

**O‘ZBEKISTON RESPUBLIKASI MADANIYAT VA SPORT ISHLARI VAZIRLIGI
RESPUBLIKA METODIKA VA AXBOROT MARKAZI
ABDULLA QODIRIY NOMIDAGI TOSHKENT DAVLAT
MADANIYAT INSTITUTI**

RAHMATILLA NOSIROV

CHOLG‘U IJROCHILIGI

Madaniyat va san‘at oliy o‘quv yurtlari uchun

O‘QUV QO‘LLANMA

TOSHKENT 2008

**Abdulla Qodiriy nomidagi Toshkent Davlat Madaniyat instituti
Ilmiy kengashi tomonidan nashrga tavsiya etilgan (29/02/2008 №6).**

“Cholg‘u ijrochiligi” fani asoslarini ilmiy-amaliy tatbiq etishga qaratilgan mazkur o‘quv qo‘llanmada milliy cholg‘ularning kelib chiqish tarixi, ulardan mumtoz va estrada ijrochiligida foydalanish asoslari haqida so‘z yuritiladi. Shuningdek, an’anaviy xalq cholg‘ulari: qashqar rubobi, afg‘on rubobi, dutor, tanbur va doiralar haqida amaliy va nazariy bilimlar umumlashtiriladi. O‘quv qo‘llanmada talabalarning kelajakda har jihatdan yetuk mutaxassis sifatida shakllanishlarini ko‘zda tutiladi.

O‘quv qo‘llanma madaniyat va san’at oliy o‘quv yurtlarining bakalavr yo‘nalishidagi talabalari uchun mo‘ljallangan. an’ana

Mas’ul muxarrir:

Abdulla UMAROV – Abdulla Qodiriy nomidagi Toshkent Davlat Madaniyat instituti professori

Taqrizchilar:

Soibjon BEGMATOV – O‘zbekiston Davlat konservatoriyasi ilmiy ishlar bo‘yicha prorektori, san’atshunoslik fanlari nomzodi, dotsent

Ahmadjon DADAYEV – Abdulla Qodiriy nomidagi Toshkent Davlat Madaniyat instituti dotsenti, O‘zbekistonda xizmat ko‘rsatgan artist

KIRISH

Cholg‘u ijrochiligi fani milliy cholg‘ularning kelib chiqish tarixi, milliy soz yasovchi ustalar haqidagi ma’lumotlar va milliy cholg‘ularimizni zamonaviy estrada ijrochiligidagi o‘rni haqidagi nazariy va amaliy bilimlarni talabalarga zamonaviy ta’lim standartlari talablariga muvofiq o‘rgatishdan iborat.

O‘zbek mumtoz musiqiy merosi turli cholg‘ularga boy va ularning har biri uzoq o‘tmish, tarkibiy rivojlanish va texnikaviy takomillashish jarayonidan o‘tganligi bilan alohida ahamiyat kasb etadi. Ijro mezonlariga ko‘ra o‘zbek xalq cholg‘ulari ikki guruhga bo‘linadi. Birinchi guruhga barcha an’anaviy xalq cholg‘ulari kiradi. Ikkinchi guruh XX asr madaniy rivoji bilan bog‘liq bo‘lib takomillashga, ya’ni qayta ishlangan (rekonstruksiya qilingan) cholg‘ular kiradi.

An’anaviy xalq cholg‘ulari tarkibidan joy olgan cholg‘u sozlar: tanbur, dutor, sato, rubob, ud, nay, surnay, qo‘shnay, karnay, g‘ijjak, chang, qonun, doyra, nog‘ora. Xalq ijodiyotida qo‘llaniladigan sozlarga changqo‘biz, sibizg‘i, safoil kiradi.

Qayta ishlangan cholg‘ular asboblariga - rubob, g‘ijjak, dutor va chang sozlarining musiqaning soprano, alt, tenor, bas ovozlari mezonlariga ko‘ra qayta ishlangan namunalari kiradi.

Karnay, surnay, nog‘ora va doyra tarkibidagi damli va urma cholg‘ular guruhi qadimdan ijro amaliyotida shakllanib, xalqimizning barcha ommaviy tadbirlarining faol ishtirokchisiga aylangan. An’anaviy cholg‘u sozlar ansambllari esa o‘z xususiyatlaridan kelib chiqib qo‘llanilgan. Ijroda keng ko‘lamli va katta ovoz imkoniyatiga ega bo‘lish maqsadida barcha cholg‘ular yig‘indisidan katta cholg‘ular ansambli tashkil etilgan. Cholg‘u musiqasi ijrochiligi va maqom ijrochilik amaliyoida esa kichik-kichik guruhlar bo‘lib ijro etish ham an’anaga aylangan. Jumladan: har bir cholg‘u doyra jo‘rligi bilan ijro etish; tanbur dutor bilan; tanbur, dutor doyra jo‘rligi bilan; tanbur, dutor, g‘ijjak doyra jo‘rligida ud, qonun doyra bilan birga va h.k.

Hozirgi davrga kelib o‘zbek musiqasi ijrochiligini uchta yirik yo‘nalishga ajratish mumkin. Xalq folklor musiqasi yo‘nalishi, xalq mumtoz musiqasi yo‘nalishi va kompozitorlik musiqasi ijodiyoti yo‘nalishi. Xalq folklor yo‘nalishida ommaviylik xususiyatga ega bo‘lgan, ovoz va texnik jihatlari mos bo‘lgan cholg‘ulardan ko‘proq foydalaniladi. Masalan: rubob, nay, g‘ijjak, chang va doyra cholg‘u asboblari. Qayd etish joizki xalq folklor musiqasi ijrochiligida ijro sharoiti, joyi ham o‘ziga xos bo‘ladi. Shuning uchun cholg‘ular ham tez moslasha oladigan va har qanday sharoitda ijro eta oladiganlik xususiyat kasb etishlari taqozo etiladi.

Cholg‘u ijrochiligi fani talabalarni milliy musiqiy merosimizga chuqur ehtirom ruhida tarbiyalash bilan birga kelajak avlodga shu musiqiy merosni yetkazishdan iboratdir.

Mazkur fanning asosiy maqsadi - xalq sozandachiligi merosini atroflicha o‘rganib, ustozlarning ijro uslublari, mumtoz kuylarning shaklan tuzilishi, milliy bezaklar, usul va o‘lchovlarining o‘ziga xos ijro yo‘llarini o‘rganishdir.

Cholg‘u ijrochiligi fanining vazifasi - vokal jamoalari tashkilotchisini o‘zbek xalq cholg‘ularida ijro malakasini hosil qilish, yuksak malakali cholg‘uchi-tashkilotchi etib tayyorlashdan iborat.

Ushbu fanni o‘zlashtirgan talabalar xalq sozandachiligi san‘ati bo‘yicha tasavvurga ega bo‘lishi, sozandachilik san‘atining nazariy, amaliy va tarixiy asoslarini bilishi, ijrochilik (cholg‘u) ko‘nikmasiga ega bo‘lishi shart.

Fanning amaliy (yakka) mashg‘ulotlari mavzulari

№	Mavzuning nomi
1.1	Cholg‘u sozini sozlash
1.2	Asar bilan tanishuv
1.3	Qo‘l yurg‘izish mashqlari
1.4	Cholg‘u asboblari haqida
1.5	Asardagi milliy bezaklar
1.6	Asarningtempi-sur‘ati
1.7	Vibrato-to‘lqinlantirish
1.8	Qochirimlar-forshlag
1.9	Shartli belgilar bilan tanishish
1.10	Asarning ruhiy holati
1.11	Asardagi doira usullari

Darhaqiqat, musiqiy cholg‘ular insoniyat ma‘naviyatini ohanglarda tarannum etuvchi vosita, ya‘ni xalq ijodiyoti mahsuli bo‘lib, azal -azaldan omma orasida shakllanib, mohir soz ustalari tomonidan yasalib, tobora mukammallashib kelayotgan mo‘jizaviy va ifodaviy asboblardir. Cholg‘ularda har bir xalqning milliy g‘ururi, an‘anasi, qadriyatlarini o‘z ifodasini topganki, ulardan taraladigan ovoz ham shunga moslashgan. Zamonaviy jarayonda o‘tmish an‘analariga yangicha qarash, ilg‘or rivojlangan texnikadan munosib foydalanish hamda komil insonni tarbiyalash kabi omillarga alohida e‘tibor qaratilmoqda. Zero, komil inson tarbiyasida musiqa eng muhim, ya‘ni insonlarni ruhiy hamda ma‘naviy tarbiyasiga asos bo‘la oladigan omil sifatida qaraladi. O‘quv-ta‘lim jarayonining barcha bosqichlarida bunga e‘tibor berilishining sababi ham shunda ekanligi shubhasizdir. Qolaversa, ta‘limda alohida-alohida standartlar tarzida ishlangan dasturlar asosida faoliyat olib borish yo‘lga qo‘yilmoqda. Natijada, o‘qitish mezonida qo‘llanilayotgan adabiyotlar va mavjud barcha nashrlar zamonaviy talab darajasidagi yangi qarashlar bilan boyitish, shaklan hamda mazmunan yaxlit bir o‘quv adabiyoti ko‘rinishiga keltirilib takomillashtirishni taqozo etmoqda.

Ma‘lumki, musiqiy cholg‘ular va ular bilan bog‘liq namunalar xalq musiqa ijodiyotining ahamiyatga ega bo‘lgan tarkibiy qismini tashkil etadi. Hozirgi davrgacha yuzaga kelib, amaliyotda o‘z o‘rnini egallagan va ijrochilik amaliyotini yuqori saviyaga erishib borayotganligi, umumbashariyat madaniyatida alohida nufuzga ega ekanligi ham bundan dalolat beradi. O‘zbek xalq cholg‘ularining har biri texnik jihatdan va tarannum darajasidan ilg‘or cholg‘ular darajasiga kiritish mumkin. Aksariyat namunalari boy ijroviy

imkoniyatlari hamda mukammal darajada shakllanganligi bilan ajralib turadi.

Aynan cholg'ular tarannumining rang-barangligi (yakka, qo'sh, ansambl va orkestr), ularni yuqori professionalizm darajasiga erishganligi hamda katta imkoniyatlarga ega ekanligini namoyon etadi.

O'zbek musiqashunosligida, oxirgi 100 yillik davomida milliy cholg'ularni o'rganishga bag'ishlangan qator ilmiy amaliy tadqiqotlar olib borilgan. O'tmishning buyuk allomalari risolalaridan tashqari XX asrda nashr etilgan kitoblar, amaliyotda keng qo'llanilmoqda. A.Fitrat «Узбек классик мусикдси ва унинг тарихи» (1924 y.), V.Belyaevning «Музыкальные инструменты Узбекистана» (1933 y.), F.Karomatovning «Узбекская инструментальная музыка» (1972, T.S.Vizgo «Музыкальные инструменты Средней Азии» (1980 y) kabi kitoblarini maxsus cholg'ushunoslikka bag'ishlangan.

