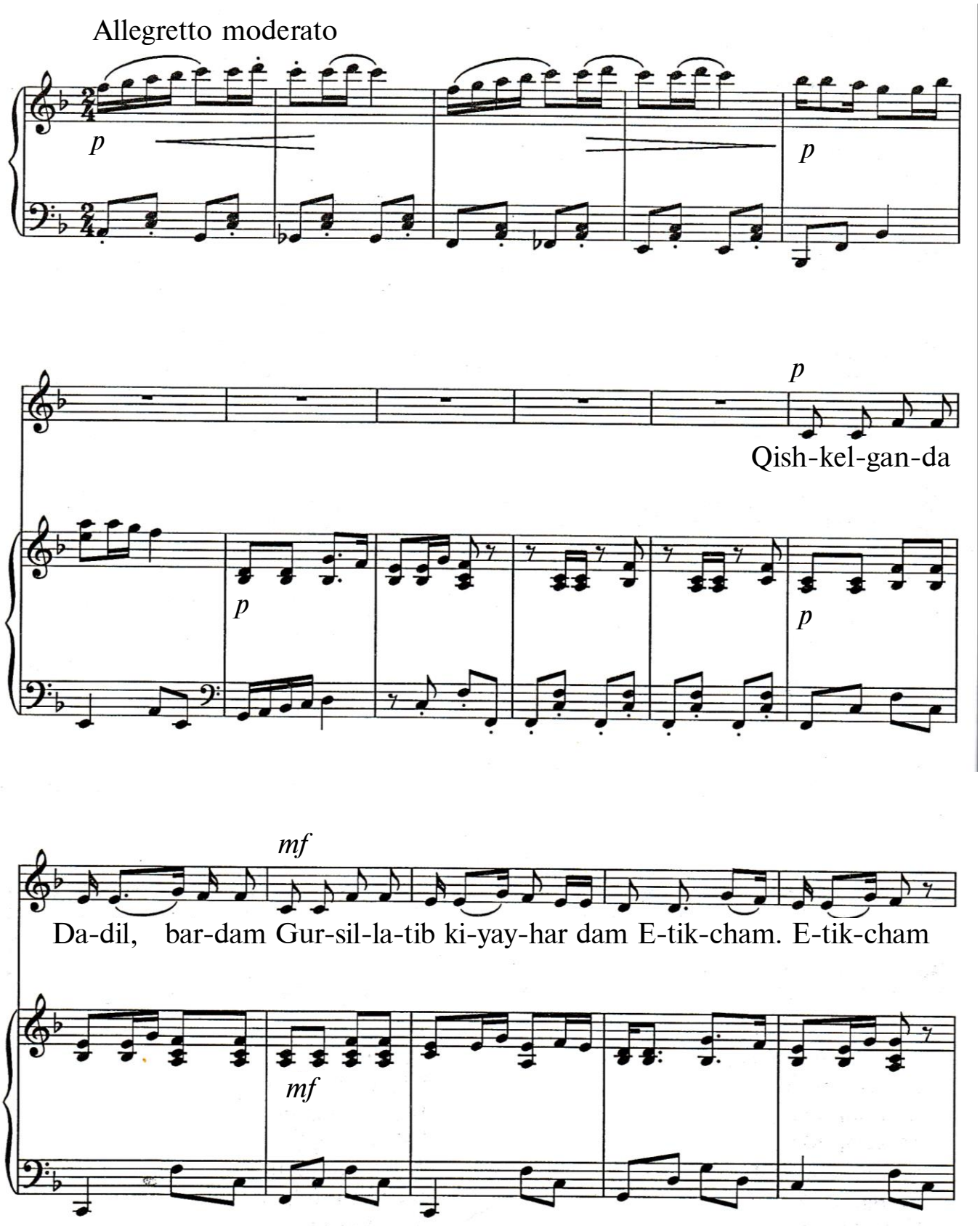
Mazali, totli-oh!
Misli novvotli oh!
Oh-oh nisholda,
Oppoq nisholda!

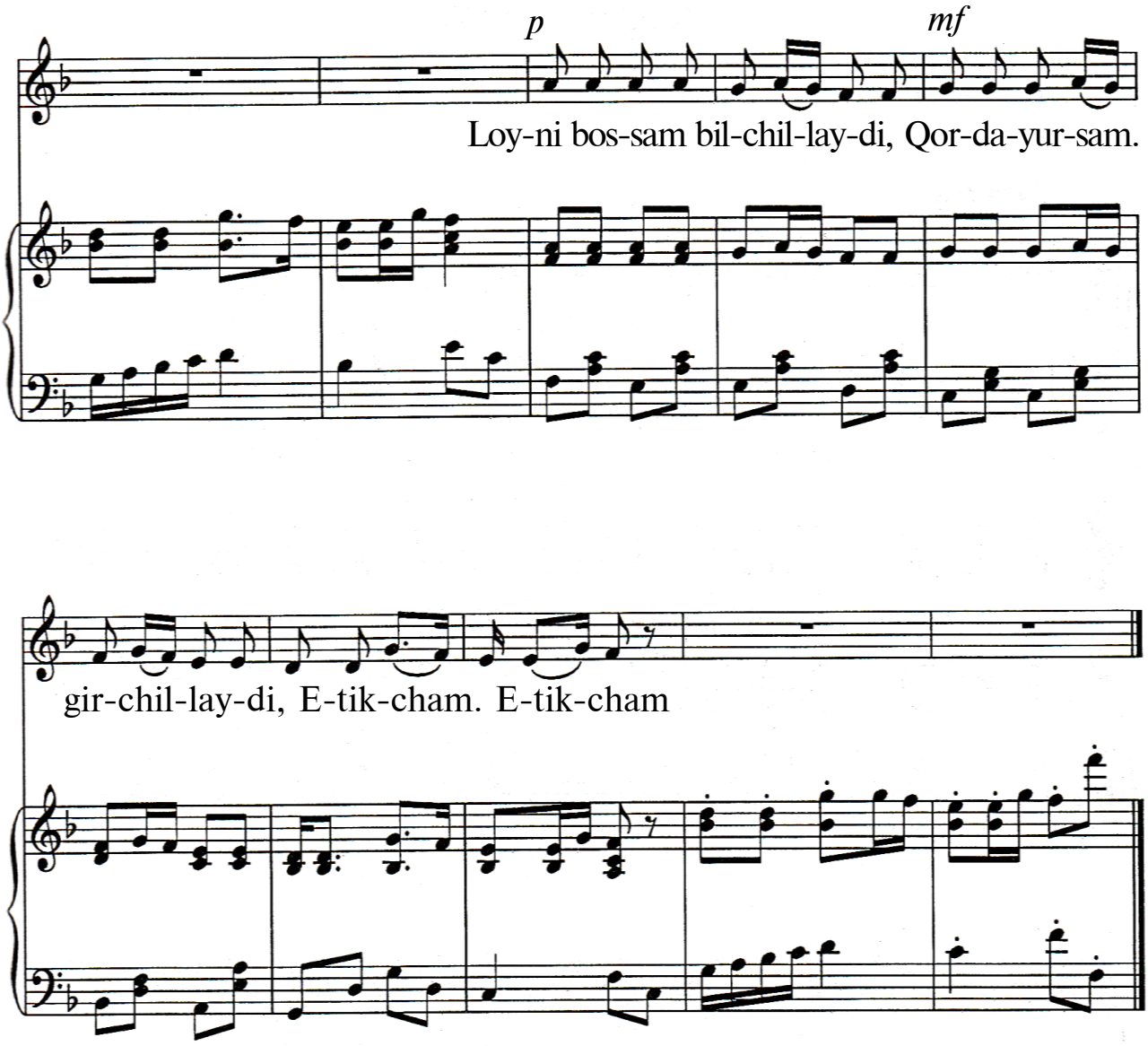
Muzqaymoqdan zo‘r-oh!
Mana, yalab ko‘r-oh!
Oh-oh nisholda,
Qaymoq nisholda.



ETIKCHAM

Qambar Ota she'ri *D.Omonullayeva musiqasi*





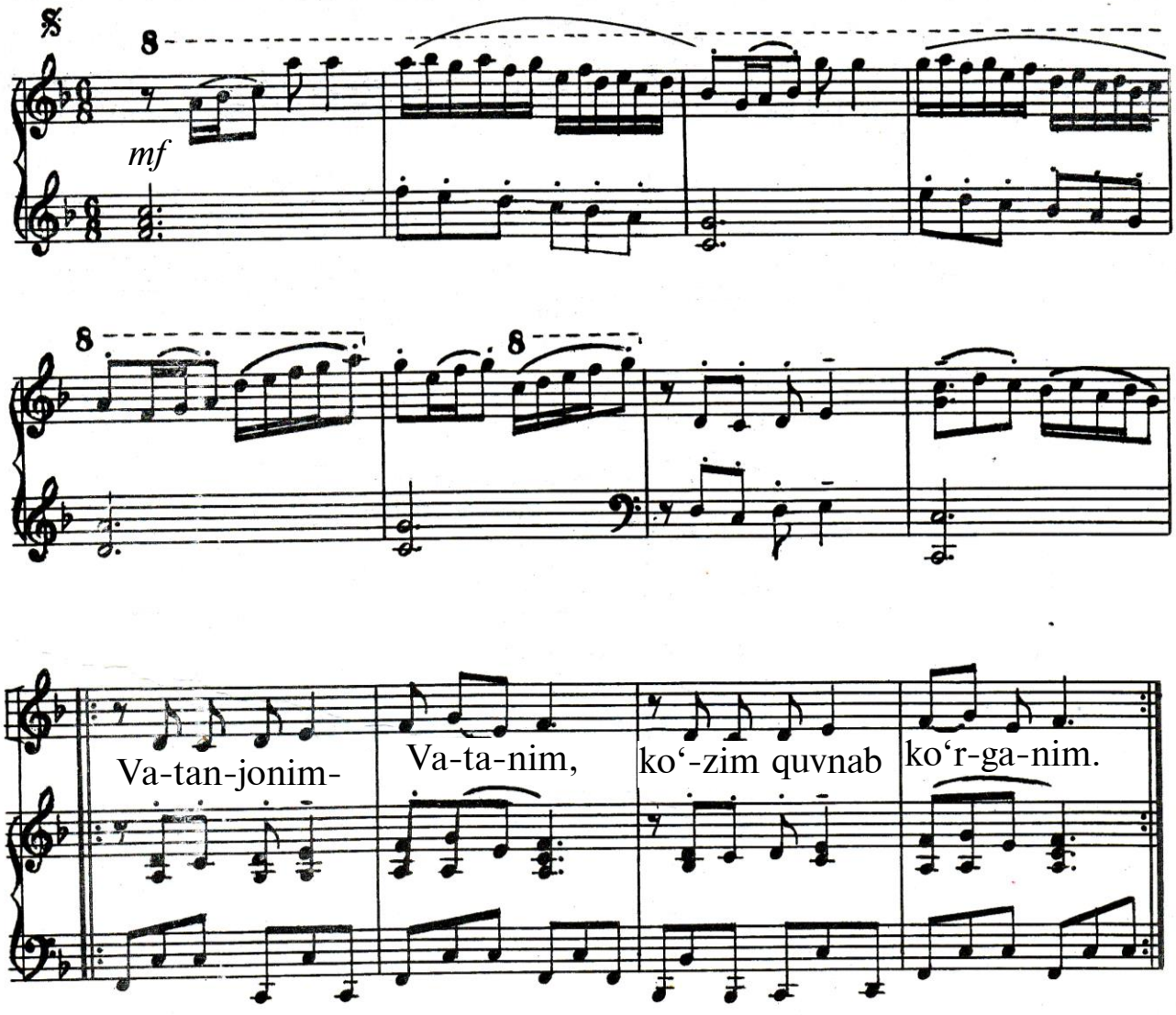
Qish kelganda dadil, bardam
Gursillatib kiyay har dam,
Etikcham.
Loyni bossam bilchillaydi,
Qorda yursam g‘irchillaydi,
Etikcham.

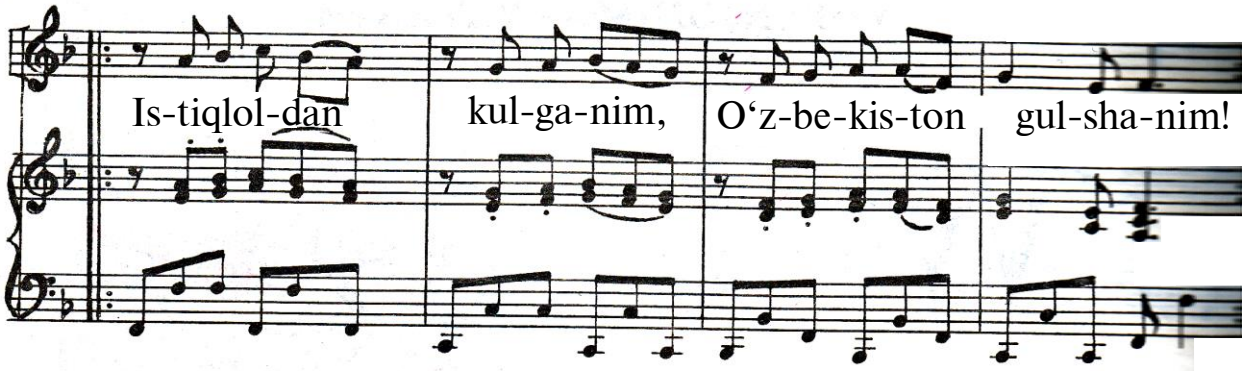
E’zozlab zo‘r xizmatingni,
Qilay dildan izzatingni,
Etikcham.
Qish chiqqanda moylab qo‘yay,
So‘ng bir chetga joylab qo‘yay,
Etikcham.

VATANJONIM – VATANIM

P.Mo‘min she’ri *D.Omonullayeva musiqasi*

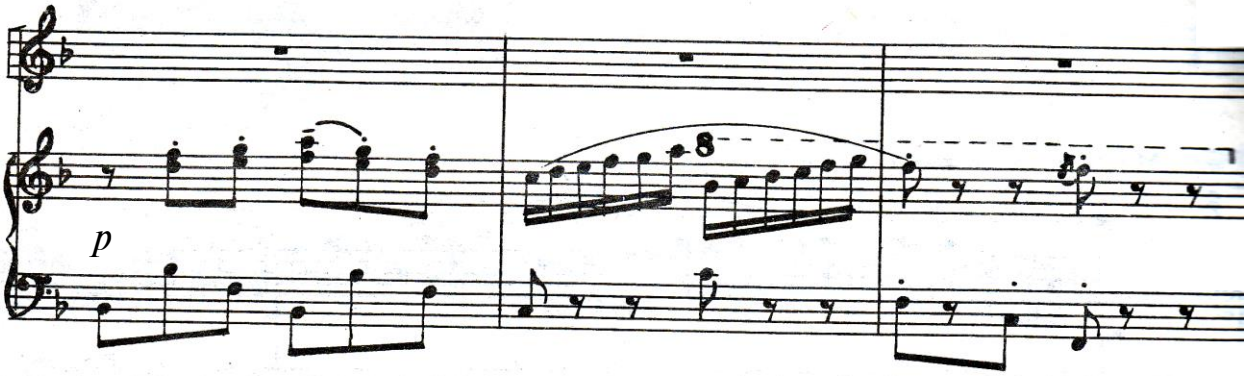
M oderato con moto





Tamomlash uchun.

Da capo



I

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

II

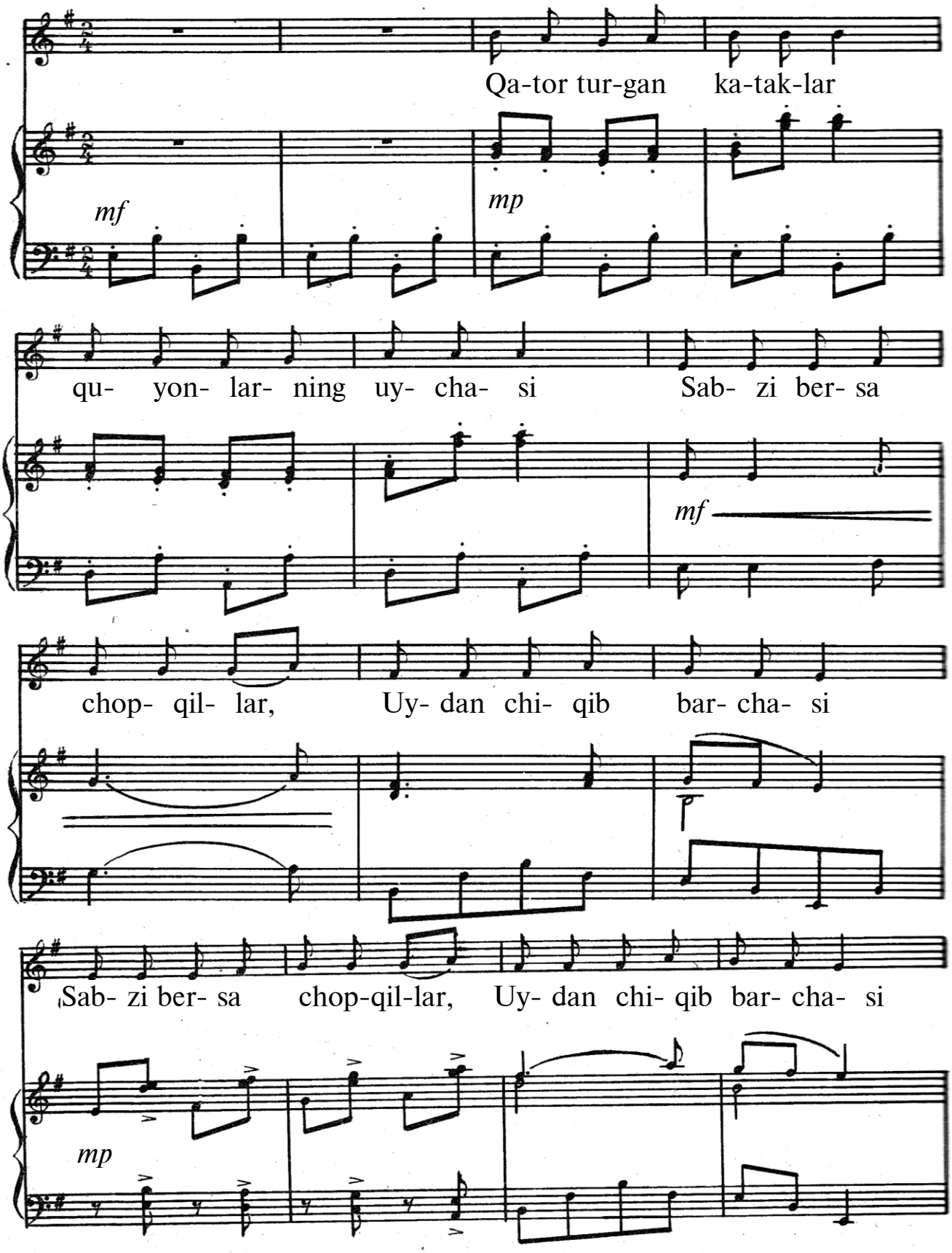
Bahra olib bag‘ringda
Ulg‘ayaman mehringdan.
Vatanjonim – Vatanim,
O‘zbekiston – gulshanim.

