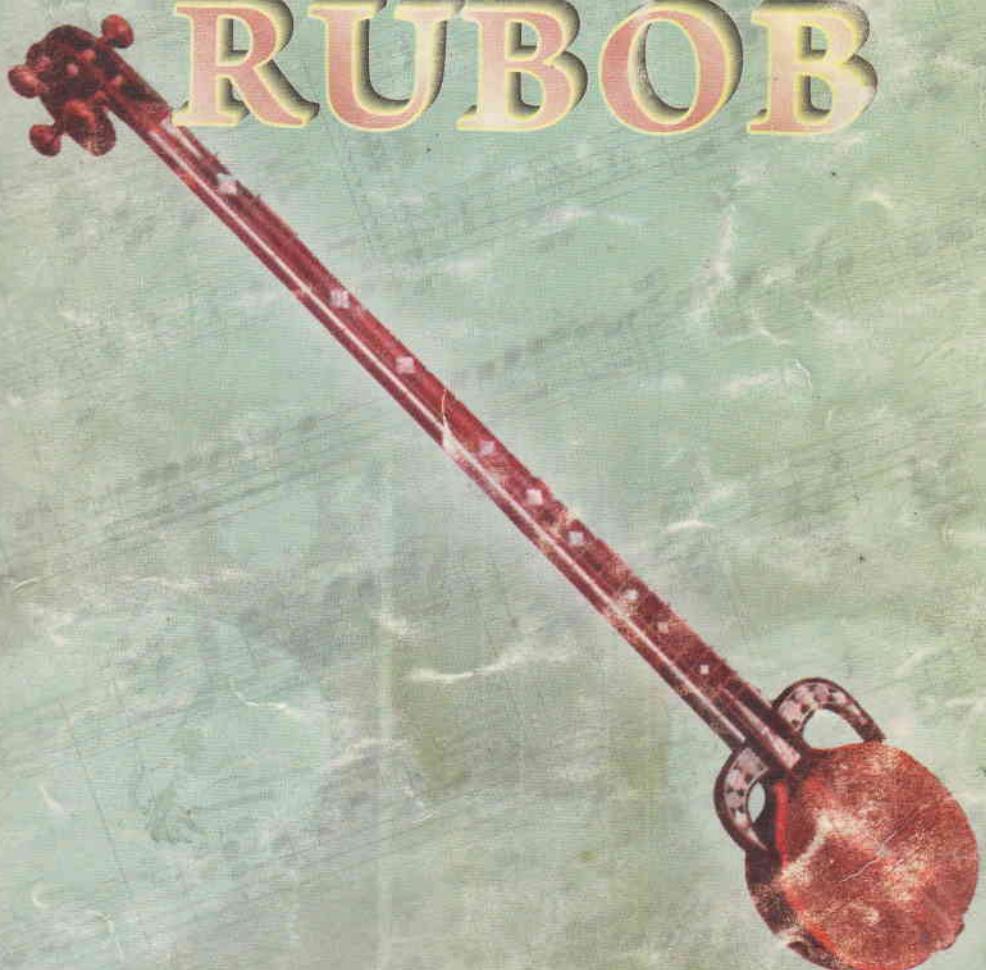


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Odiljon NAZAROV

QASHQAR RUBOB



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17-18

O'ZBEKISTON RESPUBLIKASI XALQ TA'LIMI VAZIRLIGI
RESPUBLIKA TA'LIM MARKAZI

BOSUR RABOB

musiqa va san'at maktablari uchun
o'quv-uslubiy qo'llanma

Odiljon NAZAROV

QASHQAR RUBOB

*musiqa va san'at maktablari uchun
o'quv-uslubiy qo'llanma*

SHEROBOD TUMAN
№ 8-SON BOLALAR MUSIQA
VA SAN'AT MAKTABI
KUTUBXONASI
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QASHQAR RUBOB

*musiqa va san'at maktablari uchun
o'quv-uslubiy qo'llanma*

Ilmiy muharrir:

T.B.G'OFURBEKOV – san'atshunoslik fanlari doktori, professor

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Qoraqalpog'iston Respublikasida xizmat ko'rsatgan yoshlar murabbiyi

M.PARPIEV – Toshkent shahar №15-son musiqa va san'at maktabi o'qituvchisi

Mazkur o'quv qo'llanma bolalar musiqa va san'at maktablari o'qituvchilari va o'quvchilari uchun mo'ljallangan. Kitobdan nazariy bilimlar, uslubiy ko'rsatmalar, etyudlar, cholg'u haqida kengaytirilgan ma'lumotlar o'rinni olsin. Shuningdek, o'quv-uslubiy qo'llanmada ilk bor qashqar rubobi ijrosi uchun moslashtirilgan ko'plab yangi kuylar va O'zbekiston kompozitorlari, hamda bastakorlarining asarlari bilan birga qardosh xalqlar musiqalaridan namunalar kiritilgan.

Nazarov, Odiljon

Qashqar rubobi: musiqa va san'at maktablariuchun o'quv-uslubiy qo'llanma;
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MUALLIFDAN

Musiqa san'ati, xususan cholg'u ijrochiligi doimiy rivojlanib boradigan jarayon bo'lganligi bois, san'at va musiqa maktablarida o'qitish ishida, ijrochilik amaliyotida yangi-yangi asarlar, ya'ni taalluqli repertuarga bo'lgan ehtiyoj birdek saqlanib qolaveradi. Bu ehtiyojni qondirish bugungi kun talabiga javob beradigan yanada mukammalroq, barkamol avlodga loyiq yangi qo'llanmalarni yaratish orqaligina amalga oshirilishi sir emas.

Bugungi kunda mamlakatimizda musiqiy ta'lif tizimida F.Vasilyevning «Qashqar rubob darsligi», Q.Usmonovning «Boshlang'ich rubob darsligi», H.Nurmatovning «Rubob darsligi» va «Qashqar rubobi», R.Qosimovning «An'anaviy rubob darsligi», A.Dadamuhamedovning «Rubob prima darsligi» hamda F.Ibragimovning «O'zbek xalq cholg'ulari uchun pyesalar» kabi ko'plab qo'llanmalari amaliyotda keng qo'llanib kelinmoqda. Mazkur «Qashqar rubobi» o'quv qo'llanmasi ham bolalar san'at va musiqa maktablari uchun mo'ljallangan. O'quv qo'llanmani yozish jarayonida san'at va musiqa maktablarida mavjud darslik va qo'llanmalarga bo'lgan munosabat, u erdagi talab va ehtiyojlar, hamda o'quvchilarning bilimi va savodxonlik darajalari bir qadar o'r ganib chiqildi. Ilg'or o'qituvchilar fikr va mulohazalari bilan o'rtoqlashib, ilgari chop etilgan darslik va qo'llanmalar tajribasiga tayanildi.

Ushbu o'quv qo'llanmada yuqorida ta'kidlangan kitoblarda keltirilgan cholg'u haqidagi ma'lumotlar ancha kengaytirilib, rubob turlari, uning tuzilishi va sozlanishi to'g'risida to'liqroq ma'lumotlar berildi. Nazariy bilimlar bir muncha tartibga solinib, bolalar tushunishi osonroq bo'lgan ko'rinishda, «oddiydan-murakkab»ga tamoyilda bayon etildi. «Uslubiy ko'rsatmalar» qismida applikatura va pozitsiya tushunchalari qiyoslash, o'zaro solishtirish asosida, shtrixlar va musiqiy bezaklar esa aniq misollar yordamida yoritildi.

Gammalar, etyudlar va mashqlarga alohida, yangi bir ko'rinishda yondashildi. Bunda har bir sinf uchun muayyan maqsadni o'z ichiga olgan maxsus mashq va gammalar ishlab chiqilib, tushuntirishlar orqali tavsiya qilindi.

Etyudlar turli ijro shtrixlarini o'zlashtirishni o'z oldiga maqsad qilib qo'ygan. Barcha gamma, etyud va mashqlar applikaturasi aniq belgilangan bo'lib, ularga qat'iy riosa qilish zarur.

Ma'lumki, musiqa – muayyan millat tafakkuri chegarasidan kengroq ma'noda umumbashariy ahamiyatga molik san'at tushunchalaridan biri. Shu sabab, ushbu o'quv qo'llanmaga o'quvchilarning musiqiy tushunchalarini kengaytirish maqsadida – O'zbekiston madaniyati, shu bilan birga umumbashariy qadriyatlarga daxldor bo'lgan Y.Gaydn va A.Dvorjak kabi kompozitorlar asarlari hamda rus, ukrain, qozoq, qirg'iz, tojik, turkman, ozarbayjon va uyg'ur xalqlari musiqa merosidan ham namunalar kiritishni maqsadga muvofiq deb hisobladik.

Kitobning V qismida nota matnlari bilan birga har bir sinf uchun aniq, qat'iy talablarni o'z ichiga olgan «umumiyl talablar» hamda har bir asar ijrosiga oid tavsyaşlar, tushuntirishlar berildi. «Nota matnlari»ga hozirgi kun ijrochilik darajasining o'sib borayotganligini hisobga olgan holda, bir oz murakkab bo'lgan asarlardan ham tanlab olindi. Jumladan bir qancha asarlar «Sug'diyona» xalq cholg'ulari kamer orkestri repertuaridan olinib, muallif tomonidan qashqar rubobi uchun moslashtirildi va fortepiano partiyasi bilan qayta ishlandi. «Tinchlik qo'shig'i», «Boychechak», «O'zbekiston mustaqil», «O'zbekcha vals», «Ona qo'shig'i», «Kakku», «Bolalik kemasi», «Tulpor», kabi kuylar o'quvchilarni ona tabiatga, atrof-muhitga va Ona-Vatanga mehr-muhabbat ruhida tarbiyalashda muayyan vositalardan biri bo'lib, o'z samarasini beradi deb umid qilamiz.

Shu bilan birga oldingi o'quv qo'llanmalarda kuzatilmagan ayrim musiqiy janrlar, hamda mualliflar haqidagi qisqacha ma'lumotlarning o'quv-uslubiy qo'llanmaga kiritilishi qo'shimcha manbaa sifatida xizmat qiladi.

TRAJIRUT RUBUR

I QISM CHOLG'U HAQIDA

QASHQAR RUBOBI HAQIDA MA'LUMOT

Rubob cholg'usi Markaziy Osiyo xalqlari - o'zbeklar, tojiklar, uyg'ular orasida cadimiy va ommalashgan cholg'ulardan biri hisoblanadi. Qashqar rubobi qachon ja qaerda paydo bo'lganligi haqida aniq ma'lumotlar yo'q. Shunga qaramay, tarixiy manbalarda «rabob», «rebab», «rubob» cholg'usi haqida ayrim lavhalar uchraydi.

Xususan bularni Abu Nasr Forobi, Abdulqodir Marog'iy, Darvishali Changiy, Abdurauf Fitrat kabi allomalarining asarlarida kuzatish mumkin. XVI-XVII asrlarda yashagan Darvishali Changining «Tuhfat us-surur» («Yoshlik tuhfalari») nomli musiqaga oid risolasida uzoq va yaqin o'tmish cholg'ulari va sozandalari haqida qimmatli ma'lumotlar keltiriladi. O'sha davrlarda tanbur, chang, qonun, ud, rubob, qo'biz, g'ijjak cholg'ulari keng tarqalgan cholg'ulardan hisoblangan.

Sozandalar haqidagi ma'lumotlar orasida mashhur rubobchilar haqida ham so'z yuritiladi. Lekin bu asarlardagi rubob cholg'ulari aynan hozirgi yoki boshqa bir ko'rinishdagi qashqar rubobi ekanligi haqidagi ma'lumotlar uchramaydi.

Bugungi kunda uyg'ur xalq musiqa ijrochiligidagi rubob cholg'usining «qo'ychi rubob», «qashqar rubob», «do'lon rubob», «qumul rubob» va «bas rubob» deb nomlangan turlari mavjud.

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.

Qumul rubobi – to'rtta asosiy tori va yettita rezonator torlari bo'ladi.

Do'lon rubobi 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.¹

Ma'lumotlarga qaraganda, 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 so'lim Shohimardon qishlog'ida bo'lib o'tgan xalq saylida mashhur rubobchi – O'zbekiston xalq artisti, bastakor Muhammadjon Mirzayev (1913-1999) qashqarlik bir sozandan rubob cholg'usini xarid qiladi va Toshkentlik Usta Usmon Zufarov (1892-1981) bilan birga bu cholg'uni qayta takomillashtirish natijasida rubobning

¹ Nazarov O. – Qashqar rubobida o'qitish uslubiyoti. T.: 2008.

menzurasi uzaytirilib, dastasi latun qalamchalar bilan pardalarga teng bo'linadi va hozirgi ko'rinishdagi rubobni yaratadilar.²

RUBOB TURLARI

XX asrning 40-50 yillaridan boshlab, Toshkent Davlat konservatoriysi (hozirgi O'zbekiston Davlat konservatoriysi) qoshida cholg'ularni o'rganish va takomillashtirish maqsadida professor A.I.Petrosyants (1910-1978) boshchiligidagi eksperimental laboratoriya tashkil qilinib, unda o'zbek xalq cholg'ulari qayta ko'rib chiqila boshlandi. Jumladan, qashqar rubobi ham qayta ishlandi va uning temperatsiyali tovushqatorga asoslangan *prima*, *alt* va *metso-soprano* turlaridan iborat ruboblar oilasi yaratildi (1-rasm):



1-rasm

Natijada qashqar rubobida o'zbek xalq musiqasi bilan birga, ko'plab boshqa xalqlar kuylari, bastakorlar va kompozitorlar asarlarini ijro etish imkoniyati paydo bo'ldi. Hozirgi kungi amaliyotda qashqar rubobining alt va metso-soprano turlari qisman maktablarda va orkestr ijrochiligidagi qo'llanilayotgan bo'lsa, rubob prima yakka soz sifatida keng qo'llanilmoqda.

Rubob primaga metalldan ishlangan to'rtta tor taqiladi va ular quyidagicha sozlanadi:

- 1-tor – ikkinchi oktava *mi*,
- 2-tor – birinchi oktava *lya*,
- 3-tor – birinchi oktava *re*,
- 4-tor – kichik oktava *sol* notalariga sozlanadi.

² Mohir sozanda – Sh.Mirzayevning ta'kidlashicha, rubobning qayd etilgan ilk nusxasi hozir ham M.Mirzayevning uida saqlanmoqda.

Metso-soprano, alt va qashqar ruboblari besh torli bo'lib, ularning to'rttasi metall vabeshinchi tor ichak yoki ipakdan ishlanadi. Metall torlar juft-juft qilib, ipak tor esa alohida sozlanadi.

Metso-soprano rubobining:

- 1-juft torlari - birinchi oktava *ly*,
- 2-juft torlari - birinchi oktava *mi*,
- 3-tor esa - kichik oktava *si* notalariga sozlanadi.

Alt rubobining

- 1-juft torlari - birinchi oktava *re*,
- 2-juft torlari - kichik oktava *ly*,
- 3-tor - kichik oktava *mi* notalariga sozlanadi.

Qashqar rubobi sozlanishi haqida to'liq ma'lumot keyingi sahifalarda berildi. Qashqar rubobining tovushi yozilganidan bir oktava past eshitilsa, yangi yaratilgan ruboblar - nota yozuvi balandligiga mos sadolanadi.³

Takomillashtirish natijasida yaratilgan ruboblarni maxsus fabrikalarda keng miqyosda ishlab chiqarishni yo'lga qo'yish maqsadida, bu ruboblarning kosasi yog'och qovurg'alarni biriktirib ishlana boshlandi. Keyinchalik ustalar takomillashtirilgan ruboblarning o'yma kosali turlarini ham yarata boshladilar. Bugungi kunda qovurg'ali hamda an'anaviy o'yma qashqar rubob turlari amaliyotda keng qo'llanilmoqda.

Qovurg'ali rubob dastasining uzunligi an'anaviy o'yma qashqar rubobiga nisbatan qisqaroq va yog'och qulqlari o'rniغا metalldan yasalgan mexanik qulqlar o'rnatilganligi bilan farq qiladi (2-3 rasmlar):



2-rasm



3-rasm

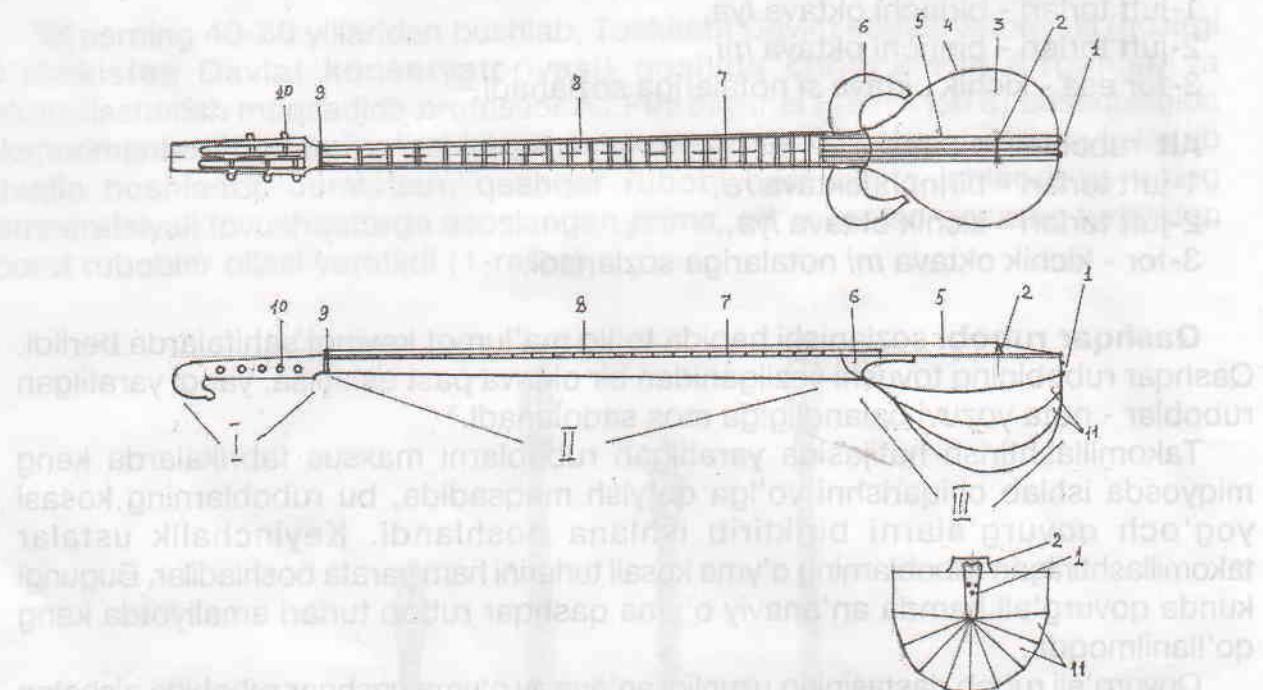
Qovurg'ali rubob asosan boshlang'ich o'quv davrida, o'zining ixchamligi va sozlash imkoniyatining birmuncha engilligi bilan nisbatan qulay hisoblanadi. An'anaviy o'yma qashqar rubobi esa menzurasi uzunligi sababli tovush jarangdorligi va tiniq sadolanishi bilan ajralib turadi.

QASHQAR RUBOB TUZILISHI

Qashqar rubobning kosasi assosan tut daraxtidan, dastasi esa o'rik daraxtidan yasaladi. Torlarni tortib turuvchi ilmoqlar cholg'uning kosa qismida joylashgan bo'lib, ular ham yog'ochdan yoki metalldan ishlangan bo'lishi mumkin. Qashqar rubobining dasta qismida assosan 24 ta metall pardalar joylashgan bo'lib, ular rubob tovushqatoriga xromatik tarzda 0,5 ton oralig'ida joylashtirilgan va tartib bo'yicha

³ Petrosyans A. Cholg'ushunoslik. 3-nashr. G'.G'ulom nashriyoti. 1990.

bosh qismidan kosa qismiga qarab sanaladi. Dastaning bosh qismi tomonidan yuqori xarak⁴ (musiqiy cholg'ularda torlarni ko'tarib turuvchi moslama)⁵ o'rnatilgan bo'lib, torlar shu yuqori xarak orqali quloqlarga taqiladi. Yuqori xarak ochiq torlarning tayanchi hisoblanadi. Dastaning kosaga tutashgan joyida bezak shoxlari mavjud.



I qism – bosh qismi, II qism – dasta qismi, III qism – qorin qismi.⁶
 1-ilmoqlar, 2-xarak, 3-teri parda, 4-kosa, 5-torlar, 6-bezak shoxlari,
 7-latun qalamchalar, 8-pardalar, 9-shayton xarak,
 10-quloqlar, 11-qovurg'achalar

Rubob kosasi odatda baliq teri bilan qoplanadi va unga xarak o'rnatiladi. Xarak yumshoq yog'och yoki plastmassadan yasalgan bo'imasligi kerak, aksincha qattiq yog'ochdan va ixcham shaklda bo'lishi maqsadga muvofiqdir. Bundan tashqari xarakning balandligi va torlarning bir-biriga nisbatan joylashuvi ham juda muhim. Torlar orasi juda tor yoki keng bo'lishi mumkin emas, chunki torlar o'zaro yaqin bo'lsa barmoqlar bilan bosilganda bir-biriga tegib qoladi va aksincha torlar o'zaro masofasi me'yordan kengroq bo'lsa, torlar barmoqlar ostidan chiqib ketishi mumkin. Juft torlarning o'rtasidagi o'zaro masofa orasi taxminan 3 mm bo'lsa, birinchi va ikkinchi torlar ya'ni /ya tori bilan mi torining orasi hamda mi tori va uchinchi si tori oralig'i 10-12 mm bo'lishi maqsadga muvofiqdir.

Xarakning balandligi asosan cholg'uning sadolanishi va pardalarning aniq sozlanishiga muvofiq holda tanlanadi. Bunda torlar dastadan juda ham baland yoki past bo'lmay chap qo'l bilan torlarni pardaga bosish uchun qulay darajada bo'lgani ma'qul. Chunki, xarak baland bo'lsa juda noqulay, past bo'lsa ovozning sifati o'zgarib ketishiga sabab bo'ladi.

⁴ O'zbek tili izohli lug'ati – Rus tili nashriyoti. Moskva, 1981.

⁵ Ilgari chop etilgan adabiyotlarda **xarrak** deb berilgan, bundan buyon ushbu atama **xarak** deb berildi.

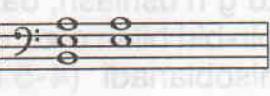
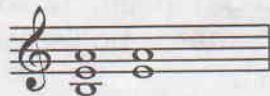
⁶ Ushbu chizma O'zbekiston davlat konservatoriysi cholg'ular muzeyi fondidan olindi.

RUBOBNING SOZLANISHI

Qashqar rubobi *sof kvarta* intervali hamda *kvarta-kvinta* va *kvinta-kvarta* intervallari bo'yicha quyidagicha sozlanadi:

Kvarta intervali bo'yicha
yozilishi

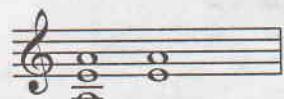
- 1-chi tor kichik oktava *LYA*
- 2-chi tor kichik oktava *MI*
- 3-chi tor katta oktava *SI*



Kvarta-kvinta intervali bo'yicha
yozilishi

eshitilishi

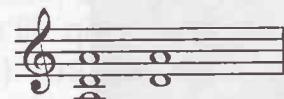
- 1-chi tor kichik oktava *LYA*
- 2-chi tor kichik oktava *MI*
- 3-chi tor katta oktava *LYA*



Kvinta-kvarta intervali bo'yicha
yozilishi

eshitilishi

- 1-chi tor kichik oktava *LYA*
- 2-chi tor kichik oktava *RE*
- 3-chi tor katta oktava *LYA*



Rubobning 1-juft torlari asosan 0,23- 0,24 mm, 2-juft torlar esa 0,25-0,28 mm qalinlikda bo'ladi. Lekin har bir cholg'u o'ziga xos bo'lganligini hisobga olib, bu o'chovlarni rubobning ovoz sifati va sozlanishining eng yaxshi holatida tanlash maqsadga muvofiqdir. Yuqorida ta'kidlaganimizdek, qashqar rubobi transpozitsiyalanuvchi cholg'u bo'lib, yozilishiga nisbatan bir oktava past eshitiladi.

Qashqar rubobini sozlashda avval *LYA* tori sozlanib, keyin unga mos ravishda boshqa torlar sozlanadi. Torlarning sozlanganligini 1-torda *MI* notasini (agar kvinta-kvarta sozlangan bo'lsa *RE*) bosib 2-simning ochiq torlarini chalib - oktavani va aksincha 2-torning 5-pardasini (kvinta-kvarta sozlangan bo'lsa 7-parda) bosib, unison sozlanishini eshitib ko'rib, tekshirish mumkin. 3-tor ham xuddi shu usulda tekshiriladi.

Bundan tashqari har bir torlardagi ayrim pardalarni oktava oralig'ida sadolanishini albatta tekshirib ko'rish kerak. Chunki, faqat ochiq torlarning oktavasini tekshirish bilan cheklanilsa, torlarning eskirishi yoki teri pardanining har-xil temperaturada o'zgarishi hisobiga boshqa pardalar soz bo'lmay qolishi mumkin. Bunday holatda xarakni oldinga-orgaga surish bilan sozni to'g'rilash mumkin (agar pardalar ochiq torga nisbatan baland bo'lsa xarak ilmoqlar tomonga suriladi va aksincha).

Agar juft torlardan biri uzilsa albatta yangi juft torlar qo'yish kerak bo'ladi, chunki uzilgan tor bilan uzilmagan torning cho'zilish darajasi har-xil bo'lib, torlar bir-biriga soz bo'lmaydi.

RUBOBNI USHLASH. IJROCHILIK HOLATI

Ma'lumki, har qanday cholg'uda ijroga o'rgatishdan oldin cholg'uni to'g'ri ushslash, gavdani, oyoq-qo'llarni erkin tutish kabi ko'nikmalar o'zlashtiriladi. Bu ko'nikmalarning to'g'ri o'zlashtirilishi *ijrochilik holati* (ya'ni postanovka)ning to'g'ri shakllanishiga olib keladi. Bunda o'ng va chap qo'llarning holati, ya'ni cholg'uni to'g'ri ushslash, dastani to'g'ri tutish, mizrobni to'g'ri ushslash kabi elementlarning bir-biri bilan o'zaro munosabatda bo'lishini ta'minlash eng asosiy vazifalardan biri hisoblanadi (4-5 rasmlar):



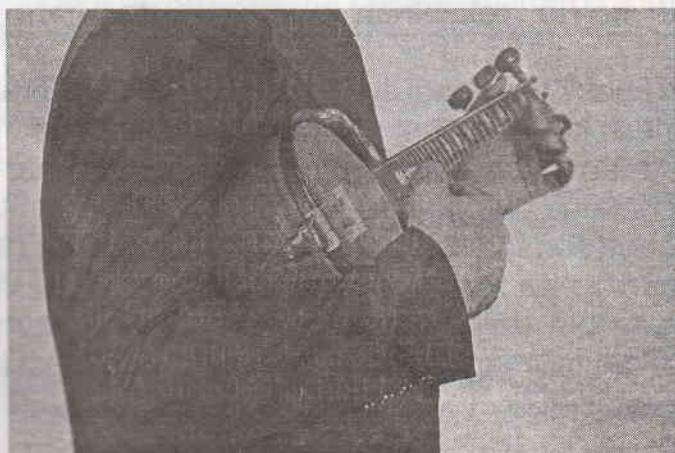
4-rasm



5- rasm

Rubob kosasi gavdaning quyidagi qismlari bilan ushlanadi:

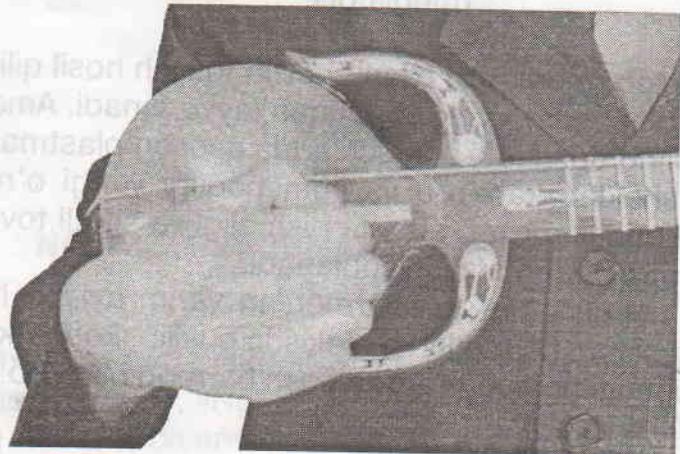
- a) gavdaning ko'krak qismi,
- b) kosani ilmoqlar tomonidan tutib turuvchi bilakning yuqori qismi.
- v) o'ng qo'lning rubob kosasini tagidan tutib turuvchi bilak qismi (6-rasm):



6-rasm

Bu uch nuqtaning har biri 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'lni rubob kosasining chetiga shunday qo'yish kerakki, mizrob rubob xaragidan 7-8 sm uzoqlikda joylashgan bo'lsin. Bunday holat aynan o'ng qo'lning pastga – yuqoriga erkin harakatlanishini va sifatli tovush hosil qilishni ta'minlaydi (7-rasm):

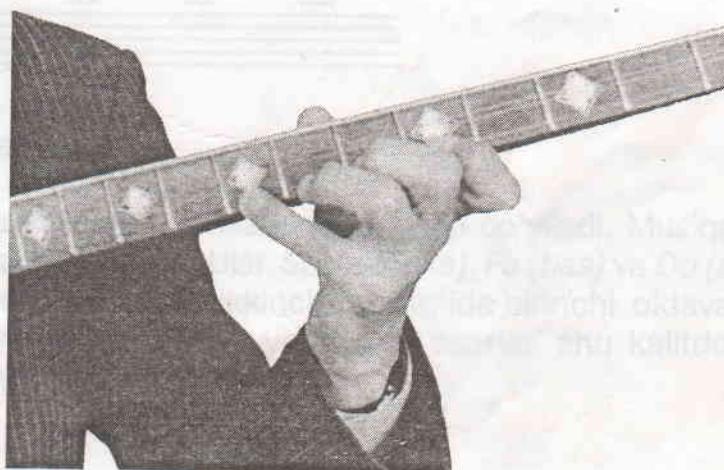


7-rasm

Agar mizrob xarakdan uzoqlashib 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 harakatlanishiga va texnik imkoniyatlarning kamayishiga, natijada tovush kuchi va sifatining pasayishiga olib keladi.