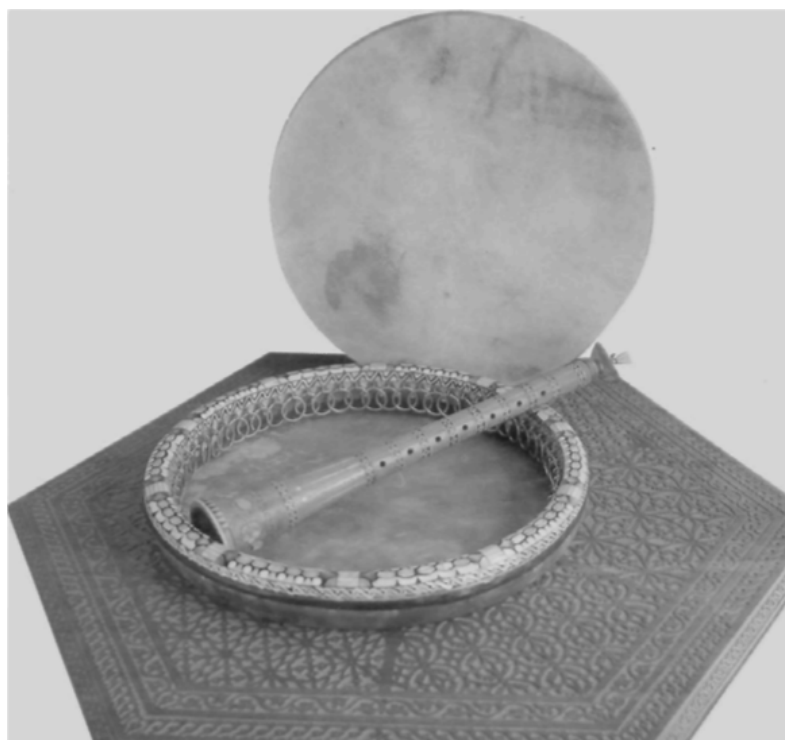
ASOSIY QISM

Musiqiy cholg'ularning tarixi.

O'zbek xalqi qadimiy boy musiqiy me'rosiga ega bo'lib, bunda musiqiy cholg'ular katta o'rintutadi.

Ma'lumki, musiqiy cholg'ular xalqlarning moddiy hamda ma'naviy boyligidir. Chunki, har bir xalq o'z milliy merosi, davrlar osha yuzaga kelgan an'alarini milliy ohanglar orqali tarannum etuvchi va xalqning milliy ma'naviyatiga xos yaratilgan amaliy san'at namunalari orqali ularga mos keluvchi cholg'u asboblari egadirlar.

Tarixdan ma'lumki, o'zbek xalq cholg'ulari rang-barang tarzda, o'ziga xos shakllangan va musiqaning barcha tarmoqlariga mos cholg'u asboblari shakllanib, arslar osha rivojlanib kelgan. O'tmish allomalari Al-Farobiy (IX) o'zining «Katta musiqa kitobi»da, Safiuddin Urmaviy (XII) musiqiy risolasida, Abdulqodir Marog'iy (XIV) «Jami al-alhon fi-ilm al-musiqiy» risolasida, Ahmadiy (XIV) «Sozlar munozarasi» asarida, Zaynullobiddin Husayniy (XV) «Risola dar bayoni qonuni va amaliy musiqiy» risolasida, Abdurahmon Jomiy (XV) «Musiqiy risola»sida, Amuliy (XVI) «musiqa risola»sida, Darvesh Ali Changiy (XVII) «Musiqiy risola»larida musiqiy cholg'ularning o'rganib tadqiq etish masalalarining turli tomonlariga to'xtalib, o'z davrlarining musiqiy cholg'ulari tasnifotini bayon etganlar. O'tmishning zabardast shoirlari o'z asarlarida musiqiy cholg'ular nomlarini zikr etishda sozlarga takror va takror murojaat etganlar. Ayniqsa, o'z ijodi bilan ma'rifat darajasiga erishgan buyuk mutafakkir shoir Alisher Navoiy musiqa ilmining eng nafosatli va mumtoz kerakli tarmoqlariga urg'u berib o'tganliklarini asarlaridan bilib olish mumkin. XX asrga kelib Eyxgorn, Abdurauf Fitrat, Viktor Belyaev kabi olimlar musiqiy cholg'ularni o'rganish xususida samarali harakatlarni amalga oshirganlar.



Tarixiy qo‘lyozmalar, adabiy asarlar va musiqiy risolalarda O‘rta Osiyo xalqlari amaliyotida vujudga kelgan barcha cholg‘u asboblarning nomlari o‘z ifodasini topgan. Musiqiy risolalarda esa cholg‘ularga tegishli (shakl, tuzilish, torlar nisbatlari, tayyorlash mezonlari, cholg‘ular uchun ishlatiladigan daraxtlar va h.k. haqida) ma‘lumotlar keltirilgan. Ularda, torii cholg‘ulardan: borbadd, ud, rud, qobuz, g‘ijjak, navha, nuzxa, qonun, chang, rubob, tanbur, dutor; damli sozlardan: ruhafzo, shammoma, org‘anun, sibizg‘i, nayi anbon, chag‘ona, bulamon, surnay, nay, qo‘shnay, karnay; urma cholg‘ulardan: daf, doira, nog‘ora, safoil kabilar turli darajadagi ma‘lumotlar bilan keltirilgan.

Al Farobiy, Abdurahmon Jomiy, Amuliy, Darvesh Ali Changiy, Abdurauf Fitrat, Viktor Belyaevlar o‘z risolalarida cholg‘u sozlariga katta e‘tibor bilan yondoshib, ularni amaliyotdagi tutgan o‘rni, ayrim falsafiy xususiyatlari hamda ma‘lum darajada tasnifoti bilan yoritganlar.

Davrlar o‘tishi, jamiyat taraqqiyoti mezoniga cholg‘u sozlar ham hamnafas tarzda rivojlanib, zamonaga mos takomillashib, mukammallashib borgan. Tarixiy manba‘larda, Qulmuhammad Udiyning ud cholg‘usiga to‘rtinchi sim taqqanligi yoki g‘ijjak cholg‘usining avval ikki torli, keyin uchinchi va to‘rtinchi torlari taqilganligi, kabi ma‘lumotlar aynan cholg‘ular takomillashishi bilan bog‘liqdir. Takomillashish jarayonida cholg‘ularning shakl va tarannum (ovoz) mezonlarini boyitish katta ahamiyat kasb etgan. Bu ikki mezon cholg‘ularning ma‘nan va moddiy qiymatini ham belgilashga asos bo‘lib xizmat qilgan. Zero, chiroyli cholg‘u go‘zal ovozga ega ekan u xalq ma‘naviy boyligi hamda mulki ekanligini e‘tirof etish lozimdir.

XIX asr oxiri va XX asrning o‘zida o‘zbekona chang, qashqar ruboblari shakllanib iste‘molga kirdi. Ud va qonun sozlari qayta tiklanib ijrochilik amaliyotini sezilarii darajada boyitdi. Afg‘on rubobi hamda kurd sozlari ham o‘ziga xos jozibasi bilan amaliy jarayondan munosib o‘rni oldi.

Musiqiy cholg'ularning ta'rifi, ya'ni shakl-tuzilishlari tarkibiy jihatlari, nomlariga xos ijrochilari bilan bog'liq ma'lumotlar, asosan O'rta asriardan boshlab badiiy adabiyot asarlari hamda musiqiy risolalarida yoritila boshlanadi. Demak, O'rta asrlarga kelib qadimdan shakllanib takomillashib kelgan xalq musiqiy cholg'ulari ijrochilik amaliyotida o'z o'rnini topgan. Shu bilan birga nafaqat xalq balki olimlar e'tiborini qozongan. Bu jarayonni O.Matyoqubov «Мақомот» kitobida quyidagicha bayon etadi. «Cholg'ularga bunday atroflicha qiziqishlar zaminida musiqiy asboblar ijrochilik faoliyatining ob'ektiv aks ettirishdir, degan ilmiy tushuncha yotadi. Farobiy ta'biri bilan aytganda, cholg'u asboblarining shakllanishi, avvalo, amaliyotda yuzaga keladi. Ularning tembr-akustik xususiyatlari parda va tovushqatorlari bevosita ijro jarayonida shakllanadi va takomillashadi. Shundan so'nggina cholg'ular olimlar kuzatuv va umumlashmalariga zamin bo'lishi mumkin»¹.

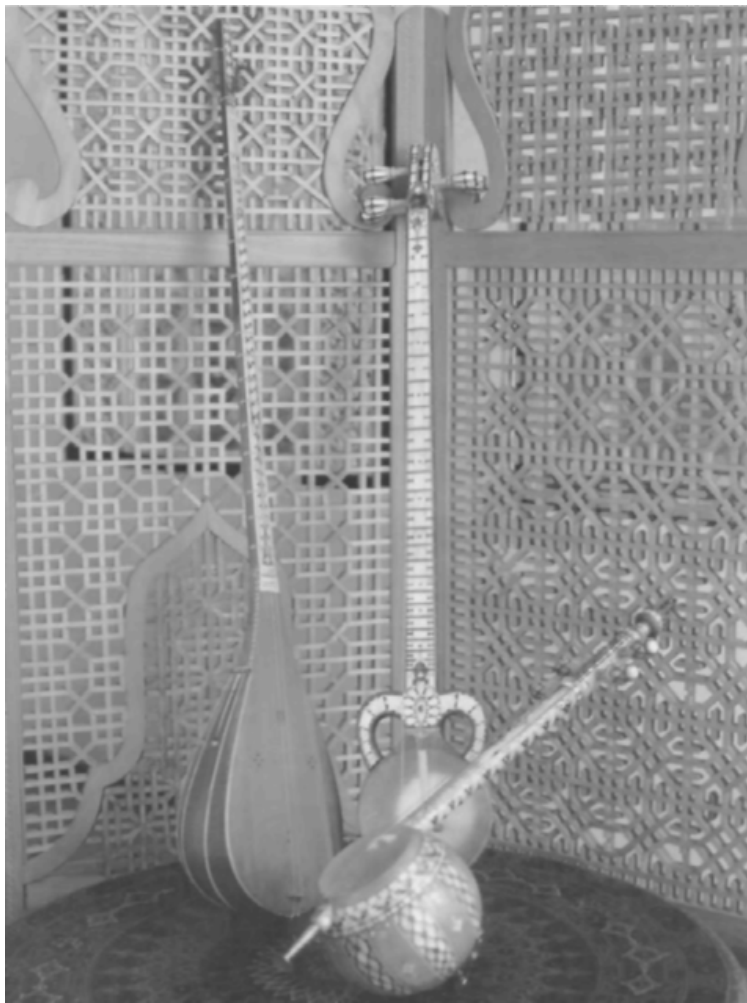
Abu Nasr Farobiy, Abu Ali Ibn Sino, Abdulloh Al-Xorazmiy, Zaynullobiddin Husayniy, Safiuddin Urmaviy, Abdulqodir Marog'iyalar o'z risolalarida cholg'ular va ularning bir qator sifat va xususiyatlari xususida o'z risolalarida mufassal bayon etganlar. O'rta asr risolalarida cholg'ular takomillashishi hamda rivoji yo'lida qilingan o'zgarishlar, ijrochilik amaliyotida yaratilgan yangi sozlar va iste'moldan chiqqan cholg'ular tasnifotini ko'rish mumkin.

