

OQILXON IBROHIMOV, RAVSHAN YUNUSOV

SOLFEJIO

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O'ZBEKISTON RESPUBLIKASI MADANIYAT ISHLARI VAZIRLIGINING
RESPUBLIKA METODIKA VA AXBOROT MARKAZI
tomonidan boshlang'ich hamda o'rta maxsus musiqa ta'lif muassasalarida
o'quv qo'llanma sifatida foydalanish uchun tavsiya etilgan

THE AGA KHAN TRUST FOR CULTURE
Music Initiative in Central Asia

Ushbu nashr loyihasi “Og'a Xon xalqaro madaniyat jamg'armasi” (AKMIC) ning Markaziy Osiyoda musiqa ijodiyoti sohasidagi tashabbusi nomli dasturi doirasida amalga oshirildi. AKMICAning faoliyat yo'naliishlari mintaqqa xalqlari musiqa merosini saqlash va keng targ'ib etish, an'anaviy ijrochilik va ustoz-shogirdlikka xos qadriyatlarni qo'llab-quvvatlash hamda maxsus ta'limga ko'mak berish, shuningbek xalqaro madaniy hamkorlik rishtalarini ravnaq toptirishga qaratilgan.

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Ushbu darslik o'zbek milliy musiqa namunalari asosida yaratilgan bo'lib, uo'quvchilarda musiqani idrok etish, uning xususiyatlarini anglash, ifoda vositalarini tahlil etish kabi muhim malakaviy ko'nikmalami rivojlantirishga xizmat qiladi.
Darslik maxsus musiqa ta'limingning ilk bosqichi uchun mo'ljallangan, shuningdek undan musiqiy litsey va kollejlarda ham foydalanish mumkin.

So'zboshi

O'zbekistonda zamonaviy musiqiy ta'limgizimi joriy etilishi munosabati bilan nazariy va amaliy fanlar bo'yicha talablarga mos darslik va o'quv qo'llanmalarga katta ehtiyoj paydo bo'ldi.

E'tirof etish lozim, milliy qadriyatlar asosida yosh musiqachilarga ozuqa beruvchi, ularning ta'limgiz-tarbiyasiga xizmat qilajak yangi avlod adabiyotlarni yaratish masalasi bugungi kunda ayniqsa dolzarb ahamiyat kasb etmoqda. Zero ko'p asrlik bebahosha musiqiy merosimiz hamda hozirgi zamondagi ijodkorligi mahsuli bo'lgan xalqchil namunalar ta'limgiz jarayonini yanada takomillashtirish, uning mazmundorligini oshirishda eng muhim man'naviy omillardir.

Maxsus musiqa ta'limgining boshlang'ich bo'g'ini uchun mo'ljalangan ushbu Solfejio o'zining shaklu shamoyili bilan bu borada mavjud darsliklardan birmuncha farqlanadi. Uning mazmunida o'zbek musiqiy folklori va mumtoz kasbiy musiqasi, O'zbekiston bastakorlari va kompozitorlari asarlaridan

tanlab olingan har xil noyob namunalar qo'llanma mualliflari tomonidan o'quv maqsadlariga mos holda muayan tartibga tushirilgan.

Yangi darslikning o'zgacha jihatlari nafaqat uning asl manbalarida, "Diatonika", "Murakkab ushublar" va "Xromatizm" deb nomlangan asosiy bo'limlarga ajratilishida, balki har bir bo'lim tarkibida belgilangan katta-kichik mavzular taqsimotida ham yaqqol namoyon bo'ladi.

Darslik tayyorlanishida hozirga qadar amaliyotda sinovdan o'tgan qo'llanmalarning umumiyoctozalari, nazariy-amaliy mavzu rejalarini hamda uslubiy yo'naliishlari e'tiborga olindi.

Ayni paytda darslik mundarijasini uzil-kesil aniqlashda o'zbek musiqiy folklori hamda mumtoz maqomlarning parda-ohang, vaznritm, shakl-bezak kabi ifodaviy vositalari xususiyatlaridan kelib chiqildi.

Shuningdek, bu kabi holatlar bir necha mavzular uchun maxsus yaratilgan aytim mashqlarida ham o'z aksimi topdi.

O'quv-uslubiy tavsiyalar

Ma'lumki, yosh musiqachilarni tarbiyalashda solfejio boshqa nazariy fanlar qatorida muhim o'rnlardan birini egallaydi. Zero nota bo'yicha kuylash vositasida o'quvchilarning parda tozaligini his etish, tovushlar nisbati va ritm tuzilmalarini idroklash singari zarur malakaviy ko'nikmalari o'stiriladi.

Shunday ekan, maxsus ta'limning dastlabki bosqichlarida nota alifbosini o'rganish hamda yozma adabiyotlami qo'llash vazifalari o'zaro tutashib ketadi. Bunda, xususan, musiqiy-nazariy bilim hamda amaliy ko'nikmlarning uzviy bog'liqligi o'z aksini topgan.

Solfejio fani bo'yicha mavjud o'quv qo'llanmalarining aksariyatidan farqli o'laroq, ushbu darslik mazmunida bolalarning musiqiy tafakkur poydevorini o'zbek milliy kuylari negizida shakllantirish ustuvor maqsad etib olingan.

Shu asnoda o'quvchining notalar bo'yicha toza va ifodali kuylashi, parda, ohang, ritm, usul, shakl, avj, kuy bezaklari kabi vositalarni ongli qo'llashi va eshitib ajrata olishi, musiqiy xotirasini mustahkamlashi, hamda tinglangan misollarni notaga olishni o'rganishi ko'zda tutilgan.

Darhaqiqat, mazkur fan yuzasidan ijobiy natijalarga erishishda milliy musiqaning o'rni beqiyosdir. Ushbu yangi darslik ana shu kabi hozirgi zamon musiqa ta'limining talab va ehtiyojlaridan kelib chiqqan holda tayyorlandi. Unga an'anaviy merosimiz xazinasidan o'rin olgan terma, qo'shiq, yor-yor, alla, lapar, yalla, ashula, katta ashula, suvora, kuy, maqom, doston, shuningdek zamonaviy musiqa ijodkorligining deyarli barcha janr, shakl va uslublariga doir namunalar tanlab kiritildi.

Bulami quyidagi asosiy yo'nalishlar tashkil etdi:

- musiqiy folklor
- mumtoz musiqa merosi
- bastakorlik ijodi
- kompozitorlik ijodi

Barcha misollar yuksak badiiy-estetik qiyomatga ega bo'lib, ularning asosiy qismi nashr ettirilgan kitob va to'plamlardan, ayrimlari esa qo'lyozmalardan olindi¹. Zarurat tug'ilganda xalq yoki mumtoz kuy va ashula misollari o'quvchilarning nota bo'yicha kuylash imkoniyatlariga mo'ljallab moslashtirildi.

Darslikda jamlangan barcha misollar nazarliy masalalarini o'rganish rejasi hamda kuylash uchun murakkablik darajasi hisobga olingan holda shartli ravishda "Diatonika", "Murakkab uslublar" va "Xromatizm" deb nomlangan bo'limlarga taqsimlandi. O'z navbatida har bir bo'lim qator tarkibiy mavzularidan tashkil topdi.

O'quv mashg'ulotlari jarayonida quyidagi asosiy ta'lif turlarini qo'llash tavsiya etiladi:

- notalar vositasida kuylash;
- kuy va usullarni yod olib aytish;
- keltirilgan mashqlarni muntazam bajarish;

- musiqiy ifoda vosita (tovush, tovushqator, interval, ohang, usul, bezak va b.)larni alohida-alohida hamda kuylar tarkibida eshitib aniqlash;
- misollarni nota matni bo'yicha tahlil etish;
- musiqiy diktantlar (interval, usul, ohang, kuy, lad tuzilmalari misolida) yozish.

Ushbu darslikdan foydalanish borasida quyidagilarga alohida e'tibor qaratish tavsiya etiladi:

- 1) pardalar soziga tayangan holda o'quvchilarning kuylashida ohang tozaligiga erishish;
- 2) har bir misolni xonish qilishdan avval uning asosiy tonalligini aniqlab, sozlanib olish. Bunda muayan namunani tahlil etish, bosh pardasidan tartibli, ya'ni tovushqator tarzida pardalarni bir-biriga bog'lab, yuqori va quyitomon aytib chiqish, tayanch pardalarni ajratib aytish;
- 3) misolni kuylashda muayyan qiyinchilik tug'diradigan parchalarni alohida mashq qilib aytish;
- 4) o'quvchilarning yakka hamda guruh tarzida aytishlarini almashlab borish;

¹ Illovada keltirilgan asarlar ko'rsatgichiga qarang

5) musiqiy vazn va ritm jihatdan murakkab misollarni kuylashdan avval usul andozasini topib olish, lozim bo'lgan hollarda uni "bak-bum" bo'g'inlarida ifoda etish (chertish), ijro paytida vazndan chekinmaslik uchun muntazam dirijo'rlik qilib aytish;

6) o'quvchilarda musiqani his etish qobiliyatini o'stirishga qaratilgan maxsus mashq (masalan, navbatma-navbat kuy yoki usulning bir parchasini eshittirib, boshqasini esa "ichida" ayttirish kabi)lardan foydalanish;

7) nota bo'yicha aytishda kuyning ifodali, mazmundor, musiqiy-badiiy yuksak sifatlari ni saqlagan holda yangrashi lozimligini nazarda tutish va bunga intilish.

Barcha misollar o'quv dasturida belgilangan bosqichma-bosqich murakkablashuviga rioya qilingan tartibda keltirilgan. Bunda, tabiyki, maqom namunalarining og'zaki an'anadagi asl musiqiy tabiati, vazn-usuli, pardalar uyushmasi va kuy shakli, shuningdek, shartli holda "usulsiz" deb nomlangan kuylar o'quvchilar tomonidan o'zlashtirilishi bir-muncha qiyin kechadi. Bulami yengish yo'lida quyidagilar o'qituvchining diqqat markazida bo'lmosh'i lozim:

- Maqom kuylarini o'quvchilarga o'rgatish jarayonida doira usullariga alohida e'tibor beriladi. Chunki bir maromda takror bo'luvchi doira zarblari maqom kuy-ohanglarini ma'lum o'lchov asosida ritmik jihatdan tartibga keltiruvchi va shakllantiruvchi omildir. Binobarin, o'quvchi muntazam taraluvchi usul urg'ularini his etmog'I kerak. Aks holda kuy va usul mutanosibligiga erisha olmaslik mumkin. Bu borada dastlabki bosqich sifatida usullarni alohida o'zlashtirish tavsiya etiladi.

- Hozirda usullar asosan bir chiziqli nota vositasi yordamida yozilishi qabul qilingan. Bunda doira ijrosida eshitiladigan ikki farqli tovush muhrlanadi. Biri cholg'uning gardishi tomon zarb berilishi bilan yuzaga kelib, bandligi nisbatan yuqori va o'g'zaki an'anada "bak" ("tak", "taq", "rak" va h.k.) deb ataladi. U chiziqning ustiga nota shaklida yoziladi. Nisbatan past tovush esa "bum" ("tum", "gup", "rum" va h.k.) deyilib, doiraning o'rta qismiga berilgan zarbdan sadolanadi va u chiziqning ostiga yoziladi.

- O'zbek xalq va mumtoz musiqasiga xos usullarning "bak-bum" bo'g'inlaridagi hamda notalar vositasidagi har xil ifodali ko'rinish-

laridan musiqiy diktantlarni yozish uchun unumli foydalanish tavsiya etiladi. O'quvchilar maqom namunasi negizida kelgan doira usulini o'zlashtirgach, keyingi navbatda bu usulni maqom kuyi bilan o'zaro bog'lay olib ijro eta olishlari mumkin. Bu toifadagi amaliy ko'nik-malarni hosil qilish maqsadida turli doira usullariga asoslangan aytim mashqlarini bajarish mumkin. Navbatdagi bosqichda maqom kuy-ohanglari va doira usuli o'zaro uyg'unlashtiriladi.

- Shunday qilib, maqom kuyini o'rganish jarayoni quyidagi bosqichlarda amalga oshiriladi:

- a) maqom namunasining doira isuli ("bak-bum"lar vositasida) alohida o'rganiladi;

- b) kuy ritmik chapak yoki chertim vositasida alohida o'rganiladi;

- c) asarning bosh va o'zga tayanch pardalari aniqlanib, tovushqator shaklida notalar bilan ovozda mashq etiladi;

- d) keltirilgan misol umumiyl tuzilish nuqtai nazaridan tahlil etiladi hamda uning matnida uchraydigan murakkabliklar (jumladan, o'zgacha nota cho'zimlari, tovush sakramalari, kuy bezaklari, ijro sur'ati va h.k.) e'tiborga olinadi;

f) maqom kuyi vazmin sur'atda notalar (yoki "o", "na", "lya" kabi so'z bo'g'inlari) bilan aytildi;

g) berilgan misol notalar bilan doira usuliga mutanosib holda aytildi;

h) kuylash uchun balandlik qilgan avj pardalarini bir oktava quyidan aytish ham mumkin. Zarurat paydo bo'lganda, odatda, butun asar tonalligi pastga yoki yuqoriga ko'chirib ayttiriladi.

