

O‘ZBEKISTON RESPUBLIKASI OLIY VA O‘RTA MAXSUS TA‘LIM VAZIRLIGI
O‘RTA MAXSUS KASB-HUNAR TA‘LIMI MARKAZI

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S O L F E D J I O

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Ushbu qo'llanma 2000 yil chiqqan bir ovozli «Solfedjio» darsligini qayta ishlangan va to'ldirilgan 2 nashridir. Qo'llanmadagi misollar o'zbek xalq kuylari, bastakorlarning asarlaridan tuzilgan. Darslik bolalar musiqa maktablari, musiqa, san'at kollejlari va litseylari hamda musiqa oliygohlari uchun mo'ljallangan.

Muallif ushbu qo'llanmani yaratishda ko'rsatgan yordamlari uchun O'zbekiston Davlat Konservatoriyasining musiqiy-nazariy kafedrasiga, Hamza nomidagi Respublika musiqa kolleji musiqa nazariya kafedrasiga o'qituvchilari va rahbariyati hamda O'zbekiston bastakorlar uyushmasiga o'z minnatdorchiligini bildiradi.

Настоящая работа является переработанным и дополненным изданием, первого выпуска сборника одноголосного «Сольфеджио» на материале узбекской народно-профессиональной классической музыки и музыки композиторов Узбекистана, выпущенного в 2000 году. Пособие предназначено для учащихся начального, среднего и высшего специального образования.

Автор выражает благодарность преподавателям кафедры теории музыки Узбекской Государственной Консерватории, кафедры теории музыки Республиканского музыкального колледжа имени Хамзы, а также членам Союза композиторов Узбекистана за оказанную помощь.

O'zbekiston Respublikasi Madaniyat ishlari vazirligining Madaniyat va san'at sohasi
bo'yicha o'quv uslubiy Kengashi tomonidan madaniyat va san'at kollejlari uchun
o'quv qo'llanma sifatida nashrga tavsiya etilgan

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USLUBIY TAVSIYALAR

Solfedjio — musiqiy ta'lim tizimidagi asosiy fanlardan bo'lib, o'qituvchilarning musiqiy qobiliyatini rivojlantirishda kuyni tinglashga o'rnatish, uni his etish va tushunishlarida yordam beradi.

Solfedjio fanida musiqa nazariyasi, garmoniya, polifoniya va musiqiy asarlar tahlili kabi nazariy fanlar amaliy o'zlashtiriladi.

Yuqori darajadagi musiqiy eshitishga nazariy fanlarni o'rganmasdan turib erishish mushkul, albatta. Solfedjio fani esa musiqiy eshitishni tarbiyalash asosida egallangan nazariy bilimlarni mustahkamlaydi, musiqani tahlil qilish malakalarini rivojlantiradi va sozanda uchun zarur bo'lgan professional faoliyatni takomillashtirishda asosiy o'rin tutadi.

Pedagogika amaliyotida solfedjio fani lادلarni — eshitish qobiliyatini tarbiyalovchi fan deb tushuniladi. Ammo, ladni his etishni boshqacha uslublari ham mavjud bo'lib, bular: 1) turg'un bo'lmagan tovushlarning lad asosida turg'un tovushlarga tortilishi; 2) lad bosqichlar tonikada munosabati bilan ham izohlanadi.

Ushbu qo'llanma, lad bosqichlarini o'rganishda A.Agajanov qo'llagan kuylash tizimiga asoslangan bo'lib, o'qituvchilar tomonidan kuylanadigan ohanglar va asarlar namunalari (major va minor) gammalarning ma'lum tovush qatorlarining xotirada mustahkamlanishini o'z oldida maqsad qilib qo'yadi¹. Asar namunalari sifatida turli bosqichlardan boshlanuvchi o'zbek xalq kuylaridan foydalanish mumkin. Bunda tovushqatorning yordamchi va uning tonikaga bo'lgan munosabati musiqiy eshitishning diqqat markazida turadi.

O'quvchilarning musiqiy qobiliyatini rivojlantirish uchun o'quv jarayonida quyidagi uzviylikka amal qilish lozim:

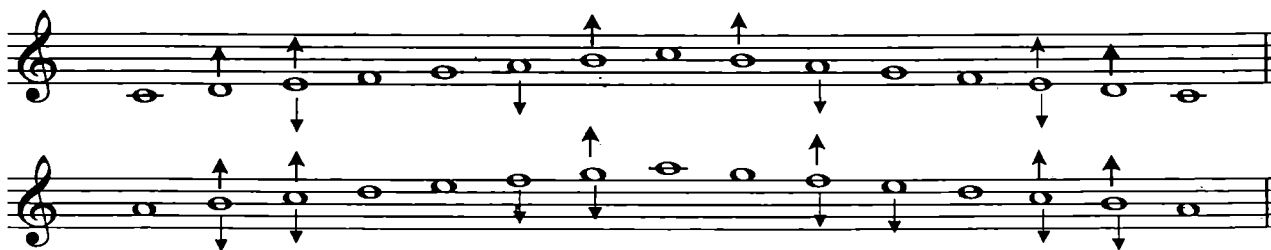
1. Ovoz uchun zamzama mashqlar.
2. Solfedjio usulida kuylash.
3. Musiqiy diktant.

Kuylash jarayonida dirijorlik qilish muhim ahamiyatga ega. Bunda qo'lning erkin hamda asta-sekin o'rganishi natijasida, keskin va aniq harakat qilishiga erishmoq zarur.

Mazkur qo'llanmaning bo'limlarini o'rganishda ko'rsatilgan izchillikka amal qilmoq lozim. Chunki har bir bo'lim o'zidan keyin keladigan qismda uchraydigan qiyinchiliklarni o'zlashtirishda muhim omil bo'lib xizmat qiladi.

Ma'lumki, har qanday kuy ham ladga asoslanadi. O'zbek musiqasi lادلari turli lad hosil qiluvchi diatonik — qo'shma-tizimli tetraxord turoqlaridan tashkil topadi. Ushbu lادلarning tashqi tovushqator ko'rinishlari qadimgi Ovro-po diatonik (xalq, cherkov) lادلariga o'xshab ket-sa-da, o'zbek monodiyasining aftentik va hosila lادلariga asoslangan tizimidan keskin farq qiladi.

O'zbek monodiyasiga xos bosqichlardan tashkil topgan tovushqator chizmasini keltiramiz².



¹ А. Агажанов. «Курс сольфеджио». Вып. 2. М., 1965. с. 3.

Л.Г. Коваль. «Об интонировании ступеней лада». Сборник статей «Теоретические проблемы узбекской музыки». Т., 1976 г.

I, II, III, IV, V, VI, VII bosqichlarni o'zida mujassam etgan ladlarga tortilish chizmasi¹.

I I I I

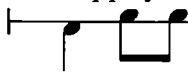
Keltirilgan chizmada I, IV, V bosqichlar turg'un bo'lib, III bosqich o'zgaruvchandir.

Solfedjio kursining bosh vazifalaridan biri o'quvchilarda asarning metro-ritmik-usul hissasini sezish qobiliyatini tarbiyalashdir. Shuning uchun ham qo'llanmada metr va ritm asosiy o'rin tutadi. O'qituvchi dastlabki mashg'ulotlardan boshlab o'quvchilar diqqatini to'plamda jamlangan kuylar va mashqlarni dirijorlik qilgan holda zarb berish bilan ijro etishlariga qaratilmog'i lozim. Bunda qo'lning harakati, aniq va ifodali ohanglar hisobi, taktdagi kuchli hissalarini sezish va usul turoqlarini to'g'ri taqsimlash muhim ahamiyatga ega.

Usul birliklari o'zbek musiqasining ajralmas qismidir. Bu holat qo'llanmadagi kuylarda o'z aksini topgan va ikki ovozli kuyning alohida partiyasi sifatida gavdalanadi.

O'quvchilarda kuylash malakalari rivojlangan sari metr va o'lchovni his qilish ham orta boradi (usullari qo'yilmagan kuy namunalari usullarni o'zlari qo'yib ijro qilishlari ham mumkin). Bunda ohang kuylanadi va bir vaqtning o'zida bir o'quvchi dirijorlik qilib boshqasi usulni chertib turadi yoki «tan-tan» iboralari bilan uzun va qisqa usul namunalari aytiladi². Usullar yakka gorizontal chiziqqa yoziladi. Bum cho'zimi chiziq ostida, bak-chiziq ustida ifodalanadi.

Misol | — — — — — | Bum bak-bak.



O'zbek xalq musiqasi bezaklarga boy bo'lib (qochirim, sayqal, nola, bidratma va boshqalar), ular (cholg'u va aytim) amaliyotda to'liq yoritilmagan va (yakka va qo'sha) forshlaglar yordamida ifodalanadi. Bularni nola yoki asosiy pardaga sipanish orqali kuylash milliy ohanglarga xosdir.

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O'zbek xalq kuyi
YOR-YOR

M.M. ♩ = 120



O'qituvchi sinfda tovushlarni sof aytish va solfedjio usulida kuylashdan tashqari asarni eshitib tahlil qilish va musiqiy diktantlar yozdirish ustida ham ishlaydi³.

Musiqiy diktant sinf ishining muhim shakllaridan bo'lib, o'quvchilarda musiqiy xotira va kuyni eshitgan holda tahlil qilish malakalarini rivojlantiradi. Shuningdek, olgan nazariy bilimlarini amaliyotda qo'llashga yordam beradi.

Diktant uchun mo'ljallangan kuy birinchi chalinganida kuchli hissalar bo'rttirilib, belgilangan aniq sur'atda ijro qilinishi kerak. Ikkinchi va undan keyingi chalinishida yozib olish uchun qulaylashtirish maqsadida kuy sur'atini o'zgartirish mumkin. Kuyni dastlabki chalish paytidayoq unung ladi, metri, o'lchovi va shakli (tuzilishi) aniqlab olinadi va diktant yozish uchun chizmasi tayyorlanadi. Diktant uchun tanlangan asarni xalq cholg'u asboblardan birida chalish o'quvchilar tomonidan kuyni qabul qilishni yengillashtiradi. Keyin asarning tonligi va boshlang'ich tovushining balangligi aniqlanadi (gamma va ladning asosiy bosqichlari hamda diktantning ba'zi bo'laklari kuylanadi). Bunda kuyning ifoda vositalari (tuzilishi, usul turoqlari, kadensiya aylanmalari)ga e'tibor qaratiladi.

IZOH: Qo'llanmada foydalanish uchun keltirilgan musiqiy namunalar tersiya, seksta va kvintaga bo'rttirib ko'rsatilgan. Bunday hollarda kuy matni (ovoz imkoniyatiga qarab) ijrochining xohishi bo'yicha ikki ovozda kuylanishi mumkin.

¹ Л.Г. Коваль. «Об интонировании ступеней лада». Сборник статей «Теоретические проблемы узбекской музыки». Т., 1976 г.

² А. Джами. «Трактат о музыке». Ред. В.М. Беляев. Т., 1960 г. II гл.

³ Qo'llanmada keltirilgan asarlar namunalari musiqiy diktantlar uchun material sifatida ham foydalanish mumkin.

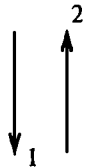
Shuningdek, diktantni yozishdan oldin uning ba'zi bo'laklarini ham bir o'quvchi o'z cholg'usida ijro qilib ko'rishiga imkon yaratish zarur. Bunday tayyorgarlik ishlarini o'quvchilar dastlab sinfda, o'qituvchi rahbarligida va keyinchalik mustaqil bajaradilar. O'quvchilar kuyni ilg'ab olgan zahoti uni yozishga tutinadilar va usullarini ham aniq ifodalaydilar. Diktant dastlab chalinganida eskiz holatida yoziladi va keyingi ijrolarda to'ldirilib boriladi. Bunday uslub o'quvchilarda kuy tuzilishini tahlil qilib, uni butunligini aniqlash va musiqiy xotirasini rivojlantirishga xizmat qiladi.

Qo'llanmaning har bir bobidagi mashqlar, o'zbek xalq kuylari, turli uslub va janrlardagi O'zbekiston bastakorlari asarlaridan berilgan namunalarni qunt bilan o'rganishlari natijasida o'quvchilar:

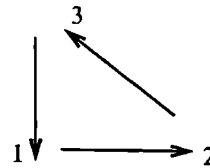
- 1) tovushlarni sof kuylash;
- 2) turli lad tovushlariga erkin o'tish;
- 3) metro-ritmik murakkabliklarni yengil o'zlashtirish vazifalarini uddalay olishlari shart.
- 4) ovozda nola (bezak) uslublarini egallash kabi

OLCHOVLARGA MUVOFIQ QO'L HARAKATLARI

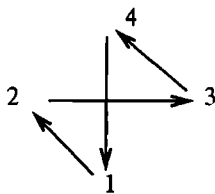
Ikki hissali



uch hissali

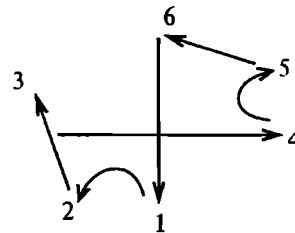


To'rt hissali



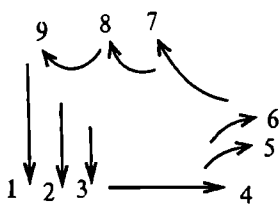
Murakkab o'lchovlar:

olti hissali



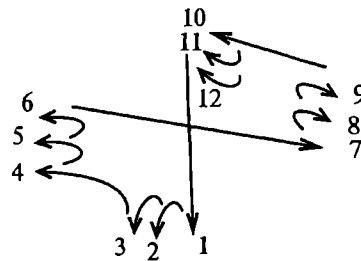
To'qqiz hissali

Tez sur'atlarda: uch hissali



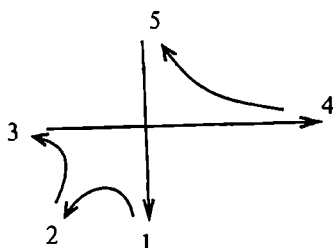
o'n ikki hissali

to'rt hissali

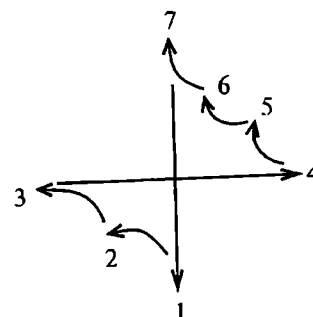


Aralash o'lchovlar:

Besh hissali



yetti hissali



МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ

Сольфеджио, как один из основных предметов в системе музыкального образования, способствует музыкальному развитию учащихся, помогает воспринимать и понимать музыку. Сольфеджио — это практическое усвоение таких предметов как элементарная теория музыки, гармония, полифония, анализ музыкальных произведений.

Невозможно достижение высокого уровня слухового развития без теоретических знаний. Теоретические знания учащиеся достигают в соответствующих дисциплинах. Сольфеджио на основе воспитания слуха закрепляет приобретенные знания, развивает аналитические способности учащихся, необходимые для профессиональной деятельности музыканта.

В педагогической практике сольфеджио получило распространение ладовое воспитание слуха. Однако существуют различные методы усвоения ступени лада, например: 1) на основе ладового тяготения неустойчивых звуков в устой; 2) на основе соотношения ступеней лада к тонике.

Настоящее пособие ставит своей целью изучение ступеней лада на основе попевок А. Агажанова, основанные на запоминании учащимися ряда мелодий (попевок) представляющие часть звукоряда гаммы (мажорной затем минорной)¹. В качестве попевки можно использовать известные узбекские мелодии, начинающиеся с различных ступеней лада, что прилагается в упражнениях сборника. При этом в центре слухового внимания становится побочная ступень и ее соотношение к тонике.

Развитие музыкальных способностей учащихся, требует органической связи основных видов учебной работы:

1. Упражнения для голоса.
2. Сольфеджирование.
3. Музыкальный диктант.