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 ko'rsatkich 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 va barmoqlarning oxirgi bo'g'ini albatta bukilgan bo'lishi va pardaga ko'ndalang emas, balki kosa tomonga qaratilib, shu tomonga ya'ni pardaga yaqin joyda bosish maqsadga muvofiqdir (8-rasm):



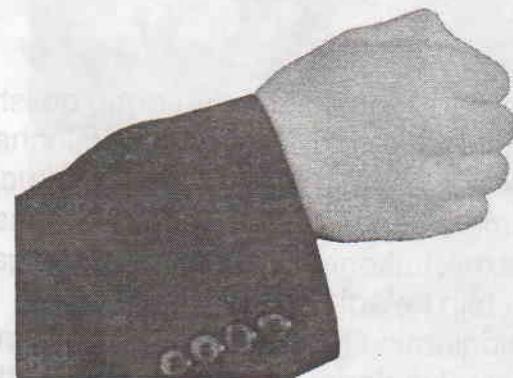
8-rasm

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 boqliqdir.

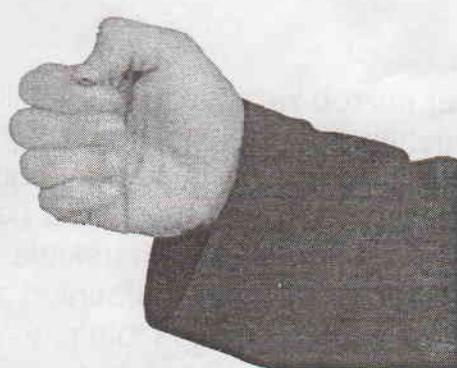
MIZROB
(mediator)

Rubob torlarini mizrob (mediator) bilan chertib tovush hosil qilinadi. Mizroblar shaklan har-xil bo'lib, plastmassa yoki ebonitdan tayyorlanadi. Amaliyotda musiqa maktabalarida o'qitishning dastlabki bosqichlarida asosan plastmassa mizrobidan foydalaniladi. Uning shaklan kattaroq va yumshoqligi yangi o'rganilayotganda birmuncha qulaydir. Ebonitli mizrob albatta pishiqligi va sifatli tovush hosil qilishi jihatidan plastmassa mizrobdan afzal hisoblanadi.

Mizrobni ushslash uchun o'ng qo'l barmoqlari yarim aylana holga keltiriladi. Bunda barmoqlarning so'ngi bo'g'inlari bir tekisda bukilib, ko'rsatkich barmoqning tirnoqqa yaqinroq joyiga mizrob qo'yiladi va bosh barmoq bilan bo'g'inlari bukilgan holda ushlanadi (9-10-rasmlar):



9-rasm



10-rasm

II QISM NAZARIY MA'LUMOTLAR

NOTA, TOVUSHQATOR, NOTA YO'LI, KALITLAR

Musiqiy tovushlar ma'lum balandlikka ega bo'lib, ularning balandligini *notalar* yordamida belgilash mumkin. «Nota» so'zi – lotinchadan olinib, «belgi» demakdir.

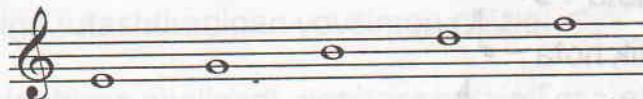
Tovushlarning ma'lum balandlik bo'yicha tartib bilan joylashuvi *tovushqator* deyiladi.

Tovushqator etti *pog'onadan* iborat:

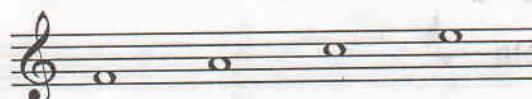
I-do, II-re, III-mi, IV-fa, V-sol, VI-lya, VII-si

Tovushlar balandligini belgilash uchun 5ta gorizontal chiziqdandan iborat *nota yo'li* ishlataladi:

notalar shu chiziqlarga:



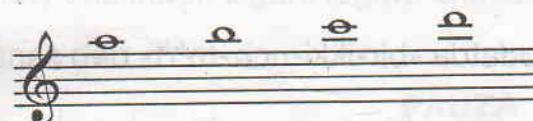
hamda chiziqlar orasiga:



ostki:



va ustki:



yordamchi chiziqlarga yoziladi

Nota yo'li boshiga *kalit* deb nomlanadigan belgi qo'yiladi. Musiqada hammasi bo'lib 10 ta musiqiy kalitlar mavjud. Ular *Sol* (*skripka*), *Fa* (*bas*) va *Do* (*alt*) kalitlaridir.

Skripka kaliti nota yo'lining ikkinchi chizig'ida birinchi oktava *sol* notasini belgilaydi. *Skripka* cholg'usi uchun yaratilgan asarlar shu kalitda yozilganligi uchun *skripka kaliti* deb yuritiladi:



Pastki tovushlarni belgilash uchun *Fa* kaliti ishlataladi. Bu kalit nota yo'lining to'rtinchchi chizig'ida kichik oktava *fa* notasini belgilaydi. Bas ovozlari uchun asarlar shu kalitda yozilganligi sababli, bu kalit *Bas kaliti* deb yuritiladi.



Alt kaliti qo'yilgan chiziq birinchi oktava *do* notasini belgilaydi:

Soprano metso soprano alt tenor bariton

Qashqar rubobi *tovushqatori* – kichik oktava *la* dan – uchinchi oktava *la* notasigacha bo'lgan masofa – registrni o'z ichiga oladi:

NOTALAR CHO'ZIMI, NUQTALI NOTA, FERMATO, LIGA

Notalar har-xil cho'zimga, ya'ni sadolanish davomiyligiga ega bo'ladi. Ular quyidagi ko'rinishlarda yoziladi.

- butun nota – \circ
- yarimtalik nota – \downarrow
- chorak nota – $\downarrow\downarrow$
- sakkiztalik nota – $\downarrow\downarrow\downarrow$
- o'n oltitalik nota – $\downarrow\downarrow\downarrow\downarrow$
- o'ttiz ikkitalik nota – $\downarrow\downarrow\downarrow\downarrow\downarrow$

Demak, butun nota ikkita yarimtalik, yoki to'rtta chorak nota miqdoricha cho'ziladi:

$$\circ = \downarrow + \downarrow = \downarrow + \downarrow + \downarrow + \downarrow.$$

Butun, yarim va chorak notalar odatda «bir-ikki-uch-to'rt» deb sanaladi:

Sakkiztalik notalar choraktalik notadan ikki barobar qisqa bo'lganligi uchun, sanoqni engillatish maqsadida «*i*» qo'shiladi:

Bir-i, ikki-i, uch-i to'rt-i



Sakkiztalik va o'n oltitalik notalar quyidagi ko'rinishda birlashtirilib yozilishi ham mumkin:



O'n oltitalik notalar sakkiztalik notalardan, ikki barobar qisqa bo'lganligi uchun ularni sanashda «bir» va «i»ga ikkitadan nota to'g'ri keladi:

Bir i-i ikki i-i uch i-i to'rt i-i

Notalar lotin harflari bilan ham belgilanadi:

do-C, re-D, mi-E, fa-F, sol-G, lya-A, si-H

Agar nota yoki pauzaning yoniga nuqta qo'yilsa, shu nota yoki pauza cho'zimi yarim barobar ortadi:

= + = + = +

Notalar cho'zimi haqida gap ketganda albatta *fermato* - - belgisi haqida to'xtalib o'tish kerak. Chunki *fermato* qo'yilgan notaning cho'zimi ham asarning xarakteriga qarab ma'lum darajada cho'ziladi.

Liga – ikki notani bir-biriga tutashtiradigan yoysimon chiziq:

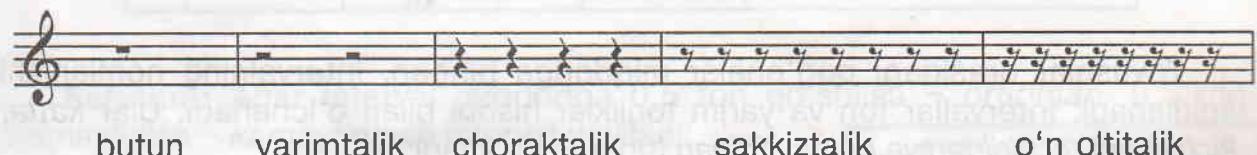
U ikki notani birlashtirib, bular birga chalinadi, notalar cho'zimi esa o'zgaradi:



Liga bilan qo'shilgan notalar takt chizig'idan keyin bo'lsa ham qo'shib, qayta sadolantirmay chalinadi. Ligani *legato* shtrixi bilan adashtirmaslik kerak.

PAUZA

Ba'zan musiqada hech qanday tovush eshitilmay, sadolanish to'xtab qoladi. Buni belgilash uchun *pauza* deb nomlanadigan belgilar ishlatalidi. Pauzalar ham xuddi notalar kabi – *butun*, *yarimtalik*, *choraktalik* va o'n oltitalik va hokazo cho'zmlarga ega bo'ladi va notalar sanalgandek sanaladi.



TAKT, TAKT CHIZIG‘I, O‘LCHOVLAR, SINKOPA

Musiqiy asar cho‘zimi jihatidan bir-biriga teng bo‘lgan bo‘laklardan tuziladi. Bular *takt* deb ataladi. Nota yo‘lini tik kesib tushgan chiziq *takt chizig‘i* deyiladi. Boshqacha qilib aytganda ikki takt chizig‘i oralig‘i bir taktni hosil qiladi. Taktning birinchi tovushi *kuchli hissa* – bo‘lib, boshqa tovushlarga nisbatan kuchliroq chalinadi. Qolgan tovushlar esa kuchsiz hissa hisoblanadi.

Kuchli va kuchsiz hissaning o‘rin almashinishi, ya’ni kuchli hissaning kuchsiz hissaga to‘g‘ri kelib qolishiga *sinkopa* deyiladi.

Har bir takt ma’lum o‘Ichovda bo‘ladi. *O‘ichov bir takt ichida nechta hissa borligini bildiradi*. Kalit oldiga qo‘yilgan o‘Ichov belgisi kasr son ko‘rinishida - ya’ni $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{5}{8}$ kabi qo‘yiladi. Bu kasr sonning maxraji nota cho‘zimini bildirsa, sur’ati esa bir takt ichida shu cho‘zimdagi notadan nechta borligini bildiradi.

Masalan:

$\frac{2}{4}$ – choraktalik notadan ikkita bor, ya’ni takt o‘Ichovi – 2 i ga teng.

$\frac{4}{4}$ – choraktalik notadan to‘rtta bor, ya’ni takt o‘Ichovi – 4 i ga teng.

$\frac{6}{8}$ – sakkiztalikdan oltita,

$\frac{5}{8}$ – sakkiztalikdan beshta va hokazo.

Ikki va undan ortiq kuchli hissaga ega bo‘lgan takt o‘Ichovlari *murrakab o‘Ichovlar* deyiladi.

Masalan: $\frac{4}{4} = \frac{2}{4} + \frac{2}{4}$; $\frac{6}{8} = \frac{3}{8} + \frac{3}{8}$; $\frac{9}{8} = \frac{3}{8} + \frac{3}{8} + \frac{3}{8}$; $\frac{6}{4} = \frac{4}{4} + \frac{2}{4} + \frac{2}{4}$.

$\frac{4}{4}$ o‘Ichovi ba’zan «C» belgisi bilan ham belgilanadi.

TON, YARIM TON

Ikki nota balandligi oralig‘ining eng kichik miqdori yarim ton deb ataladigan o‘Ichov bilan belgilangan. Bu *si-do*, *mi-fa*, notalar oralig‘i kabidir. Ikkita yarim tondan iborat oraliq *bir ton* yoki *ton* deb ataladi.

Masalan: *do-re*, *re-mi*, *fa-sol*, *sol-lya* va *lya-si* kabilar.

INTERVALLAR

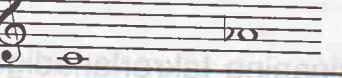
«Interval» so‘zi keng ma’noda – «oraliq», «masofa» degan ma’nolarni bildiradi. Musiqada esa turli balandlikdagi ikki musiqiy tovush oralig‘iga – *interval* deyiladi.

Agar ikki tovush ketma-ket eshitilsa – *melodik interval*  va

tovushlar bir vaqtida eshitilsa – *garmonik interval*  deyiladi.

Tovushlar orasidagi pog‘onalar miqdoriga binoan, intervalning nomlanishi aniqlanadi. Intervallar ton va yarim tonliklar hisobi bilan o‘chanadi. Ular *katta*, *kichik*, *sof*, *orttirilgan* va *kamaytirilgan* turlarga bo‘linadi:

INTERVALLAR JADVALI

T/r	Nomianishi	Turi	Tonlar miqdori	Misol
1	Prima	Sof	0 ton	
2	Sekunda	Kichik	0,5 ton	
		Katta	1 ton	
3	Tersiya	Kichik	1,5 ton	
		Katta	2 ton	
4	Kvarta	Sof	2,5 ton	
		Orttirilgan	3 ton	
5	Kvinta	Sof	3,5 ton	
		Kamaytirilgan	3 ton	
6	Seksta	Kichik	4 ton	
		Katta	4,5 ton	
7	Septima	Kichik	5 ton	
		Katta	5,5 ton	
8	Oktava	Sof	6 ton	

Eslatma: Agar interval miqdoriga 0,5 ton qo'shilsa – ortirilgan, 0,5 ton kamaytirilsa – kamaytirilgan interval deyildi:





orttirilgan sekunda

orttirilgan seksta

kamaytirilgan
kvinta

kamaytirilgan
septima va h.k.

ALTERATSIYA BELGILARI

«Alteratsiya»⁷ – lotincha «alter» – «o'zgartirish» degan ma'noni bildiradi. Tovushqatorda asosiy tovushlar va ularning yonidagi qo'shimcha tovushlar ham mavjud. Bu qo'shimcha tovushlar asosiy tovush, (ya'ni asosiy nota)ning chap tomoniga qo'yilgan maxsus belgilari yordamida hosil bo'ladi. Ular alteratsiya belgilari deb atalib, quyidagilardan iboratdir:

- # – «diyez» – notani yarim tonga ko'taradi.
- ♭ – «bemol» – notani yarim tonga tushiradi.
- × – «dubl diyez» – notani bir tonga ko'taradi.
- ♭♭ – «dubl bemol» – notani bir tonga tushiradi.
- § – «bekar» – alteratsiya belgisini bekor qiladi.

Agar «diyez» va «bemol» musiqiy asarning boshida – kalit oldida bevosita u yoki bu nota oldida qo'yilgan bo'lsa, bu belgilari asarning oxirigacha mazkur notalarga izchil ta'sir qiladi. Lekin alteratsiya belgisi bir takt uchun qo'yilgan bo'lsa, bu belgi faqat shu taktga tegishli bo'ladi va keyingi taktdagi mazkur notaga ta'sir qilmaydi.

REPRIZA, VOLTA, SEGNO, FONAR

Musiqaning takrorlanadigan qismi yoki bo'lagini ikki marta yozmaslik uchun repriza belgisi ishlataladi:



Bu belgi reprizadan – reprizagacha bayon etilgan parcha qaytarilishini bildiradi. Biroq, takrorlanayotgan bo'lakning faqat oxirgi taktlarigina o'zgargan bo'lsa *volta*
 [1.] [2.] – belgisi bilan belgilanadi va o'zgargan taktlar *ikkinchi volta* ostida yoziladi. Bunday takrorda *birinchi volta* chalinmay, *ikkinchi volta*ga o'tiladi.

Takrorlash belgilaridan yana biri *segno* – bo'lib, u ham *segnodan-segnoga* o'tish hamda – *fonar* belgisigacha chalib, keyingi – *fonarga* o'tishni bildiradi.

⁷ Akbarov I.A. Muzika lig'ati: 2-nashr. G'.G'ulom nomidagi adabiyot va san'at nashriyoti, 1997 (Mas'ul muharrir– s.f.d., professor T.G.ofurbekov)

SUR'AT (TEMP)

Musiqiy asar boshlanishida asarning sur'ati va ijro xususiyati ko'rsatilgan bo'ladi. Masalan: *sekin*, *tez*, *quvnoq*, *keng*, *engil*, *o'ynoqi* va hokazo. Bu belgilarni butun dunyoda italyan tilida belgilash qabul qilingan.

Bu belgilarni asar boshiga qo'yildi.

Adajio (adajio) – sekin

Largo (lyargo) – vazmin

Lento (lento) – keng

Andante (andante) – sekinroq

Andantino (andantino) – shoshmasdan

Sostenuto (sostenuto) – bosiq

Moderato (moderato) – o'rtacha

Allegretto (allegretto) – jonli

Allegro (allegro) – tez

Vivo (vivo) – ancha tez, engil

Vivace (vivache) – juda tez

Presto (presto) – eng tez

Prestissimo (prestissimo) – prestodan ham tez,

Pyesante (pezante) – og'ir

agitato (ajitato) – hayajonli

cantabile (kantabile) – kuychan

dolce (dolche) – nozik

accelerando (achchelerando) – tezlashtirib

ritenuto (ritenuto) – sekinlashtirib

A tempo (a tempo) – dastlabki sur'atda

Ad libitum (ad libitum) – erkin

meno (meno) – kamroq

piu (pyu) – ko'proq

mosso (mosso) – oldinga yurg'izib

molto (molto) – juda

poco a poco (poko a poko) – asta-sekin

assai (assai) – etarli darajada

subito (subito) – kutilmaganda

Fine (fine) – tugallash.

Simile (simile) – avvalgiga o'xshash.

TOVUSH KUCHINI KO'RSATUVCHI DINAMIK BELGILAR

f (forte) – baland

ff (fortissimo) – juda baland

mf (metso-forte) – o'rtacha balandlikda

p (piano) – past tovushda

pp (pianissimo) – juda past

sf, sub.f (subito-forte) – birdaniga, kutilmaganda baland

sp sub.p (subito-piano) – kutilmaganda past

fz, sfz (sforsando) – kutilmaganda baland

crescendo, cresc. yoki  (kreshchendo) – tovushni asta-sekin kuchaytirish
diminuendo, dim. yoki  (diminuendo) – tovushni asta-sekin pasaytirish

AYRIM MUSIQIY JANRLAR HAQIDA QISQACHA MA'LUMOTLAR⁸

Ashula – keng tarqalgan vokal musiqa janri va shakli bo'lib, unda she'riy va musiqiy obrazlar bir-biriga uyg'unlashgan holda gavdalanadi. Ashulaning xalq va mualliflik turlari mavjud. Ashula tuzilishi va ijrosi bo'yicha turli janrlarga bo'linadi. Masalan: ommaviy, estrada, ansambl, xor va boshqalar.

Ballada – (italyancha «ballade») – adabiy-poetik janr bo'lib, xalq o'tmishi haqidagi she'riy qissa. Qissa yoki hikoya qilib aytib berish xarakterida yozilgan cholg'u yoki vokal musiqa asari.

Vals – (fransuzcha «valse») - ikki birgalikda ohista o'ynaydigan raqs. Musiqa o'Ichovi 3/4 bo'lib, tez, o'rtacha tez va vazmin sur'atlarda bo'ladi.

Konsert – (lotincha «concertere» – musobaqalashmoq) - simfonik orkestr yoki xalq cholg'u asboblari orkestrining jo'rligi bilan, yolg'iz bir cholg'u yoki ovoz uchun yirik shaklda yozilgan musiqa asari. Konsert ko'proq 3 qismdan iborat bo'lib, 1-qismi – dramatik xarakterda – sur'ati tez, asosan sonata allegroshi shaklida, 2-qismi lirik xarakterli – salmoqli suratda bo'lsa, 3-qismi – final, tantanali raqs shaklida yoziladi.

Konsertino – (italyancha – «concertino») – bir qismdan iborat kichik hajm-dagi konsert.

Menuet – (fransuzcha – «menuetto», «menu» – kichik, mayda) – tekis harakatlar bilan salmoqli sur'atda ijro etiladigan qadimiy fransuz xalq raqsi. Takt o'Ichovi uch hissali. Cholg'u musiqasida menuet – shaxdam sur'atli, raqs xarakteridagi pyesa.

Mazurka – (polyakcha – «mazur») – keskin ritmli va ildam xarakterdagи polyak xalq raqsi. Sur'ati turlichа bo'lib, takt o'Ichovi 3/4 yoki 3/8, urg'u odatdagidek taktning kuchli hissasiga emas, balki boshqa hissalariga ham tushishi mumkin.

Passakaliya – (ispancha – «pasa» – o'tish, «sale» – ko'cha) 1) qadimiy ispancha raqs. Fransiyada Lyudovik XIV davrida yakka raqs tariqasida keng tarqalib, vazmin, uch hissali o'Ichovda ijro etilgan. 2) Variatsiya shaklda organ uchun yozilgan musiqiy pyesa. Bunda asosiy kuy har doim basda qaytariladi, ya'ni basso ostinatoning bir turi bo'lib, uch hissali o'Ichovda keladi.

Polonez – (fransuzcha – «dance polonacie»ning qisqartirilgani) – ohista qadamlar bilan tantanali ijro etiladigan, 3/4 o'Ichovli qadimiy polyak raqsi. XIX asrga kelib, konsertlarda ijro qilinadigan cholg'u pyesasi sifatida shakllandi va keng tarqaldi.

Polka – (chex. «pulka» – yarim) – chex xalqining qadimiy raqsi. Raqqoslар juft-juft bo'lib, aylana shaklda ijro etadilar. Musiqa o'Ichovi 2/4 raqs, sho'x va jonli xarakterga ega.

Poema – (yunoncha «poema» – ijod qilaman) – 1) Uncha katta bo'limgan lirik xarakterdagи cholg'u asari; 2) Orkestr ijrosi uchun hamda orkestr jo'rligida yakkaxon cholg'u yoki ovoz uchun yaratilgan bir qismli yirik musiqa asari.

Prelyudiya – (lotincha – «prea» – oldin, «ludus» – o'yin) – asosiy, musiqadan oldin ijro etiladigan kichik musiqiy pyesa, muqaddima. XI asrdan boshlab. O'rupo da qadimiy cholg'ular – lyutnya, klavesin va organ cholg'ulari ijrosida ommaviyastgan.

⁸ Ushbu ma'lumotlar foydalilanigan adabiyotlar ro'yxatida ketinilgan rus so'zlariga aylanan sindi.

Popurri – (fransuzcha – «pot pourry» – turli go'sht va sabzavotlardan tayyorlanadigan ovqat) – har-xil musiqa asarlaridan olingan parchalar asosida tuzilgan pyesa.

Rapsodiya – (yunoncha «rhapsody» – kuylanadigan yoki hikoya qilinadigan epik doston, qo'shiq) - xalq ohanglari asosida erkin yaratilgan cholg'u asari. Bunda bir necha xalq ohanglari erkin holda kengaytirilib, qayta ishlanadi.

Romans – (ispancha «romance» – roman). 1) Yakka ovoz uchun yozilgan asar. Turli mavzu, xarakter va tuzilishga ega bo'lib, cholg'u asboblari jo'rligida ijro etiladi; 2) Muayyan cholg'u uchun yozilgan ohangdor musiqiy pyesa.

Rondo – (fransuzcha «roundeau» – doira) – turli mazmundagi lavha (epizod)lar orasida bosh mavzu-refrenning – bir necha bor qaytarilishiga asoslangan musiqiy shakl. Rondoda bosh mavzu kamida uch marta asosiy tonallikda qaytarilishi shart.

Sonata – (lotincha «conare» – tovush berish) – ommaviylashgan kamer cholg'u musiqa janri. XIV-XVII asrlardan yakkanavoz yoki turli cholg'u ansambllarga mo'ljallangan, odatda 3 qismli asar.

Sonatina – (italyancha «sonatina» – kichik sonata) – kichik hajmdagi sonata.

Serenada – (italyancha «al cereno» – ochiq, ravshan) – ilgarilari oqshom paytlarida muhabbatga loyiq bo'lgan xotin-qizlar uyi oldida ijro etiladigan vokal musiqa asari. Odatda lyutnya, mandolina yoki gitara jo'rligida ijro etilib, asosan Ispaniya va Italiyada keng tarqalgan.

Syuita – (fransuzcha «suite» – qator, tizma) – har bir qismi mustaqil, turli xarakterdagi musiqiy pyesalarining bog'lanib kelishiga asoslangan musiqiy asar.

Tarantella – (italyancha – «toronto» – Italiyaning janubidagi shahar nomi) - juda tez sur'atda ijro etiladigan Italiya xalq raqsi. Musiqa o'Ichovi 6/8 yoki 3/8 da bo'lib, odatda triolli ritmda kelishi bilan xarakterlidir.

Ufor – 1) engil raqs musiqasi yoki doira usuli; 2) shashmaqom va boshqa maqom turkumlaridagi Nasr (ashula) bo'limining oxirida keladigan ba'zan raqsli ashula yo'li.

Fantaziya – (yunoncha – «phantasy» – tasavvur etish, hayol qilish) – erkin shaklda yozilgan cholg'u asari, pyesa. Dastlab, kamer janri tarzida vujudga kelgan, badiha (improvizatsiya) xarakterida, erkin shaklda bo'lgan. Ko'proq organ va klavesinlar uchun yaratilgan. XIX asrdan boshlab fortepiano uchun yozilgan, mahorat bilan ijro etiladigan pyesalar ham fantaziya deb atala boshlangan.

Qo'shiq – she'r va kuyi keyinchalik muayyan muallif (shoir va bastakor yoki kompozitor) xalq tomonidan ijod qilinib, keng tarqalgan musiqa janri. Qo'shiq she'rлari bir necha banddan iborat bo'lib, ba'zan naqarotli bo'ladi.

Yumoreska – kichik hajmli yumoristik, hazil xarakteridagi pyesa. Musiqa adabiyotida A.Dvorjak, P.Chaykovskiy, V.Rahmaninov va boshqa kompozitorlar yumoreskalari mashhur.

