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**CHOLG'U  
IJROCHILIGI  
VA ANSAMBLI**  
*(Afg'on rubobi misolida)*



**O‘ZBEKISTON RESPUBLIKASI OLIY VA O‘RTA  
MAXSUS TA‘LIM VAZIRLIGI  
BUXORO DAVLAT UNIVERSITETI**

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**CHOLG‘U IJROCHILIGI  
VA ANSAMBLI  
(Afg‘on rubobi misolida)**

*Respublika oliy o‘quv yurtlari bakalavriatining 5111100 —  
“Musiqqa ta’limi” yo‘nalishi talabalari uchun  
o‘quv qo‘llanma*



**BUXORO – 2021**

Ushbu o'quv qo'llanma 5111100-musiqa ta'limi sohasida ta'lim olayotgan talabalar uchun mo'ljallangan bo'lib, Afg'on rubobi cholg'usi xususidagi bilimlar o'rganiladi hamda usuliy sharhlar asosida ijrochilik dasturini kengaytirish uchun bir qator yangi talqindagi musiqiy asarlar DTS ga asoslangan holda keltirilgan.

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Данное учебное пособие предназначено для студентов, обучающихся по специальности Музыкальное образование 5111100 и изучает знания исполнение афганского рубаба, а также ряд новых интерпретаций на основе ГОС для расширения программы исполнения на основе методологических комментариев.

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This textbook intended for students majoring in music education 5111100 studies knowledge of the of the performance of the Afghan rubab instrument, as well as a number of new interpretations based on the SES to expand the performance program based on methodological commentary.

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## **Annotatsiya**

“Cholg‘u ijrochiligi va ansambli” fani talabalarning o‘quv jarayonida olgan bilimlarini ansambl sifatida mujassamlashtirish, keyingi o‘qituvchilar faoliyatida cholg‘u asboblari ansambllari tashkil qilish yo‘llarini, talaba va o‘quvchilarning darsdan keyingi vaqtlarini mazmunli tashkil qilish, madaniy merosga to‘g‘ri yondashishga, ularning tafakkur va hissiyotlarini rivojlantirib borib, g‘oyaviy – badiiy va ma’naviy tarbiyasiga ijobiy ta’sir ko‘rsatadi.

Shuningdek ixtisoslashgan san’at maktablari uchun mo‘ljallangan bo‘lib, undan bugunda faoliyat ko‘rsatayotgan havaskorlik ansambllari ham foydalanishlari mumkin.

## **Аннотация**

Предмет “Инструментальное исполнение и ансамбль” объединяет в себе знания учащихся как ансамбля, способы организации музыкальных ансамблей в деятельности будущих учителей, содержательную организацию внеклассного времени учащихся, развитие их мышления и чувств, учит правильному подходу к культурному наследию, положительно влияет на идейное, художественное и духовное воспитание.

Он также предназначен для специализированных художественных школ и может использоваться существующими любительскими коллективами.

## **Annotation**

“Instrumental performance and ensemble” combines the knowledge of students as an ensemble, the ways of organizing instrumental ensembles in the activities of future teachers, the correct organization of leisure for students and schoolchildren, their thinking about the correct approach to cultural heritage. develops their feelings and positively influences their ideological, artistic and spiritual education.

It is also intended for specialized art schools and can be used by amateur groups that work today.

## KIRISH

Bugungi kunda mamlakatimizda musiqa san'atini yanada rivojlantirish, uning ijtimoiy, ma'naviy-madaniy hayotimizdagi nufuzini oshirish masalalariga juda katta e'tibor berilayotganligi, musiqa maktablari, maktabdan tashqari ta'lim muassasalaridagi musiqa ta'limi yo'nalishlarida (bolalar ijodiyoti markazlari, badiiy havaskorlik to'garaklari) ta'lim mazmuni, sifat va samaradorligini ham zamonaviy talablarga mos darajada uzluksiz takomillashtirib borishni taqozo etmoqda. Pedagogik tajribalar va pedagogik amaliyotlar jarayonidagi kuzatuvlar shuni ko'rsatmoqdaki, ixtisoslashtirilgan musiqa maktablari, maktabdan tashqari ta'lim muassasalari va hatto umumta'lim maktablarining faoliyatida, xususan, musiqa fanlarining o'qitilishida o'z yechimini kutayotgan jiddiy muammolar mavjud. Bu holat, ayniqsa, ta'lim muassasalarida yetakchi yo'nalish hisoblanmish "cholg'u ijrochiligi" mashg'ulotlarining o'tilishida yaqqol namoyon bo'lmoqda.<sup>1</sup>

O'zbek xalqining boy musiqa merosini o'rganish va uni keng omma ichida targ'ib qilish ishlari san'atimizning jonkuyar tashabbuskorlari, buyuk siymolar va olimlari ahamiyatida rivojlanib kelganidek, mohir ijrochilari zimmasida bo'lmog'i zarur. Chunki bizning davrimizgacha yetib kelgan ulkan musiqiy merosning ustozdan shogirdga bevosita o'tishida tabarruk zotlar ko'prik vazifasini o'tash bilan birgalikda o'zlarining ijodlari bilan ham namuna bo'lganlar.

Yosh avlodni kamolot sari yetaklashda tarbiyaning ko'plab omillari qatorida musiqa alohida o'rin tutadi. Musiqa o'zining betakror tabiati bilan yoshlarning ma'naviy dunyosiga katta ta'sir etish kuchiga ega. Zero kuy va ohang ta'sirida kishida hissiyot olamining o'sishi, idrok va tafakkurning shakllanishi, ezgulikka intilish kurtaklarini barg yozishi, go'zallikni sevish, ona tabiatni asrash, jonajon Vatan ravnaqi uchun xizmat qilish istagining tobora ortib borishi bugunda hech birimiz uchun sir emas. Donishmand xalqimiz azaldan musiqa va qo'shiqni o'z ijtimoiy va madaniy hayotlarining muhim bo'lagi deb bilgan. Oilada farzandni

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<sup>1</sup> Qudratov Ismatilla, Odilov Asqarali. Cholg'u asbobida ijrochilik ko'nikma va malakalarni shakllantirish, Uslubiy qo'llanma. Samarqand-2015y. 4b.

qo‘shiq aytishga, soz chalishga o‘rgatish ota-onalarning orzusi sanalgan, shu niyat bilan xonadonda biron cholg‘u soz saqlanishi odat qilingan. Kuy va ohangni bola qalbiga tez yo‘l topa olishi, ruhiga ijobiy ta‘sir ko‘rsatishi, xulq-odobi va yaxshi fazilatlarni shakllanib borishida katta ta‘sir kuchiga ega bo‘lishi chuqur anglab yetilgan.<sup>2</sup>

O‘quv qo‘llanmada sozandaning ijrochilik texnikasini rivojlantirish uchun mo‘ljallangan shtrixlarni o‘zlashtirish to‘g‘risida ma‘lumotlar, gammalar ustida ishlash uslublari, applikatorani to‘g‘ri tanlash, vibratsiya ko‘nikmasi haqida ko‘rsatmalar va musiqiy asarlar ustida ishlash darslar ketma – ketligi tizimi bo‘yicha berildi. Talaba ijrochilik texnikasi yuqori darajada bo‘lishi uchun doim dars tayyorlash jarayonini mazkur mashqlarni ijro etish bilan boshlashni odat qilishi lozim.

O‘quv qo‘llanmada berilgan badiiy asarlar shakl jihatidan tahliliy, nazariy tomondan o‘rganish va o‘rgatish uslublari, ijro etilishida qo‘llaniladigan zarur tavsiyalar bilan taqdim etilmoqda. O‘zbek milliy kuylarini o‘zlashtirish bo‘yicha ijro ko‘nikmalari, bezaklarning nota yozuvida ifodalanishi, ijrosi hamda o‘zbek milliy kuylarida qo‘llanishi zarur bo‘lgan yangi alteratsiya belgilari haqida kerakli ma‘lumotlar berilgan.

Demak, aytib o‘tilganidek musiqiy asarlarni har tomonlama sinchiklab, atroflicha, keng qamrovli usulda o‘rganish aynan oliy musiqa ta‘limi muassasalarining professor o‘qituvchilari va talabalarining oldiga qo‘yilgan asosiy maqsad desak to‘g‘ri bo‘ladi.

Ushbu o‘quv qo‘llanma musiqa ijrochiligi yo‘nalishida faoliyat olib borayotgan barcha universitet va institut talabalari hamda ixtisoslashgan san‘at maktablari uchun mo‘ljallangan bo‘lib, undan havaskorlik ansambllari ham foydalanishlari mumkin.

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<sup>2</sup> Q.Mamirov. Cholg‘uchilar ansambli, Oquv qo‘llanma. Toshkent-2002y. 3b.

# I – MODUL. CHOLG‘U IJROCHILIGI VA ANSAMBLI LABORATORIYA MASHG‘ULOTLARNI TASHKIL ETISH BO‘YICHA KO‘RSATMA VA TAVSIYALAR

## AFG‘ON RUBOBI CHOLG‘USI HAQIDA MA‘LUMOT

**Afg‘on rubobi** - juda qadimiy musiqa cholg‘u asbobidir. Zarb bilan chalinadigan asboblarning safida o‘ziga xosligi, juda boy tembri bilan ajralib turadi hamda o‘zbek xalq cholg‘u asboblari oilasida faxrli o‘rin egallaydi. Avvalo bu cholg‘uning tarixiga bir nazar solsak: Al Farobiy (X-asr) o‘z davrining musiqa asboblari tavsiflar ekan, rubobda bir-biridan farq qiladigan ijroga erishish mumkinligini uning afzalliklaridan biri deb hisolaydi: “Rubobda boshqa yaxshi sifatlar ham bor. Bular faqat o‘zigagina xos. Unda baland va mayin chalish mumkin”.<sup>3</sup>

Darvesh Ali (XVII) “Musiqqa haqida risola” asarida musiqa asboblarining tuzilishini bayon qilgan ekan; “Rubob-torli musiqa asbobi. O‘rta Osiyoda Sulton Muhammad Xorazmshoh (1200-1220) davrida tarqaldi - shu davrda Xorazmshoh saroyida tengi yo‘q rubob chaluvchi usta Mahmud yashar edi - rubobda beshta tor bo‘lib, ulardan to‘rttasi ipakdan va bittasi kumushdan edi”, - deb yozadi. Rubobning qadimdan qo‘llanilib kelinayotganligi haqidagi malumotlarni tadqiqotchi N.N.Mironov asarlarida ham ko‘ramiz. U shunday deb yozadi: “Rubob -juda qadimiy afg‘on cholg‘u asbobi. U Hindistonda ham uchray turadi. Qashqarda ham rabob deb ataladi. Professor Fitrat o‘zining “O‘zbek klassik musiqasi tarixi” asarida bu cholg‘u asbobining Xorazm amiri-Muhammad Xorazmshoh davrida (XV-asr) Balx shahrida noma‘lum shaxs tomonidan yasatilganligi haqidagi rivoyatni keltiradi.<sup>4</sup>

Afg‘on rubobi qadim zamonlardan beri o‘zbek xalqi orasida, ayniqsa Buxoro va Samarqandda keng tarqalgan. Uning korpusi ponasimon shaklda katta va chuqur bo‘lib, yon tomonlarida o‘yiq-lari bor, dastasi kalta (8-10 sm) bo‘lib, uchi bir oz

<sup>3</sup> S.M.Taxalov “Afg‘on rubobini chalishga o‘rgatish metodikasi asoslari”. Toshkent-1983y. 4b.

<sup>4</sup> A.Semyonov “Traktat po muzike Darvisha Ali (XII vek)”, Toshkent-1946y. 18-19b.

orqaga qayrilgan. Korpusi bilan dastasi yaxlit yog'ochdan (ko'pincha tutdan) o'yib yasaladi. Dastasi pardalarga bo'linadi, uning pastki qismi kengaya borib qopqoqqa ulanib ketadi va korpusning ustini o'yiqlarga qadar yopadi. Korpusning qolgan qismi (o'yiqlardan keyingi qismi)ga teri qoplanadi.<sup>5</sup> (1-rasm)



1-rasm

Afg'on rubobi nafaqat respublikamizda, balki Tojikiston, Afg'oniston va boshqa qardosh xalqlarda ham keng tarqalgan. Bu cholg'u asbobida xalq kuylari bilan bir qatorda, barcha qardosh kompozitorlar asarlarini ham mohirona ijro etish mumkin. Afg'on rubobi ko'pgina o'zbek xalq chilg'u asboblari singari, 30-yillarning oxiri va 40-yillarning boshlarida Hamza nomidagi San'atshunoslik institutining eksperimental laboratoriyasida (bu laboratoriyaga professor S.I.Petrosyans boshchilik qilgan, hozir M.Ashrafiy nomidagi Toshkent Davlat Konservatoriyasi ixtiyorida) rekonstruksiya qilindi, ya'ni takomillashtirildi. Uning takomillashtirilgan turi boshqacharoq: unda yordamchi torlar yo'q, korpusi ixchamlashtirilgan, dastasi uzun, temperatsiyalangan to'la xiromatik tovushqatorga asoslangan, unga ebonit qalamchalik pardalar o'rnatiladi.

Asbobning umumiy uzunligi 70-80 sm. Uning dastasiga, odatda 4-5 ta asosiy parda, taxta qoplamasiga esa, 6-7 qo'shimcha xasparda o'rnatiladi.