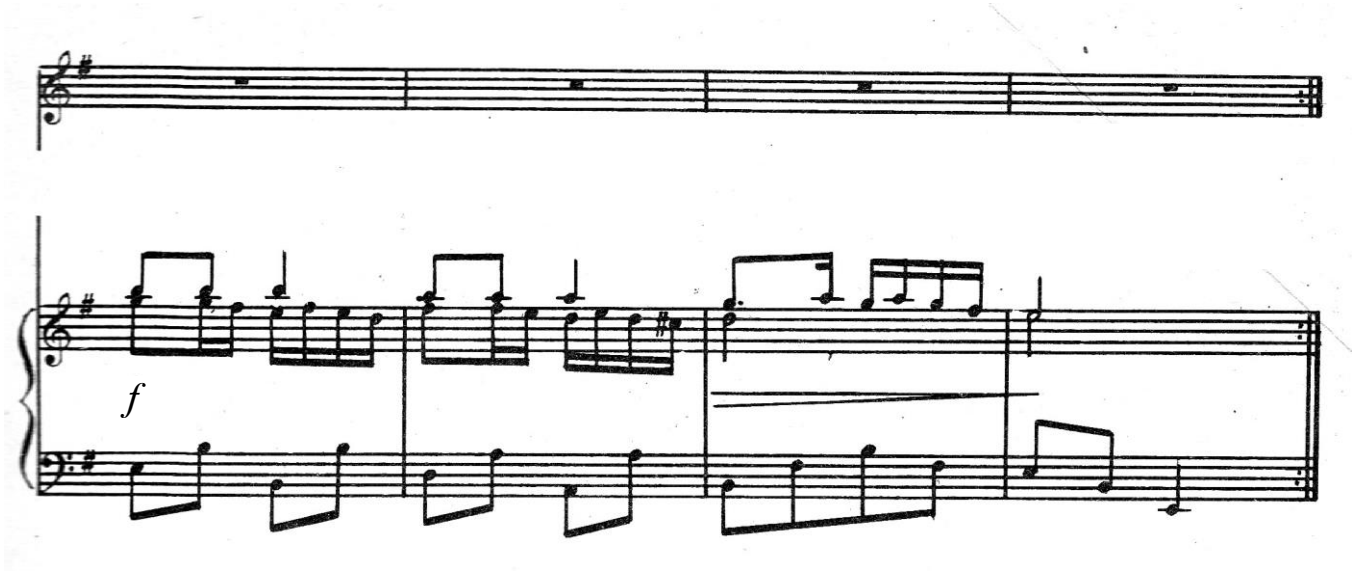
III

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

QUYONLAR

A.Rahmat she'ri *G'.Qodirov musiqasi*



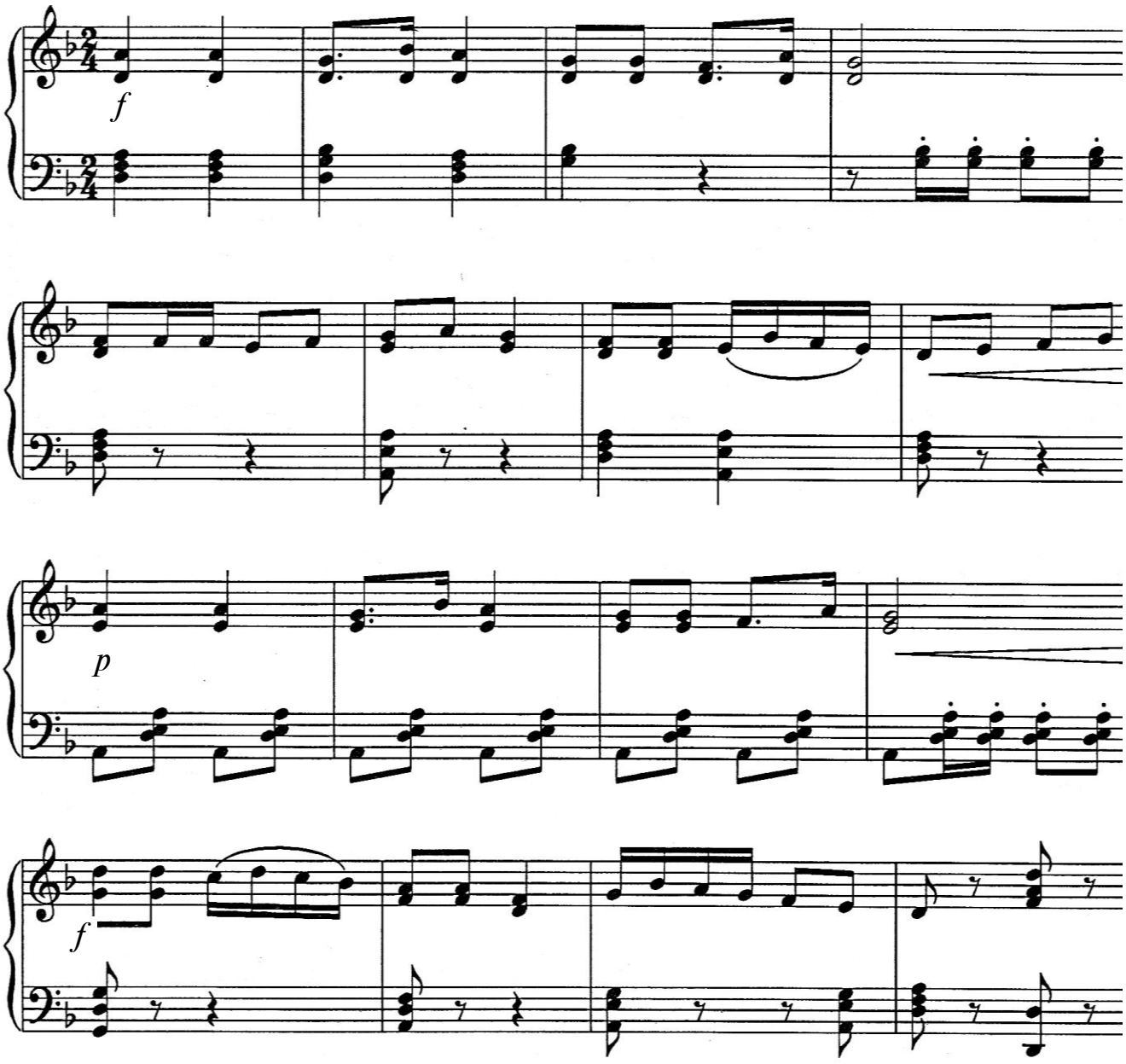


Qator turgan kataklar
Quyonlarning uychasi.
Sabzi bersam chopqillar,
Uydan chiqib barchasi.

YURISH MARSHI

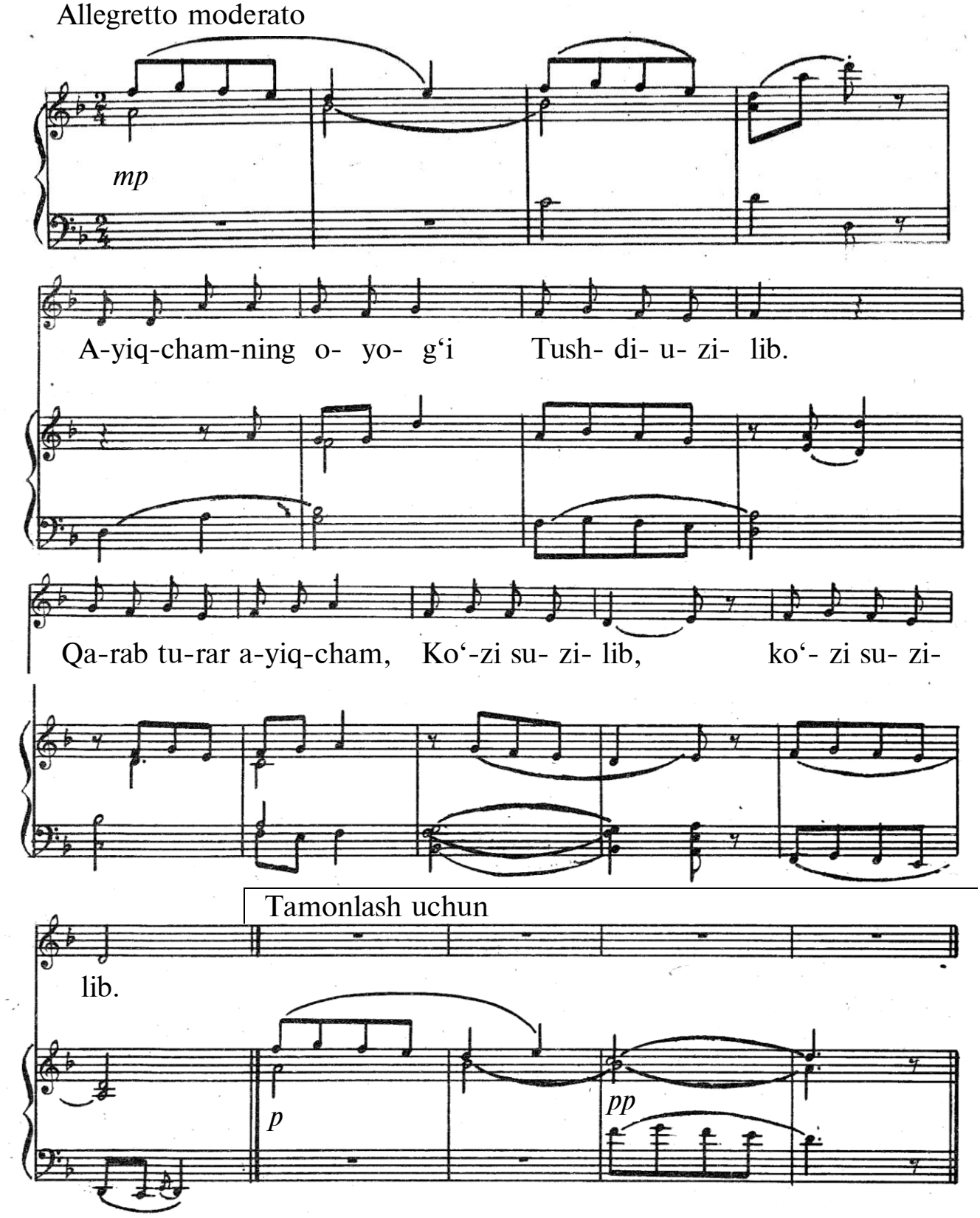
Fattoh Nazarov musiqasi

Tempo di marcia



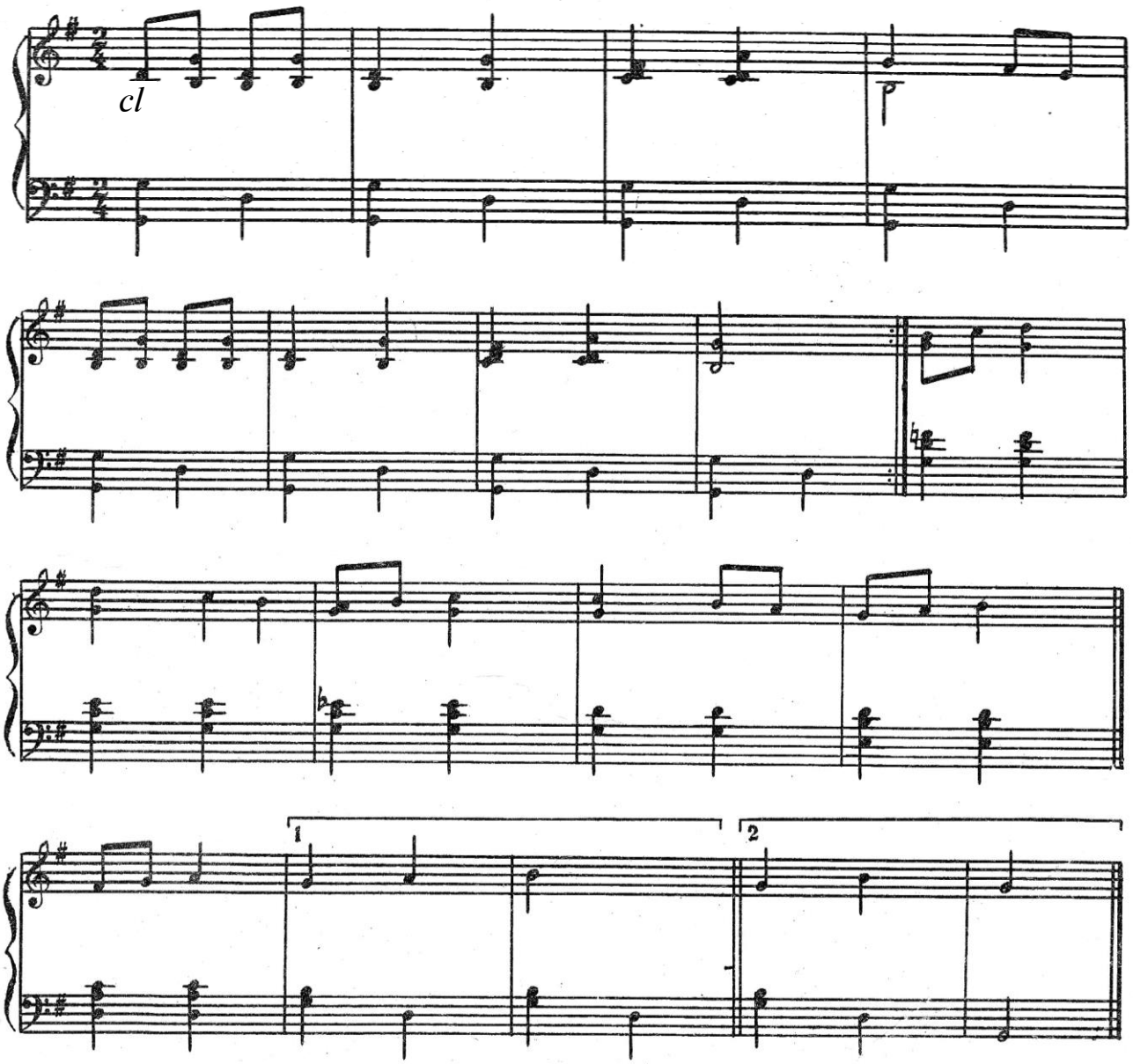
AYIQCHAM

A.Rahmat she'ri *G'.Qodirov musiqasi*



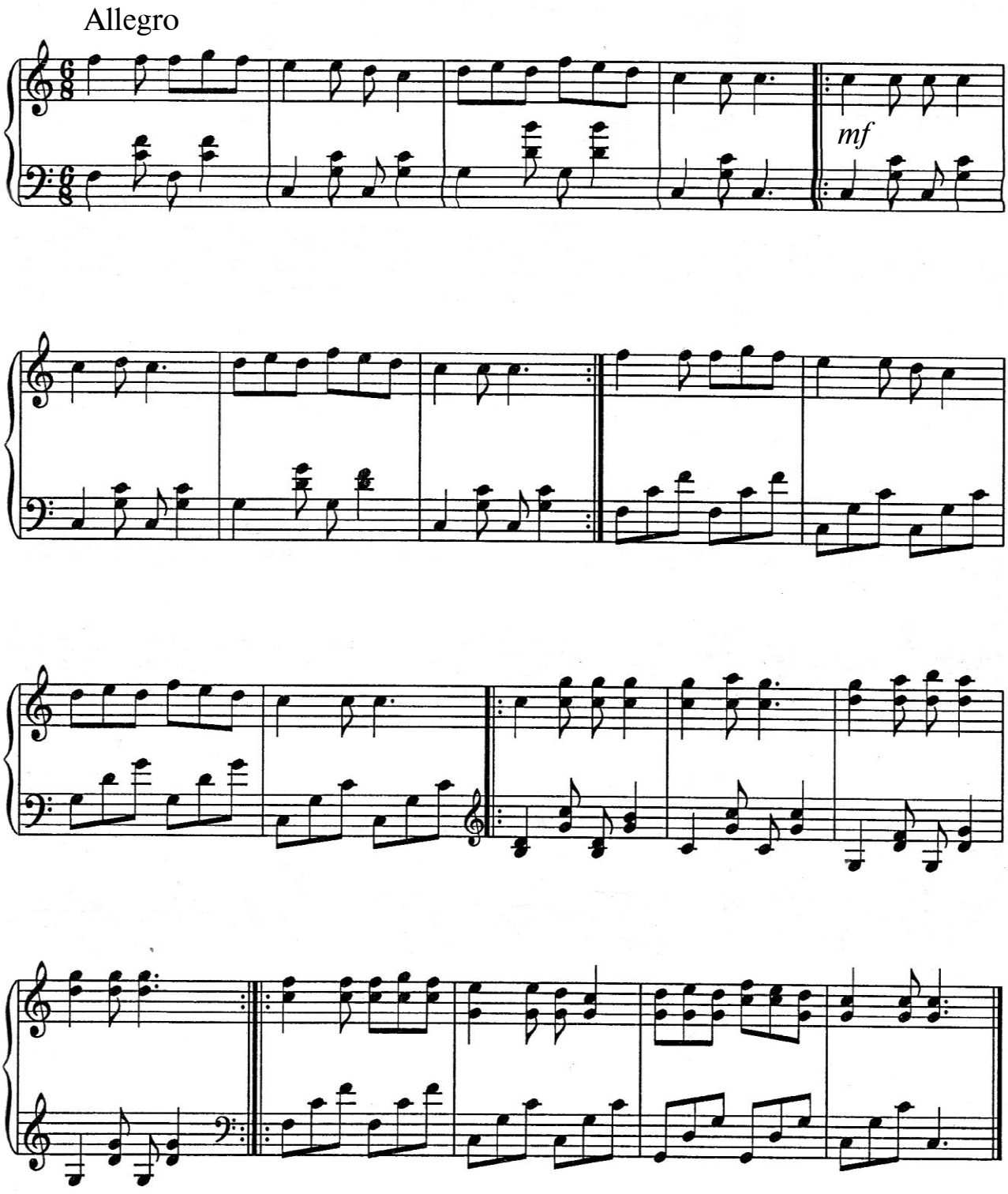
MARSH

C.Abramova musiqasi



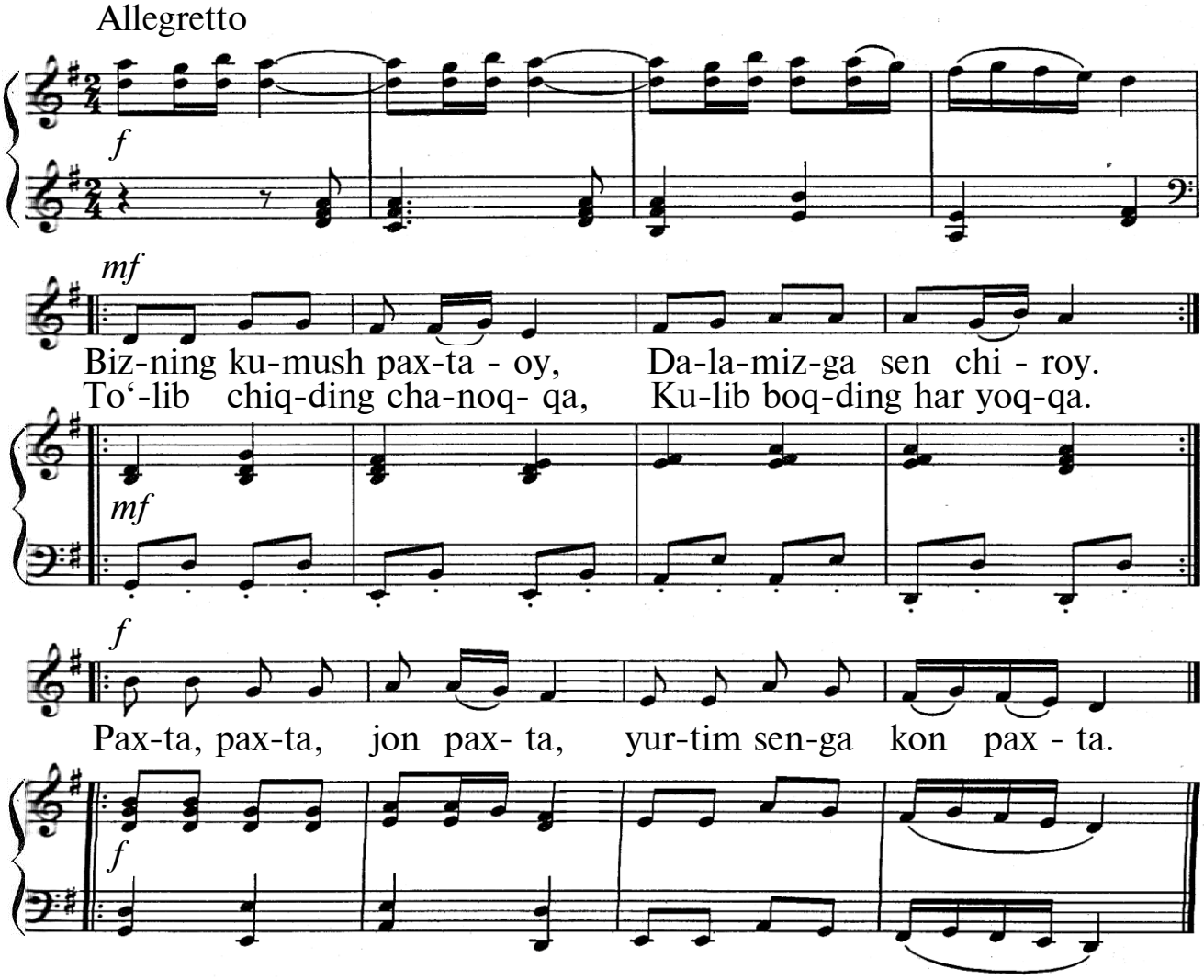
O‘ZBEK XALQ QO‘SHIG‘I

Habibullo Rahimov
fortepiano uchun moslashtirgan



KUY VA QO‘SHIQLAR
2 - sinf uchun
PAXTAOY

To‘lqin Ilhomov she’ri *F.Nazarov musiqasi*



Bizning kumush paxtaoy,
Dalamizga sen chiroy.
To‘lib chiqding chanoqqa,
Kulib boqding har yoqqa.