Дирижирования во время исполнения упражнений обязательно. При этом следует добиваться четкости и точности дирижирования, доводя их до свободного и механического движения.

При изучении разделов пособия рекомендуется придерживаться указанной последовательности, так как каждый раздел предполагает предварительное усвоение трудностей предыдущего раздела.

Как известно, вне лада нет музыкального развития — мелодии. Лад узбекской музыки основан на диатонической системе — соединении различных ладообразующих ячеек — тетрахордов. В силу ладовой переменности узбекской музыки ладовая трактовка некоторых примеров неоднозначна. Внешне звукоряды этих ладов совпадают с распространенными в Европейской музыке старинными диатоническими (народными, церковными) ладами. Но ладовая структура узбекской монодии самостоятельна и существенно отличается от автентических и производных плагальных ладов европейской системы.

Предлагаем схему интонирования ступеней лада узбекской монодии².

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Схема ладовых тяготений: I, II, III, IV, V, VI, VII ³.

I I I I


¹ А. Агажанов. «Курс сольфеджио». Вып. 2 М., 1965. с. 3.

² Л.Г Коваль. «Об интонировании ступени лада» сб. ст. «Теоретические проблемы узб. муз. Т., 1976 г.

³ Там же.

Из данной схемы следует: I, IV, V ст. меньше всего подвергаются вариантности. III ст. наиболее вариантна. II ст. чаще выступает как переменный устой.

Одна из главных задач курса сольфеджио — воспитать у учащихся ощущение метро-ритмической пульсации музыкального произведения. Отсюда важное место в пособии занимает метро-ритм. С первых занятий педагогу следует обратить внимание учащихся на дирижирование упражнений и мелодий в сборнике. Каждый жест должен быть четким и выразительным. При изучении ритма обратить внимание на ясное ощущение временного соотношения различных длительностей, ощущение сильных долей такта, представление ритмических групп (усулей).

Ритмическая группа — усуль, является неотъемлемой частью узбекской монодии. В сборнике усуль является частью узбекской манодии. По мере возрастания навыков сольфеджирования, чувства метра, усуль может быть подобран и исполнен самим учащимся (в произведениях где нет усуля). Рекомендуется с первых номеров сборника приобщать учащегося к пульсации усуля. При этом интонируется мелодия и параллельно отбивается ритмический усуль, или один учащийся интонирует мелодию с дирижированием, другой — отбивает усуль или интонирует его на слоги -нан, -тан — долгие длительности, -та, -на — короткие длительности¹. Записывается усуль на одной горизонтальной линии. Бум — длительность расположенная ниже линии, Бак — расположена выше линии, например:  бум-бак-бак.

Узбекская народная мелодия немислима без мелизмов (қочирим, сайқал, безак, бидратма и др.). Поскольку мелизмы в узбекской музыке (инструментальной и вокальной) не получили достаточного научного освещения, изображение мелизмов ограничено форшлагом — безак (одинарным, двойным) который следует исполнять голосом как вибрация или скольжение к основному звуку. Форшлаг определяет место и направление вибрации голоса, необходимого на начальном этапе интонирования узбекского мелоса.

U. Yo'ldoshev she'ri
O'zbek xalq kuyi
YOR-YOR

М.М. ♩ = 120



Помимо работы над интонированием упражнения и сольфеджированием мелодий педагог в классе работает над слуховым анализом и записью музыкальных диктантов².

Диктант — как важнейшая форма работы в классе, развивает музыкальную память, вырабатывает навыки слухового анализа, является практическим воплощением теоретических знаний. Первое исполнение диктанта должно быть выразительным, слегка акцентируя сильные доли и точным в темпе. При дальнейшем повторении мелодии диктанта, для удобства написания, темп может быть периодически изменен. Уже с первых повторений мелодии следует определить лад, метр, размер и форму (структуру мелодии, цензуры) и приготовить схему формы для записей диктанта. Затем определяется тональность, начальная высота (петь гамму, отдельные ступени лада, попевок) и обращается внимание на выразительные средства мелодии (ее строение, ритмические рисунки, каденционные обороты).

ПРИМЕЧАНИЕ: В пособии использован музыкальный материал с утолщением мелодии в терцию, сексту, квинту. В таких случаях исполняется мелодическая линия на выбор исполнителя (в зависимости от регистра голоса) или двухголосно.

¹ А. Джамии. «Трактат о музыке». Ред. В.М. Беляева. Т., 1960 г. II гл.

² Музыкальные примеры пособия могут послужить материалом для музыкальных диктантов.

Очень важно при записи диктантов исполнять мелодию на одном из народных инструментов, что облегчит восприятие учащихся. А также дать возможность учащимся, до записи мелодии, сыграть ее на своих инструментах по фразам, предложениям или полностью период.

Подобную подготовительную работу учащихся осуществляют сначала под руководством педагога, затем — самостоятельно. Запомнив мелодию диктанта, учащиеся приступают к записи, причем сразу с ритмическим оформлением. В начале обучения следует прибегать к эскизной записи мелодии диктанта, а при повторном прослушивании — дополнять запись. Эскизная запись диктанта научит учащегося анализировать структуру музыкального целого и разовьет их музыкальную память.

В результате детальной проработки упражнений к каждому разделу и сольфеджирования музыкальных примеров из произведений композиторов и бастокоров Узбекистана различных стилей и жанров, учащиеся должны уметь:

1. Точно интонировать.
2. Свободно переходить в различные звукоряды лада.
3. Легко преодолевать метро-ритмические трудности.
4. Владеть техникой вибрирования голоса.

MAJOR VA MINOR LADLARI

Dastlabki bo'lim

MASHQLAR

1. Major gammani tetraxordlarga bo'lib, har bir tovushini eshitgan holda kuylash¹

1 t 1 t 0,5 t 0,5 t 1 t 1 t

1 t 1 t 0,5 t 0,5 t 1 t 1 t

2. Bir tondan tashkil topgan major gamma bosqichlarini kuylash:

Yarim tondan tashkil topgan gamma bosqichlarini kuylash:

3. Major gammalarini turli usullarda kuylash²:

4. Major lading bosqichlarini mustahkamlash uchun quyidagi ohanglar tavsiya etiladi. Ushbu mashqlarni gammaning turli bosqichlaridan har xil tonlikda bosqich va son orqali yoddan kuylash zarur:

¹ Dastlabki bo'limdagi majorda berilgan mashqlarni minor ladlarida ham kuylash zarur.

² Bu turdagi mashqlarni mustahkamlash uchun ritmik diktantlar tavsiya etiladi.

ikki bir, yetti bir, uch ikki bir,
olti yetti bir, to'rt uch ikki bir, besh olti yetti bir

5. Ovoz imkoniyatlariga mos balandlikda quyidagi tovushlarni kuylash¹.

II III IV V VI VII

6. Ko'rsatilgan mashqlarning birinchi tovushlarini kuylab, qolgan ohanglarini fikran aytib tonikada yechish.

7. Minor ladning bosqichlarini mustahkamlash uchun quyidagi kuy ohanglari tavsiya etiladi. Ushbu mashqlarni gammaning turli bosqichlaridan har xil tonallikda bosqich va son orqali kuylash zarur:

II VII III VI IV V

¹ A. Агажанов. «Курс сольфеджио» В. II М., 1965. с. 8.

I BOB

DIATONIK TOVUSHQATORNING TURG'UN SHAKLLARI

MAJOR VA MINOR KO'RINISHIDAGI LADLAR

ODDIY O'LCHOVLAR

MASHQLAR

I. Major gamma bosqichlarini turli usulda kuylash:

Three musical exercises for major scale steps in 2/4, 3/4, and 3/8 time signatures. Each exercise consists of a single staff with a treble clef and a 2/4 time signature. The first exercise is a simple scale. The second and third exercises show various rhythmic patterns for each step of the scale, including eighth and sixteenth notes.

Masalan:

Two musical examples of a major scale exercise in 2/4 time signature. The first example shows a simple scale. The second example shows a more complex rhythmic pattern for the scale.

II. Ovozga qulay oktavalarda gamma bosqichlarini kuylash.

A musical exercise for major scale steps in convenient octaves, shown in a single staff with a treble clef and a 2/4 time signature. The exercise consists of a simple scale.

III. Quyidagi diatonik sekvensiya halqalarni turli major bosqichlardan yuqoriga va pastga qarab kuylash.

A musical exercise for diatonic sequence circles in various major steps, shown in a single staff with a treble clef and a 2/4 time signature. The exercise consists of a sequence of notes that can be played in various major steps.

Masalan:

A musical example of a diatonic sequence exercise in 2/4 time signature, shown in a single staff with a treble clef. The exercise consists of a sequence of notes labeled I, II, III, IV, and V, representing different major steps.



IV. Quyidagi diatonik asosida xromatik sekvensiya halqalarni turli major tonalliklarda yuqoriga va pastga qarab kuylash.



Masalan¹:



KO'YLASH UCHUN MISOLLAR

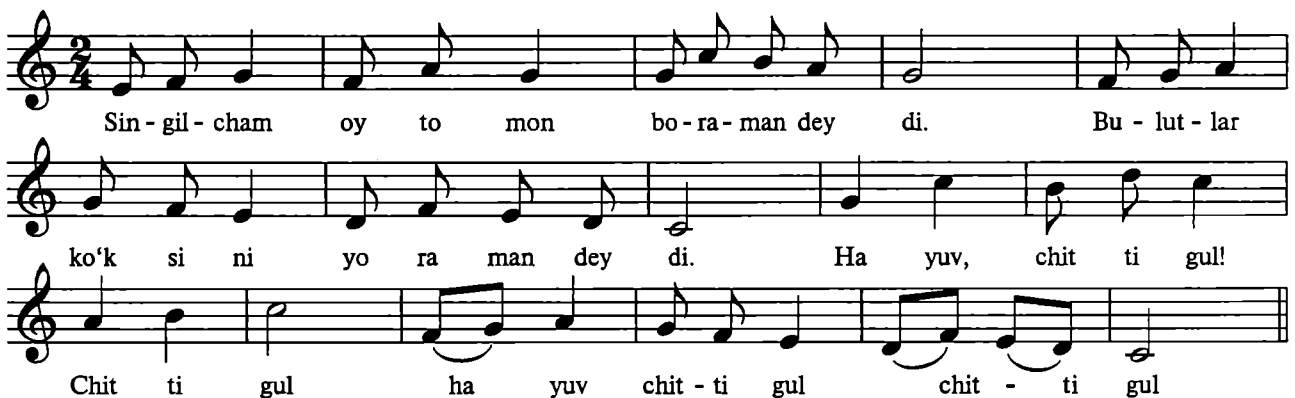
G'. Qodirov
MAY

1 Moderato



S. Abramova kuyi, X. Muxammadiyev she'ri
NASIBANING QO'SHIG'I

2 Andante



¹ Yuqorida berilgan mashqlarni gammaning turli bosqichlaridan kuylash.

3 Allegretto

mf

S. Boboyev mus., M. Eng'in she'ri
YOMG'IR

4 Allegro moderato

mf Yom - g'ir ye - g'a - loq yash - nay - di o't - loq yog' - sa ti - nim - siz don bo' - lar ko'p
roq yash - na - sin da la o - chil - sin lo la
f
tog' - lar qo'y ni - dan oq sin sha lo la

G'. Qodirov
ARCHA QO'SHIG'I

5 Allegro moderato

F. Mirusmonov
BIZ KICHIK PAXTAKORMIZ

6 Allegro

7 **Vivo**

Musical score for piece 7, 'Vivo'. It consists of two staves in 2/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef, a sharp sign, and a 'f' dynamic marking. The melody is lively. The second staff continues the melody and includes first and second endings, with a 'mf' dynamic marking at the end.

K. Kenjayev
QUYOSHLI O'LKAM

8 **Allegretto**

Musical score for piece 8, 'Allegretto'. It consists of a single staff in 2/4 time with a key signature of one sharp (F#). The melody is moderately fast and rhythmic.

S. Abramova mus.
AKA-SINGIL

9 **Andante**

Musical score for piece 9, 'Andante'. It consists of two staves in 2/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef, a sharp sign, and a 'mf' dynamic marking. The tempo is slow and the melody is melodic.

H. Raximov
DO'MBOQCHALAR QO'SHIG'I

10 **Allegretto**

Musical score for piece 10, 'Allegretto'. It consists of four staves in 2/4 time with a key signature of one sharp (F#). The first staff begins with a treble clef, a sharp sign, and a 'f' dynamic marking. The piece is moderately fast and features a complex, rhythmic melody.

11 Moderato



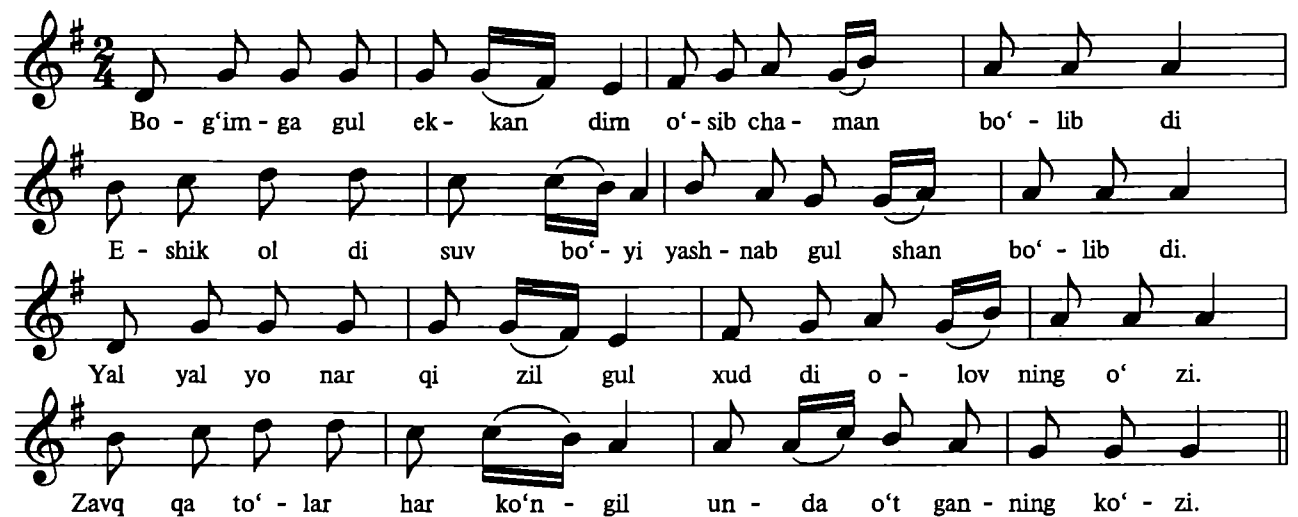
A. Muxamedov
KAKKU

12 Allegretto



S. Abramova kuyi, Nazarmat she'ri
GUL KELITIRIB QO'YAMAN

13 Tezroq



Bo - g'im - ga gul ek - kan dim o' - sib cha - man bo' - lib di
E - shik ol di suv bo' - yi yash - nab gul shan bo' - lib di.
Yal yal yo nar qi zil gul xud di o - lov ning o' zi.
Zavq qa to' - lar har ko'n - gil un - da o't gan - ning ko' - zi.

B. Giyenko
CHUMCHUQCHA

14 Allegro



15 Allegretto

Sa - lom mak - tab jon mak - tab se ni se - va - man maq - tab.
Biz - ga o - chiq qu - cho - g'ing yo - ning - da gul - zor bo - g'ing zor - bo - g'ing

G'. Qodirov mus.
ALISHER ISMLI BOLALARGA

16 Moderato

S. Abramova. X. Muxammadaliyev she'ri
CHUMCHUQ

17 Tez

Chum - chuq chirq - chirq e ta di Tut - ni chu - qib ke ta di.
Cho' - qi sa u may - li ga ne - ga to' kib ke ta di.

