B. Goşaýewa

Çagalar sazçylyk we sungat
mekdepleri üçin okuw kitaby

Türkmenistanyň Bilim ministrligi
tarapyndan hödürlenildi

Aşgabat
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G 59 **Akkordeon.** Çagalar sazçylyk we sungat mekdepleri üçin okuw kitaby. *(Halk saz gurallary hünäri üçin).* – A.: Türkmen döwlet neşirýat gullugy, 2015.

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TÜRKMENISTANYŇ PREZIDENTI
GURBANGULY BERDIMUHAMEDOW

TÜRKMENISTANYŇ DÖWLET TUGRASY

TÜRKMENISTANYŇ DÖWLET BAÝDAGY

TÜRKMENISTANYŇ DÖWLET SENASY

Janym gurban saňa, erkana ýurdum,
Mert pederleň ruhy bardyr köňülde.
Bitarap, garaşsyz topragyň nurdur,
Baýdagyň belentdir dünýäň öňünde.

Gaýtalama:
Halkyň guran Baky beýik binasy,
Berkarar döwletim, jigerim-janym.
Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

Gardaşdyr tireler, amandyr iller,
Owal-ahyr birdir biziň ganymyz.
Harasatlar almaz, syndyrmaz siller,
Nesiller döş gerip gorar şanymyz.

Gaýtalama:
Halkyň guran Baky beýik binasy,
Berkarar döwletim, jigerim-janym.
Başlaryň täji sen, diller senasy,
Dünýä dursun, sen dur, Türkmenistanym!

Türkmenistanyň Prezidenti
Gurbanguly Berdimuhamedow:

– Bilim almak, hünär öwrenmek, durmuşa taýýar bolmak her bir ynsan üçin uly bagtdyr.

GIRIŞ

Berkarar döwletimiziň bagtyýarlyk zamanasynda ýurdumyz gün-günden pajarlap ösýär, milli ykdysadyýetimiz has pugtalanýar. Watanymyzyň şunuň ýaly beýik derejede ösmegi, halkymyzyň ýaşaýyş-durmuş derejesiniň has-da gowulanmagy, elbetde, Gahryman Arkadagymyzyň taýsyz tagallalarynyň netijesinde bolýar.

Hormatly Prezidentimiz Gurbanguly Berdimuhamedowyň yglan eden Berkarar döwletiň bagtyýarlyk döwründe ýurdumyzda ylmy-bilimi ösdürip, dünýä derejesine çykarmak ugrunda alyp barýan özgertmelerini durmuşa geçirmekde döredijilik işgärleriniň hem uly goşandy bar.

Ýaş nesliň medeni dünýägaraýşyny ösdürmekde, olara estetiki terbiýe bermekde sazyň ähmiýeti uludyr. Çaga ýaşlygyndan sungatyň haýsy-da bolsa bir ugry boýunça hünär berilse, onuň geljekde döwrebap, sowatly adam bolup ýetişjegine hiç hili şübhe bolup bilmez.

Akkordeon saz guraly türkmeniň iň gowy görýän saz gurallarynyň biridir. Ol toýlarda, konsert sahnalarynda elmydama ýaňlanyp durýar. Bu saz guralynda dünýäniň ähli halklarynyň sazlaryny ýerine ýetirmäge mümkinçilikler bar.

Şu hödürlenýän «Akkordeon» atly okuw kitaby ýurdumyzyň çagalar sazçylyk we sungat mekdepleriniň akkordeon synplarynda okaýan okuwçylary üçin taýýarlanyldy. Akkordeon we baýan usuly mekdebiniň wekilleriniň ençeme ýyllaryň dowamynda toplan tejribesi şu kitabyň döremeginde esas bolup durýar. Şonuň üçin hem bu iş mugallymlardyr okuwçylara akkordeon saz guralynda saz çalmak sungatyny öwrenmek işiniň inçe tilsimleriniň aňyrsyna ýetmäge uly hyzmat eder diýip umyt edýäris.

AKKORDEON SAZ GURALY BARADA UMUMY MAGLUMAT

Çaga üçin nähili akkordeon saýlamaly?

Akkordeon saz guralyny saýlap alanyňda çaganyň ýaşyna, onuň göwresine üns bermeli. Göwresi kiçi çaga üçin uly saz guralyny almak düýbünden ýalňyşlyk bolýar. Ol çalmagy öwrenip başlan wagty saz guralyň uludygy sebäpli, akkordeony saklamanyň ebeteýini tapman, saz çalmaga bolan höwesini-de ýitirmegi mümkin.

Akkordeonyň ululygy onuň sag tarapynda ýerleşýän klawişleriniň sanyna baglydyr. Çagalar sazçylyk, sungat mekdeplerinde okaýanlar üçin 34 sany klawişli akkordeondan başlamak maslahat berilýär.

Akkordeonyň hili barada

Akkordeon guraly saýlananda ony daş keşbine görä saýlamak uly ýalňyşlykdyr. Esasy üns bermeli zatlar şulardyr:

– bir wagtda sag we çep klawiaturalarda akkord seslerini doly basanyňda guralyň howa toplaýjysy (mehi) gaty açylmaly däldir. Akkordeonyň esasy korpusy bilen mehiň seplenýän ýerinden howa çykmaly däldir.

– klawişleri çala basyp mehi çekýän wagtyň gural dessine seslenmelidir.

– klawişleri basyp, mehi batly çekýän wagtyň hem saz gural dessine ses bermelidir.

Saz guralyň hilini gowulandyrýan, seslerini bezeýän ýene-de bir zat bar, ol bolsa akkordeonyň sag ýüzünde ýerleşýän sany 5-den 11-e çenli bolan registr düwmeleridir (olara basmak arkaly sesleriň öwüşginini üýtgedip bolýar).

Akkordeonyň gurluşy

Akkordeonyň esasy göwresi arasynda meh (howa toplaýjy) bilen seplenen iki (çep we sag) bölekden duryar. Her bölegiň bolsa öz klawiaturasy bardyr.

Sag klawiatura ak we gara klawişlerden düzülen, şeýle hem sag klawiaturanyň ýüzünde ýokardan-aşak tertipde sesiň tembrini çalşyjy registrler ýerleşýär. Olaryň sany, ýokarda aýdyp geçişimiz ýaly, 5-den 11-e çenlidir.

Ikinji bölekde çep klawiatura ýerleşýär. Ol kiçi düwmelerden düzülen. Bu klawiaturanyň ýüzünde 3 ýa-da 5 registr ýerleşýär.

Sag klawiaturada, esasan, heň ýerine ýetirilýär, çep klawiaturada bolsa heňiň bezegi bolan akkompanement ýerine ýetirilýär.

Meh ýa-da başgaça aýdanymyzda howa toplaýjy akkordeonda ses çykarmaga mümkinçilik berýän esasy bölekdir.

Akkordeonyň sag bölegine iki sany egne atylýan kemer dakylýar. Bu kemerleriň biri sag egne, beýlekisi bolsa çep egne geýilýär. Egin kemerleri akkordeonyň berk durmagyny üpjün edýär. Çep klawiaturanyň gapa-

gynda hem ýene-de bir kemer ýerleşýär. Ol bolsa çep eliň kömegi bilen mehiň hereketini üpjün edýär.

Saz sapaklary barada

Çaganyň saz sapaklary bilen meşgullanmagy ene-atanyň üstüne hem käbir borçlary ýükleýär. Ol borçlaryň esasysy hem çagany saz çalmaga höweslendirmekdir. Ýagny çagalar bilen bilelikde konsertlere, spektakllara, opera tomaşa etmek, saz we sazandalar barada kitap okamak, öýde oňa arkaýyn saz sapaklary boýunça öý işlerini ýerine ýetirmekligi üçin ähli mümkinçilikleri döretmek, elmydama onuň saz mugallymlary bilen aragatnaşykda bolmagy ýaly birnäçe möhüm şertlerden ybaratdyr.

Çaganyň özbaşdak saz sapaklaryny ýerine ýetirmegi

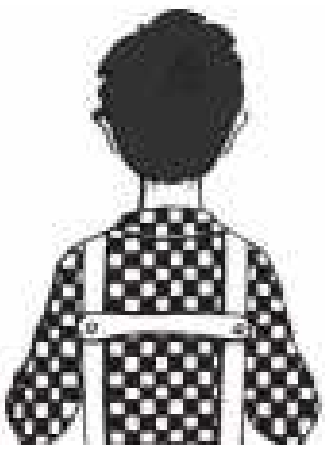
Saz sapaklary bilen meşgullanmak üçin çaganyň diňe bir höwesiniň bolmagy ýeterlik däldir. Umuman aýdanymyzda, saz bilen meşgullanmak, saz sapaklaryny ýerine ýetirmek köp zähmetden soň öz miwesini berip başlaýar. Bu ugurdan irginsiz zähmet çekilensoň, ol çagany ruhy taýdan terbiýeleýär. Öý işlerini ýerine ýetirmegi başdan dogry düzgüne salmagyň hem uly ähmiýeti bardyr. Şol düzgün boýunça çaga her gün eline saz guralyny almalydyr.

Ol 1-nji synpda günde 1 sagat ýa-da 1,5 sagat; 2-nji-5-nji synplarda günde 1,5 sagat ýa-da 2 sagat özbaşdak saz çalmalydyr.

Sazçylyk mekdebinde mugallym tarapyndan saz sapaklary dogry guralan ýagdaýynda, ol sapaklaryň geçilişini okuwçy özi üçin öýde özbaşdak geçmäge nusga edip ulanyp biler. Her özbaşdak sapakdan soň çaganyň ýerine ýetiren işleriniň uly netijesi bolmalydyr. Ol ýerine ýetiren işine özi baha bermäni başarmaly. Üstünligiň girewi bolan üns, pikiriň bir ýere jemlenmegi, bellibir maksat ugrunda çalyşmak diýen düşünjeleriň çagada bolmagy örän zerurdyr.

Akkordeonçynyň dogry oturyşy we saz guralynyň dogry saklanyşy

Akkordeonçynyň dogry oturmagy we saz guralyny dogry saklaýşy bu ýerine ýetirilýän eseriň hilini has-da ýokary derejä göteryän esaslaryň biridir. Akkordeonçy gaty ýa-da ýarymgaty oturgyçda oturmaly, oturgyjyň beýikligi aýaklaryny arkaýyn ýerde goýar ýaly bolmaly. Eger-de çaganyň boýy kiçi bolsa, onda onuň aýagynyň aşagyna ýörite goýulýan enjam goýulmalydyr. Eser ýerine ýetirilen wagty oturgyçda erkin, arkasyny dik saklap, biraz öňe eglip oturmalydyr. Şeýle oturylanda akkordeonçy özüni oňaýly duýýar we ol çalt ýadamaýar.



Saz guralynyň berk durmaklygyny üpjün edýän egin kemerlerini sazlamagyň hem öz düzgünleri bar. Sag kemer mydama çep kemerden uzyn bolmalydyr. Eger-de kemerler eginden sypmaga ýakyn bolsa, onda olary akkordeonçynyň arkasynda ýörite kiçi kemer bilen berkitmelidir.

Ýene-de bir üns berilmeli zat – bu akkordeonçynyň aýaklaryny ýerde goýşudyr. Sag aýak çep aýakdan has-da erkin we açygrak bolmalydyr, ony biraz öňe ýa-da yza süýşürip bolýar.

Iki aýagyň arasynyň açyklygy hem tapawutly bolup biler. Sag klawiaturanyň aşaky bölegi meh ýapylanda, gural iki tarapa oýnap durmaz ýaly, sag aýagyň içki ýüzüne direlmelidir (akkordeony eňek bilen saklajak bolmak hem nädogrudyr).

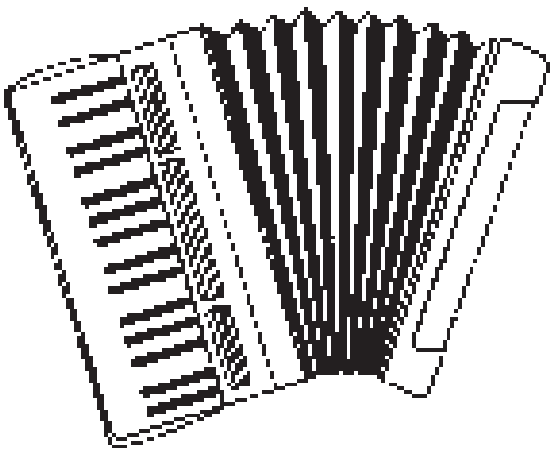
Eser ýerine ýetirilende akkordeonçy sag klawiatura seretmän çalmagy başarjak bolmaly, sebäbi seredip çalnanda saz guraly öz esasy saklanylyşyndan üýtgeýär.

Meh (howa toplaýjy)

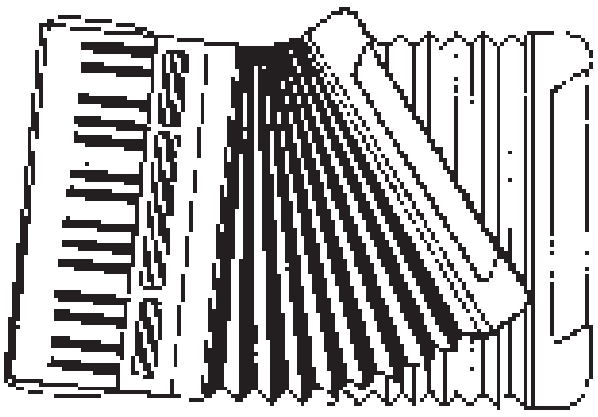
Mehi dogry we oňaýly ulanmany öwrenmek hem akkordeonçynyň başlangyç tapgyrda esasy maksady bolup durmalydyr.

Meh çep el bilen iki tarapa ýöredilýär. Meh açylyp, soňra bolsa ýapylýan wagty hiç haçan çep klawiaturany ýokary galdyryp ýapmaly däldir (muňa mydama okuwçynyň ünsüni çekip durmalydyr).

Dogry



Dogry däl



Çep klawiaturanyň gapagynda boş howa berýän ýörite düwme ýerleşýär. Bu düwmäniň kömegi bilen, çaga mehi dogry ulanmany çalt öwredip bolar. Meselem, çaga bu düwmäni basýar hem-de mehi yzygiderli açyp, dogry ýapmany öwrenýär. Bu ýumuş ýerine ýetirilýän wagty, okuwçynyň akkordeony çepe ýa-da saga süýşmeli däldir. Mehi dogry ulanyp bilmek ýerine ýetirilýän sesleriň güýçli ýa-da pes çykmagyna täsir edýär. Meh mydama iki tarapa ýöredilip durulmaly, ol mydama işlemelidir. Käbir çagalar mehi diňe klawişi basan wagty çekýärler. Bu düýbünden nädogrudyr. Şeýle ýagdaýda diňe baglanyşyksyz sesler emele gelýär.

Meh açylyp ýapylanda arasynda gulaga ýakymsyz sesler çykmaly däldir. Bu yzygiderli çalyşmalary diňleýjä asyl bildirmän geçmeli. Mehiň dogry ulanylmagy akkordeonçynyň sowatlylygyny hem görkezýär.

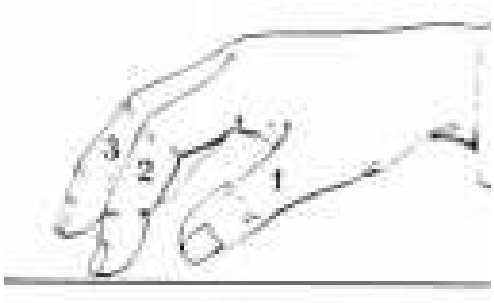
Ýokarda aýdylandan başga-da mehi dogry ulanmagyň ýene-de birnäçe düzgünleri bar:

1. Bir sesiň dowamynda meh çalşylmaýar.
2. Eseriň kiçi saz jümleleri (frazalary) arasynda hem mehi çalyşmaly däl.
3. Eseriň depgini çalt bolsa, oňa birnäçe jümle (fraza) girip biler.
4. Mehi soňuna çenli açmak gelşiksizdir, ony amatly ulanmany öwrenmelidir.
5. Mehi jümläniň (frazanyň) arasynda ýa-da ligany üzüp çekmeli däldir.
6. Käbir eseri açyk mehden hem başlap bolar (bu ýagdaýda meh ilki bilen ýapylýar, soň bolsa açylýar).
7. Nota ýazgysynda mehiň açylmasy we ýapylmasy şeýle bellenilýär: ⌋ ýa-da ⊓ – açmak, ⌊ ýa-da ∨ – ýapmak. Eger-de eser açyk mehden başlanýan bolsa, onda ol şu belgi bilen bellenilýär – ⌒⌋.

Akkordeonçynyň sag elini dogry tutmagy barada

Akkordeonçynyň sag eli klawiaturada aşakdaky suratda görkezilişi ýaly goýulýar.

Çaga ellerini sag klawiatura dogry goýup saklap biler ýaly, şeýle usul bar, ýagny sag eliňi aşak goýbermeli we erkin saklamaly, şol durşuna hem ony klawiatura goýmak maslahat berilýär. Eliň şeýle saklanylyşynyň dogry hasaplanýandygyny we onuň endik bolmalydygyny okuwça düşündirmeli. Barmaklary klawişlere gaty basmaly däl, sebäbi bu eliň çalt ýadamagyna getirýär. Klawişleriň gurluşyna görä, olary çala bassaň, saz guralyndan ses çykaryp bolýar. Ýöne eser ýerine ýetirilen wagty elleriň aktiw we passiw hereketleriniň çalşyp durmagyny hem göz öňünde tutmalydyr.



Akkordeonçynyň çep eli bir wagtda iki işi ýerine ýetirýär. Birinjiden-ä, ol mehi işledýär, ikinjiden hem, çep klawiaturada akkompanementi alyp barýar. Bu ýerde esasy üns bermeli

zat çep eliň kemeriniň uzynlygydyr. Eger-de ol gaty halparyp dursa, onda çep el derrew ýadamak bilen bolýar. Şonuň üçin çep kemeri çala çekibräk berkitmeli.

Täze eserleri öwrenmegiň yzygiderliligi

Öwrenje okuwçy üçin başda onuň eşiden, tanyş eserini çalmaga berseň, iş aňsat gidýär. Şonuň üçin saz mugallymy çaga berjek eserini özi ilki bilen haýal, soňra bolsa çalt depginde ýerine ýetirip berse, has gowy bolardy. Okuwçy özbaşdak işlemeli bolanda şu zatlara üns bermelidir: eseriň ölçegi, açaryň belgisi, eseriň çeküwi, olaryň biri-birinden tapawudy, sag we çep ellerindäki nota ýazgylarynyň ritmiki aýratynlygy, sesleri haýsy barmaklar bilen basmalydygy (applikatura) we ş.m. Eseri özbaşdak öwrenýän wagty çaga ony kiçi böleklere (ilki bilen sözlemlere, soňra bolsa frazalara we heňlere) bölmäni başarmaly. Eser näçe çylşyrymly bolsa, ol şonça-da köp böleklere paýlanmalydyr, sebäbi kiçi bölekleri aýratyn işläniňde aňsat boljagy güman-syzdyr. Geljekde aýratyn öwrenilen bölekler bir-birine seplenýär-de, uly eser bolýar. Eseri öwrenmegiň başlangyç tapgyrynda ony çalt depginde ýerine ýetirmeklik ýalňyşdyr. Çaga öwrenýän eserini haýal ýa-da ortaça depginde ýalňyşsyz ýerine ýetirip bilmeli, soňra bolsa çalt depgine geçmelidir. Şol wagt hem çaga öwrenýän eserini kem-kemden ýat tutmak bilen bolmaly. Ýat tutulan esere bolsa sazyň inçe syrlarynyň üsti bilen täze keşp berilýär. Meselem, nýuanslar,ştrihler we ş.m. Olaryň her biri nota ýazgysynda öz aýratyn belgisi bilen bellenilýär.

Applikatura barada

Dogry ***applikaturasyz*** (barmaklaryň klawişleri yzygiderli dogry basyşy) eseri aýdyň ýerine ýetirmek, şekillendirmek asyl mümkin däldir. Bu usulyň rahatlygy ýerine ýetirilişiň anyklygyny, ýeňilligini, arkaýynlygyny, takyklygyny üpjün edýär.

Gammalar, arpedžiolar, akkordlar we ýörite saz gönükmeleriniň üsti bilen applikaturany düzgünleşdirmek bolar. Her bir gammanyň öz aýratyn applikaturasy bardyr, bu barada soň ýene bir gezek doly durup geçeris.

Ýokardaky görkezme birinji pozisiýany aňladýar.

Eser ýerine ýetirilen wagty pozisiýalary çalşyp durmaly hem bolýar. Şonda barmaklar ýerine ýetirmäni ýeňilleşdimek üçin öz eýelemeli ýerini başga barmaga berýär. Meselem:

I bölüm

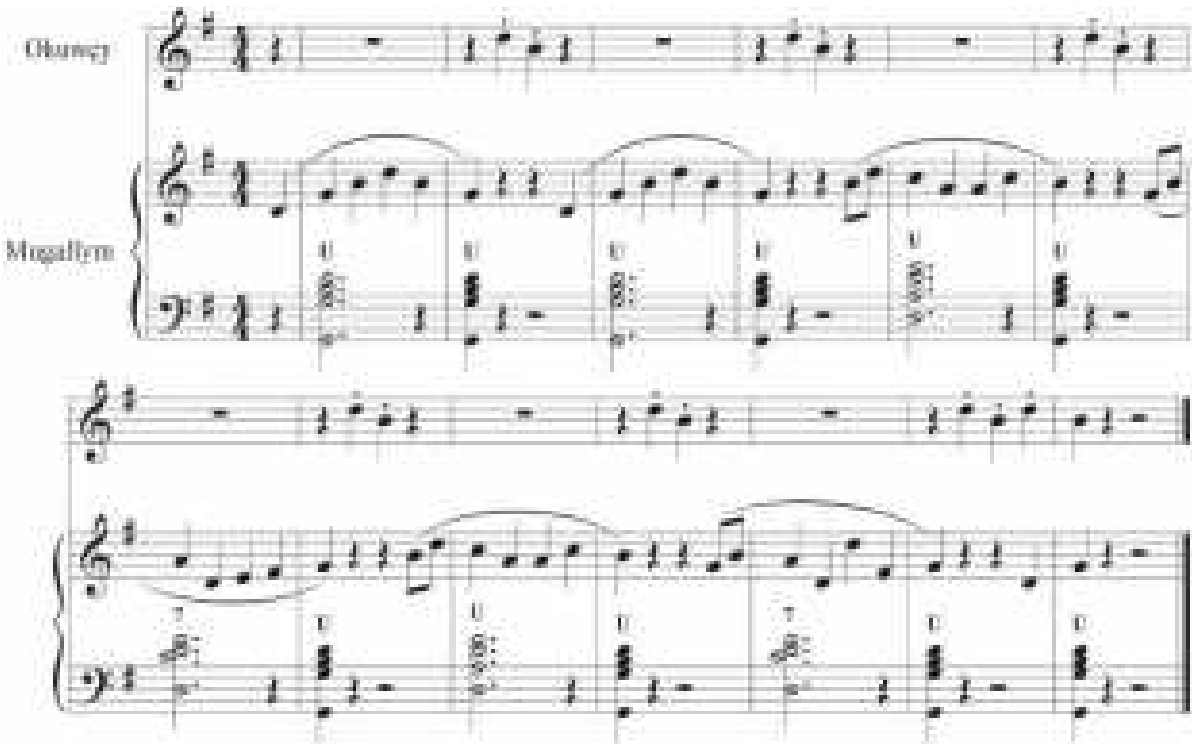
OKUWYŇ BIRINJI WE IKINJI SYNPY

Elbetde, çagany höweslendirmek üçin oňa birinji sapakda ilki bilen saz diňletmeli. Şu maksat bilen saz mugallymy ýörite saýlap taýýarlan eserlerini özi ýerine ýetirip bermeli. Ol eserler biri-birinden tapawutly, häsiýetlerine görä biri şadyýan, beýlekisi gaýgyly we ş.m. bolmalydyr.

Ilkinji sapaklardan başlap saz mugallymynyň ýolbaşçylygynda çaga eli akkordeonly oturmagy, guraly saklamagy, kemerlerini sazlap olary egnine atmagy, ellerini dogry saklamagy kem-kemden öwrenýär.

Soňra okuwça barmaklary bilen klawişleri basmagy öwredilýär. Munuň bir aňsat usuly bardyr. Ilki bilen uzyn sesler yzygiderli mehi açyp we ýapyp çalynýar. Meselem, 1-nji oktawanyň *do* sesiniň bütin nota uzynlygynda mehiň açylmagynda, şol oktawanyň *re* sesi bolsa mehiň ýapylmagynda ýerine ýetirilýär we ş.m. Bu usulyň esasy maksady okuwça mehiň üsti bilen sesiň güýjüniň biri-birinden tapawutsyz deň çalynmagyny öwretmekdir.

Indiki sapaklarda bolsa saz mugallymy okuwçy bilen bilelikde ýeňil eserleri ýerine ýetirip bilerler. Elbetde, okuwça aňsat bolan partiýa (her bir ýerine ýetiriji üçin ýörite nota ýazgysy) berilýär. Meselem:



Okuwçynyň nota ýazgysyny bilmeýänligi sebäpli, mugallym öz eli bilen sag klawiaturada basmaly klawişleri görkezýär. Edil şu nusga boýunça çep elinde-de aňsat bolan akkompanementler öwredilýär.

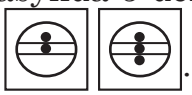
Aýratyn sesleri dogry alyp ýerine ýetirip bilen okuwçy mugallymyň «elinden» ýeňil sazlary öwrenip biler.

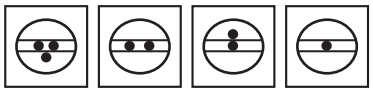
Şu görkezilen usullar okuwçyny saýlap alan saz guralyna çalt öwrenişdiryär.

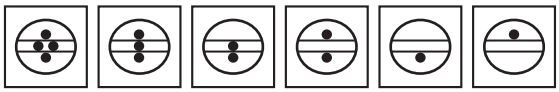
Mugallymyň ýene-de bir üns bermeli pursady hem çaganyň sazlary häsiýeti boýunça tapawutlandyryp bilmegidir. Şonuň üçin ýeňil sazlar öwredilende olaryň häsiýeti bir-birine meňzeş bolmaly däldir. Eger-de çaga saza özüçe düşünip, üýtgeşik hereket edäýen ýagdaýynda oňa hökman goldaw bermelidir.

Registrler barada

Registrler akkordeonyň sesine üýtgeşik bezeg berýän serişdedir. Akkordeonda registrleriň sany 5-den 11-e çenli bolup biler. Okuwyň başlangyç tapgyrynda okuwça ýa-da registrleri ulanmak maslahat berilýär.

Akkordeonyň sag klawiaturasynda 5-den köp registr bolan ýagdaýynda şu registrleri hem ulanyp bolar:  .

Uly akkordeonlarda 11 sany registr ýerleşýär: 



Registrleriň atlandyrylyşy italýan dilinden şeýle terjime edilýär:

Clarinetto **– klarnet;**
Violine **– skripka;**
Flute **– fleýta;**
Harmonium **– iňlis surnaýy;**
Tutti **– hemme sesler;**
Cello **– wiolonçel;**
Oboe **– goboý;**
Organ **– organ;**
Fagott **– fagot;**
Piccolo **– kiçi fleýta.**

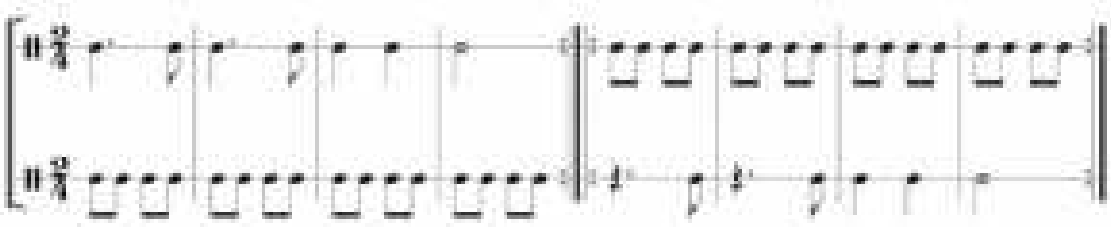
Bir söz bilen aýdanymyzda, registrleriň üsti bilen başga saz gurallaryň seslerine meňzeşräk edip ses çykarmaga hem akkordeonyň mümkinçilikleri bar. Bu bolsa ol saz guralyň ýerine ýetirijilik mümkinçiliklerini giňeldýär.

Çep klawiaturada 3 registr ýerleşýän bolsa, olaryň ortanjysy has goýy sesli bolýar. Sesiň goýulygyny peseltmek üçin ýokarky ýa-da aşaky registrler ulanylýar.

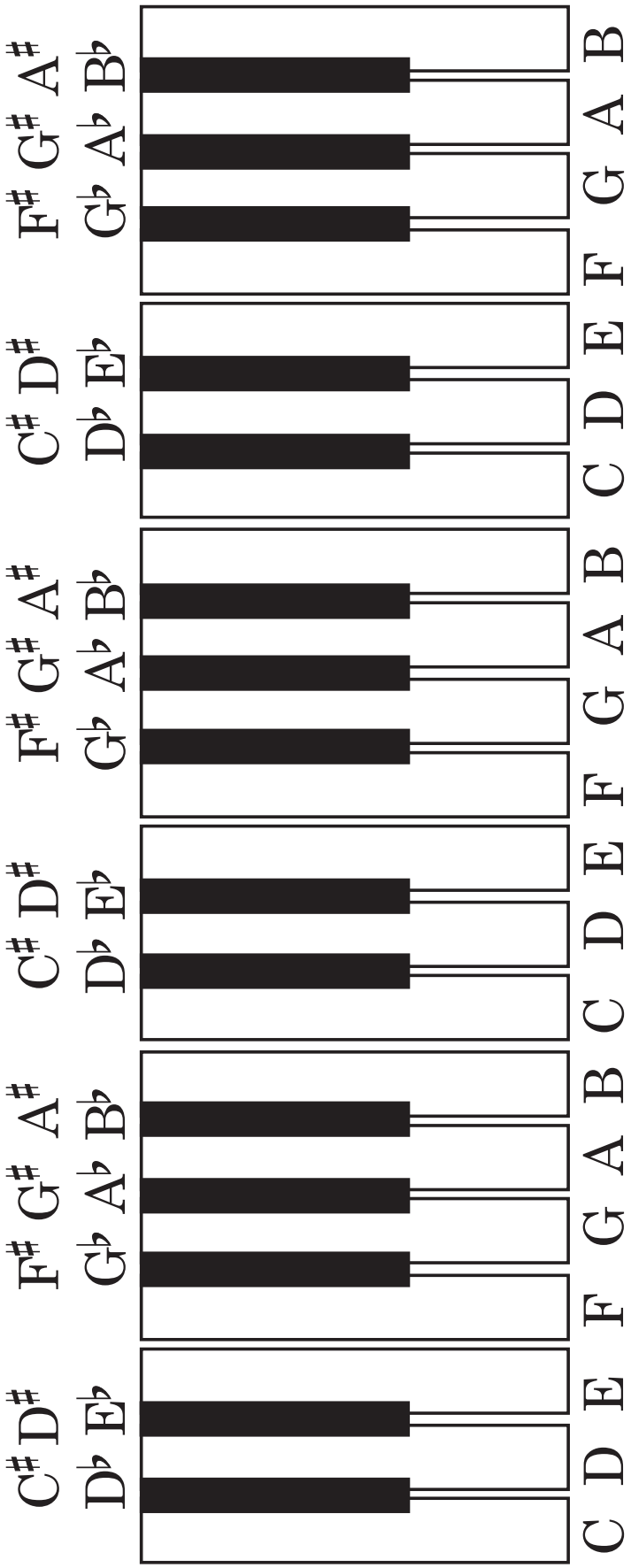
Barmaklar üçin taýýarlaýyş gönükmeleri

Akkordeonda saz eseri ýa-da gönükmeler ýerine ýetirilende sag we çep barmaklar erkin ýagdaýda bolmalydyr. Barmaklaryň erkinligini düzgüne salmak üçin stoluň üstünde şeýle gönükmäni işlemelidir: eliň biraz asylyp duran ýagdaýynda barmaklaryň uçjagazlaryny gezekleşdirip stoluň üstüne degirmeli. Meselem, 2-nji we 3-nji, 3-nji we 4-nji; 1-nji we 2-nji; 4-nji we 5-nji; 1-nji we 3-nji; 2-nji we 4-nji; 3-nji we 5-nji barmaklar.

Şu görkezilen gönükmeleri hem işläp bolar:



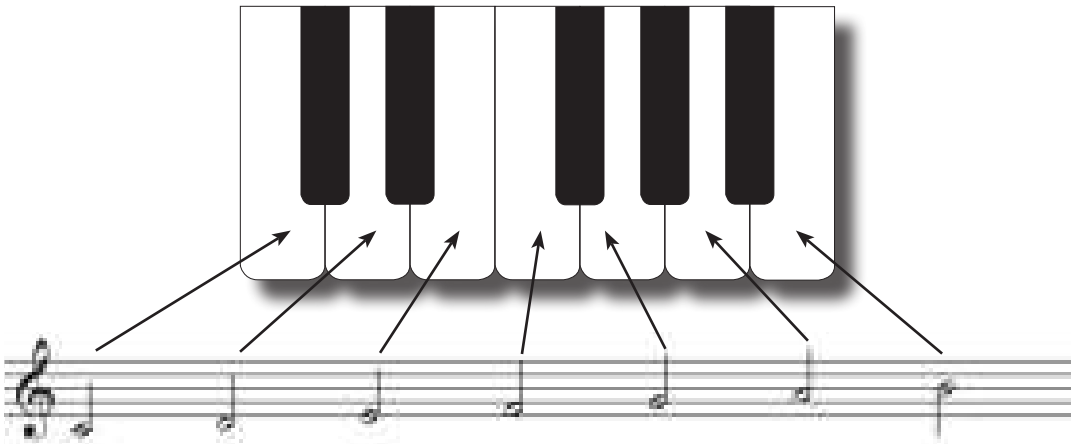
Okuwçy çep eli bilen çalmagy öwrenýän wagty ýokarky gönükmäni çep eli bilen hem işläp biler. Barmaklaryň ritmiki gönükmelerini hemişe tejribede ulanyp ýörmek maslahat berilýär.



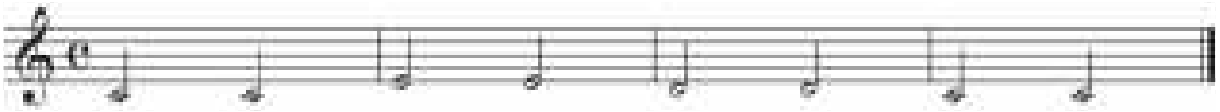
Akkordeonyň sag klawiaturasynyň görnüşi

Akkordeonçynyň sag eliniň kämilleşmegi üçin ýörite gönükmeler

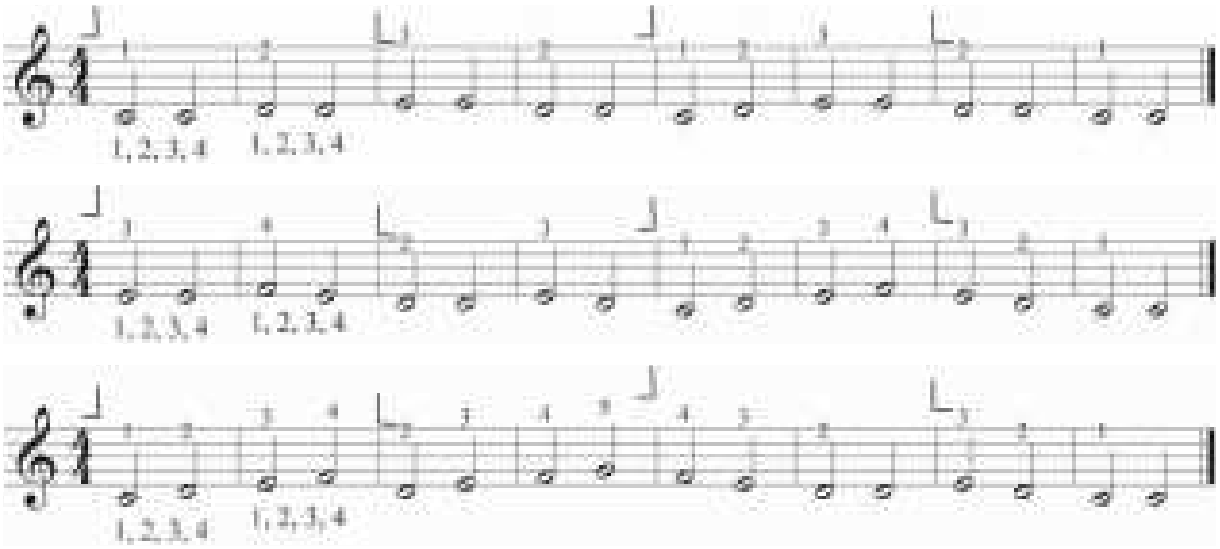
Bu gönükmeler işlenende hökman notalaryň uzynlyklary sanalyp, ses toplaýja (mehe) hem uly üns bermelidir. Gönükmäni mehiň açylyşyndan başlamalydyr.

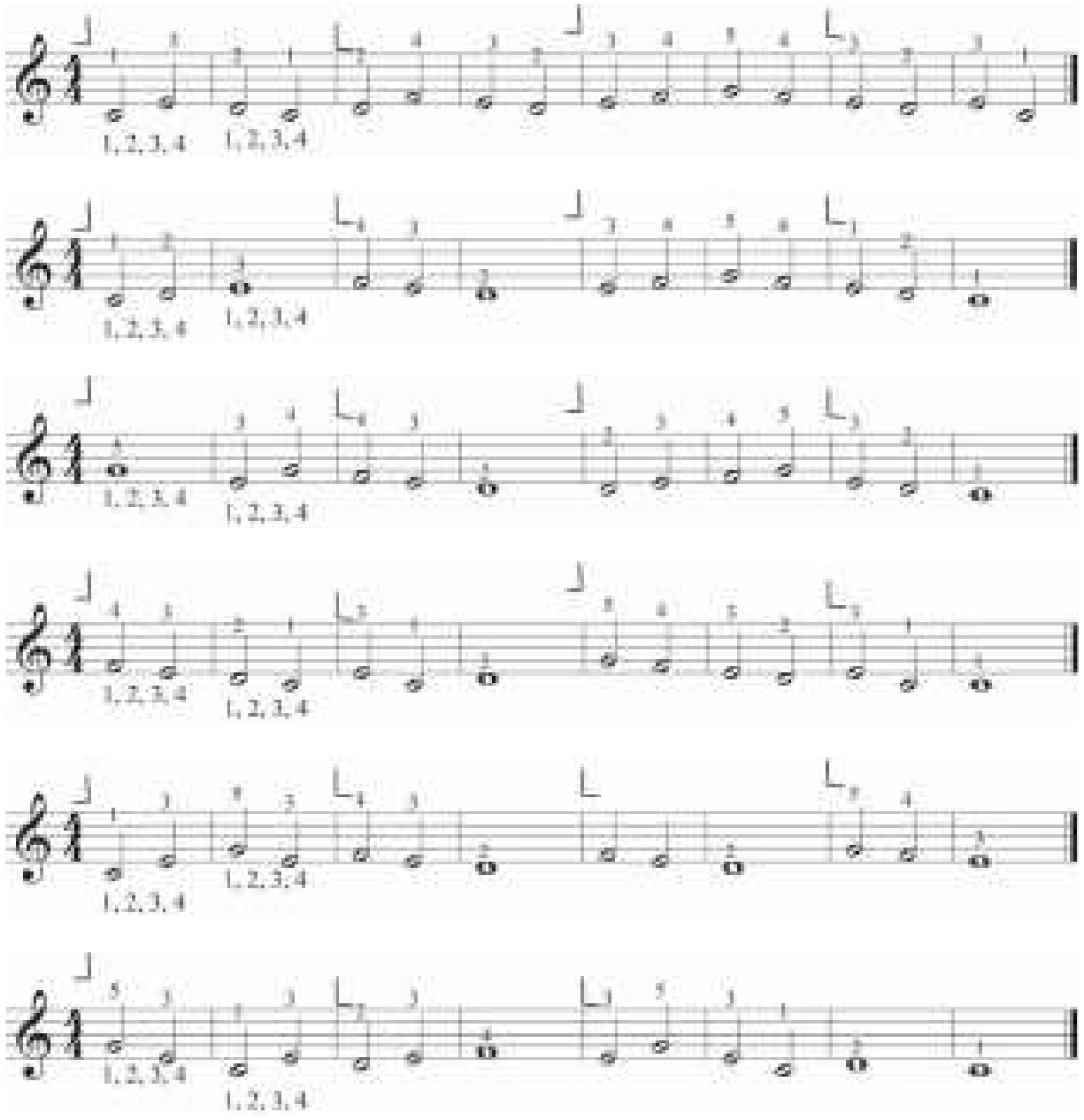


Bu gönükmede ähli sesler bir barmak bilen çalynýar (meselem, 2-nji ýa-da 3-nji). Barmagy klawiaturanyň üstünde ýeňiljek, gaty basmanjyk goýmalydyr, gödek hereket etmän, barmagy ýokaryk galdyrmalydyr. Nota ýazgylarynda başam barmak 1 diýlip, süýem barmak 2 diýlip, orta barmak 3 diýlip, ogulhajat barmak 4 diýlip, külbike barmak bolsa 5 diýlip bellenilýär. Barmak öz işine başlaýan wagty galanlary indiki basylmaly klawişleriň üstünde taýýar durmalydyr. Guralyň mehini bir taktdan soňra çalşyp durmaly:



Bu gönükmelerde 1, 2, 3, 4 diýlip, notalaryň uzynlyklarynyň sanawy bellenilendir:

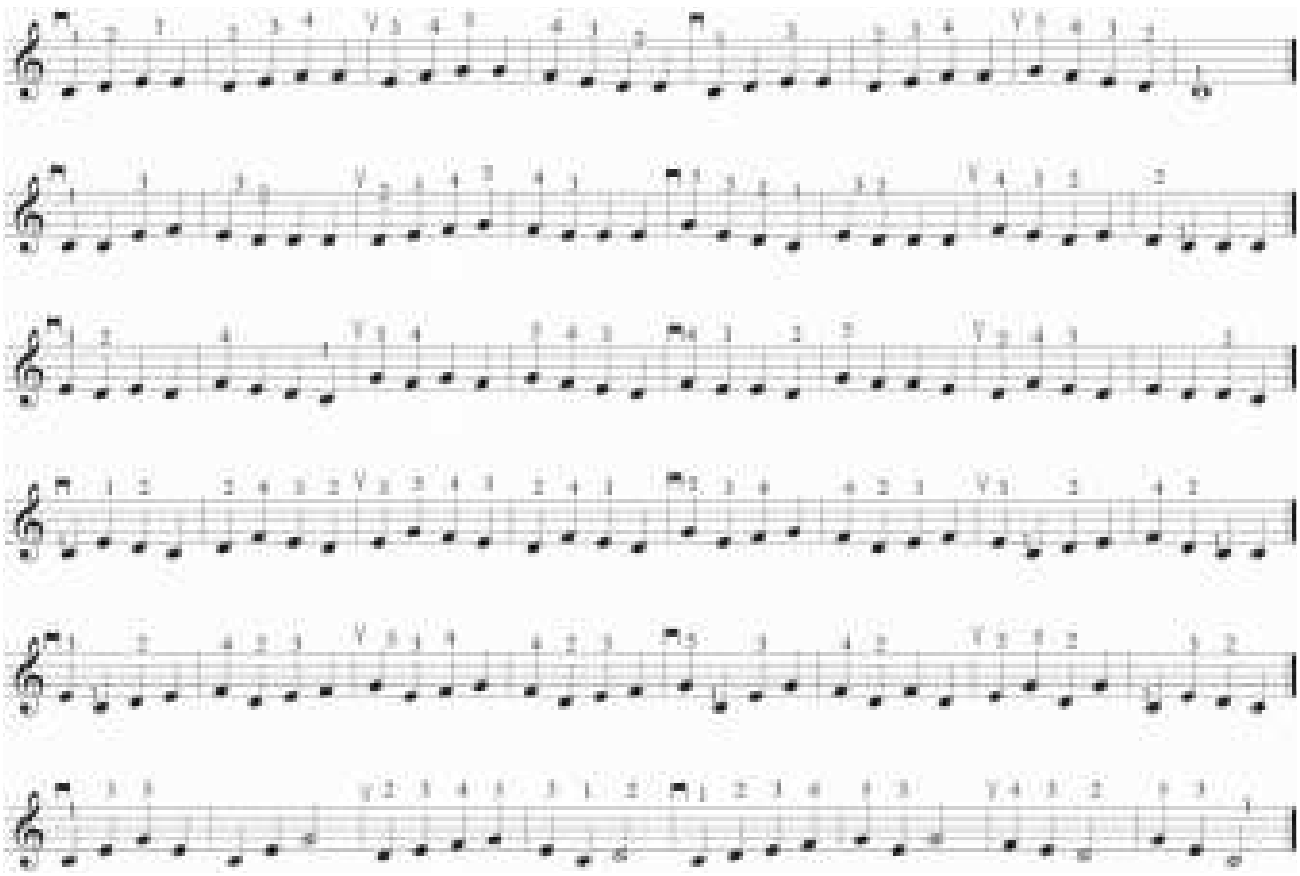




Indiki gönükmelerde her bir çäryeklik notadan soňra barmaklar galdyrylyp çalnyar:

Dowamlylygy uzak bolan notalar ýerine ýetirilende barmak klawişiň üstüne baraýan wagty bildirmänjik goşary gowşatmalydyr. Şonda sazandanyň eli çalt ýadamaz. Gönükmede goşary gowşatmaly pursat ↑ bellik bilen görkezilendir:

Bu gönükmeler çäräýeklik we ýarymlyk notalardan düzülendir:



Akkordeonyň çep klawiaturasy

Akkordeonyň çep klawiaturasy 5 ýa-da 6 sany dikligine ýerleşýän knopkaly hatarlardan düzülen. Ol hatarlaryň birinjisinde (mehe golaý hatar) we ikinjisinde bas sesleri, galanlarynda bolsa taýýar akkord sesleri ýerleşýär. Hatarlaryň bellenilişi şeýle:

1-nji hatar – goşmaça – **G** (köne nota ýazgylarynda «В»[1]).
2-nji hatar – esasy – **E** (köne nota ýazgylarynda «О»).
3-nji hatar – mažor (ýa-da uly) üçem sesi – **U** (köne nota ýazgylarynda «Б»).
4-nji hatar – minor üçem sesi – **K** (köne nota ýazgylarynda «М»).
5-nji hatar – dominantseptakkord – **7**.

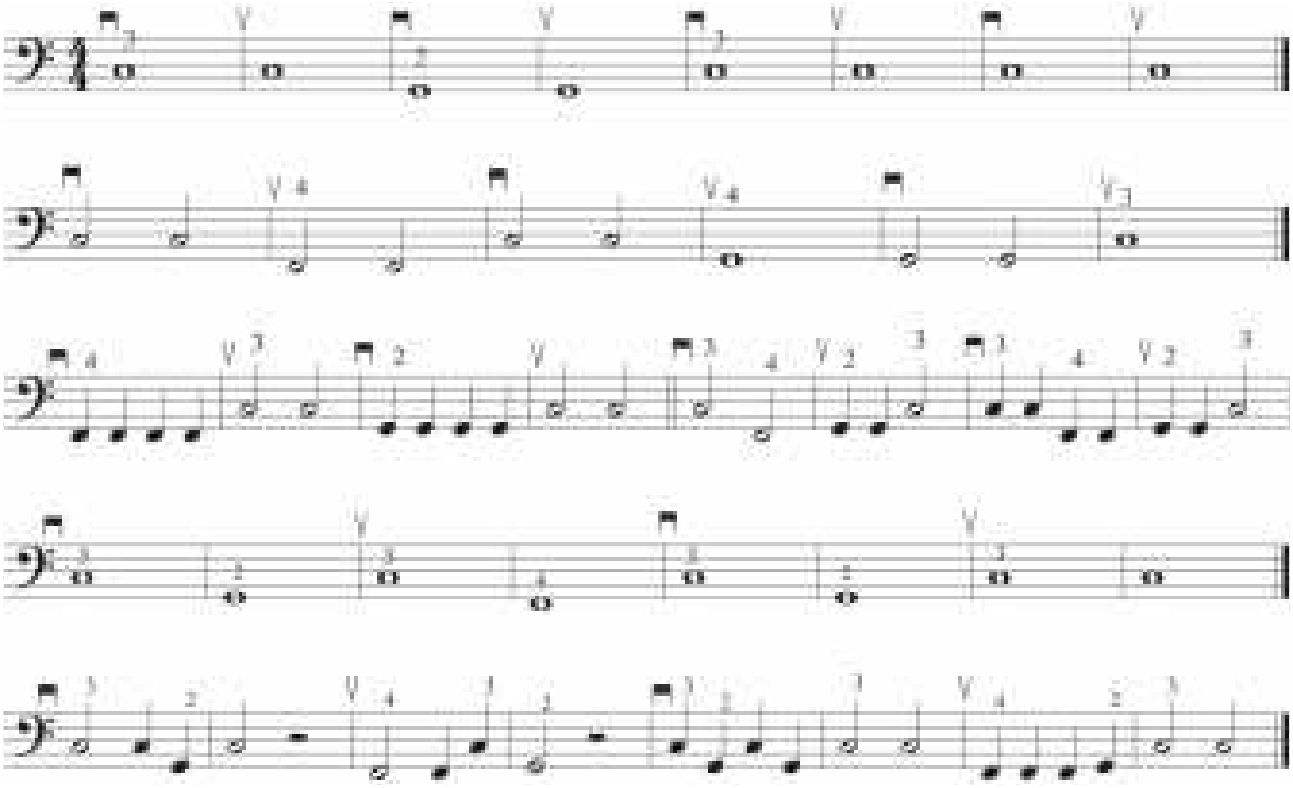
[1] Şu güne çenli akkordeonçylar we baýançylar öňki bellikli nota ýazgylaryny ulanyp gelýärler. Okuwçynyň ikisini hem okap, düşünip bilmegi üçin kitabyň nota ýazgylaryndaky bu bellikler ýörite garym-gatym edip ýerleşdirilendir. Mugallym muňa üns bermelidir.

6-njy hatar – kemeldilen septakkordlar – **Km** (köne nota ýazgylarynda «Ум»). Bu hatar, köplenç, uly akkordeonlarda gabat gelýär.

Esasy we goşmaça hatardaky sesler okuwça eýýäm tanyş notalardan düzülen: *do, re, mi, fa, sol, lýa, si.* Ýöne bularyň ýerleşişi sag klawiaturanyňkydan has tapawutlydyr: *fa, do, sol, re, lýa, mi, si.* Esasy hatarda ýerleşýän *do* sesiň üsti çukurjykly bolýar, onuň kömegi bilen okuwçy özüne gerek bolan sesleri aňsat tapyp biler. Esasy hataryň gabadynda (keserák) her bir bas sesine degişli akkordlar ýerleşýär. Meselem, esasy hatarda *do*, onuň gabadynda (keserák) üçünji hatarda *do* sesiniň ulaldylan üçem sesi (mažor – U ýa-da Б), dördünji hatarda kiçi üçemsesi (minor – K ýa-da M), bäşinji hatarda dominantseptakkordy (7), altynjy hatarda bolsa kemeldilen septakkordy (Km ýa-da Ум) ýerleşýär. Öň aýdyp geçişimiz ýaly, altynjy hatar diňe uly akkordeonlarda bardyr.

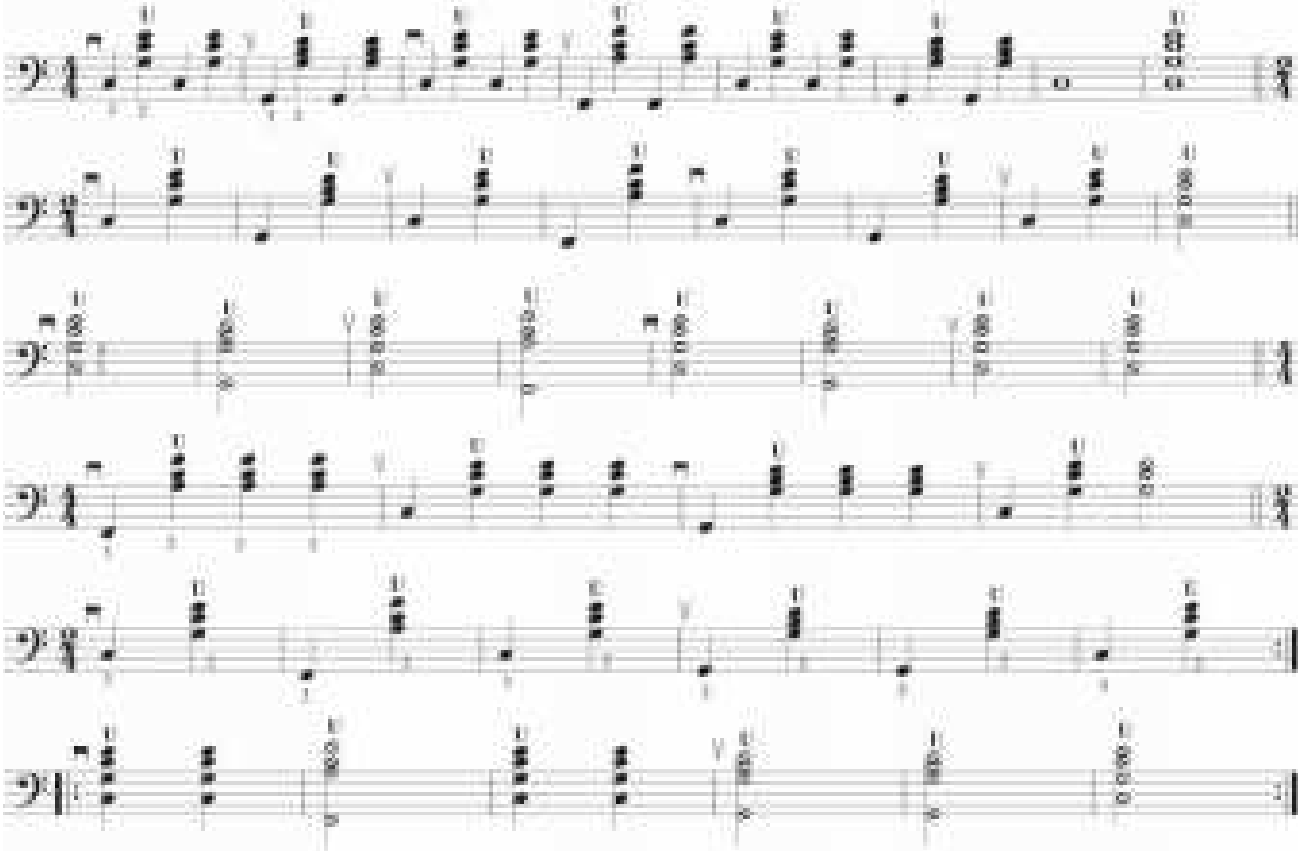
Akkordeonçynyň çep eliniň kämilleşmegi üçin ýörite gönükmeler

Çep klawiaturada diňe 4 barmak (2, 3, 4, 5-nji) ulanylýar. Birinji (başam) barmak howa çykaryjy knopkany (çep klawiaturanyň gapagynda) basmak bilen çäklenýär. Çep klawiaturadaky notalar bas açarynda ýazylýar. Gönükmeleri ýerine ýetirmekden öň, nota sesleri dilden atlandyryň we soňra çalyp başlaň.



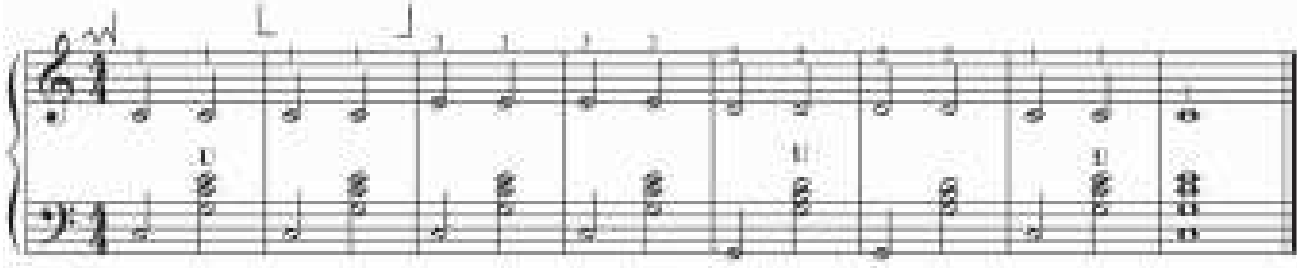
Uly üçem sesler bilen tanyşmak

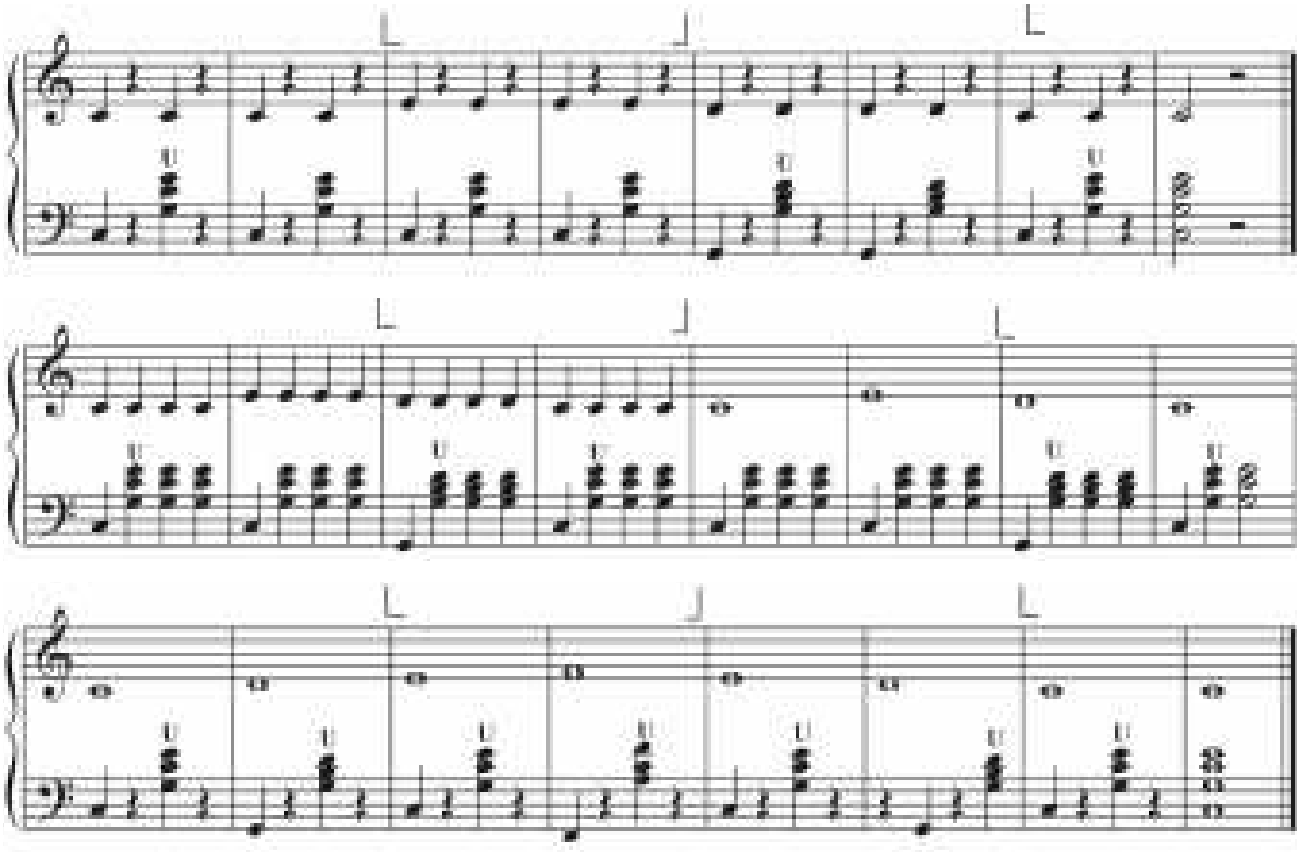
Akkordeonda çäryek uzynlykly üçem sesler (**U**) gysgaça ýerine ýetirilýär. Meselem, ilki bilen meh çekilip bas (güýçli paý) basylýar, ondan soň hem üçem ses (güýçsüz paý) basylmalydyr. Akkordeonçylaryň çep eliniň nota ýazgylarynda, köplenç, yzygiderli gaýtalanyp duran üçem sesler ýa-da septakkordlar harp belligi bilen bir gezek bellenilýär. Aşakda hödürlenýän gönükme okuwçyny ilkinji gezek uly üçem sesler bilen tanyşdyrar:



Akkordeonda iki eli goşup saz ýerine ýetirmek

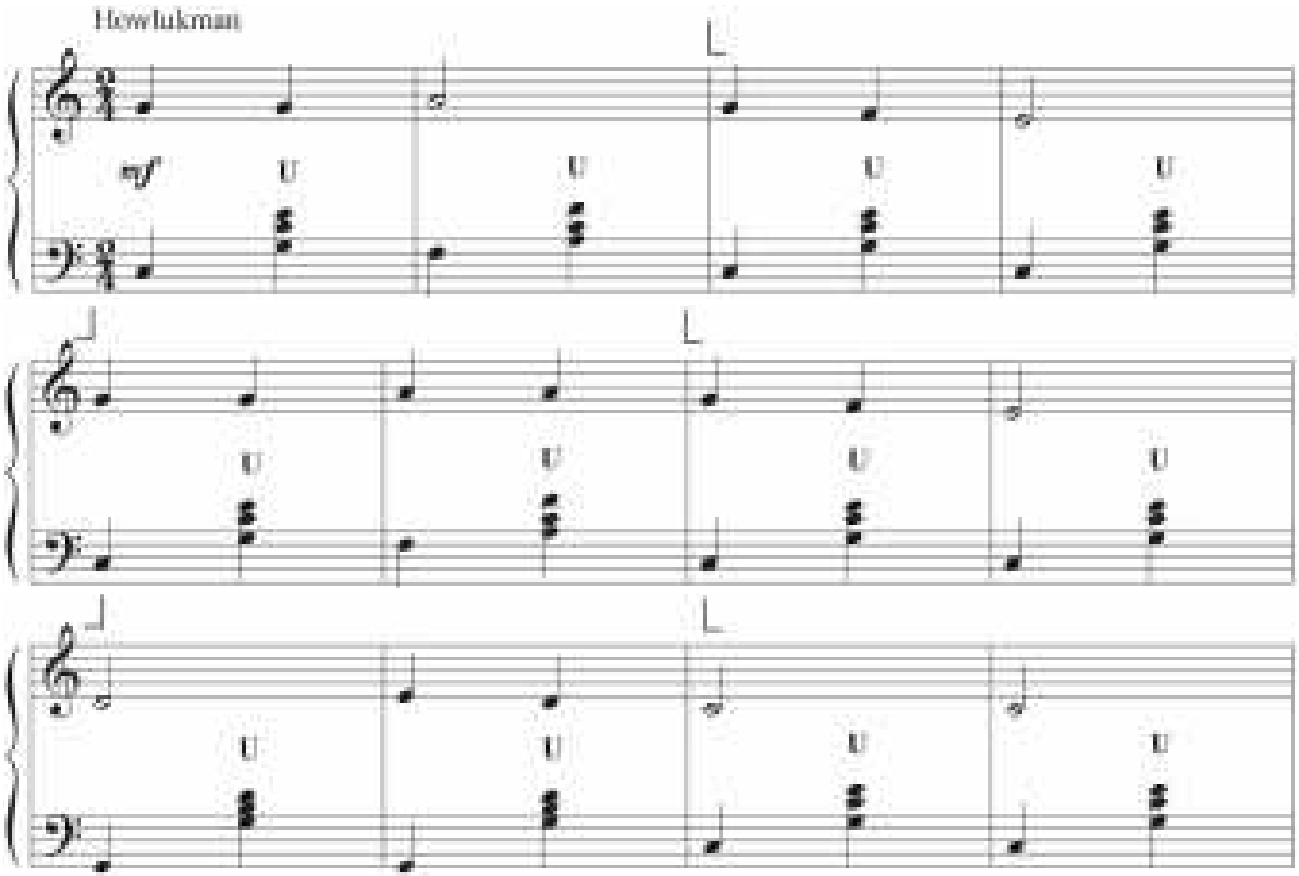
Iki eli goşup çalmazdan öň, okuwçy her eliniň nota ýazgysyny aýratynlykda doly we dogry sanamak bilen öwrenmelidir. Bu ýagdaýy çaltlaşdyrmanyň hem bir usuly bar. Mysal üçin, okuwçy sag eliniň nota ýazgysyny, mugallym bolsa başga saz guralda çep eliň nota ýazgysyny bir wagtda ýerine ýetirseler, okuwçy özünden edilýän talaba çalt düşünip biler. Şu gönükmeleri okuwçy ýerine ýetirmeli:

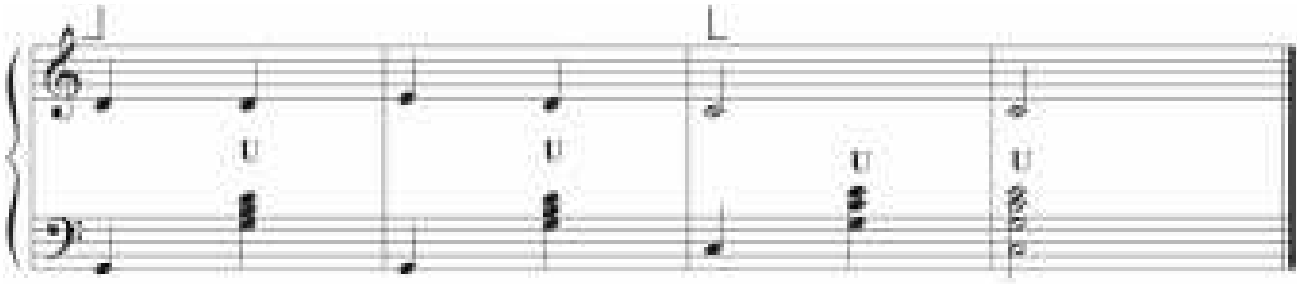




1. AÝDYMJYK

B. Goşaýewa

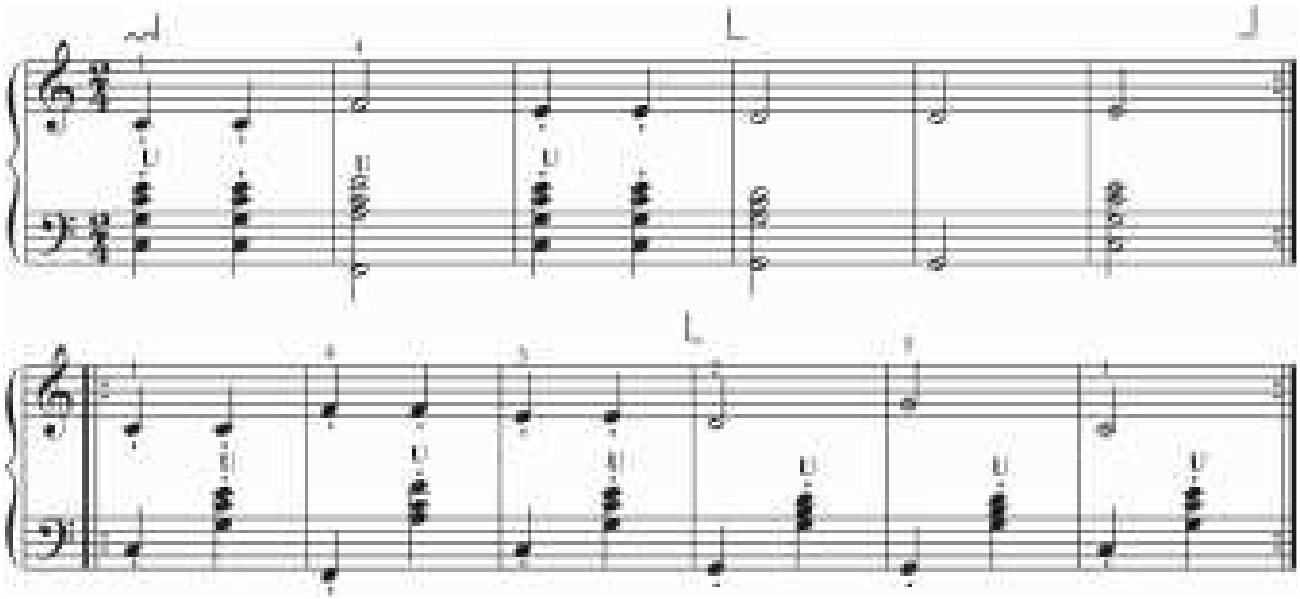




Stakkato

Saz eserleriniň häsiýetleri biri-birinden gaty tapawutly bolýar, mysal üçin, biri şadyýan, ýene biri gujurly, beýlekisi bolsa gynanç duýgularyny oýarýar. Şu häsiýetlere görä hem sazy ýerine ýetirmegiň aýratyn syrlary bar.

«Stakkato» diýmek sesleriň arasyny üzüp, kesip-kesip ýerine ýetirmekdir. Bu usul ulanylanda akkordeonçynyň barmaklary klawişleri gysga, gujurly (ýöne olary gaty galdyrman) basmalydyr. Stakkato nota ýazgysynda bellibir sesiň (ýa-da akkordyň) ýokarsynda ýerleşýän nokat bilen bellenilýär:



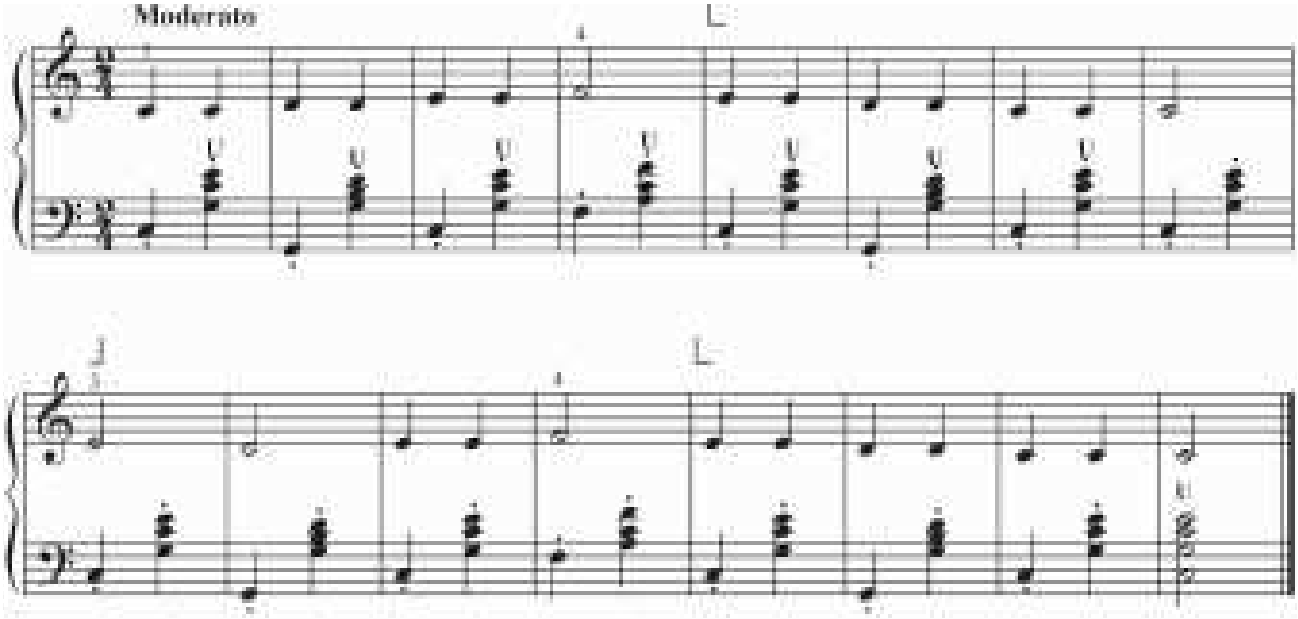
Mundan başga-da eseriň başlangyç taktynda «stakkato» sözi bilen bellenmegi hem mümkindir. Bu bolsa eseriň başyndan soňuna çenli stakkato usuly bilen ýerine ýetirilýändigini aňladýar.

Fraza
(Sözlem, söz düzümi)

Eseriň kiçiräk manyly bölejigine (köplenç, 4 taktdan ybarat) *fraza* diýilýär. Ol mehiň bir açylyşyna ýa-da ýapylyşyna sygýar. Frazalar öz gezeginde *sözlemlere* jemlenýär (bir sözleme iki, dört fraza girip biler):

2. DAG ETEGINDE (КАК ПОД ГОРКОЙ)

Rus halk aýdymy

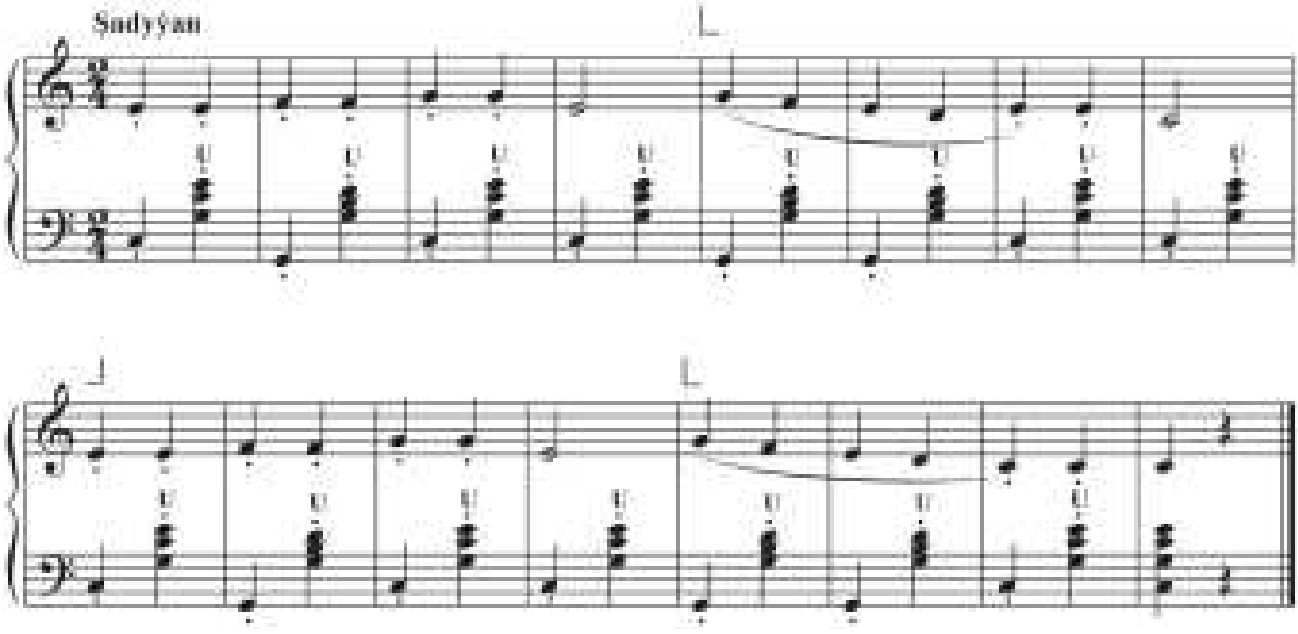


Legato

«Legato» (italian sözi) akgynly, baglanyşykly, yzygiderli diýmekdir. Bu usul ulanylanda akkordeonçynyň barmaklary ýumşak we ýeňillik bilen bir klawişden beýlekä ädip geçýär:

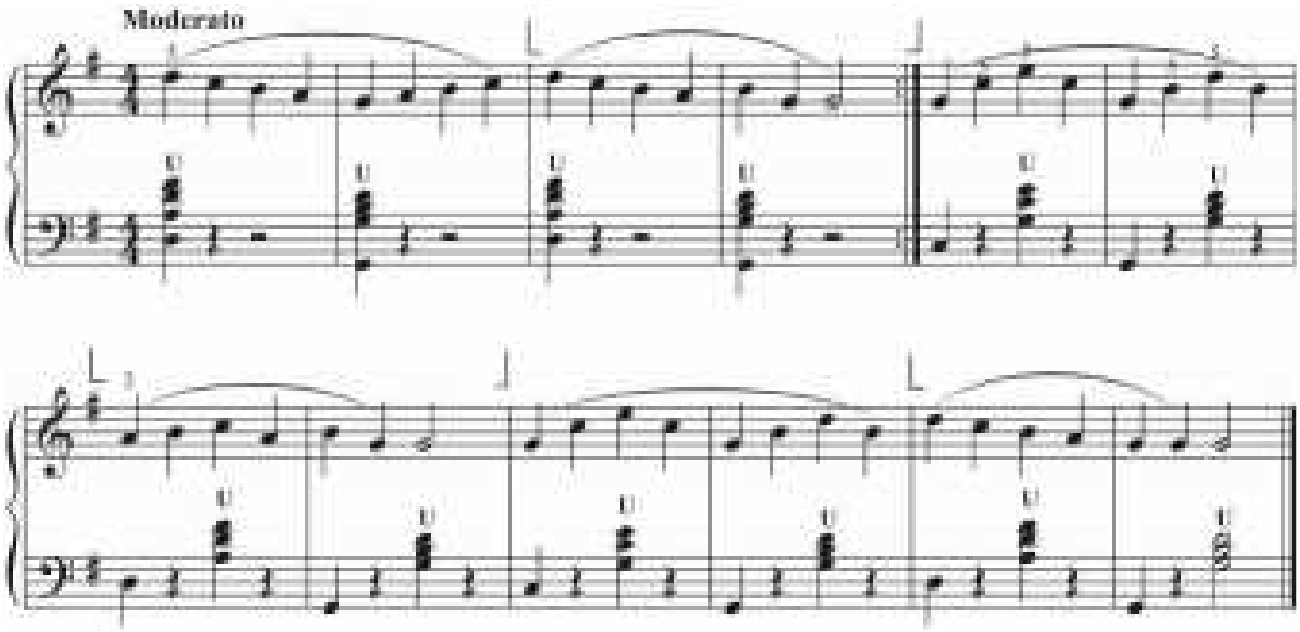
3. POLKA TANSY

A. Denisow



4. ETÝUD[1]

W. Luşnikow



Non legato

Barmaklar akkordeonyň klawişlerine basanda bir ses beýleki sesden üzňe bolup, barmagyň uçjagazy hem ol klawişiň üstünde pert-pert durup geçýän ýerine ýetiriliş usulyna (ştrihe) *non legato* diýilýär. *Non legato* nota ýazgysynda şeýle bellenilýär:

Ýokarda görkezilen «Dag eteginde» («Как под горкой») atly eser *non legato* usuly bilen ýerine ýetirilýär.

Nýuanslar (dinamiki bellikler) barada

Nýuanslar diýlip esere gaty ýa-da ýuwaş öwüşginliligi berýän sözlere aýdylýar. Olar nota ýazgysynda italýan dilindäki bellikler bilen bellenilýär:

f (forte) – güýçli, bat bilen;

p (piano) – ýuwaş;

mf (messo-forte) – gaty güýçli däl;

mp (messo-piano) – gaty ýuwaş däl;

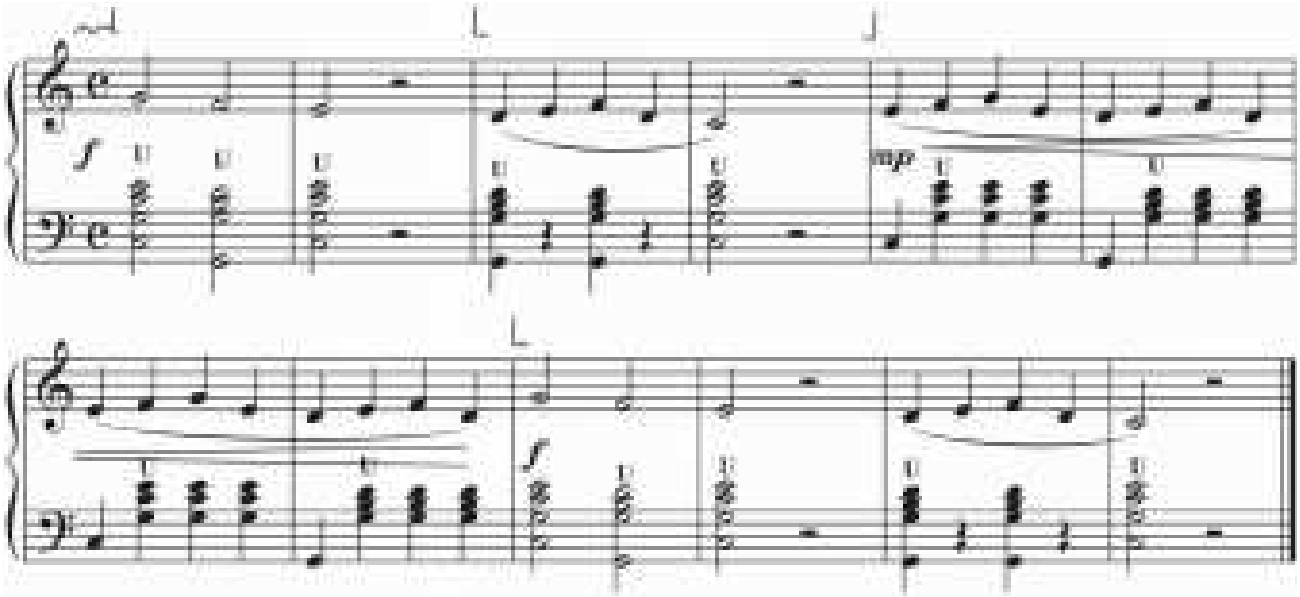
crescendo, cresc. (kreşendo) ýa-da – kem-kemden sese bat bermek;

diminuendo, dim. (diminuendo) ýa-da – kem-kemden sesi ýuwaşatmak.

[1] Etýud diýlip atlandyrylýan eserler ýerine ýetirijiniň bellibir tehniki mümkinçiliklerini kämilleşdirmäge kömek berýär.

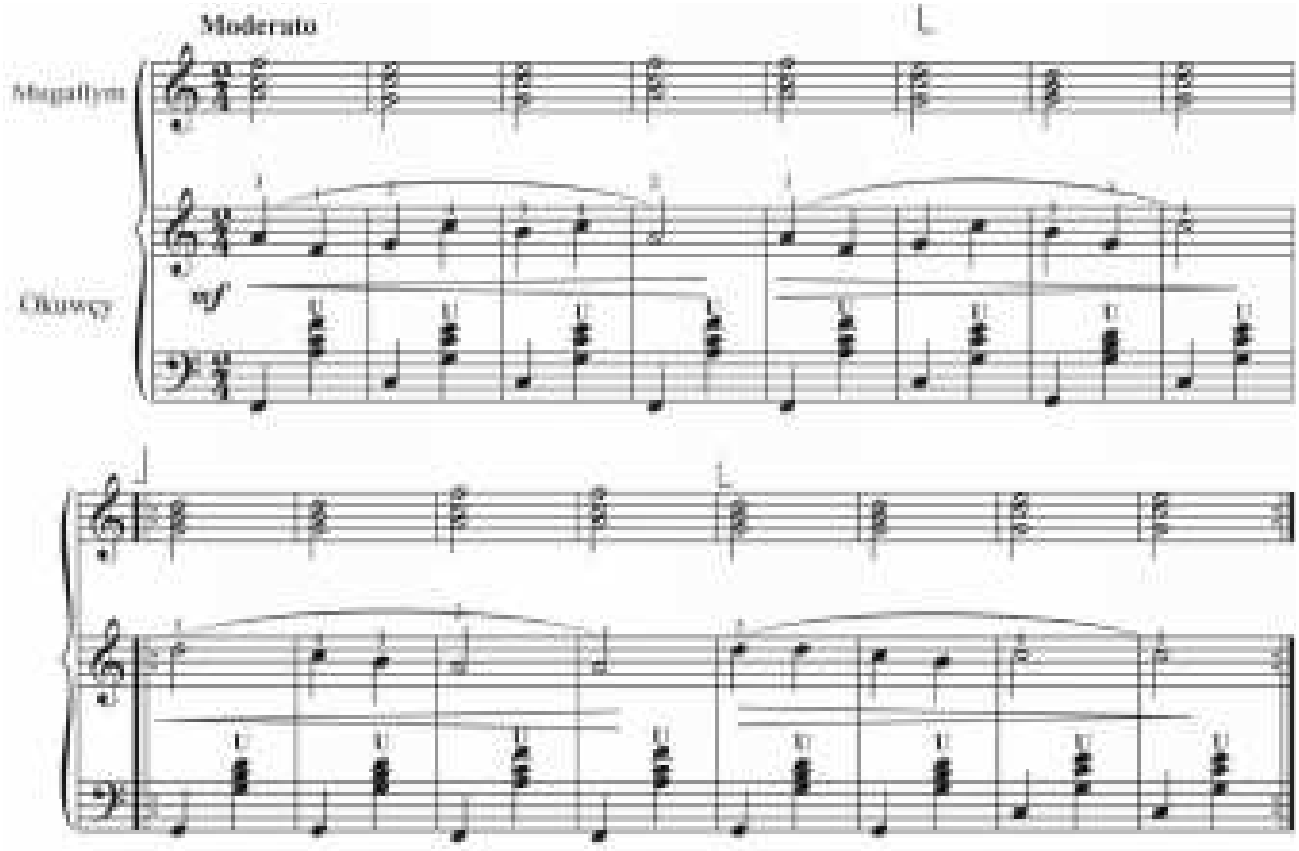
5. BALARYJYK

Bolgar halk aýdymy



6. TÄZE AÝDYM

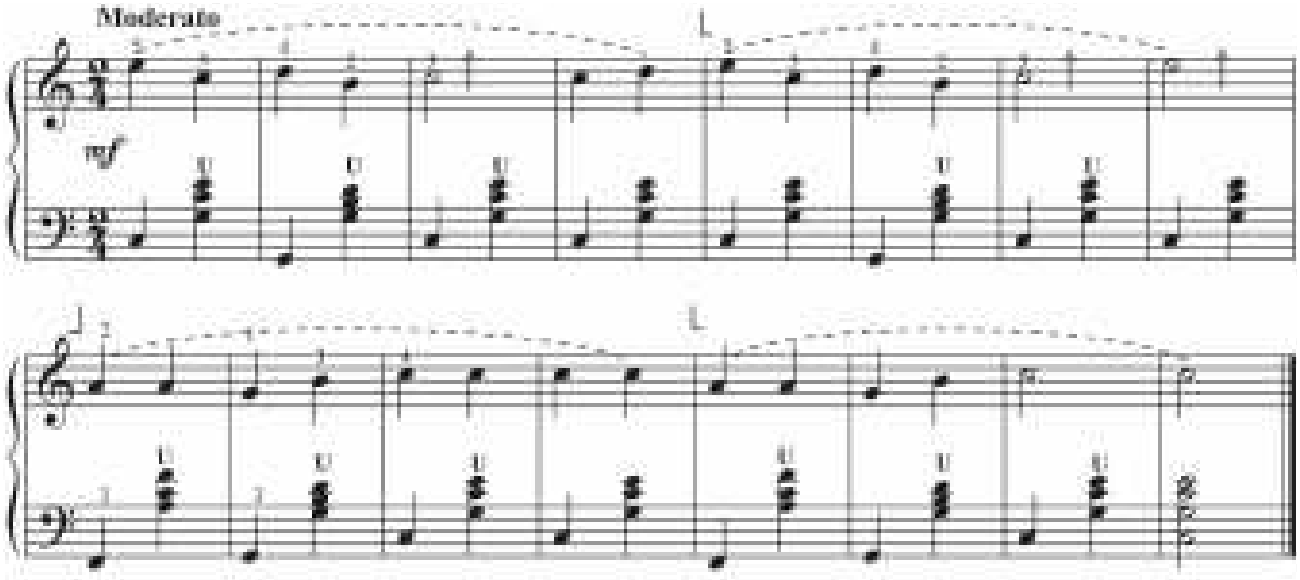
B. Goşaýewa



Bu eseri okuwçy mugallym bilen bilelikde ýerine ýetirip biler.
Repriza (gaýtalamak belgisine) üns bermeli.

7. BAGDADYR BAGDA (АХ, ВО САДУ, САДУ)

Rus halk aýdymy

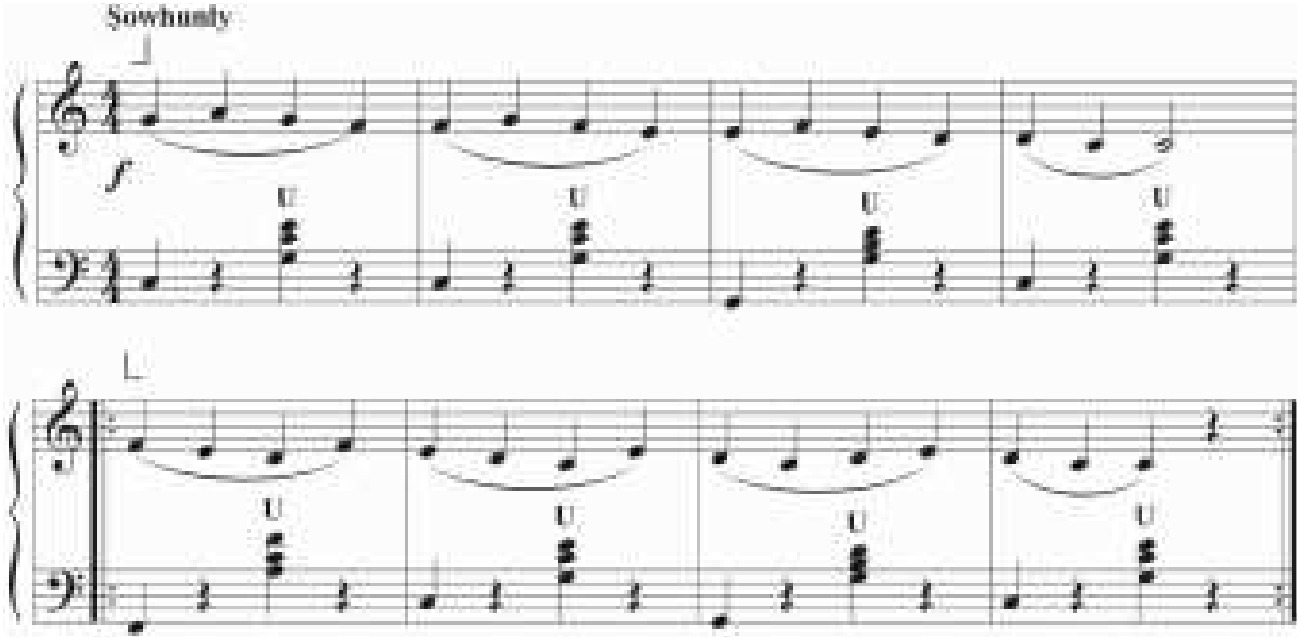


Bu eserde şu belgi bilen ..... frazalar bellenilendir. ↑ belgisi goşary gowşatmaly ýerini görkezýär (ýöne barmaklary klawişlerden aýyrmaly däldir).

8. ETÝUD

B. Goşaýewa

Etýud iki sözlemden düzülen. Ikinji sözlem iki gezek gaýtalanýar. Bu ýagdaýda mehi nädip çalyşmalydygyny okuwçynyň özi çözjek bolmaly.

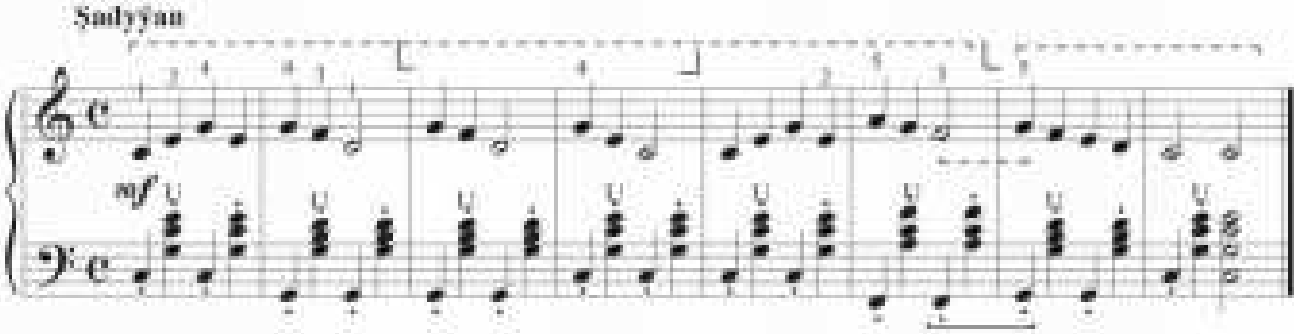


Barmaklaryň pozisiýasynyň (ýerleriniň) çalyşmasy

9. KIÇIJIK POLKA TANSY

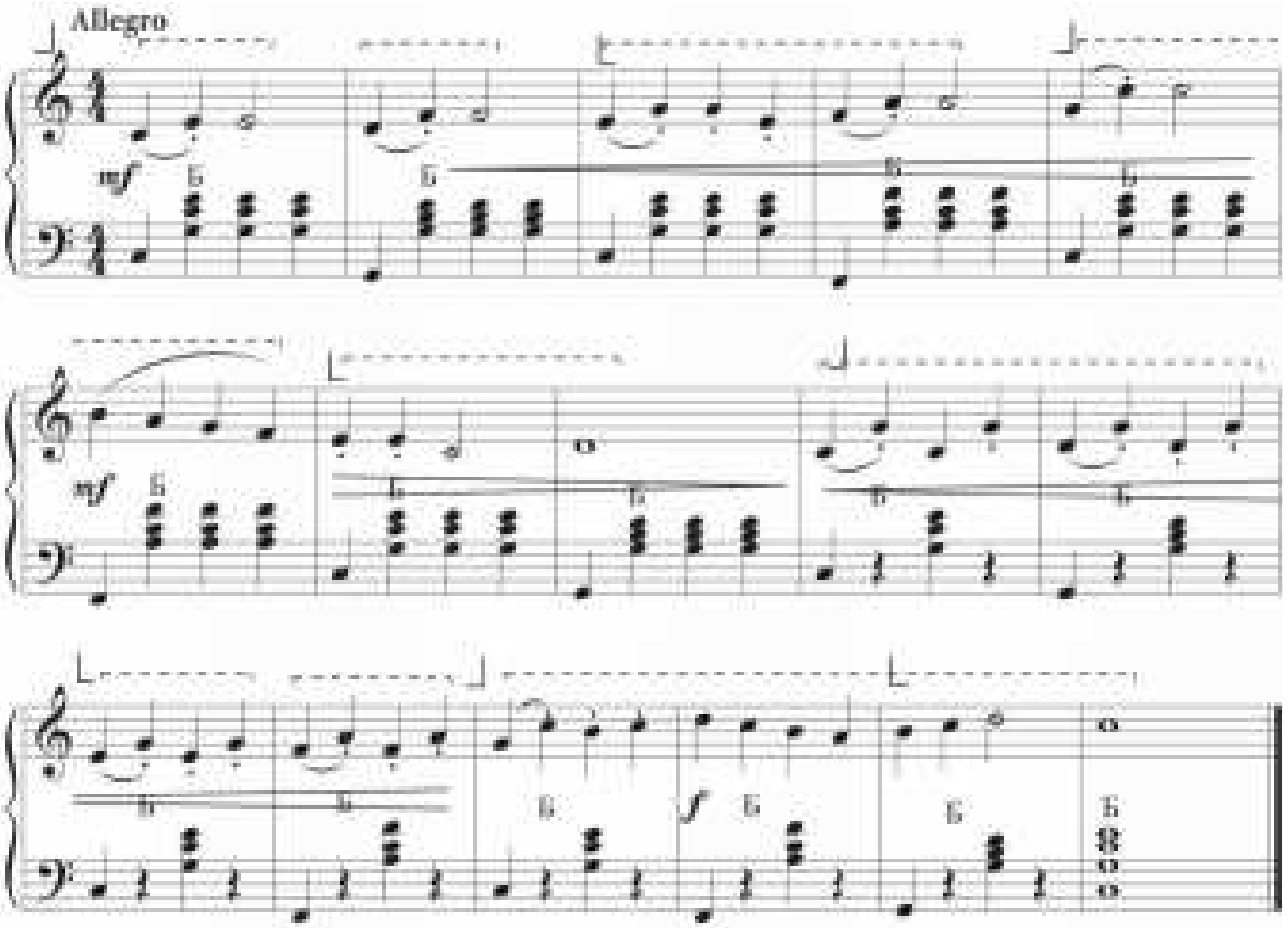
D.Kabalewskiý

birinji pozisiýa ikinji pozisiýa



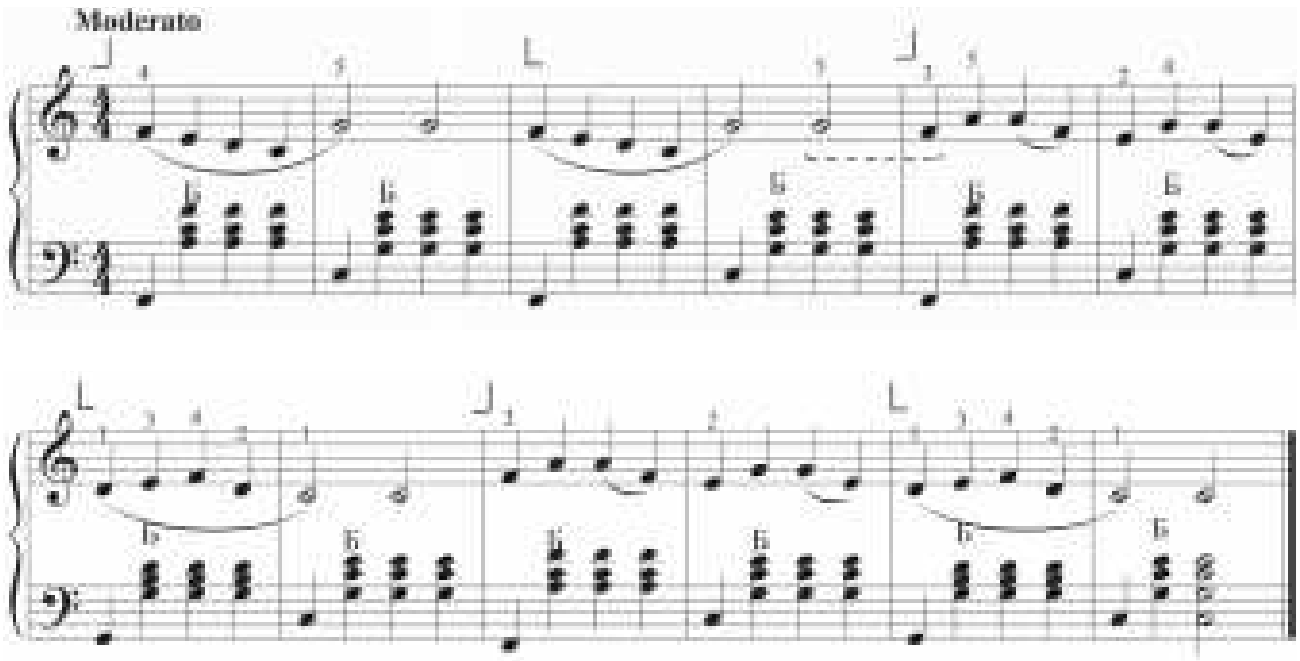
10. ETÝUD

W. Luşnikow



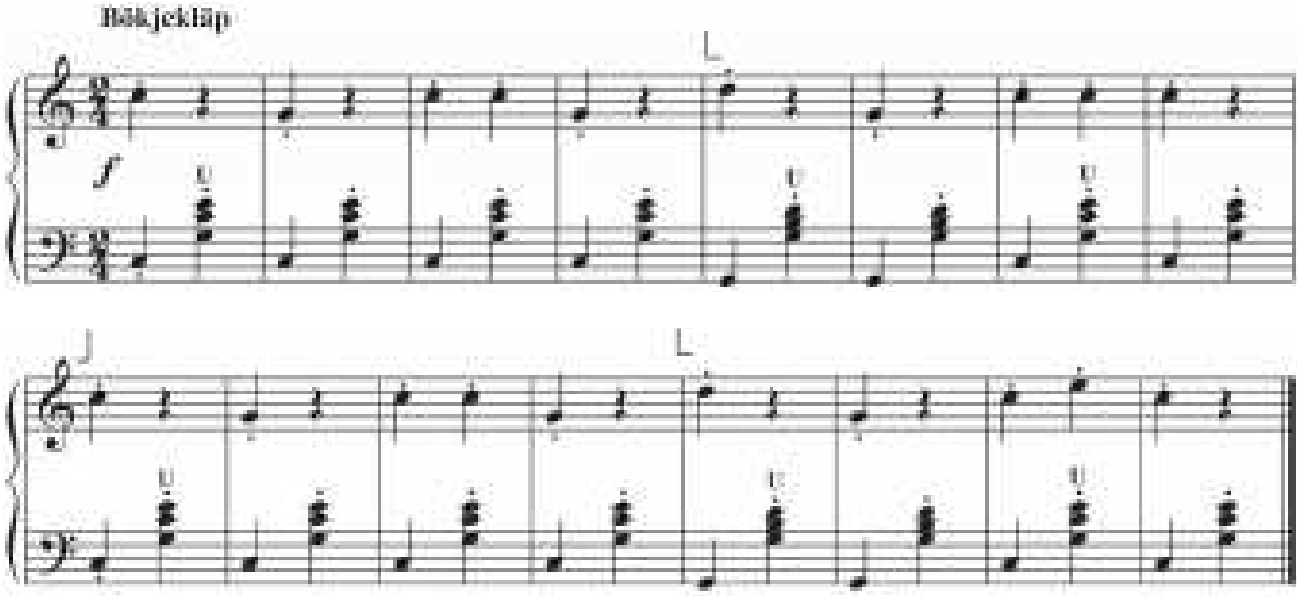
11. ŞADYÝAN ÖRDEKLER (ВЕСЁЛЫЕ ГУСИ)

Ukrain halk aýdymy



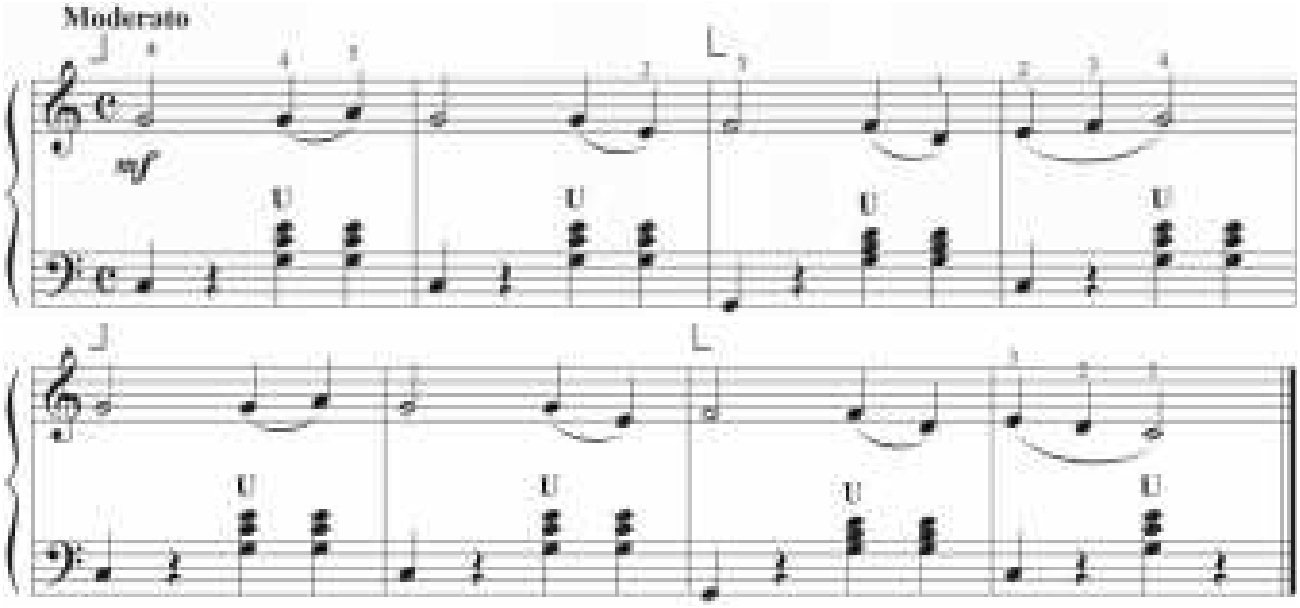
12. TOWŞANJYKLAR

B. Goşaýewa



13. ETÝUD

B. Goşaýewa

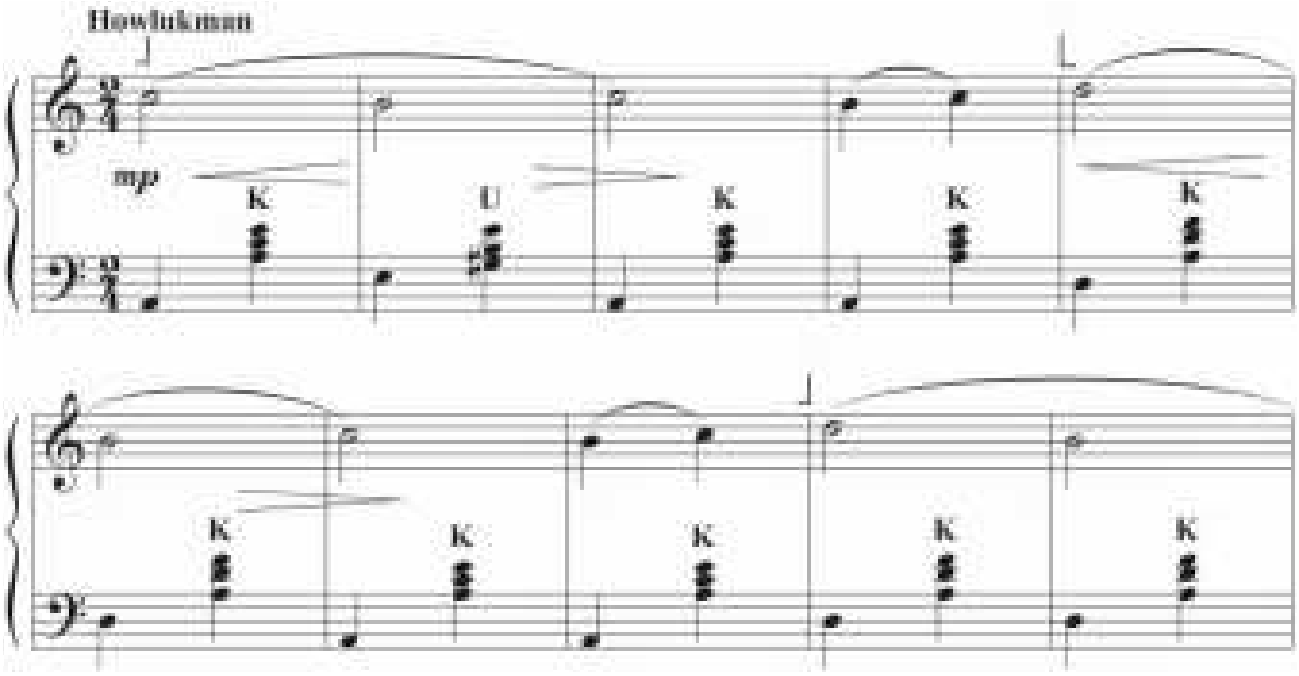


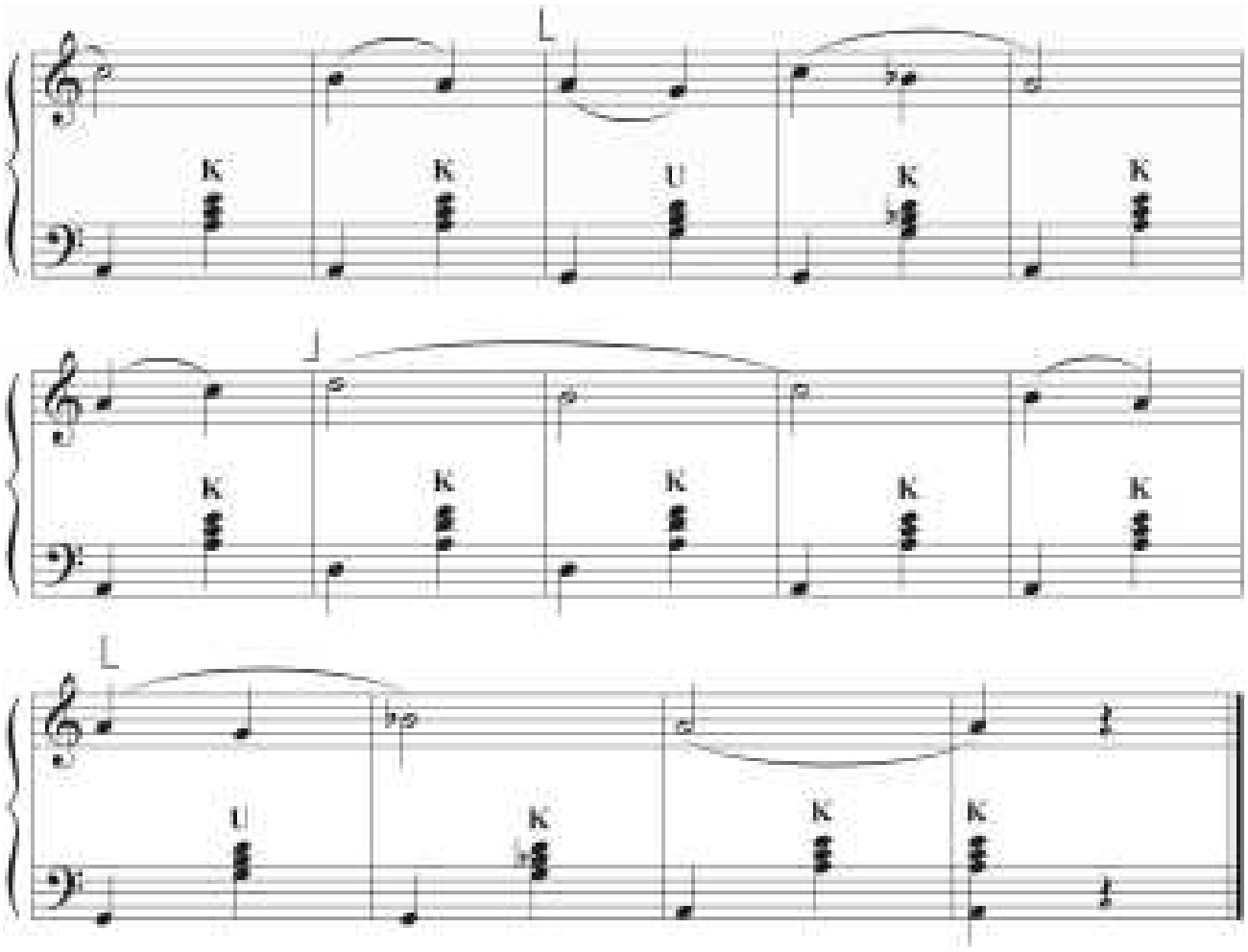
Ýokardaky etýudy mugallymyň kömegi bilen eseriň applikaturasyna gowy üns berip ýerine ýetirmeli. Çep elindäki çylşyrymly akkompanementine hem gaty üns bermelidir. Çärýeklik notalar sekizlik ýaly gysga ýerine ýetirilýär.