Naqorat:

Paxta, paxta jon paxta,
Yurtim senga kon paxta.

Yulduzlardek sochilib,
Lo‘ppi-lo‘ppi ochilib,
O‘lkamga fayz berasan,
Dilni xushnud qilasan.

Naqorat:

Paxta, paxta jon paxta,
Yurtim senga kon paxta.

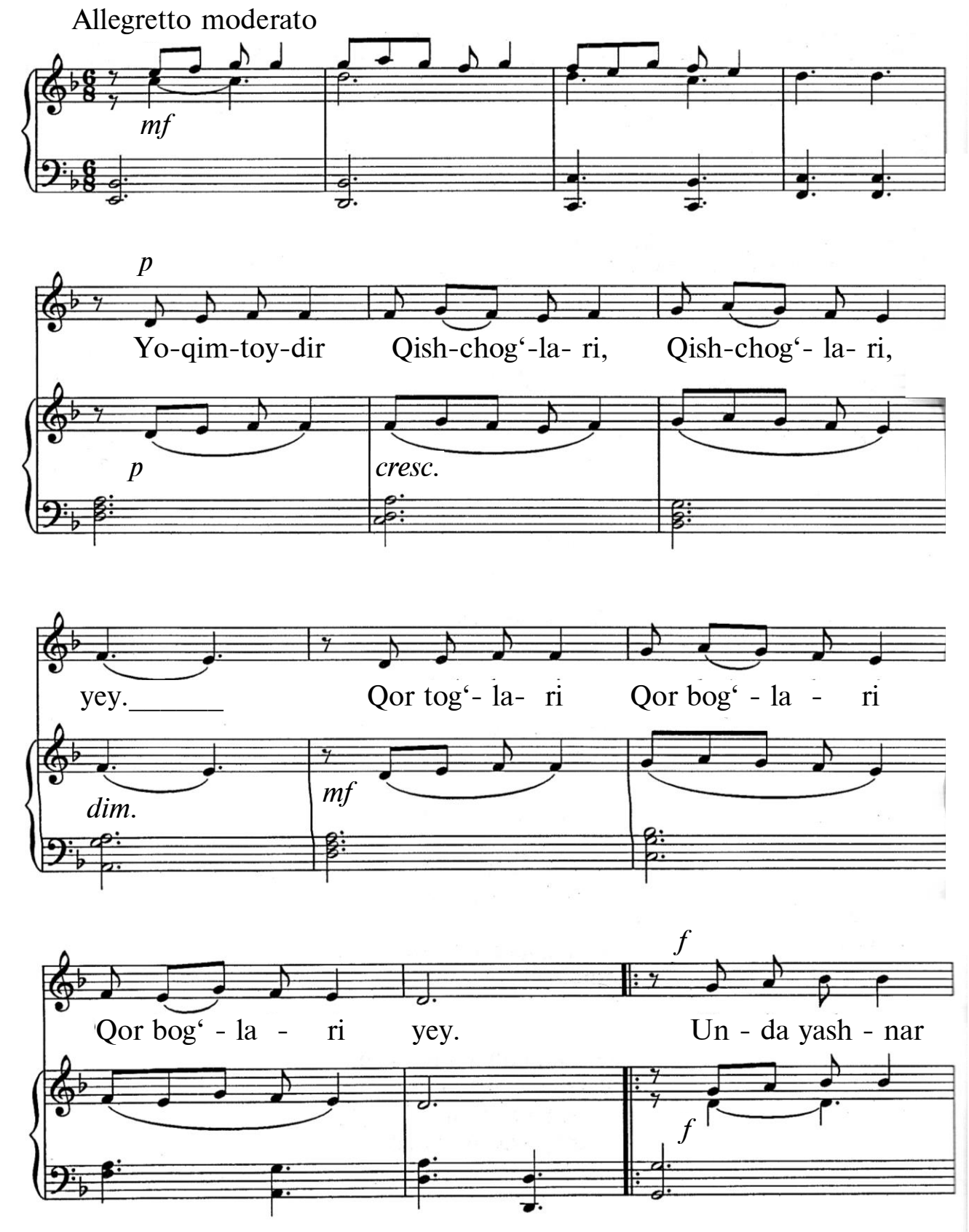
Xirmoningdan tog‘ qildik,
Ko‘ngillarni chog‘ qildik,
Sen bizning g‘ururimiz,
Hamda mehnat durimiz.

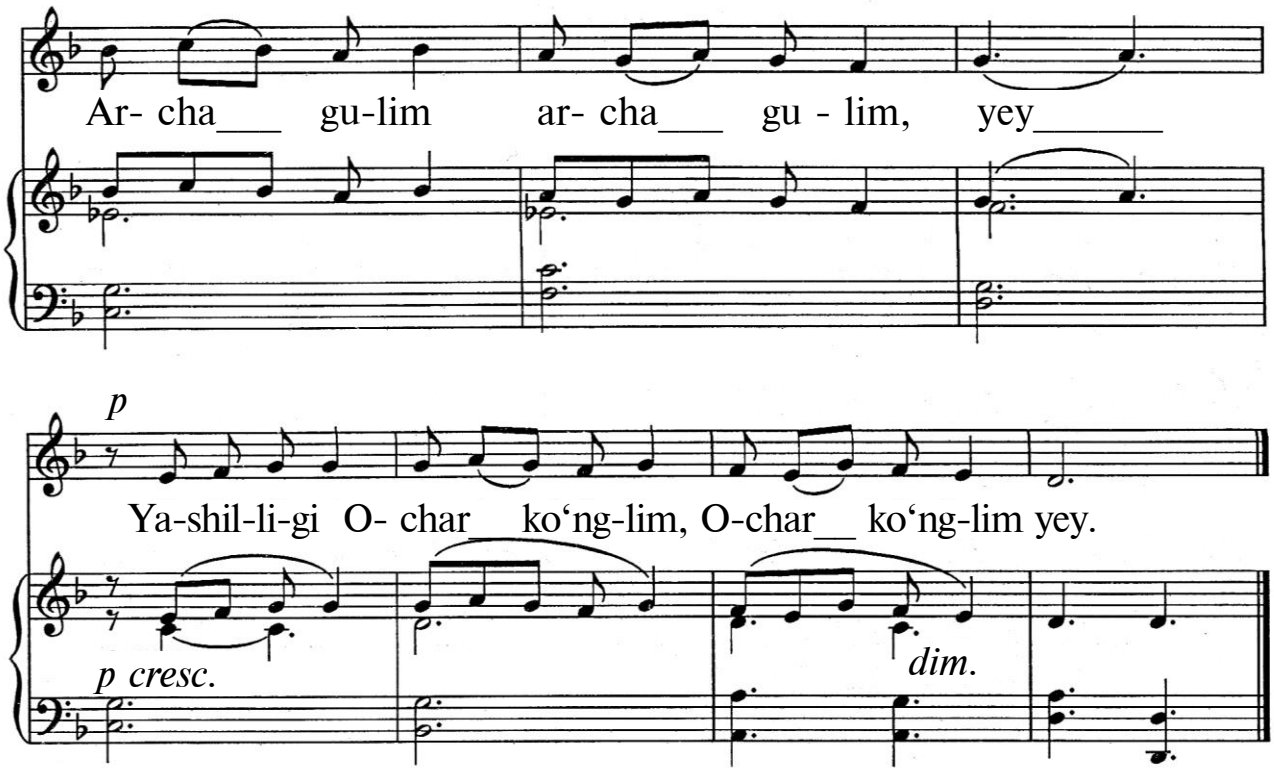
Naqorat:

Paxta, paxta jon paxta,
Yurtim senga kon paxta.

QISH CHOG‘LARI

Po‘lat Mo‘min she’ri *F.Nazarov musiqasi*





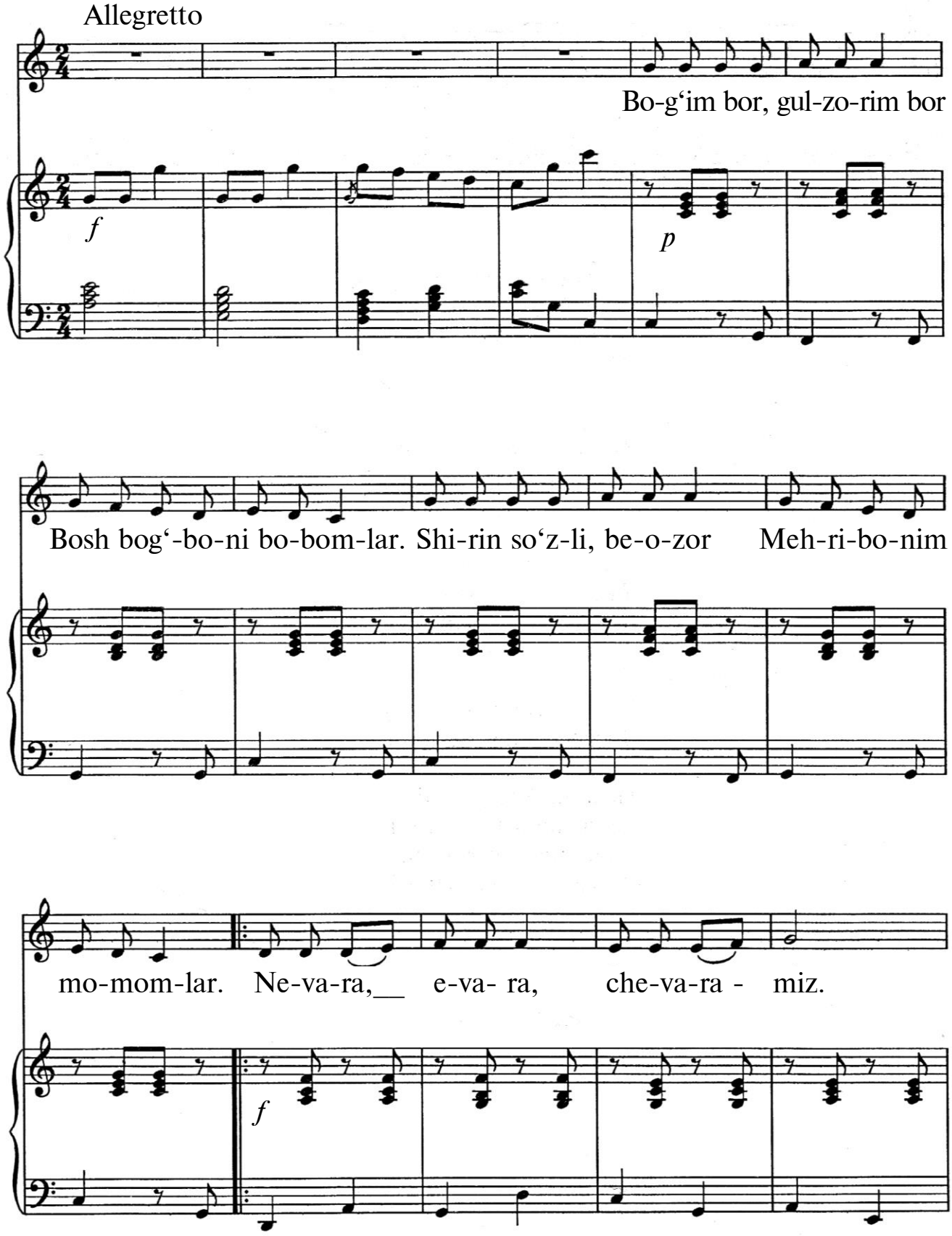
Yoqimtoydir
Qish chog‘lari:
Qor tog‘lari,
Qor bog‘lari.
Unda yashnar
Archa gulim.
Yashilligi
Ochar ko‘nglim.

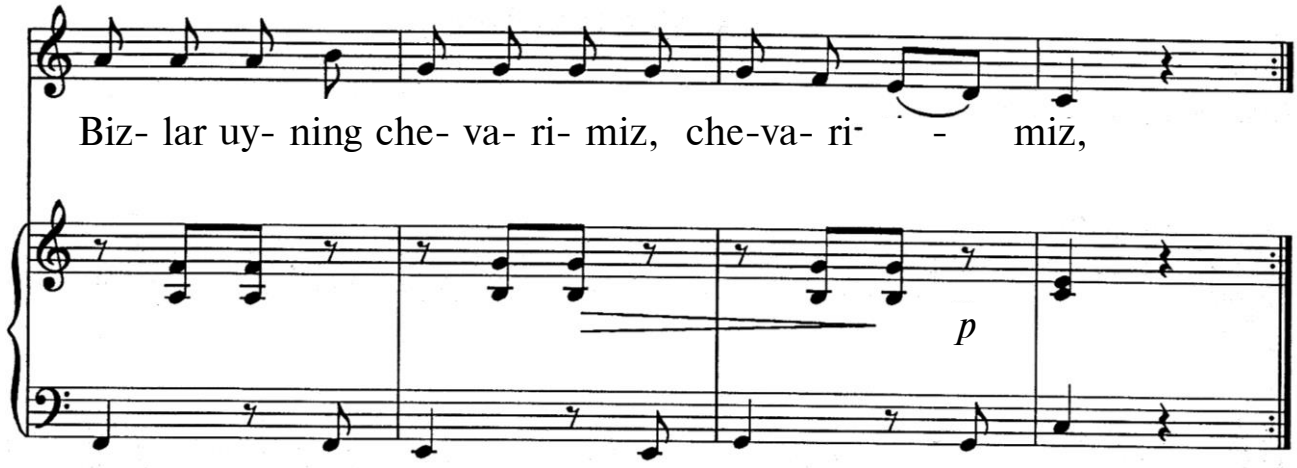
Oq yulduzday
Yoqqanda qor,
Atrof go‘yo
Oq chamanzor.
Paxta yana
Ochilganday,
Shoxchalarga
Osilganday.

Taraqlagan
Muz saroyda
Konki otish
Rosa foyda.
Terlab terlab
Tiniqamiz
Qish qo‘ynida
Chiniqamiz.

NEVARALAR QO‘SHIG‘I

Safar Barnoyev she’ri *Nadim Norxo‘jayev musiqasi*





Bog‘im bor, gulzorim bor,
Bosh bog‘boni bobomlar.
Shirin so‘zli, beozor
Mehribonim momomlar.

Naqorat:

Nevara, evara, chevaramiz,
Bizlar uyning chevarimiz.

Ostonamiz muqaddas,
Ahil ota-onamlar.
Oftob nuri tugamas,
Havas qilar odamlar.

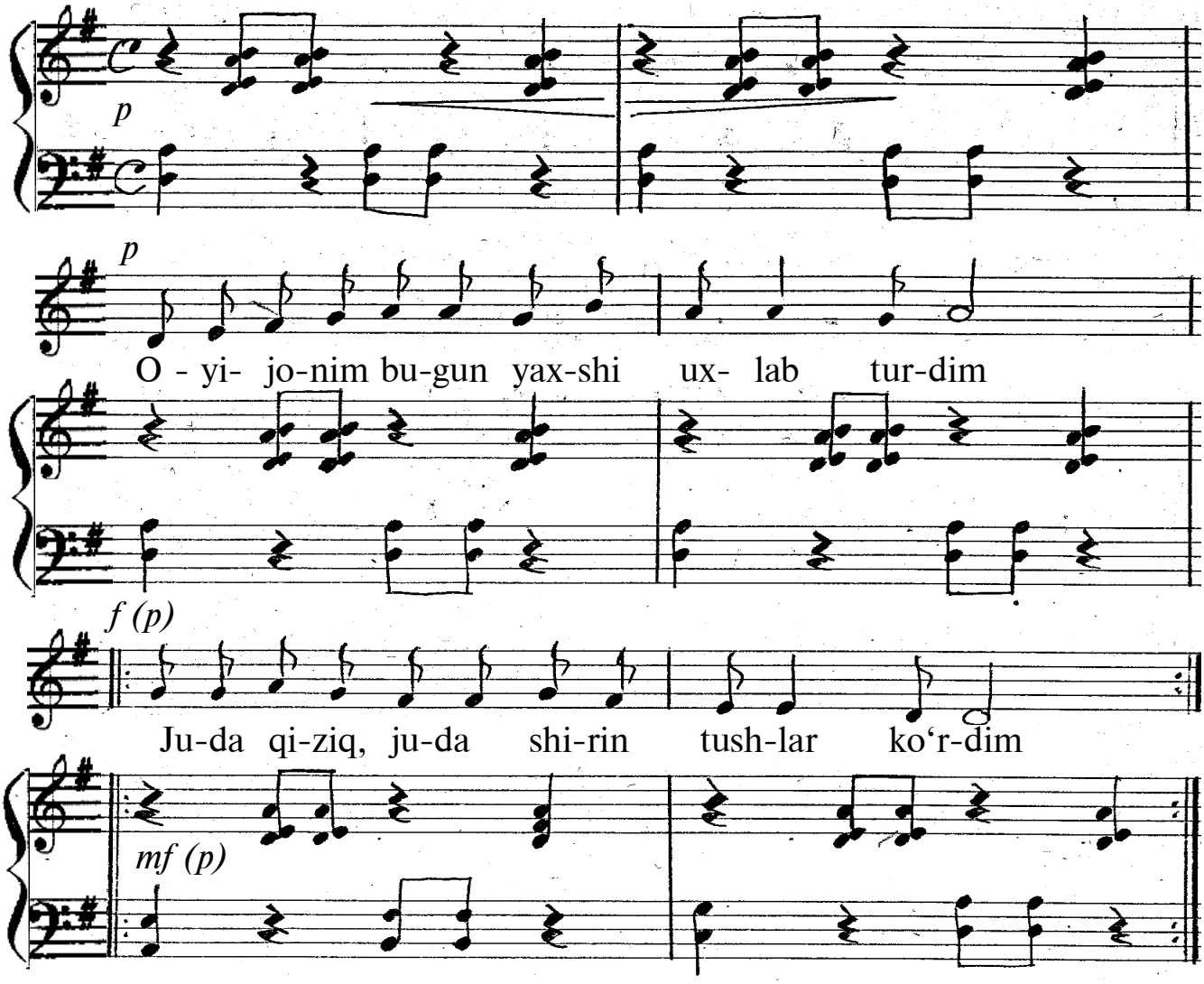
Naqorat:

Nevara, evara, chevaramiz,
Bizlar uyning chevarimiz.

Niyatimiz pok, nurli,
Shundan bizlar g‘ururli.
Bobo, momolar bilan,
Yashash qanday sururli!