Shuni yoddan chiqarmaslik kerakki, keltirilgan nota yozuvlari og'zaki an'anadagi ijodkorlikning mahsuli bo'lmish folklor musiqasi, mumtoz cholg'u va ashula namunalari, bastakorlik asarlarining barcha muhim jihatlarini to'liq o'zida aks ettira olmagan, albatta.

Shu boisdan nota yozuvlarida keltirilgan forshlag, naxshlag, mordent kabi belgilarni milliy musiqamizga xos "nola" va "qochirim"larning shartli ko'rsatgichi deb qabul qilmoq darkor. Binobarin, ularni to'g'ri qo'llashda tinglov tajribasini hisobga olish muhimdir.

Gardun, nasr, savt-mo'g'ulcha, talqin, tal-qincha, chapandoz nomli maqom usullarini o'zlashtirish xiyla qiyin kechadi. Chunki ular-

ning o'lchovlari aralash yoki murakkab ko'rinishda bo'lib, zarblari ham o'zgacha. Masalan, savt-mo'g'ulcha yaxlit 5/4 o'lchoviga mos kelgani holda, gardun 8/4, ya'ni 2/4+3/4+3/4 ichki tuzilmalaridan vujudga keladi. Bulardan talqin, unung biroz farqli shakllaridan esa talqincha va chapandoz misollari 3/4+3/8 yoki 3/8+3/4 almashinuvida, shuningdek, yaxlit qo'shilmasi bo'lmish 9/8 o'lcho-vida ham yozilgan. Usullarni o'rganishdagi bu yuqori bosqich esa o'qish ko'nikmasi hosil etilgach erishiladi. Chunki bu yozuvda usul zarblarining joylashuvi aniq bo'lib, o'quv-shining ritm hissiyotini yanada teranlashtiradi. Xuddi shu bois mashg'ulotlarni o'tkazish jarayonida o'qituvchining malakasi, shaxsiy namunasi muhim ahamiyat kasb etadi.

Solfejio darslarining samaradorligini oshirish uchun vaqt-i vaqt bilan atoqli hofiz va sozandalar ijrosidagi mumtoz cholg'u va ashu-la yo'llarini audio yozuvlar orqali tinglab borish tavsiya etiladi. Shu tariqa o'rganish borasida o'zbek milliy musiqasining "og'zaki" va "yoyma" an'analari ila yuzaga kelgan ardoqli qadriyatlarning o'zaro bog'lanishiga, qolaversa boyitilishiga shart-sharoit yaraladi. Shu tarzda hozigi zamon maxsus musiqa ta'limi tizimida mavjud imkoniyatlarni yana-da kengaytirish, ularni maqsadli safarbar qilish borasida ibratli tajriba orttiriladi.

Darslik ilovasida keltirilgan musiqa nazariyasи va solfejio fanlariga doir chizma, jadval hamda qo'shimcha ma'lumotlar o'quvchilar uchun ko'mak beruvchi vosita bo'lib xizmat qiladi.

BIRINCHI BO'LIM

DIA TONIKA

Oddiy o'lchovlar

2/4 o'lchovi

Shoshilmay

Mashq

Musical staff 1 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Shoshilmay" are written above the staff, and "Mashq" is written to the right.

Ohista

Mashq

Musical staff 2 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Ohista" are written above the staff, and "Mashq" is written to the right.

Dadil

Mashq

Musical staff 3 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Dadil" are written above the staff, and "Mashq" is written to the right.

Tez

Mashq

Musical staff 4 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Tez" are written above the staff, and "Mashq" is written to the right.

Marsh sur'atida

Mashq

Musical staff 5 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Marsh sur'atida" are written above the staff, and "Mashq" is written to the right.

Yengil

Mashq

Musical staff 6 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Yengil" are written above the staff, and "Mashq" is written to the right.

Sekin

Mashq

Musical staff 7 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Sekin" are written above the staff, and "Mashq" is written to the right.

Ravon

Mashq

Musical staff 8 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Ravon" are written above the staff, and "Mashq" is written to the right.

Harakatchan

Mashq

Musical staff 9 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Harakatchan" are written above the staff, and "Mashq" is written to the right.

Osoyishta

Mashq

Musical staff 10 in G clef, 2/4 time, featuring quarter notes and eighth notes. The lyrics "Osoyishta" are written above the staff, and "Mashq" is written to the right.

O'rtacha tez

"Oq terakmi ko'k terak"



Jonli

"Zuv-zuv boragay"



Yengil

"Chori chanbar"



Quvnoq

G'.Qodirov. May



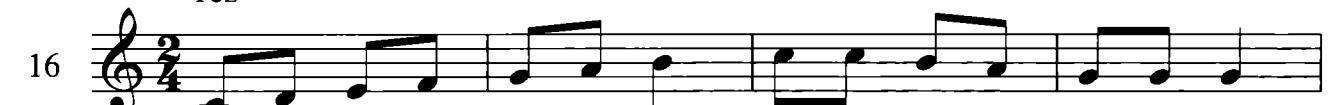
Kuychan

S.Boboyev. Qo'zichog'im



Tez

Sh.Najmiddinov. Pianino



Vazmin



O'ynoqi

"Chitti gul"



Sho'x

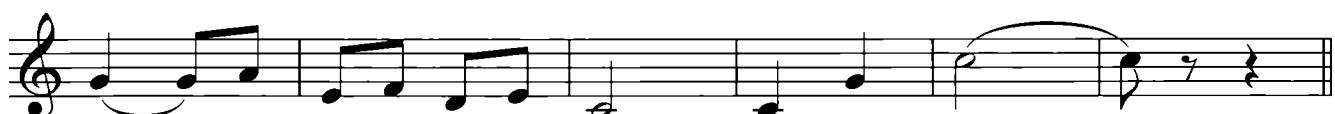
"Olatoy"



Tez

Pauzalar

T.Toshmatov. Baxtiy erkatoy



Marsh sur'atida

"Askar"



Shoshilmasdan

N.Norxo'jayev. Qizaloq



O'rtacha tez

"Poyezdingni jildirgan"



Sekin

I.Hamroyev. Ikki ona



Marsh



O'rtacha tez

"Turna keldi"



Jonli

"Qal'abandi"



Kuychan



Ma'noli

F.Nazarov. Maktabim



O'ynoqi

"Sust xotin"



Allegro

Sh.Ramazonov. Qo'g'irchoqlar o'yini



3/4 o'lchovi

Mashq

32

Mashq

33

Mashq

34

Nuqtali nota cho'zimlari

R.Abdullayev. Notalar qo'shig'i

Quvnoq

35

Kuychan

"Ganji qorabog""



Vals sur'atida

Hamza. Hoy, ishchilar



Ohista "Yor - yor"

40

Hazilomuz M.Leviyev. Quralay ko'z quralay

41

O'n oltitalik nota cho'zimlari Andijon polkasi

42

Nafis "Bahor keldi"

43

O'ynoqi "Chuchvara qaynaydi"

44

Ohista "Yor-yor"

Quvnoq "Oftob chiqdi"

Tez "Mo'ndi - mo'ndi"

Mo'tadil



Sho'x

"Kim oladi-ya, shuginani-ya"



Harakatchan

"Bir qo'linda ko'kavoy"



Jonli

"Hay yor-yor"



Zavqli

"Qichqir xo'rozim"



Jozibali

"Chimboy"



O'rtacha tez

"Kel mening shonim"



Quvnoq

"Qilpillama"



Qalandarlar qo'shig'i

Mungli



Tez

"Oh, Layli"



Ohista

A.Muhamedov. Jon qizlar



Ravon

Muxayyari Iroq I taronasi



A.Muhamedov musiqasi,
A. Bo'riboyev she'ri. Archa qo'shig'i

Bayramona

60

Bay - ra mi miz kor ki san, sa lom ar cha jon,

sen bu gun yan gi yil ga eng a ziz meh mon.

Qi shin yo zin bir xil da barg - la ring ya shil,

se ni ko'r sak ba hor - dek quv - nay di ko'n gil.

Bay - ra mi miz kor ki san, sa lom ar cha jon,

sen bu gun yan gi yil ga eng a ziz meh mon.

Mayin

I.Hamroyev. Kulcha non

61

Murakkab o'lchovlar

4/4 o'lchovi

"Oftob chiqdi"

Quvnoq

Yengil

"Chitti gul"

63 Ko' zing gul bog' da (yo), be ling bel bog' da (yo)

A ra va da un ke ldi, chi ldir ma da gul kel di.

hay yu, chit tiy gul, hay yu, chit tiy gul !

Shoshilmay

Sinkopa

"Birimda ko'rdim"

Kuychan

"Xumorim"

"Sarbozcha"

Dadil



Ravon

"Uzma gul"



Shijoatli

F.Sodiqov. Jahon bo'ylab bir ovoz yangrar



O'ynoqi

"Chuchvara qaynaydi"

69

Chuch-va-ra qay - nay - di, ho- lam men-ga ber - may - di,
ber ma - sa ber ma sin, oq u yim - ga kir ma sin,
Oq tan ga, ko'k tan ga, jo nim Zu lay ho !

Zu lay ho ning bo g'i da bir tup o lu cha,
o lu cha ga qo' nib di kich ki na jin g'ar cha,
jin g'ar cha o yoq la ri bo' g'im bo' g'im cha,
a kam men ga yu bo rib di til lo tu mor cha

a kam -ga tan - lay en di ko'h lik o g'a cha !

Ohista

"Oshiq G'arib va Shohsanam"

70

Ohista

Ohista

Andantino

M.Leviyev.Sayyora qo'shig'i

71

Jozibali

"Sharob I"

72

Jonli

Nasri Segoh

73



Mardonavor

K.Otaniyozov. Guldasta



Kuychan

Tanovar III



Jozibali

76

Ifodali

I.Akbarov. Ayiqcha

77

Shaxdam

Farg'onacha rez

78

Yorqin
bozgo'y

Samoiy Dugoh

79

1- xona

bozgo'y



Ohangdor

"Hanuz"



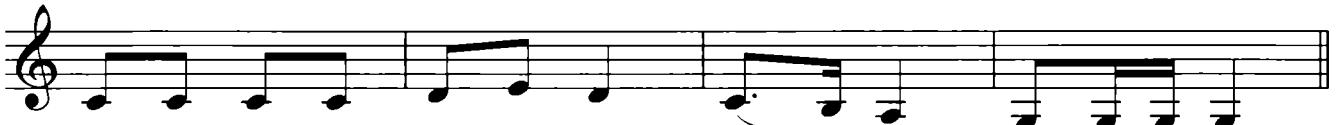
Shijoatli

"Osmonda oy o'ynaydi"



Dadil

"Hay yor-yor"



Jonli

"Ko'rgali"



Mardonavor

M.Niyozov. Olg'a bos



Sho'x



Ifodali

"To'rg'ay I"



Yengil

"Yallama yorim"





Hazilomuz

"Ha, ha, girtiton"



O'rtacha tez

"Paxtachi"



Yengil

S.Xayitboyev. Farzand qo'shig'i



"Do'st menga ishonma"

O'ynoqi

91

Sho'x

92

"Olmani otdim"

Jozibali

93

"Ayajon"

A - ya - jon. a ya. jon-ey bosh-gi-nam og' riy di (ya)

Bosh- gi nang dan a yang ay - lan sin. ni-ma lar - ga og' riy di (ya)

Bo - zor da bo' - lar e - kan, do' - kon da so tar e - kan,

a - na shu-ning o-ti i - pak ro' mol o' - shan-ga o'g' riy di (ya)

O' - shan - ga o'g' ri sa (ya), a - lam (o), a - lam (o)

Yengil

"Yumalab, yumalab"



Ulug'vor

Nasrullo I



Ohangdor

K.Jabborov. Assalom



Shoshilmay

K.Otaniyozov. Salom, assalom



Sho'x

"Yor nimalar devdim sizga"



O'rtacha tez

"Qarinavo"



O'ynoqi

"Quyonim"

100 





Shijoatli

"Siz yor garak"

101 





Ifodali

Aliqambar

102 









Chaqqon

"Bibigul"

103

Sho'x

"Qora soch"

104

Ifodali

"Xolbotur"

105

Ohangdor

"Farg'onacha"

106

Salobatli

Suvora I

107

Ohista

Munojot

108

p

p

p

p

p

p

Shaxdam

T.Jalilov. Signal

109

Dadil

"Ozodlik qo'shid'i"



Allegro moderato

G'.Qodirov. Archa qo'shig'i



O'rtasha tez

"Oshiq Mahmud" doston nomasi



"Baljuvon"

Ohangdor

**p**

Alla

Ohista



O'rtasha tez

"Qashqarcha"

115

Kuychan

Qarinavo

116

Shijoatli

"Mardikor"

117

O'rtacha tez

"Gulbog""

118

Ravon

Suvora III (suporishi)

119

tenuto

O'rtacha tez

Saraxbori Buzruk II- taronasi

120

mf

Ohista

Saraxbori Rost I- taronasi



Ohangdor

Tanovar



O'rtacha tez

Chorgoh II



Harakatchan

Mehnat ahli II

124

125

Ifodali

"Dil kuyi"

125

Dadil

Yu.Rajabiy. Hammamiz

126

Chaqqon

"Laylak keldi"

127

O'rtacha tez

Yu.Rajabiy. O'rtoqlar

128

Yengil

"Lola sayli"

129

mf Lo la, lo la, lo la - jon, o' - sar jo ying da la da.
 Lo la, lo la, lo la - jon, chi - da ding mu ja la da ?
f Ja - la yog - 'sa qo'rq - ma ding, sel - lar oq sa qo'rq - ma ding
 Chi - ro yi ni o - chay deb, qiz lar taq sa qo'rq ma - ding.