III QISM USLUBIY KO'RSATMALAR

TOVUSH HOSIL QILISH

Qashqar rubobida torlarga mizrob bilan pastga va yuqoriga zARB berib, tovush hosil qilinadi. Bu zarblarning turlicha kombinatsiyalaridan tovush chiqarishning xilma-xil usullari yuzaga keltiriladi. Pastga zARB – Π, yuqoriga zARB esa – V belgisi bilan ifodalanadi. O'rgatishning dastlabki bosqichida o'quvchiga mizrobnı to'g'ri ushlashni o'rgatilgach, albatta pastga zARB bilan chalishni o'rgatishdan boshlanadi. Bunda o'ng qo'l panjalari erkin harakat bilan pastga zARB beradi. Mashg'ulot ochiq torlarda ma'lum vaqt davom ettirilib, keyin chap qo'l bilan eng qulay bosiladigan pardalarda davom ettirilsa, o'zlashtirish oson bo'ladi:



Yuqoridagi misol va shunga o'xhash mashqlarni chalganda o'ng qo'l navbatdagi zARBNI berishga tepaga ko'tarilayotganda mizrob simga tegib ketmasligi uchun aylanma harakat qilish kerakki, bu o'ng qo'lning siqilmasdan harakat qilishiga yordam beradi.

Yuqoriga beriladigan zARB esa mizrobning pastdan tepaga qarab urilishi bilan hosil qilinadigan eng oddiy usullardan biri. Lekin aynan shu usulning to'liq o'zlashtirilmasligi rez, *trio* va shu kabi usullarning ham to'laqonli chiqmasligiga va keyinchalik ham sozandanining ijrosida tovush sifatsiz, kuchsiz va o'z-o'zidan musiqiy asarning ijrosi to'laqonli bo'limasligiga sabab bo'ladi.

POZITSIYA VA APPLIKATURA

Pozitsiya va applikatura tushunchalarini aniq ajratib olish muhim. Bu ikki tushuncha bir-biriga yaqin bo'lganligi uchun ko'pincha o'quvchilar ularni almashtirib yuborishadi. Pozitsiya – (lotincha «position» – «vaziyat») – cholg'ularda ijro etish jarayonidagi qo'l vaziyati, holati.

Applikatura – (nemischa – «applicatur», lotincha – «applico» – «это употреблять», «bosmoq»)⁹ – ijro jaryonida cholg'u dastasiga barmoqlarni to'g'ri qo'yish va almashtirish tartibi.

Qashqar rubobidagi pozitsiya boshqa torli mizrobli cholg'ulardagi vazbi, chap

⁹ Евдокимов Ю., Ахмедов И. Русча-ўзбекча кисқача музика тармаклари жумати. Т.: Ўқитувчи. 1970.

qo'l ko'rsatkich barmog'ining yuqori xarakka nisbatan joylashishiga qarab aniqlanadi. Agar qashqar rubobida barmoqlar quyidagicha, ya'ni birinchi torning *si* notasiga – birinchi barmoq, *do* notasiga – ikkinchi barmoq va *re* notasiga – to'rtinchi barmoq qo'yilsa, bunda barmoqlar 1-pozitsiyada turganligini bildiradi:



Asosiy tovushqatorning alteratsiya belgisi bilan o'zgarishi pozitsiyani o'zgartirmaydi, lekin barmoqlarning joylashish tartibi, ya'ni applikatura quyidagicha o'zgaradi:



Pozitsiyalarning hajmi birinchi va to'rtinchi barmoq o'rtaсидаги masofa bilan belgilanadi. Yuqorida ko'rinish turganidek, bu masofa asosan kichik va katta tersiya intervalini tashkil qiladi. Quyidagi jadvalda qashqar rubobi pozitsiyalari va ularda barmoqlar joylashishini ko'rishimiz mumkin:

I	II	III	IV	V	VI	VII
1 2 4	1 2 4	1 3 4	1 2 4	1 2 4	1 2 4	1 3 4
VIII 1 2 4	IX 1 2 4	X	XI	XII	XIII	XIV

Demak, qashqar rubobida hammasi bo'lib 12 ta, qayta ishlangan ruboblarda esa 14 tagacha pozitsiyalar mavjud. Pozitsiyalarni mukammal o'rganish ijrochining yuksak texnik imkoniyatlariga erishishida va nota o'qish jarayonida katta ahamiyatga ega. Chunki, murakkab texnik asarlarni ijro etishda chap qo'lning yaxshi

rivojlanganligi, dastani va undagi pardalarni yaxshi his qilishi muhim rol o'ynaydi. Qashqar rubobida chap qo'l barmoqlari quyidagicha belgilanadi:

- 1 – ko'rsatkich
- 2 – o'rta
- 3 – nomsiz
- 4 – jimjiloq

Qulay applikaturani tanlash o'quvchiga asarni yodlash va to'g'ri o'zlashtirish jarayonida ayniqsa muhim. Chunki, aynan applikaturaning qulayligi asarni eslab qolish jarayonini hamda tez sur'atli passajlar ijrosini engillashtiribgina qolmasdan konsert va imtixonlarda adashib qolish yoki esdan chiqarib qo'yish kabi holatlarning ham oldini oladi. Applikatura, ya'ni barmoqlarning pardalarda joylashishi ko'r-ko'rona bo'lmasdan, aniq bir maqsadga yo'naltirilgan bo'lishi kerak. Buning uchun o'qituvchi qashqar rubob applikatura asoslarini bilishi, xilma-xil ifoda va texnik imkoniyatlarni doimo rivojlantirib borishi kerak.

SHTRIXLAR. ULARNING NOTA YOZUVIDA BELGILANISHI VA IJRO ETILISHI

Mizrobli torli cholg'ularda yakka zarblar hamda rez, ya'ni tremolo usuli keng qo'llaniladi. Musiqa iirochiligidagi bu ikki usulning xilma-xil ijrosini, ya'ni turli ko'rinishdagi shtrixlarni kuzatamiz. Shtrixlar dunyoning barcha xalqlari musiqasi nota yozuvida deyarli bir xil belgilanadi. Ijroda esa muayyan xalq musiqasi xarakteriga mos ravishda jaranglashi mumkin. Quyida o'zaro farqlarini ko'rsatish maqsadida bir-biriga yaqin bo'lgan bir qancha shtrixlar keltirildi.

The image shows two staves of musical notation. The top staff is in 2/4 time and the bottom staff is in common time. Both staves feature various note heads and stems with specific markings above them. The markings correspond to the following definitions:

- legato portato
- legato trem.
- legato
- legato leggiero
- legato accento
- legato accentissimo
- tenuto
- detaché
- marcato
- non legato
- staccato
- staccatissimo
- martellato
- staccato accento

Legatissimo – (*legatissimo*) – bosiq, yumshoq, juda mayin, quyilib keladigan tremolo.

Legato – (*legato*) – tovushlar qo'shilgan, bosiq, yumshoq tremolo.

Legato portato – (*legato portato*) – bosiq, bir oz chuqur tremolo.

Legato leggiero – (*legato leggiero*) – tovushlar qo'shilgan, kuychan, engil tremolo.

Legato accento – (*legato aksento*) – bosiq tremolo, engil urg'u (aksent) bilan.

Legato accentissimo – (*legato aksentissimo*) – tremolo, kuchli urg'u (aksent) bilan.

Tenuto – (*tenuto*) – alohida, bosiq, cho'ziq tremolo.

Detache – (*detashe*) – alohida-alohida, juda aniq, bosim bilan tremolo.

Marcato – (*markato*) – alohida ajratib, qisqa tremolo urg'u bilan.

Non legato – (*non legato*) – vazmin tremolo, aniq ritm bilan, ajratib.

Staccato – (*stakkato*) – qisqa aniq zarb bilan.

Staccatissimo – (*stakatissimo*) – juda qisqa, aniq zarb bilan.

Martellato – (*martelato*) – qisqa, juda kuchli urg'u (aksent) bilan zarb.

Staccato accento – (*stakkato aksento*) – qisqa, urg'uli bosim bilan beriladigan zarb.

MUSIQIY BEZAKLAR

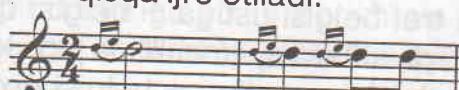
Musiqiy bezaklar kuyni har tomonlama boyitadi va uning xarakterini ochib berishda katta ahamiyatga ega. Musiqiy bezaklar har-xil melizmlar va qochirimlardan iborat.

Asosiy melizmlar «*trel*», «*forshlag*», «*mordent*» va «*gruppetto*» deb nomlanadi va deyarli barcha xalqlar kuy va qo'shiqlarida, bastakorlar va kompozitorlar ijodida keng qo'llaniladi. Shashmaqom va boshqa maqom turkumlari hamda umuman mumtoz o'zbek kuylarida uchraydigan bezaklar melizmlar deb atalishi bilan birga «qochirim», «nola» deb ham yuritiladi. Qochirim va nolalar milliy musiqiy bezaklarning deyarli barchasini o'z ichiga oladi: «*bidratma*», «*sayqallar*», «*to'lqinlantirish*», «*naxshlag*», «*kashish*», «*molish*» shular jumlasidan bo'lub, ular milliy musiqamizni haqqoniy jaranglashiga va kuy ohanglari jozibasini to'liq ochib berishga yordam beradi.

Forshlag¹⁰ (nem. «*vorschlag*» – «*oldindan*», «*bosim oldidan urish*») – asosiy nota oldiga kichik notalar bilan yozilib, bittalik forshlag va qo'sh forshlag turlariga bo'linadi. Bittalik forshlag («qisqa forshlag») yuqoriga qisqa zarb bilan asosiy nota cho'zimi hisobiga chalinadi. Bittalik forshlag an'anaviy ijrochilikda «*zarbi parron*», ya'ni «*uchma zarb*» deb ham yuritiladi:



«qo'sh forshlag» asosiy nota oldiga ikki kichik notalar bilan yoziladi va pastga-tepaga beriladigan zarb bilan qisqa ijro etiladi:



«Naxshlag»¹¹ (nem. «*Nachsclag*» – oldingi nota cho'zimi hisobiga chalinadigan bezak turi). Asosiy tovushdan keyin yoziladigan kichik notalar bilan belgilanadi. Forshlaglar asosiy tovushdan oldin har bir tovushni mizrob bilan urib ijro etilsa, naxshlag asosiy tovushni mizrob bilan urib undan keyingi tovushlarni asosiy tovush sadosi ostida ijro etish bilan farqlanadi.

«Mordent»¹² (it. «*mordente*» – «*o'tkir*», «*uchi o'tkir*») asosiy tovushni bir ton yoki yarim ton yuqoridagi yoki pastdag'i tovush bilan ijro etiladi. U qo'yilgan tovush cho'zimi hisobiga ijro etiladi. Mordentning bir necha turlari mavjud:

1. Oddiy mordent – tepaga 3 ta:

yozilishi ijro etilishi



¹⁰ Akbarov I.A. Muzika lug'ati: 2-nashr. G'.G'ulom nomidagi adabiyot va san'at nashriyoti. 1997 (Mas'ul muharrir – s.f.d. professor T.G.'ofurbekov).

¹¹ Крунтяева Т.С., Молокова Н.В. Словарь иностранных музыкальных терминов Л.: Музыка, 1987.

¹² Евдокимов Ю., Аҳмедов И. Русча-ўзбекча қисқача музика терминлар лугати. Т.: Ўқитувчи. 1970.

2. Chiziqchali mordent – pastga 3 ta:

yozilishi ijro etilishi



3. Qo'shaloq mordent – tepaga 5 ta:

yozilishi ijro etilishi



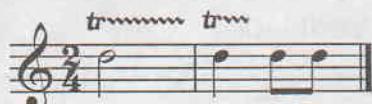
4. Chiziqchali qo'shaloq mordent – pastga 5 ta:

yozilishi ijro etilishi



«Trel»¹³ («trillore» – «titramoq», «tebranmoq»).

Trel qashqar rubobida pastga va tepaga tez sur'atdagи tremolo kabi tezlikda chalinib chap qo'l barmoqlari bilan asosiy notani 0,5 ton, 1 ton, 1,5 ton oralig'idagi notani qo'shib chalinadi:

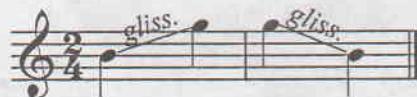


Trel an'anaviy ijrochilikda «bidratma» deb yuritiladi. «Bidratma»ning o'ziga xos tomoni shuki, mizrob bilan urib chalish qatori, faqat bir zarb sadosi ostida ham ijro etish mumkinligidir. Bunda trel belgisi ustiga + belgisi qo'yiladi.

«Sayqal» – qashqar rubobida an'anaviy ijrochilikda juda keng qo'llaniladigan bezak turlaridan biri. U mordent belgisining ustiga + belgisi qo'yib ifodalanadi. Uning 4 turi mavjud. Mordent bilan sayqalning asosiy farqi, agar mordentning barcha tovushlari mizrob bilan urilib ijro etilsa, sayqal faqat bir zarb bilan urilib, qolganlari esa shu zarb sadosi ostida chap qo'l bilan torni bosish yo'li bilan amalga oshiriladi.

«To'lqinlatish» – vokal ijrochiligida hamda barcha cholg'ulardagi kabi qashqar rubobida ham keng qo'llaniladigan usul. U tor ustida chap qo'l barmoqlari bilan torni to'lqinlatib ijro etiladi.

«Glissando»¹⁴ (ital. «glissando» – «sirg'anmoq») – bir tovushdan ikkinchi tovushga sirg'alib o'tish. Qashqar rubobda glissando chap qo'l barmog'ini dasta bo'ylab pastga yoki yuqoriga sirg'altirib amalga oshiriladi:



«Molish» (fors. «molash» – «silamoq») – o'ng qo'l bilan birinchi tovushga zarb berilgach shu tovush sadosi ostida glissando amalga oshiriladi. Bunda glissando qilib tushiladigan tovush ustiga + belgisi qo'yib belgilanadi.

¹³ Крунтяева Т.С., Молокова Н.В. Словарь иностранных музыкальных терминов – Л.: Музыка, 1987.

¹⁴ Евдокимов Ю., Амедов И. Русча-ўзбекча ўисӯча музика терминлар луЁати. Т.: Рўйтуэчи, 1970.

«Kashish» (fors. «*kashidan*» – «*tortmoq*»)¹⁵ – bu usul qashqar rubobda torni barmoqlar bilan yuqoriga ko'tarib chalish usulida amalga oshiriladi. Bunda bir tovushni o'zida bir tongacha pastga yoki yuqoriga glissando qilib uning balandligini o'zgartirish mumkin. Bu tremolo va yakka zarblar usulida ham ijro etiladi.

MUSTAQIL MASHG'ULOT

Mustaqil mashg'ulot sinfda o'tilgan darsning uzviy davomi bo'lib, ular bir-biri bilan bevosita bog'liq. Shu sababli mustaqil mashg'ulotning qay darajada samarali bo'lishi sinfda o'tilgan darsning mazmuniga bog'liq.

O'quvchilarining qobiliyatları har-xil bo'lishi tabiiy. Shunga qaramay eshitish, ritmni his qilish kabi musiqiy qobiliyati yaxshi va shu bilan birga, zehni tez, idrokli o'quvchilar kamroq bo'ladi. Bunday o'quvchilar berilgan topshiriqlarni o'z vaqtida bajaradi va ijro ko'nikmalarini tez o'zlashtiradi. Ko'pincha bir oz asabiy, o'ta ta'sirchan o'quvchilar ham uchrab turadi. Bunday o'quvchilar bilan asarning tuzilishi, shakli, sur'ati, dinamik xususiyatlarini tahlil qilib, kuyning qiyin joylarini alohida bo'laklarga bo'lib asta-sekin, yotig'i bilan tushuntirib boriladi.

Lekin ko'pgina o'quvchilar o'rtacha qobiliyatlari bo'lib, berilgan vazifalarni yaxshi o'zlashtirmay, har darsda bir xil xatolarni takrorlayveradilar. O'qituvchilar odatda bunday o'quvchilarga musiqiy asarning har bir taktini hijjalab yodlatadilar. Bu juda ham to'g'ri yo'l hisoblanmaydi. Aksincha, o'quvchi oldiga aniq vazifalar qo'yib ularni tushuntirib, o'quvchi diqqatini asosiy narsaga - ko'zlangan maqsadga erishishga, pirovardida asarning badiiy ijrosiga qaratib, darsdan-darsga ijro sifatini yaxshilab borish lozim.

Uydagi mustaqil mashg'ulot xotirjam, diqqat yig'ilgan va fikrlar jamlangan holatda amalga oshirilishi kerak. O'quvchi o'z oldiga aniq maqsad qo'ya olishni bilishi lozim. Uyga vazifa berilayotganda bu maqsadlarni o'qituvchi aniq tushuntirib, iloji bo'lsa har darsda o'quvchi daftariga yozib berishi va uni nazorat qilishi yaxshi samara beradi. Chunki o'quvchi darsdan keyin sinfda aytilgan barcha kamchiliklarni eslab qolmasligi tabiiy, albatta.

Tajribada o'quvchi chap-o'ng qo'llarining noto'g'ri shakllangan holatlari ko'p uchraydi. Bunday kamchiliklarni tuzatish uchun o'rganilayotgan asarning applikaturasini aniqlab, notalarga aniq barmoqlar qo'yib berish, har-xil maqsadlarga yo'naltirilgan maxsus mashqlar tanlab olish va bu mashqlarni muntazam chalinishini kuzatib borish kerak. Buning uchun o'qituvchi dars jarayonida mashqlarni o'quvchi bilan birgalikda to'xtamasdan 10-15 minut chalib tursa, bu o'quvchiga qiziqarli bo'ladi va o'zi mustaqil ravishda doimiy chaladigan mashqiga aylanadi.

Shu bilan birga o'quvchining ritmni his qilish qobiliyatini rivojlantirib borish muhim omillardan biri ekanligi ko'pchilikka ma'lum. Sinfda fortepiano, doira jo'rligida, o'qituvchi nazorati ostida shug'ullanib ritm to'g'rilanib, asta-sekin rivojlantirib boriladi. Mustaqil mashg'ulotda esa o'quvchiga kuyni ovoz chiqarib sanab chalish yoki metronom yordamida shug'ullanish tavsiya etiladi.

O'rganilayotgan asarning xarakteri, mazmuni, ijro yo'nalishi, tovush kuchi va sifati, ifodaviylik xususiyatlari kabi muhim omillarni tushuntirib, o'quvchi ongiga singdirib borish kerak-ki, toki o'quvchi mustaqil shug'ullanganda ham bu omillarni e'tibordan chetda qoldirmasini.

Shu o'rinda o'quvchining mustaqil mashg'uloti kunning qay paytida amalga oshirilishi afzal yoki qancha vaqt davom etishi maqsadga muvofiq degan savol

¹⁵ Nazarov O. – Qashqar rubobida o'qitish uslubiyoti. T.: 2008.

tug‘ilishi mumkin. Ertalabki mashg‘ulot yangi materialni o‘zlashtirishda eng samarali vaqt hisoblanadi. Lekin hali organizm uyg‘onmagan, muskullar uncha faol holatda bo‘lmasligi bois, ertalab yangi asarni tahlil qilish, notadan o‘qish, yodlash, darsda o‘rganilgan asarni takrorlash kabi mashg‘ulotlarni bajarish ayni muddao.

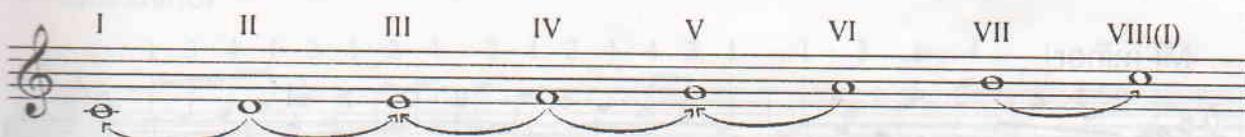
Kechki payt esa yodlangan asarning ijro shtrixlari, ifodaviylik xususiyatlari, tovushlar dinamikasi va ijro texnikasi ustida ishlash bilan birga har-xil qiyinchilikdagi mashqlar, etyudlar chalish tavsiya etiladi. Chunki kechki payt muskullar ish faoliyati ayni qizg‘in holatda bo‘ladi.

Xulosa qilib shuni aytish mumkinki, musiqiy ta’limda, xususan cholg‘u ijrochiligidagi o‘quvchi uy vazifasini o‘zlashtirishi uchun aniq bir vaqt-miqdor kerak yoki «qancha ko‘p shug‘ullansa - shuncha yaxshi» degan fikr to‘g‘ri emas. Aksincha, har bir o‘quvchi o‘z qobiliyatini imkoniyatidan va qo‘yilgan maqsadlardan kelib chiqib, berilgan topshiriq o‘zlashtirilguncha shug‘ullanishi talab etiladi.

IV QISM GAMMALAR. MASHQ VA ETYUDLAR

MAJOR, MINOR, UCHTOVUSHLIK, GAMMALAR

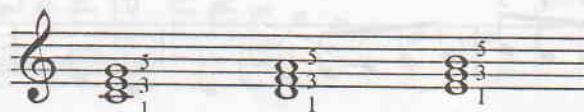
Major, major ladi – turg'un tovushlari katta uchtovushlikni hosil qilgan *lad*. Majorni *Dur* (dur) deb ham ataladi. Majorda I, III, va V pog'onalar turg'undir. Bu turg'un uchtovushlikka boshqa noturg'un pog'onalar tortiladi:



Minor, minor ladi – turg'un tovushlaridan kichik uchtovushlik hosil bo'ladigan *lad*. Minorni *moll* (moll) deb ham ataladi. Minorda I, III, va V pog'onalar turg'undir. Minorning uch turi mavjud: *tabiiy minor*, *garmonik minor*, *melodik minor*:



Uchtovushlik – tersiya bo'yicha taqsim qilinishi mumkin bo'lgan tovushlardan tuzilganakkord. Masalan, *do-mi-sol*, *re-fa-lya*, *mi-sol-si* va boshqalar. Uchtovushlik kvinta hosil qiluvchi ikki tersiyadan tuziladi. Tersiyalarning turlicha kelishiga ko'ra uchtovushlik katta, kichik, orttirilgan va kamaytirilgan bo'ladi:



GAMMALAR

I sinf

Ushbu gammalar applikaturasi va dastadagi bosqichlari bir xil, faqat ular turli torlarda chalinadi. Bu o'quvhiga dastlabki bosqichda uch torda har xil gammalarini oson o'zlashtirish imkonini beradi. Shu bilan birga o'quvchi bu gammalar orqali torlardagi notalar joylashishini o'rganadi.

Do major

1 3 1 2 4 1 3 4 3 1 4 2 1 3 1 1 4 1 4 1 1 4 1
1-torda

Lya minor

0 1 2 1 3 4 1 3 0 2 1 4
1-torda

Sol major

1 3 1 2 4 1 3 4 1 4 1 4
2-torda

Mi minor

0 1 2 1 3 4 1 4 0 2 1 4
2-torda

Re major (3-tor si notasiga sozlanadi)

1 3 1 2 4 1 3 4 1 4 1 4
3-torda

Si minor (3-tor si notasiga sozlanadi)

0 1 2 1 3 4 1 3 0 2 1 4
3-torda

II sinf

II sinfda o'quvchi **bir torda** chalinadigan bemol tonallikdagi hamda, uchta diyezli tonallikdagi **bir oktavali** gammalarni o'zlashtirishi talab etiladi. O'quvchi bu orqali o'rghanilgan gammalar tuzilishi hamda, rubob dastasidagi notalarning joylashishini o'rGANADI.

Fa major

Sheet music for Fa major in 4/4 time. The notes are numbered 1, 3, 1, 2, 4, 1, 3, 4, 3, 1, 4, 2, 1, 3, 1, 1, 4, 1, 1, 4, 1. A bracket below the first eight notes is labeled "1-torda".

Re minor

Sheet music for Re minor in 4/4 time. The notes are numbered 1, 3, 1, 2, 4, 1, 2, 4, 2, 1, 4, 2, 1, 3, 1, 1, 4, 1, 1, 4, 1. A bracket below the first eight notes is labeled "1-torda".

Si^b major

Sheet music for Si^b major in 4/4 time. The notes are numbered 1, 3, 1, 2, 4, 1, 3, 4, 3, 1, 4, 2, 1, 3, 1. A bracket below the first eight notes is labeled "2-torda".

Sol minor

Sheet music for Sol minor in 4/4 time. The notes are numbered 1, 3, 4, 1, 3, 1, 2, 4, 2, 1, 3, 1, 4, 3, 1, 1, 2, 1, 4, 1, 2, 1. A bracket below the first eight notes is labeled "2-torda".

Lya major

Sheet music for Lya major in 4/4 time. The notes are numbered 0, 1, 3, 1, 3, 1, 3, 4, 0, 1, 1, 4. A bracket below the first eight notes is labeled "1-torda".

Fa[#] minor

Sheet music for Fa[#] minor in 4/4 time. The notes are numbered 1, 3, 1, 2, 4, 1, 2, 4, 1, 4, 1, 4. A bracket below the first eight notes is labeled "1-torda".

III sinf

O'quvchilar II sinfda bemolli va diezli tonallikdagi engilroq bo'lgan gammalardan bir nechtasini o'zlashtirdi. Endi III sinfda **bir torda** ijro etiladigan **bir oktavali** uch va undan ortiq alteratsiya belgisi bo'lgan tonallikdagi murakkabroq major va minor gammalar o'rGANILADI. Bu gammalar orqali o'quvchi ularning tuzilishi, alteratsiya belgilari va mazkur notalarning rubob dastasida joylashuvini o'rganadi.

Mi⁷ major



Do minor



Si major



Sol⁷ minor



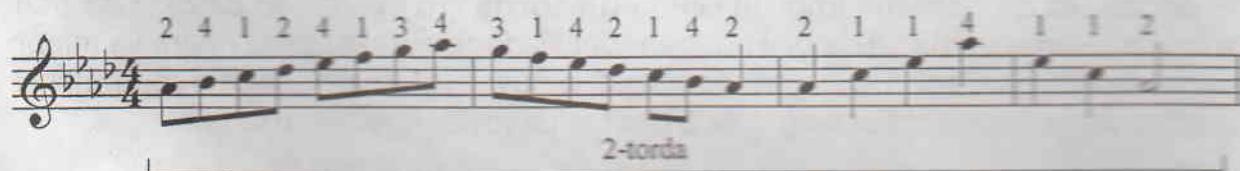
Mi major



Do⁷ minor



Lya⁷ major



Fa minor

1 3 4 1 3 1 2 4 2 1 3 1 4 3 1
2-torda

IV sinf

III sinfgacha o'quvchi **bir torda** ijro etiladigan *bir oktavali* gammalar bilan tanishib chiqdi. IV sinfdan boshlab ijro jihatidan bir muncha murakkab bo'lgan **uch torda** chalinadigan *bir oktavali* gammalar o'rganiladi. Bunda rubobning III tori si notasiga sozlanishi kerak. Bu gammalar 1- va 2- barmoq bilan boshlanadigan turlarga bo'linadi. Qashqar rubobida ushbu gammalar applikaturasi bir xil bo'ladi.

1-barmoq bilan boshlanadigan gammalar:

Do major

1 2 4 1 2 4 1 2 1 4 2 3
3-tor 2-tor 1-tor 2-tor 3-tor 3-tor

Do minor tabiiy

1 3 4 1 3 4 1 3 1 4 1 2
3-tor 2-tor 1-tor 2-tor 1-tor

Garmonik

1 3 4 1 3 4 2 3 1 4 3 1 4 3 1 1 4 1 2
3-tor 2-tor 1-tor 2-tor 1-tor

Melodik

1 3 4 1 2 4 2 3 1 4 3 1 4 3 1 1 4 1 2
3-tor 2-tor 1-tor 2-tor 1-tor

2-barmoq bilan boshlanadigan gammalar:

Sol major

2 1 2 4 1 2 4 1 3 4 3 1 4 2 1 4 2 2 1 3 4
3-tor 2-tor 1-tor 2-tor

Fa major

2 1 2 4 1 2 4 1 3 4
3-tor 2-tor 1-tor

2 1 3 4

Sol minor garmonik

2 1 2 3 1 2 4 1 3 4 3 1 4 2 1 4 2 2 1 3 4
3-tor 2-tor 1-tor

Melodik

2 1 2 3 1 2 4 1 3 4 2 1 4 2 1 4 2 2 1 3 4
3-tor 2-tor 1-tor

Fa minor garmonik

2 1 2 3 1 2 4 1 3 4, 2 1 4 2 1 4 2 2 1 3 4
3-tor 2-tor 1-tor

Melodik

2 1 2 4 1 2 4 1 3 4 2 1 4 2 1 4 2 2 1 3 4
3-tor 2-tor 1-tor

V sind

Qashqar rubobida o'ziga xos murakkablikka ega bo'lgan gammalar bu – **uch torda** pozitsiyalar almashtirib chalinadigan *ikki oktaval* gammalardir. Bu gammalar ham 1- va 2- barmoq bilan boshlanadigan turlariga bo'linadi. Ijro jihatidan murakkab bo'lgan bu gammalarni o'zlashtirishda berilgan applikatura qoidalariga qat'iy rioya qilinishi kerak. V sindfa o'quvchilar ushbu gammalar orqali rubob dastasining barcha pardalarini o'rganib chiqadi va tordan-torga o'tib chalish ko'nikmalarini o'zlashtiradi. Qashqar rubobida bu gammalar applikaturasi ham bir xil bo'ladi.