Il. Akbarov
GULLOLA

18 Moderato

19 Allegretto

Qa dir - don lar uch ra shib kuy la shib to' lib to shib
qo' - shiq lar ko'k - dan osh - sin kel bu saf ga ey qar - dosh

S. Abramova
ONAJONIM

20 Allegro

p *mf*
p

S. Abramova kuyi, H. Muxammadaliyev she'ri
SHAMOL

21 Moderato

Sha - mol sha - mol jon sha - mol ham - ma - dan chaq - qon sha - mol.
Bo - g'i miz - ga kel - tez - roq Pish - gan, pish - gan o' - rik qoq
Pish gan pish gan o' - rik qoq

F. Nazarov
PAXTAOY

22 Allegretto

Biz ning ku - mush pax - ta oy Da - la - miz - ga sen - chi - roy
Pax - ta - pax - ta jon pax - ta, yur - tim sen - ga kon pax - ta

23 Moderato

mp

II. Akbarov
ARCHA BAYRAMI

24 Moderato

A. Muxamedov
QO'G'IRCHOG'IM ALLAYO

25 Adajio

G'. Qodirov va T. Ilxomov mus.
GUL EKAMIZ

26

27 Moderato



Ko'zim oy-din, ko'zi - ma su - ra-ti jo-non ko'ri - nur. Baxt - ning ko'z-gu-si -
da sum - bu - li ray - xon ko' - ri nur. Ey ko' - zim nu - ri, bu kun tang - ri ga
ming ming ha - sa no, yor ke lib ko' - zim ga ey sar - vu xi - ro mon ko'ri - nur.

A. Berlin mus.
BUZOQGA

28 Andantino



mf

Xamzin mus.
M. Eng'in she'ri
LAYLAK KELDI

29 Allegro



Lay-lak kel-di yoz bo'l di qa-no ti qo g'oz bo'l - di
o'y-nang o'y-nang o'r-toq - lar lay-lak jon-ga soz bo'l di

Sh. Ermatov mus.
ISLOM BOBO

30 Tempo di valse



mf

II. Akbarov
BAHOR

31 Allegro

Xalq kuyi, B. Giyenko qayta ishlagan
NAYREZ

✓ 32 Allegro

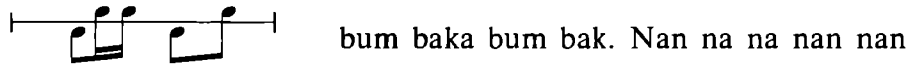
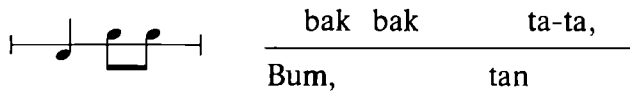
MASHQLAR

V Major gamma bosqichlarini turli cho'zimdagi nuqtali usullar yordamida kuylash¹.

¹ Bu turdagi mashqlarni mustahkamlash uchun ritmik diktantlar tavsiya qilinadi.



Masalan:



VI. Quyidagi diatonik sekvensiya halqalarni turli major bosqichlaridan yuqoriga va pastga qarab kuylash.



KUYLASH UCHUN MISOLLAR

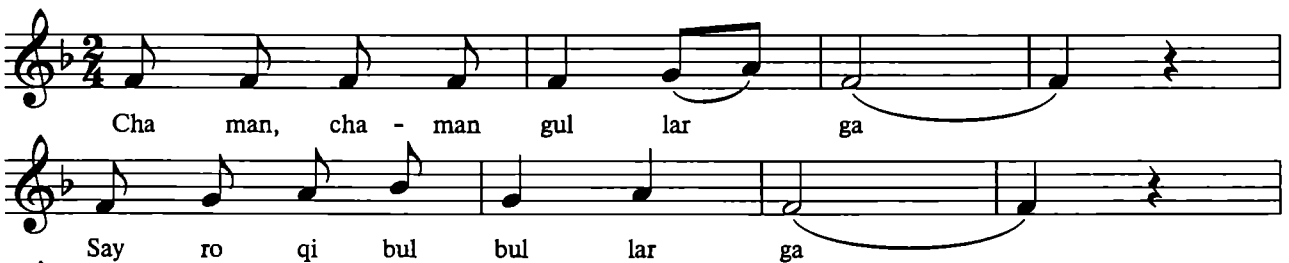
A. Muxamedov
BAYROQ

33 Tempo di marcia



F. Nazarov kuyi, U. Rashid she'ri
VATANIM

34 Allegretto



Jo'sh qin dar yo ko'l lar ga jon ko'l - lar - ga (ey)

Joy - dir go' - zal Va ta nim.

O'zbek xalq kuyi
DODIMG'A ET

35 M. M. ♩ = 54 - 56

O'zbek xalq kuyi.
O. Ibragimov nota tushirg.
FARG'ONACHA

✓ 36

Sh. Ramazanov
IKKI QO'ZICHOG'IM BOR

✓ 37 Allegro moderato

mf

Xalq so'zi. A. Berlin qayta ishlagan
TERIMCHILAR QO'SHIG'I

38 Moderato

Tog da o chil gan lo la (ey) (jo - ney)
te - rib to' - da lay - dey - man (o) Yash - nab tur - gan go' zam - ni
ey jo - ney, kun - da bir ko' ray dey man (o)

O'zbek xalq qo'shig'i
YOR-YOR

39 M. M. ♩ = 108 - 112

Yu - qo. ri dan men ke la man ot uy na
tib yor ot o'y - na - tib Qo'l - gi nam da
pa - rang mil - tiq qu - yon o tib yor - yor qu - yon o - tib

Sh. Yormatov
O'N BESHTAMIZ BESH OLDIK

40 Allegretto

f
mp

MASHQLAR

VII. Minor gamma bosqichlarini turli usulda kuylash.

Three musical exercises for the minor scale in different time signatures: 2/4, 3/4, and 3/8. Each exercise consists of a sequence of notes and rests, ending with a double bar line.

Masalan:

Two musical examples of the minor scale in 3/4 time signature. The first example shows a continuous sequence of notes. The second example shows a sequence of notes with rests, illustrating a specific rhythmic pattern.

VIII. Quyidagi berilgan mashqlarni gammaning turli bosqichlaridan kuylash:

Three musical exercises for the minor scale, each labeled with a scale degree: III, IV, VI, V, VII, and II. Each exercise consists of a sequence of notes and rests, ending with a double bar line.

IX. Quyidagi gamma bosqichlarini ovoz uchun qulay balandlikda kuylash:

A musical exercise for the minor scale, consisting of a sequence of notes and rests, ending with a double bar line.

X. Quyidagi diatonik sekvensiya halkalarni turli minor bosqichlaridan yuqoriga va pastga qarab kuylash.

Three musical exercises for diatonic scale sequences, each consisting of a sequence of notes and rests, ending with a double bar line.

KUYLASH UCHUN MISOLLAR

S. Boboyev mus.
BIRINCHI QO'NG'IROQ

41 Allegro ✓

f

1. 2.

L. Tursunova
MENI OYIM

42 O'rtacha tezlikda

mf

L. Tursunova
XAYR BOG'CHAM

43 O'rtacha, kuygan ✓

mf

f (p)

F. Nazarov mus.
TOVUG'IM

44 Allegro vivace ✓

f

45 Quvnoq

mf
f

E. Kalandarov mus.
SUV MUSHUGI

46 Og'ir

mf

F. Nazarov kuyi, T. Ilhomov she'ri
UCHAVERING TURNALAR

47 Quvnoq

Kar von bo' lib tur na lar u char ko'k ni
to'l di rib. Bu ni ko' rib bo la
lar_ kuy - la - sha - di jo'sh u rib

D. Zokirov
MING RAHMAT

48 Andante

mf



S. Abramova
QO'G'IRCHOG'IM

49 Moderato



S. Abramova kuyi, X. Yoqubov she'ri
PAQIRCHAM

50 Quvnoq



G'. Qodirov
BAHOR QO'SHIG'I

51 Moderato



O'zb. xalk qo'shig'i
YOR-YOR

52 Andante



53 Allegro moderato

Har yon nav ba - hor Os mon ko'k shi - sha
Iz la - dim se ni, bog' ma bog' o sha

Ik. Akbarov kuyi, H. Muxammad she'ri
RASSOM

54 Moderato

O'l kam da ke zar bu dam
Ol tin kuz sir li ras som o'y na
ta di mo'y qa lam di li da qay
1. nar il hom 2. nar il hom

F. Nazarov
BAXTIYORMAN

55 Allegro

mf



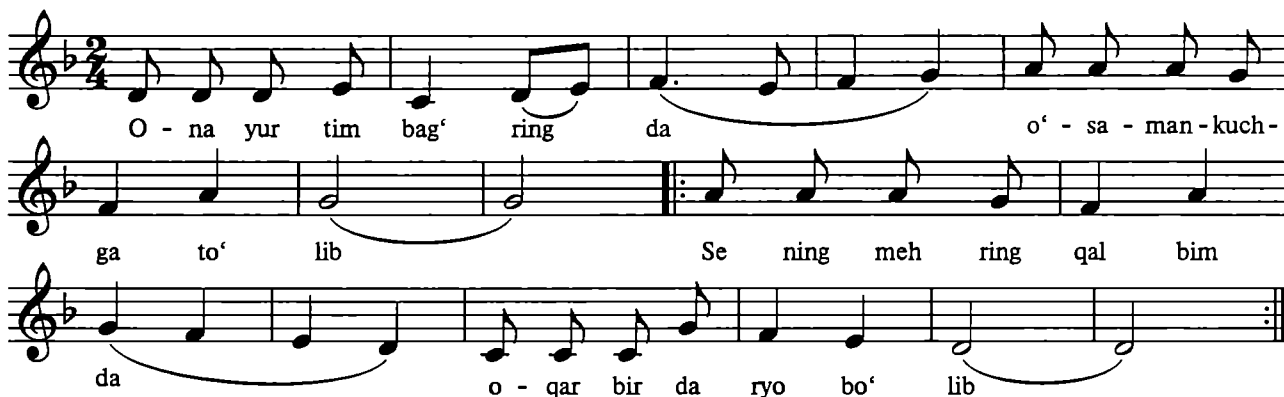
XII. Quyidagi diatonik sekvensiya halqalarni turli minor bosqichlaridan yuqoriga va pastga qarab kuylash.



KO'YLASH UCHUN MISOLLAR

G'. Qodirov kuyi, B. Akbarov she'ri
ONA YURTIM

58 Tempo di marcia



Buzruk maqomidan
IROQ

59 M. M. ♩ = 72 - 76



60 Andantino

mf G'un-ga-di or - zu-la-rim birkungul-day o-gi-lar yo'l-la-rim-ga yul-duz-lar das-ta gul-day
so - chi-lar so - chi-lar o so - chi-lar - o das-ta gul-day so chi - lar

O'zbek xalq kuyi
NORIM-NORIM

61 Allegretto

A. Mallaboyev, I. Raxmon she'ri
HARBIYLAR QO'SHIG'I

62 Tempo di marsche

f E-lim deb yur-timdeb ya-sharhar-biy - lar g'ay-ra-ti A-mur-day jo'sharhar-biy - lar.
O-nayurt Tu-ron - da tinch-lik yo' li - da in-so-niy bur-chi-ni o' tar har-bi - lar.

Navo maqomidan
TASNIF

63 M. M. ♩ = 52

64 M. M. ♩ = 120

Musical score for 'YOR-YOR' in 2/4 time, marked M.M. ♩ = 120. The score consists of five staves of music in a single system, all in a key with one flat (B-flat major or D minor). The melody is characterized by eighth and sixteenth notes, with some syncopation. There are fermatas over the final notes of the first, second, and fourth staves.

M. Bafojev kuyi, H. Sharipov so'zi
DO'STLIK VALSI

65 Tempo di valse

Musical score for 'DO'STLIK VALSI' in 3/4 time, marked Tempo di valse. The score consists of three staves of music in a single system, all in a key with one sharp (F# major or C# minor). The melody is in a waltz style. The lyrics are written below the notes.

O'z - be - kis - ton dur - do na yurt. po - ki za el
mar - do na yurt. Shuk - ro na ki bo'l - mish na -
sib Bar cha - miz ga bir o na yurt.

O'zbek xalq musiqasi
DIL KUYI²

66 M. M. ♩ = 88 - 92

Musical score for 'DIL KUYI' in 3/4 time, marked M.M. ♩ = 88 - 92. The score consists of two staves of music in a single system, all in a key with one sharp (F# major or C# minor). The melody is in a waltz style. The first staff begins with a piano (p) dynamic marking. There are repeat signs at the beginning and end of the piece.

¹ Nota bilan yozilgan usulni kuyilash shart emas.

² Sinkopalar turkumlangan va turoklangan xolda berilgan.

67 Quvnoq

Musical score for '67 Quvnoq' in 2/4 time, key of D major. It consists of two staves. The first staff begins with a *mf* dynamic marking. The second staff begins with a *f* dynamic marking. The piece concludes with a double bar line and repeat dots.

O'zbek xalq kuyi
SAYQAL I

68 M. M. ♩ = 56 - 58

Musical score for '68 M. M. ♩ = 56 - 58' in 3/4 time, key of D major. It consists of four staves. The first staff has a 7-measure rest. The second and third staves have 7-measure rests. The fourth staff begins with a 7-measure rest. The piece concludes with a double bar line and repeat dots.

B. Ismatov
SUNBULA

69 Allegretto

Musical score for '69 Allegretto' in 2/4 time, key of D major. It consists of three staves. The first staff begins with a *mf* dynamic marking. The piece concludes with a double bar line and repeat dots.

I. Ikromov
O'YNASIN

70 Moderato

Musical score for '70 Moderato' in 2/4 time, key of D major. It consists of one staff. The piece begins with a *mf* dynamic marking and concludes with a double bar line and repeat dots.



O'zbek xalq qo'shig'i
YOR-YOR

71 M. M. ♩ = 80 - 84

Husn e - li - ning pod - sho - si Sa - nam e - mish yor - yor yor - yor (ay)

Sa - nam e - mish yor yor Qo ma ti xo'p ke - lish gan

Sa - nam e - mish yor yor yor - yor (ay) Sa - nam er - mish yor yor

O'zbek xalq kuyi va so'zi
PAXTAZORNING SHAMOLI

72 M. M. ♩ = 80 - 84

Pax ta zor ning sha mo -

- li bor (ey) sha mo li bor ay la nay

Yor - ning sho - hi ro' - mo - li bor (ey) ro' - mo - li bor ay - la nay

MURAKKAB O'LCHOVLAR

MASHQLAR

1. Major va minor gamma bosqichlarini turli usulda kuylash¹.



¹ A. Agajanov. «Kurs solfedjio». V. 1. M., 1995 g. 31 s.

KUYLASH UCHUN MISOLLAR

I. Akbarov mus.
BAXTIYORLAR QO'SHIG'I

73 Quvnoq

mf

G' Qodirov
ULUG' BAYROQLAR

74 Moestoso

A. Muxamedov
DO'STLIK QO'SHIG'I

75 Andantino

mf

F. Nazarov
VATAN BIZNING ONAMIZ

76 Vivace

mf *p*

77 Tempo di marcia

D. Zokirov
AYB ETMANGIZ

78 Andantino

F. Nazarov
SHODLIK QO'SHIG'I

79 Tempo di marcia

Ik. Akbarov mus.
RA'NO

80[†] Shoshilmay

81 Shoshilmay

Musical score for 'Shoshilmay' in G major, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff includes dynamic markings: *p* (piano) at the beginning and *f* (forte) at the end. The third staff starts with *mf* (mezzo-forte). The fourth staff concludes with a double bar line.

Xalq kuyi
BAYOTI SHEROZIY

82 M. M. ♩ = 116

Musical score for 'BAYOTI SHEROZIY' in G major, 4/4 time. It features three staves. The first staff is instrumental. The second and third staves contain lyrics in Uzbek. The lyrics are: "U-zo - ring do-nu - re a yon dur, a-en Ki an din ku - nu oy ni shon dur ni shon." The score includes various musical notations such as slurs, ties, and rests.