XIX asrning II-yarmiga kelib o'zbek an'anaviy cholg'ularini o'rganishga alohida ahamiyat berila boshlanadi. O'rta Osiyo madaniyatiga qiziqish G'arb mamlakatlarida ortib boradi va uni o'rganish maqsadida mutaxassislar kela boshlaydilar. Marko, Polo, Vamberi, Ankomin, Leysek, Eyxgorn kabi sayohatchi etnograflar, tarixchilar, kopelmeysterlarning kundaliklarida zikr etilgan ma'lumotlar keyinchalik yirik-yirik maqolalar va kitob tarzida nashr yuzini ko'radi.

XX asrga kelib xalq ijrochilik amaliyotida ommalashgan cholg'ularni o'rganib tadqiq etishga e'tibor kuchaydi. Buni Abdurauf Fitrat o'zining ijodida boshlab berib, qimmatli ma'lumotlarni bayon etadi. Shundan so'ng musiqashunos olimlar cholg'ushunoslik ilmini rivojida bir qator samarali tadqiqotlar olib boradilar. V.Belyaev, F.Karomatli, T.S.Vbizgo, A.Malkeevalar shular jumlasidan bo'lib, O'rta Osiyo musiqa cholg'ushunosligi sohasining rivojiga samarali hissa qo'shdilar. Manba'larda an'anaviy cholg'ular musiqiy madaniyatning asoslaridan biri ekanligini va xalq ma'naviyatini go'zal an'alarini o'zida mujassam etib kelayotganini tasniflab berganlar.

¹ О. Матёқубов «Мақомот» Т., «Музыка» 2004 й., 272 б.

Milliy musiqiy cholg'ular va ularning turlari.



Cholg'u ijrochiligi fani mutahassislikka kirish fanlarining asosiylaridan biri hisoblanadi. Cholg'u ijrochiligi fanining asosiy maqsadi musiqiy cholg'ular tarihi va ijro yo'llari haqida talabalarga atroflicha bilim berishdan iborat. Musiqiy cholg'ular tarihi va ijro an'analari haqida talabalar to'rtinchi kursning yettinchi va sakkizinchi semestrlarida o'rganadilar. Honanda agar soz chalishni bilmasa, u mukammal ijrochi hisoblanmaydi. Ya'ni hazrat Navoiy aytganlaridek "Ham cholg'ay, ham aytg'ay - ko'ngil mulkiga qo'zg'alonlar solg'ay".

O'zbek xalqi musiqa madaniyatining tarixi juda boy va qadimiydir. Shu kunga qadar topilgan ashyoviy yozma va og'zaki manbalarning dalolat berishicha, qadimiy Xorazm, Baqtriya va Sug'd yellarida miloddan avval nihoyatda ko'rkam va rang-barang o'ziga xos mahalliy musiqa san'ati mavjud bo'lgan. Ayritom, Tuproq qal'a, Afrosiyob kabi ko'hna mintaqalarda yaratilgan san'at keng o'rin tutgan va muhim ijtimoiy ahamiyat kasb etganligidan darak beradi. Shuning bilan birga ijrochilarning qo'llarida o'z aksini topgan arfasimon, changsimon, udsimon, naysimon, cholg'ular esa uzoq taraqqiyot yo'lini bosib o'tgan mukammal soziardan ekanligidan habardor bo'lamiz. Afg'on rubobi darsligi ilk bora chop etilayotgani sababli hayotimda ko'rib, o'z boshimdan o'tkazgan kechinmalarimni va turli ijrochilik maktab-lariga taalluqli mavjud ilmiy-metodik adabi-yotlarda yozilmagan masalalarni yoritib, o'zimning ko'p yillik ijrochilik va pedagogik tajribamga tayangan holda shu darslikda ulug'allomalarimizni hayoti, ijodi va ijrochilarining tarixini to'laroq qamrab olishga harakat qildim. Chunki o'qituvchi dars berish jarayo-nida sozning kelib chiqish tarixini, uning rivojiga hissa qo'shgan ulug'ustoz-murab-biylarni va mohir ijrochilarni ijodlaridan shogir-dini bahramand qilib, uni o'z Vatani-ga, soziga, ustozlariga bo'lgan ihlosini, mehrini orttira borishi lozim. Tarixni bilmay turib yangilik yaratilmaydi, shuning uchun hurmatli ulug'alloma ustozimiz Borbadning hayoti va ijodidan boshlab, to hozirgi davrgacha bo'lgan ijodkorlarni ijodidan

imkoram boricha o'quvchilarni bahrainand qilishni muhim vazifam deb bildim.

Qadimda mashhur bo'lgan «Borbad» cholg'usi miloddan avval VI asrda yaratilganligi haqidagi ba'zi ma'lumotlarga ega-miz. Binobarin, «mazkur cholg'u ko'p manba-larda barchatorli asboblarning yuzaga kelishi-da asos bo'lgan», deb ko'rsatiladi.

Borbad, Barbad, Pahlabad, Faxliz Marviy (taxm. 585, Niso-628-38, Marv) atoqli sozanda, xonanda, shoir va bastakor. Dastlab ijro va ijod sirlarini o'z otasidan o'rgangan, Marvga ko'chib, bu yerdagi maslihur ustozlarga shogird tushgan. Keyinchalik (618—28) Sosoniylar davlati shoxi Xusrav 11 Parviz saroyi (Ktesifon) da xizmat qilgan. Manbalarda Borbad, ayniqsa, turkumi (xususan, Sosoniylar tomonidan davlat dini maqomiga ko'tarilgan Zardushtiylik marosimlari bilan bog'liq bo'lgan), muayyan tizimdagi asarlarga mehr qo'yganligi ta'kidlanadi.

Abu nasr Farobiyning «Kitob ul-musiqa al-kabir» («Musiqa haqida katta kitob»), Abu Abdulloh al-Xorazmiyning «Mafotiq al-uldum» («Ilmlar kaliti»), Muhammad Nishopuriyning «Risoi dar ilmi musiqiy», Abdulqodir Marog'iyning «Maqosid al-alhon» («Kuylarni kelib chiqish o'rni») singari risolalarida Borbad yaratgan mashhur 7 qismli «Husravoniy turkumi, shuningdek, «Doston» deb nomlangan kuy va qo'shiqlar ta'riflanadi, ijodiy jarayoni tahlil etiladi. A3-Johiz (775— 818), Abuifaraj Isfahoniy (897-967), Abumansur Sa'olibiy (961—1038) kabi mualliflarning ilmiy-badiiy asar (har xil tazkira va majmua)lari Borbad ijodiga mansub 360 ta qo'shiq, 30 ta cholg'u kuylari hamda 7 ta «Xusravoniy» — Sharqda keng tarqalgan fazoviy tafakkur in'ikosi, ya'ni qamariy yilning 3690, oyning 30 va haftaning 7 kunlari bilan bog'liq bo'lganligini ta'kidlaydi.

Dunyo xalqlari musiqa merosi, ayniqsa, milliy cholg'u asboblari bir necha tamoyil orqali tasnif etilib kelinadi. Ana shunday tamoyillardan biri musiqa asbobini chalish usuli va vositalari nuqtai nazaridan tasnif etish hisoblanadi. Mana shu jihatdan o'zbek milliy musiqa cholg'ulari quyidagi guruhlarga bo'linadi:

Urma musiqiy cholg'ular - doira, nog'ora, qayroq, safoil, chindovul, tavlak, sagat (tarelka).

Damli cholg'ular - sibizg'a, nay, qo'shnay, surnay, bolomon, karanay.

Torli cholg'ular: Bu cholg'ular ham o'z navbatida quyidagilarga bo'linadi;

a) *torli noxunli mezrobli cholg'ular* - qashqar rubobi, tanbur, ud, qonun.

b) *urmajarangli torli cholg'ular* - chang;

c) *chertma cholg'ular* - do'mbira, dutor, chang deb nomlanib kelingan burchakli arfa. **Kamonli cholg'ular-g'ijjak**, qo'biz, sato.

Chertma-ag'rofon (damli) cholg'ular- chanqovuz.

Musiqiy cholg'ularning vujudga kelishida xalqning hayoti, turmush tarzi, ruhiy olami, hissiy (emotsional) boyligi, dunyoqarashi, an'analari yetakchi omil hisoblanadi. Umuman olganda sozlarning yaratilishi insonning o'z dunyoqarashi, falsafiy estetik kechinmalarini badiiy ifodalashga bo'lgan ma'naviy ehtiyoji bilan bog'liqdir.

Biz quyida o'zbek musiqiy cholg'ularidan ba'zilar haqida ma'lumot beramiz.



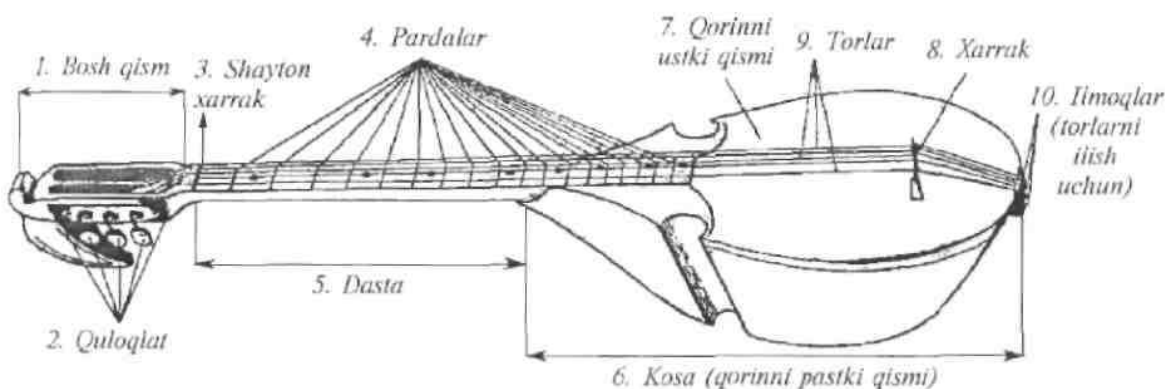
QASHQAR RUBOBI - XI asr saroy musiqachisi Abu Bakr Rubobiy haqida yozilgan she'riy asarda rubob to'g'risida ayrim misralar keltirilgan. Shundan bilishimiz mumkinki rubob juda qadimiy cholg'u hisoblanadi. O'sha davr ruboblari hozirgi biz qo'llayotgan qashqar rubobi ko'rinishidan keskin farq qilgan, lekin negizi bir - biri bilan bog'liqdir. Qadimiy ruboblar besh torii bo'lgan. To'rtta simi ipakdan, bittasi esa kumushdan yasalgan.