Kiçi üçem sesleri (K) we dominantseptakkordlar (7)

14. OÝLANMA

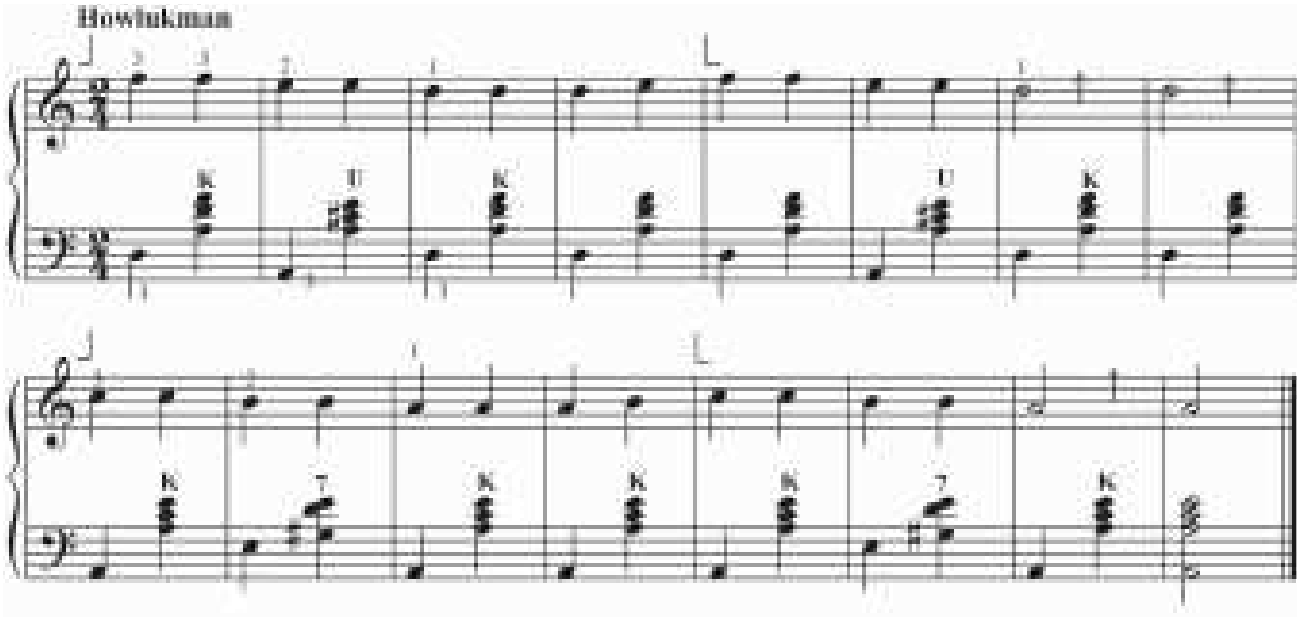
B. Goşaýewa





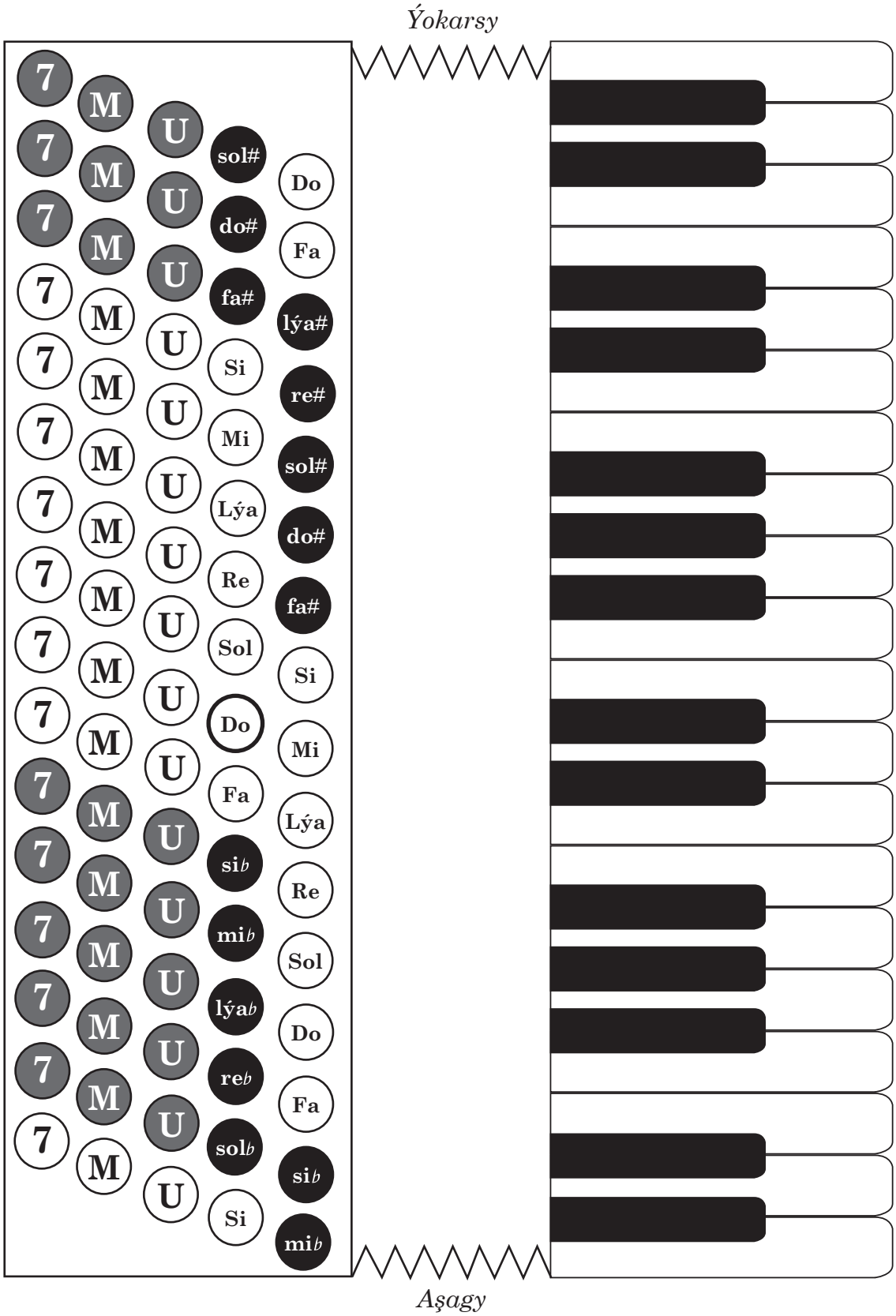
15. BAGDAMY ÝA BAKJADAMY
(ВО САДУ ЛИ, В ОГОРОДЕ)

Rus halk aýdymy



Akkordeonyň sag we çep klawiaturalarynyň görnüşi

(Okuwçy aýnanyň öňünde oturyp seredende şu şekili görüp biler)



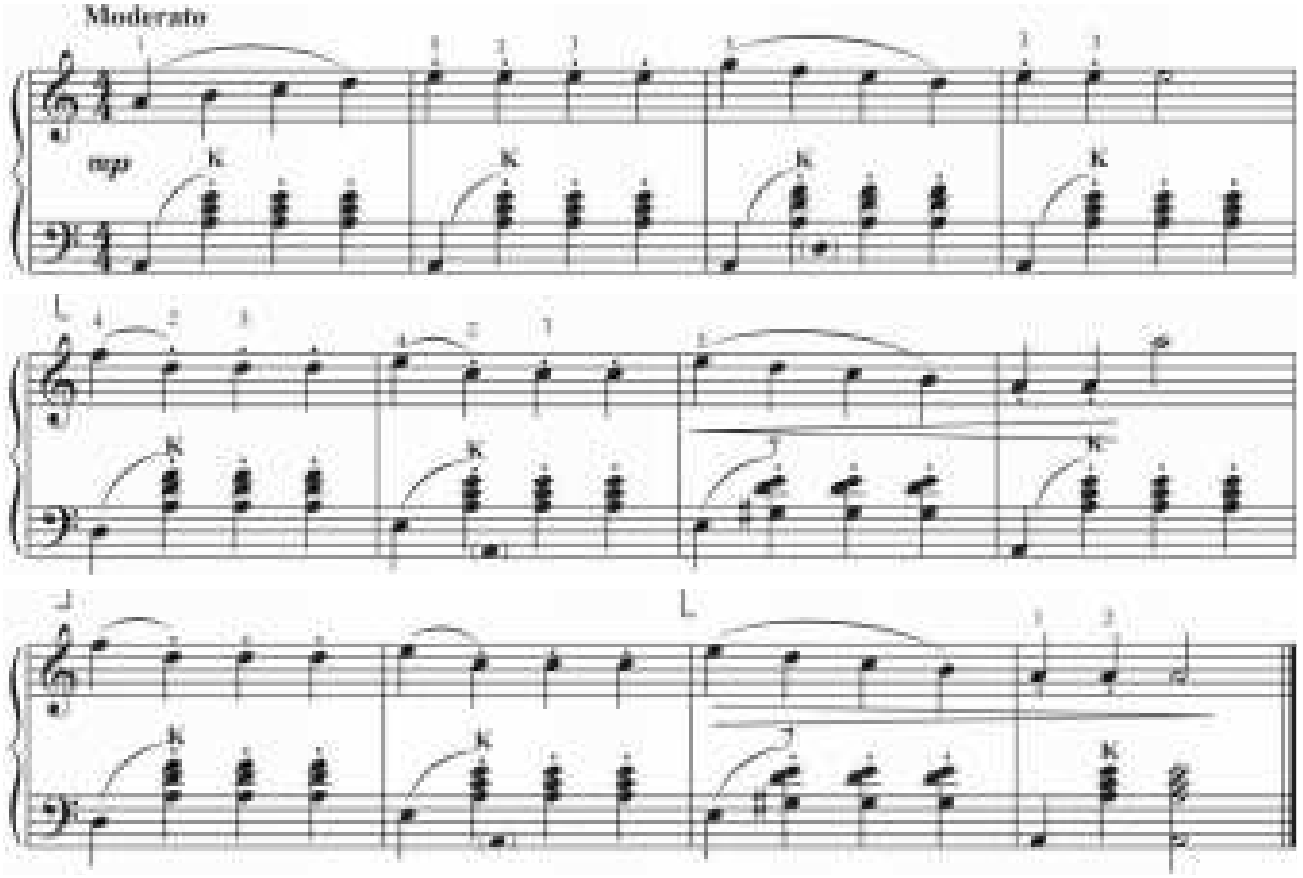
Çep klawiaturanyň baslarynyň we üçem seslerinіň garyşyp çalynmasy we onuň nota ýazgysy

Eger-de bellibir eserde esasy basyň kesesinde ýerleşýän üçemses däl-de, başga basyň üçemsesini basmaly bolaýan ýagdaýynda nota ýazgysynda ol şeýle bellenilýär:

Meselem, bu ýagdaýda 3-nji barmak bilen *re* basy hem soňundan 2-nji barmak bilen bolsa *sol* basyň Uly («U» ýa-da köneçe «Б») üçemsesi basylýar.

16. GUŞJAGAZ

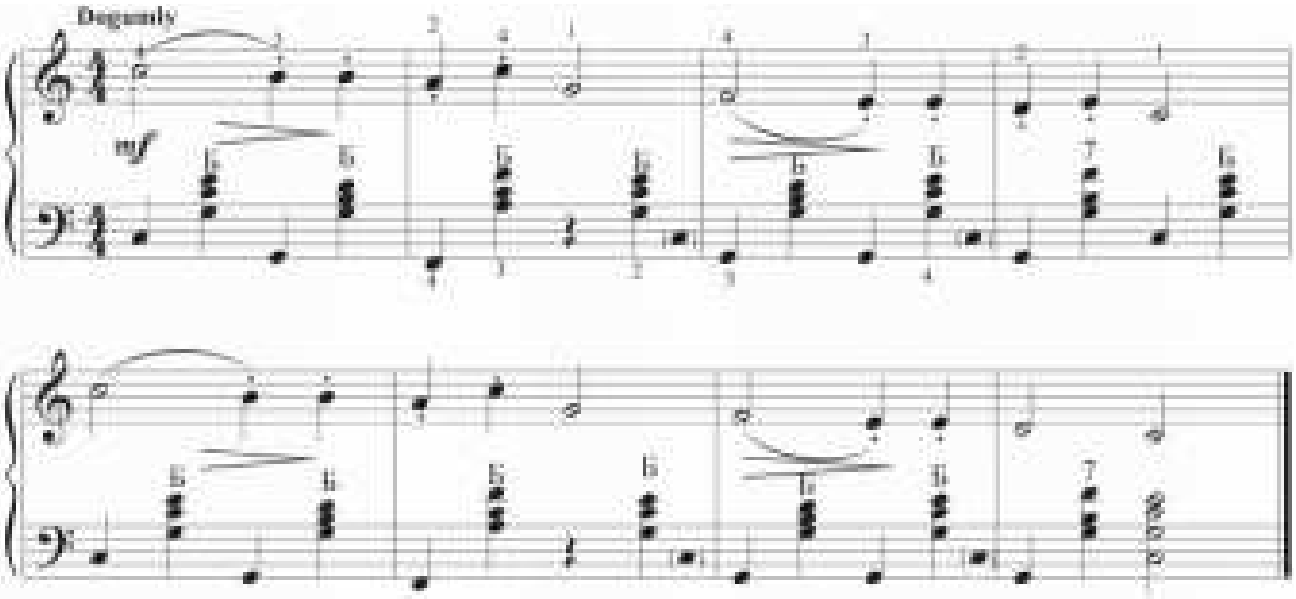
Çagalar aýdymy



Aşakdaky gönükmeleri ýerine ýetiriň.

17. ETÝUD

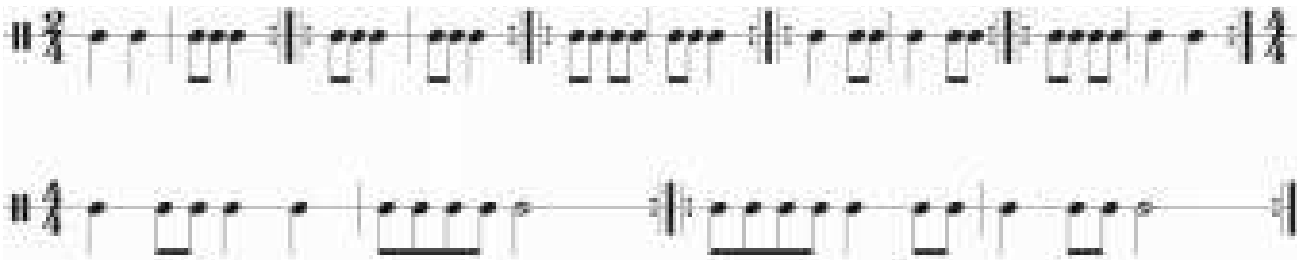
Ý. Gnesina



Sekizlik notalar

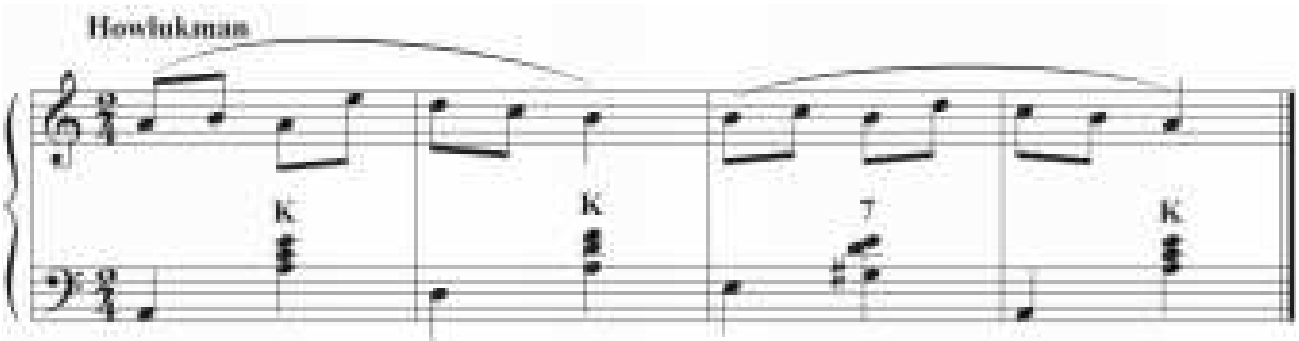
Sekizlik notalar şu görnüşde ýazylýar:

Sekizlik notanyň biri bütin notanyň 1/8 bölegidir. Başgaça aýtsak, bir bütinlik notada 8 sany sekizlik nota bar ýa-da bir ýarymlyk notada olaryň 4 sanysy bar, şeýle hem bir çärýeklik notada 2 sany sekizlik bardyr. Şu gönükmeleri kakuw üsti bilen işläň (1-i, 2-i diýip sanalýar):

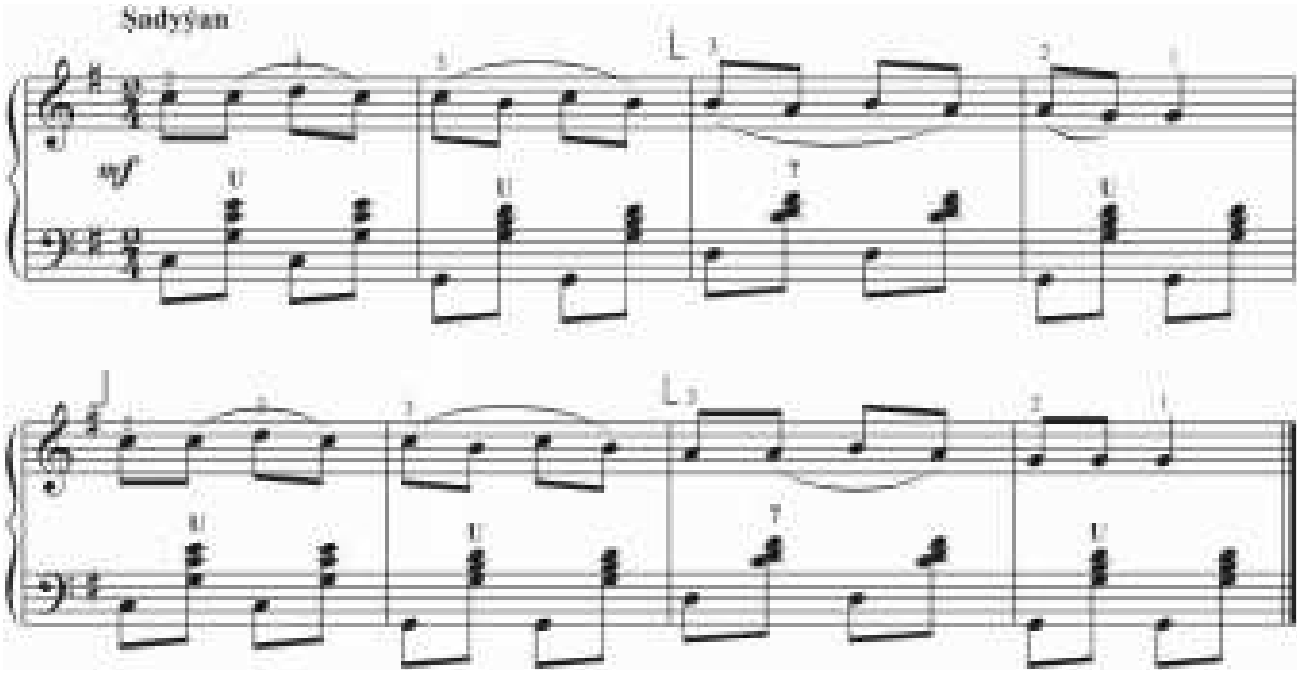


18. GÖNÜKMEJIK

B. Goşaýewa



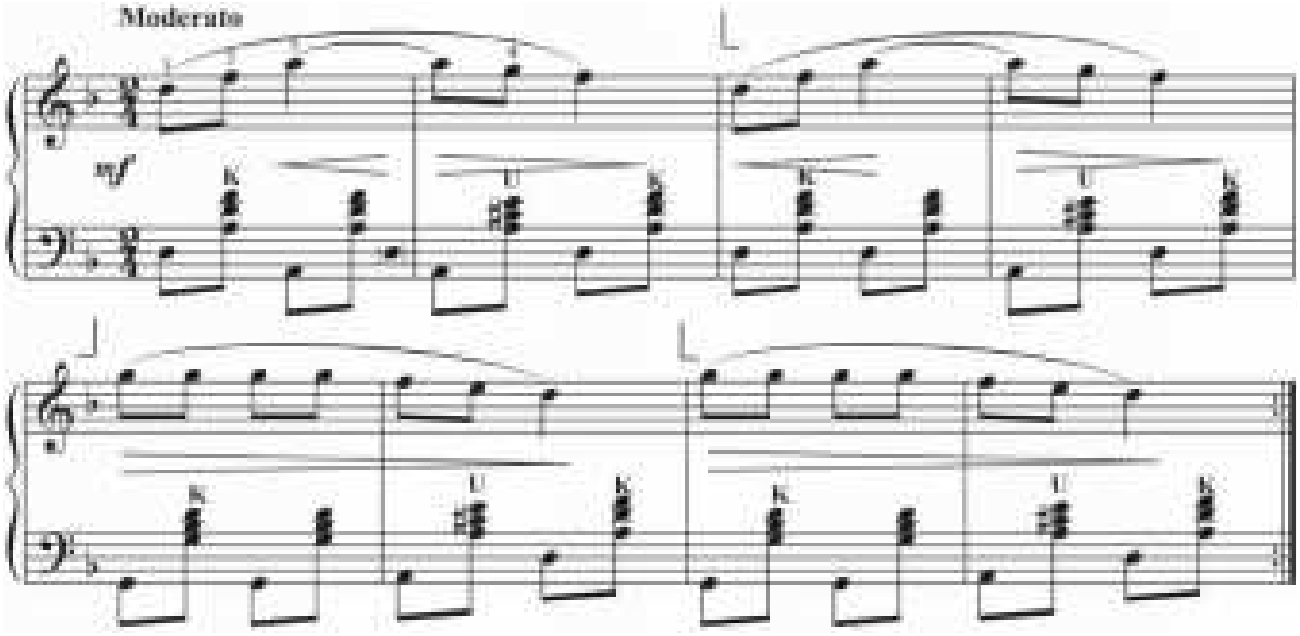
19. RUS HALK AÝDYMY



Ýokardaky aýdymyň haýsy nota beýikliginde ýazylandygyny aýdyň.

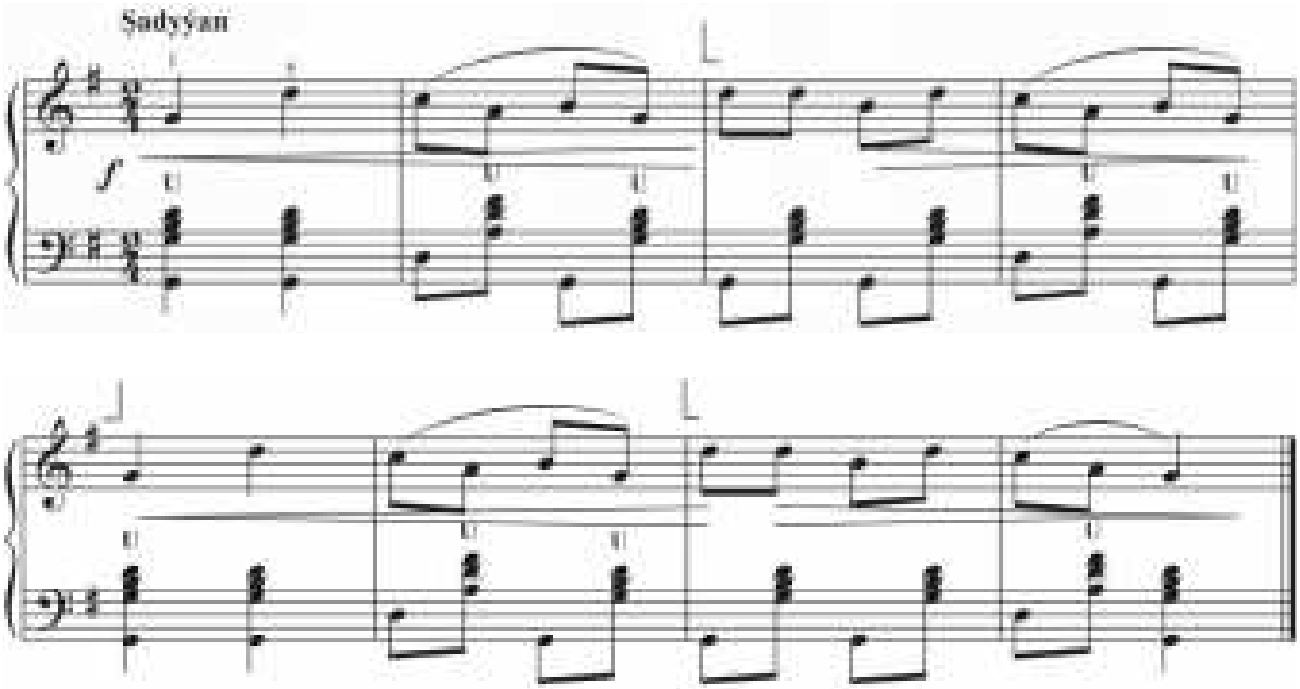
20. A MEN GÜLLI MEÝDANDA (А Я ПО ЛУГУ)

Rus halk aýdymy



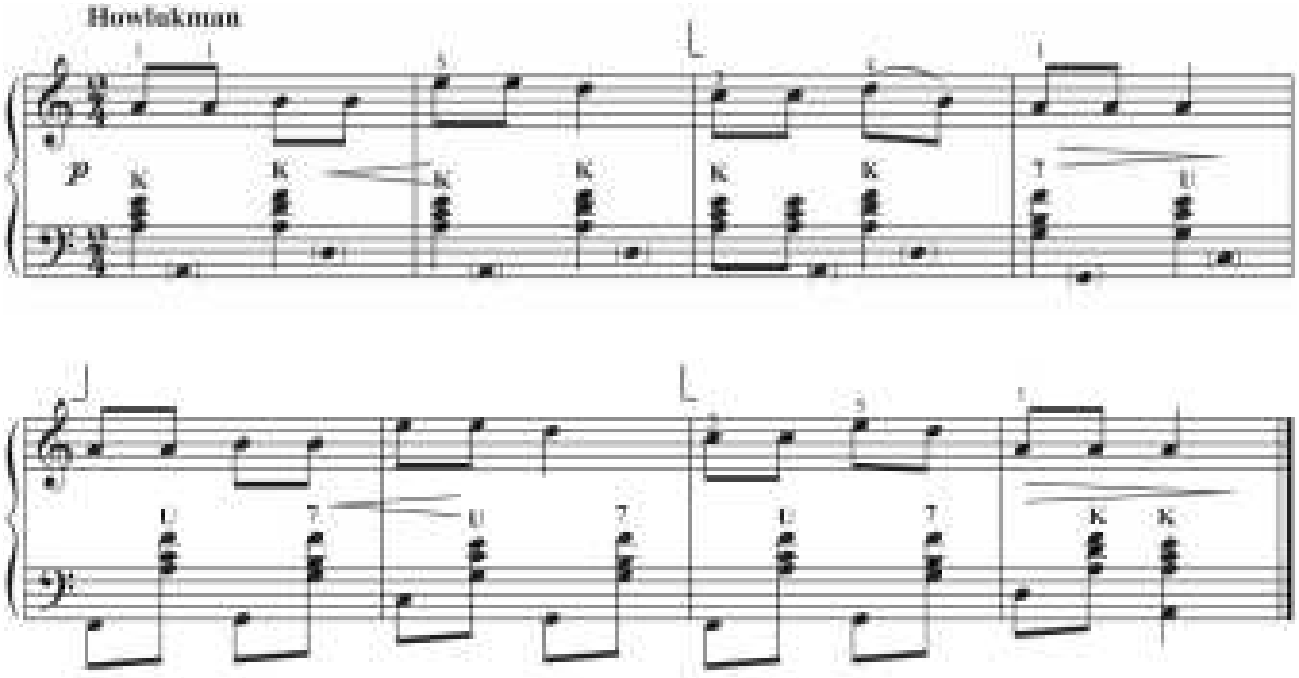
21. GOPAK

Ukrain halk tansy



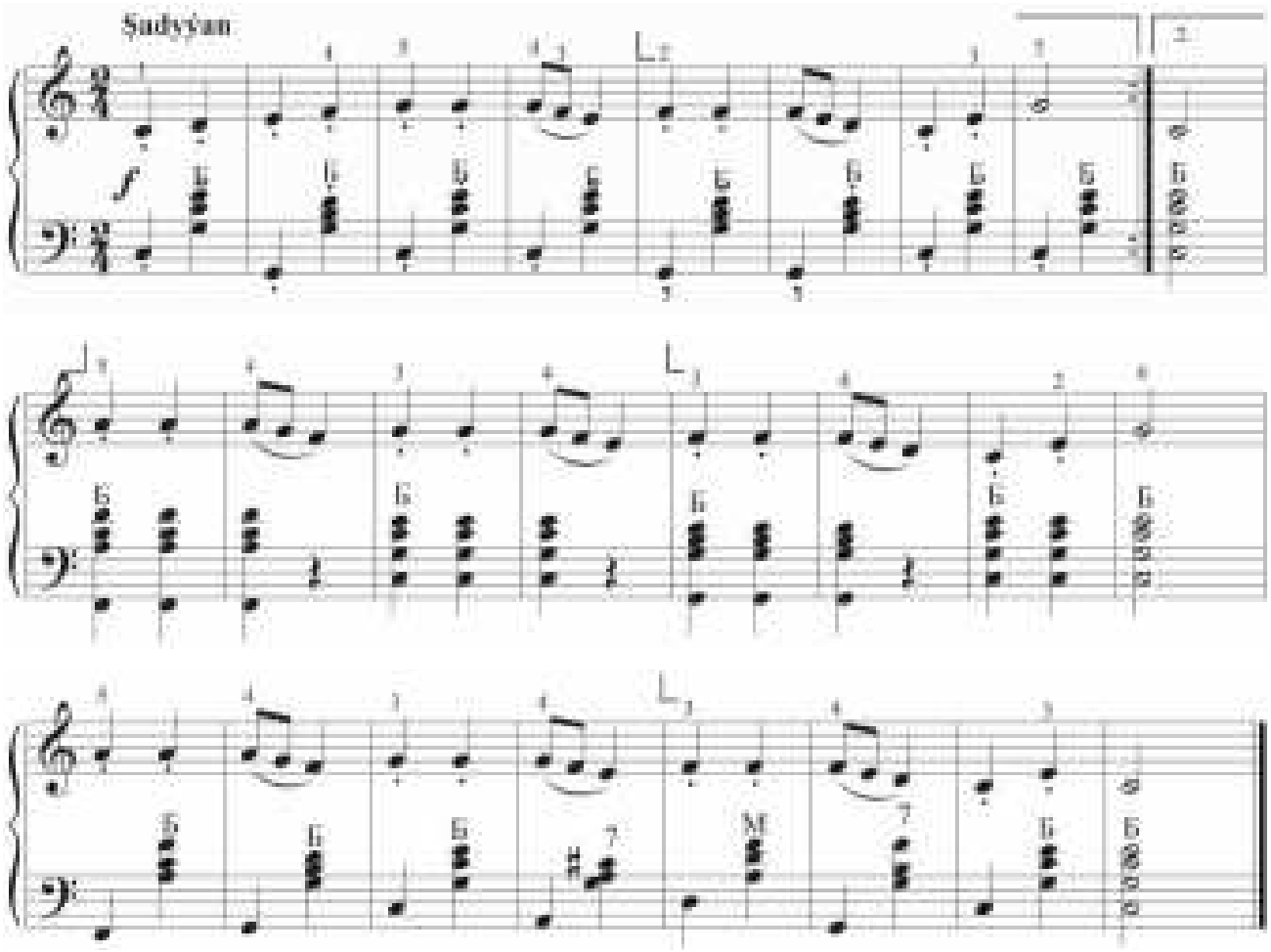
22. HÜWDI

W. Figotin



23. AÝYJYK BILEN GURJAGYŇ TANSY (POLKA)

M.Kaçurbina

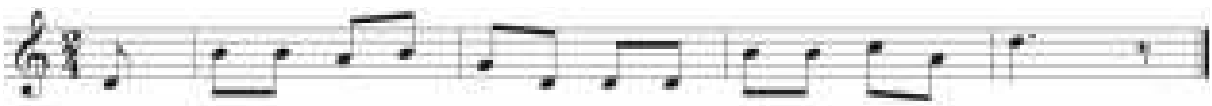


Polka sözi aramlyk depginde, şadyýan hereketli polýak halk tansynyň adyny aňladýar.

Doly däl takt (zatakt)

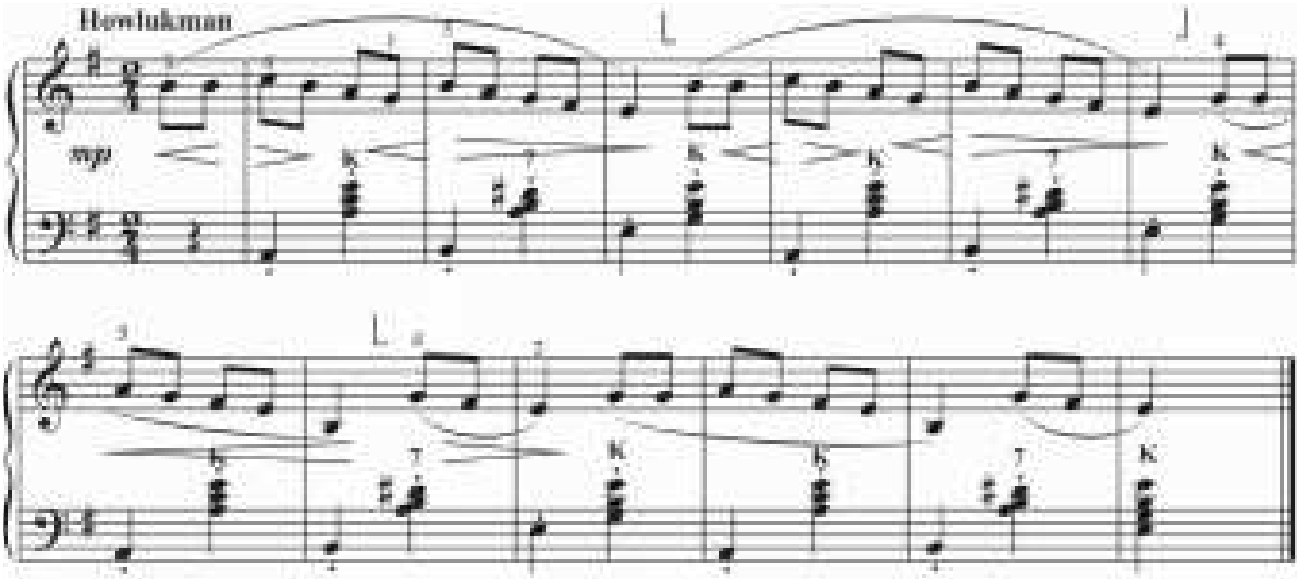
Käbir eserler doly däl taktdan başlanýan wagty hem bolýar. Bu ýagdaýda başlangyç takt doly bolmaýar-da, onuň sanawyny yzarlanyňda galanja bölegi eseriň iň soňky taktynda ýerleşýär:

ÝOLKAJYK (В ЛЕСУ РОДИЛАСЬ ЁЛОЧКА)



24. MENIŇ GÖLEJIGIM
(КОРОВУШКА)

Rus halk aýdymy

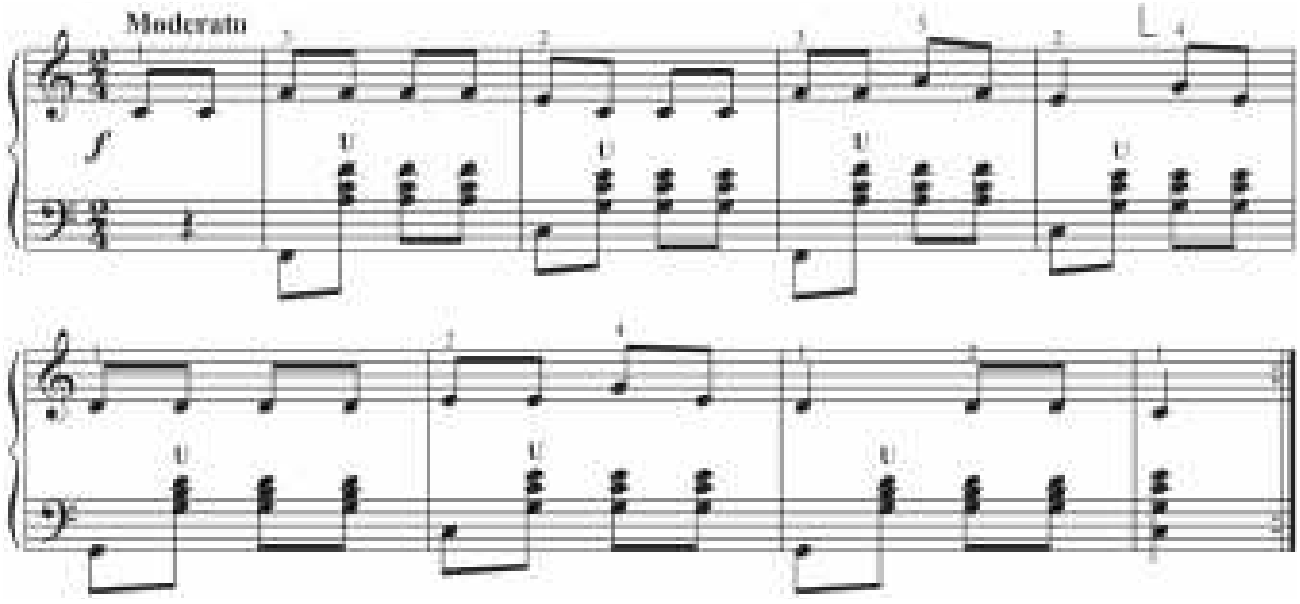


Bu eserde çep eldäki çärýeklik notalar gysga, sekizlik nota ýaly ýerine ýetirilýär:

ýazylyşy ýerine ýetirilişi

25. TÄZE JAÝYM
(АХ, ВЫ СЕНИ, МОИ СЕНИ)

Rus halk aýdymy



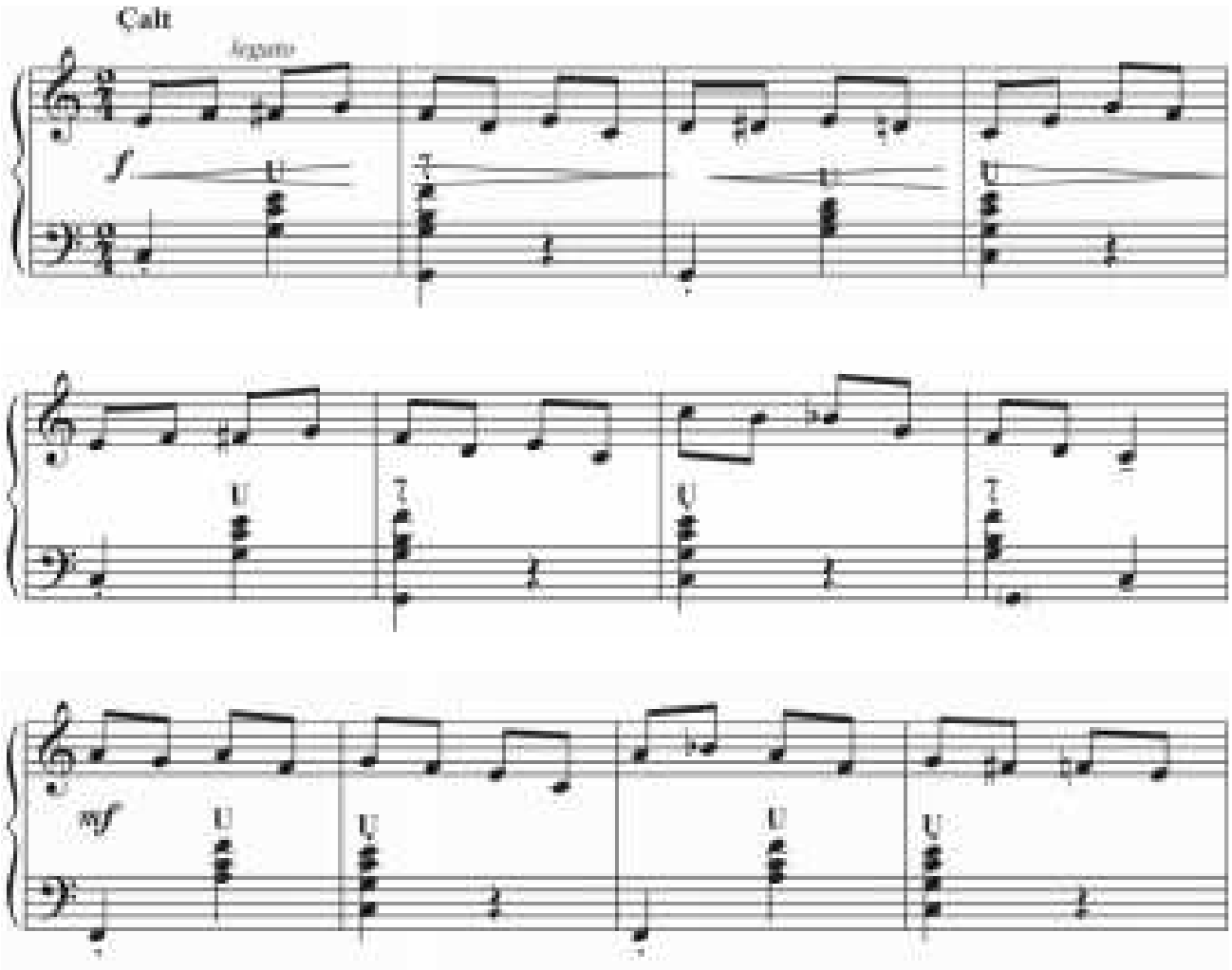
Sesleriň çeküwini üýtgedýän belgiler (alterasiýa belgileri)

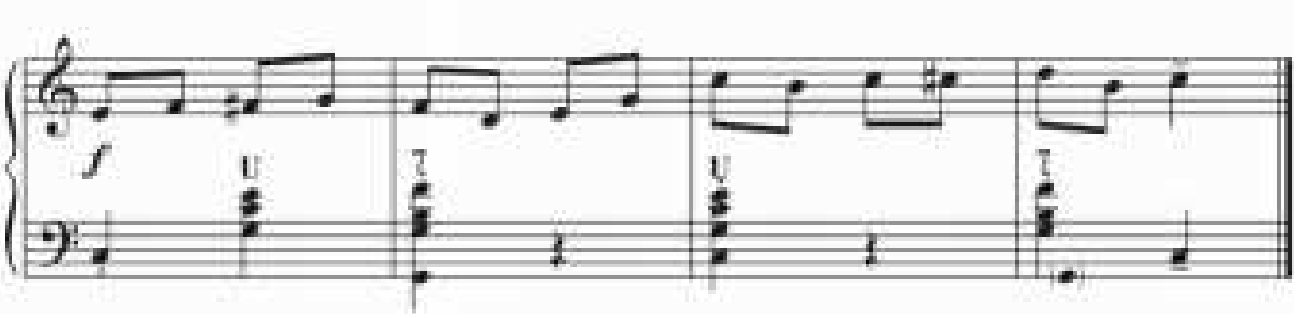
Sesleriň çeküwini üýtgedýän belgiler şulardyr: diýez – ♯; bemol – ♭; bekar – ♮.

Klawiaturanyň bir-birine golaý ýerleşýän sesleriniň arasy ýarym (0.5 t) tondur, meselem, *mi* bilen *fa* notalaryň arasy ýa-da *si-do*, ýa-da bolmasa *lýa-si* ♭. Diýez (♯) belgisi notany ýarym ton ýokary galdyrýar, bemol (♭)– notany ýarym ton peseldýär, bekar (♮) bolsa öňde goýlan diýezi ýa-da bemoly ýatyrýar. Eger-de biz ses hataryny ýarym tondan yzly-yzyna düzsek, onda ol 12 sesden, 12 sany klawişden ybarat bolar, olardan 7 sany esasy atly *(do, re mi, fa, sol, lýa, si)* ak klawişler, 5 sany hem gara klawişlerdir. Açaryň ýanynda goýlan belgiler näme? Olar öňden çykýan belgili sesleri eseriň başyndan soňuna çenli şol belgini ýatdan çykarman çalmalydygyny aňladýar.

26. AÝLANÝAN HIŇŇILDIK (КАРУСЕЛЬ)

B. Goşaýewa



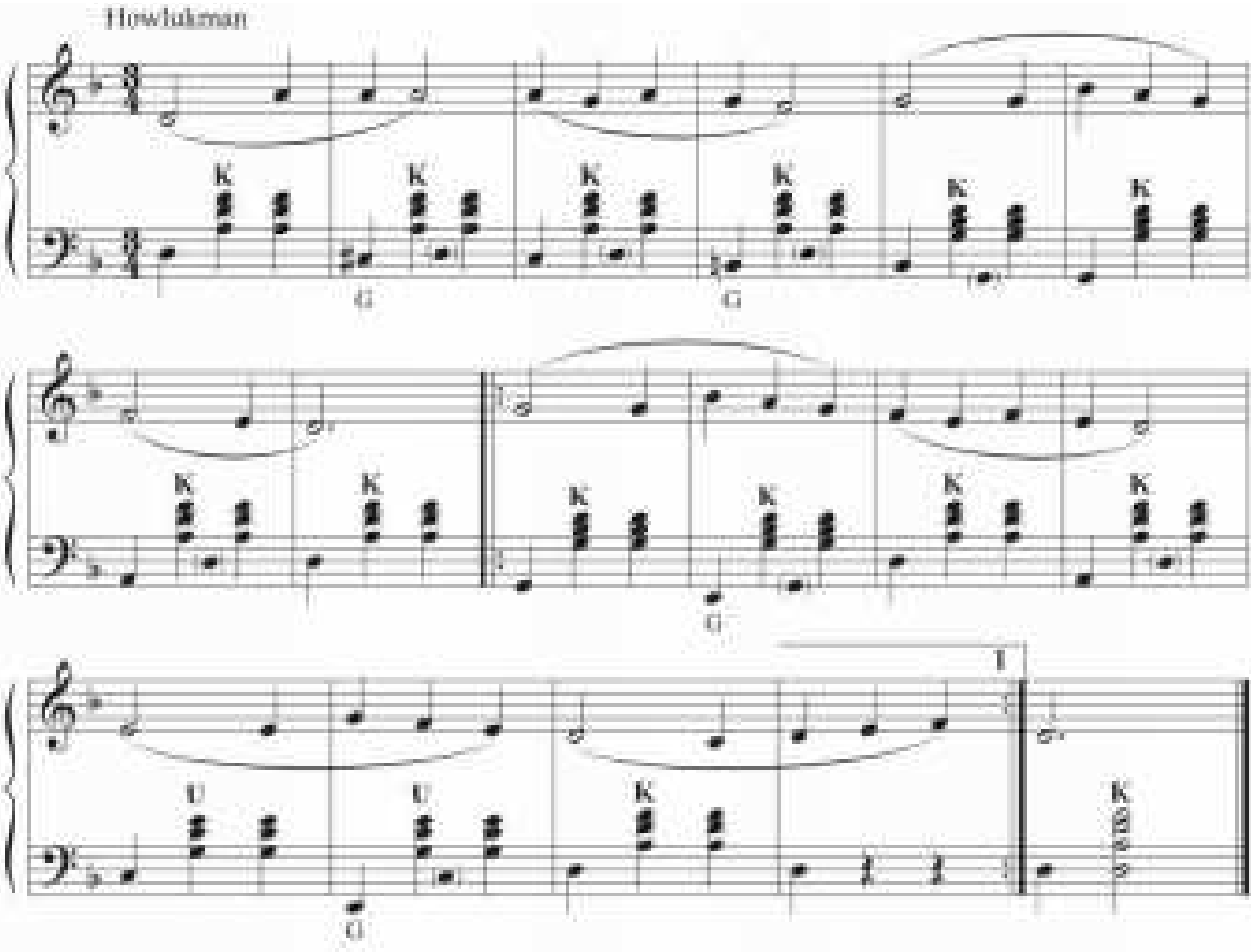


Eseri okuwçy öwrenip başlamanka onuň bilen bilelikde applikaturasyny goýmaly we çep eliniň çylşyrymly bolan ýerlerini düşündirmelidir.

Ýene bir bellenmeli zat, eger-de açaryň ýanynda *fa*♯ belgi goýlup, soňra bolsa *fa* nota ♮ (bekar) belgi bilen bellenen bolsa, onda ol arassa *fa* notany çalmalydygyny duýduryar.

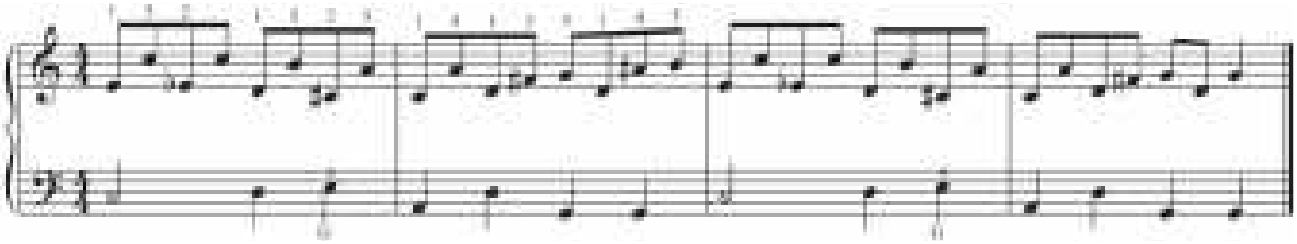
27. BIBIJAN

Täzeden işlän B.Goşaýewa



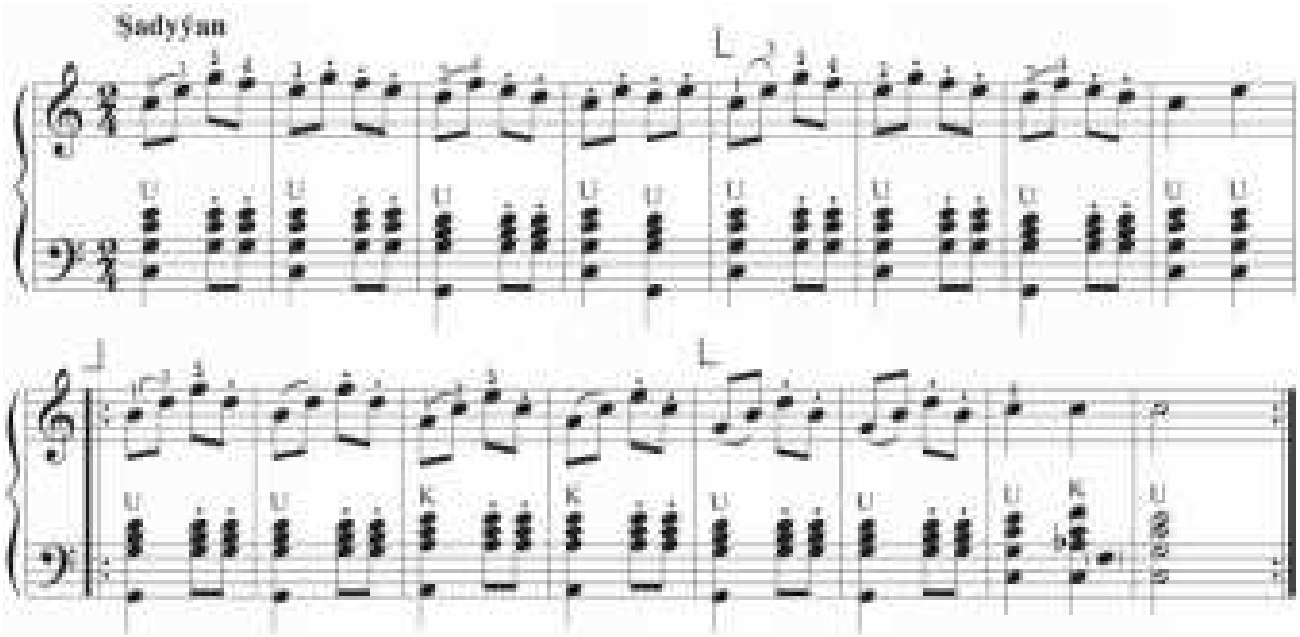
Bu eserde çep eliniň bas notalaryna üns bermeli. Öňden çykýan goşmaça hataryň notalaryny haýsy barmak bilen ýerine ýetirmelidigini okuwçynyň özi çözjek bolmaly.

Aşakdaky gönükmäni okuwçy ilki bilen haýal, soňra bolsa çalt depginde ýerine ýetirmeli:



28. KIÇIJIK SKERSO

D. Kabalewskiý



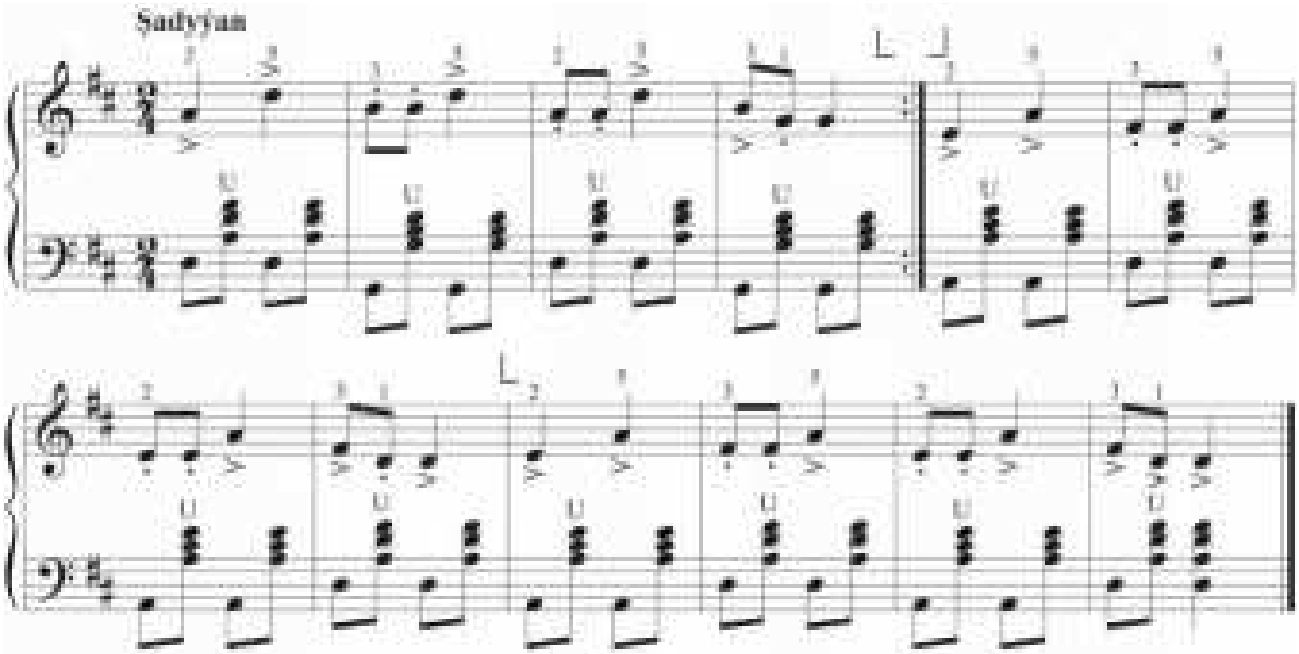
Bu eserde stakkato ştrihi barmaklaryň bökmesi bilen ýerine ýetirilýär.

Aksent (basym)

Aksent diýmek «basym» diýmekdir, ýagny ýerine ýetirilýän sesleri basymyň üsti bilen beýleki seslerden aýratyn belläp geçmekdir. Ol notalaryň üstünde > belginiň goýulmagy bilen bellenilýär. Bu usul mehiň birden güýçli çekilmegi we barmaklaryň işjeň (aktiw) basymy bilen ýerine ýetirilýär. Şu gönükmeleri ýerine ýetiriň:

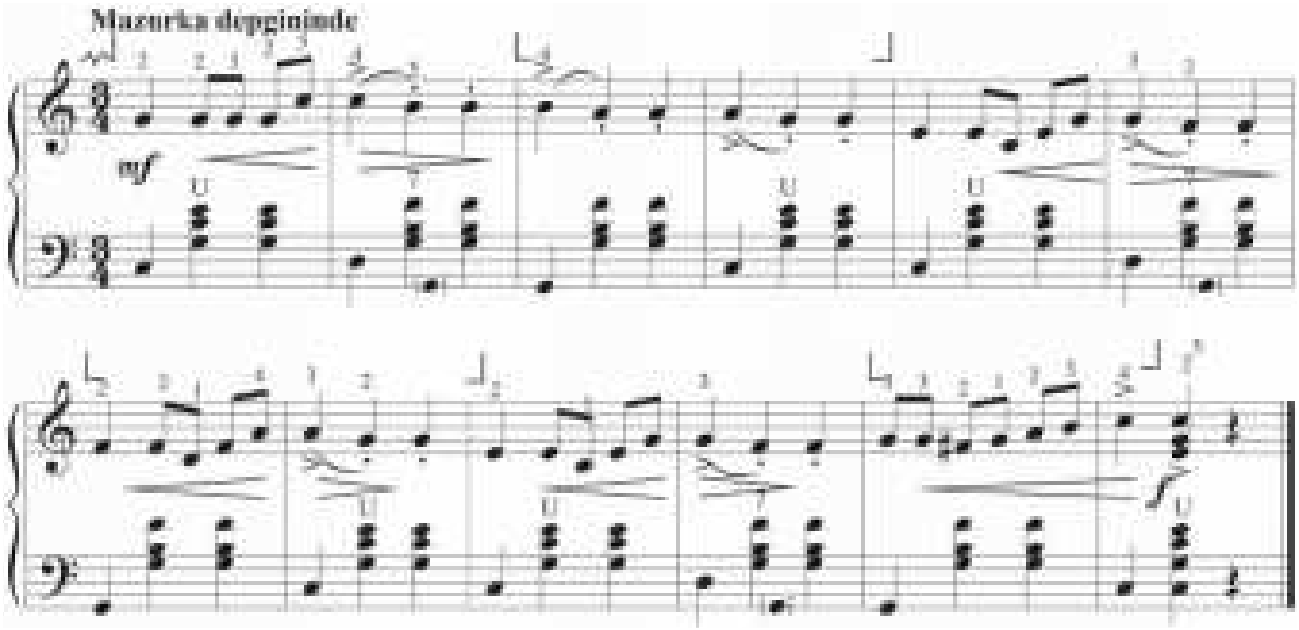
29. AÇYK MEÝDAN (ПОЛЯНКА)

Rus halk aýdymy



30. MAZURKA

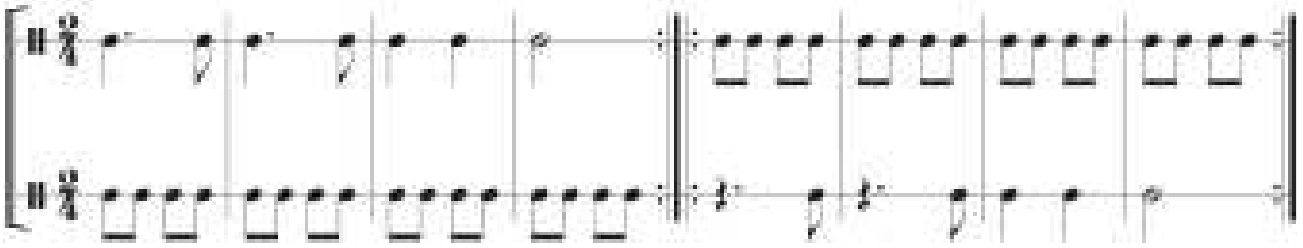
Polýak halk tansy



Mazurka sözi aramlyk depginde, arkaýyn hereketli polýak halk tansynyň adyny aňladýar.

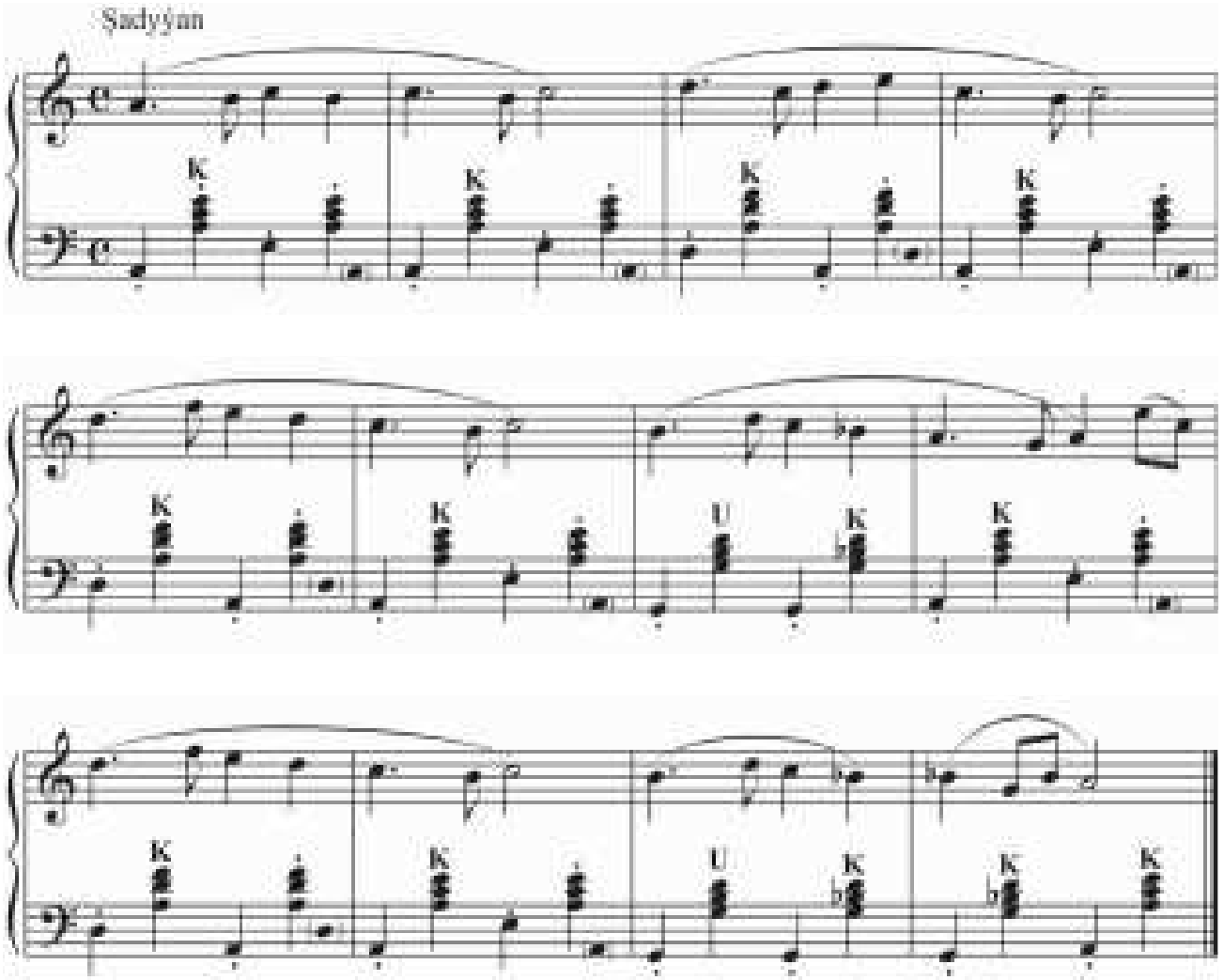
Nokatly çärýeklik notalar

Nokatly çärýeklik nota öz dowamlylygyna görä üç sany sekizlik nota deňdir: . Onuň pauzasy (saz owazynyň arakesmesi) bolsa şeýle ýazylýar: .



31. ŞATLYK

B. Goşaýewa



Akkordeonyň çep bölegindäki belgili sesleriň klawiaturada ýerleşişi

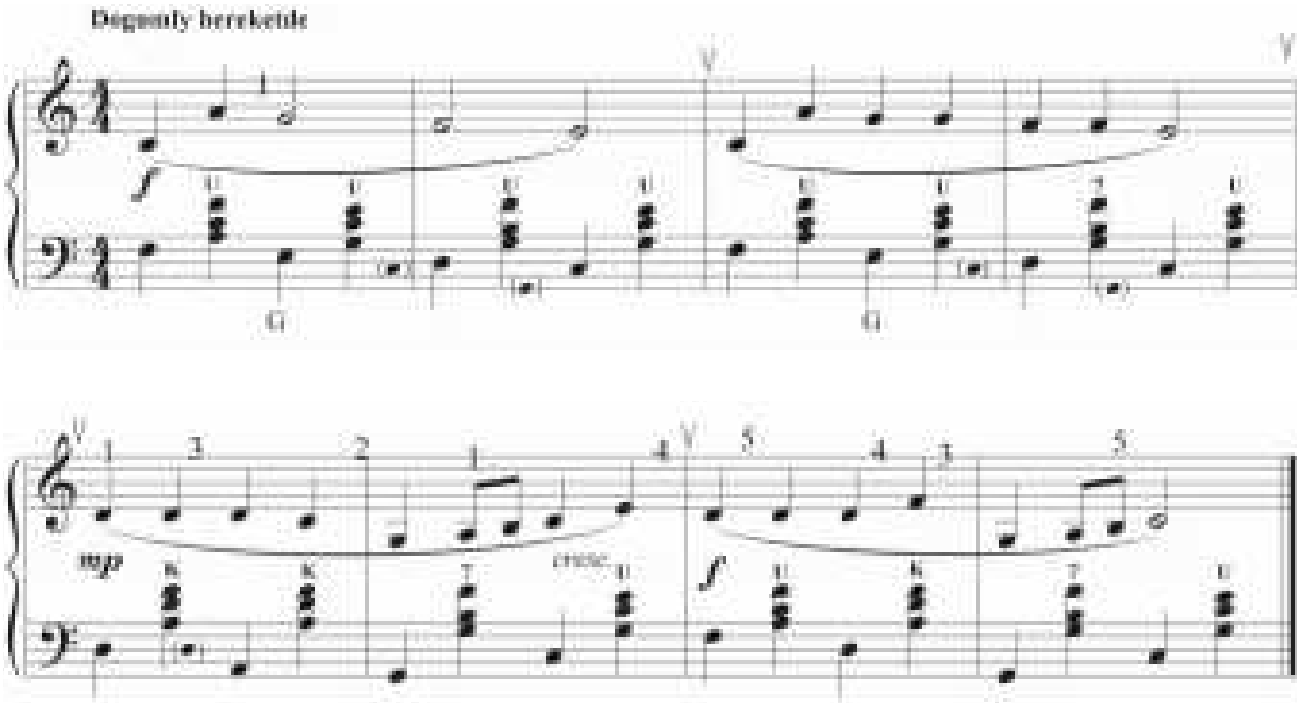
Akkordeonyň çep bölegindäki belgili sesleriň hatarda ýerleşişi edil belgisiz sesleriňki ýalydyr *(34-nji sahypadaky surata seret).* Belgisiz sesleriň hatarda ýerleşişi: *fa, do, sol, re, lýa, mi, si.* ***Si*** sesden ýokarda *fa*♯, *do*♯, *sol*♯, *re*♯, *lýa*♯, *mi*♯, *si*♯ belgili sesler ýerleşýär, ***fa*** sesden aşakda bolsa *si*♭, *mi*♭, *lýa*♭, *re*♭, *sol*♭, *do*♭, *fa*♭ belgili sesler ýerleşýär. Muny ýat tutmak kyn däldir.

Akkordeonyň çep bölegindäki goşmaça hatarynyň sesleri

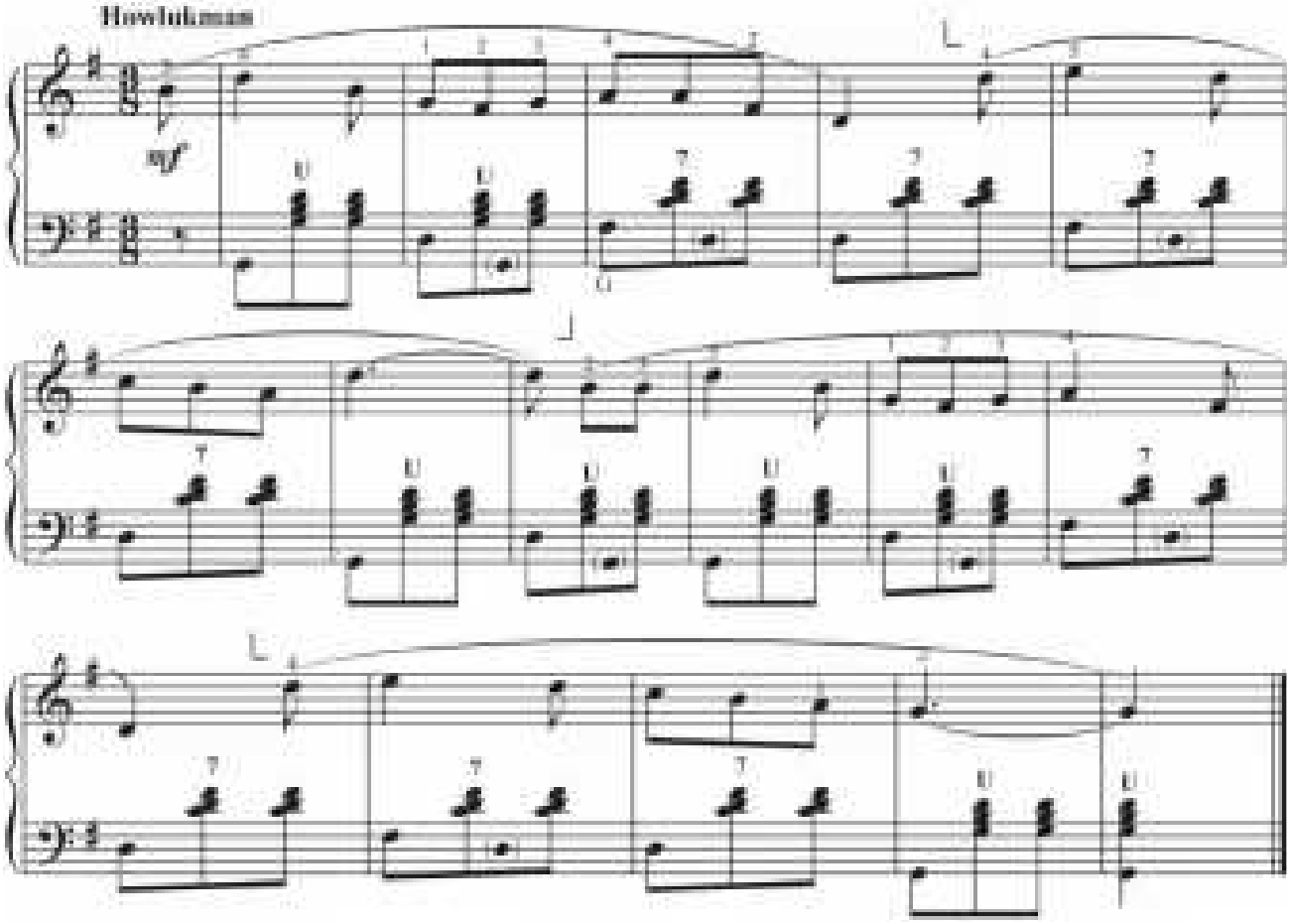
Akkordeonyň çep bölegindäki goşmaça hatarynda esasy hataryň sesleri gaýtalanýar, ýöne olar esasy hatardan 4 düwme aşak süýşürilendir (has düşnükli bolar ýaly gabatdaky şekil aýnada görnüşi ýaly berildi). Bu esasy hatarda has daşda ýerleşýän seslere ýetmegi ýeňilleşdirýär. Şonluk bilen olaryň ýerleşişi şeýle: esasy hatardaky ***fa*** sesiň gabadynda ***lýa, do*** sesiň gabadynda ***mi, sol*** sesiň gabadynda ***si, re*** sesiň gabadynda ***fa*♯ *(sol*♭*), lýa*** sesiň gabadynda ***do*♯ *(re*♭*)*** we ş. m.

32. ŞADYÝAN AÝDYM

A. Çinýakow

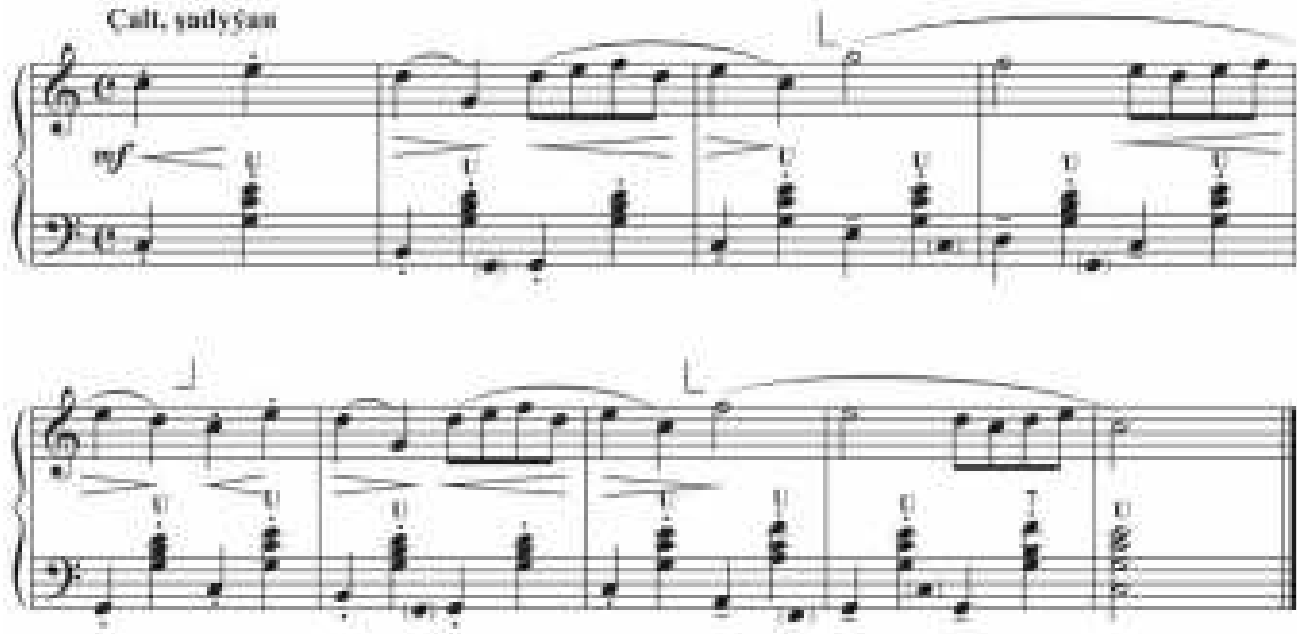


33. AMERIKAN HALK AÝDYMY



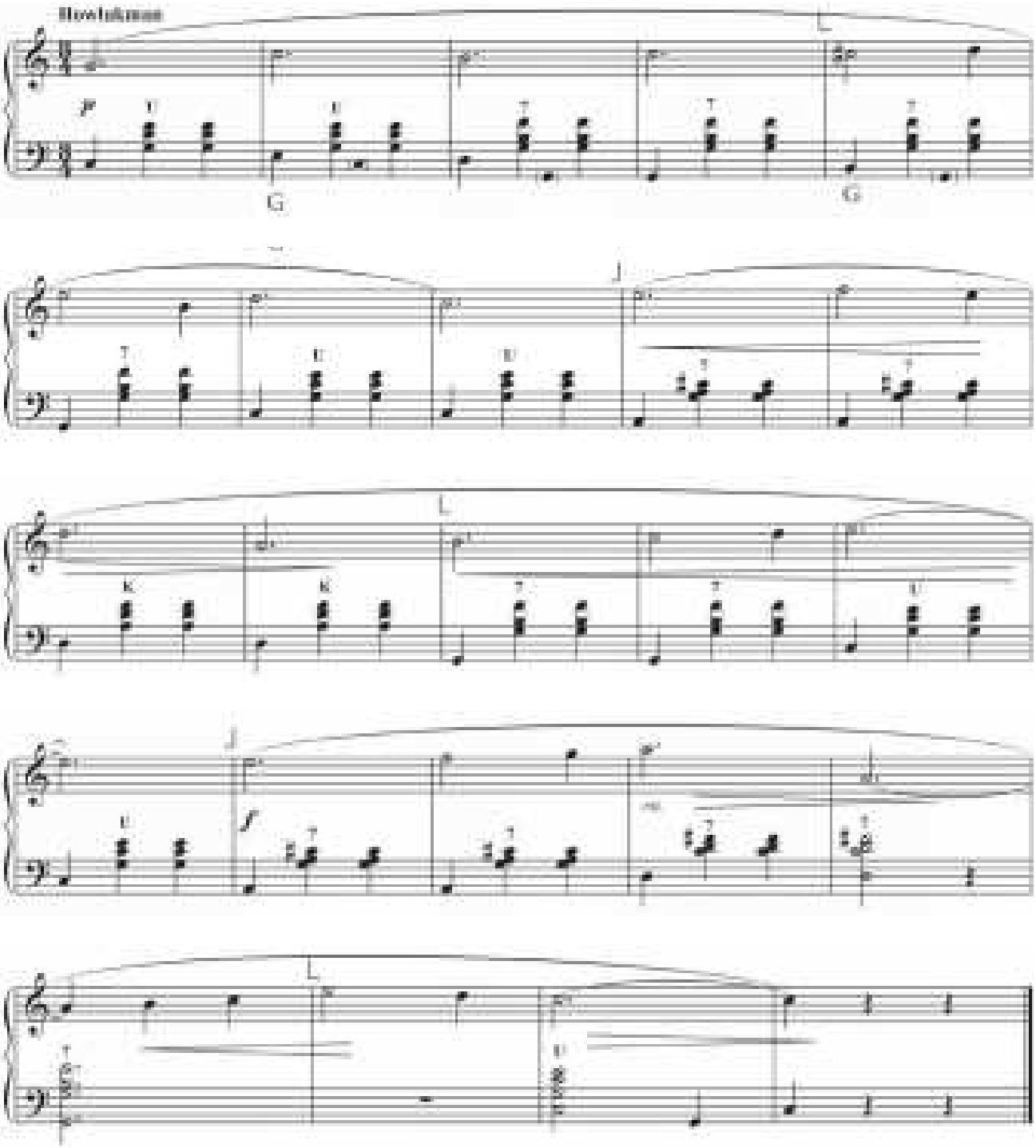
34. PÝESA

G. Teleman



35. WALS

A. Salin

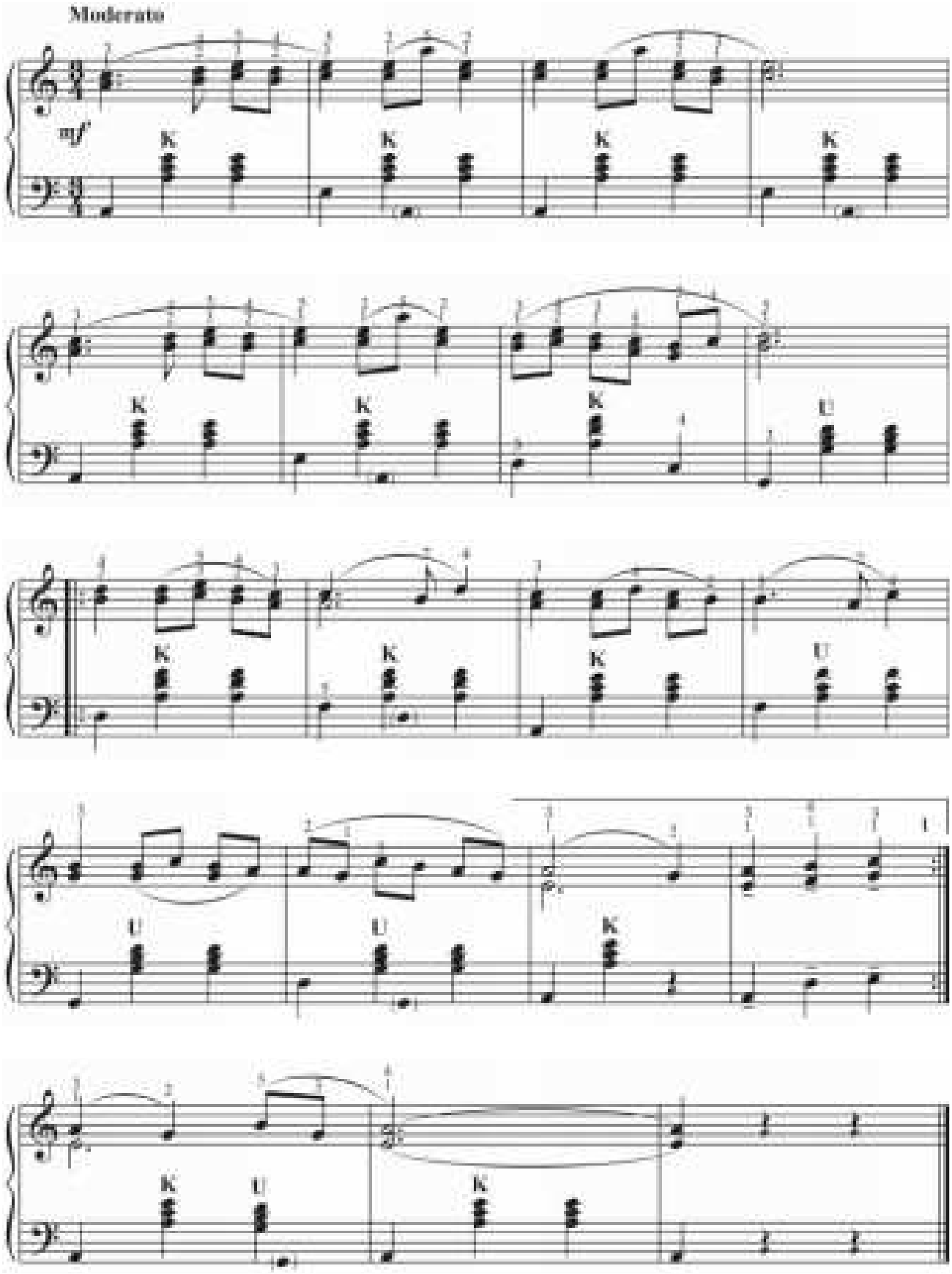


Iki sesli notalar

Aram tizlik depginde iki sesli notalar penje we tutuş el bilen ýerine ýetirilýär. Bu ýagdaýda barmaklar ýokary galdyrylman, ýumşak el bilen klawişlere basylýar. Iki sesli notalar basylanda klawişleriň bir wagtda seslenmelidigine üns bermelidir.

36. GYZLARYŇ TANSY

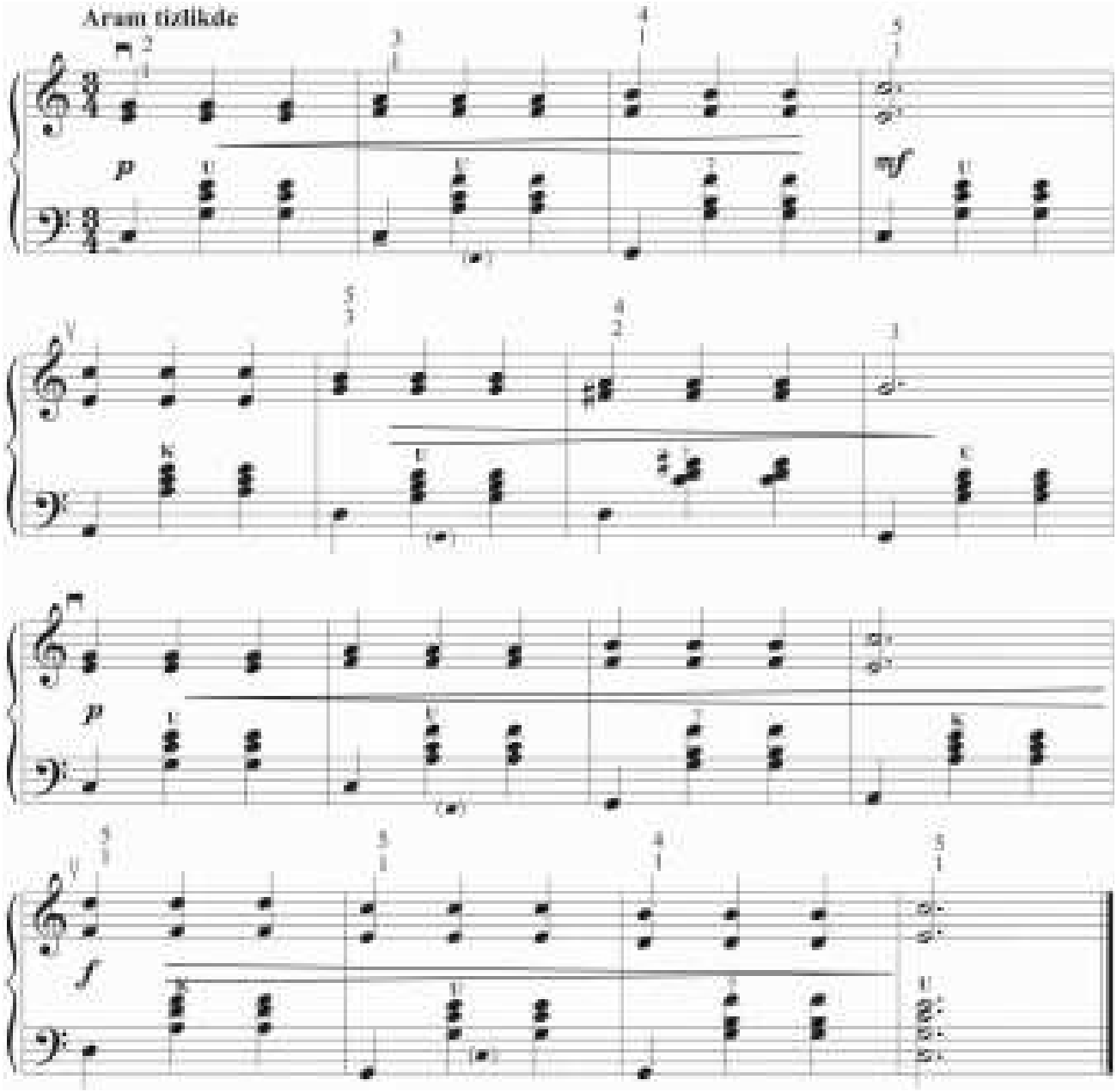
B.Goşaýewa



4. Sargyt № 2535.

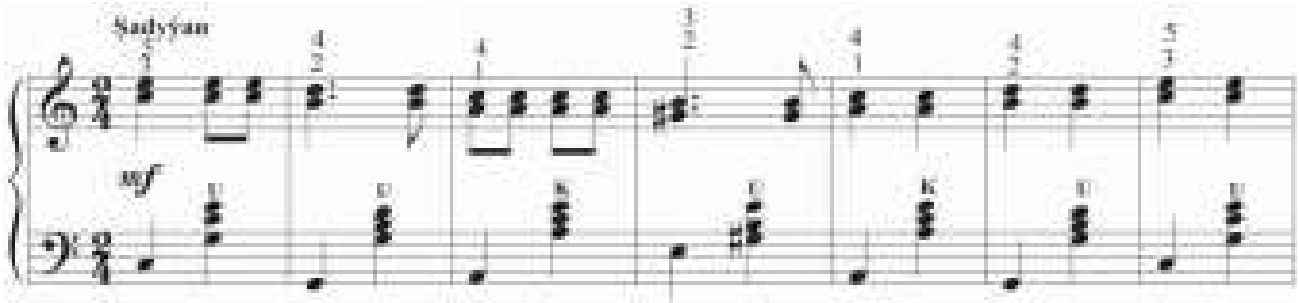
37. ETÝUD

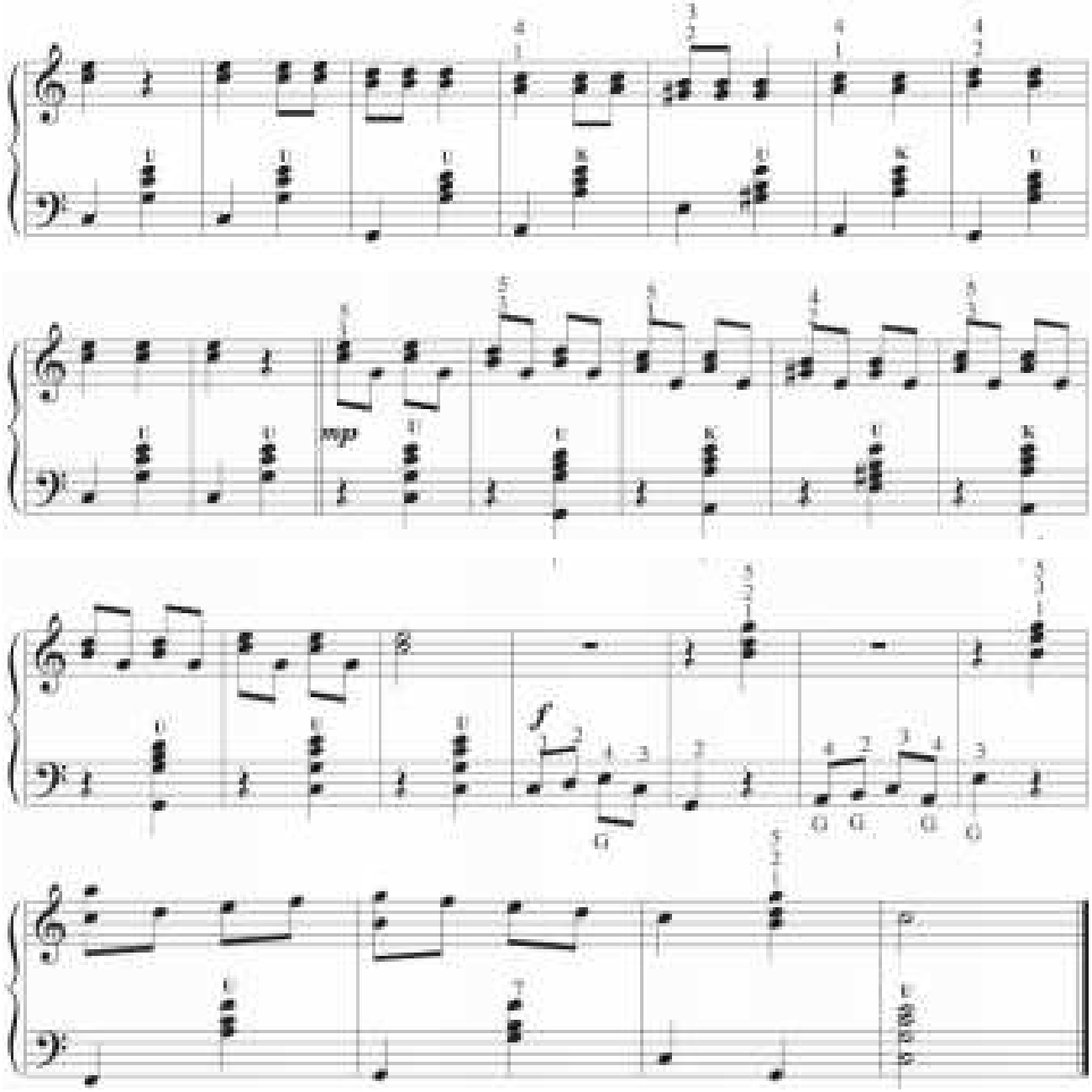
L.Şitte



38. DERÝANYŇ KENARY BILEN (ВДОЛЬ ПО РЕЧКЕ)

Rus halk aýdymy

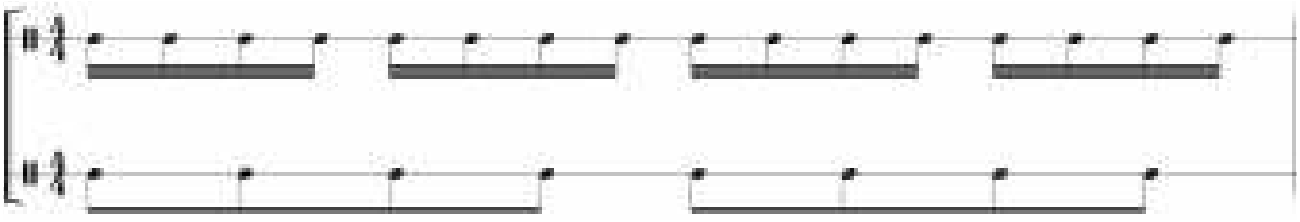




Onaltylyk notalar

Onaltylyk notalar sekizlik notalardan iki esse gysgadyr. Her bir sana iki on altylyk nota sygýar: .

Olar nota ýazgysynda şu görnüşlerde bolýar: .

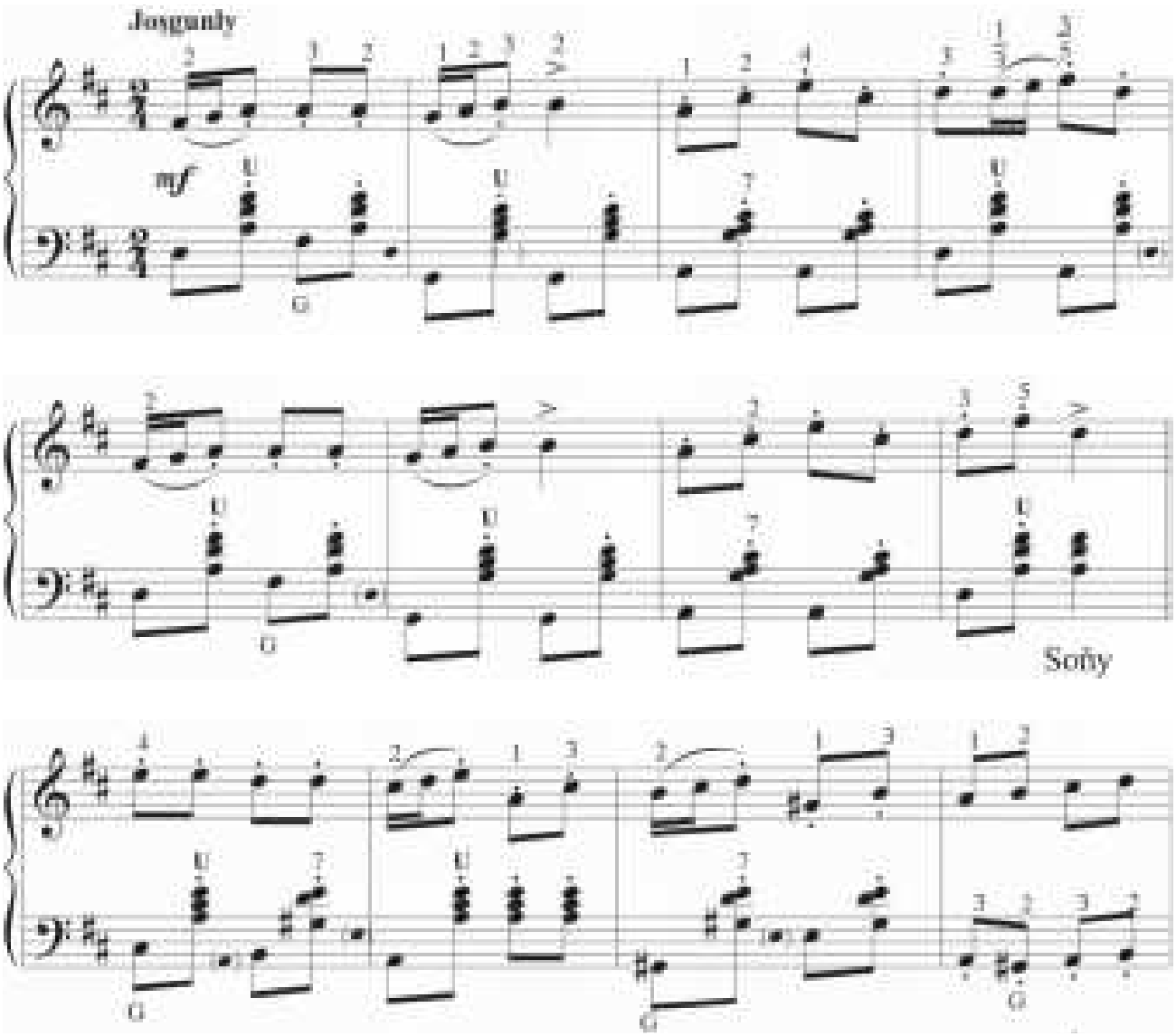


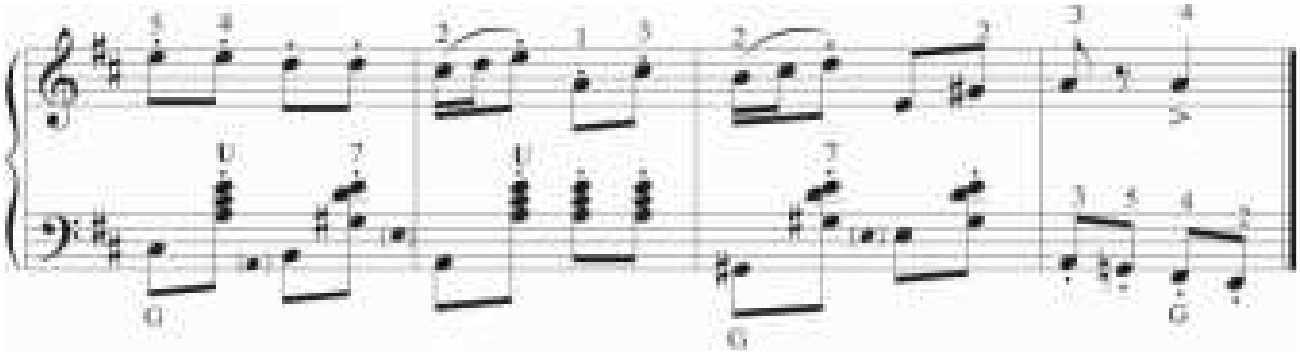
Onaltylyk notalaryň ýerine ýetirilişi örän çylşyrymlydyr. Çalt depginde ýerine ýetirilýän eserlerde bularyň üstünde köp durup, haýal depginde işlemelidir.