A. Berlin
SAN'AT BAYRAMI

83 *Moestoso*

Musical score for 'Moestoso' in B-flat major, 4/4 time. It consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The second staff continues the melody. The tempo marking *Moestoso* is indicated at the beginning.

84 Andante

mf

1. 2.

O'zbek xalq qo'shig'i
RAFTOR AYLADING

85 M. M. ♩ = 104 - 108

mf *mp*

O'zbek xalq qo'shig'i
O'YNALIK OMON

86 M. M. ♩ = 116

Gul bo - g'im me ning bo - g'im. en - di o'ch - mas chi - ro g'im
mak - tab - lar - da o' qiy - man. o't - ma - sin yosh - lik cho - g'im
o'y - nay - lik o - mon yax - shi - lik za - mon

87 Moderato

mp *mp*
f *f*

D. Omonullayeva mus.
G'affur Tolib she'ri
NISHOLDA

88 Allegro moderato

To'y-da, bay-ram-da ro'-za ay-yom-da tan-siq ni-shol-da tor-tik ni-shol-da
muz qay-moq dan zo'r ma-na ya-lab ko'r oh, oh ni-shol da
op-poq ni-shol-da. Ma-za li tot li oh! Mis-li nov-vot-li oh!
Oh, oh ni-shol-da op-poq ni-shol-da! Muzqay-moq dan zo'r oh!
Ma-na ya-lab ko'r oh! Oh, oh ni-shol-da qay-moq ni-shol-da!

H. Rajabov
DILAFKOR

89 Largo

mf

90 M. M. ♩ = 63 - 66

Bag' - rim ni ti g'i haj - ri la
yuz po ra qil - di - lar o
To yo ri ko' yi - din me - ni
o vo - ra qil - di -
lar o o o o o

K. Kenjayev
INKISIZ

91 Allegretto

mf

92

So-ching-ni u-zun dey-di-lar qo-ra-soch u kam yer yer
ko'r-sat so-ching-ni bir ko'-ra-yin jo-nim u-ka-mey yer yer yer yer

MASHQLAR

V. Major va minor bosqichlarini turli usullarda kuylash.

VI. Quyidagi diatonik sekvensiya halqalarni major va minorning turli bosqichlaridan yuqoriga va pastga qarab kuylash.

KUYLASH UCHUN MISOLLAR

F. Nazarov
RAQS

93 Allegro

mf

94 Andantino

mf

D. Zokirov
BOG'CHADA

95 Allegretto

Turkman xalq qo'shig'i
BIBIJON

96 M. M. ♩ = 126 - 132

f
mf

1. 2.

97 Allegro moderato

mf

p

S. Boboyev mus., To'lg'in she'ri
XAYR BOG'CHAMIZ

98 Moderato

mf O - na - miz-dek meh - ri - bon meh - ri - bo - nu qa - dir - don. U - nut - may - miz
hech qa - chon bog' - cha opa - jon Xa yir bog' - cha - miz
go' zal bog' - cha - miz xa yir o - pa - miz bog' - cha o - pa miz.

O'zbek xalq qo'shig'i
MUNCHA HAM

99 M. M. ♩ = 120

mf

p

100 Allegro moderato

Sh. Ramazonov musiqasi
INTIZOR

101 Moderato

M. Ashrafiy
FARG'ONACHA YALLA

102 Allegro

103 M. M. ♩ = 76 - 80

Musical score for piece 103, featuring four staves of music in G major and 6/8 time. The score includes various rhythmic patterns and repeat signs.

O'zbek xalq qo'shig'i
BO'LMASA

104 M. M. ♩ = 96

Musical score for piece 104, featuring five staves of music in B-flat major and 6/8 time. The score includes dynamic markings such as *mp*, *p*, and *mf*.

Xorazm lapari
OG'O DAROM

105 M. M. ♩ = 120

Musical score for piece 105, featuring two staves of music in B-flat major and 6/8 time. The score includes lyrics in Uzbek and dynamic markings such as *p*.

Siz - ni ay - von biz - ni ay - von e - mas - mi O'r ta - si da
chin - ni nar - von e - mas - mi ga - la siz ge ta - siz bir so'z

ayt - miy - siz ham - ma - si yu rak - da ar - mon e - mas - mi

Sh. Ramazanov mus.
INTIZOR

106 Moderato

A. Muxamedov kuyi, Z. Obidov she'ri
ALLA

107 Moderato

Ux-la bo-lam al-la (yo), gu-li lo-lam al-la (yo) oq-shom kir-di
har yo na jo - nim al la
Te - pang - da men par vo - na al la al la

S. Yudakov
OYXON ARIYASI

108 Andante

mp

109 Allegro

Dil - dor o' - tar bog' ku - yi - din o'y - nab o' - tin
shab - bo - da - lar Men in - ti - zor
yor ko'ngi din kuy - lab o' - ting shab - bo - da - lar.

Xorazm xalq yallasi
USHIR UFORISI

110 M. M. ♩ = 66

mf

O'zbek xalq kuyi. A. Odilov qayta ishlagan
UFORI

111 Allegro moderato

mf

Xorazm xalq lapari
DIG'AJON

112 M. M. ♩ = 100

mf

Xalq so'zi va kuyi
OHU BARCHASHMI MAN

113 Moderato

Eh o - hu ba ra chash - mi man bo -
do mi du - mag' - zi - man Ey o - hu ba - ra chash
- mi man bo do mi du mag' - zi - man

Xalq qo'shig'i
MAVRIGI

114 M. M. ♩ = 88 - 92

mp

O'zbek xalq qo'shig'i
MUSTAHZOD

115 M. M. ♩ = 80 - 84

mf

116 M. M. ♩ = 80

Musical score for piece 116, featuring three staves of music in 6/8 time. The first staff begins with a dynamic marking of *f*. The second staff begins with a dynamic marking of *mf*. The piece concludes with a double bar line and repeat dots.

D. Zokirov kuyi, A. Mo'min she'ri
YANGI YILIM YAXSHI YILIM

117 Allegro moderato

Musical score for piece 117, featuring two staves of music in 6/8 time. The lyrics are written below the notes. The piece concludes with a double bar line and repeat dots.

Xush ke - lib - siz yan - gi yi - lim yil - dan yil - ga yax - shi yi - lim (o)
yan gi yi - lim (a) yax - shi yi - lim

F. Nazarov
KONSERT VALSI

118 Andante

Musical score for piece 118, featuring two staves of music in 6/8 time. The first staff begins with a dynamic marking of *p*. The piece concludes with a double bar line and repeat dots.

Xalq qo'shig'i
UF DILAM

119 Allegro

Musical score for piece 119, featuring three staves of music in 6/8 time. The piece concludes with a double bar line and repeat dots.

SINKOPALAR

TAKT ICHIDAGI SINKOPA

MASHQLAR

I. Major va minor bosqichlarini o'loviga qarab qo'l haraqati yordamida turli usullarda kuyilash:

Four rows of musical notation showing syncopation exercises in different time signatures. Each row starts with a time signature and a sequence of notes with rests, demonstrating various syncopated rhythms.

Masalan¹:

Four staves of musical notation illustrating syncopation in 2/4, 3/4, 4/4, and 6/8 time signatures. The notes are placed on various parts of the beat to create syncopated rhythms.

II. Quyidagi diatonik sekvensiya halqalarni turli major va minor bosqichlaridan kuyilash.

Four staves of musical notation showing diatonic scale exercises in 2/4, 4/4, 3/4, and 6/8 time signatures. The exercises consist of ascending and descending scales in major and minor keys.

¹ Majorda berilgan mashqlarni minorda ham kuyilash zarur.

L. Mujdabayeva mus.
O'ZBEKISTONIM

120 Allegro moderato

O'zbek xalq kuyi
SARBOZCHA

121 Allegretto

F. Nazarov kuyi, K. Xikmat she'ri
BAXTLI BOLALAR

122 Maestozo

Qu yosh yo' - li - day yo - rug' yo' - li miz qay - ga
u zat - sak ye - tar qo' - li miz Ot - ryad bay ro g'i - ni
yu - qo - ri ko' - tar ey bax - tu - yor yosh - lar ko' - ri gi o'l tar

123 Allegro

Qan - day go'-zal - dir bu yosh - liq va xor
Ko'ng - lim - ga ma - yin kuy - la ring yo - qar

O'zbek xalq musiqasi
DIL KUYI

124 M. M. ♩ = 88 - 92

mf

K. Kenjayev
«BESH»GA TENG BIRINCHI

125 Andante

f

F. Nazarov
VATAN MEHRI

126 Moderato

mp

Musical score for 'EY ONA YURT TURKISTON' in G major, 2/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic marking.

P. Xaliqov mus.
EY ONA YURT TURKISTON

127 Tempo di marsche

Musical score for 'Tempo di marsche' in B-flat major, 2/4 time. The score consists of five staves. The first staff has a treble clef and a key signature of two flats (B-flat, E-flat). The second staff has a treble clef and a key signature of two flats (B-flat, E-flat). The third staff has a treble clef and a key signature of two flats (B-flat, E-flat). The fourth staff has a treble clef and a key signature of two flats (B-flat, E-flat). The fifth staff has a treble clef and a key signature of two flats (B-flat, E-flat). The piece begins with a mezzo-forte (*mf*) dynamic marking, followed by a fortissimo (*ff*) dynamic marking. The score includes first and second endings.

Ik. Akbarov kuyi, Mirmuxsin she'ri
ALLA

128 Andante

Musical score for 'Andante' in B-flat major, 2/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of two flats (B-flat, E-flat). The second staff has a treble clef and a key signature of two flats (B-flat, E-flat). The third staff has a treble clef and a key signature of two flats (B-flat, E-flat). The piece begins with a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the notes.

Ux - la op - poq bo - lam to' - yib to' - yib ux - la Yu - zing - da o'y
 nay - di oy - ber gan shu' la Te - pang - da men se kin
 ay ta - yin al la ay ta yin al la

129 Allegretto

mf *f*

Sh. Yormatov
MARSH

130 Tempo di marcie

f

F. Nazarov
VATAN BIZNING ONAMIZ

131 Andante

f

132 Allegretto

O - yi jo - nim bu - gun yah - shi ux - lab tur - dim ju - da qi - ziq, ju - da shi - rin
tush - lar ko' r - dim Siz - ga, siz - ga as - sa - lom! Ham - man - giz - ga as - sa - lom!
O - yi - jo - nim as - sa - lom!

Dugoh maqomidan
SOQINOMAI MUG'ULCHAIY DUGOH

133 M. M. ♩ = 112

mp

F. Nazarov
BOLALAR QO'SHIG'I

134 Andante

T. Jalilov
OTMAGAY TONG

135 Moderato

mp
mf
mp

136 Andante

mf *p* *f* *p*

X. Raximov mus.
ASKARLAR BAYROG'I

137 Moestoso

ff *ff*

K. Kenjayev kuyi, P. Mo'min she'ri
XAT YOZAMAN DO'STIMGA

138 Allegretto

Qa - lam o - lib qo' - lim ga, ya - qin tu - tib ko'ng - lim
- ga kel - ti - rib ko'z o'n - gim - ga ma' - no iz - lab so' - zim -
ga xat yo - za - man do's - tim ga ga

1. 2.

139 Allegro

mf Bo-la - lik-dan do'st bo' - lib do'st bo' lib Bir-ga, bir-ga
yur- dik biz, yur dik biz. Ul-g'ay - gan-da dil to' lib
dil to' lib Shi- rin o'y-lar sur- dik biz sur dik biz

F. Nazarov
YOSHLIK

140 Allegro moderato

Xalq quyi
UYG'URCHA RAQS

141 M. M. ♩ = 112 - 116

M. Leviyev kuyi, T. Fattoh she'ri
TINCHLIK TARAFDORLARI MARSHI

142 Tempo di marcia

Bit- sin u- rush dey- di ja- hon. El- lar bo'l- sin o - mon o- mon
Tinch - lik u- chun u lug' jang da xalq - lar to - par shuh- ra- tu shon

143 *Moestoso*

M. Leviyev
O'RGILAY

144 *Allegretto*

O'zbek xalq qo'shig'i
YOR-YOR

145 M. M. ♩ = 112 - 116

Hay hay o' - lan jon o' - lan o ke - lin kel - di
yer yer ro ke - lin kel - di qo' - shiq bi - lan o
tuy bi lan (a) ke - lin kel - di yer

G'. Qo'chqorov mus.
GULG'UNCHA

146 *Allegro*



O'zbek xalq qo'shig'i
GIRIFTOR O'LDIM

147 M. M. ♩ = 76 - 80



TAKTLARARO SINKOPALAR

MASHQLAR

III. Major va minor bosqichlarini o'lchoviga qarab, qo'l harakati yordamida turli usulda kuylash.



Masalan:



IV. Quyidagi diatonik sekvensiya halqalarni turli majon va minor bosqichlaridan kuylash.

Three staves of musical notation. The first staff is in 2/4 time, the second in 3/4 time, and the third in 3/4 time with a key signature of two flats. Each staff contains a sequence of notes forming a diatonic scale.

KUYLASH UCHUN MISOLLAR

F. Olimov
SEN MENING VATANIM

148 Tempo di valse

Musical score for 'Sen mening vatanim' by F. Olimov. It consists of five staves of music in 3/4 time with a key signature of two flats. The first staff begins with a dynamic marking of *mf*.

E. Shvars mus., X. Qayumov she'ri
GUI TUTAMAN, ONAJON

149 Shoshilmasdan

Musical score for 'Gui tutaman, Onajon' by E. Shvars and X. Qayumov. It consists of three staves of music in 2/4 time with a key signature of two sharps. The first staff begins with a dynamic marking of *mf*. The lyrics are written below the notes.

mf Qut lug'bo'l sin bay-ra-min - giz o - na - jon o - na - jon
siz - ga sog' - lik baxt ti - lay - man bir ja - hon bir ja - xon
siz - ga sog' - lik baxt ti - lay - man bir ja - hon bir ja - hon

150 Andante

Musical score for piece 150, Andante, featuring three staves of music in G major and 4/4 time. The first staff starts with a forte (*f*) dynamic marking.

S. Xaitboyev
SKRIPKA VA ORKESTR UCHUN KONSERT

151 Allegro

Musical score for piece 151, Allegro, featuring two staves of music in G major and 2/4 time. The first staff starts with a mezzo-forte (*mf*) dynamic marking.

O'zbek xalq musiqasi IV t.
SURNAY USHSOG'I

152 M. M. ♩ = 58

Musical score for piece 152, M. M. ♩ = 58, featuring three staves of music in G major and 2/4 time. The first staff starts with a mezzo-piano (*mp*) dynamic marking.

O'zbek xalq musiqasi IV t.
BIR KELIB KETSIN

153 M. M. ♩ = 96

Musical score for piece 153, M. M. ♩ = 96, featuring two staves of music in G major and 2/4 time.



A. Berlin
ALLA

154 Moderato assai



Rost maqomidan
SAFTI KALON QASHQARCHASI

155 M. M. ♩ = 88 - 92



Rost maqomidan
SOQINOMA

156





O'zbek xalq musiqasi
ERMISH

157 M. M. ♩ = 66 - 69



Navo maqomidan
QASHQARCHA

158 M. M. ♩ = 106



BAYOT II

159 M. M. ♩ = 96



160 Allegro

Qiz - lar - jon jon qiz - lar - jon Meh - nat - dan baxt iz - lar - jon
Ko'k - sin - giz - da to - la - dan ol - tin mar - jon zar - mar jon
Qiz - lar - jon jon qiz - lar - jon Meh - nat - dan baxt iz - lar - jon.

M. Ashrafiy. Dilorom op
NO'MON ARIYASI

161 Andante

O - shiq g'a - rib bu xas - ta - ga Mun - cha ja - fo
qil - moq ne - chun? Qal bim e - tib
zan - jir - band mo - tam sa - ro qil - moq ne - chun.