Shu o'rinda Fitratning "O'zbek klassik musiqasi va uning tarixi" asarida bayon etilgan jumlaning keltiramiz: "Yozuvchisi ma'lum bo'lmagan bir "Musiqiy tarix"chasida rubobning Sulton Muhammadshoh tomonidan Xorazmda paydo bo'lgani yoziladi. Bu kitobni ko'rganim kun men ham shunga ishongan edim. Biroq 20 - yillarda Hindistondan keltirganim "Sorang" ismli bir cholg'uning rubobgajuda o'xshashligi meni skoskirgan edi. So'ngralari qo'ling'a tushgan Darvesh Aliyning "Risolayi musiqiy" sida bu cholg'uning

Balhda yasalgani, Muhammad Xorazmshoh zamonida Xorazmda rivoj topg'ani ko'rsatiladi".

Qashqar rubobi hozirda yakkanavoz soz sifatida o'zbek xalq ansambllarida yetakchi o'rinni egallaydi. Diapazoni kichik oktava Iya tovushidan uchinchi oktava Iya tovushigacha. Qashqar rubobining beshta simi bor. To'rttasi metal aralashmasidan, bittasi ichak yoki ipakdan qilinadi. Sozlanishi kvarta va kvarta kvinta oralig'ida bo'ladi ya'ni, birinchi sim - Iya tovushiga, ikkinchi sim mi tovushiga, uchinchi sim Iya yoki si tovushlariga sozlanadi.

Afg'on rubobining tuzilishi, qismlarining nomi va vazifasi



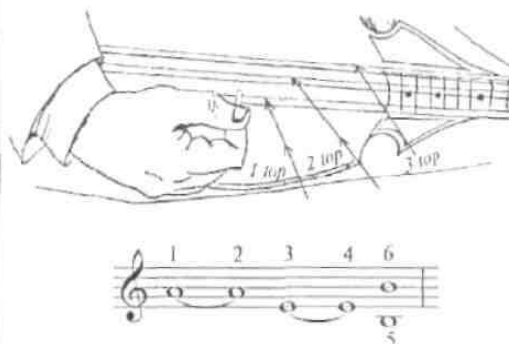
Afg‘on rubobi, asosan, kosa, dasta, bosh qismdan tashkil topgan. Kosa — bir-biriga yopishtirilgan bir nechta taxtachadan, pastki va yuqorigi qopqoqdan, torlarni mahkamlashga Ino‘ljallangan ilmoqlardan iborat. Ustki qopqoqqa baliq ten qoplangan bo‘lib, unga xarrak o‘rnatiladi. Hozirgi vaqtda ustalarimiz kosani tut daraxtidan o‘yma yoki qovurg‘asimon qilib ham ishlamoqdalar. Pastki qopqoq yog‘ochdan tayyorlanib kosaga zich qilib biriktiriladi.

Dasta — kosaga mahkam biriktirilib, unga 19 ta parda o‘rnatiladi. O‘rganuvchi sozanda-larga qulay bulishi uchun 2, 5, 7, 10, 12, 14, 17, 19 pardalariga dumaloq belgilar qo‘yiladi. Dastani hozirgi vaqtda ustalar yong‘oq daraxtidan ishlamoqdalar. Bosh qismida — torlarni mahkamlash uchun quloqlar o‘rnatilgan.

Afg‘on rubobining torlari va ularning sozlanishi

Afg‘on rubobi takomillashgandan keyin 5 ta ochiq torlari sof kvarta intervallariga sozlanadigan bo‘ldi.

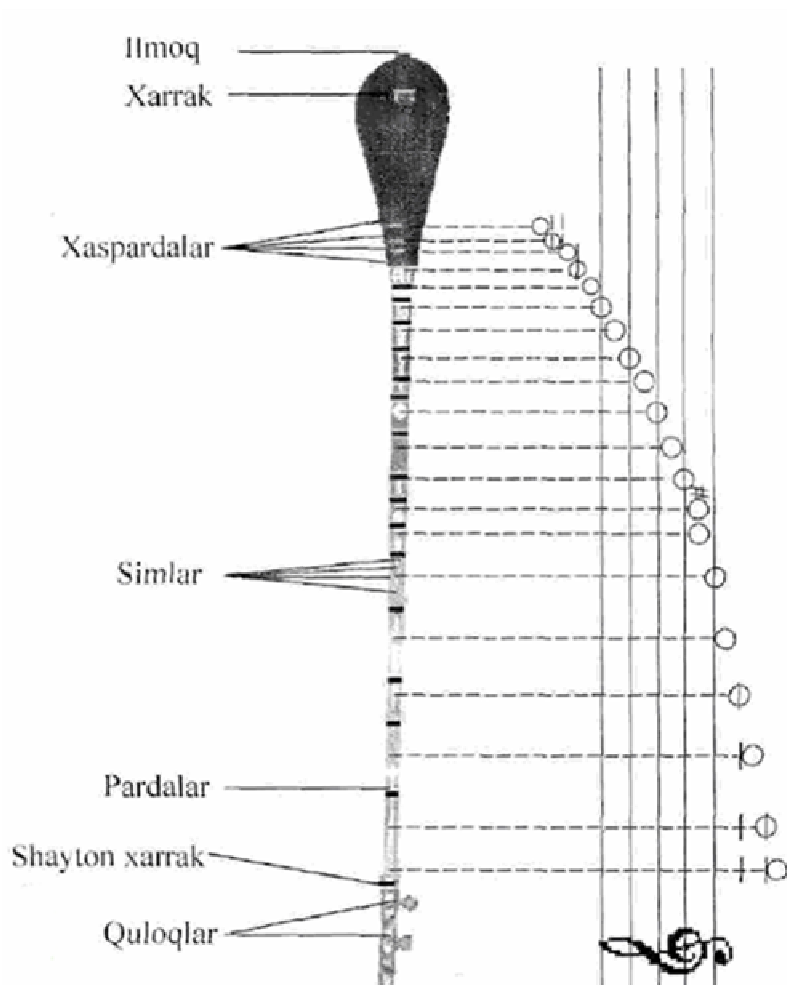
Sozning torlari ichakdan bo‘lib, 1 juft torlar kesimi 0,8 mm, 2 juft torlar kesimi 1,2 mm, 3 tor (bittalik) kesimi 1,8—2 mm bir xil yo‘g‘onlikda taqiladi.



Tanbur cholg‘usi ijrochiligiga xos zarblar

Tanbur maxsus metall dan ishlangan noxun vosita-sida chertib ijro qilinadi. Noxun o‘ng qo‘lning ko‘rsatkich bannog‘iga kiritilib, ana shu barmoq bilan birinchi tori ijro qilinadi. Tanburning birinchi toridakuy ijro etilib, qolgan toriarida hamnavozlik uchun ijro qilinadi. Tanbur. ijrochiligiga xos bo‘lgan zarblarning asosiy to‘qqiz xili haqida tushuncha beramiz. Bular: yakka zarb, qo‘sh zarb, zarbi parron(urmazarb), pIRRang, bilak zarb, rez, kalta rez, teskari zarb, ufor zarb.

Mazkur zarblar uchun umumiy tushunchalar bilan birga mashqlar berishdan maqsad, yosh tanburchi sozan-dalarni chap va o‘ng qo‘l barmoqlari harakatlarini musi-qiy asar ijro etish oldidan jonlantirish va tavsiya etilayot-gan kuylarning pardalariga ko‘nikma hosil qilishdir.



Tanbur zarblarining belgilari; noxunni pastgaurish-nota ustiga belgisi, pastdan yuqoriga urish esa belgisi bilan ifodalanadi.

Yakka zarb - tanburda tovush chiqarishning ehg oddiy va birinchi usulidir. Yakka zarb noxunni torlarda pastga-yuqoriga bir zarb urish bilan hosil qilinadi.

Mashq«Yolg iz»nomlio‘zbekxalqkuyining tovush qator (lad)i asosida tavsiya etiladi.



Tanbur sozining betakror ijrochilaridan biri mashhur hofiz Rasulqori Mamadaliyev.

Fitrat "O'zbek klassik musiqasi va uning tarixi" nomli kitobida tanbur haqida quyidagi fikrlarni aytadi. *"Burungi musiqiy kitoblarimiz tanbur so'zini tunbura shaklida yozadirlar-da, aslida yunoncha so'z ekanini so'zlaydilar. Bu cholg'uning chindan-da, yunondan kelib - kelmaganini bir tomondan tekshirish mumkin bo'ladi. Biroq bu cholg'uning sharqda juda eski bir narsa ekani malumdir. Hijriy o'ninchi asrda o'tkan Hofiz Darvesh Aliy tomonidan tanburning burun ikki torli bo'lgani, so'ngra Husayn Boyqaro zamonida Mahmud Shayboniy otli bir musiqiyshunosning unga bir tor ortdirg'ani to'g'risida berilgan xabar esa yuqoridagi fikrlarimizning kuchini ortdirg'on bo'ladir"*.

Tanburning yaratilishi va uning taraqqiyot jarayonini dastlab Movarounnahr hamda Xurosonning musiqa bilimdonlari o'z asarlarida ilmiy nuqtai nazardan tadqiq etganlar. Masalan, musiqashunoslar Abu Nasr Forobiy, Kotibiy Xorazmiy, Ibn Sino, Ibn Zayla Isfaxoniy va boshqalar o'z asarlarining ayrim boblari hamda fasllarida tanbura oid muhim izohlarni berganlar. Tanbur atamasining ma'nosi turli yozma asarlarda turlicha izohlangan. Jumladan Darveshali Changiy Buxoriy (XII asr Tuhfat - us -surur) ning ta'kidlashicha tanbur tanbur yunoncha so'z bo'lib, "tan" - yurak, "bur" - tirnash ma'nosini anglatar ekan. Tanbur uch xil sozlanadi:

- Birinchisi "**Rost**" mizrobi.
- Ikkinchisi "**Navo**" mizrobi, Navo maqomiga oid kuylar shu sozda chalinadi.
- Uchinchisi "**Segoh**" mizrobi. Segoh, Iroq, Buzruk, Dugoh maqomlariga oid kuylar shu sozda chalinadi.



Rez - noxun bilan pastga va yuqoriga zarb berishning tez va ustma-ust almashuvidan iborat bo'lib, tovush-larni bir-biriga bog'lab (uzluksiz) ijro etish usulidir. Rez faqat katta cho'zimli (yarimtali va butun) notalar emas, balki bir necha taktlardagi kuy jumllarini uzmasdan ijro etilishida ham keng qo'llaniladi.