1-barmoq bilan boshlanadigan gammalar:

Mi bemol major

1 2 4 1 2 1 3 4 1 3 4 1 2 3 4 3 2 1 4 3 1 4 3 1 2 1 4 2 1
1-tor 2-tor 1-tor 2-tor 3-tor

1 4 2 2 1 2 4 1 1 2 2 4 1 4
3-tor 2-tor 1-tor 2-tor 3-tor



Mi minor garmonik

Melodik

2-barmoq bilan boshlanadigan gammalar:

Mi major



Re minor garmonik

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



Melodik

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



MASHQLAR

Gamma va mashqlar dastlabki bosqichlarda rubobni to'g'ri ushslash va ovoz chiqarish, oddiy shtrixlarni o'zlashtirish va chap qo'lni dasta bo'ylab harakatlantirish kabi engil malakalarni o'rganishda yordam beradi.

Keyingi bosqichlarda esa tovush chiqarish texnikasi, murakkab passajlar va shtrixlarni o'zlashtirishda muhim vosita bo'lib xizmat qiladi. Gammalar va mashqlar ustida ishslash o'quvchining tayyorgarligi va uning oldiga qo'yilgan vazifadan kelib chiqqan bo'lishi kerak. Biron-bir ko'nikmani o'zlashtirishda mashqlarni sekin sur'atda chalib o'rganish va keyin tez sur'atga o'tgan ma'qul.

Quyida G.Shradikning «Skripka darsligi» («Школа скрипичной игры»)ning birinchi bo'limidan 24 ta mashqlari keltirildi. Bu mashqlar qashqar rubobi texnik

imkoniyatlariga to'liq mos keladi va o'quvchining ijobi texnikasini rivojlantirishda o'z samarasini beradi. Musiqa maktabining har bir o'quv bosqichida to'rt-beshta mashqlarni o'zlashtirish mumkin.

G.Shradik

The musical score consists of ten staves of melodic lines for a single instrument. Each staff is numbered 1 through 10 above the staff line. The music is written in common time with a key signature of two sharps. The notes are represented by vertical stems with horizontal dashes indicating pitch. Numerical fingerings are placed above certain notes in each staff.

Staff 1: Fingerings: 0 1 3 1 3 1 3 1

Staff 2: Fingerings: 0 1 3 4 3 4 3 4 3 0 1 3 1 3 1 3 1 1

Staff 3: Fingerings: 3 1 1 2 4 2 4 2 4 1 1 0 1 3 4 3 4 3 4 1

Staff 4: Fingerings: 3 4 3 1 0 1 1 2 4 2 1 1 3 4

Staff 5: Fingerings: 3 0 1 0 3 0 4 0

Staff 6: Fingerings: 1 4 1 4 3 4 1 4 2 4

Staff 7: Fingerings: 1 3 2 4 1 3 3 4 1 3 3 4
e e

Staff 8: Fingerings: 0 4 3 4 0 4 3 4
e e

Staff 9: Fingerings: 0 1 0 3 0 1 0 4 0 1 0 4 0 1 0 4
e e

Staff 10: Fingerings: 0 1 0 3 1 3 1 4 1 2 1 4 1 3

11 4 3 1 2 1 2 1 3 1 4 3 4 1

12 4 2 1 4 2 4 3 4 0 4 2 4 3

13 1 4 2 4 1 4 3 4 1 4 3 4

14 0 4 3 4 3 4 1 4

15 1 0 1 3 4 1 1 2 4 0 1 3 4 1 1 2 4 0 1 3 4 0 1 3 4 1 1 2 4

16 4 2 1 4 2 1 1 4 3 1 0 3 1 0 4 3 1 4 3 1

17 1 2 4 2 1 2 1 3 4 3 1 3 0 1 3 1 0 1 0 3 1 3 4 3 1 3 1 4

18 1 4 3 4 1 4 2 4 3 4 0 4 1 4 0 4 3 4 1 4 2 4 3 4

19 1 0 1 0 3 0 4 0 1 0 3 0 4 0 1 0 1 0 2 0 4 0 1 0 1 0 3 0 2 0 4 0

20 1 0 1 0 1 0 3 0 4 0 3 0 1 0 2 0 4 0 1 0 2 0 1 0

21

22

23

24

ETYUDLAR

«Etyud» – fransuzcha so'z bo'lib «mashq» degan ma'noni bildiradi. Etyudlar muayyan shtrixlar, ko'nikmalarni o'zlashtirish yoki turli texnik imkoniyatlarni, chap va o'ng qo'llilar harakatini rivojlantirish kabi maqsadlarda qo'llaniladi.

O'quvchiga navbatdagi o'rganiladigan qiyinroq asar yoki biron bir shtrix, ko'nikmalarni o'zlashtirish maqsadida, o'quvchining ijro ko'nikmalarini o'zlashtirishdagi mavjud kamchiliklarini hisobga olgan holda etyud tanlansa maqsadga muvofiq bo'ladi. Etyudlar to'liq o'zlashtirilishi, shu bilin birga xatosiz, doimiy chalinadigan mashq darajasida ijro etilishi muhim bo'lib, faqat shundagina ko'zlangan maqsadga erishiladi.

ETYUD № 1

G'.Qo'chqorov

Moderato

ETYUD № 2

O.Nazarov

Allegretto

The sheet music consists of three staves of musical notation for a right-hand exercise. The first two staves are in common time (indicated by a '4') and the third staff is in 2/4 time. The key signature is A major (three sharps). The notation uses numbered fingerings (1, 2, 3, 4) above the notes to indicate specific fingerings for each stroke. The music is a continuous sequence of eighth-note patterns.

ETYUD № 3

Q.Usmonov

Allegretto

The sheet music consists of five staves of musical notation for a right-hand exercise. The time signature varies between common time (indicated by a '4') and 3/4 time. The key signature is A major (three sharps). The notation uses numbered fingerings (1, 2, 3, 4) above the notes to indicate specific fingerings for each stroke. The music includes a repeat sign and endings labeled '1.' and '2.'

ETYUD № 4

O.Nazarov

Moderato

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

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

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

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

ETYUD № 5

G.Berens

Allegro

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

mp

p

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

p

ETYUD № 6

V.Kruglov

Allegro

mf

ETYUD № 7

O.Nazarov

Allegro

ETYUD № 8

O.Nazarov

Allegro

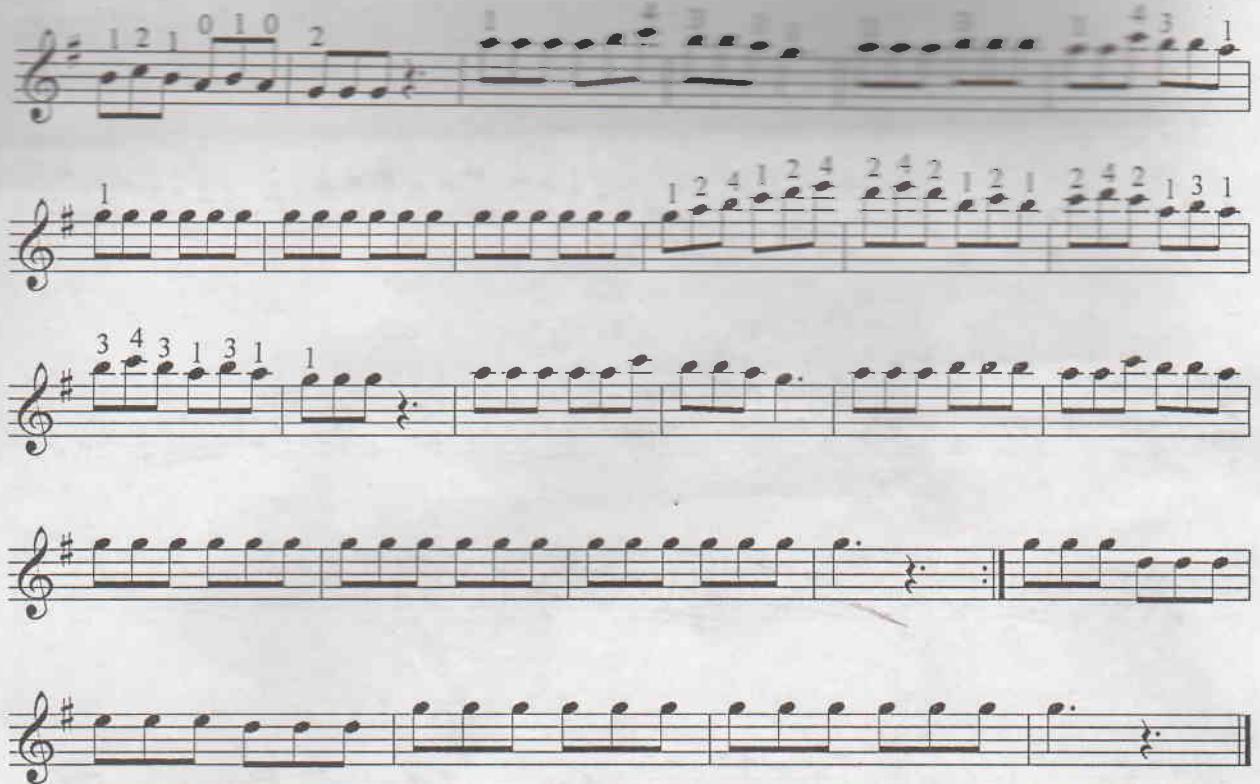
Sheet music for Etude No. 8, Allegro. The music is written for a single string instrument (like a violin or cello) and consists of six staves of music. The first two staves are in common time (indicated by '2') and the last four are in 6/8 time (indicated by '6'). Fingerings are indicated above the notes. Slurs and grace notes are also present. The music starts with a series of eighth-note patterns followed by sixteenth-note patterns.

ETYUD № 9

O.Nazarov

Vivo

Sheet music for Etude No. 9, Vivo. The music is written for a single string instrument and consists of five staves of music. The first staff is in 6/8 time, and the subsequent staves are in 4/4 time. Fingerings are indicated above the notes. The music features a variety of note values including eighth and sixteenth notes, and includes slurs and grace notes.



ETYUD № 10

D.Kabalevskiy

Vivo

V QISM IJROCHILIK SABOQLARI. NOTA MATNLARI

I SINF UCHUN UMUMIY TALABLAR:

- o'quv qo'llanmaning II qismidagi nazariy ko'nikmalarni to'liq o'zlashtirish;
- cholg'u haqida ma'lumotga ega bo'lish, uning tuzilishi, sozlanishini bilish, cholg'uni to'g'ri ushslash, ya'ni postanovkani o'zlashtirish;
- tovush chiqarishning dastlabki ko'nikmalarini o'rganishi;
- oddiy mashqlardan boshlab «Men bulbulman», «Kakku», «Bolalar va g'ozlar», «Onajonim» kabi kuylarni chalishni o'rganishi; asosan pastga-tepaga beriladigan zarblar, ularning bir necha xil kombinatsiyalarini ijro eta olish;
- o'quv qo'llanmada berilgan gammalarni 1-2 xil shtrixda ijro eta olish;
- eng kamida 2 ta etyudni yodlash;

NOTA MATNLARI

Eslatma: Berilayotgan asarlarga qo'yilgan applikaturaga rioya qilish shart! Bu – asarlarning to'laqonli o'zlashtirilishida muhim ahamiyatga ega. Shtrixlar kuylarning dastlabki taktlardagi notalarda berildi. Ushbu shtrixlar kuy davomida shunga o'xshash notalarda bir xil ijro etiladi:

I sinf uchun berilayotgan nota matnlari o'quvchining dastlabki ijro ko'nikmalarini o'zlashtirishga qaratilgan. Bu qo'shiqlarning fortepiano partiyasi M.Otajonovga qalamiga mansub.

«**Bol ari**», «**Binafsha**», «**Tinchlik qo'shig'i**» asarlari 2/4, 4/4 o'Ichovlarda bo'lib, sodda tuzilmalardan iborat. Bu asarlar orqali 1- va 2- tordagi ayrim pardalarni, sakkiztalik va choraktalik notalarni sanab ijro etish ko'nikmalarini o'zlashtiradi.

«**Onajonim**», «**Men bulbulman**» asarlarida o'quvchi 3/4, 4/4 o'Ichovlari bilan tanishadi.

«**Davramizga kelingiz**» «**Boychechak**», «**Kolomiyka**» kabi kuylarda o'quvchi o'n oltitalik cho'zimli notalarga duch keladi. Bu notalar sanog'ini o'rganish va pastga-tepaga zarblar ko'nikmasini o'zlashtirish asosiy maqsadlardan biridir.

«**Bolalar va g'ozlar**», «**Kakku**» asarida notalar bilan birga pauzalar ham izchil ravishda almashinib keladi. Bu kuylar orqali o'quvchi pauzalar cho'zimini sanashni o'rganib, ritmni his qilish qobiliyati rivojlanadi.

«**O'zbekiston mustaqil**», «**Salimvoyning tovug'i**» kuylari 6/8, 3/8 o'Ichovida yozilgan. Bu o'Ichovlarni o'zlashtirish bir oz murakkab. Shuning uchun notalar cho'zimi hamda ritmga asosiy e'tibor qaratish zarur.

BOL ARI

K.Abdullayeva

Allegretto

Sheet music for 'BOL ARI' by K. Abdullayeva. The music is in 4/4 time with a key signature of two sharps. The vocal line uses fingerings such as 0, 1, 3, -1, 2, 4, 4, 2, 1, 0. The piano accompaniment features sustained notes and eighth-note patterns.

BINAFSHA

D.Zokirov

Moderato

Sheet music for 'BINAFSHA' by D. Zokirov. The music is in 2/4 time with a key signature of one sharp. The vocal line uses fingerings such as 1, 0, 0, 2, 2, 1, 0. The piano accompaniment features eighth-note patterns and sustained notes.

Sheet music for Tinchlik Qo'shig'i, featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Fingerings (1, 2, 3, 4) and rests are indicated above the notes.

TINCHLIK QO'SHIG'I

M.Dadaboyev

Tempo di Marcia

Sheet music for Tinchlik Qo'shig'i, featuring two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Fingerings (1, 2, 3, 4) and rests are indicated above the notes. Dynamic markings include **mf** (mezzo-forte) and **mf** (mezzo-forte).

ONAJONIM

M.Dadaboev

Moderato

odergelia

0 1 0 2 1 0 1 2 0 2 1 2 0 2 1 0 1 0 2
e e e e e

mf

Musical score page 1. Three staves in G major. The top staff has fingerings: 1 2 0, 2 1, 0, 1, 4, 2 1 4, 2, 1 2 4, 2 1 2 1. The middle staff has bass clef and the bottom staff has bass clef.

Musical score page 2. Three staves in G major. The top staff shows a melodic line with grace notes. The middle staff has bass clef and the bottom staff has bass clef.

Musical score page 3. Three staves in G major. The top staff has two endings: 1. and 2. The middle staff has bass clef and the bottom staff has bass clef.

MEN BULBULMAN

Allegretto

A.Mansurov

Musical score for MEN BULBULMAN. Three staves in common time. The top staff is mostly rests. The middle staff starts with dynamic *mf*, followed by grace notes and slurs. The bottom staff has bass clef.

1 3 1 2 4

mf

tr

4 2 1 3 1

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

1 1 3 1 3 1

DIVISIONS

1 4 3 1 1 4 2 1 1 3

mp

tr

mp

1 1 3 1 3 1

1 3 1 3

1 1 3 1 3 1

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

DAVRAMIZGA KELINGIZ

F.Nazarov

Allegretto

f
mf

RAJSÓ RAV RAJNÍÓB

Violin 1
Piano 2 & 3
Violin 4
Piano 5 & 6

BOLALAR VA G'ÖZLAR

X.Najmiddinov

Allegretto

The sheet music consists of six staves of musical notation. The first staff is a treble clef staff with a key signature of two sharps. The second staff is a bass clef staff with a key signature of two sharps. The third staff is a treble clef staff with a key signature of two sharps. The fourth staff is a bass clef staff with a key signature of one sharp. The fifth staff is a treble clef staff with a key signature of one sharp. The sixth staff is a bass clef staff with a key signature of one sharp. The music is in common time. Measure 1 starts with a rest followed by a melodic line in the upper staff. Measures 2-3 show a continuation of the melodic line with dynamic markings 'f' and 'mf'. Measures 4-5 show a rhythmic pattern with numbered counts (1, 2, 4, 2, 1) above the notes. Measures 6-7 show a continuation of the rhythmic pattern. Measures 8-9 show a continuation of the rhythmic pattern. Measures 10-11 show a continuation of the rhythmic pattern. Measures 12-13 show a continuation of the rhythmic pattern. Measures 14-15 show a continuation of the rhythmic pattern. Measures 16-17 show a continuation of the rhythmic pattern. Measures 18-19 show a continuation of the rhythmic pattern. Measures 20-21 show a continuation of the rhythmic pattern.

A handwritten musical score for two voices. The music is in G major (two sharps) and 2/4 time. The score consists of eight staves, organized into four systems of two staves each. The top staff of each system is for the soprano voice and the bottom staff is for the basso continuo (bassoon). The vocal parts are primarily composed of eighth-note patterns, while the continuo part provides harmonic support with sustained notes and simple chords. Measure numbers 1 through 8 are indicated above the first staff of each system. The notation includes various rests and dynamic markings such as $\dot{\text{b}}$ (bass dynamic) and f (forte).

KAKKU

N.Muhammedinov

Moderato

The sheet music consists of five staves of musical notation. The first staff shows a melodic line with grace notes and rests, followed by a repeat sign and two endings. Ending 1 leads to a section with eighth-note chords and sixteenth-note patterns, ending with a 'rit.' instruction. Ending 2 leads to a section with eighth-note chords and sixteenth-note patterns. The third staff continues with eighth-note chords and sixteenth-note patterns. The fourth staff begins with a melodic line featuring grace notes and sixteenth-note patterns, followed by eighth-note chords and sixteenth-note patterns. The fifth staff concludes the piece with a melodic line and eighth-note chords.

O'ZBEKISTON MUSTAQIL

O'zbek xalq do'sig'i

M.Dadaboyev

Allegretto

The sheet music consists of eight staves of musical notation. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. It features a bassoon-like part with sustained notes and eighth-note patterns. The second staff starts with a treble clef, a key signature of two sharps, and a common time signature. It includes a piano-like part with chords and a bassoon part. The third staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a piano-like part with chords and a bassoon part. The fourth staff begins with a treble clef, a key signature of two sharps, and a common time signature. It includes a piano-like part with chords and a bassoon part. The fifth staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a piano-like part with chords and a bassoon part. The sixth staff begins with a treble clef, a key signature of two sharps, and a common time signature. It includes a piano-like part with chords and a bassoon part. The seventh staff begins with a treble clef, a key signature of two sharps, and a common time signature. It contains a piano-like part with chords and a bassoon part. The eighth staff begins with a treble clef, a key signature of two sharps, and a common time signature. It includes a piano-like part with chords and a bassoon part.

BOYCHECHAK
O'zbek xalq qo'shig'i

Allegretto

The musical score consists of four systems of music for two staves (treble and bass). The key signature is one sharp (F# major). The tempo is Allegretto. The score includes dynamic markings (f) and fingerings (e.g., 1 2, 2 4 2, 1 1 2, 2 4 2, 1 4 4 0, 1 1 4, 2 1 3). A section of eighth-note chords is present in the bass staff.

SALIMVOYNING TOVUG'I

I.Akbarov

Moderato

The sheet music consists of six staves of musical notation. The first three staves are in common time (indicated by '3') and the last three are in 2/4 time (indicated by '2'). The key signature is A major (three sharps). The notation includes various note heads, stems, and bar lines. Some notes have numbers (1, 2, 3, 4) above them, likely indicating fingerings or specific performance techniques. The music is divided into measures by vertical bar lines.

4.

2

1 1

3 1

4 2.

4

1

3 1

3 1 2

4 1 2

4 3 1

1 3 2

4 2 1 2

1 3 1 2

1 3 1 2

1 3 1 2

1 3 1 2

KOLOMIYKA

Ukrain xalq kuyi

V.Poponov qayta ishlagan

Allegro

0 2 1 2 2 1 0 1 0 2
mf

f mp

2 1 0 1 2 2 1 0 1 4 0 1 2 4 1 2
f 2

mf

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

sf p

0 1 2 1 4 2 1 0 2 1 0 1 2
sf

1 2 4 2 1 0 2 1 0 1 2
sf

II SINF UCHUN UMUMIY TALABLAR:

- rubobning ikkinchi torida notalar joylashishini bilish;
- o'ng qo'l erkinligiga erishish;
- tovush kuchi sifatini yaxshilash;
- dinamik belgilar haqida ma'lumotni to'liq o'zlashtirish;
- dinamik belgilarni ijro etish ko'nikmalarini o'zlashtirish, ya'ni ularning kuchini o'zgartira olish;
- *forshlag, qo'sh forshlag* kabi ijro bezaklarini o'zlashtirish;
- *aksent, stakatto* shtrixlarini o'zlashtirish;
- chap qo'l barmoqlari harakatlarini rivojlantirish;
- o'quv qo'llanmada berilgan gammalarini 2-3 xil shtrixda ijro etish;
- kamida 2ta etyud yodlash;
- o'quv qo'llanmada berilgan G.Sradikning 1-6- mashqlarini chalish;
- nota matnlaridan «Tom boshida tog'ora», «Bolalik kemasi», «Arab qizi», «Gulyorxon» kabi kuylarni ijro eta olish.

NOTA MATNLARI

«Lolacha» – o'zbek xalq kuylaridan. 6/8 o'Ichovida engil raqs kuyi. Asosan sanoqqa va notalarning gruppirovkasiga ahamiyat berilishi kerak. Kuyning yoqimli ohangi va xalqchilligi tez o'zlashtirish imkonini beradi.

«Tom boshida tog'ora» – o'n oltitalik notalarni aniq ijro etish, pastga-tepaga zarblar kuchini yaxshilashga ahamiyat berish kerak.

«Xo'tikcham» – faqat cholq'uda ijro etibgina qolmasdan, fortepiano jo'rligida til bilan ham ijro etiladi. Nuqtali, o'n oltitalik notalarning ritmik tuzilmalarini o'zlashtirish muhim.

«Gulyorhon» – o'zbek xalq qo'shiqlaridan biri. Qashqar rubob va fortepiano ijrosi uchun moslashtirildi. Engil xarakterli ikki qismli kuy milliy ruhda ijro etilishiga etibor berilishi lozim.

«Bolalik kemasi» – ilk bor triol shtrixi berilgan. Bu shtrix – Π, V, Π – zarblar bilan, asarning ikkinchi yarmi esa kuychan tremolo shtrixida ijro etiladi.

«Tulpor» – «Tangalik bolalar» kinofilmidan olingan, hamda qashqar rubob va fortepiano ijrosi uchun moslashtirilgan engil, o'ynoqi xarakterga ega bo'lgan kuy. Fortepiano partiyasi bilan hamohang ijro etiladi.

«Jilo» – o'ziga xos murakkablikka ega. Bunda liga bilan qo'shilgan notalar, undan keyin keladigan o'n oltitalik notalarning tepaga urilishi, yirk intervalarda sakrashlar – anqlikni, barmoqlarning dastaga to'g'ri qo'yilishini talab etadi.

«Sog'inch» – qirg'iz bastakori tomonidan bastalangan co'sho. Asar juda chiroyli tremolo shtrixida chalishni talab qiladi. Jumlalarga alohida e'toz berisa va dinamikaga rioya qilinsa, asar o'z xususiyatiga ega bo'ladi.

«Arab qizi» – arab xalq kuyi bo‘lganlagi uchun nota matnida qo‘sishimcha alteratsiya belgilari uchraydi. Kuyni milliy xususiyatini, xarakterini anglab ijro etishga harakat qilish lozim.

«O‘rdakcha» – rus xalq kuyi duet shaklida yozilgan bo‘lib, bir oz murakkab. Ikki o‘quvchi yoki o‘qituvchi bilan o‘quvchi jo‘rligida ijro etish mumkin. Bunda o‘quvchida eshitish, ansamblni his qilish ko‘nikmalari shakllanadi.

«Kichik raqs» – asar 6/8 o‘lchovida, ufor usulida yozilgan. O‘quvchi asosan o‘lchov sanog‘ini tushunib olishi muhim. Ijro va yodlash uchun qulay, yengil ohanglardan tuzilgan. Π, V, Π – shtrixida chalish maqsadga muvofiq.

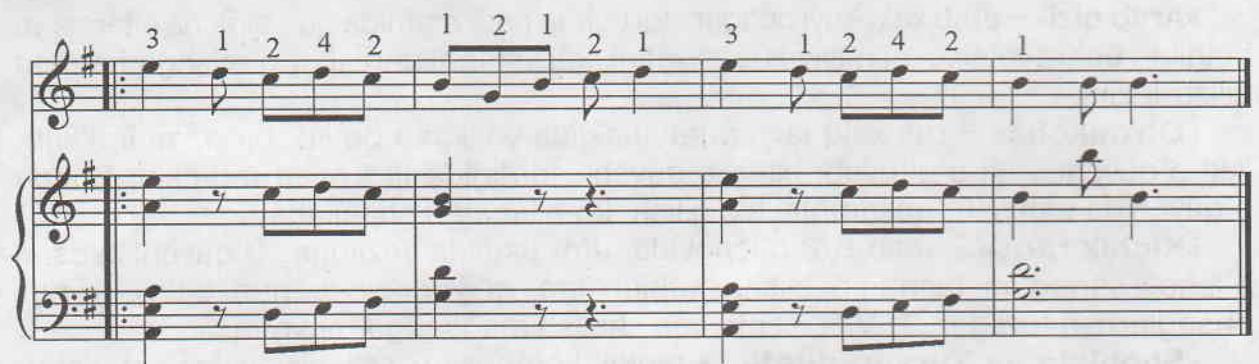
«Shohista va Tursun dueti» – tanqli kompozitor M.Leviyevning mashhur «Oltinko‘l» dramasidan olingan bo‘lib, qashqar rubobi va fortepiano uchun moslashtirilgan. Milliy ohanglar, yengil va yoqimli kuy tuzilmalaridan iborat. Asar yengil, shu bilan birga shaxdam, ko‘tarinki ruhda ijro etilishi kerak.

LOLACHA

O‘zbek xalq kuyi

U.Jalilov qayta ishlagan

Allegretto



TOM BOSHIDA TOG'ORA

O'zbek xalq kuyi

O.Nazarov qashqar rubob
uchun moslashtirgan

Allegretto

The musical score consists of three staves of notation for a three-part instrument. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Fingerings (1, 2, 3, 4) are indicated above the notes. The music is divided into two sections by a double bar line with repeat signs. Each section has two endings: ending 1.1 and ending 2.

XO'TIKCHAM

A. Mansurov

Allegretto

The musical score consists of a single staff of notation for a solo instrument. The tempo is marked as '(til bilan)'. The notation includes a rhythmic pattern labeled 'Tak-tuk...', dynamics 'mf' and 'sf', and a section label '2.' indicating a repeat section.

Xey !

simile...

Stave 1:

Xey !

simile...

Stave 2:

f

Stave 3:

4 2 4
2 4 1 2
2 3 4

Stave 4:

1 3 1 4
3

Stave 5:

1 3 1 4
3, 1, 1, 3

Tak-tuk...

Xey!

Lya-lya...

diminuendo

poco a poco dim.