Rost maqomidan
SAVTI KALON UFORI

162 M. M. ♩ = 72

163 M. M. ♩ = 52 - 54

Navo maqomidan
SARAXBOR

164 M. M. ♩ = 63

O'zbek xalq musiqasi IX t.
NABO'LDI YORIM GALMADI

165 M. M. ♩ = 92

HISSA ICHIDAGI SINKOPA

MASHQLAR

V. Major va minor bosqichlarini o'loviga qarab, qo'l harakati yordamida turli usulda kuylash.



Masalan:



VI. Quyidagi diatonik sekvensiya halqalarni turli major va minor bosqichlaridan kuylash.



KUYLASH UCHUN MISOLLAR

Rost maqomidan
TASNIF

166 M. M. ♩ = 72



167 M. M. ♩ = 80

Ey sa - bo ri zo - di - lim ni be xa - bar
yo - rim - ga ayt Dard li
ko'ng - lim ni ah - vo li ni dil do - rim - ga ayt

Uyg'urcha raqs
OTUSH

168 Allegretto

O'zbek xalq kuyi
HAY. YOR-YOR YORAMO

169 M. M. ♩ = 72 - 76

O'zbek xalq musiqasi IV t.
QORASOCH

170 M. M. ♩ = 76

171 Allegretto

H. Rahimov mus., Safar Barnoyev she'ri
MUCHAL QO'SHIG'I

172 Allegro

f Hey! Bir ik-ki bir ik-ki mu-chal to'-yi kim-ni-ki Do-no Ra' no, Bax-ti-yor
Xol bi-lan iq - bol-ni-ki Hey! Op-poq li-bos ki- yil - gan, la - la - la...
Bu-gun biz-ning o'r - toq - lar la - la - la o'n ik-ki-ga to' lish - gan
la - la - la o'n ik-ki-ga to' lish - gan la - la - la...

D. Omonullayeva mus., Mirpulat Mirzo she'ri
AZIZ BO'STON — O'ZBEKISTON

173 Quvnoq

Bu du-nyo - da cha man - lar ko'p. Bu du-nyo - da Va-tan lar ko'p
Bar-ga-si - da yash - nar gul - lar Bar-cha-si - da yay - ra di lar
Me-ning u-chun a - ziz bo's-ton O'z-be - kis - ton O'z-be kis-ton!
Me-ning u-chun a - ziz bo's-ton O'z-be kis - ton, O'z-be - kis-ton.

174 Allegro moderato

Sa lom ber gan bo-la-ning o'-zi o dob-li, ku libtur ganyuz la-ri go'yo of tob
li Sa lom be rish bu a'-lo a-lo-mat Sa lom ber gan-lar bo'ling sa-lo-mat

T. Toshmatov
KOLXOZ DALASIDA

175 Moderato

F. Vasilev qayta ishlagan
DO'LONCHA

176 Allegretto

Navo maqomidan
BAYOT MUXAMMASI

177 M. M. ♩ = 60

178 Allegro

Musical score for piece 178, Allegro. The score consists of five staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music is written in a single melodic line across the staves, featuring a variety of rhythmic patterns and dynamics.

X. Izomov
SEVIKLI YOR

179 Moderato

Musical score for piece 179, Moderato. The score consists of two staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The music is written in a single melodic line across the staves, featuring a variety of rhythmic patterns and dynamics.

O'zbek xalq musiqasi
BILAKUZUK

180 M. M. ♩ = 126

Musical score for piece 180, M. M. ♩ = 126. The score consists of three staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The music is written in a single melodic line across the staves, featuring a variety of rhythmic patterns and dynamics.

181 Moderato

ARALASH VA O'ZGARUVCHAN O'LCHOVLAR

MASHQLAR

I. Major va minor bosqichlarini o'lchoviga qarab, qo'l harakati yordamida turli usulda kuylash.

II. Major va minor bosqichlarini dirijyorlik qilib o'zgaruvchan o'lchovlarda kuylash'

Turli ko'rsatgich bilan kelgan o'zgaruvchan o'lchovlarni luft pauza qilib kuylash zarur.

III. Quyidagi diatonik sekvensiya halqalarni turli major va minor gamma bosqichlaridan tuzib kuylash.

Three staves of musical notation. The first staff starts in 2/4 time, changes to 4/4, and then to 2/4. The second staff starts in 3/4 time and ends with a 3/8 time signature. The third staff starts in 3/4 time, changes to 3/8, then 3/4, then 3/8, then 6/8, and finally 2/4.

KUYLASH UCHUN MISOLLAR

O'zbek xalq musiqasi IX t.
G'AMNOK AYLADI

182 M. M. ♩ = 168 - 176

Musical score for exercise 182. It consists of three staves in a key signature of one sharp (F#) and a 3/8 time signature. The first staff includes a dynamic marking of *f* (forte) and a repeat sign. The second and third staves continue the melodic line.

M. Ashrafiy
KUY

183 Andantino

Musical score for exercise 183. It consists of a single staff in a key signature of two flats (Bb, Eb) and a 3/8 time signature. The piece starts with a dynamic marking of *f* (forte) and includes first and second endings.

Rost maqomidan
SAFTI KALON

184 M. M. ♩ = 84

Musical score for exercise 184. It consists of two staves in a key signature of two flats (Bb, Eb) and a 2/4 time signature. The first staff includes a dynamic marking of *mp* (mezzo-piano).

185 Moderato

Dugoh maqomidan
MO'G'ULCHAI DUGOH

186 M. M. ♩ = 76

H. Rahimov mus., I. Muqimov she'ri
«BAXOUDIN BALOGARDON» oratoriyasidan IV k.

187 Allegretto non troppo

188 M. M. ♩ = 84 - 88

Musical score for piece 188, Buzruk maqomidan NASRULLOIY. It consists of four staves of music in treble clef. The first staff has a 7-measure rest followed by a melodic line. The second and third staves continue the melody with various rhythmic patterns. The fourth staff concludes the piece with a final melodic phrase and a fermata.

Dugoh maqomidan
GARDUNI DUGOH

189 M. M. ♩ = 84

Musical score for piece 189, Dugoh maqomidan GARDUNI DUGOH. It consists of two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a melodic line and a 3-measure rest. The second staff continues the melody with a mezzo-forte (*mf*) dynamic marking.

Segoh maqomidan
GARDUNI SEGOH

190 M. M. ♩ = 102

Musical score for piece 190, Segoh maqomidan GARDUNI SEGOH. It consists of three staves of music in treble clef with a key signature of one flat (Bb). The first staff begins with a melodic line and a mezzo-piano (*mp*) dynamic marking. The second and third staves continue the melody with various rhythmic patterns.

G. Qodirov
KUY

191 Andante

Musical score for piece 191, Andante. It consists of one staff of music in treble clef with a key signature of one flat (Bb). The piece begins with a mezzo-forte (*mf*) dynamic marking and a 3-measure rest.

194 M. M. ♩ = 96

Yor
ning vas li emas o - zo - ri
siz, gul shan ich - ra gul to
pil mas xor - siz.

R. Hamroyev
SKRIPKA VA ORKESTR UCHUN KONSERT

195 Andante

T. Jalilov
AYURMISH

196

mf

197 M. M. ♩ = 104

Musical score for piece 197, featuring vocal lines and piano accompaniment. The score consists of five staves. The first staff is the vocal line, followed by two staves of piano accompaniment. The third staff is a vocal line with a long melisma. The fourth and fifth staves are vocal lines with lyrics. The lyrics are: "Bu jo nim sen din ay lan - sun, o voy yo - rey o".

Bu jo nim sen din ay lan - sun, o
voy yo - rey o

O'zbek xalq musiqasi
CHAPANDOZI NAVO

198 M. M. ♩ = 88

Musical score for piece 198, featuring piano accompaniment. The score consists of three staves. The first staff is the piano accompaniment, followed by two staves of piano accompaniment. The score is in 2/4 time and features a melodic line with various rhythmic patterns.

X. Muxamedova mus.
QUSHLAR

199 Shoshilmay

Musical score for piece 199, featuring piano accompaniment. The score consists of one staff. The score is in 2/4 time and features a melodic line with various rhythmic patterns. The dynamic marking is *mf*.

mf

M. Bafojev
NODIRA baletidan

200 Allegro

O'zbek xalq kuyi IV t.
QOLDIMU

201 M. M. ♩ = 100 - 104

Charh ning men ko'r - ma - gan jab
ru ja - fo si qol di - mu
Xas ta ko'ng lum chek - ma - gan dar -
- du ba - lo si (ey) qol di - mu.

202 M. M. ♩ = 92

Musical score for piece 202, featuring five staves of music. The score is in a minor key and consists of five staves. The time signatures are 3/8, 3/4, 3/8, 3/4, and 3/8. The music is written in a single melodic line.

H. Rahimov mus.
BUXORO

203 Tempo di valse

Musical score for piece 203, featuring four staves of music. The score is in a major key (one sharp) and consists of four staves. The time signatures are 3/4, 3/4, 3/4, and 6/8. The music is written in a single melodic line. The tempo is marked "Tempo di valse". The score includes a first ending and a second ending, both marked "rit". The tempo is marked "Meno mosso".

MIKSOLIDIY LADI

MASHQLAR

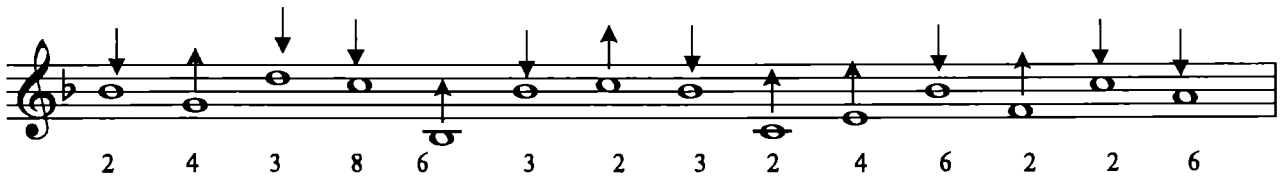
I. Miksolidiy lad bosqichlarini turli usulda kuylash.

Musical exercises for the Mixolydian mode. The first exercise is a rhythmic pattern in 2/4 time, consisting of four measures: a quarter note, a quarter note, a quarter note, and a quarter note. The second exercise is a melodic line in 2/4 time, consisting of eight measures: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

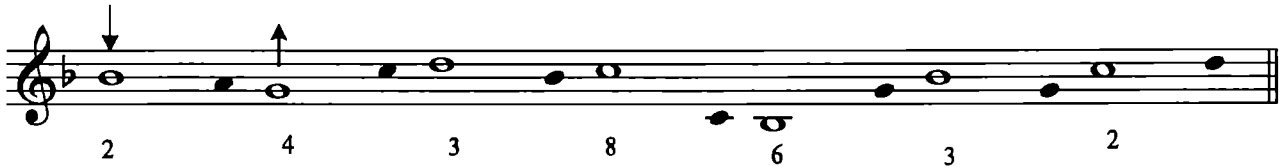
II. Lad bosqichlarni ovozga kulay balandligida kuylash.



III. Miksolidiy lad bosqichlardan berilgan intervallarni yo'qoriga va pastga tuzib kuylash.



Masalan:

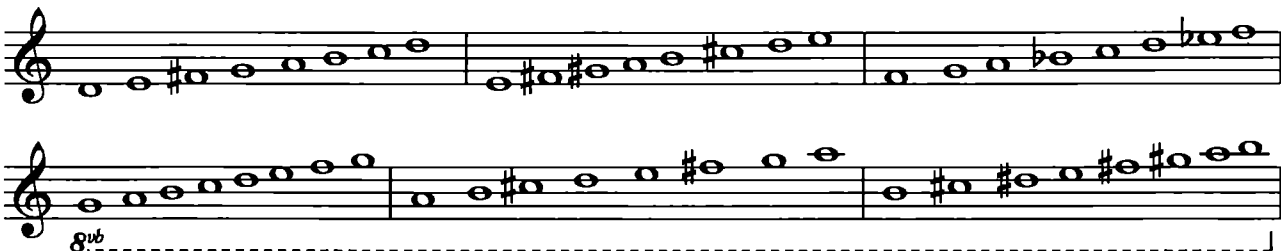


IV. Miksolidiy ladini yuqoridagi tetraxordini tuzilishiga qarab turli bosqichlardan tuzib kuylash.

Masalan:



V Miksolidiy ladni tuzilishiga qarab turli tovushdan tuib kuylash. Masalan:



KUYLASH UCHUN MISOLLAR

T. Qurbonov mus.
BIZNING BOG'CHAMIZ

204 Moderato



205 Moderato

«Oshiq G'arib» dostonidan
SIZ YOR GARAK

206 M. M. ♩ = 104 - 108

mf O shiq-lar-ning si ri halq-qa
a yen dur men-ga siz yer ga rak dun e ga-rak-mas (ey)
bu dun-yo de ga ni bir be va-fo dur man-ga siz yer
ga-rak dun-yo ga-rak-mas oh yo rey ho-ling-dan.

Xalq kuyi
SARBOZCHA

207 M. M. ♩ = 80 - 84

Furqat g'azali
FIG'ON I

208 M. M. ♩ = 92

Ma nam sho' - ri - -

da bul bul, bo's -
to nim din a dash gan
man o...
yu zi gul qo - ma
ti sar vi ra vo nim
din a dash gan man
o...

O'zbek xalq musiqasi IX t.
QORASOCH

209 M. M. ♩ = 80

f
1.
2.

O'zbek xalq musiqasi IX t.
MEHNAT SHAROFATI

210 M. M. ♩ = 76

mf

p *f*

Buzruk maqomidan
SARAHBOR

211 M. M. ♩ = 72

mf

O'zbek xalq kuyi
SUVCHI YIGIT ASHULASI

212 M. M. ♩ = 72

mp

213 Allegro

f

1. 2.

O'zbek xalq kuyi
NOG'ORA BAYOT

214 M. M. ♩ = 76 - 80

Buzruk maqomidan
NASRI UZZOL

215 M. M. ♩ = 80

216 Moderato

S. Abramova mus.

SOATIM

217 Allegro

Muxamajonova mus.

ERTALAB

218 Shoshilmay

Dugoh maqomidan
QASHQARCHAI MO'G'ULCHAI DUGOH

219 M. M. ♩ = 104 - 108

So - ya tek bir yer - da dur - mo - g'a qa - ro - rim qol - me - di

220 M. M. ♩ = 96

Musical score for piece 220, featuring three staves of music in G major and 3/4 time. The first staff contains the main melody, the second staff contains a supporting line, and the third staff contains a bass line. The piece concludes with a double bar line.

B. Nadejdin mus., A. Bobojonov she'ri
BAHOR

221 Moderato

Musical score for piece 221, featuring two staves of music in B-flat major and 2/4 time. The piece includes lyrics in Uzbek. The first staff is marked *mp* and includes the lyrics: *Ko'z - gu ka - bi os mon yu - zi g'uv - g'uv u - cha di sha - mol lar*. The second staff includes the lyrics: *yang - rar bo - la lar kul gu - si yap - roq chi - qa ra - di - tol lar*.

Dugoh maqomidan
SARAHBORI DUGOH

222 M. M. ♩ = 66 - 70

Musical score for piece 222, featuring three staves of music in G major and 2/4 time. The first staff contains the main melody, the second staff contains a supporting line, and the third staff contains a bass line. The piece concludes with a double bar line.