Yuqoridakaltarez uchun berilgan «Gulyor» kuyining 2-4 taktidagi «Sol» va 7-8 taktlaridagi «Re» nota yozuvi bunga misol bo'la oladi. Ufor zarb o'zbek xalq yalla va raqs kuylari uchun xarakterlidir. Mumtoz musiqa amaliyotida uforlar ikki xil, ya'ni 6/8 va 3/4 o'lchovlarida notada aks ettirilgan.

Kuylarni notaga yozilishida 6/8 o'lchovdagi uforlar ko'proq bo'lib, ular sho'xchan va raqsga chorlovchi xarakterga ega. Og'ir uforlar (3/4) esa mumtoz musiqiy merosimiz hisoblanmish maqom ashula turkumlarining yakunlovchi qismlarida mavjuddir.



Topilgan qazilma obidalarini, ajdodlarimiz turmushida musiqa boyliklardan bizga ma'lumki, doira (buben) bizning asrimizgacha bo'lgan II - asrda ham mavjud bo'lgan. O'rta Osiyoda u bundan 2000 yil oldin paydo bo'lgan. Doira hozirgi kunda ham o'zbek xalq cholg'uiari orasida alohida o'ringa ega. U yakka holda yoki ansambli bo'lib ijro etiladi. Shimisi quvonarliki hozirda faqat doirachilardan tashkil topgan ansambllar ko'paymoqda. Misol tariqasida Elmurod Islomov, Husan Nosirov, Abbas Qosimovlar

rahbarligidagi doirachilar ansambllarini keltirish mumkin.

Doira imkoniyati juda keng cholg'ulardan hisoblanadi. Akademik Yunus Rajabiy maqomiarimizni notaga olgan vaqtda doira usullarini yozish uchun bitta nota chizig'idan foydalangan. Hozirda esa doira usullarini to'liq notaga tushirish va kelajak avlodlarga to'liq qoldirish maqsadida to'rtta nota chizig'idan foydalaniladi. Bu esa har bir qo'l va barmoqlar uchun alohida usullarni, cho'zimlarni belgilash imkonini beradi. Doirachilik maktabi asosan ustoz va shogird an'analari orqali rivojlanib bizgacha yetib kelgan, Bunga misol qilib ustoz doirachilardan Usta Olim Komilov, To'ychi Inog'omov, G'ofir Azimov, Qahramon Dadayev, Odil Kamolxo'jayev, Elmurod, Xolmurod, Dilmurod Islomovlar, Hasan Azimovlarning xizmatlarini alohida qayd etish mumkin.

Quyida doira uchun yozilgan "Kichik polka" asaridan namuna keltiramiz.

Тезроқ Д. Кабалевский








The musical score is presented in two systems. The first system shows the melodic line on a single staff and the piano accompaniment on two staves. The piano part begins with a piano (*p*) dynamic. The second system continues the piece, starting with a forte (*f*) dynamic for the piano accompaniment. The notation includes various rhythmic values and articulation marks typical of a polka.


AMALIY MASHG‘ULOTLAR


Qashqar rubobi va afg‘on rubobida ijro qilish uchun kuylar:


Ijrochilik jarayonida nota yozuvlarida shartli belgilarga e‘tibor berish lozim. Shartli belgilar quyidagicha.


SHARTLI BELGILAR

-  — Noxunning (mediator) pastga yo‘naltirilgan zarbi.
-  — Noxunning yuqoriga yo‘naltirilgan zarbi.
-  — Notalarning qo‘shzarb bilan ijro etilishi.
-  — Notani rez bilan ijro etilishi.
-  — Detashe (qisqa rez) — har bir notani o‘z cho‘zimiga qarab alohida rez bilan chalish.
-  — Stakatto — notani qisqa-qisqa uzib chalinishi.
-  — Tovushni sadolantirishda noxun zarbini ishlátmasdan chap qo‘l barmoqlari harakati bilan kifoyalanish.

 — Mordent — tayanch tovush noxi bilan chalinib, yordamchi tovushlarni chap qo‘l barmoqlari bilan sadolantirish.

 — Arpedjio — bir necha tovushlarni noxunning bir zarbida sirg‘anna harakatlantirish orqali ijro etish.

 — Kashish — yarim ton doirasida amalga oshiriladigan bezak usuli. Kashish bezagini ijro etish barmoq ostidagi parda tovushni torni yuqoriga ko‘tarish va tushurish orqali amalga oshiriladi.

 — To‘lqinlatish — barmoqni pardaga bosib noxun bilan urilgandan so‘ng barmoqning o‘zida torlarni titratish yo‘li bilan bajariladi.

KURD

Kurd — Qadimiy xalq kuyini G. Ergashev notaga olgan va afg‘on rubobchi sozandalari uchun moslashtirgan.

①



②





③



④



⑤



⑥



⑦



⑧



⑨



⑩

⑪

⑫

rit.

YANGI TANOVOR

Yangi tanovor — Mashhur qashqar rubobchi, O‘zbekiston xalq artisti, ustoz, bastakor M. Mirzayev yozgan. Bu kuyini afg‘on rabobchilar jo‘rnavor bo‘lib chalishlari mumkin.

M. Mirzayev musiqasi

Allegro

mf

mf

Musical score for 'Orzu Dil' in G major, 2/4 time. The score consists of four staves. The first staff begins with a dynamic marking of *mf*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending (1.) and second ending (2.) are indicated in the fourth staff.

ORZU DIL

Orzu dil — Mashhur qashqar rubobchi, O‘zbekiston xalq artisti, ustoz M. Mirzayev bastalagar Bu kuyini afg‘on rubobchilar jo‘rnavoz bo‘lib chalishlari mumkin.

O‘rtacha, lirik xarakterda

M. Mirzayev musiqasi

Musical score for 'Orzu Dil' in G major, 2/4 time. The score consists of six staves. The first staff begins with a dynamic marking of *mf*. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf (p)* and *f*. The score concludes with a final cadence.



DIL KUYLASIN

Dil kuylasin — O‘zbekiston xalq artisti, M. Mirzayev qashqar rubobi uchun bastalagan. Bu | kuyni afg‘on rubobchilar jo‘rnavoz bo‘lib chalishlari mumkin.

O‘r tacha, tezlikda
musiqasi

M. Mirzayev



mf (p)

mf

mf

rit

DILXIROJ

Dilxiroj — mashhur o‘zbek xalq kuylaridan bo‘lib, tez (o‘ynoqi) sur’atda ijro etilishi lozim.

O‘zbek xalq kuyi

Allegro

mf *mp* *f* *mp* *p*

Musical score for Gulshan, featuring five staves of music. The score includes various dynamics such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), as well as a *rit* (ritardando) marking. The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

GULSHAN

Gulshan — kuyi M. Mirzayevning ijodidan. Sozanda bu kuyni oʻrta tez surʼatda ijro el noxunni $\square \square \vee, \square \vee$ pastga, pastga, tepaga va pastga, tepaga yakka va qoʻshzarb usullarini qoʻllashi lozim.

Oʻrtacha tez
 musiqasi

M. Mirzayev

Musical score for Gulshan, featuring seven staves of music. The score includes various dynamics such as *mf* (mezzo-forte) and *f* (forte). The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

SHAROB I

Sharob — o‘zbek xalq kuylaridan bo‘lib o‘quvchini milliy ohangda ongini o‘shihiga yordam beradi.

Moderato

O‘zbek xalq musiqasi

The musical score for "Sharob I" is written in G major (one sharp) and 2/4 time. It begins with a mezzo-forte (*mf*) dynamic. The score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Moderato". The score includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings (1-4) are indicated throughout the piece. A dynamic marking of *mf* is present at the beginning. The score concludes with a first ending (1.) and a second ending (2.) marked "rit" (ritardando).

Garduni dugoh
(O'zbek mumtoz kuyi)

S.Tahalov qashqar
rubobiga moslashtirgan

"Garduni dugoh" "Dugoh" maqomining cholg'u bo'limidagi sho'balardan biri. Gardun - kuyning o'ziga hos ritmik qurilishi bilan ajralib turadi. Unga bitta ikki hissali va ikkita uch hissali takt tuzilmasi hos. Kuyning egiluvchanligi ham ana shu o'lchovlar orqali ko'rinadi.

The image displays a musical score for the piece "Garduni dugoh". The score is written in G major (one sharp) and 7/8 time, marked "Allegretto". It consists of ten staves of music. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are numerous ornaments (trills and grace notes) indicated by small 't' symbols above notes. Dynamic markings such as *mp* (mezzo-piano) and *f* (forte) are used throughout. The piece ends with a first ending (marked '1.') and a second ending (marked '2.').

Navro'zi ajam

S.Tahalov qashqar
rubobiga moslashtirgan

"Navro'zi ajam" qashqar rubobi tissiturasiga qulay qilib moslangan. Ritmik yo'nalishning bir maromda ekani kuy ohangiga o'zgacha ta'sir etadi.

Ohanglarning bir hil ritmik pulsatsiyadagi kontrastlar asarning "bag'ri keng"ligini alohida ajratib ko'rsatadi.

Kuyini ijro etishda shitrihlarning o'zaro bog'liqligiga va melizmlarning ma'nodor bo'lishiga erishish darkor.

Allegro moderato

The musical score consists of ten staves of music. It is written in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro moderato'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several slurs and accents throughout the piece, indicating phrasing and emphasis. The melody is characterized by its rhythmic complexity and melodic contour, typical of a Navro'zi rubob.

This page of musical notation consists of 14 staves of music, all written in G major (one sharp). The notation includes a variety of rhythmic patterns and textures:

- Staff 1:** Features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and chords with '+' signs.
- Staff 2:** Continues the rhythmic complexity with eighth and sixteenth notes and chords.
- Staff 3:** Shows a transition to a more melodic line with eighth notes and a long, sweeping slur.
- Staff 4:** Contains a mix of eighth and sixteenth notes, with some chords marked with '+' signs.
- Staff 5:** Features a series of eighth notes, some with slurs, and a triplet of eighth notes.
- Staff 6:** Includes a mix of eighth and sixteenth notes, with a prominent slur and a triplet.
- Staff 7:** Shows a melodic line with eighth notes and slurs.
- Staff 8:** Features a series of eighth notes, some with slurs.
- Staff 9:** Contains a mix of eighth and sixteenth notes, with a triplet and a slur.
- Staff 10:** Shows a melodic line with eighth notes and slurs.
- Staff 11:** Includes a mix of eighth and sixteenth notes, with a triplet and a slur.
- Staff 12:** Features a melodic line with eighth notes and slurs.
- Staff 13:** Contains a mix of eighth and sixteenth notes, with a triplet and a slur.
- Staff 14:** Shows a melodic line with eighth notes and slurs, ending with a double bar line.