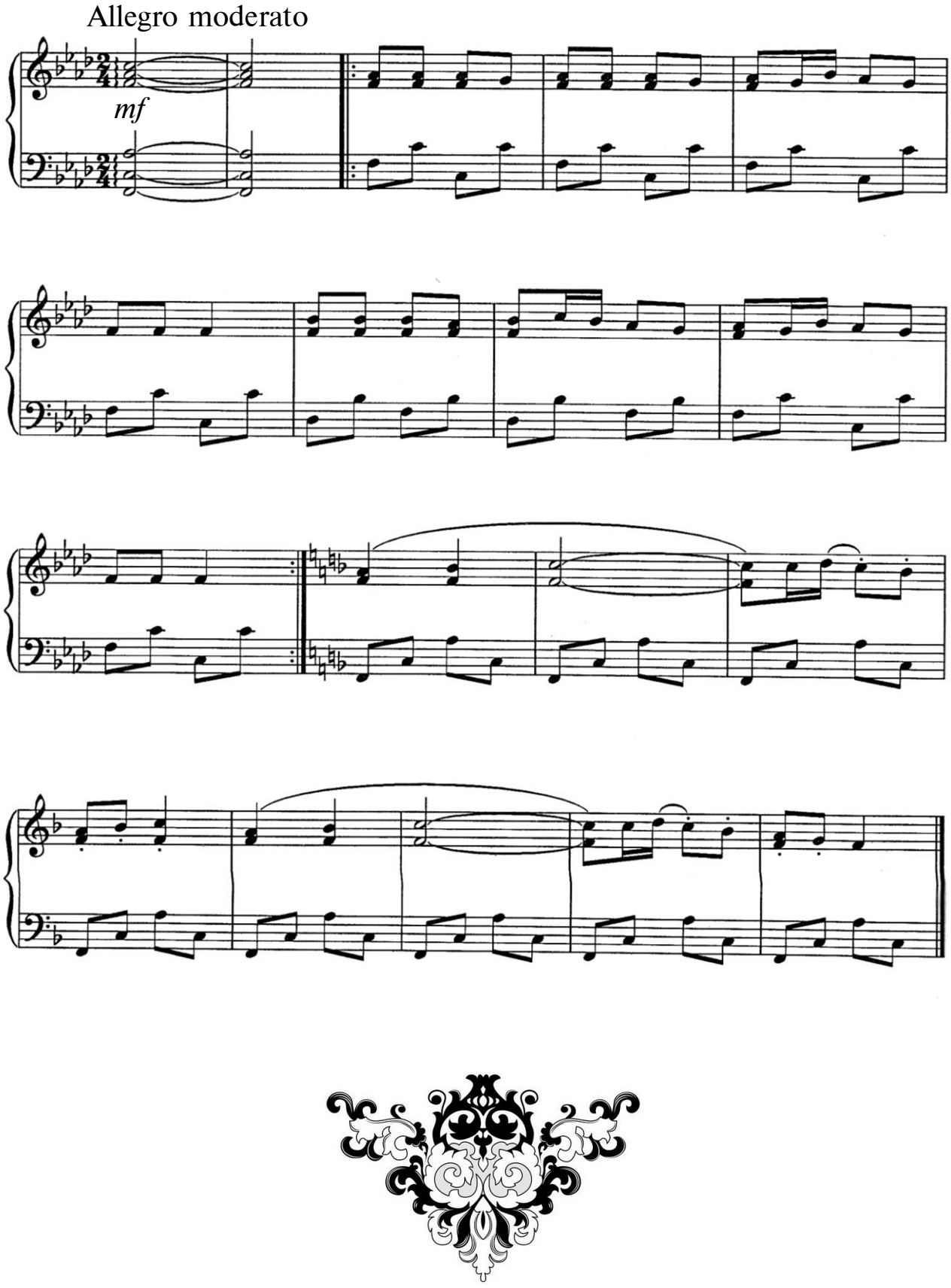
UXLAB TURDIM

P.Mo‘min she’ri *F.Nazarov musiqasi*



PAXTA RAQSI

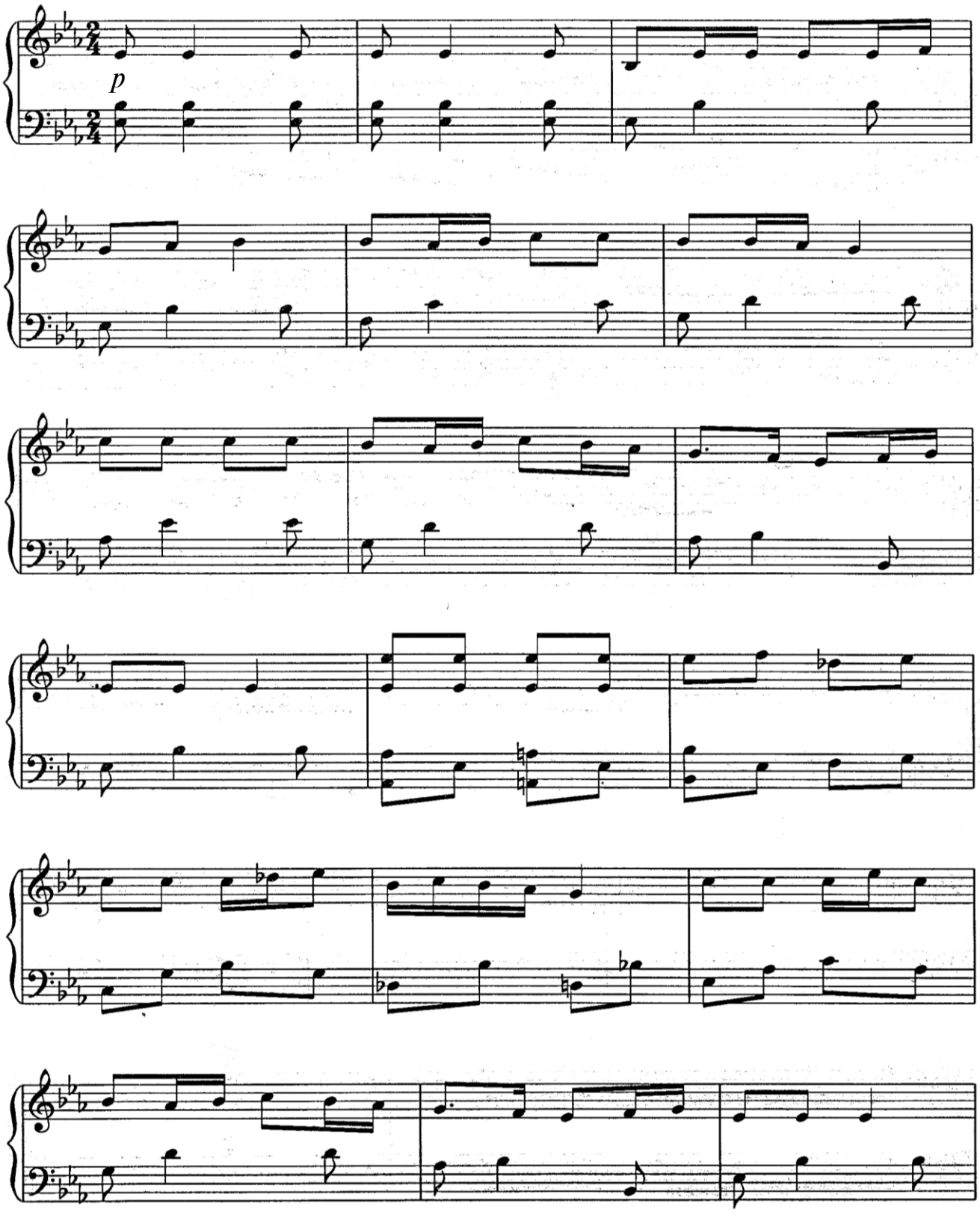
Sonya Abramova musiqasi

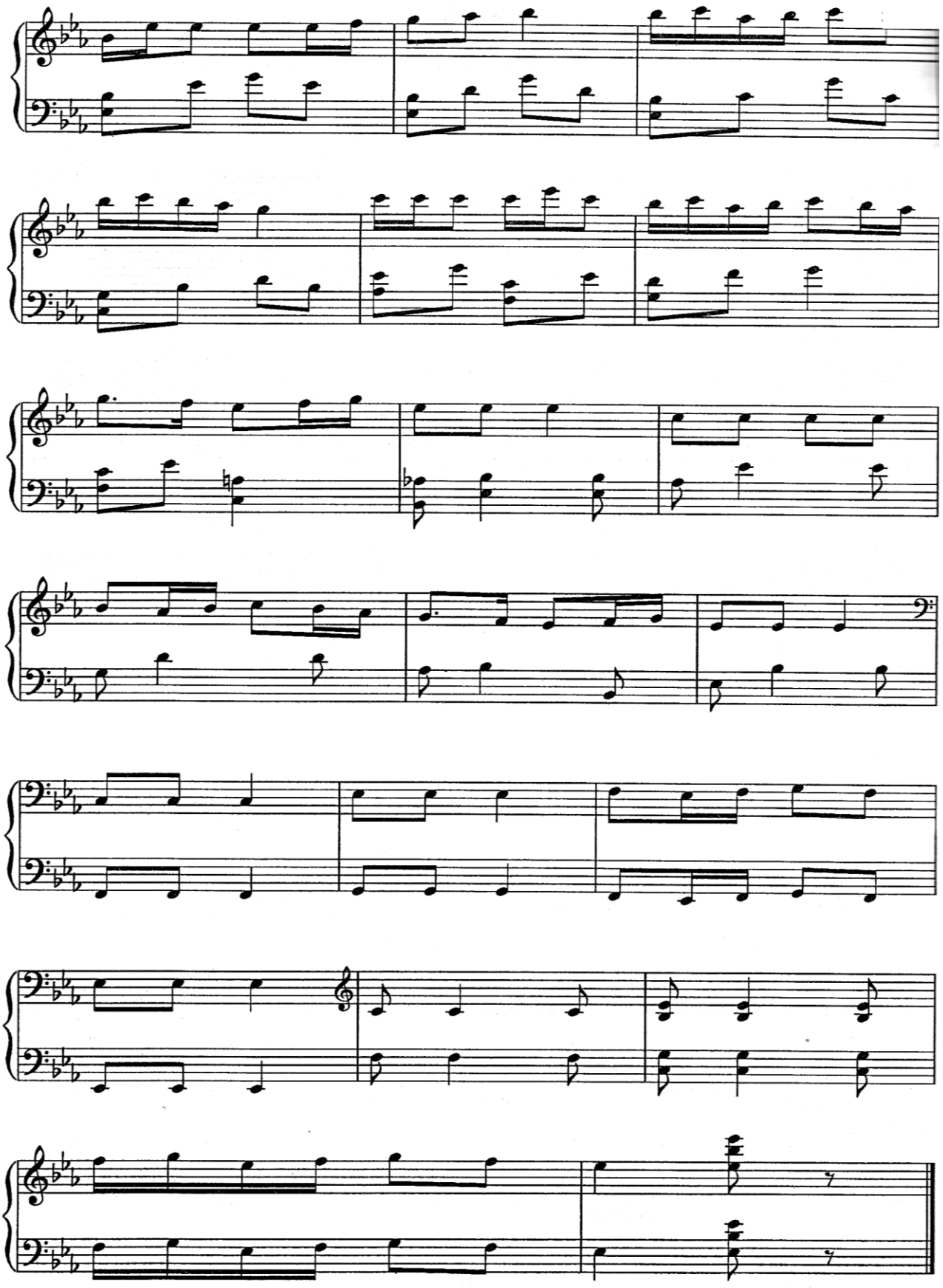


QASHQARCHA

Nadim Norxo'jayev
fortepiano uchun moslashtirilgan

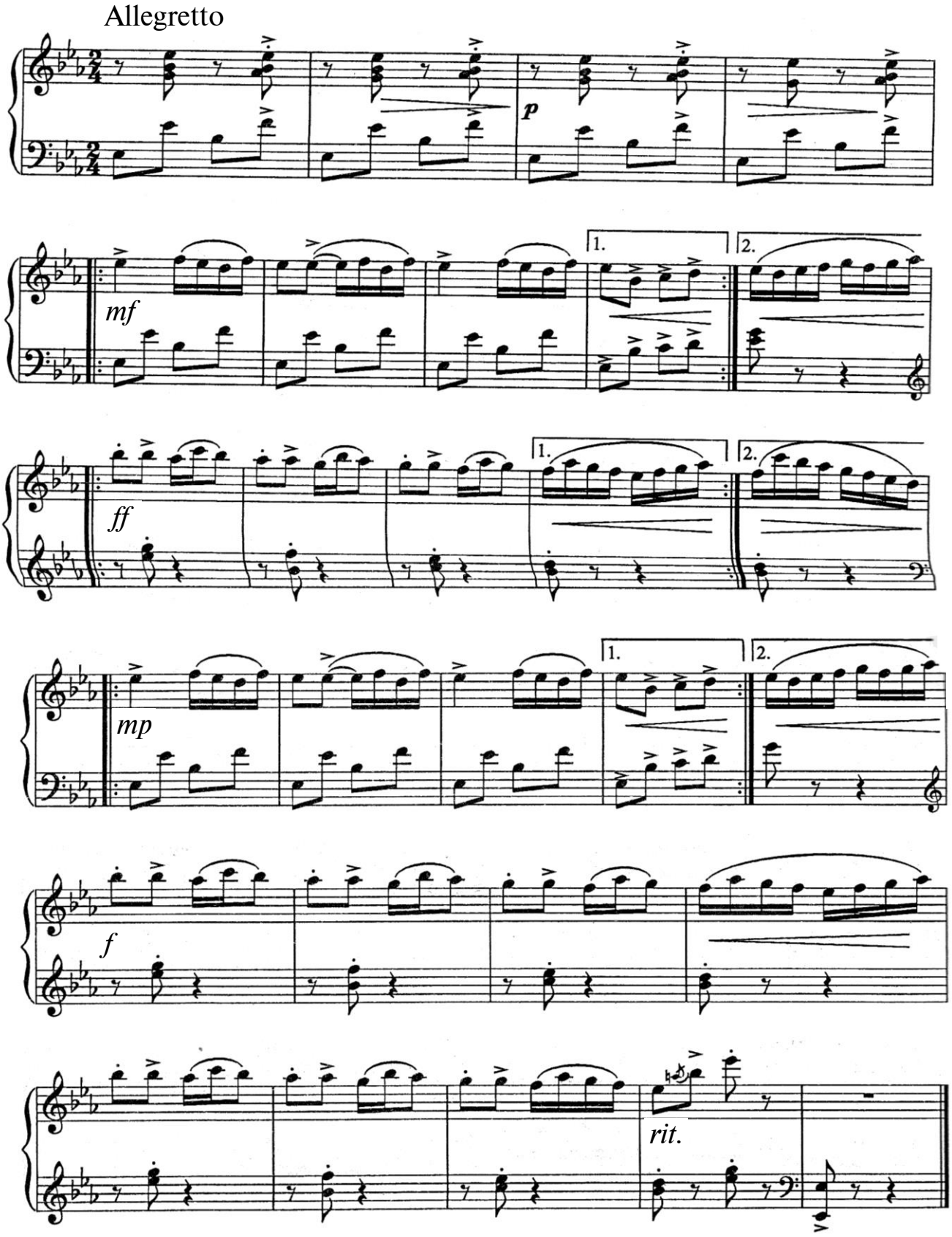
Andantino ♩ =80





POLKA

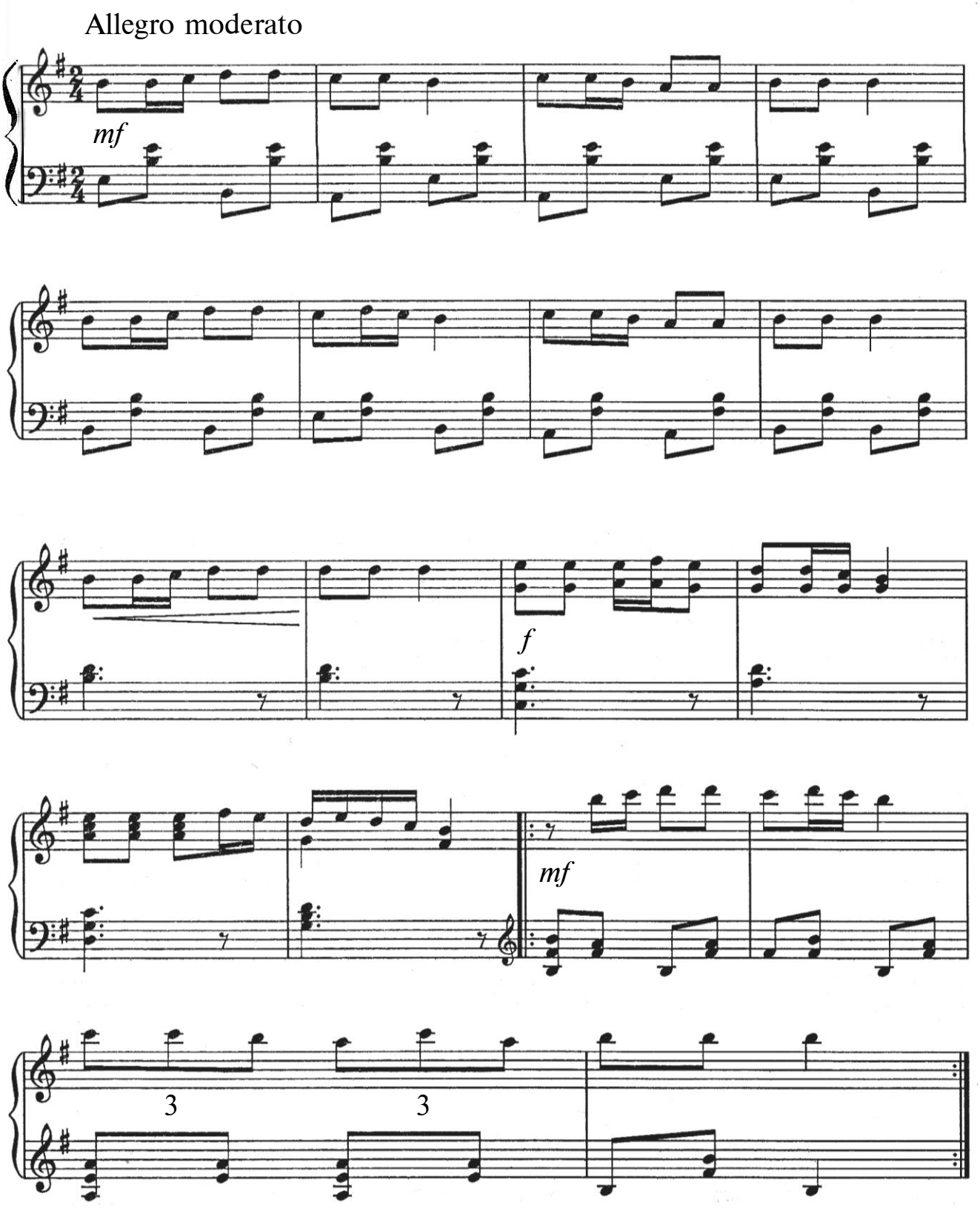
Xayri Izomov musiqasi



YALLAMA YORIM

O‘zbek xalq qo‘shig‘i

Habibullo Rahimov moslashtirgan

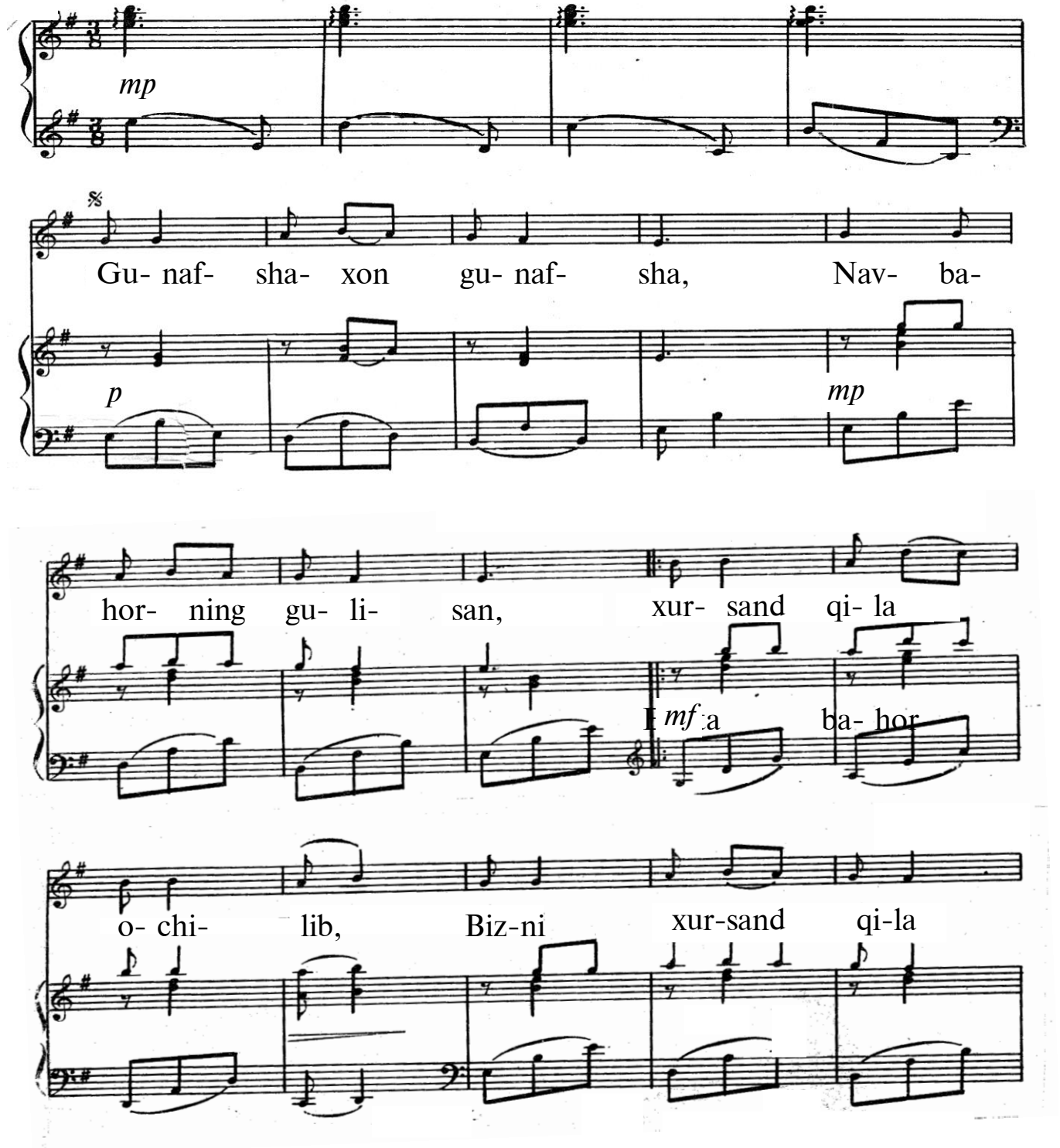


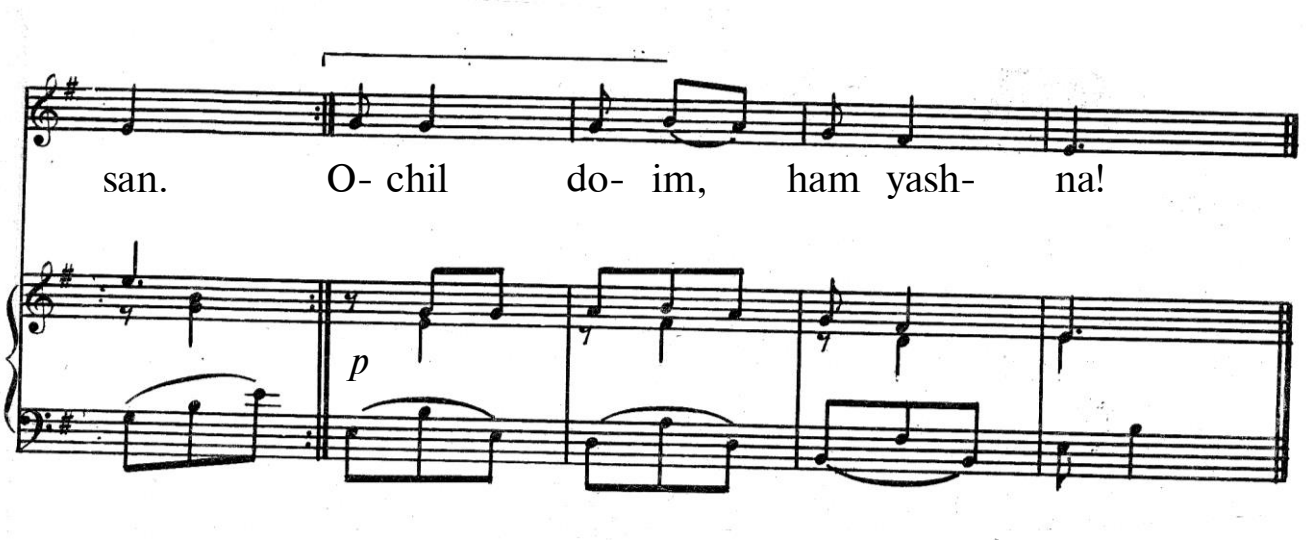
KUY VA QO‘SHIQLAR
3-sinf uchun

GUNAFSHA