O'rtacha tez
1- xona

Peshravi Dugoh

130

bozgo'y

2- xona

bozgo'y

Sho'x

"Boychechak"

A musical score for page 131, measure 2. The key signature has one sharp, and the time signature is 2/4. The melody consists of eighth notes and sixteenth notes, primarily in the treble clef. The notes are grouped by vertical bar lines, and there is a fermata over the last note of the measure.

A musical staff in G minor (indicated by a treble clef and a single flat sign) shows two measures of music. Measure 1 starts with a quarter note, followed by a eighth note, another eighth note, and a sixteenth note. Measure 2 starts with a quarter note, followed by a eighth note, another eighth note, and a sixteenth note.

A musical staff in treble clef and common time. It consists of eight measures. The first two measures show a pattern of eighth notes. The third measure starts with an eighth note followed by a sixteenth note and a eighth note. The fourth measure starts with a sixteenth note and a eighth note. The fifth measure shows a pattern of eighth notes. The sixth measure starts with an eighth note followed by a sixteenth note and a eighth note. The seventh measure shows a pattern of eighth notes. The eighth measure starts with an eighth note followed by a sixteenth note and a eighth note.

A musical score for piano featuring two staves. The top staff uses a treble clef and shows a sequence of eighth and sixteenth notes. The bottom staff uses a bass clef and shows a series of eighth notes. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' symbol.

Jadal

"Olmacha anor"

A musical score for piano featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The measure number 132 is at the top left. The music consists of two staves. The right-hand staff begins with a sixteenth-note rest followed by a eighth note, a sixteenth note, another eighth note, and a sixteenth note. The left-hand staff begins with a sixteenth-note rest followed by a eighth note, a sixteenth note, another eighth note, and a sixteenth note. The right-hand staff continues with a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The left-hand staff continues with a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The right-hand staff concludes with a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The left-hand staff concludes with a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

A musical staff in G clef and common time. The melody consists of eighth notes. The first measure has two eighth notes. The second measure has three eighth notes. The third measure has two eighth notes. The fourth measure has three eighth notes. The fifth measure has two eighth notes. The sixth measure has three eighth notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 11 starts with a half note in the bass staff followed by eighth notes in pairs. Measure 12 begins with a dotted half note in the bass staff, followed by eighth notes and sixteenth notes.

O'rtacha tez

"Baland chig'ib"

Musical score for piano, page 133, measures 1-2. The score consists of two staves. The top staff uses a treble clef and a 2/4 time signature. It contains six measures of music. The bottom staff uses a bass clef and also contains six measures of music. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte (f) and piano (p). Measure 1 starts with a forte dynamic.

A musical score for a single instrument, likely a woodwind or brass instrument. It consists of five measures of music on a staff with a treble clef. The first measure contains two eighth notes. The second measure has a sixteenth-note cluster followed by a eighth note. The third measure features a sustained eighth note with a grace note and a sixteenth-note cluster. The fourth measure includes a sixteenth-note cluster with a dot, followed by an eighth note. The fifth measure ends with a single eighth note.

A musical score for a single melodic line. It features a treble clef at the beginning of a five-line staff. The music consists of a series of eighth-note patterns. The first two measures show a repeating pattern of eighth notes followed by a sixteenth note. The third measure begins with a sixteenth note followed by a eighth note. The fourth measure starts with a eighth note followed by a sixteenth note. The fifth measure consists of a single eighth note followed by a short vertical dash. The sixth measure starts with a eighth note followed by a sixteenth note. The seventh measure shows a repeating pattern of eighth notes followed by a sixteenth note. The eighth measure begins with a sixteenth note followed by a eighth note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a sixteenth-note grace note followed by eighth notes. Measure 12 starts with a quarter note, followed by a sixteenth-note grace note and eighth notes.

Shaxdam

Xorazmcha Ilg'or

134

Jonli

"Jarg'anat"

135

Kuychan

Nasri Ushshoq II taronasi

136

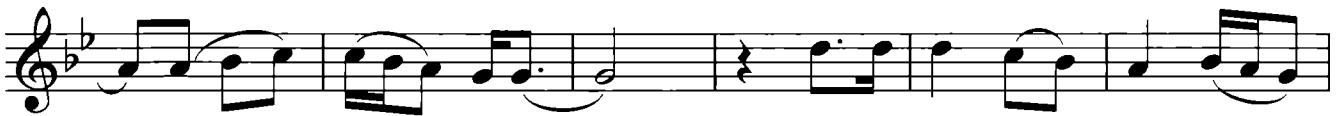
Yengil

"Ililla yor"



Ohangdor

X.To'xtasinov. Aylagach



Ohista

"Oromijon"



Ravon

140

Yalang davron

Shijoatli

"Rajabiy"

141

Jonli

142

Sekin

Mashqi Chorgoh

143

O'rtacha tez

Dugoh ufori

144

Hazilomuz

"Tomdan tarasha tushdi"

145

Ifodali

"Kechamu kecha"

146

Marsh sur'atida

T.Sodiqov. Qo'shiq

147

Allegro moderato



Dadil

"Qaraybersam ko'r inmaydi"



Kuychan

Saraxbori Dugoh II taronasi



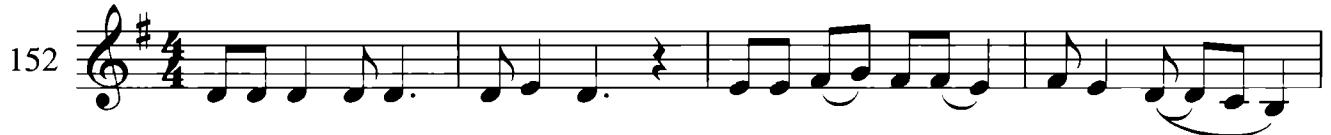
Chaqqon

"Binafsha"



Shoshilmasdan

"Sanamo"



O'rtacha tez

"Yallavoni"



Allegro moderato

154

O'rtacha tez

"Qizil gul"

155

Ohangdor

T.Jalilov. Ey sabo

156

Vazmin

Chorgoh I

157

Music for Vazmin, Chorgoh I, page 56, measure 157. The score consists of six staves of music in common time with a key signature of one sharp. The notes are primarily eighth and sixteenth notes.

Allegretto

F.Alimov. Ahillik-do'stlik

158

Music for F.Alimov. Ahillik-do'stlik, Allegretto, page 56, measure 158. The score consists of five staves of music in common time with a key signature of one flat. The notes are primarily eighth and sixteenth notes.

O'rtacha sur'atda

"O'yaylik omon"

159

Jadal

F.Sodiqov. O'yna gulim

160

O'rtacha tezlikda

F.Sodiqov. Shirmonoy

161

O'rtacha tezlikda

T.Jalilov. Tohir va Zuhra

162

p

mf

f

p

Marsh sur'atida

F.Sodiqov. Vatan

163

p

mf

Tantanavor

164 *mf*

Dun yo ning ko'ng li ga sen ber ding ha - yot,

Ru hing dan, O na Sharq, ya ral di ba yot.

Kuy la moq shav qi da mo hir o' zing - san,

Ho fiz o' zing - dir san, sho ir o' zing - san.

Jo'r bo'l gin in son ga mu si qa qa not,

Qo' - shiq dan ko'n gil lar bo'l g'u si bun - yod.

Qo - 'shiq da o'r tan gan ti lak san, o Sharq,

Jum la i ja hon da yu rak san, o Sharq !

Sa lom Sa mar qand

Sharq dar - vo - za si, ta - ral ja - hon ga

Sharq ta ro - na si !

6/8 o'lchovi

Mayin

Jozibali

"Galarmikan"

Sho'x

"Lola haqida qo'shiq"

Chaqxon

"Uch patir"

"Hey, lola"

Sho'x

169

f

Hazilomuz

"Dangasa"

170

Ravon

"Omonxon"

171

Du - to - rim - ni chal - vo - tib, ha - yo - lim - ga sen kel - ding,

ar - zing bo'l-sa ayt, jo nim, mung-lash-ga li men kel - dim,

Op-po - g'i mo, yol g'i zi - mo, yum-sho-g'i mo, do'n-du g'i mo.

Kuychan

M.Nasimov. Bulbulcha

Kayanah

172

172

173

174

Jonli

"Qiz minayim"

Raqs sur'atida

"Nizongul"

Ortacha tezlikda

"Bibijon"

175

Jozibali

"Sunbul"

176

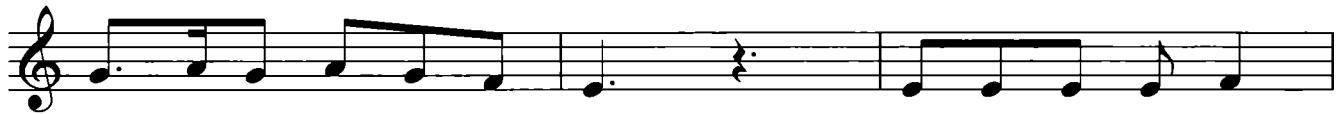
Tez

"Jamalagim"

177

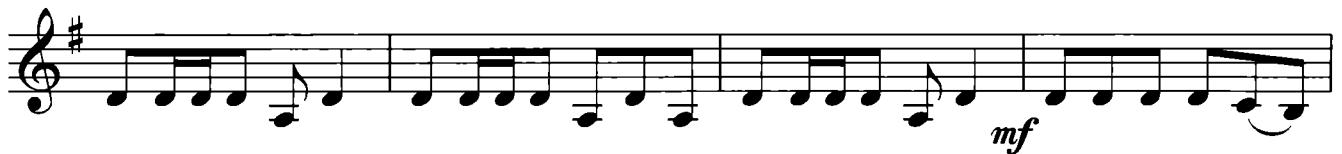
O'rtacha tez

"Orazibon"



Ifodali

"Qaro qoshing"



Sho'x

"Dig'ajon"



O'rtacha tez

"Davron suraylik"



Ohista

"Chorzarb"



Shoshilmasdan

"Oshiq G'arib va Shohsanam"



Dilkash

"Ey mehribonim"



Ehtirosli

F.Sodiqov. Go'zal

185

O'rtacha tez

M.Sheroziy. Qora soching

186

Ifodali

"Qaynona-kelin"

187

Tez

"Dursi-dursi"

188

Jozibali

Ufari Savti Navo

189

Tez

190

Tez

Jonli

"Ra'noni go'rdim"

191

mf

Jonli

"Ra'noni go'rdim"

Ifodali

192 

"Olma atirjon"







Andantino

193 

H.Rahimov. Sevimli yorim













O'rtacha tez

"Suvora II"

194

Dilkash

K.Otaniyozov. Salom senga Xorazmdan

195

mf

Jonli

"Hay, yor-yor, yoringman"



Ifodali

"Yoshlik chog'imda"



O'rtacha tez

K.Otaniyozov. Vatan



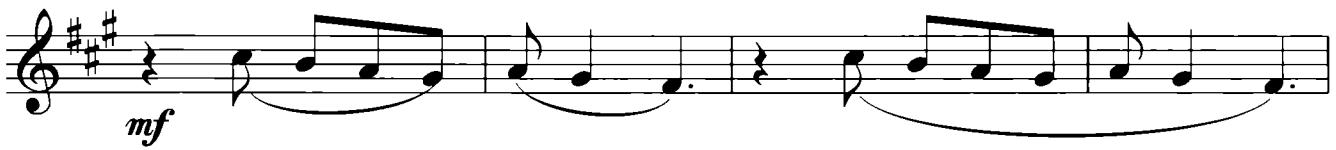
Dadil

"Qaraybersam ko'rinnmaydi"



Shoshilmasdan

"Jונית айланси"



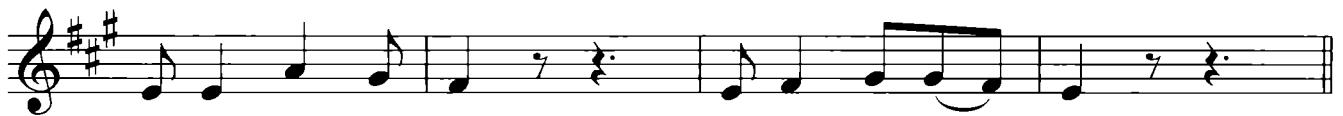
Ohista

"Муножот мо'г'улчаси"



Allegretto giocoso

S.Yudakov. Maysaraning ishi



Allegretto

S.Jalil. Chorvoqdan dovriq solay



Mayin

"Aylanaman"



Kuychan

"Farg'onacha"

205

205

Dadil

"Qo'shchinor II"

206

206

Hazilomuz

"Lulum Mamajon"

207

207

Shijoatli

Hamza. Biz ishchimiz

208

mf

cresc.

f

dim.

