

Hujjat tekshirish natijalari



Tekshiruvchi: Akbarova Mohigul Gulomovna (ID: 11375)

Tashkilot: GULISTON DAVLAT UNIVERSITETI

Lavozimi:

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HUJJAT TO'G'RISIDAGI MA'LUMOTLAR

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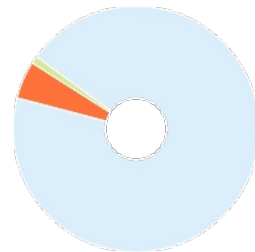
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HISOBOT TO'G'RISIDAGI MA'LUMOTLAR

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O'zlashtirib olish — topilgan barcha matnli kesishmalar ulushi, tizim hujjatning umumiy hajmiga nisbatan iqtibos keltirishga kiritganlaridan tashqari.

O'z-o'zidan iqtibos keltirishlar — tekshirilayotgan hujjatdagi muallifi yoki hammuallifi tekshirilayotgan hujjatning muallifi bo'lgan manba matni fragmenti bilan mos tushuvchi yoki deyarli mos tushuvchi matn fragmentlarining hujjatning umumiy hajmiga nisbatan ulushi.

Iqtibos keltirish — muallifniki bo'lmagan, biroq tizim ulardan foydalanishni to'g'ri deb hisoblagan matnli kesishmalarning hujjatning umumiy hajmiga nisbatan ulushi. Bunga GOST bo'yicha qilingan iqtiboslar: umumfoydalanuvchi ifodalar; me'yoriy-huquqiy hujjatlar to'plamidan olingan manbalarda topilgan matn fragmentlari kiradi.

Matnli kesishma — tekshirilayotgan hujjatdagi manba matni fragmenti bilan ustma-ust yoki deyarli ustma-ust tushuvchi matn fragmenti.

Manba — tizimda indekslangan va tekshirish o'tkaziluvchi qidirish modulida mavjud bo'lgan hujjat.

Originallik — tekshirilayotgan hujjat matnidagi tekshiruv borgan birorta ham manbada topilmagan fragmentlarning hujjatning umumiy hajmiga nisbatan ulushi.

O'zlashtirib olishlar, o'z-o'zidan iqtibos keltirishlar, iqtibos keltirishlar va originallik alohida ko'rsatkichlar hisoblanadi va jami bo'lib 100%, ni beradi, bu esa butun tekshirilayotgan hujjat matniga mos keladi.

E'tiboringizni tizim tekshirilayotgan hujjatning tizimda indekslangan matnli manbalar bilan matnli kesishmalarni topishiga qaratamiz. Bunda tizim yordamchi vosita hisoblanadi, o'zlashtirib olishlar yoki iqtibos keltirishlarning to'g'riligi va o'rinaligini hamda tekshirilayotgan hujjat matnli fragmentlarining muallifi kimligini aniqlash tekshiruvchining vakolatida qoladi.

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O'ZBEKISTON RESPUBLIKASI
OLIY TA'LIM, FAN VA INNOVASIYALAR VAZIRLIGI
GULISTON DAVLAT UNIVERSITETI

CHOLG'U IJROCHILIGI
VA ANSAMBLI

o'quv qo'llanma

Guliston- 2023

Mazkur o'quv qo'llanma madaniyat tizimidagi oliy o'quv yurtlarining talabalari, ixtisoslashtirilgan san'at maktablariga hamda bolalar musiqa va san'at maktablari uchun mo'ljallangan. O'quv qo'llanmada milliy cholg'u sozlarimizning paydo bo'lish tarixi, o'zbek xalq kuylari, milliy mumtoz maqomlarimiz, o'zbek va chet el bastakorlari hamda kompozitorlari asarlari kiritilgan.

Mas'ul muharrir: Hasan Abduvohidov- Sirdaryo viloyat “Yangi Sirdaryo” gazetasining muxbiri

Muallif: Z.J. Xomidov-Guliston davlat universiteti “Musiqiy ta'lim ” kafedrasida katta o'qituvchisi

Taqrizchilar: Sh.N.Raximov-Nizomiy nomidagi Toshkent davlat pedagogika universiteti “Ijrochilik mahorati va madaniyati” kafedrasida dotsenti

R.N.Ergashev-Guliston davlat universiteti dotsenti, pedagogika fanlari nomzodi

O'quv qo'llanma Guliston davlat universitetining O'quv-uslubiy Kengashida muhokama qilingan va nashrga tavsiya etilgan (Bayonnoma № ³ ___ «___» ___ 20203-y.)

Annotatsiya

“Cholg‘u ijrochiligi va ansambli” fani taraqqiyotining ustuvor yo‘nalishlari O‘zbek xalqininig sevimli cholg‘ularimiz asosida asrlar mobaynida insonlarga ma‘naviy meros sifatida xizmat qilib, uning kelib chiqishi eramizdan avval 3000-yillik tarixga borib taqaladi. Ushbu davrdan tortib bizning davrimizgacha ustoz- shogird tizimiga kelib yetgan turli milliy va mahalliy musiqiy san‘atimiz bugungi kungacha kelib yetganligi bilan, ayrim milliy cholg‘ularimiz kelib yetmagan.

Ushbu o‘quv qo‘llanma DTS talablari va jahon kompozitorlarining eng sara asarlari va ma‘naviy musiqaga ma‘qul keladigan yangi zamonaviy kompozitor asarlari bilan qamrab olingan;

- Milliy cholg‘ular tarixi va klassifikatsiyasi;
- Gammalar va shtrixlar;
- Amaliy mashqlar va etyudlar;
- Yakka ijroda asarlar majmuasi;
- Fortepiano jo‘rnavozligida ijro etiladigan asarlar;

Talabalarni mustaqil ravishda mashg‘ulotlar olib borish ko‘nikmalarini shakllantirish va ijrochilik dasturi mahoratlarini chuqurlashtirish va texnikalarini yanada mukammallashtirishda qaratilgan.

Mazkur o‘quv qo‘llanma 60111300-bakalavr yo‘nalishininig talabalariga mo‘ljallangan bo‘lib, zamonaviy kompozitorlarning yangi asarlari va innovatsion texnologiyalarda o‘z yechimini topganligi bilan ahamiyatlidir.

Annotation

Priorities for the development of the science of "Instrumental Performance and ensemble" served as a spiritual heritage for mankind for centuries, based on our favorite instruments of Uzbek people, the origin of which goes back to the 3000-th year BC. Although the various national and local musical arts that came to the teacher - apprentice system from this period to our time have survived to this day, some of our national instruments have not survived.

This tutorial is covered by the requirements of the DTS and the most outstanding works of world composers and new contemporary composer works that boast spiritual music;

- History and classification of National Instruments;
- Gammas and barcodes;
- Practical exercises and etudes;
- A complex of works in solo performance;

- Works performed in piano accompaniment;

It is aimed at the formation of skills for independent training of students and the deepening of the skills of the execution program and further perfection of their techniques.

This tutorial is aimed at students of the 60111300th Bachelor's degree and is significant in that they have found a solution in new works of modern composers and innovative technologies.

Аннотация

Приоритетные направления развития науки "Инструментоведение и ансамбль" на основе любимых инструментов узбекского народа на протяжении веков служили людям духовным наследием, истоки которого восходят к 3000- году до нашей эры. С этого периода до наших дней дошли различные национальные и местные музыкальные искусства, дошедшие до системы учителя - ученика, некоторые из наших национальных инструментов не дошли.

Это учебное пособие охватывает требования DTS и новейшие произведения современных композиторов, удовлетворяющие требованиям большинства композиторов мира и духовной музыки;

- История и классификация национальных инструментов;
- Гаммы и штрихи;
- Практические упражнения и этюды;
- Комплекс произведений в сольном исполнении;
- Произведения для фортепиано;

Направлена на формирование у учащихся навыков самостоятельного проведения занятий и углубление навыков и дальнейшего совершенствования приемов исполнительской программы.

Данное учебное пособие предназначено для студентов бакалавриата направления 60111300 и примечательно тем, что в нем нашли свое решение новые произведения современных композиторов и инновационные технологии.

KIRISH

MILLIY CHOLG'ULARNING SHAKLLANISHI VA RIVOJLANISHI

Tarixiy manbalarda yozilishicha o`sha davr cholg`u ijrochiligi san`atining o`ziga xos xususiyatlaridan biri shundan iborat bo`lganki, har bir cholg`u ijrochisi nafaqat bir nechta turdagi musiqa asboblarini chala olgan, balki ularning o`zlari

yaxshigina xonanda bo`lib, musiqa ham bastalaganlar. Natijada soz yasovchi hunarmandlarning musiqaviy faoliyati rivojlanib maxsus musiqa asboblari yasash ustaxonalari paydo bo`lishiga olib kelgan. Ustoz – shogird an`analari qaror topib rivojlangan. Musiqa san`atining asosiy ko`rinishlari shakllanib, cholg`u asboblarning yangi namunalari kashf etilishi ham o`sha uzoq davrlardan boshlangan.

Ma`lumki, o`zbek xalq musiqa merosi ham boshqa ko`pgina Sharq xalqlari musiqasi singari, folklor hamda og`zaki an`anadagi professional musiqa turlariga bo`linadi. Cholg`ular ham o`z navbatida, faqat folklor janrlari ijrochilari qo`lida hamda professional musiqa ijrochilari tomonidan ishlatiladigan turlarga bo`linganligini ko`ramiz. Tarixiy yodgorliklarda, jumladan, musiqiy risolalar va boshqa manbalarda esa deyarli mohir ijrochi ustoz-sozandalar ishlatgan cholg`ular o`z aksini topgan. Lekin cho`ponlar tomonidan yoki keng omma orasida folklor musiqalari ijro qilinib, tuzilishi jihatdan oddiygina bo`lgan ko`pgina cholg`ular, jumladan, suyak yoki yog`ochdan yasalgan chanqovuz va shunga o`xshagan sozlar tasviri (yoki tasnifi) san`at yodgorliklari hamda maxsus musiqa risolalarida juda kam uchratamiz. Bunday cholg`ularning ko`pchiligi biz uchun noma`lum qolganligi ham ehtimoldan xoli emas.

O`zbek xalq cholg`ulari ko`p va xilma – xil bo`lganligi uchun ularni qayta ta`mirlash nihoyatda murakkab va uzoq davom etgan jarayon bo`ldi. Bizgacha etib kelgan an`anaviy cholg`ularning o`rniga, ijrochilikning nozik va yuksak badiiy talablariga javob bera oladigan yangi, zamonaviy cholg`ular yaratila boshlandi. Bu ishga birinchilardan bo`lib, XX asrning 20-30 yillarida musiqa cholg`u asboblari yangilashga kirishgan Toshkentlik mashhur musiqa cholg`ulari ustasi usta Usmon Zufarov (1892-1981) dutor, g`ijjak, tanbur kabi musiqa cholg`ularining turdosh oilalarini yaratishga, Matyusuf Xarratov hamda usta Ro`zmat Isaboyevlar tomonidan esa chang soziga qo`shimcha torlar o`rnatilib, ovoz jarangdorligini kengaytirishga erishildi.

XX asrning 40-yillaridan boshlab esa milliy cholg`ularimizni yangi avlodini yaratishga O`zbekistonda xizmat ko`rsatgan san`at arbobi, professor Ashod Ivanovich Petrosyans rahbarlik qildi. U rus musiqa cholg`u ustalari V.Romanchenko, A.Kevxozyants, S.Didenkolar bilan hamkorlikda rus xalq cholg`u asboblari yangilash tajribasidan kelib chiqib, milliy sozlarimizni yangilashga kirishiladi va anchagina ishlar amalga oshiriladi.

Keyinchalik cholg`u asboblari yangilash va ularni

takomillashtirishga o'zbek ustalari Xirojiddin Muhiddinov (1930-1998), Abdunabi Abdug'afurov (1931), A.Tarasov (1915), V.Shtikov,

M.Turdiyev kabi yosh mohir ustalar ham jalb qilinadi. Ushbu yillarda cholg'u asboblari yangilash bo'yicha maxsus tajriba ustaxonasi keyinchalik laboratoriya tashkil etiladi. Laboratoriyada ustalar tomonidan dutor va tanbur, keyinroq g'ijjak, rubob cholg'ulari shuningdek, damli sozlar ham qayta ta'mirlana boshlandi, ularning yangi avlodini yaratishga imkoniyatlar yaratildi. Bu esa o'z navbatida milliy sozlarimizda faqat milliy musiqamizning emas, balki professional kompozitorlar asarlarini, shuningdek jahon xalqlari musiqasini ijro etish imkoniyatiga zamin tayyorlandi. A.I.Petrosyansning O'zbekistonda amalga oshirgan ijodiy izlanishlari natijasida cholg'ularning ovoz xususiyatlari va an'anaviy ko'rinishlari o'zgartirilib, milliy cholg'ularimiz sadosidan

uzoq bo'lgan sozlarning yangi avlodi tarkib topdi. Buning evaziga o'zbek xalq madaniyati tarixida birinchi bo'lib xalq cholg'u asboblari ovozli orkestrni tuzishga erishildi. Akademik Qori Niyoziy aytganidek, yangilanish-bu cholg'u asboblari ovozining eshutilish sifatini yaxshilashga imkon yaratadi hamda nota bo'yicha ijro etishni osonlashtiradi. Shunday qilib, quyida ko'rsatilgan o'zbek milliy sozlarining beshta mustaqil guruhdan iborat yangi takomillashgan, barcha xalqlar musiqiy asarlarini ijro etishga moslashgan cholg'ular guruhi paydo bo'ladi. Ijtimoiy hayotimizning barcha sohalari, jumladan uzluksiz ta'lim tizimining turli bosqichlarida amalga oshirilayotgan tub islohatlar etuk malakali mutaxassis kadrlar tayyorlashda xalqaro andozalar talablariga javob beruvchi pedagog kadrlar tayyorlash vazifalari bilan chambarchas bog'liq. Vaholanki, ta'limning asosiy maqsadi—mustaqil va ijodiy fikrlovchi, yuksak ma'naviyat va madaniyatli, umumiy o'rta ta'lim maktablari uchun har tomonlama rivojlangan, kasbiy-metodik tayyorgarlikka ega bo'lajak musiqa o'qituvchi-shaxsini tarbiyalash har bir xalq va davlatning eng muhim vazifalaridan biridir. Maktabgacha ta'lim tarbiyalanuvchilari, umumiy o'rta ta'lim maktablari o'quvchilarini barkamol shaxs sifatida har tomonlama rivojlantirish, ularda ma'naviy madaniyatning muhim tarkibiy qismi bo'lgan musiqani shakllantirishning dasturiy vazifalarini ruyobga chiqaruvchi o'qituvchidan o'ziga xos kasbiy-pedagogik va metodik tayyorgarlik, yuksak ijrochilik mahorati va kasbiy-pedagogik bilim talab etadi. O'quvchi-yoshlar qalbida nafosat, go'zallik, yuksak estetik his-tuyg'ularni, ijodiy qobiliyatlarni shakllantirish omili bo'lgan musiqa san'ati, musiqa mashg'ulotlarining barcha ta'limiy, tarbiyaviy va rivojlantiruvchi imkoniyatlaridan unumli foydalanish, ushbu jarayonni davlat ta'lim standartlari darajasida tashkil etish musiqa

o'qituvchisidan etarli darajada kasbiy tayyorgarlikni talab etadi. Umumiy va kasbiy kompetensiya talablariga javob bera oladigan bunday musiqa o'qituvchisi pedagogika oliy ta'lim muassasalarining "Musiqa ta'limi" ta'lim yo'nalishi bakalavriat bosqichida bakalavr kadrlarini tayyorlash bilan amalga oshiriladi. Oliy ta'lim tizimini yanada takomillashtirish, uni rivojlangan davlatlar darajasiga olib chiqish, bo'lajak pedagog kadrlarni tayyorlashning sifat va samaradorligini oshirish, o'quv-tarbiya jarayonini ilg'or xorijiy tajribalar asosida tashkil etish mamlakatimizda olib borilayotgan davlat siyosatining strategik yo'nalishlaridan biridir. Bola tarbiyasi va unga murabbiylik, ustozlik qilish sohasida xalqimiz ulkan tajribaga ega. Milliy tarbiyamiz tarixida insoniy go'zallik va komillik g'oyasini Al-Beruniy, Ibn-Sino, Ahmad Yassaviy, Alisher Navoiy, Bobur, Jaloliddin Rumiy ilgari surgan va minglab shogirdlari qalbiga muhrlab ketgan. Ana shunday jahonga mashhur allomalarimizning boy ma'naviy merosi vorisligini sadoqat bilan davom ettirish, ilm-fan, kadrlar tayyorlash sohalarini yanada takomillashtirishda bo'lajak musiqa o'qituvchisi va uning kasb mas'uliyatini oshirishda muhim ahamiyatga ega. Bu borada zamonaviy olimlar tomonidan olib borilayotgan izlanishlar u yoki bu ma'noda tahlil etishni taqqozo etadi. Ta'lim tizimini isloh qilish, aniq maqsadlarga yo'naltirilgan ta'lim-tarbiya uyg'unligini ta'minlash zamon talabiga aylanib bormoqda. Ayni bir vaqtda millatimiz istiqbolini belgilab beruvchi yosh avlodni bilimdon mutaxassis sifatida tarbiyalashning samarali yo'llari qidirilmoqda. Bugun kadrlar tayyorlash II sifat bosqichida o'quv jarayonini darslik va o'quv qo'llanmalari bilan ta'minlash dolzarb vazifalardan biridir.

Milliy cholg'u turlarining tarixi.

1. Cholg'ularning takomillashtirilishi.

2. Cholg'u turlari

XX-asr boshlarida (1933-yil) B.M.Belyayev o'zining-o'zbek cholg'u asboblari kitobida o'zbek xalq cholg'ularini rekonstruksiya qilish va takomillashtirish muammosini ko'tarib chiqdi. Universal nota yozish vositali sifatida, Yevropa nota yozuvi asosida o'zbek musiqa cholg'ularining tuzulishini aniqlashni taklif etdi. Natijada, bu borada zamonaviy ijrochilik talablariga javob beradigan cholg'u turlari paydo bo'la boshladi. Chang, g'ijjak cholg'ulariga

qo`shimcha torlar qo`yildi. Usta Usmon Zufarov ko`plab dutor, tanbur, g`ijjklarni turdosh turlarini yaratdi.

Matyusuf Xarratov changni takomillashtirish ustiga uzoq ish olib bordi. Natijada changning yuqori registrini qo`shimcha torlar va haraklar hisobiga kengaytirdi. Usta Usmon Zufarov va Yunus Rajabiy hamkorligida dutor bas, g`ijjak bas, g`ijjak alt namunalari yaratildi va orkest tarkibiga kiritildi. Shu davrda musiqa cholg`ularini yasash uchun maxsus ustaxonalar ochila boshlandi. Namanganda usto Ro`zimat Isaboyev, Buxoroda usta Hoji ota, usta Tohirjon Davlatov, usta Najmiddin Nasriddinovlar, Toshkentda qo`shnay, surnay cholg`ularini taniqli sozandalar Xayrulla Ubaydullayev, usta Qayum surnaychilar takomillashtirdilar.

A.I.Petrosyans rahbarligi ostida bir guruh ustalar birlashib, Toshkent Davlat musiqa bilim yurtida o`quv cholg`u orkest sinfida yangi cholg`ularni sinab ko`rishadi.

1940-yillarda xalq cholg`ularining xromatik yarim tovushqatoriga ega 12 bosqichli turlari ancha ko`paydi. 50-yillargakelib sinov tajribaxonasida Qirg`iziston, Turkmaniston, Tojikiston, Qoraqalpog`iston xalq musiqa cholg`ulari ham rekonstruksiya qilindi va takomillashtirildi.