Afg'on rubobi kvartaga sozlanib, ohangdor tovush hosil qiluvchi 5 asosiy tor va yon quloqlarga tortilib sekundaga sozlanadigan aks sado beruvchi 10-11 ta yordamchi tor bo'lib, asosiy torlar ichakdan, yordamchilari esa metal (po'lat) dan tayyorlangan. Ular bir oktavadan ortiqroq diapazondagi diatonik tovushqator hosil qiladi. Cholg'u asbobining takomillashtirilishi texnika imkoniyatlarini yaxshilashga imkon berdi. Uning diapazoni kengaytirildi, 4 ta bog'langan parda va

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<sup>5</sup> S.M.Taxalov "Afg'on rubobini chalishga o'rgatish metodikasi asoslari". Toahkent-1983y. 4-5b.



yopishtirilgan 6-7 xasparda o'rniga mustahkamlangan 19 ta parda o'rnatildi, tovushqatoriga temperatsiya va xromatizatsiya joriy etildi. Afg'on rubobining takomillashtirilgan variantida 5ta tor bo'lib, ularning 4tasi ikkitadan qo'shiloqlanib va beshinchisi yakka holda o'rnatiladi. Takomillashtirilgan afg'on rubobining hamma torlari ichakdan yoki kapron tolasidan tayyorlanadi va kvartalar bo'yicha sozlanadi. (2-rasm)



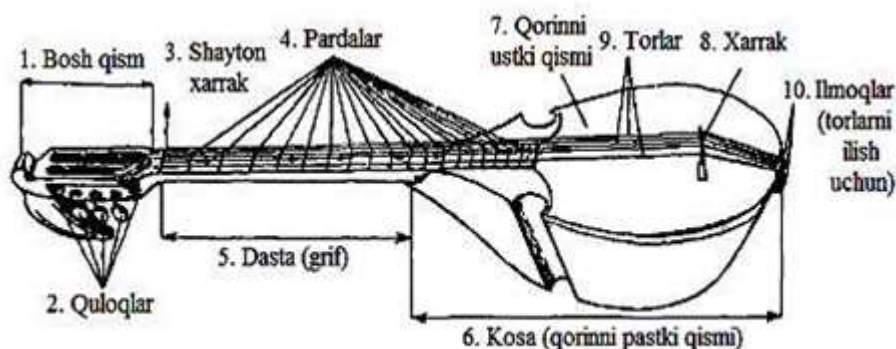
2-rasm

Afg'on rubobi qayta takomillashtirilgandan keyin 1960 yili Toshkentdagi Glier nomli musiqa maktab internatida afg'on rubobi sinfi ochildi va keyinchalik Toshkent Davlat konservatoriyasining o'zbek cholg'u asboblari bo'limida 1964 yili shu kabi sinf ochildi. Bu sinfga qashqar rubobida o'qigan talabalar olinib, ular shu sinfni tugatib, boshqa viloyatlarda ham afg'on rubobi sinflarini ochishdi. Takomillashtirilgan afg'on rubobida xalq musiqasi va an'anaviy professional musiqa bilan bir qatorda ko'p ovozli musiqalar: Bax va Gendelning polifonik asarlarini; Motsart, Betxoven va Listning konsertlarini, sonatalari va rapsodiyalarini, yirik shakldagi rus klassik va sovet kompozitorlarining asarlarini ijro etish mumkin. Izlanishlar afg'on rubobini yangi ifoda vositalari bilan boyitdi va uni yakka (solo) holda chalinadigan zamonaviy asboblarga qatoriga kiritishga imkon berdi. Hozirgi vaqtda afg'on rubobini chaladigan mohir solistlar, konkurs laureatlari bor. Bunda konservatoriyaning xalq cholg'u asboblari kafedrasini va afg'on rubobi sinfi pedagoglarining xizmati katta. Endilikda afg'on rubobining xalq cholg'u asboblari orkestrlarida va ansambllarida o'rni o'zgachadir. Hamma musiqa bilim yurtlarida afg'on rubobi sinflari ochildi. Hozirgi kunda afg'on rubobiga moslashtirilgan darsliklar yetarlicha emas, lekin shu sohada ishlayotgan mutaxassislarning umidi katta. Kelajakda kompozitorlarimiz shu cholg'u asbobi uchun ko'pgina kuylar yaratishi, mutaxassis o'qituvchilar esa afg'on rubobi uchun darsliklar chiqarishlariga to'g'ri keladi.<sup>6</sup>

<sup>6</sup> G'.Qodirov "Afg'on rubobi darsligi" O'quv qo'llanma. Toshkent-2004y. 11b.

### Afg'on rubobining tuzilishi, qismlarining nomi va vazifasi

Afg'on rubobi asosan kosa, dasta, bosh qismdan tashkil topgan. Kosa bir-biriga yopishtirilgan bir nechta taxtachadan, pastki va yuqorigi qopqoqdan, torlarni mahkamlashga mo'ljallangan ilmoqlardan iborat. Ustki qopqoqqa baliq teri qoplangan bo'lib, unga xarrak o'rnatiladi. Hozirgi vaqtda ustalarimiz kosani tut daraxtidan o'yma yoki qovurg'asimon qilib ham ishlamoqdalar. Pastki qopqoq yog'ochdan tayyorlanib kosaga zich qilib biriktiriladi. Dasta kosaga mahkam biriktirilib, unga 19 ta parda o'rnatiladi. O'rganuvchi sozandalarga qulay bo'lishi uchun 2, 5, 7, 10, 12, 14, 17, 19 pardalariga dumaloq belgilar qo'yiladi. Dastani hozirgi vaqtda ustalar yong'oq daraxtidan ishlamoqdalar. Bosh qismida - torlarni mahkamlash uchun quloqlar o'rnatilgan.<sup>7</sup> (3-rasm)



3-rasm

### Afg'on rubobining torlari va ularning sozlanishi

Afg'on rubobi takomillashgandan keyin 5ta ochiq torlari sof kvarta intervallariga sozlanadigan bo'ldi. Sozning torlari ichakdan bo'lib, 1-juft torlar kesimi 0,8 mm, 2-juft torlar kesimi 1,2 mm, 3 tor (bittalik) kesimi 1,8-2 mm bir xil yo'g'onlikda taqiladi.

<b>sozlanishi</b>		<b>diapazoni</b>	
<b>yozilishi</b>		<b>eshitilishi</b>	
si kichik oktava	mi uchinchi oktava	si katta oktava	mi ikkinchi oktava

<sup>7</sup>G'.Qodirov "Afg'on rubobi darsligi" O'quv qo'llanma. Toshkent-2004y. 19b.

Orkestrda afg'on rubobi o'rta registrli kuy yo'nalishini chaladi. Bas guruhlariga yaqinligi bor. Bas guruhlari chaladigan kuylarga afg'on rubobi qo'shilsa, tovush jilosi jihatidan o'ziga xoslik kasb etadi. Ya'ni, past registrda quyuq va so'lim jaranglagan kuyni o'rta registrli afg'on rubob tovushlari to'ldirib turadi. Asar yana ham zich ohang beradi. Orkestrda afg'on rubob jo'rnavozlik yo'nalishiga ham katta hissa qo'shadi. U orkestrda pp, ff, interval, arpedjiolarni chalish imkoniyatiga ega.<sup>8</sup> Cholg'ulashtirish jarayonida

Afg'on rubob + qashqar rubob + dutor + tanbur Afg'on rubob + dutor bas

Afg'on rubob + g'ijjak alt

Afg'on rubob + g'ijjak bas variantlari chiroyli birlikni tashkil qiladi.

Cholg'uning nomi	Sozlanishi	Diapazoni		Transpozitsiya yoki qilinmasligi
		Yozilishi bo'yicha	Eshitilishi bo'yicha	
Afg'on rubobi	1-va 2-qo'sh torlar "Lya" birinchi oktava; 3-va 4-qo'sh torlar "Mi" birinchi oktava; 5-tor "Si" yoki "Lya" kichik oktava.	"Si" yoki "Lya" kichik oktavadan - "Mi" 3 - oktavagacha	"Si" yoki "Lya" katta oktavadan - "Mi" 2 - oktavagacha	Yozilganidan bir oktava past eshitiladi

### Afg'on rubobida ijro holati

Chog'uchining ijrochilik holatini keng ma'noda olganda unga ijrochining o'tirish holati, sozning joylashishi, chap va o'ng qo'llarning joylashishi va harakatiga noxun (mediator)ni ushlab torlarga chertib ohang chiqarishi kiradi. Umuman olganda, yakkanavoz sozanda afg'on rubobida o'tirib chaladi. Ijrochi kursining yarmiga o'tirib, yaxshi joylashishi kerak. O'ng oyoq chap oyoq ustiga qo'yilgan holda, rubobni chalishga qulay joylashtirishi lozim.<sup>9</sup>

<sup>8</sup> Sh.Raximov, A.Lutfullayev "Cholg'ushunoslik" O'quv qo'llanma. Toshkent-2010y. 13b.

<sup>9</sup> G'.Qodirov "Afg'on rubobi darsligi" O'quv qo'llanma. Toshkent-2004y. 20b.

Chalishga o'rgatishning muhim shartlaridan biri cholg'uchining ijrochilik holatini tartibga solishdir. O'qituvchi avvalo, shogirdini chalishga o'rgatayotganida uning o'tirish holatiga, cholg'uni qulay joylashtirishiga, chap va o'ng qo'llarini to'g'ri harakatlanishiga juda katta e'tibor berishi kerak. Shu bilan bir qatorda, ustoz o'quvchini o'ng qo'li bilan noxunni to'g'ri ushlab torlarga chertib chalganida qo'lini toliqtirmasdan erkin harakat qilishini va asbobning dastasi chap yelka balandligida bo'lishini ta'minlashi kerak.<sup>10</sup> (4-5-6-rasmlar)



4-rasm



5-rasm

6-rasm

Sozda tiniq tovush hosil qilish uchun o'ng qo'l bilan bir qatorda chap qo'lning barmoqlarini soz paradalariga to'g'ri bosish va uni ishlatish muhim

<sup>10</sup> G'.Qodirov "Afg'on rubobi darsligi" O'quv qo'llanma. Toshkent-2004y. 21b.

vazifalardan biridir. Chap qo‘lning to‘rtta barmoqlari harakatda bo‘lganda bosh barmoq birinchi va ikkinchi barmoqlarning ro‘parasida turishi lozim. (7-8-rasmlar)



7-rasm



8-rasm

Afg‘on rubobini chalishga endi o‘rganayotgan sozanda, barmoqlari bilan pardalarni bosganida, barmoqlar uchida og‘riq sezadi, qattiq bossa og‘riydi, barmoqlar qiyshayib tekis turmaslik hollari uchraydi. Shuning uchun ustoz o‘z shogirdiga katta ahamiyat bergan holda, chap qo‘lning barmoqlarini to‘g‘ri bosishi uchun ko‘proq mashqlarni va applikatorani o‘rgatishi lozim. Cholg‘uvchining musiqa asbobida chap qo‘l barmoqlarining joylashish holati va uni almashinish tartibi applikatora deb ataladi.

Sozandaning barmoqlarini cholg‘u asbobi dastasida qulay joylashishi va ularni ma‘qul tarzda almashtirishi, ijro etilayotgan asarlarning mazmunini qiynalmasdan tinglovchiga yetkazishiga va o‘zi ham orom olishiga zamin bo‘ladi.

Afg‘on rubobida chalishga o‘rganayotgan sozanda, barmoqlarini soz dastasida to‘g‘ri joylashtirish bilan birga, uni dasta bo‘ylab harakat qilishi uchun tovush qatorlarda chap qo‘l barmoqlarini joylashishini bilishi shart. Sozandaning chap qo‘l barmoqlarini cholg‘u asbobi dastasidagi joylashish holati pozitsiya deb ataladi. Afg‘on rubobida 9 ta pozitsiya bor. Pozitsiyalarni afg‘on rubobining uchta torlarida qanday joylashishini ko‘rsatamiz. Ijrochining ko‘rsatkich barmoq bilan jimjiloq barmog‘igacha bo‘lgan masofa bir pozitsiya hisoblanadi. Misol tariqasida birinchi tordagi si-do-re notalari chap qo‘lning 1, 2, 4 barmoqlari bilan ijro etiladi. Ikkinchi tordagi fa#-sol-lya notalari 1, 2, 4 barmoq bilan ijro etiladi. Uchinchi tordagi do-diyez-re-mi notalari chap qo‘lning 1, 2, 4 barmoqlari bilan ijro etiladi.<sup>11</sup>

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<sup>11</sup> G‘.Qodirov “Afg‘on rubobi darsligi” O‘quv qo‘llanma. Toshkent-2004y. 21b.

### Pozitsiyalar jadvali

1-tor

2-tor

3-tor

1-tor

2-tor

3-tor

### SHARTLI BELGILAR

☐ – Noxunning (mediator) pastga yo'naltirilgan zarbi;

∨ – Noxunning yuqoriga yo'naltirilgan zarbi;

– Notalarning qo'shzarb bilan ijro etilishi;

– Notani rez bilan ijro etish;

– Detashe (qisqa rez) - har bir notani o'z cho'zimiga qarab alohida rez berish;

– Stakatto - notani qisqa - qisqa uzib chalinishi;

+ – Tovushni sadolantirishda noxun zarbini ishlatmasdan chap qo'l barmoqlari harakati bilan kifoyalanish;

– Mordent - tayanch tovush noxun bilan chalinib, yordamchi tovushlarni chap qo'l barmoqlari bilan sadolantirish;

– Arpedjio - bir necha tovushlarni noxunning bir zarbida sirg'anma harakatlantirish orqali ijro etish;

– Kashish - yarim ton doirasida amalga oshiriladigan bezak usuli. Kashish bezagini ijro etish barmoq ostidagi parda tovushini (torni) yuqoriga ko'tarish va tushurish orqali amalga oshiriladi;

– To'lqinlatish - barmoqni pardaga bosib noxun bilan urilgandan so'ng barmoqning o'zida torlarni titratish yo'li bilan bajariladi.

## Mashqlar, gammalar va etyudlar

### Birinchi mashq

Musical notation for the first exercise, consisting of two staves. The first staff has a treble clef and a 2/4 time signature. It contains two measures of eighth-note runs with fingerings 1-2-3-4 and 3-4-3-2, followed by two measures with a double bar line and repeat sign, and a final measure with a quarter rest and a double bar line. The second staff is identical to the first.

va shunga o'xshab davom ettirish

### Ikkinchi mashq

Musical notation for the second exercise, consisting of two staves. The first staff has a treble clef and a 2/4 time signature. It contains two measures of eighth-note runs with fingerings 1-2-3-4 and 3-4-3-2, followed by two measures with a double bar line and repeat sign, and a final measure with a quarter rest and a double bar line. The second staff is identical to the first.

va shunga o'xshab davom ettirish

### uchinchi mashq

Musical notation for the third exercise, consisting of three staves. The first staff has a treble clef and a 2/4 time signature. It contains two measures of eighth-note runs with fingerings 1-2-3-4 and 1-2-3-4, followed by a continuous eighth-note run. The second staff continues the eighth-note run with fingerings 4-b3-2-1 and b4-3-2-1. The third staff continues the eighth-note run with a key signature change to one flat and fingerings b4-3-2-1 and b4-3-2-1, ending with a quarter rest and a double bar line.

va shunga o'xshab davom ettirish

to'rtinchi mashq

1 2 3 1 2 3 1 2

va shunga o'xshab davom ettirish

Beshinchi mashq

1 2 3

va shunga o'xshab davom ettirish

Oltinchi mashq

4 3 2 1 4 3 2 1

va shunga o'xshab davom ettirish



DO-major

Re-major

mi-minor (tabiiy)

mi-minor (garmonik)

mi-minor (melodik)

ikki oktavali

# ETYUDLAR

## 1-etyud

O.Xolmuhamedov

**Moderato**

*mf* 3 0 4

## 2-etyud

J.Usmonov

3 2 1 0

## 3-etyud

I.Reyder

**Ohista**

0 1 2 2 4 1 2 4

## 4-etyud

N.Baklanova

**Moderato**

*mf* *sim.*

5-etyud

I.Reyder

Shoshmasdan

6-etyud

O.Xolmuhamedov

Allegro moderato

7-etyud

O.Xolmuhamedov

Moderato

8-etyud

N.Baklanova

Moderato

9-etyud

G'.Qo'chqorov

10-etyud

J.Usmonov

11-etyud

J.Usmonov

Musical score for 11-etyud by J.Usmonov. The score is written in treble clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a 4-measure rest, followed by a series of eighth and quarter notes. The second staff continues with eighth and quarter notes, including some beamed eighth notes. The third and fourth staves feature more complex rhythmic patterns with beamed eighth notes and quarter notes. The piece concludes with a double bar line.