O'rtacha tez

So'zsiz qo'shiq

209

Allegro moderato

S.Yudakov. Jon O'zbekiston

210

f

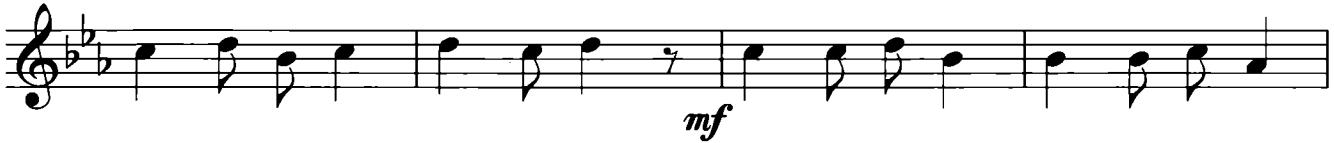
Ohista

O.Hotamov. O'rgilayin



Jozibali

"Buxorcha"



Moderato assai

S.Yudakov. Maysaraning ishi



Jonli

Musta'zod

214

Ildam

F.Sodiqov. Yorim to'qur xon atlas

215

Tez

M.Otajonov. O'zbekiston-onajon

216

Orttirilgan pardalar

Kuychan

"Bog'bon qiz"

217

Andante

T.Sodiqov, R.Gliyer. Layli va Majnun

218

O'ynoqi

"Uyg'urcha"

219

Sho'x

Yu.Rajabiy. Lolaxon

220

Jozibali

"Guloyim"

221

Shaxdam

F.Sodiqov. Gulnor

222

f

mf

p

Turli qiyinchiliklar

Harakatchan

Munojot qashqarchasi

223

Kuychan

Nasri Bayot I taronasi

224

Ohista

Gulyor - Shahnoz

225

Jozibali

Dugoh Husayn VII

226

O'rtacha tez

Ufari Uzzol

227

Jo'shqin

228

Tantanavor

N. Hasanov. Ofarin

229

Moderato gracio

N. Norxo'jayev. Yaxshi bola

230

Kuychan

Surnay o'yini

231

O'tacha tez

Bayot II

232

Andantino

S.Boboyev. Hamza

233

Ohangdor

Orazing

234

Allegretto

M.Leviyev. Oltin ko'l

235

Ortacha tez

Segoh ufori

236

Ortacha tez

Segoh ufori

mf

f

237

Tez
Ufari Rok

Tez

Ufari Rok

Yengil

Munojot ufori

238

Yengil

Harakatchan

Ufari Mo'g'ulchai Dugoh

239

Harakatchan

Ufari Mo'g'ulchai Dugoh

O'ynoqi

Ducho'ba

240

O'ynoqi

Ducho'ba

Yengil

II Ufori Navo

241

Yengil

II Ufori Navo

O'rtacha tez

242

Kuychan

A.Mansurov. Ohanglarda - ertaklar

243

Jonli

"Paxta teradi"



Tezkor

"Yor kelibdi deydilar"



O'rtacha tez

Navo Charxi II



Shaxdam

"Osiyocha marsh"



Jonli



Ufor

Aralash va jozgaruvchan o'lchovlar

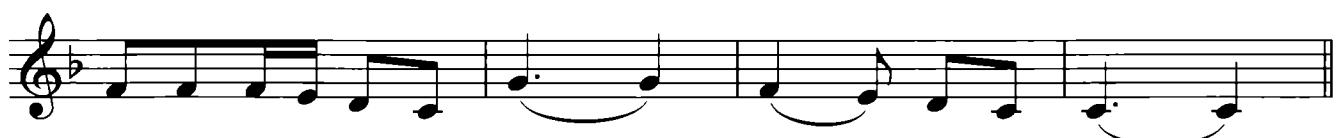
Shoshilmasdan

"Ho, Laylo"



O'rtacha tez

"Oqshomda ola otliq



Mayin

Nigor ashulasi



Ohista

"Nazzora"

252

The musical score consists of ten staves of music for Ohista. The key signature is two sharps, and the time signature is 5/4. The first staff begins with a single eighth note followed by a series of sixteenth notes. Subsequent staves show various patterns of eighth and sixteenth notes, including some eighth-note pairs and sixteenth-note groups. The music is divided into measures by vertical bar lines.

"Qauender"

Ohangdor



Shijoatli

"Qo'ng'irot"

O'rtacha tez

"Yor esingdan chiqmasin"

Dadil

"Ustiga"



Jo'shqin

"Go'ro'g'li og'am galmadi"



Ohista



Shaxdam

Muxammasi doston



"Sho ko'chdi"

Dadil

— 9 —

The image shows a musical score for a single treble clef instrument. It consists of six staves of music. The first staff begins with a tempo marking of 260. The time signature is common time, indicated by a '5' over an '8'. The key signature is one sharp, represented by an F# symbol. The music is composed of eighth and sixteenth notes, with some sixteenth-note patterns grouped by vertical bar lines. The notes are distributed across the five lines and four spaces of the staff. The staves are separated by horizontal lines, and the music is divided into measures by vertical bar lines.

Kuychan

Navo suvorasi

~~9-18~~

p

The image shows three identical staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (G minor). The time signature for all three staves is 2/4. The first staff consists of six measures: a pair of eighth notes, followed by a sixteenth-note grace note and a eighth-note main note, both underlined; a eighth-note grace note and a eighth-note main note, both underlined; a eighth-note grace note and a eighth-note main note, both underlined; a eighth-note grace note and a eighth-note main note, both underlined; a measure starting with a quarter note, followed by a eighth-note grace note and a eighth-note main note, both underlined; and a measure starting with a eighth-note grace note and a eighth-note main note, both underlined. The second staff follows the same pattern. The third staff also follows the same pattern.

Mungli

262

"Yolg'izginam"

Harakatchan

"Turkmancha tashniz"

263

Ifodali

O.Nuriddinov. Ne ajab

264

O'rtacha tez

Saraxbori Navo I- taronasi

265

Jo'shqin

Saraxbori Dugoh V- taronasi

266

Ohista

Saraxbori Rost III- taronasi

267



Ohangdor

Shahnoz



Jonli

Navro'zi Xoro I- taronasi



Muloyim

Saraxbori Rost II- taronasi



O'rtacha tez

Saraxbori Dugoh I- taronasi

271

Vazmin

Yu. Rajabiy. Judo

272

Jozibali

Nasri Chorgoh I- taronasi

273



Sekin

Miskin IV



"Zarli g'az"

Jonli

275

Ohista

"Gusband"

276

Harakatchan

Cho'li Kurd

277

Harakatchan

Cho'li Kurd

277

Ulug'vor

Xorazm Chorgohi

278

O'rtacha tez

Dugoh suvorasi

279

Jozibali

Rost ufori

280

p

Kuychan

Sayri gulshan taronasi

281

Yengil

Ufari Savti Kalon

282

Sho'x

Norim-norim uforisi

283

A musical score for 'The Star-Spangled Banner' in G clef, 6/8 time, and common key signature. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff shows a harmonic bass line with quarter and eighth notes.

1

A musical staff in treble clef and common time. It begins with a half note, followed by a series of eighth notes. The melody consists of eighth-note pairs, with some pairs connected by vertical stems and others separated by small gaps.

1

A musical staff in G clef and common time. The first measure contains two eighth notes. The second measure contains a sixteenth note followed by three eighth notes. The third measure contains a sixteenth note followed by three eighth notes. The fourth measure contains a sixteenth note followed by three eighth notes.

6

A musical staff in G clef and common time. The first measure consists of six eighth notes. The second measure has a single eighth note followed by a sixteenth note. The third measure contains two eighth notes. The fourth measure has a single eighth note followed by a sixteenth note. The fifth measure consists of two eighth notes. The sixth measure has a single eighth note followed by a sixteenth note. The seventh measure contains two eighth notes. The eighth measure has a single eighth note followed by a sixteenth note. The ninth measure consists of two eighth notes. The tenth measure has a single eighth note followed by a sixteenth note.

6

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a eighth note in the treble clef staff followed by six eighth notes in the bass clef staff. Measure 12 begins with a eighth note in the treble clef staff followed by six eighth notes in the bass clef staff.

2

A musical staff in common time with a key signature of one flat. It begins on the G4 note, moves down to F#4, then to E4, and ends on D4. The notes are primarily eighth notes with some sixteenth-note patterns.

6

A musical staff in treble clef and common time. It consists of eight measures. The first measure contains two eighth notes. The second measure contains a sixteenth note pair (two notes on one beat). The third measure contains two eighth notes. The fourth measure contains a sixteenth note pair. The fifth measure contains two eighth notes. The sixth measure contains a sixteenth note pair. The seventh measure contains two eighth notes. The eighth measure contains a sixteenth note pair.

O'rtacha tez

Ufari Oromijon

284

The musical score consists of two staves. The top staff is in treble clef, 3/4 time, and G major. It features a melody with eighth and sixteenth notes, some grace notes, and a fermata over the eighth note of the second measure. The bottom staff is in bass clef, 3/4 time, and C major. It provides harmonic support with sustained notes and eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12. Measure 11 starts with a eighth note followed by a sixteenth note, then a quarter note tied to another quarter note. Measure 12 begins with a rest. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12. Measure 11 consists of two eighth notes. Measure 12 starts with a rest, followed by a eighth note tied to another eighth note.

1

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 starts with a eighth note in the treble clef staff followed by a sixteenth-note grace scale. Measures 12 and 13 continue with eighth-note patterns, including slurs and grace notes.

Triol

O'rtacha tez

K.Otaniyozov. Sevdim men

285

Andantino con moto

D.Zokirov. Lirik poema

286

Jonli

"Chaman shig'anaq"

287

Kuychan

Tanovar IV

288

Ulug'vor

Buzruk
(surnay yo'li)

289

Harakatchan



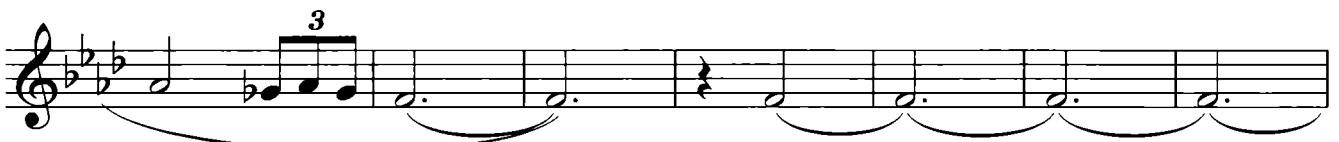
"Qiz baqsi"



Vals sur'atida



F.Sodiqov. Vals

3

Mag'rur

292

Ehtirosli

Yu.Rajabiy. Jonimdadur

293

Vazmin

M.Burhonov. Tabassum qimading hech

294

MURAKKAB USLUBLAR

Maqom usullari

Tasnif 1

bak bak bum bum bak ist bum ist



Tasnif 2

bum bum bak ist



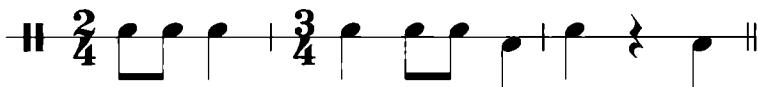
Tasnif 3

bak bak bum bum bak ist



Gardun

ba-ka bak bak ba-ka bum bak ist bum



Peshrav

ba-ka ba-ka bum ist bum bum bak ist bum bum bak ist ba-ka ba-ka bum ist



Mashq



Mashq

296

297

Oddiy shakllar

Ulug'vor

1- xona

Tasnifi Buzruk

298

bozgo'y

2- xona

bozgo'y

Ravon

bozgo'y

Rost Tarjesi

299

bozgo'y

bozgo'y

Vazmin
2-xona

Pershavi Zanjir

300

mf

p

Ravon
1- xona

Tasnifi Rost

301

bozgo'y

Sekin
1- xona

Tasnifi Navo

302

2- xona

Yorqin
bozgo'y

Tasnifi Dugoh

303

1- xona

bozgo'y

Mayin
bozgo'y

Tarje'i Segoh

304

1-xona

Harakatchan

Tarje'i Navo

305

1-xona

bozgo'y

Yengil

Hafifi Segoh

1-xona

306



bozgo'y

O'rtacha tez
bozgo'y

Tasnifi Segoh

Kuychan
1- xona

Tarjei Buzruk



2- xona



Dadil
1- xona

309

bozgo'y

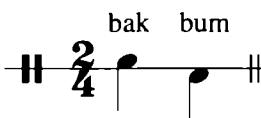
O'rtacha tez

Samarqand Ushshog'i

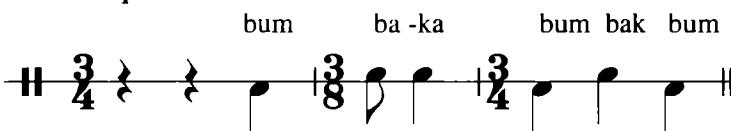
310

Maqom usullari

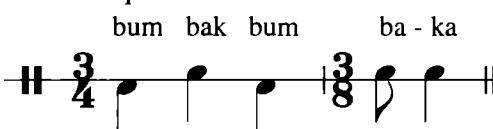
Saraxbor



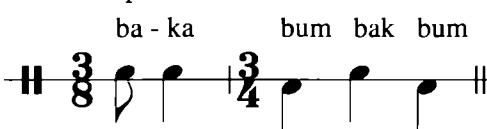
Talqin



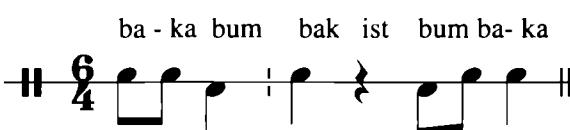
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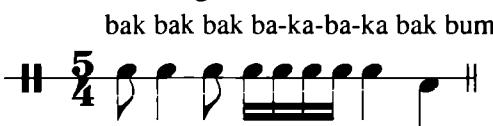
Chapandoz



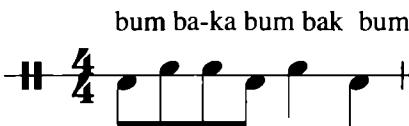
Nasr



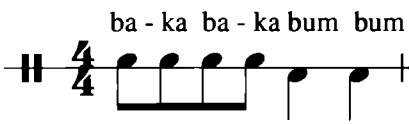
Savt- mo'g'ulcha



Qashqarcha



Soqiynoma



Ufor 1



Ufor 2



Ravon

311

Ulug'vor

Saraxbori Buzruk

312

Musical score for two pieces: Kuychan and Ushshoq. The score consists of two staves. The top staff is for Kuychan, featuring a treble clef and a key signature of one sharp. The bottom staff is for Ushshoq, featuring a treble clef and a key signature of one sharp. Both staves use common time (indicated by a 'C'). The music includes various note values such as eighth and sixteenth notes, along with rests and grace notes.