O`zbek xalq cholg`u turlari tavsifi:

1. Doira. Ilmiy tadqiqotlar dastlabki cholg`u asboblari paydo bo`lishini eramizdan avvalgi XII ming yillikka bog`lashadi. Musiqachilikda dastlab urma zarbli cholg`ular paydo bo`lgan. Bular nog`ora, chindovul, childirma, dovul va doiralardir.

Doira iborasi ba`zan dapp, childirma, chirmanda deb yuritiladi, ijrochini esa dappchi-childirmachi, Buxoroda doiradast, Farg`onada chirmandachi, Samarqandda doirachi deb yuritiladi.

Doira



Doira: oddiy aylanma shaklda, diametri taxminan 400 mm, boʻlgan, gardishini uzum zangidan qilingan, doira gardishiga buzoq yoki baliq, baʼzan toy terisidan qoplanadi. Gardishga qirqa yaqin xalqachalar taqiladi. Ular shing`iroq, shilshila deb yuritilib ijrochi qo`shimcha sado beradi.

Doirada 2 ta asosiy tovush bor. Biri past -bum, ikkinchisi baland -bak, ketma-ket kelgan ikkita qisqa tovush -bakko (tak-tak) yoki (bak-bak) -takka deb yuritiladi. Agar taktlar o`rtasida pauza kelsa -ist so`zi qo`llanilgan. Baka - bum - bak - ist - baka - bak. 30 yillardan so`ng doira usullari, yaʼni -bum chiziq ostiga, bak esa chiziq ustigayozilib ijro etiladigan bo`ldi.

Nog`ora



Nog`ora: Nog`ra sopoldan yasalgan bo`lib, ustiga echki yoki kiyik terisi qoplanadi. Ko`pincha ikkitosh birga chalinadi, ikkalasi bir- biridan kvarta soziga farq qilishi lozim. Nog`oro aniq balandlikka ega emas, baland tovush bak, past bum, asosan ikkita ingichka cho`p bilan urib chalinadi. Nota yozuvida -bum chiziq tagida, bak chiziq ustida yoziladi. Surnay chalganda usulni nog`ora bilan ushlaydilar. Nog`ora — urib chalinadigan musiqa asbobi. Nog`oraning ko`p xili mavjud.

Kosasi tuvaksimon bo`ladi. Yog`och va sopoldan yasaladi. Usti ha yvon terisi bilan qoplanadi. Qo`shnog`ora karnay va surnaylar bilan qo`shilib o`zbek milliy ansamblini tashkil etadi. Hozirgi kunda ham bu asboblarda keng qo`llaniladi.

O`zbekistonda nog`oraning do`l nog`ora, rez nog`ora va ko`s nog`ora kabi turlari bor. Do`l nog`ora yo`g`on tovush chiqaradi va diametri 60 sm cha bo`ladi. Rez nog`oraning tovushi ingichka bo`ladi va diametri 20-30 sm bo`ladi. Ko`s nog`oraning diametri 30-40 sm bo`ladi va shuning uchun rez nog`oranikidan yo`g`onroq, do`l nog`oranikidan ingichkaroq tovush chiqaradi.

Safoyil



Safoyil:- musiqa asbobi Xitoy, Uygʻur xalq cholgʻu asbob sifatida keng tarqalgan musiqa cholgʻusidir. Safoyil cholgʻusining koʻpincha raqsona, marshona kuylarda uchratish mumkin. Uygʻur xalqraqslarida ham keng qoʻllaniladigan musiqa cholgʻusi hisoblanadn.

Oʻzbekiston va Tojikistonda bu cholgʻu asbobi keng qoʻllanilib kelmoqda. Safoyil musiqa asbobi, tuzilishidan shiqildoqli urma zarbli cholgʻu asbobi guruhiga kiradi. Safoyil ikki boʻlak qattiq yogʻoch kaltakchasidan iborat boʻlib, bu kaltakcha mayda temir halqachalar taqilgan katta temir xalqachaga oʻrnashtiriladi.

Safoyilni silkitib yelkaga urib shovqinli, turli xil murakkab tovush chiqarishadi. Ikkita kaltakchasini uzunligi 40¹ mm ni tashkil etadi. Safoyil cholgʻuchisi yelkaga urib va havoda tebratib har xil kerakli usullarni chiqaradi.

"Soqiynoma" va "Qashqarcha" kuylarida ham safoyil cholgʻusi ishlatilib, ritm berib, kuchli hissani tovush bilan yetkazib beradi.



Qayroq:-O'rta Osiyo xalqlarining o'rtasida keng tarqalgan urma zarbli musiqa asbobi hisoblanadi. Ma'lumotlarga qaraganda qadimda saroy marosimlarida bo'ladigan bazmlarda qayroq ijrosi ko'p ishlatilgan. Asosan bu cholg'uni ayollar ijro etishgan.

O'zbekistonda jumladan Xorazm va Buxoroda qayroq cholg'usini ko'p ishlatadilar. Raqslarda ijro etiladigan qayroq cholg'usi, yapaloq, tekis qilib silliqlangan to'rtta toshdan iborat bo'ladi. Ijrochi har bir qo'lga bir juftdan ushlab, qayroqlarni silkitib yoki titratib har xil kerakli usullarni beradi. Qayroqda biror kuy, raqs yoki ashula usulini (ritmini) ijro etish paytida, ijrochi har xil milizm ya'ni milliy bezaklardan foydalanadi.

Odatda qayroqni raqs tushuvchi o'zi chaladi.¹ Raqos yoki raqqosa qayroqni bir-biriga urilishidan chiqqan ritmik tovushni o'zraqsiga jo'r qiladi. Qayroq cholg'usida ijro etiladigan kuylardan:

«Qayroq o'yini»,¹ «Norin-norin», «Xorazm lazgisi» va shunga o'xshash raqsona kuy qo'shiqlardir.

Chang



Chang: Ko`hna va qadimiy cholg`ulardan. Forobiy asarlarida o`sha davrdagi changning 15 ta tori bo`lganligi aytilgan¹di. XVII asrda yashab ijod qilgan¹ musiqashunos olim Darvesh Ali Changchiy bu sozni mukammal ijrochisi bo`lgan.

Tarixda chang cholg`usining juda ko`plab namoyondalari bo`lgan. Chang cholg`usidan o`zbek, tojik, uyg`ur va rus xalqlari ham keng foydalandilar. Ruslar uni –Simbal deb atashadi. U tut, yong`oq, o`rik yog`ochlaridan yasaladi.

Changning quloqlari 76 ta bo`lib, u chang korpusining o`ng tomoniga o`rnatiladi, pardalari xromatik yarim tondan iborat. Changni chalish uchun ishlatiladigan cho`p g`arovdan yoki qamishdan ishlanib, uchiga rezina o`rnatiladi.



Ud: Juda qadimiy cholg`u sozlaridan. Ud arabcha so`z bo`lib, bayram, to`yu tomoshani, xursandchilikni ifodolovchi -iyd iborasining sinonimidir. Udning dastlabki nomi Barbad bo`lganligi ham ayrim manbalarda ko`rsatiladi. Barbad ikki so`zdan iborat bo`lib, bar-qomat, bad-o`rdak ma`nolarida ishlatiladi. Uning eng takomillashgan shakliga ud deyiladi.

Qadimiy Udlar ikki torli bo`lib, zir va bam deb nomlanadi. Bam pastdagi, zir yuqoridagi ingichka tor. Keyinchalik uch, to`rt torli bo`lgan, Forobiy unga beshinchi torni o`rnatgan. Ud (arab.qora daraxt) torli mezrobli qad. musiqa asbobi. Arab, turk, fors, Kavkaz (ozarbayjon, arman) va Markaziy Osiyo (o`zbek, tojik) xalqlarida keng qo`llaniladi. Katta, noksimon va yupqa qopqokli kosaxona, kalta va enli dastaga ega.

Tovushi yumshoq va mayin. O`zbekistonda musiqa kollejlari va O`zbekiston davlat konservatoriyasida Ud. sinflari mavjud. U., asosan, jo`rnavor (mumtoz musiqa ansambllari) va yakkanavor soz sifatida qo`llaniladi.

Rubob



Rubob: O`rta Osiyo xalqlari musiqa madaniyatida keng qo`llaniladi. Tut, chinor, o`rik yog`ochlaridan ishlanib, kuchli jarangdor tovush beradi. Qadimgi rubob pardalari ichakdan bo`lgan. 1936-yildan boshlab po`lat simdan (5-simi ichakdan) chalinadi. Rubob asbobi bir necha turlardan iborat. Bular rubob prima, rubob sekunda, rubob tenor deb nomlanadi.

Qashqar rubobining uzunligi 80—100 sm, cho`michsimon kosasi tut va boshqa qattiq daraxt g`o`lachalaridan o`yib yasaladi va ustiga teri qoplanadi. Dastasi uzun, uchi orqasiga qayrilgan bo`lib, kosadan boshlanadigan joyida qo`chqor shoxiga o`xshash 2 ta gajagi mavjud. Dastasidagi pardalari (19 tadan 23 tagacha, oldin ichakdan, hozir metallardan qilinadi) xromatik tovushqatorni tashkil qiladi. Qashqar Rubobining 5 ta tori, odatda, kvarta kvinta oralig`ida sozlanadi. Diapazoni 3 oktavaga yaqin. Tovushi jarangdor.

Afg`on rubobi



Afg`on rubobi: Hindiston, Pokiston, Eron, Afg`oniston, O`zbekiston, Tojikistonda keng tarqalgan. Nomlanishiga ko`ra Tojik rubobi, Buxoro rubobi, Badaxshon rubobi ham deyiladi. Ushbu cholg`uning usti teri bilan qoplangan, katta chuqur o`yma kosasining toraytirilgan, yon tomonlaridan yuqori qis¹igiga yupqa qopqoq yelimlangandir. Odatda beshta chalinadigan asosiy pay tor, hamda yon quloq (go`shak) larga tortiladigan ¹10-11 ta aks-sado beruvchi sim torlarga ega bo`lib, asosiy torlar o`zaro kvartaga sozlanadi. Aks-sado beruvchi simlar esa pog`onama-pog`ona ko`tariluvchi sekundalarni tashkil etadi. Torlari simdan va ichakdan bo`ladi.



Tanbur

Tanbur: manbalarda yozilishicha yunoncha soʻzdan olingan boʻlib, tan – yurak, dil, bur tirnovchi, qitiqllovchi degan maʼnoni beradi. Asrlar osha otobobolarimizdan bizning davrimizgacha yetib kelgan bir qator musiqiy cholgʻular orasida tanbur oʻzining sehrlil, maftunkor, dillarga orom beruvchi sadosi, xush kayfiyat baxsh etuvchi qudratga ega ekanligi bilan ajralib turadi.

Tarixiy manbalarga murojaat etib tanburning nafaqat oʻzbek, tojik, uygʻur xalqlarida, shuningdek, qoʻshni mamlakatlar Afgʻoniston, Eron, Turkiya, shimoliy Hindiston hamda ayrim Arab mamlakatlarida ham azaldan mavjud boʻlganidan voqif boʻlamiz. Ana shu mamlakatlarda tanburning turli shaklda eramizdan avvalgi birinchi asrdanoq keng ishlatib kelganligini qadimiy yodgorliklar, turli arxeologik topilmalar, minyaturalardagi tasvirlar hamda koʻpgina yozma manbalar tasdiqlamoqda. Zamonasining ulugʻ mutafakkiri va olimi Abu Nasr Muhammad Al-Farobiy oʻzining kitobul musiqiy Al-Kabir- (musiqaga doir katta kitob)

asarida tanbur sozini oʻsha davrlarda, yaʼni X-asrda xurosonli va bogʻdodli kabi turlari mavjud boʻlganligi haqida maʼlumot berilgan.

Keyinchalik XV-asrda Samarqandda Amir Temur saroyida uzoq yillar davomida oʻzining benazir sanʼati bilan xizmat qilib dovrugʻ qozongan sozanda Xoʻja Abduqodir tanburining turkiy turlari bilan bir qatorda Nay tanbur deb nomlanuvchi kamoni turi mavjud boʻlgan. Mazkur cholgʻu hozirda-Sato deb ataladi.

Tanbur uzun va yo'g'on dastasiga qalin pardalar bog'langan hamda yupqa-yo'g'on qoplamali noksimon kosaxonasi ustidagisi maxsus xarrakkdan o'tgan uch to'rt simli noxun bilan chertib chalinadigan cholg'u hisoblanadi.

Tanbur sozining qadimiy turlaridagi torlar XVI asrga qadar ipakdan bo'lganligini, XVII asr musiqashunos olimi Darvesh Ali Changiy o'z risolasida bayon etib, uning ta'kidlashicha mohir ijrochilar tanbur tovushining tembri yanada jozibador bo'lishi uchun kumush va mis simlardan foydalanishgan. Mazkur cholg'u keyinchalik bizning davrimizdagi kabi ko'rinishga kelgan. Bu tanbursozining davrlar o'tishi bilan yanada takomillashganidan dalolat beradi. Tanburning pardalardagi baland-pastlik darajasini ikki xil Bas va Skripka kalitlarida notalarda ifoda etganda yozilganiga nisbatan tanburda bir oktava past eshutiladi. Shashmaqomda tanbur turlicha ya'ni buzruk, dugoh, segoh, iroq maqomlarida kvartaga, rost maqomida esa butun parda katta sekunda sozlanadi.

Bu maqomlarga mos keladigan tovushqatorlar quyidagicha:

Tovushqatorlar bir oktava yuqori berilmoqda. Tanburning boy tasviriy imkoniyatlarini hozirgi avlod vakillariga meros qilib uzluksiz davomiyligini ta'minlangan san'atimiz fidoiysi Otag'iyos Nazirov, Matyoqub Xattorov, Sultonxon Xokim, Shaborat Qori Siroj, Usta Toir, Ro'zimatxon Asadqori Lutfullayev, Fazliddin Shaxobov, Shonazar Soxobov, Boboqul Fayzullayev, Maxsudxo'ja Yusupov, Yoqub Davidov kabi mashshoqlarning nomlari yoshi ulug' musiqa ixlosmondlarining yodlarida va qalblarida muhirlanib qolgan desak aslo mubolag'a bo'lmaydi. Respublikamizning turli vohalarida yashab ijod qilgan bu ajoyib simolar ijrochilik san'atida o'ziga xos betakror uslub hamda maktab yaratganlar.

Tanbur mumtoz she'riyat namayondalari: Lutfiy, A. Jomiy, A. Navoiy, M. Bobur, Mashrab, Ogahiy, Furqat, Xislat, Xurshid, Habibiy va boshqa ko'plab g'azaliyot ahlining qalb ardog'ida bo'lganligini ularning ijodlari orqali anglaymiz. Barcha mumtoz musiqiy merosimiz namunalari xususan maqom ashulalar azaldan yillar davomida tanbur jo'rligida atoqli hofizlar tomonidan ijro etib kelingan va buan'ana hozir ham davom etayotganini alohida ta'kidlab o'tishshimiz joyizdir. Tarixga nazar tashlab Ota Jalol Nosirov, Mulla To'ychi Toshmuhammedov, Levi Boboxonov, Sodirxon Hofiz, Shorahim Shomurodov, Shoynazar Sohibov, Berkinboy Fayziyev, Xo'raxon Sultonov, Maruf Xo'ja Boxodirov, Shoqosim Shojalilov, Rasul qori Muhammadiyev, Fattohxon Mamadaliyev, Orifxon Hotamov kabi atoqli maqomchi hofizlar uchun tanbur doimiy jo'ranavoz soz bo'lganligini voqif bo'lamiz.

Har qanday kasbu-kor, ilm-maʼrifat, madaniyat va sanʼtning rivoj topishi shakllanishi avlodlari shajarasi zanjirining uzulmasligidadir. Jumladan musiqa ijrochiligi sanʼati ham bevosita avloddan- avlodga sayqal topib oʻtib kelayotgan buyuk neʼmatlardan biridir. XX asrda yashab ijod qilgan mashxur mumtoz tanburchi sozandalarning tabarruk nomlari tarixzarvaraqlariga muhrlab qolingan. Jumladan: Risqi Rajabiy, Maʼrufxon Toshpoʻlatov, Joʻra Saidaliyev, Maxsud xoʻja Yusupov, Abdumutal Abdullayev Rasul Qori Mamadaliyev kabi sozandalardan meros qolgan ijro asarlari maʼnaviy boyligimiz hisoblanadi.

Ustoz Turgʻun Alimatov anʼanaviy ijrochilikda musiqiy asarning taʼsirchanligi inson ruhiyatiga xushkayfiyat baxsh etishi, maʼnaviy ozuqa berishi, kuyning milliy ijro bezaklari bilan toʻlaqonli ifoda etishidir. Uning uchun sozandayuksak musiqiy did va mahoratga ega boʻlishi lozim. Jumladan tanbur sozi ijrochiligida keng qoʻllaniladigan turli nola, qochirim zarb kabi musiqiy bezaklar asar ijrosidagi yetuklikni taʼminlovchi muhim omil hisoblanadi. Bugungi kunda tanbur sozi ijrochiligida yorqin yulduz boʻlib oʻzining qalb qoʻri, sehrli barmoqlari bilan chertgan sozdan xushnavo taratib yuraklarni zabt etgan Tillo, Soxibiylarni ijro etgan.

Oʻzbekiston xalq artisti: Professor Turgʻun Alimatovni oʻzbek milliy musiqa ijrochiligida betakror uslub, maktab yaratgan sanʼat arboblardan biri desak aslo mubolagʻa boʻlmaydi. Sanʼatimizning rivoj topishi, shakllanishi avlodlar shajarasi zanjirining uzilmasligidadir.

Dutor



Dutor: Dutor tojikcha soʻz boʻlib, ikki tor degan maʼnoni bildiradi. tojik, uygʻur, turkman, qaraqalpoq xalqlarining eng sevimli cholgʻusi. Kvarta, kvinta, oktava va unisonga ham sozlanadi. Bizda qoʻllaniladigani dutor-alt deb ataladi. Kichik oktava lya, mi notalariga sozlanadi. Bunga oʻxshash cholgʻularni qozoqlarda doʻmbra, qirgʻizlarda qoʻbiz deb ataladi. Dastasiga ichak yoki ipakdan eshilgan pardalar bogʻlangan diatonik tovushqatordan iborat dutorlar xalq dutorlari deb aytiladi. Dasta va kosa qismlardan iborat, ularni birlashtiruvchi qismi boʻgʻiz deb ataladi. Kosasi oʻyma va qoburgʻalarning birlashganidan yasalishi mumkin. Uning dutor prima, dutor sekunda, dutor bas, dutor kontrabas turlari hozirda musiqa amaliyotida qoʻllaniladi.

Qonun



Qonun:- yaqin va o'rta Sharq mamlakatlari cholg'usi hisoblanadi. Xususan, qonun cholg'usi Forobiy tomonidan musiqa nazariyasining qonuniyatlarini ifoda etuvchi cholg'u sifatida ixtiro etilgani haqida ma'lumotlar bor. Bu cholg'u Armaniston, Ozarbayjon, Turkiya, Sharqiy Turkiston markaziy Osiyoda keng ishlatilgan.

XVII asrda Darvishali Changiy yozib qoldirgan «**Risolayi musiqiy**» da qonunning qadimiy cholg'u asboblaridan ekanligi qayd qilinadi. Bu cholg'u bizda XX asrning 30-yillardan boshlab ishlatilmadi va nihoyat 1978-1980- yillarda mohir sozanda, O'zbekistonda xizmat ko'rsatgan artist Abdurahmon Xoltojiyev tomonidan yanada qaytadan o'lkamizga olib kelindi va ishlatila boshlandi.