12-etyud

F.Volfart

*Allegro moderato*

Musical score for 12-etyud by F.Volfart. The score is written in treble clef with a common time signature (C). It consists of nine staves of music. The first staff begins with a 1-measure rest and a 0-measure rest, followed by a series of eighth and quarter notes. The second through eighth staves feature a continuous flow of eighth and quarter notes, with some beamed eighth notes and occasional rests. The ninth staff concludes the piece with a 4-measure rest and a 0-measure rest, followed by a final note and a double bar line.

13-etyud

O.Xolmuhamedov

**Allegro**

0 1 4 1 *mf*

4 *f* *p* 4

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

*p* *mf*

*mf* *f* 0

14-etyud

G.Kayzer

**Allegro moderato**

0 2 4 2 1 3 1 3 2 *f* *decresc.*

*p*

*decresc.*

*p* *v* *v* *v*

*f* *decresc.*

*p* *cresc.*  
*f*  
*ff*

15-etyud

G.Kayzer

Andante quase adajio

*p*  
*f*  
*morendo rit.*

16-etyud

G.Kayzer

Allegretto

2 3 0 1 2 3

*mf* *semplice* *cresc.* *f* *dim.* 4

*p* *sf* *f* 0

0 4 0 *p* *p* *rit.* 0 *cresc.*

*f* *dim.* 4 *f* 4 0 *ff*

0 4 *p* 0 0 0 0

0 4 0 4 *cresc.* *ff* *decresc.*

0 4 *sf* *sf* *sf* *sf* *P* *cresc.* 4

0 4 0 4 0 *decresc.*

*cresc.* *f* 4 0 *p* *p*

0 0 *cresc.* *f* *dim.* *dim.*

*cresc.* 4 *dim.* 4

0 0 *p* *pp*



## 2-MODUL. AMALIY QISM

### Yakka ijro etish uchun asarlar majmuasi

#### Zebo

O'rtacha  $\text{♩} = 260$  Ahmad Haydarov

*mf*

8

16 *f*

24 *mf*

32 *f* Sho'x  $\text{♩} = 90$

40 1. 2.

47

54 1. 2. *mp*

61

68 *f*

75 1. 2.

82 *ff*

# YANGI TANOVAR

Jadal

M. Mirzayev musiqasi

The musical score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes first and second endings at the end.

# Raqs

Andante ♩=100

Ahmad Haydarov

Musical score for the Andante section of 'Raqs' by Ahmad Haydarov. It consists of seven staves of music in 6/8 time, marked Andante with a tempo of 100 beats per minute. The key signature has one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and repeat signs.

Allegro ♩=120

Musical score for the Allegro section of 'Raqs' by Ahmad Haydarov. It consists of seven staves of music in 6/8 time, marked Allegro with a tempo of 120 beats per minute. The key signature has one sharp (F#). The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes, with some rests and repeat signs.



# Ey gul

**Allegro moderato**

M.Mirzayev musiqasi

5

9

13

17

21

25

29

34

38

42

46

*f*

# Samoi Dugoh

Dugoh maqomidan

## Shoshilmasdan

mp

9

18

mf

27

36

mf

45

53

59

1. 2.

# Saboh 1

O'zbek xalq musiqasi

Moderato

The musical score is written in a single system with 13 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Moderato'. The melody starts with a repeat sign and a first ending bracket. The first ending leads to a second ending bracket. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mp* (mezzo-piano) is present in the 10th staff. The piece concludes with a final cadence and a repeat sign.

# Ey do`st

O`rtacha tez ♩=90

Ansambl

Sadritdin Gulov musiqasi

The musical score is written for an ensemble in 6/8 time, with a tempo of 90 beats per minute. It consists of 11 staves of music. The key signature has three sharps (F#, C#, G#). The score is divided into sections: 'O`rtacha tez' (Moderate tempo) and 'Afg`on rubobi' (Andante tempo). Dynamics include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The score features first and second endings in several places. The first ending is marked with '1.' and the second with '2.'. The piece concludes with a final cadence.



# Haddin jafu

Sekinroq

Orif Atoyev musiqasi  
S.Gulov Afg'on rubob uchun moslashtirgan

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of 14 staves. The first staff is labeled 'Ansambl' and begins with a dynamic marking of *mf*. The second staff is labeled 'Afg'on rubobi' and begins with a dynamic marking of *mp*. The third staff continues the ensemble part. The fourth staff continues the ensemble part. The fifth staff is labeled 'Ansambl' and begins with a dynamic marking of *mf*. The sixth staff is labeled 'Afg'on rubobi' and begins with a dynamic marking of *mf*. The seventh staff continues the ensemble part. The eighth staff continues the ensemble part. The ninth staff continues the ensemble part. The tenth staff continues the ensemble part. The eleventh staff continues the ensemble part. The twelfth staff continues the ensemble part. The thirteenth staff continues the ensemble part. The fourteenth staff continues the ensemble part and ends with a dynamic marking of *rit.*

# Bahor nashidasi

O'rtacha tez

Orif Atoyev musiqasi

*mf*

1. 2.

*mf*

*mp*

1. 2. **Quvnoq, sho`x**  
*mf*

# Buxorcha

Ahmad Haydarov

Allegretto ♩=140

*mf*

*f*

*ff*

*f*

Allegro ♩=100

*f*

*ff*

*f*

Allegretto ♩=140

*rit.* *mf*

*rit.*

# SEGOH MAQOMIDAN "GARDUN"

M.M. ♩ = 108  
1-xona



# Qari navo

Marsh sur'atida

O'zbek xalq kuyi

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of ten staves of music, each beginning with a measure number. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a first and second ending at the 82nd measure.

10

18

26

35

44

52

59

68

77

82

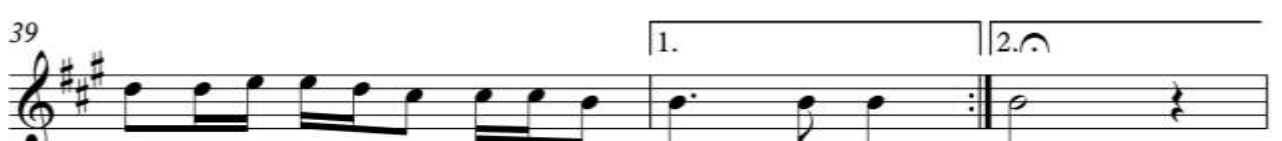
1.

2.

# Gulbahor

Moderato ♩ = 100

O'zbek xalq kuyi



# Mehmoni dilam shud

Sayfullo Yusupov musiqasi  
Sadritdin Gulov afg'on  
rubobi uchun moslashtirgan

O'rtacha ♩ = 90

The musical score is written for a rubob in 6/8 time. It consists of nine staves of music. The first staff begins with a dynamic marking of *mf*. The second staff contains a first ending (1.) and a second ending (2.). The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *mf*. The eighth staff contains a first ending (1.) and the ninth staff contains a second ending (2.). The key signature has one flat (Bb) and the tempo is marked as 'O'rtacha' (Moderato) with a quarter note equal to 90 beats per minute.

# DILXIROJ

O'zbek xalq kuyi

## Quvnoq

*mf*

*mp*

*mf*

*f*



This musical score is written in D major (two sharps) and consists of 14 staves. The notation is primarily eighth and sixteenth notes, often beamed together in groups. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The piece features several dynamic markings: *p* (piano) appears on the 10th and 12th staves; *mf* (mezzo-forte) and *f* (forte) are marked on the 14th staff. A section of the piece, starting on the 10th staff, changes to a 3/4 time signature. The score concludes with a double bar line and repeat dots.

# Vafo nadori

(Eron xalq musiqasi)

Allegro ♩=90  
Ansambl

Sadritdin Gulov afg'on  
rubobi uchun moslashtirgan



51

*mf*

57

*mf*

63 **Ansambl**

*f*

69

*f*

75 **Afg'on rubobi**

*f*

81

*mf*

87

*mf*

93

*mf*

# Rajabiy

vazmin  $\text{♩} = 100$

O'zbek xalq qo'shig'i



50 

55 

60 

65 

70 

75 

81 

86 

92 

97 

# Chashma

O'rtacha tez ♩=60

Sadritdin Gulov musiqasi

The musical score for "Chashma" is written in a single system with ten staves. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked "O'rtacha tez" with a metronome marking of ♩=60. The score begins with a forte (*f*) dynamic. The first staff (measures 1-5) features a rhythmic pattern of eighth notes. The second staff (measures 6-10) continues this pattern. The third staff (measures 11-15) includes a dynamic shift to mezzo-forte (*mf*) and features some rests. The fourth staff (measures 16-20) returns to the eighth-note pattern. The fifth staff (measures 21-25) introduces a melodic line with a slur. The sixth staff (measures 26-30) continues the melodic line. The seventh staff (measures 31-35) features a forte (*f*) dynamic and a more active eighth-note pattern. The eighth staff (measures 36-40) includes a mezzo-forte (*mf*) dynamic. The ninth staff (measures 41-45) continues the melodic line. The tenth staff (measures 46-50) concludes the piece with a final melodic phrase and a double bar line.

57 Sho`x, quvnoq  $\text{♩} = 110$

63

68

73

78

83

88

93 *mp*

98

103 *mf*

108 *f*

Detailed description: This is a musical score for a piece titled 'Sho`x, quvnoq' with a tempo of quarter note = 110. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of ten staves of music. The first staff (measures 57-62) begins with a fermata over the first measure. The second staff (measures 63-67) contains a repeat sign. The third staff (measures 68-72) also contains a repeat sign. The fourth staff (measures 73-77) contains a repeat sign. The fifth staff (measures 78-82) contains a repeat sign. The sixth staff (measures 83-87) contains a repeat sign. The seventh staff (measures 88-92) contains a repeat sign. The eighth staff (measures 93-97) contains a repeat sign and is marked *mp*. The ninth staff (measures 98-102) contains a repeat sign and is marked *mf*. The tenth staff (measures 103-108) contains a first ending (marked 1.) and a second ending (marked 2.), with the final measure marked *f*.

# Aliqambar

Allegretto ♩ = 100

Xorazm xalq kuyi

The musical score for "Aliqambar" is written in 6/8 time with a key signature of one sharp (D major). The tempo is marked "Allegretto" with a quarter note equal to 100 beats per minute. The piece is identified as a "Xorazm xalq kuyi". The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The first measure is marked with a dynamic of *mf* and includes fingerings 1, 2, and 3. The second staff continues with fingerings 1, 2, 3, 2, 1, 1, 1, 3, 4, 3, 1, 1, 1, 2, 3, 1, 1, 2, 1, 3, 1, 3. The third staff has fingerings 1, 2, 3, 1, 3, 4, 1, 4, 2, 1, 1 and a dynamic of *p*. The fourth staff has a dynamic of *f*. The fifth staff has a dynamic of *p*. The sixth staff has a dynamic of *f*. The seventh staff has a dynamic of *p*. The eighth staff has a dynamic of *f*. The ninth staff has a dynamic of *p*. The tenth staff has a dynamic of *f*. The piece concludes with a double bar line and repeat sign.



This page of musical notation consists of 12 staves of music in G major (one sharp). The notation includes a variety of rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and quarter-note lines. The music is written in a single melodic line on a treble clef. Dynamics are indicated by a *p* (piano) marking on the 10th staff and an *f* (forte) marking on the 12th staff. The piece concludes with a fermata over a final note and a double bar line.

# Duxtari G'urbun

Allegro ♩=300

Sadritdin Gulov musiqasi

Ansambli

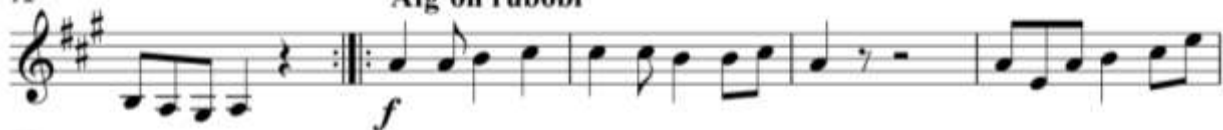


7



12

Afg'on rubobi



17



22



28



34



39

Ansambli



44



49

Afg'on rubobi



55



61

*mp*

67

74

80 **Ansambl**

*mf*

86 **Afg'on rubobi**

*f*

92

98

104

*mp*

110

117 **Ansambl va Afg'on rubobi birgalikda**

*mf*

121

BUZRUK MAQOMIDAN  
"MUXAMMASI NASRULLOI"

M.M. ♩ = 60=63

1 xona



6



11



16

Bozgo'y



21



26



31

2 xona



36



41



46

Bozgo'y



51

56

61

3 xona

66

71

76

81

Bozgo'y

86

91

95

1. | 2.

*atacca*

# Yak shab

(Eron xalq musiqasi)

O`rtacha tez  $\text{♩} = 85$

Sadritdin Gulov afg'on  
rubobi uchun moslashtirgan

Ansambl

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'O`rtacha tez' with a quarter note equal to 85 beats per minute. The score is divided into sections: 'Ansambl' (measures 1-27) and 'Afg'on rubobi' (measures 34-67). Dynamics include *mf*, *f*, and *mp*. Measure numbers 8, 15, 21, 27, 34, 41, 47, 54, 60, and 67 are indicated at the start of their respective lines. The piece concludes with a double bar line at measure 67.

73  *mp*

79  *mf*

86  Afg'on rubobi

93 

100 

107  1. 2.

113 **Ansambl**  *f* *mp*

119  Afg'on rubobi *mf*

125  1. 2.

131 

137 

143 **Ansambl** 

# BUZRUK MAQOMIDAN «TASNIF»

M.M. - ♩ = 84-88

1-xona

*p* Bozgo'y

2-xona

Bozgo'y

3-xona

Bozgo'y





6-xona

Bozgo'y

7-xona

The image displays a musical score for a piece in G major, consisting of six systems of staves. The notation includes treble clefs, a key signature of one sharp (F#), and a variety of rhythmic patterns such as eighth and sixteenth notes, rests, and accidentals. The score is annotated with '6-xona' at the top of the first system, 'Bozgo'y' above the seventh staff, and '7-xona' above the eighth staff. The music features intricate melodic lines and harmonic accompaniment, with some staves showing complex rhythmic figures and others providing a steady accompaniment.

Bozgo'y

8-xona

Bozgo'y

The musical score is written in G major (one sharp) and consists of 12 staves. The first staff begins with a treble clef and a key signature of one sharp. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece is divided into sections labeled "Bozgo'y" and "8-xona". The "Bozgo'y" section appears in the third and eleventh staves, while the "8-xona" section is marked in the fourth staff. The score concludes with a double bar line and a fermata over the final note.