Sh. Ramazonov kuyi. F. Shousmonov she'ri
O'ZBEKISTON

223 Tempo di marcia

Musical score for piece 223, featuring one staff of music in G major and common time. The piece includes lyrics in Uzbek: *Ko'r - kam di - yor san bag' - ri ba - hor san*.

keng pax - ta - zor - san gul - la - gan O'z - be kis - to - nim! Jo - ney
 keng pax - ta - zor - san gul - la - gan, O'z - be kis - to nim

O'zbek xalq kuyi
SAYYORA

224 M. M. ♩ = 80

Say - ding qo'ya ber say - yod - - - say - yo - ra e - kan
 men - dek ol - do - mi - ni bo'y - ni
 - din be - cho - ra e kan men - dek

Dugoh maqomidan
TALQINCHAI MO'G'ULCHAI DUGOH

225 M. M. ♩ = 80

Qil dim du - o - yu har sa - xa - re
 il ti - jo sen - ga, O xu fi - g' o - nu no
 la bi - lan yuz na - vo sen - ga

226 Allegro moderato

ROK QASHQARCHASI

227 M. M. ♩ = 72

A. Muxamedov
BOG'IMIZDA

228 Allegretto

229 Allegro moderato

A. Muxamedov kuyi. R. Bobojon va H. G'ulom she'ri
GO'ZAL FARG'ONA

230 Allegretto

M. Bafojev mus.
«Maqom sadolari» poemasidan
SARAXBAR

231 Andante

232 Allegretto

Par - voz qil - gan qush - cha - lar chi - roy li - siz bun cha - lar
bir ga o'y - nay lik (Ho!) Bir ga kuy - lay lik
men kaf - tim - da tu - tay don hov - li - miz - da yayrang sho - don
Bir ga o'y - nay lik (Ho!) Bir ga kuy - lay lik

K. Kenjayev mus.
KIMKI BO'LSA YIG'LOQI

233 Andantino

D. Zokirov
VATAN O'G'LONIMAN

234 Moestozo

1. 2.

O'zbek xalq musiqasi IX t.
G'AMNOK AYLADI

235 M. M. ♩ = 168

Z. Tuychiyeva mus., E. Vohidov she'ri
ALLA

236 Andante contabile

Ne - ga yig' - la yap - san, yol - g'i - zim ko' zim
 tun u - zoq, ux - lay - qol. Ko'z - la - ring - ni yu - ma qol yol - g'i
 zim ko'z - la - ring - ni yu - ma qol yol g'i
 zim. Ana de - ra - zan - ga qo
 nib - di xi lol bo - shing - ga e gi lib
 yol - g'i - zim sur moq - chi sa - vol ul - g'ay bo -
 se - ning yul
 la - jo nim ul - g'ay - gin tez roq
 la - ring - ga yul - duz - lar mush toq

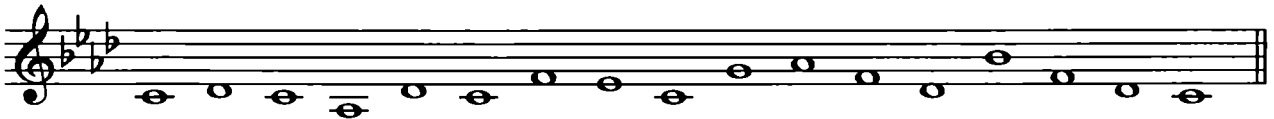
FRIGIY LADI

MASHQLAR

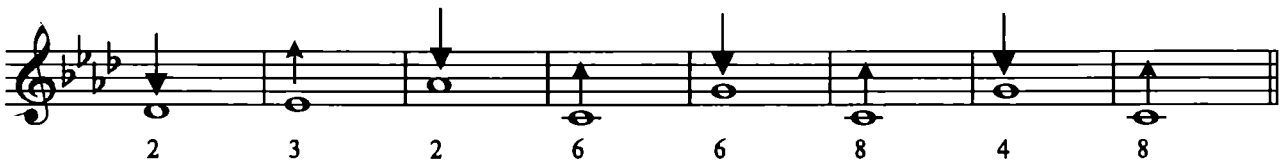
I. Frigiy lad bosqichlarini turli usulda kuylash.



II. Lad bosqichlarni ovozga qulay balandlikda kuylash.



III. Frigiy lad bosqichlardan berilgan intervallarni yuqoriga va pastga tuzib kuylash.



IV. Frigiy ladni pastgi tetraxordini tuzilishiga qarab turli bosqichlarda tuzib quyilash.



V. Frigiy ladni tuzilishiga qarab turli tovushdan tuzib kuylash.

KUYLASH UCHUN MISOLLAR

M. Leviyev
OHANGARON

237 Allegretto



238 Grave

p
mf

O'zb xalq qo'shig'i
CHAMAN ICHRA

239 Andante

Soch - la rim to lim to lim(ey) cha - man ich - ra.
Yo - rim sen - da xa - yo lim - mi cha - man ich ra.
Ke - cha xa - ting - ni o lib cha - man ich - ra bog' ich ra ey
gul - day kuy - di ja - mo lim ey cha - man ich - ra

M. H. S.

S. Boboyev
FIDOYILAR op. ABDULLA ARIYASI

240 Moderato

241 Andante

Un - ga tush - gan i - lo - hiy na - zar far - zand - lari ja - xon - ga sar -
var ba - ho ber gan xaz rat pay - g'am - bar
ko'k ka so char ziyo Bu xo ro jon | 1.
Bu - xo - ro yur - tim u - lug' shun - day me - ning bax - tim yo - rug'
kun day me - ning. | 2. Bu - xo rom bor. Bu - xo rom bor

O'zbek xalq kuyi. IV t.
YAXSHILIK QIL

242 M. M. ♩ = 100

S. Boboyev mus., Kamtar she'ri
JONAJON VATAN

243 Moderato

Tosh - qin da - ryo lar dek o'y - nay o qa man
Sah ro lar qo'y ni ga gul lar ta - qa - man
Por - loq ke - la - jak - ka quv - nab bo - qa - man
se ning meh - ring bi lan jo na jon Va - tan
se - ning meh - ring bi lan jo na - jon Va tan

244 Allegro moderato

O'z ya - rat - gan za - mo - na - miz um - ri - miz bo qiy, to'p - la - nib bir
osh - no - lar - ning ya - qin yi - ro - g'i qa - dir don - lar dav - ra si - da
jo na - jon so qi jon! to'l di - rib quy
qa - dah - lar - ni yang - ra - sin gul yor xalq lar ozod Va tan obod, ham ma bax ti yor

O'zbek xalq musiqasi. IX t.
NAYLAYIN

245 M. M. ♩ = 69

Oq - shom ga - lib, g'am - siz bo shim g'am - xo - na bo'l - di (yo) nay la yin
birso'z bilan osh - no yo - rim
be - go - na bo'l - di (yo) nay la - yin

S. Boboyev
AYLANAY

246 Moderato

p *mf* *f*

247 M. M. ♩ = 63

p

A. Rasulov
GULUZORIM

248 M. M. ♩ = 116

Do'st - la - rim ey bir no ze - nine ey ish - qi bu hol
da do da et - mish me - ni zul - fi sav
do - si a - ning qad - rim - ni dol do, da et - mish ma - ni

O'zbek xalq musiqasi. IX t.
RO'MOLIMNI SARDIM GULGA

249 M. M. ♩ = 80

250 M. M. ♩ = 58 - 60

O hi kim be - go - na - ga
osh - no - li - g'ing - din dog' men
o - shi - no - g'a ya'ni be par - vo - li - g'ing din dog' men

K. Komilov
ONAJON SIZNI SOG'INDIM

251 Andantino

M. Yusupov mus., K. Kenja she'ri
G'ALABAMIZ BAYRAMI

252 Allegro giusto

Tog' - lar - da qor chi - roy - lik bog' - da gul - zor chi - roy lik
tov - la - na - di qi - zil gul go' - yo tinch - lik bay - ro - g'i
Zavq lar - ga to' - lar ko'n - gil g'a - la - ba - miz bay ra - mi

253 Moderato

Shi - rin so'z bar - no - yi - git ti - ling - da, bo - ling bor - mi ti - ling - da
bo - ling bor - mi Shay - do - la - ring bun ga kun yo - ki iq
bo - ling bor mi ko'ng - ling - ni asr et - gan chi - roy - li
bo'y - la - ring dur chi - roy - li bo'y - la - ring dur nur
dek pok - li - ging mul meh - na - tu o'y - la - ring dur

Sh. Yormatov
MUALLIM

254 Tempo di valse

mf

Xalq kuyi
YANGI TANOVOR

255 Allegro

mf

256 M. M. ♩ = 84

F. Alimov mus.
DADASHLAR BILAN

257 Moderato

O'zbek xalq musiqasi. IX t.
GALARMIKAN

258 M. M. ♩ = 38

259 Allegretto



Rost maqomidan
SAFTI USHSHOQ

260 M. M. ♩ = 76



R. Abdullayev mus.
Sh. Qo'shnazarov she'ri
BAHOR QO'SHIG'I

261 Moderato



O'zbek xalq musiqasi. IV t.
MUSTAXZOD

262 M. M. ♩ = 80





R. Ne'matov
ZULFIZOR VALSI

263 Tempo di valse



O'zbek xalq musiqasi. IV t.
IZLAYMAN

264 M. M. ♩ = 58



O'zbek xalq musiqasi. IV t.
AYLAGACH

265 M. M. ♩ = 58



266 M. M. ♩ = 54

Qo - ra so - chim o' sib a
qo - shim (i) ga tush - di (yo) do'st yo ro
Ne sav - do - lar me ning (yo),
bo - shim ga tush di yo do'st yo ro

B. Umidjonov qayta ishlagan
MUNGLI QIZ

267 Andante

M. Ashrafi
KUY

268 Andantino con moto

pp

269

Musical score for piece 269, featuring six staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music consists of a single melodic line with various rhythmic patterns and rests.

H. Rajabov
QUTLUG' QADAMLAR

270 M. M. ♩ = 104

Musical score for piece 270, featuring five staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music consists of a single melodic line with various rhythmic patterns and rests.

F. Alimov
DO'STLAR BILAN

271 Moderato

Musical score for piece 271, featuring one staff of music. The key signature is two sharps (F# and C#), and the time signature is 6/8. The music starts with a forte (f) dynamic marking and includes a first ending bracket labeled '1.'.

2.

Musical score for 'G'AYRATLI QIZ' in G major, 2/4 time. It consists of three staves of music. The first staff begins with a second ending bracket. The melody is characterized by eighth and sixteenth notes with frequent rests.

O'zbek xalq kuyi
G'AYRATLI QIZ

272 Allegro

Musical score for 'YOSHLAR QO'SHIG'I' in G minor, 6/8 time. It consists of two staves. The first staff starts with a forte (*f*) dynamic. The music features a steady eighth-note accompaniment and a melody of quarter notes.

S. Yudakov
YOSHLAR QO'SHIG'I

273 Moestozo

Musical score for 'YOSHLAR QO'SHIG'I' in G minor, 2/4 time. It consists of six staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The score includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a forte (*f*) dynamic and a repeat sign.

274 M. M. ♩ = 84

Oh kim rah - may la mas
ho - lim - ga jo - no nim me ni - ng kuy - di bu - ho
rat o' - ti da kuy - ma - gan jo nim me ni

M. Nasimov
GO'ZAL

275

1. 2.

I. Xamrayev mus., T. Maxmudov she'ri
QIZ QO'SHIG'I

276 Allegro moderato

mf To-li-noy bo' lay dey - man tosh-qin-soy bo' lay dey - man
ton-na-lab pax - ta te-rib o'r-gi-lay Tur-su-noy bo' lay dey -
man Ma-shi-na el qud-ra - ti ma-shi-na jon ro-ha - ti
Tur-su-noy chiqiz-lar-ning jonqiz-lar-ning o'r-gi-lay el-da dos-ton shux-ra - ti.

DORIYLADI

MASHQLAR

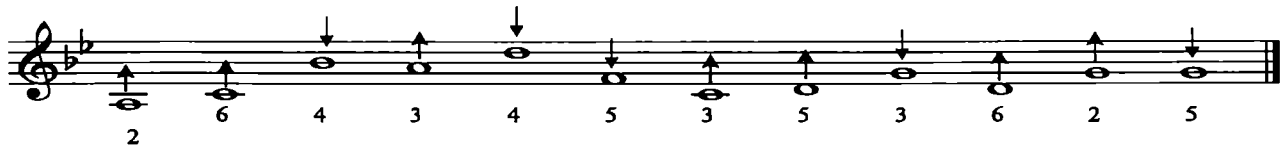
I. Doriy lad bosqichlarini turli usulda kuylash.



II. Lad bosqichlarini ovozga qulay balandlikda kuylash.



III. Doriy lad bosqichlardan berilgan intervallarni yuqoriga va pastga tuzib kuylash.



IV Doriy ladni yuqoridagi tetraxordini tuzilishiga qarab turli bosqichlardan tuzib kuylash.



V. Doriy ladni tuzilishiga qarab turli tovushlardan tuzib kuylash.

KUYLASH UCHUN MISOLLAR

O'zbek xalq musiqasi. IX t.
BOSH USTINA

277 M. M. ♩ = 100



278 M. M. ♩ = 104

Musical score for piece 278, consisting of two staves of music in 4/4 time with a tempo of 104 beats per minute.

O'zbek xalq musiqasi. IX t.
ORAZIBON

279 M. M. ♩ = 84

Musical score for piece 279, consisting of three staves of music in 6/8 time with a tempo of 84 beats per minute. The first staff includes a dynamic marking of "mf".

O'zbek xalq musiqasi
MUHABBAT

280 M. M. ♩ = 92

Musical score for piece 280, consisting of six staves of music in 3/4 time with a tempo of 92 beats per minute.



SHTOB AYLAB

281 M. M. ♩ = 72 - 76

Tun oq-shom
kel - di kul bam sa ri - ul gul - rux shi - tob ay -
lab Xi - ro - mi sur' a
ti - din gul uz ra - ti din gu - lob ay - lab

Rost maqomidan
NASRI USHSHOQ

282 M. M. ♩ = 92

283

Lay-lak kel-di yoz bo'l-di qa-no-ti qo-g'oz bo'l-di Da-la dasht-lar
Kulf u-rab da-ryo bo'-yi yuz bo'l-di Lay-lak ke-la dur taq-qa
qu-loq-la-ri-da hal-qa Hal-qa-si tu-shibqop-ti to-pib ber-san-giz ol-qar

O'zbek xalq musiqasi IX t.
SABO KELIBSIZ

284 M. M. ♩ = 132

f Uch yil bo'l-di do's-tim, sa-ni
ko'r-ga-li yo ko'r-ga-li oh e ray ko'r-ga-li
xush kel-ding sev di-gim, sabo ke-lib-siz (a) ke-lib-siz

Rost maqomidan
USHSHOQ TALQINI

285 M. M. ♩ = 88

Ku-yi da
be-hud me-ni ul g'a-mu ab ro'kel-ti-rur
So-hi bi dur-kim, ne tay

tob - lan sa bir mu kel - ti - rur

(o)

KURD

286

ORTIRILGAN SEKUNDALI LADLAR

MASHQLAR

I. Ortirilgan sekundali major va minor gamma bosqichlarini turli uslubda kuylash.

II. Lad bosqichlarini ovozga qulay balandligida kuylash.

III. Berilgan kuy — iboralarni turli tonaliklarda tuzib kuylash.

Three staves of musical notation. The first staff is in 3/4 time with a key signature of one flat. The second staff is in 3/4 time with a key signature of three flats. The third staff is in 3/4 time with a key signature of three flats and a common time signature.

Masalan:

Musical notation for an example exercise. It consists of a melody line and a piano accompaniment line. The melody line has chord labels C, D, E, C, C#, D above it. The piano accompaniment line has a bass line with notes and rests, and a treble line with notes and rests. The key signature is one flat and the time signature is common time.

IV Ortirilgan sekundali tetraordni tuzilishiga qarab turli tovushdan tuzib kuylash.

A single staff of musical notation in common time with a key signature of one flat. It contains a sequence of notes and rests.

KUYLASH UCHUN MISOLLAR

T Sodiqov
BAHOR

287 Og'irroq. Shoshilmasdan

Four staves of musical notation for Example 287. The first staff has a dynamic marking of *mf*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *cresc.*. The key signature is one flat and the time signature is 3/4.