A.Rahmat she’ri *G‘.Qodirov musiqasi*

Allegro moderato



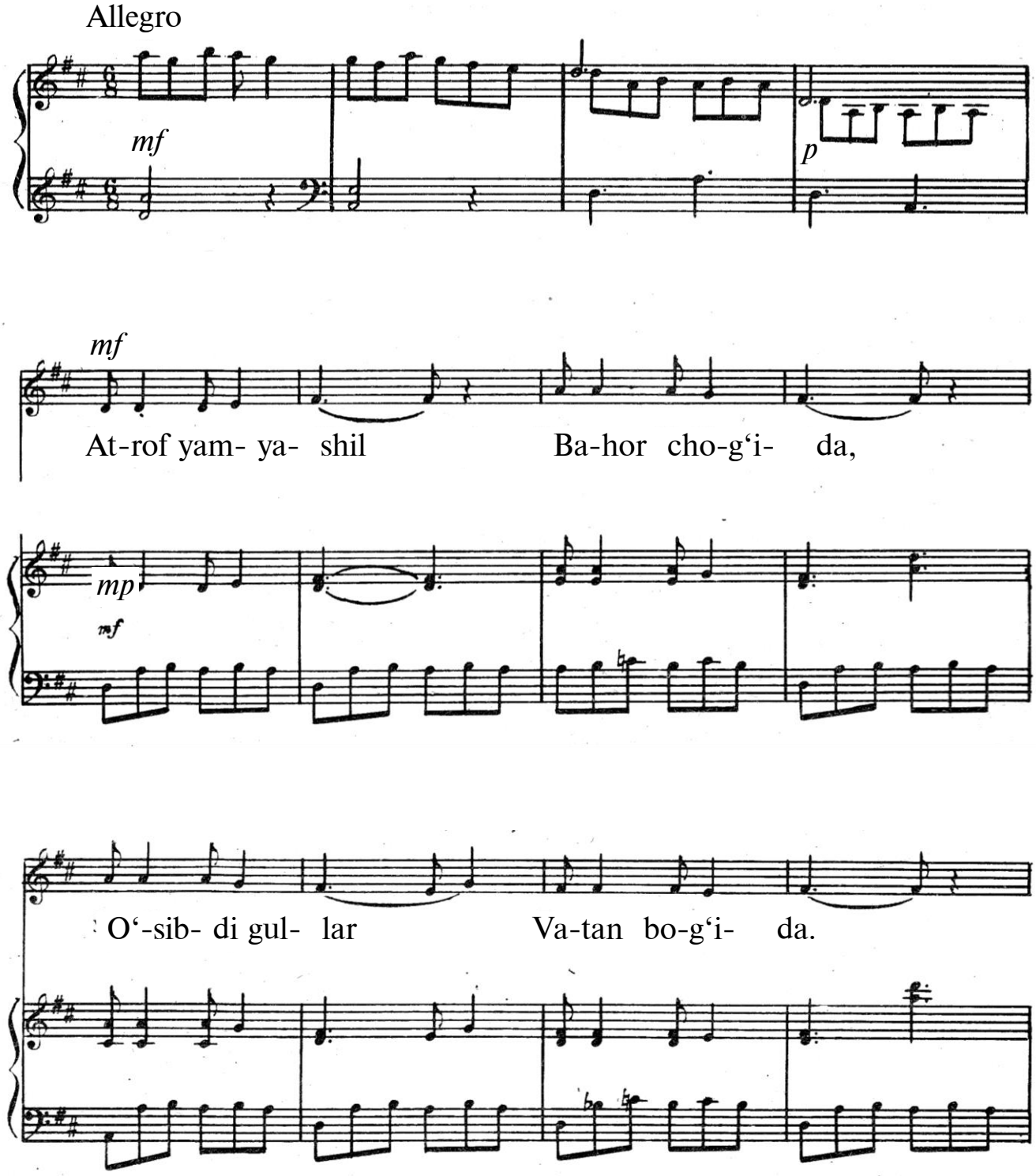


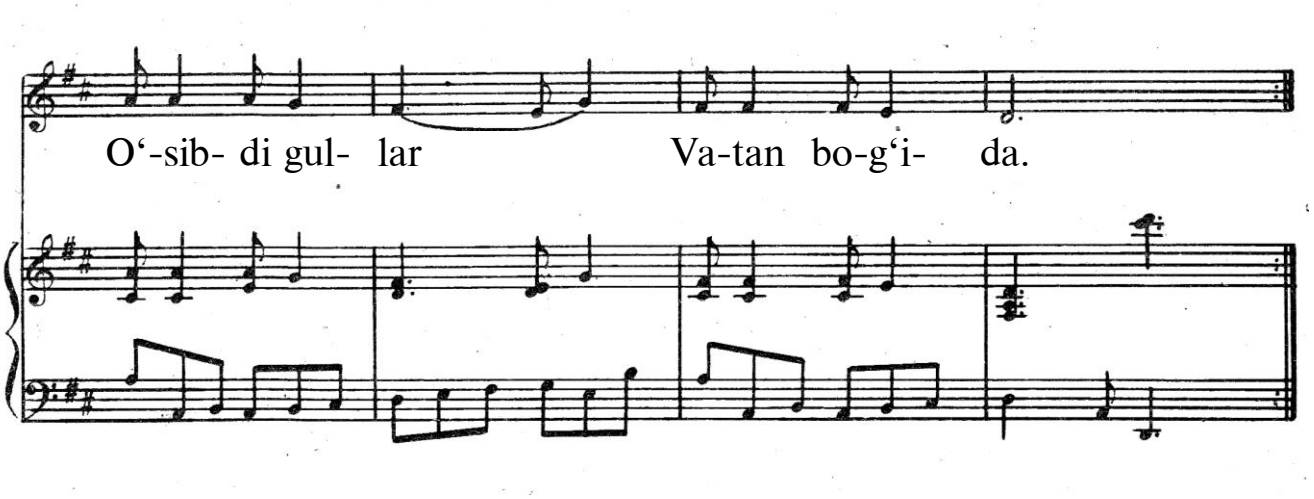
Gunafshaxon, gunafsha,
Navbahorning gulisan.
Erta bahor ochilib,
Bizni xursand qilasan.

Salom senga bahorning
Ko‘rki bo‘lgan gunafsha.
Hidlaringni taratib,
Ochil doim, ham yashna.

BAHOR GULLARI

D.Omonullayeva she'ri va musiqasi





Atrof yam-yashil
Bahor chog‘ida.
O‘sibdi gullar
Vatan bog‘ida.

Bahorni maqtab
Qushlar sayraydi.
Bahor qo‘ynida
Barcha yayraydi.

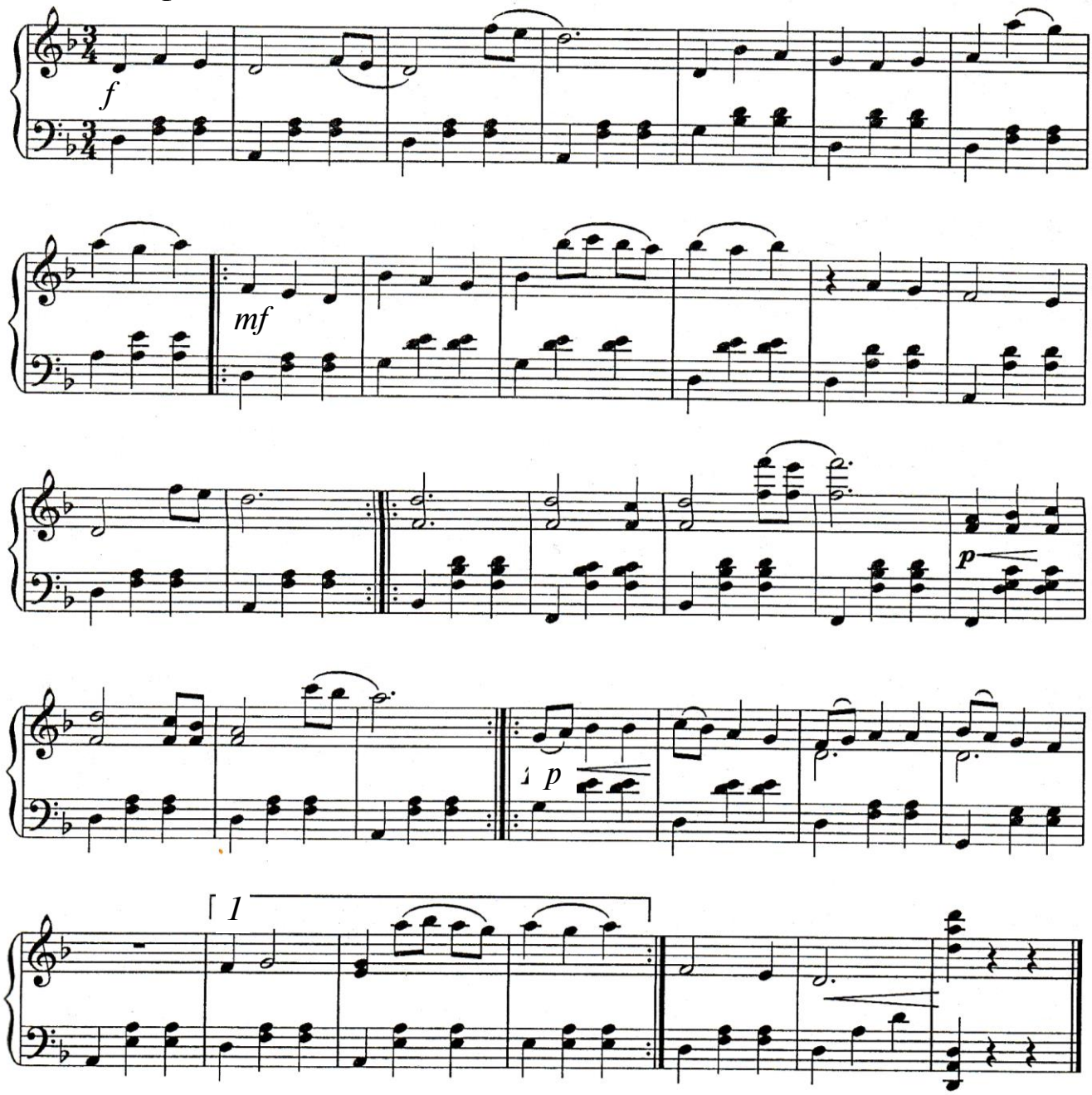
Gullar sayliga
Quvnab yelamiz.
To‘yib husnidan,
O‘ynab kulamiz.