KOMPOZITORLIK IJODIYOTI NAMUNALARI  
Fortepiano jo‘rligida ijro etiladigan asarlar

FARG'ONACHA

(O'zbek xalq kuyi)

A. Odilov qayta ishlagan.  
S. Usmonov qashqar rubobiga moslagan

O'rtacha tez

The musical score is written for piano and consists of five systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is F# major (two sharps) and the time signature is 2/4. The tempo is marked 'O'rtacha tez'. The dynamics are marked as follows: *mf* (mezzo-forte) in the first system, *mf* in the second, *mp* (mezzo-piano) in the third, *mf* in the fourth, and *f* (forte) in the fifth. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of eighth and quarter notes.

First system of a musical score in G major (one sharp). The right hand features a melodic line with eighth-note patterns and a fermata over the final note. The left hand provides a harmonic accompaniment with chords and eighth-note bass lines. A dynamic marking of *mf* is present.

Second system of the musical score. The right hand continues the melodic development with eighth-note patterns. The left hand maintains the accompaniment. A dynamic marking of *mp* is present.

Third system of the musical score. The right hand features a melodic line with a fermata over the final note. The left hand provides a harmonic accompaniment. Dynamic markings of *f* and *mf* are present.

Fourth system of the musical score. The right hand features a melodic line with eighth-note patterns and a fermata over the final note. The left hand provides a harmonic accompaniment. The system concludes with a double bar line.

САЙРИ ЛОЛА

Шўх

О. Назаров мусиқаси

The musical score is written in 2/4 time and consists of six systems. Each system contains a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features various textures, including chords, arpeggios, and sixteenth-note patterns. Dynamics include *f*, *mf*, *ff*, *p*, *mp*, and *mf dim.* The key signature has one sharp (F#).

This musical score consists of six systems, each with a vocal line and a piano accompaniment. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The score is marked with several dynamics and tempo changes:

- System 1:** Features a vocal line with a fermata and a piano accompaniment with a complex rhythmic pattern. A section marked with a double bar line and repeat dots is indicated by a circled 'S'.
- System 2:** The vocal line begins with the dynamic marking *p cresc.* (piano crescendo). The piano accompaniment also starts with *p cresc.*
- System 3:** The vocal line is marked *mp* (mezzo-piano). The piano accompaniment also has an *mp* marking.
- System 4:** The tempo is marked *Meno mosso* (less motion). The vocal line is marked *mf* (mezzo-forte). The piano accompaniment also has an *mf* marking.
- System 5:** The vocal line is marked *pp* (pianissimo). The piano accompaniment also has a *pp* marking.

# Dilxumor

Axmad Xaydarov

**Moderato rubato**

G'ijjak *f*

Piano **Moderato rubato**

*rit.*

**Allegro** ♩=96

*f*

**Allegro** ♩=96

*f*



First system of a musical score in G major, 3/8 time. It consists of three staves: a single treble staff and a grand staff (treble and bass). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of the musical score. It includes first and second endings for the treble staff. The tempo is marked "Allegretto" with a quarter note equal to 320 (♩=320). The key signature changes to G minor (one flat) for the second ending. The dynamic marking *mf* is present in the grand staff.

Third system of the musical score, continuing the melodic and accompaniment lines in G minor.

Fourth system of the musical score, showing further development of the melodic and accompaniment parts.

Fifth system of the musical score, concluding the piece with a final melodic flourish and accompaniment.

First system of a musical score in G major, 2/4 time. The right hand features a melody of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The left hand provides a bass line of eighth notes: G3, A3, B3, A3, G3, F3, E3, D3.

Second system of the musical score. The right hand continues the melody: E4, D4, C4, B3, A3, G3, F3, E3. The left hand continues the bass line: C3, D3, E3, F3, G3, A3, B3, C4.

Allegro ♩=96

Third system of the musical score. The right hand has a melodic phrase: G4, A4, B4, A4, G4, F4, E4, D4. The left hand has a bass line: G3, A3, B3, A3, G3, F3, E3, D3. The system concludes with a double bar line and a change to 6/8 time, marked with a key signature change to G major (two sharps).

Allegro ♩=96

Fourth system of the musical score. The right hand continues with a melodic phrase: G4, A4, B4, A4, G4, F4, E4, D4. The left hand continues with a bass line: G3, A3, B3, A3, G3, F3, E3, D3. The system concludes with a double bar line and a change to 6/8 time, marked with a key signature change to G major (two sharps) and a dynamic marking of *f*.

Fifth system of the musical score. The right hand features a melodic phrase: G4, A4, B4, A4, G4, F4, E4, D4. The left hand features a bass line: G3, A3, B3, A3, G3, F3, E3, D3. The system concludes with a double bar line and a change to 6/8 time, marked with a key signature change to G major (two sharps) and a dynamic marking of *f*.



# TONG IFORI

Baxodir Ismatov

Andante

Musical score for measures 1-4. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The first system consists of a single treble clef staff and a grand staff (treble and bass clefs). The melody in the treble clef starts with a piano (*p*) dynamic and features a series of eighth notes and quarter notes. The piano accompaniment in the grand staff is sparse, with chords and single notes in the bass clef.

Musical score for measures 5-8. The melody in the treble clef continues with a piano (*p*) dynamic, featuring triplets and a ritardando (*rit.*) leading to a fortissimo (*f*) dynamic. The piano accompaniment in the grand staff remains sparse, with chords and single notes in the bass clef.

Musical score for measures 9-12. The melody in the treble clef features a series of eighth notes and quarter notes, with a piano (*p*) dynamic. The piano accompaniment in the grand staff features a more active bass line with eighth notes and quarter notes.

Musical score for measures 13-16. The melody in the treble clef features a series of eighth notes and quarter notes, with a mezzo-forte (*mf*) dynamic. The piano accompaniment in the grand staff features a more active bass line with eighth notes and quarter notes. The piece ends with a ritardando (*rit.*) and a piano (*p*) dynamic.

Musical score for measures 17-20. The tempo changes to 'ALLEGRETTO'. The melody in the treble clef features a series of eighth notes and quarter notes, with a mezzo-forte (*mf*) dynamic. The piano accompaniment in the grand staff features a more active bass line with eighth notes and quarter notes. The piece ends with a ritardando (*rit.*) and a piano (*p*) dynamic.

21

8<sup>va</sup>  
*mp*

25

8<sup>va</sup>  
*mp*

29

33

*mf*

37

8<sup>va</sup>

41

(8)<sup>va</sup>  
*f*

45

Measures 45-48: The system begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

49

Measures 49-52: This system includes a repeat sign. The dynamic is marked *mp* (mezzo-piano). The right hand continues with a melodic line, and the left hand features a rhythmic accompaniment with chords.

53

Measures 53-56: The right hand has a melodic line with eighth notes, and the left hand provides a steady accompaniment with chords and moving bass lines.

57

Measures 57-60: This system includes a repeat sign. The dynamic is marked *mf* (mezzo-forte). The right hand has a melodic line, and the left hand features a rhythmic accompaniment with chords.

61

Measures 61-62: The system includes a first ending bracket labeled "1." in the right hand. The dynamic is marked *sfz* (sforzando). The right hand has a melodic line, and the left hand features a rhythmic accompaniment with chords.

63

Measures 63-64: This system includes a second ending bracket labeled "2." in the right hand. The dynamic is marked *sfz* (sforzando). The right hand has a melodic line, and the left hand features a rhythmic accompaniment with chords.

# Yangi O'zbekiston

Allegretto ♩=62

Sadritdin Gulov musiqasi  
Sh.Ne'matov jo'rnavoqligini yozgan

Afg'on  
rubobi

33

Musical score for measures 33-42. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 3/4 time signature. The melody in the top staff is composed of eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

43

Musical score for measures 43-50. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues in the same key and time signature. Measures 47-50 feature a prominent melodic line in the bass clef of the grand staff, with a slur and a fermata over the final notes. The piano accompaniment includes chords and moving lines.

51

Musical score for measures 51-56. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues in the same key and time signature. A dynamic marking of *f* (forte) is present at the beginning of the system. The piano accompaniment in the grand staff is more active, with chords and moving lines in both hands.

57

Musical score for measures 57-62. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music continues in the same key and time signature. The piano accompaniment in the grand staff features chords and moving lines in both hands.



63

Musical score for measures 63-68. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and quarter notes. The grand staff contains a complex accompaniment with chords and moving lines in both hands. A repeat sign is present at the end of measure 68.

69

Musical score for measures 69-76. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff is mostly empty, with a few notes appearing in measure 76. The grand staff contains a complex accompaniment with chords and moving lines in both hands.

77

Musical score for measures 77-84. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff is mostly empty, with a few notes appearing in measure 84. The grand staff contains a complex accompaniment with chords and moving lines in both hands.

85

Musical score for measures 85-90. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and quarter notes. The grand staff contains a complex accompaniment with chords and moving lines in both hands.

91

Musical score for measures 91-96. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and quarter notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

97

Musical score for measures 97-104. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and quarter notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

105

Musical score for measures 105-113. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and quarter notes. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

114

Musical score for measures 114-119. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and quarter notes, including a long slur. The grand staff contains a piano accompaniment with chords and moving lines in both hands. A dynamic marking *f* is present above the grand staff.

121

127

134

*f*

140

# RAQS

Allegro

Arab xalq kuyi

The musical score is written in 2/4 time and consists of six systems of piano and bass staves. The tempo is marked 'Allegro' and the piece is identified as 'Arab xalq kuyi'. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and chords. Dynamics include *mf* (mezzo-forte) and *p* (piano). Performance instructions like *h* (accents) and *(f)* (fingerings) are present. The piece concludes with a double bar line and repeat dots.

First system of musical notation. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with a piano accompaniment. An 'e' is written below the first note of the treble staff.

Second system of musical notation. It includes first and second endings in both the treble and bass staves. The first ending is marked with a double bar line and a first ending bracket, followed by a repeat sign and a second ending bracket.

Third system of musical notation. It shows a continuation of the piano accompaniment in the grand staff, with rhythmic patterns in the bass line and chords.

Fourth system of musical notation. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with a piano accompaniment.

Fifth system of musical notation. The top staff is a treble clef with a melodic line. The bottom two staves are a grand staff with a piano accompaniment.

The first system of music consists of two staves. The upper staff is in a treble clef and contains a melodic line with eighth and sixteenth notes, including a flat (b) and a double flat (bb). The lower staff is in a bass clef and features a bass line with chords and moving lines, also containing flats and double flats.

The second system continues the musical piece. The upper staff shows a melodic line with a double flat (bb) and a sharp (sharp) symbol. The lower staff continues the bass line with chords and moving lines, including flats and double flats.

The third system includes first endings, indicated by a bracket and the number '1.' above the notes. The upper staff has a melodic line with a double flat (bb). The lower staff has a bass line with chords and moving lines, including flats and double flats.

The fourth system continues the musical piece. The upper staff is in a treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in a bass clef and features a bass line with chords and moving lines, including flats and double flats.

The fifth system continues the musical piece. The upper staff is in a treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in a bass clef and features a bass line with chords and moving lines, including flats and double flats.

The first system of music consists of two staves. The upper staff is in treble clef and begins with a whole note followed by a measure with a fermata. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. A piano (*p*) dynamic marking is placed below the first measure of the upper staff.

The second system continues the piece. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a steady accompaniment with eighth notes. Several flats are used throughout the system.

The third system includes first and second endings. The upper staff has a melodic line with a first ending bracket and a repeat sign. The lower staff continues the accompaniment. The system concludes with a double bar line and repeat signs for both staves.

The fourth system begins with a repeat sign. The upper staff has a melodic line with eighth notes. The lower staff features a more complex accompaniment with eighth and sixteenth notes. A fermata is placed over the first measure of the upper staff.

The fifth system is the final system on the page. It continues the melodic and accompanimental lines from the previous system, ending with a double bar line.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a slur over the first two measures. The grand staff contains a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation, consisting of a single treble clef staff and a grand staff. The treble staff continues the melodic line. The grand staff continues the piano accompaniment with various rhythmic patterns.

Third system of musical notation, consisting of a single treble clef staff and a grand staff. The treble staff continues the melodic line. The grand staff continues the piano accompaniment.

Fourth system of musical notation, consisting of a single treble clef staff and a grand staff. This system features first and second endings, indicated by "1." and "2." above the staff lines. The first ending leads to a double bar line and a repeat sign, while the second ending leads to a different section. The grand staff continues the piano accompaniment.

Fifth system of musical notation, consisting of a single treble clef staff and a grand staff. The treble staff continues the melodic line. The grand staff continues the piano accompaniment.



The first system of music consists of three staves. The top staff is a single treble clef line with a melodic line. The middle and bottom staves form a grand staff with piano accompaniment. The key signature has one sharp (F#) and one flat (Bb). The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. The piano accompaniment features chords and single notes in both hands.

The second system continues the piece. It features a repeat sign (double bar line with two dots) in the middle of the system. A fermata is placed over a note in the piano accompaniment. The notation includes various rhythmic values and accidentals.

The third system shows a continuation of the melodic and accompaniment lines. The piano part has a steady rhythmic accompaniment with chords and single notes.

The fourth system continues the musical development. A small 'e' is written below a note in the piano accompaniment. The system concludes with a final cadence.

The fifth system contains first and second endings. The first ending (marked '1.') leads back to an earlier part of the piece, while the second ending (marked '2.') concludes the section. The system ends with a repeat sign (double bar line with two dots).

**♩**  
**Allegretto**

# Bahor zavqi

Baxodir Ismatov

Musical score for the first system. It features a treble clef staff with a single note and a piano staff with a melody starting on a middle C. The piano staff includes dynamic markings *mf* and *f*. The time signature is 6/8.

5

Musical score for the second system, starting at measure 5. The treble clef staff continues the melody with a *mf* dynamic. The piano staff provides harmonic support with a *mp* dynamic.

9

Musical score for the third system, starting at measure 9. It includes a repeat sign. The treble clef staff has a *mp* dynamic. The piano staff continues with harmonic accompaniment.

14

Musical score for the fourth system, starting at measure 14. It includes a repeat sign. The treble clef staff has a *mf* dynamic. The piano staff continues with harmonic accompaniment.

18

Musical score for the fifth system, starting at measure 18. The treble clef staff continues the melody. The piano staff continues with harmonic accompaniment.

21

*mp*

25

29

*mp*

33

фанардан фанарга ўтинг  $\Theta$  Tamomlash uchun

37

*mf* tamom  
tamom

$\Theta$  Davom ettirish uchun

41 *mf*

45

49

53 *f*

57 *mp*

1. 61 2.

65 rit. rit.

69 Andantino mp mp

73 mf

77 mf tr

81

81

85

85

89

89

93

93

97

97

101

Musical score for measures 101-104. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The melody in the top staff is a sequence of eighth and quarter notes. The grand staff accompaniment features chords and some sixteenth-note patterns.

105

Musical score for measures 105-108. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The melody in the top staff continues with eighth and quarter notes. The grand staff accompaniment includes chords and moving lines.