Cholg'ular haqidagi kitobning arfaga bag'ishlangan bo'limida, Forobiy eslatgandek «**Ma'zif**» cholg'usi ovozining yo'nalishi jihatidan arfaga yaqin, sadosi ochiq torlarning tebranishi orqali hosil bo'ladi. Safiuddin Urmaviyning XII asr yozishicha, ikki turdagi qonun mavjud bo'lgan.

Hozirda qo'llaniladigan qonun ko'p torli, yassi sathli, trapsiya ko'rinishdagi cholg'udir. Uzunligi 800-900 mm, eni 380-400 mm bo'lib, chinor, tut, yong'oq, o'rik daraxtlari yog'ochidan tayyorlanadi.

G'ijjak



G'ijjak: Kosasi qovoqdan, kokas yang`og`idan yasalib, ichi kovak qilib o`yilgan. Kosasi ustiga baliq terishi va pufak qoplangan. Kosasining pastki qismiga tayoqcha o`rnatilib, ijrochi uni tizzaga qo`yib, o`tirgan hamda chalgan. Dastasi dumaloq bo`lib, kosaga yaqinlashib borgan sari kengaytirib ishlangan. Hozirda asosan 4 ta tori joriy qilingan. 4-tor kichik oktava sol, 3-tor 1-oktava re, 2-tor 1-oktava la ga va 1-tor 2-oktava mi ga sozlanadi. Turlari – g`ijjak alt, g`ijjak bas, g`ijjak kontrabas.

Qo`biz



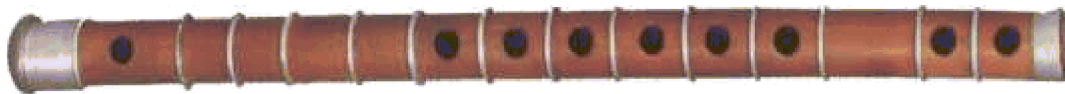
Qo`biz: Torli kamonchali cholg`u tori 2 ta bo`lib, har bir tori bir to`plam qildan iboratdir. (ot quyrug`idan olingan). Qozog`istonda, Qirg`iziston, Turkmaniston, Qoraqalpoq xalqlarida keng tarqalgan.

Sato



Sato: Tashqi ko‘rinishdan tanburga o‘xshaydi. Kosasi tut, yong‘oq-o‘rikdan o‘yib yasaladi. Uni noxun bilan chalsa ham bo‘ladi. Asosiy torlari 3 ta, ba‘zan 4 ta bo‘lib, bu torlar metal misdan iborat bo‘ladi.

Nay



Nay: Tuzulishiga ko`ra barmoqlar bilan berkitilgan 6 teshikcha, diatonik tovushqatorga ega bo`lib, hajmi 1-oktava lyadan, 4-oktava re gacha. Notalar skripka kalitiga yoziladi.

Surnay



Surnay: Uning hann chap va o`ng qo`l barmoqlari bilan yopiladigan 6 ta teshikchasi bor. 7-teshik esa pastki tomonda bo`lib, chap qo`lning bosh barmog`i bilan bekitiladi. Hajmi kichik oktava lya dan 2-oktava mi ga qadar. Ovozi baland bo`lib, asosan to`y- tomosholarda ijro etib kelinadi.

Qo`shnay



Qo`shnay: Ikki qamish naychadan iborat bo`lib, ularga maxsus tilcha o`rnatiladi. Chalishda ikkita naycha bir xil puflanadi, har ikkala naychada joylashgan 7 ta teshikchaning tegishlilari barmoq bilan bosiladi. Ovoz hajmi 1-oktava rye-dan 2-oktava sol gacha.

Karnay



Karnay: Tuzilishi ikki, uch bo`lakdan iborat bo`ladi. Uzunligi 2 metrdan ortiq, puflab chalinadigan qismi oxirida mayda teshikcha bor. Karnay cholg`u ijrosida tovushlar sekunda intervaliga o`xshaydi, asosiy tovushdan yuqori sof kvinta yoki kichik septima intervali chalinadi. Asosan, bayramlar, to`y-tomosholarda doira, surnay jo`rligida chalinadi

**MILLIY SOZLARIMIZDAN QASHQAR
RUBOBINING
PAYDO BO'LISH TARIXI.**

QASHQAR RUBOBI HAQIDA MA'LUMOT

Rubob cholgusi Markaziy Osiyo xalqlari – o'zbeklar, tojiklar, uyg'urlar orasida qadimiy va ommalashgan cholgulardan biri hisoblanadi. Qashqar rubobi qachon va qaerda paydo bo'lganligi hakida aniq ma'lumotlar yo'q. Shunga qaramay, tarixiy manbalarda «rabob», «rebab», «rubob» cholgusi haqida ayrim lavxalar uchraydi.

Xususan bularni Abu Nasr Forobiy, Abdulqodir Margiy, Darvishali Changiy, Abdurauf Fitrat kabi allomalarning asarlarida kuzatish mumkin. XVI-XVII asrlarda yashagan Darvishali Changiyning «Tuxfat us-surur» («Yoshlik tuxfalari») nomli musiqaga oid risolasida uzoq va yaqin utmish cholg'ulari va sozandalari haqida qimmatli ma'lumotlar keltiriladi. Usha davrlarda tanbur, chang, qonun, ud, rubob, qubiz, g'ijjak cholg'ulari kengtarqalgan cholg'ulardan hisoblangan.

Sozandalar haqidagi ma'lumotlar orasida mashxur rubobchilarga oid ham so'z yuritiladi. Lekin bu asarlardagi rubob cholg'ulari aynan hozirgi yoki boshqa bir kurinishdagi qashqar rubobi ekanligi haqidagi ma'lumotlar uchramaydi.

Bugungi kunda uyg'ur xalq musiqasi ijrochiligida rubob cholg'usining «podachi rubob», «qashqar rubob», «dulon rubob» va «bas rubob» deb nomlangan turlari keng qullanilmoqda.

Uyg'ur qashqar rubobi - bu xalqning eng ommalashgan cholg'usi sifatida yirik shaharlardan - to kichik qishloqlargacha tarqalgan. Uning birinchi tori 1-oktava do notasiga sozlanib to'rttadan oltitagacha rezonator torlari mavjud.

Dulon rubobi - «kumul rubob» deb ham yuritilib, asosiy uchta tori: lya-re-lya, lya-mi-lya tarzida sozlanadi. Bundan tashqari o'ntagacha rezonator torlari bo'ladi.

Bas rubobi esa: re-lya-re, re-sol-re notalariga sozlanib orkestrlarda keng qo'llaniladi. Bulardan tashqari uygurlarda rubobning 8 torli turi ham mavjudligi haqida ma'lumotlar bor. Ma'lumotlarga haraganda, XIX asr oxiri XX asr boshlarida ham O'zbekistonda bu cholg'u kam uchragan va dastasiga ichak bog'langan diatonik tovushqatorli cholg'ulardan biri bo'lgan. Mutaxassislarining ta'kidlashlaricha 1936 yili Farg'ona vodiysining sulim Shoximardon qishlog'ida bo'lib o'tgan xalq saylida mashxur rubobchi – O'zbekiston xalq artisti, bastakor Muxammadjon Mirzayev (1913-1999)

Qashqarlik bir sozandadan rubob cholg'usini xarid qiladi va Toshkentlik Usta Usmon Zufarov (1892-1981) bilan birga bu cholg'uni qayta takomillashtirish natijasida rubobning menzurasini uzaytirilgan, dastasi latun qalamchalar bilan pardalarga teng bo'linib, hozirgi kurinishdagi rubobni yaratadilar.

Qashqar rubobi - o'zbek xalq cholg'u sozlari ichida alohida o'rin tutadi. Bu cholg'u asbobi o'zining jarangdor, tiniq ovozi bilan inson qalbiga yaqinligi, o'rganish va chalish jihatidan bir muncha qulaylikka ega ekanligi bilan xalqimizning sevimli sozlaridan biriga aylanib qolgan. U cho'ziqsimon kosa va ikki shoxli uzun dastadan iborat bo'lib yarim doira shaklida o'yilgan. Kosaxonasining ustki qismi teri bilan qoplangan bo'ladi.

Qashqar rubobi 3 turga bo'linadi:

1.Qashqar rubobi (an'anaviy)-O'zbekiston,Tojikiston va Qashqarda (usha erdan kelib chiqqanligi uchun ham qashqar rubobi deb ataladi) keng tarqalgan cholg'udir.Uning shakli dumaloq baliq (laqqa baliq)terisi tortilgan o'yma kosadan uzun dasta hamda orqaga qayrilgan bosh qismidan iborat.Bosh qismida besh dona yog'och quloqlar o'rnatilgan bo'lib,ularga 1 dona shoyi,5 dona kumush torlar tortilgan.

Kosaxonaning dasta bilan joylashgan joyida boshqa cholg'ularda uchramaydigan ikki dona shox mavjud.Ba'zi bir ijrochilar bu shoxlarni qashqar rubobida ijrochiga qulaylik yaratish uchun yasalgan desa,ba'zi birlari esa aksincha shunchalik cholg'uga bezak berish uchun deb takidlashadilar.

Qashqar rubobida tovush(ibonitdan yasalgan)mizrob bilan torlarni chertish orqali hosil qilinadi.Dastada pardalar ichak bilan bog'langan. Bu cholg'uda asosan o'zbek xalq kuylari va maqomlari ijro etiladi.Eng ko'p qo'llanadigan zarblar va ijro usullari:tremolo,staccato,pitsikato,arpedjio.

U.Zufarov tomonidan 1947-yili yasalgan.Uning og'irligi 1300 gr,uzunligi 975mm,eni 185 mm.



Qashqar rubobi (an'anaviy)

2.Qashqar rubobi (konsertlarda ijro etiladigan) – zamonaviy ijrochilik talab darajasiga moslashtirilgan qashqar rubobining ikki xil turi mavjud bo'lib,ulardan birinchisining kosasi o'yma ravishta,ikkinchisniki esa qovurg'ali qilib yasaladi.

Bu cholg'u tashqi ko'rinishidan an'anaviy rubobga o'xshaydi.Uning kosasi o'yma bo'lib,baliq terisi bilan qoplangan.Dastasi uzun va orqaga qayrilgan katta bosh qismidan iborat.An'anaviy ko'rinishidan farqi shundaki,bu rubobda bog'langan pardalar o'rniga xromatik tovushqatorga asoslangan latun pardalar o'rnatilgan.Teri deka ustida torlarni ushlab turish uchun yog'ochdan yasalgan xarak mavjud.Torlar kosa qismida maxsus ilgaklarga ilingan,bosh qismida esa yog'ochdan (o'rik daraxtidan)yasalgan quloqlarga taqilgan.

Tovush cholg'uda mizrob bilan torlarni chertish natijasida hosil bo'ladi.Rubobda eng ko'p qo'llanadigan zarblar:yakka zarb,qo'sh zarb,zarbi parron,rez,bilak zarbi,teskari zarb va ufor zarbi.Cholg'u ko'proq professional ijrochilar tomonidan qo'llaniladi.

Ushbu rubob 1993-yili usta B.Inoyatov tomonidan yasalgan.Quloqlari (5)va dastasi

o'rikdan, kosaxonasi tutdan yasalgan va baliq terisi bilan qoplangan. Konstruktorlar: A. Petrosyans va S. Didenko.



Qashqar rubobi (konsertlarda ijro etiladigan)

3. Qashqar rubobi (zamonaviy)-Bu cholg'u asosan o'quv jarayoninig barcha bo'g'inlarida keng qo'llaniladi. Uning kosasi qovurg'ali bo'lib, baliq (laqqa baliq) terisi bilan qoplangan. Rubobning dastasi konsertda ijro etiladigan rubob dastasidan kattaroq, bosh qismi ham unga nisbatan ixchamroq. Yog'och quloqlari mexanik quloqlar bilan almashtirilgan.

Ushbu qashqar rubobi asosida prima rubobi, metso soprano va kichik rubob kabi boshqa turlari yaratildi. Hozirgi kunda o'quv amaliyotida prima rubobi va qashqar ruboblari keng qo'llanilmoqda. Zamonaviy ijrochilik talab darajasiga moslashtirish jarayonida ruboblarning barcha turlari xromatik tovush qatorga ega bo'ladi. Buning natijasida ularda nafaqat milliy kuylarimiz, balki o'zbekiston kompozitorlarining maxsus asarlari hamda jahon mumtoz musiqa durdonalarining ijro etish imkoniyati

payda bo'ldi.

Usta X.Muxiddinov tomonidan zamonaviy qashqar rubobi 1969-yili yasalgan.Og'irligi 900 gr,uzunligi 910 mm,kengligi 175 mm. Konstruktorlar: A.Petrosyans va S.Didenko.



**Qashqar rubobi
(zamonaviy)**

Ijrochilik holati.

Rubobni to'g'ri ushlab va ijro etish yo'llari.

Ma'lumki har qanday cholg'uda ijroga urgatishdan oldin cholg'uni tug'ri ushlab, gavnani, oyoq-qo'llarni erkin tutish kabi kunikmalar o'zlashtiriladi. Bu kunikmalarning tug'ri o'zlashtirilishi ijrochilik (ya'ni postanovka)ning tug'ri shakllanishiga olib keladi.

Bunda o'ng va chap qo'llarning holati, ya'ni cholg'uni tug'ri ushlab, dastani tug'ri tutish, mizrobni tug'ri ushlab kabi elementlarning bir-biri bilan o'zaro munosabatda bo'lishini ta'minlash eng asosiy vazifalardan biri hisoblanadi oldingi davri mehnat qo'llarining kuplab topilishi uning davr sifatida ajratib kuzsatishga imkon tug'dirdi. Rubobni chalishga kirishishdan oldin uning tuzilishini bilish va uni to'g'ri ushlabni o'rganish kerak.

Buning uchun esa quyidagi ko'rsatmalarga amal qilish lozim.

1. Rubob kosasini ko'krakdan sal pastroq, o'ng qo'lning bilagi orsida qattiq siqmasdan ushlab kerak .
2. Rubob dastasini chap qo'lning bosh va birinchi barmog'i orasida erkin tutish lozim. Rubob dastasi ushlangan paytda qo'lning bosh barmog'i ikkinchi barmoqning ro'parasida turish shart. Aks holda, uchunchi va to'rtinchi barmoqlarning pardalarni bosishi qiyinlashadi va parda noto'g'ri bosiladi.
3. Rubob chalishni o'rganishdagi dastlabki mashg'ulotlarda qo'llar tez charchab qolishi mumkin. Bunday holda qo'llarni pastga tushirib, ularga bir oz dam berish kerak. Agar bu qoidaga rioya qilib chalinsa, keyinchalik ijrochining qo'llari charchamaydigan bo'lib qoladi.
4. Rubobda yakka ijro etganda tik turish va gavdani to'g'ri tutish lozim. Rubobning quloqlari o'rnatilgan qismi ijrochining yelkasi bilan baravar turishi kerak. O'zbek xalq cholg'u asboblari orkestrda, ansamblida o'tirib ijro etiladi. Bu vaqtda ijrochi stulga suyanmasdan o'tirish va unung chap oyog'I bir oz oldinda turishi shart.

Rubob kosasi gavdaning quyidagi qismlari bilan ushlanadi:

- a) gavdaning kukrak qismi.
- b) kosani ilmoqlar tomonidan tutib turuvchi bilakning yuqori qismi.
- v) o'ng qo'lning rubob kosasini tagidan tutib turuvchi bilak qismi.

Bu uch nuqtaning har biri juda muximdir. Ular rubob kosasini pastga tushib ketmasligini va aksinchatepaga yoki yonga chiqib ketmasligini ta'minlaydi.

O'ng qo'lning tirsak qismi rubob kosasini tagidan ushlab turadi. Demak, o'ng qo'lning rubob kosasining chetiga shunday qo'yish kerakki, mizrob rubob xaragidan 7-8 sm o'zoqlikda joylashgan bo'lsin. Bunday holat aynan o'ng qo'lning pastga-yuqoriga erkin harakatlanishini va sifatli tovush hosil qilishni ta'minlaydi.

Agar mizrob xarakdan o'zoqlashib ketsa, o'ng qo'l bilak qismining qotib qolishi va tovushning qo'pol yoki yoqimsiz bo'lib qolishi tajribada kuzatiladi. Aksincha, agar mizrob (ya'ni qo'lning panja qismi) xarakka juda yaqin bo'lsa bilakdagi kuch panjalargacha etib kelmay, faqat panja qismining o'zigina

harakat qiladi. Bu esa, rubob kosasining qimirlab xarakatlanishiga va texnik imkoniyatlarning kamayishiga, natijada tovush kuchi va sifatning pasayishiga olib keladi.

Chap qo'lning dastaga to'g'ri qo'yilishi, barmoqlarning xarakatlanishi, pardalarni o'z vaqtida bosilishi toza tovush hosil qilish malakalarini o'zlashtirishda katta ahamiyatga ega. Rubob dastasi bo'sh va ko'rsatkich barmoqlar o'rtasida bo'lib bunda dasta siqib ushlanmasligi, bo'sh barmoq esa ikkinchi va uchinchi barmoqlar o'rtasida turishi kerak. Bunda kaftning dastaga yopishib turmasligini doim nazorat qilish lozim va barmoqlarning oxirgi bo'g'ini albatta bukilgan bulishi va pardaga kundalang emas, balki kosa tomonga qaratilib, shu tomonga ya'ni pardaga yaqin joyda bosish maqsadga muvofiqdir.

Rubobni ushlaganda dastaning uchi elka balandligi bilan barobar bo'lgani ma'qul.

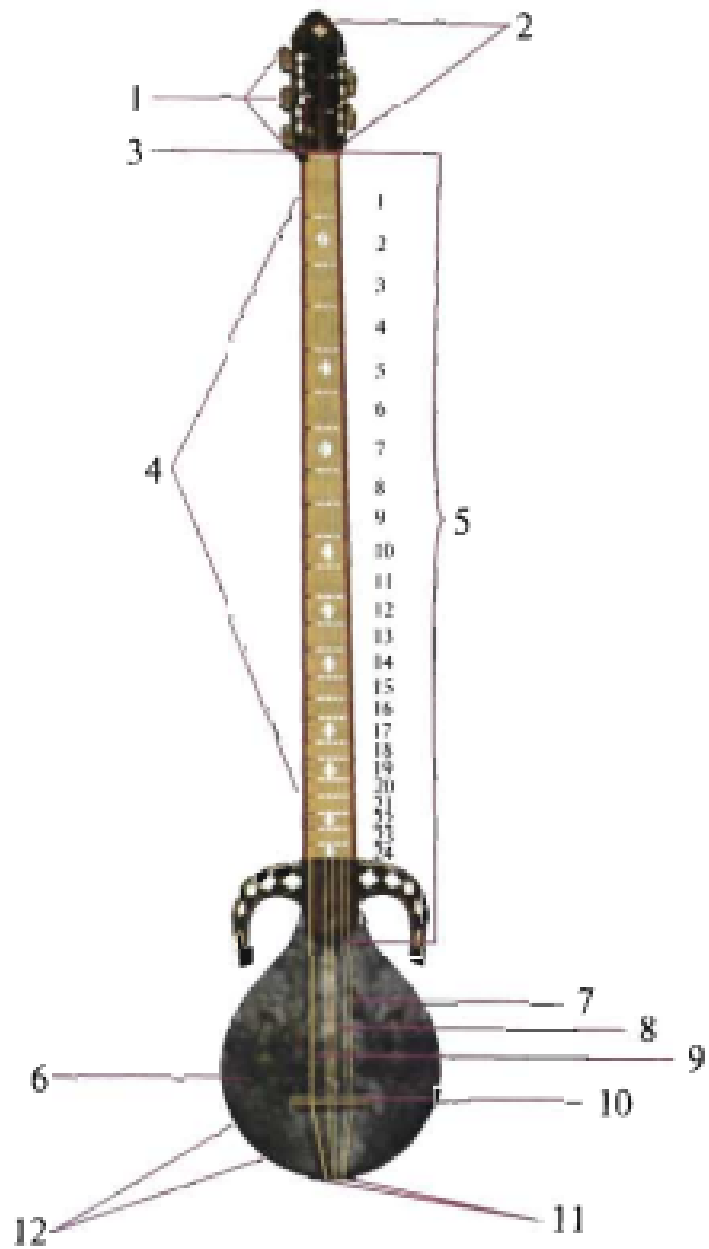
Chunki, bunday holat talaba uchun qulay va shu bilan birga chiroyli ko'rinishga ega bo'ladi. Agar dastaning baland yoki past bo'lishi kuzatilsa, unda o'ng qo'lning holatida kamchilik bo'lishi mumkin, sababi ikkala qo'l bir-biri bilan uzviy bog'liqdir.