Kuychan

Ushshoq

313

Musical score for Kuychan, measure 313. The score shows a treble clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. The music consists of eighth and sixteenth notes, with a bass line below.

Continuation of the musical score for Kuychan, showing a treble clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. The music continues with eighth and sixteenth notes.

Continuation of the musical score for Kuychan, showing a treble clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. The music continues with eighth and sixteenth notes.

Continuation of the musical score for Kuychan, showing a treble clef, a key signature of one sharp, and a time signature of $\frac{2}{4}$. The music continues with eighth and sixteenth notes.

Murakkab shakllar

Garduni Segoh

1- xona

314

Musical score for Murakkab shakllar, 1st section (1-xona). The score shows a treble clef, a key signature of one sharp, and a time signature that alternates between $\frac{2}{4}$ and $\frac{3}{4}$. The music consists of eighth and sixteenth notes.

2- xona

Continuation of the musical score for Murakkab shakllar, 2nd section (2-xona). The score shows a treble clef, a key signature of one sharp, and a time signature that alternates between $\frac{2}{4}$ and $\frac{3}{4}$. The music continues with eighth and sixteenth notes.

Continuation of the musical score for Murakkab shakllar, 2nd section (2-xona). The score shows a treble clef, a key signature of one sharp, and a time signature that alternates between $\frac{2}{4}$ and $\frac{3}{4}$. The music continues with eighth and sixteenth notes.

Continuation of the musical score for Murakkab shakllar, 2nd section (2-xona). The score shows a treble clef, a key signature of one sharp, and a time signature that alternates between $\frac{2}{4}$ and $\frac{3}{4}$. The music continues with eighth and sixteenth notes.

Continuation of the musical score for Murakkab shakllar, 2nd section (2-xona). The score shows a treble clef, a key signature of one sharp, and a time signature that alternates between $\frac{2}{4}$ and $\frac{3}{4}$. The music continues with eighth and sixteenth notes.

Kuychan

315

Yorqin

316

Dugoh Husayn I

Saraxbori Dugoh

Ravon

317

Ohangdor
bozgo'y

Garduni Navo

318

Ravon

319

Salobatli

1- xona

320

bozgo'y

Garduni Rost

2- xona

Kuychan

321

Jonli
bozgo'y

322

1-xona

Yengil

323

Qashqarchai Rok

Bayot I

Ildam

324

Jonli

Qashqarchai Mo'g'ulchai Dugoh

325

Mayin

326

Ravon

1-xona

Muxammasi Ajam

327

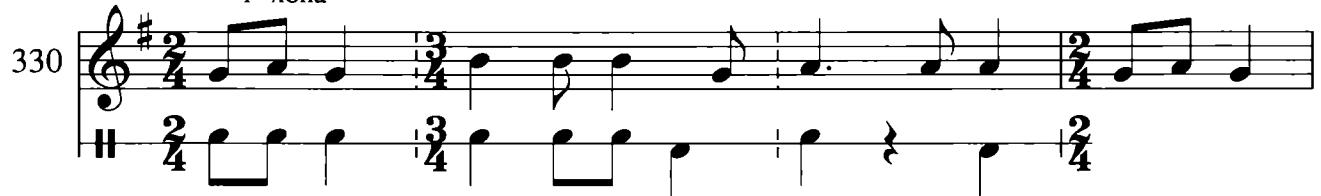
Sekin

328

Ravon

Saraxbori Oromijon

329

Ulug'vor
1- xona

2- xona



3- xona

Sekin
bozgo'y

Muxammasi Navo



Vazmin

Chorgoh



Ravon
1- xona

Muxammasi Dugoh

333

Kuychan
1- xona

Muxammasi Bayot

334

Vazmin
1- xona

Muxammasi Husayniy

335

Ravon
1- xona

Muxammasi Rost

336

Yengil

Savti Buzruk

337

Vazmin
1- xona

Muxammasi Ushshoq

338

Shodiyona

339

Tantanavor

Mushkuloti Dugoh

340

O'rtacha tez
1- xona

Muxammasi Nasrulloy



Sekin
1- xona

345

Sekin
1- xona

Saqili Islim

346

f

Ravon
bozgo'y

Muxammasi Segoh

347

Og'ir
1- xona

Saqili Vazmin

348

Kuychan

Qashqarchai Savti Ushshoq

349

Sekin
1- xona

350

Sekin
bozgo'y

Saqili Kalon

351

Sekin
bozgo'y

Saqili Rak-rak

352



Ravon
1- xona



Kuychan



Qashqarchai Savti Kalon



Ohangdor

355

Dadil

Bayoti Sheraziy V

356

Kuychan

357

The musical score for Kuychan (page 141) features five staves of music. The first staff begins with a treble clef, common time, and includes a bassoon-like part below. The subsequent four staves all begin with a treble clef and common time.

Harakatchan

Soqynomai Mo'g'ulchai Dugoh

358

The musical score for Harakatchan and Soqynomai Mo'g'ulchai Dugoh (page 141) features five staves of music. The first staff begins with a treble clef and 4/4 time, followed by a bassoon-like part below. The subsequent four staves all begin with a treble clef and 4/4 time.

Ulug'vor

359

Kuychan

Dugoh Husayn VI

360

O'rtacha tez

Soqynomai Savti Ushshoq

361

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note in the bass staff, followed by a quarter note in the treble staff. Measure 12 begins with a half note in the bass staff, followed by a quarter note in the treble staff.

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef and a common time signature. The score consists of two staves of music. The first staff begins with a half note followed by a quarter note, then a half note with a fermata, a eighth note tied to a sixteenth note, and a half note with a fermata. The second staff begins with a half note followed by a quarter note, then a half note with a fermata, a eighth note tied to a sixteenth note, and a half note with a fermata.

Yengil

Soqiyynomai Rok

Musical score for piano, page 362, showing measures 1-2. The score consists of two staves. The top staff is in common time (indicated by a '4') and has a key signature of three flats. The bottom staff is also in common time (indicated by a '4') and has a key signature of one sharp. Measure 1 starts with a half note followed by eighth notes. Measure 2 starts with a half note followed by eighth notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. Measure 11 starts with a quarter note in the treble clef staff, followed by an eighth note, a sixteenth note, another sixteenth note, and a eighth note. A measure repeat sign is placed above the first note of the eighth note. Measure 12 begins with a sixteenth note in the bass clef staff, followed by a eighth note, a sixteenth note, a eighth note, and a sixteenth note. The music continues with a series of eighth notes and sixteenth notes.

A musical score for piano, showing two measures of music. The key signature is B-flat major (two flats). Measure 11 starts with a eighth note followed by a sixteenth-note rest, then a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note. Measure 12 starts with a eighth note, followed by a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note.

A musical score page showing two measures of music for orchestra. The key signature is B-flat major (two flats). Measure 11 starts with a half note followed by a eighth-note triplet, then a sixteenth-note pattern of B-flat, A, C-sharp, B-flat. Measure 12 continues with a sixteenth-note pattern of B-flat, A, C-sharp, B-flat, followed by a eighth-note triplet, then a sixteenth-note pattern of B-flat, A, C-sharp, B-flat.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 11 starts with a eighth note in the bass staff followed by a sixteenth-note pattern. Measure 12 begins with a half note in the bass staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and include a key signature of one flat. Measure 11 begins with a half note in the bass, followed by eighth notes in the treble. Measure 12 begins with a quarter note in the bass, followed by eighth notes in the treble.

A musical score page showing two measures of music for orchestra. The key signature is one flat, and the time signature is common time. Measure 11 starts with a eighth note followed by a sixteenth-note rest, then a eighth note followed by a sixteenth-note rest. Measure 12 begins with a eighth note followed by a sixteenth-note rest, then a eighth note followed by a sixteenth-note rest.

Ulug'vor

Mo'g'ulchai Buzruk

363

Ohangdor

Mo'g'ulchai Dugoh

364

Kuychan

Bayot III

365

Ulug'vor

Mayin

366

Salobatli

Nasrulloyi

367

Yorqin

368

Ifodali

Savti Kalon

O'rtacha tez

Chambari Iroq

370

Harakatchan

371

The musical score for Harakatchan (page 371) features four staves of music. The top staff uses a G-clef (soprano) and the bottom staff uses an F-clef (bass). The key signature is one sharp (F#). The time signature alternates between 5/4 and 2/4. The vocal parts are divided by a vertical bar line.

Mungli

Giryia I

372

The musical score for Mungli (page 372) features six staves of music. The top staff uses a G-clef (soprano) and the bottom staff uses an F-clef (bass). The key signature is one sharp (F#). The time signature is 9/8. The vocal parts are divided by a vertical bar line.

Kuychan

373

Yorqin

Mushkuloti Dugoh mo'g'ulchasi

374

Ifodali

"Sarparda"

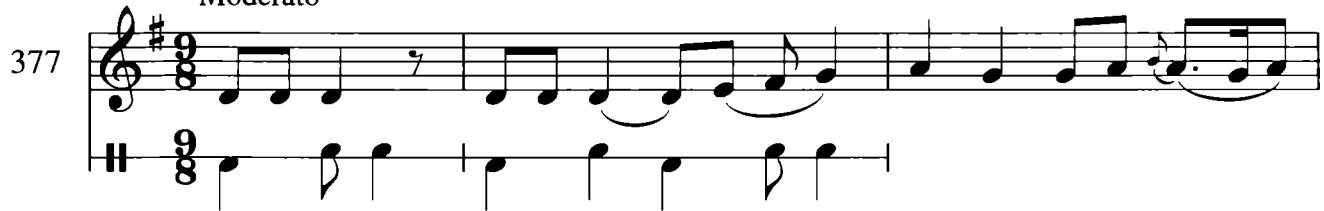
375

Harakatchan



Moderato

Yu.Rajabiy. "Koshki"



Ulug'vor

Talqinchai Mo'g'ulchai Buzruk



Kuychan



Musical notation for Kuychan, page 150, measures 4-6. The notation continues in 6/4 time with a key signature of one sharp. Measures 4 and 5 show sustained notes and eighth-note patterns. Measure 6 concludes with a melodic line ending with a fermata over the last note.

Ulug'vor

Nasri Uzzol

Musical notation for Ulug'vor, page 380, measures 1-3. The notation is in 6/4 time with a key signature of one sharp. It features eighth-note patterns and sustained notes, with measure 3 concluding with a melodic line ending with a fermata over the last note.

Musical notation for Ulug'vor, page 380, measures 4-6. The notation continues in 6/4 time with a key signature of one sharp. Measures 4 and 5 show sustained notes and eighth-note patterns. Measure 6 concludes with a melodic line ending with a fermata over the last note.

Musical notation for Yorqin, page 381, measures 1-3. The notation is in 9/8 time with a key signature of one sharp. It features eighth-note patterns and sustained notes, with measure 3 concluding with a melodic line ending with a fermata over the last note.

Yorqin

Nasri Chorgoh II taronasi

Musical notation for Nasri Chorgoh II taronasi, page 381, measures 1-3. The notation is in 9/8 time with a key signature of one sharp. It features eighth-note patterns and sustained notes, with measure 3 concluding with a melodic line ending with a fermata over the last note.

Musical notation for Nasri Chorgoh II taronasi, page 381, measures 4-6. The notation continues in 9/8 time with a key signature of one sharp. Measures 4 and 5 show sustained notes and eighth-note patterns. Measure 6 concludes with a melodic line ending with a fermata over the last note.