Aşakdaky ritmiki gönükmeleri işläň:

39. ÝANKA

Belarus polkasy

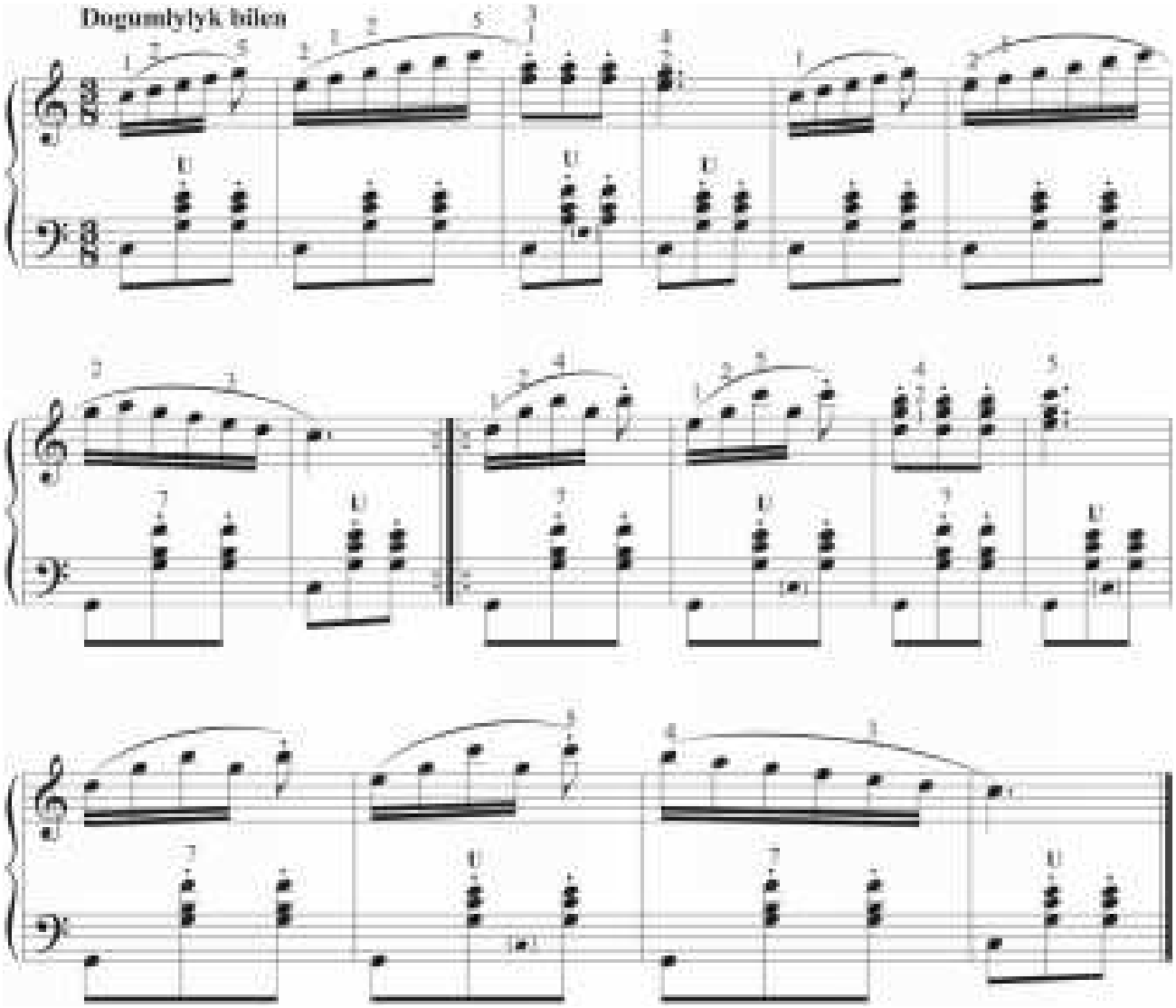




(Başyndan «Soňy» sözüne çenli gaýtalamaly)

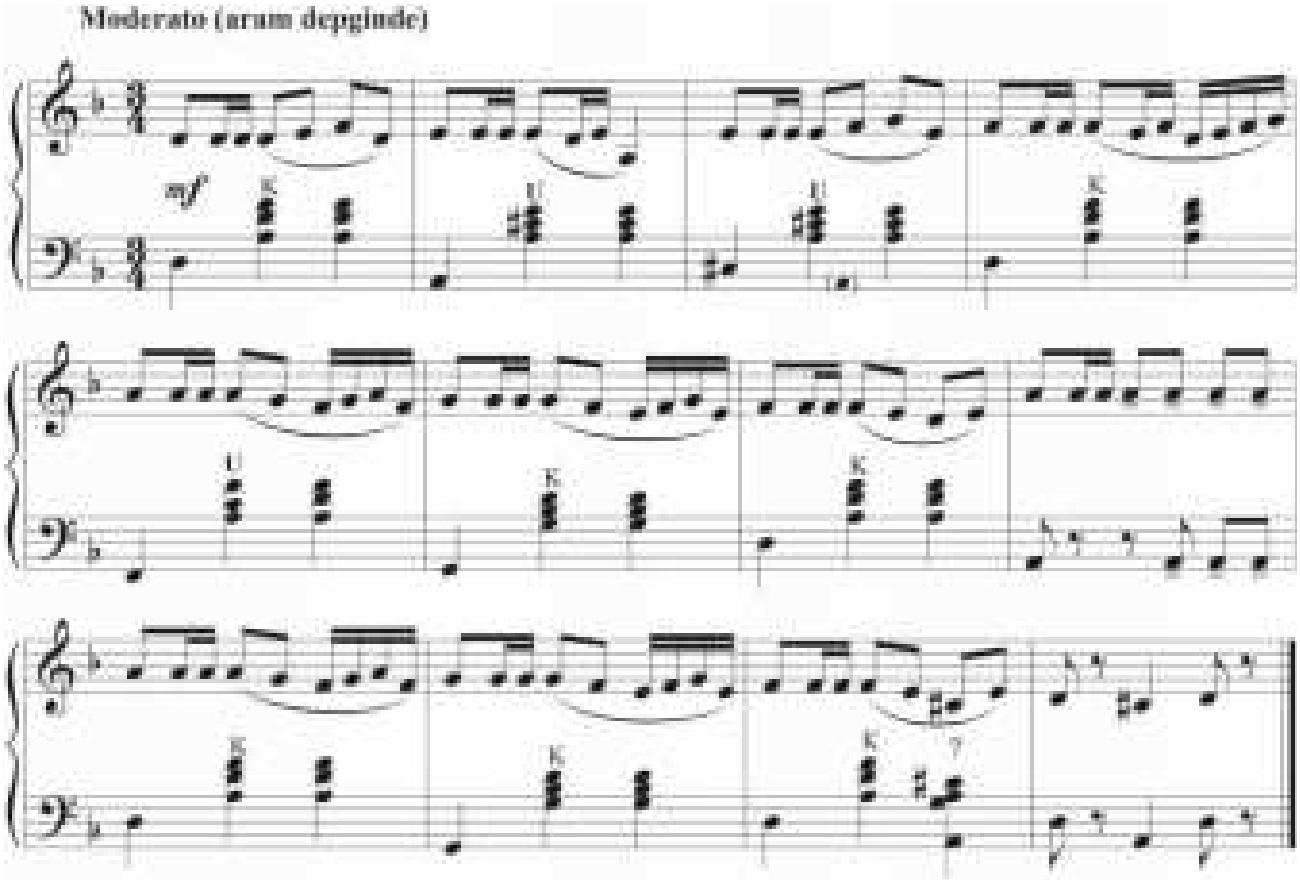
40. ETÝUD

K.Çerni

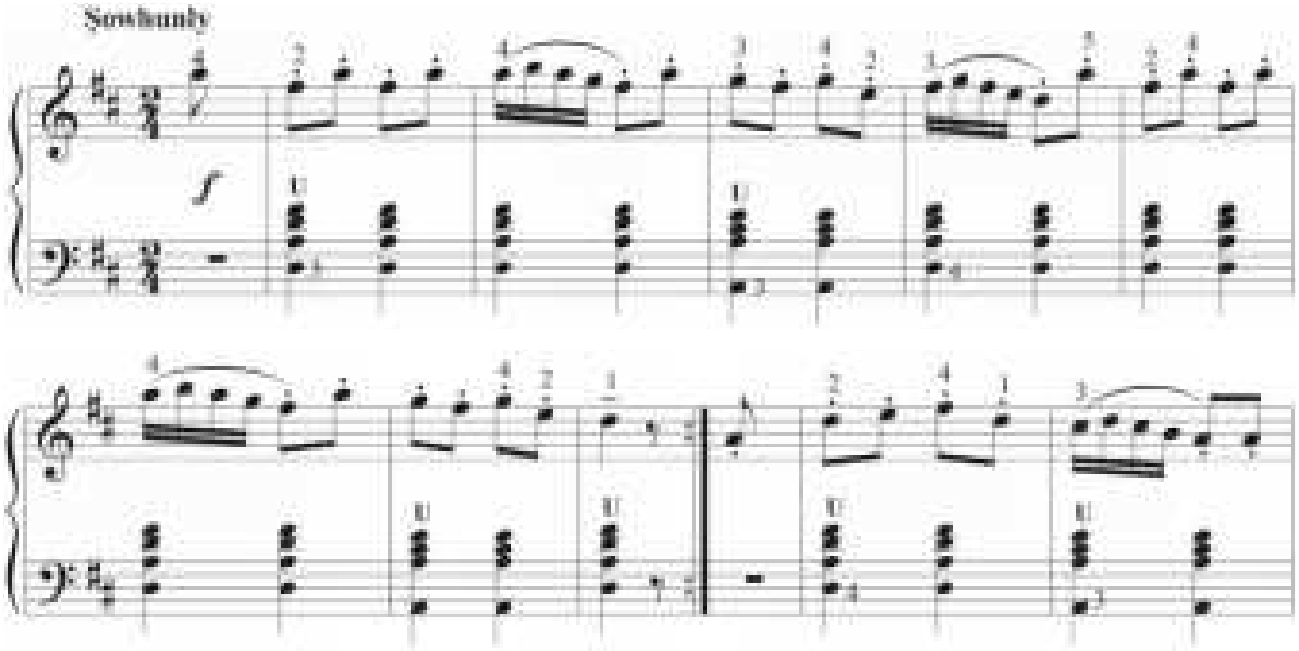


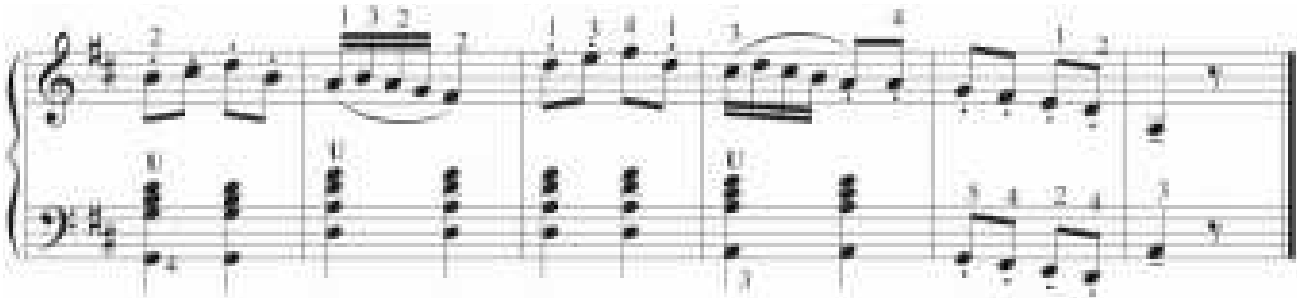
41. POLONEZ

A.Abdyllaýew



42. GADYMY TANS

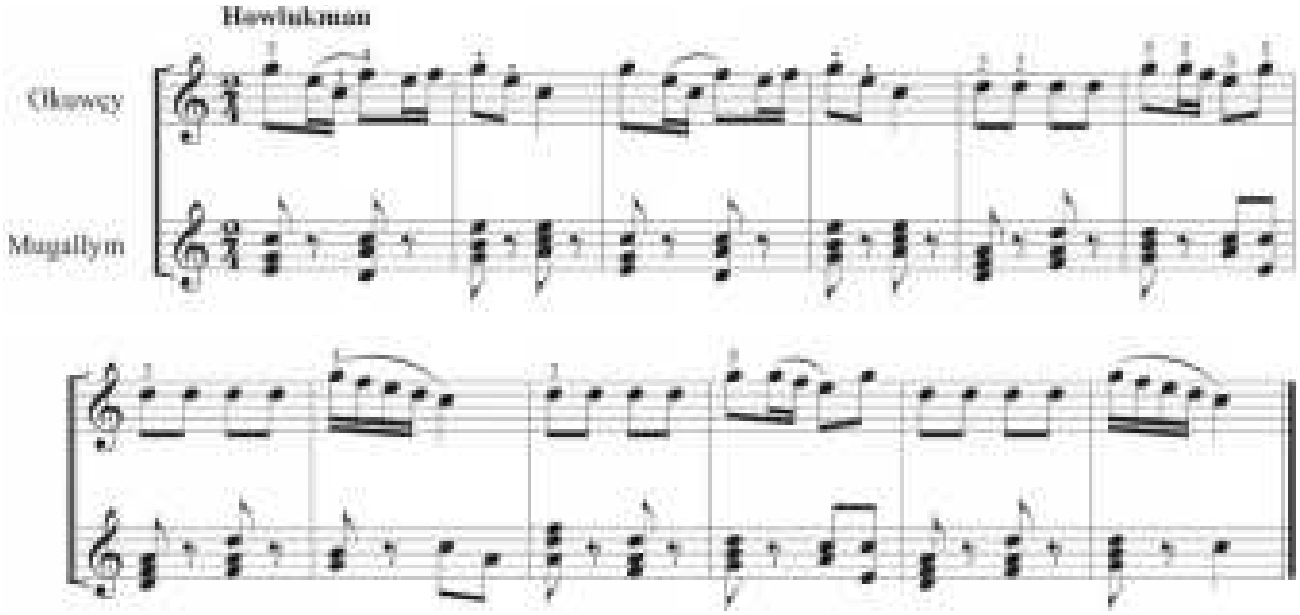




Bu eseri okuwçy mugallym bilen bilelikde ýerine ýetirmeli:

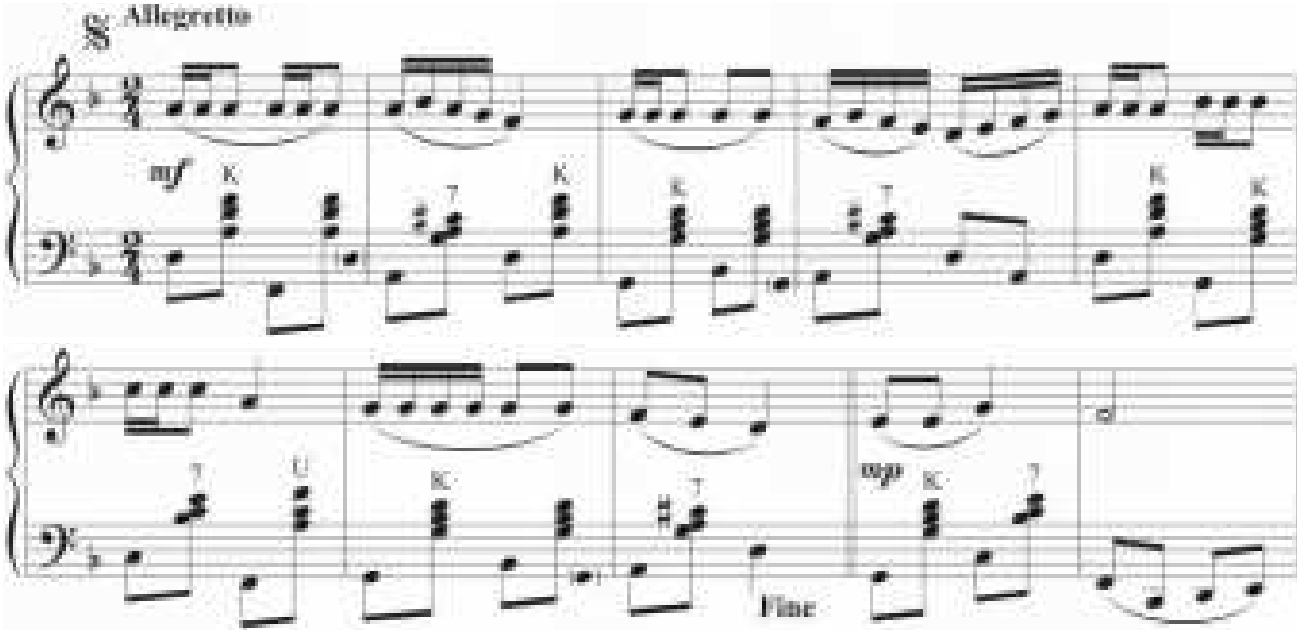
43. DEGIŞME TANSY
(Я С КОМАРИКОМ)

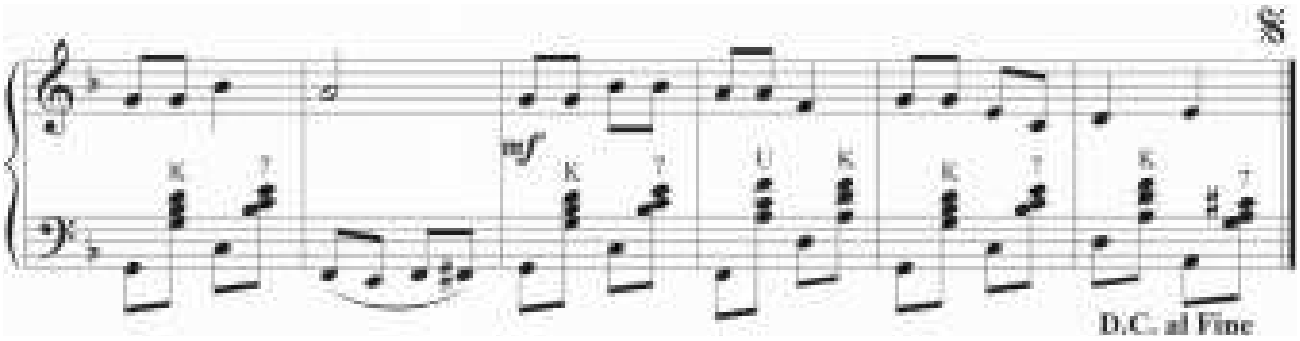
Rus halk aýdymy



44. KÖRPELERIŇ TANSY

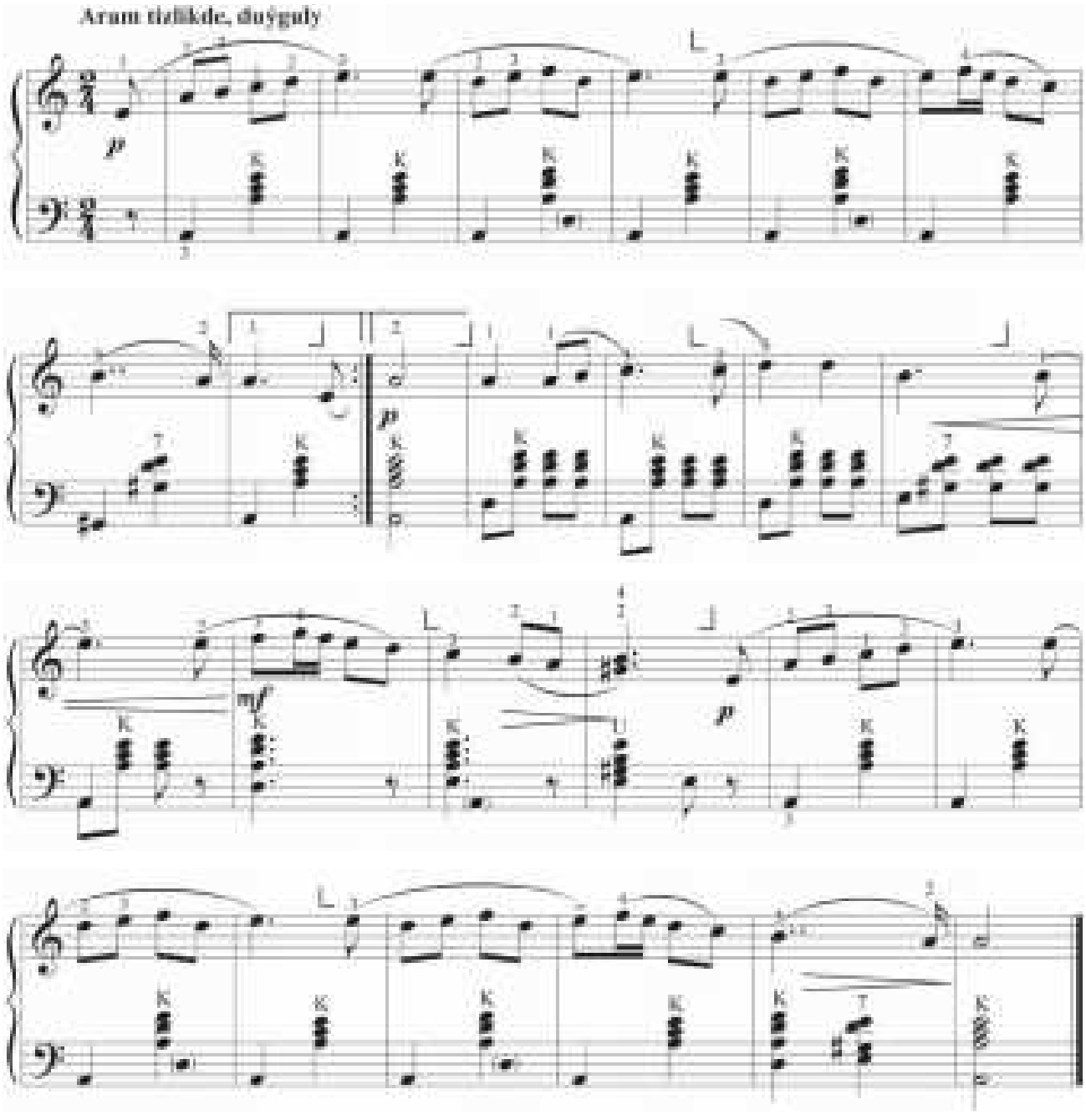
A. Abdyllaýew





45. GADYMY FRANSUZ AÝDYMJYGY

P.Çaýkowskiý



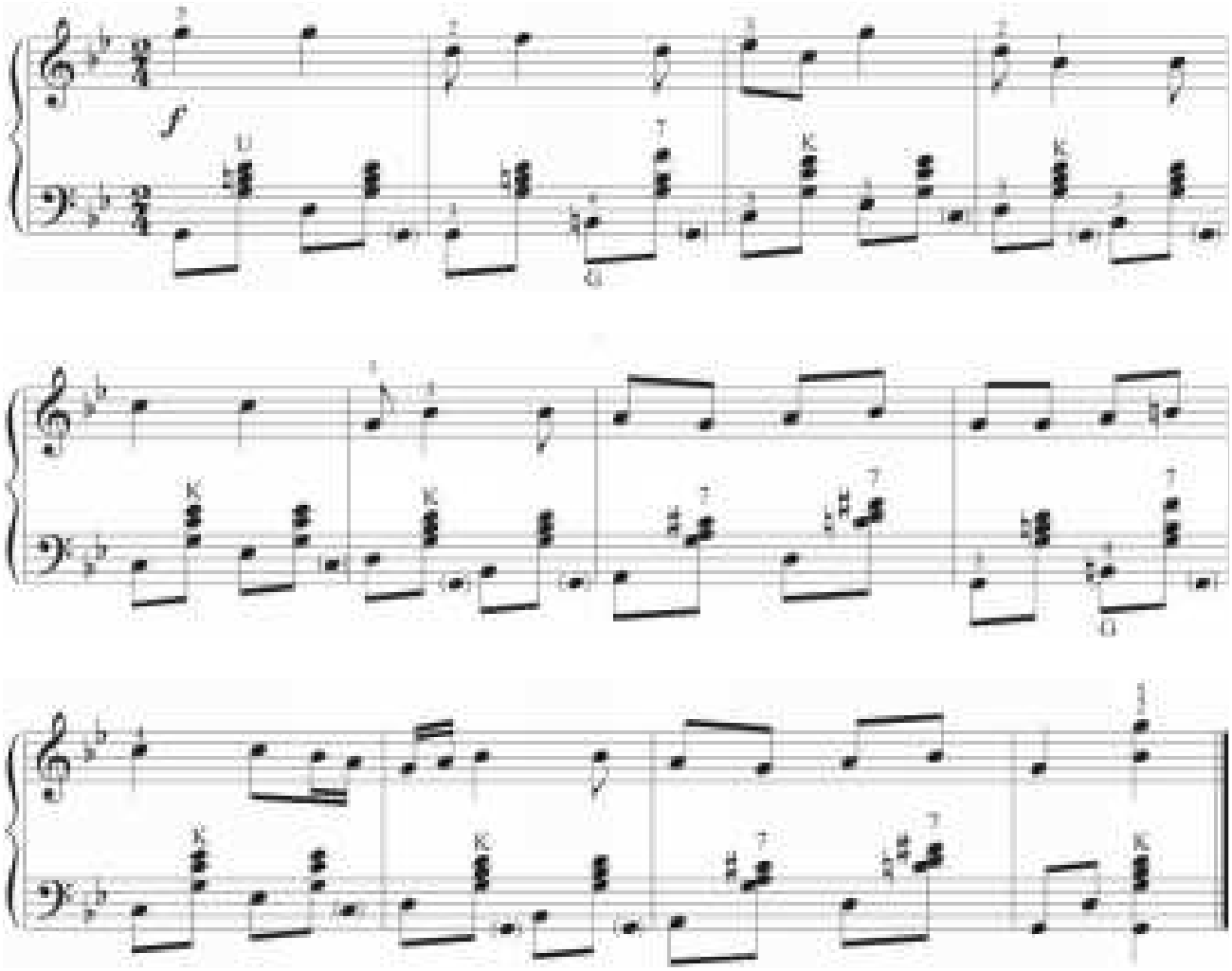
II bölüm

OKUWYŇ ÜÇÜNJI WE DÖRDÜNJI SYNPY

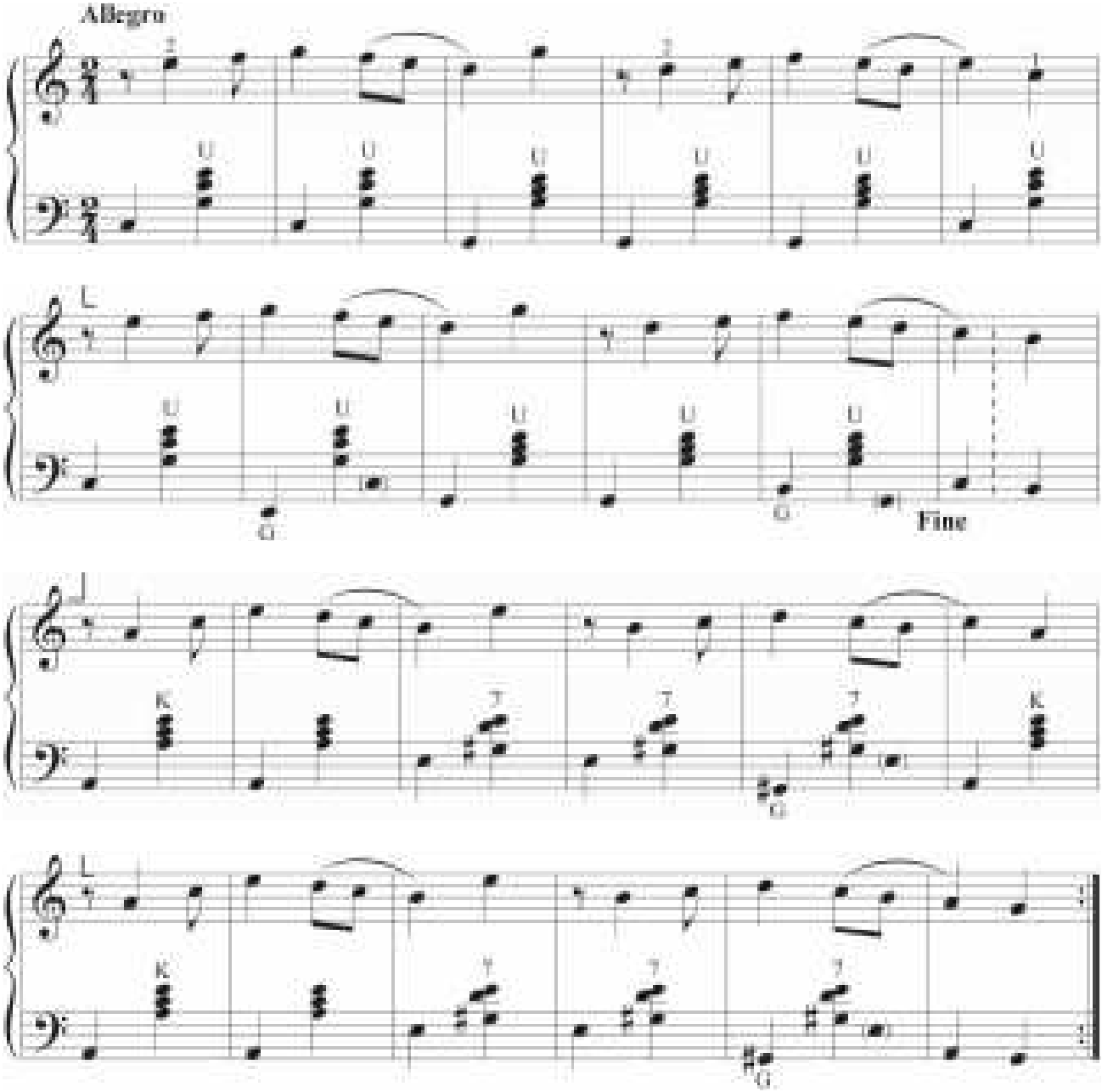
Sinkopa

Saz metriniň güýçli böleginiň has gowşak bölegi bilen ýerini çalyşmagyna *sinkopa* diýilýär. Bu usulyň üsti bilen käbir saz eserleriniň ýiti we berk häsiýeti görkezilýär. Sinkopa, köplenç, tans eserlerinde duş gelýär. Meselem:

46. MATROSLARYŇ TANSY



47. KABARDIN GYZY



Bu iki sany eseri mugallymyň kömegi bilen öwreniň. Guralyň çep tarapynda duş gelýän goşmaça hatarynda ýerleşýän notalara üns beriň. Sinkopany öňünden çapak üsti bilen synlap görüň.

Registrleriň ulanylyşy barada

Biz registrler barada birinji bölümde durup geçdik. Bu bölümde bolsa şol temada giňişleýin durup geçeliň.

Akkordeonyň registrleriniň üstünde ýerleşýän nokatlar bir klawişi basanyňda näçe sesiň ýaňlanýandygyny aňladýar, özi hem keseligine goýlan nokatlar sesiň unison düzülendigini (iki sesiň bir oktawada ýaňlanmasy), dikligine goýlanlar bolsa şol bir sesiň iki ýa-da üç oktawada ýaňlanýandygyny aňladýar.

Meselem, registri bir klawişi basanyňda iki sesiň unison ýaňlanmasyny berýär. registri bolsa bir klawişi basanyňda sesiň üç oktawada ýaňlanmasyny berýär. Registrleriň sesleri bellibir ýagdaýda ýokarky ses, ortaça ses, aşaky ses diýlip atlandyrylýar.

Meselem, ýokarky ses – fleýta, ortaça ses – klarnet we goboý, aşaky ses bolsa – fagot.

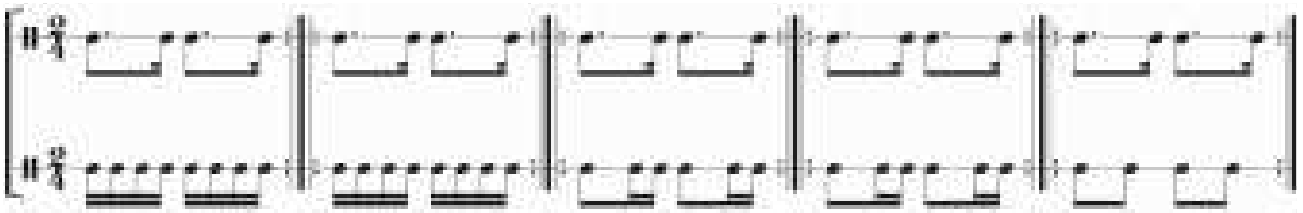
Ýene-de bir ýat tutmaly zat: , , , registrleriň sesiň beýikligine täsiri ýok, ol şol durşuna galýar. Emma beýleki registrler bolsa sesi bir oktawa aşakdan seslendirýär.

Pes we köpsesli registrler şulardyr: , , , , , .

Nokatly sekizlik bilen on altylyk notalar

Sekizlik notadan soň goýlan nokat onuň uzynlygyny bir onaltylyk nota köp uzaldýandyr:

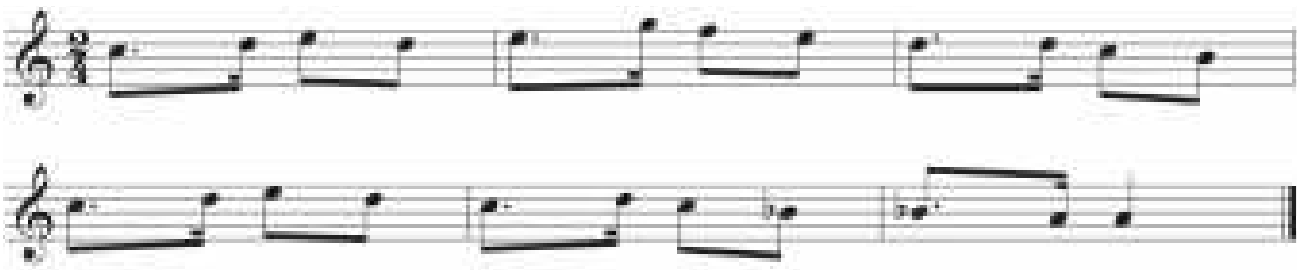
Aşakdaky gönükmäni mugallym bilen bilelikde kakuw üsti bilen işlemeli:



Bu eseri bir el bilen ýerine ýetirip görüň.

48. TÜRKMEN HEŇI

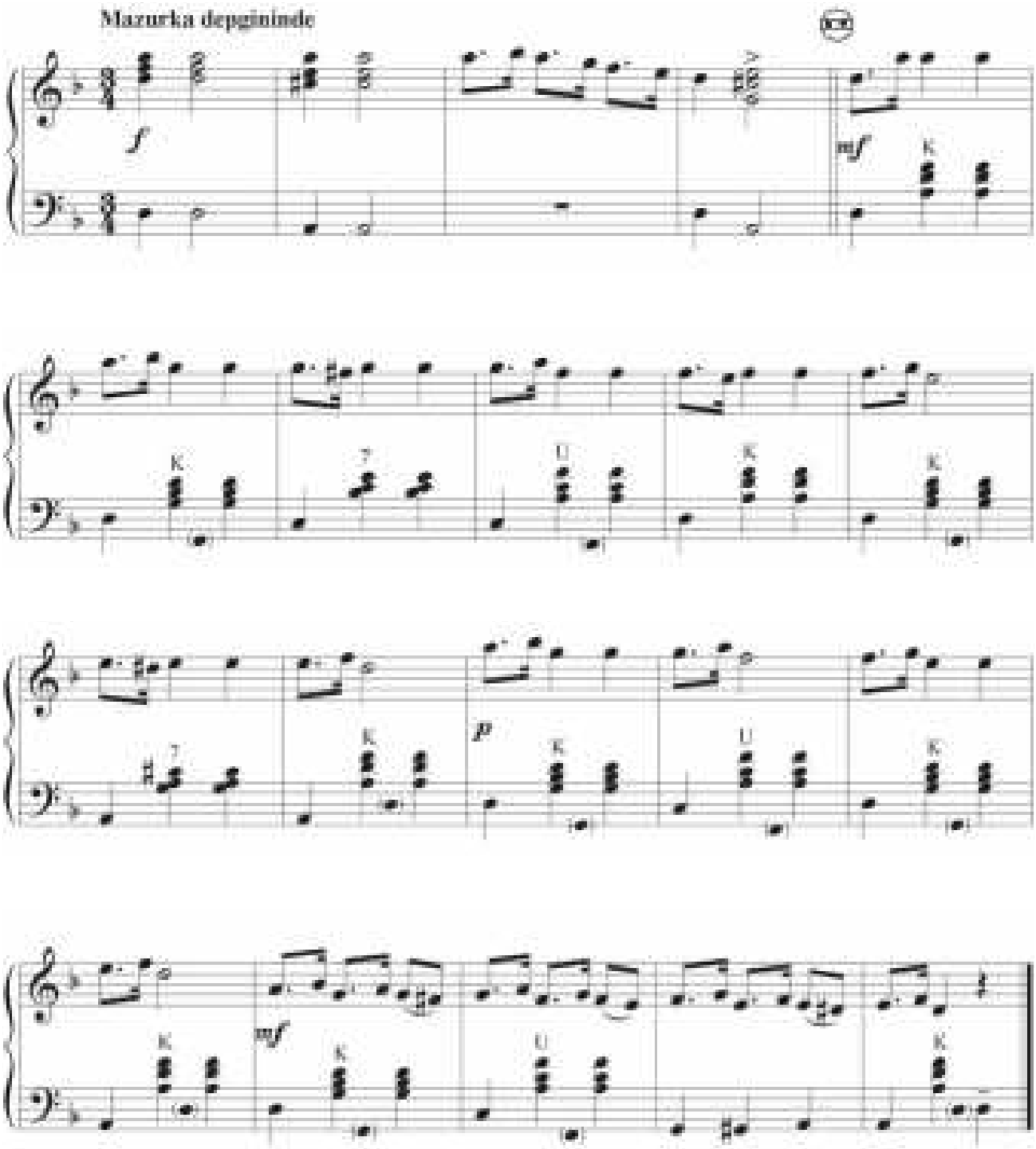
B.Goşaýewa



Nokatly sekizlik bilen on altylyk notalaryň yzygiderli gaýtalanmasyna *punktir ritmi* diýilýär. Punktir ritmi saza ýiti, berk, dogumly häsiýeti berýär. Bu ritm, köplenç, marşlarda, tanslarda ulanylýar.

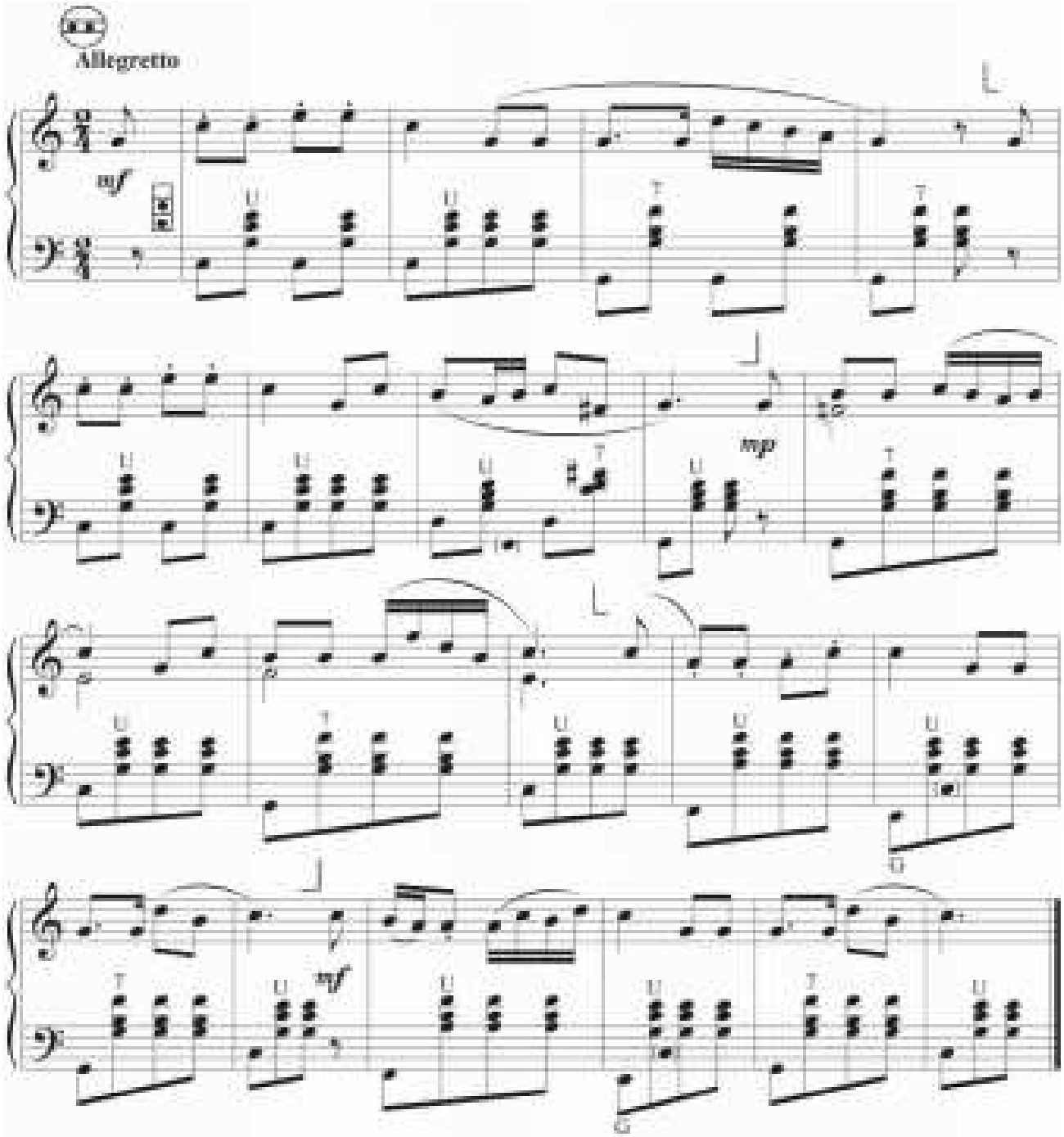
49. MAZURKA

A.Abdyllaýew



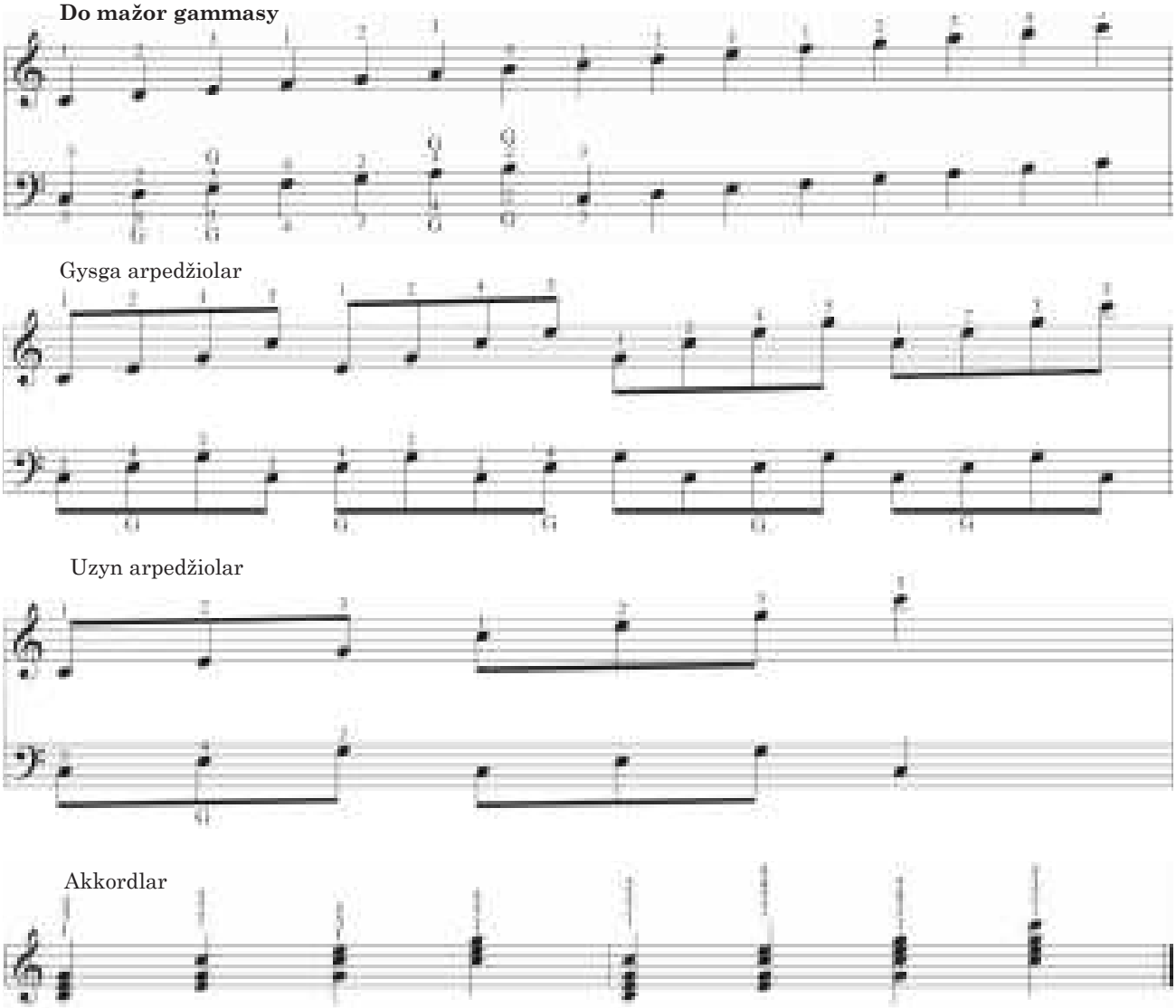
50. MENEK BALYK

F.Şubert



Gammalar. Arpedžiolar. Akkordlar

Okuwça gammalary, arpedžiolary we akkordlary ýerine ýetirmekliginiň näme üçin gerekdigini düşündirip başlanymyzda, ilki bilen, sazandanyň tehniki tarapdan ösüşleri gazanmagynda olaryň uly ähmiýetiniň bardygyny aýtmalydyrys. Çalt templi saz eserlerini ýerine ýetirip bilmekde gammalar özüçe örän gowy gönükme bolup hyzmat edýär. Olary her dürli ştrihleriň, ritmiki toparlaryň üsti bilen öwrenmelidir. Ilki bilen gammany bir oktawanyň çäginde haýal tempde çalyp öwrenmeli. Hökmany suratda applikaturasyna, mehiň yzygiderli dogry çalşylmagyna, sesiň birsydyrgyn ýaňlanmagyna uly üns bermelidir. Şu şertler üstünlikli berjaý edilenden soňra, gammanyň çäklerini iki-üç oktawa çenli giňeltmek bolar. Gammalaryň nusgawy ýerine ýetirilmesi şeýledir: esasy gammanyň özi, gysga bolan arpedžio, uzyn bolan arpedžio we akkordlar. Meselem:



Sag elde ýerine ýetirilýän Do mažor gammasynyň applikaturasy şeýledir: 123,1234,1(5) barmaklar. Ýatda tutmaly zat – bu applikatura ak

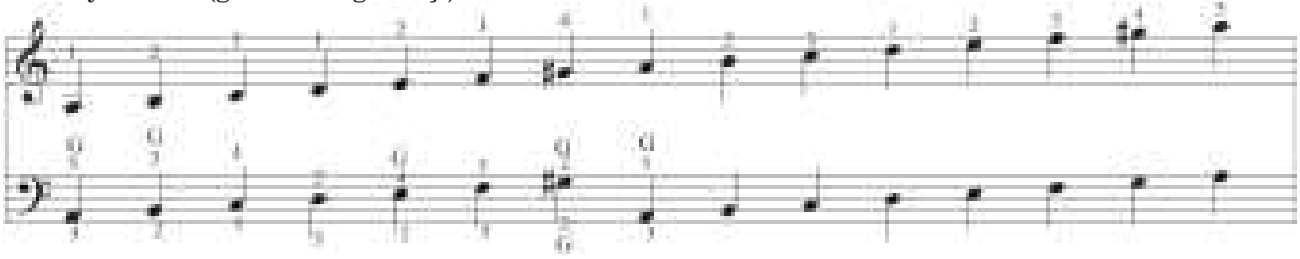
klawişlerden başlanýan 12 sany gammalarda ulanylýar. Olar: 6 sany mažor gammalar *(do, sol, re, lýa, mi, si)* we 6 sany minor gammalar *(lýa, mi, si, re, sol, do).* Muňa minor gammalaryň garmoniki we melodiki (fa ♯ minor bilen do ♯ minor gammalardan başga) görnüşleri hem girýär.

Gysga bolan arpedžiolar we akkordlar ýerine ýetirilende Do mažor gammasynda ulanylýan applikaturasy ýa-da başgaça aýtsak, 1235, 1245, 1245 barmaklary, üýtgeşiksiz hemme mažor gammalarynda we *lýa, mi, re* ♯, minor gammalarynda ulanylýar. Galan *si, fa* ♯, *do* ♯, *sol* ♯, *sol, do, fa, si* ♭ minor gammalarynda 1235, 1245, 1235 barmaklary ulanylýar.

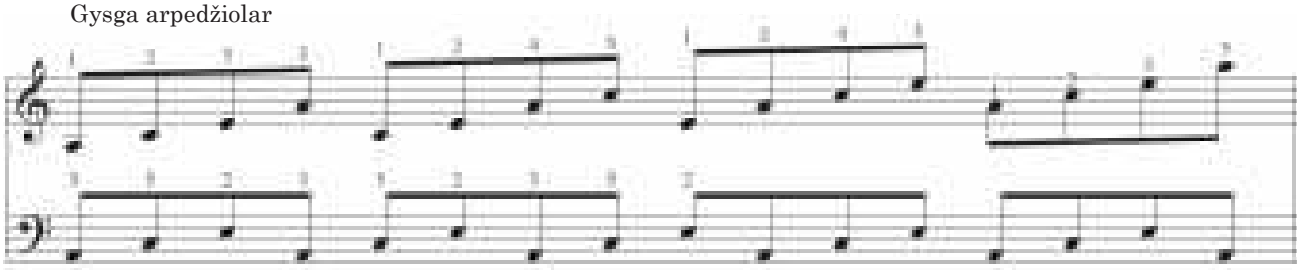
Elbetde, I–II synp okuwçylary 2 belgisi bolan gammalary ýerine ýetirmek bilen çäklenýärler. Köp belgisi bolan gammalar uly synplarda ýerine ýetirilýär.

Okuwçy işiň bu görnüşi barada hem bellibir maglumatlar alsyn diýip, biz bu gollanmanyň şu bölüminde gammalar, arpedžiolar we akkordlar barada durup geçdik. Gammalaryň, arpedžiolaryň we akkordlaryň nota ýazgylary kitabyň ahyrynda getirildi. Ol nota ýazgylarynda hemme gammalar applikaturasy bilen berlendir.

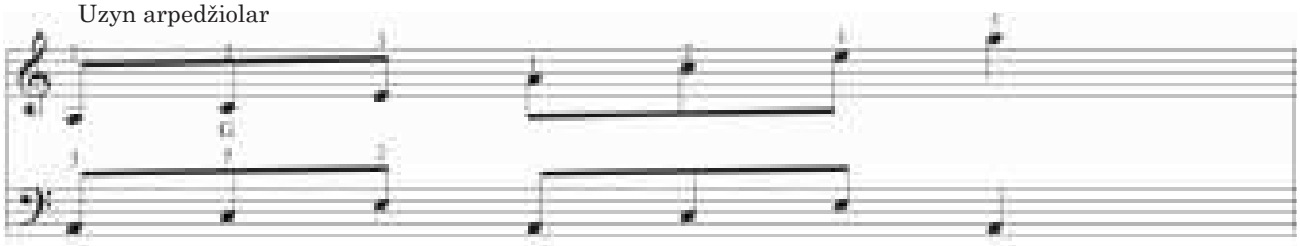
Lýa minor (garmoniki görnüşi)



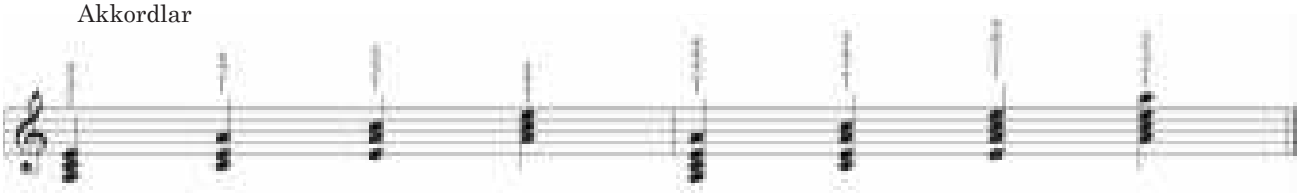
Gysga arpedžiolar



Uzyn arpedžiolar



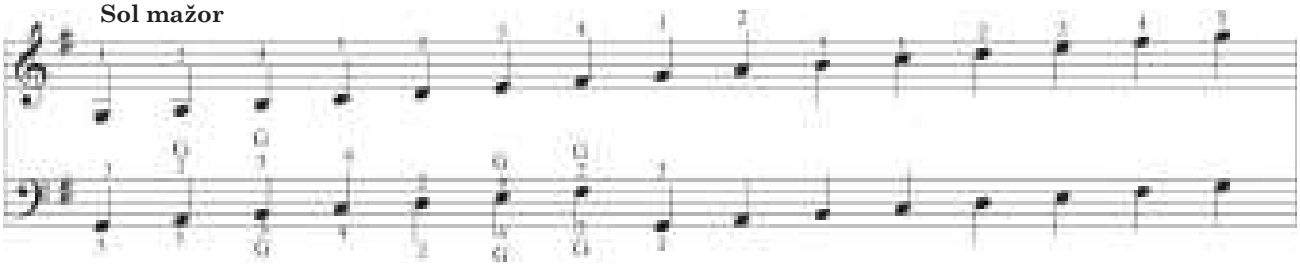
Akkordlar



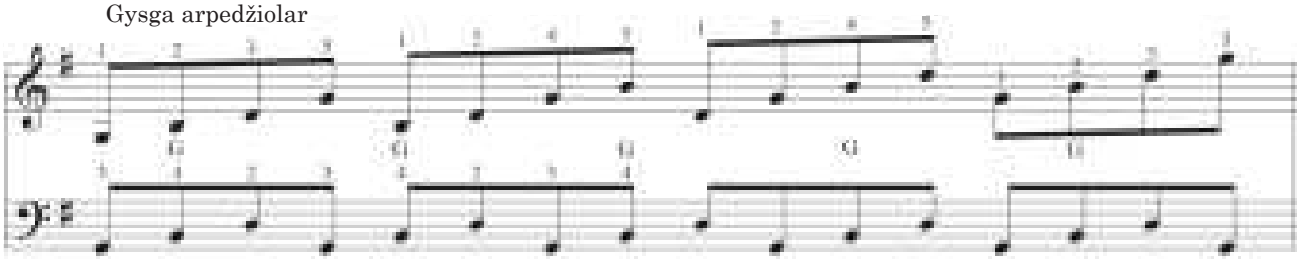
Lýa minor (melodiki görnüşi)

Çep elde ýerine ýetirilýän gammalaryň we arpedžiolaryň applikaturasy hemme tonallyklarda birmeňzeşdir. Üns bermeli zat, mažor üçin bir applikatura, minor tonallyklary üçin başgasydyr.

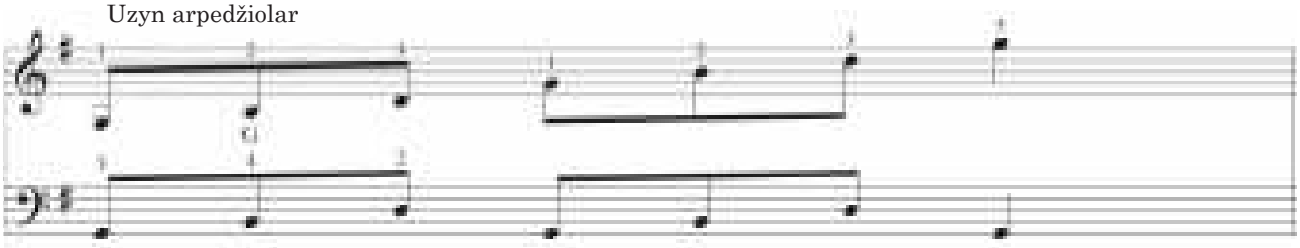
Sol mažor



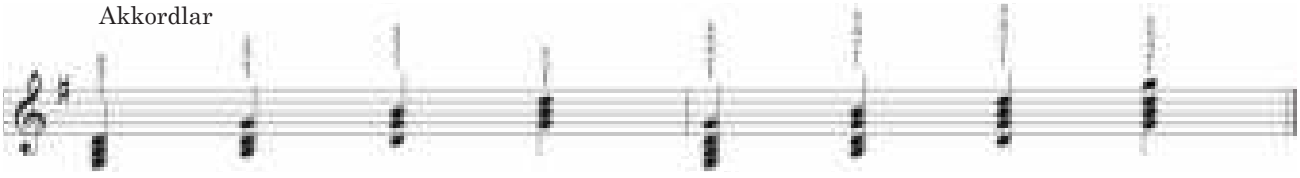
Gysga arpedžiolar



Uzyn arpedžiolar

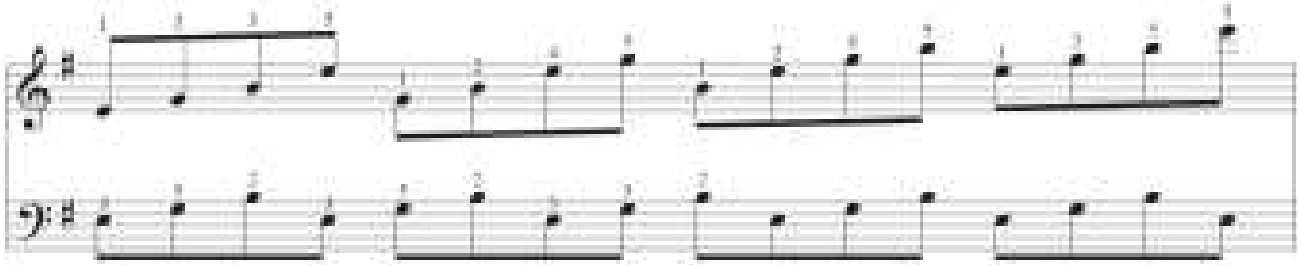


Akkordlar

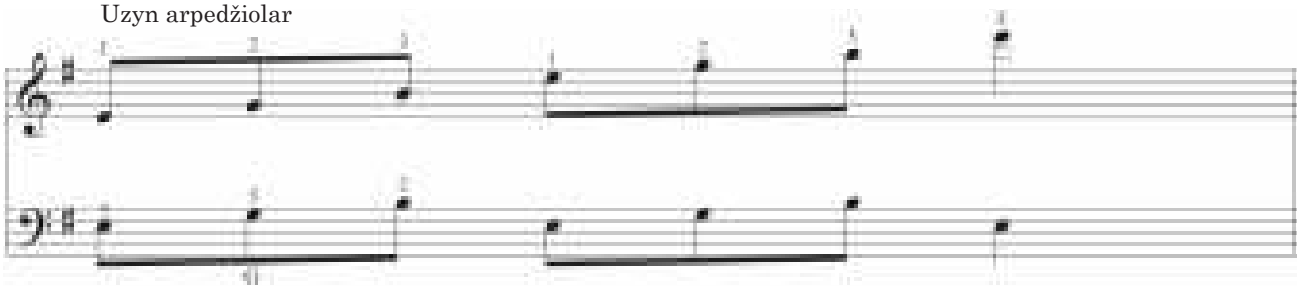


Mi minor (garmoniki)

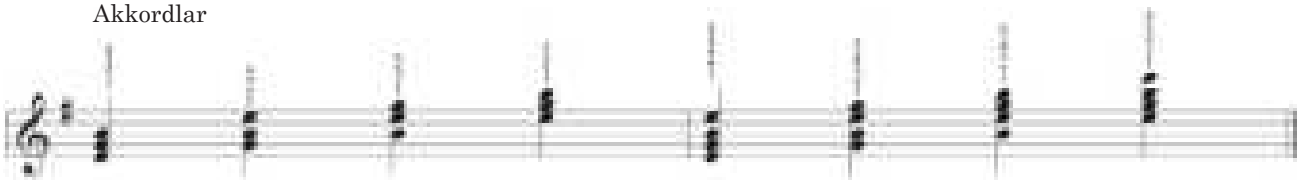
Gysga arpedžiolar



Uzyn arpedžiolar

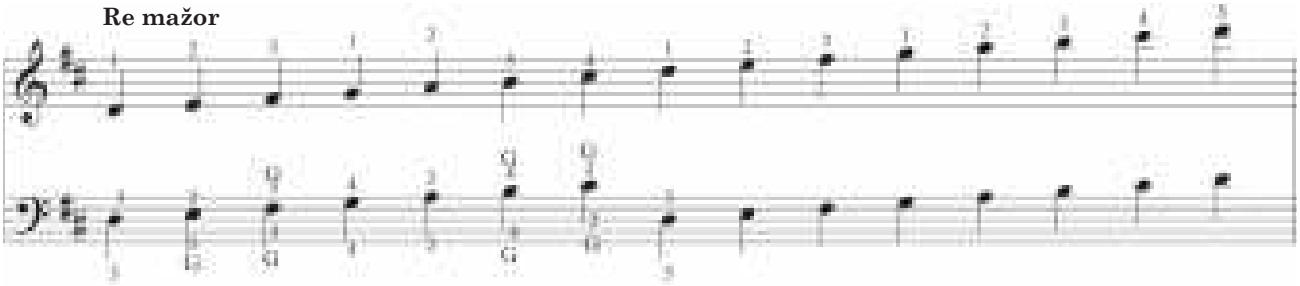


Akkordlar

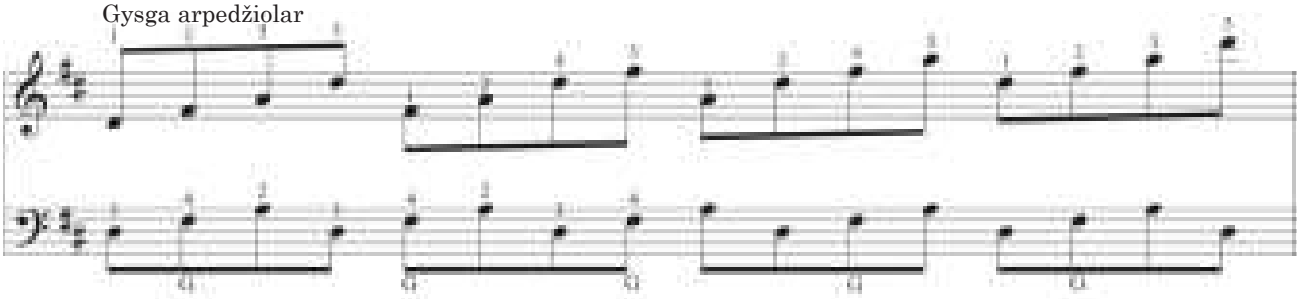


Mi minor (melodiki)

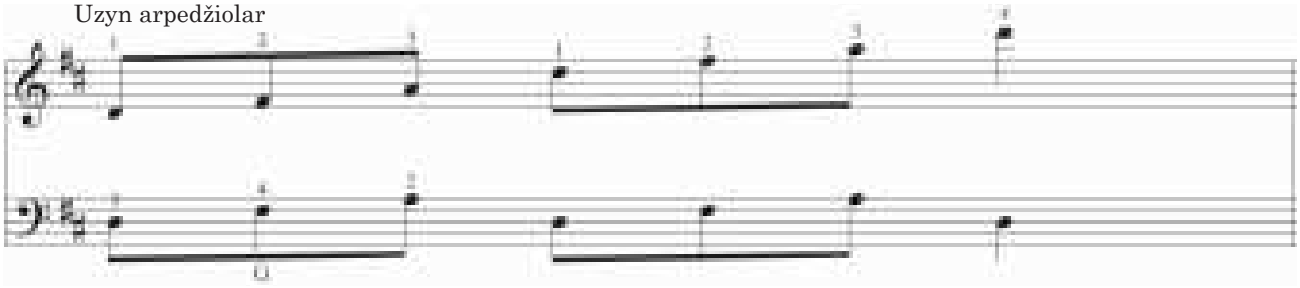
Re mažor



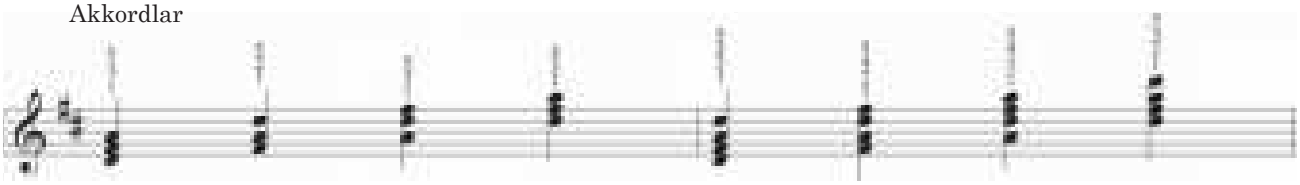
Gysga arpedžiolar



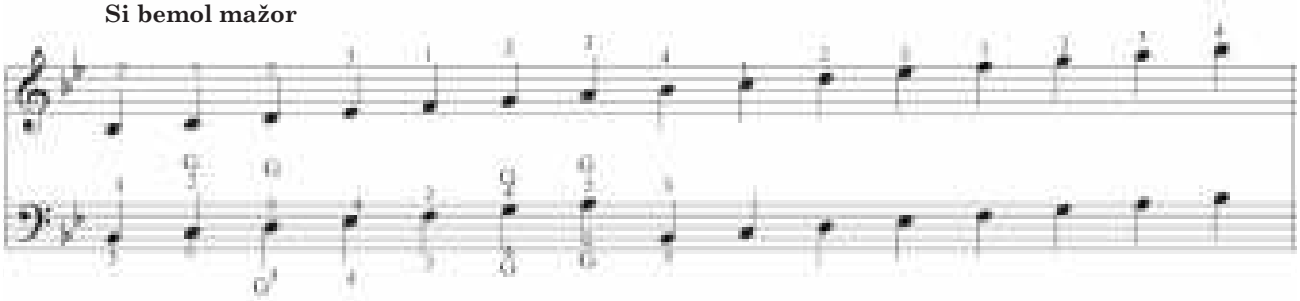
Uzyn arpedžiolar



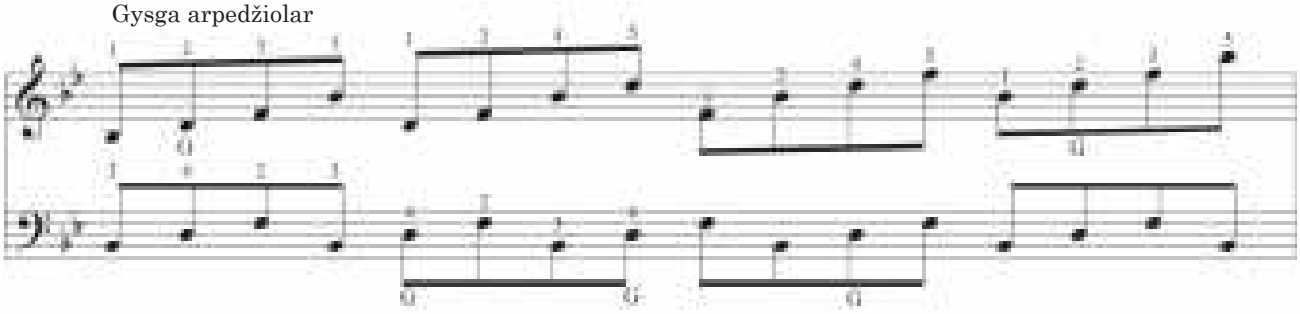
Akkordlar



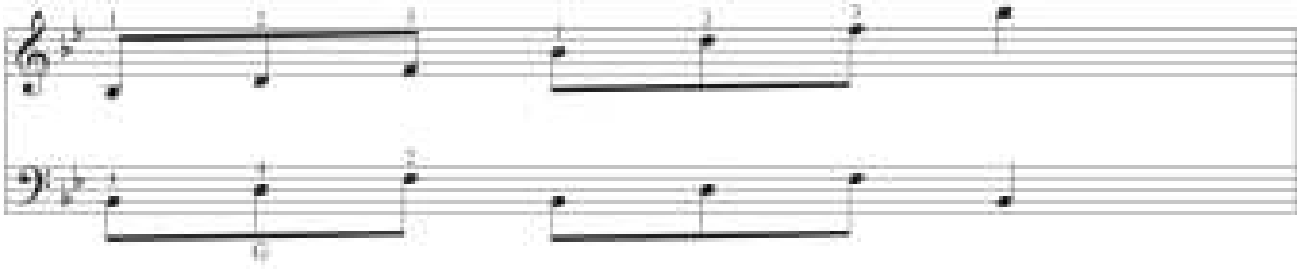
Si bemol mažor



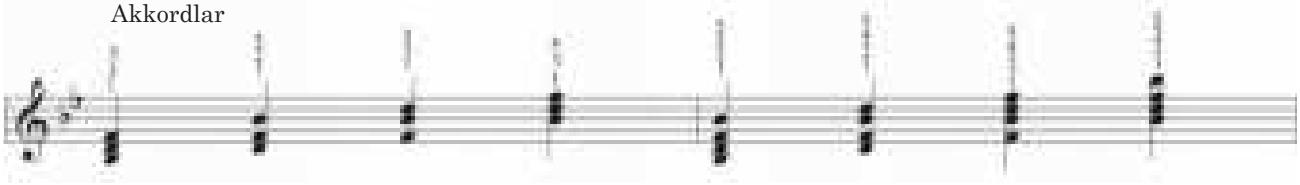
Gysga arpedžiolar



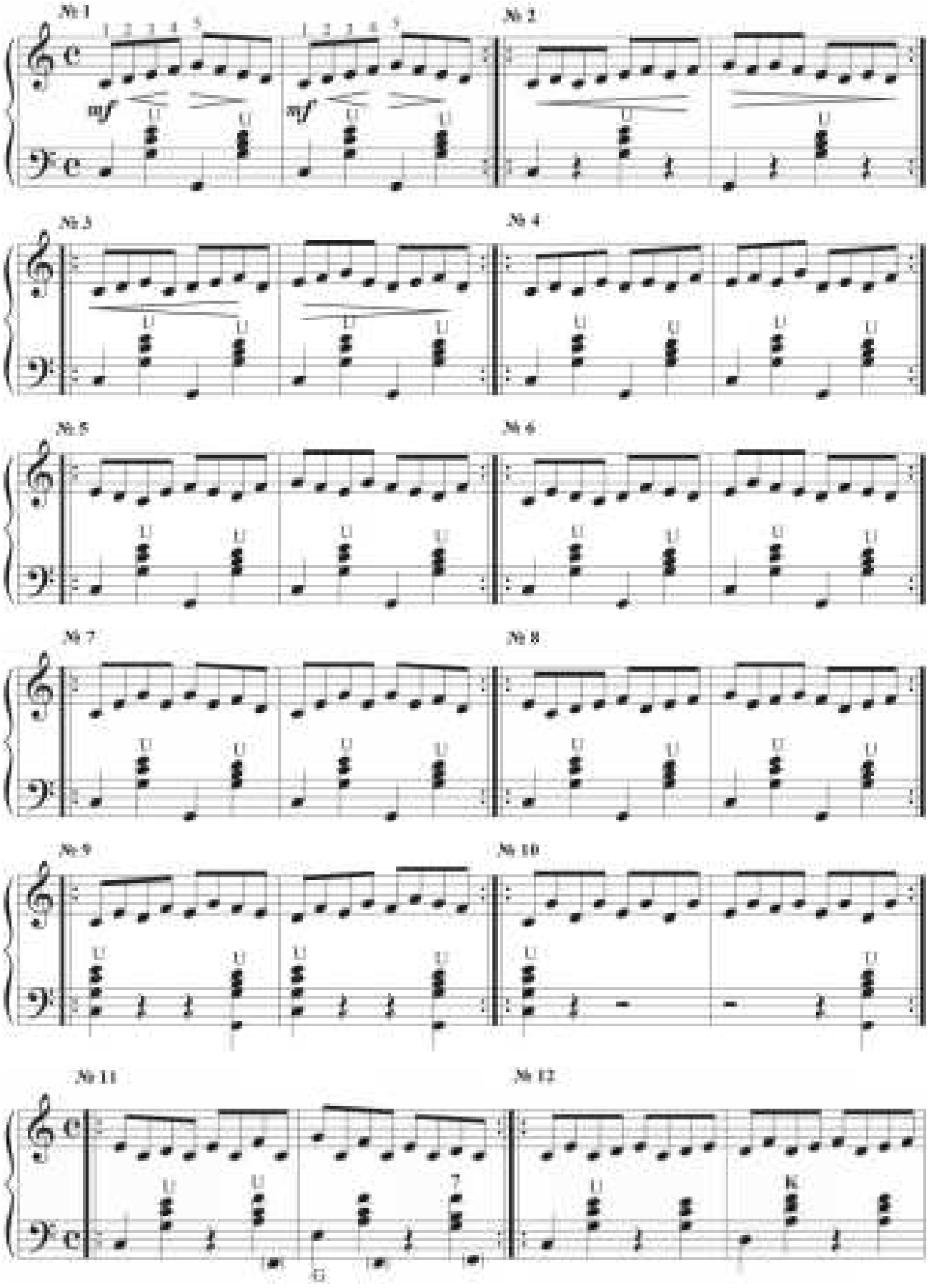
Uzyn arpedžiolar

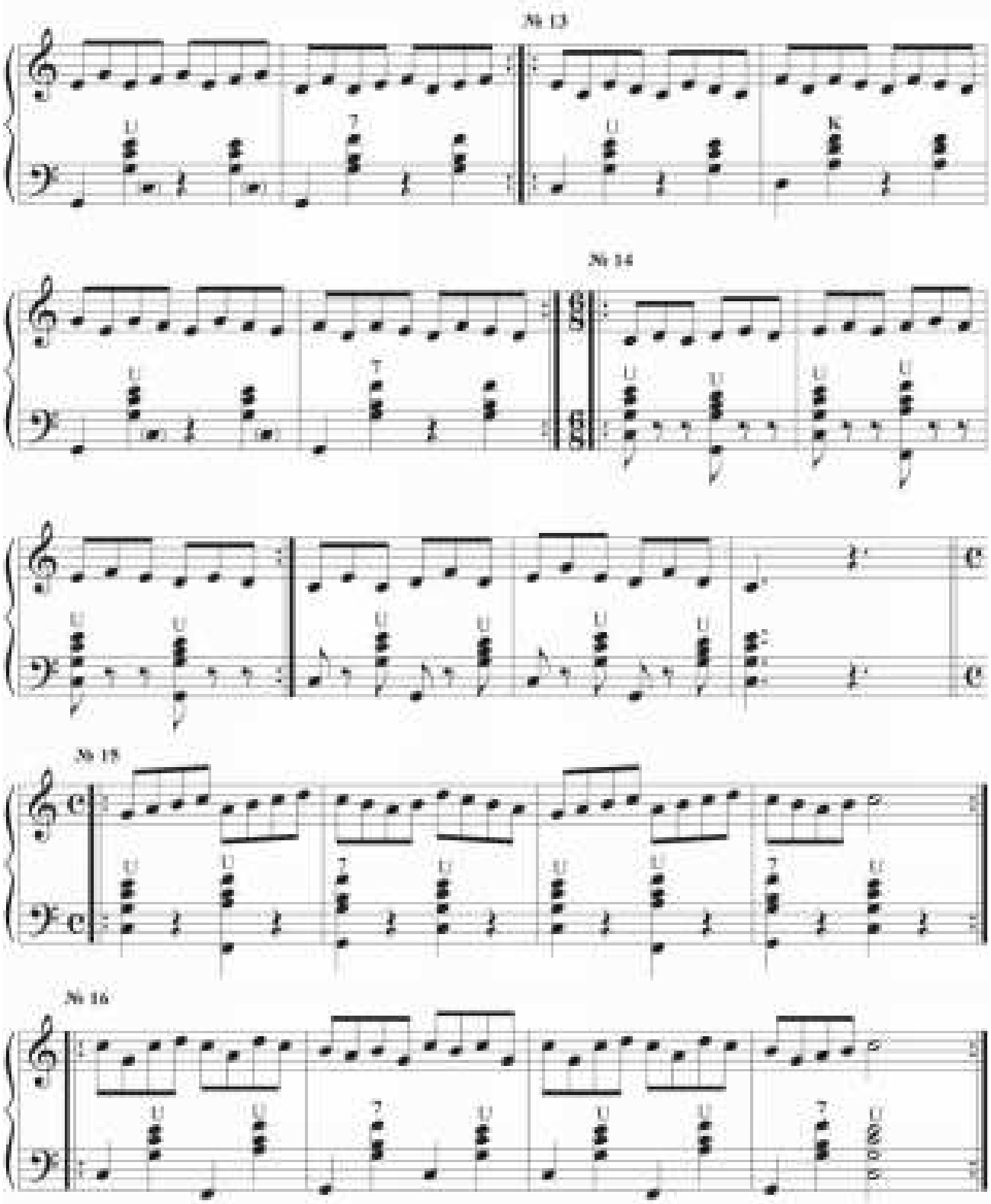


Akkordlar



16 SANY HER GÜN ÝERINE ÝETIRMELI GÖNÜKMELER:

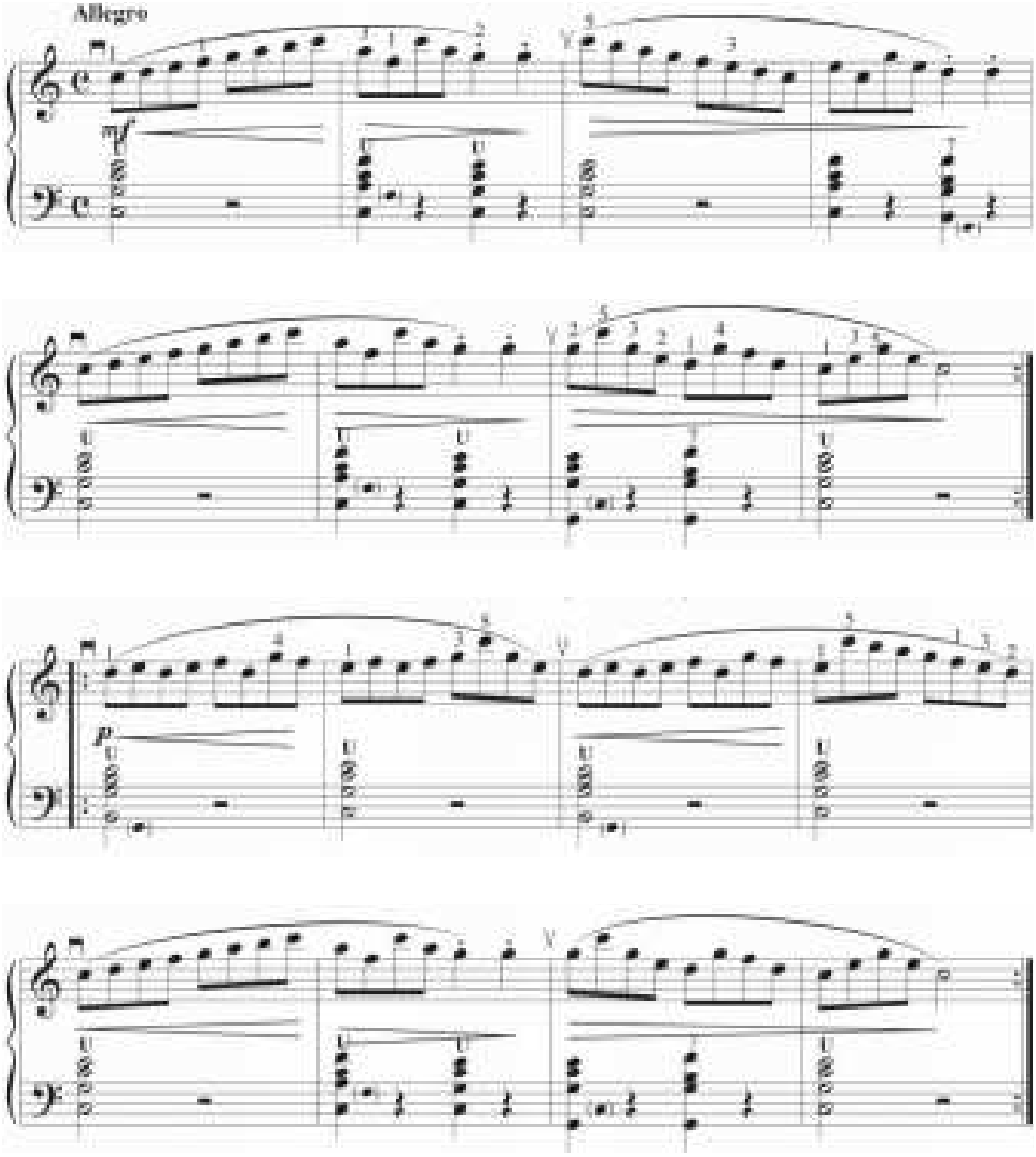




Bu gönükmelerde bir pozisiýada esasy tehniki usullary jemlenendir. Olar okuwçynyň her günki türgenleşmegi üçin, esasan hem, barmaklaryň has-da işjeňleşmegine örän peýdalydyr.

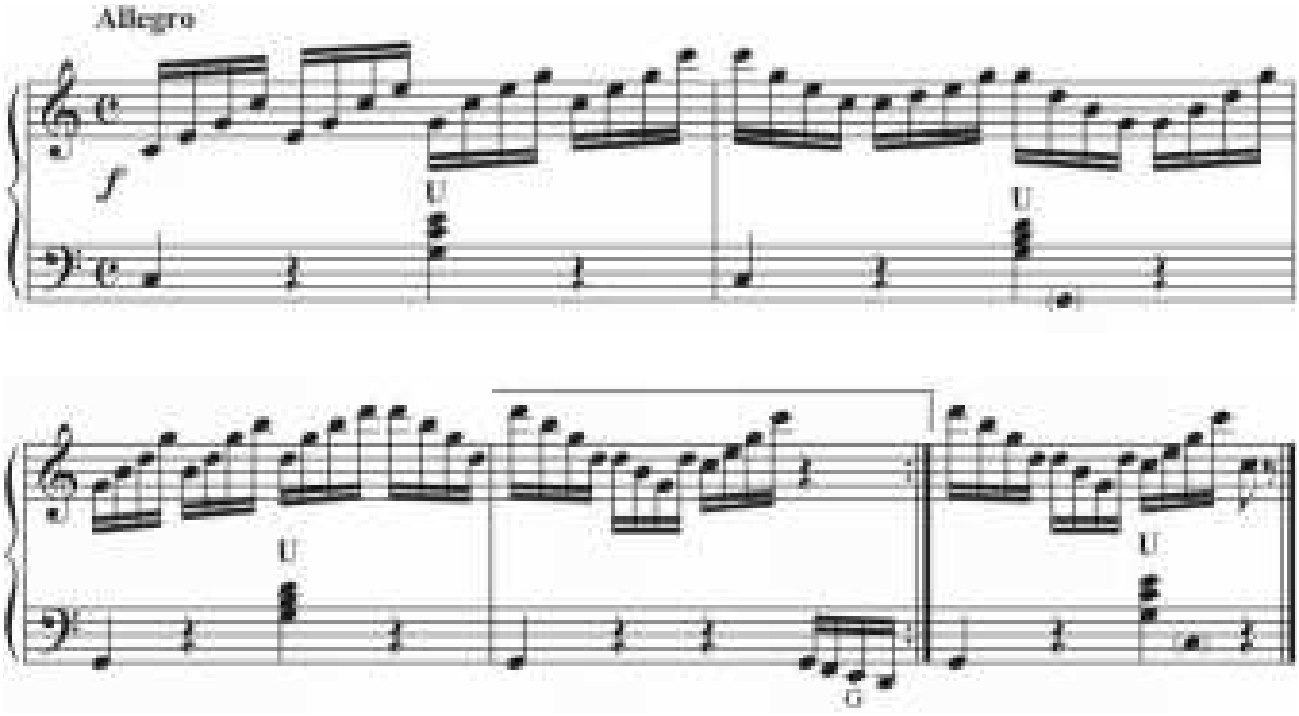
51. ETÝUD

K.Çerni



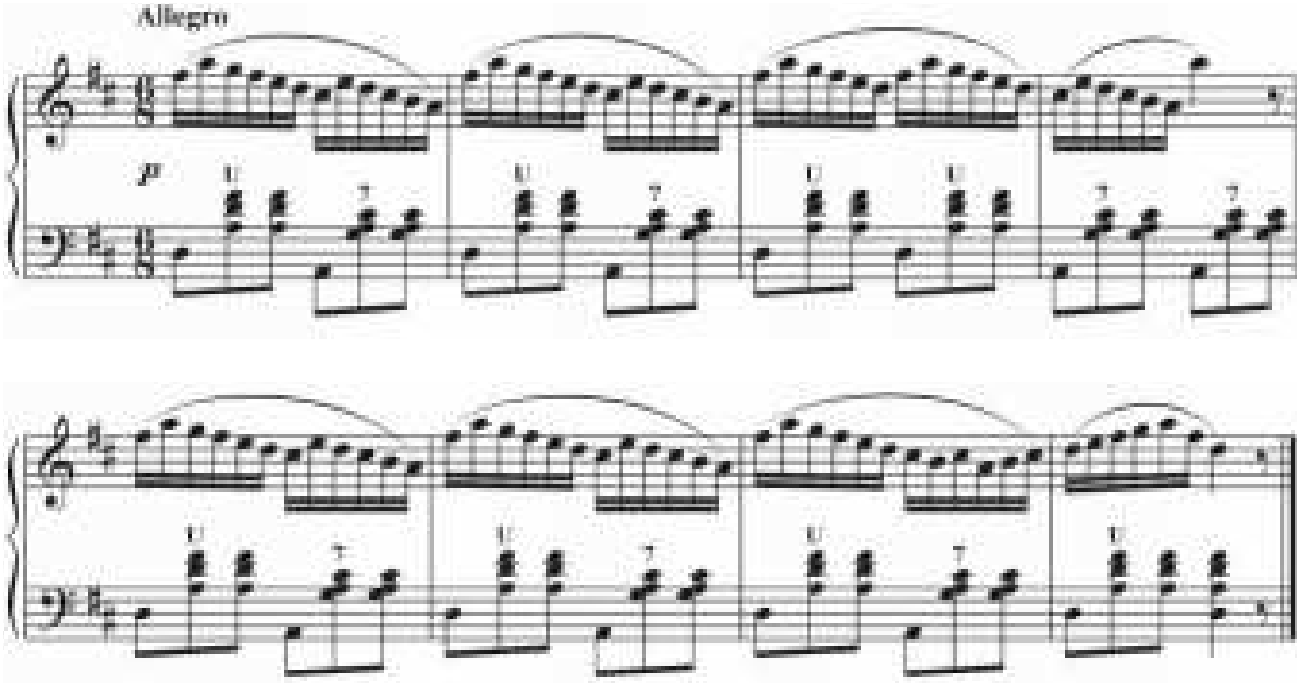
52. ETÝUD

B.Goşaýewa



53. ETÝUD

G.Berens



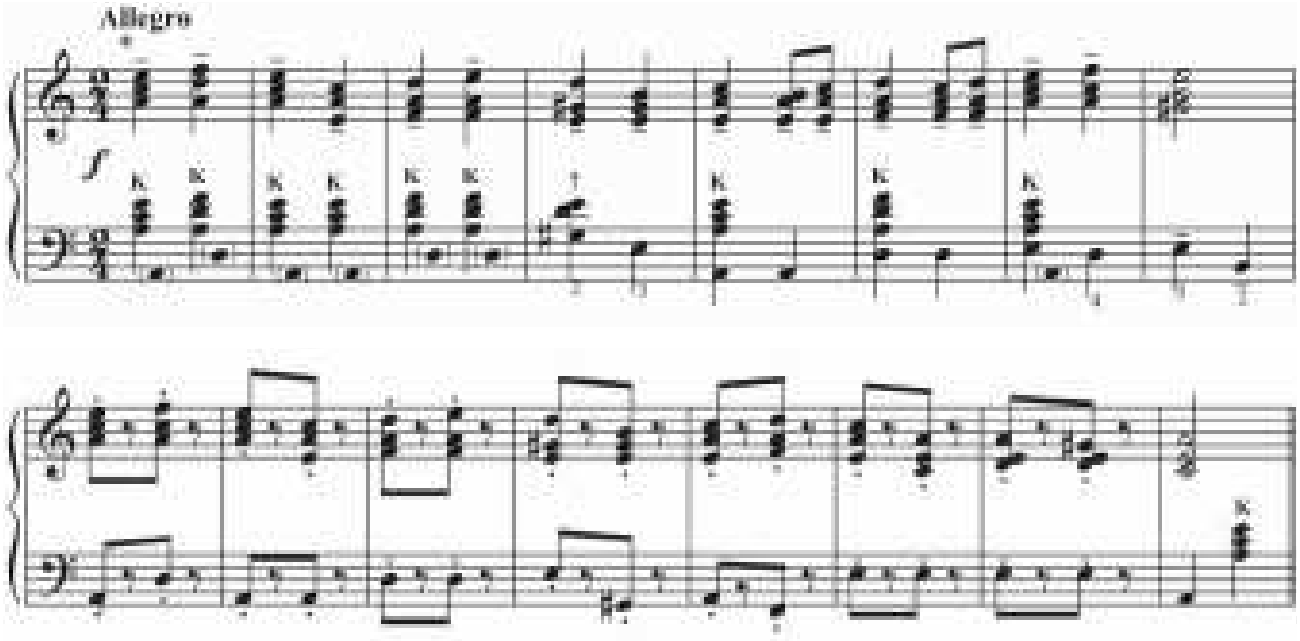
MINOR TONALLYKLARY

Lýa, mi, re minor gammalarynyň garmoniki we melodiki görnüşlerini iki el bilen ýerine ýetirmek üçin okuwça olary özbaşdak öwrenmegi maslahat bermeli hem-de ol işiň ýerine ýetirilişini üns berip barlamalydyr.

Lýa minor

54. ETÝUD

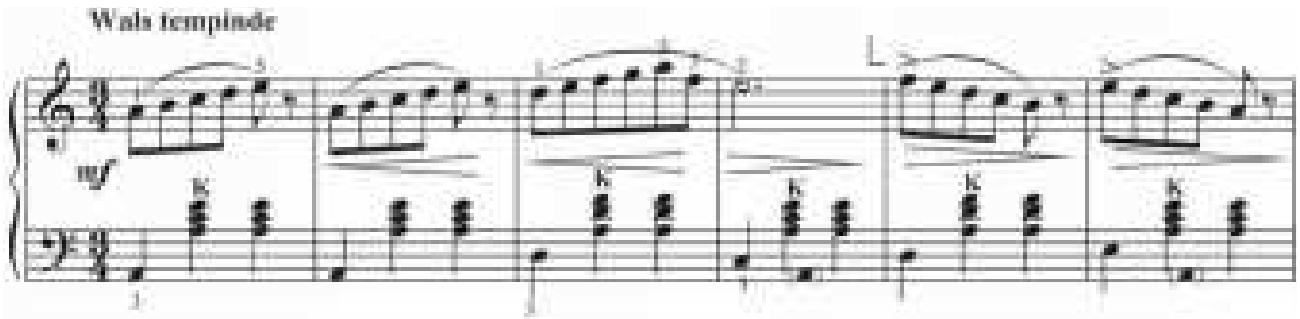
B.Goşaýewa

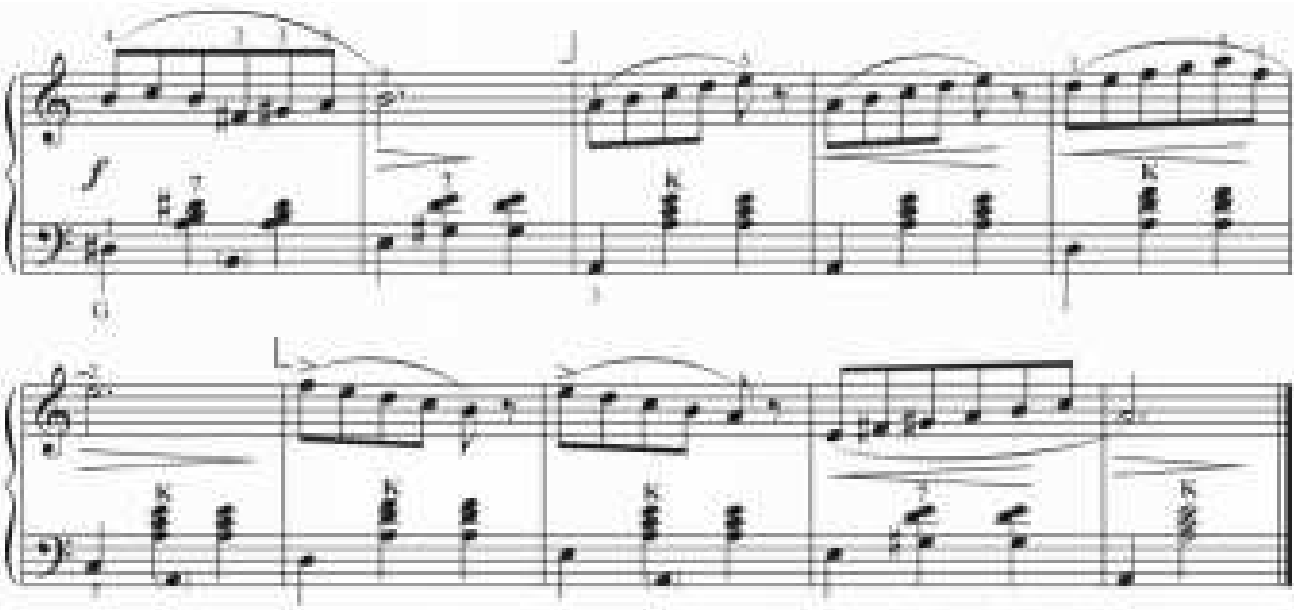


* Bu etýudyň birinji bölegi *«portamento»* ýerine ýetiriliş usuly (ştrihi) bilen çalynýar. «Portamento» ştrihli notalar yzygiderli gaýtalanyp duran wagty guralyň mehi çeýe ýagdaýda bolmaly we guraldan çykýan sesleri sokduryp, dykyzlyk berip çalmaly.

55. ETÝUD

A.Salin

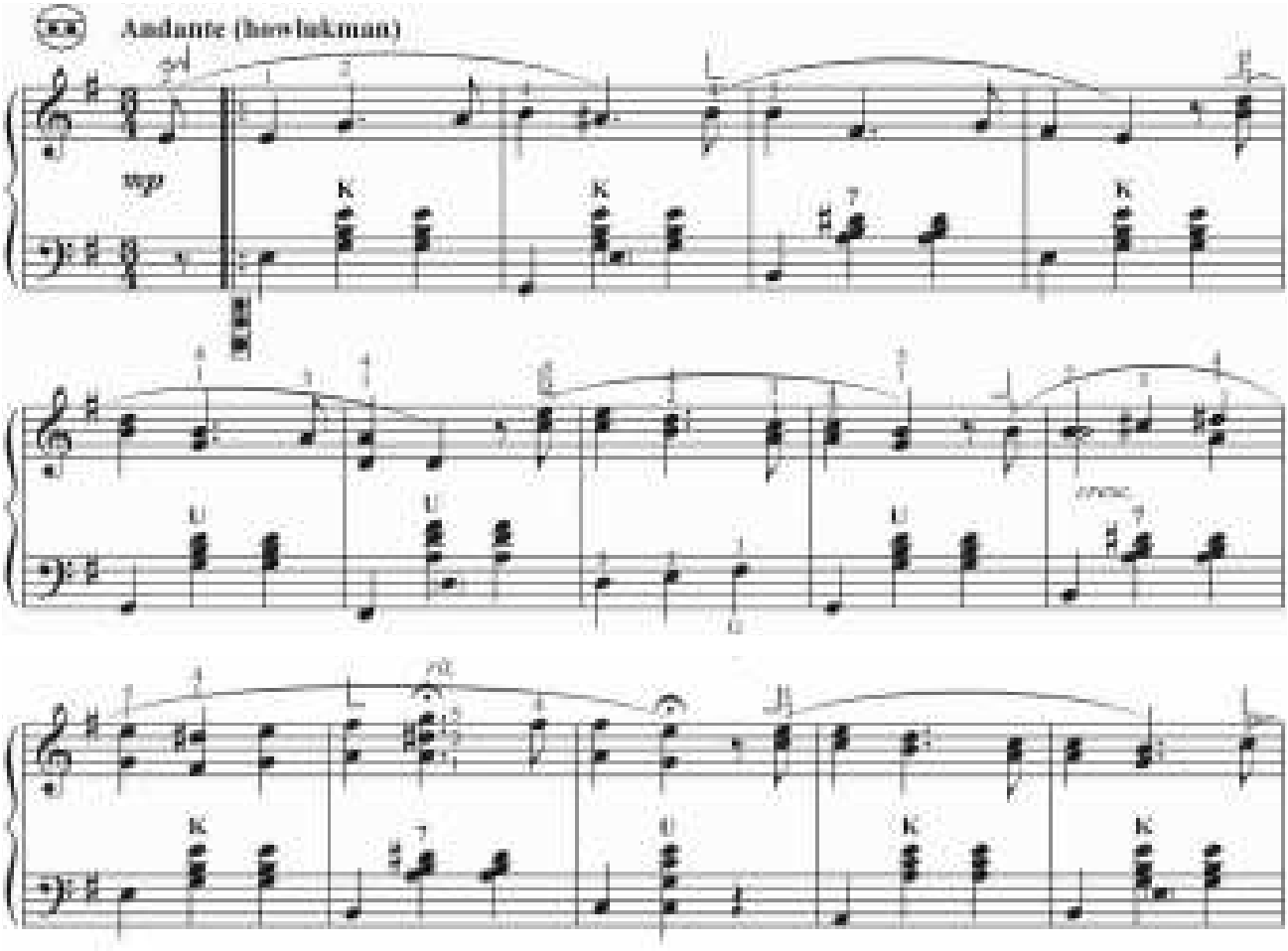


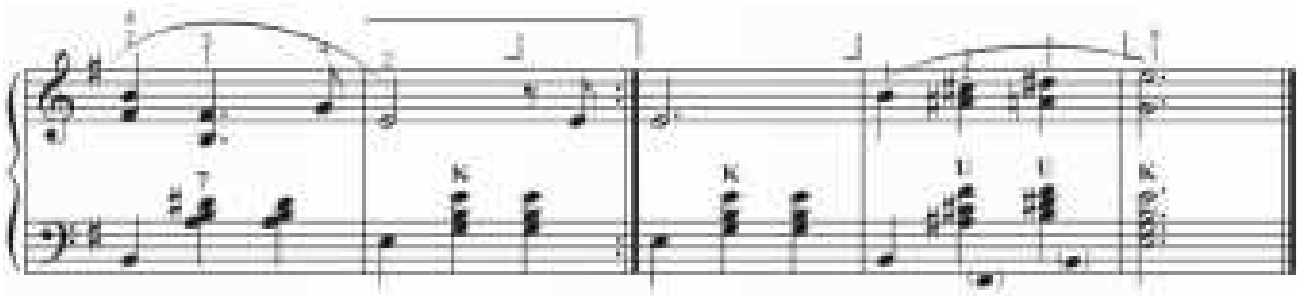


Mi minor

56. ASMANA HAÝRAN
(ДИВЛЮСЬ Я НА НЕБО)

Ukrain halk aýdymy

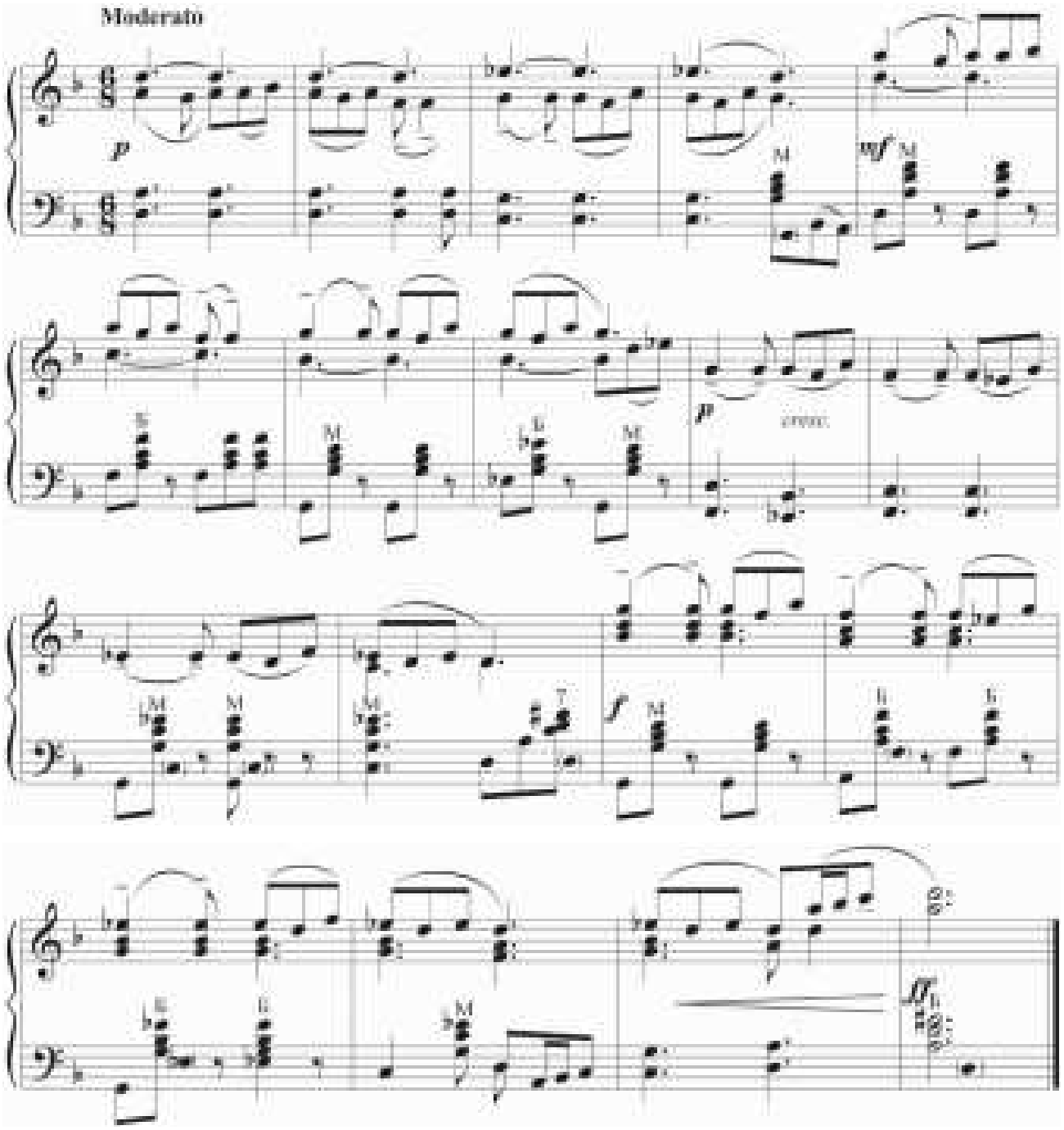




Re minor

57. ÇOPAN HEŇI

D.Nuryýew
Redaktirlän B. Goşaýewa



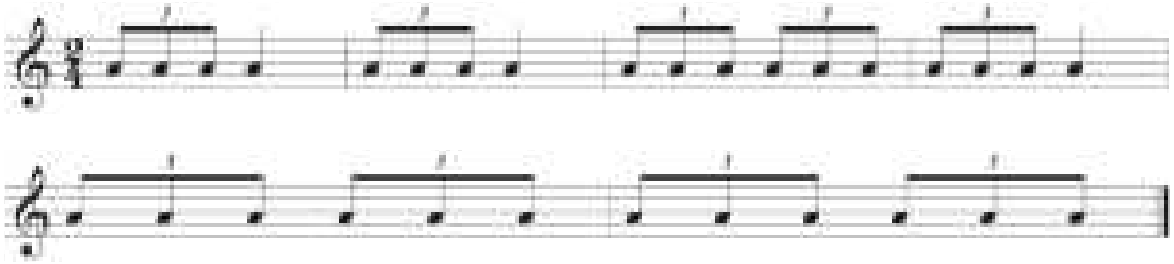
Triollar

Bilşimiz ýaly, nota dowamlylyklary jübüt sanly böleklere bölünip bilerler. Mysal üçin:

Şu bölümde notalaryň täk sanly böleklere bölünişi barada durup geçýäris. Notalaryň dowamlylygy iki nota derek üç sany nota bölünende emele gelýän notalaryň toparyna ***triol*** diýilýär. Eger-de iki nota derek 5-e bölünse, onda oňa ***kwintol*** diýilýär we ş. m. Mysal üçin:

Ýa-da şular ýaly toparlar hem bolup biler:

Aşakdaky mysallary kakuw üsti bilen işläň.



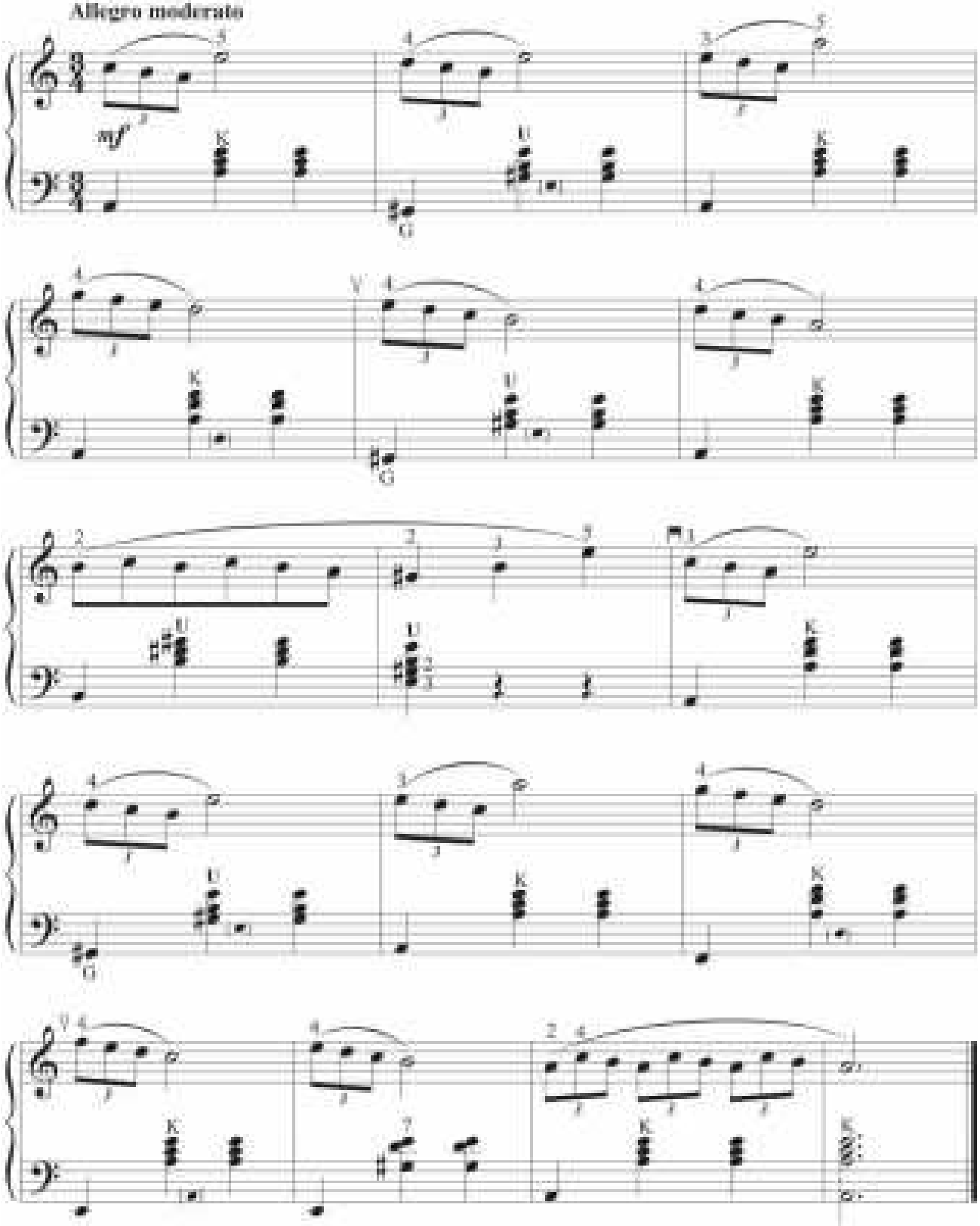
Aram depginli eserlerde triolyň birinji sesi direg bolup durýar:

Nota ýazgysynda çalt depginde triollar arasy has açyk edilip ýazylýar:

Şu gönükmäni mugallymyň kömegi bilen ýerine ýetiriň.

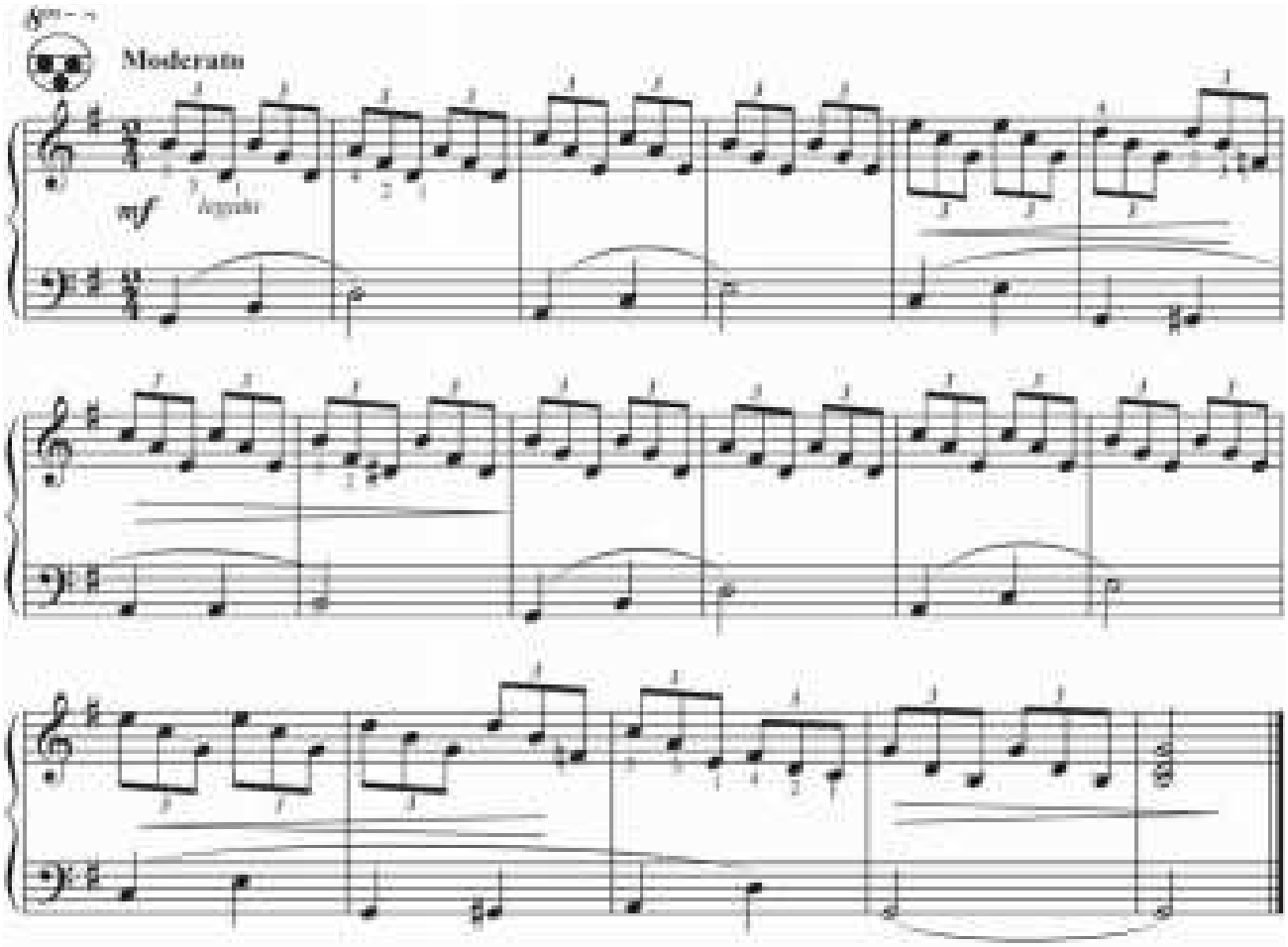
58. ETÝUD

L.Şitte



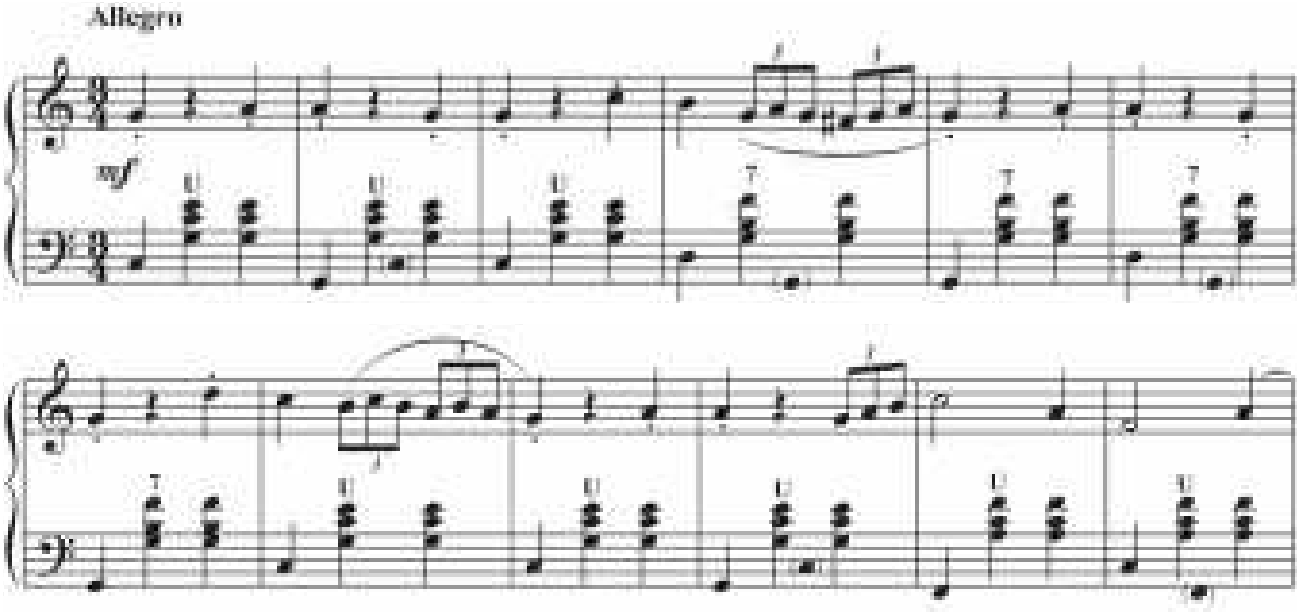
59. ETÝUD

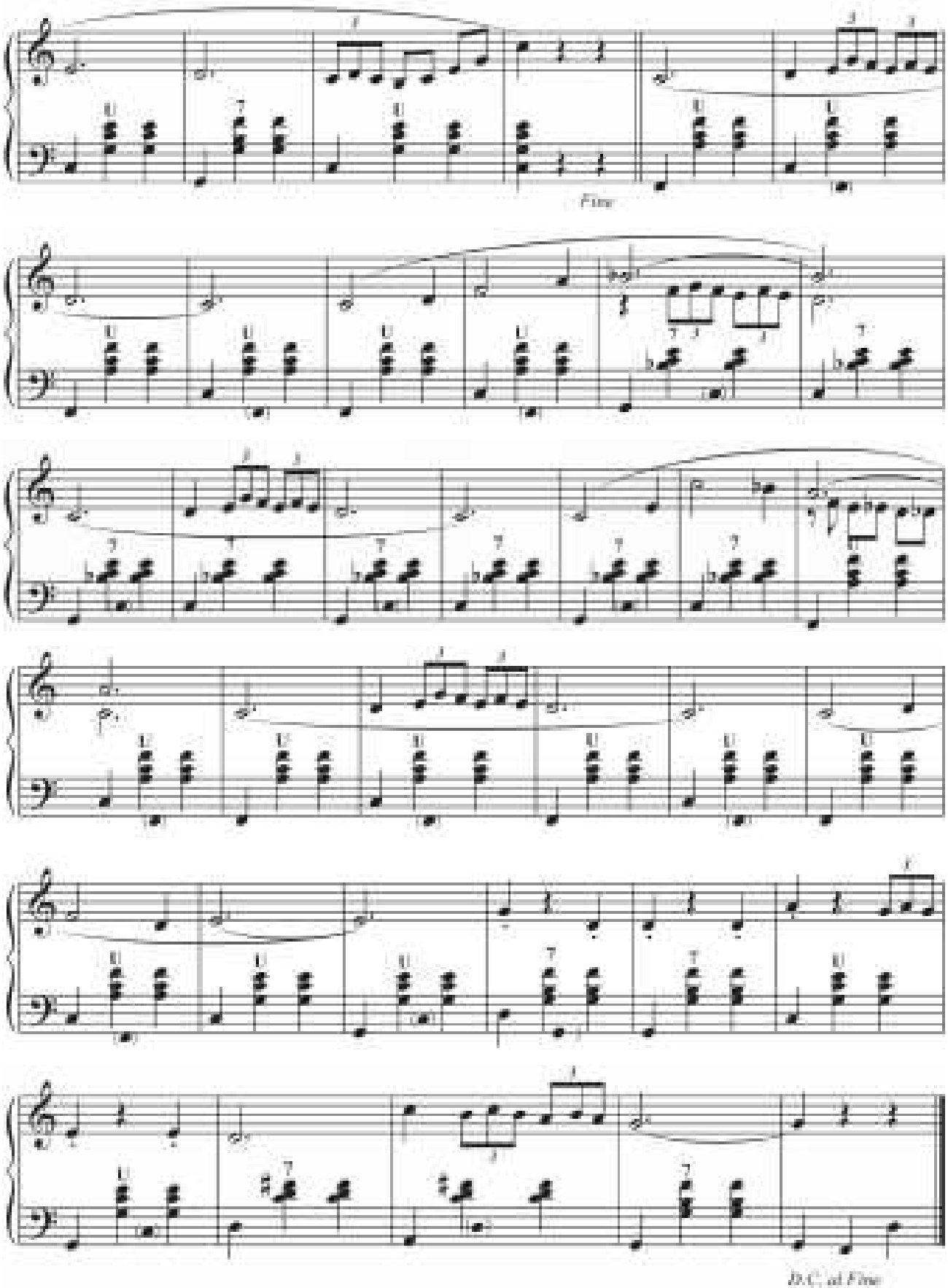
K.Gurlit



60. TOPLY OÝUN

E.Jon





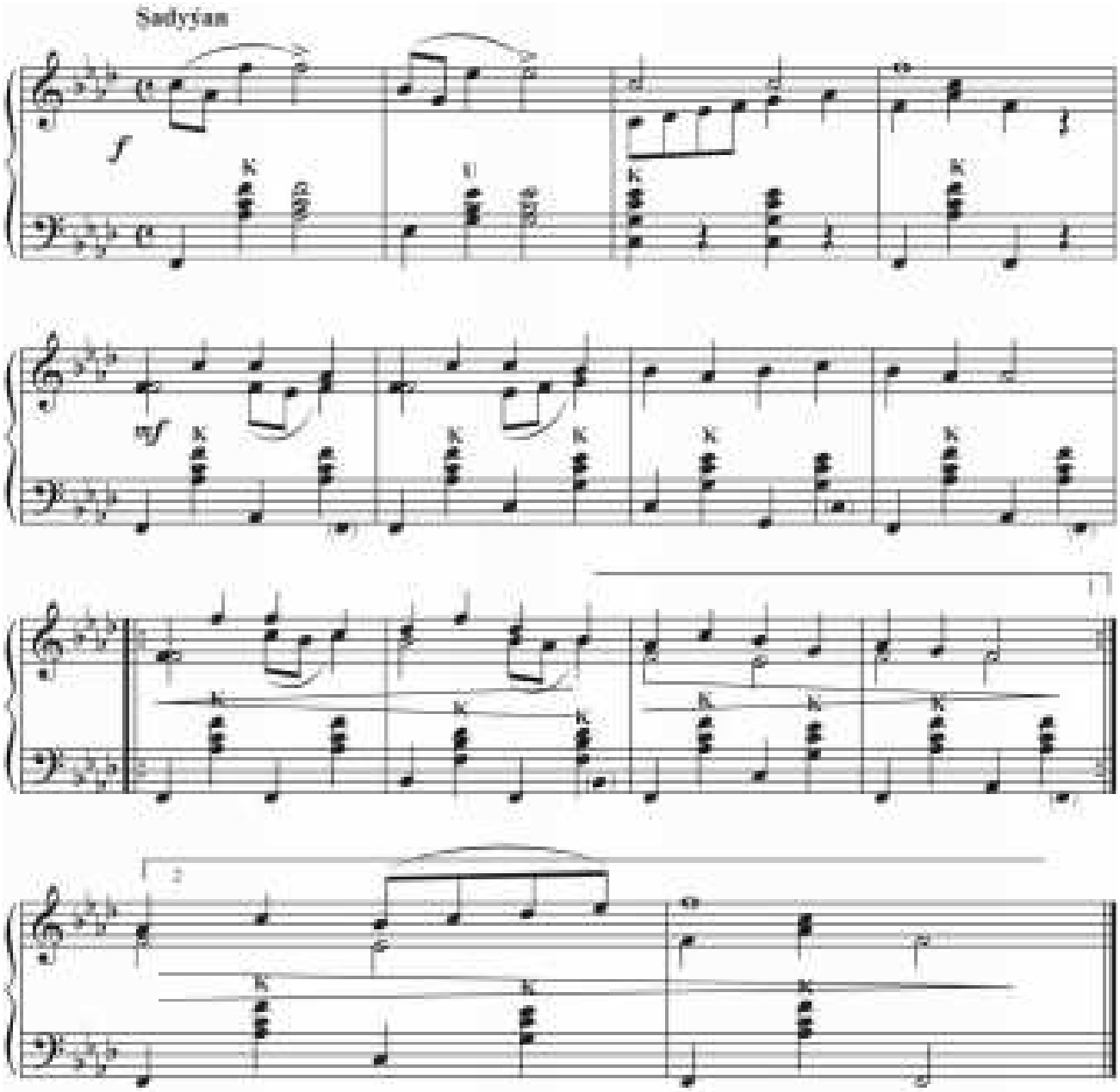
«D. C al Fine» ýazgysy italýan dilinden terjime edilende saz eseriniň başyndan Fine (Soňy) sözüne çenli gaýtalamalydygyny aňladýar.