Mizrob(mediator)

Rubob torlarini mizrob (mediator) bilan chertib tovush hosil qilinadi. Mizroblar shaklan xar-xil bo'lib, plastmassa yoki ebonitdan tayyorlanadi. Amaliyotda musiqa maktablarida o'qitishning dastlabki bosqichlarida asosan plastmassa mizrobidan foydalaniladi. Uning shaklan kattaroq va yumshoqligi yangi o'rganilayotganda birmuncha kuylaydir. Ebonitli mizrob albatta pishiqligi va sifatli tovush hosil qilishi jihatidan plastmassa mizrobdan farq qiladi. Mizrobni bir uchi qirrali va silliq bo'lishi kerak. Tovushlarning tekis va yoqimli chiqishi uchun mizrobni charxlab silliqlash kerak. Rubob torlarini mizrob bilan chertganda o'ng qo'lning faqat panja qismi harakat qilishi lozim. Mizrob yuqoridan pastga yoki pastdan yuqoriga chertganda tovush bir xilda tekis va silliq chiqishi kerak. Rubob chalishni o'qiganishdagi dastlabki mashg'ulotlarda faqat kerakli torlarnigina chertib, tiniq va aniq tovush chiqarishga harakat qilish lozim.

Mizrobni ushlab turgan o'ng qo'l rubob xarragidan 4-6 santimetr uzoqlikda bo'lishi lozim, chunki mizrobni xarrakka yaqin tutib chertilsa, rubobning tovushi bo'g'iq, yoqimli chiqadi.

QASHQAR RUBOBINING TUZULISHI



1.Quloqlar. 2.Rubobning bosh qismi. 3.Shayton xarrak. 4.Pardalar. 5.Dasta. 6.Teri.
7.1-tor. 8.2-tor. 9.3-tor. 10.Xarrak. 11.Ilmoqlar. 12.Kosa.

QASHQAR RUBOBIDA IJROCHILIK TA'LIMI.

Qashqar rubobi ijrochilik amaliyotida juda keng qo'llanadigan cholg'u hisoblanadi. Qashqar rubobi o'tirib va turib chalinadigan sozlardan bo'lib, orkestr, ansambl ijrochiligida va yakkaxon ijrochilikda juda ko'p ko'llaniladi.

Cholg'uni yaxshi o'zlashtirish uchun ijro paytida uni to'g'ri tutish muhimdir.

Ijro paytida ijrochining tashqi ko'rinishi chiroyli bo'lishi, gavdaning, oyoq,



qo'llarning erkin tutilishi katta ahamiyatga ega (7,8-rasmlar).

Ijrochilik holatiga dastlabki mashg'ulotlardayoq katta e'tibor berish kerak. Bunda o'ng va chap qo'llarning holati, yani cholg'uni tug'ri ushlab, dastani to'g'ri tutish, mizrobni tug'ri ushlab kabi elementlarning bir-biri bilan o'zaro munosabatda bo'lishini ta'minlash eng asosiy vazifalardan biridir. Cholg'uni tutish holatidagi mavjud bo'lgan kamchiliklar ko'pincha ijrochilik mahoratining past darajada bo'lishiga hatto gavda tuzilishining notug'ri shakllanib qolishiga sabab bo'ladi.

Ijrochilik holatining to'g'ri bo'lishi ijrochiga o'zok vaqt charchamasdan chalish imkoniyatini beradi.

Bu esa o'quvchining muntazam ravishda mustaqil shug'ullanishiga yordam beradi. Agar o'quvchida ko'llarning, gavda qismlarining qotib qolishi holatlari kuzatilsa u tez charchaydi, demak davomli ravishda shug'ullana olmaydi.

Ijrochilik holati bir yoki bir necha darsda o'zlashtiriladigan jarayon emas. Tajriba shuni ko'rsatadiki, uqiguvchi uquvchi yoki talaba bilan doimiy ravishda ijrochilik holati ustida ishlash davomida uni notug'ri bo'lib qolmasligi uchun nazorat qilib borish kerak. Chunki ijrochilik holati avval yaxshi bo'lib, keyinroq bo'zilib ham uchrab turadi. Bundan tashqari ijrochilik holati o'quvchi — ijrochining konsert ijrochiligida, aynan yakkaxon

solist sifatida ijrochiligida cholg'u bilan hamohang harakat kilishda, musiqiy asarning mohiyatini ochib berishda va tinglovchi tomoshabinda badiiy - estetik taasurot qoldirishda asosiy omillardan biridir.

RUBOBNI USHLASH VA TOVUSH HOSIL QILISH KO'NIKMLARINI SHAKLLANTIRISH.

Rubob kosasini ushlab turishda 3 nuqta asosiy tayanch vazifasini bajaradi.

Bu tayanchlar:

- a) gavdaning kukrak qismi,
- b) kosani ilmoqlar tomonidan tutib turuvchi bilakning yuqori qismi.
- v) o'ng qo'lning rubob kosasini tagidan tutib turuvchi bilak qismi (9-rasm).



9-rasm

Bu uch nuqta juda muhimdir. Ular rubob kosasini pastga tushib ketmasligini va aksincha tepaga yoki yonga chiqib ketmasligini ta'minlaydi.

O'ng qo'lning tirsak qismi rubob kosasini tagidan ushlab turadi. Demak, o'ng qo'lning rubob kosasining chetiga shunday qo'yish kerakki, mizrob rubob xarragidan 7-8 sm uzoqlikda joylashgan bo'lsin. Bunday holat aynan o'ng ko'lning pastga yuqoriga erkin harakatlanishini va sifatli tovush hosil qilishni ta'minlaydi (10-rasm).



10-rasm

Agar mizrob xarrakdan uzoqlashib ketsa, o'ng qo'l bilak kismining qotib qolishi va tovushning qupol yoki yoqimsiz bo'lib qolishi tajribada kuzatiladi. Aksincha agar mizrob (ya'ni qo'lning panja qismi) xarrakka juda yaqin bulsa bilakdagi kuch panjalargacha etib kelmay, faqat panja qismining o'zigina harakat kiladi. Bu esa rubob kosasining qimirlab harakatlanishiga va texnik imkoniyatlarning kamayishiga, natijada tovush kuchi va sifatining pasayishiga olib keladi.

Ma'lumki, mizrob barcha mizrobli cholg'ularda tovush hosil kilishning asosiy vositasidir. Mizroblar shaklan har-xil bo'lib,



11-rasm. Plastmassa va ebonit

Amaliyotda musiqa maktablarida o'qitishning dastlabki bosqichlarida asosan plastmassa mizrobdan foydalaniladi. Uning shaklan kattaroq va yumshoqligi yangi o'rganilayotganda birmuncha qulaydir. Ebonitlar albatta sifatli tovush hosil kilishi bilan plastmassa mizrobdan afzal hisoblanadi.

Mizrobni ushlash uchun o'ng qo'l barmoqlari yarim aylana holga keltiriladi. Bunda barmoqlarning so'nggi butinlari bir tekisda bukilib, kursatkich barmoqning tirnoqqa yaqinroq joyiga mizrob qo'yiladi va bosh barmoq bilan butinlari bukilgan holda ushlanadi (12,13-rasmlar).



12-rasm



13-rasm

Aks holda mizrobni sezish va boshqarish imkoniyati yuqoladi. Ayniqsa maktab o'quvchilarida mana shu xato ko'p kuzatiladi. Bu texnik kamchiliklarga sabab bo'lib, har-xil shtrixlar va asarni dinamik jihatdan tulaqonli ijro etish imkoniyatlarini kamaytiradi.

Shu kamchilikni bartaraf qilishda quyidagi uslubni tavsiya qilamiz. o'quvchi o'ng qo'lining turt barmog'i butinlari bilan erkin ushlay oladigan biron narsani, (taxminan ruchka qalinligidagi maxsus chup bulishi mumkin) ushlatib, undan keyin mizrobni kursatkich barmoqning oxirgi butiniga tirnoqqa yaqinrok joyga quyib, bosh barmoq butinlari bukilgan holla ushlanadi va sinfda o'qituvchining nazorati ostida mashq qilinadi. Bunday mashq qilinganda panjalar orasi ochilib ham yoki aksincha juda ko'p bukilib ham ketmasdan me'yorda bo'ladi va o'z-o'zidan mizrobni qo'yishga va ushlashga qulay holat yuzaga keladi.

Tovush chiqarish usuli barcha mizrobli cholg'ularda deyarli bir xil. Albatta har birining uziga xos tomonlari mavjud bo'lib bundan qashqar rubob ham holi emas. Qashqar rubobida tovush chiqarish usullarining boshqa mizrobli cholg'ulardan farqi yoki o'ziga hosligi shundan iboratki, uning dastasining uzunligi, torlarining mayinligi va jarangdorligi hamda ijro imkoniyatlarining kengligi qashqar rubobda o'zbek klassik musiqasi, maqom kuylari hamda dunyo kompozitorlari asarlari namunalarini ijro etish imkoniyatini beradi.

Tovush chiqarish usullari asosini pastga va yuqoriga uriladigan zarblar tashkil qiladi, ya'ni qashqar rubobida mizrob bilan pastga va yuqoriga zarb berib, tovush hosil qilinadi va bu zarblarning turli xil kombinatsiyalaridan tovush chiqarishning xilma-xil usullarini hosil kilishimiz mumkin.

Shu 2 ta usulni ko'rib chiqamiz.

Pastga zarb — P, yuqoriga zarb esa V — belgisi bilan ifodalanadi. Urgatishning dastlabki bosqichida uquvchiga mizrobni tug'ri ushlashni urgatilgach, albatta pastga zarb bilan chalishni urgatishdan boshlanadi. Bunda o'ng qo'l panjalari erkin harakat bilan pastga zarb beradi. Bu mashg'ulotni ochiq torlarda ma'lum vaqt davom ettirilib, keyin chap qo'l bilan eng kulay bosiladigan pardalarda davom ettirilsa, uzlashtirish

HARAKATLARINI O'ZLASHTIRISH.

Chap qo'lning dastaga to'g'ri qo'yilishi, barmoqlarning harakatlanishi, pardalarni o'z vaqtida bosilishi toza tovush hosil qilish malakalarini o'zlashtirishda katta ahamiyatga ega.

Rubob dastasi bosh va kursatkich barmoqlar o'rtasida bo'lib bunda dasta siqib ushlanmasligi, bosh barmoq esa ikkinchi va uchinchi barmoqlar o'rtasida turishi kerak. Bunda kaftning dastaga yopishib turmasligini doim nazorat qilish lozim. Dastlabki o'rganish davrida o'quvchilarda tovushning tiniq chiqmasligi kuzatiladi,



14-расм

Buning sabablaridan biri pardalarni barmoqlarning uchi bilan bosmasligidadir. Bunda barmoqlar albatta bukilgan bo'lishi va pardaga kundalang emas, balki kosa tomonga qaratilib, shu tomonga ya'ni pardaga yaqin joyda bosish maqsadga muvofiqdir (14-rasm). Rubobni ushlaganda dastaning uchi elka balandligi bilan barobar bo'lgani ma'qul. Chunki, bunday holat o'quvchi uchun qulay va shu bilan birga chiroyli ko'rinishga ega bo'ladi. Agar dastaning baland yoki past bo'lishi kuzatilsa, unda o'ng qo'lning holatida kamchilik bo'lishi mumkin, sababi ikkala qo'l bir biri bilan uzviy bog'liqdir.

Chap qo'lning to'g'ri qo'yilishini ta'minlash uchun amalda tekshirilgan qo'iyidagi usulni tavsiya kilamiz.

Birinchi torning MI pardasidan SOL pardasigacha to'rttala barmoqni yuqorida kursatilganidek qilib(14-rasm) qo'yiladi. Bosh barmoq esa 2- va 3- barmoqlar o'rtasiga joylashadi va kaftni dastaga yopishtirmagan holida bosh barmoqning uchi dastaning yuqori qirrasiga to'g'ri qilib qo'yiladi. Mana shu holat o'quvchi bilan dars jarayonida amalga oshiriladi va doimiy kuzatib borilsa, chap qo'l barmoqlarining qanday qo'yilishi bo'yicha haqiqiy tasavvur hosil bo'ladi.

Qashqar rubobida barmoqlar belgilanishi qo'yidagicha;

1-kursatkich

2-o'rta

3-nomsiz
4-jimjiloq

Chap qo'l dastaga to'g'ri qo'yilishini sodda, qiyin bo'lmagan mashqlar bilan o'zlashtirib borish kerak.



5-misol



Bu mashqlarni chalganda yuqoriga harakat paytida notani chalib bo'lgan barmoqlarni pardalarni bosib turishiga, pastga harakat paytida esa chalib bo'lgan barmoqlarning juda ko'tarilib yoki pastga tushib ketmasligiga alohida e'tibor berish kerak. Birinchi barmoq esa dastadan kutarilmasdan surilib borishi lozim. Xuddi shu xatolar amalda juda ko'p uchraydi, natijada o'qitishning yuqori bosqichlarida yirik asarlar ijro etganda, chap qo'lning notekis harakatlanishiga olib keladi.

Chap qo'l barmoqlarida uchraydigan shunday kamchiliklarni bartaraf qilishda barmoqlarning keng joylashgan usulda ya'ni katta tertsiya intervali qamrovida dastaga kuyib chalmasdan ma'lum vaqt mobaynida ushlab turish yaxshi natija beradi. Ko'pincha dastlabki o'rganish davrida faqat 1-tor ya'ni LYa- toridagi mashq va kuylar o'rgatiladi. Bu esa keyinroq boshqa torlarda notalarning joylashishini tez aniqlashda va ularning ijro etishda muammolar keltirib chiqaradi. Shuning uchun iloji boricha dastlabki davrdanoq har-xil torlarda mashqlar va kuylarni o'rgatish yaxshi samara beradi.

SHTRIXLAR VA ULARNI IJRO ETISH USULLARI.

Musiqada shtrixlar badiiy asarning moxiyatini, xarakterini va badiiy ifodaliligini ochib beradigan ijro usulidir.

Ayrim adabiyotlarda shtrix, «tovush chiqarish usuli» deb ham ataladi. Ayni bir paytda shtrixlarni har birini alohida olib izoxlaganda tovush chiqarish usuli bo'lsa, badiiy asar ijrosida esa ular majmuasi ijro usullari ko'rinishida namoyon bo'ladi. Cholg'u ijrochiligi bu ijodiy jarayon. Chunki ma'lum bir musiqiy jumlaning har-xil shtrixda chalib ko'rilgandan keyin usha jumlaning ochib bera oladigan shtrix tanlanadi. Musiqiy pedagogika va musiqashunoslik sohasidagi izlanishlar, kompozitorlarning ijodi va umuman musiqaning rivojlanishi hozirgi zamon cholg'u ijrochiligining va shu bilan birga ijro usullarining ham rivojlanishiga asosiy sabab bo'lmokda.

Shtrix ustida so'z yuritar ekanmiz, ijrochilikda ularning ahamiyati juda muhimligini ta'kidlab utmokchimiz. O'qituvchi o'quvchiga yangi, notanish asarni o'rgatar ekan uning har bir jumlasini qanday shtrixda chalish maksadga muvofiqligi ustida jiddiy uylab ko'rishi kerak. Chunki pedagogik tajribadan ma'lumki, qashqar rubobida boshqa cholg'ular uchun yozilgan xilma-xil asarlar ijro etiladi. Demak, bunday asarlar qashqar rubobida ijro etilganda shunday shtrixlar tanlanishi kerakki, asarning ijrosida uning badiiy mohiyati zarar ko'rmasin.

Endi qashqar rubobidagi shtrixlarni birma-bir ko'rib chiqamiz. Tovush chiqarish usuli deb ataganimiz pastga va tepaga beriladigan zarblar nafaqat qashqar rubob ijrochiligida balki barcha mizrobli cholg'ularning asosiy shtrixlaridan biridir. Ular qolgan barcha shtrixlarning asosi bo'lib xizmat qiladi. Pastga va tepaga ham beriladigan zarblar hakida «tovush hosil qilish» bobida to'xtalib o'tgan edik.

Ma'lumki, qashqar rubobida kuychan, mayin asarlarni chalishda tremolo — ya'ni rez usulidan foydalaniladi. Rez pastga va tepaga zarb berishning tez va uzluksiz almashinishidan hosil buladigan shtrixdir. Bu usulni katta chuzimli notalarni asta-sekinlik bilan tremolo qilib chalib uzlashtirish lozim. Rezning yaxshi o'zlashtirilishi pastga va tepaga urish ko'nikmalarining qanchalik uzlashtirilishiga bog'liq. Bunda albatta o'ng qo'lning erkinligini ta'minlash kerak. Pastga va yuqoriga berilgan zarblarning bir tekisda bo'lishiga o'ng qo'lning faqat panja qismi bilan bajarilgandagina erishish mumkin. Ayrim asarlarda chap qo'l bilan torni tebratish rezning xarakterini ochib beradi. Lekin bu tebranish ma'lum me'yorda bo'lishi kerakki, shu orqali rezning mayinligiga erishiladi va aynan shu usul bilangina kuyning xakteri ochiladi.

Rubobni o'rganishdagi dastlabki mashqlar ochiq torlarda pardalarni bosmasdan chalinishi kerak.
 Mediatorni pastga chalish belgisi – ∇
 Yuqoriga chalish belgisi – ^

Mashqni va kuylarni ijro etganda shu belgilarga e'tibor berib, takt ichidagi notalarni bir tekisda shoshmasdan sanab chalish kerak.

Masalan:

**Mashqlar:
I-mashq**

1-torda

1 i 2 i 3 i 4 i 1 i 2 i 3 i 4

2-torda

1 i 2 i 3 i 4 i

3-torda

1 i 2 i 3 i 4 i

E s l a t m a : Mashq va kuylarni ijro etayotganda notalar ustiga qo'yilgan raqamlarga e'tibor berib, notada ko'rsatilgan barmoqlar bilan chalish kerak. Agar nota ustiga «O» belgisi qo'yilgan bo'lsa, bu belgi shu notani ochiq torda ijro etish kerakligini bildiradi.

Birinchi torda

0 1 2



Ikkinchi torda



Uchinchi torda



2-mashq



3-mashq

1 0 1 2 2 1 0 1 3 1 2 1 2 1 0

4-mashq

1 3 1 4 3 1 1 3

1 4 2 1 2 1 1 2 1 4 2 1 2

O'n olitalik va sakkiztalik notalarni chalish uchun mashqlar:

1 2 1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2

5-mashq

1 4 2 1 2 1 2 3 1

3 4 1 3 1 3 1 1 3 1 4 2 1 3 1 3

1 3 4 3 1 4 2 1 3 1 4 2 1 3 1 3

Tremoloni o'zlashtirish uchun dastlabki mashqlar

1-mashq

2-mashq

3-mashq

4-mashq

5-mashq

Nuqtali nota

Musiqa asarida nota yoki pauza yoniga qo'yilgan nuqta shu nota yoki pauza cho'zimini yarim baravar orttiradi:

$$d. = d + \text{nota} = \frac{3}{4}$$

$$d. = \text{nota} + \text{nota} = \frac{3}{8}$$

$$\text{nota} = \text{nota} + \text{nota} = \frac{3}{16}$$

Nota cho'zimini *liga* belgisi bilan ham orttirish mumkin:

$$\text{nota} \text{ — } \text{nota} = d. \quad \text{nota} \text{ — } \text{nota} = d. \quad \text{nota} \text{ — } \text{nota} = \text{pauza}$$

Bu belgi birlashtiruvchi liga ham deyiladi.