109

Musical score for measures 109-112. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The top staff features a prominent sixteenth-note triplet pattern. The grand staff accompaniment includes chords and moving lines. A dynamic marking of *mf* is present in the first measure of the grand staff.

113

Musical score for measures 113-115. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps. The top staff has a long note in the first measure followed by a half note. The grand staff accompaniment includes chords and moving lines. A dynamic marking of *rit.* is present in the first measure of the grand staff. The system concludes with a double bar line and repeat signs.

# Sharq Go'zali

Allegro  $\text{♩}$

Baxodir Ismatov

Measures 1-4 of the piece. The music is in 6/8 time with a key signature of one sharp (F#). The tempo is marked Allegro. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth notes and rests, while the left hand provides a steady eighth-note accompaniment.

Measures 5-8. The right hand continues with a melodic line, incorporating some chromaticism. The left hand maintains the eighth-note accompaniment. The dynamic remains mezzo-forte.

Measures 9-12. The right hand has a more active melodic line. The left hand continues with the eighth-note accompaniment. The dynamic is marked mezzo-piano (*mp*).

Measures 13-16. The right hand features a melodic line with eighth notes. The left hand continues with the eighth-note accompaniment. The dynamic is marked mezzo-forte (*mf*).

Measures 17-20. The right hand has a melodic line with eighth notes. The left hand continues with the eighth-note accompaniment. The dynamic is mezzo-forte.



21

25

29

33

37

FANARDAN FANARGA TUGATISH UCHUN  
O'TING

41

45

49

52

⊕ DAVOM ETISH UCUN

57

61

61

65

65

69

69

73

73

77

77

81

85

89

93 Moderatto

97

101

1. 2.

105

*mf*

109

*f*

113

*mp*

117

121

1. 2.

125

129

133

rit. rit.

§

BOSHIDAN QAYTARING

# POLYOT SHMELYA

"Shoh Saltan ertagi" operasidan

N.Rimskiy - Korsakov

Allegro vivace

Musical score for measures 1-4. The piece is in 2/4 time. The right hand features a rapid, sixteenth-note melodic line with a slur over the first four measures. The left hand plays a sustained, low-register accompaniment. Dynamics include *sf* (sforzando) at the beginning and *dim.* (diminuendo) in the second measure.

5

con sord. ad lib.

Musical score for measures 5-8. The right hand has a rest in measure 5, followed by a melodic line starting in measure 6. The left hand continues with a rhythmic accompaniment. Dynamics include *p* (piano) in measure 6. The instruction "con sord. ad lib." is present above the staff.

9

Musical score for measures 9-12. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Dynamics include *p* (piano) in measure 9.

13

Musical score for measures 13-16. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Dynamics include *mf* (mezzo-forte) in measure 13 and *mp* (mezzo-piano) in measure 14.

17

Musical score for measures 17-20. The top staff features a continuous sixteenth-note melody. The piano accompaniment consists of chords and single notes in the right hand and block chords in the left hand.

21

(ponticello)

*mf*

Musical score for measures 21-24. Measure 21 has a "ponticello" instruction. Measure 24 has a "mf" dynamic marking. The piano part features a long, sustained chord in the right hand.

25

(ordinario)

(ponticello)

Musical score for measures 25-28. Measure 25 has an "ordinario" instruction. Measure 26 has a "ponticello" instruction. The piano part has a more active accompaniment with chords and moving lines.

29

*cresc.*

*p*

*mf*

*p*

*p*

Musical score for measures 29-32. Measure 29 has a "cresc." instruction. Measure 30 has a "p" dynamic. Measure 31 has an "mf" dynamic. Measure 32 has a "p" dynamic. The piano part features a long, sustained chord in the right hand.



33

*p*

*pp*

37

*cresc.*

*f*

*mf*

41

*ff*

*mf*

*p*

45

*pp*

*arco*

*pp*

50 *pizz.*

55 (vibrato) *arco*

*cresc.*

59

*mf* *p* *mf* *p*

63

67

*cresc.*

*cresc.*

71

75

*f*

78

82

1.

87 <sup>2.</sup>

*f*

*p*

91 (ponticello)

*f*

*p*

96

*f*

99

*f*

*p*

pizz.

# Yoshlik qo'shig'i

Allegro

M. Ashrafiy musiqasi

First system of the musical score. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is one sharp (F#) and the time signature is common time (C). The first two staves are mostly empty, with some notes appearing in the second measure. The grand staff begins with a forte (*f*) dynamic marking. The bass clef staff contains a steady eighth-note accompaniment.

Second system of the musical score. The treble clef staff has a melodic line with eighth and sixteenth notes. The grand staff continues with a rhythmic accompaniment. The bass clef staff provides a steady eighth-note accompaniment.

Third system of the musical score. The treble clef staff features a melodic line with some rests. The grand staff continues with a rhythmic accompaniment. The bass clef staff provides a steady eighth-note accompaniment.

Fourth system of the musical score. The treble clef staff has a melodic line with a slur over several notes. The grand staff continues with a rhythmic accompaniment. The bass clef staff provides a steady eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present.

Fifth system of the musical score. The treble clef staff has a melodic line with a slur over several notes. The grand staff continues with a rhythmic accompaniment. The bass clef staff provides a steady eighth-note accompaniment.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The first staff contains a melody with eighth and quarter notes. The grand staff provides accompaniment with chords and moving lines in both hands.

Second system of the musical score. It follows the same three-staff layout. The melody in the top staff continues with a long slur over the first two measures. The accompaniment in the grand staff features a rhythmic pattern of eighth notes in the right hand and a more active bass line.

Third system of the musical score. The melody in the top staff has a few rests. The accompaniment in the grand staff includes a section with a forte (*f*) dynamic marking, showing more complex chordal textures.

Fourth system of the musical score. The melody in the top staff is more active with eighth notes. The accompaniment in the grand staff continues with a steady flow of chords and moving lines.

Fifth system of the musical score. The top staff is mostly empty, indicating a rest for the melody. The accompaniment in the grand staff continues with a consistent harmonic and rhythmic pattern.

First system of a musical score in G major (one sharp). It consists of three staves: a single treble staff and a grand staff (treble and bass). The music begins with a whole rest in the treble staff. The grand staff features a rhythmic accompaniment of eighth notes in the bass and a melodic line in the treble. A dynamic marking of *f* (forte) is present in the first measure of the grand staff.

Second system of the musical score. The treble staff continues with a melodic line. The grand staff continues with the accompaniment. A dynamic marking of *p* (piano) is present in the second measure of the grand staff.

Third system of the musical score. The treble staff continues with a melodic line. The grand staff continues with the accompaniment.

Fourth system of the musical score. The treble staff continues with a melodic line. The grand staff continues with the accompaniment.

Fifth system of the musical score. The treble staff continues with a melodic line. The grand staff continues with the accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a piano (*p*) dynamic marking and various rhythmic patterns.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

Fourth system of musical notation, featuring a long melodic line in the treble clef.

Fifth system of musical notation, with a prominent bass line in the lower register.

Sixth system of musical notation, showing a return to a more active melodic line in the treble.

Seventh system of musical notation, concluding the page with a *rall.* (rallentando) marking and a final cadence.



# Skertso

Allegro moderato

F. Mirusmonov musiqasi

The musical score is written for piano and violin in 2/4 time, with a key signature of one sharp (F#). The tempo is marked "Allegro moderato".

**First System:** The piano part begins with a forte (*f*) dynamic. The violin part features a melodic line with accents and a long note in the second measure.

**Second System:** The piano part continues with a mezzo-forte piano (*mf-p*) dynamic. The violin part has a melodic line with fingerings (0, 4, 3, 4) and a repeat sign.

**Third System:** The piano part continues with a mezzo-forte (*mf*) dynamic. The violin part has a melodic line with fingerings (3, 4, 0, 4, 0, 0) and a repeat sign.

**Fourth System:** The piano part continues with a mezzo-forte (*mf*) dynamic. The violin part has a melodic line with fingerings (4, 4, 0) and a *cresc.* marking. The piano part also has a *cresc.* marking.

**Fifth System:** The piano part continues with a fortissimo piano (*fp*) dynamic. The violin part has a melodic line with fingerings (0, 2, 2, 1, 2, 4) and a repeat sign. The piano part has accents over the notes.

System 1: Treble clef with a key signature of one sharp (F#). The right hand plays a melodic line with eighth notes and some slurs. The left hand provides a bass line with eighth notes and rests.

System 2: Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and rests. The left hand has a bass line with slurs and rests.

System 3: Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and rests. The left hand has a bass line with slurs and rests.

System 4: Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with slurs and rests. The left hand has a bass line with slurs and rests.

System 5: Treble clef with a key signature of two flats (Bb, Eb). The right hand has a melodic line with slurs and rests. The left hand has a bass line with slurs and rests. A dynamic marking of *p* (piano) is present in the right hand.

First system of a musical score in 3/4 time, key of B-flat major. The top staff (treble clef) contains a melody with eighth notes and rests, marked with accents and a *mf* dynamic. The middle staff (treble clef) contains a melody with eighth notes and rests. The bottom staff (bass clef) contains a steady eighth-note accompaniment.

Second system of the musical score. The top staff continues the melody with eighth notes and rests. The middle staff continues with eighth notes and rests. The bottom staff continues the eighth-note accompaniment.

Third system of the musical score. The top staff features a more active melody with eighth notes and rests, marked with accents and a *mf* dynamic. The middle staff has a melody with eighth notes and rests, including a slur. The bottom staff continues the eighth-note accompaniment with some chordal textures.

Fourth system of the musical score. The top staff has a melody with eighth notes and rests, marked with accents and a *f* dynamic. The middle staff features a melody with eighth notes and rests, including a slur. The bottom staff continues the eighth-note accompaniment with some chordal textures.

Fifth system of the musical score. The top staff has a melody with eighth notes and rests. The middle staff features a melody with eighth notes and rests, including a slur. The bottom staff continues the eighth-note accompaniment with some chordal textures.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff.

Second system of the musical score, continuing the composition with similar melodic and accompanimental lines.

Third system of the musical score, showing further development of the musical themes.

Fourth system of the musical score. This system includes a key signature change to one sharp (F#) and a time signature change to 2/4. A dynamic marking of *mf-p* is present. The system concludes with a double bar line.

Fifth system of the musical score, continuing in the new key signature and time signature. A dynamic marking of *mf* is present. The system concludes with a double bar line.

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of the musical score. The right hand has a melodic line with slurs and dynamics *fp* and *mf*. The left hand continues the accompaniment with chords and eighth notes.

Third system of the musical score. The right hand features a melodic line with slurs and fingerings (1, 2, 3). The left hand continues the accompaniment with chords and eighth notes.

Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand continues the accompaniment with chords and eighth notes, including a dynamic *f*.

Fifth system of the musical score. The right hand features a melodic line with slurs and dynamics *ff*. The left hand continues the accompaniment with chords and eighth notes, including a dynamic *f*.

CHARDASH

Largo [Медленно]

rall.

V. Monti

The first system of the musical score for 'Chardash' consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest and a fermata, followed by a series of eighth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features chords and moving lines in both hands. Dynamics include *p* (piano) and *mf* (mezzo-forte). A fermata is placed over the first measure of the piano accompaniment.

The second system continues the piece. The top staff features a melodic line with a *cresc.* (crescendo) marking. The piano accompaniment in the grand staff continues with chords and moving lines. Dynamics include *cresc.* and *f* (forte).

The third system continues the piece. The top staff features a melodic line with a *molto rall.* (molto rallentando) marking. The piano accompaniment in the grand staff continues with chords and moving lines. Dynamics include *f* (forte).

The fourth system continues the piece. The top staff features a melodic line with a *mf* (mezzo-forte) marking and a fermata. The piano accompaniment in the grand staff continues with chords and moving lines. Dynamics include *mf* and *f* (forte). A fermata is placed over the first measure of the piano accompaniment.

*poco rall.*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase, followed by a more complex passage with a trill. The piano accompaniment provides harmonic support with chords and some melodic fragments.

*a tempo* *rall. molto* **Allegro vivace [Быстро, живо]**

*f* *p* *l'accompagnement tres sec*

The second system continues the piece with a change in tempo. It starts with 'a tempo', then 'rall. molto', and finally 'Allegro vivace [Быстро, живо]'. The vocal line has a dynamic marking of *f*. The piano accompaniment has a dynamic marking of *f* and includes the instruction *p l'accompagnement tres sec*.

The third system shows the vocal line with a dynamic marking of *f* and the piano accompaniment with a dynamic marking of *f*.

The fourth system shows the vocal line with a dynamic marking of *p* and the piano accompaniment with a dynamic marking of *p*.

First system of a musical score. The top staff is a single melodic line with a *cresc. molto* marking. The bottom two staves are a grand staff with a piano accompaniment, also marked *cresc. molto*. The key signature has one sharp (F#) and the time signature is 3/4.

Second system of the musical score. The top staff features a melodic line with a *p* (piano) dynamic marking. The piano accompaniment continues in the grand staff below.

Third system of the musical score. The top staff has a melodic line with a *pp* (pianissimo) dynamic marking. The piano accompaniment is shown in the grand staff below.

Fourth system of the musical score. The top staff has a melodic line with a *cresc. molto* marking and a *V* (ritardando) marking. The piano accompaniment in the grand staff below also has a *cresc. molto* marking. The system concludes with a double bar line and repeat dots.



Meno mosso [Немного медленнее]

The first system of the musical score consists of four staves. The top staff is the right-hand melody, starting with a forte (*f*) dynamic. The piano accompaniment is on the bottom two staves, also starting with a forte (*f*) dynamic. The key signature has two sharps (F# and C#). The tempo is marked 'Meno mosso [Немного медленнее]'. The first measure of the piano part includes a *V* marking. The fourth measure of the right-hand part is marked 'grazioso *mf*'.

The second system of the musical score consists of four staves. The right-hand melody continues with a forte (*f*) dynamic. The piano accompaniment also continues with a forte (*f*) dynamic. The key signature remains two sharps. The tempo is 'Meno mosso'. The first measure of the piano part includes a *V* marking. The eighth measure of the right-hand part is marked with a forte (*f*) dynamic.

The third system of the musical score consists of four staves. The right-hand melody continues with a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic. The key signature remains two sharps. The tempo is 'Meno mosso'. The first measure of the piano part includes a *V* marking. The tempo marking 'molto rall.' appears above the right-hand staff in the second measure of this system.

The fourth system of the musical score consists of four staves. The right-hand melody starts with a forte (*f*) dynamic and then changes to piano (*pp*). The piano accompaniment starts with a forte (*f*) dynamic and then changes to piano (*pp*) with the instruction 'con sord-'. The key signature remains two sharps. The tempo is marked 'Meno quasi lento'.

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first staff contains a melodic line with eighth and quarter notes. The grand staff contains a piano accompaniment with chords and some bass line movement. A fermata is placed over the final notes of the first staff.