O‘ZBEKISTON

O‘zbek xalq qo‘shig‘i

Habibullo Rahimov
fortepiano uchun moslashtirilgan

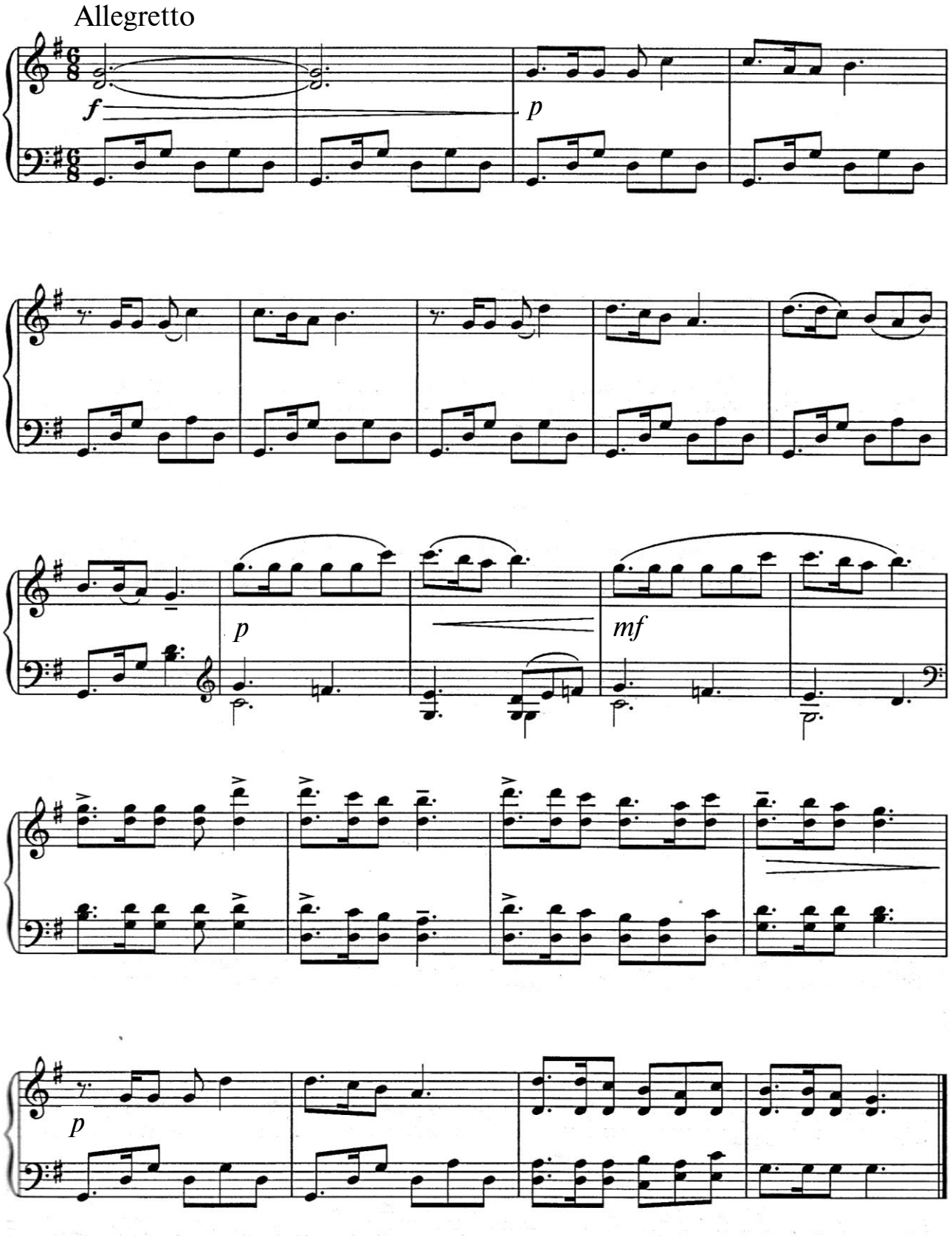
Tempo vi valse



JAMALAGIM

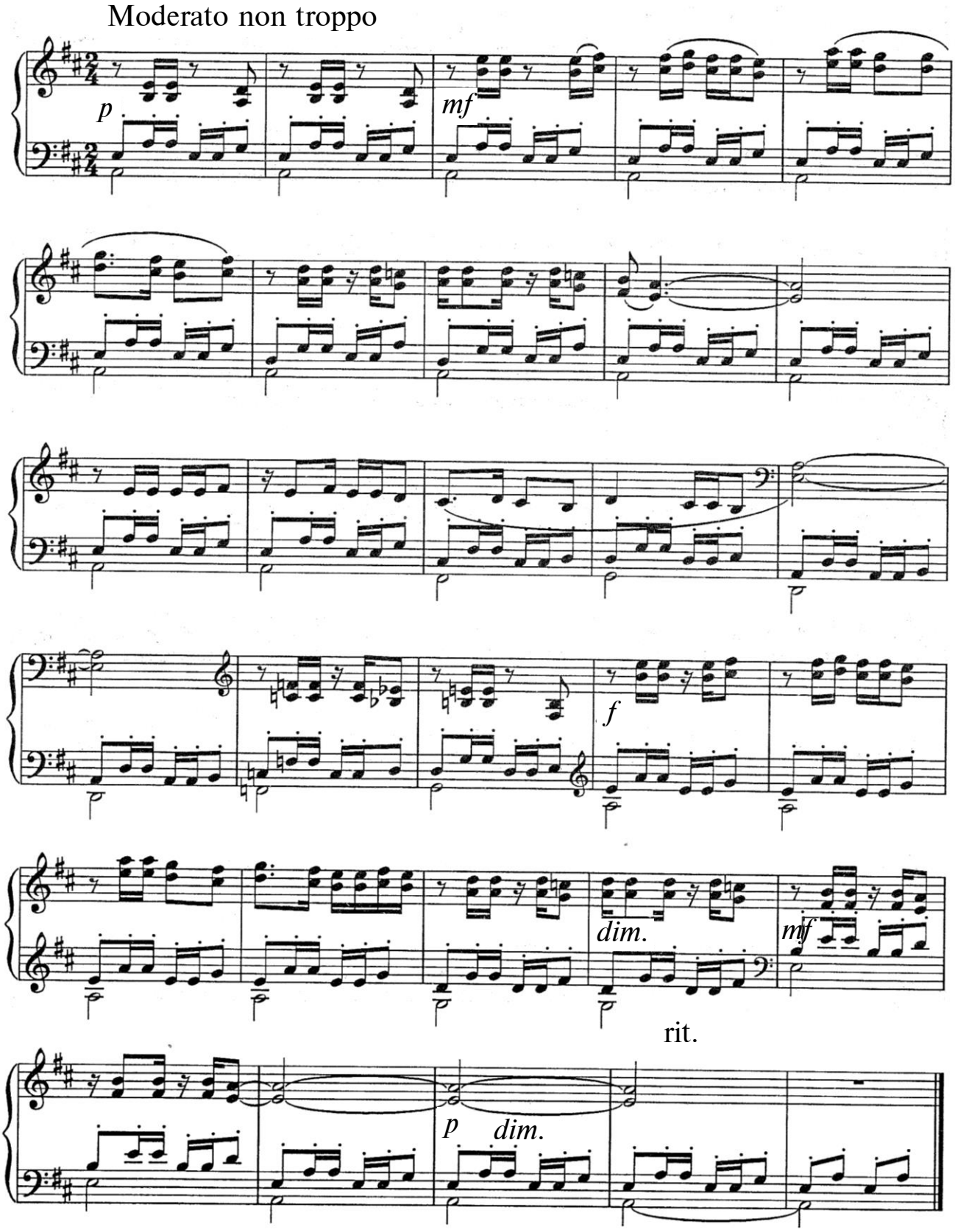
O‘zbek xalq kuyi

Doni Zokirov
fortepiano uchun moslashtirgan



KARVON

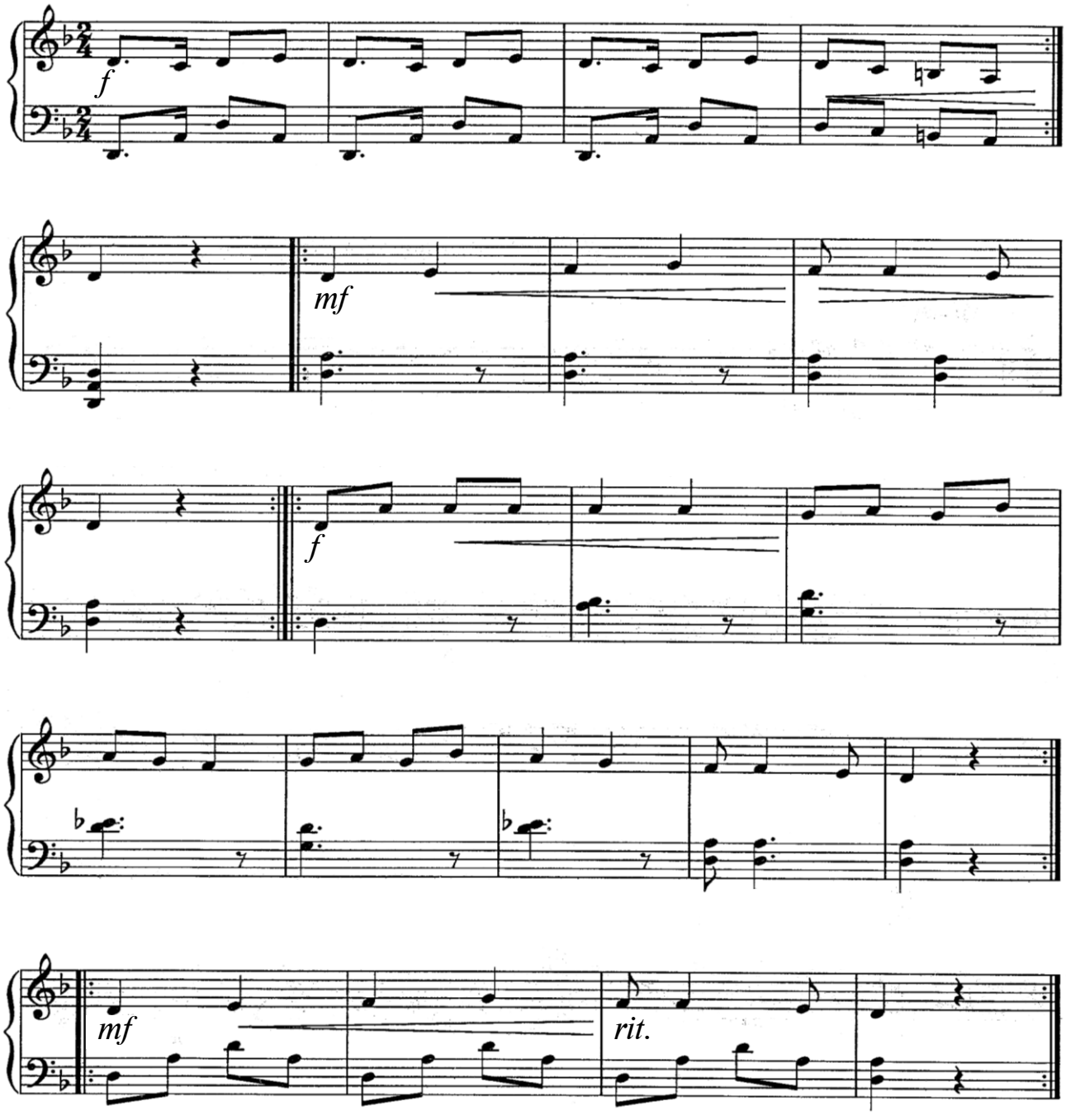
D. Omonullayeva
fortepiano uchun moslashtirilgan



QARI NAVO

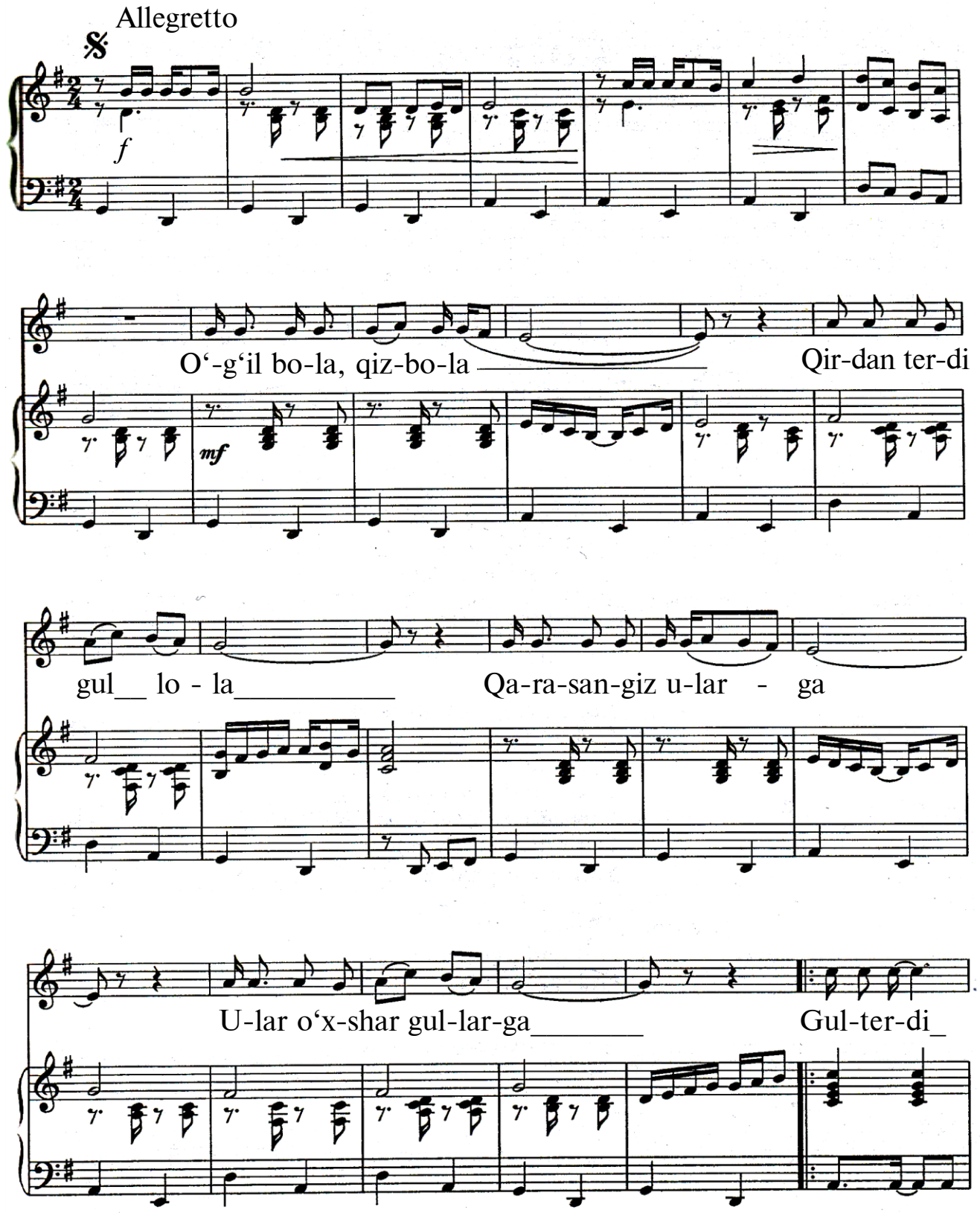
O‘zbek xalq qo‘shig‘i

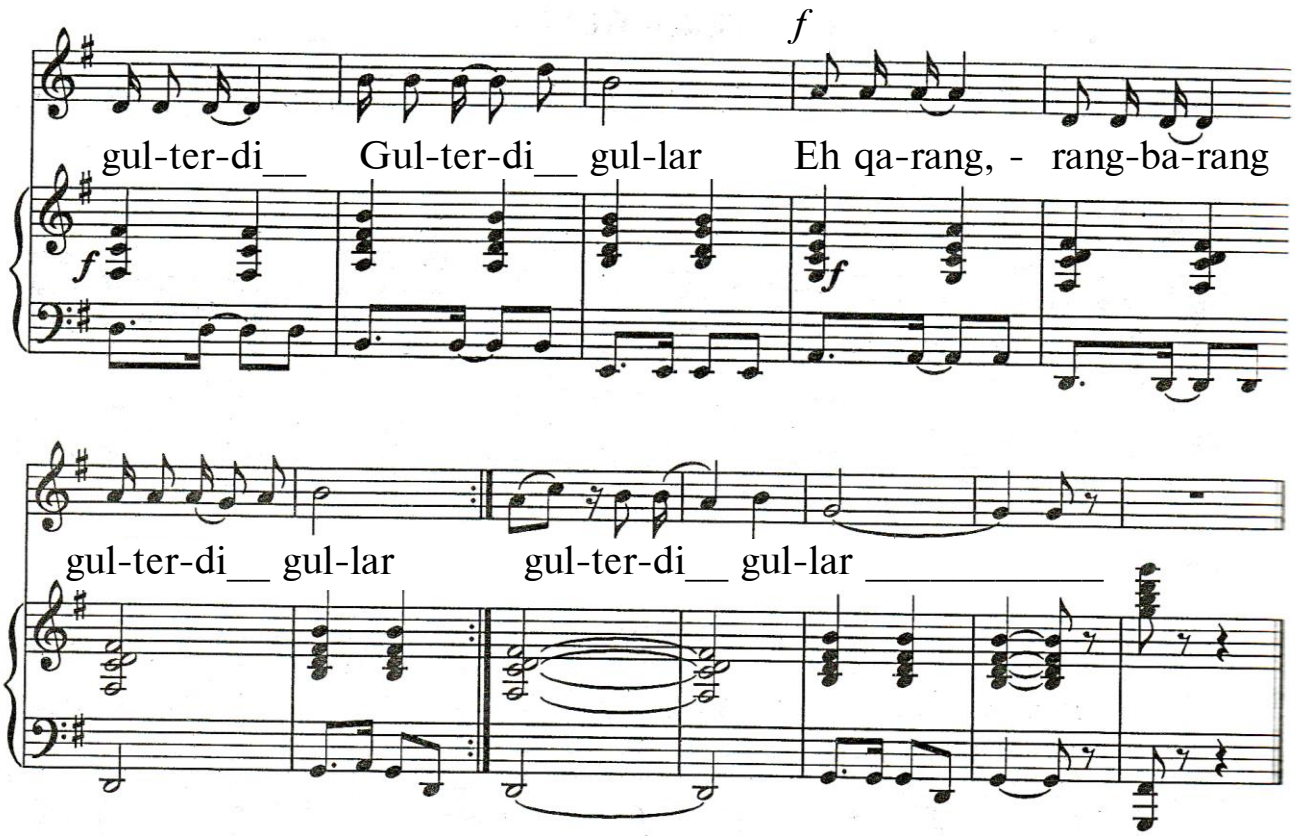
Habibullo Rahimov
fortepiano uchun moslashtirgan



KUY VA QO‘SHIQLAR
4-sinf uchun

Po‘lat Mo‘min she’ri *Nadim Norxo‘jayev musiqasi*





O‘g‘il bola, qiz bola
Qirdan terdi gullola.
Qarasangiz ularga,
Ular o‘xshar gullarga

Naqorat:

Gul terdi, gul terdi,
Gul terdi gullar.
Eh, qarang, rang-barang
Gul terdi, gullar.

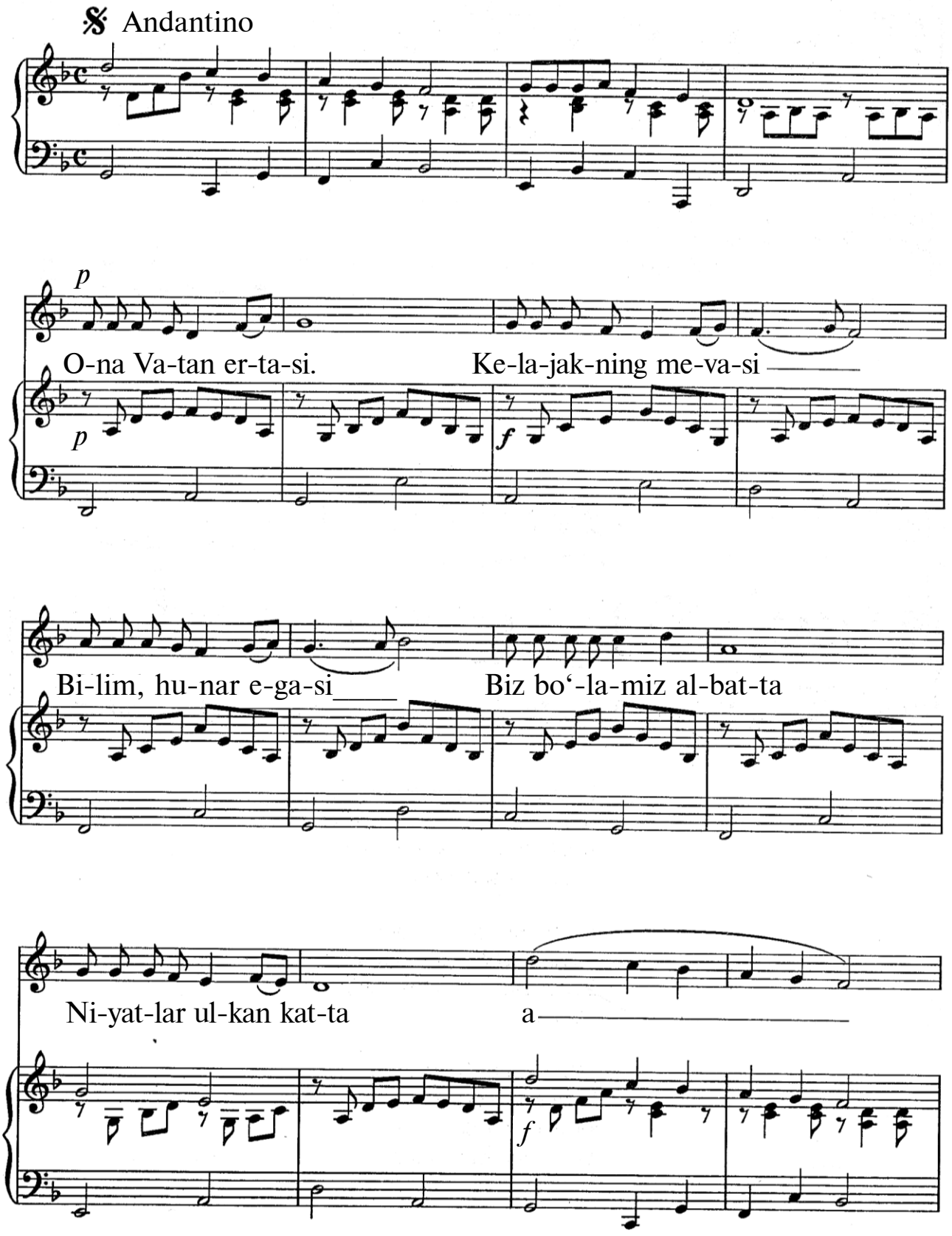
Gullar terib ozmuncha
O‘ynadilar to‘yguncha
Har tomonga chopdilar,
Yangilarin topdilar.

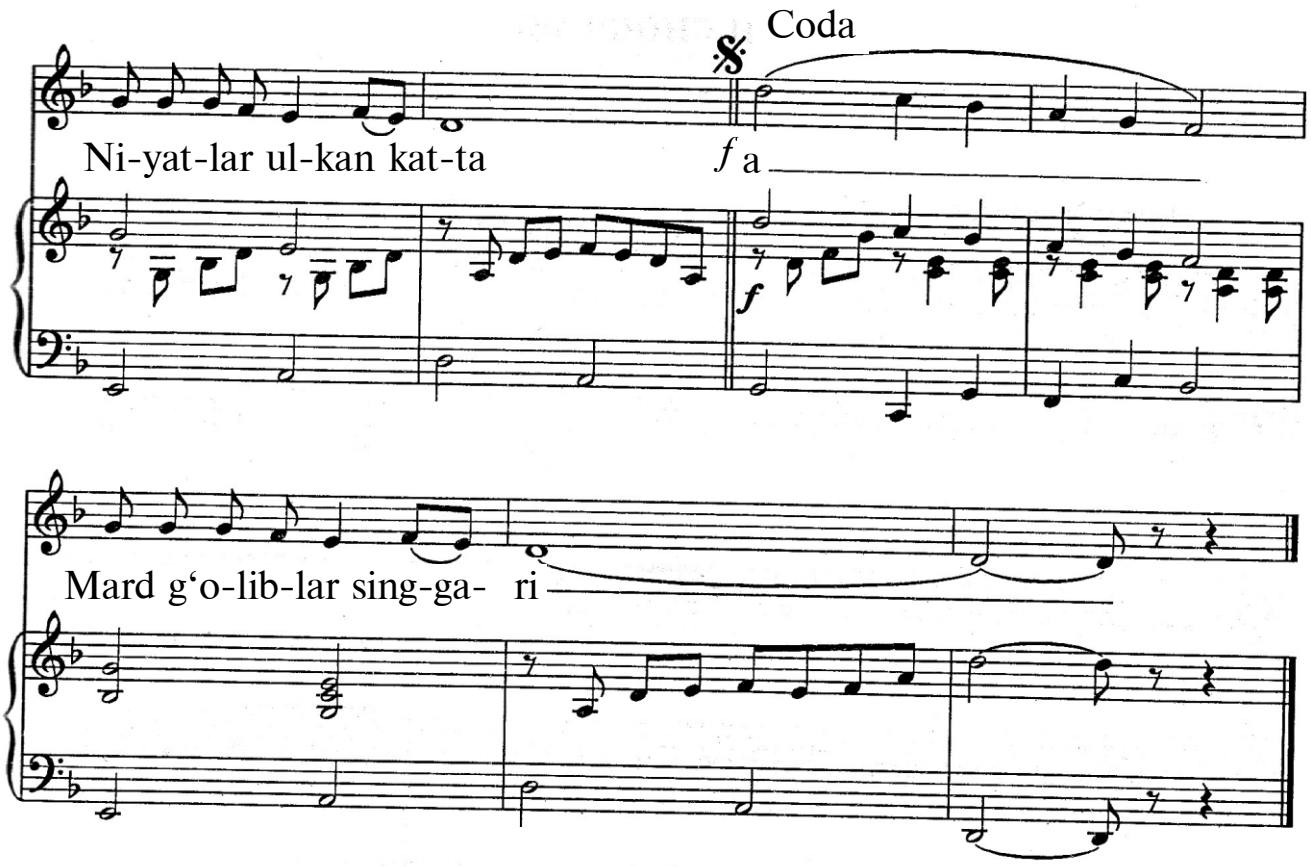
Naqorat:

Gul terdi, gul terdi,
Gul terdi gullar.
Eh, qarang, rang-barang
Gul terdi, gullar.

DIYOR MADHI

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





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

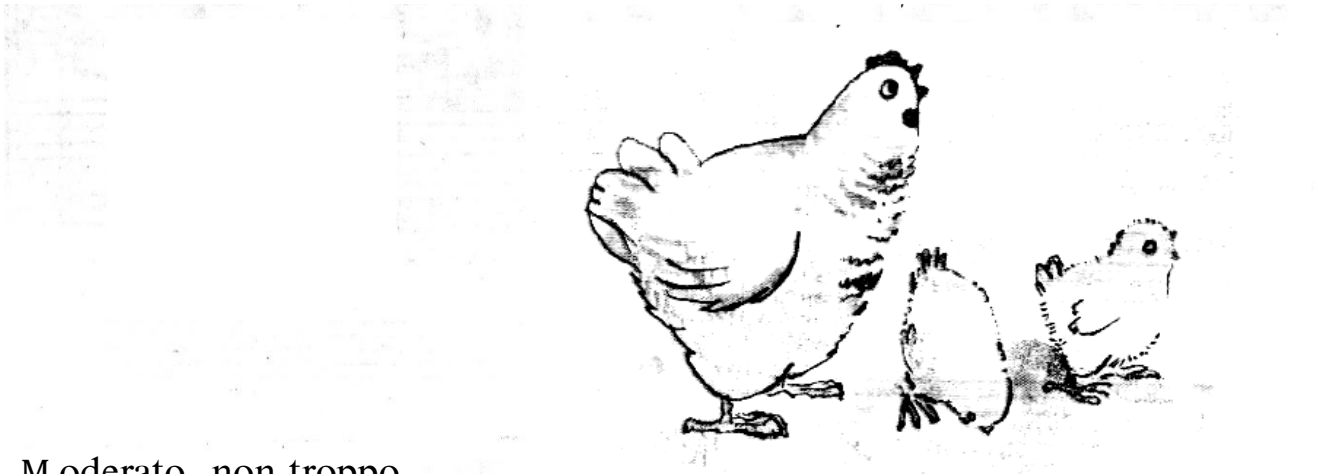
Orzularim uch berar,
Diyor mehri kuch berar.
Dilda yorug‘ tuyg‘ular,
Yorug‘likka oshnamiz,
Ezgu ishga tashnamiz.