Sinkopa

Musiqa asarida tovushning kuchli hissasi zarbini kuchsiz hissaga ko'chirish *sinkopa* deyiladi.

Masalan:

Qora soch

O'zbek xalq qo'shig'i

The musical score consists of three staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic and contains four measures of music with syncopated rhythms. The second staff starts with a forte (*f*) dynamic and contains four measures. The third staff starts with a mezzo-forte (*mf*) dynamic and contains four measures. Above the notes, there are various markings including 'V' (accents), '1' and '2' (fingerings), and '^' (accents). The piece ends with a double bar line.

Taktning kuchsiz hissada paydo bo'lgan tovush takt chizig'idan keyin keluvchi kuchli hissada ham davom etishi:

A short musical example in treble clef, 2/4 time, showing a note that begins in the weak part of the measure (the second half) and continues into the strong part (the first half) of the following measure. The note is a quarter note in the first measure and a quarter note in the second measure.

Taktning kuchli hissadagi nota, cho'zim jihatidan uning kuchsiz hissadagi notadan qisqa bo'lishi:

A short musical example in treble clef, 2/4 time, showing a note in the strong part of the measure (the first half) that is shorter than a note in the weak part of the measure (the second half). The first note is an eighth note, and the second note is a quarter note.

Teskari zarb

Teskari zarb sharq xalqlarida uchraydigan usullardan biridir.

Misol:



Teskari zarb (aksent) «Uyg'urcha popuri» kuyining har bir taktidagi 1-4-7 notalariga qo'yilgan.

Presto



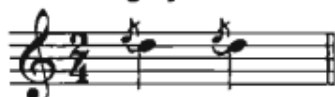
Melizm

Melizm kuy yoki ashulani nola(qochirim)li ijro etishdagi usullarining umumiy nomidir. Ular: forshlag, trel, mordent, gruppeto nomlari bilan atalib, musiqa asaridagi asosiy tovushlarga yordamchi tovush hisoblanadi. Melizmlar quyidagi asosiy tovushlar hisobiga ijro etiladi.

Forshlag

Forshlag deb kuyning asosiy tovushidan oldin keladigan, qisqa chertib o'tiladigan tovushga aytiladi. Forshlaglar turli xil bo'ladi: 1) uzun ♩ 2) qisqa ♪ 3) qo'shaloq ♪♪ forshlag.

Uzun forshlag o'zidan oldin turgan nota hisobiga ijro etiladi. Misol: uzun forshlagning yozilishi:



Uzun forshlagning ijro etilishi:



Qisqa forshlagning yozilishi:



Qisqa forshlagning ijro etilishi:



Qo'shaloq forshlagning yozilishi:



Qo'shaloq forshlagning ijro etilishi:



Mordentning yozilishi:



Mordentning ijro etilishi:



Gruppetoning yozilishi:



Gruppetoning ijro etilishi:



Trel

Asosiy tovushning keyingi tovush bilan tez almashinib turishi natijasida paydo bo'lgan bidratma tovushga *trel* deyiladi va u *tr* belgisi bilan ko'rsatiladi.

Trel asosiy notaning ustiga qo'yiladi:

Trelning yozilishi:

Trelning ijro etilishi:



Eslatma Rubobda trelli tovush hosil qilish qiyin usullardan biridir. Trelni chalishdan oldin juda ko'p mashq qilish kerak, ya'ni rubob pardalaridagi ikki tovushni chalishda birinchi – ikkinchi va birinchi – uchinchi barmoqni tez-tez almashtirib harakatlantira olish lozim.

Trelli tovush hosil qilish uchun dastlabki ba'zi mashqlar:





Triol

Har xil cho'zimdagi tovushlarning teng uchga bo'linishidan *triol* hosil bo'ladi. Triol bilan chalinadigan notalar ustiga yoysimon chiziq tortiladi, bu chiziq tagiga esa 3 raqami yoziladi. Ba'zi hollarda 3 raqamining o'zigina yozilishi ham mumkin:



Tovush kuchini o'zgartiruvchi belgilar

<i>pp</i>	– pianissimo	– juda kuchsiz (juda sekin)
<i>p</i>	– piano	– kuchsiz (sekin)
<i>mp</i>	– metso piano	– kuchsizroq
<i>mf</i>	– metso forte	– kuchliroq
<i>f</i>	– forte	– kuchli
<i>ff</i>	– fortissimo	– juda kuchli
	– diminuendo	– asta-sekin kuchsizlantirish
	– kreshchendo	– asta-sekin kuchaytirish
<i>sf</i>	– sforsando	– ayrim tovushni to'satdan kuchli ijro etish

Musiqasi asarini ijro etish tezligi uning *tempi* deyiladi.

Templarning ba'zi turlari va ularning yozilishi

Tempni italyanча terminlar bilan belgilash qabul qilingan:

Yozilishi	O'qilishi	Ijrochilik belgilari
Andante	– andante	– sekin-asta, shoshilmasdan
Adagio	– adajio	– og'ir-vazmin
Largo	– lyargo	– juda cho'zib
Moderato	– moderato	– shoshilmay, o'rtacha tezlikda
Allegro	– allegro	– tez
Vivo, vivace	– vivo, vivache	– jadallik bilan
Presto	– presto	– juda tez

GAMMA VA ETYUDLAR

MAJOR GAMMALARI VA ULARNING UCHTOVUSHLIGI

Lya-major

I variant

The musical score consists of seven staves of music in treble clef, 2/4 time signature, and Lya major (three sharps: F#, C#, G#). The notation includes various fingerings and technical markings:

- Staff 1: Starts with a whole note chord (F#, C#, G#) marked with a '0' and a 'V' with an accent (^). This is followed by eighth-note patterns with fingerings 1, 3, 1, 3, 1.
- Staff 2: Continues with eighth-note patterns and fingerings 3, 4, 3, 1, 3, 1, 3.
- Staff 3: Features a whole note chord (F#, C#, G#) marked with a '0' and a 'V' with an accent (^), followed by eighth-note patterns with fingerings 1, 1, 4.
- Staff 4: Includes a double bar line and a repeat sign, followed by eighth-note patterns with fingerings 1, 1, 4.
- Staff 5: Continues with eighth-note patterns.
- Staff 6: Continues with eighth-note patterns.
- Staff 7: Continues with eighth-note patterns and ends with a double bar line.

II variant

III variant

IV variant

Eslatma Hamma gammalar yuqoridagi I, II, III, IV variantda chalinishi kerak.

Sol-major

Do-major

Musical score for Do-major in 2/4 time, consisting of four staves. The first staff has fingerings 1, 2, 4, 1, 2, 4 and slurs for *h* and *e*. The second staff has fingerings 1, 1, 4, 2, 1, 4 and slurs for *a* and *e*. The third staff has fingerings 1, 1, 4, 1 and slurs for *h*, *h*, and *e*. The fourth staff has fingerings 2, 1, 4, 1 and slurs for *a* and *h*.

Re-major

Musical score for Re-major in 2/4 time, consisting of four staves. The first staff has fingerings 1, 2, 4, 1, 2, 4 and slurs for *h* and *e*. The second staff has fingerings 1, 2, 1, 4, 2, 1, 4 and slurs for *a* and *e*. The third staff has fingerings 2, 1, 1, 4, 1 and slurs for *h*, *h*, and *e*. The fourth staff has fingerings 2, 1, 4, 1 and slurs for *a* and *h*.

Mi-major

Musical score for Mi-major in 2/4 time, consisting of four staves of eighth-note exercises. The key signature has three sharps (F#, C#, G#). The exercises are as follows:

- Staff 1: 1 2 4 1 2 4. Articulation: *h* (first three notes), *e* (last three notes).
- Staff 2: 1 2 1 4 2 1 4. Articulation: *a* (first three notes), *e* (last three notes).
- Staff 3: 2 1 1 4 1. Articulation: *h* (first three notes), *h* (last two notes), *e* (final note).
- Staff 4: 2 1 4 1. Articulation: *a* (first two notes), *h* (last two notes).

Si-major

Musical score for Si-major in 2/4 time, consisting of four staves of eighth-note exercises. The key signature has four sharps (F#, C#, G#, D#). The exercises are as follows:

- Staff 1: 1 4 1 2 1. Articulation: *e* (first two notes), *a* (last three notes).
- Staff 2: 3 4 3 1 2 1 4. Articulation: *a* (all notes).
- Staff 3: 2 1 1 4 1. Articulation: *e* (first two notes), *e* (last two notes), *a* (final note).
- Staff 4: 4 1 4 1. Articulation: *a* (first two notes), *e* (last two notes).

Fa[#]-major

Musical score for Fa[#]-major in 2/4 time, consisting of four staves of eighth-note exercises. The exercises are as follows:

- Staff 1: Exercise 1 (1, 4, 1, 2, 4) with accents *h* and *e*.
- Staff 2: Exercise 2 (1, 2, 1, 4, 2, 1, 4) with accents *a* and *e*.
- Staff 3: Exercise 3 (2, 1, 1, 4, 1) with accents *h* and *e*.
- Staff 4: Exercise 4 (2, 1, 4, 1) with accents *a*, *e*, and *h*.

Do[#]-major

Musical score for Do[#]-major in 2/4 time, consisting of four staves of eighth-note exercises. The exercises are as follows:

- Staff 1: Exercise 1 (1, 2, 4, 1, 2, 4) with accents *h* and *e*.
- Staff 2: Exercise 2 (1, 2, 1, 4, 2, 1, 4) with accents *a* and *e*.
- Staff 3: Exercise 3 (2, 1, 1, 4, 1) with accents *h* and *e*.
- Staff 4: Exercise 4 (2, 1, 4, 1) with accents *a*, *e*, and *h*.

Fa-major

Musical score for Fa-major in 2/4 time, consisting of four staves of eighth-note exercises. Fingerings (1, 2, 4) and accents (*h*, *e*, *a*) are indicated throughout the piece.

Si^b-major

Musical score for Si^b-major in 2/4 time, consisting of four staves of eighth-note exercises. Fingerings (1, 2, 4, 3) and accents (*e*, *a*) are indicated throughout the piece.

Mi^b-major

Musical score for Mi^b-major in 2/4 time, consisting of four staves. The first staff contains two measures with fingering 1, 4, 1, 2, 4 and articulation *h* and *e*. The second staff contains two measures with fingering 1, 2, 1, 4, 2, 1, 4 and articulation *a* and *e*. The third staff contains two measures with fingering 2, 1, 1, 4, 1 and articulation *h* and *e*. The fourth staff contains two measures with fingering 1, 4, 1 and articulation *a* and *h*.

Lya^b-major

Musical score for Lya^b-major in 2/4 time, consisting of four staves. The first staff contains two measures with fingering 1, 2, 4, 1, 2, 1 and articulation *e* and *a*. The second staff contains two measures with fingering 3, 4, 3, 1, 2, 1, 4 and articulation *a*. The third staff contains two measures with fingering 2, 1, 1, 3, 1 and articulation *e*, *e*, and *a*. The fourth staff contains two measures with fingering 4, 1, 3, 1 and articulation *a* and *e*.

Re^b-major

Musical score for Re^b-major, 2/4 time signature. The score consists of four staves of music. Fingerings (1, 2, 4) and slurs (*h*, *e*, *a*) are indicated throughout. The first staff has slurs *h* and *e*. The second staff has slurs *a* and *e*. The third staff has slurs *h*, *h*, and *e*. The fourth staff has slurs *a*, *e*, and *h*.

So^b-major

Musical score for So^b-major, 2/4 time signature. The score consists of four staves of music. Fingerings (1, 2, 4) and slurs (*h*, *e*, *a*) are indicated throughout. The first staff has slurs *h* and *e*. The second staff has slurs *a* and *e*. The third staff has slurs *h*, *h*, and *e*. The fourth staff has slurs *a*, *e*, and *h*.

MINOR GAMMALAR VA ULARNING UCHTOVUSHLIGI

Lya-minor (tabiiy)

The musical notation for the natural minor scale of C minor is presented in four staves. The first staff shows the ascending scale with fingering 1, 3, 1, 2, 4, 1. The second staff shows the descending scale with fingering 2, 4, 1, 4, 2, 1. The third staff shows the ascending scale with fingering 3, 1, 1, 2, 1. The fourth staff shows the descending scale with fingering 4, 1, 2, 1. Breath marks 'e' and 'a' are placed under the notes to indicate phrasing.

Lya-minor (garmonik)

The musical notation for the harmonic minor scale of C minor is presented in four staves. The first staff shows the ascending scale with fingering 1, 3, 1, 2, 4, 1. The second staff shows the descending scale with fingering 3, 4, 3, 1, 4, 2, 1. The third staff shows the ascending scale with fingering 3, 1, 1, 2, 1. The fourth staff shows the descending scale with fingering 4, 1, 2, 1. Breath marks 'e' and 'a' are placed under the notes to indicate phrasing.

Lya-minor (melodik)

Musical score for Lya-minor (melodik) in 2/4 time. The score consists of four staves of eighth-note patterns. Fingerings (1-4) are indicated above the notes. Accents (*e* and *a*) are placed below the notes. The first staff has a bar line after the fourth measure. The second staff has a bar line after the eighth measure. The third staff has a bar line after the fourth measure. The fourth staff ends with a double bar line.

Mi-minor (tabiiy)

Musical score for Mi-minor (tabiiy) in 2/4 time. The score consists of four staves of eighth-note patterns. Fingerings (1-4) are indicated above the notes. Accents (*h*, *e*, and *a*) are placed below the notes. The first staff has a bar line after the fourth measure. The second staff has a bar line after the eighth measure. The third staff has a bar line after the fourth measure. The fourth staff ends with a double bar line.

Mi-minor (garmonik)

Musical score for Mi-minor (garmonik) in 2/4 time, featuring four staves of music. The key signature has two sharps (F# and C#). The first staff contains two measures with fingerings 1, 3, 4, 1 and 3, 4, and accents *h* and *e*. The second staff contains two measures with fingerings 1, 3, 1, 4, 3, 1 and 4, and accents *a* and *e*. The third staff contains two measures with fingerings 3, 1, 1, 4, 1 and accents *e*, *h*, and *e*. The fourth staff contains two measures with fingerings 2, 1, 4, 1 and accents *a*, *e*, and *h*. The piece concludes with a double bar line.

Mi-minor (melodik)

Musical score for Mi-minor (melodik) in 2/4 time, featuring four staves of music. The key signature has two sharps (F# and C#). The first staff contains two measures with fingerings 1, 3, 4, 1 and 2, 4, and accents *h* and *e*. The second staff contains two measures with fingerings 1, 2, 1, 4, 3, 1 and 4, and accents *a* and *e*. The third staff contains two measures with fingerings 3, 1, 1, 4, 1 and accents *e*, *h*, and *e*. The fourth staff contains two measures with fingerings 2, 1, 4, 1 and accents *a*, *e*, and *h*. The piece concludes with a double bar line.

Si-minor (tabiiy)

The musical score for Si-minor (tabiiy) is written in 2/4 time and consists of four staves of treble clef notation. The key signature has two sharps (F# and C#). The first staff contains measures 1-4 with fingerings 1, 3, 1, 2, 4 and an accent 'e' under the first measure. The second staff contains measures 5-8 with fingerings 2, 4, 2, 1, 4, 2, 1 and accents 'a' and 'e'. The third staff contains measures 9-12 with fingerings 3, 1, 1, 2, 1 and accents 'e', 'e', and 'a'. The fourth staff contains measures 13-16 with fingerings 4, 1, 2, 1 and accents 'a' and 'e'. The piece concludes with a double bar line.

Si-minor (garmonik)

The musical score for Si-minor (garmonik) is written in 2/4 time and consists of four staves of treble clef notation. The key signature has two sharps (F# and C#). The first staff contains measures 1-4 with fingerings 1, 3, 1, 2, 4 and an accent 'e' under the first measure. The second staff contains measures 5-8 with fingerings 3, 4, 3, 1, 4, 2, 1 and accents 'a' and 'e'. The third staff contains measures 9-12 with fingerings 3, 1, 1, 2, 1 and accents 'e', 'e', and 'a'. The fourth staff contains measures 13-16 with fingerings 4, 1, 2, 1 and accents 'a' and 'e'. The piece concludes with a double bar line.

Si-minor (melodik)

The musical score for Si-minor (melodik) consists of four staves of music in 2/4 time. The key signature has two sharps (F# and C#). The exercises are as follows:

- Staff 1:** Starts with a treble clef and a key signature of two sharps. It contains six measures of eighth-note runs. Fingering numbers 1, 3, 1, 2, 4, and 1 are placed above the notes. An articulation mark 'e' is placed below the first four measures.
- Staff 2:** Contains seven measures of eighth-note runs. Fingering numbers 3, 4, 2, 1, 4, 2, and 1 are placed above the notes. Articulation marks 'a' and 'e' are placed below the first four and last three measures, respectively.
- Staff 3:** Contains six measures of eighth-note runs. Fingering numbers 3, 1, 1, 2, and 1 are placed above the notes. Articulation marks 'e', 'e', and 'a' are placed below the first, fourth, and sixth measures, respectively.
- Staff 4:** Contains five measures of eighth-note runs. Fingering numbers 4, 1, 2, and 1 are placed above the notes. Articulation marks 'a' and 'e' are placed below the first two and last two measures, respectively.

Fa#-minor (tabiiy)

The musical score for Fa#-minor (tabiiy) consists of four staves of music in 2/4 time. The key signature has three sharps (F#, C#, and G#). The exercises are as follows:

- Staff 1:** Starts with a treble clef and a key signature of three sharps. It contains six measures of eighth-note runs. Fingering numbers 1, 3, 4, 1, 3, and 4 are placed above the notes. Articulation marks 'h' and 'e' are placed below the first three and last three measures, respectively.
- Staff 2:** Contains seven measures of eighth-note runs. Fingering numbers 1, 3, 1, 4, 3, 1, and 4 are placed above the notes. Articulation marks 'a' and 'e' are placed below the first four and last three measures, respectively.
- Staff 3:** Contains six measures of eighth-note runs. Fingering numbers 3, 1, 1, 4, and 2 are placed above the notes. Articulation marks 'h', 'h', and 'e' are placed below the first, fourth, and sixth measures, respectively.
- Staff 4:** Contains five measures of eighth-note runs. Fingering numbers 3, 2, 4, and 1 are placed above the notes. Articulation marks 'a', 'e', and 'h' are placed below the first, second, and last two measures, respectively.

Fa[#]-minor (garmonik)

The first section, titled "Fa[#]-minor (garmonik)", consists of four staves of music in 2/4 time. Each staff contains two measures of eighth-note patterns. The first measure of each staff is marked with a bracket and a letter: *h* for the first two staves, *a* for the third, and *e* for the fourth. The second measure is marked with a bracket and a letter: *e* for the first two staves, *e* for the third, and *h* for the fourth. Fingerings (1-4) are indicated above the notes. The key signature has three sharps (F#, C#, G#).