*molto rall.*

Second system of the musical score, continuing from the first. It follows the same three-staff layout. The tempo marking *molto rall.* is positioned above the first staff. The musical notation continues with similar melodic and harmonic patterns.

**Allegro vivace [Быстро, живо]**

Third system of the musical score, starting with the tempo change to **Allegro vivace [Быстро, живо]**. The first staff features a more active melodic line with sixteenth notes and a dynamic marking of *p* (piano). The grand staff accompaniment also shows rhythmic activity.

Fourth system of the musical score, continuing the **Allegro vivace** section. The first staff has a melodic line with sixteenth-note patterns and a dynamic marking of *p*. The grand staff accompaniment provides a steady rhythmic foundation.

*p* *cresc.* poco rall.

**Allegretto [Подвижно]**

*p* *cresc. e rall. poco* *cresc.*

a tempo piu

*a poco*

This system contains a vocal line and piano accompaniment. The vocal line begins with a series of eighth notes, followed by a melodic phrase with slurs and accents. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

presto

*presto*

This system continues the vocal and piano parts. The vocal line features a melodic phrase with a slur and an accent, followed by a series of eighth notes. The piano accompaniment maintains a steady rhythmic pattern.

Molto piu vivo [Очень живо]

*Molto piu vivo* [Очень живо]

This system shows the vocal line with a melodic phrase and a series of eighth notes. The piano accompaniment continues with chords and a bass line.

string. sempre

*string. sempre*

This system features a string line and piano accompaniment. The string line has a melodic phrase with a slur and an accent, followed by a series of eighth notes. The piano accompaniment continues with chords and a bass line. The system ends with a double bar line and a repeat sign.

# GULLAR RAQSI

Usta Muhammad Umar musiqasi

ad libitum

The first part of the score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is written in a single melodic line with various ornaments and slurs. The second staff continues the melody with similar ornamentation. The third and fourth staves show a more rhythmic and melodic development. The fifth and sixth staves feature a series of slurs and ornaments, with the word 'VA' written above the notes. The seventh and eighth staves conclude the section with a final flourish and a double bar line.

Andantino

The piano accompaniment for the first part is shown in a grand staff with a treble and bass clef. It features a steady, rhythmic accompaniment in the bass line and a more melodic line in the treble. The music is marked with a dynamic of *mf* (mezzo-forte) and includes various slurs and articulation marks.

Умеренно

The second part of the piano accompaniment is shown in a grand staff. It begins with a treble clef, a key signature of one flat, and a common time signature. The music is marked with a dynamic of *poco rit.* (poco ritardando) and includes various slurs and articulation marks. The bass line features a steady, rhythmic accompaniment, while the treble line has a more melodic and expressive line.

This musical score is arranged in six systems, each containing a violin part (top staff) and a piano accompaniment (bottom two staves). The violin part features a melodic line with various ornaments, including accents (v) and trills (tr). The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands. The first system begins with a piano (p) dynamic marking. The notation includes a variety of rhythmic values and articulations, such as slurs and ties, across the different systems.

This musical score is arranged in six systems, each consisting of a vocal line (top staff) and a piano accompaniment (bottom two staves). The notation includes various musical symbols and ornaments:

- System 1:** The vocal line begins with a trill (tr) and several accents (v). The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.
- System 2:** The vocal line is characterized by a series of rapid sixteenth-note passages, many with accents (v). The piano accompaniment continues with a similar rhythmic pattern.
- System 3:** This system features a prominent trill (tr) in the vocal line. The piano accompaniment includes wide intervals and slurs, suggesting a more sustained or expressive texture.
- System 4:** The vocal line continues with rapid sixteenth-note runs and accents (v). The piano accompaniment maintains a steady rhythmic accompaniment.
- System 5:** The vocal line shows further development of the sixteenth-note patterns with accents (v). The piano accompaniment includes some chromatic movement in the bass line.
- System 6:** The final system concludes with rapid sixteenth-note passages in the vocal line and a final cadence in the piano accompaniment.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a melodic line with several slurs and accents (marked with 'v'). The piano accompaniment includes chords and a bass line. A dynamic marking 'p' (piano) is present in the piano part.

Second system of musical notation, continuing the vocal and piano parts from the first system. It features similar melodic and harmonic structures with slurs and accents in the vocal line.

Third system of musical notation. The vocal line is mostly blank, with a few notes at the end. The piano accompaniment features a more active texture with chords and a bass line. A dynamic marking 'f' (forte) is present. The tempo instruction *poco piu MOSSO grazioso* is written above the system.

Fourth system of musical notation. The vocal line has a few notes at the end. The piano accompaniment continues with chords and a bass line. A dynamic marking 'mf' (mezzo-forte) is present.

Fifth system of musical notation. The vocal line has a few notes at the end. The piano accompaniment continues with chords and a bass line. A dynamic marking 'mf' (mezzo-forte) is present.



This page of musical notation consists of eight systems, each with a vocal line and a piano accompaniment. The vocal line is written in a single treble clef, while the piano accompaniment is written in grand staff notation (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'tr' and 'v'. The piece appears to be in a 4/4 time signature. The first system begins with a vocal line starting on a whole note, followed by a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The notation is handwritten and shows signs of being a working draft, with some ink bleed-through and corrections.

Musical score for piano and voice. The score consists of several systems of staves. The first system shows a vocal line with trills (tr) and accents (v) over a piano accompaniment. The second system continues this pattern. The third system includes a *rit.* (ritardando) marking in both the vocal and piano parts. The fourth system is marked **Tempo I** and features a piano part with a *p* (piano) dynamic marking. The fifth system shows a vocal line with trills and accents over a piano accompaniment. The sixth system includes a *poco a poco accelerando.* marking in the piano part.

This image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various musical symbols such as trills (tr), accents (v), slurs, and dynamic markings like *mf*. The piece appears to be in a key with one sharp (F#) and a 4/4 time signature. The first system shows a melodic line in the treble with trills and accents, and a bass line with eighth notes. The second system features a more complex melodic line with slurs and a bass line with eighth notes. The third system continues the melodic development with trills and accents. The fourth system shows a melodic line with slurs and a bass line with eighth notes. The fifth system features a melodic line with slurs and a bass line with eighth notes. The sixth system concludes the page with a melodic line and a bass line with eighth notes.

First system of musical notation. The top staff is a treble clef with six accents (v) above notes. The bottom two staves are a grand staff with piano accompaniment.

Second system of musical notation. The top staff is a treble clef with six accents (v) above notes. The bottom two staves are a grand staff with piano accompaniment.

Third system of musical notation. The top staff is a treble clef with five accents (v) above notes. A piano (p) dynamic marking is present. The bottom two staves are a grand staff with piano accompaniment.

Fourth system of musical notation. The top staff is a treble clef with a trill (tr) above a note. The bottom two staves are a grand staff with piano accompaniment.

Fifth system of musical notation. The top staff is a treble clef with a trill (tr) above a note. A piano (p) dynamic marking is present. The bottom two staves are a grand staff with piano accompaniment, including markings for *poco cresc.* and *rit.*

## NAZORAT SAVOLLARI

№1 Fan bobini – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 1;

**O‘zbek xalqining boy musiqa cholg‘u san’ati nechanchi asrdan taraqqiy etishni boshlagan?**

\*9–10 - asr

6–7- asr

19–20 - asr

20–21- asr

№2 Fan bobini – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 1;

**Al – Farobiy musiqa haqidagi risolasida yozgan - inson ovozigacha yaqin tovush chiqaradigan cholg‘u asboblari qaysi birlari?**

\*Nay, surnay

Doira, nog‘ora

Klarnet, truba

Doira,

№3 Fan bobini – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 1;

**Ilgari paytda ham rubobning tori beshta bo‘lgan. Uning to‘rtta tori nimadan bo‘lgan? Beshinchisi - chi?**

\*Ipakli, kumush simli

Simdan

Ichakdan

Misdan

№4 Fan bobini – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

**Toshkentda o‘zbek xalq cholg‘u asboblari ansambli nechanchi yil tuzilgan?**

\*1935 - yil

1924 - yil

1950 - yil

1955 - yil

№5 Fan bobini – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

**Moskvada o‘zbek san’ati va adabiyoti dekadasi nechanchi yil o‘tkazilgan?**

\*1937- yil

1930 - yil

1945 - yil

1951 - yil

№6 Fan bobini – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

**Shu dekadada qatnashgan o‘zbek xalq cholg‘u asboblari ansambliga kim rahbarlik qilgan?**

\*T.Jalilov

Y.Rajabiy

M.Mirzayev

M.Burxonov

№7 Fan bobini – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

**Laboratoriyada barcha o‘zbek xalq cholg‘u asboblari qatori rubob ham yanada takomillashtirildi. Laboratoriyada cholg‘u sozlarining nimalariga ahamiyat beriladi?**

\*Pardalari siljiltirmaydigan, latundan qilindi.

Pardalari qo‘lda bog‘landi

Pardalari umuman olib tashlandi

Pardalari yana qayta qo‘yildi

№8 Fan bobini – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

**Rubobni to‘g‘ri ushlab va ijro etishda nimalarga ahamiyat berishi kerak?**

\*O‘ng qo‘lning bilagi orasida qattiq siqmasdan ushlab

O‘ng qo‘lning bilagi orasida qattiq siqib ushlab

Rubobda yakka ijro etganda stulga suyanib o‘tirishi kerak

O‘ng qo‘lning bilagi bilan ushlab lozim

№9 Fan bobini – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

**Rubob torlarini chertib ovoz chiqarish uchun nimalardan foydalanilgan?**

\*Ebonit mediatoridan

Taroqdan ishlangan mediator

Yog'ochdan ishlangan mediator

Simdan ishlangan mediator

№10 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 1;

**Rubobda ijro etilgan notalar qaysi kalitda yoziladi?**

\*Skripka kalitida

Bas kalitida

Tenor kalitida

Alt kalitida

№11 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 1;

**Bir xil nomli tovushlar oralig'idagi eng yaqin masofaga nima deb ataladi?**

\*Oktava

Tovush oralig'i

Sekunda

Tertsiya

№12 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 1;

**Transponirovka haqida nimani bilasiz?**

\*Ijro qilingan paytda tovushlari nota yozuvidagiga qaraganda past yoki baland eshitiladigan cholg'u asbob transponirovka qilinuvchi asbob deyiladi

Qanday yozilsa shunday chalinadi

Bir ton ko'tarib chalinadi

Uch ton ko'tarib chalinadi

№13 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

**Besh yondosh chiziqni tik kesib o'tgan chiziq nima?**

\*Takt chizig'i deyiladi

Yuqoridagi chiziq'larga qo'yiladi

Uchinchi chiziqdan boshlanib chiziladi

Pauza deyiladi

№14 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

**Nota yozuvida tovushlarni yuqoriga yoki pastga o'zgartiruvchi belgilarni aytib bering**

\*Alteratsiya belgilari

Pauzalar

Volta

Forshlag

№15 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

**Musiqada ayrim qismlarini takroriy ijro qilish uchun belgi ishlatiladi. Ularning nomlarini toping.**

\*Repriza, segno

Ligata

Vivachi

Allegro

№16 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

**Chap qo'l barmoqlarining rubob pardalariga bosilish holati nima deyiladi?**

\*Pozitsiya

O'ng qo'lda rubobni mediator bilan chalish

2 - barmoq bilan boshlab chalish

4 - barmoq bilan bosib chalish

№17 Fan bobini – 1; Fan bo'limi – 3; Qiyinlik darajasi – 12;

**Interval va uning turlarini ayting?**

\*Interval, melodik interval, garmonik interval

Sof interval

Kamaytirilgan interval

Kichik interval

№18 Fan bobini – 1; Fan bo'limi – 3; Qiyinlik darajasi – 2;

**Dinamik belgilar ko'rsatilgan javobni toping.**

\*Forte, piano



Tez

Al'teratsiya

Jonli

№19 Fan bobini – 1; Fan bo'limi – 3; Qiyinlik darajasi – 2;

**Tovush cho'zimini oshirish uchun bir xil balandlikdagi yonma-yon tovushlarni birlashtirish uchun qo'yiladigan chiziqning nomi nima?**

\*Liga

Stakkato

Spikkato

Ligato

№20 Fan bobini – 1; Fan bo'limi – 3; Qiyinlik darajasi – 1;

**Sur'at (temp) turlari va ularning yozilishini aytib bering.**

\*Adajio

Pianissimo

Fortepssimo

Moderato

№21 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

**Ijro etish xarakterini belgilovchi belgilarni ayting?**

\*Dinamik ishoralar (tuslar)

Kontabilos

Prsate

Rita

№22 Fan bobini – 1; Fan bo'limi – 3; Qiyinlik darajasi – 3;

**Qashqar rubobida zarb (shtrix)larni ijro etish haqida aytib bering.**

\*Yakka zarb, qo'sh zarb

Legato

Bir oz jonlanib

Bir oz sekinlashib

№23 Fan bobini – 1; Fan bo'limi – 3; Qiyinlik darajasi – 1;

**Musiqa asarida tovushning kuchli hissasi zarbini kuchsiz hissaga ko‘chirishni nima deymiz?**

\*Sinkopa

Notani rez bilan ijro etish

Notani qisqa ushlab chalish

Stakkato

№24 Fan bobini – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

**Kuy yoki ashulani nola (qochirim)li ijro etish usullarining umumiy nomi nima?**

\*Melizm

Noxuning yuqoriga yo‘naltirilgan zarbi

Arpedjio

Sinkopa

№25 Fan bobini – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

**Asosiy tovushning keyingi tovush bilan tez almashinib turishi natijasida paydo bo‘lgan dildiratma tovushni nima deymiz?**

\*Trel

Mordent

Detashe

Triol

№26 Fan bobini – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

**O‘ng qo‘lning davomli tremolasida va chap qo‘lning rubob pardalarida yuqoridan pastga yoki pastdan yuqori tomon, bir paytda bir necha notada yoki bir akkorddan boshqa akkordga tez sirg‘anib o‘tish usulini nima deymiz?**

\*Glisando

Animato (jonli)

Kantabile (musiqa)

Arpedjio

№27 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Rubob torlarida mediatorning pastga hamda yuqoriga juda tez va tekis almashib chalish usulini nima deymiz?**

\*Tremolo (rez)

Teskari zarb

Piano (mayn)

Forte

№28 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

**Mediator bilan rubob tolarida pastga yoki yuqoriga tomon qisqa uzib-uzib chalish usulini nima deymiz?**

\*Stakatto

Aktsent

Fermato

Tremolo

№29 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**O‘zbek melodist bastakorlaridan T. Jalilov, Y.Rajabiylarning qanday asarlarini bilasiz?**

\*Otmagay tong

Jonon

Kulcha non

Raqqosasidan

№30 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Toshkent davlat konservatoriyasining professori A.I. Petrosyan asalarini toping.**