Dovrug‘lidir Vatanim,
Obro‘liodir Vatanim.
Dunyodagi chamanim,
Ko‘z qoramdek saqlayman,
Ishonchingni oqlayman

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

JO‘JALAR

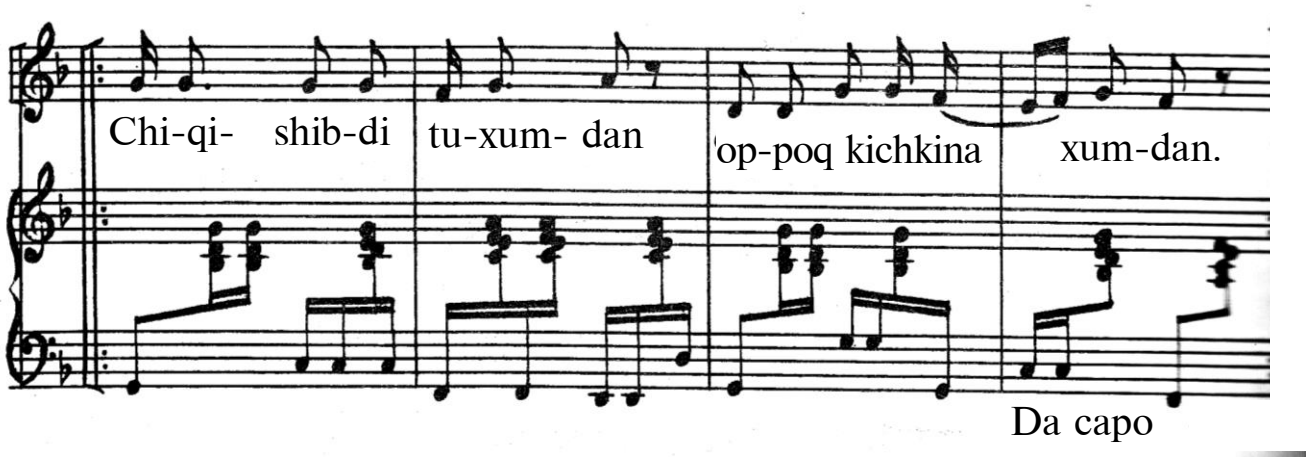
P.Mo‘min she’ri *D.Omonullayeva musiqasi*



M oderato, non troppo

mf

Jo‘-ja- lar ju-da qi-ziq, O- yoq- la-ri qil-ti-riq.



I

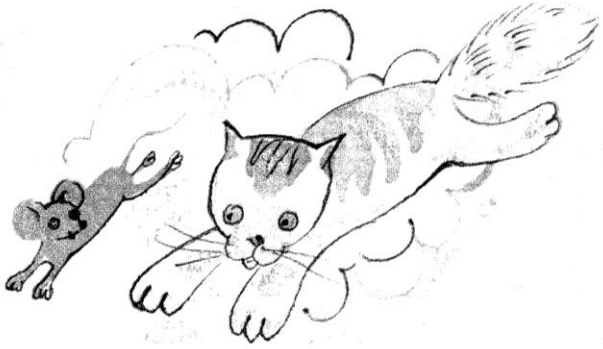
Jo‘jalar juda qiziq,
Oyoqlari qiltiriq.
Chiqishibdi tuxumdan,
Oppoq kichkina xumdan.

II

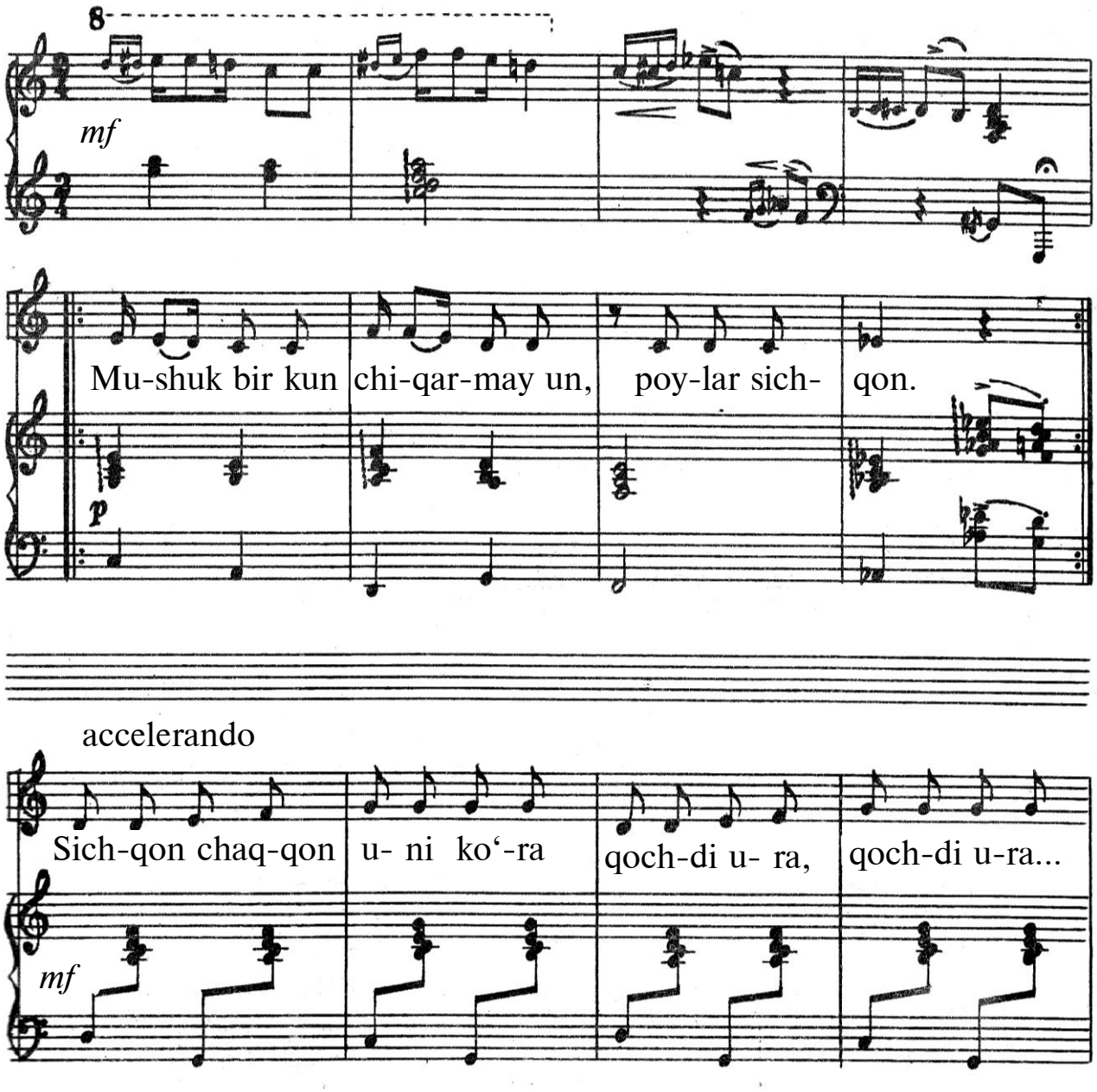
«Chip-chiq» deya so‘zlashar,
Oyisini izlashar.
Tovuq so‘zin uqishdi,
Yerdan uvoq cho‘qishdi.

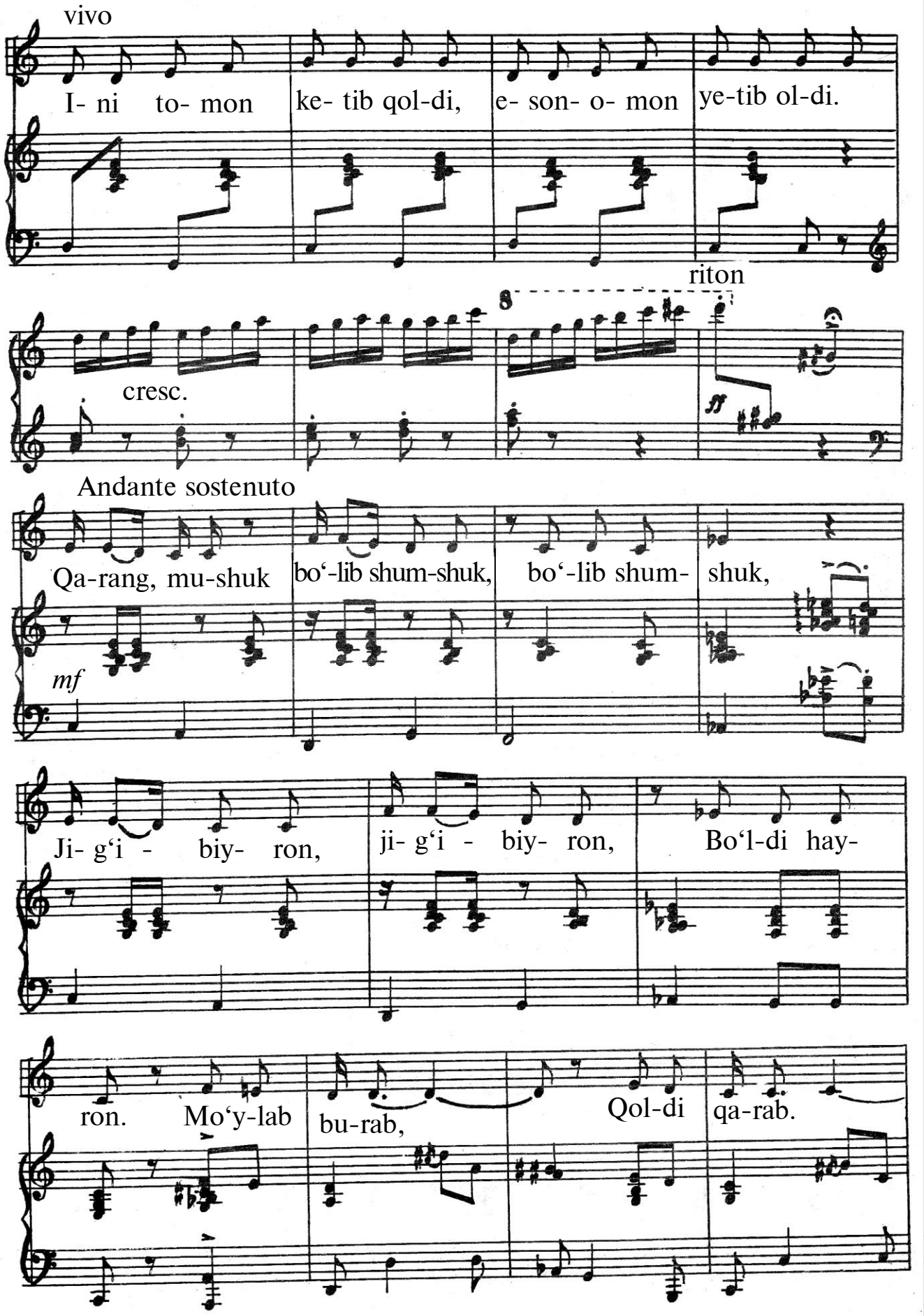
MUSHUK VA SICHQON

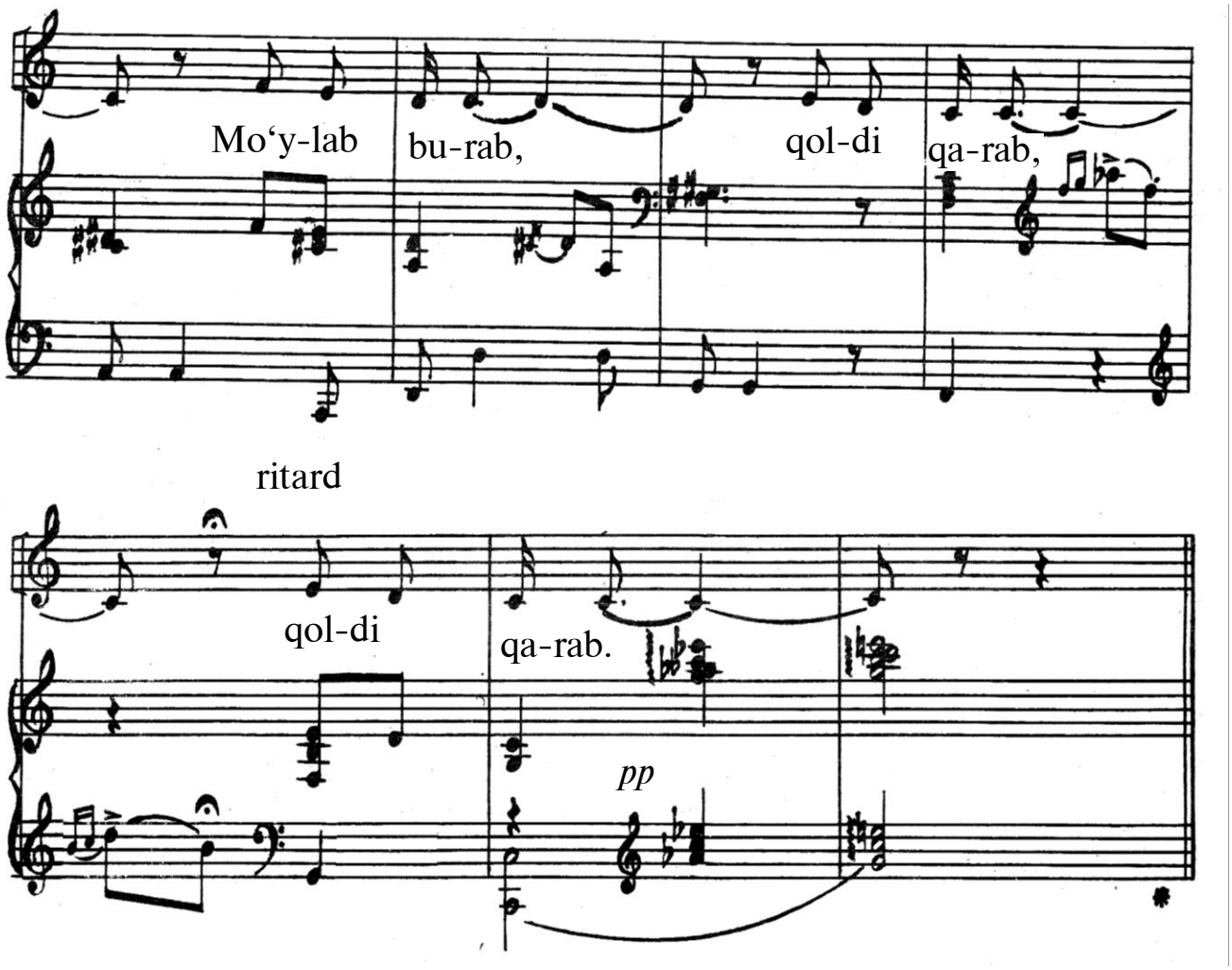
Po‘lat Mo‘min she’ri *D. Omonullayeva musiqasi*



Andante sostenuto



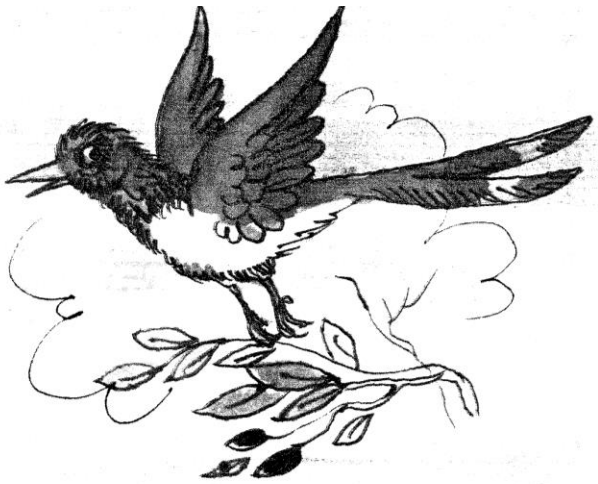

vivo
I- ni to- mon ke- tib qol-di, e- son- o- mon ye-tib ol-di.
riton
cresc.
Andante sostenuto
Qa-rang, mu-shuk bo‘-lib shum-shuk, bo‘-lib shum- shuk,
mf
Ji- g‘i - biy- ron, ji- g‘i - biy- ron, Bo‘l-di hay-
ron. Mo‘y-lab bu-rab, Qol-di qa-rab.



Mushuk bir kun
Chiqarmay un,
Poylar sichqon.
Sichqon chaqqon
Uni ko‘ra
Qochdi ura...
Ini tomon
Ketib qoldi,
Eson-omon
Yetib oldi.
Qarang, mushuk
Bo‘lib shumshuk,
Jig‘ibiyron
Bo‘ldi hayron.
Mo‘ylab burab,
Qoldi qarab...

ZAG‘IZG‘ON

Po‘lat Mo‘min she’ri *D. Omonullayeva musiqasi*



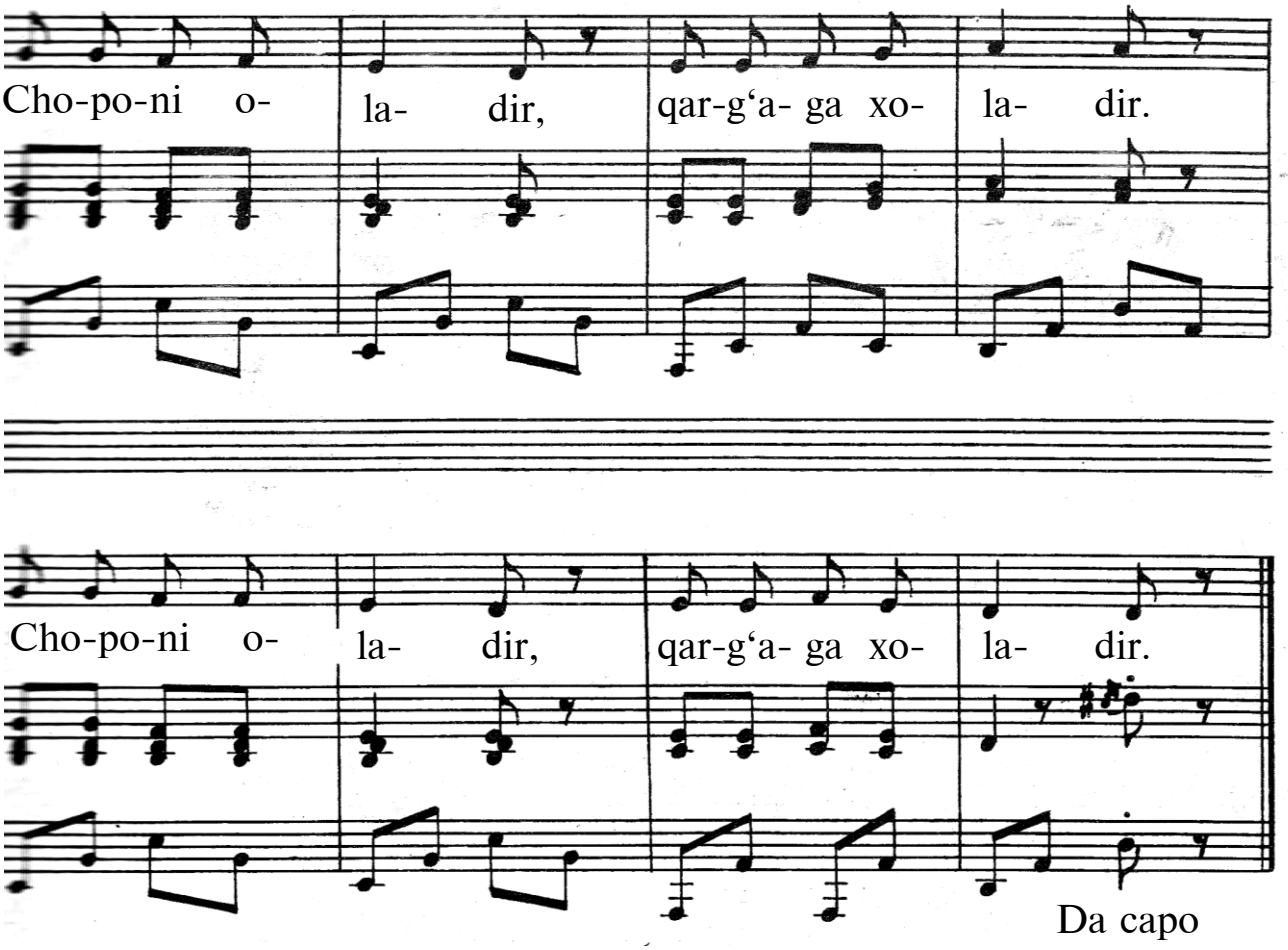
Allegro moderato

f

mf

Za-g‘iz-g‘on za-g‘iz-g‘on u-cha-g‘on za-g‘iz-g‘on.

mf



I

Zag‘izg‘on, zag‘izg‘on,
Uchag‘on zag‘izg‘on.
Choponi oladir,
Qarg‘aga xoladir.