Saklanýan sesler

Ýokardaky eseriň 23-nji ýa-da 31-nji taktyna üns berip seretsek, onuň 2 sesden ybaratdygyny görmek bolar. Başgaça aýdanymyzda, ýokarky we aşaky sesler. Ýokarky sesiň notasy saklanyp dursa, aşaky sesde şol wagt arasy üzülmän saz dowam edip durýar. Bu ýagdaýda sazy dowam edýän notalar berk barmaklar bilen alynýar. Saklanýan nota bolsa güýçsüz, gowşak barmak bilen ýerine ýetirilýär. Şular ýaly görnüşde ýazylan sazlar polifoniýa eserlerinde köp duş gelýär. Şonuň üçin ýaş sazanda kiçi göwrümli eserleriň kömegi bilen bu ýerine ýetiriliş usulyny hem öwrenmelidir.

61. TATAR TANSY

B. Goşaýewa



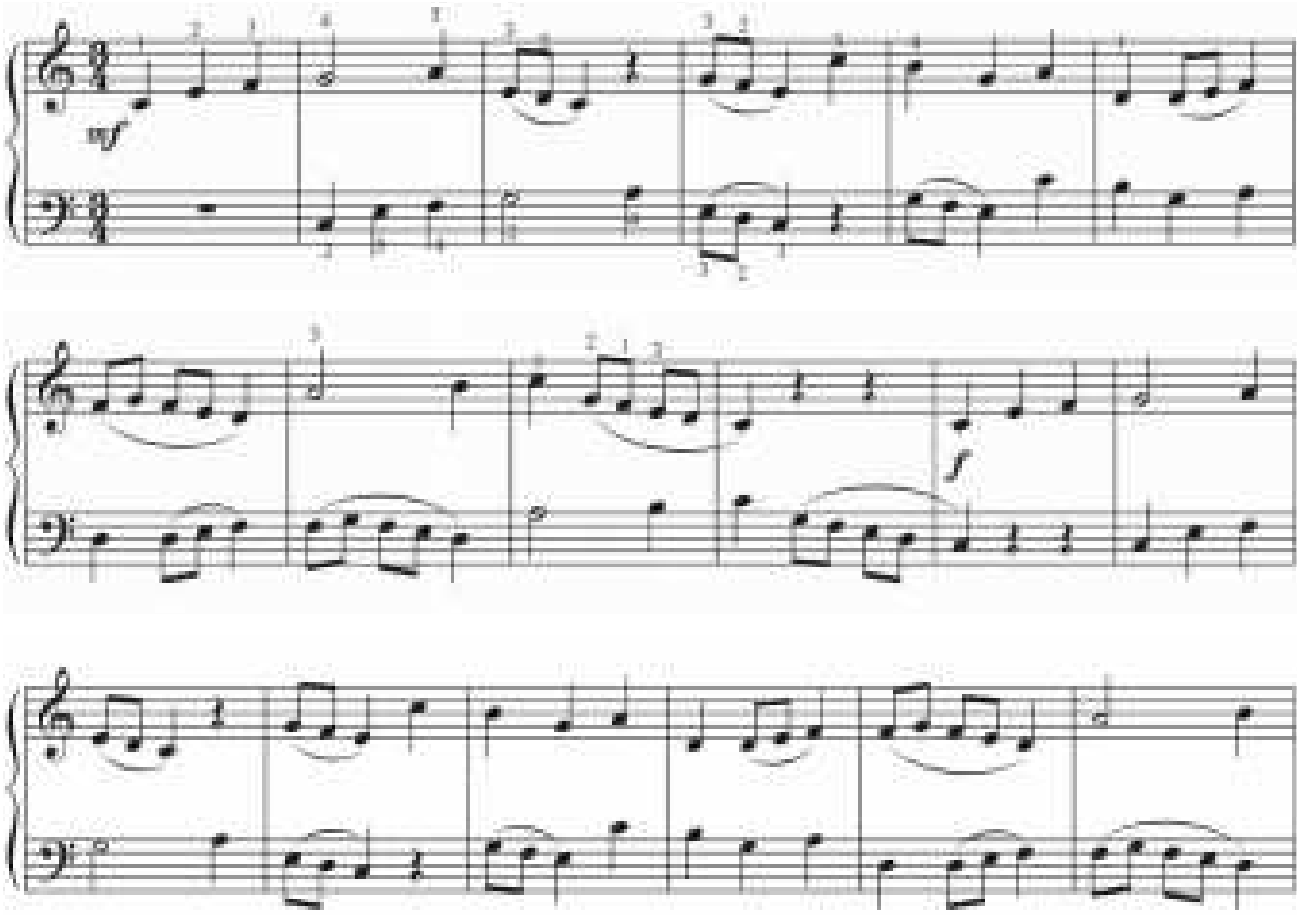
Polifoniýa

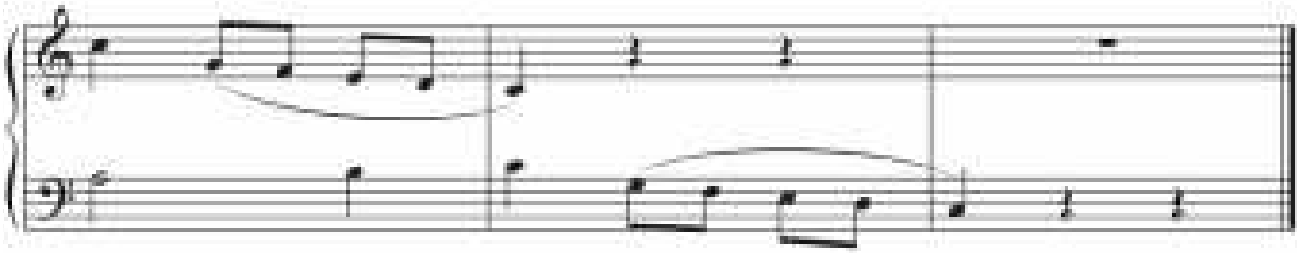
Birnäçe melodiki sesleriň bir wagtda ýaňlanmagyna ***polifoniýa*** diýilýär. Polifoniýa žanrynda professional kompozitorlar tarapyndan köp eserler döredildi. Prelýudiýa, fuga, žiga, tokkata we ş.m. eserler ***polifoniki*** eserlerdir. Beýik nemes kompozitory Iogan Sebastýan Bahyň organ saz guraly üçin döreden ençeme eserleri akkordeon we baýan saz gurallarynda professional saz ýerine ýetirijiler tarapyndan konsert repertuarlaryna goşuldy.

Polifoniki eserleri öwrenmegiň köp çylşyrymlylygy bardyr. Ilki bilen okuwçy melodiki sesleri her eli bilen aýratyn öwrenmelidir. Soňra bolsa mugallym bilen bilelikde gezekleşip, her biri bir melodiki sesi ýerine ýetirip görmeli. Esasy ýatda galmaly zat – polifoniki eserleriň öwrenilýän wagty okuwçy her melodiki sesi solfejio üsti bilen dogry hiňlenmäni başarmalydyr. Bu babatda bir melodiki ses guralda ýerine ýetirilýän bolsa, beýlekisi hiňlenilip aýdylýar. Şeýlelikde, okuwçy çylşyrymly bolan polifoniki eseri çalt öwrener hem ýat tutar.

62. KANON

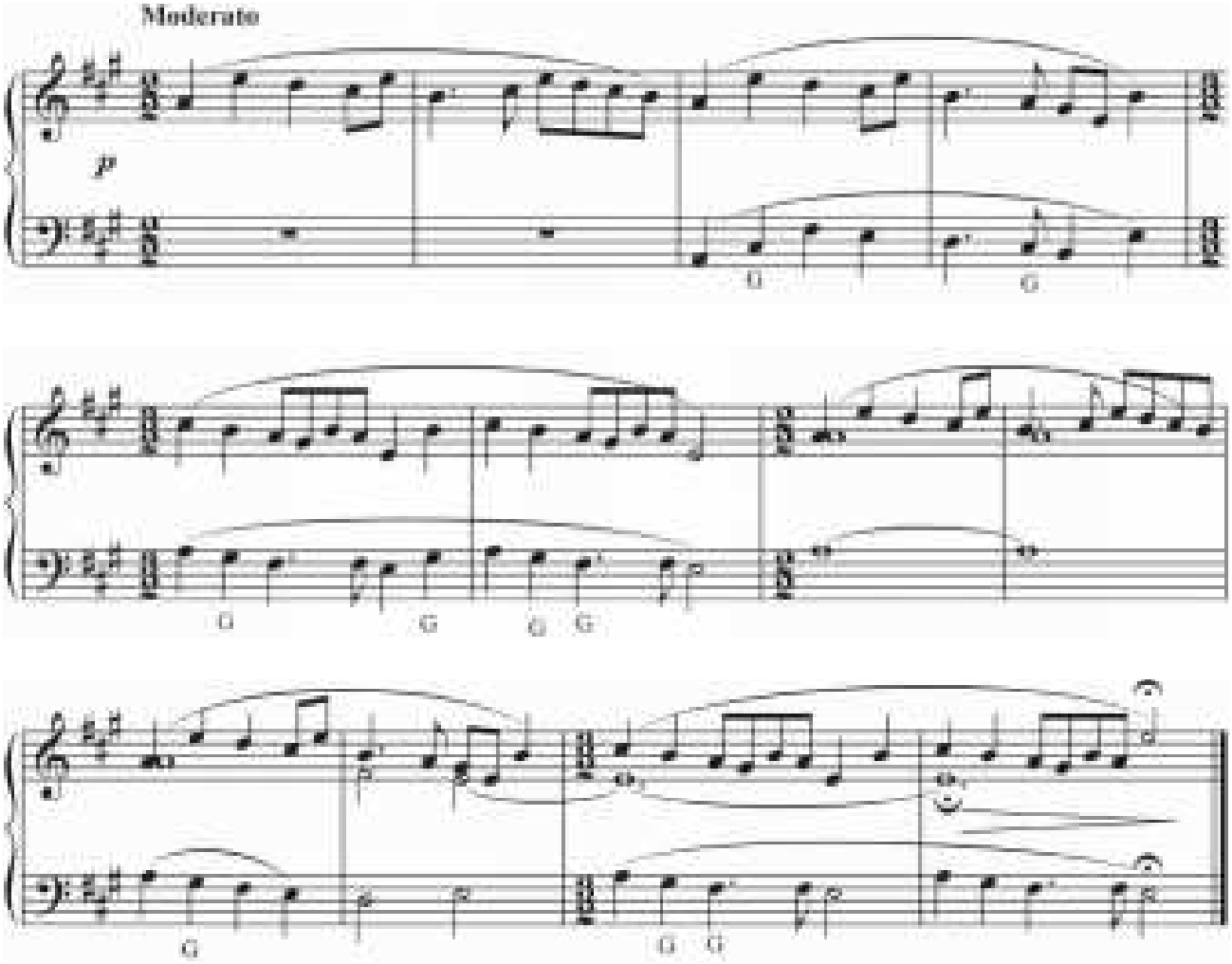
T. Lundkwist





Kanon polifoniki eserdir. Kanon eseri iki sesden ybarat bolup, onuň ikinji sesi birinji sesi üýtgewsiz gaýtalaýar.

63. RUS HALK AÝDYMY



III bölüm

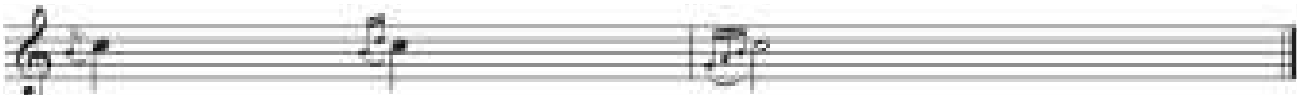
OKUWYŇ BÄŞINJI WE ALTYNJY SYNPY

Melizmler

Melizmler – bular esasy sesiň ýa-da heňiň saz bezegi bolup duryarlar. Bu düşünjä forşlaglar, mordentler, treller ýaly saz bezegleri giryär.

Forşlaglar

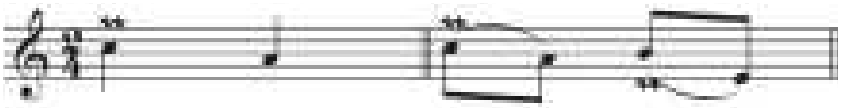
Esasy saz heňini bezeýän goşmaça seslere ***forşlag*** diýilýär. Forşlaglar nota ýazgysynda uşak şrift bilen ýazylýar:



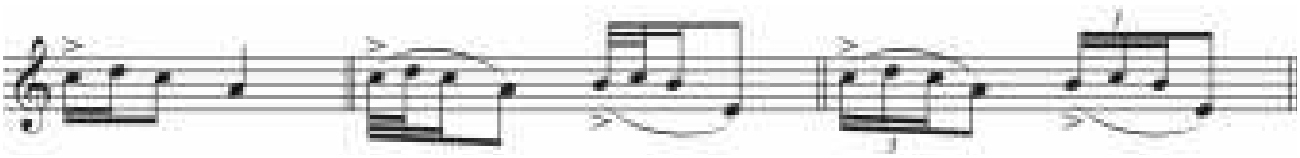
Mordent

Mordent – – melizmleriň ýene-de bir görnüşi. Ol esasy sesiň (notanyň) ýokarsynda goýulýar we üç sesden ybarat bolan düzümi ýerine ýetirmelidigini aňladýar.

Meselem:

ýazylyşy: 

ýerine ýetirilişi:



Mordentiň adaty görnüşinden başga üsti çyzylan görnüşi hem bar. Ol şeýle bellenilýär:

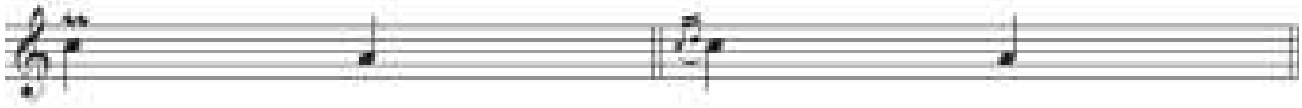
Ýazylyşy:

Ýerine ýetirilişi:

Mordent bezeginde esasy basym birinji sese düşýär. Forşlag ýerine ýetirilende bolsa aksent ondan soň duran sese düşýär. Meselem:

ýazylyşy:

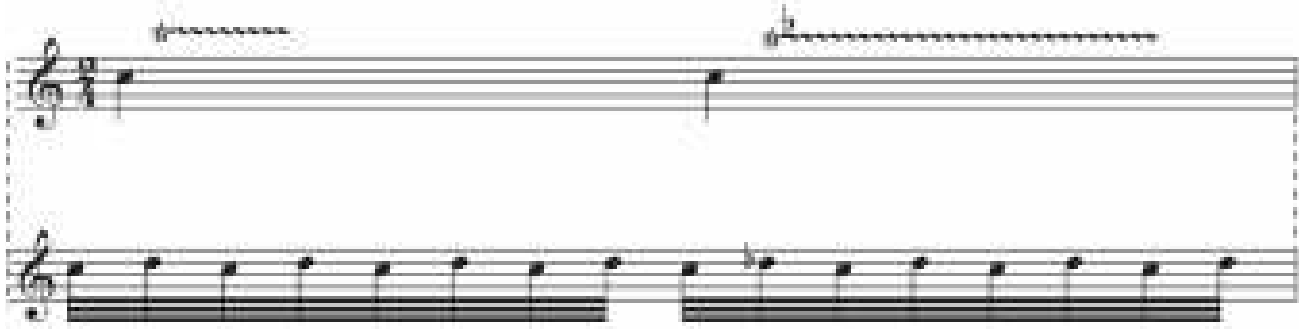
mordent forşlag



ýerine ýetirilişi:

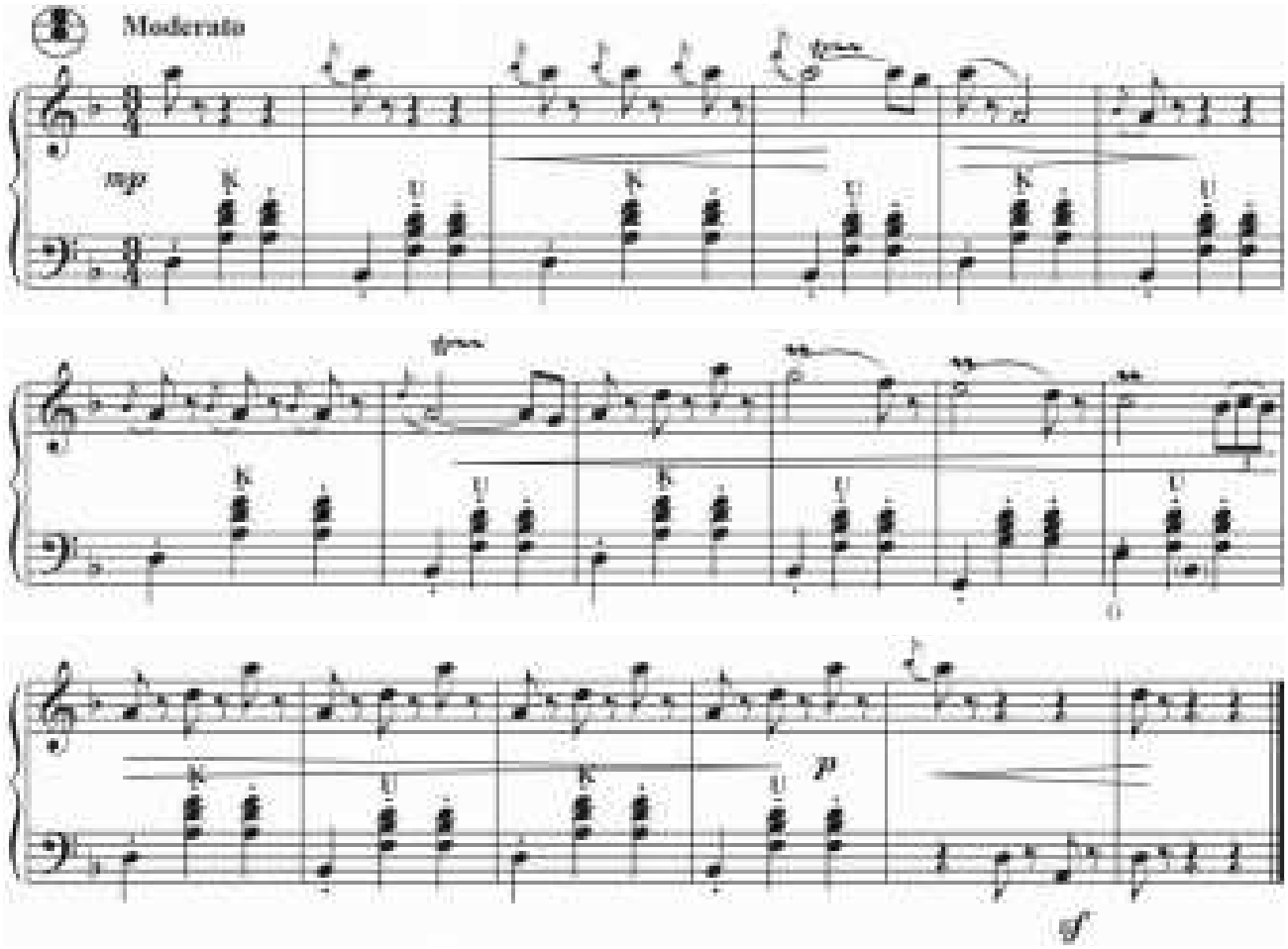
Treller

Treller hem saz bezegleriniň bir görnüşidir. Esasy ses bilen ondan soň gelýän goňşy sesiň çalt depginde yzygiderli gaýtalanmasyna trel diýilýär. Ol nota ýazgysynda şeýle bellenilýär:



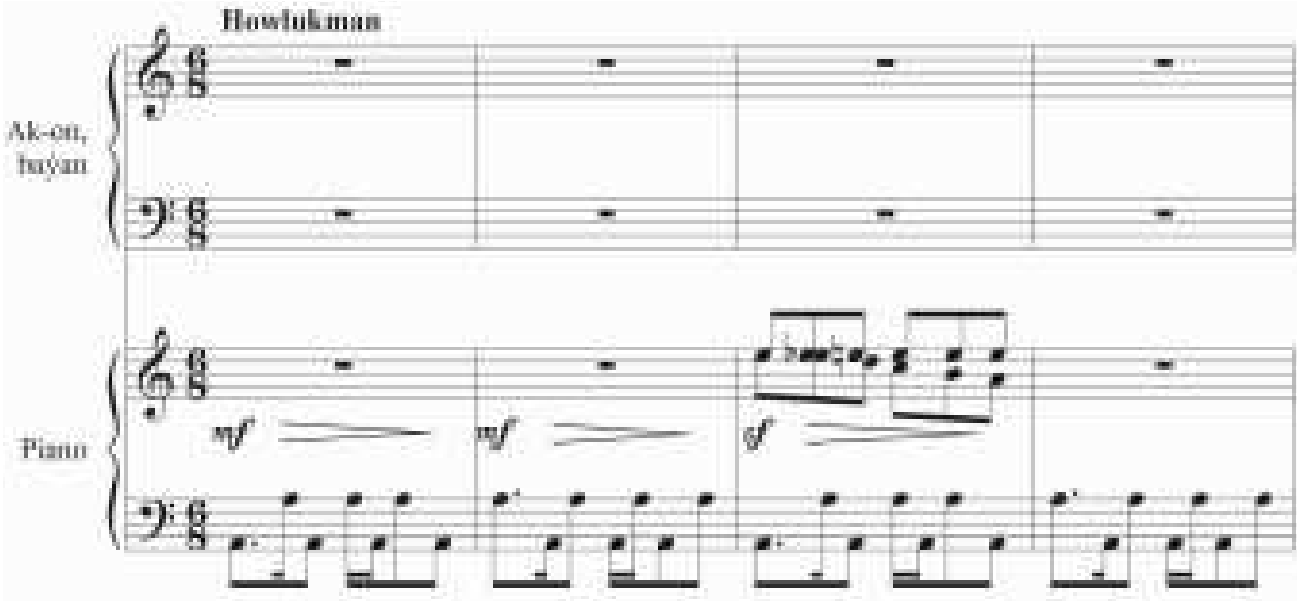
64. UÇUP GIDEN GUŞLAR

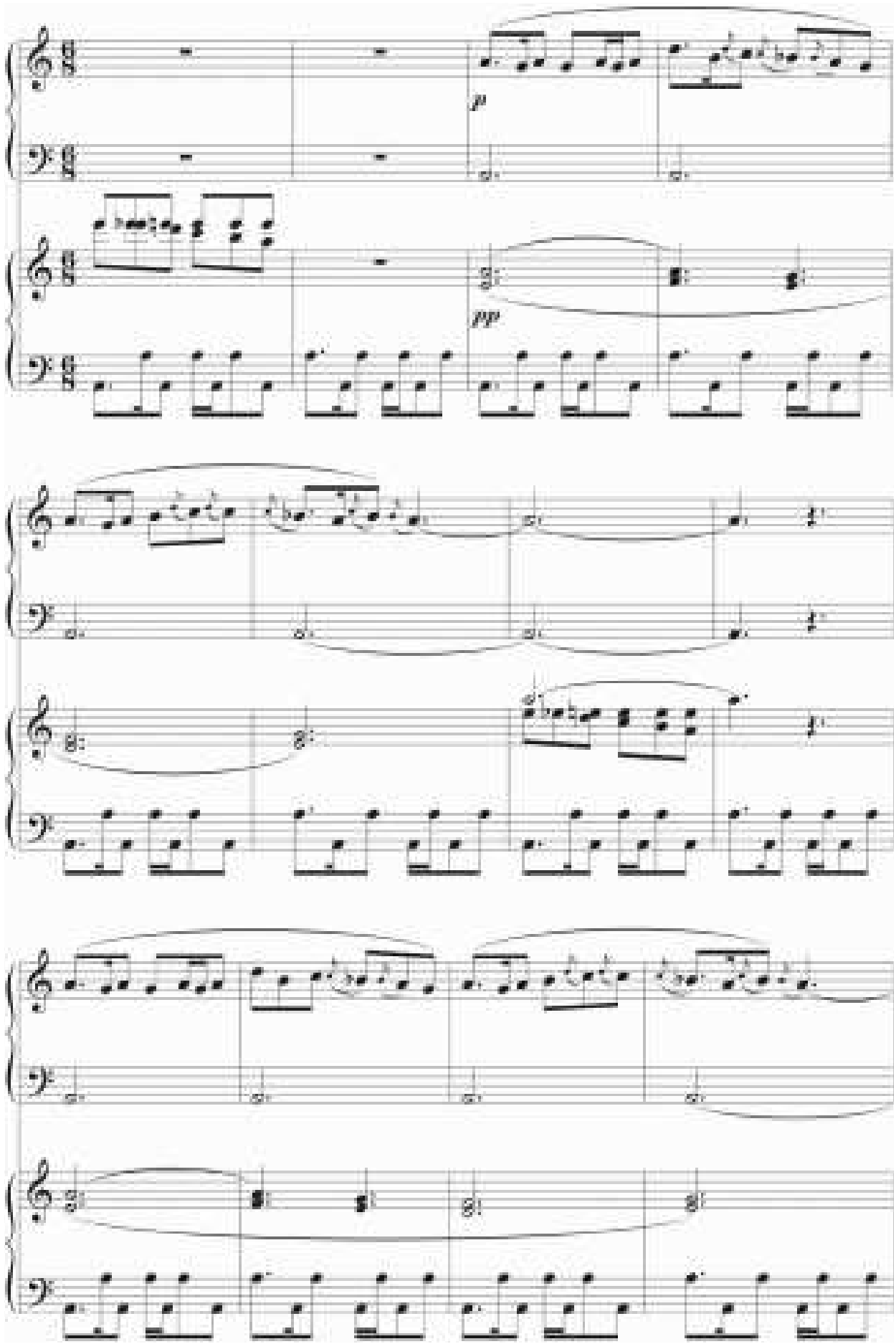
B. Goşaýewa

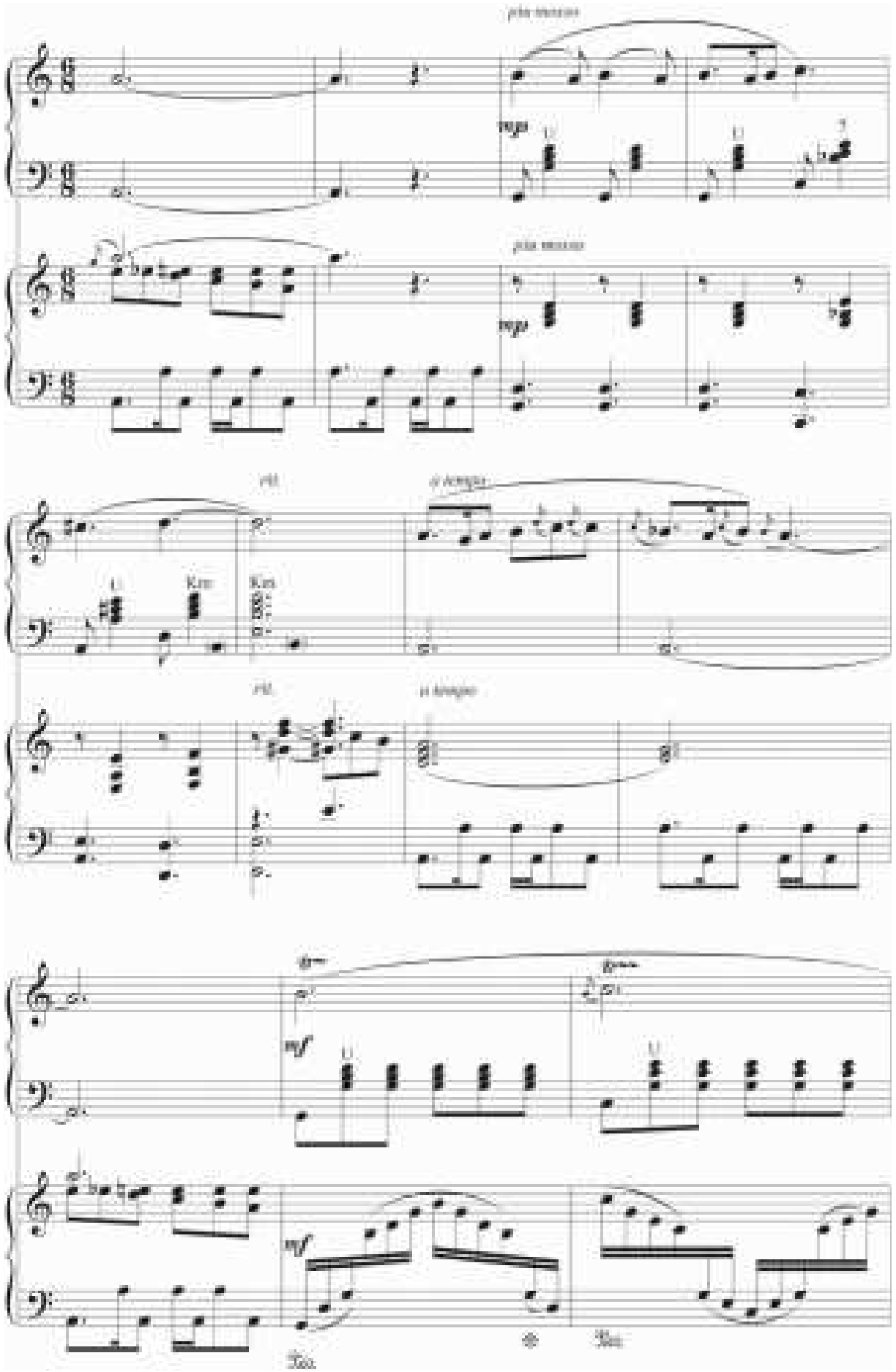


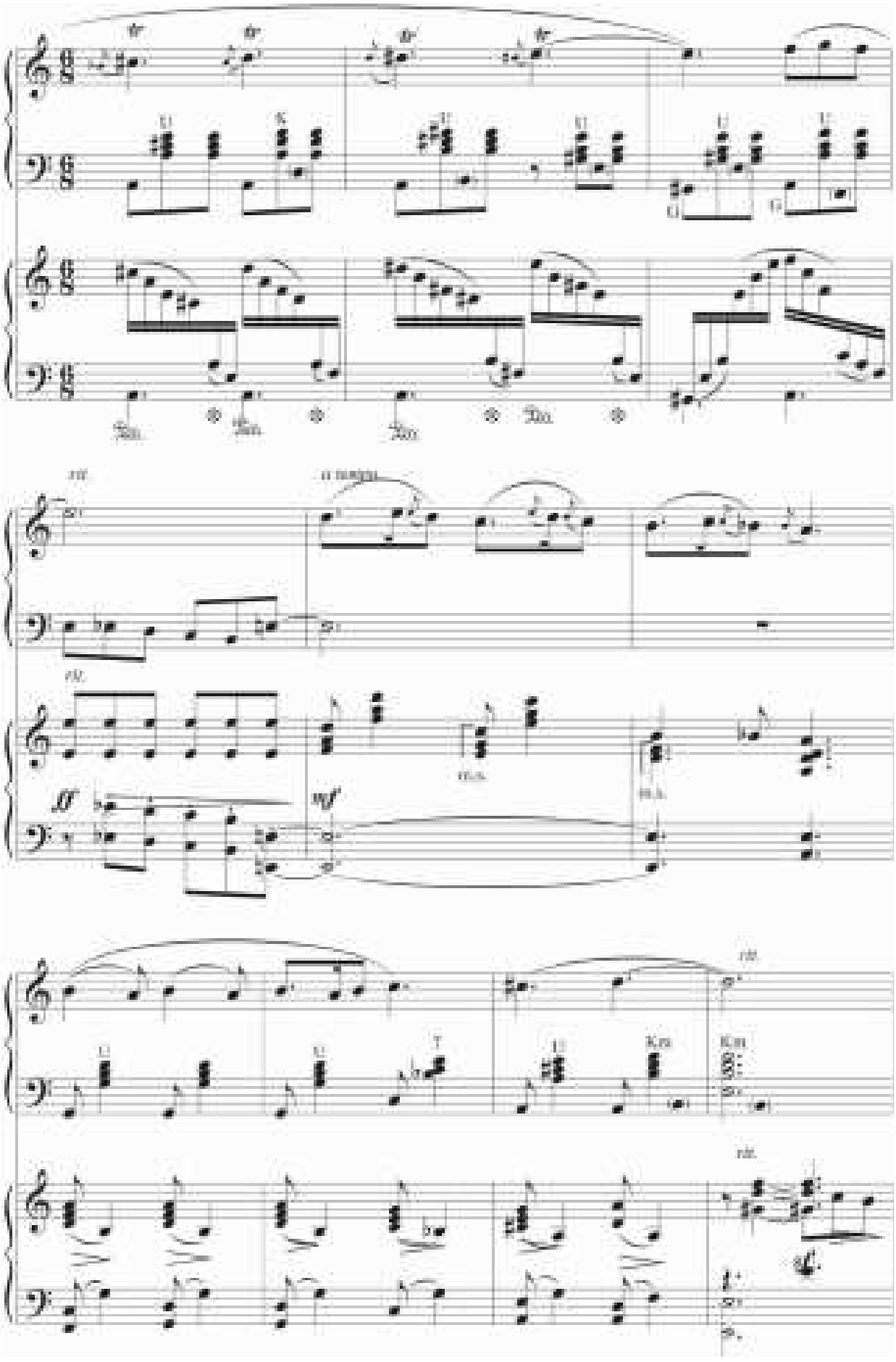
65. AL GUŞLARYŇ TANSY

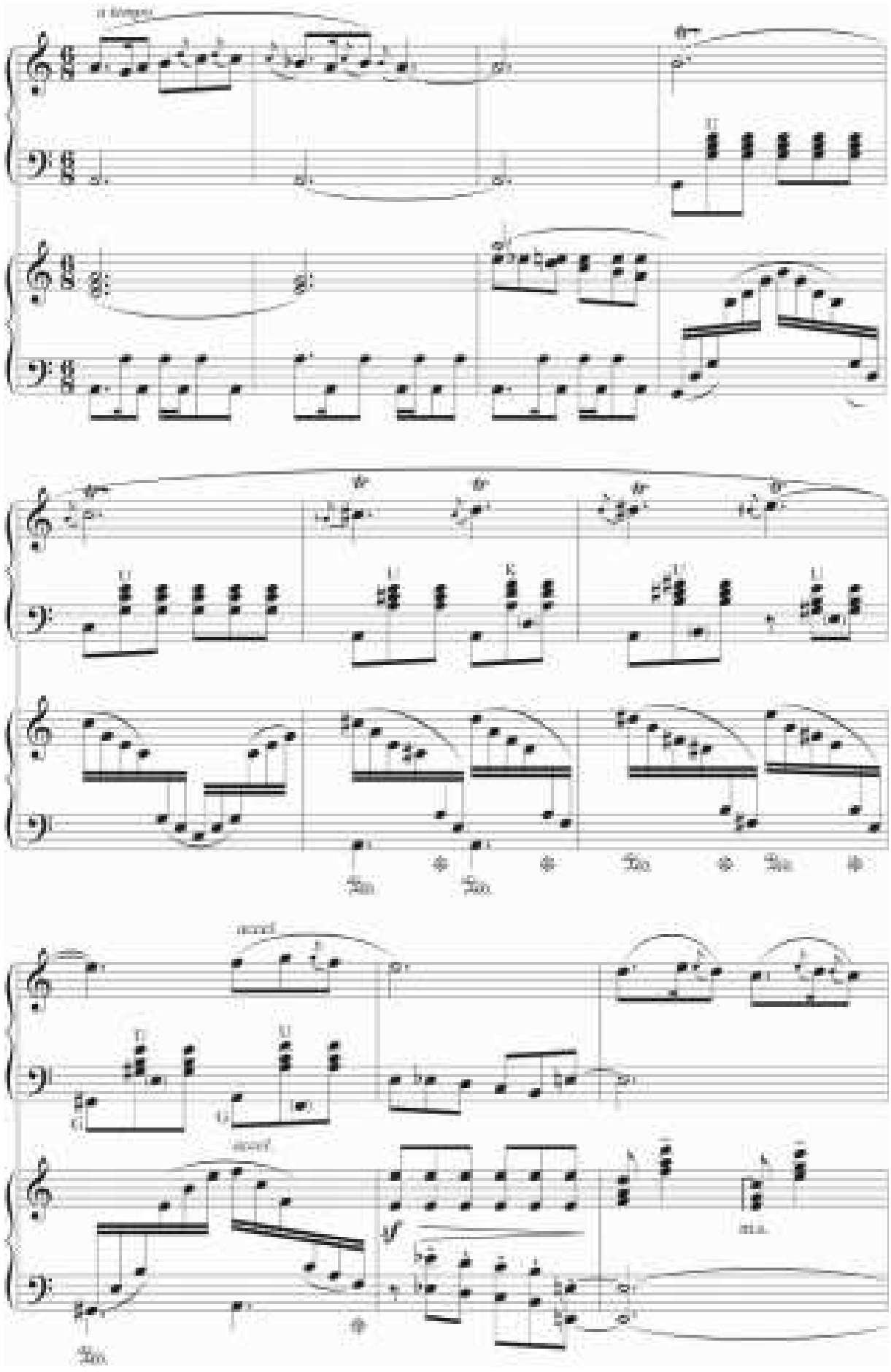
N. Halmämmedow
Täzeden işläп B. Goşaýewa

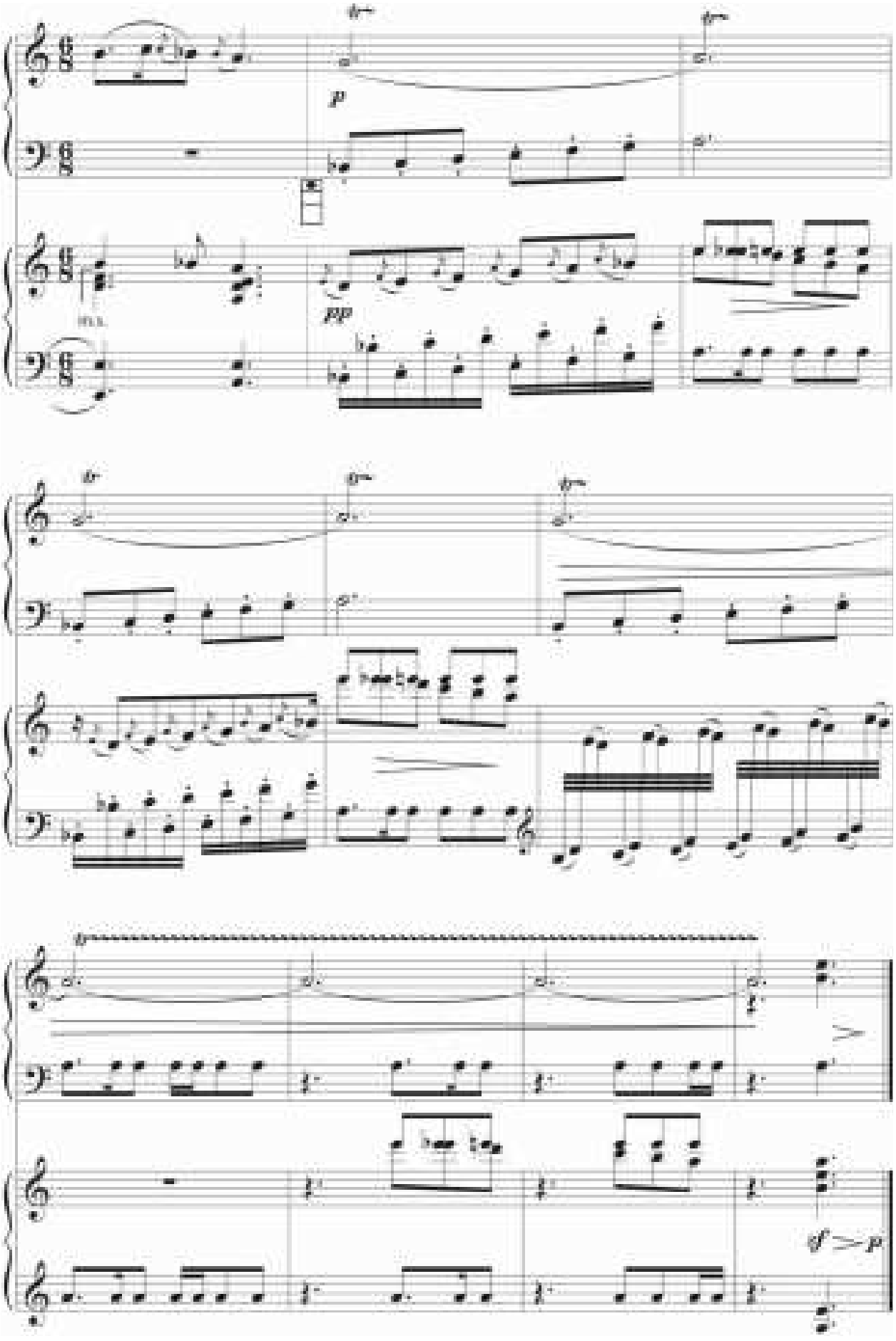



p
pp



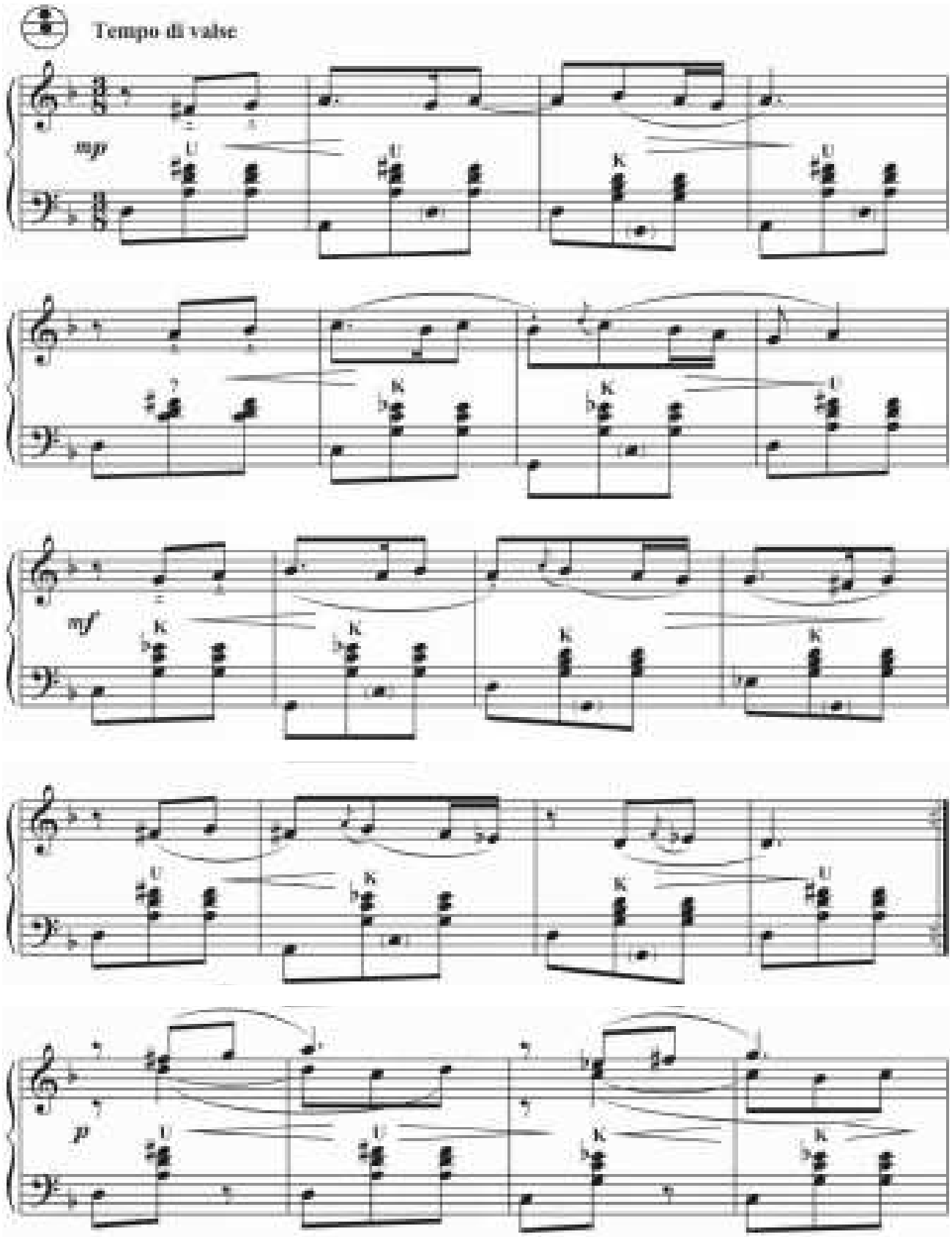


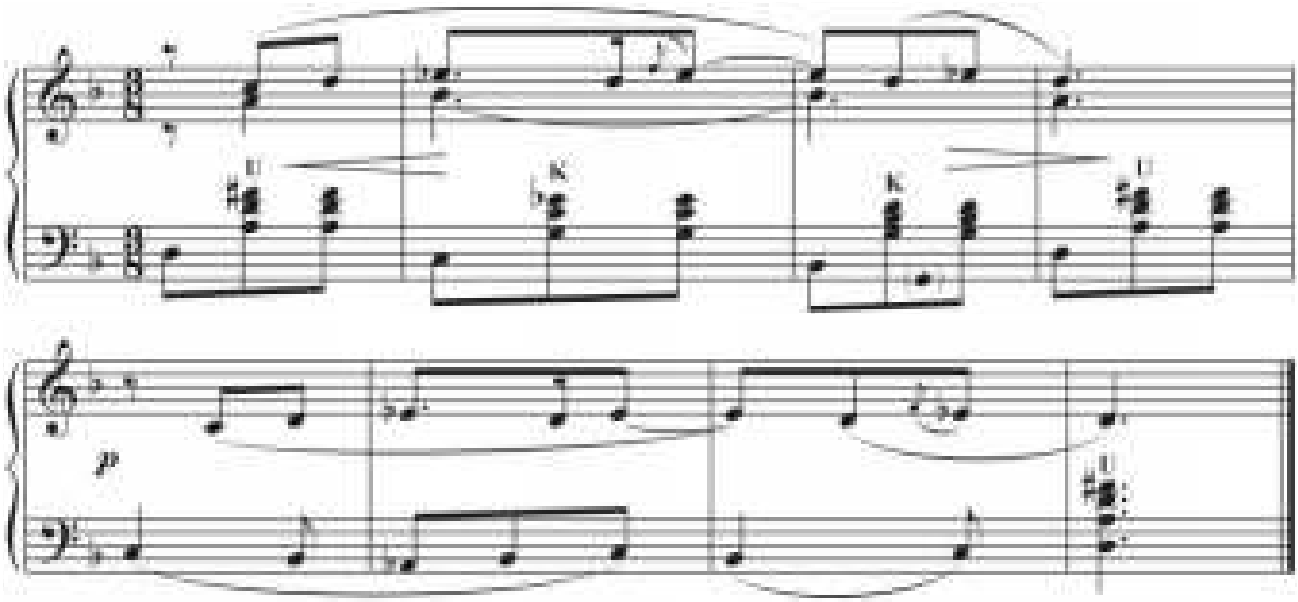



p
pp
sf
p

66. WALS

D. Nuryýew





Bu eserleri ýerine ýetirmezden öň mugallym okuwçy bilen bilelikde mehiň we applikaturanyň düzgünini belleseler amatly bolar.

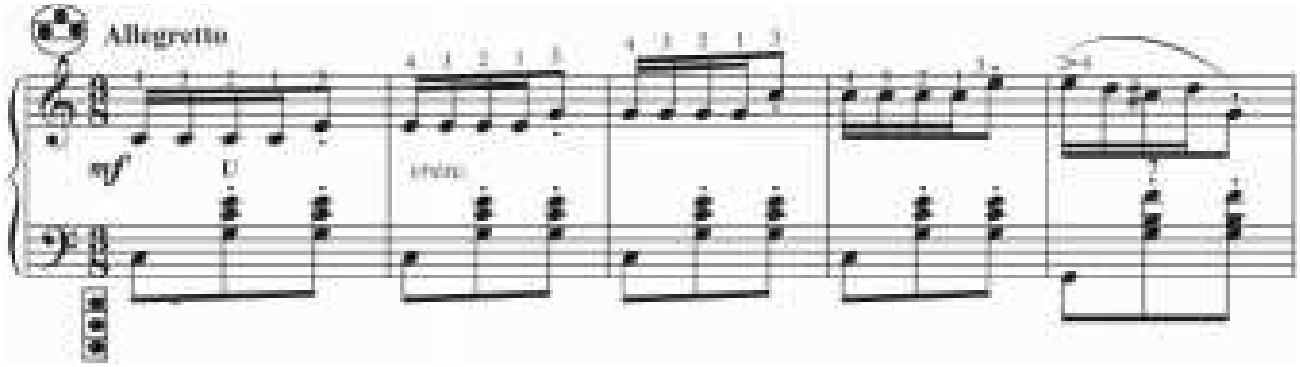
Repetisiýalar

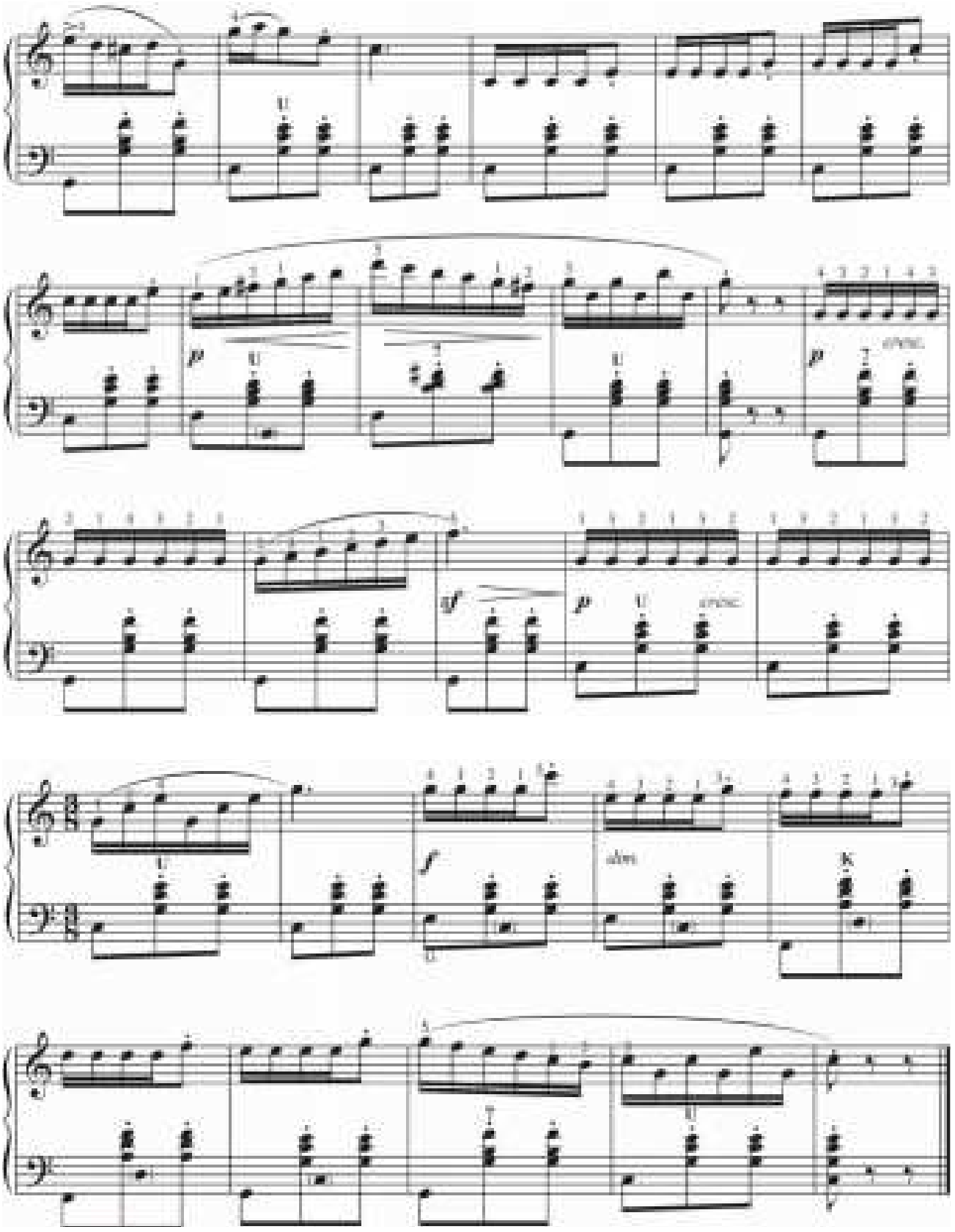
Saz dilinde bir sesiň ençeme gezek 2–3 sany barmaklar bilen ýerine ýetirilmesine ***repetisiýa*** diýilýär. ***Repetisiýa*** – bu tehniki usullaryň elementleriniň biri bolup durýar. Ol ýygy-ýygydan gabat gelýär. Esasy prinsipi – barmaklaryň hereketiniň aňrybaş tygşytlylygydyr. Uzak repetisiýa gerek bolanda 2–3 sany barmaklaryň gezekleşdirilmegi örän amatly bolýar. Elbetde, haýal depginde yzygiderli gaýtalanyp durýan bir sesiň repetisiýa arkaly ýerine ýetirilmeginiň zerurlygy ýok.

Repetisiýa usuly bilen Do mažor gammasyny ilki bilen 2-nji we 1-nji barmaklar bilen, soňra bolsa 3-nji we 2-nji, 4-nji we 3-nji, ahyrynda-da 4, 3, 2, 1-nji barmaklar bilen ýerine ýetirip görüň. Meselem:

67. ETÝUD

K. Çerni





68. TÄZE ÝYL TANSY

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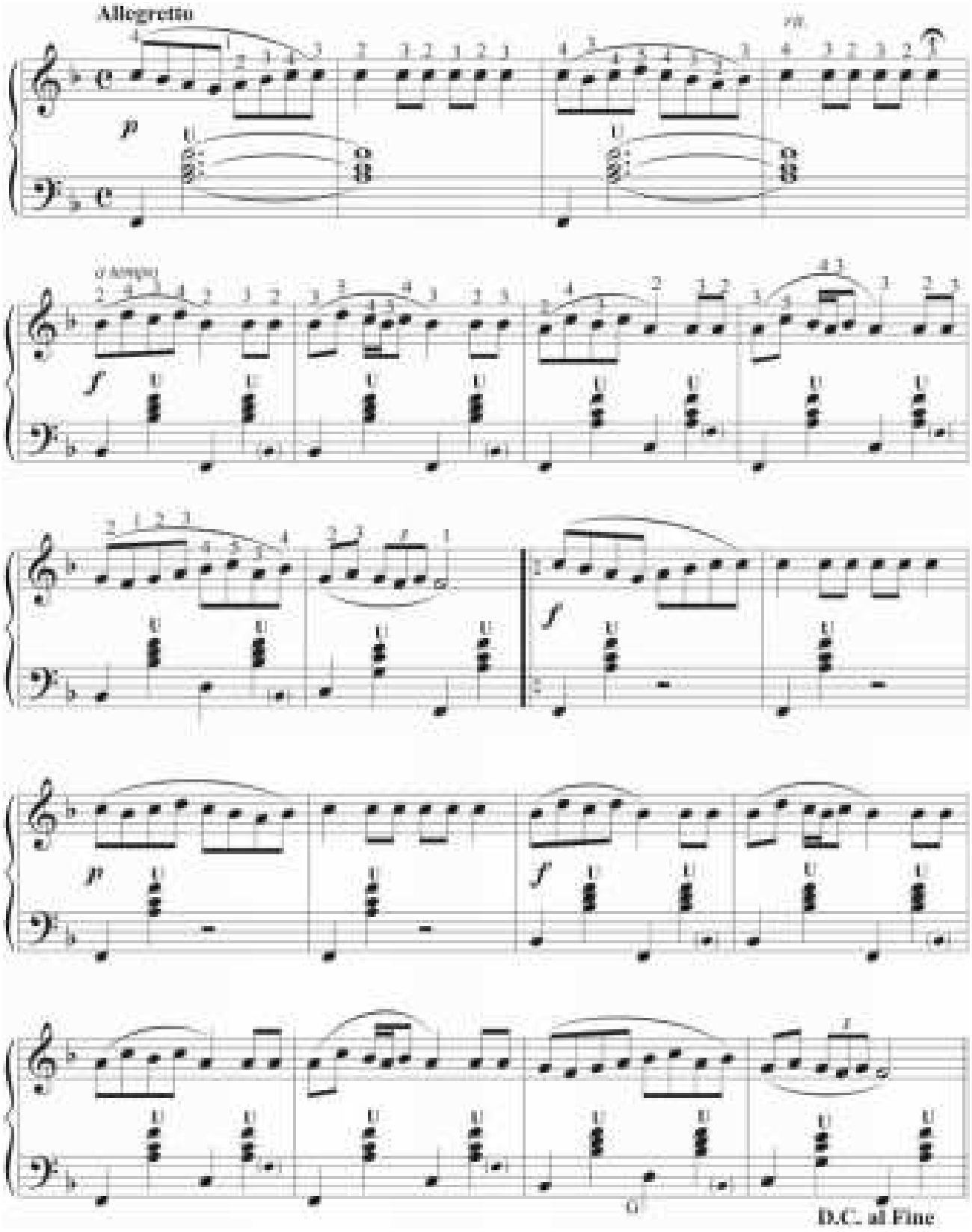

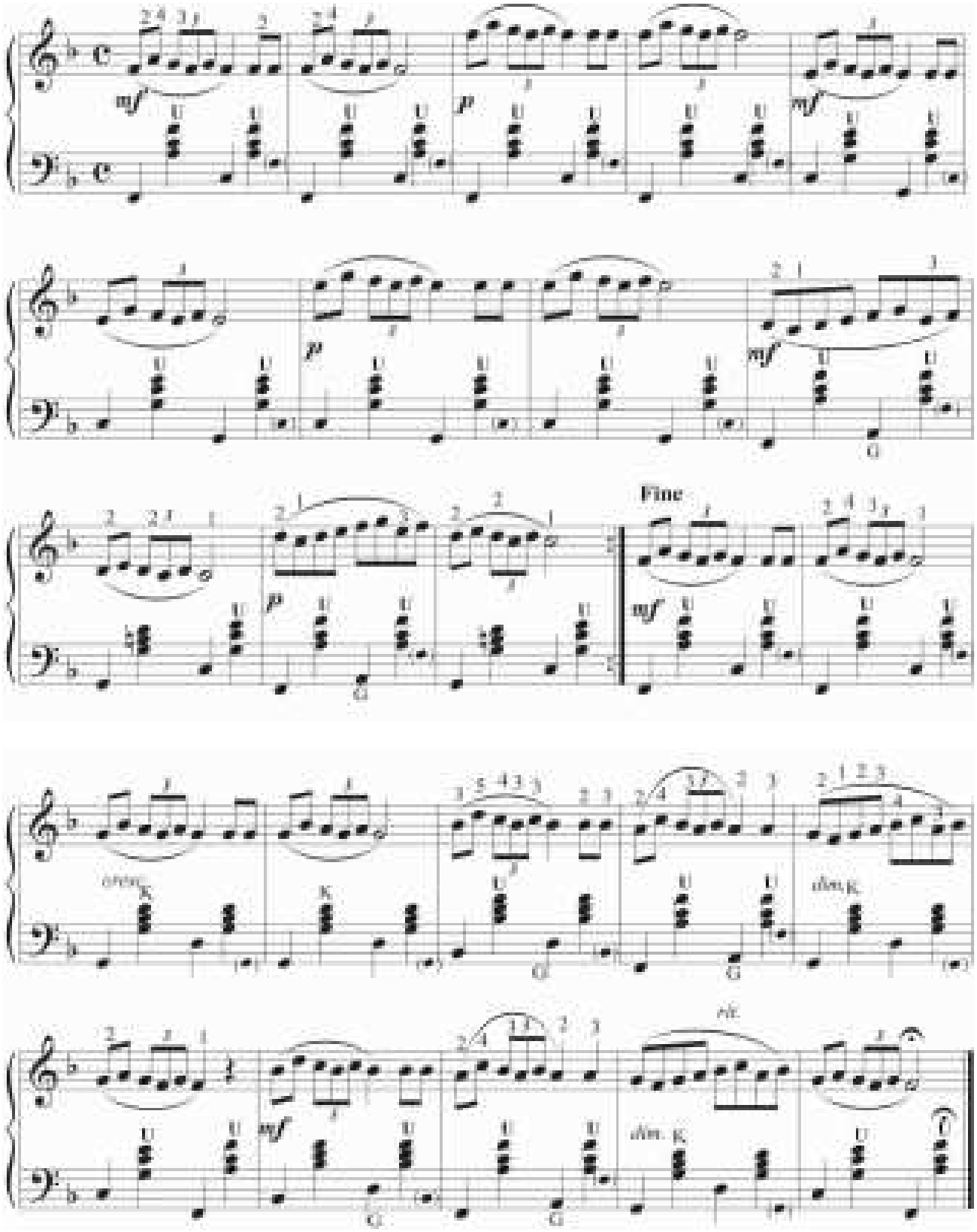
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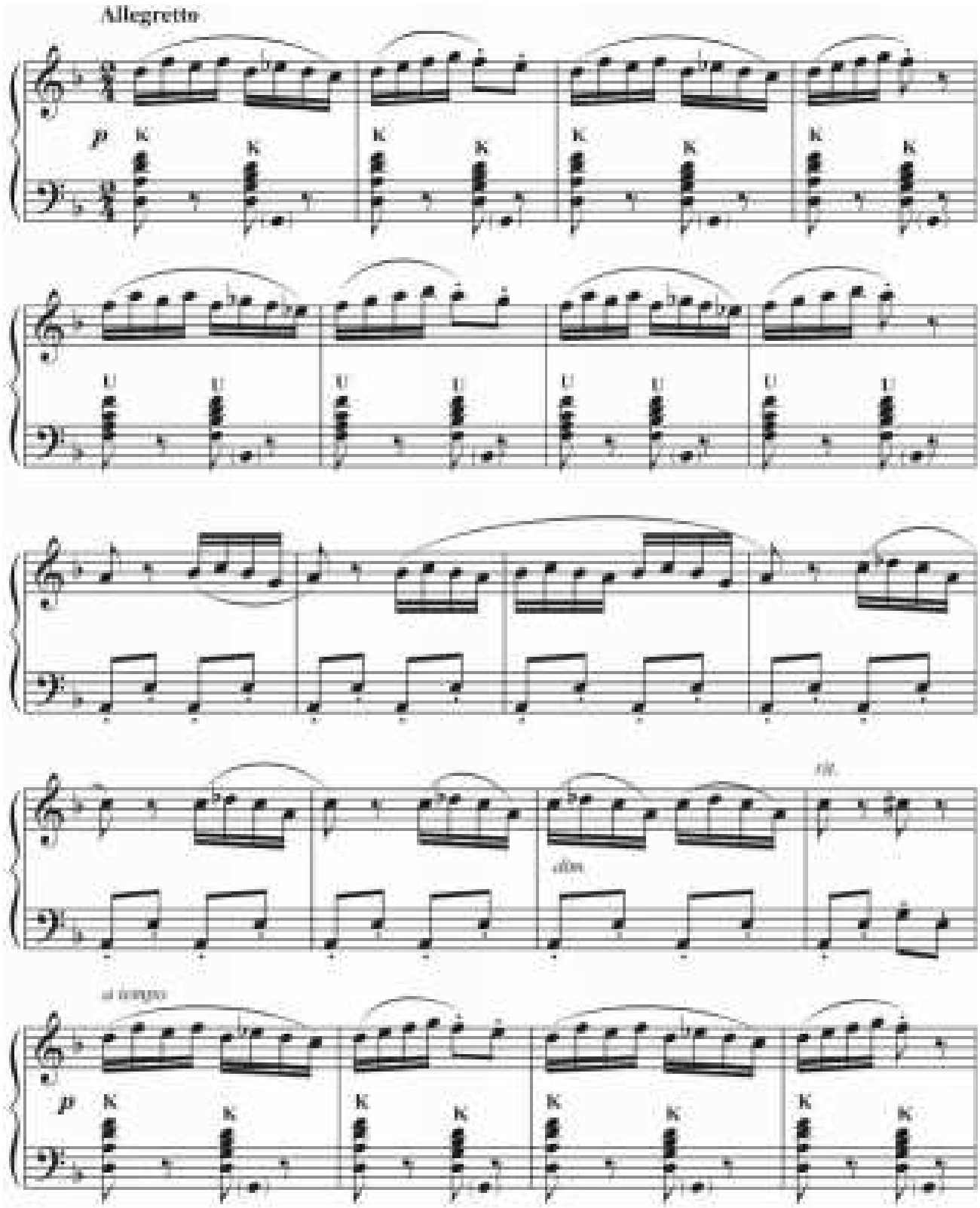

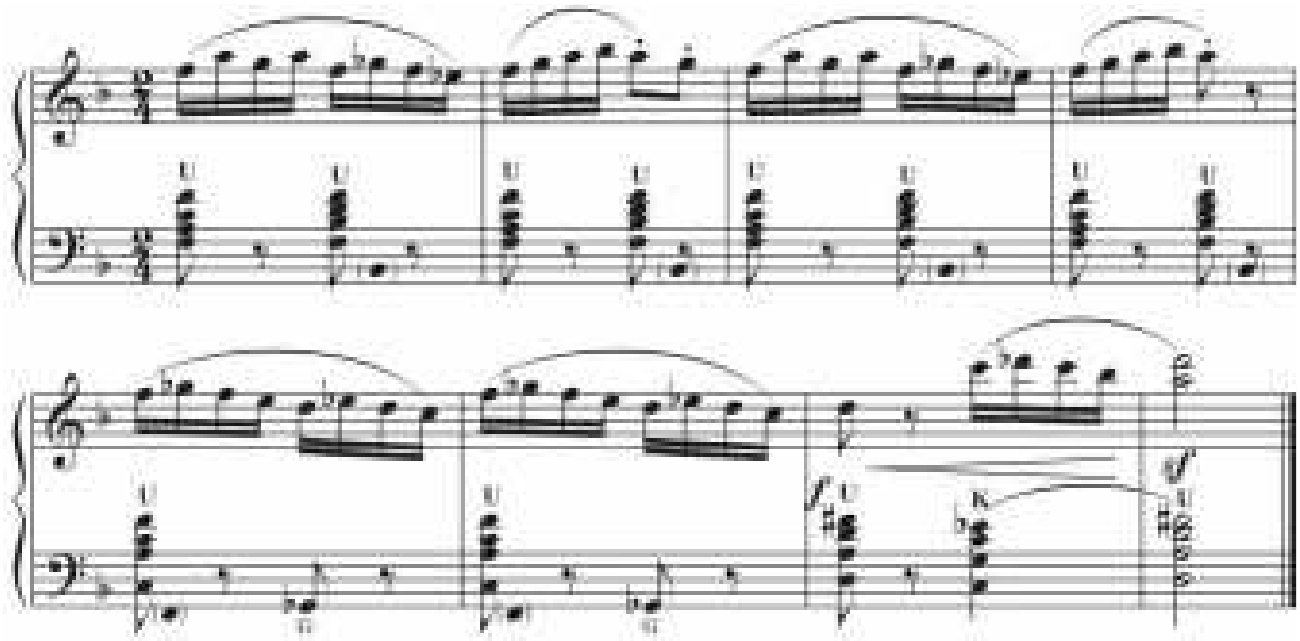

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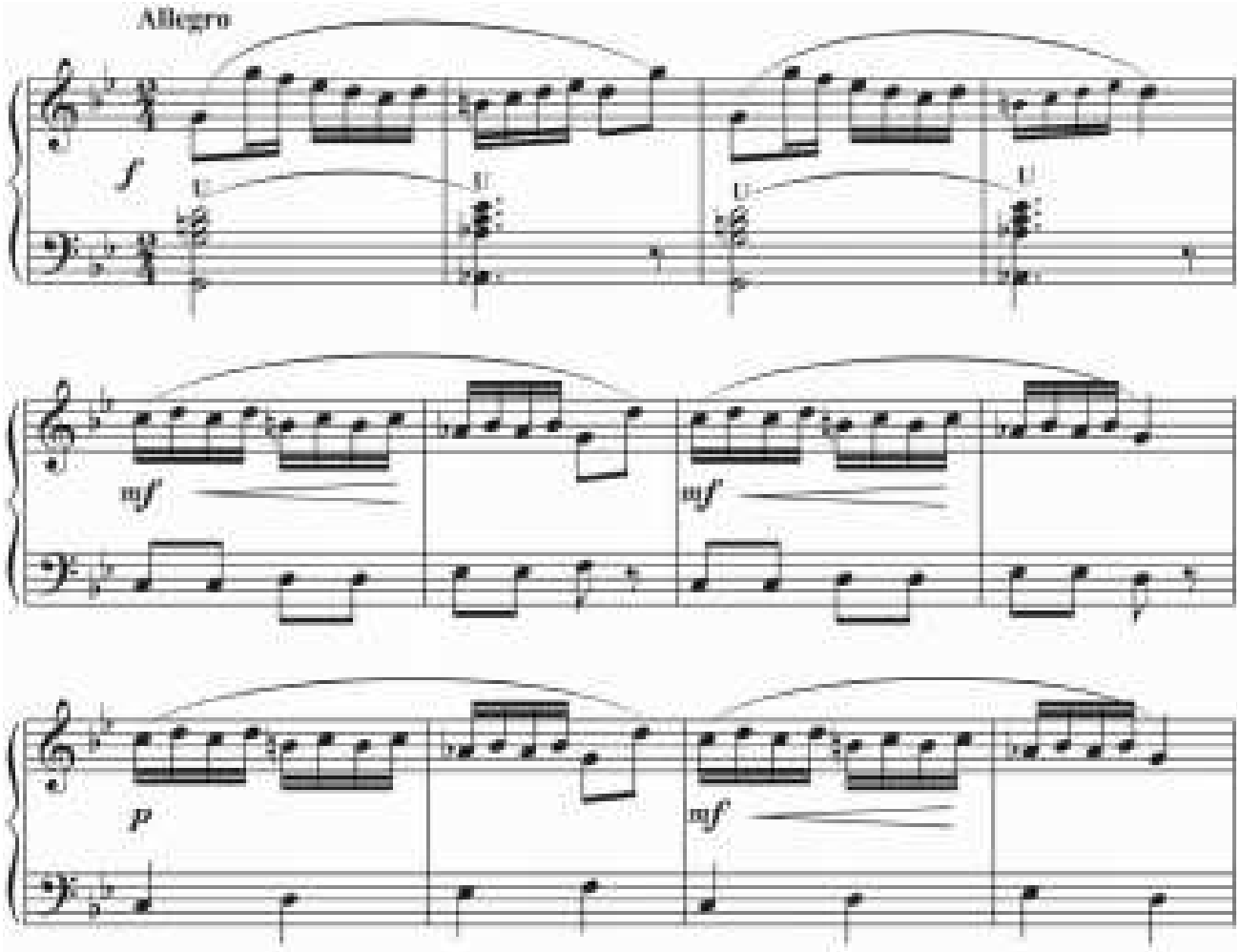

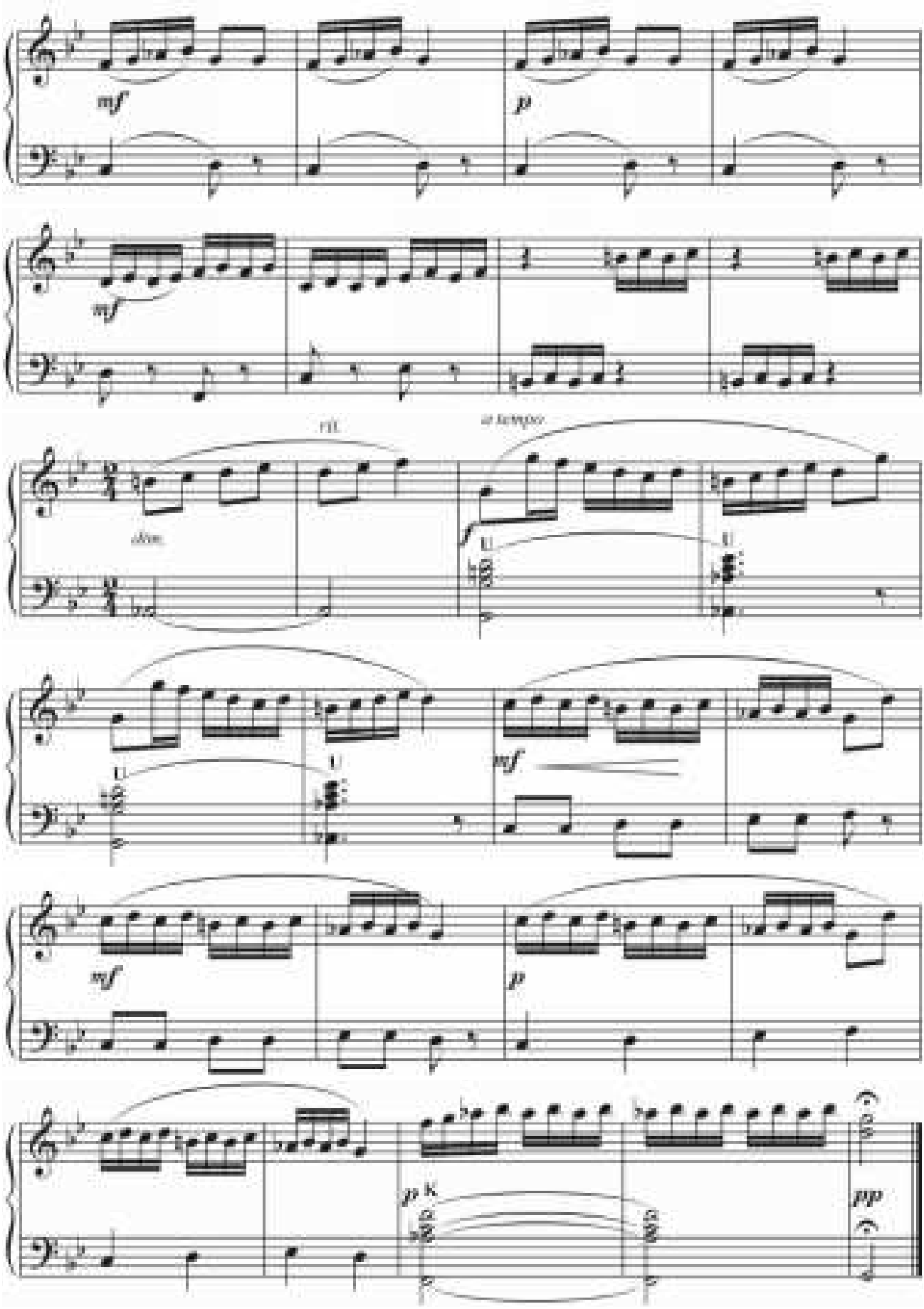
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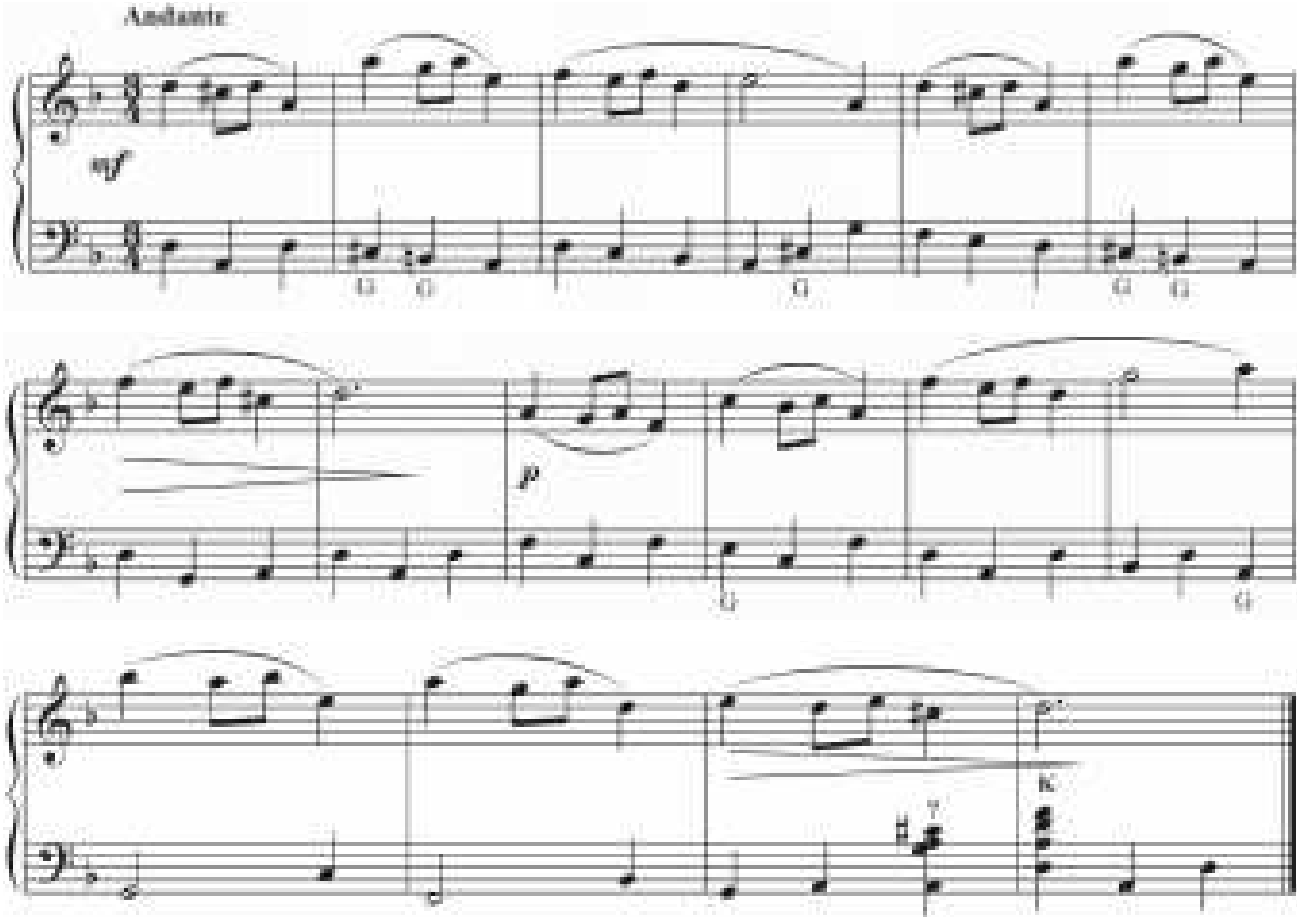
ARIÝA

G. Persell



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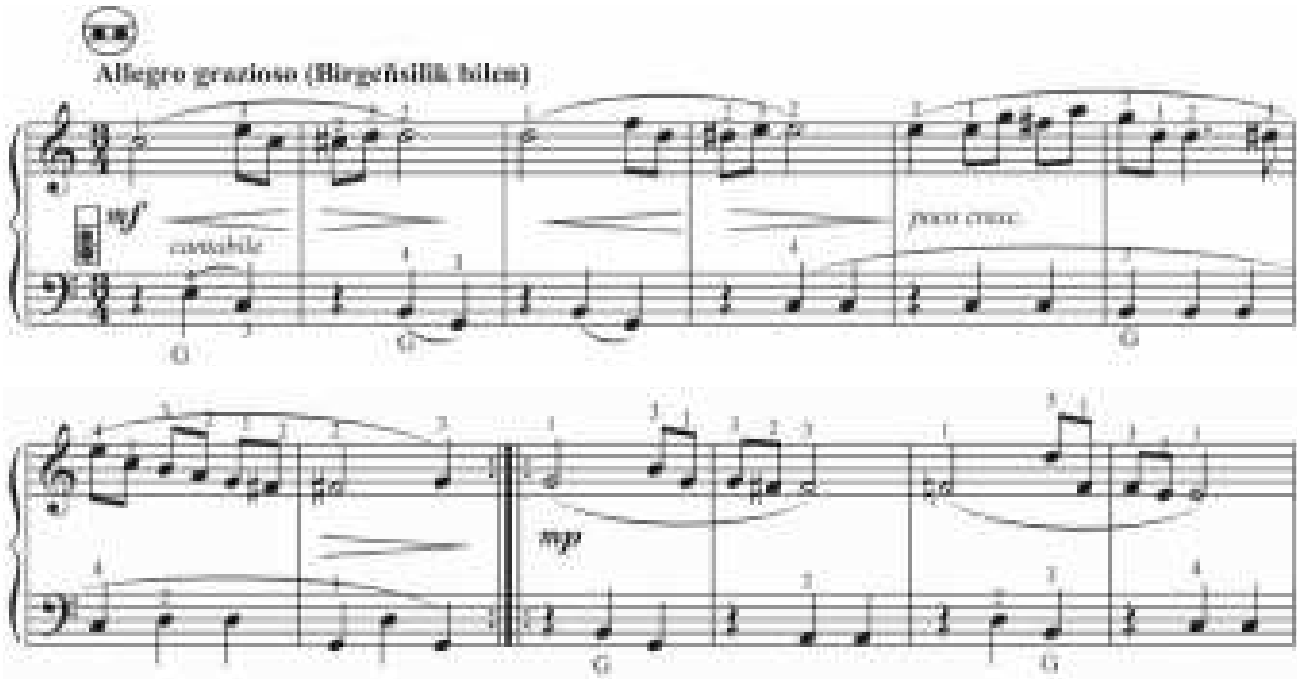

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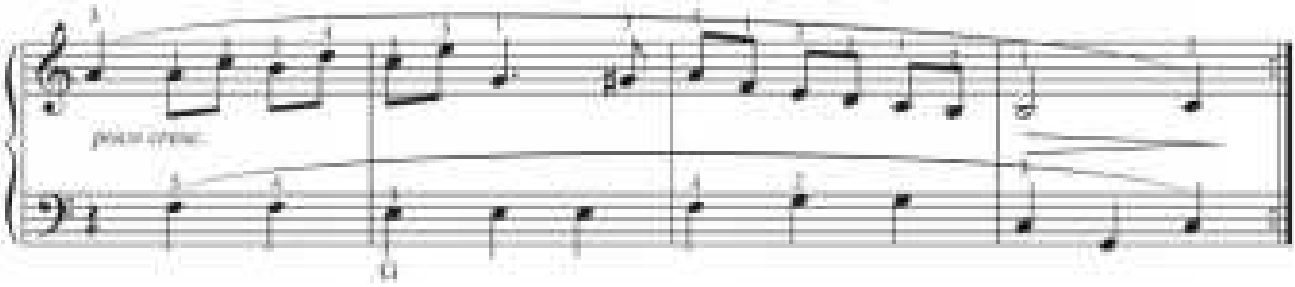

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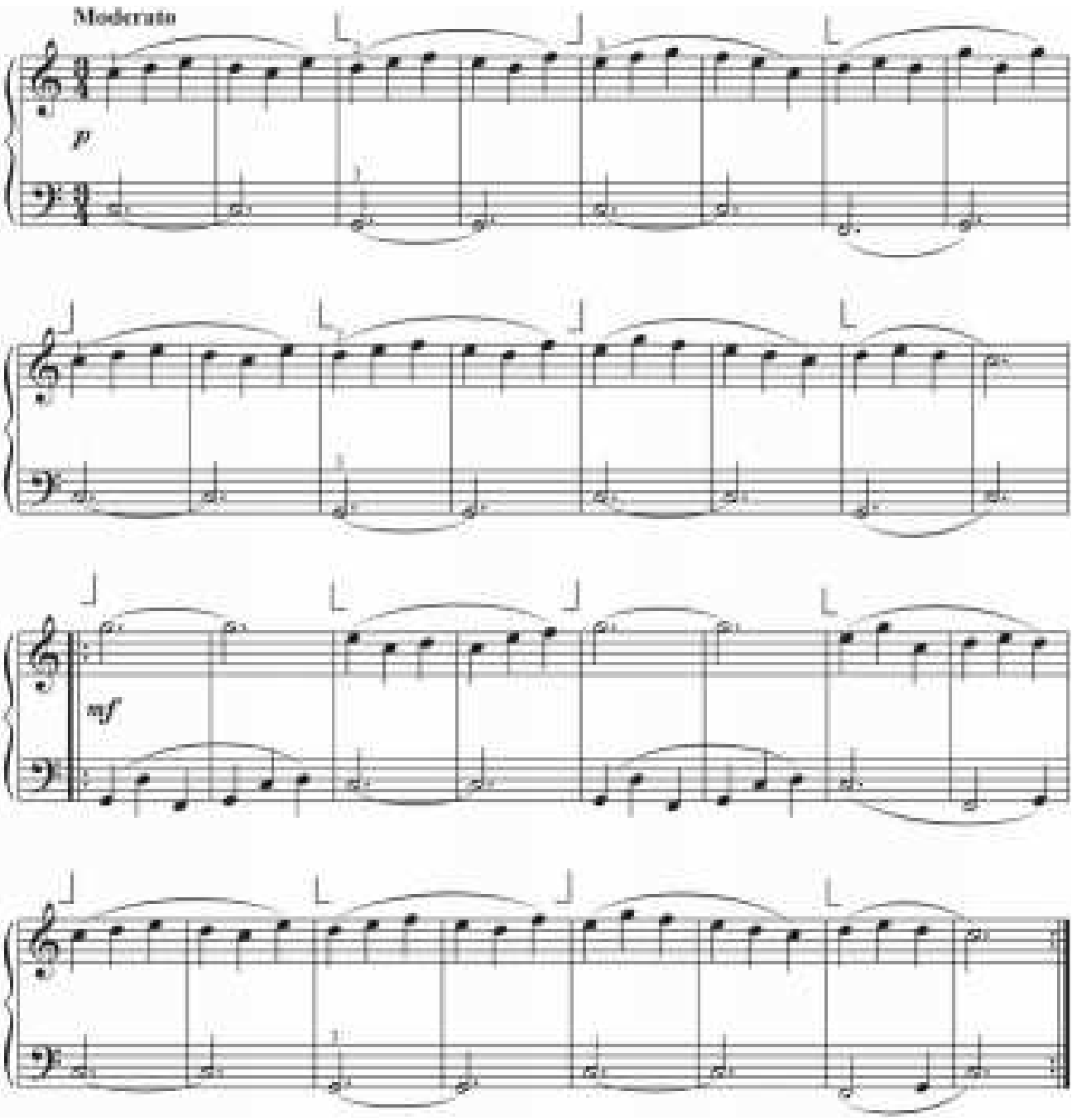

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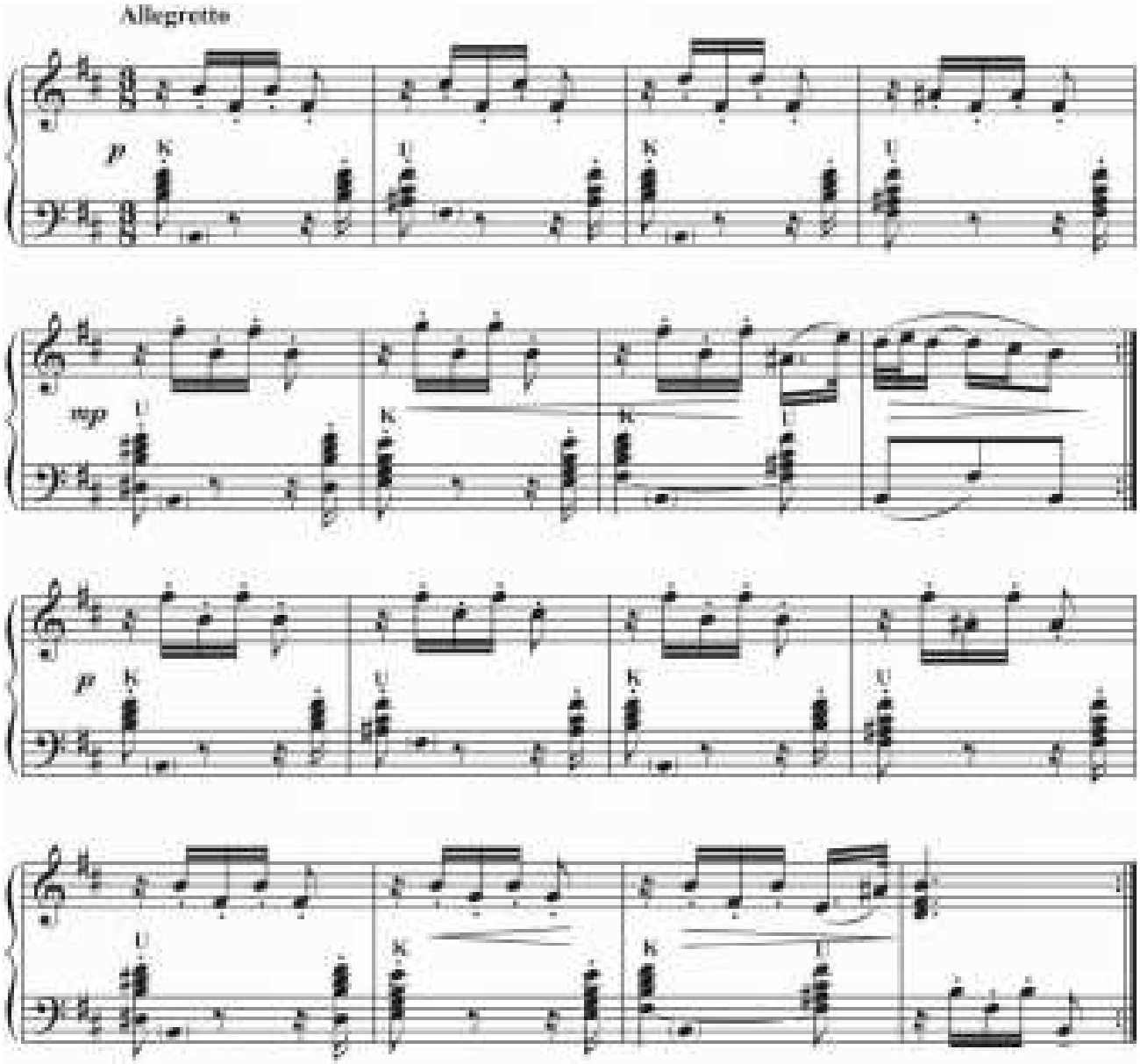
F. Kuperen



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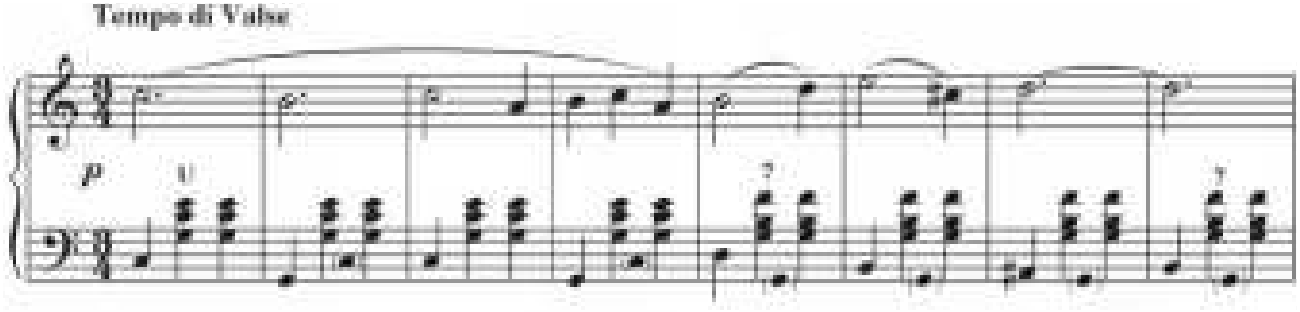

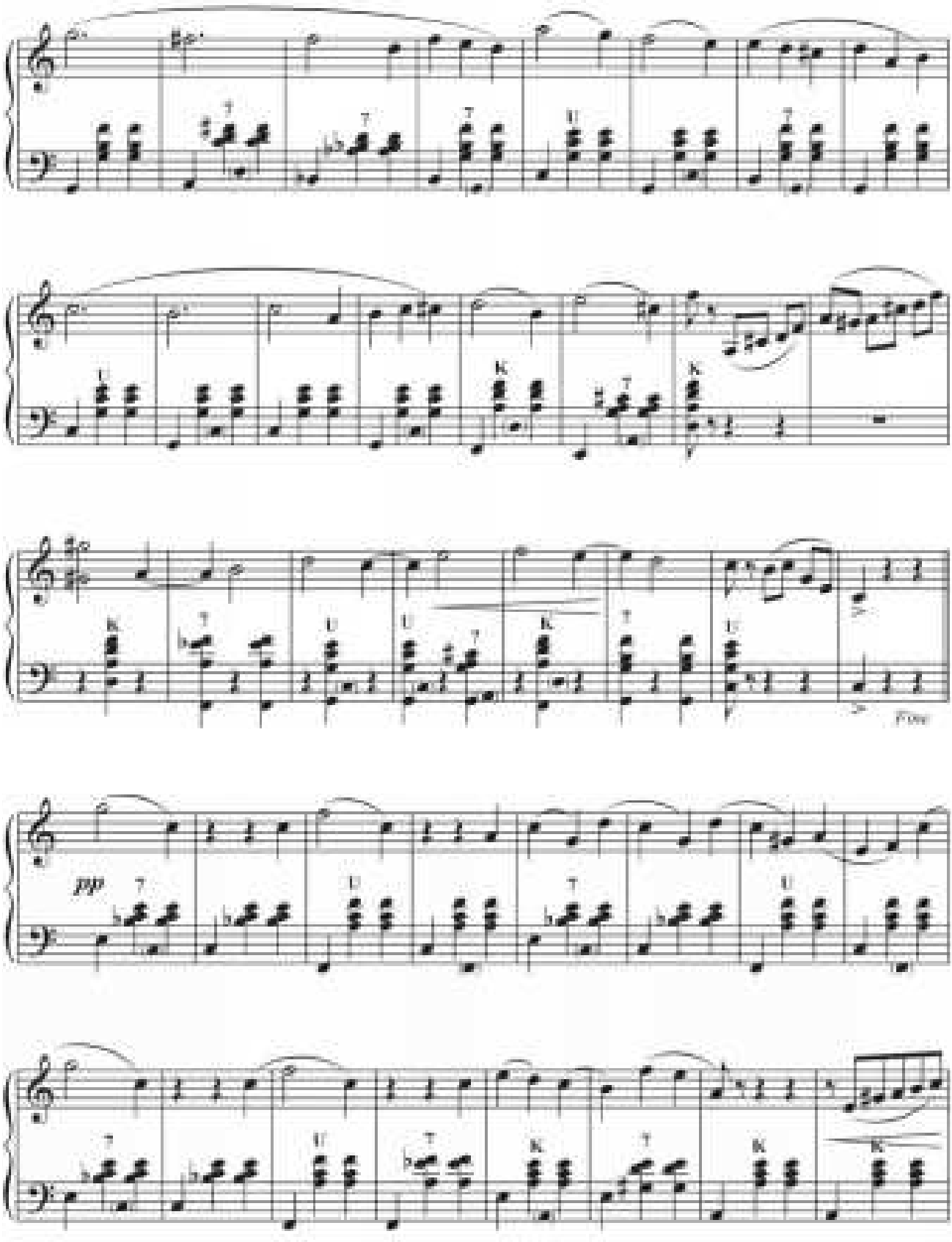

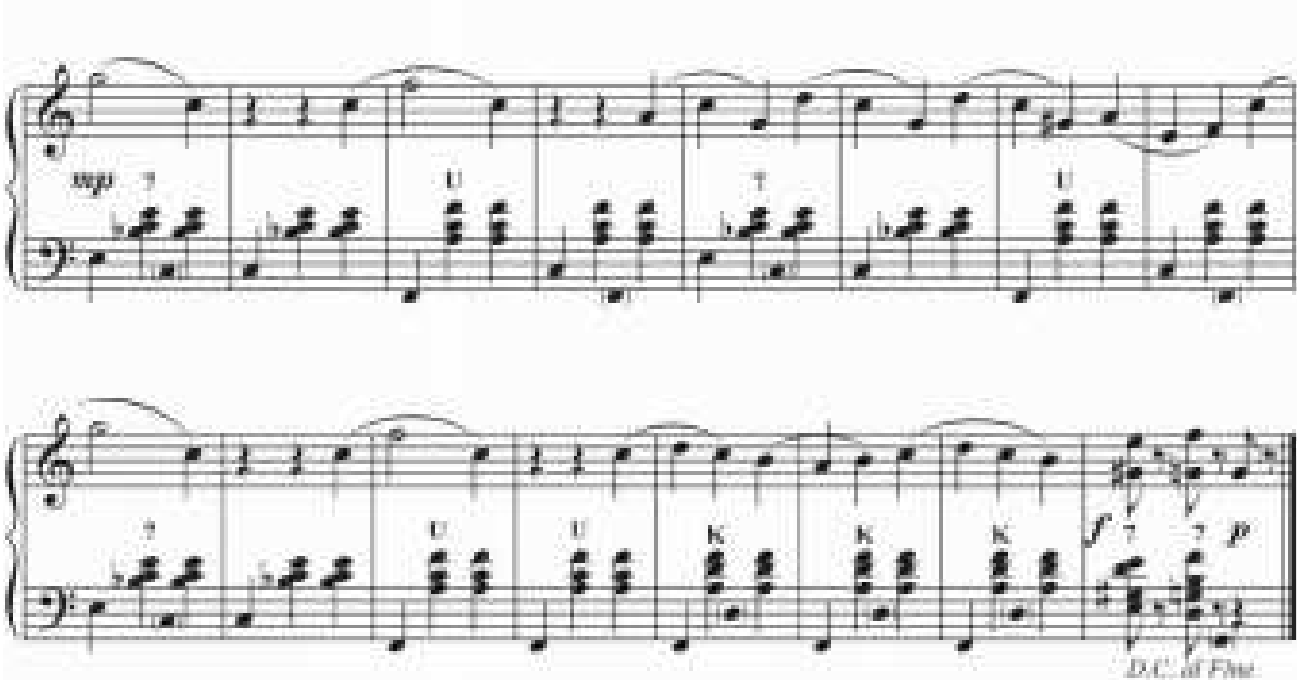

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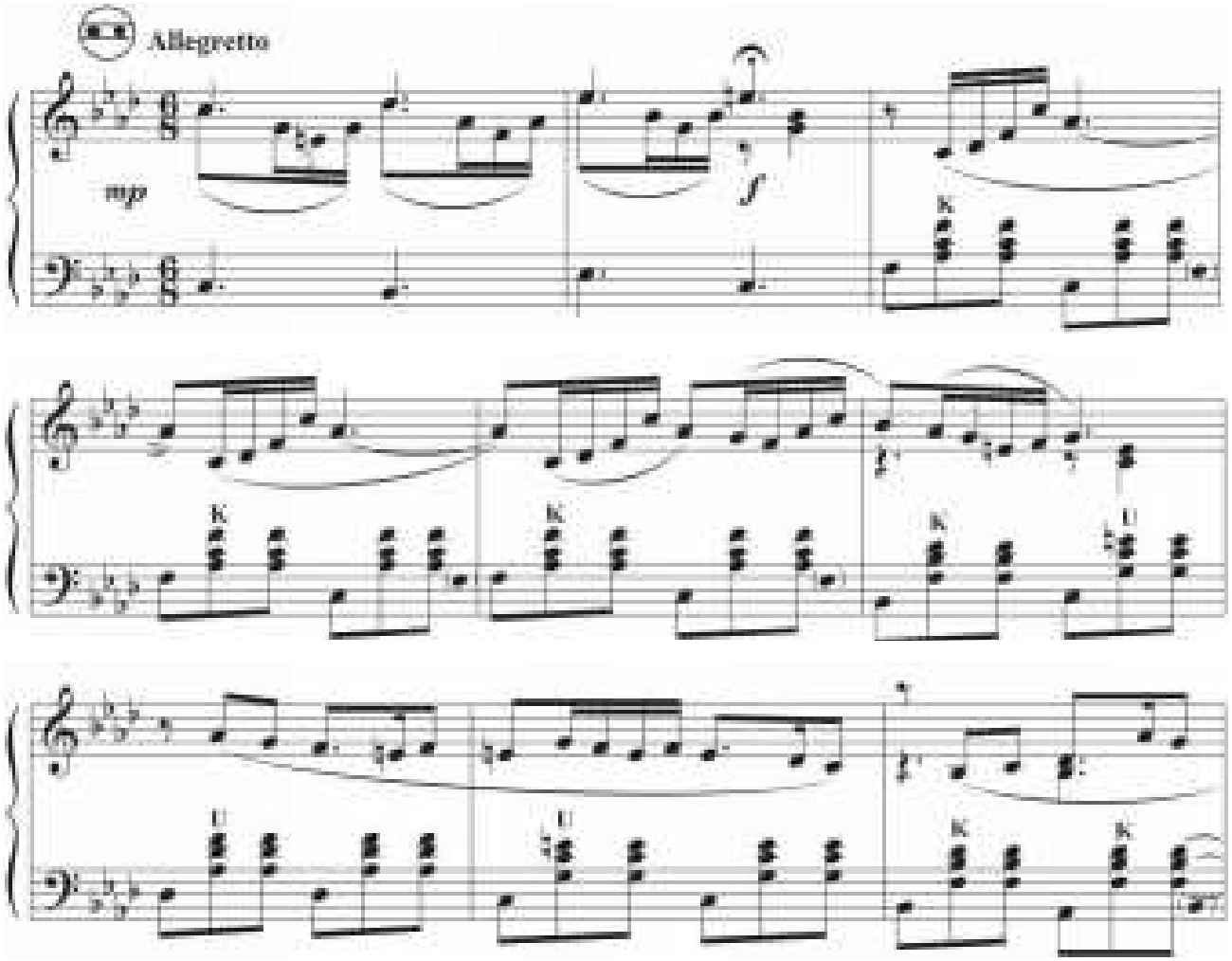