Dutor cholg'usida ijro qilish uchun kuylar:

Yozilishi

Ijro etilishi

The image displays seven musical staves, numbered 1 through 7, arranged vertically. Each staff is written in a 3/4 time signature and features a treble clef. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. Above the notes, there are specific performance instructions: 'K' for key signature, 'V' for breath, and '+' for fingerings. The staves are as follows:

- Staff 1:** Starts with a quarter note on G4 (K V +), followed by a quarter note on A4 (K V # +), a quarter rest, a quarter note on G4 (K V + +), and a quarter note on A4 (K V + +).
- Staff 2:** Starts with a quarter note on G4 (K V +), followed by a quarter note on A4 (K V # +), a quarter rest, a quarter note on G4 (K V + + +), and a quarter note on A4 (K V + + +).
- Staff 3:** Starts with a quarter note on G4 (K V +), followed by a quarter note on A4 (K V # +), a quarter rest, a quarter note on G4 (K V + +), and a quarter note on A4 (K V + +).
- Staff 4:** Starts with a quarter note on G4 (K V +), followed by a quarter note on A4 (K V # +), a quarter rest, a quarter note on G4 (K V + + +), and a quarter note on A4 (K V + + +).
- Staff 5:** Starts with a quarter note on G4 (K V), followed by a quarter note on A4 (K V), a quarter rest, a quarter note on G4 (K V), and a quarter note on A4 (K V).
- Staff 6:** Starts with a quarter note on G4 (K V +), followed by a quarter note on A4 (K V), a quarter rest, a quarter note on G4 (K V +), and a quarter note on A4 (K V).
- Staff 7:** Starts with a quarter note on G4 (K V +), followed by a quarter note on A4 (K V), a quarter rest, a quarter note on G4 (K V +), and a quarter note on A4 (K V).

MUSHKILOTI DUGOH

MM $J. = 60$ Andante

mf

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

This page contains ten staves of musical notation. The notation includes various rhythmic values, accidentals, and performance markings. Key markings include:

- Staff 1:** Contains notes with accents and slurs.
- Staff 2:** Starts with a boxed number **7**. Includes notes with slurs and a trill marking **wv**.
- Staff 3:** Starts with a boxed number **8** and the marking **вибр.** (vibrato). Includes a trill marking **wv**.
- Staff 4:** Starts with a boxed number **9** and the marking **вибр.**. Includes notes with slurs and a trill marking **wv**.
- Staff 5:** Includes notes with slurs and a trill marking **wv**. Fingerings are indicated by numbers 1, 2, 3, 4.
- Staff 6:** Starts with a boxed number **10**. Includes notes with slurs and a trill marking **wv**. Fingerings are indicated by numbers 1, 2, 3, 4.
- Staff 7:** Includes notes with slurs and a trill marking **wv**. Fingerings are indicated by numbers 1, 2, 3, 4. The marking **вибр.** appears below the staff.
- Staff 8:** Starts with a boxed number **11**. Includes notes with slurs and a trill marking **wv**. Fingerings are indicated by numbers 1, 2, 3, 4.
- Staff 9:** Includes notes with slurs and a trill marking **wv**.
- Staff 10:** Includes notes with slurs and a trill marking **wv**.

QARI NAVO UFORISI

This section of the musical score consists of six staves of music. The notation includes various rhythmic patterns and fingerings, such as triplets (3) and sixteenth-note runs. The first staff begins with a triplet of eighth notes (3 1) and a triplet of sixteenth notes (1, 3 1). The second staff features a triplet of eighth notes (3) and a triplet of sixteenth notes (3 1). The third staff contains a triplet of eighth notes (3 1) and a triplet of sixteenth notes (1 3 1 4). The fourth staff shows a triplet of eighth notes (1 3) and a triplet of sixteenth notes (1 4). The fifth staff includes a triplet of eighth notes (1 2 1) and a triplet of sixteenth notes (1 K V K A 3 K A). The sixth staff features a triplet of eighth notes (1 K V K A 3 K A) and a triplet of sixteenth notes (1 K V K A K A K V). The section concludes with a *rit.* (ritardando) marking.

FARG'ONACHA

This section of the musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *MM* (Moderato) with a metronome marking of $\text{♩} = 126$ and the tempo *Vivace*. The notation includes various rhythmic patterns and fingerings, such as triplets (3) and sixteenth-note runs. The first staff features a triplet of eighth notes (1 K V K A 3 K A) and a triplet of sixteenth notes (2 K V 3 K V). The second staff includes a triplet of eighth notes (2 K V 3 K A) and a triplet of sixteenth notes (1 K V 2 K V). The section concludes with a *p* (piano) marking.

This page contains ten staves of musical notation for a guitar piece. The notation includes various dynamics such as *mf* (mezzo-forte) and *p* (piano), and includes detailed fingering instructions for the left hand, such as "1", "2", "3", "4", "K", "V", and "A". The music is written in a treble clef with a key signature of one sharp (F#).

The first staff begins with a dynamic marking of *mf* and includes fingering instructions: 1, 2, K, V, K, A, K, V, 3, K, V. The second staff starts with a dynamic marking of *p* and includes fingering instructions: 2, K, V, K, A, K, V, 3, K, V, 4, K, V, 3, K, V, 1, K, V, 1, K, V. The third staff has a dynamic marking of *p* followed by *mf* and includes fingering instructions: 2, K, V, K, V, 1, K, V, 1, K, V, 3, K, V, W, +. The fourth staff has a dynamic marking of *p*. The fifth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *p* and includes a section marker "3" and fingering instructions: 2, K, V, K, V, K, A, K, V, 3, K, V, 2, K, V, 3, K, V, 2, K, V, 1, K, V, 1, K, V. The seventh staff has a dynamic marking of *p* and includes a section marker "S" and fingering instructions: K, V, 1, K, V, 2, K, V, 2, K, V, 3, K, V, 2, K, V, 3, K, V, 1, K, V, 1, K, V, 4, K, V, 3, K, V, K, A, 1, K, V, 2, K, V, K, A, 1, K, V, 1, K, V, 1, K, V, 1, K, V, 4, K, V, 2, K, V. The eighth staff has a dynamic marking of *p* and includes a section marker "S" and fingering instructions: 4, K, V, K, V, 2, K, V, 1, K, V, 1, K, V, 2, K, V, 1, K, V, 3, K, V, K, V, K, V, K, V, 1, K, V, 2, K, V, 4, K, V, 2, K, V. The ninth staff has a dynamic marking of *p* followed by *mf*.

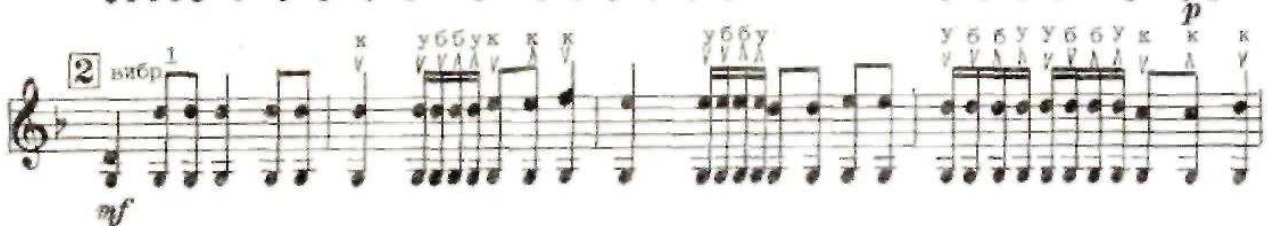
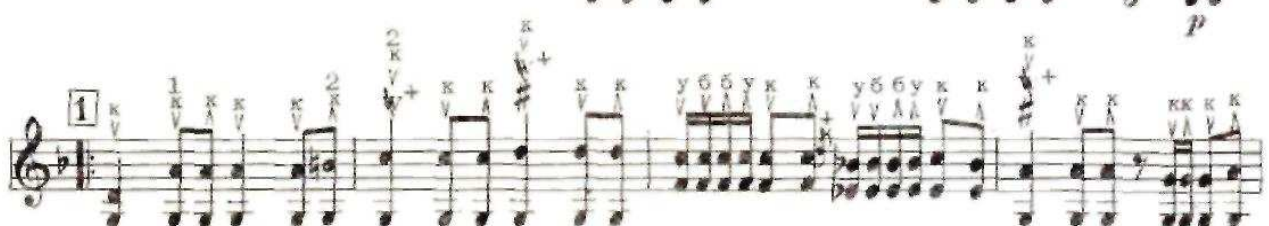
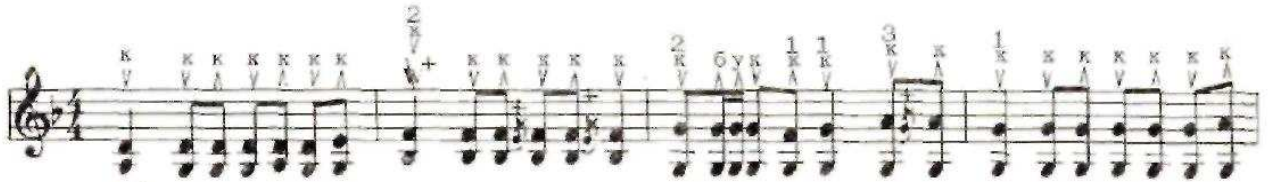
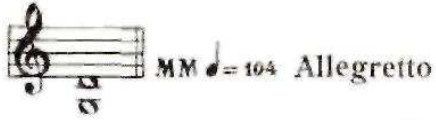
GULANDOM

M.M. ♩ = 88 Moderato

This page of musical notation is for guitar, consisting of ten staves of music. The notation includes various fingerings and techniques, such as triplets, slurs, and accents. The staves are numbered 5 through 8, indicating different sections or measures of the piece. The music is written in a single system, with each staff containing a line of music. The notation is clear and detailed, with fingerings and techniques indicated by numbers and symbols above the notes. The page is numbered 36 at the bottom.



SHAROB I



OROMIJON

YOVVOYI QALANDAR

This page contains ten staves of musical notation. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The notes are primarily quarter and eighth notes, often beamed together. Fingerings are indicated by numbers 1-3 above the notes, and accents are shown as small triangles above notes. There are six numbered boxes (1-6) marking specific sections:

- Box 1:** Located at the beginning of the first staff, marking the start of a sequence.
- Box 2:** Located at the beginning of the fourth staff.
- Box 3:** Located at the beginning of the fifth staff.
- Box 4:** Located at the beginning of the sixth staff.
- Box 5:** Located at the beginning of the seventh staff.
- Box 6:** Located at the beginning of the eighth staff.

This page of musical notation consists of eight staves of music, likely for guitar, written in a single system. The notation includes various dynamics such as *mf* (mezzo-forte) and *p* (piano), and includes numerous fingering instructions (e.g., 1K, 2K, 3K, 4K) and articulation marks (e.g., accents, slurs, and plus signs). The music is organized into sections, with the first section starting at the top and ending with a double bar line. The second section begins with a square box containing the number '2'. The third section begins with a square box containing the number '3'. The notation is dense, with many notes and complex fingering patterns.

This page of musical notation consists of seven staves. The notation includes treble clefs, time signatures, and various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Articulation marks like 'K' and 'W+' are placed above notes. Dynamics include 'p', 'mf', and 'f'. A box with the number '4' is present on the second staff.