GULYORXON
O'zbek xalq kuyi

Andante

BOLATIK KEMASI



Allegro

Continuation of the musical score. The first measure shows a treble clef with a '1' over it and a bass clef with a '2' over it. The second measure shows a treble clef with a '2' over it and a bass clef with a '3' over it. The third measure shows a treble clef with a '3' over it and a bass clef with a '4' over it. The fourth measure shows a treble clef with a '1' over it and a bass clef with a '2' over it. The fifth measure shows a treble clef with a '3' over it and a bass clef with a '1' over it.

Continuation of the musical score. The first measure shows a treble clef with a '1' over it and a bass clef with a '4' over it. The second measure shows a treble clef with a '2' over it and a bass clef with a '1' over it. The third measure shows a treble clef with a '1' over it and a bass clef with a '2' over it. The fourth measure shows a treble clef with a '2' over it and a bass clef with a '1' over it. The fifth measure shows a treble clef with a '1' over it and a bass clef with a '3' over it. The sixth measure shows a treble clef with a '1' over it and a bass clef with a '4' over it.

Continuation of the musical score. The first measure shows a treble clef with a '1' over it and a bass clef with a '2' over it. The second measure shows a treble clef with a '2' over it and a bass clef with a '3' over it. The third measure shows a treble clef with a '3' over it and a bass clef with a '4' over it. The fourth measure shows a treble clef with a '4' over it and a bass clef with a '1' over it. The fifth measure shows a treble clef with a '1' over it and a bass clef with a '2' over it. The sixth measure shows a treble clef with a '2' over it and a bass clef with a '3' over it. The seventh measure shows a treble clef with a '3' over it and a bass clef with a '4' over it. The eighth measure shows a treble clef with a '4' over it and a bass clef with a '1' over it.

Continuation of the musical score. The first measure shows a treble clef with a '3' over it and a bass clef with a '1' over it. The second measure shows a treble clef with a '1' over it and a bass clef with a '2' over it. The third measure shows a treble clef with a '2' over it and a bass clef with a '3' over it. The fourth measure shows a treble clef with a '3' over it and a bass clef with a '4' over it. The fifth measure shows a treble clef with a '4' over it and a bass clef with a '1' over it.

Tamomlash uchun

Continuation of the musical score. The first measure shows a treble clef with a '1' over it and a bass clef with a '2' over it. The second measure shows a treble clef with a '2' over it and a bass clef with a '3' over it. The third measure shows a treble clef with a '3' over it and a bass clef with a '4' over it. The fourth measure shows a treble clef with a '4' over it and a bass clef with a '1' over it.

BOLALIK KEMASI

O.Abdullayeva

Allegretto

The sheet music consists of five staves of musical notation. The first staff is for the treble clef part, with fingerings above the notes: 1 3 1 0 1 3, followed by a series of eighth-note pairs. The dynamic is *f*. The second staff is for the bass clef part, with dynamics *mf* and *p*. The third staff is for the bass clef part, with dynamics *p*. The fourth staff continues the treble clef part with fingerings 1 3 1 0 1 3, followed by a series of eighth-note pairs. The fifth staff continues the bass clef part with dynamics *p*. The sixth staff begins with a treble clef, dynamic *p*, and fingerings 3. 1 3 1 2. The seventh staff is for the bass clef part, with dynamics *p*. The eighth staff continues the treble clef part with fingerings 1 3 1 2 1 2 1 1. The ninth staff is for the bass clef part, with dynamics *p*. The tenth staff continues the treble clef part with fingerings 4 2 1 3 1 2, followed by a series of eighth-note pairs. The eleventh staff is for the bass clef part, with dynamics *p*. The twelfth staff continues the treble clef part with fingerings 4 2 1 1 2 1 3, followed by a series of eighth-note pairs. The thirteenth staff is for the bass clef part, with dynamics *p*.

Handwritten musical score for two voices and piano. The key signature is A major (two sharps). The vocal parts are in treble clef, and the bass part is in bass clef. The piano part is at the bottom. Measure 1: Treble voice rests, Bass voice rests, Piano: C, E, G. Measure 2: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 3: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 4: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 5: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G.

Handwritten musical score for two voices and piano. The key signature is A major (two sharps). The vocal parts are in treble clef, and the bass part is in bass clef. The piano part is at the bottom. Measure 5: Treble voice rests, Bass voice rests, Piano: C, E, G. Measure 6: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 7: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 8: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G.

Handwritten musical score for two voices and piano. The key signature is A major (two sharps). The vocal parts are in treble clef, and the bass part is in bass clef. The piano part is at the bottom. Measure 9: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 10: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 11: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 12: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G.

Handwritten musical score for two voices and piano. The key signature is A major (two sharps). The vocal parts are in treble clef, and the bass part is in bass clef. The piano part is at the bottom. Measure 13: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 14: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 15: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G. Measure 16: Treble voice eighth-note chords (C, E, G), Bass voice eighth notes (C, E, G), Piano: C, E, G.

Handwritten musical score for two voices and piano. The top staff is soprano (G clef), the bottom staff is bass (F clef), and the right hand of the piano is shown on the right. Fingerings are indicated above the notes: 1, 2, 1, 2, 4, 4.

Continuation of the musical score. The soprano and bass parts continue with new melodic lines, and the piano accompaniment is provided on the right.

Continuation of the musical score. The soprano and bass parts continue with new melodic lines, and the piano accompaniment is provided on the right.

Continuation of the musical score. The soprano and bass parts continue with new melodic lines, and the piano accompaniment is provided on the right.

ROSLUT

Musical score for two voices. The top voice (treble clef) has a continuous eighth-note pattern. The bottom voice (bass clef) has sustained notes. Dynamics: forte (f) for the top voice, mezzo-forte (mf) for the bass.

Continuation of the musical score. The top voice continues its eighth-note pattern. The bass voice has sustained notes.

Continuation of the musical score. The top voice has a sixteenth-note pattern. The bass voice has sustained notes.

Continuation of the musical score. The top voice has a sixteenth-note pattern. The bass voice has sustained notes. Measure 4 shows a melodic line with grace notes: 1, 2, 4, 2.

TULPOR

M.Mahmudov

O.Nazarov qashqar
rubob uchun moslashtirgan

Allegretto

The musical score consists of four systems of music for rubob, arranged in two staves. The top staff uses treble clef and 2/4 time signature, while the bottom staff uses bass clef and 2/4 time signature. The first system starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes. The second system begins with a rhythmic pattern of eighth and sixteenth notes, followed by a section of sixteenth-note chords. The third system continues with sixteenth-note chords. The fourth system starts with a rest, followed by a rhythmic pattern of eighth and sixteenth notes, and concludes with a section of sixteenth-note chords.

Handwritten musical score for two voices (soprano and basso) in common time and G major. The soprano part consists of two staves. The top staff features eighth-note patterns with fingerings: 1 2., 4 2., 1 4., 1 3., 3 1. The bottom staff consists of quarter-note patterns. The basso part consists of two staves, each with quarter-note patterns.

Handwritten musical score for two voices (soprano and basso) in common time and G major. The soprano part consists of two staves. The top staff features eighth-note patterns with fingerings: 1 3 4, 1 3, 1 4, 1 3, 2 1. The bottom staff consists of quarter-note patterns. The basso part consists of two staves, each with quarter-note patterns.

Moderato

Handwritten musical score for two voices (soprano and basso) in common time and G major. The soprano part consists of two staves. The top staff features eighth-note patterns with fingerings: 1 3, 3, 1 1, 2. The bottom staff consists of quarter-note patterns. The basso part consists of two staves, each with quarter-note patterns.

Handwritten musical score for two voices (soprano and basso) in common time and G major. The soprano part consists of two staves. The top staff features eighth-note patterns with fingerings: 1 4, 3 1 1, 3, 1 4 3, 1 2, 4, 1 4. The bottom staff consists of quarter-note patterns. The basso part consists of two staves, each with quarter-note patterns.

Handwritten musical score for piano, three staves. Staff 1: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: 1, 2, 1, 4. Staff 2: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: eighth-note chords. Staff 3: Bass clef, key signature of one flat (B-flat), common time. Measures 1-4: quarter notes.

Handwritten musical score for piano, three staves. Staff 1: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: eighth-note chords. Staff 2: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: eighth-note chords. Staff 3: Bass clef, key signature of one flat (B-flat), common time. Measures 1-4: quarter notes.

Handwritten musical score for piano, three staves. Staff 1: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: eighth-note chords. Staff 2: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: sixteenth-note chords. Staff 3: Bass clef, key signature of one flat (B-flat), common time. Measures 1-4: sixteenth-note chords.

Handwritten musical score for piano, three staves. Staff 1: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: rests. Staff 2: Treble clef, key signature of one sharp (F#), common time. Measures 1-4: sixteenth-note chords. Staff 3: Bass clef, key signature of one flat (B-flat), common time. Measures 1-4: sixteenth-note chords.

SOGINCH

JILO

N.Norxo'jayev

Moderato

0 0 3
V □ V

mf

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

Handwritten musical score for piano, three staves. Key signature: F major (one sharp). Time signature: Common time. Fingerings: 4 1 4 3 1 0, 0 3 1 2 1 2, 2 4 2, 1 2 4. Measure 1: Treble staff - eighth note, eighth note, eighth note, eighth note; Bass staff - quarter note, quarter note, quarter note. Measure 2: Treble staff - sixteenth-note pattern (0 3 1 2 1 2); Bass staff - quarter note, quarter note, quarter note. Measure 3: Treble staff - eighth note, eighth note, eighth note, eighth note; Bass staff - quarter note, quarter note, quarter note.

Handwritten musical score for piano, three staves. Key signature: F major (one sharp). Time signature: Common time. Fingerings: 2 4 2, 1 3 1, 1. Measure 4: Treble staff - eighth note, eighth note, eighth note, eighth note; Bass staff - quarter note, quarter note, quarter note. Measure 5: Treble staff - sixteenth-note pattern (2 4 2); Bass staff - quarter note, quarter note, quarter note. Measure 6: Treble staff - eighth note, eighth note, eighth note, eighth note; Bass staff - quarter note, quarter note, quarter note. Measure 7: Treble staff - eighth note, eighth note, eighth note, eighth note; Bass staff - quarter note, quarter note, quarter note.

Handwritten musical score for piano, three staves. Key signature: F major (one sharp). Time signature: Common time. Fingerings: None. Measure 8: Treble staff - eighth note, eighth note, eighth note, eighth note; Bass staff - quarter note, quarter note, quarter note. Measure 9: Treble staff - sixteenth-note pattern (0 3 1 2 1 2); Bass staff - quarter note, quarter note, quarter note. Measure 10: Treble staff - eighth note, eighth note, eighth note, eighth note; Bass staff - quarter note, quarter note, quarter note.

Handwritten musical score for piano, three staves. Key signature: F major (one sharp). Time signature: Common time. Fingerings: None. Measure 11: Treble staff - eighth note, eighth note, eighth note, eighth note; Bass staff - quarter note, quarter note, quarter note. Measure 12: Treble staff - sixteenth-note pattern (0 3 1 2 1 2); Bass staff - quarter note, quarter note, quarter note. Measure 13: Treble staff - eighth note, eighth note, eighth note, eighth note; Bass staff - quarter note, quarter note, quarter note.

SOG'INCH

K.Turapov

O.Nazarov qashqar
rubob uchun moslashtirgan

Andante

The sheet music consists of five systems of three staves each. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is also bass clef. Fingerings are written above the treble staff, and dynamic markings like 'trem.' and 'simile' are included. The bass staff provides harmonic support with sustained notes and chords. The third staff shows rhythmic patterns consisting of eighth and sixteenth notes.

Handwritten musical score for piano. The top staff shows a treble clef, a common time signature, and a melodic line with fingerings: 1, 1, 2, 1, 1, 2, 4. The bottom staff shows a bass clef, a common time signature, and a harmonic line with a dynamic marking *f*. Measures 1 and 2 are shown.

Handwritten musical score for piano. The top staff shows a treble clef, a common time signature, and a melodic line with fingerings: 1, 3, 4, 3, 1, 1, 3, 1, 2, 4, 2, 1. The bottom staff shows a bass clef, a common time signature, and a harmonic line. Measures 3 and 4 are shown.

Handwritten musical score for piano. The top staff shows a treble clef, a common time signature, and a melodic line with fingerings: 0, 4, 2, 4, 4, 1. The bottom staff shows a bass clef, a common time signature, and a harmonic line. Measures 5 and 6 are shown.

Handwritten musical score for piano. The top staff shows a treble clef, a common time signature, and a melodic line with fingerings: 4, 3, 1, 3, 4, 2, 1, 1, 3, 4, 3, 1. The bottom staff shows a bass clef, a common time signature, and a harmonic line. Measures 7 and 8 are shown.

a tempo

3. 1 1 3 2 4 2 1
3

0 4
0 1 3 3 1 4
p
pp

ARAB QIZI
Livan xalq kuyi

V.Vibirskiy qayta ishlagan

Moderato

The sheet music for "ARAB QIZI" is composed of four systems of eight measures each. The key signature is one flat (B-flat), and the time signature is 2/4. The music is divided into two staves: a melodic staff (treble clef) and a basso continuo staff (bass clef). Fingerings are indicated above the notes in the melodic staff, and dynamics (p, e) are indicated below the staff. The basso continuo staff provides harmonic support with sustained notes and bassoon entries.

♩ = 120

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

2
1 1 4
p
1
4
1 2

♩ = 120

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

4 2
2 1 0
4 2
2 1 0

O'RDAKCHA
Rus xalq qo'shig'i

G.Lyubimov qayta ishlagan

Allegretto

Fingerings above Staff I:

- 0 4
- 4 3 1 2 1 4
- 4 3 1 V 4
- 0 3
- 1 0 3 0 0 3

Dynamic marking: mp (mezzo-forte)

KICHIK RAQS

4 3 1 2 1 4 4 1 0

0 1 1 4 3 1 2 1 4 0

mf

0 1 1 4 2 1 1 0 3 0

4 0

p

2 0 4 0 2 1 2 1

p cresc.

4

f

0 3 1 0 3 0 0 3

p

1 4 0

f

1 3 0

p

f

mp

4 2 1 4 2 1 1 4 poco cresc.

2 1 1 4 3 1 0 1 *ff*

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

4 3 1 4 3 1 0 3 e eee

1 0 3 1 4 3 1 3 e >

poco cresc.

KICHIK RAQS

K.Azimov

Allegretto

Musical score for KICHIK RAQS by K.Azimov, Allegretto. The score consists of eight staves of music for two instruments. The top staff uses a treble clef and a 6/8 time signature. The second and third staves use a bass clef and a 6/8 time signature. The fourth and fifth staves use a bass clef and a common time signature. The sixth and seventh staves use a treble clef and a common time signature. The eighth staff uses a bass clef and a common time signature. The score includes dynamic markings such as *f*, *p*, and *mf*. Fingerings are indicated above certain notes throughout the piece.

Musical score page 1. The top staff shows a treble clef, a key signature of two sharps, and a 3/4 time signature. It features sixteenth-note patterns with grace notes and dynamic markings p and mf . The bottom staff shows a bass clef, a key signature of one sharp, and a 2/4 time signature. It features eighth-note patterns and dynamic markings mf and p .

Musical score page 2. The top staff continues with sixteenth-note patterns and dynamic markings f and f . The bottom staff continues with eighth-note patterns and dynamic markings f and p .

Musical score page 3. The top staff shows a treble clef, a key signature of two sharps, and a 2/4 time signature. It features sixteenth-note patterns. The middle staff shows a bass clef, a key signature of one sharp, and a 2/4 time signature. It features sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a 2/4 time signature. It features eighth-note patterns.

Musical score page 4. The top staff shows a treble clef, a key signature of two sharps, and a 2/4 time signature. It features sixteenth-note patterns with grace notes and dynamic markings mf and f . The bottom staff shows a bass clef, a key signature of one sharp, and a 2/4 time signature. It features eighth-note patterns with dynamic markings p and f .

SHOHISTA VA TURSUN DUETI

«Oltin ko'l» musiqali dramasidan

M.Leviyev

K.Azimov qayta ishlagan

Tempo di valse

The musical score consists of four staves of music. The top two staves are for the violin, and the bottom two staves are for the piano. The music is in 3/4 time, with a key signature of one sharp (F#). The first section, labeled "Tempo di valse", features six measures of violin music followed by a piano solo section. The second section, labeled "Allegro moderato", begins with a piano solo and continues with alternating violin and piano parts. The violin parts include several grace note patterns and dynamic markings such as *f* (forte) and *p* (piano). The piano parts feature sustained notes and rhythmic patterns.

Handwritten piano sheet music in G major (two sharps) and common time. The music consists of eight staves, divided by vertical bar lines. Fingerings are indicated above the notes, and dynamics (e.g., f, p, 1, 2, 3, 4) are placed near the corresponding notes. The first staff begins with a dynamic *f*. The second staff features a sixteenth-note pattern. The third staff contains eighth-note pairs. The fourth staff includes eighth-note chords. The fifth staff shows a sixteenth-note pattern. The sixth staff features eighth-note chords. The seventh staff contains eighth-note pairs. The eighth staff concludes with a dynamic *p*.

A handwritten musical score for piano, consisting of six staves of music. The score is written in G major (indicated by a G with a sharp sign) and G minor (indicated by a G with a natural sign). The music is divided into measures by vertical bar lines. The first three staves (top, middle, and bottom) are in G major, while the last three staves (middle, bottom, and bottom) are in G minor. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (fortissimo), *sp* (sforzando), and *s* (sforzando) are present. Slurs and grace notes are also used throughout the piece.

A page of musical notation for piano, featuring four systems of music.

The top system consists of three staves: treble, bass, and bass. The treble staff has a single note followed by a rest. The bass staff has a eighth-note pattern: eighth-note followed by a rest, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note.

The second system consists of three staves: treble, bass, and bass. The treble staff has a eighth-note pattern: eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note. The bass staff has a eighth-note pattern: eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note. The bass staff has a eighth-note pattern: eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note.

The third system consists of three staves: treble, bass, and bass. The treble staff has a eighth-note pattern: eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note. The bass staff has a eighth-note pattern: eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note. The bass staff has a eighth-note pattern: eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note.

The fourth system consists of three staves: treble, bass, and bass. The treble staff has a eighth-note pattern: eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note. The bass staff has a eighth-note pattern: eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note. The bass staff has a eighth-note pattern: eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note, eighth-note followed by a eighth-note.

III SINF UCHUN UMUMIY TALABLAR:

- tremolo shtrixlarini to'liq o'zlashtirish;
- tovushni **pp** dan **ff** gacha boshqara bilish;
- asar muallifi – kompozitorlar, chalayotgan asar va uning janri haqida ma'lumotga ega bo'lish;
- o'quv qo'llanmada keltirilgan G.Shradikning 7–12-mashqlarini o'zlashtirish, tez sur'atda chalish;
- o'zbek musiqasiga xos ijro ko'nikmalarini o'zlashtirish;
- berilgan gammalarini 3-4 xil shtrixda chalib chiqish;
- 3-4ta etyud yodlash;
- nota matnlaridan «*Harakatda barakat*», «*Bahorimsan*», «*Ona yurti*» kabi kuylarni ijro eta olishi.

NOTA MATNLARI

Eslatma: Berilayotgan asarlarga qo'yilgan applikaturaga rioxay qilish shart! Bu – asarlarning to'laqonli o'zlashtirilishida muhim ahamiyatga ega. Shtrixlar kuylarning dastlabki taktlardagi notalarda berildi. Ushbu shtrixlar kuy davomida shunga o'xshash notalarda bir xil ijro etiladi:

«Menuet» – qadimiy fransuz raqs kuylaridan. Zatakt bilan boshlanganligi sababli, o'quvchi jumlalarni aynan zataktdan boshlanishini his qilishi kerak. Tremolo, stakkato shtrixlari almashinib kelishi ijroda o'ziga hos qiyinchilik tug'diradi.

«Harakatda barakat» – juda tez sur'atli asar. Asosan o'n oltitalik notalarni aniq ijro etish kerak. Passajlar aniq chiqishi uchun applikatura to'g'ri tanlanishi muhim, hamda pardalarni barmoqlar uchi bilan qattiq bosib shug'ullanish yaxshi samara beradi.

«Mayra» – qozoq xalq qo'shiqi. O'rganish jarayonida tushunarsizroq, murakkabroq tuyulishi mumkin. Lekin asardagi o'Ichov o'zgarishlari milliy ruh kasb etadi. Ijroda kuyning o'ziga hos ritmini ilg'ab olish asosiy omil hisoblanadi.

«Vals» – kompozitor Manas Leviyevning mashhur «Mahallada duv-duv gap» kinofilmiga yozilgan musiqasidan olinga asar bo'lib, qashqar rubobi va fortepiano ijrosi uchun moslashtirildi. Asar engil, tiniq tovushlar bilan ijro etilishi lozim. Stakkato belgisi qo'yilgan jumlalardagi barcha cho'zimdagisi notalar yakka zarb bilan ijro etiladi.

«Bahorimsan» – ozarbayjon kompozitori asari. 3/8 o'Ichovida o'n oltitalik notalarni P, V – zarblar bilan ijro etiladi. Qo'yilgan barmoqlarga qat'iy amal qilinsa va tremolo shtrixi yaxshi o'zlashtirilsa asar to'laqonli jaranglaydi.

«Gulmashuq» – uyg'ur xalq kuyi. Kompozitor A.Hoshimov qashqar rubobi va fortepiano ijrosi uchun moslashtirgan. Milliy lad asosida o'n oltitalik notalar bilan yozilgan asar – ijroda chap qo'l barmoqlari aniqligini talab qiladi.

«Yumoreska» – muayyan kuy, bir necha boshqa ruhdagi kuy bo'laklari bilan almashinib keladigan yaxlit asar. Ritmik shakkarning aniqligi, keskinligi talab etiladi. Shu bilan birga akkordli jumlalarni chalishda har ikki tordagi tovushlarning tekis sifatli jaranglashi asosiy mezonlardan biridir.

«Qishloq manzaralari» – duet, ikki o'quvchi yoki o'qituvchi bilan o'quvchi jo'rligida ijro etilishi mumkin. Akkordlarni aniq olish chap qo'Ining dastadagi harakatlarini rivojlantiradi. Ansambl – bir-birini eshitish ko'nikmalarini rivojlantiradi.

«Paxta raqsi» – raqs xarakteridagi vals. Engil ruhda o'ynoqi, jo'shqin kayfiyatdagি ushbu asarning asosiy ijro shtrixi tremolo bo'lib, jumlalar bir-biriga bog'lab ifodali ijro etilishi lozim.

«Ona yurtim» – kompozitor S. Jalilning mashhur qo'shiqlaridan biri bo'lib, ilk bor qashqar rubobi va fortepiano uchun moslashtirilgan. Ko'plab taniqli honandalar tomonidan kuylangan, 6/8 o'Ichoviga hamda, milliy bezaklarga e'tibor berish zarur. Asar yengil, shu bilan birga salmoqli xarakterda ijro etilishi kerak.

«Orom» – milliy ijro ko'nikmalarini o'zlashtirish uchun mo'ljallangan. Shuning uchun ko'rsatilgan applikaturaga qat'iy amal qilinishi lozim. Asarda faqat yakka zerb shtrixi qo'llaniladi. Bunda asosan tovush jarangdorligiga, uning sadolanish davomiyligiga erishish muhim.

«Konsert» – kompozitor R. Abdullayevning qashqar rubobi va simfonik orkestri uchun yozilgan uch qismli Konsertining ikkinchi qismi III sinf o'quvchilarini o'zlashtirishi uchun birmuncha qulay. 6/8 o'Ichovida yozilgan asar kuy ohanglari Xorazm xalq qo'shiqlariga yaqin bo'lib, kuychan, yoqimli xarakterga ega. Tovushning sifatli bo'lishiga erishish, hamda zarblarning aniq va tiniq bo'lishi ahamiyatga ega.

MENUE

Allegretto

Y.Gaydn

AKATDA BARAKAT

The musical score consists of four systems of music, each with two staves: a treble staff for the solo instrument and a bass staff for the piano.

System 1: Treble staff starts with a grace note (1), followed by a dotted half note (2). The bass staff has sustained notes. Fingerings: 1, 0, 2 over the first measure; e over the second measure. Dynamic: *mp*.

System 2: Treble staff: 4, 3, 3, 1, 1, 4, 1, 1, 2. Bass staff: Measures ending in a half note.

System 3: Treble staff: 2, 1, 4, 1, 2, 4, 1, 1. Bass staff: Measures ending in a half note.

System 4: Treble staff: 3, 4, 3, 1, 0, 4, 2, 1. Bass staff: Measures ending in a half note. Dynamics: *f* and *mf*.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are on the top two staves, and the basso continuo part is on the bottom staff. Fingerings are indicated above the vocal lines.

Fingerings:

- Soprano: 4, 2, 1, 3, 4, 1, 1, 4, 2, 1, 2
- Alto: 1, 4, 3, 1, 3, 4, 1, 1
- Bass: 1, 2, 1, 2

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are on the top two staves, and the basso continuo part is on the bottom staff. Fingerings are indicated above the vocal lines.

Fingerings:

- Soprano: 1, 2, 4, 2, 1, 2, 1, 1
- Alto: 1, 1
- Bass: 1, 2, 1, 2

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are on the top two staves, and the basso continuo part is on the bottom staff. Dynamics are indicated below the staves.

Dynamics:

- Soprano: f
- Alto: mf
- Bass: f

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major. The vocal parts are on the top two staves, and the basso continuo part is on the bottom staff. Fingerings are indicated above the vocal lines.

Fingerings:

- Soprano: 1, 2, 1, 2, 1, 2, 1, 2
- Alto: 1, 2, 1, 2, 1, 2, 1, 2
- Bass: 1, 2, 1, 2, 1, 2, 1, 2

HARAKATDA BARAKAT

N.Norxo'jayev

Vivo

MAYRA
Qozoq xalq kuyi

N.Ibragimov
gayta ishlagan

Allegretto

The musical score for "MAYRA" features four staves of music. The first staff (Treble) starts with a rest followed by a rhythmic pattern of eighth and sixteenth notes. The second staff (Bass) consists of sustained chords. The third staff (Treble) begins with a forte dynamic (f) and a rhythmic pattern of eighth and sixteenth notes. The fourth staff (Bass) provides harmonic support with sustained chords. The music includes various performance techniques such as grace notes, trills, and dynamic markings like "tr". The tempo is indicated as Allegretto.

Meno mosso

molto rit.

a tempo

1.

2.

§

ff

1 3 1 2 2 4 2 1 2 4 2

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

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

VALS

M.Leviyev

Rubato

A musical score for piano, featuring three staves. The top staff uses a treble clef, has a key signature of two sharps, and is in 3/4 time. The middle staff uses a treble clef and has a dynamic marking 'p' (piano). The bottom staff uses a bass clef and shows sustained notes. The music consists of a series of eighth-note patterns.

Tempo di Valse

A musical score for piano, featuring three staves. The top staff uses a treble clef and has a key signature of two sharps, with the instruction "Tempo di Valse". The middle staff also uses a treble clef and the same key signature. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of six measures. The first measure contains six eighth-note chords. The second measure contains six eighth-note chords. The third measure contains six eighth-note chords, with the first note being a sixteenth note followed by a eighth note. The fourth measure contains six eighth-note chords. The fifth measure contains six eighth-note chords. The sixth measure contains six eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is two sharps. Measure 1 starts with a forte dynamic. Measures 2-10 show a repeating pattern of eighth-note chords and sixteenth-note patterns. Measure 10 ends with a half note.

Handwritten musical score for piano, page 10, measures 31-35. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 31 starts with a 3/4 time signature. Measure 32 begins with a 3/8 time signature. Measure 33 starts with a 1/4 time signature. Measure 34 starts with a 1/2 time signature. Measure 35 starts with a 0 time signature. Fingerings are indicated above the notes: 1, 3, 1, 0; 1, 4, 2; 1, 2, 0. Measure 35 ends with a repeat sign and a bass clef. The score is labeled "e".

S. A tempo

Musical score for two staves (Treble and Bass) in G major (two sharps).