Fa[#]-minor (melodik)

The second section, titled "Fa[#]-minor (melodik)", consists of four staves of music in 2/4 time. Each staff contains two measures of eighth-note patterns. The first measure of each staff is marked with a bracket and a letter: *h* for the first two staves, *a* for the third, and *e* for the fourth. The second measure is marked with a bracket and a letter: *e* for the first two staves, *e* for the third, and *h* for the fourth. Fingerings (1-4) are indicated above the notes. The key signature has three sharps (F#, C#, G#).

Do[#]-minor (tabiiy)

The first section, titled "Do[#]-minor (tabiiy)", is written in 2/4 time and consists of four staves of guitar tablature. The key signature has three sharps (F#, C#, G#). The first staff contains two measures of eighth-note runs with fingerings 1, 3, 4, 1 and 3, 4. The second staff contains two measures with fingerings 1, 3, 1, 4 and 3, 1, 4. The third staff contains two measures with fingerings 1, 4, 2 and 1, 4, 2. The fourth staff contains two measures with fingerings 2, 4, 1 and 4, 1. Brackets below the staves indicate fret positions: 'h' (harmonic) for the first two staves, 'a' (first fret) for the second and fourth staves, and 'e' (open string) for the third and fourth staves.

Do[#]-minor (garmonik)

The second section, titled "Do[#]-minor (garmonik)", is also in 2/4 time and consists of four staves of guitar tablature. The key signature has three sharps (F#, C#, G#). The first staff contains two measures with fingerings 1, 3, 4, 1 and 3, 4. The second staff contains two measures with fingerings 2, 3, 2, 4, 3, 1, 4. The third staff contains two measures with fingerings 3, 1, 4, 2 and 1, 4, 2. The fourth staff contains two measures with fingerings 3, 2, 4, 1 and 4, 1. Brackets below the staves indicate fret positions: 'h' (harmonic) for the first and third staves, 'a' (first fret) for the second and fourth staves, and 'e' (open string) for the second and third staves.

Do[#]-minor (melodik)

The musical score for Do[#]-minor (melodik) is written in 2/4 time and consists of four staves. The key signature has three sharps (F#, C#, G#). The first staff contains two measures: the first measure has a triplet of eighth notes (fingerings 1, 3, 4) and a half note (fingering 1), with an accent 'h' below; the second measure has a quarter note (fingering 2) and a triplet of eighth notes (fingerings 1, 2, 4), with an accent 'e' below. The second staff contains two measures: the first measure has a quarter note (fingering 1), a quarter note (fingering 2), and a quarter note (fingering 1), with an accent 'a' below; the second measure has a quarter note (fingering 4), a quarter note (fingering 3), a quarter note (fingering 1), and a quarter note (fingering 4), with an accent 'e' below. The third staff contains two measures: the first measure has a triplet of eighth notes (fingering 3) and a quarter note (fingering 1), with an accent 'h' below; the second measure has a quarter note (fingering 1), a quarter note (fingering 4), and a quarter note (fingering 2), with an accent 'e' below. The fourth staff contains two measures: the first measure has a triplet of eighth notes (fingering 3) and a quarter note (fingering 2), with an accent 'a' below; the second measure has a quarter note (fingering 4), a quarter note (fingering 1), and a quarter note (fingering 1), with an accent 'h' below.

Re-minor (tabiiy)

The musical score for Re-minor (tabiiy) is written in 2/4 time and consists of four staves. The key signature has one flat (F). The first staff contains two measures: the first measure has a triplet of eighth notes (fingerings 1, 3, 4) and a quarter note (fingering 1), with an accent 'h' below; the second measure has a quarter note (fingering 3), a quarter note (fingering 4), and a quarter note (fingering 4), with an accent 'e' below. The second staff contains two measures: the first measure has a quarter note (fingering 1), a quarter note (fingering 3), and a quarter note (fingering 1), with an accent 'a' below; the second measure has a quarter note (fingering 4), a quarter note (fingering 3), a quarter note (fingering 1), and a quarter note (fingering 4), with an accent 'e' below. The third staff contains two measures: the first measure has a triplet of eighth notes (fingering 3) and a quarter note (fingering 1), with an accent 'h' below; the second measure has a quarter note (fingering 1), a quarter note (fingering 4), and a quarter note (fingering 2), with an accent 'e' below. The fourth staff contains two measures: the first measure has a triplet of eighth notes (fingering 3) and a quarter note (fingering 2), with an accent 'a' below; the second measure has a quarter note (fingering 4), a quarter note (fingering 1), and a quarter note (fingering 1), with an accent 'h' below.

Re-minor (garmonik)

The musical score for "Re-minor (garmonik)" is written in 2/4 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is composed of eighth notes. Fingerings are indicated by numbers 1, 3, 4, 1, 3, 4 above the notes. A slur under the first six notes is labeled with the letter 'h', and a slur under the last three notes is labeled with 'e'. The second staff continues the melody with fingerings 2, 3, 2, 4, 3, 1, 4. A slur under the first three notes is labeled 'a', and a slur under the last four notes is labeled 'e'. The third staff has fingerings 3, 1, 1, 4, 2. A slur under the first three notes is labeled 'h', a slur under the next three notes is labeled 'h', and a slur under the final two notes is labeled 'e'. The fourth staff has fingerings 3, 2, 4, 1. A slur under the first two notes is labeled 'a', a slur under the next two notes is labeled 'e', and a slur under the final two notes is labeled 'h'. The piece concludes with a double bar line.

Re-minor (melodik)

The musical score for "Re-minor (melodik)" is written in 2/4 time and consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is composed of eighth notes. Fingerings are indicated by numbers 1, 3, 4, 1, 2, 4 above the notes. A slur under the first six notes is labeled with the letter 'h', and a slur under the last three notes is labeled with 'e'. The second staff continues the melody with fingerings 1, 2, 1, 4, 3, 1, 4. A slur under the first three notes is labeled 'a', and a slur under the last four notes is labeled 'e'. The third staff has fingerings 3, 1, 1, 4, 2. A slur under the first three notes is labeled 'h', a slur under the next three notes is labeled 'h', and a slur under the final two notes is labeled 'e'. The fourth staff has fingerings 3, 2, 4, 1. A slur under the first two notes is labeled 'a', a slur under the next two notes is labeled 'e', and a slur under the final two notes is labeled 'h'. The piece concludes with a double bar line.

Sol-minor (tabiiy)

The musical score for Sol-minor (tabiiy) consists of four staves of guitar tablature. The key signature has one flat (Bb) and the time signature is 2/4. The first staff contains two measures: the first measure has fret numbers 1, 3, 4 and an articulation mark 'h' below; the second measure has fret numbers 1, 3, 4 and an articulation mark 'e' below. The second staff contains two measures: the first measure has fret numbers 2, 3, 2 and an articulation mark 'a' below; the second measure has fret numbers 4, 3, 1, 4 and an articulation mark 'e' below. The third staff contains two measures: the first measure has fret numbers 3, 1 and an articulation mark 'h' below; the second measure has fret numbers 1, 4, 2 and an articulation mark 'h' below. The fourth staff contains two measures: the first measure has fret numbers 3, 2 and an articulation mark 'a' below; the second measure has fret numbers 4, 1 and an articulation mark 'e' below.

Sol-minor (garmonik)

The musical score for Sol-minor (garmonik) consists of four staves of guitar tablature. The key signature has one flat (Bb) and the time signature is 2/4. The first staff contains two measures: the first measure has fret numbers 1, 3, 4 and an articulation mark 'h' below; the second measure has fret numbers 1, 3, 4 and an articulation mark 'e' below. The second staff contains two measures: the first measure has fret numbers 2, 3, 2 and an articulation mark 'a' below; the second measure has fret numbers 4, 3, 1, 4 and an articulation mark 'e' below. The third staff contains two measures: the first measure has fret numbers 3, 1 and an articulation mark 'h' below; the second measure has fret numbers 1, 4, 2 and an articulation mark 'h' below. The fourth staff contains two measures: the first measure has fret numbers 3, 2 and an articulation mark 'a' below; the second measure has fret numbers 4, 1 and an articulation mark 'e' below.

Sol-minor (melodik)

1 3 4 1 3 4
h e

2 3 2 4 3 1 4
a e

3 1 4 2
h h e

3 2 4 1
a e h

IKKI OKTAVALI MAJOR GAMMALAR

Do-major va arpedjio

1 2 4 1 3 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3
h e a

1 4 3 1 3 1 4 2 1 1 4 1 4 1 4 1 1 4 1
e h h e a e h

Sol-major va arpedjio

1 2 4 1 3 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3
h e a

1 4 3 1 2 1 4 2 1 1 4 1 4 1 4 1 1 4 1
e h h e a e h

Re-major va arpedžio

1 2 4 1 3 1 3 4 | 1 3 4 1 2 3 4 3 2 1 4 3

1 4 3 1 3 1 4 2 1 | 1 4 1 1 4 1 4 1 1 4 1

h e a h e a e h

La-major va arpedžio

1 2 4 1 3 1 3 4 | 1 3 4 1 2 3 4 3 2 1 4 3

1 4 3 1 3 1 4 2 1 | 1 4 1 1 4 1 4 1 1 4 1

h e a h e a e h

Mi-major va arpedžio

1 2 4 1 3 1 3 4 | 1 3 4 1 2 3 4 3 2 1 4 3

1 4 3 1 3 1 4 2 1 | 1 4 1 1 4 1 4 1 1 4 1

h e a h e a e h

ETYUDLAR

1-etyud

T. Rajabiy

Musical score for the first etude, consisting of five staves of music in 4/4 time. The melody is written in a single treble clef. The first staff starts with a treble clef and a 4/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a final note.

2-etyud

Q. Usmonov

Musical score for the second etude, consisting of four staves of music in 2/4 time. The melody is written in a single treble clef. The first staff starts with a treble clef and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The piece ends with a double bar line and a final note, followed by two first and second endings.

3-etyud

Q. Usmonov

Musical score for 3-etyud, 4/4 time signature, three staves. The first staff contains a melody of quarter and half notes. The second and third staves contain a rhythmic accompaniment of eighth notes.

4-etyud

G'. Qo'chqorov

Musical score for 4-etyud, 2/4 time signature, four staves. The first staff contains a melody of eighth and quarter notes. The second, third, and fourth staves contain a rhythmic accompaniment of eighth notes.

Bir ovozli kuylar

QO'ZICHOG'IM

S. Boboyev musiqasi

Moderato



OCHIL PAXTAJON

G' Qodirov musiqasi

Moderato



ANDIJON POLKASI

O'zbek xalq kuyi

vivo vivace

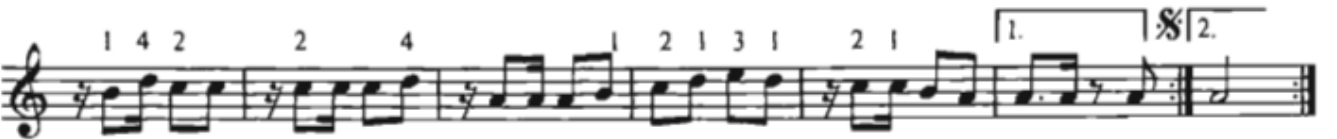




OTUSH

Uyg'urcha raqs

Allegro



GULXAN

D. Zokirov qayta ishlagan



Musical score for Gulxan, consisting of eight staves of music in 2/4 time with a key signature of one sharp (F#). The melody is written in a single voice line. The piece concludes with a double bar line and repeat dots.

YALLAMA YORIM

O'zbek xalq kuyi

Allegro



Musical score for Yallama Yorim, consisting of four staves of music in 2/4 time with a key signature of one sharp (F#). The tempo is marked Allegro. The piece features a repeating first section followed by a second section, both ending with repeat signs.

ARZI XOL

R. Tursunov

O'rtacha tez

The musical score consists of ten staves of music in G major (one sharp) and common time (C). The tempo is marked 'O'rtacha tez'. The score begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a common time signature 'C'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with two dots) throughout the piece. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

SHAROB

O'zbek xalq musiqasi

The musical score for "SHAROB" is written in G major (one sharp) and common time (C). It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes, with some rests. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign and a quarter rest. The fourth staff ends with a double bar line and repeat dots. The fifth staff begins with a quarter rest. The sixth staff begins with a quarter rest. The seventh staff begins with a quarter rest. The eighth staff begins with a quarter rest. The ninth staff begins with a quarter rest. The tenth staff features a first ending (marked "1.") and a second ending (marked "2.") with a "rit." (ritardando) marking above it. The first ending leads to the second ending, which concludes with a double bar line and repeat dots.

FARG'ONACHA REZ

O'zbek xalq musiqasi

The musical score for 'Farg'onacha Rez' is written in 2/4 time and consists of 13 staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat). The score is divided into several measures, with some measures containing repeat signs. The notation is presented in a clear, legible format, suitable for a music book or score.

XORAZM LAZGISI

Q. Usmonov notaga olgan

Andante

f

mf

§

§

DIL KUYI

M. Mirzaev

The image displays a musical score for the piece "DIL KUYI" by M. Mirzaev. The score is written in G major (one sharp) and 3/4 time. It consists of 14 staves of music. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and repeat signs. The melody is primarily composed of eighth and quarter notes, with some sixteenth-note passages. The piece concludes with a final cadence on the 14th staff.

DILXIROJ

O'zbek xalq kuyi

Quvnoq

mf

mp

mf

f

mf

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

This musical score is written for a piece in D major, consisting of 14 staves. The notation includes piano and guitar-specific symbols such as slurs, accents, and dynamic markings. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The first staff contains a melodic line with a slur over the first two notes and a fermata over the final note. The second staff continues the melody with a repeat sign at the end. The third staff features a guitar-style accompaniment with a slur over the final two notes. The fourth staff is marked with an 8va (octave up) and contains a melodic line with slurs and accents. The fifth staff continues this melodic line with slurs and accents. The sixth staff features a melodic line with slurs and accents. The seventh staff continues the melodic line with slurs and accents. The eighth staff continues the melodic line with slurs and accents. The ninth staff continues the melodic line with slurs and accents. The tenth staff continues the melodic line with slurs and accents, ending with a *p* (piano) dynamic marking and a hairpin. The eleventh staff continues the melodic line with slurs and accents, ending with a *p* dynamic marking and a hairpin. The twelfth staff continues the melodic line with slurs and accents, ending with a *mf* (mezzo-forte) dynamic marking and a hairpin. The thirteenth staff continues the melodic line with slurs and accents, ending with a *f* (forte) dynamic marking and a hairpin. The final staff concludes the piece with a *mf* dynamic marking and a hairpin.

FARG'ONACHA

O'zbek xalq kuyi

The image displays a musical score for the piece 'FARG'ONACHA', an Uzbek folk melody. The score is written in G major (one sharp) and 2/4 time. It consists of 14 staves of music. The first 13 staves form the main melody, which is characterized by a rhythmic pattern of quarter and eighth notes. The final staff (the 14th) is a double bar line with repeat dots, indicating the end of the piece. The notation includes various note values, rests, and a repeat sign at the end.

Three staves of musical notation in G major. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff concludes with a double bar line and repeat dots.

EY GUL

M. Mirzaev

Allegro moderato

Eight staves of musical notation for the piece 'EY GUL'. The first staff is in G major (one sharp) and C major (no sharps or flats). The second and third staves are in G major. The notation includes various rhythmic values, accidentals, and articulation marks. The piece concludes with a double bar line and repeat dots on the eighth staff.

A musical score consisting of five staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a double bar line and repeat sign. The second staff has a repeat sign in the middle. The third staff ends with a fermata. The fourth and fifth staves continue the melodic and rhythmic development.

OROM

S. Yo'ldoshev musiqasi

Allegro

mf

f

mf

f

mf

f

mf

f

mf

f

mf

1. 2.

YANGI TANOVAR

M.Mirzayev musiqasi

Allegro

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the tempo marking 'Allegro'. The first staff starts with a dynamic of *mf* and includes fingerings 2, 1, 2, 2, 3, 2. The second staff continues with fingerings 1, 2, 4, 1, 2, 4, 4, 2, 1, 0, 1, and 3. The third staff has a dynamic of *mf* and fingerings 3, 1, 1, 3, 1, 1, 3, 1. The fourth staff has fingerings 2, 4, 2, 1, 1, 2, 2, 4. The fifth staff has fingerings 1, 2, 1, 4, 2, 4, 1, 2, 1. The sixth staff has a dynamic of *mf* and fingerings 2, 4, 2, 1. The seventh staff has fingerings 4, 1, 4, 2, 1, 1, 3, 1, 3, 1, 3, 1. The eighth staff has a dynamic of *mf*. The ninth staff has a dynamic of *f*. The tenth staff concludes with first and second endings.

RAJABIY

O'zbek xalq musiqasi

The musical score for 'RAJABIY' is written in G major (one sharp) and 2/4 time. It consists of 13 staves of music. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. The score features several first and second endings, indicated by bracketed lines above the notes and labeled '1.' and '2.'. The piece concludes with a double bar line and repeat dots.

The image displays a musical score for five staves, all in G major (one sharp). The notation is as follows:

- Staff 1:** Four measures of music. The first two measures contain quarter notes (G, A, B, C), and the last two measures contain quarter notes (D, E, F, G) with rests.
- Staff 2:** Four measures of music. The first two measures contain quarter notes (G, A, B, C), and the last two measures contain quarter notes (D, E, F, G) with rests.
- Staff 3:** Four measures of music. The first two measures contain quarter notes (G, A, B, C), and the last two measures contain quarter notes (D, E, F, G) with rests.
- Staff 4:** Four measures of music. The first two measures contain eighth notes (G, A, B, C), and the last two measures contain eighth notes (D, E, F, G) with rests.
- Staff 5:** Four measures of music. The first two measures contain eighth notes (G, A, B, C), and the last two measures contain eighth notes (D, E, F, G) with rests. This staff includes first and second endings: a bracket labeled "1." spans the first two measures, and a bracket labeled "2." spans the last two measures.

TASNIFI BUZRUK

♩ = 84-85

1- Xona

The first system consists of two staves. The upper staff is a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It contains four measures of music: the first two measures are eighth-note patterns, and the last two measures end with a quarter rest. The lower staff is a bass clef staff with the same key signature and time signature. It contains four measures: the first two are quarter notes, and the last two are quarter rests.

Bozgo'y

The second system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

The third system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

2- Xona

The fourth system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

Bozgo'y

The fifth system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

The sixth system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

3- Xona

The seventh system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

The eighth system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

Bozgo'y

The ninth system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

The tenth system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

4- Xona

The eleventh system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

The twelfth system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

The thirteenth system is a single treble clef staff with a key signature of one sharp (F#). It contains four measures of eighth-note patterns.

The image displays a musical score for three pieces: 'Bozgo'y', '5-Xona', and '6-Xona'. Each piece is written on a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The score is organized into three systems, each containing three staves. The first system includes the first two staves of 'Bozgo'y' and the first staff of '5-Xona'. The second system includes the third staff of 'Bozgo'y' and the second and third staves of '5-Xona'. The third system includes the first two staves of '6-Xona' and the first staff of 'Bozgo'y' again. The notation consists of eighth and sixteenth notes, with some rests and a final whole note chord in each system.

This musical score is written in G major (one sharp) and consists of 13 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece features several melodic phrases and a section labeled "7-Xona" which appears to be a specific rhythmic or melodic pattern. The score concludes with a final cadence on the 13th staff.