Tanbur cholg'usida ijro etiladigan kuylar

GULYORAHON

The image displays a musical score for the piece "Gulyorahon" in the style of a Tanbur. The score is written on ten staves, each containing a single melodic line. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. There are several instances of the letter 'V' above the notes, likely indicating vibrato or a specific performance technique. Additionally, there are numerous small, decorative symbols (ornaments) placed above the notes, which are characteristic of the Tanbur's sound. The score is set in a key with one flat (B-flat) and a time signature of 2/4. The piece concludes with a double bar line and repeat dots at the end of the final staff.

BILAKUZUK

M.M. ♩ = 126

The image displays a musical score for the piece 'BILAKUZUK'. It consists of ten staves of music, all written in a single treble clef. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo is marked 'M.M.' (Moderato) with a quarter note equal to 126 beats per minute. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. There are several instances of '+' signs above notes, likely indicating fingerings or accents. The music features a mix of melodic lines and accompaniment, with some measures containing complex chordal textures. The overall style is characteristic of a traditional or folk-influenced composition.

This image shows a page of musical notation for guitar, consisting of ten staves of music. The notation is written in a single system and includes various rhythmic patterns, accidentals, and dynamic markings. The music is primarily in a single melodic line, with some chords and arpeggios. The notation includes many slurs, ties, and accents, suggesting a complex and expressive piece. The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a piano (*p*) dynamic marking and a final chord.

QO'SHCHINOR

M.M. ♩ = 100

The image displays a musical score for the piece "QO'SHCHINOR". The score is written in 3/4 time and begins with a tempo marking of "M.M. ♩ = 100". The music is presented on ten staves. The first staff includes dynamic markings for *P* (piano) and *mf* (mezzo-forte). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of trills, indicated by a small 'tr' symbol above a note. Some notes are marked with a '+' sign, likely indicating an accent. The score includes repeat signs (double bar lines with dots) and first/second endings. The overall style is characteristic of a traditional or folk-inspired instrumental piece.

SAMOYI DUGOH

M.M. ♩ = 72

Bozguy



I-xona



II-xona



III-xona



IV-xona



Musical notation for IV-xona, first system. Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with various ornaments (wavy lines) and accents (+).



Musical notation for IV-xona, second system. Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, ornaments, and accents. The system ends with a double bar line and a repeat sign.

Bozguy

f



Musical notation for Bozguy, first system. Treble clef, key signature of one sharp (F#). The melody features a strong rhythmic pattern with eighth and sixteenth notes, ornaments, and accents. A dynamic marking of *f* (forte) is present.



Musical notation for Bozguy, second system. Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, ornaments, and accents. The system ends with a double bar line and a repeat sign.

V-xona




Musical notation for V-xona, first system. Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with ornaments and accents.




Musical notation for V-xona, second system. Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, ornaments, and accents. The system ends with a double bar line and a repeat sign.

VI-xona



Musical notation for VI-xona, first system. Treble clef, key signature of one sharp (F#). The melody consists of eighth and sixteenth notes with ornaments and accents.



Musical notation for VI-xona, second system. Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes, ornaments, and accents. The system ends with a double bar line and a repeat sign, followed by two endings: "1." and "2.". Below the second ending is the instruction "attaca".

MUNOJOT

The image displays a musical score for a piece titled "MUNOJOT". The score is written in a single system with ten staves, all in treble clef and featuring a key signature of one sharp (F#). The time signature is common time (C). The music is characterized by a complex, rhythmic melody with frequent sixteenth-note patterns and rests. Above the first staff, there are several performance markings: "VV" above the first measure, "V V" above the second measure, "VV-VVV V" above the third measure, a wavy line above the fourth measure, and "V" above the fifth measure. The score includes various musical notations such as slurs, ties, and dynamic markings like "+" and "v". The piece concludes with a final chord in the tenth measure.

This page of musical notation consists of 12 staves of music, all written in G major (one sharp). The notation is complex, featuring a variety of rhythmic patterns and textures. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by frequent sixteenth-note runs and eighth-note patterns. There are several instances of triplets and slurs throughout the piece. The notation includes various note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The overall style is that of a technical exercise or a short piece of music designed to challenge the player's rhythmic precision and finger dexterity.

The image displays ten staves of musical notation for guitar. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of tremolos (wavy lines) and accents (+) over notes. The piece concludes with a double bar line at the end of the tenth staff.

MUNOJOT II

M.M. ♩ = 104 - 108

The musical score for 'MUNOJOT II' is written in G major (one sharp) and common time (C). It consists of ten staves of music. The tempo is marked 'M.M.' (Moderato) with a range of 104-108 beats per minute. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, often beamed together in groups. There are several repeat signs (double bar lines with dots) and first/second endings. Some notes are marked with a '+' sign, possibly indicating an accent or a specific performance instruction. The piece concludes with a final double bar line.

MUNOJOT III

M.M. ♩. = 92

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'M.M.' (Moderato) with a quarter note equal to 92 beats per minute. The melody is written in a single voice, featuring eighth and sixteenth notes, often beamed together. There are several trills indicated by wavy lines above notes. The piece concludes with a final chord in the seventh staff.

KUYGAY

Yu. Rajabiy musiqasi

M.M. ♩ = 88

The musical score for 'KUYGAY' is written in a single melodic line on a treble clef staff. The key signature is one flat (B-flat). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'v' (piano) and 'v+' (piano plus), and articulation marks like '+' (accents) and 'w' (trills). The score includes repeat signs and a double bar line with repeat dots. The music is written in a single melodic line on a treble clef staff.

This image shows a page of musical notation, likely a score for a piece of music. The notation is written on 12 staves, each containing a single melodic line. The key signature is one flat (B-flat), and the time signature varies throughout the piece, including 3/4, 4/4, and 3/2. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests. There are several performance markings, including accents (+), slurs, and dynamic markings like 'v' (piano) and 'w' (pizzicato). The piece concludes with a double bar line and a final chord.

EY, SABO

D. Zokirov musiqasi

M.M. $\text{♩} = 74$

The musical score is presented in ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'M.M.' (Moderato) with a quarter note equal to 74 beats per minute. The notation includes various rhythmic values, slurs, and dynamic markings. There are several instances of triplets and sixteenth-note patterns. The score concludes with a double bar line and repeat signs.

This page of musical notation consists of 12 staves, all in the key of G major (one sharp). The notation is written in a single system, with each staff containing a different melodic line. The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several staves feature triplets, indicated by a '3' below the notes. Some notes are marked with a '+' sign, likely indicating an ornament or a specific performance instruction. The notation includes various articulation marks such as slurs, accents, and fermatas. The overall style is that of a classical or romantic-era instrumental piece, possibly for a flute or violin.

This page of musical notation consists of ten staves of music in G major. The notation includes various rhythmic patterns, triplets, and dynamic markings such as accents and slurs. The piece concludes with an 'attaca' instruction.

GULZORIM

H.A.Abdurasulov musiqasi

M.M. ♩ = 116

The musical score consists of 12 staves of music in 3/4 time. The tempo is marked 'M.M.' (Moderato) with a quarter note equal to 116 beats per minute. The music is written in a single melodic line. It begins with a treble clef and a 3/4 time signature. The first staff contains a whole rest followed by a series of eighth and quarter notes. The second staff continues the melody with eighth notes and quarter notes. The third staff features a wavy line above the notes, indicating a trill or tremolo. The fourth staff has wavy lines above several notes and a '+' sign above a note. The fifth staff has '+' signs above three notes. The sixth staff has a '+' sign above a note. The seventh staff has a '+' sign above a note. The eighth staff has a '+' sign above a note. The ninth staff has a '+' sign above a note. The tenth staff has a '+' sign above a note. The eleventh staff has a '+' sign above a note. The twelfth staff has a '+' sign above a note. There are also some triplets marked with a '3' below the notes in the tenth and eleventh staves.

A page of musical notation consisting of 12 staves. The notation is written in a single system on a white background. Each staff begins with a treble clef. The music is primarily composed of eighth and sixteenth notes, often grouped in beams. There are several instances of complex rhythmic patterns, including sixteenth-note runs and dotted rhythms. Various musical ornaments are present, such as trills (marked with a 'w' and a '+' sign), grace notes (marked with a '+' sign), and slurs. The overall style is that of a classical or romantic-era instrumental piece. The page is numbered '64' at the bottom center.

This image displays a page of musical notation consisting of 12 staves. The notation is written in a single system across the page. Each staff begins with a treble clef. The music is primarily composed of eighth and sixteenth notes, often grouped in beams. There are several instances of triplets and sixteenth-note runs. Various musical ornaments are present, including accents (marked with a small 'v' or 'w' above the note), slurs, and plus signs (+) placed above notes, which likely indicate specific performance techniques or articulation. The overall style is that of a classical or early modern manuscript.

This image shows a page of musical notation consisting of 12 staves. The notation is complex, featuring various rhythmic patterns, accidentals, and dynamic markings. The music is written in a single system across the page. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as accents and slurs. The music is written in a single system across the page.

This image shows a page of musical notation consisting of 12 staves. The notation is written in a single system across the page. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of trills, indicated by a wavy line above a note, and accents, indicated by a '+' sign above a note. The notation is arranged in a standard staff format with a treble clef on the left of each staff. The overall style is that of a handwritten musical score.

A page of musical notation consisting of 12 staves. The notation is written in a single system across the page. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of trills and grace notes throughout the piece. The notation is clear and legible, with standard musical symbols used throughout.

Yakka doirada ijro etish uchun asarlar:
DOIRA RAQSI

Shoshumasdan

Yashin Haqqulov

The musical score is written for a single melodic line in 2/4 time. It consists of 11 staves of music. The notation includes various dynamics such as *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *p* (piano). There are also performance markings like *mf* (mezzo-forte) and *ff* (fortissimo) with a slur over a triplet of notes. The score features several slurs, including a large one at the beginning and another at the end. There are also asterisks (*) and 'x' marks above certain notes, likely indicating specific performance techniques or accents. The piece concludes with a double bar line.

O'ZBEK HALQ USULLARI

O'rtacha tezlikda

Yashin

Haqqulov

The musical score is written on ten staves. It begins with a dynamic marking of *ff* (fortissimo) and a *pp* (pianissimo) marking. The first staff features a melodic line with a slur and a fermata. The second staff continues the melody with a *p* (piano) marking and a *f* (forte) marking. The third staff is marked *f*. The fourth staff includes a *p* marking, a *f* marking, and several *x* marks above the notes. The fifth staff has a *p* marking and a *f* marking. The sixth staff is marked *f*. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff concludes with a *pp* marking and a *f* marking.