The score consists of six systems of music:

- System 1:** Treble staff has six measures. Bass staff has four measures. Fingerings: 2 1 2, 1 1, 2 1 2, 1 1, 3 1 3, 1 1, 1 4 2. Measure 6 ends with a repeat sign and two endings.
- Ending 1:** Treble staff has four measures. Bass staff has four measures. Fingerings: 2 3 1. Measure 4 ends with a double bar line and repeat sign.
- Ending 2:** Treble staff has four measures. Bass staff has four measures. Fingerings: 4, 2 1 3.
- Fine:** Both staves end with a final chord.
- System 2:** Treble staff has six measures. Bass staff has six measures. Fingerings: 1, 2 1 4 3 4 1, 1 4, 1 4, 1 3 1 2 4.
- System 3:** Treble staff has six measures. Bass staff has six measures. Measures start with bass notes: $\dot{\text{G}}$, $\dot{\text{B}}$, $\dot{\text{F}}$, $\dot{\text{G}}$, $\dot{\text{B}}$, $\dot{\text{F}}$.
- System 4:** Treble staff has six measures. Bass staff has six measures. Measures start with bass notes: $\dot{\text{G}}$, $\dot{\text{B}}$, $\dot{\text{F}}$, $\dot{\text{G}}$, $\dot{\text{B}}$, $\dot{\text{F}}$.
- System 5:** Treble staff has six measures. Bass staff has six measures. Measures start with bass notes: $\dot{\text{G}}$, $\dot{\text{B}}$, $\dot{\text{F}}$, $\dot{\text{G}}$, $\dot{\text{B}}$, $\dot{\text{F}}$.
- System 6:** Treble staff has six measures. Bass staff has six measures. Measures start with bass notes: $\dot{\text{G}}$, $\dot{\text{B}}$, $\dot{\text{F}}$, $\dot{\text{G}}$, $\dot{\text{B}}$, $\dot{\text{F}}$.

Final Measure: Treble staff has one measure. Bass staff has one measure. Fingerings: 2 4 3 1, 1. Measure ends with a double bar line and repeat sign.

Final Chord: Both staves end with a final chord.

Page Number: 104

BAHORIMSAN

F.Amirov

Allegretto

The sheet music consists of eight staves of musical notation. The first two staves are treble clef, 3/8 time, and B-flat major. The third staff is bass clef, 3/8 time, and B-flat major. The fourth staff is treble clef, 3/8 time, and B-flat major. The fifth staff is bass clef, 3/8 time, and B-flat major. The sixth staff is treble clef, 3/8 time, and B-flat major. The seventh staff is bass clef, 3/8 time, and B-flat major. The eighth staff is bass clef, 3/8 time, and B-flat major. The music includes dynamic markings such as *ff*, *8va*, and *8vb*. Fingerings are indicated above the notes in some staves. The piece concludes with a final staff ending with a bass clef and a dotted line.

A handwritten musical score for piano, consisting of five systems of music. The score is written on five-line staves, with the treble clef, bass clef, and a key signature of two flats. Fingerings are indicated above the notes, and dynamic markings like *p* (piano), *f* (forte), and *mf* (mezzo-forte) are used. The music includes various note values such as eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

1. Measure 1: Treble staff has a single note. Bass staff has a note followed by a rest.

2. Measures 2-3: Treble staff has groups of notes with fingerings 3 4, 1, 1, 2. Bass staff has chords.

3. Measures 4-5: Treble staff has groups of notes with fingerings 1, 2, 1. Bass staff has chords.

4. Measures 6-7: Treble staff has groups of notes with fingerings 2 4, 2 1 1 1 3. Bass staff has chords.

5. Measures 8-9: Treble staff has groups of notes with fingerings 3 4, 3 1 1 1 2 4 2 1 1 1. Bass staff has chords.

6. Measures 10-11: Treble staff has groups of notes with fingerings 1 2 1 3 3 2. Bass staff has chords.

3 1 2 e 3 1 3 2 2 1
 3. 4. 2. 1.
 1 2 4. 2 4 2 1 1 1 3. 8va

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

e.

GULMASHUQ
Uyg'ur xalq qo'shig'i

A.Hoshimov
gayta ishlagan

Allegro

The musical score consists of five systems of music. The first system starts with a treble staff in 2/4 time, followed by a bass staff in 2/4 time. The second system begins with a treble staff in 2/4 time, followed by a bass staff in 2/4 time. The third system starts with a treble staff in 2/4 time, followed by a bass staff in 2/4 time. The fourth system begins with a treble staff in 2/4 time, followed by a bass staff in 2/4 time. The fifth system starts with a treble staff in 2/4 time, followed by a bass staff in 2/4 time.

A page of musical notation for piano, featuring four systems of music. The notation includes treble and bass staves, with various note heads, stems, and rests. Some notes have numerical or letter-like markings above them, such as '2', '1', '4', '3', 'b', and 'f'. The music is set in common time and includes a section with a basso continuo staff at the bottom.

YUMORESKA

The music is composed for piano, featuring two staves. The top staff uses the treble clef, and the bottom staff uses the bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The music consists of eight measures. Each measure begins with a pair of notes (eighth note followed by sixteenth note) followed by a repeat sign. The right hand part is more active, containing sixteenth-note chords, eighth-note pairs, and single eighth-note strokes. The left hand part provides harmonic support with sustained notes and chords. Measure 1: Right hand eighth note, left hand eighth note. Measure 2: Right hand sixteenth-note chord, left hand eighth note. Measure 3: Right hand eighth-note pair, left hand eighth note. Measure 4: Right hand sixteenth-note chord, left hand eighth note. Measure 5: Right hand eighth-note pair, left hand eighth note. Measure 6: Right hand sixteenth-note chord, left hand eighth note. Measure 7: Right hand eighth-note pair, left hand eighth note. Measure 8: Right hand sixteenth-note chord, left hand eighth note.



A continuation of the musical score from the previous page. It consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp (F#). The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Middle staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth notes (D, E, F, G). Measure 2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Middle staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth notes (D, E, F, G). Measures 3-4: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Middle staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth notes (D, E, F, G). Measure 5: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Middle staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth notes (D, E, F, G).

molto rit.

A final section of the musical score, starting with a molto ritardando instruction. It consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp (F#). The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Middle staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth notes (D, E, F, G). Measure 2: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Middle staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth notes (D, E, F, G). Measures 3-4: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Middle staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth notes (D, E, F, G). Measure 5: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Middle staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth notes (D, E, F, G). Measure 6: Treble staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Middle staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth notes (D, E, F, G).

YUMORESKA

A.Dvorjak

Moderato

The sheet music consists of eight staves of musical notation for a solo instrument (likely a violin or cello) and piano. The tempo is **Moderato**. The key signature is **G major** (one sharp). The dynamics and fingerings are indicated throughout the piece.

Staff 1: Fingerings: 2 0, 1 1 3, 1 2, 1 4, 2 1, 4, 1 1, 3, 1 4, 1 4, 1 0. Dynamics: **p leggiero**.

Staff 2: Fingerings: 2 0, 1 1 3, 1 3, 1 4, 2 1, 4 2, 1 1, 1 4, 1 0, 3, 1. Dynamics: **pp leggiero**.

Staff 3: Fingerings: 2 0, 1 1 3, 1 3, 1 4, 2 1, 4 2, 1 1, 1 4, 1 0, 3, 1. Dynamics: **dim.**, **e**.

Staff 4: Fingerings: 2 0, 1 1 3, 1 3, 1 4, 2 1, 4 2, 1 1, 1 4, 1 0, 3, 1. Dynamics: **dim.**, **pp**.

Staff 5: Fingerings: 1 4, 2 2, 1, 1 3 1 3, 1 1, 1, 2, 1 4, 2, 2 1, 1 0, 2, 2 0. Dynamics: **mf**, **f**, **3**, **dim.**, **e**, **p**, **e**.

Staff 6: Fingerings: 1 4, 2 2, 1, 1 3 1 3, 1 1, 1, 2, 1 4, 2, 2 1, 1 0, 2, 2 0. Dynamics: **mf**, **f**, **dim.**, **p**.

Staff 7: Fingerings: 2 1 2 4, 1 0, 1 2, 1 1, 0. Dynamics: **pp**, **3**.

Staff 8: Fingerings: 2 1 2 4, 1 0, 1 2, 1 1, 0. Dynamics: **ppp**, **rit. sf**.

A tempo

2 0 1

pp

cresc. *mf* *dim.* *pp*

cresc. *dim.* *pp*

f *e* *e* *f* *dim.*

1 3 4 3 4 3 1 2 1 3 1

1 4 1 1 4 2

dim. e e

1 4 1 4

dim.

Musical score page 115, measures 1-4. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 1: Treble staff has sixteenth-note patterns with fingerings 1 4 2 1 1 2 3 1. Bass staff has eighth-note chords. Measure 2: Treble staff has sixteenth-note patterns with fingerings e e. Bass staff has eighth-note chords. Measure 3: Treble staff has sixteenth-note patterns with fingerings f. Bass staff has eighth-note chords. Measure 4: Treble staff has sixteenth-note patterns with fingerings 2 4 2 1. Bass staff has eighth-note chords.

Musical score page 115, measures 5-8. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 5: Treble staff has sixteenth-note patterns with fingerings f. Bass staff has eighth-note chords. Measure 6: Treble staff has sixteenth-note patterns with fingerings e e. Bass staff has eighth-note chords. Measure 7: Treble staff has sixteenth-note patterns with fingerings 1 4 2 4. Bass staff has eighth-note chords. Measure 8: Treble staff has sixteenth-note patterns with fingerings rit. <>. Bass staff has eighth-note chords. The bass staff includes the instruction "largamente" with a dynamic marking <>.

Musical score page 115, measures 9-12. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 9: Treble staff has sixteenth-note patterns with dynamic p leggiero. Bass staff has eighth-note chords. Measure 10: Treble staff has sixteenth-note patterns with dynamic pp leggiero. Bass staff has eighth-note chords. Measure 11: Treble staff has sixteenth-note patterns with dynamic pp. Bass staff has eighth-note chords. Measure 12: Treble staff has sixteenth-note patterns with dynamic pp. Bass staff has eighth-note chords.

Musical score page 115, measures 13-16. The score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. Measure 13: Treble staff has sixteenth-note patterns with dynamic pp. Bass staff has eighth-note chords. Measure 14: Treble staff has sixteenth-note patterns with dynamic pp. Bass staff has eighth-note chords. Measure 15: Treble staff has sixteenth-note patterns with dynamic dim. Bass staff has eighth-note chords. Measure 16: Treble staff has sixteenth-note patterns with dynamic pp. Bass staff has eighth-note chords.

Musical score for piano, two staves. Top staff: dynamic *f*, tempo *3*, *e p e =*. Bottom staff: dynamic *f*, *dim.*, *p*.

Musical score for piano, two staves. Top staff: dynamic *pp*, tempo *3*, *dim.*, *1 1*, *4*, *ppp*. Bottom staff: dynamic *pp*, *rit.*, *dim.*, *ppp*.

QISHLOQ MANZARALARI

Rus xalq qo'shigi

E.Avksentyeva qayta ishlagan

Allegro

The sheet music consists of eight staves of musical notation. Staff I (top) and Staff II (bottom) are written in G major (two sharps) and 2/4 time. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. Fingerings are indicated above the notes, such as '4' or '1' over a note. Dynamic markings include *f*, *mp*, *f(p)*, and *Tamom p*. The music is divided into sections by vertical bar lines and measures, with some measures spanning multiple staves.

PAXTA RAQSI

B.Aliyev

A.Hoshimov qayta ishlagan

Tempo di Valse

2

1.

2.

1. 2

1 2

mp

1 3

mf

1 3 1

1 2

mp

1 3

mf

1 3 1

4

2 1 1

4

2 1 1

119

Handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1: Treble staff has a dotted half note. Bass staff has a quarter note followed by a dotted half note. Measure 2: Treble staff has eighth-note pairs (1 2) and sixteenth-note pairs (4 1 2). Bass staff has a dotted half note. Measure 3: Treble staff has eighth-note pairs (4 1 3) and sixteenth-note pairs (4). Bass staff has a dotted half note. Measure 4: Treble staff has eighth-note pairs (1 2 1) and sixteenth-note pairs (3 2). Bass staff has a dotted half note.

Handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5: Treble staff has eighth-note pairs (1 4) and sixteenth-note pairs (1). Bass staff has a dotted half note. Measure 6: Treble staff has eighth-note pairs (3) and sixteenth-note pairs (4 1 3). Bass staff has a dotted half note. Measure 7: Treble staff has eighth-note pairs (4) and sixteenth-note pairs (1 2 1). Bass staff has a dotted half note. Measure 8: Treble staff has eighth-note pairs (3) and sixteenth-note pairs (2). Bass staff has a dotted half note.

Handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 9: Treble staff has eighth-note pairs (1 2 1) and sixteenth-note pairs (3). Bass staff has a dotted half note. Measure 10: Treble staff has eighth-note pairs (2) and sixteenth-note pairs (2). Bass staff has a dotted half note. Measure 11: Treble staff has eighth-note pairs (1 2 1) and sixteenth-note pairs (3). Bass staff has a dotted half note. Measure 12: Treble staff has eighth-note pairs (2) and sixteenth-note pairs (2). Bass staff has a dotted half note.

Handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 13: Treble staff has eighth-note pairs (1 3 1) and sixteenth-note pairs (4). Bass staff has a dotted half note. Measure 14: Treble staff has eighth-note pairs (1 1) and sixteenth-note pairs (1). Bass staff has a dotted half note. Measure 15: Treble staff has eighth-note pairs (1 2 1) and sixteenth-note pairs (3). Bass staff has a dotted half note. Measure 16: Treble staff has eighth-note pairs (2) and sixteenth-note pairs (2). Bass staff has a dotted half note.

Musical score page 121, measures 1-4. The score consists of three staves. The top staff uses a treble clef and common time (indicated by a 'C'). The middle staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Measure 1: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes.

Musical score page 121, measures 5-8. The score consists of three staves. The top staff uses a treble clef and common time. The middle staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Measure 5: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes.

Musical score page 121, measures 9-12. The score consists of three staves. The top staff uses a treble clef and common time. The middle staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Measure 9: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 11: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 12: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes.

Musical score page 121, measures 13-16. The score consists of three staves. The top staff uses a treble clef and common time. The middle staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. Measure 13: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes. Measure 16: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth notes.

ONA YURTIM

S.Jalil

K.Azimov qayta ishlagan

Moderato

Fingerings above notes in the first staff:

- 1 1 3
- 3 4 3

Fingerings above notes in the third staff:

- p
- 1 1 2
- 4 2 3 2 1

Fingerings above notes in the fifth staff:

- 1 1 2
- 4 2 3 2 1

1 1 2 1 3

4 3 1 3 1 1 4 1.

2.

f

1 1 3 4

p

rit.

Tempo I

mf

poco dim.

p

OROM

S.Yuldashev

R.Qipchoqov qaytaishlagan

Allegro

The musical score consists of five staves of music. The first three staves are in common time (indicated by '4') and the last two are in 2/4 time (indicated by '2'). The key signature is one sharp (F#). The vocal line uses a combination of eighth and sixteenth notes, often with grace notes indicated by '1', '2', '3'. The piano accompaniment provides harmonic support with chords and bass notes. The dynamics range from 'mf' (mezzo-forte) to 'p' (piano).

A handwritten musical score for three voices. The top voice is in treble clef, the middle voice in bass clef, and the bottom voice in bass clef. The key signature is two sharps. Measure 1 starts with a dotted half note followed by eighth notes. Measure 2 has a sixteenth-note pattern. Measure 3 continues the sixteenth-note pattern. Measures 4-6 show chords and sustained notes.

A handwritten musical score for three voices. The top voice starts with a sixteenth-note pattern. The middle voice has a sustained note. The bottom voice starts with a sixteenth-note pattern. Measures 8 and 10 have dynamic markings "f" and "p" respectively. Measures 11 and 12 show sustained notes.

A handwritten musical score for three voices. The top voice starts with a sixteenth-note pattern. The middle voice has a sustained note. The bottom voice starts with a sixteenth-note pattern. Measures 15 and 17 have dynamic markings "(8)" and "f" respectively. Measures 18 and 19 show sustained notes.

A handwritten musical score for three voices. The top voice starts with a sixteenth-note pattern. The middle voice has a sustained note. The bottom voice starts with a sixteenth-note pattern. Measures 23 and 25 have dynamic markings "f" and "f" respectively. Measures 26 and 27 show sustained notes.

A handwritten musical score for piano, consisting of four systems of music. The score is written on five-line staves, with the treble clef and key signature of G major (two sharps) throughout. The first system begins with a sixteenth-note pattern in the right hand and eighth-note chords in the left hand. The second system features sustained notes in the bass and eighth-note chords in the treble. The third system contains a dynamic marking 'f' above the staff and 'p' below it. The fourth system includes a dynamic marking 'cresc.'. The score concludes with endings labeled '1.' and '2.'.

KONSERT

Qashqar rubob va simfonik orkestr uchun
II qism

R.Abdullayev

Moderato

The sheet music consists of eight staves of musical notation. The top staff is for the rubob (a bowed instrument), indicated by a treble clef and a 'G' sharp sign. The second staff is for the cello, indicated by a bass clef and a 'C' sharp sign. The third staff is for the double bass, indicated by a bass clef and a 'B' flat sign. The fourth staff is for the first violin, indicated by a treble clef and a 'G' sharp sign. The fifth staff is for the second violin, indicated by a treble clef and a 'G' sharp sign. The sixth staff is for the viola, indicated by a bass clef and a 'C' sharp sign. The seventh staff is for the cello, indicated by a bass clef and a 'C' sharp sign. The eighth staff is for the double bass, indicated by a bass clef and a 'B' flat sign. The music is in common time (indicated by a 'C'). The notation includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measure numbers are present at the beginning of each staff.

A handwritten musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time and includes various dynamics such as forte (f), piano (p), and sforzando (sf). The score features a mix of eighth and sixteenth notes, with some measures containing rests. The handwriting is clear and organized, typical of a composer's manuscript.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G clef. The score consists of four systems of music. The first system starts with a bass note followed by a treble note. The second system begins with a bass note. The third system begins with a bass note. The fourth system begins with a bass note.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G clef. The score consists of four systems of music. The first system starts with a bass note followed by a treble note. The second system begins with a bass note. The third system begins with a bass note. The fourth system begins with a bass note.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G clef. The score consists of four systems of music. The first system starts with a bass note followed by a treble note. The second system begins with a bass note. The third system begins with a bass note. The fourth system begins with a bass note.

Handwritten musical score for three voices (Soprano, Alto, Bass) in G clef. The score consists of four systems of music. The first system starts with a bass note followed by a treble note. The second system begins with a bass note. The third system begins with a bass note. The fourth system begins with a bass note.

IRAQI MONOGRAM

IV SINF UCHUN UMUMIY TALABALAR:

- teskari zarb, qisqa tremolo shtrixlarini to'liq o'zlashtirish;
- ansamblda ijro etish, jo'rnavozlik ko'nikmalarini o'zlashtirish;
- to'lqinlatish, sayqal, bidratma kabi ijro bezaklarining dastlabki ko'nikmalari haqida tushuncha hosil qilish;
- torlardan torlarga o'tishda o'ng qo'l texnikasini rivojlantirish;
- o'quv qo'llanmada keltirilgan G.Shradikning 13-18-mashqlarini tez sur'atda chalish;
- o'quv qo'llanmada berilgan gammalarni 3-4 xil shtrixda chalib chiqish;
- 3-4ta etyud yodlash;
- nota matnlaridan «Qo'shchinor», «Polka», «Vals», «Marg'ilon qizlari», «Sharqona gurung» kabi kuylarni ijro eta olishi.

NOTA MATNLARI

«Marg'ilon qizlari» – mashhur rubobchi ustoz san'atkor, bastakor, Muhammadjon Mirzaev tomonidan maxsus qashqar rubobi uchun bastalangan asar. Kuy sur'ati shaxdam, intiluvchan bo'lib, ijroda zarblarning tiniq jarangdor bo'lishi xos xususiyatlardandir. Kuydagisi si, fa-diez, va shunga o'xshash ayrim notalarga 1-, 2-barmoqlar qo'yilgan. Chunki asar uchun xos bo'lgan bidratma bezagi shu barmoqlar bilan ijro etiladi.

«Nayrez» – jadal sur'at bilan ijro etiladigan xalq kuyi. Bunda tremolo shtrixini tepaga uzish ko'nikmasini o'zlashtirish va o'n oltitalik notalarning tepaga beriladigan zarblar aniqligiga erishish zarur.

«Sharqona gurung» – bu asar, qo'yilgan barmoqlarga qat'iy rioya qilishni, o'zbek musiqasiga xos bo'lgan 2-1, 1-2- barmoqlar bilan bidratma qilib chalish uslubida ijro etishni taqozo etadi.

«Buloq va odam o'yini» – chiroyli o'ynoqi musiqiy tuzilmalardan iborat. Bunda passaj va katta intervallarga sakrashlar, hamda qo'shimcha alteratsiya belgilari ijroda bir oz murakkablik kasb etadi. Pozitsiya almashinuvlariga e'tibor berish zarur.

«Polka» – o'ynoqi, raqs xarakteridagi kuy. Nota matnida uchraydigan qo'shimcha alteratsiya belgilariga e'tibor berib, pozitsiyalardan foydalanib ijro etilsa passajlar aniqligiga erishiladi.

«Vals» – estrada yo'naliishida yaratilgan bu kuy, ilk bor qashqar rubobi va fortepiano uchun moslashtirildi. Nihoyatda engil tremolo bilan pozitsiyalar almashtirib chalish talab etiladi. Chap qo'l barmoqlarining aniq harakatlanishi muhim. Tremolo shtrixini o'zlashtirishda yaxshi samara beradi.

«Qo'shchinor» – mashhur hofiz, sozanda va bastakor Hoji Abdulaziz Abdurasulov qalamiga mansub ashulalaridan biri. O'quvchilar nota matnnini to'liq yodlab olishlari

kerak. Ijro ildam, shaxdam xarakterda bo'lish bilan birga, tovushlar sifatiga e'tibor berilishi zarur.

«Rondo» – asosan 16talik notalar ijrosiga e'tibor berish zarur. Bunda pastga-tepaga beriladigan zarblar kuchi tengligiga erishish muhim. Akkordli tremololarda o'ng qo'lda ikki torda tekis chalinishiga erishish kerak.

MARG'ILON QIZLARI

M.Mirzayev

R.Qipchoqov qashqar

rubob va fortepiano uchun moslashitirgan

Allegretto

The musical score for "Marg'ilon Qizlari" features two staves. The top staff is for the rubob (string instrument) and the bottom staff is for the fortepiano (piano). Both staves use a 2/4 time signature. The rubob staff has a treble clef, and the fortepiano staff has a bass clef. The music is composed of several measures, each with specific dynamics and fingerings. The rubob part includes measures with sixteenth-note patterns and eighth-note chords. The fortepiano part includes measures with eighth-note patterns and sixteenth-note chords. The score is written on five-line staves with vertical bar lines indicating measures.

1 3
2 1 3
1 3 2 1.

2.
1 3
2. 1 3 +
1 + 2

2.
1 3
2. 1 3 +
1 + 2

1.
1 3
2. 1 3 +
1 + 2



Allegro

2 1 2
1. 2.
2.

2 1 3 1 4
1. 2.
2.

2
1. 2 1 2
2
1. 2
2.

2.

1.

Allegro

mf

Handwritten musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. Measure 1: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Dynamics: dynamic marking *f*. Measure 2: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Dynamics: dynamic marking *mf*. Measure 3: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Measure 4: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords.

Handwritten musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. Measure 5: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Dynamics: dynamic marking *f*. Measure 6: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Measure 7: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Measure 8: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords.

Handwritten musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. Measure 9: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Measure 10: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Measure 11: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Measure 12: Treble vocal has eighth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords.

Handwritten musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is one sharp. Measure 13: Treble vocal has sixteenth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Dynamics: dynamic marking *f*. Measure 14: Treble vocal rests. Bass vocal rests. Piano rests. Measure 15: Treble vocal rests. Bass vocal rests. Piano rests. Measure 16: Treble vocal has sixteenth-note pairs. Bass vocal has eighth notes. Piano has eighth-note chords. Measure 17: Treble vocal rests. Bass vocal rests. Piano rests. Measure 18: Treble vocal rests. Bass vocal rests. Piano rests.



NAYREZ
Tojik xalq kuyi

B.Giyenko qayta ishlagan

Moderato

Allegro

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

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

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

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

f 2. 1 2 4 2 1 1 2 1 3 1 1 3 1 1 4 3 4 1 3

Handwritten musical score for piano, page 141, measures 1-5. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 1: Treble staff has a sixteenth-note pattern with fingerings 3 4 3 1 1 2 4. Bass staff has eighth-note patterns. Measure 2: Treble staff has a sixteenth-note pattern with fingerings 1 2 4 2 1 2 4. Bass staff has eighth-note patterns. Measure 3: Treble staff has a sixteenth-note pattern with fingerings 1 2 4. Bass staff has eighth-note patterns. Measure 4: Treble staff has a sixteenth-note pattern with fingerings 1 3 1 1 4. Bass staff has eighth-note patterns. Measure 5: Treble staff has a sixteenth-note pattern with fingerings 1 2 2 4. Bass staff has eighth-note patterns.

Handwritten musical score for piano, page 141, measures 6-10. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 6-8: Treble staff has quarter note chords. Bass staff has quarter note chords. Measure 9: Treble staff has a sixteenth-note pattern with fingerings 1 2 1 2 4. Bass staff has eighth-note patterns. Measure 10: Treble staff has a sixteenth-note pattern with fingerings 1 3 1 1 4. Bass staff has eighth-note patterns.

Handwritten musical score for piano, page 141, measures 11-15. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 11-13: Treble staff has quarter note chords. Bass staff has quarter note chords. Measure 14: Treble staff has a sixteenth-note pattern with fingerings 2 1 2 4. Bass staff has eighth-note patterns. Measure 15: Treble staff has a sixteenth-note pattern with fingerings 2. Bass staff has eighth-note patterns.

Handwritten musical score for piano, page 141, measures 16-20. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 16-19: Treble staff has a sixteenth-note pattern with fingerings 4 2 1 2 4, 2 2 4 2, 2 1 1 2 4, 2 2 4 2, 1 2 1 1 3 4. Bass staff has eighth-note patterns. Measure 20: Treble staff has a sixteenth-note pattern with fingerings 3 3 4 3. Bass staff has eighth-note patterns.

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

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

13 trill. 12 trill. 2 4 2 1 1 4 2.

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

SHARON GURNE

Handwritten musical score for piano, page 143. The score consists of two staves. The top staff uses a treble clef and has a tempo marking of 'P'. The bottom staff uses a bass clef. The music includes eighth-note patterns and chords. A brace groups the two staves.

Continuation of the handwritten musical score for piano, page 143. It shows two staves of music, continuing from the previous page. The top staff features sixteenth-note patterns and a dynamic marking 'f.'. The bottom staff continues the harmonic progression with chords. A brace groups the two staves.

Continuation of the handwritten musical score for piano, page 143. It shows two staves of music, continuing from the previous page. The top staff features sixteenth-note patterns and a dynamic marking 'f.'. The bottom staff continues the harmonic progression with chords. A brace groups the two staves.

Continuation of the handwritten musical score for piano, page 143. It shows two staves of music, continuing from the previous page. The top staff features sixteenth-note patterns and a dynamic marking 'f.'. The bottom staff continues the harmonic progression with chords. A brace groups the two staves.

SHARQONA GURUNG

Moderato

M.Parpiyev

The sheet music consists of four systems of musical notation for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#). The time signature varies between common time and 2/4.

System 1: Soprano and Bass parts begin with eighth-note patterns. The piano part consists of eighth-note chords.

System 2: The Soprano part features a melodic line with note values ranging from sixteenth notes to eighth notes, accompanied by piano chords. The Bass part provides harmonic support with eighth-note chords. The piano part includes a rhythmic pattern with sixteenth-note pairs followed by eighth-note pairs.

System 3: The Soprano part continues with a melodic line featuring sixteenth-note patterns and eighth-note pairs. The Bass part provides harmonic support with eighth-note chords. The piano part includes a rhythmic pattern with sixteenth-note pairs followed by eighth-note pairs.

System 4: The Soprano part features a melodic line with sixteenth-note patterns and eighth-note pairs. The Bass part provides harmonic support with eighth-note chords. The piano part includes a rhythmic pattern with sixteenth-note pairs followed by eighth-note pairs.



Allegro

Continuation of the handwritten musical score in Allegro tempo. The vocal parts begin with a rest followed by eighth-note patterns. The piano part provides harmonic support.

SHAROOJA GURUNG

1. 0 1 0 1 2 0 1 2 0 2 0 1 2

III e

1. 0 2 1 0 2 4 2 1 2 0 1 0 1 2

2. 0 1 0 1 2

1. 0 1 2 4 2 4 0 2 1 2. 0 1 2

e

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

146

1.