II

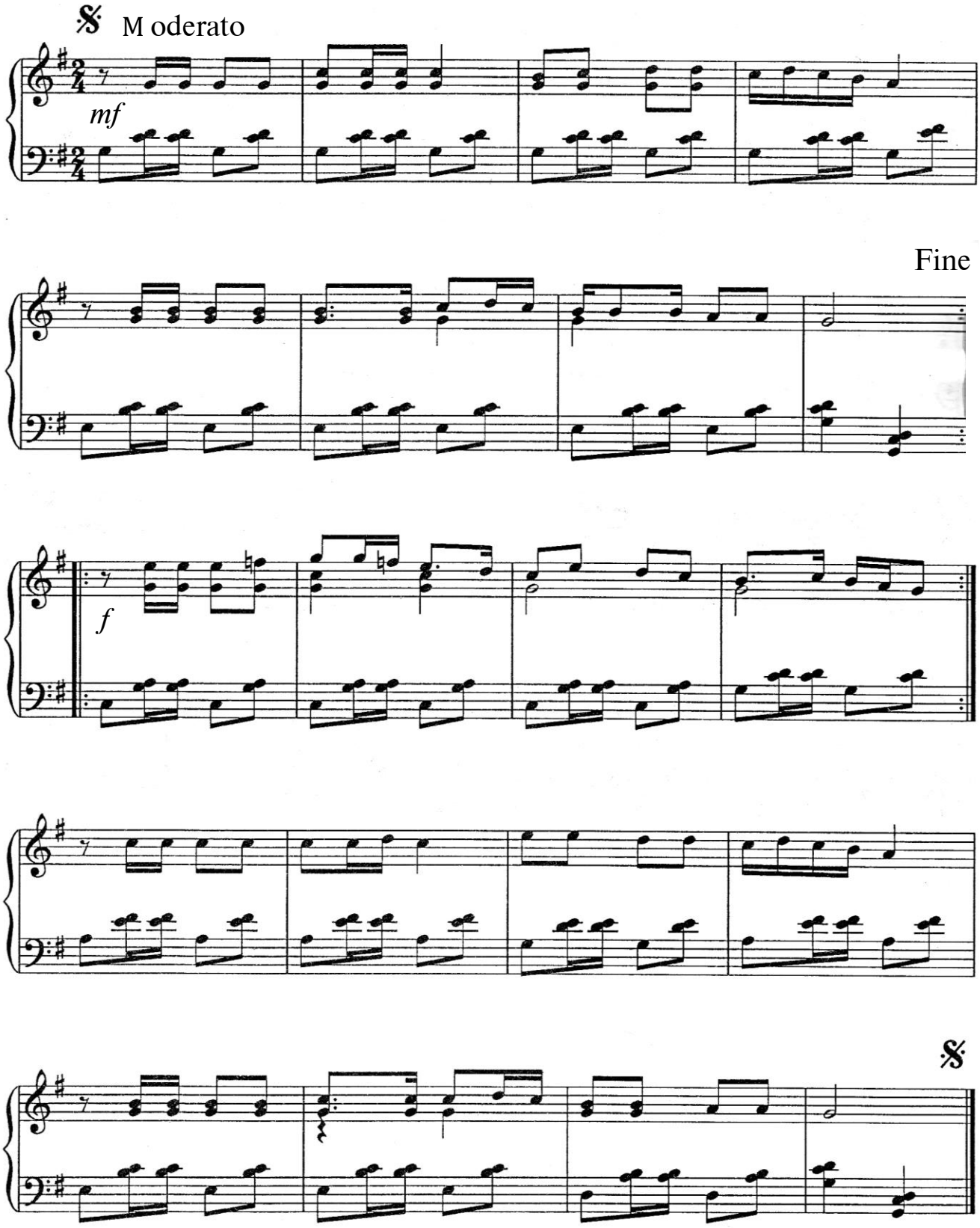
Tomlarda taqillar,
Tomog‘i taqillar.
Ko‘zlari alanglar,
Och qolsa yalanglar.

III

Aytayin to‘g‘risin,
U sovun o‘g‘risi.
Zag‘izg‘on, zag‘izg‘on,
Qochag‘on zag‘izg‘on.

NAMANGANNING OLMASI

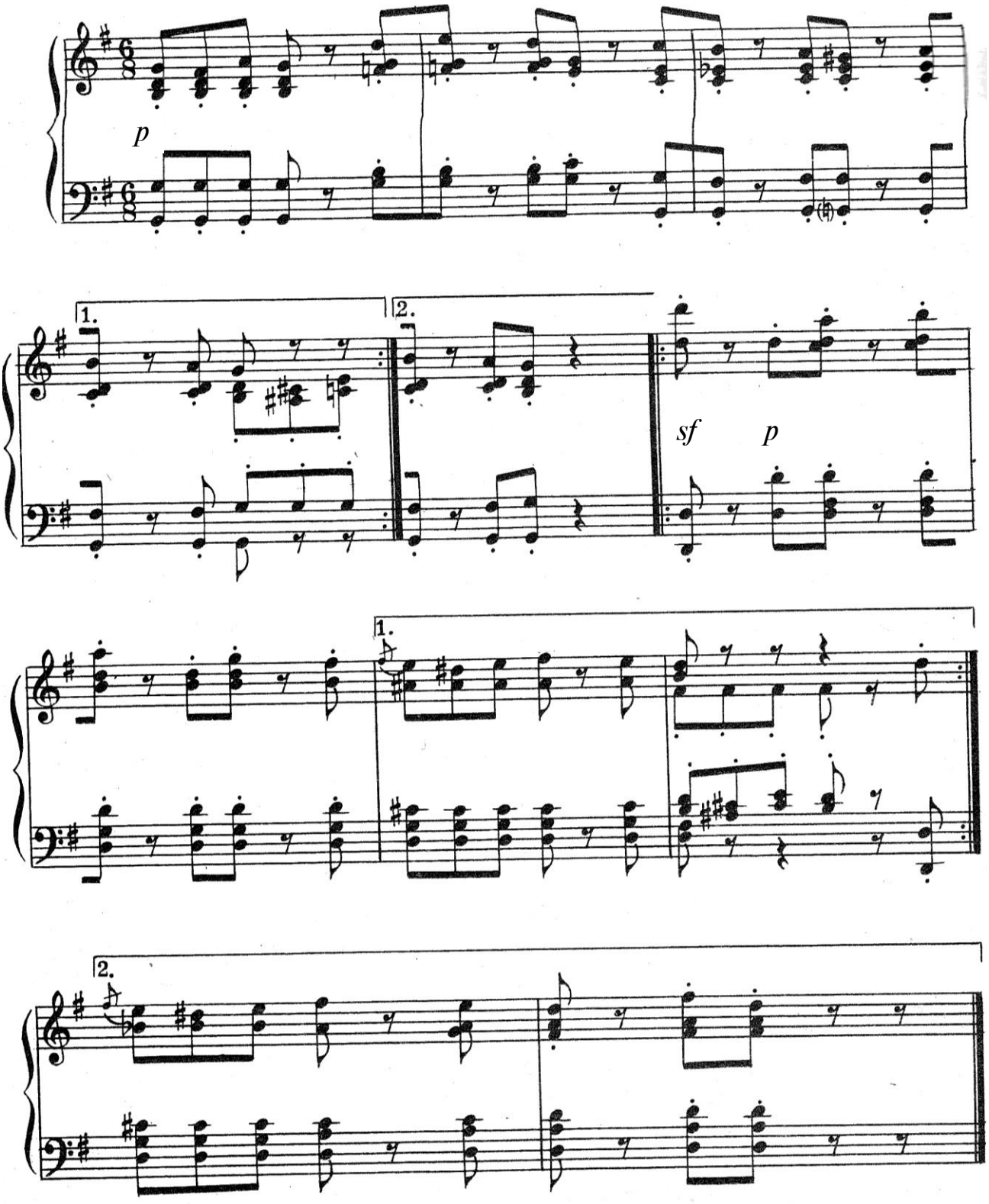
Habibullo Rahimov moslashtirgan



ТАНЦЫ
из оперы «РУСЛАН И ЛЮДМИЛА»

Муз. М. ГЛИНКА

Allegro moderato



O‘ZBEKISTON BAYROG‘I

R.Isoqov she’ri *D.Toshboyeva musiqasi*

O‘zbekiston bayrog‘i,
Dunyo uzra hilpirar.
Mangu dilim bahori,
Ko‘rsam qalbim jo‘sh urar.

Naqorat:

O‘zbekiston bayrog‘i
O‘zbekiston bayrog‘i
Mangu dilim bahori,
Ko‘rsam qalbim jo‘sh urar.

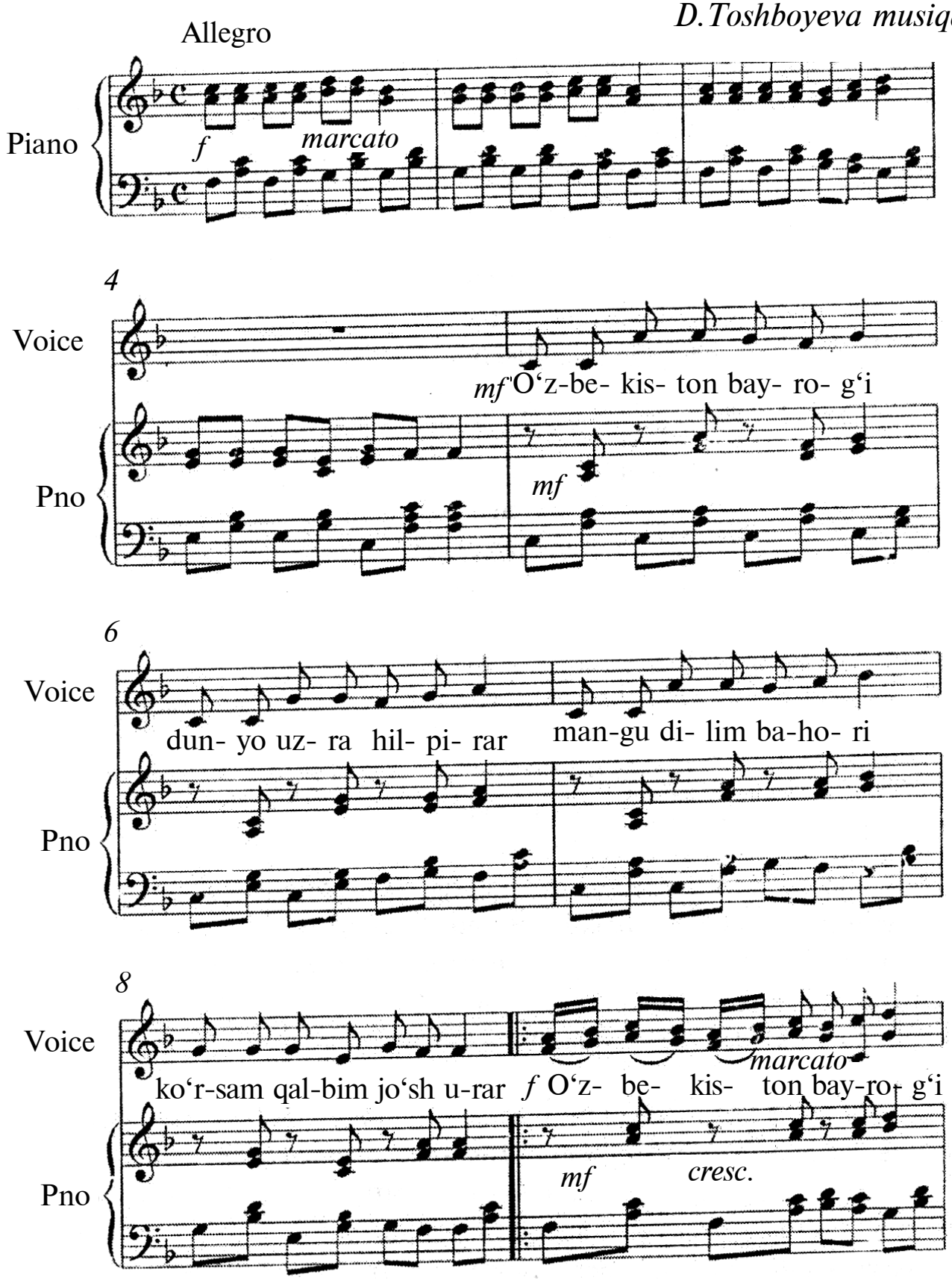
Ona yurtim bayrog‘i
Doim faxr dilimga
Shu boisdan mangu u
Hilpiraydi qo‘limda.

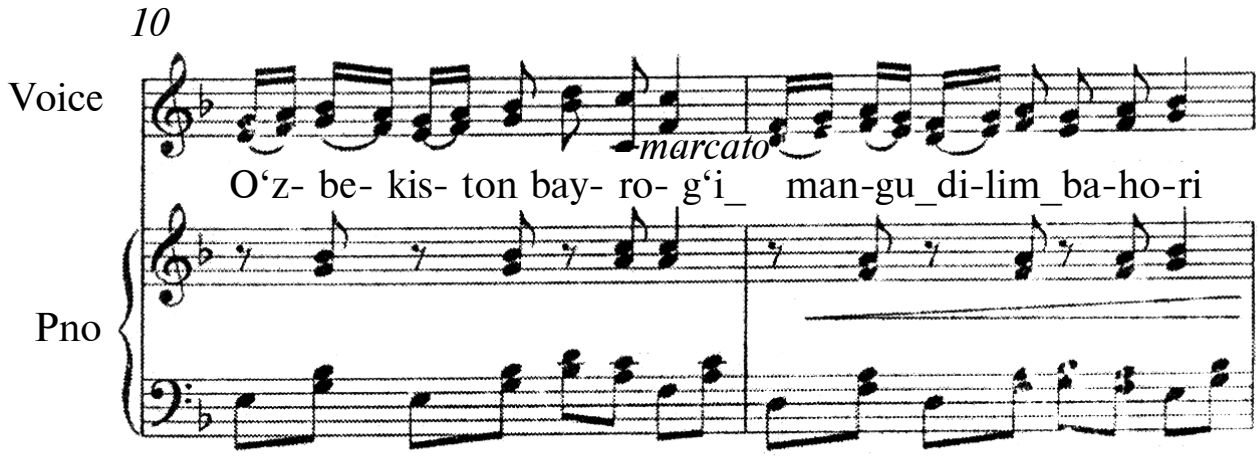
Naqorat:

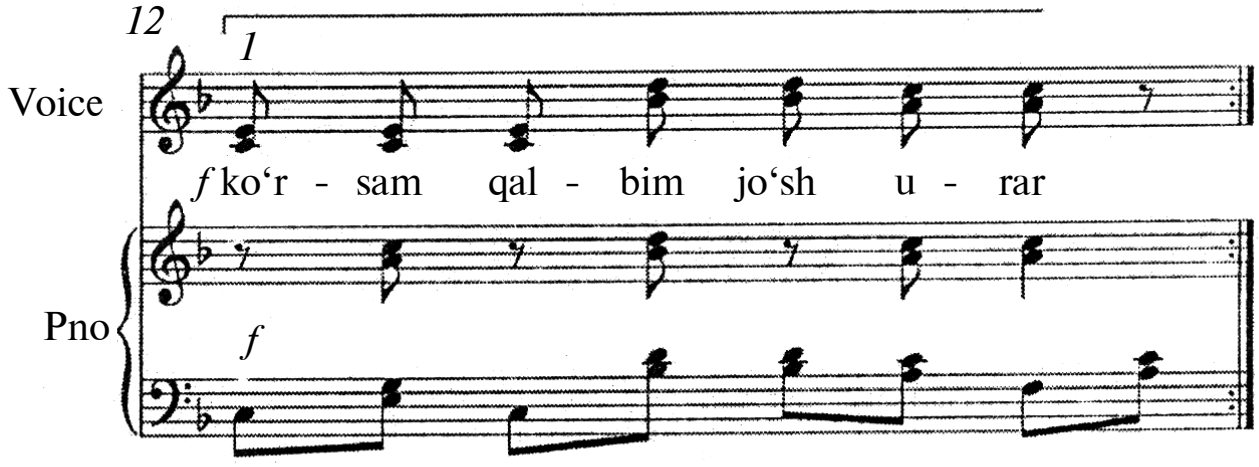
O‘zbekiston bayrog‘i
O‘zbekiston bayrog‘i
Shu boisdan mangu u
Hilpiraydi qo‘limda.

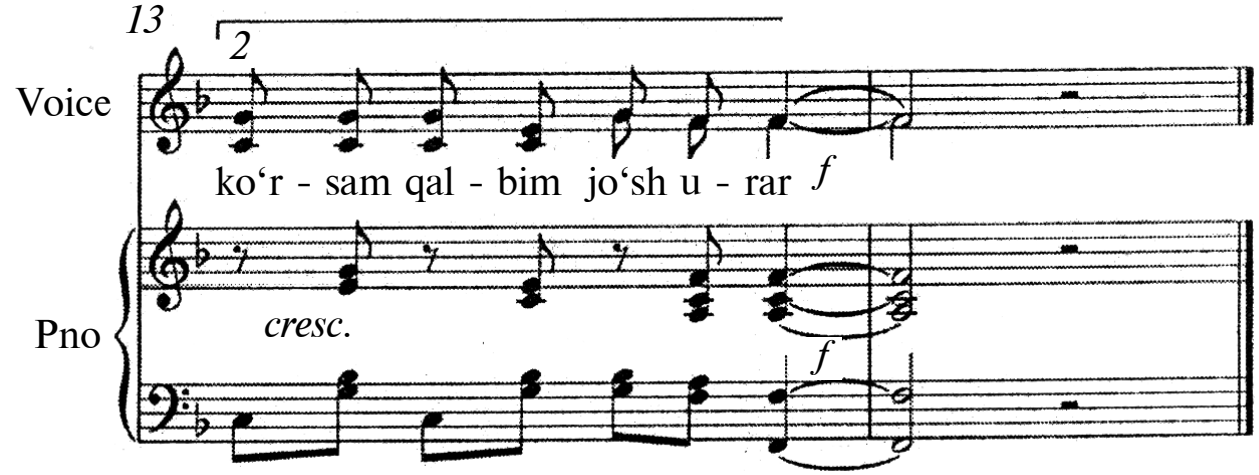
O‘ZBEKISTON BAYROG‘I

D.Toshboyeva musiqasi




10
Voice
marcato
O‘z- be- kis- ton bay- ro- g‘i_ man-gu_di-lim_ba-ho-ri
Pno


12
1
Voice
f ko‘r - sam qal - bim jo‘sh u - rar
Pno
f


13
2
Voice
ko‘r - sam qal - bim jo‘sh u - rar f
Pno
cresc.
f

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D.A.KARIMOVA, SH.YAKUBOVA

BOLALAR MUSIQA ASARLARI USTIDA ISHLASH

(Qayta nashr)

Toshkent – «Fan va texnologiya» – 2016

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Tex. muharrir: M.Xolmuhamedov
Musavvir: D.Azizov
Musahhih: N.Hasanova
Kompyuterda sahifalovchi: N.Raxmatullayeva

E-mail: tipografiyacnt@mail.ru Tel: 245-57-63, 245-61-61.
Nashr.lits. AI№149, 14.08.09. Bosishga ruxsat etildi: 06.08.2016.
Bichimi 60x84 1/8. «Timez Uz» garniturasi. Ofset bosma usulida bosildi.
Shartli bosma tabog‘i 17,75. Nashriyot bosma tabog‘i 18,0.
Tiraji 670. Buyurtma №152.

«Fan va texnologiyalar Markazining bosmaxonasi» da chop etildi.
100066, Toshkent sh., Olmazor ko‘chasi, 171-uy.