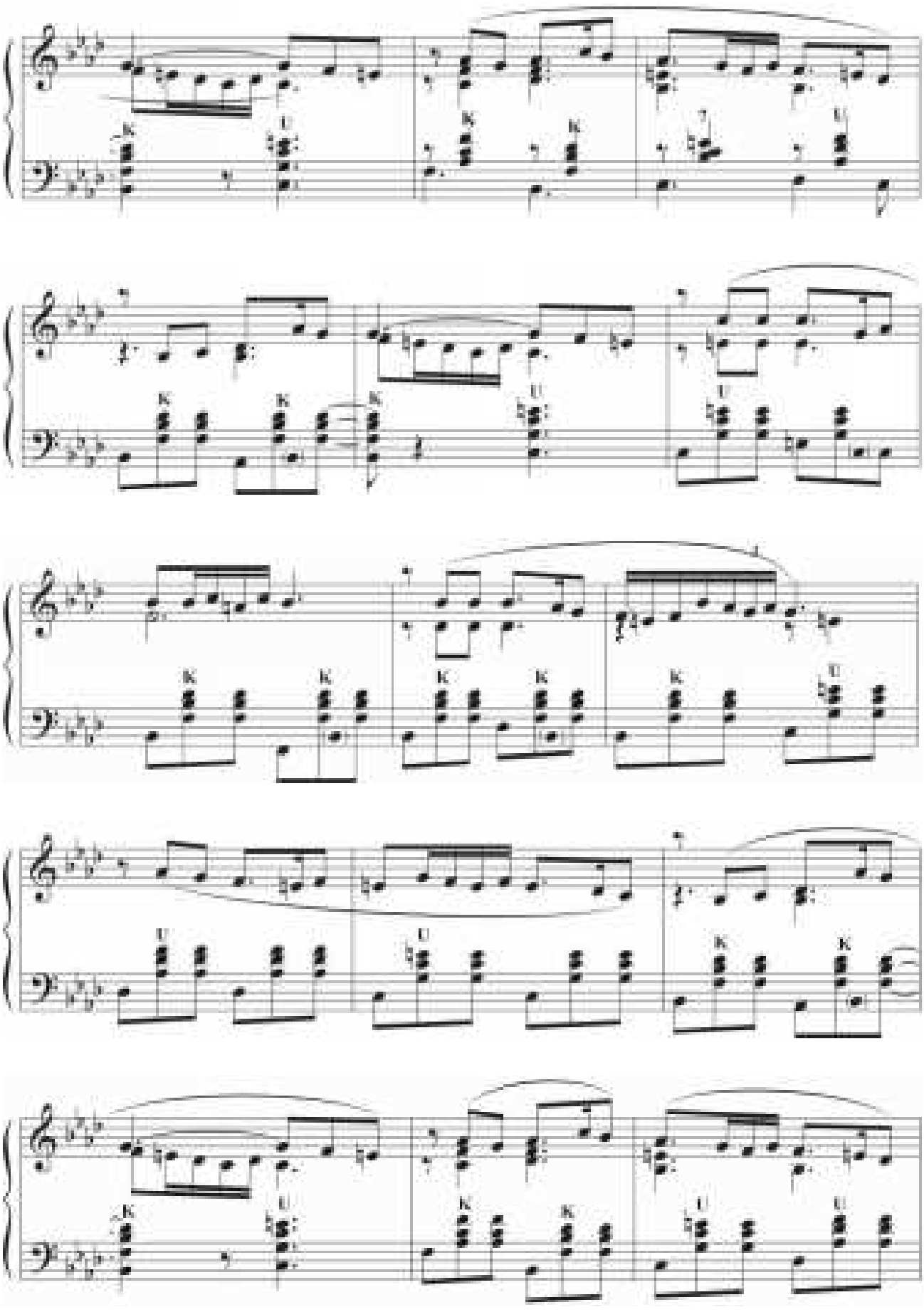

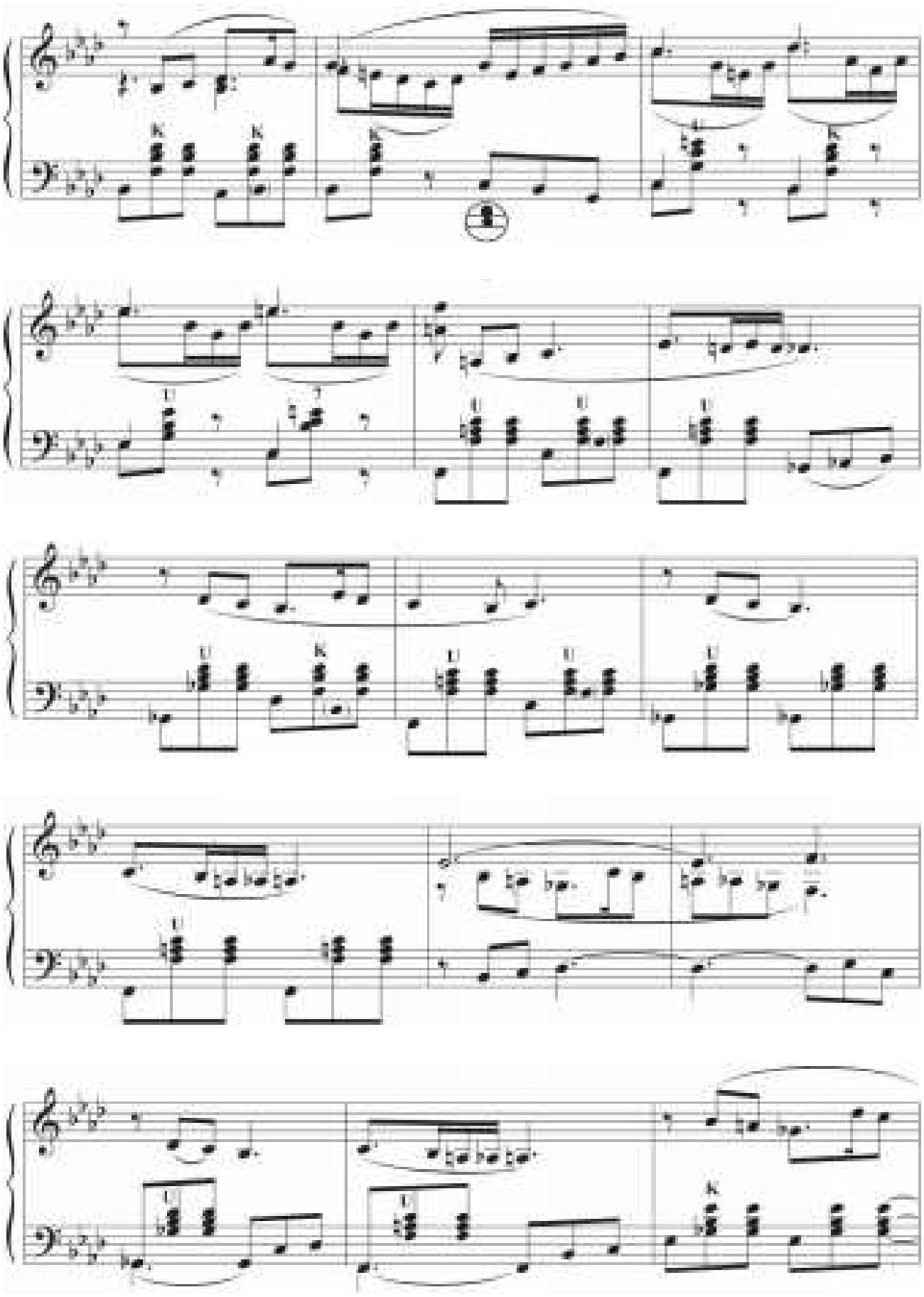

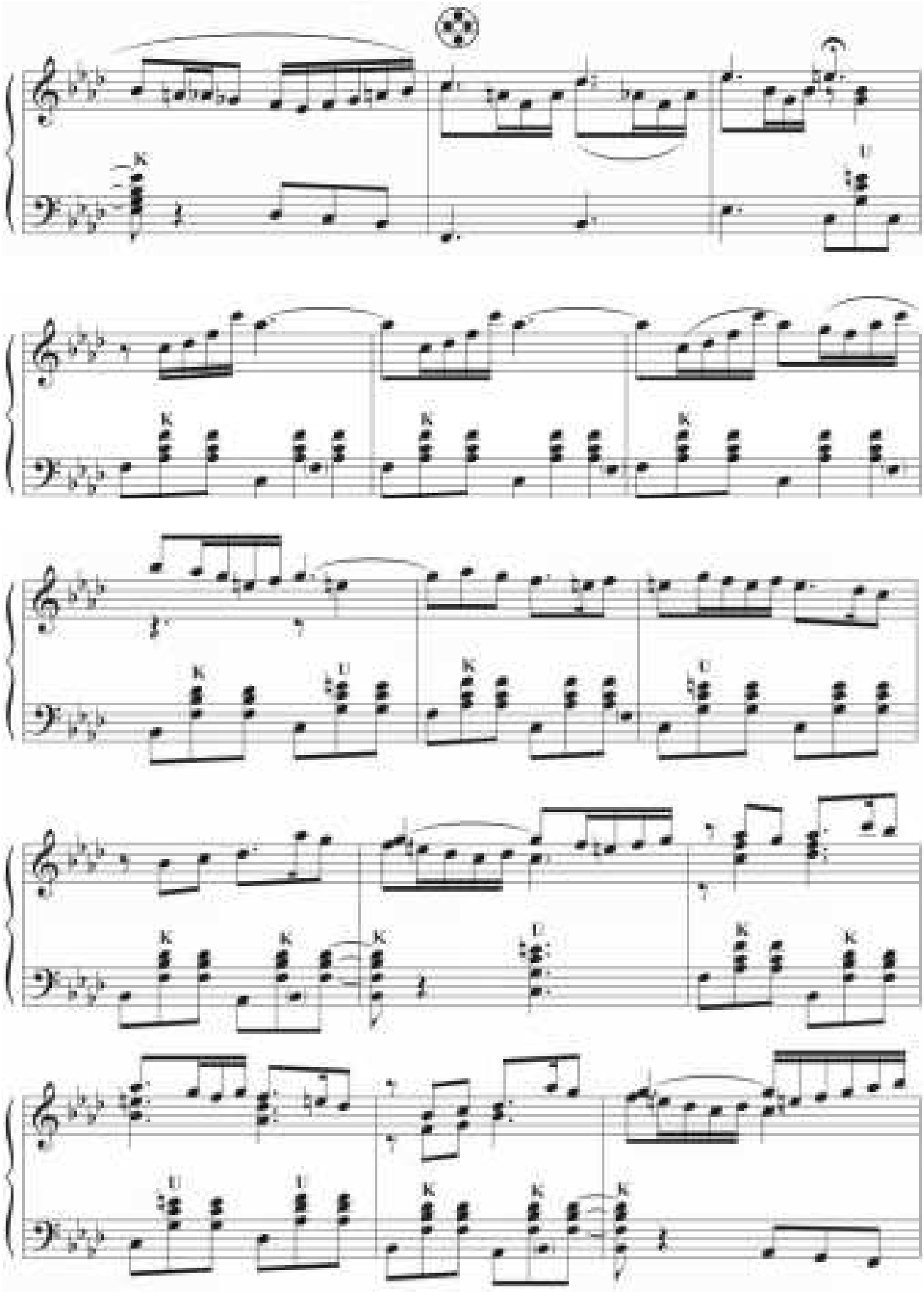

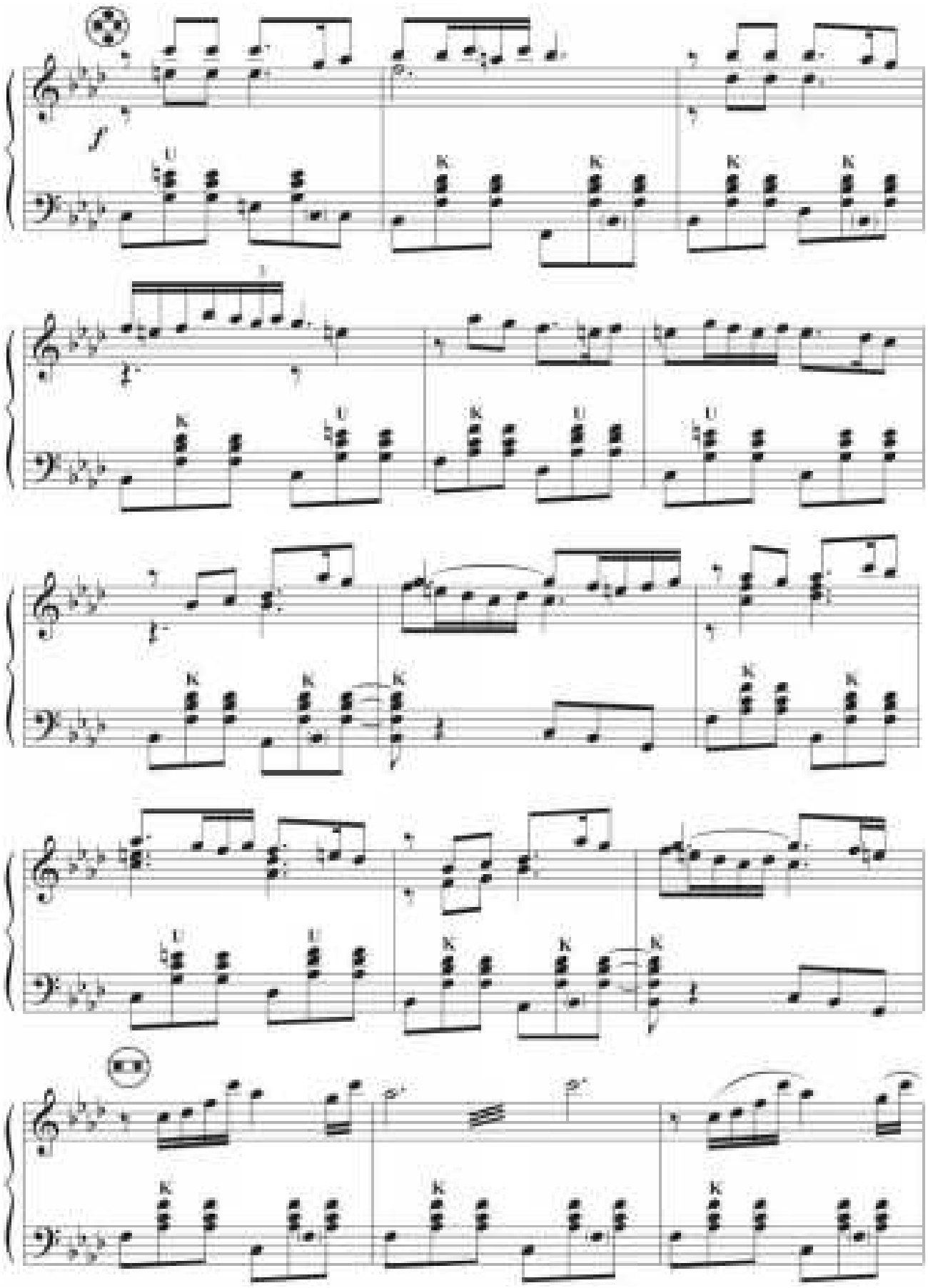

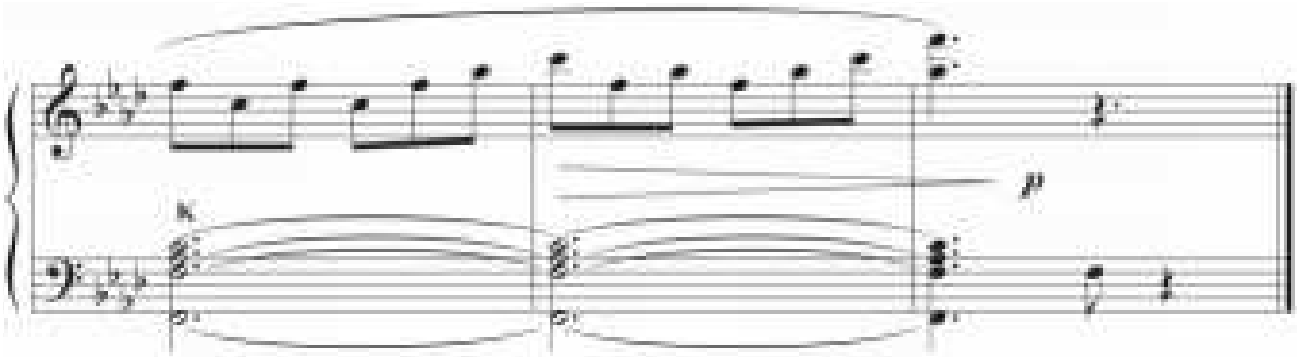

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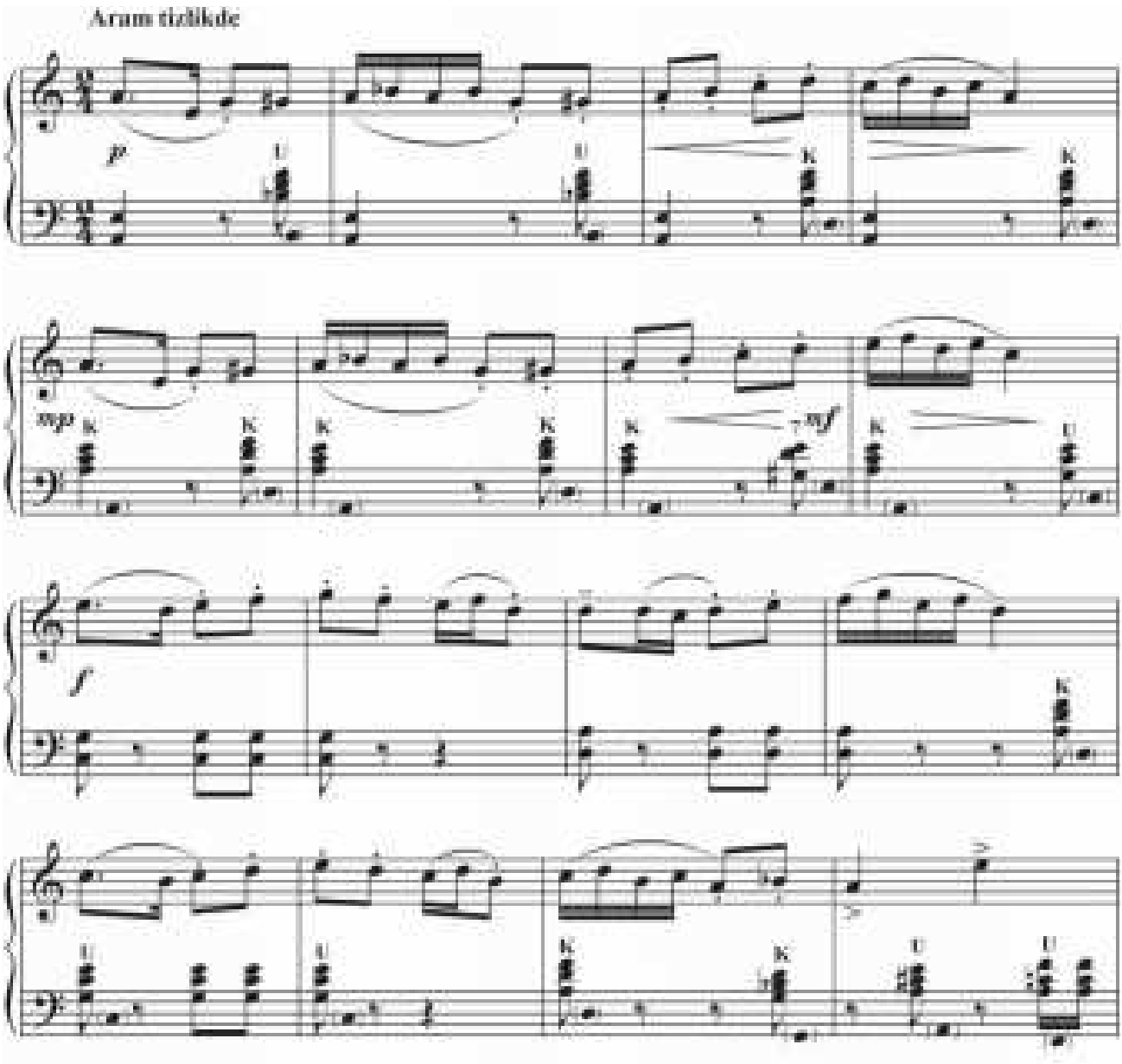

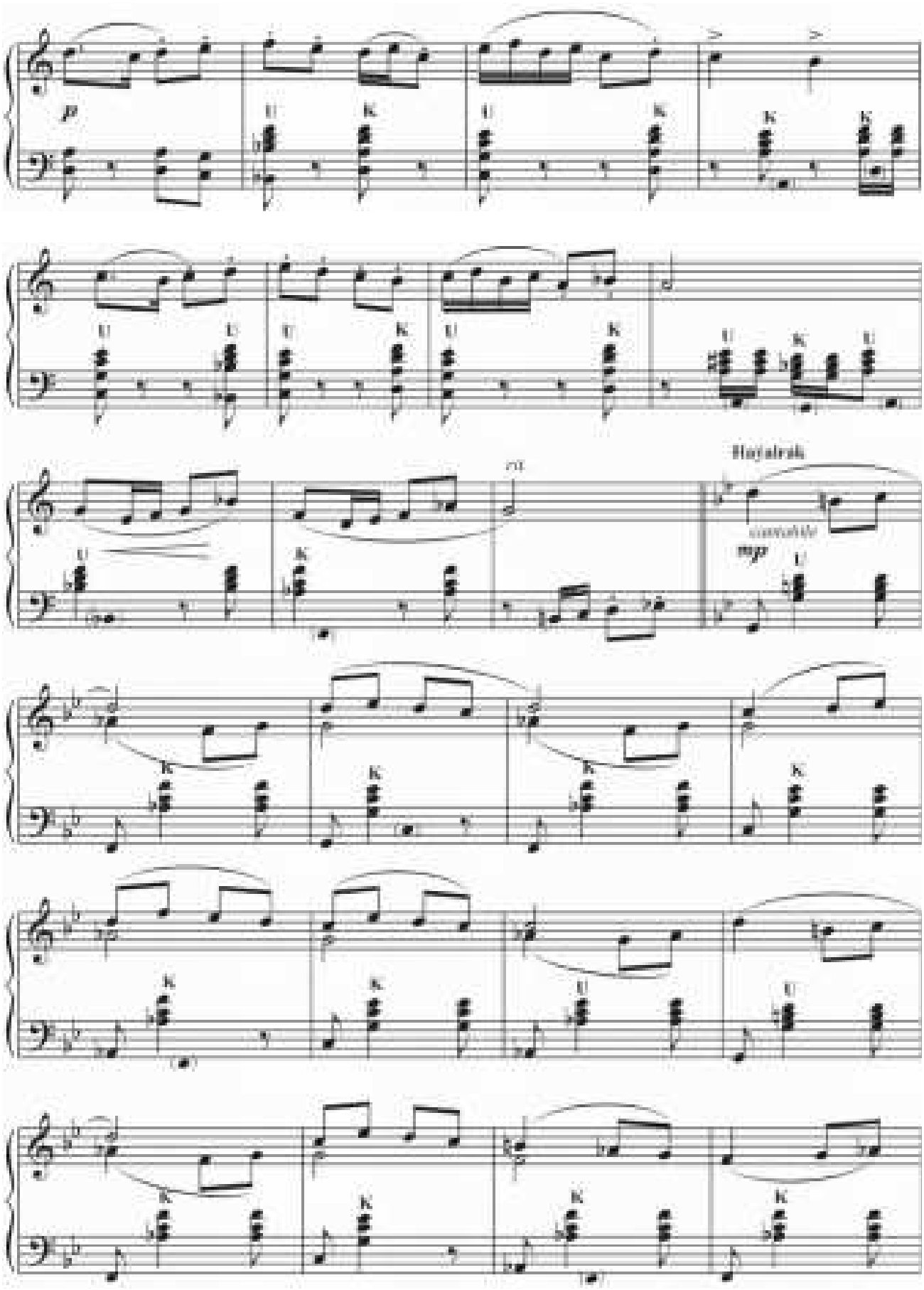
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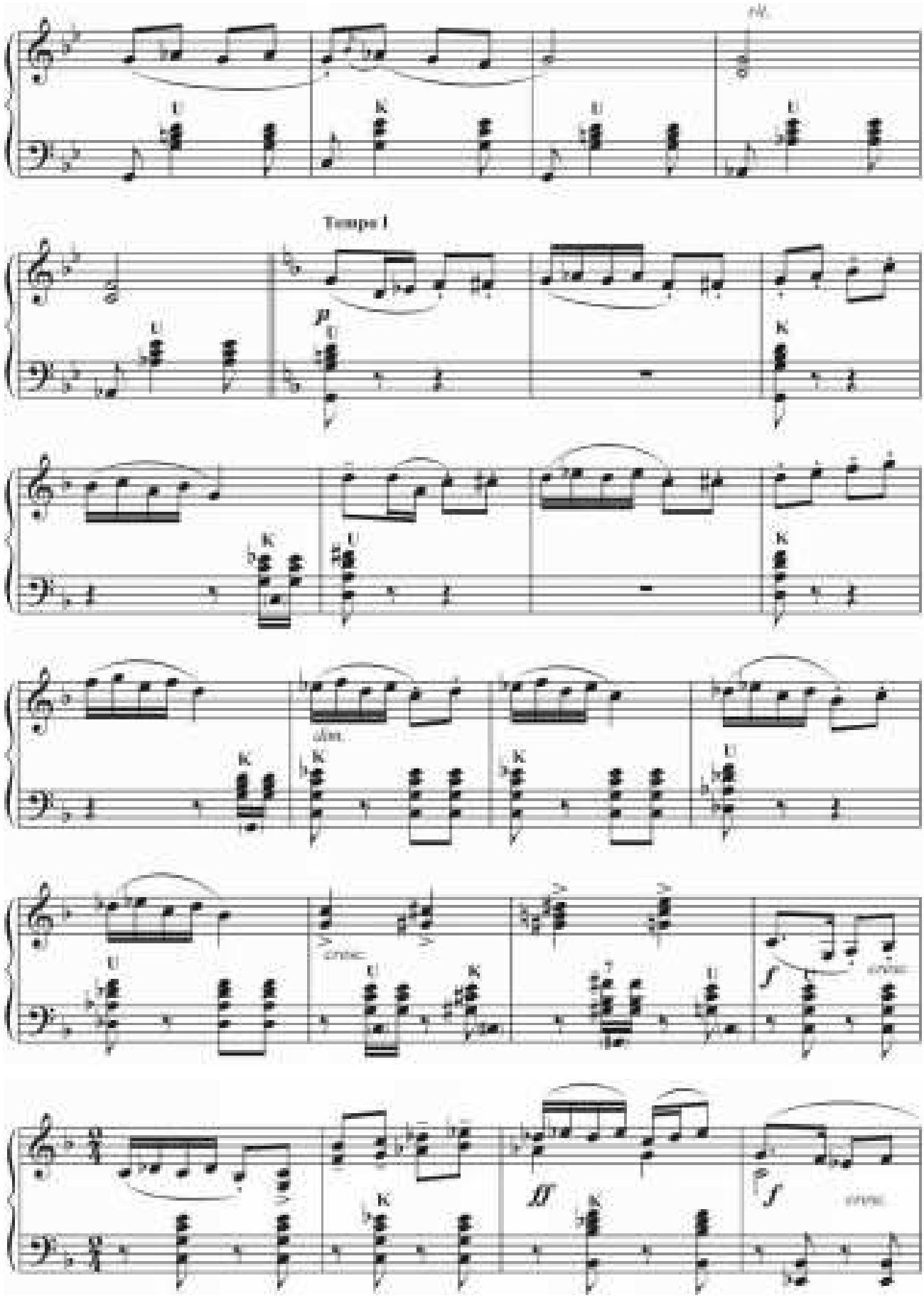
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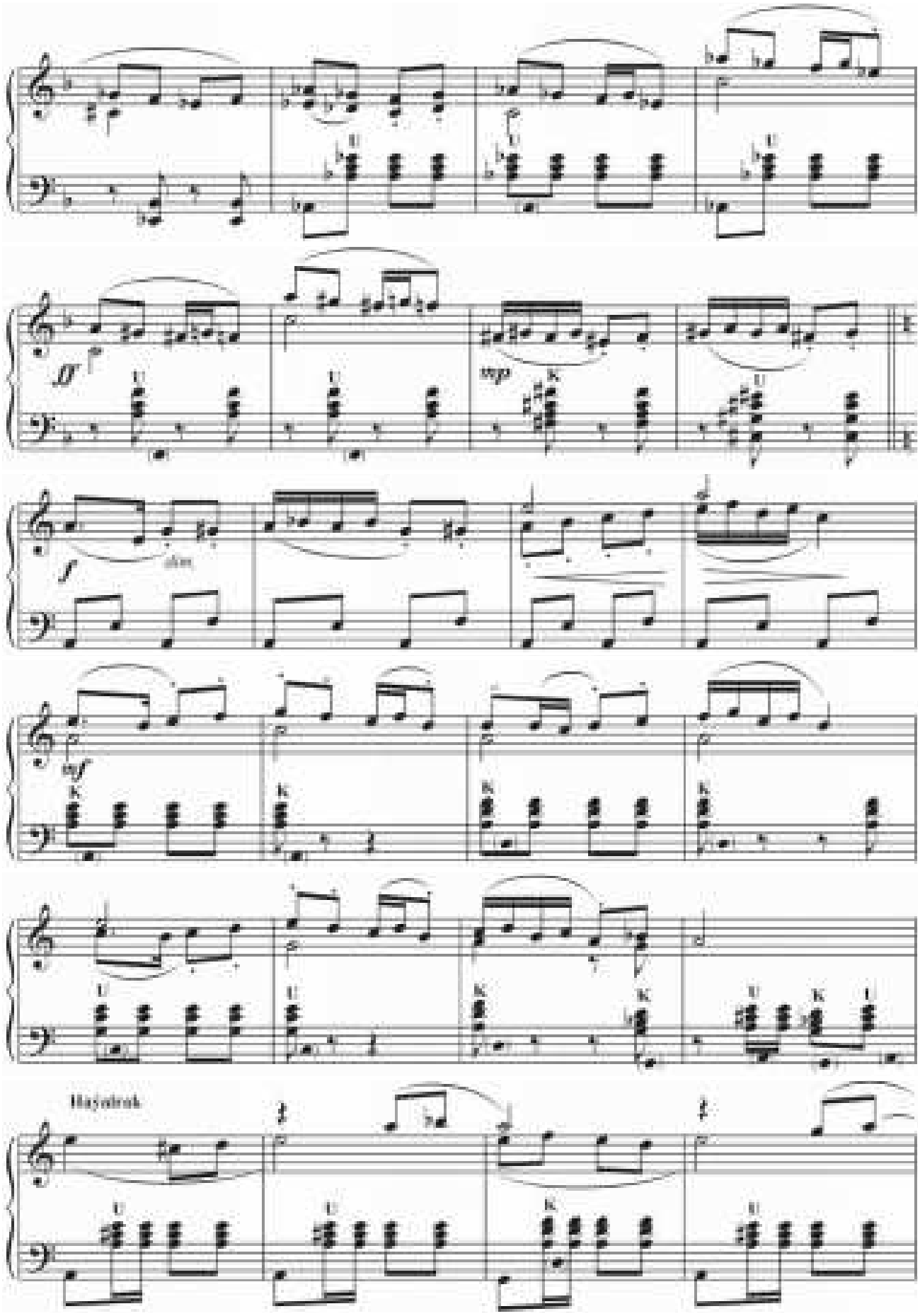
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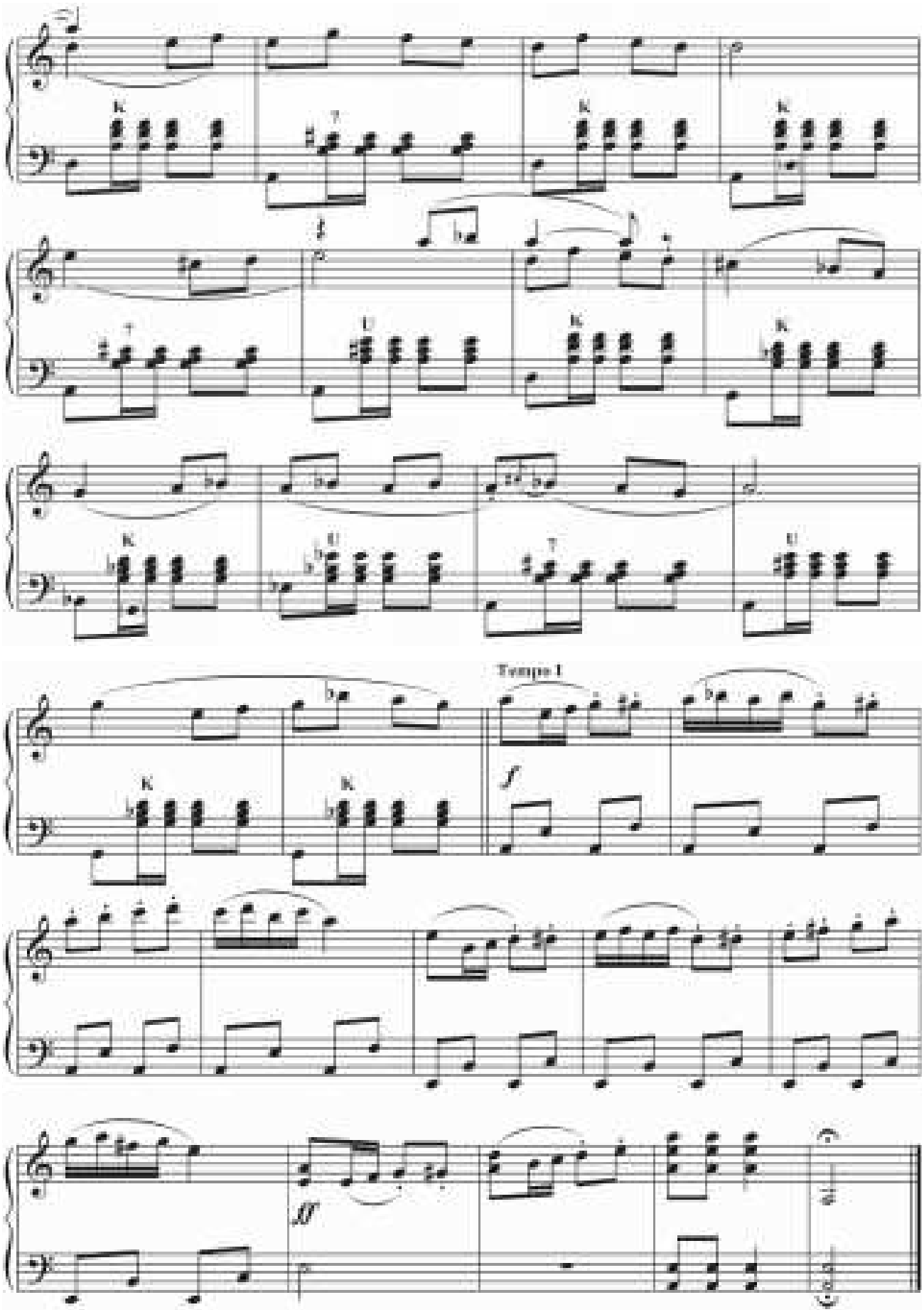
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SONATINA

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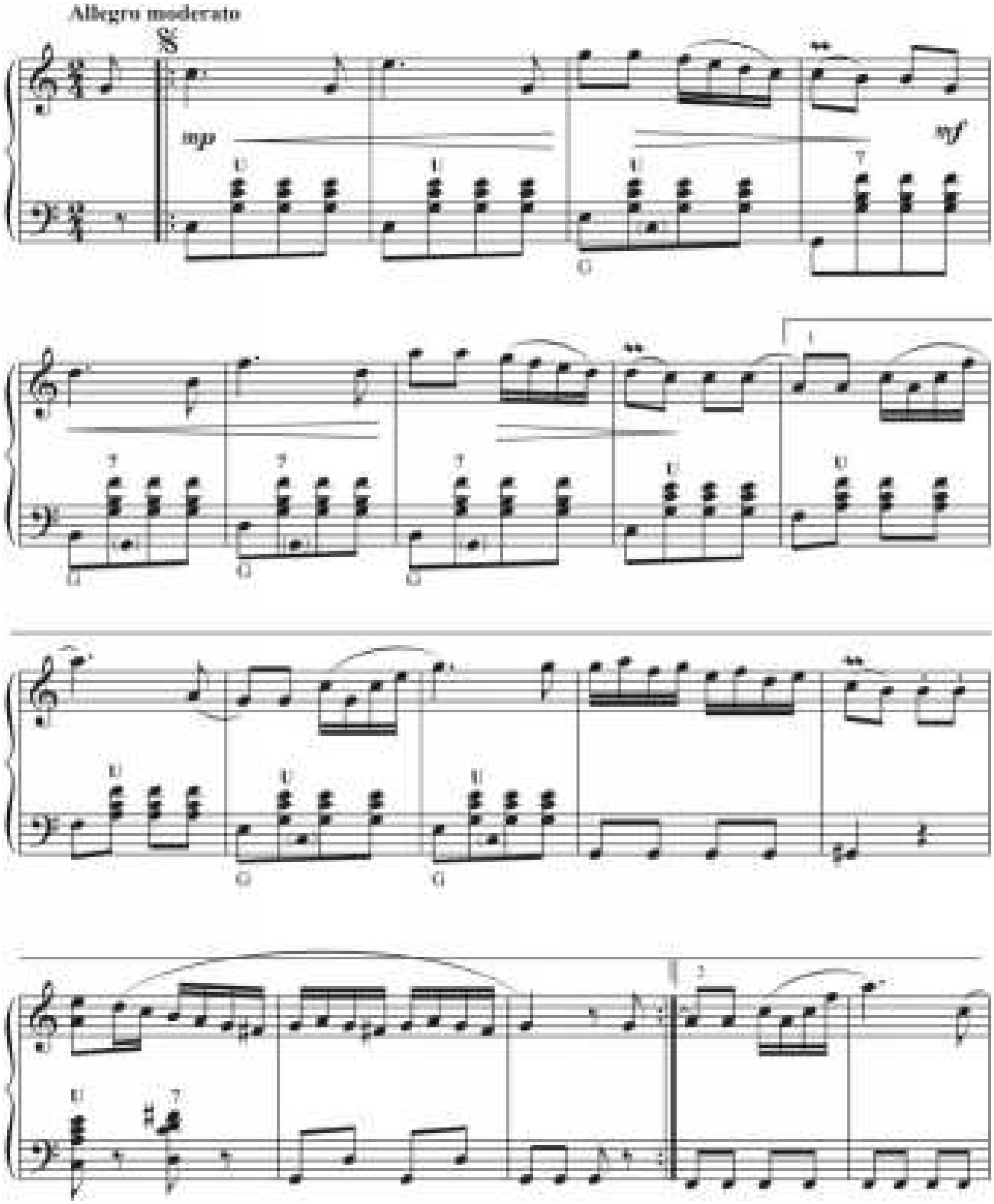

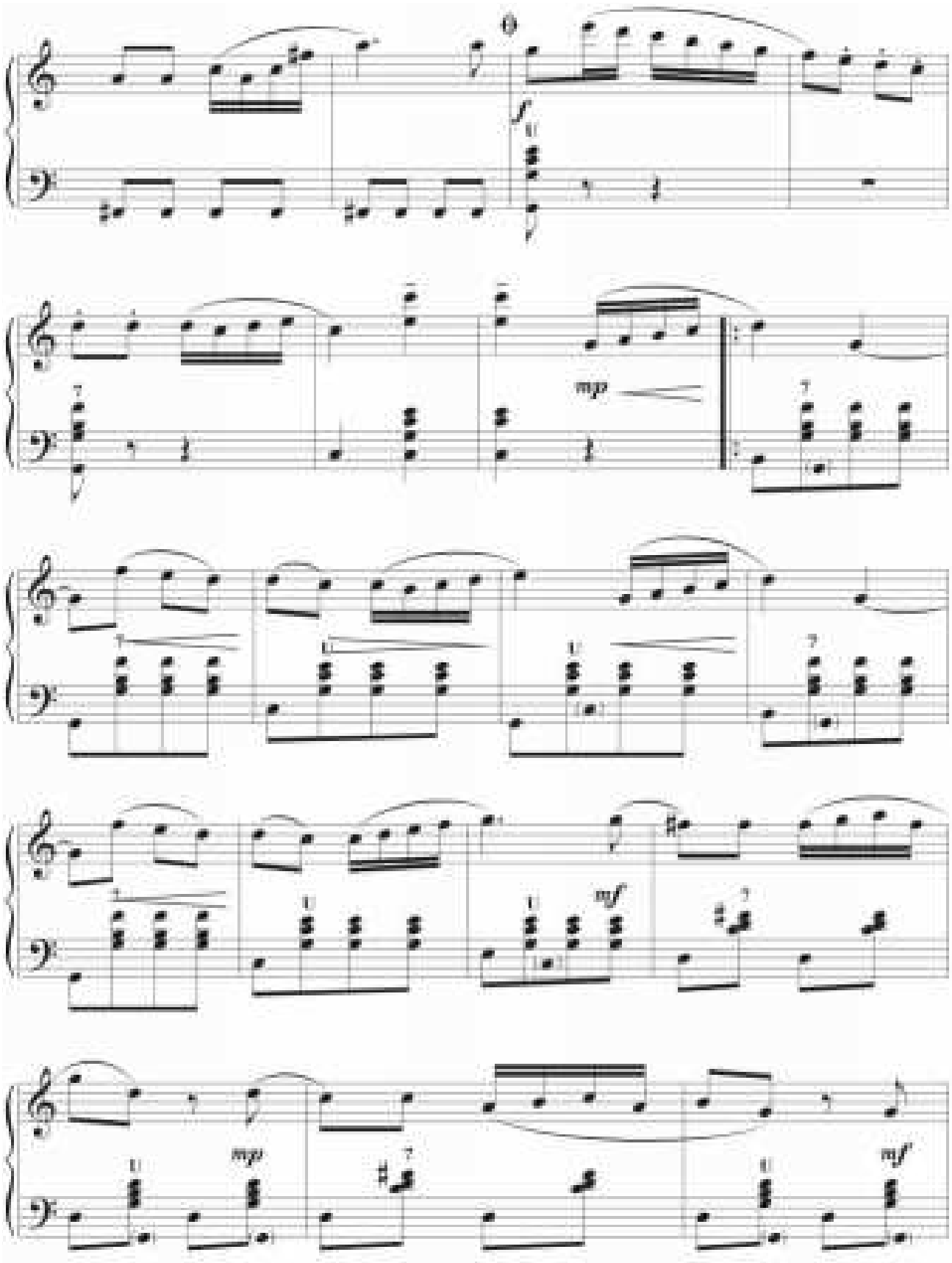
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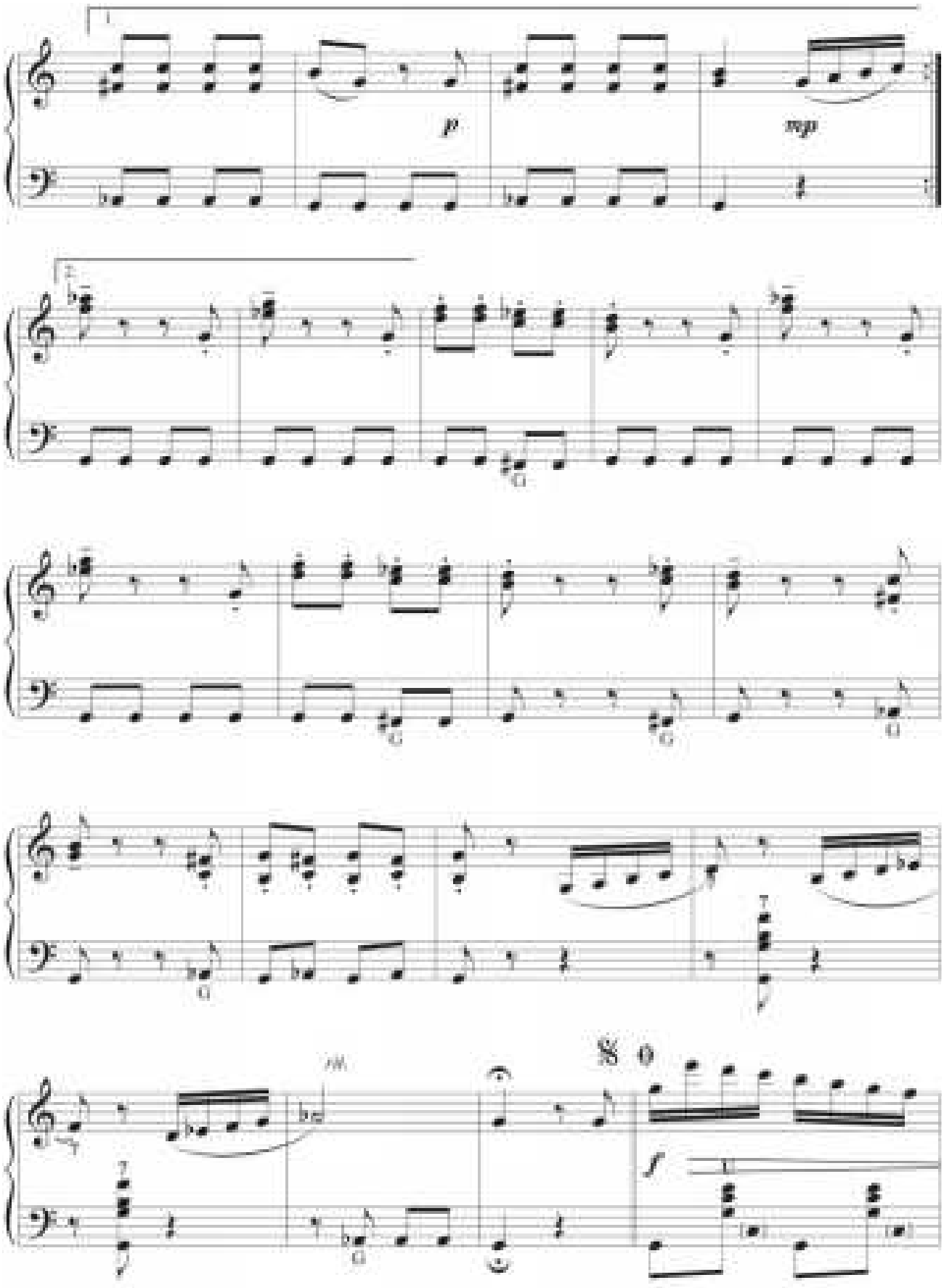
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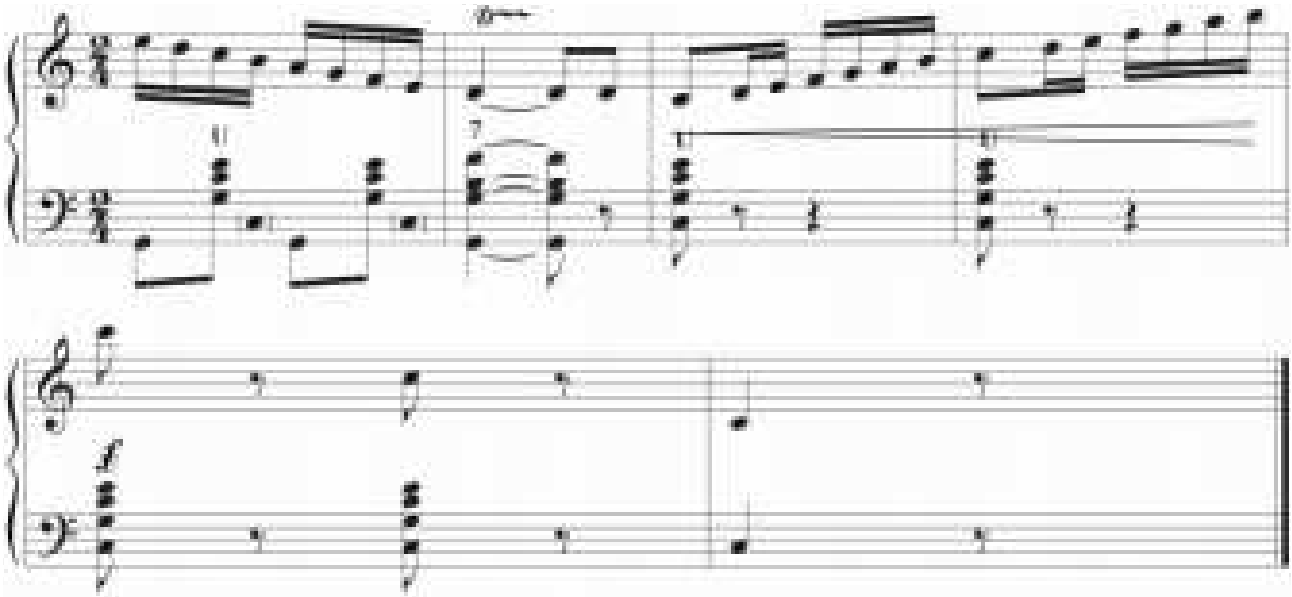

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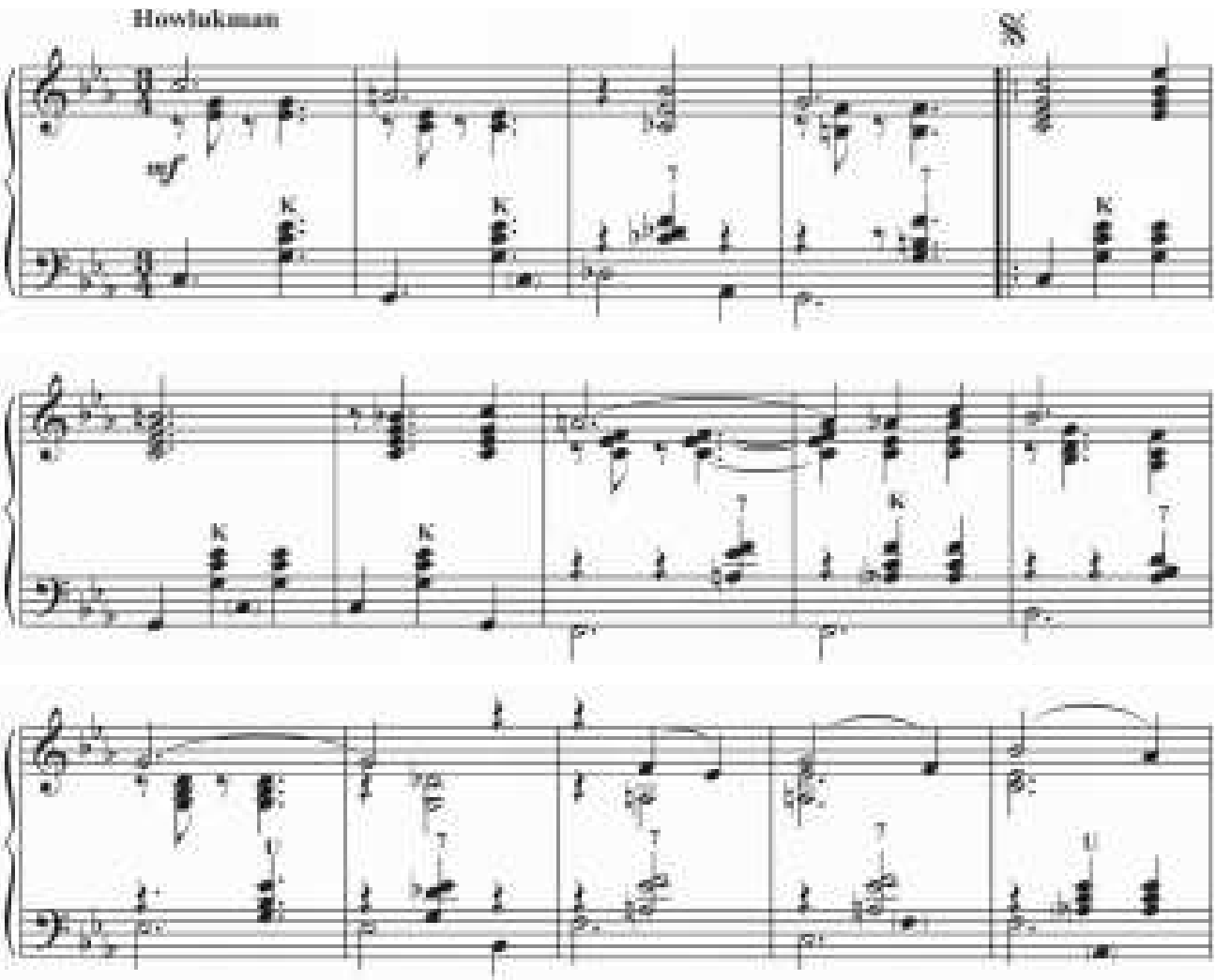

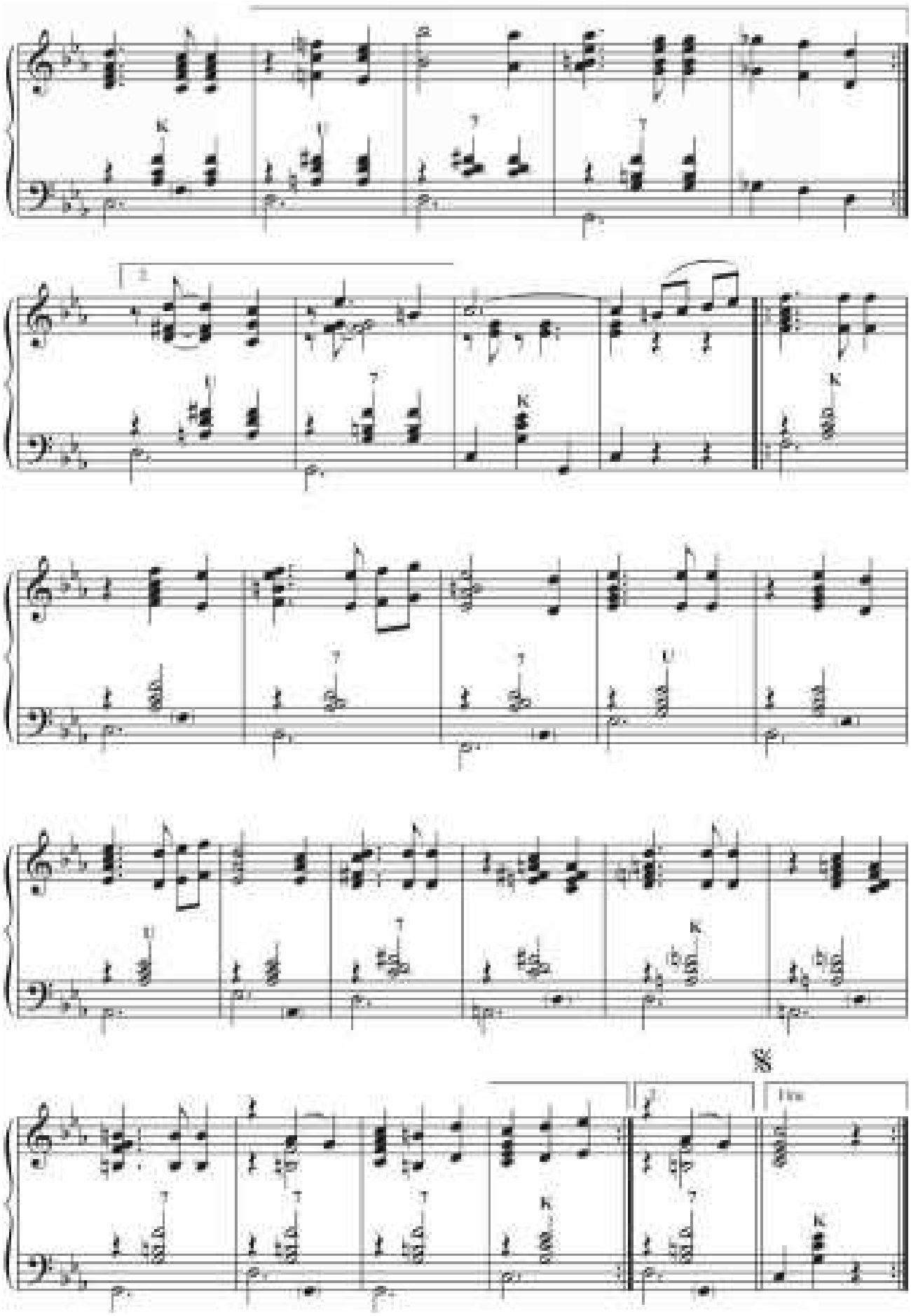

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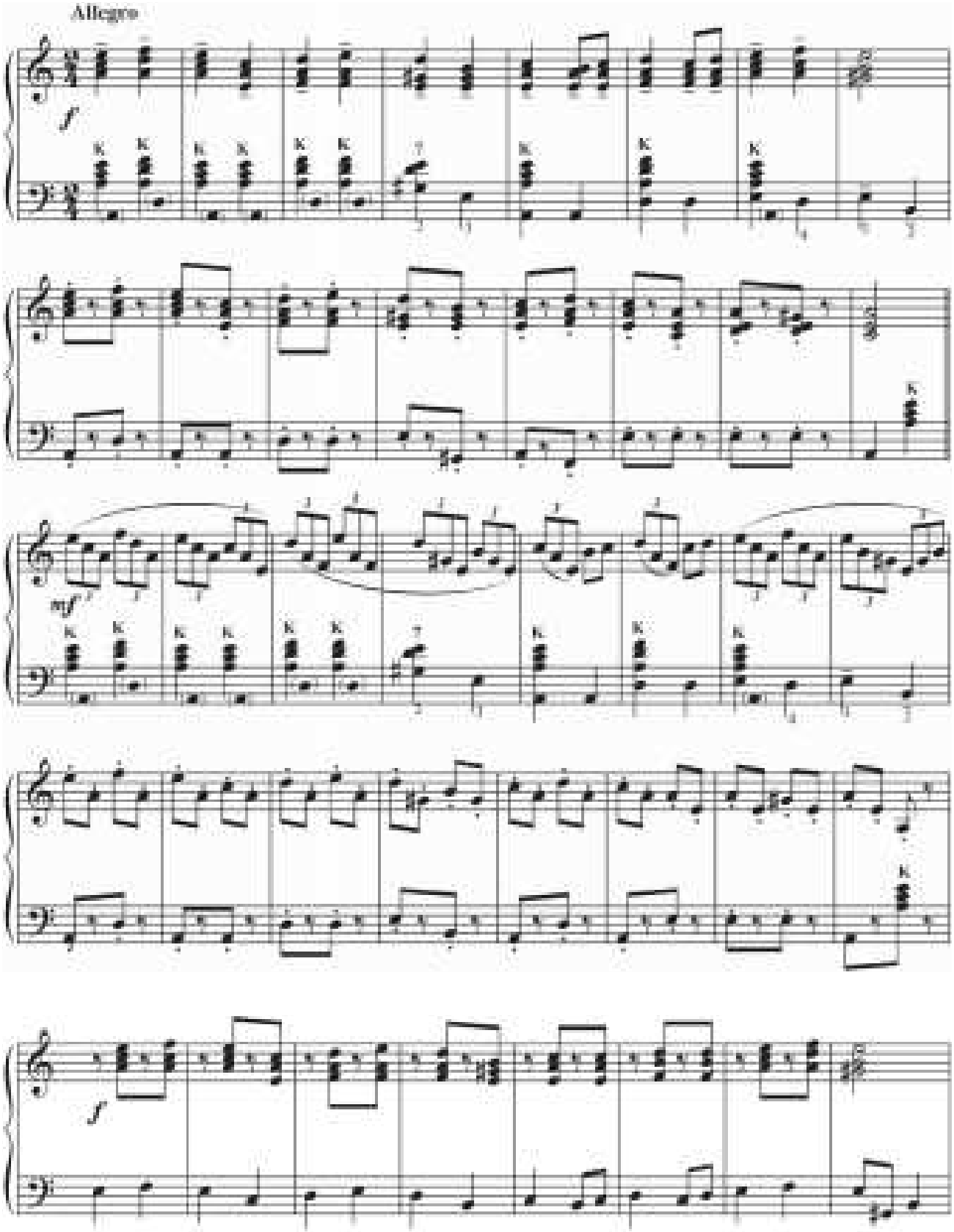

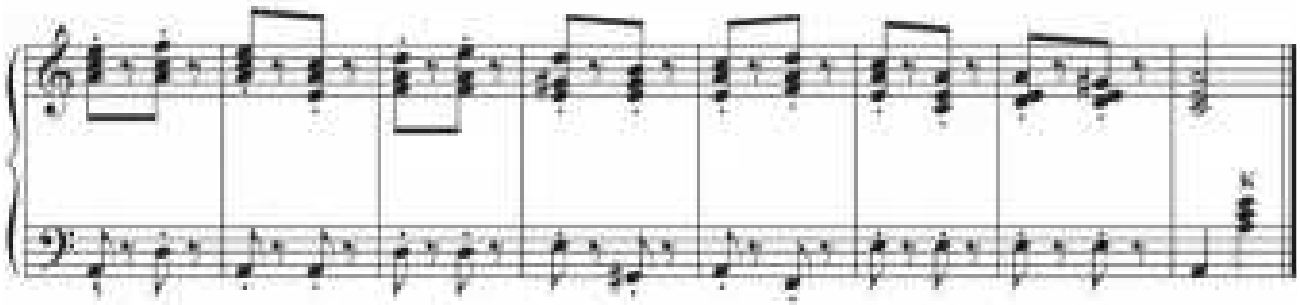

JIGITLER TANSY

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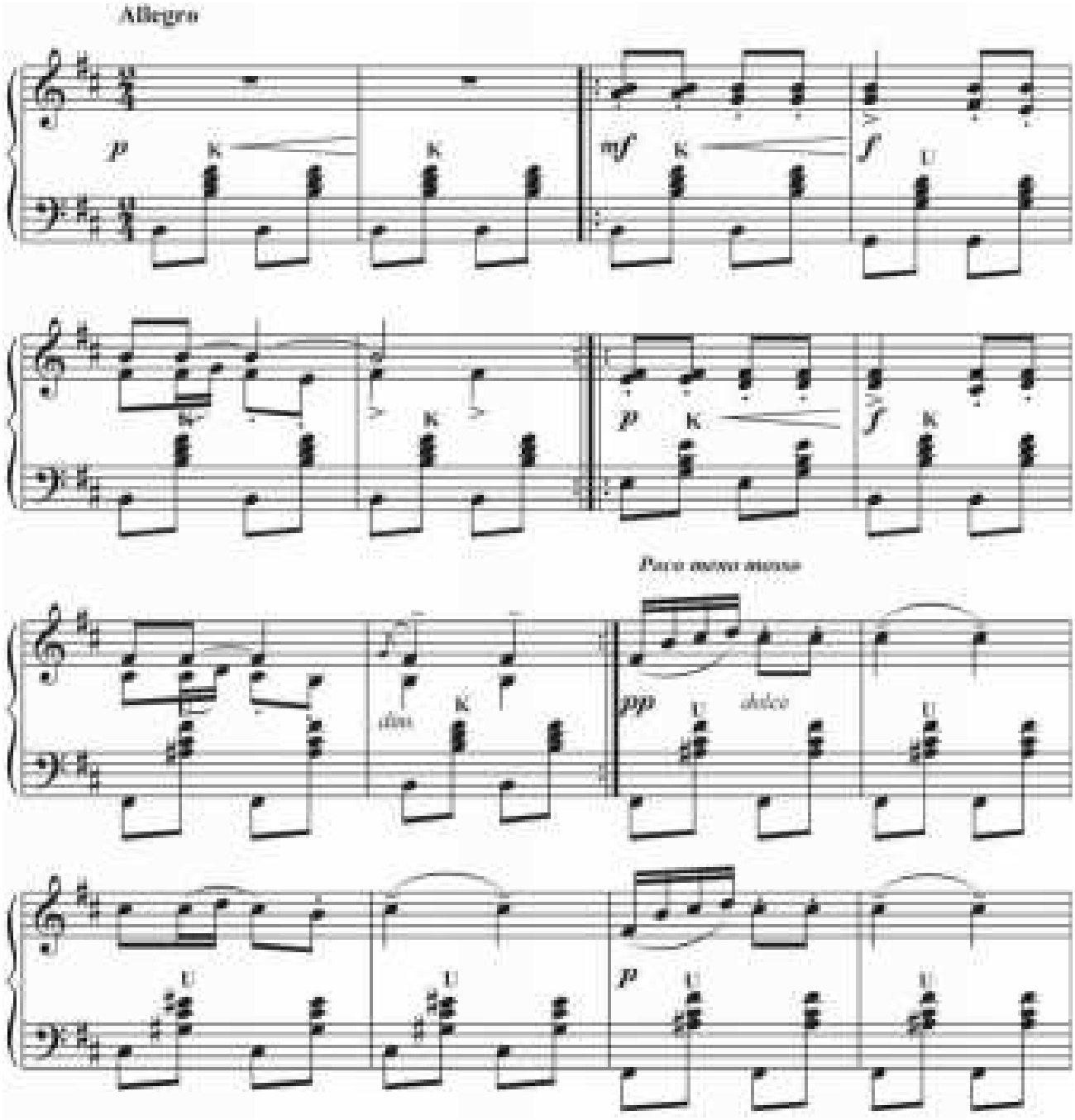

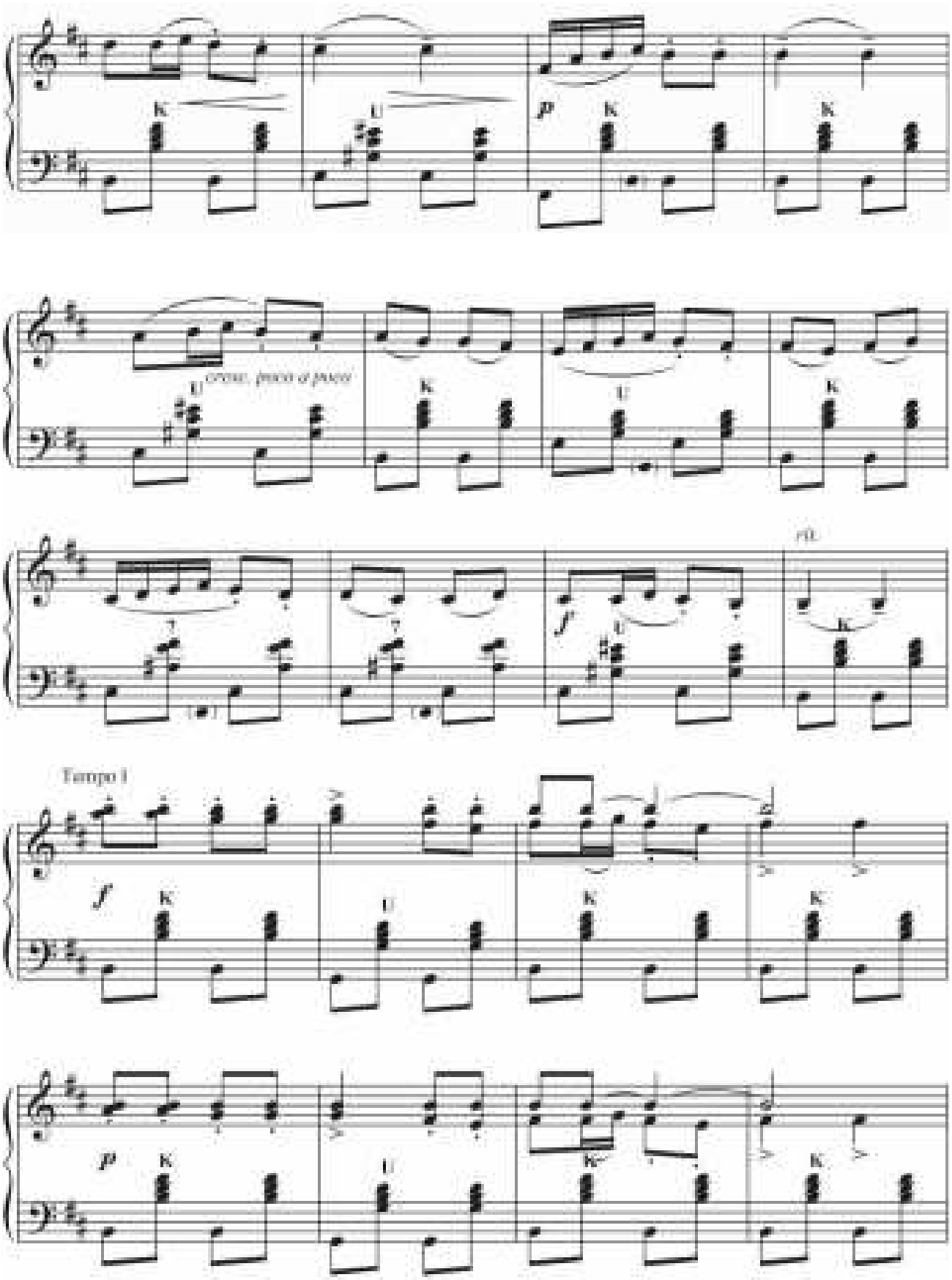
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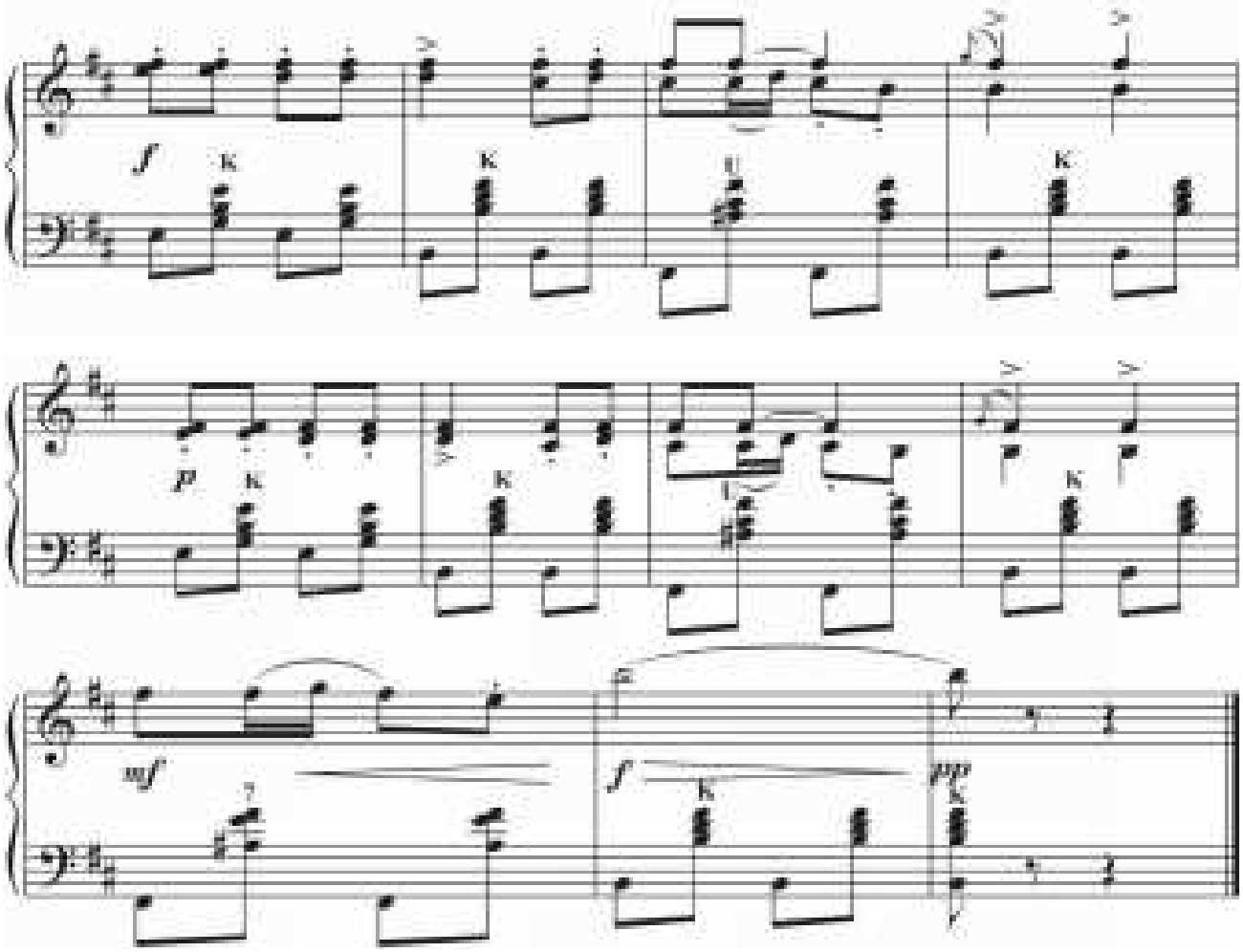

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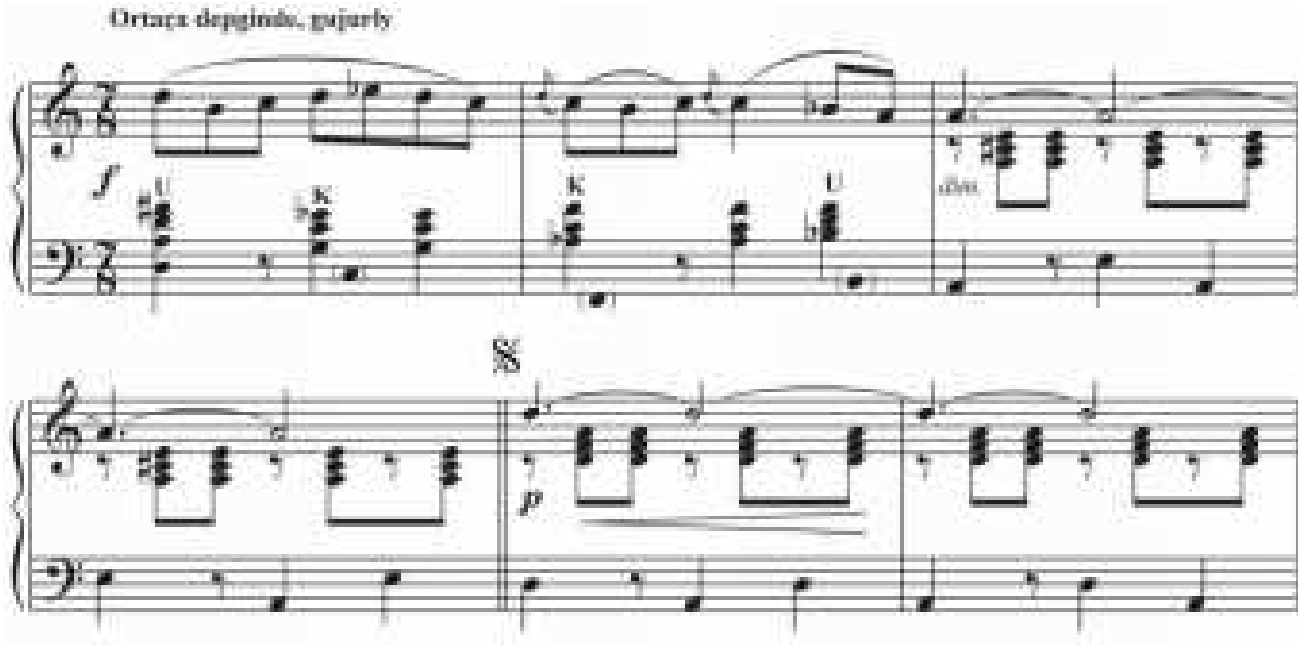

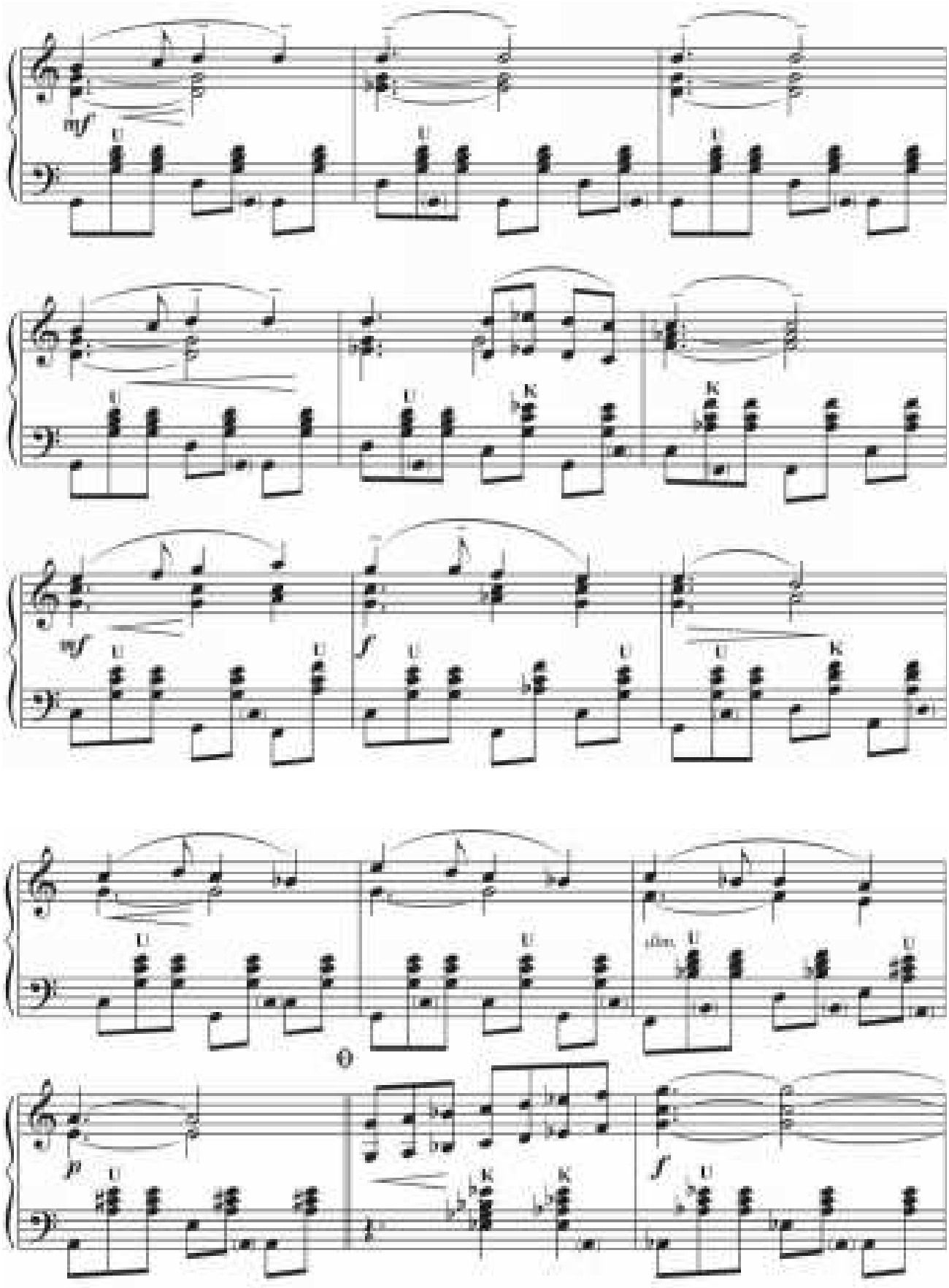
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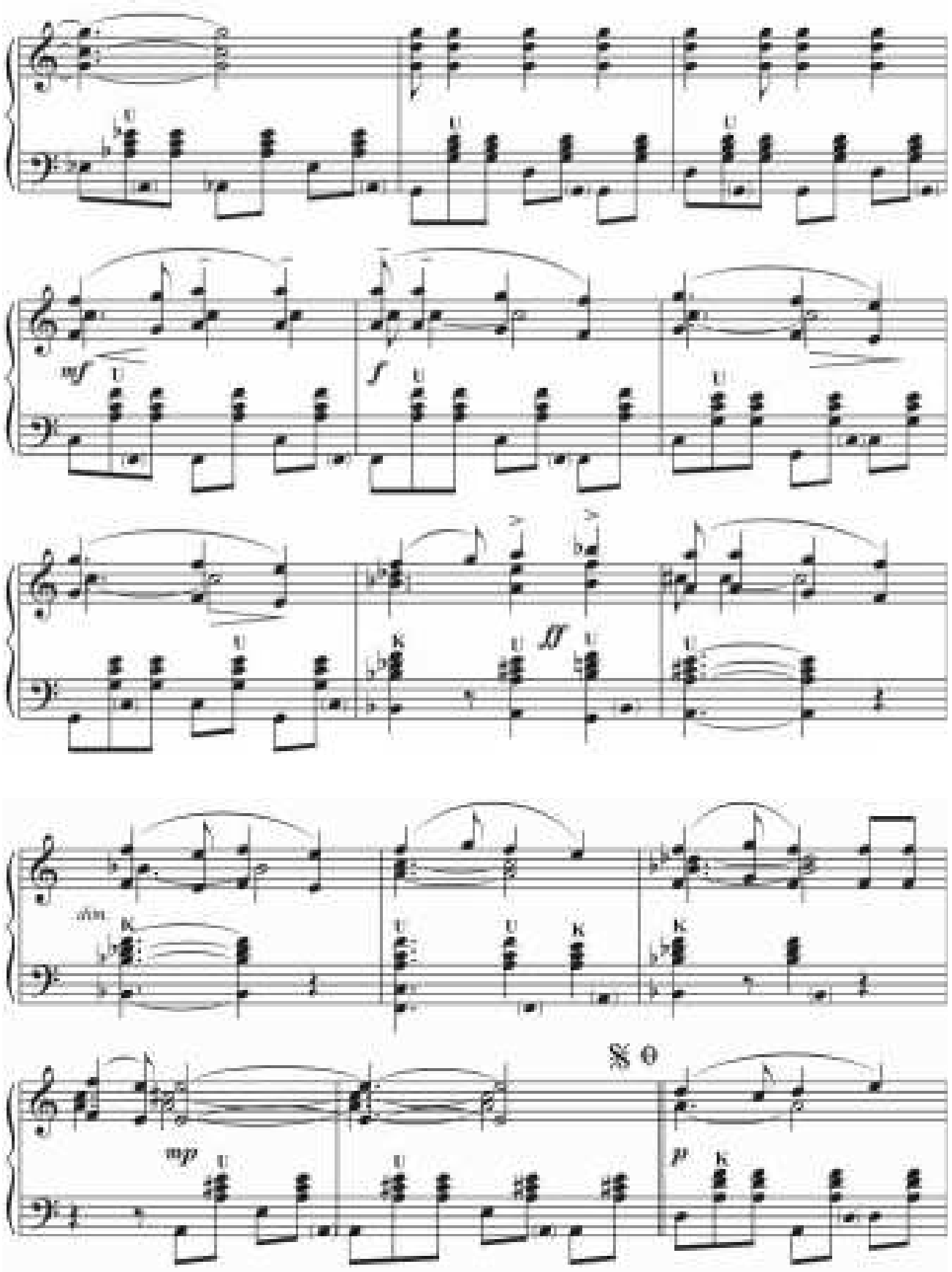
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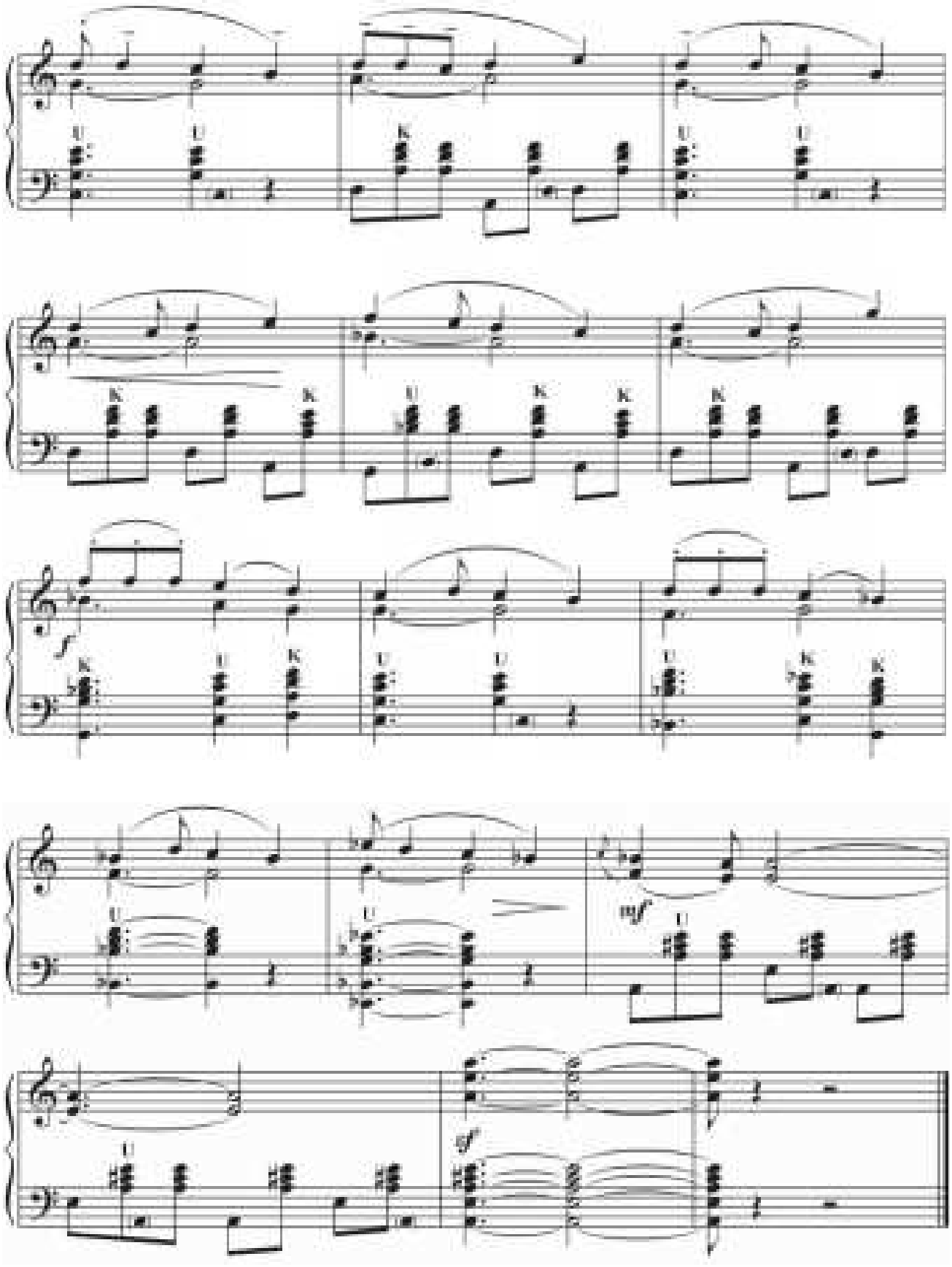

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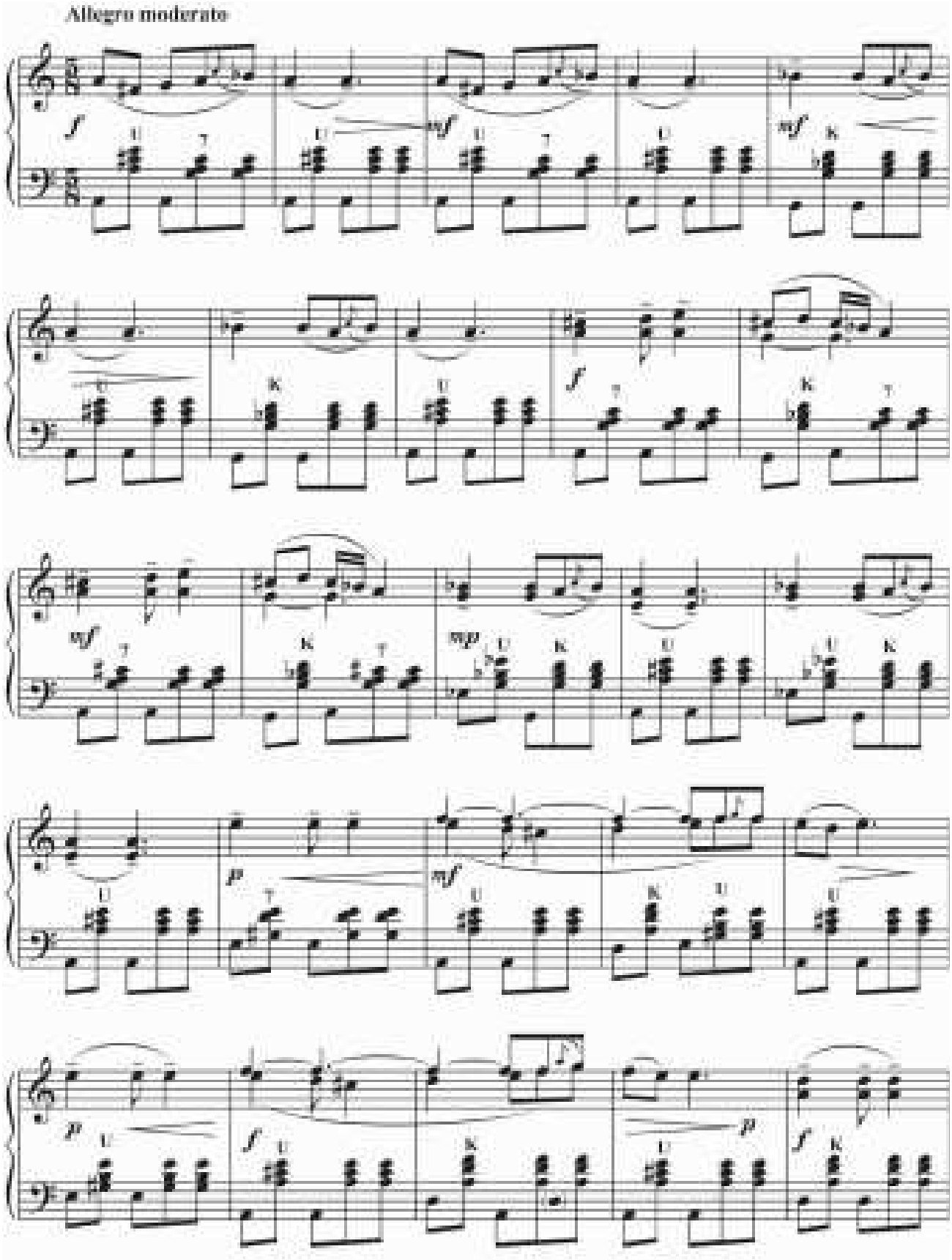

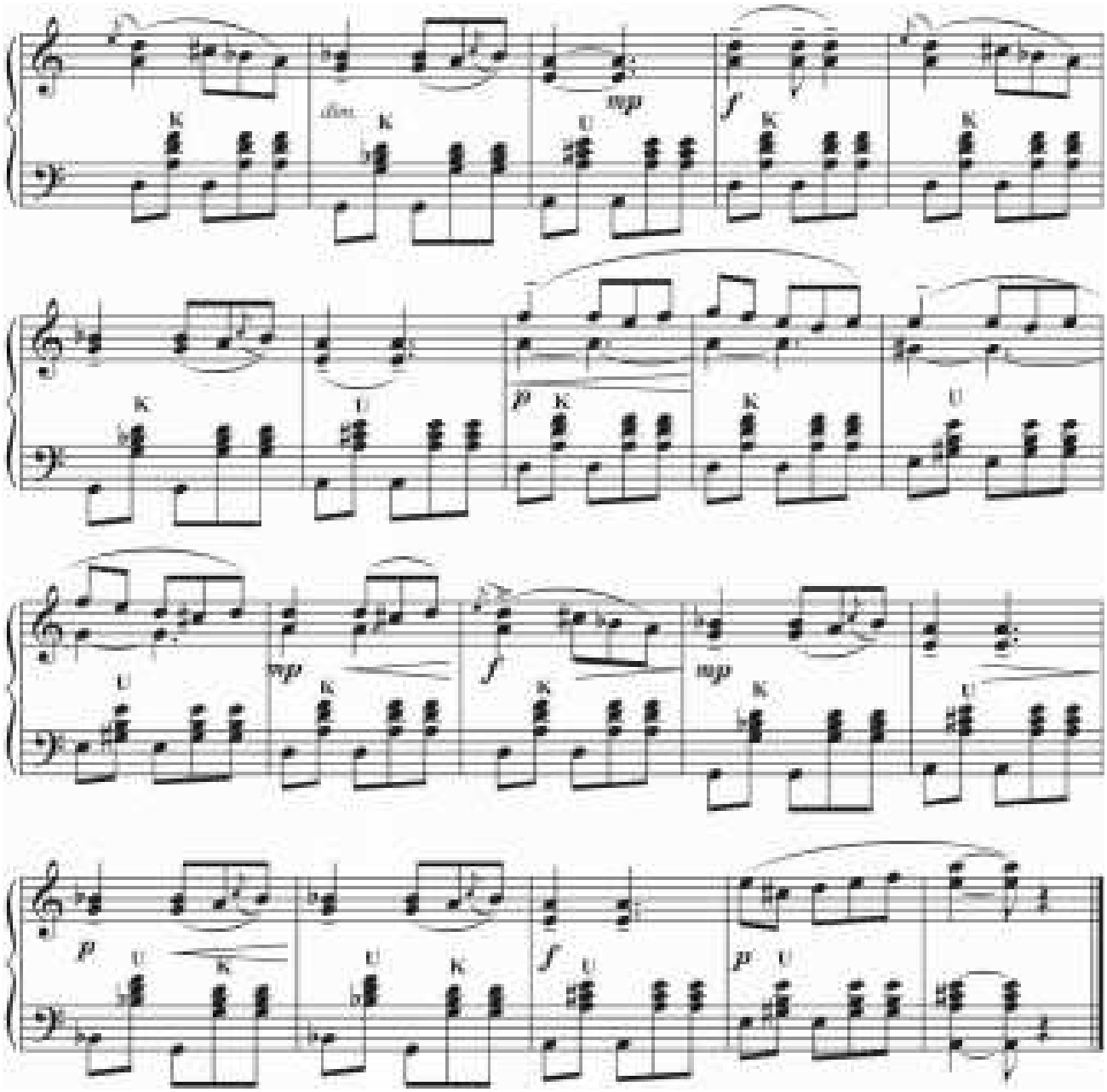

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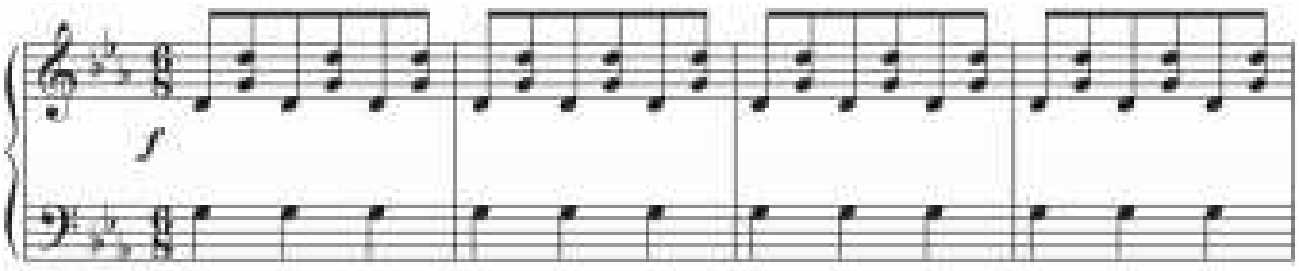
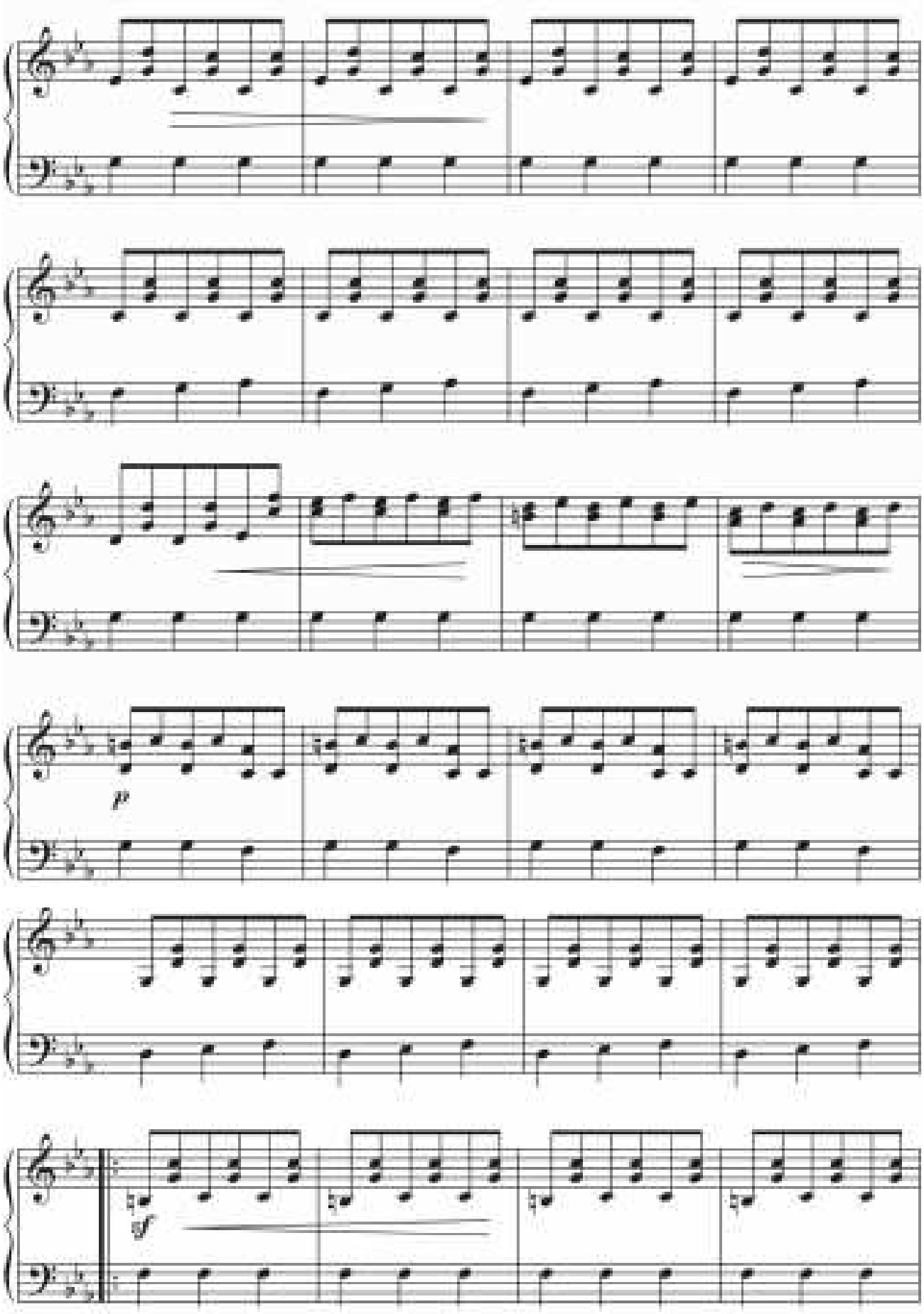
N. Halmämmedow
Täzeden işlän I. Şaripow

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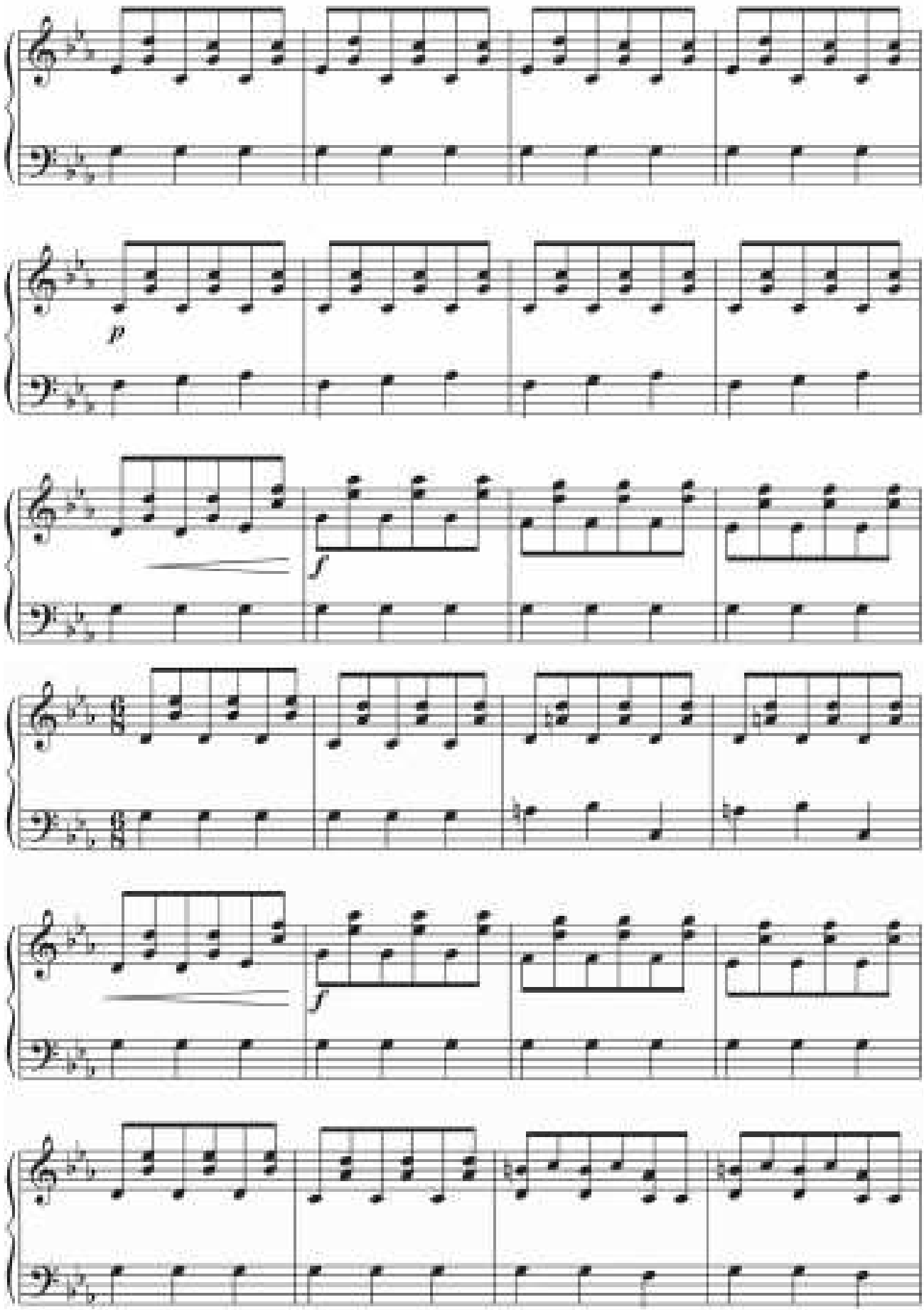
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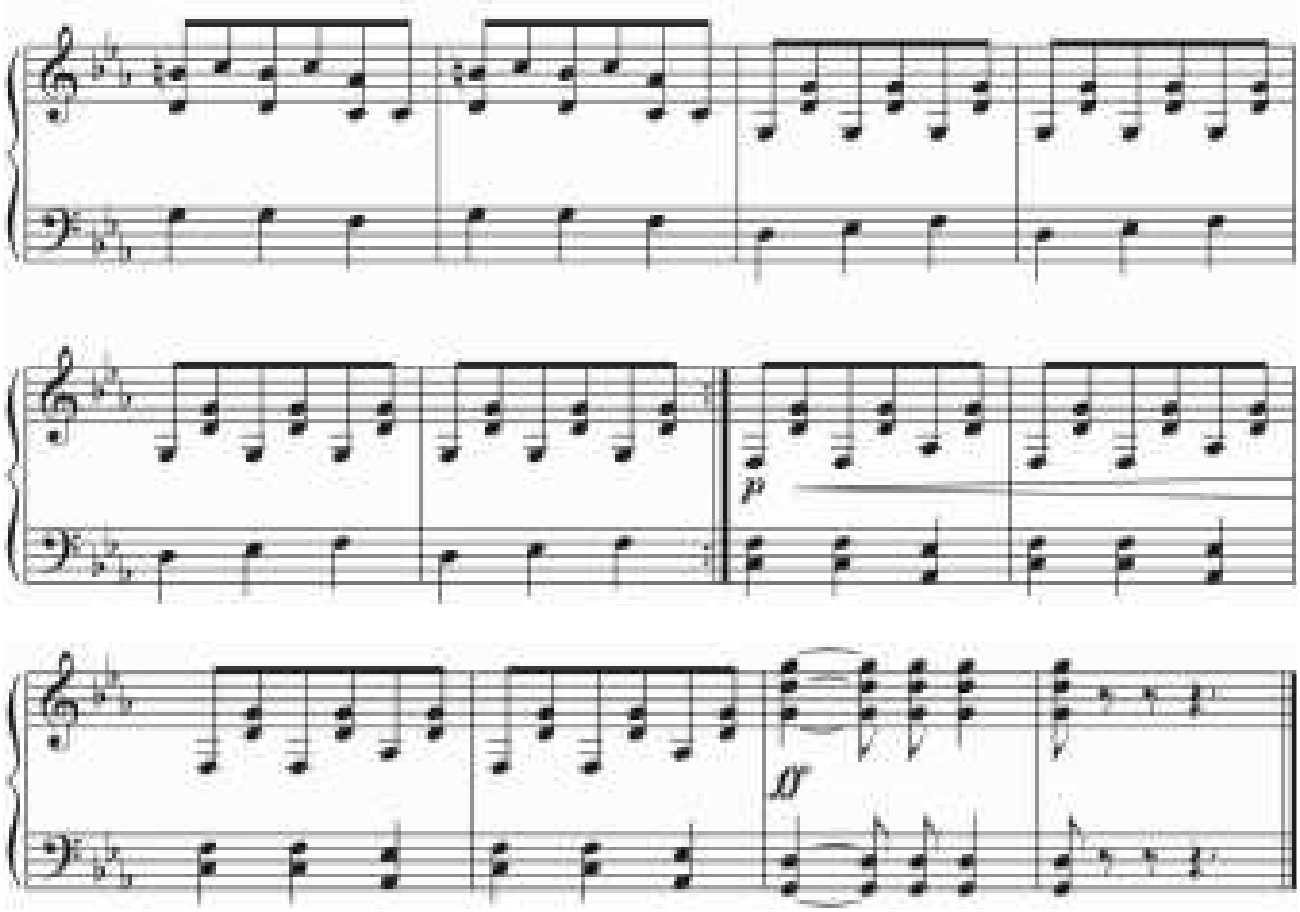

MENIŇ ÜLKÄMDE

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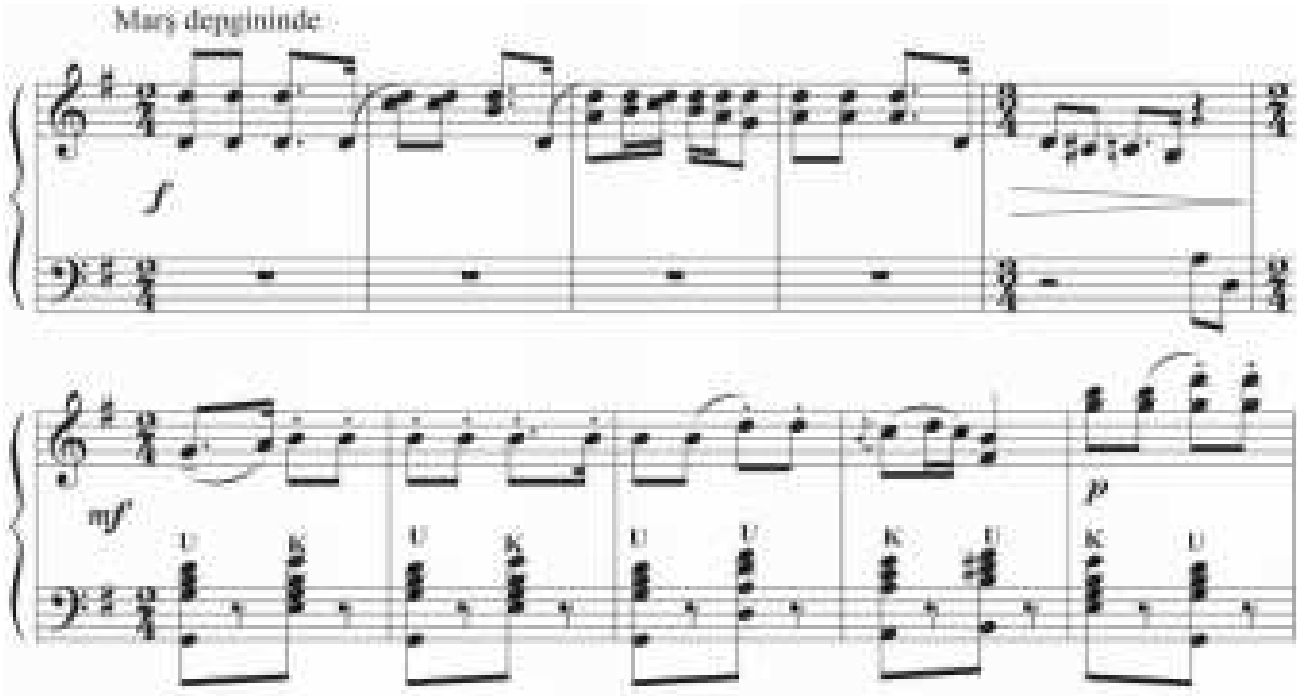