Musical notation for Nasri Chorgoh II taronasi, page 381, measures 7-9. The notation continues in 9/8 time with a key signature of one sharp. Measures 7 and 8 show sustained notes and eighth-note patterns. Measure 9 concludes with a melodic line ending with a fermata over the last note.

Ulug'vor



Kuychan

Chapandozi Gulyor



O'rtacha tez

Talqinchai Rok



Salobatli



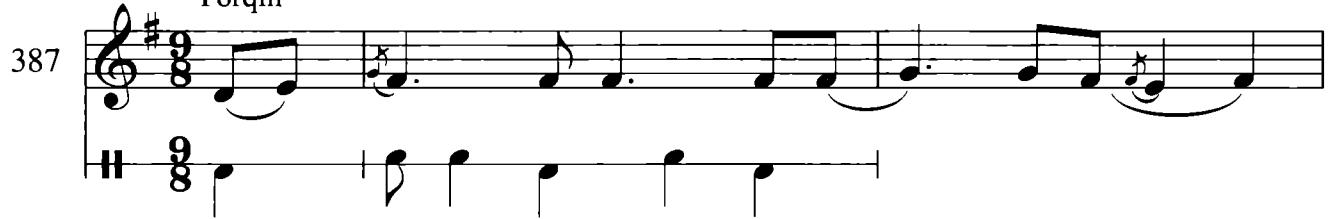
Kuychan

Chapandozi Savti Navo



Yorqin

Talqinchai Mo'g'ulchai Dugoh



Ohangdor

Talqini Bayot

388

Mungli

Bayoti Sheroyi IV

389

Ravon

Talqinchai Savti Navo

390

Kuychan

391

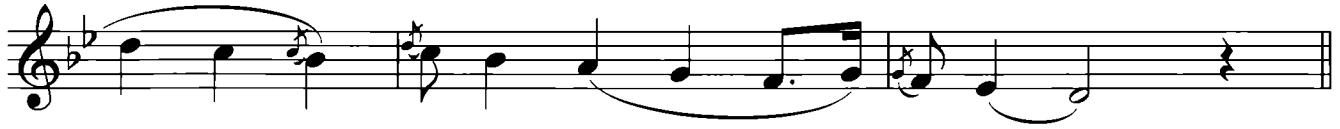
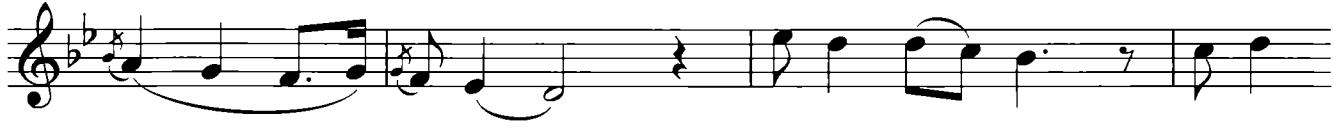
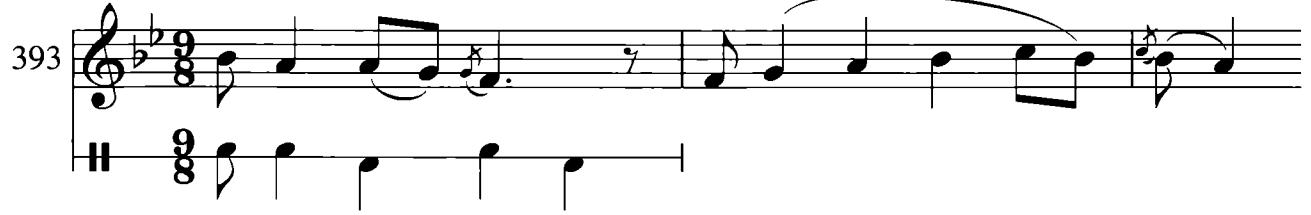
Ohangdor

S.Kalonov. "Topmadim"

392

O'rtacha tez

"Farg'onacha jonon I"



Giryā II



O'rtacha tez

Chapandozi Savti Ushshoq

395

Sekin

Talqinchai Savti Kalon

396

Kuychan

397

Moderato

R.Tursunov. O'rtadi

398

Ohangdor

399

Yorqin

Dugoh Talqini

400

Usulsiz kuylar

"Ey dilbari jononim"

Sekin

401

"Oq oydin kechalar"

O'rtacha tez

402

Mayin

Alla

403

Al la ay tay men sen - ga , al la

sen ol gin al lam dan o

rom , al la jo ning dan o nang o'r - gul - sin ,

bo-lam , se - ni yo , al la . Tosh xo nim bo -

lam , al la . Gul i - chi - dan hid - lab ol

gan gu - li ray - xo nim me-ni - yo , al - la , soy i -chi-dan

say -lab ol - gan sod - da ray -xo - nim me-ni - yo , al la .

Dardli

Yig'i

404

Ifodali 3 "Mehnat ahli I"

405

Sekin "Bir kelsin"

406

Ehtirosli



"Yor izlab"



O'rtacha sur'atda



"Istar ko'ngul"



Erkin

"Keldim"

409

A musical score for piano featuring five staves of music. The key signature is three flats. Measure 1 starts with a eighth note followed by a sixteenth-note pair, then a eighth note, and a sixteenth-note pair. Measures 2 and 3 continue the pattern of eighth and sixteenth notes, with measure 3 concluding with a half note.

Mungli

Segoh

The image shows a musical score consisting of six staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features a dynamic marking 'p' and a melodic line with various note values including eighth and sixteenth notes, some with grace marks. The second staff starts with a 3/4 time signature and continues the melodic line. The third staff begins with a 2/4 time signature. The fourth staff starts with a 3/4 time signature. The fifth staff begins with a bass clef and a 2/4 time signature. The sixth staff concludes the score.

Ulug'vor Sekin

Buzruk

411

Yengil

"Baxshi kuy"

412

f

f

Shiddatli

Sodirxon Ushshoq'i

413

Mungli

Surnay Irog'i

414

Kuychan

"Bir kelib ketsun"

415

Vazmin

"Ko'p erdi"

416

X R O M A T I Z M

Ozgaruvchan pardalar

Mashq

417

Mashq

418

Dadil

419

f

Ilg'or

O'rtacha tez

"O'saylik"

420

Sho'x

"Hay, yor - yor"

421

Ot ma me ni tosh lar bi - lan , hay, yor - yor, ay la nay

u - chib ke tay quush - lar bi lan , hay, yor - yor, ay la nay.

Marsh sur'atida

S.Yudakov. Mirzacho'l

422

Harakatchan

Sarbozcha

423

Ifodali



Ohangdor

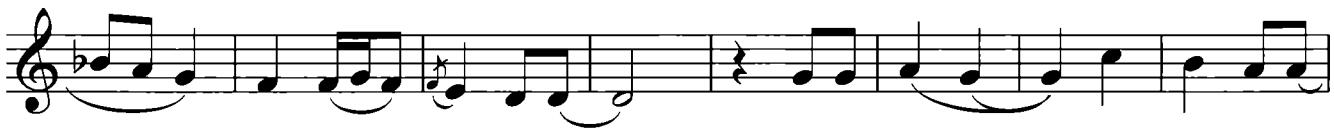
K.Jabborov. Mubtalo bo'ldim senga



Harakatchan

Dilxiroj





Mayin



"Qaytarma"

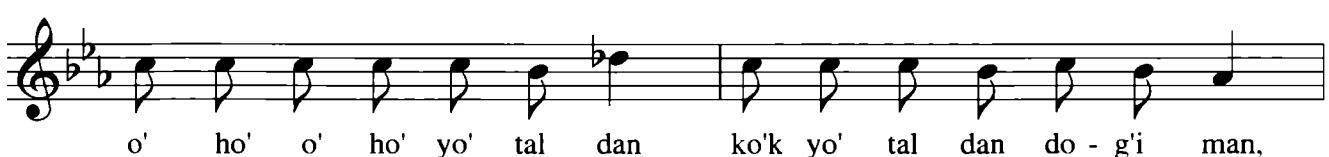
Shaxdam



Talqini Uzzol taronasi

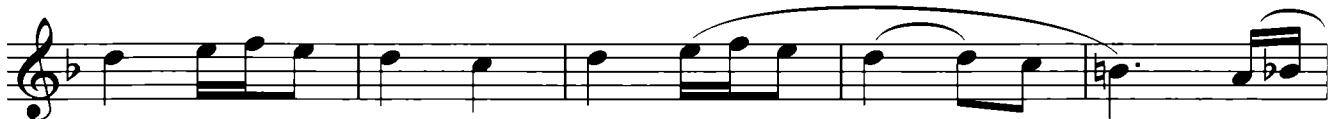
O'rtacha tez

"O'ho' - o'ho' yo'taldan..."



G'amgin

"Yolg'iz"



Sakrama tovushlar

Ortacha tez

"Joney"

432

Ohista

"Orzu"

433

p

Harakatchan

"Saltiq ilgarisi"

434

Ravon

"Sharob II"

435

Kuychan

"Naylaram"

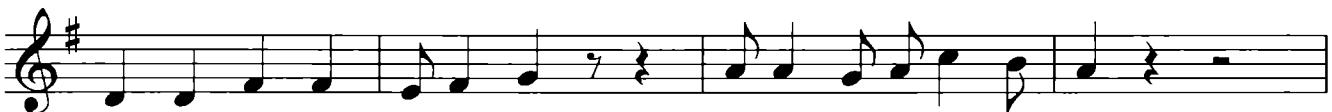


Jonli

"Qoradali"



O'rtacha



Ifodali

M.Leviyev. "O'zbek qizining ovozi"



Harakatchan

Mirzadavlat I



Shijoatli

441

sekinlashib

ilk sur'atda

O'ynoqi

"Yetib olchi"

442

Kuychan

443

"Arzimni aytay"

Shoshilmay

"Fabrika"

444

"Yali- yali"

Tez

A musical score page showing a single staff of music for an orchestra. The key signature is one flat, and the time signature is 6 over 8. The measure begins with a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note. A thick black bar follows, then a sixteenth note followed by a eighth note, then a sixteenth note followed by a eighth note. A fermata is placed over the last two notes of the measure.

A musical staff in G clef and common time. The first measure contains four eighth notes. The second measure contains three eighth notes. The third measure starts with a quarter note followed by a fermata over a dotted half note. The fourth measure contains four eighth notes.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note in the bass, followed by a eighth-note triplet in the treble, a quarter note in the bass, and a eighth-note triplet in the treble. Measure 12 starts with a half note in the bass, followed by a eighth-note triplet in the treble, a quarter note in the bass, and a eighth-note triplet in the treble.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note in the bass staff, followed by a quarter note in the treble staff. Measure 12 begins with a eighth note in the bass staff, followed by a quarter note in the treble staff.

Sekin

"Bo'lurmi" Shohsanam dostonidan

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a sixteenth-note grace note followed by eighth notes. Measure 12 begins with a half note, followed by eighth notes and sixteenth-note patterns.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a key signature of two sharps). Measure 11 begins with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 starts with a quarter note in the bass, followed by eighth-note pairs in the treble.

O'rtacha tez

"Makaylik"

A musical score page showing a single staff of music. The key signature has four flats, and the time signature is 3/4. The measure begins with a quarter note followed by a eighth note, then a dotted half note. A fermata is placed over the next note, which is a dotted half note. The measure ends with a half note and a dotted half note.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 11 starts with a rest followed by a melodic line in the treble staff. Measure 12 begins with a bass note in the bass staff, followed by a melodic line in the treble staff.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 11 starts with a rest followed by a eighth note in the bass staff. Measure 12 begins with a eighth note in the bass staff, followed by a eighth note in the treble staff, a dotted half note in the bass staff, and a eighth note in the treble staff.

A musical score fragment showing measures 11-12 of Beethoven's Violin Concerto in D major, Op. 61, first movement. The score is for violin and piano. The key signature is one flat, and the time signature is common time. The music consists of two staves: the top staff for the violin and the bottom staff for the piano. The violin part features eighth-note patterns and sixteenth-note figures, while the piano part provides harmonic support.