MEHNAT

Shoshilmasdan

Yashin Haqqulov

f *p* *f* *pp*

f

p *f* *p* *f*

f *p* *f* *p* *f*

f

p

pp *f* *pp* *f*

f

* *pp* *f*

Doira, rubob, afg'on rubobi, tanbur, dutor va fortepiano jorligida asarlar

YALLAMA YORIM
(o'zbek xalq qo'shig'i)

Shoshilmasdan

F.Vasilyev qayta ishlagan

The musical score is presented in three systems, each with three staves. The top staff is the vocal line, the middle staff is the right-hand piano part, and the bottom staff is the left-hand piano part. The key signature is one flat (B-flat) and the time signature is 2/4. The score begins with a dynamic marking of *p* (piano). The first system shows the vocal line and piano accompaniment. The second system features a dynamic change to *f* (forte) for both the vocal and piano parts. The third system returns to a dynamic of *p* (piano). The score concludes with a double bar line and repeat dots.

A musical score for the first system. It consists of four staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are a piano accompaniment with a grand staff (treble and bass clefs). The dynamic marking 'f' (forte) is present at the beginning of the second and third staves. The music is in a 2/4 time signature and features a melodic line in the vocal part and a rhythmic accompaniment in the piano part.

DO'LONCHA

Tez, quvnoq

F.Vasilyev qayta ishlagan

A musical score for the second system. It consists of four staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are a piano accompaniment with a grand staff (treble and bass clefs). The dynamic marking 'mf' (mezzo-forte) is present at the beginning of the second, third, and fourth staves. The music is in a 2/4 time signature and features a melodic line in the vocal part and a rhythmic accompaniment in the piano part.

A musical score for the third system. It consists of four staves. The top staff is a vocal line with a treble clef. The second staff is a piano accompaniment with a treble clef. The third and fourth staves are a piano accompaniment with a grand staff (treble and bass clefs). The music is in a 2/4 time signature and features a melodic line in the vocal part and a rhythmic accompaniment in the piano part.

VATANIM

Tez, tantanali

B.Nadejdin

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part is divided into two staves: the upper staff for the right hand and the lower staff for the left hand. Dynamics include piano (*p*) and forte (*f*). The second system continues the vocal and piano parts, with a piano (*p*) dynamic marking. The third system also continues the vocal and piano parts, with piano (*p*) dynamic markings. The score is presented on a light-colored background.

The first system of the musical score consists of two systems of staves. The top system has a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The second system continues the vocal and piano parts. The piano part features a dynamic marking of *pp* (pianissimo) in the right hand and *p* (piano) in the left hand.

QASHQARCHA

Tez, quvnoq

B. Gienkoqayta ishlagan

The second system of the musical score begins with a 2/4 time signature. It features a vocal line in a treble clef and a piano accompaniment in a grand staff. The key signature remains two sharps. The piano part has a dynamic marking of *p* (piano) in both the right and left hands. The score includes various musical notations such as eighth notes, quarter notes, and slurs.

First system of a musical score. It consists of five staves. The top staff is a single melodic line. The second staff is a treble clef staff with a forte (f) dynamic marking. The third and fourth staves are a grand staff (treble and bass clefs). The fifth staff is a bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The first system contains four measures of music.

Second system of a musical score, continuing from the first. It consists of five staves. The top staff is a single melodic line. The second staff is a treble clef staff with a forte (f) dynamic marking. The third and fourth staves are a grand staff. The fifth staff is a bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The second system contains four measures of music.

Third system of a musical score, continuing from the second. It consists of five staves. The top staff is a single melodic line. The second staff is a treble clef staff. The third and fourth staves are a grand staff. The fifth staff is a bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The third system contains four measures of music.

XULOSA

Cholgʻu ijrochiligi fani milliy cholgʻularning kelib chiqish tarixi, milliy soz yasovchi ustalar haqidagi maʼlumotlar va milliy cholgʻularimizni zamonaviy estrada ijrochiligidagi oʻrni haqidagi nazariy va amaliy bilimlarni berishga qaratilgan. Mustaqillik davrida talaba yoshlarni milliy qadriyatlar ruhida tarbiyalash, milliy musiqa merosimizni qayta tiklash, yoshlar ongiga singdirish taʼlim tizimining muhim vazifalaridan hisoblanadi.

Oʻzbek mumtoz musiqiy merosi turli cholgʻularga boy va ularning har biri uzoq oʻtmish, tarkibiy rivojlanish va texnikaviy takomillashish jarayonidan oʻtganligi bilan alohida ahamiyat kasb etadi. Anʼanaviy xalq cholgʻulari tarkibidan joy olgan cholgʻu sozlar: tanbur, dutor, sato, rubob, ud, nay, surnay, qoʻshnay, karnay, gʻijjak, chang, qonun, doira, nogʻora kabi musiqa asboblarning dunyoga kelish tarixi, xalq ijodiyotida qoʻllanish usullari haqida oʻquv qoʻllanma atroflicha maʼlumot va bilim beradi.

Hozirgi davrga kelib oʻzbek musiqa ijrochiligini uchta yirik yoʻnalishga ajratish mumkin:

1. Xalq folklor musiqa yoʻnalishi.
2. Xalq mumtoz musiqa yoʻnalishi.
3. Kompozitorlik-bastakorlik musiqa ijodiyoti yoʻnalishi.

Xalq folklor yoʻnalishida ommaviylik xususiyatga ega boʻlgan, ovoz va texnik jihatlari mos boʻlgan cholgʻulardan koʻproq foydalaniladi. Masalan: rubob, nay, gʻijjak, chang va doyra cholgʻu asboblari. Qayd etish joizki, xalq folklor musiqa ijrochiligida ijro sharoiti, joyi ham oʻziga xos boʻladi.

Cholgʻu ijrochiligi fani milliy cholgʻularning kelib chiqish tarixi, milliy soz yasovchi ustalar haqidagi maʼlumotlar va milliy cholgʻularimizni zamonaviy estrada ijrochiligidagi oʻrni haqidagi nazariy va amaliy bilimlarni talabalarga zamonaviy taʼlim standartlari talablariga muvofiq oʻrgatishdan iborat.

Oʻquv qoʻllanmaning amaliy mashgʻulotlar qismi qashqar rubobi va afgʻon rubobida ijro qilish uchun kuylar bilan boshlanadi. Soʻngra dutor, tanbur va doira ijro etish uchun yaratilgan asarlar oddiydan murakkabga tomon berilgan. Boʻlim oxirida doira, rubob, afgʻon rubobi, tanbur, dutor va fortepiano joʻrligidagi asarlar ham ilova qilingan.

Foydalanilgan adabiyotlar roʻyxatida talabalar uchun musiqa merosimizning turli janrlarida yaratilgan milliy sozlar uchun kuylarni oʻrganishlari mumkin.

Oʻzbek mumtoz musiqiy merosi turli cholgʻularga boy va ularning har biri uzoq oʻtmish, tarkibiy rivojlanish va texnikaviy takomillashish jarayonidan oʻtganligi bilan alohida ahamiyat kasb etadi.

Shuningdek, cholgʻu ijrochiligi fani talabalarni milliy musiqiy merosimizga chuqur ehtirom ruhida tarbiyalash bilan birga kelajak avlodga shu musiqiy merosni yetkazishdan iboratdir.

Foydalanilgan adabiyotlar ro'yhati:

1. Юнус Ражабий. Ўзбек халқ мусиқаси. Ўзбекистон Давлат бадиий адабиёт нашриёти. Т.1959.
2. Юнус Ражабий. Шашмақом. “Тошкент” бадиий адабиёт нашриёти. Т. 1966.
3. Дутор наволари. Ўзбекистон ССР халқ артисти Ориф Қосимов репертуаридан, (1-китоб). Ғофур Ғулом номидаги адабиёт ва санъат нашриёти. Т. 1980.
4. Ориф Қосимов. Дутор тароналари. “Ўқитувчи” нашриёти. Т.1978.
5. Ўзбек анъанавий мусиқа ижрочилиги хрестоматияси. Ўқитувчи. Т.1995.
6. I. G‘aniyeva. Tanovorlar. “Musiqa” nashriyoti Т. 2003.
7. Қашқар рубоби тароналари. Ғофур Ғулом номидаги адабиёт ва санъат нашриёти. Т. 1989.
8. Рифатилла Қосимов. Анъанавий танбур ижрочилиги. Чўлпон. 2002.
9. Абдулла Умаров. Танбур наволари. Т.1995.
10. Abdulla Umarov. Tanbur taronalari. “Ijod dunyosi” nashriyot uyi. Т.2004.
11. Рифатилла Қосимов. Рубоб наволари. Т.1993.
12. Рифатилла Қосимов. Анъанавий танбур ижрочилиги. “Чўлпон” нашриёти. Т.2002.
13. Рифатилла Қосимов. Уд. Дарслик. Т.2002.
14. Собир Жумаев. Созлар садоси. Истикболни белгилаш, услубият ва ахборот республика маркази. Т.2001.
15. Собир Жумаев. Наврўзи ажам. Истикболни белгилаш, услубият ва ахборот республика маркази. Т.2003.
16. G‘ulomqodir Ergashev. Afg‘on rubobi darsligi. “Bilim” nashriyoti. Т.2004.
17. Ғуломқодир Эргашев. Хаваскорлик афғон рубобчилар ансамблини тузиш. Т.1985.
18. Яшин Хаққулов. Доира учун пьесалар. “Ўқитувчи” нашриёти. Т.1978.
19. Soibjon Begmatov. Maqom surnay yo`llari. “Musiqa” nashriyoti. Т.2004.
20. Нозим Қосимов. Фольклор мусиқа ижрочилиги. Т.2003.

MUNDARIJA

KIRISH	3
---------------------	---

ASOSIY QISM

Musiqiy cholgʻularning tarixi.....	5
Milliy musiqiy cholgʻular va ularning turlari.....	8

AMALIY MASHGʻULOTLAR

Qashqar rubobi va afgʻon rubobida ijro qilish uchun kuylar.....	15
Kurd.....	15
Yangi tanovor.....	17
Orzu dil.....	18
Dil kuylasin.....	19
Dilxiroj.....	21
Gulshan.....	22
Sharob I.....	23
Garduni dugoh.....	24
Navrozi ajam	25
Dutor cholgʻusida ijro qilish uchun kuylar.....	27
Mushkiloti dugoh	28
Qari navo	31
Qari navo uforisi	32
Fargʻonacha	33
Gulandom	35
Sharob I	37
Sharob II	38
Oromijon	40
Yovvoyi qalandar	42
Sarbozcha	44
Tanbur cholgʻusida ijro qilish uchun kuylar.....	47
Gulyorahon	47
Bilakuzuk	48
Qoʻshchinor	50
Samoyi dugoh	51
Munojot	53
Munojot II	56
Munojot III	57
Kuygay	58
Ey sabo	60
Guluzorim	63

Yakka doirada ijro etish uchun asarlar.....	69
Doira raqsi	69
O‘zbek xalq usullari	70
Mehnat	71
Doira, rubob, afg‘on rubobi, tanbur, dutor va fortepiano jo‘rligida asarlar.....	72
Yallama yorim	72
Do‘loncha	73
Vatanim	74
Qashqarcha	75
XULOSA.....	77
Foydalanilgan adabiyotlar ro‘yhati	78