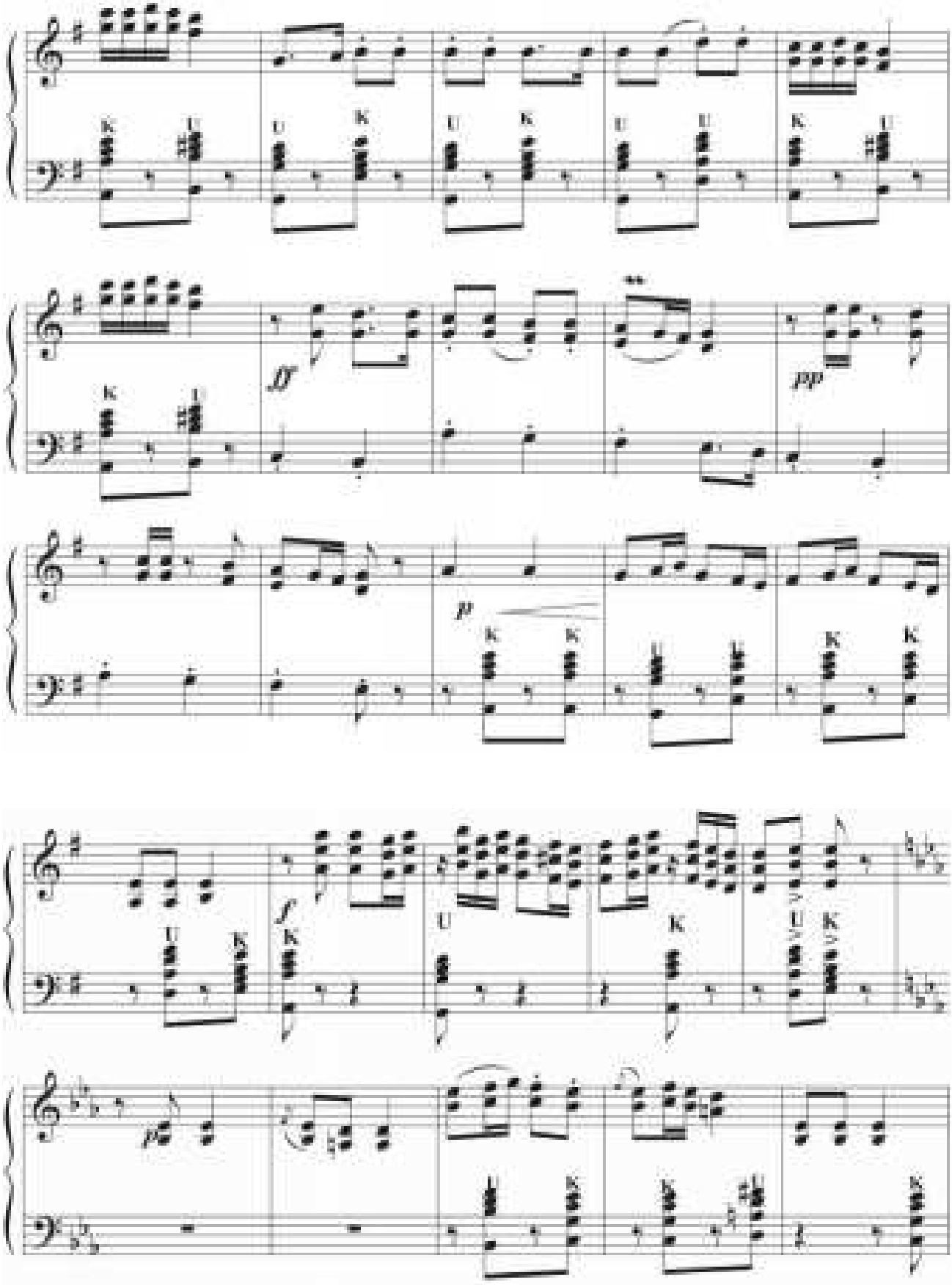
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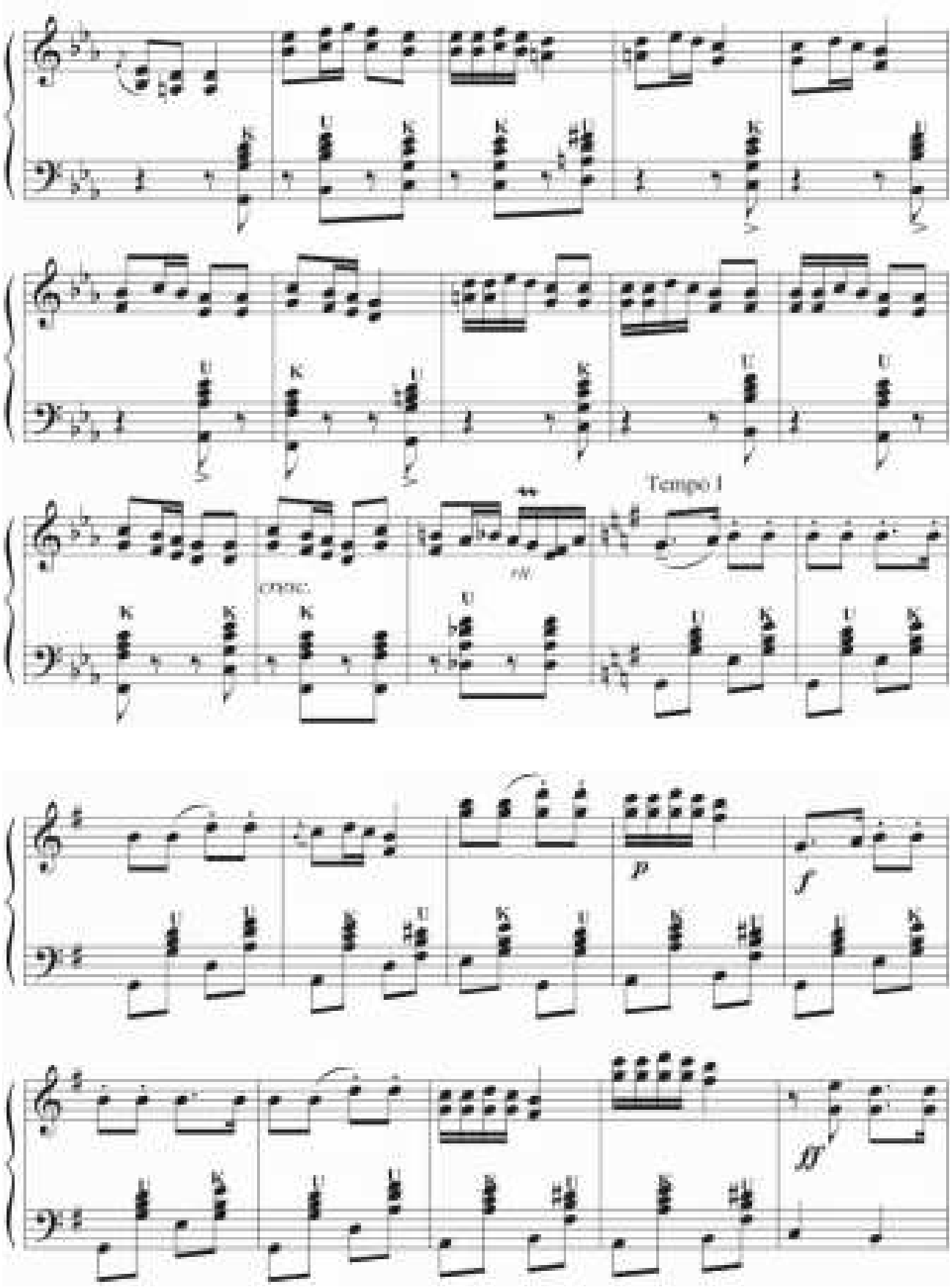
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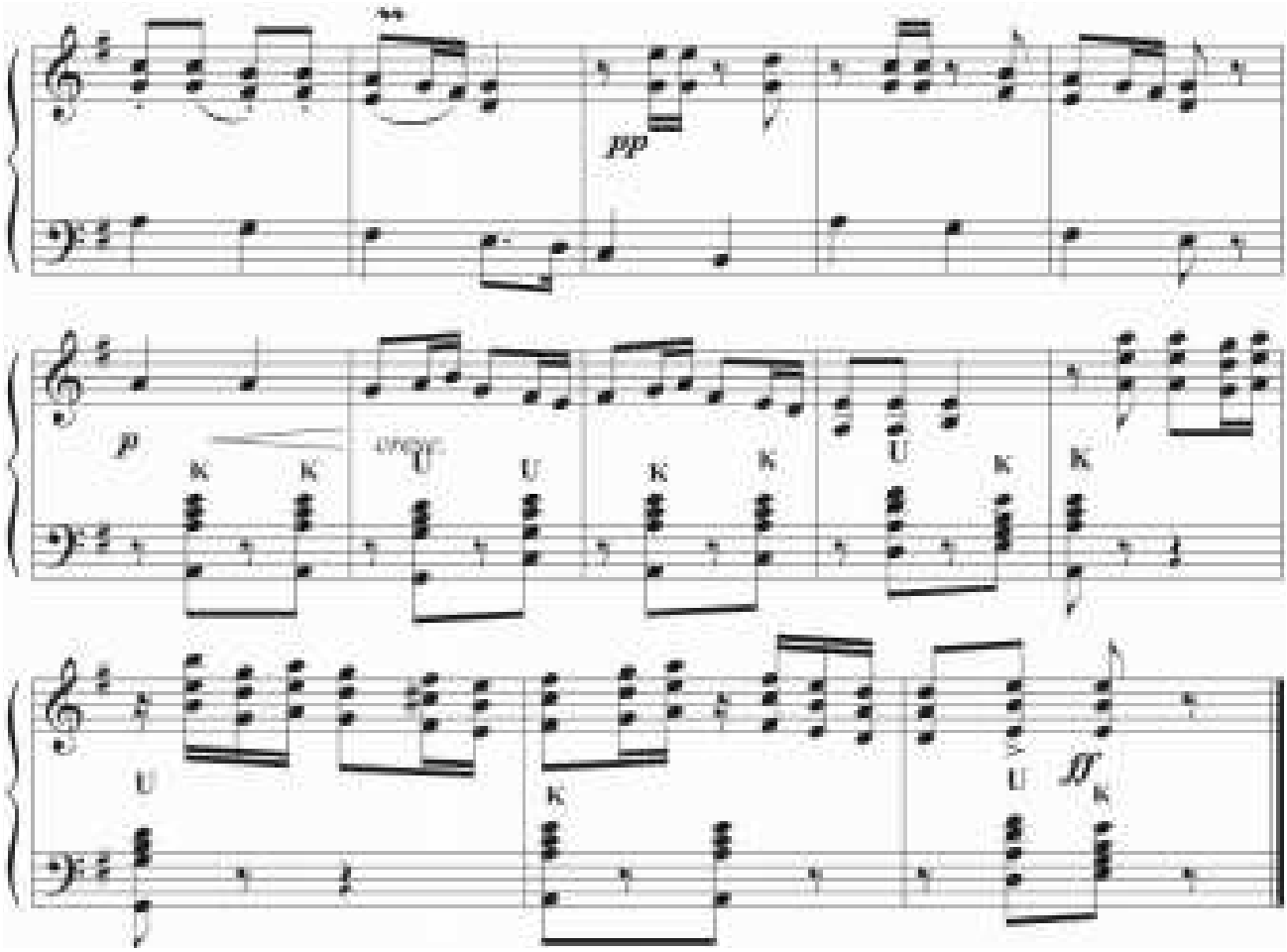
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Akkordeon we fortepiano üçin

KONSERT

D. Nuryýew
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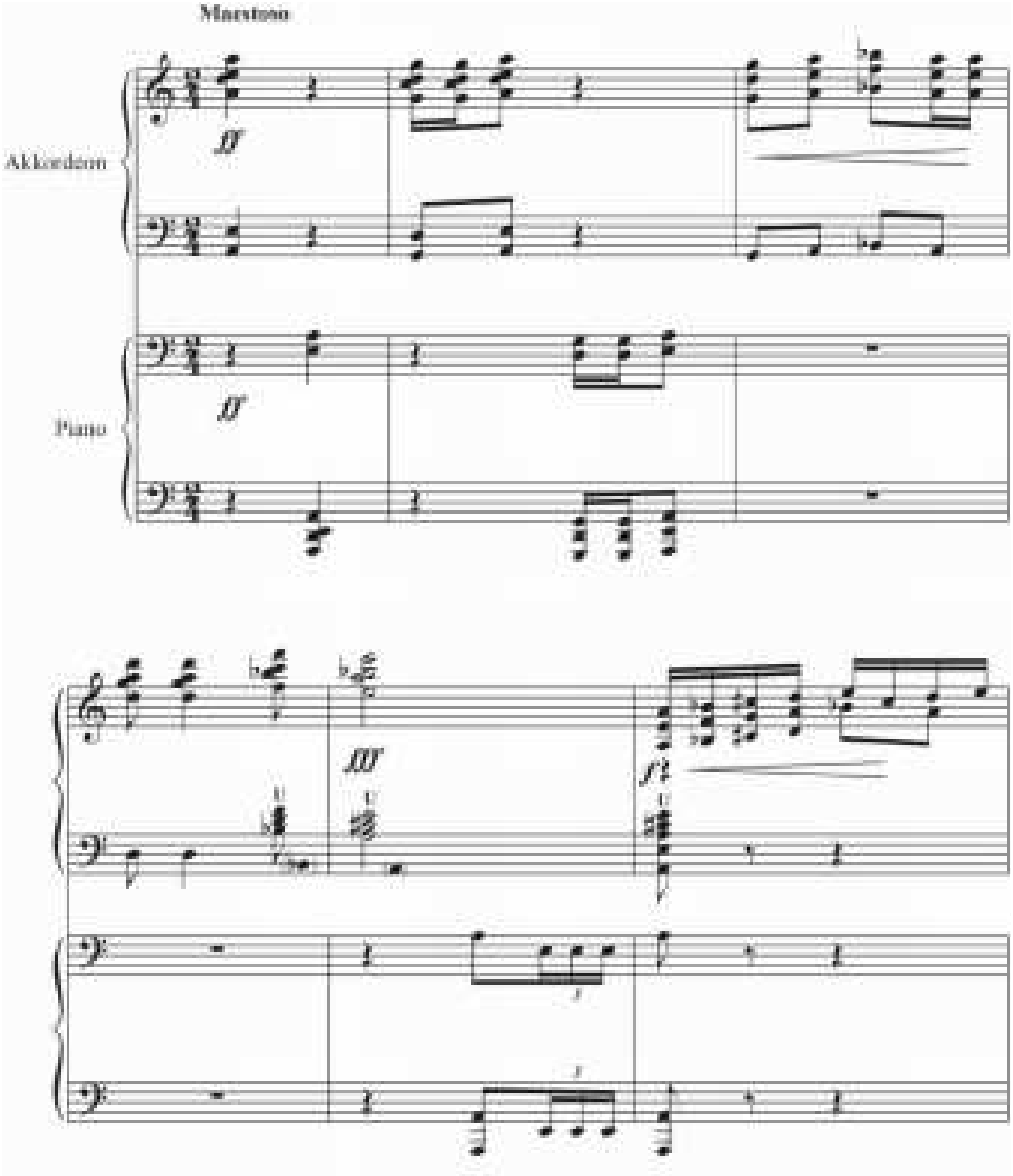

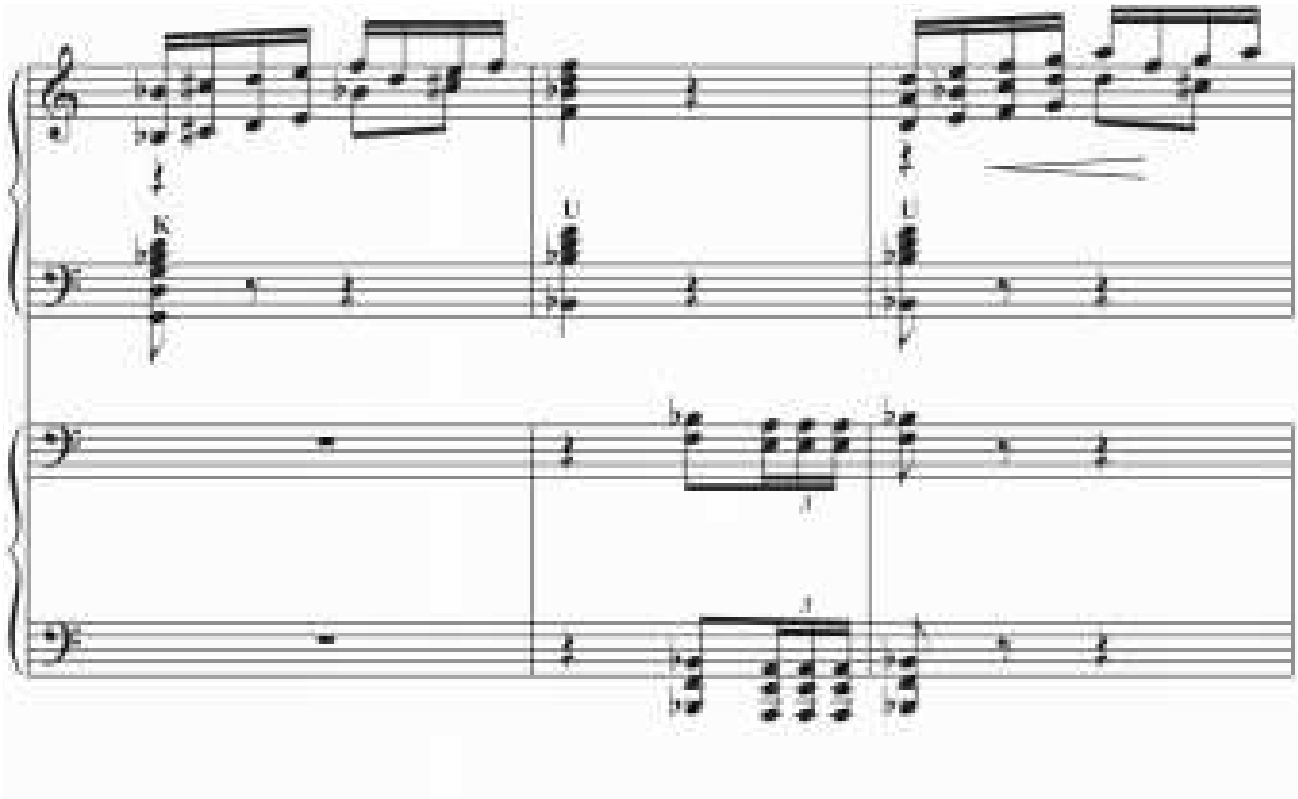

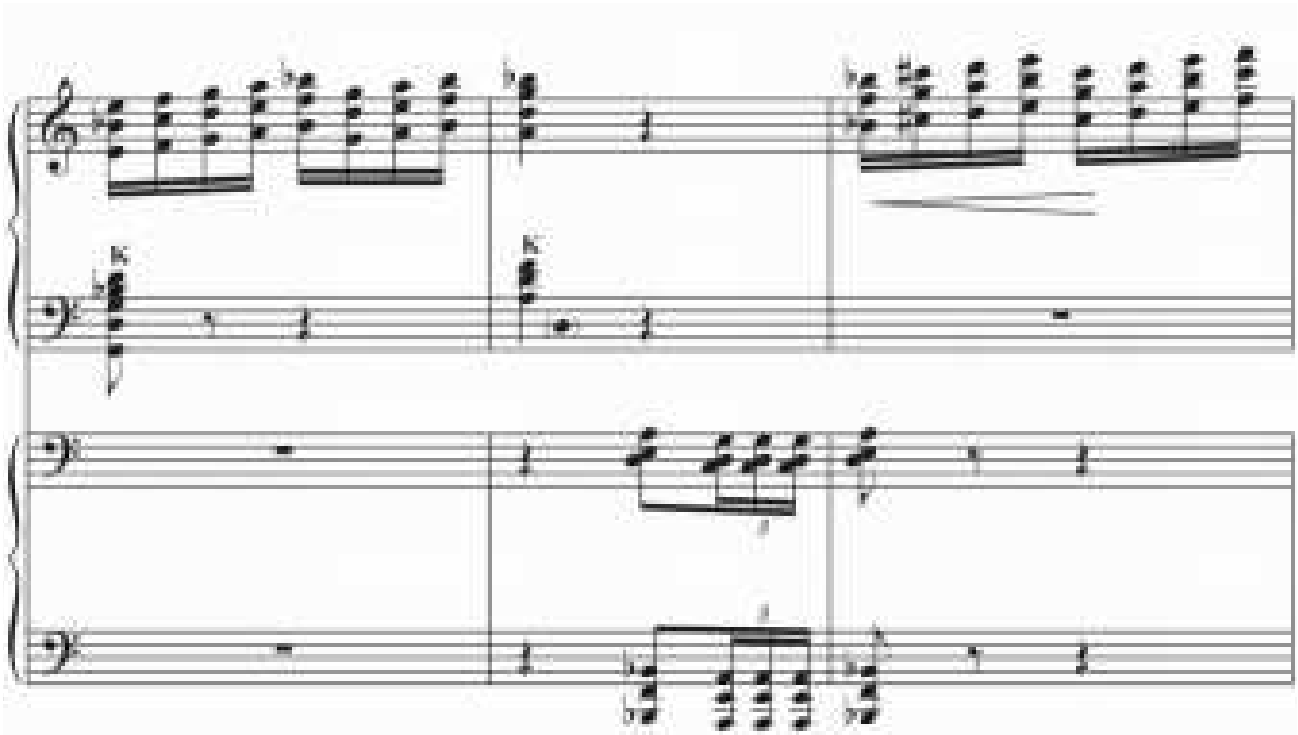

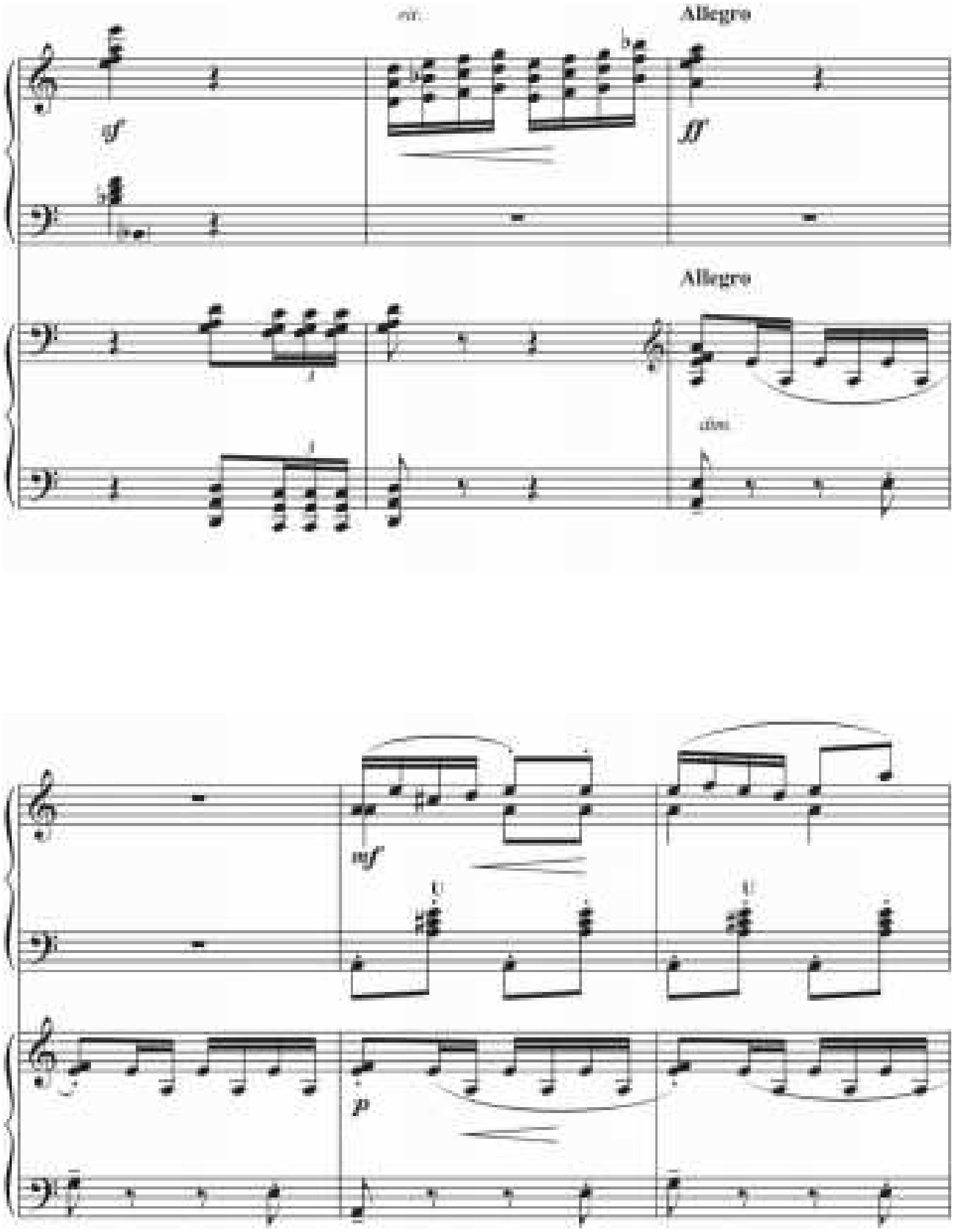
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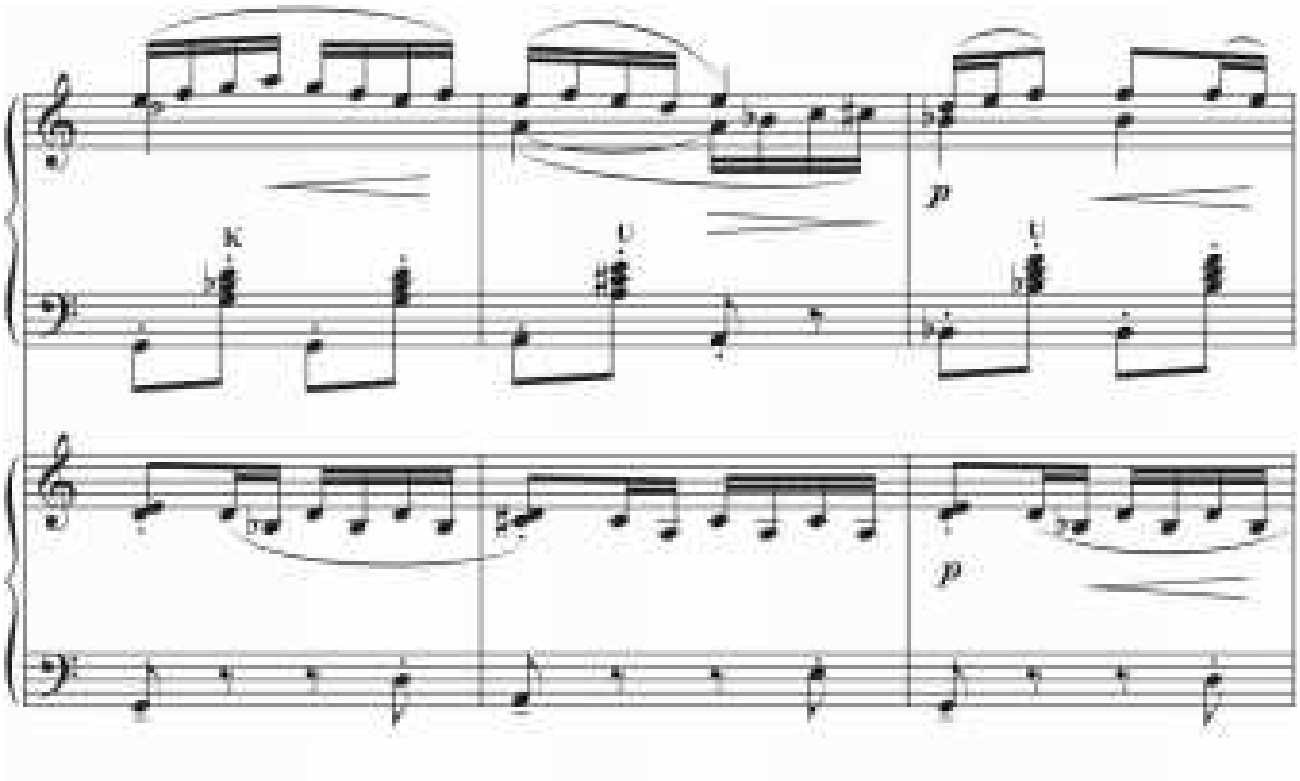
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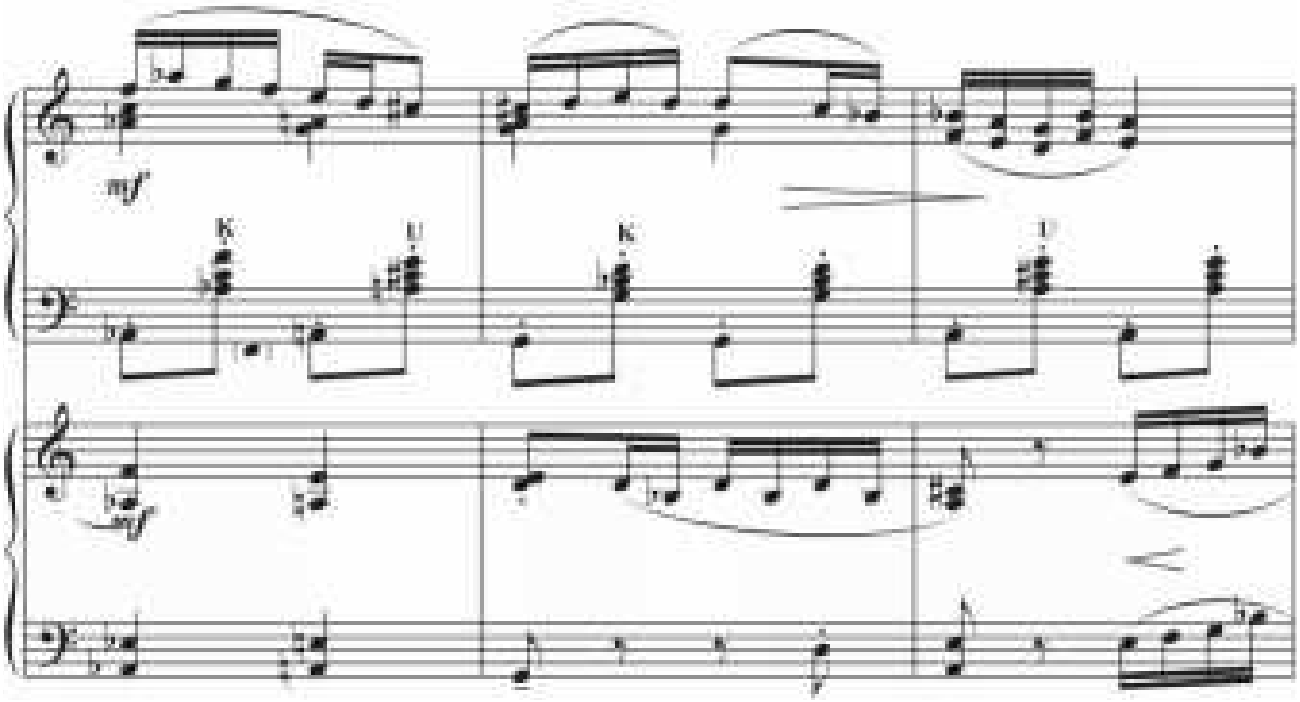
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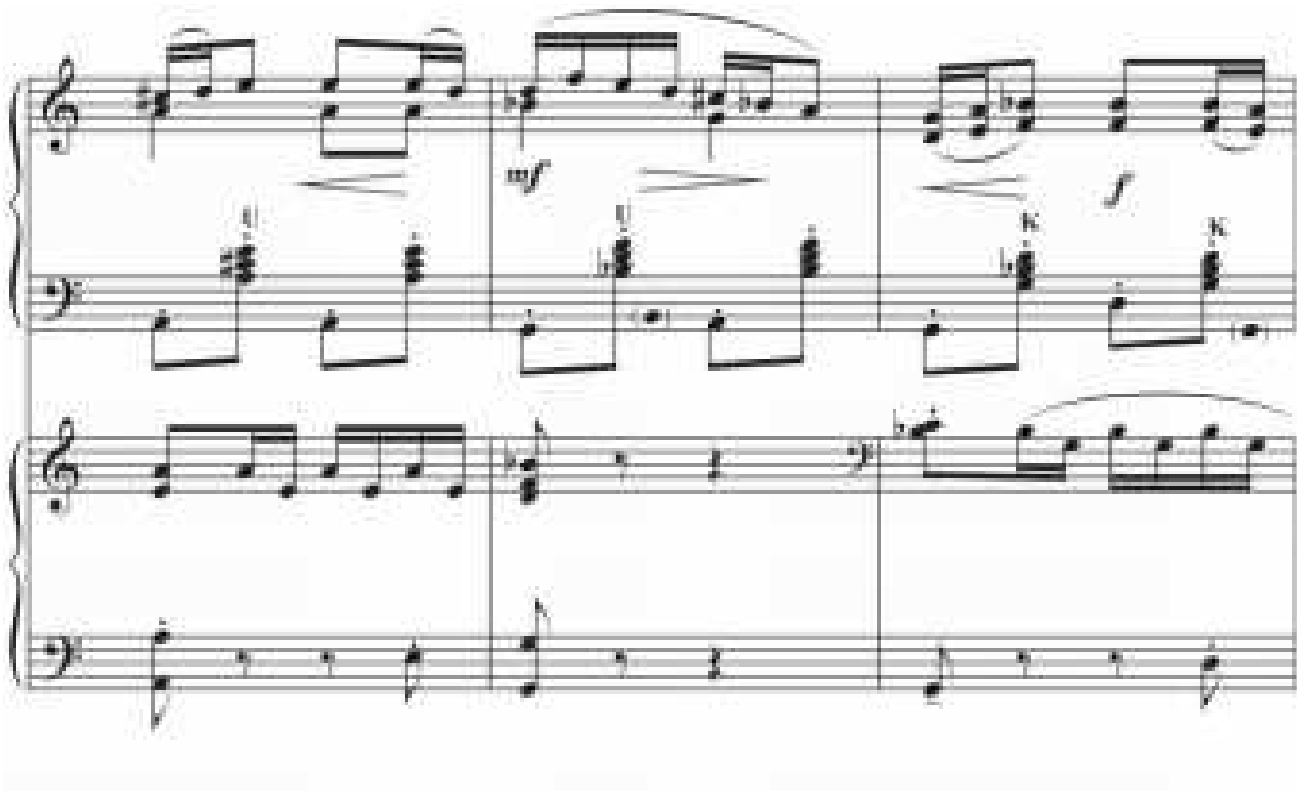
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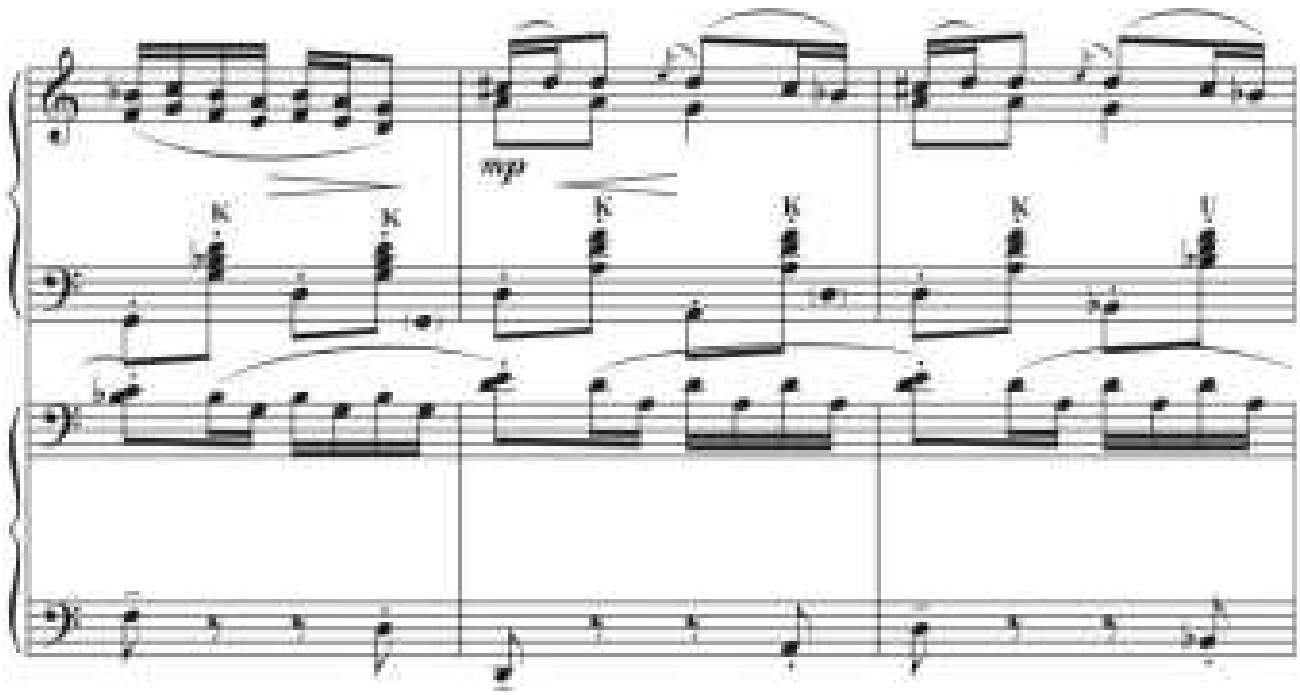
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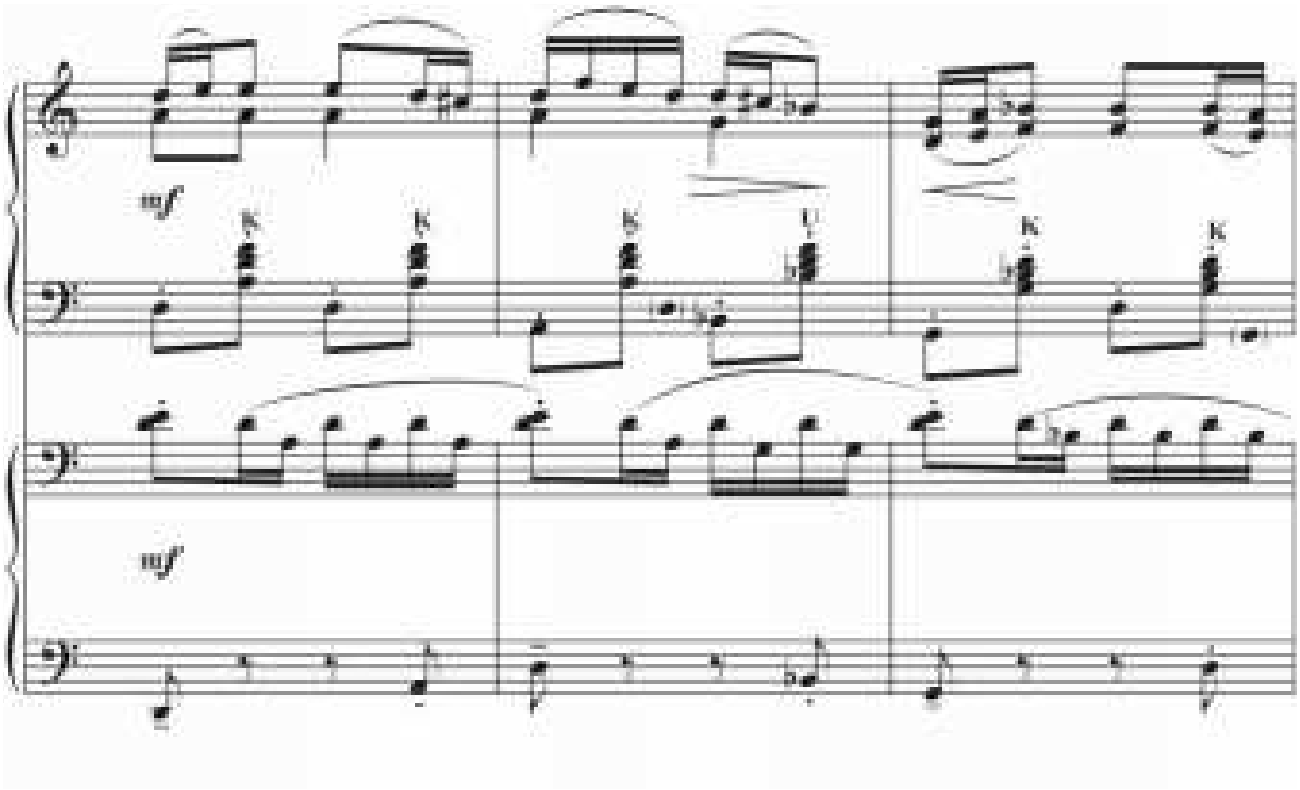
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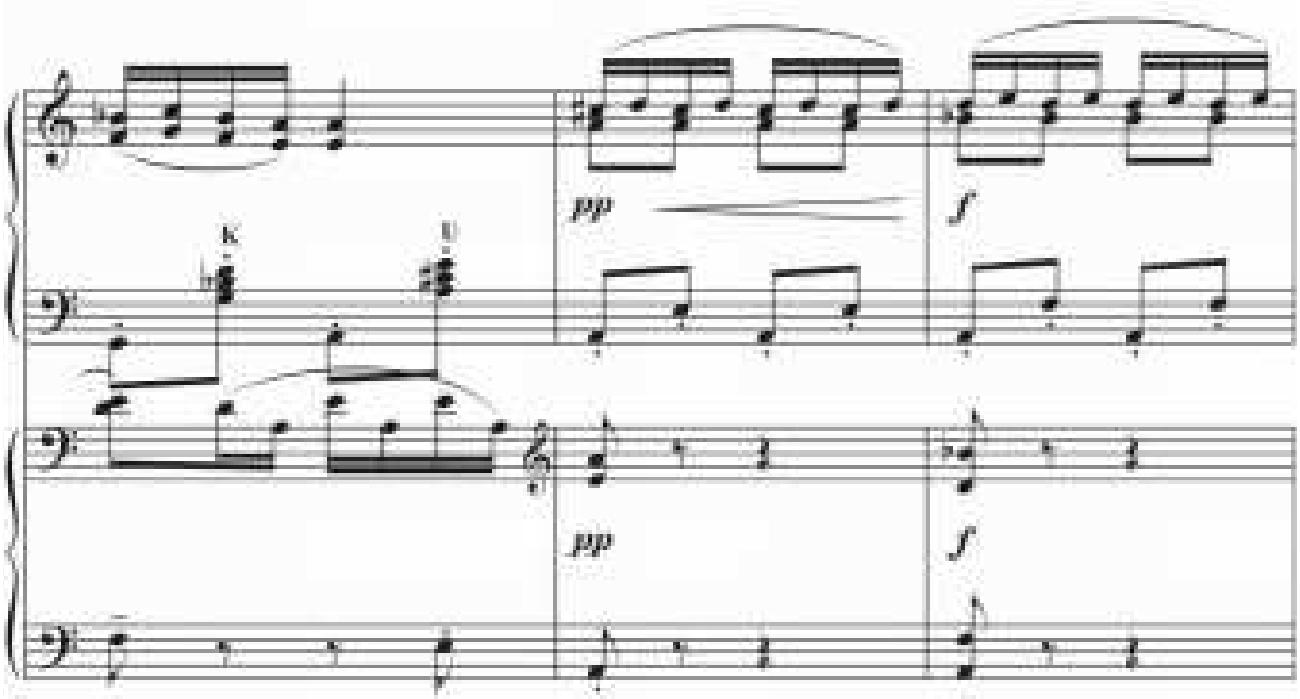
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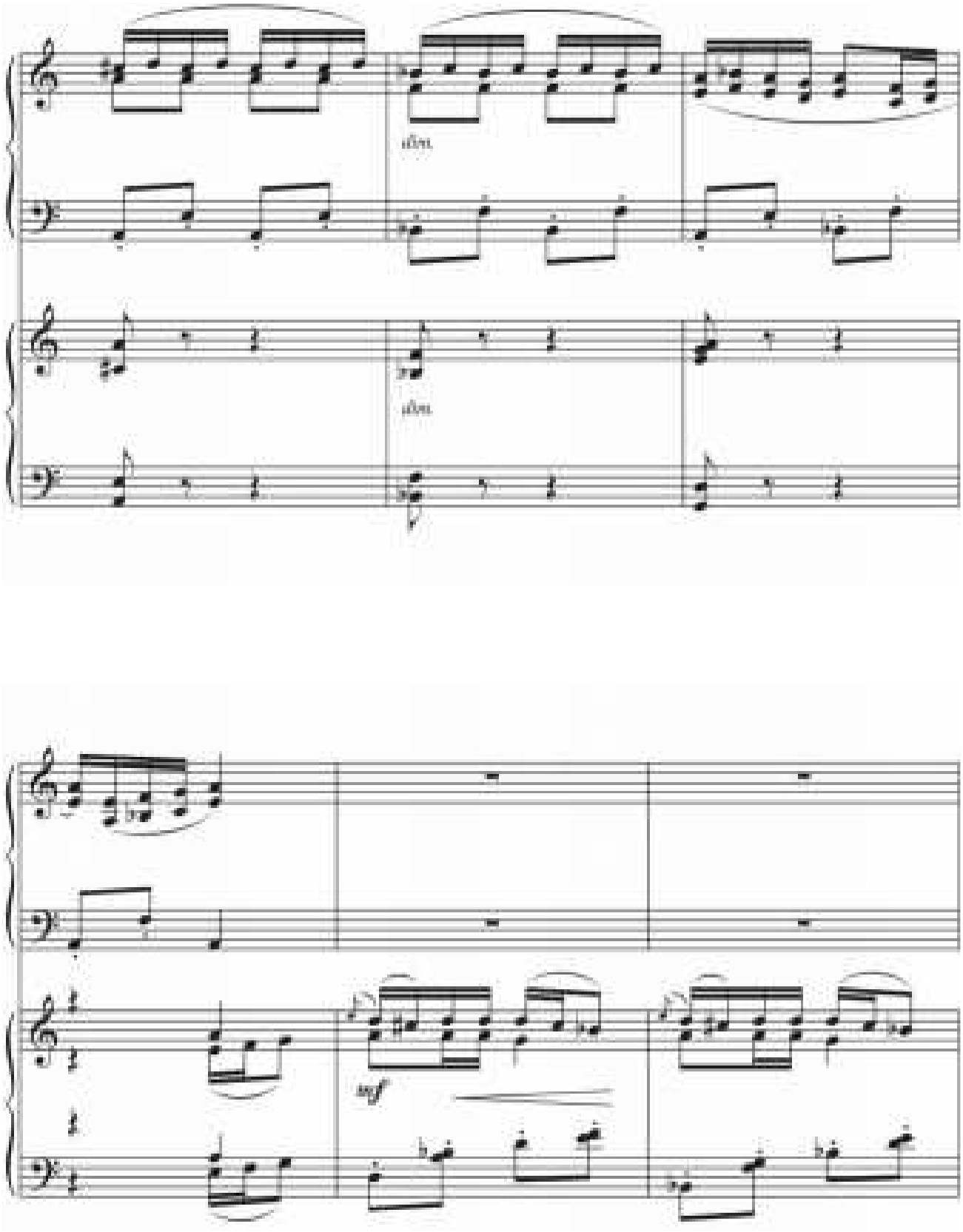
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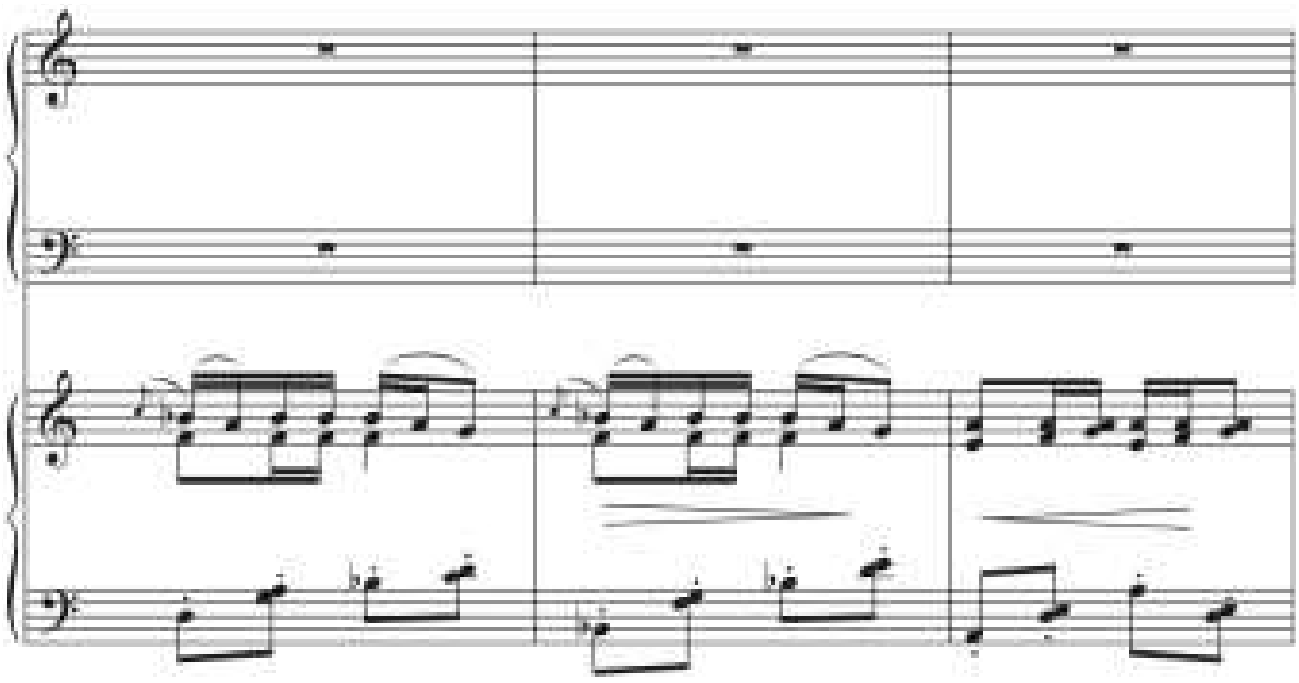

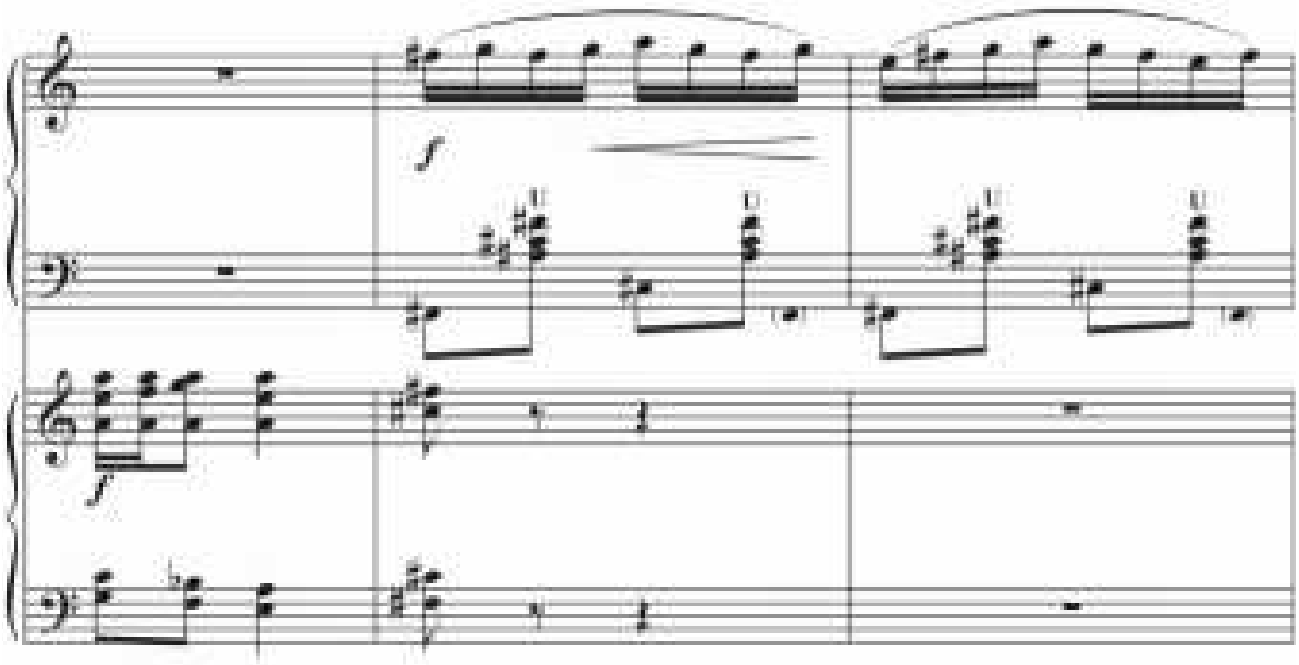

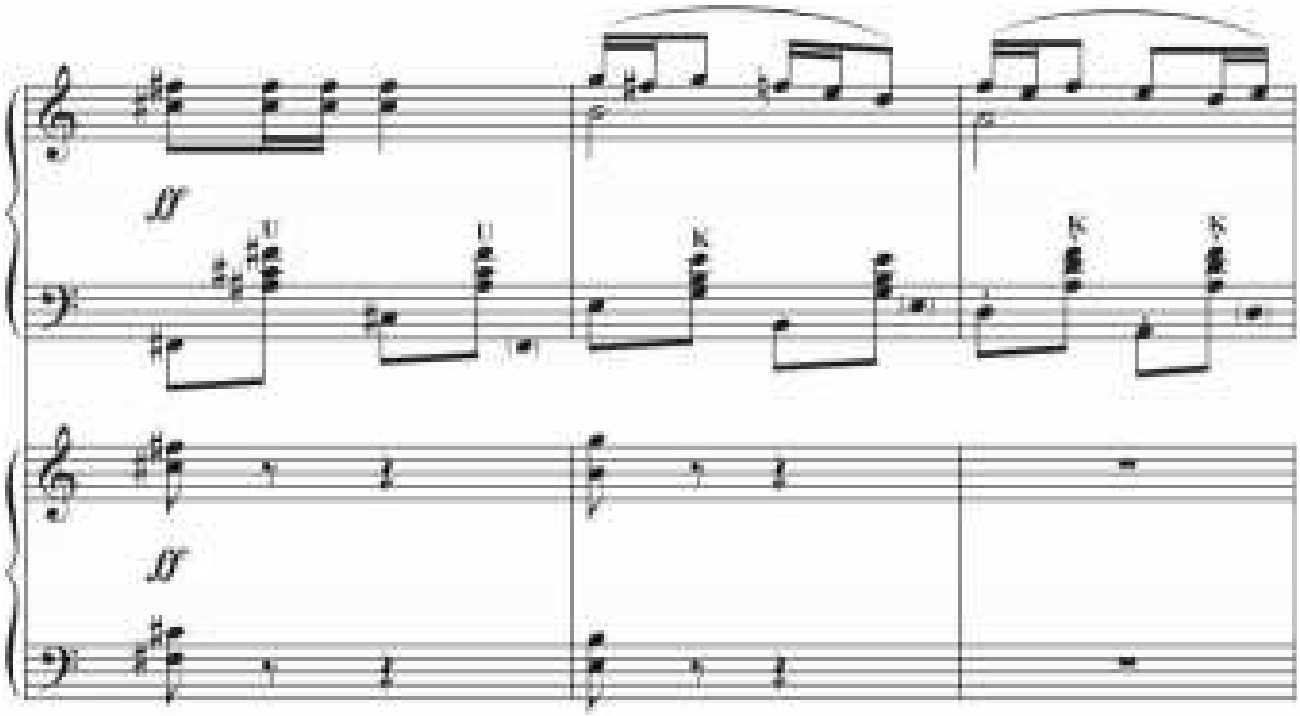
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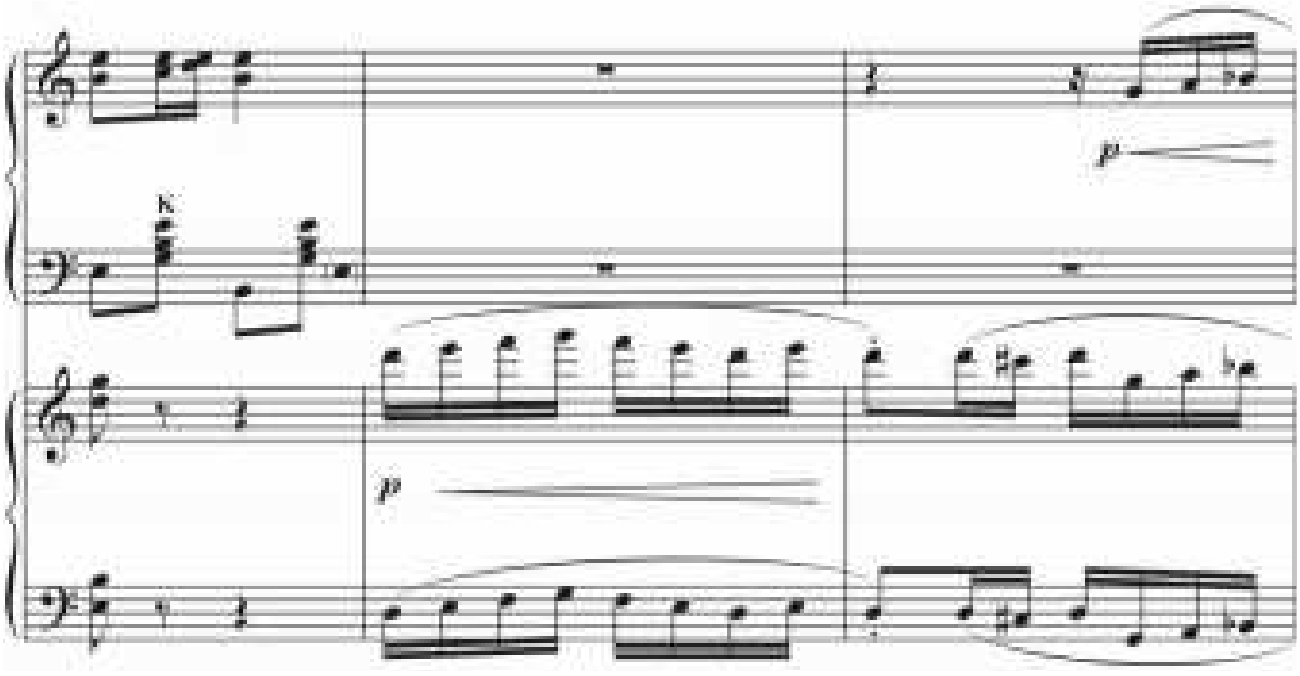
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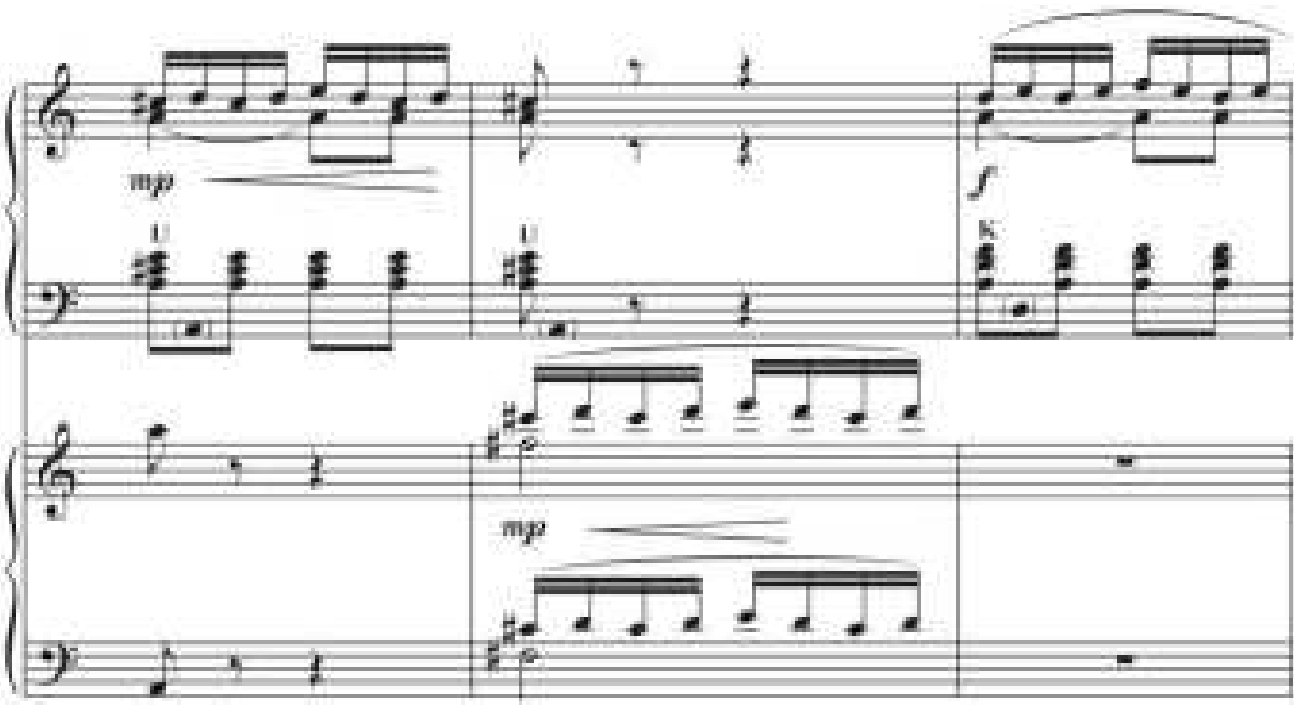
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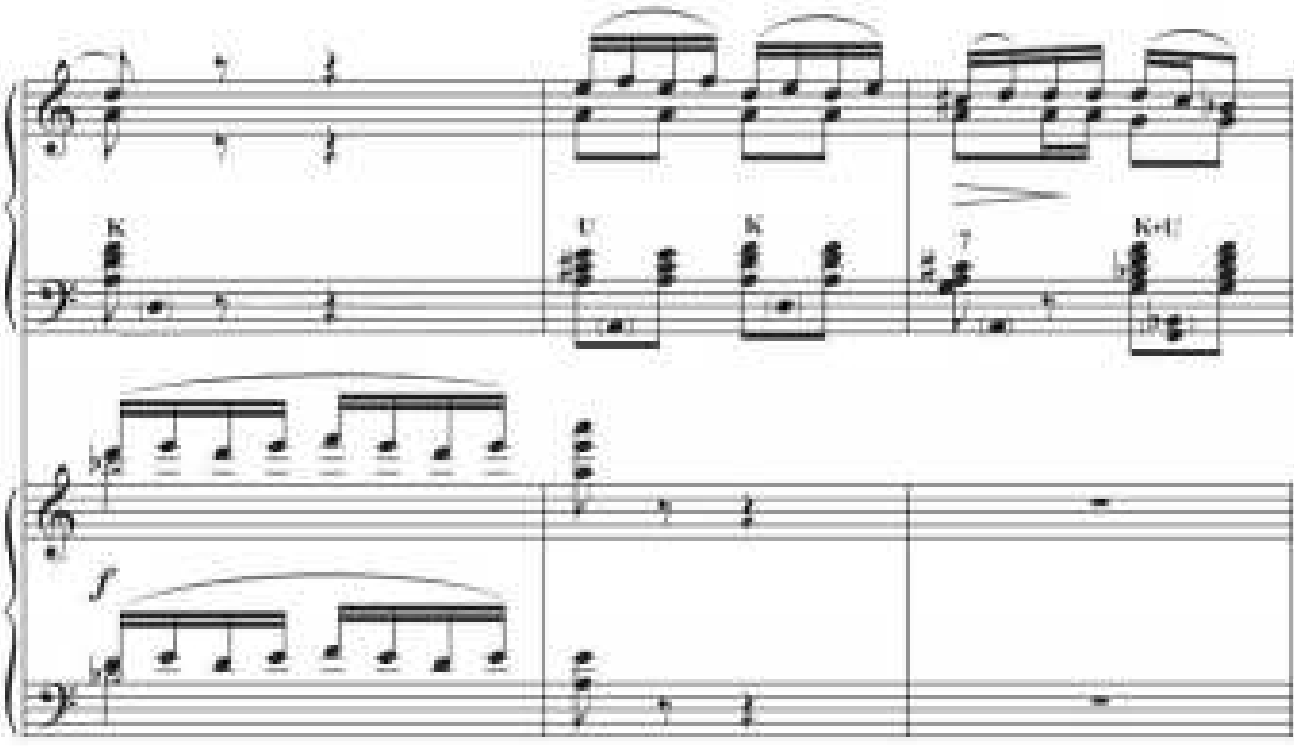
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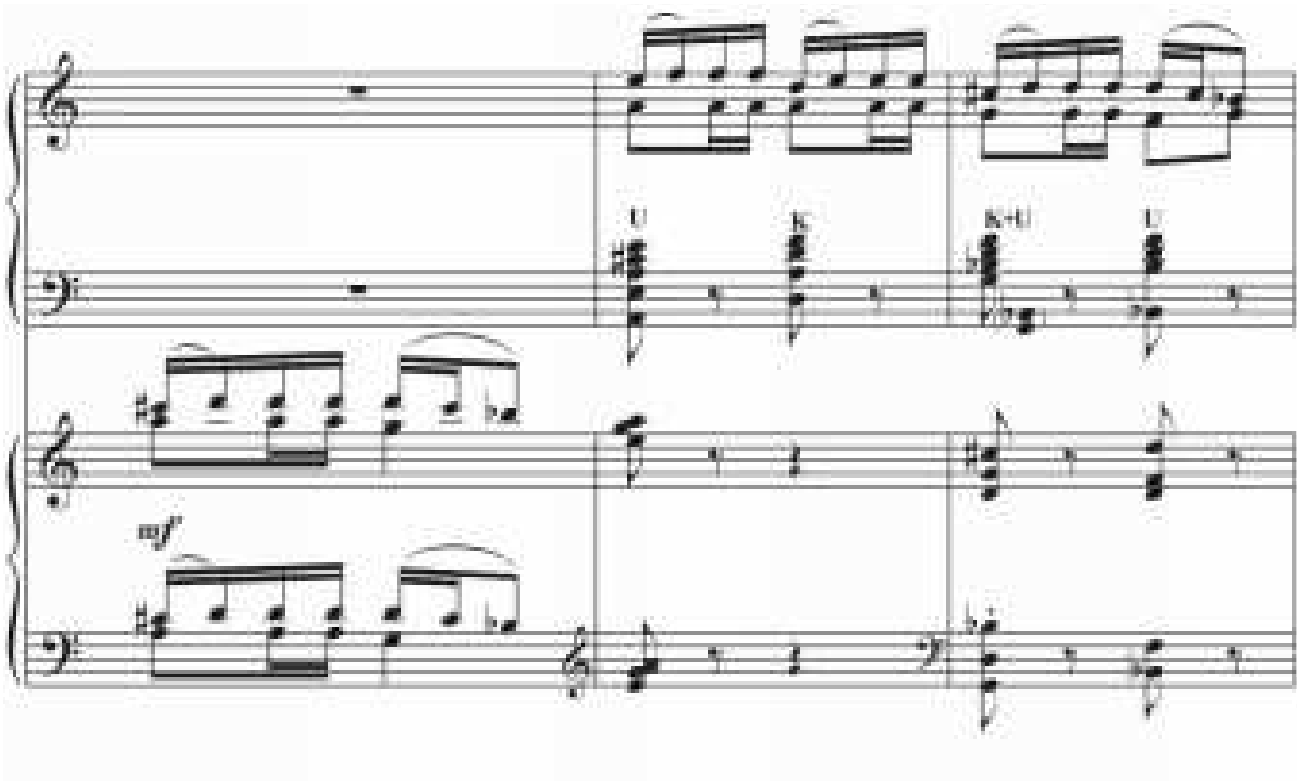
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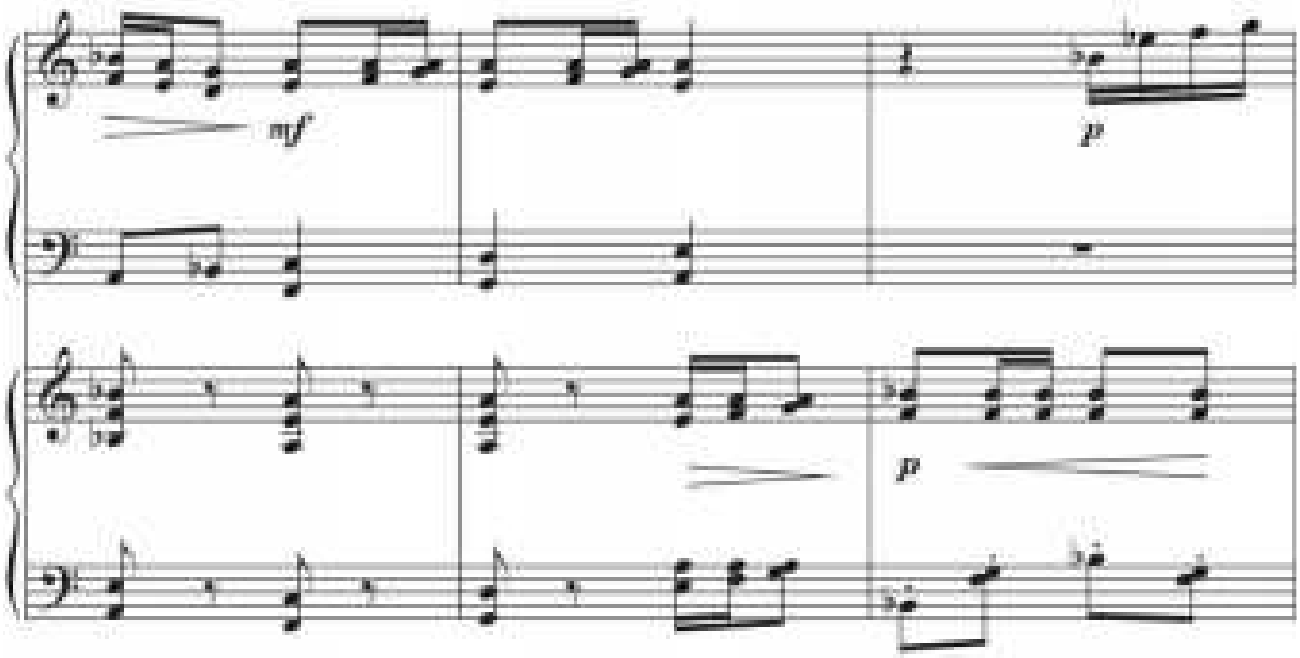
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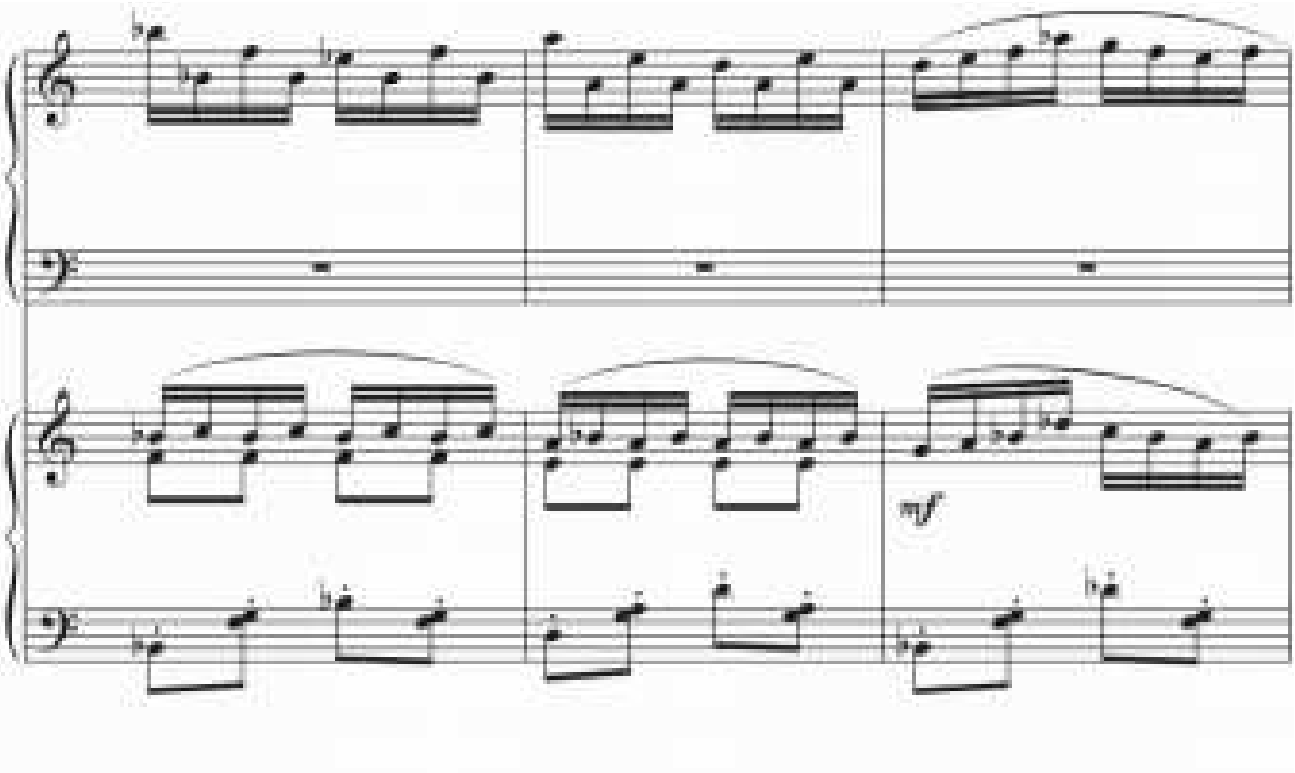
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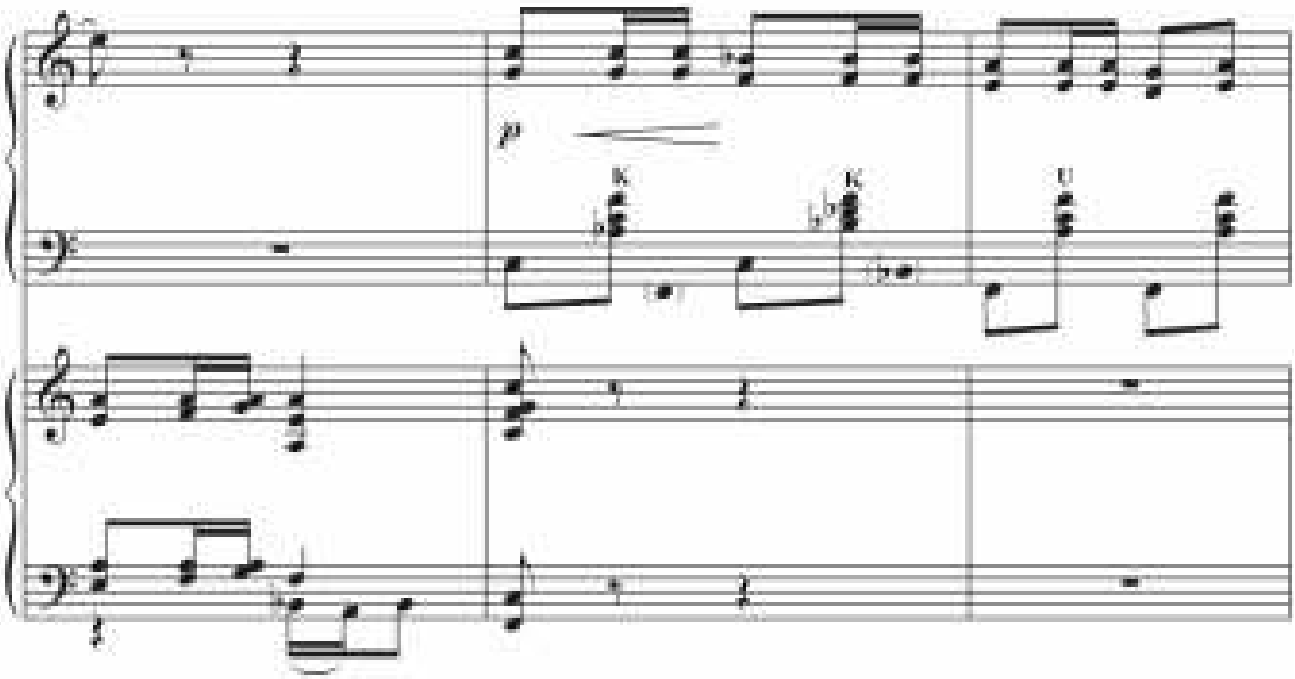
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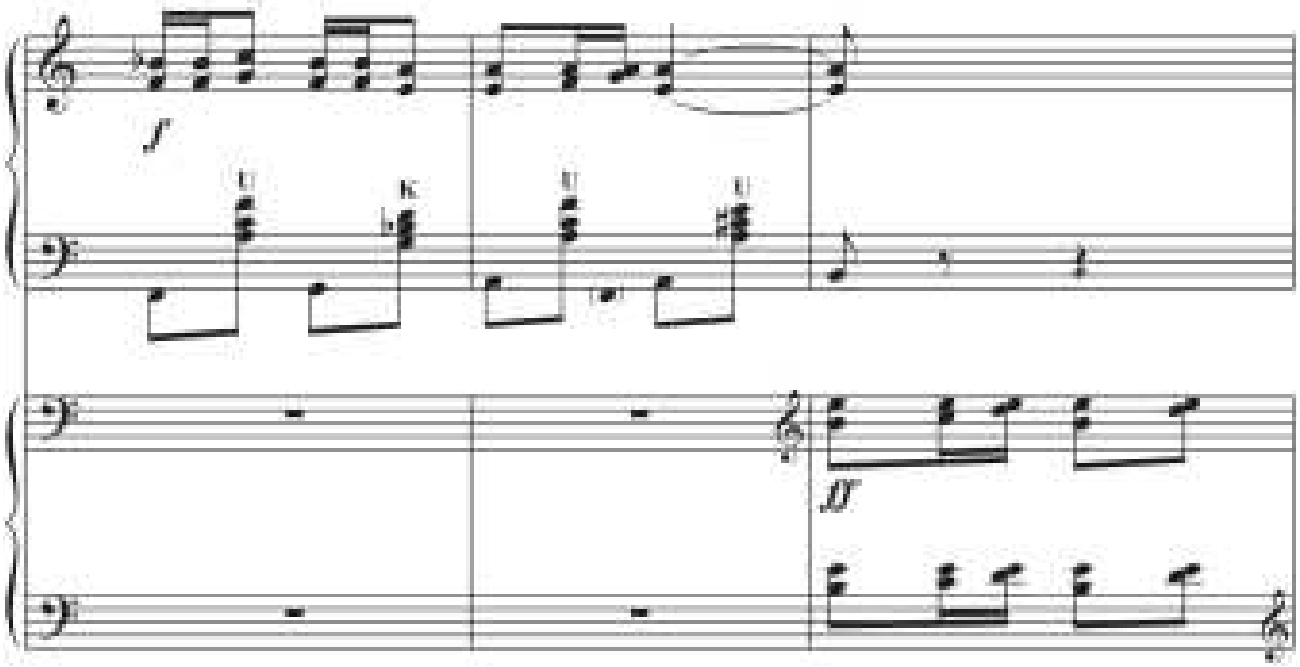

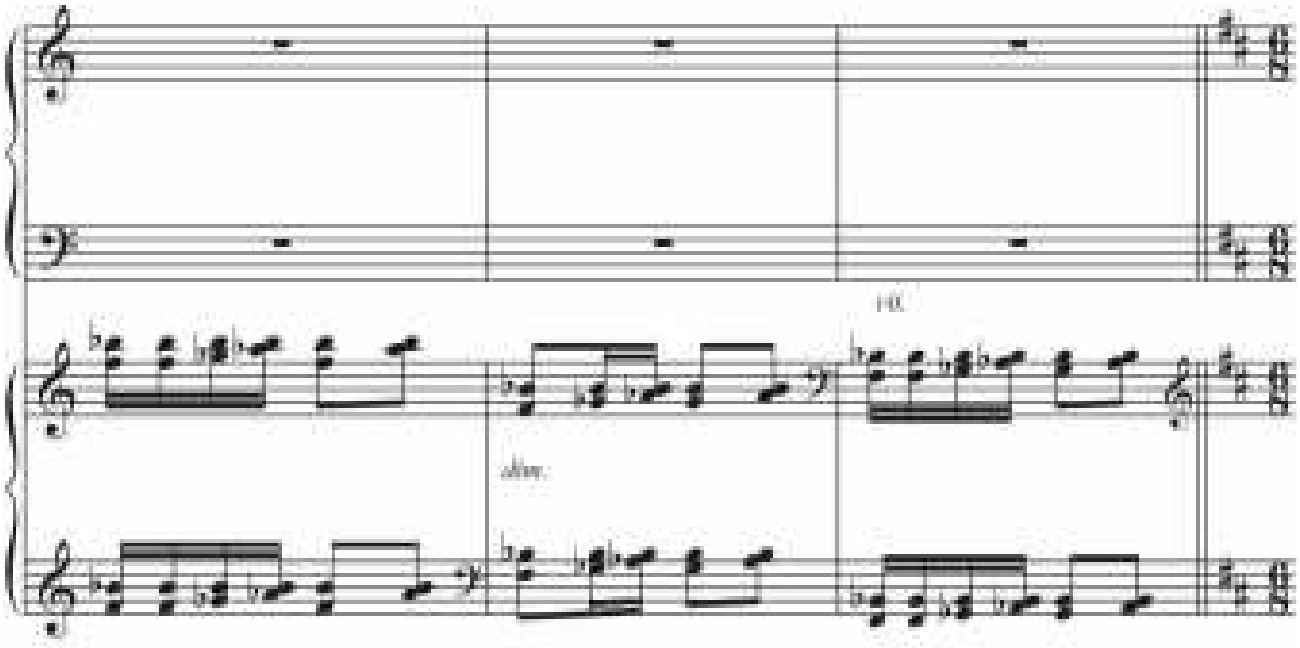

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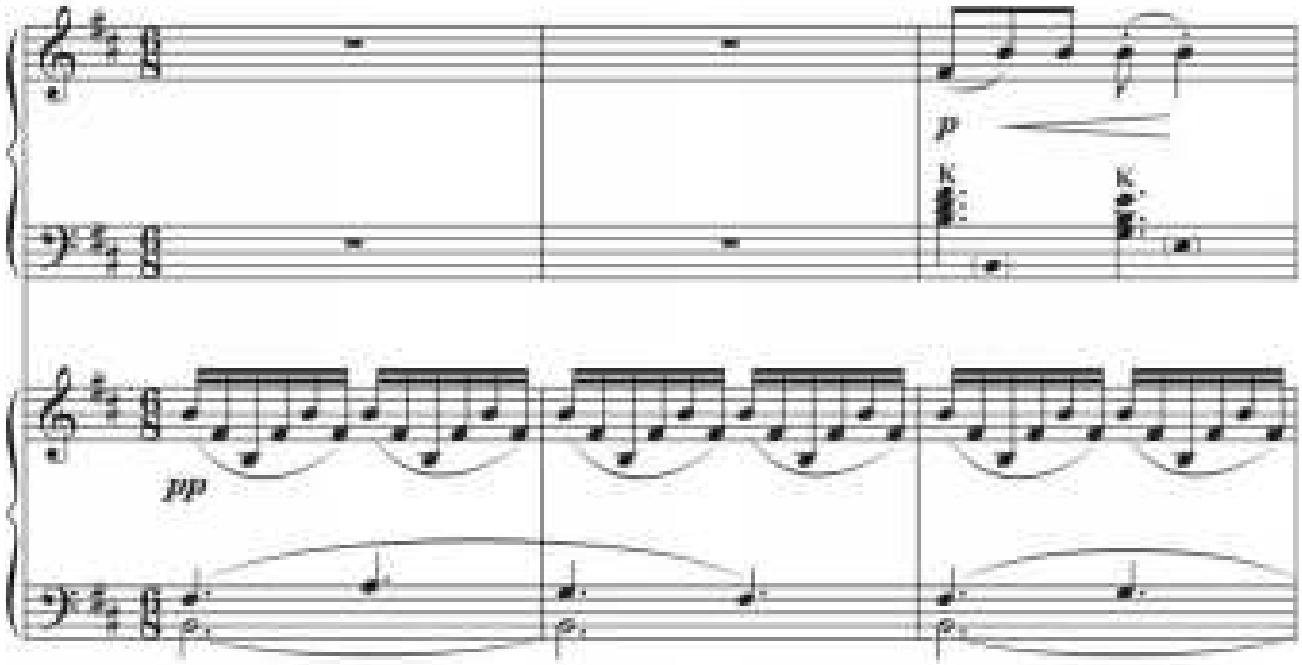

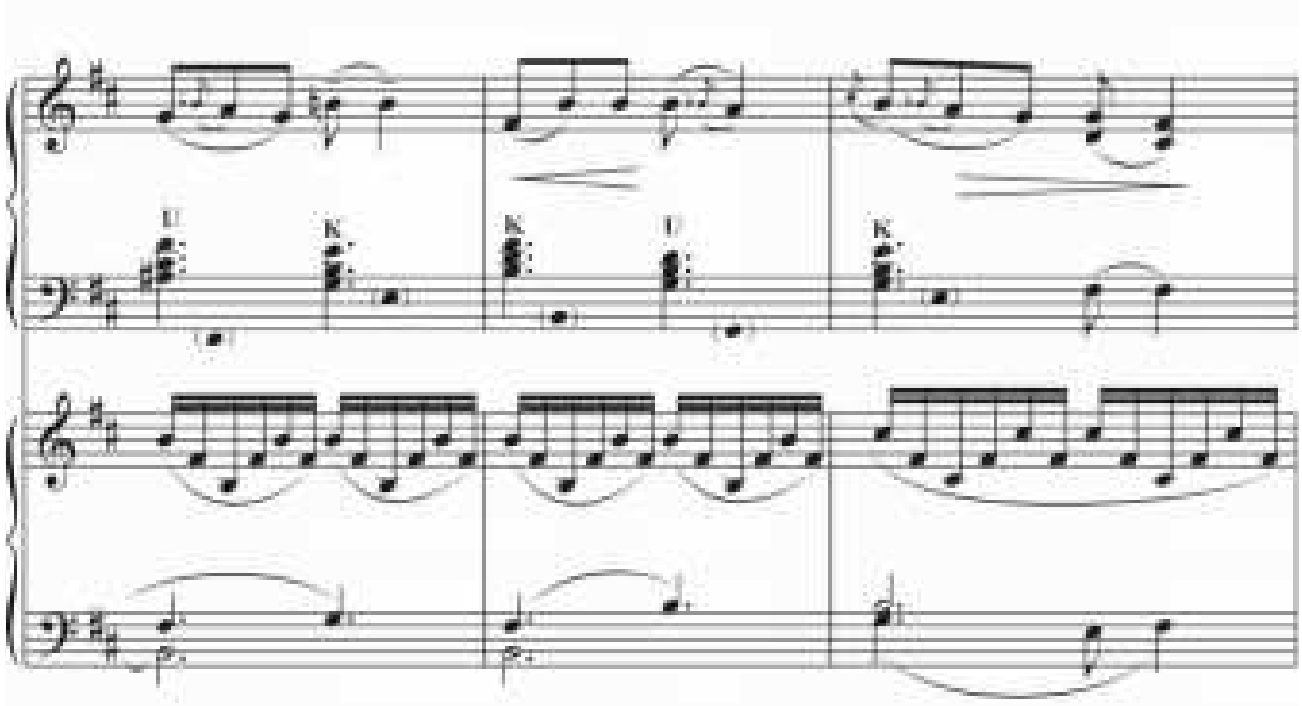

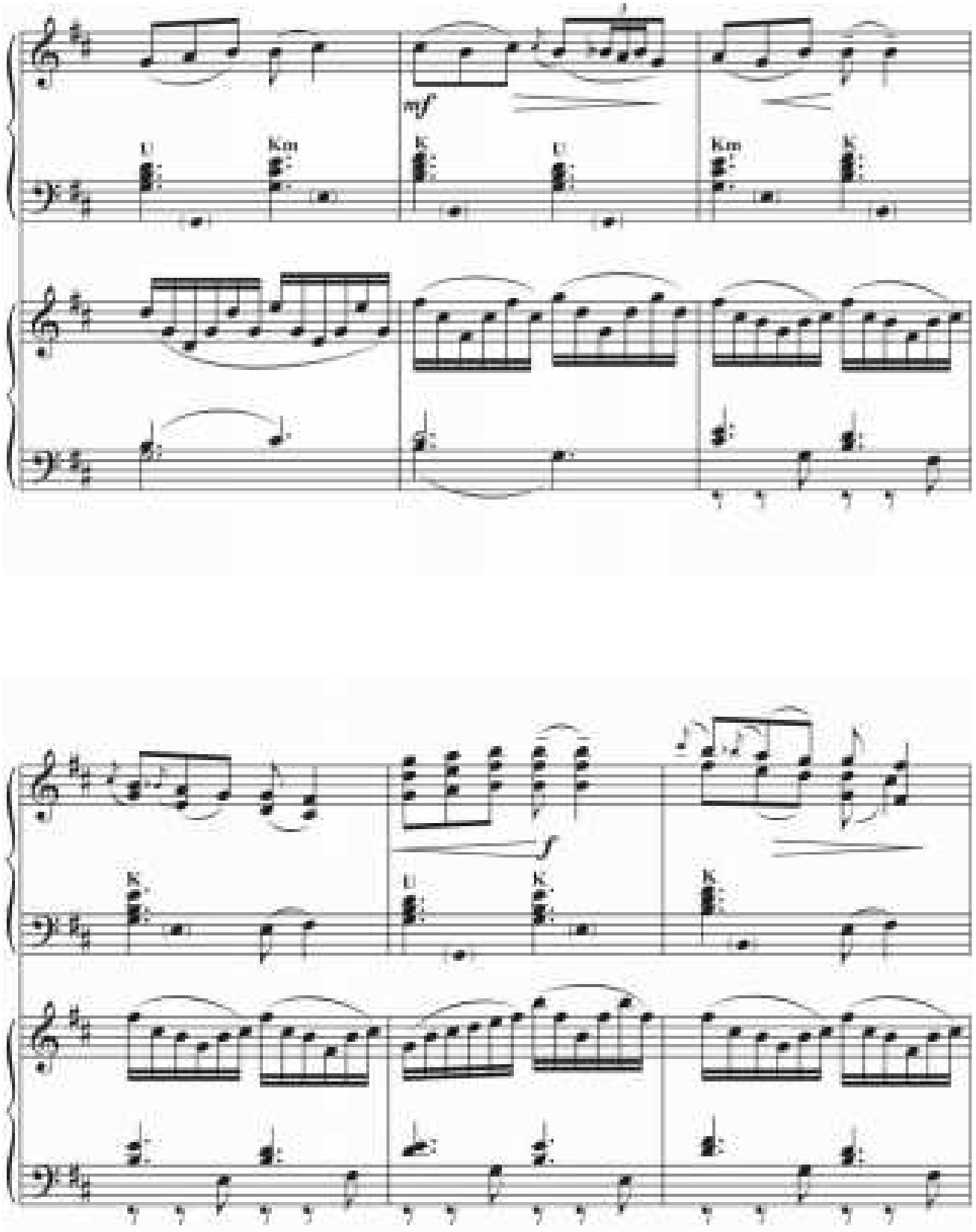
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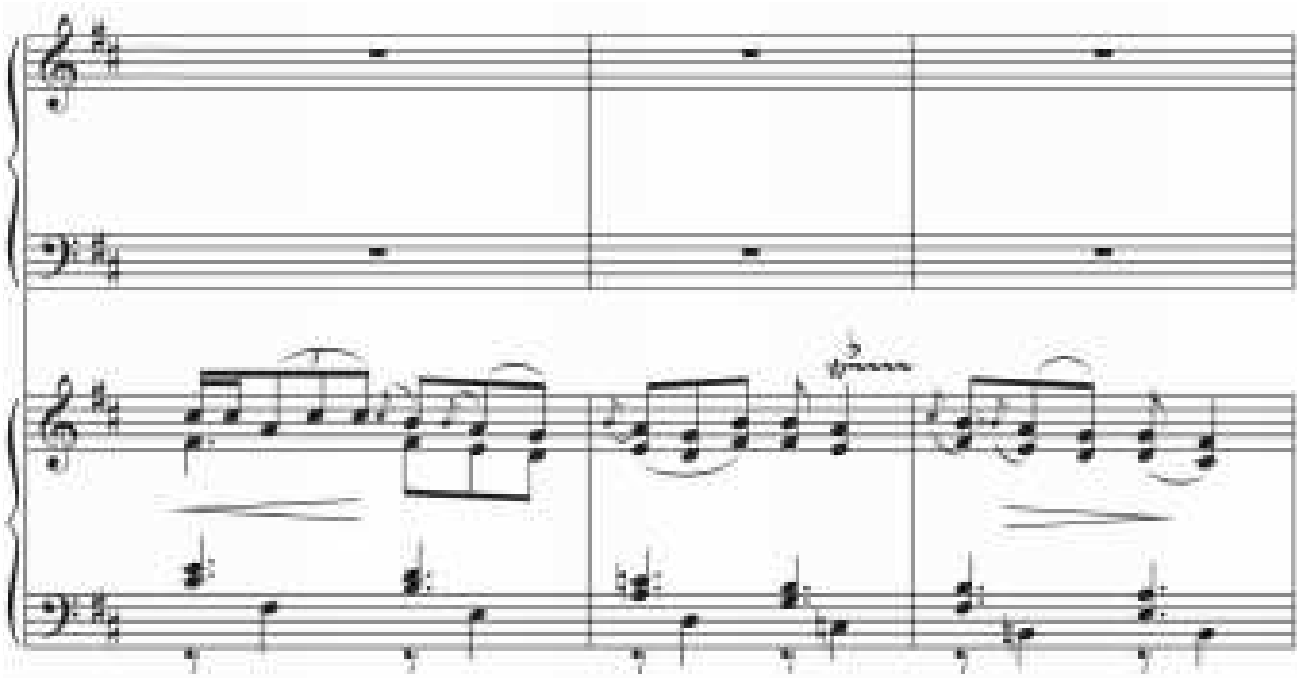

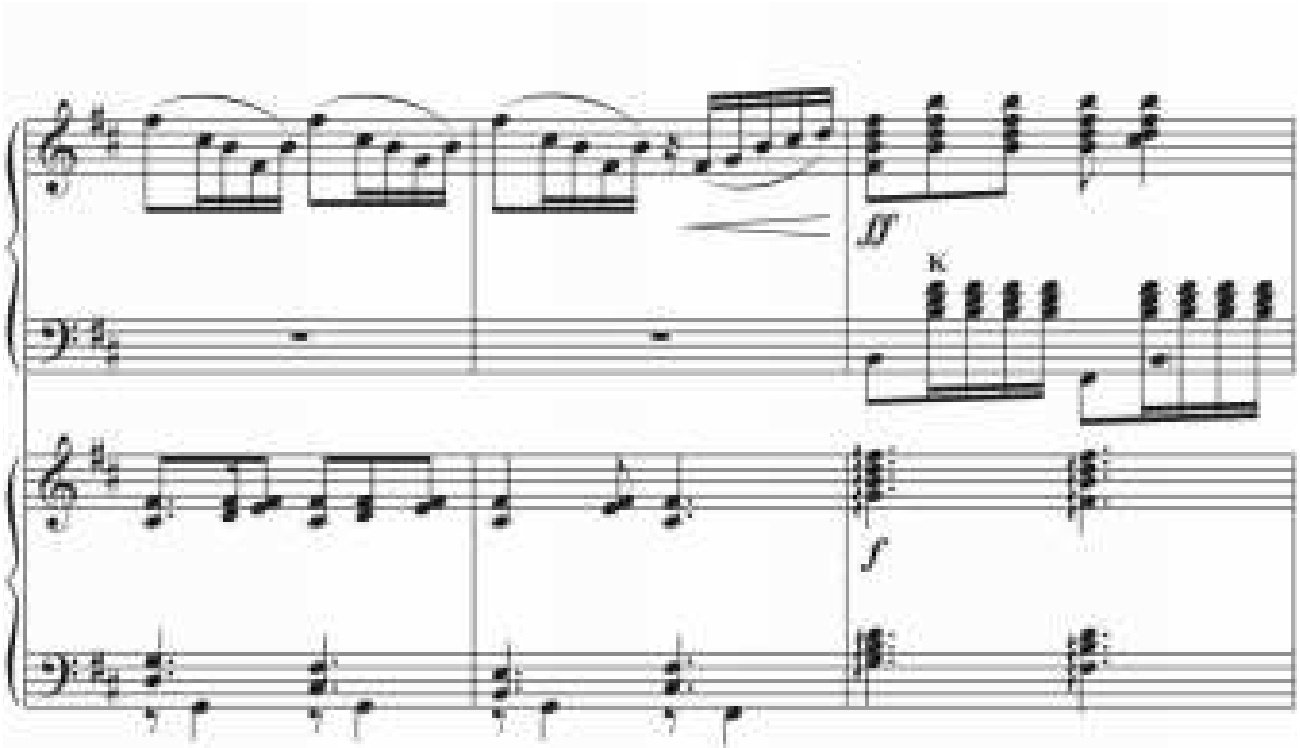
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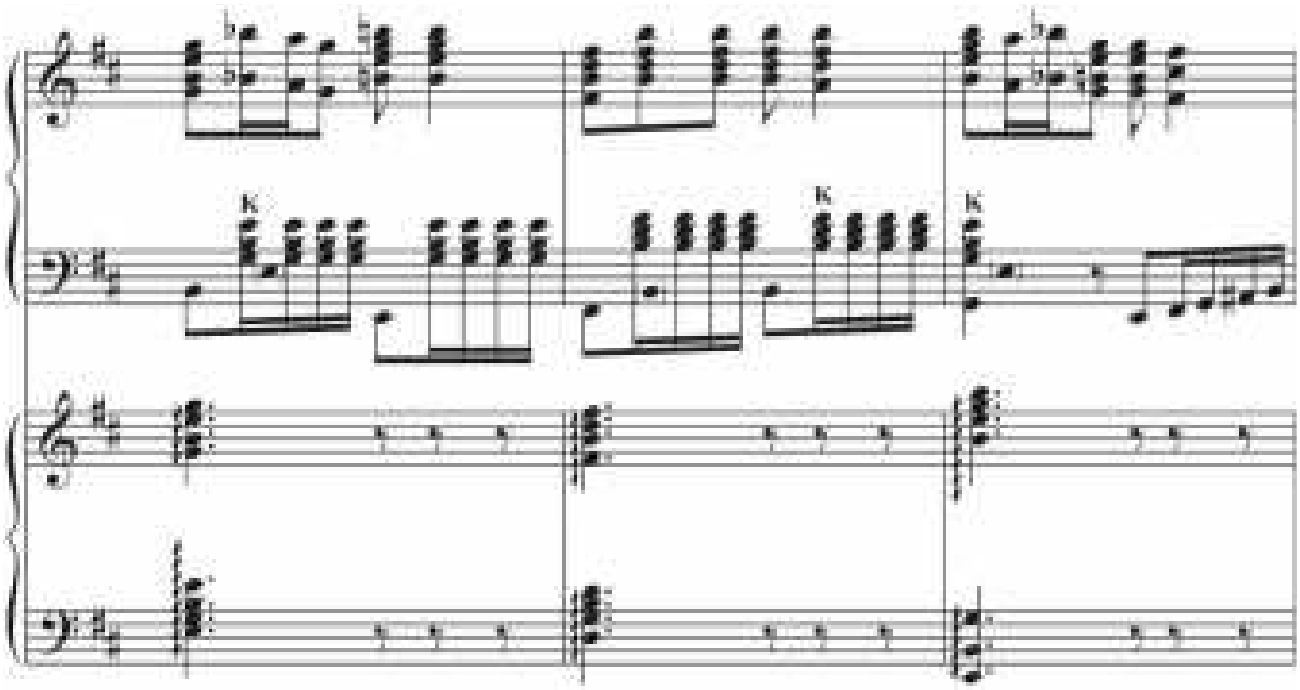
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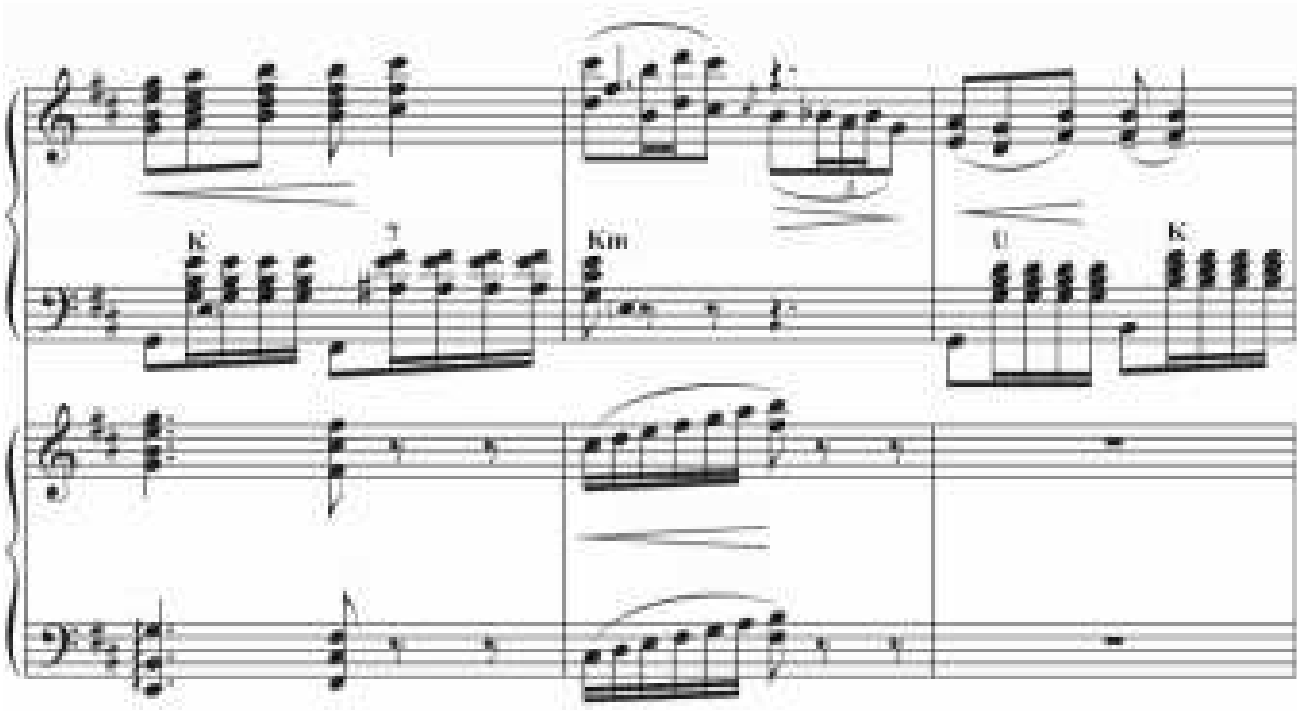
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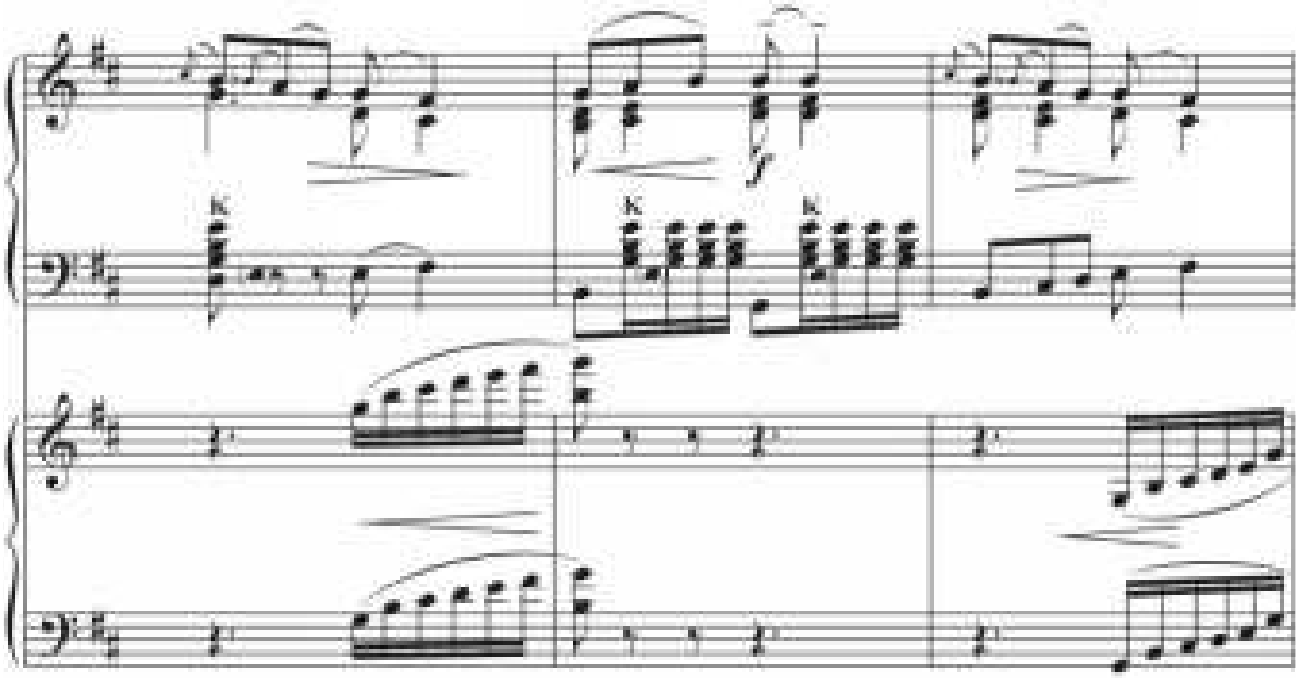
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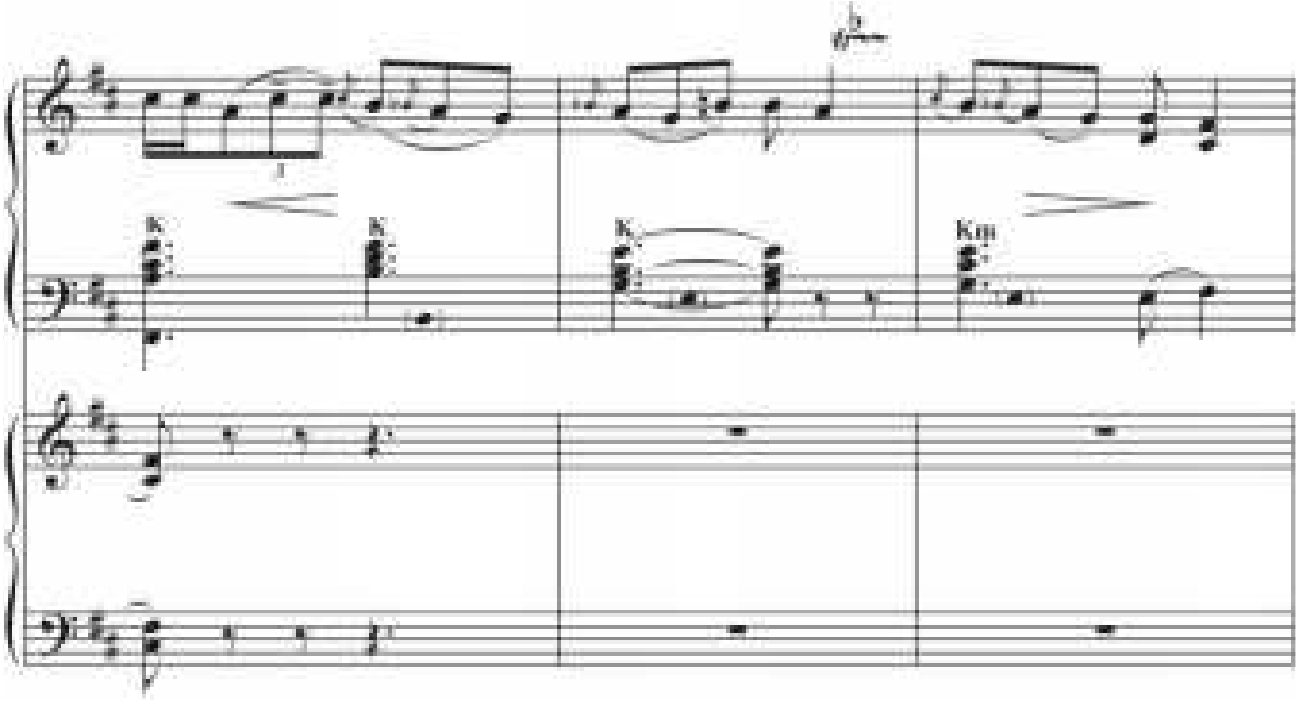
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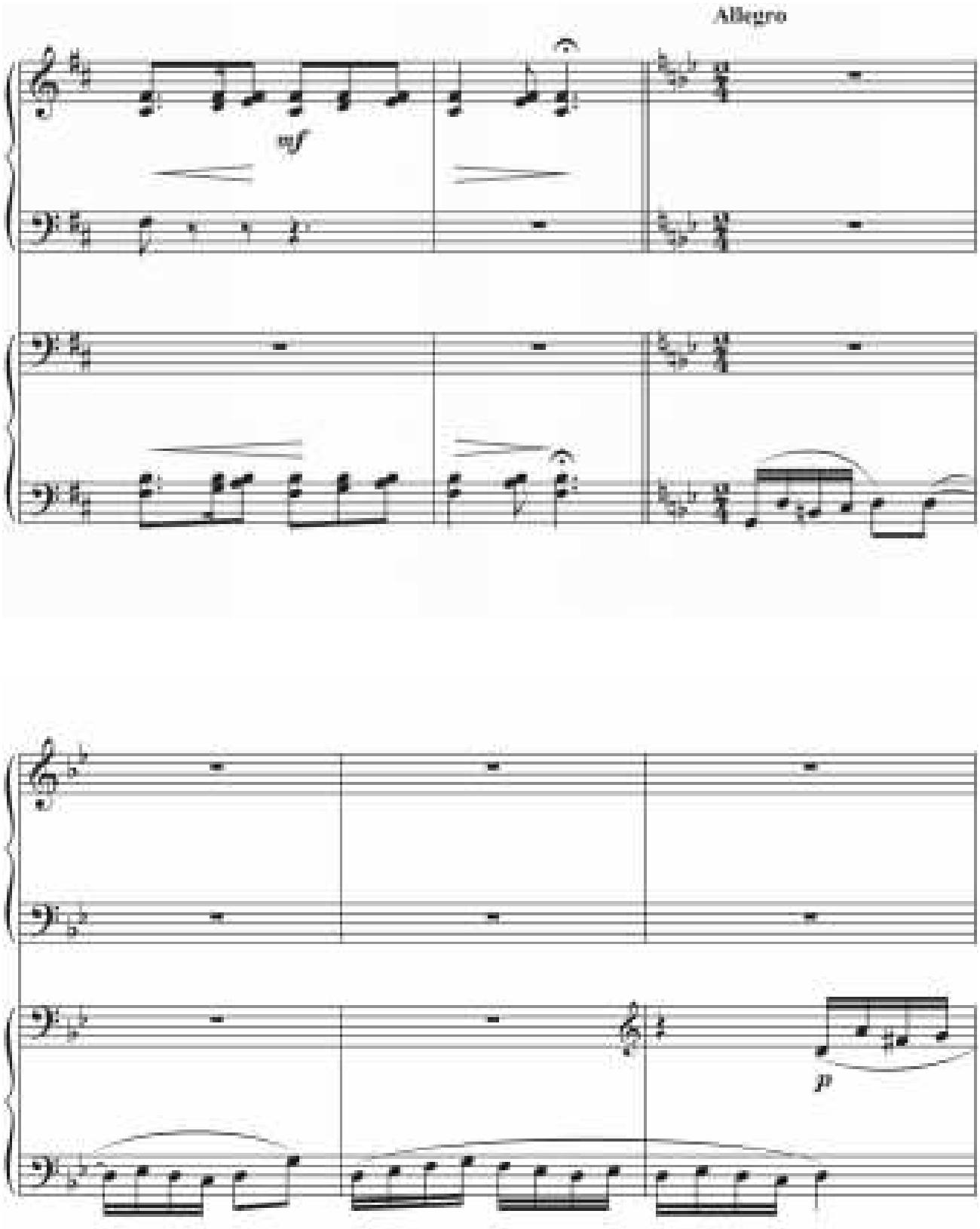
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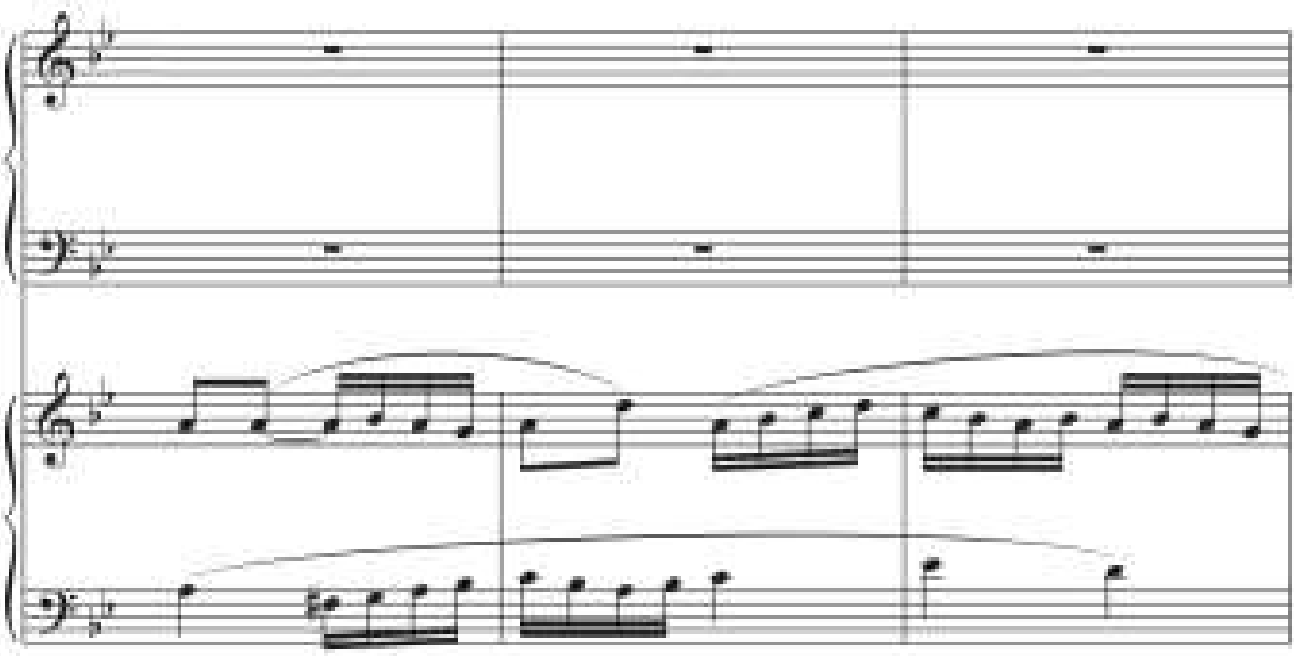