288 Andante

Nav - ba - hor o' l - di yu ko'ng - lim g'un - cha - si o - chil - ma - di,
or zu - ning gul - la - ri men - ga ta - bas - sum qil - ma - di Chun o' - lar
man sir - ri - shiy kim - ni ya - shir - moq yax - shi - roq. Bil - ma - sin
ey cho' - ri jo - nim ol gan bil ma - sin

O'zbek xalq musiqasi. IV t.
ESKI ZAMON QIZI

289 M. M. ♩ = 120

Ko' - zim o chib ay - von - ni ko' r - dim
To'rt de - vor - li zin - don ni ko' r - dim Ko'ng - lim - da - ming -
ar mon ni ko' r di

M. Ashrafi
ULUG XOJI ARIYASI Dilorom op.

290

Noz li yor noz li
yor go' - zal

noz - li yor Bu a - rab jo no - na
 Ko'z - la - ri xu mor
 laf zi bol bar ka mo
 oy ja - mol sho' - xi she - va ko,

S. Varelas
 P'ESA

291 Moderato

O'zbek xalq musiqasi. IX t.
 YO'LA SOLG'IL

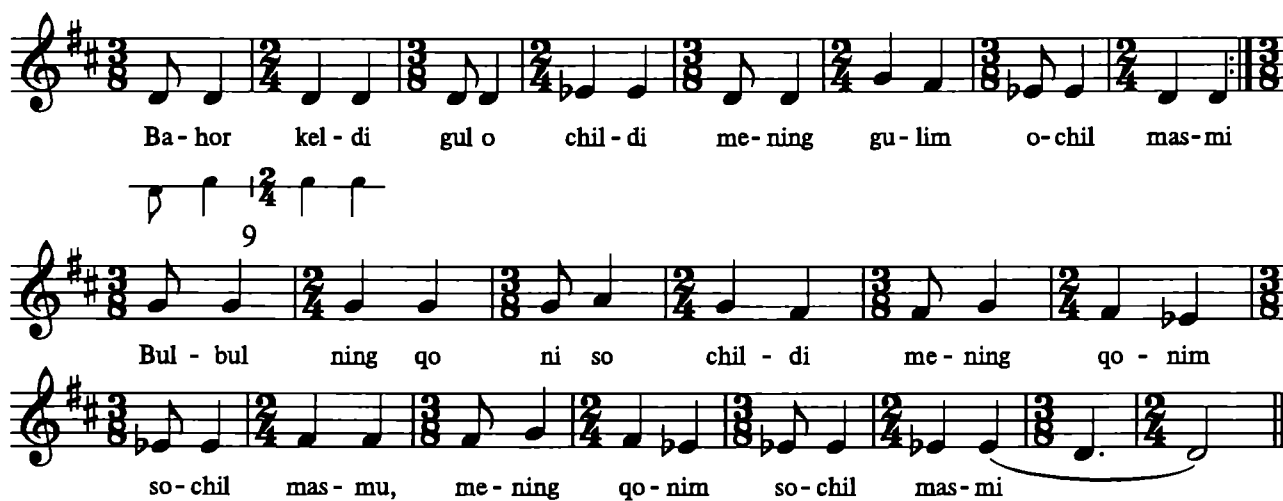
292 M. M. ♩ = 92 - 100



O na men yo'l dan a dash dim
Gal me ni bir yo' la sol g'il Lay - li de yi
had - din osh - dim. Maj - nun ka bi cho' - la sol - g'i.

O'zbek xalq musiqasi. IX t.
MENING GULIM OCHILMASMI

293 M. M. ♩ = 92 - 100



Ba - hor kel - di gul o chil - di me - ning gu - lim o - chil mas - mi
Bul - bul ning qo ni so chil - di me - ning qo - nim
so - chil mas - mu, me - ning qo - nim so - chil mas - mi

M. Tojiyev mus.
SHARQONA RAQS № 1

294 Moderato



mf
ff *p*

295 Moderato

So' - zing - ni shar pa - si tek kan - da
o lam bor bob kuy
gay o - lam bob kuy gay
Den - giz - lar da yo - nar hat - to ki
ko'l - lar da xu - bob kuy gay
ko'l - lar da yo - ray xu - bob kuy gay

H. Rahimov mus., Nazarmat she'ri
DUXTARI KO'LOB

296 Allegro

Dux - ta - ri ko' lob dil - ba - ri dil yob Mo'i - tu - shab -
ra ng ro' yi tu mah tob Dux - ta - ri ko'
lob, dil - ba - ri dil yob O - ma - da - maz dur
so'n tu ey nur in di - li shay do bo - di - li tu -
zor Dux - ta - ri ko'l - ob, dil - ba - ri no yob
dux ta - ri ko'l ob dil ba - ri no yob

297 Allegro

mf

II BOB

KENGAYTIRILGAN DIATONIK TOVUSH QATORNING TURG'UN SHAKLLARI

DIATONIK LAD BOSQICHLARINING TURLARI

VI BOSQICH

MASHQLAR¹

I. VI Tabiiy va o'zgargan xolda berilgan lad bosqchlarni turli usulda kuylash.



II. VI Tabiiy va o'zgargan holda berilgan lad bosqichlarni ovozga qulay balandligida kuylash.



III. VI Tabiiy va o'zgargan holda berilgan bosqich orqali intervallarni kuylash.



IV. Gammaning yuqori tetraxordlarni tabiiy va o'zgargan VI bosqichlar yordamida turli tovushdan tuzib kuylash.

Masalan:



¹ Bo'limda tabiiy va o'zgargan holda berilgan diatonik bosqichlar yordamida turli mashqlarni tuzib ko'ylash tavsiya etiladi.

298 M. M. ♩ = 132 - 138

Musical score for exercise 298, featuring five staves of music in 2/4 time with a key signature of one flat. The score includes a dynamic marking 'f' and first/second endings.

S. Xaytboyev
MEHMONGA KELING

299

Musical score for exercise 299, featuring a single staff of music in 2/4 time with a key signature of one flat.

O'zbek xalq musiqasi. IV t.
E VOY NOZIGIM

300 M. M. ♩ = 88

Musical score for exercise 300, featuring three staves of music in 2/4 time with a key signature of one flat.

301 Allegretto

Musical score for 'O'ZBEK QIZLARI' in 6/8 time, key of B-flat major. The score consists of six staves of music with lyrics in Uzbek. The lyrics are: Bu gul - shan - da ten - gi yo'q, ten - gi yo'q, ten - gi yo'k ra' - no o'z bek qiz la ri, bir - bi ri dan zi - yo - da, zi - yo da, ziyo - da, bar - no o'z - bek qiz - la - ri Oy ham an - do - za o lar, ros ti, siz - ga boq qan - da Go' - zal - lik - da dun - yo da tan - ho o'z - bek qiz - la ri.

YALI-YALI (YALLO)

302 Allegretto

Musical score for 'YALI-YALI (YALLO)' in 6/8 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a dynamic marking of *mp*.

S. Boboyev

OLIMJON VA ZULFIYA DUETI Vatanga sevinch mus. dr.

303 Allegretto

Musical score for 'OLIMJON VA ZULFIYA DUETI' in 6/8 time, key of B-flat major. The score consists of three staves of music. The first staff begins with a dynamic marking of *P*, the second with *mf*, and the third with *P*.

304

mf

f

R. Abdullayev mus.
YOSHLIK DIYORI

305 Allegretto

DUGOH XUSAYN IV

306 M. M. ♩ = 92

Kel - sang ag - ar kul - bam - a - ro
bosh us ti na, bosh us ti - na

jon bir - la ayt gum - dur sen ga yor yor
bosh us - ti na, bosh us ti, na

M. Leviyev
QOSHINGNI QAROSIGA

307 Allegretto

Qo - shing - ni qa - ro si - ga xol bo' - lay a - ro si -
- ga As - lo - rah - ming kel - may - di (ey) yo rey
bi - rov ning bo - la si - ga As - lo rah ming kel - may - di ey
yo - rey birov ning bo la si - ga

R. Abdullayev mus.
VATAN TUYG'USI

308 Tempo di marsche

P

309 Moderato

mp
mf
f

M. Burxonov mus., Uyg'un she'r
ISHQIDA

310 Allegro moderato

Ish - qi - da kuy - dim ne - tay de - vo na - dur men ay - ri - lib
ke - cha - lar tong ot gun - cha par - vo - na - dur
man ay - ri - lib. Shav - ka - tim sho - nim qa - chon
p shav - ka - tim sho - nim qa - chon kel - gay e - kan
ot o'y - na - tib, ot o'y - na - tib.

F. Alimov mus., Po'lat Mo'min she'ri
SUMALAK

311 Allegretto

mf Su - ma - lak jon su - ma - lak pi - shar qa - chon su - ma - lak
Ta - om - lar - ning i - chi - da i - chi - da, i - chi - da oro - mi - jon su - ma - lak

Ta-om-lar-ning i-chi-da i-chi- da, i-chi-da o-ro-mi-jon su-ma-lak

Xar bir bug' doy do-na - si su-ma-lak-ning o - na - si

Ta-om-lar-ning i-chi-da i-chi- da i-chi-da o-ro-mi-jon su-ma-lak

D. Soatqulov
SHON MUBORAK DUR SENGA

312 Moderato

Ey u - lug' xalq bax - tu iq bol, shon mu - bo - rak dur sen - ga

uf - qing uz ra lo la rang - li tong mu - bo - rak dur sen - ga

Yer yu - zi - da don - g'i ket - gan O'z - be - kis - ton sen o' - zing no - zi ne' - mat

suv bi - lan nur mun - cha jo - non sen o'zing, mun - cha jo - non sen o'zing

II BOSQICH

MASHQLAR

I. II Tabiiy va o'zgargan holda berilgan lad bosqichlarni turli usulda kuylash.

II. II Tabiiy va o'zgargan holda berilgan lad bosqichlarni ovozga qulay balandligida kuylash.

III. Gammaning pastdagi tetraxordlarni tabiiy va o'zgaruvchan II bosqich yordamida turli tovushdan tuzib kuylash.

Masalan:

T. Jalilov
OSHKOR

313 Andantino

Sh. Shohimardonova
ISTIQLOL TARONASI

314 Andante-moderato

S. Xayitboyev
SKRIPKA UCHUN KONSERT II K.

315 Andante

R. Abdullayev
BALKI MENING JIGARIMDIRSAN

316 Largo

317 Allegretto

*f*Al - po-mish-ning av-lod - la - ri yu-ra - gi-da as-rar yur - tin
yi-git bor ki mil-lat o- mon yi-git bor-ki qo'r g'on bu tun
yi-git bor - ki qo'r g'on bu - tun yurt - ga jo - ning qal-qon la - ri -
Biz tinch-lik pos-bon - la - ri
miz Biz tinch-lik pos-bon - la - ri miz ey!
miz

A. Abdullayev mus., A. Nurdiyev so'zi
BAHORIM

318 Moderato

Mud-roq ta-bi-at-ga ato et gin jon yam ya-shin-li bo-sin kiy - sin di-yo-rim
Bog' lar-da o-chil-sin lo - la-lar al-von or - zi-qib ku-ta-man
se-ni ba-ho-rim ey Op-poq mo-liq qor-lar
e-ri-sin tez-roq zi-lol suv - ga to'l - sin ya-na An- xo - rim
shab-bo da lar el sin yo - qim li may - in
in ti - qib ku - ta man se - ni ba - ho rim

319 Allegretto

Musical score for piece 319, Allegretto, in 6/8 time with a key signature of one flat. It consists of four staves of music.

320 Moderato

Musical score for piece 320, Moderato, in 3/8 time with a key signature of one sharp. It consists of six staves of music with dynamic markings *mf* and *f*.

321 Moderato

Musical score for piece 321, Moderato, in 2/4 time with a key signature of one sharp. It consists of three staves of music with dynamic markings *mf* and *p*, and first/second endings.

322 O'rtacha tez

T. Quliyev
RAQS

323 Tez. Quvnoq

S. Yudakov
DUGONALAR

324 Allegro moderato

Du-gu-na-lar o-mon - mi-siz bor - mi siz Jam bo'-li- shib
o -chi-lib gul zor - mi-siz (jon ey) o -chi-lib gul-
zor - mi-siz jon ey bor - mi - siz eray jon.

325 Andantino con anima

VII BOSQICH

MASHQLAR

I. VII Tabiiy va o'zgargan holda berilgan lad bosqichlarini turli usulda kuylash.

II. VII Tabiiy va o'zgargan holda berilgan lad bosqichlarni ovozga qulay balandligida kuylash.

KUYLASH UCHUN MISOLLAR

Rost maqomidan
MUXAMMAS

326 M. M. ♩ = 60

M. Leviyev
MEHNATDAN BAXTIMIZ

327 *Tempo di marcia*

X. Azimov
ETYUD

328 *Tez*

A. Mansurov mus.
CHEGARACHI KO'SHIG'I

329 *Moestoso*



Ik. Akbarov
BAXTLI BOLALAR

330 Allegretto



O'zbek xalq musiqasi
IX t. MO'G'ILCHA UFORISI

331 M. M. ♩ = 68 - 72



I. Xamroyev mus.
CHANG VA ORKESTR UCHUN 1 KONSERT

332 Allegro





M. Bafoyev mus., Librettosi. X. Davron
BUXOROI SHARIF op. II naqsh

333 Allegretto moestozo

Ey Bu - xo ro ey Bu - xo ro Bu - xo - ro Jon Bu - xo -
ro jon Bu - xo ro Bu - xo ro Af - ro - si - yob
izi sen da Ibn Si - no so' - zi sen -
da bu - gun o lam ko' zi sen da
sen be qi yos teng - siz o rom

H. Rahimov mus.,
Usmon Qo'chqor so'zi
VATAN

334 Allegro

f Va-tan de-gan ush - bu jon. Bun - ga shi - rin joy mo - mo Biz - ni - ki - dir
shu ku - yosh Biz - ni - ki - dir oy mo mo Tog' - lar - ri ham biz - ni - ki.
Bog' - la - ri ham biz ni - ki. Bo - la lik - ning bax ti yor
chog' la - ri ham biz ni - ki

335 Allegro scherzando

III BOSQICH

MASHQLAR

I. III Tabiiy va o'zgargan holda berilgan lad bosqichlarini turli usulda kuylash.

II. Nomdosh lad bosqichlarni ovozga qulay balandligida kuylash.

III. Nomdosh ladni pastagi tetraxordlarni tuzilishiga qarab turli bosqichlardan tuzib kuylash.

IV. Nomdosh ladni tuzilishiga qarab turli tovushdan tuzib kuylash.

K. Kenjayev mus.
PAXTAJONIM

336 Allegretto

Ye. Shvarts
SOHIBQORLAR QO'SHIG'I

337 O'rtacha tezliqda

K. Kenjayev
ROZIMASMAN

338 Tempo di valse



K. Kenjayev
NOZIK SAVOL

339 Moderato

Bo-shim-ni chul - g'ar xa-yol xa-yol - mas dil - da sa-
vol Du - go nome - dan sho'x yi - git
so'-rab - ti no - zik sa vol sa - vo - li, voy sa - vo - li
er - ta kech qo'y - mas ha li se - var - mi - kan de - gan - mish
qiz - lar - ning bar ko - mo - li Voy sa - vo li no - zik sa - vo -
li voy sa - vo - li no - zik sa - vo li

K. Kenjayev mus., T. Po'latov she'ri
ATLAS KUYLAK

340 Allegretto

At - las ko'y - lak us - tim - da ham - ma - ni qa ra - ta - di Ay - ting - chi kim
ni kim - ga teng qi - lib ya - ra - ta - di A - a A a
a Tushla - rim - da iz - lay - man to - pol - may u ten - gim -
- ni er - tak qi - lib so'z - lay - man u - ni o'y - lab o'n - gim mi.