\*Intizor

So‘zsiz qo‘shiq

Plyasovaya

Noz etma

№31 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Kompozitor M.Ashrafiy va mashhur rus kompozitori S.N.Vasilenko  
nechanchi yil «Bo‘ron» operasini yozgan?**

\*1939 - yil

1941 - yil

1937 - yil

1936 - yil

№32 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**O‘zbek kompozitorlaridan kimlarni bilasiz?**

\*S.Boboyev

P.Kalinnikov

N. Narimanidze

P.I.Chaykovskiy

№33 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**O‘zbekiston madhiyasining she‘rini kim yozgan, musiqasini qaysi  
kompozitor yozganini ayting?**

\*A.Oripov, M.Burxonov

E.Voxiov, Yu.Rajabiy

Said Axmad, T.Jalilov

Abdulla Oripov, D.Zokirov

№34 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Kompozitor T.Jalolov qanday spektakllarga musiqa yaratgan?**

\*Toxir va Zuhra

Super qaynona

Toshbolta ochiq

Layli va Majnun

№35 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

**S.Yudakov kim?**

\*Kompozitor

Dirijyor

Opera xonandasi

Cholg'uchi

№36 Fan bobini – 1; Fan bo'limi – 5; Qiyinlik darajasi – 1;

**Fermata notaning qayeriga qo'yiladi?**

\*Fermata (notaning ostiga yoki ustiga)

Glissando (yonboshiga qo'yiladi)

Aktsent (har tomondan qo'yiladi)

Notani oldiga qo'yiladi

№37 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 1;

**D.Zokirovning yaxshi ko'rgan kasbi?**

\*Dirijyorlik

Bastakorlik

Baletmeysterlik

Cholg'uchilik

№38 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 1;

**Oddiy intervallar nechta?**

\*8 ta

7 ta

5 ta

15 ta

№39 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 3;

**“Ansambl” - so'zi qaysi tildan olingan?**

\*Fransuz

Italiyan

Rus

Lotin

№40 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

**“Ansambl” so'zining mazmuni qanday ma'noni bildiradi?**

\*Birgalikda

Ko'pchilik bo'lib

Cholg'uchilar

Har xil

№41 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

**Orkestrni ham ansambl deyish mumkinmi?**

\*Mumkin

Simfoniya deyiladi

Ba'zilarini

Mumkin emas

№42 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 3;

**Ansamblni kim boshqaradi?**

\*Badiiy rahbar

Musiqqa rahbari

Kontsertmeyster

Dirijyor

№43 Fan bobini – 1; Fan bo'limi – 3; Qiyinlik darajasi – 2;

**Ansamblida chalish o'quvchilarda qanday ko'nikmalarni shakillantiradi?**

\*Ritmni his qilish, eshitish, hamnafaslik, jo'rnavozlik qilish

Ovoz bilan kuylash

Cholg'uda chalish, ijro etish

Eshitish qobiliyatini rivojlantirish

№44 Fan bobini – 1; Fan bo'limi – 3; Qiyinlik darajasi – 3;

**Ansamblidan dars beradigan o'qituvchi qanday bo'lishi kerak?**

\*Cholg'ulardan birida chalishni bilishi kerak

Psihologiyani yaxshi bilishi kerak

Biron – bir chet tilini bilishi kerak

Ijrochilik sirlaridan yaxshi xabardor bo'lishi, cholg'ularning xususiyatlarini bilishi kerak

№45 Fan bobini – 1; Fan bo'limi – 2; Qiyinlik darajasi – 2;

**O‘quvchilar ansamblda chalish uchun qanday bilimga ega bo‘lishadi?**

\*Biron-bir cholg‘uda chalish ko‘nikmalarini egallagan bo‘lishi kerak

Musiqa tarixini yaxshi bilishlari kerak

Solfedjio fanidan ma‘lumotga ega bo‘lishi kerak

Ashula aytishni bilishi kerak

№46 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

**O‘zbek xalq cholg‘ularining sozlanishida ob-havoning ta’siri bormi?**

\*Bor

Yo‘q

Qisman bor

Noma‘lum

№47 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

**Y.Rajabiy nomidagi ansambl qanday ansambl deyiladi?**

\*Maqomchilar ansambli

Ashula va raqs ansambli

Folklor ansambli

Qo‘shiq va musiqa ansambli

№48 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

**Andijon shahrida so‘nggi yillarda tashkil etilgan taniqli maqom ansamblning nomi qanday ataladi?**

\* “Meros”

“Sumalak”

“Shodlik”

“Tavois”

№49 Fan bobi – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

**Respublikamizda bir xil so‘z nomi bilan ataladigan mashhur ansambl qaysi?**

\*G’.Toshmatov nomli dutorchilar ansambli

O‘zbekiston davlat konservatoriyasi changchilar ansambli

“O‘zbek raqs” qoshidagi “O‘zbekiston” ansambli

Samarqand viloyati Urgut tomonidagi “Besh qarsak” ansambli

№50 Fan bobini – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

**Ansambli sozandalari ijroni boshlash va tugallashda qaysi sozandaga bo‘ysunadi?**

\*Doirachiga

Rubobchiga

Changchiga

Naychiga

№51 Fan bobini – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

**O‘zbek xalq cholg‘ularining sozlanishiga ob-havoning ta’sir qilishiga nima sabab bo‘ladi?**

\*Cholg‘ularning ko‘pchiligi kosasi teri parda bilan qoplanganligi

Cholg‘ularning asosan torli-muzrobli bo‘lganligi

Asosiy cholg‘ular dastasi uzunligi

Sozandaning mahorati

№52 Fan bobini – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

**Sozandalar ansambli ijrochiligida asosan nimaga e’tibor berishlari kerak?**

\*Bir nafasda chalishga, hamnafaslikka

Nota matniga

O‘qituvchining ko‘rshtmalariga

Doirachining harakatlariga

№53 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

**Cholg‘uchilar ansambllida chalish mutaxassislik darslaridan farqli sozandalarda qanday ko‘nikmalarni shakillantiradi?**

\*Boshqa cholg‘ular ijro imkoniyatlari bilan tanishish, eshita bilish, o‘z cholg‘usi tovushini boshqara olish

Ijro texnikasini oshiradi

Ijrochilik ko‘nikmasini oshiradi



Boshqa sozandalarni hurmat qilish

№54 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

**Duet ijrochiligi qanday ansambl?**

\*Ikki har xil sozlardagi ijrochilik

Simfonik

Polifonik

Xor

№55 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

**Kamer orkestri boshqa turdagi orkestrlardan nima bilan farq qiladi?**

\*Cholg‘ular miqdori bilan

Cholg‘ular bilan

Cholg‘u tarkibi bilan

Ijrosi bilan

№56 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

**Orkestrlarning qanday turlari mavjud?**

\* Barcha javob to‘g‘ri

Kamer orkestri, damli cholg‘ular orkestri

Simfonik orkestr, puflama cholg‘ular orkestri

Estrada Simfonik orkestri, alq cholg‘ulari orkestri

№57 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Orkestrda qanday sozandalar ishlashi mumkin?**

\*Nota savodxonligi mavjud sozandalar

Oliy ma‘lumotli sozandalar

Oliy toifali sozandalar

Faqat musiqa va san‘at oliygohini tamomlagan sozandalar

№58 Fan bobini – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 3;

**O‘zbekiston teleradiokompaniyasi qoshidagi maqomchilar ansambli qaysi san‘atkor nomi bilan yuritiladi?**

\*Yunus Rajabiy

Mannon Uyg‘ur

Muxtor Ashrafiy

To‘xtasin Jalilov

№59 Fan bobini – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 2;

**O‘zbekiston teleradiokompaniyasi qoshidagi dutorchilar ansamblini qaysi taniqli sozanda, bastakor tuzgan?**

\*G‘anijon Toshmatov

Tavakkal Qodirov

Zamira Suyunova

Fattohxon Mamadaliev

№60 Fan bobini – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 2;

**Havaskorlik to‘garaklarida, madaniyat uylarida barcha sozlarni chaluvchi sozandalar mavjud bo‘lgan sharoitda qanday ansambl turlarini tuzish mumkin?**

\*Dutorchilar, rubobchilar, doirachilar ansambli

Qo‘shiq va raqs ansambli

Folklor-etnografik ansambli

Estrada ansambl

№61 Fan bobini – 1; Fan bo‘limi – 6; Qiyinlik darajasi – 2;

**Ansamblning bir yoki bir necha xonanda jo‘rligidagi ijrosi qanday ataladi?**

\*Jo‘rnavoqlik

Professional ijrochilik

Garmonik ijro

Hamnafaslik

№62 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

**Y.Rajabiy nomli maqomchilar ansamblining hozirgi badiiy rahbari kim?**

\*Abduhoshim Ismoilov

Tuyg‘un Otaboev

Abdurahmon Xoltojiev

Mustafo Bafoyev

№63 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

**Taniqli rubobchi, bastakor, cholg‘u ijrochiligi rivojiga salmoqli hissa  
qo‘shgan san’atkor nomini ko‘rsating?**

\*Rifatulla Qosimov

Tohir Rajabiy

Zamira Raxmatullaeva

Shavkat Mirzaev

№64 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

**XX asrning 2 - yarmida dunyoga dong‘i ketgan ashula va raqs ansamblini  
ko‘rsating?**

\*“Bahor” ashula va raqs ansambli

“Shodlik” ashula va raqs ansambli

“Zarafshon” ashula va raqs ansambli

“Lazgi” ashula va raqs ansambli

№65 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

**O‘tgan asr 2-yarmida ansambl ijrochiligi uchun ko‘plab asarlar yaratgan  
bastakor kim?**

\*Baxtiyor Aliyev

Anor Nazarov

Muxtorjon Murtazoev

Farxod Alimov

№66 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

**O‘zbekiston va chet ellardagi eng mashhur folklor ansamblini aniqlang?**

\*“Boysun” ansambli

“Sumalak” ansambli

“Besh qarsak” ansambli

“Parvoz” ansambli

№67 Fan bobini – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 1;

**O‘zbek xalq cholg‘ulari ansambli tarkibida qaysi cholg‘ular o‘tirib chalinadi:**

\*Chang, g‘ijjak, dutor, ud

Rubob, chang, ud

Qo‘shnay, nay, g‘ijjak, afg‘on rubobi

Doira, g‘ijjak, dutor

№68 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

**Ansambli sozandalari ijro paytida stulda qanday o‘tirishlari maqsadga muvofiq?**

\*Stulning yarmiga o‘tirib, bir oyoqni oldinroq ikkinchi oyoqni orqaroq qo‘ygan holda

Soz chalish uchun qulay holda

Faqat doirachi tomonga bir oz o‘girilgan holda

Sahnada chiroyli bo‘lishi uchun, tinglovchilarga to‘g‘ri qaragan holda

№69 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

**Ansambli cholg‘ularini yaxshi sozlanishi o‘quvchilarga qanday ta‘sir qiladi?**

\*Eshitish qobiliyatini rivojlantiradi

Musiqiy tafakkurni rivojlantiradi

Ritmni tarbiyalaydi

Hamnafaslik, jo‘rnavozlikni yaxshilaydi.

№70 Fan bobini – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 3;

**Ansambli o‘qituvchisi o‘quvchilarga ijrochilik sirlarini o‘rgatish bilan birga ularda qanday sifatlarni tarbiyalab borishi mumkin?**

\*Diqqatini jalb qilish

Eshitish qobiliyatini

O‘zaro hurmat qilish

Cholg‘u soziga va musiqaga muhabbat

№71 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Agar to‘garaklarda, musiqa maktablarida nay, qo‘shnay kabi sozlar bo‘lmasa ansambl tuzish mumkinmi?**

\*Mumkin

Mumkin emas

Qisman mumkin

Agar doira sozi bo‘lsa

№72 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Karnay, surnay, nog‘ora cholg‘ulari ijrosini ansambl deyish mumkinmi?**

\*Ha

Yo‘q

Faqat xalq sayillarida, marosimda chalish mumkin

Qisman mumkin

№73 Fan bobı – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

**“Dutor navolari” asari muallifini aniqlang**

\*Sh.Nazarov musiqasi

Vasilyev musiqasi

Sayfi Jalil musiqasi

G‘.Toshmatov musiqasi

№74 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

**Glissando deganda nimani tushunasiz?**

\*Glissando bir tovushdan ikkinchi tovushga sirpanib o‘tish

Qochirim

Tovushni tremelo qilib chalish

Tovushni noxun zarbisiz sadolantirish

№75 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

**“Konsert variatsiyasi”, “Kalinka” qaysi xalq musiqasiga mansub?**

\*Rus xalq qo‘shig‘i

Tatar xalq musiqasi

Qozoq musiqasi

Arman musiqasi

№76 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

**“Norim – norim” musiqasi qaysi xalq musiqasi hisoblanadi?**

\*Xorazm musiqasi

Andijon musiqasi

Farg‘ona musiqasi

Buxoro musiqasi

№77 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

**Do‘mbira asbobida qanday asarlar ijro etiladi?**

\*Dostonlar, laparlar

Katta ashula

Nota bilan chalinadigan asarlar

Maqom kuylari

№78 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

**Farobiyning musiqaga oid kitobi qaysi javobda to‘g‘ri berilgan?**

\*“Katta musiqa kitobi”, “Kitob al-musiqa al-kabir”

“Davolash kitobi”

“Bilimlar kaliti”

“Shifo xazinasi”

№79 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

**M. Ashrafiy nechanchi yildan boshlab Konservatoriyada rektor vazifasini bajara boshlagan?**

\*1948 - yildan

1955 - yildan

1966 - yildan

1922 - yildan

№80 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**“Bahor valsı” asarini yozgan bastakor nomini aniqlang?**

\*Muhammadjon Mirzaev

Vasilyev

S. Komilov

M.Murtazoev

№81 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**R. Glier nomidagi respublika o‘rta maxsus musiqa maktabi internati  
nechanchi yilda ochilgan?**

\*1948 - yilda

1949 - yilda

1951 - yilda

1953 - yilda

№82 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

**M.Ashrafiy nomidagi Buxoro san‘at bilim yurti nechanchi yilda ochildi?**

\*1934 - yilda

1930 - yilda

1937 - yilda

1936 - yilda

№83 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

**Namangan san‘at bilim yurti nechanchi yilda tashkil topgan?**

\*1934 - yilda

1944 - yilda

1954 - yilda

1964 - yilda

№84 Fan bobini – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Tovushlarni qisqa- qisqa, bir-biridan ajratib ijro etish uslubini toping.**

\*Stakkato

Markato

Legato

Non legato

№85 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

**Tekis xarakterlar bilan salmoqli sur‘atda ijro etiladigan qadimiy frantsuz xalq raqsi qanday nomlanadi?**

\*Gopak

Menuet

Syuita

Lezginka

№86 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Bir tovushdan ikkinchisiga to‘xtovsiz o‘tish qaysi javobda to‘g‘ri berilgan?**

\*legato

Non legato

Leytmotiv

Libretto

№87 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 1;