1.

2.

2

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

BULOQ VA O DAM O'YINI

M.Otajonov

Allegro

The sheet music consists of six staves of musical notation. The first two staves are in common time (indicated by '8') and the remaining four are in 6/8 time (indicated by '6'). The treble clef is used throughout. The first staff begins with a dynamic 'f' and includes fingerings (1, 2, 2, 1) above the notes. The second staff begins with a dynamic 'mf'. The third staff features a bass clef and includes letter markings 'e' under certain notes. The fourth staff contains a series of eighth-note chords. The fifth staff shows a transition with a fermata over a note and a repeat sign. The sixth staff concludes the section with a final dynamic marking.

SUCESSO AVOGADO MINI

The musical score is a handwritten composition for two pianos or hands. It features eight staves of music, each with a treble clef on top and a bass clef on the bottom. The music is in common time. Fingerings are written above the notes, such as '1 2 3 4' and 'e'. The score is divided into measures by vertical bar lines. The music includes various dynamics like forte (f), piano (p), and accents. The score is divided into measures by vertical bar lines.

3. e e
e

4. e e
e

4. e

3

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

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

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

POLKA

I.Tamarin

Allegro

The sheet music consists of five staves of musical notation. The first staff is treble clef, 4/4 time, with dynamic markings *pp*, *mf*, and a grace note instruction with a 3 over 1. The second staff is also treble clef, 4/4 time, with dynamic *mf*. The third staff is bass clef, 2/4 time, with dynamic *pp*. The fourth staff is treble clef, 2/4 time, with dynamic *e*. The fifth staff is bass clef, 2/4 time, with dynamic *e*. The music features various rhythmic patterns, including sixteenth-note chords and eighth-note pairs, with dynamic markings such as *tr* (trill), *1 2*, *1 2 4*, *1 2 4 1 3 4*, and *1 2*.

1. 1 3 | 2. 1 3 | 1 4 3 1 4 1 3 | e | e | 1 4 2 1 4 1 1 | e | e |

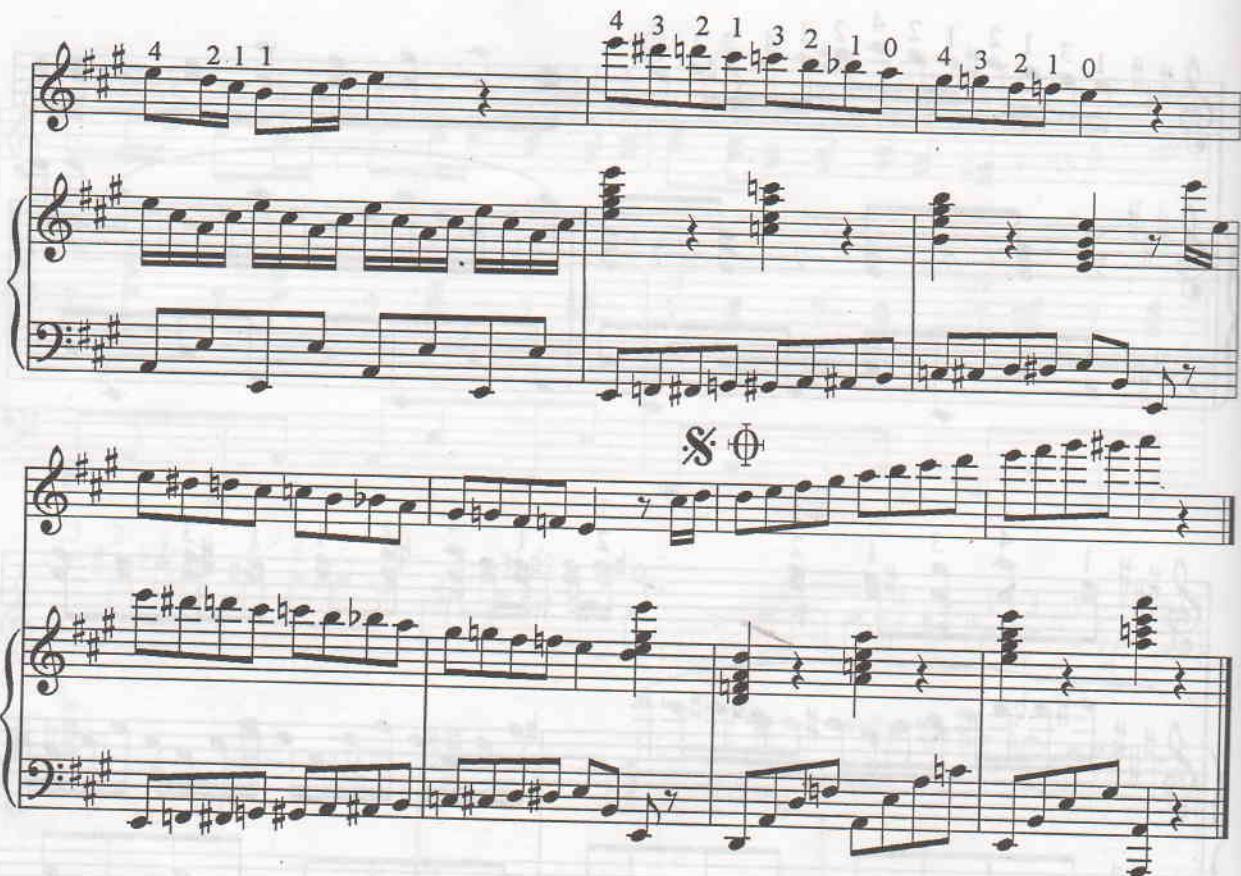
154

Handwritten musical score page 155, measures 1-4. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with fingerings like 13, 12, 21, 4, 21, 1, 4, 21, 1. The bass staff has eighth-note patterns.

Handwritten musical score page 155, measures 5-8. Treble and bass staves are shown. The treble staff features sixteenth-note patterns with fingerings such as 1, 4, 3, 1, 2, 1, 2, 1, 2, 1, 4, 2, 1, 1, 1, 3. The bass staff has eighth-note patterns.

Handwritten musical score page 155, measures 9-12. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with fingerings like 1, 4, 2, 1, 1, 3, 1, 4, 1, 3, 1, 4, 1, 3, 1. The bass staff has eighth-note patterns.

Handwritten musical score page 155, measures 13-16. Treble and bass staves are shown. The treble staff has sixteenth-note patterns with fingerings such as 1, 4, 1, 2, 1, 4, 4, 2, 1, 1, 4, 3, 1, 0, 1, 4, 1, 4, 1, 4, 1, 4. The bass staff has eighth-note patterns.



VALS

S.Rahmatov

Tempo di Valse



Handwritten musical score for piano, three staves. Key signature: G major (one sharp). Time signature: common time (indicated by 'P'). Measures 5-8: Treble staff: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note. Middle staff: sixteenth-note chords (G major) in pairs, followed by eighth-note chords. Bass staff: eighth notes.

Handwritten musical score for piano, three staves. Key signature: G major (one sharp). Time signature: common time (indicated by 'P'). Measures 9-12: Treble staff: eighth note (labeled '1'), sixteenth note (labeled '2'), eighth note (labeled '1'), sixteenth note (labeled '2'), eighth note (labeled '1'), sixteenth note (labeled '2'), eighth note (labeled '1'), sixteenth note (labeled '2'). Middle staff: sixteenth-note chords (G major) in pairs, followed by eighth-note chords. Bass staff: eighth notes.

Handwritten musical score for piano, three staves. Key signature: G major (one sharp). Time signature: common time (indicated by 'P'). Measures 13-16: Treble staff: eighth note (labeled '1'), sixteenth note (labeled '4'), eighth note (labeled '3'), sixteenth note (labeled '2'), eighth note (labeled '1'), sixteenth note (labeled '2'), eighth note (labeled '1'), sixteenth note (labeled '4'), eighth note (labeled '2'). Middle staff: sixteenth-note chords (G major) in pairs, followed by eighth-note chords. Bass staff: eighth notes.



Handwritten musical score for two voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp. Measure 5: Treble has sixteenth-note patterns with fingerings 3, 4, 1, 3, 1, 2, 2. Bass has eighth notes. Measure 6: Treble has sixteenth-note patterns with fingerings 3, 4, 1, 3, 1, 2, 2. Bass has eighth notes. Measure 7: Treble has sixteenth-note patterns with fingerings 3, 4, 1, 3, 1, 2, 2. Bass has eighth notes. Measure 8: Treble has sixteenth-note patterns with fingerings 3, 4, 1, 3, 1, 2, 2. Bass has eighth notes.

Handwritten musical score for two voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp. Measure 9: Treble has sixteenth-note patterns with fingerings 2, 4, 1, 3, 1, 2, 4, 2. Bass has eighth notes. Measure 10: Treble has sixteenth-note patterns with fingerings 2, 4, 1, 3, 1, 2, 4, 2. Bass has eighth notes. Measure 11: Treble has sixteenth-note patterns with fingerings 2, 4, 1, 3, 1, 2, 4, 2. Bass has eighth notes. Measure 12: Treble has sixteenth-note patterns with fingerings 2, 4, 1, 3, 1, 2, 4, 2. Bass has eighth notes.

Handwritten musical score for two voices. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp. Measure 13: Treble has sixteenth-note patterns with fingerings 1, 2, 1, 3, 1, 2, 1. Bass has eighth notes. Measure 14: Treble has sixteenth-note patterns with fingerings 1, 2, 1, 3, 1, 2, 1. Bass has eighth notes. Measure 15: Treble has sixteenth-note patterns with fingerings 1, 2, 1, 3, 1, 2, 1. Bass has eighth notes. Measure 16: Treble has sixteenth-note patterns with fingerings 1, 2, 1, 3, 1, 2, 1. Bass has eighth notes.



Piano sheet music in G major. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef and a key signature of one sharp. Measures 3 and 4 show sixteenth-note patterns. Measure 3 includes fingerings: 3 1 3 1 2 4 over the treble staff and 1 4 2 1 2 1 2 4 over the bass staff. Measure 4 includes fingerings: 4 over the treble staff and 2 1 over the bass staff. Measure 4 concludes with a repeat sign.

Piano sheet music in G major. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef and a key signature of one sharp. Measures 5 and 6 show sixteenth-note patterns. Measure 5 includes fingerings: 1 over the treble staff and 4 b 3 over the bass staff. Measure 6 includes fingerings: 4 over the treble staff and 2 2 2 1 over the bass staff. Measure 6 concludes with a repeat sign.

Piano sheet music in G major. The top staff shows a treble clef, a key signature of one sharp, and common time. The bottom staff shows a bass clef and a key signature of one sharp. Measures 7 and 8 show sixteenth-note patterns. Measure 7 includes fingerings: 2 1 4 1 3 4 over the treble staff. Measure 8 concludes with a repeat sign.

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

1.
 2
 3:
 3:
 1.
 2
 3:
 3:
 4 2 1 2 1 3 2 3 1 2 3 4 3 2 1

e

4 2 1 3 1 4 3 2 1

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

1 3 1 4
4 3 1 4
3 1 1 3 1

4
4, 2, 1, 2
2, 1, 1, 2, 1
1, 2, 1, 2

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

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

Handwritten musical score for a three-part instrument, likely cello, bassoon, and piano. The score consists of six staves of music with various dynamics, articulations, and performance instructions.

The score includes the following staves:

- Top staff: Treble clef, key signature of one flat, dynamic markings: f^{4} , $\#$, 1 , 2 , p^{2} , p^{2} .
- Second staff: Treble clef, dynamic markings: f , f , f , f .
- Third staff: Bass clef, key signature of one sharp, dynamic markings: p , p , p , p .
- Fourth staff: Treble clef, dynamic markings: f^{1} , f^{1} , f^{2} , f^{3} , f^{4} , f^{1} .
- Fifth staff: Treble clef, dynamic markings: f , f , f , f .
- Sixth staff: Bass clef, dynamic markings: p , p , p , p .

Performance instructions and markings include:

- Arabic numerals (1, 2, 3, 4) above notes and slurs.
- Dynamic markings: f , f^{4} , f^{1} , f^{2} , f^{3} , f^{1} , p , p^{2} .
- Articulation marks: $\#$, # .
- Slurs and grace notes.
- Text "e" appearing below the bass staff in two locations.



QO'SHCHINOR

Hoji Abdulaziz Rasulov
R.Qipchoqov qashqar
rubob va fortepiano uchun moslashtirgan

Moderato

1. 2.

1. 2.

p

f

mf

f

Handwritten musical score for two voices. The top voice (treble clef) has a continuous sixteenth-note pattern. The bottom voice (bass clef) consists of chords and single notes. Measure 1 ends with a trill over the bass note. Measures 2-3 show eighth-note patterns. Measure 4 concludes with a bass note followed by a fermata.

Handwritten musical score for two voices. The top voice features eighth-note patterns with grace notes and dynamic markings *f* and *mf*. The bottom voice provides harmonic support with chords and single notes.

Handwritten musical score for two voices. The top voice continues with eighth-note patterns. The bottom voice provides harmonic support with sustained notes.

Handwritten musical score for two voices. The top voice includes a dynamic marking *ff* and a glissando instruction. The bottom voice provides harmonic support with sustained notes.

2

+ tr

p

+ tr

RONDO

cello & V.A.

mf

+ tr

+ tr

gliss.

tr.

rit..

rit..

pp

RONDO

Allegretto

A.Varelas

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

mp

p

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

Allegro

mf

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

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

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

1 2

1 3 1 3

3
2

1
2

1
2

1
3

1
3
b
3

1
3
b
3

1
3
3

3
2

1
1

4
2
1

0
1

A. Varela

4

2
1

2

1

dim.

rit.

dim.

rit.

A tempo

mp

A tempo

mf

mf

A tempo

A tempo

A tempo

Handwritten musical score for two voices and piano. The score consists of six systems of music, each with a treble clef, a bass clef, and a piano staff below. The vocal parts are written in common time. The piano part includes dynamic markings like *mf* and *p*, and various chords.

System 1: Treble clef. Fingerings: 2 4 2, 1 2 1 1 3, 4 2 1 3 1 2 1 0. Bass clef. Chords: $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$.

System 2: Treble clef. Fingerings: 0 1 3 4, 3 4 3 1 0 1 0 3. Bass clef. Chords: $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$.

System 3: Treble clef. Fingerings: 3 0 1 3, 1 3 1 0 2 4 2 1, 1 3 1 2, 4 1 3 4 1 3 1 3. Bass clef. Chords: $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$.

System 4: Treble clef. Fingerings: 1 3, 1 3, 1 3. Bass clef. Chords: $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$.

System 5: Treble clef. Fingerings: 1 3, 1 3, 1 3. Bass clef. Chords: $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$.

System 6: Treble clef. Fingerings: 1 3, 1 3, 1 3. Bass clef. Chords: $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$, $\text{G}_\flat\text{B}_\flat\text{D}_\flat\text{F}$.

A tempo

A handwritten musical score for two voices and piano. The score consists of six systems of music, each with two staves: Treble and Bass. The vocal parts are written in common time, while the piano part is in 2/4 time.

System 1: The vocal parts begin with eighth-note patterns. The piano part consists of eighth-note chords.

System 2: The vocal parts continue with eighth-note patterns. The piano part consists of eighth-note chords.

System 3: The vocal parts begin with eighth-note patterns. The piano part consists of eighth-note chords.

System 4: The vocal parts begin with eighth-note patterns. The piano part consists of eighth-note chords.

System 5: The vocal parts begin with eighth-note patterns. The piano part consists of eighth-note chords.

System 6: The vocal parts begin with eighth-note patterns. The piano part consists of eighth-note chords.

Dynamics and Articulations:

- System 1:** The vocal parts are dynamic $\frac{2}{4}$, $\frac{4}{2}$, $\frac{2}{1}$, $\frac{1}{2}$.
- System 2:** The vocal parts are dynamic $\frac{2}{4}$, $\frac{4}{2}$, $\frac{2}{1}$, $\frac{1}{2}$.
- System 3:** The vocal parts are dynamic $\frac{2}{4}$, $\frac{4}{2}$, $\frac{2}{1}$, $\frac{1}{2}$.
- System 4:** The vocal parts are dynamic $\frac{2}{4}$, $\frac{4}{2}$, $\frac{2}{1}$, $\frac{1}{2}$.
- System 5:** The vocal parts are dynamic $\frac{2}{4}$, $\frac{4}{2}$, $\frac{2}{1}$, $\frac{1}{2}$.
- System 6:** The vocal parts are dynamic $\frac{2}{4}$, $\frac{4}{2}$, $\frac{2}{1}$, $\frac{1}{2}$.

Piano Part:

- System 1:** The piano part consists of eighth-note chords.
- System 2:** The piano part consists of eighth-note chords.
- System 3:** The piano part consists of eighth-note chords.
- System 4:** The piano part consists of eighth-note chords.
- System 5:** The piano part consists of eighth-note chords.
- System 6:** The piano part consists of eighth-note chords.

Text:

poco cresc.



NOTA MATERIALE

Il primo esempio è un brano di musica classica, probabilmente un preludio o una canzone. La melodia è cantata da un soprano e accompagnata da uno strumento a fiato come il flauto. Il brano ha un tono serio e contemplativo.

Il secondo esempio è un brano di musica popolare, probabilmente un canto di protesta. La melodia è cantata da un tenore e accompagnata da uno strumento a corda come la chitarra. Il brano ha un tono energico e rivoluzionario.

Il terzo esempio è un brano di musica jazz, probabilmente un blues. La melodia è cantata da un bassista e accompagnata da un pianista. Il brano ha un tono bluesy e scivolare.

Il quarto esempio è un brano di musica rock, probabilmente un singolo. La melodia è cantata da un cantante e accompagnata da uno strumento a percussione come la batteria. Il brano ha un tono energico e pulsante.

Il quinto esempio è un brano di musica country, probabilmente un duetto. La melodia è cantata da un cantante e un'altra voce, e accompagnata da uno strumento a corda come la chitarra acustica. Il brano ha un tono intimo e sentimentale.

Il sesto esempio è un brano di musica folk, probabilmente un canto tradizionale. La melodia è cantata da un cantante e accompagnata da uno strumento a percussione come la chitarra elettrica. Il brano ha un tono antico e resistente.

Il settimo esempio è un brano di musica blues, probabilmente un solo. La melodia è cantata da un cantante e accompagnata da uno strumento a percussione come la batteria. Il brano ha un tono bluesy e scivolare.

Il ottavo esempio è un brano di musica rock, probabilmente un singolo. La melodia è cantata da un cantante e accompagnata da uno strumento a percussione come la batteria. Il brano ha un tono energico e pulsante.

Il nono esempio è un brano di musica country, probabilmente un duetto. La melodia è cantata da un cantante e un'altra voce, e accompagnata da uno strumento a corda come la chitarra acustica. Il brano ha un tono intimo e sentimentale.

Il decimo esempio è un brano di musica folk, probabilmente un canto tradizionale. La melodia è cantata da un cantante e accompagnata da uno strumento a percussione come la chitarra elettrica. Il brano ha un tono antico e resistente.

V SINF UCHUN UMUMIY TALABLAR:

- chap qo'l barmoqlari harakatlarini rivojlantirish, katta interllarga sakrashda barmoqlarning aniqligiga erishish, ijro texnikasini o'stirish;
- *trei* shtrixini to'liq o'zlashtirish;
- *trioi* shtrixi ustida ishslash, uning sifatini yaxshilash;
- o'quv qo'llanmada keltirilgan janrlar haqidagi ma'lumotlarni bilish;
- dinamik belgilar, sur'atlarni yoddan bilish;
- o'quv qo'llanmada keltirilgan G.Shradikning 19-25- mashqlarini tez sur'atda chalish;
- o'quv qo'llanmada berilgan gammalarni 3-4 xil shtrixda chalib chiqish;
- 3-4ta etyud yodlash;
- nota matnlaridan «O'zbekcha vals», «Afsona», «Bayram taronasi», «Yoshlik raqsi» kabi kuylarni ijro eta olishi.

NOTA MATNLARI

Eslatma: Berilayotgan asarlarga qo'yilgan applikaturaqa rioxqa qilish shart! Bu – asarlarning to'laqonli o'zlashtirilishida muhim ahamiyatga ega. Shtrixlar kuylarning dastlabki taktlardagi notalarda berildi. Ushbu shtrixlar kuy davomida shunga o'xshash notalarda bir xil ijro etiladi:

«Ohista» – raqs xarakteridagi engil kuy. Tremolo mayin tepaga uzilishi zarur. O'zbekcha nola, qochirimlari bilan ijro etishga harakat qilish kerak.

«Karnaval valsi» – tremolo shtrixida yengil, ijro talab etiladi. Bunda tremolo tepaga uzilishi, passajlar aniq bajarilishi, kuyning mohiyatini ochib beradi. Kuy ijrosini yaxshilash uchun 3-torda tremolo mashqlaridan foydalanish maqsadga muvofiq.

«Bayram taronasi» – turkman kompozitor Rejep Rejepov asari. Turkman xalq ohanglari asosida yaratilgan. Birinchi qism – juda tez sur'atda bo'lganligi bois triol shtrixini Π, V – zarblar bilan chalingani ma'qul. Ikkinci qism – ikkita torda tekis tremolo qilish ko'nikmasini yaxshilab o'zlashtirishni talab qiladi.

«O'zbekcha vals» – ustoz san'atkori bastakor Fahriddin Sodiqov qalamiga mansub o'zbek musiqasida yaratilgan birinchi vals bo'lib, qashqar rubobi va fortepiano ijrosi uchun moslashtirildi. O'zbek milliy musiqasiga xos nota-qochirimlar bilan ijro etish talab etiladi. Buning uchun nota matnida ko'rsatilgan bir qarashda noqulay yoki noto'g'ri bo'lib ko'ringan applikatura bilan ijro etish qat'iy talab etiladi.

«Yoshlik raqsi» – ozarbayjon kompozitori Ashraf Abbosov asari. Asarda uchraydigan qo'shimcha alteratsiya belgilari va modulyatsiyalar, hamda kuyning tez sur'ati ijrochidan har ikki qo'lning yuqori texnikada bo'lishini talab qiladi. Chap qo'l barmoqlari uchi bilan pardani qattiq bosib shug'ullanilsa, tovushlar aniqligiga erishish mumkin.

«Sizning ayvon» – atoqli bastakor T. Jalilovning «Nurxon» musiqali dramasidan olingan bo'lib, xalq orasida juda mashhur qo'shiq. Tovush xususiyatiga, jarangdorligiga, shuningdek chap qo'l barmoqlari harakatlarining aniqligiga va shtrixlarga alohida e'tibor berish kerak.

«Nasri Segoh» – o'zbek xalq kuylaridan. Kuyning milliyligini ochib berishda nola, qochirimlar va o'ng qo'l zarblarining jarangdor, tiniq bo'lishi muhim omillardan hisoblanadi. Bu nola, qochirimlarning to'laqonli ijrosiga matnda ko'rsatilgan barmoqlar bilan ijro etish orqali erishish mumkin.

«Uyg'urcha qo'shiq va raqs» – uchta kichik qismlardan iborat pyesa. 1-qismi uyg'ur xalq musiqasiga xos lad asosida yaratilgan bo'lib, mayin tremolo bilan ijro etiladi. Forshlaglar ijrosi o'ziga xos. 2-3-qismlarda sur'at tezlashib boradi. Tordan-torga o'tish holatlarda o'ng qo'l zarblarining aniqligiga erishish asosiy vazifalardan.

OHISTA

N.Ro'ziyev
F.Alimov qayta ishlagan

Allegretto

The musical score for 'OHISTA' is composed of two staves. The top staff uses a G clef and common time (indicated by a '6'). The bottom staff uses an F clef and 2/4 time. The music is set in Allegretto tempo. Various dynamics are marked throughout, including mezzo-forte (mf), mezzo-piano (mp), piano (p), and tremolo. Performance instructions like 'tr' (trill) are also present. The score includes several measures of music with specific note heads and rests, separated by vertical bar lines.

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

- 3-4ta-etud yodlesh:
 note max. 0 3 1 2 2 0 1 2 2 gliss.
 1 ipalla 0 1
dolce

1. 2 2 4 1 2
 turunen kompozit. 2. 2 1 0
 Rejpon art. Turunen

1 1 2 2 4 1 2

f

1 4 2 2 1 1

2 2
gliss.

2 1 1 2 1

3 1 1 2

1 1 3 1

1 2 1 3 1

1 2 1 4 2 1 3 1 1 3 1

voisbu.Y.S
тврдаea вибов Q.Nibav
небодасаом. рибви дёдиг

1 3 1 2 0

mp dolce

p

1.

2.

Sheet music for KARNAVAL VALSI, featuring two staves of musical notation. The top staff uses a treble clef and a bass clef, while the bottom staff uses a bass clef. Various dynamics and fingerings are indicated throughout the piece.

KARNAVAL VALSI

S.Yudakov
O.Nazarov qashqar
rubob uchun moslashtirgan

Tempo di Valse

Sheet music for KARNAVAL VALSI, showing a single staff of musical notation in 2/4 time. The dynamic is marked as **ff**.

Sheet music for KARNAVAL VALSI, showing a single staff of musical notation in 3/4 time. The dynamic is marked as **ff**.

Sheet music for KARNAVAL VALSI, showing a single staff of musical notation in 2/4 time. The dynamic is marked as **ff**.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of six staves of music. The top two staves are for the voices, and the bottom four staves are for the piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts have lyrics written below the notes. The piano part includes dynamic markings like *p*, *cresc.*, and *mf*. Measure numbers 0 through 4 are indicated above the vocal staves. The score is written on a grid of five-line staff paper.

0 2 0 1 4.
e e
p
d.
2. 1 1. 2. 1 4 2 2 1 0
g: g: g: g: g: g: g: g:
d. d. d. d. d. d. d. d. d.
2. 0 1 1. 2. 1 1. 2. 2. 1 0
d. d. d. d. d. d. d. d. d.
cresc.
mf
4. 2. 2. 1. 2.
d. d. d. d. d. d. d. d.
d. d. d. d. d. d. d. d.

Handwritten musical score for a string quartet, page 184. The score consists of six staves of music with various dynamics, fingerings, and performance instructions like crescendo.

The score includes the following markings:

- Measure 1: Dynamics 2, 1, 4, 2, 1, 4, 2, 1, 2.
- Measure 2: Dynamics 1, 2, 3, 1, 4, 1.
- Measure 3: Dynamics 4, 3, 1, 4, 1.
- Measure 4: Dynamics f, p.
- Measure 5: Dynamics 4, 2, 1, 4, 2.
- Measure 6: Dynamics 1, 4, 2, 4.
- Measure 7: Dynamics 4, 3, 1, 4.
- Measure 8: Crescendo (cresc.)
- Measure 9: Dynamics f.
- Measure 10: Crescendo (cresc.).

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music. Measure 3 starts with Soprano 3, Alto 2, Bass 1, and piano 0. Measures 4-5 show a transition with piano dynamics *p* and *mp*. Measure 6 begins with piano chords. Measure 7 starts with Soprano 2, Alto 1, Bass 0, and piano 1. Measures 8-9 continue with piano chords. Measure 10 concludes the section.

Continuation of the musical score. Measure 11 starts with Soprano 2, Alto 1, Bass 0, and piano 1. Measures 12-13 show a transition with piano chords. Measure 14 begins with Soprano 2, Alto 1, Bass 0, and piano 1. Measures 15-16 continue with piano chords. Measure 17 concludes the section.

Continuation of the musical score. Measure 19 starts with Soprano 1, Alto 0, and piano 1. Measures 20-21 show a transition with piano chords. Measure 22 begins with Soprano 1, Alto 0, and piano 1. Measures 23-24 continue with piano chords. Measure 25 concludes the section.

Continuation of the musical score. Measure 27 starts with Soprano 3, Alto 1, Bass 3, and piano 1. Measures 28-29 show a transition with piano chords. Measure 30 begins with Soprano 3, Alto 1, Bass 1, and piano 4. Measures 31-32 continue with piano chords. Measure 33 concludes the section.