341 Andante

Musical score for piece 341, Andante. It consists of three staves of music in G major and 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. Dynamics include piano (*p*) and forte (*f*).

M. Bafojev
QURBON HAYITI

342 Allegro moderato

Musical score for piece 342, Allegro moderato. It consists of five staves of music in D minor and 4/4 time. The first staff has a treble clef and a key signature of two flats (B \flat , E \flat). The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. Dynamics include piano (*p*).

M. Bafojev mus., H. Davron lib.
BUXOROI SHARIF. op. XIII naqsh.

343 Moderato

Musical score for piece 343, Moderato. It consists of three staves of music in D minor and 2/4 time. The first staff has a treble clef and a key signature of two flats (B \flat , E \flat). The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats.

344 Moderato

p *mf*

M. Bafoyev, X. Davron lib.
BUXOROI SHARIF op. VI naqsh

345 Allegro moderato

O'ZGARUVCHAN FUNKSIONAL AYLANMALAR ASOSIDA OG'ISHMA
KUYLASH UCHUN MISOLLAR

O'zbek xalq musiqasi
IX t. QADIM XAMLIG'I

346 M. M. ♩ = 112 - 116



V. Knyazev
RUBOB-PRIMA UCHUN KONSERT

347 Contabile



H. Rahimov mus., Nazarmat she'ri
BOQISHLARING

348 Andante

Ey ni-go ro mun-cha o't - li ul meh-ri-bon bo-qish - la ring
 bu yu-rak mul - ki - ga et gay ko' - zi hij - ron bo qish - la - ring.
 Bu - cha man - da ra'no o' - zing hay hay ne - chun tan - ho o'zing
 shi - rin so' zing shah - lo ko' - zing nu - ri ja - hon bo qish - la - ring

O'zbek xalq musiqasi
IV t. YASHNA BAXORIM

349 M. M. ♩ = 69 - 72



350 Allegro non troppo

Navo maqomidan
ORAZ NA'MASI

351 M. M. ♩ = 69

O'zbek xalq kuyi
OROMIJON

352 M. M. ♩ = 92

353 M. M. ♩ = 72

mf

T. Jalilov mus.
EY SABO

354 Moderato

p
mf
p

R. Abdullayev
BIZGA BERGAN BAXT

355 Moderato

mf
f

356 Andante

Navo maqomidan
BAYOT TALQINI

357 M. M. ♩ = 88 - 92

TUZILMA ICHIDAGI TAQQOSLAMA

KUYLASH UCHUN MISOLLAR

K. Kenjayev

BIZLAR XAT YOZISHAMIZ

358 Andantino

359 Moderato

Ko'zing yum uxla, qo'-zim uy-lar-da o'ch-di chi-roq ux-lar ko'l-da-ba-liq-lar, ux-lay-di tinch qir o't-loq ko'k-dan oy se-par shu'-la o-rom ol-sin ham ko'-zim Al-layo al-la Tal-pi-nib ko'p charcha-ding do'm boqgi nam kunduzi al la, al la al-layo alla.

G' Qodirov
VATAN KUTAR

360 Moderato

G' Qodirov mus., A. Rahmat she'ri
BOG'CHAMIZ

361 Shoshilmay.

Har kun er-ta-lab bir vaqt tu-ra-miz. Bog'-cha-ga-to mon do-im yu-ra-miz. Bog'-cha-miz-da bor tur-li-o'yin-choq ma-shi-na-yu ot ham-da qo'-g'ir-choq.

362 Allegro

Dugoh maqomidan
QASHQARCHAI SAVTI CHORGOH

363 M. M. ♩ = 90

Ter mu - lib qon yig' - la - yub men o - shi qo - na ko'z to' - tay
yu - zi - gul la' li la - bi mo'l jo - na jo - na ko'z tu - tay.

B. O'rinov mus., N. Narzullayev she'ri
MUSTAQILLIK ALYORI

364 O'рта tez tantanali

E - lim bu - gun er - ta uy g'on to'y bu - gun - dir to'y bu - gun
shod - lan yu - rak u - shol di - gin as riy ar - mon uy bu - gun
Xu - mo qu - shim os - mo - nim - da ay - la na - di baxt bo' - lib
is - tiq - lo - ling sha - ra fi - da yang - rar qo' shiq kuy bu - gun

365 **Tempo di marcia**

Musical score for piece 365, Tempo di marcia. It consists of four staves of music in 2/4 time, key of D major. The first staff starts with a forte (*f*) dynamic. The piece includes a first ending and a second ending.

B. Nadejdin
VATANIM

366 **Moestoso**

Musical score for piece 366, Moestoso. It consists of two staves of music in 2/4 time, key of D major. Dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*).

N. Norxo'jayev
YAXSHI BOLA

367 **Andantino**

Musical score for piece 367, Andantino. It consists of four staves of music in 2/4 time, key of D major. Dynamics include mezzo-piano (*mp*) and mezzo-forte (*mf*). The piece includes a first ending and a second ending.

368 Moderato

F. Nazarov
VATAN BIZNING ONAMIZ V k.

369 Tempo di marcia

Va - tan biz - ni - ng ona miz, eng ken - ja - si ma - na biz Va - tan
biz - ni ar - doq lar meh - ri - ga xo'p qo - na miz meh - ri - ga xo'p qo - na
miz Biz - lar quv - nok baxt - li - miz yax - shi o' - qish shar - ti - miz
o' s - ib u - nib Va - tan ga Xiz - mat qi - lish shar - ti - miz

F. Nazarov
YOSHLAR MARSHI

370 Tempo di macia

371 M. M. ♩ = 60 - 63

mf

R. Abdullayev
O'G'LIM SIRA BO'LMAYDI URUSH

372 Moderato

373

Dugoh maqomidan
SAFTI CHORGOH

374 M. M. ♩ = 88

M. Bafojev mus.
MADXIYA

375 Moderato

METR-USUL

1. ASOSIY CHO'ZIMLARDAN IBORAT BO'LGAN USUL

KUYLASH UCHUN MISOLLAR

G. Mushel, V. Uspenskiy

Farxod va Shirin mus. dr. SHIRIN ARIYASI.

376 Moderato

p *Fine* *mf*
Do capo al fine

Ik. Akbarov

YETAKLADI HAYOLING

377 Andante

D. Soatqulov

GUL ●●●●A

378 Moderato

mf

379 Andante

O'zbek xalq musiqasi
IV t. SAMO

380 M. M. ♩ = 63 - 66

D. Zokirov mus., A. Navoiy she'ri
KO'RMADIM

381 Allegro moderato

Kim - ga kel dim, bir va - fo kim yuz - shafo -
sin ko'r ma - dim. Kim - ga bo
shim - ni fi - do qil dim - ki, bo shim qas - di - ga

Har ta - raf din yuz tu - man
o chi g'i ja - fo sin ko'r - ma - dim

O'zbek xalq musiqasi
IV t. QIZGINA

382

Yo rim fi ro qin giz ni - ma? qil gan gu -
no hing giz ni - ma? Yuz no - zu ka - rash ma
noz bi - lan o'r gi - lay, noz bi lan ay la - nay
so chin ta ray di qiz gi na.

G'. Qodirov
ORZU

383 Quvnoq

mf

I. Akbarov mus.
ALLA

384 Moderato

p

pp mf

Xalq kuyi
QIZIL GUL

385 M. M. ♩ = 132 - 138

Sen - cha - man ning gu - li bo'1 - sang men cha - man - ning bul - bu - li.
 Sen chiro ying - ga ishon - sang, men u - ning o - shiq qu - li.
 As - ra qi - zil gu li - ni e - gam saq - la qi - zil gu li - ni e - gam
 Ba - ho - si - ga et - ma - sa - lar sot - ma qi - zil gi - li - ni e - gam (ey).

Dugoh maqomidan
CHORGOH V

386 M. M. ♩ = 54

F. Nazarov
RAQS

387 Allegro

O'zbek xalq kuyi
QASHQARCHASI

388 M. M. ♩ = 112

Dugoh maqomidan
UFORI OROMIJON

389 M. M. ♩ = 80 - 84



D. Zokirov
AYB ETMANGIZ

390 Moderato

O - ra - zin yop - gach ko' - zim - din so - chi - lur hor
har lah - za yosh, o'y - la kim pay do bo' - lur
yul duz - ni hon bo'l - gach qu - yosh

T Jalilov
OTMAGAY TONG

391 Moderato

O'zbek xalq musiqasi
MOTAM KUNIGA

392 M. M. ♩ = 66



Navo maqomidan
TARJI'

393 M. M. ♩ = 63



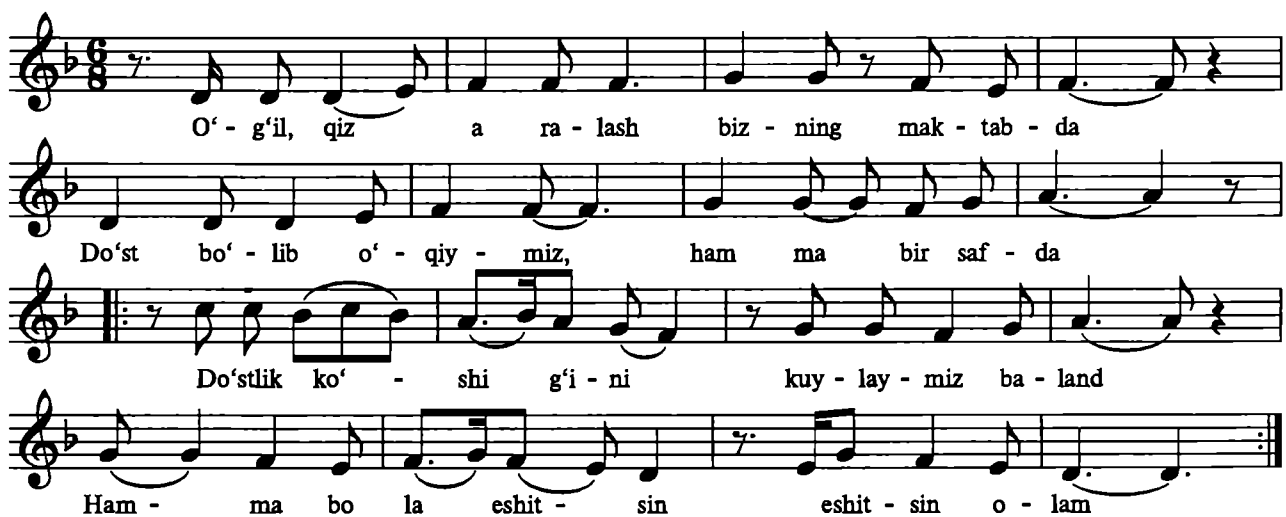
F. Nazarov
ORZU

394 Moderato



E. Shvars, K. Muxamedov she'ri
BIZNING MAKTABDA HAMMA BIR SAFDA

395 Presto



396 Allegreto con animato

Ke-la - san deb kut-dim bog'-lar ora - lab, meh-rim to'-lib ter-dim gul-lar sara- lab
In ti zor et ding yor ko' - zim yo' - ling - da
yon dir ma xaj - ring - da ko'k sim po - ra lab

Fuzuliy she'ri
BAYOT I

397 M. M. ♩ = 84 - 88

Shi - fo - yi vas li qad rin
ha jr i - la be mor o' - lan - dan so'r
Zu - lo li
zav - qi shav qin tash na - yi diy
dor o' - lan dan so'r ey.

A. Mansurov
OHANGLARDA — ERTAKLAR

398 Largo

Musical score for NOKTYURN by H. Izomov, consisting of four staves of music in a single system. The notation includes various rhythmic values and melodic lines.

H. Izomov
NOKTYURN

399 Moderato

Musical score for Moderato (No. 399), consisting of three staves of music in a single system. The notation includes dynamic markings *pp* and *p*.

O'zbek xalq kuyi
QACHON BO'LGAY

400 M. M. ♩ = 66 - 72

Musical score for M. M. ♩ = 66 - 72 (No. 400), consisting of three staves of music in a single system. The notation includes a dynamic marking *mp*.

401 Allegretto

mf

mp

1. 2.

Buzruk maqomidan
UZOL TALKINI

402 M. M. ♩ = 152 - 160

7 7

O'zbek xalq kuyi
YALLAVONI

403 M. M. ♩ = 69

404 M. M. ♩ = 84

f

Bog' ora lab
bo - ra - man sah - ro o - ra lab bo - ra man
gul va tan ish - qing bi - lan
pax - tam sa - ra
lab be - ra - man. Yana o'y - nay - lik yana kuy - lay - lik
iq - bo - li - miz por - loq e - kan, dav - ron su - ray - lik

Z. Tuychiyeva
ESLAYSANMI

405 Andante con moto

mp

p

406 M. M. ♩ = 56 - 88

mp

O'zbek xalq kuyi
ORAZ

407 M. M. ♩ = 66 - 69

Ik. Akbarov
XAYOLIMDA BO'LDI UZUN KUN

408 Andantino

Hayolimda bo'lding u - zun kun, se - ni iz - lab qir - g' oq qa bor - dim.
Och to'l - qin - lar qichqir gan tun - da. Topib ber deb oy ga yol - vor dim, yol
vor - dim A...

M. Burxonov
TRIO

409 Moderato

mf
f

2. SHARTLI CHO'ZIMLARDAN IBORAT BO'LGAN USUN

MASHQLAR

1. Major va minor gamma bosqichlarni turli usulda kuylash.

Three lines of musical notation for exercises. The first line is in 2/4 time with three groups of eighth notes, each marked with a '3' (triplets). The second line is in 2/4 time with groups of eighth notes marked with '5' and '6'. The third line is in 3/4 time with groups of eighth notes marked with '2', and includes a 6/8 time signature change.

KUYLASH UCHUN MISOLLAR

R. Abdullayev mus.
MUSTAQILLIK LOLALARIMIZ

410 Allegretto

A six-staff musical score in G minor (three flats) and 4/4 time. It features a melody with various rhythmic patterns, including eighth and sixteenth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are first and second endings marked '1.' and '2.'. A triplet of eighth notes is marked with a '3'.

A. Berlin
ELLEGIYA

411 Moderato

A single-staff musical score in G minor (three flats) and common time (C). It features a melody with eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte). There are two triplet markings, each with a '3' above the notes.

T Sodiqov
GO'ZAL SHAHAR

412 *Moestozo marziale*

R. Abdullayev mus., Azim Suyun she'ri
O'ZBEK YOSHLARI

413 *Allegretto*

Biz o'z-bek yosh-la - ri Va - tan yosh-la - ri Va-tan taq - di - ri - ga
 taq - dir - dosh na - sil. Mil - lat - ning bir jo nu bir ta - nish - la -
 ri Bu-yuk ke - la - jak ka daxl - dor ma' - sul Mar - do - na - Mar - do - na
 tash - lay - lik qa - dam. Ozod yurt, ozod yurt bo' - sin mu - kar -
 ram Mar - do - na - Mar - do - na tash - lay - lik
 qa dam. Ozod yurt ozod yurt Bul - sin mu - kar - ram

414 Tempo di valse

p

M. Ashrafi. S. Vasilenko
Bo'ron op. BO'RON ARIYASI

415 Con moto

Ja fo ti - g'i bi-lan ko'k - si te-shil-gan no ta-von Bo'-
ron! A - lam kul-fat - ni xo'p tort-gan ga - do be xo nu-mon Bo' - ron.

F. Nazarov
QO'SHIQ VA RAQS

416 Andantino

pp

p

mf

p

417 Allegro

mp

mf

3

3

3

7

7

X. Raximov
ORATORIYA «BAXOUIDIN BALOGARDON»

418

f

mf

3

3

3

7

X. Raximov
TARONA

419 Moderato

3

420 Moderato

T. Toshmatov
SHODLIK KONSERTI

421

Do capo al fine

T Toshmatov
KONSERT RONDOSI

422 Allegro