Bozgo'y

7-Xona



Bozgo'y



8- Xona



Bozgo'y



G'AYRATLI QIZ

M. Leviyev musiqasi

Allegro

f

1 3 1 1 3 1 3 1 3 1 1 3 1

0 1 2 1 2 4 1 2 4 1 3 4

mf

4 2 1 2 1 1 3 1 2 1 3 1 3 1

1 3 1 3 1 3 1 1 3 1

2 1 2 4 2 4 2 1 2

f

1 3 1 2 1 1 3 4

mf

2 1 1 4 2 1 1 4 1 1 2 3 1 1 1

2. rit. a tempo

NAVRO'ZI AJAM

O'zbek xalq kuyi

Moderato

The musical score is written for a single melodic line in G major (one sharp) and common time (C). It consists of 12 staves of music. The tempo is marked 'Moderato'. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The piece features a variety of rhythmic patterns, including eighth-note runs, quarter-note sequences, and some triplet-like figures. The key signature remains consistent throughout, and the time signature is common time. The notation includes various note values, rests, and phrasing slurs.

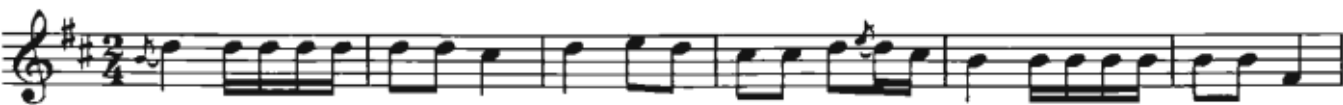
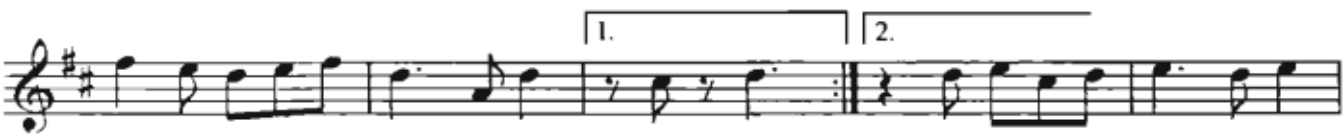
The image displays ten staves of musical notation in G major (one sharp). The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and quarter notes, along with rests and slurs. The final staff concludes with a double bar line and a 'rit.' (ritardando) marking above the notes.

TARJI NAVO

O'zbek xalq kuyi

Moderato

The musical score for "Tarji Navo" is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The tempo is marked "Moderato". The score includes several first and second endings, indicated by "1." and "2." above the staves. The music features a mix of eighth and quarter notes, with some rests and repeat signs. The key signature is G major, and the time signature is 2/4.



RUBOBDA FORTEPIANO JO'RLIGI BILAN IJRO ETILADIGAN ASARLAR

PAXTAOY

F.Nazarov musiqasi

Allegretto

1 4 3 4 1
f

f

p

1 2 2 1 4 2 4 1 4 2 1 1 4 2 1 2 1 2 1

KULCHA NON

I. Hamroyev musiqasi

Moderato

1 0 4 3 1
V ^ V ^ V ^ V
f

f

p

YOSH MEXANIZATORMAN

Moderato

G'. Qodirov musiqasi

Musical score system 1. The top staff is a single treble clef line with a key signature of one sharp (F#) and a dynamic marking of *mf*. The bottom staff is a grand staff with treble and bass clefs, with a dynamic marking of *p*. The music consists of a melody in the upper voice and accompaniment in the lower voice.

Musical score system 2. The top staff continues the melody. The bottom staff features more complex accompaniment with some sixteenth-note patterns and rests.

Musical score system 3. The top staff includes fingerings: 1 3 1 2 1 and 2 4 2. The bottom staff continues the accompaniment with various rhythmic patterns.

Musical score system 4. The top staff features first and second endings, marked with "1." and "2.". The bottom staff concludes the piece with a final cadence.

QUSHLAR

F. Amirov

Allegretto

Solo

Piano

Solo

Pno.

Solo

Pno.

Solo

Pno.

DO'LONCHA

F. Vasilev qayta ishlagan

Allegretto

Solo

Piano

mf

mf

The first system of music features a Solo part on a single treble clef staff and a Piano part on a grand staff (treble and bass clefs). The Solo part begins with a whole rest followed by a melodic line of eighth notes. The Piano part has a treble staff with eighth notes and a bass staff with a simple harmonic accompaniment. Dynamic markings of *mf* are present in both parts.

Sol.

Pno.

The second system continues the Solo and Piano parts. The Solo part continues with eighth notes. The Piano part maintains its accompaniment. The system concludes with a double bar line and repeat dots.

Sol.

Pno.

f

p

f

p

The third system shows a change in dynamics. The Solo part starts with a forte (*f*) dynamic. The Piano part also features a forte (*f*) dynamic in the treble staff and a piano (*p*) dynamic in the bass staff. The system ends with a double bar line and repeat dots.

Sol.

Pno.

The fourth system continues the Solo and Piano parts. The Solo part continues with eighth notes. The Piano part maintains its accompaniment. The system concludes with a double bar line and repeat dots.

GOPAK

M. Krasev qayta ishlagan

Solo

Piano

The first system of music features a solo line in the upper staff and a piano accompaniment in the lower staff. The solo line consists of a sequence of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Sol.

Pno.

The second system continues the solo and piano parts. The solo line maintains its melodic flow, while the piano accompaniment introduces some rests in the right hand, creating a more textured accompaniment.

Sol.

Pno.

The third system shows further development of the solo and piano parts. The piano accompaniment features more complex rhythmic patterns and rests, particularly in the right hand.

Sol.

Pno.

The fourth system concludes the piece with a final solo line and piano accompaniment. The piano part features a dense, rhythmic texture in the right hand, contrasting with the more melodic solo line.

Sol.  

Pno.

The first system of music features a Solist part in the upper staff and a Piano accompaniment in the lower staff. The Solist part consists of a series of eighth and sixteenth notes, while the Piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Sol.  

Pno.

The second system continues the musical piece. The Solist part maintains its melodic line, and the Piano accompaniment provides a steady accompaniment. The system concludes with a double bar line and repeat dots.

Sol.  

Pno.

The third system shows a change in the Solist part's texture, moving to a more active eighth-note pattern. The Piano accompaniment also becomes more rhythmic, with eighth-note patterns in both hands.

Sol.  

Pno.

The fourth system continues the active eighth-note texture for both parts. The Solist part concludes with a final note, and the Piano accompaniment provides a concluding cadence. The system ends with a double bar line and repeat dots.

POLKA

M. Glinka

Allegretto

Solo

Piano

The first system of music features a Solo part on a single treble clef staff and a Piano accompaniment on a grand staff (treble and bass clefs). The Solo part begins with a melodic line in 2/4 time, marked *Allegretto*. The Piano accompaniment provides a rhythmic foundation with chords in the right hand and a simple bass line in the left hand.

Sol.

p

Pno.

The second system continues the Solo part, marked with a piano (*p*) dynamic. The Piano accompaniment remains consistent with the first system, providing harmonic support for the Solo melody.

Sol.

Pno.

The third system shows the Solo part with more complex melodic figures, including slurs and accents. The Piano accompaniment continues to support the Solo part with its rhythmic accompaniment.

Sol.

Pno.

The fourth system concludes the Solo part with a final melodic phrase. The Piano accompaniment ends with a final chord in the right hand and a concluding bass line in the left hand.

QO'SHIG'IMIZ AVJIDA

T. Azimov

Shoshilmasdan

Solo

Piano

The first system of the score consists of two staves. The top staff is labeled 'Solo' and contains five measures of whole rests. The bottom staff is labeled 'Piano' and contains five measures of accompaniment. The piano part begins with a treble clef and a bass clef, with a key signature of one flat and a 2/4 time signature. The melody in the piano part is primarily in the treble clef, with chords in the bass clef.

Sol.

Pno.

The second system continues the piece. The top staff, labeled 'Sol.', has five measures of whole rests. The bottom staff, labeled 'Pno.', has five measures of accompaniment. The piano part continues with a treble clef and a bass clef, maintaining the key signature of one flat and the 2/4 time signature. The melody in the piano part is primarily in the treble clef, with chords in the bass clef.

Sol.

Pno.

The third system continues the piece. The top staff, labeled 'Sol.', has five measures of a melodic line. The bottom staff, labeled 'Pno.', has five measures of accompaniment. The piano part continues with a treble clef and a bass clef, maintaining the key signature of one flat and the 2/4 time signature. The melody in the piano part is primarily in the treble clef, with chords in the bass clef.

Sol.

Pno.

The fourth system concludes the piece. The top staff, labeled 'Sol.', has five measures of a melodic line. The bottom staff, labeled 'Pno.', has five measures of accompaniment. The piano part continues with a treble clef and a bass clef, maintaining the key signature of one flat and the 2/4 time signature. The melody in the piano part is primarily in the treble clef, with chords in the bass clef. The system ends with a double bar line and repeat dots.

Sol.

Pno.

Musical score for Solo and Piano (Pno.). The Solo part is in treble clef with a key signature of one flat and a 2/4 time signature. The Piano part consists of two staves (treble and bass clefs) with a key signature of one flat and a 2/4 time signature. The Solo part features a melodic line with eighth and sixteenth notes. The Piano part provides harmonic support with chords and rhythmic patterns.

Sol.

Pno.

Musical score for Solo and Piano (Pno.). This system includes first and second endings for both the Solo and Piano parts. The Solo part has two endings, with the first ending leading back to an earlier section and the second ending concluding the phrase. The Piano part also has corresponding first and second endings.

BAHOR QO'SHIG'I

G'. Qodirov

Marsh sur'atida

Solo

Piano

Musical score for Solo and Piano (Piano). The Solo part is in treble clef with a key signature of two sharps and a 2/4 time signature. The Piano part consists of two staves (treble and bass clefs) with a key signature of two sharps and a 2/4 time signature. The Solo part begins with a rest followed by a melodic line starting with a piano (*p*) dynamic. The Piano part provides harmonic support with chords and rhythmic patterns.

Sol. 

Pno. 

The first system consists of a vocal line (Sol.) and a piano accompaniment (Pno.). The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a steady bass line of quarter notes.

Sol. 

Pno. 

mf

f

The second system continues the musical piece. The vocal line (Sol.) maintains its melodic flow. The piano accompaniment (Pno.) shows a dynamic shift in the right hand, moving from a moderate *mf* to a forte *f* in the third measure. The left hand continues with its steady bass line.

Sol. 

Pno. 

mp

mp

The third system shows the vocal line (Sol.) and piano accompaniment (Pno.) continuing. The piano accompaniment (Pno.) has a dynamic marking of *mp* in the right hand starting in the fourth measure. The left hand remains consistent with its bass line.

Sol. 

Pno. 

The fourth system concludes the musical piece. The vocal line (Sol.) and piano accompaniment (Pno.) end with a final cadence. The piano accompaniment (Pno.) maintains its rhythmic pattern throughout.

MARSH

M. Axmedov

Allegro

Solo *f*

Piano *mf* *pp*

Sol.

Pno.

Sol. *p*

Pno. *mf*

Sol. *f* *f*

Pno. *f*

RAQS

G'. Qodirov

Allegretto

Solo

Piano

The first system of the score is in 2/4 time. The Solo part (treble clef) begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. The Piano part (grand staff) starts with a mezzo-forte (mf) dynamic. The right hand plays a half note chord of G4 and B4, while the left hand plays a quarter note G3, a quarter note A3, and a quarter note B3.

Sol.

Pno.

The second system continues the Solo part with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The Piano part features a half note chord of G4 and B4 in the right hand, and a quarter note G3, a quarter note A3, and a quarter note B3 in the left hand.

Sol.

Pno.

The third system shows the Solo part with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The Piano part continues with a half note chord of G4 and B4 in the right hand, and a quarter note G3, a quarter note A3, and a quarter note B3 in the left hand.

Sol.

Pno.

The fourth system concludes the Solo part with a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The Piano part continues with a half note chord of G4 and B4 in the right hand, and a quarter note G3, a quarter note A3, and a quarter note B3 in the left hand.

Sol. 

Pno. 

Sol. 

Pno. 

Sol. 

Pno. 

Sol. 

Pno. 

JONON

M. Mirzayev

Andante

Solo *f* *mf*

Piano *f*

Sol.

Pno.

Sol. *mf*

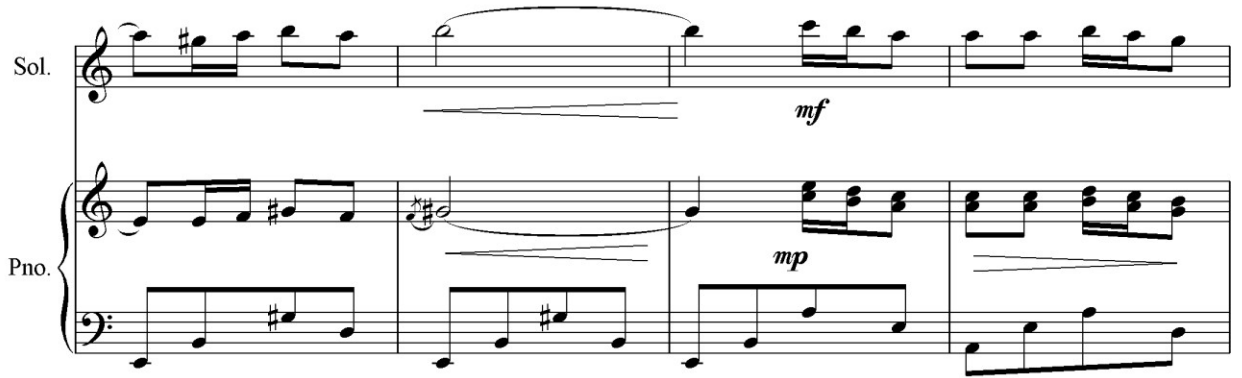
Pno. *mf*

Sol.

Pno.

Sol. 

Pno. 

Sol. 

Pno. 

mf

mp

Sol. 

Pno. 

Sol. 

Pno. 

f

cresc.

f

Sol. *p*

Pno.

Sol.

Pno.

Sol. *f*

Pno.

Sol.

Pno.

Sol.  

Sol.  

Sol.  

Sol.  

Sol. *f*

Pno.

Sol.

Pno.

Sol.

Pno.

Sol.

Pno.

JO'JALARIM

M. Husaynli

Piano

mf

Pno.

Sol.

f dolce

Sol.

mf

p

Sol.  

Pno.

Sol.  

Pno.

Sol.  

Pno.

Sol.  

Pno.

Sol.

Pno.

Sol.

Pno.

f (p)

p

Sol.

Pno.

§

Sol.

Pno.

pp

RAQS

B. Sobitov qayta ishlagan

Allegretto

Solo

Piano

The first system of music features a Solo part in the upper staff and a Piano accompaniment in the lower staff. The Solo part is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four measures of eighth-note patterns. The Piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note bass line and chords in the treble clef.

Sol.

Pno.

The second system continues the Solo part and Piano accompaniment. The Solo part shows a melodic development with a sharp sign indicating a change in pitch. The Piano accompaniment maintains its rhythmic pattern while the chords in the treble clef evolve.

Sol.

Pno.

The third system shows further development in both parts. The Solo part continues with eighth-note patterns. The Piano accompaniment's chords in the treble clef change, with some notes marked with sharp signs.

Sol.

Pno.

The fourth system concludes the piece. The Solo part ends with a final note and a repeat sign. The Piano accompaniment also concludes with a final chord and a repeat sign.

NEAPOLCHA RAQS

P. Chaykovskiy

Andante

Solo

Piano

The first system of music features a Solo part in the upper staff and a Piano accompaniment in the lower staff. The Solo part begins with a whole rest, followed by a series of eighth and sixteenth notes, including a triplet. The Piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

Sol.

Pno.

The second system continues the Solo part with a melodic line of eighth and sixteenth notes. The Piano accompaniment maintains the same rhythmic pattern as in the first system.

Sol.

Pno.

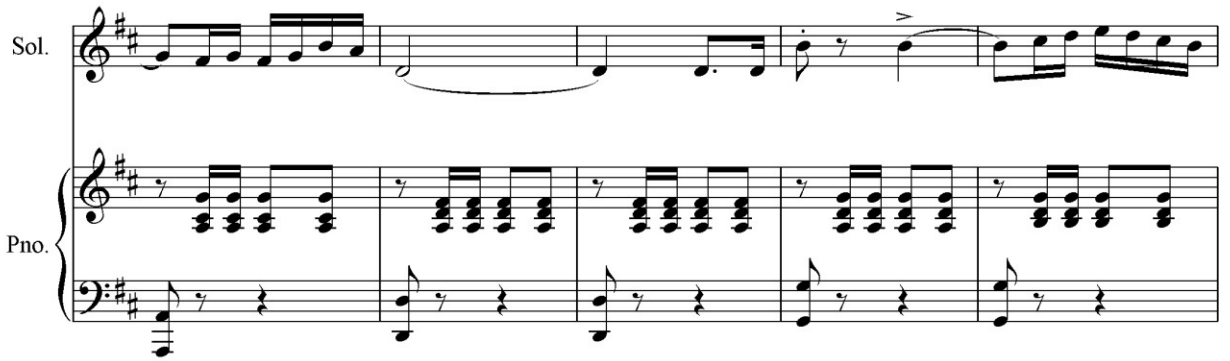
The third system shows the Solo part with a melodic line that includes a triplet and a half note. The Piano accompaniment continues with the established rhythmic accompaniment.

Sol.

Pno.

The fourth system concludes the Solo part with a melodic line ending in a half note. The Piano accompaniment continues until the end of the system, where it concludes with a final chord.

Sol.  This system contains the first five measures of the piece. The vocal line (Sol.) begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment (Pno.) features a steady eighth-note chordal pattern in the right hand and a simple bass line in the left hand.

Sol.  This system contains measures 6 through 10. The vocal line continues with a half note C5, followed by a quarter note B4, and then eighth notes: A4, G4, F4, E4, D4. The piano accompaniment maintains its rhythmic accompaniment.

Sol.  This system contains measures 11 through 15. The vocal line features a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment continues with its characteristic accompaniment.

Allegro
Sol.  This system contains measures 16 through 20. The tempo is marked **Allegro**. The vocal line begins with a half note G4, followed by a quarter note A4, and then eighth notes: B4, A4, G4, F4, E4, D4. The piano accompaniment features a more active eighth-note pattern in both hands.

Sol.

Pno.

Sol.

Pno.

Sol.

Pno.

JON O'ZBEKISTON

S. Yudakov

Allegro moderato

Solo

Piano

The first system of music features a Solo part in the upper staff and a Piano part in the lower staff. The Solo part consists of a continuous eighth-note melody in the right hand. The Piano part has a right hand with a steady eighth-note accompaniment and a left hand with a simple bass line.

Sol.

Pno.

The second system continues the Solo and Piano parts. The Solo part maintains its eighth-note pattern. The Piano part's right hand accompaniment becomes more complex with some sixteenth-note figures, while the left hand continues with a steady bass line.

Sol.

Pno.

The third system introduces dynamics. The Solo part has a crescendo leading to a *f* (forte) dynamic. The Piano part's right hand accompaniment changes to a more rhythmic pattern, and the left hand features a *mp* (mezzo-piano) dynamic with a sustained bass line.

Sol.

Pno.

The fourth system continues the Solo and Piano parts. The Solo part has a few rests followed by a return to the eighth-note melody. The Piano part's right hand accompaniment remains rhythmic, and the left hand has a sustained bass line with some melodic movement.

Sol.  This system contains the first four measures of the piece. The vocal line (Sol.) is in a soprano clef with a key signature of three flats and a common time signature. The piano accompaniment (Pno.) consists of two staves: the right hand plays a steady eighth-note accompaniment, and the left hand plays a bass line with some rests and notes.

Sol.  This system contains measures 5 through 8. The vocal line continues with a melodic line. The piano accompaniment maintains its rhythmic pattern, with some changes in the bass line.

Sol.  This system contains measures 9 through 12. A repeat sign appears at the beginning of measure 10. The piano accompaniment features some changes in the right hand's accompaniment pattern.