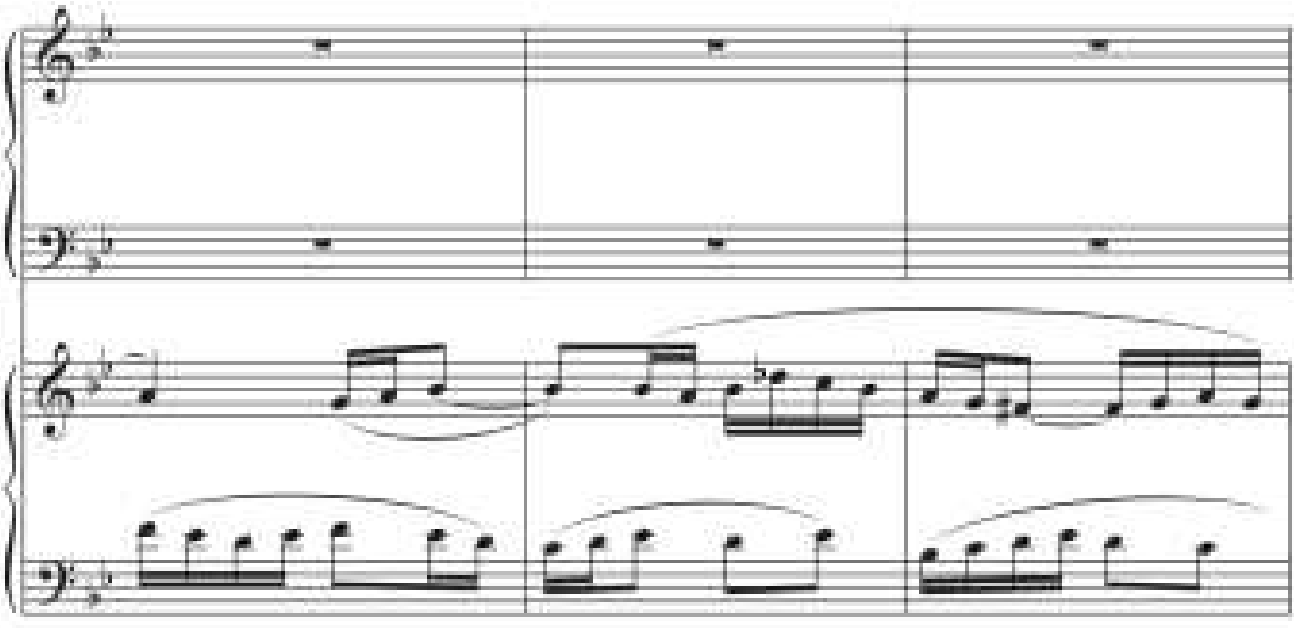

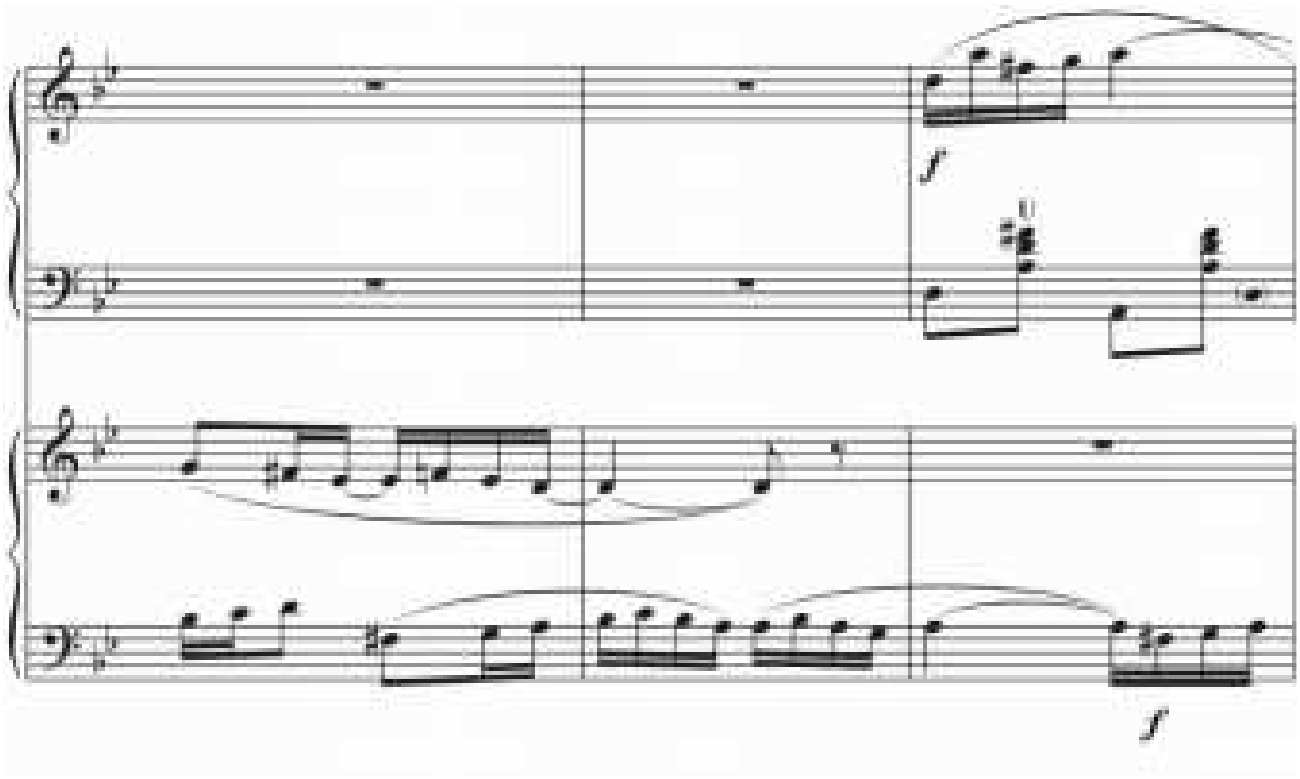
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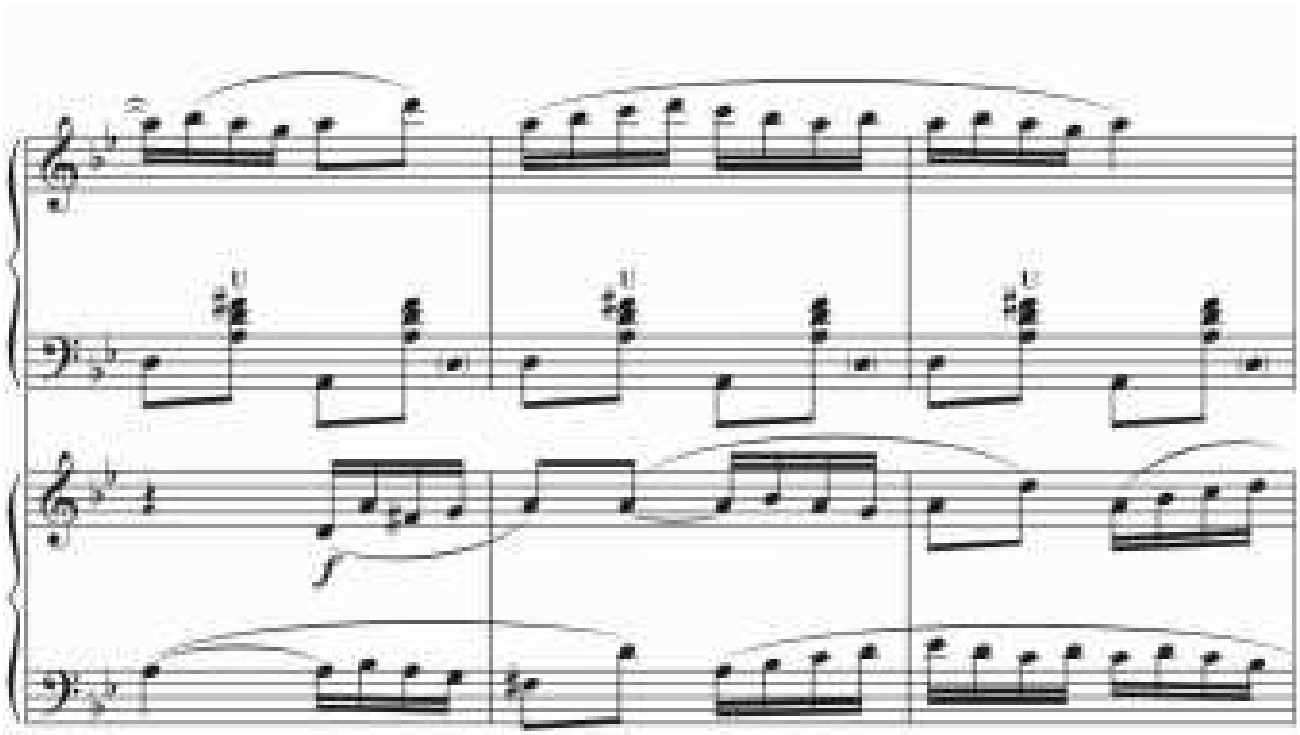
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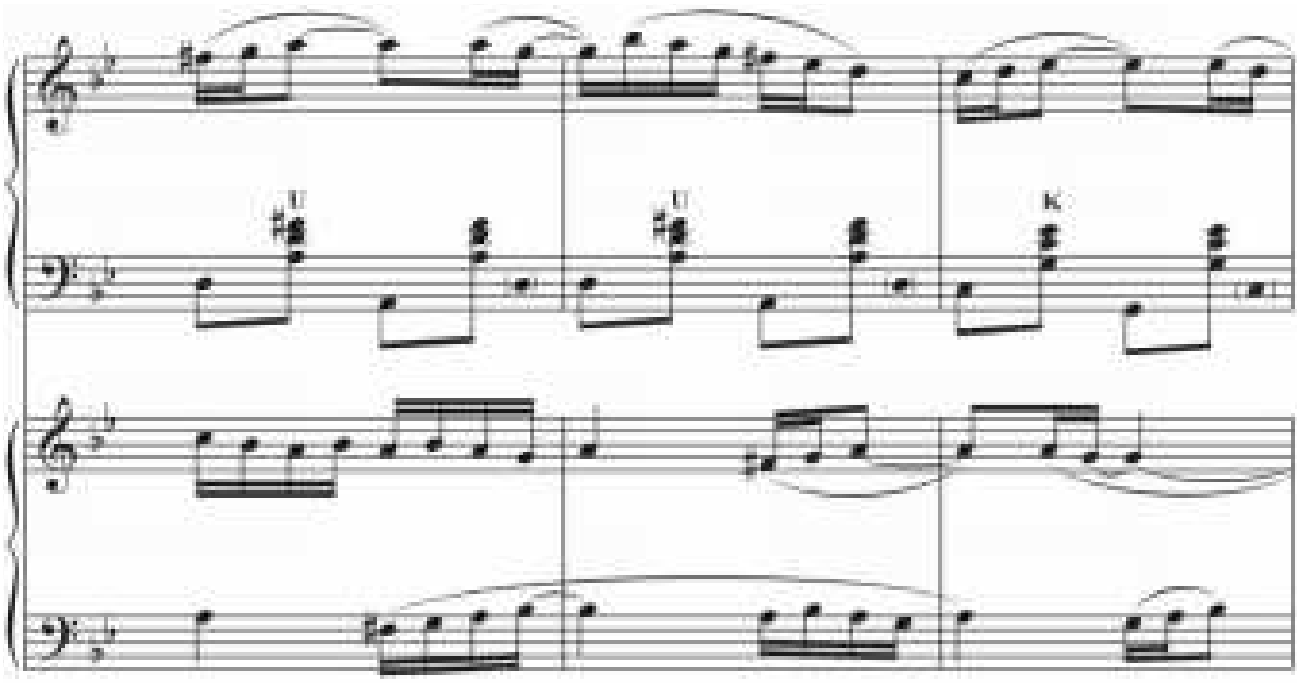
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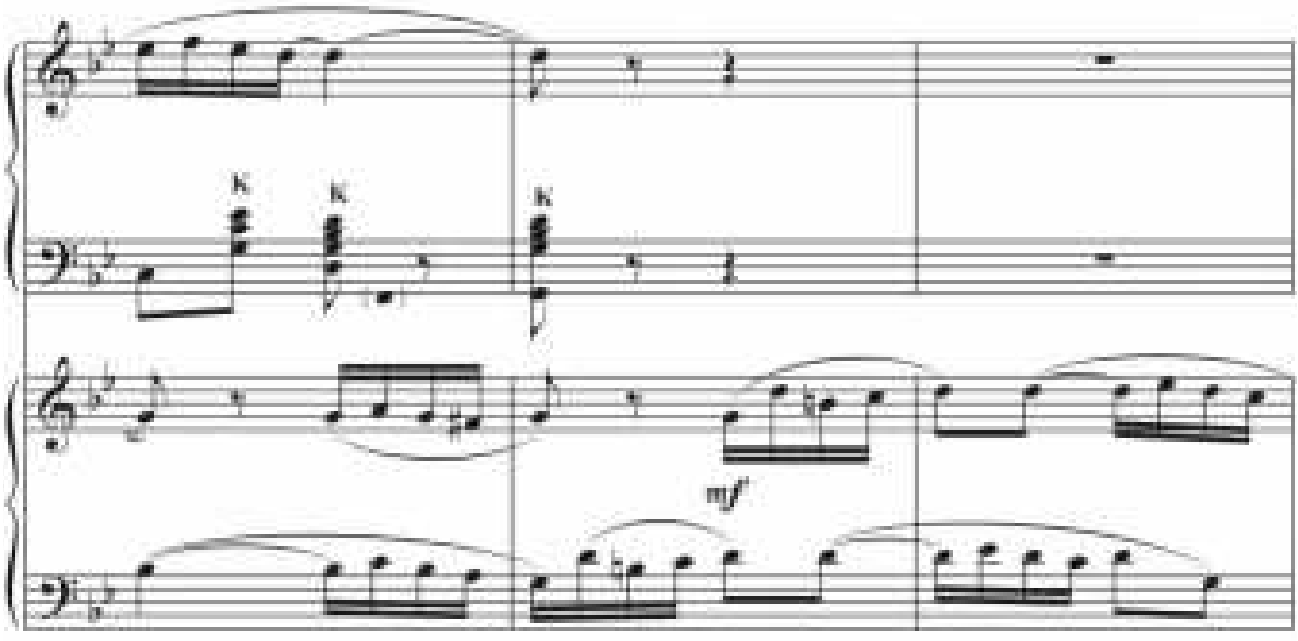
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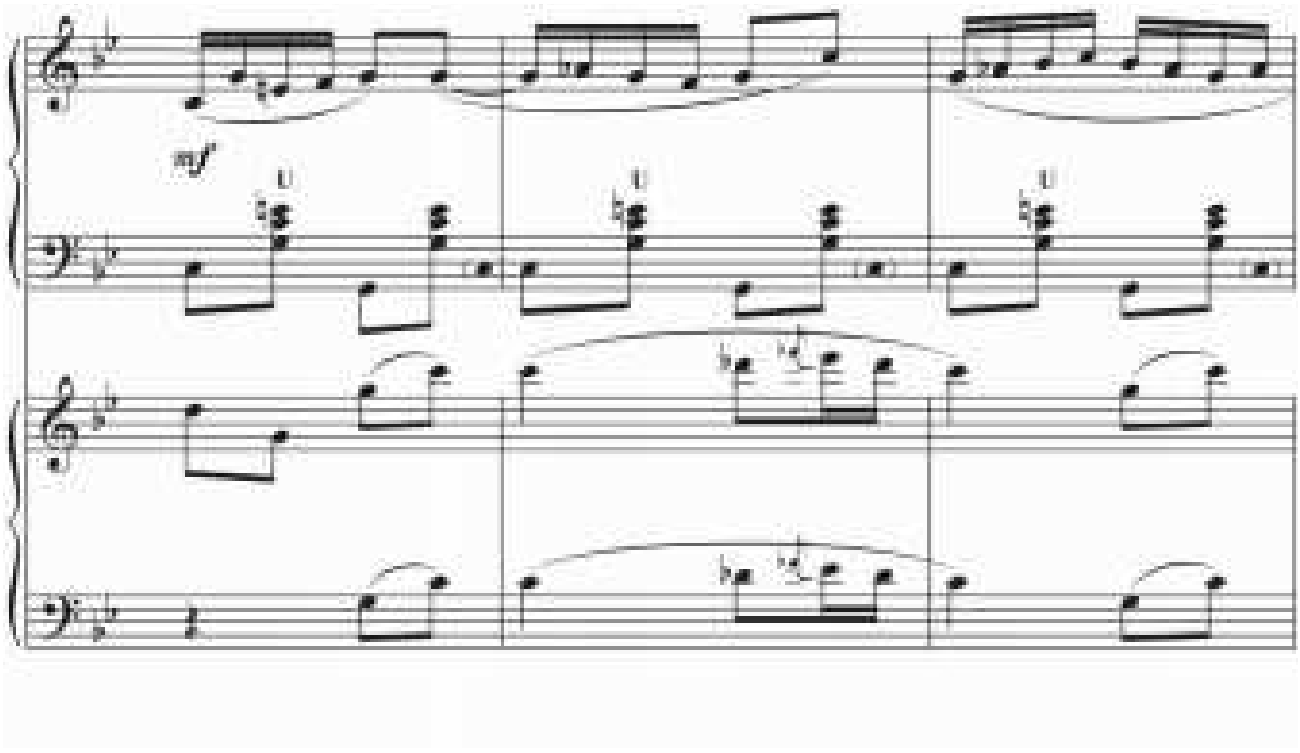
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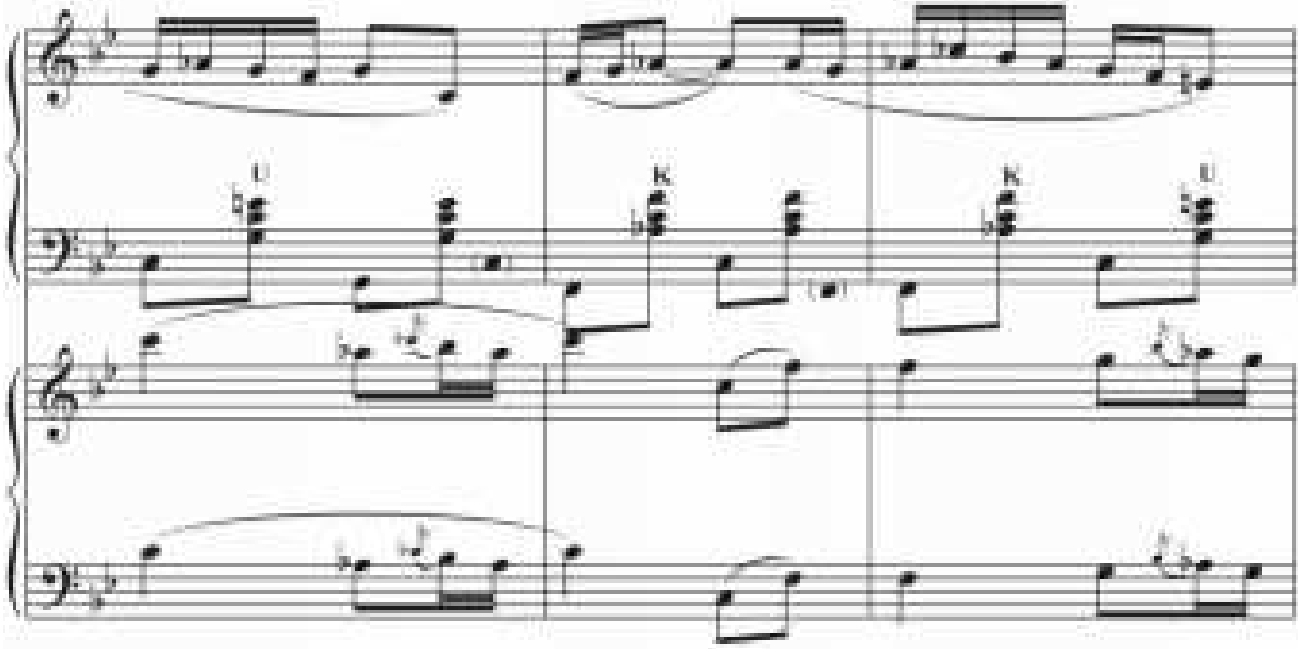
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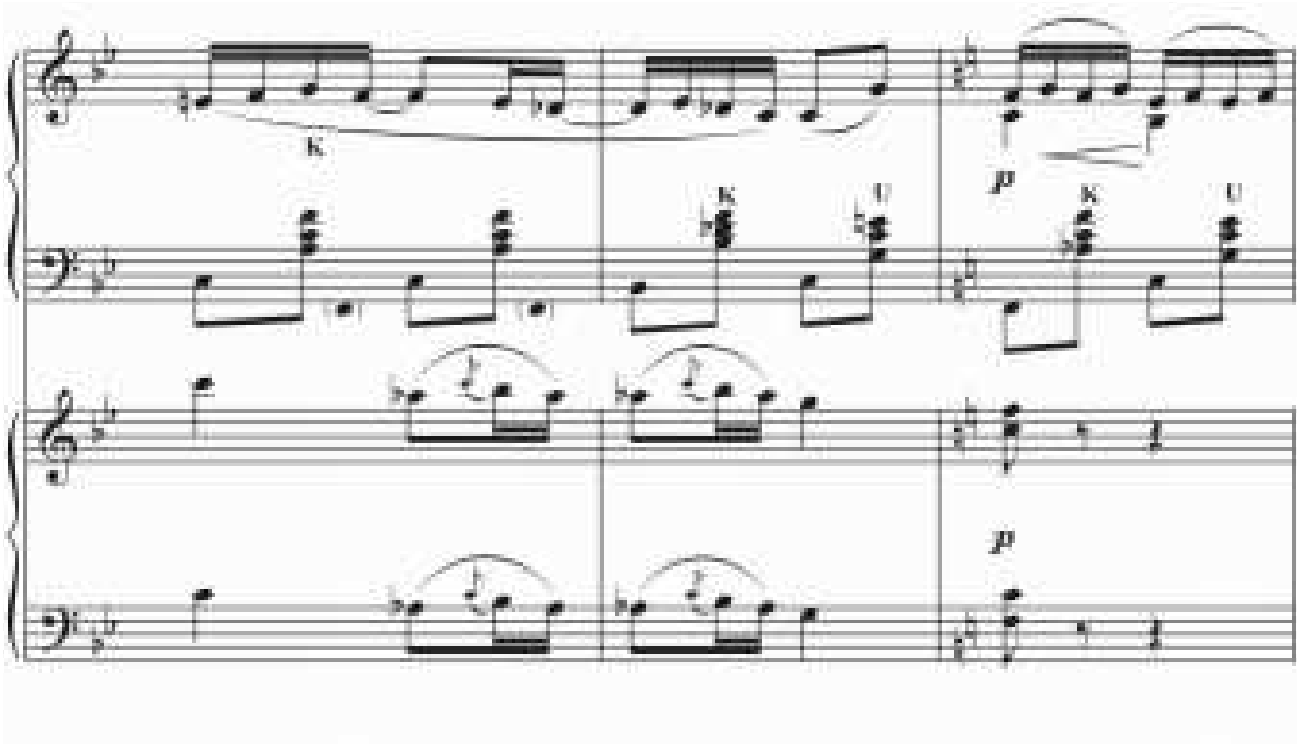
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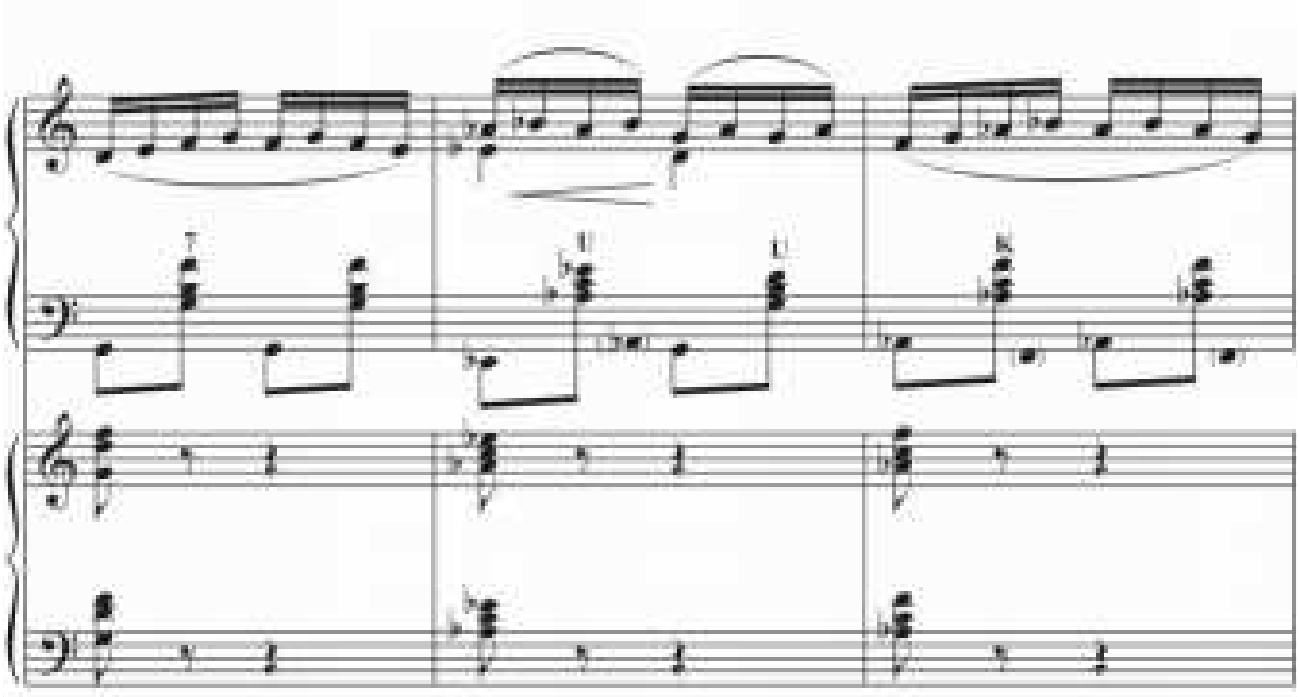
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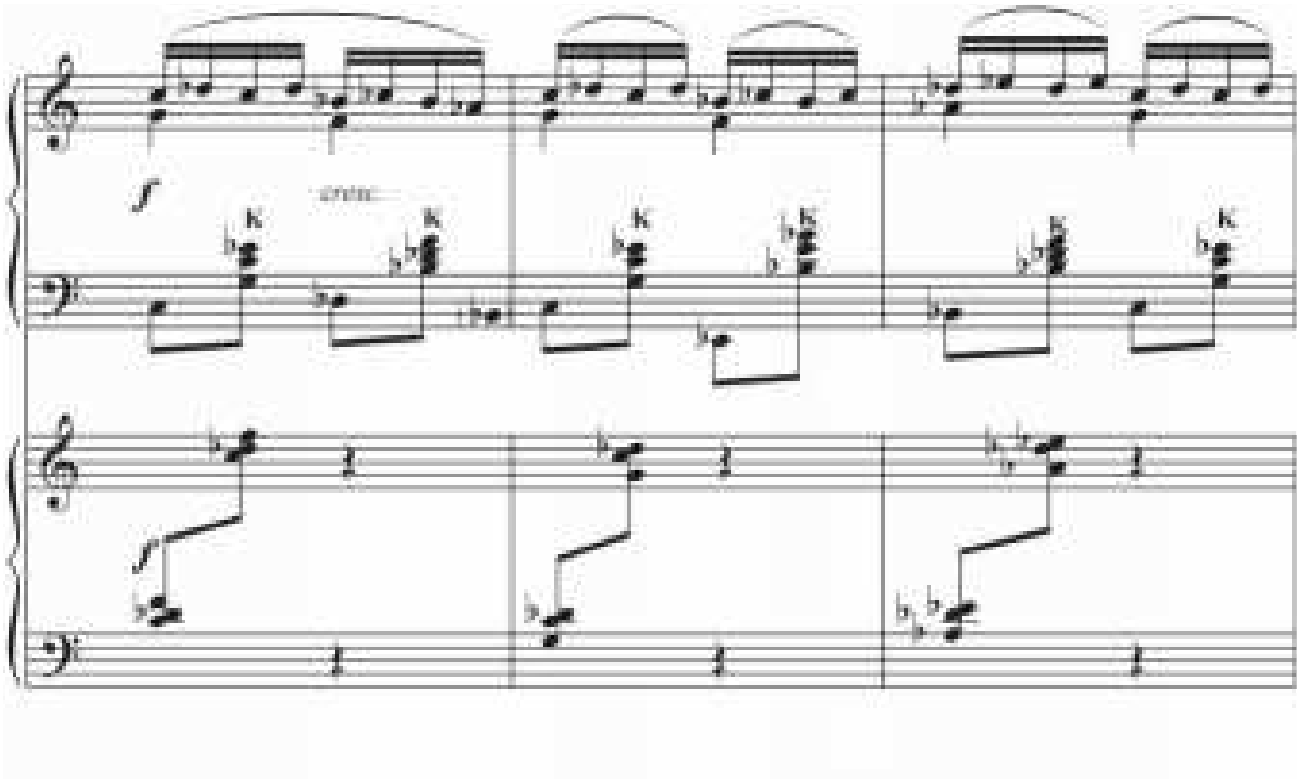

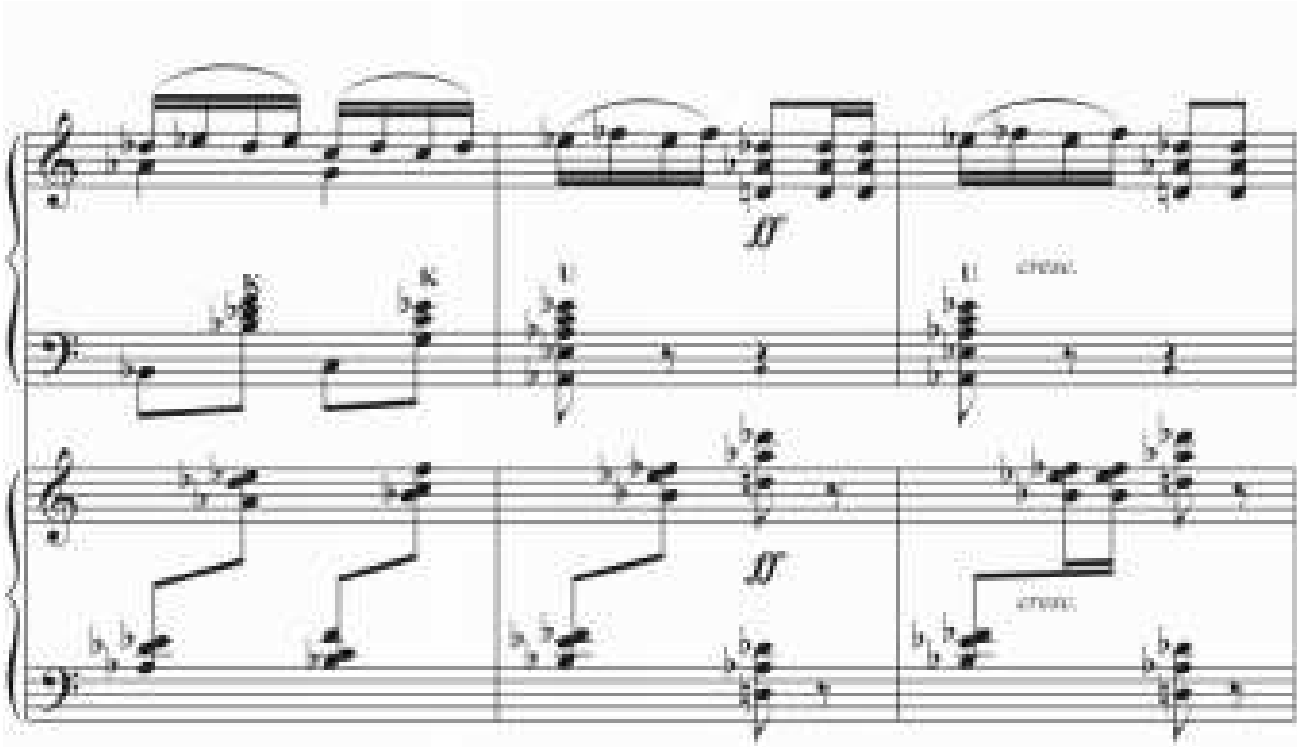

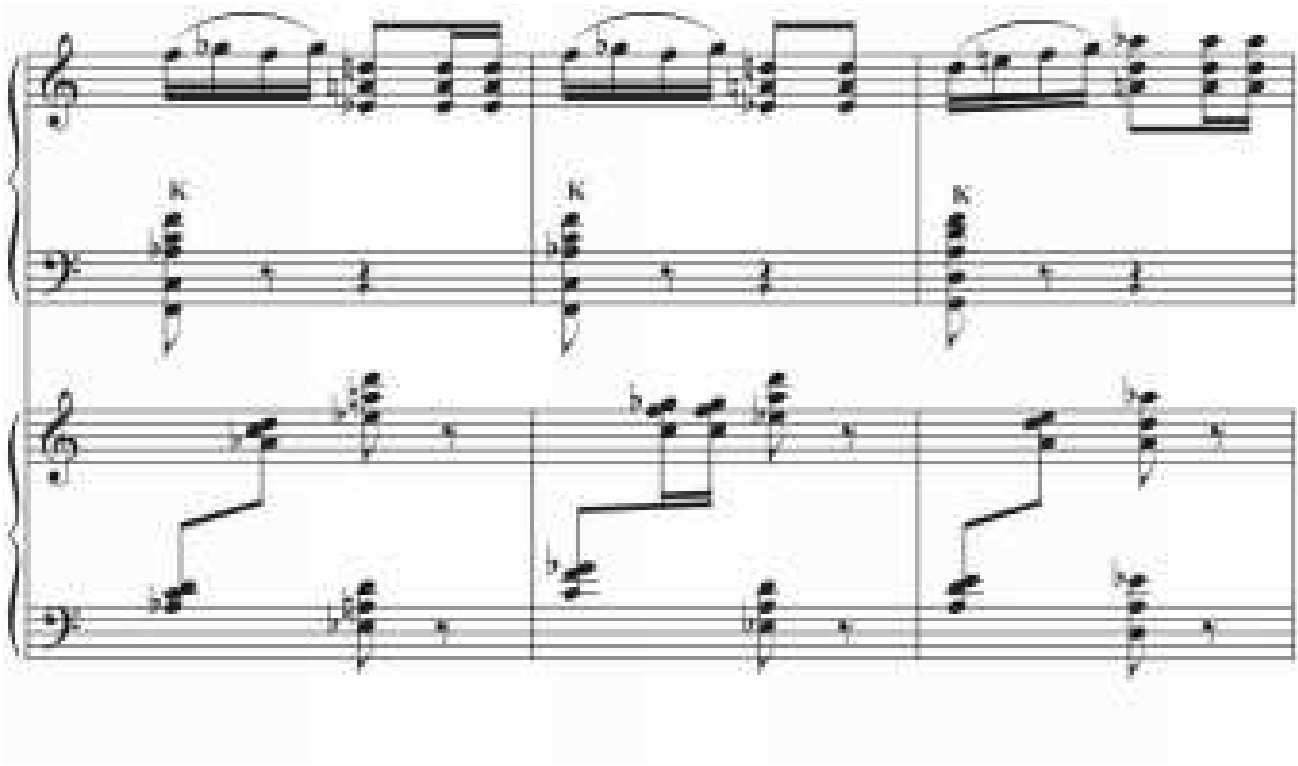
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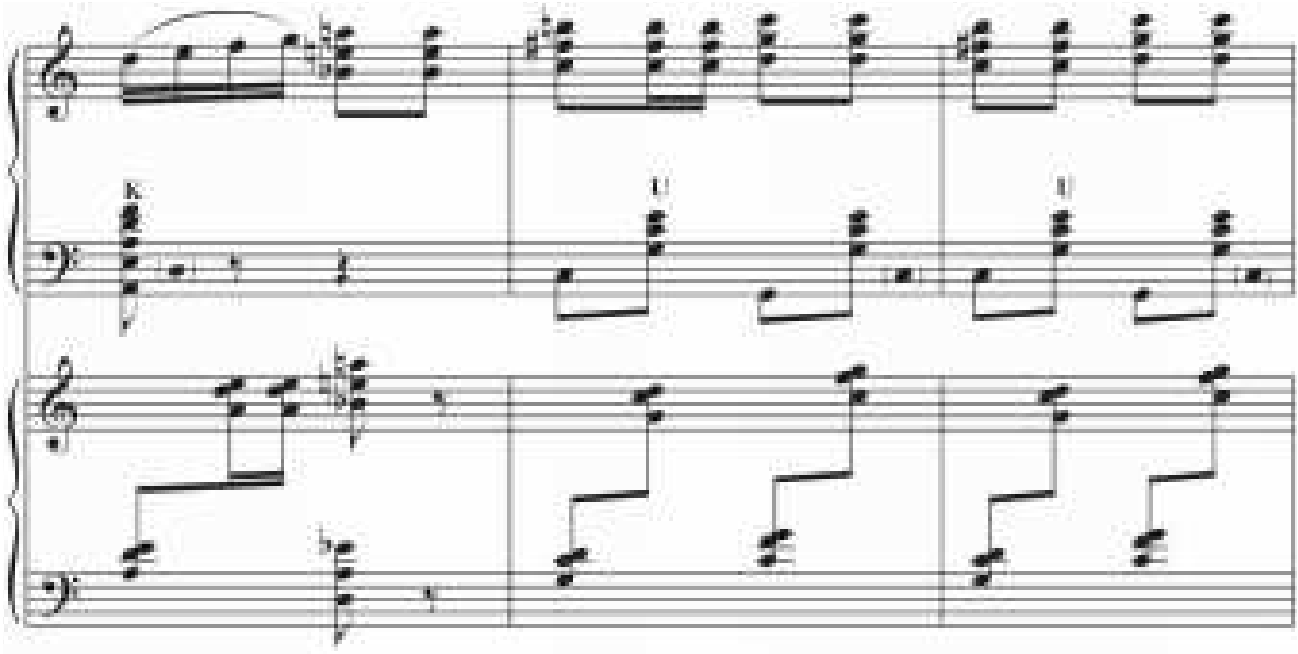
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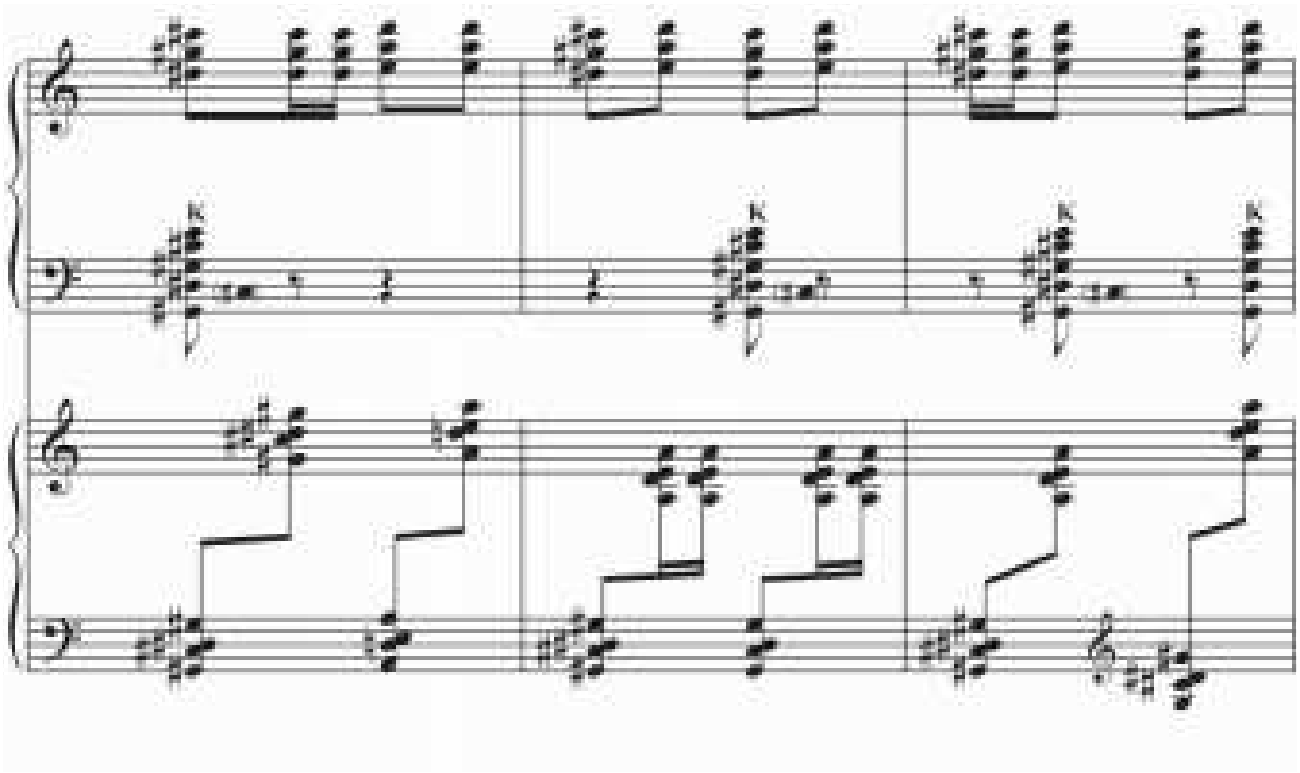

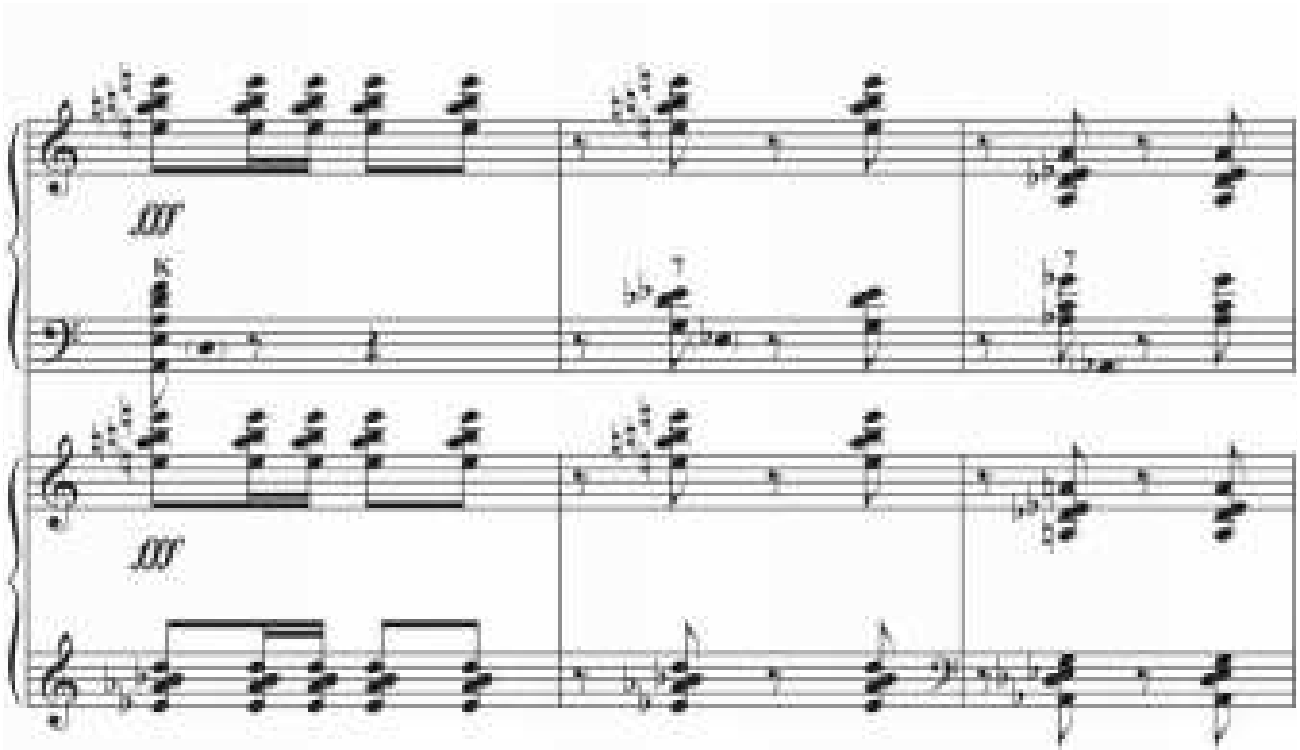

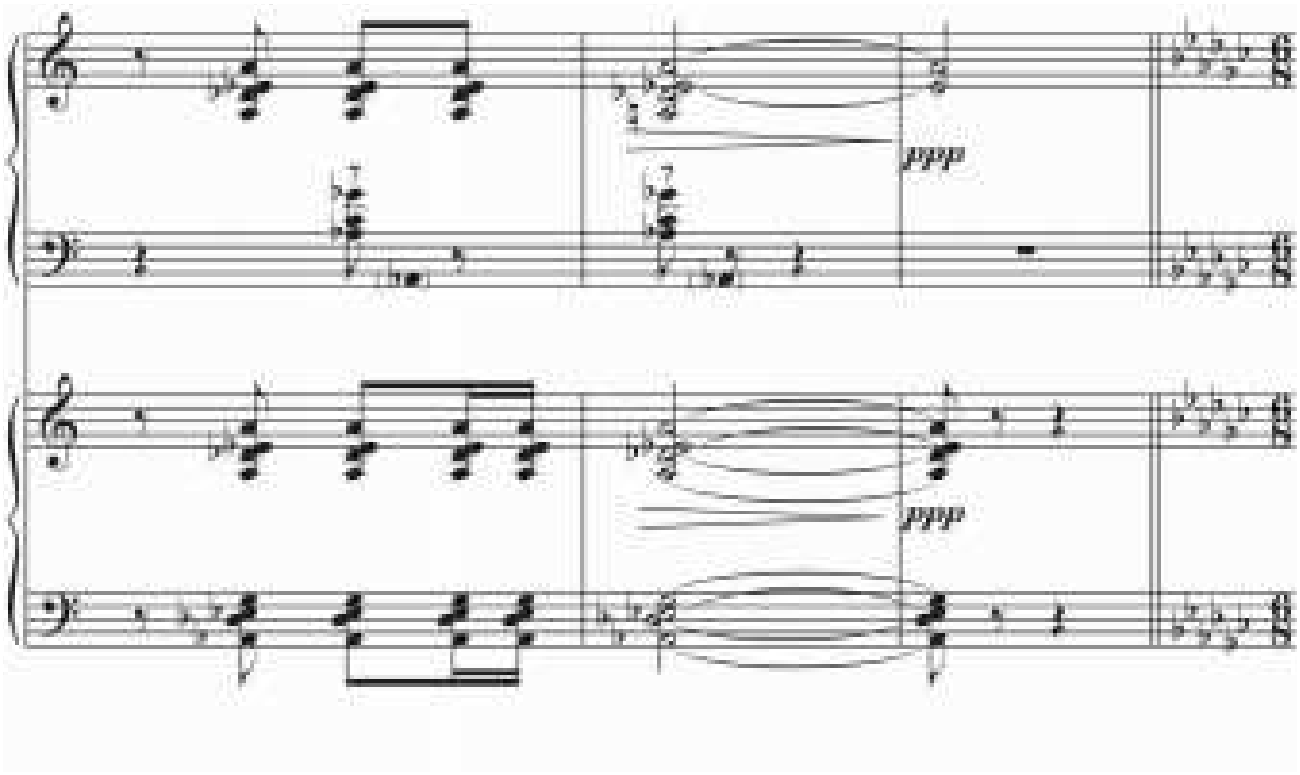
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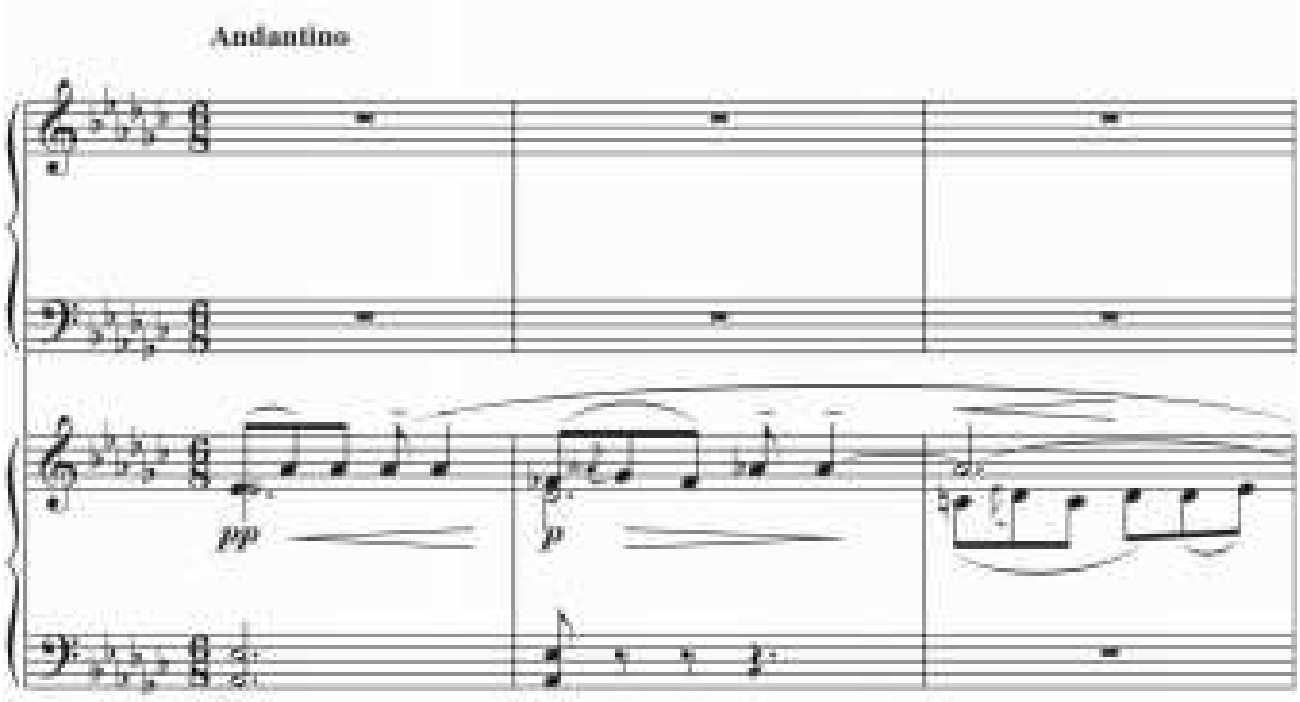
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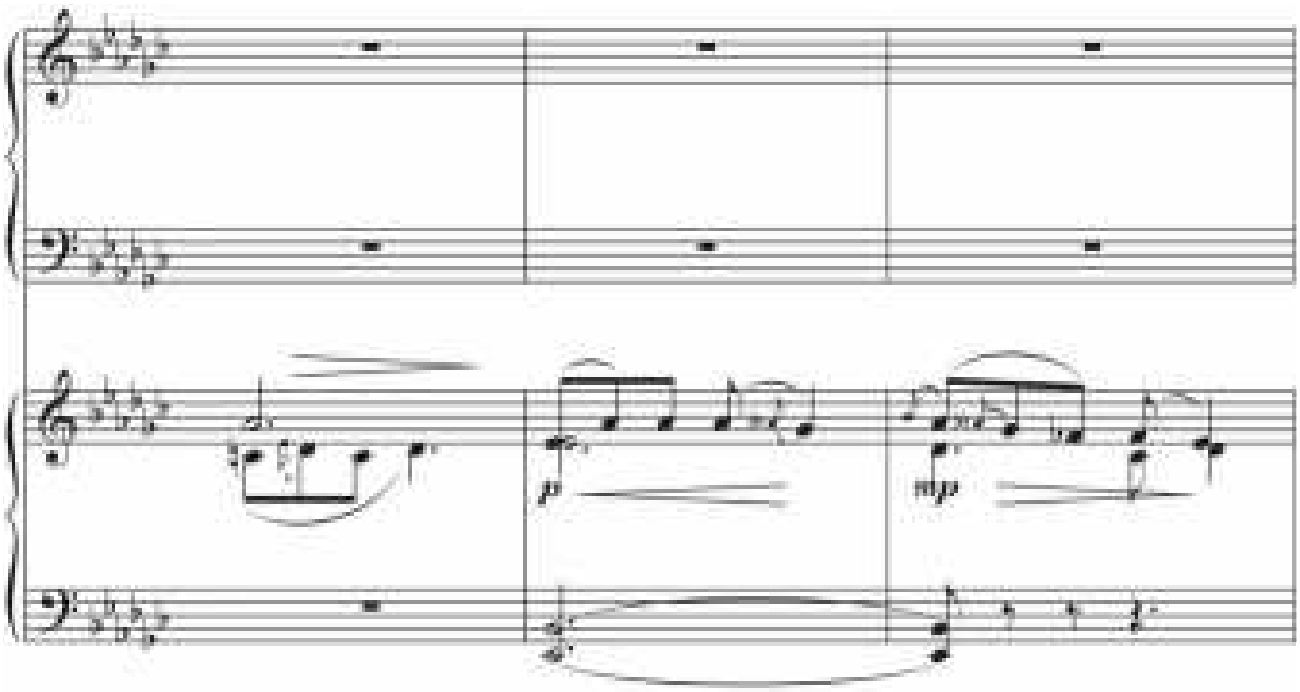
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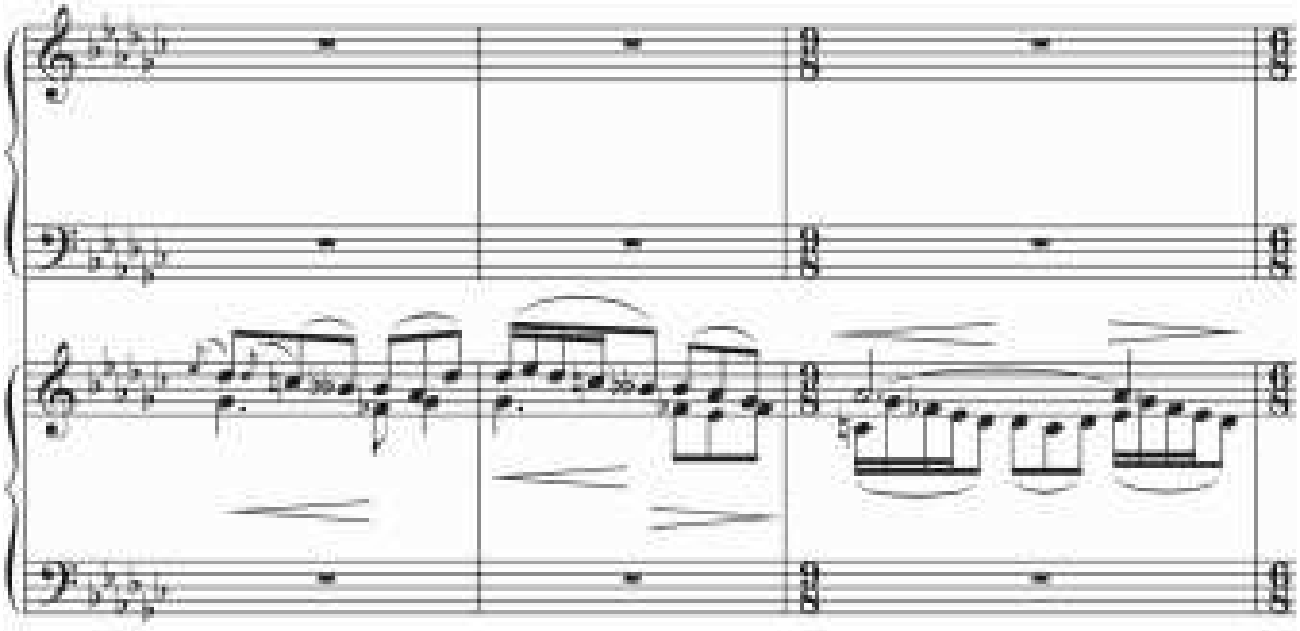

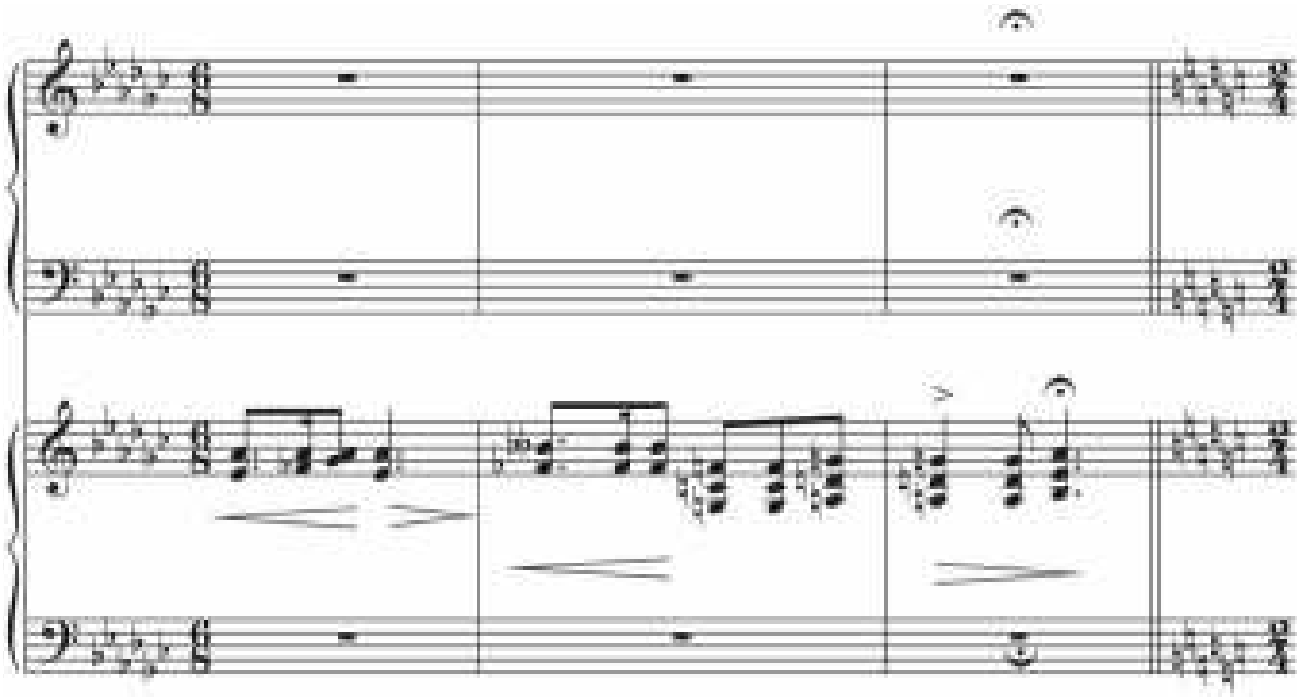

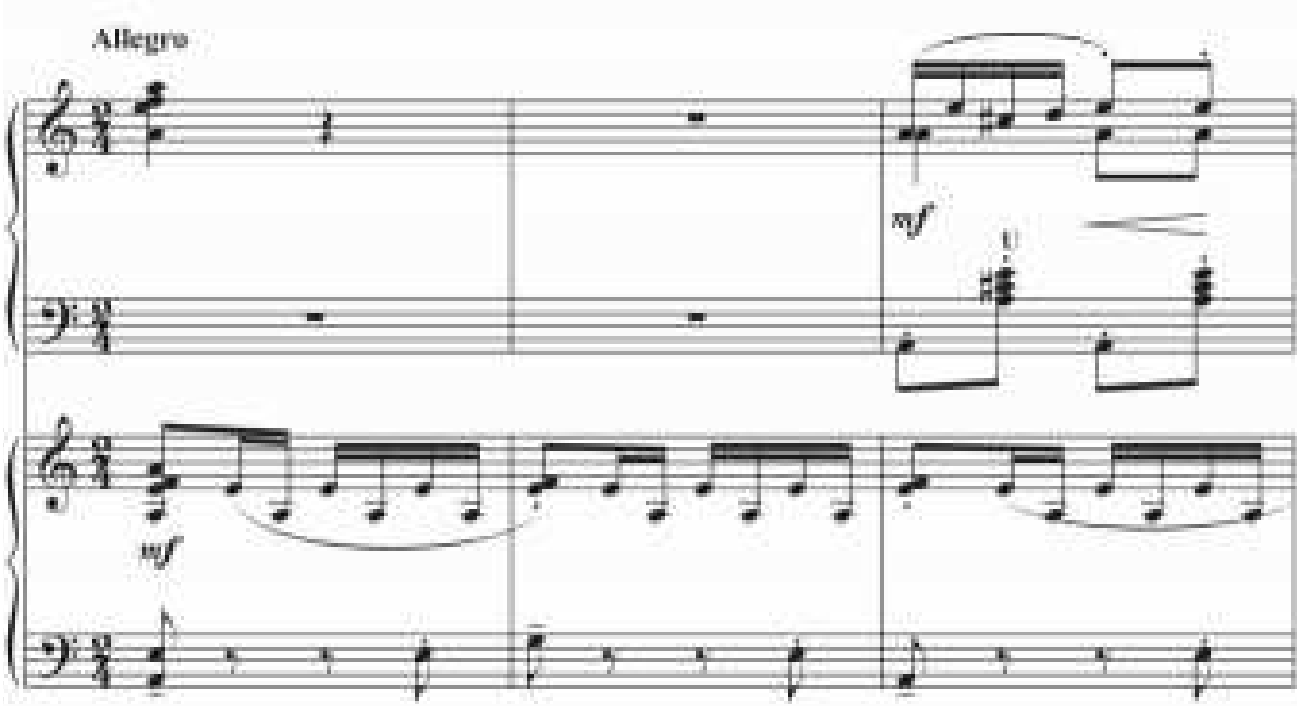
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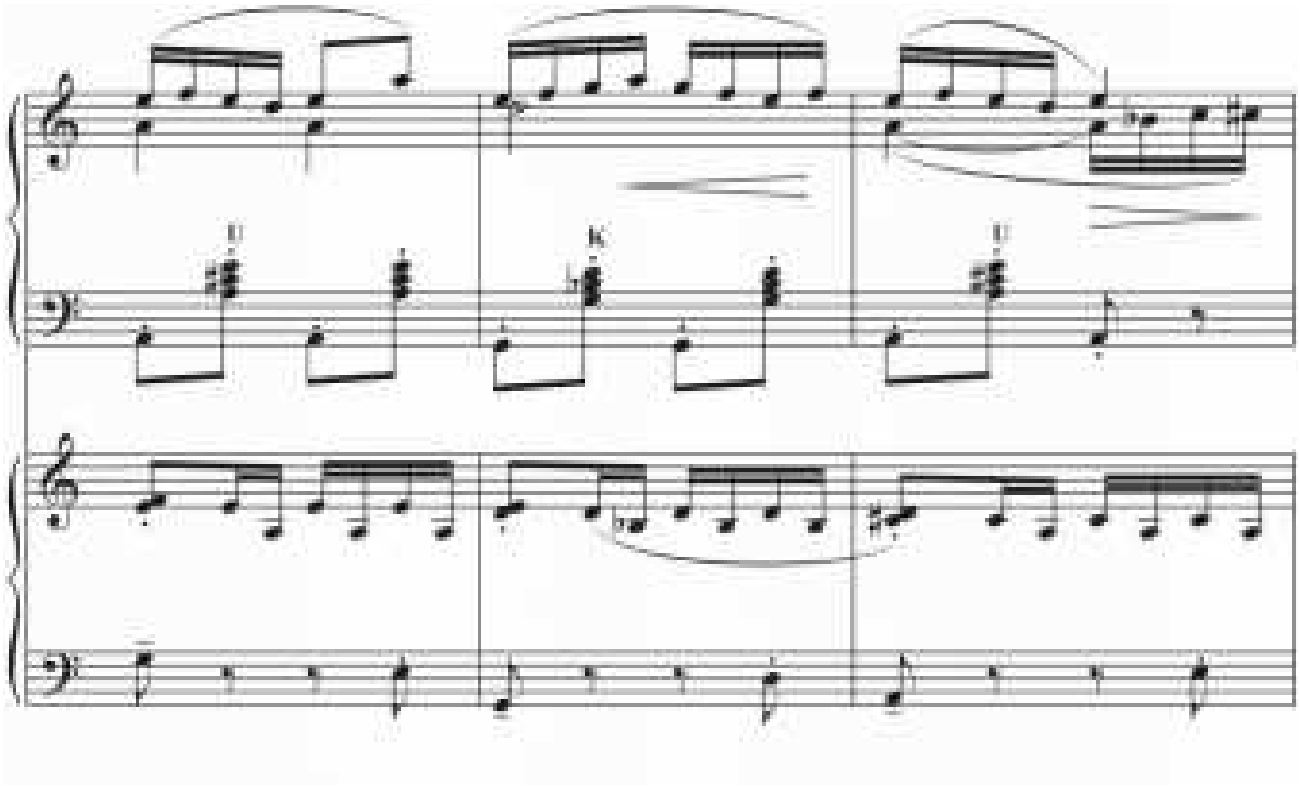

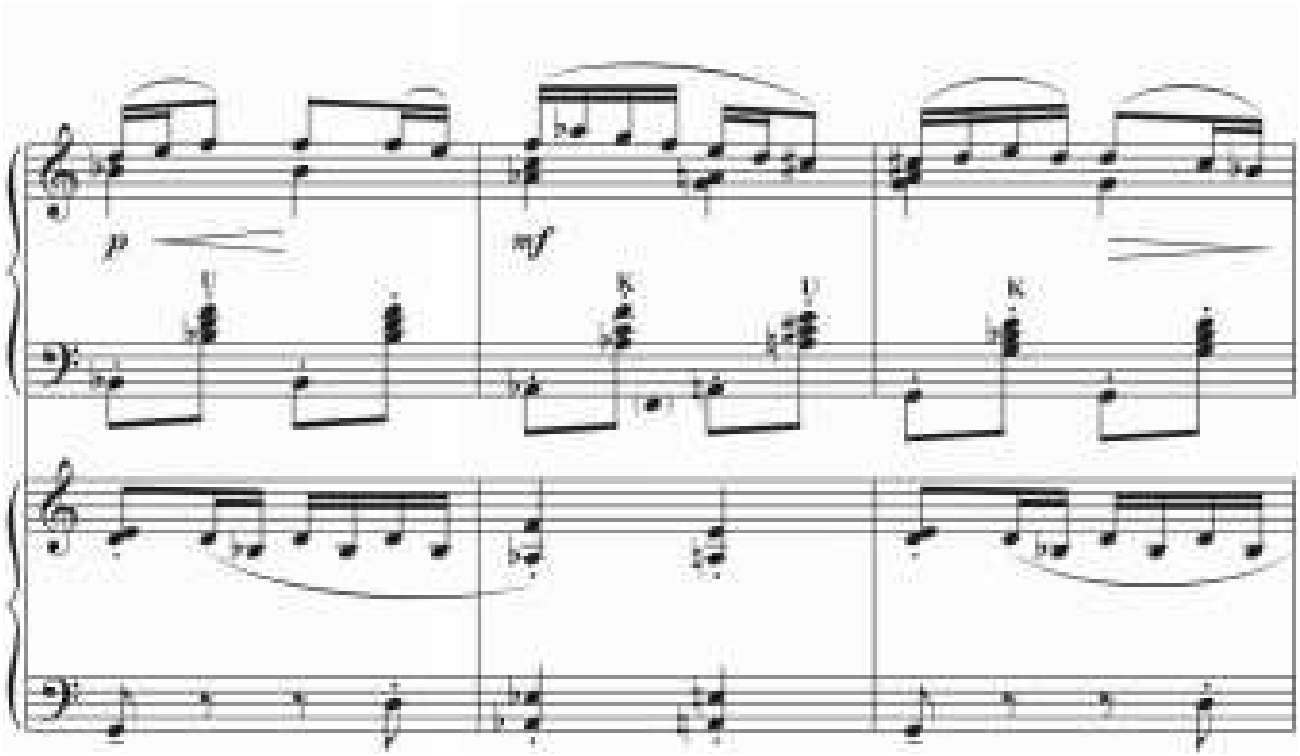

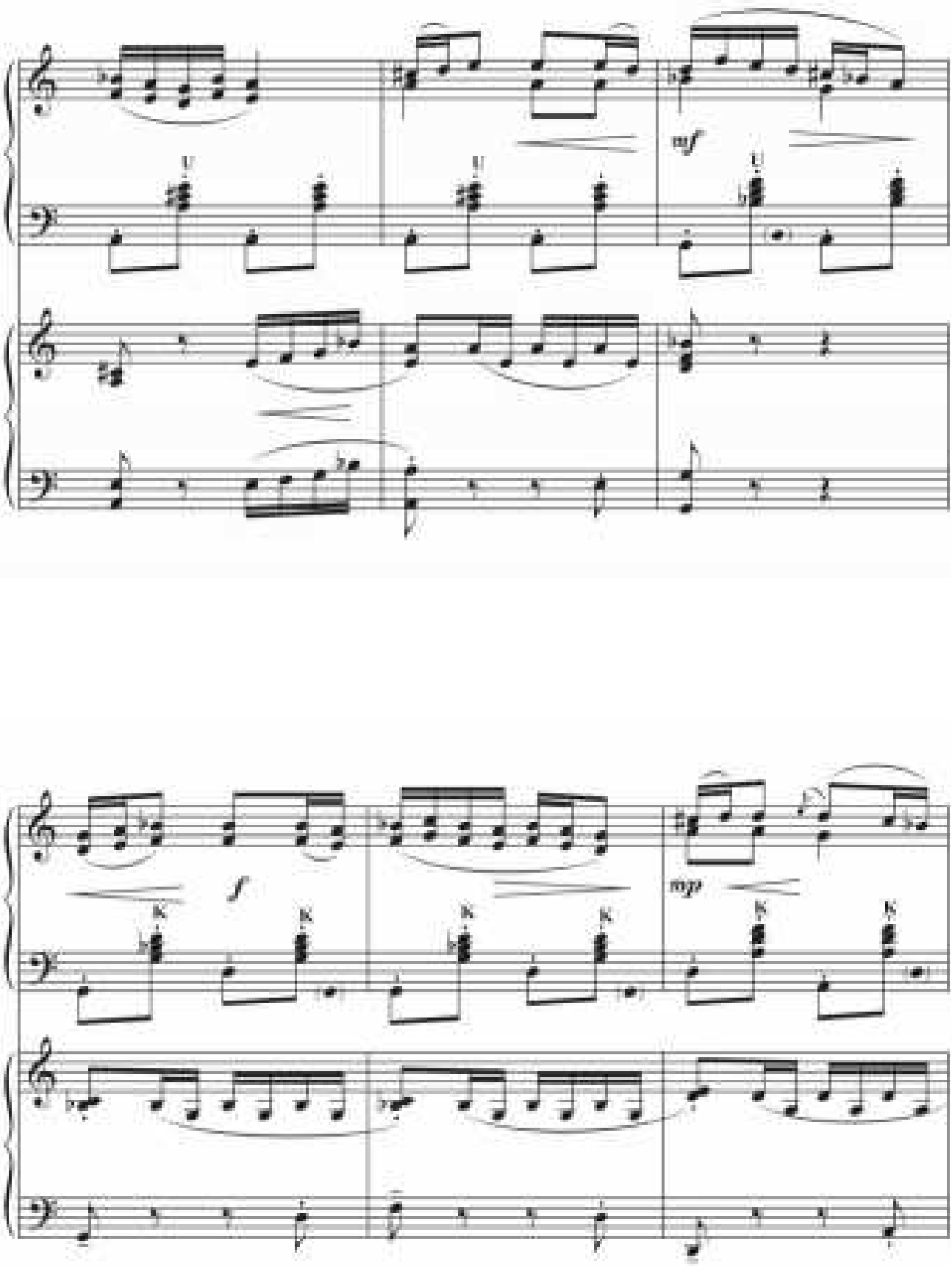
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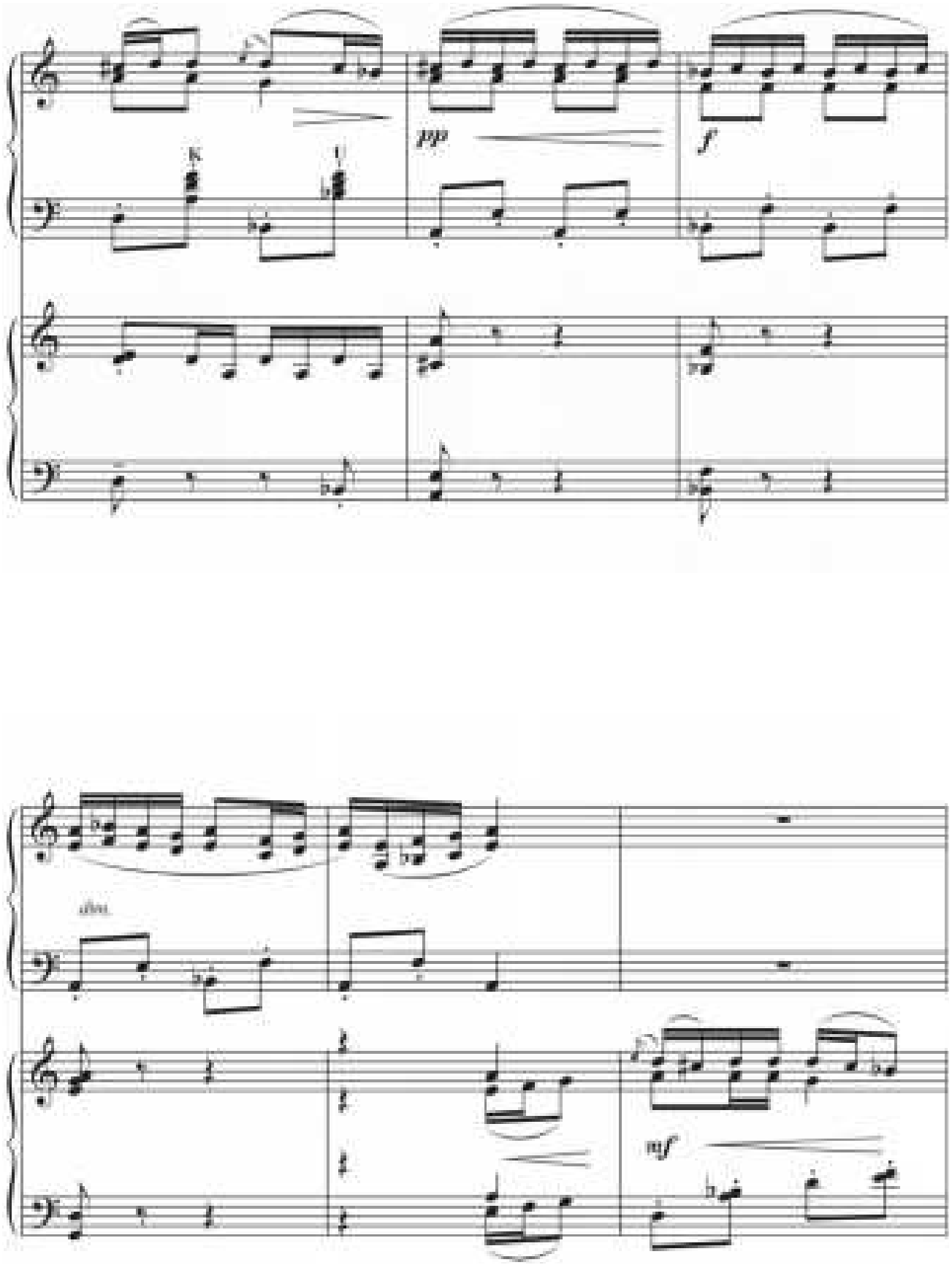
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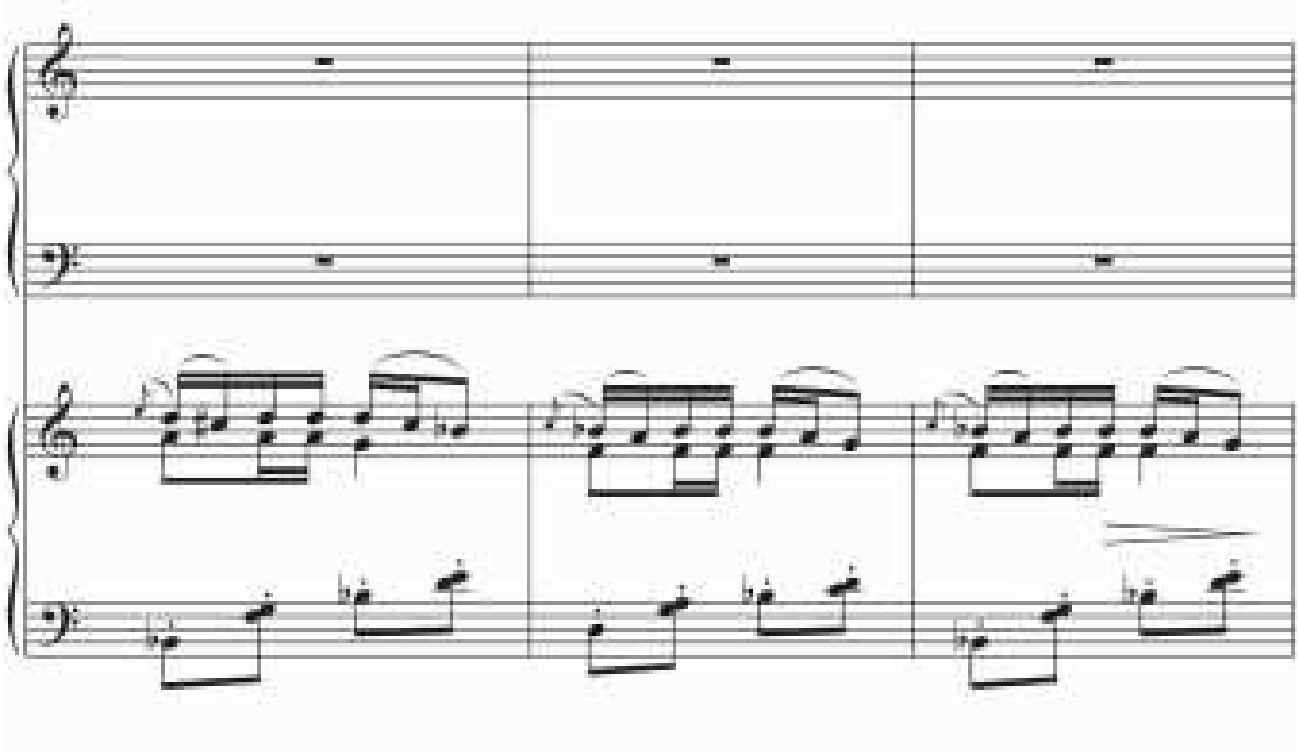

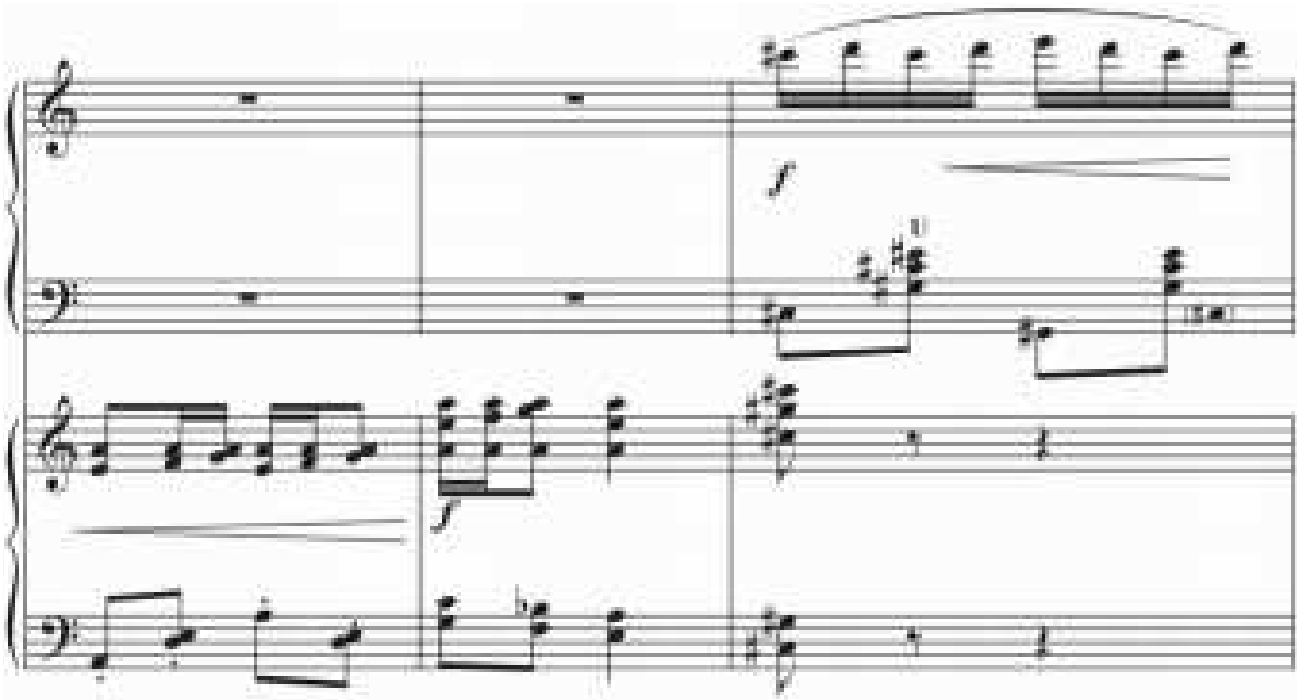

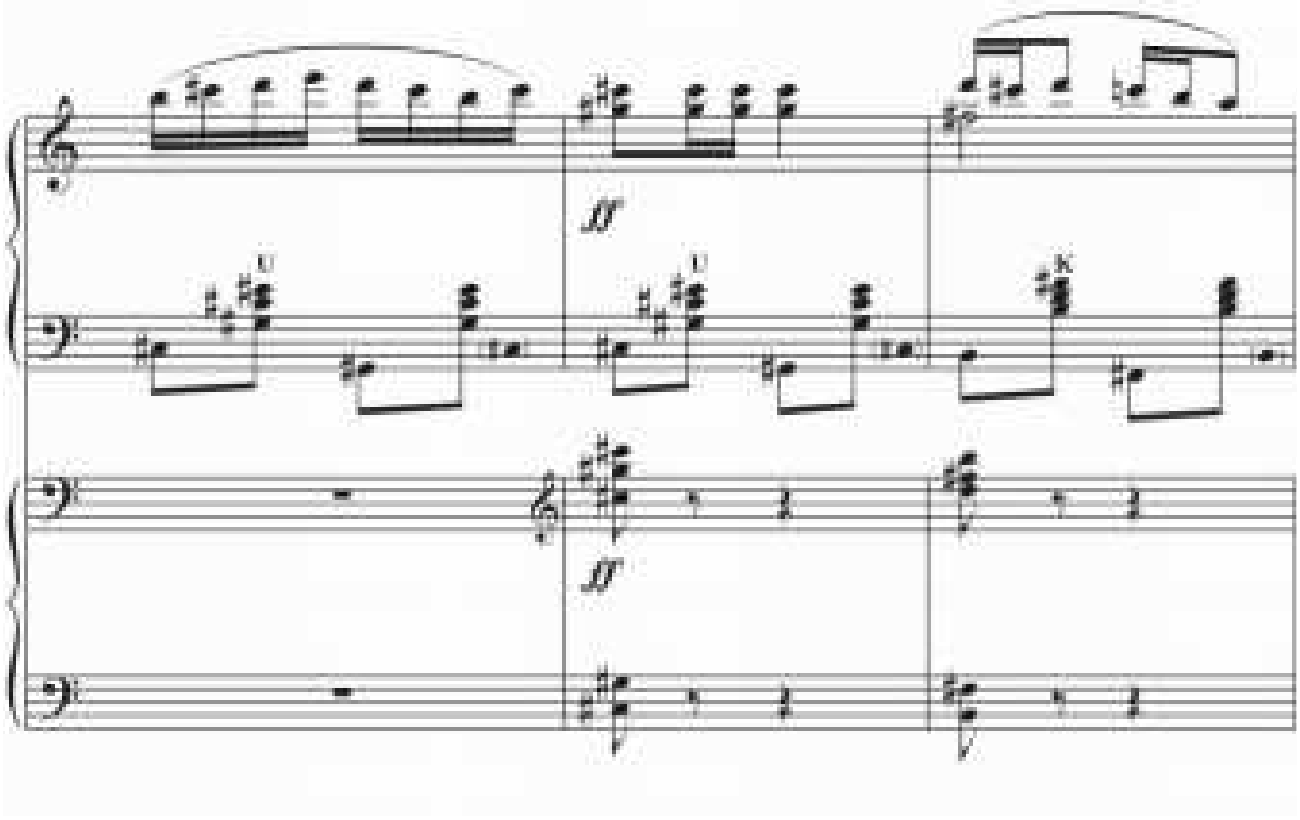
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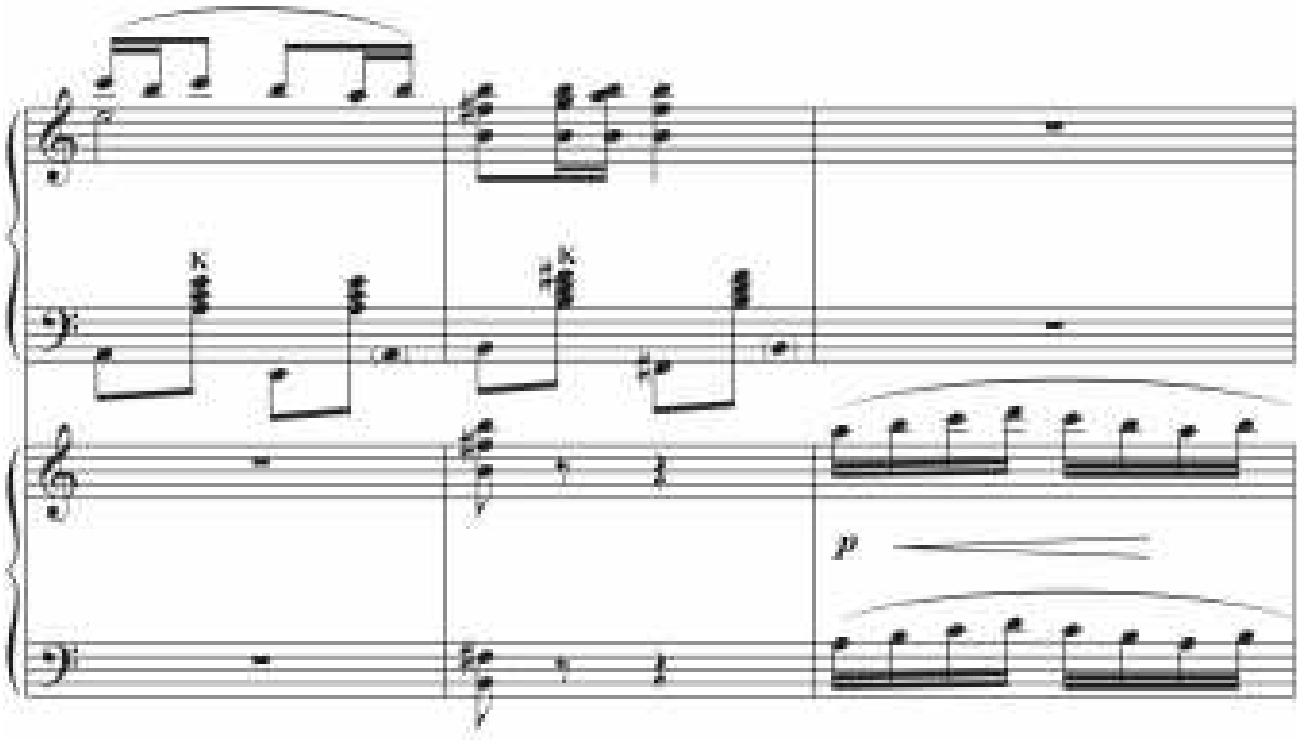
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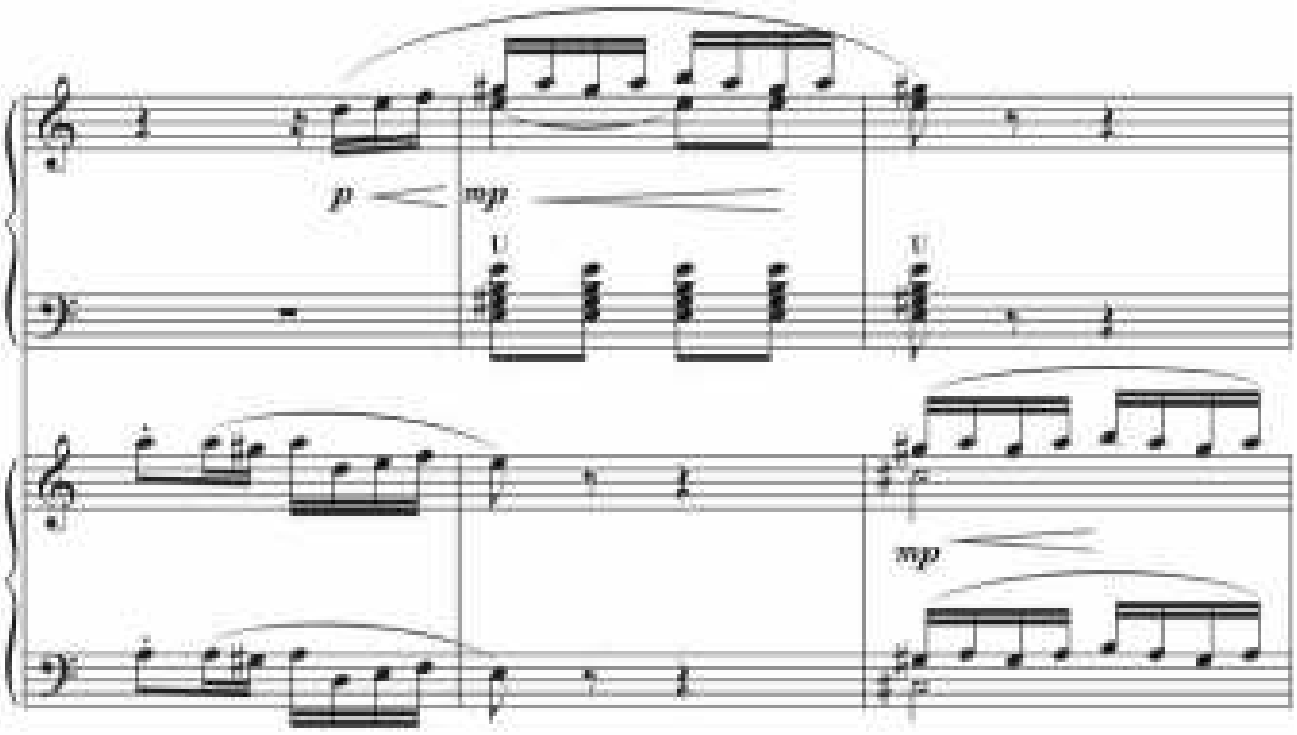
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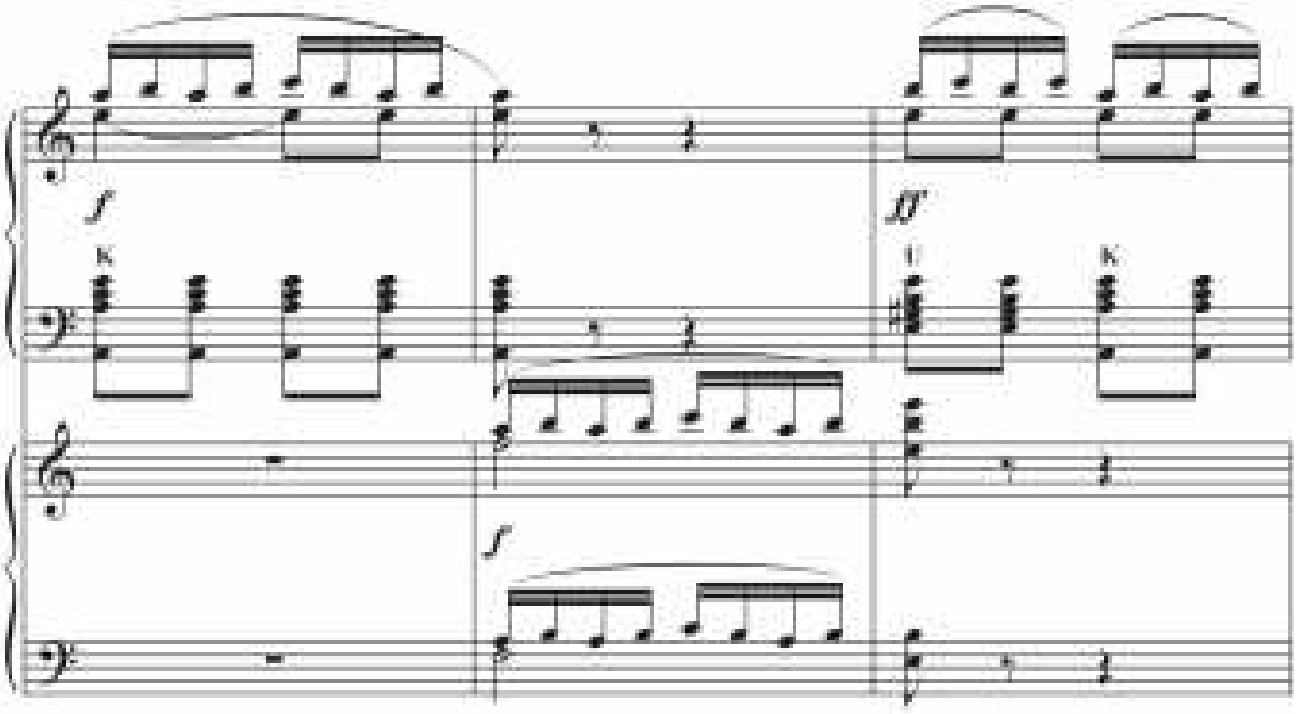
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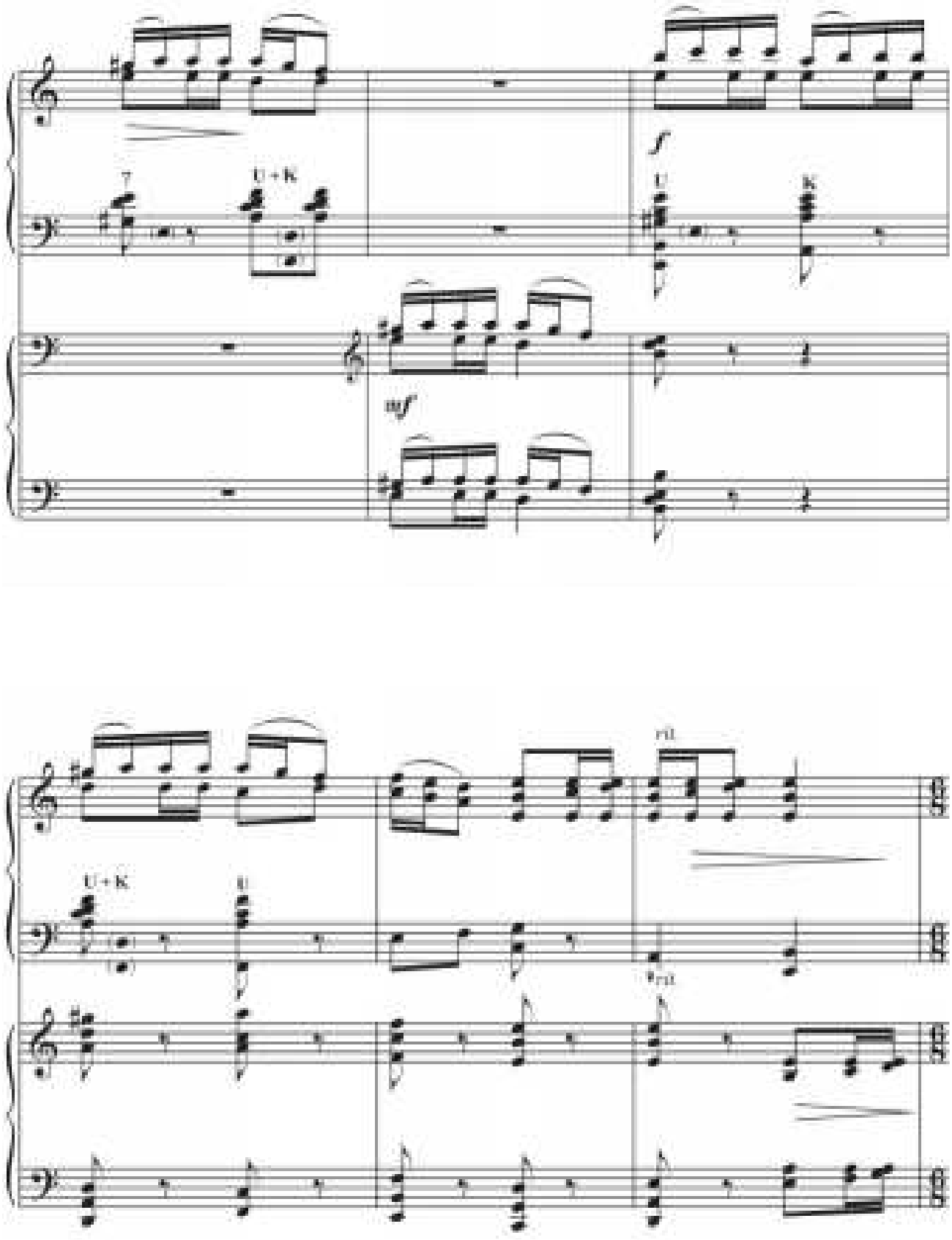
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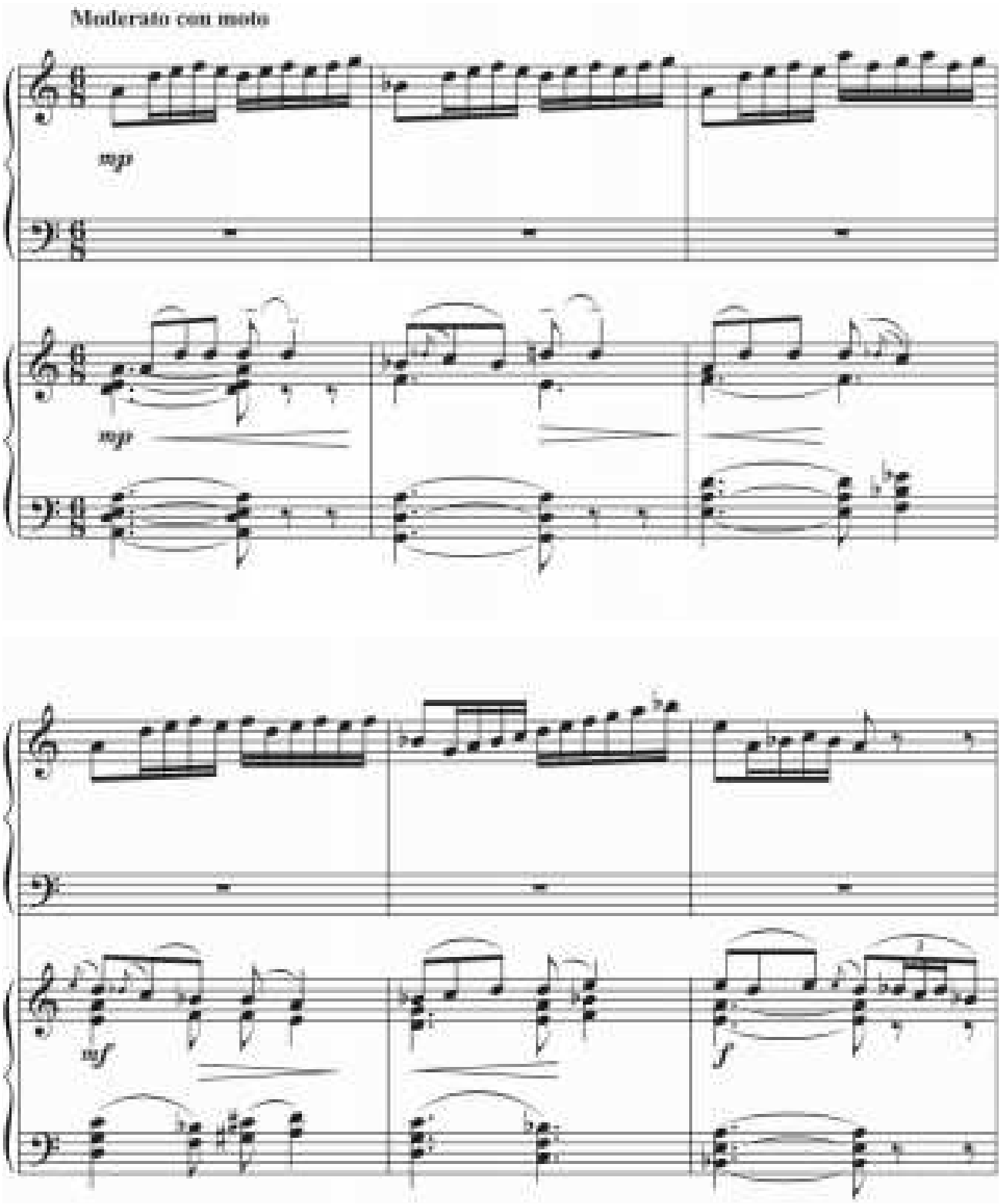
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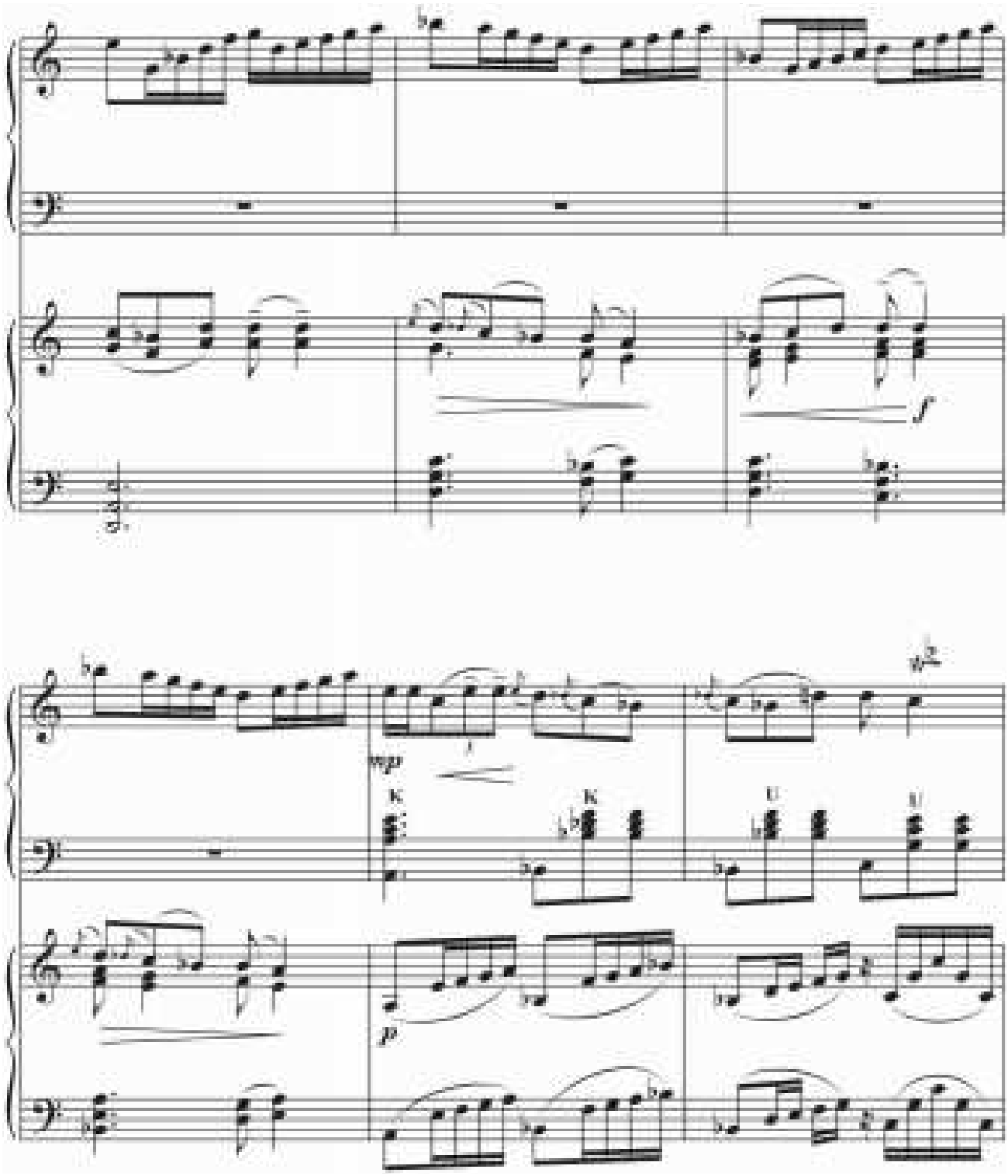
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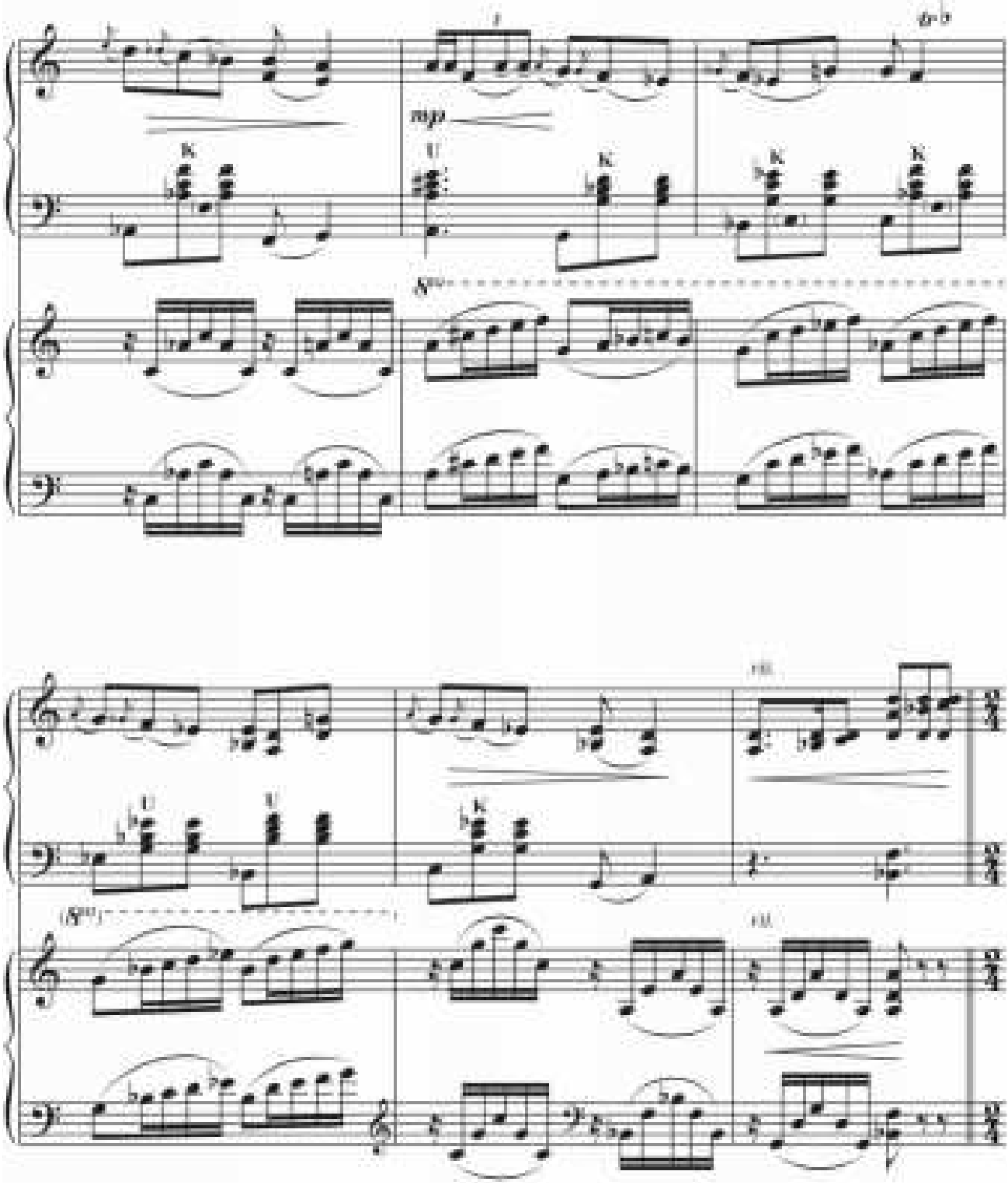
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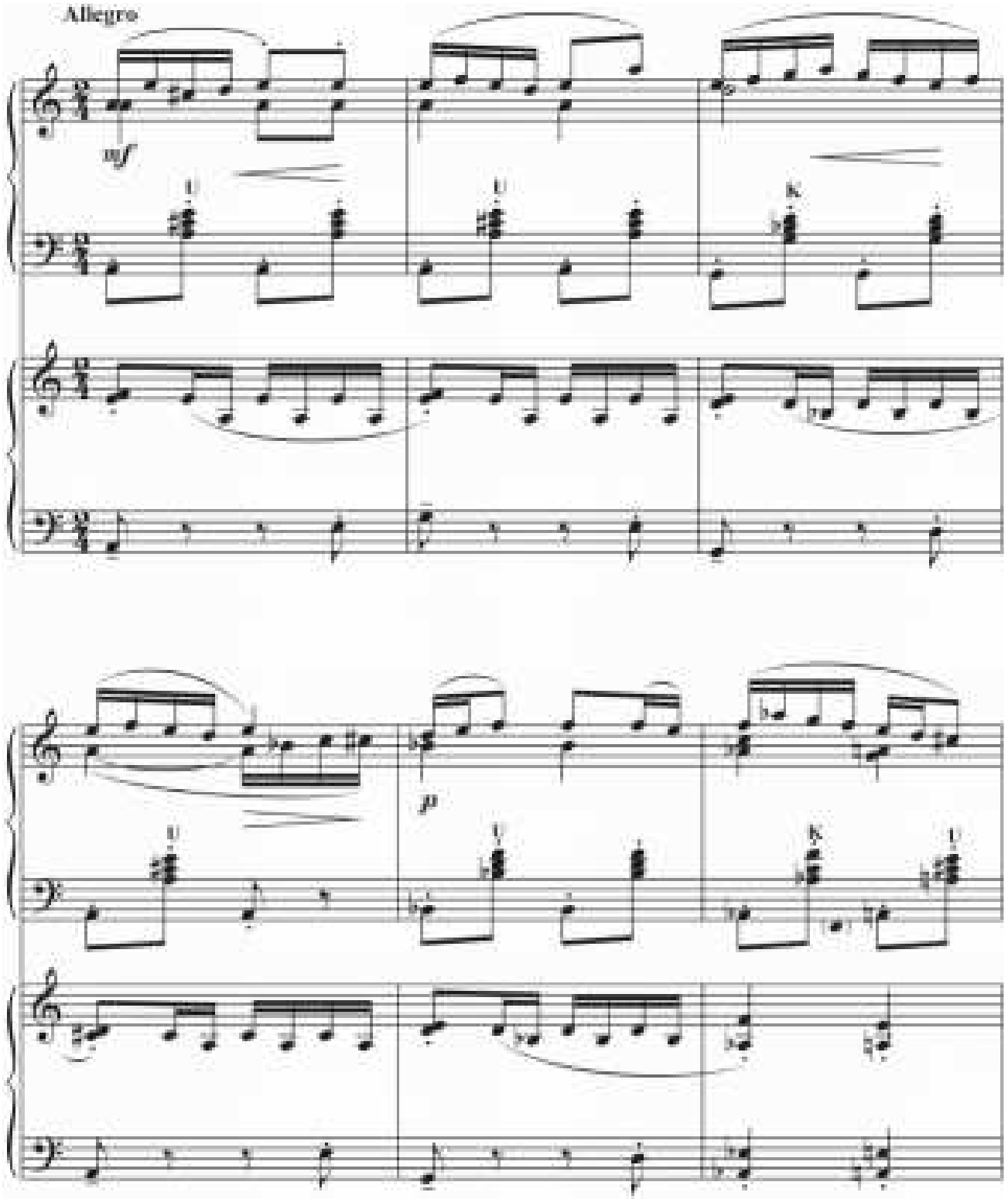
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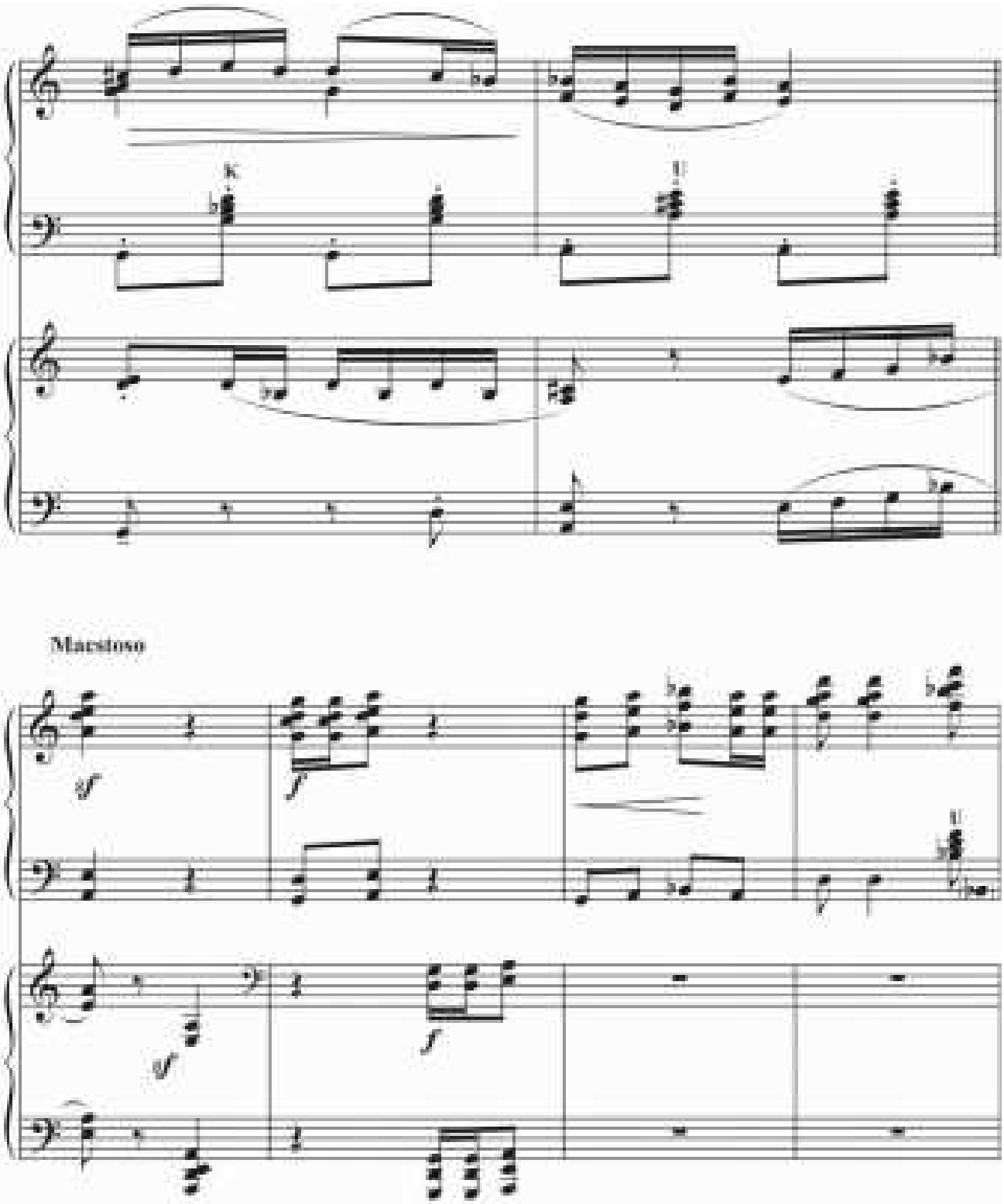
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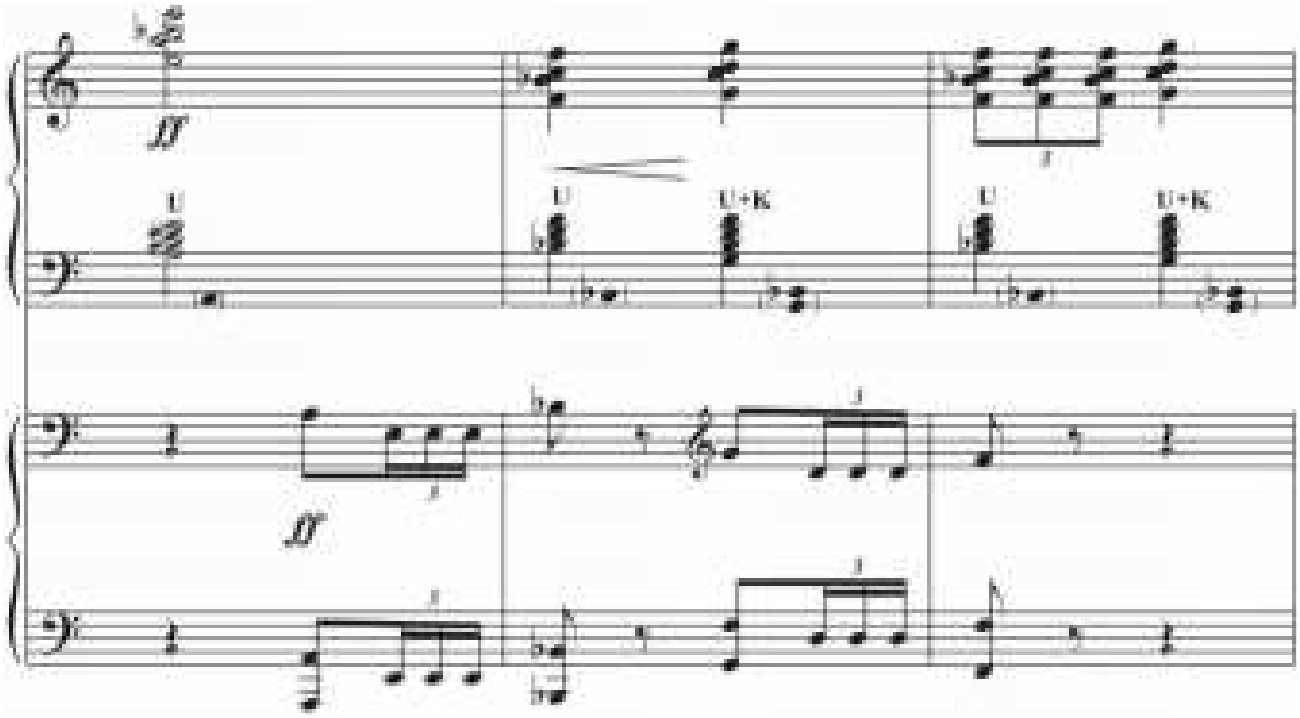
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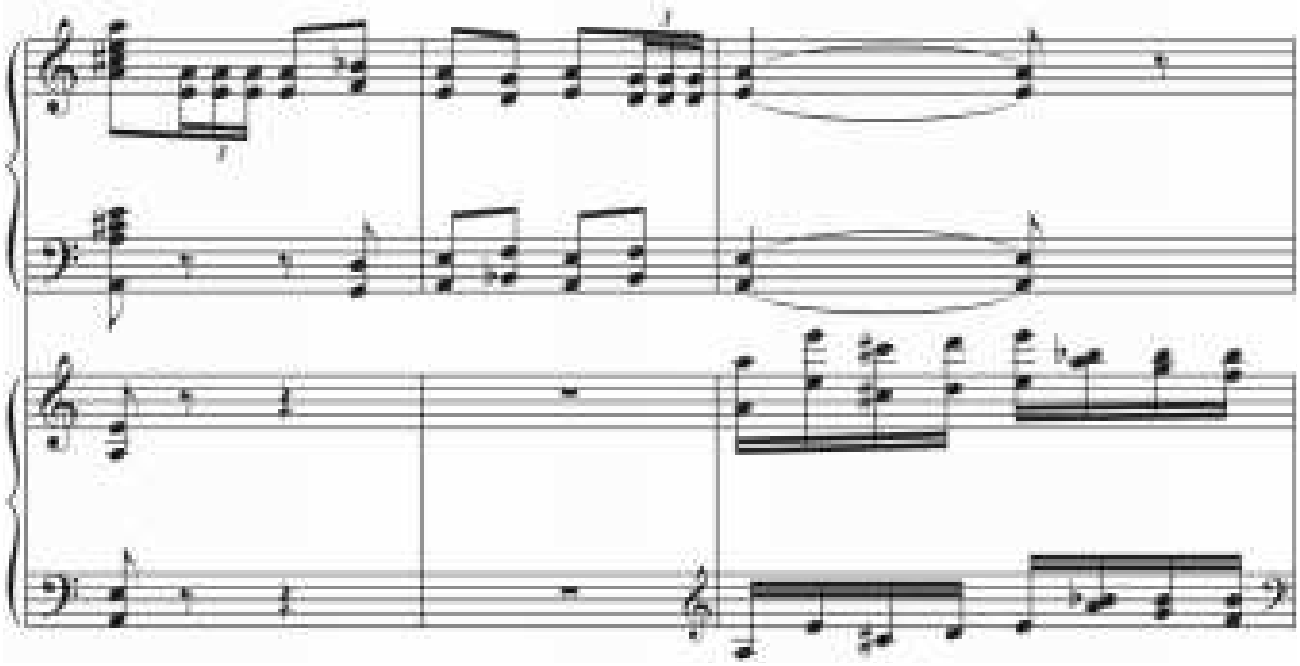