Dadil



Ehtirosli

"Qachon bo'lg'ay"



Ohista

T.Jalilov. "Nurxon"

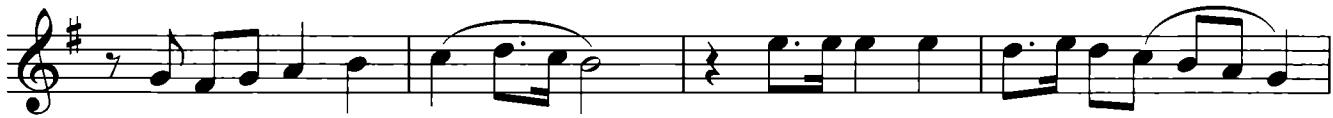
*p*

Vazmin

T.Jalilov. "Muqimiy"

*mf*

Kuychan



Allergo moderato

M.Leviyev. Oltinko'lning soziman



O'ynoqi

M.Mahmudov. Tulpor



Dilkash

"Gulbahor"

455

O'rtacha tezlikda

F.Sodiqov. Zulayxo bo'lsang

456

457

Ohangdor

G'.Toshmatov. Guljamol

458

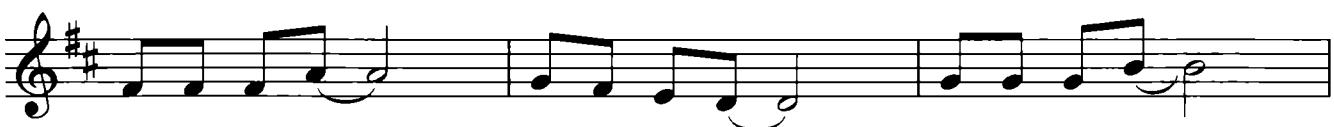
Moderato



Harakat bilan



N.Norxo'jayev. Ahill bo'lib, dadil bo'lib



Andante

M.Tojiyev. 4- simfoniya



Moderato



Allegro

M.Mahmudov. Skripka uchun kontsert



Allegretto

I.Akbarov. 2- kvartet



Andante

E.Solihov. Sonata



Moderato



Allegro energico

I.Akbarov. Shoir xotirasiga



mf



Sho'x

N.Norxo'jayev. Antiqa musobaqa



Allegro

469

Presto

M.Tojiyev. 3- simfoniya

470

Moderato

H.Rahimov. Sog'inganda

471

O'rtacha tez

Hoji Abdulaziz. Gadoiy

472

Andantino con moto

A.Kozlovskiy. "Ulug'bek"

473

p

Adagio

M.Mahmudov. D.Shostakovich xotirasiga

474

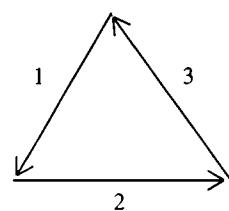
DIRIJO'RLIK CHIZMALARI

Oddiy o'lchovlar

Ikki hissali

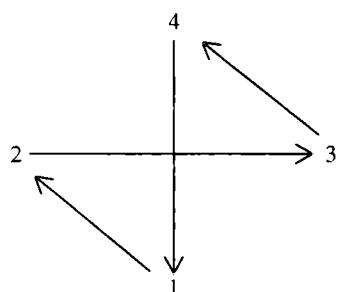


Uch hissali

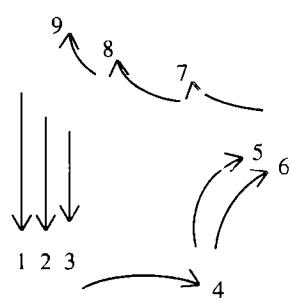


Murakkab o'lchovlar

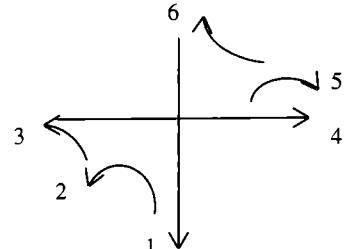
To'rt hissali



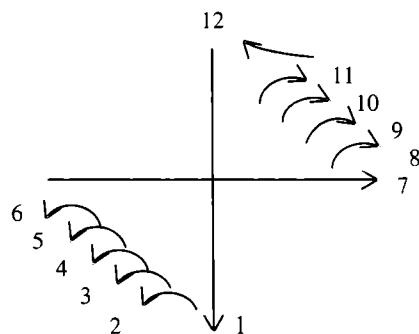
To'qqiz hissali



Olti hissali

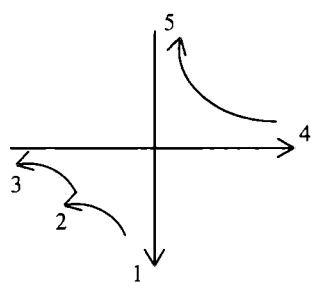


O'n ikki hissali

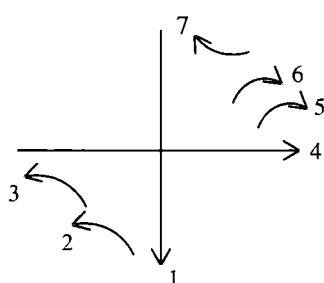


Aralash o'lchovlar

Besh hissali



Yetti hissali



ODDIY INTERVALLAR JADVALI

Interval nomi	Ko'rinishi	Qisqartmasi	To'nlar miqdori	Misol ("c ¹ ," dan)
Prima	sof	s.1	0	c – c
"	orttirilgan	ort.1	0,5	c - cis
Sekunda	katta	kat.2	1	c – d
"	kichik	kich.2	0,5	c - des
"	kamaytirilgan	kam.2	0	c – deses
"	orttirilgan	ort.2	1,5	c – dis
Tersiya	katta	kat.3	2	c – e
"	kichik	kich.3	1,5	c – es
"	orttirilgan	ort.3	2,5	c – eis
"	kamaytirilgan	kam.3	1	c – ees
Kvarta	sof	s.4	2,5	c – f
"	orttirilgan	ort.4	3	c – fis
"	kamaytirilgan	kam.4	2	c – fes
Kvinta	sof	s.5	3,5	c – g
"	orttirilgan	ort.5	4	c – gis
"	kamaytirilgan	kam.5	3	c – ges
Seksta	katta	kat.6	4,5	c - a
"	kichik	kich.6	4	c – as
"	orttirilgan	ort.6	5	c – ais
"	kamaytirilgan	kam.6	3,5	c – ases
Septima	katta	kat.7	5,5	c – h
"	kichik	kich.7	5	c – b
"	orttirilgan	ort.7	6	c – his
"	kamaytirilgan	kam.7	4,5	c – bes
Oktava	sof	s.8	6	c – c ²

MAQOM PARDALARI

Buzruk

A musical staff starting with a treble clef. It shows a descending scale: B (open circle), A (open circle), G (open circle), F# (filled circle with a sharp sign), E (open circle), D (open circle), C (open circle), and B (open circle). The notes are separated by vertical stems.

Rost

A musical staff starting with a treble clef. The first note is a solid oval on the 5th ledger line. The second note is an open circle on the 4th ledger line. The third note is a solid oval on the 3rd ledger line. The fourth note is an open circle on the 2nd ledger line. The fifth note is a solid oval on the 1st ledger line.

Navo

Dugoh

Segoh

A musical staff with a treble clef at the beginning. It contains ten notes of increasing value from left to right: a whole note, a half note, a quarter note, an eighth note, a sixteenth note, a thirty-second note, a sixteenth note, a quarter note, a half note, and a whole note.

Iraq

A musical staff consisting of five horizontal black lines. On the first line from the left, there is a treble clef symbol. Following the clef are six open black circles, each representing a note. The circles are positioned at regular intervals along the staff.

XALQ MUSIQASI LADLARI

Ioniy

Doriy

Frigiy

Lidiy

Miksolidiy

Eoliy

Lokriy (Gipofrigiy)

Pentatonika ko'rinishlari

1

2

3

4

5

Ikki barobar garmonik lad*

Butun tonli gamma*

*Ushbu tuzilmalar xalq musiqasi ladlaridan mustasnodir.

MAJOR VA MINOR TONALLIKLARI JADVALI

Do major	Lya minor	tabiiy
garmonik		
melodik		
Sol major	Mi minor	tabiiy
garmonik		
melodik		
Re major	Si minor	tabiiy
garmonik		
melodik		
Lya major	Fa diyez minor	tabiiy
garmonik		
melodik		
Mi major	Do diyez minor	tabiiy
garmonik		
melodik		

Si major

Sol diyez minor

tabiiy

garmonik

melodik

Fa diyez major

Re diyez minor

tabiiy

garmonik

melodik

Do diyez major

Lya diyez minor

tabiiy

garmonik

melodik

Bemolli tonalliklar

Fa major

Re minor

tabiiy

garmonik

melodik

Si bemol major

Sol minor

tabiiy

garmonik

melodik

MUSIQIY ASARLAR KO'RSATGICHI

Misollar son tartibi bo'yicha

- | | |
|--|--|
| 1-10. Mashqlar | 47. "Mo'ndi - mo'ndi" |
| 11. "Oq terakmi ko'k terak" | 48. A.Muhamedov. "Kakku" qo'shig'i |
| 12. "Zuv-zuv borag'ay" | 49. "Kim oladi-ya, shuginani-ya" |
| 13. "Chori chanbar" bolalar xalq o'yin qo'shig'i | 50. "Bir qo'limda ko'kavoy" |
| 14. G'.Qodirov. "May" qo'shig'i | 51. "Hay, yor-yor" |
| 15. S.Boboyev. "Qo'zichog'im" qo'shig'i | 52. "Qichqir xo'rozim" |
| 16. Sh.Najmuddinov. "Pianino" kuyi | 53. "Chimboy" qoraqalpoq xalq qo'shig'i |
| 17. Alla | 54. "Kel mening shohim" |
| 18. "Chitti gul" bolalar xalq o'yin qo'shig'i | 55. "Qilpillama" xalq lapari |
| 19. "Olatoy" | 56. Qalandarlar qo'shig'i |
| 20. T.Toshmatov. "Baxtiy erkatoy" qo'shig'i | 57. "Oh, Layli" |
| 21. "Askar" kuyi | 58. A.Muhamedov. "Jon qizlar" qo'shig'i |
| 22. N.Norxo'jayev. "Qizaloq" qo'shig'i | 59. Muxayyari Iroq I- taronasi. Shashmaqom |
| 23. "Poyezdingni jildirgan" tarixiy qo'shiq | 60. A.Muhamedov. "Archa" qo'shig'i |
| 24. I.Hamroyev. "Ikki ona" qo'shig'i | 61. I.Hamroyev. "Kulcha non" qo'shig'i |
| 25. Marsh | 62. "Oftob chiqdi" |
| 26. "Turna keldi" | 63. "Chitti gul" bolalar xalq o'yin qo'shig'i |
| 27. "Qal'abandi" | 64. "Birimda ko'rdirim" |
| 28. K.Otaniyozov. "Turkmaniston" qo'shig'i | 65. "Xumorim" |
| 29. F.Nazarov. "Maktabim" qo'shig'i | 66. "Sarbozcha" |
| 30. "Sust xotin" marosim qo'shig'i | 67. "Uzma gul" |
| 31. Sh.Ramazonov. "Qo'g'irchoqlar o'yini" qo'shig'i | 68. F.Sodiqov. "Jahon bo'ylab bir ovoz yangrar" qo'shig'i |
| 32. Mashq | 69. "Chuchvara qaynaydi" bolalar xalq o'yin qo'shiq'i |
| 33. Mashq | 70. "Oshiq G'arib va Shohsanam" doston nomasi |
| 34. Mashq | 71. M.Leviyev. "Mahallada duv-duv gap" k/f dan Sayyora qo'shig'i |
| 35. R.Abdullayev. "Notalar qo'shig'i" | 72. Sharob I |
| 36. "Ganji qorabog'" xalq qo'shig'i | 73. Nasri Segoh mumtoz kuyi |
| 37. Mashq | 74. K.Otaniyozov. "Guldasta" qo'shig'i |
| 38. K.Jabborov. "Diyorimsan" qo'shig'i | 75. Tanovar III |
| 39. Hamza. "Hoy, ishchilar" qo'shig'i | 76. "Layli va Majnun" doston nomasi |
| 40. "Yor-yor" | 77. I.Akbarov. "Ayiqcha" qo'shig'i |
| 41. M.Leviyev. "Toshbolta oshiq" musiqali komediyasidan Toshbolta ariozosi | 78. "Farg'onacha rez" mumtoz kuyi |
| 42. "Andijon po'lkasi" xalq kuyi | 79. Samoil Dugoh. Shashmaqom |
| 43. "Bahor keldi" | 80. "Hanuz" |
| 44. "Chuchvara qaynaydi" bolalar qo'shig'i | 81. "Osmonda oy o'ynaydi" |
| 45. "Yor-yor" | 82. "Hay yor-yor" |
| 46. "Oftob chiqdi" | |