**Musıqa asarlarini mahorat bilan ijro etuvchi sozanda bu?**

\*Virtuoz

Artist

Aktyor

Ass

№88 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 2;

**Turli musıqa asarlaridan olingan parchalar asosida tuzilgan p`esa qanday nomlanadi?**

\*Popuri

Poema

Polka

Rimeks

№89 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

**Torli klavishli urma cholg‘u asbobi qaysi?**

\*Fortepiano



Skripka

Doira

Alt

№90 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

**Eksprompt bu?**

\*Hech qanday tayyorgarlıksiz improvizatsiya tarzida yaratilgan musiqa asari

Bir tovushning ikki xil nom bilan atalishi

Tez sur‘atlar bilan ijro etiladigan shotland xalq raqsi

Sonata shaklining birinchi bo‘limi

№91 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

**Ijrochilik mahoratini oshirish uchun mo‘ljallangan musiqa asari qaysi?**

\*Etyud

Sonata

Yumoreska

Fuga

№92 Fan bobı – 1; Fan bo‘limi – 3; Qiyinlik darajasi – 3;

**Tovushlarni boshqa balandlikga ko‘chirish qanday nomlanadi?**

\*Transpozitsiya, transponirovka

Frazirovka

Ton

Sezura

№93 Fan bobı – 1; Fan bo‘limi – 2; Qiyinlik darajasi – 3;

**Allegro va presto oralig‘idagi sur‘at bu?**

\*Vivace

Vivo

Presto

Allegro

№94 Fan bobı – 1; Fan bo‘limi – 4; Qiyinlik darajasi – 3;

**Oktavadan kam bo‘lmagan oraliqdagi tovushqatorning yuqoriga va pastga ijro etilishi qanday nomlanadi?**

\*Gamma

Interval

Lad

Oktava

№95 Fan bobini – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 3;

**Dinamik tuslar (dinamicheskiye ottenki) bu?**

\*Musiqqa asarini ijro etishda tovush kuchini o‘zgartirish

Tovushlarni yarim tonga ko‘tarish

Tovushlarni yarim tonga kamaytirish

Musiqada nosozlik

№96 Fan bobini – 1; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

**Shaklan tugal u kichik hajmdagi, qayta ishlab kengaytirilishi uchun imkoniyatga ega bo‘lgan kuy bolagi nima deb ataladi?**

\*Tema

Tembr

Tokkata

Tenor

№97 Fan bobini – 2; Fan bo‘limi – 2; Qiyinlik darajasi – 2;

**Laddagi eng turg‘un pog‘ona qanday nomlanadi?**

\*Tonika

Triton

Subdominanta

Dominanta

№98 Fan bobini – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

**Uch notadan tuzilgan maxsus ritmik shakl qanday nomlanadi?**

\*Triol

Triton

Trio

Trel

№ 99 Fan bobii – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

**Polonez nima?**

\* Chex xalqining qadimiy raqsi

Qadimiy polyak raqsi

Ko‘p ovozli musiqa

Cholg‘u asbobi

№ 100 Fan bobii – 2; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

**Fortepiano qayerda, kim tomonidan yasalgan?**

\*Italiyada, Bortolomeo Kristofori tomonidan

Frantsiyada, Klod Debyussi tomonidan

Angliyada, D.Verdi tomonidan

Italiyada, D.Verdi tomonidan

№101 Fan bobii – 2; Fan bo‘limi – 4; Qiyinlik darajasi – 2;

**Fortissimo belgisini ko‘rsating**

\*ff

mf

mp

mf

№ 102 Fan bobii – 3; Fan bo‘limi – 2; Qiyinlik darajasi – 1;

**Dissonans nima?**

\*Tinglovchini bezovta qiluvchi o‘zaro qovushmagan tovushlar

Major va minor ladlarining beshinchi pog‘onasi

Garmoniyaning buzilishi

Ohangdoshlik

№ 103 Fan bobii – 3; Fan bo‘limi – 1; Qiyinlik darajasi – 2;

**Filarmoniya nima?**

\*Yuksak badiiy musiqa asarlari va ijrochilik san'atini targ'ib etuvchi konsert tashkiloti

Garmonik turidagi cholg'u asboblari

Amerikada paydo bo'lgan salon raqsi

Tovush kuchini ko'rsatuvchi asosiy belgi

№104 Fan bobini – 3; Fan bo'limi – 1; Qiyinlik darajasi – 2;

**D. Zokirov nomidagi o'zbek xalq cholg'ulari orkestri nechanchi yillarda tashkil topgan?**

\*1950 - yillarda

1930 - yillarda

1920 - yillarda

1940 - yillarda

№105 Fan bobini – 3; Fan bo'limi – 1; Qiyinlik darajasi – 2;

**Shashmaqom nechta maqomdan iborat?**

\*Oltita

Sakkizta

To'qqizta

Yettita

## GLOSSARIY

**Ansambl (fr. ensemble - birgalikda).**- 1. Vokal yoki cholg‘u musiqasining bir necha ijrochi tomonidan ijro etilishi. 2. Bir guruh ijrochilarning bir butun badiiy jamoa holida chiqishi. 3. Uncha katta bo‘lmagan ashulachi (**vokal**) yoki cholg‘uchi (**sozanda**)lar jamoasi uchun yaratilgan musiqa asari. Ijrochilarning soniga qarab, bu ansambllar turlicha ataladi. Ikki ijrochi uchun bo‘lsa - duet, uch ijrochi- trio va h.k. Ba‘zan A.so‘zi orkestr yoki xor atamasining kichraytirilgan turiga yoki orkestr, xor va baletning kichik to‘dasiga nisbatan ham ishlatiladi. Opera, oratoriya, kantata va musiqali dramalarda ham A. lar bo‘ladi. A. atamasi yaxshi tuzilgan va yuksak ijrosi bilan ajralib turadigan badiiy jamoalarga nisbatan ham qo‘llaniladi. O‘zbekiston davlat teleradiosining dutorchi qizlar, Y.Rajabiy nomidagi maqomchilar, M. Turg‘unboyeva nomidagi “Bahor” O‘zbek Davlat raqs A.lari va b.

**Akkompanement (fr.accompanement, accompagner. - jo‘r bo‘lish)** - ashula aytganda yoki biror cholg‘u asbobida chalganda unga jo‘r bo‘lish. Ashulaga fortepiano, xalq cholg‘u asboblari, turli xil notalar partiyasi.

**Ansambl (trio, kvartet, kvintet)** va orkestrlarda jo‘r bo‘lish mumkin. A. yakkaxon ashulachi yoki cholg‘uchiga garmonik va ritmik hamohang bo‘lib, musiqa asarining badiiy darajasini chuqurlashtiradi.

**Gamma** - oktavadan kam bo‘lmagan oraliqdagi tovushqatorning bir tekis ko‘tarilishi yoki pasayishi. G. yunonlarda uchinchi harf nomi bo‘lib, u bilan o‘rta asrdagi eng pastki tovush, ya‘ni katta oktavadagi sol tovushi ko‘rsatilgan.

**Diapazon (yun. diapason - hamma torlararo)** - ashulachining ovozi, cholg'u asbob, tovushqator, lad, kuy va b. ning tovush hajmi, ovoz va musiqa asboblardagi eng pastki va eng yuqorigi tovush oralig‘i (intervali).

**Dinamika** - musiqa tovushlarining qattiq-sekin ijro etilishi. D. da tovushni turlicha chiqarish, ya‘ni bir yo‘la qattiq yoki sekin, asta-sekin kuchaytirish yoki sekinlashtirish v.b. bo‘lishi mumkin. D. ning asosiy turlari *forte* (forte nota yozuvida qisqartirib *-f* holida yozilladi) - qattiq, kuchli; *piano* (piano, nota yozuvida qisqartirib - P holida yoziladi) - sekin; *crescendo* (kreshchendo -

tovushini asta-sekin kuchaytirish); *diminuendo* (*diminiendo* - tovushni asta-sekin pasaytirish).

**Dinamik tuslar** - musiqa asarini ijro etishda uning badiiy chiqishini nazarda tutib, tovush kuchini o'zgartirish. Buning uchun turlicha belgi va ko'rsatkichlar qo'llaniladi. Bulardan eng muhimlari:

**P (piano)** sekin;

**PP (pianissimo)** juda sekin;

**MP (meso piano)** o'rtacha sekin (*pianoda qattiqroq, forteda sekin*);

**F (forte)** qattiq kuchli;

**FF (fortissimo)** juda qattiq, kuchli;

**MF (meso forte)** o'rtacha qattiq;

**CR (kreshcendo)** tovushni tobora kuchaytirib borish;

**DIM (diminuendo)** tovushni sekinlatib borish.

**Kamerton** - muayyan balandlikga ega bo'lgan va aniq tovush beruvchi kichik bir asbob. K. ijrochilik amaliyotida cholg'u asboblarni sozlash uchun ishlatiladi. A *kapella* ijrochiligida xor rahbari asarning uchtovushligini K. yordamida aniqlab, xordagilarga eshittiradi, ya'ni xor ovozinini sozlaydi.

**Kompozitor**- musiqa asarini bastalovchi ijodkor. Professional K. lar oliy musiqa maktabi- konservatoriyaning kompozitorlik fakultetida ta'lim oladilar. Xalq ijodiyotida mohir xonanda va sozandalardan bastakorlar chiqadi.

Kompozitor ma'lum bir mavzuni badiiy tasvirlaganidek, xalq ijodiyoti, ya'ni folklordan foydalanib yoki shu folklor materialini o'zgartmagan xolda, uni boyitib, badiiylashtirib beradi. Kompozitorlarning ijodi xalq ijodiyoti bilan chambarchas bog'langan; ular g'oyaviy va badiiy jihatdan yuksak saviyadagi musiqa asarlari yaratuvchi ijodkordirlar.

**Kulminatsiya** - (lotincha *si men*- cho'qqi) -- musiqa asari yo uning ma'lum bir qismining eng yuqori nuqtasi, avji.

**Nyuans** - (frans.-*nuance* -- ohang, tus)-- tovush ohangdoshligi. Musiqada dinamik va tovushlarning eshitalish xarakterini o'zgartirish belgilari. Masalan, *dolce* - mayin, muloyim, *appassionato* –serzavq va boshqa nyuansni qo'llash bilan ijro

qilinadigan musiqa asarining shakli, ayrim joylarini boʻrttirish yoki aksincha, sekin berilishiga, shuningdek ijrochilik mahoratiga bogʻliq.

**Sinkopa** - (ital. yun. synkope- qisqartirish) - qattiq chalinadigan (aksentli) notaning odatdagi kuchli hissadan kuchsiz hissaga koʻchishi.

**Temp, surʻat** - musiqa asarining ijro etilish surʻati (tez-sekinligi) boʻlib musiqaning xarakterini aniqlashga yordam beradi. T. musiqa asarining mazmuni, xarakteri bilan bogʻliq. Musiqa asari yoki uning ayrim qismining T. italyanча atamalar bilan koʻrsatiladi. Bu koʻrsatkichlar 17-asrdan boshlab qoʻllanila boshlandi. T.lar asosan uch turga boʻlinadi;

### **1.Ogʻir surʻatlar**

Largo - choʻzib

Lento - choʻzibroq

Adagio - ogʻir

### **2.Oʻrtacha surʻatlar;**

Andante – oʻrtacha ogʻir

Moderato – oʻrtacha tez

### **3.Tez surʻatlar;**

Allegro - tez

Vivo - chaqqon

**Cholgʻu musiqasi** - cholgʻu asboblarida ijro etish uchun moʻljallangan musiqa asarlari; yolgʻiz bir cholgʻu asbobi uchun, turli ansambl, orkestrlar uchun va orkestr joʻrligida yolgʻiz bir cholgʻu asbobi uchun moʻljallanadi. Biror cholgʻu asbobida ijro etuvchi musiqachini cholgʻuchi deyiladi. Oʻzbek xalq cholgʻu asboblaridan tuzilgan ansambl va yakka cholgʻu asboblari uchun ham maxsus kuylar mavjud. Masalan: Rohat, Toʻrgʻay, Dutor bayoti, Qoʻshtor kabi kuylar yolgʻiz dutorda ijro qilinadi. Shuningdek nay, tanbur, gʻijjakda chalinadigan ayrim kuylar ham keng tarqalgan.

**Aksent** - biror tovush yoki akkordni qattiq chalish. Odatda taktning kuchli hissasida kelib A.li nota >, sf, V va b. belgilar bilan koʻrsatiladi. Shuningdek, A.

ritmik cho‘zimni orttirish orqali garmoniya, tembr va kuy harakatini o‘zgartirish va b. da qo‘llaniladi.

**Partitura** - ansambl, xor, orkestr musiqasining nota yozuvi. Barcha ijrochilarning partiyalari ost-ust tik bir qancha nota yo‘llarida P.da yoziladiki, bular bir yo‘la ijro etilishini bildirib turadi. Partiyalar taqsimlanib yuqoridan quyi tomon turdosh cholg‘u asboblari bo‘yicha keladi. O‘z navbatida bir turdagi cholg‘u asboblarining eng yuqori registrligi yuqorida qolganlari registri bo‘yicha pastkli satrlarda yoziladi. P.simfonik, puflama asboblar, xalq cholg‘u asboblari orkestrlari, kavrtet, kvintet, xor v.b. uchun bo‘lishi mumkin. Simfonik orkestr P.sida eng yuqoridagi puflama yog‘ch cholg‘u asboblari, so‘ng puflama mis urma cholg‘u asboblar arfa, fortepiano, torli-kamonchali asboblar joylashadi. Shuningdek puflama asboblar orkestri, xalq cholg‘u asboblari orkestiri, kamer orkestrlarning o‘ziga xos P.tuzilishlari mavjud. Xor P. sida yuqorida xotin-qizlar ovozi quyida erkaklar ovozi yoziladi.

**Tessitura** (ital. tessitura-tovush balandligi) ohang, yoki ovoz, yoki musiqa asbobi diapazoni. Tessitura uch xil bo‘ladi: baland, o‘rta va past. O‘rta tessitura ovozni maqomiga keltirib kuylashda qo‘l keladi.

**Shtrixlar** –Mizrob (mediator)ning torlar ustidagi turli xil harakatlari.

**Aplikatura** - Cholg‘u dastasiga chap qo‘l barmoqlarini qo‘yish tartibi.

**Pozitsiya** – Chap qo‘l barmoqlarining rubob dastasida joylashishi.

**Kadensiya** – Italiyancha cadenza, yig‘ilaman, tugallanaman, xotima.

**Nola** – O‘ziga xos vibrato (tebranish)

**Qochirim** – An’anaviy ijro ko‘nikmasi.

**Glisando** – Barmoq bilan sirg‘alish harakati

**Allegro** – Asarning sur‘atini belgilovchi temp

**Allegretto** – Allegrodan tezroq

**Moderato** – O‘rtacha tezlik

**Antante cantabile** – O‘rtacha kuychang

**Molto creshendo** – Asta –sekin balandlatish

**Presto** – Juda tez temda ijro



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