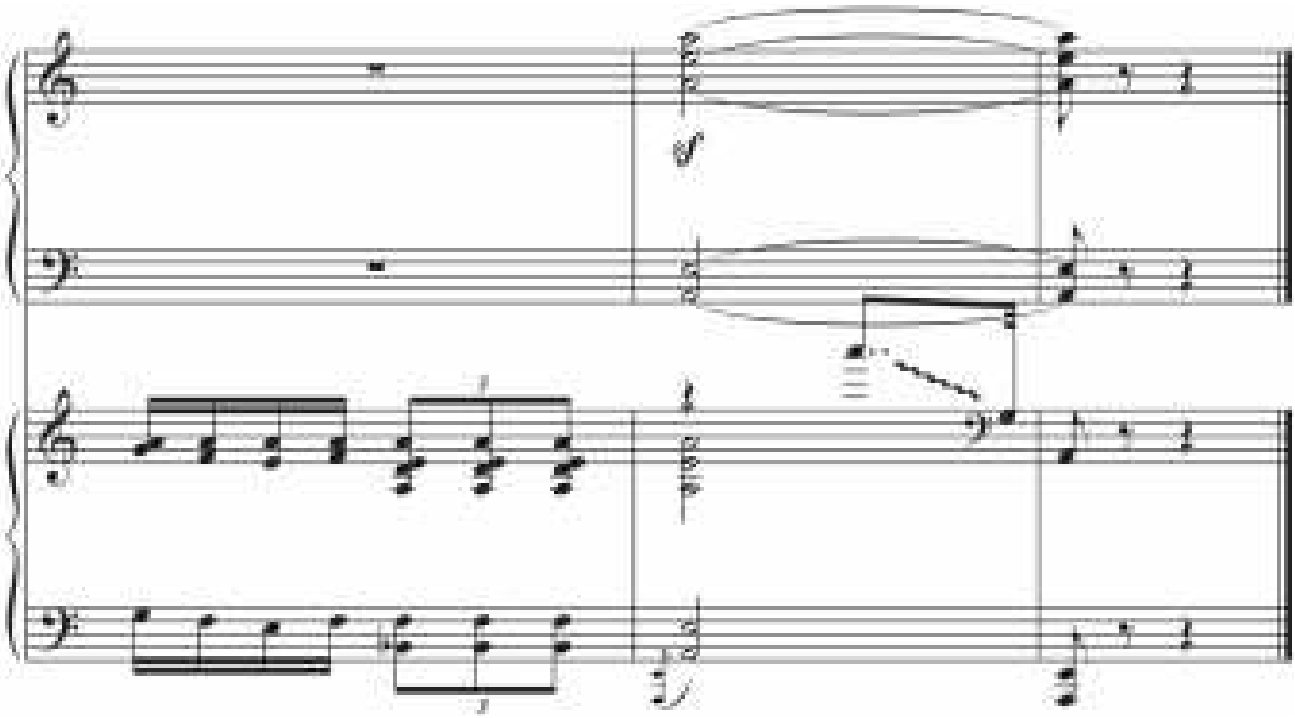

Ussat dutarçy Ýolaman Nurymowyň
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TÜRKMEN TEMALARYNA FANTAZIÝA

Akkordeon (baýan) we fortepiano üçin

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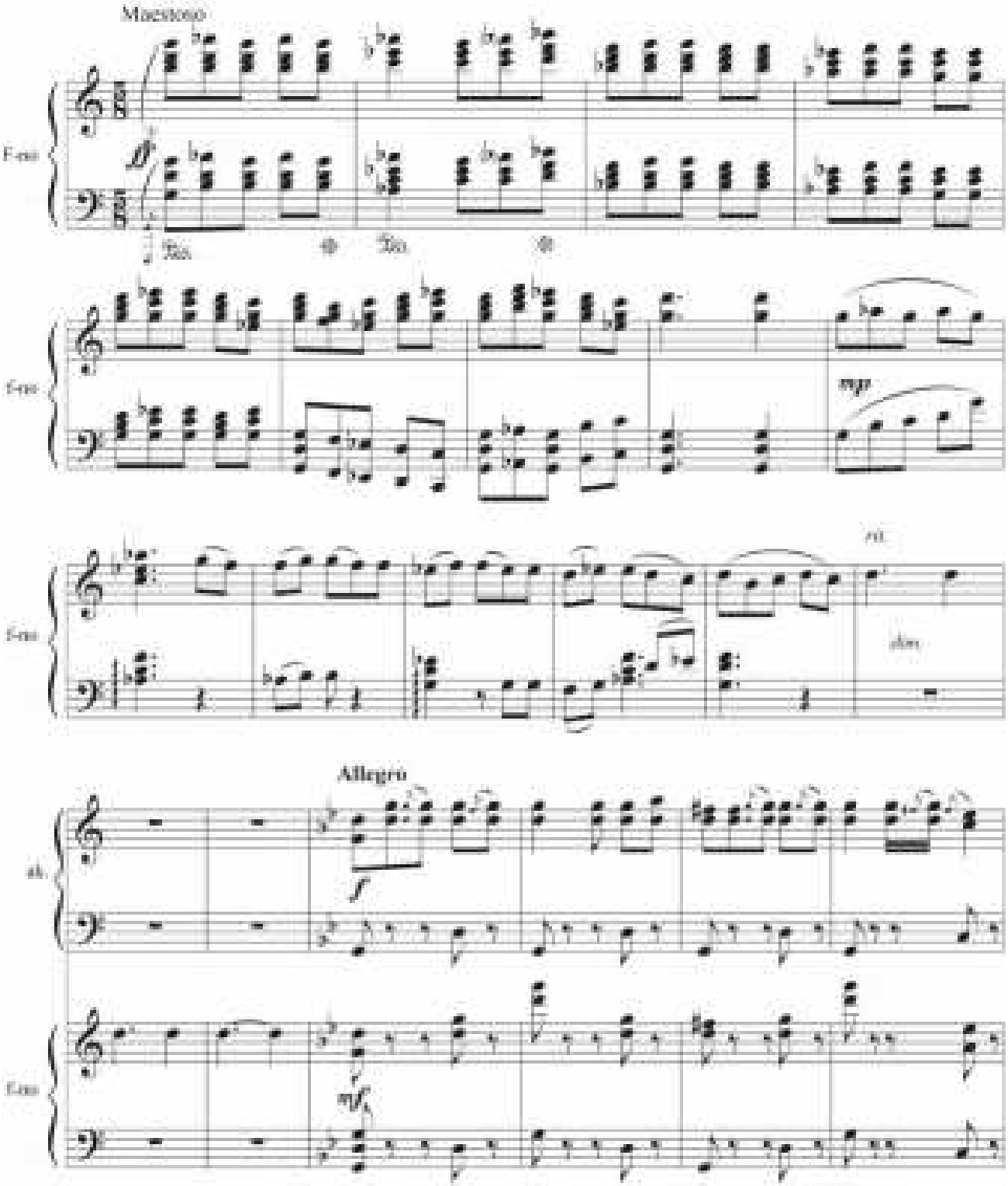

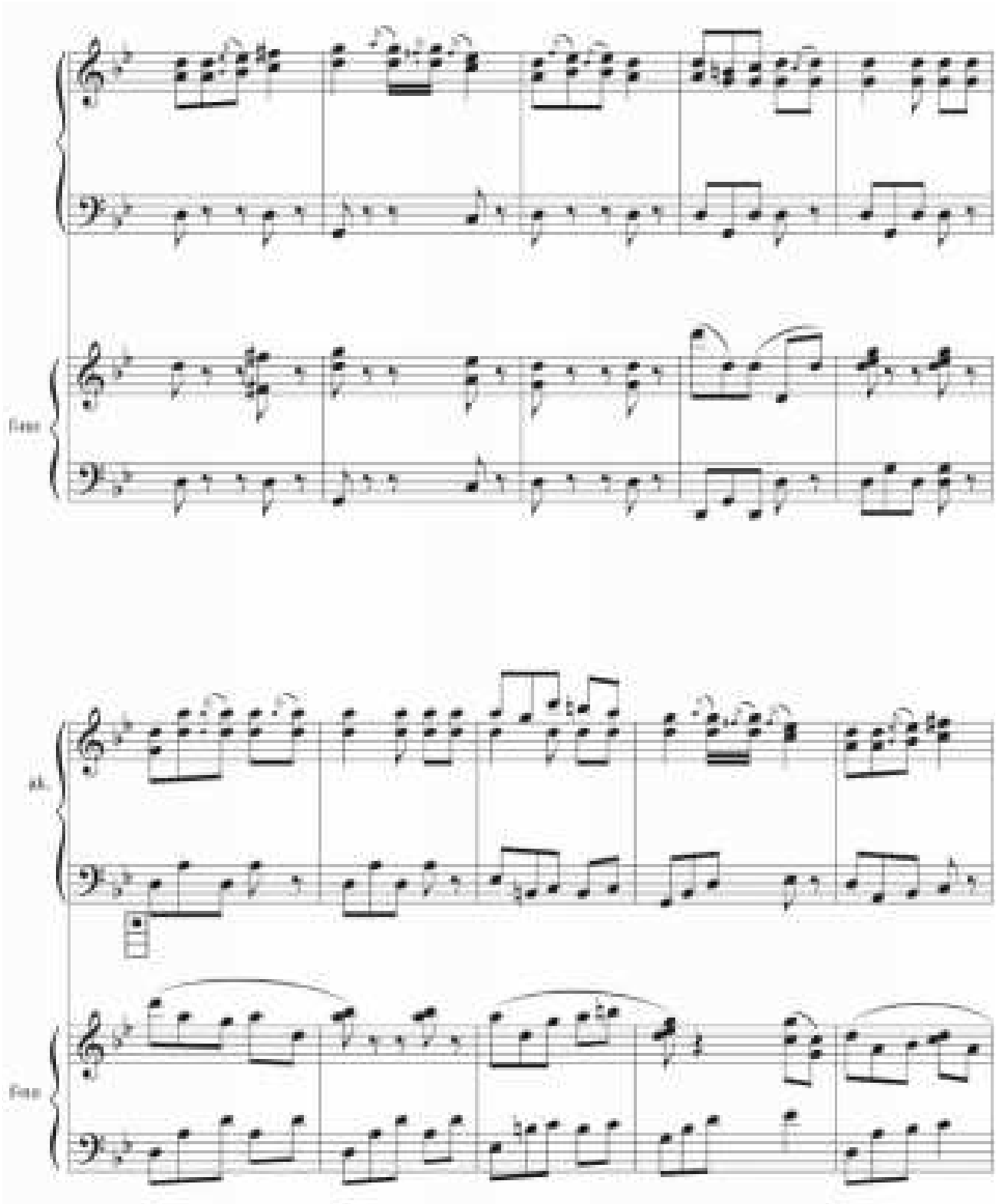

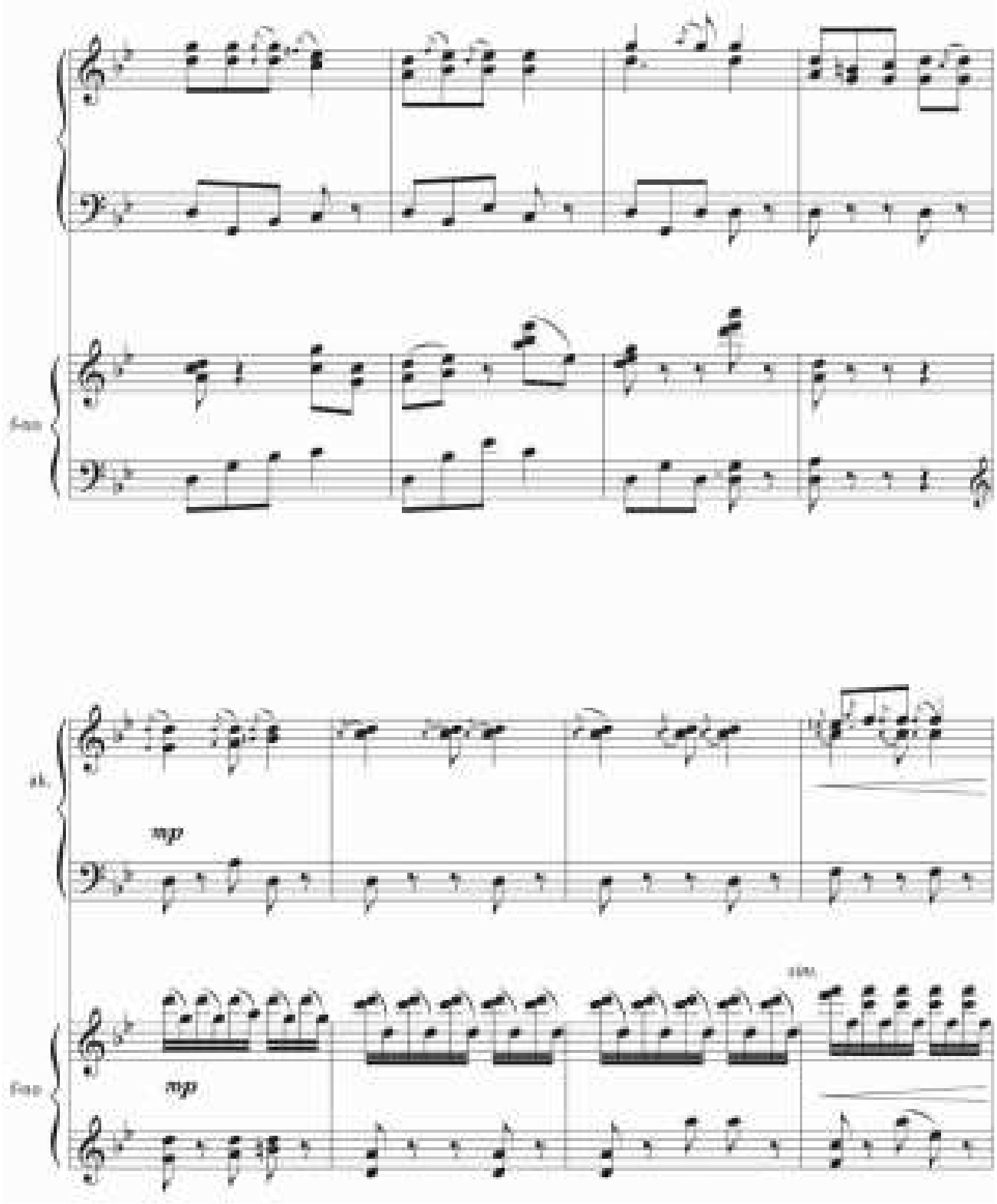
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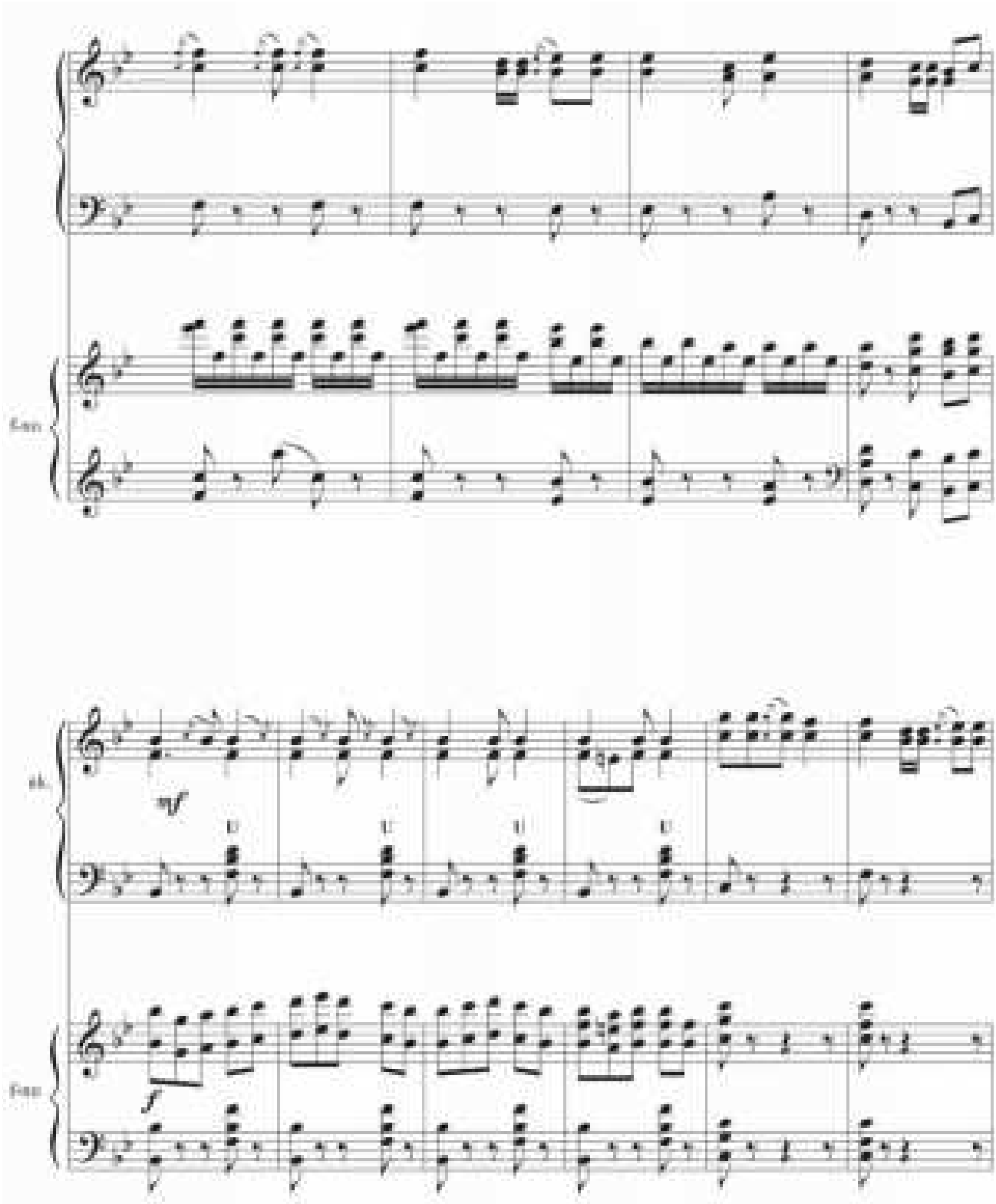
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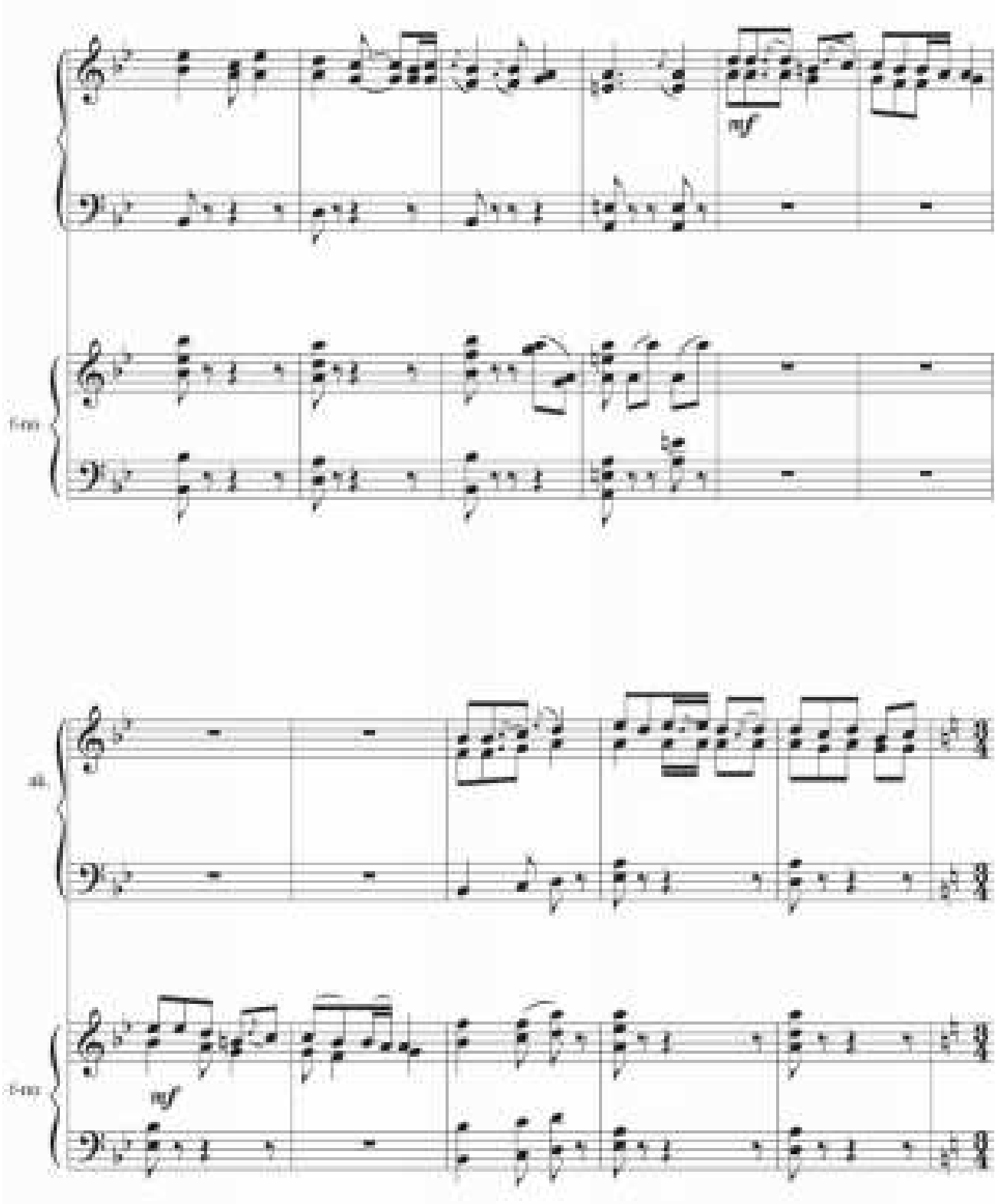
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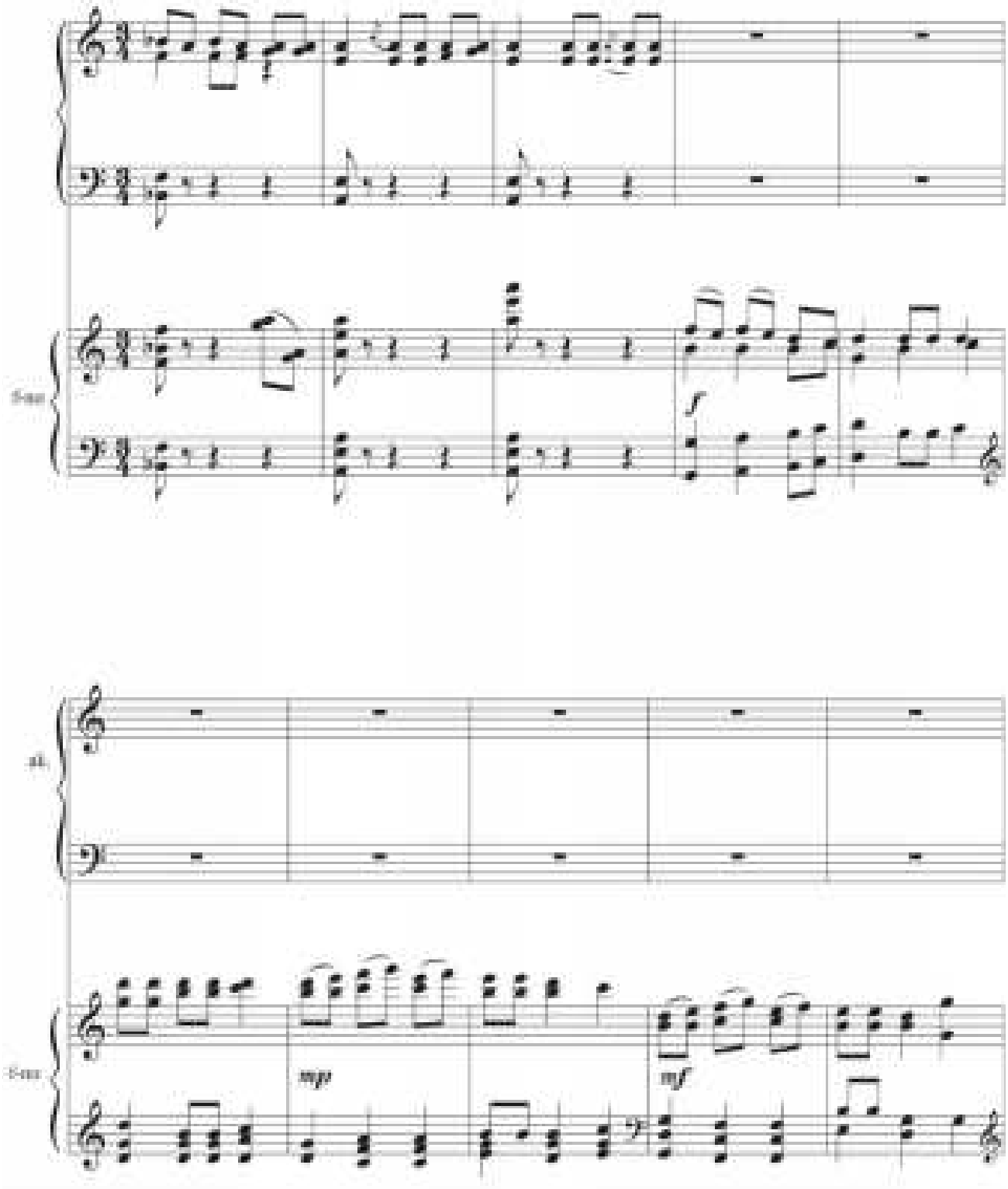
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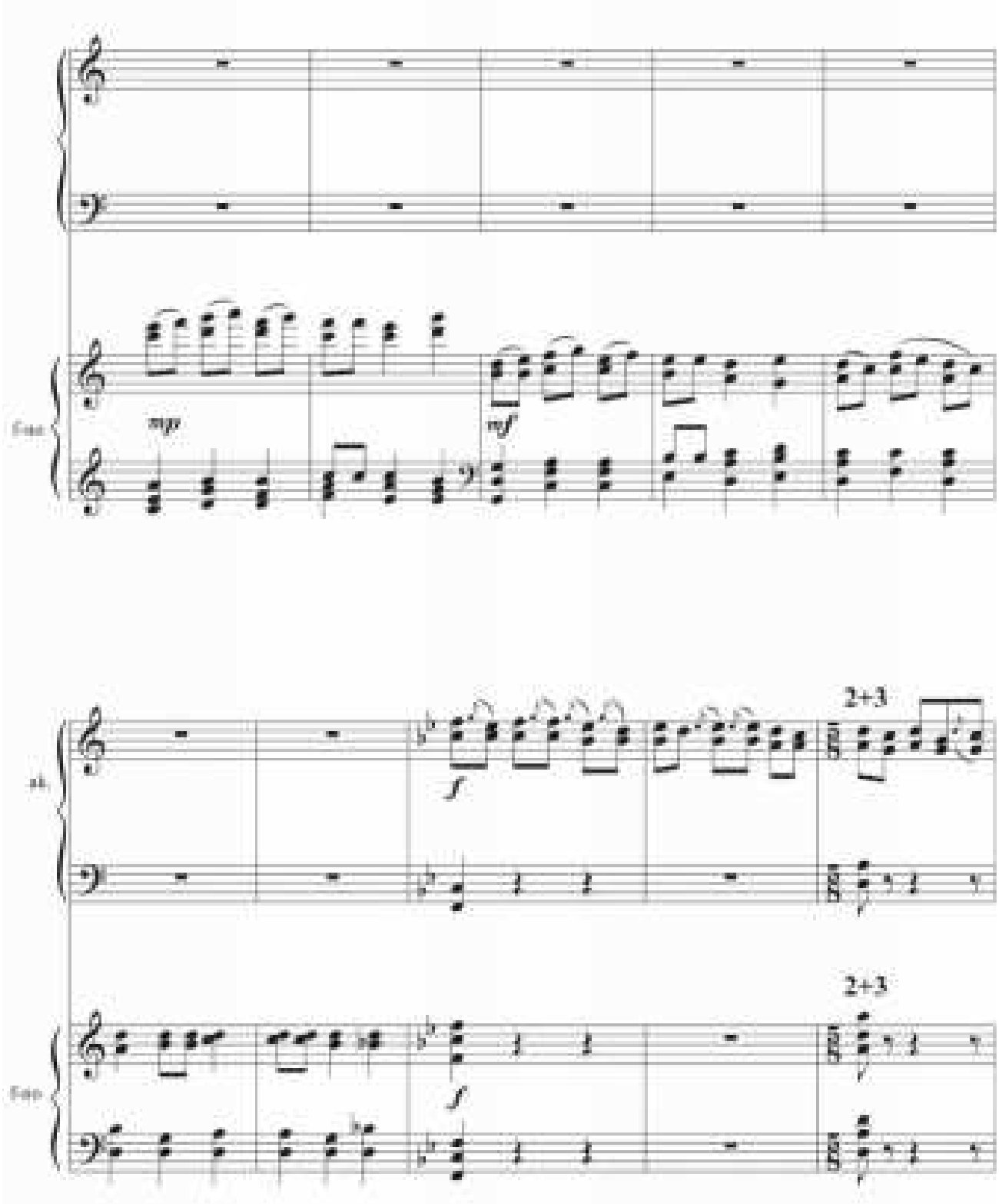
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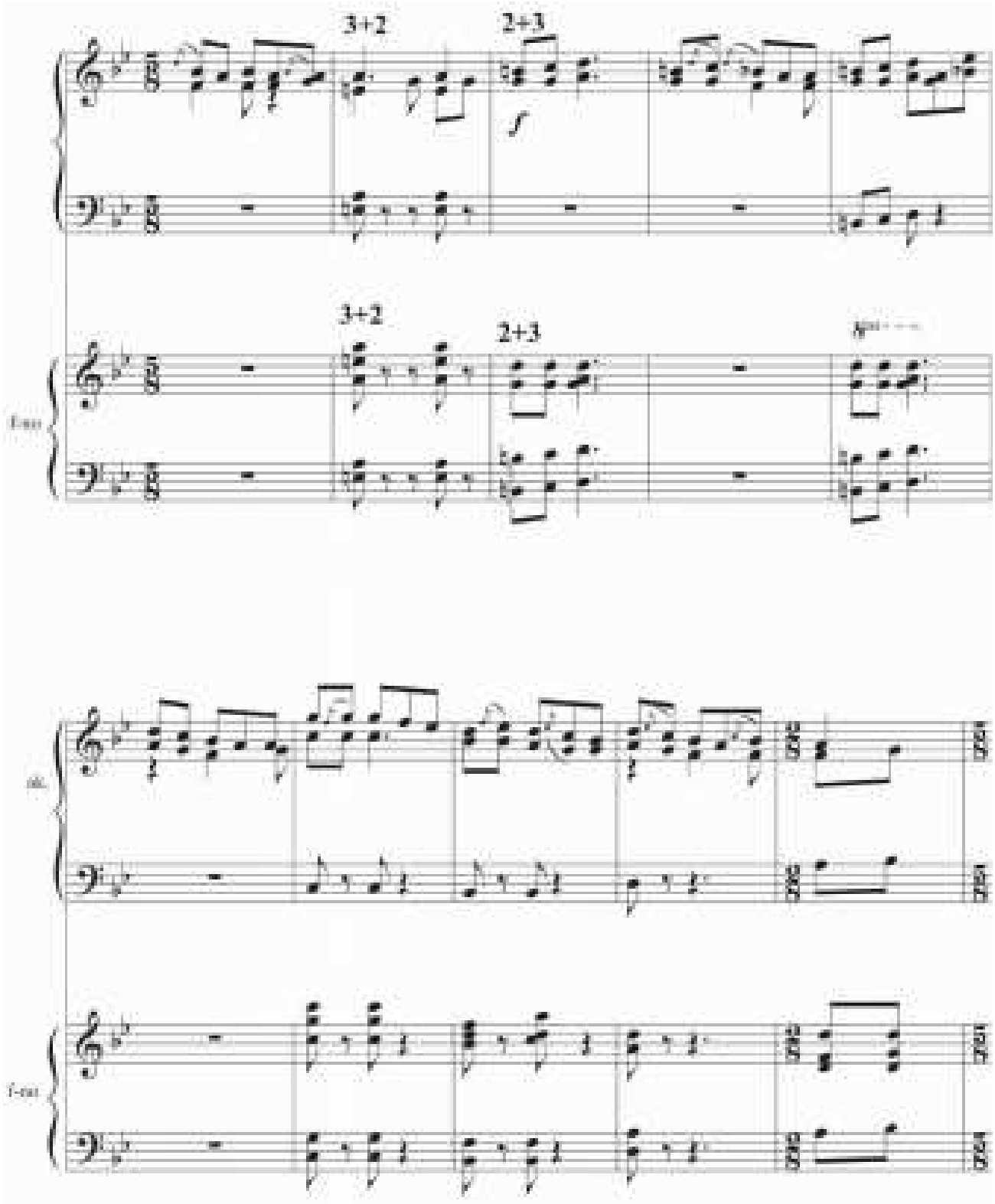
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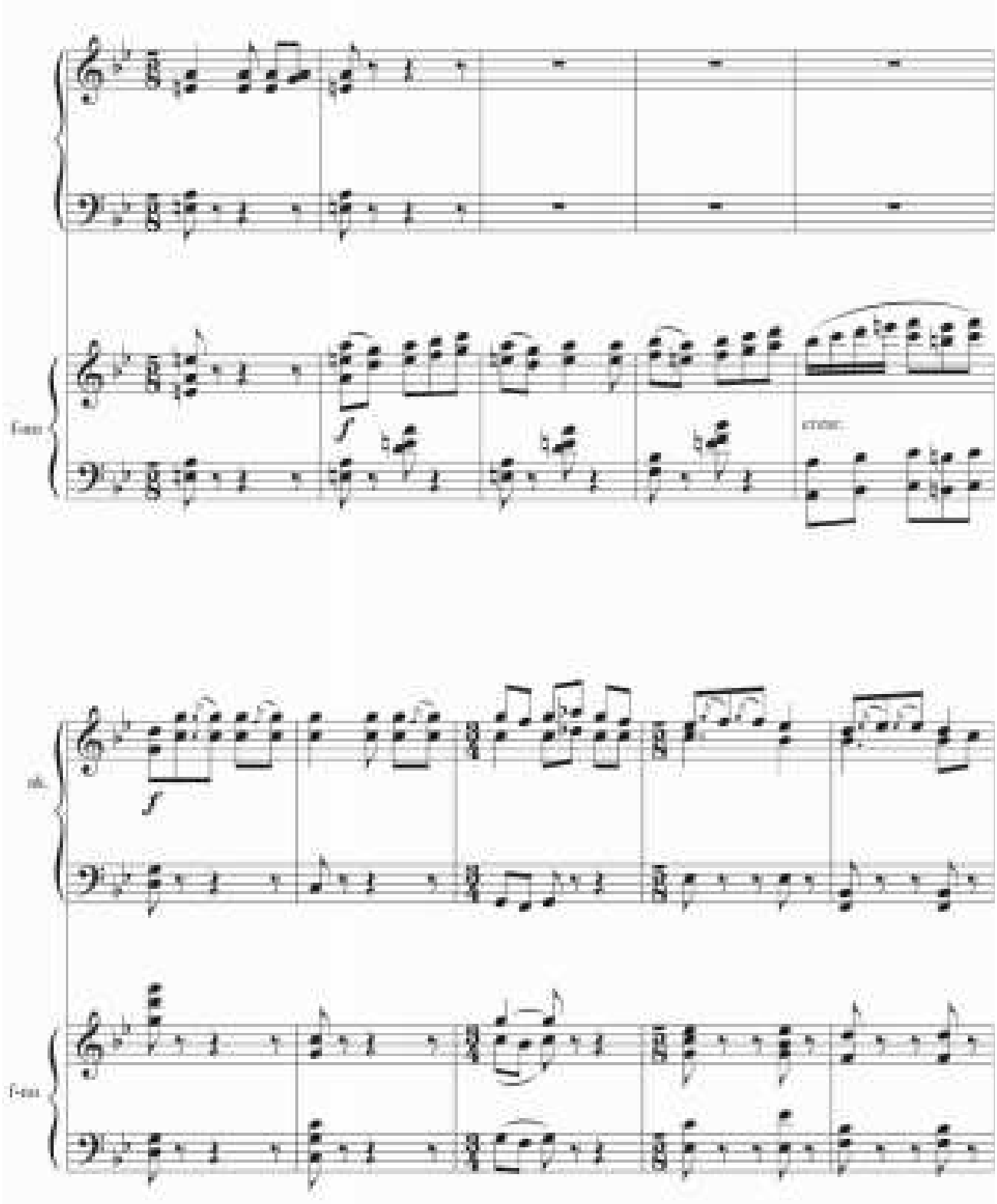

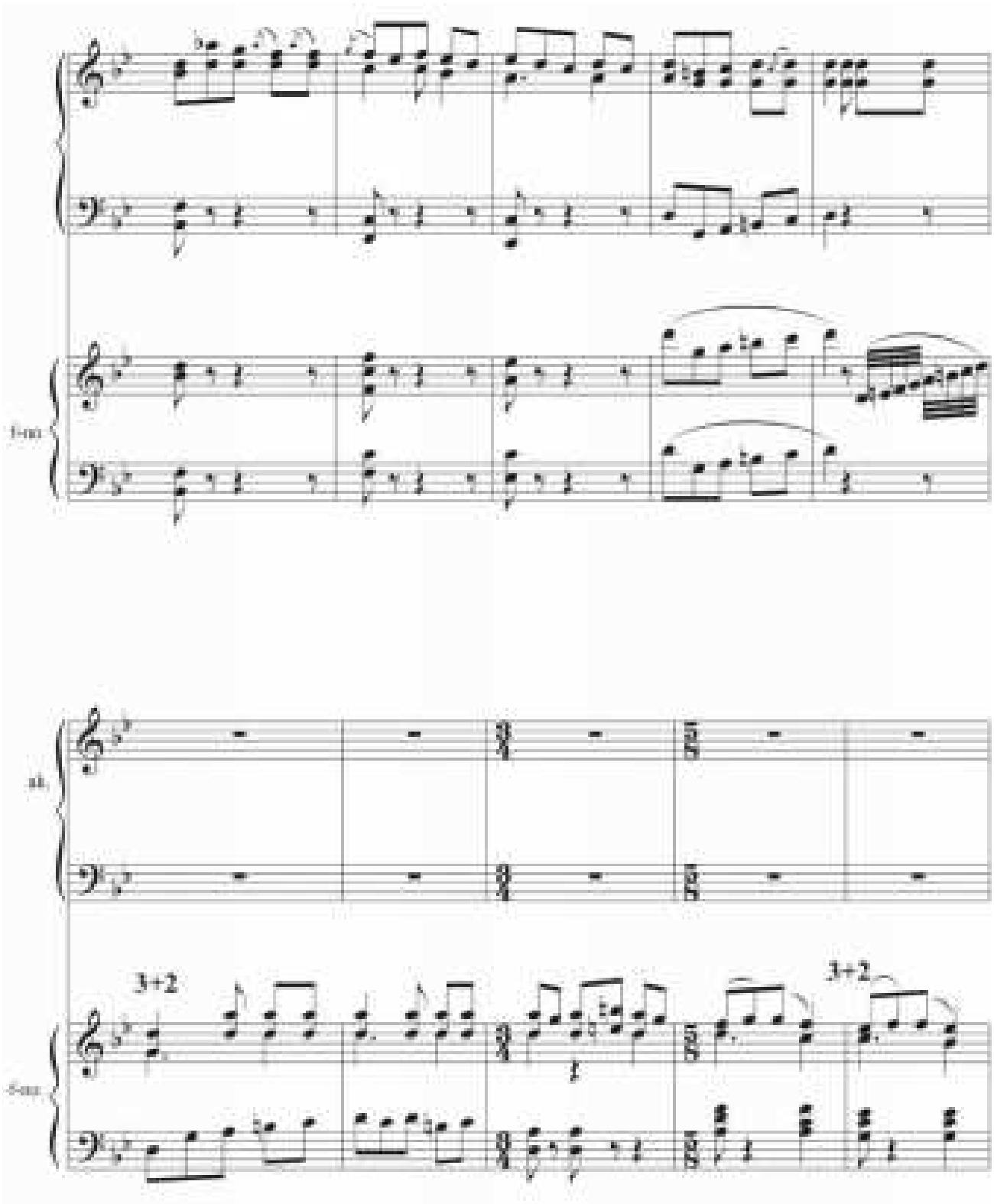
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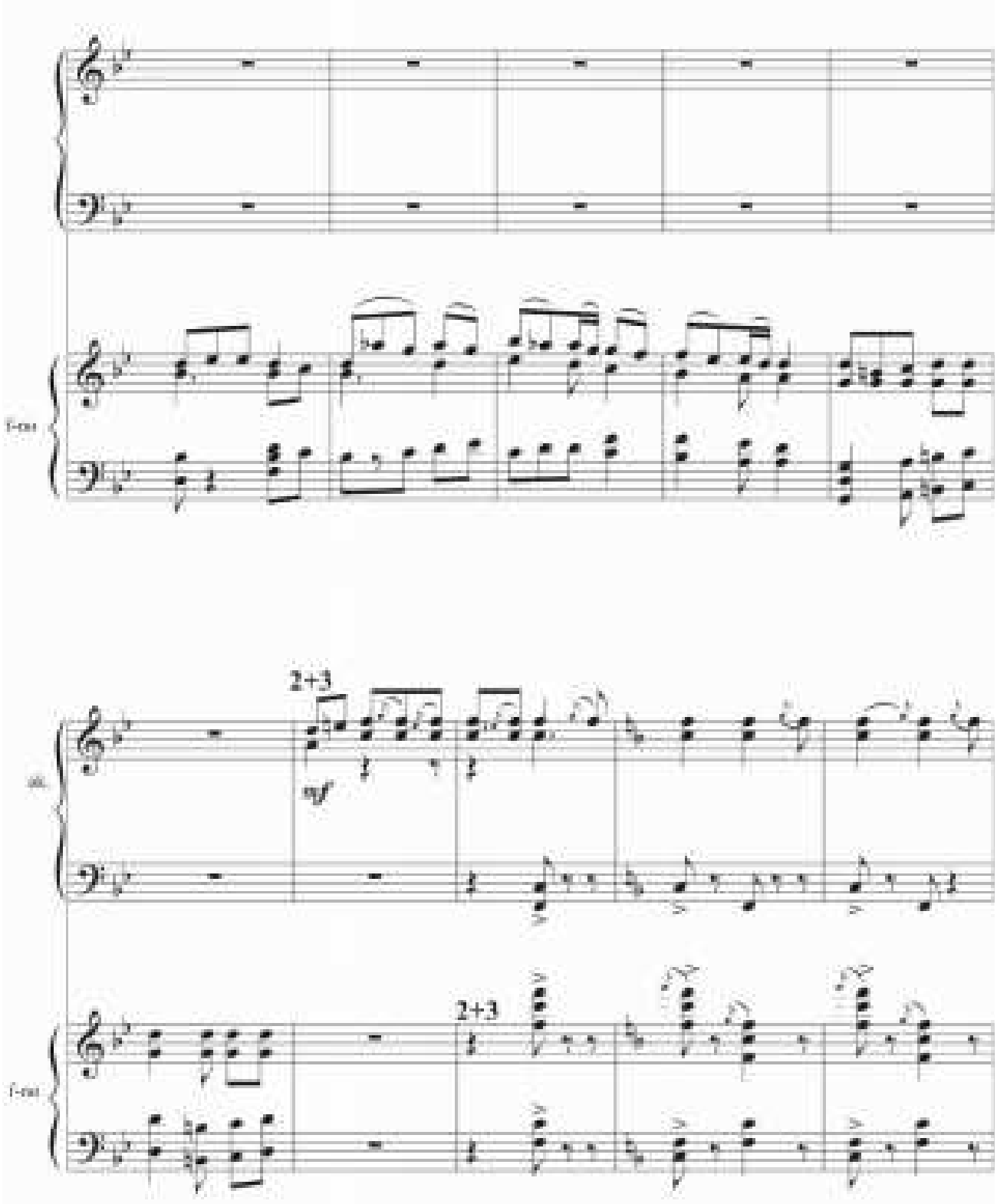
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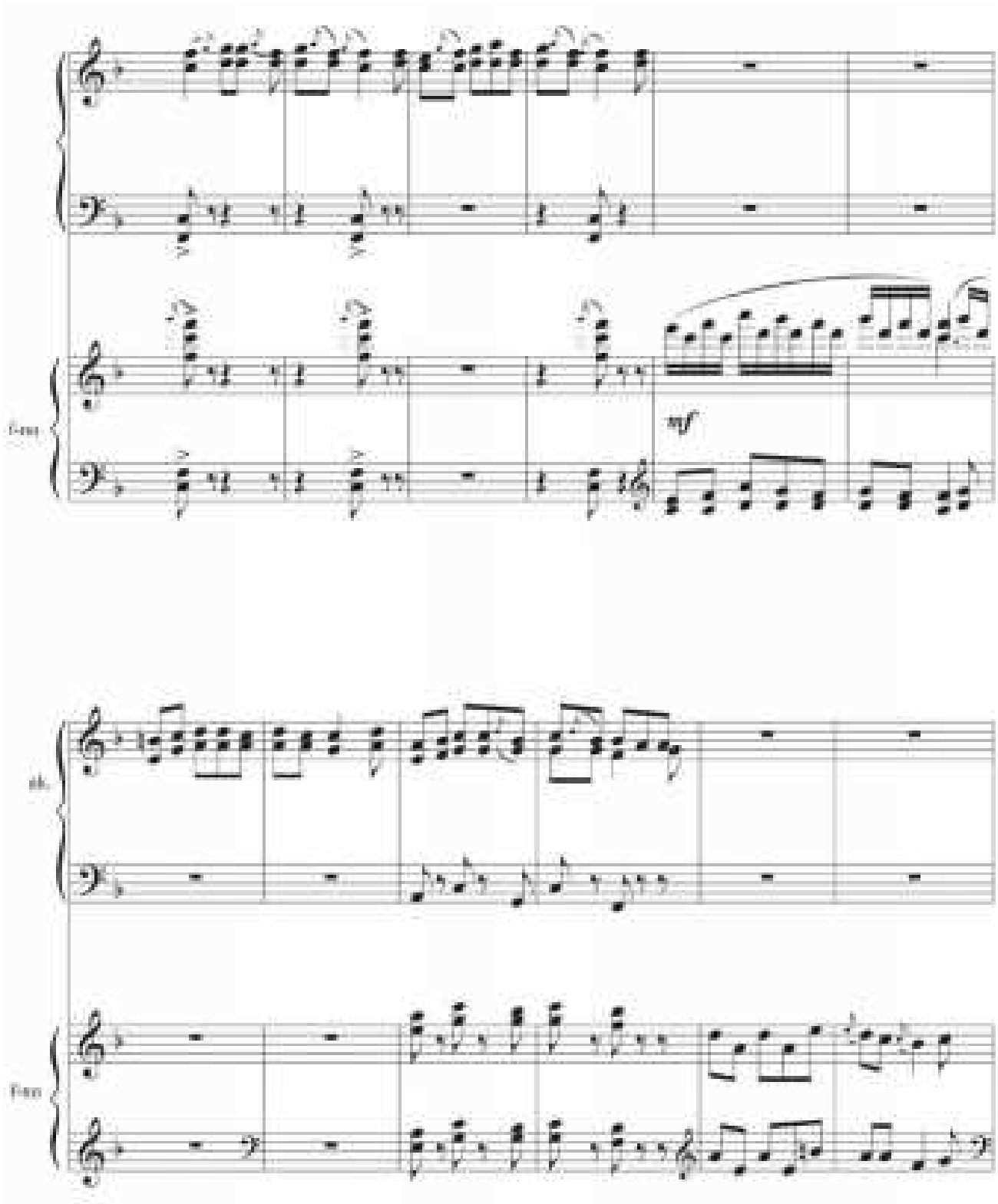
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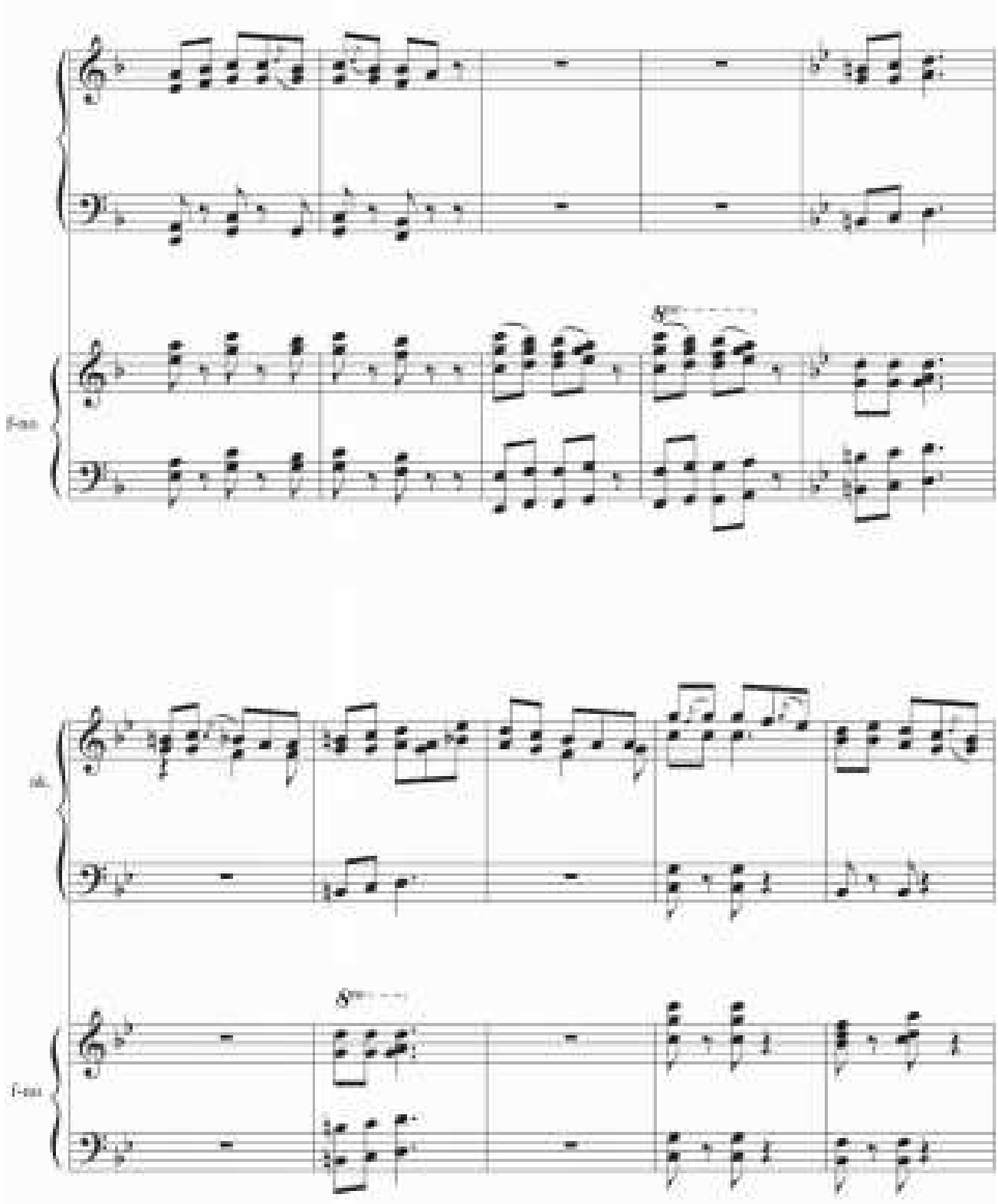
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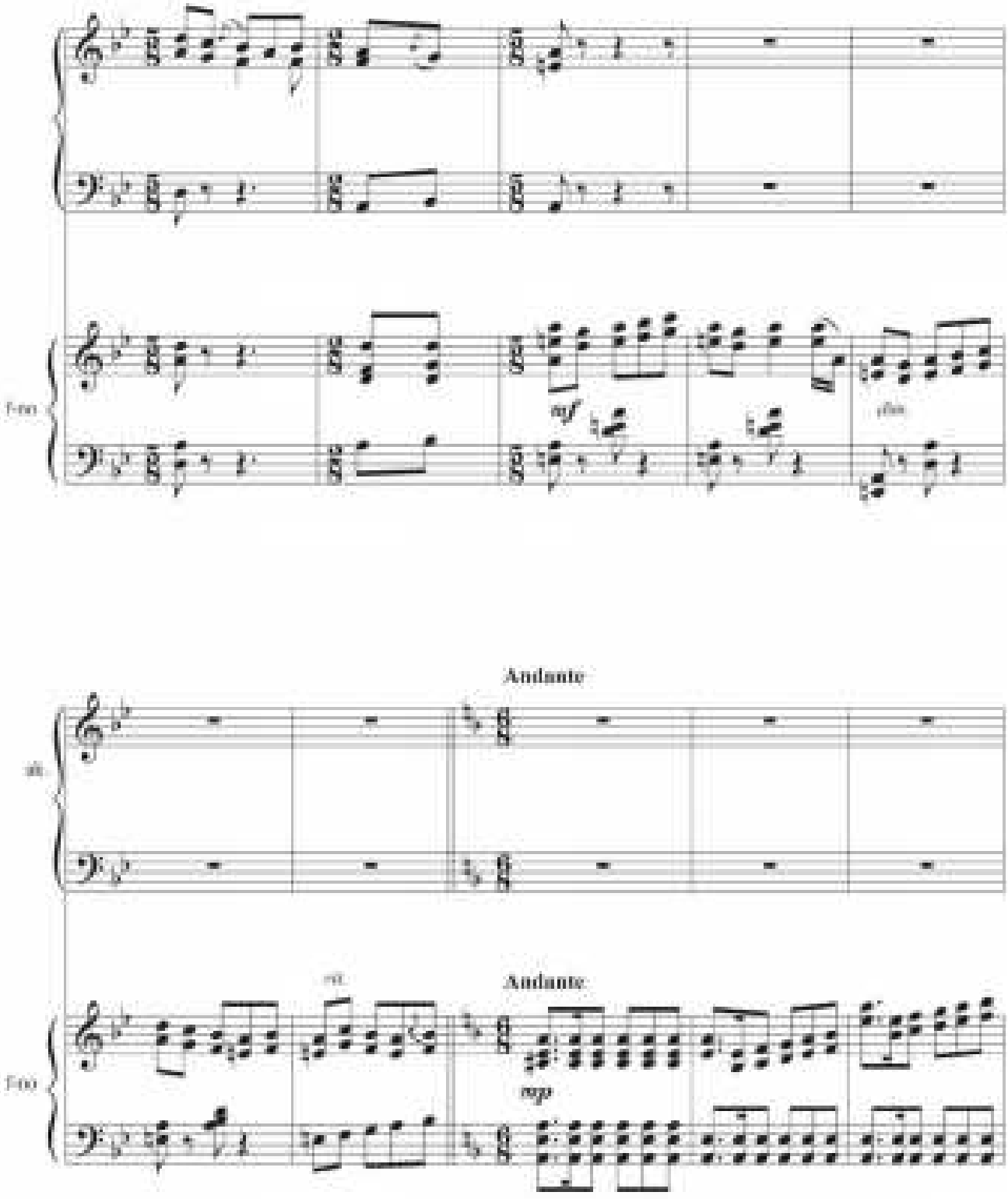
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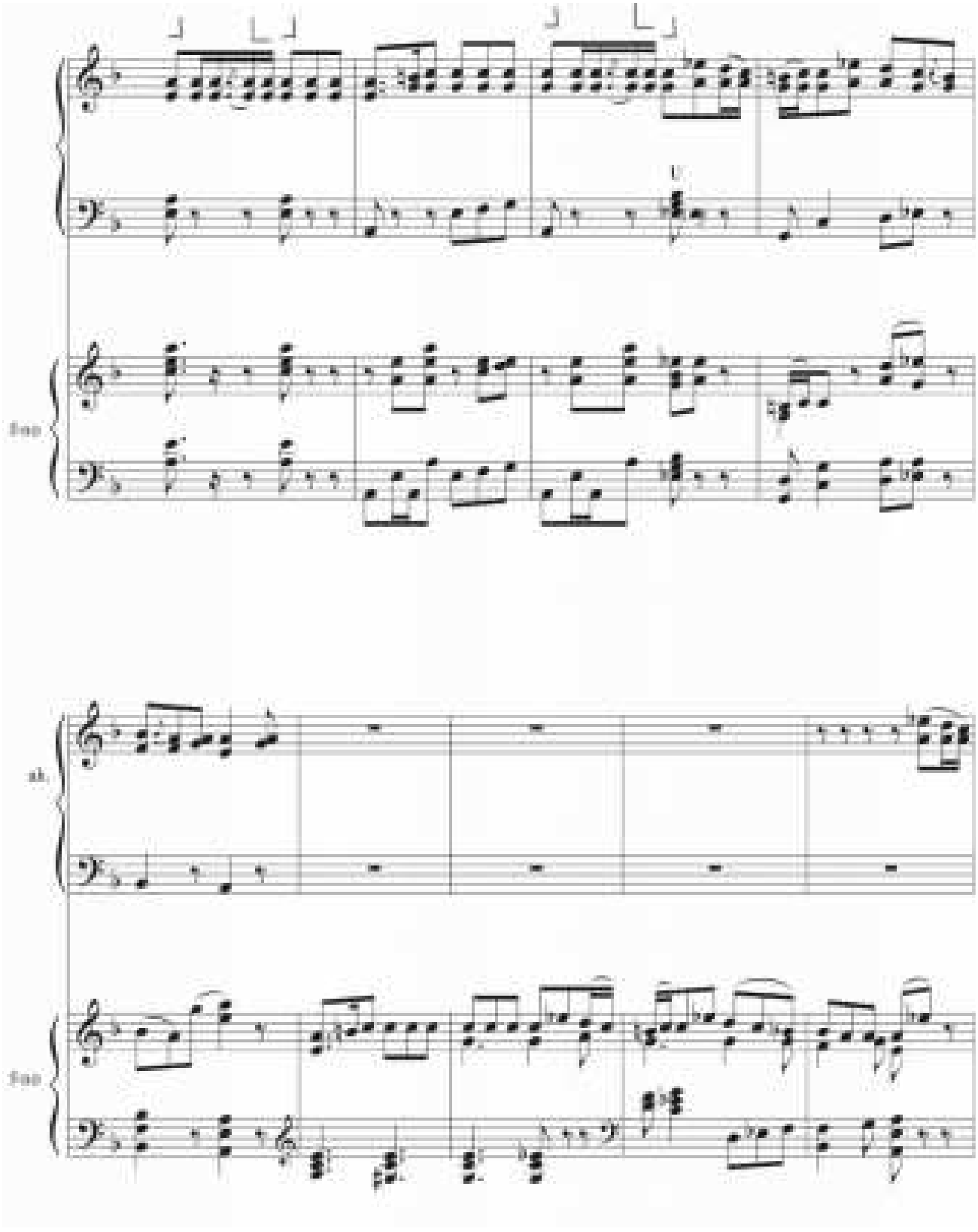

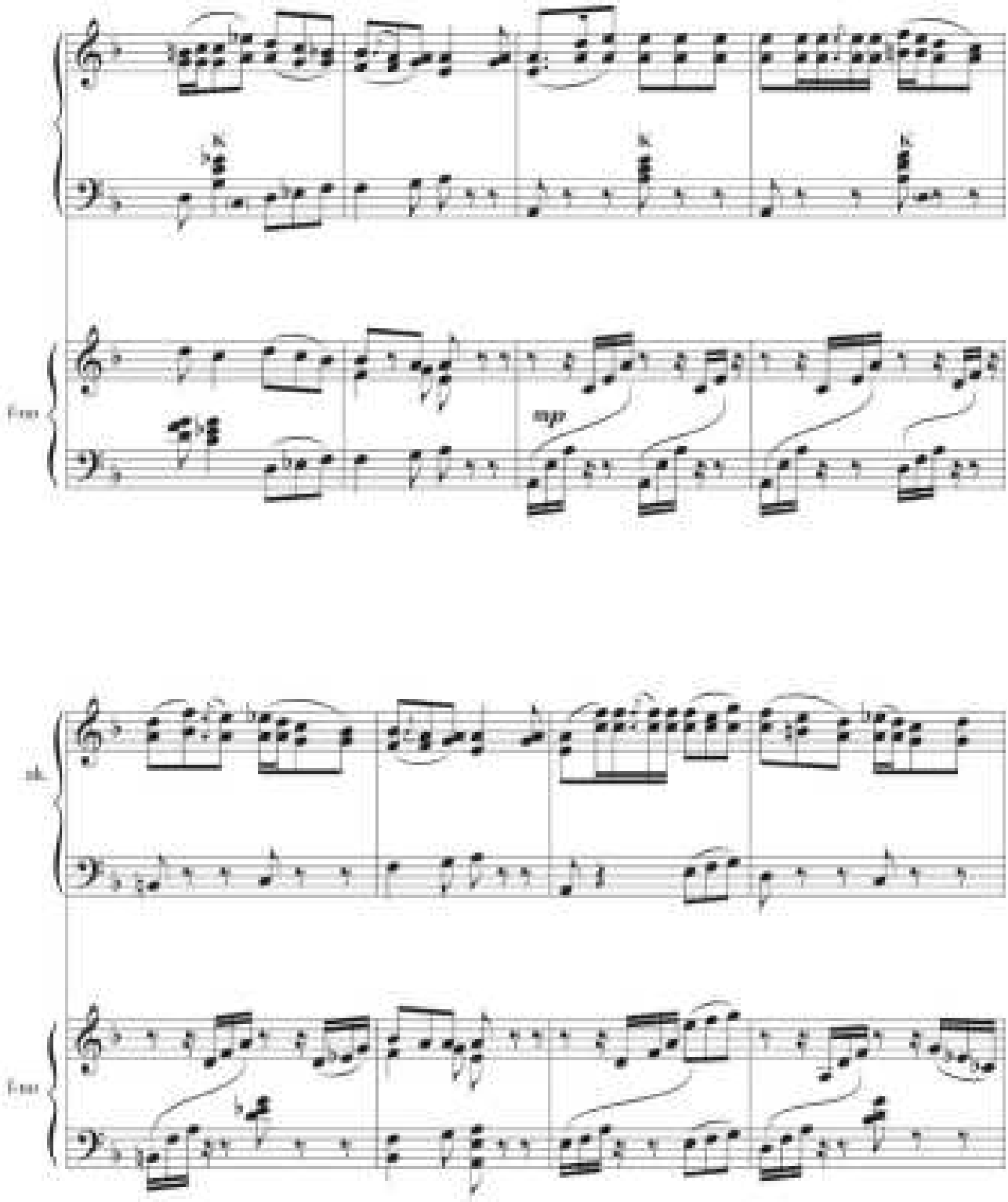
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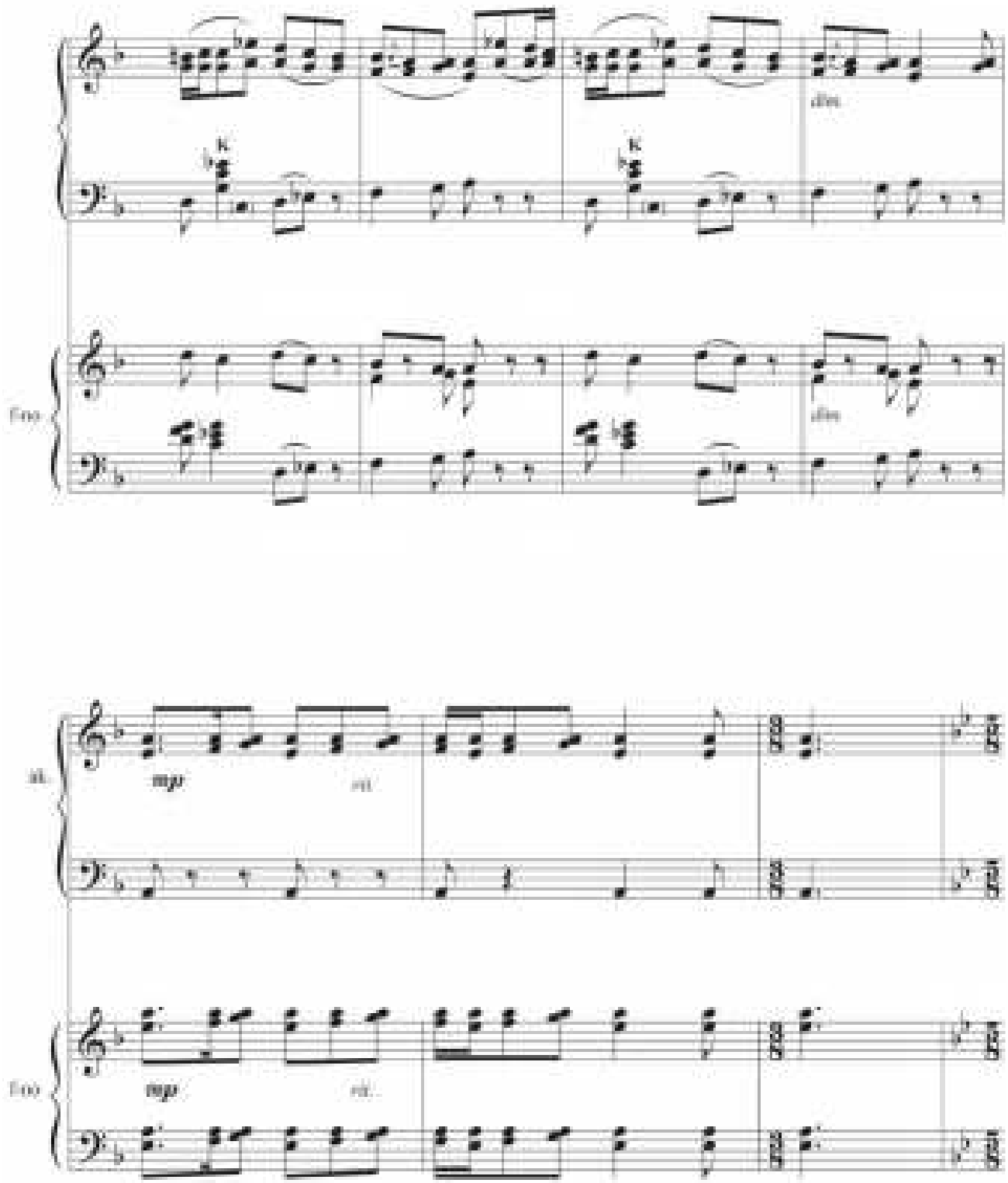
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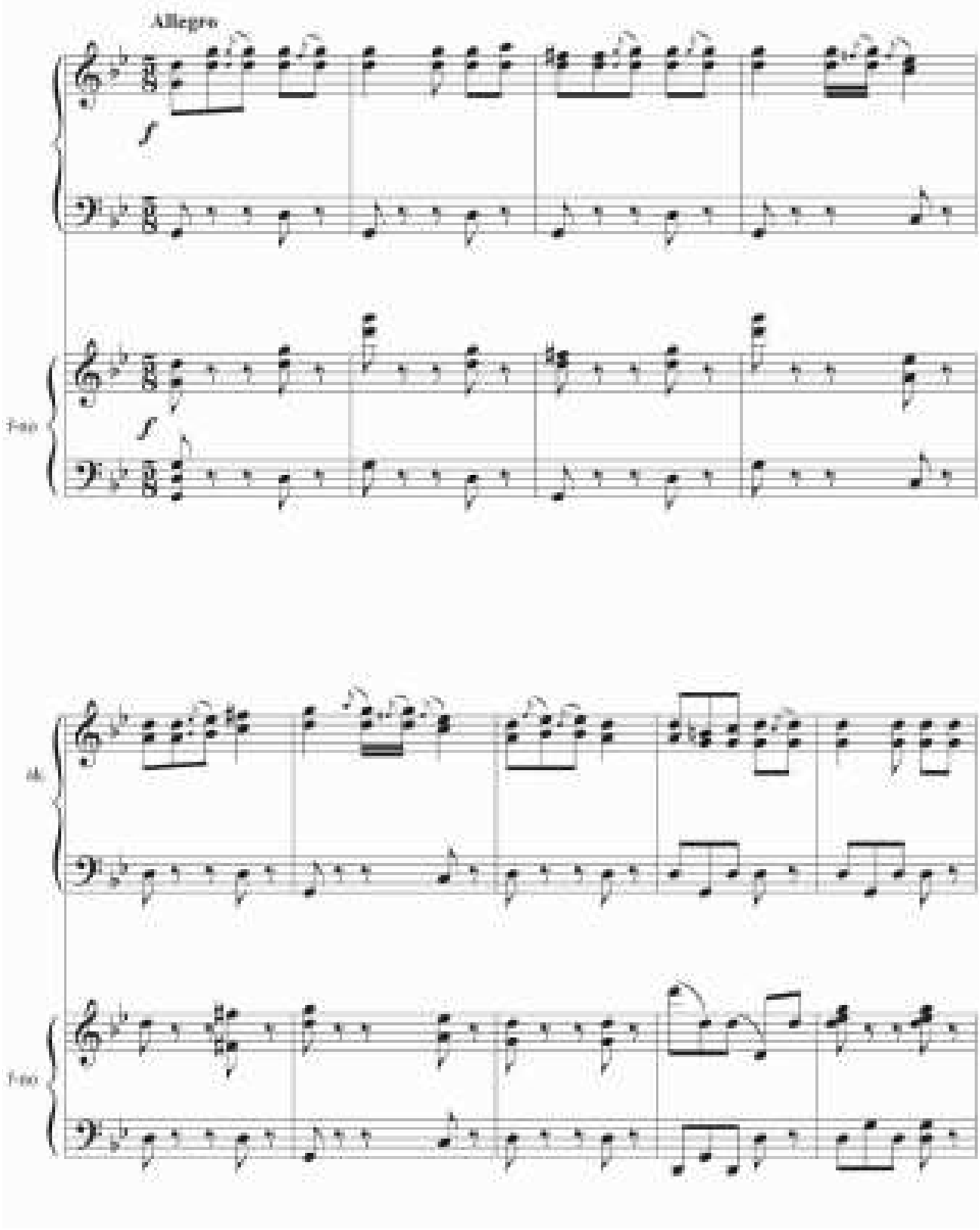
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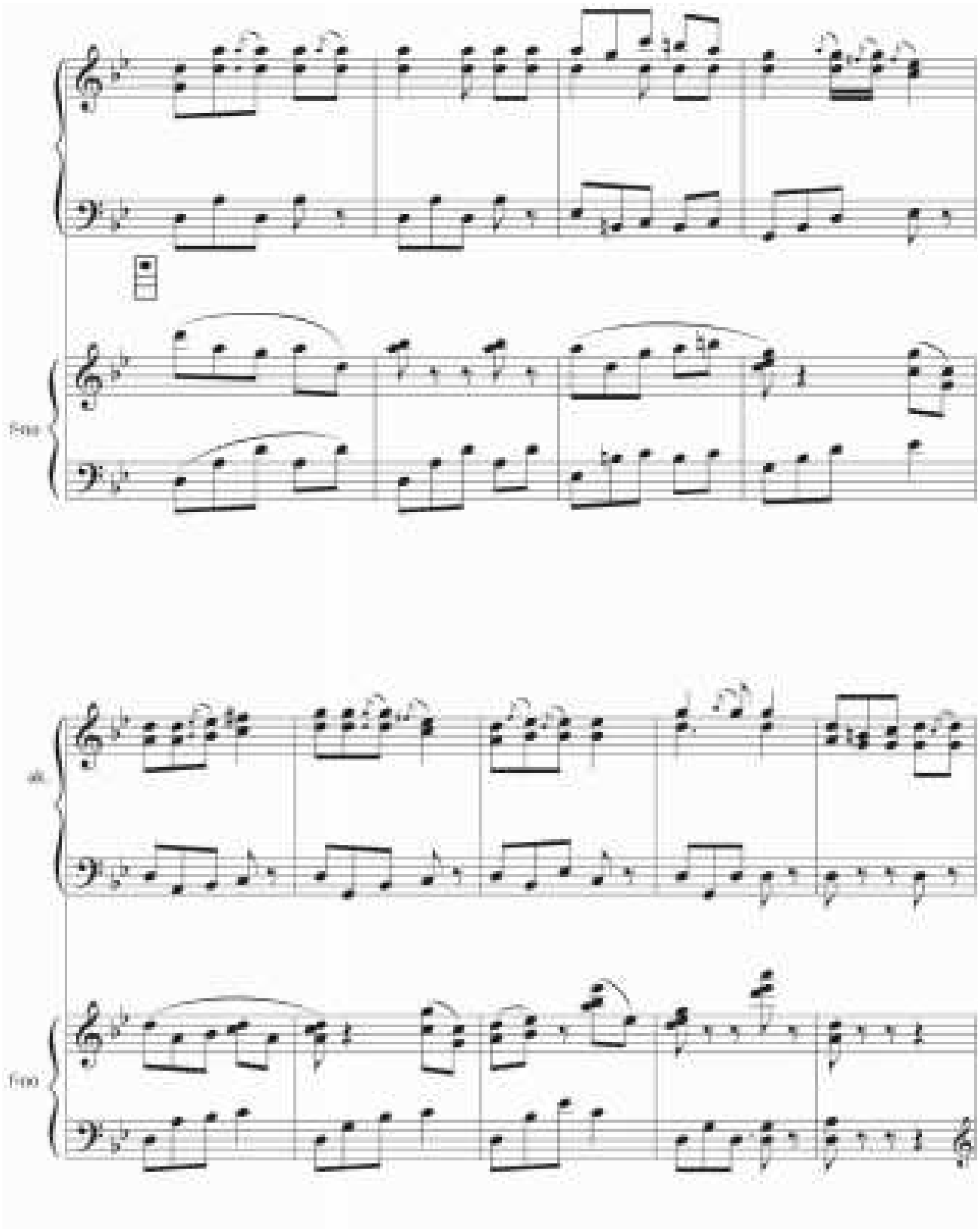

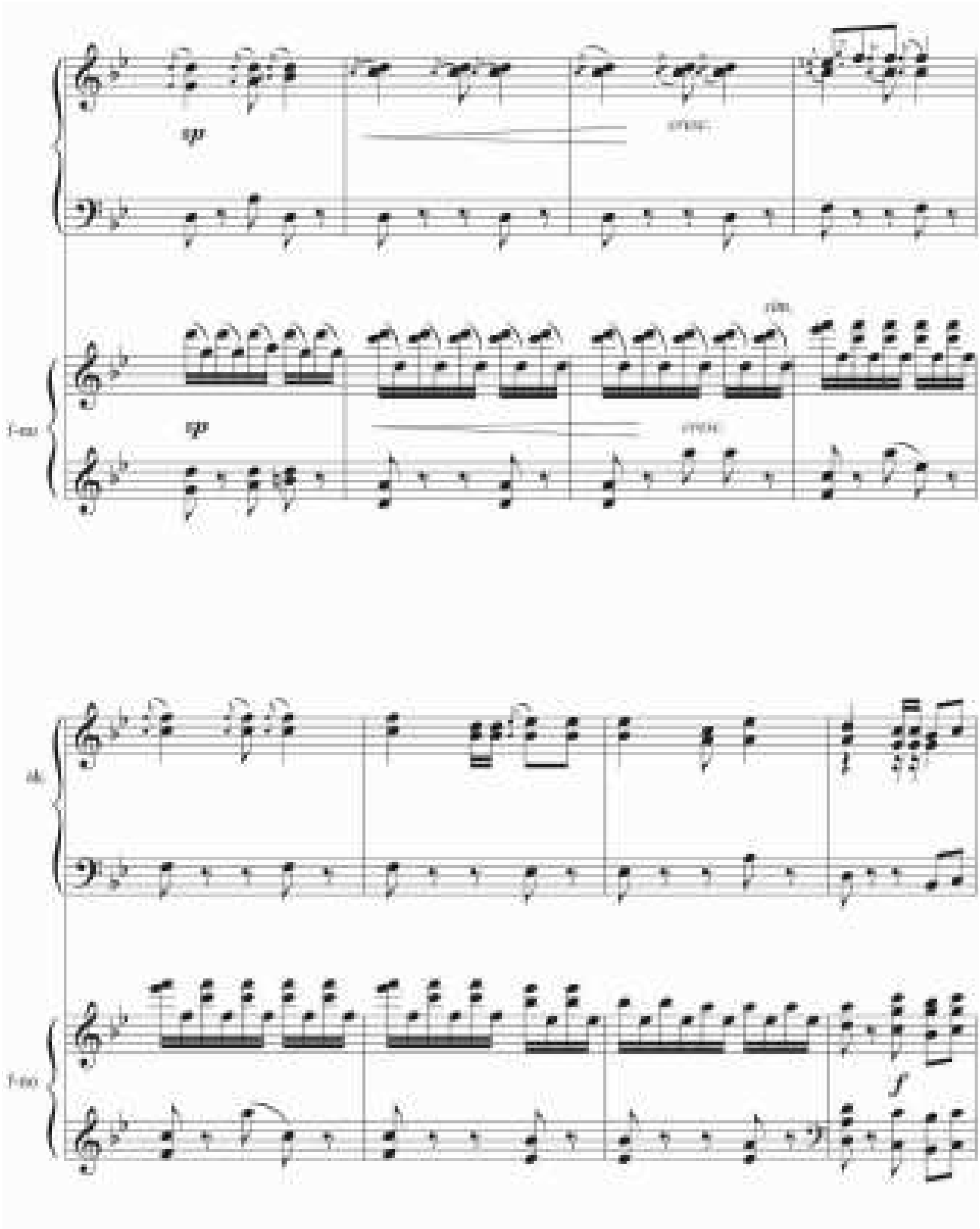

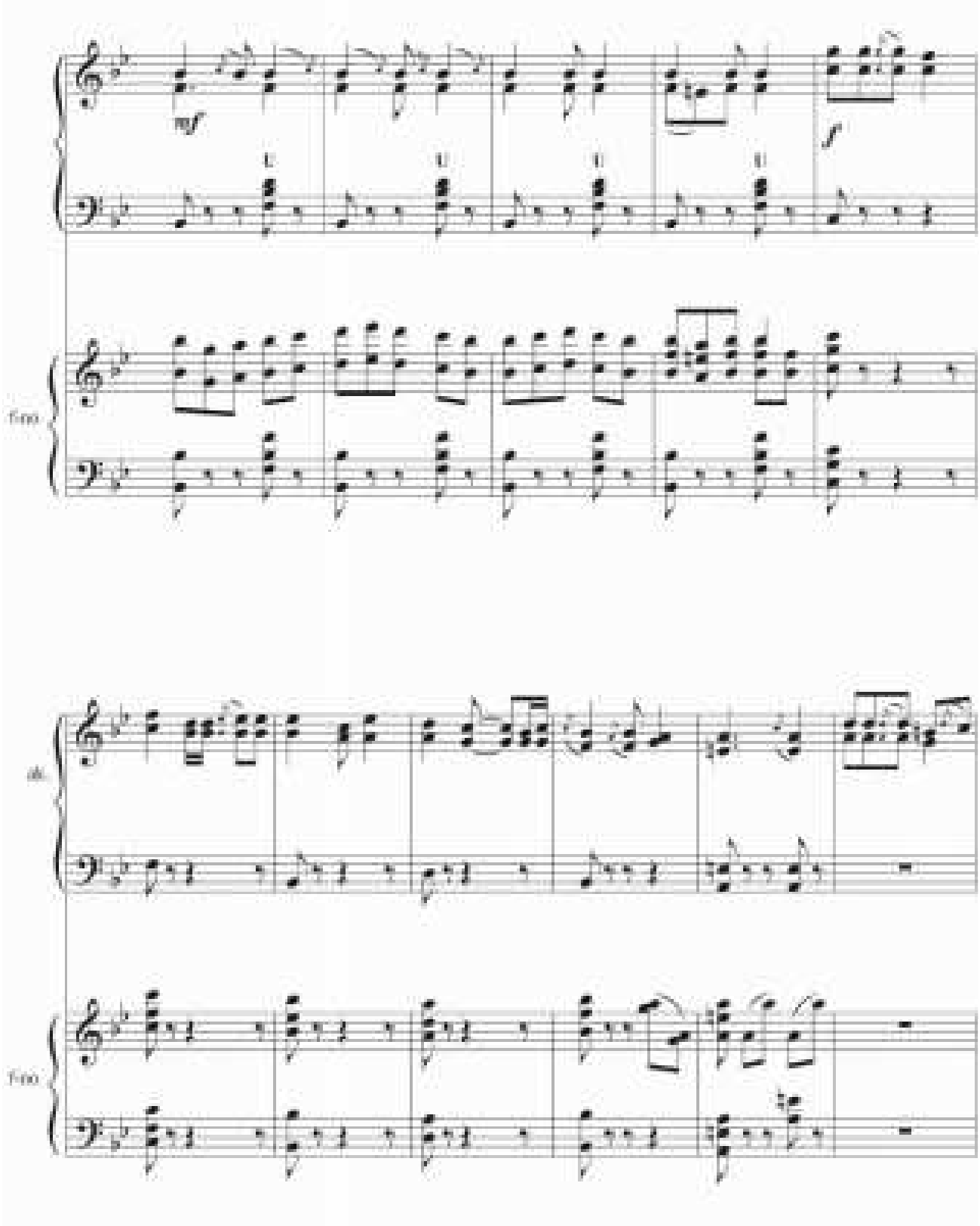
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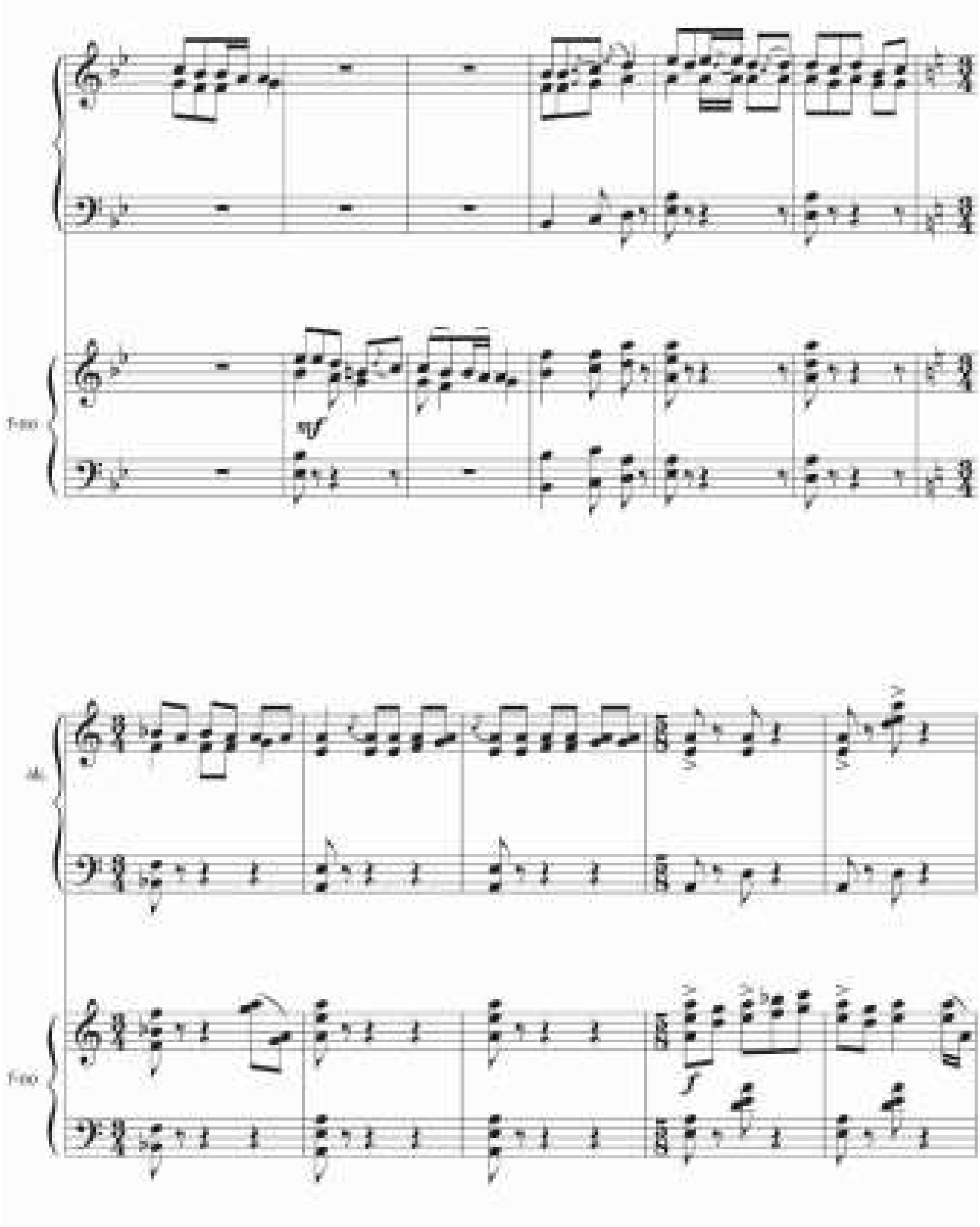

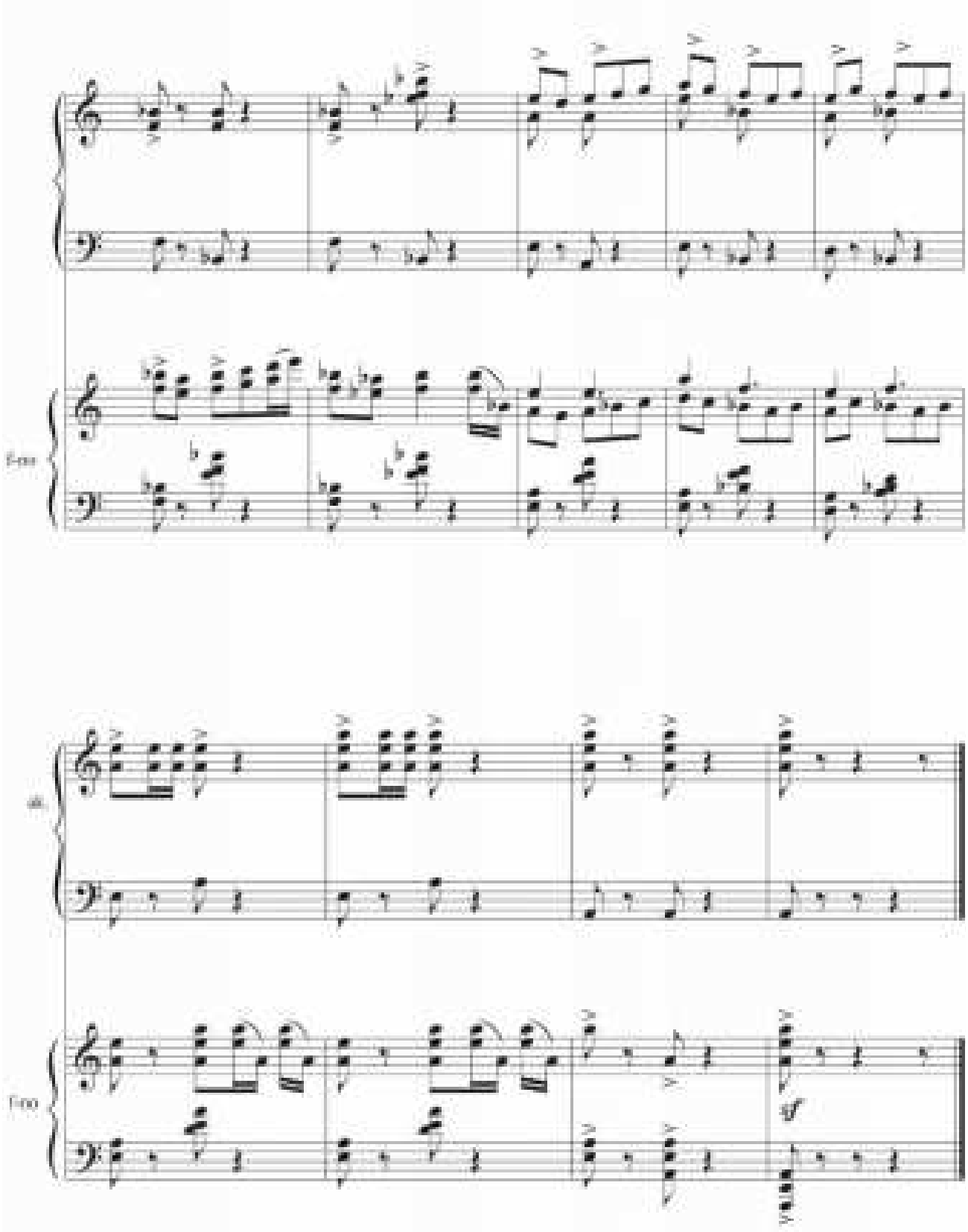

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