83. "Ko'rgali"
 84. M.Niyozov. "Olg'a bos" kuyi
 85. "Norim-norim"
 86. To'rg'ay I
 87. "Yallama yorim" xalq qo'shig'i
 88. "Ha, ha, gиргиттон"
 89. "Paxtachi"
 90. S.Xayitboyev. "Farzand qo'shig'i"
 91. "Do'st menga ishonma"
 92. "Olmani otdim"
 93. "Ayajon" xalq lapari
 94. "Yumalab, yumalab"
 95. Nasrullo I
 96. K.Jabborov. "Assalom" qo'shig'i
 97. K.Otaniyozov. "Salom, assalom" qo'shig'i
 98. "Yor nimalar devdim sizga"
 99. "Qarinavo"
 100. "Quyonim"
 101. "Siz yor garak"
 102. Aliqambar
 103. "Bibigul" qoraqalpoq xalq qo'shig'i
 104. "Qora soch"
 105. "Xolbotur"
 106. "Farg'onacha"
 107. Suvora I
 108. "Munojot" mumtoz cholg'u kuyi
 109. T.Jalilov. "Signal" cholg'u kuyi
 110. "Ozodlik qo'shid'i"
 111. G.Qodirov. "Archa qo'shig'i"
 112. "Oshiq Mahmud" doston nomasi
 113. "Baljuvon"
 114. Alla
 115. "Qashqarcha"
 116. Qarinavo
 117. "Mardikor" tarixiy xalq qo'shig'i
 118. "Gulbog"
 119. Suvora III suporishi
 120. Saraxbori Buzruk II- taronasi. Shashmaqom
 121. Saraxbori Rost I- taronasi. Shashmaqom
 122. Tanovar
 123. Chorgoh II
 124. "Mehnat ahli II"
 125. "Dil kuyi"
 126. Yu.Rajabi. "Hammamiz" ashulasi
 127. "Laylak keldi"
 128. Yu.Rajabi. "O'rtoqlar" kuyi
 129. "Lola sayli"
 130. Peshravi Dugoh. Shashmaqom
 131. "Boychechak" bolalar xalq qo'shig'i
 132. "Olmacha anor"
 133. "Baland chig'ib" qoraqalpoq xalq qo'shig'i
 134. Xorazmcha Ilg'or
 135. "Jarg'anat"
 136. Nasri Ushshoq II- taronasi. Shashmaqom
 137. "Ililla yor"
 138. X.To'xtasinov. "Aylagach" ashulasi
 139. Oromijon. Shashmaqom
 140. "Yalang davron"
 141. "Rajabiy"
 142. Saraxbori Dugoh IV- taronasi. Shashmaqom
 143. Mashqi Chorgoh. Farg'ona-Toshkent maqom yo'llari
 144. Dugoh ufori. Xorazm maqomlari
 145. "Tomdan tarasha tushdi"
 146. "Kechamu kecha"
 147. T.Sodiqov. "Qo'shiq"
 148. D.Omonullayeva. "Nisholda" qo'shig'i
 149. "Qaraybersam ko'rinxmaydi"
 150. Saraxbori Dugoh II- taronasi. Shashmaqom
 151. "Binafsha"
 152. "Sanamo"
 153. "Yallavoni" xalq yallasi
 154. A.Muhamedov. "Kuylayman" qo'shig'i
 155. "Qizil gul"
 156. T.Jalilov. "Ey sabo" ashulasi
 157. Chorgoh I. Farg'ona-Toshkent maqom yo'llari
 158. F.Alimov. "Ahillik-do'stlik" qo'shig'i
 159. "O'ynaylik omon"
 160. F.Sodiqov. "O'yna gulim" qo'shig'i
 161. F.Sodiqov. "Shirmonoy" qo'shig'i
 162. T.Jalilov. "Tohir va Zuhra" musiqali dramasidan Zuhra va Tohir dueti
 163. F.Sodiqov. "Vatan" marsh kuyi
 164. D.Omonullayeva. musiqasi, U.Azim she'ri. "Sharq taronasi"
 165. Beshik qo'shig'i
 166. "Galarmikan"
 167. "Lola haqida qo'shiq"
 168. "Uch patir"
 169. "Hey, lola"
 170. "Dangasa" xalq qo'shig'i
 171. "Omonxon"
 172. M.Nasimov. "Bulbulcha" qo'shig'i
 173. "Qiz minayim"
 174. "Nizongul"
 175. "Bibijon" qoraqalpoq xalq qo'shig'i
 176. "Sunbul"
 177. "Jamalagim"
 178. "Orazibon"
 179. "Qaro qoshing"
 180. "Dig'ajon"
 181. "Davron suraylik"
 182. "Chorzarb"
 183. "Oshiq G'arib va Shohsanam" doston nomasi
 184. "Ey mehribonim"
 185. F.Sodiqov. "Go'zal" qo'shig'i

186. M.Sheroziy. "Qora soching" ashulasi
 187. "Qaynona-kelin"
 188. "Dursi-dursi"
 189. Ufari Savti Navo. Shashmaqom
 190. Buxorcha I
 191. "Ra'noni go'rdim"
 192. "Olma atirjon"
 193. Hamid Rahimov. "Sevimli yorim"
 194. Suvora II
 195. K.Otaniyozov. "Salom senga Xorazmdan" qo'shig'i
 196. "Hay, yor-yor, yoringman"
 197. "Yoshlik chog'imda" xalq qo'shig'i
 198. K.Otaniyozov. "Vatan" qo'shig'i
 199. "Qaraybersam ko'rinnmaydi"
 200. "Jonim aylansin"
 201. Munojot mo'g'ulchasi
 202. S.Yudakov. "Maysaraning ishi" operasidan Hidoyat kuptletlari
 203. S.Jalil. "Chorvoqdan dovriq solay" qo'shig'i
 204. "Aylanaman"
 205. "Farg'onacha"
 206. Qo'shchinor II
 207. "Lumlum Mamajon" tarixiy xalq qo'shiq'i
 208. Hamza. "Biz ishchimiz" qo'shig'i
 209. So'zsiz qo'shiq
 210. S.Yudakov. "Jon O'zbekiston" qo'shig'i
 211. O.Hotamov. "O'rgilayin" ashulasi
 212. Buxorcha II
 213. S.Yudakov. "Maysaraning ishi" operasidan Oyxon ariyasi
 214. Musta'zod
 215. F.Sodiqov. "Yorim to'qur xon atlas" qo'shig'i
 216. M.Otajonov. "O'zbekiston-onajon" qo'shig'i
 217. "Bog'bon qiz"
 218. T.Sodiqov, R.Glier. "Layli va Majnun" operasidan Qays ariyasi
 219. "Uyg'urcha"
 220. Yu.Rajabiy. "Lolaxon" qo'shig'i
 221. "Guloyim"
 222. F.Sodiqov. "Gulnor" kuyi
 223. Munojot qashqarchasi
 224. Nasri Bayot I- taronasi. Shashmaqom
 225. Gulyori Shahnoz. Farg'ona-Toshkent maqom yo'llari
 226. Dugoh Husayn VII. Farg'ona-Toshkent maqom yo'llari
 227. Ufari Uzzol. Shashmaqom
 228. "Tohir va Zuhra" doston nomasi
 229. N.Hasanov. "Ofarin" ashulasi
 230. N.Norxo'jayev. "Yaxshi bola" qo'shig'i
 231. Surnay o'yini
 232. Bayot II. Farg'ona-Toshkent maqom yo'llari
233. S.Boboyev. "Hamza" operasidan Sanobar ariyasi
 234. "Orazing"
 235. M.Leviyev. "Oltin ko'l"
 236. Segoh ufari. Xorazm maqomlari
 237. Ufari Rok. Shashmaqom
 238. Munojot ufari
 239. Ufari Mo'g'ulchai Dugoh. Shashmaqom
 240. Ducho'ba
 241. II Ufari Navo. Xorazm maqomlari
 242. Ufari Mo'g'ulchai Buzruk. Shashmaqom
 243. A.Mansurov. "Ohanglarda - ertaklar" qo'shig'i
 244. "Paxta teradi"
 245. "Yor kelibdi deydilar"
 246. Navo Charxi II. Farg'ona-Toshkent maqom yo'llari
 247. "Osioyocha marsh"
 248. Ufor. Xorazm maqomlari
 249. "Ho, Laylo"
 250. "Oqshomda ola otliq ..."
 251. "Nigor ashulasi"
 252. "Nazzora"
 253. "Qauender"
 254. "Qo'ng'irot"
 255. "Yor esingdan chiqmasin"
 256. "Ustiga"
 257. "Go'ro'g'li og'am galmadni" doston nomasi
 258. "Kerek"
 259. Muxammasi doston. Xorazm maqomlari
 260. "Sho ko'chdi"
 261. Navo suvorasi. Xorazm maqomlari
 262. "Yolg'izginam"
 263. "Turkmancha tashniz"
 264. O.Nuriddinov. "Ne ajab" ashulasi
 265. Saraxbori Navo I- taronasi. Shashmaqom
 266. Saraxbori Dugoh V- taronasi. Shashmaqom
 267. Saraxbori Rost III- taronasi. Shashmaqom
 268. Shahnoz. Farg'ona-Toshkent maqom yo'llari
 269. Navro'zi Xoro I- taronasi. Shashmaqom
 270. Saraxbori Rost II- taronasi. Shashmaqom
 271. Saraxbori Dugoh I- taronasi. Shashmaqom
 272. Yu.Rajabiy. "Judo" ashulasi
 273. Nasri Chorgoh I- taronasi. Shashmaqom
 274. Miskin IV. Farg'ona-Toshkent maqom yo'llari
 275. "Zarli g'az"
 276. "Gusband"
 277. Cho'li Kurd
 278. Xorazm Chorgohi
 279. Dugoh suvorasi. Xorazm maqomlari
 280. Rost Ufori. Xorazm maqomlari
 281. Sayri gulshan taronasi. Xorazm maqomlari
 282. Ufari Savti Kalon. Shashmaqom
 283. Norim-norim ufori

284. Saraxbori Oromijon. Shashmaqom
 285. K.Otaniyozov. "Sevdim men" qo'shig'i
 286. D.Zokirov. Simfonik orkestr uchun "Lirik poema"
 287. "Chaman shig'anaq"
 288. Tanovar IV
 289. Buzruk. Sumay maqom yo'lli
 290. "Qiz baqsi"
 291. F.Sodiqov. "Vals" kuyi
 292. M.Burhonov. "Ulug' Vatan" qo'shig'i
 293. Yu.Rajabiy. "Jonimdadur" ashulasi
 294. Mashq
 295. Mashq
 296. Mashq
 297. Mashq
 298. Tasnifi Buzruk. Shashmaqom
 299. Rost Tarjesi. Xorazm maqomlari
 300. Peshravi Zanjir. Xorazm maqomlari
 301. Tasnifi Rost. Shashmaqom
 302. Tasnifi Navo. Shashmaqom
 303. Tasnifi Dugoh. Shashmaqom
 304. Tarje'i Segoh. Shashmaqom
 305. Tarje'i Navo. Shashmaqom
 306. Hafifi Segoh. Shashmaqom
 307. Tasnifi Segoh. Shashmaqom
 308. Tarjei Buzruk. Shashmaqom
 309. Tarjei Dugoh. Shashmaqom
 310. Samarqand Ushshog'i
 311. Saraxbori Rost. Shashmaqom
 312. Saraxbori Buzruk Shashmaqom
 313. Ushshoq maqom ashulasi
 314. Garduni Segoh. Shashmaqom
 315. Qo'qon Ushshog'i. Hoji Abdulaziz Rasulov yo'lli
 316. Dugoh Husayn I. Farg'ona-Toshkent maqom yo'llari
 317. Saraxbori Dugoh. Shashmaqom
 318. Garduni Navo. Shashmaqom
 319. Saraxbori Navo. Shashmaqom
 320. Garduni Rost. Shashmaqom
 321. Bayot I. Farg'ona-Toshkent maqom yo'llari
 322. Garduni Dugoh. Shashmaqom
 323. Qashqarchai Rok. Shashmaqom
 324. Qashqarchai Ushshoq. Shashmaqom
 325. Qashqarchai Mo'g'ulchai Dugoh. Shashmaqom
 326. Dugoh Husayn V. Farg'ona-Toshkent maqom yo'llari
 327. Muxammasi Ajam. Shashmaqom
 328. Toshkent Irog'i
 329. Saraxbori Oromijon. Shashmaqom
 330. Garduni Buzruk. Shashmaqom
 331. Muxammasi Navo. Shashmaqom
 332. Chorgoh. Farg'ona-Toshkent maqom yo'llari
 333. Muxammasi Dugoh. Shashmaqom
 334. Muxammasi Bayot. Shashmaqom
 335. Muxammasi Husayniy. Shashmaqom
 336. Muxammasi Rost. Shashmaqom
 337. Savti Buzruk
 338. Muxammasi Ushshoq. Shashmaqom
 339. Navo Savti. Xorazm maqomlari
 340. Mushkiloti Dugoh. Farg'ona-Toshkent maqom yo'llari
 341. Muxammasi Nasrulloyi. Shashmaqom
 342. Muxammasi Buzruk. Shashmaqom
 343. Muxammasi Panjgoh. Shashmaqom
 344. Muxammasi Mirzahakim. Shashmaqom
 345. Saqili Sulton. Shahmaqom
 346. Saqili Islim. Shahmaqom
 347. Muxammasi Segoh. Shashmaqom
 348. Saqili Vazmin. Shahmaqom
 349. Qashqarchai Savti Ushshoq. Shashmaqom
 350. Saqili Basta Nigor. Shahmaqom
 351. Saqili Kalon. Shahmaqom
 352. Saqili Rak-rak. Shahmaqom
 353. Saqili Ashkullo. Shahmaqom
 354. Qashqarchai Savti Kalon. Shahmaqom
 355. Qashqarchai Mo'g'ulchai Buzruk. Shashmaqom
 356. Bayoti Sheroyi V. Farg'ona-Toshkent maqom yo'llari
 357. Soqiynomai Savti Kalon. Shahmaqom
 358. Soqiynomai Mo'g'ulchai Dugoh. Shashmaqom
 359. Soqiynomai Mo'g'ulchai Buzruk. Shashmaqom
 360. Dugoh Husayn VI. Farg'ona-Toshkent maqom yo'llari
 361. Soqiynomai Savti Ushshoq. Shashmaqom
 362. Soqiynomai Rok. Shashmaqom
 363. Mo'g'ulchai Buzruk. Shashmaqom
 364. Mo'g'ulchai Dugoh. Shashmaqom
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