Sol.  This system contains measures 13 through 16. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in measure 14. The vocal line concludes with a final note marked with an accent (>).

Sol.

Pno.

f

Sol.

Pno.

mp

Sol.

Pno.

Sol.

Pno.

rit.

NAYREZ

Moderato

B. Giyenko qayta ishlagan

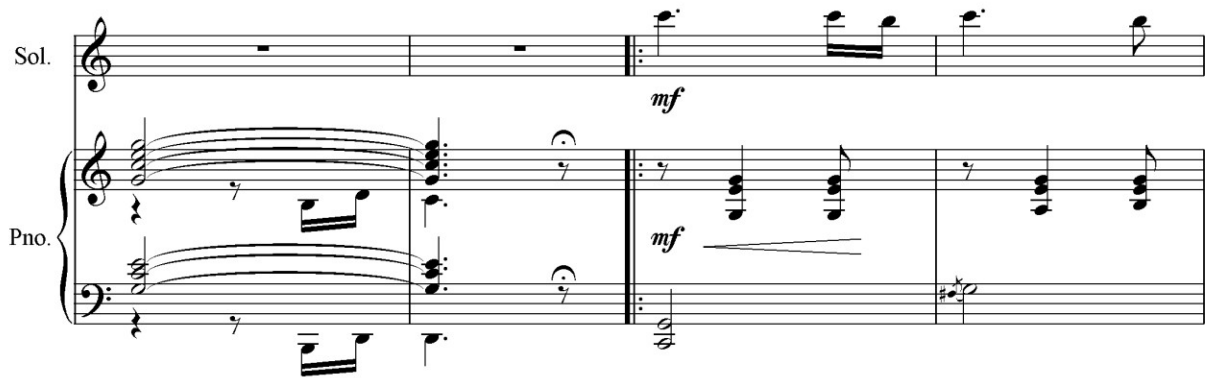
Piano



mf *poco* *cresc.* *rit.*

The piano introduction consists of four measures. The right hand plays a series of chords, each with a grace note on the first finger. The left hand plays a simple harmonic accompaniment. The dynamics are marked *mf*, *poco*, *cresc.*, and *rit.*

Sol.



mf *mf*

The first system shows the beginning of the solo and piano accompaniment. The solo part starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a complex texture with many notes in the right hand and a few in the left hand. The dynamics are marked *mf* for both parts.

Sol.



mf

The second system continues the solo and piano accompaniment. The solo part consists of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The piano accompaniment continues with its complex texture. The dynamic is marked *mf*.

Sol.



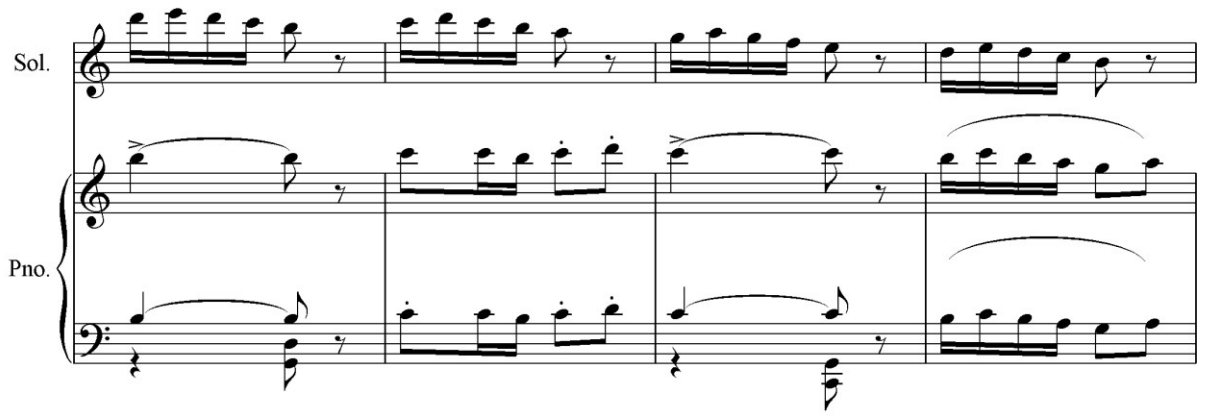
1. 2. 1. 2.


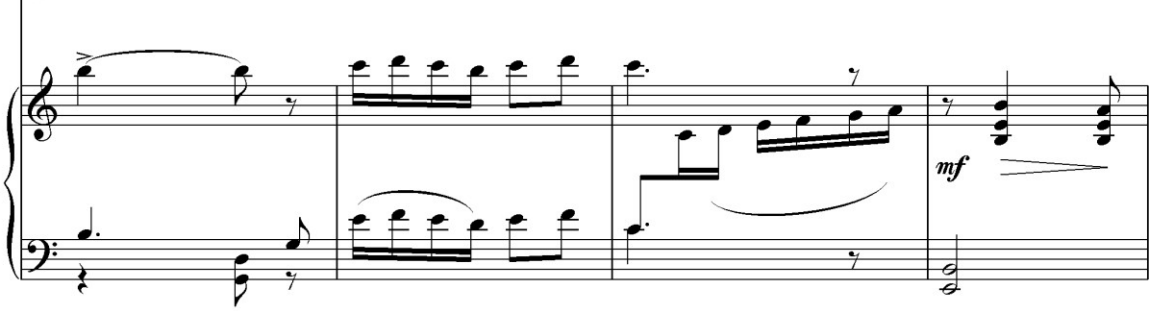
The third system shows the end of the solo and piano accompaniment. The solo part has two endings: the first ending is a half note G4, and the second ending is a half note A4. The piano accompaniment also has two endings. The dynamics are marked *mf*.

Sol.  This system contains the first four measures of the piece. The vocal line (Sol.) begins with a half note G4, followed by eighth notes A4-B4, C5, and D5. The piano accompaniment (Pno.) features a bass line with a half note G3 and a treble line with chords and eighth notes.

Sol.  This system contains the next four measures. The vocal line continues with a half note E5, followed by eighth notes F5-G5, A5, and B5. The piano accompaniment features a bass line with a half note A3 and a treble line with chords and eighth notes.

Sol.  This system contains the next four measures. The vocal line begins with a half note C6, followed by eighth notes D6-E6, F6, and G6. The piano accompaniment features a bass line with a half note B3 and a treble line with chords and eighth notes.

Sol.  This system contains the final four measures. The vocal line begins with a half note A6, followed by eighth notes B6-C7, D7, and E7. The piano accompaniment features a bass line with a half note C4 and a treble line with chords and eighth notes.

Sol.  Pno. 

The first system of music features a vocal line (Sol.) and a piano accompaniment (Pno.). The vocal line begins with a melodic phrase in the treble clef, followed by a rest. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A dynamic marking of *mf* is present in the right-hand part of the piano accompaniment.

Sol.  Pno. 

The second system continues the vocal and piano parts. The vocal line has a melodic phrase followed by a rest. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment.

Sol.  Pno. 

The third system continues the vocal and piano parts. The vocal line has a melodic phrase followed by a rest. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A dynamic marking of *f* is present in the right-hand part of the piano accompaniment.

Sol.  Pno. 

The fourth system continues the vocal and piano parts. The vocal line has a melodic phrase followed by a rest. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment.

Sol.  

Pno.

Sol.  

Pno.

Sol.  

Pno.

Sol.  

Pno.

Sol. 


Pno. 


Sol. 

Pno. 

Sol. 

Pno. 

Sol. 

Pno. 

Sol. 2.

Pno.

Sol.

Pno.

Sol.

Pno.

OHANGARON

Allegro

M. Leviyev musiqasi

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) with a 2/4 time signature and a key signature of one sharp (F#). The music begins with a series of chords in the right hand and a bass line in the left hand. The right hand features a sequence of chords: two F# major chords, followed by a D major chord, and then a series of eighth-note chords: D major, E major, F# major, G major, A major, B major, and C major. The left hand provides a steady bass line with eighth notes.

The second system continues the piece. The top staff has a dynamic marking of *mf* (mezzo-forte) and contains a melodic line with eighth notes and some accents. Above the staff are fingerings: 1, 2, 1, 2, 4, 1, 2, 4. The middle and bottom staves continue the accompaniment from the first system, with the right hand playing chords and the left hand playing a bass line.

The third system features a more complex melodic line in the top staff with various fingerings: 2 1, 1.1, 2., 3, 1 2 1, 1, 2 1. The middle and bottom staves continue the accompaniment, with the right hand playing chords and the left hand playing a bass line.

The fourth system concludes the piece. The top staff has a melodic line that ends with a double bar line. The middle and bottom staves continue the accompaniment, with the right hand playing chords and the left hand playing a bass line. A dynamic marking of *p* (piano) is present in the right hand.

1 2 1 2 1 2 1 3 1 2 1 2 4

The first system consists of a single treble clef staff at the top with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with various fingerings indicated above the notes: 1, 2, 1, 2, 1, 2, 1, 3, 1, 2, 1, 2, 4. Below this is a grand staff with a treble and bass clef. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

2 1

The second system continues the piece. It features a single treble clef staff with fingerings 2 and 1. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the treble.

f
mp

The third system shows a dynamic change. The treble clef staff has a forte (*f*) dynamic marking. The piano accompaniment has a mezzo-piano (*mp*) dynamic marking. The system concludes with a double bar line and a fermata over the final notes.

4 2 1 2 1 2 1 2 4 1 2

1. 2.

The fourth system features a single treble clef staff with fingerings 4, 2, 1, 2, 1, 2, 1, 2, 4, 1, 2. The piano accompaniment continues with the established rhythmic and harmonic patterns. The system ends with a double bar line and two first endings, labeled 1. and 2.

DAVRA QO'SHIG'I

S.Yudakov musiqasi,
Q.Usmonov rubob uchun moslagan

Moderato

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Second system of the musical score, continuing the vocal and piano parts from the first system.

Third system of the musical score. The vocal line includes fingerings (2, 4, 1) and accents (^). The piano part has dynamics markings *f* and *mp*.

Fourth system of the musical score, concluding the piece. It includes dynamics markings *mp* and *f*.

GULLOLA

Moderato

II. Akbarov musiqasi

1 4 1 3 1 4 2 1 3 1 2 4 1 3 1 4 2

1 4 2 1 2 1 3 4 1 2 1 2 4 2 1 3 1 2 4

1 4 2 1 3 1 4 2

1 3 1 2 4 1 3 1 3 4 2

Glossari.

Applikatura – (lotincha-bosmoq) musiqa cholg’u asboblarida kuy ijro etganda barmoqlarni to`g’ri bosish va almashtirish tartibi.

Ansambl– (fransuzcha - birgalikda) musiqiy asarning jamoa bo`lib chalinadigan ijro turi

An`anaviy soz – ajdodlarimiz qo`llagan, ko`p holda diatonik tovushqator tartibida tuzilgan qadimiy sozlar.

Akademik soz – qayta ta`mirlanib pardalari xromatik tartibda keltirilgan aksariyat holda nota bilan chalishga moslashtirilgan cholg’u turi.

Antik davr – eramizdan oldingi IV asrdan boshlab, eramizning III asrigacha bo`lgan tarixiy davr.

Alt kaliti – uchinchi asosiy chiziqda yozilib **do** birinchi oktavani bildiradi.

Anqo – arfasimon musiqa asbobi.

B

Bas kaliti – to`rtinchi chiziqda yozilib **fa** kichik oktavani ifodalaydi.

Bulomon – damli cholg’u asbob

Bamm – ud sozining pastki yo`g’on tori nomi

G

Glissando – (ital`yancha – sirg’anib) ovozni uzmasdan bir tovushdan ikkinchi tovushgacha sirg’anib chalish.

Grif – musiqa cholg’u asboblari dastasi.

D

Dinamika – ovoz kuchi, musiqa tovushlarining past-baland ijro qilinishi.

Differentatsiya – tabaqalanish, guruhlarga bo`lish.

Deka – kosaxona.

Diapazon – (yunoncha – hamma torlar aro) xonanda ovozi, cholg’u asbobi, tovushqator, lad va kuyning hajmi, ya`ni tovush ko`lami.

Detashe – (fransuzcha - bo`lish, ajratish) torli kamonchali cholg’u asboblarida har bir tovush kamonchani bir tomon (past yoki yuqori)ga tortib ijro etish usuli.

Doira – zarbli cholg’u.

Dutor – cholg’u sozi.

Z

Zarb – cholg’u asboblarida tovush manbaini harakatga keltiruvchi kuch, urg’u.

Zir – ud sozining to`rtinchi tori nomi

I

Ilmi advor – O`rta asr musiqashunosligida kuy, she`riyat va amaliy ijroni birlashtiruvchi ilm.

K

Koloratura – kuyni turli mayda o`lchovdagi tovushlar bilan bezash.

Kamer ijrochiligi – (italyancha – uy, xona) kichik davra tinglovchilari uchun mo`ljallangan ijro turi.

Kuy – tovushlar vositasida bayon qilinadigan fikr.

L

Ligatura – lad, parda.

Lyutnya – Ud Sharq xalqlarining qadimiy tirnama cholg`u asbobi.

Legato – uzluksiz rez bilan chalish usuli, yoki bir tovushdan ikkinchi tovushga to`xtovsiz o`tish.

M

Maslas – ud sozining ikkinchi tori nomi.

Masno – ud sozining uchinchi tori nomi.

Musiqa – yunoncha so`zdan olingan bo`lib kuylarni tuzish.

Maroqand – Samarqandning eski nomi.

Mediator – asbobni chalishda foylaniladigan maxsus matodan (ibonit, shox va plastmassadan) yasalgan noxun.

Mizrob – torli cholg`ularni chalishda ishlatiladigan moslama, plektr.

Mizmar – tilli puflama asbob.

Mizaffa – arfasimon cholg`u asbobi.

N

Nag`ma - ton

Nay – damli cholg`u

Nay sozining qadimgi nomlari –Buryat va Mongollarda **limba**, Xitoyda **li**, Vetnamcha **sao**, forscha **tutek**, qozoqcha **subizg`a**, qirg`izcha – **uoo**, ozarbayjoncha **ney** va tatarcha **kaval**.

Noxun – Tanbur chalishda o`ng qo`lning ko`rsatkich barmog`iga kiydirilgan metaldan yasalgan maxsus asbob – **tirnoq**.

Nog`ora -zarbli cholg`u

O

Orkestr – turli cholg`u asboblaridan tuzilgan va akademik ijro yo`nalishiga ega bo`lgan sozandalar jamoasi.

Organ – yunonlik va rimliklarning musiqa asbobi.

P

Pitstsikato– (italyancha – tiralib) cholg`u asbobida bosh barmoq yordamida ovoz chiqarish usuli.

Pozitsiya – (lotincha - vaziyat) cholg`u asboblarini chalishda

qo`llaniladigan barmoqlar holati.

Polimetriya– (yunoncha- o`lchov, miqdor) ko`p ovozli musiqada turli metrdagi taktlarning bir vaqtda qo`shilib kelish holati.

Politonallik – (yunoncha – ko`p va tonallik) ko`p ovozli musiqada bir yo`la

harakat qiluvchi ovozlarning turli tonallikda kelishi.

Pikkola changi – changning kichraytirib ishlangan turi. Ovoz ko`lami birinchi oktavadagi **do** dan uchinchi oktava **lya** tovushiga qadar.

Poema – unchalik katta bo`lmagan lirik yoki hikoyaviy xarakterdagi cholg`u musiqa asari.

Parda – cholg`u dastasidagi bog`lamalar.

R

Rabab – kamonchali asbob.

Rekonstruksiya – ta`mirlash, takomillashtirish.

Registr – past, o`rta va baland tovushlarning o`zaro qo`shilib kelishi

Rapsodiya – kuylanadigan yoki deklamatsiya etiladigan epik dostonlar; epik qo`shiqalar – xalq mavzularida erkin shaklda yaratilgan cholg`u asari.

Repertuar – (frantsuzcha - ro`yxat) yakka sozanda, ansambl yoki orkestr jamoalari tomonidan ijro etiladigan asarlar.

Rubob – torli tirnama cholg`u.

S

Statuetka – haykalchalar.

Sozgar – soz yasovchi usta.

Standart soz – qolipga solingan, aniq soz.

Stakkato – (staccato) yakka tarzda uzib chalish.

Simfoniya – (italyancha - kichraytish) kichik hajmdagi simfoniya.

Solo – bir ijrochining yakka o`zi ijro qilishi (yakkanavoz tarzida)

Syuitta – har bir qismi mustaqil asar bo`lgan turli xarakterdagi musiqiy asarlardan tarkib topgan turkum.

Sozchi – sozanda, cholg`uchi, cholg`u asbobida ijro etuvchi.

Sato – cholg`u sozi.

Safoil – raqs kuylarida chalinadigan zarbli cholg`u.

Setor – tanburning boshqa bir nomi.

Soz – musiqa cholg`u asbobi.

Surnay – puflama cholg`u asbob.

Sibizg`a – puflama asbob.

S.anj – forscha so`zdan olingan bo`lib, torli musiqa asbobi chang.

T

Tembr – har bir musiqa cholg`u asbobining o`ziga xos tovush xarakteri, tovush tusi

Terrokota – turli shakldagi haykalchalar.

Tenor kaliti – to`rtinchi chiziqda yozilib **do** birinchi oktavani ifodalaydi.

Tabulatura – (frantsuzcha – taxta , jadval) cholg`u musiqasini harf yoki raqamlar bilan yozishdagi qadimiy tizim.

Til (trost) – bir yoki ikki qavatli qilinib qamishdan yasalgan yassi parcha. Puflama

yog'och cholg'u asboblarning aksariyati til vositasida chalinadi.

Tanbur (mizani) – noxun bilan chalinadigan uzun dastali cholg'u asbobi

U

Ud – cholg'u sozi.

Ud torining qadimgi nomlari – bam, masno, maslas, zer va hadd (1,2,3,4,5 torlar)

Usuli lang – aralash o`lchovda yoki biroz buzilgan (chappazarb) usul.

Ufari soxta – o`zbek raqslarida chalinadigan doira usuling nomi.

Usul – sharq xalqlari musiqasida ijroning murakkab yo`llari. U turli zarblarning tez – tez almashib kelishidan hosil bo`ladi.

X

Xromatizm – (yunoncha – rang) diatonik laddagi pog`onalarning yarim tondan o`zgarish holati.

Xarrak – cholg`u torlarini ko`tarib turuvchi maxsus moslama.

Xonaki – tor doiradagi ijro yo`li.

CH

Changi- arfaga o`xshagan torli tirnama gruzin xalq cholg`u asbobi.

Chang – torli urma cholg`u sozi.

SH

Shashtor – cholg`u sozi.

Shodiy – qayroqning buxorochocha nomi

Shodiyona – bayram tantanalarida ijro etiladigan kuylar.

Shohrud – qonunsimon torli asbob.

YA

Yakka zarb – yakka noxun. Bir zarb ma`nosida. Noxunni pastga yoki yuqoriga bir urib chalish usuli.

Yakka ijro – maxsus sozda musiqiy asarni yakka tarzda ijro etish uslubi.

Q

Qadimgi sozlar – lyutnya, shemane (musiqor), chag`ona, dilrabo, soz, chiltor (arfa) va hokazo.

Qayroq – raqqosalar ishlatadigan zarbli cholg`u.

Qonun – musiqiy cholg`u asbob.

Qo`biz – cholg`u sozi.

TS

Tsimbalo – chang shaklida yasalgan juda qadimiy ko`p torli cholg`u asbob. Hozirgi kunda Vengriya, Polsha, Ruminiya, Belorusiya, Ukraina va Moldaviyada keng qo`llaniladi.

G'

G`ijjak – torli kamonli cholg`u.

H

Halqum – inson ovozi

Hadd – o`tkir baland tovushga ega bo`lgan ud sozining beshinchi tori nomi

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