A handwritten musical score for guitar, consisting of six staves of music. The score is written in common time with a key signature of one sharp (F#). Fingerings are indicated above the notes, and dynamics like *p*, *d*, *f*, and *mp* are used. Measure 1 starts with a dynamic *p*. Measures 2 through 6 show a rhythmic pattern of eighth and sixteenth notes. Measure 7 begins with a dynamic *f* and includes a measure number "III". Measure 8 features a dynamic *8va*. Measures 9 through 12 show a continuation of the rhythmic pattern. Measure 13 starts with a dynamic *p*. Measures 14 through 17 show a continuation of the rhythmic pattern. Measure 18 begins with a dynamic *f*.

100

8va

p

BAYKAM TARONIABI

R. Relebov

cresc.

e

BAYRAM TARONASI

R.Rejepov

Allegro vivace

4

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

4

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

4

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

3

1 3 1 1 1 0

sf

3 3 3

BAYRAM TARONASI

R. Rejepov

QZBENCHA VAR 2

Andante

2 3

S

2 4 1 2

b-
1 0
6 6 6 6
e p

1 0
6 6 6 6
e p

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

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

O'ZBEKCHA VALS

F.Sodiqov

M.Otajonov qayta ishlagan

Andantino

The musical score consists of four systems of music for two voices. The top system starts with a treble clef, a key signature of two sharps, and a common time signature. It features eighth-note patterns with grace notes and sixteenth-note chords. The second system begins with a treble clef, a key signature of three sharps, and a common time signature. It includes a dynamic marking 'legato' and a melodic line with eighth-note pairs. The third system starts with a treble clef, a key signature of two sharps, and a common time signature. It includes a dynamic marking 'simile' and a melodic line with eighth-note pairs. The fourth system starts with a treble clef, a key signature of three sharps, and a common time signature. It features eighth-note patterns with grace notes and sixteenth-note chords.

O'ZEEBAH VALS

1 2 4 2 3 2 2

2 2

8va

(8)

194

Handwritten musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The score consists of six systems of music.

The top system shows Soprano, Alto, and Bass staves with various note heads and rests. Subsequent systems feature melodic lines with grace notes and slurs, often starting with a bass note followed by a melodic line. Measure numbers 1, 2, 3, and 4 are indicated above certain measures.

1 2 4 2

1 2 1

2

2

2

1

2 1 2

1

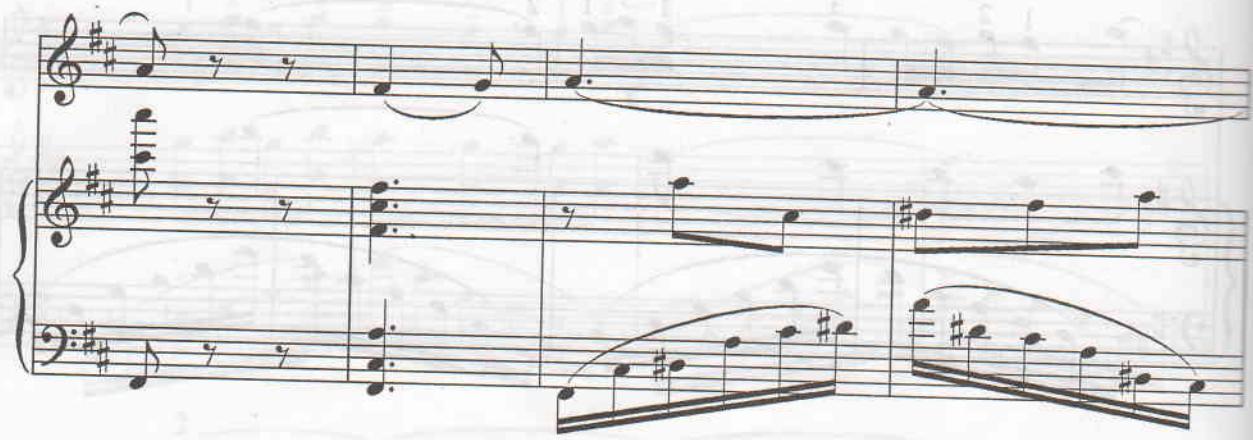
YOSHIKAWA

Handwritten musical score for piano, three staves. Top staff: Treble clef, key signature of two sharps, measure 1 starts with a eighth note followed by sixteenth notes 1 2 3. Middle staff: Treble clef, key signature of two sharps, measure 1 starts with a eighth note followed by sixteenth notes 1 3 1 2. Bottom staff: Bass clef, key signature of one sharp, measure 1 starts with a eighth note followed by sixteenth notes 1 2 3.

~~8~~ Ø

Handwritten musical score for piano, three staves. Top staff: Treble clef, key signature of two sharps, measure 1 starts with a eighth note followed by sixteenth notes 1 2 3. Middle staff: Treble clef, key signature of two sharps, measure 1 starts with a eighth note followed by sixteenth notes 1 3 1 2. Bottom staff: Bass clef, key signature of one sharp, measure 1 starts with a eighth note followed by sixteenth notes 1 2 3. Measure 2 starts with a eighth note followed by sixteenth notes 1 2 3.

Handwritten musical score for piano, three staves. Top staff: Treble clef, key signature of two sharps, measure 1 starts with a eighth note followed by sixteenth notes 1 2 3. Middle staff: Treble clef, key signature of two sharps, measure 1 starts with a eighth note followed by sixteenth notes 1 3 1 2. Bottom staff: Bass clef, key signature of one sharp, measure 1 starts with a eighth note followed by sixteenth notes 1 2 3.



YOSHLIK RAQSI

A.Abbasov

Allegro vivo energico

The sheet music consists of five staves of musical notation. The top staff is for the right hand, featuring sixteenth-note patterns with fingerings such as 2, 4, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1; 2, 1, 2, 1. The second staff is for the left hand, starting with a forte dynamic (f) and continuing with mezzo-forte (mf). The third staff is for the right hand, showing eighth-note patterns with fingerings like 1, 3, 1, 3, 1, 3, 1; 3, 4, 3, 4, 3, 1, 2, 4, 2, 4, 2, 1; 1, 3, 1, 3, 1, 3, 1. The fourth staff is for the left hand, with eighth-note patterns. The fifth staff is for the right hand, ending with a mezzo-forte dynamic (mf).



Handwritten musical score for two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one flat. The top staff includes fingerings (1, 3, 1, 3, 4, 3, 1, 1, 3, 1) and dynamic markings (p, sf).

Handwritten musical score for two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one flat. The top staff includes dynamic markings (cresc., sf, sf) and fingerings (2, 4, 2, 1).

Handwritten musical score for two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one flat. The top staff includes fingerings (2, 1, 3, 2, 1, > 1, > 2, > 2, > 3, > 2, > 2, > 3, > 4, 3, 4) and dynamic markings (sf, e, e, f).

f > mf

mf

Handwritten musical score for two voices. The top voice is in treble clef with a key signature of one flat. The bottom voice is in bass clef with a key signature of one sharp. The music consists of four measures. Measure 1: Treble has eighth-note pairs (1 4) over a bass note. Bass has eighth-note pairs (1 1 1). Measure 2: Treble has eighth-note pairs (2 4) over a bass note. Bass has eighth-note pairs (2 4 2 4 2). Measures 3-4: Treble has eighth-note pairs (1 2 1 2 1 1). Bass has eighth-note pairs (1 4 1 4 1 1).

Handwritten musical score for two voices. The top voice is in treble clef with a key signature of one flat. The bottom voice is in bass clef with a key signature of one sharp. The music consists of four measures. Measure 1: Treble has eighth-note pairs (1 2). Bass has eighth-note pairs (1 1). Measure 2: Treble has eighth-note pairs (2 1). Bass has eighth-note pairs (2 2). Measures 3-4: Treble has eighth-note pairs (1 2). Bass has eighth-note pairs (1 1).

Handwritten musical score for two voices. The top voice is in treble clef with a key signature of one flat. The bottom voice is in bass clef with a key signature of one sharp. The music consists of four measures. Measure 1: Treble has eighth-note pairs (2). Bass has eighth-note pairs (b 2). Measure 2: Treble has eighth-note pairs (b 2). Bass has eighth-note pairs (b 2). Measures 3-4: Treble has eighth-note pairs (1 3 b 4 3 2 3). Bass has eighth-note pairs (1 3 b 4 3 2 3).

Handwritten musical score for two voices. The top voice is in treble clef with a key signature of one flat. The bottom voice is in bass clef with a key signature of one sharp. The music consists of four measures. Measure 1: Treble has eighth-note pairs (1 2 3 4 3 2 3). Bass has eighth-note pairs (1 2 3 4 3 2 3). Measure 2: Treble has eighth-note pairs (4). Bass has eighth-note pairs (4). Measures 3-4: Treble has eighth-note pairs (1 2 3 4 3 2 3). Bass has eighth-note pairs (1 2 3 4 3 2 3).

mf

mf

mf

p

poco

a

poco

cresc.

p

cresc.

Handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The music is in common time, with various key signatures (G major, E major, C major, F major, B-flat major). Measure 1 starts with Soprano 1 playing eighth-note pairs, followed by Alto 1 and Bass 1. Measures 2-3 show complex rhythmic patterns with grace notes and sixteenth-note figures. Measure 4 concludes with a forte dynamic.

Handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The music continues in common time with changing key signatures. Measures 1-2 feature sustained notes and eighth-note chords. Measures 3-4 show eighth-note patterns with grace notes. Measures 5-6 conclude with a forte dynamic.

Handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The music is in common time. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 feature sustained notes and eighth-note chords. Measures 5-6 conclude with a forte dynamic.

Handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The music is in common time. Measures 1-2 show eighth-note patterns with grace notes. Measures 3-4 feature sustained notes and eighth-note chords. Measures 5-6 conclude with a forte dynamic.

Handwritten musical score for piano, three staves. Key signature: treble clef, one flat. Time signature: common time. Measures 1-4 show treble and bass staves with eighth-note patterns. Measures 5-8 show treble and bass staves with eighth-note patterns.

Handwritten musical score for piano, three staves. Key signature: treble clef, one flat. Time signature: common time. Measures 1-4 show treble and bass staves with eighth-note patterns. Measures 5-8 show treble and bass staves with eighth-note patterns.

Handwritten musical score for piano, three staves. Key signature: treble clef, one flat. Time signature: common time. Measures 1-4 show treble and bass staves with eighth-note patterns. Measures 5-8 show treble and bass staves with eighth-note patterns.

Handwritten musical score for piano, three staves. Key signature: treble clef, one flat. Time signature: common time. Measures 1-4 show treble and bass staves with eighth-note patterns. Measures 5-8 show treble and bass staves with eighth-note patterns.

SIZNING AYVON

T.Jalilov

K.Azimov qayta ishlagan

Allegretto

1
 1 3
 1 2
 1
 2

1 2

1 3
 1 3

1
 1

Allegro

f

p

1 3 4

p

1 2 4 2

p

Musical score page 1. The top system consists of three staves: Treble, Bass, and Treble. The first two measures show sixteenth-note patterns. The third measure begins with a bass note followed by eighth-note pairs. The fourth measure features eighth-note pairs in the bass and sixteenth-note patterns in the treble. Measure 5 concludes with a melodic line in the treble staff.

Musical score page 1. The second system continues with three staves. Measures 6 and 7 show eighth-note pairs in the bass and sixteenth-note patterns in the treble. Measure 8 begins with a bass note followed by eighth-note pairs. Measure 9 concludes with a melodic line in the treble staff.

Musical score page 1. The third system continues with three staves. Measures 10 and 11 show eighth-note pairs in the bass and sixteenth-note patterns in the treble. Measure 12 begins with a bass note followed by eighth-note pairs. Measure 13 concludes with a melodic line in the treble staff.

Musical score page 1. The fourth system continues with three staves. Measures 14 and 15 show eighth-note pairs in the bass and sixteenth-note patterns in the treble. Measure 16 begins with a bass note followed by eighth-note pairs. Measure 17 concludes with a melodic line in the treble staff.

rit.

¹ ⁴ ³ ³ ¹ ³ ¹

NASRI SEGOH
O'zbek xalq kuyi

Moderato espressivo

F.Alimov moslashtirgan

mf

p

2

2

mf

p

1. 2 2 4 2 2 1.

mf

2. 2 2 1. 2 2 1.

3 3 3 3 3 3

1. 2. 1. 2. 3 3 3 3

213

NASHI SEODOR

3

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of ten staves of music. The vocal parts are in common time, while the piano part uses measures of varying lengths. The vocal entries are marked with '1' and '2'. The piano part includes dynamic markings such as *f*, *p*, and *ff*. Fingerings are indicated above certain notes. The score is written on white paper with black ink.

A handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The score is written in common time. The vocal parts are in soprano clef, except for the bass part which is in bass clef. The music includes various musical markings such as dynamic signs (e.g., f for forte), articulation marks (e.g., dots and dashes), and performance instructions like "3" (indicating triplets) and "ff" (fortissimo). The bass staff features a bass clef, while the other two staves use a soprano clef. The music consists of measures 1 through 5.

6

p

f

Handwritten musical score for three voices (Treble, Bass, Alto) in common time. The key signature is one sharp. The vocal parts are separated by a brace. The first measure shows eighth-note patterns in the Treble and Bass parts. The second measure features sixteenth-note patterns in the Treble and Bass parts, with the Alto part providing harmonic support. The third measure continues with sixteenth-note patterns.

Handwritten musical score for three voices (Treble, Bass, Alto) in common time. The key signature changes to two sharps. The vocal parts are separated by a brace. The first measure shows eighth-note patterns in the Treble and Bass parts. The second measure features sixteenth-note patterns in the Treble and Bass parts, with the Alto part providing harmonic support. The third measure continues with sixteenth-note patterns.

Handwritten musical score for three voices (Treble, Bass, Alto) in common time. The key signature changes to two sharps. The vocal parts are separated by a brace. The first measure shows eighth-note patterns in the Treble and Bass parts. The second measure features sixteenth-note patterns in the Treble and Bass parts, with the Alto part providing harmonic support. The third measure continues with sixteenth-note patterns.

Handwritten musical score for three voices (Treble, Bass, Alto) in common time. The key signature changes to two sharps. The vocal parts are separated by a brace. The first measure shows eighth-note patterns in the Treble and Bass parts. The second measure features sixteenth-note patterns in the Treble and Bass parts, with the Alto part providing harmonic support. The third measure continues with sixteenth-note patterns.

UHG'URCHA-DO-HAII AY HAGG

1.

molto rit.

2.

UYG'URCHA QO'SHIQ VA RAQS

M.Mirzayev
F.Vasiliyev

Adagio

The musical score consists of six staves of music for two voices. The first staff (treble clef) starts with a dynamic *p* and a tremolo marking (*trem.*). The second staff (bass clef) starts with a dynamic *pp*. The third staff (bass clef) starts with a dynamic *pp*. The fourth staff (bass clef) starts with a dynamic *pp*. The fifth staff (bass clef) starts with a dynamic *pp*. The sixth staff (bass clef) starts with a dynamic *pp*. The music includes various dynamics such as *p*, *pp*, *trem.*, *simile*, *tr*, and *trw*. The time signature changes frequently between 2/4, 3/4, and 4/4. The vocal parts are written in a cursive script.

Handwritten musical score for two voices. The top voice uses a treble clef and the bottom voice uses a bass clef. The key signature is one sharp. The time signature changes frequently between 3/4, 2/4, 4/4, 3/4, 2/4, and 4/4. The vocal parts are accompanied by piano chords.

Presto

Handwritten musical score for two voices. The top voice starts with a dynamic of p and a grace note. The bottom voice enters with a sustained note. The vocal parts are accompanied by piano chords. The dynamic for the piano is pp .

Handwritten musical score for two voices. The top voice has a melodic line with various note heads and rests. The bottom voice provides harmonic support with sustained notes and chords. The piano part features sustained notes and chords.

Handwritten musical score for two voices. The top voice has a rhythmic pattern of eighth and sixteenth notes. The bottom voice provides harmonic support with sustained notes and chords. The piano part features sustained notes and chords.

Adagio

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

3
1



Presto

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

8

4 3 1 0 1 4 0 4

224

Bir qinsha usmas yo'nalishibagi qo'shingchilikka tashqari olib ketdi. Ittifoq pax
Avtoreabilitotom fikrigi shaxsiy qo'shingchilikka tashqari olib ketdi. Ittifoq pax
-Autoreabilitotom fikrigi shaxsiy qo'shingchilikka tashqari olib ketdi. Ittifoq pax
drusifigori, mazakoy, xepashka, ishlashni sifatida qo'shingchilikka tashqari olib ketdi.
-Nurxon, «Sining ziyoni», «O'rning qo'shingchilikka tashqari olib ketdi. Ittifoq pax
(2008-yilda xorafan, ittifoq pax noboberi) O - (1991-2001) va eng yaxshi qo'shingchilikka tashqari olib ketdi.
-Avtori 2ta o'quv uslubiy qo'llanmada berilgan
O'QUV-USLUBIY QO'LLANMADA BERILGAN
AYRIM ASARLAR MUALLIFLARI
HAQIDA QISQACHA MA'LUMOT¹⁵

Odiljon Nazarov (1964) – O'zbekistonda xizmat ko'rsatgan artist, dotsent, sozanda (qashqar rubob). Mazkur o'quv qo'llanma muallifi.

Avaz Mansurov (1957) – o'zbek kompozitori, professor. Asarlari: 2ta bolalar operasi, 1ta balet, 21ta musiqali spektakllarga musiqalar, 2ta simfoniya, fortepiano va simfonik orkestr uchun konsert, simfonik poema, uvertyuralar, 10dan ortiq romanslar, estrada qo'shiqlari va 100dan ortiq bolalar qo'shiqlari.(50,65 betlar)

Akrom Hoshimov (1963) – kompozitor, dotsent.

Asarlari: 1ta simfoniya, orkestr uchun konsert, simfonik poema, chang va orkestr uchun konsert, turli cholg'ular uchun pyesalar.(109 bet)

Antonio Dvorjak (1841-1904) – chek kompozitori, dirijor, skripkachi va pedagog.

Asarlari: 10ta opera, oratoriya, kantata, 9ta simfoniya, 5ta poema, ko'plab cholg'ular uchun konsertlar, yumesklar. (113 bet)

Ashraf Abbasov – ozarbayjon kompozitori. (201 bet)

Baxtiyor Aliev (1938) – O'zbekiston xalq artisti, Davlat mukofoti sovrindori, bastakor, sozanda (chang). Mashhur «Bahor» ashula va raqs ansamli tuzilgandan boshlab, ansamlning musiqa rahbari, ko'plab qo'shiqlar, raqs kuylari, yallalar, vokal-raqs syuitalar muallifi. (118 bet)

Vyacheslav Kruglov (1948) – Gnesinlar nomli Rossiya musiqa Akademiyasi professori, Rossiya Federatsiyasi xalq artisti, Xalqaro tanlovlardan sovrindori, jamoat arbobi, sozanda (domra, balalayka). (42 bet)

Doni Zokirov (1914-1985) – O'zbekiston xalq artisti, kompozitor, sozanda, dirijor, murabbiy, jamoat arbobi.

Asarlari: 10dan ortiq musiqali drama, musiqali komediya, o'zbek xalq cholg'ulari orkestri uchun asarlar, kantata, syuitalar, romanslar. Qo'shiqlar, jumladan bolalar qo'shiqlari, ko'plab o'zbek mumtoz kuylarini orkestr uchun moslashtirgan. (47 bet)

Yozef Gaydn (1732-1809) – avstriya kompozitor, dirijor.

Asarlari: 100dan ortiq simfoniylar, 30ta opera, oratoriylar, kantatalar, 52ta sonata, har-xil cholg'ular uchun 50ta konsertlar, 83ta kvartet va boshqalar. (94 bet)

Ikrom Akbarov (1921-2011) – O'zbekiston xalq artisti, Davlat mukofoti sovrindori.

Asarlari: Poemalar, vokal syuitalar, qo'shiqlar, bolalar qo'shiqlari. (59 bet)

Kamoliddin Azimov – 1980-yilda Buxoro shahrida tug'ilgan. Kompozitor, sozanda (qashqar rubob).

Asarlari: 1 ta fortepiano uchun Konsert, 1 ta oratoriya, simfoniya, uvertyura, chang va xalq cholg'ulari orkestri uchun Konsert, turli cholg'ular uchun kuylar yaratgan. (87 bet)

Karim Abdullayev (1901-1977) – O'zbekiston xalq artisti, kompozitor va jamoat arbobi. Fortepiano uchun kuylar, torli kvartet uchun syuitalar, juda ko'plab qo'shiqlar, shu jumladan, bolalar qo'shiqlari muallifi. (47 bet)

¹⁵ Ushbu ma'lumotlar A.Jabborovning «O'zbekiston kompozitorlari va musiqashunoslari» kitobidan olindi. T., 2004.

Kerimbay Turapov (1964) – Qirg'izistonning O'sh shahrida tug'ilgan. Qirg'iziston xalq artisti, bastakor, opera xonandası. (79 bet)

Manas Leviyev (1912-1991) – O'zbekiston xalq artisti, Davlat mukofoti sovrindori, kompozitor. Asarlari: 10ga yaqin musiqiy drama, 5ta musiqali komediya, «Mahallada duv-duv gap», «Maftuningman» kabi 7ta kinofilmga musiqa, simfonik poemalar, cholg'ular uchun turli asarlar, romanslar, qo'shiqlar. (102 bet)

Muhammadjon Mirzayev (1913-1999) – O'zbekiston xalq artisti, bastakor, sozanda. 300dan ortiq qo'shiq, ashula, yalla va raqs kuylari bilan birga, maxsus qashqar rubob uchun «Marg'ilon qizlari», «Shodlik», «Orzu dil», «Dilrabo», «Zavqim kelur», «Dil kuylasin», «Gulruk» kabi betakror asarlar muallifi. (134, 220 bet)

Muhammadjon Otajonov (1959) – kompozitor, dosent, 4ta musiqali drama, turli cholg'ular uchun 4ta konsert, fantaziyalari, syuitalar, qo'shiqlar, telefilmlarga musiqalar bilan birga ko'plab o'zbek kuy va qo'shiqlarini notalashtirgan. (149 bet)

Mansurxo'ja Parpiyev – 1965 yilda Namangan viloyati Pop tumanida tug'ilgan, sozanda (qashqar rubob), murabbiy. Bolalar uchun qo'shiqlar va kuylar ijod qilgan. (144 bet)

Mirxalil Mahmudov (1947) – O'zbekiston Respublikasi san'at arbobi, kompozitor. Asarlari: simfoniyalar, uvertyuralar, oratoriylar, simfonik poemalar, 6ta musiqiy dramaga, 50dan ortiq kinofilmlarga musiqalar. (74 bet)

Najimadin Muhammedinov (1937) – Qoraqolpog'iston va O'zbekistonda xizmat ko'rsatgan san'at arbobi, Davlat mukofoti sovrindori, pedagog, jamoat arbobi, kompozitor. Qoraqolpog'iston Respublikasi madhiyasi muallifi.

Asarlari: 1 ta opera, 1 ta balet, musiqiy dramalar, 2 ta simfoniya, kantata, cholg'ular uchun kuylar, syuitalar, ko'plab qo'shiqlar. (56 bet)

Nasriddin Ro'ziyev (1954) – sozanda (qo'shnay, surnay). (177 bet)

Nadim Norxo'jayev (1947) – O'zbekiston Respublikasida xizmat ko'rsatgan san'at arbobi, kompozitor, professor. Asarlari: simfonik orkestr uchun uvertyuralar, 5ta bolalar spektakliga musiqa, konsertino, prelyudiya, o'zbek xalq cholg'ulari uchun ko'plab pyesalar, estrada qo'shiqlari, bolalar uchun ko'plab qo'shiqlar. (77, 97 betlar)

Oydin Abdullayeva – 1976-yilda Toshkent shahrida tug'ilgan, kompozitor, dotsent.

Asarlari: 3 qismli sonatina, prelyudiya, chang va fortepiano uchun Konsert, simfonik orkestr uchun poema, torli cholg'ular kvarteti uchun fantaziya, qashqar rubob uchun Konsert. (70 bet)

Rahmaddin Qipchoqov (1940) – O'zbekistonda xizmat ko'rsatgan madaniyat xodimi, dirijor, pedagog. Ko'p yillar Farg'ona san'at kolleji xalq cholg'ulari talabalar orkestri rahbari va oily toifali o'qituvchi sifatida faoliyat olib borgan. Ko'plab o'zbek xalq kuy va shuningdek, orkestr uchun ko'plab xalq kuylarini moslashtirib, cholg'ulashtirgan. (126, 134, 134, 163 betlar)

Redjep Redjepov (1964) – turkman kompozitori. (188 bet)

Rustam Abdullayev (1947) – O'zbekiston Respublikasi san'at arbobi, Davlat mukofoti sovrindori, kompozitor, professor.

Asarlari: 2 ta opera, 1 ta balet-oratoriya, ko'plab vokal-simfonik poemalar, cholg'ular uchun pyesalar, 5 ta fortepiano uchun Konsert, ko'plab qo'shiqlar. (129 bet)

Sayfi Jalil (1932-2003) – O'zbekiston xalq artisti, Davlat mukofoti sovrindori, professor, kompozitor. (122 bet)

Asari: 1 ta opera, ko'plab musiqiy dramalar, simfoniya, syuita, uvertyura, bir qancha cholg'ular uchun asarlar, qo'shiqlar muallifi. «Ona yurtim» kabi qo'shiqlar xalq orasida mashhur.

Sulaymon Yudakov (1916-1992) – O'zbekiston xalq artisti, Davlat mukofotlari sovrindori.

Asarlari: 1ta opera, 1ta balet, musiqiy drama, spektakl va kinofilmlarga musiqalar, torli kvartet uchun pyesalar, syuita, simfonik orkestr uchun syuita, ko'plab qo'shiqlar, poema, romanslar, choig'ular uchun asarlar. (182 bet)

Sultonali Rahmatov – 1970 yilda Toshkent shahrida tug'ilgan, bastakor, ijrochi. Bir qancha estrada yo'nalişidagi qo'shiqlar, kuylar muallifi. (156 bet)

To'xtasin Jalilov (1896-1966) – O'zbekiston xalq artisti, bastakor, sozanda (g'iijak).

Asarlari: «Tohir va Zuhra» operasi (hammualiflikda), juda ko'plab spektakllar, musiqali dramalarga musiqalar, qo'shiqlar muallifi. Musiqali dramalardagi «Otmagay tong», «Nurxon», «Sizning ayvon», «O'rgilay» kabi ariya va qo'shiqlari xalq orasida mashhur. (208 bet)

Fikret Amirov Meshadi Jamil o'g'li – (1922-1984) Ozarbayjonning Gyanji shahrida tug'ilgan. Ozarbayjon kompozitori.

Asarlari: 2ta opera, simfonik mugamlar, konsertlar, cholg'ular uchun ko'plab pyesalar, variatsiyalar, romanslar. (105 bet)

Faxriddin Sodiqov (1914-1977) – O'zbekistonda xizmat ko'rsatgan san'at arbobi, bastakor, sozanda (chang, dutor), ustoz-murabbiy, jamoat arbobi.

Bir qancha kompozitorlar bilan hamkorlikda 4ta musiqali drama, 300 dan ortiq ashula, qo'shiq va kuylar muallifi. (192 bet)

Fattoq Nazarov (1919-1980) – O'zbekiston va Qoraqalpog'iston Respublikasida xizmat ko'rsatgan artist, kompozitor, dirijyor, professor.

Asarlari: 7ta musiqiy drama, spektakllarga va radiopostanovkalarga musiqalar, simfonik suyitalar, juda ko'p cholg'ular uchun asarlar, qo'shiqlar, bolalar qo'shiqlari. (52 bet)

Feoktist Nikiforovich Vasilyev (1919-1987) – professor, TDKning ilk bitiruvchilaridan, ko'plab shogirdlar etishtirgan ustoz-murabbiy, jamoat arbobi. Dastlabki «Qashqar rubob darsligi», «Qashqar rubobi uchun gamma va arpedjiolar» kitoblari muallifi. (220 bet)

Qobiljon Usmonov (1936) – O'zbekistonda xizmat ko'rsatgan artist, ustoz-murabbiy, sozanda (qashqar rubob). Qashqar rubob uchun bir nechta o'quv qo'llanmalar, ko'plab etyudlar muallifi. (40 bet)

Q'urom Qo'chqorov (1915) – O'zbekistonda xizmat ko'rsatgan artist, bastakor, ustoz-murabbiy, jamoat arbobi sozanda (dutor). Dutor uchun bir nechta o'quv qo'llanmalar, ko'plab etyudlar va pyesalar muallifi. (39 bet)

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